

Siklós Albert

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Soirée à la cour
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Róbert György műteremtője, igazgatója

- 1 *Tempo di Marcia*. — Bevonulás. Défilé. Court MK
- 2 *Bourrée*. — Ismerkedés. Présentation. "
- 3 *Menuet*. — Gavallérok tánca. Danse des chevaliers. "
- 4 *Gavotte*. — Krinolinós dámák tánca. Danse des Dames à crinoline. "
- 5 *Gigue*. — Az udvari bolond. Le fou de cour. "

OP. 53.

Teljesen
Complet

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Debreceni Egyetem
Egyetemi és Nemzeti Könyvtár



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1.
Bevonulás. — Defilé.

Siklós Albert, Op.53.

Tempo di Marcia.

Piano.

p

cresc.

f

dimin.

p

f

f

The musical score is written for piano and consists of four systems. The first system begins with a piano (p) dynamic. The second system features a crescendo (cresc.) and fortissimo (sf) dynamics. The third system includes a fortissimo (f) dynamic. The fourth system shows a diminuendo (dimin.) followed by piano (p) and fortissimo (f) dynamics. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The melody features a triplet of eighth notes (3), a quarter note (4), a triplet of eighth notes (3), and a quarter note (5). The bass line consists of a half note (2), a half note (5), and a half note (1). The system concludes with a half note (1) and a quarter note (4).

Second system of musical notation. Treble clef, key signature of one flat. The melody begins with a half note (4), a quarter note (5), and a half note (1). The bass line starts with a half note (2), a half note (5), and a half note (1). The system concludes with a half note (1) and a quarter note (4). Dynamics include *f* (forte) and *pp* (pianissimo).

Third system of musical notation. Treble clef, key signature of one flat. The melody features a half note (1), a half note (b), a half note (b), and a half note (b). The bass line consists of a half note (1), a half note (2), and a half note (5). The system concludes with a half note (1) and a quarter note (4). Dynamics include *p* (piano).

Fourth system of musical notation. Treble clef, key signature of one flat. The melody features a half note (5), a half note (4), and a half note (3). The bass line consists of a half note (1), a half note (2), and a half note (5). The system concludes with a half note (1) and a quarter note (4). Dynamics include *p* (piano), *rit.* (ritardando), and *f* (forte). The tempo marking *a tempo* is present.

Fifth system of musical notation. Treble clef, key signature of one flat. The melody features a triplet of eighth notes (3), a quarter note (4), a triplet of eighth notes (3), and a quarter note (5). The bass line consists of a half note (1), a half note (2), and a half note (5). The system concludes with a half note (1) and a quarter note (4). Dynamics include *p* (piano).

First system of musical notation. Treble clef: measures 1-3. Bass clef: measures 1-3. Dynamics: *pp*. Fingering: Treble (4, 3, 3, 4, 3, 1, 2, 1), Bass (1, 3, 2, 3-2, 5-4, 1, 5, 2, 3, 1, 4).

Second system of musical notation. Treble clef: measures 4-6. Bass clef: measures 4-6. Dynamics: *p*. Fingering: Treble (2, 3, 1, 2, 1, 1, 2, 3), Bass (1, 3, 1, 4, 1, 3, 2, 5, 4).

Third system of musical notation. Treble clef: measures 7-9. Bass clef: measures 7-9. Dynamics: *p*. Fingering: Treble (2, 1, 5, 4, 5, 1, 4, 2), Bass (2, 1, 5, 2, 3, 2, 5).

Fourth system of musical notation. Treble clef: measures 10-12. Bass clef: measures 10-12. Dynamics: *p*, *f*. Fingering: Treble (2, 1, 5, 4, 5, 1, 4, 2), Bass (4, 2, 1, 1, 5, 2, 4).

