

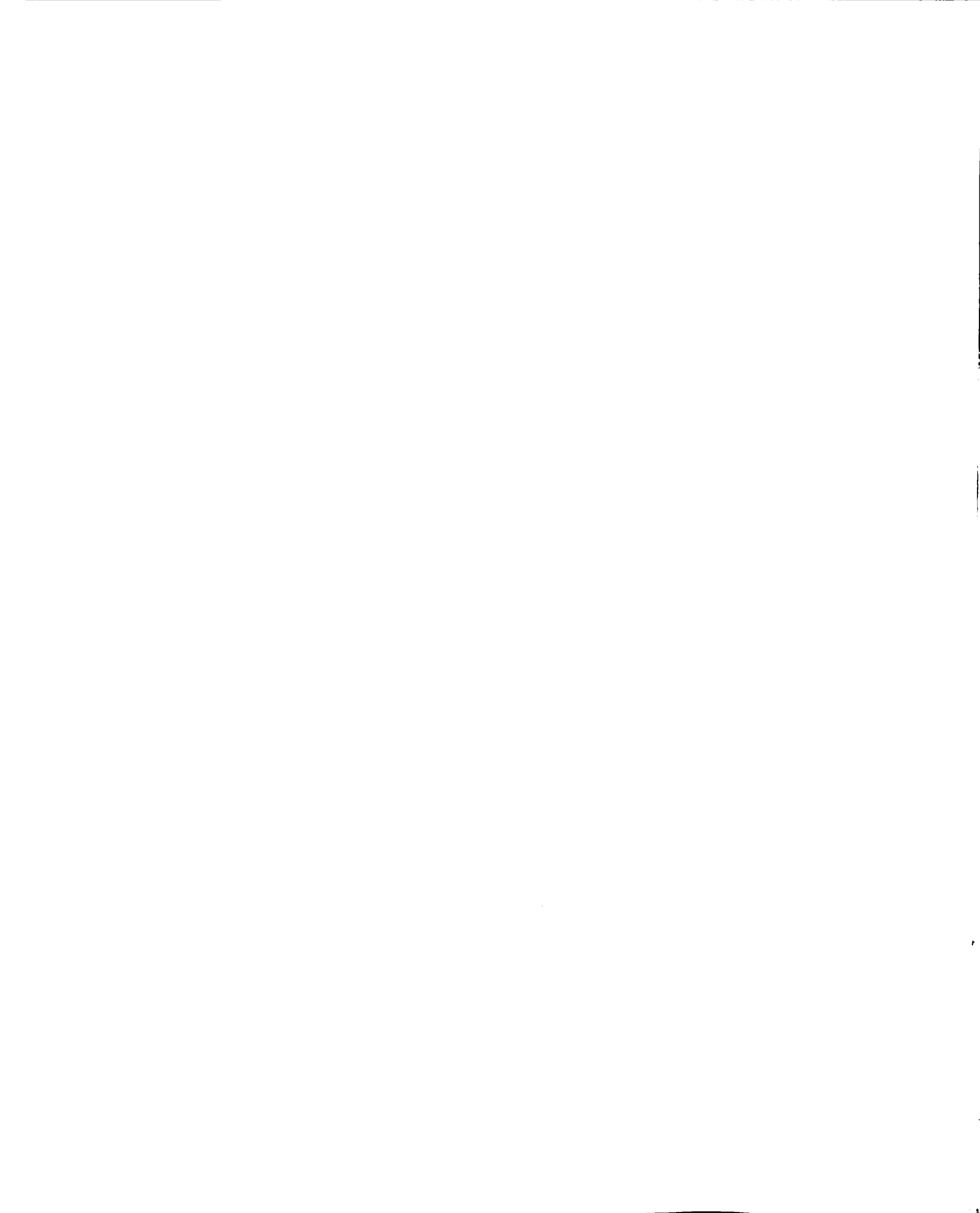
Msze i Śpiewy kościelne Stanisława Moniuszki



Serya druga

	CENA:	
	Rsr.	kop.
N ^o 1. Msza Piotrowińska. Na chór mieszany i głosy solowe z towarzyszeniem organów Słowa Justyna Wojewodzkiego. (Ostatnie dzieło autora.)	2	—
„ 2. Msza żałobna. Na cztery głosy z towarzyszeniem organów.	1	—
„ 3. Kiedy runne wstają zorze. Czterosław z towarzyszeniem organów.	—	37 1/2
„ 4. Inclina aurem tuam. Modlitwa na jeden głos (Sopran albo Tenor) z towarzyszeniem organów.	—	22 1/2
„ 5. Psalm (pierwszy) przekładania F. Karpińskiego. Na jeden głos z towarzyszeniem organów.	—	22 1/2
„ 6. Boże Zbawco mój. Na jeden głos.	—	15
„ 7. Illumine oculus meos. Graduale Duettino.	—	15
„ 8. Modlitwa do Boga rodzicy. Na jeden głos.	—	15
„ 9. Hymn do Pana Jezusa (Słowa Władysława Syrokomli) Na jeden głos.	—	22 1/2
„ 10. Hymn do Matki Bożkiej. Na dwa głosy (Alt i Bass) Duettino.	—	22 1/2
„ 11. Pozdrowienie Anielski. Na 4 głosy z towarzyszeniem organu.	—	22 1/2
„ 12. Modlitwa Pańska. Na jeden głos (Mezzo-Sopran albo Baryton) z towarzyszeniem organu.	—	15
„ 13. Benedictus. Na cztery głosy z towarzyszeniem organu.	—	30
„ 14. Msza łacińska. Na cztery głosy z towarzyszeniem organu.	1	65
„ 15. Exaudi Deus. Wysłuchaj Panie. Śpiew Kościelny na dwa głosy.	—	22 1/2
„ 16. Sub tuum presidium. Pod twoją obronę. Śpiew na jeden głos.	—	30
√ „ 17. Msza łacińska in Es z towarzyszeniem kwintetu rzniętego.	—	—
„ 18. Hymn pogrzebowy. Na cztery głosy męskie, z towarzyszeniem instrumentów dętych (lub bez takich.)	—	30

WARSZAWA
Nakład własność
FERDYNANDA HÖSICK.



