

FANTAISIES ET MORCEAUX

FAVORIS pour le PIANO.

SUITE II.

N°	c. №	N°	c.
10651	Arditi, L. L'Extase. Valse brillante.	30	
7657	Ascher, I. Op. 30. Danse andalouse. <i>Caprice de concert</i>	60	
7827	" " 54. № 2 Pourquoi? <i>Mélodie-réverie</i>	40	
7767	" " 66. Ave Maria. <i>Méditation religieuse</i>	40	
7824	" " 70. La Juive. Morceau de Salon	45	
8056	" " 100. Entraînante. <i>Valse de concert</i>	60	
8066	Bende!, Fr. Op. 14. Andante favori "Mozart"	30	
9402	" " 29. La Coquette. <i>Polka de salon</i>	30	
1123	" " 124. № 1. Don Juan. Fantaisie.	40	
11212	" " " 3. Chanson à boire, de l'opéra Lucrezia Borgia	60	
11731	" " Chanson enfantine par J. Brahms.	40	
11635	" " Eglantine (Dornröschen)	40	
9253	Badarzewska, Th. La prière d'une vierge, facilitée	25	
11564	Berens, H. Op. 92. № 2. Valse-étude.	30	
	Beyer, F. Op. 87. Fleurs italiennes. 12 Amusements sur des motifs d'opéras favoris:		
8229	" " № 1. Lucia di Lammermoor.	30	
9119	" " 2. Beatrice di Tenda	30	
8272	" " 3. La Fille du Regiment	30	
8292	" " 4. I Puritani	30	
8160	" " 5. I Lombardi	30	
8167	" " 6. Otello	30	
8217	" " 7. Norma	30	
8267	" " 8. Bellsario	30	
8296	" " 9. Nabuchodonosor	30	
8286	" " 10. Le barbler de Séville.	30	
8275	" " 11. Ernani	30	
8289	" " 12. Guillaume Tell.	30	
7537	Blumenthal, I. Op. 1. La Source. <i>Caprice</i>	45	
8935	" " 2. № 1. Le Rêve	30	
8357	" " 10. Nocturne	40	
9905	" " 72. Étude de salon.	30	
11225	" " 86. Valse brillante	60	
7438	" " Chant national des Croates.	30	
11880	Bohm, C. Op. 115. Farewel. <i>Mélodie</i>	25	
9558	Clark. La reconnaissance. <i>Nocturne</i>	30	
12707	Czibulka. Op. 312. Stéphanie Gavotte	30	
12777	" " 313. Gavotte royale.	25	
7058	Döhler, Th. Op. 40. № 3. Romance et cavatine de Donizetti.	40	
7376	" " " 67. La dansante. <i>Grande valse bril.</i>	40	
7470	Dreyschoek, A. Op. 92. Un doux entretien. <i>Idylle</i>	30	
7901	" " " 115. Romance	30	
11616	" " " 127. Nocturne	30	
7722	Egghard, I. Op. 2. La Campanella	40	
9531	" " 82. Emma. <i>Pièce pour les élèves</i>	30	
9871	" " 156. Mon petit oiseau. <i>Bluette</i>	25	
11304	" " 179. Dors, mon enfant.	25	
9337	Favarger, R. Op. 18. L'Adieu. <i>Nocturne</i>	30	
7645	Filtsch, I. Op. 5. № 1. L'Alouette. <i>Étude de salon</i>	30	
9686	Ganz, W. Op. 13. La ballerina. <i>Mazurka de salon</i>	40	
9734	Goldbeck, R. Transcription de la Traviata	30	
9922	" " Op. 31. Lihe. <i>Polka-Mazurka</i>	30	
10921	Goldbeck, R. Op. 66. Promenade d'une belle.	30	
12193	" " 67. La chapelle de la forêt. <i>Noctur.</i>	30	
