

Professor Julius Stern

verehrungsvoll zugeeignet.



SECHS ETUDEN UND PRAELUDIEN

für das

Pianoforte

von

Samuel Scharwenka.

Op. 27.

Heft I. 2 Mark 50 Pfg.
Heft II. 3 Mark —

- | | | | |
|-------|------------------|----------|----------------|
| Nº 1. | Praeludium | C dur | 1 Mark |
| Nº 2. | Praeludium | C moll | 1 Mark |
| Nº 3. | Etude (Staccato) | Es dur | 1 Mark 50 Pfg. |
| Nº 4. | Praeludium | Es moll | 1 Mark 50 Pfg. |
| Nº 5. | Etude (Arpeggio) | Ges dur | 1 Mark 50 Pfg. |
| Nº 6. | Concert-Etude | Fis moll | 1 Mark 50 Pfg. |

Eigenthum des Verlegers für alle Länder.
Den Verträgen gemäß deponirt.

Riga, J. Deubner.
Leipzig, Fr. Volckmar.
Stettin, E. Simon.

CARL SIMON.
Berlin W. 58. Friedrichstr.

New-York, G. Schirmer.

C.S. 232 % 233 %

E. Jul. Pickernahn Leipzig.

Petersburg, A. Büttner.
Zürich, Gebr. Hug.
Bremen, Praeger & Meier.

Orsz. M. Liszt Ferencz Zeneművészeti Főiskola
KÖNYVTÁRA
Leltározva: 1948 hó...
5263/1. tsz. alatt.



ZENEAKADÉMIA
LISZT MÚZEUM

Professor Julius Stern

verehrungsvoll zugeeignet.



B 5262
6071

SECHS ETUDEN UND PRAELUDIEN

für das

Pianoforte

ZENEAKADÉMIA

MŰZEUM

Karner Schrammuka.

Op. 27.

Heft I. 2 Mark 50 Pfg.
Heft II. 3 Mark —

Nº 1.	Praeludium	C dur	1 Mark —
Nº 2.	Praeludium	C moll	1 Mark —
Nº 3.	Etude (Staccato)	Es dur	1 Mark 50 Pfg.
Nº 4.	Praeludium	Esmoll	1 Mark 50 Pfg.
Nº 5.	Etude (Arpeggio)	Ges dur	1 Mark 50 Pfg.
Nº 6.	Concert-Etude	Fis moll	1 Mark 50 Pfg.

Eigenthum des Verlegers für alle Länder.
Den Verträgen gemäß deponirt.

Riga, J. Deubner.
Leipzig, Fr. Volckmar.
Stettin, E. Simon.

CARL SIMON.
Berlin W. 58. Friedrichstr.

New-York, G. Schirmer.

C.S. 232 %, 233 %.

Petersburg, A. Büttner.
Zürich, Gebr. Hug.
Bremen, Praeger & Meier.

I

PRAELUDIUM.

Allegro. M. M. ♩ = 144.

Xaver Scharwenka, Op. 27. N^o 1.

Sechs Etuden und Praeludien Heft I.

C. S. 232^a



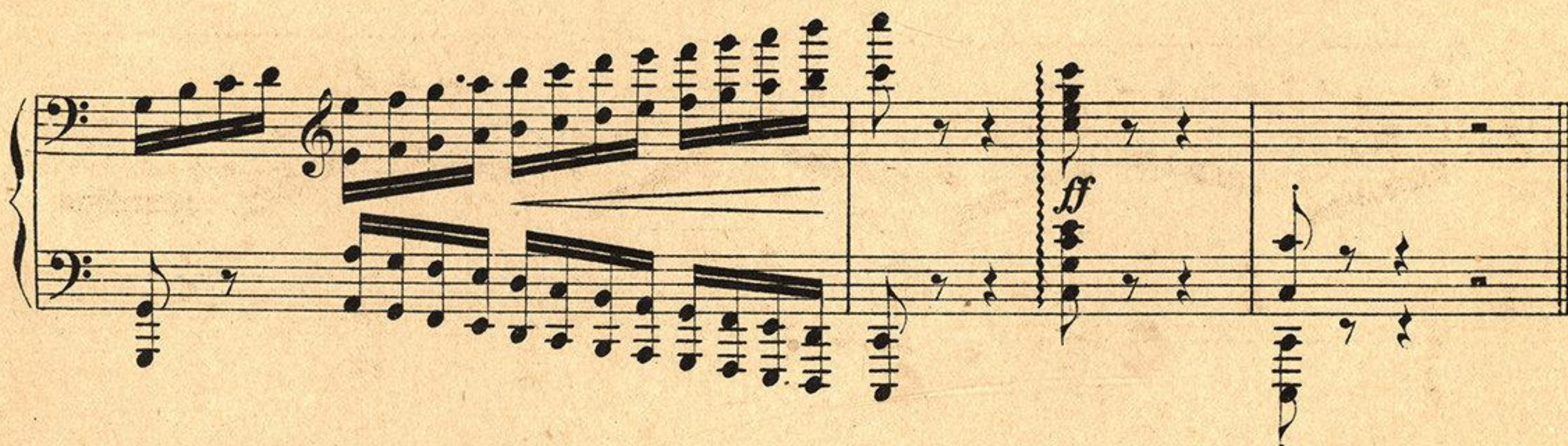
First system of musical notation, featuring a treble and bass staff with piano (*p*) dynamics and various musical notes and rests.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including a large watermark logo and the text "ZENEAKADÉMIA" and "LISZT FERENC MŰZSÉUM". It features a treble staff and a bass staff with a *cre* marking.

