

Pani Maryi Buharewiczowej.

Bywaj dziewczę Za ródwa



Piosnka

Ułożona
na fortepian
w formie fantazyi
w łatwym stylu

Cena 60 k.

Przez WIKTORA ZIENTARSKIEGO.

Włażność Wydawcy

LEONA IDZIKOWSKIEGO w KIJOWIE.

KRAKÓW, LWÓW, ODESA, WARSZAWA, WILNO.
Sł.A.Krzyzanowski.—Seyfarth & Czajkowski.—E.Ogtrowski.—Gebethner & Wolff.—J.Zawadzki.

Sztycharnia rut.druk i chromolit. J. CZOKOŁOWA w Kijowie Fundulejowska 22.



Pani MARYI BUHAREWICZOWEJ.

„BYWAJ DZIEWCZĘ ZDROWA“

PIOSNKA

WIKTOR ZIENTARSKI, Op. 79.

Piano.

Andante maestoso. M. M. ♩ = 132.

f *sempre sostenuto* *p*

f *ff* *p* *rall.*

Andantino. (♩ = 152.)

mf *mf*

mf

p *mf*

mf

mf

First system of musical notation. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The piece is marked *And.* (Andante).

Second system of musical notation. The right hand begins with a *cantabile* marking and a tempo of *M. M. ♩ = 126*. It includes fingerings such as 232 1 2 3 1 2 3 and 343 2 3 4 5 2. The left hand features a prominent arpeggiated pattern with slurs and fingerings like 5 3 2 1 3 2 and 5 3 2 1 3 2. The piece is marked *mf* (mezzo-forte) and *And.*.

Third system of musical notation. The right hand continues the melodic development with slurs and fingerings like 34323 and 2 3 2 1 2 3. The left hand maintains the arpeggiated accompaniment with slurs and fingerings like 5 1 4 3 2 1 and 2 1 2 3 5 1. The piece is marked *And.*.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings like 5 4 3 2 1 2 and 4 2 1 3 2 3. The left hand continues the arpeggiated accompaniment with slurs and fingerings like 5 4 3 2 1 2 and 4 2 1 3 2 3. The piece is marked *mf* and *And.*.

Fifth system of musical notation. The right hand includes a *loco* section with slurs and fingerings like 8. The left hand features a *ff* (fortissimo) section with dense chords and a *rall.* (rallentando) section towards the end. The piece is marked *And.*.

(And.)
rubato

impetuoso

red. * *red.*

po - co a po - co cresc.

* *red.* *

red. * *red.* *

a tempo
ff

rall.

mf
tranquillo

una corda
red.

red. * *red.* * *red.* * *red.* * *red.* *

red. * *red.* * *red.* * *red.* *

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Below the staff, there are markings: "Led." with an arrow pointing to a note, and several asterisks followed by "Led.".

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment includes chords and moving lines. Below the staff, there are markings: "Led." with an arrow, an asterisk, "Led.", another asterisk, "Led.", a third asterisk, "Led.", a fourth asterisk, "Led.", and a final asterisk.

Tempo di mazourka. (♩ = 160)

Third system of musical notation, starting with the tempo instruction. The right hand has a rhythmic melody with slurs. The left hand accompaniment consists of chords and moving lines. Below the staff, there are markings: "tre corda" with an arrow, "Led.", an asterisk, and "simile Led.".

Fourth system of musical notation. The right hand features a rhythmic melody with many slurs. The left hand accompaniment includes chords and moving lines. There are dynamic markings like *f* and *pp* in the right hand.

Fifth system of musical notation. The right hand has a rhythmic melody with slurs. The left hand accompaniment includes chords and moving lines. Below the staff, there is a marking: "accelerando".

tranquillo (♩=120)

dolce
p

* *ted.* * *ted.* * *ted.* *

* *ted.* * *ted.* * *ted.* * *ted.* * *ted.* *

Allegro. (♩=160)

rall. *ff*

* *ted.* * *ted.* * *ted.* * *ted.* * *ted.* *

scherzando (♩=104)

rallent. *mf leggierissimo* *pp*

* *ted.* * *ted.* * *ted.* * *ted.* * *ted.* *

p *pp* *mf*

** *ted.* * *ted.* * *ted.* *

The musical score consists of six systems of two staves each (treble and bass clef). The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system starts with a piano (*pp*) dynamic and includes a tremolo (*tred.*) in the bass line. The second system features a mezzo-forte (*mf*) dynamic and a crescendo leading to a forte (*f*) dynamic. The third system includes a *cresc.* marking, a fortissimo (*ff*) dynamic, and a tempo change to *Più mosso* (♩ = 160). The fourth system contains multiple triplets and tremolos, with a *ff poco acceleran* instruction. The fifth system begins with a *trem.* marking and a *loco* instruction. The sixth system concludes with a *f velocissimo* marking and ends with the word *Fine*.

