



4677

BIBLIOTHECA
JAGIELLONICA
CRACOVENSIS

MUSICALIA



A Mademoiselle Caroline Friedlein

FEU FOLLET

Morceau de Salon

pour le

PIANO

PAR

ANTOINE HERZBERG.

Oeuvre 36.

Pr. 30 Kop.
Pr. 10 Ngr.

VARSOVIE

CHEZ R. FRIEDLEIN.

Rue des Sénateurs N° 460.

F 121 R.

4866.

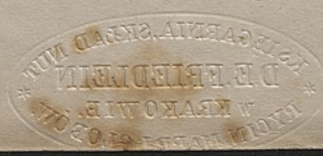


4677

III Mms.



K 1953 m 1221



FEU FOLLET.

Morceau de Salon.

Allegretto.

Antoine Herzberg. Oew. 36.

Piano.

pp con leggerezza.

cresc.

Ped.

f

dimin.

f

dim.

f

p

Ped.

Bibl. Jag.

f e marcato.
5 2 3 1 2 3
p *f* *p*

f *p* *f* *p ritard.*

pp leggiero
Ped. * Ped. *

f *dim.* *p* *f*
Ped.

f *dimin.* *crese.* *p*
*

Più lento.

con. duolo *f* *p* *f* *ritard.*

The first system of music is in a minor key and 3/4 time. It features a piano introduction with a 'con. duolo' (with grief) instruction. The dynamics range from forte (f) to piano (p). The system concludes with a 'ritard.' (ritardando) instruction.

Più vivo.

p scherzando. *f* *p* *f*

The second system is marked 'Più vivo' (faster) and 'p scherzando' (piano scherzando). It contains dynamic markings of piano (p), forte (f), and piano (p).

p *f* *f* *p* *ped.* *

The third system continues the piece with dynamic markings of piano (p), forte (f), and piano (p). It includes a 'ped.' (pedal) marking and an asterisk (*) indicating a specific performance instruction.

f *f* *f e marcato* *f* *f* *

The fourth system features dynamic markings of forte (f) and 'f e marcato' (forte e marcato). An asterisk (*) is present below the staff.

dim. *pp* *f* *dim. e ritard.*

The fifth system concludes the piece with dynamic markings of piano (p), pianissimo (pp), forte (f), and 'dim. e ritard.' (diminuendo e ritardando).

pp con leggerezza
cresc.
Ped. * Ped. *

This system contains the first two staves of music. The upper staff features a delicate, flowing melody with slurs and grace notes. The lower staff provides a simple harmonic accompaniment. The first measure is marked 'pp con leggerezza'. The second measure is marked 'cresc.'. Pedal points are indicated by 'Ped.' at the beginning and end of the system, with asterisks marking specific measures.

f dim. f dim.

This system contains the next two staves. The upper staff continues the melodic line with dynamic changes. The lower staff has a more active accompaniment. The first measure is marked 'f'. The second measure is marked 'dim.'. The third measure is marked 'f'. The fourth measure is marked 'dim.'. There are no pedal markings in this system.

f e mart. p
Ped. *

This system contains the third and fourth staves. The upper staff has a more rhythmic melody. The lower staff has a steady accompaniment. The first measure is marked 'f'. The second measure is marked 'e mart.'. The third measure is marked 'p'. A pedal point is marked 'Ped.' at the start, with an asterisk marking the end of the system.

f p f p

This system contains the fifth and sixth staves. The upper staff has a melodic line with some chromaticism. The lower staff has a rhythmic accompaniment. The first measure is marked 'f'. The second measure is marked 'p'. The third measure is marked 'f'. The fourth measure is marked 'p'. There are no pedal markings in this system.

f p e ritard. pp legg.
Ped. *

This system contains the seventh and eighth staves. The upper staff has a melodic line with some chromaticism. The lower staff has a rhythmic accompaniment. The first measure is marked 'f'. The second measure is marked 'p e ritard.'. The third measure is marked 'pp legg.'. A pedal point is marked 'Ped.' at the start, with an asterisk marking the end of the system.

First system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *f*, and *dimin.*

Second system of musical notation. Treble and bass staves. Includes markings: *p*, *cresc.*, and *f*.

Third system of musical notation. Treble and bass staves. Includes markings: *f marcato*, *f*, *dimin.*, and *f*.

Fourth system of musical notation. Treble and bass staves. Includes markings: *f*, *p*, and fingerings: 1 5 1 2 3 1, 2 3 1.

Fifth system of musical notation. Treble and bass staves. Includes markings: *f e marcato*, *f*, and *ff*.



