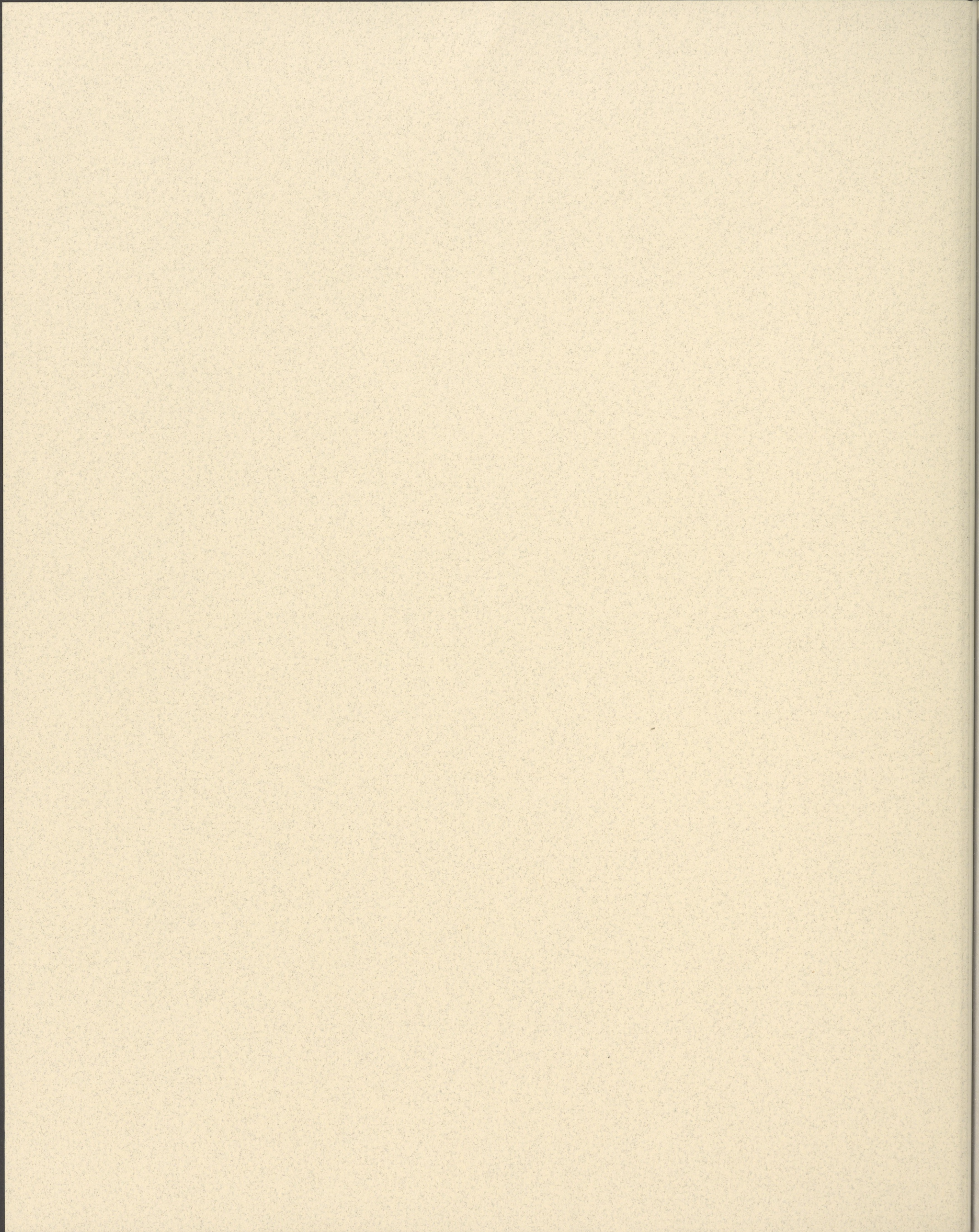


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(dine creșei)



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3*

Hommage
d'amitié et d'admiration
à
STANISLAS MONIUSZKO.



Henri et Joseph Wieniawski.

Op. 2.

Pr. M 2.50.

Nouvelle Edition.

