

Muz. 13386 III

II 388

Edition M. Arct.

MUSIQUE MODERNE

Recueil des compositions pour piano

choisies, revues et doigtées

par
A. RÓŻYCKI

Professeur au conservatoire de musique à Varsovie.

Bachman G. Gigue bretonne.	40
Brassin. op. 17. Nocturne	40
Dreyschock F. op. 20 N° 7. Barcarolle Fa min.	40
— Étude Sol min	30
— op. 25. N° 5. Valse lente Fa min.	40
Godard B. En songe Etude	60
— op. 55. N° 6. Berger et bergères	30
Grieg E. op. 52 N° 2. Deuil de mère. Chant	30
— sans paroles	30
— op. 52 N° 4. Chanson de Solveig.	30
— Romance sans paroles.	30
— op. 38 N° 4 Halling N° 1. Chant nor-	20
— végien	20
— op. 6 N° 4. Humoresque.	30
— op. 38 N° 2. Morceau lyrique.	20
— op. 38 N° 7. Valse	20
— op. 47 N° 4. Halling N° 2.	20
Grünfeld A. Petite sérénade	30
Loeschhorn. op. 191 N° 4. Intermezzo.	30
Mayer C. op. 55 N° 1. Étude Gmoll	30
Moszkowski M. op. 35 N° 1. Caprice mélan-	40
— colique	40
— Malaguena de l'opéra Boabdil.	50
— op. 46 N° 2. Mazourka.	60
Niemann. op. 16. Gavotte	30
Prudent. op. 56. Folie	40
Raff. op. 75 N° 2. Fabliau.	50
— op. 62 N° 2. Sextett de l'opéra Tan-	60
— häuser, Morceau de salon.	60

Różycki A. op. 1. Wspomnienie. Pieśń bez	40
— słów	40
Silas. op. 108. Gavotte N. 6. Fdur	30
Spindler. op. 230 N. 17. La Fontaine. Am	40
— Springbrunnen.	40
Bachmann G. Les Attrayantes N. 1. Etu-	30
— de Sol. maj	30
— Les Attrayantes N. 2. Etude	30
— Do min	30
Bonnet W. S. Toccata	40
Delahaye L. Colombine. Menuet.	40
Dreyschock F. Op. 27 Badinage	40
Durand A. Op. 93. Menuet du bocage	30
— Op. 95. Bavarderie. Impromptu-	40
— Caprice.	40
Godard B. Op. 66 N. 2. Lanterne ma-	40
— gique: à la Chopin.	40
— Op. 93. 6-me Valse	50
Godard Ch. L'Angelus. Méditation	40
— Danse des étoiles. Valse.	40
— Moment de valse	40
Grünfeld. Op. 32. Gavotte à l'antique	20
Jadassohn. Op. 25 N. 2 Scherzino	20
Ravina H. Petit Boléro.	50
Scharwenka X. Op. 40 N. 1. Danse polonaise	40
Thomé F. Op. 25. Simple aveu. Romance	30
— sans paroles.	30
— Op. 112. Clair de lune. Romance	30
— sans paroles.	30

VARSOVIE
chez M. ARCT.

CLAIR DE LUNE

Romance sans paroles.

François Thomé, op. 112.

Andante. ♩ = 72.

PIANO.

pp ————— *dolcissimo*

Deux Pedales
Ped.

Ped.

54 5 8
5 2 4
Ped.

5 1 5 1 5 1 5 2 2 5 3
5 4 3 5 2 4
Ped. Ped. Ped. Ped.

4 5 3 54 5 8 5
5 2 3 2 4 5
Ped. Ped. Ped. simile Ped.

5 1 5 3 2 2 1 4 3 2 1
5 2 4 3 3
Ped. * Ped. * Ped. *

choisie, revue et doigtée par professeur A. RÓZYCKI.

5 3 2 2 1 5 5

agitato e cresc. *dimin.* *calmato*

Ped. * Ped. Ped. Ped. Ped.

