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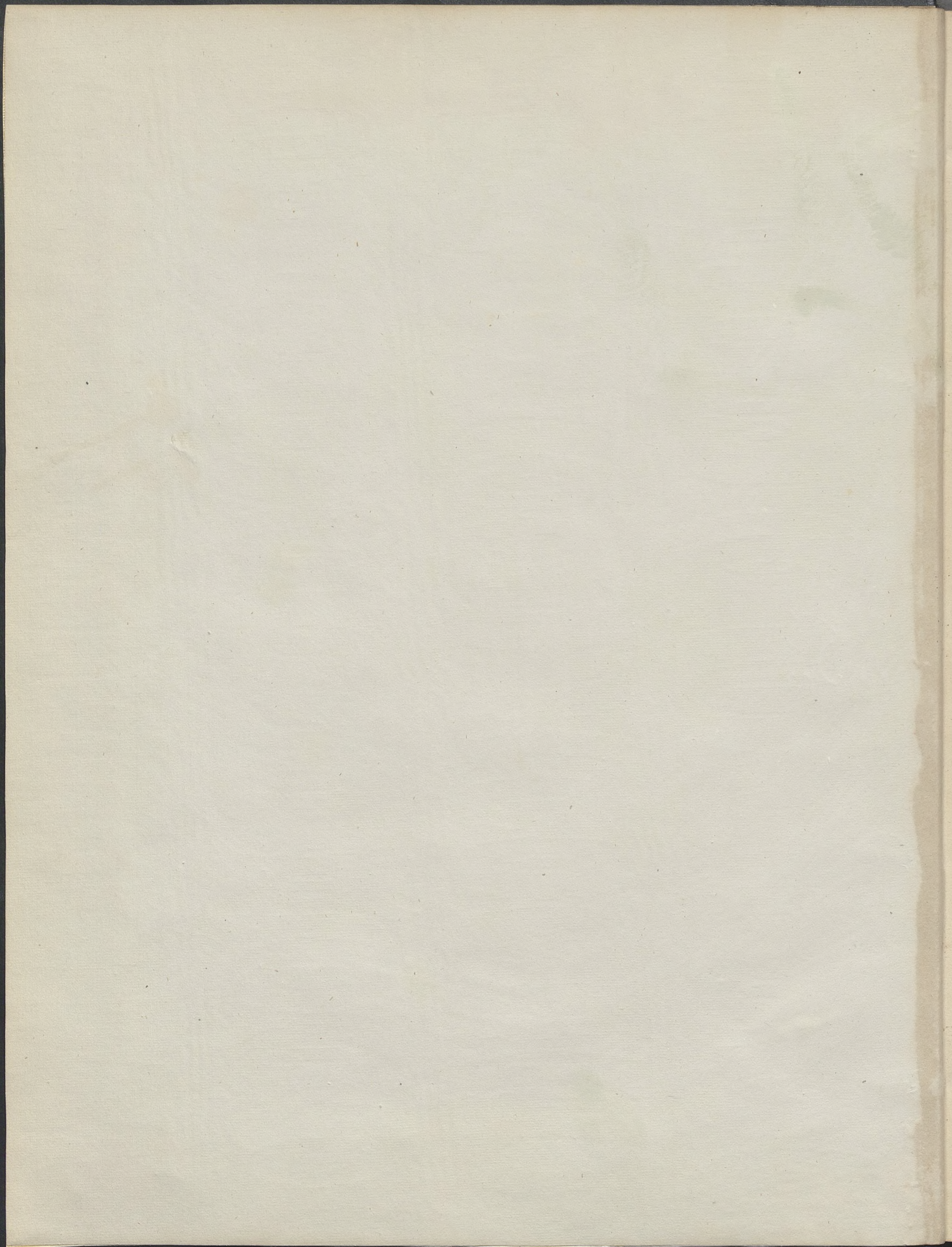


