

SZOPRÁNFORULYA- ISKOLA II.



ZARÁNDY ZOLTÁN

Angol kánon

117. Musical notation for 'Angol kánon' in 2/4 time. The melody consists of a sequence of eighth and sixteenth notes. It features three circled numbers: 2, 3, and 4, indicating specific measures or groups of notes.

Angol kánon II.

118. Musical notation for 'Angol kánon II.' in 2/4 time. The melody is similar to the first piece but includes a sharp sign on the first note. It features two circled numbers: 2 and 3.

Gavotta

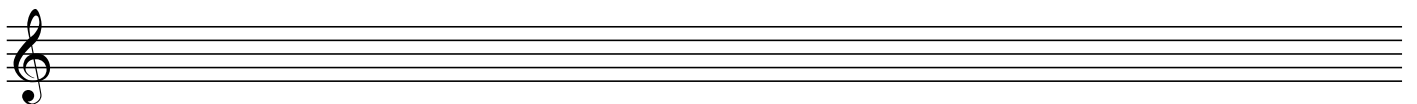
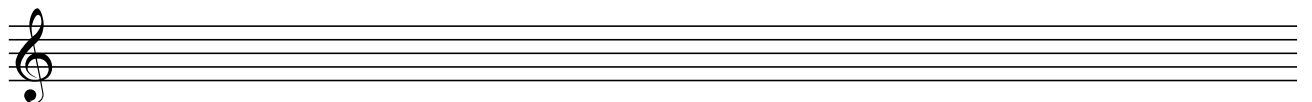
A. Corelli
(1653-1713)

119. Musical notation for 'Gavotta' in 4/4 time. The piece is in G major and consists of two staves of music. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign and continues the melody.

Canarie

J. van den Hove
(1567-1620)

120. Musical notation for 'Canarie' in 2/4 time. The piece consists of two staves. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign and continues the melody. The word 'Fine' is written below the first staff, and 'D.C. al Fine' is written below the second staff.



Fisz2 = Gesz2

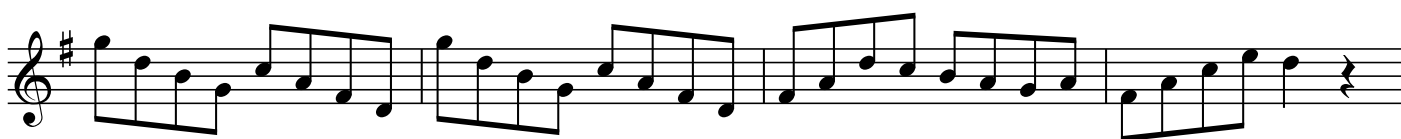
121.

Virág Erzsi

122.

123.

G-dúr skála

**Magyar tánc***Stark kódex
Sopron 1689***Magyar tánc***Apponyi kódex***Etűd**

Etűd

127.

Musical score for Etűd 127, consisting of four staves of music in G major and 2/4 time. The piece features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests.

Menuetto

128.

Musical score for Menuetto 128, consisting of two staves of music in G major and 3/4 time. The piece features a simple melodic line with quarter and eighth notes.

Magyar tánc

Pozsonyi kézirat XVIII. sz.

129.

Musical score for Magyar tánc 129, consisting of four staves of music in G major and 2/4 time. The piece features a rhythmic melody with eighth and sixteenth notes.

Magyar tánc

Stark kódex
Sopron 1689

130.

D.C. al Fine

Allemande

P. Phalése nyomán

131.

Branle

P. Phalése Liber primus
leviorum carminum 1571

132.

XIV.

Felütés

133. **Rondo** *Anon.*

The first system of music consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with quarter notes G3, A3, B3, and C4.

The second system continues the melody and accompaniment. It features a repeat sign with first and second endings. The word "Fine" is written below the first ending in both staves.

The third system continues the melody and accompaniment with various rhythmic patterns and rests.

The fourth system continues the melody and accompaniment, maintaining the rhythmic and melodic flow.

The fifth system concludes the piece. It features a double bar line and the instruction "D.C. al Fine" written in both staves, indicating a double bar line and repeat sign.

Rigaudon*L. Cl. Daquin
(1694-1772)*

134.

S
S
A/T

Cotillion*J. M. Hotteterre
(1680-1761)*

135.

S

Bourrée

Anon.

9

136.



Induló

Anon.

137.



Cotillion

H. Baton

138.

Rigaudon

E. Ph. Chedeville
(1696-1762)

139.



Gisz1 = Asz1

Ujjgyakorlat helyett

140.

A mi cicánk

141.

