

# NOUVELLES COMPOSITIONS

# DES AUTEURS POLONAIS

pour PIANO à deux mains.

<p>BIERNACKI A. Op. 22. N° 3. Mazourka . . . . .60            — Op. 23. Marche cérémonielle . . . . .30</p> <p>BIERNACKI M. M. Trottonella . . . . .60</p> <p>CHANSON D'OUKRAINE. „Ne hody Hryciun” . . . . .20            — „Wijut wityry” . . . . .20</p> <p>FRIEDMAN J. Op. 15. N° 1. 3. Deux mazourkas . . . . .40            Op. 15. N° 2. Mazourka . . . . .40            — Op. 15. N° 4. Mazourka . . . . .40            — Op. 15. Quatre mazourkas. Complet . . . . .90</p> <p>GAWROŃSKI W. Op. 2. N° 6. Mazourka . . . . .30            — Op. 3. N° 2. Menuet . . . . .45            Op. 9. N° 1. Au bord de la mer. (Nad morzem) . . . . .60            — Op. 10. N° 2. Mazourka . . . . .60</p> <p>HOREJSZO W. Op. 29. N° 1. Chant religieux . . . . .30            — Op. 29. N° 2. Chorale . . . . .30            — Op. 29. N° 3. Prière . . . . .30            — Op. 84. Rapsodie polonaise sur des mélodies nationales et populaires . . . . .1.</p> <p>KANIA E. Célèbre hymne polonais . . . . .30</p> <p>KOMOROWSKI I. Kalina. (Chanson). . . . .40</p> <p>KROGULSKI L. Bagatelle . . . . .20            — Doumka . . . . .45            — Marche des Sokols . . . . .20            — Polka militaire . . . . .20            — Romance . . . . .30            — Polonaise sur des motifs anciens . . . . .30</p> <p>LISTOWSKI A. Hulan. Mazourka . . . . .20</p> <p>LUBOMIRSKI K. Op. 22. Chanson populaire . . . . .20</p>	<p>ŁOPUSKA H. Op. 2. Chanson sans paroles . . . . .60            Op. 4. Le soir . . . . .45            — Op. 5. Matinée printanière . . . . .45            Op. 6. Question . . . . .30</p> <p>MELCER H. Trois pensées musicales:            — N° 1. Prélude . . . . .45            — N° 2. Quasi Mazourka . . . . .45            — N° 3. Nocturne . . . . .30            — Valse à la Chopin . . . . .45</p> <p>MICHAŁOWSKI A. Menuet . . . . .60</p> <p>MONIUSZKO ST. Air de Halka. (Ed. facile) . . . . .30            Air de Jontek de l'op. „Halka”. (Ed. facile) . . . . .30            — Air de l'op. „La Comtesse”. (Ed. facile.) . . . . .30            Carillon. Romance favorite de l'op. „Le Château Mystérieux”. (Ed. facile) . . . . .35</p> <p>OGIŃSKI M. (prince). Les adieux à la patrie. Polonaise. (Ed. facile) . . . . .25</p> <p>POLONAISE de Kościuszko. (Ed. facile) . . . . .20</p> <p>ROMASZKO P. Etude. . . . .60</p> <p>RZEPKO W. Instants de joie. Morceaux pour les enfants. . . . . Cah. I. — 60            — Instants de joie. Morceaux pour les enfants . . . . . Cah. II. — 50</p> <p>SARMATA W. Chant religieux. (Ed. facile) . . . . .20            — Chorale. (Ed. facile) . . . . .20            Chant patriotique. (Ed. facile) . . . . .20</p> <p>STOJOWSKI S. Op. 8. N° 3. Sérénade. (Doigtée par le prof. A. Michałowski). — 60            Op. 17. N° 1. Doumka . . . . .45</p> <p>ŚWIERZYŃSKI M. Krakowiak . . . . .30</p> <p>WERTHEIM J. Op. 2. Quatre préludes . . . . .75</p>
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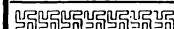
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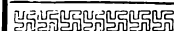
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# PRELUDE.

