

à Madame la Princesse
MARCELLINE CZARTORYSKA
née Princesse Radziwiłł !

POLNISCHE LIEDER

VON

FR. CHOPIN

für die Violine mit Piano

übertragen

von

STAN. VON TABOROWSKY.

Op. 9.



Pr. cplt.

N^o 1. Mädchens Wunsch

Pr. *M*1. . . .

N^o 4. Meine Freuden

Pr. *M*1. . . .

„ 2. Was ein junges Mädchen liebt „ „1. . . .

„ 5. Mir aus den Augen „ „1. . . .

„ 3. Eine Melodie „ „1. . . .

„ 6. Melancholie „ „1. . . .

BERLIN,

Verlag u. Eigenthum der Schlesinger'schen Buch u. Musikhandlung.

(ROB. LIENAU.)

Wien, Carl Haslinger; q^{dm} Tobias.

with Anst. C. B. R. ed. Leipzig.

10595

III Mus-
^

N° 1. Mädchens Wunsch.

(CHOPIN.)

St. v. Taborowsky, Op. 9

Violine. *Andantino.*

p

PIANO. *Andantino.*

pp *ten.* *p* *Ped.*

pp *tr* *pp* *sempre pp* *tr* *poco accel. cresc.* *tr*

f *tr* *Ped.*

a tempo

p *accel.* *e* *cresc.* *poco rit.* *p* *accel.* *e* *cresc.* *cresc.*



f *pp* *mf* *rit.* *p* II. III. 1 2 1 3 *pp* *Ped.*

Allegretto.

Allegretto. *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

8va al. *ff* *p* *Ped.*

Sibl. Jag 8^{va} ad lib.....

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a trill (tr) and is marked with a forte dynamic (f). The piano accompaniment features a series of chords and trills (tr) in the right hand, and a bass line in the left hand. The system concludes with a fortissimo (ff) dynamic marking.

The second system continues the musical piece. The piano accompaniment includes trills (tr) and dynamic markings such as fortissimo (ff), forte (f), and piano (p). The system ends with a piano (p) dynamic marking and a 'Ped.' (pedal) instruction.

The third system features a vocal line with trills (tr) and a piano accompaniment marked 'dolce' (softly). The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. The system concludes with a 'Ped.' (pedal) instruction.

The fourth system continues the piano accompaniment with trills (tr) and a forte (f) dynamic marking. The system concludes with a final chord and a 'Ped.' (pedal) instruction.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics including *f*, *ff*, and *p*. The lower staff contains a piano accompaniment with chords and moving lines. A *tr* (trill) is indicated at the end of the system.

Second system of musical notation. It consists of two staves. The upper staff features a melodic line with dynamics *cresc.*, *ff*, and *fz*. The lower staff features a piano accompaniment with dynamics *cresc.* and *f*.

Third system of musical notation. It consists of two staves. The upper staff includes dynamics *molto cresc.*, *ff*, *ffz*, *dim.*, and *a tempo*. The lower staff includes dynamics *poco rit.*, *fz*, *f*, *ff*, *ff*, *p*, and *morendo*. Trills (*tr*) are marked in the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff includes dynamics *pp rit.*, *rit.*, *pp rit.*, and *rall.*. It also features technical markings: *III. Lage. IV.* with fingerings 1 2 1 3, *III. Saite.*, and *II. III. IV.*. Trills (*tr*) are marked in the upper staff.

„Der Himmel voller Geigen!“

Für Violinspieler * Anthologie * Für Violine & Klavier

100 Konzertstücke & Vortragstücke & Salonstücke 100

Herausgegeben und gespielt von **Willy Burmester, Gustav Hollaender, Paul Juon, Theobald Rehbaum, August Wilhelmj u. A.**

* Anthologie of 100 Pieces for Violin and Piano, newly edited by celebrated masters. *

l = leicht (easy), m = mittelschwer (medium), s = schwer (difficult).