Fourth system of musical notation, featuring a treble and bass staff with a *scen* marking and a *molto* marking.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes an octave marking (8) above the treble staff. The third system features a fortissimo (*ff*) dynamic and an octave marking (8) above the treble staff. The fourth system includes a fortissimo (*sf*) dynamic and an octave marking (8) above the treble staff. The fifth system includes a fortissimo (*sf*) dynamic and an octave marking (8) above the treble staff. A watermark for ZENEAKADÉMIA LISZT MÚZEUM is visible across the middle of the page.



II PRAELUDIUM.

Lento. M.M. ♩ = 63.

Xaver Scharwenka, Op. 27. No 2.

p un poco pronunziato il canto

ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MUZEUM



First system of musical notation. The upper staff features a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth notes, some beamed together, with a slur over the first half. The lower staff features a bass clef and the same key signature, with a few notes and a slur. A dynamic marking *f* (forte) is present in the lower staff. The word "de" is written below the lower staff.



Second system of musical notation. The upper staff continues the treble clef and two-flat key signature, with a series of eighth notes and a slur. The lower staff continues the bass clef and two-flat key signature, with a few notes and a slur. The word "cre" is written below the lower staff, and the word "scen" is written below the upper staff.



Third system of musical notation. The upper staff continues the treble clef and two-flat key signature, with a series of eighth notes and a slur. The lower staff continues the bass clef and two-flat key signature, with a few notes and a slur. The word "do" is written below the lower staff, and the words "e un poco rit." are written below the upper staff. A dynamic marking *pp a tempo* (pianissimo, at tempo) is present in the lower staff.



Fourth system of musical notation. The upper staff continues the treble clef and two-flat key signature, with a series of eighth notes and a slur. The lower staff continues the bass clef and two-flat key signature, with a few notes and a slur.



III ETUDE.

(Staccato.)

Xaver Scharwenka, Op. 27. No 3.

Vivace. M.M. ♩ = 126.

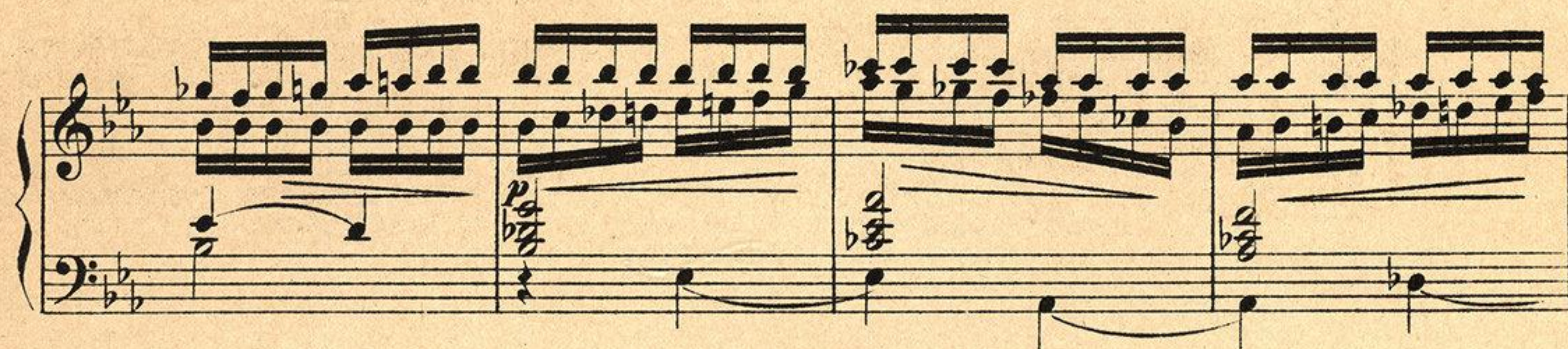
pp e sempre staccato

p

cresc.



First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand has a few notes, including a half note with an accent. Dynamics include *p* (piano) and *cre* (crescendo). The lyrics "cre - scen - do" are written below the right hand.



Second system of musical notation. The right hand continues with a dense sixteenth-note texture. The left hand has a few notes, including a half note with an accent. Dynamics include *p* (piano).



Third system of musical notation. The right hand continues with a dense sixteenth-note texture. The left hand has a few notes, including a half note with an accent. Dynamics include *de* (decrescendo), *cresc* (crescendo), and *sf* (sforzando). The lyrics "de - scen - do" are written below the right hand.



