

32897

N° 21277

A son ami

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Professeur de l'école musicale IMPÉRIALE russe à Kharkoff.



Scherzo de Concert

pour

Piano

par

Ladislav Aloiz.

Op. 41 N° 1.



Pr. 80 c.



Propriété de l'éditeur.

MOSCOU chez P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

Dépôts:

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.



A M^r Stanislas Brykner.

QUATRE MORCEAUX. SCHERZO de CONCERT.

LADISLAS ALOÏZ, Op.41. N^o 1.

Allegro con spirito.

PIANO.

The musical score is written for piano and consists of four systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro con spirito'. The first system includes a forte (*f*) dynamic marking in the bass line and a mezzo-piano (*mp*) marking in the treble line. The second system continues the piece with various articulations and dynamics. The third system features a forte (*f*) dynamic in the bass line. The fourth system is marked 'ritmico' and includes a piano (*p*) dynamic marking. The score concludes with a double bar line and repeat signs.

molto cresc. ff *mf*

mf *mp*

leggeramente

2 7 3 7

di - mi - nu - en - do *m.d.* *m.g.* *m.g.*

Ritmico.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, marked *p* and *grazioso*. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *molto* and the articulation is *leggiere*.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents, marked *p*. The left hand accompaniment is marked *mf* and *f*. The tempo remains *molto*.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and accents, marked *mf* and *f*. The left hand accompaniment is marked *p*. The tempo remains *molto*.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents, marked *molto* and *p*. The left hand accompaniment is marked *molto*. The tempo remains *molto*.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and accents, marked *fp* and *mf*. The left hand accompaniment is marked *mf*. The tempo remains *molto*.

First system of musical notation. Treble clef, key signature of one sharp (F#). The music features a melodic line in the right hand with slurs and a bass line. Dynamics include *m.d.* and *molto*. A fermata is placed over the final measure of the system.

Second system of musical notation. Treble clef, key signature of one sharp. Dynamics include *mf*, *molto*, *sfz*, and *p*. The bass line has a *fz* dynamic. A fermata is placed over the final measure of the system.

Third system of musical notation. Treble clef, key signature of one sharp. Dynamics include *p*, *molto*, and *cresc.*. The music features a melodic line in the right hand with slurs and a bass line.

Fourth system of musical notation. Treble clef, key signature of one sharp. Dynamics include *ff* and *brillante*. The music features a melodic line in the right hand with slurs and a bass line. A fermata is placed over the final measure of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp. Dynamics include *pp*. The music features a melodic line in the right hand with slurs and a bass line.

musical notation system 1

molto cresc.

8

ff con bravura

molto

m.d. m.d. m.d.

m.g. m.g. m.g.

Come sopra.

p

giocoso

mp con grazia

molto

sfz

p

Un poco meno.

cantabile
p

The first system of music features a piano introduction in G major. The right hand plays a flowing, arpeggiated melody with grace notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Un poco meno' and the mood is 'cantabile'.

Tempo I.

poco rit. *mf*

The second system begins the main piece at 'Tempo I'. The right hand continues with a more rhythmic melody, and the left hand accompaniment becomes more active. The tempo is marked 'poco rit.' and the dynamic is 'mf'.

The third system continues the piece, showing a transition in the right hand's melodic line. The left hand accompaniment remains consistent with eighth-note patterns.

The fourth system features a more complex melodic development in the right hand, with some chromaticism. The left hand accompaniment continues to support the melody.

Ritmico.

agitato *poco* *a* *poco* *mf* *elegante*

The fifth system concludes the piece with a 'Ritmico' section. The right hand plays a more rhythmic and energetic melody, while the left hand accompaniment becomes simpler. The tempo is marked 'agitato', and the mood is 'elegante'. Dynamics include 'poco', 'a', 'poco', and 'mf'.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including the tempo marking *tranquillo* and dynamic markings like *p*.

Third system of musical notation, including the tempo marking *Poco vivo.* and dynamic markings like *mp* and *f*.

Fourth system of musical notation, including a fingering number *5* and dynamic markings like *mp*, *sfz*, *f*, and *p*.

Fifth system of musical notation, including the tempo marking *giocoso* and dynamic markings like *sfz*, *f*, and *p*.

Tempo I.

mf *poco rit.* *come sopra*

agitato

brillante *ff*

Più vivo.

fp *giocosamente e staccato* *pp*

fpp *mf*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic patterns and slurs.

Second system of musical notation, continuing the piece with similar rhythmic and melodic elements.

Third system of musical notation, including a triplet of eighth notes in the treble clef. The bass clef features a melodic line with slurs. The text *rit.* and *morendo* is written below the staff.

Quasi improvisato.

Fourth system of musical notation, marked *mp*. It features a treble clef with a melodic line and a bass clef with a supporting line. A fingering *1 2 5 1* is shown above a treble clef note. The text *p* and *Λ* are present.

