

MŁODY MUZYK

ZBIÓR ŁATWYCH UTWORÓW NA FORTEPIAN
przejranych i opalcowanych przez *J. Łusakowskiego.*

I STOPIEŃ (bardzo łatwe).

1.	Gerstenberger A. a) Dla lalczki, b) Nad kołyską, c) Piosnka	20
2.	Köhler L. a) Air Tyrolien, b) Danse Styrienne, c) Le moulin	20
3.	Łusakowski J. Dwie melodie liryczne	20
4.	— Melodye ludowe	20
5.	Schubert, Kolysanka. — Köhler, Róźyczka. — Reinecke, Melodya	20
6.	Spindler, Petite mélodie. — Köhler, La violette. — Czerny, Petite exercice	20
7.	Streabbog F. Do, re, mi, fa. Valse	30
8.	Streabbog L. L'étoile d'or. Valse	20
9.	Köhler L. Piosnka pastuszka. — Reinecke K. Żal dziecka. Rohde E. Wieczorem	20
10.	Mozart W. A. Piękny maj. — Beethoven L. Tesknota. Walc. — Beethoven L. Nel cor piu	20
11.	Fahrbach P. Przy księżycu. Walc. — Strauss J. Andzia. Polka	20
12.	Gade N. W. Piosnka Jadzi. — Prume F. Mélancolie	20
13.	Łusakowski J. Pieśni ludowe: 1. Włoska. 2. Neapolitańska. 3. Hiszpańska. 4. Amerykańska	20
14.	Streabbog L. Gavotte de la poupée	30
15.	Krogulski W. Barkarola	20

II STOPIEŃ (łatwe).

1.	Beaumont P. A la Valse	30
2.	— Petite fantaisie	30
3.	Behr F. Najpiękniejsza. Polka	20
4.	Gaenschals K. Juliette. Morceau mélodique	30
5.	Lange G. Piosnka sieroty	20
6.	— Na łączce. Walczyk	20
7.	— W gaiku	20
8.	Łusakowski J. Scherzino. — Barcarolla	20
9.	— Mélodie. — Petite danse. — Petite chanson	20
10.	— Bellini, Norma. Flotow, Marta. Auber, Niema z Portici	20
11.	— Herold, Zampa. Bellini, Marche de Norma	20
12.	— Mozart, Don Juan. Auber, Muette de Portici. Weber, Freischütz	20
13.	— Donizetti, Lucie de Lammermoor. Mozart, Don Juan	20
14.	— Idylle	20
15.	Reinecke K. Trois mélodies	20
16.	— Trois chansons	20
17.	Streabbog L. Mariette. Polka	30
18.	— Valse mignonne	20
19.	— Petit bal. Valse gracieuse	30
20.	— Ta-ra-ra-bum-dara. Marche	20
21.	Behr F. Serduszko. Ma mie	20
22.	Dreyschock F. Marche des sept frères	30
23.	Gaenschals K. Gwiazdeczka	20
24.	Streabbog L. Mały rekrut. Marsz	30
25.	Schubert F. La truite. Les larmes	30
26.	Łusakowski J. Melodye ludowe I	30
27.	Wenzel H. Souvenir. Morceau de salon	20
28.	Sartorio A. L'oiseau	30
29.	Krogulski W. Harde dusze. Oberek	20
30.	Fetras O. Wesoly walczyk. — Goerner. Małgorzatka. Marsz	20
31.	Förster R. W drogę. Marsz. — Wesole kumoszki. Galop	20
32.	Sartorio A. Kolysanka	30

III STOPIEŃ (cokolwiek trudniejsze).