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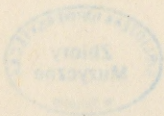
LEIPZIG, FR. KISTNER.

(Méd d'or de l'Empereur d'Autriche.)

D. [1877]

2061

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1877

Allegro de Sonate.

Maestoso. *Recit.*

Violon.

H. & J. Wieniawski Op. 2.

ff

ad libitum
tout l'archet

ff

3e Corde

Recit.

a tempo
4e Corde

tr *pp cresc.* *ff* *ff* *ff* *rall.*

Presto. *fp* *fp*

p

ff *ppp*

de plus en plus cresc. *ff* *p sempre legato*

sul D *sempre legato*



D.360/03

Violon.

poco a poco cresc.

ff tres largament

segue

a tempo

te - nu - do agitato un poco riten.

cresc.

f

poco rallent.

a tempo

appass.

molto riten.

a tempo

sempre legato

Violon.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and melodic lines with various fingerings and bowing marks. The second staff includes the instruction *ff largement*. The third staff starts with *a la position* and includes the word *segue*. The fourth and fifth staves continue the melodic and harmonic development. The sixth staff includes the instruction *a tempo*. The seventh staff features *sul D* and *rall.*. The eighth staff includes the instruction *4e Corde*. The ninth staff includes the instruction *riguroso*. The score is filled with detailed notation, including slurs, accents, and specific fingering numbers.

Violon.

4
3
2
1

7 4^e Corde - - - - - 3^e Corde

ff *largement* 2 2 3 1 4

poco a poco cresc.

