

УКРАЇНСКІЯ ШУМКИ

ДЛЯ ФОРТЕПІАНО

р. 175. Шумка № 1 для скрипки или мандолины соло —40
 р. 175. Шумка № 1 для скрипки или манд. съ акк. фортеп. —75



2583. Op. 175. Шумка. № 1. для форт. —6
 4040. Op. 175. Шумка. № 1. для салон. орк. 15
 3524. Op. 176. Шумка. № 2. —6
 3586. Op. 177. Шумка. № 3. —6
 3738. Op. 178. Шумка. № 4. —6
 3756. Op. 179. Шумка. № 5. —5
 3928. Op. 182. Шумка. № 6. —5
 4041. Op. 198. Шумка. № 7. —5
 4042. Op. 199. Шумка. № 8. —5

СОЧ.
В. ПРИСОВСКАГО.

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 Поставщикъ Варшавскаго Музыкальнаго Института.

МОСКВА, МОСКВА, ОДЕССА, ПЕТРОГРАДЪ, РОСТОВЪ н/Д., МОСКВА,
 у А. Гутхейля. у П. Юргенсона. у Э. Островскаго. у А. Югансона. у Л. Адлера. у Ю. Г. Циммермана.
 ЕКАТЕРИНОСЛАВЪ, ВЛАДИВОСТОКЪ, ВІЛЬНО,



Украинская шумка № 1.

соч. В. ПРИСОВСКАГО, Op. 175.

Andante.

Piano.

The first system of music is in 3/4 time and marked *pp*. It features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of dotted eighth notes. The melody is characterized by a series of chords and intervals, including a prominent tritone.

The second system continues the piece, marked *p*. It maintains the 3/4 time signature and features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melody includes a dynamic shift to *f* and a return to *p*.

Andante doloroso.

The third system is in 6/8 time and marked *p*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melody is characterized by a series of chords and intervals, including a prominent tritone.

The fourth system continues the piece, marked *p*. It maintains the 6/8 time signature and features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melody includes a dynamic shift to *f* and a return to *p*.

The fifth system continues the piece, marked *p*. It maintains the 6/8 time signature and features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melody includes a dynamic shift to *f* and a return to *p*.

The first system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of chords, each with a slur above it, indicating a sequence of harmonic changes. The bass staff contains a series of chords, each with a slur below it, mirroring the harmonic structure of the treble staff.

The second system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of chords, each with a slur above it. The bass staff contains a series of chords, each with a slur below it. A dynamic marking *p* (piano) is placed above the bass staff in the third measure.

The third system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of chords, each with a slur above it. The bass staff contains a series of chords, each with a slur below it.

The fourth system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of chords, each with a slur above it. The bass staff contains a series of chords, each with a slur below it. A dynamic marking *mf* (mezzo-forte) is placed above the bass staff in the second measure.

The fifth system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of chords, each with a slur above it. The bass staff contains a series of chords, each with a slur below it. The system is divided into two parts, labeled 1. and 2., by a double bar line. The first part (1.) ends with a double bar line and a repeat sign. The second part (2.) begins with a new key signature of two sharps (F# and C#) and a time signature of 2/4. The treble staff continues with a series of chords, each with a slur above it. The bass staff contains a series of chords, each with a slur below it.

Шумка.
Moderato.

The first system of musical notation consists of two staves, treble and bass clef. The time signature is 2/4. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a sequence of chords and eighth notes, while the bass clef provides a steady accompaniment of chords. A forte (*f*) dynamic marking appears in the second measure.

The second system continues the piece and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music concludes with a forte (*f*) dynamic.

The third system continues the piece and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music concludes with a piano (*p*) dynamic.

The fourth system continues the piece and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music concludes with a piano (*p*) dynamic.

The fifth system continues the piece. It features a piano (*p*) dynamic marking and concludes with a forte (*f*) dynamic.

The sixth system continues the piece and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music concludes with a piano (*p*) dynamic.

Moderato.

First system of musical notation for the Moderato section. It consists of two staves (treble and bass clef) with piano (p) and mezzo-forte (mf) dynamics. The music features a mix of eighth and sixteenth notes with some slurs.

