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# Breitkopf & Härtel's Klavier-Bibliothek

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The Pianist's Library.

Für  
Klavier zu 4 Händen.

## Philipp Scharwenka

### Heimath

La Patrie Home

Fünf Phantasietänze in polnischer Art

Op. 109

1. B dur — Si<sup>b</sup> majeur — B<sup>b</sup> major. †
2. D moll — Ré mineur — D minor. †
3. H dur — Si majeur — B major. †
4. Cis moll — Ut<sup>#</sup> mineur — C<sup>#</sup> minor. †
5. D dur — Ré majeur — D major. †

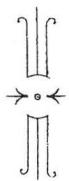

Breitkopf & Härtel  
Leipzig.  
Brüssel · London · New York.



Kaesberger & Oertel

J. Wanders  
Schmalen von Leipzig  
im Jahre 1909

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Heftausgabe.

Je 1 M, mit + 2 M, mit ++ 3 M.

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Eigenthum der Verleger für alle Länder.

**Breitkopf & Härtel,**  
Leipzig · Brüssel · London · New York

Eingetragen in das Vereinsarchiv.

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# Heimath.

La Patrie. Home.

## V.

Allegretto con spirito.

Philipp Scharwenka, Op. 109. N<sup>o</sup> 5.

Secondo.



# Heimath.

La Patrie. Home.

## V.

Allegretto con spirito.

Philipp Scharwenka, Op.109. N° 5.

Primo.

The musical score is written for piano in 3/8 time and D major. It consists of six systems of two staves each. The first system is marked "Primo." and "Allegretto con spirito." The score includes various dynamics such as *f*, *sf*, *p*, *mf*, and *cresc.*, and tempo markings like "a tempo" and "dim. e rit.". The piece concludes with a final flourish marked "f".



Secondo.

The musical score is divided into five systems, each with a treble and bass staff. The notation includes various dynamics and performance instructions:

- System 1:** Dynamics include *sf*, *p*, and *sf*. Pedal markings (*Ped.*) are present with asterisks.
- System 2:** Dynamics include *mf*. Pedal markings (*Ped.*) are present with asterisks.
- System 3:** Dynamics include *fp* and *fp*. Pedal markings (*Ped.*) are present with asterisks.
- System 4:** Dynamics include *fp* and *cresc.*. Pedal markings (*Ped.*) are present with asterisks.
- System 5:** Dynamics include *rfz*, *dim. e rit.*, *rfz*, *dim. e rit.*, *p*, *cresc.*, *mf*, *più cresc.*, and *f*. Pedal markings (*Ped.*) are present with asterisks. The tempo marking *a tempo* appears twice.

sf p sf p

f mf con espressione

cresc.

f fp fp

a tempo cresc. rfz dim. e rit. rfz

a tempo dim. e rit. p cresc. mf più cresc. f

Secondo.

First system of musical notation. The treble clef part features a series of chords and melodic lines with accents. The bass clef part consists of a steady eighth-note accompaniment. Dynamics include *sf*, *p*, *sf*, *p*, and *f*. Pedal markings (*Ped.*) with asterisks are placed below the bass line.

Second system of musical notation. The treble clef part begins with a melodic phrase. Dynamics include *sf*, *ff*, *ff*, *rfz*, and *p*. Pedal markings (*Ped.*) with asterisks are present.

Third system of musical notation. The treble clef part has a melodic line with a *cresc.* marking and a *rit. e dim.* section. The bass clef part has a steady accompaniment.

a tempo

Fourth system of musical notation. The treble clef part starts with a melodic phrase. Dynamics include *p* and *cresc. - - - poco a poco*. Pedal markings (*Ped.*) with asterisks are present.

Fifth system of musical notation. The treble clef part has a melodic line with a *f* dynamic and a *più cresc.* marking. Dynamics include *ff* and *p*. Pedal markings (*Ped.*) with asterisks are present.

Sixth system of musical notation. The treble clef part has a melodic line with a *cresc.* marking and a *rit. e dim.* section. The bass clef part has a steady accompaniment.



Musical notation for the first system, featuring treble and bass staves. Dynamics include *sf* and *p*.

Musical notation for the second system, including a first ending bracket. Dynamics include *sf*, *ff*, and *p*.

Musical notation for the third system. Dynamics include *sfp*, *cresc.*, *rit. e*, and *dim.*

a tempo

Musical notation for the fourth system, starting with *a tempo*. Dynamics include *p*, *cresc.*, and *poco a poco*.

