

Recueil de Pièces Favorites

pour Piano à deux mains.



Adam A. Cantique de Noël. Arr. par Krogulski L. Les Chrysanthèmes No. 23	25	Kratzer K. Dumka (W głos serdeczna dumka plynie). Arr. par Krogulski L. Les Chrysanthèmes No. 11	30	Puccini C. Tosca (Oh dolci baci). Arr. S. Allassio. Les Chrysanthèmes No. 5	25
Bach S. Preludium z Melody Gounoda K. Modlitwa wysluchana. Arr. par Krogulski L. Les Chrysanthèmes No. 56	25	Krogulski Wl. Dwa mazurki salonowe No. 1 i 2	30	Radwan A. Kruk (Le Corbeau). Arr. par Krogulski L. Les Chrysanthèmes No. 19	30
Bizet G. Carmen. Chanson du Toreador. Arr. par Krogulski L. Les Chrysanthèmes No. 20	30	Krogulski Wl. Dwa mazurki salonowe Op. 26. No 1 i 2	20	Rajczak A. Zbiór krakowiaków	90
Blon F. Blumenfestler (Szept kwiatów)	30	Krogulski Wl. Melodies populaires d'Italie: No 1. Serenada Krogulski Wl. Melodies populaires d'Italie: No 2. Marinarella	20	Rossini. Guillaume Tell par W. Trochel	90
Bose A. Rose-Mousse. Valse lente	30	Krogulski Wl. Op. 23. Minor-Waltz	40	Saint-Saëns. Samson et Dalila. Chant de Dalila (Pièce Dalila). Arr. par Krogulski L. Les Chrysanthèmes No. 63	25
Braga. Santa Lucia. Arr. par Krogulski L. Les Chrysanthèmes No. 28	25	Krogulski Wl. Op. 27. No. 1 i 2. Dwa mazurki salonowe	30	Saint-Saëns. Samson et Dalila Cantabile extrait du duo (Cantabile wyjętek z duetu). Arr. par Krogulski L. Les Chrysanthèmes No. 52	25
Brahms J. Dwa tańce węgierskie	40	Krogulski Wl. Op. 28. No. 1 i 2. Dwa mazurki salonowe	30	Sarasate. Ziguenerweisen (Melodie Cygankie)	25
Capoul V. Méha Chanson Hongroise. Arr. par Krogulski L. Les Chrysanthèmes No. 41	25	Krogulski Wl. Polonez	25	Scharfwenka. Op. 63. No. 1. Spanisches Standchen (Serenada hiszpańska)	50
Chaminade. Op. 50. La Lisoufère	50	Krogulski Wl. Sen dziewicy, Marzenie (Réverie)	30	Schmidt Fr. La reine Christine. Gavotte	20
Chopin F. Op. 55. Marche funèbre. Arr. par W. Goldner. Les Chrysanthèmes No. 52	20	Krogulski Wl. Op. 29. Dwa Mazurki salonowe Wystuchaj mnie! Matulenko	30	Schmitt Jos. Op. 4. Berceuse	45
Cöen C. Allora ed oggi. Arr. par Krogulski L. Les Chrysanthèmes No. 65	25	Lack Th. Op. 188. Mazurka-Réverie	40	Schütt E. Op. 20. No. 1. Humoresque	35
Czbulka A. Op. 234. En rêve (Im süßen Schlummer)	30	Leoncavallo R. Pagliacci. Arioso Cantio. Ridi Pagliaccio. Arr. par Krogulski L. Les Chrysanthèmes No. 58	25	Sebek G. Op. 45. Chór derwiszów (w transkrypcji F. B-hra)	40
Danza I. Si vous l'aviez compris. Gdybyś odezuta. Arr. par Krogulski L. Les Chrysanthèmes No. 25	30	Leoncavallo R. Pagliacci Sérénade d'Arlecchino. Arr. par Krogulski L. Les Chrysanthèmes No. 16	25	Smith Sydney. Op. 10. Un Ballo in Maschera (opéra de Verdi). Fantaisie brillante	50
Dietrich M. Polonaise de l'Op. Mignon	45	Leoncavallo R. Pagliacci Gavotte. Arr. par Krogulski L. Les Chrysanthèmes No. 15	25	Smith S. Op. 109. Sur le lac. Esquisse musicale	50