K 25/31
1966

Sxt - 25a - 2010

600 00

Kyrie.

St. Moniuszko.

Andante.

CHOR.

Musi

Organo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

Ped.

p

p

p

p

p

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

Ped.

753.21 784.5.087.685



Chri - ste e - le - i - son. Ky - ri - e e - lei - son, Ky - ri - e e -

Chri - ste e - le - i - son,

pp

pp

pp

pp

pp

pp

lei - son, Chri - ste e - lei - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

lei - son, e - le - i - son, e - le - i - son, Ky - ri - e e -

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

Ky - ri - e e - le - i - son, Ky - ri - e e -

Ped.

p

mf

mf

mf

mf

p

p

p

p

p

p

le - i - son, Ky - ri - e e - lei - son, e - lei - - - son, Chri - ste,
 le - i - son, Ky - ri - e e - lei - son, e - lei - - - son, Chri - ste,
 le - i - son, Ky - ri - e e - lei - son, e - lei - - - son, Chri - ste,
 lei - - son, Ky - ri - e e - lei - son, e - lei - - - son, Chri - ste,

Chri - - ste, Chri - ste e - lei - - - son, e - - lei - son, Chri - ste e -
 Chri - - ste, Chri - ste e - le - i - son, e - lei - - - son, Chri - ste e -
 Chri - - ste, Chri - ste e - lei - - - son, e - lei - - - son, Chri - ste e -
 Chri - - ste, Chri - ste e - le - i - son, e - - lei - - - son, Chri - ste e -

mf
 le - i - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei -
mf
 lei - son, e - lei - son, Ky - ri - e e - lei -
mf
 lei - son, e - lei - son, Ky - ri - e e - lei -
mf
 lei - son, Chri - ste e - le - i - son, e - lei - son, Ky - ri - e e - le - i -
p

mp
 son, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -
mp
 son, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -
mp
 son, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -
mp
 son, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -
mp
con espressione
pizz.

Solo. le - i - son e - lei - son, Chri - ste e - lei -

le - i - son

Solo. e - lei - son, Chri - ste e -

Solo. le - i - son Ky - ri - e e - lei - son, Chri - ste e -

marcato *ppp*

marcato *ppp*

arco *pp* *ppp*

Solo. son, Ky - ri - e e - lei - son, e - lei - son. Tutti: Ky - ri - e e - lei - son.

e - lei - son, Chri - ste e - lei - son. Tutti: Ky - ri - e e - lei - son.

lei - son, Chri - ste e - lei - son. Tutti: Ky - ri - e e - lei - son.

lei - son, Chri - ste e - lei - son. Tutti: Ky - ri - e e - lei - son.

pp *pp* *pp* *pp* *pp*

Gloria.

CHOR.
Glo - ri - a, glo - ri - a in ex - cel - sis
Glo - ri - a, glo - ri - a in ex - cel - sis
Glo - ri - a, glo - ri - a in ex - cel - sis
Glo - ri - a, glo - ri - a in ex - cel - sis

Organo.
ff

Violino I.
ff

Violino II.
ff

Viola.
ff

Violoncello.
ff

Contrabasso.
ff

Solo.
ff
Tutti.

De - o, glo - ri - a, glo - ri - a in ex - cel - sis De -
De - o, glo - ri - a, glo - ri - a in ex - cel - sis De -
De - o, glo - ri - a, glo - ri - a in ex - cel - sis De -
De - o, glo - ri - a, glo - ri - a in ex - cel - sis De -

Tutti. pp

et in ter - ra pax ho - mi - ni - bus,
 et in ter - ra pax ho - mi - ni - bus, et in
 et in ter - ra pax ho - mi - ni - bus,
 et in ter - ra pax ho - mi - ni - bus,

Solo. *pp* *pp* *Solo.*

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -
 et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -
 ter - ra pax ho - mi - ni - bus pax, pax ho - mi - ni - bus bo - nae vo - lun - ta -
 et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

pp *pp* *pp* *pp* *p* *p* *p* *p*

tis, ho-nae vo-lun-ta-tis.
 tis, ho-nae vo-lun-ta-tis.
 tis, ho-nae vo-lun-ta-tis.
 tis, ho-nae vo-lun-ta-tis. In ter-ra pax. in ter-ra pax ho-mi-ni-

This system contains the first four vocal staves and the piano accompaniment. The piano part features a prominent left-hand melody with a 'Ped.' (pedal) marking. The vocal lines are in a soprano, alto, tenor, and bass arrangement.

Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis
 Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis
 Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis
 bus ho-nae vo-lun-ta-tis. Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis

This system continues the vocal and piano parts. It features a 'ff' (fortissimo) dynamic marking. The piano accompaniment is highly rhythmic and textured, with many chords and arpeggiated figures.

Solo. De - - - o!

Solo: et in ter-ra pax ho-mi-ni-bus, ho-mi-ni-bus, pax, pax, pax, pax, pax, pax.

Tutti. pax, pax, pax, pax, pax, pax,

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

Solo. un poco riten. pax, pax, pax.

Tutti: pax, pax, pax, pax, pax, pax, pax, pax, pax.

Solo. un poco riten. pax, pax, pax.

pax, pax, pax, pax, pax, pax, pax, pax, pax.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

Gratias.

Solo.
Gra - ti-as, gra - ti-as a - gi-mus ti - bi

CHOR.

