

ANTONI
RUDNICKI

SONATA

NA FORTEPIAN

SONATE

POUR PIANO



1 9 3 7

TOWARZYSTWO WYDAWNICZE
MUZYKI POLSKIEJ

ANTONI RUDNICKI

OKAZOWY - BEZPŁATNIE

SONATA

NA FORTEPIAN

SONATE

POUR PIANO

Nagrodzona na konkursie

Towarzystwa Wydawniczego Muzyki Polskiej w 1937 r.

Couronné au concours

de la Société d'Édition de Musique Polonaise à Varsovie (1937)

Towarzystwo Wydawnicze Muzyki Polskiej

Société d'Édition de Musique Polonaise

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ANTONI RUDNICKI

urodzony 7.II.1902 w Łące koło Sambora. Ukończył w r. 1920 Konserwatorium Polsk. Tow. Muzycznego we Lwowie (Kurz, Lalewicz), następnie studiował w „Hochschule für Musik“ w Berlinie (1922—1926). Studia kompozytorskie: Franz Schreker; pianistyczne: Egon Petri i Artur Schnabel.

W latach 1927 — 1932 był kapelmistrzem Opery w Charkowie i Kijowie oraz profesorem tamtejszych Konserwatoriów, w 1932 — 34 kapelmistrzem Opery Lwowskiej oraz profesorem Konserwatorium im. K. Szymanowskiego.

W dorobku twórczym posiada m. i.: „Dobosz“ opera w 3 aktach (1937), „Burze nad Zachodem“ pantomina baletowa w 3 aktach (1932), Symfonia na wielką orkiestrę (1936), „Uwertura giocosa“ na wielką orkiestrę (1937), „Suita baletowa“ na wielką orkiestrę (1931), „Poème lyrique“ na sopran i wielką orkiestrę (1935), Prolog z „Mojżesza“ I. Franki na głos i wielką orkiestrę (1933), „Hymny Epoki Industrialnej“ na głos i orkiestrę kameralną (1929), Kwartet smyczkowy (1929), Sonata na wiolonczelę i fortepian (1928), „Studia warjacyjne“ na fortepian (1925), cykle pieśni: „Spokojne pieśni“ (1920), „Pieśni miłości“ (1921), „Cztery pieśni do słów Balmonta“ (1924), „Chiński flet“ (1926), „Cztery pieśni ludowe“ (1937).

Warszawa, w październiku 1937.

naquit le 7 février 1902 à Łąka près Sambor. En 1920 il termina à Lwów ses études musicales au Conservatoire de la Société Polonaise de Musique (chez Kurz, Lalewicz), après quoi il étudia à Berlin dans la „Hochschule für Musik“ 1922—1926 où il suivit les cours de composition de Franz Schreker et les cours de piano d'Egon Petri et d'Arthur Schnabel.

De 1927 — 1932 il occupe le poste de chef d'orchestre des Opéras d'Etat de Charkow et de Kiew et aussi celui de professeur au Conservatoire de Musique de ces deux villes. De 1932—1934 il est chef d'orchestre de l'opéra de Lwów et professeur au Conservatoire de Musique du nom de Karol Szymanowski.

Nous notons parmi ses oeuvres un opéra en trois actes „Dobosz, le héros des Carpathes“ (publié en 1937), une pantomime de ballet en trois actes „Orages de l'Occident“ ((1932), une Symphonie pour grand orchestre (1936), une „Ouverture joyeuse“ pour grand orchestre (1937), une „Suite de Ballet“ pour grand orchestre (1931), un „Poème lyrique“ pour soprano et grand orchestre (1935), le Prologue au „Moïse“ de I. Franko pour voix et grand orchestre (1933), les „Hymnes de l'Époque Industrielle“ pour voix grave et orchestre de chambre (1929), un quatuor à cordes (1929), une Sonate pour violoncelle et piano (1929), „Thèmes de variation“ pour piano (1925); pour chant et piano: „Chansons tranquilles“ (1920), „Chansons d'amour“ (1921), „Quatre chants au texte de Balmont“ (1924), „La Flûte chinoise“ (1926) et „Quatre mélodies populaires“ (1937).

Varsovie, en octobre 1937.

A ma Marie

SONATA

Utwór nagrodzony na konkursie
Tow. Wyd. Muz. Polskiej

ANTONI RUDNICKI, Op. 10
(Kijów, IV. 1931.)

Allegro non troppo (commodo)

PIANO *mf non legato*

m.g. sempre egualmente

piu p

poco a poco cresc.

