



**TELUZZA**

(THE STAR)

*Rumanian Melody*

for **PIANO** by

*le Chevalier*

**A. DE KONIWSKI.**

OP. 317.

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# THE STAR.

STELUZZA.

Rumanian Melody.

From Manuscript  
Edited by *W<sup>m</sup> Scharfenberg.*

## INTRODUZIONE.

Andante.

CHEVALIER DE KONTSKI.

The first system of the musical score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 6/8. The key signature has one flat (B-flat). The music begins with a forte (*ff*) dynamic. The first measure contains a complex chordal texture. The second measure is marked *pp* (pianissimo). The third measure is marked *f* (forte). The system concludes with a final chord.

The second system continues the musical score with two staves. The treble clef staff features a melodic line with a fermata over the first measure, indicated by a dashed line above the staff. The bass clef staff provides a harmonic accompaniment. The system ends with a final chord.

The third system concludes the introduction with two staves. The treble clef staff has a melodic line that ends with a fermata. The bass clef staff has a melodic line that ends with a fermata. The system is marked *dim.* (diminuendo) and *p* (piano). The system concludes with a final chord.

Andante.

*pp*

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff joined by a brace on the left. The music is in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The tempo is marked 'Andante.' at the beginning. The first system starts with a piano (*pp*) dynamic. The second system features a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The third system includes piano (*pp*) and forte (*f*) dynamics in both staves. The fourth system begins with a piano (*p*) dynamic. The fifth system continues with piano (*p*) dynamics. The score includes various musical notations such as slurs, accents (*^*), ornaments (*S*), and triplets (*3*). The bass staff often features block chords and moving bass lines, while the treble staff has more melodic and harmonic lines.

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note figure. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of the piano score. The right hand continues the melodic development. The left hand accompaniment includes a section marked *pp rallent.* (pianissimo, ritardando).

Third system of the piano score. The right hand has a long, sweeping melodic phrase marked *ppp* (pianississimo). The left hand features a rhythmic accompaniment with a dynamic marking of *f* (forte).

Fourth system of the piano score. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand accompaniment is marked *f* (forte).

Fifth system of the piano score. The right hand continues with a melodic line, marked *p* (piano). The left hand accompaniment is marked *f* (forte).

First system of a piano score. The right hand (treble clef) features a melodic line with several accents (^) and a long slur. The left hand (bass clef) has a descending eighth-note pattern, starting with a piano (*p*) dynamic. A forte (*ff*) dynamic marking is present in the right hand.

Second system of the piano score. The right hand continues with a melodic line of eighth notes, marked with accents (^). The left hand has a descending eighth-note pattern. A marking of "2 Ped." is in the left hand, and "stacc." is written below it. A slur with an "8" above it spans the right hand.

Third system of the piano score. The right hand continues with a melodic line of eighth notes, marked with accents (^). The left hand has a descending eighth-note pattern. A slur with an "8" above it spans the right hand.

Fourth system of the piano score. The right hand continues with a melodic line of eighth notes, marked with accents (^). The left hand has a descending eighth-note pattern.

Fifth system of the piano score. The right hand continues with a melodic line of eighth notes, marked with accents (^). The left hand has a descending eighth-note pattern. A forte (*f*) dynamic is in the left hand, and a "rallent." marking is in the right hand. A piano (*p*) dynamic is at the end of the system.

*a tempo.*

*pp*

This system contains the first two measures of the piece. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a bass line with eighth notes and rests. The dynamic marking *pp* is centered between the staves.

This system contains measures 3 and 4. The right hand continues with chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature changes to one sharp (F#) in the second measure.

*ff*

This system contains measures 5 and 6. The right hand has a more active melodic line with triplets and accents. The left hand continues with eighth notes. The dynamic marking *ff* is placed between the staves. The key signature changes to two sharps (F# and C#) in the second measure.

*rallent.*

This system contains measures 7 and 8. The right hand features chords with accents. The left hand has a bass line with flats. The dynamic marking *rallent.* is placed above the right staff. The key signature changes to one flat (Bb) in the second measure.

*a tempo.*

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part begins with a piano (*p*) dynamic. It features a series of sixteenth-note runs with fingerings: 5, 5, 1, 1, 5, 3, 2, 3, 2, 3, 2. The right hand has a few notes with accents.

Second system of musical notation. Treble clef with trills (*tr*) and accents (*^*). The bass clef part continues with sixteenth-note runs and accents.

Third system of musical notation. Treble clef with trills (*tr*) and accents (*^*). The bass clef part includes a section marked *2 Ped.* and a *poco a poco* dynamic change. Fingerings 3 and b are indicated.

Fourth system of musical notation. Treble clef with trills (*tr*) and accents (*^*). The bass clef part is marked *rallentando e pp* (rritardando e pianissimo). The system concludes with a double bar line.

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Table listing piano solo studies and exercises with columns for author, title, and price. Authors include Biehl, Brauer, Burgin, Chopin, Clementi, Cramer, Czerny, Doll, Doring, Dreyschack, Duvernoy, Haberler, Heller, and others.