

# Compositionen

## für Violine

### mit Klavier-Begleitung.

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# Grand Duo Polonais.

Les frères  
Henri (Op. 8) et Joseph (Op. 5) Wieniawski.

VIOLON. *Allegro moderato.*

PIANO. *Allegro moderato.*

*sul G.*  
*largement*

*ff risoluto*

*dolce*

*pp e staccato*

*accentuez la basse.*

*p poco*

*a*

*poco*

*cre*

*scen*

*do*

*poco animato*

*animato*

*grandioso*

*ff grandioso*

*f*

*f*

*sul G*  
*come recitativo*  
*perdendosi*

(Kozak par St Moniuszko.)

*Andante.*

*Andante.*  
*p*

*cresc.*  
*dim.*

*sul D*

*appassionato*

*marquez bien le chant.*

*p delicatamente*

*cresc.*  
*p*  
*sempre p*

*segue*

*tr*

*tranquillo*

*p*

*p*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. The tempo marking *tranquillo* is placed above the first staff. Dynamic markings *p* are present in the lower staff.

*pp*

This system contains the next two staves. The upper staff continues the melodic development with slurs and ornaments. The lower staff accompaniment includes a *pp* dynamic marking.

*appassionato*

*agitato*

*ff*

*p*

*tranquillo*

This system contains the third and fourth staves. The tempo changes to *appassionato* and *agitato*. The dynamic markings *ff* and *p* are used. The tempo *tranquillo* is indicated again at the end of the system.

*ppp. veloce*

This system contains the fifth and sixth staves. The upper staff features a rapid, ascending scale-like passage marked *ppp. veloce*. The lower staff has a few notes and rests.

*dim.*

*p*

*pp*

*perdendosi*

*m.g.*

This system contains the seventh and eighth staves. It includes a *dim.* marking, a *p* dynamic, and the *pp* marking with the instruction *perdendosi*. The system concludes with a *m.g.* (fine) marking.



(Macick par St Moniuszko.)  
Allegretto con fuoco.

Thema.

Allegretto con fuoco.

vigorouso  
ff

Adagio. a tempo  
Adagio. a tempo

sul D  
grave  
suivez le violon  
rall.

Adagio. a tempo  
Adagio. a tempo

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *cre*, *scen*, *do*, and *ff*.

Très rythmé.

Très rythmé.

Var. I.

Second system of musical notation, labeled 'Var. I.'. It includes the instruction 'Très rythmé.' and dynamic markings *fp*, *cre*, *scen*, and *do*.

Third system of musical notation, featuring piano accompaniment with dynamic markings *ff* and *p*.

Fourth system of musical notation, featuring piano accompaniment with dynamic markings *sf* and *sf*, and the instruction *veloce*.

Fifth system of musical notation, featuring piano accompaniment with dynamic markings *sf* and *sf*, and the instruction *sf* *veloce*.

Musical score for a piano piece, featuring a main section and a variation (Var. II). The main section includes dynamic markings like *p*, *ff con bravura*, and *risoluto*, and performance instructions like *Moderato* and *largement*. The variation is marked *Moderato* and *p*.



First system of musical notation. The top staff features a complex melodic line with many sixteenth notes and slurs. Above the staff, there are fingerings (1, 2, 3) and a dynamic marking *mf*. The text "sul AeD" is written above the staff. The bottom two staves show a piano accompaniment with chords and moving bass lines.

Second system of musical notation. The top staff continues the melodic line with slurs and fingerings. The text "sul G" appears above the staff. The bottom two staves continue the piano accompaniment.

Third system of musical notation. The top staff has a melodic line with slurs and fingerings. The text "risoluto" is written below the staff. The bottom two staves continue the piano accompaniment.

Fourth system of musical notation. The top staff features a melodic line with a large slur and fingerings (1, 2, 3, 4). The bottom two staves continue the piano accompaniment.

