

# PIÈCES DE SALON

## POUR PIANO *H. C.*

à 2 mains.

### SUITE I.

	C.	*		C.
*Allman, N. Op. 3. Lied ohne Worte . . . . .	30		Lebierre. Op. 47. Katinka-Polonoise . . . . .	25
Audran, E. Mascotte. Potpourri, arr. p. Vilbac . . . . .	75		Lege, W. Alpenröslein's Sehnen . . . . .	25
Behr, F. Op. 496. Schmeichelkätzchen . . . . .	25		Leybach, J. Op. 68. Pourquoi garder ton coeur . . . . .	40
"    500. Plappermäulchen . . . . .	15		"    "    168. Souvenir du lac de Come . . . . .	30
Bizet, G. Carmen. Potpourri № 1—2 Complet . . . . .	75		"    "    256. Bolero . . . . .	25
"    "    Fantaisie-Marche, par P. Beck . . . . .	25		"    "    260. Tyrolienne . . . . .	30
"    "    Valse . . . . .	50		Liszt, Fr. La pastorella dell'Alpi . . . . .	15
Brahms, J. Op. 76 № 2. Capriccio ( <i>Harthan</i> ) . . . . .	25		*Lutzau, S. Op. 12. Neckereien . . . . .	30
Braun, E. Harfe und Spieluhr . . . . .	25		"    "    Polka brillante . . . . .	30
Cramer, H. Op. 14. Le désir . . . . .	25		Massenet, J. Le dernier sommeil de la vierge . . . . .	15
"    99. Mazurka villageoise . . . . .	25		Metra, O. Marche des volontaires . . . . .	20
Czersky, A. Op. 12. Coeur As . . . . .	30		Micheuz, G. Op. 127. La joie des anges . . . . .	25
Czibulka, A. Op. 356. Songe d'amour après le bal . . . . .	30		"    "    143. Les larmes d'une reine . . . . .	30
"    "    330. Sérénade italienne . . . . .	25		"    "    156. Alleluja des oiseaux . . . . .	30
Delibes, L. Coppelia. Valse . . . . .	25		"    "    158. Les soupirs de Roméo . . . . .	25
Durand, A. Op. 83. 1-re Valse . . . . .	30		Moszkowsky, M. Op. 15 № 6. Barcarolle . . . . .	30
"    86. 2-me Valse . . . . .	50		Osborne, A. Mi manca la voce . . . . .	25
Fischer, O. Op. 72. Corsofahrt. Tonstück . . . . .	25		Oesten, Max. Op. 90. Chinesisches Glockenspiel . . . . .	30
Gade, N. Scherzo . . . . .	25		Oesten, Th. Op. 356 № 1. O, du, mein holder Abendstern . . . . .	30
Gillet, E. La mélancolie . . . . .	25		Raff, I. Op. 125. Gavotte. ( <i>Harthan</i> ) . . . . .	25
Godard, B. Op. 56. 2-me Valse . . . . .	30		Reinecke, C. Op. 165. Liv. I. Ein Märchen ohne Worte . . . . .	45
Goldbeck, R. Op. 33. La complainte . . . . .	25		Richards, B. Op. 26. Victoria-Nocturne . . . . .	25
"    35 № 2. La châtaïne . . . . .	30		"    "    63. Le chant des vagues . . . . .	45
Graziani, M. La Hooghe. Caprice-Mazurka . . . . .	25		*Rosenmeyer, H. Op. 23. Drei Clavierstücke . . . . .	80
Grünfeld, A. Op. 14. Mazurka № 2 . . . . .	30		Scharwenka, X. Op. 9. Polnische Nationaltänze . . . . .	60
Händel, C. T. Largo . . . . .	15		Scherz, E. S'kommt ein Vogel geflogen . . . . .	50
"    Arioso . . . . .	25		Schuster, W. Op. 5. Wie könnt ich dein vergessen. Gavotte . . . . .	25
Hanisch, M. Op. 84. Weihnachtsglocken . . . . .	30		Sgambatti, G. Op. 18. Vecchio Minuetto . . . . .	25
"    108. Neujahrs-Glocken . . . . .	30		Silas, E. Op. 79. Bourrée . . . . .	30
Harnston, I. Op. 41. Le Zéphir . . . . .	30		Sitt, H. Op. 19. Kleine Fantasiestücke. Heft II . . . . .	60
"    44. Heliotrope . . . . .	25		Smith, S. Op. 16. Freischütz. Gr. Fantaisie . . . . .	45
Heyer, A. Schmeichelkätzchen. Salon-Polka . . . . .	25		Smith, S. Op. 39. La Fileuse . . . . .	45
Hummel, J. Op. 157. Verlassen bin i . . . . .	25		Spindler, F. Op. 6. Wellenspiel . . . . .	30
Kéler-Béla. Op. 73. Lustspiel Ouverture . . . . .	40		"    68. Im Buchenhain . . . . .	30
Ketterer, E. Op. 139. Der kleine Recrut . . . . .	30		"    "    102 № 2. Straniera. Fantaisie . . . . .	30
Kirchner, Fr. Op. 116 № 1. Rothkäppchen . . . . .	25		"    "    254. Silberbächlein . . . . .	30
"    "    2. Aschenbrödel . . . . .	25		Tausig, C. Capriccio de Scarlatti . . . . .	25
Krenn, H. Marsch aus d. Stabstrompeter . . . . .	30		*Чернисская, А. Каприччио на двѣ русскія пѣсни . . . . .	30
Krug, D. Op. 131. Abendgebet . . . . .	15		Wagner, R. Albumblatt . . . . .	25
Kuhe, W. Op. 78. Rayons d'argent . . . . .	30		Willmers, R. Op. 2. № 1. Freudvoll und Leidvoll . . . . .	25
"    81. O bitt' euch, liebe Vöglein . . . . .	30		Zeise, L. Op. 3. Liebchens Traum . . . . .	25
Langey, O. Op. 37. Mexikanische Serenade . . . . .	25		Zeller, C. Marche écossaise . . . . .	25

