

*Müller*



Frau ROMA MÜLLER.

# NORDISCHES

FÜR DAS

## Pianoforte zu 4 Händen

componirt von

# XAVER SCHARWENKA.

Heft I. M. 2. —

Op. 21.

Heft II. M. 1,50

*Eigenthum des Verlegers für alle Länder.  
Entz. Stat. Hall.*

*Eingetragen in das Vereinsarchiv.*

**CARL SIMON, MUSIKVERLAG,  
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C.S. 74. 75.

BIBLI
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# Nordisches.

## No 1.

Allegro moderato.

Secondo.

Xaver Scharwenka, Op. 21. No 1.

C.S.74

No 1.

# Nordisches.

Allegro moderato.

Primo.

Xaver Scharwenka, Op. 21. No 1.

First system of musical notation, featuring treble and bass staves. Dynamics include *ff*, *p*, *f*, and *ff*. An 8-measure rest is indicated above the treble staff.

Second system of musical notation, featuring treble and bass staves. Dynamics include *f*, *sf*, *p*, and *pp*. An 8-measure rest is indicated above the treble staff.

Third system of musical notation, including the title *„Ingrids vise.“* and a first ending bracket labeled '2'.

Fourth system of musical notation, featuring treble and bass staves with dynamics like *p* and accents.

Fifth system of musical notation, featuring treble and bass staves with complex chordal textures.

Sixth system of musical notation, featuring treble and bass staves with dynamics like *p* and accents.

C.5.74

Bibliothek  
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Ma 7254

Secondo.

ff p f ff p sf

p dimi - nuen - do

crescen - do al

Più vivo.

ff trem.

p crescen - do f sf sf

p crescen - do f sf

Primo.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various dynamics including *ff*, *p*, *f*, and *ff*. The lower staff provides a harmonic accompaniment with dynamics *f sf*, *p*, *p*, and *pp*. Both staves include eighth-note patterns and slurs. A first ending bracket labeled '8' spans the first two measures of each staff.

The second system continues the musical piece. The upper staff has a melodic line with dynamics *p* and *ff*. The lower staff has a harmonic accompaniment with dynamics *p* and *pp*. The lyrics "cre - scen" are written below the upper staff. A first ending bracket labeled '8' is present at the beginning of the system.

The third system features a melodic line in the upper staff with dynamics *ff* and *ff*. The lower staff has a harmonic accompaniment with dynamics *ff* and *ff*. The lyrics "do al" are written below the upper staff. A first ending bracket labeled '8' is present at the beginning of the system.

The fourth system begins with a tempo change to *Più vivo.* The upper staff has a melodic line with dynamics *p* and *ff*. The lower staff has a harmonic accompaniment with dynamics *p* and *ff*. The lyrics "cre - scendo" are written below the upper staff. A first ending bracket labeled '2' is present at the beginning of the system.

The fifth system continues the musical piece. The upper staff has a melodic line with dynamics *ff* and *p*. The lower staff has a harmonic accompaniment with dynamics *ff* and *ff*. The lyrics "cre - scendo" are written below the upper staff. A first ending bracket labeled '1' is present at the beginning of the system.

Secondo.

sf p p pp

cre - scendo f ff p p

pp cresc.

p f dim. e molto ritar - dando pp a tempo

cre - scendo f

ff sempre

Primo.

Musical notation for the first system, measures 1-4. The score is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *ff*, *p*, and *pp*. Fingerings are indicated with the number '1'.

Musical notation for the second system, measures 5-8. The right hand continues with slurs and accents. Dynamics include *cre-scendo*, *ff*, and *p*. Fingerings are indicated with the number '1'.

Musical notation for the third system, measures 9-12. The right hand features slurs and accents. Dynamics include *pp* and *cresc.*

Musical notation for the fourth system, measures 13-16. The right hand features slurs and accents. Dynamics include *f*, *p molto*, *ritard.*, and *pp*. The tempo marking *a tempo* appears at the end of the system. Fingerings are indicated with the number '1'.

