



BIBLIOTHECA
UNIV. JAGIELL.
CRACOVENSIS

4319

musicalia



2123



4319

BIBLIOTHECA
UNIV. JAGELL.
CRACOVENSIS

Andante Cantabile

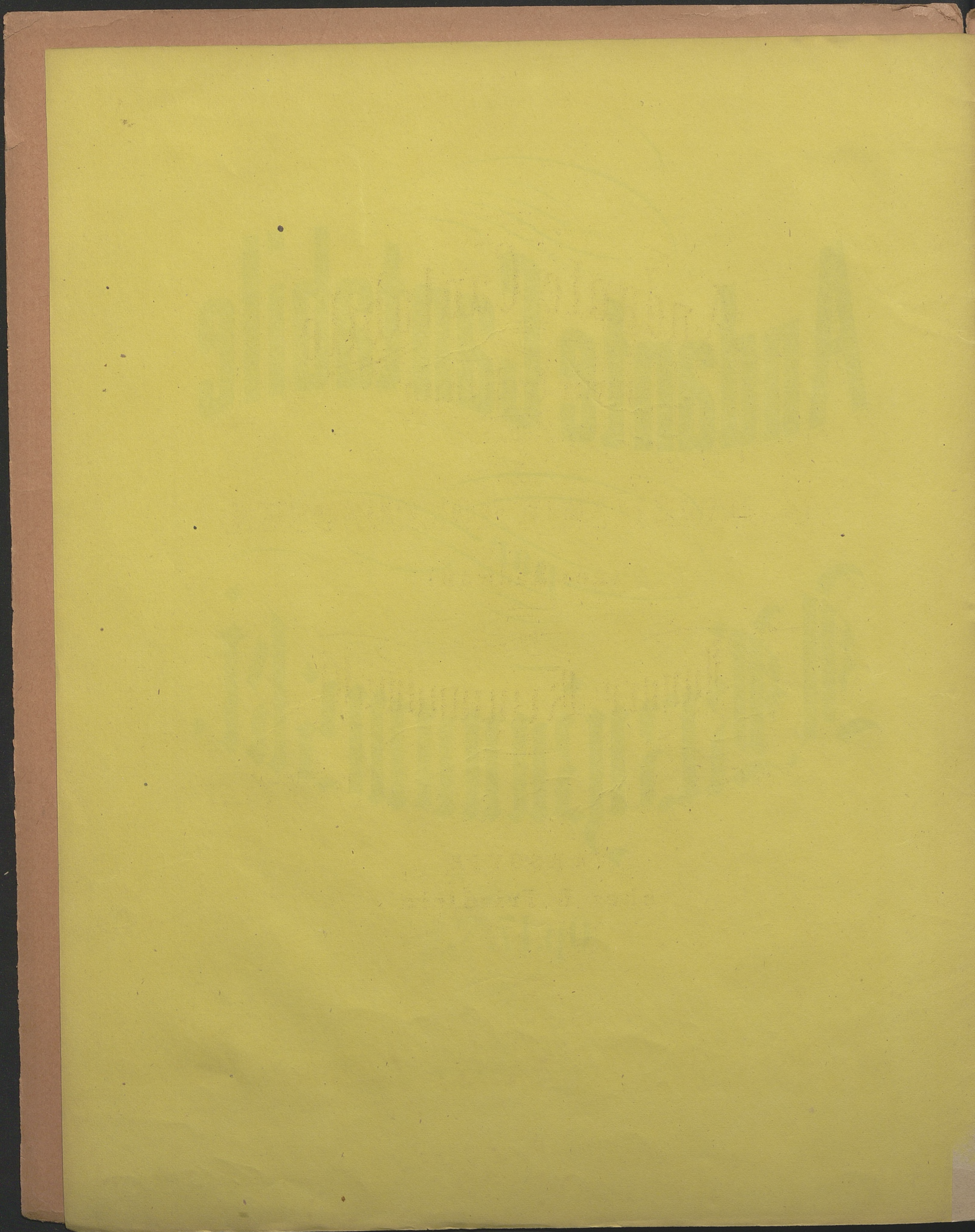
par

F. Liszt

Op. 17.

Lith. Anst. v. C. G. Röder in Leipzig.

