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PIANO Grade V—A

"EGLANTINE."

BIOGRAPHICAL SKETCH—FRANZ XAVER SCHARWENKA.

Born at Samter, Posen, Poland, Jan. 6, 1850.

XAVER SCHARWENKA, as he is best known, was born on the 6th of January, 1850, at Samter, a small city in the province of Posen. The family, on the father's side, originated in Bohemia, whence the ancestors emigrated to Germany in 1690. The mother was Polish. Together with his brother Philipp, some three years older, Xaver enjoyed a thorough scientific and musical education. The brothers attended first the convent school of their home city, and later the gymnasium at Posen. Very early, in his third year, Xaver showed indisputable traces of his musical gifts. At the age of four he played the favorite piano pieces by ear—the little fellow did not yet know the notes. At the age of six he received his first piano instruction which, however, was interrupted during the time he attended gymnasium. In this period of his life came the first attempts at composition, and moreover, chamber music was carefully and passionately cultivated.

In the year 1865, the parents (the father was an architect) removed to Berlin. Xaver forsook the gymnasium in order to devote himself entirely to his beloved art. He selected Theodor Kullak for his piano teacher, and Richard Wuerst for his teacher in composition. After completing his studies, Xaver gave his first concert in the Singacademic at Berlin and had a colossal success. During the following years he traveled and played throughout Europe and was enthusiastically received.

In the year 1881 he founded the Scharwenka Conservatory in Berlin, which he raised to the position of a model institution. Among the Institutions of Germany the Scharwenka Conservatory takes most distinguished rank. In their own building are forty-two sound-proof teaching rooms; sixty-two teachers, among them the best and most reputable names, instruct in the institution, which has 1000 pupils coming from all countries of the earth.

As composer and pedagog, Xaver Scharwenka enjoys a world-wide reputation, and occupies a distinguished position. Of his compositions (among which is the "Polish Dance," which has had a sale of over 3,000,000 copies) may be mentioned the following:

A grand opera, "Mataswintha," which was performed in the Metropolitan Opera-house, at New York; Four "Concertos" for piano and orchestra; Chamber-music (Quartets, Trios, Sonatas for piano and for violin and piano, and also violoncello and piano). An immense number of piano works, for two and four hands, songs, choruses, etc. Scharwenka has received numerous orders of merit. He is Royal Prussian Professor, Member and Senator of the Royal Academy of Arts, of Berlin, Court pianist to the Emperor of Austria-Hungary, Commander of the Order of the Roumanian Crown, Knight of the Royal Prussian Order of the Red Eagle, Knight of the Danebrog Order and of the Russian Andreas Order for saving of life.

Xaver Scharwenka's residence in Berlin is one of the most hospitable of homes, a meeting-place for all great artists. Liszt, Brahms, Rubinstein and Bülow have been guests here, and no great artist of our time has neglected to leave his visiting card at Scharwenka's house.

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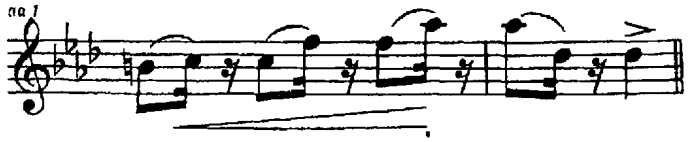
FORM AND STRUCTURE: "Eglantine" is not a waltz to be used in dancing, but a mood-picture, a character sketch, which explains the title given to the piece. The form of the waltz, is the so-called two-part song form, supplemented by a short modulatory part, and a brilliant *coda*. An introduction precedes the waltz.

The introduction E sharp, $\frac{4}{4}$, consists of two contrasting motives: Measure 1, in march-like rhythm is virile and strong, followed by a tender theme of delicate, beseeching character (measures 6, 7, 8 and 9), the soul of the honey-suckle, or eglantine. A short, strong *crescendo* leads to the same powerful march rhythm, which, becoming gradually milder and tenderer, dies away in the chalumeau-like melody which leads into the waltz $\frac{3}{4}$. With measure 13 $\frac{3}{4}$, the real waltz in A flat begins. The sudden change of key characterizes Eglantine's Awakening to consciousness.

The first periods of the waltz, eight measures each, are rendered with a gentle, rocking motion; the melody must be very expressive, the tone production in the upper voice very delicate. The figure in eighth-notes of the next part are to be delicately separated, about as follows:



It is rougish in character, and needs free form in the delivery. A subtle *ritenuto* leads to the repetition of the first part.

The *piu vivace* (D flat) is to be given with strong accents and much fire, at least till the repetition of the first part in A sharp begins. A dynamic climax leads again to the *piu vivace* in D flat, which is followed by a short modulating episode, constructed of motives of the *piu vivace*, which becoming dynamically and rhythmically quieter, leads back to the main theme of the waltz. A dynamic and agogic climax leads then to the *coda*, which brings the piece to a brilliant close.

Maver Schorwenka

Eglantine.

