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MUSICALIA

JAN SKRZYDLEWSKI

24 PRÉLUDES

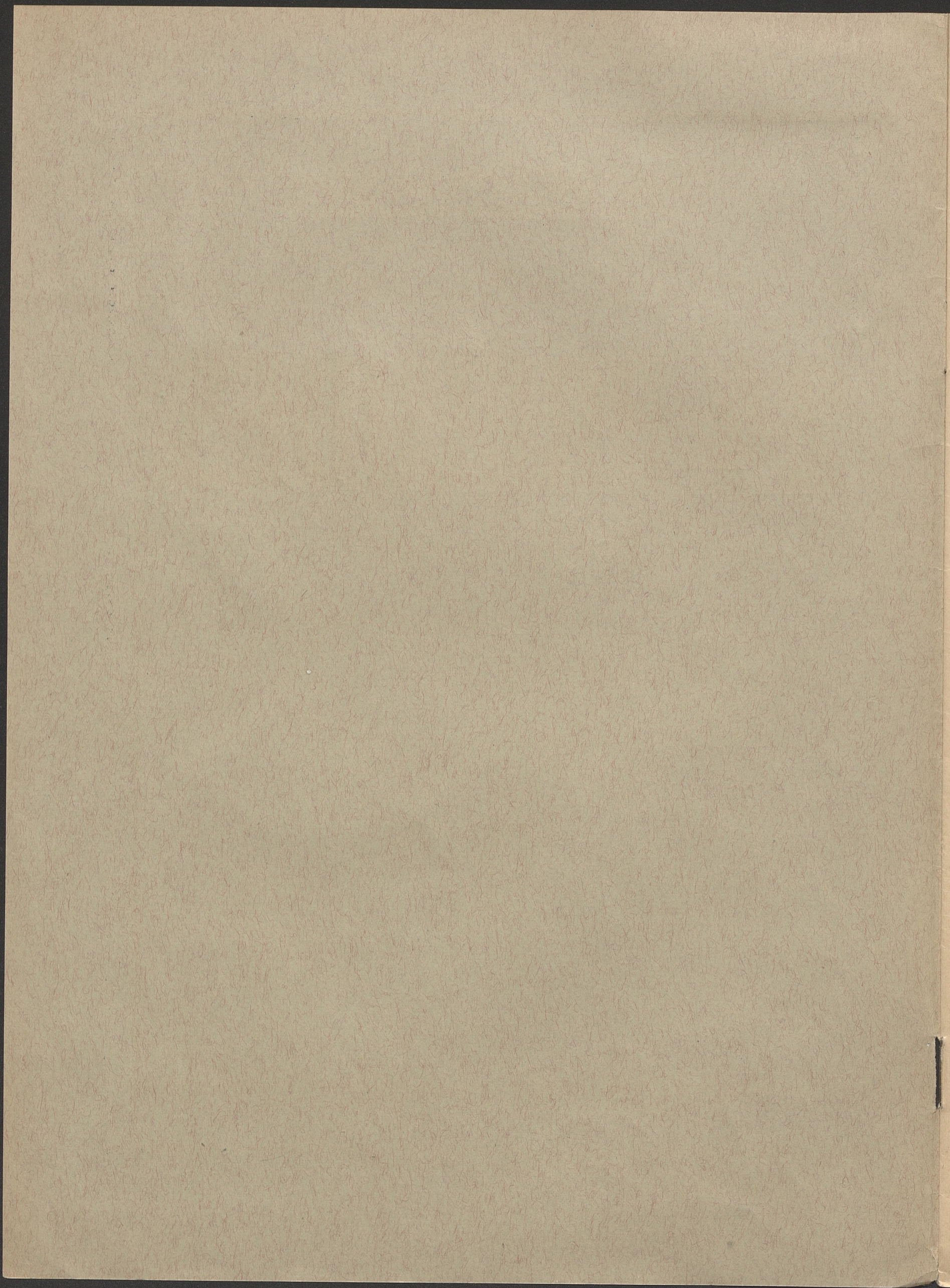
POUR PIANO

Cah. IV.



KSIĘGARNIA I SKŁAD NUT T. GIESZCZYKIEWICZ

(dawniej A. Piwarski i Ska) — Kraków, ul. św. Jana L. 3.

