

7312

A Madame la Princesse
MARCELINE CZARTORYSKA,
née Princesse Radziwiłł.



SONATE

pour

Piano et Violon

composée

LISZT MŰZEUM

LADISLAS ZELENSKI

Op. 30.

VARSOVIE,
CHEZ FERDINAND HÖSICK.



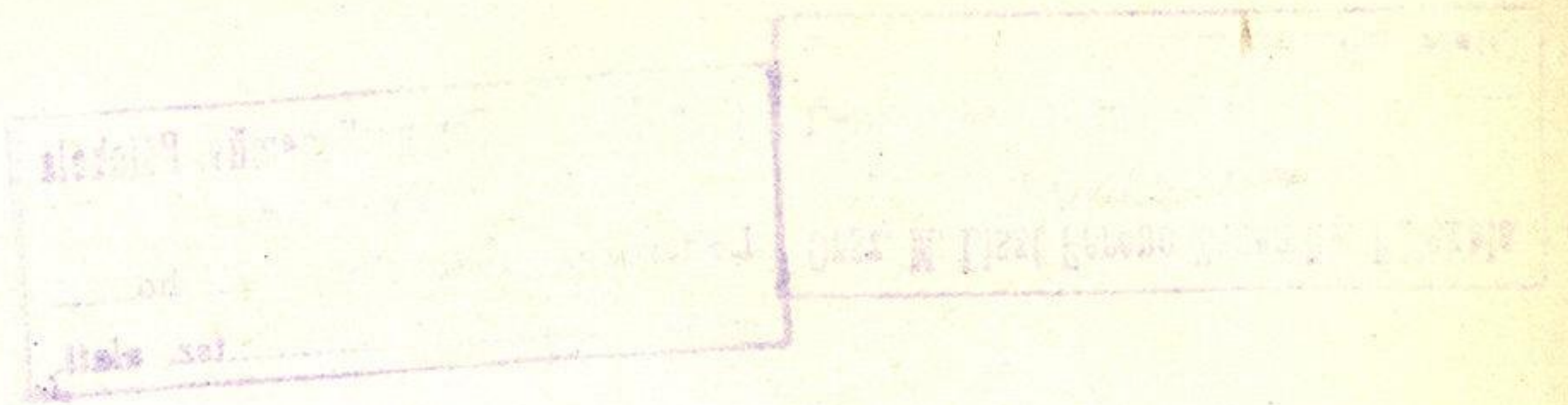
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ZENEAKADÉMIA
LISZT MÚZEUM

6503

Violon.
SONATE.

I.



Ladislav Želeňski, Op. 30.

Allegro non troppo. (♩ = 104.)

p espressivo

legg.

dolce

p cresc.

cresc.

poco a poco

p

sul A. -

p dolce

f

f ff

pp

3

Violon.

Violon. musical score page 2. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The tempo is marked 'a tempo'. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a double bar line and a 6/8 time signature.

Key markings and features:

- pp* (pianissimo) at the beginning.
- rit.* (ritardando) marking.
- a tempo* marking.
- cresc.* (crescendo) markings.
- p* (piano) markings.
- dolce* (dolce) marking.
- cresc. poco a poco e* (crescendo poco a poco e).
- stringendo* (stringendo) marking.
- ff* (fortissimo) markings.
- p cresc. molto* (piano crescendo molto) marking.
- ff* (fortissimo) marking at the end.
- 6/8 time signature at the end.

Violon.

3

Violon musical score page 3. The score is written for a violin in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The first staff begins with a first ending bracket over measures 1 and 12. The score includes various dynamic markings: *p* (piano), *f* (forte), *espress.* (espressivo), *risoluto*, *dolce*, *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *molto cantabile*. The piece concludes with a final first ending bracket over measures 2 and 3. A large watermark 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible across the center of the page.

Violon.



Violon musical score, page 4. The score consists of ten staves of music in G major (one sharp). The tempo and dynamics are marked throughout. The first staff begins with *pp* and *a tempo*, followed by *rit.* and *dim.*. The second staff has *cresc.* markings. The third staff starts with *p* and includes *espress.*. The fourth staff is marked *dolce* and *cresc.*, with *poco a poco e stringendo* indicating a gradual increase in tempo. The fifth staff begins with *ff* and *a tempo*. The sixth staff has *p* and *espress.* markings. The seventh staff features *ff* and *cresc.*. The eighth staff starts with *ff* and *p*. The ninth staff includes *espress.*, *riten.*, and *mf*. The final staff begins with *a tempo* and *ff*. A watermark for the ZENEAKADÉMIA LISZT MUZEUM is visible across the middle of the page.

