

Compositions pour le Piano

Mus.
5290



Mus 5290

DE MICHAŁ ŻWAWADZKI.

R. cop. M. pf.		R. cop. M. pf.		R. cop. M. pf.	
Op. 1. Tremolo-Polka. Nouv. Edition.	30 1 -	Op. 52. Trzecia Szumka Ukrainka. Nowe Wyd.	50 1 -	Op. 157. 9 ^{me} Valse de salon	
Op. 2. Joujou-Polka. Nouv. Edition.	30 1 -	Op. 53. Mazurek Salonowy	45 1. 50	Op. 158. Am schönen silber schimmernden Ho-	
Op. 3. Arbitrage-Polka. Nouv. Edition	30 1 -	Op. 54. 2,000,000 de Dot. Polka	45 1. 50	ryń. Walzer (déd. à M ^{me} Szymanowska)	90 3 -
Op. 4. Souvenir-Polka. Nouv. Edition	30 1 -	Op. 56. Kijower-Bursch-Studenten-Polka	30 1 -	Op. 164. Chanson et Cosaque. Danses nation.	60 2 -
Op. 5. Wilejka-Polka. Nouv. Edition	30 1 -	Op. 57. Dolce-far-niente-Polka	30 1 -	Op. 170. Celebre Fabel valse	90 3 -
Op. 6. Carnaval de Kamieniec. Nouv. Edit.	30 1 -	Op. 58. Matouschka-Polka	30 1 -	Op. 172. Idylle. Mazourka	60 2 -
Op. 8. Mazur z różnych Mazurów. Nouv. Edit.	45 1. 50	Op. 59. La Sylphide. 5 ^{me} Valse de Salon	75 2. 50	Op. 198. Fileuse Ukrainienne	75 2. 50
Op. 14. Table-Moving-Valse	60 2 -	Op. 60. Souvenir d'un ami. Ball-Quadrille	75 2. 50	Op. 199. Dwie Piosnki Sobans kiego.	
Op. 18. Polka (dédiée à Mr. C. Sobański)	45 1. 50	Op. 62. Marche sur des airs Polonais.	45 1. 50	N ^o 1. „Stachmi piersoniek przy-	
Op. 19. Mazurka (dédiée à Mr. Ant. Kontski)	75 2. 50	Op. 63. Mazurek (Na pamiątkę Panu Heur.		wiół z Jarmarku“	90 3 -
Op. 20. N ^o 1. Polka (dédiée à Mr. le Comte		Szopowiczowi)	30 1 -	N ^o 2. „Ja nie Kocham ciebie“	60 2 -
Jos. Szembeck)	45 1. 50	Op. 64. Souvenir du temps qui n'est plus. Valse		Op. 200. Das Leben ist ja nur ein Traum. Walz.	90 3 -
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Op. 24. Pierwsza Szumka Ukrainka. Nowe.		Op. 65. Mazurka de Salon	60 2 -	Op. 231. „Kalina“ chant favori d'Ignace	
Wydanie	75 2. 50	Op. 66. Chant sans paroles	60 2 -	Komorowski transcrit	1. 05 3. 50
Op. 25. Polka d'amitié	30 1 -	Op. 67. Soirée de Dresde Valse (dédiée à		Op. 232. Mélodies Russes transcrites	75 2. 50
Op. 26. Tambour-Marche	60 2 -	Mme la Comtesse Walewska)	90 3 -	Op. 280. Marche nuptiale. (Marsz weselny)	90 3 -
Op. 27. Polichinelle-Polka	45 1. 50	Op. 69. N ^o 1. La Caressante Polka	45 1. 50	Op. 300. 11 ^{me} Schoumka Ukrainienne de Conc.	75 1. 50
Op. 28. Melange de differents thèmes en		Op. 69. N ^o 2. Pensa-Lisa-Polka	45 1. 50	Op. 306. Le Printemps (Wiosna) polka	60 2 -
forme d'une Valse	75 2. 50	Op. 70. Valse Impromptu	60 2 -	Op. 307. Papillon. Polka	
Op. 29. Marien Polka	45 1. 50	Op. 71. Priérwsza Ukrainka Rapsodia	75 2. 50	Op. 313. Deutschland einig. Marche	60 2 -
Op. 30. La Glaneuse. Polka	45 1. 50	Op. 72. La Capricieuse Impromptu	60 2 -	Op. 314. 12 ^{me} Schoumka Ukrainienne	75 2. 50
Op. 31. Druga Szumka-Ukrainka Nowe Wyd.	75 2. 50	Op. 73. Rondino ded. à M ^l J. Schulhoff	75 2. 50	Op. 315. Parafraza na dwie piosenki Komorows.	
