



Polonaises

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pour

Piano

Cahier I. II. à 1.50 Mk netto.

Edition pour Piano et Violon. Cah. I. II. à M. 2. — netto.

„ „ Violon seul. Cah. I. II. à M. 1. — netto.

Gebrüder Hug in Leipzig

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M. Miemierkiewicz

Magasin de musique



Violon.

1. Mazurka

de l'opéra Halka.

S. Moniuszko.

Allegretto.

f *jetez l'archet*

più mosso *p*

cresc. *cresc.*

ff

marcato

Detailed description: This section of the score is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic and a 'jetez l'archet' instruction. The first line features a triplet of eighth notes. The second line includes accents and a 'più mosso' instruction with a piano (*p*) dynamic. The third line shows a crescendo (*cresc.*) and a triplet of eighth notes. The fourth line continues with a forte fortissimo (*ff*) dynamic. The fifth line concludes with a 'marcato' instruction.

Tempo I.

ff *f* *f*

tr *p*

Detailed description: This section is in 3/4 time and B-flat major. It starts with a forte fortissimo (*ff*) dynamic and continues with forte (*f*) dynamics. The first line includes accents. The second line features a trill (*tr*) and a piano (*p*) dynamic. The third line has accents. The fourth line includes a first ending bracket (*1*) and a piano (*p*) dynamic.

Violon.

The image shows a page of violin sheet music with ten staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *tutta la forza* and *jetez l'archet* (throw the bow). There are also trills (*tr*) and triplets indicated. The piece concludes with a final cadence in the key of B-flat major.

Violon.

The score consists of 12 staves of music. The first staff begins with a *pp* dynamic and includes a triplet of eighth notes. The second staff features a *mf* dynamic and a triplet of eighth notes. The third staff has a *cresc* marking and a *f* dynamic. The fourth staff includes a *dimin.* marking. The fifth staff is marked **Tempo I.** and starts with a *f* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *fr* marking. The tenth staff has a *pdolce* marking and a *cresc.* marking. The eleventh and twelfth staves continue the melodic line with various dynamics and articulations.

2. Kujawiak.

Casimir Lada.

Allegro con fuoco.

ff jetez l'archet

rall. e dim.

a tempo

a tempo leggiero

rall.

sostenuto e cantabile

rall.

p

Più lento.

dim. e rall.

mf

f

Animato.

rall.

mf

dim.

Violon.

Più animato.

f

rit.

Tempo I.

accel.

dim. e poco morendo

Allegro con fuoco.

tr.

ff risoluto

sf

f

furioso

poco

a poco *ri - te - nu - do* *p*

sec.

Tempo I.

p

Violon.

3. Wspomnienie Kazmierzy.

Mazur.

L. Lewandowski.

p cresc. *f*

p *f*

p *f*

f

Fine. *p* *ff*

p

D.S. al Fine.

Trio. *f* *p*

cresc. *ff*

p cresc.

f *3*

Violon. 4. Les Adieux. Polonaise.

M. Oginsky.

p

f

riten.

a tempo

p

f

Trio.

f

cresc.

f

sf

ff

f

dim.

riten.

a tempo

f

cresc.

f

sf

6. Szampan Mazur.

Woj. Osmański.

The musical score for "6. Szampan Mazur" is written for Violon in 3/8 time and the key of D major. It consists of ten staves of music. The first staff begins with a forte fortissimo (*ff*) dynamic and a trill. The second staff continues with a forte (*f*) dynamic. The third staff features first and second endings, with a *Fine. p* marking. The fourth staff starts with a piano (*p*) dynamic and includes a four-measure rest. The fifth staff returns to forte fortissimo (*ff*) and contains several trills. The sixth staff is the beginning of the Trio section, marked with a 4-measure rest and a forte (*f*) dynamic. The seventh and eighth staves continue the Trio section with various articulations. The ninth and tenth staves conclude the piece with first and second endings, both marked with a forte (*f*) dynamic.

Violon.

7. Karól Mazur.

P. Cadarski.

The first section of the piece consists of six staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first staff starts with a forte (*ff*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (^) and slurs throughout. The second staff has a '4' above it, indicating a four-measure rest. The third staff ends with a *Fine.* marking. The fourth staff begins with a forte (*f*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff ends with a *D.C. al Fine.* marking.

Trio.

The Trio section consists of five staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first staff starts with a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (^) and slurs throughout. The second staff has a '3' above it, indicating a three-measure rest. The third staff has a '4' above it, indicating a four-measure rest. The fourth staff ends with a *Fine.* marking. The fifth staff begins with a forte (*f*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (^) and slurs throughout. The fifth staff ends with a *Trio Dal Segno.* marking.

Violon.

animato
f

f

con impeto ff pp ff

ff pp ff pp

sf ff

p

f

pp

pp

Più vivo.
ff pastorale

p

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The music is characterized by rapid sixteenth-note passages, often grouped in fours and marked with accents. Dynamics include *pp*, *ff*, *f*, and *con impeto ff*. Performance instructions include *Animato.*, *Più vivo.*, and *con tutta la forza*. The piece concludes with a *pp morendo* section followed by a *ff con fuoco* section. The score includes first and second endings and various fingering and bowing indications.

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für Violine und Pianoforte.

5 Bände à Mk. 1.50 netto.

Band I.

1.	BOCCHERINI . . .	Menuett	Seite 4
2.	CHOPIN	Trauermarsch	„ 6
3.	—	Nocturno Op. 9, No. 2	„ 8
4.	HÄNDEL	Largo	„ 11
5.	MENDELSSOHN . . .	Venetianisches Gondellied Op. 19, No. 6.	„ 14
6.	RENTSCH	Romanze Op. 6	„ 16
7.	SCHUMANN	Träumerei Op. 15, No. 7	„ 20
8.	SCHUBERT	Ave Maria Op. 52, No. 3	„ 21

Band II.

9.	MENDELSSOHN . . .	Frühlingslied	Seite 3
10.	CHOPIN	Nocturne Op. 27	„ 6
11.	HAYDN	Serenade	„ 12
12.	OGIŃSKI	Polonaise	„ 15
13.	RUBINSTEIN	Melodie Op. 3, No. 1	„ 18
14.	SCHUMANN	Abendlied Op. 85, No. 12	„ 21
15.	TSCHAIKOWSKY . . .	Chant sans paroles Op. 2, No. 3	„ 22

Band III.

16.	BACH	Arie aus der D dur-Suite	Seite 4
17.	CORELLI	Adagio aus der Sonate No. 1	„ 6
18.	MARTINI	Gavotte	„ 8
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20.	SPOHR	Mazurka Op. 135, No. 6	„ 14
21.	—	Polonaise aus „Faust“	„ 21

Band IV.

22.	PERGOLESE	Arie	Seite 4
23.	SPOHR	Barcarole Op. 135, No. 1	„ 6
24.	SCHUMANN	Schlummerlied aus Op. 124	„ 10
25.	MOZART	Larghetto aus Op. 108	„ 14
26.	SPOHR	Recitativo ed Adagio Op. 28	„ 18
27.	SIMON	Berceuse	„ 23

Band V.

28.	ANZOLETTI	Da Vallombrosa Op. 40, No. 1	Seite 3
29.	AKCHAROUOFF	Mazurka	„ 6
30.	GOZLAN	Contemplation Op. 14	„ 10
31.	FLORIDIA	Madrigal Op. 9, No. 4.	„ 14
32.	GRIGOROWITSCH	Berceuse	„ 17
33.	HOLLAENDER	Gavotte Op. 37	„ 20

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