Fifth system of musical notation, marked *pp*. It continues the piece with complex rhythmic patterns. A fingering *2 1 5 1* is shown above a treble clef note. The text *p* and *Λ* are present.

mp *sempre molto agitato e appassionato e poco a poco*

1 4 1 1 3 1 1 3

1 1 3 1 3

cre - scen - do

1 3

molto crescendo

ff brillante

8 4

4

Vi-

Tempo I.

p

p

⊕ ПРИМЪЧ. Исполнителю предоставляется пользоваться купюромъ отъ знака ⊕ vi- до слѣдующаго знака ⊕ de.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first two measures have a 'w' marking above the notes. The third measure has a 'w' marking above the notes. The fourth measure has an '8' marking above the notes. The bass clef part has a 'w' marking above the notes in the first measure. The system ends with a dynamic marking of *f*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has an '8' marking above the notes. The word *ritmico* is written below the first measure. The bass clef part has a 'w' marking above the notes in the first measure. The system ends with a dynamic marking of *f*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The bass clef part has a dynamic marking of *p.* below the first measure. The system ends with a dynamic marking of *p.*

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *mf*. The vocal line in the treble clef has the lyrics *di - mi - nu - en - do* under the notes. The bass clef part has a dynamic marking of *p.* below the first measure. The system ends with a dynamic marking of *p.*

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The bass clef part has a dynamic marking of *p.* below the first measure. The system ends with a dynamic marking of *p.*

First system of musical notation. Treble clef, key signature of one sharp (F#), and 7/8 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of musical notation. The right hand continues with intricate passages, including some with fingering numbers (1, 2) and accents (^). The left hand has a more rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Third system of musical notation. The right hand has a melodic phrase with an accent (^). The left hand continues with a rhythmic accompaniment. The dynamics are not explicitly marked in this system.

Fourth system of musical notation. The right hand features a passage with fingering numbers (1, 2) and a breath mark (V). The left hand has a rhythmic accompaniment. Dynamics of forte (*f*) and piano (*p*) are indicated.

Fifth system of musical notation. The right hand has a melodic phrase with an accent (^). The left hand continues with a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

col *And.*

8
f brillante

Coda. *DE*
f *pp*

f furioso *p*

f *mp* molto crescendo

molto *crescendo* *ff*

ancora *crescendo* *fff e vibrato*

mf *brillante*

ff *ff Pedal*

ff *Pedal*

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32897

N^o 21278

A M^c Stanislas Blumenfeld,

Directeur de l'école musicale à Kieff.



Barcarolle

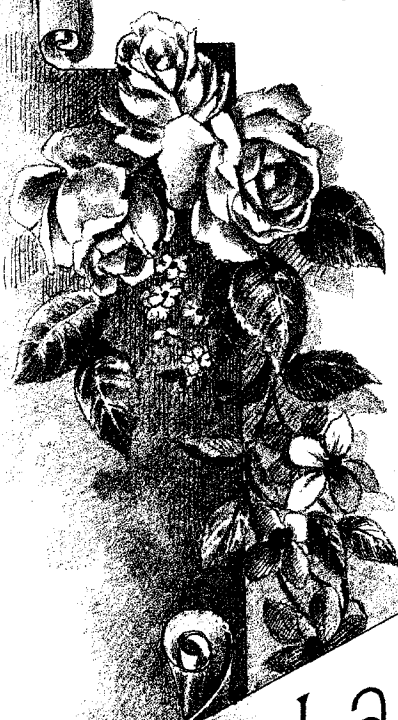
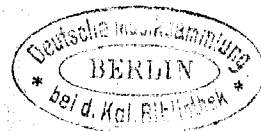
pour

Piano

par

Ladislav Aloiz.

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MOSCOU chez P. JURGENSON,

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A M^e Stanislas Blumenfeld.

BARCAROLLE.

LADISLAS ALOÏZ, Op.41. N^o 2.

Andantino. (♩=M.M.)

Piano.

f *p segue*

col Ped. *Ped.* *Ped.* *Ped.*

espressivo e molto cantando
mf *p* *mf*

p *f*

più p

mf

pp *mf* *agitato*

e sempre *cresc.* *poco a poco*

cresc. *e agitato* *f armonioso*

p *una corda*

sempre più tranquillo

morendo

Tempo I.

mp ma espressivo

p

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, including a piano (*pp*) dynamic marking. The notation continues with treble and bass clefs.

Third system of musical notation, including a *morendo* dynamic marking. The notation continues with treble and bass clefs.

Fourth system of musical notation, including *sf*, *rit.*, and *pp* dynamic markings. The notation continues with treble and bass clefs.

Un poco agitato.

