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UNGARISCHE MELODIEN

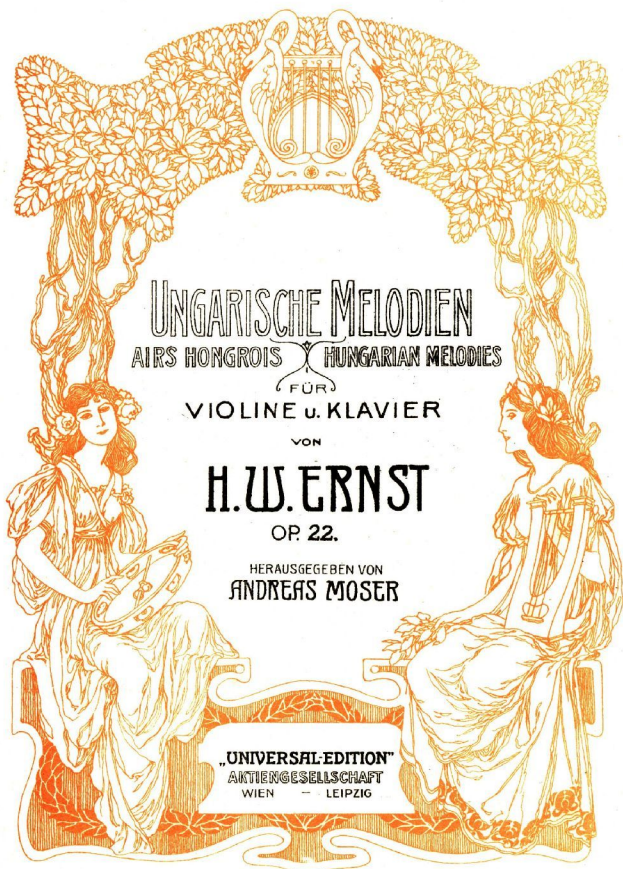
AIRS HONGROIS

HUNGARIAN MELODIES

OP. 22

VIOLINE UND KLAVIER.

A. MOSER



UNGARISCHE MELODIEN
AIRS HONGROIS HUNGARIAN MELODIES

FÜR
VIOLINE u. KLAVIER

VON

H. W. ERNST

OP. 22.

HERAUSGEGEBEN VON
ANDREAS MOSER

„UNIVERSAL-EDITION“
AKTIENGESELLSCHAFT
WIEN — LEIPZIG

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VIOLIN-MUSIK.

Konzert- und Vortragsstücke, Sonaten etc.

Auswahl aus dem Katalog.

