

# Mélodies Polonaises

DE  
Stanislas Moniuszko

transcrites et paraphrasées

POUR PIANO

		Roubles.
N <sup>o</sup> 1.	<b>WOLFF BERNH.</b> L'aurore et la jeune fille. Dwie zorze. . . . .	—50
" 2.	— Mignon. Znasz li ten kraj . . . . .	—50
" 3.	— Doumka. Dumka. (Przychodź miły dzień już biały) . . . . .	—40
" 4.	— Le Ménétrier. Grajek . . . . .	—40
" 4.a	— Air de l'opéra „La Comtesse”. Arya z Hrabiny (Zbudzić się z uludnych snów) . . . . .	—50
" 4.b	— Air de l'opéra „Halka”. Arya z Halki. (Gdyby rannem słonkiem) . . . . .	—60
" 5.	<b>PACHULSKI H.</b> Mia Madre. O Matko moja . . . . .	—40
" 6.	<b>WESTH EUG.</b> Op. 2. L'Alouette. Skowronek . . . . .	—40
" 7.	<b>CRAMER A.</b> Cracovienne. Krakowiak. (Poleć pieśni z miasta) . . . . .	—30
" 8.	<b>BIERNACKI MICH.</b> Doumka D-moll. Dumka. (Nie śpię, nie jem) . . . . .	—40
" 8.	— La fille menaçante. Groźna dziewczyna. . . . .	—40
" 9.	— Mia Madre. O Matko moja. . . . .	—40
" 9.	— Zosia (z Dziadów) . . . . .	—40
" 10.	— Doumka de l'opéra „Le Batelier”. Dumka Zosi z „Flisa” . . . . .	—50
" 10.	— Le Chanteur loin du pays. Śpiewak w obcej stronie . . . . .	—50
" 11.	<b>DIETRICH M.</b> Op. 50. Cantilène militaire et air de congé . . . . .	—60
" 12.	— „ 51. Duettino et mélodie du Quatuor . . . . .	—60
" 13.	— „ 52. Le Carillon. Arya z kurantem . . . . .	—60
" 14.	— „ 64. Chant du soir. Pieśń wieczorna . . . . .	—50
" 15.	— „ 68. La Fileuse. Prząśniczka. Le poisson d'or. Złota rybka . . . . .	—50
" 16.	<b>KANIA EM.</b> Op. 36. Choeur de Brahmines de l'opéra „Paria” . . . . .	—75
" 17.	— „ 20. Bronia i Dwidzi. Romance et Scherzo . . . . .	—60
" 18.	<b>NOWAKOWSKI J.</b> Op. 59. „Szemrze strumyk pod jaworem” . . . . .	—60
" 19.	— „ 52. „Szumią jodły na gór szczycie” Romance de Ténor de l'opéra „Halka” . . . . .	—60
" 20.	<b>KRÜGER W.</b> Op. 123. Le Cosaque. Kozak . . . . .	—70
" 21.	<b>MONCZYNSKI P.</b> Prząśniczka. Le Rossignol. Słowiczek. (z Czeczottą) . . . . .	—60
" 22.	<b>ADAMOWSKI WINC.</b> Cracovienne. Krakowiaczek (Wesół i szczęśliwy) . . . . .	—40

