JULJUSZ

ZARĘBSKI

KWINTET

1931

TOWARZYSTWO WYDAWNICZE
MUZYKI POLSKIEJ

Zakład Muzykologii Uniwersytetu Warszawskiego
IV-8

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JULJUSZ ZARĘBSKI

Kwintet
na
fortepian, 2 skrzypiec, altówkę i wiolonczelę

Quintette
pour
piano, 2 violons, alto et violoncelle

Wydano z zasiłku
Ministerstwa Wyznań Religijnych
i Oświecenia Publicznego

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Towarzystwo Wydawnicze Muzyki Polskiej
Warszawa
1931

Société d'Édition de Musique Polonaise
Varsovie

NAKŁAD I WŁASNOŚĆ WYDAWCÓW
PROPRIÉTÉ DES ÉDITEURS POUR TOUS LES PAYS

Sztych i druk „AKORD" Kraków, Poselska 7.

Cieszę się niezmiernie, że ten świetny utwór mego niezapomnianego przyjaciela Juljusza Zarębskiego po 45 latach zostaje udostępniony światu muzycznemu. Nieubłagany czas przekreśla wiele wartości uznanych przez współczesnych, lecz utwór Zarębskiego nie utracił swej świeżości i w należycie artystycznem wykonaniu będzie i dziś sprawiać głębokie wrażenie na słuchaczach.

Przed 45 laty Zarębski był profesorem fortepianu w Królewskiem Konserwatorjum w Brukseli. W tym samym czasie powołano tam i mnie, młodszego, na profesora klasy skrzypcowej. W 1885 roku przyjechał do Brukseli Franciszek Liszt, profesor Zarębskiego, aby być przy wykonaniu swej „Świętej Elżbiety". W czasie jego pobytu odbył się wieczór, na którym Zarębski wraz ze mną, Colynsem, sławnym wiolonczelistą Józefem Servais i Van Stywortem odegrał mistrzowi swój kwintet. Liszt słuchał z wielkiem zainteresowaniem i wyraził nadzwyczajne uznanie dla dzieła. Niestety wkrótce Zarębski zmarł, a razem z jego śmiercią do pewnego stopnia zakończył swój żywot kwintet fortepianowy.

W 1928 roku, w czasie wielkiego festiwalu muzyki polskiej w Budapeszcie, miałem znowu sposobność zagrania kwintetu z polskim artystą prof. J. Turczyńskim oraz profesorami T. Gabrielem, Zsoltem i Zsámbokim na jednym z moich niedzielnych popołudniowych koncertów. Z przyjemnością mogłem stwierdzić, że nasza publiczność była zachwycona uroczemi polskiemi melodjami ludowemi i znakomitą fakturą artystyczną kwintetu.

Należy się cieszyć, że Polska czci pamięć swego syna o wielkim talencie, który już za młodu wsławił się jako pianista i kompozytor.

Budapeszt 1931.

Dr. Jenö de Hubay
Dyrektor Królewskiej Akademji
Muzycznej im Fr. Liszta.

Je suis heureux que la belle et intéressante oeuvre de mon regretté ami Jules Zarębski va être retirée de l'oubli où l'ont plongée les 45 ans écoulés. Le temps inexorable détruit bien des valeurs hautement estimées par les contemporains, mais la composition de Zarębski n'a rien perdu de sa fraîcheur et interprétée par des artistes à la hauteur de leur tâche elle fera certainement les délices de l'auditoire d'aujourd'hui.

Jules Zarębski était il y a 45 ans professeur de piano au Conservatoire Royal à Bruxelles. Presqu'à la même époque je fus engagé, plus jeune que Zarębski, à diriger dans le même Conservatoire une classe de violon.

En 1885 Fr. Liszt, professeur de Zarębski, vint à Bruxelles pour assister à une exécution de sa „Sainte Elisabeth". Pendant son séjour à Bruxelles, Zarębski joua devant le Maître dans une soirée son quintette de piano avec J. B. Colyns, le célèbre violoncelliste Joseph Servais, van Stywort et moi. Liszt écouta avec grand intérêt et se prononça sur valeur de l'oeuvre d'une manière particulièrement flatteuse. — Malheureusement Zarębski est mort très jeune et son oeuvre fut oubliée.

En 1928 le Conservatoire Royal de Budapest organisa un grand festival de musique polonaise et j'ai eu de nouveau l'occasion de jouer cette composition dans un de mes concerts de dimanche après — midi avec un artiste polonais de Varsovie prof. J. Turczyński et les professeurs T. Gabriel, Zsolt et Zsámboki. Je constate avec plaisir que notre public a été ravi tant par l'excellente facture de l'oeuvre que par les mélodies populaires polonaises, pimpantes et pleines de charme, dont elle abonde.

C'est bien heureux que la Pologne honore la mémoire de son fils plein de talent, Jules Zarębski qui fut déja célèbre dans sa jeunesse comme pianiste et compositeur.

Budapest 1931.

Dr. Jenö de Hubay
Directeur de l'Académie Royale
de Musique de Fr. Liszt.

Juljusz Zarębski (1854 — 1885), urodzony w Żytomierzu na Wołyniu, kształcił się jako pianista w konserwatorjum w Wiedniu, a następnie pod kierunkiem Franciszka Liszta w Rzymie i Weimarze. W osobie Liszta znalazł nietylko mistrza, ale oddanego opiekuna i przyjaciela, któremu w dowód wdzięczności poświęcił swój Kwintet fortepianowy.

W ciągu krótkiego swego życia Zarębski zasłynął jako świetny pianista. Koncertował prawie we wszystkich krajach Europy, zdobywając wielkie powodzenie. — Przez kilka lat był profesorem klasy fortepianu konserwatorjum w Brukseli.

Pozostawił wielką ilość świetnych utworów na fortepian, w których często posługiwał się polskimi tematami i polskiemi formami tanecznemi. Wydany obecnie poraz pierwszy Kwintet należy do nielicznych większych utworów Zarębskiego.

Warszawa, w styczniu 1931 r.

Juljusz Zarębski (1854 — 1885), né à Żytomierz (Volhynie), étudia le piano dans le conservatoire de Vienne, après quoi il travailla sous la direction de Fr. Liszt à Rome et à Weimar. Il trouva dans Liszt son meilleur protecteur et ami à qui il dédia à titre de reconnaissance son quintette de piano.

Durant sa courte vie Zarębski donne des concerts dans tous les pays de l'Europe et acquiert une grande renommée de pianiste. Il est pendant quelques années professeur de piano au Conservatoire de Bruxelles.

Zarębski laissa une quantité de morceaux de piano où il se servait des thèmes polonais. — Il s'exprime rarement en grandes formes de composition; le Quintette que nous publions est de ce nombre.

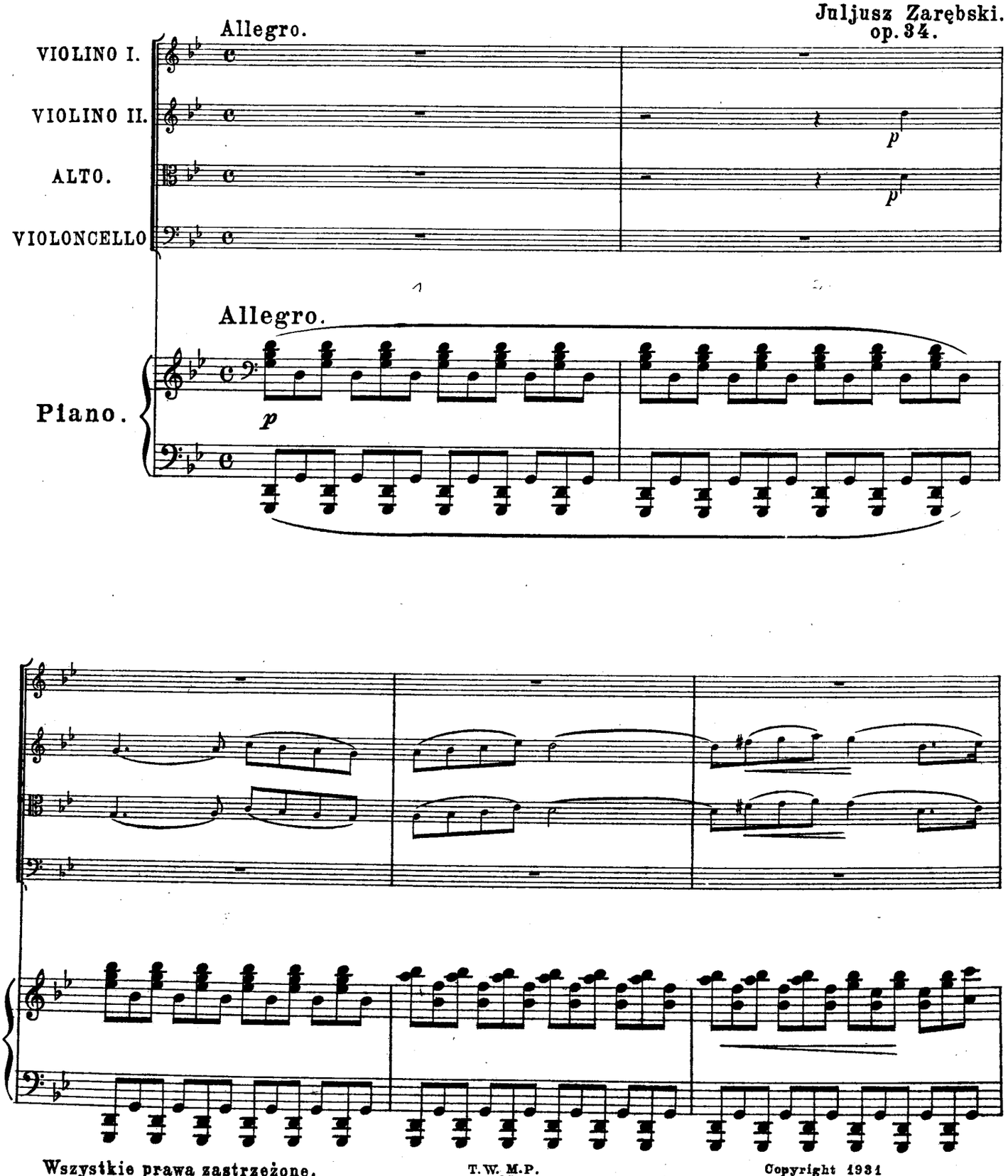
Varsovie, en janvier 1931.

A mon cher maitre Fr. Liszt.

QUINTETTE

I.

Juljusz Zarębski.
op. 34.



Wszystkie prawa zastrzeżone.
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T. W. M. P.
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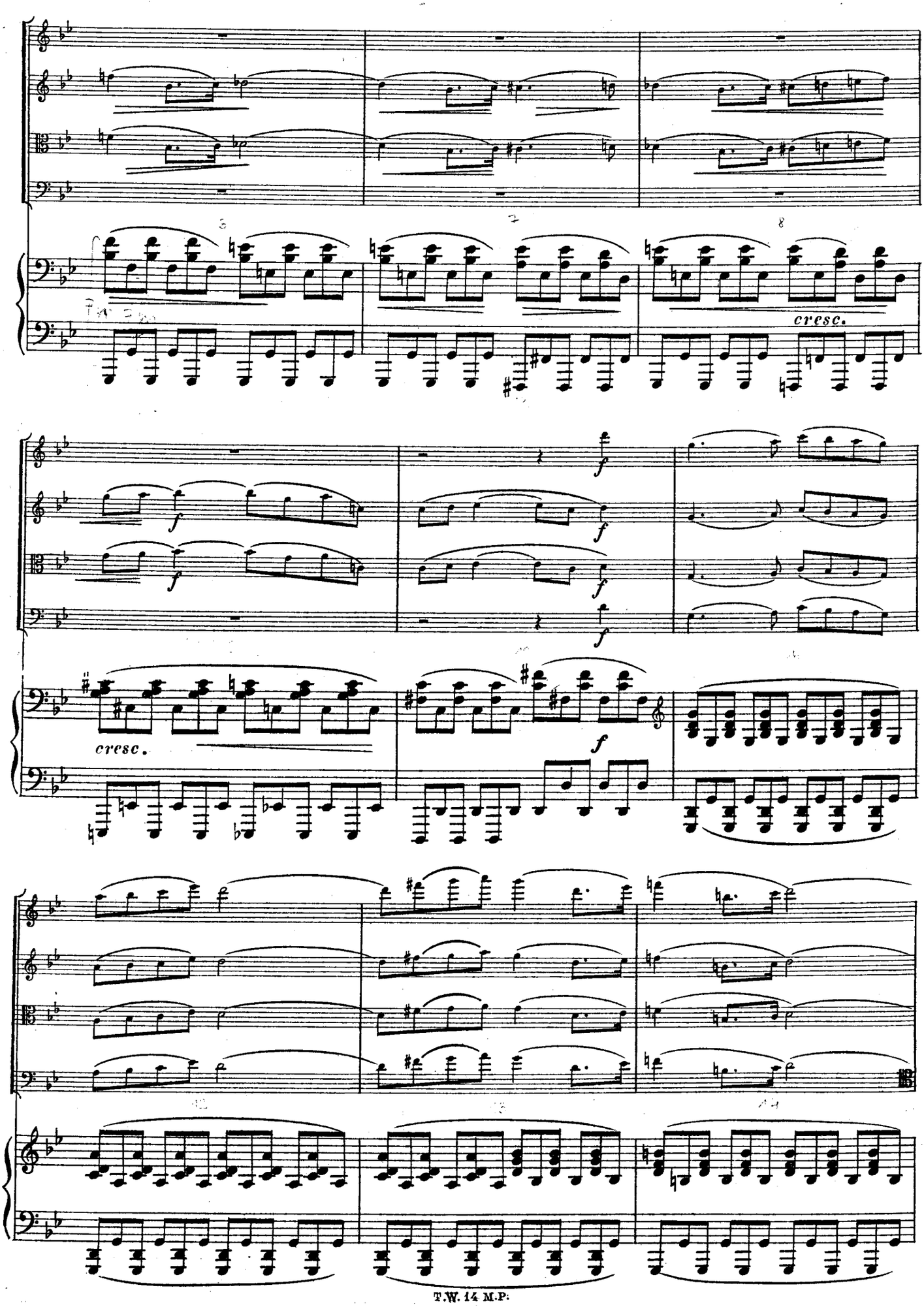
Warszawa.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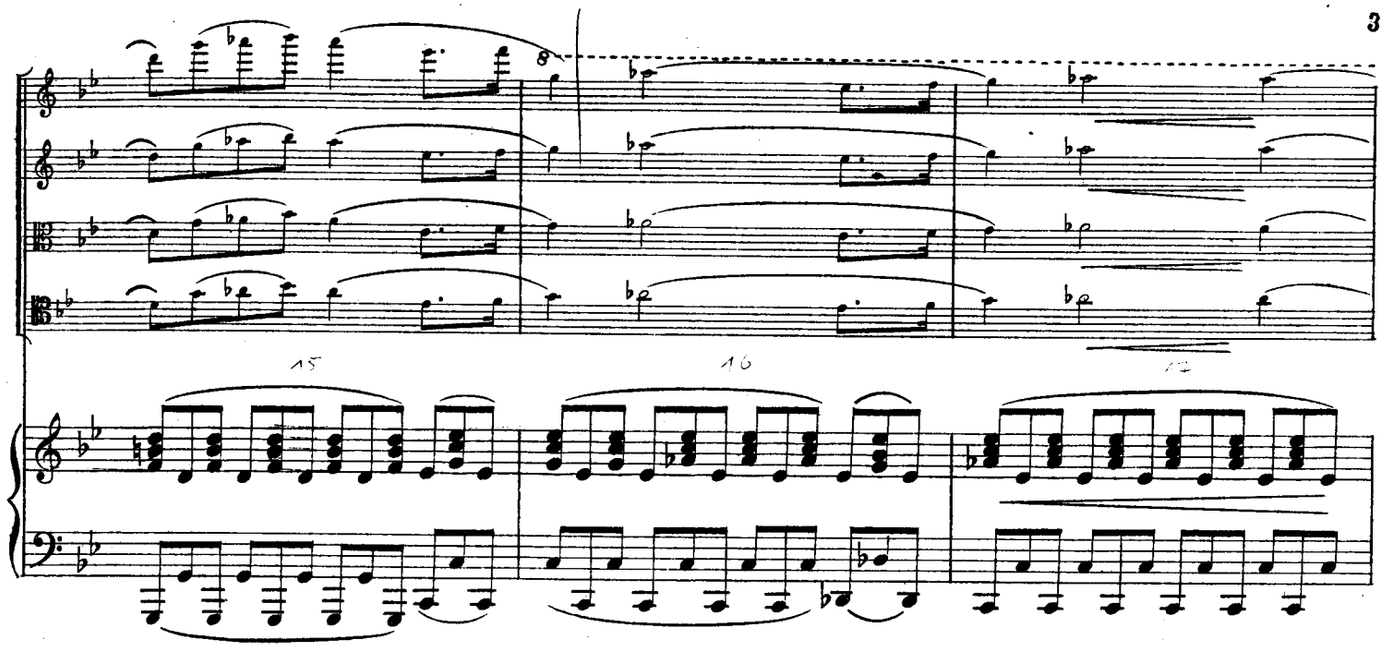

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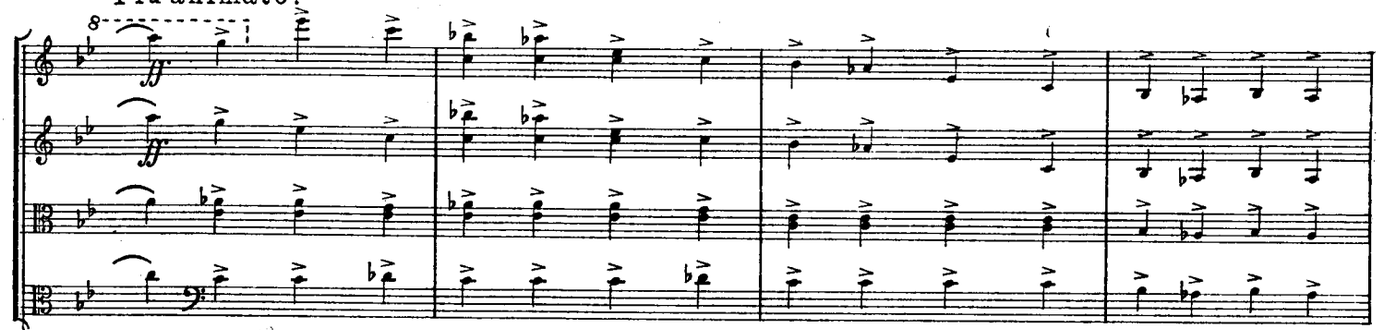

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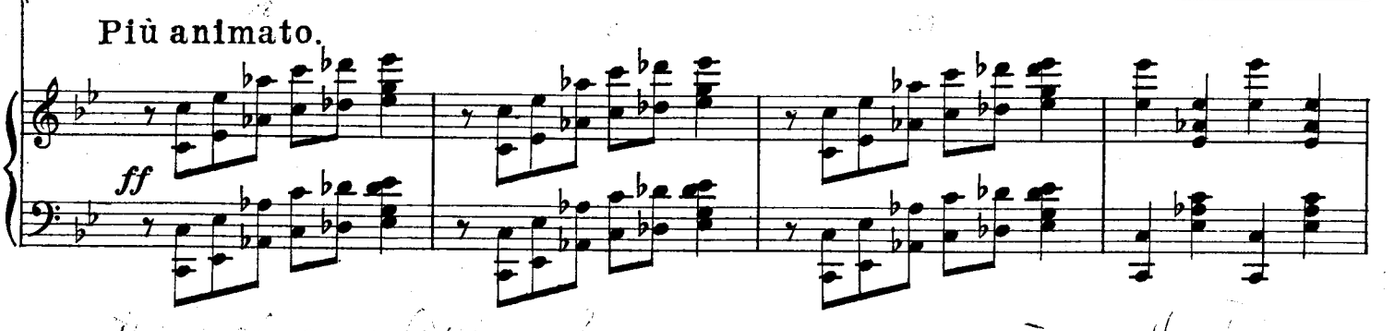

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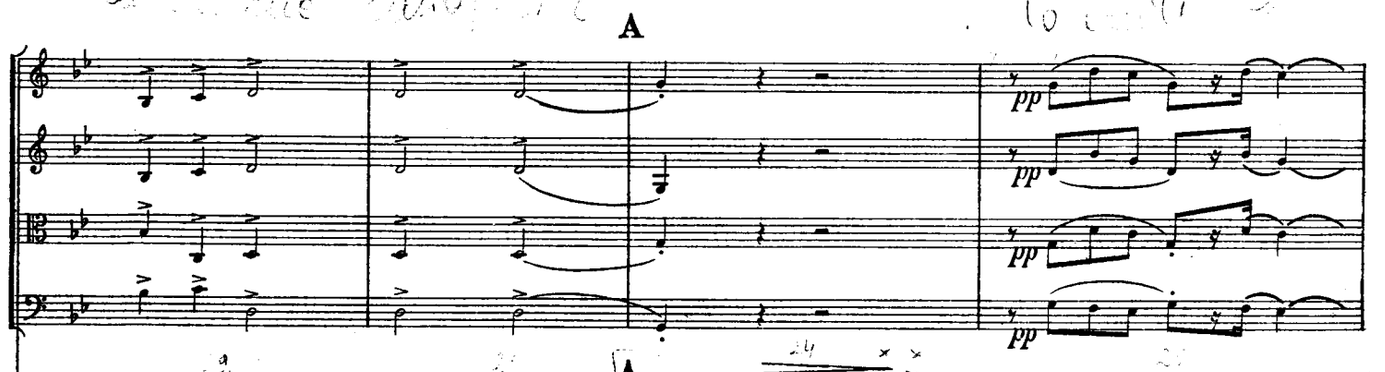

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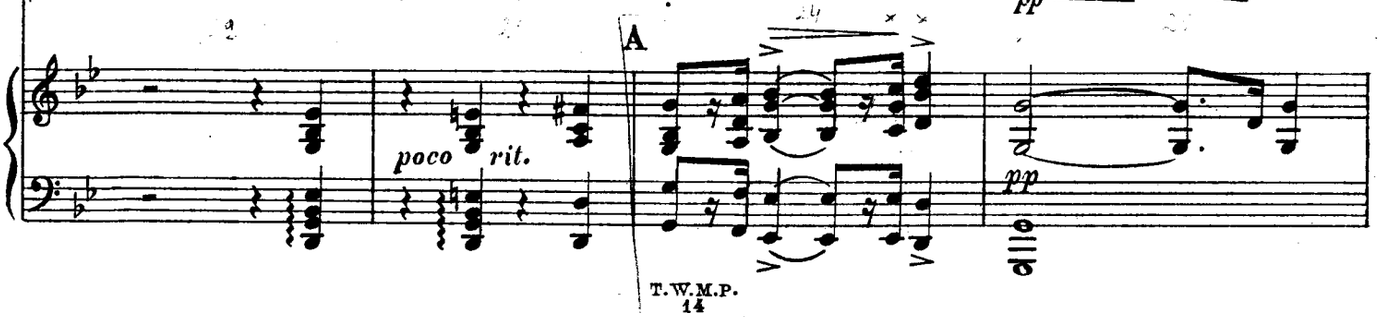

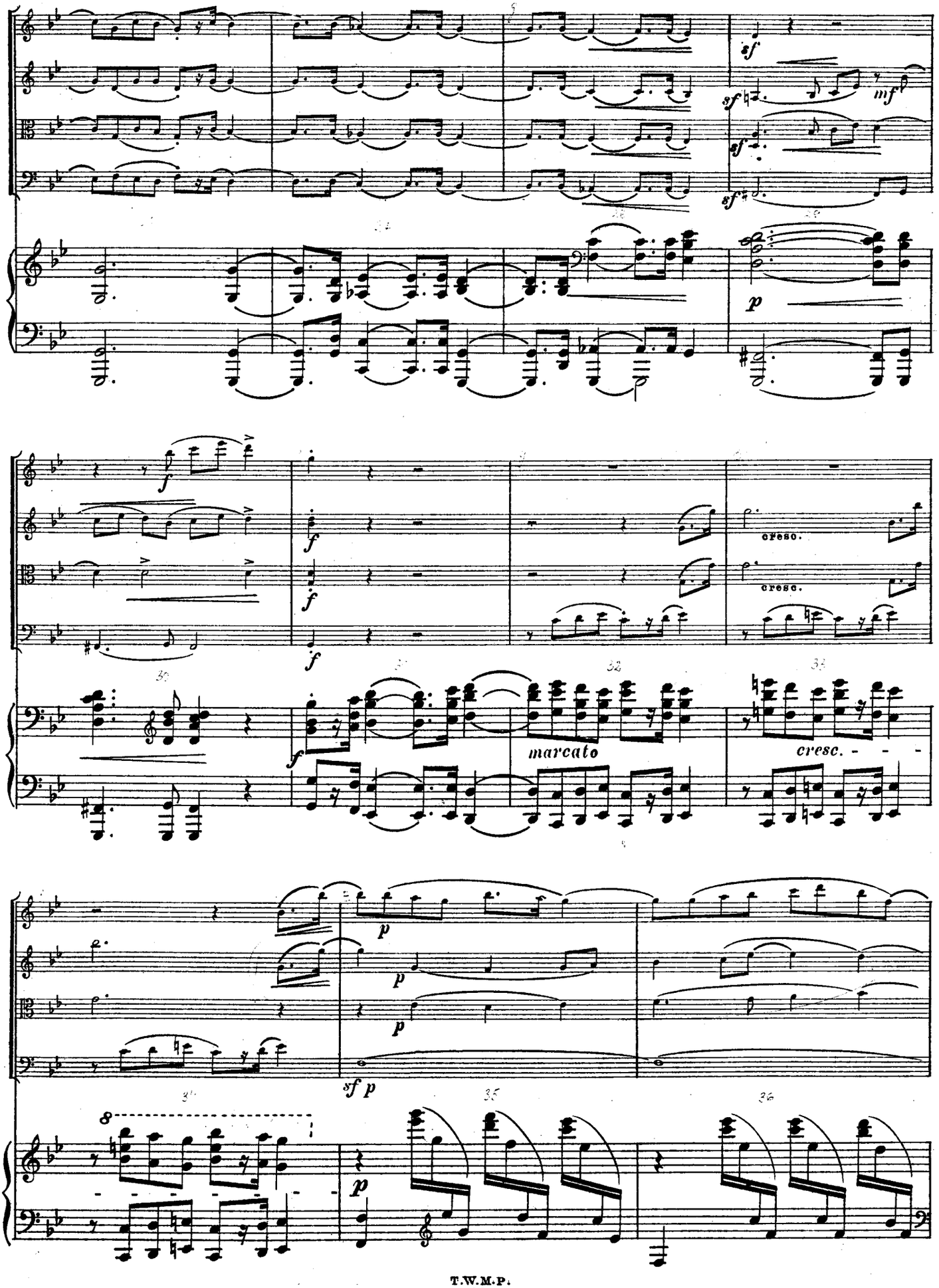
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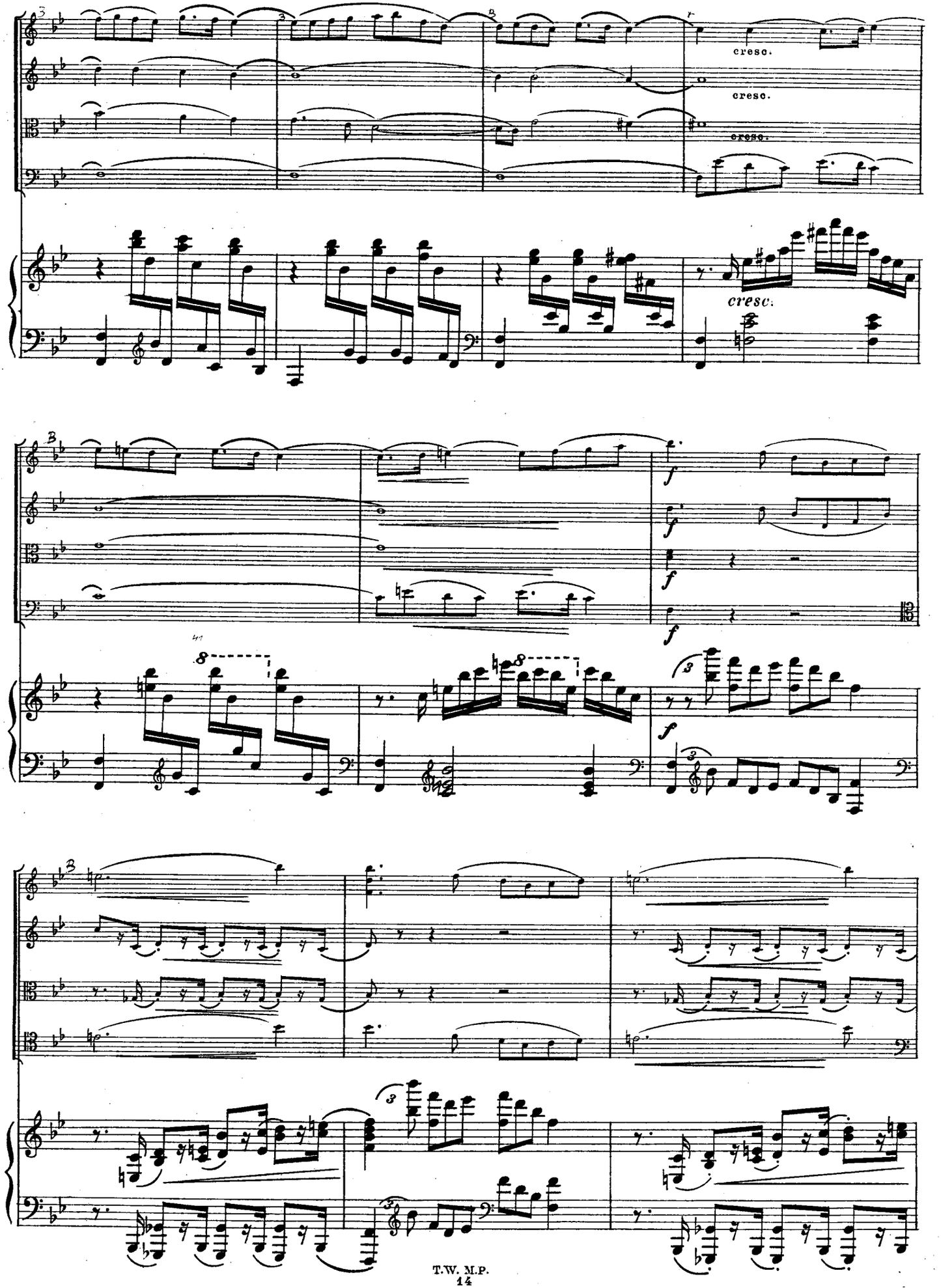
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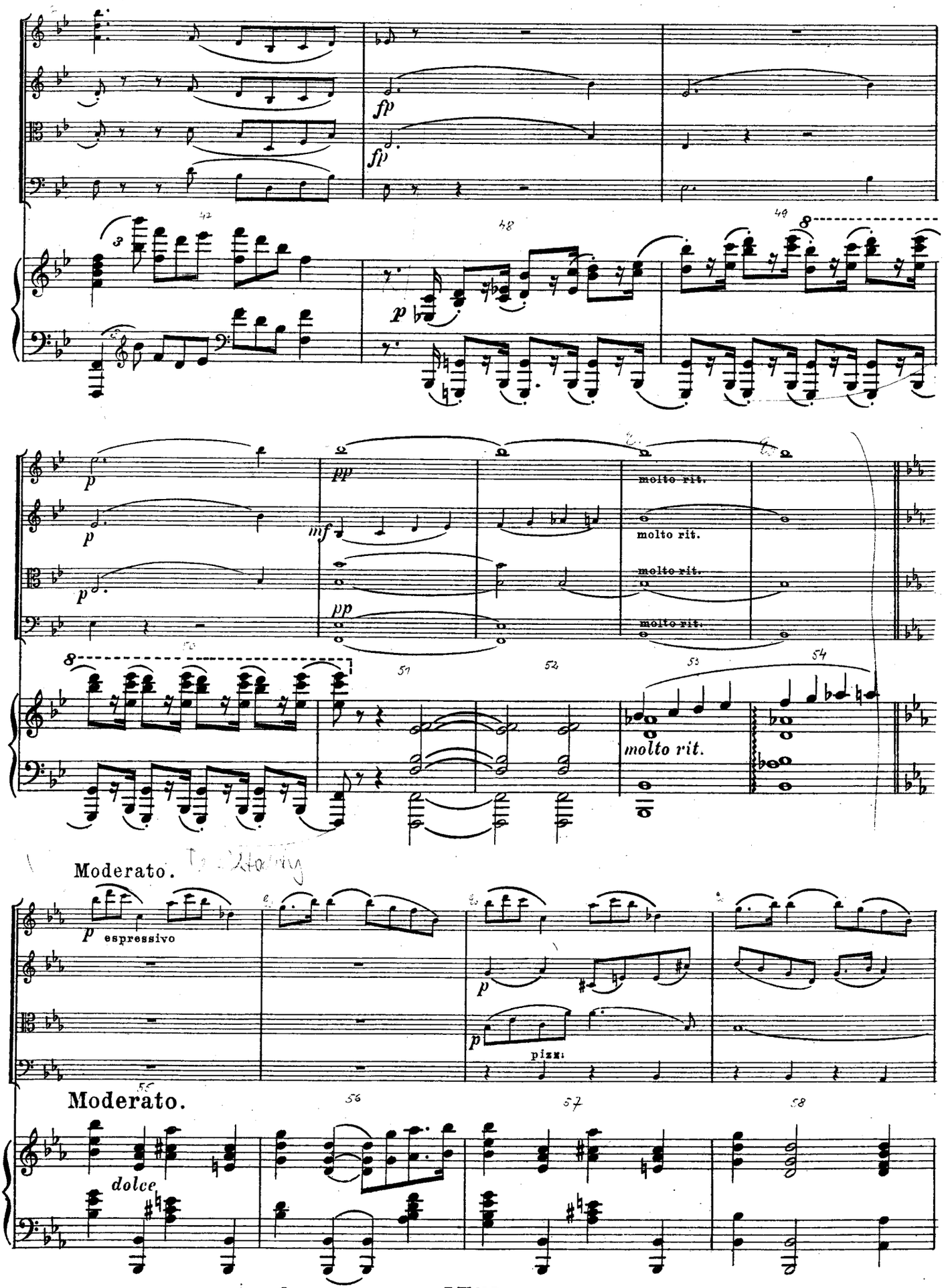
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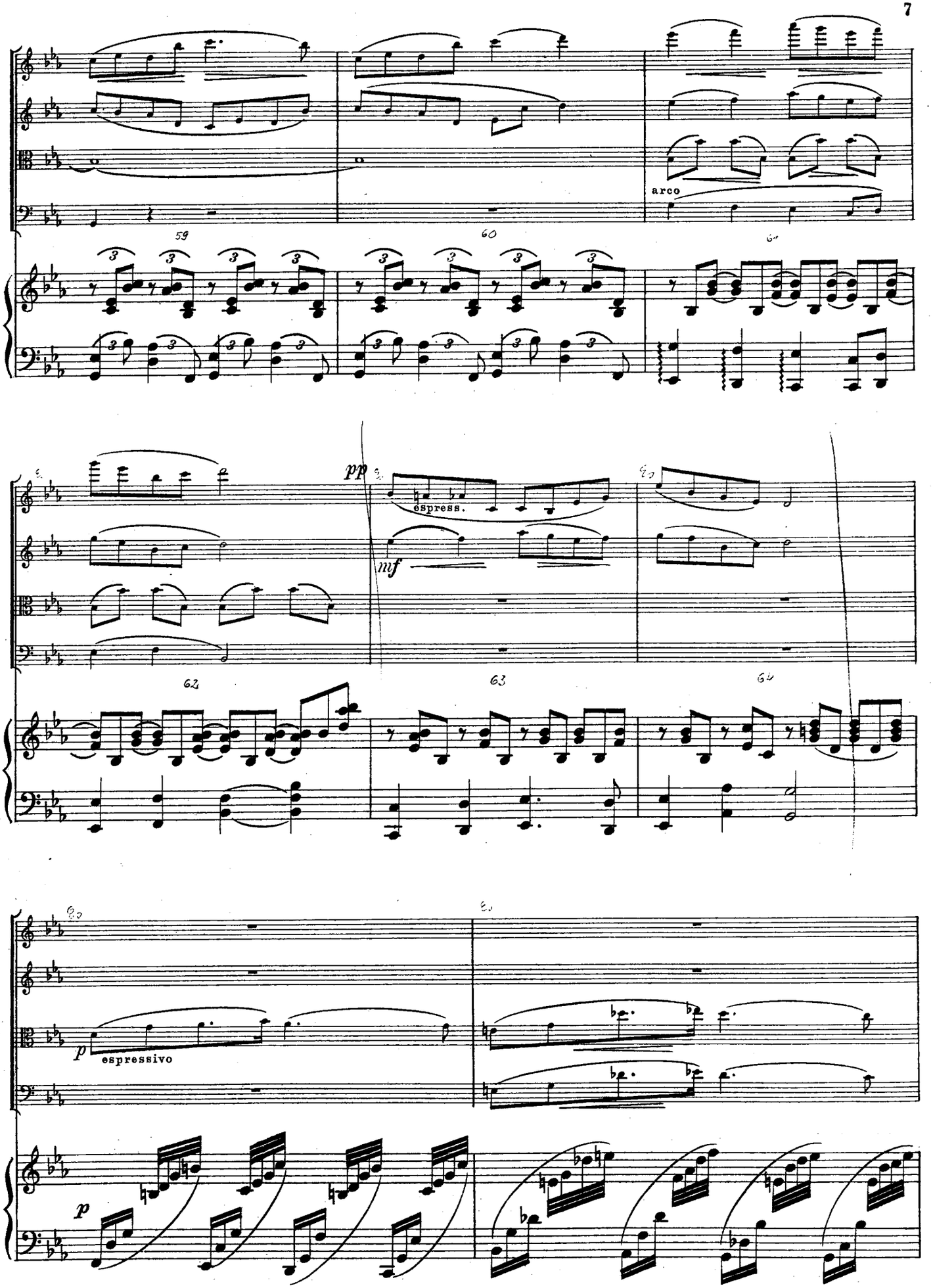
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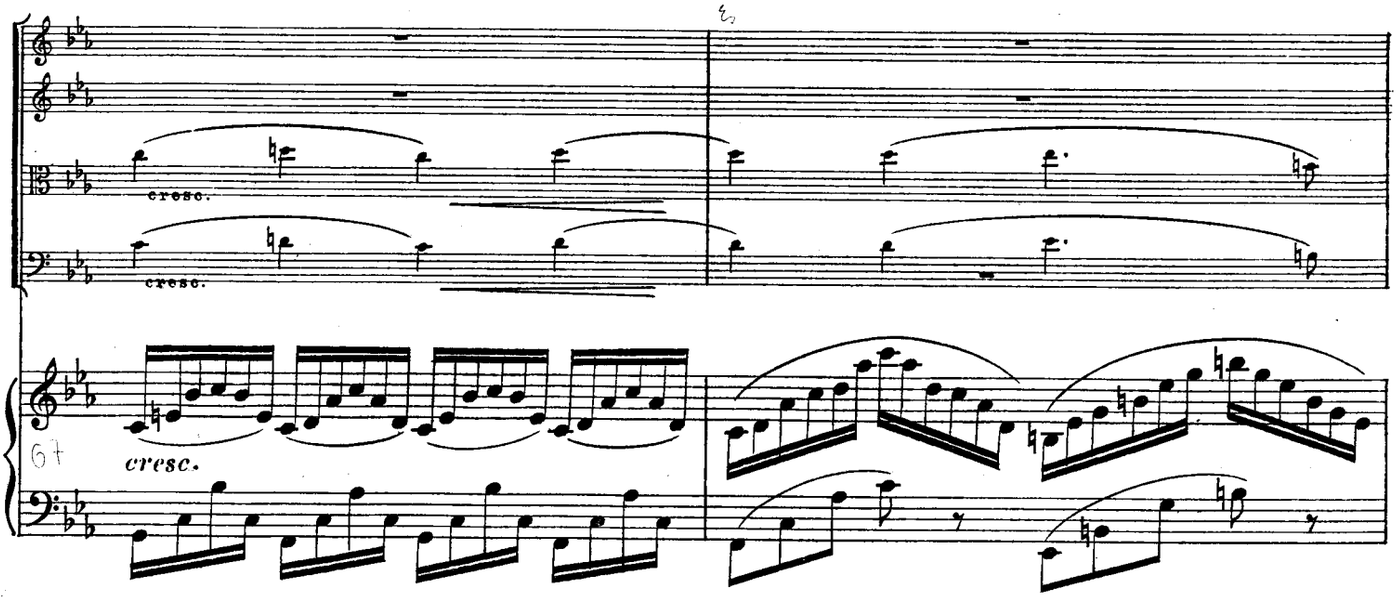
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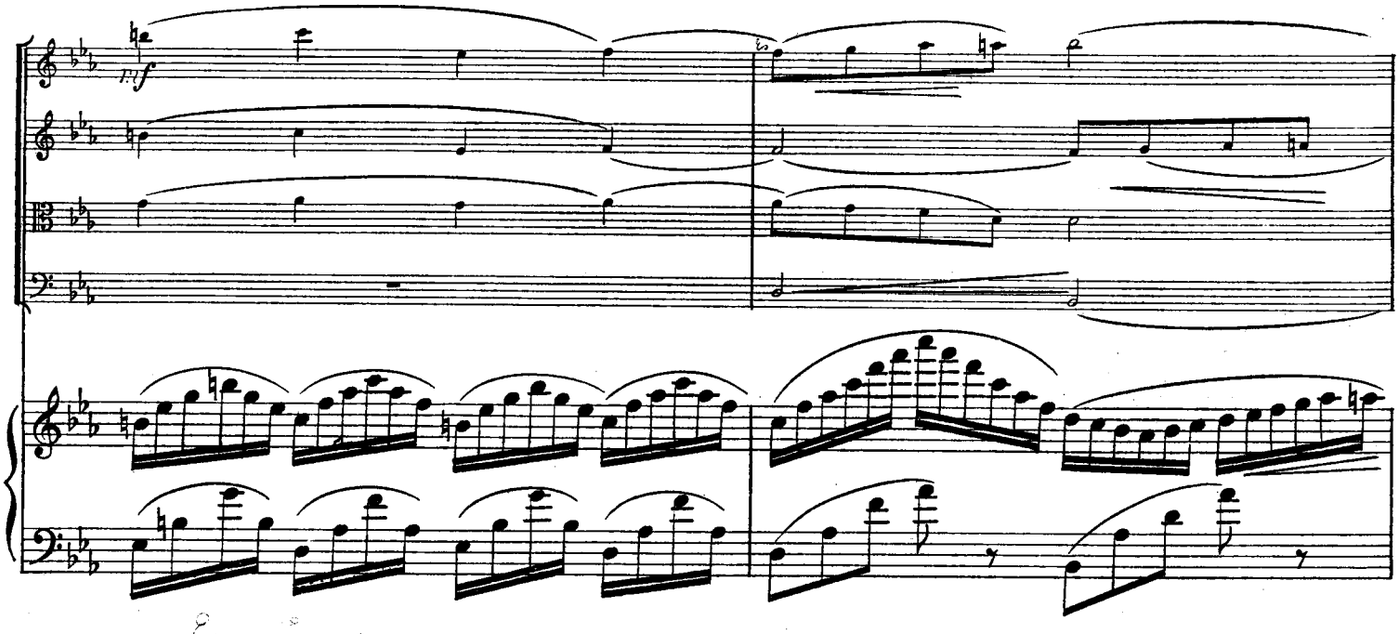
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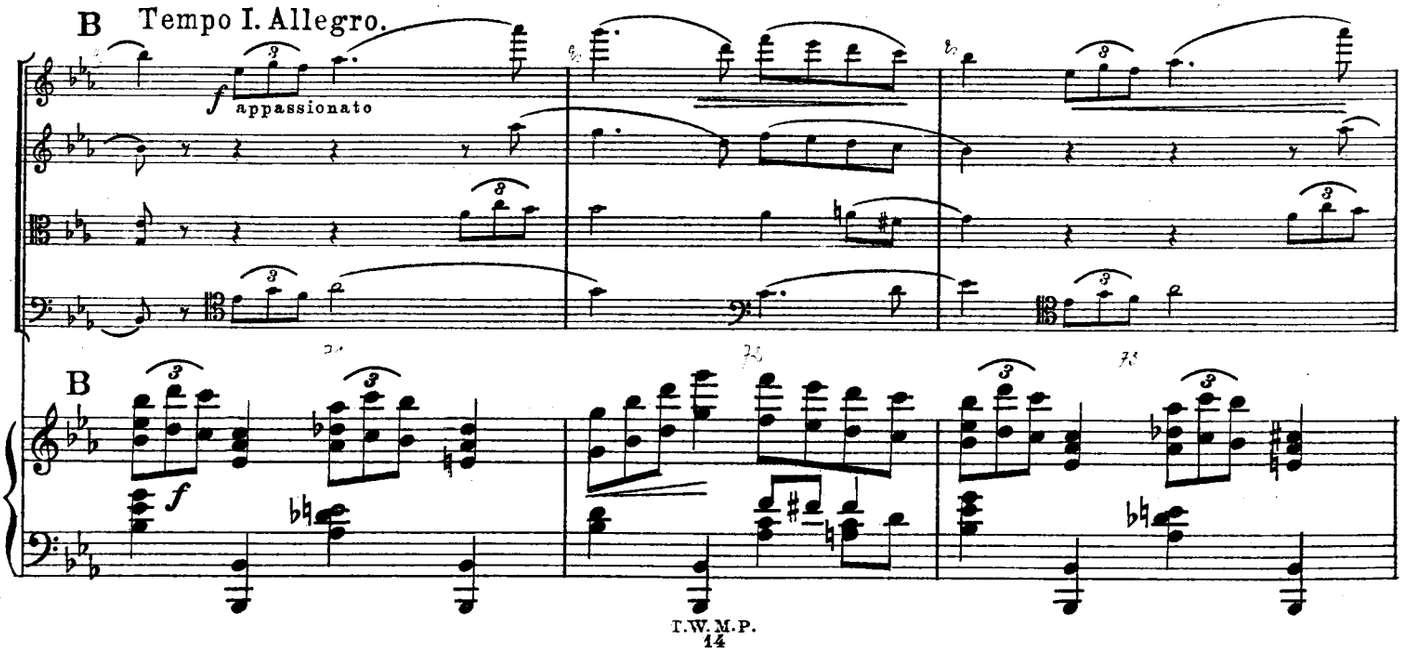
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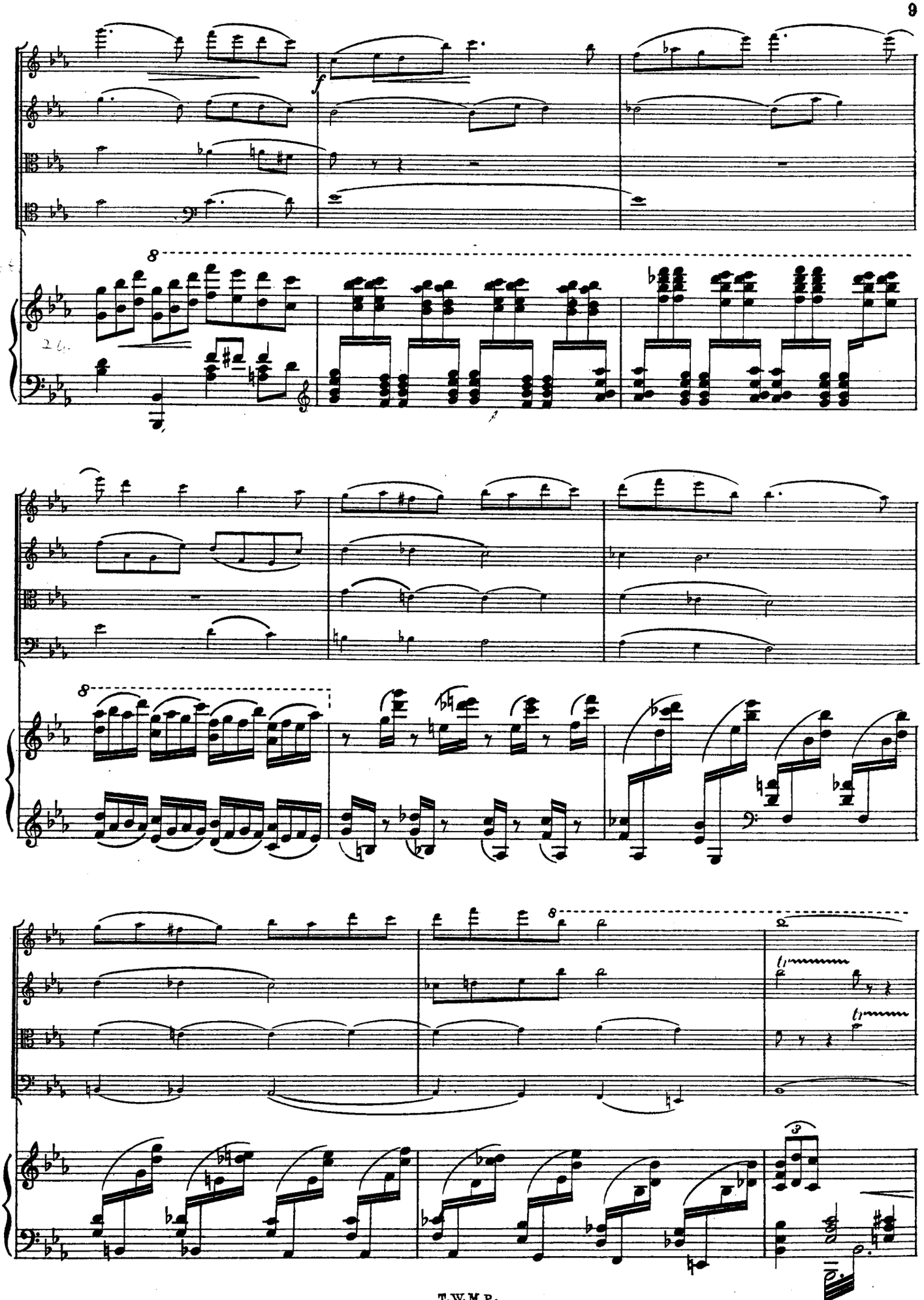

