

# COMPOSITIONS POUR LE PIANO

de

## MICHEL ZAWADZKI.

R. C. M. pf.		R. C. M. pf.		R. C. M. pf.							
Op. 1.	Tremolo-Polka . . . . .	30	1	Op. 62.	Marche sur des airs polonais . . . . .	45	1 50	Op. 231.	„Kalina“ chant favori d'Ignace Komorowski. Transcription . . . . .	1 5	3 50
Op. 2.	Joujou-Polka . . . . .	30	1	Op. 63.	Mazurek (Na pamiatkę Szopowiczowi) . . . . .	30	1	Op. 280.	Marche nuptiale. (Marsz weselny) . . . . .	90	3
Op. 3.	Arbitrage-Polka . . . . .	30	1	Op. 64.	Souvenir du temps qui n'est plus. Valse brill. . . . .	90	3	Op. 322.	Mélodies russes transcrites . . . . .	75	2 50
Op. 4.	Souvenir-Polka . . . . .	30	1	Op. 65.	Mazourka de salon . . . . .	60	2	Op. 300.	11-me Schoumka Ukrainienne de concert . . . . .	90	3
Op. 5.	Wileika-Polka . . . . .	30	1	Op. 66.	Chant sans paroles . . . . .	60	2	Op. 306.	Le printemps. Polka . . . . .	60	2
Op. 6.	Carnaval de Kamieniec. Polka . . . . .	30	1	Op. 67.	Soirée de Dresde. Valse . . . . .	90	3	Op. 313.	Deutschländ einig. Marsch . . . . .	60	2
Op. 8.	Mazur z różnych Mazurów . . . . .	45	1 50	Op. 69.	№ 1. La Caressante-Polka . . . . .	45	1 50	Op. 314.	12-me Schoumka Ukrainienne . . . . .	75	2 50
Op. 14.	Table-Moving-Valse . . . . .	60	2	Op. 69.	№ 2. Pensa-Lisa-Polka . . . . .	45	1 50	Op. 315.	Parafraza na dwie piosnki Komorowskiego „Idzie sobie pachole i Wspomnienie“ . . . . .	75	2 50
Op. 18.	Polka (dédiée à Mr. C. So-bański) . . . . .	45	1 50	Op. 70.	Valse Improptu . . . . .	60	2	Op. 316.	Rhapsodie Roumaine . . . . .	1 5	3 50
Op. 19.	Mazurka (dédiée à Mr. Ant. Kontski) . . . . .	75	2 50	Op. 71.	Piérwsza Ukrainiska Rap-sodia . . . . .	75	2 50	Op. 324.	Cotillon des plus jolies valse de Strauss père et fils et de Keler Bela . . . . .	75	2 50
Op. 20.	№ 1. Polka . . . . .	45	1 50	Op. 72.	La Capricciosa. Improptu . . . . .	60	2	Op. 339.	Danses Ukrainiennes. Czabaraszki. (Українські танці). 1-re série. № 7-12 . . . . .	1 20	4
Op. 20.	№ 2. La Joyeuse-Polka . . . . .	45	1 50	Op. 73.	Rondino (déd. à Mr. J. Schulhoff) . . . . .	75	2 50	2-e série. № 13-18 . . . . .	1 20	4	
Op. 24.	Pierwsza Szumka Ukrain-ska. Nowe wydanie . . . . .	75	2 50	Op. 76.	Souvenir de Carl. Patti. Polka de conc. . . . .	90	3	3-me série. № 19-24 . . . . .	1 20	4	
Op. 25.	Polka d'amitié . . . . .	30	1	Op. 80.	4-me Schoumka Ukrai-nienne . . . . .	60	2	4-me série. № 25-30 . . . . .	1 20	4	
Op. 26.	Tambour-Marche . . . . .	60	2	Op. 81.	5-me Schoumka Ukrai-nienne (burlesque) . . . . .	60	2	5-me série. № 31-36 . . . . .	1 20	4	
Op. 27.	Polichinelle-Polka . . . . .	45	1 50	Op. 100.	Transcription sur une chanson Ukrainienne „Ne szumy już“ . . . . .	60	2	Op. 340.	№ 1. Pierwszy Marsz Zaporozski . . . . .	60	2
Op. 28.	Mélange de differents thè-mes en forme d'une valse . . . . .	75	2 50	Op. 101.	Kozak. Staccato étude de genre . . . . .	75	—	Op. 340.	№ 2. Drugi Marsz Za-porożski . . . . .	60	2
Op. 29.	Marién-Polka . . . . .	45	1 50	Op. 109.	Valse de salon . . . . .	75	—	Op. 340.	№ 3. Trzeci Marsz Za-porożski . . . . .	60	2
Op. 30.	La Glaneuse. Polka . . . . .	45	1 50	Op. 112.	Scherzino sur un thème Ukrainie . . . . .	45	1 50	Op. 361.	L'Alouette (Skowronek) de Moniuszko, para-phrasée . . . . .	90	3
Op. 31.	Druga Szumka-Ukrainska . . . . .	75	2 50	Op. 120.	8-me Schoumka burles-que . . . . .	90	3	Op. 362.	Barkarola . . . . .	30	1
Op. 32.	№ 1. Chasseur. Polka ca-ractéristique . . . . .	45	1 50	Op. 121.	Improptu sur des airs russes . . . . .	1 5	3 50	Op. 363.	Thèmes polon. transcrits . . . . .	90	3
