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**G. CATOIRE.**

Op. 8.



Pr. 60 c.



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**MOSCOU chez P. JURGENSON,**

*Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe  
et du Conservatoire à Moscou.*

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Imprimerie de musique P. Jurgenson à Moscou.



# VISION

## ETUDE

G. CATOIRE. Op. 8.

**Allegro fantastico.**

**Piano.**

*Pleggerissimo  
sempre staccato*

8

*molto cresc.*

*f*

4 5

2 5 2

This system contains two staves of music. The upper staff features a complex, fast-moving melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *molto cresc.* is placed in the middle of the system, and *f* appears at the end. Fingerings 4, 5, 2, and 5 are indicated above the notes.

8

*dimin.*

This system continues the musical piece. The upper staff has a similar fast melodic texture. The lower staff has a more active bass line. The dynamic marking *dimin.* is centered in the system.

*molto dimin.*

This system shows a further decrease in volume. The melodic lines in both staves are still present but with a more subdued character. The dynamic marking *molto dimin.* is placed in the lower right of the system.

8

*p*

2 5 3

2 4 3

1 1

5

This system features a change in dynamics to *p*. The upper staff has a melodic line with slurs and fingerings 2, 5, and 3. The lower staff has a more rhythmic accompaniment with fingerings 2, 4, 3, 1, and 5.

8

*sempre dimin.*

*pp*

This final system on the page shows the music reaching its softest point. The dynamic marking *pp* is at the end. The melodic lines are still present but very quiet. The dynamic marking *sempre dimin.* is in the middle of the system.

*a tempo*  
*poco rit.*  
*pp mf*

5 5 4 5 2

4 5 2

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *poco rit.* and *pp mf*. Fingering numbers 5, 4, 5, 2, 4, and 5 are visible.

*più cresc. e accel.*

4 8 4

1 2 1

This system continues the piece with more complex textures. The upper staff has dense chordal passages and melodic fragments. The lower staff has a more active bass line. The instruction *più cresc. e accel.* is present. Fingering numbers 4, 8, 4, 1, and 2 are shown.

*ff*

8

This system shows a transition to a fortissimo (*ff*) dynamic. The upper staff features a dense, rapid sixteenth-note passage. The lower staff has a steady accompaniment. A bracketed section of 8 notes is indicated in the upper staff.

*dimin.*

8

This system begins with a *dimin.* (diminuendo) instruction. The upper staff continues with a complex, rapid texture. The lower staff has a more melodic line. A bracketed section of 8 notes is indicated in the upper staff.

*a tempo*  
*mf 3espress.*

1 2 3 3 3 3

This system features a *mf 3espress.* marking. The upper staff contains a series of slurred triplets. The lower staff has a simple accompaniment. Fingering numbers 1, 2, 3, 3, 3, and 3 are shown.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff contains a complex melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures as the first system.

Third system of musical notation, including performance directions such as *poco rit.*, *a tempo*, and *p espr.*

Fourth system of musical notation, featuring a *cresc.* marking.

Fifth system of musical notation, concluding the page with a *f* dynamic marking.

First system of musical notation, consisting of two staves (treble and bass). The music features a series of chords and melodic lines, with some notes marked with 'x'.

Second system of musical notation, including the instruction *poco a poco dimin.* in the first measure. The notation continues with chords and melodic lines.

Third system of musical notation, including the instruction *sempre legato* and *molto espress.* in the first measure. The notation includes triplets and chords, with some notes marked with 'x'.

Fourth system of musical notation, including the instruction *sempre dimin.* in the first measure. The notation features a mix of chords and melodic lines.

Fifth system of musical notation, including the instruction *p* in the first measure. The notation concludes with a triplet and a final chord.

First system of musical notation. The right hand features a complex rhythmic pattern with eighth and sixteenth notes. The left hand has a bass line with a triplet of eighth notes. Fingerings '2 1 2 1 2 1 2' are indicated below the right hand. A fermata is placed over the final note of the left hand.

Second system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with a fermata over the final note. Fingerings '2 1' are indicated below the right hand.

Third system of musical notation. The right hand features a descending eighth-note scale. The left hand has a bass line with a fermata over the final note. Dynamics include *sempre dimin.* and *pp leggeriss.*

Fourth system of musical notation. The right hand features a descending eighth-note scale. The left hand has a bass line with a fermata over the final note. Dynamics include *p*.

Fifth system of musical notation. The right hand features a descending eighth-note scale. The left hand has a bass line with a fermata over the final note. Dynamics include *mp*.



8

*p* *mp*

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings *p* and *mp* are present.

8

*molto cresc.*

This system continues the musical piece. The upper staff has a melodic line with some notes marked with 'x'. The lower staff has a rhythmic accompaniment. A *molto cresc.* marking is placed in the first measure.

