

ИЗДАНИЕ ЮРГЕНСОНА.

# ВОСПОМИНАНИЕ О РОССИИ

## ШВЕЧЪ РУССКИХЪ МЕЛОДИЙ

### СЪ ВАРИАЦІЯМИ

ПЕРЕЛОЖИЛЪ ДЛЯ ФОРТЕПІАНО:

PERLES DU NORD. FLEURS MÉLODIQUE BLUETTES DU NORD.

DE LA RUSSIE.

(POUR LA JEUNESSE.)

Op. 100.

Op. 102.

Op. 103.

	Коп.		Коп.		Коп.
№ 1. Боже Царя храни . . . . .	30	№ 1. Пѣсни и Романсы, Вар- ламова . . . . .	40	№ 1. Боже Царя храни . . . . .	20
» 2. Соловей . . . . .	30	» 2. Пѣсня Вероники изъ тра- гедіи «Уголино» . . . . .	40	» 2. Фхаль казакъ за Ду- най . . . . .	20
» 3. Ты не пой соловой . . . . .	30	» 3. Вотъ Ѳдеть тройка уда- лая . . . . .	40	» 3. Черный цветъ . . . . .	20
» 4. Вотъ на пути . . . . .	30	» 4. Авгель, Варламова . . . . .	40	» 4. Красный сарафанъ . . . . .	20
» 5. Старый мужъ грозный . . . . .	30	» 5. Скажи зачѣмъ? Цыган- ская пѣсня . . . . .	40	» 5. Соловей . . . . .	20
» 6. Вѣтка . . . . .	30	» 6. Ты душа-ль моя . . . . .	40	» 6. Тройка . . . . .	20
» 7. За Ураломъ, за рѣкой . . . . .	30	» 7. Сарафанчикъ. Цыган- ская пѣсня . . . . .	40	» 7. Шестнадцать лѣть . . . . .	20
» 8. На зарѣ ты ее не буди . . . . .	30	» 8. Вочеркомъ румяну зорю, Алябьевъ . . . . .	40	» 8. Талисманъ . . . . .	20
» 9. Ты не повѣришь . . . . .	30	» 9. Онь меня разлюбилъ, Пашкова . . . . .	35	» 9. Я вѣсъ любить . . . . .	20
» 10. Не бѣлы снѣги . . . . .	30	» 10. Разлюби меня, Гурилева . . . . .	40	» 10. Прощанье съ соло- вьемъ . . . . .	20
» 11. Лучина лучинушка . . . . .	30	» 11. Она миленькая, Гурилева . . . . .	40	» 11. Ты скоро меня . . . . .	20
» 12. Коса . . . . .	30	» 12. Люби меня, Пашкова . . . . .	35	» 12. Горные вершины . . . . .	20

ФЕРД. БЕЙЕРЪ.

С.-ПЕТЕРБУРГъ,  
у И. ЮРГЕНСОНА. МОСКВА,  
у П. ЮРГЕНСОНА. ВАРШАВА,  
у Г. ЗЕННЕВАЛЬДА.

Паровая скрипичная фабрика И. Юргенсона въ Москвѣ.

HOMMAGE À LA RUSSIE

12

FANTAISIES ÉLÉGANTES

N°1. HYMNE NATIONAL de A. Lvoff.

FERDINAND BEYER Op. 100.

Moderato

**PIANO.**

ff      p      dim e riten.

Ped.      \*Ped. \*

pp      Ped.      fz p

dim.      cresc.      decres.

f      p      cresc.      dim.      pp

## Allegro maestoso.

THÈME.

Allegro maestoso.

THÈME.

*f* *fz* *mf* *fz*

*ff* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

*dim.* *cres.* *f*

*dim.* *cres.* *ff* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

*Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

*p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.* *pp*

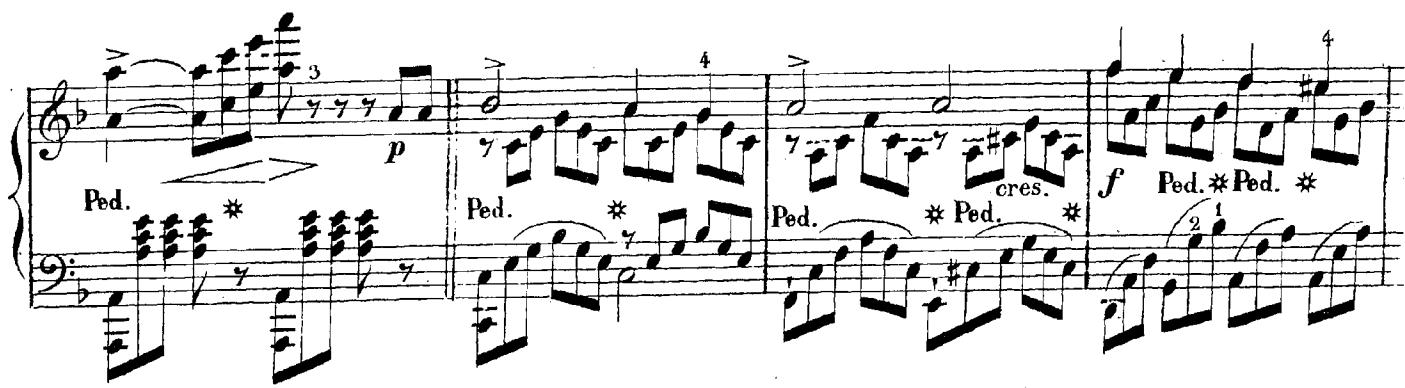
L'istesso tempo.

ben tenuto il canto.