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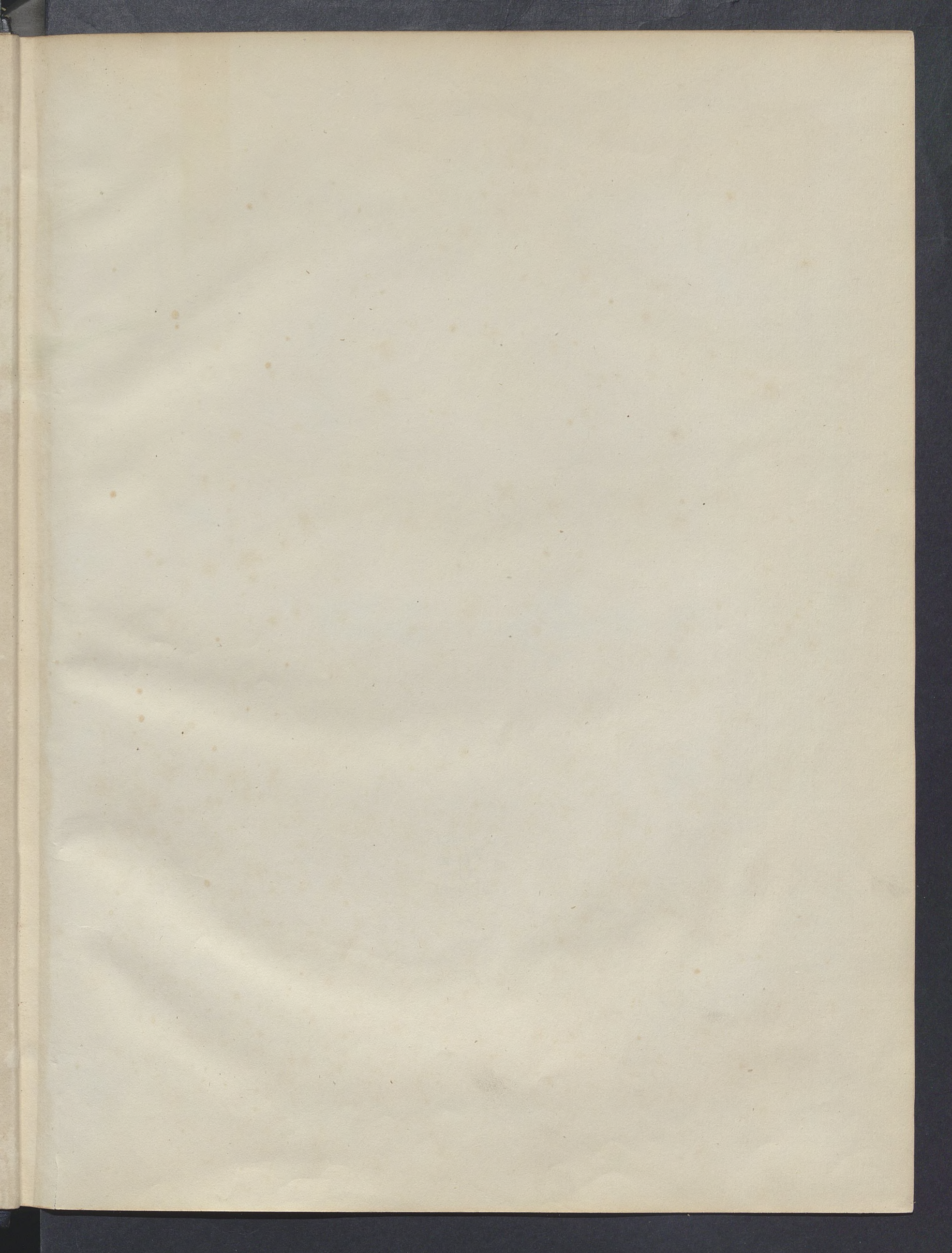


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# DZIEDZINA TONÓW POLSKICH.

## ÉCHO DE POLOGNE.

RECUEIL DE COMPOSITIONS POLONAISES ET SLAVES, ANCIENNES ET MODERNES

PUBLIÉES PAR

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POZNAŃ, 21 ULICA WILHELMOWSKA.

### I. Pour le Chant.

	Sgr.		Sgr.
Dames, J. Nad Kolébką . . . . .	7½	Moniuszko, St. Rozmowa. Romance . . . . .	7½
Dobrzynski, A to źle, Spiewska . . . . .	7½	— Trzy Śpiewy, Adama Mickiewicza . . . . .	20
Granowska, Mlle. Je n'en crois rien! «Eh! quoi petite filette». (Ich glaub' es nicht, «Ei, was sagst Du, hübsche Kleine»). Chansonette . . . . .	10	— Trzech Budrysów, Ballada Litewska . . . . .	20
— Polonez-Śpiew . . . . .	12½	Niemojewskiego, K. Dziewczyna i Gołąb . . . . .	7½
— Powiśle-Śpiew . . . . .	20	Szuminska, Flora. Pożegwanie. (Mein Abschied von Dresden) Zie-mio moja piekra . . . . .	10
Komorowski, J. Kalina-Śpiew . . . . .	12½	— La Passeggiata (Der Spaziergang), Orche di fioria dorno, Duo für Mezzo-Sopr. und Tenor . . . . .	7½
— Kujawiak-Śpiew . . . . .	20	Tyszkiewicz, Th. Romance de Victor Hugo . . . . .	5
— Nowa Miłość (Götneho) . . . . .	7½	Wieniawski, H. Chanson polonais . . . . .	10
— Chociaż, to życie idzie po grudzień, Polon. . . . .	12½	Wolanski, J. M. Chanson . . . . .	10
Kontski, A. de. «Mnie tylko żal ciebie» . . . . .	7½		

Voir le dos de cette feuille: Compositions pour le piano.



