



Compositions

POUR
PIANO
PAR

B. GRODZKI.

Op. 59.	QUATRE MORCEAUX.	
	N ^o 1. Valse mélodique	1. 20.
	" 2. Clair de lune, Nocturne	1. 20.
	" 3. Nocturne (Si maj)	1. 20.
	" 4. Valse de concert	1. 20.
Op. 62.	TROIS MINIATURES.	
	N ^o 1. Esquisse	— 60.
	" 2. Bluette	— 60.
	" 3. Valse de salon	— 75.
Op. 67.	3 KLAVIERPOESIEN.	
	N ^o 1. Lied ohne Worte	1. —
	" 2. Impromptu	1. —
	" 3. Nocturne (Re ^b maj)	1. —
Op. 75.	QUATRE MORCEAUX.	
	N ^o 1. Vision	— 80.
	" 2. Valse	— 80.
	" 3. Sérénade	1. 20.
	" 4. Bagatelle	— 80.

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Warschau, Gebethner & Wolff

Vision.

B. Grodzki, op. 75. N° 1.

Andante.

p *molto epress.*

pp

cresc.

f *rit.* *p*

mf *cresc.*

pp mf cresc.

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and features a melodic line with a long slur. The lower staff provides a harmonic accompaniment. The dynamic increases to mezzo-forte (*mf*) and then to a crescendo (*cresc.*) towards the end of the system.

rit. f poco agitato m.g. m.g.

This system contains the next two staves. It begins with a ritardando (*rit.*) and a forte (*f*) dynamic, marked *poco agitato*. The upper staff has a melodic line with a slur, and the lower staff has a more active accompaniment. The system concludes with a mezzo-forte (*m.g.*) dynamic.

calando p

This system contains the third and fourth staves. The tempo is marked *calando* (rushing). The upper staff has a melodic line with a slur, and the lower staff has a steady accompaniment. The dynamic is piano (*p*).

mf cresc.

This system contains the fifth and sixth staves. The upper staff has a melodic line with a slur, and the lower staff has a steady accompaniment. The dynamic is mezzo-forte (*mf*) and increases to a crescendo (*cresc.*).

pp cresc.

This system contains the seventh and eighth staves. The upper staff has a melodic line with a slur, and the lower staff has a steady accompaniment. The dynamic is piano-piano (*pp*) and increases to a crescendo (*cresc.*).

rit. f poco agitato m.g. m.g.

This system contains the final two staves. It begins with a ritardando (*rit.*) and a forte (*f*) dynamic, marked *poco agitato*. The upper staff has a melodic line with a slur, and the lower staff has a more active accompaniment. The system concludes with a mezzo-forte (*m.g.*) dynamic.

a tempo

calando *mp* *rit.* *cresc.*

p poco a poco rit. *f*

p *mf*

p *cresc.* *f*

p *p più tranquillo*

sempre *dim.* *rit.*

Neue interessante Clavier-Musik.

Mili Balakirew.

Complainte. Doumka	1.50	Tarantelle	2.—
5 ^{me} Mazurka	2.—	Valse Impromptu	2.50
2 ^{me} Scherzo	2.—	Reminiscences de l'Opera „La vie pour le Czar“ de MICHEL GLINKA, Fantaisie	3.—
2 ^{me} Nocturne	1.50	2 Valses Caprices d'ALEXANDRE TANÉIÉW transcrites.	
3 ^{me} Scherzo	2.—	No. 1 As dur M. 2.—, No. 2 Des dur	2.—
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Trois miniatures. Op. 62.		Clavier-Poesien. Op. 67.	
No. 1. Esquisse	—60	No. 1. Lied ohne Worte	1.—
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No. 3. Valse de Salon	—75	No. 3. Nocturne	1.—

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Alexander Tiniakow.

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10/11

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Op. 62. TROIS MINIATURES.

- N^o 1. Esquisse 60.
- .. 2. Blüette 60.
- .. 3. Valse de salon 75.

Op. 67. 3 KLAVIERPOESIEN.

- N^o 1. Lied ohne Worte 1. ...
- .. 2. Impromptu 1. ...
- .. 3. Nocturne (Re^b maj) 1. ...

Op. 75. QUATRE MORCEAUX.

