

à Joseph Hofmann.



# HENRY BOBIŃSKI

## Andante Doloroso

POUR PIANO A DEUX MAINS.

Op. 15.

Prix Rb. — 75.  
Mk. 2. —



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2020

III



74. c. 1935/6

# Andante doloroso.

H. Bobinski, Op.15.

Andante doloroso.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations such as dynamics (p, pp, f, cresc., dim.), articulation (accents, slurs), and performance instructions (Ped., \*, 3, rif., lunga pausa p). The piece concludes with a 6/4 time signature and a final dynamic of p.



Con moto ma tranquillo.

*delicatamente*  
*cresc.*  
*più cresc.*  
*ff*  
*molto accelerando*

Ped. \* Ped. \* Ped. \* Ped. \*  
 Ped. \* Ped. \* Ped. \* Ped. \*  
 Ped. \* Ped. \* Ped. \* Ped. \*  
 Ped. \* Ped. \* Ped. \* Ped. \*  
 Ped. \* Ped. \* Ped. \* Ped. \*

First system of a piano score. The right hand features a series of chords with accents (>) and slurs. The left hand has a melodic line with slurs and a *fff* dynamic marking. Pedal markings include *Ped.*, asterisks (\*), and a circled 8.

Second system of a piano score. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs. Dynamics include *molto dim. p* and *Presto.* Pedal markings include *Ped.* and a circled 8.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs. Pedal markings include a circled 8.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs. Dynamics include *poco cresc.* Pedal markings include *Ped.*

Fifth system of a piano score. The right hand has a melodic line with slurs and a *Moderato.* tempo marking. Dynamics include *rit.* and *p*. Pedal markings include *Ped.* and asterisks (\*).

Sixth system of a piano score. The right hand has a melodic line with slurs and a *rit.* marking. The left hand has a melodic line with slurs and a *dim.* marking. Pedal markings include *Ped.* and asterisks (\*).

## Andante cantabile.

ben tenuto la melodia  
*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p* *rit.*

\* senza *ped.* *ped.* \*

## Allegro grazioso.

*p*

*ped.* \* *ped.* \*



First system of a piano piece. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a steady eighth-note accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Second system of the piano piece. The right hand continues the melodic line with a slur. The left hand accompaniment remains. A piano dynamic marking 'p' is placed above the first measure of the right hand. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Third system of the piano piece. The right hand has a more complex texture with chords and a melodic line. A piano dynamic marking 'p' is placed above the first measure of the right hand. A 'riten.' marking is above the final measure of the right hand. Pedal markings 'Ped.' and asterisks are present below the bass staff.

*Delicato e con agitazione.*  
*a tempo*

Fourth system of the piano piece. The right hand has a sparse texture with chords and a few notes. The left hand accompaniment continues. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Fifth system of the piano piece. The right hand continues with a sparse texture. The left hand accompaniment continues. Pedal markings 'Ped.' and asterisks are present below the bass staff.

*crescendo*  
R.d. \*

*f*  
*molto crescendo*  
*affargando*  
R.d. \*

Maestoso e con grand passione.

*fff*  
R.d. \*

*lunga fermata*  
*f* — *p* *mf* *dim.*  
R.d. \*

*p* *f* *dim.* *p* *rit e dim.* *lunga fermata*  
R.d. \*



## Tempo I. (Andante doloroso.)

*p*  
Bd. \*

*f*  
*p* *dim.*  
Bd. \*

*pp* *cresc.* *f* *p*  
Bd. \*

*f* *p*  
Bd. \*

*Lento.*  
*p* *dim. e rit.* *pp* *rit.* *ppp*  
Bd. \*

# COMPOSITIONS DES AUTEURS CÉLÈBRES.

pour piano a deux mains.

