



XVII

A. M^{me} Hélène Zaitsew.

VALSE

(N^o 3)

POUR PIANO

par

L. Lissowsky.

Prix 45 cop.



157

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Valse N^o 3.

L. LISSOWSKY.

Allegro non troppo è grazioso.

Piano.

mp

rallent.

p dolce

p.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *p* is present at the beginning.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff has a steady accompaniment. A dynamic marking of *mf* is indicated.

Third system of musical notation. The treble staff features a melodic line with a slur and an *8* marking above it. The bass staff has a more active accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. The treble staff has a melodic line with a slur and an *8* marking above it. The bass staff has a simple accompaniment. A dynamic marking of *p* is present.

Fifth system of musical notation. The treble staff has a melodic line with a slur and an *8* marking above it. The bass staff has a simple accompaniment. A dynamic marking of *p* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs. A dynamic marking of *p* is visible in the final measure.

Third system of musical notation, showing a change in texture with more complex chordal structures. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation, featuring a prominent *ff* dynamic marking in the center. The bass line has a long, sustained chord.

Fifth system of musical notation, with a dynamic marking of *mp* in the first measure. The music continues with flowing melodic lines.

Sixth system of musical notation, concluding the page with a dynamic marking of *f* and an 8-measure rest in the final measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a supporting line with quarter and eighth notes. A dynamic marking of *mf* is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various rhythmic patterns. The bass clef staff continues the supporting line. A dynamic marking of *p.* is present in the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with some chromaticism. The bass clef staff has a supporting line. A dynamic marking of *f* is present in the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a supporting line. Dynamic markings of *ff* and *mf* are present in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff has a supporting line. A dynamic marking of *mf* is present in the bass staff.

allarg. *ff*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a fermata over the eighth measure. The lower staff provides a harmonic accompaniment. The tempo marking 'allarg.' is placed above the first measure, and the dynamic marking 'ff' is placed above the eighth measure.

This system contains the next two staves of music. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the accompaniment. The dynamic marking 'p' is placed above the first measure of the upper staff.

p

This system contains the next two staves of music. The upper staff features a melodic line with slurs and fermatas. The lower staff continues the accompaniment. The dynamic marking 'p' is placed above the first measure of the upper staff.

8 *f*

This system contains the next two staves of music. The upper staff features a melodic line with slurs and fermatas. The lower staff continues the accompaniment. The dynamic marking 'f' is placed above the first measure of the upper staff.

8 *ff* *m.d.*

This system contains the final two staves of music. The upper staff features a melodic line with slurs and fermatas. The lower staff continues the accompaniment. The dynamic marking 'ff' is placed above the first measure of the upper staff, and 'm.d.' is placed above the first measure of the lower staff.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" " " " " " " " " "		" " " " " " " " "	
N° 1. Conte fantastique	—40	N° 5. Berceuse	—30
" 2. Berceuse	—30	" " " " " " " " " "	—30
" 3. Songe d'enfant	—30	" " " " " " " " " "	—30
" 4. Songe d'une mère	—20	" " " " " " " " " "	—30
" 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
" " Op. 26. Réminiscence. Mazurka . . .	—50	Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i>	
" " " 27: N° 1. Caprice de la mer . . .	—60	<i>H. Pachulski</i>	—50
" " " " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " " " 3. Rêverie	—40	N° 2. Andante	—50
" " " 28: N° 1. Berceuse	—20	Op. 3. Trois mélodies élégiaques: N° 1.	
" " " " " 2. Rêverie	—30	C-moll. N° 2. G-moll. N° 3. Fis-dur . . .	—50
" " " " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " " " 28 ^{bis} . Elégie	—30	" " 16. Deux morceaux: N° 1. Prélude . . .	—30
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " " " 2. Romance	—40
(moyenne difficulté):		" " " " " " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N°N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano		N° 5. Fis-dur	1—
6. Impromptu. 7. Marche des marionnettes		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon . . .	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1—		N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" " N° 1. Méditation	—40	" " N° 1. Prélude	—30
" " " 2. Intermezzo	—30	" " " " 2. Récit intéressant	—20
" " " Op. 15. Deux miniatures	—40	" " " " " 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " " " " " 4. Menuet	—30
" " " N° 1. Albumblatt	—20	" " " " " " " 5. Chanson pastorale	—30
" " " " 2. Moment musical	—40	" " " " " " " " 6. Mazurka	—50
Bukko, E. Op. 4. Trois morceaux:		" " " Op. 18. Trois morceaux:	
" " " N° 2. Berceuse	—30	" " " " N° 1. Romance	—60
" " " " 3. Un épisode lyrique	—40	" " " " " 2. Valse	—50
" " " Collection de pièces faciles sur des motifs		" " " " " " 3. Nocturne	—50
favorits, tirés des opéras et ballets		" " " " Op. 19. La journée d'une petite fille.	
russes.		<i>24 morceaux pour Piano (difficulté moy-</i>	
N°N°: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		<i>enne) à l'usage de la jeunesse.</i>	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		<i>Cah. I.</i>	
cygnes. 6. Peramors. 8. Néron. 9. Mazepa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		4. Polka. 5. Mazurka. 6. La tabatière . . .	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		<i>Cah. II.</i>	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		<i>Cah. III.</i>	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Punition. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		<i>Cah. IV.</i>	
perdu. 35. La tour de Babel	—40	N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	22. Prière. 23. Berceuse. 24. Sommeil . . .	1 50
" " " 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " " 39. Impromptu	—30
" " " " N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I . . .	
" " " " " 2. Chanson simple. E-dur	—25	Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1—	
" " " " " " 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " " " " " " 4. Regret. F-dur	—25	vie infantine	2—
" " " " " " " " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " " " " " " " " 6. Consolation. D-dur	—25	ques:	
" " " " " " " " " " 7. Printemps. B-dur	—25	" " " " N° 1. Prélude	—20
" " " " " " " " " " " 8. Valse. Fis-dur	—25	" " " " " " 2. Intermezzo	—40
" " " Op. 31. Huit morceaux: N° 1. Harpe		" " " " " " " 3. Aveu	—30
éolienne	—30	" " " " " " " " 4. Barcarolle	—40
" " " " " " N° 2. Compassion	—30	" " " " " " " " " 5. Une page de mes mémoires. —30	
" " " " " " " " " " " 3. En rêve	—30	" " " " " " " " " " " 6. Question douloureuse	—30
" " " " " " " " " " " " " 4. Feuillet d'album	—30	" " " " " " " " " " " " " 7. Impromptu	—30