

Compositions pour le Piano



DE
MICHEL ZAWADZKI.

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KALINA

Poezja T. LENARTOWICZA.

Rosła Kalina z liściem szerokiem,
Nad modrem w gaju rosła potokiem,
Drobny deszcz piła, rosę zbierała,
W Majowym słońcu liście kąpała;
W Lipcu korale miała czerwone
W cienkie z gałązek włosy wplecione,
Tak się stroiła jak dziewczę młode
I jak w lustro patrzyła w wodę.

Wiatr co dnia cesał Jej długie włosy,
A oczy myła kroplami rosy,
U tej krynicy u tej kaliny
Jasio fujarki kręcił z wierzbiny;
I grywał sobie długo załośnię
Gdzie nad krynicą kalina rośnie,
I śpiewał sobie dana oj! dana
A głos po rosie leciał co rana.

Kalina suknie majowe brała,
I jak dziewczyna w gaju czekała;
A gdy jesienią w skrzynkę zieloną
Pod czarny krzyżyk Jasia złożono,
Biedna Kalina znać go kochała,
Bo wszystkie swoje liście rozwiała,
Żywe korale wrzuciła w wodę,
Z żalu straciła swoją urodę.

KALINA.

Chant favori

d'Ignace Komorowski.

Transcrit par Mich. Zawadzki, Op. 231.

Moderato.

PIANO.

legg. armonioso

veloce p legg.

tranquillo

poco ritenuto

rit.

p

Andantino grazioso e molto espressivo.

p *Pédale à chaque mesure
simple*

tranquillo

ritenuto

con soma espressione

cantando

con duolo

p
il basso p

dim.

appassionato

rinforzando -

rit. *sf* *doloroso* *f* *rit.* *p*

Ritornello

p legg. *p* *pp*

legg. *sf* *ri - tar - dan - do*
cre - scen - - do

pronunziato la melodia

accompagnamento leggero e piano

pp

legg.

p

cresc.

dolce

mf

pp

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score consists of two measures. The first measure features a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melody in the treble staff. The score is marked with 'dim.' (diminuendo) and 'Allegretto'.

A musical score for a song titled "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The melody is written in the treble staff and consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff provides a simple accompaniment with a few notes and rests. The score is divided into two measures by a vertical line. The first measure contains the main melody and a few bass notes. The second measure continues the melody and includes a double bar line at the end.

cre- - - - - scen - - - - - do
ri- - - - - te - - - - - nu-

First system of musical notation. The treble staff features a rapid, ascending and descending scale-like passage. The bass staff has a few notes, including a half note G2 and a half note F2, with a fermata over the F2. A dynamic marking *sf* (sforzando) is placed above the first measure of the bass staff.

Second system of musical notation. The treble staff continues the scale-like passage. The bass staff has a few notes, including a half note G2 and a half note F2, with a fermata over the F2. A dynamic marking *p* (piano) is placed above the first measure of the bass staff. The system concludes with a treble clef and a final note.

Third system of musical notation. The treble staff features a series of arpeggiated chords. The bass staff has a few notes, including a half note G2 and a half note F2, with a fermata over the F2. A dynamic marking *p* (piano) is placed above the first measure of the bass staff. The system concludes with a treble clef and a final note.

Fourth system of musical notation. The treble staff features a series of arpeggiated chords. The bass staff has a few notes, including a half note G2 and a half note F2, with a fermata over the F2. A dynamic marking *f* (forte) is placed above the first measure of the bass staff. The system concludes with a treble clef and a final note.

Fifth system of musical notation. The treble staff features a series of arpeggiated chords. The bass staff has a few notes, including a half note G2 and a half note F2, with a fermata over the F2. A dynamic marking *ppp* (pianissimo) is placed above the first measure of the bass staff. The system concludes with a treble clef and a final note.

First system of musical notation. The treble clef staff contains a series of eighth notes, followed by a dense cluster of notes marked *ppp*, and then a descending scale marked *f*. The bass clef staff contains a few notes and rests.

Second system of musical notation. The treble clef staff contains a series of eighth notes, followed by a dense cluster of notes marked *ppp*, and then a descending scale marked *f*. The bass clef staff contains a few notes and rests.

Third system of musical notation. The treble clef staff contains a series of eighth notes, followed by a dense cluster of notes marked *ppp*, and then a descending scale marked *f*. The bass clef staff contains a few notes and rests.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a dense cluster of notes marked *ppp*, and then a descending scale marked *f*. The bass clef staff contains a few notes and rests.

Fifth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a dense cluster of notes marked *ppp*, and then a descending scale marked *f*. The bass clef staff contains a few notes and rests.

The musical score consists of five systems of staves, primarily in treble and bass clefs, with a key signature of one sharp (F#).

- System 1:** Features a piano introduction marked *f pesante*. The right hand has a wavy line, while the left hand plays a triplet of eighth notes. Dynamics include *f*, *p*, and *pp*.
- System 2:** Continues the piano introduction with chords and moving lines. Dynamics include *f* and *ff*.
- System 3:** Labeled *Ritornello*, it features trills and arpeggiated figures. Dynamics include *pp*.
- System 4:** Continues the *Ritornello* with trills and arpeggios. Dynamics include *pp*, *ppp*, and *pp*. The text *ri-te-nu-to* is written across the system.
- System 5:** Labeled *tranquillo*, it features a more melodic line in the right hand and chords in the left. Dynamics include *p*, *pp*, *ppp*, and *ppp*. The text *ri-te-nu-to* is written across the system.



