

CONTENTS - TARTALOM

Sonnet VII. de Louise Labé	1
Le Sylphe (Valéry)	5
Spleen (Baudelaire)	8
Pour Isabelle ...pas Grandpapa (Baudelaire)	10
Come away (Shakespeare)	11
Dalok a "Vízkereszt"-ből Songs from the "Twelfth-Night" (Shakespeare)	13



Sonnet VII.
de Louise Labé
(1525 - 1565)

FARKAS Ferenc

Moderato

On voit mou - rir tou - te cho - se a - ni - mé - e, Lors que du corps l'â -

- me sub - ti - le part: Je suis le corps, toi la mei - lleu - re part:

Poco più mosso, fluente

Où es - tu donc, ô â - me bien ai - mé - e?

Ne me laissez pas si long - temps pâ - mé - e: Pour me sau-ver a -

près vien - drais trop tard. Las! ne mets point ton corps en ce ha-

sard: Rends-lui sa part et moi-tié es - ti - mé - e.

rall.. **meno mosso, più tranquillo**

Mais fais, A - mi,

Le Sylphe

(Paul Valéry)

FARKAS Ferenc

Allegro molto leggiero

Ni

vu ni con-nu, Je suis le par - fum Vi-vant et dé-funt Dans__ le vent ve-nu!

Ni vu ni con-nu, Ha-sard ou gé-nie? A

pei - ne ve-nu La tâche est fi-nie!

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'pei', followed by a quarter note 'ne', a quarter note 've-nu', a quarter rest, a quarter note 'La', a quarter note 'tâche', a quarter note 'est', a quarter note 'fi-nie!', and a quarter rest. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggiated figures.

Ni lu ni com-pris? Aux meil leurs es prits Que d'er-reurs pro-

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note 'Ni', a quarter note 'lu', a quarter note 'ni', a quarter note 'com-pris?', a quarter rest, a quarter note 'Aux', a quarter note 'meil', a quarter note 'leurs', a quarter note 'es', a quarter note 'prits', a quarter rest, a quarter note 'Que', a quarter note 'd'er-reurs', and a quarter note 'pro-'. The piano accompaniment continues with similar textures, including chords and arpeggiated patterns.

mi-ses! Ni

The third system shows the vocal line with a quarter note 'mi-ses!', a quarter rest, a quarter note 'Ni', and a quarter rest. The piano accompaniment features a prominent bass line with eighth-note patterns and chords in the right hand.

vu ni con-nu, Le temps d'un sein nu En - tre deux che -

The fourth system concludes the page. The vocal line begins with a quarter note 'vu', a quarter note 'ni', a quarter note 'con-nu,', a quarter rest, a quarter note 'Le', a quarter note 'temps', a quarter note 'd'un', a quarter note 'sein', a quarter note 'nu', a quarter rest, a quarter note 'En', a quarter note 'tre', a quarter note 'deux', and a quarter note 'che -'. The piano accompaniment continues with its characteristic textures.

Spleen

Baudelaire

(Les fleurs du mal LXXVI)

FARKAS Ferenc

J'ai__ plus de sou-ve-nirs que si j'a-vais mille ans. De vers, de

The first system of the musical score for 'Spleen' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with a rest, followed by the lyrics 'J'ai__ plus de sou-ve-nirs que si j'a-vais mille ans. De vers, de'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

bil-lets doux, de ro-man- ces, A-vec de lourds__ che-veux

The second system continues the musical score. The vocal line has the lyrics 'bil-lets doux, de ro-man- ces, A-vec de lourds__ che-veux'. The piano accompaniment maintains its rhythmic pattern, with the bass line providing a consistent accompaniment to the vocal melody.

rou - lés dans des quit - tan - ces,

The third system concludes the musical score on this page. The vocal line has the lyrics 'rou - lés dans des quit - tan - ces,'. The piano accompaniment ends with a final chord in the bass line.

Pour Isabelle ...

pas Grandpapa

(Baudelaire)

FARKAS Ferenc

Que le so-leil est beau quand tout frais il se lè - ve, Comme une e-xplo si-on nous lan-

çant son bon-jour! -Bien - heu-reux ce- lui- là qui peut a - vec a -

mour Sa - lu - er son cou - cher plus glo - ri - eux qu'un rè - ve!

1996 október

Come away

(William Shakespeare)

FARKAS Ferenc

Andante

Come a - way, come a - way, death, and i sad
 Not a flower, not a flower sweet, on my black

sempre arp.

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes a 'sempre arp.' (sempre arpeggiato) instruction with a dashed line pointing to the arpeggiated accompaniment.

cy-press let me be laid. Fly a - way, fly a - way, breath;
 cof - fin let there be strown. Not a friend, not a friend greet

The second system continues the musical score. The piano accompaniment features a prominent arpeggiated texture in the right hand.

I am slain by a fair cru - el maid.
 my poor corpse, where my bones shall be thrown.

The third system concludes the piece. The piano accompaniment continues with arpeggiated figures.

Dalok a "Vízkereszt"-ből
Songs from the "Twelfth-Night"
(W. Shakespeare - Szabó Lőrinc fordítása)

FARKAS Ferenc

Allegretto

Óh, drá - ga, állj meg, kár sza-lad - nod, óh halld a nó - tám
O mis-tress mine where are you roa-ming? O stay and hear, your

hű ga - lam - bom da - la föld - ről ég - be kel. Vár - ni, les - ni,
true love's co ming, that can sing both high and low. Trip no fur - ther

so - ha töb - bé, az es - te a sze - re - tő - ké, tud - ja min - den si - he -
pre-ty swee - ting, jour neys end in lo - vers mee - ting, eve - ry wise man's_ son doth

Hej, Ro-bin, te víg be-tyár, a sze-re-tőd mer-re
 Hey Ro-bin, jol-ly Ro-bin, tell me how thy la-dy

(7)

jár? El-ha-gyott az eb-u-gat-ta! Mért ha-gyott
 does? My la-dy is un-kind, per-dy! A-las, why is she

poco rit. **a tempo**

el? Mért a szí-vét____ más-nak ad-ta...
 so? She____ loves____ an-o-ther...

rit. **a tempo**

Mért a szí-vét, mert a szí-vét más-nak ad-ta.
 She____ loves... She____ loves____ an-o-ther.

Allegro

A - mi-kor én még kis - gye-rek hej-
When that I was and a litt-le ti-ny boy, with

hó, ver a szél, az e - ső volt tré - fa, já - ték ren - ge- teg, a -
hey, ho, the wind and the rain, A foo - lish thing was but a toy, for the

meny-nyi a zá - por-e - ső! A - hogy a fe-jem lá-gya be- nőtt, hej
rain__ it rai-neth eve-ry day. But when I came to man's es - tate, with

hó, ver a szél, az e - ső! Kules zár - ta a há - zat a tol - vaj e - lött, ah
hey, ho, the wind and the rain, 'gainsknives and_ thieves men shut their. gates, for the