

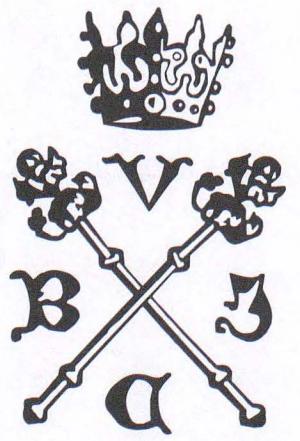


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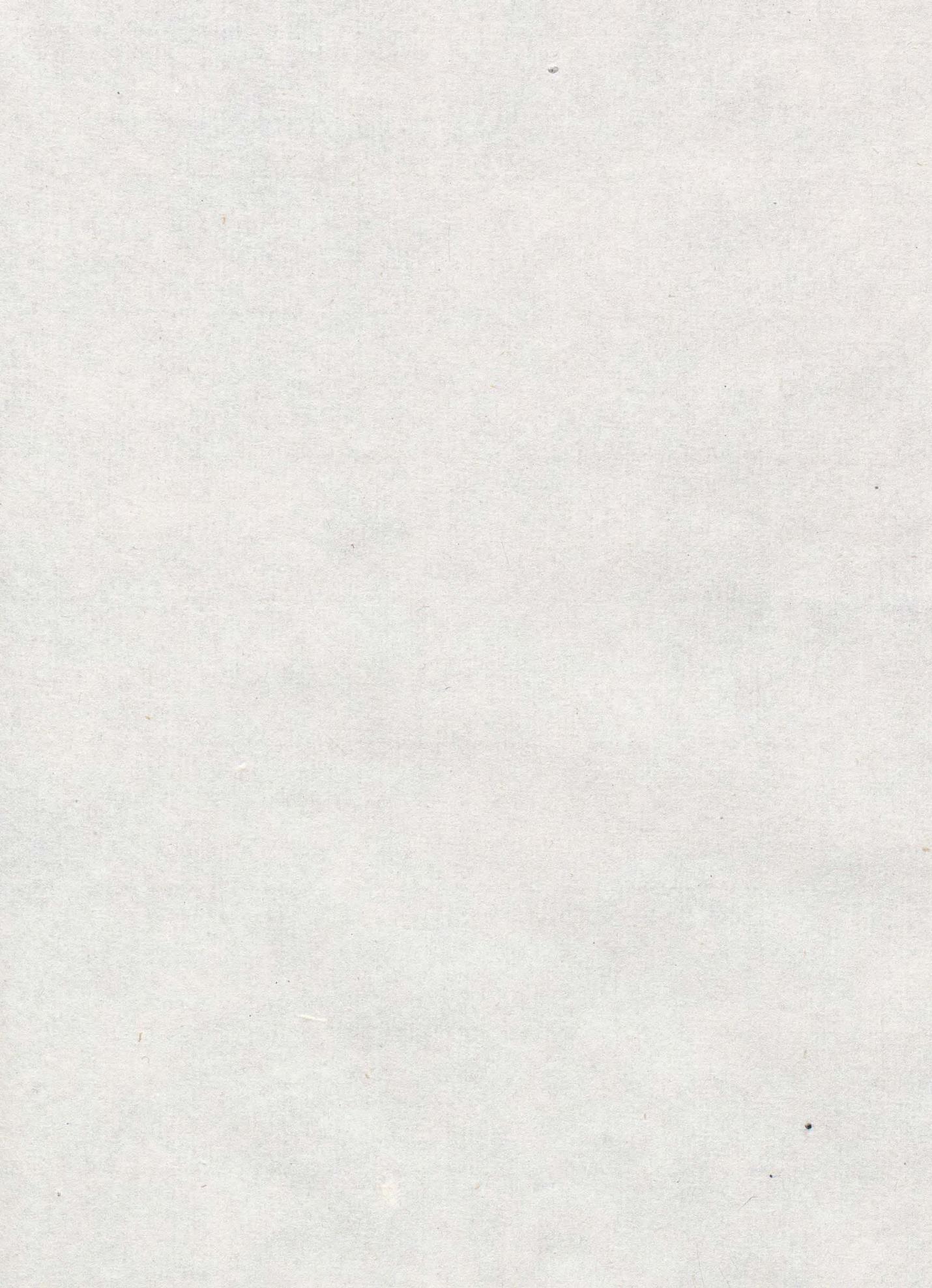
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musicalia





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III

Polnische Gönzé.