Andante.

Second system of musical notation for the Andante section. It consists of two staves with mezzo-forte (mf) and piano (p) dynamics. The tempo is slower, and the music includes some chords and slurs.

Third system of musical notation for the Andante section. It consists of two staves with piano (p) dynamics. The music continues with a steady accompaniment in the bass and a melodic line in the treble.

Fourth system of musical notation for the Andante section. It consists of two staves with piano-piano (pp) dynamics and a 'rallen.' (ritardando) marking. The music concludes with a 'dimin' (diminuendo) marking. The system ends with a 2/4 time signature.

Allegro.

Fifth system of musical notation for the Allegro section. It consists of two staves with fortissimo (ff) dynamics. The tempo is fast, and the music is characterized by rhythmic patterns and slurs.

Sixth system of musical notation for the Allegro section. It consists of two staves with piano (p) dynamics. The music continues with a steady accompaniment in the bass and a melodic line in the treble.

1. 2.

First system of musical notation, featuring a treble and bass clef. It includes two first endings (1.) and two second endings (2.). The notation includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with treble and bass clefs and various musical notations.

1. 2.

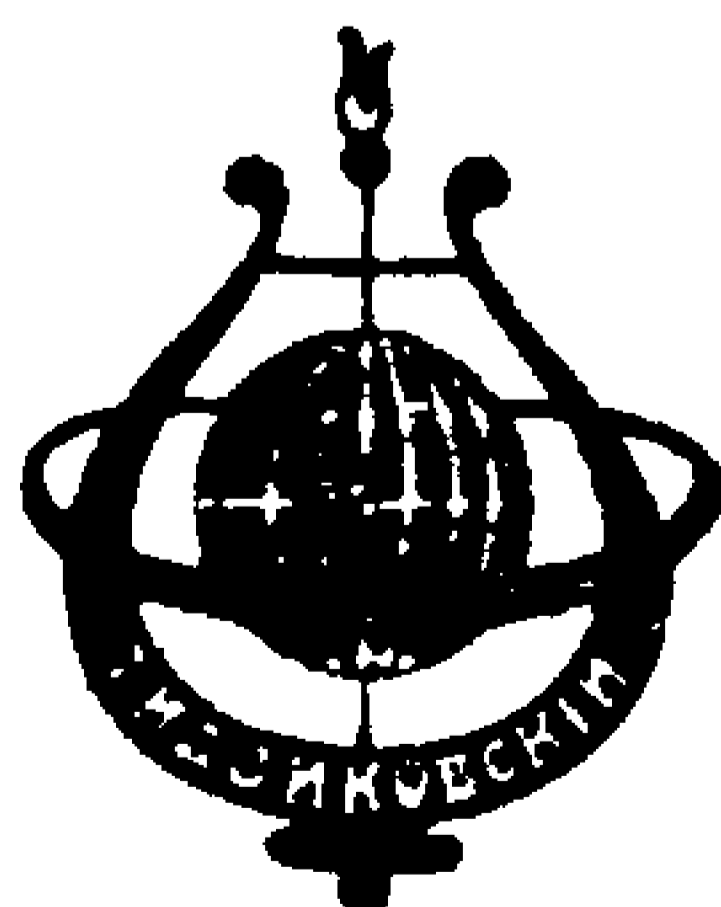
Third system of musical notation, featuring a treble and bass clef. It includes two first endings (1.) and two second endings (2.). The notation includes various note values, rests, and dynamic markings such as *f*.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many sixteenth notes, while the bass clef part provides harmonic support.

Fifth system of musical notation, featuring a treble and bass clef. It includes various note values, rests, and dynamic markings such as *f*.

