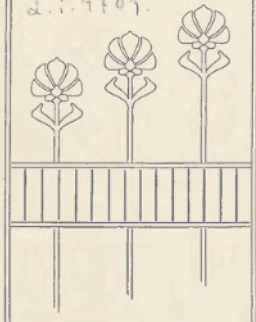


L. 1. 4709.



# A. MICHAŁOWSKI

## Compositions pour le Piano.



No	Kop.
1. Berceuse . . . . .	75
2. Étude d'après l'Impromptu La bémol majeur de Fr. Chopin op. 29 . . . . .	75
3. Feuille d'album . . . . .	30
4. Gavotte . . . . .	50
5. Mazourka № 1. Fis-moll . . . . .	60
6. Mazourka № 2. Cis-moll . . . . .	40
7. Mazourka № 3. F-moll . . . . .	60
8. Menuet . . . . .	60
9. Prélude . . . . .	50
10. Romance . . . . .	60
11. Valse triste . . . . .	60



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# MENUET.

Risoluto. (M. M. ♩ = 168.)

A. Michałowski.

PIANO.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. A *mf* dynamic marking appears in the second measure of the right hand. The system concludes with a fermata over the final notes.

The second system continues the piece. The right hand has a *ten* (tension) marking above the first measure. The dynamics range from *cresc* (crescendo) to *f* (forte). The left hand continues its accompaniment with some chordal textures. The system ends with a fermata.

The third system shows the continuation of the musical piece. It features a *f* dynamic in the first measure of the right hand, followed by a *mf* dynamic. The right hand has several chords and melodic lines, while the left hand maintains the accompaniment. The system ends with a fermata.

The fourth and final system of the page. It begins with a *ten* marking. The right hand has a *f* dynamic. The system concludes with a double bar line and a fermata over the final notes.

The musical score is arranged in six systems, each with a piano (p) staff and a tenor (ten.) staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance markings:

- System 1:** Piano part starts with *sf* and *ff*. Tenor part has *sf* and *f*. Includes a triplet of eighth notes in the piano part.
- System 2:** Piano part has *sf*. Tenor part has *sf*.
- System 3:** Tenor part has *ten.* and *marcatiss. pp*. Piano part has *pp*. Includes a triplet of eighth notes in the tenor part.
- System 4:** Piano part has *pp*, *cresc.*, *m.d.*, *f*, and *ff*. Tenor part has *ten.*. Includes a triplet of eighth notes in the piano part.
- System 5:** Piano part has *mf*. Tenor part has *ten.* and *cresc.*. Includes a triplet of eighth notes in the tenor part.
- System 6:** Piano part has *ff* and *mf*. Tenor part has *ten.*. Includes a triplet of eighth notes in the tenor part.

Other markings include *con bravura*, *m.s.*, *ped.*, and various slurs and accents throughout the piece.



First system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *f*. Articulations include slurs and accents. Fingerings are indicated with numbers 1, 2, and 3.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *mf*, and *dim.*. Includes a measure rest in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *tranquillo* and *p*. Includes various fingerings and slurs.

Fourth system of musical notation. Treble clef, bass clef. Features complex rhythmic patterns and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *pp*, *morendo*, *m.d.*, and *m.s.*. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *dim.* and *Fine.*. Ends with a double bar line.



## Cantabile ma semplice.

First system of the musical score. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *p* is present in the first measure of the bass staff. The instruction *sempre legatissimo* is written below the bass staff. Fingering numbers are placed above notes in the treble staff and below notes in the bass staff.

Second system of the musical score. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment. Fingering numbers are visible above and below notes.

Third system of the musical score. The treble clef staff shows the continuation of the melody. The bass clef staff continues the accompaniment. Fingering numbers are visible above and below notes.

Fourth system of the musical score. The treble clef staff begins with a measure marked with a 45 above it, indicating a measure rest. The bass clef staff continues the accompaniment. The dynamic marking *p* is present in the second measure of the bass staff. Fingering numbers are visible above and below notes.

Fifth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Fingering numbers are visible above and below notes.

5 4

3 4 1 4 2 4 1 2 5 3

*mf con espressione*

3 2 3 2 4 4 4

4 1 4 4 2 1 3 2 4

1 3 2 1 3 4 3 2 1 3 2 1

*poco rit.*

3 2 5 1 5 2 4 1 3 1 3 2

*a tempo*

*p*

*pp*

*m.f.*

*m.s.*

*poco sten - tan - do*

*D. C. al Fine.*



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— Op. 15. N° 2. Mazourka . . .	— 40
— Op. 15. N° 4. Mazourka . . .	— 40
— Op. 15. Quatre mazourkas. Complet . . .	— 90
GAWROŃSKI W. Op. 2. N° 6. Mazourka . . .	— 30
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— Op. 5. Matinée printanière . . .	— 45
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— N° 2. B-dur . . .	— 40
— N° 3. Fis-dur . . .	— 40
— Op. 24. Feuillet d'album . . .	— 40
— Op. 33. Berceuse . . .	— 30
— Op. 34. Polonaise ancienne. (Polonez da- wnej daty) . . .	— 50
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— N° 1. Prélude . . .	— 45
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— Valse à la Chopin . . .	— 45
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— Op. 7. Petite Valse . . .	— 50
— À la Gavotte. Oeuvre couronnée d'un prix au Concours de la Société musicale de Varsovie en 1886 . . .	— 50
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d'autres auteurs — choisies, interprétées et doigtées  
par le Professeur

A. Michałowski

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