

Compositionen

— von —

Philipp und Xaver Scharwenka.

Einzig rechtmässige Originalausgaben.

PHILIPP SCHARWENKA.

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| Op. 6. Scènes de Danse für Pianoforte. M. Pf. | |
| Nr. 1. Danse champêtre | 1 50 |
| „ 2. Mazurka | 1 25 |
| „ 3. Valse | 2 — |
| Op. 10. Nr. 1. Romanze für Violine und Pianoforte | 1 50 |
| „ 2. Scherzo für Violine und Pianoforte | 2 50 |
| „ 1a. Romanze für Cello und Pianoforte | 1 50 |
| Op. 11. Fantasie-Stück für Pianoforte | 1 50 |
| Op. 13. Zwei Stücke für Pianoforte. | |
| Nr. 1. Humoreske in Tanzform | 1 50 |
| „ 2. Mazurka | 2 — |
| Op. 17. Drei Concertstücke für Piano und Violine. | |
| Nr. 1. Impromptu | 2 30 |
| „ 2. Nocturno | 1 50 |
| „ 3. Rondo im ungarischen Stil | 3 50 |
| Op. 18. Miscellen. Sechs Clavierstücke für Pianoforte. | |
| Heft I. Scherzino. Moment musical. Mazurka | 2 — |
| „ II. Notturmo. Intermezzo. Impromptu | 2 50 |
| Op. 19. Serenade für Orchester. Partitur netto | 5 — |
| Orchesterstimmen netto | 8 — |
| Dieselbe für Pfte. zu vier Händen arrangirt, compl. | 6 — |
| Einzel-Ausgabe: | |
| Nr. 1. Marcia | 2 30 |
| „ 2. Andante | 1 30 |
| „ 3. Menuett | 1 30 |
| „ 4. Rondo Pastorale | 2 50 |
| Op. 22. Cavatine für Cello und Pianoforte | 1 80 |
| Op. 23. Hochzeitsmusik f. Pfte. zu vier Händen, complet | 6 50 |
| Dieselbe in einzelnen Nummern: | |
| Nr. 1. Hochzeitsmarsch | 3 50 |
| „ 2. Walzer | 2 30 |
| „ 3. Abendmusik | 2 — |
| Op. 28. Nr. 2a. Walzer für Pfte. zu zwei Händen, arrangirt vom Componisten | |
| Op. 26. Fünf Fantasiestücke f. Pianoforte zu zwei Händen. Heft I und II à | 1 80 |
| Op. 34. Aus der Jugendzeit. Zehn leichte Clavierstücke. Heft I. Beim Erwachen. Hinaus in's Freie. Reigen. Munteres Spiel | 2 — |
| Heft II. Soldaten-Marsch. Tanz. Getäuschte Hoffnung. Streitende Knaben. Die Mutter. Zur guten Nacht | 2 — |
| Op. 35. Dörpertanzweise (Heini v. Steier) a. „Frau Aventure“ von V. Scheffel, f. gemischten Chor a capella, mit Pianofortebegleitung ad libitum. | 2 50 |
| Partitur | 2 50 |
| Stimmen complet | 1 60 |
| Op. 36. Bergfahrt. Sechs Clavierstücke. Heft I. Aufbruch. Zigeuner in der Waldschenke. Einsamer Pfad | 2 30 |
| Heft II. Abenteuer. Im Mondenschein. Am Ziel | 2 80 |
| Daraus: „Zigeuner in d. Waldschenke“ u. „Im Mondenschein“ f. Violine m. Pfte., übertr. v. Componisten | 2 — |
| Op. 38. Polnische Tanzweisen f. Pianoforte zu vier Händen. Heft I und II à | 3 50 |
| Dieselben zu zwei Händen, übertr. vom Componisten. Heft I. 3 Mk. Heft II. 2 Mk. 50 Pf. | |
| Dieselben für Violine und Pianoforte, übertragen vom Componisten. Heft I und II | 3 50 |
| Dieselb. f. Orch., v. Compon. gesetzt. Heft I. (Nr. 1—3.) Partitur netto | 3 — |
| Orchesterstimmen netto | 6 — |

