

PIANISTE ÉLÉGANT № 59



11471

musicalia 4 III

*Fan Lusakowski*

# UTWORY

NA TLE MELODJI LUDOWYCH

NA FORTEPIAN

№ 4

# PRZAŚNICZKA

№ 1 DUMKA

№ 3 BAGATELKA

№ 2 PIOSENKA

№ 5 PIEŚŃ WIOSENNA

NAKLAD I WŁASNOŚĆ MICHAŁA ARCTA  
KSIĘGARNIA I SKŁAD NUT MUZYCZNYCH  
W WARSZAWIE — NOWY-ŚWIAT 53

Kop. 40

11471

III

Mus.

[4]



D 1967 nr 590

# PRZAŚNICZKA.

(FILEUSE.)

Jan Łusakowski, Op. 22.

Allegro vivo. (M. M.  $\text{♩} = 76$ .)

PIANO.

M. S. 27 A

Дозволено Цензурою г. Варшава 24 Сентября 1903 г.

w lit. C. Witanowskiego, Warszawa, Krak. Przedm. 2.

5

*p*

1 2 3 1

4

5

This system contains the first three measures of the piece. The right hand features a continuous eighth-note pattern, while the left hand provides a steady accompaniment of quarter notes. Fingerings are indicated by numbers 1-5.

3, 1 2 1

2, 1 2 1

This system contains measures 4-6. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. Fingerings are clearly marked.

2 3 4 3 2 1

3 2 1 2 4 3 2 3

This system contains measures 7-9. The right hand has more complex eighth-note runs, and the left hand continues with quarter notes. Fingerings are indicated.

4 5

1 4 2 1 1 2 3

This system contains measures 10-12. The right hand features a melodic line with some slurs, and the left hand continues with quarter notes. Fingerings are indicated.

2.

*p*

*con fuoco*

*f*

3 1 1 4 1

1 2 3

1 2 3 4

This system contains measures 13-15. Measure 13 is marked *p* and measure 14 is marked *f* and *con fuoco*. The right hand has a rapid eighth-note passage in measure 13. The left hand continues with quarter notes.

5

3 2 1 3 2 1 3 2

3 1 2 1 3

This system contains measures 16-18. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. Fingerings are indicated.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of eighth-note chords and a melodic line with a slur and fingerings 2 1, 2 3 1 2 3 4 1, and 1 2 3. The bass staff provides harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues with eighth-note chords and a melodic line with a slur and fingerings 5, 3, 3 2 1 3 2. The bass staff continues with harmonic accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur and fingerings 2 1. The bass staff has a melodic line with a slur and fingerings 2 1. The tempo marking *meno mosso.* and dynamic marking *p dolce* are present.

Fourth system of musical notation. The treble staff has a melodic line with a slur and fingerings 1 2 3 1 2 3 4, 5. The bass staff has a melodic line with a slur and fingerings 5, 1 2 3 4 1 2 3 4 5.

Fifth system of musical notation. The treble staff has a melodic line with a slur and fingerings 3, 2, 3. The bass staff has a melodic line with a slur and fingerings 5, 1 2 3 4 1 2 3 4 5.

Sixth system of musical notation. The treble staff has a melodic line with a slur and fingerings 3, 2, 3. The bass staff has a melodic line with a slur and fingerings 5, 1 2 3 4 1 2 3 4 5.

*m.s.* **Tempo I<sup>o</sup>**

*f* 1 2 3 4

5 3 3 2 3

2 1 2 3 1 4 1 1 2 3

5 3 3 3 2 3

*p* 1 3 2 3 1

*pp* *m.s.* *m.s.*

*pp* *m.s.* *m.s.* Ped. \*

First system of musical notation. Treble clef staff contains several measures with slurs and fingering numbers (5, 8). Bass clef staff contains corresponding notes. Markings include *m.s.* (multiple times), *Led.*, and asterisks (\*).

Second system of musical notation. Treble clef staff begins with a piano (*p*) dynamic marking. Both staves feature rhythmic patterns with slurs and fingering numbers (1, 2, 3, 4, 5).

