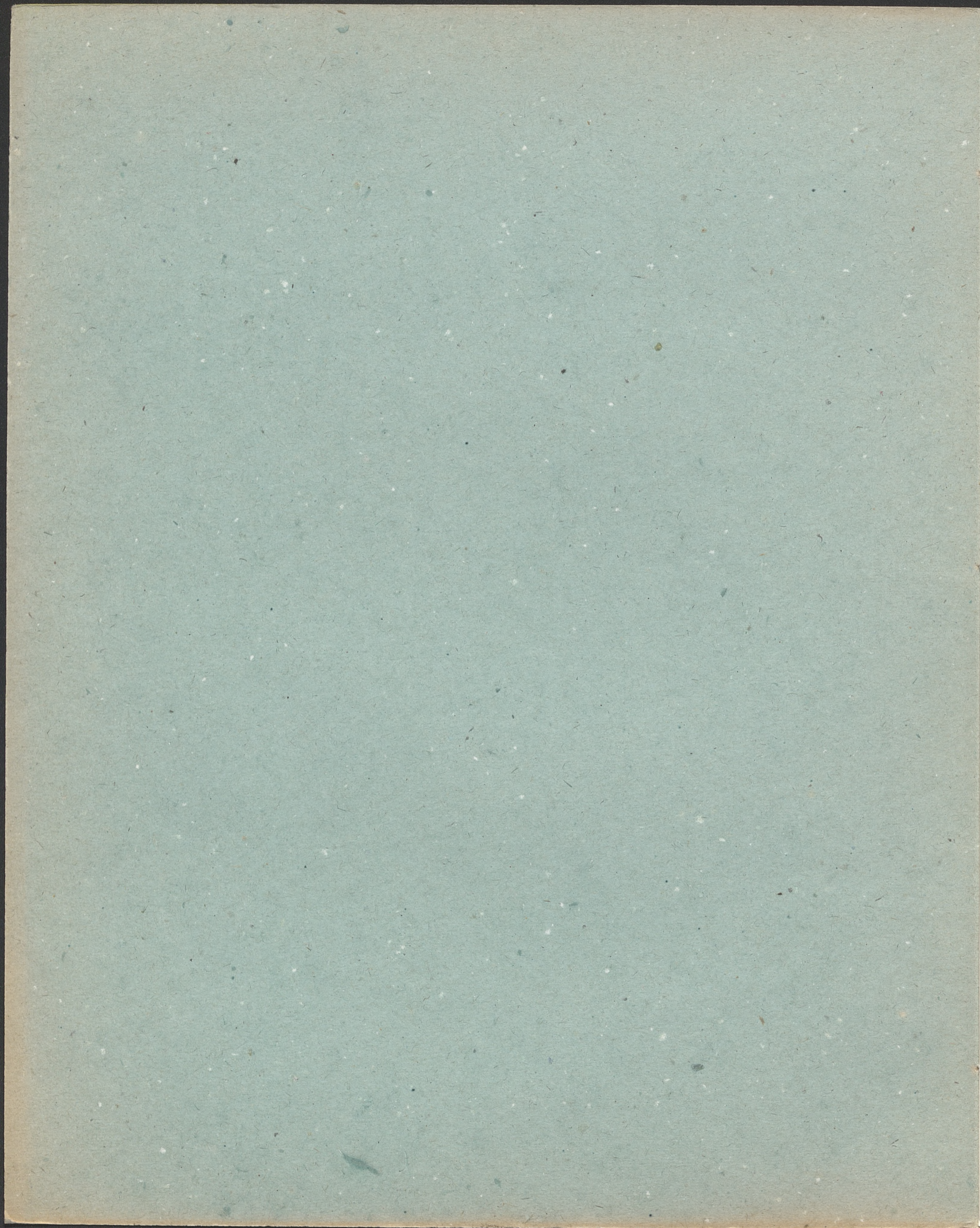
 <p>BIBLIOTEKA UNIW. JAGELL. KRAKOWIENSIS</p>	<p>--9008</p> <p>musicalia</p> <p>III</p>