VAR. I.

5      4      2      0      4

mf  
Ped. \* Ped.  
Ped. \* Ped. \* Ped. \* Ped.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
dim.  
f  
Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
fuocoso.  
fz  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
fz  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
fz dim  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.



Musical score page 2. This system continues from the previous one. The upper staff starts with a dynamic *dim.* and a dynamic *p*. The lower staff starts with a dynamic *fz*. Pedal markings (*Ped.*) with asterisks (\*) are placed under specific notes in both staves.

Musical score page 3. This system continues from the previous ones. The upper staff starts with a dynamic *f*. The lower staff starts with a dynamic *Ped.*. Pedal markings (*Ped.*) with asterisks (\*) are placed under specific notes in both staves.

Musical score page 4. This system continues from the previous ones. The upper staff starts with a dynamic *pesante.* The lower staff starts with a dynamic *dim.* Pedal markings (*Ped.*) with asterisks (\*) are placed under specific notes in both staves. The dynamic *fz* is indicated at the end of the system.

Musical score page 5. This system continues from the previous ones. The upper staff starts with a dynamic *fz*. The lower staff starts with a dynamic *Ped.*. Pedal markings (*Ped.*) with asterisks (\*) are placed under specific notes in both staves. The dynamic *\*dim.* is indicated at the end of the system.

Brillante.

VAR. II.  
e  
FINALE.

The musical score consists of two staves for piano. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'C').

Performance instructions include:

- Brillante.** (above the first measure)
- VAR. II.** (left side of the first measure)
- e** (below VAR. II)
- FINALE.** (left side of the first measure)
- mf** (mezzo-forte dynamic)
- Ped.** (pedal)
- \*** (pedal marking)
- 8** (octave marking)
- 3 4 2 3 2 3 2 3** (hand position indicator)
- f** (forte dynamic)
- ff** (double forte dynamic)
- cres.** (crescendo)
- 51** (measure number)

Arpeggios and specific fingerings are also present in the music, such as '1 2 3' over a bass note in the eighth measure.

A musical score for piano, consisting of five systems of music. The score is written in two staves: treble and bass. The key signature varies between systems, including G major, F major, and C major. The time signature is mostly common time. The score features various dynamics such as *f*, *ff*, *cresc.*, *decresc.*, *p*, *pianiss.*, and *dim.*. Performance instructions include *Ped.* (pedal), *Agitato.*, and *Adagio.*. Articulation marks like dots and dashes are used throughout the score. Measure numbers 1 through 8 are indicated above the staves.

ÉDITION JURGENSON.

# COMPOSITIONS CÉLÈBRES DE FR. LISZT.

Nº	1. Au bord d'une source. Années Nº 4 . . . . .	30
»	2. Six transcriptions de comp. de F. David . . . . .	90
»	3. Capriccio de F. David . . . . .	30
»	4. Soirées musicales de Rossini Nº 1. La promessa . . . . .	30
»	5. » » » 2. La regata veneziana . . . . .	30
»	6. » » » 4. La gita in gondola . . . . .	15
»	7. Melodies de Fr. Schubert. Nº 1. Adieu . . . . .	30
»	8. » » 2. Au bord de la mer . . . . .	30
»	9. » » 3. Le voyageur . . . Nouv. Edition . . .	30
»	10. » » 4. Le roi des aulnes . Nouv. Edition . . .	35
»	11. » » 5. La Sérénade . . . Nouv. Edition . . .	20
»	12. » » 5-a Dto édition facilitée par l'auteur N. E. . .	20
»	13. » » 6. Sérénade de Shakespeare . . . . .	30
»	14. » » 7. La poste . . . . .	20
»	15. » » 8. Eloge des larmes . . . . .	20
»	16. » » 9. Jumescence de l'eau . . . . .	15
»	17. Liebeslied. Widmung de R. Schumann . . . . .	45
»	18. Marsch der Kreuzritter aus der h. Elisabeth . . . . .	45
»	18. Rhapsodies hongroises Nº 2 . . . . .	90
»	» » facilitée par Bendel . . . . .	50
»	19. Ballade aus dem fliegenden Holländer . . . . .	35
»	20. Elsas Traum aus do . . . do . . . . .	35
»	21. Spinnerlied aus do . . . do . . . . .	65
»	22. Marsch aus dem Tannhäuser . . . . .	60
»	23. «O du mein holder Abendstern» aus dem Tannhäuser . . . . .	35
»	24. Valse de l'opéra Faust de Gounod . . . . .	1 —
»	*25. Polonaise de l'opéra Eugène Onéguine . . . . .	1 25
»	*26. Tarantelle Slave de Dargomijski . . . . .	1 25

\* Propriété de l'éditeur.

Moscou chez P. Jurgenson.

Dépôts

S.-Pétersbourg chez J. Jurgenson. Varsovie C. Sennevald.