

À monsieur le Professeur
BOLESLAS DOMANIEWSKI.

Cinq Impressions

~~PIANO~~ OP. 9. ~~PIANO~~

CAH. I. { 1. Prélude. *~.~.~.~.~.~.*
2. Reproches. *~.~.~.~.~.~.*
3. Chanson sans paroles. *~.~.~.*
4. Comme à l'orgue. *~.~.* } Prix: Cour. 2.40

CAH. II. { 5. Humoresque. *~.~.~.~.~.* } Prix: Cour. 1.80

pour **PIANO** par

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CRACOVIE,
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Cinq Impressions.

Nº 1. Prélude.

Louis Morelowski, Op. 9. Cah. I.

Andantino.

Piano.

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked 'Andantino'. The score includes various dynamics and performance instructions: *cantabile m. v.*, *dimin.*, *cresc.*, *mf*, *sfz*, *f*, *ff*, *cresc. molto*, *a tempo*, *dimin.*, *sosten.*, *mf*, *cresc.*, *f*, *ff*, *sfz*, *riten.*, *ben marcato*, *dim.*, *p*, *mp*, *sostenuto*, *dimin.*, *p*, *pp*, and *ppp*.

Nº 2. Reproches.

Moderato.

Piano.

ff con passione

sfz

dimin. riten.

mf

cresc.

marcato

p riten.

f sfz espressivo

sfz

ten.

cresc.

p riten.

15

15

poco agitato

ff

sfz

sfz

rallent. sfz *a tempo* *mf* *sfz espressivo* *ten.*

sfz 15

f *rallent.* *a tempo* *p* *sfz sempre forte*

15

cresc. *marcato* *p riten.* *ff con passione* *sfz*

Come prima.

sfz *pesante*

f sostenuto *m.d.* *m.g.* *m.d.* *sfz* *ritard.* *dimin.* *p*

Ped. * *Ped.* *

No 3. Chanson sans paroles.

Andantino quasi Allegretto.

Piano.

The first system of the musical score is for the piano. It consists of two staves, treble and bass clef. The tempo is marked 'Andantino quasi Allegretto'. The first staff begins with the instruction 'm. v. cantabile'. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

The second system continues the piano part. It includes dynamic markings such as *mf*, *f*, *cresc.*, *sfz.*, *ff*, and *m. v.*. There are also 'ten.' (tension) markings above the staff. The music shows a progression of intensity and emotional weight.

The third system of the piano part features dynamics like *cresc.*, *sfz.*, *dimin.*, and *p*. It includes 'ten.' markings above the staff. The texture becomes more complex with overlapping lines and chords.

The fourth system includes the instruction 'poco più animato' and dynamics such as *rallent.*, *sfz.*, *p*, *pp.*, *f*, and *sfz.*. It features 'ten.' markings above the staff. The tempo and energy increase slightly.

The fifth and final system on this page includes dynamics like *sfz.*, *dim.*, *cresc.*, *f*, and *sfz.*. It features 'ten.' markings above the staff. The piece concludes with a final *sfz.* dynamic.

ten. *ff* *mf* *sfz* *sfz cresc.* *f* *ten.* *sfz*

poco riten. *sosten.* *dimin. sfz* *ten.* *p*

Tempo I. *mezza voce* *mf*

f *cresc.* *sfz* *ten.* *ff* *m. v.* *cresc.* *sfz* *sfz*

ten. *sfz* *dimin.* *p* *pp* *rallent.* *al fine f* *sfz* *ten.*

Red. * Red. *

Nº 4. Comme á l'orgue.

Piano. *Andante.*

mezza voce *cresc.*

riten.

p *mf* *cresc.*

riten.

ff *dimin. p* *ff*

sfz *sfz* *dimin. riten.*

sfz *sfz* *dimin. riten.*

m.v. *cresc.* *ff*

riten. *dimin. p* *ff* *sfz*

sfz *dimin.* *riten.* *mf*

cresc. *ff* *sempre f*

mp *lentando* *p pesante* *pp*