

Najpiękniejsze *Spiemy**Mélodies favorites*

L. 3213.

ulożone na

pour

Skrzypce (lub Violonczellę) i Fortepian

Violon (ou Violoncelle) et Piano

przez

par

G. A D O L F S O N.

Układ na Violonczellę

Arrangement pour Violoncelle

przez

par

A. C I N K.

Prof. Cons.

*bardzo łatwe, **łatwe I pozycja, ***średnie, ****trudniejsze III pozycja.

*très faciles, **faciles I position, ***moyenne diff. ****plus diff. III position

Bez wymienienia instrumentów znaczy: Skrzypce i Fortepian.

Sans indication d'instruments signifie: Violon et Pfte.

kop.		kop.		kop.		kop.		
*1.	Moniuszko. Pieśń Wieczorna. (Chant du Soir). Vln. ou Vc. et Pf.	40	****23.	Moniuszko. „Halka“ Fantazyja. (Fantaisie sur l'op. Halka). 100	*49b.	Ditto pour 1 Violon . . .	40	
*2	Moniuszko. Znasz li ten kraj. (Connais-tu le pays). Vln. ou Vc. et Pf.	40	*24.	Moniuszko. Dumka. (Chant pop.). Vln. ou Vc. et Pf. . .	40	****50.	Ośmański. Wesele Kachny. (Danses de nocce champêtre) 80	
*3.	Moniuszko. Polonez z Hrabiny. (Polonaise de l'Op. Hrabina).	40	***25.	Dobrzyński. Les „Larmes“ médit. pour Vln. ou Vc. et Pf. 50	****51.	„Łaż miesiąc zaszedł“ (Fant. sur un air populaire) . . .	80	
*4.	Moniuszko. Kozak. (Le cosaque).	60	*26.	Skarbiec melodyi. (Choix de mél.)	****52.	Münchheimer. „Flisacy“ (Mel. fav.) Vln. ou Vc. et Pf. . .	60	
***5.	Tam na błoni. Fantazyja. (Chant pop. Fantaisie). . .	60		Zesz. (Cah.) I 100	*53.	Dwie melodye ukraińskie. (Divertis. sur 2 airs d'Ukraine). 50		
***6.	Gwiazdka. Fantazyja. (Chant pop. Fantaisie).	60	*27.	„Zesz. (Cah.) II 100	*54.	Ślaski Kujawiak. (mélod. populaire). Vln. ou Vc. et Pf. 40		
*7.	Kratzer. „Ujrzałem raz“ (Chant favori). Vln. ou Vc. et Pf.	40	*28.	„Zesz. (Cah.) III 100	****55.	Grossman. Fantazyja „Duch Wojewody“ (Fant. sur l'op. le Spéctre du Voïevode). 80		
*8.	Chopin. Życzenie. (Souhaits d'une jeune fille). Vln. ou Vc. et Pf.	40	*29.	„Zesz. (Cah.) IV 100	*56.	Moniuszko. Prząśniczka. (La fileuse) Vln. ou Vc. et Pf. 40		
*9.	Szopowicz. Mazurek. (Mazurka op. 5 № 1). Vln. ou Vc. et Pf.	60	*30.	„Zesz. (Cah.) V na 1 skrz. (pour un Vln.) 50	Vc. et Pf.	40		
10.	Komorowski. Polonez. (Polonaise). Vln. ou Vc. et Pf. 50	*32.	Fantazyja na temata swojskie. (Fantais. thém. favoris). . .	100	****58.	Chopin. Marsz żałobny. (Marche funèbre)	40	
11.	Chopin. Mazurek. (Mazurka op. 33 № 2.) Vln. ou Vc. et Pf. 60	*33.	Moniuszko. Romance. pour Violoncello ou Violon et Pf. 30	****59.	Robaudi. „A la stella confidente“ (Do gwiazdy powiernicy. Vln. (2 ^a Vln. ad lib.) ou Vc. et Pf.	50		