COMPOSITIONS
— DE —
VICTOR ZIENTARSKI.

Op. 2. „Kiki.” Polka	—30	84. „ Zeszyt 1 i 2 à	—75
„ 6. Moja Lodka. Polka	—30	„ 85. Starościński polonez	—60
„ 9. Le rêve d'une Ukrainienne. (Marzenie Ukrainki) —	50	+ „ 86. Transcription d'une chanson de M. Glinka	
„ 11. Dumka i Szumka	—50	„ He szebczy Sologejko”	—40
„ 13. „Z pod Ojcowa.” Mazur	—40	+ „ 87. Fantaisie sur le thème d'une chanson: Oj ka-	
„ 14. Adieu à Volhynie. Mazourka	—40	zala meni maty de l'opera. Zaporożeць	
„ 15. Trois mazourkas	—60	na Дунаємъ de J. Artemovsky	—50
„ 16. Kujawiak	—40	++ „ 88. Reminiscence d'un thème de la chanson	
„ 19. Pensée Bagatelle.	—40	d'Ukraine „Хусточка” de Jedliczka	—30
„ 21. Pożegnanie. Polonez	—50	+ „ 89. Impromptu sur un air de l'Ukraine „Гуде	
„ 22. Tarantelle Napolitaine fantastique	—	вигеть щельми въ поли” de M. Glinka. —	40
„ 24. Rapsodja polska	—90	„ 90. A la mémoire de Bohdan Zaleski. Dumka	—50
„ 29. Berceuse.	—30	Chansons polonaises.	—20
„ 30. Sonatine F-dur. (J. V. IV. 34.)	—50	Petit potpourri	—20
„ 31. Willanowski. Mazur	—40	„ 91. Ad Astra. Wiązanka jubileuszowa Elizie	
„ 40. Menuet	—40	Orzeszkowej	—60
„ 41. Schoumka Ukrainienne.	—50	50 Украинськихъ пьесъ М. Лисенка набран-	
„ 43. Berceuse. (J. V. V. 3.)	—30	ныхъ изъ 1 и 2 сборниковъ для пѣнія, пере-	
„ 52. Jean. Nocturne (J. V. V. 16.)	—40	дѣланныхъ для фортепiano	2.—
„ 59. Mention (J. V. V. 17.)	—40	Пьесы думки и шумки руського народа на	
„ 65. Hélène. Nocturne (J. V. V. 18.)	—40	Подолы Украины и въ Малороссіи (100 Мало-	
„ 78. Swaty pana Zagłoby Polonez (z portretem		россійскихъ пьесъ) Антона Коцишинскаго	
H. Sienkiewicza)	—50	переложены для фортепiano	2.50
„ 79. Bywaj dziewczę zdrowa Piosnka ułożona		Вечорниця П. Нищиньскаго для фортепiano	
w formie fantazyi	—60	переложено	—90
„ 80. Tam na bloniu błyszcza kwiecie. Fantazja		à quatre mains	
na temat ulubionej piosnki.	—75	„ 82. Kłosy z rodzinnej niwy. Zbiór ulubionych	
„ 81. Mephistofélès. Souvenir de l'opera „Faust”		motywów. Complet	3.—
de Gounod. Paraphrase.	—75	„ 82. „ Zeszyt 1, 2 à	1.80
„ 82. Kłosy z rodzinnej niwy. Zbiór ulubionych		Пьесы, думки и шумки руського народа на	
motywów. Complet	1.80	Подолы Украины и въ Малороссіи (100 Мало-	
„ 82. „ Zeszyt 1, 2 à	1.20	россійскихъ пьесъ) Антона Коцишинскаго	
„ 83. Pod wrażeniem „Dziadów” Adama Mickiewicza	—40	переложены въ 4 руки въ 4 тетрадахъ по	
„ 84. Dwadzieścia cztery Krakowiaki w łatwym		25 пьесъ по	1.50
układzie zebrane z różnych autorów	1.20		

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