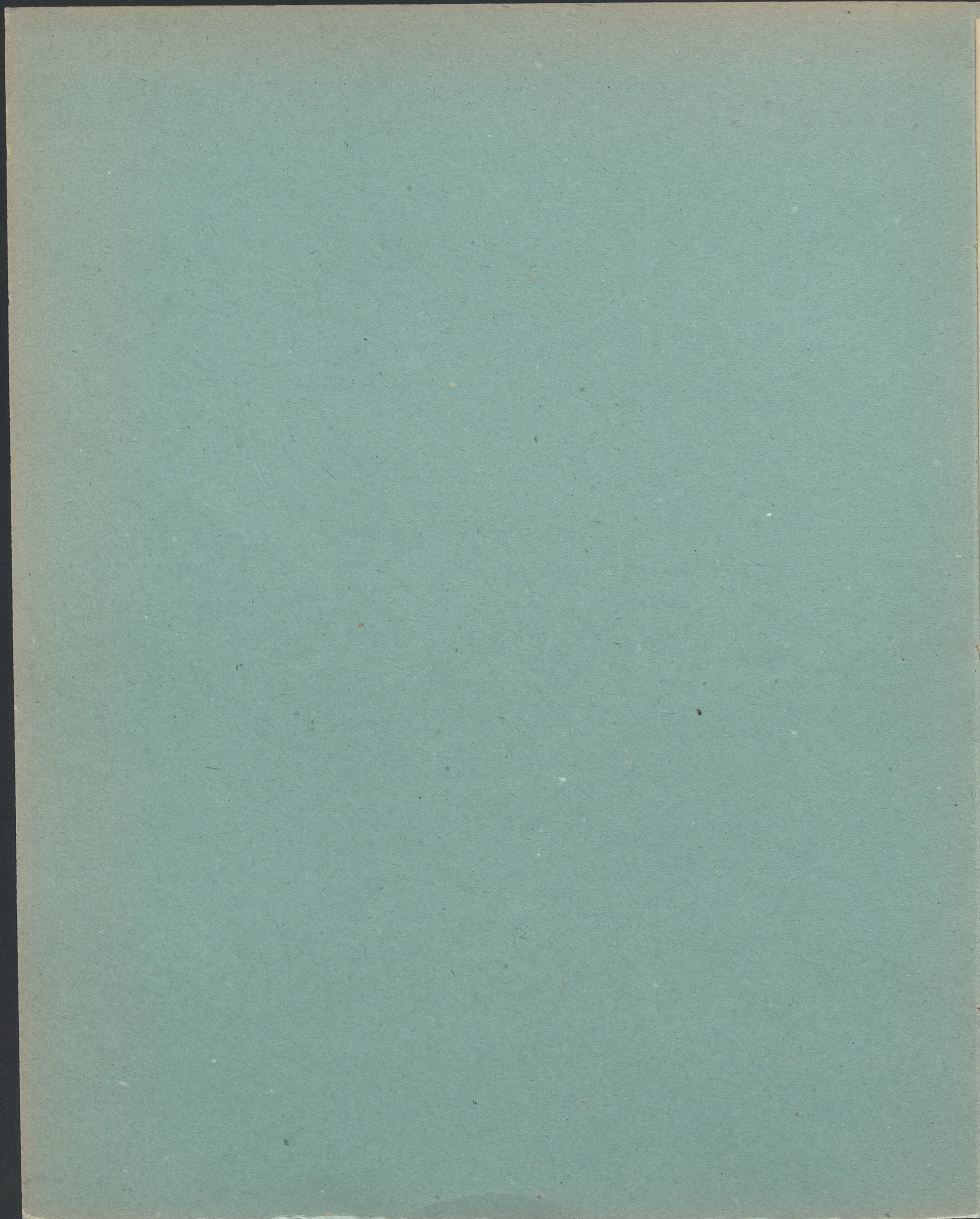




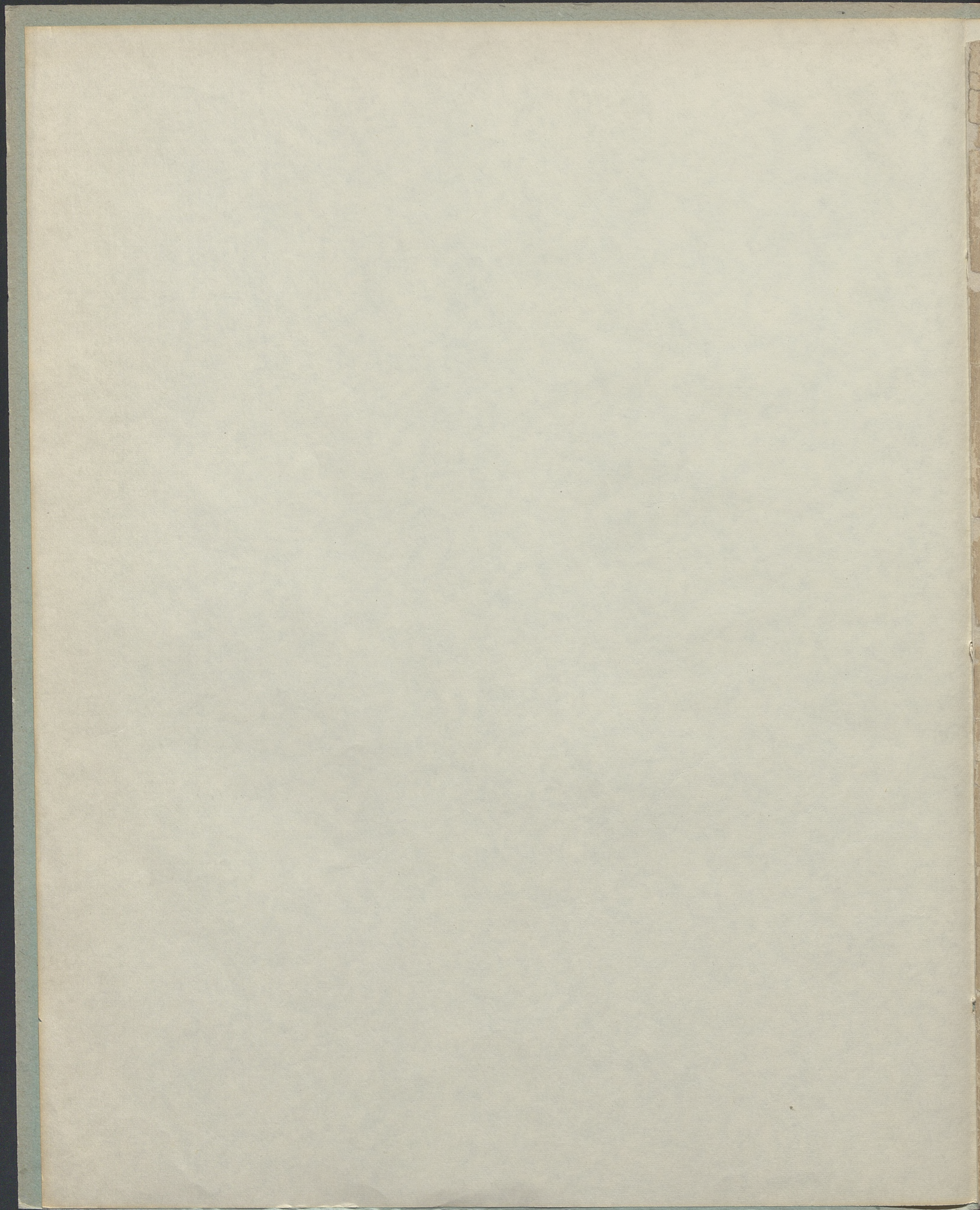
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# LEGEDE

Nº 1.