Sempre in tempo 8-

The first system of musical notation consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment of sixteenth and thirty-second notes. The bottom staff is a bass clef staff with a simpler accompaniment. Dynamics include *f* (forte) and *ch* (chord).

The second system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth notes and a fermata. The middle staff is a grand staff with a complex accompaniment. The bottom staff is a bass clef staff with a simpler accompaniment. Dynamics include *m.g.* (mezzo-giochiato) and *cresc.* (crescendo).

The third system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth notes and a fermata. The middle staff is a grand staff with a complex accompaniment. The bottom staff is a bass clef staff with a simpler accompaniment. Dynamics include *m.g.* (mezzo-giochiato) and *m.d.* (mezzo-dolce).

The fourth system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth notes and a fermata. The middle staff is a grand staff with a complex accompaniment. The bottom staff is a bass clef staff with a simpler accompaniment. Dynamics include *meno* (meno) and *quasi staccato*.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a complex bass line with many beamed notes and a treble line with a few notes.
- System 2:** The treble line is marked *cantabile*. The bass line starts with a *p* (piano) dynamic. The music is in a key with one sharp (F#).
- System 3:** The treble line has a *m.d.* (moderato) marking. The bass line has a *tema ben marcato* (well-marked theme) marking. The music is in a key with one sharp (F#).
- System 4:** The treble line has a *cresc-* (crescendo) marking. The bass line has a *molto-* (molto) marking. The music is in a key with one sharp (F#).
- System 5:** The treble line has a *f e string.* (forte e stringa) marking. The bass line has a *f* (forte) marking and a *m.d.* (moderato) marking. The music is in a key with one sharp (F#).

The score is written in a key with one sharp (F#) and a 4/4 time signature. The notation is in a style typical of early 20th-century musical manuscripts.

Appassionato e con vehemenza

sempre *f* e poco string. *sf*, *f* e rapido

Measures 1-4 of the first system. The music is in 3/4 time, key of D major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a forte dynamic and a 'poco string.' instruction. The second measure has a 'sf' (sforzando) marking. The third and fourth measures are marked 'f e rapido' and contain triplet figures.

8- *brillante* *del precedente* *Avanti!*

Measures 5-8 of the second system. The music continues in 3/4 time. Measure 5 is marked '8-' and 'brillante'. Measure 6 has a 'del precedente' instruction. Measure 7 has an 'Avanti!' instruction. The system ends with a repeat sign and a key signature change to D minor.

Measures 9-12 of the third system. The music continues in 3/4 time, key of D minor. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a key signature change to D minor. The second measure has a repeat sign. The third and fourth measures are marked with a key signature change to D major.

Sempre appassionato

Measures 13-16 of the fourth system. The music continues in 3/4 time, key of D major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a triplet figure. The second measure has a key signature change to D minor. The third and fourth measures are marked 'Sempre appassionato'.

Measures 17-20 of the fifth system. The music continues in 3/4 time, key of D minor. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a key signature change to D major. The second measure has a key signature change to D minor. The third and fourth measures are marked with a key signature change to D major.

First system of musical notation, measures 1-3. The music is in 4/8 time. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, measures 4-6. The treble staff continues the melodic development with some chromaticism, and the bass staff maintains the accompaniment pattern.

Third system of musical notation, measures 7-9. The treble staff has a melodic line with some chromaticism. The bass staff has a melodic line with eighth notes. The tempo/mood marking *marcato* is present below the bass staff.

Fourth system of musical notation, measures 10-12. The treble staff has a melodic line with some chromaticism. The bass staff has a melodic line with eighth notes. The tempo/mood marking *passionato* is present above the treble staff. The tempo/mood marking *sub. poco p* is present below the bass staff. The tempo/mood marking *m. g.* is present below the treble staff.

Fifth system of musical notation, measures 13-15. The treble staff has a melodic line with some chromaticism. The bass staff has a melodic line with eighth notes. The tempo/mood marking *passionato* is present above the treble staff.

First system of a musical score. The upper staff (treble clef) contains a melody with a triplet of eighth notes marked with a '3' and a slur. The lower staff (bass clef) contains a bass line with a triplet of eighth notes marked with a '3' and a slur. The tempo/mood is indicated as *poco piu appassionato*. A crescendo marking *molto cresc.* is placed over the final measures of the system, which are enclosed in a large oval.