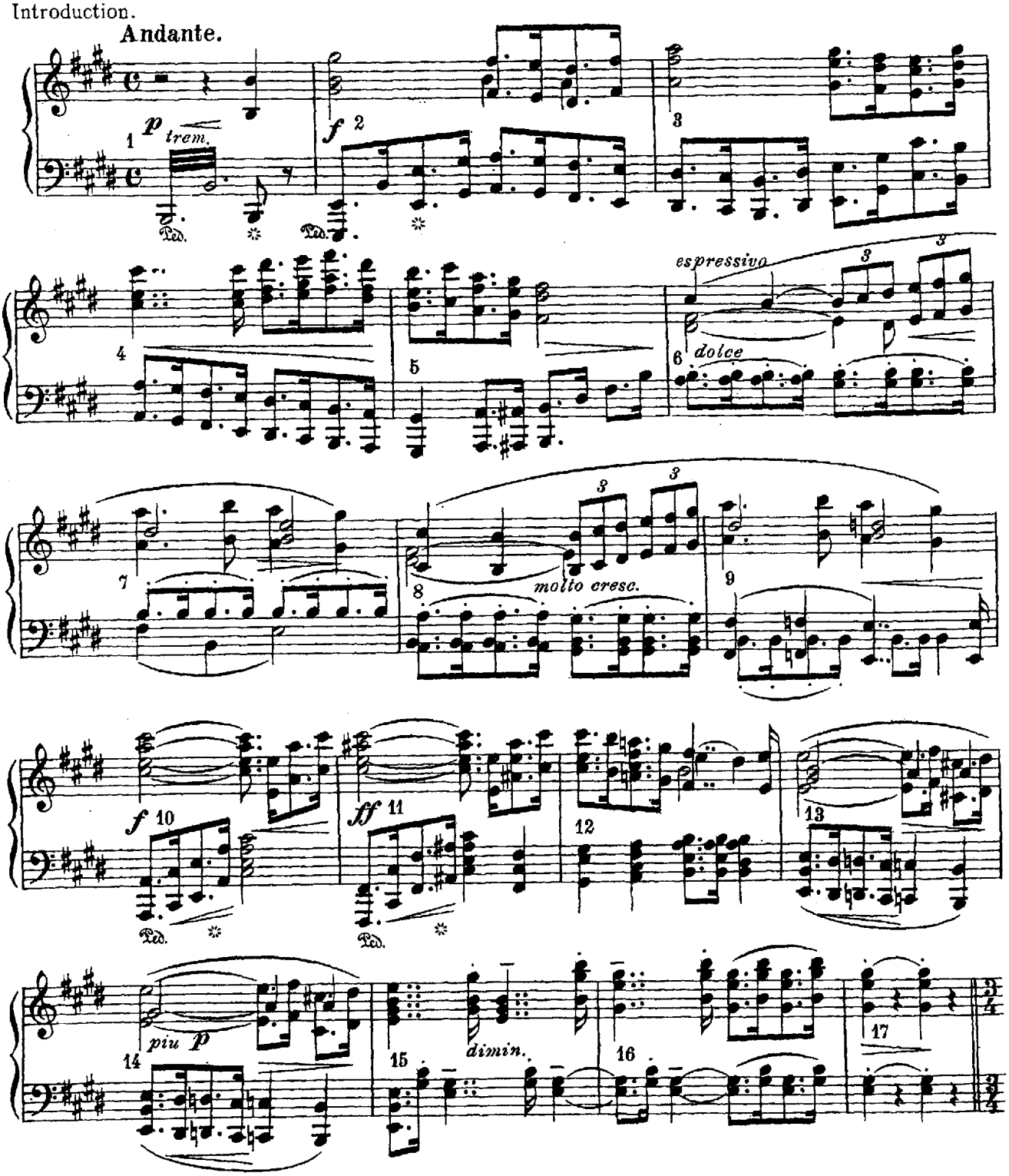
(Introduction and Waltz.)

Fingered by the Composer.

XAVER SCHARWENKA.

Introduction.

Andante.



