

32898



A Monsieur Alfred Grünfeld.

TROIS MORCEAUX de SALON

pour Piano

par

LADISLAS ALOÏZ.

OP. 35.

N ^o 1. A la Menuetto.....	50 cop.
» 2. Mazourka.....	40 ,
» 3. Scherzo-Valse.....	50 ,



Propriété de l'éditeur.

Moscou chez P. Jurgenson.

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

Imprimerie de musique P. Jurgenson à Moscou.



À M^r Alfred Grünfeld.

TROIS MORCEAUX CARACTÉRISTIQUES.

N^o1. Menuetto.

L. ALOÏZ, Op. 35.

Tempo giusto.

p grazioso

p

p

pp *cresc.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains chords and melodic fragments, while the bass staff has a steady eighth-note accompaniment. A fermata is placed over a chord in the treble staff.

Second system of musical notation, continuing the piece. It features similar chordal textures in the treble and eighth-note accompaniment in the bass. A fermata is present over a chord in the treble staff.

Third system of musical notation, showing more complex chordal structures and melodic lines in both staves. A fermata is placed over a chord in the treble staff.

Fourth system of musical notation, featuring a change in the bass line with a melodic line in the bass clef. The word *tranquillo* is written in the bass staff. A fermata is placed over a chord in the treble staff.

Fifth system of musical notation, concluding the page with flowing melodic lines in both staves. A fermata is placed over a chord in the treble staff.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and a dynamic marking of *mf*. A first ending bracket labeled "8." spans the final two measures of the system.

Second system of musical notation, including dynamic markings *mf*, *sempre dim.*, and *pp*. The notation shows a steady rhythmic pattern in the bass clef and more complex figures in the treble clef.

Third system of musical notation, continuing the piece with various note values and rests. The bass clef maintains a consistent rhythmic accompaniment.

Fourth system of musical notation, featuring a *cresc.* marking and a time signature change to 9/8. The treble clef has a more active melodic line.

Fifth system of musical notation, including a *8va* marking and tempo markings *molto*, *poco*, and *ritenuto*. The piece concludes with a series of chords in the treble clef.

Tempo I.

8va

ff e risoluto

8

mf

mf sempre diminuendo

p cantabile

p scherzando

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. The tempo and mood are indicated as *p scherzando*. The system contains two staves with various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The music includes a dynamic marking of *f* (forte) in the bass staff. The system contains two staves with various rhythmic patterns and accidentals.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The music includes a dynamic marking of *p* (piano) in the bass staff. The system contains two staves with various rhythmic patterns and accidentals.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The music includes a dynamic marking of *ff* (fortissimo) in the bass staff. The system contains two staves with various rhythmic patterns and accidentals.

FF marcato

mf

p

5

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The music includes dynamic markings of *ff marcato*, *mf*, and *p*. The system contains two staves with various rhythmic patterns and accidentals. A finger number '5' is indicated above a note in the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex texture with many beamed notes and rests in both staves.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano) in both the treble and bass staves. The notation is dense with many beamed notes.

Third system of musical notation, featuring a *pp* (pianissimo) dynamic marking in the bass staff. A *trm* (trill) marking is present in the treble staff. The music continues with intricate rhythmic patterns.

Fourth system of musical notation, showing a continuation of the complex texture. It includes a repeat sign in the treble staff. The bass staff has a steady rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a repeat sign in the treble staff. The bass staff continues with its accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex rhythmic patterns with slurs and accents, while the bass staff provides a steady accompaniment.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

Third system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and prominent five-finger (*5*) chords in the treble staff.

Fifth system of musical notation, concluding the page with a fortissimo (*fp*) dynamic marking and complex chordal textures.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and five-fingered chords.

Second system of musical notation, including a forte (*f*) dynamic marking and various chordal textures.

Third system of musical notation, with the instruction *il canto poco marcato* written above the bass staff.

Fourth system of musical notation, featuring performance instructions: *sempre - cresc. - e accell.*

Fifth system of musical notation, starting with the tempo marking *Vivo.* and a forte (*ff*) dynamic marking.

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TROIS MORCEAUX de SALON

pour Piano

par

LADISLAS ALOÏZ.

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Nº2. Mazurka.

L. ALOÏZ, Op. 35.

Tempo di Mazurka.

mp *coquetto* *mf*

The first system of music consists of two staves. The treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, some beamed together. The bass staff contains a sequence of chords and single notes, including a prominent bass line with a few eighth notes.

The second system continues the piece. The treble staff features a melodic line with some slurs. The bass staff has a more rhythmic accompaniment. A dynamic marking *cresc. molto* is placed above the treble staff, and a *p* (piano) marking is placed above the bass staff.

The third system introduces a *coquetto* marking above the treble staff. The treble staff has a more active melodic line with some triplets. The bass staff continues with a steady accompaniment.

The fourth system shows a continuation of the musical themes. The treble staff has a melodic line with some slurs and accents. The bass staff provides a consistent accompaniment.