# I. J. PADEREWSKI.

Op. 16 Nº 1.

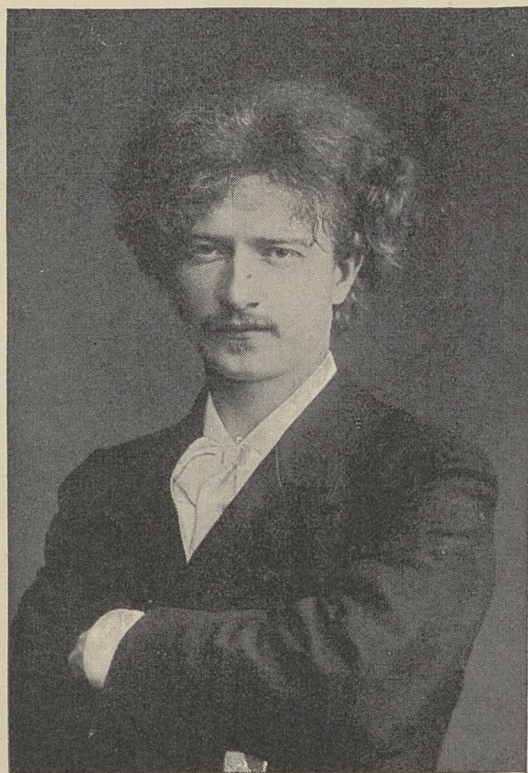
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 No. 2. Mazurek (Emoll. Mi-mineur) 1,50  
 No. 3. Krakowiak (Édur. Si-b-majeur) 1,50  
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 No. 3. Scherzino . . . . . 1,20  
 No. 4. Barcarolle . . . . . 1,50  
 No. 5. Caprice-Valse . . . . . 2,—  
**Op. 10 No. 2. Chant d'amour.**  
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 Pour Orchestre. Parties . . . . . no. 4,—  
**Op. 11. Variations et Fugue sur un thème original.** Pour Piano . . . . . 3,—  
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**Op. 14. Humoresques de Concert.** Pour Piano. Cah. I (à l'antique) (No. 1—3) 3,—  
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 Pour Piano à quatre mains . . . . . 2,—  
 Pour Violon et Piano . . . . . 2,—  
 Pour Violoncelle et Piano . . . . . 2,—  
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 No. 6. Cracovienne fantastique . . . 1,50



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 No. 2. Mélodie . . . . . 2,—  
 No. 3. Thème varié . . . . . 2,50  
 No. 4. Nocturne . . . . . 1,50  
 No. 5. Légende No. 2 . . . . . 3,—  
 No. 6. Un Moment musical . . . . . 1,—  
 No. 7. Menuet en A . . . . . 2,50  
**Op. 16 No. 2. mélodie.**  
 Pour Violon et Piano . . . . . 1,50  
 Pour Orchestre. Parties . . . . . no. 4,—  
**Op. 17. Concerto (La-mineur).** Pour Piano et Orchestre. Partition . . . no. 20,—  
 Parties d'Orchestre . . . . . no. 20,—  
 [1. Viol. no. 1,50, 2. Viol. no. 1,50, Br. no. 1,50, Vcll. no. 1,50, B. no. 1,50.]  
 Partition pour deux Pianos à quatre mains . . . . . 10,—  
**Op. 18. Sechs Lieder.**  
 1. Mir flossen Thränen. 2. Ich geh' entlang. 3. Mein süßer Liebling. 4. Ueber dem Wasser. 5. Ach, die Qualen. 6. Könnte ich das Stirnbänd . . . . . 5,—  
**Op. 18. Sześć Pieśni.** 1. Polały się łzy me. 2. Piosnka dudarza. 3. Moja pieszczotka. 4. Nad wodą wielką. 5. Tylem wytrzymał. 6. Gdybym się zmienił . . . . . 5,—  
**Op. 18 No. 2. Piosnka dudarza** . . . . . 1,20  
**Op. 18. Six Songs.**  
 Book I. 1. Mine eyes have known tears. 2. The Piper's Song. 3. My own sweet Maiden.  
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 For Contralto or Baritone . . . . . no. 4/  
 Book II. 4. By waters mighty. 5. Pain have I endured. 6. Might I but change me.  
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Rêverie.

