

Monsieur B. B. F. Borowski

EDITION SCHOTT

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DANSES POLONAISES

(Cracovienne mélancolique et Mazurka)

pour Piano

par

S. NOSKOWSKI

Op. 23^b

B. SCHOTT'S SÖHNE, MAINZ
LEIPZIG — LONDON — BRÜSSEL — PARIS

Cracovienne Mélancolique

Moderato cantabile (♩ = 92)

Sigismond Noskowski. Op. 23^b

PIANO

p

mf

p

simile

simile

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

(♩ = 104)
poco animato

p *poco cresc.*

mf *cresc.*

f *sost.* *sost.*

p *sost.* *sost.*

Molto cantabile (♩ = 84)

p dolce *simile*

Moderato cantabile. (♩ = 92)

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The tempo is Moderato cantabile with a quarter note equal to 92 beats per minute. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with fingerings 1, 2, 3, and 2, 4, 3. The left hand provides a harmonic accompaniment. The word *simile* is written below the second measure. Pedal markings are present at the beginning and end of the system.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with fingerings 3, 2, 1, 5, 3, and 2. A mezzo-forte (*mf*) dynamic is indicated in the third measure. The left hand accompaniment includes a triplet in the third measure. Pedal markings are present at the end of each measure in this system.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with fingerings 1, 3, 2, 4, 3, and 3. The word *simile* is written below the tenth measure. Pedal markings are present at the beginning and end of the system.

Fourth system of musical notation, measures 13-16. The right hand features more complex fingering patterns: 1, 5, 4, 1, 1, 5, 1, and 4, 1. The left hand accompaniment includes a 7th finger in the thirteenth measure. Pedal markings are present at the end of each measure in this system.

(♩ = 104)
poco animato

p *poco cresc.*

Ped. * Ped. Ped. simile

mf *cresc.*

Ped. *

f sost. *sost.*

Ped. Ped. Ped. Ped. * Ped. *

p sost. *sost.* *Fine.*

Ped. * Ped. Ped. * Ped. *

Mazurka

Allegro con fuoco

ff
Ped.

p

sosten.
cresc.

ff

p

cresc.

con forza
f
ff

tranquillo e dolce
p

Ped. * *Ped. simile*

pp

2 1 5 2 3 4

p

cresc.

f

p

5 4 1 8

8 8

ff

p

8

cresc.

f

ff

sfz

3 8

Tranquillo

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano). The bass clef staff provides a harmonic accompaniment. The key signature has two flats, and the time signature is 3/4. The system consists of four measures.

Second system of musical notation, continuing the piece. It features the same melodic and harmonic lines as the first system, ending with a repeat sign.

espressivo

Third system of musical notation, marked *espressivo* and *p*. The treble clef staff shows a more expressive melodic line with slurs and fingerings (1, 2, 1, 4, 1, 2, 1). The bass clef staff continues with the accompaniment. The system consists of four measures.

Fourth system of musical notation, marked *f sostenuto* and *p*. The treble clef staff features a powerful melodic line with slurs and fingerings (5, 1, 2, 1, 3, 1, 2). The bass clef staff provides accompaniment. The system consists of four measures, ending with a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties, starting with a *pp* dynamic marking. The bass clef staff contains a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and ties, including a sixteenth-note run marked with a '6'. The bass clef staff includes a *cresc.* marking and a sixteenth-note run also marked with a '6'.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ties, starting with a *ff* dynamic marking. The bass clef staff includes a *ped.* marking and a sixteenth-note run.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation. The melody continues with a *sostenuto* marking and a *cresc.* (crescendo) instruction. The treble clef has a long slur over several measures, indicating a sustained melodic line. The bass clef continues with its accompaniment.

Third system of musical notation. The treble clef features a series of chords, many of which are marked with a *V* (Vibrato) symbol. The dynamic is marked *ff* (fortissimo). The bass clef continues with its accompaniment.

Fourth system of musical notation. The piece returns to a piano (*p*) dynamic. The melody in the treble clef is similar to the first system, with eighth and sixteenth notes. The bass clef accompaniment remains consistent.

Fifth system of musical notation. The piece concludes with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, then a fortissimo fortissimo (*ffz*) dynamic. The treble clef has a final flourish of notes, and the bass clef ends with a few chords. A fermata is placed over the final chord in the treble clef.

