

**"KOSY"**  
**Najpiękniejsze Śpiewy**  
 ułożone na  
**Skrzypce (lub Violonczelle) i Fortepian**

**"GLANES"**  
**Mélodies favorites**  
 pour  
**Violon (ou Violoncelle) et Piano**

przez **ADOLF HOSICK** par

Układ na Violonczelle  
 przez

Arrangement pour Violoncelle  
 I

**A. CINK.**  
 Prof. Cons.

\*bardzo łatwe, \*\* łatwe I pozycja, \*\*\* średnie, \*\*\*\* trudniejsze III pozycja.  
 Bez wymienienia instrumentów znaczy: Skrzypce i Fortepian.

\* très faciles, \*\* faciles I position, \*\*\* diff. III position  
 Sans indication d'instruments signifie: Violon et Pfte.

	kop.		kop.		kop.		kop.
*1. <b>Moniuszko.</b> Pieśń Wieczorna. (Chant du Soir). Vln. ou Vc. et Pf. . . . .	40	***23. <b>Moniuszko.</b> „Halka“ Fantazyja. (Fantaisie sur l'op. Halka). . . . .	100	*49b. Ditto pour 1 Violon . . . . .	40	**75. <b>Braga.</b> Serenata Valacca. Vln. (2 <sup>d</sup> Vln. ad lib.) ou Vc. et Pf. . . . .	80
*2. <b>Moniuszko.</b> Znasz li ten kraj. (Connais-tu le pays). Vln. ou Vc. et Pf. . . . .	40	*24. <b>Moniuszko.</b> Dumka. (Chant pop.). Vln. ou Vc. et Pf. . . . .	40	***50. <b>Osmański.</b> Wesele Kachny. (Danses de noce champêtre) . . . . .	80	**76. <b>Chopin.</b> Nocturne op. 9 № 2 Vln. ou Vc. et Pf. . . . .	50
*3. <b>Moniuszko.</b> Polonez z Hrabiny. (Polonaise de l'Op. Hrabina). . . . .	40	***25. <b>Dobrzyński.</b> Les „Larmes“ médit. pour Vln. ou Vc. et Pf. . . . .	50	***51. „Już miesiąc zaszedł“ (Fant. sur un air populaire) . . . . .	80	**77. <b>Paderewski.</b> Cracovienne. Vln. et Pf. . . . .	60
*4. <b>Moniuszko.</b> Kozak. (Le cosaque). . . . .	60	*26. <b>Skarbiec melodi.</b> (Choix de mél.)		***52. <b>Münchheimer.</b> „Elisacy“ (Mel. fav.) Vln. ou Vc. et Pf. . . . .	60	**78. <b>Żeleński.</b> Mazurka. Vln. ou Vc. et Pf. . . . .	60
**5. <b>Tam na błoni.</b> Fantazyja. (Chant pop. Fantaisie). . . . .	60			***53. <b>Dwie melodie ukraińskie.</b> (Divertis. sur 2 airs d'Ukraine). . . . .	50	**79. <b>Wodnicki.</b> Pensée fug. Vln. ou Vc. et Pf. (2 <sup>d</sup> Vln. ad lib.) . . . . .	60
**6. <b>Gwiazdka.</b> Fantazyja. (Chant pop. Fantaisie). . . . .	60	*27. „ Zesz. (Cah.) I . . . . .	100	*54. <b>Ślaski</b> Kujawiak. (mélod. populaire). Vln. ou Vc. et Pf. . . . .	40	**80. <b>Bąkowski.</b> Kari oczci. (Chant d'Ukraine) Vln. ou Vc. et Pf. . . . .	60
*7. <b>Kratzer.</b> „Ujrzałem raz“ (Chant favori). Vln. ou Vc. et Pf. . . . .	40	*28. „ Zesz. (Cah.) III . . . . .	100	***55. <b>Grossman.</b> Fantazyja „Duch Wojewody“ (Fant. sur l'op. le Spéctre du Vojevode). . . . .	80	**81. <b>Scharwenka.</b> Mazurka op. 16 № 2. Vln. et Pf. . . . .	60