ЛЮБИМЫЯ СОЧИНЕНИЯ В. А. ПРИСОВСКАГО

439. Op.	23. Danse. Valse.	— 60	3207. Op.	180. Nocturne. Pamięci Marii Konopnickiej.	— 40
1056. Op.	24. Сельско-хозяйственная и промышленная выставка въ Кіевѣ. Маршъ	— 40	3208. Op.	181. Былое. Saga memoria. Вальсъ.	— 60
440. Op.	26. Elegja. Pamięci M. Bałuckiego	— 40	3928. Op.	182. Украинская шумка № 6.	— 40
1047. Op.	27. Въ объятіяхъ амура. Dans le bras de l'amour. Вальсъ	— 60	3929. Op.	183. Lune de miel. Медовый мѣсяць. Pièce mélodique	— 40
1609. Op.	30. Забытое счастье. Вальсъ.	— 60	3930. Op.	184. Осенній вечеръ. Soir d'automne. Вальсъ	— 50
74. Op.	65. Rêverie	— 40	3931. Op.	185. Va t'en! Уходи! Romance sans paroles.	— 50
3241. Op.	66. Покинутый. Abandonné. Вальсъ.	— 50	3932. Op.	186. Fleur et femme. Цвѣтокъ и женщина. Ouverture	— 60
3242. Op.	67. Chant sans paroles.	— 40	3933. Op.	187. Всероссийская выставка 1913 г. въ Кіевѣ. Маршъ.	— 40
3243. Op.	66. Romance sans paroles	— 40	3937. Op.	188. Поцѣлуй весны. Baiser du printemps. Вальсъ.	— 60
3244. Op.	69. Vision. Caprice de genre	— 40	3939. Op.	190. Graziella. Morceau de salon.	— 50
2584. Op.	70. Espagnole. Boléro	— 50	3940. Op.	191. Chanson du printemps. Пѣснь весны. Mélodie	— 40
2676. Op.	71. Битва подъ Полтавою. Торжественный маршъ.	— 60	3941. Op.	192. A tes genoux. Къ твоимъ стопамъ Sérénade.	— 40
1610. Op.	72. Олесья. Вальсъ.	— 60	3942. Op.	193. Дитя України. Збірка дитячих фортеп'янихъ творив з українськихъ пісень. 1. —	—
1057. Op.	73. Боярскій паркъ. Вальсъ	— 50	3972. Op.	194. Pendant la nuit enchantée. Въ волшебную ночь. Légende.	— 40
1115. Op.	74. Doux souvenirs. Valse	— 60	3973. Op.	195. Власть сердца. Puissance du coeur. Вальсъ	— 60
2115. Op.	75. Фантазія. Вальсъ	— 60	3974. Op.	196. Au village. Въ деревнѣ. Fantaisie.	— 40
2869. Op.	76. Любовь сирены. Вальсъ	— 60	3975. Op.	197. Plaisanterie d'un cupidon. Проказы амура. Fantaisie.	— 50
1166. Op.	77. Майскій вечеръ. Soirée de Mai. Вальсъ.	— 60	4041. Op.	198. Украинская шумка № 7.	— 40
1151. Op.	78. № 2. Не забудь меня! Ne m'oubliez pas. Вальсъ	— 60	4042. Op.	199. Украинская шумка № 8.	— 40
2746. Op.	80. Разбитая жизнь. La vie brisée. Вальсъ.	— 60	4287. Op.	200. На смерть героя. Sur la mort d'un héros. Elégie	— 40
2570. Op.	81. Украинская думка № 1.	— 60	4238. Op.	201. Любовное письмо. Lettre d'amour. Romance.	— 40
2882. Op.	84. Chantecler. Valse	— 60	4239. Op.	202. Гимназистка. Вальсъ.	— 60
2403. Op.	85. Въ Малороссіи. Попурри № 1. Изъ украинскихъ пѣсень.	— 50	4240. Op.	203. Минувшая любовь. L'amour passé. Вальсъ	— 60
2417.* Op.	86. Въ Малороссіи. Попурри № 2. Изъ украинскихъ пѣсень.	— 60	4241. Op.	204. Слезы амура. Les larmes d'un cupidon. Вальсъ.	— 60
2624. Op.	87. Воспоминаніе о Гоголѣ. Музык. карт.	— 60	4242. Op.	205. Воспоминаніе о прошломъ. Souvenir du passé. Meditation.	— 40