Fifth system of musical notation, including *mp*, *p*, and *col* dynamic markings. The notation continues with treble and bass clefs.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The dynamic marking *p.* is present at the beginning.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues with eighth-note patterns. The left hand features a more active bass line with some sixteenth-note figures. Dynamic markings include *mf*, *m.g.*, and *f*. A performance instruction reads: *pp* *il canto ben sostenuto (quasi Violoncelli)*. Fingering numbers 1 and 2 are shown under a bass note.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a complex texture with overlapping eighth-note lines. The left hand provides a steady accompaniment. A dynamic marking of *m.d.* is visible.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a dense, rapid eighth-note passage. The left hand continues with a consistent accompaniment. A dynamic marking of *m.d.* is present.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with some grace notes. The left hand has a more active bass line. A dynamic marking of *mf* is present.

mp

cresc.
f pomoso

p
pp

poco rit.
pp
p tranquillamente

sempre morendo

p.

sc. *

sfz

f

p

m. d. misterioso

p

m. g.

sc. *

p

mf

p

molto cre

p

sc. *

scendo

ff

Pedal

fff

allargando

sc. *

Tempo

mp

il accompagnamento sempre molto staccato

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings like *p* and *agitato m.d.*, and the instruction *poco a poco*.

Third system of musical notation, with markings such as *ben cantabile* and *molto cresc.*, and a dynamic marking of *p tranquillo*.

Fourth system of musical notation, featuring *Tempo I.*, *sfz*, and *con liberta*, along with a dynamic marking of *mp*.

Fifth system of musical notation, including *pp una corda*, *un poco marcato*, and *pp*, ending with a *Pedale* instruction and a *ppp* dynamic marking.

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО ВЪ 2 РУКИ.

