

1894

# Menuet Op.14

J. J. Paderewski

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Album  
of  
Pianoforte-Compositions.

A. Rubinstein. Polka Boheme.	35
A. Loeschhorn, Tarantelle facile.	35
J. Wieniawski, Valse de Concert.	75
J. Paderewski Menuet celebre.	50

ARTHUR P. SCHMIDT.

BOSTON,  
146 Boylston St.

NEW YORK,  
136 Fifth Ave.



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# MENUET.

Allegretto.

J. J. PADEREWSKI, Op. 14.

PIANO.

4 34323 2

*mp non legato*

*p*

Ped. \* Ped.

Ped. Ped. Ped. Ped.

1. 2.

3 4 3 2 1 2 3 1 4



First system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The bass line features a complex sequence of notes with fingerings: 5, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 3, 1, 2, 1, 2, 3, 4, 5, 1, 2, 3, 1, 2, 5, 5, 5, 5, 4, 5. A dynamic marking of *f* is present. The system concludes with a repeat sign.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The bass line includes a dynamic marking of *ff* and several *V* (vibrato) markings. The system concludes with a repeat sign.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system includes a dynamic marking of *f* and a *V* (vibrato) marking. The system concludes with a repeat sign.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system includes a dynamic marking of *f* and the instruction *rapidamente*. A *Red.* (ritardando) marking is present in the bass line. The system concludes with a dynamic marking of *m.d.* (mezzo-dolce) and a *a tempo.* instruction.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system includes first and second endings, marked with *1.* and *2.* respectively.



*Con forza la melodia.*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides harmonic support with chords and single notes.

The second system continues the piece. It features dynamic markings: *p* (piano) above the treble staff and *sf* (sforzando) below the bass staff. The melodic line in the treble staff has a slur, and the bass staff has chords.

The third system includes a dynamic marking of *mf* (mezzo-forte) above the treble staff. Fingering numbers (1, 2, 3, 4, 5) are present above the treble staff notes. The bass staff has chords.

The fourth system features a trill marking *tr* above the treble staff. The lyrics "cre - - - scen" are written below the treble staff. Fingering numbers are visible below the treble staff notes.

The fifth system includes a trill marking *tr* above the treble staff. The word "do" is written below the treble staff. The instruction *rallentando* is written above the treble staff. Fingering numbers are present below the treble staff notes.



*atempo.*

*pp*

*crese.*

*f*

*ff*

*rapidamente*

*atempo*

*ped.*

*m.d.*



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and melodic fragments, while the bass staff provides harmonic support with chords and single notes.

**CODA.**  
**Vivo.**

Second system of musical notation, starting with a piano (*p*) dynamic. It features a treble staff with a melodic line and a bass staff with chords. Fingerings are indicated above the notes in the treble staff.

Third system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. An *accel.* marking is present in the bass staff, indicating an increase in tempo.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. A forte (*f*) dynamic is marked in the bass staff. Pedal markings (*Ped.*) and asterisks are used to indicate specific effects.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. A forte (*f*) dynamic is marked in the bass staff. Pedal markings (*Ped.*) and asterisks are used to indicate specific effects.

Sixth system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. Dynamics include mezzo-forte (*mf*) and piano (*p*). Fingerings are indicated above the notes in the treble staff.