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| Op. 38. Nr. 3. Mélie polonaise , für Cello und Pianoforte, M. Pf. | |
| transcribirt von Heinrich Grünfeld | 1 30 |
| Op. 40. Liebesnacht. Fantasiestück f. Orchester. | |
| Partitur netto | 2 50 |
| Orchesterstimmen netto | 4 — |
| Dasselbe f. Clavier zu vier Händen, übertr. v. Compon. | 3 30 |
| Op. 42. Marsch. Intermezzo all' Ongarese. Brautreigen. Complet | 5 — |
| Dieselben in einzelnen Nummern. | |
| Nr. 1. Marsch | 2 — |
| „ 2. Intermezzo | 2 50 |
| „ 3. Brautreigen | 2 30 |
| Op. 43. Fest-Ouverture für Orchester. Partitur netto | 5 — |
| Orchesterstimmen netto | 8 — |
| Dieselbe f. Clavier zu vier Händen, übertr. v. Compon. | 4 — |
| Op. 44. Herbstfeier. Romantische Dichtung von Fr. Timpe. Für Chor und Soli, mit Orchester oder Pianoforte. Clavier-Auszug | 7 — |
| Chorstimmen | 8 — |
| Solisten | 2 50 |
| Textbuch | — 20 |
| (Orchest.-Part. u. Stimm. sind in Abschrift zu beziehen.) | |
| Op. 45. Festklänge für die Jugend. Acht Clavierstücke. Complet | 3 — |
| Heft I. Zum Eingang. Marsch. Capricciotto. Lied | 2 — |
| „ II. Dämmerstunde. Tanzreigen. Scherzino. Tarentella | 2 30 |
| Op. 45. Heft I. Nr. 3. Capricciotto | 1 30 |
| Op. 49. Improvisationen. Vier Clavierstücke | 2 50 |
| Op. 50. Scherzo f. Pfte. (Eug. d'Albert gewidmet) | 2 — |
| Op. 53. Vier Stücke für Violine und Pianoforte. | |
| Heft I. Tanzweise. Intermezzo | 3 — |
| „ II. Menuett. Abendlied | 3 — |
| Aus denselben: Nr. 3. Menuett, zu zwei Händen, übertragen vom Componisten | 1 80 |
| Zu vier Händen | 2 30 |
| Op. 57. Stimmungsbilder. Sechs Clavierstücke zu vier Händen. Heft I. | 2 50 |
| Heft II. | 2 80 |
| Op. 58. Zum Vortrag. Neun leichte u. mittelschwere Clavierstücke zum Gebrauch beim Unterrichte. Heft I. Leid und Freud'. Marsch. Ländler. Moto perpetuo. Mailied | 2 50 |
| Heft II. Menuett. Mazurek. Rondino. Finale | 2 50 |
| Op. 65. Fünf romantische Episoden f. Pfte. Heft I. | 2 50 |
| Heft II. | 2 30 |
| Op. 66. Drei Tanz-Capricen für Pianoforte. | |
| Nr. 1. Allegretto gracioso | 2 — |
| „ 2. Non troppo allegro | 1 80 |
| „ 3. Moderato gracioso | 1 50 |
| Op. 67. Sechs Clavierstücke (mittelschwer). | |
| Heft I. Scherzino. Barcarole. Träumerei | 2 30 |
| „ II. Tanz-Impromptu. Moment musical. Blätter im Winde | 2 50 |
| Op. 69. Sechs Tonbilder in kleinen Rahmen für Pianoforte. Heft I. Frühlingsbotschaft. Stimmungsbild. Widmung. | 2 — |
| „ II. Polnisch. Pastorale. Scherzino | 2 — |
| Op. 83. Fünf Clavierstücke. Nr. 1. Plauderei. Nr. 2. Lustige Fahrt. Nr. 3. Frühlingsreigen. Nr. 4. Kleine Erzählung. Nr. 5. Jagdstückchen | 2 30 |

XAVER SCHARWENKA.