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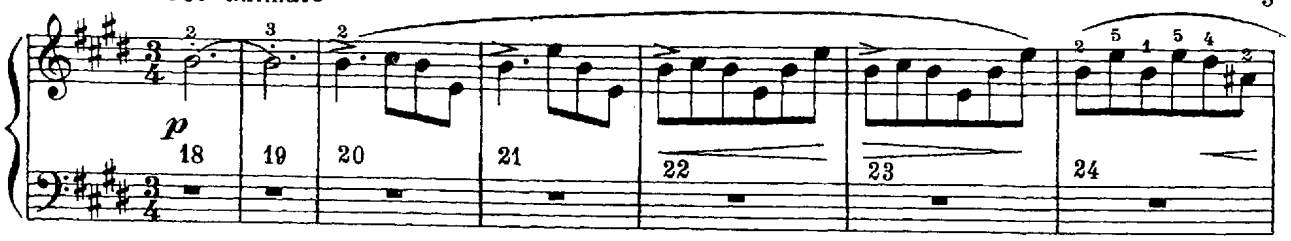
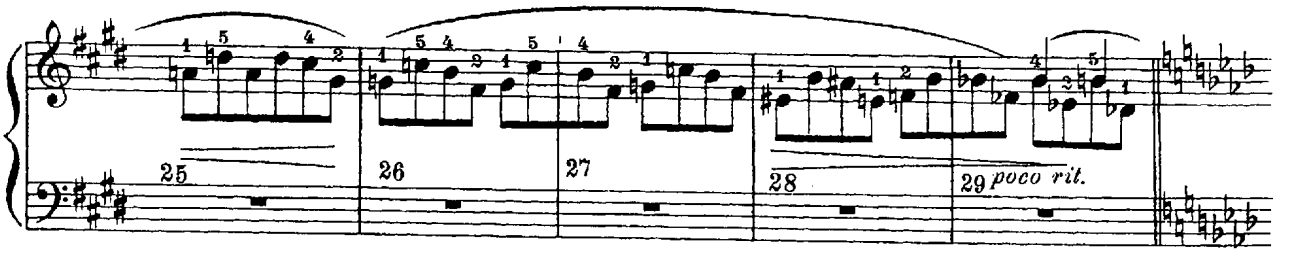
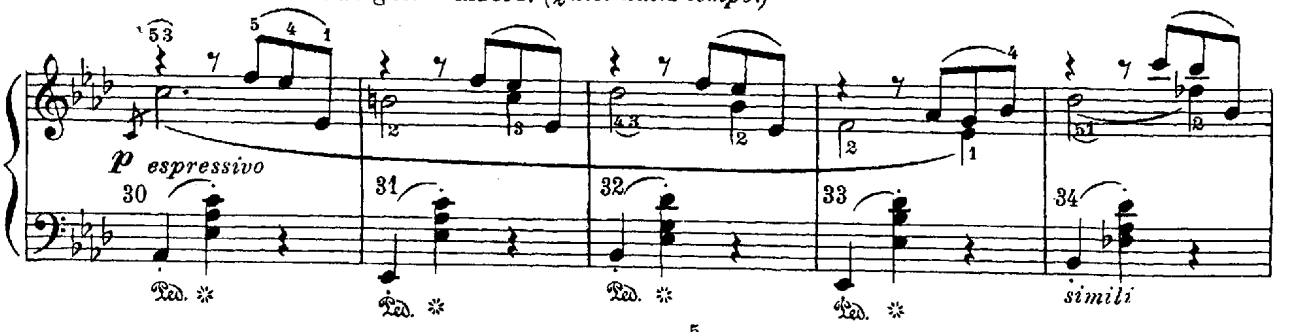
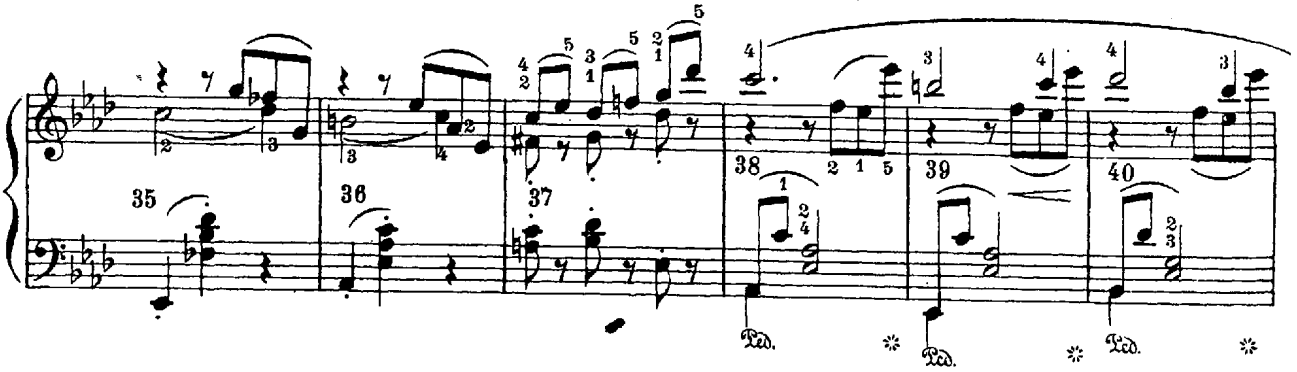
Poco animato

