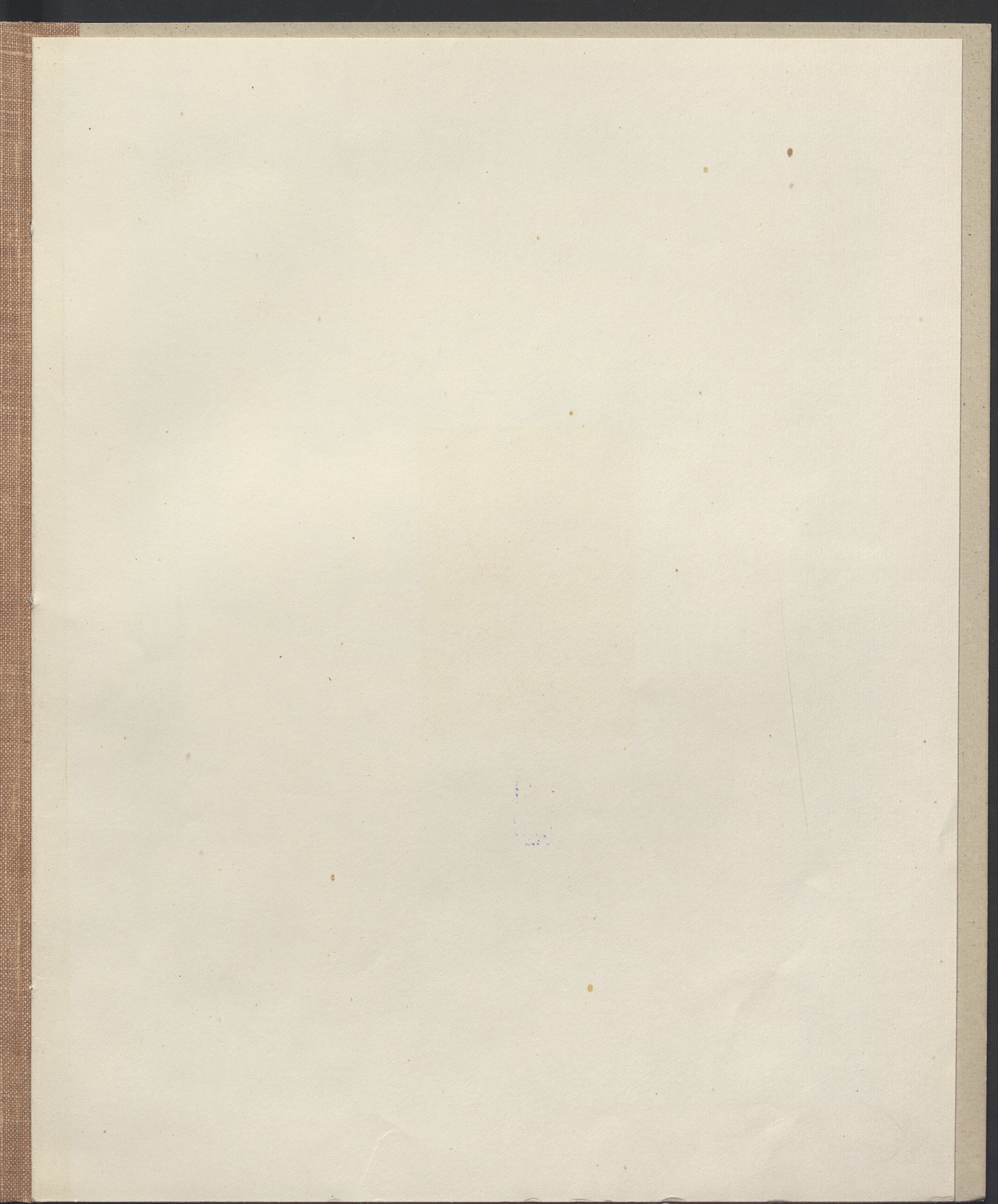


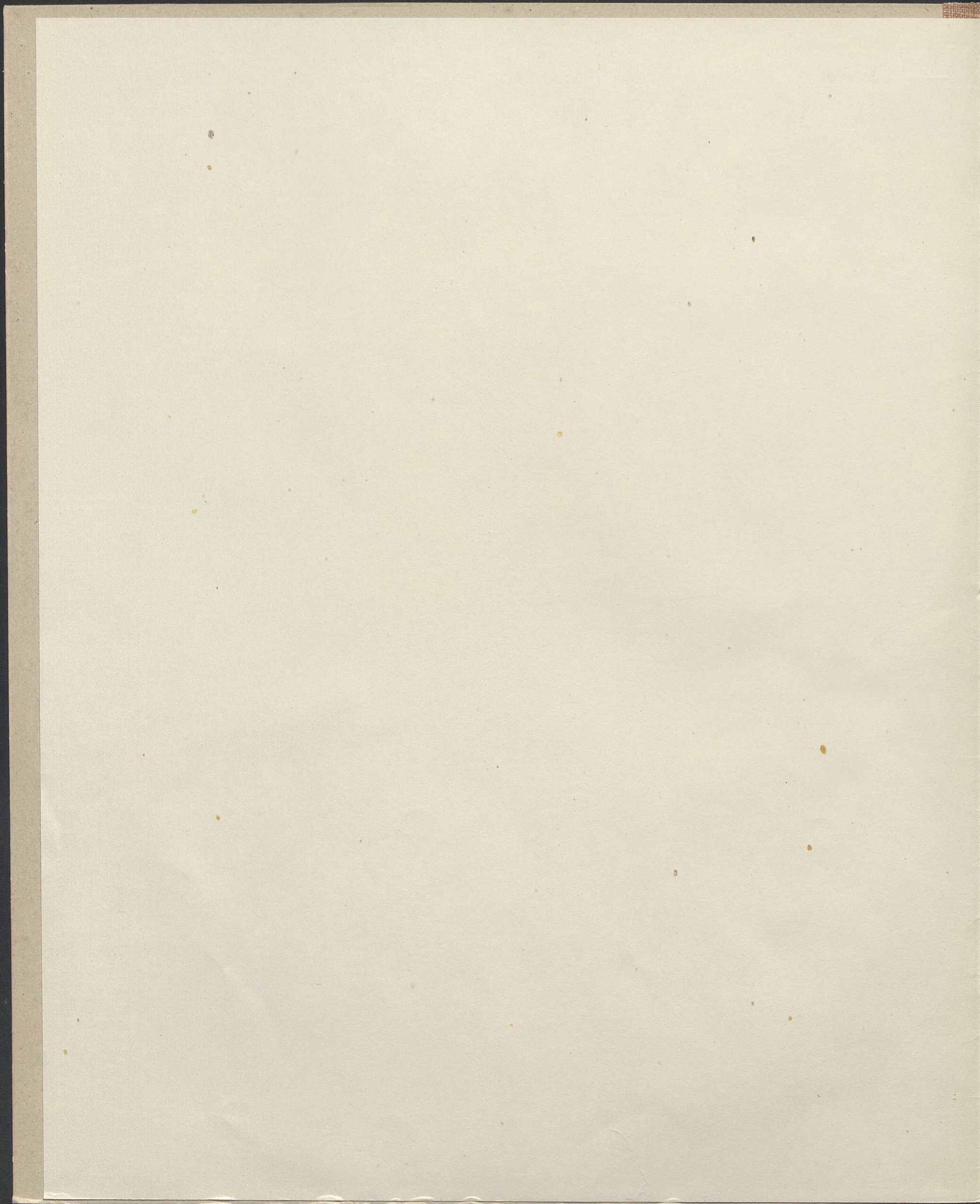


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*Versaprosone* 6  
A monsieur le comte  
IGNACE LEDOCHOWSKI.

# Crois Corceaux

pour

## Volon et Piano

par

# SIGISMOND NOSKOWSKI.

Oeuvre 24.

N° 1. Chanson ancienne ..... 1 M. \_ Pf.  
N° 2. Chanson moderne ..... 1 „ 50 „  
N° 3. Caprice à la Bourrée ..... 1 „ 25 „

N° 1<sup>a</sup> Chanson ancienne pour Piano à 2<sup>ms</sup> arrangée  
par le compositeur 1 M. 25 Pf.

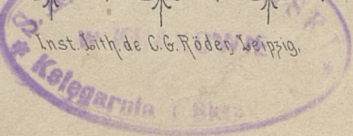
Tous les arrangements réservés.  
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II Mus

1a



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# Chanson Ancienne.

S. Noskowski, Op. 24. N<sup>o</sup> 1<sup>a</sup>

Moderato cantabile.

PIANO. *p molto espressivo*

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

*mf*

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

*sosten.* *rallent.* *p*

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

Poco animato. *mf* *sort.*

*cresc.* *f sosten.* *rite- - nu - to*

*ped.*

*Viol. 2da.* a tempo

First system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *p*. Pedal markings (*Ped.*) are present under the bass line. Asterisks (\*) are placed between measures.

Più animato.

Second system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f sosten.* and *f appassionato*. Pedal markings (*Ped.*) are present under the bass line. Asterisks (\*) are placed between measures.

Third system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *espress.*. Pedal markings (*Ped.*) are present under the bass line. Asterisks (\*) are placed between measures.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *dim.* and *mf*. Pedal markings (*Ped.*) are present under the bass line. Asterisks (\*) are placed between measures.

Tempo I.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *pp* and *dim.*. Pedal markings (*Ped.*) are present under the bass line. Asterisks (\*) are placed between measures.



cre - - - scen - - - do

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*f* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*riten.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*con delicatezza*

*p* *pp*

*Ad.* \* *Ad.* \*

*pp molto riten.* *dolcissimo*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*



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12

12

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