



47140 158



Drei wendische  
National-Tänze



TRĪ  
serbske reje  
wobdžetane  
za piano

Transcription  
für das  
Pianoforte

von  
K. A. KOCOR. 1822-1904

Pr. Mk. 1,50.

Eigenthum des Verlegers.

LEIPZIG, C. F. KAHNT.

Fürstl. Schwarzb. Sondersh. Hofmusikalienhandlung.

*Bjarnet Krass-Schneider*

Verlag von C. F. Kahnt, Leipzig.

47/4° 158



## I.

Serbska pèsn. *Wendisches Volkslied.*

Vivo.

Wjeré mje po-la her-ca, wjeré mje po-la her-ca, mój naj-lub-ši lu-by!  
*Dreh' mich bei dem Spielmann, dreh' mich bei dem Spielmann, mein Herz-al-ler-lieb-ster!*

Nëm-ski ra-dy rej-wam, nëm-ski ra-dy rej-wam, serb-ski hi-šće rad-šo.  
*Deutsch ja gern ich tan-ze, deutsch ja gern ich tan-ze, wen-disch noch viel lie-ber.*

## II.

Serbski narodny hlós. *Wendische Volksmelodie.*

Vivo.

Štó to mys-li stó to wè-ri, kak so hól-čik kre-jam éé-ri?  
*Wer kanns glauben, mag's be-schrei-ben, wie zum Tanz sich Bur-schen trei-ben?*

Do-mach khro-my Pè-ta na ska-kan-cy lè-ta; do-mach khro-my Pè-ta  
*Lahm da-heim zum Lie-gen, doch beim Tanz sie flie-gen; lahm da-heim zum Lie-gen,*

na ska-kan-cy lè-ta; a njej' nih-dy, nih-dy dosé!  
*doch beim Tanz sie flie-gen und 's ist nim-mer, nim-mer g'nug!*

## III.

Delno-lužiska pèsn. *Niederlausitzer Volkslied.*

Moderato.

Měj ty do-bru noc, měj ty do-bru noc, och ty mó-ja lu-ba lub-cyc-ka!  
*Hab' du gu-te Nacht, hab' du gu-te Nacht, ach du mei-ne lie-be, sü-sse Maid!*

Za to lu-bo-wa-nje, za to šmar-ko-ta-nje, och ty mó-ja lu-ba lub-cyc-ka!  
*Für das treue Lie-ben, für das sü-sse Ko-sen, ach du heiss-ge-lieb-tes Lieb-chen mein!*

4

Fl  
Cor  
Fag.  
Horn  
Trump.  
Klar.  
Opf.

# I.

K. A. Kocor.

PIANO.

*Vivo.* *f* *fz* *fz* *fz* *fz*

*dim.* *cresc.* *accel.* *ff* *ff*

*mf* *cresc.* *ff* *dim.*

*pp* *mf* *cresc.* *f* *dim.*

*p* *pp* *mf* *dim.*

Handwritten annotations: *2 4 5 3 4 5*, *5*, *4*, *5*, *5 4 3 4*, *5 4 3*, *4*, *3 2 1 3*, *5*, *4*, *3 1 3 1*, *2 3 4 5 3*, *4*, *3*, *3*, *2 4 3 2 1 2*, *stacc.*, *mf*, *cresc.*, *f*, *3*, *1.*, *2.*, *mf*, *dim.*

Other markings: *Red.*, *mf*, *ff*, *pp*, *dim.*, *accel.*, *cresc.*, *stacc.*, *Vivace*

Verlag von C. F. Kahnt in Leipzig

2255

Handwritten numbers: 2, 5, 2, 5, 4, 5

*cresc.* *dim.* *p* *cresc.*

Handwritten numbers: 4, 5, 4

*f* *fz*

Handwritten numbers: 4, 5, 4, 5

*fz* *dim.* *cresc. accel. e molto cresc.*

*ff* *p* *mf*

Handwritten numbers: 7, 4

*dim.* *pp* *p* *cresc.*

*p* *mf* *pp* *ff*

2

II.

Vivo.

*p* *cresc.* *cresc.* *decresc.* *mf* *f* *mf* *decresc.* *p e rallentando*

*a tempo*

*mf* *f* *f*

*mf* *cresc.* *mf* *cresc.* *f*

*f* *p* *cresc.* *cresc.*

*mf* *cresc.* *ff* *decresc.*

*f* *cresc.* *f* *tr* *tr*

*parallel*  
*Molltonart*

2255

5



Handwritten musical notation system 1, featuring treble and bass staves. The treble staff contains a melodic line with dynamic markings *mf*, *cresc.*, *mf*, *cresc.*, and *f*. The bass staff provides accompaniment with a *cresc.* marking at the end.

Handwritten musical notation system 2, featuring treble and bass staves. The treble staff includes trills (*tr*) and dynamic markings *fz* and *p*. The bass staff continues the accompaniment.

Handwritten musical notation system 3, featuring treble and bass staves. The treble staff includes trills (*tr*) and dynamic markings *p*, *poco rit.*, and *accel.*. The bass staff continues the accompaniment.

Handwritten musical notation system 4, featuring treble and bass staves. The treble staff includes a *decresc.* marking and trills (*tr*). The bass staff continues the accompaniment with a *cresc.* marking.

Handwritten musical notation system 5, featuring treble and bass staves. The treble staff contains a complex melodic line with dynamic markings *mf*, *f*, *mf*, *f*, and *f*. The bass staff continues the accompaniment.

Handwritten musical notation system 6, featuring treble and bass staves. The treble staff includes dynamic markings *fz*, *ff*, and *fz*. The bass staff continues the accompaniment with dynamic markings *fz* and *fz*.

III.

Lento.

*f - moll*

Musical score for the first system, measures 1-8. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and moving lines. Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*decresc.*).

Musical score for the second system, measures 9-12. The tempo changes to Moderato. The treble staff has a more active melodic line. Dynamics include piano (*p*), tenuto (*ten.*), poco ritardando (*poco rit.*), and tempo.

Musical score for the third system, measures 13-16. The tempo changes to poco ritardando and then tempo. The treble staff continues with the melodic line. Dynamics include piano (*p*), crescendo (*cresc.*), poco ritardando (*poco rit.*), and tempo.

Musical score for the fourth system, measures 17-20. The tempo changes to tempo. The treble staff has a melodic line with slurs and accents. Dynamics include piano (*p*), tenuto (*ten.*), espressivo (*espress.*), and decrescendo (*decresc.*).

Musical score for the fifth system, measures 21-24. The tempo changes to tempo. The treble staff has a melodic line with slurs and accents. Dynamics include piano (*p*), tenuto (*ten.*), crescendo (*cresc.*), and piano (*p*).

*ten.* *rallent.* *tempo*

*mf* *f*

*Palmasechse* *rallent.* *tempo*

*p* *cresc.* *mf*

*p molto espress.* *cresc.*

*tr.* *ped.* \*

*tr.* *cresc.* *decresc.* *p* *p*

*1.* *2.* *ped.* \*

*ten.* *molto rit.* *tempo*

*p* *cresc.* *p*

*molto rit.* *tempo*

*poco cresc.* *pp e rit.* *rall. e morendo*

6

Luft Dampfdruck Vorstudie I 2056