1.	Beaumont P. Petite étude	30
2.	Behr F. Écho de montagnes	30
3.	— Pour toujours. Mélodie	30
4.	— Śpiewka cygańska	30
5.	Bohm C. Gondoliera	20
6.	Chopin F. Marsz żałobny. Nocturne	20
7.	— Urywek z koncertu	20
8.	— Walc	20
9.	— Prélude. — Mazurka	20
10.	Gaenschals K. Bławatek	30
11.	— Powitanie	30
12.	— Stokrotka. Fantazyja	30
13.	— Switezianka	30
14.	— Dzień szczęścia	30
15.	Hummel J. N. La bella capricciosa. Rondo	30
16.	Lange G. Mały jeździec	20

17.	Lange G. Marsz	20
18.	— Przebudzenie	20
19.	Lichner H. Goździk	30
20.	— Polonez	30
21.	— Poranek	30
22.	— W domu	30
23.	— Tulipan	30
24.	Łusakowski J. Kolysanka. Szumka	20
25.	— Krakowiak. Mazurka	20
26.	— Stach Mazur	20
27.	Noskowski Z. Mazurek	20
28.	Reinecke K. Menuet	20
29.	— Pastorał. Finale	30
30.	Rohde E. Piosnka żołnierska	20
31.	Streabbog L. Carnaval de Venise	30
32.	— Dans les champs	30
33.	— Nad pięknym Dunajem. Walc	30
34.	— Parfum de roses	30
35.	— Tyrol i jego syn	30
36.	Wilm N. Mazurka staccato	20
37.	— Na koniku. Fantazyja	20
38.	Feil J. Danse des elphes	30
39.	Czibułka A. Sen po balu	30
40.	Harris C. F. Po balu. Walc	30
41.	Lanner J. Walczyk kawalerski	20
42.	Rolla Ch. Bum-bum	20
43.	Chopin F. Valse brillante Op. 34 № 1 arr. par Streabbog	30

IV STOPIEŃ (dla lepiej grających).

1.	Baumfelder F. Polonez (C-dur)	30
2.	Behr F. Rocoço-Gavotte gracieuse	30
3.	Bordogni M. Śpiew bez słów № 1	30
4.	— Śpiew bez słów № 2	30
5.	Chopin F. Op. 6. Dwa mazurki	30
6.	— Op. 64. Valse arr. par Streabbog	30
7.	— Walc pośmiertny	30
8.	Czerny C. a) Bagatelle, b) Romance	30
9.	Czibułka A. Pastereczka. Walc	30
10.	Dreyschock F. Śpiąca królewna. Kolysanka	30
11.	Espen T. Marzenie	30
12.	Fischer O. Tajemnicza piosenka	30
13.	Gaenschals K. Danse des fées	30
14.	— Wiosna	30
15.	— A la Mazurka	30
16.	— Złota Elżunia. Gawot	30
17.	— Frenella	30
18.	Lichner H. Chrabaszczyk	30
19.	— Do widzenia	30
20.	— Taniec i zabawa	30
21.	— Tesknota	30
22.	Morley C. Chant de fleurs	30
23.	— Sérénade tzigane	30
24.	Noskowski Z. Krakowiak	30
25.	— Na zielonej niwie	40
26.	Rzepko W. Andante cantabile	20
27.	Scharwenka F. Alla Pollaca	30
28.	— Gawędka	30
29.	Streabbog L. Marsz weselny ze „Snu nocy letniej“ Mendelssohna-Bartoldy	30
30.	— Śpiewacy wdzięczni gajów i pól. Melodya Gumberta	30
31.	Vollstaedt R. Serenada hiszpańska	30
32.	Wachs P. Coquetterie. Caprice	30
33.	— Menuet Pompadour	39
34.	Gaenschals C. Chant du soir	30
35.	Baumfelder F. Chant d'amour	30
36.	Wenzel H. Młyn w lesie	30
37.	Fischer O. Wesola jazda	30
38.	Heins C. Na falach	30
39.	Łusakowski J. Mélodies populaires II	30
40.	— „ „ „ III	30
41.	Moszkowski M. Marche de ballet „Laurin“	20
42.	— Sarabande de ballet „Laurin“	20
43.	— Danse de Similde de ballet „Laurin“	40
44.	Eilenberg R. Primerose. Gavotte	30
45.	Behr F. Macarena. Valse	30
46.	Morley C. Cache—Cache	30
47.	Wohlfart A. Konwalijka	30
48.	Behr F. La Paloma. Sérénade espagnole de Yrardier	40

Konwalijka.