Op. 32. N ^o 1. Chasseur-Polka caracterist.	45 1. 50	Op. 76. Souvenir de Carl. Patti. Polka de Conc.	90 3 -	kiego. „Idzie sobië pachole“ i „Wspomnienie“	75 2. 50
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Op. 32. N ^o 3. Forgeron. Polka caracterist.	45 1. 50	Op. 80. 4 ^{me} Schoumka Ukrainienne	60 2 -	Op. 317. Marche des Graces	
Op. 33. Deux Mazurkas (dédiées à M ^{me} la		Op. 81. 5 ^{me} Schoumka Ukrainienne (Burlesque)	60 2 -	Op. 324. Cotillon des plus jolies valeses de	
Comtesse Keller)	75 2. 50	Op. 82. 6 ^{me} Schoumka Ukrainienne	60 2 -	Strauss père et fils et de Keler-Bela.	75 2. 50
Op. 34. La Gracieuse Polka Mazurka	45 1. 50	Op. 83. 7 ^{me} Schoumka Ukrainienne	60 2 -	Op. 339. Danses Ukrainiennes. Czabaraszki.	
Op. 35. Valse mélodieuse sur des themes russes	90 3 -	Op. 100. Transcription sur une chanson U.		5 Series chaque	1. 20 4 -
Op. 36. Valse-Etude	1. 20 4 -	kranienne „Ne szumy luze“	60 2 -	Op. 340. N ^o 1. Pierwszy Marsz Zaporozski	60 2 -
Op. 37. Cadence-Polka	30 1 -	Op. 101. Kozak. Staccato-Etude de Genre.	75 2. 50	N ^o 2. Drugi Marsz Zaporozski	60 2 -
Op. 38. N ^o 1. Chansonnette-Polka	45 1. 50	Op. 109. Valse de Salon	75 2. 50	N ^o 3. Trzeci Marsz Zaporozski	60 2 -
Op. 38. N ^o 2. Souvenir de Kuryłowce. Polka.	45 1. 50	Op. 112. Scherzino sur une theme Ukrainienne	40 1. 50	Op. 344. Marie Wisnowska. Polka	40 1, 25
Op. 38. N ^o 3. Bonne mine au mauvais jeu. P.	30 1 -	Op. 120. 8 ^{me} Schoumka burlesque (Danse		Op. 361. L'Alouette (Skowronek) Chanson de	
Op. 39. Zawadzki-Galop	60 2 -	de l'Ukraine)	90 3 -	St. Moniuszko, Paraphrase	90 3 -
Op. 40. Polka de Salon	60 2 -	Op. 121. Impromptu sur des airs russes	1. 5 3. 50	Op. 362. Barkarola	30 3 -
Op. 41. Les Adieux. Valse	60 2 -	Op. 125. Souvenir de Kieff. Polka de Salon.	60 2 -	Op. 363. Thèmes Polonais	90 3 -
Op. 42. Hulaj Dusza! Mazur	45 1. 50	Op. 127. 9 ^{me} Schoumka Ukrainienne	60 2 -	Op. 364. Danse des Spectres	1. 20 4 -
Op. 43. Souvenir d'Ostende Marche flamande		Op. 130. Polka fantastique	90 3 -	Op. 365. Souvenir de Sarasate	60 2 -
ded à Mr. Schulhoff.	60 2 -	Op. 137. Deux Etudes de Concert. (Dédiée		Op. 370. Polonez jubileuszowy na cześć	
Op. 44. Les Lanciers. Quadrille	60 2 -	à Mme. la Comtesse Marie Potocka)		J. Ig. Kraszewskiego z portretem.	90 3 -
Op. 46. Les Saltimbanques nègres de Lon-		N ^o 1. La Source	70 2. 30	Op. 380. Dumka	30 1 -
dres Polka	45 1. 50	N ^o 2. Etude G-moll	40 1. 50	Op. 400. 4 ^{me} Marche de Zaporohs.	40 1. 25
Op. 47. Krakowianka Polka	45 1. 50	Op. 142. 10 ^{me} Schoumka. Danse nationale U.		Op. 407. Vive l'armée. Marche	40 1. 25
Op. 48. Cóż mnie tęskno! Mazurek	45 1. 50	kranienne (dédiée à Mr. Fr. Liszt)	60 2 -	Op. 413. La Gracieuse. Valse de Salon.	40 1. 25
Op. 50. L'Innocence. Polka-Mazurka	45 1. 50	Op. 148. Une fleur de rose. Mazourka sur			
		des themes polonais	60 2 -		