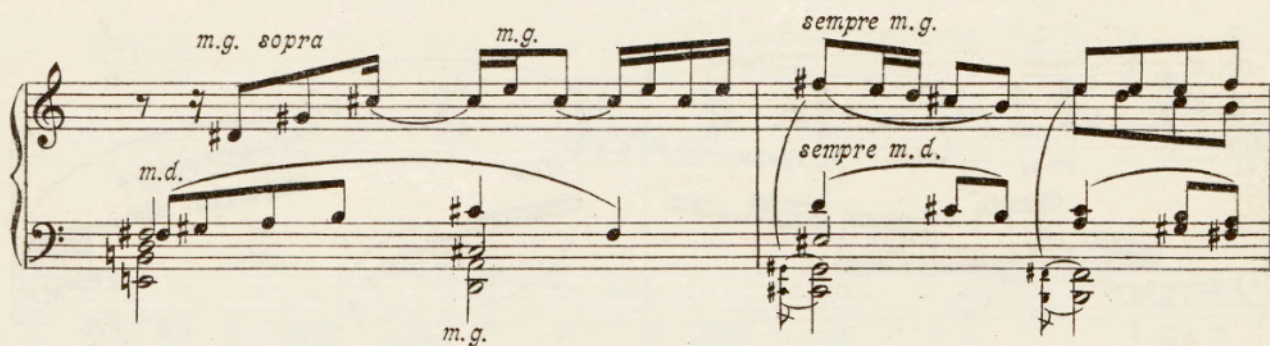
Tranquillo (ma sempre tempo allegro)

Second system of the musical score. The upper staff (treble clef) begins with a piano marking *p sub.* and contains a melody with a slur. The lower staff (bass clef) contains a bass line with a slur. A dashed line with the number '8' is positioned above the system.

Third system of the musical score. The upper staff (treble clef) contains a melody with a slur. The lower staff (bass clef) contains a bass line with a slur. A dashed line with the number '8' is positioned above the system.

Fourth system of the musical score. The upper staff (treble clef) contains a melody with a slur. The lower staff (bass clef) contains a bass line with a slur. The tempo/mood is indicated as *tema marcato e legato*. A crescendo marking *poco a poco cresc.* is placed over the final measures of the system.

Fifth system of the musical score. The upper staff (treble clef) contains a melody with a slur. The lower staff (bass clef) contains a bass line with a slur. The tempo/mood is indicated as *e string.* A dynamic marking *f* (forte) is placed over the final measures of the system. A triplet of eighth notes marked with a '3' and a slur is present in the lower staff.



Sempre poco a poco piu appassionato (ma non troppo piu mosso) e crescendo



Poco largamente

poco rit **fff**

legato

fuocoso e brillante *in tempo* **fff** *Ben ritmico* **fff**

Allargando *In tempo* **f** *m.g.* **fff**

II.

TEMA CON VARIAZIONI

Molto moderato (quasi andante)

p e dolce (sempre molto legato)

espressivo

pp

pp sopra

pp

pp sopra

(pp)

pp

pp

L'istesso tempo

p ma poco marcato*m.g. sopra*

Var. I

*m.g.**m.g.**m.g.**m.g.**m.g.**sempre legato e p*

Pochissimo piu mosso

f marcato m.g.

Var. II

*poco cresc.**m.d.**m.g.*

8-----
p *rifen - -* *non arpeg.* *m.g.* *m.f.* *m.g. sopra* *pp*

dim. e morendo
marcato *allacca*

Leggiero

Var. III *sempre p* *m.g.* *m.d. sopra*

cresc. (poco) *marcato*

Cantabile

p *Poco rit - - - Ritenuto - m.g. -* *calmato* 8-----

L'istesso tempo

(teneramente)

Var. IV

pp

p e sempre cantabile

legato sempre

pp (sempre in tempo)

m.g. espressivo

1^{ma} volta

2^{da} volta

8-----

8----- *al facca*

Var. V

Largo funebre

ppp

ppp legatissimo

pochissimo marcato

loco sempre poco marc.

poco a poco cresc.

p lugubre

8-----

cantabile

poco piu f

loco

lugubre

dimin.

pp

8.

Piu maestoso

allargando

sempre dimin.

8.

Allargando molto

ppp

attacca

8.

III.

Allegro con fuoco

First system of musical notation. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music is written for piano (p) with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is indicated as *sempre martellato* (always hammered) and *simile* (similar).