Organo.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

p
p
p
arco
pizz.
p

prop - ter mag - nam glo - ri - am tu - am, Do - mi - ne De - us Rex - cœ - les - tis pa - ter om -

fp

ni - potens gra - ti - as ti - bi. Gra - - ti - as a - gi - mus

Solo. Gra - - ti - as a - gi - mus

Tutti. propter glo - -

Solo. propter glo - -

Tutti. propter glo - -

Tutti. propter glo - -

glo - ri - am

ri - am tu - am. Solo. Gra - - ti - as Je - su, Je - su Chri - ste

ri - am tu - am. Solo. Gra - ti - as, gra - ti - as a - gi - mus ti - bi fi - li a - - ni -

ri - am tu - am.

pizz. arco

pizz. arco

p

Do - mi - ne De - - us Ag - nus De - i Ag - nus pa - tris

ge - ni - te Ag - nus De - i fi - li - us pa - tris Gra - ti - as a - gi - mus

Solo.

Gra - ti - as

Solo. propter mag - nam glo - ri - am mag - nam. Solo. *pp*

Tutti. propter glo - - ri - am tu - - am. Tutti. Gra - ti - as!

a - gi - mus Tutti. propter glo - - ri - am tu - - am. Tutti. Gra - ti - as!

Solo. Gra - ti - as ti - bi. Tutti. propter glo - - ri - am tu - - am. Tutti. Gra - ti - as!

Tutti. propter glo - - ri - am tu - - am. Tutti. Gra - ti - as!

Ped. p.

pp

pp

pp

pp

pp

Credo.

CHOR.

mf Cre-do in u-num De - um patrem om-ni-po - ten - tem fac - to - rem cae-li et

mf Cre-do in u-num De - um patrem om-ni-po - ten - tem fac - to - rem cae-li et

mf Cre-do in u-num De - um patrem om-ni-po - ten - tem fac - to - rem cae-li et

mf Cre-do in u-num De - um patrem om-ni-po - ten - tem fac - to - rem cae-li et

Organo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

ter - ra vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in Je - sum Christum Fi - li - um De - i u - ni -

ter - ra vi - si - bi - li - um om - ni - um et in Do - minum Je - sum Christum Fi - li - um De - i u - ni -

ter - ra vi - si - bi - li - um om - ni - um et in Do - minum Je - sum Christum Fi - li - um De - i u - ni -

ter - ra vi - si - bi - li - um om - ni - um et in Do - minum Je - sum Christum Fi - li - um De - i u - ni -

ge - ni-tum pa - tre na - tum an - te om - ni - a sae - cu - la De - - um de
 ge - ni-tum pa - - - tre na - - - tum an - te om - - - - - ni - a
 ge - ni-tum pa - - - tre na - - - tum an - te om - ni - a sae - cu - la
 ge - ni-tum pa - - - tre na - - - tum an - - - - - te

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "ge - ni-tum pa - tre na - tum an - te om - ni - a sae - cu - la De - - um de" (Soprano), "ge - ni-tum pa - - - tre na - - - tum an - te om - - - - - ni - a" (Alto), "ge - ni-tum pa - - - tre na - - - tum an - te om - ni - a sae - cu - la" (Tenor), and "ge - ni-tum pa - - - tre na - - - tum an - - - - - te" (Bass). The fifth staff is the piano accompaniment, starting with a *pp* dynamic. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

De - - o lu - - men de lu - mi - ne, lu - - men de lu - mi - ne ge - -
 sae - cu - la De - - - um de De - - o, lu - - - men de lu - mi - ne ge -
 De - um de De - - o lu - - men de lu - mi - ne ge - - - ni - tum non
 om - - ni - a sae - cu - la lu - - men de lu - mi - ne ge - - ni - tum non

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "De - - o lu - - men de lu - mi - ne, lu - - men de lu - mi - ne ge - -" (Soprano), "sae - cu - la De - - - um de De - - o, lu - - - men de lu - mi - ne ge -" (Alto), "De - um de De - - o lu - - men de lu - mi - ne ge - - - ni - tum non" (Tenor), and "om - - ni - a sae - cu - la lu - - men de lu - mi - ne ge - - ni - tum non" (Bass). The fifth staff is the piano accompaniment, continuing the complex texture from the first system with sixteenth-note patterns and a rhythmic bass line.

ni-tum non fac-tum con-sub-stan-ti-

ni-tum non fac-tum con-sub-stan-ti-a-

fac-tum, non fac-tum con-sub-stan-ti-

fac-tum con-sub-stan-ti-a-lem

Ped.

ff

dimin.

a-lem pa-tri, per quem om-ni-a fac-ta

lem pa-tri, per quem om-ni-a fac-ta

a-lem pa-tri, per quem om-ni-a fac-ta

pa-tri, per quem om-ni-a, om-ni-a fac-ta

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

tr

sunt. Qui prop - - ter nos ho - -
sunt. Qui prop - - ter nos ho - -
sunt. Qui prop - - ter nos ho - -
sunt. Qui prop - - ter nos ho - -

pp
pp
pp
pp

Ped.
p
p
p

pizz.
pizz.

- - - mi - nes et prop - - - ter no - - stram sa - lu - - tem des -
- - - mi - nes et prop - - - ter no - - stram sa - lu - - tem des -
- - - mi - nes et prop - - - ter no - - stram sa - lu - - tem des -
- - - mi - nes et prop - - - ter no - - stram sa - lu - - tem des -

arco
arco

pizz.
pizz.

dimin.
 cen - dit, des - cen - dit de cae - lis, des - cen - dit de cae - *dimin.*
 - cen - dit de cae - lis, des - cen - *dimin.*
 cen - dit, des - cen - dit de cae - lis, des - cen - *dimin.*
 cen - dit de cae - lis, des - cen - *dimin.*

lis, des - cen - dit de cae - lis. *dimin.*
 - dit de cae - lis, de cae - lis. *dimin.*
 - dit de cae - lis, des - cen - dit de cae - lis. *dimin.*
 dit de cae - lis; des - cen - dit de cae - lis, de cae - lis. *dimin.*
arco *arco* *dimin.* *dimin.* *dimin.*

Largo.

