

# Compositions

de

## Ign. Friedman.



- |   | Prix       |
|---|------------|
| Op. 1. <b>Trzy pieśni</b> na głos z tow. fortepianu.          |            |
| 1) Dlaczegoż teraz nie mogę gdzieś z Tobą ( <i>Tetmajer</i> ) |            |
| 2) Poleciały pieśni moje ( <i>Konopnicka</i> )                |            |
| 3) Limba ( <i>Tetmajer</i> ) . . . . . compl.                 | Cour. 1.50 |
| Op. 8. <b>Miniatures</b> pour Piano à deux mains.             |            |
| 1) Monologue } . . . . .                                      | Cour. 2.—  |
| 2) Arlequin } . . . . .                                       | Cour. 2.—  |
| 3) Canzonetta } . . . . .                                     | Cour. 2.—  |
| 4) Réverie interrompue } . . . . .                            | Cour. 2.—  |
| Op. 9. <b>Trois pensées lyriques</b> pour Piano à deux mains. |            |
| 1) A la cornemuse } . . . . .                                 | Cour. 2.50 |
| 2) Chant d'amour } . . . . .                                  | Mk. 2.10   |
| 3) Désillusion } . . . . .                                    | Mk. 2.10   |
| Op. 10. <b>Cinq Causeries</b> pour Piano à deux mains.        |            |
| 1) Intermezzo } . . . . .                                     | Cour. 4.—  |
| 2) Danse fantastique } . . . . .                              | Mk. 3.50   |
| 3) Capriccietto } . . . . .                                   | Mk. 3.50   |
| 4) Chanson triste } . . . . .                                 | Mk. 3.50   |
| 5) Elle danse } . . . . .                                     | Cour. 1.80 |
| No. 5. <b>Séparement: Elle danse</b> . . . . .                | Mk. 1.50   |
| Op. 12. <b>Petites Valses</b> pour Piano à deux mains.        |            |
| Cah. I (1—4) . . . . .  | Cour. 2.50 |
|   | Mk. 2.10   |
| Cah. II (5—8) . . . . .                                       | Cour. 2.50 |
|   | Mk. 2.10   |
| Op. 13. <b>Cinq Morceaux</b> pour Piano à deux mains.         |            |
| 1) Improvisation . . . . .                                    | Cour. 1.50 |
|   | Mk. 1.25   |
| 2) Mélodie élégiaque . . . . .                                | Cour. 2.40 |
|   | Mk. 2.—    |
| 3) Prélude . . . . .  | Cour. 1.60 |
|   | Mk. 1.10   |
| 4) Marche miniature . . . . .                                 | Cour. 2.—  |
|   | Mk. 1.80   |
| 5) Arabesque . . . . .  | Cour. 2.—  |
|   | Mk. 1.80   |
| Op. 17. <b>Dwie pieśni</b> na głos z tow. fortepianu.         |            |
| a) Młodo zaswatana ( <i>B. Zaleski</i> ) } . . . . .          | Cour. 1.60 |
| b) Hania ( <i>Rydel</i> ) } . . . . .                         | Cour. 1.60 |

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- |  | Prix       |
|--|------------|
| Op. 18. <b>Aquarelles.</b> Cinq morceaux pour Piano à deux mains.      |            |
| 1) Petite Berceuse . . . . .   | Cour. 1.50 |
|  | Mk. 1.25   |
|  | Cour. 2.40 |
| 2) Minuetto . . . . .  | Mk. 2.—    |
|  | Cour. 1.50 |
| 3) Poco ostinato . . . . .   | Mk. 1.25   |
|  | Cour. 3.—  |
| 4) Polka peu dansante . . . . .  | Mk. 2.50   |
|  | Cour. 2.—  |
| 5) Mazurka . . . . .   | Mk. 1.80   |
|  | Cour. 5.—  |
| Op. 19. <b>Problemy techniczne</b> (Techn. Probleme). . . . .          | Mk. 4.25   |
| Op. 20. <b>Cinq Bagatelles</b> pour Piano à deux mains.                |            |
| 1) Préludio . . . . .  | Cour. 2.40 |
|  | Mk. 2.—    |
|  | Cour. 2.40 |
| 2) Valse noble . . . . .   | Mk. 2.—    |
|  | Cour. 1.50 |
| 3) Humoresque . . . . .  | Mk. 1.25   |
|  | Cour. 1.50 |
| 4) Noël . . . . .  | Mk. 1.25   |
|  | Cour. 2.—  |
| 5) Pastorale . . . . .   | Mk. 1.80   |
|  | Mk. 1.80   |
| Op. 23. <b>Dwie pieśni</b> na głos z tow. fortepianu.                  |            |
| 1) Nastroj ( <i>Z. Rózycki</i> ) . . . . .                             | Cour. 1.60 |
| 2) Polały się łzy. ( <i>A. Mickiewicz</i> ) . . . . .                  | Cour. 3.50 |
| Op. 24. <b>Variations</b> pour Piano à deux mains. . . . .             | Mk. 3.—    |
| Op. 26. <b>Trois Morceaux</b> pour Piano à deux mains.                 |            |
| 1) Paysage slave } . . . . .   | Cour. 3.—  |
| 2) Appassionato } . . . . .  | Mk. 2.50   |
| 3) Esquisse } . . . . .  | Mk. 2.50   |
| Op. 28. <b>Trois transcriptions de Concert</b> d'après St. Moniuszko.  |            |
| 1) Wiosna (Printemps — Frühling) . . . . .                             |            |
| 2) Pieśń wieczorna (Chant du soir — Abendlied) . . . . .               |            |
| 3) Dumka (Doumka) . . . . .  |            |
| Op. 30. <b>Thème varié</b> pour Piano à deux mains. . . . .            | Cour. 5.—  |
|  | Mk. 4.25   |
| Op. 31. <b>3 Intermezzi</b> pour Piano à deux mains. . . . .           | Cour. 3.—  |
|  | Mk. 2.50   |
| Op. 32. <b>Romance</b> pour Violon (ou Violoncelle) et Piano . . . . . | Cour. 2.40 |
|  | Mk. 2.—    |
| Op. 38. <b>Impressions</b> pour Piano à deux mains.                    |            |
| 1) Elan } . . . . .  | Cour. 4.—  |
| 2) C'était autrefois . . . } . . . . .                                 | Mk. 3.50   |
| 3) Près d'Amalfi } . . . . .   | Mk. 3.50   |
| 4) A la mazourka } . . . . .   | Mk. 3.50   |
| 5) Nocturne } . . . . .  | Mk. 3.50   |
| Op. 39. <b>Trois Morceaux</b> pour Piano.                              |            |
| 1) Melodie . . . . .   | Cour. 1.50 |
|  | Mk. 1.25   |
|  | Cour. 2.—  |
| 2) Cracovienne . . . . .   | Mk. 1.80   |
|  | Cour. 2.—  |
| 3) Caprice . . . . .   | Mk. 1.80   |
|  | Cour. 1.60 |
| <b>Menuet</b> pour Piano à deux mains. . . . .                         | Mk. 1.40   |