P. K.		P. K.
	Abesser, E. Op. 188. Je pense à toi. Romance. —25	
	Alberti, H. Op. 28. № 4. Il Trovatore. —15	
	— Op. 28. № 5. Lucia di Lammermoor. —15	
	— " " " 12. La Favorite. —15	
	— " " " 17. Robert le diable. —15	
	— " " " 19. Le Prophète. —15	
	— Op. 42. № 6. Соловей, ром. А. Алябьева. —30	
	— Оперныя фантази (легкія) 2-й сборникъ (Кризандеръ). Fantaisies d'op. (faciles) Album 2. Томъ 176. 1 —	
	Содержание: — Lucia di Lammermoor, op. 28. № 5. — Il Trovatore, op. 28. № 4. — La Favorite, op. 28. № 12. — Le Prophète, op. 28. № 19. — Robert le Diable, op. 28. № 17. — Les Huguenots, op. 26. № 11. — Rigoletto, op. 26. № 2. — Traviata, op. 26. № 1. — La Muette de Portici, op. 26. № 19. — Guillaume Tell, op. 26. № 14. — Zampa, op. 26. № 18. — Lucrezia Borgia, op. 26. № 7. — I Puritani, op. 26. № 9. — Martha, op. 8. № 1. —25	
	Agosti, F. Marche de Garibaldi. —25	
	Arditt, L. Il bacio. Valse, facilitée par A. Kündinger. —40	
	Arensky, A. Op. 19. Trois morceaux. № 1. Etude. H-moll. —50	
	— " 2. Prélude. E-moll. —50	
	— " 3. Mazurka. As-dur. —50	
	Arkadieff, L. Berceuse. —20	
	Badarzewska, Th. L'Espérance. Méditation. —30	
	— La Foi. Pièce de salon. —30	
	— Sympathie. Mélodie italienne. —30	
	Балабуновъ, А. Въ штыки. Маршъ. —30	
	Baumfelder, F. Op. 165. Romeo et Juliette. Valse brillante. —30	
	— Op. 230. № 2. Rondino mignon. —30	
	Becker. Chant du soir. —15	
	Beethoven, L. Op. 2. № 3. Sonate. C. (Lebert). —75	
	— Op. 10. № 2. Sonate. F. (Lebert). —50	
	— " 14. 2. Sonate. G. (Lebert). —50	
	— " 20. Finale du septuor Es-dur arr. par J. Weiss. —30	
	— Sonates célèbres. Revues par Lebert, Pabst et Chrisander. Томъ 1. 1 —	
	Index: № 1. Sonatine pathétique. Op. 13. — Sonate (Op. 22. — Sonate avec la marche funèbre Op. 26. — Sonata quasi una fantasia Op. 27. № 2. — Sonata appassionata Op. 57. —25	
	Behr, F. Op. 10. № 3. Douleur. Mélodie. —25	
	— Op. 93. Fleurette. Polka de salon. —30	
	— " 130. Nocturne mélancolique. —25	
	— " 176. Chant d'amour. —25	
	— " 201. Mélodie des Alpes. —30	
	— " 227. Rose du Mai. —25	
	— " 312. № 2. Sérénade moresque. —25	
	— " 325. № 1. Les joyeux voyageurs. —30	
	— " 337. La Fée aux bluets. —30	
	— " 391. Trotsköpfchen. —30	
	— " 436. Orientalisches Wiegenlied. —25	
	— " 470. Sérénade russe. —25	
	— Венгерскій танецъ. № 3. —15	
	— " " " " № 7. —25	
	Bendel, Fr. Op. 15. № 1. Nocturne. —25	
	— Op. 30. La Clochette. Morceau caractéristique. —40	
	— " 98. № 3. Élégie. —30	
	— " 105. Souvenir d'Ischl. Tyrolienne. —30	
	— " 123. Une fleur de Styrie. —30	
	— " 133. Sur les montagnes. Idylle. —45	
	Berens, H. Op. 74. Gramosa. —15	
	— Op. 93. № 1. Funerailles de la rose. —30	
	— " " 2. Danse des graces. —45	
	Bernard, A. Op. 31. Valse métamorphose. —50	
	— Op. 43. Скорбь и мысли. —30	
	— " 47. "Слеза" памяти Тургенева. —30	
	— Элегія памяти Государыни Императрицы Маріи Александровны. —30	
	— Giulia. Romance de Denza. —30	
	— Тучи черныя. Romance de Romberg. —30	
	Бернардъ, М. Collection d'airs favoris de l'opéra italien: —30	
	— № 1. Bellini. Quintetto de la Sonambula. —30	
	— " 2. Rossini. Canzonetta du Barbier de Séville. —20	
	— " 3. Donizetti. Air final de la Lucia. —40	
	— " 4. Sextetto de la Lucia. —30	
	— " 5. Bellini. Air final de la Sonnambula. —40	
	— " 13. Donizetti. Sérénade de l'opéra Don Pasquale. —20	
	— " 14. " Cavatine de l'opéra Linda di Chamounix. —20	
	— " 15. " Trio de l'opéra Lucrezia Borgia. —40	
	— " 16. " Ballade de l'opéra Lucrezia Borgia. —20	
	— " 17. Bellini. Air de la Norma „Casta diva“. —20	
	— " 19. Donizetti. Romance de la Linda „Cari luoghi“. —20	
	— " 20. " Romance de l'opéra Eliseire d'amore. —20	
	— " 21. Verdi. Air de l'opéra Lombardi. —30	
	— " 22. Donizetti. Cavatine de l'opéra Lucrezia Borgia. —30	
	— " 23. " Sextuor de l'opéra Lucrezia Borgia. —20	
	— " 24. Verdi. Air de Tenor de l'opéra Lombardi. —20	
	— " 31. " Canzonetta de l'opéra Rigoletto. —30	
	— " 33. Rossini. Prière de l'opéra Zora. (Moïse). —30	
	— " 34. " Romance de Desdemona de l'opéra Otello. —20	
	— " 35. Verdi. Scène et air de l'opéra Il Trovatore. —50	
	— Souvenir d'Ernst. Le carnaval de Venise. —50	