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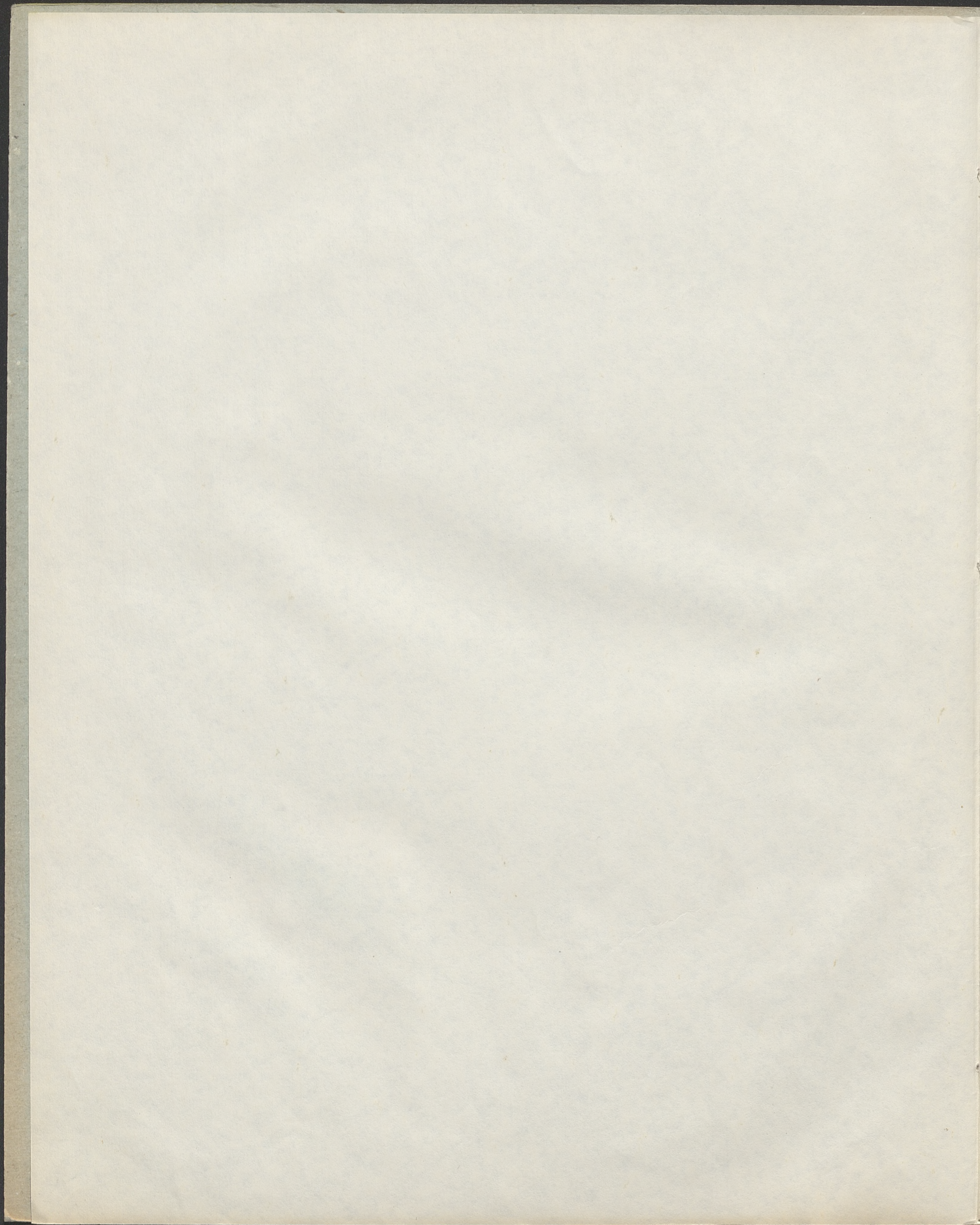