	A		A
1. Bach. Arie aus der D dur-Suite (Burmester)	m. 1,—	51. Golde. Preussenmarsch	l. 1,30
2. Wilhelmj. Schwedische Melodie	m. 2,—	52. Chopin. Nocturne (As dur), op. 32 No. 2 (Wilhelmj)	m. 1,50
3. Juon. Berceuse, op. 28 No. 3	m. 1,50	53. Paganini. Romanze (Wilhelmj)	m. 1,50
4. Boccherini. Menuett (Rehbaum)	l. 1,—	54. Beethoven. Deutsche Tänze (G. Hollaender)	m. 4,—
5. Sibelius. Melisande	l. 1,50	55. Spohr. Pastorale aus op. 147	m. 1,—
6. Hollaender (Gustav). Walzer, op. 38 No. 10	m. 1,—	56. Händel. Menuett (Burmester)	m. 1,—
7. Chopin. Meine Freuden. Lied	m. 1,—	57. Stern. Zigeunerlust, op. 60 No. 3	l. 1,30
8. Simon. Berceuse	m. 1,—	58. Haydn. Aria con Recitativo (Rehbaum)	m. 1,—
9. Strauss (Sohn). Nachtfalter-Walzer, op. 157	l. 1,50	59. Graben-Hoffmann. 500000 Teufel-Polonaise, op. 32	l. 1,50
10. Schumann. Abendlied, op. 85 No. 12	m. —,80	60. Beethoven. Romanze (Fdur), op. 50	s. —,60
11. Rameau. Gavotte (Burmester)	m. 1,—	61. Tschaikowsky. Kanzonetta aus dem Violinkonzert	m. 1,—
12. Maether. Mai-Walzer	l. 1,—	62. Mozart. Menuett (Burmester)	m. 1,—
13. Krall. Wiegenlied und Gavotte, op. 5 II	l. 1,50	63. Haydn. Adagio cantabile (Rehbaum)	m. 1,—
14. Meyerbeer. Krönungsmarsch	l. 1,—	64. Heller-Ernst. Feuillet d'Album	l. 1,50
15. Offenbach. Musette	m. 2,—	65. Bach (C. Ph. E.). La Complaisante (Burmester)	m. 1,—
16. Kol Nidre (E. D. Wagner, op. 44 No. 1)	l. 1,—	66. Haydn. Serenade	l. 1,—
17. Chopin. Etude (Fmoll), op. 25 No. 2 (Burmester)	s. 1,—	67. Nicolai. Die lustigen Weiber (Jansa)	m. 1,50
18. Schubert. Menuett (Burmester)	l. 1,—	68. Hollaender (Alexis). Gavotte, op. 40 No. 2	m. 1,—
19. Ebner. Wiegenlied, op. 85	m. 2,—	69. Weber. Aufforderung zum Tanz, op. 65	m. 1,30
20. Bach. Siciliano (Wilhelmj)	m. 1,50	70. Böhmer. Elegie, op. 11	m. 1,—
21. Rosas. Über den Wellen. Walzer	l. 2,—	71. Kuhlau. Walzer (Burmester)	l. 1,—
22. Hirsch. Andante religioso, op. 23	l. 1,—	72. Rossini. Ouverture „Der Barbier von Sevilla“	m. 1,—
23. Weber. Ouverture „Preciosa“	m. 1,—	73. Schumann. Träumerei, op. 15 No. 7	m. —,80
24. Martini. Gavotte (Burmester)	m. 1,—	74. Juon. Arioso, op. 28 No. 2	m. 1,50
25. Hofmann. Venezianisches Ständchen	m. 1,50	75. Hanitzki. Ständchen, op. 6	m. 1,—
26. Ernst. Elegie	s. —,80	76. Hollaender (Gustav). Frühlingslied, op. 38 No. 5	m. 1,—
27. Schwedischer Tanz. (Juon op. 36 No. 8)	m. 1,80	77. Chopin. Mädchens Wunsch. Lied	m. 1,—
28. Hollaender (Gustav). In der Mühle, op. 38 No. 4	m. 1,50	78. Mestrino. Romanze	l. 1,—
29. Fink. Bärenanzug, op. 3 No. 3	l. 1,—	79. Bayer. Daisha-Walzer	l. 2,—
30. Weber. Adagio (Burmester)	l. 1,—	80. Käsmayer, Ungarische Tänze, op. 26 II	m. 3,—
31. Chopin. Nocturne (Hdur), op. 32 No. 1 (Wilhelmj)	m. 1,50	81. Beethoven. Romanze (Gdur), op. 40	s. —,50
32. Petersen. Romanze, op. 4	m. 1,50	82. Tschaikowsky. Sérénade mélancolique, op. 26	s. 1,50
33. Gossec. Gavotte (Burmester)	l. 1,—	83. Nemours. Tendre aveu	m. 1,20
34. Hellmesberger. La Mélancolie	m. 1,50	84. Händel. Largo	l. —,60
35. Wagner. Heilige Christfreude, op. 54 No. 3	l. 1,50	85. Paganini. Perpetuum mobile (Wilhelmj)	s. 2,—
36. Bach. Adagio (Wilhelmj)	m. 1,50	86. Juon. Ballade, op. 28 No. 1	s. 3,—
37. Strauss (Vater). Loreley-Rhein-Klänge, Walzer, op. 154	l. 1,—	87. Couperin. Le Bavolet flottant (Burmester)	m. 1,—
38. Juon. Romanze aus op. 7	m. 1,—	88. Wilhelmj. Romanze, op. 10	s. 1,50
39. Schubert. Am Meer (Jansa)	m. —,80	89. Bazzini. L'Absence, op. 18 No. 1	m. 1,50
40. Kontsky. Le Réveil du Lion, op. 115	m. 2,—	90. Mendelssohn. Hochzeitsmarsch, op. 61 No. 4	l. —,60
41. Suk. Albumblatt, op. 6	m. 1,50	91. Spohr. Barcarole, op. 135 No. 1	m. 1,—
42. Haydn. Romanze (Rehbaum)	m. 1,—	92. Hauptmann. Sonatine, op. 10 No. 1	l. —,80
43. Gumbert. O bit' Euch, liebe Vögelein	l. 1,50	93. Bayer. Pagoden-Polka	l. 1,20
44. Beethoven. Menuett (Burmester)	m. 1,—	94. Weber. Ouverture „Der Freischütz“	m. 1,—
45. Käsmayer. Ungarische Tänze, op. 26 I	m. 3,—	95. Strauss (Vater). Radetzky-Marsch, op. 228	l. —,80
46. Brockway. Cavatina, op. 13	s. 1,50	96. Rehfeld. Berceuse, op. 33	m. 2,—
47. Schubert. Ständchen (Jansa)	m. 1,—	97. Juon. Rondo, op. 28 No. 4	s. 3,—
48. Rehbaum. Burleske, op. 5 No. 2	m. 1,—	98. Schumann. Von fremden Ländern	l. 1,—
49. Heiser. Das Grab auf der Haide, op. 30	l. 1,50	99. Grazioli. Menuett (Burmester)	l. 1,—
50. Peters. Andante, op. 9	l. 1,—	100. Mozart. Larghetto (Wilhelmj)	m. 1,50