



349

MUSICALIA G

COLLECTION LITOLFF.

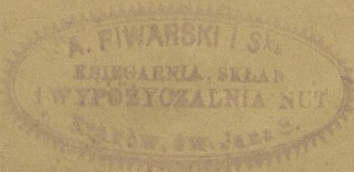
No. 1930.

WIENIAWSKI

Adagio élégique

Op. 5.

Violon et Piano.



R
1912

349

—
III
—

527 c. 1532



COLLECTION LITOLFF.

ADAGIO ÉLÉGIQUE
pour
VIOLON

avec Accompagnement de PIANO

PAR

HENRI WIENIAWSKI.

Op. 5.

Propriété de l'Editeur.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

PARIS:
ENOCH FRÈRES & COSTALLAT.

LONDON:
ENOCH & SONS.

BOSTON:
ARTHUR P. SCHMIDT.

ST. PETERSBOURG:
J. JURGENSON.

AMSTERDAM:
SEYFFARDT'SCHE BUCHHANDLUNG.

MOSCAU:
P. JURGENSON.

ADAGIO ÉLÉGIQUE.

▢ Tirez.
▣ Poussez.

VIOLINO.

Henri Wieniawski, Op.5.

ADAGIO
ma
non troppo.

7
Tutti. 4^a -
ff
largement. Solo.
2^a e 3^a 3^a e 4^a - - - - - rall. 6
2^a e 3^a
f con fuoco. cre - scen
do.
4^a -
rall. ff
p
con espressione cresc. ff
a Tempo.
dim. rall. pp avec exaltation. cresc. -

349
|||

507. c 1932

VIOLINO.

ff *dim. un poco rall.* *largement.*
Attaquez l'accord le plus ensemble possible.

ff *a Tempo.*

poco rall.

cre - - - scen - do *fff* *rall.* *largement.*

p *cresc.* *pp* *Preclativo*

poco più vivo.

morendo. *ppp*

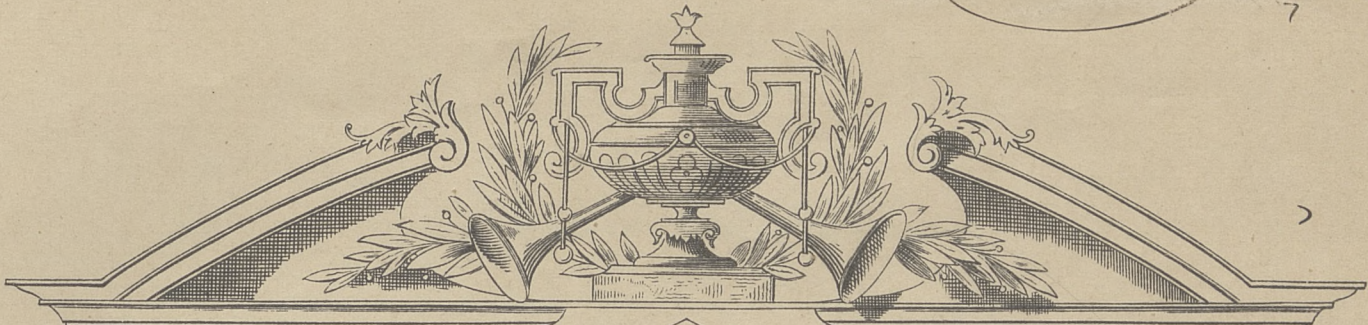
pizz. m.g. *p.* *p.*

Book 1

828

828





COLLECTION LITOLFF.