Ed. Schütt, Op. 34 N° 5.

Andante cantabile.

PIANO. *p espr.*

*cresc.*

*poco rit.* *pp*

Led. \* Led. \* Led. \* Led. \*

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B. & B.

Mazurka.

Lento ma non troppo. Anton Dvorák, Op. 56 N° 4.

PIANO. *p semplice*

*dimin.*

*pp* *cresc.*

*f* *p*

Led. \* Led. \* Led. \* Led. \*

(4 Mazurkas) M. 3,--

B. & B.

Mélodie.

Ignace J. Paderewski, Op. 8 N° 3.

Andante grazioso e moderato.

PIANO. *pp*

*una corda*

*ten.* *un poco cresc.*

*pp* *ten.*

Led. \* Led. \* Led. \* Led. \*

Für Klavier zu 2 Händen M. 1.50.

B. & B.

In tempo di minuetto.

Moritz Moszkowski, Op. 32 N° 1.

Moderato.

PIANO. *p semplice*

*dimin.*

*dimin.*

Led. \* Led. \* Led. \*

Für Klavier zu 2 Händen M. 2,--

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A Madame Céline Scheurer Kästner.

# Légende

## Nº 1.

I. J. Paderewski, Op. 16 Nº 1.

*Andantino.*

PIANO.

The first system of musical notation for the piano. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of three flats and a 2/4 time signature. The music begins with a piano (*p*) dynamic marking. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass line. Handwritten annotations in blue ink include a large '1' and the word 'wobler' in cursive.

The second system of musical notation. It continues the piece with similar notation and dynamics. Pedal markings and asterisks are used throughout. Handwritten annotations in blue ink include 'Ped.' and asterisks.

The third system of musical notation. The melody in the right hand becomes more active. Pedal markings and asterisks are present. Handwritten annotations in blue ink include 'rit.' and 'dim.' in cursive.

The fourth system of musical notation. It features a *rit.* (ritardando) marking followed by an *animato* section. The piece concludes with a *cre-* (crescendo) marking. Pedal markings and asterisks are present. Handwritten annotations in blue ink include 'Ped.', 'rit.', 'animato', and 'cre-'.

The fifth and final system of musical notation. The right hand plays a series of chords and notes. Pedal markings and asterisks are present. Handwritten annotations in blue ink include 'Ped.', 'scen', 'do', and 'ritardando'. A large red number '2' is written in the margin to the right of the system.

pp *cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.*

*ped.*

*un poco animato*

*p*

8

8

padre nostro

4

5

Handwritten musical notation for the first system, consisting of two staves. The music is in a minor key with a 3/4 time signature. It features piano (*p*) and forte (*f*) dynamics. A red line is drawn across the top of the system.

Trascrip<sup>n</sup> per il

Handwritten musical notation for the second system, consisting of two staves. The music continues with piano (*p*) dynamics.

Handwritten musical notation for the third system, consisting of two staves. The music includes piano (*p*) and agitato dynamics.

Handwritten musical notation for the fourth system, consisting of two staves. The music includes piano (*p*) and *crescendo* dynamics. The lyrics "e poi molto e molto" are written above the notes.

Handwritten musical notation for the fifth system, consisting of two staves. The music includes *accelerando* and *f pesante* dynamics.

Handwritten musical notation for the sixth system, consisting of two staves. The music includes *ff in tempo* dynamics. A large handwritten mark is visible on the left side of the system.

6

First system of musical notation, consisting of a treble staff and a bass staff. The music is in a minor key and features a steady accompaniment in the bass with chords in the treble.