The fifth system concludes the page. It features a *p* (piano) dynamic marking above the treble staff. The treble staff has a melodic line with some triplets and slurs. The bass staff continues with its accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with a forte *f* and *giocoso* dynamic. The bass clef staff provides harmonic support with chords and a few moving lines. A *rit.* marking is present in the bass staff, and an asterisk (*) is placed below the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with a forte *f* and *giocoso* dynamic. The bass clef staff continues the harmonic support. A *rit.* marking is present in the bass staff, and an asterisk (*) is placed below the fourth measure.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs and accents, marked with a piano *p* dynamic. The bass clef staff continues the harmonic support with chords and moving lines.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with a mezzo-piano *mp* dynamic. The bass clef staff continues the harmonic support with chords and moving lines.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic support with chords and moving lines.

mf con fierezza *dolce*

mf

dolce

f *mp*

f *mp* *f*

First system of musical notation. The treble clef staff contains a melodic line with slurs and a 'w' marking. The bass clef staff contains a supporting line with chords and a 'p' dynamic marking.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and a 'w' marking. The bass clef staff features a triplet in the first measure and a 'f' dynamic marking.

Third system of musical notation. The treble clef staff has a triplet in the first measure and a 'p' dynamic marking. The bass clef staff has a 'f' dynamic marking and a 'mp' dynamic marking.

Fourth system of musical notation. The treble clef staff has a triplet in the first measure. The bass clef staff has a 'leggieramente' marking and a 'V' marking.

Fifth system of musical notation. The treble clef staff has a triplet in the first measure and a 'w' marking. The bass clef staff has a triplet in the first measure and a 'V' marking.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed above the bass staff.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff features a series of eighth-note runs, some with slurs and accents. The lower staff continues with chordal accompaniment.

The third system shows further development of the musical themes. The upper staff has more complex melodic figures, and the lower staff maintains the harmonic support.

The fourth system includes the instruction *sempre dim.* (sempre diminuendo) written in the center of the page. The music continues with intricate melodic lines and accompaniment.

The fifth system concludes the piece with a fortissimo (*ff*) dynamic marking. The music features a final, powerful melodic flourish in the upper staff and a corresponding accompaniment in the lower staff.

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A Monsieur Alfred Grünfeld.

TROIS MORCEAUX de SALON

pour Piano

par

LADISLAS ALOÏZ.

OP. 35.

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Nº3. Scherzo-Valse.

L. ALOÏZ, Op. 35.

Allegro giocoso.

The first system of musical notation consists of five measures. The treble clef staff begins with a piano (*mp*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes and rests in the left hand. A first ending bracket spans measures 4 and 5, with a second ending bracket starting in measure 4. Fingerings are indicated with numbers 3 and 5.

The second system of musical notation consists of five measures. The treble clef staff continues with eighth and sixteenth notes, including a trill in measure 7. The bass line features a melodic line with eighth notes and rests. A first ending bracket spans measures 9 and 10.

The third system of musical notation consists of five measures. The treble clef staff features a melodic line with eighth notes and rests, including a trill in measure 12. The bass line has a rhythmic accompaniment with eighth notes and rests. A forte (*f*) dynamic marking is present in measure 12. A first ending bracket spans measures 14 and 15.

The fourth system of musical notation consists of five measures. The treble clef staff features a melodic line with eighth notes and rests, including a trill in measure 17. The bass line has a rhythmic accompaniment with eighth notes and rests. A piano (*p*) dynamic marking is present in measure 16. A first ending bracket spans measures 19 and 20.

ff con bravocera
m. d.
m. s.
p

8
cresc. molto
ff
m. d.
m. s.

p

8
p scherzando

m. g.

The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a simple accompaniment of quarter notes. The key signature has two flats, and the time signature is 4/4.

The second system continues the piece. The treble staff features a prominent 8-measure rest in the first measure, followed by a melodic line. The bass staff continues with its accompaniment. A dynamic marking of *pp.* is present at the beginning.

The third system is characterized by several 8-measure rests in the treble staff, indicating a section of sustained chords. The bass staff continues with quarter notes. A dynamic marking of *f* (forte) is placed in the final measure of the system.

The fourth system shows the continuation of the piece. The treble staff has several 8-measure rests. The bass staff features a dynamic marking of *mf* (mezzo-forte) in the third measure.

The fifth system concludes the piece with a series of chords in the treble staff and a melodic line in the bass staff. Dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The system ends with a trill in the bass staff.

mp *espressivo*

First system of a piano score. The right hand features a melodic line with a slur and a fermata over the first two measures. The left hand provides a harmonic accompaniment with a similar slur. The key signature has three flats, and the time signature is 3/4.

cresc.

Second system of the piano score. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment also features a slur. The key signature changes to two flats in the final measure of the system.

Third system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes a slur and a fermata. The key signature remains two flats.

apassionato *sempre molto cresc*

Fourth system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a slur and a fermata. The key signature remains two flats.

ff non legato *f*

Fifth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes a slur and a fermata. The key signature remains two flats.

fp

sfz *p*

Ca. * *Ca.* *

sfz

pp misterioso

p. *p.* *p.* *p.*

il basso poco marcato

Ca.

Ca. *

Ca. * *Ca.* * *Ca.*

sempre molto cresc.

ffv

v *v*

ff brillante

Ca.

* Ca.

Ca.

longa

Tempo I.

p

risoluto
m. d.
m. s.
p.

molto
ff
m. d.
m. s.

p.
molto
p.

f

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *p.* (piano) is present at the beginning.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with various articulations. The bass staff has a more rhythmic accompaniment. A dynamic marking of *f* (forte) appears towards the end of the system.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a complex texture with many beamed notes. The bass staff has a steady accompaniment. Dynamic markings include *sempre*, *molto*, and *crescendo*.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a very dense texture of beamed notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *precipitando*.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a complex texture of beamed notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and a final cadence.