

67-590

PIANISTE ÉLÉGANT № 58



11471

musicalia 3 III

Fan Lusakowski

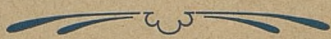
UTWORY

NA TLE MELODJI LUDOWYCH

NA FORTEPIAN

№ 3

BAGATELKA



№ 1 DUMKA

№ 4 PRZAŚNICZKA

№ 2 PIOSENKA

№ 5 PIEŚŃ WIOSENNA



NAKŁAD I WŁASNOŚĆ MICHAŁA ARCTA
KSIĘGARNIA I SKŁAD NUT MUZYCZNYCH
W WARSZAWIE – NOWY-ŚWIAT 53

Kop. 30

11471

III

Mus.

[3]



1967 nr 590

BAGATELKA.

BLUETTE.

Jan Łusakowski, Op. 23.

Allegro grazioso. M. M. (♩. 58.)

PIANO.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of music. The first system begins with a forte (f) dynamic and includes fingerings (3, 5, 5, 5, 5) and accents. The second system starts with a piano (p) dynamic and includes a mezzo-forte (mf) dynamic. The third system includes the instruction 'Ved. simile.' The fourth system includes the instruction 'm. s.'. The fifth system concludes the piece with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is marked with a piano (*p*) dynamic and includes a hairpin crescendo. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece with the same key signature and piano (*p*) dynamic. It features a hairpin crescendo and concludes with a hairpin decrescendo. The melodic and accompanimental lines continue.

Third system of musical notation, showing the continuation of the piano piece. The right hand has a melodic line with some grace notes, and the left hand continues with quarter notes. The system ends with a fermata over the final notes.

Fourth system of musical notation, marked with a forte (*f*) dynamic and the tempo instruction *grandioso*. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs, with fingering numbers (5, 4, 5, 3) indicated above the notes. The left hand continues with a steady accompaniment.

Fifth system of musical notation, continuing the *grandioso* section. The right hand has intricate melodic passages with various fingering numbers (5, 4, 3, 4, 4, 5) and accents. The left hand maintains the accompaniment.

m. s.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings of *f* and *p*. The system concludes with a double bar line and a fermata over the final notes.

The second system continues the piece. It begins with a dynamic marking of *f*. The music is characterized by rapid sixteenth-note passages in both hands. A dynamic marking of *p* appears towards the end of the system.

The third system features a dynamic marking of *mf*. The melodic lines in both staves are highly active, with frequent sixteenth-note runs.

The fourth system continues the intricate sixteenth-note texture. The bass line provides a steady accompaniment to the more melodic upper line.

The fifth system shows a continuation of the piece's rhythmic complexity. The notation includes many beamed sixteenth notes.

m. s.

The sixth and final system of the page concludes the piece. It features a dynamic marking of *f* and ends with a double bar line and a fermata. The word "Fine." is written at the bottom right of the system.

M 828 A



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
9. Godard Ch. Pourquoi	30
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. Intermezzo	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
26. — — Nr. 3 Sur la montagne	30
27. Gillet E. Primadonna. Valse	50
28. Chopin-Sgambati. Canzone lituana	30

29. Bohm Ch. Zéphyrlette. Bluette	40
30. Streletzky A. Nocturne	30
31. Braungart. Le murmure des feuilles	40
32. Harthan H. Le soir	30
33. Schütt E. Op. 39. Air villageois	30
34. Wagner M. Souvenir de Varsovie	40
35. Behr F. Op. 691. La Source	40
36. Erhard Ch. Op. 10. La rose de mai	40
37. Godard Ch. Op. 132. Dors mignonne. Réverie	40
38. Lack T. Chant vénitien	30
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
47. — Arabesque G dur	40
48. Bohm Ch. Chanson expressive	40
49. — Impromptu Polka	40
50. — Mazourka de la reine	40
51. — Valse bluette	40
52. Tellam H. Petite sérénade	30
53. Lack T. Doux message. Romance	20
54. — Sérénade Madrilène	30
55. Sartorio A. Danse de Sylphes	40
56. — Danse de Libellules	30
57. Floridia P. Phalènes (Cmy)	30
58. Łusakowski J. Bluette	30
59. — Op. 22. La Fileuse (Prząśniczka)	40
60. Dubois Th. Histoire bizarre	30
61. — Duettino	20
62. — Fragment de ballet	30

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