MAZURKAS

für das

Pianoforte

herausgegeben

von

OSCAR von KOLBERG.

LEIPZIG,

BREITKOPF & HÄRTEL.

Pr. 5 Mark netto

Jasne Wiełmożnej
Maryi Grabine Skorzewskiej.

Pamieka od
O kolberga

Modlina d. 12 Czerwca 1884.

Polnische Tänze.

Sammlung

der beliebtesten Polnischen

MAZURKAS

für das

Pianoforte

ausgewählt, durchgesehen und bearbeitet

von

OSCAR von KOLBERG.

LEIPZIG, BREITKOPF & HÄRTEL.

Pr. 5 Mark netto.

Bearbeitung, Eigenthum der Verleger.

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III

Mus.



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VORWORT.

Die Mazurka, ein beliebter polnischer Nationaltanz, der heut zu Tage wohl nirgends auf einem Ballprogramme fehlt, scheint doch als Kunsttanz der höheren Stände Polens nicht über die Zeiten der Regierung Sigismund III. zurückzureichen, also bis zur Zeit, als die Hauptresidenz des Königs und der Adelsrepublik von Krakau nach Warschau verlegt ward.

Von jener Zeit an wurde der masurische Volkstanz, der damals vielleicht noch keinen besonderen Namen führte, auch unter den höheren Ständen allgemein bekannt und beliebt, und als Rittertanz neben der großer Tanz genannten Polonaise und dem Krakowiak, dem kleinen Tanz, aufgeführt. Der masurische Tanz begann, wie die meisten slavischen Tänze, mit einer Runde der Tänzer, zu denen sich allmählich auch die von diesen aufgeforderten Tänzerinnen gesellten.

Indessen herrschten bei den vielen Festlagern und Gastmahlen, die von der Regierung Ladislaus IV. an, bis zu den Zeiten des letzten Königs Stanislaus August, am Hofe der Könige sowohl wie auch der Magnaten gehalten wurden, nach den damaligen Berichten fremdländische, hauptsächlich italiänische und französische Tänze vor. Es ist anzunehmen, dass diese Tänze auch einen Einfluss auf die Touren und Figuren des masurischen Tanzes geübt haben, ohne jedoch die freien, ausdrucksvollen Bewegungen desselben zu hemmen. Leider sind die diese Tänze begleitenden Musikweisen für uns verloren gegangen, es sei denn, dass dieselben theilweise noch in den alten volksthümlichen Weihnachtsliedern wiederzufinden wären.

Später, um 1780, übte auch das Ballett des Warschauer Theaters, indem es die nach Volksweisen und Volkstänzen seinerseits künstlerisch umgebildete Mazurka auf die Bühne brachte, einen namhaften Einfluss auch auf die Gestaltung dieses Tanzes in Privateirkeln.

In der darauf folgenden Zeit haben auch die Officiere der polnischen Legionen nach ihrer Heimkehr ins Vaterland in den Jahren 1805 und 1812, unterstützt von der ganzen tanzenden Jugend der gebildeten Stände, den Bewegungen des Tanzes bald ein zärtlich-sentimentales, bald wieder ein ritterlich-kühnes Gepräge zu geben gewusst, das einerseits einen Meister wie Chopin zu den erhabensten Ergießungen seiner gebrochenen Seele begeisterte, andererseits wieder eine Menge begabter Nationalkomponisten anregte, uns lange Jahre hindurch mit frischen Rhythmen und Melodien zu beschenken.

Wir glauben, dass auch die hier dem geneigten Leser gebotenen, chronologisch geordneten, bald kräftig, bald graziös sich bewegenden Tanzmusikstücke reich an solchen Eigenschaften seien. Diese Melodien haben wohl den Höhepunkt ihres Schwunges und Glanzes in dem Zeitabschnitt von 1820 bis 1850 erreicht, so dass selbst die politischen Stürme von 1831 sie nicht zu ersticken vermochten. Graf Karl Soltyk gab dabei mit seinen Kompositionen die Lösung, und hatte bald viele nicht minder produktive Komponisten zu Nachfolgern. Die nach 1850, und vollends nach 1860 erschienenen Mazurken sind, obwohl sie manches graziöse Stück bieten, doch im Allgemeinen ärmer an Erfindung.