Nr.	Violino solo.	Nr.	Violino solo.	Nr.	Violino solo.	Nr.	Violino solo.
895	Bach, Joh. Seb., 6 Sonaten (Zwei)	702	Rach J. S., Konzert E-dur (Patr.)	1535/38	Kreutzer, Konzerter, 12, 14, 15, 19 (Hofm.)	7100	Simon, A., op. 28. Nr. 1 D-moll (Novotny)
900	Bloch, Joseph, Etudes d'Andante	703	Konzerter D-moll für 2 Violinen und Klavier (Patr.)	599	Lasser, Wasser-Album, 10 bertinise Walter (J. Wies)	2510/11	Sliding, Chr., op. 81. Vier Stücker 2 Hefen I, Alti, Alti-Bass II (Romano, Vrazo)
729	Maitres:	2844/45	Sachs-Sonaten in H-flohen (Novotny)	2478	Liszt, op. 8. Polonaise (Novotny)		Singele, J. B., Phantasien, recitativo von Henri Bata
730	I Fugh, 12 Caprices A.)	2044	Adagio, Corrente u. Double a der 1. Violinosa (J. Dowg)	1843	Lehar, Fr., Ungar. Phantasie	981	op. 29. Lucia
741	II Madras, 6 Caprices	8045	Presto aus F., op. 21. Giga aus der 2. Violinosa (J. Dowg)	191	op. 28. A-dur in E-dur	982	op. 29. Prophet
748	III Fugh, 6 Fugues aus un preludio fugato	1045	Beethoven, Sämtliche Sonaten (Hofm.)	191	op. 28. A-dur in E-dur	983	op. 30. Regimentsoester
749	IV Capagnoli, 6 Fugues	Diesebell einseits:		191	op. 28. A-dur in E-dur	984	op. 31. Hegenotten
750	V Fugh, 12 Caprices (B)	4700	op. 12, Nr. 1 D-dur	355	Opfermelodien	985	op. 33. Novotny
8008	Chagnoli, B., op. 19. 7 Divertiment	4701	op. 12, Nr. 2 A-dur	173	Opfermelodien	986	op. 34. Lucretia Borgia
742	6 Fugen (Bach)	4702	op. 12, Nr. 3 A-dur	441	Mische und Tänz.	987	op. 29. Nachtwandlerin
49	Hellmberger, Josef, 6 Klavieren	4703	op. 23 A-moll	2344	Mendelssohn, op. 4. Sonate (Novotny)	988	op. 56. Fantasia pastorale
49	Hellmberger, D. - dur. Konzerter	4704	op. 24 F-dur	311	op. 64. Konzerter (A. Ros)	989	op. 69. Barbiere v. Sevilla
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	4705	op. 29, Nr. 1 D-dur	9465	Meffer, Fritz, 25 Transkriptionen über berühmte Klavier	990	op. 71. Stumme v. Portici
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	4706	op. 30, Nr. 2 C-moll	2183/64	Moftat, Meisterstücke. Sammlung Klav. Violin-Sonaten, Bd. III	991	op. 97. Freischütz
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439	Märsche und Tänz.	4708	op. 36. G-dur (Kreutzer)	626	Molique, op. 21. V. Konzerter A-moll. Mozart's Sämtl. Sonaten (Patr.)	992	op. 120. Robert der Teufel
740	Madras, 6 Caprices (Bach)	1044/49	Konzerte für Violin und Klavier	144	Mozart's Sämtl. Sonaten (Patr.)	978	op. 128. Lobengrin-Phantasie (Hofmann)
741	II Madras, 6 Caprices (A)	306	op. 40, 50. Romanezen (Fruh)		Diesebell einseits:	979	op. 125. Die weiße Dame
748	III Fugh, 6 Fugues aus un preludio fugato	310	op. 61. Konzerter (Nov)	4730	B-dur	980	op. 138. Die Jüdin
749	IV Capagnoli, 6 Fugues	749	Bonola in G-dur (Gossmann's Stoffka)	4731	E-dur	983	Smetsch, Chant de Soir
8008	Chagnoli, B., op. 19. 7 Divertiment	495	Bérlot, Konzerter (Nes revidieren von Zopf)	4732	F-dur	232/27	Spehr, Konzerter Nr. II, VI, VII, VIII, IX, X (H. Patr.)
742	6 Fugen (Bach)	496	op. 10. I D-dur	4733	G-dur	275	Konzerter Nr. XII (H. Patr.)