A mi ci-cánk férj-hez a - kar men - ni, A szom-szé-dé el a - kar - ja ven - ni,
É - des ci-cánk, ne hagyj itt ben - nün - ket, Ki fog - ja meg a mi e - ge - rün - ket?

Dunántúli ugrós

142.

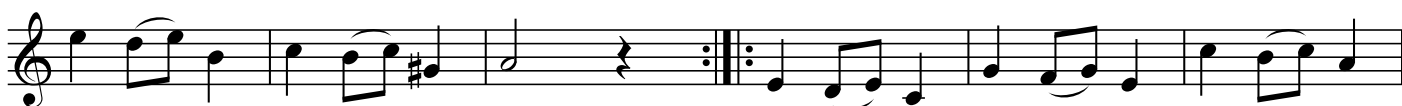
Béreslegény

143.  Béreslegény li - li - om, te-tű-je van mil-li-om, Van is ben-ne ha - tal-ma, aholviszket, va - kar-ja.

Air


H. Purcell
(1659-1691)

144. 

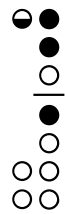



Árva fiú

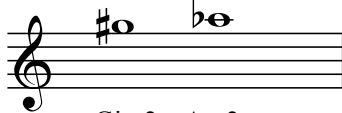
Finn dal

145. 



Gisz2 = Asz2



A musical staff showing the notes G#2 and A2. The G#2 note has a sharp sign, and the A2 note has a flat sign.

a-moll skála



Five staves of musical notation for the a-moll scale. The first staff shows the ascending and descending scales. The second staff shows the ascending scale with slurs. The third staff shows the descending scale with slurs. The fourth and fifth staves show the ascending and descending scales with slurs and ties.

Etűd

146.



Three staves of musical notation for Etűd 146. The first staff is in 3/4 time and starts with a treble clef. The second and third staves continue the piece.

Skálagyakorlat



Gaillarde

*B. Fritsch
(c. 1570-1608 után)*



Intrada

Vietorisz kódex 1680

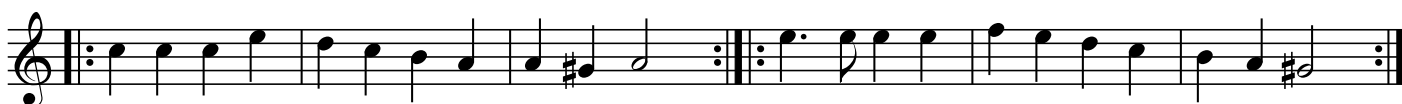


Branle

P. Phalèse: Löweni Tánckönyv



Fine



Da Capo al Fine

Saltus Hungaricus*Ex libris Stephani Mártonfi
Csíksomlyó 1813*

151. 

Magyar tánc

152. 

Saltus Hungaricus*Ex libris Stephani Mártonfi
Csíksomlyó 1813*

153. 

16 **Branle**

P. Phalése: Löweni Tánckönyv

154. 

Fine Da Capo al Fine

Passamezzo Antico

*Nicolaus Ammerbach
tabulatúrája, XVII. sz.*

155. 



Szívem, mint a csillagok

Finn dal

156. 






XVI.

H2 C3 Cisz3 = Desz3 D3

C-dúr skála

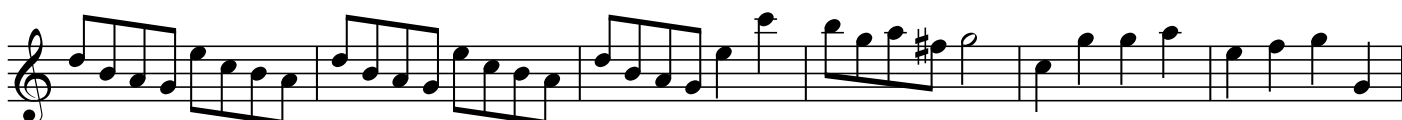
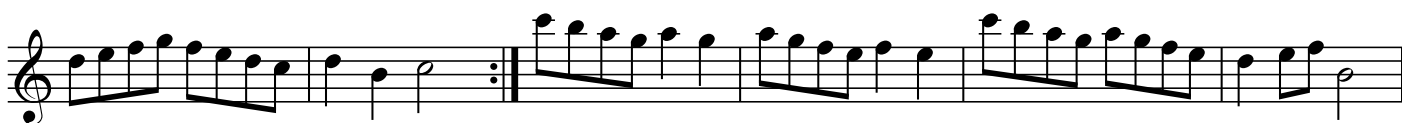
Etúd

157.

Passepied

Anon. XVIII. sz.

Gavotte

*G. F. Händel
1685-1759.*

Sarabande

Anon. XVIII. sz.