Musical notation for the fifth system. Dynamics include *f*, *più cresc.*, *ff*, and *p*.

Musical notation for the sixth system. Dynamics include *sfp*, *cresc.*, *rit. e*, and *dim.*



a tempo

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Dynamic markings include *p*, *ff*, *f*, *sf*, and *cresc.*. The score is marked with 'a tempo' at the beginning.

a tempo

First system of musical notation, measures 1-4. The piece is in G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *p* and *cresc. poco a poco*.

Second system of musical notation, measures 5-8. The right hand continues with slurred notes, and the left hand has a more active accompaniment. Dynamics include *f* and *più cresc.*

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *ff*, *p*, *fp*, and *cresc.*

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *sf*, and *p*. A first ending bracket labeled '1' spans measures 15-16.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *sf* and *p*.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *sf*, *p*, and *f*.



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings. Pedal markings (Ped.) with asterisks are placed below the bass staff of each system. Performance instructions like 'a tempo', 'cresc.', 'dim. e rit.', 'rit.', 'più cresc.', and 'ff' are also present.

mf *con espressione*

*cresc.* *f* *fp*

*fp* *cresc.* *rfz*

*a tempo* *dim. e rit.* *rfz* *dim. e rit.* *a tempo* *p* *cresc.* *mf*

*a tempo* *più cresc.* *rit.* *f* *sf* *p* *sf*

*p* *ff* *sf*

# Urtext classischer Musikwerke.

Herausgegeben auf Veranlassung und unter Verantwortung  
der Königlichen Akademie der Künste zu Berlin.

## Suiten für Klavier

von  
**Johann Sebastian Bach.**

### Erster Band.

Sechs kleinere Suiten (genannt „französische“).

#### ANHANG.

Suite Amoll. | Suite Esdur.  
Nachträge zu den Suiten II und IV.

1 Band 2 M. n.

### Zweiter Band.

Sechs grössere Suiten (genannt „englische“).

1 Band 3 M. n.

## Klavierwerke

für Kenner und Liebhaber

von  
**Carl Philipp Emanuel Bach.**

**Erste Sammlung.** Sechs Klavier-Sonaten.

Sonata I Cdur — Sonata II Fdur — Sonata III Gdur — Sonata IV Adur —  
Sonata V Fdur — Sonata VI Gdur.

**Zweite Sammlung.** Klavier-Sonaten nebst einigen Rondos fürs Forte-Piano.

Rondo I Cdur — Sonata I Gdur — Rondo II Ddur — Sonata II Fdur —  
Rondo III Amoll — Sonata III Adur.

**Dritte Sammlung.** Klavier-Sonaten nebst einigen Rondos fürs Forte-Piano.

Rondo I Edur — Sonata I Amoll — Rondo II Gdur — Sonata II Dmoll —  
Rondo III Fdur — Sonata III Fmoll.

**Vierte Sammlung.** Klavier-Sonaten und Freie Phantasien nebst einigen Rondos fürs Forte-Piano.

Rondo I Adur — Sonata I Emoll — Rondo II Edur — Sonata II Emoll —  
Rondo III Bdur — Fantasia I Cmoll — Fantasia II Adur.

**Fünfte Sammlung.** Klavier-Sonaten und Freie Phantasien nebst einigen Rondos fürs Forte-Piano.

Sonata I Emoll — Rondo I Gdur — Sonata II Bdur — Rondo II Gmoll —  
Fantasia I Fdur — Fantasia II Gdur.

**Sechste Sammlung.** Klavier-Sonaten und Freie Phantasien nebst einigen Rondos fürs Forte-Piano.

Rondo I Esdur — Sonata I Ddur — Fantasia I Bdur — Rondo II Dmoll —  
Sonata II Emoll — Fantasia II Cdur.

Jede Sammlung 3 M. n.

## Sonaten und Phantasien für Klavier

von  
**W. A. Mozart.**

### Band I.

1. Sonate. Cdur C (Köch.-Verz. Nr. 279).
2. - Fdur  $\frac{3}{4}$  (280).
3. - Bdur  $\frac{2}{4}$  (281).
4. - Esdur C (282).
5. - Gdur  $\frac{3}{4}$  (283).
6. - Ddur C (284).
7. - Cdur C (309).
8. - Amoll C (310).
9. - Ddur C (311).
10. - Cdur  $\frac{2}{4}$  (330).