12.	Kania. Krakowiak. (Cracovienne favorite).	90	**34.	Komorowski. Mazurek. (Fantais. sur une Mazurka). . .	100	****60.	Mazur nad mazury. (Mazurka célèbre)	40
15.	Kurpiński. Polonez. (Polonaise).	50	*35.	Dobrzyński. Nocturne. Vln. ou Vc. et Pf.	60	**61.	Kątski. Mazur sielankowy. (La Champêtre) facilité. . .	50
14.	Moniuszko. Arya z kurant. (Air de l'op. Chateau mystère.) Vln. ou Vc. et Pf. . .	60	*36.	Chopin. Mazurka op. 68 № 3 Vln. ou Vc. et Pf.	40	*62.	Polonez. Dawne czasy. (ancienne Polonaise).	50
*15.	Nowakowski. Cóż ja winna. (Chant favori). Vln. ou Vc. et Pf.	30	*37.	Szopowicz. Mazurka op. 5 № 2 Vln. ou Vc. et Pf.	30	**63.	Wieniawski. Chanson Polonaise. facilité	50
***16.	Komorowski. Kalina, sp. (Chant favori).	60	*38.	Moniuszko. „Wróżba znahora. (Chant favori).	30	**64.	Wieniawski. Dudziarz. (La musette) facilité	50
***17.	Nowakowski. Mazurek. (Chant favori).	40	*39.	Moniuszko. Moje bogactwo. (Chant favori). Vln. ou Vc. et Pf.	30	**65.	Wieniawski. Obertas. Danse paysanne. (facilité)	50
*18.	Moniuszko. Arya z op. Beata (Air favor. de l'op. „Béata). Vln. ou Vc. et Pf.	60	*40.	Moniuszko. Stary Kapral. (Le vieux Caporal). Vln. ou Vc. et Pf.	30	**66.	Noskowski. Polonaise élégiaque. (facil.) Vln. ou Vc. et Pf. 30	
***19.	Ogiński. Polonez pożegn. (Polonaise favor. „Les Adieu“) Vln. ou Vc. et Pf. 50	**41.	Ośmański. Marsz Żuaw № I. (Marche des Zouaves № I). 60	**67.	Adam. Cantique de Noël. Vln. ou Vc. et Pf.	30		
****20.	„Pije Kuba d. Jakóba“ (Variat. favor.).	60	*42.	Ditto. facilité	60	**68.	Chopin. Prélude op. 28 № 17 Vln. ou Vc. et Pf.	50
21.	Śpiew Ukraiński № 1. (Chant d'Ukraine)	60	*43.	Ośmański. Perkun galop. № I (Galop „Perkun“ № 1) . . .	50	*69.	Chopin. Prélude op. 28 № 4. et № 20. Vln. ou Vc. et Pf. 30	
22.	Śpiew Ukraiński № 2. (Chant d'Ukraine)	70	*44.	Ditto. facilité	50	*70.	Chopin. Prélude op. 28 № 21 Vln. ou Vc. et Pf.	50
			*45.	Ośmański. Zbiór krakowiaków. (Danses Cracov.)	120	**71.	Chopin. Prélude op. 28 № 15 Vln. ou Vc. et Pf.	60
			*45a.	Ditto pour 2 Violons	100	***72.	Chopin. Etude op. 10 № 3 Vln. ou Vc. et Pf.	60
			*45b.	Ditto pour 1 Violon	50	***73.	Moszkowski. Mazurka op. 10 № 3	40
			****46.	Dobrzyński. „Resignation“ Vln. ou Vc. et Pf.	70	**74.	Kossakowska. Korale. (Chant d'Ukraine) Vln. ou Vc. et Pf. 60	
			****47.	Moniuszko. Halka fantais. № 2. 120				
			****48.	„Halka potp. pour 1 Violon	30			
			*49.	Ośmański. Zbiór kujawiaków. (Danses Kujawiennes) 80				
			*49a.	Ditto pour 2 Violons.	60			

POŁONEZ

KAROLA KURPIŃSKIEGO.