Solo. ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus

Solo. Et in - car - na - tus est. de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne et ho - - - mo

Solo. ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus

Solo. ex Ma - ri - a Vir - gi - ne et ho - - - mo

Tutti. est Cru - ci - fi - xus e - ti - am pro no - bis, Cru - ci - fi - xus

Tutti. fac - tus est e - ti - am pro no - bis,

Tutti. est Cru - ci - fi - xus e - ti - am pro no - bis, Cru - ci - fi - xus

Tutti. ho - - mo fac - - tus est e - ti - am pro no - bis,

The first system of the musical score consists of four vocal staves and four piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics for all voices are: "e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - to". The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *pp*, *molto cresc.*, *ff*, and *p*. A *Ped.* (pedal) marking is present in the piano part.

The second system of the musical score consists of four vocal staves and four piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics for all voices are: "pas - sus et se - pul - - tus, et se - pul - tus est." The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *ppp*, *p*, and *ppp*. A *Ped.* (pedal) marking is present in the piano part.

22 Allegro.

Et re-sur-re-xit ter-ti-a-di-e et re-sur-re-xit
Et re-sur-re-xit ter-ti-a-di-e et re-sur-re-xit
Et re-sur-re-xit ter-ti-a-di-e et re-sur-re-xit
Et re-sur-re-xit ter-ti-a-di-e et re-sur-re-xit

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegro' and the dynamics include 'ff' (fortissimo) and 'A' (accents).

ter-ti-a-di-e se-cun-dum scrip-tu-ras et as-cen- - - -
ter-ti-a-di-e se-cun-dum scrip-tu-ras se-cun-dum scrip-tu-ras et as- -
ter-ti-a-di-e se-cun-dum scrip-tu-ras as-cen- - -
ter-ti-a-di-e se-cun-dum scrip-tu-ras et as-cen-dit, as-cen- -

The second system continues the vocal and piano parts. The vocal parts have the same lyrics as the first system. The piano accompaniment continues with the same rhythmic pattern. The dynamics include 'ff' and 'A'.

dit in cae - lum se - det ad dex - te - ram pa - tris et i - te - rum
 cen - dit in cae - lum se - det ad dex - te - ram pa - tris et i - te - rum
 dit in cae - lum se - det ad dex - te - ram pa - tris et i - te - rum
 dit in cae - lum se - det ad dex - te - ram pa - tris et i - te - rum

The first system of the musical score consists of four vocal staves and piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "dit in cae - lum se - det ad dex - te - ram pa - tris et i - te - rum". The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

ven - tu - ras est, eum glo - ri -
 ven - tu - ras est, eum glo - ri - a ju - di - ca - re,
 ven - tu - ras est, eum glo - ri - a ju - di - ca - re, eum glo - ri -
 ven - tu - ras est, eum glo - ri - a ju - di - ca - re, ju - di -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ven - tu - ras est, eum glo - ri - a ju - di - ca - re, eum glo - ri - a ju - di - ca - re, ju - di -". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The vocal lines are more melodic and expressive, with some notes marked with accents.

ff

a. vi - vos et mor - tu - os.

vi - vos et mor - tu - os.

a, vi - vos et mor - tu - os.

ca - re vi - vos et mor - tu - os.

rallent.

ff

rallent.

dimin.

ff

rallent.

dimin.

ff

rallent.

dimin.

ff

Tempo I.

pp

Cre - do in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem

pp

Cre - do in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem qui ex

pp

Cre - do in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem

pp

Cre - do in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem

p

pp

pp

pp

qui ex pa-tre fi-li-o - que pro-ce-dit a-do-ra-tur et glo-ri-fi-

pa-tre fi-li-o-que pro-ce-dit si-mul a-do-ra-tur et glo-ri-fi-ca-

qui ex pa-tre fi-li-o - que pro-ce-dit si-mul a-do-ra-tur et glo-ri-fi-

qui ex pa-tre fi-li-o - que pro-

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "qui ex pa-tre fi-li-o - que pro-ce-dit a-do-ra-tur et glo-ri-fi-". The second staff continues with: "pa-tre fi-li-o-que pro-ce-dit si-mul a-do-ra-tur et glo-ri-fi-ca-". The third staff continues with: "qui ex pa-tre fi-li-o - que pro-ce-dit si-mul a-do-ra-tur et glo-ri-fi-". The fourth staff continues with: "qui ex pa-tre fi-li-o - que pro-". The fifth staff is the piano accompaniment, starting with a bass clef and a 4/4 time signature. It includes markings for "pizz." (pizzicato) and "arco" (arco) in the lower register.

ca-tur, qui lo-cu-tus est per pro-phe-tas, et in

-tur, qui lo-cu-tus est per pro-phe-tas, et in

ca-tur, qui lo-cu-tus est per pro-phe-tas, et in

ce-dit, qui lo-cu-tus est per pro-phe-tas, et in

pp

molto dolce

pizz.

pizz.