Menuetto

161.  Musical score for Menuetto 161, measures 1-12. The piece is in 3/4 time and G major. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece ends with a double bar line and repeat dots.

Menuetto

J. A. Schmike

162.  Musical score for Menuetto 162, measures 1-12. The piece is in 3/4 time and G major. It consists of two staves of music. The first staff contains measures 1-12, and the second staff contains measures 13-24. The piece ends with a double bar line and repeat dots.

Minuet

G. Bingham

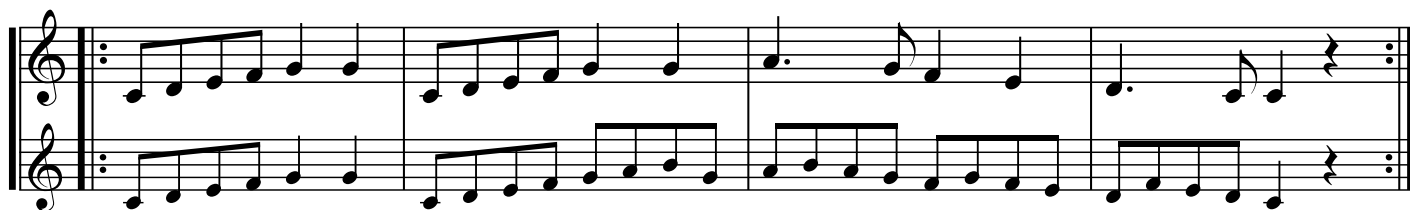
163.  Musical score for Minuet 163, measures 1-12. The piece is in 3/4 time and D major. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece ends with a double bar line and repeat dots.

XVII.

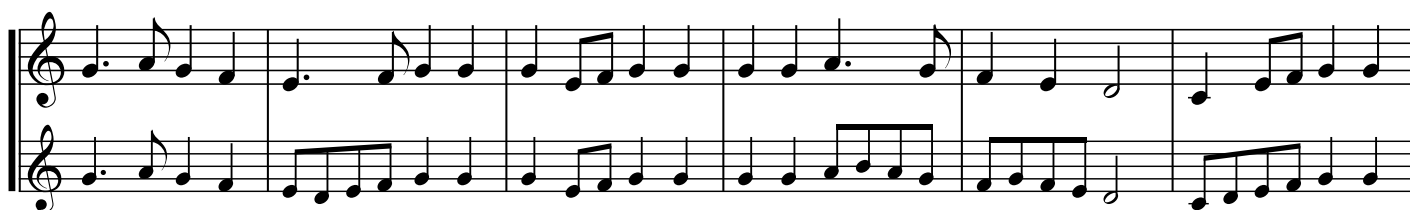
Dallami díszítés

Magyar tánc

Stark kódex

164.  Musical notation for Magyar tánc, measures 1-4. The piece is in common time (C) and consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of quarter and eighth notes. Musical notation for Magyar tánc, measures 5-8. The piece continues with two staves, maintaining the same key and time signature as the previous section.

Pavane

P. Attaignant
(1494-1552)165.  Musical notation for Pavane, measures 1-4. The piece is in common time (C) and consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of quarter and eighth notes. Musical notation for Pavane, measures 5-8. The piece continues with two staves, maintaining the same key and time signature as the previous section. Musical notation for Pavane, measures 9-12. The piece concludes with two staves, maintaining the same key and time signature as the previous section.

Les Buffons

*id. P. Phalèse (1510-1573)
Löwener Tanzbuch*

166.

Chorea Polonica

Vietorisz kódex

167.

Allemande

*T. Susato
Danserye 1531.*

168.

Allemande

*id. P. Phalése (1510-1573)
Löwener Tanzbuch*

169.

XVIII.

Cisz1 = Desz1 Cisz2 = Desz2

171.

172.

173.

174.

Branle

Cl. Gervaise (1550)

175.

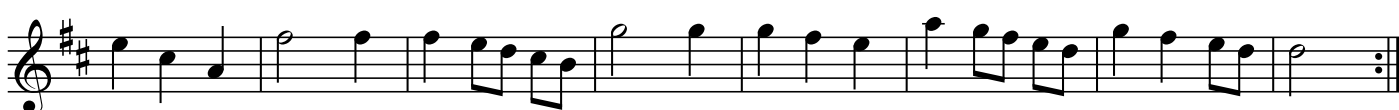
D.C. al Fine

176.

D-dúr skála

Etúd

177.

Bourrée*C. J. H. Losy*
(1674-1721)**Menuetto***G. F. Händel*
(1685-1759)**Menuetto***G. F. Händel*
(1685-1759)

Ballet

27
Jean-Baptiste Besard
(1567-1617)

181.

