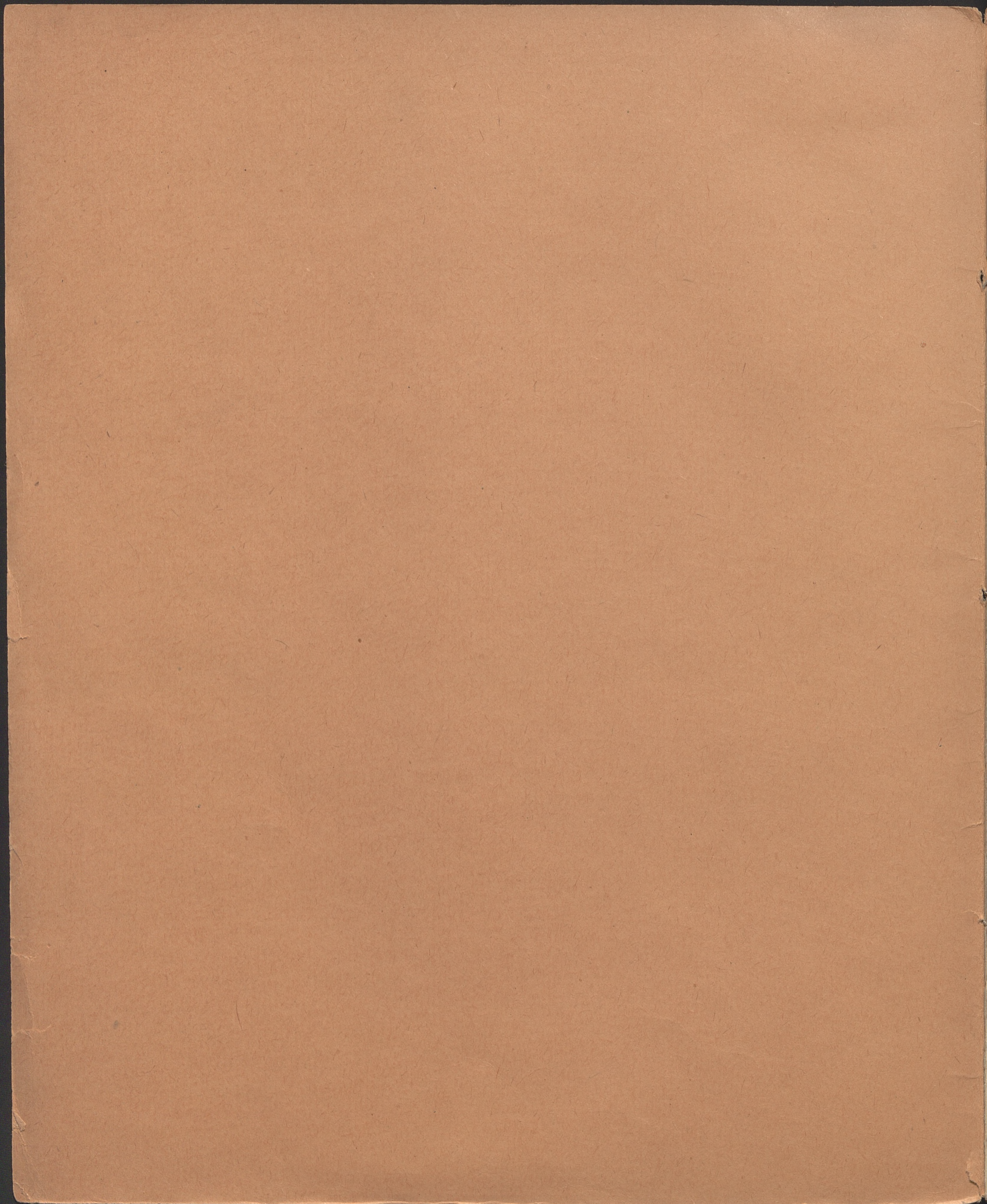




1586

MUSICALIA







1586 [4]
III MUSICALIA

2.

Danses polonaises

(TANŃCE POLSKIE)

par

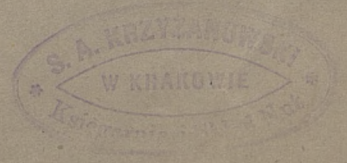
J. J. PADEREWSKI.

