

Edition J. SOKOLOW.

LE CONCERT AU SALON

CHOIX PIÈCES FAVORITES.

| № | | № | |
|------|--|----|---|
| 251 | Nemerowsky, A op. 18. Elégie | 90 | 300 Solovieff, N. Menuet |
| 252 | Nesvera, I. op. 8 № 7. Berceuse | 15 | 301 Steck, C. Flirtation Petite valse arr. par. N.Tivolsky. |
| 253 | " " op. 8 № 17. La plainte | 15 | 302 Stiehl, H. Toujours gaie. Polka brillante |
| 254 | " " op. 8 № 20. Le mal du pays | 15 | 303 Sullivan, A. Le Mikado |
| 255 | Niedermeyer, L. Romance | 15 | 304 Suppe, F. Fatinitza Fantaisie |
| 256 | Никифоровъ, Н. Баркаролла | 30 | 305 Тиле Э. Снѣгъ падаетъ. Салонная пьеса. |
| 257 | Николинъ, А. Въ русской деревнѣ | 45 | 306 Трестеръ Огорчение |
| 258 | Paladilhe, E. Fête Romaine. Mélodie italienne | 25 | 307 Van der Weyde, N Valse de salon |
| 259 | Parlow, E. Chant du soir | 15 | 308 Van Gael Clochettes d'or |
| 260 | Pathe, C. op. 93 Dumka litewska | 25 | 309 Varney, L. Cést „La femme de Narcisse“ |
| 261 | Patti, A. Speme arcana. Rêverie-Caprice | 30 | 310 Verdi, G. „Aida“ Fantaisie par Rummel |
| 262 | Pawlikowsky, E. Sérénade | 45 | 311 — Ave maria de l'opéra „Othello“ |
| 263 | " " Баркаролла | 50 | 312 Vollstedt, R. Sérénade espagnole |
| 264 | Pierné, G. Farandole | 25 | 313 — Сельскій танецъ |
| 265 | " " Sérénade à Jzeyl | 30 | 314 Strauss, J. Сельскій танецъ |
| 266 | Pirani, E. Vision | 15 | 315 Voss, Ch. op. 66 Fantaisie de l'op. Huguenots |
| 267 | Planquette, R. „Surcouf.“ Entr'acte | 25 | 316 — Te reverrai-je?! Mélodie |
| 268 | " " „Рипъ-Рипъ“. Фантазія | 30 | 317 Wachs, P. Tiens—c'est gentil. Bluette |
| 269 | " " Gavotte du Talisman | 15 | 318 — Le Pas des grâces. Morceau de salon. |
| 270 | Pollet, Ch. Types imitatifs № 1 A la Viennoise | 15 | 319 Wachtmann, C. Mazurka de salon |
| 271 | Ponchielli, A. „Gioconda“. Fantaisie № 2 | 30 | 320 — op. 65 № 2. Съ улыбкой |
| 272 | Рафферъ, I. Мельница въ долинѣ | 30 | 321 Wagner, R. Фантазія изъ оперы. „Моравъ-Ски-талецъ“ |
| 273 | Rehberg, W. op. 16 № 1 Canzonette | 25 | 322 — Пѣсня Курвеналя |
| 274 | " " op. 16 № 3 Feuillet d'album | 15 | 323 — Schwanengesang aus der Oper. „Lohengrin“ |
| 275 | Reynald, D. Barcarolle | 15 | 324 — „Lohengrin“ Fantaisie ar. N Nagel. |
| 276 | Röckel, E. Sérénade vénétienne | 25 | 325 Warlich, H. Сельскій танецъ |
| 277 | Rossi, M. Pensée fugitive | 15 | 326 Wollenhaupt, H. Scherzino |
| 278 | " " Poesia pastorale | 25 | 327 Choudens. Marche orientale |
| 279 | Rossini, G. „Guillaume Tell.“ Fantaisie | 15 | 328 Cooper, W. op. 118. Rêverie au lac |
| 280 | " " „Le barbier de Séville“ Fantaisie | 25 | 329 — Le zéphyr |
| 281 | Roubetz, A. Valse | 45 | 330 Corticelli, S. Cavatine |
| 282 | Rubinstein, A. Ondine Etude | 30 | 331 Crescentini, A. Dichiarazione. Fogli d'album. |
| 283 | Saint-Saens, C. op. 65 Menuet de Septuor | 30 | 332 Crescenzo, C. Bonjour, ma belle |
| 284 | " " Samson et Dalila Danse des Prêtresses de Dajon | 25 | 333 Dalcroze, E. Feuillet d'album |
| 285 | Samary, F. Цыганское Капричио | 30 | 334 David, A. Безумная. Капризъ |
| 286 | " " Valse des hirondelles | 40 | 335 — Страницка |
| 287 | Sartorio, A. Romance | 25 | 336 — Romance sans paroles |
| 288 | Satter, G. op. 80 Belle amie | 30 | 337 Delacour, V. Bergerette. Danse gracieuse |
| 289 | Шеферъ, А. Н. Страницка | 15 | 338 Dolmetsch, F. Air langue docien |
| 290 | " " Импровизація на русскую нар. пѣсню | 45 | 339 Домбай op. 51. Бабушкина сказка |
| 291 | " " Фантазія (русская пляска) на нар. пѣсню Ярославской губ. | 45 | 340 Doppler, A. Feuilles d'album |
| 292 | " " Пѣсня о Добрынь Нивитичѣ, фантазія | 40 | 341 Duparc, H. Un petit rien |
| 293 | Шель, Б. Не сбылось. Салонная пьеса | 50 | 342 Duvernoy, I. op. 280. Africaine. Fantaisie. |
| 294 | Шереметьева О. Салонный Вальсъ | 40 | 343 — Souvenir d'Amérique |
| 295 | Schiffmacher, Pourquoi Valse | 15 | 344 Egghard, J. op. 101. Le papillon et la leur |
| 296 | Schloss, M. Au village | 25 | 345 — op. 130. № 4. Mélodie |
| 297 | Шмейдлеръ, К. На волнахъ | 30 | 346 — „ № 5. Chanson à boire |
| 298 | Schmidt, O. Impromptu | 15 | 347 — Loïn de toi |
| 299 | Schneider, H. op. 25 Die Mühle von Sanssouci Tonstück | 25 | 348 — L'innocence |
| 351. | Godard, Ch. Op. 65. L'Angelus. Méditation | 25 | 349 Fauré, Mélodie |
| | | | 350 Фиби, Г. Къ отсутствующей |
| | | | 352. Лобри, Э. Въ Малороссіи. Музык. картинка |
| | | | 353. Faure, F. Crucifix, arr. par. N. Tivolsky. Op. 137 |