	— Polonaise d'Oginski. —40	
	— Хуторокъ. Chanson de Klimoffsky. —40	
	— Крощка. Романсъ П. Булахова. —40	
	— Прости. Романсъ Федорова. —40	
	— La jeune pianiste de salon. 8 pièces. —70	
	— Романсы Барламова. Тетрадь 1-я. —80	
	— " " " " 2-я. —70	
	— " " " " 3-я. —60	
	Русскій пианистъ.	
	— № 1. Боже, Царя Храни. —40	
	— " 2. Ты не повѣршишь. —50	
	— " 3. Черный цвѣтъ. —60	
	— " 4. Тройка. —30	
	— " 5. Сарафанчикъ. —30	
	— " 7. Скажи, зачѣмъ. —40	
	— " 8. Мы двѣ дѣвочки. —30	
	— " 9. Ъхали ребята. —30	
	— " 10. Онъ меня разлюбилъ. —40	
	— " 11. Бывало. —30	
	— " 12. Во саду-ли, въ огородѣ и Дружно, братцы, веселую. —40	
	— " 13. Чѣмъ тебя я огорчила. —30	
	— " 14. Не будите меня молоду и Ахъ, скучно мнѣ. —10	
	— " 15. Кто могъ любить такъ страстно и Хожу я по улицѣ. —40	
	— " 17. Лучинюшка и Пирушка будетъ. —60	
	— " 20. Два прощанья. —40	
	— " 21. Скажите ей. —40	
	— " 125 Русскихъ народныхъ пѣсенъ 125 chansons populaires russes. Часть I. Томъ 66. 1 50	
	Часть II. Томъ 67. 1 50	
	Beyer, F. Op. 154. № 10. Lucrezia Borgia. Petite Fantaisie. —30	
	Blehl, A. Op. 76. Blümlein Tausendschön. —30	
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	Бортыманскій, Д.М. 35 концертовъ. Переложение для фортепиано въ 2 руки. 3 —	
	Brisson, F. Op. 100. Ravane favorite de Louis XIV. —30	
	Bronnikoff, P. Le mouvement des astres. Valse. —60	
	Bruch, M. Marche funèbre. —25	
	Brunner, C. T. Op. 46. № 2. Lucrezia Borgia. Divertissement. —25	
	— Op. 46. № 7. La Fille du Régiment. Rondo. —25	
	Burgmüller, Fr. Op. 97. № 3. Air napolitain varié. —30	
	— Op. 97. № 4. Romance de Herold. —30	
	— " " " 7. Fantaisies sur une cavatine de Bellini. —30	
	— " " " 9. Bella Napoli, air national varié. —30	
	— " " " 12. Aux bords du Rhin. Air varié. —30	
	Clementi, M. Toccata. —30	
	Cooper, W. Op. 54. Tout pour l'amour. Valse de salon. —45	
	— Op. 59. Прощайте, гусары. Галопъ. —30	
	— " 76. Echo de la patrie. —30	
	Cramer, H. Op. 84. № 5. Martha. Fantaisie instructive. —40	
	— Op. 157. № 1. Valse de l'opéra Faust. —30	
	Краммеръ, К. Op. 6. Капризница. Салонная полька. —25	
	Croises, A. Op. 50. Le moulin des tilleuls. Fantaisie. —30	
	— Op. 82. Boléro de l'opéra Les Vêpres Siciliennes. —40	
	— Mon premier succès. Solo de concours. —25	
	Czerny, Ch. Op. 92. Toccata. —45	
	Czerny, Fr. Классная Библиотека. Степень IV № 50. Bruch. M. op. 12 № 3. Romance. —20	
	Damm, F. Op. 75. Kosackentanz. Fantasiestück. —30	
	— Op. 90. № 6. Prière du matin. —25	
	— " 9. Heureux retour. —25	
	Diabelli, A. Op. 157. Lilienkränze. Drei Sonatinen. —45	
	Döhler, Th. Op. 58. Valse mélancolique. —25	
	— Op. 66 ^{bis} . Quintetto de l'opéra Sonnambula. —25	
	Дробинскъ, А. Дѣтскій музыкальный вечеръ. 65 любимѣйшихъ и легкихъ пьесъ для дѣтей, которыя не могутъ брать октавы. 1 20	
	— 25 пѣсенъ и романсовъ московскихъ цыганъ переложенныхъ для фортепиано: Часть 1-я. 1 20	
	Содержание: № 1. Коса. № 2. Хожу я по улицѣ. № 3. Ночевья. № 4. Тега, тега. № 5. Дружбы нѣжное военное. № 6. За Ураломъ, за рѣкой. № 7. Ой вы, узаны. № 8. Общество наше. № 9. Ты не повѣршишь. № 10. Помогъ козелъ въ огородѣ. № 11. Ова млеякая. № 12. Очи. № 13. Ты душа-ль моя. № 14. Разношникъ. № 15. Саду-ль я на лавочку. № 16. Вдохъ по улицѣ мятлица. № 17. Горныя вершины. № 18. Скажи зачѣмъ. № 19. Ненаглядная. № 20. Ненаглядный ты мой. № 21. Пойми меня. № 22. Молодка молодая. № 23. Ахъ ты молодость. № 24. Обойми, поцѣлуй. № 25. Вотъ на пути село большое. — Двѣ барыни. Русскій карнавалъ. — Соловей. Романсъ Алябьева. —60	
	Egghard, J. Op. 24. Sarolta. Impromptu. —30	
	— Op. 52. Chanson pastorale. —25	
	— " 61. Air allemand. Thüringer Volkslied. —25	
	— " 87. № 2. Le bluet. Mélodie. —15	
	— " 87. " 3. Le Liseron. Une fleur. Mélodie. —25	
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	— " 108. № 1. Au village. Mélodie. —25	
	— " 141. Marche forcée des troupes. —40	
	— " 187. Amorosa. Romance italienne. —40	
	— " 189. Adalina. Polka-Mazurka. —30	
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	— " 226. Idylle. Pièce de salon. —30	
	— " 253. № 4. Air anglais. Long, long ago. —25	
	— " 253. № 5. Trabl! Trabl! Mélodie de Kücken. —25	