G. Adolfson, Op. 87. N°3.

Allegro pomposo.

Violino.

Pianoforte.

The musical score is for a Polonez by Karol Kurpiński, Op. 87, No. 3, arranged by G. Adolfson. It is written for Violino and Pianoforte. The tempo is marked *Allegro pomposo*. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into four systems. The first system shows the Violino and Pianoforte parts. The second system continues the music. The third system shows a change in the piano accompaniment. The fourth system concludes the piece. The score is written in a clear, professional style with standard musical notation.

Cantabile.

The first system of the musical score is marked *Cantabile.* and *p* (piano). It consists of a single system with a treble and bass staff joined by a brace. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in a flowing, cantabile style. The bass staff begins with a bass clef and the same key signature and time signature. It features a simple accompaniment pattern. The system concludes with a repeat sign.

The second system of the musical score is marked *f* (forte). It continues the melody from the first system. The treble staff shows more complex rhythmic patterns, including sixteenth and thirty-second notes. The bass staff provides a steady accompaniment. The system concludes with a repeat sign.

The third system of the musical score concludes with the word *Fine.* in the right margin. The treble staff features a series of chords and a final melodic phrase. The bass staff continues the accompaniment. The system concludes with a repeat sign.

The fourth system of the musical score is marked *dolce* (dolce). It features a more lyrical and tender melody in the treble staff, with a corresponding accompaniment in the bass staff. The system concludes with a repeat sign.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The music features eighth and sixteenth notes, some beamed together, and rests.

Second system of musical notation. The top staff continues the melodic line. The word *staccato* is written below the first few notes of the top staff. The piano accompaniment continues with chords and moving lines in both hands.

Third system of musical notation. The top staff features a melodic line with some triplets indicated by a '3' over a group of notes. The piano accompaniment is marked with a forte *f* dynamic. The system ends with a *fz* (forzando) marking on the piano accompaniment.

Fourth system of musical notation. The top staff has a melodic line with a *dim.* (diminuendo) marking over the latter half. The piano accompaniment starts with a *ff* (fortissimo) dynamic and ends with a *p* (piano) dynamic. The system concludes with a double bar line and a repeat sign.

D S. al Fine poi Trio. §

Trio.*Poco scherzando.*

The first system of musical notation for the Trio section. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 3/4. The top staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melody with a *fp* (fortissimo piano) dynamic marking. The grand staff below begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a bass line with a *fp* dynamic marking. A repeat sign with first and second endings is present. The first ending leads back to the beginning of the system, and the second ending leads to a new section marked *p dolce e cantabile*.

The second system of musical notation. It continues the grand staff from the first system. The bass line features a *fp* dynamic marking. The system concludes with a repeat sign and first and second endings.

The third system of musical notation. It continues the grand staff. The top staff has a *dolce* dynamic marking. The grand staff has a *dolce* dynamic marking. The system concludes with a repeat sign and first and second endings.

The fourth system of musical notation. It continues the grand staff. The system concludes with a repeat sign and first and second endings.

The fifth system of musical notation. It continues the grand staff. The top staff has a *p* (piano) dynamic marking. The grand staff has a *p* dynamic marking. The system concludes with a repeat sign and first and second endings. The text *poco a poco cresc.* is written above the grand staff.


First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Measure 3 has a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Measure 7 has a forte (*f*) dynamic marking.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Measure 14 has a *dim.* (diminuendo) dynamic marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Measures 18 and 19 have a forte-piano (*fp*) dynamic marking.

Trio dal. Segno e poi 
Polonaise D.C. al Fine.

POŁONEZ

KAROLA KURPIŃSKIEGO.

Allegro pomposo.

Violino.

G. Adolfson, Op. 87. N° 3.

Cantabile.

Trio.

Violino.

Poco scherzando.

fp *fp* *p dolce e cantabile*

dolce

f

p

f

fp *fp*

Trio dal Segno e poi Polonaise D.C. al Fine.