

HUNGARIAN MOODS



Recorded on Capitol T 10107 by
BENEDICT SILBERMAN'S
chorus and orchestra

A
ZODIAC
ALBUM
FOR THE
PIANO

**ZODIAC MUSIC
CORP.**

1733, BROADWAY - NEW YORK 19 - N. Y.

I LOVE BUDAPEST
GYPSY VIOLIN LAMENT
RITKA BUZA
GYPSY SONG

HAPPY HEARTS MEDLEY
CZAK EGY KISLANY
MINEK A SZOKE ENNEKEM
PUSZTA CZARDAS

TE ADTAD NEKEM AZ ELSO
TEZONA

EZERT A LEGENYERT NEM ADNEK EGY KRAJCART
BUDA CZARDAS

AKACOS UT

BELOVED THEMES

THE BLACK CANARY HORA

LAVOTTA SENERADE

SZEP ASSZONYNAK KURIZALNI

SZERETNEK MAJUS EJSZAKAJAN

SZEP A ROZSAN

A FABULAN NINCS TOBB KISLANY

REPULJ FECSKEM

HEJRE KATI

THE DEVIL'S CZARDAS

HULLAMZO BALATON

OLYAN EDES

ZOLDABLAKOS KICSI HAZ

SO LITTLE TIME

GYPSY'S HORA

I LOVE BUDAPEST

By Benedict SILBERMAN (Buma)

Rubato **Moderato**

mf *Gm6* *G#o* *Dm* *f*

E7 *Dm*

Vivo

G#o *A7* *mf* *Dm*

A7 *Dm*

F *A7* *Dm* *A7*

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First system of musical notation. Treble clef, bass clef. Chords: D7, Gm.

Second system of musical notation. Treble clef, bass clef. Chords: E7, A7, p.

Third system of musical notation. Treble clef, bass clef. Chords: f A7, Dm.

Fourth system of musical notation. Treble clef, bass clef. Chords: C7, F, A7.

Fifth system of musical notation. Treble clef, bass clef. Chords: D7, Gm, Gm7, Gm6.

Sixth system of musical notation. Treble clef, bass clef. Chords: Dm, Gm6, ff A7, Dm.

GYPSY VIOLIN LAMENT

Based on a theme from the Hungarian Folklore
 Arranged by Benedict SILBERMAN (Buma)

Lento

mf *p* *D* *D°*

D *A7* *D* *G*

A7

D *D°* *D* *A7*

1. 2. To End 3. To Follow To di Czardas

p *D* *D* *p*

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RITKA BUZA

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

T^o di Czardas

The musical score is written for piano in 4/8 time, with a key signature of two sharps (D major). It consists of six systems of music, each with a treble and bass staff. The score includes various dynamics such as *p*, *f*, and *mf*, and a variety of chords including Bm, B7, Em, E7, A, D, G#o, and A7. There are first and second endings marked with '1.' and '2.' in several sections. The piece begins with a piano (*p*) dynamic and ends with a first ending.

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HAPPY HEARTS MEDLEY

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Vivo

The musical score consists of five systems of piano and bass staves. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The piece is marked 'Vivo'. Dynamics include *pp*, *f*, *p*, *mf*, and *fc*. Articulations include accents and slurs. The score includes a key signature change to two sharps (D major) in the final system.

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First system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *p-f* and *C*. Chord symbols *D7*, *Em7*, and *D7* are placed below the bass staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). It features a first ending (1.) and a second ending (2.). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf*. Chord symbols *G*, *D7*, and *C* are present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *G7*, *C*, and *f*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *sfz*. Chord symbols *D7*, *G*, and *Am7* are present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). It features a first ending (1.) and a second ending (2.). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *sfz*. Chord symbols *D7*, *G*, and *Am7* are present.

GYPSY SONG

By Robert de KERS (Sabam)

Slow waltz (wit feeling)

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CZAK EGY KISLANY

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Lento

First system of musical notation. Treble clef, 2/4 time signature, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*pp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Cm, G7, Cm, D7, D7⁵⁻, Dm7, G7.

Second system of musical notation. Treble clef, 2/4 time signature, key signature of two flats. Chords are indicated below the bass line: Cm, Fm6, Fm7, B^b7, E^b, G7, Cm.

Third system of musical notation. Treble clef, 2/4 time signature, key signature of two flats. The melody is marked with accents (*mf*). Chords are indicated below the bass line: G7, Cm, Fm7, B^b7, E^b, G7, Cm.

Fourth system of musical notation. Treble clef, 2/4 time signature, key signature of two flats. The piece concludes with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece. Chords are indicated below the bass line: G7, Cm, Fm, G7, Cm, Cm. A *rit.* (ritardando) marking is present before the first ending.