Edition pour Piano à quatre mains.

Op. 5. Pr. M. 3,50.

Op. 9. Cah. I. Pr. M. 3,50.

Cah. II. Pr. M. 3,50.



80

1586

III

↓



Danses polonaises

(Tańce polskie)

pour le PIANO composées par

J. J. PADEREWSKI.

Edition pour Piano à quatre mains.

- Op. 5. N^o 1. KRAKOWIAK (E-dur.)
„ 2. MAZUREK (E-moll.)
„ 3. KRAKOWIAK (B-dur.)
Pr. complet M. 3,50.

- Op. 9. Cah. I. N^o 1. KRAKOWIAK (F-dur.)
„ 2. MAZUREK (A-moll.)
„ 3. MAZUREK (A-dur.)
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W. A. KRZYŻANOWSKI
W KRAKOWIE
Księgarnia...

Danses polonaises.

Secondo.

(Krakowiak.)

J.J. Paderewski, Op. 5. N° 1.
Arrg. v. R. Keller.

Piano. *Allegretto grazioso.*

p *sosten.* *vivo e leggiero*

sf *poco cresc. pesante* *f marc.*

rapito *a tempo* *rit.*

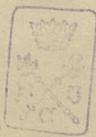
f *ff* *ff* *dolce* *p* *f* *f*

più lento *dolce* *agitato e poco cresc.* *f* *f*

rit. *marc.* *ff* *ff risoluto* *ff* *fff*

1586

III



Danses polonaises.

Primo.

(Krakowiak.)

J.J. Paderewski, Op. 5. N° 1.

Arrg. v. R. Keller.

Piano.

Allegretto grazioso. sosten. vivo e leggiero

sf poco cresc. pesante f marc.

rapido a tempo rit. più lento

ff dolce p f f dolce

agitato e poco cresc. f giocoso f

8 marc. ff ff risoluto ff fff

Secondo.

Vivace scherzando.

First system of musical notation. The upper staff contains a melodic line with piano (*p*) and pianissimo (*pp*) dynamics, and a *marcato* accent. The lower staff provides a harmonic accompaniment.

Second system of musical notation. It includes *rit.* markings above the upper staff, indicating a slowing down of the tempo.

Third system of musical notation. It includes *string.*, *rall.*, and *cresc.* markings. Dynamics include *p* and *pp*.

Fourth system of musical notation. It is marked *grandioso* and features *sf* and *ff con fuoco* dynamics.

Fifth system of musical notation. It includes *meno f* and *dim.* markings, leading to a *p* dynamic.

Sixth system of musical notation. It is marked *morendo* and *pp e molto rall.*

Vivace scherzando.

Primo.

2 *pp leggiero* *cresc.*

leggiero *rit.*

rit. *string.* *rall.* *cresc.* *p*

con grazia *pp* *cresc.* *sf f*

grandioso *ff con fuoco* *ff* *meno f*

dim. *p* *morendo* *pp e molto rall.* - 2 -

Secondo.

Vivo ed energico.

First system of musical notation. The upper staff contains a melodic line with various rhythmic values and accents. The lower staff provides harmonic support with chords and bass notes. Dynamic markings include *f pesante* and *poco cresc.*

Second system of musical notation. The upper staff continues the melodic development with some slurs. The lower staff features a more active bass line. Dynamic markings include *grandioso*, *fff*, *sf*, *p*, and *pp*. Performance directions *presto* and *ten.* are also present.

Third system of musical notation. The tempo changes to *Più lento.* The upper staff has a more spacious feel. The lower staff continues with harmonic accompaniment. Markings include *rall.* and *p*. There are also some asterisks and 'Ped.' markings below the staff.

Fourth system of musical notation. The tempo changes to *più mosso*. The upper staff features a more rhythmic melodic line. The lower staff has a steady bass accompaniment. Markings include *riten.*, *rall.*, *più mosso*, and *rit.*. Dynamic markings *mf* and *pp* are also present.

