

9059

III

musicalia





pour

PIANO

par

Sigismond Stojowski.

Op. 4.

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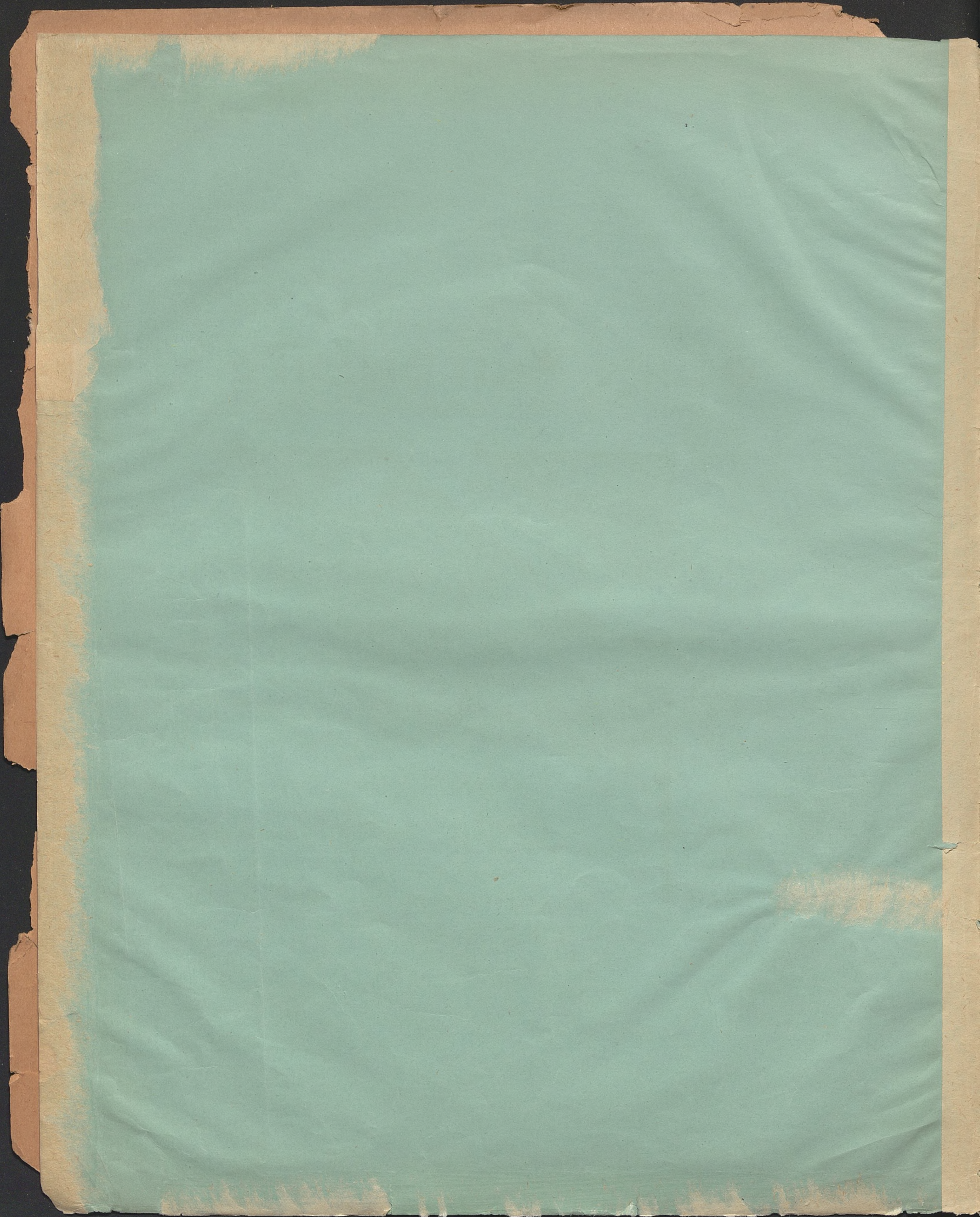
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x)
Kochanowi Tatarowi muzyce
„cien dota bogata, ten rada”

x) Kładę Sarsen' Zeleni'cuna.

Hygms

TROIS INTERMÉDES

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Trois Intermèdes.

I.

Sig. Stojowski, Op. 4. N^o 1.

PIANO.

Allegretto moderato e con fantasia.
quasi flauti

sotto voce *slentando* *a tempo*

quasi pizzicati

poco cresc. *dim. e pochissimo rit.* *meno p*

a tempo

rit. *a tempo*

rit. *a tempo*

Animato.

p leggiero *poco cresc.*

poco rit. *a tempo*

mf *p* *pp* *cresc.*

8

Tempo I.

f rit. *p*

pocissimo rit.

a tempo *rall.*

a tempo poco animato
pp scherzando

cresc. *rit.* *dim.*

a tempo p *poco animato* *slentando* *a tempo slentando*

a tempo *accelerando e cresc. molto*

allarg. e cresc. sempre

allarg. molto *a tempo*

ff *marcatissimo* *ff* *p leggiero*

dim. e rall. *m.g.*

pp rall. sempre

Ped. *

Bibl. Jag.