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "ca-tur, qui lo-cu-tus est per pro-phe-tas, et in". The second staff continues with: "-tur, qui lo-cu-tus est per pro-phe-tas, et in". The third staff continues with: "ca-tur, qui lo-cu-tus est per pro-phe-tas, et in". The fourth staff continues with: "ce-dit, qui lo-cu-tus est per pro-phe-tas, et in". The fifth staff is the piano accompaniment, starting with a bass clef and a 4/4 time signature. It includes markings for "pp" (pianissimo) and "molto dolce" (very sweetly) in the upper register, and "pizz." (pizzicato) in the lower register.

u - nam Sanc-tam ca - tho - li - cam et a - - po - sto - li - cam ec - cle -

u - nam Sanc-tam ca - tho - li - cam et a - - po - sto - li - cam ec - cle -

u - nam Sanc-tam ca - tho - li - cam et a - - po - sto - li - cam ec - cle -

u - nam Sanc-tam ca - tho - li - cam et a - - po - sto - li - cam ec - cle -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with the lyrics 'u - nam Sanc-tam ca - tho - li - cam et a - - po - sto - li - cam ec - cle -' written below each staff. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand, with some chords marked with '1014'.

- - - si - am, con - fi - te - or u - nam bap - tis - ma in re - mis - si -

si - am, con - fi - te - or u - nam bap - tis - ma in re - mis - si -

- - - si - am, con - fi - te - or u - nam bap - tis - ma in re - mis - si -

si - - - am, con - fi - te - or u - nam bap - tis - ma in re - mis - si -

The second system of the musical score continues the vocal and piano parts. The lyrics for the vocal parts are '- - - si - am, con - fi - te - or u - nam bap - tis - ma in re - mis - si -'. The piano accompaniment continues with its characteristic flowing melody and steady bass line, maintaining the harmonic and rhythmic structure established in the first system.

o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et
 o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et
 o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et
 o - nem pec - ca - to - rum et

Ped.

arco

Solo.
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men.
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men.
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men.
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men.

pp *pp* *pp*

arco *pizz.* *arco*

Sanctus.

mf

CHOR.

Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

Organo.

mf

Violino I.

mf

Violino II.

mf

Viola.

mf

Violoncello.

mf

Contrabasso.

mf

De - us Sa - ba - oth, Sanc - tus, Sanc - tus
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus

Do - mi - nus De - - us Sa - - ba - - oth - ple - - ni sunt cae - li, cae - li et
 Do - mi - nus De - - us Sa - - ba - - oth - ple - - ni sunt cae - li, cae - li et
 Do - mi - nus De - - us Sa - - ba - - oth - ple - - ni sunt cae - li, cae - li et
 Do - mi - nus De - - us Sa - - ba - - oth - ple - - ni sunt cae - li, cae - li et

ter - ra glo - - - - - ria tu - - - - - a ple - - ni sunt cae - li,
 ter - ra glo - - - - - ri - a tu - - - - - a ple - - ni sunt cae - li,
 ter - ra glo - - - - - ri - a tu - - - - - a ple - - ni cae - li,
 ter - ra glo - - - - - ria tu - - - - - a ple - - ni, ple - - ni sunt

coe - li et ter - ra glo - ri - a, glo - - ri a tu - - a Ho - san - -

coe - li et ter - ra glo - ri - a, glo - - ri a tu - - a Ho - san - -

coe - li et ter - ra glo - ri - a, glo - - ri a tu - - a Ho - san - -

coe - li et ter - ra glo - ri - a, glo - - ri a tu - - a Ho - san - -

This system contains the first four staves of the musical score. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady piano accompaniment with some melodic lines in the vocal parts. Dynamics include *ff* (fortissimo).

na! Ho - san - - na! Ho - san - na in - ex - cel - - sis.

na! Ho - san - - na! Ho - san - na in - ex - cel - - sis.

na! Ho - san - - na! Ho - san - na in - ex - cel - - sis.

na! Ho - san - - na! Ho - san - na in - ex - cel - - sis.

This system contains the next four staves of the musical score. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics continue with 'na! Ho - san - - na! Ho - san - na in - ex - cel - - sis.' The piano accompaniment features a rhythmic pattern with many accents. Dynamics include *ff* (fortissimo).

Sanc - tus. Sanc - tus! Ho - san - na in ex - cel -

Sanc - tus. Sanc - tus. Sanc - tus! Ho - san - na in ex - cel -

Sanc - tus. Sanc - tus. Sanc - tus! Ho - san - na in ex - cel -

Ped.

AAAAAA AAA

AAAAAA AAA

sis - ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a

sis - ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a tu -

sis - ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a

sis - ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a

tu - a ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a,
- a ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a,
tu - a ple - ni cae - li cae - li et ter - ra glo - ri - a.
tu - a ple - ni, ple - ni sunt cae - li et ter - ra glo - ri - a.

The first system of the musical score consists of two systems of staves. The top system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "tu - a ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a,". The second system contains another four vocal staves and a grand staff for piano accompaniment. The lyrics are: "- a ple - ni sunt cae - li, cae - li et ter - ra glo - ri - a,". The third system contains four vocal staves and a grand staff for piano accompaniment. The lyrics are: "tu - a ple - ni cae - li cae - li et ter - ra glo - ri - a.". The fourth system contains four vocal staves and a grand staff for piano accompaniment. The lyrics are: "tu - a ple - ni, ple - ni sunt cae - li et ter - ra glo - ri - a.". The piano accompaniment features a steady rhythmic pattern with various chordal textures.

glo - ri - a tu - a Ho - san - na! Ho - san - na!
glo - ri - a tu - a Ho - san - na! Ho - san - na!
glo - ri - a tu - a Ho - san - na! Ho - san - na!
glo - ri - a tu - a Ho - san - na! Ho - san - na!

The second system of the musical score consists of two systems of staves. The top system contains four vocal staves and a grand staff for piano accompaniment. The lyrics are: "glo - ri - a tu - a Ho - san - na! Ho - san - na!". The second system contains another four vocal staves and a grand staff for piano accompaniment. The lyrics are: "glo - ri - a tu - a Ho - san - na! Ho - san - na!". The piano accompaniment features a steady rhythmic pattern with various chordal textures and dynamic markings such as *ff*.

na! Ho - - san - - na in ex - cel - - sis.

na! Ho - - san - - na in ex - cel - - sis. Sanc - - tus.

na! Ho - - san - - na in ex - cel - - sis. Sanc - - tus.

na! Ho - - san - - na in ex - cel - - sis. Sanc - - tus,

p

Ped.