Fourth system of musical notation. The right hand continues with a dense sixteenth-note texture. The left hand has a few notes, including a half note with an accent. Dynamics include *sf* (sforzando), *cre* (crescendo), and *scen* (decrescendo). The lyrics "cre - scen - do" are written below the right hand.



Fifth system of musical notation. The right hand continues with a dense sixteenth-note texture. The left hand has a few notes, including a half note with an accent. Dynamics include *f* (forte) and *dimin.* (diminuendo). The lyrics "dimin." are written below the right hand.

8

pp

cre - scen - do

f

piu f

ZENEA KADÉMIA
LISZT MUZEUM

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout: *sf* (sforzando) appears in the first system, *p* (piano) in the second, and *cresc.* (crescendo) in the fourth. A watermark for 'ZENAKADÉMIA LISZT MŰZÉJUM' is visible across the middle of the page.

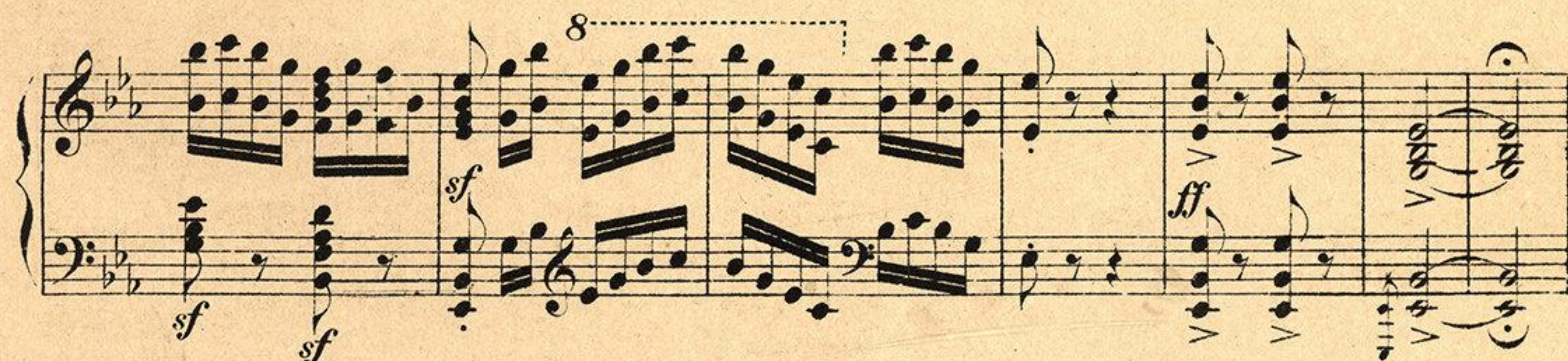
First system of musical notation. The treble staff contains a complex, rapid melody with many beamed sixteenth notes. The bass staff has a lower, more rhythmic accompaniment. Dynamics include *p* (piano) and *cre* (crescendo). The lyrics "scen" and "do" are written below the bass staff.

Second system of musical notation. The treble staff continues the rapid melody. The bass staff has a lower, more rhythmic accompaniment. Dynamics include *p* (piano) and *de* (decrescendo). The lyrics "de" are written below the bass staff.

Third system of musical notation. The treble staff continues the rapid melody. The bass staff has a lower, more rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). The lyrics "scen" and "do" are written below the bass staff.

Fourth system of musical notation. The treble staff continues the rapid melody. The bass staff has a lower, more rhythmic accompaniment. Dynamics include *sf* (sforzando) and *cre* (crescendo). The lyrics "cre" are written below the bass staff.

Fifth system of musical notation. The treble staff continues the rapid melody. The bass staff has a lower, more rhythmic accompaniment. Dynamics include *ff* (fortissimo). The lyrics "scen" and "do" are written below the bass staff.



1996 JÚN - 4.



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

Sämmtliche im Druck erschienenen Werke von

Xaver und Philipp Scharwenka

stets vorräthig in der

Musikalienhandlung von **CARL SIMON**

BERLIN, W.

58 Friedrichstrasse 58.

Xaver Scharwenka:

