

SZEŚĆ PIEŚNI

Weselnych Ludowych Polskich

w formie Suity na dwa głosy żeńskie (albo chór żeński)

i fortepian na cztery ręce

opracował

EUGENIUSZ PANKIEWICZ.

Op. 18.



Partytura Rub. 1.—netto

Głosy po 25 kop. netto

NAKLAD I WŁASNOŚĆ WYDAWCÓW.

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GEBETHNER I WOLFF.

KRAKÓW
G. GEBETHNER I S-ka.

Dostawcy Warszawskiego Instytutu Muzycznego (Konserwatorium)
oraz dostawcy i komisjonerzy Warszawskiego Towarzystwa Muzycznego.

FILJE: LUBLIN — ŁÓDŹ.

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ŁWÓW
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B. Połoniecki.

POZNĄ
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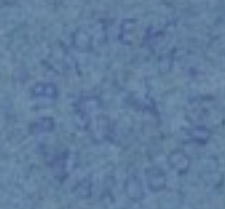
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Mus. III. 160. 326

1993 K 340/1

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Sześć Pieśni Weselnych Ludowych Polskich

w formie Suity na dwa głosy żeńskie (albo chór żeński)
i fortepian na cztery ręce.

opracował Eugeniusz Pańkiewicz. op. 18.



No 1

Largo ma non troppo.

Sopran

Alt

Primo

Secondo

§ 5911.W

Rozpisywanie głosów, jakoteż przedruk prawnie zastrzeżone.

Pisał A. Krainki.

pot. "Sprawy Wojskowe"



Mus. III 160. 326.

Sempre cresc.

Sempre cresc.

f grave

f grave

Вѣгъ хъ--хъ--на i Вѣгъ хън-хъ Вѣгъ хъхъ-на Вѣгъ i
Вѣгъ хъ--хъ-на i Вѣгъ хън-хъ Вѣгъ хъхъ-на

kon---czy Kochają-ce ser---ca łą-czy. *mp* To-bie wstaż

i Bóg kon---czy kochające ser---ca łączy *mp* To-bie

8

mp

ff



ka i pier---ścieńek Sobie wstażka i pier-ścieńek A mnie wianek

wstaż---ka i pier-ścieńek To-bie wstaż---ka i pier-ścieńek A mnie

8

mp *cres-cen---do* poco a poco

cres-cen---do poco a poco

95911.W

trzech rów-nianek.

wianek trzech rów-nianek.

8

dimin.

rallen. pp

dimin.

rallen. pp

No 2.

Allegretto

leggiere

Musical score for piano and voice. The top system shows two empty staves. The second system shows a piano introduction with a treble and bass staff. The third system shows the vocal melody and piano accompaniment. The fourth system continues the piano accompaniment.



mp cresc. *dimin.*

A czyli mi weszła czyli mi nie weszła moja rutka wo-gro-

mp cresc. *dimin.*

Musical score for piano and voice. The vocal melody is written on a single staff, and the piano accompaniment is written on two staves. The lyrics are in Polish.

Piano accompaniment for the vocal melody. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Piano accompaniment for the vocal melody. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

dzie?

8

f *p*

f *f* *p*

mp *cresc.* *dimin*

mp *cresc.* *dimin*

A cze-goż ja so-bie wianeczek u - - wi-je A mój Jasio przyje-

p *8*

dzie Choćby rutki ku-pię A wianeczek

Choćby rutki ku-pię A wianeczek u-wię



u-wię Jasieńko wi da-ro-wać Bo Jasio je-dy-ny

Jasieńko-wi da-ro-wać da-ro-wać Bo Jasio je-

cresc.
 Po-je-dzie do in-nej i będzie ja sz-no-wać sz-no-
cresc.
 dy-my Po-je-dzie do innej i będzie ja sz-no-wać.

cresc.

cresc.

molto rall. dim.

molto rall. dim.

Andante cantabile.