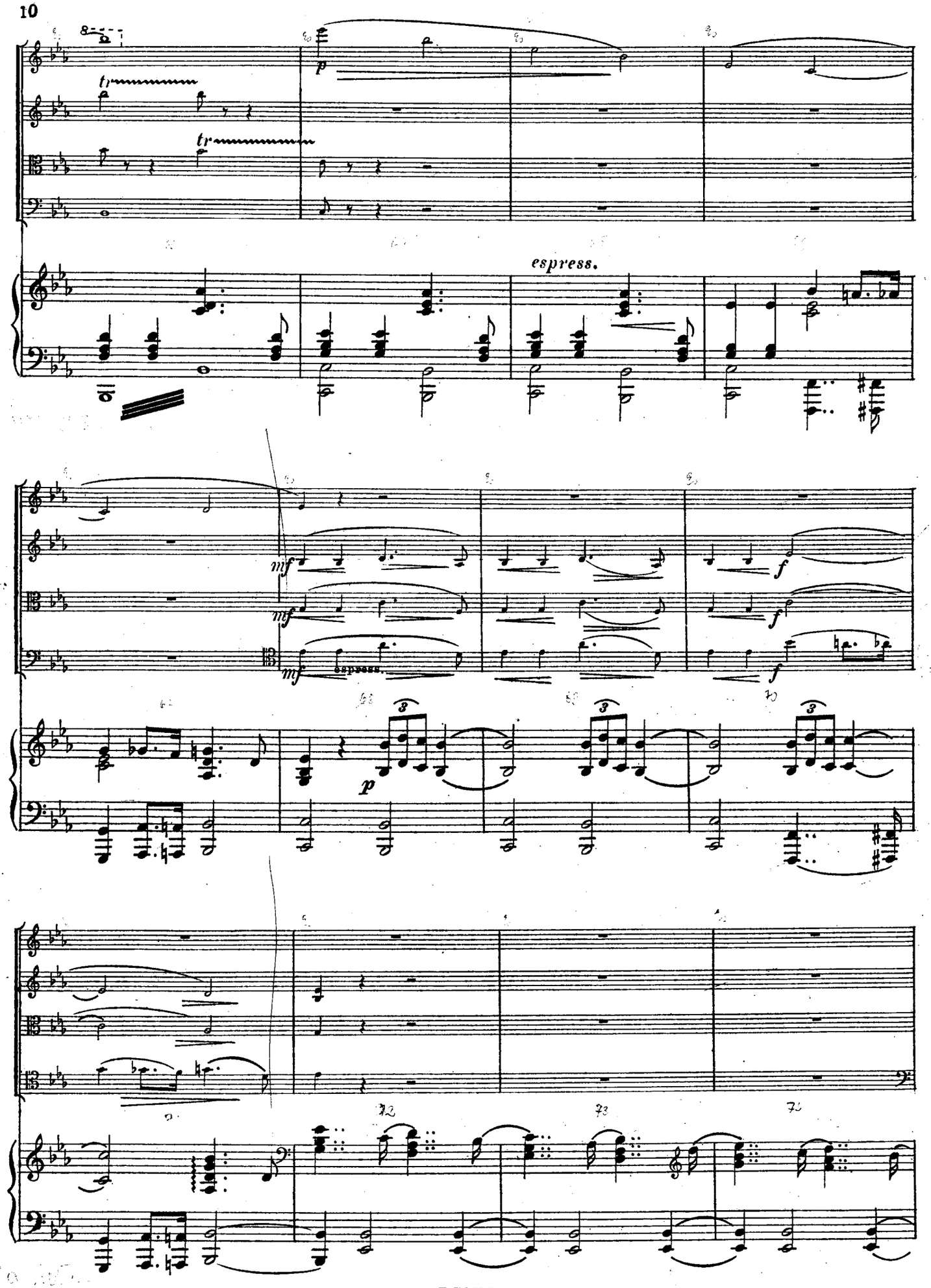
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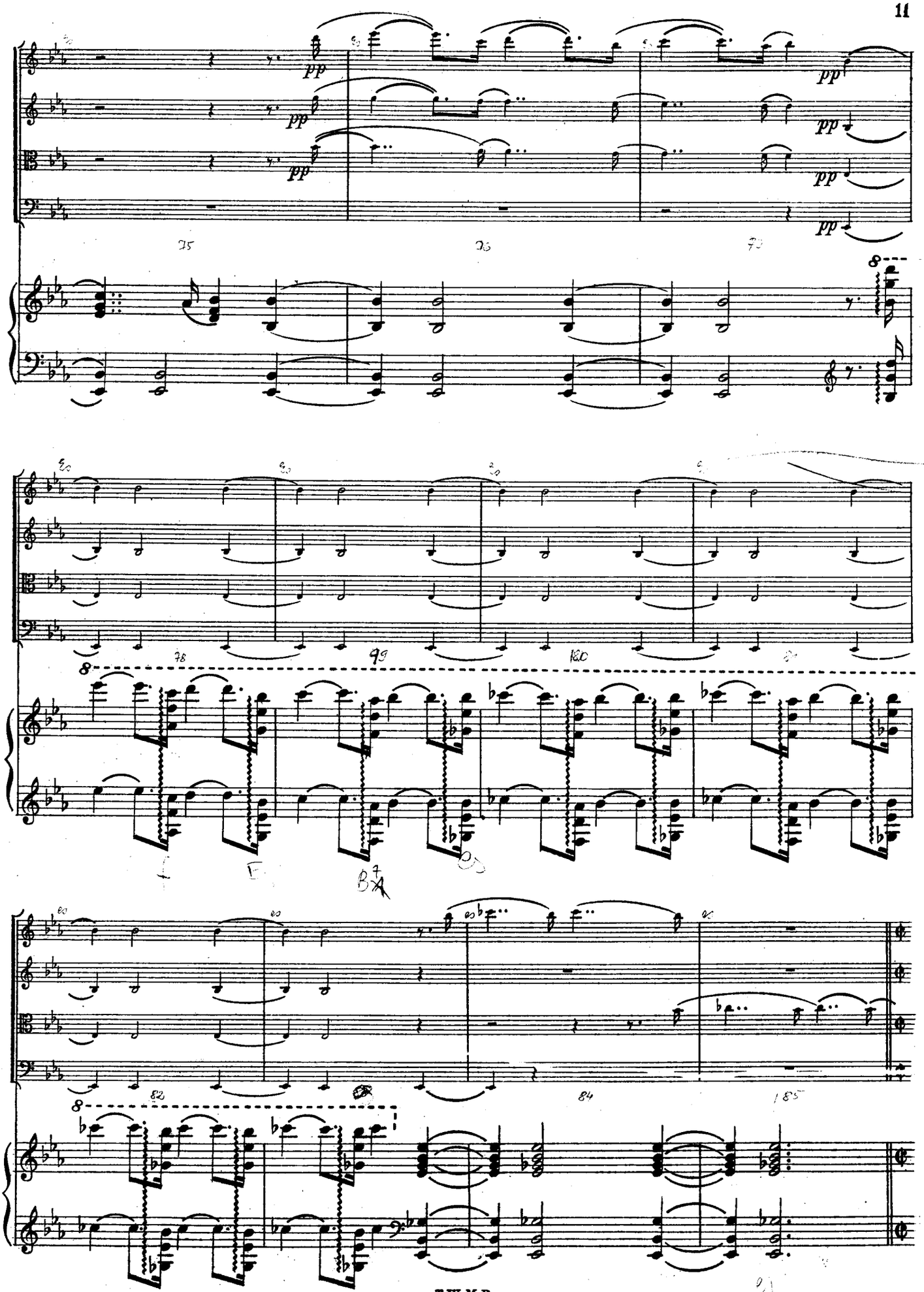
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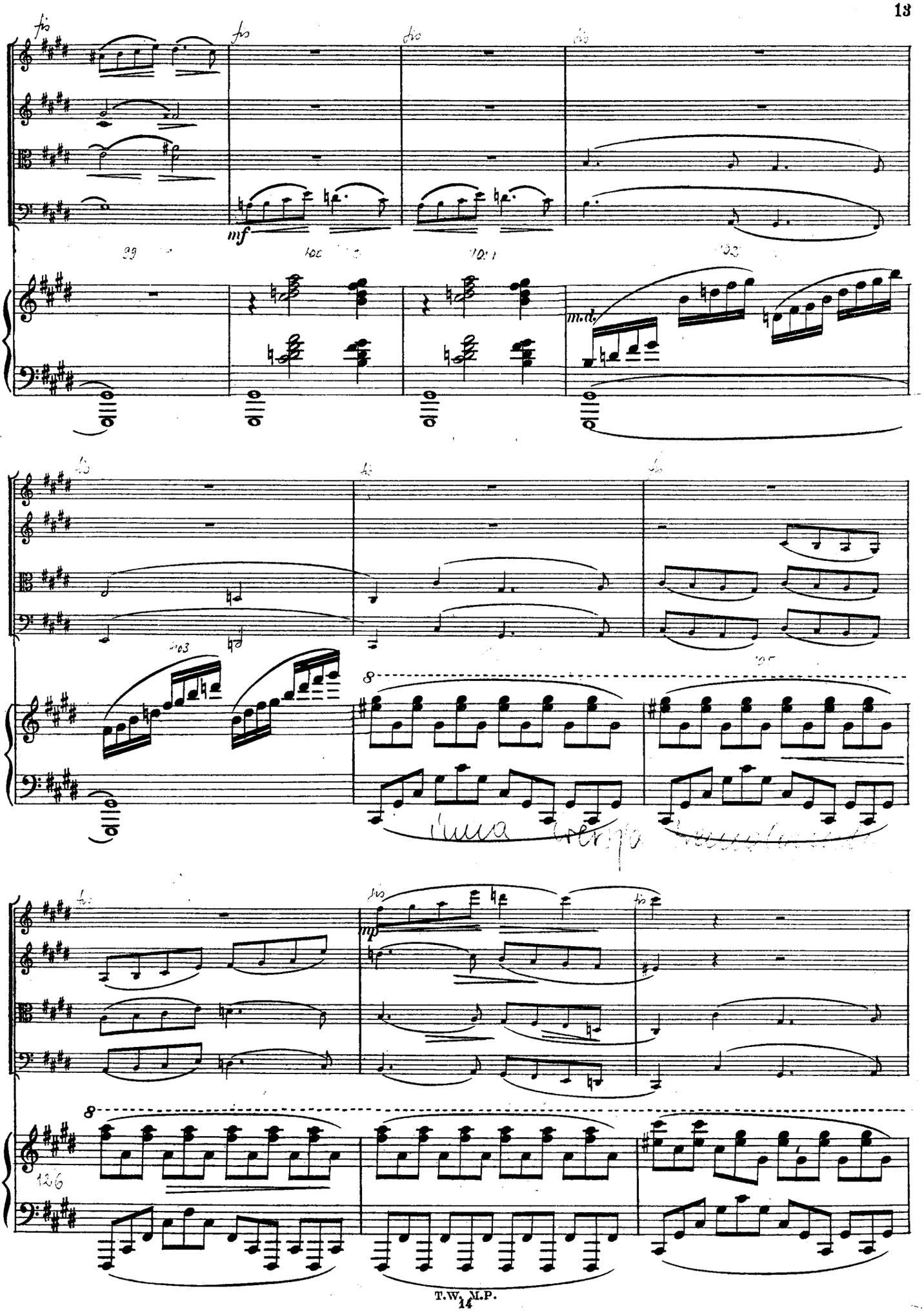
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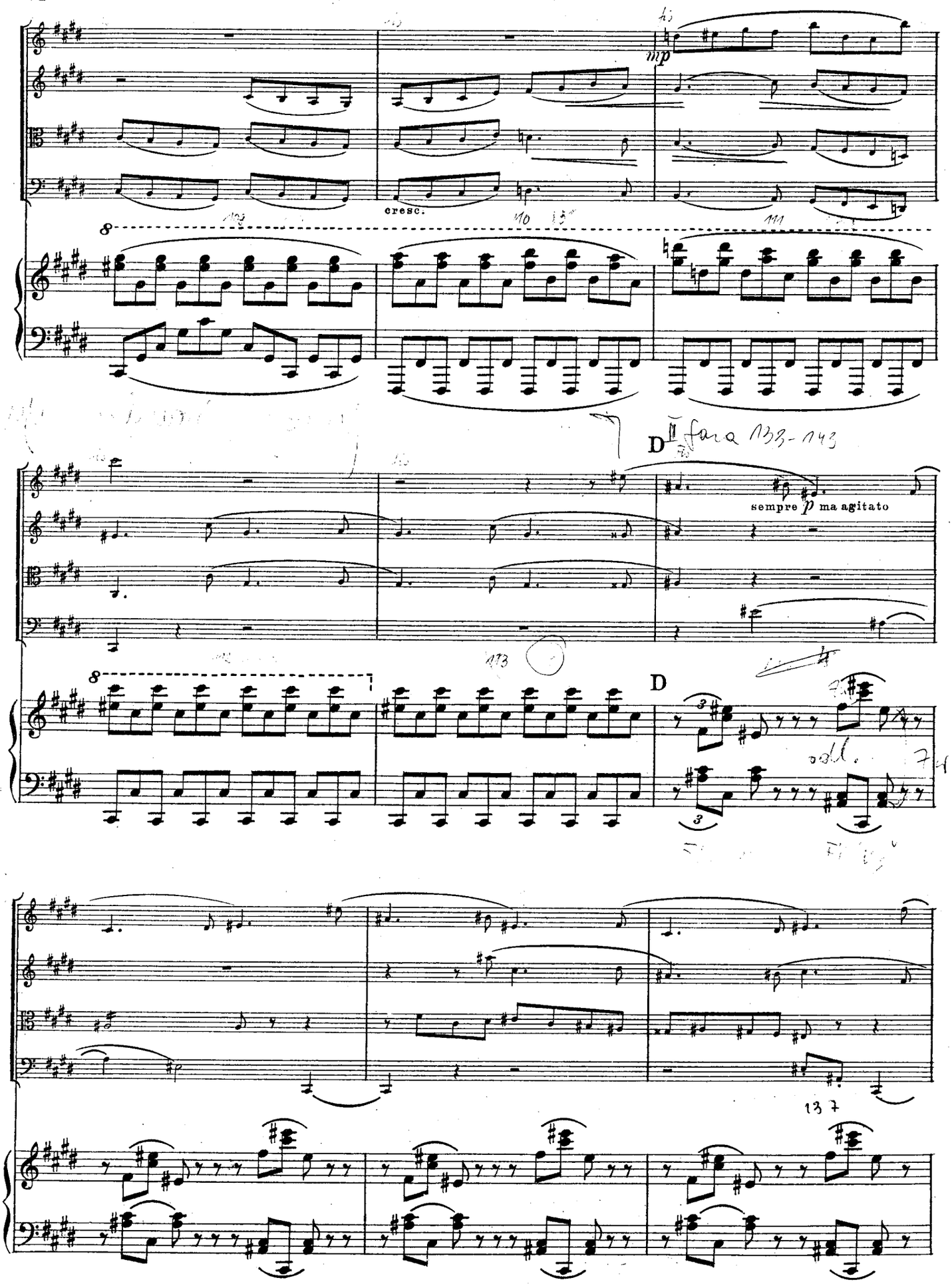
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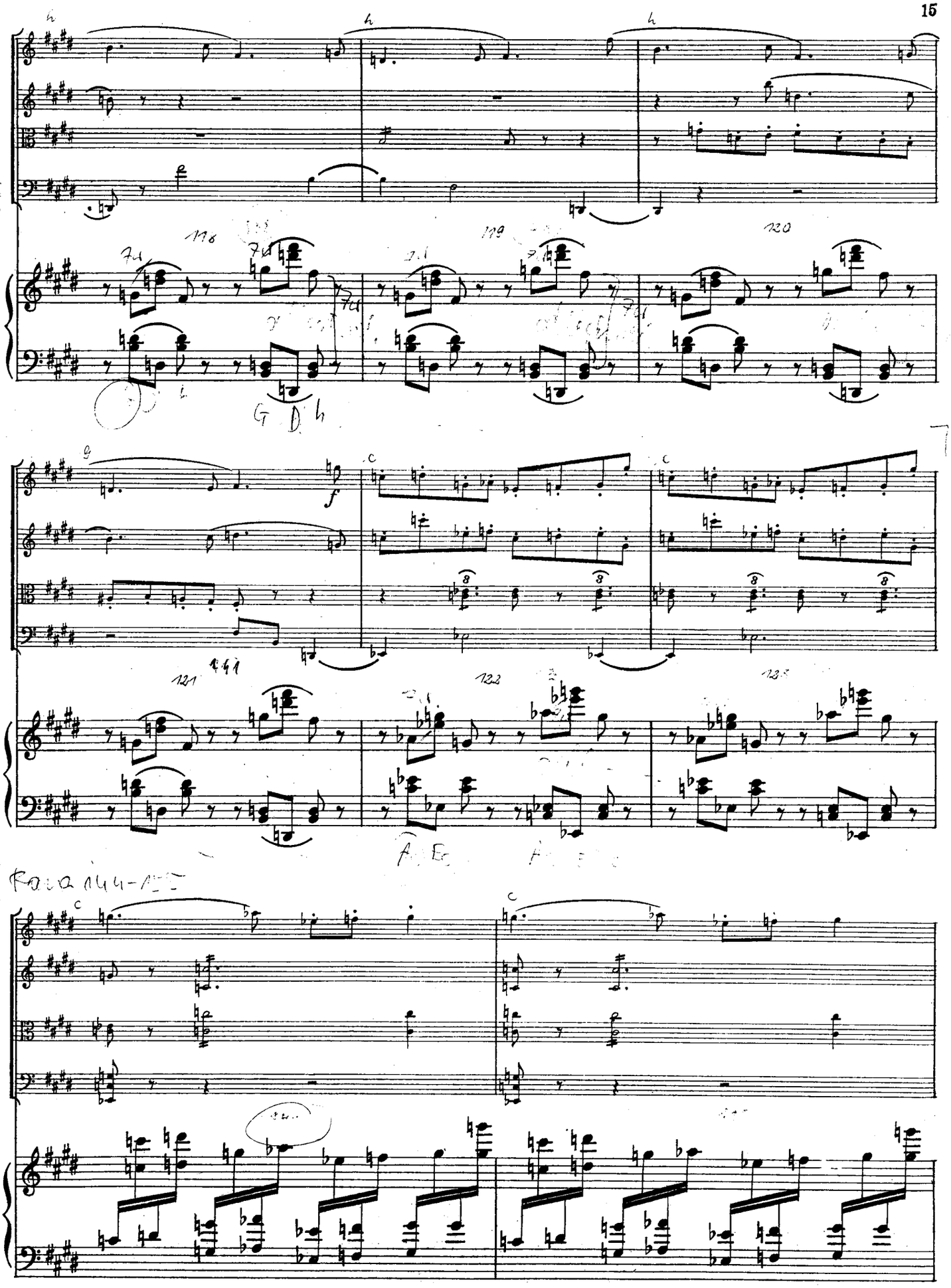

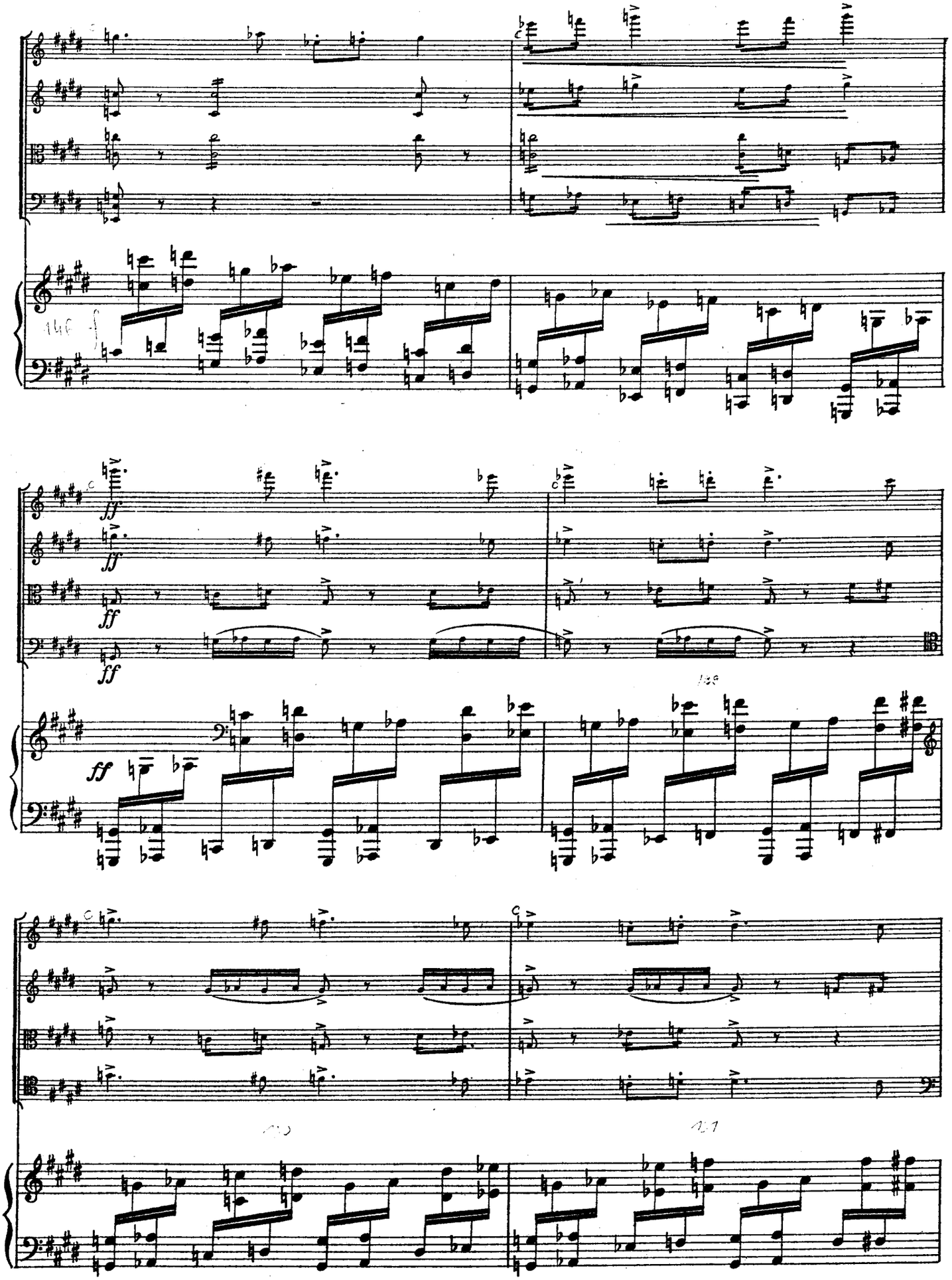

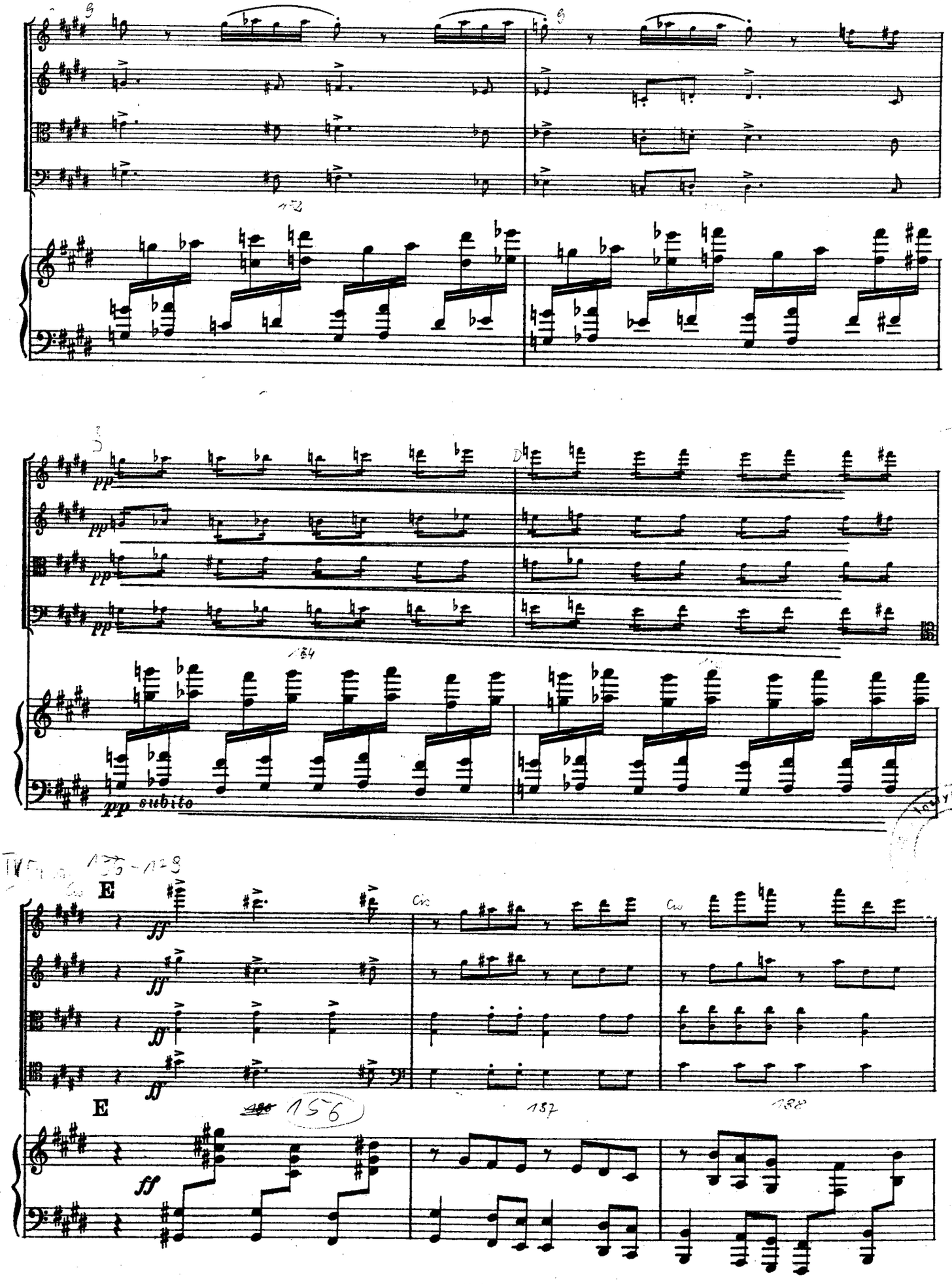
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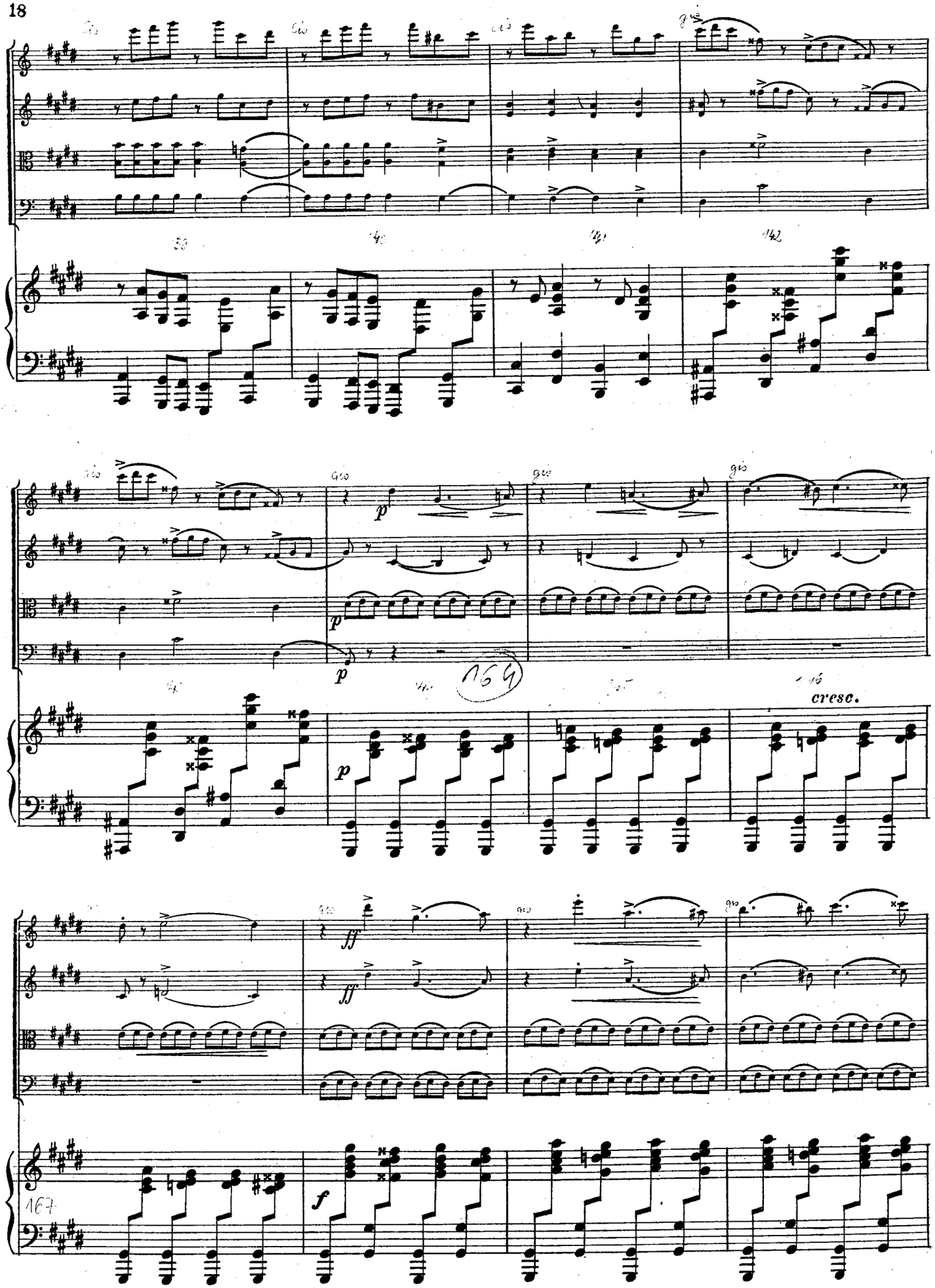
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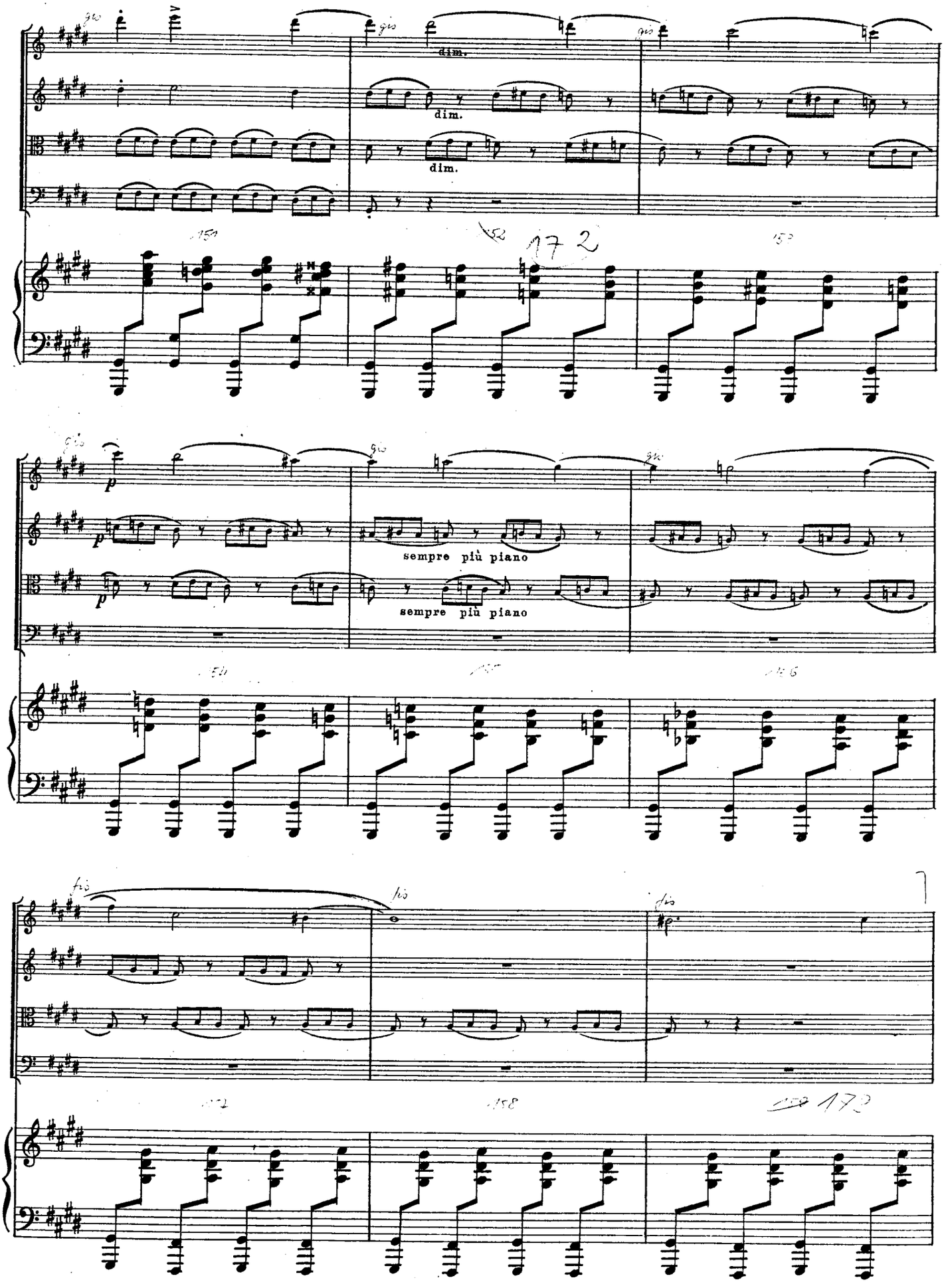
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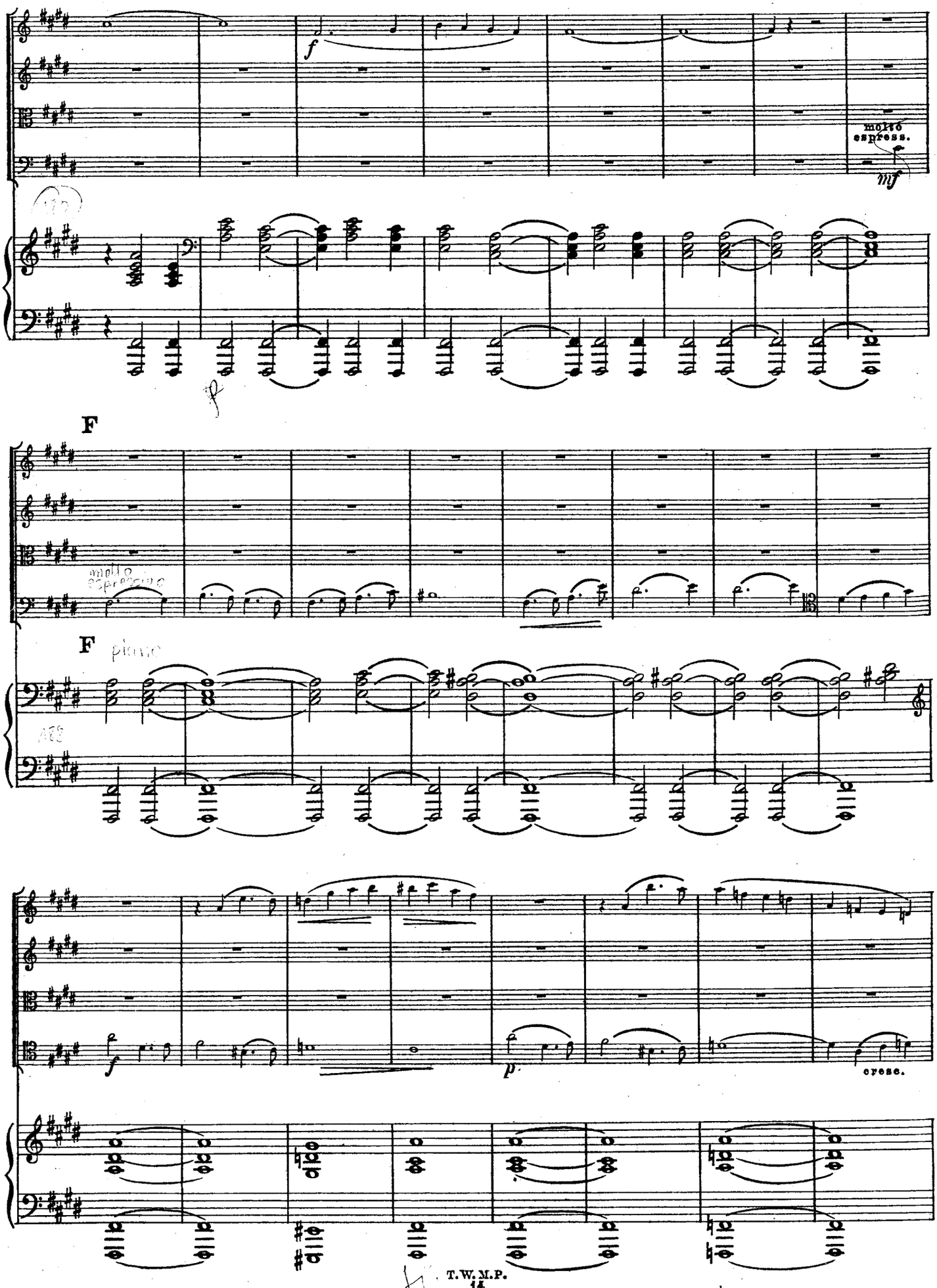
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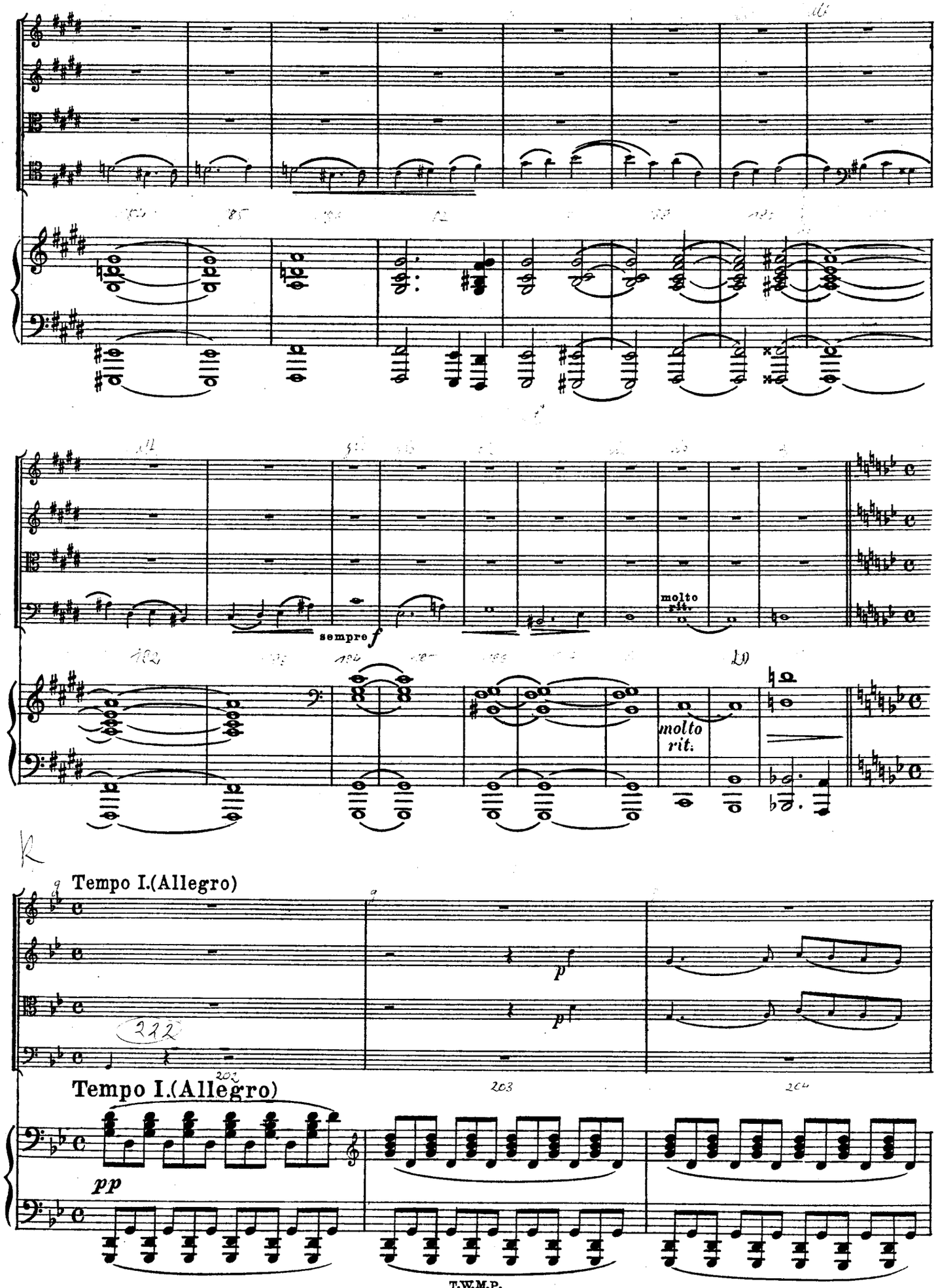
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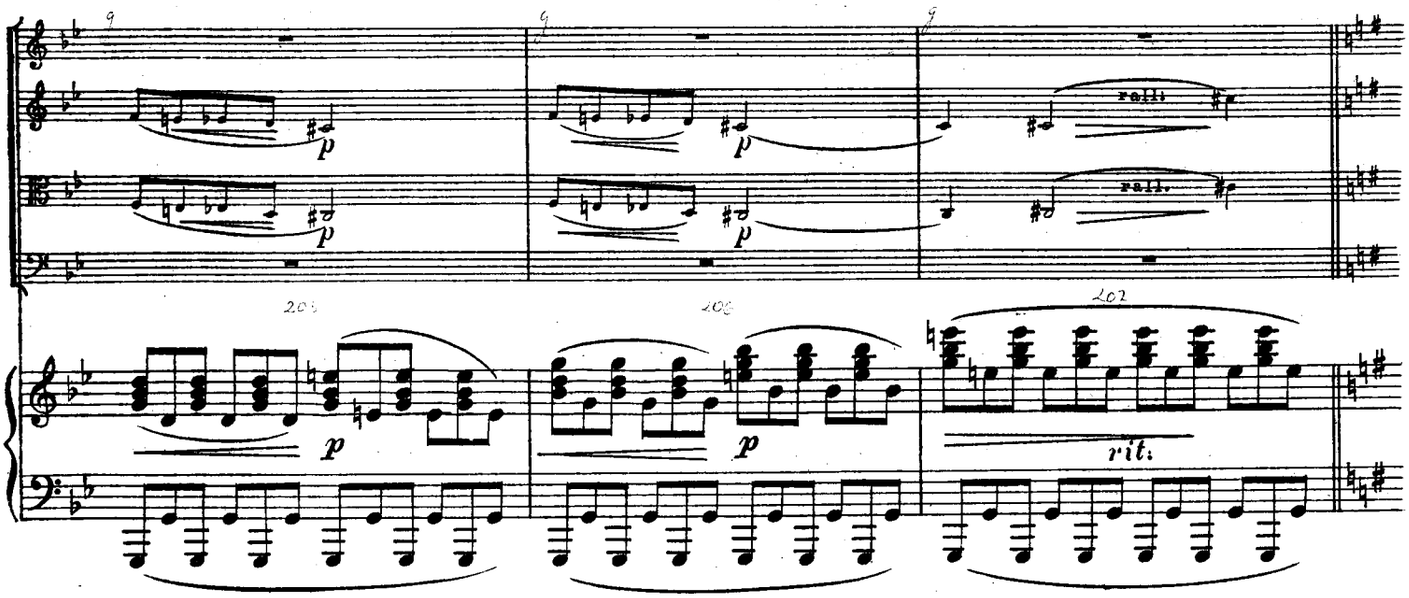

