

# Mémoires Polonaises

DE

## Stanislas Moniuszko

transcrites et paraphrasées

### POUR PIANO

	Roubles.
„ 1. <b>WOLFF BERNH.</b> L'aurore et la jeune fille. <b>Dwie zorze</b> (IV. 89) . . . . .	—50
„ 2. — Mignon. <b>Znasz li ten kraj</b> (IV. 90) . . . . .	—50
„ 3. — Doumka. <b>Dumka</b> , (Przychodź miły dzień już biały) (IV. 102) . . . . .	—40
„ 4. — Le Ménétrier. <b>Grajek</b> (IV. 103) . . . . .	—40
„ 4.a — Air de l'opéra „La Comtesse”. <b>Arya z Hrabiny</b> (Zbudzić się z uludnych snów) (V. 127).	—50
„ 4.b — Air de l'opéra „Halka”. <b>Arya z Halki</b> . (Gdyby rannem słonkiem). (V. 128) . . . . .	—60
„ 5. <b>PACHULSKI H.</b> Mia Madre. <b>O Matko moja</b> . . . . .	—40
„ 6. <b>WESTH EUG.</b> Op. 2. L'Alouette. <b>Skowronek</b> (V. 101) . . . . .	—40
„ 7. <b>CRAMER A.</b> Cracovienne. <b>Krakowiak</b> . (Polec pieśni z miasta) (I. 83) . . . . .	—30
„ 8. { <b>BIERNACKI MICH.</b> Doumka D-moll. <b>Dumka</b> . (Nie śpię, nie jem) (IV. 120). . . . .	—40
„ 8. { — La fille menaçante. <b>Groźna dziewczyna</b> . (IV. 120). . . . .	—40
„ 9. { — Mia Madre. <b>O Matko moja</b> . (V. 104). . . . .	—40
„ 9. { — <b>Zosia</b> (z Dziadów) (V. 104). . . . .	—40
„ 10. { — Doumka de l'opéra „Le Batelier”. <b>Dumka Zosi</b> z „Flisa” (V. 105). . . . .	—50
„ 10. { — Le Chanteur loin du pays. <b>Śpiewak w obcej stronie</b> (V. 105) . . . . .	—50
„ 11. <b>DIETRICH M.</b> Op. 50. Cantilène militaire et air de congé } de l'opéra . . . . .	—60
„ 12. — „ 51. Duettino et mélodie du Quatuor } Le Château . . . . .	—60
„ 13. — „ 52. Le Carillon. <b>Arya z kurantem</b> } mystérieux . . . . .	—60
„ 14. — „ 64. Chant du soir. <b>Pieśń wieczorna</b> (IV. 8) . . . . .	—50
„ 15. — „ 68. La Fileuse. <b>Prząśniczka</b> . Le poisson d'or. <b>Złota rybka</b> (IV. 9) . . . . .	—50
„ 16. <b>KANIA EM.</b> Op. 36. Choeur de Brahmines de l'opéra „Paria” . . . . .	—75
„ 17. — „ 20. Bronia i Dzidzi. Romance et Scherzo } de l'opéra La Comtesse . . . . .	—60
„ 18. <b>NOWAKOWSKI J.</b> Op. 59. „Szmerze strumyk pod jaworem” } Hrabina . . . . .	—60
„ 19. — „ 52. „Szumią jody na gór szczycie” Romance de l'opéra „Halka” . . . . .	—60
„ 20. <b>KRÜGER W.</b> Op. 123. Le Cosaque. <b>Kozak</b> . . . . .	—70
„ 21. <b>MONCZYŃSKI R.</b> La Fileuse. <b>Prząśniczka</b> . Le Rossignol. <b>Stowiczek</b> , (J. Czeczotta) . . . . .	—60
„ 22. <b>ADAMOWSKI WINC.</b> Cracovienne. <b>Krakowiczek</b> (Wesół i szczęśliwy) (V. 142) . . . . .	—40
„ 23. <b>WOLFF BERNH.</b> Le Cosaque. <b>Kozak</b> . (IV. 186). . . . .	—50
„ 24. — L'Étoile <b>Gwiazdka</b> . (IV. 187). . . . .	—50
„ 25. — Une Fleur. <b>Kwiatek</b> . Oh, mon coeur. <b>Serce moje</b> . (IV. 188). . . . .	—50

Propriété des Éditeurs pour tous pays.

CRACOVIE, G. Gebethner & Co.

VARSOVIE, Gebethner & Wolff.

KIEFF, chez L. Idzikowski. — MOSCOU, chez A. Gutheil, A. Seywang. — VIENNE, chez J. Zawadzki. — St. PETERSBOURG, chez J. H. Zimmermann.

# L' ETOILE. GWIAZDKA.

\*) arr. par. B. Wolff.

**Allegretto.**

*p* *leggiere*

*Ped* *Ped simile*

Detailed description: This system contains the first two measures of the piece. The right hand starts with a piano (*p*) dynamic and a *leggiere* (light) touch. The tempo is marked *Allegretto*. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first measure features a series of eighth notes in the right hand and a bass line in the left hand. The second measure continues this pattern with some grace notes and fingerings (3, 1, 2, 4, 5, 2, 1, 4) indicated above the notes.

Detailed description: This system contains measures 3 and 4. The right hand continues with eighth-note patterns, incorporating fingerings (2, 4, 1, 4, 2, 5, 3, 1, 2, 1) above the notes. The left hand provides a steady bass accompaniment with chords and single notes.

*fp*

Detailed description: This system contains measures 5 and 6. The dynamic changes to *fp* (fortissimo piano). The right hand features more complex rhythmic patterns with fingerings (2, 3, 2, 4, 3, 5, 3, 1, 5, 2, 1, 2, 5) above the notes. The left hand continues with a consistent bass line.

*f* *p*

Detailed description: This system contains measures 7 and 8. The dynamic starts at *f* (fortissimo) and then changes to *p* (piano). The right hand has a melodic line with fingerings (2, 3, 1, 2, 3, 5, 1, 3) above the notes. The left hand has a bass line with fingerings (2, 3, 4, 5) below the notes.

*mf* *con Ped.*

Detailed description: This system contains measures 9 and 10. The dynamic is *mf* (mezzo-forte). The right hand has a melodic line with fingerings (3, 4, 3, 2, 5, 4, 5, 4, 5, 5, 2, 4, 3, 4) above the notes. The left hand has a bass line with fingerings (3, 3) below the notes. The instruction *con Ped.* (with pedal) is present.

\*) Propriété des Editeurs.  
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POSPIESZNA LIT. SZTYCH NUT J. MEKARSKIEGO, N17 ALEKSANDRIA W WARSZAWIE

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. The bass line consists of chords and single notes.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains four measures. Fingerings and articulations are present throughout.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains four measures. A dynamic marking of *fp* (fortissimo piano) is present in the second measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains four measures. Dynamic markings include *f* (fortissimo) in the third measure, *p* (piano) in the fourth measure, and *rit.* (ritardando) in the fourth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains four measures. The notation includes eighth and sixteenth notes with various articulations.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains four measures. A dynamic marking of *cresc. molto* (crescendo molto) is in the first measure, and *f* (fortissimo) is in the second measure.

Red Red simile

*cresc.*

*ff*

*allarg.*

*ff*