11736	Goldner, W. Op. 25. Princesse-Valse.	45	
7540	Goria, A. Op. 6. Nocturne-caprice	30	
7269	" " 18. Надежда. <i>Mazurka</i>	25	
1763	" " 49. № 2. Les bords de la Néwa. <i>Mazurka</i>	30	
8887	" " 72. Élégie	25	
11140	Gottschalk, L. M. Op. 60. Morte! Lamentation.	30	
12177	" " " 87. 7-e Ballade.	40	
11631	Gurlitt, Op. 62. № 6 La Poste	15	
12112	" " 66. № 1 Walzer	30	
12001	Haberhieser, Op. 53. № 2. Barcarolle	15	
12032	" " 5. Sérénade.	25	
7532	Herz, H. Op. 171. La Tapada. <i>Polka caractéristique</i>	60	
7602	" " 175. La Cristallique. <i>Polka-Mazurka</i>	40	
11696	Hiller, F. Sérénade. Feuillet d'album	40	
7839	Hofmann, R. La gazelle. <i>Andante élégant</i>	30	
7479	Jaell, A. Op. 22. Carnaval de Venise.	45	
7776	" " 38. Il Trovatore. Fantaisie	40	
7858	" " 63. Caprice brillant s. la Traviata	40	
8021	" " 64. Rhapsodie d'après la Traviata.	40	
8073	" " 106. Près du berceau. <i>Morceau de salon</i>	30	
9768	" " 110. Marche de l'opéra Faust.	45	
9351	" " 116. La Sylphide.	40	
9722	" " 129. Valse de l'opéra Faust.	45	
7669	Jungmann, A. Op. 54. Prière.	25	
7730	" " 84. Au clair de lune. <i>Nocturne</i>	30	
7889	" " 115. Mélodie célèbre de Tannhäuser	30	
9493	" " 176. Zitherständchen.	30	
11781	Kafka, I. Op. 49. Vision. <i>Nocturne</i>	25	
9607	" " 83. Une soirée en Italie. <i>Nocturne</i>	40	
11958	" " 173. Echos de la Suède. <i>Impromptu</i>	40	
12675	Kölling, C. Op. 23. Адекан охота. <i>Chasse infernale</i>	30	
12790	" " 97. Caprice héroïque.	30	
11887	" " 156. Toujours gai! <i>Caprice brillant</i>	30	
12275	Krug, D. Op. 182. M'aimerez vous autant	25	
7813	Krüger W. Op. 60. Miserere de l'op. Il Trovatore.	40	
7836	" " 64. Vaga luna. <i>Mélodie de Bellini</i>	40	
10966	Kuhs, G. Op. 136. Mélodie de Mendelssohn.	40	
12676	Laure, F. Op. 31. На Альпахъ	25	
12638	" " 102. Дуэтъ Мендельсона. Желать бы я	30	
12652	" " 124. № 1 Ich grille nicht. <i>Rom. de Schumann</i>	30	
12107	" " 162. Chant d'automne	30	
12660	" " 230. Tannhäuser. Fantaisie	45	
7982	Leschetitzky, Th. Op. 24 № 1 Mazurka	50	
8708	" " 24 № 2 Mazurka	50	
7837	Lysberg, Ch. B. Op. 51. La baladine. <i>Caprice</i>	40	
9579	Oesten, Th. Op. 283. Miranda. <i>Polka-Mazurka</i>	30	
	Osborne, G. A. Op. 61. La pluie de perles. <i>Grande valse brillante</i>	45	
7275	Raff, I. Op. 11. Air suisse, transcrit.	25	
12377	Smith, S. Op. 44. Les Huguenots	60	
12129	" " 76. Un songe d'une nuit d'été.	45	
13360	Thalberg, S. Op. 66. L'Élixir d'amore. Fantaisie	45	