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# POLONEZ.

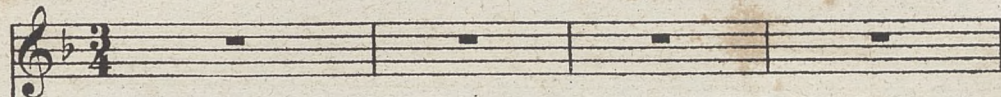
## ŚPIEW

przez

I. KOMOROWSKIEGO.

Słowa: W. Pola.

Głos.



Piano.



Cho - - ciał to ży - cie i - - dzie po gru - dzie  
Wo - - ła ja wo - ła żye w ma - łem ko - ła

*p*

Jak mi Bóg mi - y nie - - żli sa lu dzie,  
Gdzie wszy siko wła - sne choć ni - by cia - sne

Ten te - - mu swat  
Ten te - - mu swat

*p* *tr.* *loco.*

*Ped.*





Ten te - - - mu brat,  
Ten te - - - mu brat,

*p*

*leg.*

*luc.*

This system contains the first two vocal lines and the beginning of the piano accompaniment. The piano part features a complex, flowing melody with sixteenth and thirty-second notes, marked with fingerings (6, 8, 3, 6) and a trill (tr). The bass line is simpler, with a few notes and a fermata. The system is marked with a piano (*p*) dynamic and includes the instruction *leg.* (leggero) and *luc.* (lucido).

A już do - bre - - - mu to  
A ka - - - ży ka - - - - cik to

*f*

This system contains the next two vocal lines and the piano accompaniment. The piano part continues with a similar complex texture, marked with a forte (*f*) dynamic. The vocal lines are simple, with long notes and some rests.

ka - - - ży rad.  
ca - - - ży świat.

*leg.*

5 9 1 9.

*D.C. trzy razy.*

This system contains the final two vocal lines and the piano accompaniment. The piano part concludes with a final cadence, marked with a *leg.* dynamic. The system includes the number sequence "5 9 1 9." and the instruction "D.C. trzy razy." (Da Capo three times).



TRIO.

Co w świe - cie

The first system of the Trio consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and a half note in the left hand.

z zię - bło co or - - dze - wie - je

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment maintains the rhythmic pattern from the first system.

Tam się od - świe - ża, tam się roz - grze - - -

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment features a final cadence with a key signature change to one sharp (F#) in the right hand.



je Bo ten mi swat

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "je Bo ten mi swat". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. There are some triplets in the piano part.

Bo ów mi brat Zy - cie jak

The second system continues the vocal line with the lyrics "Bo ów mi brat Zy - cie jak". The piano accompaniment continues with similar rhythmic patterns, including triplets and a section marked "cresc." (crescendo).

mło - - - - - dose Ser - ce jak kwiat!

The third system concludes the vocal line with the lyrics "mło - - - - - dose Ser - ce jak kwiat!". The piano accompaniment features a section marked "riten." (ritardando) towards the end of the system.



The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is a bass clef, providing a harmonic accompaniment with chords and moving lines. Two 'Ped.' (pedal) markings are present in the bass staff, indicating where the sustain pedal should be used. There are also asterisks in the bass staff, likely marking specific chords or passages.

The second system of the musical score continues the piano accompaniment. It features similar notation to the first system, with a treble and bass staff. The word 'Fine.' is written at the end of the system in the bass staff, indicating the conclusion of the piece. A 'Ped.' marking is also present at the beginning of the system.

A gdy znów człowiek si - - ły na - bie - rze i w świat się rzuca

The piano accompaniment for the vocal line, starting with a 'p' (piano) dynamic marking. It consists of two staves (treble and bass clef) with chords and moving lines. There are some ornaments and accents in the treble staff.



to w do-brzej wierze ka - - zdy mu swat

*p*

*Loc.*

\* \* \*

This system contains the first line of music. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "to w do-brzej wierze ka - - zdy mu swat". The piano accompaniment starts with a bass clef and includes a dynamic marking of *p* (piano). The right hand features a complex melodic line with sixteenth-note runs and trills, marked with *Loc.* (loco). The left hand provides a steady accompaniment with eighth notes.

ka - zdy mu brat I wszy - stek

*f*

*Loc.*

\* \* \*

This system contains the second line of music. The vocal line continues with the lyrics "ka - zdy mu brat I wszy - stek". The piano accompaniment features a dynamic marking of *f* (forte). The right hand continues with intricate melodic patterns, including trills and sixteenth-note runs, with a *Loc.* marking. The left hand maintains a consistent accompaniment.

Bo - - - zy jest je - - - go swiat.