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PUSZTA CZARDAS

Based on a theme from the Hungarian Folklore
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Lento

poco a poco piu mosso

Vivo

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1. *sfz* *Lento* *f* *D7*

Gm *poco a poco* *C7* *a tempo (vivo)*

F *p* *C#o*

Dm *Bb* *Dm* *A7*

Dm *Em7⁵⁻* *A7* *Dm* *ff* *Em7⁵⁻* *A7* *Dm*

MINEK A SZOKE ENNEKEM

Based on a theme from the Hungarian Folklore
 Arranged by Benedict SILBERMAN (Buma)

Lento

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Chords: D° , $A7$, Dm , $Gm6$.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Chords: $A7$, Dm , D° , $A7$. Includes first and second endings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Chords: $C7$, $C^{\#o}$, F , $C7$, $C^{\#o}$, $C7$.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *pp*. Chords: F , $C7$, $C^{\#o}$, $Em7^{5-}$, $A7$, D° .

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sfz*. Chords: Dm , $A7$, Dm . Includes first and second endings.

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TE ADTAD NEKEM AZ ELSO

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Rubato

p *D*

A *E7*

f *D* *F#7* *p* *G* *A7* *pp* *D*

A7 *rit.*

1. *rit.*

2. *rit.*

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TEZONA

By Emile DELTOUR (Sabam)

Moderato

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EZERT A LEGENYERT NEM ADNEK EGY KRAJCART

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Czardas

mf

f

p

sfz

1.

2.

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BUDA CZARDAS

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Vivo

p D *f* E7

A E7 A F#7

p C *mf* D *f* D A7

G D A7

1. 2. *ff sfz* *sfz* *sfz*
D A7 D A7 D Em7 A7 D

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AKACOS UT

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Andante

The musical score is written for piano and consists of seven systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The score includes various dynamics such as *p*, *mf*, *f*, and *ff*. Chord symbols are provided throughout, including F#7, Bm, B, B°, Em, B7, A7, D, and A9. The piece concludes with two endings, both marked with a Bm chord.

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BELOVED THEMES

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Allegretto

Vivo

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First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff contains a C6 chord. The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff features an Am chord, followed by a repeat sign and a forte (*f*) Am chord. The music continues with a melodic line and a rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff features an E7 chord, followed by a repeat sign and an Am chord. A first ending bracket labeled "1." spans the final two measures of the system.

Fourth system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff features an Am chord, followed by a piano (*p*) A chord, a D chord, and a forte (*f*) chord. The music continues with a melodic line and a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff features an E7 chord, followed by an A chord, a repeat sign, another E7 chord, and a first ending bracket labeled "1.". A second ending bracket labeled "2." spans the final two measures of the system, ending with a forte fortissimo (*ff*) dynamic marking.

THE BLACK CANARY HORA

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Vivo

The musical score is written for piano in 2/4 time, key of D major. It consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic and a chord of A. The second system begins with a piano (*p*) dynamic. The third system includes chords A7, D, and D7. The fourth system starts with a mezzo-forte (*mf*) dynamic and a chord of B, and includes trills and triplets. The fifth system includes a chord of D. The sixth system begins with a piano (*p*) dynamic and a chord of Am.

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al Coda

pp

f

p

f

p

Coda

Guitar tacet

f

ff Dm6 E7 Am

LAVOTTA SERENADE

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Andante

The musical score is written for piano in 4/8 time with an Andante tempo. It consists of five systems of music. The first system begins with a piano (p) dynamic and a Dm chord. The second system features chords A, A7, Dm, and C#o. The third system includes mf, Dm, D7, Gm, A7, D#o, and A7. The fourth system has Dm, A7, Dm, C7, ff, and C. The fifth system includes Fm, G7, C, pF, and Bb. The piece concludes with a Bb chord.

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1.

F A7 Dm Dm7 G7 C7 F C7 F A7

2.

F C7 F A7 *p* Dm G#o A A7

Dm G#o A A7 *mf* Dm D7

Gm A7 D^o A7 Dm A7

Dm *pp* A7 Dm *ppp*

SZEP ASSZONYNAK KURIZALNI

Based on a theme from the Hungarian Folklore
 Arranged by Benedict SILBERMAN (Buma)

Allegretto

The score is written for piano in 4/8 time, marked *Allegretto*. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes chords such as *Am*, *Am6*, *G7*, *C*, *P*, *E7*, and *Am*. The second system continues with *E7*, *Am*, *f*, *Am6*, *G7*, *C*, *P*, *E7*, and *Am*. The third system features *E7*, *Am*, *f*, *G9*, *C*, and *C#0*. The fourth system includes *Dm*, *G7*, *C*, *C0*, *C*, *A7*, *mf*, *Dm*, *Dm7*, *E7*, *Am*, *Am7*, *Am6*, and *F7*. The fifth system is divided into two parts: the first part has *E7*, *Am*, *E7*, and *Am*; the second part, marked *2. rit.*, includes *Am*, *E7*, *Am*, and *P*. The score uses various musical notations including slurs, accents, and dynamic markings.