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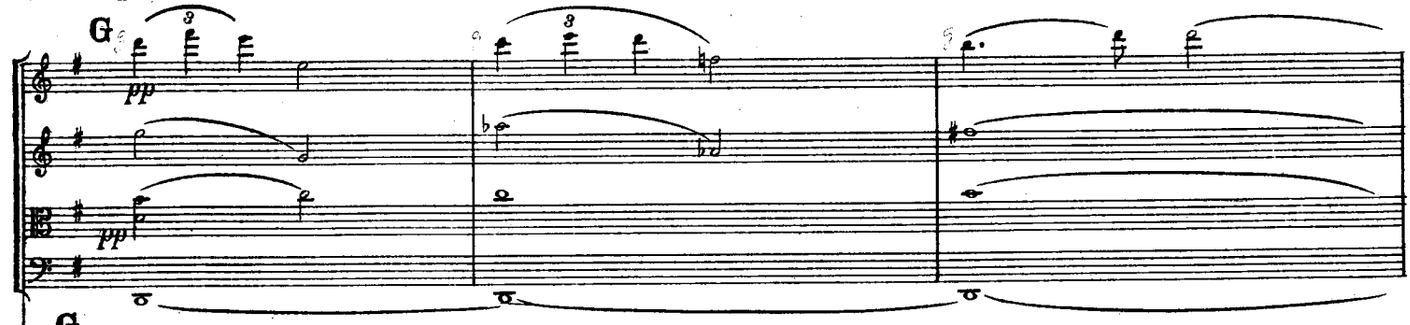

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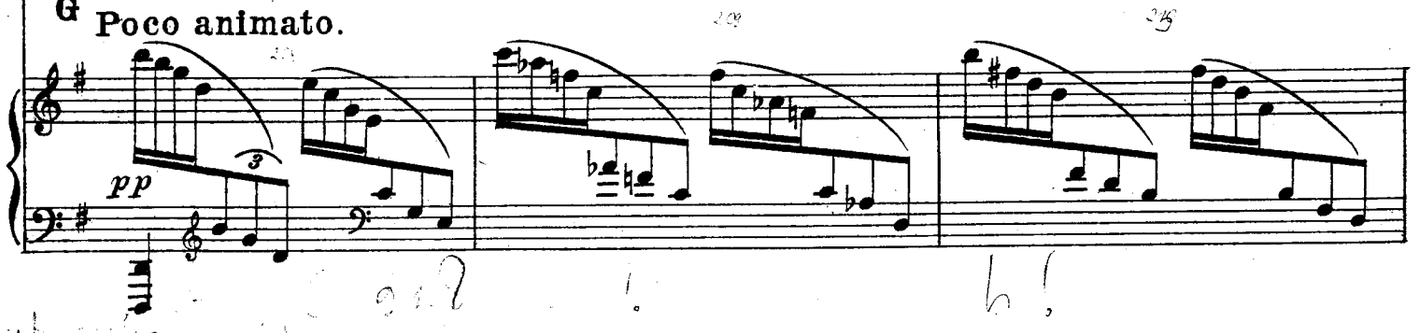

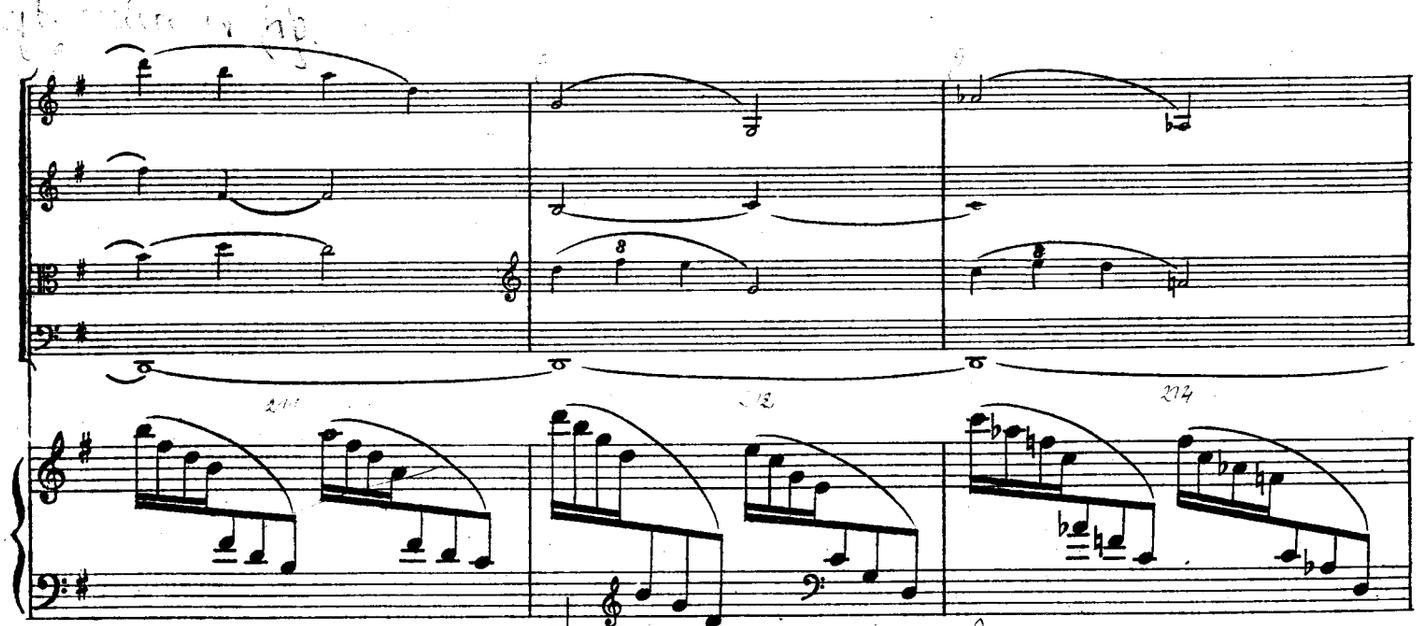

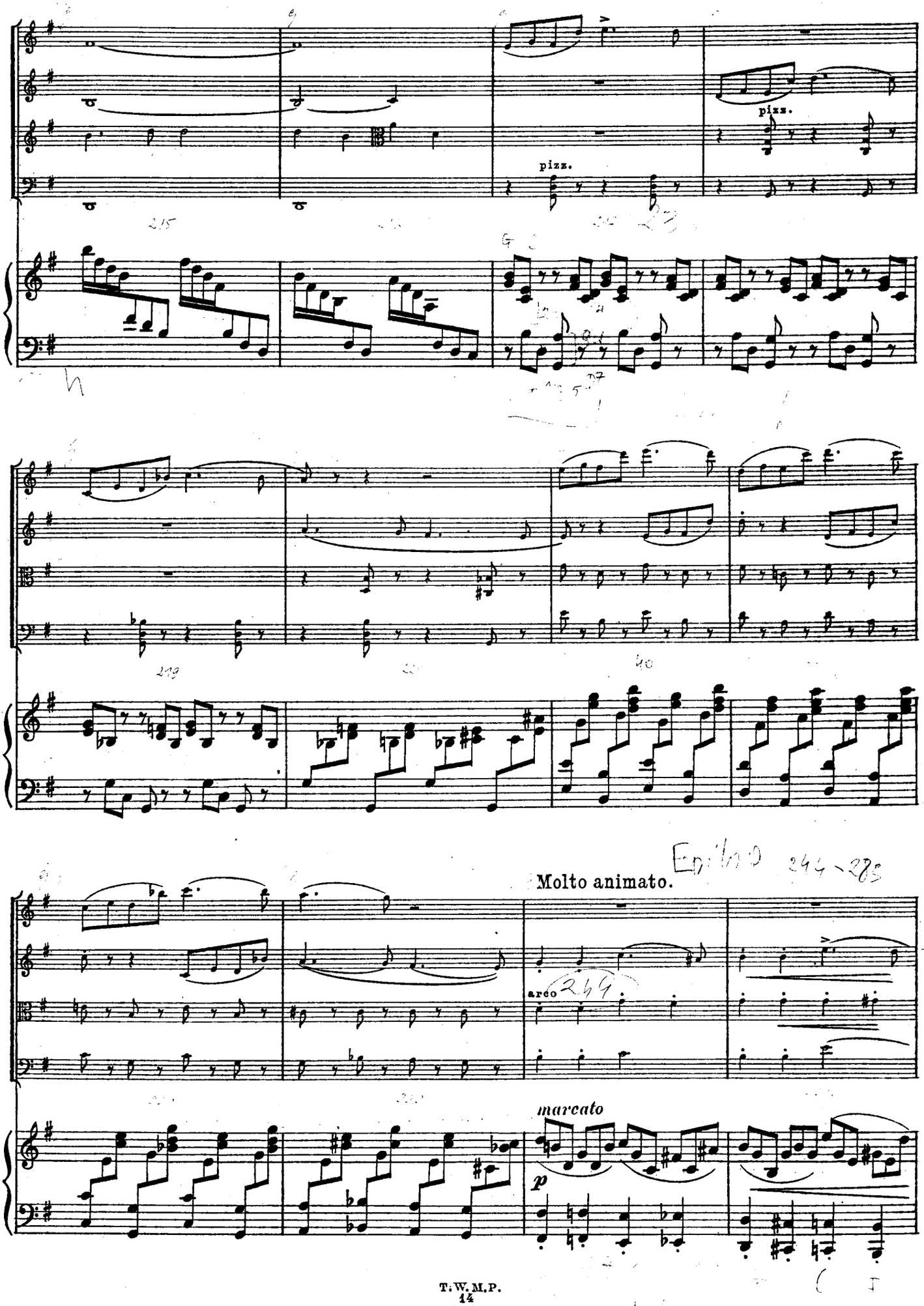
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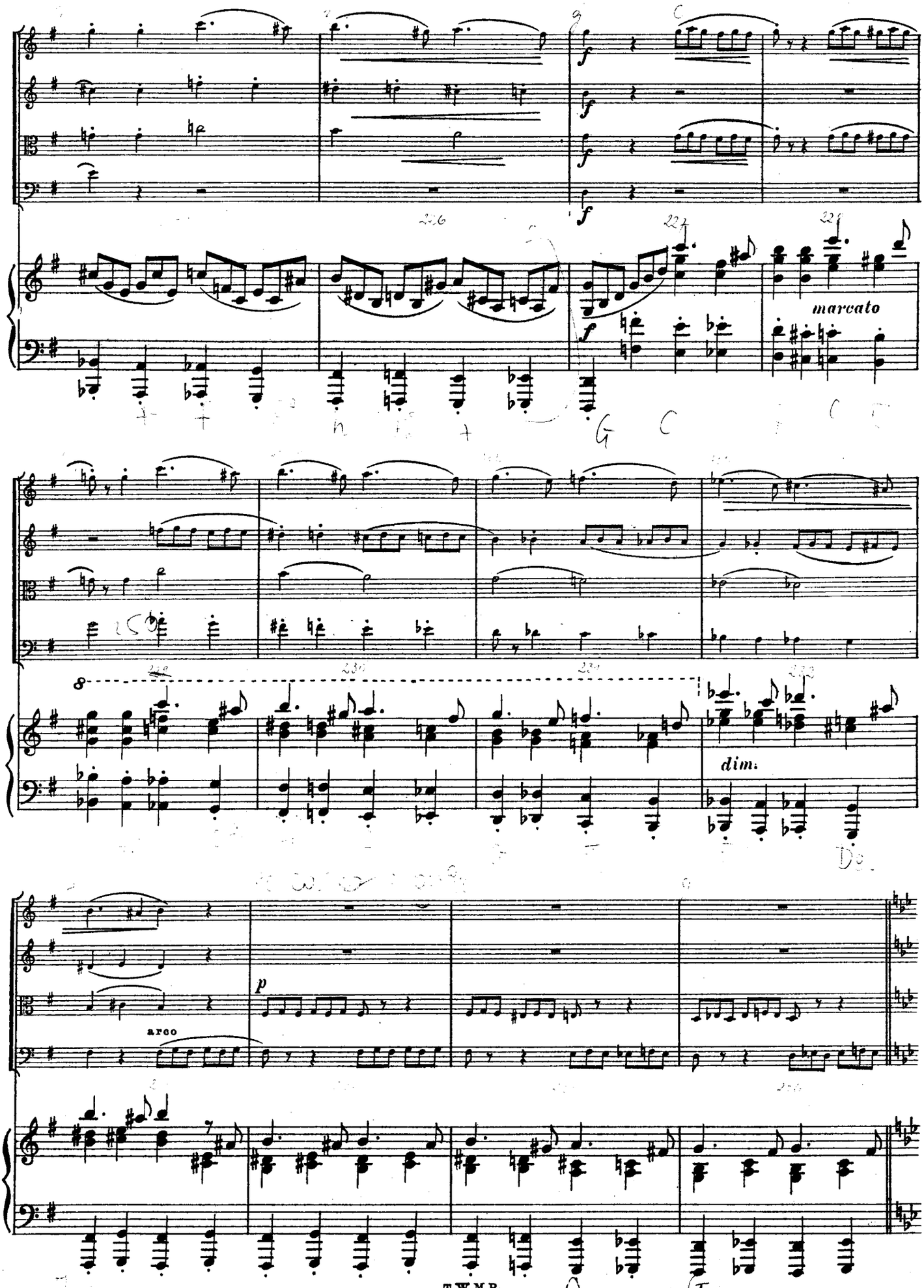
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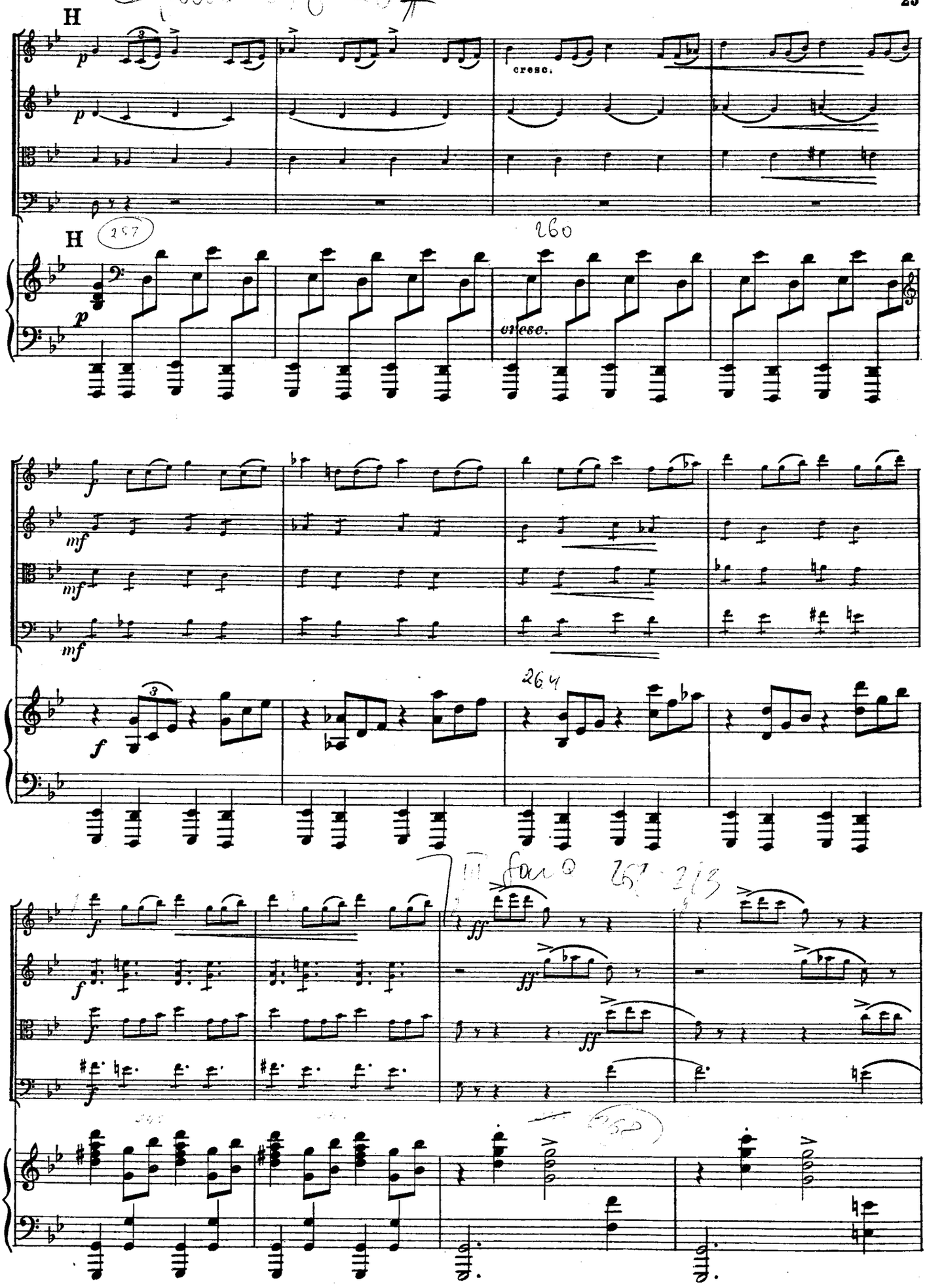
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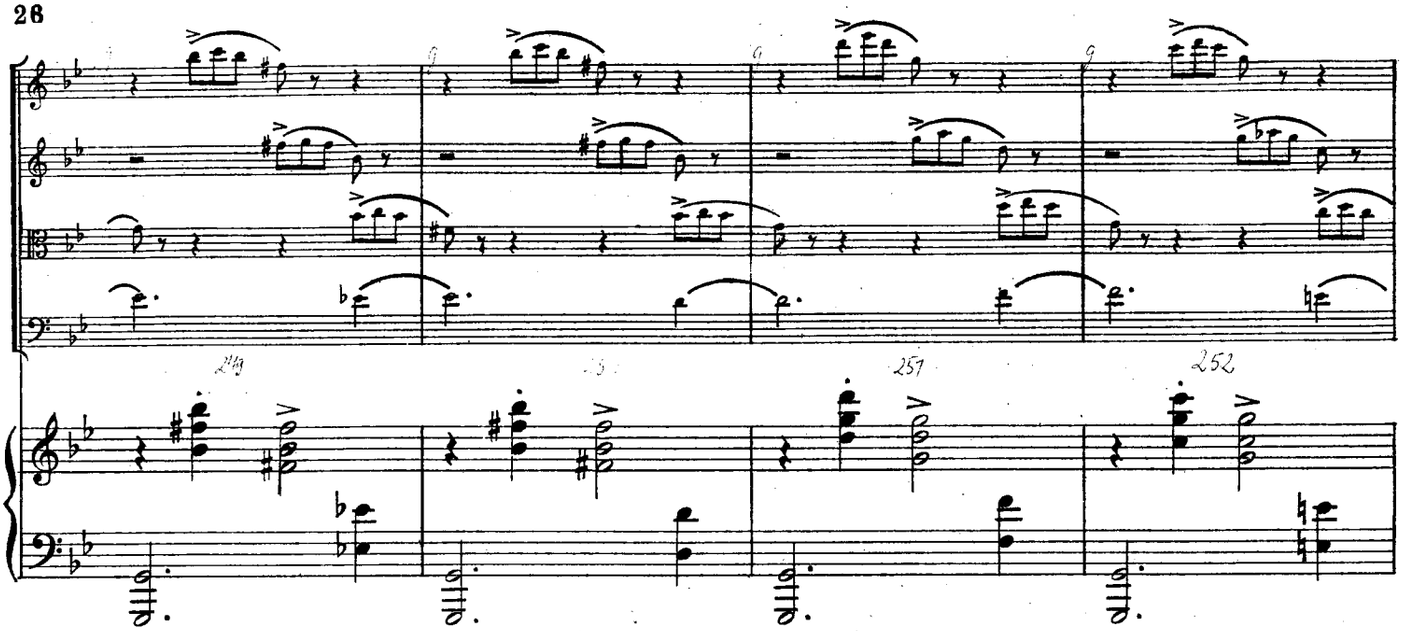

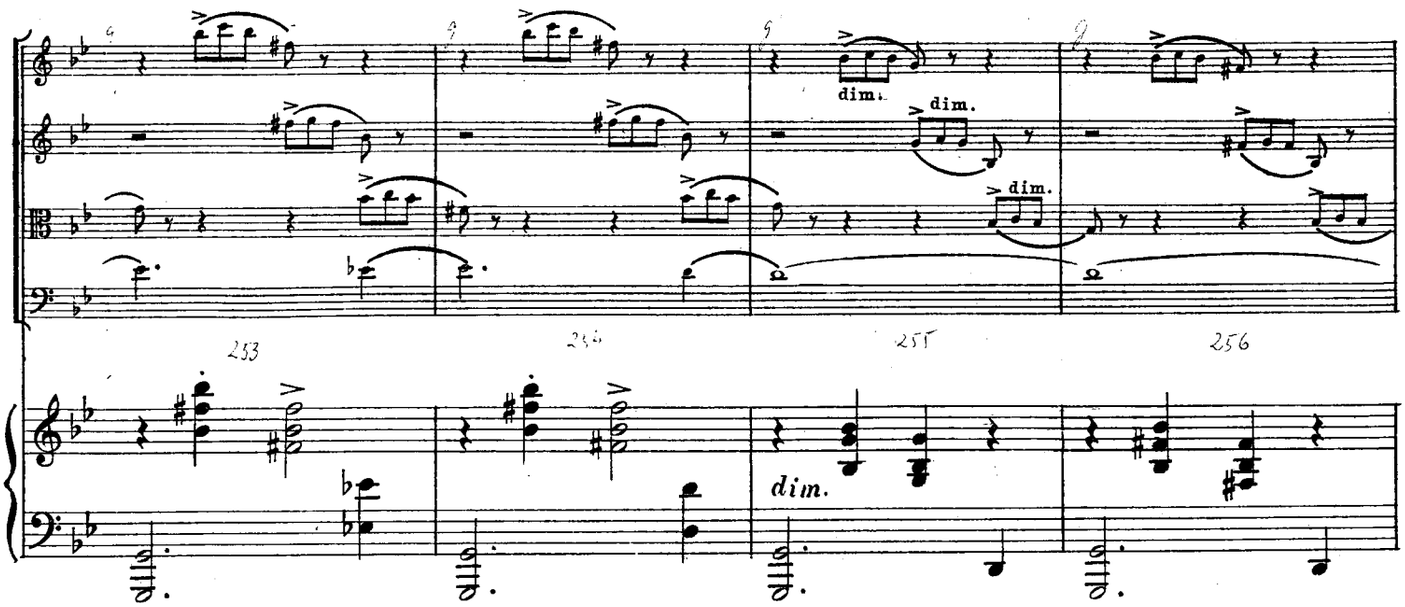
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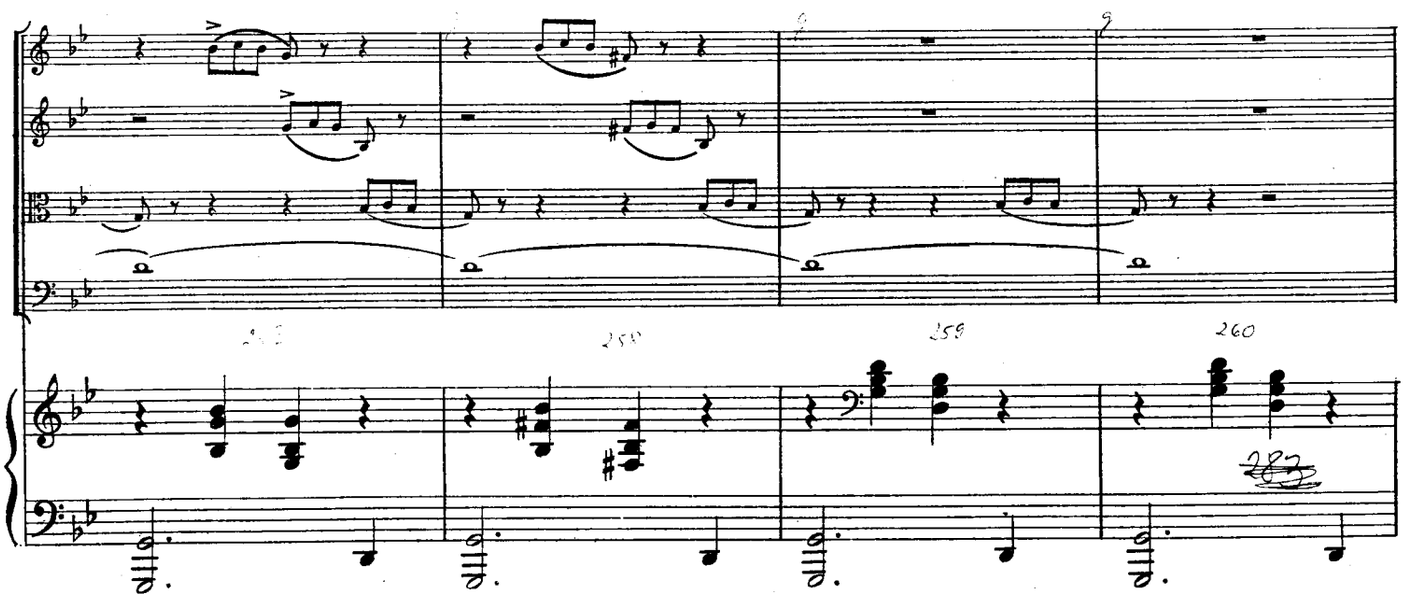
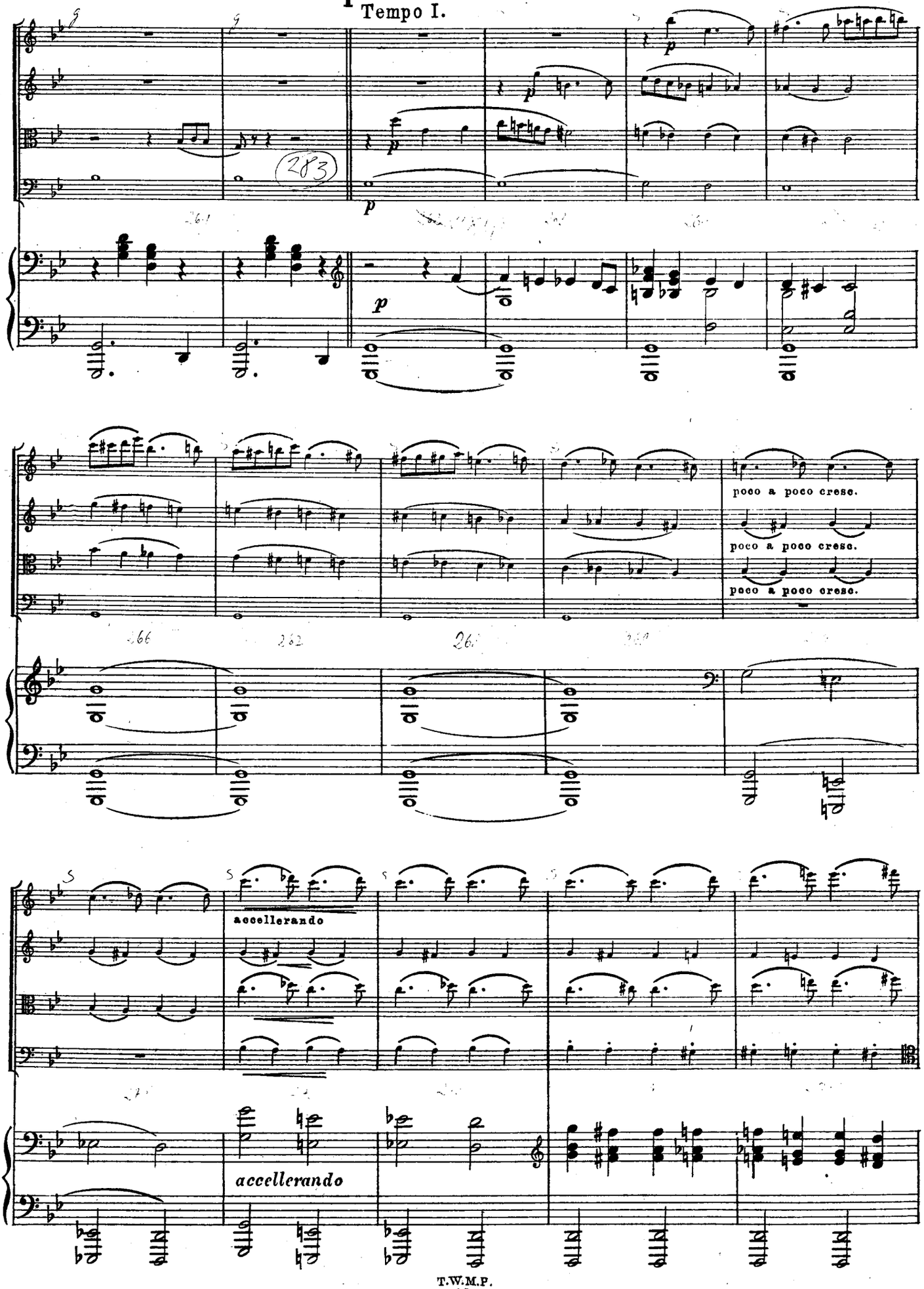
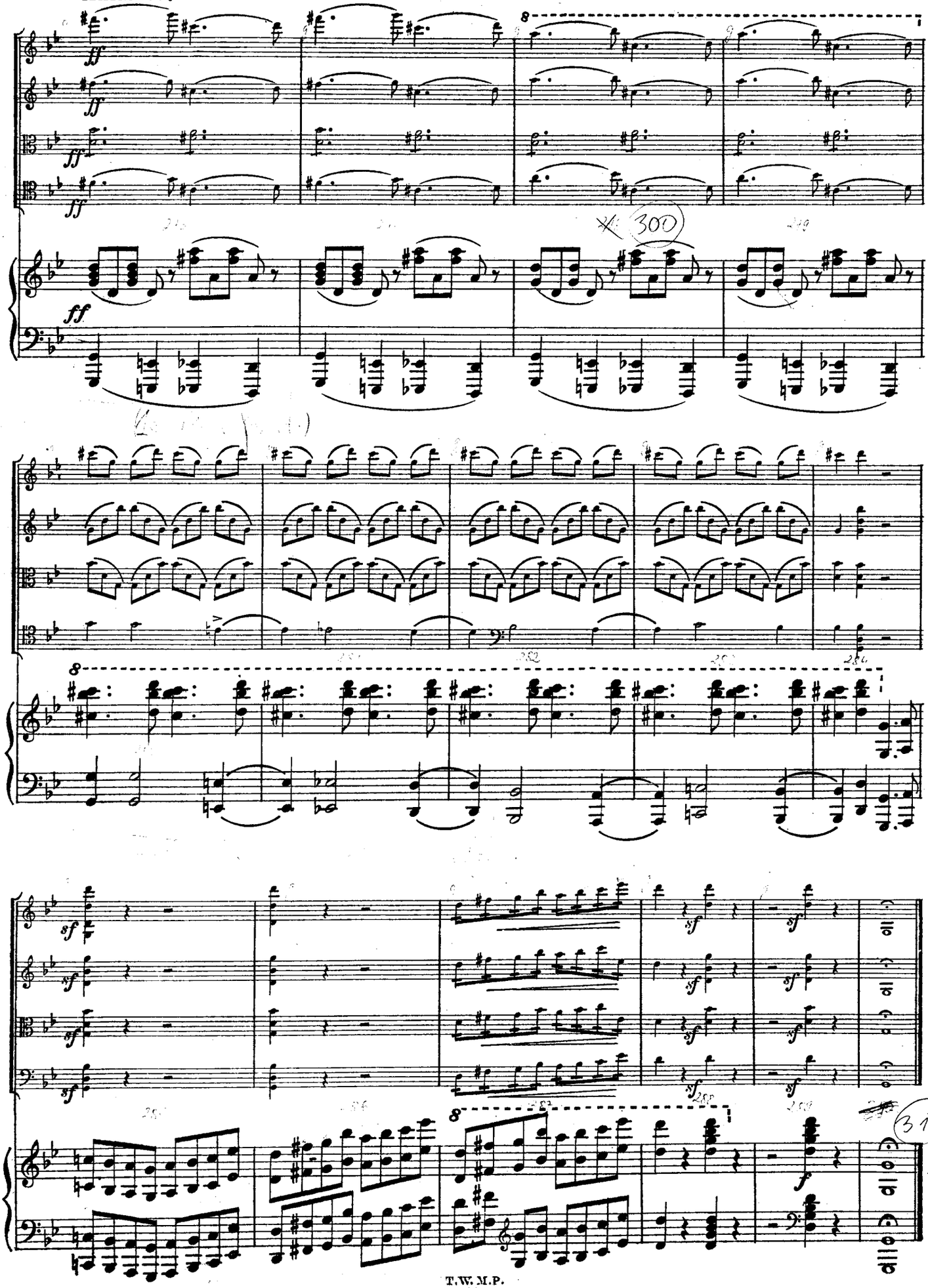
dim.
dim.



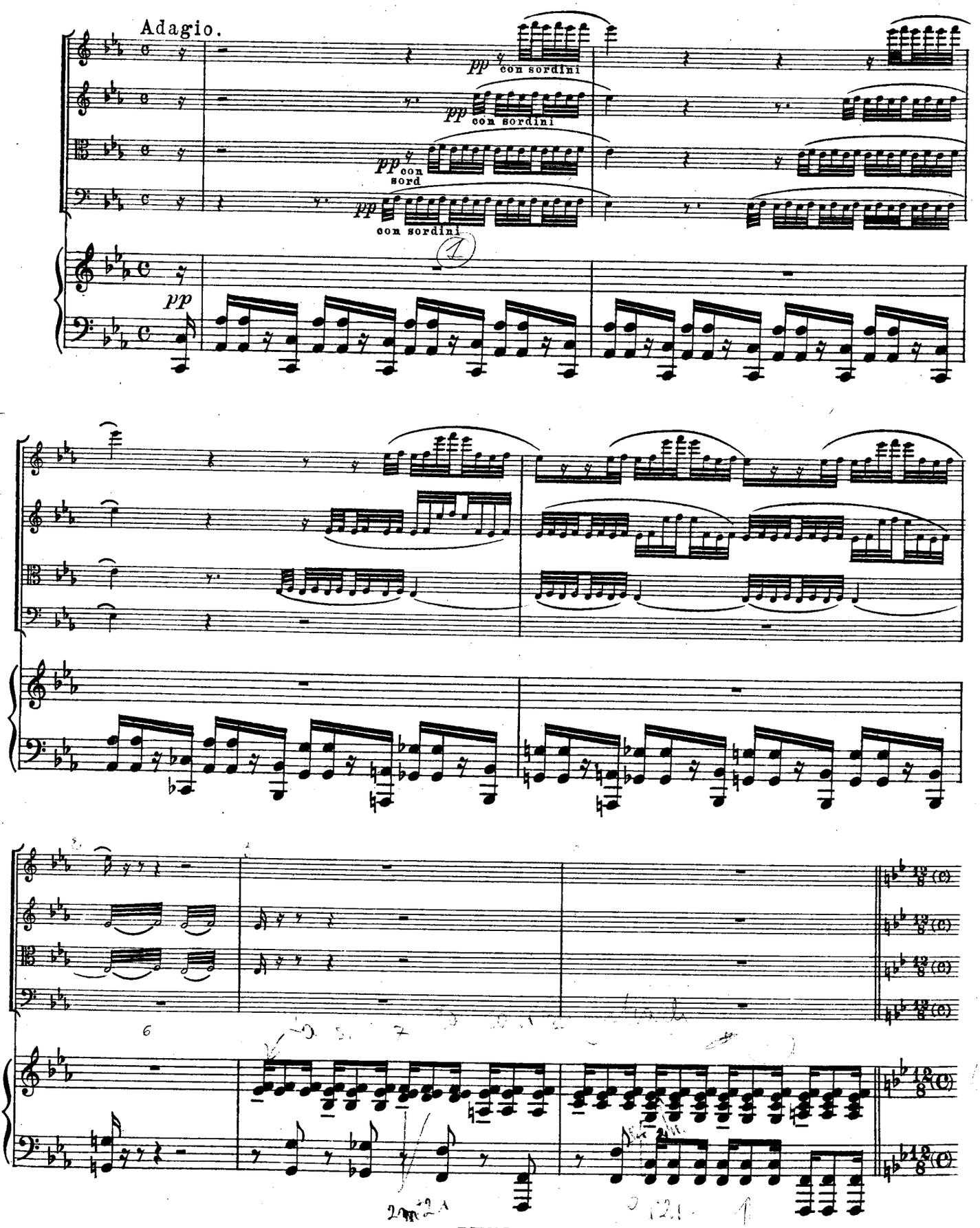
I Tempo I.


poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
accellerando
accellerando

Animato.



II


Adagio.
pp con sordini
pp con sordini
pp con sord
pp con sordini
pp
1
6

30 L'istesso tempo.

sempre sordini
sul E molto espress.

senza sord.

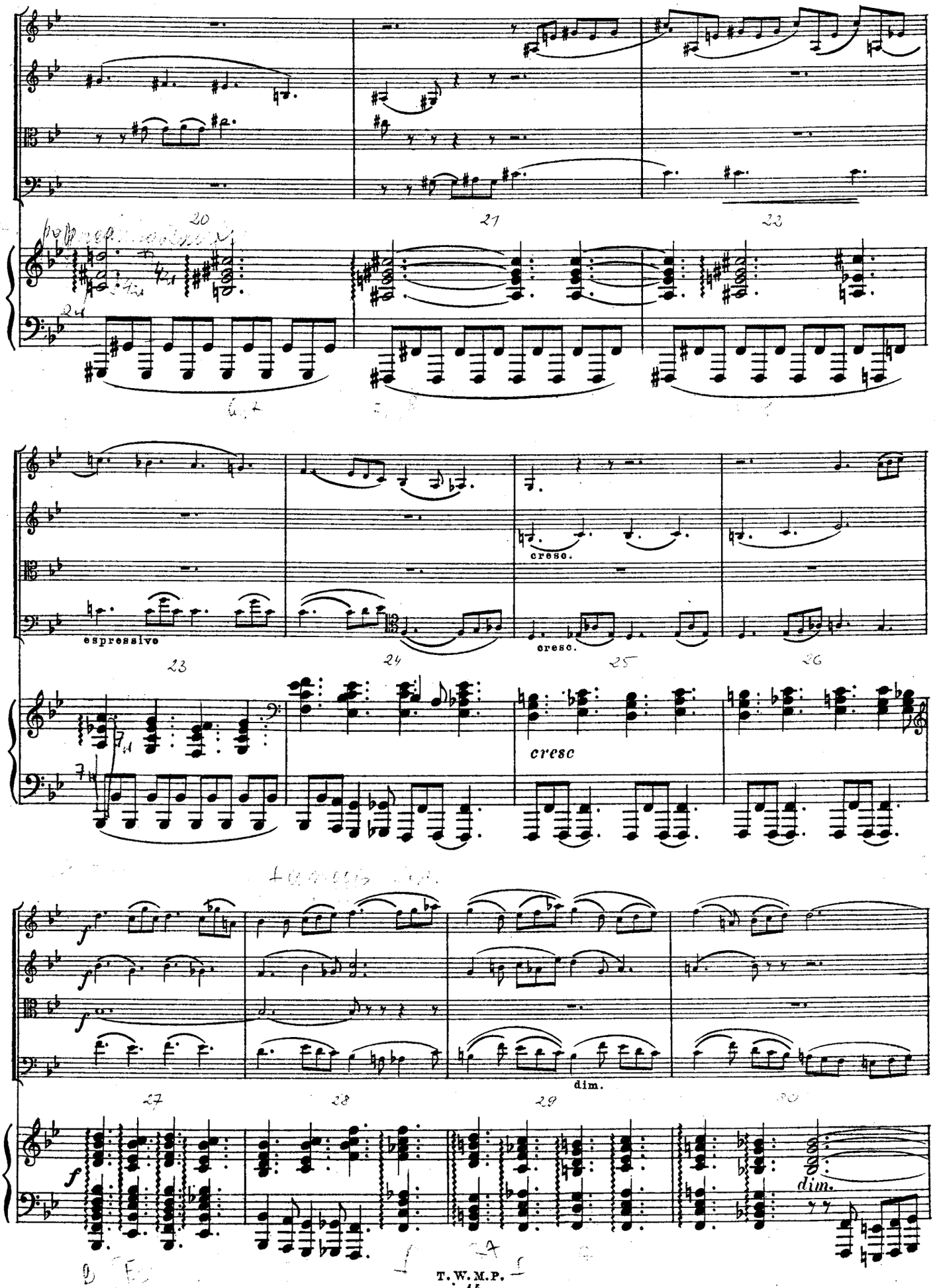
senza sord.