Einen Kranz von Melodien, aus dem vorerwähnten Zeitraume gesammelt, geben wir getreu, jedoch den Anforderungen der heutigen Technik gemäß, mit etwas verstärkter Begleitung wieder, in Erwartung, dass dieselben den Liebhabern nationaler Musik recht willkommen sein werden.

Oscar von Kolberg.

P R É F A C E.

La Mazurka, une des danses favorites du peuple polonais, figure aujourd'hui presque partout sur les programmes de bal. Cependant, comme danse de la haute société polonaise, elle ne paraît pas dépasser le temps du règne de Sigismond III, c'est-à-dire, l'époque où Varsovie devint la capitale de la République polonaise à la place de Cracovie.

C'est alors, que la danse populaire du pays de Mazovie, qui n'avait peut-être pas encore de nom particulier, fût mieux connue et plus goûlée dans les sociétés, a côté de la Polonaise (appelée danse *grande*) et de la Cracovienne (danse *petite*). Les pas de la danse mazovienne commençaient, comme la plupart des danses slaves, par un ronde des danseurs, auxquels s'unissaient peu à peu, invitées par ceux-ci, les danseuses.

Cependant aux fréquents festins qui ont eu lieu pendant les règnes suivants, à partir de Ladislas IV jusqu'au temps du dernier roi Stanislas Auguste, dominaient à la cour des rois et des magnats, — comme le disent des relations contemporaines — les danses étrangères et notamment les danses italiennes et françaises. Il est à croire que ces danses exerçaient quelque influence sur les tours et les figures de la danse mazovienne, sans néanmoins restreindre la libre allure de ses mouvements caractéristiques. Malheureusement les airs qui les accompagnaient, sont perdus pour nous, à moins qu'ils ne se retrouvent en partie dans les cantiques populaires.

Plus tard, vers 1780, le ballet du théâtre de Varsovie, en introduisant de son côté les motifs de chant et de danse populaires sur la scène, a réagi à sa guise sur la partie choréographique de cette danse aux salons, en lui appliquant le nom déjà usité de Mazurka.

Ensuite, les officiers des Légions polonaises, au retour dans leur patrie en 1805 et en 1812, aidés de toute la jeunesse bien élevée et dansante d'alors, ont donné aux allures de la danse des essors tantôt tendres, tantôt chevaleresques et hardis, qui ont inspiré d'une part un maestro comme Chopin, nourri par les chants du peuple, pour se servir de cette forme à nous enchanter des plus sublimes accents de son âme brisée, et de l'autre, de nombreux compositeurs nationaux pour nous égayer aux salons de ces rythmes alertes.

Nous croyons voir ces dernières qualités reproduites dans la musique de danse, tour à tour énergique et gracieuse, que nous mettons ici sous les yeux du bienveillant lecteur dans l'ordre chronologique. Les mélodies de ces danses ont atteint le plus grand degré de verve comme d'élégance, dans l'espace de temps de 1820 jusqu'à 1850, de manière, que même les désastres politiques de 1831 ne pouvaient en arrêter l'effusion. C'est d'abord le comte Charles Soltyk, qui en a donné le mot d'ordre, et qui bientôt fut suivi d'autres compositeurs non moins expansifs. Les mazurkas qui parurent après 1850, et surtout celles après 1860, bien qu'elles ont montré quelquefois des pièces de musique très gracieuses, étaient en général moins heureuses à l'égard de l'invention.

Nous avons recueilli un faisceau de mélodies favorites, écrites dans l'espace de temps mentionné, et après avoir revu, renforcé et arrangé convenablement l'accompagnement de quelques unes, nous les présentons aux amateurs des mélodies nationales, espérant qu'elles sauront comme telles, éveiller leur intérêt et gagner leur sympathie.

Oscar de Kolberg.

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Polnische Tänze.

Mazurka.

Karl Graf Soltyk.
Krakau 1816.

Nº 1.

Pianoforte.

Fine.

TRIO.

M. da Capo al Fine.

Mazurka.

Karl Graf Soltyk.
Warschau 1818.

Walsched 1913.

Nº 2.

3

4

2

f

v

ff

5

3

2

7

TRIO.

dolce

Fine.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 11 and 12 are shown, ending with a double bar line and repeat dots, indicating a repeat of the section.

M. dal Segno al Fine.

Mazurka.
(Das Glöckchen.)

Karl Graf Soltyk.
Krakau 1819.

Nº 3.

Fine.

TRIO.

M.dal Segno al Fine.