110



Andante Cantabile

pour le Piano

composé et dédié

À

MADAME MARIE MOKRONOSKA

(née Radwan)

par

Ignace Krzyżanowski.

Op. 17.

Pr. ^{22 1/2 Ngr.}
^{67 1/2 Lp.}

VARSOVIE

chez R. Friedlein

Rue des Sénateurs N° 460

R 155 F

Lith. Anst. v. C. G. Röder i. Leipzig.

4319

Th Mms.



K. 1953 nr. 792

ANDANTE CANTABILE.

Ig. Krzyżanowski. Op. 17.

PIANO.

p

Ped. *

Ped. *

dolce con grazia

Ped. *

Ped. *

Ped. *

Ped. *

Bibl. Jag.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The bass line includes a pedal point marked "Ped." and a fermata. The treble line has a long note with a fermata.



Second system of musical notation. The bass line includes a pedal point marked "Ped." and a fermata. The treble line includes the lyrics "cre - scen - do" and "f con passione". The system ends with the instruction "sempre forte".



Third system of musical notation. The bass line includes a pedal point marked "Ped." and a fermata. The treble line includes the instruction "p" (piano) and "calando" (diminuendo). The system ends with the instruction "ff" (fortissimo).



Fourth system of musical notation. The bass line includes a trill marked "tr" and the instruction "recitando". The treble line includes the instruction "pp con sordini" (pianissimo with sostenuto). The system ends with a fermata and the instruction "Ped.".

a tempo

p senza sordini *dolce*



grazioso



crescendo *poco a poco* *calando*
ff con somma passione



p sempre smorzando *pp* *rallentando*



L'istesso tempo.

dolcissimo con gran espressione

Ped. *il basso legatissimo* Ped.

Ped. Ped.

Ped.

p *dolcissimo con sordini*

Ped.



sempre pianissimo

Ped. *

Ped. *

This system contains two staves of music. The upper staff features a series of trills (tr) and slurs. The lower staff has a melodic line with slurs. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of the system.



f senza sordini

cre - scen - do sempre

Ped. *

Ped. *

This system continues the musical piece. The upper staff has a trill (tr) and the lower staff has a melodic line. The dynamic *f* senza sordini is marked. The lyrics 'cre - scen - do sempre' are written above the upper staff. Pedal points are indicated by 'Ped.' and asterisks.



più - - - *ff* *p* *pp* dolce

Ped. *

Ped. *

This system shows a dynamic progression from *ff* to *p* to *pp* to *dolce*. The upper staff has a trill (tr) and the lower staff has a melodic line. Pedal points are indicated by 'Ped.' and asterisks.



con grazia

Ped. *

Ped. *

Ped. *

This system concludes the piece with the instruction 'con grazia'. The upper staff has a melodic line and the lower staff has a melodic line. Pedal points are indicated by 'Ped.' and asterisks.



First system of musical notation. The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a complex accompaniment with many beamed sixteenth notes. Pedal points (Ped.) are marked at the beginning and end of the system. Performance instructions include *ben pronunziando* and *diminuendo*.



Second system of musical notation. The treble staff features a melodic line with slurs and fingerings (5, 3). The bass staff has a complex accompaniment. Pedal points (Ped.) are marked. Performance instructions include *pp*, *p*, *grazioso*, and *delicatamente*.



Third system of musical notation. The treble staff contains a melodic line with slurs and fingerings (5, 3). The bass staff has a complex accompaniment. Pedal points (Ped.) are marked at the beginning and end of the system.



Fourth system of musical notation. The treble staff contains a melodic line with slurs and fingerings (3, 3). The bass staff has a complex accompaniment. Pedal points (Ped.) are marked. Performance instructions include *f energico*.



First system of musical notation. The treble staff features a melodic line with trills (tr.) and a dynamic marking of *f con somma passione*. The bass staff provides a harmonic accompaniment. A *Ped.* (pedal) marking with an asterisk is present at the end of the system.



Second system of musical notation. The treble staff begins with a dynamic marking of *f* and the instruction *dolcissimo con sordini*. A slur with the number 8 above it spans the first two measures. The system concludes with the instruction *senza sord.* and a final *f* dynamic marking.