	Mk. Pf.	
Op. 1. <i>Trio</i> in Fis-moll für Piano, Violine, Cello	7 50	Verlag von Breitkopf & Härtel, Leipzig.
„ 2. <i>Sonate</i> in D-moll für Piano und Violine	6 —	
„ 3. <i>Polnische Nationaltänze</i> für Pianoforte, Heft I.	3 —	
„ 4. <i>Scherzo</i> in G-dur für Pianoforte	2 —	
„ 5. <i>Zwei Erzählungen</i> am Clavier, Des, F.	2 50	
„ 6. <i>Sonate</i> , Cis-moll, für Pianoforte	4 —	
„ 7. <i>Grosse Polonaise</i> in A-moll für Pianof.	2 25	
„ 8. <i>Ballade</i> in H-moll für Pianoforte	2 50	
„ 9. <i>Polnische Nationaltänze</i> , Heft II.	2 50	
„ 10. <i>Vier Lieder</i> für Mezzo-Sopran mit Piano	2 25	
No. 1. Es muss ein Wunderbares sein.		Verlag von Breitkopf & Härtel, O. Puls, Leipzig, Berlin.
„ 2. Mädchenlied.		
„ 3. Liebeshoffnung.		
„ 4. Winterlied.		
„ 11. <i>Tarantelle</i> , F-moll, für Pianoforte	1 75	
„ 12. <i>Polonaise</i> , Cis-moll, für Pianoforte	1 50	
„ 13. <i>Walzer</i> in As-dur für Pianoforte	1 75	
„ 15. <i>Drei Lieder</i> für mittlere Stimme	1 75	
No. 1. In deinem Herzen.		
„ 2. Die erwachte Rose.		
„ 3. Sonnenlicht, Sonnenschein.		
„ 16. <i>Polonaise</i> und <i>Mazurka</i> für Pianoforte	1 75	Verlag von Carl Simon, Berlin, W.
„ 17. <i>Impromptu</i> , D-dur, für Pianoforte	1 50	
„ 18. <i>Menuetto</i> in B-dur für Pianoforte	2 —	
„ 18a. <i>Menuetto</i> in B-dur für Orchester.		
Partitur	5 —	
Orchester-Stimmen	8 —	
Doubletten, à Bogen	60 —	
„ 19. <i>Scherzo con due Intermezzi</i> , D-moll	3 —	
Daraus: Intermezzo No. 1 u. No. 2, à	1 20	
„ 20. <i>Drei Clavierstücke</i> zu 2 Händen	2 50	
No. 1. Präludium, A-moll.		Verlag von Carl Simon, Berlin, W.
„ 2. Gondoliera, D-moll.		
„ 3. Marcia, A-dur.		
„ 21. „ <i>Nordisches</i> “ für Pianof. zu 4 Händen.		
No. 1. Ingrid's vise, F-dur.	2 —	
„ 2. Og lille broder taler, C-dur.	1 50	
„ 22. <i>Novellette</i> und <i>Melodie</i> , Fis-moll und F-dur	2 30	
„ 23. <i>Zwei Wanderbilder</i>	3 80	
Heft I, C-dur	1 80	
„ II, B-dur	2 —	
„ 24. <i>Aus alter und neuer Zeit</i> zu 4 Händen	3 50	Verlag von Praeger & Meier, Bremen.
a) Gavotte, b) Menuetto, c) Mazurka,		
d) Walzer.		

Xaver Scharwenka:

	Mk. Pf.	
Op. 25. <i>Zwei Romanzen</i> für Piano, No. 1, G-moll	1 80	Verlag von Praeger & Meier, Bremen.
do. No. 2, As-dur	1 50	
„ 26. <i>Bilder aus Ungarn</i> für Piano, I. Cis-moll	1 80	
und do. II. Des-dur	1 80	
„ 27. <i>Sechs Etuden und Präludien</i> für Pianoforte. (Vorzüglich zum Concert-Vortrag.)		
Heft I. No. 1. Präludium in C-dur	M. 1. —	
„ 2. Präludium in C-moll	1. —	
„ 3. Staccato-Etude, Es-dur	1. 50	
„ II. „ 3. Präludium, Es-moll	1. 50	
„ 4. Arpeggio-Etude, Ges-dur	1. 50	
„ 6. Concert-Etude, Fis-moll	1. 80	
„ 28. <i>Sechs Walzer</i> für Pianoforte	— —	Verlag von Praeger & Meier in Bremen.
„ 29. <i>Zwei Polnische Tänze</i> für Pianoforte	— —	
Verlag von Breitkopf & Härtel in Leipzig.		
„ 30. <i>Valse-Improptu</i> für Pianoforte	1. 80.	
Verlag von Praeger & Meier in Bremen.		

Unter der Presse:

1. <i>Concert</i> , B-moll, für Pianoforte mit Begleitung des Orchesters	— —	Verlag von Praeger & Meier, Bremen.
2. <i>Valse-Caprice</i> für Pianoforte	— —	
3. <i>Romanzero</i> für Pianoforte	— —	
4. <i>Drei Lieder</i> für mittlere Stimme	— —	

Philipp Scharwenka:

