

„KŁOSY”

Najpiękniejsze Śpiewy

ulożone na

Skrzypce (lub Violonczelle) i Fortepian

przez

G. A D O L F S O N

Układ na Violonczelle

przez

A. C I N K.

Prof. Cons.

„GLÂNES”

Mélodies favorites

pour

Violon (ou Violoncelle) et Piano

par

Arrangement pour Violoncelle

par

„UCIECHA”

*bardzo łatwe, ** łatwe I pozycja, *** średnie, **** trudniejsze III pozycja.
Bez wymienienia instrumentów znaczy: Skrzypce i Fortepian.

* très faciles, ** faciles I position, *** moyenne diff. **** plus diff. III position
Sans indication d'instruments signifie: Violon et Pfte.

*1. Moniuszko. Pieśń Wieczorna. (Chant du Soir). Vln. ou Vc. et Pf. 40	***23. Moniuszko. „Halka“ Fantazyja. (Fantaisie sur l'op. Halka). 100	*49b. Ditto pour 1 Violon . . . 40	**75. Braga. Serenata Valacca. Vln. (2 ^d Vl. ad lib.) ou Vc. et Pf. 30
*2. Moniuszko. Znasz li ten kraj. (Connais-tu le pays). Vln. ou Vc. et Pf. 40	*24. Moniuszko. Dumka. (Chant pop.). Vln. ou Vc. et Pf. . 40	***50. Osmański. Wesele Kachny. (Danses de noce champêtre) 80	**76. Chopin. Nocturne op. 9 № 2 Vln. ou Vc. et Pf. 50
*3. Moniuszko. Polonez z Hrabiny. (Polonaise de l'Op. Hrabina). 40	***25. Dobrzyński. Les „Larmes“ médit. pour Vln. ou Vc. et Pf. 50	***51. „Już miesiąc zaszedł“ (Fant. sur un air populaire) . . . 80	Vln. et Pf. 60
*4. Moniuszko. Kozak. (Le cosaque). 60	*26. Skarbiec melodyi. (Choix de mél.)	***52. Münchheimer. „Flisacy“ (Mel. fav.) Vln. ou Vc. et Pf. . 60	**78. Żeleński. Mazurka. Vln. ou Vc. et Pf. 60
5. Tam na błoni. Fantazyja. (Chant pop. Fantaisie). . . 60	Zesz. (Cah.) I 100	*53. Dwie melodye ukraińskie. (Divertis. sur. 2 airs d'Ukraine). 50	**79. Wodnicki. Pensée fug. Vln. ou Vc. et Pf. (2 ^d Vln. ad lib.) 60
**6. Gwiazdka. Fantazyja. (Chant pop. Fantaisie). . . . 60	*27. „ Zesz. (Cah.) II 100	*54. Ślaski Kujawiak. (mélod. populaire). Vln. ou Vc. et Pf. 40	**80. Kratzer. Skrzyпки Swaty. (Chanson à la Mazurka) . 60
*7. Kratzer. „Ujrzałem raz“ (Chant favori). Vln. ou Vc. et Pf. 40	*28. „ Zesz. (Cah.) III 100	***55. Grossman. Fantazyja „Duch Wojewody“ (Fant. sur. l'op. le Spéctre du Vojevode). 80	**81. Scharwenka. Mazurka op. 16 № 2. Vln. et Pf. 60
*8. Chopin. Życzenie. (Souhaits d'une jeune fille). Vln. ou Vc. et Pf. 40	*29. „ Zesz. (Cah.) IV 100	*56. Moniuszko. Prząśniczka. (La fileuse) Vln. ou Vc. et Pf. 40	*82. Kolędy. (Chants de Noël) pr. Vln. ou Vc. et Pf. . . . 40
*9. Szopowicz. Mazurek. (Mazurka op. 5 № 1). Vln. ou Vc. et Pf. 60	*30. „ Zesz. (Cah.) V	Vc. et Pf. 40	**83. Chopin. Etude Cis moll. op. 25 № 7 Vln. et Pf. . . 50
***10. Komorowski. Polonez. (Polonaise). Vln. ou Vc. et Pf. 50	*31. „ Zesz. (Cah.) VI	***58. Chopin. Marsz żałobny. (Marche funèbre) 40	*84. Moniuszko. Chanson du soldat. Vln. ou Vc. et Pf. . . . 50
***11. Chopin. Mazurek. (Mazurka op. 33 № 2.) Vln. ou Vc. et Pf. 60	na dwoje skrzyp. (pour 2 Viol.) 100	***59. Robaudi. „A la stella confidente“. (Do gwiazdy powiernicy. Vln. (2 ^d Vln. ad lib.) ou Vc. et Pf. 50	**85. Syrewicz. Papillon et la rose. Vln. ou Vc. et Pf. 60
*12. Kania. Krakowiak. (Cracovienne favorite). 90	***32. Fantazyja na temata swojskie. (Fantais. thém. favoris). . . 100	***60. Mazur nad mazury. (Mazurka cėlèbre) 40	**86. Chopin. Nocturne op. 55. № 1 50