*dolce.*

*Loc.* 5919. \* \* \*

*D. S. al Fine.*

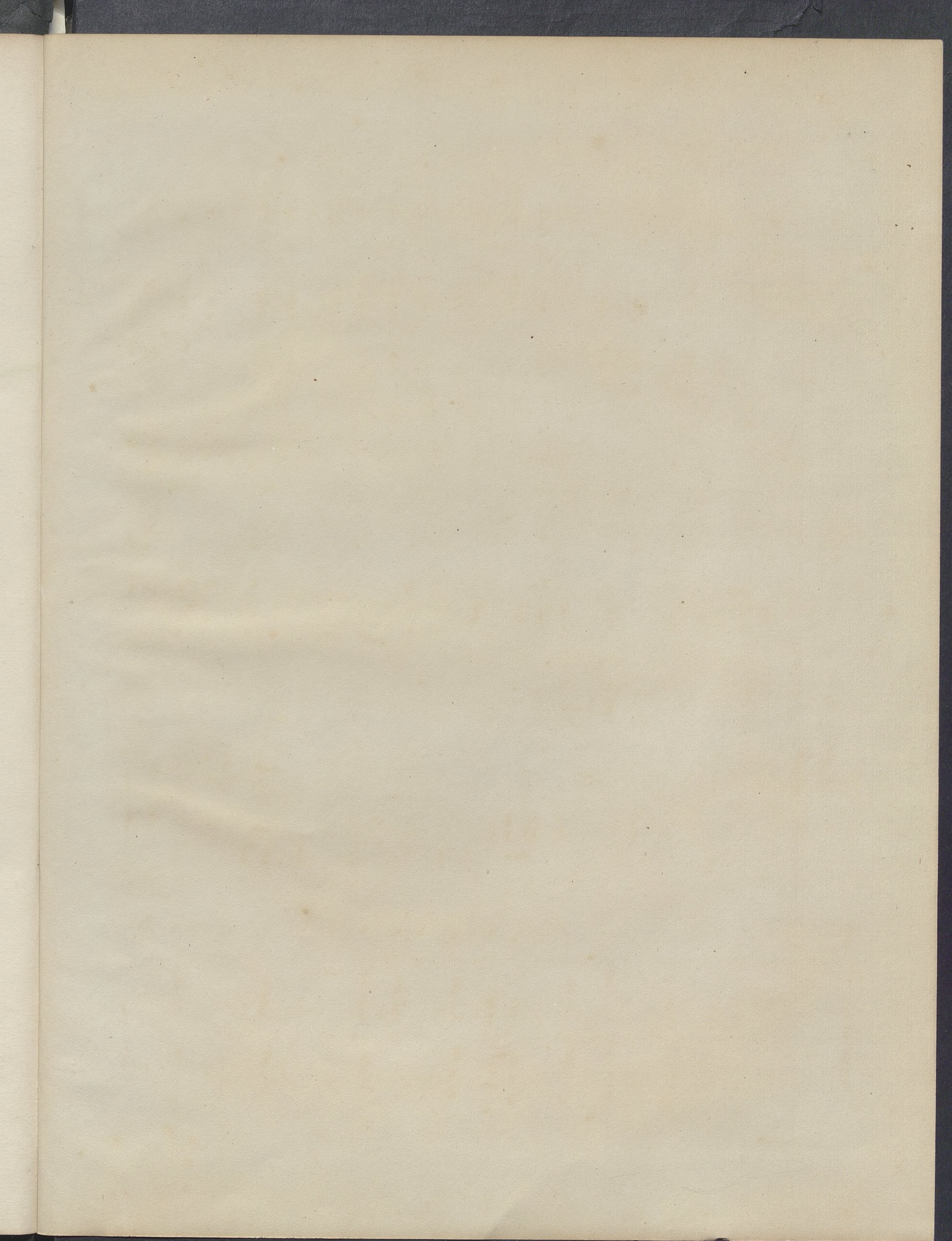
This system contains the final line of music. The vocal line concludes with the lyrics "Bo - - - zy jest je - - - go swiat." The piano accompaniment features a dynamic marking of *dolce.* (dolce). The right hand has a melodic line with a *Loc.* marking. The left hand ends with a final chord. The system concludes with the instruction *D. S. al Fine.* and the number 5919.