*8. <b>Chopin.</b> Życzenie. (Souhaits d'une jeune fille). Vln. ou Vc. et Pf. . . . .	40	*29. „ Zesz. (Cah.) IV . . . . .	100	*56. <b>Moniuszko.</b> Prząśniczka. (La fileuse) Vln. ou Vc. et Pf. . . . .	40	*82. <b>Kolędy.</b> (Chants de Noël) pr. Vln. ou Vc. et Pf. . . . .	40
*9. <b>Szopowicz.</b> Mazurek. (Mazurka op. 5 № 1). Vln. ou Vc. et Pf. . . . .	60	*30. „ Zesz. (Cah.) V . . . . .	50	***57. <b>Paderewski.</b> Menuetto Vln. ou Vc. et Pf. . . . .	40	**83. <b>Chopin.</b> Etude Cis moll. op. 25 № 7 Vln. et Pf. . . . .	50
***10. <b>Komorowski.</b> Polonez. (Polonaise). Vln. ou Vc. et Pf. . . . .	50	*31. „ Zesz. (Cah.) VI . . . . .	100	***58. <b>Chopin.</b> Marsz żalobny. (Marche tenebre) . . . . .	40	*84. <b>Moniuszko.</b> Chanson du soldat. Vln. ou Vc. et Pf. . . . .	50
***11. <b>Chopin.</b> Mazurek. (Mazurka op. 33 № 2.) Vln. ou Vc. et Pf. . . . .	60	na dwoje skrzyp. (pour 2 Viol.) . . . . .	100	***59. <b>Robaudi.</b> „A la stella confidente“ (Do gwiazdy powiernicy. Vln. (2 <sup>d</sup> Vln. ad lib.) ou Vc. et Pf. . . . .	50	**85. <b>Syrewicz.</b> Papillon et la rose. Vln. ou Vc. et Pf. . . . .	60
**12. <b>Kania.</b> Krakowiak. (Cracovienne favorite). . . . .	90	***32. <b>Fantazyja na temata swojskie.</b> (Fantais. thém. favoris). . . . .	100	***60. <b>Mazur nad mazury.</b> (Mazurka célèbre) . . . . .	40	**86. <b>Chopin.</b> Nocturne op. 55. № 1 . . . . .	50
***15. <b>Kurpiński.</b> Polonez. (Polonaise). . . . .	50	***33. <b>Moniuszko.</b> Romance. pour Violoncelle ou Violon et Pf. . . . .	30	**61. <b>Kątski.</b> Mazur sielankowy. (La Champêtre) facilité. . . . .	50	***87. <b>Kratzer.</b> Piosnka o piosence. (Chanson) Vln. ou Vc. et Pf. . . . .	50
***14. <b>Moniuszko.</b> Arya z kurant. (Air de l'op. Chateau myster.) Vln. ou Vc. et Pf. . . . .	60	***34. <b>Komorowski.</b> Mazurek. (Fantais. sur une Mazurka). . . . .	100	***62. <b>Polonez.</b> Dawne czasy. (ancienne Polonaise). . . . .	50	**88. <b>Moszkowski.</b> Sérénade. Vln. ou Vc. et Pf. . . . .	40
*15. <b>Nowakowski.</b> Cóż ja winna. (Chant favori). Vln. ou Vc. et Pf. . . . .	30	***35. <b>Dobrzyński.</b> Nocturne. Vln. ou Vc. et Pf. . . . .	60	**63. <b>Wieniawski.</b> Chanson Polonaise. facilité . . . . .	50	*89. <b>Chopin.</b> op. 35 № 3 Mazurka. Vln. ou Vc. et Pf. . . . .	40
***16. <b>Komorowski.</b> Kalina, śp. (Chant favori). . . . .	60	*36. <b>Chopin.</b> Mazurka op. 68 № 3 Vln. ou Vc. et Pf. . . . .	40	**64. <b>Wieniawski.</b> Dudziarz. (La musette) facilité . . . . .	50	**90. <b>Moniuszko.</b> Feuille d'Album. Vln. ou Vc. et Pf. . . . .	50
***17. <b>Nowakowski.</b> Mazurek. (Chant favori) . . . . .	40	*37. <b>Szopowicz.</b> Mazurka op. 5 № 2 Vln. ou Vc. et Pf. . . . .	30	**65. <b>Wieniawski.</b> Obertas. Danse paysanne. (facilité) . . . . .	50	***91. <b>Scharwenka.</b> X. Mazurka op. 3 № 1. Vln. ou Vc. et Pf. . . . .	60
*18. <b>Moniuszko.</b> Arya z op. Beata (Air favor. de l'op. „Béata). Vln. ou Vc. et Pf. . . . .	60	*38. <b>Moniuszko.</b> „Wróżba znahora. (Chant favori). . . . .	50	**66. <b>Noskowski.</b> Polonaise élégiaque. (facil.) Vln. ou Vc. et Pf. . . . .	30	***92. <b>Osmański.</b> Dwie Siostry (deux soeurs) № 1 Wanda. Vln. ou Vc. et Pf. . . . .	50