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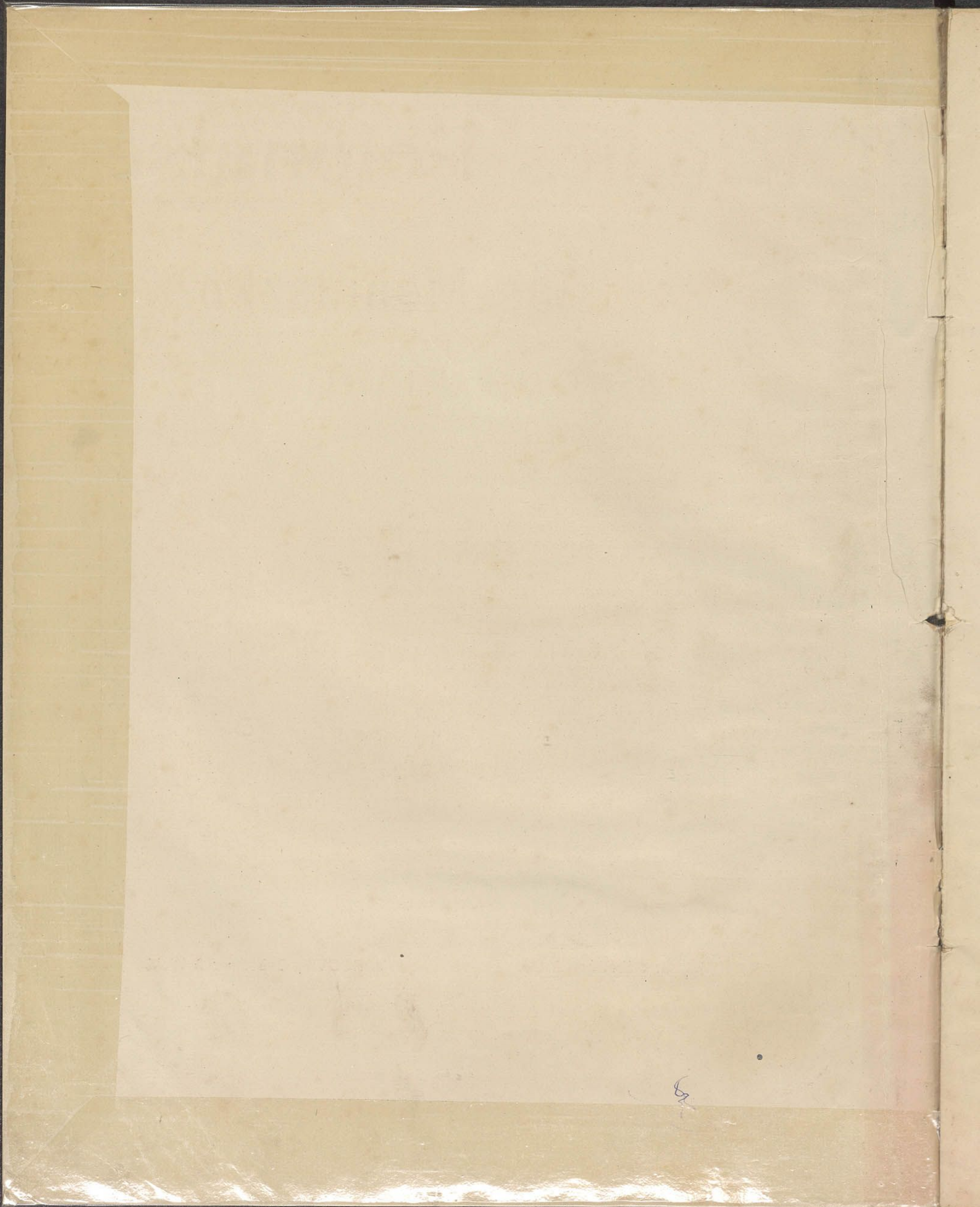
KIEFF, chez L. Idzikowski.

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# La Fileuse. PRZAŚNICZKA de St. Moniuszko.

*Allegro a*

M. Dietrich.  
Op. 68.

**Piano.**

**Presto.** *sempre p* *léger*

*sempre p*

*léger*

*f*

*p*

*Piano.*

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with slurs and accents. The left hand provides a bass line with chords and single notes. Pedal markings are present in measures 1, 3, and 4. Measure 2 contains an asterisk.

Second system of musical notation, measures 7-12. The right hand continues the melodic line. The left hand has chords and single notes. Pedal markings are in measures 7, 9, and 11. Asterisks are in measures 8 and 10.

Third system of musical notation, measures 13-18. Measure 13 is marked *ritenuto*. Measure 14 is marked *a tempo*. The right hand has slurs and accents. The left hand has chords and single notes. Pedal markings are in measures 14, 15, and 17. Asterisks are in measures 18 and 19.

