

John Graham

12

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sur des thèmes populaires

pour

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avec accompagnement de Piano

par

### JENŐ HUBAY.

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À François Ondriček.

# 6 POÈMES HONGROIS.

## I.

\*) La mélodie est de  
ELEMÉR SZENTIRMAY.

Jenö Hubay, Op. 27. N° 1.

**Violon.** *Adagio.* *largamente* *dim.*

**PIANO.** *mf* *p* *pp*

\*) Avec l'autorisation de l'éditeur M. Taborszky à Budapest.  
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J. 2985. 1. H.

*Con molto espressione*

*mezza voce*

*p*

*p*

*espressivo*

*p*

*p*

*mf*

*mf*

*Ped.*

*cantabile*

*p*

*suivez*

*Ped.*

*espressivo*

*Ped.*

*ff largamente*

*p*

*f*

*Ped.*

*dim.*

*pp*

*Ped.*

À J. B. Colyns.

# II.

**Allegro molto.**

Jenö Hubay, Op. 27. N<sup>o</sup> 2.

Violon.

PIANO.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is marked *spiccato* and consists of a series of eighth-note runs. The piano accompaniment, marked *p*, is in a grand staff with treble and bass clefs, featuring chords and eighth-note accompaniment.

The second system continues the piece with similar rhythmic patterns in the treble staff and harmonic support in the piano accompaniment.

The third system shows the continuation of the melodic and accompanimental lines.

The fourth system continues the musical development.

The fifth system concludes the page with a final melodic flourish and piano accompaniment.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a minor key and features a melodic line in the treble and a rhythmic accompaniment in the grand staff.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a more active melodic line in the treble staff. Dynamic markings *f* and *mf* are present in the grand staff.

Fourth system of musical notation, characterized by a dense, rapid melodic passage in the treble staff. Dynamic markings *cresc.* are used in both the treble and grand staff.

Fifth system of musical notation, showing a change in key signature to a major key. The music concludes with a *mp* dynamic marking in the grand staff.



First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic. The lower staff provides a harmonic accompaniment with chords and single notes, marked with *f* and *mp* dynamics.

Second system of musical notation. The upper staff continues the melodic line, marked with *f*. The lower staff accompaniment is marked with *p* (piano) dynamics.

Third system of musical notation. The upper staff is marked with *f*. The lower staff accompaniment is marked with *p* dynamics.

Fourth system of musical notation. Both the upper and lower staves are marked with *f*. The system includes *cresc.* (crescendo) markings in both staves.

Fifth system of musical notation. The upper staff is marked with *f*. The lower staff accompaniment is marked with *sf* (sforzando) and *ff* (fortissimo) dynamics.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features trills and melodic phrases. The piano accompaniment includes a *pp* dynamic marking and a *Ped.* (pedal) marking. A flower-like symbol is present in the piano part.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and moves to *mf*. The piano accompaniment includes a *pp* dynamic marking and a *Ped.* marking. A flower-like symbol is present in the piano part.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line includes *cresc.* and *pp* markings. The piano accompaniment includes *cresc.* and *pp* markings, and features multiple *Ped.* markings.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line includes a *p poco rall.* marking. The piano accompaniment includes a *pp* dynamic marking and a *poco rall.* marking. A flower-like symbol is present in the piano part.

First system of musical notation. The upper staff contains a melodic line with a long slur and a *dim.* marking. The lower staff contains a piano accompaniment with a *pp* marking. A flower-like symbol is located below the bass staff.

Second system of musical notation. The upper staff features a melodic line with *mf* and *f* markings. The lower staff features a piano accompaniment with *pp* and *mf* markings. Pedal markings (*Ped.*) and flower-like symbols are present below the bass staff.

Third system of musical notation. The upper staff includes a melodic line with trills (*tr*) and a *mp* marking. The lower staff includes a piano accompaniment with a *p* marking. Pedal markings (*Ped.*) and flower-like symbols are present below the bass staff.

Fourth system of musical notation. The upper staff includes a melodic line with a *dim.* marking. The lower staff includes a piano accompaniment with a *pp* marking. Pedal markings (*Ped.*) and flower-like symbols are present below the bass staff. The system concludes with a double bar line and a *rit.* marking.

À J. M. Grün.

# IV.

Jenö Hubay, Op. 27. N<sup>o</sup> 4.

**Allegro.**

Violon.

PIANO.

The musical score is arranged in two systems, each containing three staves. The top staff of each system is for the Violin, and the bottom two staves are for the Piano. The Violin part begins with a rest, followed by a melodic line with trills (tr) and dynamic markings of *mf*, *f*, and *sf*. The Piano part provides a rhythmic accompaniment with chords and arpeggios, marked with *mf*, *p*, *f*, and *dim.*. The score concludes with a final chord in the Piano part.

*sempre spiccato*

*p*

*f*

*f*

*p*

*f*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a continuous stream of sixteenth notes. The grand staff contains sparse accompaniment with chords and single notes.

Second system of musical notation. The top staff begins with a dynamic marking of *mf* and features a melodic line with trills. The grand staff below has a dynamic marking of *p* and provides a steady accompaniment.