# Favorite Compositions for the Pianoforte

published by **Arthur P. Schmidt, Boston, Mass.**

<p><b>Bruno Oscar Klein.</b></p> <p>Op. 41. Capriccio. G. (5 B) . . . . . 1.00</p> <p>Op. 40. Album poétique.</p> <p>  No. 1. Spring Morning. F. (3 C) . . . . . 40</p> <p>  No. 2. Evening in the Woods. D♭. (4 C) . . . . . 40</p> <p>  No. 3. Night on the Rhine. E♭. (4 B) . . . . . 40</p> <p>  No. 4. Angelus. G♭. (3 C) . . . . . 35</p> <p>  No. 5. Slavonian Cradle Song. B. (4 B) . . . . . 50</p> <p>  No. 6. Capricciotto. C. (4 A) . . . . . 50</p> <p>Op. 43. Eight Characteristic Pieces.</p> <p>  No. 1. Preludio. C. (2 C) . . . . . 40</p> <p>  No. 2. Fairy Tale. A min. (2 B) . . . . . 25</p> <p>  No. 3. Valse Noble. F. (3 A) . . . . . 40</p> <p>  No. 4. In Bohemia. Polka. C. (2 B) . . . . . 40</p> <p>  No. 5. Spinning Song. F. (2 B) . . . . . 40</p> <p>  No. 6. Gavotte et Musette. D. (2 C) . . . . . 60</p> <p>  No. 7. Serenade. G min. (2 B) . . . . . 60</p> <p>  No. 8. Evening Song. C. (3 A) . . . . . 25</p> <p style="text-align: center;"><b>C. Kölling.</b></p> <p>Op. 157. Spring Flower. Impromptu. D. (2 C) . . . . . 50</p> <p>Op. 301. Roman Pilgrims' March. A min. (3 A) . . . . . 60</p> <p>Op. 302. At the Fountain. D. (3 B) . . . . . 60</p> <p>Op. 303. The Tournant. E♭. (3 B) . . . . . 60</p> <p>Op. 304. Remembrance of Lake Geneva. Valse brillante. E♭. (3 B) . . . . . 75</p> <p style="text-align: center;"><b>Calixa Lavallée.</b></p> <p>Grand March de Concert. E♭. (4 C) . . . . . 75</p> <p>Le Papillon (The Butterfly). Etude de Concert. E min. (4 B) . . . . . 75</p> <p>Souvenir of Toledo. Mazurka de Salon. E♭. (5 B) . . . . . 90</p> <p style="text-align: center;"><b>Alessandro Longo.</b></p> <p>Op. 9. Fantasia et Fuga. F min. (6 A) . . . . . 75</p> <p>Op. 14. Fantasia Suite romantica.</p> <p>  No. 1. Ove sei? (Canto d'amore.) D♭. (4 C) . . . . . 50</p> <p>  No. 2. Intermezzo. D♭. (3 C) . . . . . 50</p> <p>  No. 3. Impromptu. B♭ min. (5 A) . . . . . 75</p> <p>Op. 15. Umoreska. B♭. (5 C) . . . . . 2.00</p> <p>Op. 16. Album lyrique. Edited by Philip Hale.</p> <p>  No. 1. Mazurka. F min. (4 A) . . . . . 65</p> <p>  No. 2. Arabesque. A♭. (3 C) . . . . . 50</p> <p>  No. 3. Tristesse. D♭. (3 C) . . . . . 35</p> <p>  No. 4. Idéal. F min. (3 B) . . . . . 35</p> <p>  No. 5. L'Orientale. A min. (3 B) . . . . . 50</p> <p>  No. 6. Danse Espagnole. A min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>Jos. Löw.</b></p> <p>Op. 559. Sounds from the Carnival. (Fantaisie.) (3 C) . . . . . 60</p> <p>Op. 560. Valse élégante de Salon. (3 B) . . . . . 60</p> <p>Op. 569 No. 1. Romanza. (3 B) . . . . . 50</p> <p>Op. 569 No. 2. Echo of the Chimes. (Nocturne.) (3 B) . . . . . 50</p> <p style="text-align: center;"><b>E. A. Mac Dowell.</b></p> <p>Op. 36. Etude de Concert. F♯. (6 A) . . . . . 75</p> <p>Op. 37. Les Orientales.</p> <p>  No. 1. Clair de la Lune. F♯ min. (3 A) . . . . . 