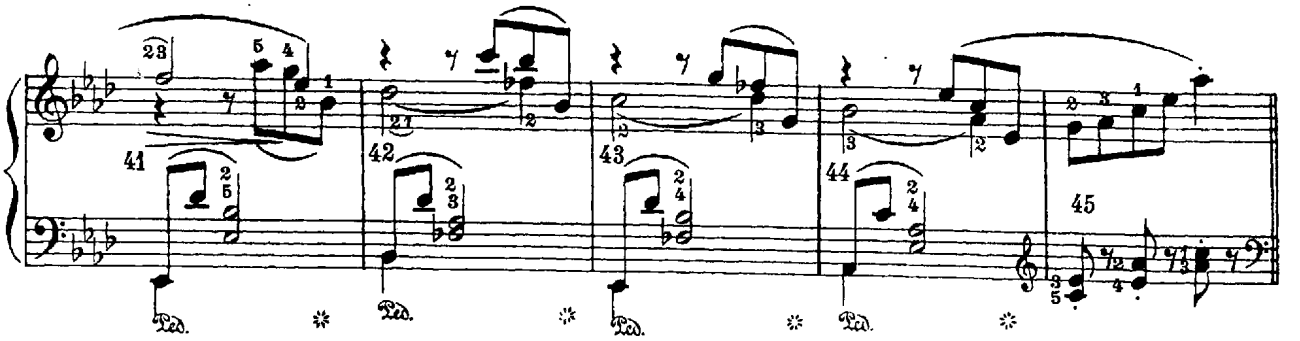


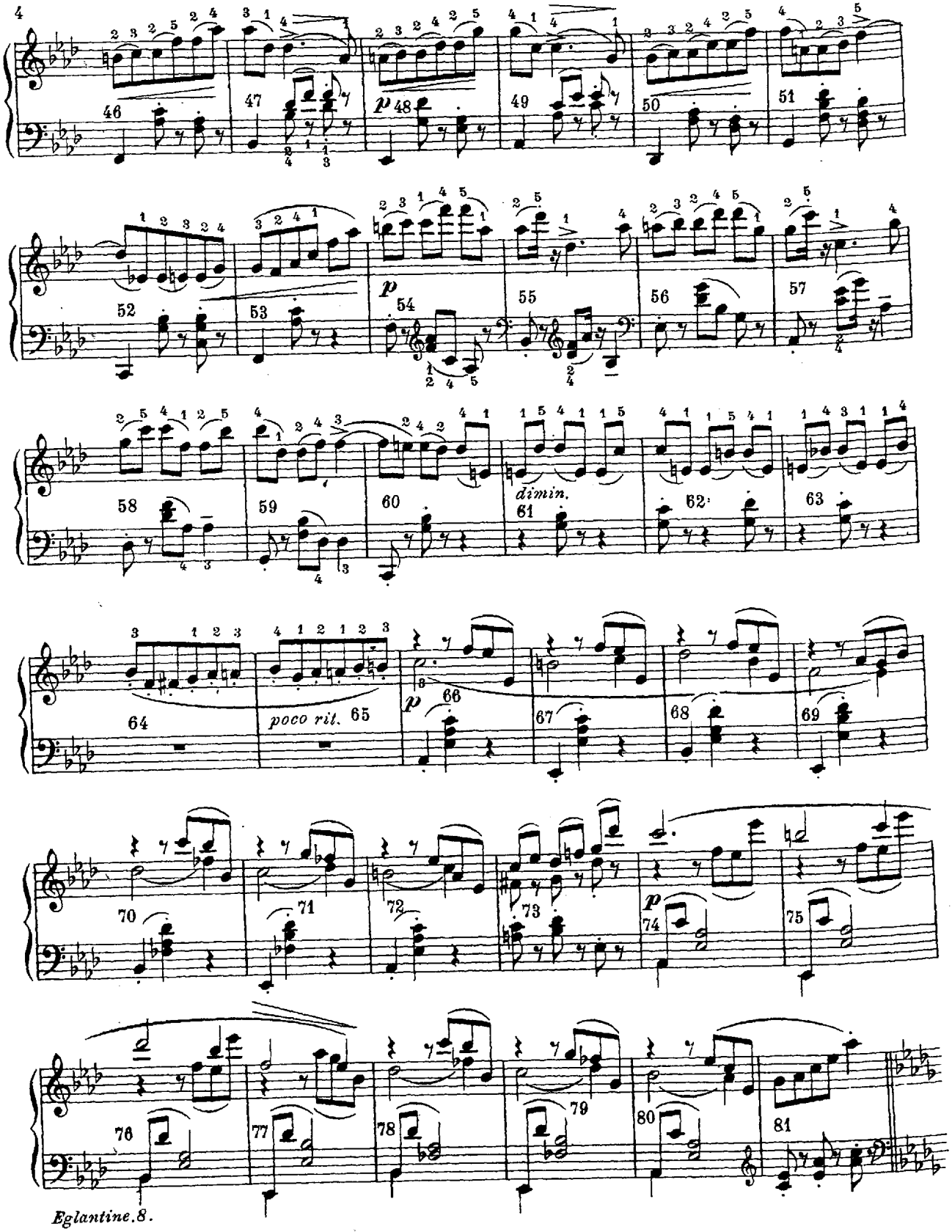