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| Op. 22. Novellette und Melodie für Pianoforte, complet | 2 30 |
| Dieselben einzeln: Novellette | 1 80 |
| Melodie | 1 — |
| Op. 23. Wanderbilder. Für Pianoforte. Heft I | 1 80 |
| Heft II | 2 — |
| Op. 24. Aus alter und neuer Zeit. Vier Tänze zu vier Händen a) Gavotte, b) Menuetto, c) Mazurka, d) Walzer. | 3 50 |
| Op. 25. Zwei Romanzen für Pianoforte. Heft I | 1 80 |
| Heft II | 1 50 |
| Op. 26. Bilder aus Ungarn. Zwei Charakterstücke für Pianoforte. Heft I | 1 50 |
| Heft II | 1 80 |
| Op. 30. Valse-Impromptu für Pianoforte | 1 80 |
| Op. 31. Valse-Caprice für Pianoforte | 2 — |
| Op. 32. Concert in B-moll mit Orchester. Clavier-Auszug mit Hinzufügung d. Orchest., als II. Pfte. 10. Aufl. | 10 — |

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| Op. 32. Concert (B moll) f. Pfte. mit Orchester (Franz Liszt gewidmet). 8. Aufl. Orchesterstimmen netto | 8 50 |
| Orchester-Partitur netto | 12 — |
| Aus demselben das Scherzo allein | 4 — |
| Dasselbe zu vier Händen, vom Componisten arrangirt | 4 — |
| Dasselbe für zwei Claviere zu vier Händen | 4 — |
| Op. 33. Romanzero f. Pfte. (Johannes Brahms zugeeignet) Aus demselben einzeln: Nr. 1. Allegro con fuoco | 2 50 |
| „ 2. Adagio | — 80 |
| „ 3. Vivace | 1 50 |
| „ 4. Allegro | 1 80 |
| Op. 37. Quartett (F-dur) f. Pfte., V., Viola, u. Vcello. netto | 10 — |
| Op. 45. Zweites Trio (A-moll) für Pfte., Violine u. Vcello. (Hans v. Bülow gewidmet) netto | 7 — |
| Pfalzgräfin Jutha. Lied für tiefe Stimme. | |

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III.

ABENDMUSIK.

SECONDO.

Philipp Scharwenka, Op. 23. N°3.

Andante tranquillo.

mezza voce

mf p f p

cresc. dim. pp mf pp

fp fp mf p

molto cresc. sf molto espr. sf pp ma con espressione

pp

cre scen - do molto espressivo p

III.

ABENDMUSIK.

PRIMO.

Philipp Scharwenka, Op. 23. N° 3.

Andante tranquillo.

mezza voce *f* *p* *sf* *p* *cresc.*

dim. *pp* *mf* *pp* *fp*

fp *mf* *p molto tranquillo* *molto espr.*

molto cresc. *tr.* *pp*

pp e legato

cre - scen do *p dolce*

SECONDO.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in a bass clef and contains a bass line with similar rhythmic values. The key signature has three sharps (F#, C#, G#).

The second system continues the piece. It begins with the instruction *pp e legato* in the left margin. The notation is similar to the first system, with a treble and bass clef and a key signature of three sharps.

The third system features the instruction *più crescendo* in the left margin. The right margin contains the instruction *sf appassionato*. The notation continues with treble and bass clefs and a key signature of three sharps.

The fourth system includes the instruction *dimin. e rit.* in the right margin. The right margin also contains the instruction *p a tempo dolce e tranquillo*. Above the treble staff, there are fingering numbers: 4, 5, 1, 3, 2, 3, 4, 5. The notation continues with treble and bass clefs and a key signature of three sharps.

The fifth system begins with the instruction *pp* in the left margin. The notation continues with treble and bass clefs and a key signature of three sharps.