Violon. II.

Allegretto. (♩ = 132.)

p *semplice*
p
poco più animato
p
f risoluto
dim.

Tempo I.

pp *calando.* *pizz.*
p *arco*
con espress.
p *rit.* *pp*

Poco più mosso.

Violon.

Violon. musical score page 6. The score is written for a Violon (Violoncello) and consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings and performance instructions.

Key markings and instructions include:

- 1** (first ending)
- 2** (second ending)
- f** (forte)
- p dolce** (piano dolce)
- cresc.** (crescendo)
- p** (piano)
- tr** (trill)
- espress.** (espressivo)
- f** (forte)
- Tempo I.** (first tempo)
- pp** (pianissimo)
- calando** (diminuendo)
- rit.** (ritardando)
- sotto voce** (sotto voce)
- p** (piano)
- semplice** (semplice)
- poco più animato** (poco più animato)
- f risoluto** (forte risoluto)
- Tempo I. pizz.** (first tempo, pizzicato)
- dim.** (diminuendo)
- pp** (pianissimo)
- calando** (diminuendo)



Violon.

arco
con espress.
p
p
rit. *pp*
Poco più mosso.
f
p dolce
tr. 1. 2. con espress.
cresc. *ff*
tr. *p*
espress. *p*
cresc. *f* Tempo I.
calando rit. *p*
pp
pp
sul D. - *pp*

Violon.

III.

Molto sostenuto. (♩=87.)

Violon. III. Musical score for Violoncello, Molto sostenuto. (♩=87.). The score consists of ten staves of music. The key signature is one flat (B-flat). The tempo is Molto sostenuto. (♩=87.). The score includes various dynamics and performance instructions:

- Staff 1: *p*, *cresc.*, *tr.*
- Staff 2: *p*, *cresc.*, *poco a poco*
- Staff 3: *con passione*, *cresc.*, *poco a poco*
- Staff 4: *dolce*
- Staff 5: *f*, *p*
- Staff 6: *cresc.*, *e*, *f*, *Allegro molto con brio.*
- Staff 7: *p dolce*, *pp*, *f*
- Staff 8: *pizz.*, *arco*
- Staff 9: *p*, *cresc.*
- Staff 10: *poco*

Violon.

9



Violon. musical score page 9. The score consists of 12 staves of music. The key signature is one flat (B-flat). The tempo is marked 'a tempo' in the fourth staff. The dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *espress.* (espressivo), and *con gran* (con grande). The score includes various musical notations such as slurs, ties, and fingerings. A watermark 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page. The page number '280' is at the bottom.

Violon. musical score page 9. The score consists of 12 staves of music. The key signature is one flat (B-flat). The tempo is marked 'a tempo' in the fourth staff. The dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *espress.* (espressivo), and *con gran* (con grande). The score includes various musical notations such as slurs, ties, and fingerings. A watermark 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page. The page number '280' is at the bottom.

Violon.



Violon. musical score page 10, featuring 12 staves of music. The score includes various dynamics and performance instructions:

- Staff 1:** *ff* (fortissimo)
- Staff 2:** *p* (piano), *cresc. un poco* (crescendo a little)
- Staff 3:** *cresc.* (crescendo), *p* (piano)
- Staff 4:** *cresc. -* (crescendo -), *f* (forte)
- Staff 5:** *p* (piano)
- Staff 6:** *legg.* (leggiero)
- Staff 7:** *marc.* (marcato), *cresc.* (crescendo), *legg.* (leggiero)
- Staff 8:** *ff* (fortissimo)
- Staff 9:** *p* (piano), *ff* (fortissimo)
- Staff 10:** *espress.* (espressivo)

The score is written in G major (one sharp) and 2/4 time. It features a variety of musical techniques including triplets, slurs, and dynamic markings.

Violon.