	Mk. Pf.	
Op. 6. <i>Scènes de Danse</i> pour Piano.		Verlag von Praeger & Meier, Bremen.
No. 1. Danse champêtre, G-dur	1 50	
„ 2. Mazurka, A-moll	1 25	
„ 3. Valse, B-dur	2 —	
„ 10. <i>Romanze</i> und <i>Scherzo</i> für Violine mit Pianoforte.		
No. 1. Romanze, D-dur	1 50	
„ 2. Scherzo, H-moll	2 50	
„ 11. <i>Phantasiestück</i> für Piano, Cis-moll	1 50	
„ 12. <i>Polonaise pathétique</i> , E-moll, pour le Piano	2 50	
Verlag von Carl Simon, Berlin, W.		
„ 13. <i>Humoreske</i> und <i>Mazurka</i> für Piano.		Verlag von Praeger & Meier in Bremen.
No. 1. Humoreske in Tanzform, G-dur	1 50	
„ 2. Mazurka, F-moll	2 —	
Verlag von Praeger & Meier in Bremen.		
„ 16. <i>Zwei Notturmo's</i> für Piano, complet	2 —	
No. 1. Notturmo in Es-moll	1 —	
„ 2. Notturmo in E-dur	1 50	
Verlag von Carl Simon, Berlin, W.		

Xaver Scharwenka, Op. 18, 18a, 19, 20, 21, I, II, 27 I/VI } sind aus dem Verlag von Carl Simon, Berlin, W., Friedrichst. 58,
 Philipp Scharwenka, Op. 12, 16 I/II sämmtlich für Piano } und wird Obiges im Abonnement, wie zur Ansicht abgegeben.

Professor Julius Stern

verehrungsvoll zugeeignet.



SECHS ETUDEN UND PRAELUDIEN

für das

Pianoforte

von

Samuel Scharwenka

Op. 27.

Heft I. 2 Mark 50 Pfg.

Heft II. 3 Mark —

Nº 1.	Praeludium	C dur	1 Mark
Nº 2.	Praeludium	C moll	1 Mark
Nº 3.	Etude (Staccato)	Es dur	1 Mark 50 Pfg.
Nº 4.	Praeludium	Esmoll	1 Mark 50 Pfg.
Nº 5.	Etude (Arpeggio)	Ges dur	1 Mark 50 Pfg.
Nº 6.	Concert-Etude	Fis moll	1 Mark 50 Pfg.

Eigenthum des Verlegers für alle Länder.
Den Verträgen gemäß deponirt.

Riga, J. Deubner.
Leipzig, Fr. Volckmar.
Stettin, E. Simon.

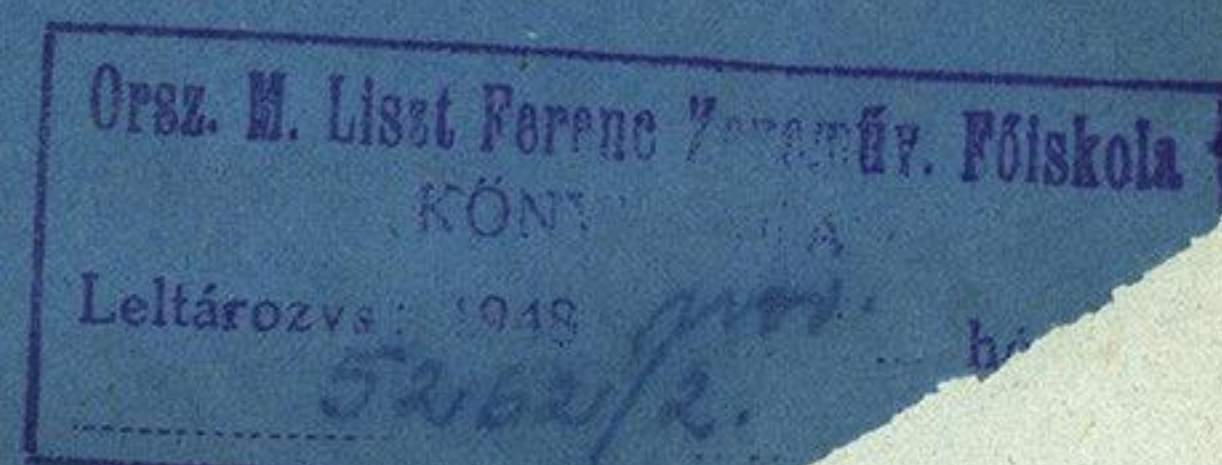
CARL SIMON.
Berlin W. 58. Friedrichstr.

New-York, G. Schirmer.

C.S. 232 % 233 %.

E. Jul. Pickenhahn Leipzig.

Petersburg, A. Büttner.
Zürich, Gebr. Hug.
Bremen, Praeger & Meier.





ZENEAKADÉMIA
LISZT MÚZEUM

Professor Julius Stern

verehrungsvoll zugeeignet.



SECHS

ETUDEN UND PRAELUDIEN

für das

Pianoforte

von ZENEAKADÉMIA

MUSZT MÚZEUM

Kaupp Schrammanka.

Op. 27.

Heft I. 2 Mark 50 Pfg.

Heft II. 3 Mark —

Nº 1.	Praeludium	C dur	1 Mark —
Nº 2.	Praeludium	C moll	1 Mark —
Nº 3.	Etude (Staccato)	Es dur	1 Mark 50 Pfg.
Nº 4.	Praeludium	Es moll	1 Mark 50 Pfg.
Nº 5.	Etude (Arpeggio)	Ges dur	1 Mark 50 Pfg.
Nº 6.	Concert-Etude	Fis moll	1 Mark 50 Pfg.

