

15425

III  
musicals



Nº 7494.

# WIENIAWSKI

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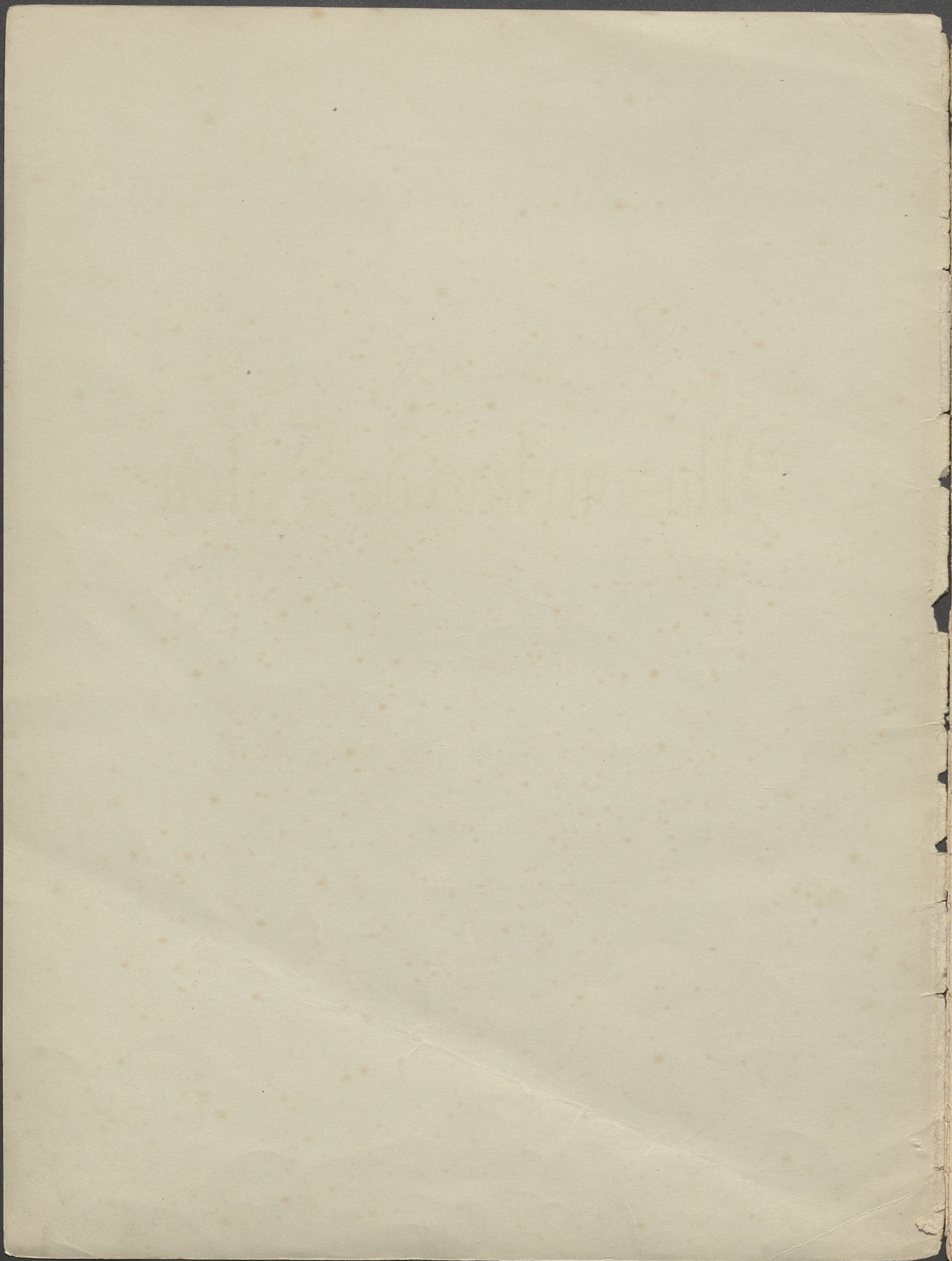
Mazourkas de Salon.

• OP. 12. •

Violon & Piano.

(F. HERMANN.)

120



Augener's Edition,

Nº 7494.

DIEUX

Mazourkas de Salon

POUR

VIOLON

avec accompagnement de Piano

PAR

H. WIENHAWSKI.

OP. 12.

REVUES PAR F. HERMANN.

Augener Ltd.

6, New Burlington Street, W.

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LONDON.



# SIELAUKA

la Champêtre.

Revue par Fr. Hermann.

H. Wieniawski, Op.12.

VIOLINO.

1.

PIANO.

*p*

Detailed description: This system contains the first system of music. The Violino part is on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It begins with a rest for four measures, then enters with a melodic line starting on a half note G4, followed by eighth notes. A dynamic marking *p* is placed below the first note. The Piano part consists of two staves (treble and bass clefs) in the same key and time signature. The bass staff plays a steady accompaniment of chords, starting with a half note chord on G4. A dynamic marking *p* is placed above the first chord. The first measure of the piano part is marked with a '1.'.

Detailed description: This system contains the second system of music. The Violino part continues the melodic line from the first system, featuring several trills marked with 'tr'. A dynamic marking *p* is placed below the final note of the system. The Piano part continues the accompaniment with chords, maintaining the same rhythmic pattern.

*dimi - nuen - do pp*

*dimi - nuen - do.*

Detailed description: This system contains the third system of music. The Violino part concludes with a melodic phrase that includes trills. A dynamic marking *pp* is placed below the final note. The Piano part concludes with a final chord. The text *dimi - nuen - do pp* is written below the Violino staff, and *dimi - nuen - do.* is written below the Piano staff.

