

Bátori Évának
 1.
 Fűzfa-dal Willow song

PETROVICS Emil

Lento ♩ = 63

p

Egy fűz - fa a-latt
 The poor soul sat

Lento ♩ = 63

Piano *pp* *sempre legato*

6

mf espr.

sír ——— sír a le - ány. ——— Fűz ——— fűz ———

sigh - ing by a sy - ca - more tree, — Sing ——— all ——— a

mf espr.

mf

11

szo-mo-rú fűz szi - vén a ke - ze, szól a dal
green wil - low: Her hand on her bo - som, her

3
cresc.

15

a - ja - kán: fűz fűz szo-mo-rú fűz
head on her knee, sing wil - low, wil - low, wil - low

(cresc.) f

20

sír a pa-tak is, míg sír
The fresh streams ran by her the

mf

25

a le-ány, a szik - la meg-ol - vad köny - nye nyo - mán.

fresh streams ran by her and mur - mur'd her moans, Sing

30

Fűz fűz szo-mo-rú fűz.

wil - low, wil - low, wil - low:

35

Szo - mo - rú fűz á - ga le-gyen ko - szo - rúm, szo - mo - rú fűz

Her salt tears fell from her and mur - mur'd moans; her salt tears

2. Garasos nóta Fool's ditty

PETROVICS Emil

Ragtime ♩ = 92 - 96

f
secco, senza ped.

The piano introduction consists of two staves. The right hand starts with a 4/4 measure, followed by a 2/4 measure, and then continues with a rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady bass line with chords and single notes.

6

Ha nincs pén - zed, Fa - la - la - la la - la - la - la
Have more than Fa - la - la - la la - la - la - la

p

The vocal line begins at measure 6. The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic shift to *p* (piano) at measure 8.

12

fa - la - la la - la ne verd dob - ra, ke - ve - set szólj, úgy mégy sok - ra.
fa - la - la la - la thow - sho - west speak - less than thou kno - west.

f *p*

The vocal line continues from measure 12. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) at measure 14.

17

Né adj köl - csön bal - ra - jobb - ra Fa - la - la - la la - la - la - la la - la - la - la la - la - la - la
Lend less than thou o - west Fa - la - la - la la - la - la - la la - la - la - la la - la - la - la

The vocal line continues from measure 17. The piano accompaniment continues with the established rhythmic pattern.

22

fa - la - la la - la
fa - la - la la - la

Ne ku-tya-golj, tégy szert
Ride more than thou

27

ló - ra! Ne adj min-den szí - re, szó - ra! Fogd a pénzt, la-la-la la-la-la-la,
go - est, Learn more than thou tro - west. Set less than la-la-la la-la-la-la,

32

ha jár a koc-ka! Meg ne fog-jon hol-mi szoty-ka la la la-la la-la la-la
than thou tro-west, Leave thy drink and thy whore la la la-la la-la la-la

37

fa - la - la la - la in - kább ott - hon
fa - la - la la - la And keep, and keep

41 **poco rall.**

várj so-rod - ra, várj so - rod - ra, várj so -
 in in a door a door And keep in

poco rall.

46 **tempo primo**

rod - ra!
 a door,

tempo primo

f

53

Így te - hetsz szert több va - gyon - ra Fa - la - la - la la - la - la - la
 And thou shalt have shalt have more - Fa - la - la - la la - la - la - la

57

la - la - la - la la - la - la - la fá - la - la la - la Mint a cse-rép -
 la - la - la - la la - la - la - la fá - la - la la - la Than two tens

3. Ophelia panasza Ophelia's lament

PETROVICS Emil

Lento ♩ = 40 - 42

Hol - nap Szent Bá - lint nap - ja lesz, mind - járt reg - gel ko -
To - mor - row is Saint Valen - tine's — day, All in the mor - ning be

Lento ♩ = 40 - 42
p legato

6
rán, és ab - la - kod - nál, pá - ro dul ott — le - szek én le - any. Kelt
time And I a maid at your win - dow to be your — Va - len - time. Then

11

a le-gény, fel - öl - tö - zött, aj - tót nyi - tott ne - ki: be - ment a lány, de
up he rose, and donn'd his clothes, and dupp'd the cham - ber - door; let in the maid, that

16

mint le-ány töb - bé nem jö-ve ki. Ir - gal - mas ugy - se!
out a maid, ne - ver de - par - ted more. By Gis and by Saint

espress.