Mazurka
(der schönen Mierzynska.)^{*)}

Joseph Damse.
Warschau 1822.

Nº 4.

^{*)} Tänzerin am Warschauer Theater.

A handwritten musical score for piano, consisting of three staves. The top staff uses treble clef and bass clef, with dynamics like *p* and *f*. The middle staff uses treble clef and bass clef. The bottom staff uses treble clef and bass clef. Various performance markings are written in blue ink, including slurs, grace notes, and dynamic changes. The score is numbered 1. and 2. at the top right.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. The music consists of eighth-note patterns and chords. Measure 11 ends with a half note in the bass staff. Measure 12 begins with a half note in the treble staff.

A handwritten musical score page for piano and violin. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 'ff accel.'. The bottom staff shows a bass clef. The page is numbered '8' at the top left. The music consists of two staves with various notes and rests. There is a red checkmark in the upper right corner.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a dotted half note followed by an eighth note, then a dotted half note followed by an eighth note. Measure 12 begins with a quarter note followed by a half note, then a quarter note followed by a half note.

Mazurka.

Karl Graf Soltyk.
Krakau 1821-22.

Nº 5.

The music is in 3/4 time, major key. The notation includes various dynamics such as *f*, *ff*, *p*, and *>*. The piano part features both treble and bass staves, with some staves showing two voices. The piece concludes with a final cadence in the sixth staff.

Mazurka.

Karl Graf Soltyk.
Krakan 1822.

Nº 6.

4

Nº 6.

1

2

3

4

5

6

TRIO.

Fine.

M. da Capo al Fine.

Mazurka.

Franz Kral.
Warschau 1823.

Nº 7.

The music consists of three staves of musical notation in 3/4 time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is two sharps. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The piece concludes with the word "Fine." at the end of the third staff.

TRIO.

The music consists of two staves of musical notation in 3/4 time. The top staff uses a treble clef and the bottom staff a bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note patterns, with dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The section ends with a dotted line followed by a colon, indicating a repeat or continuation.

Mazurka.

Karl Graf Soltyk.
Warschau 1823.

Nº 8.

The music consists of two staves of musical notation in 3/4 time. The top staff uses a treble clef and the bottom staff a bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note patterns, with dynamic markings like 'p' (pianissimo), 'cresc.', and 'rit.' (ritardando).



Fine.



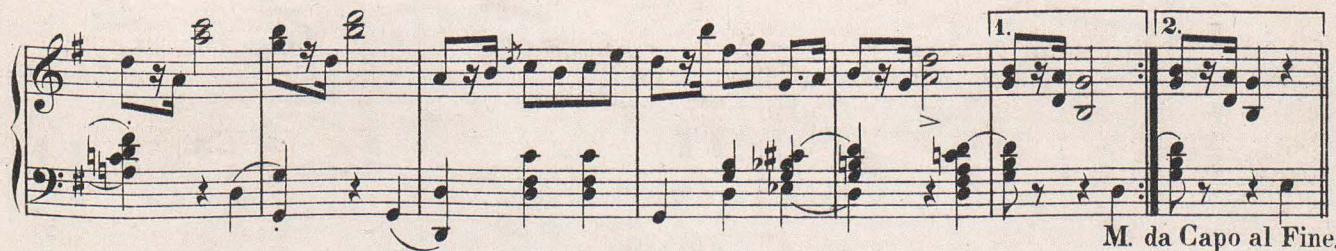
Mazurka.

Karl Graf Soltyk.
Warschau 1824.

Nº 9.

The sheet music for Mazurka, No. 9, features eight staves of piano music. The first staff begins with a melodic line in treble clef, 3/4 time, and major key. It includes dynamic markings such as > and f. The subsequent staves show harmonic progression through various chords and bass lines. The music concludes with a final section labeled "Fine."

TRIO.



Mazurka.

von J.....
Krakan.

TRIO.



Mazurka.

Karl Graf Soltyk.
Warschan 1826.

Nº 41.

Nº 41.

Fine.

TRIO.

cresc.

dal Segno al Fine.

Mazurka.

Alex. Rembielinski.
Warschau.

Nº 12.

Piano sheet music for Mazurka, Nº 12. The music is in 3/4 time, key of A major (two sharps). The treble and bass staves are shown. Dynamics include *p*, >, and *tr*. Measure 1 starts with eighth-note pairs followed by quarter notes.

