

Violin I

Japán dalok

vázlatok mezzoszopránra és vonósnégyesre

fordította: Kosztolányi Dezső

TÜCSÖK (népdal)

Beischer-Matyó Tamás

♩ = 126

col legno

sim.

pppp

8

15

22

6

MADÁR (népdal)

♩ = 126 (♩ = 252) in modo ord.

p

5

8

f > *p* *pp* < *mp*

tr *pizz.* *arco*

12

15

f < *ff*

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SZÜRET (népdal)

♩ = 76

arco ; con sord.

Musical score for Szüret (népdal) in 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 76. The performance instruction is 'arco ; con sord.'. The score consists of five staves. The first staff starts with a piano (p) dynamic. The second and third staves continue the melodic line. The fourth staff features a crescendo leading to a fortissimo (ppp) dynamic. The fifth staff concludes the piece with a final cadence.

VÁRAKOZÁS (Nukata hercegnő)

♩ = 76 senza sord.
senza vibr.

Musical score for Várakozás (Nukata hercegnő) in 4/4 time. The piece begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as ♩ = 76. The performance instructions are 'senza sord.' and 'senza vibr.'. The score consists of five staves. The first staff starts with a pianissimo (pp) dynamic. The second and third staves continue the melodic line. The fourth staff features a crescendo leading to a fortissimo (f) dynamic. The fifth staff concludes the piece with a final cadence.

TAVASZ (népdal)

$\text{♩} = 132$

mf slancio *sf* *ff*

5 10

This musical score for 'TAVASZ (népdal)' is written for Violin I in 4/4 time. It begins with a tempo marking of quarter note = 132. The first staff contains measures 1-4, featuring triplet eighth notes and slurs, with dynamics *mf slancio* and *sf*. The second staff (measures 5-8) continues the triplet pattern. The third staff (measures 9-12) includes a dynamic change to *ff* and a key signature change to one flat (B-flat major/D minor) in the final measure. A double bar line is present at the end of the piece.

MAGASAN (Bashō Matsuo)

$\text{♩} = 92$

pp

8

This musical score for 'MAGASAN (Bashō Matsuo)' is written for Violin I in 3/4 time. It starts with a tempo marking of quarter note = 92. The first staff (measures 1-4) features trills and slurs, with a dynamic marking of *pp*. The second staff (measures 5-8) continues with trills and slurs. The piece concludes with a double bar line at the end of measure 8.

NYOMOK (Shizuka Gozen)

$\text{♩} = 60$ con sord.

pp 2

5 9 14

This musical score for 'NYOMOK (Shizuka Gozen)' is written for Violin I in 3/4 time. It begins with a tempo marking of quarter note = 60 and the instruction 'con sord.' (con sordina). The first staff (measures 1-4) features sixteenth-note patterns, with a dynamic marking of *pp*. The second staff (measures 5-8) continues the sixteenth-note patterns. The third staff (measures 9-12) includes a repeat sign and a second ending marked with a '2'. The fourth staff (measures 13-16) concludes the piece with a double bar line.

FENYŐ (Ryōta Ōshima)

♩ = 132

senza sord.

ff

3

3

3

3

5

3

3

9

p

ppp

14

EMLÉKEZÉS (Bashō Matsuo)

♩ = 120

mf > p

mf > p

6

mf > p

mf > p

mf > p

10

pizz.

mp

HULLÁS (Kintsune Saionji)

♩ = 126 arco

ff

5

10

pp

BÚCSÚ (népdal)

♩ = 52

9

CSERESZNYEFA (Tomonori Ki no)

♩ = 112

2

mf espr.

3

3

8

2

3

15

2

3

p meno espr.

23

3

ppp

TÜCSÖK (Bashō Matsuo)

♩ = 63

pppp

8

ppp