

1608

MUSICALIA

255

Wielmożnej Pani
Zofii Kłosowskiej.

Marzenia

Walce



na fortepian
przez

Adama Wronskiego.

Dyrektora muzyki.



Dzieło 52.

KRAKÓW

Cena Złr. 1. —

Nakład i własność księgarni oraz składu nut
S. A. KRZYŻANOWSKIEGO.

1608

III



MARZENIA.

Walce.

Andantino.

A. Wrońskiego.

Wstęp.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Wstęp.' and begins with a treble clef and a bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The first system includes dynamics *p*, *pp*, and *mf*. The second system includes *p* and *pp*. The third system includes *mf*. The fourth system includes *rall. e dim tempo.* and *mf*. The fifth system includes *f*, *p*, *rall.*, *pp*, and *pp*. The score features various musical notations including treble and bass clefs, time signatures, and dynamic markings.

Waltz
No. 1.

Dal segno al fine. ✱

No. 2. *mf*

№. 3.

p

f

1. 2.

No. 4.

Dal segno al fine.

№. 5.

The first system of music for '№. 5.' is written in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

The second system continues the piece, showing a dynamic shift to forte (*f*) in the final measure. The right hand has more complex rhythmic patterns, including some sixteenth-note runs, while the left hand maintains its chordal accompaniment.

The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. The dynamics are marked as piano (*p*).

The fourth system continues with a melodic line in the right hand and a consistent chordal accompaniment in the left hand. The piece maintains its 3/4 time signature and B-flat key signature.

The fifth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The notation includes repeat signs and first/second ending brackets.

Finale.

p

p

p

p

rall.

Tempo

The first system of music consists of two staves. The treble staff begins with a melodic line of quarter notes, followed by a half note with a slur. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features a melodic line with some slurs and ties. The bass staff continues with a steady accompaniment of chords.

The third system includes dynamic markings. The treble staff has a melodic line with a slur. The bass staff has a dynamic marking of *p* (piano) at the beginning and *mf* (mezzo-forte) later in the system.

The fourth system features dynamic markings of *f* (forte), *ff* (fortissimo), and *p* (piano). The treble staff has a melodic line with a slur. The bass staff has a dynamic marking of *f* at the beginning, *ff* in the middle, and *p* towards the end.

The fifth system includes a dynamic marking of *ff* (fortissimo). The treble staff has a melodic line with a slur. The bass staff has a dynamic marking of *ff* at the beginning.

The sixth system concludes the piece. The treble staff has a melodic line with a slur. The bass staff has a dynamic marking of *f* at the beginning.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a series of chords and melodic lines, with some notes beamed together.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with chords and melodic lines, showing some rhythmic variation.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a series of chords and melodic lines, with some notes beamed together.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with chords and melodic lines, showing some rhythmic variation.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a series of chords and melodic lines, with some notes beamed together.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with chords and melodic lines, showing some rhythmic variation.

Najnowsze nakłady muzyczne księgarni i składu nut
S. A. Krzyżanowskiego
w Krakowie.

Na Fortepian.

	fl. kr.
Feist, K., Op. 156. „Chwat.“ Mazur	—60
Friedrich, A., „Nad Wisła.“ Kadryl	—80
Gadomski, J., „Przy Tobie.“ Walce.	1.—
„ „ „Przez góry i lasy.“ Galop	—40
Gall, J., „Deux petits morceaux grotesques.“	—75
Hofmann, K., „Polonez cesarski“	—90
Noskowski, Z., Op. 13, } „Krakowiak i Oberek“	—90
(Wiara, Miłość i Nadzieja) } „Pochód załobny“	—50
Ogiński, M., „Les Adieux à la Patrie.“ Polonaise célèbre	—30
Pallavicini, M. C., „Abschiedsgrüße.“ Walce	1.—
Patzke, E., Op. 68. „Die ersten Blüten“ Walce	—90
„ „ Op. 69. „Patronessen“ Walce	—90
„ „ Op. 79. „Idylla.“ Polka	—40
„ „ Op. 80. „Dzieci krakowskie.“ Walce.	1.—
„ „ Op. 82. „Ukrainka.“ Polka	—40
Richling, W., „Polonez“	—40
Tomkowicz, H., „Enigme.“ Polka française	—50
Wroński, A., „Białe róże.“ Walce	1.—
„ „ „Bukiet fijołków.“ Walce	1.—
„ „ „Cecylia.“ Polka-mazurka	—40
„ „ „Djabel.“ Galop	—30
„ „ „Do Miechowa.“ Mazury	—80
„ „ „Kadryl“ Zobrazu „Kosciuszko pod Racławicami“	—80
„ „ „Kochajmy się.“ Mazury	—60
„ „ „Marsz myśliwski.“	—35
„ „ „Marsz weselny.“	—40
„ „ „Marsz załobny“	—40
„ „ „Mazury krakowskie.“	—75
„ „ „Na dobitek.“ Mazury	—60
„ „ „Na wyżynku.“ Mazury	—60
„ „ „Polonez“	—60
„ „ „Walce akademickie.“	—90
„ „ „Weselne Dźwięki.“ Walce	1.—
„ „ „Wspomnienie z Krynicy.“ Polka	—45
„ „ „Wśród bomb i granatów.“ Galop.	—40
„ „ „Złote Sny.“ Walce	1.—
„ „ „Zofia.“ Polka-mazurka	—35
„ „ Op. 50. „Figlarka.“ Polka	—40
„ „ 51. „Olga.“ Galop	—40
„ „ 52. „Marzenia.“ Walce	1.—
„ „ 53. „Konwalic.“ Walce	1.—
„ „ 54. „Polonez jubileuszowy“	—60
„ „ 55. „Wieniec laurowy.“ Walce	1.—
„ „ 56. „Na łodzi.“ Galop	—40
„ „ 57. „Pieśni polskie.“ Kadryl	—80
„ „ 58. „Koniec świata.“ Mazury	—60