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# COMPOSITIONS DE I. J. PADEREWSKI.

17

- Op. 1. **Zwei Klavierstücke.** 1. Praeludium à Capriccio. 2. Minuetto . . . 2,50
- Op. 4. **Elégie.** Pour Piano . . . 1,50
- Op. 5. **Danses polonaises** (Tańce polskie).  
Pour Piano . . . 3,—  
No. 1. Krakowiak (E dur. Mi-majeur) . 1,50  
No. 2. Mazurek (E moll. Mi-mineur) . 1,50  
No. 3. Krakowiak (B dur. Si-b-majeur) . 1,50
- Op. 5. **Danses polonaises** (Tańce polskie).  
Pour Piano à quatre mains . . . 3,50
- Op. 6. **Introduction et Toccata.** Pour Piano . . . 2,50
- Op. 7. **Vier Lieder** mit deutschem, polnischem und englischem Text. 1. Rosentage sind veronnen (Gdy ostatnia róża zwiędła — The days of roses are vanished). 2. Treues Rösslein (Siviy koniu — To my faithful steed). 3. Birke und Mägdelein (Szumi w gaju brzezina — The birch tree and the maiden). 4. Raubten mir ihn, meinen Lieben (Chłopca mego mi zabrali — My love is sent away) . . . 3,—
- Op. 8. **Chants du Voyageur.** Pour Piano . . . 3,—
- Op. 8 No. 3. **Mélodie.** Pour Piano . . . 1,20  
Pour Piano à quatre mains . . . 1,50  
Pour Violon et Piano . . . 1,50  
Pour Violoncelle et Piano . . . 1,50  
Partition pour Orchestre . . . 4,—  
Parties d'Orchestre . . . 5,—  
[1. Viol. —30, 2. Viol. —30, Br. —30, Vcll. —30, B. —30].
- Op. 9. **Danses polonaises** (Tańce polskie).  
Pour Piano. Cah. I (No. 1-3) . . . 2,50  
No. 1. Krakowiak (F dur. Fa-majeur) . 1,50  
No. 2. Mazurek (A moll. La-mineur) . 1,50  
No. 3. Mazurek (A dur. La-majeur) . 1,50  
Cah. II (No. 4-6) . . . 2,50  
No. 4. Mazurek (B dur. Si-b-majeur) . 1,50  
No. 5. Krakowiak (A dur. La-majeur) . 1,50  
No. 6. Polonaise (H dur. Si-majeur) . 1,50
- Op. 9. **Danses polonaises** (Tańce polskie).  
Pour Piano à quatre mains.  
Cah. I (No. 1-3) . . . 3,50  
Cah. II (No. 4-6) . . . 3,50
- Op. 9 No. 5. **Krakowiak** (A dur. La-majeur).  
Pour Violon et Piano . . . 2,—
- Op. 10. **Album de Mai.** Scènes romantiques. Pour Piano . . . 3,—  
No. 1. Au Soir . . . 1,—  
No. 2. Chant d'amour . . . 1,—  
No. 3. Scherzino . . . 1,20  
No. 4. Barcarolle . . . 1,50  
No. 5. Caprice-Valse . . . 2,—
- Op. 10 No. 2. **Chant d'amour.** Pour Violon et Piano . . . 2,—
- Op. 11. **Variations et Fugue** sur un thème original. Pour Piano . . . 3,—
- Op. 13. **Sonate.** Pour Violon et Piano . 6,50
- Op. 14. **Humoresques de Concert.** Pour Piano. Cah. I (à l'antique) (No. 1-3) . 3,—  
No. 1. **Menuet.** Pour Piano . . . 1,50  
Pour Piano à quatre mains . . . 2,—  
Pour Violon et Piano . . . 2,—  
Pour Violoncelle et Piano . . . 2,—  
Pour Mandoline et Piano . . . 2,—  
Pour Piano, Violon, Violoncelle, Flûte, Clarinette, Cornet à pistons (Union No. 15) . . . 3,—  
Pour Orchestre ou Harmonie. Parties . . . 5,—  
[1. Viol. —30, 2. Viol. —30, Br. —30, Vcll. —30, B. —30.]  
No. 2. **Sarabande.** . . . 1,20  
No. 3. **Caprice.** . . . 1,50