PROPRIÉTÉ DE L'ÉDITEUR

St. Pétersbourg—chez J. SOKOLOW

Gr. Morskaja, № 18.

МУЗЫКАЛЬНЫЙ МАГАЗИНЪ
Пав. Руд. Больмъ
7. Вознесенскій просп.
С.-ПЕТЕРБУРГЪ

L' Angelus.

MEDITATION.

Andante, molto sosten.

CH. GODARD, Op. 65.

PIANO.

p con sentimento, cantabile molto

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with the instruction "p con sentimento, cantabile molto". The second system starts with "mf" and ends with "p". The third system includes "cresc." and "f". The fourth system features "riten." and "pp espressivo". The fifth system concludes with "f con passione". Pedal markings ("Ped.") and asterisks are placed below the notes to indicate when to use the sustain pedal.

cresc. molto

*Ped. * Ped. * Ped. * Ped. * a tempo Ped. * Ped. * Ped. **

dim. e riten. molto *ben marcato la melodia*
pp con sentimento

*Ped. * Ped. * Ped. * Ped. * Ped. **

*Ped. * Ped. * Ped. **

mf

*Ped. * Ped. * Ped. **

p *cresc.*

*Ped. * Ped. * Ped. **

First system of musical notation. The right hand (treble clef) plays a series of sixteenth-note chords. The left hand (bass clef) plays a simple harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. The dynamic marking *f con passione* is present.

Second system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes a *riten.* (ritardando) section. The dynamic marking *p* (piano) is used. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes a *morendo* section. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes a *pp* (pianissimo) section. The instruction *Ped. una corda* is present.

Fifth system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes a *ppp* (pianississimo) section. Pedal points are marked with 'Ped.' and asterisks.