Continuation of the piano sheet music for Mazurka, Nº 12. The music continues in 3/4 time, key of A major. Measures show eighth-note patterns and chords. Dynamics include *f*, *p*, and a crescendo line.

Continuation of the piano sheet music for Mazurka, Nº 12. The music continues in 3/4 time, key of A major. Measures show eighth-note patterns and chords. Dynamics include *f*, *p*, and a decrescendo line.

Continuation of the piano sheet music for Mazurka, Nº 12. The music continues in 3/4 time, key of A major. Measures show eighth-note patterns and chords. Dynamics include > and >.

TRIO.

dolce

Fine.

Trio section of the piano sheet music for Mazurka, Nº 12. The music is in common time, key of A major. The treble and bass staves are shown. Dynamics include *dolce*. The section ends with a repeat sign and the word "Fine."

Final section of the piano sheet music for Mazurka, Nº 12. The music returns to 3/4 time, key of A major. The treble and bass staves are shown. The section concludes with a repeat sign and the instruction "M. da capo al Fine."

Mazurka.

Karl Graf Soltyk.
Warschau 1828.

Nº 13.

Fine.

TRIO.

M. da capo al Fine.

Mazurka
(die letzte.)^{*}

Karl Graf Soltyk.
Warschau 1829.

Nº 14.

The first section of the mazurka consists of two staves of music. The top staff is in treble clef and the bottom in bass clef, both in 3/4 time with a key signature of three sharps. The music features eighth-note patterns and dynamic markings like 'f' (fortissimo) and '>' (slurs). The piece concludes with a 'Fine.' at the end of the second staff.

TRIO.

The trio section begins with a treble clef staff in 3/4 time and a key signature of one sharp. It includes dynamic markings such as 'p' (pianissimo) and 'cresc.'. The music consists of eighth-note chords and slurs.

This section continues the mazurka's style with a treble clef staff in 3/4 time and a key signature of one sharp. It features eighth-note patterns and dynamic markings like '>' and 'v' (acciaccatura).

The final section of the mazurka returns to the original style with a treble clef staff in 3/4 time and a key signature of three sharps. It concludes with a 'M. da capo al Fine.' instruction.

* Der Graf Soltyk starb im Jahre 1830.

Mazurka.

Tom. Nidecki.
Krakau.

Nº 45.

The music is composed of six staves of piano notation. The first staff begins with a rest followed by eighth-note chords. The second staff starts with eighth-note chords. The third staff features eighth-note chords and some sixteenth-note patterns. The fourth staff contains eighth-note chords and sixteenth-note patterns. The fifth staff begins with eighth-note chords and includes a dynamic marking 'p' (piano). The sixth staff concludes with a final chord and the word 'Fine.'



Mazurka.

A. S(wieszewski)
Warschau 1833.

Nº 16.

Fine.

TRIO.

M. da Capo al Fine.

Mazurka.

Philippine Brzezinska.
Warschau.

Nº 17.

The music is divided into sections by measure numbers:

- Measure 8: Treble staff starts with a forte dynamic (f). Bass staff has sustained notes.
- Measure 8: Treble staff continues with eighth-note patterns. Bass staff has sustained notes.
- Measure 8: Treble staff starts with a piano dynamic (p). Bass staff has sustained notes.
- Measure 8: Treble staff continues with eighth-note patterns. Bass staff has sustained notes.
- Measure 8: Treble staff starts with a forte dynamic (f). Bass staff has sustained notes.
- Measure 8: Treble staff continues with eighth-note patterns. Bass staff has sustained notes.

A section labeled "TRIO." begins at measure 8, indicated by a bracket over the treble staff.

Mazurka.
(Erinnerung an Lemberg.)

Titus Wojciechowski,
Warschau.

Nº 18.