Zakukaxa kukuleczka na zli - - wie

Ku-ku ku-ku ku-ku ku-ku

legatissimo

legatissimo

BIBLIOTEKA MUZYCZNA
ZWIĄZKU OSADNIKÓW
№ 166/1
W WARSZAWIE

dim.

Зацниъ же намъ нашаго оубоже, зли --- wie

dim.

cresc.

call.

a tempo

cresc.

^{mf}
 Zaku-ka-lu kukułeczka prze- - - - sta - - la
 ku - ku,
^{ff} *espressivo*
^{ff}
^f
 Czego ja się moemy Bo-że do-cze-ka-la Docze-ka-lam
 Czego ja się moe-my Boże do- - - - cze- - ka-la Docze-
^f
^f

doce ka - tam's piek - - nej sta - - - wy Ja ko o - - na biała ga - - ska

ka lam, doce ka lam's pie - - - nej sta - - - wy Ja - ko o - na bia - - ta ga ska

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a melody in the right hand and a bass line in the left hand. The lyrics are in Polish and are written below the vocal staves.



leś - - nej sta - wy.

leś - - - nej sta - - wy.

8

rall. ff

3

rall. ff

The second system of the musical score continues the vocal and piano parts. It includes a piano introduction marked with a forte (f) dynamic and a tempo change to 'rall.' (rallentando). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system concludes with a double bar line and a repeat sign.

No 4

Allegro moderato

The first system of the musical score consists of four staves. The top two staves are for a vocal or instrumental part, both in treble clef with a key signature of one sharp (F#). They contain whole rests for the first five measures, followed by eighth and sixteenth note patterns in the sixth and seventh measures. The bottom two staves are for a piano accompaniment, in treble and bass clefs respectively. The bass line features a series of tied eighth notes in the first three measures, followed by a more active melody in the fourth measure. The treble line has a few notes in the sixth and seventh measures, including a triplet.

The second system of the musical score consists of four staves. The top two staves are for a vocal or instrumental part, both in treble clef with a key signature of one sharp (F#). They contain whole rests for the first five measures, followed by eighth and sixteenth note patterns in the sixth and seventh measures. The bottom two staves are for a piano accompaniment, in treble and bass clefs respectively. The bass line features a series of tied eighth notes in the first three measures, followed by a more active melody in the fourth measure. The treble line has a few notes in the sixth and seventh measures, including a triplet.

The first system of the score features a piano introduction and accompaniment. The top two staves are empty. The piano part consists of two systems of staves. The first system has a treble and bass staff. The treble staff contains a series of sixteenth-note arpeggiated figures, while the bass staff provides a steady eighth-note accompaniment. The second system continues this pattern with more complex arpeggiated figures in the treble and a similar accompaniment in the bass.

The vocal entry begins with the instruction *mf risoluto*. The lyrics are: *Trzeba by-ło nie tańco-wać, gorzałki nie*. The melody is written in a single staff, starting with a half rest followed by a series of eighth and sixteenth notes.

The piano accompaniment for the vocal entry starts with a treble and bass staff. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff has a half rest followed by a series of eighth and sixteenth notes. The piano part is marked *f* (forte).

The piano accompaniment for the vocal entry continues. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff has a half rest followed by a series of eighth and sixteenth notes. The piano part is marked *f* (forte).

pie Łepiej by-ło w wiankach chodzić, niżli się cze-pić Basień-ku, niżli się cze-

The first system of the musical score consists of two staves. The top staff is a vocal line in G major, with lyrics written below it. The bottom staff is a piano accompaniment, also in G major, featuring a steady eighth-note bass line and a more melodic treble line with some slurs.

pie.

poco cresc. dim

poco cresc. dim. f f

The second system continues the musical piece. It includes two vocal staves at the top, both with rests, and two piano staves below. The piano accompaniment features dynamic markings: 'poco cresc.' and 'dim' in the upper right, and 'poco cresc.', 'dim.', and 'f' in the lower right. The piano part continues with a consistent eighth-note bass line and a melodic treble line.