49	Hellmberger, Josef, 6 Klavieren	497	op. 10. II D-dur	4734	D-dur	593	Strass, Vater der beliebtesten Tänz (J. Wies)
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	498	op. 10. III A-dur	4735	C-dur	1010	Strass, Rich., op. 7. Sonate für Violin u. Klavier
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	499	op. 10. IV D-dur	4736	D-dur	1011	op. 8. Konzerter D-moll
357	Volk-melodien.	500	op. 10. V D-dur	4737	A-dur	1012	Lento ma non troppo (aus op. 8)
439	Märsche und Tänz.	501	op. 10. VI op. 70 A-dur	4738	F-dur op. 118	1013	Lento ma non troppo (aus op. 8)
740	Madras, 6 Caprices (Bach)	502	op. 10. VII op. 70 G-dur	4739	A-dur op. 8, Nr. 2	1014	Tränen aus op. 8. Stimmungs-bilder - Nr. 2 (H. Patr.)
741	II Madras, 6 Caprices (A)	503	op. 10. VIII op. 104 A-moll	4740	A-dur	1097	op. 18. Sonate E-dur
748	III Fugh, 6 Fugues aus un preludio fugato	504	op. 10. IX op. 104 A-moll	4741	C-dur	1098	Impression (aus op. 18)
749	IV Capagnoli, 6 Fugues	505	op. 10. X variat, op. 7 D-dur	4742	B-dur	1141	Sauer, Franz, Konzerter-Album (Dietrich und Bauer etc.)
8008	Chagnoli, B., op. 19. 7 Divertiment	506	op. 10. XI op. 104 A-moll	4743	E-dur	1171	Opvortoren einseits:
742	6 Fugen (Bach)	507	op. 10. XII op. 104 A-moll	4744	B-dur	1171b	Sehne Galatée
49	Hellmberger, Josef, 6 Klavieren	508	op. 10. XIII op. 104 A-moll	4745	B-dur op. 8, Nr. 1	1171c	10 Mädchen und kein Mann
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	509	op. 10. XIV op. 104 A-moll	4746	E-moll	1171d	Flote Bursche
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	510	op. 10. XV op. 104 A-moll	4747	B-dur op. 8	1171e	Paragraf 8.
357	Volk-melodien.	511	op. 10. XVI op. 104 A-moll	4748	B-dur op. 8	1171f	Isabella
439	Märsche und Tänz.	512	op. 10. XVII op. 104 A-moll	4749	op. 8, Nr. 1 B-dur	740	Tschakovsky, op. 36. Konzerter in D-dur (F. Richter)
740	Madras, 6 Caprices (Bach)	513	op. 10. XVIII op. 104 A-moll	794	op. 8, Nr. 2 D-dur	893	Vierkämpf, H., op. 6. Alt variat
741	II Madras, 6 Caprices (A)	514	op. 10. XIX op. 104 A-moll	795	op. 8, Nr. 3 G-dur	894	op. 15. Les Arlequins
748	III Fugh, 6 Fugues aus un preludio fugato	515	op. 10. XX op. 104 A-moll	796	op. 8, Nr. 4 D-dur	2515	Violinmester-Album (Dulles, Les pas de fleur (Sauer)) Wienböck, Kuyawicki, Godard, Intermesso; Tschakovsky, Sérénade malacque (Gürzenich, Sarasate, Brevier; Ganz, Romanezo de Perce.)
749	IV Capagnoli, 6 Fugues	516	op. 10. XXI op. 104 A-moll	797	op. 8, Nr. 5 A-dur	4750	Violini, Konzerter Nr. XXII, XXIII, XXVIII, XXIX
8008	Chagnoli, B., op. 19. 7 Divertiment	517	op. 10. XXII op. 104 A-moll	798	op. 8, Nr. 6 B-dur	2516	Walter, Hr., Sonate D-moll
742	6 Fugen (Bach)	518	op. 10. XXIII op. 104 A-moll	799	op. 8, Nr. 7 A-dur	2517	Weber, Joseph, (Konzerter und Stoffka)
49	Hellmberger, Josef, 6 Klavieren	519	op. 10. XXIV op. 104 A-moll	799	op. 8, Nr. 8 B-dur	2518	Weber, J., M. Konzerter in G-moll
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	520	op. 10. XXV op. 104 A-moll	799	op. 8, Nr. 9 B-dur	Wienböck, H., Kompositionen.	