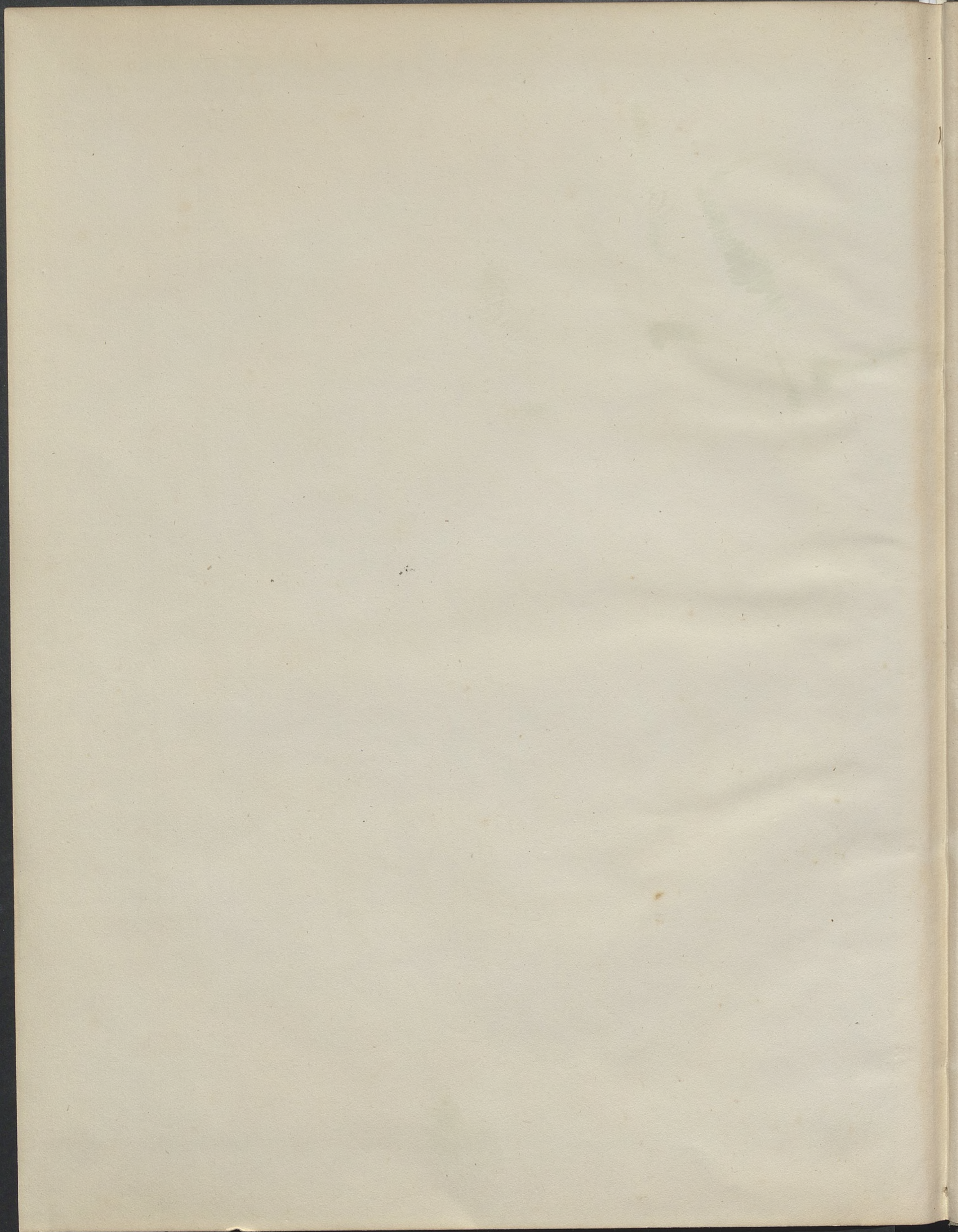
## II. Pour le Piano.