mf
 Dawniej warkocz u cze-*ra* - *la* i by-*ło* da-*na* Teraz trze-*ba* cze-*pa* zru-*kać*

mf

za-*raz* od ra-*na* Ba-*sien*-*ku* za-*raz* od ra-*na*.

poco *cresc.*

poco *cresc.*

Wexoraj by-łaś u przenie-ki
Wexoraj byłaś u prze-

dim. *f* *f* *f*

dzisiaj u ży-ła Wexoraj by-łaś grzezną pan-ną a dziś ko-bie-ła Dasień-ku
ni-erki dzisiaj u ży-ła Wexoraj byłaś grzezną panną a dziś ko-bie-ła Dasieńku

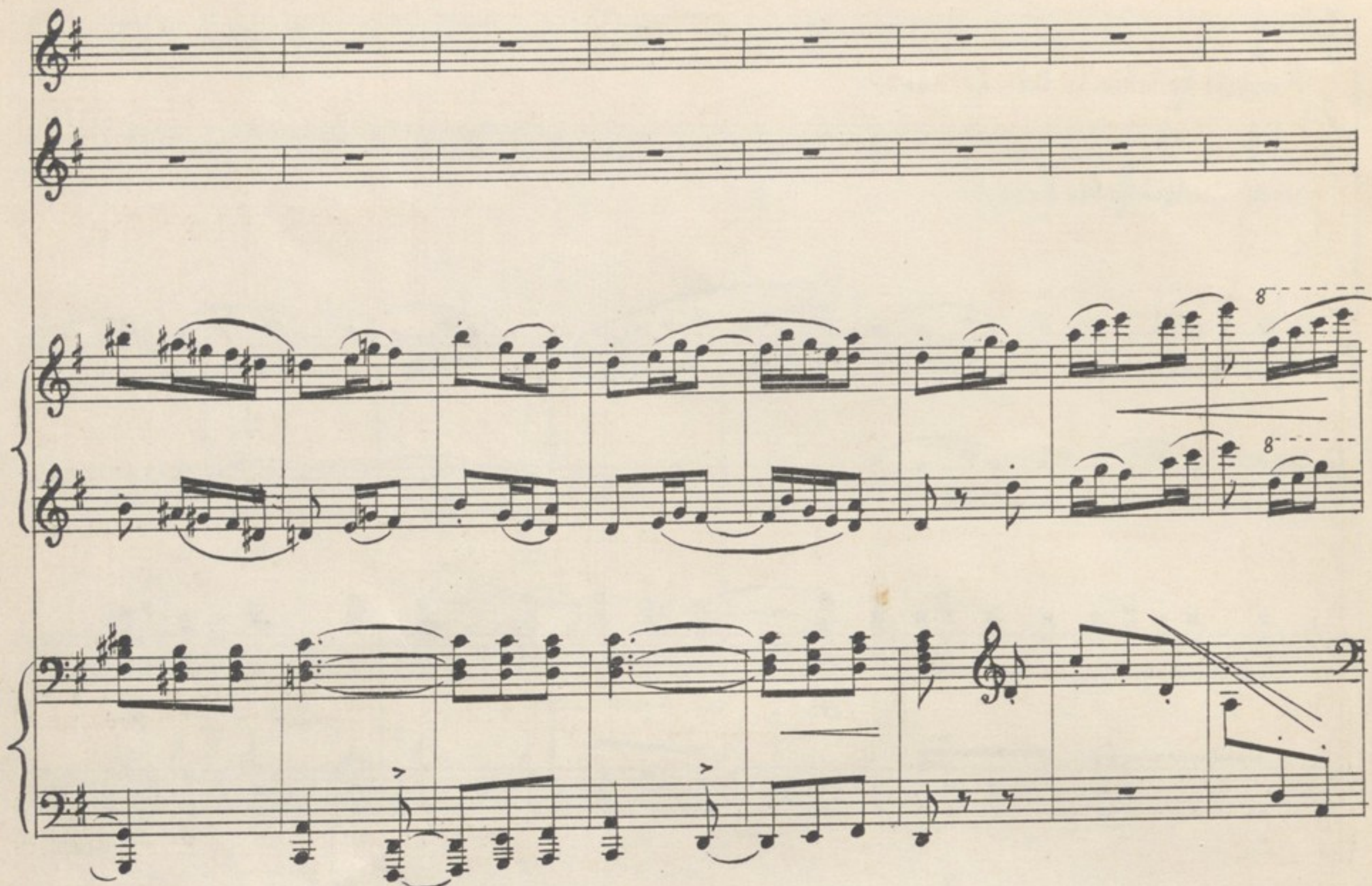
8.....

a d*z*is k*o*-bie-t*a*.