- Op. 14. **Humoresques de Concert.** Pour Piano. Cah. II (moderne) (No. 4-6) . 3,—  
No. 4. **Burlesque.** . . . 1,50  
No. 5. **Intermezzo polacco.** . . . 1,50  
No. 6. **Cracovienne fantastique.** . . . 1,50
- Op. 15. **Dans le Désert.** Tableau musical en forme d'une Toccata. Pour Piano . 3,—
- Op. 16. **Miscellanea.** Série de Morceaux Pour Piano.  
No. 1. **Légende No. 1.** . . . 2,—  
No. 2. **Mélodie.** . . . 2,—  
No. 3. **Thème varié.** . . . 2,50  
No. 4. **Nocturne.** . . . 1,50  
No. 5. **Légende No. 2.** . . . 3,—  
No. 6. **Un Moment musical.** . . . 1,—  
No. 7. **Menuet en A.** . . . 2,50
- Op. 16 No. 2. **Mélodie.** Pour Violon et Piano . . . 1,50
- Op. 17. **Concerto** (La-mineur). Pour Piano et Orchestre. Partition . . . 20,—  
Parties d'Orchestre . . . 20,—  
[1. Viol. 1,50, 2. Viol. 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.]  
Partition pour deux Pianos à quatre mains . . . 10,—
- Op. 18. **Sechs Lieder.**  
1. Mir flossen Thränen. 2. Ich geh' entlang. 3. Mein süßer Liebling. 4. Ueber dem Wasser. 5. Ach, die Qualen. 6. Könnte ich das Stirnband . . . 5,—
- Op. 18. **Sześć Pieśni.** 1. Polały się łzy me. 2. Piosnka dudarka. 3. Moja pieszczotka. 4. Nad wodą wielką. 5. Tylem wytrwał. 6. Gdybym się zmienił . . . 5,—
- Op. 18. **Six Songs.**  
Book I. 1. Mine eyes have known tears. 2. The Piper's Song. 3. My own sweet Maiden.  
For Soprano or Tenor . . . no. 4/  
For Contralto or Baritone . . . no. 4/  
Book II. 4. By waters mighty. 5. Pain have I endured. 6. Might I but change me.  
For Soprano or Tenor . . . no. 4/  
For Contralto or Baritone . . . no. 4/
- Op. 19. **Fantaisie polonaise** sur des thèmes originaux. Pour Piano et Orchestre.  
Partition . . . 18,—  
Parties d'Orchestre . . . 25,—  
[1. Viol. 2,—, 2. Viol. 2,—, Br. 2,—, Vcll. 2,—, B. 2,—.]  
Partition pour deux Pianos à quatre mains . . . 10,—
- Manru.** Lyrisches Drama in drei Aufzügen. Dichtung von Alfred Nossig. Englische Uebersetzung von H. E. Krehbiel. Vollständiger Klavier-Auszug mit deutschem und englischem Text . . . 20,—  
Potpourri. Für Klavier . . . 3,—  
Fantasie. Für grosses Orchester.  
Stimmen mit Directionsstimme . . . 12,—  
Streichstimmen . . . je no. 1,—  
Text der Gesänge . . . no. 1,—
- Paderewski-Album.** Enthaltend zwölf beliebte Kompositionen.  
1. Chant d'amour (op. 10 No. 2).  
2. Scherzino (op. 10 No. 3). 3. Légende (op. 16 No. 1). 4. Mazourka (op. 9 No. 3).  
5. Mélodie (op. 8 No. 3). 6. Caprice (op. 14 No. 3). 7. Célèbre Menuet (op. 14 No. 1). 8. Nocturne (op. 16 No. 4). 9. Menuet, A dur (op. 16 No. 7).  
10. Mélodie (op. 16 No. 2). 11. Cracovienne fantastique (op. 14 No. 6).  
12. Thème varié (op. 16 No. 3) . . . no. 4,—

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# Neue, sehr empfehlenswerthe Klaviermusik.

Eugen d'Albert. Gavotte, Menuett, Walzer aus d. Oper: Der Improvisator. M. 3, --  
Gavotte. Mässig bewegt.

Musical score for Gavotte by Eugen d'Albert. The score is in 2/4 time and consists of two staves. The key signature has one sharp (F#). The piece begins with a piano (p) dynamic and includes trills (tr) and a crescendo (cresc.) marking.

Ossip Gabrilowitsch, Op. 1 N<sup>o</sup> 1. Petite Sérénade. M. 2, --  
Allegro non troppo e grazioso.

Musical score for Petite Sérénade by Ossip Gabrilowitsch. The score is in 3/4 time and consists of two staves. The key signature has two sharps (F# and C#). The piece begins with a piano (p) dynamic and includes markings for *quasi pizz.*, *sonore*, and *mf*.

Alfred Grünfeld, Op. 50 N<sup>o</sup> 1. Chanson sans paroles. M. 2, --  
Andante con moto.

Musical score for Chanson sans paroles by Alfred Grünfeld. The score is in 3/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes markings for *cresc.*, *dim.*, and *p*.

W. Heinemann. Ball-Scenen. N<sup>o</sup> 2. Valse-Caprice. M. 1, 50.

Musical score for Valse-Caprice by W. Heinemann. The score is in 3/4 time and consists of two staves. The key signature has two sharps (F# and C#). The piece begins with a piano (p) dynamic and includes a *mf* marking.

Théodore Leschetizky, Op. 46 N<sup>o</sup> 4. Un moment de tristesse. M. 2, --  
Andante.

Musical score for Un moment de tristesse by Théodore Leschetizky. The score is in 2/4 time and consists of two staves. The key signature has two sharps (F# and C#). The piece begins with a piano (pp) dynamic and includes markings for *cantando e molto espressivo*, *il canto mf*, *senza II. Ped.*, and *cresc.*. A handwritten note "9008 III mms." is present above the score.

