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Ungarische Melodien.

Mélodies hongroises. Hungarian Melodies.

H. W. Ernst, Op. 22.

VIOLINO. *Molto moderato.*

PIANO. *Molto moderato.*

mf *Viol.* *mf*

p trem. *Timp.*

ff *p trem.* *Timp.*

mf *Fl. Cl. Viol.* *mf* *pesante*

THEMA I.

Moderato.

Solo

p *risoluto* *f* *f*

Moderato.
Viol. >

Clar. *fz* *p* *fz*

Fl. *fz*

The first system of the musical score features a solo violin line at the top with dynamic markings *p*, *risoluto*, *f*, and *f*. Below it are staves for Violin, Clarinet, and Flute. The Violin part has a *p* marking. The Clarinet and Flute parts have *fz* and *p* markings.

p *ff*

Viol. *ff*

The second system continues the musical score. The Violin part has a *p* marking, and the Flute part has a *ff* marking. The system concludes with first and second endings for both the Violin and Flute parts.

ff *f* *ff* *pesante*

ff *p* *ff* *ritard.*

Viol. *ff*

Fl. e Picc. *ff*

The third system includes a section marked 'A' and features a *pesante* tempo change. It includes first and second endings for the Violin and Flute parts. The Flute and Piccolo parts have a *ff* marking, and the Violin part has a *ff* marking. The system ends with a *ritard.* (ritardando) marking.

p *f*

scherzando

Fl. e Cl. *f*

Fag. *f*

The fourth system is marked *scherzando* and features a *p* marking for the Flute and Clarinet parts. It includes first and second endings for the Flute and Clarinet parts, which have a *f* marking.

Tutti.
ff

Tutti.
ff

VARIAZIONE.

B *Molto moderato.*

Solo.
ff

Molto moderato.

Picc. *Cl.* *Fl.*

fz *p* *pp*

fz *p*

C

This system begins with a piano introduction marked 'C' (Crescendo). The piano part consists of a treble and bass staff with a series of chords and single notes. The violin part has a melodic line with sixteenth-note runs and slurs, marked with dynamics *f* and *p*. The bassoon part has a few notes, including a triplet marked '8' and a *riten.* (ritardando) instruction.

Viol.
f *p* *f* *p*

Cl.
riten.

Fag.

Presto.

This system starts with a piano introduction and then transitions into a section marked 'Presto.'. The piano part has a treble and bass staff with chords and single notes. The violin part has a long, sweeping melodic line with many sixteenth notes, marked with dynamics *f* and *p*. The bassoon part has a few notes, including a triplet marked '8'.

f *p*

This system begins with a piano introduction and then features a section marked 'Picc.' (Piccolo). The piano part has a treble and bass staff with chords and single notes. The violin part has a melodic line with sixteenth-note runs and slurs, marked with dynamics *f* and *p*. The piccolo part has a melodic line with a triplet marked '8'.

Picc.

D Più mosso.
Tutti.

Musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#). The tempo is marked "Più mosso." and the performance instruction is "Tutti." The piano part begins with a fortissimo (*ff*) dynamic. The vocal line starts with a half note followed by eighth notes. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for the second system. The vocal line continues with eighth notes and rests. The piano accompaniment is highly rhythmic, featuring many triplets and sixteenth notes. The dynamics remain fortissimo (*ff*).

Musical score for the third system. The piano accompaniment continues with its complex rhythmic texture. The dynamics shift to piano (*p*) in the latter half of the system. The vocal line has several rests.

Musical score for the fourth system. The piano accompaniment features a series of chords with a descending bass line. Performance markings include *dim.* (diminuendo), *e* (economy), *riten.* (ritardando), and *molto* (molto). The vocal line has a long, sustained note with a fermata.

THEMA II.

Andante con molt' espressione.

Solo

Musical staff for the first system, featuring a solo line with dynamics *mf* and *p*.

