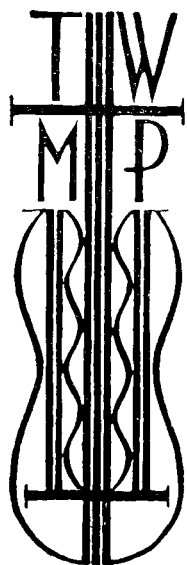


MARCELI
POPŁAWSKI
RIGAUDON

SKRZYPCE I FORTEPIAN

VIOLON ET PIANO



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TOWARZYSTWO WYDAWNICZE
MUZYKI POLSKIEJ

MARCELI

POPOLAWSKI

RIGAUDON

na

SKRZYPCE I FORTEPIAN

pour

VIOLON ET PIANO

für

VIOLINE UND KLAVIER

Towarzystwo Wydawnicze Muzyki Polskiej

Warszawa

Représentants exclusifs

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MARCELI POPŁAWSKI

urodzony w 1882 roku w Pieńkowcach na Podolu, studia muzyczne odbywał początkowo w Kijowie, następnie w Konserwatorium Lipskiem, które ukończył w 1909 roku. W zakresie kompozycji pracował pod kierunkiem Maksa Regera i Vincent d'Indy.

Napisał szereg rzeczy na orkiestrę (poematy symf. „Nad przepaścią“, „Faun tańczący“, „Valse dramatique“ i inne), 2 koncerty na skrzypce z orkiestrą, 4 kwartety smyczkowe, 2 sonaty na skrzypce z fortepianem, sonatę na wiolonczelę z fortepianem i wiele innych utworów.

Warszawa, w marcu 1955 r.

né en 1882 à Pieńkowce en Podolie, fit ses études à Kiew, ensuite au Conservatoire à Leipzig, qu'il termina en 1909. Pour ce qui concerne la composition, il travailla sous la direction de Max Reger et de Vincent d'Indy.

Il a écrit une suite d'oeuvres pour orchestre (poèmes symphoniques: „Nad przepaścią“ (Au bord de l'abîme), „Faun tańczący“ (Le Faune dansant) „Valse dramatique“ et autres), 2 concerts pour violon et orchestre, 4 quatuors à cordes, 2 sonates pour violon et piano, une sonate pour violoncelle et piano, et beaucoup d'autres compositions.

Varsovie, Mars 1955.



Rigaudon

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(STYLE ANCIEN)

Marceli Popławski

VIOLINO *Allegro moderato*

PIANO *Allegro moderato*

mp

poco

p *poco cresc.*

poco rit.

mp *mf*

p

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Muzyki Polskiej
Warszawa.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first measure of the grand staff.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The piano accompaniment features more complex chordal textures and melodic fragments.

Third system of musical notation. The top staff features a more active melodic line with sixteenth-note patterns. The piano accompaniment includes dynamic markings: *cresc.* in the first measure, *f* in the second measure, and *dim.* in the fourth measure.

Fourth system of musical notation. The top staff continues with intricate melodic patterns. The piano accompaniment includes dynamic markings of *mp* and *p*. A triplet of eighth notes is marked with the number '3' in the bass staff.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the upper treble with accents and dynamic markings of *sf*, *dim.*, and *p*. The grand staff accompaniment includes chords and moving lines in both hands, with a dynamic marking of *f* in the bass line.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The upper treble staff has a melodic line with a dynamic marking of *p*. The grand staff accompaniment continues with chords and moving lines in both hands.

Third system of musical notation. The upper treble staff has a melodic line with a dynamic marking of *poco*. The grand staff accompaniment continues with chords and moving lines in both hands.

Fourth system of musical notation. The upper treble staff has a melodic line with a dynamic marking of *mf*, a triplet of eighth notes, and a *ritard.* marking. The grand staff accompaniment has a dynamic marking of *mf* and *ritard.* in the left hand, and a *P* (piano) and *lento* marking in the right hand.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff begins with a *pp* dynamic marking, followed by a *mp* marking. The grand staff begins with a *pp* marking, followed by an *mp* marking. The music features a melodic line in the top staff and a more complex accompaniment in the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff has a *pp* dynamic marking. The grand staff also begins with a *pp* marking. This system includes various musical notations such as slurs, accents, and dynamic markings.

Third system of musical notation. The top staff continues its melodic line. The grand staff accompaniment features a prominent bass line with slurs and ties. The system concludes with a *p* dynamic marking.