Musical score for Ballet, measures 181-184. The score is written on four staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests and a final half note on the fourth staff.

Magyar tánc

Pozsonyi kézirat (XVIII. sz.)

182.

Musical score for Magyar tánc, measures 182-184. The score is written on three staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody features eighth and sixteenth notes, with repeat signs at the end of the second and third staves.

Saltus Hungaricus

Ex libris Stephani Mártonfi
(Csíksomlyó 1813)

183.

Musical score for Saltus Hungaricus, measures 183-185. The score is written on three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by frequent sixteenth-note runs, with repeat signs at the end of the second and third staves.

Rigaudon

J. B. Boismortier
(1689-1755)

184.

XIX.

Ékítések

Rigaudon

E. Ph. Chedeville
(1696-1762)

185.

Musical score for Rigaudon, Op. 185, by E. Ph. Chedeville. The piece is in C major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the second measure. The second staff continues the melody, featuring a repeat sign and a fermata. The third staff shows a continuation of the melodic line with various ornaments. The fourth staff concludes the piece with a final cadence and a repeat sign.

Menuetto

J. S. Bach
(1685-1750)

186.

Musical score for Menuetto, Op. 186, by J. S. Bach. The piece is in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, elegant line with a trill in the second measure. The second staff continues the melody, featuring a repeat sign and a fermata. The third staff shows a continuation of the melodic line with various ornaments. The fourth staff concludes the piece with a final cadence and a repeat sign.

*J. Chr. Naudot
(ca. 1690-1762)*

Sarabande

187.

Courante

*J. M. Hotteterre
(1680-1761)*

188.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melody with several notes marked with a '+' sign. The bass staff features a complex rhythmic pattern with many sixteenth notes. A repeat sign is present in the middle of the system.

Second system of musical notation, consisting of a single treble staff. The melody continues with several notes marked with a '+' sign.

Third system of musical notation, consisting of a single treble staff. The melody continues with several notes marked with a '+' sign. The system ends with a double bar line and repeat dots.

Contradance

*J. Chr. Naudot
(ca. 1690-1762)*

189.

First system of musical notation for the Contradance, consisting of a treble staff and a bass staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The treble staff has a melody with notes marked with a '+' sign. The bass staff has a rhythmic accompaniment.

Second system of musical notation for the Contradance, consisting of a treble staff and a bass staff. The treble staff has a melody with notes marked with a '+' sign. The bass staff has a rhythmic accompaniment. A repeat sign is present in the middle of the system.

Third system of musical notation for the Contradance, consisting of a treble staff and a bass staff. The treble staff has a melody with notes marked with a '+' sign. The bass staff has a rhythmic accompaniment.

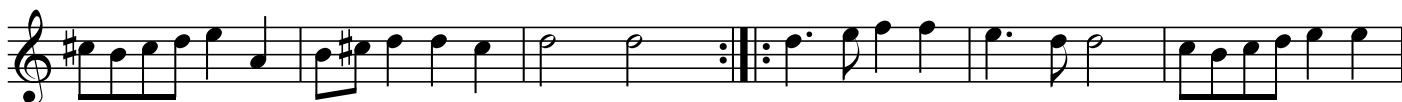
Fourth system of musical notation for the Contradance, consisting of a treble staff and a bass staff. The treble staff has a melody with notes marked with a '+' sign. The bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.

A tél

G. Ph. Telemann
(1681-1767)

Chorea Polonica

Lőcsei tabulatura (1670)

*In memoriam*
Czidra László
(1940-2001)

Chorea Hungarica

Lőcsei tabulatura (1670)