### Band II.

11. Sonate. Adur  $\frac{6}{8}$  (Türk. Marsch) (331)
12. - Fdur  $\frac{3}{4}$  (332).
13. - Bdur C (333).
- 14/15. Phantasie u. Sonate. Cm. C (475, 457).
16. Sonate. Cdur C (545).
17. - Bdur  $\frac{3}{4}$  (570).
18. - Ddur  $\frac{6}{8}$  (576).
19. Phantasie mit Fuge. Cdur C (394).
20. - Cmoll C (396).
21. - Dmoll C (397).

Jeder Band 3 M. n., jedes Heft 1 M. n.

## Sonaten für Klavier und Violine

von  
**W. A. Mozart.**

### Band I.

1. Sonate. Cdur C (Köchel-Verz. Nr. 6).
2. - Ddur C (7).
3. - Bdur C (8).
4. - Gdur C (9).
5. - Bdur C (10).
6. - Gdur  $\frac{3}{4}$  (11).
7. - Adur C (12).
8. - Fdur  $\frac{2}{4}$  (13).
9. - Cdur C (14).
10. - Bdur  $\frac{3}{4}$  (15).
11. - Esdur  $\frac{3}{4}$  (26).
12. - Gdur  $\frac{2}{4}$  (27).
13. - Cdur C (28).
14. - Ddur C (29).
15. - Fdur C (30).
16. - Bdur C (31).
17. - Fdur C (55).
18. - Cdur  $\frac{3}{4}$  (56).
19. - Fdur  $\frac{2}{4}$  (57).
20. - Esdur C (58).
21. - Cmoll  $\frac{3}{4}$  (59).

### Band II.

22. - Emoll C (60).
23. - Adur  $\frac{3}{4}$  (61).
24. - Cdur C (296).

25. Sonate. Gdur C (301).
26. - Esdur  $\frac{3}{4}$  (302).
27. - Cdur C (303).
28. - Emoll C (304).
29. - Adur  $\frac{6}{8}$  (305).
30. - Ddur C (306).
31. Allegro einer Sonate. Bdur C (372)
32. Sonate. Fdur C (376).
33. - Fdur C (377).

### Band III.

34. - Bdur C (378).
35. - Gdur  $\frac{2}{4}$  (379).
36. - Esdur C (380).
37. - Adur  $\frac{3}{4}$  (402).
38. - Cdur C (403).
39. - Cdur C (404).
40. - Bdur C (454).
41. - Esdur  $\frac{3}{4}$  (481).
42. - Adur  $\frac{6}{8}$  (526).
43. - Fdur C (547).
44. Variationen über das Lied „La Bergère Silimène“ Gdur C (359).
45. Variationen über das Lied „Hélas, j'ai perdu mon amant“ Gmoll  $\frac{6}{8}$  (360).

Jeder Band 5 M. n., jedes Heft 1 M. 30 Pfg.

## Sonaten für Klavier

von  
**L. van Beethoven.**

### Band I.

1. Sonate. Op. 2. Nr. 1, Fmoll.
2. - - 2. - 2, Adur.
3. - - 2. - 3, Cdur.
4. - - 7. Esdur.
5. - - 10. Nr. 1, Cmoll.
6. - - 10. - 2, Fdur.
7. - - 10. - 3, Ddur.
8. - - 13. Cmoll (pathétique).
9. - - 14. Nr. 1, Edur.
10. - - 14. - 2, Gdur.
11. - - 22. Bdur.
12. - - 26. Asdur.

### Band II.

13. - - 27. Nr. 1, Esdur (quasi fantasia).
14. - - 27. - 2, Cmoll (quasi fantasia).
15. - - 28. Ddur.
16. - - 31. Nr. 1, Gdur.
17. - - 31. - 2, Dmoll.
18. - - 31. - 3, Esdur.
19. - - 49. - 1, Gmoll.

20. Sonate. Op. 49. Nr. 2, Gdur.
21. - - 53. Cdur.
22. - - 54. Fdur.
23. - - 57. Fmoll.
24. - - 78. Fisdur.

### Band III.

25. - - 79. Gdur.
26. - - 81a. Esdur.
27. - - 90. Emoll.
28. - - 101. Adur.
29. - - 106. Bdur (Hammerklavier).
30. - - 109. Edur.
31. - - 110. Asdur.
32. - - 111. Cmoll.
33. - Esdur.
34. - Fmoll.
35. - Ddur.
36. - Cdur (leicht).
37. } 2 leichte } Nr. 1, Gdur.
38. } Sonaten } - 2, Fdur.

Jeder Band 5 M. n., jedes Heft 1 M. (Op. 106 2 M.)