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	521	op. 10. XXVI op. 104 A-moll	799	op. 8, Nr. 10 B-dur	2519	op. 3. Sérénade de Concert
357	Volk-melodien.	522	op. 10. XXVII op. 104 A-moll	799	op. 8, Nr. 11 B-dur	2520	op. 4. Capricio di Larga
439	Märsche und Tänz.	523	op. 10. XXVIII op. 104 A-moll	799	op. 8, Nr. 12 B-dur	2521	op. 5. Adagio v. Mosca
740	Madras, 6 Caprices (Bach)	524	op. 10. XXIX op. 104 A-moll	799	op. 8, Nr. 13 B-dur	2522	op. 6. Capricio v. Valz
741	II Madras, 6 Caprices (A)	525	op. 10. XXX op. 104 A-moll	799	op. 8, Nr. 14 B-dur	2523	op. 8. Romanezo aus Parolca et Lande
748	III Fugh, 6 Fugues aus un preludio fugato	526	op. 10. XXXI op. 104 A-moll	799	op. 8, Nr. 15 B-dur	2524	op. 11. Le Carnaval russe
749	IV Capagnoli, 6 Fugues	527	op. 10. XXXII op. 104 A-moll	799	op. 8, Nr. 16 B-dur	2525	op. 12. 2 Mazourkas de Salon 2 Stänke (L. Champagne et Chanson polonaise)
8008	Chagnoli, B., op. 19. 7 Divertiment	528	op. 10. XXXIII op. 104 A-moll	799	op. 8, Nr. 17 B-dur	2526	op. 14. I. Konzerter in Fis-moll
742	6 Fugen (Bach)	529	op. 10. XXXIV op. 104 A-moll	799	op. 8, Nr. 18 B-dur	2527	op. 15. Scherzo-Fantasie
49	Hellmberger, Josef, 6 Klavieren	530	op. 10. XXXV op. 104 A-moll	799	op. 8, Nr. 19 B-dur	2528	op. 17. Lequid
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	531	op. 10. XXXVI op. 104 A-moll	799	op. 8, Nr. 20 B-dur	2529	op. 19. 2 Mazourkas caractéristiques I Oberstra, L. Le Mendiant
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	532	op. 10. XXXVII op. 104 A-moll	799	op. 8, Nr. 21 B-dur	2530	op. 20. Faust-Phantasie
357	Volk-melodien.	533	op. 10. XXXVIII op. 104 A-moll	799	op. 8, Nr. 22 B-dur	2531	op. 21. II. Polonaise brillante
439	Märsche und Tänz.	534	op. 10. XXXIX op. 104 A-moll	799	op. 8, Nr. 23 B-dur	2532	op. 22. Konzerter in D-moll
740	Madras, 6 Caprices (Bach)	535	op. 10. XL op. 104 A-moll	799	op. 8, Nr. 24 B-dur	2533	op. 23. Deras Romanezo
741	II Madras, 6 Caprices (A)	536	op. 10. XLI op. 104 A-moll	799	op. 8, Nr. 25 B-dur	2534	op. 24. Zingara
748	III Fugh, 6 Fugues aus un preludio fugato	537	op. 10. XLII op. 104 A-moll	799	op. 8, Nr. 26 B-dur	2535	op. posth. Fantaisie orientale
749	IV Capagnoli, 6 Fugues	538	op. 10. XLIII op. 104 A-moll	799	op. 8, Nr. 27 B-dur	2536	Kuyawicki
8008	Chagnoli, B., op. 19. 7 Divertiment	539	op. 10. XLIV op. 104 A-moll	799	op. 8, Nr. 28 B-dur	1356	Wilm, N., V., op. 83. Sonate I D-dur
742	6 Fugen (Bach)	540	op. 10. XLV op. 104 A-moll	799	op. 8, Nr. 29 B-dur		
49	Hellmberger, Josef, 6 Klavieren	541	op. 10. XLVI op. 104 A-moll	799	op. 8, Nr. 30 B-dur		
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	542	op. 10. XLVII op. 104 A-moll	799	op. 8, Nr. 31 B-dur		
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	543	op. 10. XLVIII op. 104 A-moll	799	op. 8, Nr. 32 B-dur		
357	Volk-melodien.	544	op. 10. XLIX op. 104 A-moll	799	op. 8, Nr. 33 B-dur		
439	Märsche und Tänz.	545	op. 10. L op. 104 A-moll	799	op. 8, Nr. 34 B-dur		