f toujours en largissant *rall.*

p *morendo* *pp* *molto*

rallent. *Poco più lento.* *Recit.*

Poco Andante. 4^e Corde

ff *pp* *cresc.* *f* *p*

f 2^e Corde *f* *sempre* *ff*

ff *ff* *pp* *Prestissimo.*

sans rallent. *cresc.*

ff

Musik für Violine und Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

Auer, L. ss Op. 5. Rhapsodie hongroise . 2.-	Gade, Niels W. s Op. 5. Symphonie No. 1. Cm (Hermann) . 7.50 m Op. 7. Im Hochland. Schottische Ouvertüre. (Hermann) . 3.- l-m Op. 19. Aquarellen. (Schweinsberg) . 3.- m Op. 20. Symphonie No. 4. B. (Hermann) . 6.50 l-m Op. 36. Der Kinder Christabend. (Hofmann) . 2.- m Op. 39. Michel Angelo. Konzert-Ouvertüre. (Hermann) . 2.50 m Op. 43. Phantasiestücke . 4.-	Kretschmer, E. m Der Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . 1.50	Palaschko, Joh. M. Pl. Op. 38. Melodienreihe. 8 leichte Stücke. (1. Position.) l No. 1. Kanzonetta . . . 1.50 l No. 2. Menuett . . . 1.50 l No. 3. Erzählung . . . 1.50 l No. 4. Gavotte . . . 1.50 l No. 5. Reigen . . . 1.50 l No. 6. Ständchen . . . 1.50 l No. 7. Bauerntanz . . . 1.50 l No. 8. Scherzino . . . 1.50	Sauret, E. M. Pl. ss Op. 32. Rhapsodie russe . 3.50 s Op. 57. Introduction et Valse de Concert . . . 4.-
Bach, J. S. s 2 Praeludien aus dem wohltemperierten Klavier. (Bischoff) . . . 1.50 s 12 Sarabanden. (David.) Heft I M. 250, Heft II . 2.- Aus den Sonaten für Violine allein. (Moliq.) ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.- ss Heft II. Bourrée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Grave und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.-	Guetz, H. s Op. 22. Konzert in einem Satz. G . . . 4.- l Gebets- und Oper „Francoesa“ (Herbert) . . . 1.-	Kreuz, E. s Op. 47. Russische Tänze . . 4.- s Op. 48. Norwegische Tänze . 4.-	Panofka, H. m Op. 20. Ballade. Em . . 1.25	Schradeck, H. m Perpetuum mobile . . . 1.50
Banck, C. m Op. 73. 6 Charakterstücke. Heft I, II . . . je 2.- Op. 77. Lyrische Stücke. m No. 1. Noturno . . . 1.- m No. 2. Arietta . . . 1.- m No. 3. Barkarole . . . -75 m No. 4. Romanze . . . 1.- m No. 5. Burleske . . . 1.50	Haydn, J. s 4 Adagios. (Banck u. Lauterbach) . . . 2.50	Kücken, Fr. Transkriptionen Kückenscher Lieder. (Hofmann.) l No. 1. Neapolitanisch . . 1.25 l No. 2. Wo still ein Herz . 1.- l No. 3. Du schöne Maid . -75 l No. 4. Gut' Nacht, fahr' wohl . . . 1.25 l No. 5. Die Träne . . . 1.- l No. 6. Das Sternlein . . 1.- l No. 7. Der kleine Rekrut . 1.- l No. 8. Der Himmel hat eine Träne geweiht . 1.25 l No. 9. Puppenliedchen . . 1.25 l No. 10. Der mutige Reitersmann . . . -75	Pantillon, G. Op. 17. Feuilletts d'Album. 2 Morceaux très faciles. l No. 1. Canzonetta . . . 1.50 l No. 2. Souvenir de Campagne . . . 1.50 m Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l No. 1. Prière . . . 1.- l No. 2. Menuet . . . 1.- l No. 3. Mélodie sans Paroles . . . 1.- l No. 4. Madrigal . . . 1.- l No. 5. Canzona . . . 1.- l No. 6. Chant des Abeilles . 1.- Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l No. 1. Moderato et grazioso . 1.- l No. 2. Tempo di Menuetto . 1.- l No. 3. Allegretto . . . 1.- l No. 4. Tempo giusto . . . 1.- Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l No. 1. Souvenir . . . 1.- l No. 2. Mélodie . . . 1.- l No. 3. Hymne pastoral . . 1.- Op. 33-35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. No. 1, 2 je 1.- l Série II, Op. 34. No. 1, 2 je 1.- l Série III, Op. 35. No. 1, 2 je 1.- Op. 36. Pièces lyriques. l No. 1. Allegretto . . . 1.- l No. 2. Chanson villageoise . 1.- l No. 3. Intermezzo . . . 1.- l No. 4. Rondinello . . . 1.- l No. 5. Lied . . . 1.- l No. 6. Paysage d'Automne . 1.- Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. No. 1, 2 je 1.- l Série II, Op. 38. No. 1, 2 je 1.- Op. 42, 43. Mélodies slaves. l No. 1. Piosnka Smeina . . 1.- l No. 2. Jadwiga . . . 1.- l No. 3. Tańcy . . . 1.- l No. 4. Elegya . . . 1.- l No. 2. Melodya . . . 1.- l No. 3. Spiew . . . 1.- Op. 44. 4 Chansons. l No. 1. Sérénade . . . 1.- l No. 2. Aubade . . . 1.- l No. 3. Inscouciance . . . 1.- l No. 4. Gaité . . . 1.- Op. 45. Pièces lyriques. l No. 1. Danse rustique . . 1.- l No. 2. Campagnarde . . . 1.-	Schröder, H. Op. 10. 2 Konzert-Etuden. s No. 1. Die Biene . . . 1.50 s No. 2. Mückentanz . . . 1.50
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Bischoff, K. J. s Op. 90. Andante . . . 2.50	Hofmann, R. l Op. 63. 10 Stücke mit vorangehenden kleinen Praeludien. No. 1-10 . . . je 1.- m Op. 64. Suite in leichtem, instruktivem Style . . . 3.-	Lotto, I. ss Op. 1. Fantaisie sur l'Hymne nationale russe . . . 3.- ss Op. 2. Morceau de Concert . . 3.50 s Op. 8. Fileuse. Romance sans Paroles . . . 3.50	Pantillon, G. Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l No. 1. Souvenir . . . 1.- l No. 2. Mélodie . . . 1.- l No. 3. Hymne pastoral . . 1.- Op. 33-35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. No. 1, 2 je 1.- l Série II, Op. 34. No. 1, 2 je 1.- l Série III, Op. 35. No. 1, 2 je 1.- Op. 36. Pièces lyriques. l No. 1. Allegretto . . . 1.- l No. 2. Chanson villageoise . 1.- l No. 3. Intermezzo . . . 1.- l No. 4. Rondinello . . . 1.- l No. 5. Lied . . . 1.- l No. 6. Paysage d'Automne . 1.- Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. No. 1, 2 je 1.- l Série II, Op. 38. No. 1, 2 je 1.- Op. 42, 43. Mélodies slaves. l No. 1. Piosnka Smeina . . 1.- l No. 2. Jadwiga . . . 1.- l No. 3. Tańcy . . . 1.- l No. 4. Elegya . . . 1.- l No. 2. Melodya . . . 1.- l No. 3. Spiew . . . 1.- Op. 44. 4 Chansons. l No. 1. Sérénade . . . 1.- l No. 2. Aubade . . . 1.- l No. 3. Inscouciance . . . 1.- l No. 4. Gaité . . . 1.- Op. 45. Pièces lyriques. l No. 1. Danse rustique . . 1.- l No. 2. Campagnarde . . . 1.-	Singer, Edm. ss Op. 9. 3 Caprices . . . 3.- Op. 10. 3 Pièces de Salon. s No. 1. Romance . . . 1.50 s No. 2. Csárdás . . . 2.- s No. 3. Air valaque . . . 1.50 s Op. 21. Nocturne . . . 2.- ss Op. 24. 3 Caprices . . . 4.- ss Op. 24. Rhapsodie hongroise . 3.50 ss Op. 25. Konzertstück über Motive aus „Ernani“ . . . 3.50 s Scherzino . . . 1.50 ss La Capricciosa. Valse-Caprice 2.50
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W 174 12