Eigenthum des Verlegers für alle Länder.

Dem Verträgen gemäß deponirt.

Riga, J. Deubner.
Leipzig, Fr. Volckmar.
Stettin, E. Simon.

CARL SIMON.
Berlin W. 58. Friedrichstr.

New-York, G. Schirmer.

C.S. 232 %, 233 %.

Petersburg, A. Büttner.
Zürich, Gebr. Hug.
Bremen, Praeger & Meier.



ZENEAKADÉMIA

LISZT MÚZEUM



IV. PRAELUDIUM.

Assai Allegro, quasi presto. M.M. $\text{♩} = 108$. Xaver Scharwenka, Op. 27. No 4.

Sechs Etuden und Praeludien Heft II.

C.S. 233¹

8

fz

ff

f

non

legato

sf

8

sf

ZENEAKADEMIA
LISZT MÚZEUM



Un pochettino meno mosso.



First system of a musical score in G major, 4/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff, with the lyrics "cre -" appearing at the end. The dynamic marking *pp* is present.

Tempo primo.

Second system of the musical score. The piano part continues with a more complex texture. The vocal line includes the lyrics "- scen - do". The dynamic marking *pp* is still present.

Third system of the musical score. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line includes the lyrics "do". The dynamic marking *p* is present. A watermark "ZENAKADEMIA LISZT MÚZEUM" is visible across the system.

Fourth system of the musical score. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *f* is present.

Fifth system of the musical score. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *f* is present. The system ends with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, while the bass staff has a melodic line with slurs and accents. A forte (*ff*) dynamic marking is present in the bass staff.

Second system of musical notation. The treble staff continues with chords, and the bass staff features a melodic line with slurs and accents. A *non legato* marking is visible in the bass staff.

Third system of musical notation. The treble staff continues with chords, and the bass staff features a melodic line with slurs and accents. A *sf* (sforzando) dynamic marking is present in the bass staff.

Fourth system of musical notation. The treble staff continues with chords, and the bass staff features a melodic line with slurs and accents. A *sf* (sforzando) dynamic marking is present in the bass staff.

Fifth system of musical notation. The treble staff continues with chords, and the bass staff features a melodic line with slurs and accents. A *poco rit.* (poco ritardando) marking is visible in the bass staff.

V. ETUDE.

(Arpeggio)

Tranquillo. M.M. ♩ = 92.

Xaver Scharwenka, Op. 27. N° 5.

The musical score consists of four systems of piano music. Each system has a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is marked 'Tranquillo. M.M. ♩ = 92.' and the dynamics include 'p' (piano) and 'pp' (pianissimo). The score features arpeggiated figures in both hands. A large watermark 'ZENEA KADEMIA LISZT MÚZEUM' is visible across the middle of the page. The bottom system includes a 'pp' (pianissimo) marking and a repeat sign with a first ending bracket labeled '8'.

8

8

8

8

cre

scen

do

mf

ZENAKADÉMIA
ISZT. MŰZEUM

molto

crescendo

f

Handwritten musical score for piano, page 10. The score is in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. A large watermark "ZENEAKADEMIA LISZT MŰZEUM" is visible across the middle of the page.

Key features of the notation include:

- First system: Treble and bass staves with eighth and sixteenth notes, and rests.
- Second system: Treble staff has a slur over a group of notes, followed by a measure marked *pü f* (piano forte).
- Third system: Treble staff has a slur over a group of notes, followed by a measure marked *f* (forte).
- Fourth system: Treble and bass staves with eighth and sixteenth notes, and rests.
- Fifth system: Treble and bass staves with eighth and sixteenth notes, and rests.



8

poco a poco

8

di *mi*

nuendo *e* *ritard.*

a tempo

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat major or D-flat minor). The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment. A dynamic marking *pp* (pianissimo) is present in the right hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand continues the intricate melodic line, while the left hand maintains the accompaniment. A fermata is placed over the final measure of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand continues the intricate melodic line, while the left hand maintains the accompaniment. A fermata is placed over the final measure of the system. A watermark "ZENÉAKADÉMIA LISZT MŰZEUM" is visible across the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand continues the intricate melodic line, while the left hand maintains the accompaniment. A fermata is placed over the final measure of the system. The lyrics "scen - do" are written below the bass staff. A dynamic marking *f* (forte) is present in the right hand.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand continues the intricate melodic line, while the left hand maintains the accompaniment. A fermata is placed over the final measure of the system.



VI.
CONCERT-ETUDE.

Xaver Scharwenka, Op. 27. No 6.

