

# LE PIANISTE DU JOUR

## CHOIX DE COMPOSITIONS MODERNES ET BRILLANTES

4<sup>me</sup> Suite.

C.	C.
Flotow, F. Ouverture zur Oper: Martha.....	30
Pacher, J. Barcarolle de l'opéra L'Etoile du Nord, Op. 26.	30
Mozart, W. A. Rondeau. A-moll.....	35
Thalberg, S. La Traviata. Fantaisie. Op. 78.....	50
Schulhoff, J. Jeu des Nymphes.....	60
Ascher, I. Dozia. Mazurka-mélodie. Op. 23.....	30
Lange, G. Blümlein traut. (Lied des Siebel). Op. 185 № 2.	30
Flotow, F. Ouverture zur Oper: Stradella.....	35
Beyer, F. Norma. Op. 42 № 8.....	45
— Sonnambula. Op. 42 № 10.....	45
— I Puritani. Op. 87 № 4.....	30
Rossini, G. Ouverture: Othello.....	35
Rummel, Jos. La Serenata. (G. Braga).....	35
Meltzer, J. Жаворонокъ. Romance de Glinka. Op. 49.	50
Beyer, F. Lohengrin. Op. 42 № 61.....	45
Leybach, J. Pourquoi garder ton coeur. Op. 68.....	40
Schulhoff, J. Tarantelle. Op. 34.....	40
Сѣровъ, А. Юдѣя. Хоръ Одадисокъ и танцы.....	50
Vogrich, M. Staccato-Caprice.....	40
Litoff, H. Okerthal. Romance sans parol. Op. 43 № 2.	25
Spindler, F. Polka di bravoura. Op. 82.....	30
Meyer, L. Air russe. Op. 20.....	40
— Grande Marche triomphale. Op. 114.....	45
Boguslaw, F. Grande Fant. sur deux airs russes. Op. 14.	60
Godard, B. Au matin. Op. 83.....	25
Döhler, Th. Petite Fantaisie sur l'op. Norma. Op. 40 № 4.	35
Beyer, F. Englische Nationalhymne.....	15
— La dame blanche. Op. 42 № 63.....	45
— Fra-Diavolo, Op. 42 № 70.....	45
— Freischütz. Op. 42 № 38.....	45
— La fille du régiment. Op. 42 № 19.....	45
— Guillaume Tell. Op. 87 № 12.....	30
Mendelssohn-Bartholdy, F. Dernière pensée musicale..	15
Kontski, A. Mazurka favorite. Op. 180.....	40
Dutsch, O. Berceuse.....	30
Mayer, Ch. Romance sentimentale Op. 244.....	30
Bellini, F. Ouverture: Norma.....	30
Wyman, A. Les ondes argentines. Op. 39.....	40
Thalberg, S. Martha. Fantaisie. Op. 73.....	45
Beyer, F. La Favorite. Op. 42 № 16.....	45
Beyer, F. Le Prophète. Op. 42 № 23.....	45
— Don Juan. Op. 42 № 24.....	45
— Oberon. Op. 42 № 51.....	45
— Le Pardon de Ploërmel. Op. 42 № 67.....	45
Osborne, G. Santa Maria de l'opéra Dinorah.....	30
Wagner, R. Tannhäuser Ouverture.....	55
Lange, G. Sérénade de Ch. Gounod. Op. 144.....	30
Wilson, G. Noël. Morceau de salon. Op. 81.....	30
Grieg, Ed. La Danse d'Anitra. Op. 46 № 3.....	25
Herz, H. Marche nationale mexicaine. Op. 166.....	40
Гутхейль, К. Эхо русскихъ побѣдъ. Маршъ.....	40
Gebeleff, V. „Ты для меня душа и сна“. Fantaisie..	75
Gobbaerts, L. Fantaisie brillante sur l'op.: La vie p. le Czar de Glinka. Op. 67.....	40
Шубертъ, В. Гуситская пѣсня.....	25
Vilbac, R. Mazurka de la Vie pour le Czar.....	20
Jungmann, A. Souvenir de Vöslau. Pastorale. Op. 204.	30
Rosellen, H. Pensée italienne. La Straniera. Op. 16 № 3.	45
Weber, C. M. Concertstück. Op. 79.....	1 —
Beyer, F. Tannhäuser. Op. 42 № 57.....	45
— Rule Britannia.....	15
Spindler, F. Боже Царя храни. Op. 288 № 10.....	30
Gottschalk, L. Le Banjo. Caprice américain. Op. 15..	40
Tedesco, J. На зарѣ ты ей не буди. Op. 30.....	30
Thalberg, S. Il mio tesoro. Air de l'op.: Don-Juan. Op. 70 № 9.....	40
Kölling, C. L'Extase. Op. 58.....	45
Leschetizky, Th. Toccata. Morceau de salon. Op. 25..	60
Lysberg Ch. Sous le porche. Rêverie. Op. 76.....	30
Duvernoy, J. Bolero. Op. 271 № 6.....	25
Auber, D. Ouverture: Le Domino noir.....	40
Tscherlitzky, A. Я очи зналъ. Transcr.....	35
Kuhe, W. Zigeuner Trinklied. Op. 138.....	25
Lange, G. Heimweh. Elegisches Tonstück. Op. 373..	25
Kuhe, W. Fête bohémienne. Op. 77.....	30
Beyer, F. Guillaume Tell. Op. 42 № 36.....	45
— Жилъ былъ у бабушки. Антипка балалайку. Op. 141 Liv. 2.....	30
Kontski, A. Gage d'amitié. Meditation. Op. 177.....	50
Jungmann, A. Aveu d'amour. Idylle. Op. 131.....	30

