

PIESE ROMÂNEȘTI DIN SECOLUL XIX

Pentru Pian

Album alcătuit de
Prof. univ. dr. Georgeta Ștefănescu-Barnea

Volumul II - Diferite piese, studii, piese de amploare
Tom 2

CUPRINS

Volumul II - Diferite piese, studii, piese de amploare
Tom 1

- Eduard Wachmann (1836-1908)
- Allegretto scherzando
- Mihai Burada (1842-1918)
- Cutia cu muzicuțe
- Dansul pe sârmă
- Concertul păsărilor
- Eduard Caudella (1841-1924)
- Impresii - vals
- Constantin Dimitrescu (1847-1928)
- Scherzetto
- Ciprian Porumbescu (1853-1883)
- O dimineață pe Tâmpa
- O sară la stână
- Iacob Mureșianu (1857-1917)
- Scherzo
- Eusebie Mandicevschi (1857-1929)
- Polca - Mazurca
- George Stephănescu (1843-1925)
- Cântec de leagăn (manuscris)
- Pe gânduri (manuscris)

Tom 2

Ion Scărlătescu (1872-1922)	
- Rondo op. 8	4
Mihai Burada (1842-1918)	
- 3 studii pentru pian	12
Carol Miculi (1821-1897)	
- Studiu	20
Iacob Mureșianu (1857-1917)	
- Studiu	24
Eusebie Mandicevschi (1857-1929)	
- 30 Variațiuni op. 5 (pe o temă de Händel)	30
Ciprian Porumbescu (1853-1883)	
- Rapsodia Română.	57

Ion Scărlătescu

(1872-1922)

Allegro grazioso, ma non troppo

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*p*) and *leggiero* marking. The first system (measures 1-5) features a melodic line in the right hand with a slur and a fermata over the final measure, and a bass line with a 3/5 triplet. The second system (measures 6-9) includes a first ending bracket and a dynamic change to *mf*. The third system (measures 10-13) features a second ending bracket, a dynamic change to *mp*, and various articulations like accents and slurs. The fourth system (measures 14-17) continues the melodic and harmonic development. The fifth system (measures 18-21) includes a first ending bracket and a dynamic change to *p*. The score is filled with detailed musical notation, including slurs, accents, and fingering numbers.