

SIEGMUND MOSKOWSKI

Compositionen

Soldatenlied nach Moniuszko	
A. Für Orchester. Partitur u. Stimmen	4,--
B. Für Pianoforte zu 2 Händen	0,75
C. Für Pianoforte und Violine	1,--
Op. 11. Polnisches Wiegenlied	
für Pianoforte zu 2 Händen	1,--
Dasselbe für Pianoforte und Violine	1,50
Op. 15. Zwei Clavierstücke	
Nº 1. Zadumka (Ukrainisches Lied)	1,50
Nº 2. Oberek (Polnischer Bauerntanz)	2,--
Op. 16. Balletmusik aus dem Volksschauspiel „Die einsame Hütte“	
A. Für Orchester Partitur	11,--
„ „ „ Stimmen	10,--
B. Für Pianoforte zu 2 Händen	
Nº 1. Zigeunertanz	1,75
Nº 2. Ukrainischer Tanz	1,75
C. Für Pianoforte zu 4 Händen	
Nº 1. Zigeunertanz	2,50
Nº 2. Ukrainischer Tanz	2,50
Op. 18. Fahrender Spielmann. Suite von Mazurkas für gemischten Chor und Pianoforte zu 4 Händen	
Clavierauszug mit Text	6,--
Chorstimmen	2,40
Clavierauszug zu 4 Händen	3,50
Op. 19. „Das Meerauge.“ Eine Concertouverture für Orchester. Partitur	
Stimmen	12,--
Clavierauszug zu 4 Händen	4,--
Op. 20. Aquarelles. Six Morceaux pour Piano à 2 mains	
Nº 1. Caprice	1,--
Nº 2. Cantique d'amour	0,75
Nº 3. Valse en miniature	0,75
Nº 4. Impromptu	1,--
Nº 5. Vogue la galère	0,75
Le même pour Orchestre	2,--
Nº 6. La Gitana	1,--
Les mêmes complet en un volume	4,25
Op. 21. Mélodie et Fantaisie - Mazourka pour Violon et Piano	
Nº 1. Mélodie	1,50
Nº 2. Fantaisie-Mazourka	2,75
Op. 22. Trois Morceaux pour Piano	
Nº 1. Dumka (Chanson)	
Nº 2. Trepak (Danse populaire d'Ukraine)	
Nº 3. Polonaise élégiaque	Complet 1,75
Hieraus einzeln: Nº 3 Polonaise élégiaque	
A. Für Orchester: Partitur u. Stimmen	1,50
B. Für Piano zu 2 Händen	0,50
C. Für Piano u. Violine oder Violoncelle	0,75
Op. 24. Trois Morceaux pour Violon et Piano	
Nº 1. Chanson ancienne	1,--
Nº 1ª La même pour Piano à 2 ms.	1,25
Nº 2. Chanson moderne	1,50
Nº 3. Caprice à la bourrée	1,25
Op. 25. „Krakowiaki“ Polnische Tänze	
A. Für Piano zu 2 Händen Heft I. (Nº 12.)	1,75
„ „ „ „ Heft II. (Nº 34.)	2,--
„ „ „ „ Heft III. (Nº 56.)	1,75
„ „ „ „ Heft IV. (Nº 78.)	2,--
B. Für Piano zu 4 Händen Heft I. (Nº 12.)	2,50
„ „ „ „ Heft II. (Nº 34.)	2,75
„ „ „ „ Heft III. (Nº 56.)	2,--
„ „ „ „ Heft IV. (Nº 78.)	2,50
Op. 26. Trois Morceaux pour Piano	
Nº 1. Krakowiak	1,--
Nº 2. Chanson d'Ukraine	0,50
Nº 2ª La même pour Violon et Piano	0,75
Nº 3. Polonaise	1,50
Op. 27. „Images“ Six Morceaux caractéristiques pour Piano. Nº 1. A l'improvisiste	
Nº 2. Picador	1,25
Nº 3. Monologue	1,50
Nº 4. Cracovienne	1,25
Nº 5. Idylle	1,50
Nº 6. Zingaresca	1,50
Op. 28. Suite Polonaise. Chansons, Romances Danses nationales pour Piano à 2 ms. et à 4 ms.	
Nº 1. Polonaise à 2 ms. 1,50. à 4 ms. 1,75.	
Nº 2. Kujawiak	1,25. 1,50.
Nº 3. Mazur	1,50. 1,75.
Nº 4. Kujawiak	1,25. 1,50.
Nº 5. Oberek	1,50. 1,75.
Nº 6. Kujawiak	1,25. 1,50.
Nº 7. Polonaise	1,25. 1,50.
Nº 8. Mazur	1,50. 1,75.

