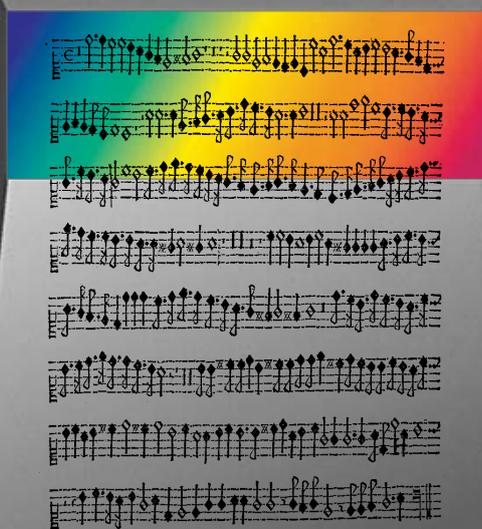


# ZEITSCHRIFT FÜR SPIELMUSIK



## **Alte Ungarische Weisen**

4stimmig für Blockflöten  
und/oder andere Instrumente  
gesetzt von  
Cesar Bresgen

## **Old Hungarian Tunes**

in four parts for recorders  
and/or other instruments

Heft II

# MOECK

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

Dieses Heft stellt die Ergänzung dar zu dem bereits vorliegenden Heft I alter ungarischer Weisen (ZfS 365). Es bringt durchweg Stücke nach Melodien, die aus dem 16. Jahrhundert stammen. Auch hier überrascht der bereits ausgeprägte Eigencharakter ungarischer Melodik; die Beispiele Nr. 6 und 8 können als besonders typisch gelten.

Die Sätze sind an keine starre Besetzungsvorschrift gebunden. Bei den geistlichen Weisen lassen sich die verschiedensten Möglichkeiten (Bläser- wie Streicherbesetzung) erproben. Kleines Schlagzeug einzubeziehen (Handtrommel, Zimbel u. a.) wird vor allem bei den Tanzstücken in Betracht kommen.

- Quellen: Nr. 1 Weise von Tinódi Sebestyén, 1549  
Nr. 2 Breslauer Handschrift, 1600  
Nr. 3 Hofgreff-Liederbuch, 1542  
Nr. 4 Nach Luthers „Wir glauben all an einen Gott“, 1536  
Nr. 5 Unbekannt, 1508  
Nr. 6 Teil A: Aufzeichnung durch Zoltán Kodály  
Teil B: Weise von Tinódi, 1550  
Nr. 7 Unbekannt, 1562  
Nr. 8 Nach J. Paix, Tabulatur von 1583  
Nr. 9 Unbekannt, 1573

This publication is a supplement to my „Old Hungarian Tunes“, Book I (ZfS 365). Despite the fact that all the pieces in this selection are from the 16<sup>th</sup> century, they already have a marked Hungarian individuality, exemplified notably Nos. 6 and 8.

With regard to the combination of instruments I would not like to be too restrictive. For the sacred airs, for example, one could try out a wide variety of combinations of both wind and stringed instruments. The inclusion of minor percussion instruments, such as tambourines and cymbals, would be most appropriate for the dance tune settings.

- Sources: No. 1 Tune by Tinódi Sebestyén, 1549  
No. 2 Manuscript, Breslau, 1600  
No. 3 Hofgreff-Liederbuch, 1542  
No. 4 From Luther's „Wir glauben all an einen Gott“, 1536  
No. 5 Unknown, 1508  
No. 6 Part A: Tune recorded by Zoltán Kodály  
Part B: Tune by Tinódi, 1550  
No. 7 Unknown, 1562  
No. 8 After J. Paix, tablature from 1583  
No. 9 Unknown, 1573

*Cesar Bresgen*

# Alte ungarische Weisen

Heft II: Stücke nach Weisen des 16. Jahrhunderts

## I

### 1. König David

Moderato (♩ ca. 76)

Cesar Bresgen, 1970

Blockflöten · Recorders

Sopran  
(Alt)  
Tenor  
Bass

Musical score for 'König David' featuring Soprano, Alto, Tenor, and Bass staves. The score is in G minor and 3/4 time. It begins with a treble clef and a key signature of two flats. The tempo is Moderato (♩ ca. 76). The music consists of a series of eighth and sixteenth notes, with some rests. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part starts with a half note D4, followed by quarter notes E4, F4, and G4. The piece ends with a double bar line and a fermata over the final note.

Musical score for 'König David' featuring Soprano, Alto, Tenor, and Bass staves. This section continues the piece from the previous section. It features a treble clef and a key signature of two flats. The tempo is Moderato. The music consists of a series of eighth and sixteenth notes, with some rests. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part starts with a half note D4, followed by quarter notes E4, F4, and G4. The piece ends with a double bar line and a fermata over the final note.