740	Madras, 6 Caprices (Bach)	546	op. 10. LI op. 104 A-moll	799	op. 8, Nr. 35 B-dur		
741	II Madras, 6 Caprices (A)	547	op. 10. LII op. 104 A-moll	799	op. 8, Nr. 36 B-dur		
748	III Fugh, 6 Fugues aus un preludio fugato	548	op. 10. LIII op. 104 A-moll	799	op. 8, Nr. 37 B-dur		
749	IV Capagnoli, 6 Fugues	549	op. 10. LIV op. 104 A-moll	799	op. 8, Nr. 38 B-dur		
8008	Chagnoli, B., op. 19. 7 Divertiment	550	op. 10. LV op. 104 A-moll	799	op. 8, Nr. 39 B-dur		
742	6 Fugen (Bach)	551	op. 10. LVI op. 104 A-moll	799	op. 8, Nr. 40 B-dur		
49	Hellmberger, Josef, 6 Klavieren	552	op. 10. LVII op. 104 A-moll	799	op. 8, Nr. 41 B-dur		
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	553	op. 10. LVIII op. 104 A-moll	799	op. 8, Nr. 42 B-dur		
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	554	op. 10. LIX op. 104 A-moll	799	op. 8, Nr. 43 B-dur		
357	Volk-melodien.	555	op. 10. LX op. 104 A-moll	799	op. 8, Nr. 44 B-dur		
439	Märsche und Tänz.	556	op. 10. LXI op. 104 A-moll	799	op. 8, Nr. 45 B-dur		
740	Madras, 6 Caprices (Bach)	557	op. 10. LXII op. 104 A-moll	799	op. 8, Nr. 46 B-dur		
741	II Madras, 6 Caprices (A)	558	op. 10. LXIII op. 104 A-moll	799	op. 8, Nr. 47 B-dur		
748	III Fugh, 6 Fugues aus un preludio fugato	559	op. 10. LXIV op. 104 A-moll	799	op. 8, Nr. 48 B-dur		
749	IV Capagnoli, 6 Fugues	560	op. 10. LXV op. 104 A-moll	799	op. 8, Nr. 49 B-dur		
8008	Chagnoli, B., op. 19. 7 Divertiment	561	op. 10. LXVI op. 104 A-moll	799	op. 8, Nr. 50 B-dur		
742	6 Fugen (Bach)	562	op. 10. LXVII op. 104 A-moll	799	op. 8, Nr. 51 B-dur		
49	Hellmberger, Josef, 6 Klavieren	563	op. 10. LXVIII op. 104 A-moll	799	op. 8, Nr. 52 B-dur		
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	564	op. 10. LXIX op. 104 A-moll	799	op. 8, Nr. 53 B-dur		
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	565	op. 10. LXX op. 104 A-moll	799	op. 8, Nr. 54 B-dur		
357	Volk-melodien.	566	op. 10. LXXI op. 104 A-moll	799	op. 8, Nr. 55 B-dur		
439	Märsche und Tänz.	567	op. 10. LXXII op. 104 A-moll	799	op. 8, Nr. 56 B-dur		
740	Madras, 6 Caprices (Bach)	568	op. 10. LXXIII op. 104 A-moll	799	op. 8, Nr. 57 B-dur		
741	II Madras, 6 Caprices (A)	569	op. 10. LXXIV op. 104 A-moll	799	op. 8, Nr. 58 B-dur		
748	III Fugh, 6 Fugues aus un preludio fugato	570	op. 10. LXXV op. 104 A-moll	799	op. 8, Nr. 59 B-dur		
749	IV Capagnoli, 6 Fugues	571	op. 10. LXXVI op. 104 A-moll	799	op. 8, Nr. 60 B-dur		
8008	Chagnoli, B., op. 19. 7 Divertiment	572	op. 10. LXXVII op. 104 A-moll	799	op. 8, Nr. 61 B-dur		
742	6 Fugen (Bach)	573	op. 10. LXXVIII op. 104 A-moll	799	op. 8, Nr. 62 B-dur		
49	Hellmberger, Josef, 6 Klavieren	574	op. 10. LXXIX op. 104 A-moll	799	op. 8, Nr. 63 B-dur		
49	Hellmberger, Konzert - Fragment, Bach, A-moll-Konzert, Fugh, Doppel-Konzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violin u. Viola	575	op. 10. LXXX op. 104 A-moll	799	op. 8, Nr. 64 B-dur		
475	Lasser-Strausz Vortr., Sammlung von 10 populären Klavier- und Tänz. Melodien-Alben.	576	op. 10. LXXXI op. 104 A-moll	799	op. 8, Nr. 65 B-dur		