Allegro de Sonate.

H. & J. Wieniawski Op. 2.

VIOLON. *Maestoso. Recit.*

ff *ad libitum*
tout l'archet

PIANO. *Maestoso.*

ff *rall.* *3^e Corde* *Recit.* *a tempo*
4^e Corde *cresc.*

pp

ff *ff* *ff* *rall.* *Presto.*

rall. *Presto.*

fp

fp

fp



D. 360/03

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. A dynamic marking of *ff* is present in the lower right of the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with a melodic line and accompaniment. Dynamic markings of *p* are visible in the upper and lower staves.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line and accompaniment. Dynamic markings of *ff* and *ppp* are present.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line and accompaniment. Dynamic markings of *de plus en plus cresc.*, *f*, and *ff* are present.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line and accompaniment. Dynamic markings of *sempre legato* and *pp* are present.

sempre legato *poco a*

fp *f* *p poco a*

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a long, flowing melodic phrase marked 'sempre legato'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings 'fp' and 'f'.

poco cresc.

poco cresc.

The second system continues the vocal and piano parts. The vocal line has a 'poco cresc.' marking. The piano accompaniment also features a 'poco cresc.' marking and continues with complex chordal textures.

très largament

ff

The third system is marked 'très largament' and 'ff'. The vocal line slows down significantly, with wide intervals. The piano accompaniment features thick, dense chords and a slower, more deliberate bass line.

The fourth system continues the 'très largament' section. The vocal line has a long, sustained note. The piano accompaniment maintains the dense, slow-moving texture.

The fifth system concludes the 'très largament' section. The vocal line has a final long note. The piano accompaniment features a final chordal structure.

4

First system of musical notation, consisting of three staves (treble, grand, and bass clefs). The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The tempo is marked 'allegro'.

Second system of musical notation, continuing the piece. It includes a 'riten.' (ritardando) marking in both the upper and lower staves.

Third system of musical notation, featuring a 'f' (forte) dynamic marking and a 'riten.' marking. The tempo is marked 'a tempo'.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, concluding the page with a final cadence.

First system of musical notation. The top staff (treble clef) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff below it also features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Second system of musical notation. The grand staff begins with a forte (*f*) dynamic and a *martellato* marking. The notation includes complex rhythmic patterns and fingerings (1, 5).

Third system of musical notation. The grand staff features a fortissimo (*ff*) dynamic in the middle section, transitioning to a piano (*p*) dynamic towards the end.

Fourth system of musical notation. The top staff is marked *poco rall.* and *a tempo*. The grand staff below it is marked *poco rall.* and *sempre p*.