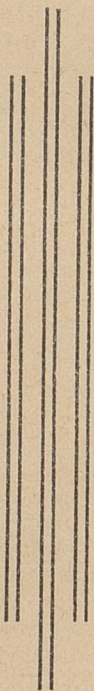


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Sztych i druk Zakładów Graficznych »Styl« w Krakowie

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Akc. Nr. 628
A. k. 37/8

Prélude I.

Lento espressivo.

Jan Skrzydlewski.

PIANO

p *crescendo* *f*

sed.

The first system of the piano prelude consists of two staves. The right hand begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. The left hand starts with a *sed.* (sordina) marking. The key signature is one sharp (F#) and the time signature is common time (C).

dim. *p* *p a tempo* *rall.*

The second system continues the piece. It features a *dim.* (diminuendo) marking, a piano (*p*) dynamic, a *p a tempo* marking, and a *rall.* (rallentando) marking. The right hand has a *p* dynamic and the left hand has a *rall.* marking.

rinforzando *ff* *affettuoso* *poco diminuendo*

The third system includes a *rinforzando* (rinf.) marking, a fortissimo (*ff*) dynamic, an *affettuoso* marking, and a *poco diminuendo* marking. The right hand has a *ff* dynamic and the left hand has a *poco diminuendo* marking.

Più lento.

f *rall.* *pp* *rall.* *espressivo* *pp*

The fourth system is marked *Più lento.* It features a forte (*f*) dynamic, a *rall.* marking, a pianissimo (*pp*) dynamic, another *rall.* marking, an *espressivo* marking, and a final *pp* dynamic. The right hand has a *f* dynamic and the left hand has a *pp* dynamic.

Lento molto.

rall. *rall.* *pp* *rall. molto* *ppp*

con 8 bassa

The fifth system is marked *Lento molto.* It includes a *rall.* marking, another *rall.* marking, a pianissimo (*pp*) dynamic, a *rall. molto* marking, and a pianississimo (*ppp*) dynamic. The right hand has a *pp* dynamic and the left hand has a *ppp* dynamic. The instruction *con 8 bassa* is written at the bottom right.

Prélude II.

Andante sostenuto e cantabile.

Jan Skrzydlewski.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece is marked "Andante sostenuto e cantabile".

System 1: The first staff begins with a piano (*p*) dynamic and an "espressivo" marking. The bass staff starts with a "Ped." (pedal) instruction. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble with triplets and slurs.

System 2: The tempo markings "poco rall." and "a tempo" are introduced. The treble staff continues with intricate phrasing, including a four-measure rest in the second measure.

System 3: The tempo markings "rall." and "a tempo" are used. The dynamic marking changes to *p*. The instruction "cresc. e più vivo" appears at the end of the system, indicating a gradual increase in tempo and volume.

System 4: The dynamic marking changes to *pp* (pianissimo). The instruction "sosten." (sostenuto) is present. The tempo remains "a tempo".

System 5: The tempo markings "cresc. e più vivo" and "rall." are used. The dynamic marking changes to *p*. The piece concludes with a final flourish in the treble staff.

pp mister. rall. p
più lento

poco a poco cresc.

rall.

smorzando calando dim.

dim. rall. e cresc. p a tempo

2 2 3 3

molto rall.

2 3 3 4 2 3 2

a tempo *poco stretto* *cresc.* *dim. e rall.*

3 2 3 2

a tempo *dolce* *rall.* *a t.* *pp*

3 2 3 2

più lento *poco sost.* *rall.* *rall. molto*

a tempo *rall.* *pp* *rall. molto* *morendo ppp*

1 2 3 4 5

Treble staff: *p* *a tempo* *cresc.* *rinf.* *allargando rall.*
 Bass staff: *p*

Treble staff: *p*
 Bass staff: *p*

Treble staff: *poco rall.* *dim.* *cresc.*
 Bass staff: *poco rall.* *dim.* *cresc.*

Treble staff: *a tempo* *dolcissimo* *rall.*
 Bass staff: *a tempo* *dolcissimo* *rall.*

Treble staff: *dim.* *pp* *morendo* *pp* *ppp*
 Bass staff: *dim.* *pp* *poco stretto* *morendo* *pp* *ppp*

Prélude IV.