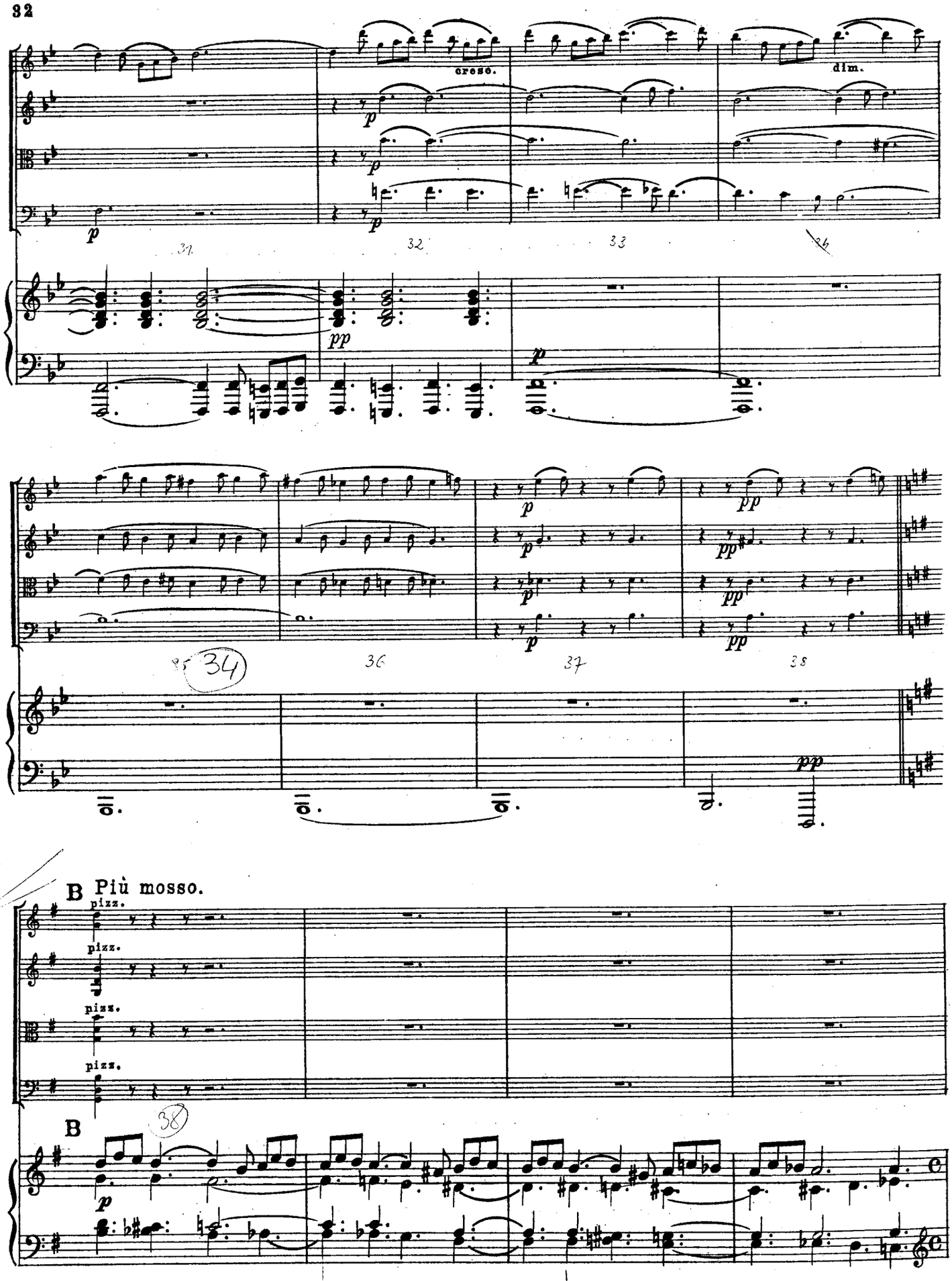
senza sord.

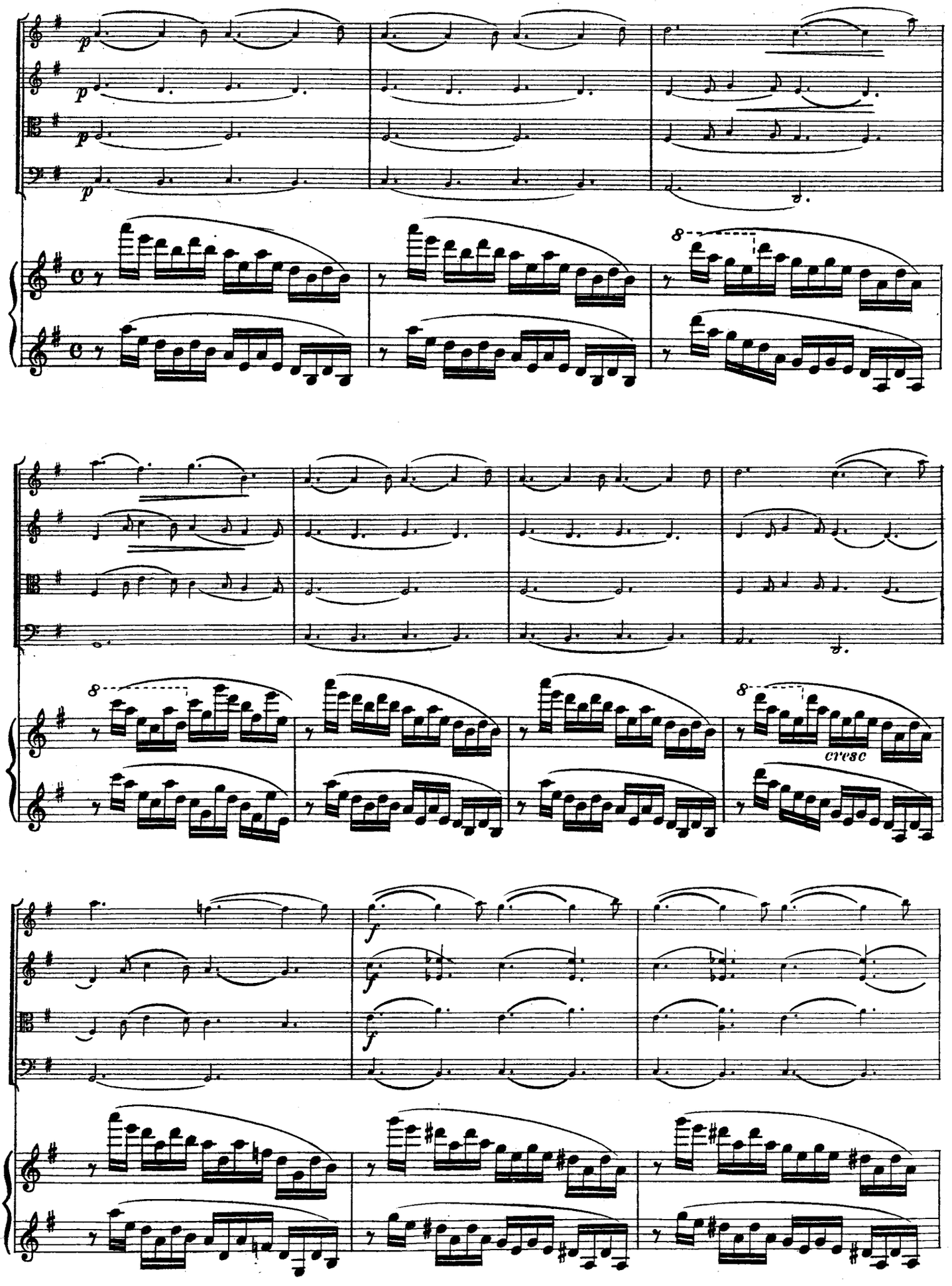
espressivo

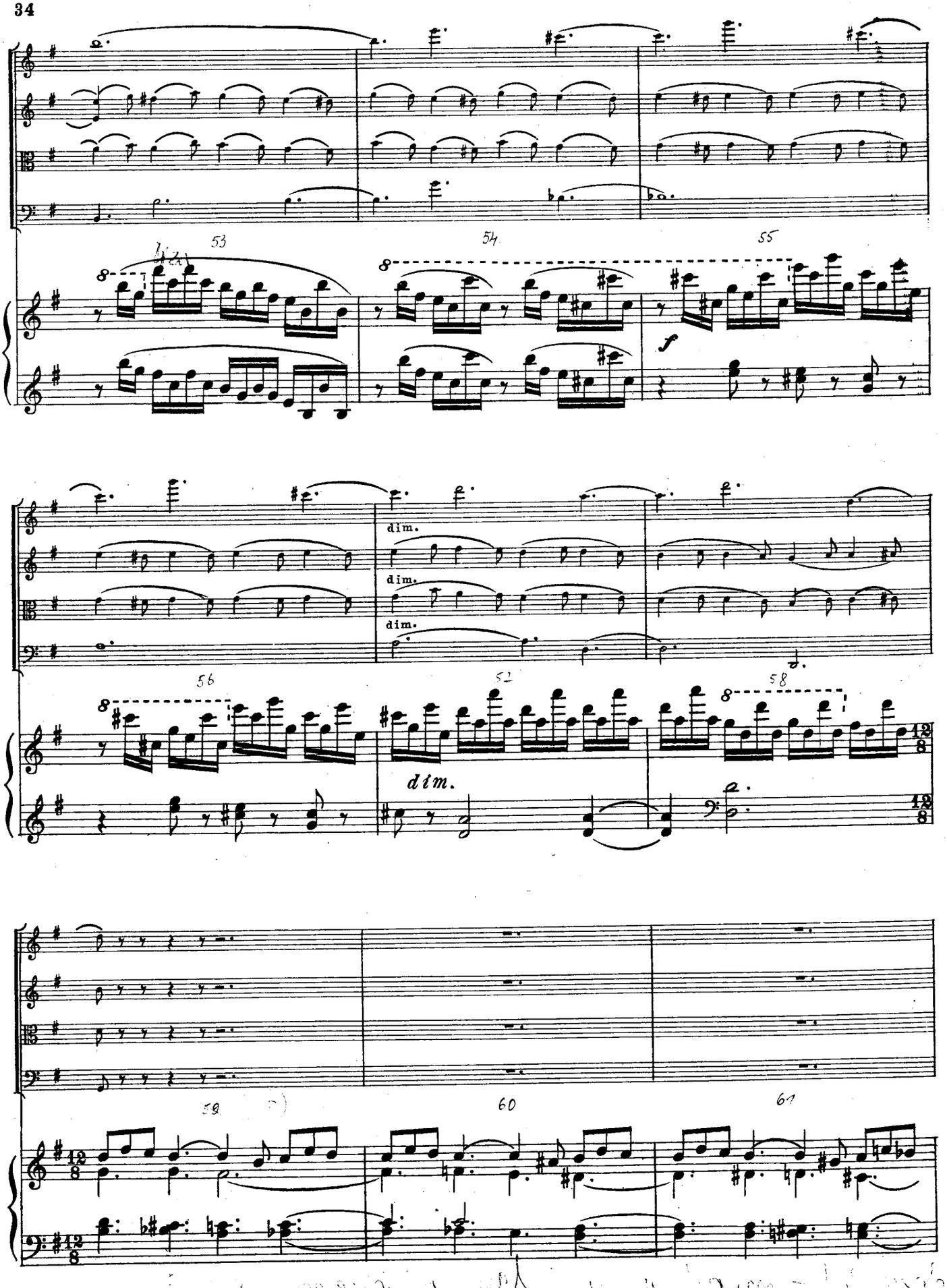
A

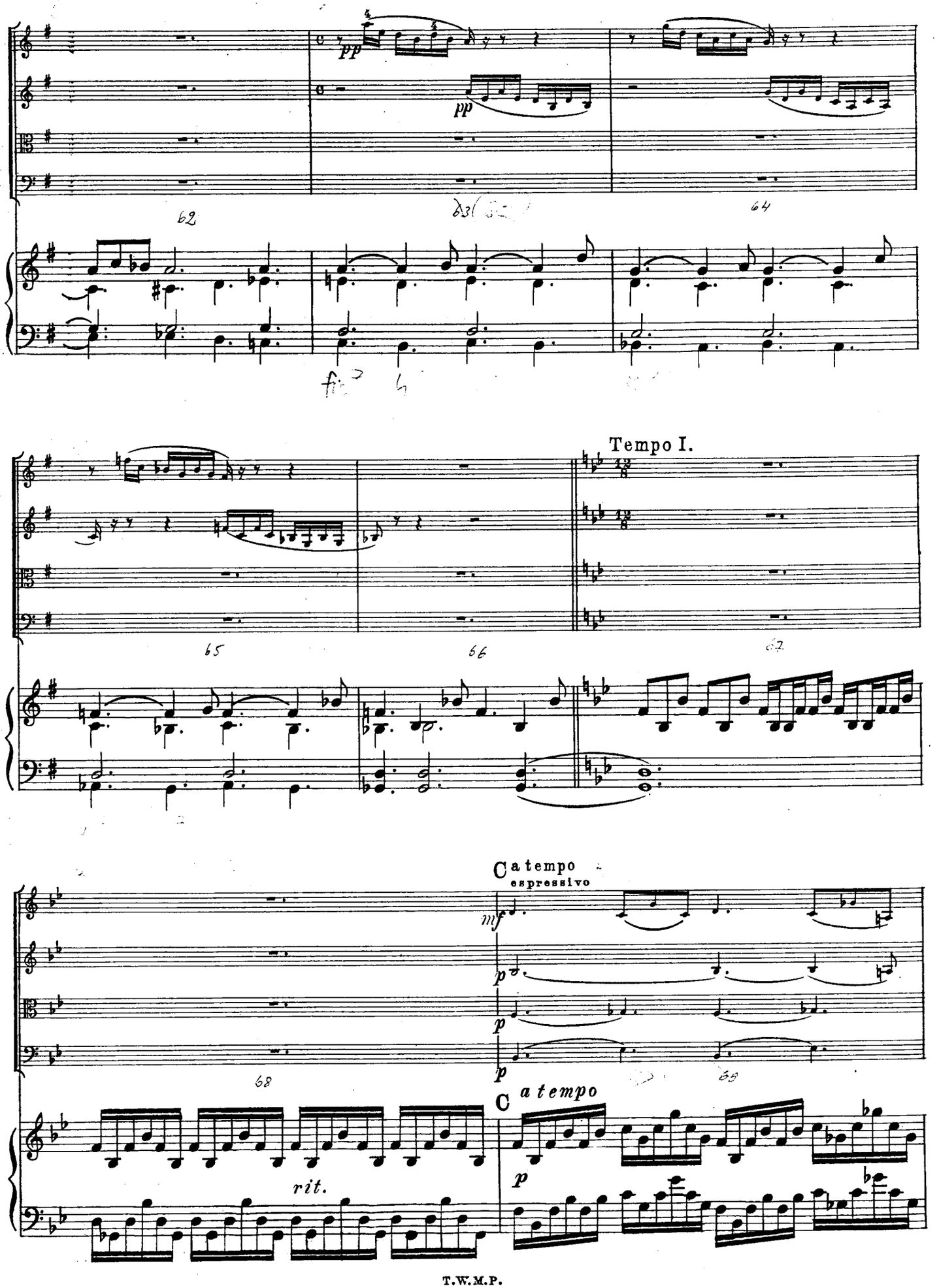
A

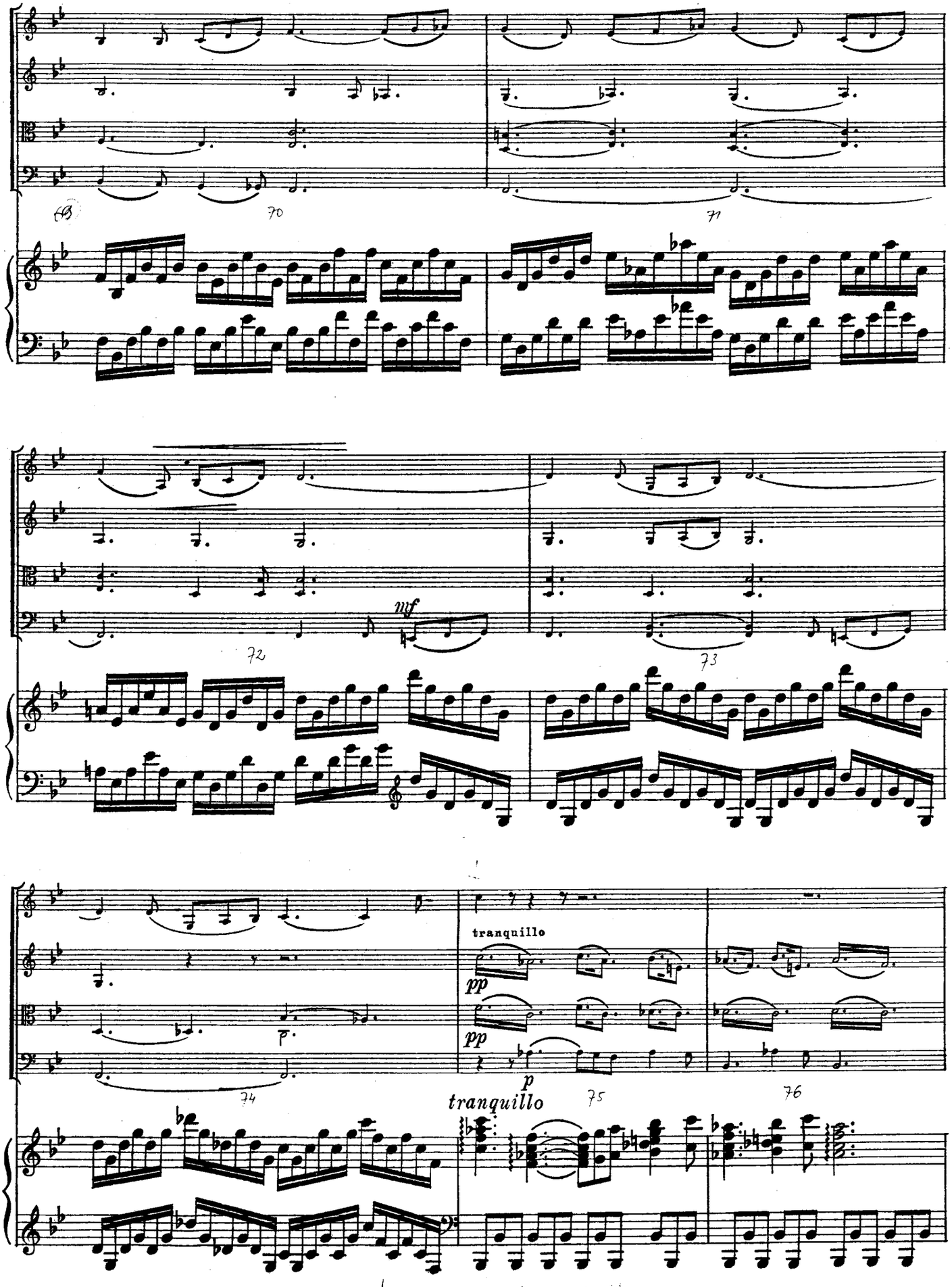

20
21
22
espressivo
23
24
cresc.
cresc.
25
26
cresc
f
dim.
27
28
29
30
f
dim.


cresc.
dim.
31
32
33
34
35
36
37
38
B Più mosso.
pizz.
B

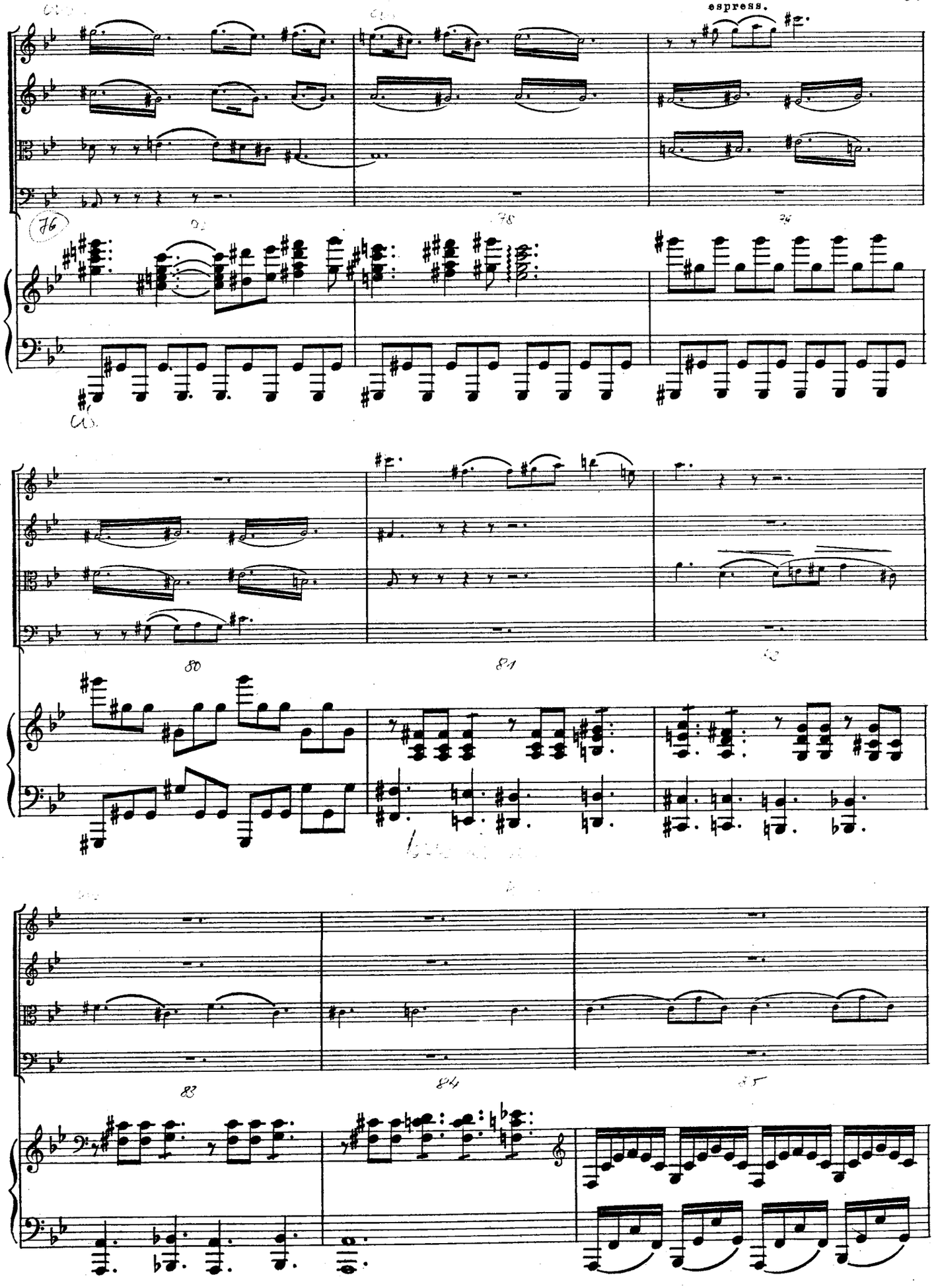

p
p
p
p
8
8
cresc
f
f

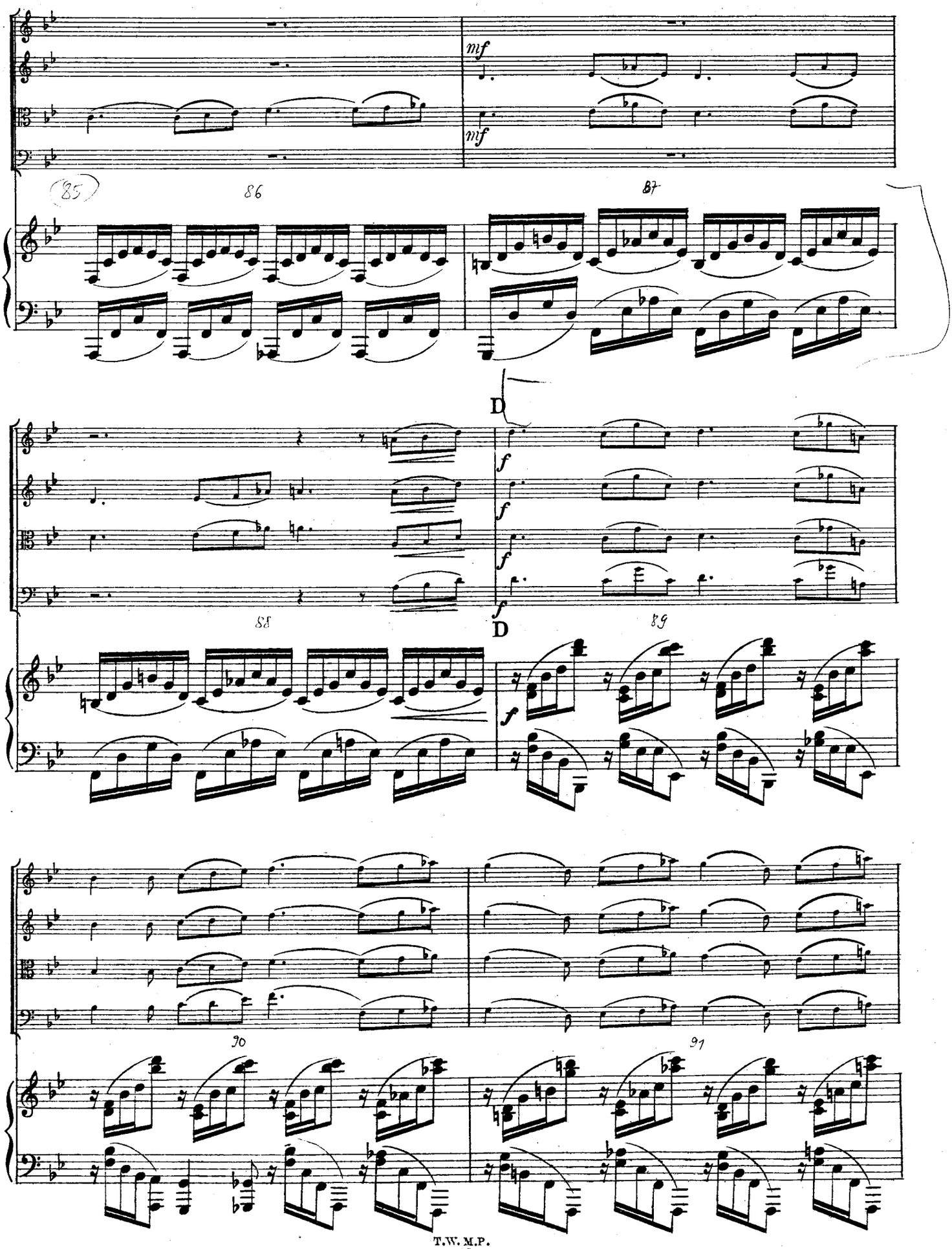

53
54
55
f
dim.
dim.
dim.
56
57
58
dim.
59
60
61

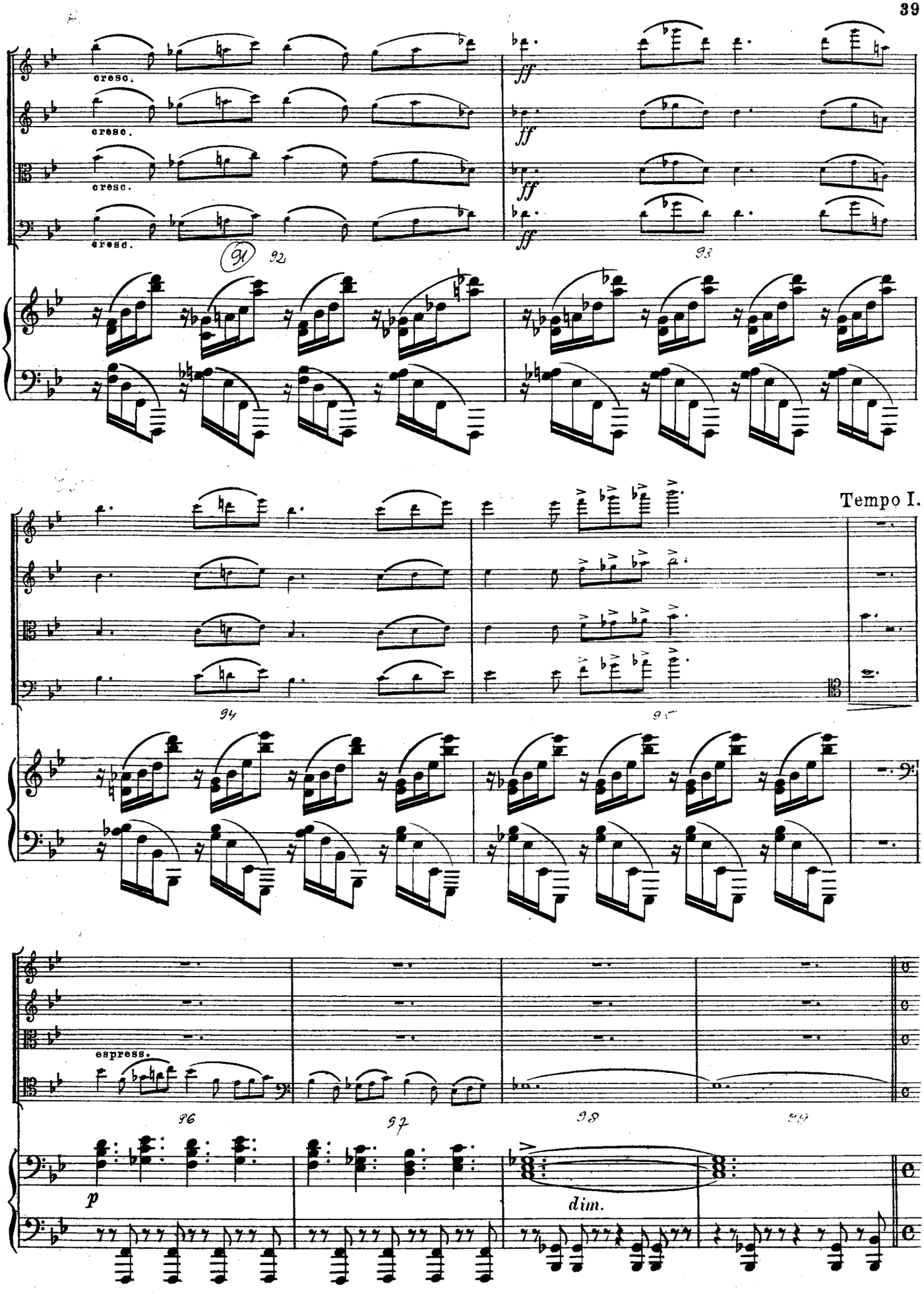

pp
pp
62
63
64
Tempo I.
65
66
67
C a tempo
espressivo
mf
p
p
p
68
69
C a tempo
p
rit.

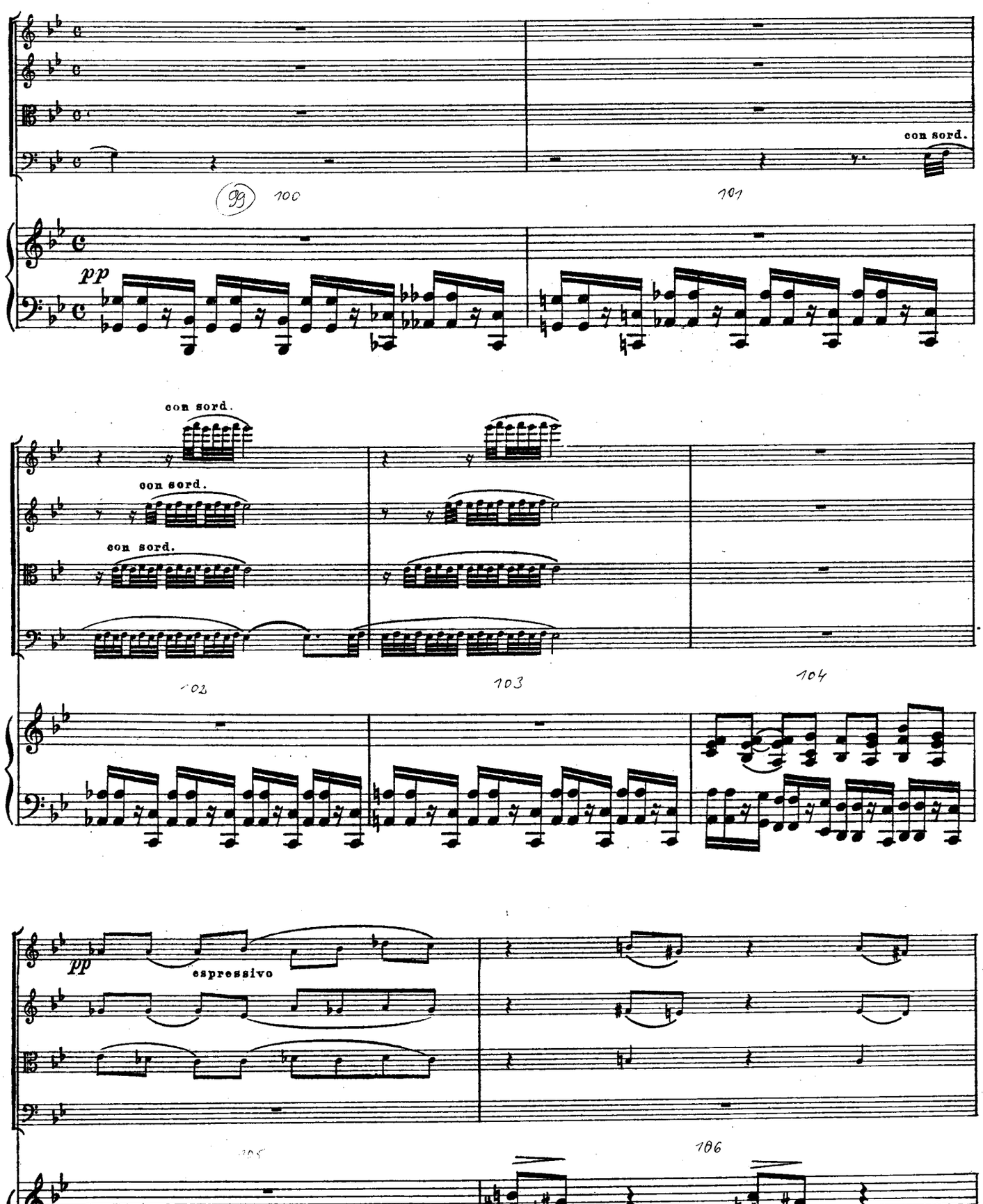

70
71
mf
72
73
tranquillo
pp
pp
p
74
75
tranquillo
76

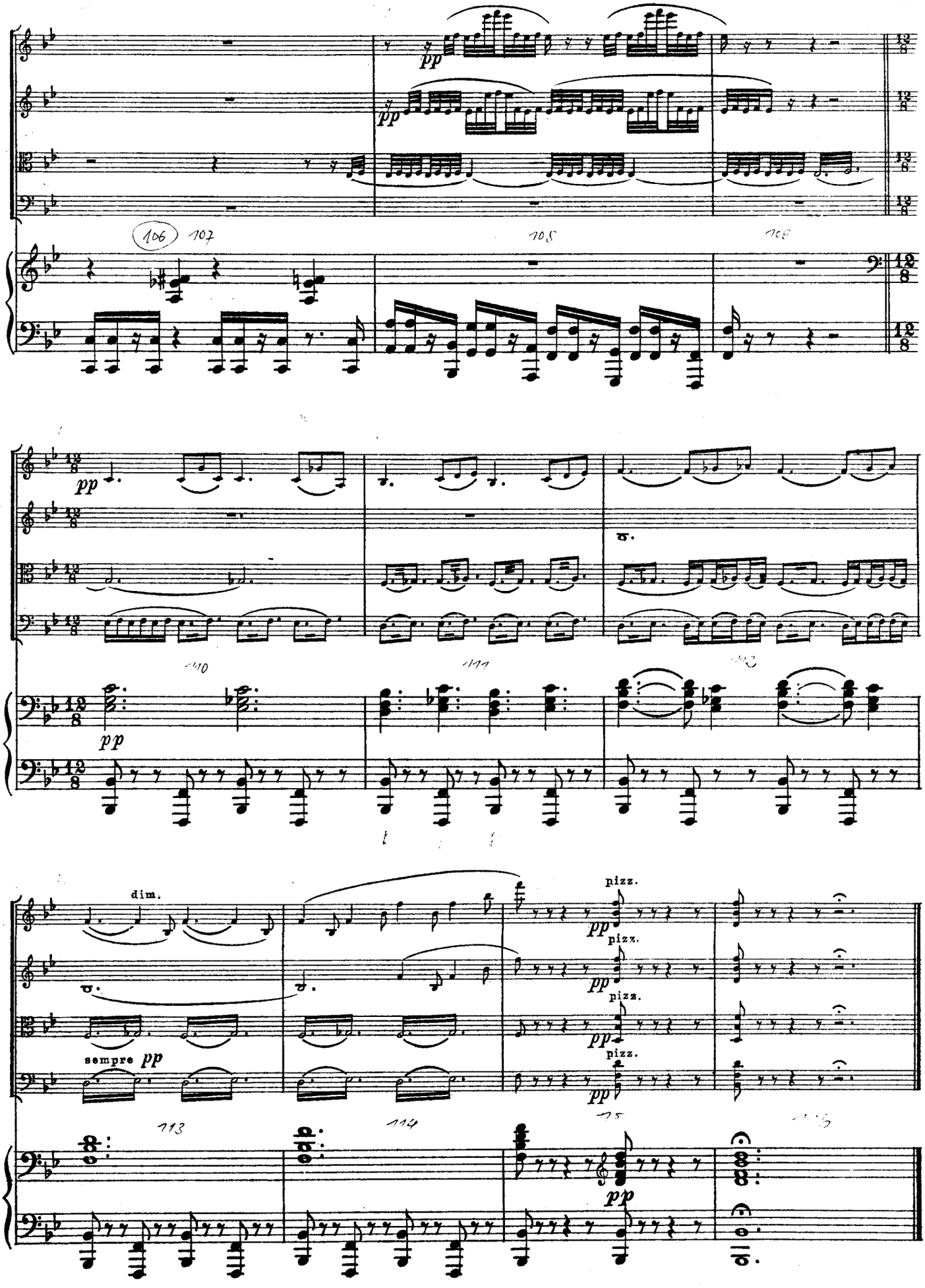
espress.




mf
mf
(85)
86
87
D
f
f
f
f
88
89
D
f
90
91


cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
91
92
93
Tempo I.
94
95
espress.
96
97
98
99
p
dim.

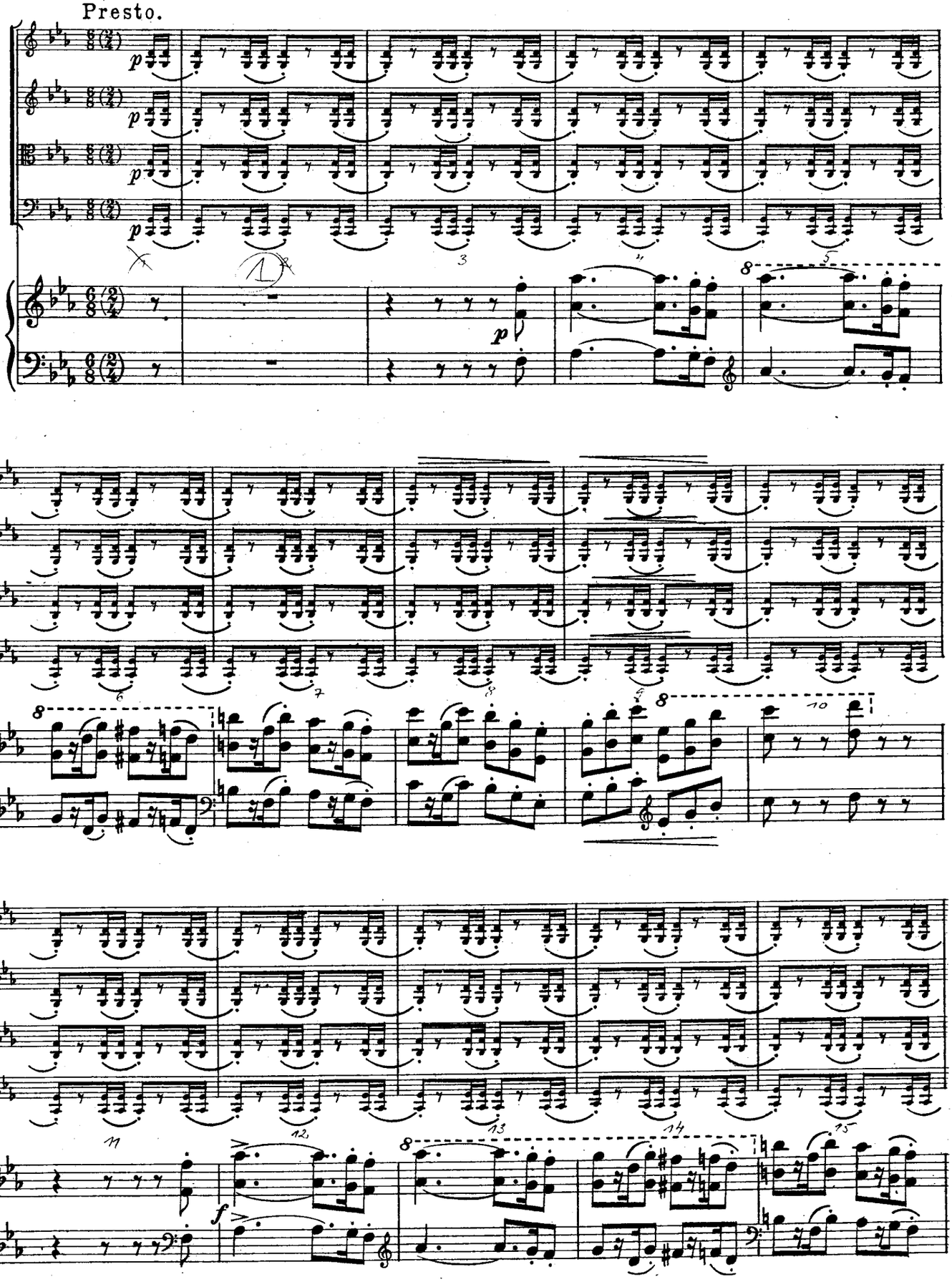

con sord.
99
100
101
pp
con sord.
con sord.
con sord.
102
103
104
pp
espressivo
105
106

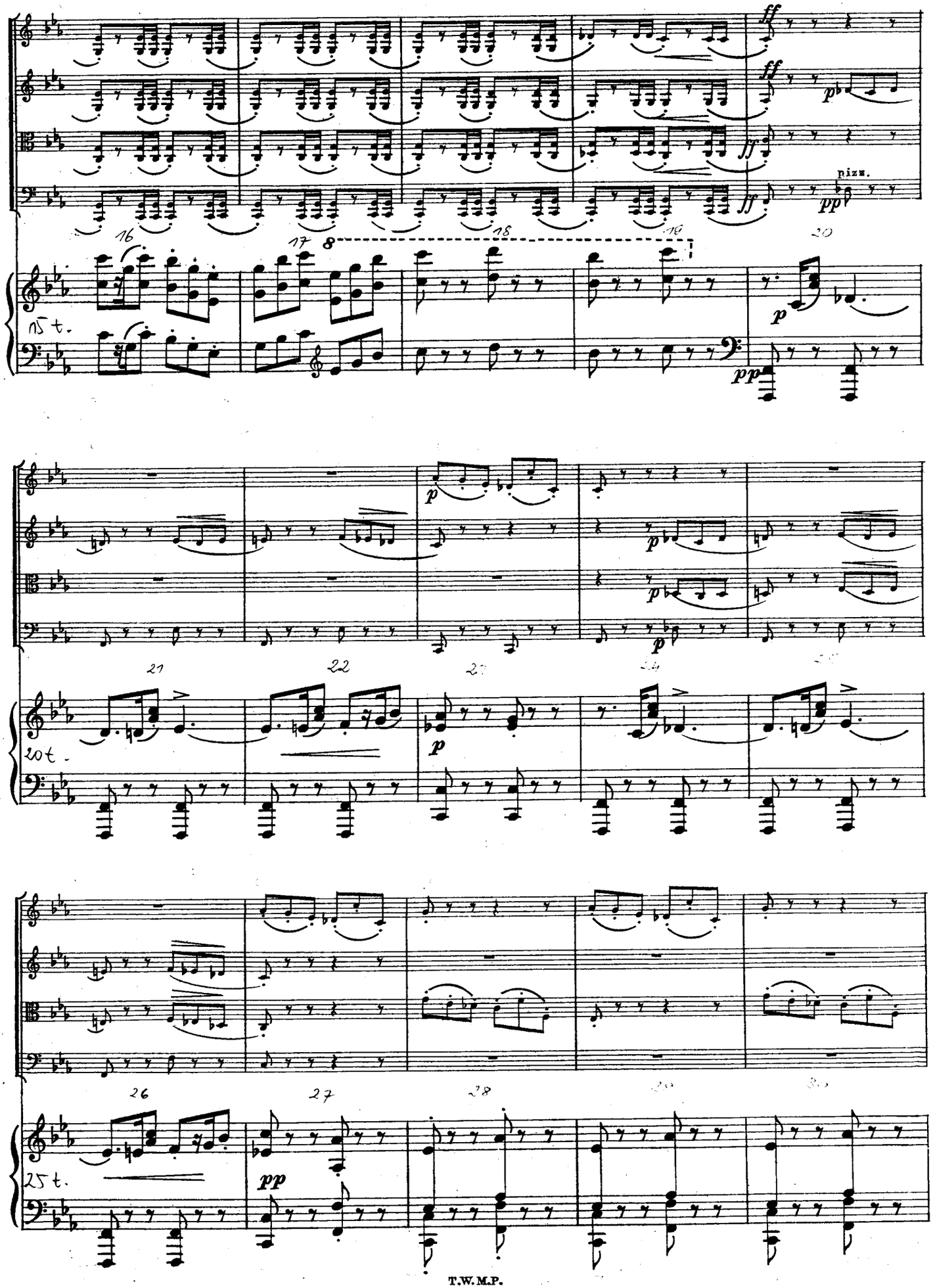

pp
pp
pp
pp
dim.
sempre pp
pizz.
pp
pizz.
pp
pizz.
pp
pizz.
pp
pp

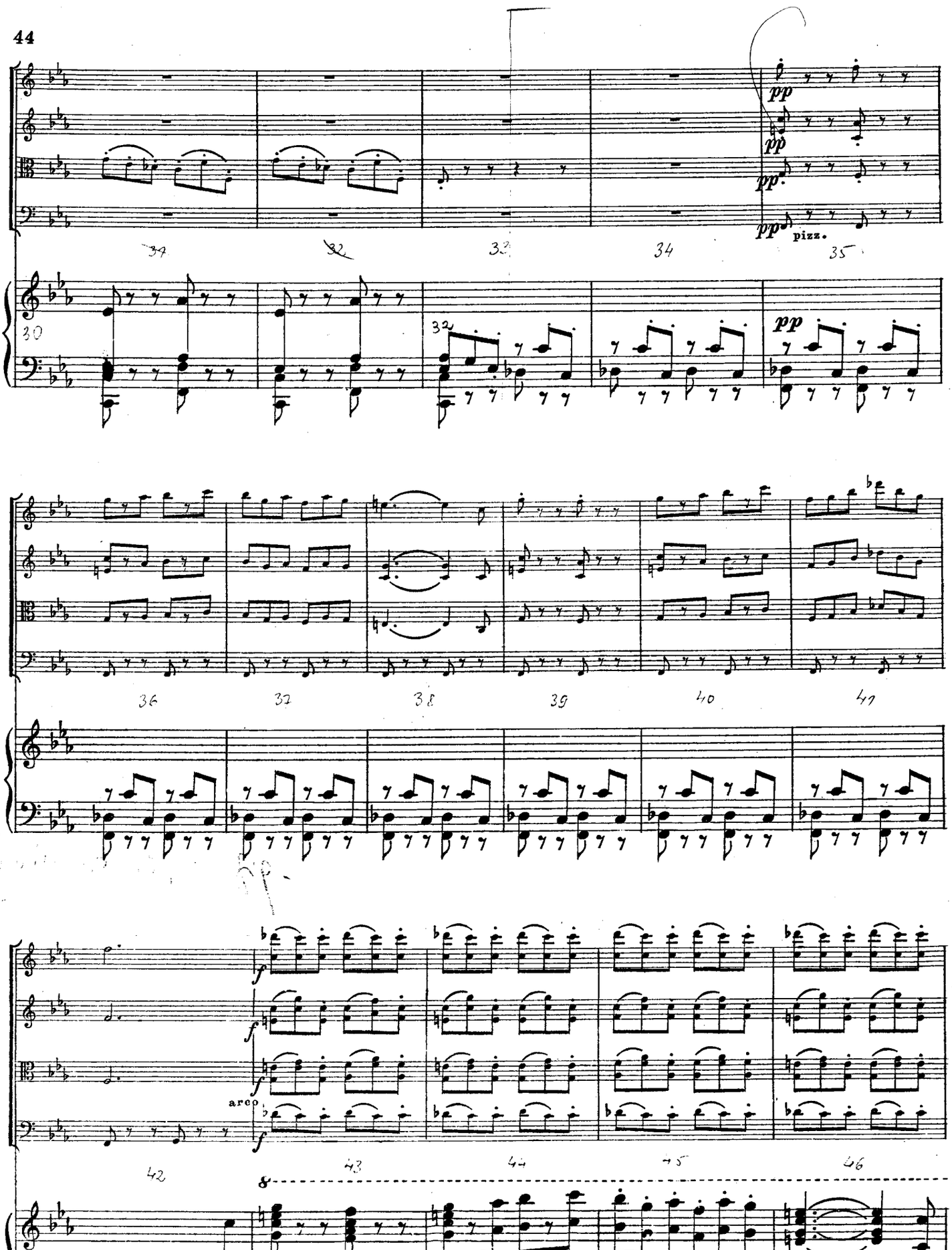
III.

