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A. Mademoiselle

Constance Korzuchowska.

KUJAWIAK

Danse nationale polonaise 2^{de} Mazourka

pour Violon avec accompagnement de Piano

PAR

HENRI WIENIAWSKI.

Pr. M. 1.80.

La même pour le Piano seul arrangé
par son frère Josef Wieniawski. Pr. M. 1.50.

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BERLIN, ADOLPHE FÜRSTNER

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Empfehlenswerthe Klavier-Compositionen.

Sérénade par Georges Bizet.

Andantino.
espressivo

dolcissimo *cresc.* *dim.*

Le babil des oiseaux. Exquise de genre, par Paul Barbot, op. 95.

Allegro vivo.

p

Menuet von Felix Dreyschock, op. 17. N° 2.

Allegretto moderato.

mf *len.*

Mélancolie par C. Chaminade, op. 25. N° 1.

Andante.

mf *f*

dim. *p* *f*

Humoresque par C. Chaminade, op. 25. N° 2.

Allegro.

f marcato *mf*

cresc. *dim.* *a tempo* *p*

Walzer von Woldemar Bargiel.

Etude von F. Dreyschock, op. 17. N° 5.

Allegro moderato.

mf

mf *sempre legato*

Aquarellen von Bernhard Wolff, op. 146.

Allegretto giocoso.

mf

Spielmanns Lieder von Nicolaus Thouret op. 3.

Allegretto.

p *cresc.*

Polonaise mélancolique d'après Fr. Schubert, par C. Tausig.

Molto tranquillo.

pp espressivo

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A Mademoiselle Constance Korzuchowska.

KUIAWIAK.

2^d Mazourka.

par

Henri Wieniawski

arrangé pour Piano seul

par

Josef Wieniawski.

Capriccioso.

Piano.

1 Mazourka.
m.g. m.d.

The first system of the Mazourka consists of two staves. The treble staff begins with a melodic line, and the bass staff provides a rhythmic accompaniment. The piece starts with a piano (Ped.) marking and a forte (f) dynamic. There are several asterisks (*) scattered throughout the system, likely indicating specific performance techniques or ornaments.

The second system continues the piece and includes two endings. The first ending is marked '1. ten.' and the second ending is marked '2. ten.'. The notation includes various dynamics such as piano (Ped.), forte (f), and sforzando (sf). Asterisks (*) are also present.

The third system features more complex rhythmic patterns and fingerings, indicated by numbers 1, 2, and 3 above the notes. The piano (Ped.) marking is used throughout. Asterisks (*) are also present.

The fourth system is marked 'Capriccioso.' and features a more lively and expressive character. It includes a trill in the treble staff. The piano (Ped.) marking is used throughout. Asterisks (*) are also present.

The fifth system concludes the piece with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff. The piano (Ped.) marking is used throughout. Asterisks (*) are also present.

2 3 2 3 14 5 *bravo*

34

ped. * *p* *ped.* * *ped.* * *ped.* *

m.g. *m.d.* *m.g.* *m.d.*

ped. * *p* *ped.* * *ped.* * *ped.* *

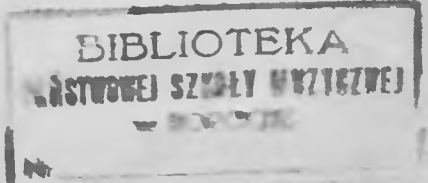
m.g. *m.d.* *m.g.* *m.d.* *m.g.* *m.d.*

ped. * *ped.* * *ped.* * *ped.* *

m.g. *m.d.* *Con bravura.*

ped. * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* *



First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The music is written in a key with one flat (B-flat).

Second system of musical notation, continuing the piece. It includes dynamic markings such as *ten.* (tenuendo), *ped.* (pedal), and *f* (forte). There are also asterisks marking specific notes or chords.

Third system of musical notation, featuring repeated rhythmic figures in the bass line. The notation includes *ped.* markings and asterisks throughout the system.

Capriccioso.

Fourth system of musical notation, starting with a *Capriccioso* tempo marking. It features a prominent melodic line in the treble clef with fingerings 2, 1, 3, and 2. The bass line includes *ped.* markings and asterisks.

Fifth system of musical notation, continuing the *Capriccioso* section. It includes various rhythmic patterns and *ped.* markings in the bass line.

1 4 5 *tr*
34

m.g. m.d. m.g. m.d. m.g. m.d.

m.g. m.d. m.g. m.d.

m.g. m.d.

cresc.

BIBLIOTEKA
MĘSTWAŁEJ SZKOŁY MUZYCZNEJ
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Empfehlenswerthe Klavier-Compositionen.

Valse lente aus Coppelia von Leo Delibes.

Tempo di Valse.

Scene und Mazurka aus Coppelia von Leo Delibes.

Nº 1. Allegretto.

Nº 2. Tempo di Mazurka.

Le pas des fleurs. Grande Valse par Leo Delibes.

Valse.

Menuet de Manon par J. Massenet.

Allegretto.

Sérénade par C. A. Eisoldt, op. 16.

Con affetto.

Chaconne par A. Durand, op. 62.

Allegretto.

Gavotte de Manon par J. Massenet.

Allegro moderato.

„Autrefois!“ Romance par Fr. Liszt.

Vivace ed appassionato.

Gavotte „Maria Stuart“ par E. Launay, op. 1.

Allegretto.

Idylle von G. Trehde, op. 122.

Andante.

con tenerezza

„Glockenblumen.“ von B. Smith, op. 23.

Grazioso.

con allegrezza

Marquis et Marquise. Minuetto par B. Godard, op. 50. Nº 3.

Molto moderato.

„Auf den Bergen“ Klavierstück von A. Herion, op. 5. Nº 1.

Moderato.

Mazurka aus Glinka's „Leben für den Czaren“ für Klavier von Gust. Lange, op. 145.

Tempo di Mazurka