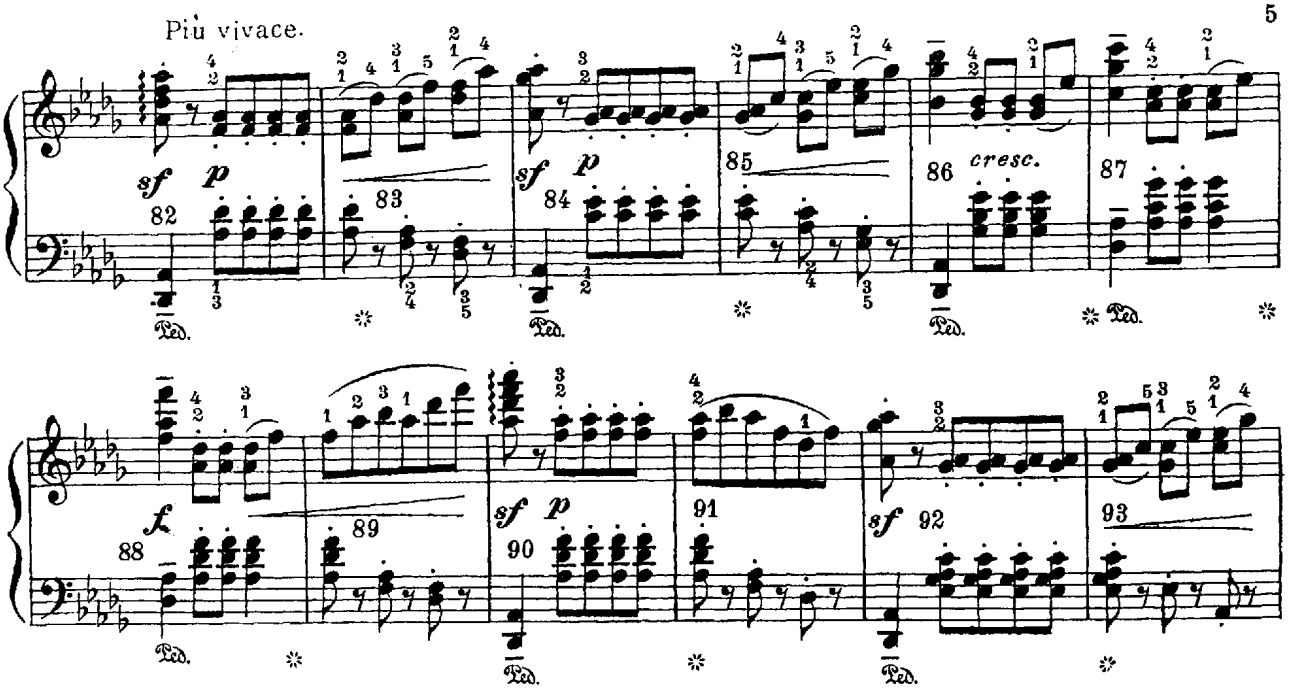
Zeitmass eines ruhigen Walzers. *(Quiet waltz tempo.)*