Andante con molt' espressione.

Piano accompaniment for the first system, marked *pp una corda*.

E

Musical staff for the second system, marked *mp*.

Piano accompaniment for the second system, marked *rubatissimo*.

Musical staff for the third system.

F

Fl.
una corda
pp cresc. -
Cl.
Cor.

p
pp
Fag.
Vel.

G *molto più mosso, quasi del doppio*

molto più mosso, quasi del doppio
Cl.
Fl.
Cl.

Fl.
Cl.
cresc.

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a minor key. The middle staff includes markings for 'Fl.' and 'Cl.'.

Second system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. A large 'H' is positioned above the top staff. The music continues with complex rhythmic patterns.

Third system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music features intricate melodic lines and harmonic support.

Fourth system of musical notation. It consists of two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staff includes markings for 'tr' (trills) and 'cresc.' (crescendo). The system concludes with the marking '-Cadenza.'.

Fifth system of musical notation. It consists of two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staff includes markings for 'p' (piano), 'Viol.' (Violin), and 'Cadenza.'. The bottom staff includes markings for 'Pa.' (Piano) and '3' (triplets). The system concludes with a double bar line and a decorative asterisk symbol.

Allegretto moderato, con molto spirito.

Musical score for Tromba, Viola, Timp., and Basso. The score is in 4/8 time and features a key signature of two sharps (F# and C#). The tempo is marked "Allegretto moderato, con molto spirito." The Tromba part begins with a dynamic of *p*. The Viola part includes a *cresc.* marking. The Timp. and Basso parts feature triplet rhythms.

THEMA III.

Musical score for Solo and Picc. The Solo part is marked *Solo.* and *ff*. The Picc. part is marked *Picc.*. The score includes dynamics of *ff* and *p*. The Solo part features a melodic line with grace notes and slurs. The Picc. part consists of rhythmic accompaniment.

Musical score for Violin and Piano. The Violin part is marked *Viol.* and *ff*. The Piano part includes dynamics of *ff* and *p*. The Violin part features a melodic line with slurs and a triplet. The Piano part provides harmonic support with chords and bass lines.

Musical score for Clarinet and Piccolo. The Clarinet part is marked *Cl.* and *pp*. The Piccolo part is marked *Picc.*. The score includes markings for *riten.*, *lunga*, *glissez. pp*, and *leggero assai*. The Clarinet part features a melodic line with slurs and a triplet. The Piccolo part consists of rhythmic accompaniment.

ff

pp

Cl.

Picc.

3

8

1. 2. Tutti. **K**

ff

con moto

1. 2. Tutti.

Tromba.

ff

L

Solo

p

spiccato

p

Cello.

Viola.

Viol. I.

Viol. II.

pp

Cor.

First system of the musical score. It features a piano accompaniment with a complex, rhythmic texture in the right hand and a more melodic line in the left hand. A clarinet (Cl.) and a horn (Cor.) enter in the second measure with a *pp* dynamic. The key signature is two sharps (F# and C#).

Second system of the musical score. The piano accompaniment continues with a *ff* dynamic. The woodwinds play a melodic line marked *M_{Solo} scherz.*. The key signature remains two sharps.

Third system of the musical score. The piano accompaniment features a *p* dynamic. The woodwinds play a melodic line with *f* and *p* dynamics. The key signature remains two sharps.

Fourth system of the musical score. The piano accompaniment features a *cresc.* dynamic. The woodwinds play a melodic line with a *f* dynamic. The key signature remains two sharps.

tr **Tutti.** *ff*

Tutti. *p* *ff*

Meno mosso.
N *Solo*

Meno mosso.
pp
Triang.
Cor.
Fag.

Tutti. *ff*

Tutti *ff*

Tutti. *ff*

0

Solo

Musical score system 1: Treble clef with a solo melodic line and piano accompaniment in the bass clef. The piano part starts with a piano (*p*) dynamic.

Musical score system 2: Continuation of the solo melodic line and piano accompaniment.

P Più mosso.

Musical score system 3: Flute (*Fl.*) and piano (*p*) parts. The piano part includes a fortissimo (*fz*) dynamic. The flute part has a crescendo (*cresc.*) marking.

Musical score system 4: Flute (*Fl.*) and piano (*p*) parts. The piano part includes a fortissimo (*fz*) dynamic and a fagotto (*Fag.*) entry. The flute part has a decrescendo (*dim.*) marking.

0

Musical score system 5: Flute (*Fl.*) and piano (*p*) parts. The piano part includes a fortissimo (*fz*) dynamic. The flute part has a staccato (*stacc.*) marking and a crescendo (*cresc.*) marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three sharps (F#, C#, G#). The top staff features a complex, rapid melodic line with many slurs and ties. The grand staff provides harmonic support with chords and some melodic fragments. A dynamic marking of *f* (forte) is present in the first measure of the top staff. A *stacc.* (staccato) marking is placed above the second measure of the grand staff.

Second system of musical notation, starting with a large 'R' above the first measure of the top staff. It follows the same three-staff layout as the first system. The top staff continues with its intricate melodic pattern. The grand staff accompaniment includes some chords with slurs. The key signature remains three sharps.

Third system of musical notation. The top staff begins with a dynamic marking of *p* (piano) and includes *rit.* (ritardando) and *dim.* (diminuendo) markings. The melodic line in the top staff is still present but appears to be fading or slowing down. The grand staff accompaniment features *rit.* and *dolce* (dolce) markings, indicating a softer and slower accompaniment. The key signature remains three sharps.

Fourth system of musical notation. The top staff features a large, sweeping melodic line that spans across the system, marked with a fermata and a dynamic of *f*. The grand staff accompaniment includes a section marked *ff* (fortissimo) and *Tutti.* (Tutti). There are also markings for *ff* and *Tutti.* in the grand staff. The system concludes with a double bar line. The key signature remains three sharps.

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EDITION PETERS.

Bei Bestellungen wolle man nur die Nummern angeben.

Les commandes doivent être faites par numéros. — The Public are requested to give only the Number of the Work.

No.	Klavier zu 2 Händen.	No.	Klavier zu 2 Händen.	No.	Violoncell und Klavier.
2939a/c	d'Albert, Op. 16, Klavierstücke.	1177	Spindler, Op. 6, Wellenspiel.	2284	Davidoff, Op. 41, Silhouetten (4 Stücke).
1260	Bendel, Op. 139, Am Genfer See.	1267			Übungen der Violoncell-Schule.
2111	— La Gondola.	1548			Ermann, Op. 13, 2 Pièces de Salon.
2112	— Diabolina.				Op. 15, Duo.
2838a/b	Busoni, Op. 33b, Klavierstücke.	2044			Op. 25, Duo.
1963	Grieg, Op. 1, Vier Stücke.				— Op. 96, 4 Salonstücke.
1353	— Op. 3, Poetische Tonbilder.	1107a	Schubert, Mendeissolin, Scandinavien).	2064	— Op. 117, 3 lyrische Stücke.
1139	— Op. 6, Humoresken.	1107b	Wagner, Kaisermarsch (Ulrich).	2702	— Op. 126, Moderne Suite.
2278	— Op. 7, Sonate E moll.	864	— Derselbe (Tausig).	2876	Grieg, Op. 36, Sonate A moll.
1269	— Op. 12, Lyrische Stücke, Heft I.	365	— Rieni-Fantasia (Ollivier).	2157	— Op. 46, Peer Gynt-Suite I.
2164a	— Op. 16, Concert A moll.	353	— Holländer-Fantasia (do.).	2830	— 12 lyrische Stücke.
1482	— Op. 17, Tänze und Volksweisen.	354	— Tannhäuser-Fantasia (do.).	2831a/b	Mozzkowski, Guitare.
1270	— Op. 19, Aus dem Volksleben.	363	— Lohengrin-Fantasia (do.).	2241	Popper, Op. 69, Suite.
2153	— Op. 19 No. 2, Norw. Brautzug.	367	— Meistersinger-Fantasia (do.).	2953	— Op. 69 No. 2, Menuetto.
1470	— Op. 24, Ballade.	366	— Tristan-Fantasia (Kogel).		
1870	— Op. 28, Albumblätter.	368	— Rheingold-Fantasia (do.).		
2424	— Op. 28 No. 3, Albumblatt.	369	— Walkyre-Fantasia (do.).		
1871	— Op. 29, Improvisata.	2482a/b	— Siegfried-Fantasia (do.).		
2265	— Op. 34, Elegische Melodien.		Wilm, Op. 81, Kleine Stücke.	2065	
2155	— Op. 35, Norwegische Tänze.			2933	
2159	— Op. 37, Walzer-Capricen.	1487		2931	
2160	— Op. 38, Lyrische Stücke, Heft II.	2649		1495	
2426	— Op. 38 No. 1, Berceuse.	2515a/b	Csárdas-Album (Behr).	2489	
2151	— Op. 40, Holberg-Suite.	2302	Dvořák, Polonaise.	2138	
2152a/b	— Op. 41, Stücke nach eigenen Liedern.	2718	Fuchs, Op. 48, Traumbilder.	1436	
2154	— Op. 43, Lyrische Stücke, Heft III.	2430	Gluck-Mottl, Ballet-Suite.	1497	
2540	— Op. 43 No. 1, Schmetterling.	1439	Goldmark, Op. 45, Scherzo.	2635	
2425	— Op. 43 No. 5, Erotik.	2505	Grieg, Op. 11, Concert-Ouverture.	2910	
2422	— Op. 43 No. 6, An den Frühling.	2719	— Op. 14, Symphonische Stücke.		
2420	— Op. 46, Peer Gynt-Suite I.	2700	— Op. 16, Concert A moll.		
2423	— Op. 46 No. 3, Anitra's Tanz.	2419	— Op. 19 No. 2, Norwegischer Brautzug.		
2421	— Op. 47, Lyrische Stücke, Heft IV.	2056	— Op. 27, Quartett.		
2428	— Op. 50, Gebet und Tempeltanz.	2156	— Op. 34, Elegische Melodien.	2940	
2429a/b	— Op. 52, Stücke nach eigenen Liedern.	2266	— Op. 35, Norwegische Tänze.	1460a/b	
2650	— Op. 53, Zwei Melodien.	2432	— Op. 37, Walzer-Capricen.	2011a/b	
2651	— Op. 54, Lyrische Stücke, Heft V.	2663	— Op. 40, Holberg-Suite.	2161a/b	
2652	— Op. 54 No. 4, Notturmo.	2659	— Op. 46, Peer Gynt-Suite I.	2670a/b	
2653	— Op. 55, Peer Gynt-Suite II.	2697	— Op. 55, Peer Gynt-Suite II.	1112a/b	
2654	— Op. 55 No. 2, Arabischer Tanz.	2698	— Op. 55 No. 2, Arabischer Tanz.	1360a/b	
2655	— Op. 56, Sigurd Jorsalfar.	2656	— Op. 56, Sigurd Jorsalfar.	1426a/b	
2656	— Op. 56 No. 3, Huldigungsmarsch.	2857	— Op. 56 No. 3, Huldigungsmarsch.	1427	
2657a/b	— Op. 57, Lyrische Stücke, Heft VI.	2915	— Op. 63, Nordische Weisen.	2740a/b	
2658a	— Op. 57 No. 1, Menuett.	2465	— Op. 64, Symphonische Tänze.	2741a/b	
2658b	— Op. 57 No. 5, Sie tanzt.	2125	Halvorsen, Vasantasena-Suite.	2742a/b	
2824a/b	— Op. 62, Lyrische Stücke, Heft VII.	2228	Mozzkowski, Op. 8, Walzer.	2743a/b	
2855	— Op. 63, Nordische Weisen.	2748	— Op. 12, Spanische Tänze.	466a/e	
2859a/b	— Op. 65, Lyrische Stücke, Heft VIII.	2777	— Op. 43, Cortège et Gavotte.	467a/e	
2860	— Op. 66, Norwegische Volksweisen.	2620	— Op. 51, Fackeltanz.	2158	
2924	— Op. 68, Lyrische Stücke, Heft IX.	2621	— Op. 55, Polnische Volkstänze.	1960	
2427	— Trauermarsch.	2938	— Boabdil-Märsche.	2434	
2462a/b	Jensen, Op. 8, Romantische Studien.	2720	— Ballet-Musik (Malagueña, Scherzo- Valse, Maurische Fantasia).	2435	
1148a/b	— Op. 17, Wanderbilder.	2132	Mottl, Oesterreichische Tänze.	2436	
2026	— Op. 17 No. 3, Die Mühle.	1109a	Ruthardt, Lehrer und Schüler.	2763	
1317a/c	— Op. 32, Etuden.	2058	Saint-Saëns, 4 Poèmes symphoniques.	2764	
2196	— Op. 32 No. 9, Serenade.	2059	Salon-Album, Band I. (5 beliebte Salonstücke).	2765	
1271	— Op. 48, Erinnerungen.	2704	Scharwenka, X., Op. 41, Suite de Danses.	2863	
2035	Leschetizky, Op. 24, Mazurkas.	2868	— Op. 44, Walzer.	2454a/b	
2555	Liszt, Valse Impromptu.	2701	Sinding, Op. 21, Sinfonie D moll.	2624a/b	
2556a	— do. (Erleichterte Ausgabe).	1108	— Op. 35, Suite.	2452a/b	
1157	— Frühlingnacht von Schumann.		Smetana, Aus meinem Leben, Quartett.	2622a/b	
1187a	— Ungarische Fantasia.		Wagner, Kaisermarsch.	2458a/b	
222/23	— Orgelcompositionen von Bach.			2456a/b	
2126	Mozzkowski, Op. 12, Spanische Tänze.	2930		2162a/b	
2218	— Op. 37, Caprice espagnol.	1996	Beer-Walbrunn, Op. 3, Kleine Fantasia.	2625a/b	
2219	— Op. 40, Scherzo-Valse.	2921	Goltermann, Op. 13, 2 Pièces de Salon.	2459a/b	
2220	— Op. 41, Gondoliera.	1340	Grieg, Op. 6, Humoresken (Sitt).	2457a/b	
2221	— Op. 42, Morceaux poétiques.	2484	— Op. 8, Sonate I F dur.	2453a/b	
2222	— Op. 45 No. 1, Polonaise.	2279	— Op. 12, Lyrische Stücke (Sitt).	2455a/b	
2223	— Op. 45 No. 2, Guitare.	2176a	— Op. 13, Sonate II G dur.	2745a/b	
2225a/b	— Op. 48, 2 Etudes de Concert.	2646	— Op. 19, Brautzug, Carneval (Sauret).	2458a/b	
