

KL4566

EISIKOVITS

MINIATURES

PIANO SOLO



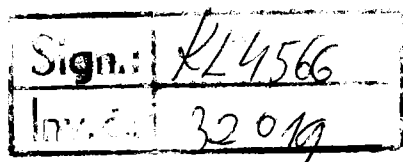
EDITIO MUSICA BUDAPEST

Z. 12 471

MAX EISIKOVITS

MINIATURES

PIANO SOLO



EDITIO MUSICA BUDAPEST

(PIANO SOLO)

Max EISIKOVITS

Moderato

1

p

m

III

f deciso

rit.

Moderato

2

p

mf cantabile

p

cresc.

J

pochiss rit.

P

Allegretto

3 *p legato*

p *mf cresc.* *f* *p* *cresc.* *mf* *dim.* *p*

Moderato

4

*p cantabile**mp**cresc.**f**pochiss. rit.**f**mp**pochiss. rit. a tempo**poco a poco rall.*

Allegretto

5

p *mf* *cresc.* *f* *f* *p*

dim. *non rit.* *poco* *a* *poco* *f molto rall.*

p

Andante rubato

6

p espressivo *p*

più mosso

f

sostenuto

a tempo

p leggiero

p

1.

2.

2. volta

cresc.

f

rit.

Allegretto tranquillo $\text{♩} = 84$

p

p

il canto ben marcato

p grazioso

p

p

pp

Andante

8

p sotto voce

mp

mf

p

mf espr.

cresc.

dim.

perdendosi *p* *pp*

This system shows a piano piece in B-flat major. The right hand features a melodic line with a fermata on the final note, while the left hand provides a harmonic accompaniment. Dynamics range from *p* (piano) to *pp* (pianissimo).

Andantino *mp* poco rit.

This system is marked *Andantino*. The right hand has a flowing eighth-note melody, and the left hand has a steady quarter-note accompaniment. The dynamic is *mp* (mezzo-piano). The system concludes with a *poco rit.* (poco ritardando) marking.

a tempo *mf* poco rit.

This system is marked *a tempo*. The right hand continues with a melodic line, and the left hand has a harmonic accompaniment. The dynamic is *mf* (mezzo-forte). The system concludes with a *poco rit.* marking.

deciso *f* poco rit.

This system is marked *deciso* (decisive). The right hand features a more active melodic line, and the left hand has a harmonic accompaniment. The dynamic is *f* (forte). The system concludes with a *poco rit.* marking.

pochissimo più mosso *f* risoluto

This system is marked *pochissimo più mosso* (very slightly more motion). The right hand has a melodic line, and the left hand has a harmonic accompaniment. The dynamic is *f* (forte). The system concludes with a *risoluto* (resolute) marking.

cresc. *f* poco rall.

This system is marked *cresc.* (crescendo). The right hand has a melodic line, and the left hand has a harmonic accompaniment. The dynamic is *f* (forte). The system concludes with a *poco rall.* (poco rallentando) marking.

Allegretto

10

10

mf

p

cresc.

f

cresc.