The sheet music is divided into six systems of four measures each. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff has a bass clef and a 3/4 time signature. Measures 1-4 show a simple harmonic progression with sustained notes in the bass. Measures 5-8 introduce more complex melodic patterns in the treble, including eighth-note groups and grace notes. Measures 9-12 continue the melodic line with eighth-note patterns and grace notes. Measures 13-16 show a return to simpler harmonic patterns. Measures 17-20 feature a more intricate melodic line in the treble. Measures 21-24 show a continuation of the melodic line with eighth-note patterns. Measures 25-28 feature a return to simpler harmonic patterns. Measures 29-32 show a continuation of the melodic line with eighth-note patterns. Measures 33-36 feature a return to simpler harmonic patterns. Measures 37-40 show a continuation of the melodic line with eighth-note patterns. Measures 41-44 feature a return to simpler harmonic patterns. Measures 45-48 show a continuation of the melodic line with eighth-note patterns. Measures 49-52 feature a return to simpler harmonic patterns. Measures 53-56 show a continuation of the melodic line with eighth-note patterns. Measures 57-60 feature a return to simpler harmonic patterns. Measures 61-64 show a continuation of the melodic line with eighth-note patterns. Measures 65-68 feature a return to simpler harmonic patterns. Measures 69-72 show a continuation of the melodic line with eighth-note patterns. Measures 73-76 feature a return to simpler harmonic patterns. Measures 77-80 show a continuation of the melodic line with eighth-note patterns. Measures 81-84 feature a return to simpler harmonic patterns. Measures 85-88 show a continuation of the melodic line with eighth-note patterns. Measures 89-92 feature a return to simpler harmonic patterns. Measures 93-96 show a continuation of the melodic line with eighth-note patterns. Measures 97-100 feature a return to simpler harmonic patterns.

Mazurka.

Romuald Przyłuski.
Warschau 1834.

Nº 19.

2.

1.

ff

p

Fine.

M. da capo al Fine.

Mazurka.

Ant. Kotulinski.
Warschau.

Nº 20.

Musical score for two staves (Treble and Bass) in G major (two sharps). The score is divided into six systems by vertical bar lines. The first five systems end with a 'Fine.' The sixth system begins with a repeat sign and leads back to the start of the previous section, labeled 'M. da capo al Fine.'

Mazurka.

Alexander Swieszewski.
Warschau 1835.

Nº 21.

The music is composed for two staves (treble and bass) in common time (indicated by a 'C'). The key signature changes from major to minor at various points. The first five staves are in common time, while the last staff begins with a repeat sign and continues in 3/4 time. The piece concludes with a 'Fine.' and ends with a final instruction 'M. da capo al Fine.'

Mazurka.

G. N. Wysocki.
Krakau 183...

22.

Nº 22.

Fine.

cresc.

ff.

dolce

M. dal Segno al Fine.

Mazurka.

P. Z(borowski.)
Krakau 184....

Nº 23.

1. 2. 3. 1. 2. Fine.

TRIO.

espressivo

decrease.

M. da Capo al Fine.

Mazurka
(genannt: Der Landmann.)

Joseph Krogulski.
Warschau 1837.

Nº 24.

The sheet music contains six staves of piano music. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support with chords. The subsequent staves continue this pattern, with some variations in the melodic line and harmonic progression. The music is in 3/4 time, G major, and consists of six staves of piano music.

Mazurka
(nach einem Volksliede.)

J.Br.(ykczychynski.)
Warschau.Radom.

Nº 25.

The music is composed of six systems of musical notation, each consisting of two staves (treble and bass). The first system starts with a common time signature, followed by a treble clef and a bass clef. The second system begins with a treble clef and a 3/4 time signature. The third system starts with a bass clef and a 3/4 time signature. The fourth system begins with a treble clef and a 3/4 time signature. The fifth system starts with a bass clef and a 3/4 time signature. The sixth system begins with a treble clef and a 3/4 time signature. The music features various dynamics such as forte (f), soft (s), greater than (v), and less than (l). The key signature changes from C major to G major throughout the piece.

Fine.

M. da Capo al Fine.

Mazurka.

Alexander Swieszewski.
Warschau 1838.

Nº 26.

mf > > > *cresc.* > > > *ff*

pp > > *dolce*

Fine.

M. da Capo al Fine.

Mazurka.

Stephan Łodwigowski.
Warschau.

Nº 27.

H

Nº 27.

mf

>>>

p

=

>>>

cantabile

Fine.

cresc.

dim.



Mazurka
(genannt: Der Landmann.)

Luisa Głowacka.
Krakau 1839.

Nº 28.



Mazurka
(nach einer Volksweise.)

Julian Kapliński.
Warschau.

Nº 29.

Fine.

Pastorelle.

Mazurka.

Alexander Swieszewski.
Warschau 1842.

Nº 30.

Fine.

TRIO.

dolce

M. da Capo al Fine.

Mazurka

(nach einem krakau'schen Liede.)

Hilarius Meciszewski.
Krakau.

Nº 31.

The sheet music contains six systems of musical notation, each starting with a forte dynamic (F or f). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'v' and '3'. The piece concludes with a final dynamic marking 'v'.