Propriété de l'éditeur.

Kieff, Léon Idzikowski.

Moscou, Odessa, St Petersburg, Varsovie,
A. Gutheil. E. Ostrowski. A. Johansen. Gebethner & Wolff.

6^{me} Schoumka Ukrainienne.

Secondo.

Michel Zawadzki. Op. 82.

Introduction.
Allegro.

Piano.

p 1 *mf* 1

Allegro vivace.

cresc. *p* *poco rit.*

p a tempo *cresc.*

sf *cresc.*

cresc. *f*



6^{me} Schoumka Ukrainienne.

Introduction.
Allegro.

Primo.

Michel Zawadzki.Op. 82.

Piano.

The musical score is written for piano in 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with an introduction marked 'Allegro' and 'pp' (pianissimo). The main section is marked 'Allegro vivace' and contains several dynamic and tempo changes: 'cresc.' (crescendo), 'dim. rit.' (diminuendo and ritardando), 'p legg.' (piano and leggiero), 'poco rit.' (poco ritardando), 'p a tempo' (piano and a tempo), 'sfz' (sforzando), 'p' (piano), 'sf' (sforzando), 'marc.' (marcato), 'sfz' (sforzando), 'marc.' (marcato), 'sfz' (sforzando), 'cresc.' (crescendo), 'f' (forte), 'marc.' (marcato), and 'f' (forte). The score is divided into five systems, each with a treble and bass clef staff. A first ending bracket is indicated by the number '1' in the first system.



Secondo.

The first system of the piano score consists of two staves. The right hand plays a series of chords, starting with a *dolce* marking and a hairpin crescendo leading to a *f* dynamic. The left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* marking is placed above the right hand in the final measure.

The second system continues the piece. The right hand features a hairpin crescendo that reaches a *f* dynamic. The left hand maintains its eighth-note accompaniment.

The third system shows the right hand with a hairpin crescendo leading to a *f* dynamic. The left hand continues with eighth-note accompaniment. A *cresc.* marking is placed above the right hand.

The fourth system begins with a *mf* dynamic in the right hand. It features a hairpin crescendo that leads to a *f* dynamic. The left hand continues with eighth-note accompaniment. A *cresc.* marking is placed above the right hand.

The fifth system starts with a *mf* dynamic in the right hand. It includes a *marc.* (marcato) marking and a hairpin crescendo leading to a *f* dynamic. The left hand continues with eighth-note accompaniment.

The sixth system features a *f* dynamic in the right hand. It includes a hairpin crescendo leading to a *ff* dynamic. The left hand continues with eighth-note accompaniment.

Primo.

The first system of music consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Dynamics include *dolce* in the first measure, *rf* in the second, and *cresc.* in the third.

The second system continues the piece. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamics include *ben marcato f* in the fifth measure.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamics include *cresc.* in the ninth measure.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamics include *fp* in the thirteenth measure and *legg.* in the sixteenth measure.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamics include *cresc.* in the seventeenth measure and *f* in the eighteenth measure.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamics include *f* in the twenty-first measure, *ff* in the twenty-third measure, and *f* in the twenty-fourth measure.