

Compositions favorites

POUR LE PIANO

PAR

M. MOSZKOWSKI.

	R. C.		R. C.
Op. 7 № 1. Moment musical H-dur (R. 115)	25	Op. 36 № 5. Air de ballet G-moll. (R. 165)	45
» 7 № 3. Moment musical Fis-dur. (R. 116)	40	» 36 № 7. Valse sentimentale C-dur. (R. 126)	40
» 8 № 2. Valse A moll. (R. 190)	15	» 39. Intermezzo A-dur. (R. 127)	40
» 11 № 1. Polonaise Es-dur. (R. 197)	45	» 52 № 4. La Jongleuse. (R. 194)	25
» 11 № 2. Valse C-dur. (R. 118)	45	» 53 № 4. Valse coquette du ballet «Laurin». (Nouv. Rép. 135)	40
» 11 № 3. Danse hongroise H-moll. (R. 119)	40	» 58 № 2. Consolation. (R. 197)	30
» 15 № 1. Sérénade célèbre. (v. Ark. Rép. IV № 28). —	25	» 58 № 3. Près du berceau. (R. 198)	25
» 15 № 5. Petite Valse Des-dur. (R. 120)	15	» 77. Dix pièces mignonnes:	
» 15 № 6. Barcarolle A-moll. (R. 10)	30	№ 1. Tristesse. (R. 244)	30
» 17 № 1. Polonaise D-dur. (v. Ark. Rép. V № 18). 1 —		№ 2. Scherzino C-dur. (R. 245)	40
» 17 № 2. Menuet G-dur. (v. Ark. Rép. V № 11)	85	№ 3. Romance sans paroles. (R. 246)	20
» 18 № 1. Mélodie F-dur. (v. Ark. Rép. IV № 27). —	25	№ 4. Inquiétude (R. 247)	20
» 24 № 1. Etude de concert Ges-dur. (R. 196)	60	№ 5. Intimité. (R. 248)	30
» 28 № 3. Miniature (Scherzetto) E-moll. (R. 1)	40	№ 6. Tarantelle. (R. 249)	40
» 28 № 5. Miniature (Scherzo) G-dur. (R. 15)	30	№ 7. Impromptu. (R. 250)	30
» 31 № 1. Monologue E-moll. (R. 121)	30	№ 8. Pantomime. (R. 251)	30
» 31 № 2. Mélodie E-moll. (R. 122)	30	№ 9. Mélodie D-dur. (R. 252)	30
» 31 № 4. Scherzetto As-dur. (R. 123)	30	№ 10. Menuet G-dur. (R. 253)	40
» 34 № 1. Valse E-dur, jouée par M-me Essipoff. (R. 124)	70	Op. 79 № 3. Valse Des-dur. (R. 262)	60
» 34 № 2. Etude C-dur. (v. Ark. Rép. V № 23)	75	» 80 № 2. Mit Fächer und Mantilla. (R. 263)	45
» 35 № 3. Pièce drôlatique Ges-dur. (R. 125)	40	Valse brillante As-dur. (R. 128)	50
» 36 № 4. En Automne B-moll. (Coll. Boukhoutzeff IV à V № 6)	60		

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PRÈS DU BERCEAU.

Allegretto grazioso. $\text{♩} = 88$

MAURICE MOSZKOWSKI, Op. 58. N° 3.

The musical score is written for piano and consists of four systems. The first system begins with a piano (*p*) dynamic marking. The second system features a *pochiss rit.* marking. Pedal markings (*Ped* with an asterisk) are placed below the bass staff at the beginning of several phrases. The score is in 6/8 time and the key signature has two flats (B-flat major).

con anima.

Ped *

poco cresc.

Ped *

piu p

poco rit

a

Ped *

tempo

dolce

Ped * Ped * Ped * Ped *

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

The second system continues the piece. It features a prominent fingering sequence in the bass staff: 4, 5, 4, 3, 2, 1. A 'Ped' (pedal) marking is placed at the end of the system, along with an asterisk symbol.

con anima.

The third system is characterized by dense, block-like chords in both the treble and bass staves, creating a rich harmonic texture. A 'Ped' marking and an asterisk are present at the end of the system.

The fourth system is marked 'poco cresc.' (poco crescendo). It features a steady increase in volume and intensity. A 'Ped' marking and an asterisk are located at the end of the system.

The fifth system is marked 'più P' (piano), indicating a decrease in volume. The music continues with complex chordal structures in both staves.

poco rit.

tempo

pochiss. rit.

pp