

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> ..... |                |
| Heft III. | { N <sup>o</sup> 5. Lied im Volkston, ..... <i>Es dur</i> .....  | } Pr. M. 2,50. |
|           | { 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 marked *pp* and there are four accents marked '1'. 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.

1 *pp* 1 *pp* 1 *pp* *molto* *sf* *ritenuto assai* *a tempo* *p con espress.*

*cresc.*

*mf* *dim.*

Secondo.

The first system of the piano score consists of two staves. The upper staff is in bass clef and contains a melodic line with a series of eighth-note chords, each beamed together and marked with a fermata. The lower staff is also in 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 upper staff.

The second system continues the musical piece. The upper staff maintains the melodic line of eighth-note chords with fermatas. The lower staff continues the accompaniment with similar rhythmic patterns. The key signature remains consistent with the first system.

The third system of the score. The upper staff features the melodic line, which begins to incorporate some chromatic movement in the later measures. The lower staff continues the accompaniment. A dynamic marking of *cresc.* (crescendo) is placed below the upper staff in the third measure, indicating a gradual increase in volume.

The fourth system of the score. The upper staff shows a more complex melodic line with some chromaticism and a fermata. The lower staff continues the accompaniment. A dynamic marking of *pp* (pianissimo) is placed below the first measure of the upper staff.

The fifth and final system of the score. The upper staff features a melodic line with a series of eighth notes and a fermata. The lower staff continues the accompaniment. Dynamic markings of *p* (piano) and *dolce* (dolce) are present. The *dolce* marking is placed above the upper staff in the third measure, indicating a soft and sweet tone.

Primo.

First system of musical notation, featuring a treble and bass staff. The music is in a key with three flats and a 3/4 time signature. It includes a *p dolce* dynamic marking and a *sfz* (sforzando) marking at the end of the system.

Second system of musical notation, continuing the piece with treble and bass staves. The melody in the treble staff is characterized by long, flowing lines.

Third system of musical notation, featuring a treble and bass staff. A *cresc.* (crescendo) marking is present in the right hand.

Fourth system of musical notation, featuring a treble and bass staff. It includes *pp* (pianissimo) and *p dolce* dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff. The piece concludes with a final melodic phrase in the treble staff.

Secondo.

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

*f* *più cresc.* *ff* *pesante*

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

*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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a *sempre f* (always forte) dynamic marking. The melodic line in the upper staff continues with similar rhythmic patterns, and the bass line provides harmonic support with chords and moving lines.

The third system introduces a *p un poco calando* (piano, a little slowing down) dynamic and tempo change. The melodic line shows some grace notes and slurs, and the bass line continues with its accompaniment.

The fourth system includes tempo and dynamic markings: *ritard. poco a poco pp* (ritardando, a little by a little, pianissimo) and *a tempo* (return to tempo). It also features a *cresc. molto* (crescendo molto) marking. The melodic line has a series of slurs and grace notes, and the bass line has some rests.

The fifth system concludes the piece with a *sf* (sforzando) dynamic marking. The melodic line features a final flourish with slurs and grace notes, and the bass line provides a final accompaniment.

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 notes with slurs. The lower staff is also in bass clef with the same key signature and contains a series of half notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues with two staves. The upper staff features a melodic line with slurs and accents, marked with the instruction *belebt*. The lower staff continues with half notes. 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 notes with slurs. The lower staff has half notes. A dynamic marking *p* is present. The instruction *un poco rit. e dim.* is written above the lower staff.

The fourth system consists of two staves. The upper staff features a melodic line with slurs and accents, marked with the instruction *belebt*. The lower staff continues with half notes. A forte (*f*) dynamic marking is present. The system ends with a fermata over the final note.

The fifth system consists of two staves. The upper staff features a melodic line with slurs and accents, marked with the instruction *riten. e dim.*. The lower staff continues with half notes. A measure rest of 6 is indicated in the lower staff. The system ends with a fermata over the final note.

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 in the lower staff.

Second system of the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a fermata over the first measure, a '2' below it, and a *f* dynamic marking. The system ends with the instruction *un poco rit. e dim.*

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 in the lower staff.

Fourth system of the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a fermata over the first measure, a '2' below it, and a *f* dynamic marking. The system ends with the instruction *riten. e dim.*

Fifth system of the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a fermata over the first measure, a *pp* dynamic marking, and a *f* dynamic marking. The system ends with a complex chordal structure.

Secondo.

Tempo I.

First system of musical notation. The upper staff contains chords and rests, while the lower staff features a steady 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' in the upper staff. The dynamic marking *sempre f* is written in the lower staff.

Third system of musical notation. It features a triplet in the upper staff. The dynamic marking *p un poco calando* is written in the lower staff.

Fourth system of musical notation. It includes the tempo marking *a tempo* and dynamic markings *rit. e dim.* and *pp* in the lower staff.

Fifth system of musical notation. It includes dynamic markings *cresc. molto*, *f*, and *sff* in the lower staff.

Primo.

Tempo I.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving bass lines. The key signature is three sharps (F#, C#, G#).

The second system continues the piece. It features a dynamic marking of *sempre f* (always forte) in the middle of the system. The melodic line in the upper staff has some slurs and accents, while the bass line continues with rhythmic accompaniment.

The third system shows a change in dynamics with the marking *p un poco calando* (piano, a little decelerating). The melodic line in the upper staff has a more relaxed feel, with some notes marked with accents.

The fourth system includes the dynamic marking *rit. e dim.* (ritardando and decrescendo) and *pp* (pianissimo). A tempo marking of *a tempo* appears in the upper staff. The melodic line features a series of slurs and accents, and the bass line has some sustained chords.

The fifth system concludes the piece with dynamic markings of *cresc. molto* (crescendo molto), *f* (forte), and *sf* (sforzando). It features a first ending bracket in the upper staff, marked with a circled '8'. The melodic line is highly active and expressive.

Erste Sammlung.

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