Fifth system of musical notation. The tempo changes to *vivo*. The upper staff has a more energetic melodic line. The lower staff features a more active bass line. Markings include *calando*, *vivo*, *cresc.*, and *ff*. There are also some asterisks and 'Ped.' markings below the staff.

Primo.

Vivo ed energico.

f pesante *f* *poco cresc.*

grandioso *fff* *sf* *p* *presto*

Più lento.

ten. *pp* *rall.* *p* *con sen.*

Red. *

timento *mf* *riten.* *rall.* *più mosso*

Red. * Red. * Red. *

riten. *calando* *vivo* *pp* *cresc.* *ff* *sf*

Red. sf *

(Mazurek.)

J.J. Paderewski, Op. 5. No 2.

Moderato.

The musical score is written for piano and bass. It begins with a *Moderato* tempo. The first system features a piano (*p*) dynamic and includes markings for *animato* and *rall.*. The second system shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a *rit. ten.* section and a *Più vivo.* section with a *grazioso* character. The third system is marked *più vivace ed energico* and includes a *f* dynamic, a *cresc.* section, and a *ff* dynamic. The fourth system continues with *ff* dynamics and includes a *sosten.* marking. The fifth system concludes with a *ten.* marking, a *rall.* section, a *Più vivo.* section with a *p con grazia* dynamic, and a final *rall.* section.

(Mazurek.)

Moderato.

J.J. Paderewski, Op. 5. N° 2.

melancolico

animato

The first system of the Mazurek is written in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and a *melancolico* mood. The melody is characterized by a series of eighth and sixteenth notes, with a descending line in the first few measures. The accompaniment consists of a steady eighth-note pattern in the left hand.

The second system continues the piece with a *rall.* (rallentando) marking. The dynamics range from piano (*p*) to forte (*f*). The melody features a long, sweeping line with a fermata. The accompaniment includes a *cresc.* (crescendo) section. The system concludes with a *rit. ten.* (ritardando tenuto) marking and a *ten.* (tenuto) marking. Pedal points are indicated by *ped.* and asterisks.

Più vivo.

più vivace ed energico

The third system is marked *Più vivo.* and *grazioso*. It features a *rall.* (rallentando) marking. The dynamics range from piano (*p*) to fortissimo (*ff*). The melody is more rhythmic and energetic. The accompaniment includes a *f* (forte) section. Pedal points are indicated by *ped.** and asterisks.

The fourth system continues with *ten.* (tenuto) markings. The dynamics range from *f* (forte) to *ff* (fortissimo). The melody features a *sosten.* (sostenuto) marking. The accompaniment includes a *ff* (fortissimo) section. Pedal points are indicated by *ped.** and asterisks.

The fifth system is marked *Più vivo.* and *rall.* (rallentando). The dynamics range from *f* (forte) to piano (*p*). The melody features a *p con grazia* (piano con grazia) section. The accompaniment includes a *p* (piano) section. Pedal points are indicated by *ped.** and asterisks.

Secondo.

Tempo I.

p *meno mosso e dim.*

Vivace.

con anima *cresc.*

rall.

a tempo

rall.

f *f*

Più vivo.

rall.

Tempo I.

mf *p*

animato

sosten.

rit.

ten.

f *f* *p ten.*

Tempo I.

p *meno mosso e dim.*

Vivace.

con anima *cresc.*

rall. a tempo

rall. *a tempo* *f* *f* *rall.*

Più vivo. rall. Tempo I.

Più vivo. *rall.* *Tempo I.* *p doloroso*

animato sosten. rit. ten.

animato *sosten.* *rit.* *ten.* *f* *con anima f* *p*

Secondo.

