

JÁRDÁNYI PÁL

SONATINA

per flauto e pianoforte



EDITIO MUSICA BUDAPEST

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Jeney Zoltánnak

# SONATINA

per flauto e pianoforte

## I

JÁRDÁNYI Pál  
(1920-1966)

Allegro moderato ( $\text{♩} = 84$ )

*mp*

*p* *simile stacc.*

*mf*

The first system of music consists of two staves. The upper staff is a treble clef containing a melodic line with a long slur over the first two measures and a dynamic marking of *p* (piano) in the third measure. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. It begins with a dynamic marking of *mf* (mezzo-forte) and features a bass line with chords and a treble line with a melodic line.

The second system of music consists of two staves. The upper staff is a treble clef with a melodic line starting with a dynamic marking of *f* (forte) and ending with *mp* (mezzo-piano). The lower staff is a grand staff with a piano accompaniment. It starts with a dynamic marking of *f* and includes a section marked *p stacc.* (piano staccato) in the bass line.

The third system of music consists of two staves. The upper staff is a treble clef with a melodic line featuring several slurs. The lower staff is a grand staff with a piano accompaniment consisting of chords and rests in both the treble and bass lines.

The fourth system of music consists of two staves. The upper staff is a treble clef with a melodic line starting with a dynamic marking of *p* and featuring several slurs. The lower staff is a grand staff with a piano accompaniment that includes a dynamic marking of *mf* and various chordal textures.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a long slur. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation. The top staff is mostly empty, with a few notes at the end. The grand staff continues the piano accompaniment. A dynamic marking of *p* is present in the middle of the system.

Third system of musical notation. The top staff contains a melodic line with a long slur. The grand staff contains a piano accompaniment with chords. A dynamic marking of *cresc.* is present in the middle of the system.

Fourth system of musical notation. The top staff contains a melodic line with a long slur. The grand staff contains a piano accompaniment with chords. A dynamic marking of *f* is present in the middle of the system.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* (forte). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The treble clef staff features a dynamic marking of *più f* (pizzicato forte) and includes a fingering instruction *(h)*. The piano accompaniment continues with chords and a bass line.

Third system of musical notation. The treble clef staff is marked *cresc. e agitato* (crescendo and agitato) and includes a fingering instruction *(h)*. The piano accompaniment is also marked *cresc. e agitato*.

Fourth system of musical notation. The treble clef staff is marked *Sostenuto* (sustained) and *ff* (fortissimo). The piano accompaniment is also marked *ff*. The system concludes with a double bar line and a key signature change to one sharp (F#).

## II

Adagio molto, un poco rubato (♩ = 42)

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and a *cantabile* marking. It features a long, sweeping phrase with a crescendo leading to a mezzo-piano (*mp*) dynamic. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs), with a piano (*p*) dynamic. The accompaniment consists of sustained chords and arpeggiated figures, with a mezzo-piano (*mp*) dynamic indicated in the middle of the system.

The second system continues the musical piece. The top staff shows the melodic line with a *p più espr.* (more expressive) marking. The piano accompaniment in the middle and bottom staves features a mezzo-piano (*mp*) dynamic and includes a *poco rit.* (slightly slower) marking.

The third system concludes the first section. The top staff has a *poco rit.* marking. The piano accompaniment in the middle and bottom staves ends with a piano (*p*) dynamic.

Un poco più mosso (♩ = 48)

The second section begins with a tempo change to *Un poco più mosso* (♩ = 48). The top staff starts with a piano (*p*) dynamic and *cantabile* marking, followed by a *cresc.* (crescendo) marking. The piano accompaniment in the middle and bottom staves also starts with a piano (*p*) dynamic and *cantabile* marking, with an *espr.* (expressive) marking and a *cresc.* marking.

Sosten.

*f*

*rit.* *a tempo*

*p* *mp*

*p* *pp*

*più espr.*

*pp* *mp*

*rit.*

*p* *pp*

# III

Allegro con brio (♩ = 120 - 132)

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system includes a piano part (left and right staves) and a violin part (top staff). The piano part begins with a *mf* dynamic, while the violin part starts with a *f* dynamic. Both parts include the instruction *simile stacc.* in the second measure. The second system continues the piano part with a *f* dynamic and the violin part. The third system features the piano part with a *p* dynamic and the violin part with a *mf* dynamic. The final system shows the piano part with sustained chords and the violin part with a melodic line. The score concludes with a double bar line.