f

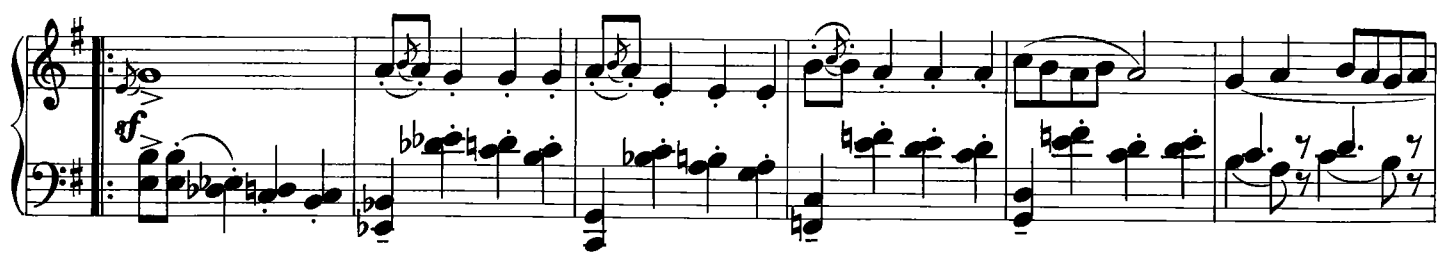
p

Moderato

11



pochissimo più mosso



più mosso



Allegro giocoso ♩=120

12

p *mf*

p *f* *mf* *p* *f*

Andantino

13

The musical score consists of seven systems of piano notation, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 13-14) starts with a piano (*p*) dynamic. The second system (measures 15-16) features a mezzo-forte (*mf*) dynamic. The third system (measures 17-18) includes a forte (*f*) dynamic. The fourth system (measures 19-20) returns to a piano (*p*) dynamic. The fifth system (measures 21-22) features a forte (*f*) dynamic. The sixth system (measures 23-24) returns to a piano (*p*) dynamic. The seventh system (measures 25-26) concludes with a piano (*pp*) dynamic and a 'dim.' (diminuendo) marking.

p

mf

f

p

f

p

dim.

pp

Allegro

14

mp

p

mf

p

pochissimo più mosso

mf

f

sub.p

p

Z. 12 471

First system of a piano piece. The right hand features chords and eighth-note patterns, while the left hand plays a continuous eighth-note accompaniment. Dynamics include *f pesante*, *p leggiero*, and *cresc.*. Fingerings 6 and 7 are indicated in the left hand.

Second system of the piano piece. It continues the melodic and harmonic development. Dynamics include *f*, *cresc.*, and *f.*. The system concludes with an *attacca* marking.

Allegro ma non troppo

15

Third system, marked *Allegro ma non troppo*. It begins with a measure rest in the right hand and a piano (*p*) dynamic. The left hand continues with a steady eighth-note pattern.

Fourth system of the piece. The right hand has a melodic line with some grace notes, and the left hand maintains the eighth-note accompaniment. A *cresc.* marking is present.

Fifth system of the piece. The right hand features a more active melodic line. Dynamics include *f* in the right hand and *f* in the left hand.

Sixth system of the piece. The right hand has a melodic line with grace notes, and the left hand continues with the eighth-note accompaniment. The system ends with a final chord.

First system of the musical score. The right hand plays a continuous eighth-note melody. The left hand has a bass line with some chords and eighth notes. Dynamics include *p* (piano) at the start and *f* (forte) later in the system.

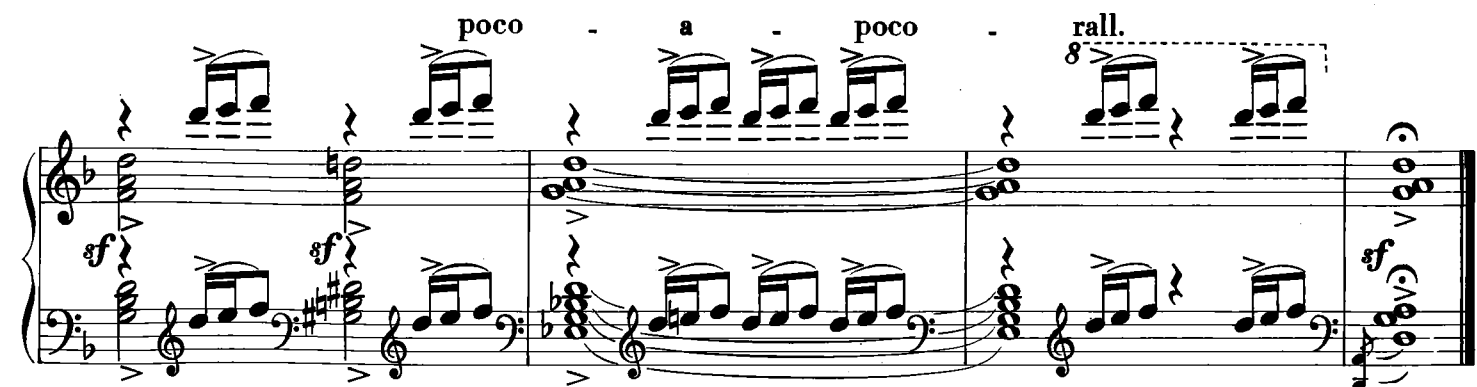
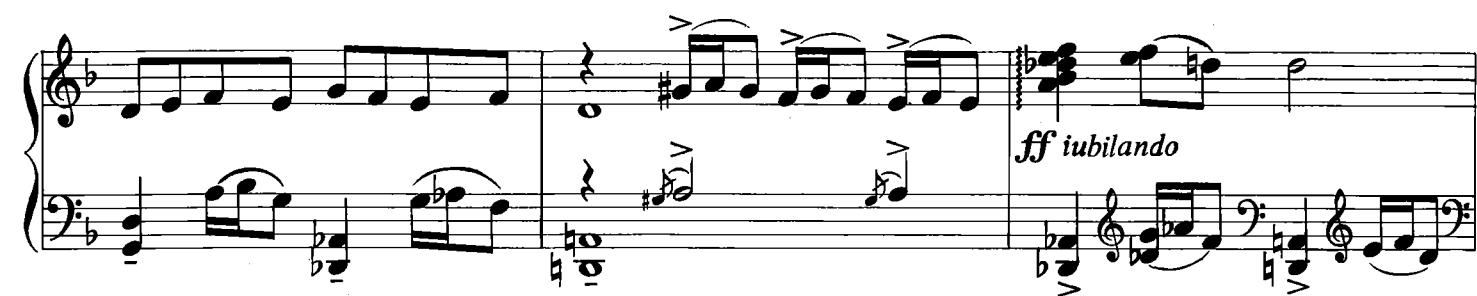
Second system of the musical score. The right hand continues the melody. The left hand features more complex chords and eighth-note patterns. Dynamics include *sf* (sforzando) and *f*. The instruction *subito rit.* (subito ritardando) is written above the staff.

