



SIX PIÈCES

pour le

PIANO

par

Roman Statkowski.

Op. 16.

N^o 1 Capriccio... M.1.80.

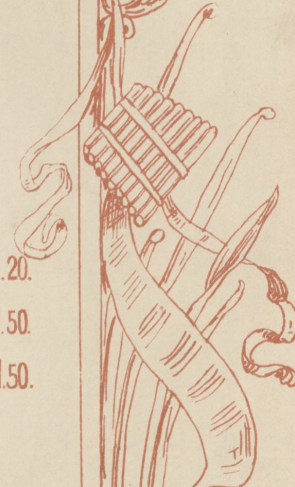
„ 2. Impromptu. M.1.50.

„ 3. Valse..... M.2. —

N^o 4. All' antico..... M.1.20.

„ 5. Alla burla..... M.1.50.

„ 6. Auprès de la fontaine M.1.50.



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Ms. 2415 [1]



x CAPRICCIO.

Roman Statkowski, Op.16. N° 1.

Allegro.

PIANO.

p *f*

con Ped.

p

espress.

poco rit.



a tempo
mf

poco rit.

a tempo
p
cre - - -

p
scen - - - do
grazioso

poco rit.

un poco più vivo e cantabile

mf

cresc. *sf dim.*

Tempo I.

grazioso
p

Vivace.
con leggerezza

sf pp

The first system of music consists of three measures. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *sf pp* is placed at the beginning of the first measure.

The second system contains three measures. The right hand continues with intricate melodic patterns, including some sixteenth-note runs. The left hand maintains a steady accompaniment. There are no dynamic markings in this system.

cresc. f

The third system spans three measures. The right hand has a melodic line with some rests. The left hand features a more active accompaniment. A *cresc.* marking is placed above the second measure, and a *f* marking is placed above the third measure.

m.g. m.d. cre

The fourth system consists of three measures. The right hand has a melodic line with some rests. The left hand has a sparse accompaniment. The markings *m.g. m.d.* are placed above the first measure, and *cre* is placed above the second measure.

scen do f m.g. m.d.

The fifth system contains three measures. The right hand has a melodic line with some rests. The left hand has a sparse accompaniment. The markings *scen do* are placed above the first measure, *f* is placed above the second measure, and *m.g. m.d.* is placed above the third measure.

cre - - - - - scen - - - - - do

sf

This system shows the vocal line and piano accompaniment. The vocal line has lyrics 'cre - - - - - scen - - - - - do'. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *sf* (sforzando) is present at the end of the system.

mf *p* *pp*

This system continues the piano accompaniment. It is divided into three measures with dynamic markings *mf*, *p*, and *pp* (pianissimo) respectively. The right hand has a dense, flowing texture, while the left hand provides a steady bass accompaniment.

cre - - scen - - do e strin - - - gen - - - do

This system contains the vocal line with lyrics 'cre - - scen - - do e strin - - - gen - - - do'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are spread across the vocal line with hyphens indicating long notes.

sf *dolce*

This system features a change in piano texture. The first measure has a dynamic marking of *sf*, followed by a section marked *dolce* (dolce). The right hand has a more melodic, arpeggiated texture, and the left hand has a simpler accompaniment.

morendo *m.g.* *m.g.* *m.g.*

This system concludes the piece. It begins with a *morendo* (diminuendo) marking. The piano accompaniment features a final flourish in the right hand and a sustained bass line in the left hand. The system ends with three measures marked *m.g.* (mezzo-giusto).

8

pp scherzando

8

cre

8

scen - - - do

8

brillante

molto con brio

8

ff

8

8

f *fp*

3

grazioso p

sempre vivace

mf

cresc e string.

f

calando

mf

sempre animando

p

cresc.

pp

piu f

cre - scen - do

marcato
f

ff
accel. e string. al Fine

fff pesante

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