UNGARISCHE MELODIEN.

AIRS HONGROIS.

HUNGARIAN MELODIES.

H. W. Ernst, Op. 22.
(1814-1865.)

Molto moderato.

VIOLINO.

PIANO.

Tutti.

trem.

mf

The musical score is arranged in three systems. The top system shows the Violino part with a rest and the Piano part with a tremolo accompaniment. The middle system continues the Piano part with a change in dynamics to *ff* and includes a *trem.* instruction. The bottom system shows the Piano part with a *mf* dynamic and a melodic line in the right hand.

TEMA I.
Moderato.
Solo.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and a *risoluto* marking. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature. It features a piano (*p*) dynamic and a *risoluto* marking. The system concludes with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a piano (*p*) dynamic and a *gustoso* marking. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature. It features a piano (*p*) dynamic and a *gustoso* marking. The system concludes with a forte (*ff*) dynamic.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a forte (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a *pesante* marking. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature. It features a forte (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a *suvivo* marking. The system concludes with a forte (*ff*) dynamic and a mezzo-forte (*mf*) dynamic.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a piano (*p*) dynamic and a *soberando* marking. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature. It features a piano (*p*) dynamic and a *soberando* marking. The system concludes with a forte (*ff*) dynamic and a mezzo-forte (*mf*) dynamic.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a forte (*ff*) dynamic and a *Tutti* marking. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature. It features a forte (*ff*) dynamic and a *Tutti* marking. The system concludes with a forte (*ff*) dynamic.

2 VARIAZIONE.

Molto moderato.

Solo.

First system of musical notation (measures 1-8). Treble clef contains a melodic line with slurs and ornaments. Bass clef contains a rhythmic accompaniment. Dynamics include *f*, *p*, and *mp*.

Second system of musical notation (measures 9-16). Continuation of the melodic and rhythmic themes.

Third system of musical notation (measures 17-24). Includes a section marked '3' and 'riten.' (ritardando).

Fourth system of musical notation (measures 25-32). Includes a section marked 'Presto.' (Presto).

Fifth system of musical notation (measures 33-40). Includes a section marked '8' and 'riten.' (ritardando).

4 Più mosso.

Tutti.

ff

First system of the musical score, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and eighth notes. The key signature is two sharps (F# and C#).

Second system of the musical score, continuing the melodic and harmonic development. It includes a triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment.

Third system of the musical score, characterized by dense chordal textures in the treble clef. The bass clef maintains the accompaniment with some melodic movement.

Fourth system of the musical score, showing a change in texture with more sustained chords in the treble. The bass clef features a prominent eighth-note accompaniment. A dynamic marking of *ff* is present.

Fifth system of the musical score, concluding the piece. It features a deceleration with markings for *dim.*, *e*, *riten.*, and *molto*. The bass clef accompaniment ends with a *(rit.)* marking. The key signature changes to one sharp (F#).

TEMA II.
Andante con molt' espressione.

Solo.

First system of the musical score. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The vocal line begins with a dynamic marking of *mf* and ends with a *p* marking. The piano accompaniment starts with a *mp* marking. The left-hand part includes the instruction *una corda*.

Second system of the musical score. The vocal line has a dynamic marking of *ppp*. The piano accompaniment also has a *ppp* marking. A measure rest of 5 measures is indicated above the vocal line.

Third system of the musical score. The vocal line is marked *rubatissimo*. The piano accompaniment is marked *subrez*.

