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**Mazurka für Violoncello und Klavier**

**Warnke, Heinrich**

**Frankfurt a/Main, 1894**

**urn:nbn:de:bsz:31-9783**

Mus. Ded. 27



Ihrer Durchlaucht  
Prinzessin Amélie zu Fürstenberg  
in tiefster Ehrfurcht und Verehrung gewidmet.

# Mazurka

(A moll)

für Violoncello und Klavier

von

## Heinrich Warnke.

Op. 1.

Eigenthum der Verleger für alle Länder.

Frankfurt/Main, Steyl & Thomas



Hofmusikalienhaendler

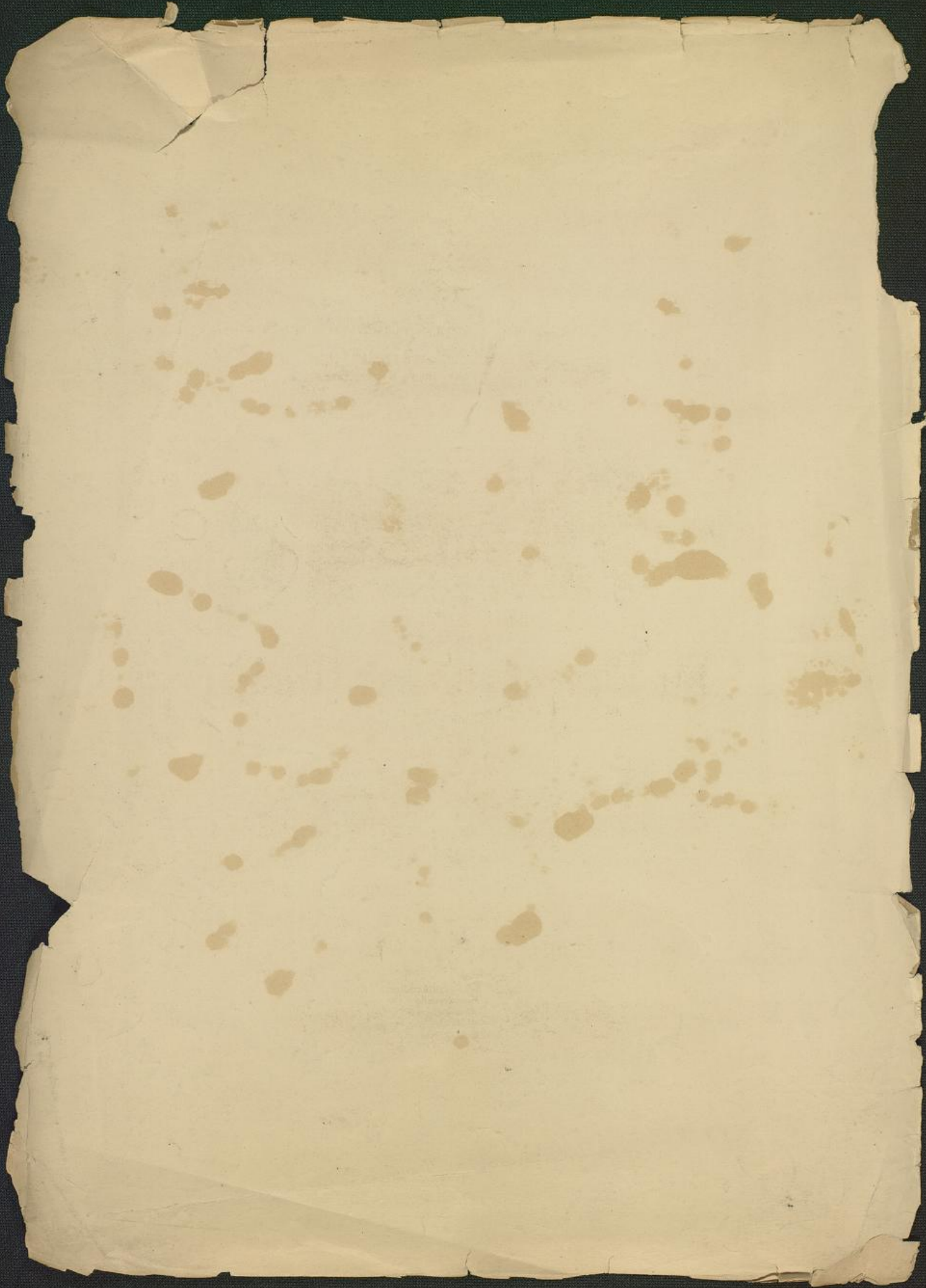
SKH des Grossherzogs von Luxemburg, SKH des Landgrafen von Hessen, I. K. H. der Frau Prinzessin Christiane zu Schleswig-Holstein, Prinzessin von Grossbritannien und Irland, S. H. des Herzogs zu Sachsen-Meiningen, S. H. des Herzogs von Nassau, I. H. der Prinzessin Marie von Sachsen-Meiningen, Herzogin zu Sachsen.