<b>Augustowicz, A.</b> Sonn-u. Mond-Polka. . . . . 5	<b>Kontski, A. de.</b> Oeuv. 78. Farewell. Valse mélancolique . . . . . 7 1/2	<b>Rózycka, Beate.</b> Op. 12. La Mélancolie d'une vierge . . . . . 10
— Mazurka (D) . . . . . 5	— Oeuv. 80. Fantasia s. Montano et Stephani de Berton . . . . . 1 Thl. —	— Op. 10. Marzenia nad Gopiem (Traume am Goplosee) . . . . . 15
<b>Bardzewska, Th.</b> La prière d'une vierge . . . . . 2 1/2 Bg.	— Oeuv. 95. Impromptu sur le chœur de Grétry: La garde passe . . . . . 15	<b>Sowinski, A.</b> La Berceuse. Air nat. pol. — Op. 70. Sicilienne . . . . . 20
— Arrangé à 4 mains . . . . . 3 »	— Oeuv. 99. Esquisse mélodique sur la romance: Rapelle toi . . . . . 15	<b>Slowski, C. H.</b> Spanischer Zapateado. Walzer . . . . . 1 Bogen.
— Mazourka . . . . . 3 »	— Oeuv. 115. Le réveil du Lion. Capr. héroïq. Pour piano seul (original) 7 Bogen. Édition facilitée . . . . . 5 1/2 »	<b>Szopowicz, H.</b> Oeuv. 6. 4 Mazurkas (in B-m., Es, A, Cis-moll, Des) . . . . . 15
— Douce Réverie, Mazourka . 2 1/2 »	— Arrangé p. le piano à 4 m. 8 1/2 »	— Oeuv. 5. Trzy Mazurki (in B-m., A-m., Gis-m.) . . . . . 12 1/2
— Souvenir à ma chaumière . . . . . 12 1/2	Galop n. Motiven dess. für Piano, arrangirt von Lanner . . . . . 7 1/2	— Oeuv. 9. Trzy Mazurki . . . . . 10
— Magdalena, mélodie sacrée. 4 Bogen.	— Oeuv. 148. Souvenir d'Espagne, fant. sur des airs nationaux espagnols 1 Thl. —	<b>Stefani.</b> Mazurka . . . . . 5
— La prière exaucée ou reponse à la prière d'une vierge, morc. brill. 4 Bog.	— Oeuv. 149. Le Carnaval de Berlin. Galop brillant . . . . . 20	<b>Szuminska, Flora.</b> Op. 3. Dwa mazury Tyszkiewicz. Erreurs de la Jeunesse. Polka-Mazurka . . . . . 12 1/2
<b>Bergson, M.</b> Op. 56. Danse des paysans polonais . . . . . 22 1/2	— Oeuv. 151. Souv. de Carlsbad, valse — Oeuv. 152. Romance: Ne m'oubliez pas — Oeuv. 153. Karnawal Warzawski. Maz. — Oeuv. 156. Grande sonate. . 1 Thl. 10 — Oeuv. 157. Grande fantaisies. l'opéra de Verdi: Il Trovatore . . . . . 1 Thl. 15	— Souvenir-Polka . . . . . 10
<b>Biernacki.</b> Souvenir de Peterhoff. Mazourka pour le violon et piano, arrangé pour piano seul . . . . . 10	— Oeuv. 172. «La Violette». Mazurka — Bouquet de mélodies des opéras de Meyerbeer, Nicolai, Verdi, Wagner. No 1. Op. 183. «Dinorah», Le pardon de Ploërmel . . . . . 1 Thl. No 2. Op. 184. «Le Prophète» . . . . . 25 No 3. Op. 185. «Rigoletto» . 1 Thl. No 4. Op. 186. «Die lustigen Weiber von Windsor» . . . . . 25 No 5. Op. 187. «Tannhäuser» . . . . . 22 1/2 No 6. Op. 188. «Les vèpres siciliennes» 25 No 7. Op. 189. «Les Hugénots» . . . . . 25 — Op. 190. «L'inconstante», grande valse brillante . . . . . 25	<b>Tonn, F. M.</b> Des Lyrikers Schwanengesang (Wszak ja Lyrnik wioskowy) . 12 1/2