Third system of musical notation. Treble clef staff shows a melodic line with slurs and accents. Bass clef staff provides harmonic support with chords and single notes.

Fourth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff features intricate fingering patterns: 2 3 4 3 2 1, 3 2 1 2 4 3 2 3.

Fifth system of musical notation. Treble clef staff includes a pianissimo (*pp*) dynamic marking. A fermata is placed over the final note of the treble staff.

Sixth system of musical notation. Treble clef staff features a long slur and complex fingering (5, 1, 2, 1, 4, 3, 2, 1, 4, 4, 1, 4, 1, 4, 1). The system concludes with a repeat sign and markings including *Led.*, *m.s.*, and asterisks.

Édition M. ARCT.

# LE PIANISTE ÉLÉGANT

Choix de meilleures compositions modernes

pour

\*\*\* PIANO \*\*\*

1. Moszkowski M. Laurin. Danse des fées de roses . . . . .	40
2. — — Valse coquette . . . . .	40
3. Eilenberg R. Sérénade des mandolines . . . . .	40
4. Godard H. Chaîne de roses . . . . .	40
5. Moszkowski M. Une plaisanterie musicale à la 5 Maîtres: Bach, Czerny, Weber, Chopin, Liszt . . . . .	60
6. Eilenberg R. Op. 52. Le moulin dans la forêt . . . . .	40
7. Schytte L. Op. 80. Nr. 1. Sérénade espagnole . . . . .	40
8. Schytte L. Op. 80. Nr. 11. Tarantella . . . . .	50
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10. Bohm Ch. Chant de mai. Romance sans paroles . . . . .	40
11. — La pigeonne. Morceau de salon . . . . .	40
12. Reynald G. Barcarolle . . . . .	30
13. Behr F. Op. 692. Nr. 10. Berceuse . . . . .	40
14. Meyer-Helmund E. Le Rêve. Intermzzo . . . . .	40
15. Hoffman H. Op. 88. Élégie . . . . .	20
16. Spindler F. Chant sans paroles Nr. 1 (G moll) . . . . .	30
17. — — Nr. 2 (A dur) . . . . .	30
18. — — Nr. 3 (D dur) . . . . .	20
19. Frommel O. Berceuse . . . . .	30
20. Michels G. Air national Hongrois Nr. 1 (G moll) . . . . .	40
21. — — Nr. 2 (A moll) . . . . .	20
22. Bohm Ch. A la Louis XIII . . . . .	40
23. Godard Ch. Une pensée. Bluette . . . . .	20
24. Godard B. Scènes poétiques Nr. 1 Dans les bois . . . . .	40
25. — — Nr. 2 Dans les champs . . . . .	30
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29. Bohm Ch. Zéphyrlette. Bluette . . . . .	40
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31. Braungart. Le murmure des feuilles . . . . .	40
32. Harthan H. Le soir . . . . .	30
33. Schütt E. Op. 39. Air villageois . . . . .	30
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36. Erhard Ch. Op. 10. La rose de mai . . . . .	40
37. Godard Ch. Op. 132. Dors mignonne. Réverie . . . . .	40
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39. Meyer-Helmund D. Petite barcarolle . . . . .	30
40. — Mazourka . . . . .	30
41. — Valse Sérénade . . . . .	30
42. — Polacca . . . . .	30
43. Wolff B. Op. 201. Chant sans paroles G dur . . . . .	30
44. — Chant sans paroles As dur . . . . .	30
45. — Chant sans paroles Fis moll . . . . .	30
46. Moszkowski M. Arabesque F moll . . . . .	30
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48. Bohm Ch. Chanson expressive . . . . .	40
49. — Impromptu Polka . . . . .	40
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51. — Valse blquette . . . . .	40
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54. — Sérénade Madrilène . . . . .	30
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59. — Op. 22. La Fileuse (Prząśniczka) . . . . .	40
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61. — Duettino . . . . .	20
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