

Kompositionen

von

Henri Wieniawski.

2 Mazourkas für Violoncelle op. 12

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|--|------|--|------|
| Op. 7. Capriccio-Valse pour Violon avec Piano | 2 — | Op. 17. Légende , für Violine solo mit Begleitung von 2 Violinen, Viola, Violoncell und Kontrabass (oder 2 Violoncellen) bearbeitet von Richard Hoffmann. | |
| Op. 9. Romance sans Paroles et Ron-do élégant pour Violon avec Piano | 2 50 | Partitur netto | 2 — |
| Op. 11. Le Carnaval russe . Improvisations et Variations humoristiques sur l'Air national russe populaire: „Po ulicy mostovoj“ pour Violon avec Piano | 2 50 | Solostimme | — 50 |
| Op. 12. 2 Mazourkas de Salon : Sielanka la champêtre et Chanson polonaise, pour Violon avec Piano | 2 — | Stimmen (V. I 50 Pf., V. II 25 Pf., Va., Vc. I je 50 Pf., Vc. II, B. je 25 Pf. no.) netto | 2 25 |
| — Pour Piano seul | 1 50 | Op. 18. Etudes-Caprices pour Violon avec accompagnement d'un second Violon. | |
| Op. 16. Scherzo-Tarentelle pour Violon avec Piano | 2 50 | Livre I (No. 1—4) | 3 — |
| — Accompagnement transcrit pour Orchestre par Paul Gilson. | | Livre II (No. 5—8) | 3 — |
| Partition d'Orchestre net | 6 — | Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ de Gounod, pour Violon avec Orchestre ou Piano. | |
| Violon principal | 1 — | Violon principal | 2 — |
| Parties d'Orchestre net | 7 50 | Parties d'Orchestre net | 7 50 |
| [V. I, II, Va., Vc., B. à 60 Pf. net.] | | [V. I, V. II, Va., Vc. et B. à M. 1,— net.] | |
| Op. 17. Légende pour Violon avec Orchestre ou Piano. | | Avec Piano | 5 — |
| Partition d'Orchestre net | 4 — | | |
| Violon principal | — 50 | | |
| Parties d'Orchestre net | 3 — | | |
| [V. I, II, Va., Vc. et B. à 25 Pf. net.] | | | |
| Avec Piano | 2 — | | |
| Pour Violoncelle avec Piano [A. Márkewitsch] | 2 — | | |
| Pour Piano seul [F. L. Schubert] | 1 50 | | |

Wieniawski, Henri und Joseph.

- Op. 2. **Allegro de Sonate** (Presto) pour Violon et Piano concertant 2 50

Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

G. SCHIRMER, NEW YORK.

SIELANKA la Champêtre.

H. Wieniawski Op. 12.

VIOLINO.

Nº 1.

sul D

*p*⁰ *0* *0* *0*

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

dim. *pp.* *p*

a tempo tranquillo

eff. *s* *sf du talon.*

s *sul D*

sul D

p *0* *0* *0* *0* *0* *0* *tr*

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

3 *3* *0* *0* *0* *0* *0* *0* *0* *0* *0*

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

dim. *pp*

2026
(K. 1. 6)



Marziale.

VIOLINO.

The score is written for a single violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a fortissimo (*ff*) dynamic and features a series of sixteenth-note patterns with accents. The second staff includes a *sul D* instruction and a triplet of eighth notes. The third staff continues with similar rhythmic patterns. The fourth staff is marked *tranquillo* and *pizz. arco*, featuring a series of trills. The fifth staff continues the trill pattern. The sixth staff is marked *Viguroso.* and *ff*, with a *rall.* marking and a *sul A* instruction. The seventh and eighth staves contain dense sixteenth-note passages with many accents. The ninth staff features trills and a *sul A* instruction. The final staff concludes with a *rit.* (ritardando) marking.

VIOLINO.

risoluta

poco sostenuto.

eff.

pizz. arco

This musical score is for a violin piece. It consists of two staves. The first staff begins with a trill (tr) and is marked *risoluta*. The second staff features a triplet (3) and a sixteenth-note run (16), followed by a section marked *poco sostenuto.* and *eff.* (effortless). The piece concludes with a *pizz. arco* (pizzicato) instruction.