Catalogue des nouvelles Compositions pour le Piano

publiées par

R. FRIEDLEIN à Varsovie.

CHOPIN, FR., 2 Mazourkas	Rs. — k. 45	LUBOMIRSKI, C. Prince, Feliks - Polka. Op. 41.	Rs. — k. 22½
DIETRICH, M., Polonaise.	" — " 30	— Chwila w Radobówe Polka. Op. 43	" — " 22½
— Chant sans paroles. Op. 19	" — " 37½	— Głos do brzegu Sluczy 2 Mazurki Harmonijne. Op. 44.	" — " 45
— Valse brillante. Op. 20.	" — " 60	— Marynia Polka. Op. 45.	" — " 30
— Tarentelle. Op. 21.	" — " 60	— Wspomnienie Warszawy 2 Mazury. Op. 46.	" — " 30
— Choeur des Matelots. Op. 22	" — " 60	— Piosnka Dwie rany. Op. 47.	" — " 30
— 2 ^e Valse brillante. Op. 23.	" — " 52½	— Le Miosothis.	" — " 37½
— Marche. Op. 24.	" — " 52½	— Nawigator Polka. Op. 50	" — " 30
— Talisman. Op. 25.	" — " 52½	LUBOWSKI, J., Nocturne. No. 4	" — " 45
— Thème d'Ukraine. Op. 26.	" — " 60	— Etude. No. 7	" — " 30
— Cascade (Etude de Salon) Op. 27.	" — " 60	MONIUSZKO, S., Polka	" — " 30
— Rigoletto - Quadrille.	" — " 37½	— Vilanella	" — " 30
— Polka de Bravoure.	" — " 30	— Daniel-Polka.	" — " 22½
— Paraphrase de l'Opéra Rigoletto.	" — " 75	— Trois Valses.	" — " 60
— Le Bluet.	" — " 52½	— Lza pieśń.	" — " 22½
— Second Sicilienne.	" — " 52½	— Gabrielle - Polka	" — " 22½
— Nocturne. Op. 32.	" — " 45	MÜNCHHEIMER, Ad., Ouverture à 4/ms	" — " 75
— Valse Gracieuse. Op. 33.	" — " 52½	NOWAKOWSKI, J., Szkoła na Fortepian	" 2 " 25
— Galop militaire. Op. 36.	" — " 67½	— Morceau de Salon. Op. 32.	" — " 37½
— Humoresque. Op. 35	" — " 35	— Chant d'Amour. Nocturne. Op. 33.	" — " 52½
DOBRZYNSKI, J. F., Grande Valse. Op. 63	" — " 52½	— Ballade. Op. 34.	" — " 82½
— Bolero	" — " 30	— Gondolier. Romance. Op. 36.	" — " 45
HERZBERG, A., Souvenir d'Opole. Valses. Op. 58	" — " 37½	— Élégie. Op. 37.	" — " 45
— Feu fallot. Op. 36	" — " 30	— Andantino Grazioso. Op. 39.	" — " 45
— Chansonette. Op. 37	" — " 37½	OSTROWSKI, F., Adagio et Rondeau. Op. 11.	" — " 75
ROMAN, H., Romance. Op. 1.	" — " 52½	PUSCH, A. M. de, Marche de Vilna. Op. 34. N ^o 2.	" — " 45
KONTSKI de Apoll., Mazur Sielankowy. Op. 4.	" — " 52½	— 2 ^{de} Valse brillante. Op. 35.	" — " 30
— Souvenir de Léopol. Mazourka. Op. 7.	" — " 60	— Souvenir à Pologne. Extra-Post-Valse.	" — " 22½
— Souvenir de Posen. Mazourka. Op. 8.	" — " 60	— Galop-Polka-fantastique	" — " 30
— Diabel Mazur. Op. 9.	" — " 60	RODRIEWICZ, G., Valse. Op. 2.	" — " 22½
— Wanda Mazur. Op. 10.	" — " 60	— Amour en Rêve. Pièces caractérist. Op. 3.	" — " 60
— Le Depart du Chevalier. Op. 11.	" — " 52½	SCHULHOF, F. J., Mazourka. Op. 30.	" — " 30
— Stefan Batory. Op. 12.	" — " 60	SCHWARZBACH, E., Pensée Gracieuse.	" — " 30
KONTSKI, Ant., Valse. Op. 151	" — " 45	STOLIPINE, A., 2 ^{me} Pensée.	" — " 50
— Romance sans Paroles. Op. 152.	" — " 37½	SZOPOWICZ, H., Trois Mazourkas. Op. 7.	" — " 45
— Karnawał Warszawski Mazur. Op. 153.	" — " 60	TAUSIG, A., Le Romantique. Impromptu. Op. 3.	" — " 37½
RRÜDENER, Guillaume de, Le Bluet. Valse.	" — " 45	— Berceuse. Mélodie variée. Op. 8	" — " 60
RRYZANOWSKI, J., Impromptu. Op. 12.	" — " 60	TAUSIG, CH., Impromptu. Op. 1.	" — " 60½
— Deux Mazourkas. Op. 13.	" — " 45	— Tarantelle. Op. 2.	" — " 45
LUBOMIRSKI, C. Prince, Odgłos z nad Horynia. Quatres Ma- zourkas. Op. 19.	" — " 75	TERAJEWICZ, A., Mazurka.	" — " 37½
— Czwartą Stycznia. Mazourka. Op. 20	" — " 22½	WIELHORSKI, 2 ^{de} Grande Marche. Op. 20.	" — " 60
— Pogadanka. Causerie Polka. Op. 23.	" — " 22½	— Deux Valses. Op. 21.	" — " 45
— Trois Marches. Op. 24.	" — " 45	WODNICKI, T., Moment Lyrique 2 ^e Mélodie Op. 7.	" — " 30
— Catherina - Contredanses. Op. 25.	" — " 45	WYSOCKI, G. N., Krakowiak. Op. 7.	" — " 82½
— Stanislaus-Walzer. Op. 26.	" — " 60	ZALUSKI, E., Mazourka. Op. 6.	" — " 37½
— Magyar - Polka. Op. 29.	" — " 22½	— " 7.	" — " 37½
— Deux Mazourkas. Op. 30.	" — " 52½	Réminiscences de l'opéra :	
— Theresa - Walzer. Op. 31.	" — " 52½	— Martha de Flotow.	" — " 75
— Dolina Szwajcarska. Mazourka. Op. 32.	" — " 30	— Le Val d'Andorre de Halévy.	" — " 75
— Polka. Op. 34.	" — " 22½	— Il Bravo de Mercadante.	" — " 75
— Wspomnienie z Radziejowic Mazur. Op. 35.	" — " 22½	— Le Prophète de Meyerbeer	" 1 " —
— Aniela Polka. Op. 36.	" — " 22½	— Ernani de Verdi	" — " 90
— Prince, Mazourka. Op. 39.	" — " 30	— I Due foscari de Verdi.	" — " 75
— Mazourka. Op. 40.	" — " 30	— I Lombardi de Verdi.	" — " 75
		— Macbeth de Verdi.	" 1 " —