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SZERETNEK MAJUS EJSZAKAJAN

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Moderato

The musical score is written for piano in 3/4 time with a key signature of two sharps (D major). It consists of five systems of music. The first system is marked 'Moderato' and begins with a piano (*p*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic. The third system is marked mezzo-forte (*mf*). The fourth system is marked piano (*p*) and includes a *rit.* (ritardando) marking. The fifth system is marked 'a tempo' and includes first and second endings. The score features various musical notations including triplets, slurs, and dynamic markings. Chord symbols are provided throughout the piece.

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SZEP A ROZSAN

Based on a theme from the Hungarian Folklore
 Arranged by Benedict SILBERMAN (Buma)

♩ Andante

1. 2.

accelerando Vivo

Guitar tacet

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A FABULAN NINCS TOBB KISLANY

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Vivo

f A7 *D* *mf* D

A7 *f* D

D *ff* A7 F#7 Bm Am6 A A+ Bm B7 Em B7

Em *p* E9 A *pp* D

A7 *f* D D

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HEJRE KATI

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Lento a) En vagyok a falm roszsa egyedul

First system of musical notation. The key signature is three sharps (F#, C#, G#). The tempo is Lento. The first measure is marked *f* and has a chord of E. The second measure has a chord of C#9-. The third measure is marked *p* and has a chord of F#m. The fourth measure has a chord of B7. The fifth measure has a chord of E.

Second system of musical notation. The first measure is marked *f* and has a chord of E. The second measure has a chord of C#9-. The third measure is marked *p* and has a chord of F#m. The fourth measure has a chord of B7. The fifth measure has a chord of E. The sixth measure is marked *mf* and has a chord of E7. The seventh measure has a chord of E7. The eighth measure has a chord of E7.

Third system of musical notation. The first measure is marked *p* and has a chord of A. The second measure has a chord of C#7. The third measure has a chord of F#m. The fourth measure is marked *mf* and has a chord of F#7. The fifth measure has a chord of F#9-. The sixth measure has a chord of E. The seventh measure has a chord of A6. The eighth measure has a chord of F#m7. The ninth measure has a chord of B7.

Fourth system of musical notation. The first measure has a chord of E. The second measure is marked *mf*. The third measure has a chord of E7. The fourth measure has a chord of E7. The fifth measure is marked *p* and has a chord of A. The sixth measure has a chord of C#7. The seventh measure has a chord of F#m.

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mf F#7 F#9- E A6 F#m7 B7 *rit.* PE A° E

b) Voros bort ittam az este
Allegro moderato

mf Em Am6 Em B7 Em A#° B7 Em B7 Em F#7

Bm Em Bm F#7 Bm E#° F#7 Bm F#7 Bm

Meno *f* Bm A7 D7 G G° G G+ D7 Em B7

1. Em A#° B7 Em B7 Em 2. *rit.* Em B7 Em

THE DEVIL'S CZARDAS

(CZARDAS DU DIABLE)

By Marcel HEKIMIAN (Sacem)

Vivace

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First system of musical notation. The treble staff contains a melodic line with triplets of eighth notes. The bass staff provides accompaniment with chords B7, Em, and P. The key signature has one sharp (F#).

Second system of musical notation. The treble staff continues with triplets and a melodic phrase. The bass staff includes chords Em, B7, f Em, P E7, Am, and E7. A dynamic marking of *f* is present.

Third system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff includes chords Am, Am7, D7, G, D7, and G. It features first and second endings marked "1." and "2.".

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff includes chords f E7, Am, E7, Am, and D7. A dynamic marking of *f* is present.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff includes chords G, D7, G, P E7, Am, E7, and Am. A dynamic marking of *p* is present.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff includes chords mf D7, G, D7, G, f Am7, D7, and G. A dynamic marking of *mf* is present.

REPULJ FECSKEM

Based on a theme from the Hungarian Folklore
Arranged by Benedict SILBERMAN (Buma)

Rubato

The score is written for piano in 4/8 time. It begins with a **Rubato** marking. The first system shows the right hand (R.H.) playing a melodic line with eighth notes and the left hand (L.H.) playing a bass line with chords. Chords include *Am* and *p*. The second system features a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Chords include *Am* and *p*. The third system continues with similar textures, including chords *E* and *Dm*. The fourth system shows a change in texture with more active right-hand figures and sustained left-hand chords, including *Am*. The fifth system features a dense texture with sixteenth-note runs in the right hand and sustained chords in the left hand, including *E* and *Dm*. The sixth system concludes with a final melodic phrase in the right hand and sustained chords in the left hand, including *Am* and *ppp*. A dynamic marking of *ppp* is present in the final system.

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HULLAMZO-BALATON

Based on a theme from the Hungarian Folklore
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Andante

p

Dm Bb Em7-5 A7 Dm

Bb F9 F#o Gm D7 Eb Am7-5 D7 Gm F9 Gm F7

Bb F9 F#o Gm D7 Eb Am7-5 D7 Gm

Allegretto

mp C

Gm D Gm D7 Eb7 D7 Gm

D Gm D7 Eb7 D7 D7 Cm6 Gm D7 Cm6 Gm

1. rit. 2. rit.

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