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<b>Chojnacki, Henri.</b> Mazurkas. Dalej hura do Mazura. Polanin. Souvenir de Berlin . . . . . 12 1/2	<b>Koperski, M.</b> Mazurka . . . . . 10	<b>Voss, Ch.</b> Wladyslawa. Mél. polonaise 15
<b>Dąbrowska, Valeria de.</b> Oeuvres 4-7. Souvenir de Carnaval polonais. cplt. 15	<b>Kordelas, E.</b> Wspomienie. Mazurka. 10	<b>Wielhorski, Comte J. de.</b> 6 Mazurkas — Oeuv. 2. Trois nocturnes (in As, G, H.) 15 — Oeuv. 3. Quatre danses de bal . . 12 1/2 — Oeuv. 4. Huit Mazurkas . . . . . 22 1/2 — Oeuv. 18. Grand marche . . . . . 15
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<b>Dobrzynski, J. F.</b> Op. 34. 2 Mazourkas — Op. 48. Résignation. Morceau de salon (As) . . . . . 15 — Le même, arr. pour le piano à 4 mains 17 1/2 — Le même, arr. p. piano et violon . 20 — Le même, arr. p. piano et cor . . . 17 1/2 — Op. 52. Nocturne (A) suivie d'une mélodie polonaise, transcr. . . . . 15 — Op. 55. La Primavera, morceau brill. 20 — Op. 59. Fant. s. d. thèmes de l'opéra: Don Giovanni . . . . . 1 Thl. 5 — Op. 60. Mouvement et repos, étude . 20 — Op. 61. Tarantella . . . . . 15 — Marche funèbres. la mort de Beethoven 15	<b>Wieniawski, J.</b> Oeuv. 3. Valse de concert . . . . . 20 — Oeuv. 8. Pensée fugitive . . . . . 17 1/2	
<b>Greulich, Ad.</b> Op. 3. Souvenir de Weimar, Polonaise . . . . . 20 — Op. 4. La Pompeuse, Mazourka . . 20	<b>Maliszewski, Camille de.</b> Letorrent. Étude brillante . . . . . 15	<b>Willmers, Rud.</b> Airs nationaux polonais. Cah. 1 et 2 . . . . . à 25
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<b>Gungl, Jos.</b> Potpourri über slavische National-Lieder.	<b>Messemaecker.</b> Air nat. polon. 1 Bog.	<b>Wolanski, J. M. le Comte.</b> Oeuv. 34. La Prière. Meditation . . . . . 22 1/2 — Oeuv. 35. Le Condamné, ballade . . 22 1/2 — Oeuv. 36. Le soupir et le désir, deux Rhapsodies . . . . . 12 1/2
<b>Heinsdorff, G.</b> Op. 40. Mazur poznanski — Op. 54. Mazur wyziązkowski . . . . 7 1/2	<b>Napoleon, A.</b> Oeuv. 1. Souvenir de Posen. Mazourka polonaise . . . . . 10	<b>Wolanski, St. de.</b> Oeuv. 9. Marche funèbre . . . . . 7 1/2 — Oeuv. 10. Marche . . . . . 10 — Oeuv. 11. Souvenir de Pymont. Bazar-Polka-Mazourka . . . . . 7 1/2 — Oeuv. 12. Deux Mazurkas . . . . . 10 — Oeuv. 13. Hedwige Mazurka-Polka . 12 1/2 — Oeuv. 14. Au bord de l'Arno, Mazurka 10
<b>Klepaczewski, T.</b> Marzenie, dziewicy Mazur . . . . . 7 1/2	<b>Oginski, le Comte de.</b> XIV polonaises pour piano. Nouvelle édition. 11 Bog. — 2 Polonaises célèbres . . . . . 1 Bog.	<b>Wolf, Ed.</b> Chanson polonaise originale
<b>Koczwarra, C. R.</b> Op. 1. Victoria-Polka	<b>Rózycka, Beate.</b> Op. 1. Wesoly Michałowiak. Mazurka . . . . . 7 1/2	<b>Zarzycki, A.</b> Dwa Spiewy Religijne (Deux chants religieux) . . . . . 7 1/2
<b>Kontski, A. de.</b> Oeuv. 26. Variations brill. sur un Duo de la Norma . . . 25		<b>Zoltowski, L. de.</b> Marche . . . . . 5