A mon ami Pierre-René Hirsch.

7

Trois Intermèdes.

II.

Sig. Stojowski, Op. 4. N^o 2.

Andantino capriccioso, più tosto allegretto.

PIANO.

p molto espress.

espress.

pp

pp

mf poco a poco string. e cresc.

poco rit. f animato

ad lib. pp ff animato

ad lib. pp p animato un poco string. - - - e cresc.

poco rit. *f veloce*

8

sempre più f *allargando molto*

8

ff *f*

poco allarg.

sempre ff

p
poco rit.
pesante

mf *rubato*
pp *espress.*
pocissimo rit.

a tempo
poco rit.

f poco animato
sempre
più animato e

8

più f *poco a poco dim.*

8

e calando

8

dim. e rall. sempre

pp misterioso

sf

rall.

sf *pp*

A mon ami Lennart Lundberg.

Trois Intermèdes.

III.

Sig. Stojowski, Op. 4. N° 3.

Moderato.

PIANO.

p *p espr. e poco rubato*

The first system of the piece is in 3/4 time, marked Moderato. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two measures, while the left hand provides a steady accompaniment of chords. The system concludes with a repeat sign and the instruction *p espr. e poco rubato*.

The second system continues the piece with a melodic line in the right hand and a chordal accompaniment in the left hand. The melodic line consists of a series of eighth notes with a slur over the first two measures.

The third system features a melodic line in the right hand and a chordal accompaniment in the left hand. The melodic line has a slur over the first two measures. The system ends with the instruction *più p*.

The fourth system continues with a melodic line in the right hand and a chordal accompaniment in the left hand. The melodic line has a slur over the first two measures. The system includes the instructions *cresc.*, *dim. e rit.*, and *a tempo*.

The fifth system concludes the piece with a melodic line in the right hand and a chordal accompaniment in the left hand. The melodic line has a slur over the first two measures. The system includes the instruction *rall.* and first/second endings marked 1. and 2.

p *dolcissimo*

The first system contains three measures. The treble staff features a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* is at the beginning, and *dolcissimo* is written above the third measure.

The second system continues the piece with three measures. The melodic and harmonic textures are consistent with the first system, maintaining the piano and dolce character.

poco cresc. *poco rubato e dim.*

The third system consists of three measures. The first two measures are marked *poco cresc.*, and the third measure is marked *poco rubato e dim.*. The bass staff in the third measure shows a change in texture with a more active melodic line.

rit. *a tempo pp*

The fourth system contains three measures. The first measure is marked *rit.* and the second measure is marked *a tempo pp*. The music becomes more sparse and contemplative.

The fifth system contains three measures, concluding the page. The texture remains sparse with sustained chords and simple melodic fragments.

First system of musical notation. The treble clef contains a single half note chord with a fermata. The bass clef contains a sequence of eighth notes. A *cresc.* marking is placed above the bass line in the second measure.

Second system of musical notation. The treble clef contains a single half note chord with a fermata. The bass clef contains a sequence of eighth notes. *cresc.* and *mf* markings are present.

Third system of musical notation. The treble clef contains a sequence of eighth notes. The bass clef contains a sequence of eighth notes. A *cresc.* marking is placed above the bass line in the second measure.

Fourth system of musical notation. The treble clef contains a sequence of eighth notes. The bass clef contains a sequence of eighth notes. *f* and *cresc. sempre* markings are present.

Fifth system of musical notation. The treble clef contains a sequence of eighth notes. The bass clef contains a sequence of eighth notes. A *rit.* marking is placed above the bass line in the second measure.

ff a tempo *meno f*

8

ff con fuoco

fff appassionato

rit. e dim. molto

8
a tempo
p

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a dotted quarter note followed by a half note, with an '8' above the first measure. The lower staff starts with a bass clef and contains a series of chords. The dynamic marking *p* is present in both staves.

espress.

This system contains the third and fourth staves. The upper staff continues with a melodic line, and the lower staff continues with chords. The dynamic marking *espress.* is centered between the staves.

più p

This system contains the fifth and sixth staves. The upper staff continues with a melodic line, and the lower staff continues with chords. The dynamic marking *più p* is centered between the staves.

8
pp

This system contains the seventh and eighth staves. The upper staff has a treble clef and contains a melodic line with a dotted quarter note and a half note. The lower staff has a bass clef and contains chords. The dynamic marking *pp* is centered between the staves. An '8' is above the first measure of the upper staff.

8
rall.
ppp
m.g.

This system contains the ninth and tenth staves. The upper staff has a treble clef and contains a melodic line with a dotted quarter note and a half note. The lower staff has a bass clef and contains chords. The dynamic marking *rall.* is in the upper staff, *ppp* is in the lower staff, and *m.g.* is above the final measure of the upper staff. An '8' is above the first measure of the upper staff.

P. & H. 523



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