32897

N^o 21279

A. M^{lle} F. Fajerman.
à Odessa.



Polka burlesque

pour

Piano

par

Ladislav Aloiz.

Op. 41 N^o 3.



Pr. 60 c.

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MOSCOU chez P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musical russe et du Conservatoire à Moscou.

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Imprimerie de musique P. Jurgenson à Moscou.





POLKA BURLESQUE.

LADISLAS ALOÏZ, Op. 41. N° 3.

Tempo giusto.

PIANO.

p con grazia

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The tempo and mood markings are *p* (piano) and *elegante e scherzando*. The music features a complex texture with many beamed sixteenth notes in the treble and chords in the bass.

Second system of musical notation. It continues the piece with similar notation. The treble staff has some fingering numbers: '5' and '4' above a group of notes, and '1' and '1' below a group of notes in the bass staff.

Third system of musical notation. It includes a *p* (piano) dynamic marking. There are fingering numbers '2' and '2' above notes in the treble staff. The music continues with intricate rhythmic patterns.

Fourth system of musical notation. This system features a significant change in the bass line, with a melodic line that moves from the bass clef to the treble clef in the middle of the system. The treble staff continues with complex rhythmic figures.

Fifth system of musical notation. It includes a triplet of eighth notes in the treble staff, marked with a '3' above it. The piece concludes with sustained chords in the bass staff.

First system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *fp*. The key signature has two flats.

Second system of musical notation, featuring treble and bass staves. It includes fingerings (1, 2) and dynamic markings like *p*. The key signature has two flats.

Third system of musical notation, featuring treble and bass staves. It includes fingerings (1, 2, 3, 4, 5) and dynamic markings like *p*. The key signature has two flats.

Fourth system of musical notation, featuring treble and bass staves. It includes fingerings (1, 2, 3, 4, 5) and dynamic markings like *p*. The key signature has two flats.

Fifth system of musical notation, featuring treble and bass staves. It includes fingerings (1, 2, 3, 4, 5), dynamic markings (*f*, *pp*), and a star symbol (*). The key signature has two flats.

First system of musical notation. The right hand plays a rhythmic pattern of eighth notes, marked *ritmico*. The left hand plays a simple bass line. A dynamic marking of *p* is present at the end of the system.

Second system of musical notation. The right hand continues with eighth notes, marked *cresc. molto*. The left hand has a more active bass line. A dynamic marking of *p* is present.

Third system of musical notation. The right hand continues with eighth notes, marked *cresc. molto*. The left hand has a more active bass line. A dynamic marking of *p* is present.

Fourth system of musical notation. The right hand has a more complex melodic line, marked *p* and *scherzando*. The left hand has a more active bass line, marked *pp*. A measure number *45* is indicated below the system.

Fifth system of musical notation. The right hand continues with a complex melodic line, marked *cresc. molto*. The left hand has a more active bass line, marked *p*. A measure number *45* is indicated below the system.

First system of musical notation. The right hand features a melodic line with a dynamic marking of *p* and a tempo marking of *m. g.* The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand has a *m. g.* marking and a *staccato* instruction. The left hand has a *legato* instruction. A dynamic marking of *fp* is present.

Third system of musical notation, featuring complex chordal textures and arpeggiated figures in both hands.

Fourth system of musical notation. The right hand has a *f* dynamic marking. The left hand has a *p* dynamic marking and a *calmato* instruction. A *una corda* instruction is also present.

Fifth system of musical notation. The right hand has a *p* dynamic marking. The left hand has a *p* dynamic marking.

First system of musical notation. The right-hand part features a complex, rhythmic melody with many beamed notes and accents. The left-hand part provides a steady accompaniment. The tempo is marked *scherzando*. Dynamics include *f* and *ff*. There are slurs and accents throughout.

Second system of musical notation. The right-hand part continues with intricate patterns. The left-hand part has some rests. Dynamics include *mf* and *ff*. There are slurs and accents throughout.

Third system of musical notation. The right-hand part has a melodic line with slurs and accents, including markings like *m.d.* and *m.g.*. The left-hand part has a more active accompaniment. Dynamics include *p*. There are slurs and accents throughout.

Fourth system of musical notation. The right-hand part features a melodic line with slurs and accents. The left-hand part has a steady accompaniment. Dynamics include *p*. There are slurs and accents throughout.

Fifth system of musical notation. The right-hand part features a melodic line with slurs and accents. The left-hand part has a steady accompaniment. Dynamics include *p*. There are slurs and accents throughout.

mp *longa* *sfz*

longa p calmato

mp più tranquillo *p con dolcezza*

sempre più

Meno. *pp* *morendo* *tranquillo*

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО ВЪ 2 РУКИ.