A. Loeschhorn, Op. 200 N<sup>o</sup> 1. Gavotte. M. 2, --  
Allegro molto.

Musical score for Gavotte by A. Loeschhorn. The score is in 4/4 time and consists of two staves. The key signature has two sharps (F# and C#). The piece begins with a piano (p) dynamic and includes markings for *f e marc.* and *p*.

Moritz Moszkowski, Op. 53 N<sup>o</sup> 1. Tanz der Rosenelfen. M. 1, 50.  
Allegro moderato.

Musical score for Tanz der Rosenelfen by Moritz Moszkowski. The score is in 3/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes a marking for *amabile con delicatezza*.

I. J. Paderewski, Op. 16 N<sup>o</sup> 4. Nocturne. M. 1, 50.  
Andantino con moto.

Musical score for Nocturne by I. J. Paderewski. The score is in 3/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes markings for *grazioso*, *m. d.*, *cresc.*, and *rit.*

Georg Schumann, Op. 27 N<sup>o</sup> 4. Liebesduett. M. 1, -- netto.  
Andante con moto. Sehr gesangreich. ♩ = 60

Musical score for Liebesduett by Georg Schumann. The score is in 3/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes a marking for *dolce*.

Paul Zilcher, Op. 27. Schneewittchen. Fünf Klavierstücke. N<sup>o</sup> 4. Compl. M. 2, --

Musical score for Schneewittchen by Paul Zilcher. The score is in 2/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes a series of asterisks (\*) and a *rit.* marking.

Karl Zuschneid, Op. 36 N<sup>o</sup> 1. Frühlingssehnen. M. 2, --  
Andante con moto.

Musical score for Frühlingssehnen by Karl Zuschneid. The score is in 3/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The piece begins with a piano (p) dynamic and includes markings for *mp*, *cresc.*, *con sentimento*, and *sosten.*

Pedal mit jedem Harmoniewechsel.

Ed. Bote & G. Bock, Berlin.





# Mélodie

tirée des  
Chants du Voyageur.

Ignace J. Paderewski, Op. 8 N° 3.

9008  
Mms

Andante grazioso e moderato.

Piano.

First system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The bass line features a steady accompaniment of chords, with some notes marked with a '2' and a '4'. The treble line has a melodic line with some grace notes. Performance markings include *una corda* and *ten.* (tenuto). There are asterisks and 'Ped.' markings below the bass staff.

Second system of musical notation for the piano accompaniment. It continues the two-staff format. The treble line has more complex melodic figures with some grace notes and fingerings (2, 5, 4, 5, 4). Dynamics include *un poco cresc.*, *pp*, and *leggiero*. Performance markings include *ten.* and *pp*. There are asterisks and 'Ped.' markings below the bass staff.

Third system of musical notation for the piano accompaniment. The treble line continues with melodic development. Dynamics include *poco cresc.*. Performance markings include *ten.* and *pp*. There are asterisks and 'Ped.' markings below the bass staff.

Fourth system of musical notation for the piano accompaniment. The treble line features a more active melodic line. Dynamics include *f con passione tre corde* and *mf*. Performance markings include *ten.* and *mf*. There are asterisks and 'Ped.' markings below the bass staff.









First system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking under the first measure and asterisks under measures 2, 4, 6, 8, and 10. The instruction 'poco cresc.' is written above the bass staff in the middle. The system ends with a double bar line.

Second system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking under the first measure and asterisks under measures 2, 4, 6, 8, and 10. The instruction 'f con passione tre corde' is written above the bass staff. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking under the first measure and an asterisk under the second measure. The instruction 'f' is written above the bass staff. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking under the first measure and asterisks under measures 2, 4, 6, and 8. The instruction 'f' is written above the bass staff. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking under the first measure and an asterisk under the second measure. The instruction 'rit.' is written above the bass staff. The system ends with a double bar line.





# Neue, sehr empfehlenswerthe Klaviermusik mittlerer Schwierigkeit.

Frank Alfano, Op. 24 N<sup>o</sup> 1. Feuille d'Album. M. 1 --  
Allegretto.

Frank Alfano, Op. 24 N<sup>o</sup> 2. Boîte à Musique. M. 1,50.  
Tempo di Valtzer.

Francois Cilea, Op. 28 N<sup>o</sup> 1. Loin dans la mer. M. 1,20.  
Andante sostenuto e tranquillo.

Ernesto Coop (Figlio), Canto d'amore. M. 1,50.  
Piuttosto lento.

Ákos László, Op. 5. Ungarische Weisen. M. 2, --  
Adagio.

Gustav Lazarus, Op. 46. Drei russische Tänze. N<sup>o</sup> 1. Zigeunertanz. Compl. M. 2, --  
Moderato.