11

Violon. musical score page 11. The page contains ten staves of music. The first staff begins with a piano (*p*) dynamic and a *cresc. poco a poco* instruction. The second staff ends with a measure containing a 7. The third staff begins with a forte (*f*) dynamic. The fourth staff ends with a piano (*p*) dynamic. The fifth staff includes a *rit.* (ritardando) instruction and ends with a piano (*p*) dynamic. The sixth staff begins with a *cresc.* instruction and ends with a *cresc.* instruction. The seventh staff includes a *LISZT MŰZEUM* watermark and ends with a *con gran espress.* instruction. The eighth staff ends with a *tr* (trill) instruction. The ninth staff begins with a *risoluto* instruction and a forte (*f*) dynamic. The tenth staff ends with a *cresc.* instruction and a piano (*p*) dynamic. The page number 280 is at the bottom.

Violon.

espress. riten. un poco **Molto sostenuto.**

p cresc.

con passione cresc.

p dolce p

riten. **Molto vivace.**

cresc. ff

con passione

crescendo molto ff

280

6503

B6 573



SONATE.

I.

Allegro non troppo. (♩. = 104.)

Ladislav Zelenka, Op. 30.

Violon. *pespressivo*

Piano. *p* *cresc.*

leggiere

p espress. *sfz un poco*

dolce *legg.*

p cresc. *cresc.* *poco a poco* *f*

p *cresc.* *poco a poco* *f*



sonore

This system contains the first two staves of the musical score. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with chords and moving lines. The word "sonore" is written below the first measure of the lower staff.



p dolce

This system contains the next two staves. The upper staff continues the melodic development with some rests. The lower staff has a more active accompaniment. The dynamic marking *p* and the tempo/mood marking *dolce* are placed above the first measure of the upper staff.



f

LISZT MŰZEUM

This system contains the third and fourth staves. The music becomes more intense. The dynamic marking *f* is placed below the first measure of the lower staff. A large, semi-transparent watermark is centered over the system, featuring a circular emblem and the text "ZENEAKADÉMIA" and "LISZT MŰZEUM".



ff

This system contains the final two staves on the page. The music reaches a powerful climax. The dynamic marking *ff* is placed below the first measure of the lower staff. The system concludes with several chords in the lower staff.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with one flat (B-flat) and a common time signature. The top staff begins with a *pp* (pianissimo) dynamic marking. The grand staff features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A *p* (piano) dynamic marking appears in the middle of the system, and a *pp* marking is at the end.

Second system of musical notation. It begins with the tempo marking *misterioso* in the treble staff. The system continues with the grand staff. A *pp* dynamic marking is present. At the end of the system, there is a *Red.* (Reduction) symbol followed by a four-measure rest indicated by a star and the number 4.

Third system of musical notation. It includes tempo markings *rit.* (ritardando) and *a tempo*. The system features the grand staff with various dynamics, including *p* (piano). A large, semi-transparent watermark is overlaid across the middle of the page, reading "ZENÉAKADÉMIA LISZT MŰZEUM".

Fourth system of musical notation. It includes the marking *cresc.* (crescendo) in both the treble and bass staves of the grand staff. The system concludes with a *legg.* (leggiero) marking in the treble staff.

6

p *p* *dolce*

cresc. *p*

1. *cresc.* *poco a poco e string.*

cresc. *poco a poco e string.*

8

ff *p* *f*

ff *p* *f*

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LISZT MŰZSÉUM

7

ff *cresc. molto*

ff *cresc. molto*

ff *p*

espress. *p*

p

8

p *cresc.* *cresc.* *cresc. molto* *ff* *pp* *pespress.*

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ZENEAKADEMIA
LISZT MŰZEUM

f *risoluto*

f

ff *ff* *con pedale*

p

p *espress.*

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a *p* (piano) dynamic marking. The piano accompaniment, shown in grand staff notation, features a *cresc.* (crescendo) marking and a *p* dynamic marking. The piano part includes complex chordal textures with some notes marked with 'x'.

Second system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment is marked *dolce* (dolce) and features flowing, arpeggiated figures in both the treble and bass staves.

Third system of musical notation. The treble clef staff is marked *mf* (mezzo-forte). The piano accompaniment is marked *con gran espress.* (con gran espressione) and features rapid, sixteenth-note passages in both hands. A large, semi-transparent watermark reading "ZENÉAKADÉMIA" and "SZÍNHÁZ" is overlaid on this system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment is marked *f* (forte) and features rapid, sixteenth-note passages in both hands, with some notes beamed together.

