



## Édition de la Société des employés de librairies à Varsovie.

# Compositions Modernes et brillantes

pour le Piano à deux mains.

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— Canzonetta . . . . . 20	
<b>Sgambatti G.</b> Op. 14. Gavotte . . . . . 40	
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<b>Thomas A.</b> Rêverie. . . . . 20	
<b>Thomé Fr.</b> Op. 29. Sous la feuille . 30	
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— Gavotte . . . . . 20	
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Varsovie  
**Gebethner et Wolff.**



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# SÉRÉNADE RÊVÉRIE.

III Mus

Allegro vivace.

E. Silas.

PIANO

*forte.*

Дозволено Цензурою г. Варшава 7 Юля 1904 г.

K 37 P



w lit. C. Witanowskiego, Warszawa, Krak. Przedm 2.

K 1953 m 991



First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff begins with a *pp* dynamic marking. The bass staff features a prominent melodic line with a slur and a fermata over several measures.

Third system of musical notation. It includes first and second endings, marked '1.' and '2.'. The treble staff has a *p* dynamic marking, and the bass staff has a *pp* dynamic marking. The system concludes with a repeat sign.

Fourth system of musical notation. The treble staff contains a series of chords. The bass staff features a continuous eighth-note accompaniment. A *pp* dynamic marking is present in the middle of the system.

Fifth system of musical notation. The treble staff shows a sequence of chords. The bass staff continues with the eighth-note accompaniment from the previous system.

Sixth system of musical notation. It includes first and second endings, marked '1.' and '2.'. The treble staff has a *p* dynamic marking. The system concludes with a repeat sign.



Wbl. Jas.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation. The bass staff begins with a *dim.* (diminuendo) marking. The music continues with intricate rhythmic patterns and some slurs.

Third system of musical notation. A dynamic marking of *p* (piano) is present in the bass staff. The music features a mix of chords and moving lines in both staves.

Fourth system of musical notation. A *cresc.* (crescendo) marking is visible in the bass staff. The music shows a gradual increase in volume and intensity.

Fifth system of musical notation. A dynamic marking of *f* (forte) is present in the bass staff. The music is characterized by dense chords and active bass lines.

Sixth system of musical notation. A *rit* (ritardando) marking is present in the bass staff. The music concludes with a series of chords and a final cadence.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a *forte.* dynamic marking. The right hand contains a complex melodic line with many beamed notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a melodic line with a *p* (piano) dynamic marking towards the end of the system. The left hand continues with a consistent eighth-note accompaniment.

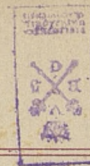
Third system of musical notation, showing a continuation of the melodic and accompanimental patterns. The right hand has a more active melodic line with frequent slurs and ties.

Fourth system of musical notation, featuring a *f* (forte) dynamic marking. The right hand has a melodic line with a slight upward trajectory, while the left hand maintains the eighth-note accompaniment.

Fifth system of musical notation, marked with *pp* (pianissimo). The right hand has a melodic line that becomes more delicate, and the left hand continues with the accompaniment.

Sixth system of musical notation, the final system on the page. It features a melodic line in the right hand and a more complex accompaniment in the left hand with slurs and ties. The system concludes with a final cadence.





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Collection de Potpourris et Ouvertures

pour le Piano à deux mains.

Potpourris.

oo

PRIX

- Delibes L.** Potpourri de l'op. comique  
„*Le Roi l'a dit*“ arr. par S. Noskowski 40  
— Potpourri de l'op. „*Lakmé*“ . . . 40
- Godard B.** Potpourri de l'op. „*Dante*“ 50
- Goldmarck C.** Op. 27. Potpourri de  
l'op. „*La reine de Sabba*“ . . . 40
- Halevy-Bizet.** Potpourri de l'op. „*Noe*“  
arr. par J. Rebiezek . . . . . 60
- Lecocq Ch.** Potpourri de l'op. „*Le coeur  
et la main*“ . . . . . 50
- Leoncavallo R.** Potpourri de l'op.  
„*I Paglacci*“ . . . . . 60
- Lortzing A.** Potpourri de l'op. „*Der  
Wildschütz*“ . . . . . 60
- Mascagni P.** Potpourri de l'op. „*L'Ami-  
co Fritz*“ arr. par. S. Noskowski 50

PRIX

- Mascagni P.** Potpourri de l'op. „*Ca-  
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Noskowski . . . . . 40  
— Potpourri de l'op. „*I Rantzau*“  
arr. par A. Münchheimer . . . 50
- Massenet I.** Potpourri de l'op. „*Ma-  
non Lescaut*“ . . . . . 40  
— Potpourri de l'op. „*Werther*“ . . 50
- Offenbach I.** Potpourri de l'op. „*Les  
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- Planquette R.** Potpourri de l'op. co-  
mique „*Rip-Rip*“ . . . . . 40
- Ponchielli A.** Potpourri de l'op. „*Gio-  
conda*“ . . . . . 50
- Puccini G.** Potpourri de l'op. „*La Bohé-  
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— Potpourri de l'op. „*Le Villy*“ arr.  
par L. Miller . . . . . 50

PRIX

- Strauss Joh.** Potpourri de l'opérette  
„*Der Zigeunerbaron*“ . . . . . 50
- Verdi G.** Potpourri de l'op. „*Falstaff*“  
arr. par L. Miller . . . . . 50
- Żeleński L.** Potpourri de l'op. „*Goplana*“  
arr. par l'Auteur . . . . . 1.20

oo

Ouvertures.

oo

PRIX

- Smetana F.** Ouverture de l'op. „*Pro-  
čana nevesta*“ . . . . . 90
- Suppe F.** *La dame de pique.* Ouverture 45  
— *Poète et Paysan.* Ouverture . . 45



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