25</p> <p>  No. 2. Dans le Hamac. A♭. (4 A) . . . . . 35</p> <p>  No. 3. Danse Andalouse. A. (4 B) . . . . . 35</p> <p>Op. 17 No. 2. Hexentanz. B min. (5 C) . . . . . 75</p> <p>Six Little Pieces. After the style of Bach. Complete. (3 C &amp; 4 A) . . . . . 1.25</p> <p>Five Piano Pieces. Selected from Op. 39.</p> <p>  Romanza. D. (3 C) . . . . . 25</p> <p>  Arabesque. B♭. (4 B) . . . . . 40</p> <p>  In the Forest. F♯. (4 A) . . . . . 25</p> <p>  Idylle. A. (3 C) . . . . . 40</p> <p>  Shadow Dance. F♯ min. (4 B) . . . . . 35</p> <p style="text-align: center;"><b>Tito Mattel.</b></p> <p>Souvenir de Sorrento. Saltarella. D. (3 C) . . . . . 75</p> <p style="text-align: center;"><b>E. S. Matton.</b></p> <p>Op. 16. The Wood Nymph. A♭. (3 B) . . . . . 60</p> <p style="text-align: center;"><b>E. Meyer-Helmund.</b></p> <p>Op. 86. Quatre Morceaux. Ed. by Philip Hale.</p> <p>  No. 1. Scherzo-Polka. B♭. (3 A) . . . . . 50</p> <p>  No. 2. Danse Andalouse. D min. (3 B) . . . . . 50</p> <p>  No. 3. Valse noble. D♭. (3 B) . . . . . 50</p> <p>  No. 4. Mélodie. E♭. (3 B) . . . . . 50</p>	<p style="text-align: center;"><b>Chas. Morley.</b></p> <p>Op. 81. Violette des Bois. C. (3 A) Edited by Philip Hale . . . . . 50</p> <p>Op. 82. Petit Pinson. F. (3 C) Edited by Philip Hale . . . . . 50</p> <p>Op. 83. Prière à la Madone. E♭. (3 B) Edited by Philip Hale . . . . . 80</p> <p>Op. 89. Chant du Ménestrel. E♭. (3 B) Edited by Philip Hale . . . . . 60</p> <p style="text-align: center;"><b>Jul. E. Müller.</b></p> <p>Op. 208. Transcription of Favorite Melodies.</p> <p>  No. 1. How can I leave thee. B♭. (3 A) . . . . . 60</p> <p>  No. 2. How fair thou art. F. (3 A) . . . . . 60</p> <p>  No. 3. An Alexis. A. (3 B) . . . . . 60</p> <p>  No. 4. Mill in the Valley. B♭. (3 A) . . . . . 60</p> <p>  No. 5. Last Rose of Summer. F. (3 B) . . . . . 60</p> <p>  No. 6. Loreley. E♭. (3 B) . . . . . 60</p> <p>  No. 7. Home, sweet Home. D. (3 C) . . . . . 60</p> <p>  No. 8. I would that my Love. D. (3 A) . . . . . 80</p> <p>  No. 9. Shepherd's Sunday Song. B♭. (2 C) . . . . . 60</p> <p>  No. 10. Lullaby by C. M. von Weber. C. (3 B) . . . . . 60</p> <p>  No. 11. Russian National Hymn. F. (3 A) . . . . . 60</p> <p>  No. 12. The Red Sarafan. F. (3 A) . . . . . 60</p> <p>Op. 217. Alpine Roses. C. (3 A) . . . . . 50</p> <p>Op. 207. Fare thee well. B♭. (3 B) . . . . . 75</p> <p>Op. 218. Forest Home. E♭. (3 A) . . . . . 50</p> <p>Op. 219. The Trumpeter. Polka Mazurka. F. (2 C) . . . . . 50</p> <p style="text-align: center;"><b>John Orth.</b></p> <p>Scherzo. D. (3 B) . . . . . 35</p> <p>Cradle Song. A. (4 A) . . . . . 30</p> <p>Novellette. E. (3 B) . . . . . 40</p> <p>Romance. F. (3 B) . . . . . 40</p> <p>Valse brillante. A. (3 A) . . . . . 50</p> <p>Gavotte. F♯ min. (4 B) . . . . . 50</p> <p>Album Leaf. A. (3 B) . . . . . 35</p> <p>Polonaise. A. (3 C) . . . . . 