Andante sostenuto ed espressivo.

Jan Skrzydlewski.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked "Andante sostenuto ed espressivo." and includes the following performance instructions and dynamics:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The instruction "poco a poco cresc." is placed between the staves.
- System 2:** Continues the melodic and harmonic development.
- System 3:** The right hand continues with slurs and ties, while the left hand has a more active accompaniment. The instruction "cresc." is placed above the right hand, and "rallentando" is placed above the left hand.
- System 4:** The right hand features a melodic line with slurs and ties, while the left hand has a more active accompaniment. The instruction "cresc." is placed above the right hand, and "dolce" and "rall." are placed above the left hand.
- System 5:** The right hand features a melodic line with slurs and ties, while the left hand has a more active accompaniment. The instruction "cantabile" is placed above the right hand, and "dim. e rall." is placed above the left hand. The piece concludes with a piano (*p*) dynamic and the instruction "a tempo".

The score includes various musical notations such as slurs, ties, and dynamic markings. The right hand often plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The piece concludes with a piano (*p*) dynamic and the instruction "a tempo".

espr.

crescendo *allargando* *pp a tempo*

rall. *crescendo*

rall. *p* *crescendo*

rall. *dim.* *p*

pp *rall.* *smorzando* *morendo* *ppp*

Prélude V.

Jan Skrzydlewski.

Maestoso.

ben tenuto

p *harmonioso*

cresc.

mf.

f

dim.

p

cresc.

f

dim.

rall.

pp

poco a poco ani-

mando e crescendo

sempre cresc.

First system of musical notation. The right hand plays chords and single notes, while the left hand plays a melodic line. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation. Dynamics include *dim. e rall.* and piano (*p*).

Third system of musical notation, marked **Grave.** Dynamics include *cresc.*, *allarg.*, and fortissimo (*ff*).

Fourth system of musical notation, marked **Tempo I.** Dynamics include *rall.*, piano (*p*) *dolce*, and *dim.*

Fifth system of musical notation, marked **Lento.** Dynamics include *dim. e rall.*, pianissimo (*pp*), and pianississimo (*ppp*).

Prélude VI.

Appassionato.

Jan Skrzydlewski.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the tempo marking 'Appassionato.' and the dynamic marking 'f'. The second system includes the performance instruction 'non legato'. The piece features a complex rhythmic pattern in the bass line, often with triplets and slurs, and a more static, chordal texture in the treble line. The notation includes various accidentals, slurs, and dynamic markings throughout.

a tempo
poco allargando
ff

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic support with chords and single notes. The tempo is marked 'a tempo' and the dynamics include 'poco allargando' and 'ff'.

The second system continues the musical piece with similar notation on both staves, maintaining the melodic and harmonic flow.

sfz

The third system features a dynamic marking of 'sfz' (sforzando) in the bass staff, indicating a strong accent on a note.