ADAGIO ÉLÉGIQUE

pour

VIOLON

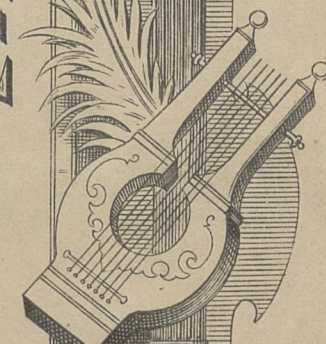
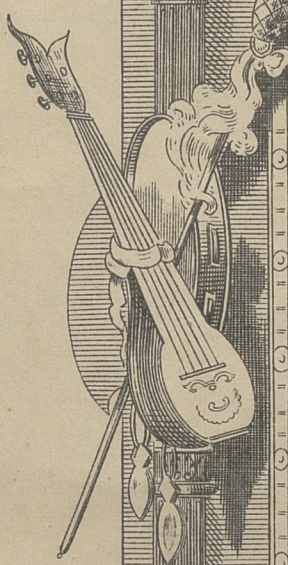
avec Accompagnement de PIANO

PAR

HENRI WIENIAWSKI.

Op. 5.

Propriété de l'Editeur.



BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

PARIS:

ENOCH FRÈRES & COSTALLAT.

LONDON:

ENOCH & SONS.

BOSTON:

ARTHUR P. SCHMIDT.

ST. PETERSBOURG:
J. JURGENSON.

AMSTERDAM:
SEYFFARDT'SCHE BUCHHANDLUNG.

MOSCAU:
P. JURGENSON.



DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

349
—
III
—

507. c. 1932

ADAGIO ÉLÉGIQUE.

ADAGIO MA NON TROPPO.

Henri Wieniawski, Op. 5.

VIOLINO.

PIANOFORTE.

The first system of music consists of a Violino staff and a Pianoforte grand staff. The Violino staff begins with a whole rest. The Pianoforte grand staff contains the main melodic and harmonic material, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music is written in a slow, expressive style.

The second system of music continues the composition. It features a Violino staff and a Pianoforte grand staff. The Violino staff has a whole rest followed by a series of sixteenth notes. The Pianoforte grand staff includes dynamic markings such as *ff* (fortissimo) and *largement* (largely), indicating a change in tempo and volume. The music is characterized by rich harmonic textures and expressive phrasing.

The third system of music continues the composition. It features a Violino staff and a Pianoforte grand staff. The Violino staff has a whole rest followed by a series of sixteenth notes. The Pianoforte grand staff includes a *Solo.* marking, indicating a solo performance. The music is characterized by rich harmonic textures and expressive phrasing.

rall.

cresc.

f# con fuoco.

trem.

cre - - - scen - - - do

rall.

4a

ff

f

The image shows a page of musical notation for piano, consisting of six systems of staves. Each system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below it. The music is written in a key signature of two sharps (F# and C#). The first system begins with a dynamic marking of *ff* (fortissimo) and includes a slur over the first few notes. The second system features a crescendo hairpin and an accent (^) over a note in the upper right. The third system has a dynamic marking of *f* (forte) and a slur. The fourth system continues the piano accompaniment. The fifth system has a dynamic marking of *f* and a slur. The sixth system concludes the page with a final cadence. The piano accompaniment is characterized by dense, rhythmic patterns in both hands, often using chords and sixteenth-note figures.

First system of musical notation. The upper staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with the instruction *p con espressione* and ends with *cresc.*. The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring chords and moving lines.

Second system of musical notation. The upper staff begins with *ff* and includes dynamic markings *dim.* and *rall. ppp*. The lower staff includes *dim.* and *rall.* markings.

Third system of musical notation. The upper staff begins with *a Tempo.* and *avec exaltation.*, and ends with *cresc.*. The lower staff begins with *a Tempo.*

Fourth system of musical notation. The upper staff begins with *ff* and includes *dim. un poco rall.* and *largement.* markings. The lower staff includes *dim. un poco rall.* markings.

Moscow

ff

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (ff) dynamic and contains several notes with slurs. The piano accompaniment consists of dense sixteenth-note patterns in both hands, with the number '6' written above the treble staff and below the bass staff to indicate the fingering.

The second system continues the piano accompaniment with similar sixteenth-note patterns. The number '6' is written above the treble staff and below the bass staff. The vocal line continues with slurred notes.

poco rall. - - - *a Tempo.*

The third system includes a vocal line with a triplet of notes and a piano accompaniment. The tempo marking *poco rall.* is placed above the piano part, followed by a series of dashes and the marking *a Tempo.* The number '6' is written above the treble staff and below the bass staff.