Più vivo. *rall.* *vivo ed energico*

p con grazia *f*

Ped. * Ped. *

sosten. *ten.*

ff *f*

Ped. * Ped. *

cresc. *ff* *rall.*

Ped. * Ped. *

Più vivo. *rall.* *poco a poco meno mosso* *marcato*

mf *p* *pp*

lento

cresc. *f*

Ped. *

Più vivo. *rall.* *vivo ed energico*

p con grazia *f*

Two staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a *p con grazia* dynamic and a *Ped.* marking. The music transitions through a *rall.* section to a *vivo ed energico* section marked *f*. The bottom staff has a bass clef and a key signature of one sharp. It features a *Ped.* marking and a *** symbol at the end.

sosten. *ten.*

ff *f*

Two staves of music. The top staff has a treble clef and a key signature of one sharp. It includes *sosten.* and *ten.* markings. The bottom staff has a bass clef and a key signature of one sharp, with *ff* and *f* dynamics and *ten.* markings. Both staves have *Ped.* and *** markings.

sosten. *ten.* *rall.*

cresc. *ff* *ten.*

Two staves of music. The top staff has a treble clef and a key signature of one sharp, with *sosten.*, *ten.*, and *rall.* markings. The bottom staff has a bass clef and a key signature of one sharp, with *cresc.*, *ff*, and *ten.* markings. Both staves have *Ped.* and *** markings.

Più vivo. *rall.* *poco a poco meno mosso*

mf *p* *pp*

Two staves of music. The top staff has a treble clef and a key signature of one sharp, with *Più vivo.*, *rall.*, and *poco a poco meno mosso* markings. The bottom staff has a bass clef and a key signature of one sharp, with *mf*, *p*, and *pp* dynamics.

lento

cresc. *sf*

Two staves of music. The top staff has a treble clef and a key signature of one sharp, with a *lento* marking. The bottom staff has a bass clef and a key signature of one sharp, with *cresc.* and *sf* markings. Both staves have *Ped.* and *** markings.

(Krakowiak.)

J.J.Paderewski, Op. 5. No 3.

Agitato.

mf *rapido*

Allegro risoluto.

f

poco rit. un poco più lento
p grazioso *cresc.*

accel. più vivo
cresc. *cresc.* *f*
Ped. *

ff *rit.*
Ped. *

(Krakowiak.)

J.J. Paderewski, Op. 5. No 3.

Agitato.

mf *rapido*

Allegro risoluto.

f

poco rit. un poco più lento

p grazioso *cresc.* *cresc.*

accel.

più vivo

cresc. *f* *Ped.*

rit.

ff *Ped.*

a tempo

leggiere

f

sf *ff* *ff*

sf *sf* *ff*

ped.