(LE MUGUET.)

Allegretto.

R. Wohlfahrt, Op. 170.

PIANO.

The first system of the piano score consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth-note patterns, including triplets and slurs. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* (piano) is placed at the beginning of the system.

The second system continues the piece. The right-hand staff shows more complex melodic figures with slurs and accents. The left-hand staff maintains the accompaniment. The dynamic marking *mf* (mezzo-forte) appears in the fourth measure of the system.

The third system features a more intense melodic passage in the right hand, with a dynamic marking of *f* (forte) in the fourth measure. The left hand continues with its accompaniment.

The fourth system shows a continuation of the melodic and harmonic development. The right hand has a series of slurred eighth notes, and the left hand provides a steady accompaniment.

The fifth system concludes the piece. The right hand has a final melodic flourish. The left hand ends with a few chords. The dynamic marking *mf* is present in the second measure.

Ped. *

Ped. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with slurs and fingerings (1-5). The left hand provides a harmonic accompaniment. The dynamic marking *ped sim.* is present.

Second system of musical notation. Continuation of the piece with similar melodic and harmonic structures. The right hand has slurs and fingerings. The left hand continues the accompaniment.

Third system of musical notation. The right hand has slurs and fingerings. The left hand continues the accompaniment. The dynamic marking *f* is present.

Fourth system of musical notation. The right hand has slurs and fingerings. The left hand continues the accompaniment. The dynamic marking *mf* is present.

Fifth system of musical notation. The right hand has slurs and fingerings. The left hand continues the accompaniment. The dynamic marking *mf* is present. A *ped* marking and an asterisk are visible in the lower right.

Sixth system of musical notation. The right hand has slurs and fingerings. The left hand continues the accompaniment. The dynamic marking *f* is present, followed by *dim.* in the final measure.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are indicated above the notes.

Second system of musical notation. The right hand continues with a melodic line, marked with a *cresc.* (crescendo) dynamic. The left hand accompaniment remains consistent. Fingering numbers are present throughout the system.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand accompaniment continues. Fingering numbers are indicated above the notes.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The left hand accompaniment continues. Fingering numbers are indicated above the notes.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues. Fingering numbers are indicated above the notes.

System 1: Treble clef with a 3-measure triplet and a 5-measure phrase. Bass clef with a 5-measure phrase. Dynamics include *f*. Pedal markings: *Ped.*, ***, *Ped. sim.*

System 2: Treble clef with a 5-measure phrase and a 3-measure phrase. Bass clef with a 3-measure phrase. Dynamics include *f*. Pedal marking: *Ped.*, ***

System 3: Treble clef with a 5-measure phrase and a 2-measure phrase. Bass clef with a 2-measure phrase. Dynamics include *dim.*, *p*. Pedal marking: *Ped.*, ***

System 4: Treble clef with a 3-measure phrase and a 5-measure phrase. Bass clef with a 3-measure phrase. Dynamics include *cresc.*, *f*. Pedal marking: *Ped.*, ***

System 5: Treble clef with a 2-measure phrase and a 2-measure phrase. Bass clef with a 2-measure phrase. Dynamics include *mf*. Pedal marking: *Ped.*, ***

S. F. Weyssow
24. 1880.



SUITE

des Compositions classiques et modernes

CHOISIES, REVUES ET DOIGTÉES.

