



4468

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MUSICALIA



# Rose et Ninette



DEUX  
POLKAS  
de Salon

COMPOSEES POUR  
PIANO

par

# Seopold Karliński

N° 1. ROSE prix 40 cop.

N° 2. NINETTE 40 ..

PROPRIETE DES EDITEURS POUR TOUS PAYS

VARSOVIE

GEBETHNER & WOLFF

Succursale à ŁÓDŹ rue Piotrkowska N° 46

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Kieff B. Koreywo.

*Gambel*  
1887

GEBETHNER & WOLFF



Album tańców Władysława Lochmana.

№1., „KMICIC“ Mazur.

Musical score for Mazur 'Kmicic'. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *mf* dynamic. The left hand provides a rhythmic accompaniment with chords. The score includes a trill in the right hand and a fermata over the final chord.

№2., „ROZKOSZNA“ Polka.

Musical score for Polka 'Rozkoszna'. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, starting with a *f* dynamic. The left hand has a steady bass line. The score includes a *p* dynamic marking and a *cresc* (crescendo) marking.

№3., „RESURSOWE“ Kontredanse.

Musical score for Kontredanse 'Resursowe'. The piece is in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *f* dynamic. The left hand has a steady bass line. The score includes a *f* dynamic marking and ends with a *Fine* marking.

№4., „KOCHANECZKA“ Polka Mazurka.

Musical score for Polka Mazurka 'Kochaneczka'. The piece is in 3/4 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, starting with a *p* dynamic. The left hand has a steady bass line.

№5., „ZŁUDZENIE“ Walce.

Musical score for Walce 'Złudzenie'. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *p* dynamic. The left hand has a steady bass line.

№6., „MANDARYNKA“ Polka.

Musical score for Polka 'Mandarynka'. The piece is in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *f* dynamic. The left hand has a steady bass line. The score includes a *p* dynamic marking.

№7., „WIEJSKI“ Mazur.

Musical score for Mazur 'Wiejski'. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *f* dynamic. The left hand has a steady bass line. The score includes a *mf* dynamic marking and a *cres-* marking.

№8., „SAM NA SAM“ Polka Mazurka.

Musical score for Polka Mazurka 'Sam na sam'. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a *p* dynamic. The left hand has a steady bass line. The score includes a *cres-* marking.



„NINETTE“  
POLKA.

L468

III Mms.  
2

par L. KARLIŃSKI.

PIANO.

*mf* *p*

*mf*

*cresc.* *f*

G1451W





First system of musical notation, consisting of a treble clef and a bass clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The bass line includes dynamic markings *fz* in the second, third, and fourth measures.

Second system of musical notation. The treble clef part includes the lyrics "rite - nu - to." and "a tempo." below the notes. The bass line includes a dynamic marking *fz* in the fifth measure.

Third system of musical notation. It features a first ending bracket labeled "1." and a second ending bracket labeled "2." in the final two measures. The bass line includes a dynamic marking *f* in the third measure.

TRIO. Musical notation for the TRIO section, starting with the word "TRIO." on the left. The tempo marking *mp graciosa.* is written in the bass line. The music is in a 2/4 time signature.

Fourth system of musical notation, concluding with a dynamic marking *f* in the seventh measure of the bass line.



*D.S. Polka al  $\text{♩}$  e poi Coda.  $\text{§}$*

$\text{♩}$  CODA.



# DERNIÈRES ÉDITIONS MUSICALES

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## GEBETHNER & WOLFF

à Varsovie.