Fifth system of musical notation. The top staff has a melodic line with slurs and fingerings. The bottom two staves continue the piano accompaniment. A dynamic marking *ff* is written below the staff.

Andante.

sul A

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The tempo is marked 'Andante.' and the dynamics are 'p' (piano). The vocal line begins with a fermata and a 'p' dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Andante.

très largement

The second system continues the vocal and piano parts. The tempo remains 'Andante.' and the dynamics are 'p'. The piano accompaniment features a 'très largement' (very broadly) marking. The system concludes with a 'sf' (sforzando) dynamic and a 'cresc.' (crescendo) marking. Fingering numbers 1, 2, 3, and 4 are indicated above the final notes.

sul D

The third system shows the vocal line and piano accompaniment. The tempo is 'Andante.' and the dynamics are 'p'. The piano accompaniment includes a 'sul D' marking. The system ends with a fermata over the final note.

The fourth system continues the vocal and piano parts. The tempo is 'Andante.' and the dynamics are 'p'. The piano accompaniment features a 'p' dynamic marking. The system concludes with a fermata over the final note.

The fifth system shows the vocal line and piano accompaniment. The tempo is 'Andante.' and the dynamics are 'p'. The piano accompaniment includes a 'p' dynamic marking. The system ends with a fermata over the final note.

First system of musical notation. The piano part features a dense texture of chords and arpeggios. The marking *p con dolore* is present.

Second system of musical notation. The piano part continues with complex textures. Markings include *cresc.* and *rall.*.

Third system of musical notation. The piano part features a *Cadenza* section with a *ff* marking. The right hand has a long, sweeping melodic line with a fermata. The left hand has a more rhythmic accompaniment.

Fourth system of musical notation. The piano part features a *pp veloce* marking. The right hand has a rapid, repetitive melodic pattern. The left hand has a steady accompaniment.

Fifth system of musical notation. The piano part features a long, sweeping melodic line in the right hand, ending with a fermata. The left hand has a steady accompaniment.

*rall.* *ff appassionato* *a tempo*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a *rall.* (rallentando) marking and a dynamic of *ff appassionato*. It then transitions to *a tempo*. The piano accompaniment also starts with *rall.* and *ff*, then moves to *a tempo*. The key signature has two flats, and the time signature is 3/4.

*p* *cre - scen - do*

The second system continues the vocal and piano parts. The vocal line has a dynamic of *p* (piano) and includes the lyrics "cre - scen - do". The piano accompaniment features a steady rhythmic pattern. The key signature remains two flats.

*p Cadenza.*

The third system is a *p Cadenza* (piano solo). The vocal line is silent, and the piano accompaniment consists of a long, flowing melodic line in the right hand and a supporting bass line in the left hand. The dynamic is *p*.

*poco a poco* *tr* *cre - scen - do* *sur deux cordes*

The fourth system features a vocal line with trills (*tr*) and the lyrics "poco a poco cre - scen - do". The piano accompaniment is marked "sur deux cordes" (on two strings). The system includes detailed fingering numbers (1-4) above the notes. The dynamic is *poco a poco*.

*sul G -* *avec beaucoup de son*

The fifth system features a vocal line with the instruction "sul G -" (on the G string) and the piano accompaniment marked "avec beaucoup de son" (with a lot of sound). The system includes detailed fingering numbers (1-3) above the notes. The dynamic is *avec beaucoup de son*.

Largement.

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a trill (tr) and includes a crescendo (cresc.) marking. The piano accompaniment is marked *Largement.* and *p*. It features a sixteenth-note pattern with a *6<sup>e</sup>* (sixth) fingering. Other markings include *rall.* and *suivez*. Trills (tr) are present in both parts.

Musical score for the second system. The vocal line has a *dim.* (diminuendo) marking and several trills (tr). The piano accompaniment is marked *p* and features a wide intervallic leap in the right hand. Trills (tr) are also present in the piano part.