Fifth system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment is marked *p* (piano) and features rapid, sixteenth-note passages in both hands. The system concludes with a measure containing a 4-measure rest in the treble staff.

musical score system 1, measures 1-4. The system includes a vocal line and a piano accompaniment. The tempo/mood is marked *molto cantabile*. Dynamics include *dim.* and *mf*.

musical score system 2, measures 5-8. The system includes a vocal line and a piano accompaniment. The tempo/mood is marked *dolce*. Dynamics include *p* and *dolce*.

musical score system 3, measures 9-12. The system includes a vocal line and a piano accompaniment. The tempo/mood is marked *dolce*. Dynamics include *mf* and *p*. A watermark "ZENAKADEMIA LISZT MÚZEUM" is visible across the system.

musical score system 4, measures 13-16. The system includes a vocal line and a piano accompaniment. The tempo/mood is marked *dolce*. Dynamics include *legg.* and *f*.

musical score system 5, measures 17-20. The system includes a vocal line and a piano accompaniment. The tempo/mood is marked *dolce*. Dynamics include *f*. The page number 280 is visible at the bottom.

ff

ff

p

misterioso

pp

cresc. un poco

riten.

dim.

riten.

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a tempo

a tempo

p — *sotto voce*

cresc. poco

f

espress.

cresc.

p

cresc.

molto sf

15



ff

ff

This system contains the first two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. The first measure of the bottom staff is marked with a forte (f) dynamic. The second measure of the bottom staff is marked with a fortissimo (ff) dynamic. The system ends with a measure marked with a fortissimo (ff) dynamic.



ff

This system contains the third and fourth staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a series of chords and melodic lines. The first measure of the bottom staff is marked with a fortissimo (ff) dynamic. The system ends with a measure marked with a fortissimo (ff) dynamic.



p

espress.

This system contains the fifth and sixth staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a series of chords and melodic lines. The first measure of the bottom staff is marked with a piano (p) dynamic. The system ends with a measure marked with an expressive (espress.) dynamic.



pp

mf espress. riten.

a tempo

ff

a tempo

ff

molto espress. riten.

This system contains the seventh and eighth staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a series of chords and melodic lines. The first measure of the bottom staff is marked with a pianissimo (pp) dynamic. The system ends with a measure marked with a fortissimo (ff) dynamic.



280

This system contains the ninth and tenth staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a series of chords and melodic lines. The first measure of the bottom staff is marked with a piano (p) dynamic. The system ends with a measure marked with a piano (p) dynamic.

II.

Allegretto. (♩ = 132.)

The musical score is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The score consists of six systems of staves, each with a treble and bass clef. The first system begins with a piano (*p*) dynamic and includes the markings *semplice* and *simile*. The second system continues with *p* and *semplice*. The third system introduces the marking *poco più animato* and features a large watermark reading 'ZENAKADEMIA LISZT MUZEUM'. The fourth system continues with *p* and *poco più animato*. The fifth system features a *f* (forte) dynamic. The sixth system includes the markings *risoluto* and *risoluto*. The page number 280 is printed at the bottom center.

p *semplice* *simile*

p *semplice*

p *poco più animato*

p *poco più animato*

f

risoluto *risoluto*

280



dim.

dim.

Tempo I.

pp

calando

Tempo I.

pizz.

calando

arco

p

ZENAKADEMIA

LISZT MŰZSÉUM

con espress.

mf

p

riten.

pp

p

pp

Poco più mosso.

f *tr* *tr* *p dolce*

p *f* *tr* *1.* *2.* *cantabile* *p*

And. espress.

cresc. *p* *ff*

cresc. *p* *ff*

tr *tr* *Red.* *p* *legg.*

280

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo marking is 'Poco più mosso.' The score is divided into several systems. The first system includes dynamics *f* and *p dolce*, and articulations *tr* (trills). The second system features *p*, *f*, *tr*, and first/second endings marked *1.* and *2.*, with the tempo marking *cantabile* and a *p* dynamic. The third system is marked *And. espress.*. The fourth system includes *cresc.* (crescendo), *p*, and *ff* (fortissimo). The fifth system also includes *cresc.*, *p*, and *ff*. The sixth system features *tr*, *Red.* (ritardando), *p*, and *legg.* (leggiero). The page number 280 is at the bottom.

First system of musical notation. The upper staff features a melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* (piano) is present at the beginning of the lower staff. The tempo/mood marking *cantabile* is written above the lower staff.