Musical score for 'König David' featuring Soprano, Alto, Tenor, and Bass staves. This section continues the piece from the previous section. It features a treble clef and a key signature of two flats. The tempo is Moderato. The music consists of a series of eighth and sixteenth notes, with some rests. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part starts with a half note D4, followed by quarter notes E4, F4, and G4. The piece ends with a double bar line and a fermata over the final note.

### 2. Boroszlói Kéziratbol

Moderato

Musical score for 'Boroszlói Kéziratbol' featuring Soprano, Alto, Tenor, and Bass staves. The score is in G minor and 3/4 time. It begins with a treble clef and a key signature of two flats. The tempo is Moderato. The music consists of a series of eighth and sixteenth notes, with some rests. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part starts with a half note D4, followed by quarter notes E4, F4, and G4. The piece ends with a double bar line and a fermata over the final note.

## 3. Historie vom Propheten Elias

*Con moto*

The musical score for '3. Historie vom Propheten Elias' is written in 6/8 time and consists of two systems. The first system has four staves: the top two are for the vocal line (treble clef), and the bottom two are for the piano accompaniment (treble and bass clef). The tempo is marked 'Con moto'. The second system continues the piece with four staves, including a five-fingered piano exercise in the bass clef.

## 4. Weise des Gálszécsi István

*Moderato* (♩ ca. 76)

(Hauptstimme)

The musical score for '4. Weise des Gálszécsi István' is written in 2/4 time and consists of three systems. The first system has four staves: the top two are for the vocal line (treble clef), and the bottom two are for the piano accompaniment (treble and bass clef). The tempo is marked 'Moderato' with a note value of approximately 76 beats per minute. The label '(Hauptstimme)' is placed above the first vocal staff. The second system continues the piece with four staves, and the third system concludes with four staves, including a five-fingered piano exercise in the bass clef.

### 5. Marienlied

Moderato (♩. ca. 69)

Musical score for '5. Marienlied'. It features four staves: a vocal line (Soprano/Alt) and three piano accompaniment staves. The tempo is Moderato (♩. ca. 69). The key signature has one flat. The score includes the instruction '(Hauptstimme)' and 'simile' markings with arrows pointing to specific passages in the vocal and piano parts.

## II

### 6. Pannonische Donauweisen

A Moderato

Musical score for '6. Pannonische Donauweisen' - Part A. It features four vocal staves (Sopran (Alt), Alt, Tenor, Bass) and a piano accompaniment staff. The tempo is Moderato. The key signature has one flat. The score includes the instruction '(Hauptstimme)' and 'Triangel oder Becken' for the piano part.

Continuation of the musical score for '6. Pannonische Donauweisen' - Part A. It features four vocal staves and a piano accompaniment staff. The score ends with the instruction 'Fine'.

Musical score for '6. Pannonische Donauweisen' - Part B. It features four staves: a vocal line and three piano accompaniment staves. The tempo is Moderato. The key signature has one flat.

## 7. Tanzstück: Magyar tánc

<sup>8</sup> Allegretto (♩ ca. 104)

„Proportio”. Più allegro (♩ ca. 168)

## 8. Tanzstück: Ungarescha

<sup>8</sup> (Vivace) mit kleinem Schlagzeug ad lib.

*Fine*

*Fine*

9. Tanzstück: Passamezzo ongaro

A Allegro (♩ ca. 132)\*)

Section A consists of eight measures. The first measure is a whole rest for all parts. The second measure begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody in the treble clef starts with a quarter note B-flat, followed by quarter notes A, G, F, E, D, C, B, A. The bass clef accompaniment starts with a quarter note B-flat, followed by quarter notes A, G, F, E, D, C, B, A. The piano part (marked 'staccato') consists of eighth notes: B-flat, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Section B consists of eight measures. The melody in the treble clef continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass clef accompaniment continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The piano part continues with eighth notes: G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Section C consists of eight measures. The melody in the treble clef continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass clef accompaniment continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The piano part continues with eighth notes: G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Section D consists of eight measures. The melody in the treble clef continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass clef accompaniment continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The piano part continues with eighth notes: G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Section E consists of eight measures. The melody in the treble clef continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass clef accompaniment continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The piano part continues with eighth notes: G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Section F consists of eight measures. The melody in the treble clef continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass clef accompaniment continues with quarter notes G, F, E, D, C, B, A, G, F, E, D, C, B, A. The piano part continues with eighth notes: G, F, E, D, C, B, A, G, F, E, D, C, B, A.