Second system of musical notation. The key signature remains two flats. The time signature changes to 4/4. The music is written for piano (p) with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is indicated as *m.d. sopra* (moderato di sopra) and *ff* (fortissimo).

Third system of musical notation. The key signature remains two flats. The time signature changes to 2/4. The music is written for piano (p) with a mezzo-forte (meno f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is indicated as *meno f* (meno forte).

Fourth system of musical notation. The key signature remains two flats. The time signature changes to 4/4. The music is written for piano (p) with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is indicated as *ff* (fortissimo).

Sempre in tempo

Scherzando poco

rubato

brillante

a tempo

cresc.

1^{ma} volta

2^{da} volta

D.C.

Quasi primo

First system of musical notation. The key signature has three sharps (F#, C#, G#). The music is in 4/4 time. The left hand starts with a forte (*f*) dynamic and features a series of chords and eighth notes. The right hand plays a melody of eighth notes. The system ends with a repeat sign.

(non ritardare)

Second system of musical notation. The key signature changes to two sharps (F#, C#). The music continues in 4/4 time. The left hand has a steady eighth-note accompaniment. The right hand plays a more complex melody with many beamed eighth notes. The system ends with a repeat sign.

Third system of musical notation. The key signature changes to one sharp (F#). The music is in 4/4 time. The left hand has a steady eighth-note accompaniment. The right hand plays a melody with some rests. The system ends with a repeat sign.

Fourth system of musical notation. The key signature changes to one flat (Bb). The music is in 4/4 time. The left hand has a steady eighth-note accompaniment. The right hand plays a melody with some rests. The system ends with a repeat sign.

Sempre fuocoso

Fifth system of musical notation. The key signature changes to two flats (Bb, Eb). The music is in 4/4 time. The left hand has a steady eighth-note accompaniment. The right hand plays a melody with some rests. The system ends with a repeat sign.

Poco a

poco stringendo

Piu allegro

sf non legato

Avanti!

Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
DE MUSIQUE POLONAISE

WARSZAWA
MAZOWIECKA 7

VERLAGSGESELLSCHAFT
FÜR POLNISCHE MUSIK

DAWNA MUZYKA POLSKA

Utwory wokально-instrumentalne

P. Damian P. S. († 1729)

„Veni Consolator“ — Concerto na sopran, „clarino“ (trąbkę, klarnet, obój, skrzypce i organy)

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto na bas, 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)

Gorezycki G. G. († 1734)

„Illuxit sol“ — Concerto na głosy solowe, chór, orkiestrę smyczkową i organy (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Kantata na głosy solowe (2 sopran, 2 alt, tenor i bas) z tow. altówek, wiolonczeli i organów (b. c.)

Szarzyński S. S. (ca 1700)

— „Pariendo non gravaris“ — Concerto na tenor, 2 skrzypiec, wiolonczelę i organy (b. c.)

— „Jesu, spes mea“ — Concerto na sopran, 2 skrzypiec, wiolonczelę i organy (b. c.)

Utwory instrumentalne

Anonymus (XVI wiek)

„Duma“ — na 2 skrzypiec, altówek i wiolonczelę

Jarzębski A. (XVII wiek)

— „Tamburitta“ — Concerto na skrzypce, altówkę, wiolonczelę i klawesyn lub fortepian (b. c.)

— „Nova Casa“ — Concerto na 3 skrzypiec i klawesyn lub fortepian (b. c.)

Mielczewski M. († 1651)

Canzona — na 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)

Szarzyński S. S. (ca 1700)

Sonata — na 2 skrzypiec i organy (b. c.)

Utwory chóralne

Gorezycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI w.)

„In te Domine speravi“
Motet

Zieleński Mikołaj (ca 1611)

„Vox in Rama“
Communio

ANCIENNE MUSIQUE POLONAISE

Musique vocale

avec accompagn. instrumental

P. Damian P. S. († 1729)

„Veni Consolator“ — Concerto pour soprano, „Clarino“ (Trompette, hautbois, clarinette, violon) et orgue

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto pour basse solo, 2 violons, basson, violoncelle et orgue (b. c.)

Gorezycki G. G. († 1734)

„Illuxit sol“ — Concerto pour voix solo, chœur, orchestre et orgue (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Cantate pour voix solo (2 sopr., 2 contraltos, ténor et basse) avec accomp. d'altos, violoncelle et orgue (b. c.)

Szarzyński S. S. (ca 1700)

— „Pariendo non gravaris“ — Concerto pour ténor solo, 2 violons, violoncelle et orgue (b. c.)

