

Néhány kaukázusi nép és a tuvaiak dallamai

Tartalom

Avarok.....	2
Tatok.....	4
Hegyi zsidók.....	5
Egy orosz dallam.....	6
Hemszilli törökök.....	6
Karapapahok.....	9
Tuvaiak	10

Avarok

$\text{♪} = 130$

The musical score consists of four lines of music in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F'). The vocal line is in soprano clef. The lyrics are written below the notes:

Lay - lay dé - yim, ya - ta - san,
Şi - rin yo - xu a - la - san.
Qi - zil gül - ler i - çin - de
Şi - rin yo - xu ta - pa - san.

$\text{♩} = 92$

Song

The musical score consists of four lines of music in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F'). The vocal line is in soprano clef. The lyrics are implied by the continuation of the melody from the previous section.

$\text{♩} = 104$

Song

This section starts with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'G'). The tempo is marked as $\text{♩} = 104$. The section is titled *Song*. The music consists of five measures. Measure 1: A dotted half note followed by a eighth-note pattern of B, G, B, G. Measure 2: An eighth-note pattern of A, C, A, C. Measure 3: An eighth-note pattern of B, G, B, G. Measure 4: An eighth-note pattern of A, C, A, C. Measure 5: An eighth-note pattern of B, G, B, G, followed by a fermata over the last note.

This section continues with the same musical style as the first five measures. It consists of five more measures. Measure 6: An eighth-note pattern of A, C, A, C. Measure 7: An eighth-note pattern of B, G, B, G. Measure 8: An eighth-note pattern of A, C, A, C. Measure 9: An eighth-note pattern of B, G, B, G. Measure 10: An eighth-note pattern of A, C, A, C.

$\text{♩} = 172$

Folksong

This section starts with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'G'). The tempo is marked as $\text{♩} = 172$. The section is titled *Folksong*. The music consists of five measures. Measure 1: An eighth note followed by a sixteenth-note pattern of B, G, B, G. Measure 2: An eighth-note pattern of A, C, A, C. Measure 3: An eighth-note pattern of B, G, B, G. Measure 4: An eighth-note pattern of A, C, A, C. Measure 5: An eighth-note pattern of B, G, B, G, followed by a fermata over the last note.

This section continues with the same musical style as the first five measures. It consists of five more measures. Measure 6: An eighth-note pattern of A, C, A, C. Measure 7: An eighth-note pattern of B, G, B, G. Measure 8: An eighth-note pattern of A, C, A, C. Measure 9: An eighth-note pattern of B, G, B, G. Measure 10: An eighth-note pattern of A, C, A, C.

$\text{♩} = 112$

Song

This section starts with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'G'). The tempo is marked as $\text{♩} = 112$. The section is titled *Song*. The music consists of five measures. Measure 11: An eighth note followed by a sixteenth-note pattern of B, G, B, G. Measure 12: An eighth-note pattern of A, C, A, C. Measure 13: An eighth-note pattern of B, G, B, G. Measure 14: An eighth-note pattern of A, C, A, C. Measure 15: An eighth-note pattern of B, G, B, G, followed by a fermata over the last note.

$\text{♩} = 84$

Song

A

B

C

Cv

D

E

Tatok

$\text{♩} = 116$

Song

Ay, a - la-göz - lüm, a - la-göz - lüm.

$\text{♩} = 184$

Wedding song

Te - ze pal - tar ti - ke - rem,
Yax - şı gü - ne bü - ke - rem.
Me-nim e - ziz qar - da - şım
Si - zin to - yun mu - ba - rek.

Hegyi zsidók

Jewish melodies

Ho a - di - rit ve ho - i - mu - no, Le hay cü - lo - mim.
Ha bi - no ve ha be - ro - kho, Le hay cü - lo - mim.

Ye-ki büz-gho-le, ye-ki büz-gho-le, Khü-ro-bu-vo be-be e dü akh-che-le.

As - ta - re-hoy züm - zü - mi, Kil - che - le-hoy gen - dü - mi,
Des - de - des - de ghü - zür - gül, Des - de - des - de ghü - zür - gül,
Des - de - des - de ghü - zür - gül, Ri - hon, be - nefsh, su - sen - gül,
Dühoy, kuk-ho pekh - pekh, 'Ov nü - ke - re shakh - shakh.

Is-ro-il he-ton 'o - ni shi-ro, Is - mah he - ton 'ima ha - ka - lo.
 Be-ni-go-ru, be-ni-go-ru, Ke-le-be-be-y he-to-nesh be-ni-go-ru. Oy,
 Be-ni-go - ru, be-ni - go - ru, Be-bey he-to-nesh be - ni - go - ru.

Egy orosz dallam

$\text{♩} = 88$ *Russian religious song*

Hemszilli törökök

Turkish folksong

$\text{♩} = 144$

Ay, bu - lut - ta', bu - lut - ta',
Li - vo - rum kal - di tut - ta.
Düş - men gö - zü - ne dur - sun,
Kar - das kal - di fu - runt - ta.