Długosz F. Souvenir de Posen (Wspomnienie Poznania)	30	Leschettzky Th. Op. 39 (Souvenir d'Italie) No. 6 Siciliana	40	Sosnkowski J. Op. 1. Ol powiedz mi! (Ubiomy romans Ks. Kocubaj)	25
Duval L. La Coquette. Polka de salon	25	Lewandowski L. Wiochma Mazurek sielankowy	30	Sosnkowski J. Op. 18. Polonez	30
Duval L. Op. 14. Valse de salon	45	Lezbach J. Op. 65. Fantaisie brillante sur les motifs de l'Op. Norma	60	Sosnkowski J. Sielanka na temat dwóch ulubionych dawnych pieśni polskich	25
Ellenberg R. Op. 57. Galop. En Traineau (W sankach)	25	Lichner H. Op. 187. No. 2. Da bin ich (Oto jestem)	20	Suppé Fr. Boccaccio. Die Liebe ist die Kneipe. Arr. par Krogulski L. Les Chrysanthèmes No. 10	25
Ellenberg R. Op. 135. Réve du bal (Marzenie o balu)	40	Mascagni P. Cavalleria Rusticana. Brindisi (Piosenka przy winiu). Arr. par Dobrzyński B. Les Chrysanthèmes No. 4	30	Syrewicz W. Grande Marche héroïque	40
Ellenberg, R. Sérénade Valse	40	Mascagni P. Cavalleria Rusticana. Siciliana et Intermezzo. Arr. par Krogulski L. Les Chrysanthèmes No. 5	30	Tatarakiewicz J. Pesniuta. Melodya pamięci Wiktoryny Bakatowiczowej	30
Espen Th. Op. 8. Au revoir (Auf Wiedersehen)	30	Mascagni P. Cavalleria Rusticana. Siciliana séparément. Arr. par Krogulski L. Les Chrysanthèmes No. 6	20	Taubert W. Berceuse. Arr. par Krogulski L. Les Chrysanthèmes No. 54	25
Faure J. Crucifix. Arr. par Krogulski L. Les Chrysanthèmes No. 44	25	Mascagni P. Cavalleria Rusticana. Intermezzo séparément. Arr. par Krogulski L. Les Chrysanthèmes No. 7	15	Thomas A. Mignon. Non conosco il bel snol (Znasz li kraj). Arr. par Krogulski L. Les Chrysanthèmes No. 63	25
Gallmbergt G. Op. 450. (Gavotte Louis XV)	25	Mascagni P. Cavalleria Rusticana. Célébre duo. Arr. par Krogulski L. Les Chrysanthèmes No. 17	25	Thormann F. Op. 32. Liebesglück. Gavotte	30
Gall. Mädchen mit dem rothen Mündchen. Arr. par Krogulski L. Les Chrysanthèmes No. 21	25	Massenet J. Nourme	20	Tostl P. Vorrei Morire! Arr. par Krogulski L. Les Chrysanthèmes No. 40	25
Gänschals C. Osterglocken	30	Massenet J. Werther (Drame Irique). Bouquet des melodies par I. A. Anschütz	80	Trehde. Tyrol i jego snu. Pieśń ludowa	40
Garat. Dans le printemps de mes années. Arr. par Krogulski L. Les Chrysanthèmes No. 45	25	Massenet L. Werther. Le Lied D'Ossian (Pieśń Ossiana). Arr. par Krogulski L. Les Chrysanthèmes No. 62	25	Troschel W. Dumka. K i zachodniej patrze stronie. Arr. par Krogulski L. Les Chrysanthèmes No. 13	30
Gastaldon S. Op. 3. Musica proibita. Arr. par Krogulski L. Les Chrysanthèmes No. 46	30	Melodya Ludowa. Bywaj zdrowe zdrowo. Arr. par Krogulski L. Les Chrysanthèmes No. 57	25	Troschel W. Hej polećciaj sokół siwy. Arr. par Krogulski L. Les Chrysanthèmes No. 32	30
Gillet E. Au Village. Air de gavotte caractéristique	40	Melodya Ludowa. Stas mi z jarmarku przywodzi piersejonek. Arr. par Krogulski L. Les Chrysanthèmes No. 51	25	Troschel W. Marzenie. Mazurka salonowy	45