Fourth system of musical notation, measures 19-24. The right hand has slurs and accents. The left hand has chords and single notes. Pedal markings are in measures 19, 21, and 23. Asterisks are in measures 20, 22, and 24.

Fifth system of musical notation, measures 25-30. Measure 25 is marked with a fermata and the number 45. The right hand has slurs and accents. The left hand has chords and single notes. Pedal markings are in measures 25, 27, and 29. Asterisks are in measures 26, 28, and 30.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff has slurs and fingerings (3, 5, 3, 1; 2, 5, 2, 1). Bass staff has slurs and a *Ped.* marking.
- System 2:** Treble staff has slurs and fingerings (4, 3; 4, 5; 4, 3). Bass staff has slurs and *Ped.* markings.
- System 3:** Treble staff has slurs and fingerings (5, 4; 3, 5; 1, 1). Bass staff has slurs and *Ped.* markings.
- System 4:** Treble staff has slurs and accents. Bass staff has slurs and *Ped.* markings.
- System 5:** Treble staff has slurs and accents. Bass staff has slurs and *Ped.* markings. The word *ritenuto* is written above the bass staff.

*con energico*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The piano part consists of chords in the left hand, with a *Ped* (pedal) marking under the first two measures. The right hand has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure.

Second system of musical notation. Continuation of the first system. The piano part continues with chords and a *Ped* marking. The right hand features a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second measure.

Third system of musical notation. Marked *con forza* and *risoluto*. The piano part continues with chords and a *Ped* marking. The right hand has a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second measure. A dynamic shift from *f* to *p* (piano) is indicated in the final measure.

Fourth system of musical notation. Marked *leggiere e delicate*. The piano part continues with chords and a *Ped* marking. The right hand features a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second measure. A dynamic shift from *fz* (forzando) to *fz* is indicated.

Fifth system of musical notation. The piano part continues with chords and a *Ped* marking. The right hand features a complex melodic line with a triplet of eighth notes in the first measure and a quarter note in the second measure. A dynamic shift from *fz* to *fz* is indicated.

Le Poisson d'or.  
ZŁOTA RYBKA  
de  
St. Moniuszko.

M. Dietrich.  
Op. 68.

Allegretto a la Mazurka.

PIANO.

The first system of music features a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic and includes fingerings 1, 2, 3, and 4. The bass clef accompaniment includes dynamic markings *fz* and *fz*. Pedal points are indicated by 'Ped' and asterisks.

Mazurka.

The second system continues the piece with treble and bass clefs. It includes fingerings 4, 2, 3, 3, 1, 5, 1, 3, 1, 3, 2, 4, 2, and 1. The bass clef accompaniment includes dynamic markings *fz* and *fz*. Pedal points are indicated by 'Ped' and asterisks.

The third system continues with treble and bass clefs. It includes fingerings 4, 5, 4, 3, 1, 2, 1, 5, 4, and 4. The bass clef accompaniment includes dynamic markings *f* and *fz*. Pedal points are indicated by 'Ped' and asterisks.

The fourth system concludes the piece with treble and bass clefs. It includes fingerings 2, 1, 4, 3, 4, 4, 4, 4, 5, and 5. The bass clef accompaniment includes dynamic markings *f*, *fz*, and *ff*. The piece ends with a *rit.* (ritardando) and *a tempo* marking. Pedal points are indicated by 'Ped' and asterisks.

*giocoso*

Ped \* Ped \* Ped \* Ped \* Ped \*

*stretto*

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

Ped. \* Ped. \*

*variée*

Ped. \* Ped. \*

Ped. \*



The musical score is written for piano and consists of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings such as *p*, *ff*, *p*, *rit.*, *a tempo*, *dim.*, *stretto.*, and *fs*. Fingerings are indicated by numbers 1-5 above notes. There are also several asterisks (\*) and the word "Ped" (pedal) written below the bass staff in various places. The score concludes with a double bar line and repeat signs.

Дозволено Училищно Вршиштво 29 Октомври 1857.

G 915 C.



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