Third system of musical notation. The treble staff starts with a dynamic marking of *f*. The bass staff begins with a *Ped.* marking and an asterisk, followed by a *ff* dynamic. A *p* (piano) dynamic marking is placed above the bass staff, which then contains the instruction *calando poco a poco rallentando* and ends with a *p* dynamic. The bass staff features a series of sixteenth-note passages, each marked with a '6'.



Fourth system of musical notation. The treble staff begins with the instruction *a tempo*. The bass staff starts with a *pp* (pianissimo) dynamic marking. The system includes several *Ped.* markings with asterisks, indicating pedal points.





cre - scen - do *f con passione*

Ped. *



sempre forte *p*

Ped. *



calando *ff* *ff*



recitando *ff* *m.g.* *pp con sordini*

Ped. *

a tempo

p
senza sordini

Ped. *

Ped. *

Ped. *

graziosamente *crescendo poco* *a poco* - - -

Ped. *

Ped. * Ped. * Ped. *

ff con somma passione *diminuendo* *p sempre più smor-*

Ped. *

Ped. *

Ped. *

a tempo

tr *tr* *pp dolcissimo*

zando *rallentando*

First system of musical notation. The treble staff contains a melodic line with a slur and a crescendo hairpin. The bass staff contains a bass line with a trill (tr) and a piano (p) dynamic marking.

Second system of musical notation. The treble staff has a melodic line with a slur and a piano (pp) dynamic marking. The bass staff has a bass line with a slur and a piano (pp) dynamic marking. The system concludes with a marcato (marked) instruction.

Third system of musical notation. The treble staff has a melodic line with a slur and a piano (pp) dynamic marking. The bass staff has a bass line with a slur and a piano (pp) dynamic marking. The system concludes with a rallentando (r slowing down) instruction and a piano (pp) dynamic marking.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a piano (pp) dynamic marking. The bass staff has a bass line with a slur and a piano (pp) dynamic marking. The system concludes with a senza sordini (without mutes) instruction and a piano (pp) dynamic marking.



Catalogue des nouvelles Compositions pour le Piano

publiées par

R. FRIEDLEIN à Varsovie.

CHOPIN, FR., 2 Mazourkas	Rs. — k. 45
DIETRICH, M., Polonaise	" — " 30
— Chant sans paroles. Op. 19	" — " 37½
— Valse brillante. Op. 20	" — " 60
— Tarentelle. Op. 21	" — " 60
— Choeur des Matelots. Op. 22	" — " 60
— 2 ^e Valse brillante. Op. 23	" — " 52½
— Marche. Op. 24	" — " 52½
— Talisman. Op. 25	" — " 52½
— Thème d'Ukraine. Op. 26	" — " 60
— Cascade (Etude de Salon) Op. 27	" — " 60
— Rigoletto-Quadrille	" — " 37½
— Polka de Bravoure	" — " 30
— Paraphrase de l'Opéra Rigoletto	" — " 75
— Le Bluet	" — " 52½
— Second Sicilienne	" — " 52½
— Nocturne. Op. 32	" — " 45
— Valse Gracieuse. Op. 33	" — " 52½
— Galop militaire. Op. 36	" — " 67½
— Humoresque. Op. 35	" — " 35
DOBRZYŃSKI, J. F., Grande Valse. Op. 63	" — " 52½
— Bolero	" — " 30
— Souvenir d'Ukraine Morceau. Op. 64	" — " 60
— Danse Napolitaine. Op. 65	" — " 60
HERZBERG, A., Souvenir d'Opole. Valses. Op. 58	" — " 37½
— Feu follet. Op. 36	" — " 30
— Chansonette. Op. 37	" — " 37½
KANIA, E., Op. 9. Trzy Zadumki wieczorne	" — " 52½
KOMAN, H., Romance. Op. 1	" — " 52½
KONTSKI de Apoll., Mazur Sielankowy. Op. 4	" — " 52½
— Souvenir de Léopol. Mazourka. Op. 7	" — " 60
— Souvenir de Posen. Mazourka. Op. 8	" — " 60
— Diabeł Mazur. Op. 9	" — " 60
— Wanda Mazur. Op. 10	" — " 60
— Le Départ du Chevalier. Op. 11	" — " 52½
— Stefan Batory. Op. 12	" — " 60
— Obertas. Op. 13	" — " 60
— Souvenir de Vilna, Mazur. Op. 14	" — " 82½
KONTSKI, Ant., Valse. Op. 151	" — " 45
— Romance sans Paroles. Op. 152	" — " 37½
— Karnawał Warszawski Mazur. Op. 153	" — " 60
KRÜDENER, Guillaume de, Le Bluet. Valse	" — " 45
KRZYŻANOWSKI, J., Impromptu. Op. 12	" — " 60
— Deux Mazourkas. Op. 13	" — " 45
— Andante Cantabile. Op. 17	" — " 67½
LUBOMIRSKI, C. Prince, Odgłos z nad Horynia. Quatres Ma- zourkas. Op. 19	" — " 75
— Cztery Stycznia. Mazourka. Op. 20	" — " 22½
— Pogadanka. Causerie Polka. Op. 23	" — " 22½
— Trois Marches. Op. 24	" — " 45
— Catherine-Contredanses. Op. 25	" — " 45
— Stanislaus-Walzer. Op. 26	" — " 60
— Magyar-Polka. Op. 29	" — " 22½
— Deux Mazourkas. Op. 30	" — " 52½
— Theresa-Walzer. Op. 31	" — " 52½
— Dolina Szwajcarska. Mazourka. Op. 32	" — " 30
— Polka. Op. 34	" — " 22½
— Wspomnienie z Radziejowic Mazur. Op. 35	" — " 22½

