

# Compositions des Auteurs polonais.

## MUSIQUE DE PIANO.

<b>Adolf R.</b> Op. 12. Portefeuille des jeunes pianistes.	
№ 1. Halka de Moniuszko. 2. Chants polonais.	
3. Chants bohémiens. 4. Chant d'Ukraine I.	
5. Chants Cracoviens. 6. Chanson d'Ukraine II.	
7. Verbum nobile. 8. Paria } Opéras	
9. Rokiczana. 10. Jawnuta. } de St. Moniuszko. à — 40	
Op. 17. Souvenir de Varsovie. Vingt morceaux agréables.	
№ 1. Canzonetta — 20 k. 2. Barcarolle — 40 k.	
3. Le papillon — 40 k. 4. Berceuse — 20 k.	
5. Invitation 20 k. 6. Mélancolie. 7. Le petit soldat.	
8. Le rêve. 9. La Cascade. 10. Arlequinade. 11. Chant montagnard.	
12. Polonaise. 13. Prière d'un pèlerin. 14. Adieu. 15. Rondino quasi una polka.	
16. Les gouttes d'eau. 17. La vie enfantine. 18. La belle Tyrolienne. 19. Petite fantaisie suisse. 20. Mazourka de salon . . . . . à — 40	
Op. 18. Récréations instructives. 13 morceaux faciles et mélodiques. Livre I II . . . . . à — 60	
<b>Biernacki M.</b> Valse B dur (V. 106) . . . . . — 50	
<b>Dietrich M.</b> Op. 52 Le Carillon. Romance favorite de l'opéra „Le Château mystérieux” (IV. 10) . . . . . — 60	
Op. 64. Chant du soir. Mélodie de St. Moniuszko (IV. 8) — 50	
„ 68. La fileuse. Le poisson d'or. Deux mélodies de St. Moniuszko (IV. 9) . . . . . — 50	
<b>Fechner P.</b> Op. 20. Hommage au Génie. Mélodie . . . . . — 30	
Op. 23. Salut au rossignol. Valse à M-me Viardot-Garcia — 30	
<b>Grüneberg W. A.</b> Op. 52. Kujawiak composé pour Violon et Piano par C. Łada, transcrit pour le piano — 80	
Op. 69. Souvenir de Marylin. Mazourka de salon . . . . . — 40	
<b>Janotha J.</b> Gavotte (V. 33) . . . . . — 50	
<b>Kątski Ant.</b> Op. 151. Souvenir de Carlsbad. Valse . . . . . — 60	
Op. 152. Ne m'oubliez pas. Romance sans paroles . . . . . — 40	
„ 153. Le Carnaval de Varsovie. Mazourka . . . . . — 60	
„ 175. Le rêve d'une jeune fille. Mazourka . . . . . — 60	
<b>Kątski Ap.</b> Op. 4. Mazourka champêtre. Mazur sielankowy — 50	
Op. 7. Souvenir de Léopol. Mazur . . . . . — 60	
„ 8. Souvenir de Posen. Mazur . . . . . — 60	
„ 9. Dyabeł. Mazur . . . . . — 60	
„ 10. Wanda. Mazur . . . . . — 60	
„ 11. Le Départ du Chevalier Morceau caractéristique — 55	
„ 12. Stefan Batory. Mazur . . . . . — 60	
„ 13. Obertas . . . . . — 60	
„ 14. Souvenir de Vilna, Mazourka . . . . . — 85	
<b>Krasuski St.</b> Op. 51. Je vous adore. Valse mignonne . . . . . — 40	
<b>Krzyżanowski I.</b> Op. 12. Impromptu en forme de romance — 60	
Op. 13. Deux Mazourkas . . . . . — 45	
„ 15. Deux Mazourkas . . . . . — 75	
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„ 3 . . . . . — 75	
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„ 2 . . . . . — 80	
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„ 2 . . . . . 1 —	
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„ J. Nowakowski op. 51 . . . . . 1 20	
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Op. 51. Fantaisie sur l'opéra „Halka” . . . . . 1 20	
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„ 59. Romance de l'opéra „La Comtesse” (Szemrze strumyk) . . . . . — 60	
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8086

III

Mus



k. 1953 m 767



# STEFAN BATORY

POEMAT-MAZUR

przez

## APOL. KATSKIEGO

Dzielo 12.

**Allegro.**

**Piano.**

The first system of music is in 3/4 time and D major. The treble clef part begins with a whole rest, followed by a series of chords. The bass clef part starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes with slurs. A second *p* dynamic marking appears in the treble clef part.

**Risoluto.**

The second system is marked **Risoluto.** It continues the piece with a more determined character. The treble clef part features a series of chords and a triplet of eighth notes. The bass clef part continues with the rhythmic eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

*p con eleganza*

The third system is marked *p con eleganza*. The treble clef part features a triplet of eighth notes and a melodic line. The bass clef part continues with the rhythmic pattern. Dynamics include *p* (piano).

The fourth system concludes the piece with a final melodic phrase in the treble clef and a final chord in the bass clef. Dynamics include *f* (forte) and *p* (piano).



*Tutti. Jaga*

**Tutti.**

First system of musical notation. Treble clef contains a melodic line with a triplet of eighth notes. Bass clef contains a rhythmic accompaniment. Dynamics include *sf* (sforzando).

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *p con eleganza* (piano with elegance).

Third system of musical notation. Treble clef features a more active melodic line. Bass clef accompaniment. Dynamics include *f* (forte) and *ff con energia* (fortissimo with energy).

Fourth system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *ff* (fortissimo).

Fifth system of musical notation. Treble clef features a triplet of eighth notes. Bass clef accompaniment. Dynamics include *ff* (fortissimo).