The fourth system continues the piano accompaniment with sixteenth-note patterns. The number '6' is written above the treble staff and below the bass staff. The vocal line continues with slurred notes.

cre - - - scen - - - *fff* do. *rall.* - - - largement.

mo - - - ren - - - do. *recitativo* - - -

ppp *rall.* - - -

The musical score is written for voice and piano. It consists of three systems. The first system features a vocal line with lyrics and a piano accompaniment with sixteenth-note chords and sixths. The second system continues the piano accompaniment with a vocal line that includes a *recitativo* section. The third system shows the piano accompaniment with triplets and a vocal line with a *recitativo* section. Dynamics include *pp*, *ppp*, and *fff*. Performance instructions include *rall.* and *largement.*

poco più vivo

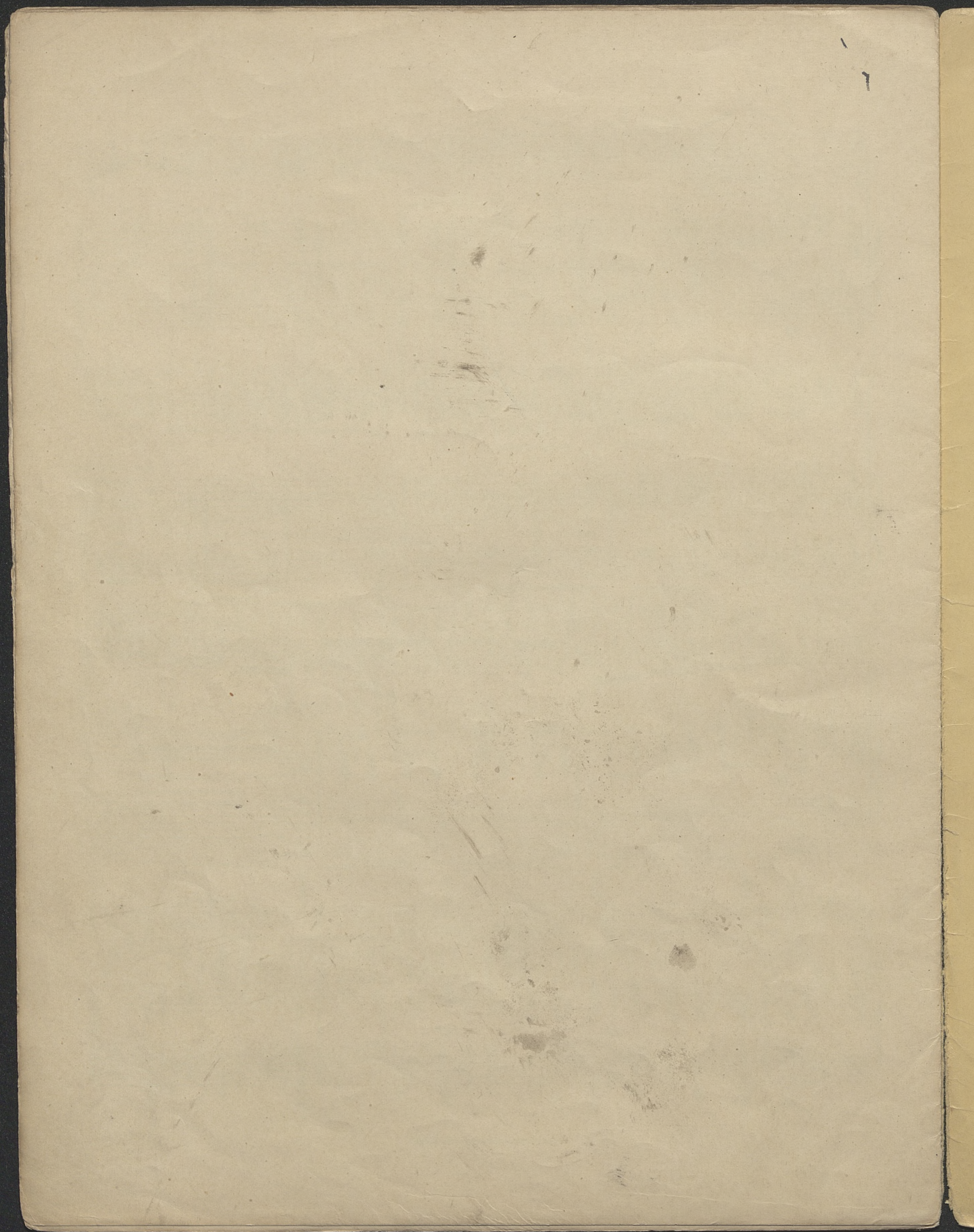
suivez le Violon.

