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Trois fleurs

pièces de salon pour piano; oeuvre 23

Argentine - polka viennoise

Pivoda, František

Vienne, [1857]

[urn:nbn:de:bsz:31-304861](https://nbn-resolving.org/urn:nbn:de:bsz:31-304861)

Don Mus. Nr. 3487

V

A son élève le Comte
Charles de Khevenhuller-Metsch.

TROIS FLEURS

- a. Sensitive Polka Mazourka.
- b. Primevère Polka française.
- c. Argentine Polka viennoise.

PIÈCES DE SALON

pour Piano par

FR. PIVODA.

10238-40.

OEUVRE 25.

N ^o 1.	45 Kr.
2. à	15 Ngr.
3.	

Propriété de l'éditeur. Enregistré aux archives de l'Union

VIENNE  C.A. SPINA

editeur de musique de la Cour Imp. et R.^{lle}

(Médaille de 1^{re} Cl. à l'exposition universelle de Paris 1855)

Leinwand + Polnischer Leder + Raff
Rückdeckel + Rosenkranz

A son élève le Comte
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PIÈCES DE SALON

pour Piano par

FR. PIVODA.

13233-40.

ORUVRE 25.

N ^o 1.	} 45 xr.	
- 2. à		} 15 Ngr
- 3.		

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№ 3. ARGENTINE — à LEONTINE.

PIANO.

f

V

V

dolce

f

C. S. 16, 240.

First system of handwritten musical notation for piano, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of handwritten musical notation, including the instruction *dolce* in the right-hand staff.

Third system of handwritten musical notation, showing intricate chordal patterns in both hands.

Fourth system of handwritten musical notation, continuing the complex texture.

Fifth system of handwritten musical notation, concluding the piece with a final cadence.

C. S. 16, 240.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a sequence of chords and melodic lines. Dynamic markings include *dolce* and *ff*.

Second system of musical notation, continuing the piece with similar chordal textures and dynamic markings of *dolce* and *ff*.

Third system of musical notation, featuring a repeat sign and dynamic markings of *f* and *ff*.

Fourth system of musical notation, including fingerings (5 4 5 4) and dynamic markings of *dimin.*, *dolce*, and *ff*.

Fifth system of musical notation, concluding the piece with dynamic markings of *dolce* and *ff*, and ending with a double bar line.

C. S. 16. 240.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff features a series of sixteenth-note chords with slurs, while the bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the musical piece with similar notation to the first system, maintaining the sixteenth-note chordal texture in the treble and eighth-note accompaniment in the bass.

The third system includes dynamic markings: *ff* (fortissimo) in the second measure and *dolce* (dolce) in the fifth measure. The notation continues with sixteenth-note chords and eighth-note accompaniment.

The fourth system shows the continuation of the musical piece, with the treble staff's sixteenth-note chords and the bass staff's accompaniment.

The fifth system concludes the musical piece on this page, featuring the same characteristic notation of sixteenth-note chords and eighth-note accompaniment.

C.S. 16. 230.

7

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests.

Second system of musical notation, including fingerings (5 2, 4 1, 5 2, 2, 5 2, 4 1, 5 3, 3 2, 1) and the word *dolce*. The music continues with various notes and rests.

Third system of musical notation, including fingerings (5 2, 4 1, 5 2, 2, 5 2, 4 1, 5 3, 3 2, 1) and the word *dolce*. The music continues with various notes and rests.

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

Fifth system of musical notation, including the word *loco* and a dashed line labeled *8a*. The music continues with various notes and rests.

C N 16, 240