Musical score for the third system. The vocal line includes *ppp* (pianissimo) and *m.g.* (mezzo-giusto) markings. The piano accompaniment is marked *pp* and *morendo*. There are several trills (tr) in the piano part, some marked with an asterisk (\*).

Musical score for the fourth system. The tempo changes to *Allegro moderato.*. The vocal line is marked *f risoluto* and *rall.*. The piano accompaniment is marked *f risoluto* and *rall.*. There are some markings above the vocal line, possibly *A 2 2 3 4 0*.

Musical score for the fifth system. The piano accompaniment is marked *cresc.* and *f*. The vocal line is marked *sostenuto* and *forti et sec.*. There are some markings above the vocal line, possibly *1 1 4 3*.

# Polonaise de Werstowski.

Allegro maestoso.

The first system of the score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords. A dynamic marking of *ff* (fortissimo) is placed above the vocal line. The system concludes with a fermata over the final note of the vocal line.

The second system continues the musical piece. The vocal line features a melodic phrase with a slur over the first four notes. The piano accompaniment maintains its rhythmic accompaniment with chords in the right hand and single notes in the left hand. The system ends with a fermata over the final note of the vocal line.

The third system shows further development of the melody. The vocal line has a slur over a group of notes. The piano accompaniment includes some changes in chord voicing. The system concludes with a fermata over the final note of the vocal line.

The fourth system features a more complex piano accompaniment with chords marked with accents (^). The vocal line has a slur over a long phrase. The system concludes with a fermata over the final note of the vocal line. A *20.* marking is present at the bottom of the system.

*N'alterez pas le mouvement.*

sul G -

*p leggiero*

8

\*

sul D e G

*prestissimo*

8

*vivace le piano*

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The piano part is marked *pp e veloce*. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line features a melodic line with some grace notes. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The piano accompaniment continues with its intricate right-hand part and steady left-hand accompaniment.

Third system of musical notation. This system features a significant melodic development in the piano right-hand part, with a long, sweeping line that spans across the system. The vocal line continues with its melodic progression.

Fourth system of musical notation, the final system on this page. It concludes the musical ideas introduced in the previous systems, with a final melodic flourish in the piano right hand and a concluding bass line in the left hand.



First system of musical notation. It includes a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many sixteenth notes. The vocal line has a few notes. Dynamics include *p* and *cres - - - cen - - - do*. There is an *8* marking above the piano part.

Second system of musical notation. It includes a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many sixteenth notes. The vocal line has a few notes. Dynamics include *pp* and *m. g.*. There is an *8* marking above the piano part. There are also some markings like *Ed.* and *\** below the piano part.

Third system of musical notation. It includes a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many sixteenth notes. The vocal line has a few notes. Dynamics include *ff*. There is an *8* marking above the piano part.

Fourth system of musical notation. It includes a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many sixteenth notes. The vocal line has a few notes. Dynamics include *sul D* and *dolce*. There is an *8* marking above the piano part.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is marked with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The key signature has one sharp (F#).

Second system of musical notation. It continues the vocal and piano parts. The piano part includes markings for piano (*p*), fortissimo (*ff*), and *sempre f* (always forte). The tempo marking *ff animato* is present. The key signature has one sharp (F#).

Third system of musical notation. It continues the vocal and piano parts. The piano part features complex chordal textures and arpeggiated figures. The key signature has one sharp (F#).