— „Jesu, spes mea“ — Concerto pour soprano solo, 2 violons, violoncelle et orgue (b. c.)

Musique instrumentale

Anonymus (XVI siècle)

„Duma“ — pour 2 violons, alto et violoncelle

Jarzębski A. (XVII siècle)

— „Tamburitta“ — Concerto pour violon, alto, violoncelle et clavicin ou piano (b. c.)

— „Nova Casa“ — Concerto pour 3 violons et clavicin ou piano (b. c.)

Mielczewski M. († 1651)

Canzona — pour 2 violons, basson, violoncelle et orgue (b. c.)

Szarzyński S. S. (ca 1700)

Sonate — pour 2 violons et orgue (b. c.)

Chœurs

Gorezycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca. 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI siècle)

„In te Domine speravi“
Motet

Zieleński Mikołaj (ca 1611)

„Vox in Rama“
Communio

ALTE POLNISCHE MUSIK

Sologesang

mit Instrumentalbegleitung

P. Damian P. S. († 1729)

„Veni Consolator“ — Concerto für Sopran, „Clarino“ (Tromp., Ob., Klarin., Viol.) und Orgel

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto für Solo-Bassstimme, 2 Violinen, Violoncello, Fagott und Orgel (b. c.)

Gorezycki G. G. († 1734)

„Illuxit sol“ — Concerto für Solosingstimmen, Chor, Streichorchester und Orgel (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Kantate für Solosingstimmen (2 Sopr., 2 Altstimmen, Tenor und Bass), Violon, Violoncello und Orgel (b. c.)

Szarzyński S. S. (ca 1700)

— „Pariendo non gravaris“ — Concerto für Solo-Tenorstimme, 2 Violinen, Violoncello und Orgel (b. c.)

— „Jesu, spes mea“ — Concerto für Solo-Sopranstimme, 2 Violinen, Violoncello und Orgel (b. c.)

Instrumentalwerke

Anonymus (XVI Jahrh.)

„Duma“ — für Streichquartett

Jarzębski A. (XVII Jahrh.)

— „Tamburitta“ — Concerto für Violine, Viola, Violoncello und Cembalo (b. c.)

— „Nova Casa“ — Concerto für 3 Violinen und Cembalo (b. c.)

Mielczewski M. († 1651)

Canzona — für 2 Violinen, Fagott, Violoncello und Orgel (b. c.)

Szarzyński S. S. (ca 1700)

Sonate — für 2 Violinen und Orgel (b. c.)

Chorwerke

Gorezycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI Jahrh.)

„In te Domine speravi“
Motette

Zieleński Mikołaj (ca 1611)

„Vox in Rama“
Communio

Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
DE MUSIQUE POLONAISE

WARSZAWA
MAZOWIECKA 7

VERLAGSGESELLSCHAFT
FÜR POLNISCHE MUSIK

Fortepian

- Kassern T. Z.**
Sonatina
Lessel Franciszek (1780—1838)
Warjacje Nr. 1. Warjacje Nr. 2
Labuński Feliks Roderyk
Minjatury
— Taniec fantastyczny
Maciejewski Roman
Cztery mazurki
— Tryptyk
— Kołysanka
Maliszewski Witold
„Matelot“ z op. baletu „Syrena“
Marek Czesław
Tryptyk
Pankiewicz Eugenjusz
Warjacje
Szeluto Apolinary
Cztery polonezy
— Dwa nokturny

Pieśni

- Kamiński Ł.**
Pieśni Kaszubskie. Zeszyt I, II
Lefeld Jerzy
Cztery pieśni
(tekst polski, francuski i niem.)
Labuński Feliks Roderyk
Dwie pieśni (tekst pol. i franc.)
Maklakiewicz Jan
Pieśń o burmistrzance
Maliszewski Witold
Cztery pieśni (tekst pol. i franc.)
Marek Czesław
Pięć pieśni
— „Na wsi“, polskie pieśni ludowe
(tekst polski, niemiecki i franc.)
Moniuszko Stanisław
Pieśni wybrane
Zeszyt I. Zeszyt II.
Pankiewicz Eugenjusz
Sześć pieśni
(tekst polski i francuski)
Perkowski Piotr
Uty japońskie } tekst
(op. 4 № 3, 4.) } polski
— Dwie pieśni (op. 14.) } i franc.
Szeligowski Tadeusz
„Pieśni zielone“
(tekst polski i francuski)
Szopski Felician
Dwie pieśni (tekst pol. i franc.)
Szymanowski Karol
Pieśni kurpiowskie
zeszyt I, II, III
(tekst polski, franc. i niemiecki)