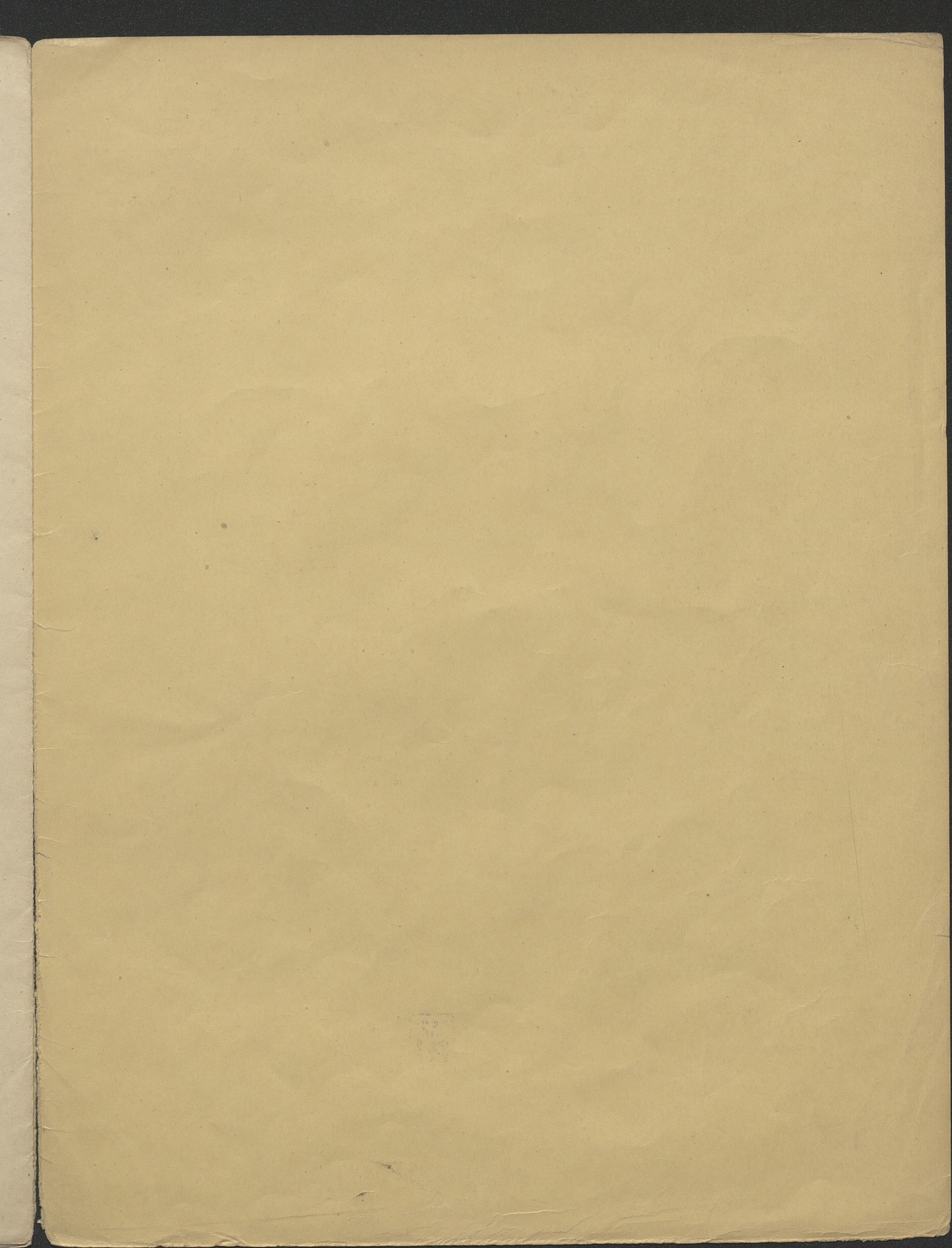
mo - - - ren - - - do.