Più mosso. *vivo* *rit.* *vivo*

f patetico *p* *p*

sosten. *animato*

p *rit.* *pp* *poco cresc.*

Più mosso. *vivo* *rit.* *vivo*

mf *sf* *ff patetico* *f* *f*

sosten. *rit.* *animato*

p *p* *p* *p*

a tempo
leggiere



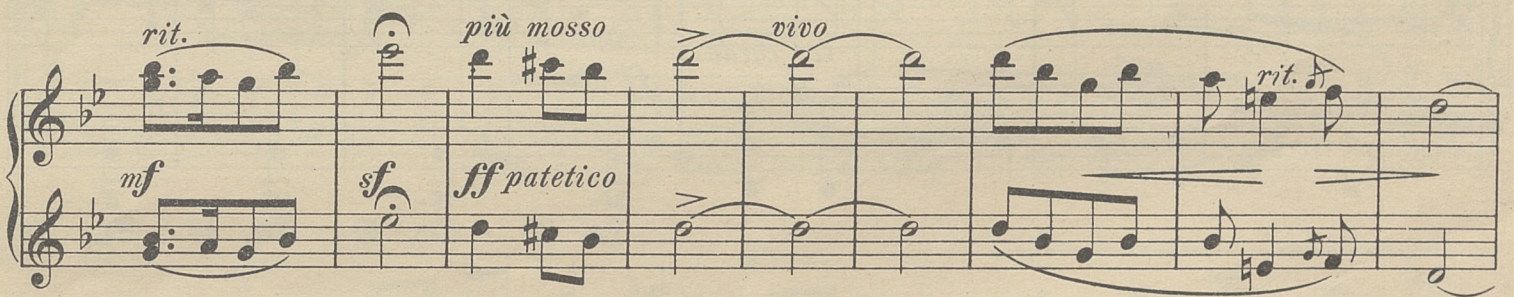
Più mosso.
f patetico
rit.
sosten.
p



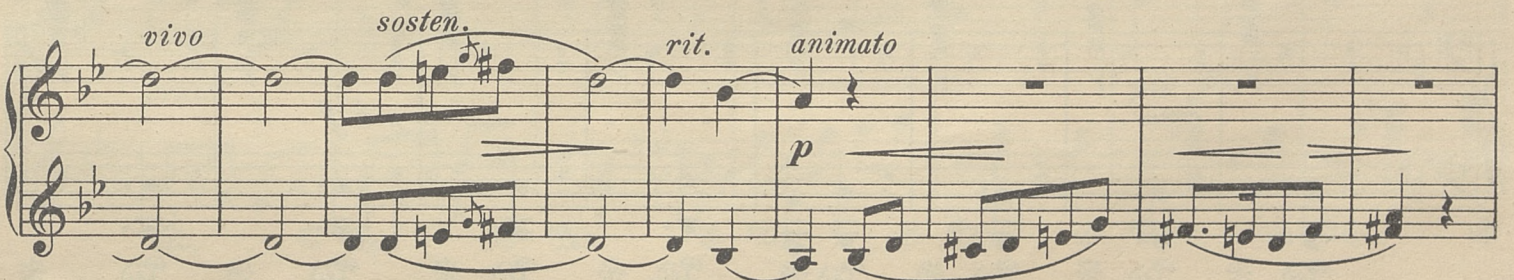
rit. *animato*
pp
poco cresc.



rit. *più mosso* *vivo*
mf *sf* *ff patetico*
rit.



vivo *sosten.* *rit.* *animato*
p



Secondo.

rit. *cresc.* *p* *una corda* *p* *pp* *con anima* *con sentimento*

ped. * ped. * ped. *

rit. *string.* *Vivo.*

ped. * ped. * ped. *

agitato

rall. **Tempo di Krakowiak.** *tre corde* *f* *ff pesante*

ped. * ped. * ped. * ped. *

cresc. *più f*

ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. *

rit. *ten.* *con anima* *con sentimento*
cresc. *ten.* *p* *una corda* *pp*
Ped. * Ped. * Ped. *

rit. *string.* *Vivo.*
Ped.* Ped.*

Tempo di Krakowiak.

rall. *tre corde* *f* *ff pesante*
Ped. * Ped. * Ped. * Ped. *

cresc. *più f*
Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.

con fuoco

fff sf sf ff sf

*Ad. * Ad. * Ad. * Ad. **

rit. poco rall.

ff ff p con grazia

*Ad. Ad. Ad. * Ad. * Ad. **

poco a poco dim.

cresc. cresc.

rit. Vivo.

morendo f poco cresc. ff sosten.

ff martellato sf ff ff

*8 Ad. **

con fuoco

fff *sf* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rit. *poco rall.*

ff *ff* *p con grazia*

Ped. Ped. Ped. * Ped. *

poca a poco dim.