Third system of the musical score. The right hand has a melody with some rests. The left hand has a bass line with chords. Dynamics include *ff* (fortissimo), *sf* (sforzando), and *mf* (mezzo-forte). The instruction *a tempo* is written above the staff.

Fourth system of the musical score. The right hand has a melody. The left hand has a bass line with chords. Dynamics include *cresc.* (crescendo), *f* (forte), and *f deciso, con forza* (forte, decided, with force). The instruction *poco rall.* (poco rallentando) is written above the staff.

Fifth system of the musical score. The right hand has a melody. The left hand has a bass line with chords. Dynamics include *f* (forte).

Sixth system of the musical score. The right hand has a melody. The left hand has a bass line with chords. Dynamics include *f esaltato* (forte, exalted). The instructions *pochiss. rit.* (pochissimo ritardando), *a tempo*, *poco string.* (poco stringendo), and *Più vivo* are written above the staff.



Magyar szerzők zongoraművei

- 4626 AZ IFJÚ BARTÓK. Válogatott zongoradarabok, II. kötet (Dille)
- 1971 BARTÓK, B.: Rapszódia, op. 1
- 934 — 14 bagatell, op. 6
- 60 — Két román tánc, op. 8/a
- 2128 — Két elégia, op. 8/b
- 1763 — Három burleszk, op. 8/c
- 1765 — Négy sirató ének, op. 9/a
- 1762 — Vázlatok, op. 9/b
- 867 — Két kép, op. 10
- 7995 — Gyászinduló
- 1764 — Három csíkmegyei népdal
- 125–130 — Mikrokosmosz, I–VI. kötet
- 2335 — Négy zongoradarab
- 5648 BOZAY A.: Bagatell, op. 4
- 6316 — Intervall, op. 15
- 6354 — Medáliák. 36 kis zongoradarab
- 7367 — Utójáték, op. 19/a
- 5425 — Variazioni, op. 10
- 2268 DÁVID, Gy.: Szonáta
- 8304 DOHNÁNYI E.: Albumblatt
- 3585 — Capriccio, op. 28 No. 6
- 2907–08 — Hat koncertetűd, op. 28, I–II kötet
- 3581 — Pastorale
- 2653 — Ruralia Hungarica, op. 32/a
- 3584 — Változatok egy magyar népdalra, op. 29
- 8599 DUBROVAY L.: Felhangok
- 8857 — Interferenzen No. 2, elhangolt zongorára
- 7366 DURKÓ Zs.: Chance
- 7401 — Microstructures
- 5099 — Psicogramma
- 12095 FARKAS F.: Ballada
- 12097 — Correspondances
- 7169 — Három burleszk
- 5295 — Három monogrammm
- 12096 — Hybrides
- 2769 — Két akvarell
- 797 — Régi magyar táncok a XVIII. századból
- 2660 — Római hangjegyfűzet
- 5274 GAÁL J.: Hat zongoradarab
- 8328 — Piano Music
- 2710 — II. zongoraszonáta
- 2716 GESZLER Gy.: Két gépetűd — A „24 preludium és fuga” sorozatból
- 3951 C-dúr, c-moll
- 3251 H-dúr, h-moll
- 4269 Esz-dúr, esz-moll
- 4061 GYULAI E.: III. zongoraszonáta
- 2713 HAJDU M.: Öt zongoradarab
- 5945 HORUSITZKY Z.: Exercices poétiques
- 8330 — Les reveries du promeneur solitaire. Tíz zongoradarab
- 6757 HORUSITZKY Z.: Szonáta
- 8425 HUSZÁR L.: Öt zongoradarab
- 5745 HUZZELLA E.: Cambiate
- 3639 JEMNITZ S.: V. zongoraszonáta
- 8907 JENEY Z.: Arthur Rimbaud a sivatagban
- 8312 — Something lost, preparált zongorára