Fourth system of the musical score. The vocal line is marked *in tempo*. The piano accompaniment is also marked *in tempo*. The left-hand part includes the instruction *tre corde*.

harm.

mp cresc.

una corda

p

mp

7 Molto più mosso, quasi del doppio.

cresc.

First system of musical notation, consisting of three staves (treble, piano, and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, starting with a measure number '8'. It includes the instruction *tre corde* below the bass staff.

Third system of musical notation, continuing the piece with various articulations and dynamics.

Fourth system of musical notation, featuring a *cresc.* marking, a *tr.* (trill) marking, and a *(Cadenza)* marking. The piano part includes a *pia* marking, a *m. a.* (mezza voce) marking, and several *3* (triplets) markings. The system concludes with a *(Cadenza ad lib.)* marking and an asterisk.

Allegretto moderato, con molto spirito.

Tutti.

p *cresc.*

The first system of music is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The score is written for a grand piano with treble and bass staves.

TEMA III.

Solo.

ff *ff* *p* *ff* *p*

The second system of music is marked as a solo. It features a variety of dynamics including fortissimo (*ff*) and piano (*p*). The score continues with treble and bass staves.

leggierissimo *f* *ff*

9

The third system of music includes markings for *leggierissimo* (very light) and fortissimo (*ff*). A measure rest of 9 measures is indicated above the staff. The score continues with treble and bass staves.

riton. *lungo* *glisscz* *pp* *ff* *pp* *leggiero assai*

8

The fourth system of music includes markings for *riton.* (ritardando), *lungo* (long), *glisscz* (glissando), and piano (*pp*). It also features fortissimo (*ff*) and *leggiero assai* (very light) markings. A measure rest of 8 measures is indicated above the staff. The score concludes with treble and bass staves.

leggero

ff *mp*

10

1. 2. *Con moto.*

1. 2. **Tutti.** *ff*

11

Solo. *spiccato* *p*

p *mp*

First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth notes and slurs. The piano accompaniment in the bass clef consists of chords and moving lines.

Second system of musical notation. It begins with the marking **Tutti.** and **ff**. The treble clef staff has a complex melodic line. The piano accompaniment in the bass clef features chords and moving lines. The system concludes with a **Solo.** marking and **mp scherz.**

Third system of musical notation. The treble clef staff has a complex melodic line with slurs. The piano accompaniment in the bass clef features chords and moving lines, marked with a **p** dynamic.

Fourth system of musical notation. The treble clef staff has a complex melodic line with slurs. The piano accompaniment in the bass clef features chords and moving lines, marked with a **cresc.** and **f**. The system concludes with a **glissée et ricoches** section.

tr

Tutti.

p *ff*

This system contains a vocal line and piano accompaniment. The vocal line begins with a trill (tr) and a series of notes. The piano accompaniment features a complex texture with many beamed notes and rests. Dynamics include piano (*p*) and fortissimo (*ff*).

13 *Meno mosso.*

Solo.

f *mp*

This system is marked "Solo" and "Meno mosso". It features a vocal line with a series of beamed notes and a piano accompaniment with a steady rhythmic pattern. Dynamics include forte (*f*) and mezzo-piano (*mp*).

Tutti.

ff

This system continues the solo section and ends with a "Tutti" marking. The piano accompaniment has a consistent rhythmic accompaniment. Dynamics include fortissimo (*ff*).

This system continues the musical piece with a vocal line and piano accompaniment. The piano accompaniment features a complex texture with many beamed notes and rests.

14

Solo.

First system of music for measure 14. The treble staff features a rapid melodic line with sixteenth notes and slurs. The piano accompaniment in the bass staff consists of chords and eighth notes. The key signature is two sharps (F# and C#).

Second system of music for measure 14, continuing the melodic and accompaniment lines from the first system.

15 Più mosso.

First system of music for measure 15. The tempo is marked "Più mosso". The treble staff has a melodic line with slurs and dynamics like "p" and "fz". The piano accompaniment in the bass staff also shows dynamics like "p" and "fz".

Second system of music for measure 15. The melodic line continues with dynamics like "dim." and "fz".