	Rb. k.		Rb. k.
<b>Bobinski H.</b> Op. 4. Légende	— 75	<b>Sicard M.de</b> Op. 12. Je crois en toi. Да всёго з. Romance de E. Bevigiani	— 60
— Op. 5. Deux morceaux: Melodie. Moment musical	— 60	— Op. 15. Trois moments musicaux: N° 1. Espérance.	— 75
— Op. 8. Concerto M-mineur	3 50	„ 2. Incertitude	
— Op. 12. Andante cantabile du 2-me Concerto.	— 75	„ 3. Bonheur parfait.	
<b>Borowski F.</b> Duo d'amour.	— 30	— Op. 19. N° 8. Arlequin. Tempo di ballo de la suite des vingt pièces.	— 60
— Valse-Barcarolle	— 40	— Op. 45. N° 1. Melodie.	— 50
<b>Chodorowski G.</b> Barcarolle. B-moll	— 60	<b>Statkowski R.</b> Op. 21. N° 1. Par une nuit du printemps	— 60
— La Fileuse. Romance de St. Moniuszko. Transcrite pour piano en forme d'Etude.	— 60	<b>Toutkowski N.</b> Op. 3. N° 2. Mazourka à la Chopin	— 75
— Rhapsodie Ukrainienne. F-dur	1 50	— Op. 5. Gavotte	— 60
— Valse-Caprice de concert. Ges-dur	— 90	— Op. 10. Polacca de l'opéra <i>Mignon</i> d'Ambr. Thomas. Transcription libre de concert	1 25
<b>Czeczott V.</b> Op. 6. Première Barcarolle	— 60	— Op. 15. Pensée élégiaque	— 75
— Op. 8. Deuxième Barcarolle. (La Loreley)	— 60	— Op. 19. Aveu. Impromptu-Romance.	— 50
— Op. 10. Deux morceaux. 1. Prélude. 2. Dar- rum. Réponse à „Warum“ de R.Schumann	— 60	— Op. 20. Barcarolle	— 75
— Op. 11. Depuis le berceau jusqu'à la tom- be. Suite. I-re partie: N° 1. Au berceau	1 —	— Op. 24. Souvenir de Vienne. Valse de Concert	— 90
„ 2. Avec la poupée			
„ 3. Les chevaux de bois			
— Op. 13. Troisième Barcarolle.	1 —	<b>Tyszkiewicz Th.</b> Marche pour musique mili- taire. Transcrite pour piano	— 90
<b>Dobkiewicz A.</b> Op. 4. N° 1. Feuille d'album.	— 60	<b>Wieniawski J.</b> Op. 3. Valse de concert	— 75
— Op. 6. Mazurka	— 60	— Op. 12. Souvenir de Lublin. Romance variée	1 —
<b>Kanewtsoff A.</b> Op. 1. N° 1. 2. Deux morceaux: Tarentelle. Gavotte	— 50	<b>Witwicki J.</b> Op. 10. Grandes variations con- certantes sur un thème national russe	1 80
— Op. 5. N° 1. Novallette	— 50	— Op. 12. Grandes Variations concertantes sur le motif national russe: Le rossignol	1 80
— Op. 5. N° 2. Etude-Impromptu	— 75	— Op. 20. Variations brillantes sur un thème de l'Ukraine.	— 80
— Prélude	— 60	— Op. 25. Une larme. Chant sans paroles	— 90
<b>Lalewicz G.</b> Op. 2. Menuet	— 60	— Op. 26. Tchoumak. Chant favori de l'Ukraine varié	— 60
<b>Lisensko N.</b> Op. 2. Suite in G. Complet	1 80	— Op. 31. Prière d'un Orphelin	— 60
Séparée:		— Op. 32. Inspirations des Rives du Boristhène	1 20
— N° 1. Prélude	— 60	— Op. 33. Hommage à Kościuszko. Polonaise ancienne connue sous le nom „Polonaise de Kościuszko“ paraphrasé	— 75
— N° 2. Courante	— 45	— Op. 34. Invitation. Polka de salon	— 60
— N° 3. Toccata	— 45	— Op. 35. Druga Szumka Ukrainiska	— 75
— N° 4. Sarabande	— 30	<b>Zientarski R.</b> Op. 23. Les papillons. Etude de concert	— 60
— N° 5. Gavotte	— 45	— Op. 25. Élégie	— 75
— N° 6. Scherzo	— 45	— Op. 26. La prière du matin	— 90
— Op. 8. Rhapsodie sur des thèmes de l'Ukraine. Grand morceau de concert	1 50	— Op. 32. Marche funèbre	— 60
— Op. 15. Barcarolle	— 75	— Op. 34. Quatre Mazourkas	1 05
— Op. 18. Deuxième Rhapsodie de l'Ukraine	— 90	— Op. 35. Tarentelle napolitaine.	— 90
— Op. 19. Nocturne. Cis-moll	— 90	— Op. 39. Pieśń religijna	— 60
— Op. 27. Romance. As-dur	— 60	— Op. 41. Fantaisie de Concert sur deux thé- mes Ukrainiennes	1 35
— Op. 29. Gavotte. F-dur	— 50	<b>Zientarski V.</b> Op. 22. Tarentelle Napolitaine fantastique	— 90
<b>Noskowski S.</b> Op. 20. N° 5. Vogue la galère Aquarelle	— 35	— Op. 24. Rapsodja polska	— 90
— Op. 22. N° 3. Polonaise élégiaque.	— 30		
<b>Pouchalsky W.</b> Op. 1. Nocturne.	— 75		
— Op. 2. Romance et Scherzino.	— 75		
— Op. 4. Au crépuscule	— 75		
— Op. 10. Page d'amour	— 40		
— Op. 11. Le Tourbillon. Etude de concert	— 90		
<b>Sicard M.de</b> Op. 11. Intermezzo et Gavotte de la Suite en Ré	— 75		

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