

SALON.

ZBIÓR KOMPOZYCYI ULUBIONYCH SALONOW. NA FORTEP. CHOIX DE MORCEAUX FAVORIS POUR LE PIANO.

Wybranych i opalowanych przez M. DIETRICHA, G. ROGUSKIEGO, A. RÓŻYCKIEGO i innych.

Stoień I Degré.

Nr.	kop.
* Bardzo łatwe—Très faciles.	
3. * Burgmüller. Les yeux bleus. Valse facile.	20
13. Döhler. Romance, Oeuvre posthume	40
15. Funke. Ecoutez moi, Pensée.	20
17. Grüneberg. Romance de Kozlow. (Когда б я зналъ). Transcription.	20
18. Haydn. Sérénade célèbre	30
28. Kossakowska. (Wanda) Melodya.	22 1/2
39. Moniuszko. N. 2. Deux feuilles d'album	50
45. Ogiński. 4 Polon. favorites	40
47. Nora. Tarantella.	50
50. Richards. Marie. Nocturne	30
53. Schubert. Staendchen, par Heller.	40
57. Sobański. Polonez uroczysty	22 1/2
58. Sonnenfeld. Romance favorite. Transcription.	40
60. Syrewicz. Marche Triomphale, ofiarowany Trebelli Bettini (z portretem)	45
67. Kafka. Czerkieska. Obrazek muzyczny.	40
71. Sonnenfeld. Herzens Andacht.	15
81. Herz. Rondeau Turc	40
82. Morley. Musette, Morceau caractéristique.	30
83. Ogiński. Polonez pożegnalny N. 1	20
84. — Polonez ulubiony N. 2	20
85. — " N. 3	20
89. Hiller. Feuille d'Album	30
93. Gounod. Bluszcz. (Lierre) kompozycja salonowa.	30
94. Micheux. Prière du soir	20
101. Lefebure-Wely. Les cloches du monastère	30
105. Richards. Op. 47. Traum des Wanderers	25
107. — Op. 71. Abendlied.	25
111. Suppé. Marsz z operetki Boccaccio	40
112. Terlecki. Chant sans paroles	30
114. Wodnicki. Pensée	30
117. Bach. Menuetto.	15
118. Beethoven. Pour Elise	30
120. * — Sonatine facile	20
122. David, Fel. Pensée fugitive	20
123. Döhler. Chansons sans mots	30
125. Field. Nocturne N. 5.	20
126. Egghard. Polka des clochettes	20
127. Gounod. Méditation sur le prélude de Bach	40
128. — Śpiew Siebla.	30
131. Jungmann. Tęsknota za ojczyzną (Heimweh).	40
133. Keler-Bela. Marsz Węgier.	25
136. Lenschow. La Plainte.	20
144. Mendelssohn-Bartholdy. La fileuse	30
145. — Na skrzydłach pieśni.	20
148. Mozart. Sonata N. 1 C dur	40
149. — Sonata N. 2 G dur	50
152. Osmański W. Marsz kawalerski.	40
156. Osmański. Marsz Żuaw N. 1 (ulawiony).	25
157. Paganini. La dernière pensée musicale	20
158. Pergolese. Air célèbre „Tre giorni“ arrangé par Mme-Klauss-Szarwady	20
162. Schubert-Heller. Adieu	40
163. — Ave-Maria.	20
164. — Meunier-voyageur	30
165. — Moment musical	20
168. Sosnkowski. O dites lui.	20
169. Spindler. Niezapominajka	25
170. — Róża Alpejska	25
171. Taubert. Chanson sans mots	20
174. Voss. Oh. Un petit morceau. Keepsake musical.	40
175. Collina. Fant. z op. Traviata	40
179. Wilwers. Valse sentimentale	20
181. Gounod. Au Printemps.	20
182. — Marguérite	20
184. Zbiór ulubionych Polonezów.	Rs. 1—
89. Osmański. Marsz Żuaw N. 4	50