First system of a musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a forte (*f*) dynamic. The vocal line starts with a melodic phrase.

Second system of the musical score. The vocal line continues with a melodic phrase marked *mp cantabile*. The piano accompaniment features a piano (*p*) dynamic and includes some sustained chords in the right hand.

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with sustained chords in the right hand and a steady bass line.

Fourth system of the musical score. The vocal line concludes with a melodic phrase marked *mp cresc.*. The piano accompaniment concludes with a *cresc.* dynamic marking. The system ends with a final chord in the piano part.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *f cresc.*. The lower staff (bass clef) contains a bass line with slurs and accents, marked *mf cresc.*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *stacc.*. The lower staff (bass clef) contains a bass line with slurs and accents, marked *f* and *sf*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *f* and *ff*. The lower staff (bass clef) contains a bass line with slurs and accents, marked *f*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) contains a bass line with slurs and accents.

mp *leggiero*  
p  
sf

This system contains the first two staves of music. The upper staff features a melodic line with a dynamic marking of *mp leggiero*. The lower staff provides accompaniment with a dynamic marking of *p* and a *sf* marking at the beginning.

mp  
f sf p

This system continues the musical piece. The upper staff has a dynamic marking of *mp*. The lower staff includes dynamic markings of *f*, *sf*, and *p*.

rit. Tempo I. mf  
mp cresc.

This system marks the beginning of the *Tempo I.* section. The upper staff starts with a *rit.* marking followed by *Tempo I.* and a dynamic marking of *mf*. The lower staff has a dynamic marking of *mp* and a *cresc.* marking.

string. f cresc. ff  
f cresc. ff  
&.....|

This system features a *string.* marking above the upper staff. Both the upper and lower staves have dynamic markings of *f*, *cresc.*, and *ff*. The system concludes with the instruction *&.....|*.

# FUVOLAMŰVEK

## SZÓLÓFUVOLA

- 8520 ANDERSEN, J.: 24 etűd, op. 15 (Kovács)  
BÁNTAI V. – KOVÁCS G.: Skálaiskola  
I. kötet  
8625 II. kötet  
13494 CSILLAG, P.: Kavicsok  
7266 CSUPOR L.: Ujjgyakorlatok  
8290 DEBUSSY, C.: Syrinx (En bateau)  
(Szebenyi, Nagy)  
EÖRDÖGH J.: Középfokú technikai és  
olvasógyakorlatok  
1801 I. füzet  
1838 II. füzet  
– Technikai és olvasógyakorlatok  
5691 III. füzet  
5692 IV. füzet  
12062 FUVOLAETŰDÖK KÖZÉPFOKRA (Jeney)  
8007 GARIBOLDI, G.: 30 etűd  
8519 – Gyakorlatok kezdő fuvolásoknak  
(Bántai)  
JENEY Z.: Fuvolaiskola  
5457 I. kötet  
5458 II. kötet  
6153 – Soliloquium no. 1  
8572 KALMÁR L.: Monologo 3  
KÖHLER, E.: Etűdök fuvolára (Pröhle)  
8513–15 I–III. kötet  
– Virtuóz etűdök, op. 75 (Pröhle)  
8516–18 I–III. kötet  
6404 LÁNG I.: Drama breve  
7761 – Szóló basszusfuvolára  
13687 SCHUBERT J.: D-dúr fuvolaverseny  
(Máriássy)  
12949 SZEMELVÉNYEK ZENEKARI MŰVEKBŐL  
fuvolára (Gyöngyössi)  
8757 SZERVÁNSZKY E.: Hét fuvolaetűd  
7001 – Öt koncertetűd. Szvit  
8601 SZOKOLAY S.: Szonáta  
12360 SZUNYOGH B.: Capriccio  
VÁLOGATOTT ETŰDÖK FUVOLÁRA  
(Bántai, Kovács)  
8591–93 I–III. kötet  
12575 WEHNER, K.: 12 nagy etűd fuvolára  
(Bántai)