Op. 32.	№ 2. Babilarde. Polka ca-ractéristique . . . . .	45	1 50	Op. 125.	Souvenir de Kieff. Polka de salon . . . . .	60	2	Op. 364.	Danse des spectres . . . . .	1 20	4
Op. 32.	№ 3. Forgeron. Polka ca-ractéristique . . . . .	45	1 50	Op. 127.	9-me Schoumka Ukrai-nienne . . . . .	60	2	Op. 365.	Souvenir de Sarasate avec le portrait (d'après photographie de W. Wysocki à Kieff) . . . . .	60	2
Op. 33.	Deux Mazurkas . . . . .	75	2 50	Op. 130.	Polka fantastique . . . . .	90	3	Op. 369.	25-me Schoumka Ukrai-nienne . . . . .	—	—
Op. 34.	La Gracieuse. Polka-Ma-zourka . . . . .	45	1 50	Op. 137.	Deux études de concert. № 1. La Source . . . . .	75	2 30	Op. 370.	Polonez jubileuszowy na cześć J. Ig. Kraszew-skiego z portretem . . . . .	90	3
Op. 35.	Valse mélodieuse sur des thèmes russes . . . . .	90	3	Op. 142.	10-me Schoumka. Danse nationale Ukrainienne . . . . .	60	2	Op. 380.	Dumka . . . . .	30	1
Op. 36.	Valse-Etude . . . . .	90	3	Op. 148.	Une fleur de rose. Ma-zourka . . . . .	60	2	Op. 394.	Quadrille sur les chan-sons Ukrain. populaires . . . . .	60	2
Op. 37.	Cadence-Polka . . . . .	30	1	Op. 157.	9-me valse de salon . . . . .	—	—	Marya powieść Ukrainiska Anto-niego Malczewskiego:			
Op. 38.	№ 1. Chansonnette-Polka . . . . .	45	1 50	Op. 158.	Am schönen silberschim-mernden Horyi. Wal-zer (déd. à Mme Szy-manowska) . . . . .	90	3	№ 1. Prolog . . . . .	60	2	
Op. 38.	№ 2. Souvenir de Kury-łowce. Polka . . . . .	45	1 50	Op. 164.	Chanson et Cosaque. Danses nationales . . . . .	60	2	№ 8. Taniec Masek (mazur) . . . . .	45	1 50	
Op. 38.	№ 3. Bonne mine au mau-vais jeu. Polka . . . . .	30	1	Op. 170.	Célèbre Fabel valse . . . . .	90	3	№ 9. Epilog . . . . .	45	1 50	
Op. 39.	Zawadzki-Galop . . . . .	60	2	Op. 172.	Idylle. Mazourka . . . . .	60	2	Feuille d'Album . . . . .	30	1	
Op. 40.	Polka de salon . . . . .	60	2	Op. 198.	Fileuse Ukrainienne . . . . .	75	2 50	Sześć Mazurów i Mazurków . . . . .	1 65	5 50	
Op. 41.	Les Adieux. Valse . . . . .	60	2	Op. 199.	№ 1. „Janek“ Stachymi perscionek przywiózł z jarmarku . . . . .	90	3	Polkas pour Piano:			
Op. 42.	Hulaj Dusza! Mazur . . . . .	45	1 50	Op. 199.	№ 2. Ja nie kocham cie-bie . . . . .	60	2	Série I. Six Polkas . . . . .	1 35	4 50	
Op. 43.	Souven. d'Ostende. Marche flamande . . . . .	60	2	Op. 200.	Das Leben ist ja nur ein Traum. Walzer . . . . .	90	3	„ II. Six Polkas . . . . .	2 10	7	
Op. 44.	Les Lanciers. Quadrille . . . . .	60	2	Op. 201.	Szalona. Polka . . . . .	—	—	„ III. Huit Polkas . . . . .	2 55	8 50	
Op. 46.	Les Saltimbanques nègres. Polka . . . . .	45	1 50	Op. 204.	Le Bivonac. Marche mi-litaire . . . . .	45	1 50	„ IV. Six Polkas et une Polka-Mazourka . . . . .	1 65	5 50	
Op. 47.	Krakowianka. Polka . . . . .	45	1 50								
Op. 48.	Cóś mnie tęskno! Mazur . . . . .	45	1 50								
Op. 50.	L'Innocence. Polka-Maz . . . . .	45	1 50								
Op. 52.	Trzecia Szumka Ukrain-ska. Nowe wyd. . . . .	75	2 50								
Op. 53.	Mazurek Salonowy . . . . .	45	1 50								
Op. 54.	2,000,000 de Dot. Polka . . . . .	45	1 50								
Op. 56.	Kijower-Bursch-Studenten-Polka . . . . .	30	1								
Op. 57.	Dolce-far-niente-Polka . . . . .	30	1								
Op. 58.	Matouschka-Polka . . . . .	30	1								
Op. 59.	La Sylphide. 5-me valse de salon . . . . .	75	2 50								
Op. 60.	Souvenir d'un ami. Ball-Quadrille . . . . .	75	2 50								