Nr.	kop.
190. Spindler. Na łańce. Op. 43 N. 4	25
191. Moniuszko. Pieśń wieczorna	25
192. — Polna Różyczka. Transcript.	25
193. — Prząśniczka. Transcription	25
194. Kania. Dola Transcription	30
197. Kratzer. Ujrzałem raz Tran.	40
198. Komorowski Kalina. Tran.	50
203. Lege. Les Astres, Walc.	50
204. D'Orso. Csikos Galop	50
205. — En Ballon Polka	50
216. Kuhlau. Sonatina op. 60 N. 3	40
221. Lów. Arya z op. Trvatore.	40
224. Spindler. Op. 93 N. 1. Polon.	20
225. — Op. 93 N. 2. Tyrolienne	20
227. Moszkowski. Op. 28 N. 1. Miniature	30
228. * Clementi. Sonatines op. 36 N. 1.	30
229. * — N. 2.	30
230. * — N. 3.	30
231. * — N. 4.	30
232. * — N. 5.	30
233. * — N. 6.	30
250. Beaumont. a) Mazurka	30
251. — b) Menuetto	20
252. — c) Polonaise.	20
254. Heller. Op. 46. Deux petites Tarantelles	30
257. Scharwenka. Op. 58. a) Menuet	30
258. — b) Mazurka.	30
259. — c) Rondino.	30
260. Lichner. Op. 284. N. 3. Alla Polacca	30
262. Chopin-Goldner. Trans. fac. Op. 7. Mazurka	20
263. — 9. Nocturne	20
264. — * „ 18. Valse	20
265. — * „ 34. N. 2. Valse	20
266. — „ 35. Marche funèbre.	20
267. Chopin-Streabog Transcription faciles.	40
268. — „ 64. N. 1	40
269. — Valse Oeuvre posthume.	30

Stoień II Degré.

Średn. trudności—Moyenne diffc.

Nr.	kop.
1. Ana. Bouquet glané sur la tombe de St. Moniuszko	1.20
2. Bendel. Tyrolienne	40
5. Dietrich. Galop d'Attaque.	45
8. — 2-me Polonaise.	37 1/2
9. Dobrzyński. Dwa Mazurki, na fortepian	45
10. — Nocturne.	45
11. — Resignation.	37 1/2
12. Döhler. T. Nocturne, op. 24	40
14. Dombrowski. La Belle de Nuit, Op. 60	60
16. Grüneberg. Pensée musicale	30
19. Kania. Trois chants sans paroles, complet	75
20. — Trois chants sans paroles, N. 1	22 1/2
21. — Trois chants sans paroles, N. 2	22 1/2
23. — Op. 41. La Resignation. Polonaise	45
24. — Op. 42. Valse Caprice	60
25. — Op. 29 Mazurka.	45
26. Beethoven. Adagio z Sonaty „Pathétique“	30
29. Krispiu. Pensée fugitive	20
30. Krogulski. (Ladislas). Valse élégante Op. 17	45
31. Lange. Chant de fleurs	50
32. Lebeau. Au Printemps de Gounod, transcription	40
33. Lichner. Fleur de bois. Bluette	40
36. Marsz staropolski	22 1/2
38. Moniuszko. N. 1. Mazur, na fortepian.	45
41. — Mazur baletowy.	50
43. Müller. La Plainte. Mélodie	40
44. Nowakowski. K a l i n a. Transkrypcja na fortepian.	50
46. Osmański. Wł. Mierzwiński. Polonez	40
48. Ptaszyńska. Dwa Mazury Łódzkie	30
51. Roguski. Mazur de Salon.	60
59. Bach. Frühlings Erwachen. Transcription	40
61. Syrewicz. Kamelia. Romans na fortepian	40
63. Tokarzewski. St. Chanson sans paroles.	22 1/2