ppp

pizz m.g.

pp





COLLECTION LITOLFF.

Violin-Musik * Musique de Violon * Violin Music

Violine & Piano.

Mittelschwer — moyenne force — moderately difficult.

- 1950 **Adam, Reissiger, Schubert, Spohr.** Overturen.
Inhalt: Feisenmühle (Le Moulin du rocher) — Yelva — Jessonda — Rosamunde — Si j'étais Roi.*
- 322 **Beethoven.** 6 Overturen.
Inhalt: Egmont — Fidelio — Ruinen von Athen (Ruines d'Athènes) — Prometheus — Coriolan — Leonore 1805.
- 330 — Sämmtliche Sonaten, revidirt von J. N. Rauch.
362 — Sämmtliche Variationen und Rondo — 3 Airs variés et Rondo.
33 — Sonaten, Variationen und Rondo.
332 — Sämmtliche Violoncell-Sonaten, arrangirt.
219 — Septett Op. 20, arrangirt von L. Rebbeling.
847 — Serenade Op. 8, arrangirt von Vogel und Lefort.
1474 — Serenade Op. 25.
1194 — Adagios und Andantes aus den Streichquartetten — des Quatuors à Cordes — from the Stringquartets.
218 — Sämmtliche Variationen — 16 Thèmes variés Op. 105. 107.
- 1085/86 **Chopin.** 17 Nocturnes. 2 Bände.
1064 — 18 Mazurkas.
1065 — 10 diverse Compositionen.
Inhalt: Trauermarsch (Marche funèbre. Funeral March) Op. 35 — Polonaisen Op. 26 No. 1, Op. 40 No. 1 — Andante spianato aus Polonaise Op. 22 — Präludien Op. 28 No. 4, 13, 15 — Berceuse Op. 57 — Andantino aus Ballade Op. 38 — Largo aus Fantaisie-Improptu Op. 66.
- *1030 **Donizetti.** 6 Overturen.
Inhalt: Lucia — Lucrezia — Liebestrank (L'Elisir d'Amore) — Belisario — Regimentstochter (La Fille du Régiment) — Linda.
- 2168 **Ernst.** Elegie Op. 10 (mit einer Introduction von L. Spohr und einer Erzählung von O. Ruppis: Ueber den Ursprung dieser Elegie).
52 **Haydn.** Sämmtliche 8 Sonaten.
398 — 7 berühmte Quartette, arrangirt von Lobstein.
1195 — Adagios und Andantes aus den Streichquartetten — des Quatuors à Cordes — from the Stringquartets.
1587 **Köhler, Moritz.** 5 Solostücke — 5 Solos — 5 Solo Pieces.
1303 **Kreutzer.** Concert No. 13. D dur — Ré majeur — D major.
1304 — Concert No. 14. A dur — La majeur — A major.
1306 — Concert No. 19. D moll — Ré mineur — D minor.
- *1371 **Kreutzer, Lortzing, Nicolai.** 5 Overturen.
Inhalt: Nachtlager (Une nuit) — Czaar und Zimmermann (Czaar et Charpentier) — Undine — Waffenschmied (L'Armurier) — Lustige Weiber (Joyeuses Commeres).
- 562 **Kuhlau.** 3 Duos brillants Op. 110.
1570 **Leibrock.** 15 Transcriptionen classischer Lieder und Gesänge.
Inhalt: Beethoven. Adelaide — An die Geliebte — Das glückliche Land — Hoffnung — Sehnsucht. 1. und 4. Melodie. Fesca. Der Wanderer — Ständchen. Haydn. Sympathie. A. F. Lindblad. Noh — Auf dem Berge. Mozart. Abendempfindung — Einsamkeit. Stradella. Kirchenarie. Weber. Der arme Minnesänger.
- 2088 **Mayseder.** Variations brillantes Op. 40.
923 **Mendelssohn.** Sämmtliche 3 Sonaten Op. 4. 45. 58.
925 — 4 Overturen.
Inhalt: Sommernachtstraum (Le Songe d'une nuit d'été) — Hebriden (La Grotte de Fingal) — Meeresstille und glückliche Fahrt (Le Calme de la mer) — Melusine.
- 928 — 4 Charakteristische Stücke — Pièces caractéristiques.
Inhalt: Hochzeitsmarsch (Marche nuptiale. Wedding March) — Athalia-Marsch (Marche d'Athalie. March from Athalia) — Scherzo aus Sommernachtstraum (Du Songe d'une nuit d'été. From Midsummernight's Dream) — Loreley.
- 1196 — Adagios und Andantes aus den Streichquartetten — des Quatuors à Cordes — from the Stringquartets.
333 **Mozart.** Sämmtliche 18 Sonaten. Revidirt von J. N. Rauch.
47 — Sämmtliche 25 Sonatinen.
217 — 2 Sinfonien. Arrangirt von L. Rebbeling.
1197 — Berühmte Adagios und Andantes aus den Streichquartetten — des Quatuors à Cordes — from the Stringquartets.
1308 **Rode.** Concert No. 4. A dur — La majeur — A major.
1311 — Concert No. 8. E moll — Mi mineur — E minor.
321 **Rossini.** 6 Overturen.
Inhalt: Barbier — Othello — Tancred — Italienerin — Diebische Elster (La gazza ladra) — Semiramis.
- 186 **Schubert, Franz.** Duos Band 1.
Inhalt: Rondo Op. 70 — 3 Sonatinen Op. 137.
- 1634 **Schumann.** Sonate A moll — La mineur — A minor. Op. 105.
1635 — Sonate D moll — Ré mineur — D minor. Op. 121.
1637 — Adagio und Allegro Op. 70.
1639 — Märchenbilder — Légendes féeriques — Fairy-Pictures. Op. 113.
1641 — 5 Stücke im Volkston — Pièces populaires — Popular Pieces. Op. 102.
1643 — 3 Romanzen Op. 94.
1644 — Fantasiestücke Op. 73.