Mazurka.

M. da Capo al Fine.

Vincenz Studziński.
Krakau 184..

Nº 32.

Fine.

TRIO.

M. dal Segno al Fine.

Mazurka.

Marcellus Lempe.
Warschau 1843.

Nº 33.

ff

f

>

Fine.

dolce

M. dal Segno al Fine.

Mazurka.

A. Kotuliński.
Warschau 184..

Nº 34.

Nº 34.

f

Fine.

M. da Capo al Fine.

Mazurka.

Karl Studziński.
Krakau 184..

Nº 35.

cresc.

> dim.

Fine.

M. da Capo al Fine.

Joseph Nowakowski.
Warschau 1845.

Nº 36.

f

p



Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: common time. Measure 13: Treble staff has eighth-note pairs; Bass staff has chords. Measure 14: Treble staff has eighth-note pairs; Bass staff has chords. Measure 15: Treble staff has eighth-note pairs; Bass staff has chords. Measure 16: Treble staff has eighth-note pairs; Bass staff has chords.

dolce

Fine.



M. da Capo al Fine.

Mazurka.

A. Kotuliński.
Warschau.

Nº 37.

p *f* > *cresc.* *tr*

ff

ff

ff

ff

ff

dolce

Fine.

M. da Capo al Fine.

Mazurka.

Vinc. Studziński.
Krakau.

Nº 38.

Fine.

M.da Capo al Fine.

~~Mazurka~~
(nach einem Volksliede.)

J. N. Kurzatkowski.
Warschau.

Nº 39.

Fine.

M. dal Segno al Fine.

Mazurka
(genannt: Der Satan.)

J. N. Kurzatkowski.
Warschau.

Nº 40.

ff > p ff

> p pp cresc. mf cresc.

ff

TRIO.

p cresc.

Fine.

M. da Capo al Fine.

Mazurka.

Julian Kapliński.
Warschau 1846.

Nº 41.

Ossia

TRIO.

dolce

Fine.

dim.

dolce



M. da Capo al Fine.

Mazurka.

Stanislaus Danecki.
Warschau.

Nº 42.

Fine.

TRIO.

M. dal Segno al Fine.

Mazurka.

Joseph Nowakowski.
Warschau 184..

Nº 43.

Fine.

TRIO.

M. dal Segno al Fine.

Mazurka (Erinnerung an Swislocz.)

A. Kotulinski.
Warschau 1847.

The image shows a page of sheet music for a piano piece, numbered N° 44. The music is arranged in several staves, primarily in common time (indicated by '4') and major key signatures. The top staff consists of two systems of music, separated by a repeat sign. The first system ends with a dynamic instruction 'tr' (trill) over a measure. The second system begins with a bass note followed by a series of eighth-note chords. The middle section of the page contains three staves of music, each ending with a 'Fine.' instruction. Below this, there are two more staves of music. The final section, labeled 'TRIO.', begins with a 'dolce' dynamic and consists of two staves. The entire page is filled with dense musical notation, including various note heads, stems, and rests, as well as bar lines and measure numbers.

Mazurka.

Peter Studziński.
Krakau 184...

45

Nº 45.

10

Fine.

TRIO.

16

M. da capo al Fine.
Peter Studziński.
Krakau.

(Herrn Dr. Joseph Majer, Rector der Universität, gewidmet.)

Nº 46.

A musical score page featuring two staves. The top staff is for the orchestra, starting with a treble clef, a key signature of two sharps, and a common time signature. It includes dynamic markings such as *mf*, *f*, *>*, *ff*, and *>*. The bottom staff is for the organ, starting with a bass clef, a key signature of one sharp, and a common time signature. The score shows various musical notes and rests, including sixteenth-note patterns and sustained notes.

rall.

Tempo I.

Fine.

M. da capo al Fine.

Mazurka.

J. N. Kurzątkowski.
Warschau 1849.

Nº 47.

Fine.

M. da capo al Fine.

Mazurka.

Karl Studziński.
Krakau 1850.

Nº 48.

1. 2.

f

dimin.

p

cresc.

decrease.

3

cresc.

Fine.

TRIO.

M. da capo al Fine.

Mazurka.

Joseph Jarecki.
Warschau 1850.

Nº 49.

Fine.

TRIO.



Mazurka.

Michael Zawadzki.
Kiew 185....



M. dal Segno al Fine.