Musical notation for the fifth system, measures 17-20. The right hand features slurs and accents. Dynamics include *cre-scendo* and *f*.

Musical notation for the sixth system, measures 21-24. The right hand features slurs and accents. Dynamics include *ff sempre*. A second ending bracket is shown at the end of the system with the number '2'.

Secondo.

Tempo I.

*p ma poco marcato.* *sf* *ff* *p*

*f sf* *p*

*dimi - nuen - do* *p* *p*

*p*

*p*



Primo.

Tempo I.

First system of musical notation, featuring two staves. The upper staff contains complex chordal textures with many beamed notes. The lower staff has a more rhythmic accompaniment. Dynamics include *p* and *sf*. A first ending bracket with a double bar line and a repeat sign is present, with the number '8' above it.

Second system of musical notation, featuring two staves. The upper staff continues with complex textures. The lower staff has a more rhythmic accompaniment. Dynamics include *p*, *fsf*, and *pp*. A first ending bracket with a double bar line and a repeat sign is present, with the number '8' above it.

Third system of musical notation, featuring two staves. The upper staff has a complex texture. The lower staff has a more rhythmic accompaniment. Dynamics include *p*. A first ending bracket with a double bar line and a repeat sign is present, with the number '2' above it.

Fourth system of musical notation, featuring two staves. The upper staff has a complex texture. The lower staff has a more rhythmic accompaniment. Dynamics include *p*.

Fifth system of musical notation, featuring two staves. The upper staff has a complex texture. The lower staff has a more rhythmic accompaniment.

Sixth system of musical notation, featuring two staves. The upper staff has a complex texture. The lower staff has a more rhythmic accompaniment. Dynamics include *p*.

Secondo.

The musical score consists of seven systems of staves. The first system has two staves with dynamic markings *ff*, *p*, *f*, *ff*, and *p*. The second system has two staves with *sf* and *p*. The third system has two staves with the lyrics "dimi - nuen - do" and a *ff* marking. The fourth system has two staves with the lyrics "cre - scen - do" and *al ff*. The fifth system has two staves with a *trem.* marking. The sixth system has two staves with *ff*, *poco rit.*, and *p* markings. The seventh system has two staves with *p* markings.

Primo.

The first system of music consists of two staves. The upper staff contains a melodic line with various articulations and dynamics, including *ff*, *p*, *f*, and *ff*. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns. A first ending bracket labeled '8' spans the final two measures of the system.

The second system continues the musical piece with two staves. It features a variety of dynamics such as *p*, *f*, and *ff*. The upper staff has a more active melodic line, while the lower staff maintains a steady accompaniment. A first ending bracket labeled '8' is present over the final two measures.

The third system shows a change in dynamics, starting with *pp* in the lower staff. The upper staff has a more sustained melodic line. The lower staff includes a measure with a fermata and a second ending bracket labeled '2'.

The fourth system features a vocal line in the upper staff with the lyrics "cre - scen - do al". The piano accompaniment in the lower staff includes fortissimo (*ff*) dynamics. A first ending bracket labeled '8' is located at the end of the system.

The fifth system consists of two staves with a first ending bracket labeled '8' spanning the entire system. The upper staff has a melodic line with some grace notes, and the lower staff provides a rhythmic accompaniment.

The sixth system concludes the page with two staves. It includes dynamics such as *ff*, *poco rit.*, and *p*. The upper staff features a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment.

# AUGUST REINHARD'S

# Kompositionen und Übertragungen

erschienen bei

Carl Simon, Musikverlag, Berlin S.W., Markgrafenstrasse 21.