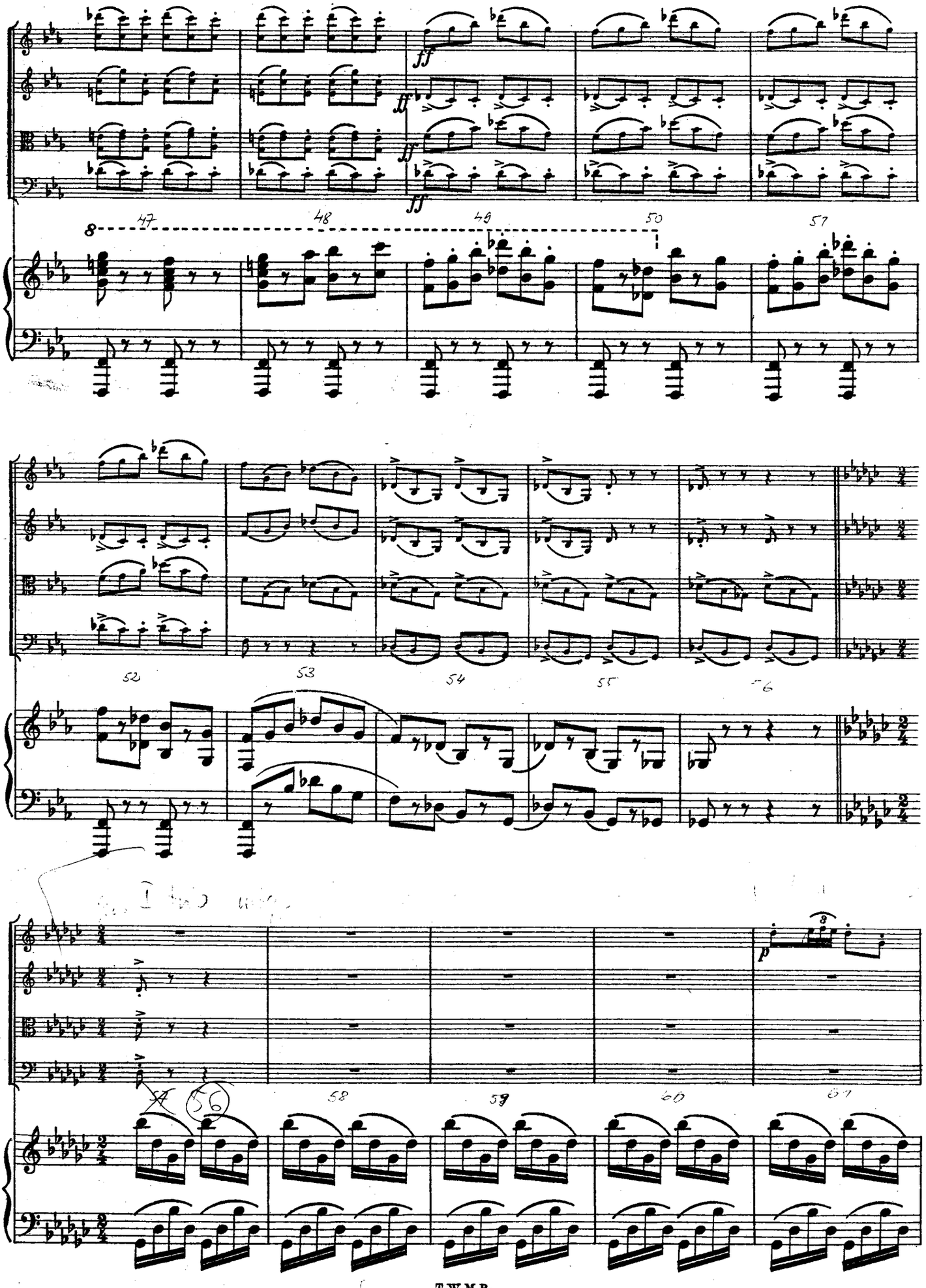
SCHERZO.

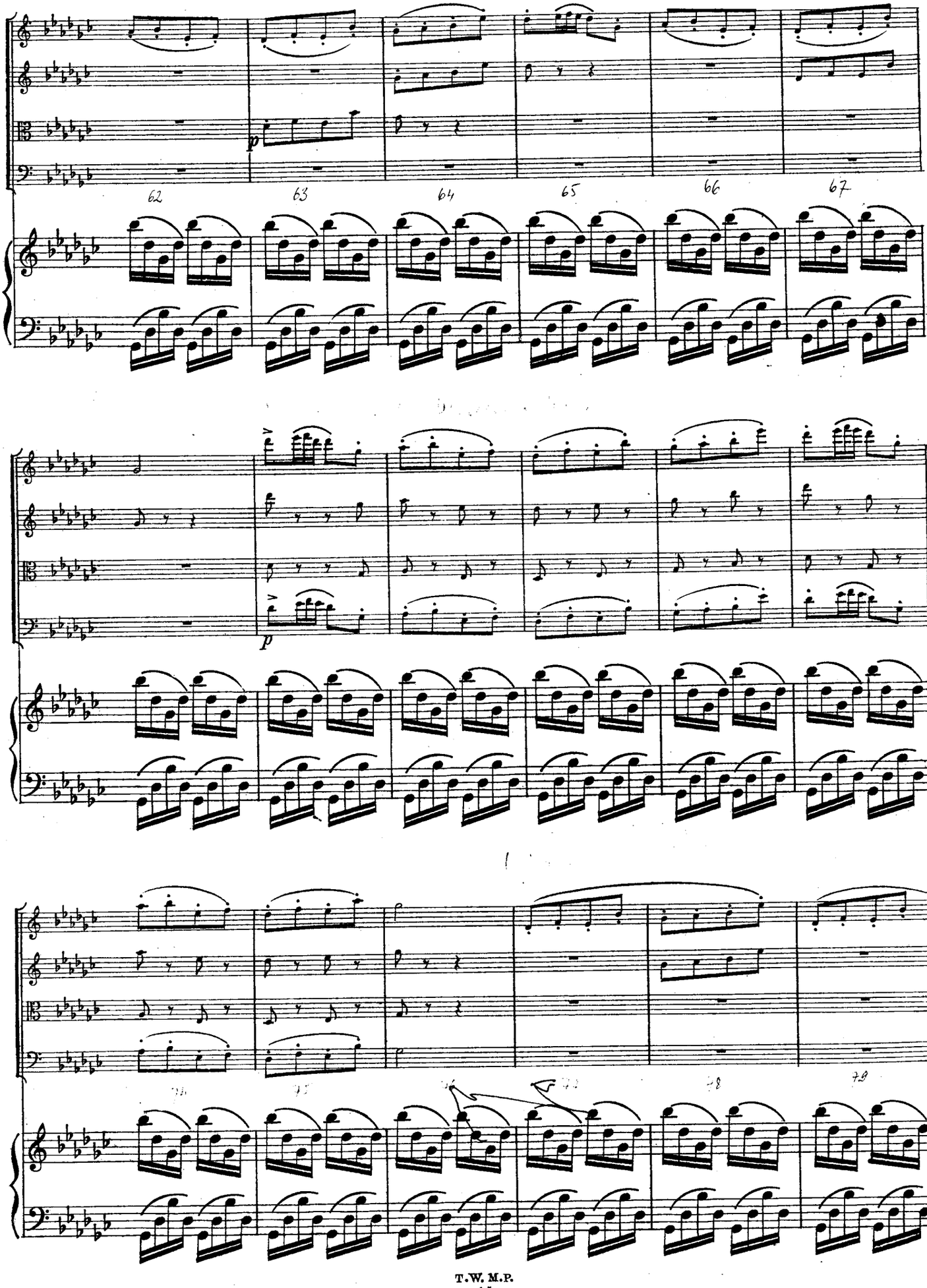
Presto.

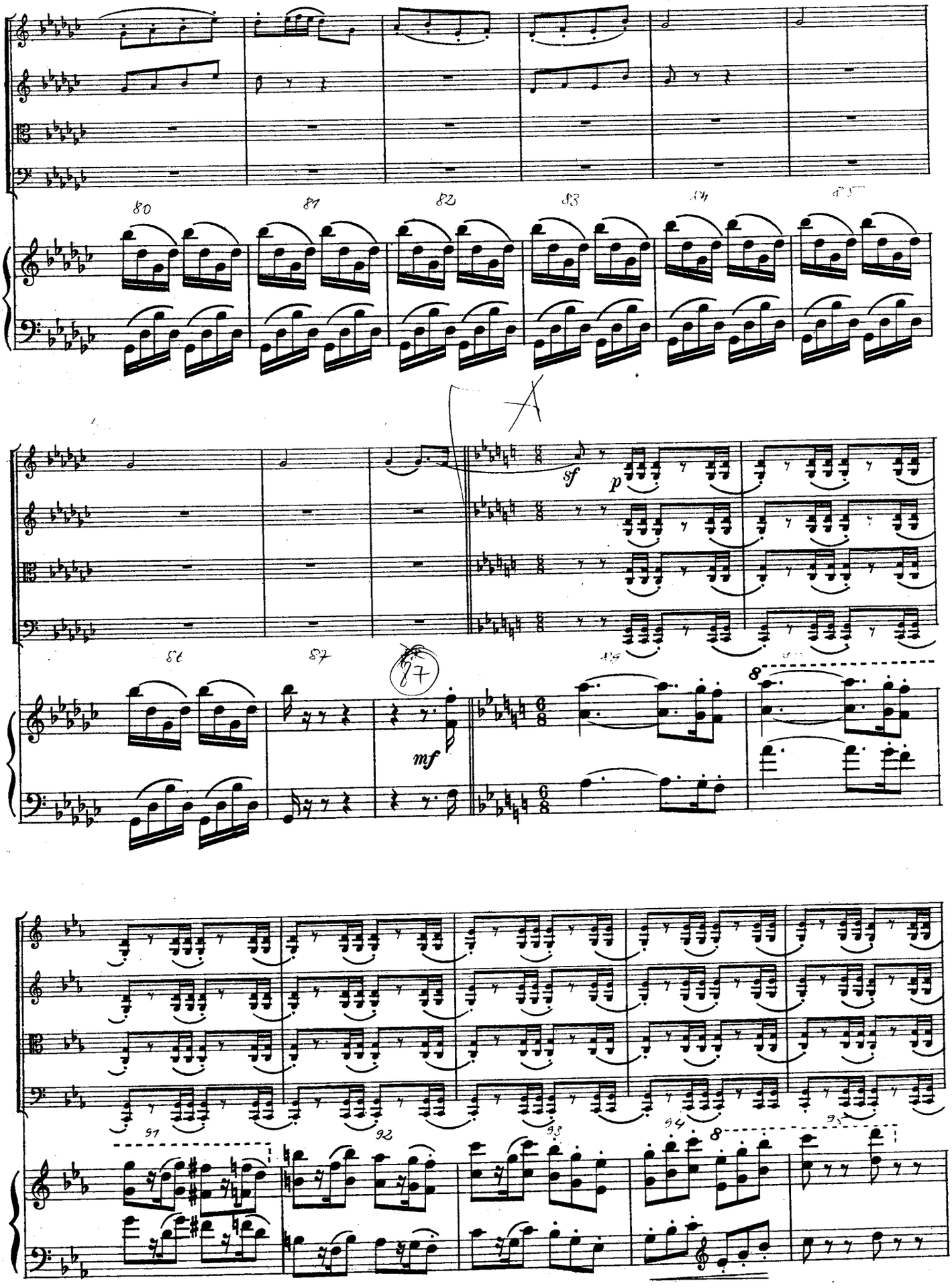


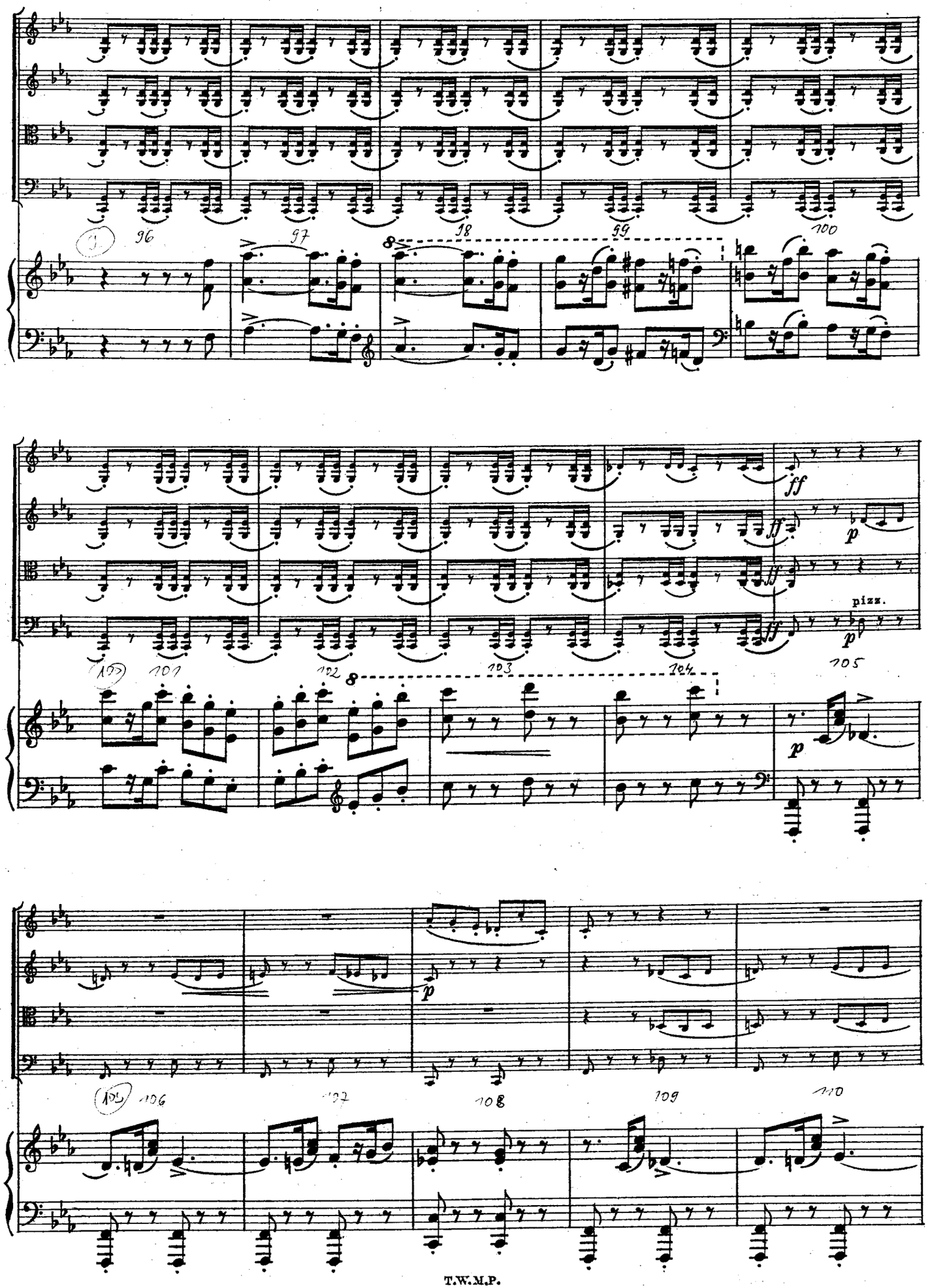

ff
ff
ff
pizz.
pp
8
15 t.
p
pp
p
p
p
p
20 t.
p
25 t.
pp

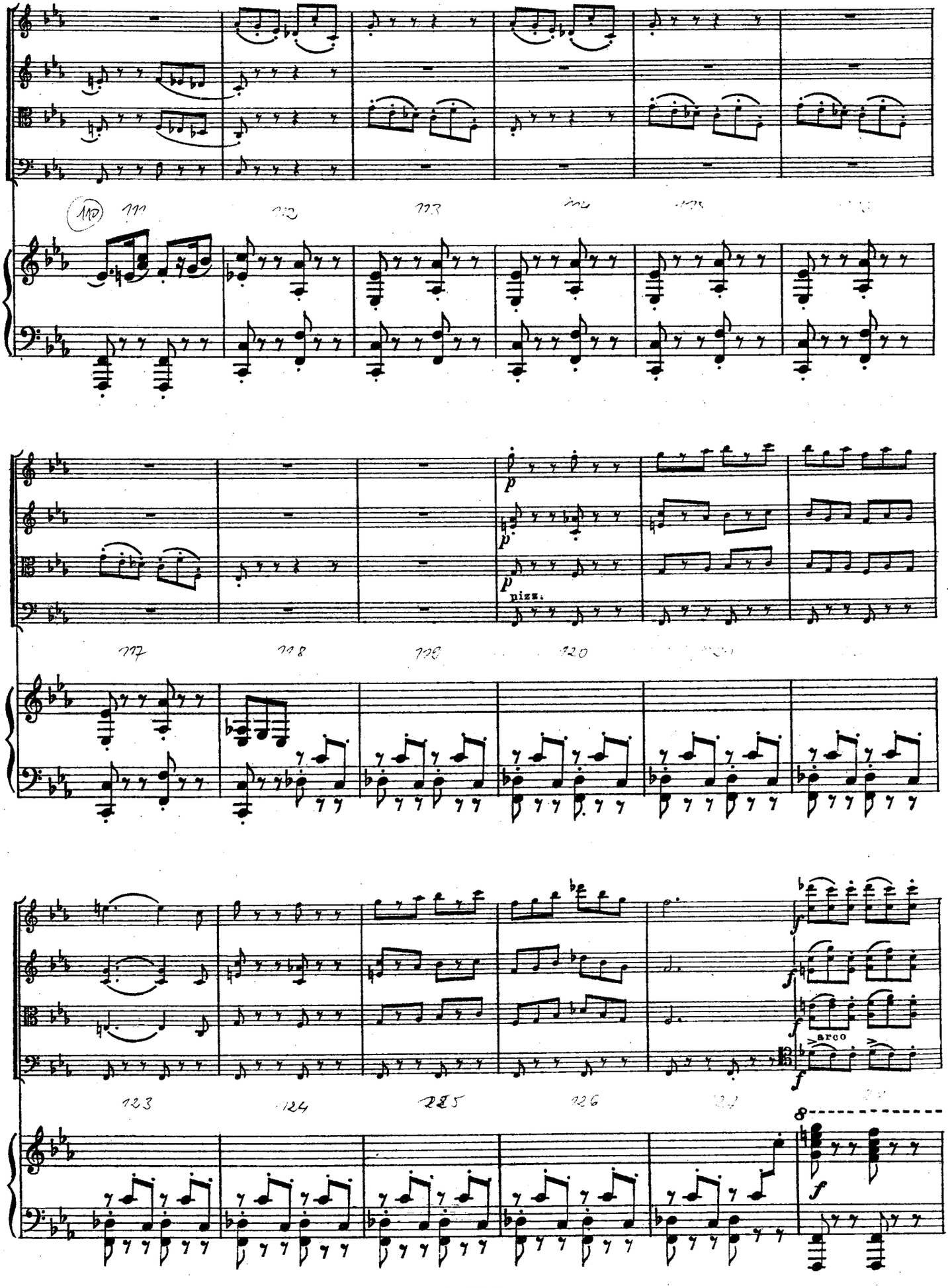

pp
pizz.
arco
f

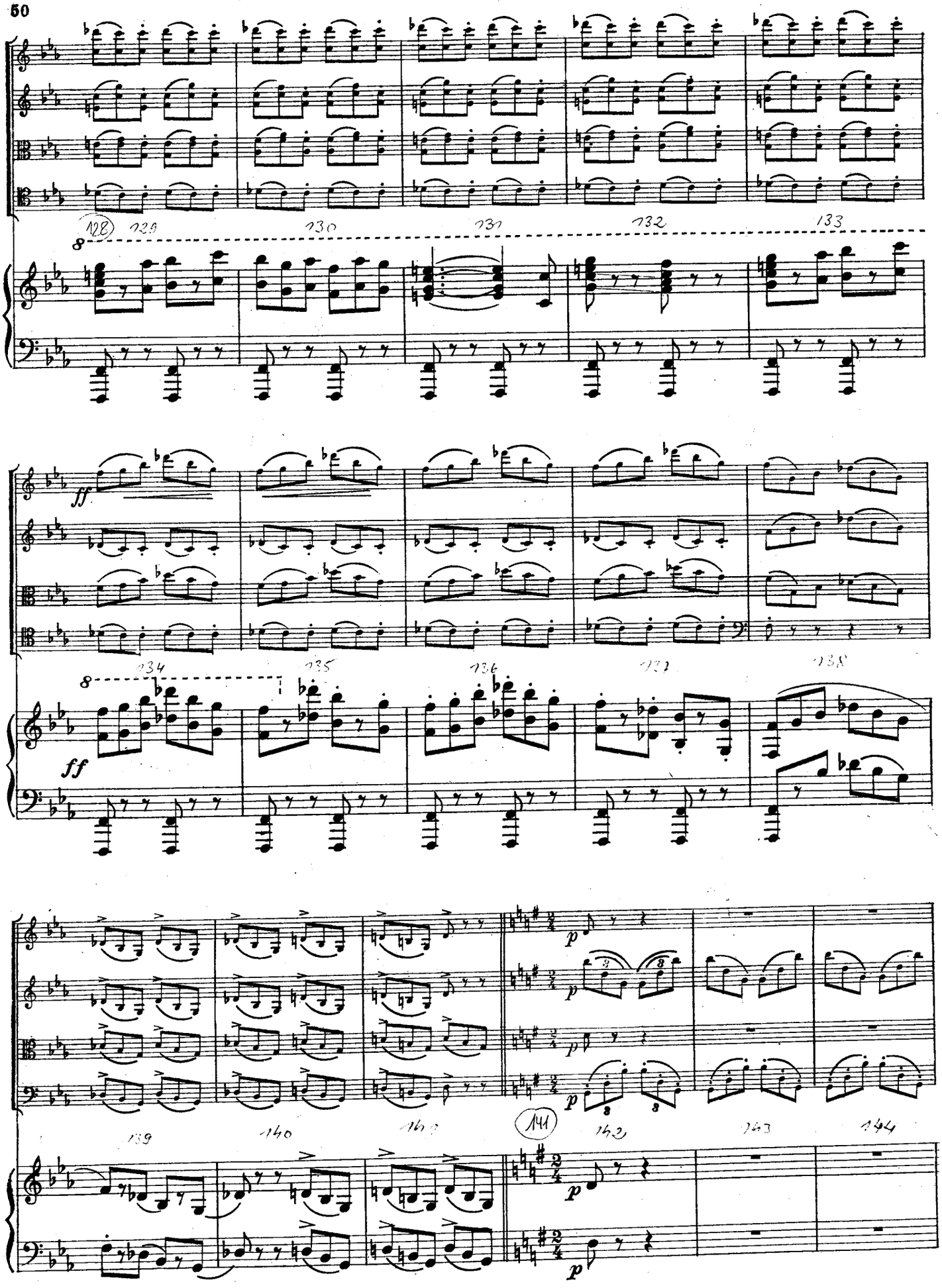

ff
ff
ff
ff
47
48
49
50
51
52
53
54
55
56
58
59
60
61
p

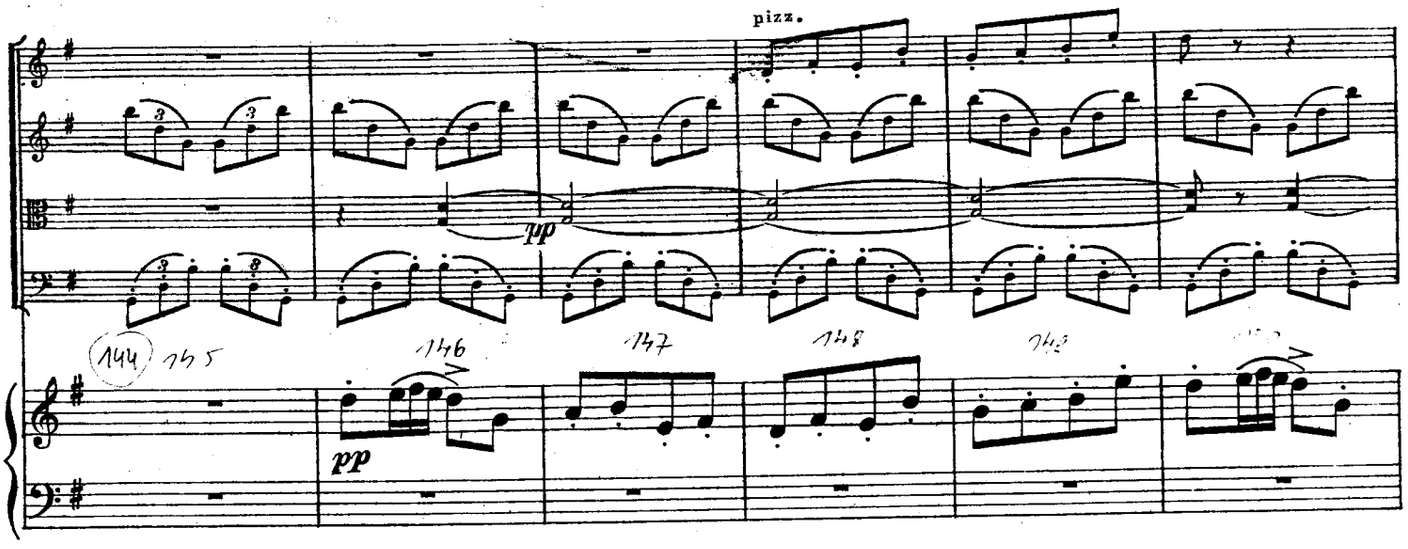

62
63
64
65
66
67
p
p
78
79

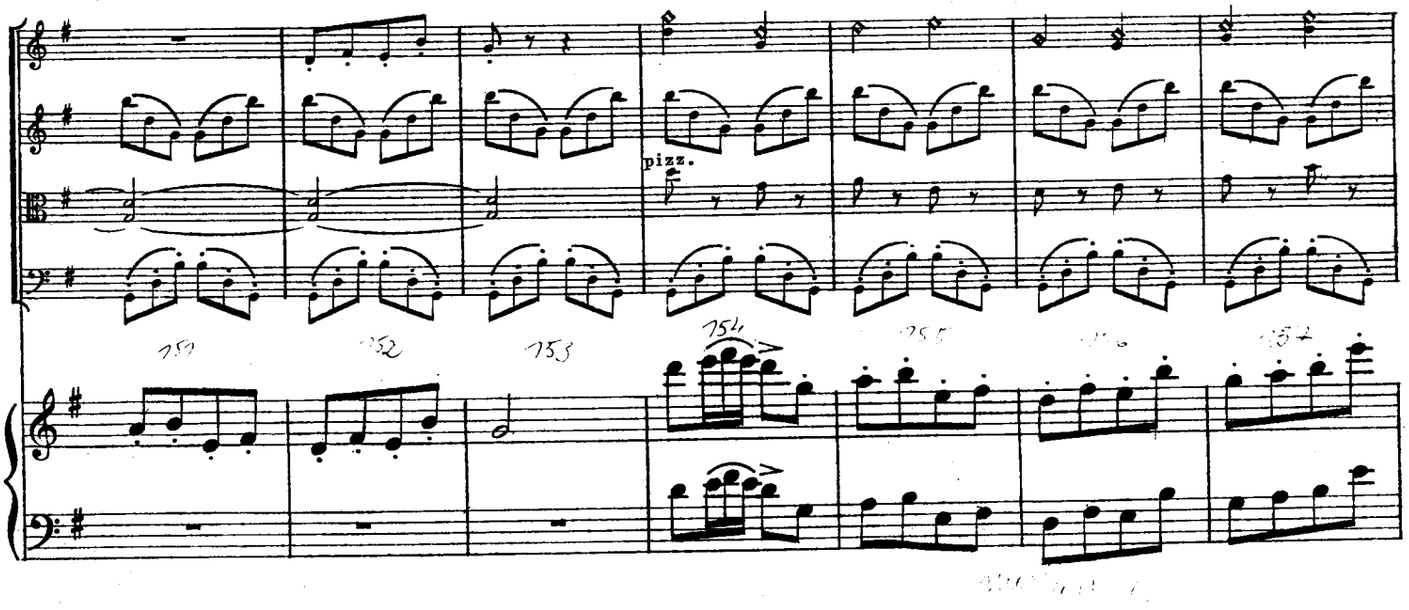

80
81
82
83
84
85
A
sf
p
86
87
97
mf
8
91
92
93
94
8
95

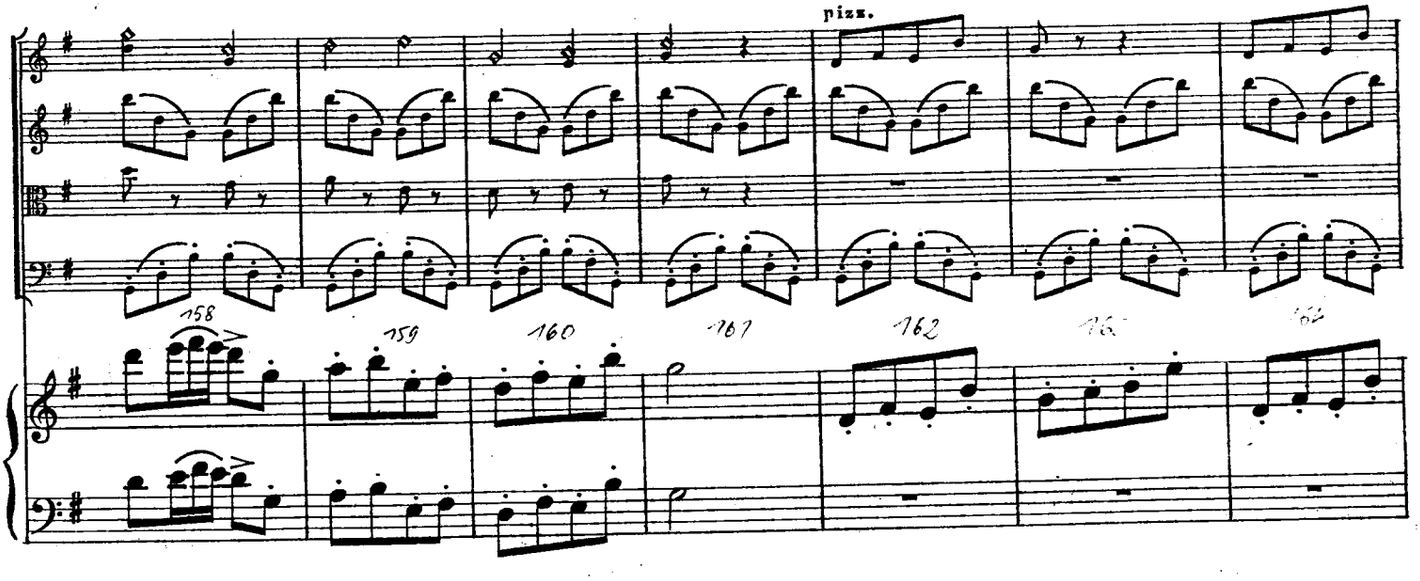

96
97
98
99
100
ff
p
pizz.
101
102
103
104
105
106
107
108
109
110

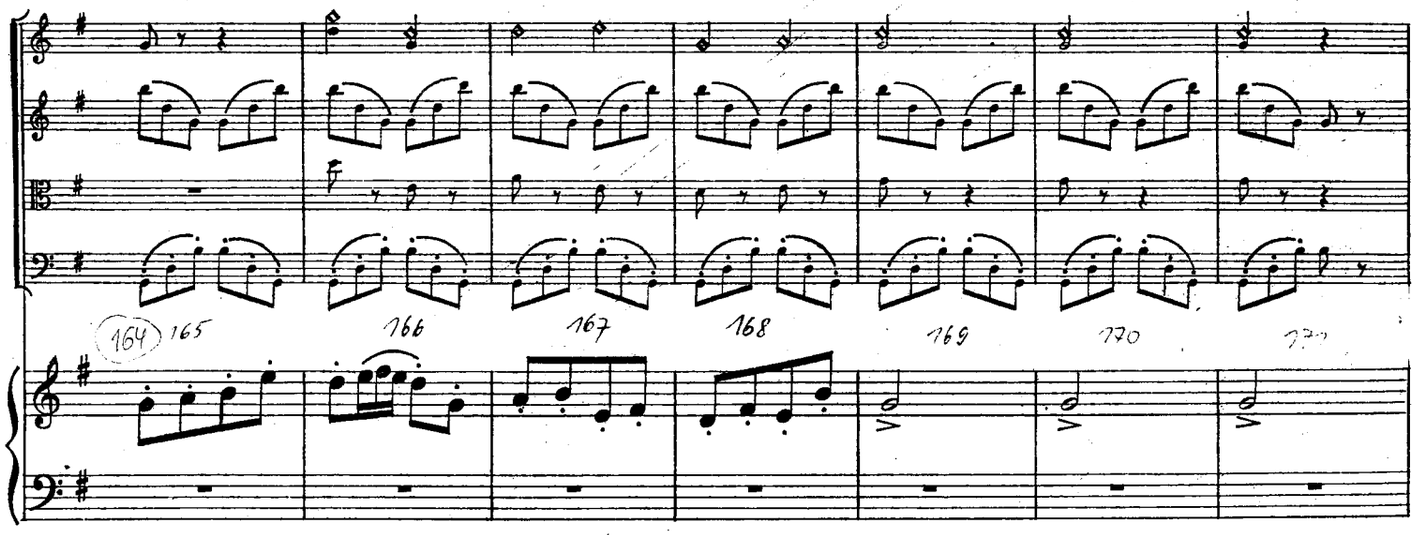

110
111
112
113
117
118
119
120
123
124
125
126
p
pizz.
f
arco

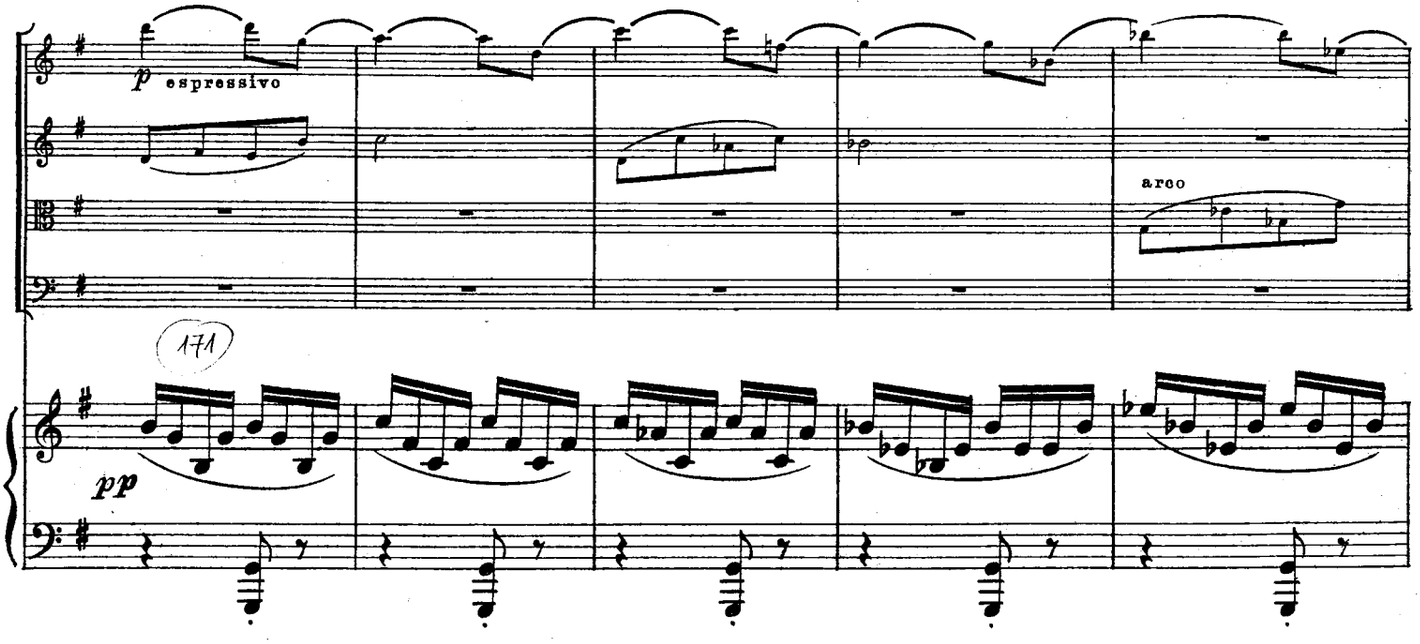

(128)
129
130
131
132
133
8
ff
134
135
136
137
138
8
ff
139
140
141
142
143
144
p
p
p
p
p