## KÉT ÉS HÁROM FUVOLA

- 5652 DEVIENNE, Fr.: 18 kis fuvoladuó (Kalmár)  
8498 FUVOLADUÓK KEZDŐKNEK (Csupor)  
FUVOLADUÓK (Jeney)  
6562 I. kötet  
6640 II. kötet  
7816 III. kötet  
13556 HOTTETERRE, J.-M.: Suite à deux flutes  
(b. c. ad lib.) (Gyenge)  
12776 KIRÁLY L.: Tíz magyar népdal két fuvolára  
(piccolóra, altfuvolára)  
5991 KOCSÁR M.: Ungaresca per due fiati di  
legno  
13780 KÖHLER, E.: Válogatott fuvoladuók  
(Tócsér)  
12257 KÖNNYŰ FUVOLATRIÓK (Csupor)  
4532 LÁNG I.: Duó  
7461 NÉMET SZERZŐK MŰVEI  
két fuvolára (Fodor)  
2671 SZERVÁNSZKY E.: Szvit két fuvolára  
13186 VIVALDI, A.: G-dúr triószonáta RV. 80  
(Németh, Spányi)  
12807 ZEMPLÉNI L.: Fuvolatrió

## FUVOLA ÉS ZONGORA

- 12367 BALÁZS Á.: Szvit  
13272 BAROKK TÁNCOK (Nagy)  
8317 BARTÓK B.: Este a székelyeknél (Pröhle)  
2142 – Három csikmegeyi népdal (Szebenyi)  
BARTÓK ÉS KODÁLY MŰVEI  
(Bántai, Sipos)  
7958 I. kötet  
8940 II. kötet  
5798 BEETHOVEN, L. van: Hat népdal  
variációkkal, op. 105 (Jeney)  
– Tíz népdal variációkkal, op. 107 (Jeney)  
6331 I. kötet  
6564 II. kötet  
7989 – Adagio für eine Spieluhr (Pröhle)  
13265 BELLINZANI, P. B.: 3 szonáta fuvolára és  
basso continuoóra (csembalóra)  
(Máriássy)  
12792 – 4 szonáta fuvolára és csembalóra  
(Máriássy)  
13350 BOISMORTIER, J. B. de: 6 szonáta op. 9,  
fuvolára és basso continuoóra (Máriássy)  
13334 BONONCINI, G. M.: 7 sonate facili per 2  
flauti (flauti dolci) e basso continuo  
(Homolya)  
13690 CORRETTIE, M.: 6 sonate per flauto  
(violino) e basso continuo I, op. 13  
no. 1–3 (Máriássy)  
4730 DÁVID Gy.: Preludio  
1867 – Szonáta  
7932 DEBUSSY, C.: Clair de lune (Nagy)  
8290 – En bateau (Syrinx) (Szebenyi, Nagy)  
7933 – The Little Negro (Nagy)  
2953 DECSÉNYI J.: Sonatina pastorale  
13682 DOPPLER, F.: Fantaisie pour flute et piano  
„Airs valaques” op. 10 (Martos)  
958 FARKAS F.: Bihari román táncok  
5870 – Szonatina  
7674 FAURÉ, G.: Berceuse, op. 16 (Jeney)  
7583 – Sicilienne, op. 78 (Pálfalvi)  
7675 – Fantaisie, op. 79 (Jeney)  
6587 FUVOLAMUZSIKA KEZDŐKNEK  
(Kovács, Bántai)  
8732 FUVOLAMUZSIKA II. haladóknak  
(Bántai, Kovács)  
13099 3 GAVOTT (Bántai, Sipos)  
13681 GESZLER Gy.: Virág-leány.  
Vasarely-kép fuvolára és zongorára  
1670 HAJDU M.: Magyar pásztordalok  
7217 HÄNDEL, G. F.: Három szonáta  
(Bántai, Máriássy)  
6958 HANGVERSENYDARABOK  
(Szebenyi, Nagy)  
12035 HUMMEL, J. N.: Grand rondeau, op. 126  
(Fittler)  
1371 JÁRDÁNYI P.: Szonatina  
12529 JOMMELLI, N.: Három szonáta  
(Balla, Pröhle)  
4016 KADOSA P.: Szonatina, op. 56  
6485 KALMÁR L.: Szonáta  
12358 KIRÁLY L.: 3 miniatűr  
2791 KIS ELŐADÁSI DARABOK FUVOLÁRA  
(Bántai, Kovács)  
6744 KOCSÁR M.: Saltus Hungaricus  
8352 KÓSA Gy.: Miniatűrök. Szólóművek  
zongorakísérettel (ad lib.)  
5852 – Notturmo