### MUSIQUE DE PIANO.

<b>Méthode et Exercices.</b>					
<b>Doehler Th.</b> Op. 42. Choix de douze Études de salon . . . . .	1	20	<b>Behr F.</b> Sérénade tzigane . . . . .	—	30
<b>Koehler L.</b> Op. 50. Die ersten Etuden für jeden Clavierspieler . . . . .	—	60	<b>Spindler Fr.</b> Op. 344. Romance de Jan Gall . . . . .	—	40
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<b>Nowakowski J.</b> Méthode de Piano. Szkoła na Fortepian. Wydanie nowe opracowali i uzupełnili Prof. R. Strobl i Ign. Krzyżanowski. Polecona przez Zarząd Warszawskiego Instytutu Muzycznego . . . . .	4	—	IV. DÉGRÉ.		
<b>Schmitt Al.</b> Op. 16. Exercices préparatoires . . . . .	—	45	<b>Morley Ch.</b> L'anneau. Chanson de Fr. Chopin . . . . .	—	40
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<b>Gregh L.</b> Op. 66. Murmure de bal. Szepety balowe. Intermezzo . . . . .	—	40	<b>Wachs P.</b> Boléro . . . . .	—	50
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<b>Maszyński P.</b> Polka de Bal . . . . .	—	40	V. DÉGRÉ.		
<b>Moniuszko St.</b> La cloche du soir. Dzwonek wieczorny . . . . .	—	30	<b>Seeling H.</b> Op. 2. Loreley . . . . .	—	50
„ Straszny dwór. Le château mystérieux. Partycya fortepianowa . . . . .	3	—	<b>Scarlati-Taussig.</b> Pastorale . . . . .	—	30
<b>Strobl R.</b> Choix des Compositions classiques et modernes pour piano revues, doigtées et classées par ordre de difficulté			„ Capriccio . . . . .	—	40
<b>Deuxième Série.</b>			<b>Moszkowski M.</b> Op. 42. Romance et Momento giojoso . . . . .	—	60
<b>I. DÉGRÉ.</b>			VI. DÉGRÉ.		
<b>Behr Fr.</b> Op. 575 Nr. 8, 11, 13 Trois petits morceaux . . . . .	—	30	<b>Bach Joh. Seb.</b> Sicilienne . . . . .	—	20
„ Nr. 1. La première violette . . . . .	—	30	<b>Wachs P.</b> Les Myrthes Valse . . . . .	—	50
„ 2. Pensez à moi . . . . .	—	30	„ Valse Interrompue . . . . .	—	50
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<b>Gounod Ch.</b> Deux Valses . . . . .	—	30	Musique de danse.		
„ Nr. 1. Faust . . . . .	—	30	<b>Bayer J.</b> Papa-Mama. Polka . . . . .	—	30
„ 2. Romeo et Juliette . . . . .	—	20	<b>Czibulka A.</b> Op. 359. Valse de l'op. „The Gondoliers“ . . . . .	—	50
<b>II. DÉGRÉ.</b>			<b>Lewandowski Leop.</b> Mazur Antoniński . . . . .	—	30
<b>Bohm C.</b> Arabesque . . . . .	—	30	„ Polka „Fin de siècle“ . . . . .	—	30
<b>Lichner H.</b> Op. 144. Nr. 2. Conte . . . . .	—	30	<b>Lochman W.</b> Faworytka Polka-Mazurka . . . . .	—	30
<b>III. DÉGRÉ.</b>			„ Nie żartuj. Mazur . . . . .	—	30
<b>Kirchner Fr.</b> Op. 90. Nr. 2. Chant du meunier . . . . .	—	30	„ Ta.. albo żadna. Polka . . . . .	—	30
			<b>Lowthian C.</b> Venetia. Valse . . . . .	—	50
			<b>Millöcker C.</b> Biedny Jonathan:		
			„ Walc . . . . .	—	40
			„ Polka . . . . .	—	20
			„ Kontredans . . . . .	—	40
			„ Das Sonntagskind. Dziecko szczęścia		
			„ Walc . . . . .	—	50
			„ Polka . . . . .	—	30
			„ Kontredans . . . . .	—	40
			„ Marsz . . . . .	—	30
			<b>Namysłowski K.</b> Mazury i Oberki:		
			Nr. 1. Fornal. Mazur . . . . .	—	60
			„ 2. Oj tak, tak Mazur . . . . .	—	60
			„ 3. Na bok z drogi Mazur . . . . .	—	60
			„ 4. W karczmie Oberki . . . . .	—	60
			<b>Roeder O.</b> Gondolier Walc . . . . .	—	40
			<b>Rosenzweig W.</b> Op. 50. Si je t'aime. Czy ja cię kocham Walc . . . . .	—	40
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			<b>Waldteufel E.</b> Bagatelka. Polka . . . . .	—	30
			„ Jaskółka. Polka . . . . .	—	30
			„ Pomona. Walc . . . . .	—	40
			<b>Waldteufel E.</b> Powrót wiosny. Walc . . . . .	—	40
			„ W krainie marzeń. Walc . . . . .	—	40
			<b>Zeller K.</b> Ptasznik z Tyrolu. Walc . . . . .	—	40
			„ Polka . . . . .	—	30
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			<b>Moniuszko Stan.</b> Bajka. Conte d'Hiver		
			Ouverture . . . . .	—	1 80
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			„ 9. Mélodies polonaises . . . . .	—	60
			„ 10. Beethoven C. Sonatine Gdur . . . . .	—	30
			„ 11. „ Fdur . . . . .	—	40
			„ 12. Loeschhorn A. Mélodies Cah II . . . . .	—	90
			II. DÉGRÉ.		
			Nr. 1. Loeschhorn A. Deux morceaux . . . . .	—	30
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			„ 7. Weber C. M. Freischütz . . . . .	—	30
			„ 8. „ Oberon . . . . .	—	30
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			„ Schubert Fr. La truite . . . . .	—	30
			„ Mendelssohn B. Volkslied . . . . .	—	30
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			„ Kotski A. Le reveil du lion . . . . .	—	30
			„ 12. Nicolai O. Lustige Weiber . . . . .	—	30
			„ 13. Weber C. M. Sonatine C dur . . . . .	—	30

EN PRÉPARATION: Kleczyński J. Słowniczek wyrazów w muzyce używanych.

N° 1