Nr.	kop.
64. Ulubiony Marsz obozowy, (Brucker Lager-Marsch)	30
70. Tittl. Sérénade par Sonnenfeld	22 1/2
72. Dobrzyński. J. F. Wspomnienie młodości. Walczyk.	40
73. Voss. Karnawał Wenecki. (Carnaval de Venise)	50
74. Leybach. Śpiew Tyrolski. (Tyrolienne)	50
75. Kiel. F. Hongroise. Op. 18. N. 5.	40
76. Podarek muzyczny. Album komp. Salon. na fortepian	1.20
77. Suppé. Uwertura. Chłop i poeta. (Dichter und Bauer)	60
78. Nicolai. Uwertura. Wesole Kumoszki. (Lustige Weiber)	70
80. Dreyschock. Pieśń bez stów	30
86. Paderewski. Impromptu.	30
87. Schwarzbach. Pensée.	22 1/2
90. Wehle. Brindisi.	50
91. Oberthür. Virgo Maria	37 1/2
92. Ciechanowski. Rossignol Valse	30
95. Bądarzewska. Prière d'une vierge.	25
96. Beethoven. Marche funèbre	25
106. Richards. Op. 26. Victoria Nocturne	25
108. Sawicki. Chants religieux. (Kolendy) N. 1. 2	30
109. — Chants religieux. (Kolendy) N. 3. 4	30
110. — Chants religieux. (Kolendy) N. 5. 6	30
113. Weber. Walzer eines Wahnsinnigen	20
115. Kettler. L'Argentine.	60
116. Kwiaty Polskie. Podarek muzyczny	1.20
119. Beethoven. Sonata quasi fantasia	30
124. Field. Nocturne. N. 1	30
129. Heller. Prélude	20
132. Kalkbrenner. La femme du marin.	30
134. Kettler. Bout-en-train Galop	50
135. — Gaetana Mazurka	40
137. Leybach. 1er Nocturne.	50
138. Liszt. La Gita in Gondola	20
139. — Les Glanes	20
143. Mozart. Menuetto célèbre	30
146. Mendelssohn. Kartka z Albumu dziecięcego.	20
151. Osmański. Dwie Siostry Melodya	40
153. — Marsz Żuaw N. 1	40
154. — „ „ 2	25
155. — „ „ 3	50
159. Polonez. Starosw. ulubiony	20
160. Pusch. Marche triomphale	20
161. Rossini. Cujus Animam. Air célèbre, arr. par. H. Herz.	40
166. Schumann. Dziecię w uśpieniu	20
166. — Warum.	20
167. Silas. Gavotte célèbre.	30
172. Taubert. Berceuse	40
173. Voss. Santa Lucia	30
176. Voss. O dites lui. Fantaisie	40
177. Duval. Dors mon enfant	20
178. Wollenhaupt. Romance	30
180. Meyer. Nocturne	20
186. Schumann. Petite Romance	20
187. Pacher. Barcarole.	20
188. Tal. L'absence. Romance, favor.	40
202. Moniuszko. Śp. z Halki Tran.	40
206. Dietrich. La Chatelaine, Polka Mazurka	40
207. Syrewicz. Papillon et la rose	30
208. Moszkowski. Mazurek op. 10	20
209. Beethoven. Andante z Sonaty op. 28.	40
210. Bohm. Tanz Caprice.	40
211. Bachmann. Royal Menuet	40
213. Lange. Deingedenken (O tobie myślę)	40
214. Moszkowski. Kartka z Albumu op. 2.	50
219. Lów. Arya z opery Nocleg w Granadzie	40
220. — Śpiew Reissigera	40
222. Grieg. Preludium i Rigaudon ze Suty op. 40.	40
226. Raff. op. 128 N. 3. L'espiègle, Valse Impromptu	50
234. Dobrzyński. Tęsknota Maz.	37 1/2

Nr.	kop.
237. Szopowicz. op. 5 N. 1 Mazur	30
238. Klängel. op. 10 a) Preludium b) Andantino	40
241. Wollenhaupt. op. 52. Szkice muzyczne	40
242. Grieg. op. 42. Pièces lyriques	40
245. Ruckgaber. op. 46 Chanson Polonaise	40
249. Godard. B. op. 58. a) Ballade.	60
b) Berceuse	
c) Improvisation	
253. Gade. op. 19. N. 2. Scherzo.	20
255. Lack Th. Bataille des fleurs Caprice Mazurka	40
256. Sartoris. Cyganie na puszczie	40
261. Behr. Gitana.	40

Stoień III Degré.

Nr.	kop.
* Bardzo trudne—très difficiles	
4. Chopin. Marche funèbre	30
6. Dietrich. op. 40. Chanson Thuringienne.	52 1/2
7. — Op. 62. Fantaisie slave.	52 1/2
22. Kania. Trois chants sans paroles N. 3	30
27. Kleczyński J. Deux Romances sans paroles	90
34. * Liszt. Rhapsodie Hongroise, N. 1.	90
35. * — Rhapsodie Hongroise N. 2.	90
37. Löffler. La Montagnarde, Idylle	30
40. Moniuszko. N. 3. Polonez pośmiertny	60
42. Moniuszko. Polonaise de Concert	60
49. Raynald. La Fontaine. Morceau de Salon.	30
52. Bach. J. S. Gavotte par St. Saens	30
55. Schumann. Kinderscenen, Op. 15.	60
56. — Schlummerlied	30
62. Terlecki A. Nocturne	30
66. Kossakowska. Tęsknota. Mazurek	22 1/2
68. Bendel. Au clair de la lune	60
69. Godard. B. Barcarolle.	50
79. Brahms. Taniec Węgierski.	30
88. Scharwenka. K. Mazurka.	40
97. Bonfis. La Reconnaissance. Polonaise	30
98. Borkowski. Walc Salonowy	30
100. Dombrowski. Oiseau chéri. Morceau de Salon	30
102. Liszt-Chopin. Moja pieśń-czotka (palc. R. Strobla)	40
121. Chwatal. Waryacje na temat „Tam na btoniu“	50
140. Liszt. Romance de Tannhäuser „O du mein Holder“	30
141. Litolff. Arabska	30
112. Merkel. Polonaise.	50
147. Mendelssohn B. Andante z Rondo-capriccioso	20
150. Osborne. La Traviata. Fant.	40
195. Kania. Czemu. Transcr.	30
196. Komorowski. Nowa miłość	40
199. Chopin. Życzenie p. Janusz	40
200. Liszt - Chopin. Życzenie (palc. R. Strobla)	45
201. — Piersień-Hulanka (palc. R. Strobla)	50
212. Herz. Krakowiak op. 109	50
215. Moszkowski. Intermezzo ze Suty op. 39.	60
217. Mattel. Pensée mélancolique	40
218. Beethoven. Menuet i Scherzo z Sonaty op. 31 N. 8.	40
223. Gärber. Ländler - Skizzen op. 26.	30
235. Fechner. Fantaisie Impromptu.	45
240. Gluck-Kogel. Chaconne.	50
239. Liszt. Rapsodya Węgierska. (Rhapsodie Hongr.) N. 3.	40
243. Grieg. op. 6. Humoresques.	60
2	