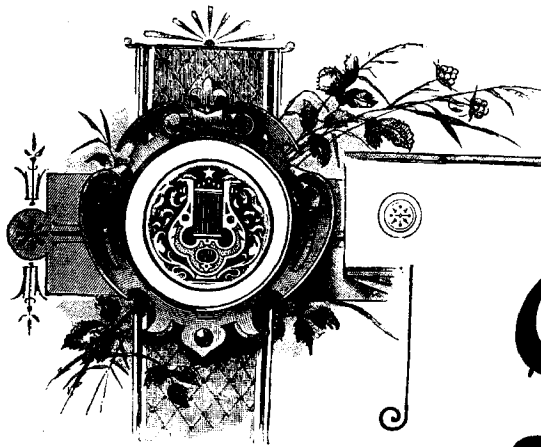
Fourth system of musical notation. It includes the vocal line with lyrics and the piano accompaniment. The lyrics are "cre - scen - do". The piano part is marked with *cresc.* (crescendo), *cre*, *scen*, *do*, and *fff* (fortississimo). The key signature has one sharp (F#).

tr tr tr tr tr  
*Tutta la forza.*  
*en élargissant*  
*Tutta la forza.*

*très serré*

*stringendo*  
*20.*

*8*  
*20.* \* *20.* \*



# Compositionen

## für Violine

mit Klavier-Begleitung.

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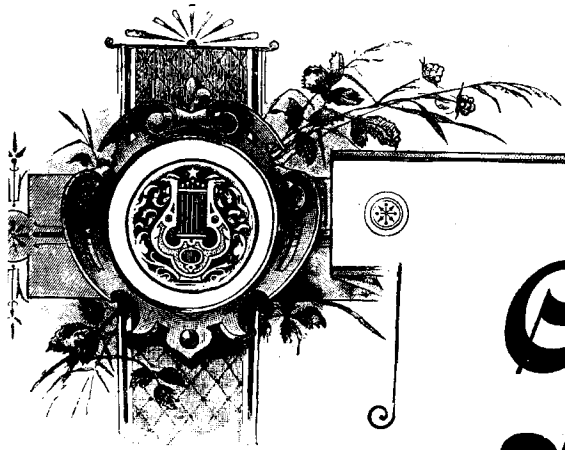
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## für Violine

### mit Klavier-Begleitung.

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# Grand Duo Polonais.

VOLON.

Les freres  
Henri (Op. 8) et Joseph (Op. 5) Wieniawski.

Allegro moderato.

8 sul G  
*largement*  
*ff risoluto*  
*dolce*  
sul G  
*poco animato*  
*grandioso*  
sul G  
*perdendosi*

(Kozak par St Moniuszko.)

Andante.

appassionato  
marquez bien le chant  
p delicatamente  
sul D

VIOLON.

*segue*

*tranquillo*

*appassionato*

*dim. p*

Thema.  $\frac{2}{4}$

(Macick par St Moniuszko.)  
Allegretto con fuoco.

*f \**

*vigoroso*

*Adagio.*

*a tempo*

*sul D*

*Adagio.*

*a tempo*

*grave*

*nasillarement*

*f*

\*) Ce Thème doit être joué très caractéristiquement.

VIOLON.

Très rythmé.

Var. I. *p*

sul G

Moderato.

Var. II. *largement*

sul G

sul A e D

sul G

risol.





VIOLON.

Allegro moderato.

1 *f*

1 2 2 3 4 0

*sostenuto*

Polonaise de Werstowski.  
Allegro maestoso.

2 *ff*

*sul G*

*sul D e G*

*pretissimo*

*vivoce le piano*

VIOLON.

The score consists of ten staves of music. The first two staves feature complex, rapid sixteenth-note passages. The third and fourth staves continue with similar rhythmic patterns, marked with accents (>) above the notes. The fifth staff includes the instruction "sul D" above the staff and "dolce" below it. The sixth staff is marked "ff animato" and features a "cresc." (crescendo) marking. The seventh staff begins with "Tutta la forza." and contains a series of chords and sixteenth-note runs. The eighth and ninth staves continue with rhythmic patterns, and the tenth staff concludes the piece with a final cadence.

\*) Pour reproduire l'effet conçu par l'auteur, il faut faire ce coup d'archet du talon, et donner à chaque note marquée du signe >, une secousse assez forte, pour que, par son élasticité l'archet rebondisse de lui-même.