65</p> <p>Scotch Melody. D. (2 C) . . . . . 25</p> <p>Danse Caractéristique. A♭. (3 A) . . . . . 50</p> <p>Mazurek. G. (3 A) . . . . . 40</p> <p>Rococo. D. (3 A) . . . . . 40</p> <p>Barcarolle. On the Water. A♭. (3 A) . . . . . 50</p> <p>Pavane. C. (3 A) . . . . . 40</p> <p>Two Nocturnes. No. 1. F. (3 A) . . . . . 50</p> <p>  No. 2. F. (3 B) . . . . . 50</p> <p style="text-align: center;"><b>John Knowles Paine.</b></p> <p>Op. 41. Three Piano Pieces.</p> <p>  A Spring Idyl. E♭. (4 A) . . . . . 50</p> <p>  Birthday. Impromptu. A. (3 A) . . . . . 25</p> <p>  Fuga Giocosa. G. (4 B) . . . . . 40</p> <p>Op. 12. Romance. E♭. (4 B) . . . . . 75</p> <p>Op. 45. Nocturne. B♭. (4 B) . . . . . 60</p> <p style="text-align: center;"><b>H. W. Parker.</b></p> <p>Cinq Morceaux Caractéristiques.</p> <p>  No. 1. Elégie. E♭. (4 B) . . . . . 40</p> <p>  No. 2. Scherzo. A min. (4 A) . . . . . 50</p> <p>  No. 3. Impromptu. G. (3 B) . . . . . 40</p> <p>  No. 4. Caprice. G min. (4 A) . . . . . 50</p> <p>  No. 5. Gavotte. E min. (3 B) . . . . . 40</p> <p>Op. 19. Four Sketches.</p> <p>  No. 1. Romanza. G. (3 C) . . . . . 40</p> <p>  No. 2. Scherzino. D. (3 B) . . . . . 40</p> <p>  No. 3. Etude mélodique. G♭. (3 C) . . . . . 40</p> <p>  No. 4. Nocturne. D♭. (4 A) . . . . . 40</p> <p style="text-align: center;"><b>Edw. B. Perry.</b></p> <p>Op. 9 No. 1. Why? (4 A) . . . . . 25</p> <p>Op. 10. Souvenirs Musicaux.</p> <p>  No. 1. Mazurka Caprice. G min. (4 B) . . . . . 50</p> <p>  No. 2. Romanza Caractéristique. C min. (3 B) . . . . . 40</p> <p style="text-align: center;"><b>W. Petzet.</b></p> <p>Menuetto. E. (3 C) . . . . . 35</p> <p>Romance. F♯ min. (3 B) . . . . . 25</p> <p>Album Leaf. A. (3 A) . . . . . 25</p> <p>Scherzo Mélancolique. D min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>F. A. Porter.</b></p> <p>Mazurka No. 1. C. (3 C) . . . . . 50</p> <p>Op. 7. Mazurka No. 2. D♭. (3 C) . . . . . 50</p> <p>Op. 9. Nocturne. E♭. (3 B) . . . . . 40</p>	<p style="text-align: center;"><b>Victor René.</b></p> <p>Op. 15. Trois Morceaux.</p> <p>  No. 1. Coquetterie. F♯. (3 B) . . . . . 35</p> <p>  No. 2. La Capricieuse. G min. (3 B) . . . . . 35</p> <p>  No. 3. Pantomime. C♯ min. (4 A) . . . . . 50</p> <p>Op. 16. Pensées Poétiques.</p> <p>  No. 1. Chansonnette. B♭. (3 B) . . . . . 25</p> <p>  No. 2. A Snowy Day. F min. (3 C) . . . . . 40</p> <p>  No. 3. In the Country. D. (3 B) . . . . . 25</p> <p>  No. 4. Valse-Impromptu. D♭. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>Clara Kathleen Rogers.</b></p> <p>Op. 15. Scherzo. A. (3 C) . . . . . 30</p> <p style="text-align: center;"><b>Seb. B. Schlesinger.</b></p> <p>Albumblatt. A♭. (3 B) . . . . . 35</p> <p>Novellette. D♭. (4 A) . . . . . 50</p> <p>Etude. C min. (4 C) . . . . . 40</p> <p>Nocturne. F. (4 B) . . . . . 30</p> <p>Op. 26. Improvisation. A. (5 C) . . . . . 35</p> <p>Op. 28. Impromptu Caprice. D min. (4 B) . . . . . 