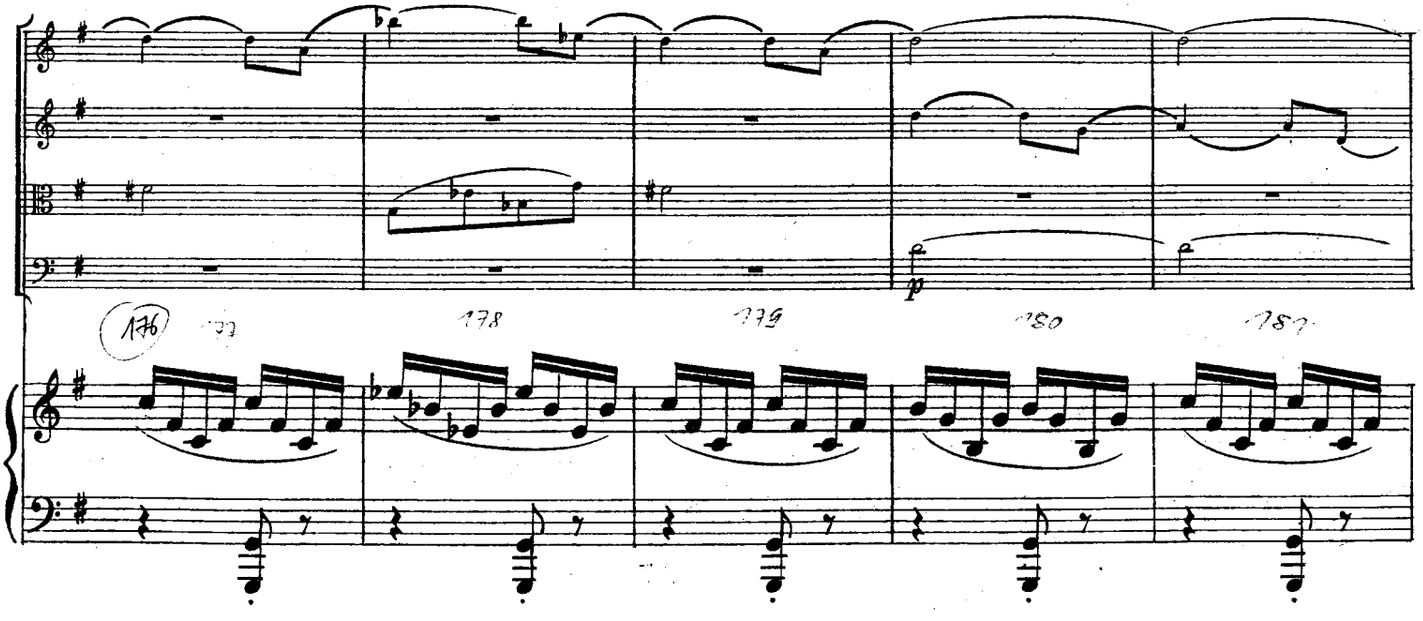

pizz.
pp
pp
144
145
146
147
148
149

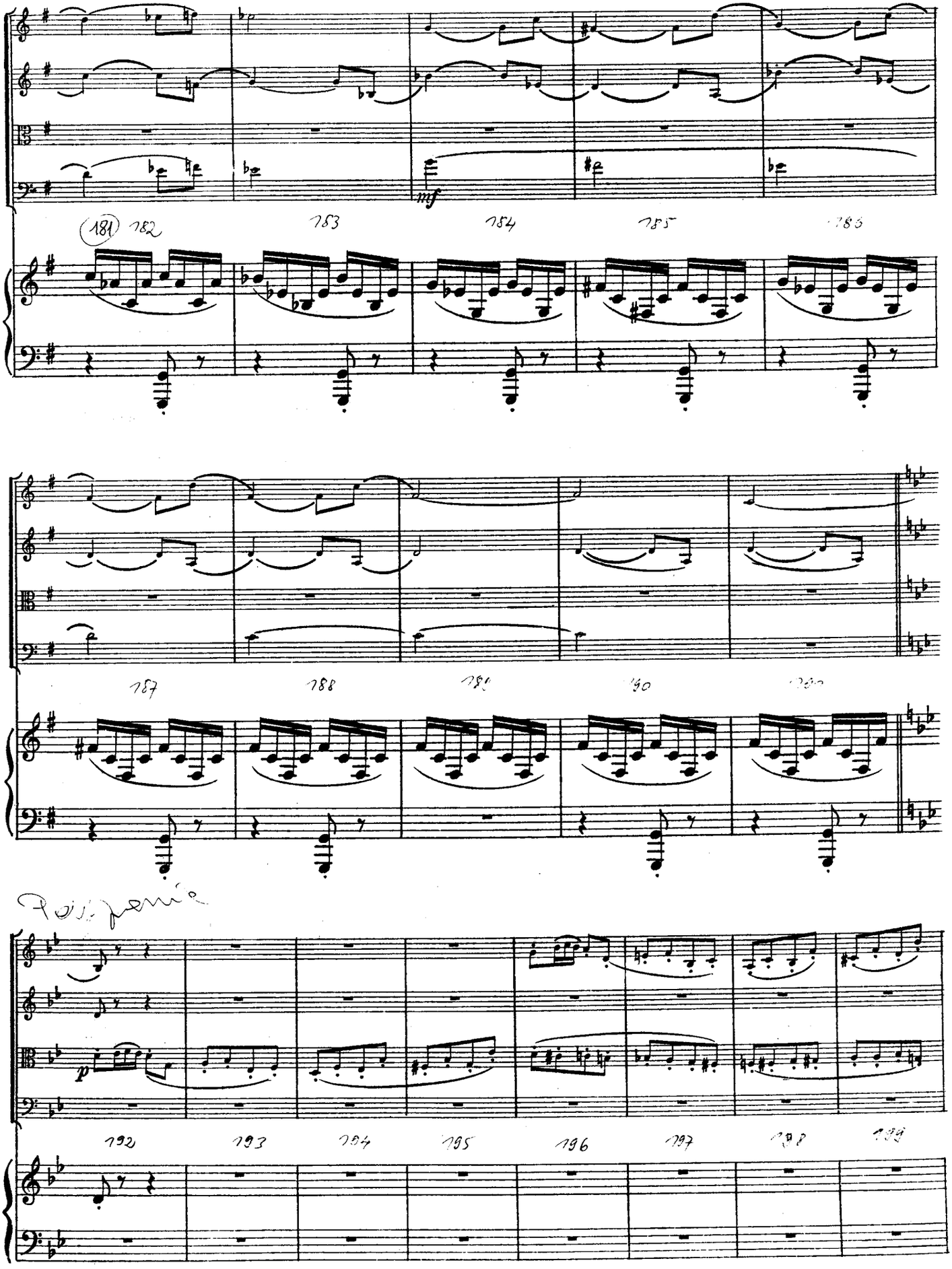

pizz.
150
152
153
154
155
157

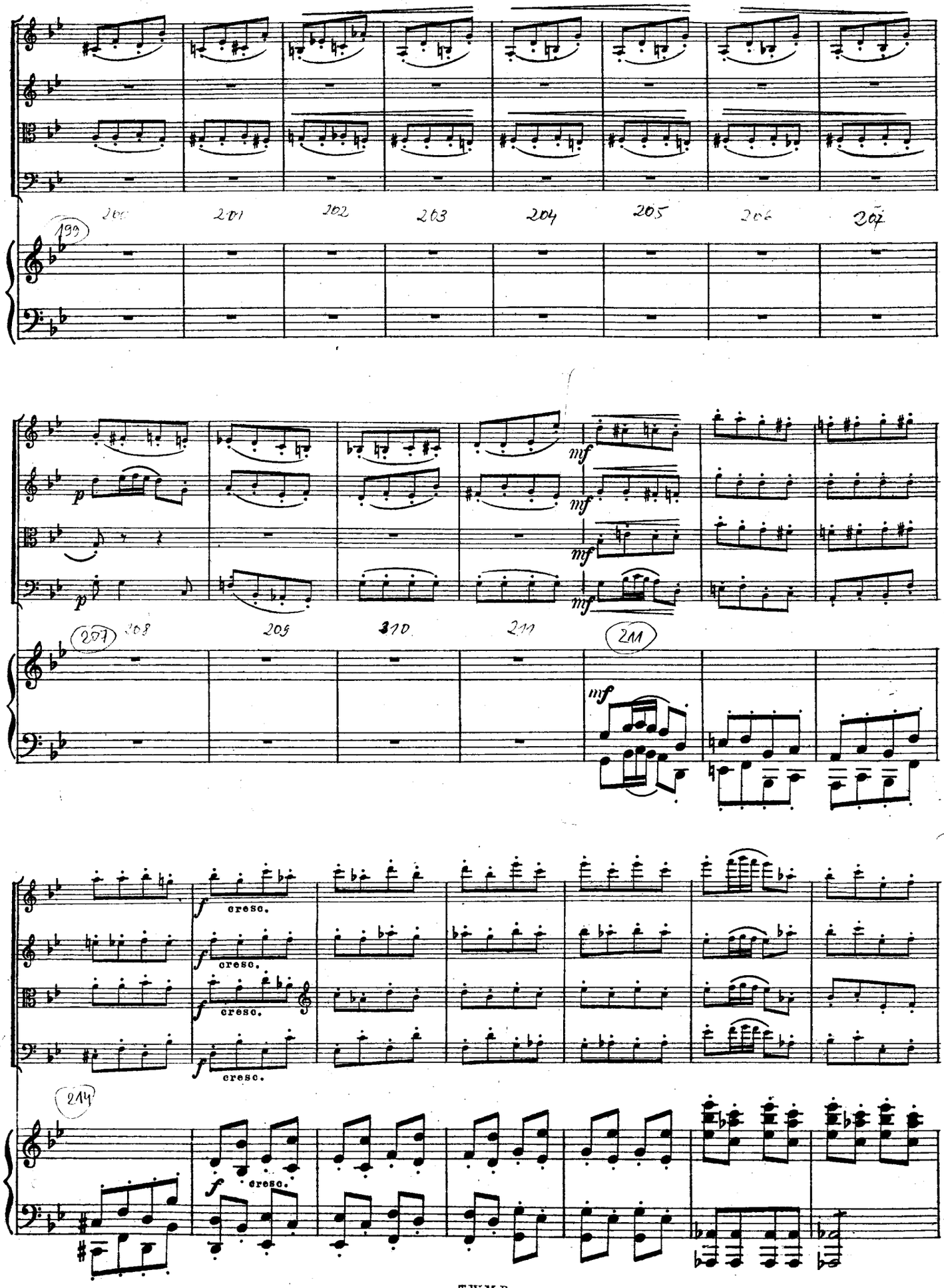

pizz.
158
159
160
161
162
163
164

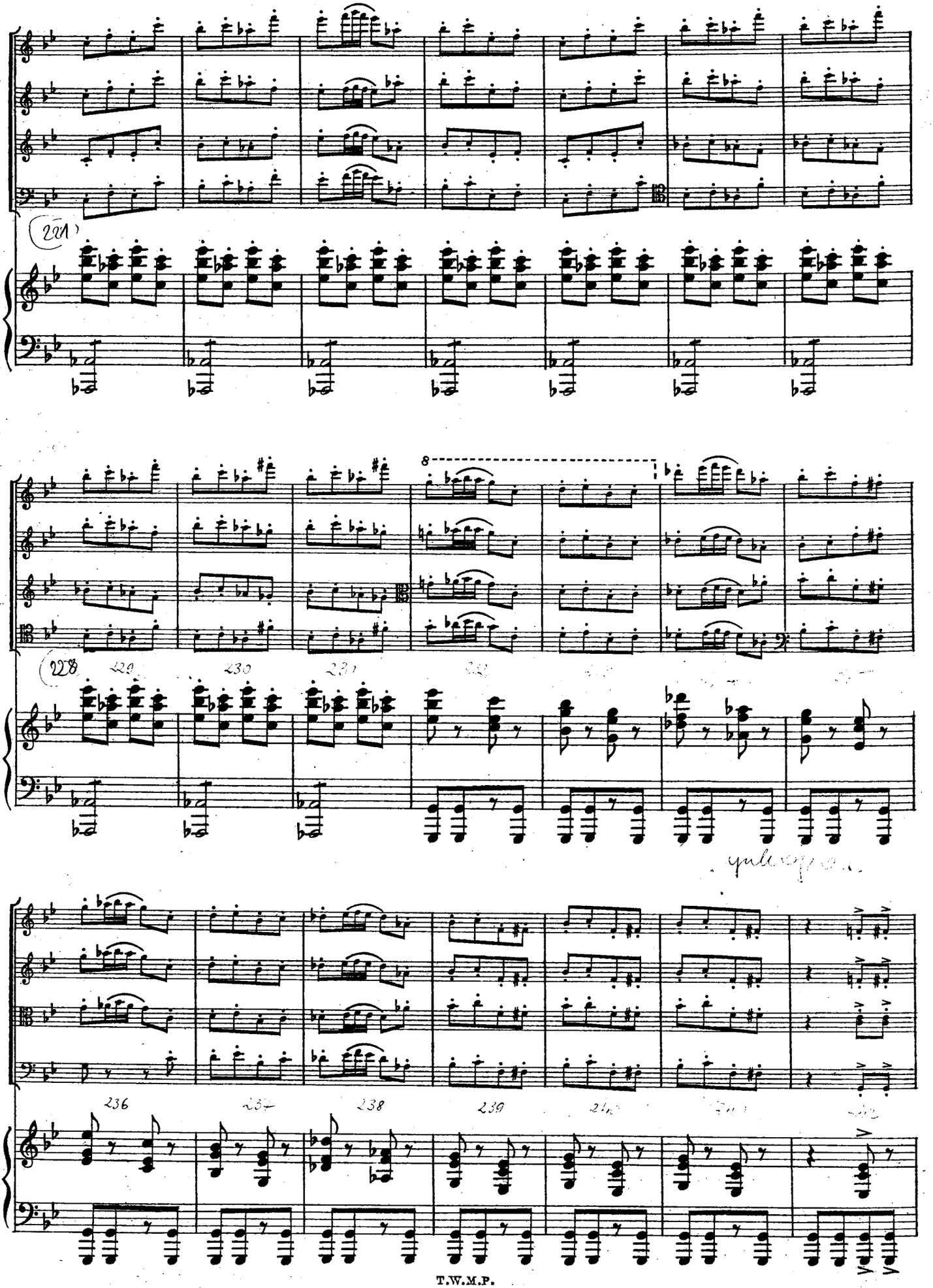

164
165
166
167
168
169
170


p espressivo
arco
171
pp

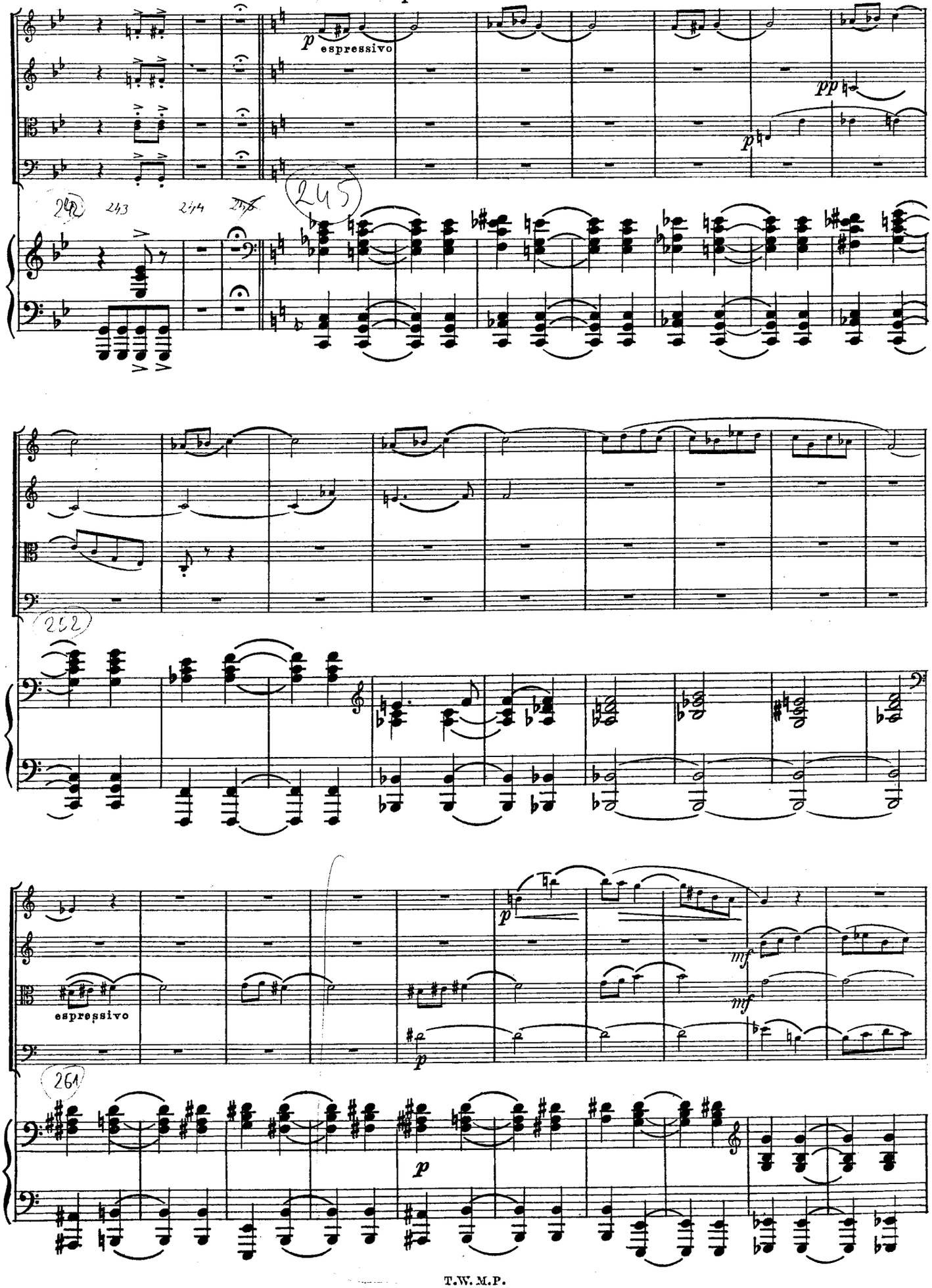

176
178
179
180
p

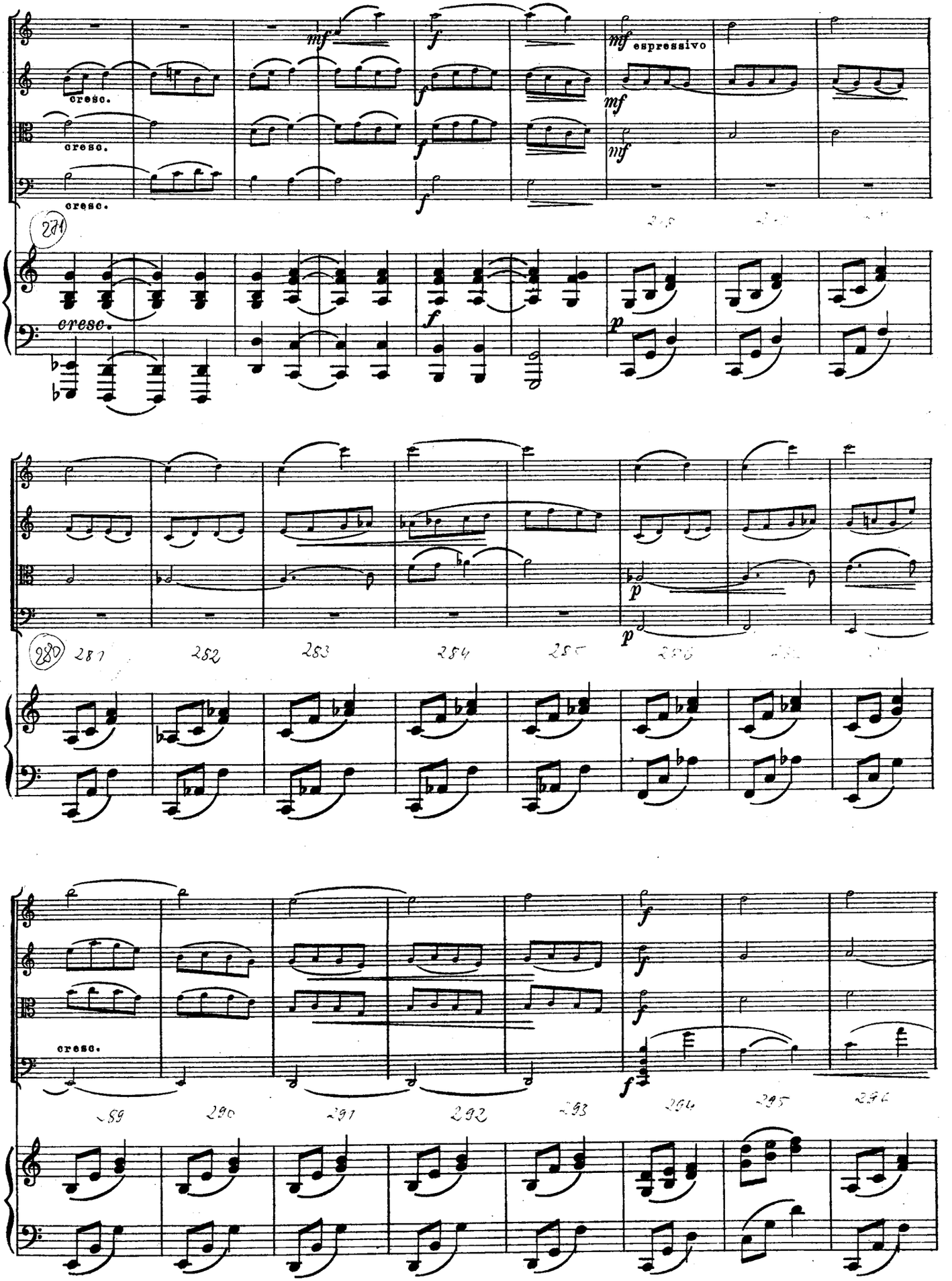

mf
181
182
183
184
185
186
187
188
189
190
Poco meno
p
192
193
194
195
196
197
198
199

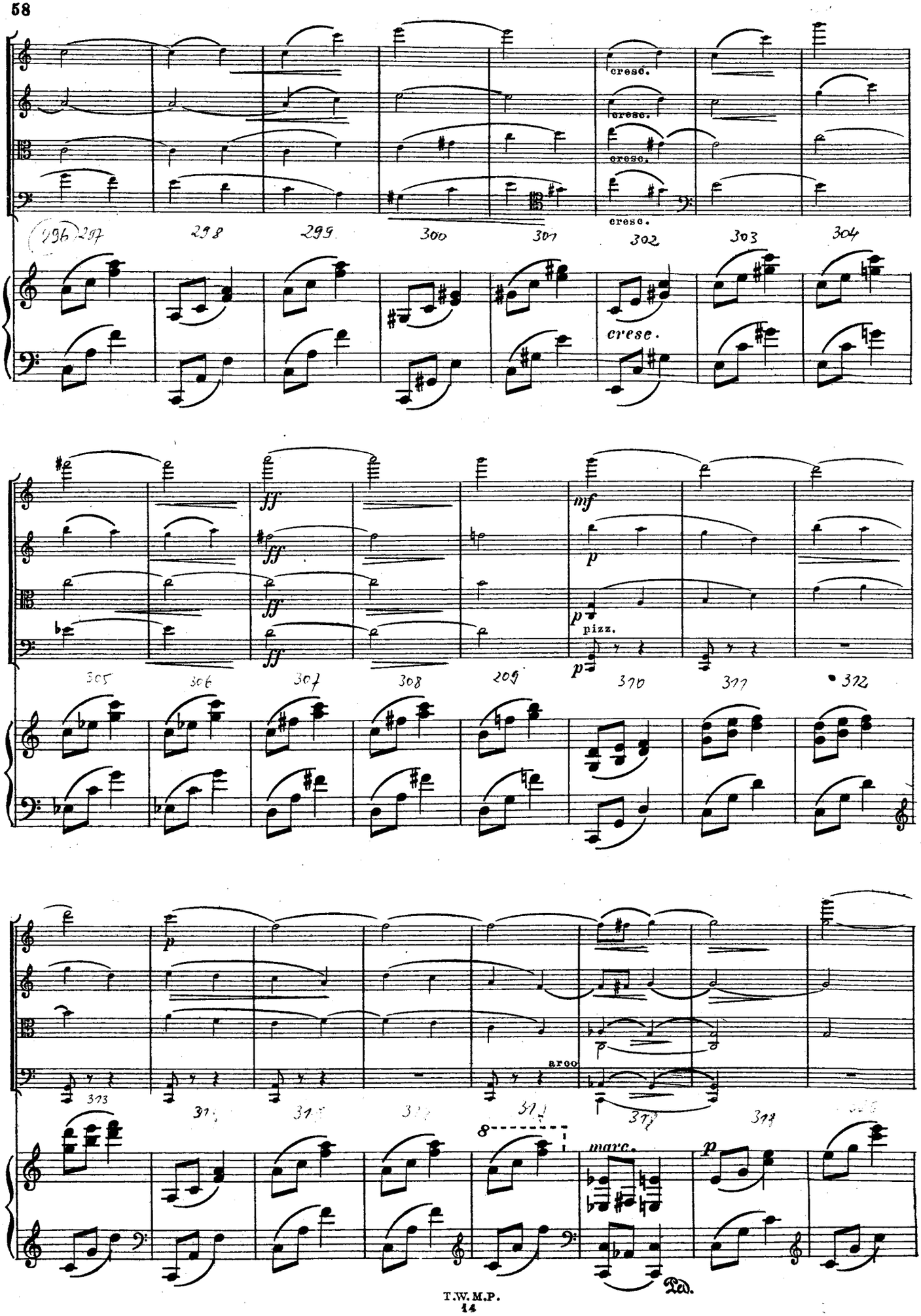

200
201
202
203
204
205
206
207
199
mf
p
207
208
209
210
211
cresc.
214

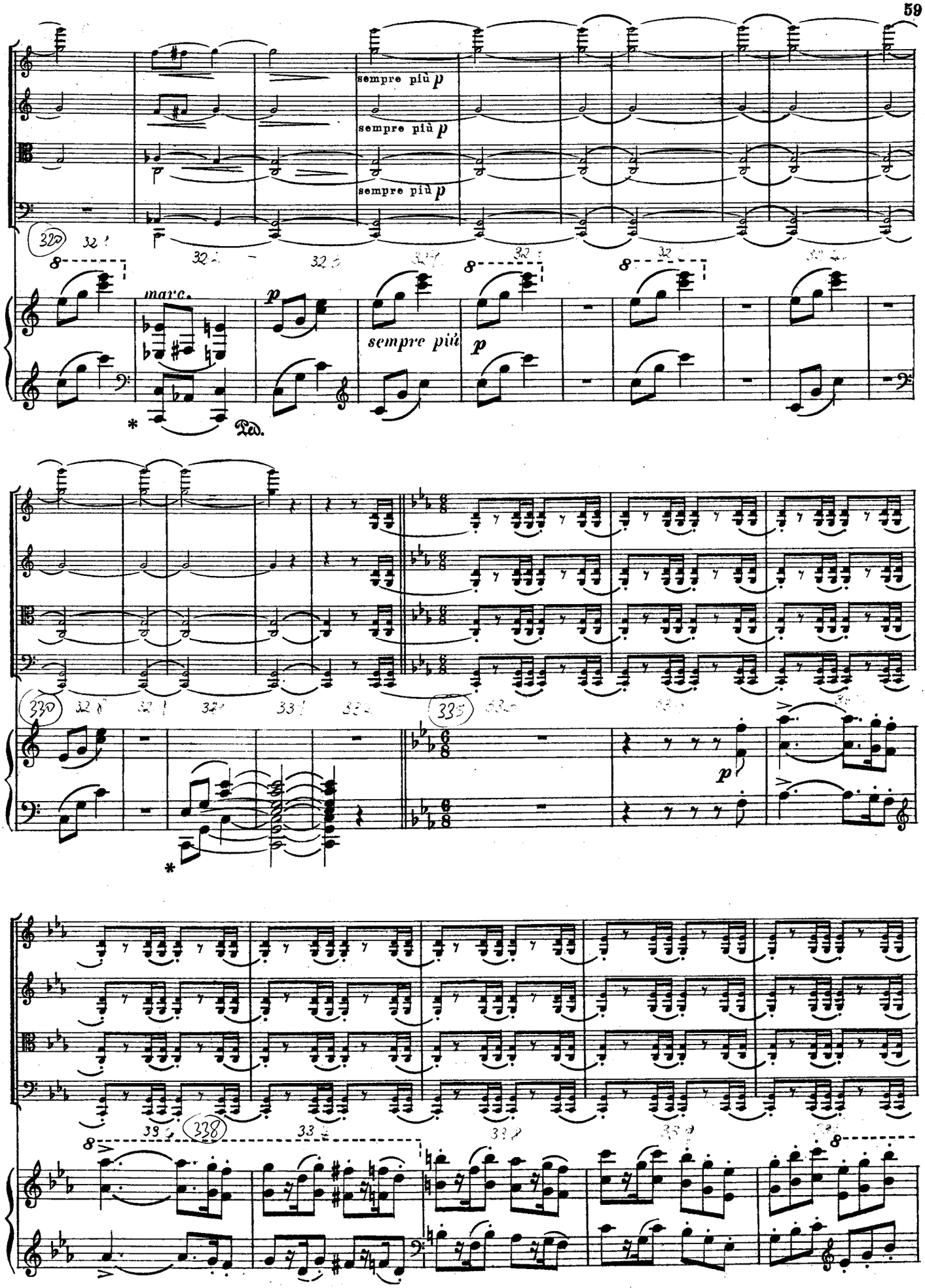


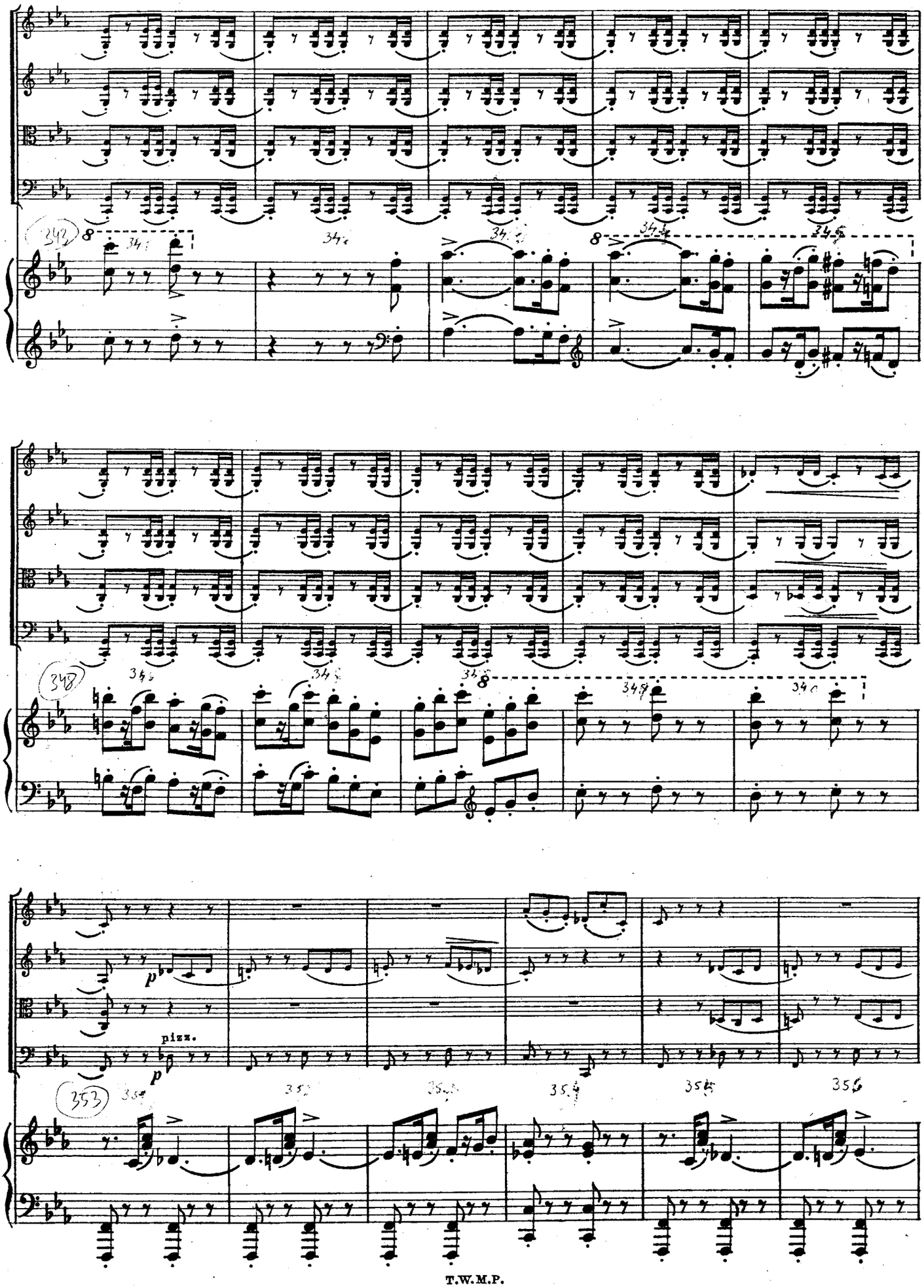
L'istesso tempo.

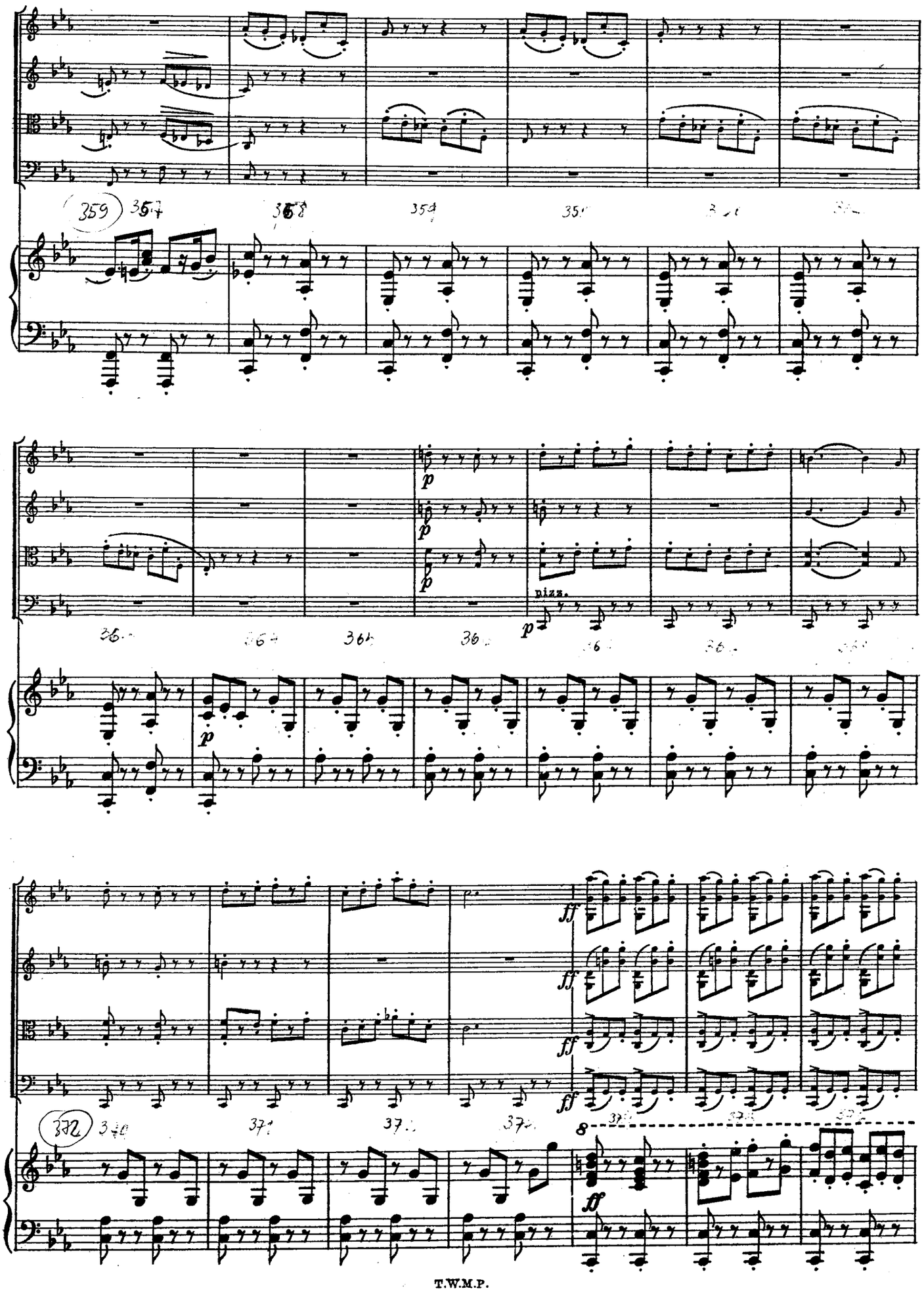


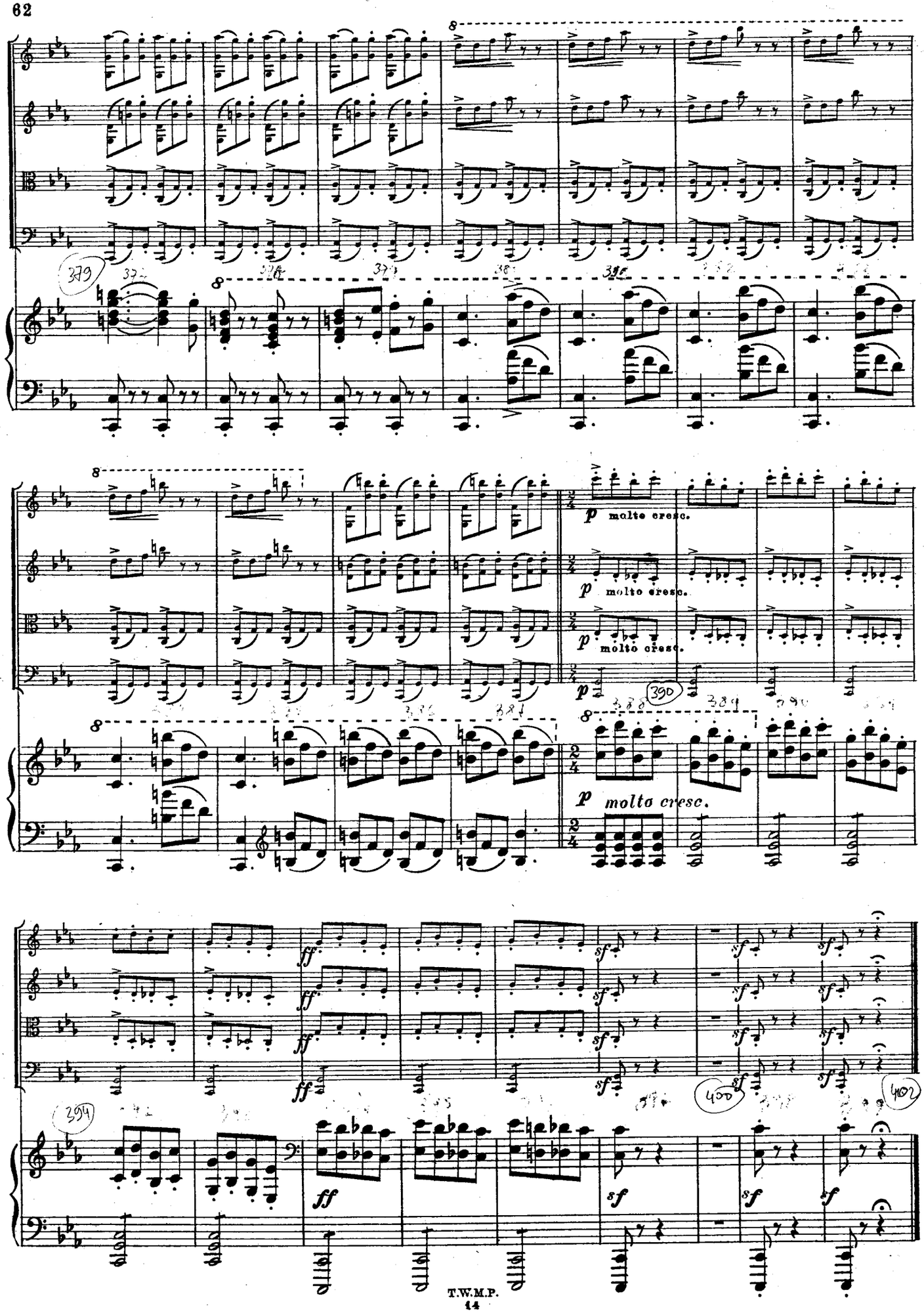

cresc.
cresc.
cresc.
espressivo
cresc.
cresc.


cresc.
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
mf
p
p
pizz.
p
arco
marc.
p
Ped.


sempre più p
sempre più p
sempre più p
marc.
p
sempre più
p
Ped.
320
335
p
338

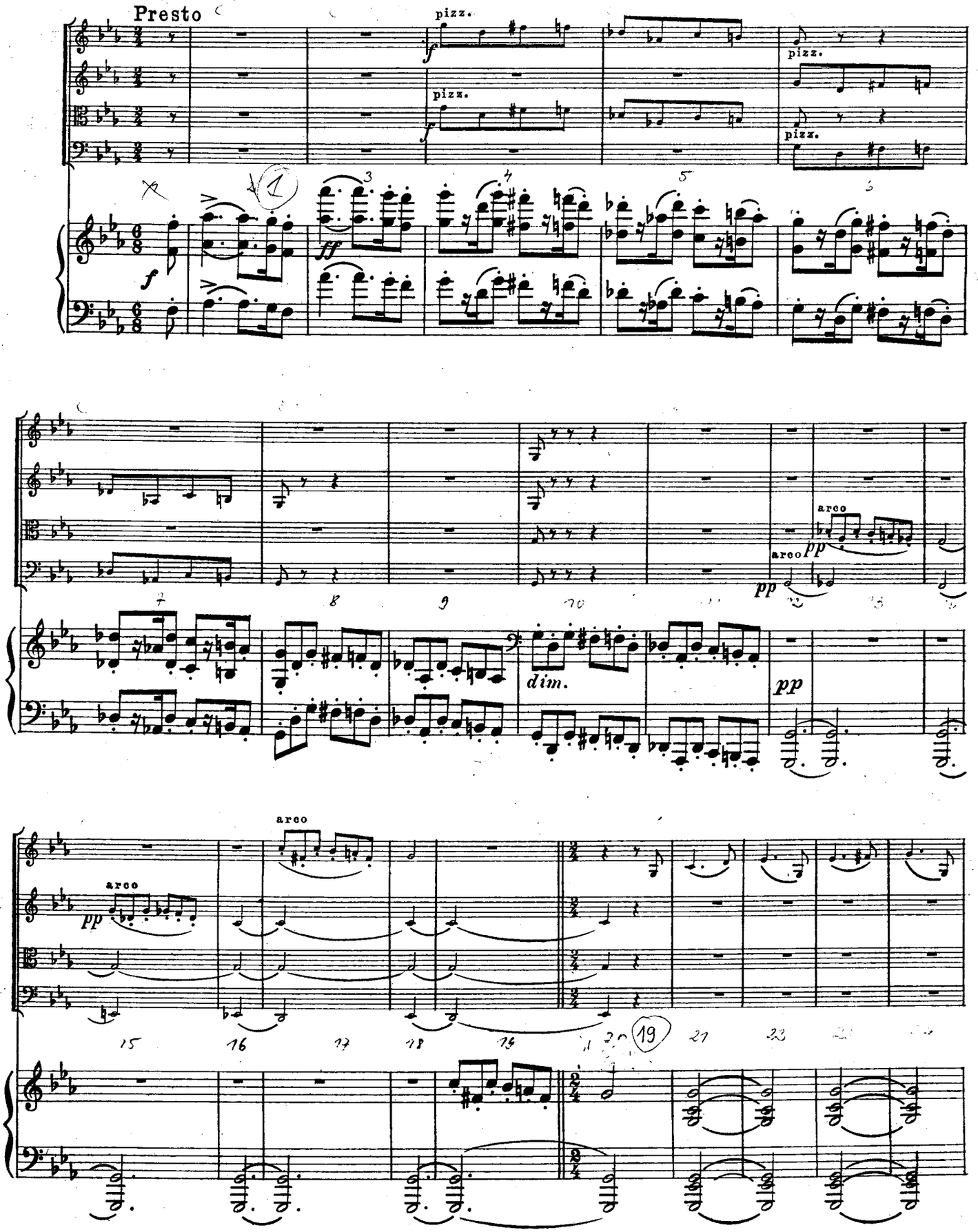

pizz.