Second system of musical notation. The upper staff continues the melody. The lower staff features a more active accompaniment. A dynamic marking *espress.* (espressivo) is written above the upper staff.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment. A dynamic marking *cresc.* (crescendo) is written above the upper staff. A watermark for "ZENIAK AKADEMIA" is visible across the system.

Fourth system of musical notation. The upper staff begins with a melodic line marked *calando* (ritardando). The lower staff has a steady accompaniment. A tempo change marking *Tempo I.* is written above the upper staff. Dynamic markings *pp* (pianissimo) and *sotto voce* are present.

Fifth system of musical notation. The upper staff features a melodic line with a dynamic marking *p* (piano). The lower staff continues the accompaniment. A tempo/mood marking *semplice* is written above the upper staff.

poco più animato
p
poco più animato
f
risoluto
dim.
Tempo I.
pizz.
Tempo I.
p
calando
calando

arco
con espress.

p *mf*

riten. **Poco più mosso.** *f* *tr*

pp *pp rit.* *p*

p *dolce* *tr*

1. 2.

p

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con espress.

cresc.

espress.

cresc.

ff

tr

legg.

espress.

p

espress.

p

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ZENAKADEMIA
LISZT MŰZÉUM

III.

Molto sostenuto. (♩ = 87.)

p

cresc.

p

cresc.

pp

cresc.

con passione

f

p

cresc. poco a poco

cresc. poco a poco

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dolce

sfz molto

pp

cresc. e string.

pp

p dolce

pp

ritard.

ritard.

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26

Allegro con molto brio.

f

pizz.

arco

cresc. un poco

cresc.

p

cresc. poco a poco

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poco a poco

dim. *p cresc. un poco*

p cresc. un poco *rit.*

a tempo

p *cresc.*

a tempo

cresc.

cresc.

con gran espress.

f

280

[illegible]

ff

Ped. *

cresc. un poco

p *

cresc. un poco

cresc.

p

cresc.

pp

cresc.

cresc.

280

marc.

p

cresc. *un poco*

leggiere

mf marcato

marc. *p* *cresc.* *f* *legg.*

This page contains five systems of musical notation for a piano piece. Each system consists of a single treble staff and a grand staff (treble and bass staves). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark is centered across the middle of the page, reading "ZENAKADENIA LISZT MUSEUM".

System 1: Treble staff has a melodic line with slurs. Grand staff has a bass line with chords and a treble line with chords. Dynamics: *sf*.

System 2: Treble staff has a melodic line with slurs. Grand staff has a bass line with chords and a treble line with chords. Dynamics: *p*, *sf*, *ped.*.

System 3: Treble staff has a melodic line with slurs. Grand staff has a bass line with chords and a treble line with chords. Dynamics: *ff*, *ped.*.

System 4: Treble staff has a melodic line with slurs. Grand staff has a bass line with chords and a treble line with chords. Dynamics: *ped.*, *sf*.

System 5: Treble staff has a melodic line with slurs. Grand staff has a bass line with chords and a treble line with chords. Dynamics: *ff*, *ped.*.



espress.

con gran espress.

La.

La.

La.

La.

pp

La.

La.

La.

cresc. poco a poco

cresc. poco a poco

La.

La.

La.

La.

La.

La.

34

ZENÉAKADÉMIA
LISZT MÚZEUM

p

ritard.

rit.

a tempo

a tempo

mf

cresc.

cresc.

p

cresc.

cresc.

con gran espress.

f

con gran espress.

f

con gran espress.

f

risoluto

con gran espress.

cresc.

cresc.

280

riten. un poco
espress.
rit. un poco

Molto sostenuto.

p *cresc.* *con passione* *dolce*

cresc. *p* *cresc.*

p *tr* *dolce* *p*

riten. *rit.*

38 Molto vivace.

This musical score page contains measures 38 through 47 of a piece in B-flat major, 2/4 time, marked 'Molto vivace'. The score is written for piano with a grand staff (treble and bass clefs).
Measures 38-41: The first system begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.
Measures 42-45: The second system starts with a piano (*p*) dynamic. Both hands show a crescendo, indicated by the *cresc.* marking. The melodic lines become more active with sixteenth-note patterns.
Measures 46-47: The third system begins with a fortissimo (*ff*) dynamic. The right hand has a more complex, arpeggiated texture, and the left hand continues with a rhythmic accompaniment. The system concludes with a repeat sign and a first ending marked '1a.'.
Measures 48-51: The fourth system is marked *risoluto* (determined). The right hand plays a series of sixteenth-note chords, and the left hand has a more active, rhythmic accompaniment.
Measures 52-55: The fifth system continues the *risoluto* character with similar textures in both hands.
Measures 56-59: The sixth system concludes the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

con passione

La. *

1 3 2 1

1 3 2 1

cresc.

