

COMPOSITIONS DE MICHEL ZAWADZKI

	R. cop.
Op. 82. Szósta Szumka Ukraińska. Pour piano à deux mains	— 60
Pour piano à quatre mains	— 60
„ 83. Siódma Szumka Ukraińska.	
Pour piano à deux mains	— 60
Pour piano à quatre mains	— 60
„ 100. Transcription sur une chanson Ukrainienne „He шуми луже“	— 60
„ 101. Kozak. Staccato-Etude de genre	— 75
„ 109. Valse de salon dédiée à M ^{me} la Comtesse Potocka	— 75
„ 112. Scherzino sur un thème Ukrainien	— 45
„ 120. Ósma Szumka Ukraińska. Burlesque.	
Pour piano à deux mains	— 90
Pour piano à quatre mains	1 05
Pour violon et piano	1 —
Pour flûte et piano	1 —
Pour orchestre (en copie). Partition	n. 6 —
Pour orchestre (en copie). Parties	n. 7 —
„ 121. Impromptu sur des airs russes	1 05
„ 125. Souvenir de Kieff. Polka de salon	— 60
„ 126. Hej, do tańca dziewczuchy! Mazur	— 40
„ 127. Dziewiąta Szumka Ukraińska.	
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„ 130. Polka fantastique	— 90
„ 187 N ^o 1. La Source. Etude de concert	— 75
„ 187 N ^o 2. Etude de concert. G-moll	— 40
„ 142. Dziesiąta Szumka Ukraińska. Danse nat. Ukrain.	
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„ 164. Chanson et Cosaque. Danses nationales	— 60
„ 165. Les sons du cœur. Valse	— 75
„ 170. Célèbre Fabel. Valse	— 90
„ 171. Parafraza z piosnki F. Chopina. „Gdybym ja była słoneczkiem na niebie“	— 60
„ 172. Idylle. Mazourka	— 60
„ 198. Fileuse Ukrainienne Prządka Ukraińska	— 75
„ 199 Dwie piosnki Konstantego Sobańskiego:	
N ^o 1. Stach mi pierścioneł przywiózł z jarmarku	— 75
N ^o 2. Ja nie kocham Ciebie	— 60
„ 200. Das Leben ist ja nur ein Traum. Walzer	— 90
„ 204. Le bivouac. Marche militaire	— 45
„ 216. Marsz pogrzebowy z melod. opery Halka i pieśni: Żal dziewczyny i Skowronek St. Moniuszki	— 75
„ 281. Kalina. Chant favori de Ign. Komorowski	— 75
„ 282. Mélodies russes transcrites	— 75
„ 280. Marche nuptiale. Marsz weselny	— 90

	R. cop.
Op. 300. Onzième Schoumka Ukrainienne de concert.	
Jedenasta Szumka Ukraińska koncertowa.	
Pour piano à deux mains	— 75
Pour piano à quatre mains	1 35
Pour violon et piano	1 20
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Pour orchestre (en copie). Parties	n. 7 50
„ 306. Le printemps. Wiosna. Polka	— 60
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„ 314. Dwunasta Szumka Ukraińska. Piano à 2 mains	— 75
Pour piano à quatre mains	— 75
„ 315. Parafraza na dwie piosnki Komorowskiego. Idzie sobie pacholę i Wspomnienie	— 60
„ 316. Rhapsodie Roumaine	1 05
„ 324. Cotillon des plus jolies valse de Strauss père et fils et de Kéler-Béla	— 75
„ 339. Danses Ukrainiennes. Czabaraszki.	
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II ^{me} série N ^o 13—18	1 20
III ^{me} série N ^o 19—24	1 20
IV ^{me} série N ^o 25—30	1 20
V ^{me} série N ^o 31—36	1 20
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„ 340 N ^o 2. Drugi Marsz Zaporozski	— 60
„ 340 N ^o 3. Trzeci Marsz Zaporozski	— 60
„ 344. Marie Wisnowska. Polka	— 40
„ 361. L'Alouette. Skowronek. Chanson de St. Moniuszko. Paraphrase	— 75
„ 362. Barcarolle	— 30
„ 363. Thèmes polonais transcrits	— 90
„ 364. Danse des spectres	1 20
„ 365. Souvenir de Sarasate	— 60
„ 370. Polonez jubileuszowy na cześć J. I. Kraszewskiego	— 90
„ 380. Dumka	— 30
„ 394. Quadrille sur les Chansons Ukrainiennes populaires	— 60
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„ 400. Czwarty Marsz Zaporozski. Pour piano à 2 mains	— 40
Pour orchestre (en copie). Partition	n. 3 —
Pour orchestre (en copie). Parties	n. 3 50
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„ 413. La Gracieuse. Valse de salon	— 40
Feuille d'Album	— 30
Marie. Valse	— 50
Marya. Powieść Ukraińska Antoniego Malczewskiego:	
N ^o 1. Prolog. Rb.—,60. N ^o 8. Taniec Masek.	
Mazur. Rb.—,45. N ^o 9. Epilog. Rb.—,45.	