PROPRIÉTÉ DE L'ÉDITEUR

Kieff & Odessa:

BOLESŁAS KOREYWO.

MOSCOU:

St.-PETERSBOURG:

VARSOVIE:

CHARKOFF:

chez P. Jurgenson.

chez J. Jurgenson.

chez Gebethner & Wolff.

chez A. F. Gerhard.

# TRANSCRIPTION

sur une Chanson Ukrainienne

a M<sup>r</sup> Jgn: Jos:  
KRASZEWSKI.

(„Ne szumy luze”)

M. Zawadzki. Op. 100.

Vivace  
*a capriccio.*

*legg.* 8<sup>va</sup>

8<sup>va</sup>

*lento.*

*f* *marcato.* *p* *p dim.*

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

*vivo.*

*lento.*

*pp legg.* *pp* *pp*

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

*con anima*

*p* *dol.* *p* *espress.* *vivo.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp legg. con eleganza.* *pp* *Ped.* \* *Ped.* \*



moderato e semplice.

ri - te - nu - to. *mf* un peu e ped.

This system shows the first two staves of the piece. The right hand has a melodic line with some grace notes, and the left hand provides a simple accompaniment. The tempo is marked 'moderato e semplice'.

*p* *p*

The second system continues the piece. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment is consistent with the first system. Dynamics include piano (*p*).