Sixth system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *p con eleganza* (piano with elegance).



Minore.

*p* *Ped.* *Ped.* *\**

*ff*

Risoluto. *rall.*

*ff* *f*



Andantino.

First system of musical notation for the Andantino section. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff begins with a piano (p) dynamic marking. The music features a mix of chords and moving lines.

Second system of musical notation for the Andantino section, continuing the two-staff format from the first system.

Third system of musical notation for the Andantino section. It includes the marking "eco" in the treble staff and "m. r." (mezzo ritardando) above the treble staff in two places.

Fourth system of musical notation for the Andantino section. It includes the marking "rallentando" in the treble staff and "m. r." above the treble staff in four places.

Fifth system of musical notation, marking the beginning of the Animato section. It includes the marking "Animato." at the start, followed by "più lento", "rall.", "a tempo.", and "più lento" markings. Dynamics include *f*, *pp*, and *f*. A "Ped." (pedal) marking is present in the bass staff.

Sixth system of musical notation, marking the beginning of the Andantino calando section. It includes the marking "Andantino calando." at the start, followed by "rall.", "poco a poco rallen", and "m. r." markings.



First system of musical notation. The right hand (treble clef) features a melodic line with several measures marked with a fermata and the number '7'. The left hand (bass clef) provides a harmonic accompaniment. The tempo marking *lento* is present. The system concludes with the instruction *Lunga Pausa*.

Second system of musical notation. The right hand continues the melodic line with various rhythmic patterns. The left hand accompaniment consists of chords and moving lines. The dynamic marking *ff* is indicated.

Third system of musical notation. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. The dynamic marking *ff* is present.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment consists of chords and moving lines. The dynamic marking *f* is indicated.

Fifth system of musical notation. The right hand features a melodic line with a *rall.* marking. The left hand accompaniment includes chords and moving lines. The dynamic marking *pp* is present. The system concludes with the instruction *Piu lento.* and *p con melancolia*.

Sixth system of musical notation. The right hand features a melodic line with a *f* marking and the instruction *animato*. The left hand accompaniment consists of chords and moving lines. The dynamic marking *f* is present.



pp

First system of musical notation, featuring a treble and bass clef. The music is marked *pp* (pianissimo). The treble clef part contains a melodic line with slurs and accents, while the bass clef part provides a harmonic accompaniment with chords and single notes.

*più mosso* **Animato.**

*f*

Second system of musical notation, marked *più mosso* and **Animato.** The treble clef part continues with a melodic line, and the bass clef part features a more active accompaniment. A dynamic marking of *f* (forte) is present.

*ff* *f* *p*

Third system of musical notation, showing a variety of dynamics including *ff* (fortissimo), *f* (forte), and *p* (piano). The music is more complex with many chords and rapid passages.

*ff* *f* *ff* *sf* *ritenuto e pesante*

Fourth system of musical notation, marked with *ff*, *f*, *ff*, and *sf* (sforzando), concluding with the instruction *ritenuto e pesante* (ritardando and pesante).

**Allegro vivace.**

*ff*

Fifth system of musical notation, marked **Allegro vivace.** The treble clef part has a very active, rhythmic melody, and the bass clef part has a steady accompaniment. A dynamic marking of *ff* is present.

Sixth system of musical notation, continuing the *Allegro vivace* section with complex rhythmic patterns in both hands.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the piece. It includes a *Ped.* (pedal) marking at the end of the system.

Third system of musical notation, featuring a *rall. e poco a* (rallentando e poco alla volta) marking. It includes multiple *Ped.* markings and asterisks indicating pedal points.

Fourth system of musical notation, starting with a *poco dimi - nuendo* (poco diminuendo) marking. It includes a *Piu lento* (Piu lento) marking and a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a *p* (piano) dynamic marking and a complex, rhythmic melody in the right hand.

Sixth system of musical notation, starting with a *mf* (mezzo-forte) dynamic marking and a complex, rhythmic melody in the right hand.



mf

decresc.

Con fuoco.

Lunga Pausa ff

ff

p

a tempo.

un poco rall.

pp

p con molto espressione



First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *ff*, *f*, and *p*.

Second system of musical notation, featuring a treble and bass clef. The music includes a *Ped.* marking.

Third system of musical notation, featuring a treble and bass clef. The music includes a *ff* marking.

Fourth system of musical notation, featuring a treble and bass clef. The music includes *f* and *ff* markings.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a *Ped.* marking and a decorative asterisk symbol.

Sixth system of musical notation, featuring a treble and bass clef. The music includes *f* and *ff* markings.



*p*

Con fuoco.

*ff*

*ff*

*f*

Solo

*f p* *un poco rall.* *con espressione*



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings *p* (piano) and *pp* (pianissimo). The treble staff features a melodic line with slurs and accents. The bass staff provides a steady accompaniment.

Third system of musical notation. It includes dynamic markings *cresc.* (crescendo) and *sf* (sforzando). The treble staff has a more active melodic line with many notes. The bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation. It begins with the tempo marking **Più Presto.** The treble staff contains a complex, fast-moving melodic line. The bass staff has a dense accompaniment.

Fifth system of musical notation. It includes dynamic markings *p* (piano) and *f* (forte). The treble staff features a melodic line with a triplet of notes. The bass staff has a rhythmic accompaniment.



Alto. J. 200.

*ff con energia*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*pp poco a poco stringendo*

cre - scen - do



Presto.

*fff* con fuoco

*f f f p* de - cre - scen - do

*pp f* sempre più

*f piano f* e - ral - len - tan - do morendo

Ped.

Presto.

*ff*

Fine.



# Mélodies Polonaises

Stanislas Moniuszko

DE

transcrites et paraphrasées

POUR PIANO

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