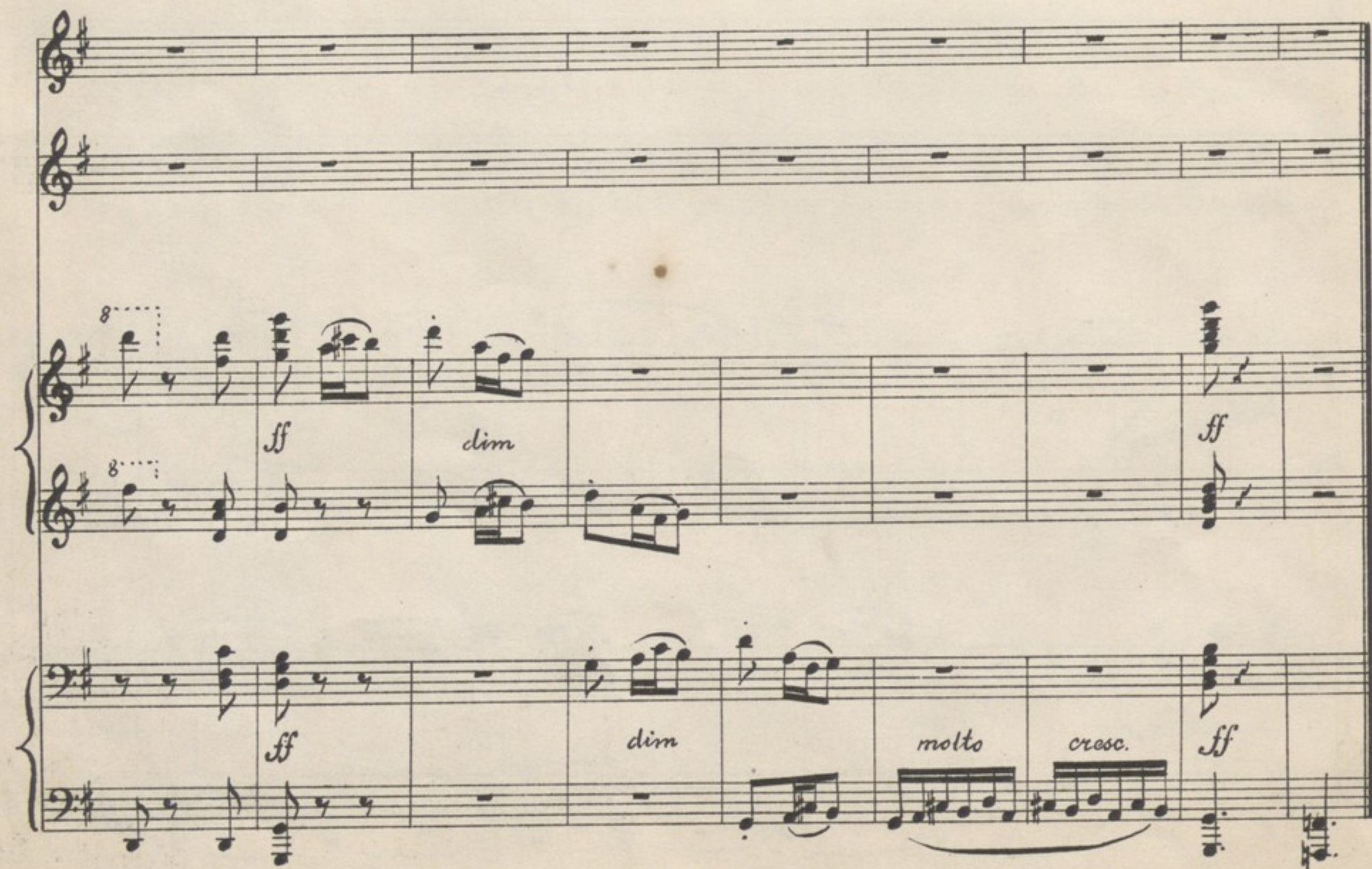
a d*z*is k*o*-bie-t*a*.