Les ouvrages marqués d'un * ne se vendent pas en France. — The works marked † are not sold in England.

PRINTED IN GERMANY.

Violine & Piano.

Mittelschwer — moyenne force — moderately difficult.

- 1921 **Spohr.** Barcarole Op. 135 No. 1.
1105 **Strauss-Album.** 10 beliebte Tänze und Märsche — Danses célèbres — Album of celebrated Dances.
Inhalt: Leben ein Tanz (La Vie est une Danse) — Philomelen-Walzer — Donau-Lieder (Chants du Danube) — Sorgenbrecher (Sans-souci) — Loreley-Rhein-Klänge — Annen-Polka — Kathinka-Polka — Venetianer-Galopp (Galop vénitien) — Rádetzky-Marsch — Martha-Quadrille.*
- 1314 **Viotti.** Concert No. 23. G dur — Sol majeur — G major.
1315 — Concert No. 28. A moll — La mineur — A minor.
323 **Weber.** 6 Overturen.
Inhalt: Freischütz — Oberon — Preciosa — Euryanthe — Peter Scholl — Jubel-Ouverture.
- 187 — Sämmtliche 6 Sonatinen.
616 — Grand Duo concertant Op. 47.
1569 **Album Bohémien.** 20 Fantasien über böhmische Melodien.
998 **12 Berühmte Ungarische Tänze** — Danses hongroises célèbres — 12 of the wellknown Hungarian Dances.