$\text{♩} = 120$

Nen - ni di - yem bu - baş - ta,
Yü - zen ör - tüm ku - maş - ta.
Nen - ni ba - lam, can nen - ni,
Gö - zel ki - zum, can nen - ni.

$\text{♩} = 144$

Bu gün o tağ-dan bu ta - ğa şa-han u - çur - dum,
A - hı - ne - va - hı - ne dün - ya ge - çür - dum,
Bu ha - na - na hoş ha - na - dur, e - vi - ne boş ha - na - dur.

Bu de - re - nin u - zu - ni,
Kı - ra - ma - dim bu - zu - ni,
Bu de - re - nin u - zu - ni,
Kı - ra - ma - dim bu - zu - ni.

Al - dim Çer - kez ki - zi - ni,
Çe - ke - me - dim na - zi - ni,
Al - dim Çer - kez ki - zi - ni,
Çe - ke - me - dim na - zi - ni.

Ge - lin ağ - lar: ba - ba, ba - ba,
Yaş - lar tö - ker ka - ba, ka - ba.
Ağ - la - ma, ge - lin, ağ - la - ma,
Kayn - a - tan - dur se - ne ba - ba.

Karapapahok

The musical score consists of seven staves of music:

- Staff 1: Treble clef, B^{\flat} key signature, 7/8 time. Notes: $\text{B}, \text{A}, \text{B}, \text{A}, \text{B}, \text{A}, \text{B}$.
- Staff 2: Treble clef, B^{\flat} key signature, 6/8 time. Notes: $\text{B}, \text{A}, \text{B}, \text{A}, \text{B}, \text{A}$.
- Staff 3: Treble clef, B^{\flat} key signature, 6/8 time. Notes: $\text{B}, \text{A}, \text{B}, \text{A}, \text{B}, \text{A}$.
- Staff 4: Treble clef, B^{\flat} key signature, 6/8 time. Notes: $\text{B}, \text{A}, \text{B}, \text{A}, \text{B}, \text{A}$. Measures 1 and 2 are shown.
- Staff 5: Treble clef, B^{\flat} key signature, 6/8 time. Notes: $\text{B}, \text{A}, \text{B}, \text{A}, \text{B}, \text{A}$. Measures 1 and 2 are shown.
- Staff 6: Treble clef, G key signature, 6/8 time. Notes: $\text{G}, \text{F}, \text{G}, \text{F}, \text{G}, \text{F}$. Measures 1 and 2 are shown.
- Staff 7: Treble clef, G key signature, 6/8 time. Notes: $\text{G}, \text{F}, \text{G}, \text{F}, \text{G}, \text{F}$. Measures 1 and 2 are shown.

Tuvaik

The musical score consists of three staves of music in G clef, with lyrics in Cyrillic below them. The first staff starts with 'ak' and 'a'. The second staff starts with 'ak' and 'a'. The third staff starts with 'ak' and 'a'. The lyrics are:

U - rug óaš - tan oy - nap ös - ken oy, oy.

Be - žen te - we ba - rā - nīm - nī šo,

Bel - dir' kag - gaš tür - ta ber - dim šo.

1

Öy - gem öis - sig
 öit - tig la men,
 Öd' - gen tay - ga
 öurt - tug la men.

A - la - lar - nñ
 ku - du - rū - nan
 Xil - dap al - gan
 top - šul - dū - rum.

Tö-rel öü - zü - - - - nen a - šan - ga
 ak - kan tör' - gen u - lug tay - gam bar.

11



U - zun u - zun xo - wu - lar - da, U - žup maŋ - dār ma - ši - na - lar.
 U - du kö - rüp dol-gap o - rar, U - ra min - gen öö - lā - čī - lar.

Xar' xöy - niŋ ma - ŋi ka - dig, Xo - rum daš - ka uš - tun u - rug. -

Musical score for a vocal piece. The lyrics are:

- Xo - mus - tal - gan
- ü - nün̄ kon - öug,
- Xo - lun - me - η ·
- sun - nun̄ u - rug,
- sun - nun̄ u - rug.

Musical score consisting of four staves of music. The rhythms include eighth-note pairs, sixteenth-note patterns, and various rests. Measure 1 ends with a fermata over the first two notes of the second staff.

Musical score showing melodic fragments labeled 'a', 'b', 'z', 'bv', 'c', 'd', and 'bv'. The fragments are:

- a**: A sixteenth-note pattern starting with a dotted half note.
- b**: An eighth-note pattern followed by a sixteenth-note pattern.
- z**: An eighth-note pattern followed by a sixteenth-note pattern.
- bv**: A sixteenth-note pattern followed by a sixteenth-note pattern.
- c**: An eighth-note pattern followed by a sixteenth-note pattern.
- d**: A sixteenth-note pattern followed by a sixteenth-note pattern.
- bv**: A sixteenth-note pattern followed by a sixteenth-note pattern.
- z**: A sixteenth-note pattern followed by a sixteenth-note pattern.