

À Madame  
ANNETTE ESSIPOFF-LESCHETIZKY.

# Album de Mai.

Scènes romantiques  
pour PIANO

- N<sup>o</sup> 1. Au Soir M. 0,80
- „ 2. Chant d'amour „ 0,80
- „ 3. Scherzino „ 1,00
- „ 4. Barcarolle „ 1,00.
- „ 5. Caprice-Valse „ 1,50.



*par*  
**J. J. Paderewski.**

Op. 10.

Pr. cpl. M. 3, 00.

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*Inst. Lit. de C. G. Roder Leipzig*

# I. AU SOIR.

Andantino quasi Allegretto.

J. J. Paderewski, Op. 10 N. 1.

Piano.

*p* *rit.* *a tempo* *pp*

Ped. \* Ped. \*

*rit.* *un poco più moto e rubato* *dolce*

Ped. \* Ped. \* Ped. \* Ped. \*

*con forza* *pp* *rall.* *rit.*

Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo* *ritard.* **Tempo I.**

Ped. \* Ped. \* Ped. \*

*animato* *risoluto* *sf* *f*

Ped. \* Ped. \* Ped. \*

*f* *mf* *mf* *poco rit.*

Ped. \* Ped. \*

*un poco più mosso*

pp

*sempre legato*

*rit.* *con forza* *rit.* *più lento* *rit.* *a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

Tempo I.

*rit.* *pp* *rit.* *ani-*

*- mato* *risoluto* *molto cresc.* *f* *f*

*p e ritard.* *più lento e pp* *p* *rit.*

*Ped. calando* *rit.* *2 Ped.* *pp* *morendo* *ppp*

# II. CHANT D'AMOUR.

J. J. Paderewski, Op. 10 N° 2.

*Lento. con sentimento*

PIANO *p*

*p* *pp* *molto espress.*

Ped. \*

*rit.* *cresc.* *f* *p*

Ped. \*

**Animato ed appassionato.**

*cresc. poco* *f* *con passione*

Ped. \*

*allarg.* *rall.* *a tempo*

Ped. \*

*molto cresc.* *ff*

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a more rhythmic accompaniment. Dynamics include *molto cresc.* and *ff*. Pedal markings are present.

*passione* *pesante ff* *string.*

Second system of the piano score. The right hand continues with dense, arpeggiated figures. The left hand has a steady accompaniment. Dynamics include *passione*, *pesante ff*, and *string.* with fingering numbers (1, 3, 2, 1, 4, 2, 1, 3, 2, 1, 4, 2, 1) and a *pesante* marking. Pedal markings are present.

*mf poco rall.* *pp*

Third system of the piano score. The right hand has a more melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamics include *mf poco rall.* and *pp*. Pedal markings are present.

Tempo I.  
*misterioso*

*pp marcato ben la melodia* *string. molto* *ritard.*

Fourth system of the piano score, starting a new section. The right hand has a clear melodic line. The left hand has a rhythmic accompaniment. Dynamics include *pp marcato ben la melodia*, *string. molto*, and *ritard.* Pedal markings are present.

*p* *ff* *mf*

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamics include *p*, *ff*, and *mf*. Pedal markings are present.

*più lento* *p* *pp* *ppp*

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamics include *più lento*, *p*, *pp*, and *ppp*. Pedal markings are present.



# III. SCHERZINO.

J. J. Paderewski, Op. 10 N° 3.

Allegro scherzoso.

PIANO

The musical score is written for piano and consists of five systems. The first system begins with a piano introduction marked 'p'. The second system includes a 'rit.' marking and a '2' above the staff. The third system has a 'rit.' marking and a '1' above the staff. The fourth system includes 'sf', 'p', and 'pp' dynamics. The fifth system includes 'm.g.', 'm.s.', and 'rit.' markings. Pedal markings (Ped. and asterisks) are present throughout the score.

*a tempo*

*ritard.*

First system of musical notation. The right hand plays chords with accents and slurs. The left hand plays a simple bass line. Dynamics include *p* and *mf*. Pedal markings are present.

*con Ped.*

*più mosso e leggiero*

Second system of musical notation. The right hand continues with chords. The left hand has a more active bass line. Dynamics include *p*. Pedal markings with asterisks are used.