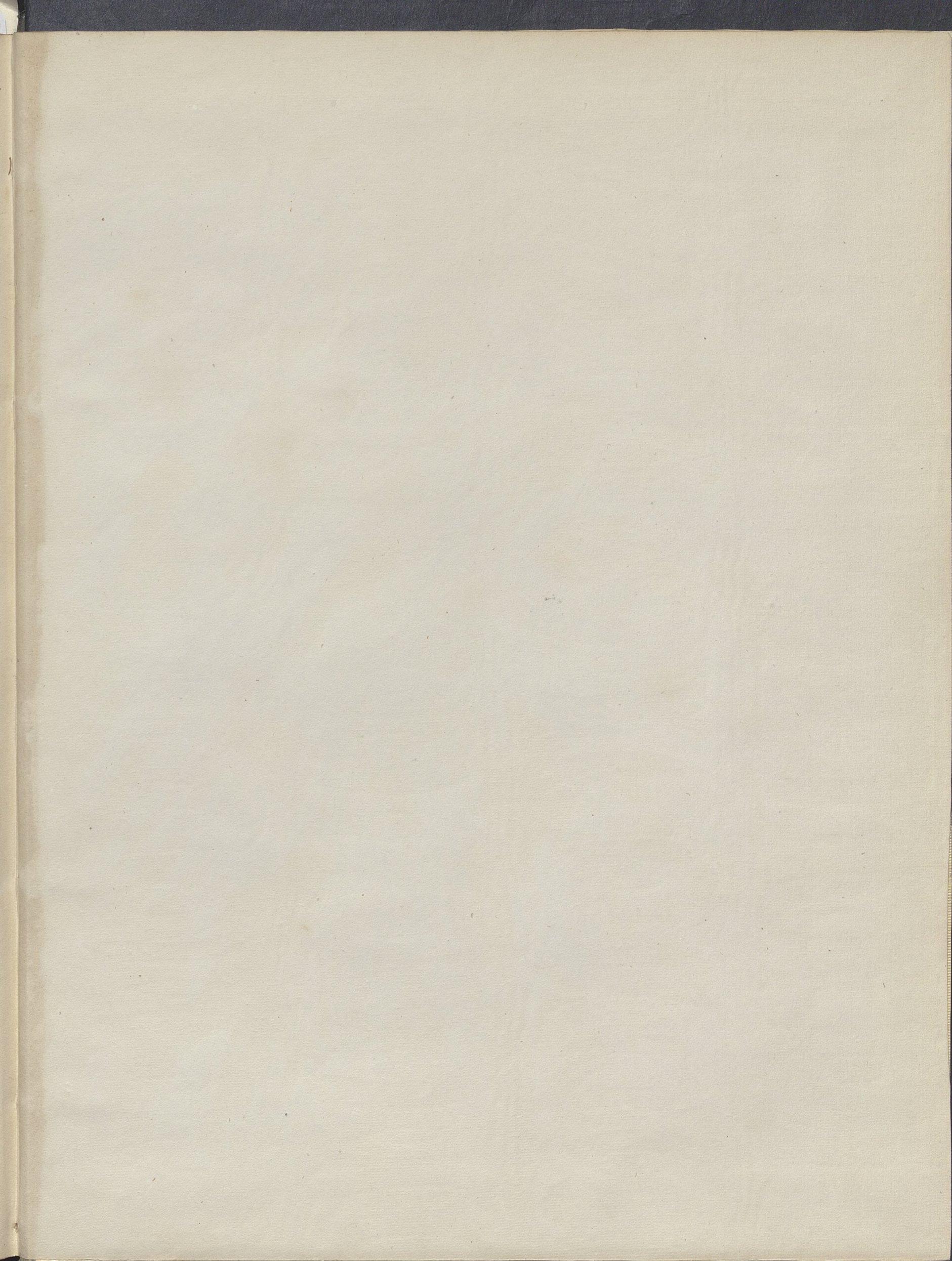




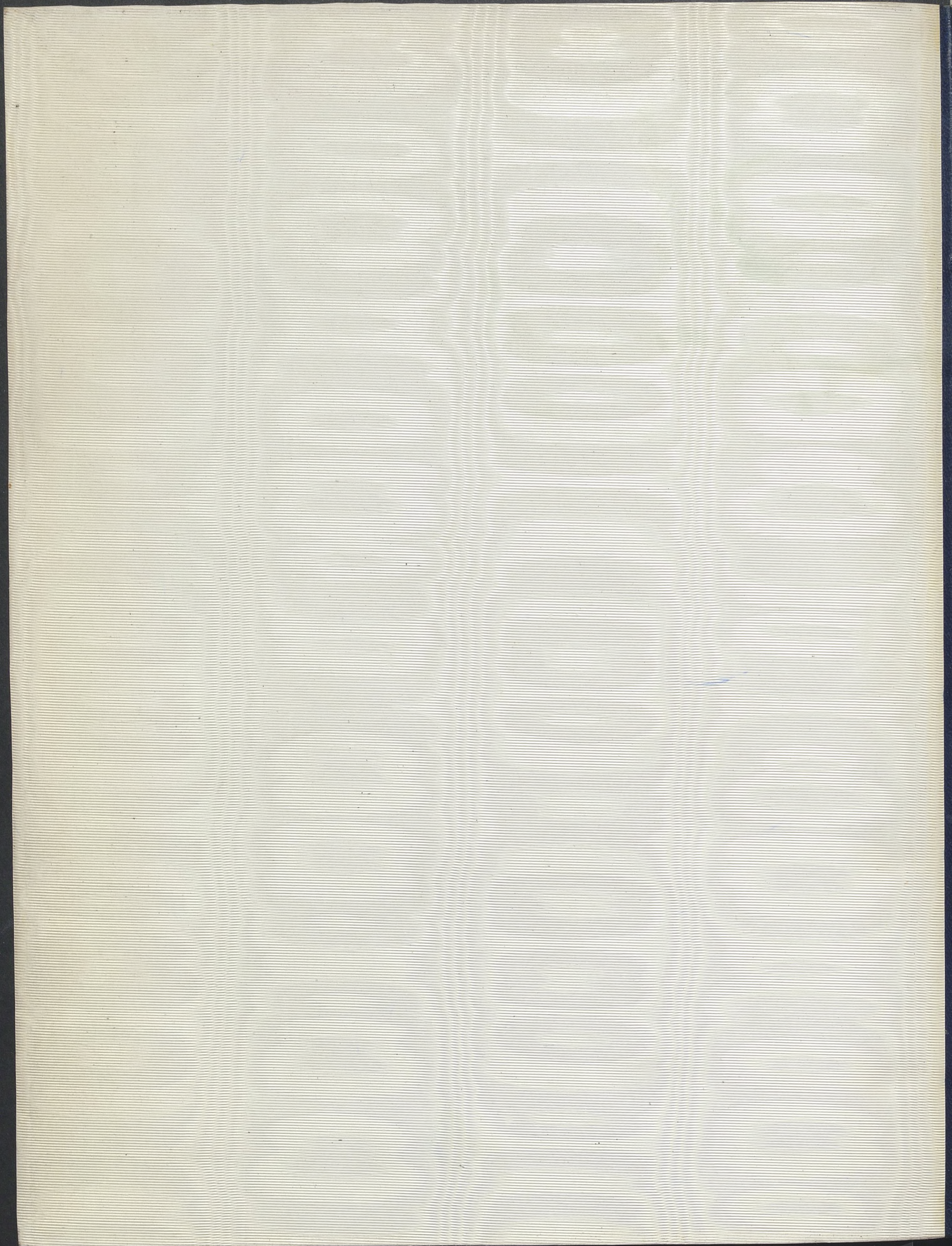


















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