- 5756 — Öt zongoradarab
- 7359 — Végjáték
- 5268 KADOSA P.: Al fresco, op. 11/a
- 5917 — Hét bagatell, op. 1 No. 4
- 2934 — Tíz bagatell, op. 51
- 92 — Capriccio, op. 23/h
- 4225 — 4 capriccios, op. 57
- 5339 — Kaleidoszkop, op. 61
- 6850 — Pillanatképek, op. 69
- 5550 — I. szonáta, op. 7
- 4694 — II. szonáta, op. 9
- 5139 — III. szonáta, op. 13
- 3600 — IV. szonáta, op. 54
- 2084 — Tollrajzok, op. 38/c
- 2085 — 3 tristia, op. 38/b
- 2389 — Öt vázlat, op. 18/b
- 6560 — I. zongoraszvit, op. 1
- 5916 — II. zongoraszvit, op. 1
- 6758 — III. zongoraszvit, op. 1
- 7613 KALMÁR, L.: Invenzioni
- 5677 — Négy kánon
- 4255 KARDOS I.: Három darab a „12 preludium”-ból
- 4434 KAZACSAY T.: Capriccio, op. 124/b
- 8407 — Furcsaságok, op. 56
- 7446 — Pro memoria II, op. 142
- 6759 KÁROLYI P.: Accenti
- 5724 — Öt zongoradarab
- 6003 — Toccata furiosa
- 7304 KOCSÁR M.: Improvvizazioni
- 2005 KODÁLY Z.: Galántai táncok (Kenessey)
- 2002 — Hét zongoradarab, op. 11
- 1177 — Kilenc zongoradarab, op. 3
- 2004 — Marosszéki táncok
- 2003 — Meditáció
- 866 — Valsette
- 5628 KÓKAI R.: Quattro improvvisazioni
- 4142 KÓSA Gy.: Divertimento
- 8377–80 KURTÁG Gy.: Játékok, I–IV. kötet
- 4491 — Nyolc zongoradarab, op. 3
- 8735 — Szálkák, op. 6/d
- 6849 LÁNG I.: Intermezzi
- 8530 — Láncolat
- 3343 LORÁND I.: Rondo
- 7249 MADARÁSZ I.: Ludi
- 7121 — Metamorphoses
- 7134 MAROS R.: Népdalszvit
- 3496 MIHÁLY A.: Ciaconna
- 4684 PAPP L.: Hat bagatell
- 5300 — Három ronódó
- 5703 — Három zongoradarab
- 6383 — Improvvizazione
- 7085 — Skizze
- 5500 — Variazioni
- 6894 PÁLFALVI J.: Négy zongoradarab
- 5190 RÁNKI Gy.: Pas de deux és Galopp
- 4096 — Scherzo
- 4384 — II. zongoraszonáta
- 5114 RESCHOFKY S.: III. szonáta
- 8278 SÁRAI T.: Distances
- 6317 SÁRI J.: Episodi
- 6159 — 6 pezzi
- 8886 — Variazioni immaginarie
- 8021 SÁRY J.: Collage
- 12059 — Koan bel canto
- 4685 SOPRONI J.: Hét zongoradarab
- 7403 — Intarziák
- 7272 — Invenzioni sul B–A–C–H
- 3138 — Négy bagatell
- 8738 — Quattro intermezzi
- 8916 SUGÁR R.: Barokk szonatina
- 8095 SZABÓ Cs.: Mikor Csíkból kiindultam
- 8285 — Parlando, giusto e corale
- 3720 SZABÓ F.: Három zongoraszonáta
- 1432 — Két zongoradarab
- 2768 — Toccata
- 8626 — I. zongoraszvit
- 8657 SZELÉNYI I.: 42 préludes
- 5193 — Toccata
- 3439 — VI. zongoraszonáta
- 2086 SZÉKELY E.: Szonáta
- 7280 — III. szonáta
- 8839 — Tre esercizi
- 8850 SZOKOLAY S.: Játék a hangközökkel
- 8723 SZUNYOGH B.: Hommage á Stravinsky
- 2709 TARDOS B.: Öt bagatell
- 4175 — Szvit
- 3953 VASZY V.: Toccata
- 5487 VÁNDOR S.: Szvit
- 8423 VIDOVSZKY L.: Schroeder halála
- 6443 VISKI J.: Sirfelirat
- 8060 WEINER L.: Caprice
- 144 — Három magyar népi tánc
- 486 I. sorozat op. 19
- 986 II. sorozat op. 19
- 487 III. sorozat op. 22
- 7 IV. sorozat op. 33
- 8 V. sorozat op. 34
- 3574 — Passacaglia, op. 17