- 8959 KÖNNYŰ ELŐADÁSI DARABOK  
(Bántai, Sipos)  
6387 KÖNNYŰ KAMARAZENE FUVOLÁRA  
(Bántai, Kovács)  
12819 LECLAIR, J. M.: 3 szonáta fuvolára és  
basso continuoóra (Nagy)  
5486 LENDVAY K.: Quattro duetti  
LOEILLET, J. B. (John): 12 sonate per  
flauto e basso continuo (Máriássy)  
12548–51 I–IV. kötet, no. 1–12  
LOEILLET, J. B. (de Gant): 12 sonate per  
flauto e basso continuo, op. 1. (Orbán)  
12638–41 I–IV. kötet, no. 1–12  
– 12 sonate per flauto e basso continuo,  
op. 3 (Máriássy)  
13160–63 I–IV. kötet  
– 12 sonate per flauto e basso continuo,  
op. 4 (Máriássy)  
12989–92 I–IV. kötet, no. 1–12  
13195 MENDELSSOHN–BARTHOLDY, F.: Rondo  
capriccioso  
3358 MEZŐ I.: Szvit  
13196 3 MENÜETT (Bántai, Sipos)  
8521 MOZART, W. A.: Rondo, KV 373  
(Pröhle, Gábor)  
13009 – D-dúr szonáta, KV 285 (Homolya)  
13067 – G-dúr szonáta, KV 285a (Homolya)  
13010 – A-dúr szonáta, KV 298 (Homolya)  
13011 – C-dúr szonáta, KV 285b Anh 171  
(Homolya)  
7225 NÉMET SZERZŐK MŰVEI (Fodor)  
12654 NÉPSZERŰ ELŐADÁSI DARABOK  
(Kovács)  
737 PETROVICS E.: Magyar gyermekdalok  
13043 PLEYEL, I.: Koncert gordonkára  
(v. fuvolára v. klarinétrá) (Pejtsik)  
13446 3 POLONAISES (Bántai, Sipos)  
12350 ROMANTIKUS ALBUM FUVOLÁRA  
(Bántai, Sipos)  
13005–08 SAMMARTINI, G.: 12 szonáta, op. 2  
fuvolára és basso continuoóra (Máriássy)  
I–IV. kötet  
4717 SÁRAI T.: Studio  
6487 SÁRI J.: Contemplazione  
4718 SÁRKÓZY I.: Sonata da camera  
6202 SÁRY L.: Pezzo concertato  
8958 SCARLATTI, D.: Három szonáta (Károlyi)  
12573 SCHUBERT, Fr.: Thema mit Variationen  
op. posth. 142 no. 3 (Bántai, Sipos)  
12841 SCHUMANN, R.: Három román op. 94  
(Kovács)  
3404 SEBESTYÉN A.: Rondo burlesco  
12570 SINISALO, H. R.: Három miniatűr  
7074 SOPRONI J.: Szonáta  
1372 SZERVÁNSZKY E.: Szonatina  
4196 SZÉKELY E.: Capriccio  
6217 SZŐLLŐSY A.: Tre pezzi  
12574 3 TAMBOURINS (Bántai, Sipos)  
3401 TARDOS B.: Prélude et Rondo  
12054 VALENTINE, R.: 12 szonáta fuvolára  
(fuvolára) és continuoóra (Kalmár)  
13186 VIVALDI, A.: Sonata per due flauti e basso  
continuo RV 80 (Németh, Spányi)

FLAUTO

Jeney Zoltánnak  
SONATINA

I

JÁRDÁNYI Pál  
(1920-1966)

Allegro moderato (♩ = 84)

3 *mp* *mf*

*p*

2 *f* *mp*

*p*

5 *mf*

*cresc.*

1 *f*

*più f* *cresc. e agitato*

*Sostenuto* *ff*

# II

Adagio molto un poco rubato (♩ = 42)

*p cantabile* *mp*

*più espr.* *poco rit.*

Un poco più mosso (♩ = 48)

*p cantabile* *cresc.*

*f* *sosten.* *rit.* *a tempo* *p*

*mp* *più espr.*

*rit.*

# III

Allegro con brio (♩ = 120 - 132)

*f* *simile stacc.*

*mf*

*mf*

*mp cantabile*

*mp cresc.*

*f cresc.* *f stacc.*

*f* *ff*

*mp leggiero* *mp*

*rit.*

*mf* *f*

*cresc.* *string.* *ff*