

Seiner MÜTTER in treuer Liebe gewidmet.

# Lieder und Tanzweisen

für

das Pianoforte zu vier Händen componirt

von

## PHILIPP SCHARWENKA.

Op. 54.

- |           |                                                                  |                |
|-----------|------------------------------------------------------------------|----------------|
| Heft I.   | { N <sup>o</sup> 1. Marschlied, ..... <i>E dur</i> .....         | } Pr. M. 2,50. |
|           | { N <sup>o</sup> 2. Mädchenreigen, ..... <i>B dur</i> .....      |                |
| Heft II.  | { N <sup>o</sup> 3. Liebeslied, ..... <i>F moll</i> .....        | } Pr. M. 2,50. |
|           | { N <sup>o</sup> 4. Polnischer Tanz, ..... <i>Cis moll</i> ..... |                |
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|           | { N <sup>o</sup> 6. Menuett ..... <i>D dur</i> .....             |                |

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# Lieder und Tanzweisen.

## Nº 3.

### Liebeslied.

(elegisch)

Secondo.

Philipp Scharwenka, Op. 54. Heft II.

Langsam, doch nicht schleppend.

The musical score is written for piano and consists of four systems. The first system is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The dynamics are *pp* and *sf*, with markings "1" and "molto ritenuto assai". The second system is marked "a tempo" and "p". The third system continues the accompaniment. The fourth system is marked "cresc.", "mf", and "dim.".

# Lieder und Tanzweisen.

## Nº 3.

### Liebeslied.

(elegisch)

Primo.

Philipp Scharwenka, Op. 54. Heft II.

Langsam, doch nicht schleppend.

The first system of the musical score is in 3/4 time and features a piano accompaniment. The right hand plays a series of chords, while the left hand provides a harmonic foundation. The score includes dynamic markings of *pp* (pianissimo) and *p* (piano), along with performance instructions such as *molto*, *sf* (sforzando), *ritenuto assai*, and *a tempo*. The system concludes with the instruction *p con espress.* (piano with expression).

The second system continues the piano accompaniment with flowing melodic lines in both hands, connected by long slurs. The tempo remains slow and expressive.

The third system features a melodic line in the right hand that rises and then descends, accompanied by a steady bass line. A *cresc.* (crescendo) marking is present at the end of the system.

The fourth system concludes the piece with a melodic phrase in the right hand that tapers off. A *mf* (mezzo-forte) marking is used in the middle, and a *dim.* (diminuendo) marking is used towards the end.

Secondo.

The first system of the piano score consists of two staves. The upper staff is in the bass clef and features a melodic line with a series of eighth-note chords, each beamed together and marked with a '7' above it. The lower staff is in the bass clef and provides a harmonic accompaniment with dotted half notes and quarter notes. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The second system continues the musical texture from the first system. The upper staff maintains the eighth-note chordal pattern, while the lower staff continues with its harmonic accompaniment. The dynamics remain consistent with the first system.

The third system introduces a dynamic change. The upper staff continues with the eighth-note chords, but the lower staff's accompaniment becomes more active, featuring a *cresc.* (crescendo) marking. The overall volume of the music increases in this section.

The fourth system features a significant dynamic shift. The upper staff begins with a *pp* (pianissimo) marking. The melodic line in the upper staff becomes more complex, incorporating some chromaticism and longer note values. The lower staff continues with a steady accompaniment.

The fifth system concludes the piece with a *p* (piano) marking. The upper staff features a melodic line with a *dolce* (dolce) marking, indicating a soft and sweet character. The lower staff provides a final accompaniment with dotted half notes and quarter notes.

Primo.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff contains a bass line with a slur over the first two measures. The dynamic marking *p dolce* is placed between the staves. The key signature has three flats.

Second system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff contains a bass line with a slur over the first two measures. The key signature has three flats.

Third system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff contains a bass line with a slur over the first two measures. The dynamic marking *cresc.* is placed between the staves. The key signature has three flats.

Fourth system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff contains a bass line with a slur over the first two measures. The dynamic marking *pp* is placed between the staves, and *p dolce* is placed later in the system. The key signature has three flats.

Fifth system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff contains a bass line with a slur over the first two measures. The key signature has three flats.

Secondo.

*p* *cre - scen - do poco a poco*

*f* *più cresc.* *ff* *pesante*

*dim. e rit.* *a tempo* *p*

*molto cresc.* *f* *dim.* *p* *pp*

*ritenuto* *poco* *a* *poco* *molto cresc.* *rfz* *pp*

*p* *cre - scen - do* *poco a*

*poco* *f* *più cresc.*

*ff pesante* *1 dim. e rit.*

*a tempo* *p*

*molto cresc.* *f* *dim.* *p*

*ritenuto* *poco a poco* *molto cresc.* *rfz* *pp*

# Nº 4. Polnischer Tanz.

Secondo.

Sehr bewegt.