TANZ-CAPRICE.

Handwritten signature

Allegretto capriccioso e rubato.

K. BOHM, Op. 334.

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. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and single notes. A piano (*p*) dynamic marking appears later in the system. The system concludes with a ritardando (*rit.*) marking and a fermata over a chord in the bass staff.

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic and an *a tempo.* marking. The upper staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The lower staff continues with harmonic accompaniment. The system ends with a fermata over a chord in the bass staff.

The third system features two staves. It starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The upper staff has a melodic line with many slurs and fingerings. The lower staff has a steady accompaniment. The system concludes with a ritardando (*rit.*) marking and a fermata over a chord in the bass staff.

The fourth system consists of two staves. It begins with a piano (*p*) dynamic and an *a tempo.* marking. The upper staff continues with a melodic line featuring slurs and fingerings. The lower staff provides harmonic accompaniment. The system ends with a crescendo (*cresc.*) marking and a fermata over a chord in the bass staff.

Salon N 210

F 3 H

più mosso.

First system of musical notation. The right hand features a complex melodic line with numerous triplets and slurs, accompanied by fingering numbers (1-5). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *ff*. The key signature has two flats.

Second system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment remains consistent. Dynamics include *f* and *mf*. The key signature has two flats.

Third system of musical notation. The right hand features a series of slurs and triplets. The left hand accompaniment includes some rests. Dynamics include *f*, *cresc.*, and *poco rit.*. The key signature has two flats.

Tempo. I.

ff pesante.

Fourth system of musical notation. The right hand has a heavy, chordal texture with many slurs and fingering numbers. The left hand accompaniment is also chordal. Dynamics include *ff*. The key signature has two flats.

Fifth system of musical notation. The right hand continues with heavy chordal textures and slurs. The left hand accompaniment includes some rests. Dynamics include *rit.*. The key signature has two flats.

a tempo.

ff

ff

p dolce.

cresc:

mf

cresc:

f

p

mf

più mosso

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with several slurs and fingerings (3, 1, 5, 3, 2, 1, 2, 1, 2, 1, 5). The lower staff (bass clef) provides harmonic accompaniment with chords and single notes. Dynamic markings include a forte *f* in the second measure and a piano *p* in the third measure.

The second system continues the piece. The upper staff features more complex melodic patterns with slurs and fingerings (4, 5, 4, 2, 4, 3, 4, 3, 5, 3, 1, 1, 2, 5, 1, 2, 1, 2, 1). The lower staff has a steady accompaniment. Dynamic markings include mezzo-forte *mf* in the first measure and piano *p* in the third measure.

The third system shows a change in tempo and dynamics. The upper staff has a melodic line with slurs and fingerings (2, 1, 3, 2, 3, 2, 3, 4, 3). The lower staff has a rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) in the first measure, *poco rit.* (poco ritardando) in the second measure, and mezzo-forte *mf* in the third measure. The tempo marking *a tempo* is written above the staff.

The fourth system features more intricate melodic lines. The upper staff has a melodic line with slurs and fingerings (5, 4, 2, 1, 5, 4, 2, 1, 4, 2, 1, 2, 3, 2). The lower staff has a rhythmic accompaniment. A star symbol (*) is placed below the bass staff in the second measure.

The fifth system concludes the page. The upper staff has a melodic line with slurs and fingerings (1, 5, 4, 3, 2, 4, 4, 5, 4, 5, 5, 4, 3, 2, 1, 2, 3, 2). The lower staff has a rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) in the first measure, forte *f* in the third measure, and piano *p* in the fourth measure.

4 2 4 3 5 4 1 3 2 4 5 2 5 4 1 5 4 2 3 1 2 3 2 1 3

cresc.

f *ff* *mf* *p* *più mosso*

f *mf*

f *p* *cresc.* *poco rit.*

Tempo. I.

f pesante. *cresc.*