8

*f* *dimin.*

This system shows the continuation of the piece. The upper staff has a melodic line with slurs. The lower staff has a bass line with some notes marked with 'x'. Dynamic markings *f* and *dimin.* are present.

This system features two staves. The upper staff has a melodic line with slurs and some notes marked with 'x'. The lower staff has a bass line with slurs and some notes marked with 'x'. A dynamic marking *f* is present at the end of the system.

This system features two staves. The upper staff has a melodic line with slurs and some notes marked with 'x'. The lower staff has a bass line with slurs and some notes marked with 'x'.

*molto animato*

*riten.*  
*ff*  
*rit.*

*a tempo. (tranquillo)*  
*poco a poco dim. e molto riten.*  
*mf espress.*

*3*

*3*  
*dimin.*

First system of musical notation. The treble clef staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a single eighth-note triplet, also marked with a '3'. The dynamic marking *mp* is placed between the two staves.

Second system of musical notation. The treble clef staff continues with eighth-note triplets, marked with a '3'. The bass clef staff contains a single eighth-note triplet, marked with a '3'. The dynamic marking *dimin.* is placed in the first measure, and *p* is placed in the third measure.

Third system of musical notation. The treble clef staff continues with eighth-note triplets, marked with a '3'. The bass clef staff contains a single eighth-note triplet, marked with a '3'. The dynamic marking *dimin.* is placed in the second measure, and *pp* is placed in the third measure.

Fourth system of musical notation. The treble clef staff continues with eighth-note triplets, marked with a '3'. The bass clef staff contains a single eighth-note triplet, marked with a '3'. The dynamic marking *rallent.* is placed in the third measure.

Fifth system of musical notation. The treble clef staff contains a series of eighth-note triplets, marked with a '3'. The bass clef staff contains a single eighth-note triplet, marked with a '3'. The dynamic marking *pp* is placed in the first measure, and *ppp* is placed in the fourth measure. The marking *ad libitum.* is placed in the second measure. The marking *Tr.* is placed in the first measure of the bass staff.

# СОЧИНЕНІЯ ДЛѢ ФОРТЕПІАНО ВЪ 2 РУКИ.

	P. R.		P. R.		P. R.
<i>Abesser, E.</i> Op. 188. Je pense à toi. Romance.	—25	<i>Бернардъ, М.</i> Collection d'airs favoris de l'opéra italien:	P. R.	<i>Brunner, C. T.</i> Op. 46. № 2. Lucrezia Borgia. Divertissement.	—25
<i>Alberti, H.</i> Op. 28. № 4. Il Trovatore.	—15	— № 1. <i>Bellini.</i> Quintetto de la Sonambula.	—30	— Op. 46. № 7. La Fille du Régiment. Rondo.	—25
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— „ „ „ 12. La Favorite.	—15	— „ 3. <i>Donizetti.</i> Air final de la Lucia.	—40	— Op. 97. № 4. Romance de Herold.	—30
— „ „ „ 17. Robert le diable.	—15	— „ 4. „ „ Sextetto de la Lucia.	—30	— „ „ „ 7. Fantaisies sur une cavatine de Bellini.	—30
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— Оперныя фантазїи (легкія) 2-й сборникъ (Кризандеръ). Fantaisies d'op. (faciles) Album 2. Томъ 176.	1 —	— „ 14. „ „ Cavatine de l'opéra Linda di Chamounix.	—20	<i>Clementi, M.</i> Toccata.	—30
<i>Содержаніе:</i> — Lucia di Lammermoor, op. 28. № 5. — Il Trovatore, op. 28. № 4. — La Favorite, op. 28. № 12. — Le Prophète, op. 28. № 19. — Robert le Diable, op. 28. № 17. — Les Huguenots, op. 26. № 11. — Rigoletto, op. 26. № 2. — Traviata, op. 26. № 1. — La Muette de Portici, op. 26. № 19. — Guillaume Tell, op. 26. № 14. — Zampa, op. 26. № 18. — Lucrezia Borgia, op. 26. № 7. — I Puritani, op. 26. № 9. — Martha, op. 8. № 1.		— „ 15. „ „ Trio de l'opéra Lucrezia Borgia.	—40	<i>Cooper, W.</i> Op. 54. Tout pour l'amour. Valse de salon.	—45
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<i>Arensky, A.</i> Op. 19. Trois morceaux. № 1. Etude. H-moll.	—50	— „ 19. <i>Donizetti.</i> Romance de la Linda „Cari luoghi“.	—20	<i>Cramer, H.</i> Op. 84. № 5. Martha. Fantaisie instructive.	—40
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