Fourth system of musical notation, the final system on the page. It continues the melodic and accompanimental lines. The system ends with a *p* dynamic marking and a final cadence.

poco meno mosso

f *dim.* *rit.* *leggerissimo*
f *dim.* *pp segue violino*

cresc. *cresc.*

cresc.

f *dim. e ritardando* *lento*

6 6 5

a tempo *p* *a tempo* *p*

mf *mf*

rit. *mp* *Come prima* *rit.* *mp* *Come prima*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper treble staff and a more complex accompaniment in the grand staff. The accompaniment includes several sixteenth-note runs in the bass line, with fingerings 1 3 2 4, 2, and 1 2 indicated below the notes.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music continues with melodic and accompaniment lines. The accompaniment features a prominent sixteenth-note pattern in the bass line. Dynamic markings include *p* (piano) and *poco cresc.* (poco crescendo). Fingerings 2 1 and 1 are shown below the notes.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music continues with melodic and accompaniment lines. The accompaniment features a prominent sixteenth-note pattern in the bass line. Dynamic markings include *poco rit.* (poco ritardando). Fingerings 1 5, 2 1, and 1 are shown below the notes.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music continues with melodic and accompaniment lines. The accompaniment features a prominent sixteenth-note pattern in the bass line. Dynamic markings include *mf* (mezzo-forte).

The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the piece. It includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The piano part has a more active bass line with some sixteenth-note patterns.

The third system features dynamic markings: *dim* (diminuendo) and *mp* (mezzo-piano). The piano part includes a triplet of eighth notes in the bass line.

The fourth system includes dynamic markings: *p* (piano) and *sf* (sforzando). The piano part has a more active bass line with some sixteenth-note patterns.

dim. *p*

p *p*

This system contains the first two systems of music. The first system features a melodic line in the upper voice with a *dim.* marking and a piano (*p*) dynamic. The piano accompaniment also includes a piano (*p*) dynamic. The second system continues the melodic and accompanimental lines.

This system contains the third and fourth systems of music. The melodic line continues with various ornaments and slurs. The piano accompaniment features rhythmic patterns and slurs.

poco *ritard.*

ritard.

This system contains the fifth and sixth systems of music. The melodic line begins with a *poco* marking and includes a *ritard.* (ritardando) instruction. The piano accompaniment also features a *ritard.* instruction.

a tempo *sempre piu lento* *come adagio*

lento *lento* *a tempo* *sempre piu lento* *come adagio* *marcato*

This system contains the seventh and eighth systems of music. The melodic line includes tempo markings: *a tempo*, *sempre piu lento*, and *come adagio*. The piano accompaniment includes markings: *lento*, *a tempo*, *sempre piu lento*, *come adagio*, and *marcato*.

Rigaudon

(STYLE ANCIEN)

VIOLINO

Marceli Popławski.

Allegro moderato

mp

poco

poco rit.

mp

mf

f

dim.

p

f

dim.

p

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poco

lento

mf ritard.

pp

mp

pp

f

dim.

rit.

poco meno mosso

leggierissimo

cresc.

cresc.

f a tempo

dim. e ritardando

lento

p

mf

Come prima

mp

poco rit.

mf

cresc.

f

dim.

p

f

dim.

p

ritard.

poco

lento

a tempo

sempre piu lento

come adagio



Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
DE MUSIQUE POLONAISE

WARSZAWA
Śto-KRZYSKA 16

VERLAGSGESELLSCHAFT
FÜR POLNISCHE MUSIK

DAWNA MUZYKA POLSKA

Utwory wokально-instrumentalne

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto na bas, 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Kantata na głosy solowe (2 soprany, 2 alty, tenor i bas) z tow. altówek, wiolonczeli i organów (b. c.)

Szarzyński S. S. (ca 1700)

„Pariendo non gravaris“ — Concerto na tenor, 2 skrzypiec, wiolonczelę i organy (b. c.)

— „Jesu, spes mea“ — Concerto na sopran, 2 skrzypiec, wiolonczelę i organy (b. c.)

Utwory instrumentalne

Anonymus (XVI wiek)

„Duma“ na 2 skrzypiec, altówkę i wiolonczelę

Jarzębski A. (XVII wiek)

„Tamburitta“ — Concerto na skrzypce, altówkę, wiolonczelę i klawesyn lub fortepian (b. c.)