Théodore Leschetizky, Op. 46 N<sup>o</sup> 2. Ainsi dansait Maman. (So tanzte Mama.) Menuet all' Antica. M. 2,50.  
Tempo di Menuetto.

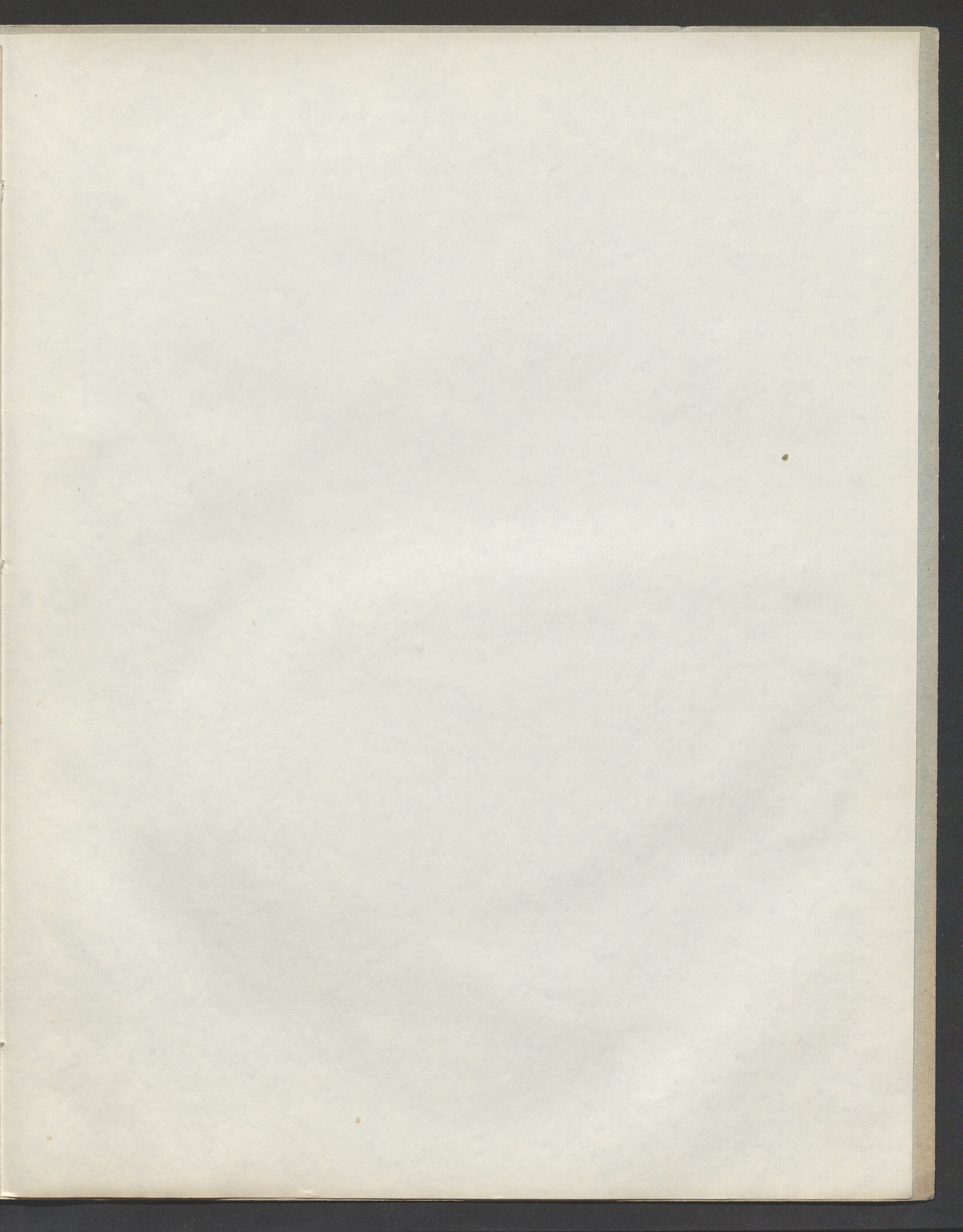
Erik Meyer-Helmund, Sehnsucht nach Wien. Walzer. M. 2, --  
Tempo di Valse.

Ferdinand Sabathil, Op. 158. Die Glocken von Jerusalem. M. 1,50.  
Andante.

Bernhard Wolff, Op. 211. Geburtstagsstück. M. 1,50.  
Tempo giusto.