p

cresc.

molto

molto

ff

ff

280

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- * **Zientarski, Rom.** op. 5. Hymny do mszy St. na jeden lub trzy głosy. Rs. 1 —
- * — Pienia religijne ku ostatniej posłudze chrześcijańskiej.
- * — No. 1. — op. 32. Miserere mei Deus. Marsz żałobny na 2 chóry skomplikowane i orkiestrę z detych instrumentów (2 Sopr., 2 Ten., 2 Alty, 2 Bassy, 2 Flety, 2 Oboe, 2 Clar., 2 Fag., 2 Walt., 2 Tromb k. 60
- * — No. 2. — op. 8. Salve Regina. Hymn na chór czterogłosowy mieszany i na 4 głosy męskie (2 Ten., 2 Bassy) ber akompan. 15
- * — No. 3. — op. 10. Libera me Domine na chór czterogłosowy (mieszany) bez akompaniamentu . . . 15
- * — Msza na różne wotywy . . . 60
- Requiem. Msza żałobna . . . 45

Organy.

- * — **Zientarski, R.**, op. 22. Postludya w formie Fantazyi . . . 45

Kwartetety.

- * **Roguski, G.** I. Quartetto pour 2 Vls. Vla & Vclle Rs. 2 —

Fortepian na 2 ręce.

- Chopin, Fr.**, Marche funèbre, tirée de l'op. 35 k. 30
- Dietrich, M.**, Chanson Thuringienne. Paraphrase . . . 52 1/2
- * — Menuetto célèbre de Haydn . . . 30
- Dombrowski, H.**, La belle de nuit. Pièce de Salon . . . 60
- Fechner, P.**, Fantaisie, op. 29. Fantaisie impromptu . . . 45
- Ne me croyez pas. Valse . . . 30
- Haydn, J.**, Sérénade pour Piano . . . 30
- * **Jelhovsky, Santa Lucia.** Paraphrase pour Piano . . . 45
- Kania, E.**, op. 25. Trois chants sans paroles . . . 75
- Pojedynczo.
- No. 1. 22 1/2
- No. 2. 22 1/2
- No. 3. 30
- Kleczyński, J.**, Deux Romances sans paroles . . . 90
- Krispin.** Pensée fugitive . . . 15
- Moniuszko, St.**, Mazur Baletowy . . . 50
- Polonaise de Concert . . . 45
- Nowakowski, Józ.**, Kalina. Układ na fortepian . . . 37 1/2
- Richards, Br.**, Marie. Nocturne . . . 30
- * **Roguski, G.**, Mazurka de Salon . . . 60
- Schulhoff, J.**, Souvenir de Varsovie. Mazurka, op. 30 . . . 30
- Schumann, R.**, Schlummerlied . . . 30
- Syrewicz, X.**, Kamelia. Romans na fortepian . . . 30
- Trebelli-Bettini, Marsz (z portretem) . . . 45
- * **Wernik.** Pensée fugitive . . . 22 1/2
- * **Wolff, M.**, Deux morceaux de Salon . . . 52 1/2
- * — Léontine, Polka de Salon . . . 30
- * — Souvenir de Nice. Barcarolle . . . 52 1/2
- * **Zientarski, B.**, Marsz, Ulanów . . . 15

Fortepian na 4 ręce.

- Moniuszko, St.**, Polonaise de Concert . . . 75
- * **Polonez uroczysty na 4 ręce** . . . 22 1/2

Śpiewy z towarz. fortepianu.