Second system of musical notation. The bass staff begins with a forte (*f*) dynamic marking. A crescendo hairpin is visible in the treble staff, ending with a *V* marking.

Third system of musical notation. It features handwritten red annotations: "ber diu" and "cresc" written across the staves, and a large red number "7" in the right margin.

Fourth system of musical notation. The instruction "con tutta la forza" is written in the center of the system. The music continues with dense chordal textures.

Fifth system of musical notation. It includes dynamic markings for *f*, *rallentando*, and *dim.* (diminuendo). The music transitions to a more melodic and slower character.

Tempo I e molto tranquillo.

Sixth system of musical notation. It begins with a pianissimo (*pp*) dynamic marking. The music is characterized by a slow, peaceful tempo.

Polovencska

The musical score consists of six systems of two staves each. The notation includes treble and bass clefs, a key signature of three flats, and a common time signature. Dynamics such as *pp* and *p* are used throughout. Articulations like *ped.* and asterisks are present. There are handwritten red numbers '8' and '9' above the second and third systems, respectively. A handwritten signature 'W. J. ...' is visible on the right side of the third system. The score concludes with a double bar line and a final chord.

13350



Soeben erschien



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des weltberühmten Komponisten

# I. J. Paderewski.

Canzone.

(Chant sans paroles.)