Detailed description: This system contains the first four staves of the page. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are 'na! Ho - - san - - na in ex - cel - - sis.' The Soprano and Tenor parts end with 'Sanc - - tus.' The piano accompaniment consists of two staves (right and left hand). The right hand has a melodic line with some grace notes and a 'p' dynamic marking. The left hand has a rhythmic accompaniment. A 'Ped.' (pedal) marking is placed below the piano part.

Sanc - - tus, Sanc - - tus! Ho - - san - - na in ex - cel - - sis.

Sanc - - tus, Sanc - - tus! Ho - - san - - na in ex - cel - - sis.

Sanc - - tus, Sanc - - tus! Ho - - san - - na in ex - cel - - sis.

Sanc - - tus, Sanc - - tus! Ho - - san - - na in ex - cel - - sis.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Detailed description: This system contains the second four staves of the page. It continues the vocal parts and piano accompaniment from the first system. The lyrics are 'Sanc - - tus, Sanc - - tus! Ho - - san - - na in ex - cel - - sis.' The piano part is more complex, featuring multiple layers of texture, including chords and arpeggios. There are several 'ff' (fortissimo) dynamic markings throughout the system.

ff

sis! Ho - san - na in ex - cel - sis! Ho - san - na! Ho - san -

sis! Ho - san - na in ex - cel - sis! Ho - san - na! Ho - san -

sis! Ho - san - na in ex - cel - sis! Ho - san - na! Ho - san -

sis! Ho - san - na in ex - cel - sis! Ho - san - na! Ho - san -

Solo.

Tutti.

na! Ho - san - na!

na! Ho - san - na!

na! Ho - san - na!

na! Ho - san - na!

Tunga

Benedictus.

Moderato.

CHOR.

Be-ne-dic-tus qui ve-nit, qui ve-

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-

qui ve-

Organo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

nit in no-mi-ne, in no-mi-ne Do-mi-ni, qui

ni. in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni, qui

ni. in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni, qui ve-

nit in no-mi-ne, no-mi-ne Do-mi-ni,

ve-nit in no-mi-ne Do-mi-ni, in no-

ve-nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in

-nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in

in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in

- mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-

no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-

no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-

no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, Be-ne-

Solo *p*
 - mi - ne Do - mi - ni. Be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui
 - mi - ne Do - mi - ni. Be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui
 - mi - ne Do - mi - ni. Be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui
 die - tus, qui ve - nit. Be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui

p *ppp* *ppp* *ppp* *ppp*

f *pp*
 ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - die - tus, qui
 ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - die - tus, qui
 ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - die - tus, qui
 ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - die - tus, qui

f *pp* *pp* *pp* *pp*

Tutti.
 ve - nit, be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi -
 ve - nit, be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi -
 ve - nit, be - ne - die - tus, qui ve - nit, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi -
 ve - nit, be - ne - die - tus, be - ne - die - tus, qui ve - nit in no - mi - ne Do - mi -

mf
2^a Ped.
f
ppp
f

Solo
 ni, in no - mi - ne Do - mi - ni, *ppp* Be - ne - die - tus.
Solo
 ni, in no - mi - ne in no - mi - ne Do - mi - ni, *ppp* Be - ne - die - tus.
Solo
 ni, in no - mi - ne Do - mi - ni, *ppp* Be - ne - die - tus.
Solo
 ni, Do - mi - ni, *ppp* Be - ne - die - tus.

Tutti.
pp
ppp
pp
ppp
ppp
ppp
ppp
ppp
ppp
ppp

Agnus.

CHOR.

Ag - - nus De - - - i qui tol - - -

Organo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

lis pec - ca - ta mun - - - di,

lis pec - ca - ta mun - - - di,

lis pec - ca - ta mun - - - di. Ag - - nus De - - -

lis pec - ca - ta mun - - - di,

Ped.

1

qui tol - - lis pec - ca - - ta mun - - di.

qui tol - - lis pec - ca - - ta mun - - di.

qui tol - - lis pec - ca - - ta mun - - di.

qui tol - - lis. qui tol - - lis pec - ca - ta mun - - di.

Sp segue

Ag - nus De - i. Ag - nus De - i, mi - - se - re - re no - bis, mi - - se - re - re no - bis.

Ag - nus De - i. Ag - nus De - i, mi - - se - re - re no - bis, mi - - se - re - re no - bis.

Ag - nus De - i, Ag - nus De - i, mi - - se - re - re no - bis, mi - - se - re - re no - bis,

Ag - nus De - i, Ag - nus De - i, Ag - - nus De - i, Ag - - nus De - i,

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mi - - - se - re - re no - bis. Ag - - - nus De - - i do - na no - his

mi - - - se - re - re no - bis. Ag - - - nus De - - i do - na no - his

mi - - - se - re - re no - bis. Ag - - - nus De - - i do - na no - his

Ag - - - nus De - - i, Ag - - - nus De - - i do - na no - his,

This system contains the first four staves of the musical score. The top three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The lyrics are: 'mi - - - se - re - re no - bis. Ag - - - nus De - - i do - na no - his'.

pa - - - cem, do - na no - bis pa - - - cem

na, do - na no - bis pa - - - cem. Ag - - - nus,

pa - - - cem, do - na no - bis pa - - - cem

do - - na no - - bis pa - - na - - cem. Ag - - - nus,

This system contains the next four staves of the musical score. The top three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The lyrics are: 'pa - - - cem, do - na no - bis pa - - - cem', 'na, do - na no - bis pa - - - cem. Ag - - - nus,', 'pa - - - cem, do - na no - bis pa - - - cem', and 'do - - na no - - bis pa - - na - - cem. Ag - - - nus,'.

mi - - se - re - re no - bis, Ag - - - nus De - - - i.