Paul Zilcher, Op. 26. Dornröschen. Fünf Klavierstücke. N<sup>o</sup> 1. Compl. M. 2,50.  
Munter.

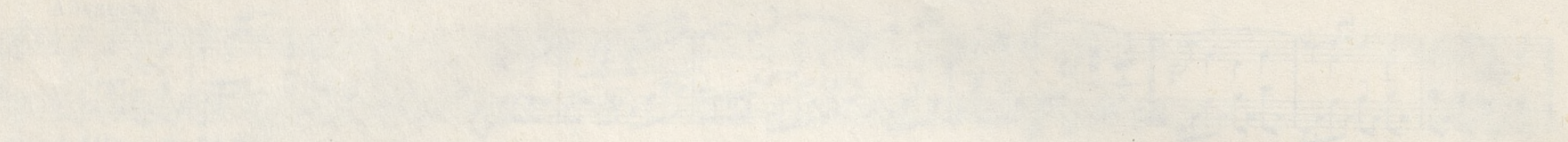




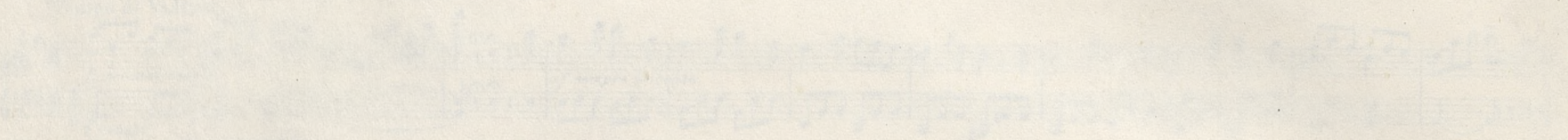


# Neue, sehr empfehlenswerthe Klaviermusik höherer Schwierigkeit.

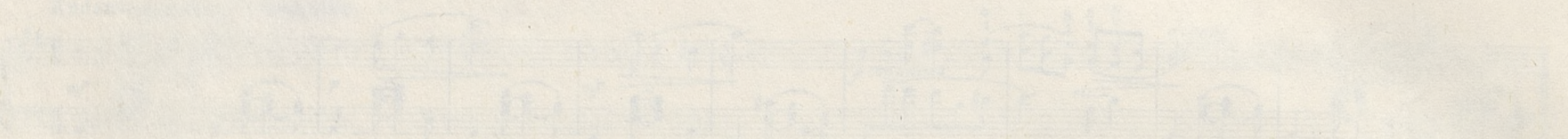
Carl Czerny Op. 111. Sonate.



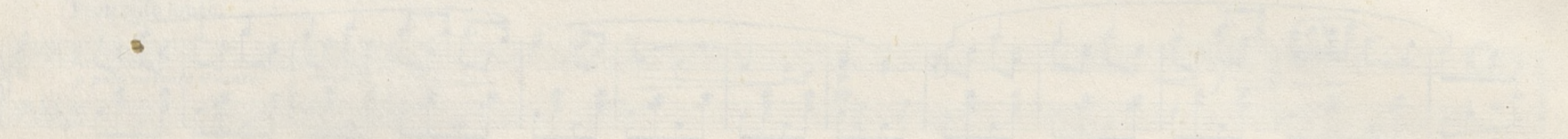
Anton Diabelli Op. 119. Sonate.



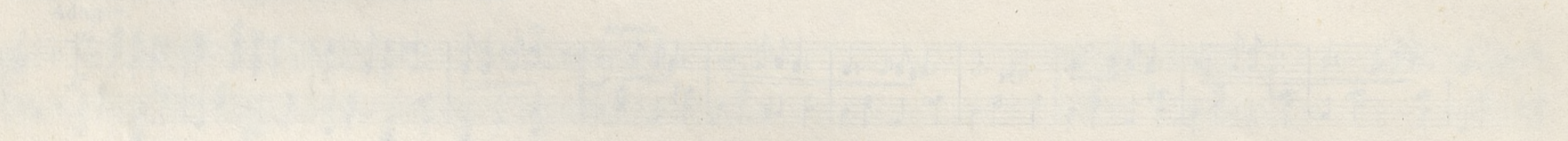
Frédéric Chopin Op. 10. Étude No. 10. Op. 25.