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KIEFF, **Léon Idzikowski** VARSOVIE,
Kreschtschatik N^o 29. Marszałkowska N^o 119.

Commissonnaire de la Société IMPERIALE Musicale Russe.
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XI.

Schoumka Ukrainienne de Concert.

Mich. Zawadzki, Op.300.

PIANO.

tr
marc. * *pp legg.*
p

marc.
tr * *tranquillo* * *p*
poco più lento e con duolo
p

p *f* *f*
tr * *tr* * *leggierissimo*
reloce
tr

rin - - - *for* - - - *zan* - - - *ri* - - - *do* *te* * *nu* - - - *to*
sf

Dumka.

Agitato. leggero p e eguale

p un peu de pédale

The first system of the score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note accompaniment. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the musical notation from the first system, maintaining the eighth-note accompaniment in the upper staff and the harmonic accompaniment in the lower staff.

con espressia *dim.*

The third system continues the musical notation. The lower staff includes the dynamic markings *con espressia* and *dim.* (diminuendo).

The fourth system continues the musical notation, showing the progression of the eighth-note accompaniment and the harmonic accompaniment.

cresc.

The fifth system continues the musical notation. The lower staff includes the dynamic marking *cresc.* (crescendo).

dim. p

cresc. *pedalando*

p

pp poco marcato pp rite

pp *to pp*

Schoumka.

con velocità

The first system of the score features a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a sixteenth-note run marked with a '10' and a slur. The bass clef part provides a simple accompaniment of quarter notes. Dynamics include *f* and *sf*. A fermata is placed over the final notes of the treble staff.

The second system continues the piece. The treble clef part has a sixteenth-note run marked with a '6' and a slur. The bass clef part has a more active accompaniment with eighth notes. Dynamics include *f* and *ff*. The instruction *son forza* is written above the treble staff.

The third system shows further development of the melody. The treble clef part features a sixteenth-note run marked with a '6' and a slur. The bass clef part continues with a steady accompaniment. Dynamics include *ff*.

The fourth system is marked *brillante.* The treble clef part has a sixteenth-note run marked with a '10' and a slur. The bass clef part has a more rhythmic accompaniment. Dynamics include *ff* and *f*. A fermata is placed over the final notes of the treble staff.

The fifth system concludes the piece. The treble clef part has a sixteenth-note run marked with an '11' and a slur. The bass clef part has a simple accompaniment. Dynamics include *ff*, *f*, and *p*. The instruction *scherz. p* is written above the treble staff.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed sixteenth notes. The bass clef staff contains a simpler accompaniment. Dynamics include *cresc.*, *fp*, and *f*.

Second system of musical notation. The treble clef staff features a more rhythmic melody. The bass clef staff has a steady accompaniment. The tempo/mood is marked *Gioçoso.* and *dol.*. Dynamics include *f* and *marc.*.

Third system of musical notation. The treble clef staff has a melody with many beamed notes. The bass clef staff has a steady accompaniment. Dynamics include *f*, *cresc.*, *mf scherz.*, and *marc.*.

Fourth system of musical notation. The treble clef staff has a melody with many beamed notes. The bass clef staff has a steady accompaniment. Dynamics include *f* and *fp*.

Fifth system of musical notation. The treble clef staff has a melody with many beamed notes. The bass clef staff has a steady accompaniment. Dynamics include *ff*.

pp *sempre pp* pp

First system of musical notation, featuring two staves with piano accompaniment. The music is in a minor key and includes dynamic markings *pp*, *sempre pp*, and *pp*. There are also hairpins indicating volume changes.

marc.