*a tempo*

*ritard.*

Third system of musical notation. The right hand features more complex chordal textures. The left hand continues with a steady bass line. Dynamics include *f* and *mf*. Pedal markings are present.

*con Ped.*

*più mosso*

Fourth system of musical notation. The right hand plays chords with slurs. The left hand has a rhythmic bass line. Dynamics include *p* and *mf*. Pedal markings with asterisks are used.

*a tempo*

*rit.*

*rit.*

Fifth system of musical notation. The right hand plays chords with slurs. The left hand has a rhythmic bass line. Dynamics include *p*, *pp*, and *ppp*. Pedal markings are present.

*animato*

*ritard.*

Sixth system of musical notation. The right hand plays chords with slurs. The left hand has a rhythmic bass line. Dynamics include *p*, *pp*, and *ppp*. Pedal markings are present.

Tempo I.

*p e leggiero.*

*m.g.* *m.g.* *m.g.*

*rit.* *rit.* *rit.*

*sf* *p* *p*

*rit.*

*f* *f* *p* *f*

*rit.* *a tempo*

*rit.* *a tempo*

*p* *p* *pp* *pp*

*rit.* *leggiero*

*2. rit.* *poco* *poco animato*

*p* *pp* *rall.* *pp*

*acceler.* *ritard.* *piu mosso e leggerissimo*

*cresc.* *pp*

*rit.* *rit.* *rit.*



IV.

BARCAROLLE.

Allegretto grazioso.

J. J. Paderewski, Op.10 N° 4.

PIANO

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a tempo marking of 'Allegretto grazioso'. The first system starts with a piano dynamic of *pp* and includes a *Ped.* marking. The second system features a *p* dynamic and a *cresc.* marking. The third system includes *sf*, *poco a poco*, and *cresc.* markings. The fourth system starts with *pp* and *mf* dynamics. The fifth system concludes with a *p* dynamic and a *rit.* marking. Pedal points are indicated by *Ped.* and asterisks throughout the score.

*leggier.*

*più vivo*

*rit.*

*rit.*

*p* *sf* *p* *pp* *p*

*ped.* *ped.* *ped.\** *ped.*

**Tempo I.**

*rit. rit.*

*mf*

*ped.\* ped.\* ped.* *\* ped.* *\* ped.* *\* ped. poco rit.* *\* ped.* *\**

*sf* *sf* *sf cresc.* *sf* *pp*

*ped.* *\* ped.* *\* ped.* *\* ped.* *\* ped.* *\* marcato il basso*

*1 3 4* *4 5 2 3 1* *5 2 3* *3 4 accel.* *3 4* *4 5*

*dim e rit. poco*

**Poco più lento.**

*pp*  
*mf il canto*

*5 2 3 4* *1 4* *5 1 2 1* *1 3 4* *3 4 1 2 1* *5 1 2 3 1* *5 1 2 3 1*

5 34 24 34 5 34 34 34 5 34 23 1

*ritard.*

*cresc.* *cresc.* *sf*

*Ped.* \* *Ped.* \*

*pp*

23 5 23 5 1

*poco cresc.*

23 34 34 34 34 34 5 34 5 23 1

*cresc.* *f*

*con passione*

34 5 23 34 45 34 8 4 2 3 1

*ritard.* *sf* *ac-*

*Ped.* \* *Ped.* \*

*f* *celerando* *cresc.*

\* *Ped.* \*

Tempo I.

First system of musical notation. The bass clef part begins with a forte (*f*) dynamic and a triplet of eighth notes. Pedal points are indicated by 'Ped.' and asterisks. The treble clef part features a melodic line with slurs and accents.

Second system of musical notation. Dynamics include *f*, *rit.*, and *pp*. The bass clef continues with triplet patterns and pedal markings. The treble clef has a melodic line with a *rit.* marking.

Third system of musical notation. Dynamics include *f*, *cresc.*, and *f*. The bass clef has triplet patterns and pedal markings. The treble clef has a melodic line with a *rit.* marking.

Fourth system of musical notation. Markings include *poco rit.*, *Poco più lento*, and *leggiero*. Dynamics include *pp* and *mf*. The bass clef has triplet patterns and pedal markings. The treble clef has a melodic line.

Fifth system of musical notation. Markings include *rit*, *a tempo*, and *al fine*. Dynamics include *pp*. The bass clef has triplet patterns and pedal markings. The treble clef has a melodic line.