New York, G. Schirmer.

N. 286 T.

Lith. Anst. von C. G. Röger, Leipzig.







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# MAZURKA.

Heinrich Warnke, Op.1.

**Tempo di Mazurka.**

Violoncello.

Pianoforte.

*f* *p* *pizz.* *f* *f* *leicht* *mf* *f*



The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff).  
- **System 1:** The vocal line begins with a melodic phrase. The piano accompaniment starts with a *mf* dynamic. A *pp* dynamic marking appears in the vocal line towards the end of the system.  
- **System 2:** The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *mf*.  
- **System 3:** The vocal line has a long, sustained note. The piano accompaniment includes a *p* dynamic and a *cresc.* (crescendo) marking.  
- **System 4:** The piano accompaniment concludes with a *mf* dynamic, followed by a *p* dynamic and a *dim.* (diminuendo) marking.



mf

ff

Meno.

p cantabile

p dolce

a tempo

colla parte

a tempo

rit.

a tempo

colla parte

a tempo

p



Più mosso.

5

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a melodic line with a long slur over the first four measures. The lower staff contains a bass line with chords and some melodic fragments.

Second system of musical notation, continuing the piece. Similar structure to the first system, with a melodic line and a bass line.

Third system of musical notation. The upper staff begins with a dynamic marking of *pp*. The lower staff has a dynamic marking of *sempre pp*.

Fourth system of musical notation. The lower staff ends with a dynamic marking of *dim.*

Fifth system of musical notation. The lower staff begins with a dynamic marking of *ppp*. The upper staff has a complex rhythmic pattern in the final measure.

S. 356 T.



The musical score consists of four systems, each with a violin part on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various performance markings: *rit.* (ritardando), *a tempo*, *pp* (pianissimo), *meno*, *espr.* (espressivo), *dim.* (diminuendo), *rit.* (ritardando), *pp* (pianissimo), *a tempo*, *colla parte*, *mf* (mezzo-forte), and *pp rubato*. There are also dynamic markings *pp* and *mf* in the piano part. The score concludes with a double bar line and a fermata over the final notes.

First system of musical notation. It consists of a single staff with a treble clef and a key signature of one flat. The music features a melodic line with a long, sweeping phrase that includes a section of rapid sixteenth-note runs. The word *dim.* is written below the first part of the phrase, and *poco rit.* is written above the final part. The system concludes with a double bar line.

**Tempo I.**

Second system of musical notation, starting with the tempo marking **Tempo I.** It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *f* (forte). The bass staff provides a harmonic accompaniment with chords and some rhythmic patterns. The system ends with a double bar line.

Third system of musical notation, consisting of two staves. The treble staff has two first endings, labeled "1." and "2.". The first ending leads to a section marked *pizz.* (pizzicato). The second ending leads to a more complex melodic passage. The bass staff continues the accompaniment. The system ends with a double bar line.

Fourth system of musical notation, consisting of two staves. The treble staff begins with a melodic line marked *leicht* (allegretto). The bass staff provides a simple harmonic accompaniment. The system ends with a double bar line.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *ff*.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *breit*.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

First system of musical notation. The upper staff features a melodic line with a dynamic marking of *ff*. The lower staff provides harmonic accompaniment with a dynamic marking of *fz*.

Second system of musical notation. The upper staff includes a *Flak.* (flageolet) section. The lower staff has a dynamic marking of *fz* and a *p* marking. The word *pleicht* is written above the lower staff.

Third system of musical notation. The upper staff has a dynamic marking of *ff* and the word *brillante*. The lower staff has a dynamic marking of *f* and the word *string.*

Fourth system of musical notation. The upper staff includes markings for *pizz.* and *arco*. The lower staff has a dynamic marking of *ff*. The word *cresc.* is written below the lower staff, and *breit* is written below the lower staff.





# MAZURKA.

Violoncello.

Heinrich Warnke, Op.1.

Tempo di Mazurka.



Meno.

Violoncello.

*p cantabile*

*rubato* *a tempo* **Più mosso.**

*rit.* *a tempo* **f**

*pp*

*pp* *rit.*

*a tempo* **pp**

**f** *rit.*

*a tempo* **pp**

**f** *rit.*

*dim.* **Tempo I.**

*poco rit.* **f**



Violoncello.

S. 386 T.