***15. Kurpiński. Polonez. (Polonaise). 50	***33. Moniuszko. Romance. pour Violoncello ou Violon et Pf. 30	**61. Kątski. Mazur sielankowy. (La Champêtre) facilité. . 50	***87. Kratzer. Piosnka o piosence. (Chanson) Vln. ou Vc. et Pf. 50
***14. Moniuszko. Arya z kurant. (Air de l'op. Chateau myster.) Vln. ou Vc. et Pf. . 60	***34. Komorowski. Mazurek. (Fantais. sur une Mazurka). . 100	***62. Polonez. Dawne czasy. (ancienne Polonaise). 50	***88. Moszkowski. Sérénade. Vln. ou Vc. et Pf. 40
*15. Nowakowski. Cóż ja winna. (Chant favori). Vln. ou Vc. et Pf. 30	***35. Dobrzyński. Nocturne. Vln. ou Vc. et Pf. 60	**63. Wieniawski. Chanson Polonaise). facilité 50	*89. Chopin. op. 33 № 3 Mazurka. Vln. ou Vc. et Pf. . . . 40
***16. Komorowski. Kalina, śp. (Chant favori). 60	*36. Chopin. Mazurka op. 68 № 3 Vln. ou Vc. et Pf. 40	**64. Wieniawski. Dudziarz. (La musette) facilité 50	**90. Moniuszko. Feuille d'Album. Vln. ou Vc. et Pf. 60
***17. Nowakowski. Mazurek. (Chant favori) 40	*37. Szopowicz. Mazurka op. 5 № 2 Vln. ou Vc. et Pf. 30	**65. Wieniawski. Obertas. Danse paysanne. (facilité) 50	***91. Scharwenka. X. Mazurka op. 3 № 1. Vln. ou Vc. et Pf. . 60
*18. Moniuszko. Arya z op. Beata (Air favor. de l'op. „Béata). Vln. ou Vc. et Pf. 60	*38. Moniuszko. „Wróżba znahora. (Chant favori). 30	**66. Noskowski. Polonaise élégiaque. (facil.) Vln. ou Vc. et Pf. 30	***92. Osmański. Dwie Siostry (deux soeurs) № 1 Wanda. Vln. ou Vc. et Pf. 50
***19. Ogiński. Polonez pożegn. (Polonaise favor. „Les Adieu“) Vln. ou Vc. et Pf. 50	*39. Moniuszko. Moje bogactwo. (Chant favori). Vln. ou Vc. et Pf. 30	**67. Adam. Cantique de Noël. Vln. ou Vc. et Pf. 30	***93. Osmański. Dwie Siostry (deux soeurs) № 2 Zofja. Vln. ou Vc. et Pf. 40
***20. „Pije Kuba dc Jakóba“ (Variat. favor.) 60	*40. Moniuszko. Stary Kapral. (Le vieux Caporal). Vln. ou Vc. et Pf. 30	**68. Chopin. Prélude op. 28 № 17 Vln. ou Vc. et Pf. 50	**94. Listowski. Modlitwa. (Prière) Vln. ou Vc. et Pf. 30
21. Śpiew Ukraiński № 1. (Chant d'Ukraine) 60	**41. Osmański. Marsz Żuaw № I. (Marche des Zouaves № I). 60	*69. Chopin. Prélude op. 28 № 4. et № 20. Vln. ou Vc. et Pf. 30	***95. Kątski A. Mélodie favorite. Vln. ou Vc. et Pf. 60
22. Śpiew Ukraiński № 2. (Chant d'Ukraine) 70	*42. Ditto. facilité 60	*70. Chopin. Prélude od. 28 № 21 Vln. ou Vc. et Pf. 50	***96. Dobrzyński. Kujawianka. Fantaisie. 80
	43. Osmański. Perkun galop. № I (Galop „Perkun“ № I) . . . 50	**71. Chopin. Prélude op. 28 № 15 Vln. ou Vc. et Pf. 60	*97. Dumka sta-odawna. (Ancienne mélodie). Vln. ou Vc. et Pf. 80
	*44. Ditto. facilité 50	***72. Chopin. Etude op. 10 № 3 Vln. ou Vc. et Pf. 60	**98. Wlazł kotek. (Mélodie popul.) Fantaisie. 75
	*45. Osmański. Zbiór krakowiaków. (Danses Cracov.) . . . 120	***73. Moszkowski. Mazurka op. 10 № 3 40	***99. Chopin. Jam damnego pokonana (Mélodie de Chopin). . 80
	*45a. Ditto pour 2 Violons . . 100	**74. Kossakowska. Korale. (Chant d'Ukraine) Vln. ou Vc. et Pf. 60	**100. Potpourri sur des airs Polonais. 120
	*45b. Ditto pour 1 Violon . . . 50		
	***46. Dobrzyński. „Resignation“ Vln. ou Vc. et Pf. 70		
	***47. Moniuszko. Halka fantais. № 2. 120		
	***48. „ Halka potp. pour 1 Violon 30		
	*49. Osmański. Zbiór kujawiaków. (Danses Kujaviennes) 80		
	*49a. Ditto pour 2 Violons. . . 60		

Muz 13089 III

BIBLIOTHECA
UNIV. JAGIELL.
CRACOMENSIS

UNIVERSITATIS
JAGIELLONICAE
CRACOVIAE

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Życzenie

przez

Fr. Chopiń'a .

WŁASNOŚĆ
TEATRU ŚWIETLEGO
„UCIECHA“

3

919.

G. Adolfson, Op. 73. N° 5.

Violino.

Allegro ma non troppo.

Pianoforte.

Allegro ma non troppo.

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a crescendo hairpin starting in the second measure and a piano (*p*) dynamic marking in the fifth measure. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking at the beginning and a crescendo hairpin in the second measure. The bottom staff is a single bass clef staff with a piano (*p*) dynamic marking at the beginning and a crescendo hairpin in the second measure.

The second system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, containing a melodic line with trills (*tr*) in the third, fourth, and fifth measures. The middle staff is a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic marking at the beginning and trills (*tr*) in the third, fourth, and fifth measures. The bottom staff is a single bass clef staff with a mezzo-forte (*mf*) dynamic marking at the beginning and trills (*tr*) in the third, fourth, and fifth measures.

The third system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, containing a melodic line with trills (*tr*) in the first, second, and third measures. The middle staff is a grand staff (treble and bass clefs) with trills (*tr*) in the first, second, and third measures. The bottom staff is a single bass clef staff with trills (*tr*) in the first, second, and third measures.

The fourth system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a crescendo hairpin starting in the second measure and a piano (*p*) dynamic marking in the fifth measure. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking at the beginning and a crescendo hairpin in the second measure. The bottom staff is a single bass clef staff with a piano (*p*) dynamic marking at the beginning and a crescendo hairpin in the second measure.

919.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. The word "marcato" is written in the piano part. The system ends with a double bar line and a fermata over the final note.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has one sharp. The top staff contains a melodic line with a crescendo hairpin. The piano part includes chords and a bass line with a crescendo hairpin. The word "cresc." is written in both parts. The system ends with a double bar line and a fermata over the final note.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has one sharp. The top staff contains a melodic line with trills marked "tr". The piano part includes chords and a bass line. The dynamic marking "mf" is present. The system ends with a double bar line and a fermata over the final note.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has one sharp. The top staff contains a melodic line with trills marked "tr". The piano part includes chords and a bass line. The system ends with a double bar line and a fermata over the final note.



Muz. 13089 III

„LE SOUHAIT.“
„Życzenie“ - Fr. Chopin.

Sala Teatru „UCIECHA“
Kraków, Starowiślna 16.

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VIOLONCELLO.

transcr. par G. Adolfson op. 73. N 5.
pour Violoncello par Ant. Ciuk.

Allegro ma non troppo.

The musical score is written for Cello in G major and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *pp* (pianissimo). There are several instances of 'cresc.' (crescendo) and 'p' (piano) markings. The score features several triplets and sixteenth-note passages. The first staff has an '8' above it, and the last staff has a '6' above it. The piece concludes with a double bar line and a *pp* marking.

ZARZĄD
TEATRU ŚWIETLNEGO
„UCIECHA“

919.

Życzenie

przez

Fr. Chopin'a .

VIOLINO.

Allegro ma non troppo .

G. Adolfson, Op. 73. N^o 5.

The musical score is written for violin and consists of nine staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a dynamic marking of 'p' (piano) and a 'cresc.' (crescendo) marking. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a change in dynamics, with 'p' and 'cresc.' markings. The fourth staff includes a dynamic marking of 'p' and a 'cresc.' marking. The fifth staff features a dynamic marking of 'p' and a 'cresc.' marking. The sixth staff includes a dynamic marking of 'p' and a 'cresc.' marking. The seventh staff shows a dynamic marking of 'p' and a 'cresc.' marking. The eighth staff includes a dynamic marking of 'p' and a 'cresc.' marking. The ninth staff concludes the piece with a dynamic marking of 'p' and a 'cresc.' marking.

"L'opere" Fr. Chopin

Harmonium

allegro ma non troppo

ZARZĄD
TEATRU ŚWIETLNEGO
"UCIECHA"

919.