Compositions pour le Chant avec accompagnement de Piano.

DOBRZYNSKI, J. F., Ballada z opery Monbar czyli Flibustierzy. Rs. — k. 37½	LUBOMIRSKI, C., Unas inaczéj Dumka. Op. 37	Rs. — " 30
— Romans z powyższej opery	— Mazurek. Op. 3ss. (śpiewany w Cyruliku Sewilskim przez pannę Holloy)	" — k. 52½
— Ach! to źle Śpiew.	— Nie płacz dziewczę! Op. 42.	" — " 30
— Nie mogę być twoją. Mazurek.	MONIUSZKO, S., Łódka	" — " 52½
KARASOWSKI, M., Sen, Śpiew	— 1 ^{szy} Spiwnnik domowy	" 4 " 50
KOMOROWSKI, J., Wspomnienie. Tryolet.	— Kozak.	" — " 22½
— Pieśń Minstrelła z Dziewicy Jeziora.	— Dwie piosnki nowychwedrowek oryginalną.	" — " 37½
— Kalina.	— Lzi.	" — " 22½
— Powiśle Śpiew.	NOWAKOWSKI, J., Gdybym się zmienił. Romans.	" — " 22½
— Nowa Miłość.	— 12 Śpiewów polskich. Op. 31.	" 1 " 50
— Rujawiak Śpiew	— Aniół Kobieta	" — " 22½
— Polonez Śpiew.	— Romance. Op. 39.	" — " 22½
— Polonez do śpiewn „Chociaz to zycie idzie pro grudzie.“	— Album Muzyczne.	" — " —
RRYZANOWSKI, J., Spomnienie Śpiew	STEFANI, J., Śpiewkaskomedyo - Opery Talizm.	" — " 22½
LUBOMIRSKI, C. Pr., Zawsze i Wszędzie. Op. 12.	— Mazurek z téjże komedyo-opery.	" — " 22½
— La Rosa e la Croce, Romanza. Op. 13.	— Zdrowaś Panno Maryja	" — " 45
— Pieśń z Wieży. Op. 15.	TEJCHMAN, A., L'Addio del trovatore chant	" — " 22½
— El Sospetto. Op. 16.	— Arabella, Canzonette venetienne.	" — " 22½
— Jesień. Op. 17.	— L'aura, Ariette.	" — " 22½
— Niepewność. Op. 18.	— Jemmy. Mélodie	" — " 30
— Pochód Kozacki. Op. 21.	— Thème original, varié	" — " 30
— Gwiazdka. Op. 22.	— L'Aurora. Op. 61.	" — " 37½
— Seguidilla et Romance. Op. 27.	— Iaskółka. Śpiew	" — " 37½
— La Partenza. Op. 28.		
— 2 ^{si} Pochód Kozacki. Op. 33.		