

COMPOSITIONS

MODERNES ET BRILLANTES

POUR LE PIANO

2^{me} Suite
R. C.

R. C.

- N^o 49. HÜNTEN, F. Op. 179. N^o 1. Serenade de F. Schubert.
„ 51. VOSS, CH. Santa Lucia, Chansonette Napolit.
„ 53. WEBER, C. M. v. Op. 65. Aufforderung z. Tanz p. F. Liszt.
„ 55. RAFF, J. Op. 157. N^o 2. La fileuse.
„ 57. WEBER. Perpetuum mob. tirée de l'op. 24. rev. p. Liszt.
„ 59. WALLACE. Op. 71. Hexentanz von Paganini.
„ 61. WOLLENHAUPT. Op. 29. N^o 6. Scherzino.
„ 63. LISZT. Rhapsodie hongroise N^o 1.
„ 65. SCHULHOFF. Op. 30. Souvenir de Varsovie. Maz.
„ 67. SUPPÉ. Ouv. Dichter und Bauer.
„ 69. NICOLAI. Ouv. Lustigen Weiber von Windsor.
„ 71. VOSS. Op. 51. N^o 2. Carneval de Venise.
„ 73. VIVIEN. Une larme. Marche funebre.
„ 75. WOLLENHAUPT. Op. 29. N^o 2. Feu follet.
„ 77. SPINDLER. Op. 93. N^o 3. Polka.
„ 79. BERENS. Op. 70. Liv. I. Clavierstücke.
„ 81. „ „ „ III. „
„ 83. LISZT, F. Rigoletto de Verdi.
„ 85. JUNGSMANN, A. Op. 177. Zu dir zieht es mich hin.
„ 87. BOHM. Op. 115. Les adieux.
„ 89. LYSBERG. Op. 26. La Napolitaine.
„ 91. WOLLENHAUPT, H. Op. 27. N^o 2. Valse styrienne.
„ 93. „ „ Op. 29. N^o 1. Réverie.
„ 95. „ „ Op. 29. N^o 9. Rhapsodie.

- N^o 50. SPINDLER, F. Op. 75. N^o 1. Gazouillement d'oiseaux.
„ 52. FIELD, J. Allegro du 1^{er} Concerto rev. p. J. Langer.
„ 54. WEBER, C. M. v. Op. 72. Polacca brillant p. F. Liszt.
„ 56. KETTERER, E. Op. 24. Grand galop de concert.
„ 58. CZERNY, C. Op. 92. Toccata.
„ 60. BEETHOVEN, Op. 13. Sonate pathétique rev. p. Lebert.
„ 62. ROSENHAIN, J. Op. 39. N^o 1. Andante et Rondo.
„ 64. HELLER. Sérénade de Schubert.
„ 66. SCHUMANN, Op. 15. Kinderscenen.
„ 68. DÖHLER, Op. 24. Nocturne.
„ 70. SCHUMANN. Op. 124. N^o 16. Schlummerlied.
„ 72. SCHMIDT. Le Carneval de Venise.
„ 74. HRABANEK. Elegie.
„ 76. SUPPÉ. Ouverture Pique-dame.
„ 78. MATTEI, Op. 22. Le Tourbillon. Gr. Valse de concert.
„ 80. BERENS. Op. 70. Liv. II. Clavierstücke.
„ 82. TAUSIG, C. Terzen - Scalen.
„ 84. GHYS, H. Air Ludwig XIII.
„ 86. HELLER, ST. Op. 85. N^o 2. Tarantelle.
„ 88. OGINSKY, M. Polonaise: Les adieux à la patrie.
„ 90. KRÁL, CH. Les cloches du Kremlin.
„ 92. „ „ Scherzo.
„ 94. „ „ Elegie.
„ 96. WEBER. Op. 24. 1^{re} Sonate rev. par F. Liszt.

MOSCOU chez W. GREINER

S^t. PETERSBOURG chez A. JOHANSEN. | VARSOVIE chez HÖSICK.

KIEFF chez KOREIVO.

ODESSA chez ZANOTTI (S. BALTZ) | TIFLIS chez LANKO.

POLTAWA chez A. KALLIWODA.

LES ADIEUX À LA PATRIE.

POLONAISE CÉLÈBRE.

ГОСУДАРСТВЕННАЯ
ОПЕРА И БАЛЕТ
БИУРО СССР
ИМ. В. И. ЛЕНИНА

Par le Prince Michel OGINSKI.

Moderato.

The musical score is a piano accompaniment for a polonaise. It begins with a tempo marking of 'Moderato.' and a dynamic of 'p'. The first system contains five measures. The second system also contains five measures, with a 'f' dynamic marking in the fourth measure. The third system starts with a double bar line and a 7/8 time signature, followed by four measures. The fourth system begins with a 'ritard.' marking and ends with 'a tempo'. The final system consists of five measures. The score is written for piano with treble and bass staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the upper staff.

Trio.

The second system begins with the section labeled "Trio." in 3/4 time. It features two staves. The upper staff has a melodic line with slurs and a dynamic marking of *f*. The lower staff has a bass line with chords and rests. A *cresc.* (crescendo) marking is placed over the second measure of the upper staff.

The third system continues the musical piece with two staves. The upper staff contains a melodic line with slurs and a dynamic marking of *f*. The lower staff contains a bass line with chords and notes.

The fourth system features two staves. The upper staff has a melodic line with slurs and a dynamic marking of *ff* (fortissimo). The lower staff has a bass line with chords and notes. A *diminuendo* marking is placed over the second measure of the upper staff.

The fifth system features two staves. The upper staff has a melodic line with slurs and a dynamic marking of *f*. The lower staff has a bass line with chords and notes. A *ritard.* (ritardando) marking is placed over the first measure of the upper staff, and an *a tempo* marking is placed over the second measure. A *cresc.* marking is placed over the third measure of the upper staff.

The sixth system features two staves. The upper staff has a melodic line with slurs and a dynamic marking of *f*. The lower staff has a bass line with chords and notes.