

Mus 6332

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À PAULA SZALIT.

TROIS PENSÉES LYRIQUES

pour
PIANO

par
**IGNACE
FRIEDMANN**

OP. 9.

Prix Kor. 2,50.

Propriété des Editeurs pour tous pays.
CRACOVIE,
Antoine Piwarski & Co
Editeurs de Musique.

Inst lith. de C. G. Roden Leipzig



× I. Na ligawce.

À la cornemuse. — Zur Hirtenflöte.

J. Friedman. op. 9.

Andante pastorale.

Piano. *p ben cantando*

poco

a poco crescendo

dolcissimo

p

pp

legatissimo

rit.

pp

a tempo

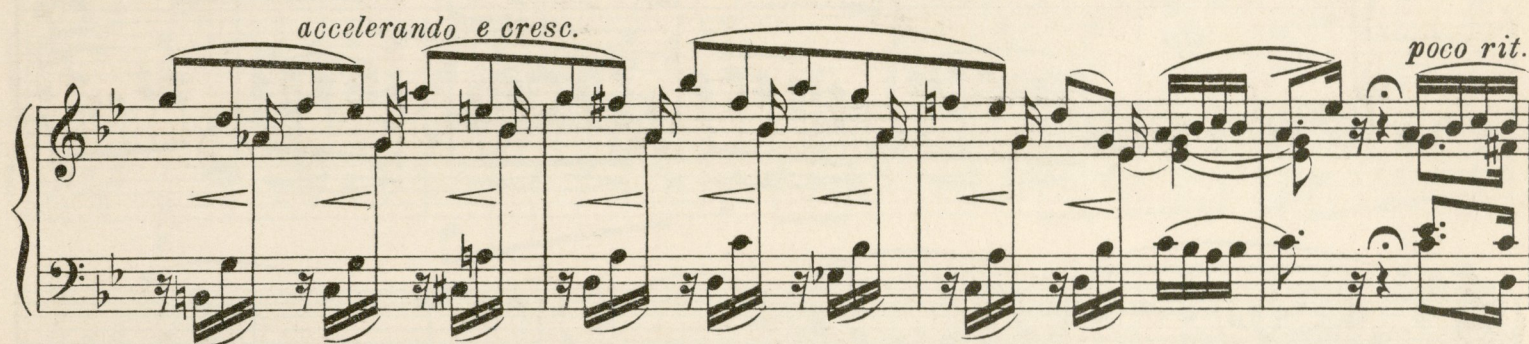
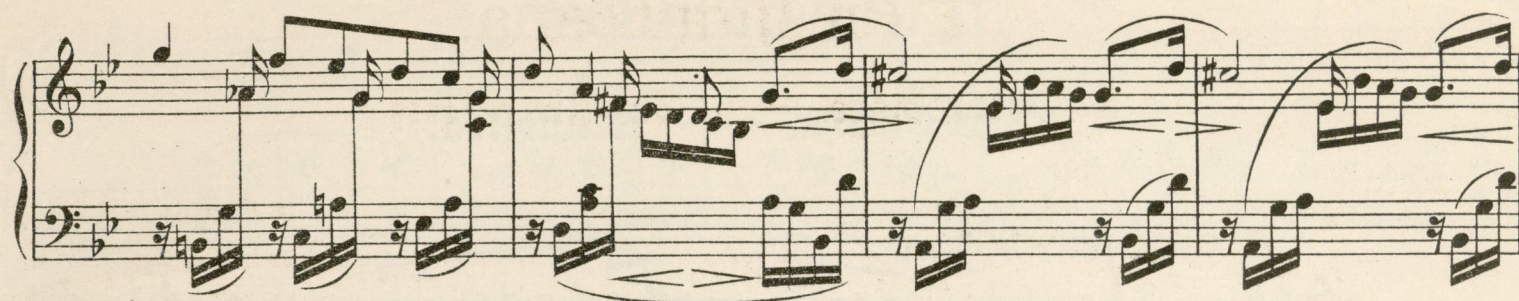
p

A.P. & C^o 64

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× II. Pieśń miłosna.