Third system of musical notation. The top staff continues the melodic line with trills. The grand staff continues the accompaniment.

Fourth system of musical notation. The top staff begins with the word *segue* above the first measure. The notation continues with the melodic and accompaniment parts.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The top staff contains a melodic line with eighth and sixteenth notes, including trills marked with 'tr'. The grand staff contains a piano accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It features the same three-staff layout as the first system. The melodic line continues with similar rhythmic patterns and trills. The piano accompaniment provides harmonic support with chords and a steady bass line.

Third system of musical notation. The top staff shows a more active melodic line with sixteenth-note runs. The piano accompaniment continues with chords and a bass line that moves in parallel motion with the upper voices.

Fourth system of musical notation. This system includes a dynamic marking of *p* (piano) in both the top and bottom staves of the grand staff. The melodic line features a change in texture with more sustained notes and some grace notes. The piano accompaniment also shows some changes in chord voicing.

Fifth system of musical notation. The melodic line continues with sixteenth-note patterns. The piano accompaniment consists of chords and a bass line that provides a solid foundation for the melody.



First system of musical notation. The upper staff features a melodic line with a trill and a slur. The lower staff is a piano accompaniment with chords and a bass line. Dynamics include *f* and *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamics include *f*.

Third system of musical notation. The upper staff has a melodic line with a trill. The lower staff has a steady bass line. Dynamics include *f*.

Fourth system of musical notation. The upper staff has a melodic line with a trill. The lower staff has a steady bass line. Dynamics include *cresc.* and *p cresc.*

Fifth system of musical notation. The upper staff has a melodic line with a trill. The lower staff has a steady bass line. Dynamics include *f* and *ff*. A fermata is present over the final chord.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a minor key. The bass line features several measures with a 'Ped.' (pedal) marking and asterisks. A triplet of eighth notes is marked with a '3' in the second measure of the grand staff.

Second system of musical notation. It consists of three staves. The top staff has a 'cresc.' marking. The grand staff below has dynamic markings of 'p' and 'mf'. Pedal markings ('Ped.' with asterisks) are present in the bass line.

Third system of musical notation. It consists of three staves. The top staff has a 'cresc.' marking. The grand staff below has dynamic markings of 'p' and 'mf'. Pedal markings ('Ped.' with asterisks) are present in the bass line.

Fourth system of musical notation. It consists of three staves. The top staff has a 'f molto espressivo' marking. The grand staff below has dynamic markings of 'p' and 'pp'. Pedal markings ('Ped.' with asterisks) are present in the bass line.

Fifth system of musical notation. It consists of three staves. The top staff has markings for 'cresc.', 'rall.', 'a tempo', 'mp spiccato', 'cresc.', 'tr.', and 'dim.'. The grand staff below has dynamic markings of 'p' and 'pp'. Pedal markings ('Ped.' with asterisks) are present in the bass line.

À César Thomson.

## VI.

Jenö-Hubay. Op. 27. N<sup>o</sup> 6.

**Allegro molto.**

Violon.

PIANO.

*f* *dim.* *dim.* *p*

*mf* *tr* *tr* *tr*

*sf* *tr* *tr* *p*

*pp*

First system of musical notation. The upper staff is a single melodic line in treble clef with a key signature of two flats and a common time signature. It begins with the dynamic marking *p poco a poco cresc.* The lower staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It begins with the dynamic marking *p poco a poco cresc.*

Second system of musical notation. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment. Both staves begin with the dynamic marking *p poco a poco cresc.*

Third system of musical notation. The upper staff features a melodic line with dynamic markings *mf* and *f*. The lower staff features an accompaniment with dynamic markings *mf*, *f*, and *p*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff begins with *p poco rall.* and then changes to *a tempo* with a trill (*tr*) and dynamic marking *pp*. The lower staff begins with *p poco rall.* and then changes to *pp*. The system concludes with a dynamic marking *f*.

The first system of music consists of three staves. The top staff is a vocal line in a key signature of two flats (B-flat and E-flat), featuring a melodic line with several trills marked with 'tr'. The middle and bottom staves are piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a bass clef. The piano part features chords and moving lines in both hands.

The second system continues the musical piece. It features similar vocal and piano parts. A piano dynamic marking 'p' is present in the vocal line, and 'pp' is marked in the piano accompaniment. The piano part continues with complex chordal textures.

The third system shows further development of the piano accompaniment. The piano part features more intricate chordal patterns and moving lines, while the vocal line continues with its melodic and trilled passages.

**Più vivo.**

The fourth system is marked 'Più vivo.' and 'mf sempre spiccato'. The vocal line features a more rhythmic and active melody. The piano accompaniment is characterized by a steady, rhythmic pattern of chords, with a mezzo-forte ('mf') dynamic marking.