	P. K.		P. K.		P. K.
<i>Abesser, E.</i> Op. 188. Je pense à toi. Romance. —25		<i>Бернардъ, М.</i> Collection d'airs favoris de l'opéra italien: —30		<i>Brunner, C. T.</i> Op. 46. № 2. Lucrezia Borgia. Divertissement. —25	
<i>Alberti, H.</i> Op. 28. № 4. Il Trovatore. —15		— № 1. <i>Bellini.</i> Quintetto de la Sonnambula. —30		— Op. 46. № 7. La Fille du Régiment. Rondo —25	
— Op. 28. № 5. Lucia di Lammermoor. —15		— " 2. <i>Rossini.</i> Canzonetta du Barbier de Séville. —20		<i>Burgmüller, Fr.</i> Op. 97. № 3. Air napolitain varié. —30	
— " " 12. La Favorite. —15		— " 3. <i>Donizetti.</i> Air final de la Lucia. —40		— Op. 97. № 4. Romance de Herold. —30	
— " " 17. Robert le diable. —15		— " 4. " Sextetto de la Lucia. —30		— " " 7. Fantaisies sur une cavatine de Bellini. —30	
— " " 19. La Prophète. —15		— " 5. <i>Bellini.</i> Air final de la Sonnambula. —40		— " " 9. Bella Napoli, air national varié. —30	
— Op. 42. № 6. Соловей, ром. А. Алябьева. —30		— " 13. <i>Donizetti.</i> Sérénade de l'opéra Don Pasquale. —20		— " " 12. Aux bords du Rhin. Air varié —30	
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<i>Agosti, F.</i> Marche de Garibaldi. —25		— " 16. " Ballade de l'opéra Lucrezia Borgia. —20		— Op. 59. Прощайте, гусары. Галопъ. —30	
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<i>Arensky, A.</i> Op. 19. Trois morceaux. № 1. Etude. <i>H-moll.</i> —50		— " 19. <i>Donizetti.</i> Romance de la Linda „Cari luoghi“. —20		<i>Cramer, H.</i> Op. 84. № 5. Martha. Fantaisie instructive. —40	
— " 2. Prélude. <i>E-moll.</i> —50		— " 20. " Romance de l'opéra Elsieire d'amore. —20		— Op. 157. № 1. Valse de l'opéra Faust. —30	
— " 3. Mazurka. <i>As-dur.</i> —50		— " 21. <i>Verdi.</i> Air de l'opéra Lombardi. —30		<i>Крамъръ, К.</i> Op. 6. Капризница. Салонная полька. —25	
<i>Arkadjeff, L.</i> Berceuse. —20		— " 22. <i>Donizetti.</i> Cavatine de l'opéra Lucrezia Borgia. —30		<i>Croizez, A.</i> Op. 50. Le moulin des tilleuls. Fantaisie. —30	
<i>Badarzewska, Th.</i> L'Espérance. Méditation. —30		— " 23. " Sextuor de l'opéra Lucrezia Borgia. —20		— Op. 82. Boléro de l'opéra Les Vêpres Siciliennes. —40	
— La Foi. Pièce de salon. —30		— " 24. <i>Verdi.</i> Air de Tenor de l'opéra Lombardi. —20		— Mon premier succès. Solo de concours. —25	
— Sympathie. Mélodie italienne. —30		— " 31. " Canzonetta de l'opéra Rigoletto. —30		<i>Czerny, Ch.</i> Op. 92. Toccata. —45	
<i>Балабуноев, А.</i> Въ штыки. Маршъ. —30		— " 33. <i>Rossini.</i> Prière de l'opéra Zora. (Molse). —30		<i>Czerny, Fr.</i> Классная Библиотека. Степень IV № 50. Bruch. M. op. 12 № 3. Romance. —20	
<i>Baumfelder, F.</i> Op. 165. Romeo et Juliette. Valse brillante. —30		— " 34. " Romance de Desdemona de l'opéra Otello. —20		<i>Damm, F.</i> Op. 75. Kosackentanz. Fantasiestück. —30	
— Op. 230. № 2. Rondino mignon. —30		— " 35. <i>Verdi.</i> Scène et air de l'opéra Il Trovatore. —50		— Op. 90. № 6. Prière du matin. —25	
<i>Becker.</i> Chant du soir. —15		— Souvenir d'Ernst. Le carnaval de Venise. —50		— " 9. Heureux retour. —25	
<i>Beethoven, L.</i> Op. 2. № 3. Sonate. C. (Lebert). —75		— Polonaise d'Oginski. —40		<i>Diabelli, A.</i> Op. 157. Lilienkränze. Drei Sonatinen. —45	
— Op. 10. № 2. Sonate. F. (Lebert). —50		— Хуторокъ. Chanson de Klimoffsky. —40		<i>Döhler, Th.</i> Op. 58. Valse mélancolique. —25	
— " 14. " 2. Sonate. G. (Lebert). —50		— Крошка. Романсъ П. Булахова. —40		— Op. 66 ^{bis} . Quintetto de l'opéra Sonnambula. —25	
— " 20. Finale du septuor Es-dur arr. par J. Weiss. —30		— Прости. Романсъ Федорова. —40		<i>Дюбонъ, А.</i> Дѣтскій музыкальный вечеръ. 65 любимѣйшихъ и легкихъ пьесъ для дѣтей, которыя не могутъ брать octave. 1 20	
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N^o 21280.

A M^{me} ALEXANDRINE STOSS-PETROFF.

à KIEFF.