EDITIO MUSICA BUDAPEST

Works for Piano by Hungarian Composers

- | | | | | | |
|---------|--|---------|---|-------|---------------------------------------|
| 4626 | THE YOUNG BARTÓK. Selected Works for Piano, Vol. 2 (Dille) | 8330 | — Les reveries du promeneur solitaire. Ten Piano Pieces | 6383 | PAPP, L.: Improvvisazione |
| 1971 | BARTÓK, B.: Rhapsody, op. 1 | 6757 | — Sonata | 4684 | — Six Bagatelles |
| 934 | — 14 Bagatelles, op. 6 | 8435 | HUSZÁR, L.: Five Piano Pieces | 7085 | — Skizze |
| 60 | — Two Rumanian Dances, op. 8a | 5745 | HUZELLA, E.: Cambiate | 5703 | — Three Piano Pieces |
| 2129 | — Two Elegies, op. 8b | 3639 | JEMNITZ, S.: Sonata No. 5 | 5300 | — Rondo |
| 1763 | — Three Burlesques, op. 8c | 8907 | JENEY, Z.: Arthur Rimbaud in the Desert | 5500 | — Variazioni |
| 1765 | — Four Dirges, op. 9a | 7359 | — End Game | 6894 | PÁLFALVI, J.: Four Piano Pieces |
| 1762 | — Sketches, op. 9b | 5756 | — Five Piano Pieces | 5190 | RÁNKI, Gy.: Pas de deux and Gallop |
| 867 | — Two Pictures, op. 10 | 8312 | — Something lost, for Prepared Piano | 4096 | — Scherzo |
| 2335 | — Four Piano Pieces | 5268 | KADOSA, P.: Al fresco, op. 11a | 4384 | — Sonata No. 2 |
| 7995 | — Marche funébre | 92 | — Capriccio, op. 23h | 5114 | RESCHOFSKY, S.: Sonata No. 3 |
| 1764 | — Three Hungarian Folksongs from the County of Csík | 4225 | — 4 Capriccios, op. 57 | 8278 | SÁRAI, T.: Distance |
| 5648 | BOZAY, A.: Bagatelle, op. 4 | 2389 | — Five Sketches, op. 18b | 6317 | SÁRI, J.: Episodi |
| 6316 | — Intervalli, op. 15 | 5339 | — Kaleidoscope, op. 61 | 6159 | — 6 pezzi |
| 6354 | — Madailles, 36 Small Piano Pieces | 5917 | — Seven Bagatelles, op. 1 No. 4 | 8886 | — Variazioni immaginarie |
| 7367 | — Postlude, op. 19a | 2084 | — Sketches, op. 38c | 8021 | SÁRY, L.: Collage |
| 5425 | — Variazioni, op. 10 | 6850 | — Snapshots, op. 69 | 12059 | — Koan bel canto |
| 2268 | DÁVID, Gy.: Sonata | 5550 | — Sonata No. 1, op. 7 | 3138 | SOPRONI, J.: Four Bagatelles |
| 8304 | DOHNÁNYI, E.: Albumblatt | 4694 | — Sonata No. 2, op. 9 | 8738 | — Four Intermezzos |
| 3585 | — Capriccio, op. 28 No. 6 | 5139 | — Sonata No. 3, op. 13 | 7403 | — Incrustations |
| 3581 | — Pastorale | 3600 | — Sonata No. 4, op. 54 | 7272 | — Invenzioni sul B-A-C-H |
| 2653 | — Ruralia Hungarica, op. 32a | 6560 | — Suite No. 1, op. 1 | 4685 | — Seven Piano Pieces |
| 2907-08 | — Six Concert Studies, op. 28, Vols. 1-2 | 5916 | — Suite No. 2, op. 1 | 8916 | SUGÁR, R.: Sonatina Baroque |
