



1143

MUSICALIA G

2^{ème} „ grande

MARCHE

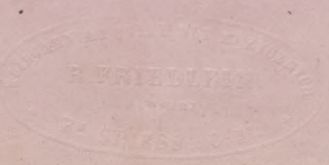
PAR

LE COMTE

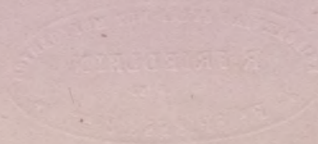
Joseph Wielhorski.

OEUV. 20.

Varsovie, chez R. Friedlein.



1143
111



2^{me}
"

Grandes MARCHES

pour le

PIANO

adieu

À MONSIEUR

HENRI

RULIKOWSKI

par

LE COMTE
JOSEPH WIELHORSKI.

OP. 20.

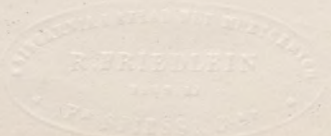
VARSOVIE, CHEZ R. FRIEDLEIN

(Ci-devant Fr. Spiess & C^o)

Rue des Senateurs N^o 460.

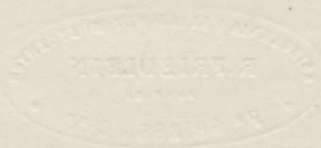
Pr. 20 Ngr.

Krätzschmer.





1143
III



MARCHE.

Joseph Wielhorski, Op. 20.

Andante maestoso.

INTRODUCTION.

First system of musical notation for the introduction, featuring piano and bass staves. Dynamic markings include *f* and *sf p legato*.

Second system of musical notation, including triplets and dynamic markings like *sf*.

Third system of musical notation, featuring a piano part with *pp* and *cres.* markings.

Fourth system of musical notation, ending with *dim.*, *rall.*, and *Ped. sf pp rall.* markings.

Moderato - Cantabile.

P legg. *m.d.*

leggierissimo
l'accompagnamento sempre pp

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key with two sharps (F# and C#). The music features a complex texture with many beamed notes and rests, typical of a piano accompaniment for a vocal line.

The second system continues the musical piece with similar notation to the first system, maintaining the complex texture of beamed notes and rests.

The third system includes dynamic markings. In the middle of the system, there is a *pp* marking with a *ced.* (crescendo) hairpin below it. Further to the right, there is a *rall.* (rallentando) marking. The notation continues with complex rhythmic patterns.

The fourth system features several dynamic and tempo markings. It begins with a *dim.* (diminuendo) marking. In the middle, there is a *lento* marking. Towards the end of the system, there is a *ppp* (pianissimo) marking with a hairpin, followed by a *f* (forte) marking and the word *risoluto*. Above the final notes, there is an *a tempo* marking. The system concludes with a few final notes and rests.

Allegro deciso assai.

MARCHE

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music is marked with a forte (*f*) dynamic.

Second system of musical notation, including a *marcatiss.* marking and a change to *a tempo* with *p poco rit.* and *f* dynamics.

Third system of musical notation, featuring a fortissimo (*ff*) dynamic marking.

Fourth system of musical notation, including a triplet of eighth notes and various dynamic markings like *f* and *p*.

Fifth system of musical notation, featuring a *p leggieriss.* marking and a first ending bracket.

cres.
marcato
f
p

f
p leggieriss.
marcatiss.

ff
s

f marcato
con strepito
ff cres. assai

f

This musical score is for a piano piece with a vocal line. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *sf dim.* (sforzando diminuendo). The lyrics "cre-scen-do" are written across the vocal line in the third system. The piano accompaniment features complex textures with many chords and moving lines.

sf *cres.* *f* *ff*

cres. *assai* *ff* *p* *rit.* *a tempo* *sf* *sf*

p *sf* *sf* *p* *sf* *cres.* *sf*

p leggieriss. *cres.* *f marcato* *dim.*

cres. assai *dim.* *Ped. pp legatissimo*

The first system of music consists of two staves. The treble staff contains a series of eighth notes with a slur over them, followed by a quarter rest. The bass staff contains a few notes, including a half note and a quarter note.

The second system continues the musical piece. It features a piano (*p*) dynamic marking in the treble staff. The bass staff has a fortissimo (*ff*) dynamic marking. The instruction *prestissimo* is written above the treble staff, indicating a very fast tempo.

The third system shows a change in tempo with the instruction *marcato* written above the treble staff. The music continues with various rhythmic patterns in both staves.

The fourth system includes a fortissimo (*ff*) dynamic marking in the bass staff and a *f marcato* marking in the treble staff. The instruction *agitato* is written above the treble staff, indicating a more agitated tempo.

The fifth system features a fortissimo (*f*) dynamic marking in the bass staff. The instruction *sempre più agitato* is written above the treble staff. A crescendo (*cres.*) is indicated in the bass staff, leading to a final fortissimo (*ff*) dynamic marking. The system ends with a repeat sign and the number 8.

Un poco più lento.
Grandioso. *marcato il canto*

passionato

fff *tutta la forza* *rit.* *dim.* *f sf*

cres. *assai* *ff dim.* *pp* *dol. pp* *cres.* *assai* *f cres.* *fff*

a tempo.

cres. *passionato* *fff* *dim.* *p rit.* *cres.* *assai* *f agit.* *cres.* *ff rit.*

Cadenza

fff *f precipitato* *ff* *prestissimo* *marcatissimo*

Maestoso.

f *fff* *cres.* *ff* *fff rit.* *a tempo.*

pesante

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— Tarentelle. Op. 21..... " 4. —	— Chant d'Amour. Nocturne. Op. 33..... " 3. 15.
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— 2 ^e Valse brillante. Op. 23..... " 3. 15.	<i>Tausig, A.</i> , Le Romantique. Impromptu. Op. 4..... " 2. 15.
— Marche. Op. 24..... " 3. 15.	— Berceuse. Mélodie variée. Op. 8..... " 4. —
— Talismann. Air russe. Op. 25..... " 3. 15.	<i>Wielhorski, J. Comte.</i> La Ronde de nuit.
<i>Herzberg, A.</i> , Souvenir d'Opole. Valses. Op. 58.... " 2. 15.	Esquisse musicale..... " 1. 15.
<i>Roman, H.</i> , Romance, Op. 1..... " 3. 15.	— 2 ^{ème} Grande Marche. Op. 20..... " 4. —
<i>Rontski, A.</i> , Mazourka. Op. 7..... " 2. 15.	— Deux Valses. Op. 21..... " 3. —
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	— — Macbeth de Verdi..... " 6. 20.

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<i>Lubomirski, C.</i> Prince, Zawsze i Wszędzie. Op. 12. " 2. —	— Gwiazdka. Op. 22..... " 2. —
— La Rosa e la Croce Romanza. Op. 13..... " 2. —	— Seguidilla et Romance. Op. 27..... " 3. 15.
— Wspomnienia Ostendy. „Smutny Rolnik i Barkarola. Na morze.“ Op. 14. " 3. 15.	— La Partenza. Op. 28..... " 3. —
— Pieśń z Wieży. Op. 15..... " 4. 15.	— 2 ^{gi} Pochód Kozacki. Op. 33..... " 3. —
— El Sospeto. Op. 16..... " 3. 15.	<i>Nowakowski, J.</i> , Gdybym się zmienił. Romans..... " 1. 15.
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