2497. Op.	88. Звуки Украины. Попурри	— 60	4243. Op.	206. На Альпахъ. Sur les Alpes. Romance	— 40
2677. Op.	89. Элегія. Памяти Т. Г. Шевченка	— 40	4244. Op.	207. То было въ лѣтній вечеръ. C'était un soir d'été. Rêverie.	— 40
2989. Op.	90. Альпійская роза.	— 50	4245. Op.	208. На курганѣ. Украинская фантазія.	— 50
2990. Op.	91. Грезы юности. Гавоть	— 50	4273. Op.	209. О чемъ рыдала скрипка. Le violon pleurant. Mélodie.	— 40
2991. Op.	92. Серенада.	— 40	4343. Op.	210. Сумный слѣв. Chanson triste. Памяти Т. Г. Шевченка	— 40
3320. Op.	93. Коханочка. Новый танецъ. Балъный малороссійскій гопакъ.	— 40	4752. Op.	211. Сонъ воина. Songe d'un soldat. Rêverie	— 40
3521. Op.	96. Любовь на Аэропланѣ. Вальсъ.	— 60	4753. Op.	212. На волнахъ Вислы. Sur les flots de la Vistule. Вальсъ.	— 60
3522. Op.	97. Le papillon. Мотылекъ. Pièce de salon.	— 50	4754. Op.	213. Мечты Эльзасца. Rêve d'un Alsacien	— 40
3523. Op.	98. Un rendez-vous. Свиданіе. Romance.	— 50	4887. Op.	214. Въ защиту родины. Pour la patrie. Romance.	— 50
3541. Op.	99. Napoléon. Marche.	— 50	4911. Op.	215. Тернистый путь. Вальсъ.	— 60
3519. Op.	100. Sourir. Вадохи. Nocturne.	— 40	4912. Op.	216. Пѣсня пастушки. Pastorale. Idylle.	— 40
3570. Op.	102. Раненый орелъ. L'aigle blessé. Mélodie élégiaque.	— 40	4913. Op.	217. Весенняя серенада. Sérénade du printemps	— 50
3571. Op.	103. Вечеръ въ Мадридѣ. Un soir à Madrid. Mélodie Espagnole	— 50	4914. Op.	218. Далеко од рідного краю. Mpij. Loin du pays. Rêverie	— 40
3585. Op.	104. Слезы любви. Larmes d'amour. Mélodie	— 40	5341. Op.	219. Сербскій патруль	— 60
3649. Op.	105. Фантазія на тему украинской пѣсни. „Стеліся барвинку низенько“.	— 30	5342. Op.	220. При лунѣ. Clair de lune. Romance.	— 40
3650. Op.	106. Идиллія любви. Idylle d'amour.	— 50	5343. Op.	221. Sérénade sentimentale	— 50
3733. Op.	107. Малороссійская мелодія.	— 40	5399. Op.	222. Сициліана. Sicilienne	— 50
3734. Op.	108. Малороссійская фантазія.	— 50	5400. Op.	223. Черногорскій дозоръ.	— 60
3755. Op.	109. Совѣтъ бабушки. Conseil d'une grand' mère. Pièce de salon.	— 50	5408. Op.	224. Въ Карпатскихъ горахъ. Вальсъ	— 60
3786. Op.	110. Запретная мечта. Le rêve défendu. Romance	— 40			
3787. Op.	111. Вальсъ дѣдушки.	— 40			
3754. Op.	140. Въ маѣ мѣсяць. Au mois de mai. Mélodie	— 40			
3755. Op.	141. Украинская думка. № 2.	— 50			
2569. Op.	165. Въ лунную ночь. Серенада.	— 60			
2583. Op.	175. Украинская шумка № 1	— 60			
3524. Op.	176. Украинская шумка № 2	— 50			
3586. Op.	177. Украинская шумка № 3	— 50			
3738. Op.	178. Украинская шумка № 4	— 50			
3756. Op.	179. Украинская шумка № 5	— 40			



ИЗДАНИЕ КНИЖНАГО И

МУЗЫКАЛЬНАГО МАГАЗИНА

КІЕВЪ,
Крещатикъ № 29.

Леонъ Идзиковскій

ВАРШАВА,
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