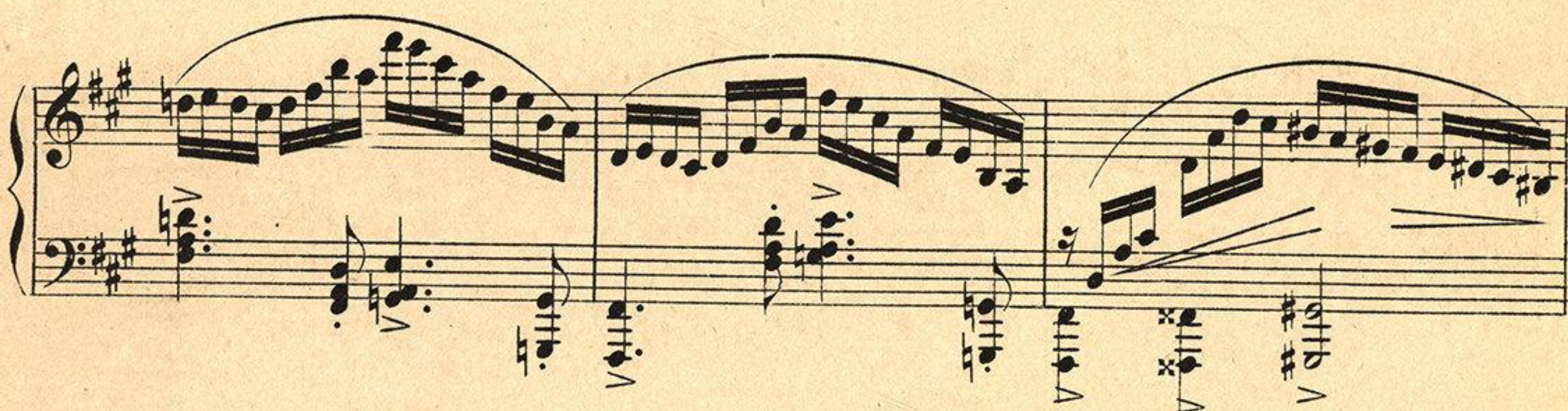
Allegro molto e passionato. M.M. $\text{♩} = 84$.

f *marcatissimo*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *mf*



This image shows a page of handwritten musical notation, likely a score for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *f*, *marcato*, and *crescendo*. A large, semi-transparent watermark reading "ZENEAKADÉMIA LISZT MŰZEUM" is overlaid across the center of the page. The paper appears aged and slightly discolored.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes, marked with an '8' and a dashed line indicating an eighth-note pattern. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *sf* (sforzando) is present in the bass staff.



Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns. The bass staff features a more active line with frequent sixteenth-note runs. Dynamic markings of *sf* and *f* are visible.



Third system of musical notation. The treble staff continues with rapid sixteenth-note passages. The bass staff has a more rhythmic accompaniment. A large watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MÚZEUM".



Fourth system of musical notation. The treble staff features a melodic line with many sixteenth notes, starting with a dynamic marking of *f*. The bass staff continues with a rhythmic accompaniment.



Fifth system of musical notation. The treble staff shows a continuation of the rapid melodic lines. The bass staff features a series of chords, some marked with *sf* (sforzando).

Handwritten musical score on page 19, featuring five systems of piano and vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *sfmf*, *f*, and *ff*. The vocal line includes lyrics: "cre - scen - do". The piece concludes with a "Fine." marking.

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

Xaver und Philipp Scharwenka

stets vorräthig in der

Musikalienhandlung von **CARL SIMON**

BERLIN, W.

58 Friedrichstrasse 58.

Xaver Scharwenka:

Mk. Pf.

