

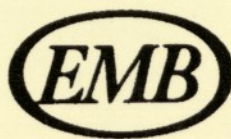
QJ
223
+ 1 parte

RÁNKI GYÖRGY

Don Quijote y Dulcinea

OBOÁRA ÉS CEMBALÓRA (vagy ZONGORÁRA)

FOR OBOE AND HARPSICHORD (or PIANO)



EDITIO MUSICA BUDAPEST

Z. 3490

Ayuntamiento de Madrid

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QJ
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DON QUIJOTE Y DULCINEA

RÁNKI György
(1897-1992)

RÁNKI

GYÖRGY

Don Quijote y Dulcinea

OBOÁRA ÉS CEMBALÓRA (vagy ZONGORÁRA)

FÜR OBOE UND CEMBALO (oder KLAVIER)

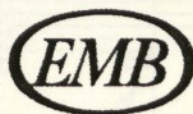
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RANKI

Don Quijote y Dulcinea

OBRA DE CERVANTES (CONCORDIA)

FOR OBOE AND HARPISCHORD (PIANO)

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Felelős kiadó az EMB Zeneműkiadó Kft. igazgatója
Z. 3490/D (1,5 A/5 iv) ADUPRINT Kft., Budapest
Felelős vezető: Tóth Béláné ügyvezető igazgató
Műszaki szerkesztő: Metzker Sándor



Ayuntamiento de Madrid

DON QUIJOTE Y DULCINEA

RÁNKI György
(1907-1992)

Andantino espressivo e rubato

OBOA

mf espr. cresc.

CEMBALO

Piano
ad lib.

mf cresc.

f dim. poco rit.

dim.

Ⓐ *a tempo poco string. e appassionato*

f

sempre arpeggiato

cresc. sf dim. rit.

cresc. sf dim.



a tempo *rit.*

mf *dim.*

(9)

(B) Poco meno

più p

più p

cresc. *e appassionato*

cresc. *e appassionato*

(9)

allarg.

f *più f*

f *più f*

2

2

a tempo *poco più largo* *rit.*

f *dim.*

f *dim.*

© *a tempo*

pp

pp (arpegg.)

rit. *a tempo poco*

poco sf *pp*

poco sf *pp*

meno *rall.* *Lento*

più pp *più pp* *attacca*

Allegretto grazioso e capriccioso

The musical score is written for piano and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 5/8. The piece is titled "Allegretto grazioso e capriccioso".

The score is divided into four systems, each with a treble staff and a bass staff. The first system begins with a piano (*p*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The second system continues the melodic and harmonic development. The third system is marked with a circled 'A' and a piano (*pp*) dynamic, followed by a crescendo (*cresc.*) marking. The fourth system concludes with a fortissimo (*sf*) dynamic and a final measure marked with a circled '9'.

Dynamic markings include *p*, *mf*, *pp*, *cresc.*, and *sf*. The piece is characterized by flowing, arched melodic lines in the treble and a steady, rhythmic accompaniment in the bass.

First system of the musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a flat (Bb) and a trill. The lower staff is in bass clef with the same key signature, starting with a piano (*p*) dynamic and providing harmonic support with chords and a steady eighth-note bass line.

Second system of the musical score. The upper staff continues the melodic line, marked with *pp cresc.* and *sf*. The lower staff continues the harmonic accompaniment, marked with *pp cresc.* and *sim.* (simile).

Third system of the musical score. The upper staff includes the tempo markings *poco rit.* and *a tempo*, along with *dim.* and *sf*. The lower staff continues the accompaniment.

Fourth system of the musical score, starting with a section marker (B). The upper staff begins with a forte (*f*) dynamic. The lower staff starts with a mezzo-forte (*mf*) dynamic and includes the marking *simile*. It features a triplet of eighth notes marked with *sf*.

This musical score is for a piano and voice piece, page 8. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into two systems, each with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a soprano clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). There are also tempo markings: *poco sost.* (poco sostenuto) and *a tempo*. The score is written in a standard musical notation style with a clear layout.

8

sf *mf* *f* *sub.p* *sf* *sub.p* *sf* *mf* *pp* *poco sost.* *a tempo* *sf* *pp* *sf*

©

(2)

f *sf* *p*

sf *f* *sf*

sub.p *sf* *sf*

sub.p *sf* *sf*

Cadenza

f *pp cresc.*

①

a tempo

This musical score is for a piano piece, measures 1 through 16. It is written in D major (two sharps) and 5/8 time. The score is divided into two systems, each with a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a melodic line with slurs. The piano accompaniment starts with a forte (*f*) dynamic, featuring block chords and moving lines in both hands. In measure 8, the piano part changes to a 6/8 time signature and includes a fortissimo (*ff*) section. The vocal line has various dynamics including *mf*, *sf*, and *f*. Performance markings include *a tempo*, *Rubato*, *quasi gliss.*, and *fpp*. The score concludes with a final chord in the piano part.

pp *sf*

sim.

pp *poco rit.* *a tempo* *p*

(E) (ten.) *pp*

più p *più p* *simile*

8va

stacc. leggiero

poco sost.