Ag - - nus De - - - i mi - - se - re - re, mi - - se - re - - -

mi - - se - re - re no - - bis, mi - se - re - re no - - bis De - - -

Ag - - - nus De - - - i, Ag - nus De - - - i

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

sp *sp segue*

Ped.

Ag - nus De - i mi - se - re - re no - bis, Ag - nus De - i

- - re no - - bis, Ag - nus De - - i

- - i mi - se - re - re,

mi - se - - re - - re no - bis, mi - se - re - re no - bis,

mf *p* *mf* *p* *mf* *p* *mf* *p*

p

mi - se - re - re no - bis Ag - nus De - i mi - se - re - re no - bis,
 mi - se - re - re no - bis Ag - nus De - i mi - se - re - re no - bis,
 Ag - nus, Ag - nus De - i mi - se - re - re no - bis, mi - se - re - re no - bis,
 Ag - nus De - i, De - i, Ag - nus De - i, Ag - nus

The first system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

Ag - nus De - i do - na no - bis pa - cem, do - na no - bis pa -
 Ag - nus De - i do - na no - bis pa - cem, do - na no - bis pa -
 Ag - nus De - i do - na, do - na no - bis pa - cem, do - na no - bis pa -
 De - i do - na, do - na no - bis pa - cem, do - na no - bis pa -

The second system of the musical score continues with seven staves. It follows the same layout as the first system, with three vocal staves and four piano accompaniment staves. The lyrics continue with the phrase "do - na no - bis pa - cem". The piano accompaniment maintains its rhythmic pattern, with dynamic markings of *ff* and *p*.

cem. Ag - - - nus De - - - i, Ag - - - nus De - - - i qui

cem. Ag - - - nus De - - - i. Ag - - - nus De - - - i

cem. Ag - - - nus De - - - i. Ag - - - nus De - - - i

cem. Ag - - - nus De - - - i, Ag - - - nus De - - - i qui

pp

pp

pp

pp

tol - - - lis pec - ca - - ta mun - di mi - - - se -

Ag - - - nus, mi - - - se -

qui tol - - - lis pec - ca - - ta mun - - - di

tol - - - lis pec - ca - - ta mun - di mi - se - re -

ben marcato

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

fp *fp* *pp*

re - re no - bis, Ag - - - nus De - i, mi - se - re - re no - - - bis,

re - re no - bis, Ag - - - nus De - i, mi - se - re - - - re no - - - bis,

mi - - - se - re - - - re, Ag - - - nus, mi - - - se - re - re no - bis,

- - - re, mi - se - re - - - re, qui tol - - -

ben marcato

ben marcato

mi - se - re - - - re, mi - se - re - re no - - - bis, mi - se - re - re

mi - - - se - - - re - - - re, mi - se - re - re no - - - bis, mi - se - re - re

mi - - - se - re - re no - bis, mi - se - re - re no - - - bis, mi - se - re - re

lis pec - ca - - ta mun - di, mi - se - re - - - re, mi - se - re - re

p *f* *p* *f* *p* *f*

ff *ff* *ff* *ff*

f *mf* *p* *un poco rall.* *a tempo, più lento*

no - bis, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem. Ag - nus

no - bis, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

no - bis, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

no - bis, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

un poco rall. *a tempo, più lento*

Ped. *ff* *dimin.* *p*

ff *dimin.* *p*

ff *dimin.* *p*

ff *dimin.* *p*

ff *dimin.* *p*

De - i, do - na no - bis pa - cem, Ag - nus De - i,

do - na no - bis pa - cem, Ag - nus De - i,

Ag - nus De - i, do - na no - bis pa - cem, Ag - nus De -

do - na, do - na no - bis pa - cem, Ag - nus

più Largo.

Ag - nus, Ag - nus De - i, mi - se - re - re, *pdolce*

Ag - nus, Ag - nus De - i, Ag - nus De - i, mi - se - re - re, Ag - nus De - i do - na

i, Ag - nus, Ag - nus De - i, mi - se - re - re, *pdolce*

Ag - nus, Ag - nus De - i, Ag - nus De - i, mi - se - re - re, Ag - nus De - i do - na

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of three staves (Right Hand, Middle, Left Hand). The vocal lines are marked with *ff* and *pdolce*. The piano accompaniment includes dynamic markings of *ff* and *pdolce*.

Tempo I.

do - na pa - - cem. A - men, A - men, A - - men - men.

no - bis, do - na pa - - cem. A - men, A - men, A - - men - men.

do - na pa - - cem. A - men, A - men, A - - men - men.

no - bis, do - na pa - - cem. A - men, A - men, A - - men - men.

The second system continues with the same four vocal staves and piano accompaniment. The vocal lines are marked with *p*. The piano accompaniment includes dynamic markings of *ff* and *dimin.*. The text is repeated for each voice part.

na składzie głównym.

Album śpiewów Salonowych. Tomaczenia 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 . . . 2

9. Drechsler. Zwierciadło duszy . . . 15

10. Kücken. Gwiazdeczka . . . 30

11. Gumbert. Maja chata . . . 5)

12. Graben-Hoffmann. 50. . . 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. Bulachow. Nad Kotłyską . . . 30

(Kolekcya ta dalej wychodzić będzie.)