	fl. kr.
Wroński, A., Op. 59. „Pensyonarka.“ Polka française	—40
„ „ 60. „Kawalerski Galop.“	—40
„ „ 61. „Mazury akademickie.“	—60
„ „ 62. „Lutnia polska.“ zbiór pieśni narodowych	1.20
„ „ 63. „Polne kwiaty.“ Walce.	1.—
Zbiór krakowiaków i taneów góralskich	1.—
Zeleński W., Op. 37. „Mazur.“ 4/ms	2.—
„ „ „ „ „ Partytura	3.—

Do spiewu.

Giustiniani K., „Czemu?“ (Perche)	—60												
Noskowski Z., Op. 13. (Wiara, Miłość i Nadzieja. Obraz ludowy w 4 aktach.)	<table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 3em; vertical-align: middle;">{</td> <td style="padding-left: 10px;">Pieśń Jurachy. (Akt 3 ci)</td> <td style="text-align: right;">—50</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">Pieśń Bronki No. I. szy</td> <td style="text-align: right;">—50</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">„ „ „ II. gi</td> <td style="text-align: right;">—50</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">Pieśń dziadów. (Duet.)</td> <td style="text-align: right;">—50</td> </tr> </table>	{	Pieśń Jurachy. (Akt 3 ci)	—50		Pieśń Bronki No. I. szy	—50		„ „ „ II. gi	—50		Pieśń dziadów. (Duet.)	—50
{	Pieśń Jurachy. (Akt 3 ci)	—50											
	Pieśń Bronki No. I. szy	—50											
	„ „ „ II. gi	—50											
	Pieśń dziadów. (Duet.)	—50											
Pieśni narodowe	1.20												
Popper Fr., „Trzy pieśni religijne.“ Na jeden lub dwa głosy z łożarzyszeniem organu	—36												
Wroński A., „Pieśni z błędnych ogników.“	1.20												
Zelenski W., „Dwie pieśni.“	<table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="padding-left: 10px;">1. Na śnieżnym k rzaku choiny.</td> <td rowspan="2" style="text-align: right; vertical-align: middle;">—60</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">2. Robaczek kochał się w róży</td> </tr> </table>	}	1. Na śnieżnym k rzaku choiny.	—60		2. Robaczek kochał się w róży							
}	1. Na śnieżnym k rzaku choiny.	—60											
	2. Robaczek kochał się w róży												
„ „ „Dwie pieśni.“	<table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="padding-left: 10px;">1. Róża dzika.</td> <td rowspan="2" style="text-align: right; vertical-align: middle;">—75</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">2. Niepewność.</td> </tr> </table>	}	1. Róża dzika.	—75		2. Niepewność.							
}	1. Róża dzika.	—75											
	2. Niepewność.												
„ „ „Marzenia dziewczyny.“	—60												
„ „ Op. 7. „Dwie pieśni.“	<table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="padding-left: 10px;">1. Czarnobrywka.</td> <td rowspan="2" style="text-align: right; vertical-align: middle;">—60</td> </tr> <tr> <td></td> <td style="padding-left: 10px;">2. Zakochana.</td> </tr> </table>	}	1. Czarnobrywka.	—60		2. Zakochana.							
}	1. Czarnobrywka.	—60											
	2. Zakochana.												