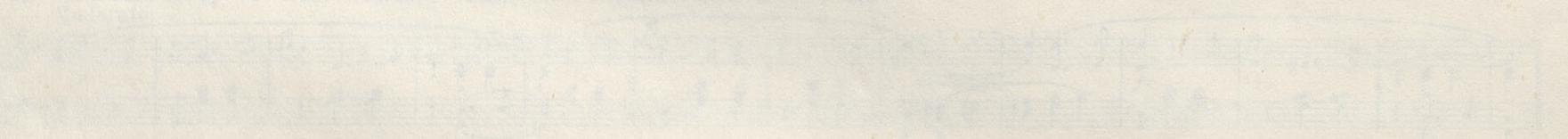
Robert Schumann Op. 10. Étude No. 10. Op. 25.



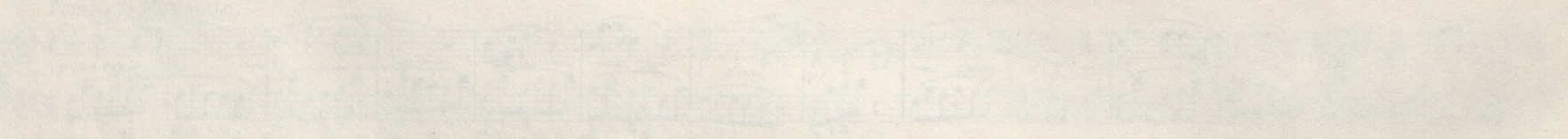
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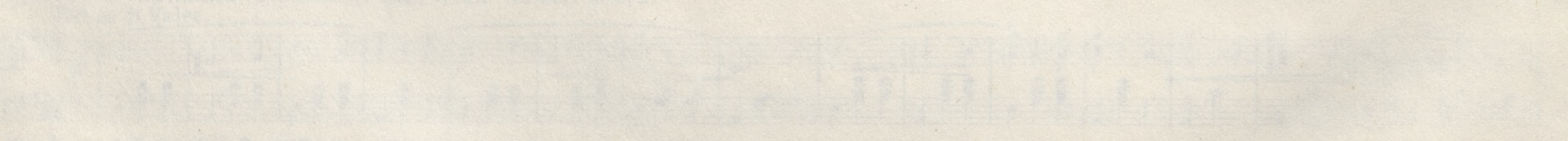
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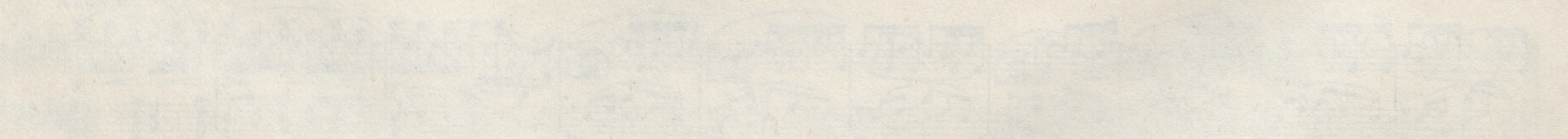
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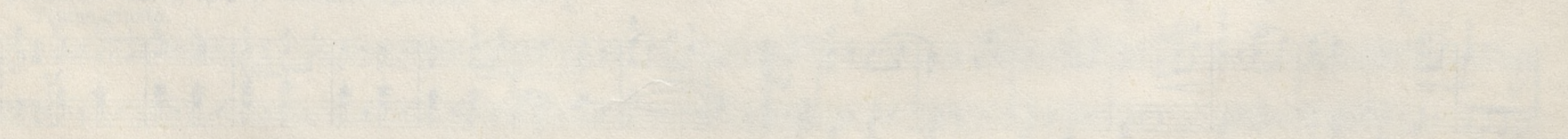
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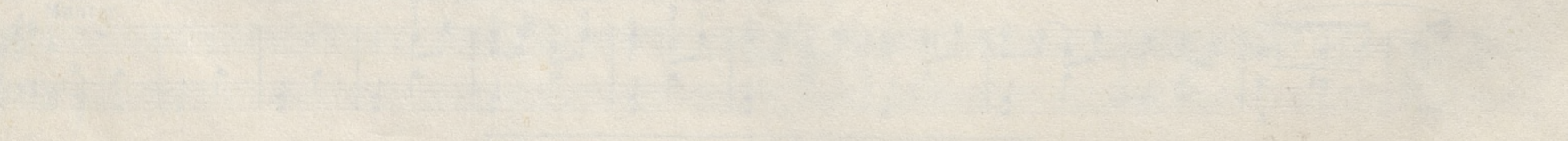
Anton Liszt Op. 45. Étude No. 45. Op. 25.



Anton Liszt Op. 24. Étude No. 24. Op. 25.



Anton Liszt Op. 24. Étude No. 24. Op. 25.



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