***19. <b>Ogiński.</b> Polonez pożegn. (Polonaise favor. „Les Adieu“) Vln. ou Vc. et Pf. . . . .	50	*39. <b>Moniuszko.</b> Moje bogactwo. (Chant favori). Vln. ou Vc. et Pf. . . . .	30	**67. <b>Adam.</b> Cantique de Noël. Vln. ou Vc. et Pf. . . . .	30	***93. <b>Osmański.</b> Dwie Siostry (deux soeurs) № 2 Zolja. Vln. ou Vc. et Pf. . . . .	40
***20. „Pije Kuba do Jakóba“ (Variat. favor.). . . . .	60	*40. <b>Moniuszko.</b> Stary Kapral. (Le vieux Caporal). Vln. ou Vc. et Pf. . . . .	30	**68. <b>Chopin.</b> Prélude op. 28 № 17 Vln. ou Vc. et Pf. . . . .	50	*94. <b>Listowski.</b> Modlitwa. (Prière) Vln. ou Vc. et Pf. . . . .	30
**21. <b>Śpiew Ukraiński</b> № 1. (Chant d'Ukraine) . . . . .	60	*41. <b>Osmański.</b> Marsz Żuaw № 1. (Marche des Zouaves № 1). . . . .	60	***69. <b>Chopin.</b> Prélude op. 28 № 4. et № 20. Vln. ou Vc. et Pf. . . . .	30	***95. <b>Kątski A.</b> Mélodie favorite. Vln. ou Vc. et Pf. . . . .	60
**22. <b>Śpiew Ukraiński</b> № 2. (Chant d'Ukraine) . . . . .	70	*42. Ditto. facilité . . . . .	60	**70. <b>Chopin.</b> Prélude od. 28 № 21 Vln. ou Vc. et Pf. . . . .	50	***96. <b>Dobrzyński.</b> Kujawianka. Fantaisie. . . . .	80
		**43. <b>Osmański.</b> Perkun galop. № 1 (Galop „Perkun“ № 1) . . . . .	50	**71. <b>Chopin.</b> Prélude op. 28 № 15 Vln. ou Vc. et Pf. . . . .	60	***97. <b>Dumka staro-dawna.</b> (Ancienne mélodie). Vln. ou Vc. et Pf. . . . .	80
		*44. Ditto. facilité . . . . .	50	***72. <b>Chopin.</b> Etude op. 10 № 3 Vln. ou Vc. et Pf. . . . .	60	**98. <b>Wlazł kotek.</b> (Mélodie popul.) Fantaisie. . . . .	75
		*45. <b>Osmański.</b> Zbiór krakowiaków. (Danses Cracov.) . . . . .	120	***73. <b>Moszkowski.</b> Mazurka op. 10 № 3 . . . . .	40	***99. <b>Chopin.</b> Jami dumnego pokonata (Mélodie de Chopin). . . . .	80
		*45a. Ditto pour 2 Violons . . . . .	100	**74. <b>Kossakowska.</b> Korale. (Chant d'Ukraine) Vln. ou Vc. et Pf. . . . .	60	***100. <b>Potpourri</b> sur des airs Polonais. . . . .	120
		*45b. Ditto pour 1 Violon . . . . .	50				
		***46. <b>Dobrzyński.</b> „Resignation“ Vln. ou Vc. et Pf. . . . .	70				
		***47. <b>Moniuszko.</b> Halka fantais. № 2. . . . .	120				
		***48. „ Halka potp. pour 1 Violon . . . . .	30				
		*49. <b>Osmański.</b> Zbiór kujawiakow. (Danses Kujawiennes) . . . . .	80				
		*49a. Ditto pour 2 Violons . . . . .	60				