| 3584 | — Variations on a Hungarian Folksong, op. 29 | 6758 | — Suite No. 3, op. 1 | 8285 | SZABÓ, Cs.: Parlando, giusto e corale |
| 8857 | DUBROVAY, L.: Interferences No. 2 | 2934 | — Ten Bagatelles, op. 51 | 8095 | — When I Set out from Csík |
| 8599 | — Harmonics | 2085 | — Three Tristia, op. 38b | 8626 | SZABÓ, F.: Suite No. 1 |
| 7366 | DURKÓ, Zs.: Chance | 5677 | KALMÁR, L.: Four Canons | 1432 | — Two Piano Pieces |
| 7401 | — Microstructures | 7613 | — Invenzioni | 3720 | — Three Sonatas |
| 5099 | — Psicogramma | 4255 | KARDOS, I.: Three Pieces from "Twelve Preludes" | 2768 | — Toccata |
| 12095 | FARKAS, F.: Ballad | 6759 | KÁROLYI, P.: Accenti | 2086 | SZÉKELY, E.: Sonata |
| 12097 | — Correspondances | 5724 | — Five Piano Pieces | 7280 | — Sonata No. 3 |
| 2769 | — Deux Aquarelles | 6003 | — Toccata furiosa | 8839 | — Tre esercizi |
| 12096 | — Hybrides | 4434 | KAZACSAY, T.: Capriccio, op. 124b | 8657 | SZELÉNYI, I.: 42 Preludes |
| 797 | — Old Hungarian Dances from the 17th Century | 8407 | — Curiosities, op. 56 | 3439 | — Sonata No. 6 |
| 2660 | — Quaderno Romano | 7446 | — Pro memoria II, op. 142 | 5193 | — Toccata |
| 7169 | — Three Burlesques | 7304 | KOCSÁR, M.: Improvvisazioni | 8850 | SZOKOLAY, S.: Play with Intervals |
| 5295 | — Three Initials | 1177 | KODÁLY, Z.: Nine Piano Pieces, op. 3 | 8723 | SZUNYOGH, B.: Hommage á Stravinsky |
| 5274 | GAÁL, J.: Six Pieces for Piano | 866 | — Valsette | 2709 | TARDOS, B.: Five Bagatelles |
| 2710 | — Sonata No. 2 | 5628 | KÓKAI, R.: Quattro improvvisazioni | 4175 | — Suite |
| 2716 | GESZLER, Gy.: Two Machine-Etudes | 4142 | KÓSA, Gy.: Divertimento | 5487 | VÁNDOR, S.: Suite |
| | — From "24 Preludes and Fugues" | 8377-80 | KURTG, Gy.: Játékok, Games for Piano, Vols. 1-4 | 3953 | VASZY, V.: Toccata |
| 3951 | C major, G Minor | 8530 | LÁNG, I.: Concatenation | 8423 | VÍDOVSZKY, L.: Schroeder's Death |
| 3251 | B Major, B Minor | 6849 | — Intermezzi | 6443 | VISKI, J.: Epitaph |
| 4269 | E-flat Major, E-flat Minor | 3343 | LORÁND, I.: Rondo | 8060 | WEINER, L.: Caprice |
| 4061 | GYULAI, E.: Sonata No. 3 | 7249 | MADARÁSZ, I.: Ludi | | — Hungarian Peasant Songs |
| 2713 | HAJDU, M.: Five Piano Pieces | 7121 | — Metamorphoses | 486 | First Series, op. 19 |
| 5945 | HORUSITZKY, Z.: Exercises poétiques | 3496 | MIHÁLY, A.: Ciaconna | 986 | Second Series, op. 19 |
| | | | | 487 | Third Series, op. 22 |
| | | | | 7 | Fourth Series, op. 33 |
| | | | | 8 | Fifth Series, op. 34 |
| | | | | 3574 | — Passacaglia |
| | | | | 144 | — Three Hungarian Rural Dances |



EDITIO MUSICA BUDAPEST