Schwierig — difficile — difficult.

- 2190 **Artot, J.** Souvenir de Bellini, Fantaisie brillante Op. 4.
881/82 **Bach.** 6 Sonaten, revidirt von J. N. Rauch. 2 Bände.
214 **Beethoven.** Concert und 2 Romanzen.
1062 **Chopin.** 7 Walzer — 7 Valses — 7 Waltzes.
1061 — Sonate Op. 65 und Polonaise brillante Op. 3.
Ernst's Compositionen. Revidirt von Edm. Singer.
2169 — Othello-Fantasie Op. 11.
2170 — Der Carneval von Venedig — Le Carnaval de Venise. Op. 18.
2171 — Ungarische Melodien — Airs Hongrois. Op. 22.
2172 — Concert in Fis moll — Fa \sharp mineur — F sharp minor. Op. 23.
1305 **Kreutzer.** Concert No. 18. E moll — Mi mineur — E minor.
1995 **Lipinski.** Concerto Militaire Op. 21.
924 **Mendelssohn.** Concert Op. 64.
2042 **Metzdorff, Rich.** Sinfonisches Concert. Op. 48.
1182/84 **Mozart.** 3 Divertimenti.
1116 **Prume.** La Mélancolie und Air Militaire.
1024 **Rode.** 2 Airs variés Op. 10 und 16.
1307 — Concert No. 1. D moll — Ré mineur — D minor.
1309 — Concert No. 6. B dur — Si \flat majeur — B flat major.
1310 — Concert No. 7. A moll — La mineur — A minor.
1312 — Concert No. 10. H moll — Si mineur — B minor.
578 **Schubert, Franz.** Duos. Band 2.
Inhalt: Fantasie Op. 159 — Variationen Op. 160 — Duo Op. 162.
- 2020 — Fantasie Op. 159. Für den Concertvortrag bearbeitet von Aug. Wilhelmj.
1636 **Schumann.** Fantasie Op. 131.
1904/9 **Spohr.** Violin-Concerte No. 2. 6. 7. 8. 9. 11. Neue revidirte Ausgabe von Leopold Auer.
1922 — Polonaise Op. 40.
1313 **Viotti.** Concert No. 22. A moll — La mineur — A minor.
1316 — Concert No. 29. E moll — Mi mineur — E minor.
*1928 **Wieniawski.** Souvenir de Moscou, 2 Romances Russes Op. 6.
*1929 — Polonaise de Concert Op. 4.
1930 — Adagio élégique Op. 5.

Violine solo.

Schwierig — difficile — difficult.

- 2008 **Alday.** 24 Etuden Op. 4. Neu-Ausgabe von A. d. Grünwald.
506 **Fiorillo.** 36 Etuden. Revidirt von A. Blumenstengel.
529 **Gaviniés.** Les 24 Matinées.
2089 **Mayseder.** 6 Etuden Op. 29. Neu-Ausgabe, revidirt von L. Abel.
Mazas, F. 75 Etudes mélodiques, revidirt von A. Schulz.
1121 — Suite 3. Etudes d'Artistes.
*2090 **Meerts, L. J.** Le Mécanisme de l'Archet. 12 Etuden. Neu-Ausgabe, revidirt von L. Abel.
2009 **Paganini.** 24 Capricen Op. 1. Neu-Ausgabe von Edm. Singer.
1117 **Prume.** 6 grosse Etuden Op. 2.
1118 — 6 Concert-Etuden oder Capricen Op. 14.
508 **Rode.** 24 Capricen. Revidirt von A. Blumenstengel.
508 a — Begleitende Violinstimme dazu — Accompagnement d'un second Violon — Accompaniment for a second Violin.
1994 — 12 Etuden. Revidirt von Edm. Singer.
1519 **Rovelli.** 12 Capricen. Revidirt von A. Schulz.
2010 **Saint-Lubin.** 6 grosse Capricen Op. 42.