# M E N U E T.

par  
J. PADEREWSKI.

transer. par G. Adolfson op. 189. N. 2.

Allegretto.

Violino.

Violino staff with notes and dynamics. Dynamics include *p non legato* and *p*. The staff contains a series of eighth and sixteenth notes with slurs and accents.

Pianoforte.

Pianoforte staff with notes and dynamics. Dynamics include *p*. The staff contains a series of eighth and sixteenth notes with slurs and accents.

Two staves showing piano accompaniment and violin part. Dynamics include *ten.* and *p*. The piano part features chords and arpeggios, while the violin part has melodic lines with slurs.

Two staves showing piano accompaniment and violin part with first and second endings. Dynamics include *p*. The piano part features chords and arpeggios, while the violin part has melodic lines with slurs.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *mf* and ends with *f*. The piano accompaniment also starts with *mf* and ends with *f*. The key signature has one sharp (F#).

Second system of musical notation. The vocal line begins with a dynamic marking of *f*. The piano accompaniment features a *ff* dynamic marking. The key signature remains one sharp.

Third system of musical notation. The vocal line includes dynamic markings of *f* and *p*, and a tempo change to *a tempo*. The piano accompaniment includes a *f* dynamic marking and a tempo change to *a tempo*. The key signature remains one sharp.

Fourth system of musical notation, concluding the piece. It features first and second endings for both the vocal and piano parts. The key signature remains one sharp.

*p con forza la melodia*

*p*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs, starting with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and a steady bass line.

*fp*

This system contains the next two staves. The upper staff continues the melodic development, marked with *fp* (fortissimo piano). The lower staff maintains the accompaniment, showing some chordal changes.

*f* *mf*

This system contains the third and fourth staves. The upper staff has a dynamic shift from *f* (fortissimo) to *mf* (mezzo-forte). The lower staff continues the accompaniment, with a more active bass line in the latter part of the system.

*cre*

*cre*

This system contains the final two staves. The upper staff features a wavy line above the notes, and the lower staff has a similar wavy line. Both are labeled with *cre* (crescendo). The system concludes with a final chord in the lower staff.

scen - - do

scen - - do

*f*

*f*

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'scen - - do' and a fermata over the first measure. The piano accompaniment is in the bottom two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f* (forte).

rallentando

a tempo

*pp*

a tempo

*pp*

This system contains the next two staves. The top staff has lyrics 'rallentando' and 'a tempo' with a double bar line between them. The piano accompaniment continues with a *pp* (pianissimo) dynamic. The tempo changes from *rallentando* to *a tempo* at the double bar line.