The fifth system continues the 'Più vivo' section. It features dynamic markings of 'f' (forte) in the vocal line and 'p' (piano) in the piano accompaniment. The piano part maintains its rhythmic accompaniment while the vocal line has more melodic movement.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff contains a melodic line with a series of eighth-note patterns. The grand staff contains a piano accompaniment with chords and a bass line. Dynamic markings include *f* and *mf*.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment. Dynamic markings include *f*, *poco a poco dim.*, and *p*.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The treble staff contains a more complex melodic line with some accidentals. The grand staff continues the piano accompaniment. Dynamic markings include *pp* and *calando*.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The treble staff contains a melodic line with some accidentals. The grand staff continues the piano accompaniment. Dynamic markings include *ff*.

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John Graham

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# 6 POÈMES HONGROIS.

VIOLON.

I.

La mélodie est de  
ELEMÉR SZENTIRMAJ.

Adagio.

Jenö Hubay. Op. 27. N° 1.

*f* *largamente* *dim.* *p* *Con molto espressione* *mezza voce* *espressivo* *p* *cantabile* *restez* *espressivo* *ff* *largamente* *p* *dim.*

*sul sol* *sul re* *pointe* *sul sol* *sul re* *sul sol*

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VIOLON.

II.

Allegro molto.

Jenö Hubay. Op. 27. N<sup>o</sup> 2.

The musical score is written for violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and a *sul sol* instruction. The first staff contains a melodic line with a dynamic shift to *mf*. The second and third staves feature a vibrato (*V*) marking and *sul sol* instruction. The fourth staff is marked *spiccato*. The piece concludes with a double bar line on the tenth staff.

VIOLON.

The image displays a violin part for a musical score, consisting of ten staves of music. The notation includes various rhythmic patterns, primarily sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 3, 4, 0) are placed above specific notes to indicate fingerings. Dynamic markings such as *cresc.*, *f*, and *ff* are used throughout the piece. The key signature changes from one flat (B-flat) to two sharps (D major) across the staves. The music concludes with a final chord marked *ff*.

VIOLON.

III.

Moderato.

Jenö Hubay. Op. 27. N° 3.

The score is written for violin in D major (two sharps) and 2/4 time. It begins with a *Moderato* tempo. The first staff starts with a *mp* dynamic and includes a *dim.* marking. The second staff features a *mf* dynamic and a slur over a sixteenth-note run. The third staff has a *f* dynamic and includes several trills (*tr*) with a *mf* dynamic. The fourth staff continues with a *f* dynamic. The fifth staff has a *pp* dynamic. The sixth staff includes a *cresc.* marking and ends with a *pp* dynamic. The seventh staff has a *cresc.* marking. The eighth staff begins with a *p poco rall.* marking and includes a large slur over a complex passage. The ninth staff has a *dim.* marking and a *mf* dynamic. The tenth staff starts with a *f* dynamic and ends with a *mp* dynamic. The final staff concludes with a *dim.* marking.



VIOLON.

IV.

Allegro.

Jenö Hubay, Op. 27, N° 4.

The score is written for violin in 2/4 time. It begins with a *mf* dynamic and features several trills (*tr*) and accents (*acc*). The first staff includes dynamics *mf*, *f*, and *f*. The second and third staves feature a *f* dynamic followed by *mp* dynamics with triplet markings (*3*). The fourth staff is marked *sempre spiccato*. The fifth and sixth staves are marked *f* and contain complex sixteenth-note passages with fingering numbers (1, 2, 3, 4, 5, 6, 7). The seventh and eighth staves continue with *f* dynamics and intricate sixteenth-note patterns. The final two staves conclude with *mf* dynamics, trills, and a final chord.

VIOLON.

The image shows a page of a violin score, page 7, in the key of D major (two sharps). The music is written on ten staves. The first staff begins with a trill (tr) over a dotted quarter note. The second staff contains a triplet of eighth notes. The third and fourth staves also feature trills. The fifth staff has a dynamic marking of *p* (piano) and a triplet of eighth notes. The sixth and seventh staves are marked with *f* (forte). The eighth staff includes a sixteenth-note triplet. The ninth staff is marked with *cresc.* (crescendo). The tenth staff begins with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and fingering numbers (0, 1, 2, 3, 4, 6, 7, 8).

VIOLON.

V.

Jenö Hubay. Op. 27. N<sup>o</sup> 5.

*Andantino.* *mf* *à la pointe* *sul la* *à la pointe*

*au talon* *f espressivo p* *sul la*

*cresc.* *f espressivo p* *sul la*

*mf spiccato*

*cresc.*

*f molto espressivo p* *cresc.*

*f molto espressivo p*

*pp* *à la pointe* *cresc.*

*rall.* *a tempo* *mp spiccato.* *ten.* *4* *0* *dim.*



VIOLON.

VI.

Allegro molto.

Jenö Hubay. Op. 27. N° 6.

The score is written for a single violin. It begins with a 4-measure rest, followed by a series of trills and sixteenth-note patterns. The dynamics range from mezzo-forte (mf) to fortissimo (ff). Key performance instructions include 'poco a poco cresc.', 'poco rall.', 'più vivo', and 'calando'. The piece concludes with a double bar line and a final fortissimo (ff) dynamic.