- N^o 1. Vision 80.
- .. 2. Valse 80.
- .. 3. Sérénade 1. 20.
- .. 4. Bagatelle 80.

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Warschau, Gebethner & Wolff

Lith. Anst. v. Cb. Roder, Leipzig

Valse.

B. Grodzki, op. 75. N° 2.

Tempo di Valse.

f *brillante* *rit.* *mf* *a tempo*

cresc. ed accel. *f*

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each (treble and bass clef). The first system includes performance markings: *f* (forte), *brillante* (brilliant), *rit.* (ritardando), *mf* (mezzo-forte), and *a tempo*. A first ending bracket with an 8-measure count is present in the first system. The second system continues the melodic and harmonic development. The third system features a *p* (piano) dynamic marking. The fourth system includes a *cresc. ed accel.* (crescendo and acceleration) instruction. The fifth system concludes with a *f* (forte) dynamic marking.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a long slur. The lower staff has a bass line with chords. Dynamics include *cresc.* and *ff*.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. Dynamics include *riten.*, *a tempo*, and *f*. There are some markings in the bass staff, possibly *rit.* and ***.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords. Dynamics include *cresc.*

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords. Dynamics include *cresc.*, *ff*, and *riten.*

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords. Dynamics include *a tempo*, *p*, and *cresc.*

Sixth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords. Dynamics include *p* and *espressivo*.

mf

sempre cresc.

ff

1. ed. *

rit. **Stretto.**

p *mf*

cresc. *f* *poco*

a poco *dim. molto* *pp*

Neue interessante **Clavier-Musik.**

Mili Balakirew.

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2 ^{ème} Scherzo	2.—
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Symphonie C dur. Clavier-Auszug à 4 ^{ms} par S. LIAPOUNOW	8.—

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| | " 2 Clair de lune, Nocturne | 1. 20. |
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| | N ^o 1 Esquisse | .. 60. |
| | " 2 Blüette | .. 60. |
| | " 3 Valse de salon | .. 75. |
| Op. 67. | 3 KLAVIERPOESIEN. | |
| | N ^o 1 Lied ohne Worte | 1. — |
| | " 2 Impromptu | 1. — |
| | " 3 Nocturne (Re ^b maj) | 1. — |
| Op. 75. | QUATRE MORCEAUX. | |
| | N ^o 1 Vision | .. 80. |
| | " 2 Valse | .. 80. |
| | " 3 Sérénade | 1. 20. |
| | " 4 Bagatelle | .. 80. |

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Sérénade.

B. Grodzki, op. 75. N° 3.

Allegro grazioso. *a tempo*

f ad lib. *p* *a tempo*

m. d. *ad lib.* *f* *dim.*

p *m. d.* *f*

dim.

p

3

3

3

3

3

f

dim.

3

3

3

cresc.

f

3

2

dim.

sem.

3

3

3

3

pre cresc. e poco accel.

ff *rit.* *a tempo* *p*

rit. *lento ad lib.* *a tempo* *p*

3 *3* *3*

mf *cresc.* *f* *rit.* *a tempo*

Poco meno e molto tranquillo.

p *p*

mp

pp cresc.

First system of musical notation, piano (pp) with a crescendo (cresc.) marking.

cresc. mf più f

Second system of musical notation, featuring a crescendo (cresc.), mezzo-forte (mf), and fortissimo (più f) markings.

cresc. sempre string. rit. ff lento ad lib. 3

Third system of musical notation, including markings for crescendo (cresc. sempre), string section (string.), ritardando (rit.), fortissimo (ff), and ad libitum (lento ad lib.), with a triplet (3) indicated.

Tempo I.

mp m.d.

Fourth system of musical notation, marked mezzo-piano (mp) and mezzo-dolce (m.d.), featuring triplet (3) markings.

f dim. 3

Fifth system of musical notation, marked fortissimo (f) and diminuendo (dim.), with triplet (3) markings.

p 3

Sixth system of musical notation, marked piano (p) with triplet (3) markings.

First system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line.

Second system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line. A dynamic marking *f* is present.

Third system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line. Dynamic markings *dim.* and *cresc.* are present.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line. A dynamic marking *f* is present.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line. Dynamic markings *dim.*, *sempre*, *cresc.*, and *poco accel.* are present.