This system contains two staves of piano accompaniment. The right hand features melodic lines with slurs, and the left hand provides harmonic support with chords and a steady bass line.

This system contains two staves of piano accompaniment, continuing the musical texture from the previous system with complex chordal structures and melodic fragments.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a few notes with a *cresc.* marking and a *f* dynamic. The grand staff contains a more complex melodic line with *cresc.* and *f* markings.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The top staff has a *ff* dynamic and some notes with a '2' above them. The grand staff has a *ff* dynamic and features a complex rhythmic pattern with many notes.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The top staff has a *f* dynamic and includes sixteenth-note runs with '6' markings. The grand staff has a *f* dynamic and includes a *a tempo* marking.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The top staff has a *p* dynamic. The grand staff has a *p* dynamic and features a complex rhythmic pattern with many notes.

Coda Vivo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic. It features a series of trills (*tr*) in the first four measures, followed by triplet eighth notes (*3*) in the fifth measure, and then sixteenth-note runs in the sixth and seventh measures. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes and rests.

Coda Vivo.

The second system continues the musical score. The upper staff features sixteenth-note runs and is marked with *accel.* (accelerando). The lower staff continues with a steady accompaniment. The system concludes with a fermata over the final note of the upper staff.

The third system of the musical score shows the continuation of the sixteenth-note runs in the upper staff, marked with a forte (*f*) dynamic. The lower staff maintains its accompaniment. The system ends with a fermata over the final note of the upper staff.

The fourth system of the musical score features sixteenth-note runs in the upper staff, marked with piano (*p*) dynamics. The lower staff continues with its accompaniment. The system concludes with a pizzicato (*pizz.*) marking and a final chord in the upper staff.

# MENUET.

par  
J. PADEREWSKI.

VIOLINO.

transer. par G. Adolfsou op. 189. N. 2.

Allegretto.

*p non legato p*

*staccato*

*ff*

*f*

*a tempo*

*Con espressivo molto*

*p dolce*

reste 3<sup>e</sup> Pos. - - - - - 2<sup>e</sup> Pos. - -

cre - - - - - scen - - - - - do - - - - - *f* *rallentando*



*a tempo*

*pp*

*cresc.*

*f*

*ff*

*a tempo*

*f*

Coda-Vivo.

*p*

*pizz.*

*p*

*p*

*p*

# MENUET.

par  
J. PADÉREWSKI.

VIOLONCELLO.

transcr. par G. Adolfson op. 189. N. 2.

Allegretto.

First staff of music in bass clef, 3/4 time signature, key of D major. It begins with a *p non legato* marking. The melody consists of eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5).

Second staff of music, continuing the melody with slurs and fingerings.

Third staff of music, featuring first and second endings. The first ending leads back to the beginning, and the second ending concludes the phrase. Fingerings and slurs are indicated.

Fourth staff of music, marked *f* (forte). It features a series of eighth notes with slurs and fingerings.

Fifth staff of music, marked *f* (forte). It features a series of eighth notes with slurs and fingerings, ending with a *a tempo* marking.

Sixth staff of music, featuring first and second endings. The first ending leads back to the beginning, and the second ending concludes the phrase. Fingerings and slurs are indicated.

Con espressivo molto

Seventh staff of music, marked *p dolce* (piano dolce). It features a series of eighth notes with slurs and fingerings.

Eighth staff of music, continuing the *p dolce* section with slurs and fingerings.

Ninth staff of music, featuring a *V.* (Vivace) marking. It features a series of eighth notes with slurs and fingerings.

Tenth staff of music, featuring a *cresc.* (crescendo) marking, followed by *f* (forte) and *rallentando* markings. It features a series of eighth notes with slurs and fingerings.

*a tempo*  
*pp*

*cresc.* *ff*

*a tempo*

Coda - Vivo.

*tr* *tr* *tr* *tr* *tr* *tr*

*accél.* *f*

*pizz.* *p* *p* *p*