Gillet E. Briso du soir	40	Melodya Ludowa. Za Niemnom het przezi! Arr. par Krogulski L. Les Chrysanthèmes No. 54	25	Troschel W. Valse mélancolique	15
Gobbaerts. Speme Arcana. Mélodie de Mlle Adelina Patti. Réverie caprice	40	Meyerbeer G. Dinorah. Aria Ombra leggiera. Arr. par Krogulski L. Les Chrysanthèmes No. 37	25	Troschel W. Puritani. Wyjtki	45
Godard Ch. Arlequinade	50	Meyerbeer G. Robert le Diable. Air de grâce. Robert, toi que j'aime. Arr. par Krogulski L. Les Chrysanthèmes No. 24	40	Troschel W. Sniecek melodyj	100
Godard B. Berceuse de l'opéra Jocelyn. Arr. par Krogulski L. Les Chrysanthèmes No. 50	25	Miller K. Pensée	40	Verdi G. Rigoletto. Canzone. La donna è mobile. Arr. par Krogulski L. Les Chrysanthèmes No. 34	25
Godard C. Op. 76. Mousse d'or. Valse impromptu	50	Monęzyński R. Op. 11. Mazurka de salon	45	Verdi G. Hab' Erbarmen. Miserere et Romanes de l'op. Troubadour. Arr. par Krug D. Les Chrysanthèmes No. 2	30
Gounod Ch. Blümlein traut. (Kwiatki wyjawie jej) de l'op. Faust. Arr. par Krug D. Les Chrysanthèmes No. 1	30	Monęzyński R. Op. 12. Valse	45	Vollstedt R. Op. 102. Deux amours	30
Gounod Ch. Faust. Laisse moi contempler ton visage. Arr. par Krogulski L. Les Chrysanthèmes No. 27	25	Moniuszko St. No. 1. Overture	45	Wagner, R. Lohengrin beim Abschied (Pożegnanie Lohengrina). Arr. par Krogulski L. Les Chrysanthèmes No. 53	25
Grieg Ed. Je t'aime! Arr. par Krogulski L. Les Chrysanthèmes No. 49	25	Moniuszko St. No. 1. Wyjtki	45	Wagner R. Tannhäuser. Choeur et Marche. (Chór i marsz.) Arr. par Krogulski L. Les Chrysanthèmes No. 60	30
Grieg Ed. Op. 19 No. 1. Sur les montagnes (W górach)	30	Moniuszko St. Ci-Panie, Polonez z Verbum Nobile	60	Wagner R. Of du mein holder Abendstern. (Gwiazdo coś tyściaj de l'op. Tannhäuser. Arr. par Krug D. Les Chrysanthèmes No. 3	30
Grieg Ed. Op. 34 No. 2. Dernier printemps (Ostatnia wiosna)	30	Moniuszko St. Zam-k na Czorsztynie. Wspomnienie z opery K Kurpińskiego	90	Wagner R. Die Walküre. Wotan's Abschied und Feuerzauber. (Pożegnanie Wotana i Czar ognia)	60
Grieg Ed. Op. 50 (Olav Trygvason). Tempeltanz	40	Moniuszko St. Czarny krzyżyk. Arr. par Krogulski L. Les Chrysanthèmes No. 43	30	Wagner, R. Die Walküre. Der Ritt der Walküren. (Melodia Walkirii)	60
Grossman. Csardas de Pop. Le spectre du Palatin	55	Moniuszko St. Flis (Le Balletier) Dumka Zosi. Arr. par Krogulski L. Les Chrysanthèmes No. 14	30	Wald A. Chansonnettes sans paroles	15
Grossman. Trot de Cavallerie	30	Moniuszko St. Flis. Pieśń Flisa. Arr. par Krogulski L. Les Chrysanthèmes No. 39	30	Wald A. Résignation. Chanson sans paroles	25
Gruberski E. Mazurka de Salon	40	Moniuszko St. Verbum Nobile. Pieśń Stanisława. Arr. par Krogulski L. Les Chrysanthèmes No. 26	30	Waldmann. Mała rybaczka z op. Incognito	80
Guiraud E. Valse de Colin Maillard du ballet Gretina-Green	40	Moniuszko St. Verbum Nobile. Dumka Zuzi. Arr. par Krogulski L. Les Chrysanthèmes No. 35	30	Weber Henry. Un Orage. (Burza)	50
