

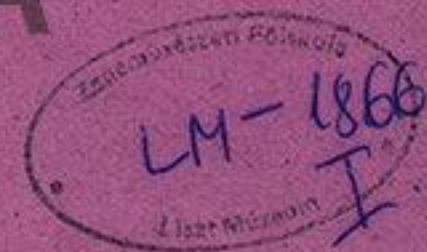
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NORDISCHES.

zu
VIER HENDEN
von
ZENEAKADEMIA
LISZT MŰZEU



Xaver Scharwenka.

BERLIN, W.
CARL SIMON.

Op. 21. No. 1

Orsz. M. Liszt Ferenc Zenetud. Főiskola
KÖNYVTÁRA
Leltározva: 1948
5258/I
tsz. alatt.

5258



ZENEAKADÉMIA
LISZT MÚZEUM

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Verlag v. J. J. Pickelmann, Leipzig.

Nordisches.

No 1.

Allegro moderato.

Secondo.

Xaver Scharwenka, Op. 21. No 1

dimi - nuen - do

ZENEAKADEMIA

ISZTÁKÓZEIM

C.S.74

№ 1.

Allegro moderato.

Nordisches.

Primo.

Xaver Scharwenka, Op. 21. № 1.



Secondo.

ff *p* *f* *ff* *p* *sf*

p *dimi - nuen - do*

cre - scen - do al

Più vivo.

trem.

p *cre - scendo* *f sf sf*

p *cre - scendo* *f sf*

Primo

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a piano introduction with dynamic markings *ff*, *p*, *f*, *ff*, and *p*. Measure 4 ends with a repeat sign and the number 2.

Second system of musical notation, measures 5-8. The piano part continues with a melodic line. The vocal part enters in measure 7 with the lyrics "cre - scen". Measure 8 ends with a repeat sign and the number 2.

Third system of musical notation, measures 9-12. The piano part continues with a melodic line. The vocal part enters in measure 9 with the lyrics "do al". Measure 12 ends with a repeat sign and the number 2.

Fourth system of musical notation, measures 13-16. The music is marked "Più vivo." and "2". The piano part continues with a melodic line. The vocal part enters in measure 15 with the lyrics "cre - scendo". Measure 16 ends with a repeat sign and the number 1.

Fifth system of musical notation, measures 17-20. The piano part continues with a melodic line. The vocal part enters in measure 19 with the lyrics "cre - scendo". Measure 20 ends with a repeat sign and the number 1.

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

C.S.74

Primo.

7

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *1*, *p*, *1*, *pp*. The music features complex chordal textures and melodic lines.

Second system of musical notation. Treble and bass staves. Dynamics: *cre - scendo*, *1*, *ff*, *1*, *p*, *1*. The system includes a crescendo marking and first endings.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *cresc.*. The music continues with intricate harmonic structures.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *1*, *p molto*, *1*, *ritard.*, *pp*, *a tempo*, *pp*. This system includes a ritardando marking and a return to tempo.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cre - scendo*, *f*. The system features a crescendo and a fortissimo dynamic.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff sempre*, *2*. The system concludes with a fortissimo dynamic and a second ending.

Secondo.

p ma poco marcato. sf ff p

f sf p

diminuendo p p

p

p

Primo.

A musical score for a piece titled "Primo." The score is written for a piano and features six systems of staves. The first system includes a treble and bass staff with a piano (p) dynamic marking. The second system continues the piano part with a forte (f) and sfz dynamic marking. The third system shows a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a piano (p) dynamic marking. The score is marked with various dynamics including p, f, sf, and pp. There are also markings for 8-measure rests and a 2-measure rest. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. A watermark "ZENAKADÉMIA" is visible across the middle of the page.

Secondo.

ff *p* *f* *ff* *p*

sf *p*

dimi - nuen - do

cre - sci - do al *ff*

trem.

ff *poco rit.* *p* *p*



Primo.

First system of musical notation, featuring piano (p), forte (f), and fortissimo (ff) dynamics. The system includes a first ending bracket marked with an 8.

Second system of musical notation, featuring piano (p) and forte (f) dynamics. The system includes a first ending bracket marked with an 8.

Third system of musical notation, featuring piano (p) and fortissimo (ff) dynamics. The system includes a first ending bracket marked with an 8.

Fourth system of musical notation, featuring piano (p) and fortissimo (ff) dynamics. The system includes a first ending bracket marked with an 8. The lyrics "cre - scen - do al" are written below the notes.

Fifth system of musical notation, featuring piano (p) and fortissimo (ff) dynamics. The system includes a first ending bracket marked with an 8.

Sixth system of musical notation, featuring piano (p) and fortissimo (ff) dynamics. The system includes a first ending bracket marked with an 8. The lyrics "poco rit." are written below the notes.

1996 JÚN - 4



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NORDISCHES.

zu
VIER HENDEN
von
ZENÉAKADÉMIA

Xaver Scharwenka.

of 21 No. 2.
BERLIN, W.
CARL SIMON.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA
Leltározva: 1948 hó.
5258/2. tsz. alatt.



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LISZT MÚZEUM



Frau ROMA MÜLLER.

NORDISCHES

FÜR DAS

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componirt von

XAVER SCHARWENKA.

OP. 21.

LISZT MÜLLER

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Verlag von Carl Simon, Berlin

Nordisches.

Secondo.

No. 2.

Allegro vivace, quasi presto.

Xaver Scharwenka, Op. 21. No. 2.

p

f

f

p

dim.

pp

f

p

Nordisches.

Primo.

No. 2.

Allegro vivace, quasi presto.
„Og lille Broder taler.“

Xaver Scharwenka, Op. 21. No. 2.



1. *p*

f

p

pp

1. *p*

2. *f*

Secondo.

This musical score is for a piano piece, titled "Secondo." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. A large, faint watermark of a lyre and the text "ZENAKADÉMIA" is visible across the middle of the page.

System 1: Starts with a piano (*p*) dynamic marking. The right hand features a series of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

System 2: Features a forte (*f*) dynamic marking. The right hand has a more active melody with eighth notes, and the left hand continues with a similar accompaniment.

System 3: Begins with a fortissimo (*fp*) dynamic marking. The right hand plays a dense texture of chords and eighth notes, while the left hand has a more melodic line.

System 4: Includes a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand plays a steady accompaniment.

System 5: Features a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand plays a steady accompaniment.

System 6: Ends with a fortissimo (*sf*) and piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand plays a steady accompaniment.

Primo.

5



p

f

p

cre

do

pp

1

1

3

Secondo.

6

Secondo.

f

f

p

dim.

pp

f

ff

p

pp

molto cresc.

ff

ff

Primo.



p *f*

f *p* *p* *f*

pp *sf* *ff*

p *dim.*

pp *molto cresc.* *ff* *ff*

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