Ciaffei, Fr., Album Włoskie. Zbiór najulubieńszych śpiewów Włoskich z towarzyszeniem polskim Jana Chęcińskiego, i akompaniamentem fortepianu, na głos mezo-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

Gioja e dolore . . . 30

5. — Żal

La veglia . . . 30

6. — Dla czego

Perchè . . . 22 1/2

7. — Umrzeć dla ciebie

Morir per tè . . . 30

8. — Opuszczona

Povera Lia . . . 30

9. — Kwiaciarka florencka

La floraja di Firenze . . . 37 1/2

10. Bianchi. Jam twój

Sarà Sarà . . . 22 1/2

11. Guglielmo. O czarne źrenice

O nere pupille . . . 22 1/2

12. Casotti. Kwiaciarka

Fioraja . . . 22 1/2

13. Pinsuti. Kochałem cię

Tamava allor . . . 30

14. Marchetti. Na co umierać

Perchè 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. — Polawicz koralaj

Il corallaro . . . 37 1/2

21. Guercia. I ty nie wzywaj mnie

E non mi chiami . . . 30

22. Bevigiani. Piękna

La vezzosa . . . 30

23. Mililotti. Kwiatek

Il fiorellino . . . 37 1/2

24. Campana. Spójrz w oczy

Te Sola . . . 30

* Komorowski. Kujawiak. Śpiew . . . 60

— Pieśń minstrelle . . . 22 1/2

* — Powieśle. Śpiew . . . 60

— Światło spadające . . . 30

— Wspomnienie. Tryolet . . . 22 1/2

* Krzyżkowski. Sen nocy letniej.

Śpiew . . . 30

Moniuszko, St., Dziewczą i ptak.

Śpiew . . . 45

— Polna rójczyka. Śpiew . . . 30

* Nowakowski. Anioł kobieta. Ro-

mans . . . 22 1/2

— Gdybym się zmiecił. Romans . . . 22 1/2

— Wspieraj mnie. Modlitwa . . . 30

* Panc. Rose e viole. Adama gas canta

No. 3. E siete la più bella . . . k. 66

4. Gentil voi siete . . . 60

5. Malvina . . . 60

6. Chi m'amera ben mio Duetto . . . 90

* Roguski, G., G. Złudzenie, Śpiew . . . 30

Stolypine. Czarne oczy . . . 22 1/2

Teichmann. Powrót Wiosny (Pastorale) . . . 22 1/2

Tańce najróżne.

Auber. Śmiech Polka dla tańca . . . 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 mou-

neaux . . . 30

Kajtan. Turkawka. Polka . . . 15

Kadler. Miłostawa. Polka . . . 22 1/2

Kuhne. 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

— Zdźarski. 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

Oborski. La belle danseuse. Polka . . . 15

— Figlarka. Polka . . . 15

— Lanciers, z opery „Faust“ . . . 30

— do. z tematów oper Verdego . . . 30

— Maseczka. Polka . . . 15

Ogiński. Cztery najulubieńsze Polonezy

Orthwein. Amalia. Walc . . . 30

— Eleonora. Polka . . . 22 1/2

Osmański. Co kto lubi. Album naj-

ulubieńszych tańców . . . 60

— Karol. Mazur . . . 15

* — Kontredanse (dla Pani Heppen)

— do. z opery „Faust“ . . . 30

— Krakowiaków 24, najulubieńszych

— Marsz Zuaw, No. 3 . . . 45

— Perkun Galop, No. 1 . . . 30

— do. No. 2 . . . 15

— Dwie Polki z opery „Dziesięć

cór“ . . . 30

— Paź. Polka z opery „Bal maskowy“ . . . 15

— Trzy Polki, Zuawka, Huzarka i

Hutanka . . . 30

— Węgierka. Polka . . . 22 1/2

— Wójt. Mazur . . . 15

Parlow. Enclume. Polka . . . 22 1/2

Plator, K., Mazur z Ojcową . . . 15

Prince-Imperial. Nouveau Qua-

drille 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

— Ol. s. Mazur . . . 15

— Postillon d'amour. Galop . . . 22 1/2

— Soirée. Polka . . . 15

— Souvenir. Quadrille . . . 30

Strauss, Joh., Chłopka (Bauern) Polka . . . 30

— Maskenzug. Polka . . . 30

— Marsz Perki . . . 22 1/2

— Sängerkunst. Polka . . . 30

Suppe. Polka z operetki „Triplet“ . . . 22 1/2

— do. do. . . 22 1/2

Syrewicz, X., Aniolczyńska. Polka

(z rytmem) . . . 30

— do. Polka (z rytmem) . . . 22 1/2

— do. Polka (z rytmem) . . . 45

— do. Polka (z rytmem) . . . 15

— do. Polka (z rytmem) . . . 15

Vehner. Vierztesen-Polka . . . 15

ry
Sopr., Ten.,
Flety, Flageolet,
Walt., k. 60
Reg.
ogło

op
Domin.
na chór ca.
be kompa
Ms
Re

Organy.

* Zientarski, B., op. 22. Postlu-
dya formie Fantazyi 45

Kwa.

* Roguski, G. II. Quar-
tetto
Via & Volle

Fortepian na 2 ręce.

Chopin, Fr., Marche funèbre, tirée
de l'op. 35 k. 30

Dietrich, M. Obertura Thurin-
gier 52 1/2

* Dombrowski 30

Pièce de Salon 60

Fechner, P., Fantaisie, op. 29. Fan-
taisie impromptu 45

— Ne me croyez pas. Valse . . . 30

Haydn, J., Sérénade pour Piano . . . 30

* — — — — —
ky. Santa Lucia. Paraphrase . . . 45

Ka p. 25. Trois chants sans
pa 75

— Poje 22 1/2

— 22 1/2

— 30

Kleczyński, J. x Romances sans
paroles 90

Krispin. Pensée 15

Moniuszko, St., Mazur Baletowy . . . 50

— Polonaise de Concert 45

Nowakowski, Joz., 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., Schummerlied . . . 30

Syrewicz, X., Kamelia. Romans na
fortepian 30

— Trebelli-Bettini, Marsz (z por-
tretem) 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.

Montasako, St., Polonaise de Concert . . . 75