

Pani Maryi Buharewiczowej.

Bywaj dziewczę Zarowa



Piosnka

Ułożona
na fortepian
w formie fantazyi
w łatwym stylu

Cena 60 k.

Przez WIKTORA ZIENTARSKIEGO.

Własność Wydawcy

LEONA IDZIKOWSKIEGO w KIJOWIE.

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



Sztycharnia nut druk i chromolit. J. GZDKOŁOWA w Kijowie Fundulejska 22.

Pani MARYI BUHAREWICZOWEJ.

„BYWAJ DZIEWCZĘ ZDROWA“

PIOSNKA

WIKTOR ZIENTARSKI, Op. 79.

Andante maestoso. M. M. ♩ = 132.

Piano.

f *sempre sostenuto* *p*

red. * *red.* *

f *ff* *f* *p* *rall.*

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

Andantino. (♩ = 152.)

mf *mf*

red. * *red.* * *simile red.*

p *mf*

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

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *f* and *mf*. Fingerings are indicated with numbers 1-5. The word *loco* is written above the bass line in several places. The system concludes with a *rall.* marking.

Second system of musical notation. Treble clef, bass clef. Includes the marking *cantabile* and *M. M. ♩ = 126.*. Dynamic marking *mf* is present. Fingerings are indicated with numbers 1-5. The system concludes with a *rall.* marking.

Third system of musical notation. Treble clef, bass clef. Includes dynamic marking *f*. Fingerings are indicated with numbers 1-5. The system concludes with a *rall.* marking.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic markings *mf* and *f*. Fingerings are indicated with numbers 1-5. The system concludes with a *rall.* marking.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff* and *rall.*. The word *loco* is written above the treble line. Fingerings are indicated with numbers 1-5. The system concludes with a *rall.* marking.

(♩=132)
rubato

impetuoso

Ped. * Ped.

poco a poco cresc.

* Ped. *

Ped. *

a tempo
mf tranquillo
rall.
una corda

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

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

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamic markings include *ped.* and *ped.* with asterisks.

Second system of musical notation. Treble clef features a melodic line with slurs and fingerings. Bass clef contains a bass line with chords. A *rallent.* marking is present in the middle of the system, and a *p* dynamic marking is at the end. Dynamic markings include *ped.* and *ped.* with asterisks.

Tempo di mazourka. (♩ = 160)

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. A *tre corda* marking is at the beginning, and a *simile ped.* marking is in the middle. Dynamic markings include *f* and *f*.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. Dynamic markings include *f*.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. An *accelerando* marking is at the end of the system. Dynamic markings include *f*.

tranquillo (♩=120)

dolce
p

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

mf *f* *mf*

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

Allegro. (♩=160)

rall. *ff* *f*

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

scherzando (♩=104)

rallent. *mf leggerissimo* *pp*

ted. * *ted.* * *ted.* * *ted.* * *2 ted.* *

p *pp* *mf*

** *ted.* * *2 ted.* * *ted.* *

The musical score consists of five systems of grand staff notation (treble and bass clefs). The first system begins with a piano (*pp*) dynamic and features a trill in the right hand. The second system includes dynamics of *mf*, *f*, and *f poco a poco*. The third system starts with a *cresc.* (crescendo) leading to *ff* (fortissimo), followed by a *decresc.* (decrescendo) and the instruction *Più mosso. (♩ = 160)*. The fourth system features *ff poco acceleran-* (fortissimo poco accelerando). The fifth system begins with a trill and *f velocissimo* (fortissimo very fast), ending with *Fine*. Various performance markings such as *trem.* (trill), *loco*, and *2^{da} Red.* (second reduction) are present throughout the score.

COMPOSITIONS
— DE —
VICTOR ZIENTARSKI.

Op. 2. „Kiki.” Polka	—30
„ 6. Moja Lodka. Polka	—30
„ 9. Le rêve d'une Ukrainienne. (Marzenie Ukrainki) —	50
„ 11. Dumka i Szumka	—50
„ 13. „Z pod Ojcowa.” Mazur	—40
„ 14. Adieu à Volhynie. Mazourka	—40
„ 15. Trois mazourkas	—60
„ 16. Kujawiak	—40
„ 19. Pensée Bagatelle.	—40
„ 21. Pożegnanie. Polonez	—50
„ 22. Tarantelle Napolitaine fantastique	—
„ 24. Rapsodja polska	—90
„ 29. Berceuse.	—30
„ 30. Sonatine F-dur. (J. V. IV. 34.)	—50
„ 31. Willanowski. Mazur	—40
„ 40. Menuet	—40
„ 41. Schoumka Ukrainienne.	—50
„ 43. Berceuse. (J. V. V. 3.)	—30
„ 52. Jean. Nocturne (J. V. V. 16.)	—40
„ 59. Mention (J. V. V. 17.)	—40
„ 65. Hélène. Nocturne (J. V. V. 18.)	—40
„ 78. Swaty pana Zagłoby Polonez (z portretem H. Sienkiewicza)	—50
„ 79. Bywaj dziewczę zdrowa. Piosnka ułożona w formie fantazyi	—60
„ 80. Tam na bloniu błyszcza kwiecie. Fantazja na temat ulubionej piosnki.	—75
„ 81. Mephistofélès. Souvenir de l'opera „Faust” de Gounod. Paraphrase.	—75
„ 82. Kłosa z rodzinnej niwy. Zbiór ulubionych motywów. Complet	1.80
„ 82. „ „ „ Zeszyt 1, 2 à	1.20
„ 83. Pod wrażeniem „Dziadów” Adama Mickiewicza —	40
„ 84. Dwadzieścia cztery Krakowiaki w łatwym układzie zebrane z różnych autorów	1.20

„ 84. „ „ „ Zeszyt 1 i 2 à	—75
„ 85. Starościński polonez	—60
+ „ 86. Transcription d'une chanson de M. Glinka „He щербчи Соловейко”.	—40
+ „ 87. Fantaisie sur le thème d'une chanson: Oj ka- zala meni maty de l'opera, Запорожець за Дунаєм de J. Artemovsky	—50
++ „ 88. Reminiscence d'un thème de la chanson d'Ukraine „Хусточка” de Jedliczka	—30
+ „ 89. Impromptu sur un air de l'Ukraine „Гуде вигеть шельмы въ поли” de M. Glinka. —	40
„ 90. A la mémoire de Bohdan Zaleski. Doumka —	50
Chansons polonaises.	—20
Petit potpourri	—20
„ 91. Ad Astra. Wiązanka jubileuszowa Elizie Orzeszkowej	—60
50 Украинськихъ пісень М. Лисенка избра- нихъ изъ 1 и 2 сборниківъ для п'янія, пере- д'яланныхъ для фортепіано	2.—
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LEONA IDZIKOWSKIEGO w KIJOWIE.

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