Mielczewski M. († 1651)

Canzona — na 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)

Szarzyński S. S. (ca 1700)

Sonata — na 2 skrzypiec i organy (b. c.)

Utwory chóralne

Gorczycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI w.)

„In te Domine speravi“
Motet

ANCIENNE MUSIQUE POLONAISE

Musique vocale

avec accompagn. instrumental

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto pour basse solo, 2 violons, basson, violoncelle et orgue (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Cantate pour voix solo (2 sopr., 2 contraltos, ténor et basse) avec accomp. d'altos, violoncelle et orgue (b. c.)

Szarzyński S. S. (ca 1700)

— „Pariendo non gravaris“ — Concerto pour ténor solo, 2 violons, violoncelle et orgue (b. c.)

— „Jesu, spes mea“ — Concerto pour soprano solo, 2 violons, violoncelle et orgue (b. c.)

Musique instrumentale

Anonymus (XVI siècle)

„Duma“ — pour 2 violons, alto et violoncelle

Jarzębski A. (XVII siècle)

„Tamburitta“ — Concerto pour violon, alto, violoncelle et clavicin ou piano (b. c.)

Mielczewski M. († 1651)

Canzona — pour 2 violons, basson, violoncelle et orgue (b. c.)

Szarzyński S. S. (ca 1700)

Sonate — pour 2 violons et orgue (b. c.)

Choeurs

Gorczycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca. 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI siècle)

„In te Domine speravi“
Motet

ALTE POLNISCHE MUSIK

Sologesang

mit Instrumentalbegleitung

Mielczewski Marcin († 1651)

„Deus in nomine tuo“ — Concerto für Solo-Bassstimme, 2 Violinen, Violoncello, Fagott und Orgel (b. c.)

Pękiel Bartłomiej († ca 1670)

„Audite mortales“ — Kantate für Solosingstimmen (2 Sopr., 2 Altstimmen, Tenor und Bass), Violen, Violoncello und Orgel (b. c.)

Szarzyński S. S. (ca 1700)

— „Pariendo non gravaris“ — Concerto für Solo-Tenorstimme, 2 Violinen, Violoncello und Orgel (b. c.)

— „Jesu, spes mea“ — Concerto für Solo-Sopranstimme, 2 Violinen, Violoncello und Orgel (b. c.)

Instrumentalwerke

Anonymus (XVI Jahrh.)

„Duma“ — für Streichquartett

Jarzębski A. (XVII Jahrh.)

„Tamburitta“ — Concerto für Violine, Viola, Violoncello und Cembalo (b. c.)

Mielczewski M. († 1651)

Canzona — für 2 Violinen, Fagott, Violoncello und Orgel (b. c.)

Szarzyński S. S. (ca 1700)

Sonate — für 2 Violinen und Orgel (b. c.)

Chorwerke

Gorczycki G. G. († 1734)

Missa paschalis

Różycki Jacek († ca 1700)

Hymni ecclesiastici

Wacław z Szamotuł (XVI Jahrh.)

„In te Domine speravi“
Motette

Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
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WARSZAWA
Śto-KRZYSKA 16

VERLAGSGESELLSCHAFT
FÜR POLNISCHE MUSIK

Fortepian

- Labuński Feliks Roderyk**
Taniec fantastyczny
Maciejewski Roman
Cztery Mazurki
Pankiewicz Eugenjusz
Warjacje
Szeluto Apolinary
Cztery polonezy

Pieśni

- Lefeld Jerzy**
Cztery Pieśni
(tekst polski, francuski i niem.)
Maklakiewicz Jan
Pieśń o burmistrzance
Marek Czesław
Pięć Pieśni
— „Na wsi“, pieśni polskie ludowe
(tekst polski, niemiecki i franc.)
Moniuszko Stanisław
Pieśni wybrane
Zeszyt I. Zeszyt II.
Pankiewicz Eugenjusz
Sześć Pieśni
(tekst polski i francuski)
Szeligowski Tadeusz
„Pieśni zielone“
(tekst polski i francuski)

Skrzypce z fortepianem

- Andrzejowski Adam**
Burleska
Maklakiewicz Jan
Suita huculska
Melcer Henryk
Parafraza na temat Moniuszki
Popławski Marcelli
Rigaudon

Muzyka kameralna

- Lefeld Jerzy**
Sekstet Es-dur
(2 skrzyp., 2 altów., 2 wioloncz.)
Sikorski Kazimierz
Sekstet d-moll
(2 skrzyp., 2 altów., 2 wioloncz.)
Statkowski Roman
Kwartet E-dur № 5
(2 skrzyp., altówka, wioloncz.)
Zarebski Juljusz
Kwintet g-moll
(fort., 2 skrzyp., altów., wiolon.)
Partytura. Głosy instrumentalne.

