

Liebeslieder-Walzer

von

Johannes Brahms.

Op.52.

Für Streichquintett oder Streichorchester bearbeitet
von

Friedrich Hermann.

Violine I.

(Preis M. 1,50.)

1. Im Ländler-Tempo.

The first movement is in 3/4 time, key of A major. It begins with a *dolce* marking. The score consists of six staves of music. The first staff includes fingerings (1, 4, 3, 1, 3, 1, 1) and a *dolce* marking. The second staff continues the melody. The third staff features a *mf* dynamic and a *2da Corda* instruction. The fourth staff has a *mf* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic and includes vibrato markings.

2. Più agitato.

The second movement is in 3/4 time, key of A major. It begins with a *f* dynamic. The score consists of three staves of music. The first staff has a *f* dynamic. The second staff has a *p* dynamic. The third staff has a *cresc.* marking and a *f* dynamic. The score includes various fingerings and articulation marks.

Violine I.

3. Tempo I.

Musical notation for measures 1-3 of 'Tempo I'. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The second staff continues the melodic line with various fingerings and includes a first ending bracket. The third staff features a trill (*tr*) and a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 4-5 of 'Tempo I'. The fourth staff begins with a first ending bracket and a piano (*p*) dynamic, with the instruction *p dolce*. The fifth staff continues with a trill (*tr*) and a piano (*p*) dynamic.

Musical notation for measures 6-8 of 'Tempo I'. The sixth staff starts with a first ending bracket, a piano (*p*) dynamic, and the instruction *segue*. The seventh and eighth staves continue the melodic line with various fingerings and dynamics, including a piano (*p*) dynamic.

6. Grazioso.

Musical notation for measures 9-11 of 'Grazioso'. The music is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and the instruction *sotto voce*. The second and third staves feature complex rhythmic patterns, including triplets and sixteenth notes, with various fingerings and dynamics.

Violine I.

Violine I.

7. Più lento.

espressivo dolce

3^{za} Corda p

8. Tempo I.

pdolce (das zweite mal pp)

mf dimin.

poco cresc. mf dim.

9.

Vcello pdolce

mf dim. p cantando

pp cantando pp mf pdolce

Violine I.

Musical notation for measures 7-9. Measure 7 has a fermata. Measure 8 has a first ending bracket. Measure 9 has a second ending bracket. Dynamics include *mf*, *p dolce*, *rit. e dim.*, and *pp*.

10.

Musical notation for measures 10-12. Measure 10 has a fermata. Measure 11 has a first ending bracket. Measure 12 has a second ending bracket. Dynamics include *p dolce*, *p*, *dolce*, and *dimin.*

11. Più animato.

Musical notation for measures 13-15. Measure 13 has a fermata. Measure 14 has a first ending bracket. Measure 15 has a second ending bracket. Dynamics include *f*, *sf*, *p*, and *cresc.*

12.

Musical notation for measures 16-18. Measure 16 has a fermata. Measure 17 has a first ending bracket. Measure 18 has a second ending bracket. Dynamics include *f*, *p*, *sf*, and *f*.

Violine I.

13. Tempo I.

Exercise 13, measures 1-12. The piece is in 3/4 time with a key signature of three flats. It begins with a *pocof* dynamic and features a series of eighth-note patterns with slurs and fingering (1, 2, 3, 4). The dynamics shift to *pdolce* at measure 7 and *f dolce* at measure 10. The exercise concludes with a repeat sign and a first ending.

Exercise 14, measures 1-12. The piece is in 3/4 time with a key signature of three flats. It starts with a *pdolce* dynamic and consists of eighth-note patterns with various slurs and fingering. The exercise ends with a repeat sign and a first ending.

Exercise 15, measures 1-12. The piece is in 3/4 time with a key signature of three flats. It begins with a *p* dynamic and features sixteenth-note patterns with slurs and fingering. The dynamics include *dolce*, *1ma Corda*, *mf*, and *p*. The exercise concludes with a repeat sign and a first ending.

Violine I.

16. Animato.

f

p

f

f

17. Più lento.

espressivo

p

cresc.

p

Violine I.

18. Animato.

pp

dim.

pp

pp

dim.

pp

dimin.

pp

lunga