

Les Variétés Choix DE MORCEAUX FAVORIS POUR LE PIANO

N ^o 1. KRUG. D. Lucrezia Borgia. Op. 63. N ^o 18.	25. c.	N ^o 2. KRUG. D. Ernani. Op. 63. N ^o 2.	25. c.
3. ——— Die Stumme von Portici. Op. 123. N ^o 24.	25.	4. ——— Die Nachtwandlerin. Op. 123. N ^o 13.	25.
5. ——— Die Nachtwandlerin. Op. 117. N ^o 12.	25.	6. ——— La Fille du regiment. Op. 63. N ^o 6.	25.
7. HERZ. H. Cavatine favorite. Op. 148.	30.	8. ——— Norma. Op. 117. N ^o 5.	15.
9. KRUG. D. Lucrezia Borgia. Op. 123. N ^o 17.	25.	10. ——— Die Hugenotten. Op. 117. N ^o 11.	15.
11. ——— Martha. Op. 117. N ^o 1.	15.	12. ——— Der Prophet. Op. 117. N ^o 6.	15.
13. ——— Troubadour. Op. 112. N ^o 3.	30.	14. ——— Lucia di Lammermoor. Op. 117. N ^o 8.	25.
15. SPINDLER. Immortellen. Liv 2 à 4 main.	45.	16. RICHARDS. Marie Nocturne. Op. 60.	30.
17. KRUG. D. Robert der teufel. Op. 117. N ^o 4.	25.	18. KRUG. D. Barbier. Op. 63. N ^o 13.	25.
19. ——— Die Stumme von Portici. Op. 117. N ^o 7.	25.	20. ——— Freischütz. Op. 63. N ^o 14.	25.
21. BEYER. IMontecchi ed I Capuletti. Op. 84.	30.	22. ——— M'aimez-vous autant? Op. 182.	25.
23. GRAMER. Marche de Norma. Op. 87. N ^o 1.	30.	24. ——— Stradella. Op. 123. N ^o 20.	25.
25. SPINDLER. Mohnblumen. Op. 126. N ^o 2.	25.	26. ——— Dinorah. Op. 123. N ^o 21.	25.
27. KRUG. D. Norma. Op. 63. N ^o 12.	25.	28. ——— Le Prophète. Op. 63. N ^o 11.	25.
29. HELLER. Adieu.	20.	30. HELLER. Die Gestirne.	15.
31. VOSS. Marche et chœur de l'op. Faust. Op. 284.	40.	32. VOSS. Con Grazia.	25.
33. ——— Les Huguenots Fantaisie brillante. Op. 66.	70.	34. DESTEN. Le Carnaval de Venise. Op. 37.	35.
35. KRUG. D. La Favorite. Op. 63. N ^o 3.	25.	36. GOUNOD. Valse de l'Opéra Faust.	30.
37. VOSS. Santa Lucia.	25.	38. BAUMFELDER. Chœur des soldats. Op. 95. N ^o 3.	40.
39. BÜRGMULLER. Il Trovatore. Op. 40.	30.	40. VOSS. Marche du Sacre. Op. 105. N ^o 1.	20.
41. BEETHOVEN. Adelaide.	40.	42. ——— Pluie de Perles. Op. 95.	50.
43. BÜRGMULLER. La Traviata. Op. 40. N ^o 4.	30.	44. BAUMFELDER. Gebet aus Moses. Op. 95. N ^o 4.	25.
45. ——— Ernani. Op. 40. N ^o 5.	30.	46. VOSS. La Juive Fantaisie brillante. Op. 116.	50.
47. KRUG. D. Sonnambula. Op. 63. N ^o 1.	25.	48. BEYER. Fantaisies élégantes. Вѣтка. Op. 100. N ^o 6.	30.
49. BEYER. Fant. Назаръ ты ея не буди. Op. 100. N ^o 8.	30.	50. OGINSKY. Les adieux à la patrie Polonaise.	15.
51. ——— Соловей. Op. 100. N ^o 2.	30.	52. BEYER. Лучина лучиншка. Op. 100. N ^o 11.	30.
53. ——— Не бѣлы снѣги. Op. 100. N ^o 10.	30.	54. ——— Вотъ ѣдетъ тройка. Op. 102. N ^o 3.	40.
55. ——— Ангелъ. Op. 102. N ^o 4.	40.	56. HÜNTEN. Air tyrolien. Op. 38.	45.
57. ——— Боже Царя храни. Op. 100. N ^o 1.	30.	58. SMITH. Chanson russe. Op. 31.	30.
59. ——— Вотъ на пути село б. Op. 100. N ^o 4.	30.	60. KRUG. Faust. Op. 63. N ^o 25.	25.
61. KRUG. Martha. Op. 63. N ^o 4.	25.	62. VOSS. La Fleur de preference. Op. 199.	30.
63. BEYER. Коса. Op. 100. N ^o 12.	30.	64. SMITH. Tarantelle brillante. Op. 8.	45.