CHANSON POLONAISE.

Andantino.

No 2.

p

mf

f

tr

pressez un peu

a tempo

mf

vall.

This musical score is for a Polonaise, No. 2, in 3/4 time. It is marked *Andantino.* and begins with a 4-measure rest. The score consists of seven staves. The first staff is marked *p*. The second and third staves are marked *mf*. The fourth and fifth staves are marked *f*. The sixth staff is marked *tr* (trill) and *pressez un peu* (press a little). The seventh staff is marked *a tempo*, *mf*, and *vall.* (rallentando).

Maggiore.
Viguroso.

VIOLINO.

A violin score for the piece "Maggiore. Viguroso." in G major. The score consists of eight staves of music. The first staff begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes with accents. The second and third staves continue this rhythmic texture. The fourth staff introduces a mezzo-forte (*mf*) dynamic and includes a trill (*tr*) on a note. The fifth staff features a piano (*p*) dynamic and is marked "cantabile", with a trill (*tr*) on a note. The sixth staff continues the melodic line. The seventh staff returns to a forte (*ff*) dynamic. The eighth staff concludes the piece with a final cadence. The score includes various musical notations such as accents, trills, and dynamic markings.

Minore.
Tempo I.

VIOLINO.

mf

pp

mf

pres-

- soz un- pou - - - a tempo

p

V *morendo*

p

ppp

FL	Ob	Klar	Fa
Tromp	Pos	Fut	Sor Bl.
Schiz			St.
VI ①			Vc.

Joseph Haydns

Streich-Quartette.