50</p> <p>The Brook. (3 B) . . . . . 35</p> <p>Children's March. (3 A) . . . . . 25</p> <p>Children's Play. (3 A) . . . . . 40</p> <p style="text-align: center;"><b>C. Schmeidler.</b></p> <p>Op. 10. Two Lyric Pieces. Edited by Philip Hale.</p> <p>  No. 1. Recollections. F. (3 C) . . . . . 30</p> <p>  No. 2. Longing. E. (4 B) . . . . . 50</p> <p>Op. 12. In the Forest. Impromptu-Scherzo. B♭. (3 C) . . . . . 75</p> <p style="text-align: center;"><b>L. Schytté.</b></p> <p>Op. 60. Barcarolle arr. with accompaniment of a second Piano. (6 A) . . . . . 1 50</p> <p>Op. 63. Caprices et Fantaisies. Edited by Philip Hale.</p> <p>  No. 1. Funeral March. C♯ min. (5 A) . . . . . 50</p> <p>  No. 3. In a Snow Squall. C. (4 C) . . . . . 50</p> <p>  No. 4. Variations grotesques. C. (4 C) . . . . . 65</p> <p>  No. 5. Caprice. A. (6 A) . . . . . 65</p> <p>  No. 6. The enchanted Fountain. D min. (4 C) . . . . . 65</p> <p>  No. 7. Bizarrie. C. (4 C) . . . . . 75</p> <p>  No. 8. A Night-ride through the Woods. B. (6 A) . . . . . 75</p> <p>  No. 9. Vision. A min. (5 B) . . . . . 65</p> <p>  No. 10. Caméléon. E♭. (5 C) . . . . . 65</p> <p style="text-align: center;"><b>Seymour Smith.</b></p> <p>Phillis. A Rustic Measure. (3 B) . . . . . 60</p> <p>Madcap. Caprice. (3 A) . . . . . 60</p> <p>Marche de Procession. (3 A) . . . . . 60</p> <p style="text-align: center;"><b>H. Strachauer.</b></p> <p>Gavotte Favori. C. (3 A) . . . . . 30</p> <p style="text-align: center;"><b>Templeton Strong.</b></p> <p>Op. 41. Miniatures.</p> <p>  No. 1. Vintner's Festival. D. (3 A) . . . . . 25</p> <p>  No. 2. A little Study. A min. (2 B) . . . . . 40</p> <p>  No. 3. A Declaration. C. (3 A) . . . . . 25</p> <p>  No. 4. Long ago. F. (3 A) . . . . . 40</p> <p>  No. 5. An old War-Song. A min. (3 A) . . . . . 40</p> <p>Op. 42. Five little Tone Pieces.</p> <p>  No. 1. Serenade. B♭. (3 A) . . . . . 25</p> <p>  No. 2. Reproach. C. (3 A) . . . . . 25</p> <p>  No. 3. A Trifle. F. (2 B) . . . . . 25</p> <p>  No. 4. Among the mountains. G. (3 A) . . . . . 40</p> <p>  No. 5. A Dream. D. (3 A) . . . . . 40</p> <p style="text-align: center;"><b>Arthur W. Thayer.</b></p> <p>Courante. D. (3 C) . . . . . 40</p> <p>Bourrée. D. (3 B) . . . . . 35</p> <p>Polonaise. C♯ min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>A. D. Turner.</b></p> <p>Op. 33. Little Christmas Suite. (4 A) . . . . . 1.00</p> <p>Romance. (4 A) . . . . . 50</p> <p>Op. 6. Berceuse. D♭. (3 B) . . . . . 50</p> <p>Two Mazurkas. No. 1. in E. (4 A) . . . . . 35</p> <p>  No. 2. in A♭. (4 A) . . . . . 35</p> <p style="text-align: center;"><b>Oscar Weil.</b></p> <p>Op. 16. Valses . . . . . 1.00</p> <p>Op. 17. Ballade . . . . . 1.00</p>
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The grading is from 1 A. easiest, to 6 C. most difficult, with subdivisions of the grades as follows: 1 A, 1 B, 2 A, 2 B, 3 A, 3 B, 4, 5, 6 C.