Second system of musical notation, continuing the piano accompaniment. It includes the dynamic marking *marc.* and features a change in the bass line.

f

Third system of musical notation, featuring a more active piano accompaniment with dynamic markings *f* and *sf*.

p *f* *f*

Fourth system of musical notation, characterized by a melodic line in the right hand with a wavy hairpin. Dynamic markings include *p*, *f*, and *f*.

sf legg. *f* *marc.* *f*

Fifth system of musical notation, featuring a melodic line with accents and dynamic markings *sf legg.*, *f*, *marc.*, and *f*.

fp ff cresc.

This system contains the first two staves of music. The upper staff features a complex texture of chords and moving lines, while the lower staff provides a steady accompaniment. Dynamic markings include *fp* (fortissimo piano), *ff* (fortissimo), and *cresc.* (crescendo).

fp pleggiere e con eleganza

This system continues the musical piece. The upper staff has a more melodic and flowing character, marked with *fp* and the instruction *pleggiere e con eleganza*. The lower staff continues with a consistent accompaniment.

poco ri - te - - - nu -
rinf.

This system shows a change in the upper staff's texture, with a more rhythmic and accented feel. The lower staff includes a *rinf.* (ritardando) marking. The lyrics *poco ri - te - - - nu -* are positioned above the upper staff.

to a tempo
f marc. pp

This system features a return to a more regular tempo, indicated by *to a tempo*. The upper staff includes a fermata over a note. The lower staff has dynamic markings *f* (forte), *marc.* (marcato), and *pp* (pianissimo).

cresc. f ff.

The final system of the page shows a build-up in intensity. The upper staff has a *cresc.* marking, and the lower staff reaches *f* (forte) and *ff.* (fortissimo) dynamics.

p scherz. *p*

This system contains the first two staves of music. The upper staff features a melodic line with frequent trills and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the end of the system.

sf *pplegato*

This system continues the musical piece. The upper staff has a melodic line with trills. The lower staff has a more active accompaniment. A dynamic marking of *sf* (sforzando) is used, followed by *pplegato* (pianissimo legato).

poco a poco *cresc.*

This system shows a gradual increase in volume. The upper staff has a melodic line with trills. The lower staff has a steady accompaniment. The markings *poco a poco* and *cresc.* (crescendo) indicate the dynamic change.

dim. *p* *p* *rite - nu - to* *a tempo* *legg.*

This system concludes with a melodic phrase. The upper staff has a melodic line with trills. The lower staff has a steady accompaniment. The markings *dim.* (diminuendo), *p* (piano), *rite - nu - to* (ritardando), *a tempo*, and *legg.* (leggiero) are present.

Tempo I. un peu de pédale

p leggiero e eguale *p*

ben portando la melodia ma dolce

This system features a new section. The upper staff has a melodic line with trills. The lower staff has a steady accompaniment. The markings *p leggiero e eguale* and *p* (piano) are present. A performance instruction *ben portando la melodia ma dolce* is written below the lower staff.

con espressia

dim. *cresc.*

sempre p
più lento *p* *pp*
p ma poco marcato

ml - - len - - tan - - do *f veloce* *f* *ff*
12 12

12 Schoumkas Ukrainiennes de Michel Zawadzki

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Première Schoumka Ukrainienne

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" Violon et Piano	— 90
" Flûte et Piano	— 80

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" Piano à quatre mains	— 90
" Violon et Piano	— 90
" Flûte et Piano	— 90

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Pour Piano à deux mains	— 50
" Piano à quatre mains	— 90
" Violon et Piano	— 90
" Violoncelle et Piano	— 75
" Flûte et Piano	— 90
" Orchestre (en copie) Partition	n. 3 50
" " " " Parties	n. 4 —

Op. 80.
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Pour Piano à deux mains	— 60
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" Piano à quatre mains	— 60
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" " " " Parties	n. 3 50

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" Piano à quatre mains	1 05
" Violon et Piano	1 —
" Flûte et Piano	1 —
" Orchestre (en copie) Partition	n. 6 —
" " " " Parties	n. 7 —

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Danse nationale Ukrainienne**

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" Piano à quatre mains	— 75
" Orchestre (en copie) Partition	n. 4 —
" " " " Parties	n. 4 60

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" Piano à quatre mains	1 35
" Violon et Piano	1 20
" Orchestre (en copie) Partition	n. 6 50
" " " " Parties	n. 7 50

Op. 314.
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Pour Piano à deux mains	— 75
" Piano à quatre mains	— 75

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