- Album śpiewów Salonowych. Tłomaczenia Jana Chęcińskiego.**
- No. 1. Canzonetta Napolitana na Sopran k. 30
1. do. do. na Mezzo-Sopran . . . 30
2. Ay-Chiquita. Śpiewka hiszpańska . . . 22 1/2
3. Gumbert. Jedyna pieśń . . . 30
4. Auber. Śmiech (Śpiewany przez Patti) . . . 30
5. Abt. Dobranoc . . . 30
6. Rothschild (M. de), Śpiewka . . . 15
7. Abt. Cicho spij . . . 30
8. Śpiewka Szkoła . . . 22 1/2
9. Drechsler. Zwierciadło duszy . . . 15
10. Kücken. Gwiazdeczka . . . 30
11. Gumbert. Maja chata . . . 30
12. Graben-Hoffmann. 500,000 diablów. Śpiew humory styczni . . . 45
13. Schubert. Zdrowaś Marya . . . 37 1/2
14. — Wędrowiec . . . 30
15. — Serenada (Ständchen) . . . 30
16. — Przebudź się (Morgen-Ständchen) . . . 15
17. Kücken. Zdrowaś Marya . . . 22 1/2
18. — Łza . . . 30
19. Lachner. Serenada . . . 22 1/2
20. Gounod. Dokąd chcesz płynąć . . . 30
21. — Marguerita . . . 22 1/2
22. Gumbert. Śpiewacy wdzięczni gajów pól . . . 30
23. Bułachow. Nad Kołyską . . . 30
- (Kollekcyta dalej wychodzić będzie).
- Ciaffai, Fr.**, Album Włoskie. Zbiór najulubieńszych śpiewów Włoskich z tłumaczeniem polskim Jana Chęcińskiego, i akompaniamentem fortepianu, na głos mezzo-Sopranowy.
- No. 1. Luzzi. Zdrowaś Marya Ave Maria . . . 30
2. — Moja matka Mia madre . . . 30
3. Guercia. A jednak zdradzał Non m'amava . . . 30
4. Campana. Radość i boleść Gioia e dolore . . . 30
5. — Żal La veglia . . . 30
6. — Dla czego Perché . . . 22 1/2
7. Liszt. Umrzeć dla ciebie Morir per te . . . 30
8. — Opuszczona Povera Lia . . . 30
9. — Kwiatarka florencka La fioraja di Firenze . . . 37 1/2
10. Bianchi. Jam twój Sarà Sarà . . . 22 1/2
11. Guglielmo. O czarne żrenice O nere pupille . . . 22 1/2
12. Casotti. Kwiatarka Fioraja . . . 22 1/2
13. Pinsuti. Kochałem cię T'amava allor . . . 30
14. Marchetti. Na co umierać Perché si more . . . 22 1/2
15. Mariani. Poblady listek Una foglia . . . 30
16. Coen. Wówczas i dzisiaj Allora ed oggi . . . 22 1/2
17. Robaudi. Do gwiazdy powiernicy A la stella confidente . . . 37 1/2
18. De-Giosa. Straszna Sukienka La veste di lutto . . . 30
20. — Polawiacz koralu Il corallaro . . . 37 1/2
21. Guercia. I ty nie wzywaj mnie E non mi chiami . . . 30
22. Beignani. Piękna La vezzosa . . . 30
23. Mililotti. Kwiatek Il fiorellino . . . 37 1/2
24. Campana. Spójrz w oczy Te Sola . . . 30
- * **Komorowski.** Kujałak. Śpiew . . . 60
- Pieśń minstrelle . . . 22 1/2
- * — Powiśła. Śpiew . . . 60
- Światło spadające . . . 30
- Wspomnienie. Tryolet . . . 22 1/2
- * **Krzyszowski.** Sen nocy letniej. Śpiew . . . 30
- Moniuszko, St.**, Dziewczę i ptak. Śpiew . . . 45
- Polna różyczka. Śpiew . . . 30
- * **Nowakowski.** Anioł kobieta. Romans . . . 22 1/2
- Gdybym się zmienił. Romans . . . 22 1/2
- Wspieraj mnie. Modlitwa . . . 30
- * **Pane.** Rose e viole. Album per canto.
- No. 1. Lia . . . 60
2. Vi vengo a salutar . . . 60

- No. 3. E siete la più bella . . . k. 60
4. Gentil voi siete . . . 60
5. Malvina . . . 60
6. Chi m'amerà ben mio Duetto . . . 90
- * **Roguski, G.**, G. Złudzenie, Śpiew . . . 30
- Stolypine.** Czarne oczy . . . 22 1/2
- Teichmann.** Powrót Wiosny (Pastorale) . . . 22 1/2

Tańce najnowsze.