The sixth system contains the lyrics *cre - scen - do poco a poco* written below the treble staff. The notation continues with treble and bass clefs and a key signature of three sharps.

dolce

pp *più crescendo*

sf appassionato *tr*

dimin. e rit. *a tempo tranquillo*

pp *cre - scen - do poco a poco*

SECONDO.

mf *sf* più cre - - - *sf* - - - scen - - - do *sf*

p

f e fuocoso

ff *ff*

sf stringendo sf *fff rit.* *p a tempo*

p *pp* *f* *f*

First system of the musical score. It consists of two staves. The upper staff contains vocal lines with lyrics: *più cre - scen - do*. The lower staff contains piano accompaniment. Dynamics include *mf* and *f*. There are some numerical markings like '7' and 'y' in the lower staff.

Second system of the musical score. It consists of two staves. The upper staff contains piano accompaniment with triplets. The lower staff contains piano accompaniment. Dynamics include *p*, *f e fuocoso*, and *sf*. There are numerical markings like '3' and 'y'.

Third system of the musical score. It consists of two staves. Both staves contain piano accompaniment with chords and triplets. Dynamics include *ff* and *ssf*. The word *stringendo* is written at the bottom right.

Fourth system of the musical score. It consists of two staves. The upper staff contains piano accompaniment with chords and triplets. The lower staff contains piano accompaniment. Dynamics include *ff*, *p*, and *con tenerezza*. Performance instructions include *pesante e rit.* and *a tempo*.

Fifth system of the musical score. It consists of two staves. The upper staff contains piano accompaniment with chords and triplets. The lower staff contains piano accompaniment. Dynamics include *espressivo* and *f*.

SECONDO.

tr
pp sf pp 1

sf p sf 1 sf

p dolce e tranquillo sf

p sf p

p cre - scen - do sf

pp sf sf

PRIMO.

pp 1 sf pp 2

mf sf p espressivo sf

p sf p

p

cre - scen - do sf pp

sf sf

SECONDO.

f — *p* — *sf* *p tranquillo*

pp

un poco rit. *p a tempo con espressione*

pp sempre

sf *p* *sf* *p tranquillo*

tr *dolce*

pp

tr *espr.* *un poco rit.*

a tempo *p con tenerezza*

pp sempre

SECONDO.

The first system consists of two staves. The right hand (treble clef) plays a complex, chromatic melodic line with many accidentals and slurs. The left hand (bass clef) plays a simple bass line with long notes and slurs.

The second system continues the melodic and bass lines from the first system. The right hand has a similar complex melodic line, and the left hand continues with long notes and slurs.

The third system continues the melodic and bass lines. The right hand has a complex melodic line. The left hand has a bass line with long notes. The dynamic marking *sempre pp* is written in the right hand.

The fourth system continues the melodic and bass lines. The right hand has a complex melodic line. The left hand has a bass line with long notes. The dynamic marking *ppp* is written in the right hand.

The fifth system continues the melodic and bass lines. The right hand has a complex melodic line with a trill. The left hand has a bass line with long notes. The dynamic marking *f* is written in the right hand, and *pp sin al Fine* is written in the left hand.

The sixth system continues the melodic and bass lines. The right hand has a complex melodic line with a trill and a triplet. The left hand has a bass line with long notes. The dynamic marking *pp* is written in the right hand.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords and melodic lines, with several triplets marked with a '3' and slurs. The lower staff (bass clef) provides a harmonic accompaniment with similar rhythmic patterns. The key signature is three sharps (F#, C#, G#).

The second system continues the musical piece. It features more complex rhythmic figures, including triplets and slurs. A dynamic marking of *sempre pp* (pianissimo) is present in the right-hand staff. The notation includes various accidentals and articulation marks.

The third system shows a continuation of the musical texture. The right-hand staff features a *ppp* (pianississimo) dynamic marking. The music is characterized by dense chordal textures and intricate melodic lines in both staves.

The fourth system concludes the main section of the piece. It includes a dynamic marking of *pp sin al Fine* (pianissimo, without further dynamics). The notation features a variety of rhythmic values and rests, leading to a final cadence.

The fifth system contains a repeat sign at the beginning, followed by a dashed line indicating a continuation or a specific performance instruction. The notation includes various chordal and melodic elements, typical of the style.