Utwory na orkiestrę

- Kondracki Michał**
Mała symfonia góralska
„Obrazy na szkle“
na 16 instrumentów

Opery

- Maliszewski Witold**
„Syrena“—opera-balet w 4 akt.
Wyciąg fortep. ze śpiewem

Piano

- Labuński Feliks Roderyk**
Danse fantasque
Maciejewski Roman
Quatre mazurkas
Pankiewicz Eugenjusz
Variations sur un thème original
Szeluto Apolinary
Quatre polonaises

Chant et piano

- Lefeld Jerzy**
Quatre Chants
(texte pol., français et allemand)
Maklakiewicz Jan
La fille du bourgmestre
(texte polonais)
Marek Czesław
Cinq Chants
(texte pol., français et allemand)
— „Scènes villageoises“
chants paysans polonais
(texte pol., français et allemand)
Moniuszko Stanisław
Choix de mélodies (texte polon.)
Cahier I. Cahier II.
Pankiewicz Eugenjusz
Six Chants
(texte polon. et français)
Szeligowski Tadeusz
„Chants verts“
(texte polon. et français)

Violon et piano

- Andrzejowski Adam**
Burlesque
Maklakiewicz Jan
Suite Montagnarde
Melcer Henryk
Paraphrase sur un thème de
Moniuszko
Popławski Marcelli
Rigaudon

Musique de chambre

- Lefeld Jerzy**
Sextuor en mi bémol majeur
(2 violons, 2 altos, 2 violoncelles)
Sikorski Kazimierz
Sextuor en ré mineur
(2 violons, 2 altos, 2 violoncelles)
Statkowski Roman
Quatuor № 5
(2 violons, alto, violoncelle)
Zarebski Juljusz
Quintette en sol mineur (piano,
2 violons, alto, violoncelle)
Partition. Parties d'instruments.

Oeuvres pour orchestre

- Kondracki Michał**
Petite symphonie
pour 16 instruments

Opéras

- Maliszewski Witold**
„La Sirène“ — opéra-ballet en
4 actes. Réduction pour chant
et piano

Klavier

- Labuński Feliks Roderyk**
Phantastischer Tanz
Maciejewski Roman
Vier Mazurken
Pankiewicz Eugenjusz
Variat. über ein eigenes Thema
Szeluto Apolinary
Vier Polonaisen

Gesang mit Klavierbegleitung

- Lefeld Jerzy**
Vier Lieder (mit poln., franz.
und deutsch. Text)
Maklakiewicz Jan
Lied über Bürgermeisterstoch-
ter (mit poln. Text)
Marek Czesław
Fünf Lieder
(mit poln., franz. und deutsch.
Text)
— „Ländliche Szenen“
polnische Volkslieder
(mit poln., franz. und deutsch.
Text)
Moniuszko Stanisław
Ausgewählte Lieder (mit poln.
Text) Heft I. Heft II.
Pankiewicz Eugenjusz
Sechs Lieder
(mit poln. und franz. Text)
Szeligowski Tadeusz
„Grüne Lieder“
(mit poln. und franz. Text)

Violine und Klavier

- Andrzejowski Adam**
Burleske
Maklakiewicz Jan
Bergsuite
Melcer Henryk
Paraphrase über eine Melodie
von Moniuszko
Popławski Marcelli
Rigaudon

Kammermusik

- Lefeld Jerzy**
Sextett Es-dur
2 Violinen, 2 Violoncelli
Sikorski Kazimierz
Sextett d-moll
2 Violinen, 2 Violoncelli
Statkowski Roman
Streichquartett № 5
Zarebski Juljusz
Quintett g-moll (Klavier, 2 Vio-
linen, Viola, Violoncello)
Taschenpartitur. Stimmen.

Orchesterwerke

- Kondracki Michał**
Kleine Kammersymphonie
für 16 Instrumente

Bühnenwerke

- Maliszewski Witold**
„Sirene“—Balletoper
Klavierauszug mit Text