Moscou chez  A. Guthheil.

fournisseur de la cour IMPÉRIALE et des Théâtres Impériaux
au Pont des Marchaux N^o 6.

St. Petersburg, chez A. Johansen. Perspective de Nevsky N^o 50.

Kieff, chez L. Jdzikowsky. Varsovie, chez Gebethner & Wolff.

Impr. J. Tschernischewski, Str. Lenka, Dauff per N^o 18.

CHANSON RUSSE.

par.

SYDNEY SMITH.

Maestoso.

Op. 31.

Piano.

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

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

p

p

p *cresc.* *ff* *Ped.* * *Ped.* *

lunga pausa.

Allegretto con espressione.

Romance.

The first system of the Romance piece consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. Performance markings include *p stacc.* and *Ped.* with asterisks.

The second system continues the piece with similar notation. The upper staff has a melodic line with some accidentals. The lower staff continues the accompaniment. Performance markings include *Ped.* with asterisks and *dim.*

The third system shows further development of the melody and accompaniment. The upper staff features a more active melodic line. The lower staff maintains the accompaniment. Performance markings include *Ped.* with asterisks and *dim.*

The fourth system continues the musical progression. The upper staff has a melodic line with various intervals. The lower staff continues the accompaniment. Performance markings include *Ped.* with asterisks.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff continues the accompaniment. Performance markings include *Ped.* with asterisks.

pp m. g. dolce. pp m. g. Ped.

pp m. g. pp m. g. Ped. * Ped. * Ped. * P

pp⁸ pp⁸ pp⁸ Ped. * Ped. * Ped. * Ped. *

pp⁸ Ped. * Ped. * Ped. * Ped. *

pp m. g. pp m. g. p Ped. *

pp m. g. *pp m. g.* *len. m. g.*

This system contains the first four measures of the piece. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment. Dynamics include *pp* (pianissimo) and *m. g.* (mezzo-forte). A *len.* (lento) marking is present in the fourth measure. Pedal markings (*Ped.*) and asterisks (*) are used to indicate specific pedal effects.

p

This system contains measures 5 through 8. The right hand continues the melodic development with some slurs. The left hand accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano). Pedal markings and asterisks are used throughout.

This system contains measures 9 through 12. The melodic line in the right hand shows some chromatic movement. The left hand accompaniment remains consistent. Pedal markings and asterisks are used.

This system contains measures 13 through 16. The right hand melody concludes with a *dim.* (diminuendo) marking. The left hand accompaniment continues with eighth notes. Pedal markings and asterisks are used.

dolce.

This system contains measures 17 through 20. The right hand features triplet figures in the final measures, marked *dolce.* (dolce). The left hand accompaniment continues. Pedal markings and asterisks are used.

8

8

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

This system contains two staves. The upper staff features a melodic line with triplets and slurs. The lower staff provides harmonic accompaniment. Pedal markings are placed between the staves, alternating with asterisks.

8

agitato

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

This system continues the piece with a section marked *agitato*. The upper staff has a dense, rapid melodic texture. Pedal markings with asterisks continue between the staves.

8

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

This system shows further melodic development in the upper staff and accompaniment in the lower staff. Pedal markings with asterisks are present.

8

agitato

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

ff

This system includes a section marked *agitato* and a fortissimo (*ff*) dynamic marking. The upper staff features a complex, rapid melodic pattern. Pedal markings with asterisks are used.

8

ff *ff* *ff* *ff*

This system concludes the page with a fortissimo (*ff*) dynamic. The upper staff has a melodic line with a large slur, and the lower staff has a rhythmic accompaniment. Pedal markings with asterisks are present.