A son ami
Stanislas Ciechomski.

Suite Polonaise

Chansons, Romances et Danses nationales
d'après des mélodies originales

pour Piano
à 4 mains et à 2 mains

par
Sigismond Noskowski.

Oeuvre 28.

Edition à 4 mains.

Edition à 2 mains.

1 Mk. 75 Pf.		1 Mk. 50 Pf.
1 . 50 .	I Polonaise	1 . 25 .
1 . 75 .	II Kujawiak	1 . 50 .
1 . 50 .	III Mazur	1 . 25 .
1 . 75 .	IV Kujawiak	1 . 50 .
1 . 50 .	V Oberek	1 . 25 .
1 . 75 .	VI Kujawiak	1 . 50 .
1 . 50 .	VII Polonaise	1 . 25 .
1 . 75 .	VIII Mazur	1 . 50 .

Propriété de l'éditeur pour tous pays.

Tous les arrangements réservés.

Enregistré aux archives de l'union.

BRESLAU, JULES HAINAUER

Editeur de musique de S.M. le Roi de Prusse.

Bâle, Lucerne, Zurich, Strassbourg

Hug frères.

Paris,
V. Durdilly & Co

New York, Leipzig,
G. Schirmer. C. F. Leode.

Nº 1. POLONAISE.

Sigismond Noskowski, Op.28.

Maestoso.

f tenuto

ff marcato

First system of musical notation. The treble clef staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked *p cantabile*. It features a melodic line with slurs and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation. The treble clef staff is marked *mf*. The bass line includes a *ped.* (pedal) marking. The music features more complex chordal textures and melodic lines.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the page with first and second endings marked '1.' and '2.'.

tenuto
marcato il basso

This system features a treble and bass clef. The treble clef has a *tenuto* marking and a *V* dynamic marking. The bass clef has a *marcato il basso* marking. The music consists of chords and moving lines in both hands.

marcato

This system continues the piece with a *marcato* marking in the bass clef. The treble clef has a *V* dynamic marking. The music features a mix of chords and melodic lines.

sostenuto

This system includes a *sostenuto* marking in the bass clef. The treble clef has a *V* dynamic marking. The music is characterized by sustained chords and melodic phrases.

cantabile
p
espressivo

This system is marked *cantabile* and *espressivo*. The treble clef has a *p* dynamic marking. The music is more lyrical and expressive, with long melodic lines.

mf

This system features a *mf* dynamic marking in the bass clef. The music continues with a mix of chords and melodic lines.

cresc.

This system includes a *cresc.* (crescendo) marking in the bass clef. The music builds in intensity towards the end of the page.

p

mf
non legato 5 1 4

cresc.
1 2 1 1 5 1 2 4 8 5 4

f
5 4 5 5 1 3 1 5 1

ff tenuto
marcato

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats.

The second system continues the musical piece. A dynamic marking of *ff* (fortissimo) is present in the bass staff. The notation includes various chordal textures and melodic lines across both staves.

The third system shows further development of the musical themes. A dynamic marking of *f* (forte) is visible in the bass staff. The piece continues with intricate harmonic and rhythmic structures.

The fourth system features complex chordal structures and melodic lines. The notation is dense, with many notes beamed together, creating a rich harmonic texture.

The fifth system includes the dynamic markings *sostenuto* and *ff*. The *sostenuto* marking is placed above the treble staff, and *ff* is placed above the bass staff. The music continues with complex textures.

The sixth system concludes the page with a double bar line. It features a final melodic flourish in the treble staff and a rhythmic accompaniment in the bass staff. The piece ends with a final chord.