Sixth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time. Features a triplet in the bass line and a triplet in the treble line. A dynamic marking *ff* is present.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The music features a melodic line in the treble with triplets and a bass line. Dynamics include *mp* and *rit.*. The tempo is marked *a tempo*.

Second system of musical notation. It features a grand staff with a treble and bass clef. The music includes a *tr* (trill) in the treble. Dynamics include *p* and *m.d.*. The tempo is marked *a tempo* and *lento ad lib.*.

Third system of musical notation. It features a grand staff with a treble and bass clef. The music includes a *tr* (trill) in the treble. Dynamics include *mf* and *cresc.*.

Fourth system of musical notation. It features a grand staff with a treble and bass clef. The music includes a *rit.* (ritardando) in the treble. Dynamics include *f* and *p*.

Fifth system of musical notation. It features a grand staff with a treble and bass clef. The music includes a *f* (forte) dynamic in the treble.

Sixth system of musical notation. It features a grand staff with a treble and bass clef. The music includes a *rit.* (ritardando) in the treble. Dynamics include *p*, *cresc.*, and *f*. The tempo is marked *a tempo*.

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Mili Balakirew.

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	" 3. Sérénade	1. 20.
	" 4. Bagatelle	80.

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Leipzig, St. Petersburg, Moskau, London.

Warschau, Gebethner & Wolff

à madame VERA SIPIAGUINE - LILIENFELD.

Bagatelle.

Allegretto con moto.

B. Grodzki, op. 75. N° 4.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a *cresc.* (crescendo) marking.

The second system continues the piece. It features a variety of dynamics including *p riten* (piano, ritardando), *f* (forte), and *pp* (pianissimo). The tempo marking *a tempo* is present. The upper staff has a melodic line with some sixteenth-note passages, and the lower staff has a more active accompaniment. A fingering of 6 is indicated in the upper staff.

The third system shows a continuation of the melodic and harmonic development. The upper staff contains a melodic line with a fingering of 6. The lower staff features a strong *f* (forte) dynamic. The system includes various note values and rests.

The fourth system is characterized by a dense, rapid melodic passage in the upper staff, marked with a piano (*p*) dynamic. The lower staff provides a steady accompaniment with chords and moving lines.

The fifth system continues the rapid melodic passage in the upper staff. The lower staff maintains its accompaniment role. The system concludes with a final chord in the upper staff.

pp *leggierissimo*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed notes. The bass staff has a simpler accompaniment. The dynamic marking *pp leggierissimo* is placed between the staves.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns in both staves.

a tempo
rit *pp* *mf* *p*

Third system of musical notation. It includes a tempo change to *a tempo* and a *rit* (ritardando) marking. Dynamic markings *pp*, *mf*, and *p* are used throughout the system. The time signature changes to 3/4.

mf *p*

Fourth system of musical notation, showing further melodic development and harmonic changes. Dynamic markings *mf* and *p* are present.

p *pp* *cresc*

Fifth system of musical notation. It features dynamic markings *p*, *pp*, and *cresc* (crescendo). The time signature changes to 2/4.

a tempo
f rit. *p*

Sixth system of musical notation. It includes a tempo change to *a tempo* and dynamic markings *f rit.* and *p*.

cresc.

P rit. *f* *a tempo*

pp *f*

6 5

pp leggierissimo

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a melodic line in the upper staff and a supporting bass line in the lower staff, with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking in the lower staff towards the end of the system. The notation shows a continuation of the melodic and harmonic material.

Third system of musical notation, starting with a tempo marking of *a tempo*. It includes dynamic markings of *pp*, *mf*, and *p*. The music features a complex melodic line with many slurs and ties, and a bass line with repeated notes.

Fourth system of musical notation, featuring dynamic markings of *mf*, *p*, *p*, and *pp*. The upper staff has a melodic line with slurs, while the lower staff has a bass line with chords and single notes.

Fifth system of musical notation, marked with a tempo change *a tempo* and dynamic markings of *pp*, *cresc.*, and *f*. The upper staff has a melodic line with slurs and ties, and the lower staff has a bass line with chords.

Sixth system of musical notation, ending with dynamic markings of *dim.*, *p*, *pp*, and *ppp*. The upper staff has a melodic line with slurs and ties, and the lower staff has a bass line with chords and a triplet of eighth notes.

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