Chant d'amour. — Minnelied.

Allegretto con calore.

mp

p.

cresc.
m.g. m.d.

armonioso
p
cantabile
legatissimo

pp
rit.
mp

Ped. *



× III. Zawód.

Désillusion. — Enttäuschung.

Allegretto molto sostenuto.

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). The piece is divided into five systems of music.

- System 1:** Begins with the tempo marking *Allegretto molto sostenuto*. The first measure is marked *p dolente*. The melody is in the right hand, and the bass line is in the left hand.
- System 2:** The tempo changes to *poco rit.* in the first measure, then returns to *a tempo* in the second measure. The melody continues in the right hand.
- System 3:** The tempo changes to *ritard. e poco rubato*. The first measure is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. A *dim.* (diminuendo) marking appears in the second measure.
- System 4:** The tempo changes to *a tempo*. The first measure is marked *pp* (pianissimo). The melody is in the right hand, and the bass line is in the left hand. A *p* (piano) marking appears in the second measure.
- System 5:** The tempo changes to *poco rit.* in the first measure, then returns to *a tempo* in the second measure. The melody is in the right hand, and the bass line is in the left hand.

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 6).

First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a 13-measure rest, and then a melodic line marked *ritenuto*. Bass staff has a forte (*f*) dynamic marking.

Poco meno mosso e sempre allargando al Fine

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano-piano (*pp*) dynamic. Bass staff includes several measures marked *ped.* (pedal) with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a 6-measure rest. Bass staff includes measures marked *ped.* and *m.g.* (mezzo-giochiato).

Fourth system of musical notation. Treble and bass staves. Bass staff includes measures marked *ped.* and *ped.* with asterisks.

ritard. e poco rubato

Fifth system of musical notation. Treble and bass staves. Treble staff ends with a piano-piano-piano (*ppp*) dynamic marking.

Wydawnictwa.

Księgarni muzycznej i wypożyczalni nut
Antoniego Piwarskiego i Ski.
w Krakowie.

Utwory na fortepian.

Berson S. „Z rojeń dziewczęcia“ Op. 7 N° 1. Druchny ida.
Andantino gracioso.

Cena Koron 3.-



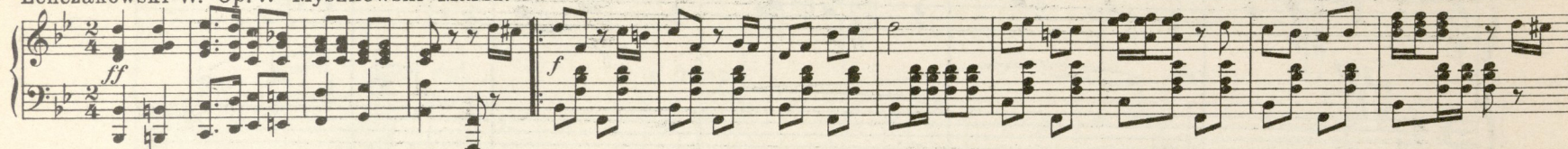
Dzierzbicka Z. „Na jasnym brzegu“ Barkarola.

Cena Koron 1. 30



Łenczakowski W. Op. 7. Myszkowski-Marsz.

Cena Koron 1.-



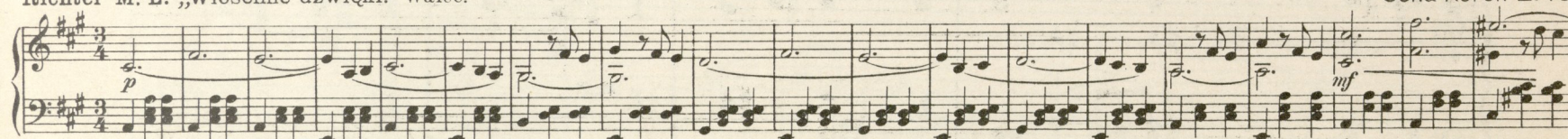
Marek J. „Eufrozyna“ Walce.