- | | | |
|--|---|---|
| <p>No. 1. Op. 1 No. 1. B dur. (Für den Freiherrn von Fürnberg komponiert.)</p> <p>No. 2. Op. 1 No. 2. Es dur.</p> <p>No. 3. Op. 1 No. 3. D dur.</p> <p>No. 4. Op. 1 No. 4. G dur.</p> <p>No. 5. Op. 1 No. 5. B dur.</p> <p>No. 6. Op. 1 No. 6. C dur.</p> <p>No. 7. Op. 2 No. 1. A dur.</p> <p>No. 8. Op. 2 No. 2. E dur.</p> <p>No. 9. Op. 2 No. 3. Es dur.</p> <p>No. 10. Op. 2 No. 4. F dur.</p> <p>No. 11. Op. 2 No. 5. D dur.</p> <p>No. 12. Op. 2 No. 6. B dur.</p> <p>No. 13. Op. 3 No. 1. E dur.</p> <p>No. 14. Op. 3 No. 2. C dur.</p> <p>No. 15. Op. 3 No. 3. G dur. (Mit dem sogen. „Dudelsack-Menuetti“.)</p> <p>No. 16. Op. 3 No. 4. B dur.</p> <p>No. 17. Op. 3 No. 5. F dur. (Mit der berühmten „Serenade“.)</p> <p>No. 18. Op. 3 No. 6. A dur.</p> <p>No. 19. Op. 9 No. 1. C dur.</p> <p>No. 20. Op. 9 No. 2. Es dur.</p> <p>No. 21. Op. 9 No. 3. G dur.</p> <p>No. 22. Op. 9 No. 4. D moll.</p> <p>No. 23. Op. 9 No. 5. B dur.</p> <p>No. 24. Op. 9 No. 6. A dur.</p> <p>No. 25. Op. 17 No. 1. E dur.</p> <p>No. 26. Op. 17 No. 2. F dur.</p> <p>No. 27. Op. 17 No. 3. Es dur.</p> | <p>No. 28. Op. 17 No. 4. C moll.</p> <p>No. 29. Op. 17 No. 5. G dur.</p> <p>No. 30. Op. 17 No. 6. D dur.</p> <p>No. 31. Op. 20 No. 1. Es dur. (No. 31—36 [op. 20 No. 1—6] nach einer alten Berliner Ausgabe „Sonnen-Quartette“ genannt, sind Nicolaus Zernkall v. Domanovecz gewidmet.)</p> <p>No. 32. Op. 20 No. 2. C dur.</p> <p>No. 33. Op. 20 No. 3. G moll.</p> <p>No. 34. Op. 20 No. 4. D dur.</p> <p>No. 35. Op. 20 No. 5. F moll.</p> <p>No. 36. Op. 20 No. 6. A dur.</p> <p>No. 37. Op. 33 No. 1. D dur. (No. 37—42 [op. 33 No. 1—6] sind dem russischen Großfürsten Paul gewidmet, daher auch als „Die russischen Quartette“ bekannt.)</p> <p>No. 38. Op. 33 No. 2. Es dur.</p> <p>No. 39. Op. 33 No. 3. C dur. Das „Vogel-Quartett“ genannt.</p> <p>No. 40. Op. 33 No. 4. B dur.</p> <p>No. 41. Op. 33 No. 5. G dur.</p> <p>No. 42. Op. 33 No. 6. D dur.</p> <p>No. 43. Op. 42. D moll.</p> <p>No. 44. Op. 50 No. 1. B dur. (No. 44—49 [op. 50 No. 1—6] sind Friedrich Wilhelm II., König von Preussen gewidmet.)</p> <p>No. 45. Op. 50 No. 2. C dur.</p> <p>No. 46. Op. 50 No. 3. Es dur.</p> <p>No. 47. Op. 50 No. 4. Fis moll.</p> <p>No. 48. Op. 50 No. 5. F dur.</p> <p>No. 49. Op. 50 No. 6. D dur. (Unter dem Namen „Frosch-Quartett“ bekannt.)</p> <p>No. 50. Op. 54 No. 1. G dur. (No. 50—61 [op. 54 No. 1—3, op. 55 No. 1—3 und op. 64 No. 1—6] sind dem Grosshändler Tost gewidmet.)</p> <p>No. 51. Op. 54 No. 2. C dur.</p> <p>No. 52. Op. 54 No. 3. E dur.</p> | <p>No. 53. Op. 55 No. 1. A dur.</p> <p>No. 54. Op. 55 No. 2. F moll.</p> <p>No. 55. Op. 55 No. 3. B dur.</p> <p>No. 56. Op. 64 No. 1. C dur.</p> <p>No. 57. Op. 64 No. 2. H moll.</p> <p>No. 58. Op. 64 No. 3. B dur.</p> <p>No. 59. Op. 64 No. 4. G dur.</p> <p>No. 60. Op. 64 No. 5. D dur. (Das „Lerchen-Quartett“ genannt.)</p> <p>No. 61. Op. 64 No. 6. Es dur.</p> <p>No. 62. Op. 71 No. 1. B dur. (No. 62—67 [op. 71 No. 1—3 und op. 74 No. 1—3] sind dem Grafen Appony gewidmet.)</p> <p>No. 63. Op. 71 No. 2. D dur.</p> <p>No. 64. Op. 71 No. 3. Es dur.</p> <p>No. 65. Op. 74 No. 1. C dur.</p> <p>No. 66. Op. 74 No. 2. F dur.</p> <p>No. 67. Op. 74 No. 3. G moll. (Das „Reiter-Quartett“ genannt.)</p> <p>No. 68. Op. 76 No. 1. G dur. (No. 68—78 [op. 76 No. 1—6] sind dem Grafen Erdödy gewidmet.)</p> <p>No. 69. Op. 76 No. 2. D moll. (Das „Quinten-Quartett“ genannt.)</p> <p>No. 70. Op. 76 No. 3. C dur. (Das „Kaiser-Quartett“ genannt.)</p> <p>No. 71. Op. 76 No. 4. B dur.</p> <p>No. 72. Op. 76 No. 5. D dur. (Mit dem berühmten Largo in Fis dur.)</p> <p>No. 73. Op. 76 No. 6. Es dur.</p> <p>No. 74. Op. 77 No. 1. G dur. (No. 74 u. 75 sind dem Fürsten Lobkowitz gewidmet.)</p> <p>No. 75. Op. 77 No. 2. F dur.</p> <p>No. 76. Op. 103. B dur. (Dem Grafen Fries gewidmet 1803.)</p> <p>No. 77. Op. 51. D moll. „Die sieben Worte des Erlösers am Kreuze.“ (Im Jahre 1788 für Cadix komponiert.)</p> |
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Leipzig, Fr. Kistner.

