

A.B.C. Dramatic Set No 18.

Hungarian or Mythical Foreign Scene.

A.1. A Lively dance. Also illustrates gaiety of foreign character.

B.2. A folksong or romantic descriptive of foreign character.

C.3. Illustrates agitation, excitement or hurried action.

D.4. An Andante illustrating Pathos or lamentation.

Piano.

Melody not to be played
with Orchestra.

BY ERNST LUZ.

Hungarian Czardas (Dance)

A.1. *Allo vivo.*

D.C. until Cue.

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Hungarian Song or Romance.

Piano.

Molto Andte (*Rubato.*)

B.2. *mf*

Fl. & Clar.

D.C. until Cue.

The musical score for the piano accompaniment (B.2.) is written in 4/8 time. It begins with a mezzo-forte (*mf*) dynamic. The first system contains two staves of piano accompaniment. The second system also contains two staves, with the instruction *D.C. until Cue.* at the end. Above the second system, the instrumentation *Fl. & Clar.* is indicated. The tempo is *Molto Andte (Rubato.)*.

Allegro - Agitato.

Allo vivo.

C.3. *Tymp. or B.D.* *p*

The musical score for the piano accompaniment (C.3.) is written in 2/4 time. It begins with a piano (*p*) dynamic. The first system contains two staves of piano accompaniment. The second system also contains two staves, with the instruction *s* at the end. The tempo is *Allo vivo.* and the instrumentation includes *Tymp. or B.D.*.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some rests. The lower staff is in bass clef and features a steady accompaniment of chords, primarily triads and dyads, with some eighth-note movement.

The second system continues the piece. The upper staff shows a continuation of the melodic line, with some grace notes and slurs. The lower staff maintains the chordal accompaniment, with some changes in voicing and dynamics.

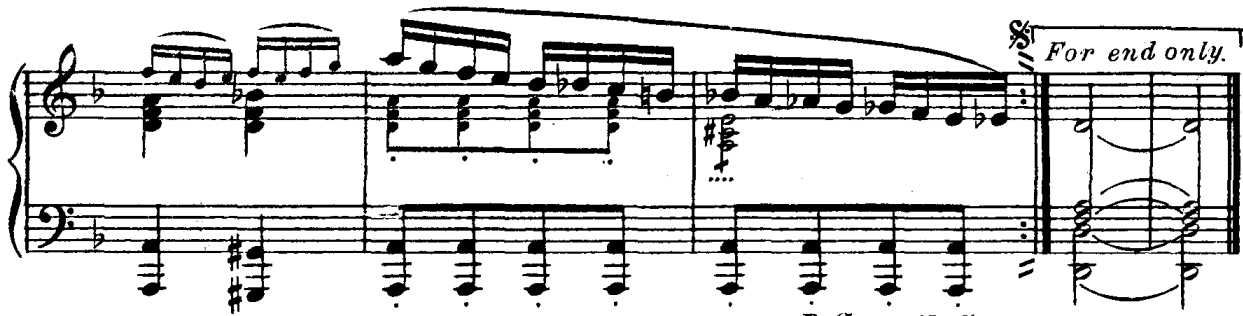
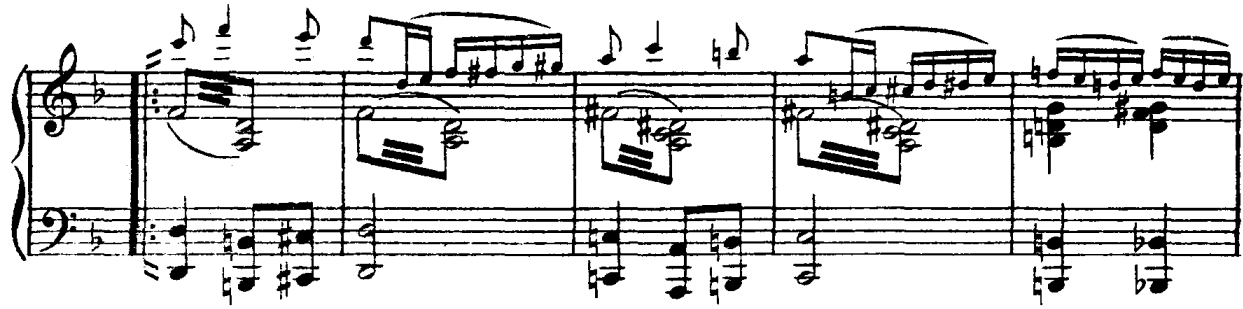
The third system features more complex rhythmic patterns in the upper staff, including sixteenth-note runs. The lower staff continues with the accompaniment, showing some dynamic markings like 'p' and 'f'.

The fourth system shows a change in the upper staff's melody, with some chromaticism and slurs. The lower staff accompaniment remains consistent in style, with some dynamic markings.

The fifth system continues the melodic and harmonic development. The upper staff has some slurs and dynamic markings. The lower staff accompaniment is steady and provides a solid foundation for the melody.

The sixth system concludes the piece. The upper staff features a final melodic flourish with slurs and dynamics. The lower staff accompaniment ends with a few final chords.

Piano.



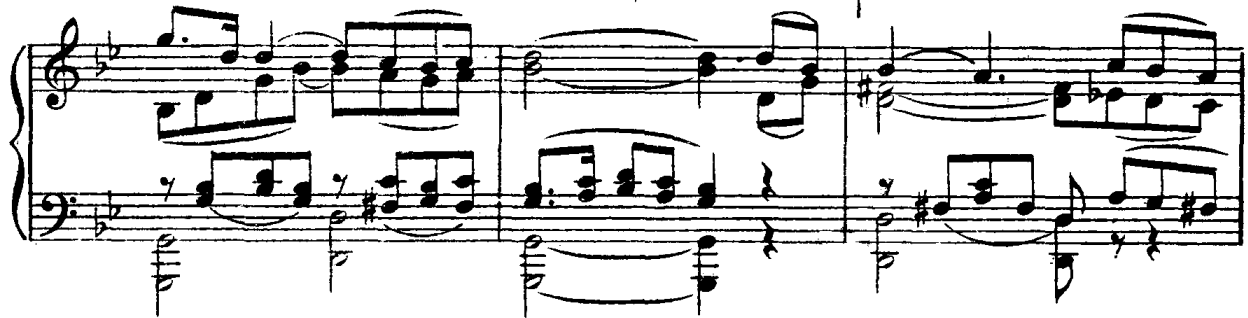
D.S. until Cue.

Dramatic Andante.

Pathetic or Plaintive.

Molto And^{te}

D.4.



Repeat until Cue.