Cena Koron 2.40



Richter M. L. „Wiosenne dźwięki“ Walce.

Cena Koron 2.40



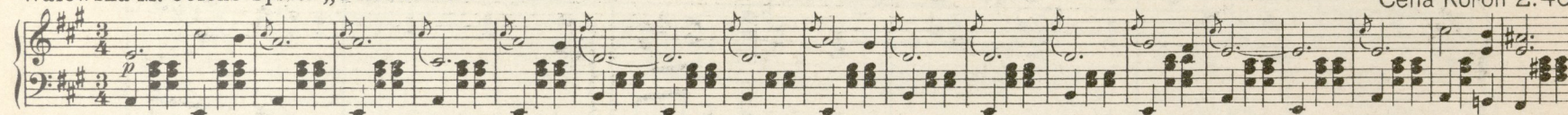
Szopski F. „Melodya Maciusia“ z dramatu „Zaczarowane koło.“
Allegretto.

Cena Koron 1.-



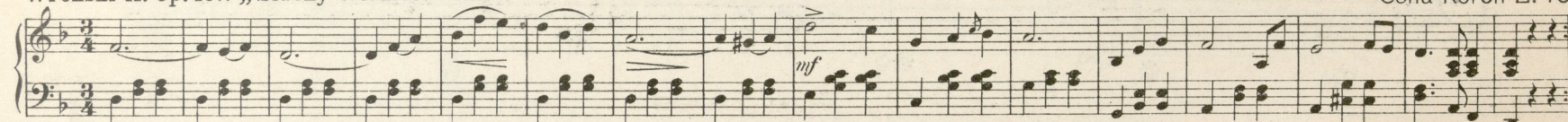
Walewska M. Colone Op. 2. „Pierwiosnki“ Walce.

Cena Koron 2.40



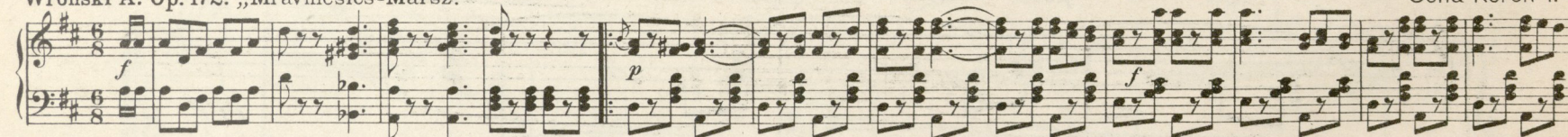
Wroński A. Op. 167. „Ślubny Wieniec“ Walce.

Cena Koron 2.40



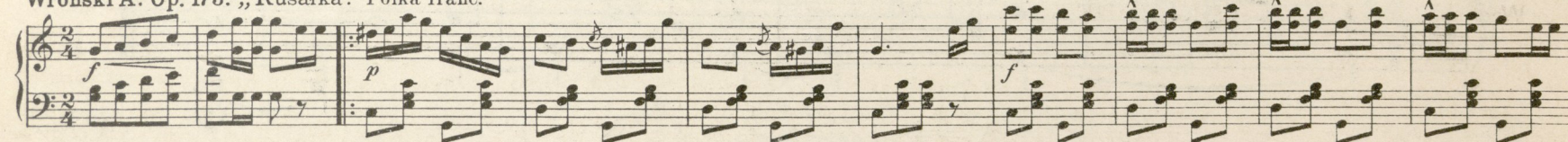
Wroński A. Op. 172. „Mravinsics-Marsz“

Cena Koron 1.-



Wroński A. Op. 173. „Rusałka“ Polka franc.

Cena Koron 1.-



Wroński A. Op. 174. „Godzimir Małachowski-Marsz“

Cena Koron 1.-