Gungl J. Potpourri sur des mélodies slaves	75	Moniuszko St. Verbum Nobile. Wiojska serenada. Arr. par Krogulski L. Les Chrysanthèmes No. 38	30	Wenzel A. Op. 78. Alpenjüdin	30
Gurliitt C. Op. 62 No. 11. Valse	25	Moniuszko St. Złota rybka (Le poisson d'or). Arr. par Krogulski L. Les Chrysanthèmes No. 18	30	Wielhorski Cte J. Op. 28. Mélodie	45
Hackh O. Op. 105. (Romance.) Rose d'Automne (Róża Jesienna)	30	Mozart, W. A. Don Juan. Aria Doh vieni alla finestra. Arr. par Krogulski L. Les Chrysanthèmes No. 31	25	Wielhorski Cte J. Op. 29. Cinqüieme Marche	60
Hackh O. Op. 110. La fontaine enchantée (Zaczarowana fontanna)	50	Niewiarowska J. Trzy obertasy	80	Wielhorski Cte J. Op. 36. Sixième Nocturne	40
Haleyv E. La Juive. Air. Rachel, quand du Seigneur. Arr. par Krogulski L. Les Chrysanthèmes No. 22	30	Noch R. Troisième mélodie, Romanza	45	Wielhorski Cte J. Op. 39. Bagatelles, Morceaux détachés. Mazurka. Deux impromptus	55
Höyländ A. Ninon gavotte	45	Nowakowski J. Op. 59. Verbum nobile, fantasia	75	Wielhorski Cte J. Op. 34. Deux Impromptus	60
Hoelzel G. Trois chansons sans paroles	70	Osmański W. Op. 225. Wiązanka melodyj swojskich. I. serya	1.20	Wielhorski Cte J. Op. 44. Deux Valses	60
Holst E. (Seguidilla.) Danse espagnole (Taniec hiszpański)	40	Osmański W. Op. 226. Wiązanka melodyj swojskich. II. serya	80	Wilson G. D. Op. 84. Romance sans Paroles. Réves du Passé (Marzenie o przeszłości)	50
Horwath G. Op. 24. Valse moderne	30	Osmański W. Op. 227. Wiązanka melodyj swojskich. III. serya	1.20	Yradier M. La Colombe. Arr. par Krogulski L. Les Chrysanthèmes No. 42	25
Jarowski F. Szumka	80	Poldini Ed. Poupée Valsante	25	Zarzycki. Op. 12. Deux Mazurkas	60
Jonclères V. Sérénade hongroise. Edition facilitée par F. Wachs	20	Ponchielli A. Gioconda. Romanza. Arr. par Krogulski. Les Chrysanthèmes No. 30	25	Zarzycki. Op. 12. No. 2. Séparément	30
Kania E. Op. 6. Trois études caractéristiques. Complet	115			Zarzycki A. Op. 13. No. 4. Między nami nie nie było. Les Chrysanthèmes No. 47	30
Kania E. Op. 6. No. 1. Le Soir. Romance	30			Zelenksi W. Marsz i antrak do dramatu Wit Stwoszc Rapackiego	40
Kania E. Op. 6. No. 2. La Nuit. Ballade	40			Zeller C. L'oiseleur de Tirol (Ptasznik z Tyrolu). Petite fantasia. Arr. par Krogulski L. Les Chrysanthèmes No. 8	40
Kania E. Op. 6. No. 3. Le Matin. Chanson	45			Zeller C. L'oiseleur de Tirol (Ptasznik z Tyrolu) Schenk man sich Rosen in Tirol (Piosenka o rózy). Arr. par Krogulski L. Les Chrysanthèmes No. 9	20
Kania E. Op. 7. La Graziosa. Polka	45				
Kontski A. Op. 158. La dolce Rimembranza. Mazurka	60				
Kontski A. Op. 159. Souvenir de Varsovie. Polka	60				
Kratzer K. Dumka. Ludzie mówią. Arr. par Krogulski L. Les Chrysanthèmes No. 12	30				
Kratzer K. Ujrzatem raz. Arr. par Krogulski L. Les Chrysanthèmes No. 29	30				