Méditation

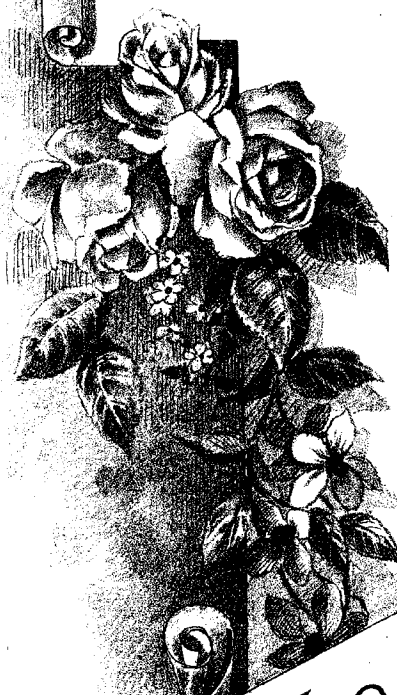
pour

Piano

par

Ladislav Aloiz.

Op. 41 N^o 4.



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MOSCOU chez P. JURGENSON,

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Musical russe et du Conservatoire à Moscou.

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Imprimerie de musique P. Jurgenson à Moscou.



A Madame Alexandrine Stoss - Petroff.

MÉDITATION.

LADISLAS ALOÏZ, Op.41. N°4.

Moderato.

Piano.

mp molto espressivo e legatissimo

This system contains the first two measures of the piece. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, expressive sound. The dynamic marking is mezzo-piano (*mp*).

Tempo I.

ben sostenuto *poco rit.* *m.d.* *p* *mp tranquillo*

This system covers measures 3 to 6. The tempo is marked *Tempo I.* The music becomes more spacious and sustained, with the instruction *ben sostenuto*. There is a *poco rit.* (slight deceleration) leading to a *p* (piano) dynamic marking. The final measure of this system is marked *mp tranquillo*.

poco agitato

This system covers measures 7 to 10. The tempo increases to *poco agitato* (slightly more agitated). The music features more rhythmic activity and some triplet markings. The dynamic remains mezzo-piano (*mp*).

calmato *tranquillo*

This system covers measures 11 to 14. The tempo is marked *calmato* (calm) and *tranquillo* (tranquil). The music returns to a more relaxed and peaceful character. It includes triplet markings and fingerings (1, 2, 1, 2) and (1, 2, 1, 2) are indicated for the right hand.

ben sostenuto
inquieto
calmato

p
*Re. * Re.**

poco marcato

p
8

p
tranquillamente
tranquillo

Listesso tempo.

First system of the musical score. The right hand features a melodic line with a descending eighth-note scale and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Performance markings include *poco rubato* and *p. sempre col Rdo.* with dynamic markings *p.*

Second system of the musical score. The right hand contains a triplet of eighth notes. The left hand continues with eighth-note accompaniment. Dynamic markings *p.* are present.

Third system of the musical score. The right hand has a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Performance markings include *pp zefiroso* and dynamic markings *p.*

Fourth system of the musical score. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Performance markings include *mf* and dynamic markings *p.*

Fifth system of the musical score. The right hand has a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Performance markings include *f*, *ben sostenuto il canto*, and *sempre poco a* with dynamic markings *p.*

First system of musical notation. The right hand starts with a piano (p) dynamic and a tempo marking of *a poco molto*. The left hand provides a steady accompaniment. The system concludes with a measure marked with an '8' and a triplet of eighth notes.

Second system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand continues with a rhythmic accompaniment. The system ends with a measure marked with an '8' and a triplet of eighth notes.

Third system of musical notation. The right hand has a melodic line with triplets and slurs. The left hand has a more active accompaniment. The system ends with a measure marked with an '8' and a triplet of eighth notes.

Fourth system of musical notation. The right hand features a melodic line with sextuplets and slurs. The left hand has a rhythmic accompaniment. The system ends with a measure marked with an '8' and a triplet of eighth notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The system ends with a measure marked with an '8' and a triplet of eighth notes.

8

pp zefiroso

mf espresso

p

8

pp una corda

col Tac.

Tac.

8

Tempo I.

rit.

p

Tac.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with several accidentals (sharps and naturals). The bass staff features a more rhythmic accompaniment with quarter and eighth notes, including a measure with a fermata and a circled '15'.

The second system continues the musical piece. The treble staff shows a melodic line with various intervals and accidentals. The bass staff provides harmonic support with chords and moving lines. There are some dynamic markings like 'p' and 'f' visible.

The third system introduces a dynamic marking of *sfz* (sforzando) in the bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a more active accompaniment with eighth notes.

The fourth system features contrasting dynamics. The bass staff is marked *appassionato* and *sfz*, while the treble staff is marked *tranquillo*. The music shows a shift in mood and texture.

The fifth system begins with the marking *allargando* (ritardando). It features a long melodic line in the treble staff with a fermata and a circled '8'. The bass staff has a similar melodic line with a circled '6' and 'm.d.'. The system ends with a *pp* (pianissimo) marking and a double bar line.