CAPRICE-VALSE.

J. J. Paderewski, Op. 10 N<sup>o</sup> 5.

Allegro molto.

PIANO.

Allegro non troppo e grazioso.

*mf*

*rit.* \* *rit.* \*

*a tempo*

*grazioso*

*p*

*rit.*

*a tempo*

*a tempo*

*mf*

*leggero*

*veloce*

*p*

*un poco più mosso*

*cresc.*

*rit.* \*

*rit.* \*

*a tempo*

*leggero*

*veloce*

*cresc.*

*mf*

*p*

*rit.* \*



*un poco più mosso*

11 8

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *f* *p*

*veloce* *piu lento* **Tempo I.**  
*grazioso*

*mp*

*Ped.* \*

*stacc.* *rit.*

*a tempo* *mf* *cresc.* *f*

*rapidamente* *a tempo* *p* *f*

*con Ped.*

*Ped.* \*

*Più lento*

*Animato e grazioso*

*mp*  
*con delicatezza*

*Ped.* *Ped.*

*Ped.* *Ped.*

*con Ped.*

*espress.*

*ritard.*

*cresc.* *cresc.*

*Ped.*

*animato e grazioso*

*p* *espress.* *leggiero* *espress.* *leggiero*

*ritard. molto*

*con delicatezza*

*espress.*

*con Ped.*

*cresc.*

*rit.* *espress.* *legg.* *espress.*

*Più mosso e con anima*

*p*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*rit.* **Tempo I.**

*f*

\*

*ritard.* *a tempo*

*grazioso*

*rit.* *a tempo*

1 5 2 5 4 1 2 5 4 1

*a tempo* *leggiere* *veloce*

*f* *p*

*un poco piu mosso*

*Red.* *12* *8* *cresc.*

*Red.* *\** *Red.* *\**

*a tempo*

*cresc.* *mf*

*Red.* *\**

*un poco piu mosso*

*leggiro* *veloce*

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *f* *legg.*

*veloce.* *ritard.*

*p* *Ped.* \*

**Tempo I.**

*sempre grazios*

*mp* *stacc.*

*ritard.* - *a tempo*

*grazios*

*poco a poco cresc e string.* *f*

*Poco piu mosso*

*ff* *ritar*

*dan - do Presto.*

*p* *cresc.* *f molto*

*Ped.*

*ff*



*Ped.*



*Ped.*



# Neue vorzügliche Claviermusik.

Paderewski, J. J. Op. 16. N<sup>o</sup> 1. Légende M. 1, 50.

Andantino.  
*p*

Leschetizky, Th. Op. 39. N<sup>o</sup> 3. Canzonetta Toscana M. 2.

Allegretto con moto.  
*mf* *il canto ben mare. m. g. m. d. m. d.*  
*tre corde*

Moszkowski, M. Op. 32. N<sup>o</sup> 1. In tempo di minuetto M. 2.

Moderato.  
*p semplice*

Brüll, Ignaz. Op. 54. N<sup>o</sup> 3. Menuet.

Moderato.  
*p dolce*

Scholz, Hermann. Op. 25. N<sup>o</sup> 7. Minnelied M. 0, 80.

Langsam und mit innigem Ausdruck.  
*p*

Elling, Chatharinus. Walzer N<sup>o</sup> 2. aus Op. 28 Zwölf Walzer in I Hft. M. 3.

Molto comodo.  
*p*

Elling, Chatharinus. Walzer N<sup>o</sup> 6. aus Op. 28 Zwölf Walzer in I Hft. M. 3.

Allegretto.  
*p*

Leschetizky, Th. Op. 39. N<sup>o</sup> 1. Barcarola (Venezia) M. 3.

Moderato.  
*mp*

Paderewski, J. J. Op. 16. N<sup>o</sup> 2. Melodie M. 1, 50.

Non troppo lento.  
*sonore*

Rée, Louis. Op. 7. N<sup>o</sup> 1. Menuet. M. 1, 50.

Allegretto.  
*p*

Rée, Louis. Op. 7. N<sup>o</sup> 2. Romanze M. 1.

Andante.  
*mf*

Hofmann, Josef. Gavotte M. 1.

*p*

Reinecke, Carl. Op. 197. N<sup>o</sup> 2. Pavane M. 1, 50.

Un poco maestoso.  
*ff*