21

A le-gény, ó jaj! szé - gyen! pi - ha! Ha hoz - zá - fér, hát meg - te-szi biz -
Cha - ri - ty, A - lack, and fie for shame! Young men will do't, if they come to't; By

4. Kakaskodó szerelem Chanticleer's ditty

PETROVICS Emil

Presto $\text{♩} = 69 - 72$

Measures 1-6 of the piano introduction. The right hand has rests, while the left hand plays a rhythmic pattern of eighth notes and quarter notes. Dynamics include *mf*.

Measures 7-12 of the piano introduction. The right hand begins with a melodic line starting on G4, moving up to B4. The left hand continues with a rhythmic accompaniment. Dynamics include *f*.

Measures 13-17. The vocal line enters with the lyrics: "Sár - ga ten - ger - part - ra jösz - te / Come un - to these yel - low sands, _____". The piano accompaniment features a 4:3 triplet in measure 14 and triplets in measures 16 and 17. Dynamics include *mf*.

Measures 18-22. The vocal line enters with the lyrics: "Ked - ve - sed - del kéz - be kéz! / And then take, then take hands. _____". The piano accompaniment continues with a rhythmic accompaniment. Dynamics include *mf*.

69

Csit, mi cseng? Hety - ke
Hark I hear Hark Strain of

75

ka - kas mesz - szizeng
strut - ting chan - ticleer

81

Csitt, mi cseng? Kun - ko-ri kun - ko - ri
Hark, I hear cock a did - le cock a did - ley

5. Csilingelő halál-harang Ting-a-ling death knell

PETROVICS Emil

Lento ♩ = 80-84

mf
A-pád öt öl - nyi
mf
Full fat - hom five thy

Lento ♩ = 80-84

pp sempre
mf

5
mély-be pi-hen, — ko-rál lett csont-ja-i - ból — I - gaz - gyöngy ter - mett
fat - her - lies; — of his bones are co - ral — made — those are pearls that —

(8)

9

sze-me-i-ben s így sem - mi-je szét nem o - mol

were his — eyes. — No - thing of him that — doth — fade

(8)

12

cresc.

Ha nem é - ri dús cso-dás ten - ge - ri el-vál-to - zás,

cresc.

But doth suf - fer a sea - change In - to some - thing rich and _ strange,

(8)

f

f

16

f

Nim - fák ha - ran - goz - nak ne - ki: Hadd hal - lom zen - ge - ni:

f

Sea nymphs hour - ly — ring his knell: Hark! now I hear — them

mp

20 *mf* *simile*

bim bam bim bam bim bam bim bam

Ding dong ding dong ding dong ding dong

mf *simile*

8va

mf espress.

24

bim bam bim bam bim bam bim bam

ding dong ding dong ding dong ding dong

(8)

28

bim bam bim bam bim bam

ding dong ding dong ding dong

(8)

6. Téli búcsú Wintry farewell

PETROVICS Emil

Allegretto vivace ♩ = 88 - 92

Piano introduction in 7/8 time, marked *f*. The right hand features a rapid sixteenth-note melody with accents, while the left hand provides a steady bass line with eighth notes and rests.

5

Hagyj ma - gam - ra men - ni kell már én nem mon - dok sem - mit el már.
Get you hence, for I must go — Where it fits not you to know: —

Vocal line starting at measure 5. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth notes with sharp accidentals in the right hand, and a similar pattern in the left hand.

9

Mer - re? De mer - re? Mer - re? De mer - re?
Whi - ther? O, whi - ther? Whi - ther? O, whi - ther?

Vocal line starting at measure 9. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with accents, in both hands.

13

Hogy a szi - ved
It be-comes thy

17

né - kem ad - tad, nem lesz tit - kod, meg - fo-gad - tad. Drá - ga te is,
oath full well, Thou to me thy sec - rets tell. Let me go.

21

Drá - ga te is, Me-gyek er - re, me-gyek er - re, me-gyek er - re
Let me go. Let me go. Let me go. Let me go.

25

Drá - ga te is. Drá - ga te is. Me-gyek er - re, de mer -
Let me go. Let me go. Let me go. Thi -

29

re? _____ de mer - re? _____
ther. _____ (7) Thi - ther. _____

p *f*

33

p
A paj - tá - ba,
p
Or thou goest —

p

37

a ma-lom - ba? Mind - egy, sír - ni fogsz te nyom - ba.
to grange or mill. If to ei - ther, thou dost ill —