16

First system of music for measure 16. The tempo remains "Più mosso". The treble staff has a melodic line with slurs and dynamics like "stacc." and "fz". The piano accompaniment in the bass staff also shows dynamics like "fz".

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (piano) accompaniment. The key signature is two sharps (F# and C#). The music is marked with a dynamic of *f* (forte) and includes a *stacc.* (staccato) instruction in the piano part.

Second system of musical notation, starting with the measure number 17. It continues the melodic and accompanimental lines from the first system.

Third system of musical notation, featuring dynamic markings *rit.* (ritardando) and *dim.* (diminuendo) in the upper staff, and *rit.* and *dolce* (dolce) in the piano part.

Fourth system of musical notation, concluding with a *Tutti.* (Tutti) marking and a dynamic of *ff* (fortissimo). The system includes a large, dense melodic passage in the upper staff and a corresponding accompaniment in the piano part.



28/1211-1963

UNGARISCHE MELODIEN.

AIRS HONGROIS.

HUNGARIAN MELODIES.

VIOLINO PRINCIPALE.

H. W. Ernst, Op. 22.
(1814-1865.)

Molto moderato.

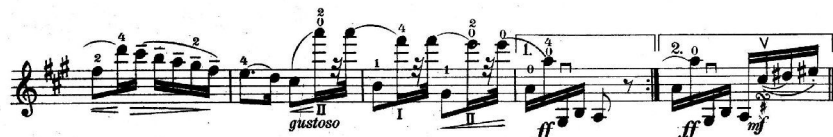
Tutti.



TEMA I.

Moderato.

Solo. 4



Tutti.



VIOLINO PRINCIPALE.

2 VARIAZIONE.

Moderato.

Solo.

ff

V
I

V

V
f
f
f rit.

V
Presto.

V

V
ff

4 Più mosso.

Tutti.

V

V
V
riten. molto

VIOLINO PRINCIPALE.

Allegretto moderato, con molto spirito.

TEMA III.

Solo.

Tutti.

1. 2. 3. 4. *ff*

leggerissimo *f*

9 *ff* *riten.* *lungo* *glissez*

mp *leggero assai*

f *leggero* *f*

10 **Tutti.** *Con moto.*

11 *Solo.* *spiccato* *p*

Tutti. *ff*

VIOLINO PRINCIPALE.

12

Solo.

mp scherzando *f* *p*

cres.

f *tr* *Tutti.* *ff*
glissez et ricochez

Meno mosso. *Solo.* *f*
13 *tr* *0*

f

f *Tutti.*

f *Solo.* *s.h.*

f

f

VIOLINO PRINCIPALE.

Più mosso.

15

First system of musical notation for measures 15-16. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a series of eighth notes with slurs and accents. A *cresc.* marking is present in the first staff. The second staff continues the melodic line with similar rhythmic patterns.

dim.

16

Second system of musical notation for measures 16-17. It consists of two staves. The first staff starts with a *dim.* marking and a finger number '0' below the first note. The music continues with slurred eighth notes. A *cresc.* marking appears in the second staff. The second staff ends with a *f* dynamic marking.

Third system of musical notation for measures 17-18. It consists of two staves. The first staff continues the melodic line. The second staff features a *f* dynamic marking and a *cresc.* marking.

Fourth system of musical notation for measures 18-19. It consists of two staves. The first staff continues the melodic line. The second staff features a *f* dynamic marking and a *cresc.* marking.

Fifth system of musical notation for measures 19-20. It consists of two staves. The first staff continues the melodic line. The second staff features a *riten.* marking and a *p* dynamic marking.

Sixth system of musical notation for measures 20-21. It consists of two staves. The first staff continues the melodic line. The second staff features a *dim.* marking.

Seventh system of musical notation for measures 21-22. It consists of two staves. The first staff features a large slur over a series of notes, with a *f* dynamic marking at the beginning. The second staff features a *Tutti.* marking and a *f* dynamic marking. Below the first staff, there are fingerings: 1 1 1 2 3 4 3 2 1 4 3 0.