EDWARD MAC DOWELL

Ausgewählte Werke

Klavier zu 2 Händen

	netto
Op. 36. Etude de Concert Fis dur	2.—
Op. 37. Les Orientales, Trois Morceaux	
No. 1. Clair de lune	—60
2. Dans le hamac	—80
3. Danse andalouse	—80
Op. 39. Zwölf Etüden	
Heft I	komplett n.2.50
No. 1. Jagdlied	—60
2. Alla Tarantella	—80
3. Romanze	—60
4. Arabeske	—80
5. Waldfahrt	—60
6. Gnomentanz	—80
Heft II	komplett n.2.50
No. 7. Idylle	—80
8. Schattentanz	—80
9. Intermezzo	—60
10. Melodie	—60
11. Scherzino	—80
12. Ungarisch	—80
Op. 51. Amerikanische Wald-Idyllen (Wood- land Sketches)	
An eine wilde Rose. Irrlicht. Beim ersten Stelldichein. Im Herbst. Aus einem Wigwam. An eine Wasserlilie. Plan- tagenklänge. Eine verödete Hütte. Am Wiesenbach. Beim Sonnenuntergang.	
komplett	4.—
dieselben in zwei Heften je	2.—
Op. 55. See-Bilder (Sea-pictures)	
An das Meer. Von einem wandernden Eisberg. A. D. 1620. Sternlicht. Lied. Aus des Meeres Tiefen. Nautilus auf weltem Ocean.	
komplett	4.—
dieselben in zwei Heften je	2.—
Op. 57. Dritte Sonate (Norse) d moll	4.—
Op. 59. Vierte Sonate (Keltic) e moll	4.—
Op. 61. Erzählungen am Kamin.	komplett 4.—
Eine alte Liebesage. Vom „Brüderchen Kaninchen“. Aus einem deutschen Walde. Die Salamander. Geisterspuk. An verglimmender Feuersglut.	
Op. 62. Neu-England Idyllen	komplett 4.—
Ein alter Garten. Sommerstimmung. Im Winter. Ein welker Lavendelzweig. In Waldstille. Indianer-Idyll. Der alte Zirbelbaum. Aus der Puritanerzeit. Aus einer Block- hütte. Herbstfreude.	
Stimmungsbilder. Zehn ausgewählte Stücke	
komplett	4.—
Prolog. Alla Tarantella. Alte Liebesage. Melodie. Gesang der Hirtin. Eine verödete Hütte. An das Meer. Danse andalouse. Epilog.	
Sechs kleine Stücke nach Skizzen von J. S. Bach	
komplett	1.50
Courante in A. Menuett in G. Gigue in A. Menuet in F. Menuet in G. Marsch in D.	
Aus dem XVIII. Jahrhundert. Ausgewählte Stücke herausgegeben v. Edward Mac Dowell	
Couperin, J. Gigue	—60
" L'Ausonienne, Contre-Tanz	—80
" Le Bavolet Flottant	—60
Graun, C. H. Gigue	1.—
Grasidoli, G. B. Tempo di Minuetto	—80

Aus dem XVIII. Jahrhundert. Ausgewählte netto
Stücke herausgegeben v. Edward Mac Dowell

Loeilly, J. B. Gigue	—60
Mattheson, J. Gigue	—60
Rameau J. P. Courante	—80
" Sarabande	—60

Klavier zu 4 Händen

Op. 29. Lamia. Symphonische Dichtung für groses Orchester, arrangiert v. Komponisten	4.—
Op. 42. Erste Suite für groses Orchester, arrangiert vom Komponisten	5.—

Violine und Klavier

Zwei Transkriptionen von Arthur Hartmann:

Op. 37 No. 1. Clair de lune	1.20
Op. 51 No. 1. An eine wilde Rose	
a) Original b) erleichtert	je 1.20

Violoncello und Klavier

Op. 51. Fünf Stücke aus den Amerikanischen Wald-Idyllen, arrangiert von Julius Klengel	
No. 1. An eine wilde Rose	1.—
3. Beim ersten Stelldichein	1.—
6. An eine Wasserlilie	1.—
8. Eine verödete Hütte	1.—
10. Beim Sonnenuntergang	1.20

Orgel

kompl.

Sechs Transkriptionen von Fred. N. Shackley 3.—

Idylle (Sternlicht, Op. 55 No. 4)	
Maestoso (A. D. 1620, Op. 55 No. 3)	
Pastorale (An eine wilde Rose, Op. 51 No. 1)	
Romance (Beim ersten Stelldichein, Op. 51 No. 3)	
Légende (Eine verödete Hütte, Op. 51 No. 8)	
Réverie (Ein welker Lavendelzweig, Op. 62 No. 4)	

Orchester

Op. 29. Lamia. Dritte symphonische Dichtung.	
Partitur	6.—
Orchesterstimmen	12.—
Op. 42. Erste Suite	
Partitur	8.—
Orchesterstimmen	24.—

Gesänge mit Klavierbegleitung

Lyrische Lieder	komplett 2.—
Dein strahlend Aug'. Der Schwan sich neigte. Ein Mäd- lein singt. O Röslein fein. Verlassen. Schlummerlied.	

Klavier zu zwei Händen

Edward Mac Dowell (Edgar Thorn)

Op. 1. Amourette	1.—
Op. 2. Zwei anmutige Weisen	2.—
Op. 4. Aus verklungenen Märchen	
Vor des Prinzen Tür. Vom Schneider und dem Bär. Tausendschön im Rosengarten. Aus Lilliput.	
komplett	2.—
Op. 7. Sechs kleine Fantasien	
Liebesgeständnis. An einen Kolibri. Sommerlied. Durch die Felder. Bluetten. Elfenreigen.	
komplett	2.—

B. SCHOTT'S SÖHNE
MAINZ
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