Moscou chez  A. Gutheil.

Fournisseur de la cour IMPÉRIALE et des Théâtres Impériaux  
au Pont des Marchaux, 16.

St-Petersbourg, chez A. Johansen. Perspective de Nevsky № 68. Kieff, chez L. Jdzikowsky.  
Varsovie, chez Gebethner & Wolff.

# AU MATIN.

BENJAMIN GODARD. Op. 83.

Andantino.

Piano.

The first system of music features a treble and bass clef with a key signature of two flats. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with slurs. The bass staff provides harmonic support with sustained chords. Pedal markings (*Ped.*) with asterisks are placed below the bass staff.

The second system continues the piece with dynamic markings of *cresc.*, *stringendo*, *rall.*, *dim.*, and *p*. The bass staff includes several *Ped.* markings.

The third system includes markings for *a tempo*, *cresc.*, *stringendo*, *rall.*, *dim.*, and *p*. Pedal markings are present in the bass staff.

The fourth system is marked *a tempo* and *un poco animando*. It features *cresc.* and *mf* dynamics. Pedal markings are used throughout the system.

The fifth system includes markings for *rall.*, *a tempo*, *animando*, *rall. molto*, *f*, *cresc.*, *mf*, *dim.*, and *pp*. Pedal markings are present in the bass staff.

stringendo rall.

cresc. dim. p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

a tempo stringendo rall. m.g.

cresc. dim. p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

a tempo un poco animando

cresc. mf

Ped. Ped. Ped. Ped. Ped. Ped.

rall. a tempo animando

cresc. f p cresc.

Ped. Ped. Ped. Ped. \* Ped. Ped. Ped.

rall. molto

mf cresc. dim. pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tempo I.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Pedal markings 'Ped.' are placed below the bass staff. A 'cresc.' marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Pedal markings 'Ped.' are placed below the bass staff. Dynamic markings 'dim.' and 'p' are present in the treble staff. A 'rall.' marking is at the beginning, and 'a tempo' is in the middle.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Pedal markings 'Ped.' are placed below the bass staff. Dynamic markings 'cresc.', 'dim.', and 'p' are present in the treble staff. A 'rall.' marking is in the middle, and 'a tempo' is at the end. A 'm. g.' marking is above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Pedal markings 'Ped.' are placed below the bass staff. A 'cresc.' marking is in the treble staff. The word 'cantando' is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Pedal markings 'Ped.' are placed below the bass staff. Dynamic markings 'ff', 'dim.', 'p', and 'pp' are present in the treble staff. A 'rall.' marking is at the beginning, 'a tempo' is in the middle, and 'con fantasia' and another 'rall.' are at the end.



First system of musical notation. Treble clef, bass clef. Dynamics: *Ped.*, *\**, *Ped.*, *Ped.*, *Ped.*, *cresc.*

Second system of musical notation. Treble clef, bass clef. Markings: *rall.*, *a tempo*. Dynamics: *mf*, *dim.*, *pp*, *cresc.*, *dim.*. Pedal markings: *Ped.*, *\**, *Ped.*

Third system of musical notation. Treble clef, bass clef. Marking: *tranquillo*. Dynamics: *p*, *pp*. Pedal markings: *Ped.*, *\**, *Ped.*, *Ped.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *dim.*, *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Ending: *m.g.*