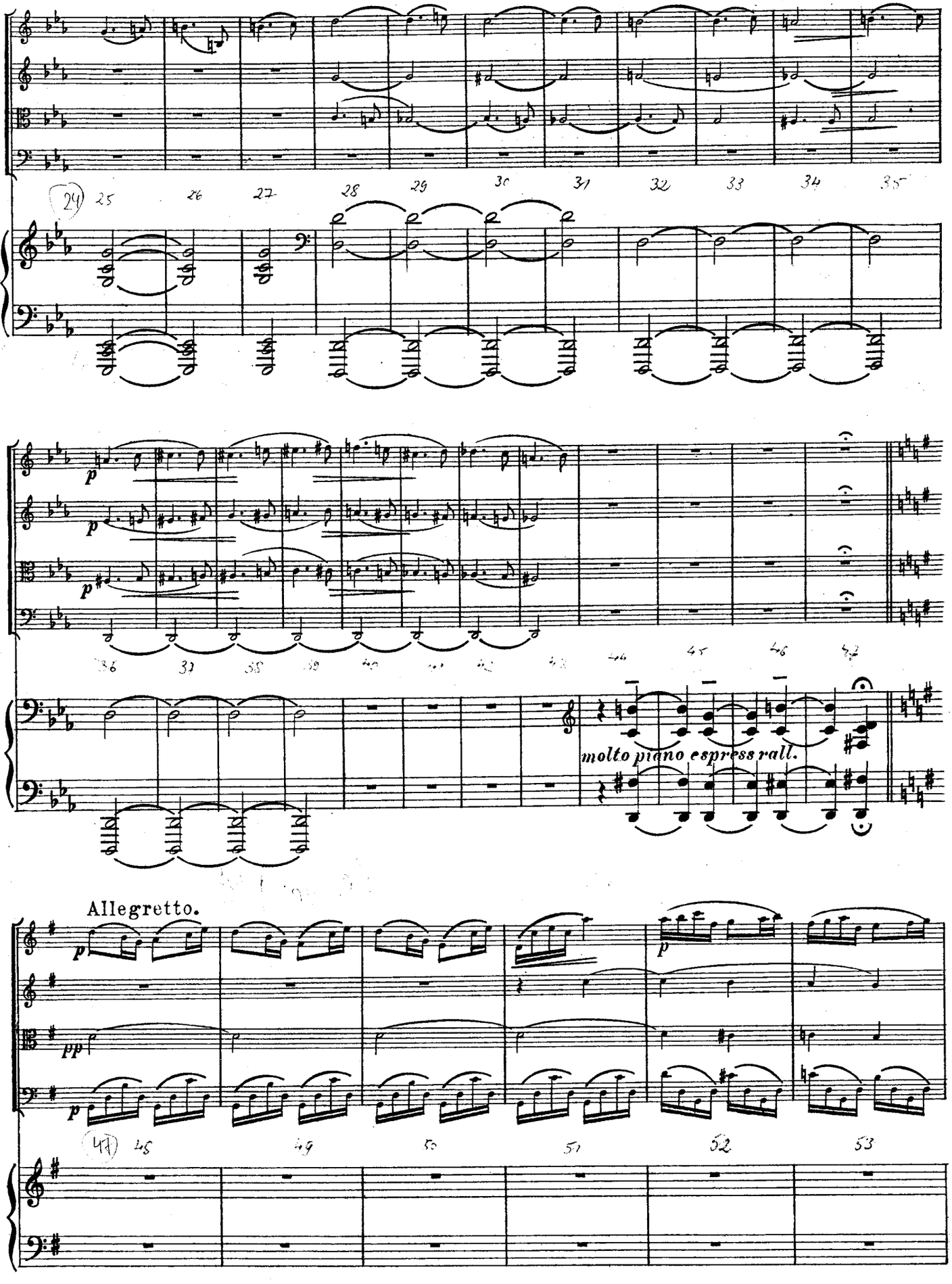

359
pizz.
ff
8

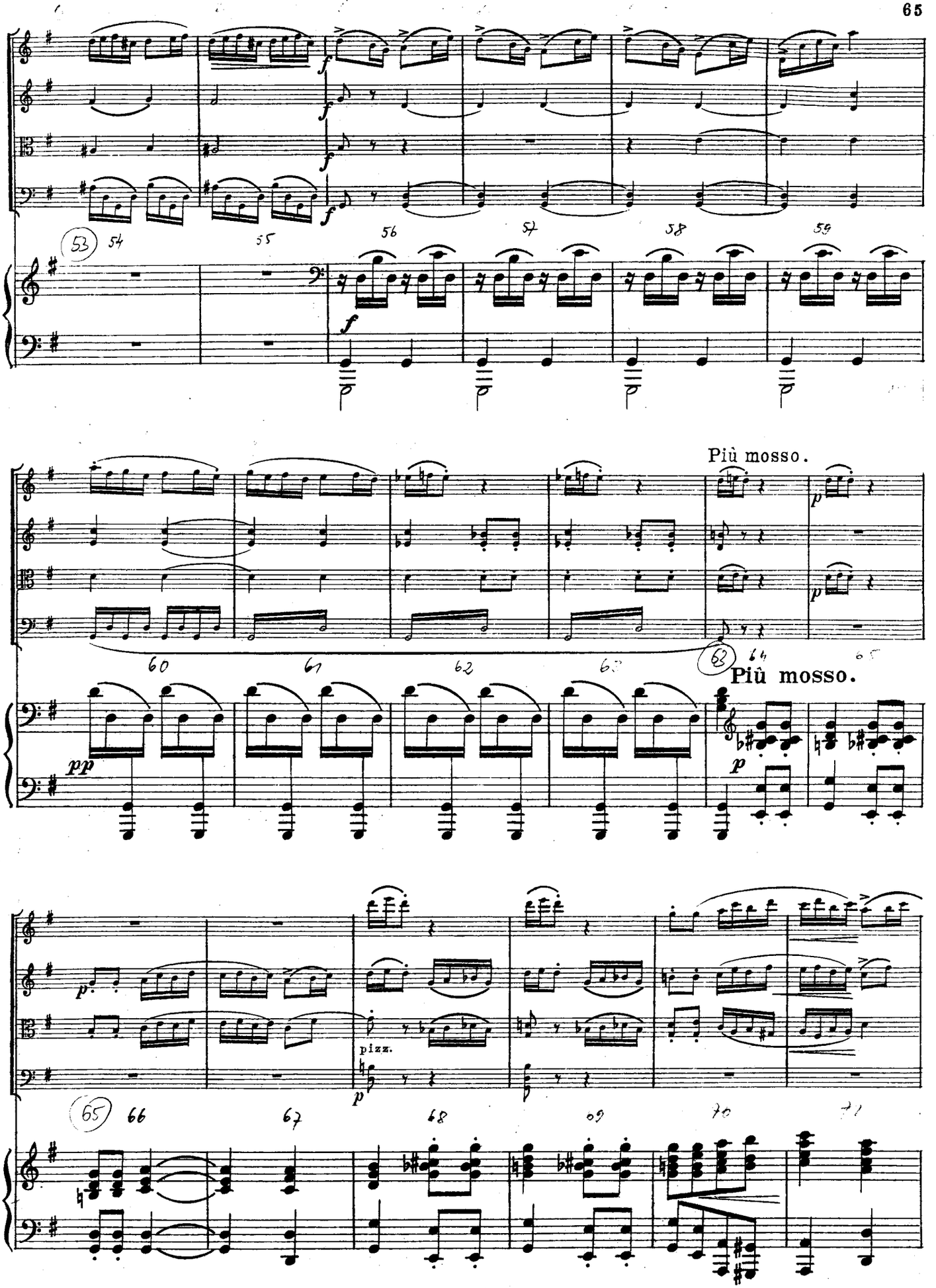

p molto cresc.
p molto cresc.
p molto cresc.
p molto cresc.
ff
sf
379
390
394
400
402

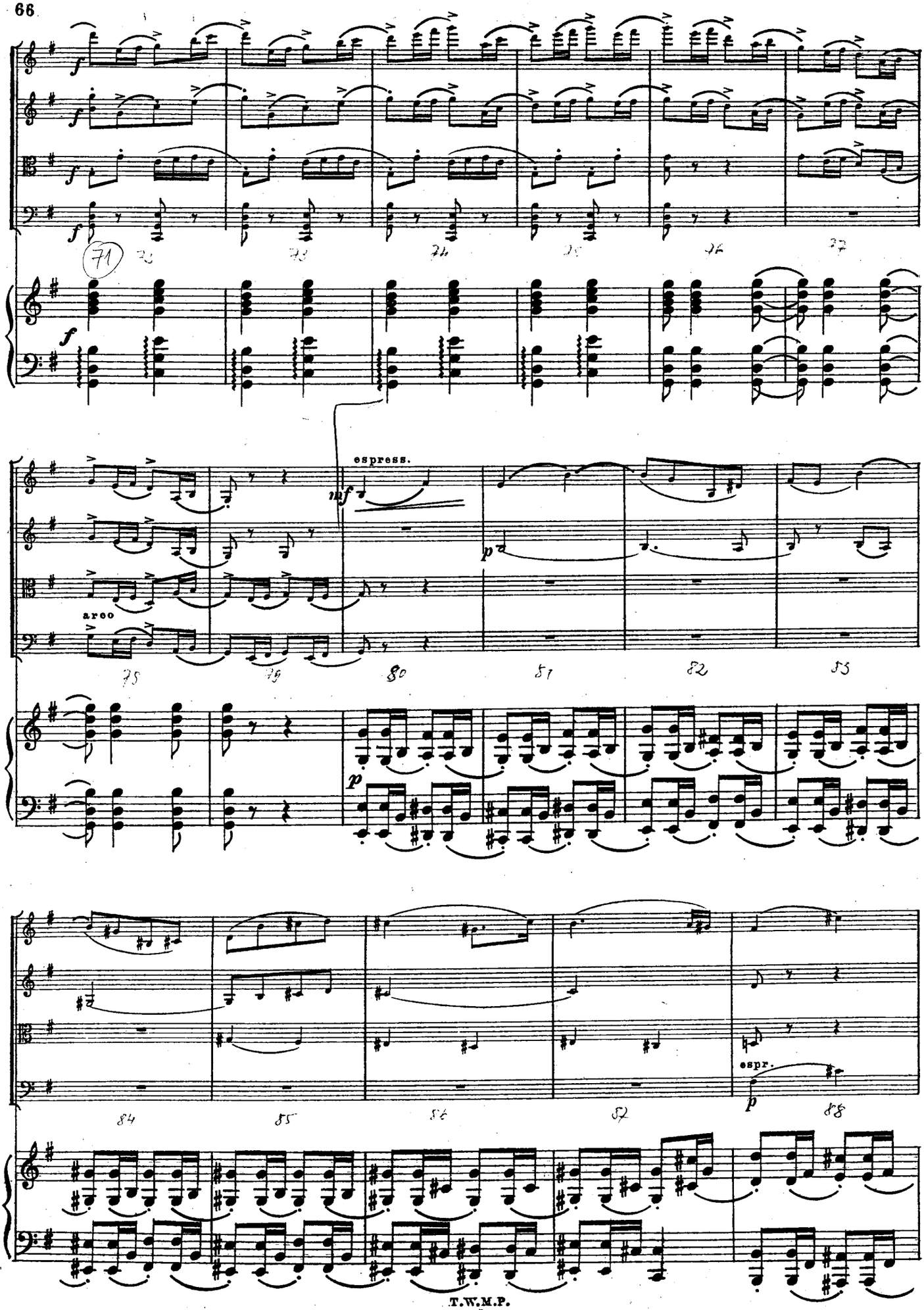
IV.

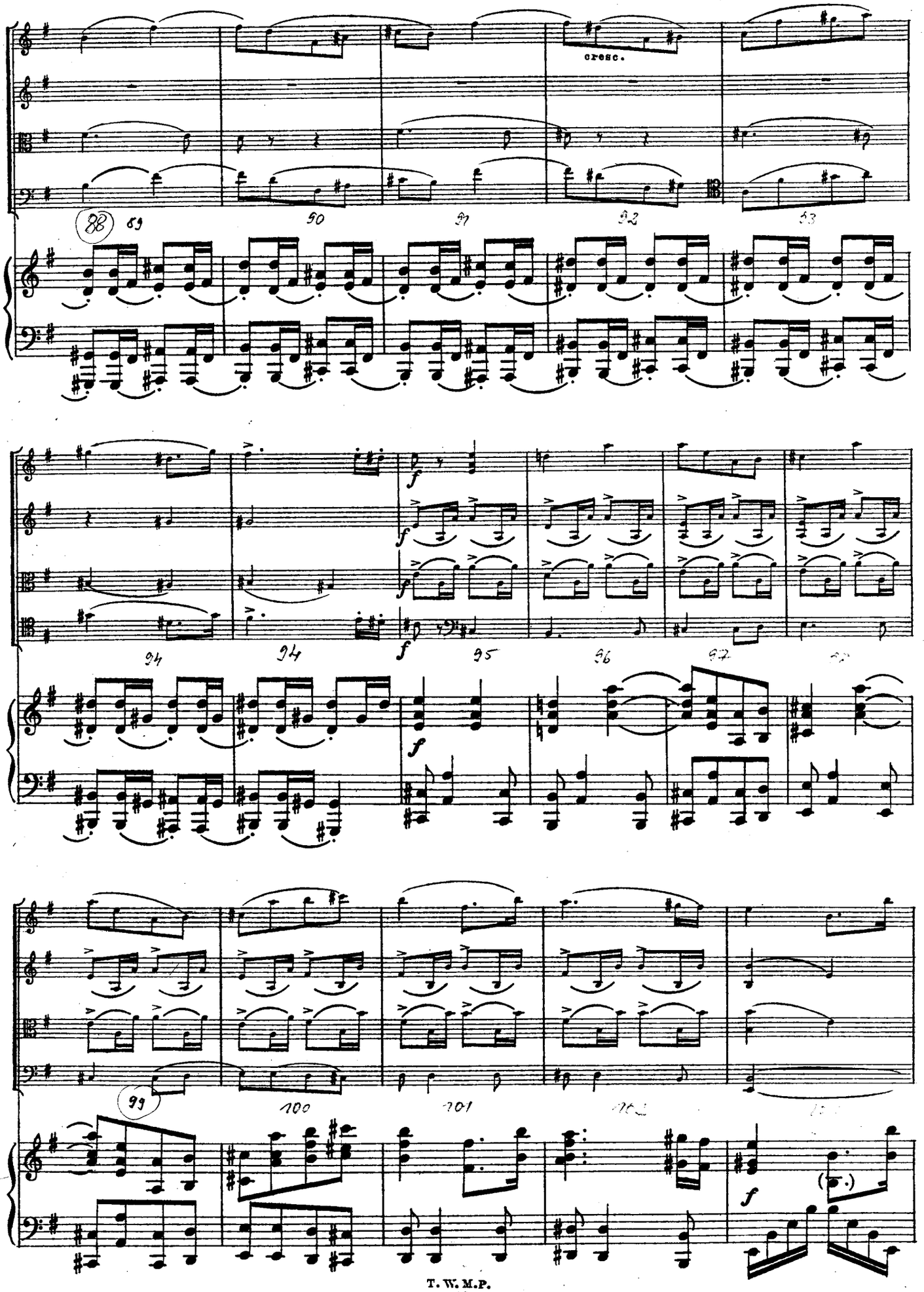
FINALE.

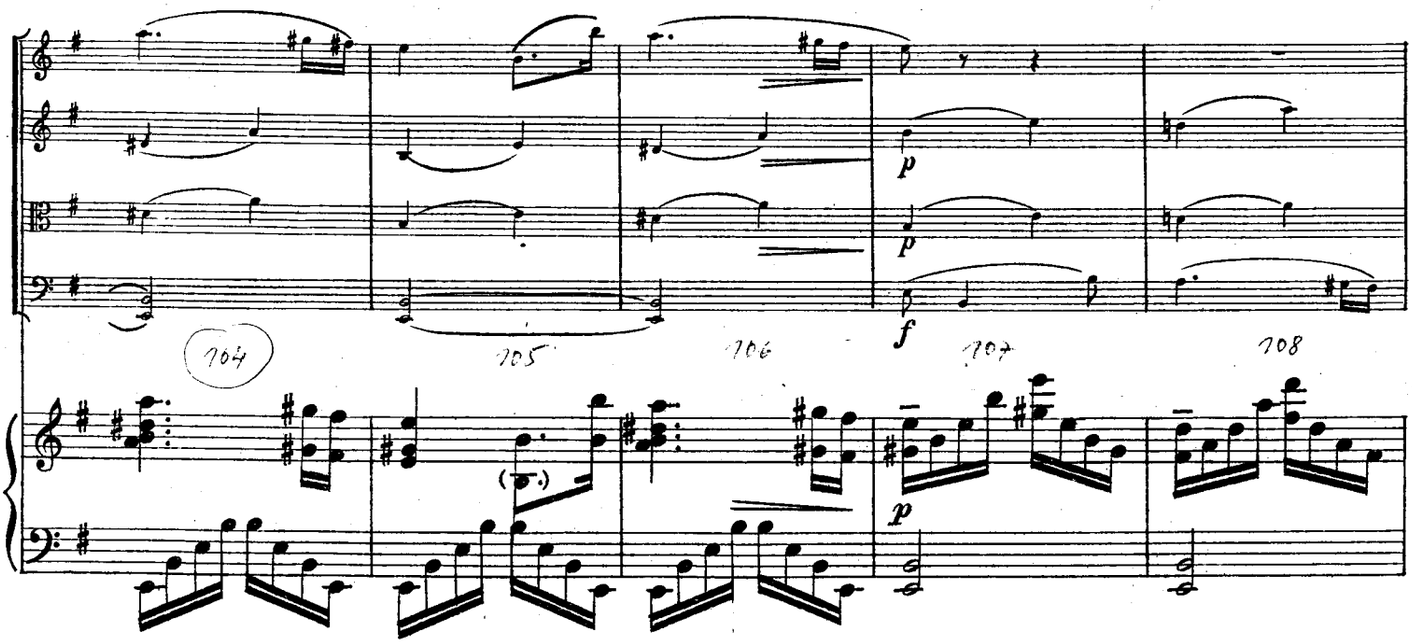


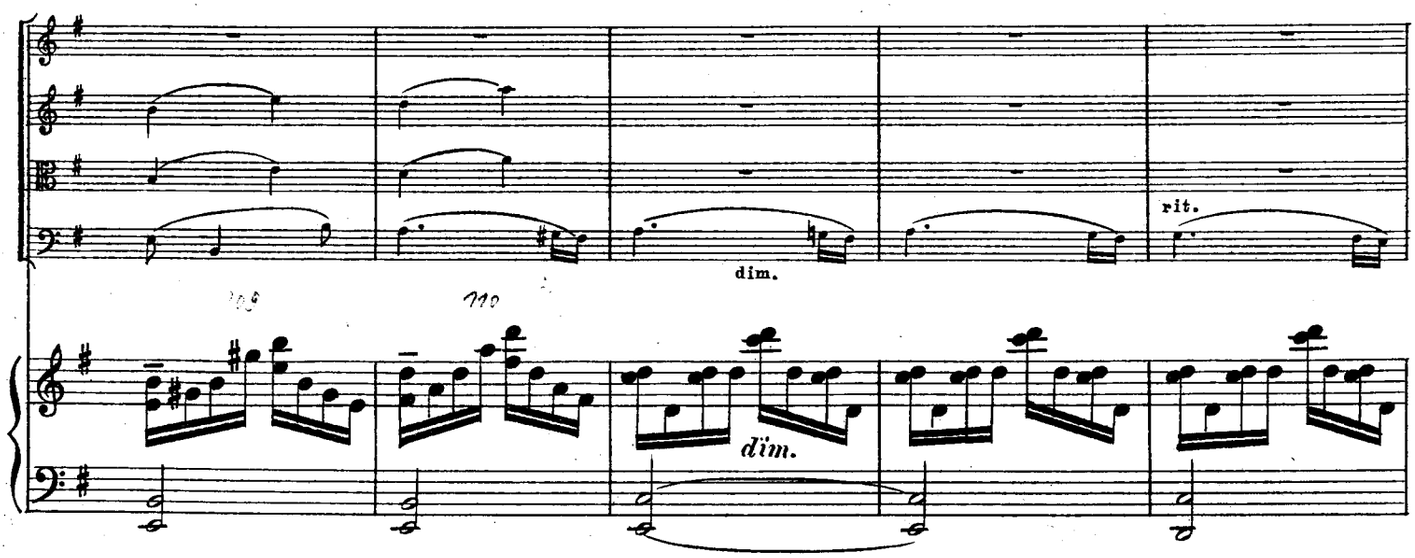

molto piano espress rall.
Allegretto.

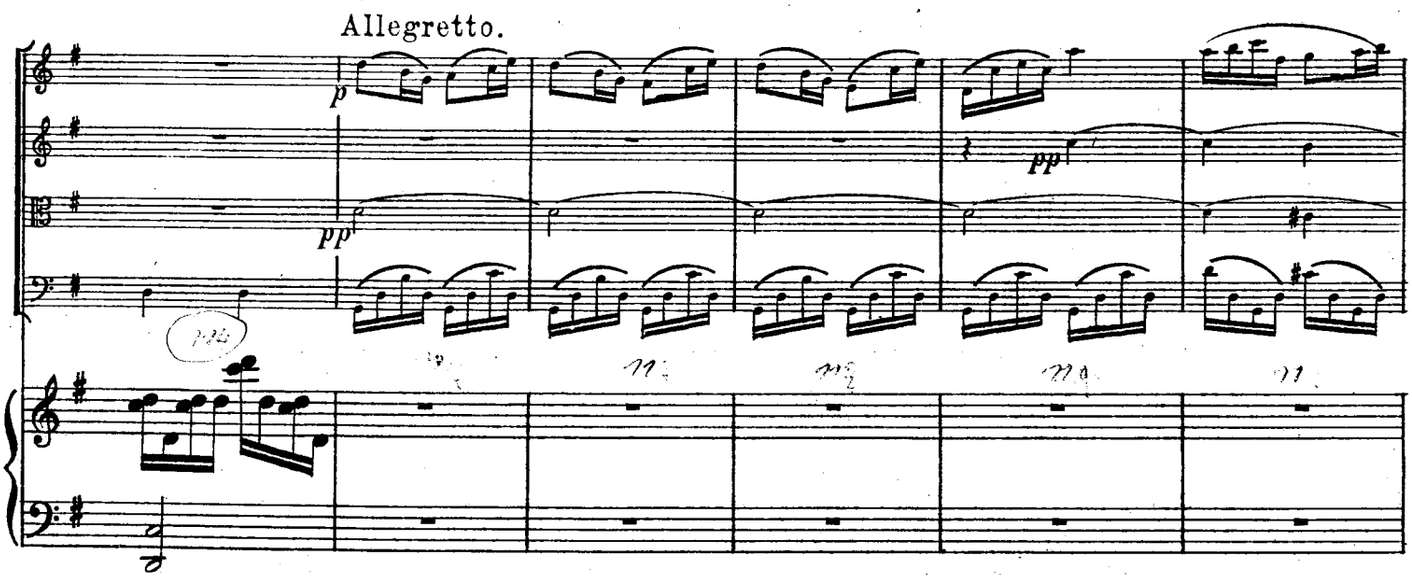

Più mosso.
Più mosso.
pizz.

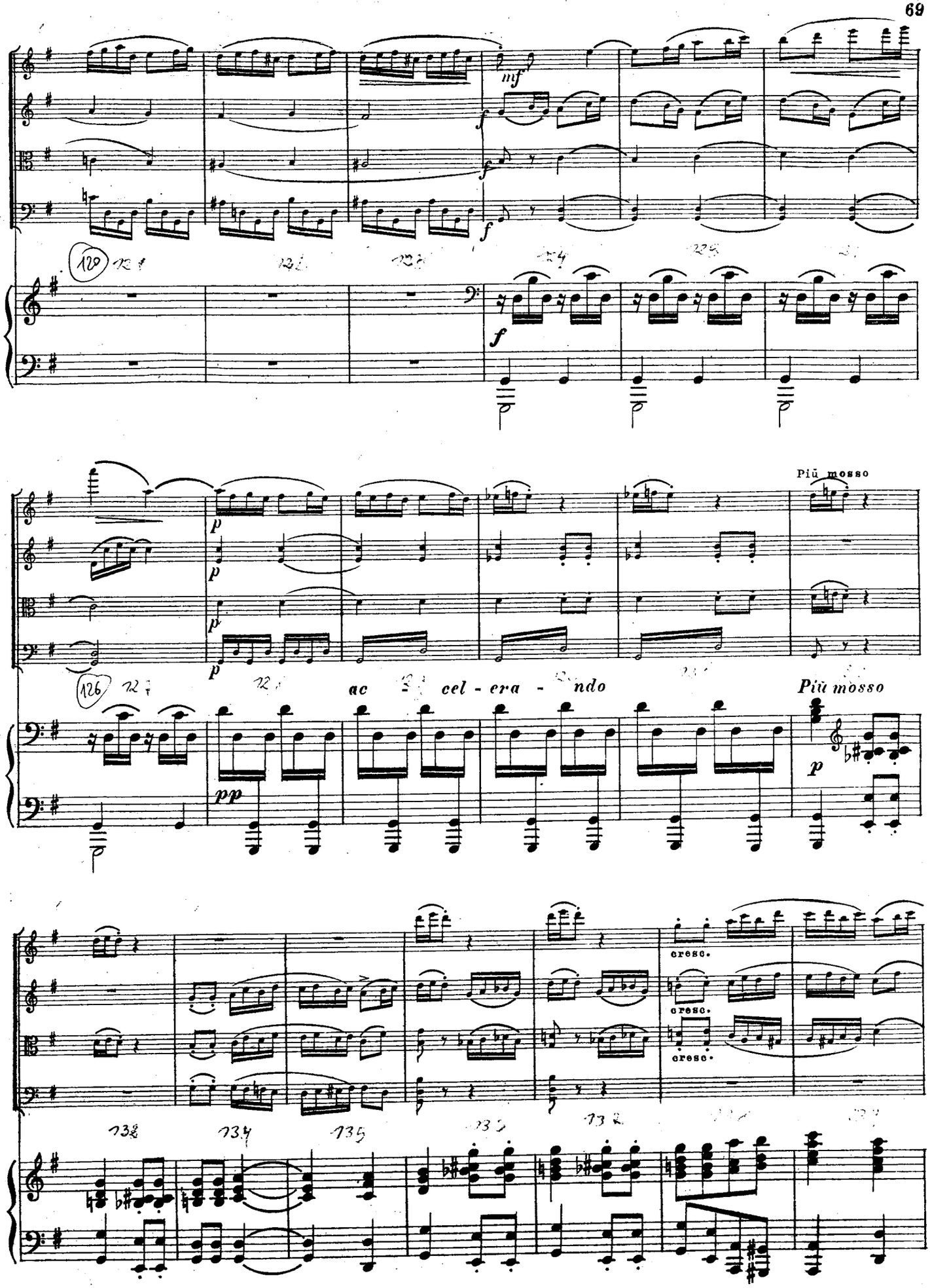

f
71
espress.
mf
p
arco
espr.
p

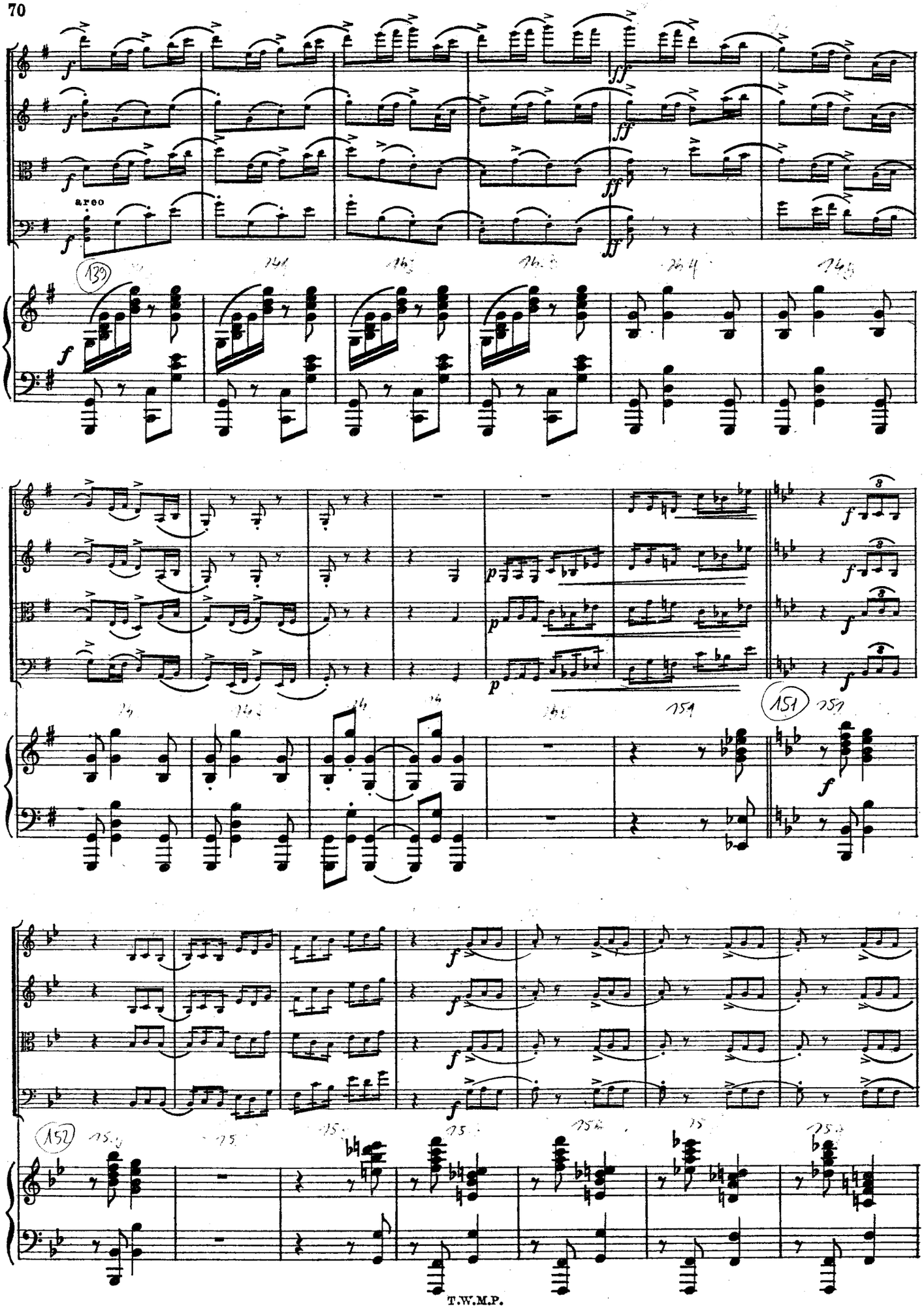

cresc.
88
89
90
91
92
93
94
94
95
96
97
99
100
101
f

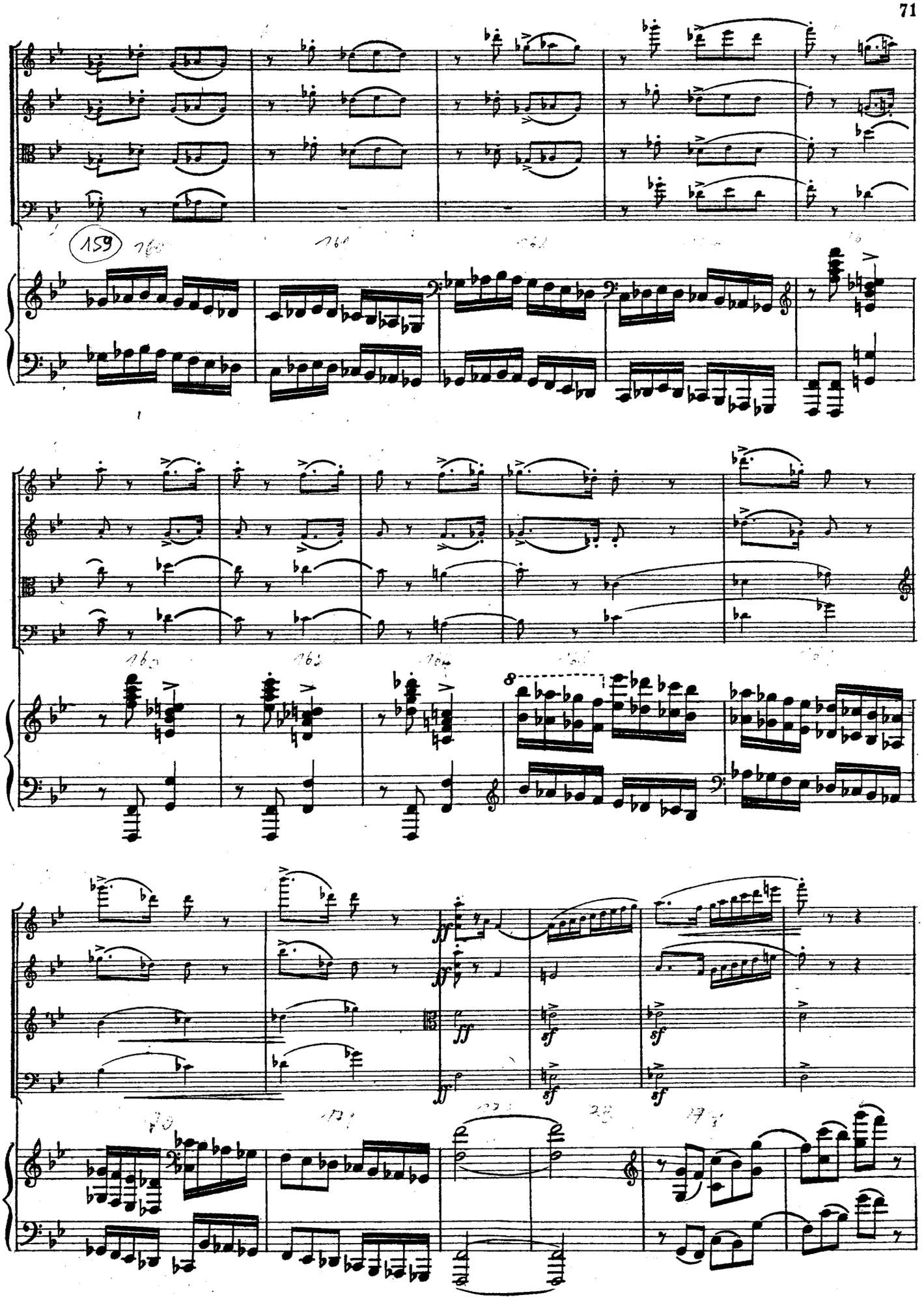

704
705
706
707
708
p
p
f
p

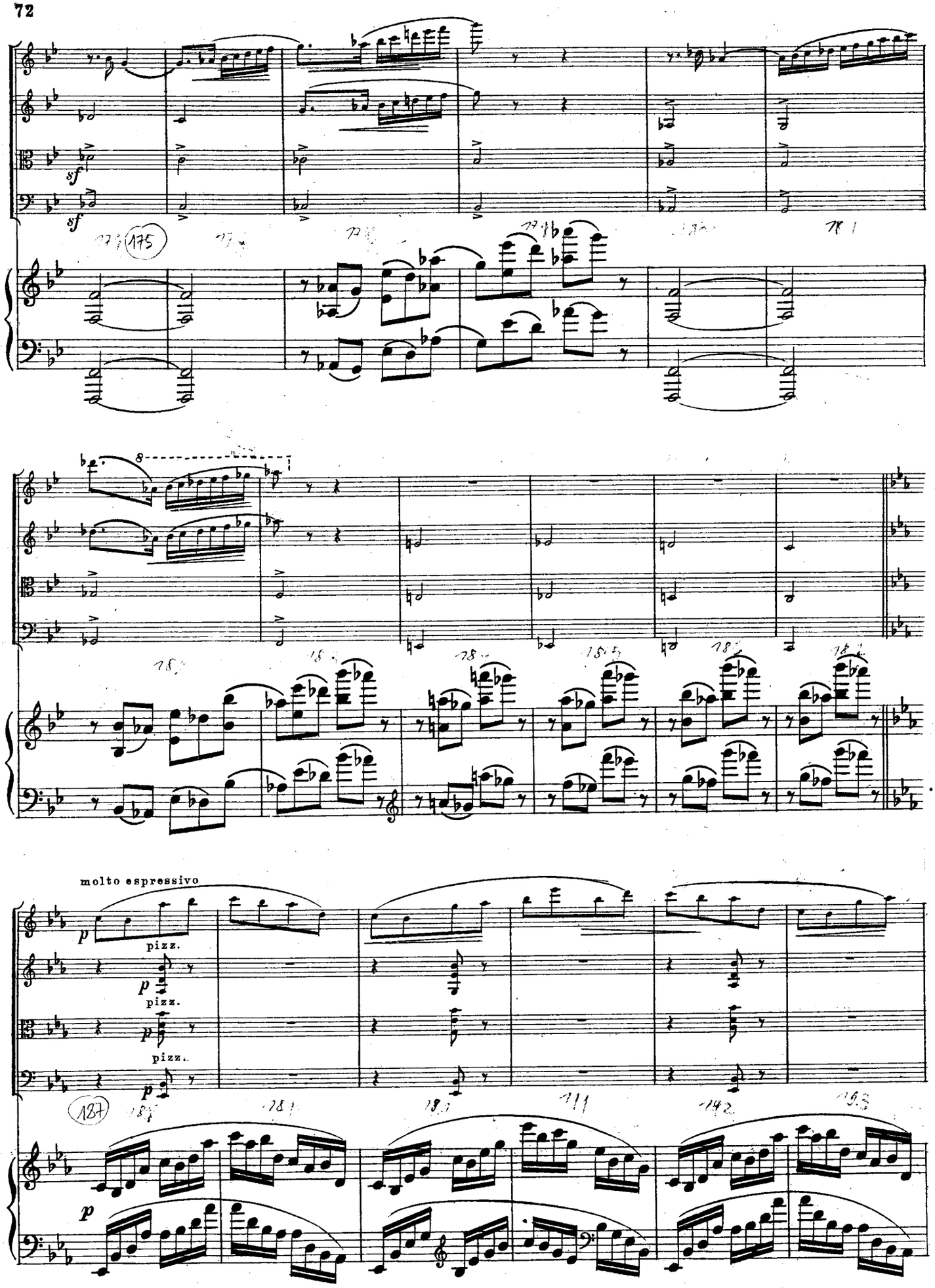

dim.
rit.
dim.

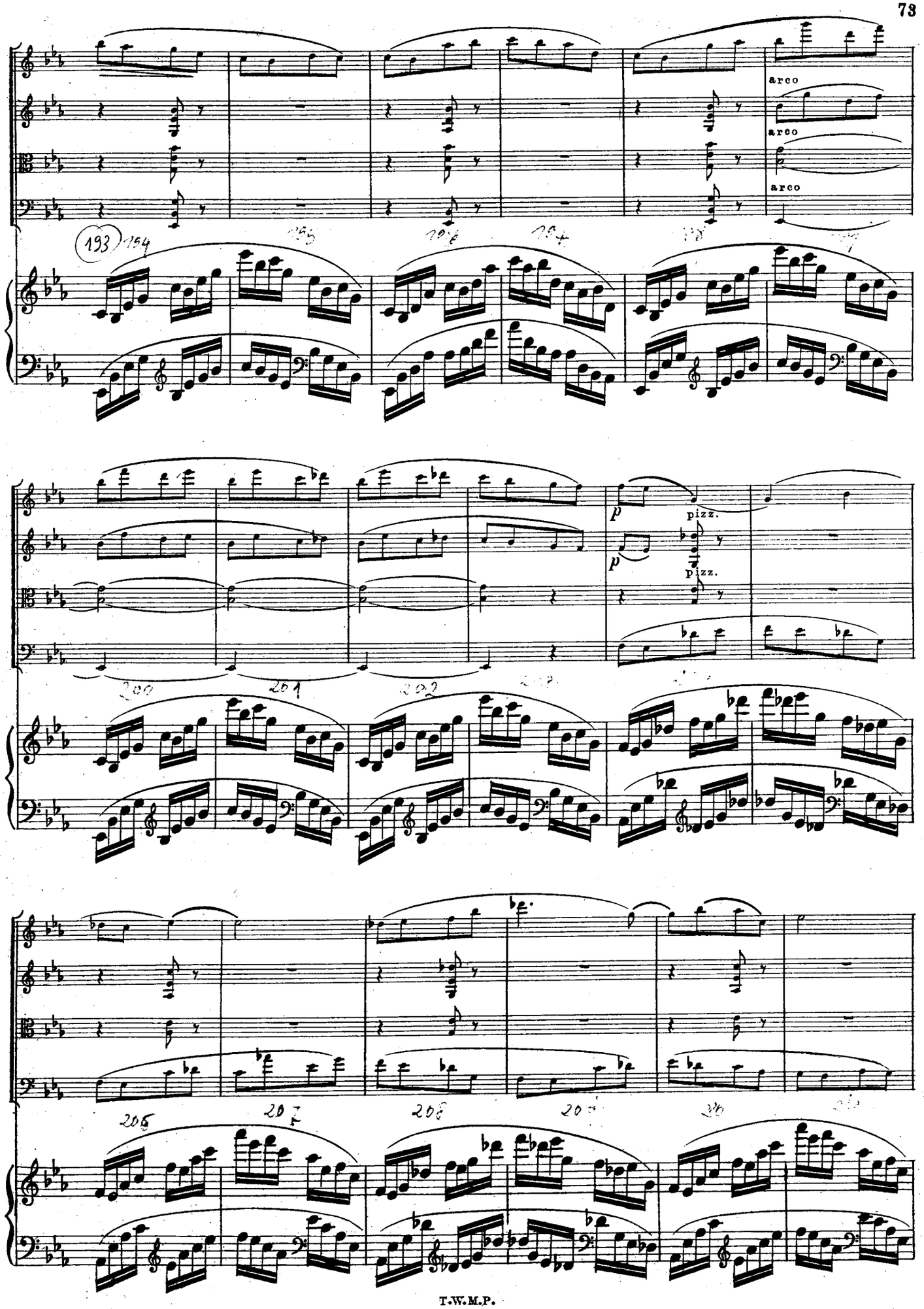

Allegretto.
p
pp
pp

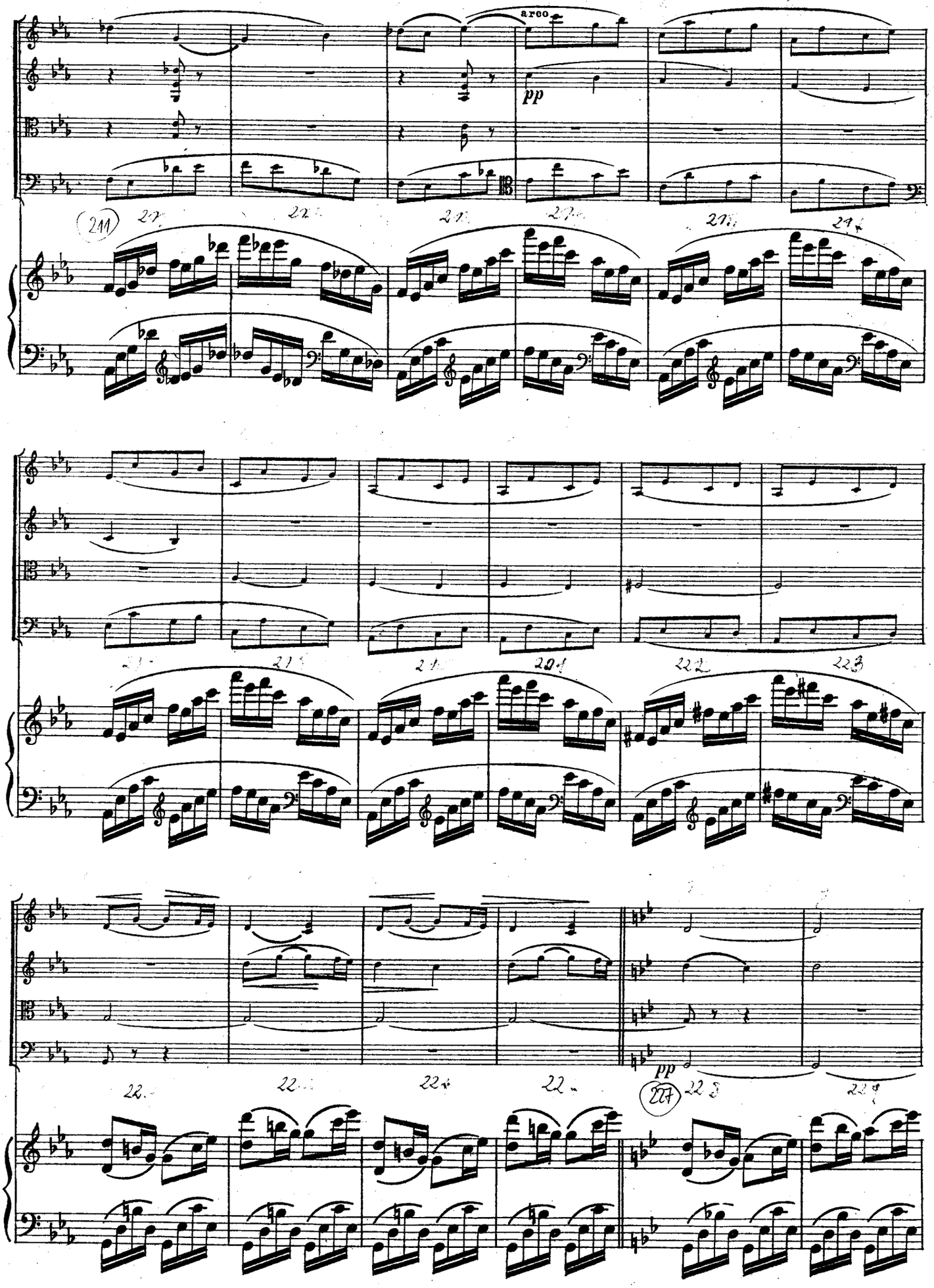

mf
f
f
f
(129)
f
Più mosso
p
p
p
p
(126)
ac cel - era - ndo
Più mosso
pp
p
cresc.
cresc.
cresc.