Proportio

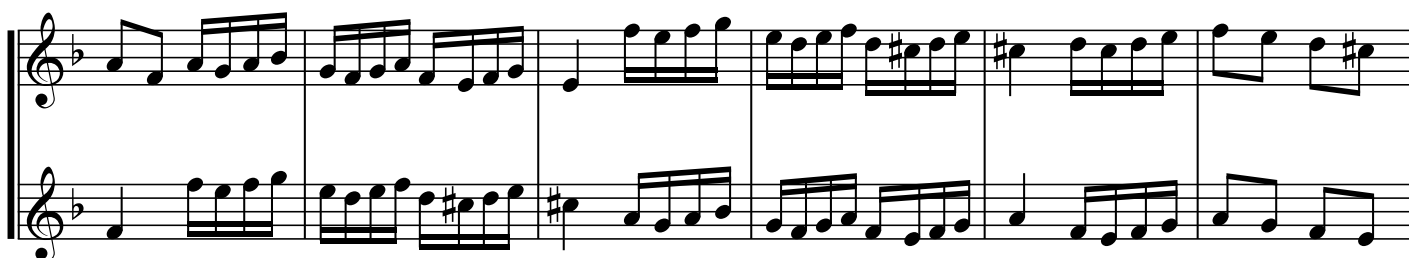
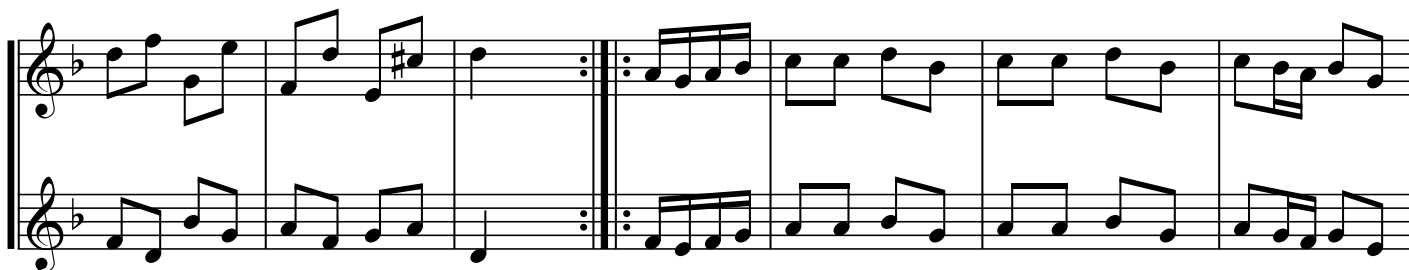
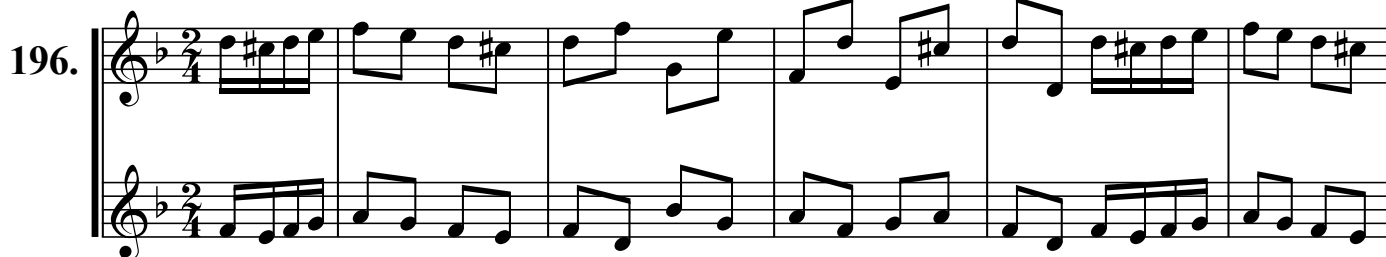
Lőcsei tabulatura (1670)



Menuetto

J. Aubert
(1689-1753)

Contradanse

J. Chr. Naudot
(ca. 1690-1762)

Aria

Sperontes
(1705-1750)

197.

Kánon a 3

G. B. Martini
(1706-1784)

198.

Passepied

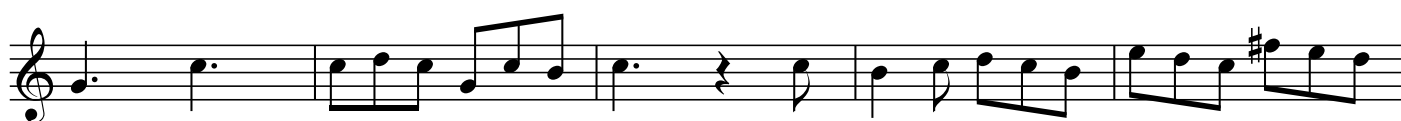
*J. Chr. Schultze
(1733-1813)*

199.

Gigue

Henry Purcell
(1659-1695)

Allegro

J. Chr. Pepusch
(1667-1762)

202.

Gigue de Mr. King

Anon.

203.

Ugróstánc

*Vietorisz kódex
(XVII. sz.)*

204.

La Volta

*William Byrd
(1542-1623)*

205.

Régi angol dallam

*William Byrd
(1542-1623)*

206.

A

T

Courante

J. H. Schein
(1586-1630)

207.

Courante

J. H. Schein
(1586-1630)

208.

Intrada*Melchior Franck
(1580-1639)*

209.

Largo*J. Chr. Pepusch
(1667-1762)*

210.

Galliarde

Benedict Greebe
(XVII. sz.)

211.