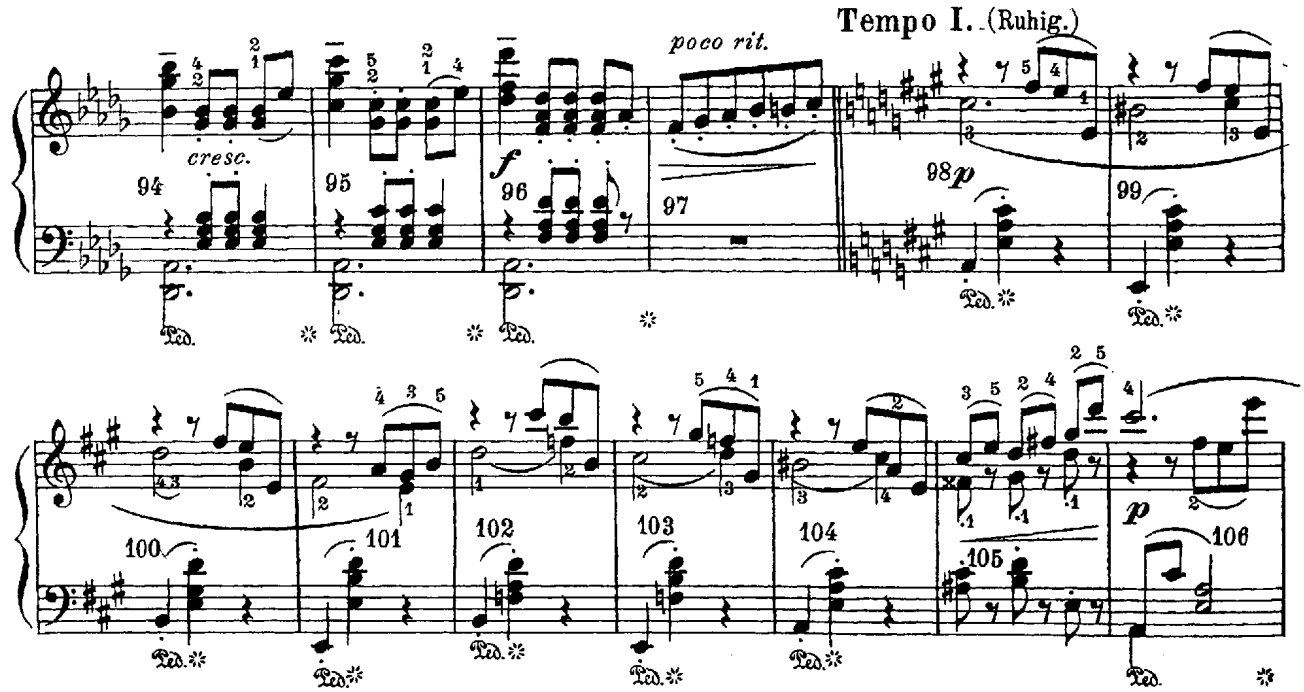


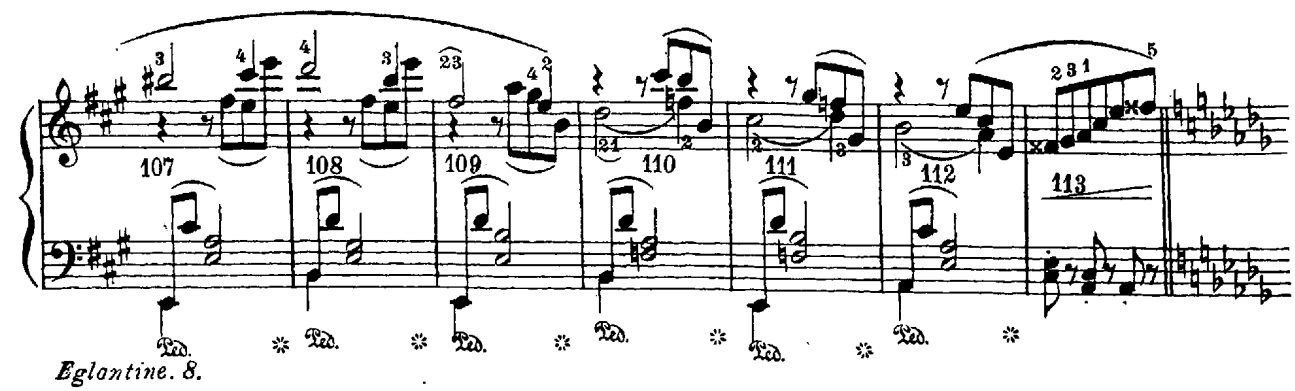




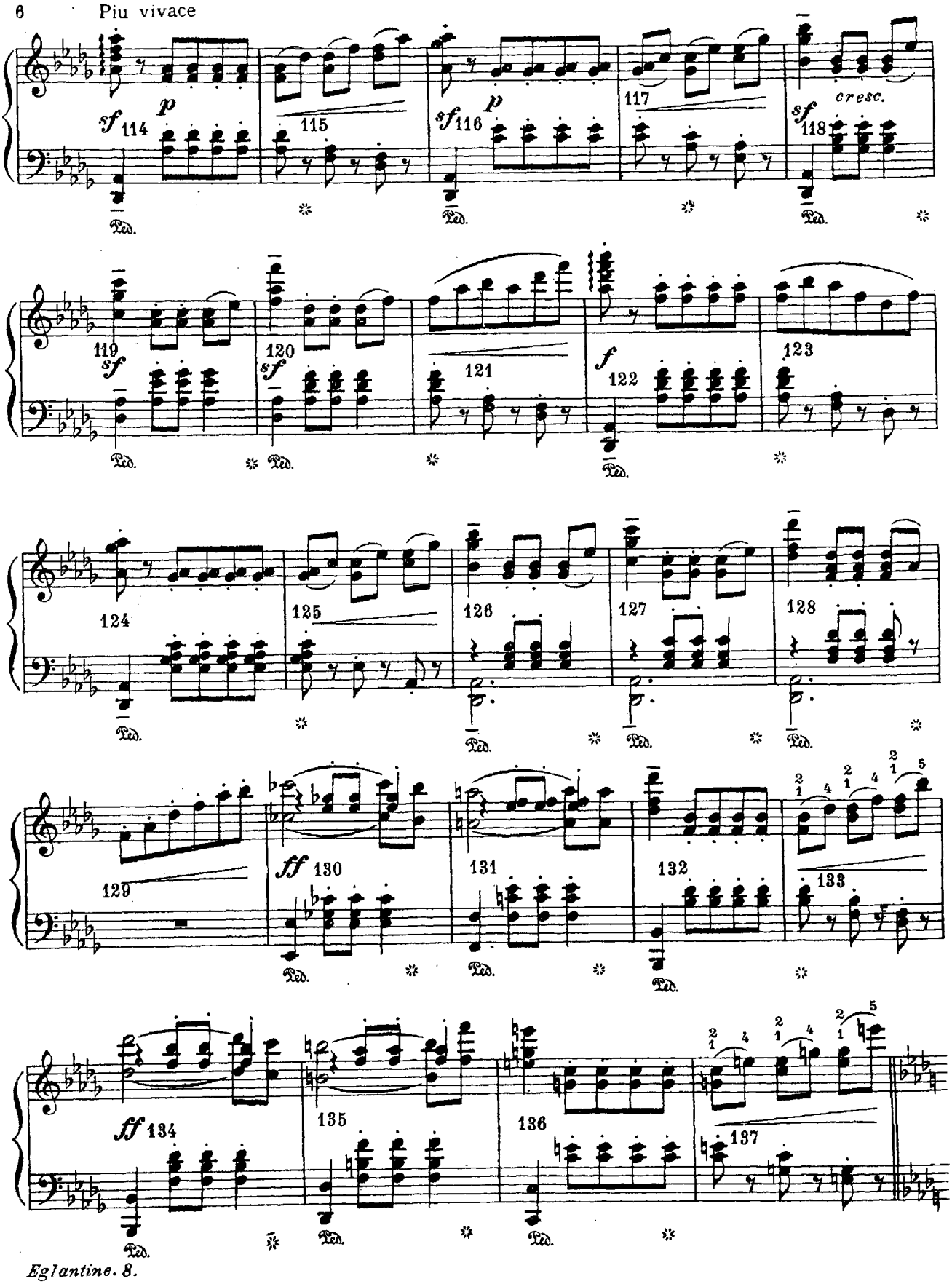

p
dimin.
poco rit.
p
p

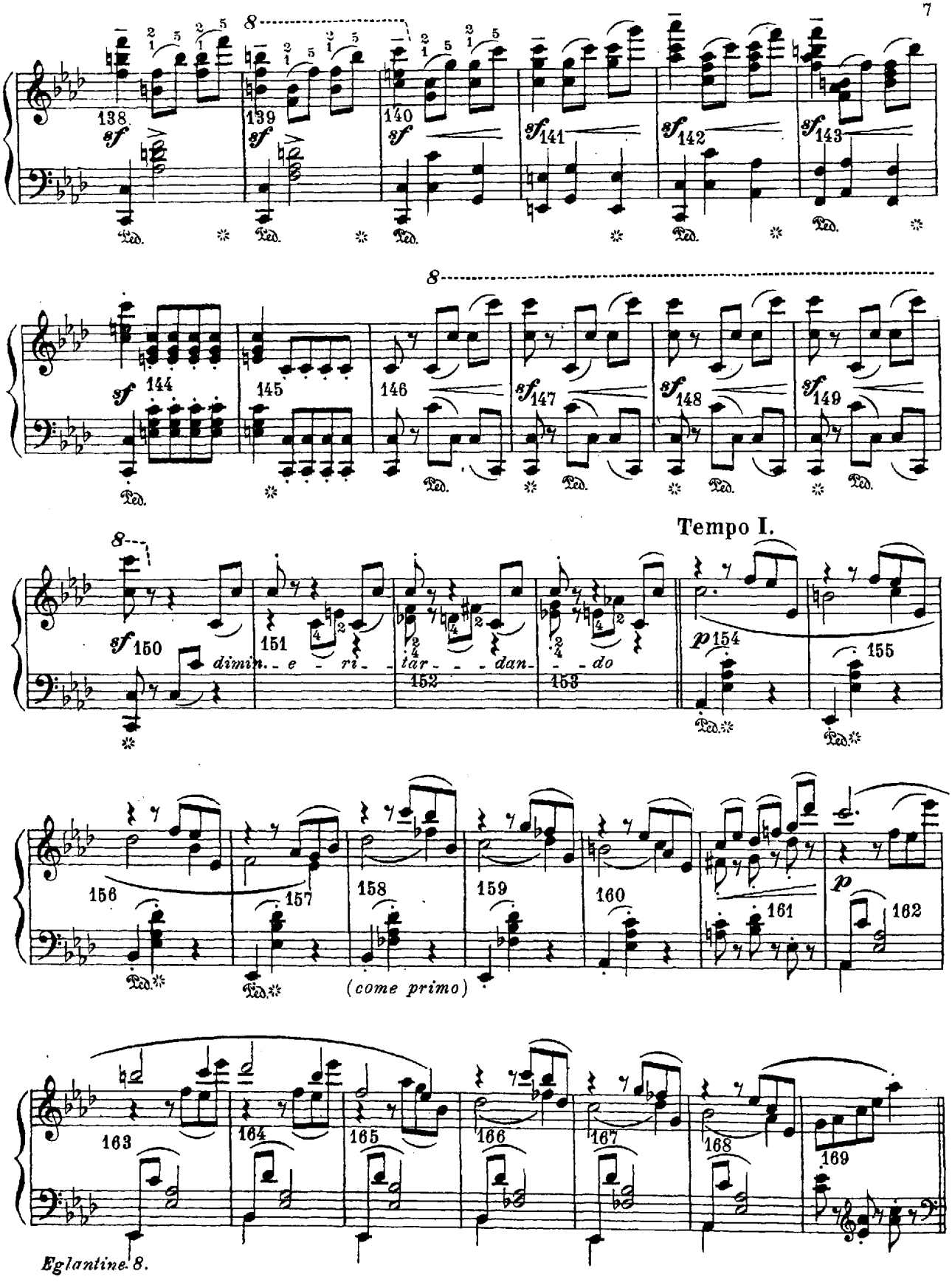

Più vivace.
sf p
82
83
sf p
84
85
86 cresc.
87
f
88
89
sf p
90
91
sf 92
93

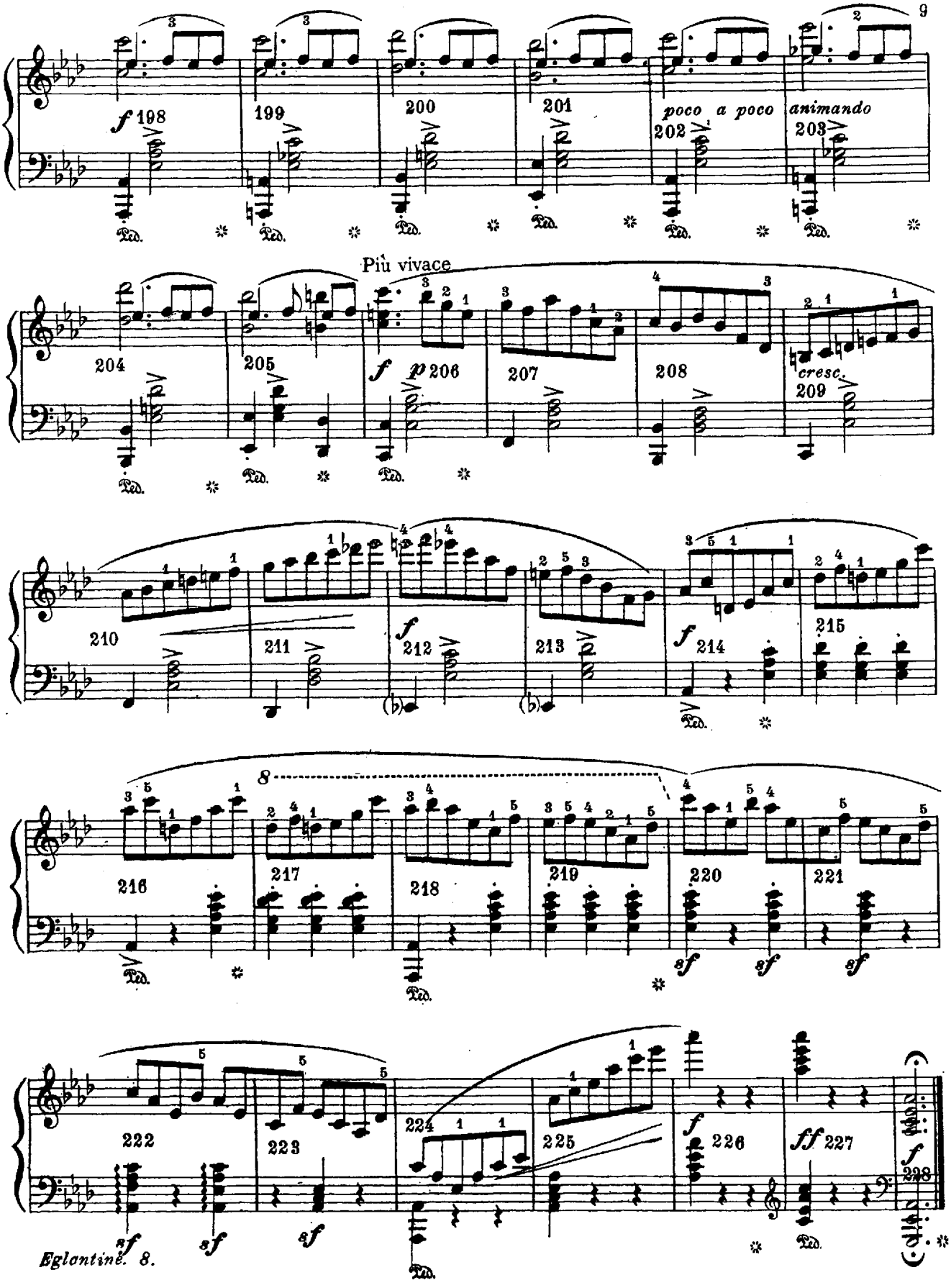

Tempo I. (Ruhig.)
poco rit.
cresc.
94
95
f
96
97
98 p
99
100
101
102
103
104
105
p
106


107
108
109
110
111
112
113

Più vivace


sf 114
p
115
sf 116
p
117
cresc.
sf 118
119
sf
120
sf
121
f 122
123
124
125
126
127
128
129
ff 130
131
132
133
ff 134
135
136
137
Ped.


138
sf
139
sf
140
sf
sf 141
sf 142
sf 143
Ped.
sf 144
145
146
sf 147
sf 148
sf 149
Tempo I.
sf 150
dimin. - e - ri -
151
tar - - - dan -
152
- - do
153
p 154
155
156
157
158
159
160
161
p
162
(come primo)
163
164
165
166
167
168
169


f 198
199
200
201
poco a poco animando
202
203
Più vivace
204
205
f p 206
207
208
cresc.
209
210
211
f 212
213
f 214
215
8
216
217
218
219
220
221
sf
222
223
224
225
f 226
ff 227
f 228