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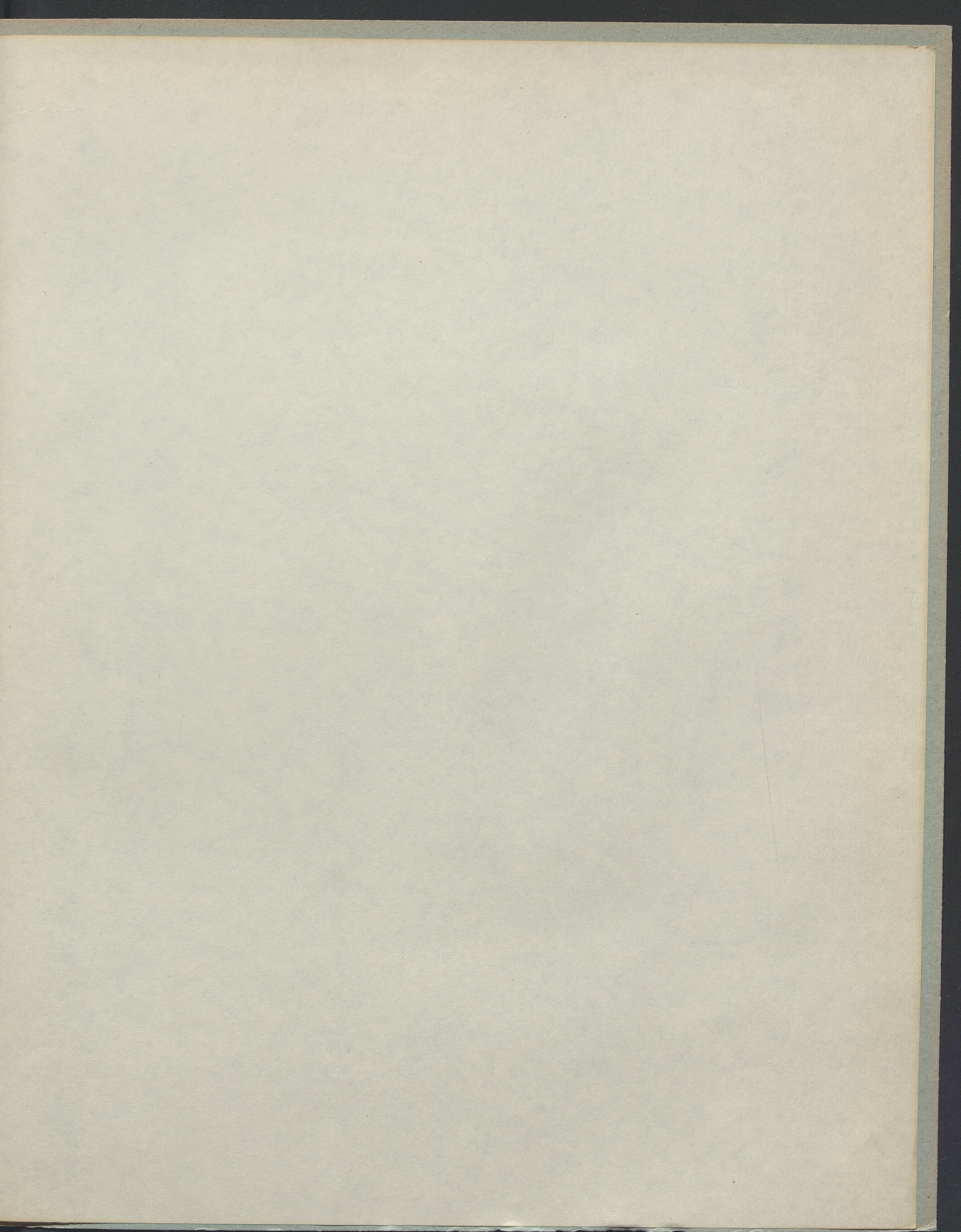
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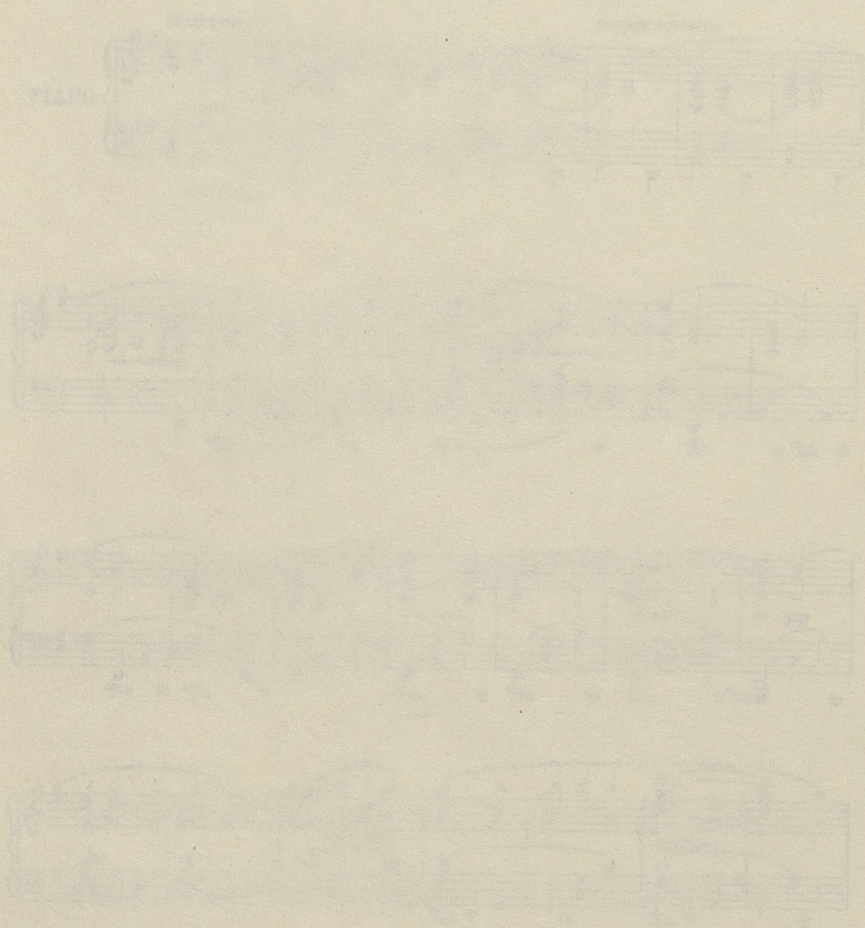
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