*dol.* *dol.*

*cresc.* *p*

The third system introduces a 'dol.' (dolente) marking. The right hand has a more expressive melodic line with slurs. The left hand accompaniment includes a 'cresc.' (crescendo) marking. Dynamics include piano (*p*).

*p* *sf* ri - te - nu - to. *pp*

The fourth system continues the piece. The right hand has a melodic line with slurs. The left hand accompaniment includes a 'p' (piano) marking. Dynamics include piano (*p*), fortissimo (*sf*), and pianissimo (*pp*).

*dim.* *p* *p* leggiero. *A*

ben portando la melodia.

The fifth system concludes the piece. The right hand has a melodic line with slurs. The left hand accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) marking. Dynamics include piano (*p*) and piano (*p*). The instruction 'ben portando la melodia.' is written below the system. A fermata is placed over the final note of the right hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, with a dynamic marking of *f* (forte) at the beginning. The lower staff is in bass clef and contains a bass line with some triplets and rests. The key signature has three flats (B-flat, E-flat, A-flat).

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material from the first system. A dynamic marking of *p* (piano) appears in the middle of the system. The lower staff continues the bass line. The key signature remains three flats.

The third system of musical notation consists of two staves. The upper staff features more complex chordal textures and melodic runs. The lower staff continues the bass line. The key signature remains three flats.

The fourth system of musical notation consists of two staves. The upper staff has a dynamic marking of *f* (forte) and shows a change in the melodic line. The lower staff continues the bass line. The key signature remains three flats.

The fifth system of musical notation consists of two staves. The upper staff features a large, sweeping melodic phrase with a dynamic marking of *f* (forte). The lower staff continues the bass line. The key signature remains three flats.



sf *ri - te - nu*

This system contains the first two measures of a musical piece. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady accompaniment. The first measure is marked *sf* (sforzando). The second measure includes the lyrics *ri - te - nu* and a first ending bracket labeled '1'.

2 *appass.* *to*

This system contains the next two measures. The right hand continues with similar rhythmic patterns. The second measure is marked *appass.* (appassionato) and includes the word *to*. A second ending bracket labeled '2' is present.

*dol. e marcato la melodia.*

*p* *cresc.*

This system contains the first two measures of a new section. The right hand plays a melodic line with a piano (*p*) dynamic, which then increases in volume as indicated by the *cresc.* (crescendo) marking.

*p*

This system contains the next two measures of the section. The right hand continues with the melodic line, starting with a piano (*p*) dynamic.

This system contains the final two measures of the section, continuing the melodic and accompanimental lines from the previous systems.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music consists of a series of eighth and sixteenth notes in the treble clef and a bass line with chords and single notes in the bass clef.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, including a first ending bracket labeled '2' and a section marked *ppp* (pianissimo) in the treble clef.

Fourth system of musical notation, featuring a *pp* (pianissimo) dynamic marking in the bass clef and a tempo change instruction: *p piu lento misterioso.* The system concludes with a *p* (piano) dynamic marking.

Fifth system of musical notation, primarily consisting of trills (tr) in the treble clef. The system is divided into four measures with dynamic markings: *fp*, *sf*, *dim.*, and *dim.* The first measure is marked *Tempo I.*





First system of musical notation. Treble and bass clefs. Dynamics include *f*, *sf*, and *fp*. The music features dense chordal textures in the right hand and more active lines in the left hand.

Second system of musical notation. Treble and bass clefs. Dynamics include *f* and *cres.*. The word *marc.* is written above the bass line. The word *ri - te - nu - to* is written across the system, with a slur over it.

8

a tempo.

Third system of musical notation. Treble and bass clefs. Dynamics include *sf* and *fp*. The tempo marking *a tempo.* is at the beginning.

8

Fourth system of musical notation. Treble and bass clefs. Dynamics include *f* and *cres.*. The word *ri - te - nu - to* is written across the system, with a slur over it.

Lento e maestoso.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *p legato*, *p*, *p rit.*, *pp*, and *ff*. The tempo marking *Lento e maestoso.* is at the beginning. The word *vivace.* is written above the final measure.