Fifth system of musical notation. Treble clef: measures 13-15. Bass clef: measures 13-15. Dynamics: *p*, *f*, *cresc.*. Fingering: Treble (4, 5, 2, 1, 4, 3, 2, 1, 1, 4, 1), Bass (2, 1, 4, 5, 3).

First system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes with fingerings 5, 4, 1, 2, and 1. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes with fingerings 2, 1, 5, 3, and 5. The system concludes with the instruction *dim. e ritard.*

Second system of musical notation. Treble clef, key signature of one flat. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes with fingerings 1, 2, 3, 4, 3, 3, and 1. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes with fingerings 2, 2, and 5. The system concludes with the instruction *p a tempo*.

Third system of musical notation. Treble clef, key signature of one flat. The system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes with fingerings 1, 2, 4, 5, 4, and 5. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes with fingerings 2, 2, and 5. The system concludes with the instruction *f*.

Fourth system of musical notation. Treble clef, key signature of one flat. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes with fingerings 1, 2, 3, 4, and 3. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes with fingerings 2, 2, and 5. The system concludes with the instruction *mf*.

Fifth system of musical notation. Treble clef, key signature of one flat. The system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes with fingerings 5, 4, 3, 2, and 1. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes with fingerings 1, 3, 2, 5, and 3. The system concludes with the instruction *ritard.*

2.
Ismerkedés. — Présentation.
Bouffée.

Allegro ma non troppo.

Siklós Albert, Op. 53.

Piano.

f *p*

The image shows a musical score for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano (p) and consists of two staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto'. The piano part includes fingerings and articulation marks. The score is divided into measures by bar lines. The first measure of the piano part is marked with a 'p' and a '1' above the first note. The second measure is marked with a '2' above the first note and a '5' below the second note. The third measure is marked with a '4' below the first note and a '1' above the second note. The fourth measure is marked with a '3' below the first note and a '2' above the second note. The fifth measure is marked with a '1' above the first note and a '4' below the second note. The sixth measure is marked with a '2' above the first note and a '5' below the second note. The seventh measure is marked with a '4' below the first note and a '1' above the second note. The eighth measure is marked with a '3' below the first note and a '2' above the second note. The ninth measure is marked with a '1' above the first note and a '4' below the second note. The tenth measure is marked with a '2' above the first note and a '5' below the second note. The eleventh measure is marked with a '4' below the first note and a '1' above the second note. The twelfth measure is marked with a '3' below the first note and a '2' above the second note. The thirteenth measure is marked with a '1' above the first note and a '4' below the second note. The fourteenth measure is marked with a '2' above the first note and a '5' below the second note. The fifteenth measure is marked with a '4' below the first note and a '1' above the second note. The sixteenth measure is marked with a '3' below the first note and a '2' above the second note. The seventeenth measure is marked with a '1' above the first note and a '4' below the second note. The eighteenth measure is marked with a '2' above the first note and a '5' below the second note. The nineteenth measure is marked with a '4' below the first note and a '1' above the second note. The twentieth measure is marked with a '3' below the first note and a '2' above the second note. The score ends with a 'cresc.' marking.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and consists of four measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#). The melody features a series of eighth and sixteenth notes, with a crescendo marking in the fourth measure. The bass line consists of a single note (F#) in the first measure, followed by a half note (F#) in the second measure, and a half note (F#) in the third measure. The fourth measure contains a half note (F#) and a half note (C#). The score is marked with "p" (piano) and "cresc." (crescendo).

[illegible]



First system of musical notation. Treble and bass staves. Treble staff has a dotted line with a bracket above it. Bass staff has a bracket below it. Dynamics: *p*.



Second system of musical notation. Treble and bass staves. Dynamics: *mf*.



Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*



Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *sf*.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 3). Bass staff has a supporting line with slurs and fingerings (2, 1, 3, 5, 4, 3, 1, 2, 5, 4, 2, 1, 4). Dynamics include *ff*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs and fingerings (3, 1, 2, 5, 4, 2, 1, 4). Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 5, 1). Bass staff has a supporting line with slurs and fingerings (3, 5, 3, 1, 5, 5). Dynamics include *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 1, 5, 2, 5, 4, 2, 5, 1, 4, 2, 3, 1). Bass staff has a supporting line with slurs and fingerings (3, 1, 5, 4, 5). Dynamics include *sf*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 5, 1, 3, 4, 5, 2, 1, 3, 4, 1, 3, 5, 2). Bass staff has a supporting line with slurs and fingerings (2, 4, 2, 1, 3, 1, 2, 4, 3, 1, 2, 1, 4, 1, 2, 1, 2, 5). Dynamics include *ff*, *ritenuto*, *ten.*, *marcato*.

3.
Gavallérok tánca. — Danse des chevaliers.
Menuet.

Siklós Albert, Op. 53.

Moderato assai.

Piano.

L. Szamohai

Handwritten musical score for piano, page 12. The score consists of five systems of two staves each. It features various musical notations including notes, rests, and fingerings. Handwritten annotations include circles, lines, and arrows. Dynamics include *p*, *cresc.*, *sf*, and *f*.

System 1: Treble clef starts with a *p* dynamic. Bass clef has a whole rest followed by a melodic line. Handwritten circles connect notes across staves.

System 2: Treble clef has a melodic line with fingerings 2, 1, 1, 5, 4, 2. Bass clef has a melodic line with fingerings 1, 5, 4, 3, 2. A *p* dynamic is marked in the bass.

System 3: Treble clef has a melodic line with fingerings 4, 3, 4, 3, 3, 1. Bass clef has a melodic line with fingerings 5, 4, 3, 4, 3, 4, 3. A *cresc.* marking is present.

System 4: Treble clef has a melodic line with fingerings 3, 1, 3, 1. Bass clef has a melodic line with fingerings 3, 3, 4, 3, 5, 1, 3. A *sf* marking is present.

System 5: Treble clef has a melodic line with fingerings 4, 5, 2, 3, 2, 1, 1, 4, 4, 1, 5, 4. Bass clef has a melodic line with fingerings 1, 2, 3, 4. A *p* dynamic is marked in the bass.



First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1). Bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1). The word *crescendo* is written between the staves.



Second system of musical notation. Treble and bass staves. Treble staff has a slur over a quarter note (1) and a slur over a quarter note (1). Bass staff has a slur over a quarter note (1) and a slur over a quarter note (1). The word *cresc.* is written between the staves. The word *ff* is written below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a slur over a quarter note (8) and a slur over a quarter note (5). Bass staff has a slur over a quarter note (4) and a slur over a quarter note (4). The word *f* is written below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over a quarter note (5) and a slur over a quarter note (4). Bass staff has a slur over a quarter note (4) and a slur over a quarter note (4). The word *ff* is written below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over a quarter note (3) and a slur over a quarter note (3). Bass staff has a slur over a quarter note (1) and a slur over a quarter note (1). The word *poco rit.* is written between the staves. The word *Fine.* is written below the bass staff.

Lamolin

p tranquillo

pp

ppp ritard.

p a tempo

The musical score consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system is marked *p tranquillo* and features a melody in the treble staff with fingerings 4, 2, 5, 3 and a bass line with fingerings 2, 5, 4. The second system continues the melody with more complex fingerings like 1, 2, 1, 3, 4, 2, 1, 2. The third system is marked *pp* and shows a more active bass line with fingerings 4, 1, 3, 1, 4. The fourth system is marked *ppp ritard.* and *p a tempo*, with the treble staff playing a descending scale and the bass staff playing a simple accompaniment. The fifth system continues the piece with various musical notations and fingerings.

rallentando

3 1

pp a tempo

4 2 5 4

pp

4 4 1

cresc.

2 5

mf

rit.

4 4 3

D. C. al Fine.

4.

