



I. PADEREWSKI
PIANO WORKS
VOL. II

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VOLUME II
OP. 14, 15,
" 16.

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I Menuet.

J.J. Paderewski, Op. 14.

PIANO. Allegretto.

First system of musical notation, featuring a treble and bass clef. The bass line contains a series of eighth notes, while the treble line has chords and a melodic line. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation. The bass line features a rhythmic pattern of eighth notes. The treble line contains chords and a melodic line. A dynamic marking of *ff* is present.

Third system of musical notation. The treble line features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1). The bass line contains chords. A dynamic marking of *f* is present.

Fourth system of musical notation. The treble line features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1). The bass line contains chords. A dynamic marking of *f* and the instruction *rapidamente* are present. The system concludes with the instruction *a tempo*.

Fifth system of musical notation. The treble line features a melodic line with slurs and fingerings. The bass line contains chords. The system concludes with first and second endings, marked 1. and 2.

con forza la melodia

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are indicated as *con forza*.

The second system continues the musical piece. It features dynamic markings of *p* (piano) and *f* (forte) in the upper staff. The melodic line remains prominent with intricate ornamentation.

The third system shows a *mf* (mezzo-forte) dynamic marking. The accompaniment in the bass staff becomes more active with rhythmic patterns.

The fourth system includes the lyrics "cre - sen -" written below the bass staff. The melodic line continues with complex rhythmic figures.

The fifth system features the lyrics "do" and "rallentando". The tempo is marked to slow down. The piece concludes with a final chord in the bass staff.

a tempo
pp

ppsc.

f

ff

8

rapidamente

2do.

a tempo

u. d.

1. 2. 3. 4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a few moving lines.

CODA.
Vivo.

The second system begins with the section header 'CODA. Vivo.' and a piano (*p*) dynamic marking. The upper staff features a series of chords with some melodic movement, while the lower staff continues with a steady accompaniment.

The third system contains two staves. The upper staff has a treble clef and includes an *accel.* (accelerando) marking with a wedge-shaped hairpin. The lower staff has a bass clef and continues the accompaniment.

The fourth system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many notes and slurs. The lower staff is in bass clef and provides a supporting accompaniment.

The fifth system consists of two staves. The upper staff is in treble clef and continues the melodic development. The lower staff is in bass clef and provides a steady accompaniment.

The sixth system consists of two staves. The upper staff is in treble clef and features a melodic line with some slurs and dynamics. The lower staff is in bass clef and provides a supporting accompaniment.

II Sarabande.

J. J. Paderewski, Op. 14.

PIANO. *Lento.* *p*

The first system of the Sarabande consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lento.' and the dynamic is 'p'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

cresc. *rall.*

The second system continues the piece. It includes dynamic markings for 'cresc.' (crescendo) and 'rall.' (rallentando). The notation shows a gradual increase in volume followed by a slight slowing down of the tempo.

pp

The third system is marked 'pp' (pianissimo), indicating a very soft dynamic. The musical notation continues with the same melodic and rhythmic patterns as the previous systems.

rall.

The fourth system is marked 'rall.' (rallentando), indicating a further slowing down of the tempo. The notation concludes the piece with a final melodic phrase.

mf e poi *cresc.* - *molto*

Red.

m.g. *m.g.*

Red. *

Red.

p

Red.

cresc. molto *ff*

Red.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature has two sharps (F# and C#). The first system includes markings for *lento* and *con forza*. The second system includes *lento* and *ppp*. The third system includes *lento*, *a tempo*, and *ppp*. The fourth system includes *morendo*. The fifth system includes *rallentando* and *ppp*. There are several asterisks (*) placed throughout the score, likely indicating specific performance points or measures.

III Caprice.

(Genre Scarlatti.)

J. J. Paderewski, Op. 14.

PIANO.

Vivace.

f

leggero

p

m.g.

cresc.

Eigenthum der Verleger für alle Länder

Bez und Druck der Vödrschon Oeffn in Leipzig
18270

Ed. Bote & G. Bock, Berlin.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with slurs and a trill. The left hand plays a bass line with a *cresc.* marking and a fermata. A star symbol is present below the bass line.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand features a complex melodic line with slurs and fingerings (1, 4, 3, 5). The left hand plays a steady bass line with slurs.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a *cresc.* marking. The left hand plays a bass line with slurs and fingerings (1, 2, 3, 4).

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (1, 4, 3, 5). The left hand plays a bass line with slurs and fingerings (1, 2, 3, 4).

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (1, 4, 3, 5). The left hand plays a bass line with slurs and fingerings (1, 2, 3, 4). A star symbol is present below the bass line.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (1, 4, 3, 5). The left hand plays a bass line with slurs and fingerings (1, 2, 3, 4). A star symbol is present below the bass line.

8

220

220

First system of musical notation, featuring a treble and bass clef. The treble clef part has a slur over the first four measures and a dynamic marking of *f*. The bass clef part has a dynamic marking of *220* and a slur over the first two measures.

8

f

Second system of musical notation, continuing the piece. The treble clef part has a dynamic marking of *f* and a slur over the first four measures. The bass clef part has a dynamic marking of *f* and a slur over the first four measures.

Third system of musical notation. The treble clef part has a dynamic marking of *f* and a slur over the first four measures. The bass clef part has a dynamic marking of *f* and a slur over the first four measures. There are asterisks (*) in the bass clef part at the end of the system.

Fourth system of musical notation. The treble clef part has a dynamic marking of *f* and a slur over the first four measures. The bass clef part has a dynamic marking of *f* and a slur over the first four measures.

5

5

Fifth system of musical notation. The treble clef part has a dynamic marking of *f* and a slur over the first four measures. The bass clef part has a dynamic marking of *f* and a slur over the first four measures. There are slurs over the first and second measures of the bass clef part.

5

5

Sixth system of musical notation. The treble clef part has a dynamic marking of *f* and a slur over the first four measures. The bass clef part has a dynamic marking of *f* and a slur over the first four measures. There are slurs over the first and second measures of the bass clef part.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a slur. The bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *sf* and *sf*.

Second system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. Dynamics include *sf*.

Third system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. Dynamics include *p*.

Fourth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. Dynamics include *m.g.* and *cresc.*.

Fifth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. Dynamics include *m.g.* and *cresc.*.

Sixth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. Dynamics include *m.g.*.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing more complex rhythmic figures and dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando).

Fourth system of musical notation, characterized by dense sixteenth-note passages in the right hand and a steady bass line.

Fifth system of musical notation, featuring intricate rhythmic patterns and dynamic markings like *ff* and *rit.*

Sixth system of musical notation, concluding the page with a final cadence and a double bar line. Includes a page number '11276' at the bottom center.



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