p *f* *sempre cresc.*

p *f* *sempre cresc.*



First system of musical notation. It consists of five staves. The top two staves are empty. The third and fourth staves are connected by a brace and contain a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The fifth staff is also connected by a brace and contains a bass line with chords and moving lines. The key signature has two sharps (F# and C#).



Second system of musical notation. It consists of five staves. The top two staves are empty. The third and fourth staves are connected by a brace and contain a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The fifth staff is also connected by a brace and contains a bass line with chords and moving lines. The key signature has two sharps (F# and C#). Dynamics include *ff*, *dim*, *molto*, *cresc.*, and *ff*.

No 5.

Andante sostenuto

The first system of the musical score consists of six staves. The first two staves are empty. The third and fourth staves are grouped by a brace on the left and contain a piano melody. The fifth and sixth staves are grouped by a brace on the left and contain a piano accompaniment. The tempo is marked 'Andante sostenuto'. The first staff of the piano part is marked 'p espressivo'. The second staff of the piano part is marked 'p'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The second system of the musical score consists of six staves. The first two staves are empty. The third and fourth staves are grouped by a brace on the left and contain a piano melody. The fifth and sixth staves are grouped by a brace on the left and contain a piano accompaniment. The tempo is marked 'Andante sostenuto'. The first staff of the piano part is marked 'cresc.'. The second staff of the piano part is marked 'f pesante'. The third staff of the piano part is marked 'ff'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

sonore

p

cresc.

p

cresc.

sonore

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

wo- - - - zy już za- - - - przeżone A jakże ja leż
 konie stoją wozy już za- prze- żo- ne.

8

pp

f

p

be- - deż wsiadała, kie- - - - dym się zmat- - - ka, nie po-

5911. W.

regna la Bywaj zdrowa pani. Wzrost -- ko czesalaś mi warkocz gład -- ko
 Bywaj zdrowa pani. Wzrost -- ko; Bywaj zdrowa pani

le -- raz nie będziesz.
 mat -- ko.

smorzando e rit.

pp

No 6.

Largo ma non troppo

The musical score is written on ten staves, organized into five systems of two staves each. The top four systems are for piano accompaniment, and the bottom two are for vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Largo ma non troppo*.

The piano accompaniment in the first system consists of six measures of whole rests. In the second system, it continues with six more measures of whole rests. The third system also consists of six measures of whole rests. The fourth system contains six measures of piano accompaniment, featuring arpeggiated chords and moving lines in both hands.

The vocal parts enter in the fifth system. The vocal staves have the following lyrics:

Top vocal staff: *Bóg za-czy-na i Bóg też*

Bottom vocal staff: *Bóg za-czy-na i Bóg kończy*

The piano accompaniment in the sixth system begins with a *f* (forte) dynamic and a *grave* (slow) tempo marking. It consists of six measures of piano accompaniment. The seventh system continues the piano accompaniment with six more measures.

kón---czy Dóg xá-czy--na i Dóg leż kón---czy, kón-
 kochaja-ce ser---ca ta---czy, kochaja-ce ser---ca ta-czy

czy, Dóg xá-czy--na i kón---czy, kón---czy.
 Dóg xá-czy--na Dóg leż i kón---czy, kón---czy.

rall. *a tempo* *ff* *ff*
rall. *a tempo* *ff* *ff*
rallent. *a tempo* *ff* *ff*
rallent. *a tempo* *ff* *ff*

con 8^{va} *8^{va}* *8^{va}* *fine.*