I. DEGRÉ.

	<i>Kop</i>
1. Köhler L. a) Chanson b) Cache-cache	20
2. — a) La joie d'enfant b) Air tyrolien	20
3. — a) Au jardin b) Le berger	20
4. Kullak T. Danse de sorcières	20
5. Dreyschock F. La plainte	30
6. Reinecke C. Deux chansons	20
7. Behr Fr. Mélodie	30
8. Godard Ch. Mignonnette	20
9. — Fleur des Alpes	20
10. — Souvenir	20
11. Morley Ch. Chant montagnard	20
12. Grünberg L. Le souhait. Himmel Chanson	20
13. Franke C. L'enfant sage. Werner E. Valse	20
14. Stöffner. Un moment heureux. Valse	20

II. DEGRÉ.

1. Reinecke C. a) Marche b) Canzonetta	25
2. Dreyschock F. Petit Chaperon rouge	30
3. Grieg Ed. Deux berceuses	25
4. Behr Fr. Le papillon	30
5. — Le regret	30
6. — Toujours gai	25
7. — La Viennoise, petite valse de Salon	30
8. Godard Ch. Gondoletta	25
9. — Prière à la Madonne	25
10. — Feux follets	25
11. — Retraite militaire	25
12. Espen Th. Entre les fleurs	30
13. — Bouquet d'adieux	30
14. Jerwitz W. La violette. Gavotte	20
15. Lanner J. Danse styrienne	20

III. DEGRÉ.

1. Bach J. S. Air (E moll)	20
2. — Scherzo (A moll)	20
3. Haydn J. Tempo di Minuetto (D dur)	20
4. Hummel I. a) Allegretto b) Allegretto gracioso	30
5. — Un poco Allegretto	20
6. Mendelssohn F. Op. 72. Chant sans paroles (Gdur). 20	20

7. Schumann R. a) Berceuse b) Chanson	<i>Kop</i> 20
8. — a) Deux feuilles d'album b) Larghetto	20
9. Reinecke C. a) Scherzo b) Sérénade	25
10. Grieg Ed. a) L'appel des oiseaux b) Fable	25
11. Spindler Fr. Chant sans paroles (A dur)	30
12. Behr Fr. Fileuse	30
13. Godard Ch. Fin de bal. Impromptu	30
14. Eilenberg R. Idylle	40
15. — Marche comique	30
16. Ganschals C. Jeu des libellules	30
17. Fischer O. Romance	30
18. Heins C. Chant de mai	30

IV. DEGRÉ.

1. Schumann R. a) Scherzino b) Pressentiment	25
2. — a) Danse de fantaisie b) Valse	25
3. — a) Valse b) Feuille d'album	25
4. Mendelssohn F. Chant du gondolier (A dur)	20
5. Grieg Ed. Deux chants norvegiens	25
6. — Berceuse	25
7. Spindler Fr. Chant sans paroles (D dur)	30
8. — " " " (G dur)	30
9. Bach P. E. Rondo (H moll)	30
10. Haydn J. Presto ma non troppo (D dur)	30
11. — Molto vivace (E moll)	40
12. Mozart-Büllo. Célèbre menuet (D dur)	20
13. Clementi M. Allegro con spirito (D dur)	30
14. Dussek I. L. Rondo (F dur)	40
15. Mendelssohn F. Chant sans paroles (C dur)	20
16. Spindler Fr. Chant sans paroles (Es dur)	30
17. — " " " (As dur)	30
18. Schytte L. Idylle	30
19. Wohlfahrt R. Le Muguet	30
20. Hofmann H. Chanson	20
21. Michiels. Czardasz № 1.	40
22. — " № 2	40
23. Gounod Ch. Au printemps	30
24. Eilenberg R. Centifolie. Polka-Mazurka	30
25. — Les papillons. Valse	40
26. — Zephir. Gavotte	40
27. Bohm Ch. La Vivandière. Improvisation	40

VARSOVIE — M. ARCT.

LIBRAIRIE ET MAGASIN DE MUSIQUE.