P. JURGENSON à MOSCOU,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
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St. Péterbourg, chez J. Jurgenson. | Varsovie, & Kiew chez L. Idzikowski.



1924

STEPHANIE-GAVOTTE.

Moderato.

Czibulka.

First system of musical notation. The right hand begins with a piano (*p*) dynamic and a trill-like passage. The left hand provides a simple accompaniment. A *Ped.* instruction is present in the first measure of the right hand.

Second system of musical notation. The right hand features a *marcato* accent and a piano (*p*) dynamic. The left hand continues with accompaniment. A *dimin.* instruction is present in the right hand.

Third system of musical notation. The right hand continues with piano (*p*) dynamics. The left hand includes a *Ped.* instruction and an asterisk (*) marking.

Fourth system of musical notation. The right hand features a *dimin.* instruction and a *marcato* accent. The left hand includes a *Ped.* instruction and an asterisk (*) marking.

dim.

dim.

pp

molto stacc.
pp

Ped. *

Ped. *

Ped. *

8

molto cresc.

p

marc.

Ped. *

Ped. *

First system of musical notation. The treble clef staff contains a melodic line with a slur and a dynamic marking of *dim.* The bass clef staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff includes a *Ped.* marking and an asterisk (*) at the end of the system.

Third system of musical notation. The treble clef staff features a slur and a *dimin.* marking. The bass clef staff includes a *Ped.* marking, an asterisk (*), and dynamic markings of *p* and *pp*. The word *more.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff has a slur and a *dim.* marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a slur and a *dim.* marking. The bass clef staff includes a *pp* marking. The system concludes with a final chord in the treble staff.

First system of a piano score. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a *mf* dynamic. The right hand features a melodic line with a triplet of eighth notes and a slur over a group of notes. The left hand provides a steady accompaniment. A *cresc.* marking is present. The system concludes with two pedal markings: *Ped.* followed by an asterisk.

Second system of the piano score. It starts with a *f* dynamic in the right hand, which then changes to *mf*. The right hand continues with melodic phrases, including a triplet. The left hand accompaniment remains consistent. The system ends with a *ped. forte e* marking and an asterisk.

Third system of the piano score. The tempo marking *in tempo* is placed above the staff. The right hand begins with a *ritenuto* marking and a melodic line with some notes marked with an 'x'. The dynamic then changes to *pp*. The left hand accompaniment continues. The system concludes with two pedal markings: *Ped.* followed by an asterisk.

Fourth system of the piano score. The right hand features a melodic line with a slur and a triplet. The dynamic is *pp*. The left hand accompaniment continues. The system concludes with two pedal markings: *Ped.* followed by an asterisk.

Fifth system of the piano score. The right hand has a melodic line with a slur and a triplet. The dynamic is *f*. The left hand accompaniment continues. The system concludes with two pedal markings: *Ped.* followed by an asterisk. The final measure of the system has a *ten. mf* marking.

The musical score consists of seven systems of music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#). The score includes various performance instructions and dynamics:

- System 1:** *eresc.* (crescendo), *Ped.*, and asterisks.
- System 2:** *fz* (forzando), *mf* (mezzo-forte), and *più forte*.
- System 3:** *rit.* (ritardando), *pp* (pianissimo), *in tempo*, *Ped.*, and asterisks.
- System 4:** *pp* (pianissimo), *Ped.*, and asterisks.
- System 5:** *ten.* (tenuto), *marc.* (marcato), *fz* (forzando), *ten.* (tenuto), and *p* (piano).
- System 6:** *dim.* (diminuendo).

musical notation for the first system, featuring treble and bass staves. Dynamics include *dim.* and *marc.*. Pedal markings are present with asterisks.

musical notation for the second system, featuring treble and bass staves. Dynamics include *dim.*.

musical notation for the third system, featuring treble and bass staves. Dynamics include *dim.* and *pp*.

musical notation for the fourth system, featuring treble and bass staves. Dynamics include *molto stacc.* and *pp*. Pedal markings are present with asterisks.

musical notation for the fifth system, featuring treble and bass staves. Dynamics include *molto cresc.* and *f*. Pedal markings are present with asterisks.

musical notation for the sixth system, featuring treble and bass staves. Dynamics include *f*, *ritard.*, and *morendo*. Pedal markings are present with asterisks.