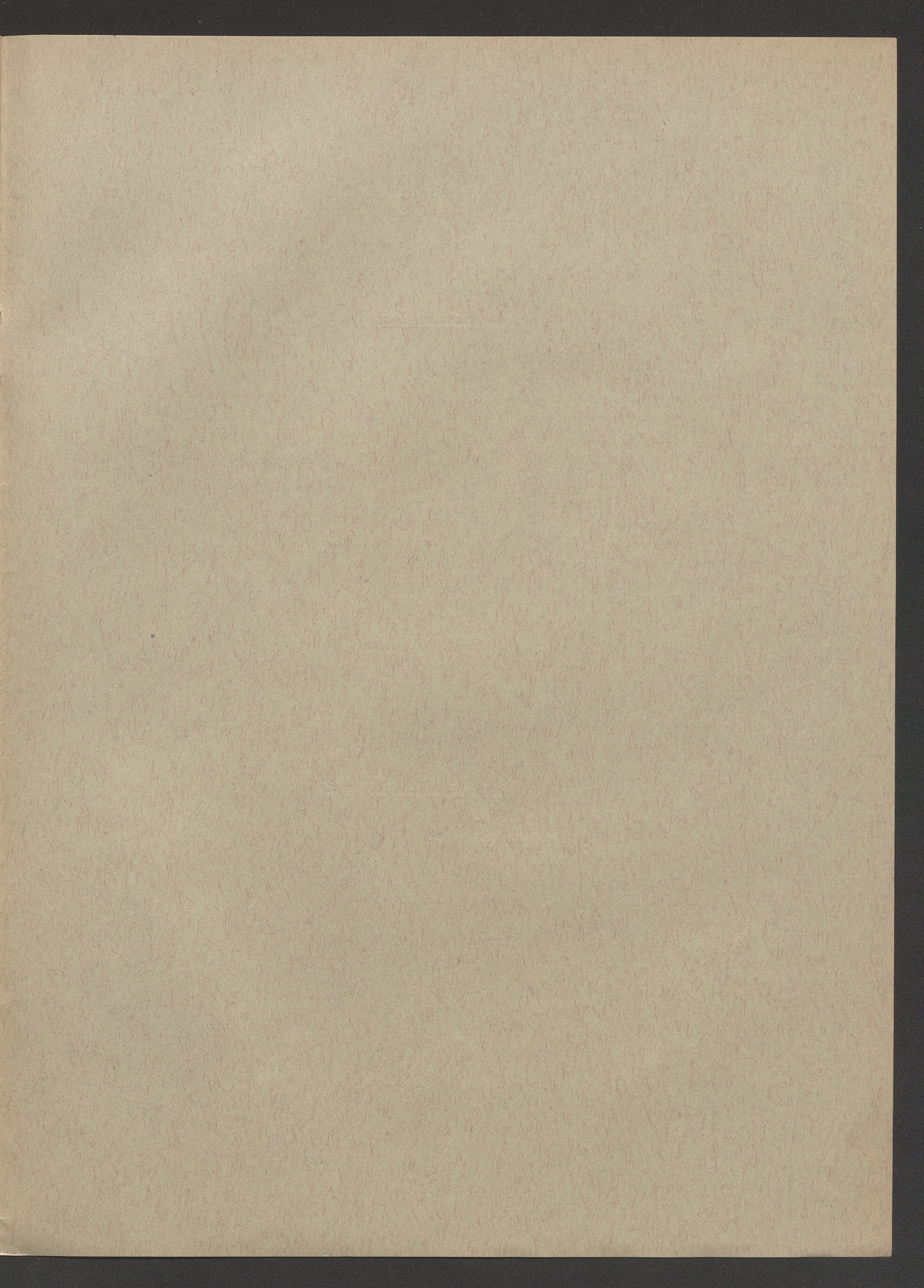
a tempo
ff
poco rall.
con fuoco

The fourth system includes several dynamic and tempo markings: 'a tempo', 'ff', 'poco rall.', and 'con fuoco'. The notation continues with complex rhythmic patterns.

fff

The fifth system concludes the page with a final dynamic marking of 'fff' (fortississimo) and a fermata over the final notes.





UTWORY JANA SKRZYDLEWSKIEGO

Na fortepian:

24 Preludia zeszyt 1-szy	}	Lipsk Otto Junne
" " " 2-gi		
Nocturne E-dur		
Marche funèbre		
Etiuda A-moll	}	Warszawa Gebethner i Wolff
Etiuda D-dur		
24 Preludia zeszyt 3-ci	}	Kraków T. Gieszczykiewicz
" " " 4-ty		
Ballada I. D-moll		
Ballada II. H-moll		
Ballada III. H-dur		
Sonata C-moll		
Impressions musicales, nakład drugi		

Na skrzypce i fortepian:

Berceuse	}	Kraków T. Gieszczykiewicz
Menuet à l'antique		
Fantazja D-moll		
Ballada C-moll		

Na głos z tow. fortepianu:

Trzy pieśni do słów Tetmajera	}	Kraków T. Gieszczykiewicz
Nr 1. A taka świętość Cię otacza		
Nr 2. Moja miła		
Nr 3. Kocham Cię!		
Qui amant (3 Pieśni) do słów Tetmajera		
Nr 1. W Twoje cudne oczy		
Nr 2. Jak słodko usnąć		
Nr 3. Tyś harfą z płomienia		
Dwie Pieśni do słów Tetmajera		
Nr 1. Czemu ty słońce świecisz?...		
Nr 2. Ucisz się ziemio,...		