Krinolinos dámák tánca. – Danse des Dames à crinoline.
Gavotte.

Siklós Albert, Op. 53.

Piano.

p

mf

dim. e rallent.

pp a tempo

mf

p

First system of musical notation. The treble clef staff begins with a dotted line and the number 8 above it. The bass clef staff has a finger number 1 below the first note. The system concludes with the markings *rit.* and *p a tempo*.

Second system of musical notation. The treble clef staff features a finger number 4 above a note. The bass clef staff has finger numbers 5, 2, 1, and 4 below notes. The system includes the marking *cresc.*

Third system of musical notation. The treble clef staff has finger numbers 3 and 2 above notes. The bass clef staff has a finger number 5 below a note. The system includes the markings *f* and *mf*.

Fourth system of musical notation. The treble clef staff has finger numbers 3, 2, 3, 2, and 4 above notes. The bass clef staff has finger numbers 1, 2, 5, 4, 1, and 4 below notes. The system includes the markings *sf* and *p*.

Fifth system of musical notation. The treble clef staff has finger numbers 4, 1, and 3 above notes. The bass clef staff has finger numbers 3, 1, 3, 5, 1, 3, and 5 below notes. The system includes the markings *cresc.*, *f*, and *Fine.*

(La Musette.)

5

p

1 4 2 3

4

3

mf

2 5

4

5

3

p

2

4

1 2

2 4

3

f

2 5

3

mf

2 5

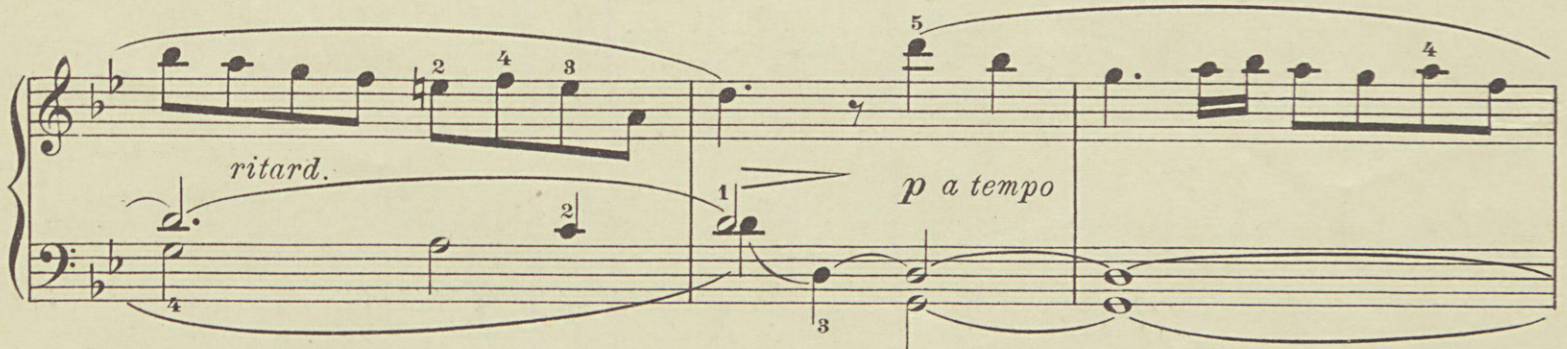
1 2

p

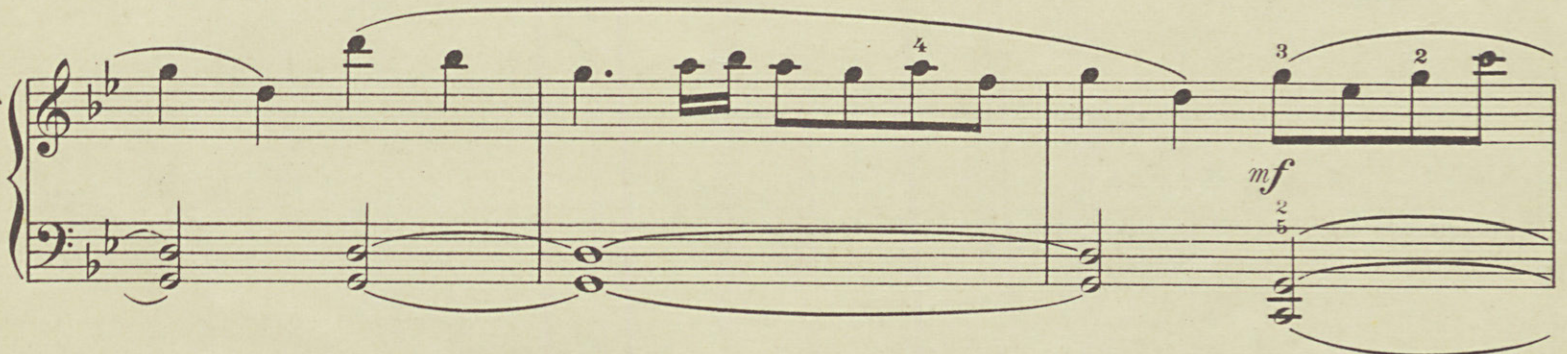
3 5



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 2, 2, 1. Bass staff has a supporting line with fingerings 3, 5. Dynamics: *pp* (pianissimo) and *f* (forte).



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 3, 5, 4. Bass staff has a supporting line with fingerings 4, 2, 1, 3. Dynamics: *ritard.* (ritardando), *p a tempo* (piano at tempo).



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2. Bass staff has a supporting line with fingerings 2, 5, 4. Dynamics: *mf* (mezzo-forte).



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 5, 3, 4, 3, 4, 5. Bass staff has a supporting line with fingerings 2, 1, 4, 2. Dynamics: *p* (piano).



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 3, 2, 3. Bass staff has a supporting line with fingerings 5, 4. Dynamics: *pp* (pianissimo), *ritard.* (ritardando). The system concludes with the instruction *D. C. al Fine.*

5.
Az udvari bolond. — Le fou de cour.
Gigue.

Siklós Albert, Op. 53.

Allegro giocoso.

Piano.

f

p

cresc.

ff