## A. Trios für Violoncell (oder Violine), Harmonium und Klavier.

Op. 14. <b>Konzertierende Trios:</b>	/h
1. <b>Beethoven</b> , Adagio aus dem I. Konzert	3,—
2. — Adagio aus der IX. Symphonie	4,—
3. — Largo aus der Sonate in Es dur	2,50
4. — Andante aus der V. Symphonie	4,—
5. — Adagio aus der IV. Symphonie	4,—
6. — Rondo aus der Sonate in E moll	4,—
7. <b>Mozart</b> , Andante aus der Sonate in F dur	2,50
8. — Larghetto aus dem Klarinetten-Quintett	2,—
9. <b>Händel</b> , Arie aus Messias: „Tröstet Zion“	2,50
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11. <b>Beethoven</b> , Andante und Adagio aus Konzerten	3,—
12. <b>Schubert</b> , Andante aus dem Oktett	3,—
Op. 19. <b>Der Hausfreund:</b>	
1. <b>Mendelssohn</b> , Adagio aus der Symphonie in A moll	3,50
2. — Andante aus der Symphonie in A dur	3,—
3. — Andante aus dem Trio in D moll	3,—
4. — Drei Lieder ohne Worte	3,—
5. — Zwei Lieder: Die Liebende, Sufeika	3,—
6. <b>Chopin</b> , Trauermarsch aus der Sonate in B moll	2,—
7. <b>Weber</b> , Scenen aus dem Freischütz, I. Heft	5,50
8. — Scenen aus dem Freischütz, II. Heft	4,50
9. <b>Schumann</b> , Erscheinung und Zwischenakt aus der Musik zu Manfred	2,50
10. — Scenen aus der Oper „Genoveva“	6,—
11. — Das Paradies und die Peri, I. Heft	6,—
12. — Das Paradies und die Peri, II. Heft	5,—
Op. 28. <b>Erstes Trio</b> , F dur	8,—
Op. 30. <b>Zweites Trio</b> , F moll	10,—
<b>Verdi</b> , Rex trem. und Recordare aus dem Requiem	3,60
<b>Wagner</b> , Albumblatt, C dur	2,40
<b>Rubinstein</b> , Melodie, F dur (transp. D dur)	2,—

## B. Duos für Harmonium und Klavier.

Op. 15. <b>Immortellen:</b>	
1. <b>Schubert</b> , Adagio aus der Sonate in C moll	2,—
2. <b>Mozart</b> , Agnus Dei und Tuba mirum aus dem Requiem	2,—
3. <b>Beethoven</b> , Marcia funebre aus der Sinfonia eroica	3,—
4. <b>Hummel</b> , La Contemplazione	2,50
5. — Tema con Variazioni	2,—
6. <b>Beethoven</b> , Allegretto aus der VII. Symphonie	2,—
7. <b>Mendelssohn</b> , Chor a. d. 42. Psalm: „Wie der Hirsch schreit“	1,50
8. — Drei Lieder ohne Worte	2,50
9. — Chor aus Paulus: „Siehe, wir preisen selig“	2,—
10. <b>Mozart</b> , Adagio aus dem Klarinetten-Konzert	2,—
11. <b>Marschner</b> , Romanze aus dem Trio in G moll	2,50
12. <b>Mendelssohn</b> , Andante aus dem Violinkonzert	2,—
Op. 16 a. <b>Drei Duos</b> (Anhang z. Harmon.-Schule): <b>Mendelssohn</b> , Lied ohne Worte — <b>Mozart</b> , Andante — <b>Beethoven</b> , Larghetto	3,—
Op. 26. <b>Sechs kleine Duos</b>	3,—
Op. 26 No. 6. <b>Valse sentimentale</b>	1,—
Op. 31. <b>Beiträge zur Hausmusik:</b>	
1. <b>Tschaikowsky</b> , Chant sans paroles	1,50
2. <b>Kjerulf</b> , Wiegenlied	1,50
3. <b>Mendelssohn</b> , Andante aus dem Konzert in G moll	2,—
4. <b>Schumann</b> , Phantasiestücke, A moll, A dur	2,50
5. — Märchenerzählungen, G dur	2,—
6. — Bilder aus Osten, Des dur	2,—
7. — Romanze, A dur	2,—
8. <b>Mozart</b> , Adagio aus dem Quintett in G moll	2,—
9. <b>Schumann</b> , Romanze aus der IV. Symphonie	2,—
10. <b>Beethoven</b> , Romanze, G dur	2,—
11. <b>Field</b> , 2 Nocturnes, B dur, Es dur	2,—
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13. <b>Rubinstein</b> , Melodie, F dur	1,50
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<b>Schubert</b> , Trauermarsch	2,50
<b>Schumann</b> , Abendlied, Des dur	—,80