Moscou
chez P. Jurgenson.

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Voyez la dernière page!

2843-58

ZIGEUNERWEISEN. (MELODJE CYGAŃSKIE)

Moderato.

Pablo de Sarasate, Op.20.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings are indicated by 'Ped.' and asterisks.

The second system continues the piece. It features a prominent melodic line in the right hand with a long, sweeping slur and a crescendo leading to a fortissimo (*ff*) dynamic. The left hand continues with a steady accompaniment. Pedal markings are present throughout the system.

The third system contains more complex melodic passages in the right hand, including a section marked with a '43' and a slur. The dynamics fluctuate between *f* and *ff*. The left hand accompaniment remains consistent. Pedal markings are used to sustain the harmonic texture.

The fourth system features a melodic line with a slur and a fortissimo (*ff*) dynamic. The right hand has a more active role with sixteenth-note patterns. The left hand accompaniment includes chords and moving lines. Pedal markings are used to maintain resonance.

The fifth system concludes the piece with a melodic line in the right hand that rises and then descends. The dynamics reach a final fortissimo (*ff*). The left hand accompaniment provides a solid foundation. Pedal markings are used to sustain the final chords.

Lento.

p *con passione* *rall.*

Red * Red * Red * Red * Red *

p *rit.* *pp* *f* *ritenuto espressivo*

Red * Red *

dim. *pp rit.* *f*

Red * Red * Red * Red * Red *

rit. *pp* *veloce* *rit.* *molto ritenuto*

Red * Red * Red * Red *

pp *ritenuto espressivo*

Red *

8

pp rit.

Red * Red * Red * Red *

a tempo

f *pp rit.* *f*

Red * Red * Red * Red *

pp *f*

Red * Red *

rit.

Red * Red *

p *f* *pp*

Red * Red * Red * Red *

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes, marked *frit.* and *pp*. The left hand provides a simple harmonic accompaniment. Fingerings are indicated with numbers 1-4. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with a melodic line, marked *f* and *rit.*. The left hand accompaniment remains simple. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a melodic line with a *rit.* marking. The left hand accompaniment is simple. The system concludes with a double bar line and a repeat sign.

Un poco più lento.

Fourth system of musical notation. The tempo is marked *Un poco più lento.* and the dynamics are *pp con espressione*. The right hand has a melodic line with accents. The left hand accompaniment is simple. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is simple. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand features a melodic line with accents. The left hand accompaniment is simple. The system concludes with a double bar line and a repeat sign.

1. 2.

Red *

This system contains two measures of music. The first measure is marked with a first ending bracket and a first ending sign. The second measure is marked with a second ending bracket and a second ending sign. The notation includes treble and bass staves with various notes and rests.

pp

ritard.

Red *

This system contains two measures of music. The first measure is marked *pp* and features a long slur over the notes. The second measure is marked *ritard.* and features a long slur over the notes. The notation includes treble and bass staves with various notes and rests.

a tempo

Red *

This system contains two measures of music. The first measure is marked *a tempo* and features a long slur over the notes. The second measure is marked with a long slur over the notes. The notation includes treble and bass staves with various notes and rests.

Allegro molto vivace.

ff.

p

Red *

This system contains two measures of music. The first measure is marked *ff.* and features a long slur over the notes. The second measure is marked *p* and features a long slur over the notes. The notation includes treble and bass staves with various notes and rests.

Red *

This system contains two measures of music. The first measure is marked with a long slur over the notes. The second measure is marked with a long slur over the notes. The notation includes treble and bass staves with various notes and rests.

p

Red *

This system contains two measures of music. The first measure is marked *p* and features a long slur over the notes. The second measure is marked with a long slur over the notes. The notation includes treble and bass staves with various notes and rests.

First system of musical notation. Treble clef, bass clef. Dynamics: *ffz*, *fz*, *p*. Pedal markings: *Ped **.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Pedal markings: *Ped **.

Third system of musical notation. Treble clef, bass clef. First ending bracket labeled "1.". Pedal markings: *Ped **.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Second ending bracket labeled "2.". Pedal markings: *Ped **.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Pedal markings: *Ped **.

Sixth system of musical notation. Treble clef, bass clef. Pedal markings: *Ped **.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with the instruction *poco più pp*. The right hand features a complex melodic line with triplets and slurs. The left hand provides a simple harmonic accompaniment. A *ped* (pedal) marking is present in the second measure, followed by an asterisk.

Second system of musical notation. It contains two first endings, labeled *1.* and *2.*, each with a slur and a first ending repeat sign. The right hand continues with intricate melodic patterns. The left hand has a *ped* marking in the first measure, followed by an asterisk.

Third system of musical notation. The right hand has a series of slurred notes with fingerings. The left hand has a *ped* marking in the second measure, followed by an asterisk, and then another *ped* marking in the fourth measure, also followed by an asterisk.

Fourth system of musical notation. It features two first endings, labeled *1.* and *2.*. The right hand has a *p* (piano) dynamic marking in the second measure. The left hand has a *ped* marking in the fourth measure, followed by an asterisk.

Fifth system of musical notation. The right hand has a *ffz* (fortissimo with accent) dynamic marking in the second measure, followed by *fz* in the third measure, and *p* in the fourth measure. The left hand has a *ped* marking in the first measure, followed by an asterisk, and then another *ped* marking in the second measure, followed by an asterisk.

Sixth system of musical notation. The right hand continues with melodic lines. The left hand has a *ped* marking in the first measure, followed by an asterisk, and then another *ped* marking in the second measure, followed by an asterisk.

mf

ped * *ped* * *ped* *

f *p*

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

animato *f*

ped * *ped* * *ped* * *ped* * *ped* *

più animato

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

cresc. *ff*

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *