

Orchester :  
Picc. 2 Fl. 2 Cl. 2 Fag.  
2 Hr. 2 Trp. Pk. Trgl.  
Vl. I. II. Br. Vlc. C.B.

# AIRS HONGROIS.

H. W. Ernst - Ot. Ševčík op. 16/42.  
Klav. Part. rev. par F. Beck \*)

Molto moderato.  
Tutti

Piano.

trem.

*p*

Pk.

Vl. Br.

*mf*

*ff*

Vlc. C.B.

trem.

*p*

Pk.

I. Fl. I. Cl.

Str.

*mf*

*pesante*

Vlc. C.B.

THEMA I.  
Moderato. ♩ = 80

Solo

*f* risoluto

Vl. Br.

*fz* *f* *p* *fz* *pp* *scherzando*

Vlc. C.B.

2 Cl.

Hr.

2 Fl.

Vl. Br.

1. 2. 3. *pesante*

*ff* *ff* *mf* *f* *ff* *rit.*

Picc. Vl. Br.

*pizz.* *arco* *arco* *p* *ff* *rit.*

Vlc. C.B.

*a tempo*

1. 2.

*ff* *mf* *ff*

2 Fl. Cl.

Vl. Br.

*p* *1. Fag.* *2. Fag.* *pizz.* *arco* *arco*

Vlc. C.B.

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**Tutti.**  
 Fl. VI.L.  
*ff*

**VARIAZIONE.**  
 Moderato ♩ = 80

**Solo.**  
*mf* *fp* *f* *mp*  
 Picc. 2 Cl. I Fl.

*f* *f*  
 Picc. VI. Br.  
*fz* *p* *pizz.*

*mf* *sfp* *f* *mp* *f* *mp* *f* *mp* *f* *sf* *sf* *rall.*  
 Picc. *riten.*  
 2 Cl. 2 Fag.

**Presto.**  
*brillante* *ff* *sf*  
 Picc. *f* *p*  
 Str. arco.

*a tempo*

*rall.*

*a tempo*

Picc.

15

**Più mosso.**

I. Fl. Tutti.  
Picc.  
I. VI.

**ff**

II. VI.  
Br.

Fag.  
Vlc.  
C.B.

2 Fl.  
2 Cl.

2 Fl.  
2 Cl.

*cresc.*

C.B. pizz.

Vlc.

*dim.*

*e*

*riten.*

*molto*

## THEMA II.

Andante espressivo molto. (♩ = 69)

Solo

*mf* *p* *p*

VI. I. II.

*pp*

Br.

Vlc. C.B.

The first system of the musical score features a solo violin part in the upper staff, starting with a mezzo-forte (*mf*) dynamic and moving to piano (*p*). The piano accompaniment consists of two staves: the right hand (VI. I. II.) playing a rhythmic pattern of eighth notes, and the left hand (Br.) playing a bass line. The dynamic for the piano part is pianissimo (*pp*). The key signature has one flat and the time signature is 2/4.

*mp* *mp*

The second system continues the musical score. The solo violin part is marked mezzo-piano (*mp*). The piano accompaniment remains in the same texture, with the right hand (VI. I. II.) and left hand (Br.) parts. The dynamic for the piano part is mezzo-piano (*mp*).

*p* *mf* *rubatissimo* *a tempo* *mp*

*a tempo*

VI. I.

*pp*

Br.

The third system includes a rubato section for the solo violin, marked *rubatissimo*, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). It then returns to *a tempo* with a mezzo-piano (*mp*) dynamic. The piano accompaniment's right hand (VI. I.) is marked *a tempo* and *pp*.

*p* *mf* *sf* *f* *pp* *molto rit.*

VI. C.B.

*molto rit.*

The fourth system features a crescendo in the solo violin part, moving from piano (*p*) through mezzo-forte (*mf*) and sforzando (*sf*) to forte (*f*), before a final decrescendo to pianissimo (*pp*) and a *molto rit.* (very slow) section. The piano accompaniment's right hand (VI. C.B.) also concludes with a *molto rit.* section.

*a tempo*

*p*

*a tempo*

2 Fl.

2 Fl.

*mp cresc.*

2 Cl.

*p*

I. Cl.

*pp*

I. Fag.

I. Hr.

25

*pp*

30

I. Hr.

Molto più mosso, quasi del doppio ♩ = 152

I. Cl.

I. Fl.

I. Cl.

VI. Br.

Vlc.

Vlc. C.B.