## C. Duos für Violine (oder Violoncell) und Harmonium (oder Orgel).

<b>Bach, J. S.</b> , Aria aus der Suite in D dur	1,—
<b>Mendelssohn</b> , Andante a. d. Violinkonzert (l'Ange qui chante)	2,—
<b>Rode</b> , Nocturne	1,—
<b>Scharwenka, Ph.</b> , Aria	1,80
<b>Schumann</b> , Abendlied, Des dur	—,80

## D. Für Harmonium allein.

Op. 12. <b>Vierundzwanzig Praeludien</b> zum Gebrauch beim Gottesdienste (auch für Orgel)	1,80
Op. 13. <b>Zwanzig Harmonium-Studien</b>	2,50
Op. 16. <b>Harmonium-Schule*</b> (deutsch-französisch-englisch), Volksausgabe	4,—
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Op. 38. <b>Drei Sonatinen</b> , C dur, F dur, A moll	je 1,50
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<b>Beethoven</b> , Trauermarsch in As moll (transp. A moll)	—,80
<b>Mendelssohn</b> , Trauermarsch aus den Liedern ohne Worte	—,60
<b>Mozart</b> , Maurerische Trauermusik	—,80
<b>Schubert</b> , Trauermarsch	—,80

## E. Für Gesang mit Harmonium.

<b>Mendelssohn</b> , Recitativ und Arie aus dem 42. Psalm für Sopran mit Klavier und Harmonium	2,—
<b>Sammlung von Arien und Liedern</b> für eine mittlere Singstimme mit Begleitung des Harmoniums (oder der Orgel)	—,—
<small>(Erscheint in kurzem.)</small>	

## F. Für Klavier zu vier und acht Händen.

<b>Beethoven</b> , Sonate in A dur (dem Baron Gleichenstein gewidmet), für 2 Klaviere zu 8 Händen	netto 5,—
<b>Schubert</b> , Erlkönig, für Klavier zu 4 Händen	1,50
<b>Schumann</b> , Novellette in F dur, für 2 Klaviere zu 8 Händen	3,—
— Chor und Finale aus Paradies und Peri, für 2 Klaviere zu 8 Händen	5,—

\*) Dieses ganz ausgezeichnete Werk beginnt mit den allerersten Anfängen der Musik und ist also zugleich Elementarlehre im allgemeinen. Im besonderem ist dieses Opus das Beste, was ich je auf diesem Gebiete gelesen habe. Der theoretische Teil (Einleitung) behandelt den Mechanismus des Instrumentes, die Register, die Klaviatur, den Anschlag, Fingersatz, Sitz und Haltung, Gebrauch der Trittbretter etc., kurzum alles von den ersten Anfängen an bis zur vollen Künstlerschaft. Die Übungsbeispiele sind mit grosser Sachkenntnis gewählt, und dem Instrumente wird nichts zugemutet, was es nicht zu leisten imstande wäre (und das Gegenteil findet sich leider in vielen neuern Sammlungen).

Das Werk ist ein Meisterstück, und jeder, der sich mit dem Harmoniumspiele beschäftigt, soll nach dieser Schule greifen.  
(Musikische Tagesfragen, herausgeg. v. Cyrill Kistler, 1887, No. 4.)