\* Propriété de l'éditeur.

**Moscou chez P. Jurgenson.**

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

# TYROLIENNE.

## CAPRICE BRILLANT.

J. Leÿbach, Op. 260.

Allegretto non troppo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a *leggier.* marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *mf* dynamic marking appears in the upper staff. The system concludes with a *Ped.* marking and an asterisk.

The second system continues the piece. It features a piano (*p*) dynamic in the upper staff and a *cresc.* marking. The lower staff has a *f* dynamic marking. The music shows a transition in texture with more complex chordal structures. The system ends with a *Ped.* marking and an asterisk.

The third system features a piano (*p*) dynamic and a *leggier.* marking. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment. The system includes several *Ped.* markings and asterisks.

The fourth system features a *mf* dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. The music continues with intricate harmonic patterns. The system concludes with a *Ped.* marking and an asterisk.

The fifth system features a *cresc.* marking in the upper staff and a *f* dynamic in the lower staff. The music reaches a more intense section with a triplet of eighth notes in the upper staff. The system ends with a *Ped.* marking and an asterisk.

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and triplets. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked *And.* (Andante). A *calando* (diminuendo) instruction is present in the right hand.

Second system of the piano score. The right hand continues with triplets and slurs. Dynamics include *p*, *cresc.* (crescendo), *f* (forte), *rit.* (ritardando), and *p*. The tempo remains *And.*.

Third system of the piano score. The right hand features a melodic line with triplets. Dynamics include *mf* and *f*. The tempo is marked *a tempo* and the character is *grazioso* (graceful).

Fourth system of the piano score. The right hand has a melodic line with triplets. Dynamics include *p delicatamente* (piano delicately), *mf*, *rit.*, and *p*. The tempo is *a tempo*.

Fifth system of the piano score. The right hand features a melodic line with triplets. Dynamics include *mf* and *p*. The tempo is marked *a tempo* and the character is *leggier.* (light).

*cresc.* *f* *al Finale.*

*Piu Lento e con espressione.*

*pleggier. ma un poco marcato il canto* *mf*

*mf grazioso* *mf* *rit.*

*a tempo* *mf* *p*

*mf grazioso* *mf* *rit.*

*a tempo*

First system of musical notation. Treble clef with a 5/4 time signature. The right hand features a complex, rhythmic melody with many beamed notes and accents. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p animato cresc.*, *f*, *p*, *cresc.*, and *f*. The key signature has three flats. The system ends with a double bar line and a repeat sign.

Second system of musical notation. Continues the piece with similar complex textures. Dynamics include *p*, *sfz*, *p*, *sfz*, *p*, *cresc.*, and *f*. The key signature remains three flats. The system ends with a double bar line and a repeat sign.

Third system of musical notation. Features triplet markings (3.) and an 8-measure rest. Dynamics include *p*, *cresc.*, and *f*. The key signature remains three flats. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Similar to the third system, with triplet markings and an 8-measure rest. Dynamics include *p*, *cresc.*, and *f*. The key signature remains three flats. The system ends with a double bar line and a repeat sign.

**Piu Lento e con espressione.**

Fifth system of musical notation. The tempo and expression change significantly. The right hand has a slower, more expressive melody with slurs and accents. The left hand accompaniment is simpler. Dynamics include *p leggier ma un poco marcato il canto.*. The key signature remains three flats. The system ends with a double bar line and a repeat sign.

*mf grazioso*

*rit.*

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

*a tempo*

*mf*

*p*

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

*mf grazioso*

*rit.*

*D.C.*

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

♯ *Finale.*

*mf*

*p*

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

*mf*

*p*

*mf*

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

*crisp.*

*f*

*p*

*una corda*

*rit.*

*sempre*

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