2682	— Op. 50, Suite pour Piano.	2861	— Op. 19 No. 2, Brautzug (leicht).	2454a/b	
2684	— Op. 51, Fackeltanz.	2833	— Op. 27 No. 2, Romanze (Sitt).	2456a/b	
2804a/b	— Op. 52, Phantastische Stücke.	2547	— Op. 28, Albumblätter (Sitt).	2745a/b	
2840	— Op. 52 No. 4, Die Jongleurin.	2210	— Op. 35, Norwegische Tänze (Sitt).	2459a/b	
2828	— Op. 55, Polnische Volkstänze.	2664	— Op. 36, Violoncell-Sonate (Petri).	2478	
2841a/b	— Op. 57, Frühling, 5 Stücke.	2665	— Op. 38, Lyrische Stücke (Sitt).	1106a/b	
2907	— Op. 57 No. 5, Liebeswalzer.	2414	— Op. 43 und 47, Lyrische Stücke (Sitt).	2478	
2872	— Op. 59, Concert E dur.	2493	— Op. 45, Sonate III C moll.	1358a/c	
2944	— Op. 61, 3 Arabesken.	2919	— Op. 46, Peer Gynt-Suite I (Sitt).	2131	
2945	— Op. 62, Romance et Scherzo.	2176b/c	— Op. 56 No. 1, Vorspiel a. Sig. Jorsalfar.	2586a/b	
2618	— Boabdil, Balletmusik (Malagueña, Scherzo-Valse, Maurische Fantasia).	2565	— Lieder (Sauret).	2587a/c	
2197	— As dur-Walzer (ohne Opuszahl).	2566		2190	
2556a/b	Raff, Op. 55, Frühlingsboten.	2567b	Hauser, Op. 34, Vöglein im Baume.	2256a/b	
2557	— Op. 55 No. 12, Abends.	2567c	— Op. 37, 4 Lieder ohne Worte.	1357a/b	
1161	— Op. 91, Suite.	2567d	— Op. 44, Amerikanische Rhapsodie.	2479	
1164	— Op. 94, Impromptu-Valse.	1093a	— Op. 45, Iriländische Rhapsodie.	2750a/b	
2558a/c	— Op. 99, 3 Sonatinen.	2167	— Op. 47, Schottische Rhapsodie.		
2198a/b	Reinecke, Op. 183, Serenaden für die Jugend.	2529	Laub, Op. 7, Romance et Impromptu.		
2778a/b	Rheinberger, Op. 180, Charakterstücke.	2905	— Op. 8, Polonaise.		
2608	Ruthardt, Vorschule zum Etuden-Album.	2786	Mozzkowski, Spanische Tänze.		
2637	Saint-Saëns, Gavotte et 3 Mazurkas.	1110a	— Op. 45 No. 2, Guitare (Saraste).		
764r	Salon-Album, Band XVII.	2168a/b	— Op. 55, Polnische Volkstänze (Sitt).		
2088	Scharwenka, X., Op. 40, Polnische Tänze.	2204	Nováček, Perpetuum mobile.		
2087	— Op. 47, Polnische Tänze.	2477	Salon-Album, Band I. (8 beliebte Salonstücke).		
2806a/b	Sinding, Op. 24, 5 Klavierstücke.	2826	Sauret, Cavatine, Aubade mauresque.		
2809a/b	— Op. 25, 7 Klavierstücke.	2747a/c	— Op. 33, Danse Polonaise.		
2864a/b	— Op. 31, 6 Klavierstücke.	2215	Sinding, Op. 10, Suite.		
2949	— Op. 31 No. 4, Impromptu.	2634a/b	— Op. 27, Sonate E dur.		
2865a/b	— Op. 32, 6 Klavierstücke.	2580	— Op. 30, Romanze.		
2870	— Op. 32 No. 3, Frühlingsrauschen.	2581	Sitt, Op. 62, 3 Sonatinen.		
2866a/b	— Op. 33, 6 Charakterstücke.	2582a	Sjögren, Op. 19, Sonate G moll.		
2867a/b	— Op. 34, 6 Charakterstücke.	2582b	Smetana, Aus der Heimath, 2 Duos.		
			Smetans, Op. 35, Fantasia appassionata.		
			— Op. 38, Ballade et Polonaise.		
			— Op. 43, Suite (Preludio, Minuetto, Aria, Gav.)		
			— Op. 43 No. 4, Gavotte.		