2/4 2/4 2/4 2/4 2/4

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with fingerings 5, 3, 2, 2, 1, 5, 5. The left hand provides harmonic support with chords and single notes. Pedal points are indicated below the bass staff. The tempo and dynamics markings are *agitato e cresc.*, *dimin.*, and *calmato*.

Tempo I.

p

Ped. Ped. Ped.

2/4 2/4 2/4

Detailed description: This system contains measures 3 through 5. The tempo is marked *Tempo I.* and the dynamics are *p*. The right hand continues with melodic patterns, and the left hand has a steady bass line. Pedal points are marked below the bass staff.

Ped. Ped. Ped. Ped.

2/4 2/4 2/4 2/4

Detailed description: This system contains measures 6 through 9. The right hand has more complex melodic figures with fingerings like 5, 1, 5, 5, 2, 5, 3, 4, 3, 1. The left hand continues with chords and single notes. Pedal points are marked below the bass staff.

Ped. Ped. Ped. Ped.

2/4 2/4 2/4 2/4

mf

Detailed description: This system contains measures 10 through 13. The right hand has melodic lines with fingerings like 5, 4, 3, 1, 3, 1, 4, 3, 1. The left hand continues with chords and single notes. Pedal points are marked below the bass staff. The dynamics are *mf*.

più animato

ben marcato

Ped. Ped.

2/4 2/4

Detailed description: This system contains measures 14 through 17. The tempo is marked *più animato* and the dynamics are *ben marcato*. The right hand has a more rhythmic and accented melodic line with fingerings like 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3. The left hand continues with chords and single notes. Pedal points are marked below the bass staff.

5 4 3 2 1 4 3 2 1 3 5

animato

Ped. 2/4 * Ped. 1/3 * Ped. 1/3 * 2/4 5

cresc. *f* *cresc.*

Ped. * Ped. Ped. Ped.

ff *calmato* *dimin.* *rallent.* *pp* **Tempo I.**

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

First system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 5), slurs, and dynamic markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Second system of musical notation. Treble and bass staves. Includes fingerings (5, 3, 1, 2, 5, 2, 3, 5, 2, 4, 5, 2, 4, 5, 2, 4). Dynamic markings: *legato*, *ben marcato*.

Third system of musical notation. Treble and bass staves. Includes fingerings (5, 2, 4, 5, 2, 4, 5, 2, 4, 5, 2, 3, 5, 2, 3, 5, 2, 4, 5, 2, 4, 5, 2, 4). Dynamic markings: *dimi*, *marcato*.

Fourth system of musical notation. Treble and bass staves. Includes lyrics: *- nu - en - do*. Dynamic markings: *p*, *Ped.*, ***.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking: *rallent.*. Includes fingerings (5, 4, 5, 2, 4, 4, 1, 4, 3, 2, 1, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1). Includes *Ped.* and *** markings.

Allegro con moto. $\text{♩} = 144$) E. GRIEG, op. 38. cah. II. N^o 2. Morceau lyrique. kop. 20.

Poco Allegro. $\text{♩} = 60$) E. GRIEG, op. 38. cah. II. N^o 7. Valse. kop. 20.

Allegro non troppo) R. NIEMANN, op. 16. Gavotte. kop. 30.

Allegro vivace) E. SILAS, op. 108. Gavotte. (Fa maj.) kop. 30.

Con moto) CH. GODARD, op. 66. Danse d'étoiles. Valse. kop. 40.

Andante con moto) F. DREYSCHOCK, op. 20. N^o 7. Barcarolle. (Fa # min.) kop. 40.

Allegro) E. GRIEG, op. 47. N^o 4. Halling II. (Ré maj.) kop. 20.

Allegretto moderato. $\text{♩} = 46$) B. GODARD, op. 55. N^o 6. Bergers et Bergères. kop. 30.

Vivace un poco Agitato) CH. MAYER, op. 55. N^o 1. Etude. (Sol min.) kop. 30.