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (Bb4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *f* (forte) in the second measure, *cresc.* (crescendo) in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (Bb4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *ff* (fortissimo) in the second measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (Bb4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *mf* (mezzo-forte) in the first measure, *p* (piano) in the third measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (Bb4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *cresc.* (crescendo) in the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (Bb4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *f* (forte) in the second measure.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with an 8-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. Bass staff features a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and accents.

Second system of musical notation. Treble staff continues the melodic line with complex rhythmic patterns, including triplets and sixteenth-note runs. Bass staff continues the eighth-note accompaniment. Dynamics include *ff* (fortissimo) and accents.

Third system of musical notation. Treble staff has a melodic line with a crescendo leading to *sf* (sforzando), followed by a decrescendo marked *decresc.* and ending at *p* (piano). Bass staff continues the eighth-note accompaniment. The instruction *(senza ritardare)* is written above the treble staff.

Fourth system of musical notation. Treble staff begins with a *dolce* (dolce) marking and features a melodic line with a 4-measure rest. Bass staff continues the eighth-note accompaniment, marked *p* (piano) and *sempre p* (sempre piano).

Fifth system of musical notation. Treble staff features a melodic line with a 4-measure rest, followed by a triplet of eighth notes and a 5-measure rest. Bass staff continues the eighth-note accompaniment, marked *p* (piano).

8

ff

f

3

1

3

2

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. The score is written for a piano (left hand) and a violin (right hand). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The piano part features a flowing, arpeggiated accompaniment, while the violin part plays a melodic line with grace notes and slurs. The score is presented on a single page with a light beige background.

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- Série III. Op. 37. Faciles morceaux.
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