Op. 1.	Trio in Fis-moll für Piano, Violine, Cello	7 50	Verlag von Breitkopf & Härtel, Leipzig.
„ 2.	Sonate in D-moll für Piano und Violine	6 —	
„ 3.	Polnische Nationaltänze für Piano- forte, Heft I.	3 —	
„ 4.	Scherzo in G-dur für Pianoforte	2 —	
„ 5.	Zwei Erzählungen am Clavier, Des. F.	2 50	
„ 6.	Sonate , Cis-moll, für Pianoforte	4 —	
„ 7.	Grosse Polonaise in A-moll für Pianof.	2 25	
„ 8.	Ballade in H-moll für Pianoforte	2 50	
„ 9.	Polnische Nationaltänze , Heft II.	2 50	
„ 10.	Vier Lieder für Mezzo-Sopran mit Piano	2 25	
	No. 1. Es muss ein Wunderbares sein.		
	„ 2. Mädchenlied.		
	„ 3. Liebeshoffnung.		
	„ 4. Winterlied.		
„ 11.	Tarantelle , F-moll, für Pianoforte	1 75	Verlag von Breitkopf & Härtel O. Puls, Berlin. Leipzig.
„ 12.	Polonaise , Cis-moll, für Pianoforte	1 50	
„ 13.	Walzer in As-dur für Pianoforte	1 75	
„ 15.	Drei Lieder für mittlere Stimme	1 75	
	No. 1. In deinem Herzen.		
	„ 2. Die erwachte Rose.		
	„ 3. Sonnenlicht, Sonnenschein.		
„ 16.	Polonaise und Mazurka für Pianoforte	1 75	Verlag von Carl Simon, Berlin, W.
„ 17.	Impromptu , D-dur, für Pianoforte	1 50	
„ 18.	Menuetto in B-dur für Pianoforte	2 —	
„ 18a.	Menuetto in B-dur für Orchester.		
	Partitur netto	5 —	
	Orchester-Stimmen „	8 —	
	Doubletten, à Bogen „	— 60	
„ 19.	Scherzo con due Intermezzi , D-moll	3 —	
	Daraus: Intermezzo No. 1 u. No. 2, à	1 20	
„ 20.	Drei Clavierstücke zu 2 Händen	2 50	
	No. 1. Präludium, A-moll.		
	„ 2. Gondoliera, D-moll.		
	„ 3. Marcia, A-dur.		
„ 21.	„ Nordisches “ für Pianof. zu 4 Händen.		
	No. 1. Ingrid's vise, F-dur.	2 —	
	„ 2. Og lille broder taler, C-dur.	1 50	
„ 22.	Novellette und Melodie , Fis-moll und F-dur	2 30	Verlag von Praeger & Meier, Bremen.
„ 23.	Zwei Wanderbilder	3 80	
	Heft I, C-dur	1 80	
	„ II, B-dur	2 —	
„ 24.	Aus alter und neuer Zeit zu 4 Händen	3 50	
	a) Gavotte, b) Menuetto, c) Mazurka, d) Walzer.		

Xaver Scharwenka:

	Mk.	Pf.	
Op. 25. <i>Zwei Romanzen</i> für Piano, No. 1, G-moll	1	80	Verlag von Praeger & Meier, Bremen.
do. No. 2, As-dur	1	50	
„ 26. <i>Bilder aus Ungarn</i> für Piano, I. Cis-moll	1	80	
und do. II. Des-dur	1	80	
„ 27. <i>Sechs Etuden und Präludien</i> für Pianoforte. (Vorzüglich zum Concert-Vortrag.)			
Heft I. No. 1. Präludium in C-dur . . . M.1. —			
„ 2. Präludium in C-moll . . . „ 1. —	2	50	
„ 3. Staccato-Etude, Es-dur . . . „ 1. 50			
„ II. „ 3. Präludium, Es-moll . . . „ 1. 50			
„ 4. Arpeggio-Etude, Ges-dur . . . „ 1. 50	3	—	
„ 6. Concert-Etude, Fis-moll . . . „ 1. 50			
„ 28. <i>Sechs Walzer</i> für Pianoforte	—	—	
„ 29. <i>Zwei Polnische Tänze</i> für Pianoforte	—	—	
Verlag von Breitkopf & Härtel in Leipzig.			
„ 30. <i>Valse-Improptu</i> für Pianoforte	1	80	
Verlag von Praeger & Meier in Bremen.			

Unter der Presse:

1. <i>Concert</i> , B-moll, für Pianoforte mit Begleitung des Orchesters	—	—	Verlag von Praeger & Meier, Bremen.
2. <i>Valse-Caprice</i> für Pianoforte	—	—	
3. <i>Romanzero</i> für Pianoforte	—	—	
4. <i>Drei Lieder</i> für mittlere Stimme	—	—	

Philipp Scharwenka:

	Mk.	Pf.	
Op. 6. <i>Scènes de Danse</i> pour Piano.			Verlag von Praeger & Meier, Bremen.
No. 1. Danse champêtre, G-dur	1	50	
„ 2. Mazurka, A-moll	1	25	
„ 3. Valse, B-dur	2	—	
„ 10. <i>Romanze und Scherzo</i> für Violine mit Pianoforte.			
No. 1. Romanze, D-dur	1	50	
„ 2. Scherzo, H-moll	2	50	
„ 11. <i>Phantasiestück</i> für Piano, Cis-moll	1	50	
„ 12. <i>Polonaise pathétique</i> , E-moll, pour le Piano	2	50	
Verlag von Carl Simon, Berlin, W.			
„ 13. <i>Humoreske und Mazurka</i> für Piano.			
No. 1. Humoreske in Tanzform, G-dur	1	50	
„ 2. Mazurka, F-moll	2	—	
Verlag von Praeger & Meier in Bremen.			
„ 16. <i>Zwei Notturmo's</i> für Piano, complet	2	—	
No. 1. Notturmo in Es-moll	1	—	
„ 2. Notturmo in E-dur	1	50	
Verlag von Carl Simon, Berlin, W.			

Xaver Scharwenka, Op. 18, 18a, 19, 20, 21, I, II, 27 I/VI } sind aus dem Verlag von Carl Simon, Berlin, W., Friedrichst. 58,
 Philipp Scharwenka, Op. 12, 16 I/II sämmtlich für Piano } und wird Obiges im Abonnement, wie zur Ansicht abgegeben.