*f*

1 *sempre f*

*p un poco calando*

*a tempo*

*ritard. poco a poco pp pp*

*cresc. molto f rfz*



# Nº 4. Polnischer Tanz.

Primo.

Sehr bewegt.

*f*

*sempre f*

*p un poco calando*

*a tempo*

*ritard. poco a poco pp*

*cresc. molto*

*sf*

Secondo.

Ein wenig ruhiger.

The first system of music consists of two staves. The upper staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and contains a series of eighth-note chords. The lower staff is also in bass clef with the same key signature and contains a simple bass line of half notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues with two staves. The upper staff features a more active melodic line with slurs and accents, marked with the instruction *belebt*. The lower staff continues with a bass line of half notes, including some triplets. The system ends with a fermata over the final note.

The third system consists of two staves. The upper staff has a tempo marking *a tempo* and contains eighth-note chords. The lower staff has a dynamic marking *p* and includes the instruction *un poco rit. e dim.* (un poco ritardando e diminuendo). The system ends with a fermata.

The fourth system consists of two staves. The upper staff features a melodic line with slurs and accents, marked with *belebt*. The lower staff continues with a bass line of half notes. The system begins with a forte (*f*) dynamic and ends with a fermata.

The fifth system consists of two staves. The upper staff features a melodic line with slurs and accents, marked with *riten. e dim.* (ritardando e diminuendo). The lower staff includes a measure rest of 6 measures. The system concludes with a final chord.

Primo.

Ein wenig ruhiger.

First system of the musical score. It consists of two staves. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line. The dynamic marking *p dolcissimo* is written below the first measure of the lower staff.

Second system of the musical score. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line with a fermata over the first measure. The dynamic marking *f* is written below the first measure of the lower staff. The tempo marking *2* is written below the first and third measures of the lower staff. The text *belebt* is written above the first measure of the upper staff. The text *un poco rit. e dim.* is written above the last measure of the upper staff.

Third system of the musical score. It consists of two staves. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line. The dynamic marking *p dolcissimo* is written below the first measure of the lower staff. The tempo marking *a tempo* is written above the first measure of the upper staff.

Fourth system of the musical score. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line with a fermata over the first measure. The dynamic marking *f* is written below the first measure of the lower staff. The tempo marking *2* is written below the first and third measures of the lower staff. The text *belebt* is written above the first measure of the upper staff. The text *riten. e dim.* is written above the last measure of the upper staff.

Fifth system of the musical score. It consists of two staves. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line. The dynamic marking *pp* is written below the first measure of the lower staff. The dynamic marking *f* is written below the last measure of the lower staff.

Secondo.

Tempo I.

First system of musical notation. The upper staff contains chords and the lower staff contains a bass line. A forte (*f*) dynamic marking is present in the lower staff.

Second system of musical notation. It includes a first ending bracket labeled '1' and a *sempre f* dynamic marking. The upper staff has melodic lines with accents and the lower staff has a bass line.

Third system of musical notation. It features a triplet in the upper staff and a *p un poco calando* dynamic marking. The upper staff has melodic lines and the lower staff has a bass line.

Fourth system of musical notation. It includes the instruction *a tempo*, *rit. e dim.*, and *pp* dynamic markings. The upper staff has melodic lines and the lower staff has a bass line.

Fifth system of musical notation. It includes the instruction *cresc. molto*, *f*, and *sff* dynamic markings. The upper staff has chords and the lower staff has a bass line.

Primo.

Tempo I.

Erste Sammlung.

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| <p>* <b>Ahlwarth, C.</b> Op. 6. Souvenir de Colberg. Salon-Polka. ..... 1,20</p> <p>* <b>Beethoven, L. v.</b> Berühmte Polonaise aus Op. 8. v. Edw. Schultz. 1. .... 1,20</p> <p>* <b>Bendel, Franz.</b> Op. 9. Souvenir de Hongrie. Polka. (A. Czanz.) ..... 2,--</p> <p>* ——— Frühlingsmorgen. Salonstück. (Nº 5.) ..... 1,--</p> <p>* ——— Gute Nacht. Lied ohne Worte. (Nº 11.) ..... 80</p> <p><b>Breslauer, E.</b> Op. 25. Im Frühlingssonnenschein. Tonstück. .... 1,20</p> <p>+ * <b>Ersfeld, Chr.</b> Op. 10. Ständchen ..... 1,--</p> <p>+ ——— „ 11. Schlummerlied. .... 1,--</p> <p>+ ——— „ 12. Fantasiestück u. Ballade. .... 1,20</p> <p>* <b>Gade, Niels W.</b> Ouverture zur Oper „Mariotta“. ..... 2,--</p> <p>——— Festmarsch in B dur. .... 1,50</p> <p>* ——— Scherzino. (Aquarell) D moll. .... 1,--</p> <p><b>Hartmann, Emil.</b> Op. 24. Serenade. Trio arr. v. Componisten.</p> <p>+ ——— Op. 25. Ouverture tragique, Trauerspiel- Ouvert.</p> <p>„ Eine nordische Heerfahrt“ arr. v. 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