*a tempo tranquillo*

**A**

*sf*  
du talon

*a tempo tranquillo*  
*p*

8

*p*

The first system consists of two staves. The upper staff is a treble clef staff containing a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a grand staff (treble and bass clefs) with a bass clef staff containing a harmonic accompaniment of chords and single notes.

The second system continues the musical piece. It features a section marked *Marziale.* and **B** (Crescendo) with a forte *f* dynamic. The upper staff has a melodic line with trills and slurs. The lower staff has a grand staff with a bass clef staff providing accompaniment. A section of the lower staff is also marked *Marziale.* and *f*.

The third system shows a continuation of the melodic and harmonic lines. The upper staff has a melodic line with various rhythmic values and slurs. The lower staff has a grand staff with a bass clef staff providing accompaniment.

The fourth system includes a section marked *Andte* (Andante) with a piano *p* dynamic. The upper staff has a melodic line with slurs and a fermata. The lower staff has a grand staff with a bass clef staff providing accompaniment.

**C**  
*tranquillo*

*p*  
*sf sf*

*rall.*  
*rall.*

**D**  
*Vigorouso.*

*ff*  
*ff Vigoroso.*



First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a series of chords, followed by a complex, dense passage of sixteenth notes. A large bracket spans this passage. The system concludes with a treble staff containing a half note 'E' with a trill (tr) and a dynamic marking 'p'. The grand staff continues with chords and trills in both hands.

Second system of musical notation. The treble staff features a melodic line with trills, a triplet of eighth notes, and a section marked 'ritard.' leading to a 'risoluto' section with a dynamic marking 'f'. The grand staff provides harmonic accompaniment with chords and trills, also marked 'ritard.' and 'risoluto'.

Third system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a section marked 'poco sostenuto'. The grand staff continues with harmonic accompaniment, ending with a final chord.

# CHANSON POLONAISE.

Andantino.

VIOLINO.

2.

PIANO.

The musical score is written for Violino (Violin) and Piano. It is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score begins with a first violin part (Violino) and a piano accompaniment (PIANO). The piano part consists of a right-hand part and a left-hand part. The first violin part starts with a rest for the first four measures, then enters in the fifth measure with a half note G4. The piano accompaniment starts in the first measure with a half note G3 in the right hand and a half note G2 in the left hand. The piano part features a series of chords and arpeggiated figures. The first violin part has a melodic line with some grace notes. The score is divided into three systems, each with a first violin staff and a piano grand staff. Dynamic markings include 'p' (piano) in the first violin part and 'p' in the piano accompaniment. The score ends with a double bar line and repeat dots.

**A**

**B**

*Maggiore.*  
*Vigorous.*  
*ff.*

*Maggiore.*  
*f*  
*Vigorous.*

*mf.*

*p*

*cantabile*

*p*

**D** *a tempo*  
*ff*  
*rall.* *p* *f* *a tempo*

*Tempo I.*  
*p Minore.*  
*Tempo I.*  
*p Minore.*

**E**  
*pp*  
*Ed.*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a series of eighth and sixteenth notes with some slurs. The piano accompaniment includes chords and single notes in both the right and left hands.

The second system continues the musical piece. It begins with a dynamic marking of **F** (forte) in the vocal line. The tempo marking *poco accelerando* is placed below the vocal line. The piano accompaniment in the lower staves shows a continuation of the harmonic structure.

The third system features a tempo marking of *a tempo* above the vocal line and below the piano accompaniment. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support with chords and moving lines.

The fourth system concludes the page. It includes a *morendo* (diminuendo) marking above the vocal line and below the piano accompaniment. Dynamic markings of *p* (piano) and *pp* (pianissimo) are used in both parts. The system ends with a double bar line.



VIOLIN.

15425

2

Revue par Fr. Hermann.

# SIELAUKA

la Champêtre.

VIOLINO.

H. Wieniawski, Op. 12.

Signes: effet.  
 harmoniques.  
 appuyé.  
 V Poussez.  
 □ Tirez.  
 + Pizz.

1. *sul D.*

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VIOLINO.

**B** *Marziale.*

arco

sul D. **C** *tranquillo*

VIOLINO.

tr. *rall.* sul A. 1

**D** *Vigoroso.* *ff*

5

*p*

**E** tr. 2 1 3

4 2 sul A. tr. rit. 1

*risoluto* 3

6 *poco sostenuto* *eff.* pizz. arco

# CHANSON POLONAISE.

VIOLINO.

Andantino.

2.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andantino'. The music features several triplets and slurs. Dynamics include 'p' (piano) and 'rall.' (rallentando). Section markers 'A' and 'B' are present. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

pressez un peu

*a tempo*

rall.

II 2 3 II

Maggiore.  
Vigonso.

VIOLINO.

The score consists of eight staves of music in G major. The first two staves are marked *ff*. The third staff begins with a *mf* dynamic. The fourth staff includes a *tr* (trill) and a *cantabile* marking. The fifth staff features a *tr* and a *ff* dynamic. The sixth staff has a *D* (Dotted) marking. The seventh staff is marked *Tempo I. Minore.* and *p*. The eighth staff continues the piece. The score includes various musical notations such as slurs, accents, and dynamic markings.

VIOLINO.

The image shows a page of a violin score, page 7. It consists of eight staves of music. The first seven staves are in a single melodic line in G minor. The eighth staff is a double bass line. The score includes various dynamics such as *pp*, *p*, *f*, and *ppp*, as well as performance markings like *morendo* and *a tempo*. There are also several handwritten annotations in pencil, including fingerings, slurs, and accents. The piece concludes with a final chord in the double bass line.

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