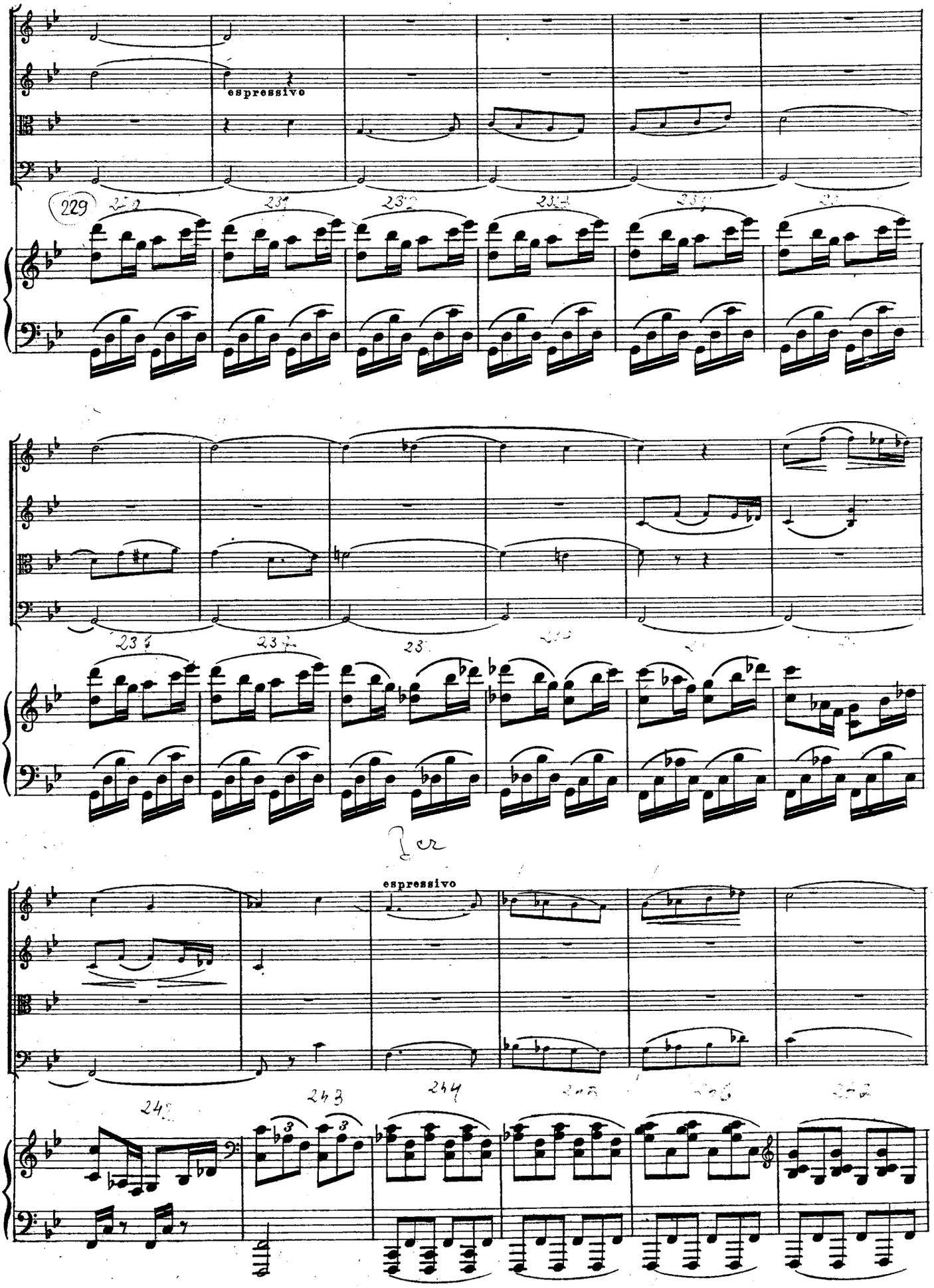

arco
139
151
152

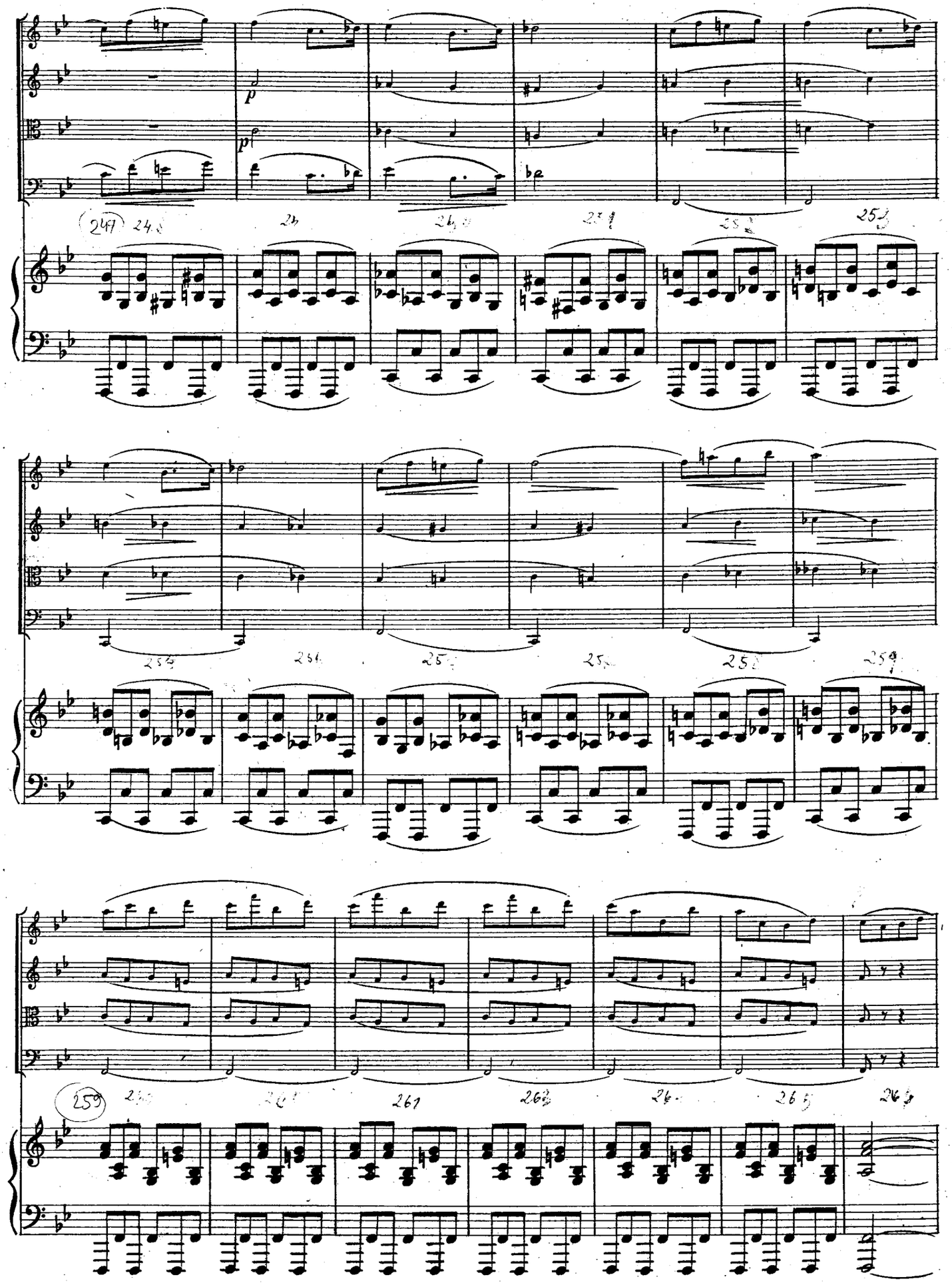

159
8
ff
sf

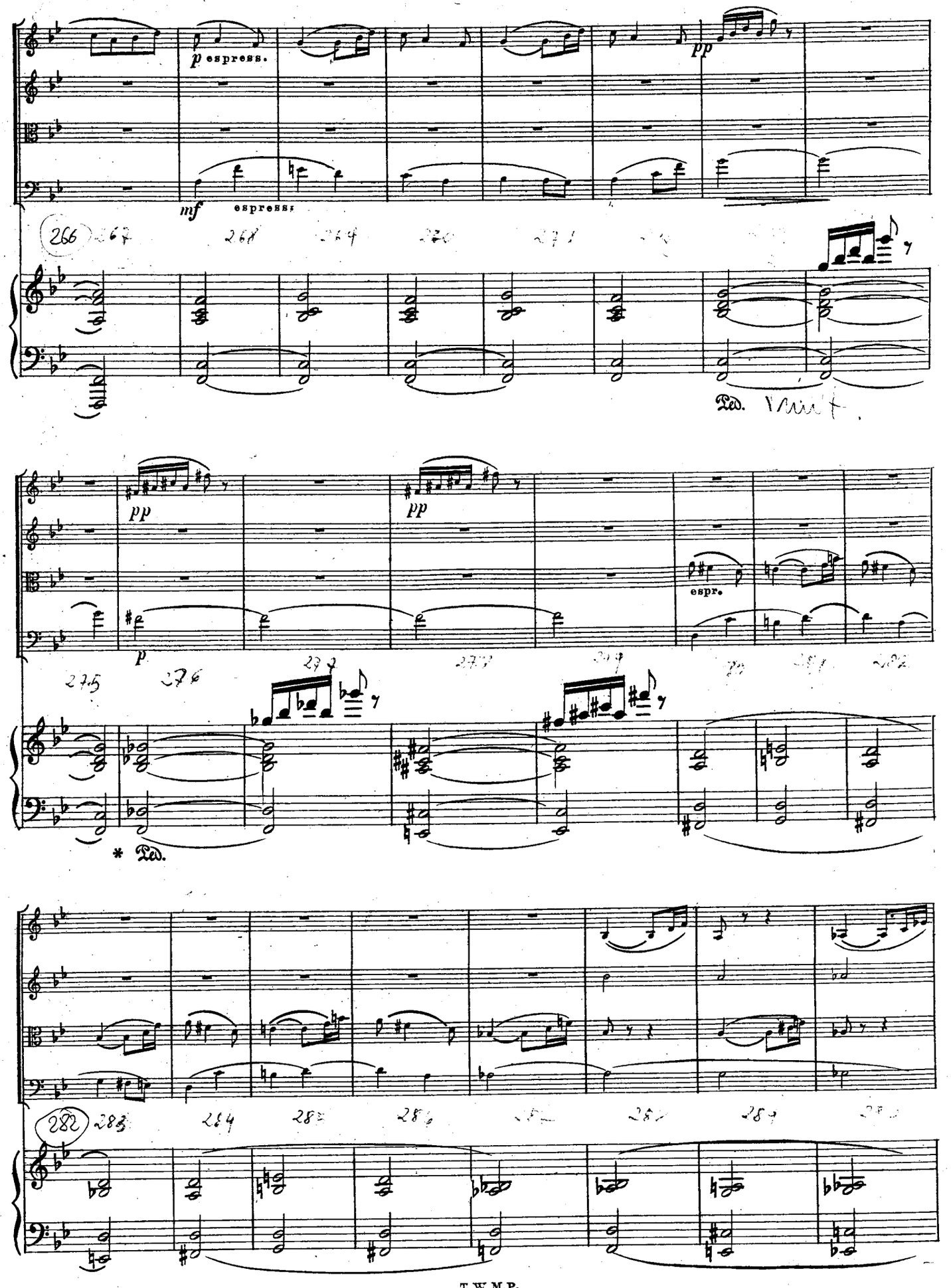

sf
sf
175
8
molto espressivo
p
pizz.
p
pizz.
pizz.
p
187
p

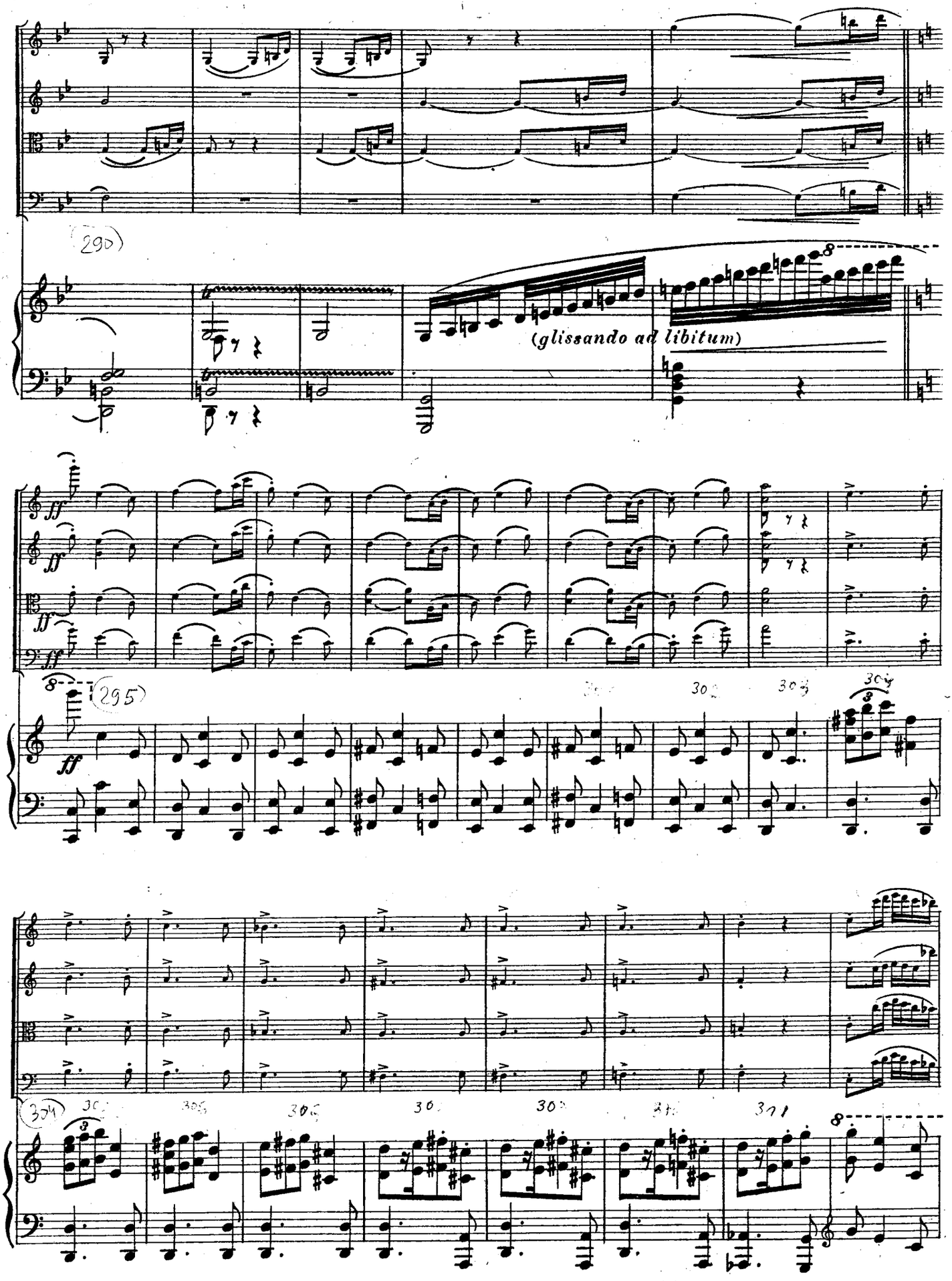

arco
arco
arco
193
pizz.
pizz.

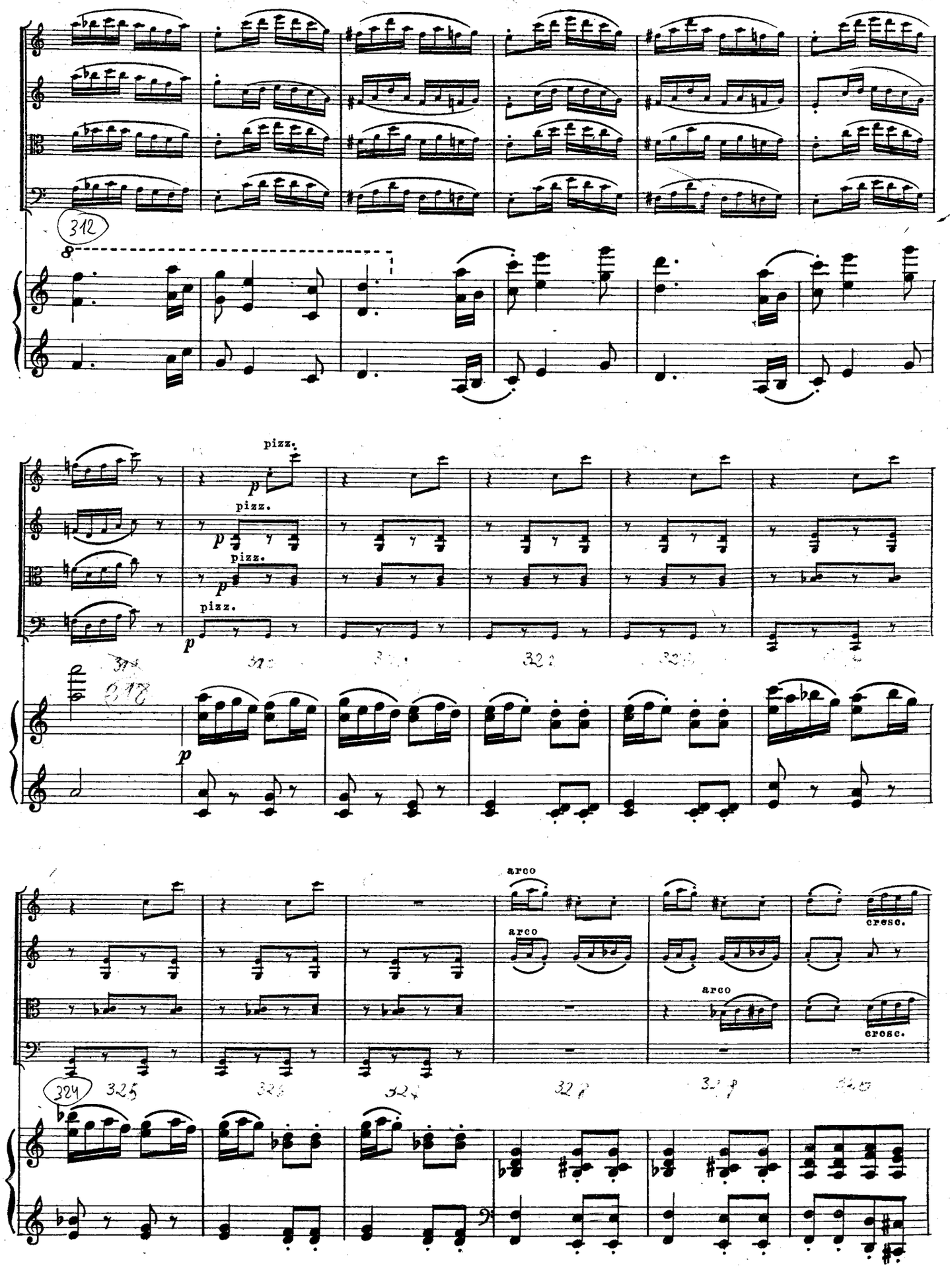

arco
pp
pp

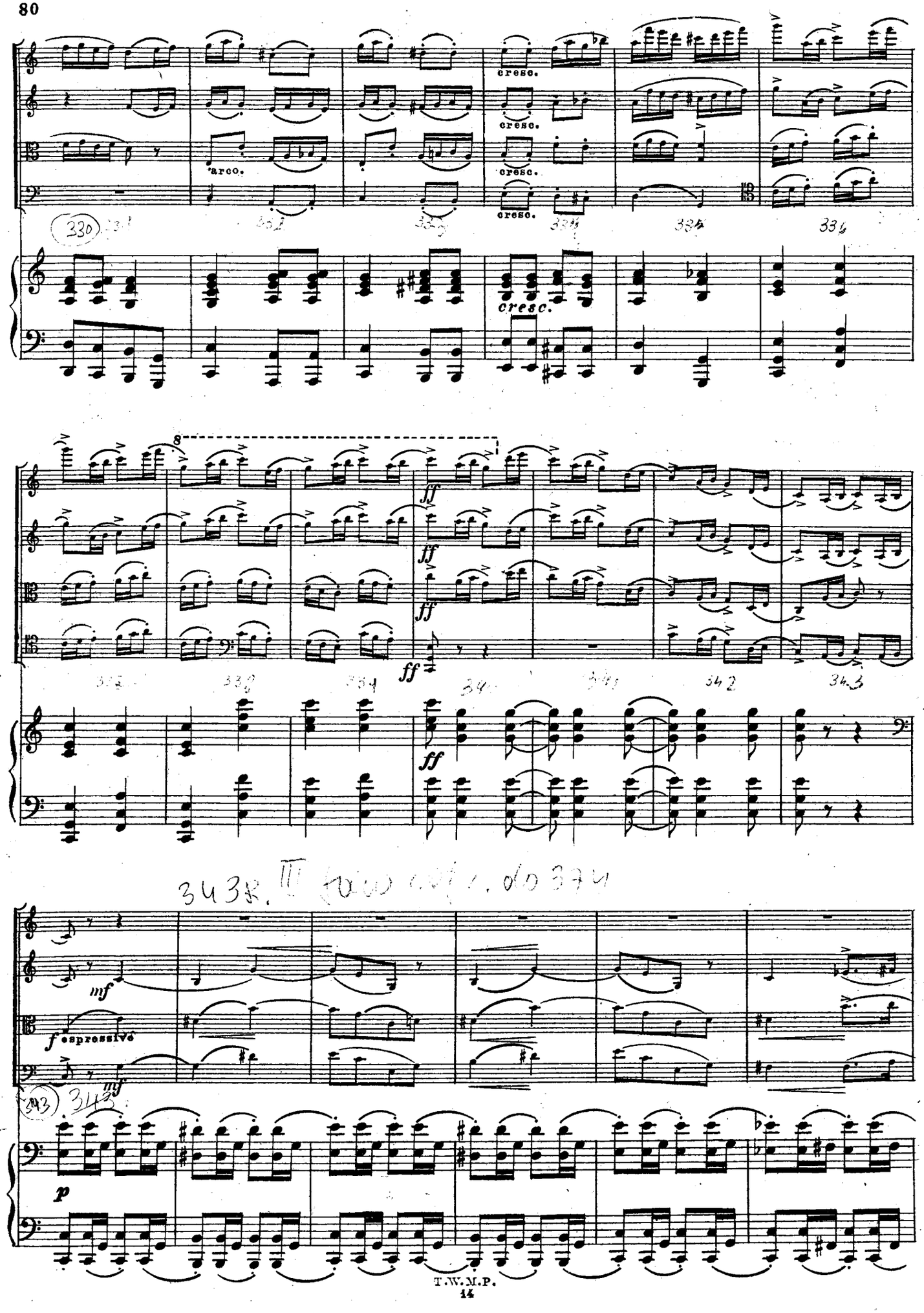

espressivo
229
espressivo

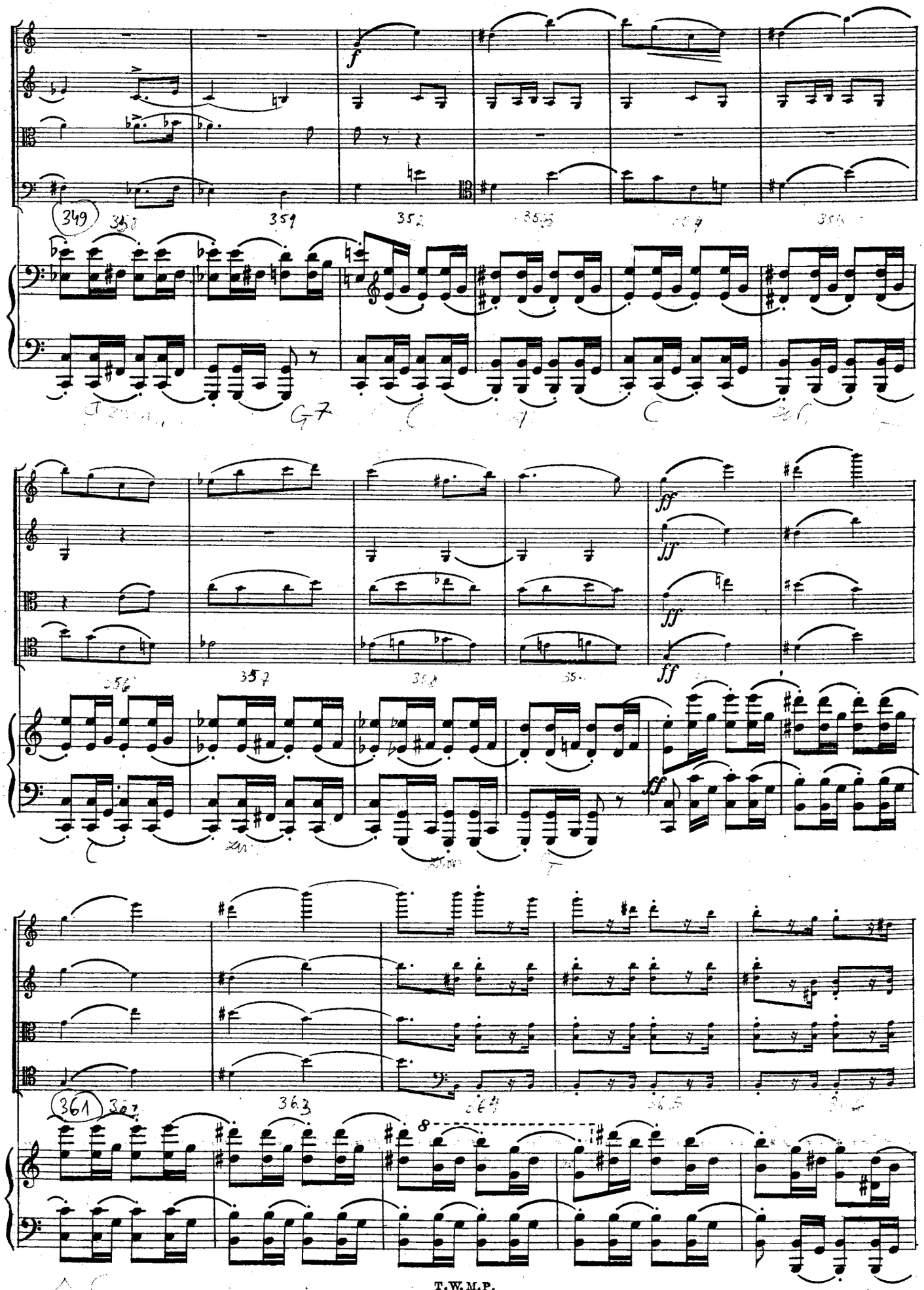


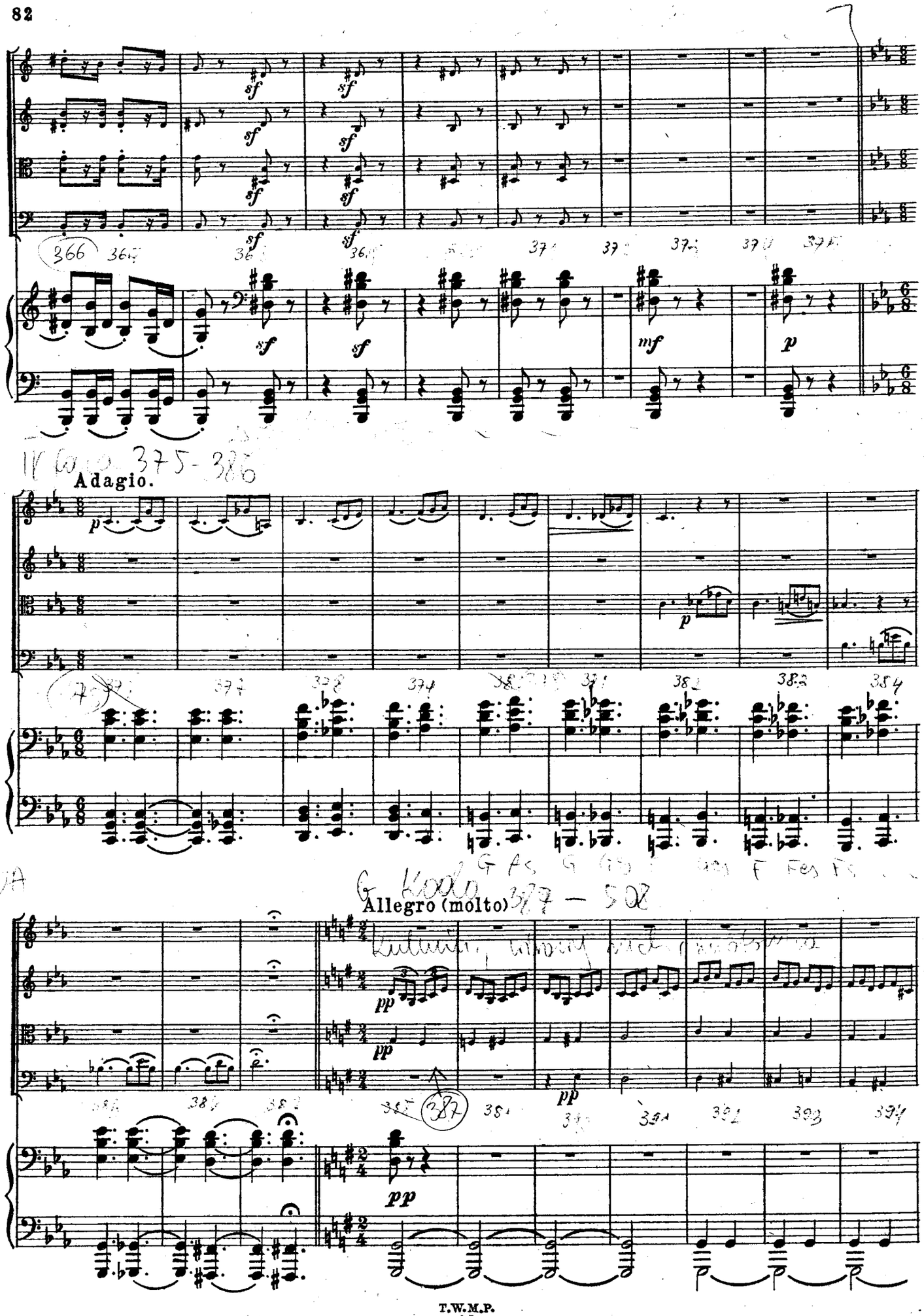

p espress.
pp
mf espress:
Ped.
pp
pp
p
espr.
* Ped.

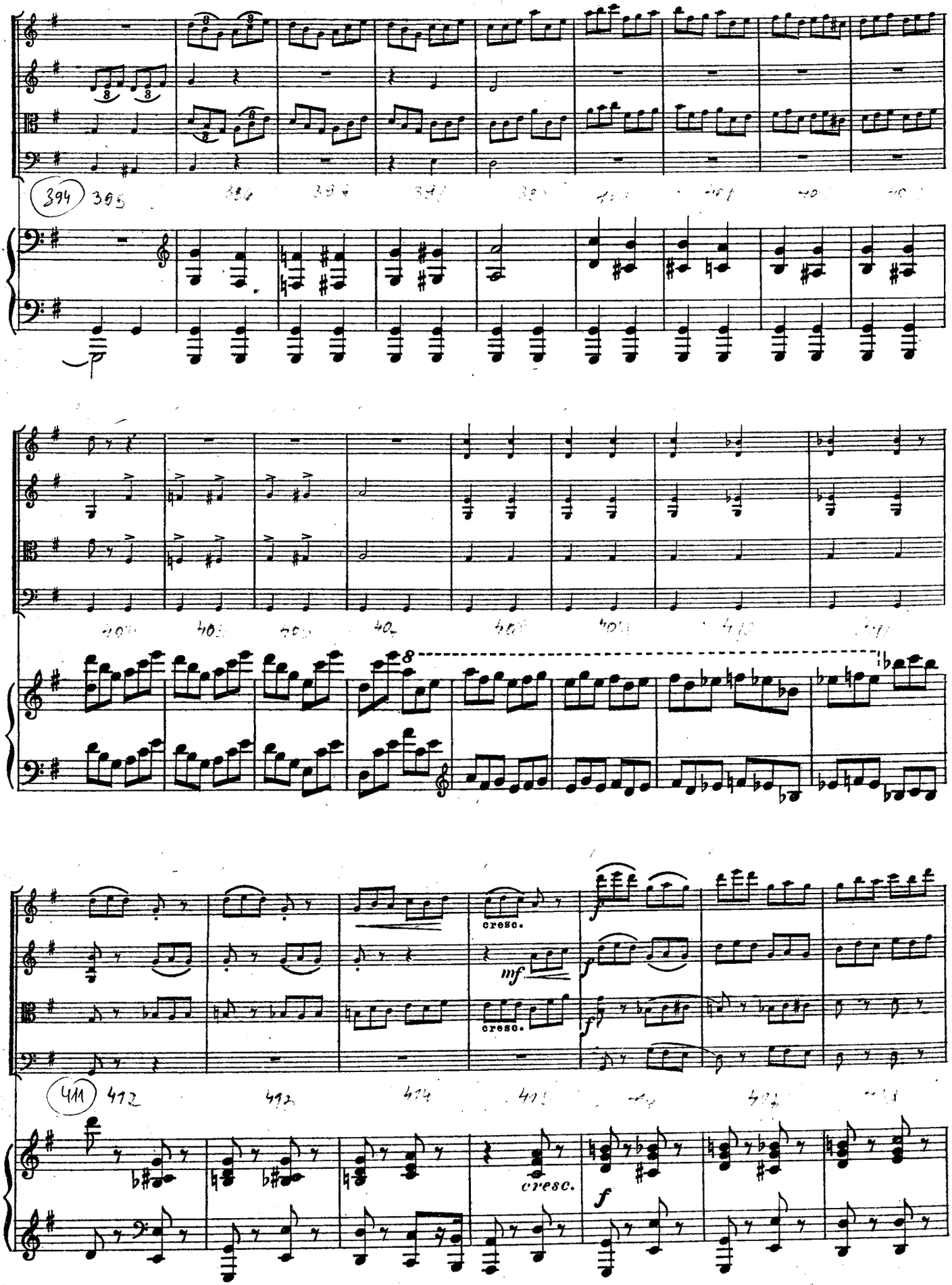

290
(glissando ad libitum)
295
304
305
306
307
308
309
310
311

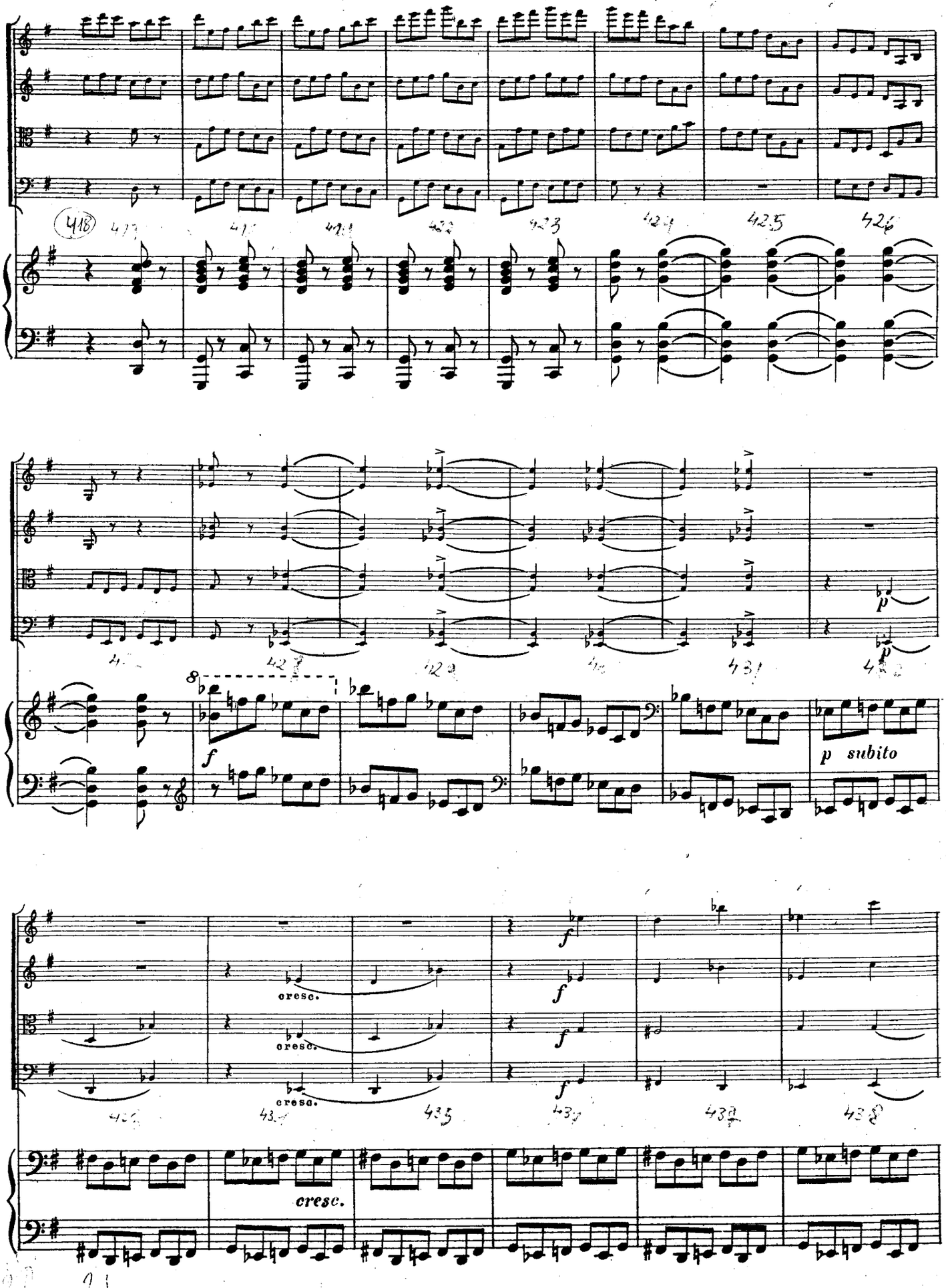

312
8
pizz.
p
arco
cresc.
324
325

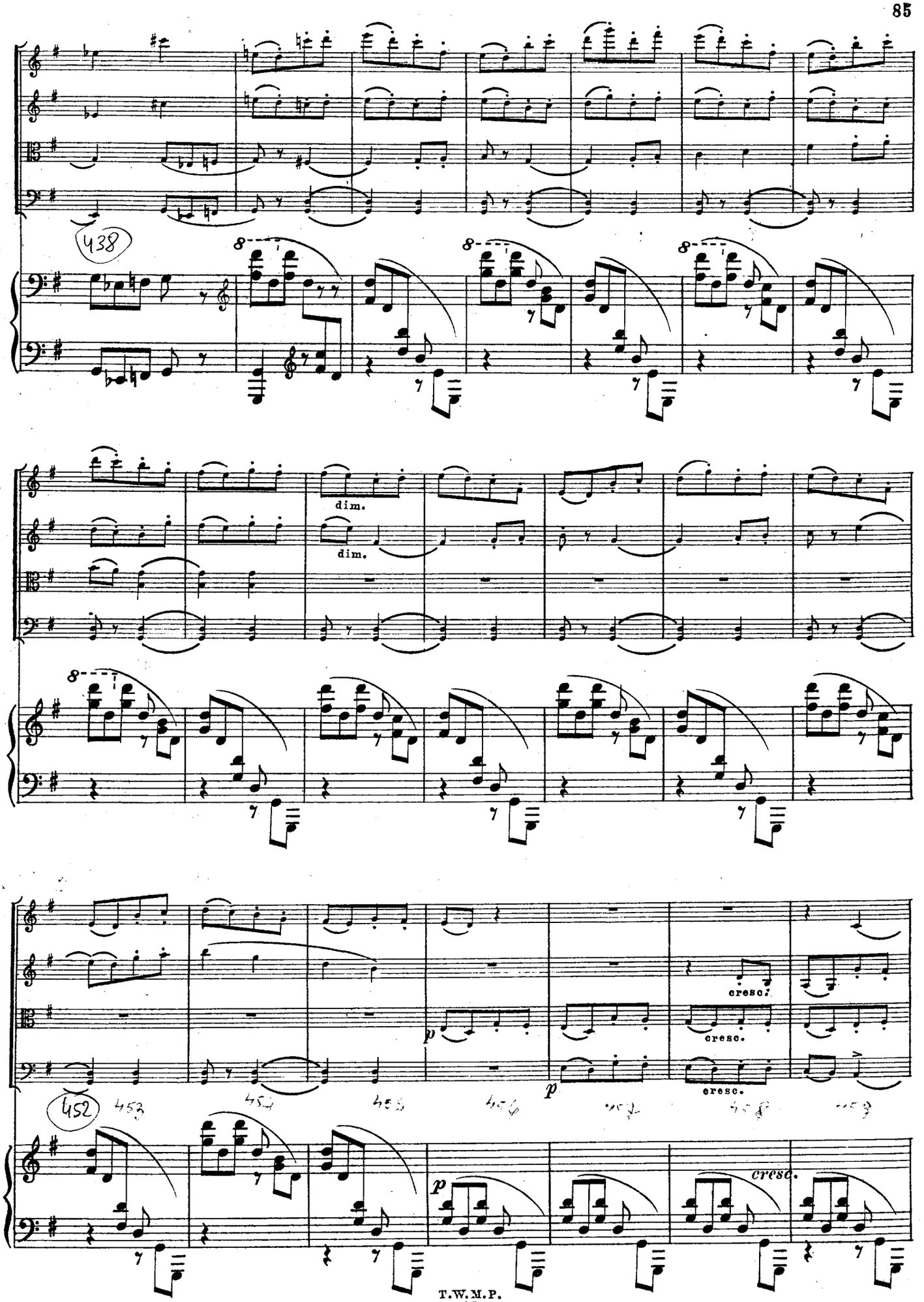

cresc.
arco.
(330)
8
ff
mf
espressivo
p

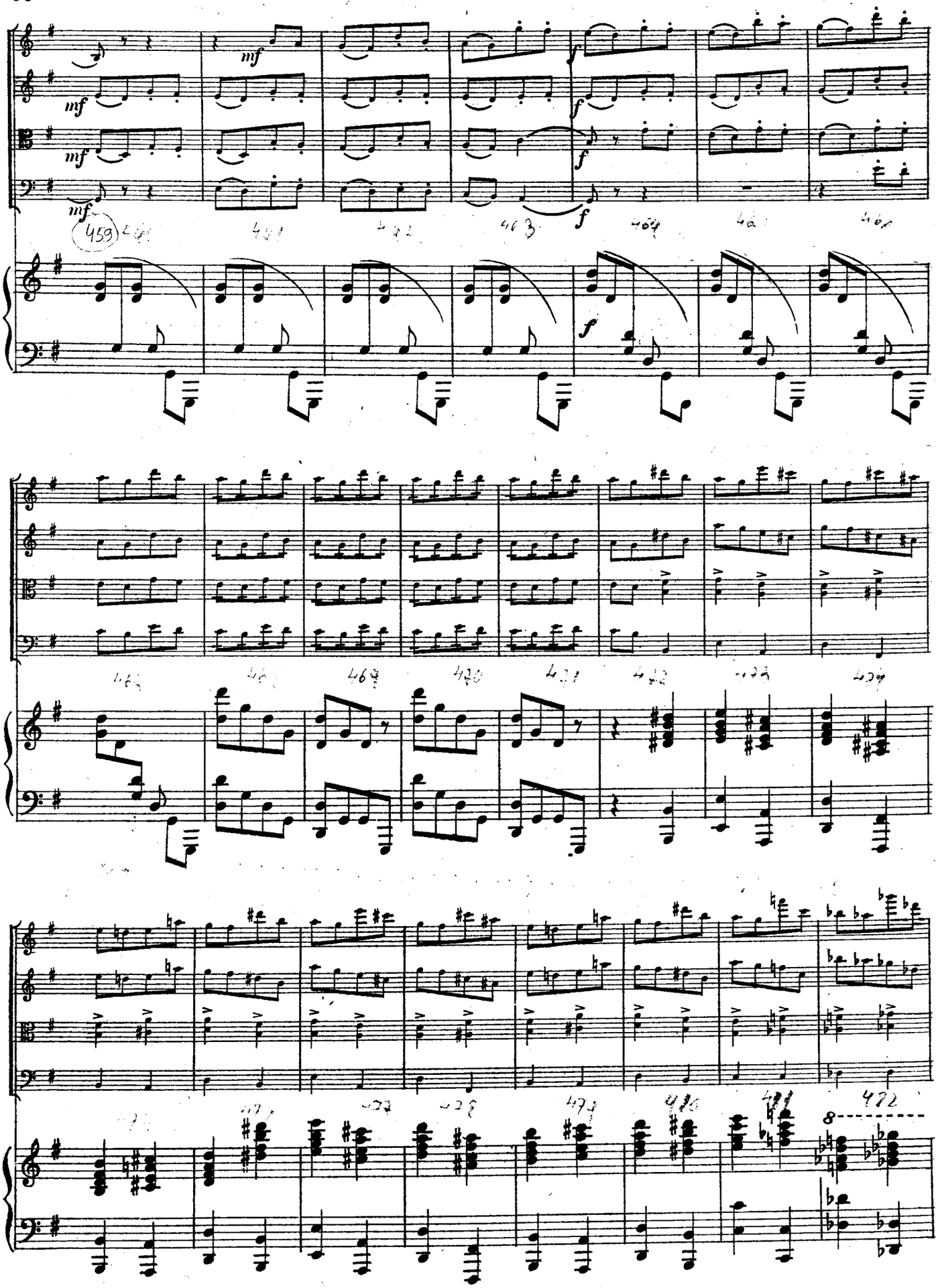

f
ff
ff
ff
ff
8

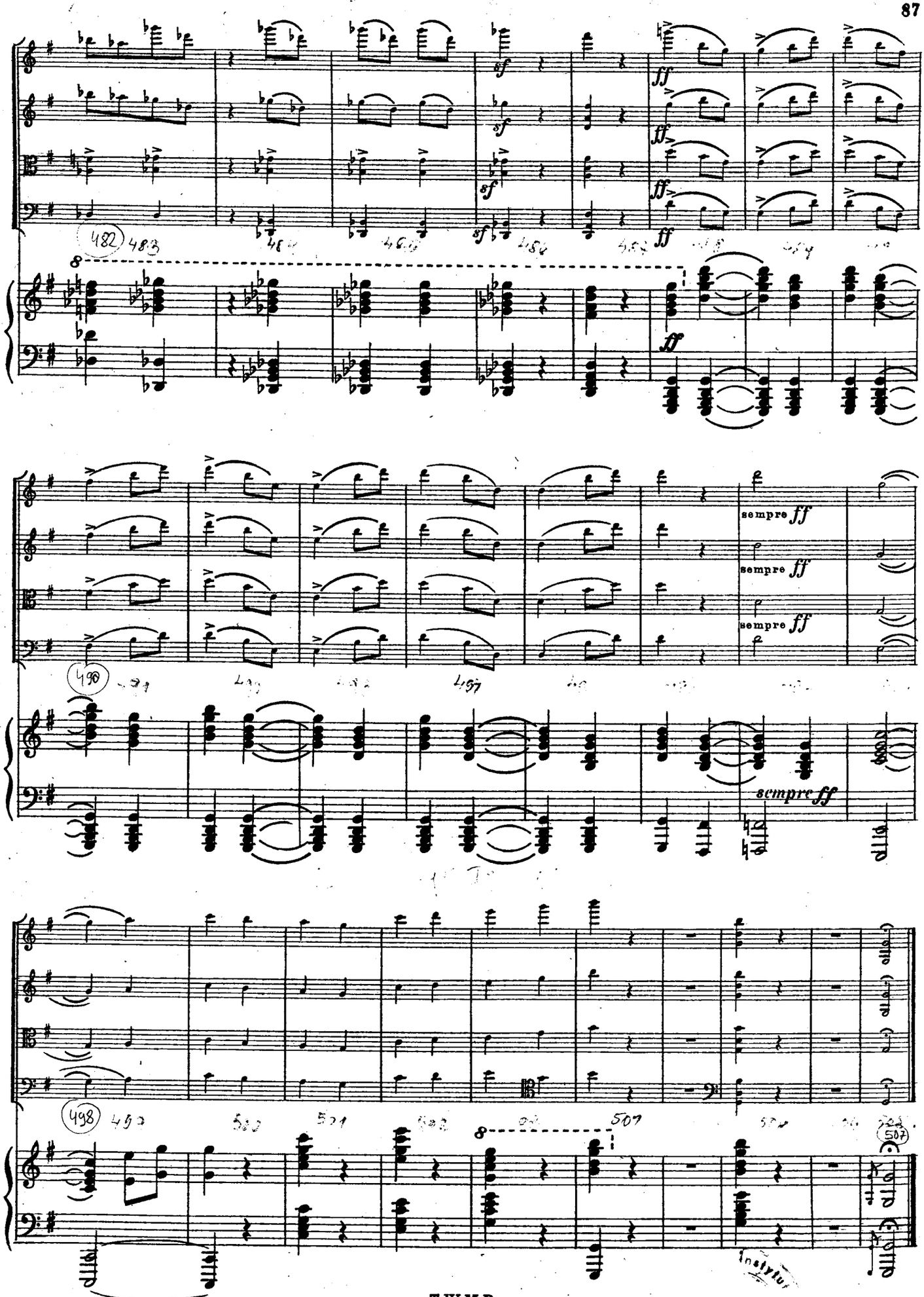

Adagio.
Allegro (molto)


394
395
cresc.
mf
cresc.
f
411
412
cresc.
f


(418)
8
f
p
p subito
cresc.
cresc.
cresc.
f
f
f
f
cresc.


438
dim.
dim.
cresc.
cresc.
cresc.
452
453
454
455
456
457
458
459
cresc.


mf
mf
mf
mf
f
f
f
f
f
8


sempre ff
sempre ff
sempre ff
sempre ff