35

*cresc.*

I. Fl.

I. Cl.

I. Cl.

40

*leggero*

*mf*

I. Fl.

I. Cl.

*cresc.*

*cresc.*

45

*f martellato*

I. Fl.

4. Vl.  
2. Vl.  
Br.

mf

Str.

Vlc.

C.B.

50

*cresc.*

2 Fl.

I. Cl.

mf

pp

m.d.

Br.

1.2. Vl.

3

3

3

3

Vlc.

C.B.

55

60

Cadenza  
*Facilité*

*f*

8

Cadenza

*f*

*mp*

*mp*

*mp*

*più lento*

*ritenuto*

**THEMA III.**  
Allegretto moderato, con molto spirito (♩ = 104)

Tutti

Trgl.

1. Trp

mf

Br.

Str.

*cresc.*

Pk.

Vlc.

C.B.

3

3

Solo

*ff*

Vl.

Br.

v.o.

*ff*

*p*

v.o.

*ff*

*p*

Str.

Picc.

Vlc.

C.B.

3

*p* *leggierissimo* *f* *ff*

VI. Br.

Vlc. C.B.

*ff* *pizz.*

10

*riten.* *lunga* *gliss.* *pp* *ff arco* *pp* *poco più mosso* *rall.*

Picc. *leggero assai*

2 Cl.

Str.

15

*molto rit.* *lunga* *Vivace* *p* *pp* *ppp* *sfz* *sfz* *Picc. sfz*

2 Cl.

V.O. *ff* *pp*

Str.

1. 2. *Con moto* *ff*

Fl. VI.

2 Trp.

V.O. *ff*

Fag. Vlc. C.B.

20

Poco meno mosso. (♩ = 100)

*spiccato*  
Solo. *p* < *mf*

Br. I. VI. Vlc. 1

pp II. Hr.

*f* *p f p f* *p*

Br. I. VI. 2 Cl. 2 Hr.

Vlc. 5

*f* *ff* *Solo.* *scherz. mp*

Tutti. Fl. VI. Fag. Vlc. C B. 10

*saltato* *f* *p* *segue* *sf*

Str. pizz. *p* 1

*a tempo* *p* *cresc.* *f* *stacc. mart.*

5

Picc. Fl. Cl.  
vi. Tutti.  
Str. arco  
*p* *ff*

This system contains the musical notation for the Piccolo Flute and Violins. The Piccolo Flute part is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The Violins part is written in two staves (treble and bass clefs) with a key signature of two sharps. The dynamics are marked as *p* (piano) and *ff* (fortissimo). The instruction "Str. arco" indicates that the strings are to be played with the bow.

Meno mosso. ♩ = 60

Solo.  
*f*

Trgl.  
*pp* *p*

Hr. II.  
Fag. II.

This system contains the musical notation for the Solo part and the Horns and Bassoons. The Solo part is written in a single staff with a treble clef and a key signature of two sharps. The Horns and Bassoons part is written in two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked "Meno mosso" with a quarter note equal to 60 beats per minute. The dynamics are marked as *f* (forte), *pp* (pianissimo), and *p* (piano). The instruction "Trgl." indicates a trill.

Picc. Vi. Fl. Tutti.  
V.O. *ff*  
Vlc. CB.

This system contains the musical notation for the Piccolo Flute and Violins. The Piccolo Flute part is written in a single staff with a treble clef and a key signature of two sharps. The Violins part is written in two staves (treble and bass clefs) with a key signature of two sharps. The dynamics are marked as *ff* (fortissimo). The instruction "Vlc. CB." indicates that the violas are to be played with the bow.

This system contains the musical notation for the Violins. The Violins part is written in two staves (treble and bass clefs) with a key signature of two sharps.

♩ = 84

Solo.

*p* *spicc. Vl.* *Br.*  
*pp pizz.*  
 Vlc. C.B.  
 1

5

CODA. Più mosso. ♩ = 104

*p* *cresc.*  
 Vlc. C.B. *fz*  
 1

*f* *dim.*  
 Fl. 1.2.  
 Vlc. C.B. *fz* *pp*  
 5

*p stacc.* *fz* *cresc.*  
 Fl. 1.  
 Vlc. C.B.  
 10

15

2 Fl.

*pp stacc.*

*f*

20

I. Fl.

*p*

25

*rit.*

*p*

*gliss.*

*dim.*

2 Cl.

Cl.

I. VI.

*dolce*

Str.

*pp pizz.*

II. VI.

2 Fg.

Fg.

Br.

Vlc.

30

**Allegro**

Tutti e Solo

*ff*

Tutti.

*ff*

V.O.