8va

pp

sost.

più p

8va

più p

pp

a tempo

pp perdendosi

pp

pp secco

OBOE

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DON QUIJOTE Y DULCINEA

 RÁNKI György
 (1907-1992)

Andantino espressivo e rubato

mf espr. cresc. poco rit. f dim. (A) a tempo poco string. e appassionato f cresc. a tempo rit. dim. (B) Poco meno più p cresc. e appassionato allarg. f più f a tempo poco più largo f dim. rit. (C) a tempo pp pocof più pp rall. Lento attacca

Allegretto grazioso e capriccioso

p

pp cresc.

sf. *mp*

sf *pp cresc.*

sf *mf* *poco rit.* *dim.*

a tempo *sf* *(B)*

f

f *sub.p* *poco sost.*

sf *a tempo* *pp*

sf *f* *sf* *(C)*

(9) *p* *sf*

sub *p*

Cadenza

f *pp cresc.*

D *a tempo*

f *Rubato* *quasi gliss. a tempo*

quasi gliss. *mf* *quasi gliss.* *f* *a tempo*

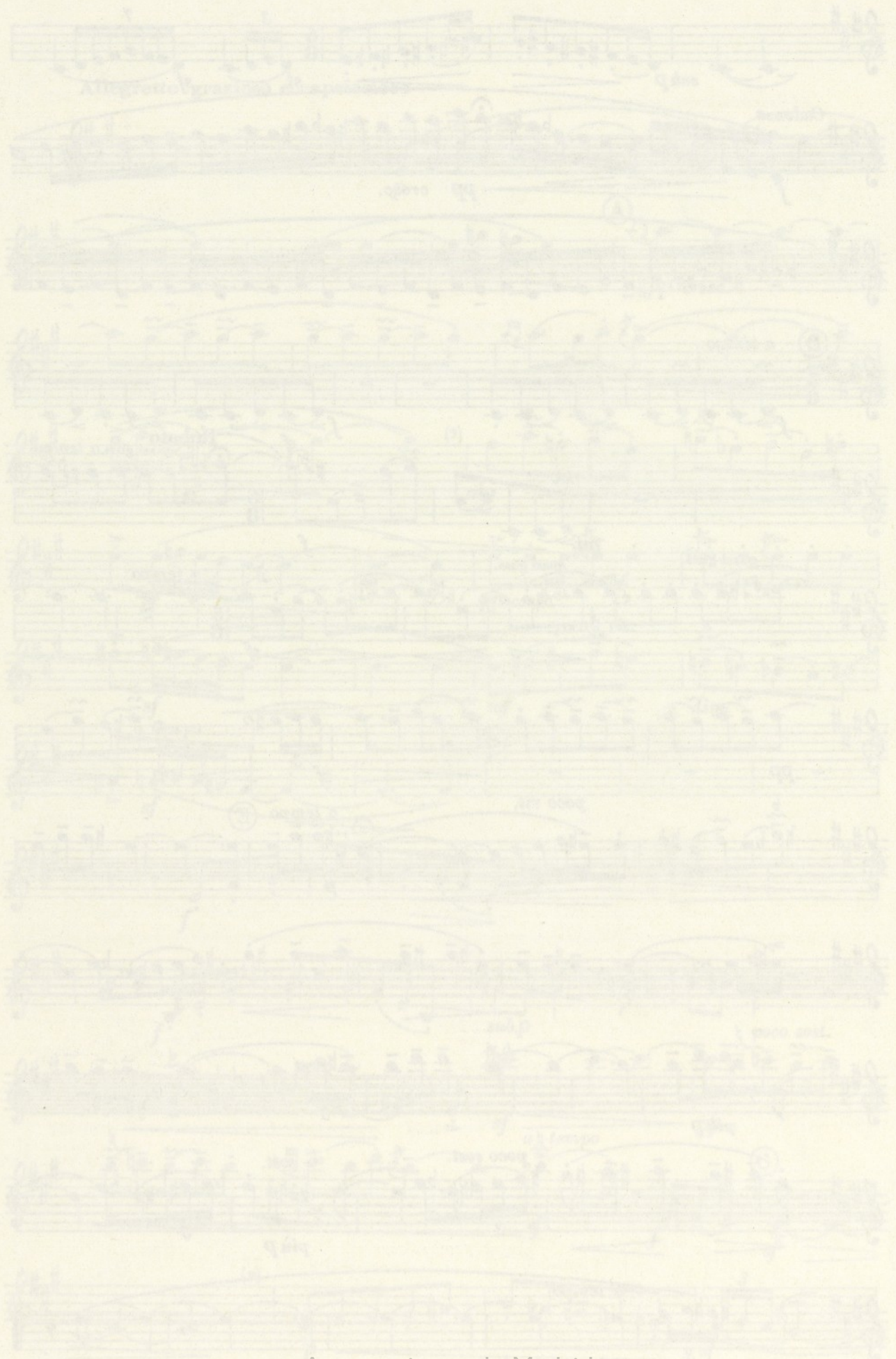
pp *sf* *pp*

poco rit. *a tempo* *E* *p*

più p

poco sost. *sost.* *più p*

a tempo *pp* *perdendosi*



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