LUBOMIRSKI, C. Aniela Polka. Op. 36	Rs. — k. 22½
— Prince, Mazourka. Op. 39	" — " 30
— Mazourka. Op. 40	" — " 30
— Prince, Feliks-Polka. Op. 41	" — " 22½
— Chwila w Radochówce Polka. Op. 43	" — " 22½
— Głos do brzegu Słuczy 2 Mazurki Harmonijne. Op. 44	" — " 45
— Marynia Polka. Op. 45	" — " 30
— Wspomnienie Warszawy 2 Mazury. Op. 46	" — " 30
— Piosnka Dwie rany. Op. 47	" — " 30
— Le Miosothis	" — " 37½
— Nawigator Polka. Op. 50	" — " 30
LUBOWSKI, J., Nocturne. No. 4	" — " 45
— Etude. No. 7	" — " 30
MONIUSZKO, S., Polka	" — " 30
— Vilanella	" — " 30
— Daniel-Polka	" — " 22½
— Trois Valses	" — " 60
— Lza pieśń	" — " 22½
— Gabrielle-Polka	" — " 22½
MÜNCHHEIMER, Ad., Ouverture à 4/ms	" — " 75
NOWAKOWSKI, J., Szkoła na Fortepian	" 2 " 25
— Morceau de Salon. Op. 32	" — " 37½
— Chant d'Amour. Nocturne. Op. 33	" — " 52½
— Ballade. Op. 34	" — " 82½
— Gondolier. Romance. Op. 36	" — " 45
— Elégie. Op. 37	" — " 45
— Andantino Grazioso. Op. 39	" — " 45
OSTROWSKI, F., Adagio et Rondeau. Op. 11	" — " 75
PUSCH, A. M. de, Marche de Vilna. Op. 34. N ^o 2	" — " 45
— 2 ^{de} Valse brillante. Op. 35	" — " 30
— Souvenir à Pologne. Extra-Post-Valse	" — " 22½
— Galop-Polka-fantastique	" — " 30
RODRIEWICZ, G., Valse. Op. 2	" — " 22½
— Amour en Rêve. Pièces caractérist. Op. 3	" — " 60
SCHULHOF, F. J., Mazourka. Op. 30	" — " 30
SCHWARZBACH, E., Pensée Gracieuse	" — " 30
STOLIPINE, A., 2 ^{me} Pensée	" — " 50
SZOPOWICZ, H., Trois Mazourkas. Op. 7	" — " 45
TAUSIG, A., Le Romantique. Impromptu. Op. 3	" — " 37½
— Berceuse. Mélodie variée. Op. 8	" — " 60
TAUSIG, CH., Impromptu. Op. 1	" — " 60
— Tarantelle. Op. 2	" — " 45
— Le Ruisseau. Etude	" — " 52½
TERAJEWICZ, A., Mazourka	" — " 37½
WIELHORSKI, 2 ^{de} Grande Marche. Op. 20	" — " 60
— Deux Valses. Op. 21	" — " 45
WODNICKI, T., Moment Lyrique 2 ^e Mélodie Op. 7	" — " 30
WYSOCKI, G. N., Krakowiak. Op. 7	" — " 82½
ZALUSKI, E., Mazourka. Op. 6	" — " 37½
— " 7	" — " 37½
Réminiscences de l'opéra :	
— Martha de Flotow	" — " 75
— Le Val d'Andorre de Halévy	" — " 75
— Il Bravo de Mercadante	" — " 75
— Le Prophète de Meyerbeer	" 1 " —
— Ernani de Verdi	" — " 90
— I Due foscari de Verdi	" — " 75
— I Lombardi de Verdi	" — " 75
— Macbeth de Verdi	" 1 " —