London, Alfred Lengnick, 58, Berners Street, W.

SIELANKA la Champêtre.

H. Wieniawski. Op.12.

Nº 1.

Violino.

Piano.

Violino. *su D*

a tempo tranquillo

effel.

sf du talon

a tempo tranquillo

Leipzig, Fr. Fietner.

2026
(F. E. G.)



2416/6

First system of musical notation. The top staff features a complex melodic line with many beamed sixteenth notes. The piano accompaniment in the bottom two staves consists of chords and single notes, with a dynamic marking of *p* in the left hand.

Second system of musical notation. The top staff continues the melodic line with some slurs and a dynamic marking of *p*. The piano accompaniment in the bottom two staves features chords and notes, with a dynamic marking of *p* in the left hand.

Third system of musical notation. The top staff features a melodic line with trills and slurs, with dynamic markings of *p*. The piano accompaniment in the bottom two staves consists of chords and notes, with a dynamic marking of *p* in the left hand.

Fourth system of musical notation. The top staff features a melodic line with trills and slurs, with dynamic markings of *dim.* and *pp*. The piano accompaniment in the bottom two staves consists of chords and notes, with a dynamic marking of *dim.* and *pp* in the left hand.

Marziale.

The first system of the musical score consists of two staves. The upper staff is a single melodic line in treble clef, marked with a forte dynamic (*ff*) and ending with a *pizz.* (pizzicato) instruction. The lower staff is a piano accompaniment in bass clef, marked with a forte dynamic (*f*), consisting of a steady rhythmic pattern of chords.

The second system continues the musical score. The upper staff is marked *arco* (arco) and features more complex melodic passages with trills and slurs. The lower staff continues the piano accompaniment with a consistent rhythmic accompaniment.

The third system shows a change in dynamics and texture. The upper staff begins with a *pizz. arco* marking and includes *p* (piano) and *tranquillo* markings. It features trills and a melodic line that becomes more intricate. The lower staff has a *f* (forte) dynamic and includes a *rall.* (rallentando) marking towards the end of the system.

The fourth system concludes the piece. The upper staff starts with a *p* (piano) dynamic and includes a *rall.* (rallentando) marking. The lower staff also begins with a *p* dynamic and includes a *rall.* marking. The music ends with a final chord in both staves.

Viguroso.

ff

Viguroso.

ff

mf

mf

tr

Risoluto.

ritard.

f

Risoluto.

ritard.

f

poco sostenuto

effet.

pizz. arco

CHANSON POLONAISE.

Nº 2.

Violino. *Andantino.*

Piano. *Andantino.*

p *v*

mf *mf*

p *p*

mf *mf*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

Second system of musical notation. The vocal line includes the instruction *presser un peu* and *a tempo*. The piano part includes the dynamic marking *mf*.

Third system of musical notation. The piano part includes the instruction *rall.* (rallentando).

Maggiore.
Viguroso.

Fourth system of musical notation, marked *Maggiore. Viguroso.* The piano part includes the dynamic marking *ff* (fortissimo).

Fifth system of musical notation, continuing the *Maggiore. Viguroso.* section.

mf

mf

poco rit.

p

rall.

f

f

Minore.
Tempo I.

mf

mf

pp

pp

Ped.

First system of musical notation. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *mf* is present in both staves.

presses un peu

Second system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The dynamic marking *mf* is present in the piano part.

a tempo

a tempo

Third system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The dynamic marking *p* is present in both staves.

morendo

morendo

Fourth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The dynamic marking *p* is present in the vocal part, and *pp* is present in the piano part.