# Wiosna. Printemps. — Frühlingslied.

Origin. lab maj.

St. Moniuszko  
transcrit par Ign. Friedman, Op. 28 N°1.

**Piano.**

*Allegretto, giocoso. dolce*

*plleggiro*

*poco rit.* *mf* *à tempo*

*poco rit.* *cresc.* *m.g.*

*leggiro* *m.g.* *rit.*

A.P. & C° 172

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8

*ppp*

*armonioso*

Red.

This system contains the first two staves of music. The upper staff features a melodic line with eighth notes and slurs, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The dynamic marking *ppp* is placed above the first measure. The word *armonioso* is written below the staves. A redaction mark is present below the first measure.

8

Red.

This system contains the next two staves of music, continuing the piece. A redaction mark is located below the first measure.

8

Red.

This system contains the next two staves of music. A redaction mark is located below the first measure.

8

*brillante*

Red.

This system contains the next two staves of music. The upper staff includes a triplet of eighth notes. The word *brillante* is written below the staves. A redaction mark is located below the first measure.

8

*ppp non legato*

Red.

This system contains the final two staves of music on the page. The dynamic marking *ppp non legato* is placed above the first measure. A redaction mark is located below the first measure.

8

*elegantemente*

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. A fermata is placed over a note in the lower staff towards the end of the system.

8

*ppp*

This system continues the musical piece. It features similar melodic and harmonic textures. A trill is indicated in the lower staff towards the end of the system.

8

*ppp*

This system shows further development of the musical themes. Trills are used in the lower staff, and the overall texture remains delicate.

8

*mf legato*

*dolcissimo rit.*

*pp*

*semplice*

This system introduces a change in dynamics and articulation. The upper staff has a melodic line with a fermata, while the lower staff has a trill. The tempo and mood are indicated by the markings.

8

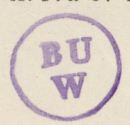
*glissando*

*15*

*11*

This system features a prominent glissando in the upper staff, spanning several notes. The lower staff continues with accompaniment. The system concludes with a fermata.

Red.



# Compositions pour Piano par Ignace Friedman.

## Op. 12. Cah. II. Petites Valses (Walczyki).

Scherzando e capriccioso.

V. *mf*

*rit.*  
*con grazia*

Molto sostenuto e espressivo.

VI. *mf legato*

*rit.*  
*p*

Meno mosso con grazia.

VII. *p*

Allegretto gioviale.

VIII. *p*

## Op. 13. Cinq Morceaux.

Andantino espressivo assai e tranquillo.

I. Improvisation. *ben tenuto*

*simile*

Moderato e un poco rubato.

II. Mélodie élégiaque. *p*

Molto sostenuto e espressivo.

III. Prélude. (Genre Chopin.) *p*

*piu p*

Tempo di Marcia.

IV. Marche miniature. *p*

*pp*  
*poco rit.*

Andante piangendo.

V. Arabesque. *p*

*p dolce*

## Op. 18. Aquarelles.

Tempo di Minuetto.

II. Minuetto. (All'antico.) *distinto*

*p*

Allegretto grazioso.

IV. Polka peu dansante. *pp quasi pizz.*

*p*