- Auber.** Śmiech Polka. dla Patti . . . 22 1/2
- Bertin.** Les succès de l'Eldorado. Polka. Potpourri . . . 37 1/2
- Bilse, B.**, Baumgard-Allée. Polka . . . 30
- Silesia. Polka . . . 22 1/2
- Burghardt.** Rocks-drops. Polka . . . 15
- Dietrich, M.**, La Viennoise. Gr. Valse de Batta . . . 60
- Faust, C.**, Liesel und Gretel. Polka . . . 22 1/2
- Märchen aus schöner Zeit. Walzer . . . 45
- Fechner.** Ne me croyez pas. Valse . . . 30
- Godfroy.** La Bouquetière. Valse . . . 52 1/2
- Les Gardes de la reine. Valse . . . 37 1/2
- Grünberg.** Kontredanse z Opery. Prorok . . . 30
- Jeanvrot-Elodie.** Polka des moineaux . . . 30
- Kajtan.** Turkawka. Polka . . . 15
- Kadler.** Miłostawa. Polka . . . 22 1/2
- Kühne.** Mignonne. Polka . . . 22 1/2
- Lanckoroński.** Pawitanie Karnawału. Mazur . . . 15
- Lanner.** Pesther Walzer, na 2 ręce . . . 45
- do. do. na 4 ręce . . . 67 1/2
- Lewandowski.** Eskulap. Mazur . . . 15
- Gwiazdka. Polka . . . 22 1/2
- Matylda. Polka . . . 15
- Pierwsza para. Mazur . . . 15
- Zdąrski. Mazur . . . 15
- Moniuszko.** Mazur baletowy . . . 50
- Marsz Staropolski.** . . . 22 1/2
- * **Neumann.** Louise. Polka . . . 22 1/2
- * — Théophile. Polka . . . 22 1/2
- Nuyens.** La Perle de Vichy. Polka . . . 22 1/2
- Oborski.** La belle danseuse. Polka . . . 15
- Figlarka. Polka . . . 15
- Lanceli, z opery „Faust” . . . 30
- do. z tematów oper Verdego . . . 30
- Maseczka. Polka . . . 15
- Ogiński.** Cztery najulubieńsze Polonezy . . . 30
- Orthwein.** Amalia. Walc . . . 30
- Eleonora. Polka . . . 22 1/2
- Osmaniski.** Co kto lubi. Album najulubieńszych tańców . . . 60
- Karol. Mazur . . . 15
- * — Kontredanse (dla Pani Heppen) . . . 30
- do. z opery „Faust” . . . 30
- Krakowiaków 24. najulubieńszych . . . 90
- Marsz Zuaw, No. 3 . . . 45
- Perkun Galop, No. 1 . . . 30
- do. No. 2 . . . 15
- Dwie Polki z opery „Dziś i jutro” . . . 30
- Paż. Polka z opery „Bal maskowy” . . . 15
- Trzy Polki, Zuawka, Huzarka i Hulanka . . . 30
- Węgierka. Polka . . . 22 1/2
- Wójt. Mazur . . . 15
- Parlow.** Enclume. Polka . . . 22 1/2
- Plater, K.**, Mazur z Ojcową . . . 15
- Prince-Imperial.** Nouveau Quadrille français (z opisaniem sposobu tańczenia) . . . 37 1/2
- Ptaszyńska.** Dwa Mazury Łódzkie . . . 30
- Sobański.** Polonez uroczysty . . . 22 1/2
- Sonnenfeld.** Banquet. Galop . . . 22 1/2
- Fleur d'amour. Polka . . . 22 1/2
- Harmonia. Polka . . . 15
- Julia. Polka . . . 15
- Marie. Polka . . . 15
- Oles. Mazur . . . 15
- Postillon d'amour. Galop . . . 22 1/2
- Soirée. Polka . . . 15
- Souvenir. Quadrille . . . 30
- Strauss, Joh.**, Chłopka (Bauren) Polka . . . 30
- Maskenzug. Polka . . . 30
- Marsz Perski . . . 22 1/2
- Slingerlust. Polka . . . 30
- Suppe.** Polka z operetki „Trzy pioty” . . . 22 1/2
- Mazur do. do. . . 22 1/2
- Syrewicz, X.**, Andaluzjanka. Polka (z ryciną) . . . 30
- Goos. Polka (z portretem) . . . 22 1/2
- Trebelli-Bettini. Marsz (z portretem) . . . 45
- Tuszyński.** Nowy Rok. Mazur . . . 15
- Volmar.** Vetteranen-Polka . . . 15