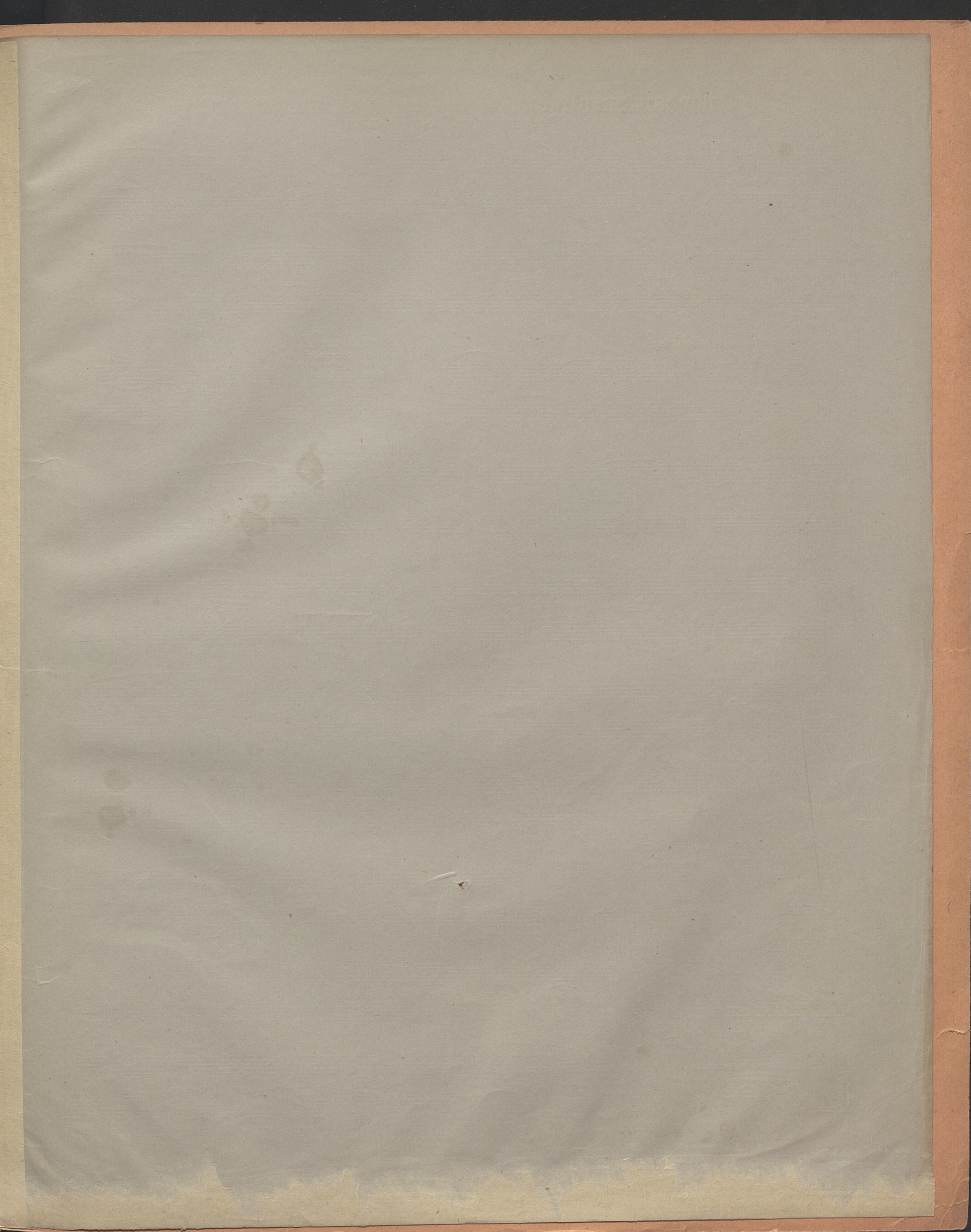
rit. **Vivo.**

morendo *f* *poco cresc.* *ff* *sosten.*

ff martellato *sf* *ff*

Ped. *





Compositionen für Pianoforte von J. J. Paderewski.

(Thematisches Verzeichniss.)

Op. 1, N° 2. Minuetto.
Allegretto grazioso.
p non legato

Op. 4. Elegie. Andante.
ppp *targo* *rit.* *con dolore*

Op. 5, N° 2. Mazurek.
Moderato.
p *animato* *3* *rall.*

Op. 8, N° 3. Chant du voyageur.
Andantino grazioso e moderato.
pp *pp* *ten.* *con due Pedale*

Op. 9, N° 2. Mazurek.
Allegro scherzando.
p *p*

Op. 9, N° 4. Mazurek.
Allegro ma non troppo.
p con grazia *mf*

Op. 9, N° 5. Krakowiak.
Allegro grazioso. *m.g.* *m.g.* *m.g.*
m.d. cantabile

Op. 9, N° 6. Polonaise.
Allegro maestoso.
f grandioso *ff* *ff*

Op. 10, N° 3. Scherzino aus „Album de Mai.“
Allegro scherzoso.
p *rit.*

Op. 10, N° 4. Barcarolle aus „Album de Mai.“
Allegretto grazioso.
pp *mf* *cresc.*

Op. 11. Variations et Fugue sur un thème original.
Andante non troppo.
p *rit.*

Op. 14, N° 1. Menuet aus „Humoresques“ (a l'antique).
Allegretto.
mp non legato

Op. 14, N° 2. Sarabande aus „Humoresques“ (a l'antique).
Lento.
p *cresc.*