Compositions pour le Chant avec accompagnement de Piano.

DOBRZYŃSKI, J. F., Ballada z opery Monbar czyli Flibustieri. Rs. — k. 37½	
— Romans z powyższej opery	" — " 30
— Ach! to źle Spiew	" — " 22½
— Nie moge być twoją. Mazurek	" — " 37½
KARASOWSKI, M., Sen, Spiew	" — " 45
KOMOROWSKI, J., Wspomnienie. Tryolet	" — " 22½
— Pieśń Minstrelle z Dziewicy Jeziora	" — " 22½
— Kalina	" — " 60
— Powieści Spiew	" — " 60
— Nowa Miłość	" — " 22½
— Kujawiak Spiew	" — " 60
— Polonez Spiew	" — " 37½
— Polonez do spiewn „Chociaz to zycie idzie pro grudzie.”	" — " 45
KRZYŻANOWSKI, J., Spomnienie Spiew	" — " 37½
LUBOMIRSKI, C. Pr., Zawsze i Wszędzie. Op. 12	" — " 30
— La Rosa e la Croce, Romanza. Op. 13	" — " 30
— Pieśń z Wieży. Op. 15	" — " 67
— El Sospeto. Op. 16	" — " 52½
— Jesień. Op. 17	" — " 37½
— Niepewność. Op. 18	" — " 30
— Pochód Kozacki. Op. 21	" — " 45
— Gwiazdka. Op. 22	" — " 30
— Seguidilla et Romance. Op. 27	" — " 52½
— La Partenza. Op. 28	" — " 45
— 2 ^{de} Pochód Kozacki. Op. 33	" — " 45

LUBOMIRSKI, C., Unas inaczej Dumka. Op. 37	Rs. — k. 30
— Mazurek. Op. 3ss. (śpiewany w Cyruliku Sewilskim przez pannę Holloy)	" — " 52½
— Nie płacz dziewczę! Op. 42	" — " 30
MONIUSZKO, S., Łódka	" — " 52½
— 1 ^{sz} Spiewnik domowy	" 4 " 50
— Kozak	" — " 22½
— Dwie piosnki nowychwedrowek oryginala	" — " 37½
— Lzi	" — " 22½
NOWAKOWSKI, J., Gdybym się zmienił. Romans	" — " 22½
— 12 Spiewów polskich. Op. 31	" 1 " 50
— Aniót Robieta	" — " 22½
— Romance. Op. 39	" — " 22½
— Album Muzyczne	" — " —
— Ah! Tyś spóźnit się Mazurek	" — " 37½
STEFANI, J., Spiewkaskomedyo-Opery Talizm	" — " 22½
— Mazurek z téjże komedyo-opery	" — " 22½
— Zdrowaś Panno Maryja	" — " 45
TEJCHMAN, A., L'Addio del trovatore chant	" — " 22½
— Arabella, Canzonette venetienne	" — " 22½
— L'aura, Ariette	" — " 22½
— Jemmy. Mélodie	" — " 30
— Thème original, varié	" — " 30
— L'Aurora. Op. 61	" — " 37½
— Iaskółka. Spiew	" — " 37½

