

LA HARPE DU NORD

Journal de Musique

destiné uniquement à recueillir ce qu'il y aura de plus
intéressant en fait de pièces fugitives composés par les
amateurs et les artistes demeurant en Russie

pour le Chant, le Piano, la Harpe et la Guitarre

très humblement dédié

à Sa Majesté l'Impératrice régente

ELISABETH ALEXIEWNA

PAR L'ÉDITEUR FRÉDÉRIC SATZENHOVEN.



ST. PETERSBOURG.

1824

Cahier N° 3

Lithographie de Frédéric Satzenhoven, Place d'Isaac maison Labanoff N° 280.

5^{me} ANNÉE.

Polonaise.

No. 1.

Con Espicpione.

Compo par Alex. Tschalitzky.

Piano Forte

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each (treble and bass clef). The piece is marked *Con Espicpione* and *Piano Forte*. The notation includes various dynamics such as *ped.*, *fz. cres*, *fz. f.*, *loco*, *f*, *p*, *calando*, *grava*, *grava loco*, and *dolo*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by its polka-like feel. The piece concludes with a final cadence in the bass clef.

grac.
pp: *acc:* *grac.* *dimin:*

loco.
ped: *ped:*

acc:

pp: *fin.* *fin.*
Fine. Seque Trio.

Trio.

dolce.

ped.

dolce. ped.

ped. f.

p.

Polonaise D. C.

The image shows a page of handwritten musical notation. The top section is labeled 'Trio.' and consists of six systems of two staves each. The first system has a '3/4' time signature. The notation includes various note values, rests, and dynamic markings such as 'dolce.' and 'ped.'. There are also some circled symbols. The bottom section is a single system of two staves with the title 'Polonaise D. C.' written in cursive.

No. 2. Quadrille.

comp. par N. Maraschy

Piano-Forte

mf.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/8. The music begins with a melodic line in the treble and a supporting bass line. A dynamic marking of *mf.* is present.

The second system continues the piece. It features a prominent arpeggiated figure in the treble staff, marked with a forte *f* dynamic. The bass staff provides a steady accompaniment. A *ped.* (pedal) marking is visible in the treble staff.

The third system shows a change in texture. The treble staff has a wavy line above it labeled *gravi* and *loco*. The bass staff has a *ped.* marking. The music is more rhythmic and driving.

The fourth system is marked *dolce* in the treble staff. The treble part features a melodic line with a *pi.* (piano) dynamic marking. The bass staff continues with a simple accompaniment.

The fifth system returns to a more active texture. The treble staff has a wavy line above it labeled *gravi* and *loco*. Both staves have *ped.* markings. The music is characterized by rapid arpeggiated figures.

The sixth system concludes the piece. It features a wavy line above the treble staff labeled *gravi*. The music ends with a final chord in both staves.

Mazourka.

N.º 3.

Mouvement d'Allegretto.

comp. par P.

The musical score is written in 3/4 time and consists of seven systems of two staves each. The first system is marked 'Piano' and 'mf'. The second system is marked 'mf'. The third system is marked 'f'. The fourth system is marked 'dolce'. The fifth system is marked 'f'. The sixth system is marked 'f'. The seventh system is marked 'f'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

fi *fi* *D.C. dal*

N.º 4.

pour finir. *Mazoucka.*

pma

oda *D.C.* *pour finir.*

N^o. 5. Ecossaise.

Comp. par M^{re} Progelinsky.

Piano Forte

f *p*

2da

Fine. *f*

D.C.

N^o. 6. Allemande.

comp. par Th. Las konsky.

Piano Forte

p *f*

1ma.

Fine. *cres.* *con* *do.*

1ma. *2da.*

p *D.C.*

N.º 1. Cavatina.

Alla.

Comp. per Joh. Puffini.

Voce.

Piano-Forte.

Accompagnement

Ch quante lacrime siner ve sai lungelan - guendo da tuoi ba-
 Von die ge-schie den, entflohdie Tage, in bangen Thänen in Schmar und

in - i. Ogn'altro ogget to - i a me fu - nesto, tutto e'imper fatto, tutto de - te - sto, di luce il
 Fila - ge. Auf dem Pfade, blühn Rosenauen, wo du nicht weilest, ist To des - grau en, Der Freude

ce - lo no più non bul - la, più non sal - vil - la astro per me - no
 Schim - mer ist mir ent - floh - hen, ver - löscht auf im - mer der Hoffnung Schön - !

Di luce il cielo no più non bul - la, più non sal - vil - la astro per
 Der Freude Schimmer ist mir ent - flo - hen, ver - löscht auf immer der Hoffnung

ma

me Schrein — — — — — *no* *no* *no* *pa* *me* *Da*
 Schrein — — — — — der Hoff-nung Schrein — — — — — Da

Ca — — — — — *ra!* *tu* *so* — — — — — *la* *mi* *dai* *la* *ca* *ma,* *tu*
 Bild, das Bild der Stan-den die mir ent-schwunden kann

ren — — — — — *di* *all'* *al* — — — — — *ma* *gia* *la* *ma* — — — — — *ce* *tu*
 mir in Sa- den noch Frost ver-lehn in

ren — — — — — *di* *gia* — — — — — *la* *ma* — — — — — *ce*
 Sa- den Frost mit ver-lehn.

D. C. al

ada.

me. *ca-ia-tu se-la mi du la cal ma, tu ren di all' al ma gra ta me-*
Schein. Das Bild der Stun den, die mir ent-schwunden, kann mir im La den noch Frost ver-

ce lah'n loco *si tu ren di all' kann mir in*

al ma gra ta me ce gra ta me ce, gra ta me ce gra ta me
La den Frost noch ver lah'n, in La den Frost noch Frost ver lah'n kann mir in

ce gra ta me ce gra ta me ce lah'n
La den Frost ver lah'n noch Frost ver lah'n!

M. 85406