Skrzypce i fortepian

- Andrzejowski Adam**
Burleska
Maklakiewicz Jan
Suita huculska
Melcer Henryk
„Dumka“ Parafraza na temat
Moniuszki
Popławski Marcell
Rigaudon
Szeligowski Tadeusz
Pieśń litewska

Piano

- Kassern T. Z.**
Sonatine
Lessel Franciszek (1780—1838)
Variations Nr. 1. Variations Nr. 2
Labuński Feliks Roderyk
Bagatelles
— Danse fantasque
Maciejewski Roman
Quatre mazurkas
— Triptyque
— Berceuse
Maliszewski Witold
„Matelot“ de l'op. bal. „Syrène“
Marek Czesław
Triptyque
Pankiewicz Eugenjusz
Variations sur un thème original
Szeluto Apolinary
Quatre polonaises
Deux nocturnes

Chant et piano

- Kamiński Ł.**
Chants de Cassubes. Cahier I, II
Lefeld Jerzy
Quatre chants
(texte pol., français et allemand)
Labuński Feliks Roderyk
Deux chants (pol., franç.)
Maklakiewicz Jan
La fille du bourgmestre
(texte polonais)
Maliszewski Witold
Quatre chants (pol., franç.)
Marek Czesław
Cinq chants
— „Scènes villageoises“
chants paysans polonais
(texte pol., français et allemand)
Moniuszko Stanisław
Choix de mélodies (texte polon.)
Cahier I. Cahier II.
Pankiewicz Eugenjusz
Six chants
(texte polon. et français)
Perkowski Piotr
Chansons japonaises } texte
(op. 4 № 3, 4) } polon.
— Deux chants (op. 14) } et franc.
Szeligowski Tadeusz
„Chants verts“
(texte polon. et français)
Szopski Felician
Deux chants
Szymanowski Karol
Chants de Kurpie
cahier I, II, III
(texte pol., français et allemand)

Violon et piano

- Andrzejowski Adam**
Burlesque
Maklakiewicz Jan
Suite montagnarde
Melcer Henryk
Dumka
Popławski Marcell
Rigaudon
Szeligowski Tadeusz
Chanson lithuanienne

Klavier

- Kassern T. Z.**
Sonatine
Lessel Franciszek (1780—1838)
Variationen Nr. 1. Variat. Nr. 2
Labuński Feliks Roderyk
Miniaturen
Fantastischer Tanz
Maciejewski Roman
Vier Mazurkas
— Triptik
— Wiegenlied
Maliszewski Witold
„Matelot“ aus d. Oper „Sirene“
Marek Czesław
Triptik
Pankiewicz Eugenjusz
Variat. über ein eigenes Thema
Szeluto Apolinary
Vier Polonaisen
— Zwei Nokturnen
Gesang mit Klavier
Kamiński Ł.
Volkslieder der Pomerellischen
Kaszuben. Heft I, II
Lefeld Jerzy
Vier Lieder (mit poln., franz.)
und deutsch. Text)
Labuński Feliks Roderyk
Zwei Lieder (poln., franz. Text)
Maklakiewicz Jan
Lied über Bürgermeisterstoch-
ter (mit poln. Text)
Maliszewski Witold
Vier Lieder (poln., franz. Text)
Marek Czesław
Fünf Lieder
— „Ländliche Szenen“
polnische Volkslieder
(mit poln., franz. und deutsch. Text)
Moniuszko Stanisław
Ausgewählte Lieder (mit poln.
Text) Heft I. Heft II.
Pankiewicz Eugenjusz
Sechs Lieder
(mit poln. und franz. Text)
Perkowski Piotr
Japanische Lieder } mit poln.
(op. 4. № 3, 4) } franz.
— Zwei Lieder (op. 14) } Text.
Szeligowski Tadeusz
„Grüne Lieder“
(mit poln. und franz. Text)
Szopski Felician
Zwei Lieder (mit poln. und
franz. Text)
Szymanowski Karol
Kurpische Lieder
Heft I, II, III
(mit poln., franz. und deutsch. Text)

Violine mit Klavier

- Andrzejowski Adam**
Burleske
Maklakiewicz Jan
Huzulische Suite
Melcer Henryk
Dumka
Popławski Marcell
Rigaudon
Szeligowski Tadeusz
Litauisches Lied