H. Melcer.

*Andante molto tranquillo e cantabile.*

*PIANO.*

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. The music begins with a piano (*pp*) dynamic. The middle staff features a melodic line with eighth notes and a long slur. The bass staff has a simple accompaniment of quarter notes. The text *Sempre con Ped.* is written below the bass staff.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. The music continues with a melodic line in the middle staff, marked *espress.* and *m.g.* (mezzo-giochiato). The bass staff has a simple accompaniment of quarter notes. The text *Sempre con Ped.* is written below the bass staff.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. The music continues with a melodic line in the middle staff, marked *m.d.* (mezzo-dolce) and *m.g.* (mezzo-giochiato). The bass staff has a simple accompaniment of quarter notes. The text *Sempre con Ped.* is written below the bass staff.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with a slur and a fermata over the first measure. The piano accompaniment includes dynamic markings such as *md*, *m.g.*, and *md.* in the right hand, and rests in the left hand.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment shows dynamic markings like *pp* and *ppp* in the left hand, and *md.*, *m.g.*, and *md.* in the right hand.

Third system of musical notation. The piano accompaniment includes dynamic markings such as *cresc.* and *pp.* in the left hand, and *md.*, *m.g.*, and *md.* in the right hand.

Fourth system of musical notation. The piano accompaniment features dynamic markings like *f*, *sempre cresc.*, *ff*, and *p* in the left hand, and *md.*, *m.g.*, and *md.* in the right hand.

First system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and contains a few notes with rests. The middle staff has a treble clef and contains a melodic line with various dynamics: *m.d.* (mezzo-dolce), *pp* (pianissimo), *m.g.* (mezzo-giove), and *m.d.*. The bottom staff has a bass clef and contains a bass line with dynamics *pp* and *pp*. There are several slurs and phrasing marks throughout the system.

Second system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line. The dynamic marking *espress.* (espressivo) is present in the bottom staff. There are several slurs and phrasing marks throughout the system.

Third system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and contains a melodic line with dynamics *pp* and *m.g.*. The middle staff has a treble clef and contains a melodic line with dynamics *m.d.* and *m.g.*. The bottom staff has a bass clef and contains a bass line with dynamics *pp* and *m.d.*. There are several slurs and phrasing marks throughout the system.

Fourth system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and contains a melodic line with dynamics *mf* (mezzo-forte), *pp*, and *ppp*. The middle staff has a treble clef and contains a melodic line with dynamics *pp* and *morendo*. The bottom staff has a bass clef and contains a bass line with dynamics *pp* and *ppp*. There are several slurs and phrasing marks throughout the system.

# Compositions modernes et brillantes DES AUTEURS POLONAIS

pour VIOLON ou VIOLONCELLE

avec accompagnement de piano.

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b) Phylis	—30
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— d) Polonaise du XVIII siècle. e) Chan- sonnette	—30
— f) Maciek. g) Owczarek. h) Jaś	—60
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— Op. 7. N° 2. Mazourka	—30
— Op. 7. N° 3. Mazourka	—40
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— Op. 25. N° 2. Etude. Transcr. par E. Morel	—40
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KRASUSKI ST. Op. 51. Je vous adore. Valse mignonne	—90
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MONIUSZKO ST. Air de Halka	—50
Air de Jontek	—60
Potpourri de l'op. „Halka”, arr. par J. B. Winkler	1.50
— Chant de Wieslaw de l'op. „Jasnuta”	—40
Potpourri de l'op. „La Comtesse”, arr. par J. B. Winkler	2.—
— Potpourri de l'op. „Le Château mysté- rieux”, arr. par J. B. Winkler	1.80
Fantaisie de l'op. „Verbum Nobile”	—50
Polonaise	—50
— Ma mère chérie. (Chanson)	—40
— Dieu tout-puissant. (Prière)	—40
— Miserere mei. (Prière)	—40

NIEDZIELSKI ST. Op. 22. Deux Krakowiaks. (Maryś. Stach)	—40
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— Op. 14. N° 3. Chant d'amour	—50
— Op. 15. N° 1. Troisième berceuse.	—40
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## POUR DEUX VIOLONS.

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