Fifth system of musical notation. The top staff is marked *appass.*. The grand staff below it features a forte (*f*) dynamic.

The first system of music consists of six measures. The upper staff features a melodic line with a series of eighth notes, each beamed together and tied across the bar lines. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the lower staff.

The second system contains six measures. The upper staff continues the melodic line with some grace notes. The lower staff features a dense texture of chords. A dynamic marking of *f* is at the beginning, and a tempo marking of *molto riten.* (molto ritardando) is placed in the middle of the system.

The third system consists of six measures. The upper staff has a melodic line with some accidentals. The lower staff continues with a complex chordal accompaniment.

The fourth system contains six measures. The upper staff begins with a tempo marking of *a tempo* and a dynamic marking of *p* (piano). The lower staff has a more active accompaniment. A marking of *sempre legato* (always legato) is placed in the second measure of the upper staff.

The fifth system consists of six measures. The upper staff continues the melodic line. The lower staff features a dynamic marking of *f* at the beginning and a *p* marking in the second measure.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The text *tres rythme* is written above the piano part. A trill (tr) is indicated above the vocal line.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. The piano part features dynamic markings *sf* (sforzando) and accents (^).

Fourth system of musical notation. The piano part continues with *sf* markings and accents.

Fifth system of musical notation. The piano part includes *sf* markings and accents. The vocal line ends with the dynamic marking *ff* and the tempo instruction *largament*.

tutta forza

a la position

p

f

sempre f

Red.

rall.

rall.

a tempo

a tempo

fp

sempre legato

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with slurs and a fermata. The piano accompaniment includes chords and a bass line. The instruction *sempre legato* is written above the vocal line.

The second system continues the musical piece. The piano accompaniment features a *ff* dynamic marking. The vocal line has a fermata at the end of the system.

The third system includes a vocal line and piano accompaniment. The piano accompaniment has a *p* dynamic marking followed by a *ff* dynamic marking. There are some performance markings like *Ca.* and *** in the bass line.

The fourth system features a vocal line and piano accompaniment. The piano accompaniment has a *f* dynamic marking and a *risoluto* instruction. The vocal line has a *risoluto* instruction and a *ff* dynamic marking.

The fifth system includes a vocal line and piano accompaniment. The piano accompaniment has a *risoluto* instruction. The vocal line has a *4^a Corde* instruction.

ff
p
cresc.

f
p
largament

3^e Corde

all.
Ped.

poco
a
poco
cresc.

The first system of music features a vocal line in the upper treble clef and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase marked with a forte *f* dynamic. The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand. A fermata is placed over the first measure of the piano accompaniment.

The second system continues the musical piece. The vocal line shows a melodic progression with some grace notes. The piano accompaniment features a complex rhythmic texture with many sixteenth notes. A *rall.* (rallentando) marking is present at the end of the system. A fermata is placed over the first measure of the piano accompaniment.

The third system introduces a new section. The vocal line is marked *p* (piano) and *morendo* (diminuendo), with the tempo marked *a tempo*. The piano accompaniment is marked *pp* (pianissimo) and features a steady rhythmic accompaniment. A fermata is placed over the first measure of the piano accompaniment.

The fourth system continues the *a tempo* section. The vocal line has a melodic line with some grace notes. The piano accompaniment is marked *pp* and features a steady rhythmic accompaniment. A fermata is placed over the first measure of the piano accompaniment.

The fifth system concludes the piece with a *molto rallent.* (molto rallentando) marking. The vocal line has a melodic line with some grace notes. The piano accompaniment is marked *molto rallent.* and features a steady rhythmic accompaniment. A fermata is placed over the first measure of the piano accompaniment.

Poco più lento.

Recit.

Poco più lento.

ppp *de plus en plus lentement* *Recit.*

ff

tres serre

lunga Pausa

Poco Andante.

4^e Corde

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

Red.

f

f

Red.

f sempre

sempre f

ff

Red.

Prestissimo.

ff *ff* *pp*

Prestissimo.

fff *fff* *pp*

cresc.

cresc.

f *ff* *fp*

f *ff*

f agitato

fff

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