

# Рускія Сцены Scènes Russes

№ 1. Сельскій Вальсъ  
2.  
3.

№ 1. Valse Champêtre  
2.  
3.

для  
ФОРТЕПИАНО

pour  
PIANO

сложилъ

par

## FÉLIX BOROWSKI.

Copyright.

№ 1.  $\frac{4}{5}$  fr.

### LAUDY & Co

224, Boulevard St. Germain  
PARIS.

139, Oxford Street W.  
LONDON.

Printed by C. G. Röder, Leipzig.

H. Schlossbibliothek  
Musikalien.  
Abth. 7. e. No. 19.

# Compositions Modernes

pour

## Piano.

	<i>s. d.</i>		<i>s. d.</i>
<b>Bohm, C., Op. 99. Petit Rondeau Brillant</b> . . . . .	4/-	<b>Malling, O., Humoresques.</b>	
<b>Borowski, F., Trois Novellettes.</b>		No. 3. Andante Con Moto . . . . .	4/-
No. 1. Valsette . . . . .	4/-	" 4. Allegro Vivace . . . . .	4/-
" 2. Menuet . . . . .	4/-	<b>Philppson, M., Op. 13. Cinq Morceaux.</b>	
" 3. La Coquette . . . . .	4/-	Book I. Chanson — Valse . . . . .	4/-
— Morceaux de Genre.		" II. Mélodie . . . . .	4/-
No. 1. Gavotte . . . . .	4/-	" III. 2me Valse — Pensée . . . . .	4/-
" 2. Danse Hongroise . . . . .	4/-	<b>Proust, G. A., Souvenir de Constantinople. Intermezzo</b>	4/-
" 3. Valse-Barcarolle . . . . .	4/-	<b>Ragghianti, J., Gavotte et Musette</b>	4/-
" 4. Duo d'Amour . . . . .	4/-	<b>Ravnskilde, N., Novellettes</b>	3/-
" 5. Taquinerie . . . . .	4/-	<b>Schötte, L., Oeuvres Choisies.</b>	
" 6. Au son de la Musette . . . . .	4/-	— Allegrezza . . . . .	4/-
— Madrigal . . . . .	4/-	— A travers les Steppes . . . . .	3/-
— 2me Schoumka Ukrainienne . . . . .	4/-	— Berceuse . . . . .	2/6
— Valse Champêtre . . . . .	4/-	— Christmas Pieces. 2 Books . . . . .	each 4/-
<b>Dvořák, Anton, Allegro Scherzando</b>	4/-	— Le Soir . . . . .	2/6
<b>Enna, A., Cinq pièces.</b>		— Nocturne et En Aval . . . . .	3/-
Book I. Menuet — Barcarolle . . . . .	4/-	— 12 Petits Préludes in four Books . . . . .	each 4/-
" II. Mélodie — Gavotte — Scherzino . . . . .	4/-	— Poème lyrique . . . . .	3/-
<b>d'Evry, E., Miniatures.</b>		— Valse Caprice . . . . .	4/-
Book I . . . . .	4/-	— Primavera . . . . .	4/-
" II . . . . .	4/-	— Idylle . . . . .	4/-
— Petite Valse . . . . .	4/-	— Feuillet d'Album . . . . .	4/-
<b>Gray, A., Suite dans le style ancien.</b>		— Novellette . . . . .	4/-
Book I. Allemande — Sarabande — Gavotte . . . . .	4/-	— Souvenance . . . . .	4/-
" II. Bourrée — Air — Gigue . . . . .	4/-	— Moment Musical . . . . .	4/-
<b>Green, A. H., Première Tarentelle.</b>	4/-	— Chant du Berceau . . . . .	2/-
<b>Grieg, Edv., Selected Works.</b>		<b>Sharp, C. J., Menuet</b>	4/-
No. 1. Anitra's Dance . . . . .	3/-	<b>Sjögren, E., Erotikon. Cinq pièces.</b>	
" 2. Solveig's Song and Albumleaf . . . . .	4/-	Book I. Allegro . . . . .	4/-
" 3. Four Melodies . . . . .	4/-	" II. Allegretto — Vivace . . . . .	4/-
" 4. Two Marches . . . . .	4/-	" III. Andantino — Allegretto con moto . . . . .	4/-
<b>Kirchner, Fritz, Pastorale</b>	4/-	<b>Stratton, H. W., Trois petites Pièces</b>	4/-
— Chanson du Meunier . . . . .	4/-	<b>Trew, S., Romance</b>	4/-
<b>Lago, N., Réverie</b>	3/-	<b>Wachs, P., Air de Ballet</b>	4/-
<b>Lange, A., Chant du soir</b>	4/-	— Valse Légère . . . . .	4/-
<b>Malling, O., Op. 16. Six Morceaux.</b>		— Le Toréador, Bolero . . . . .	4/-
No. 1. Allegro appassionato . . . . .	4/-	<b>Wheeldon, H. A., Chant d'Amour</b>	4/-
" 2. Andante pastorale . . . . .	4/-	<b>Wilm, Nicolai von, Op. 34. Quatre Morceaux.</b>	
" 3. Allegro molto scherzando . . . . .	4/-	No. 1. Canzona . . . . .	4/-
" 4. Allegro moderato festivo . . . . .	4/-	" 2. Siciliano . . . . .	4/-
" 5. Allegro molto con leggerezza . . . . .	4/-	" 3. Notturmo . . . . .	4/-
" 6. Allegretto Tempo di Minuetto . . . . .	4/-	" 4. Alla Minuetto . . . . .	4/-
— Humoresques.		The same for Pianoforte duet (4 hands) . . . . .	each 4/-
No. 1. Allegro scherzando . . . . .	5/-	<b>Winding, A., Chant d'hiver</b>	4/-
" 2. Allegretto grazioso . . . . .	4/-		

Laudy & Co., 139 Oxford Street, London W.

# Valse Champêtre.

Allegro.  $\text{♩} = 80$

Félix Borowski.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a 3/4 time signature. The piano part starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The bass part features a steady accompaniment with a 'Ped.' (pedal) marking and asterisks indicating specific pedal points. The second system continues the melodic line in the treble, marked piano (*p*), and includes a 'dim. sempre' (diminuendo) instruction. The third system shows a crescendo (*cresc.*) in the bass line. The fourth system is marked 'a tempo' with a tempo of  $\text{♩} = 66$  and includes a 'poco rall.' (poco ritardando) instruction. The final system concludes the piece with a piano (*p*) dynamic and a 'Con Pedale' instruction.

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

The second system continues the piece. The treble staff features a melodic line with a slur over several measures. The bass staff has a steady accompaniment. A dynamic marking of *p cresc.* (piano crescendo) is written above the treble staff in the second measure.

The third system includes several dynamic and tempo markings. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. Markings include *f* (forte) in the second measure, *p rall.* (piano rallentando) in the third measure, and *a tempo* above the treble staff in the fourth measure, followed by *p* (piano) in the fifth measure.

The fourth system continues the melodic and harmonic development. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. A dynamic marking of *p* (piano) is written above the treble staff in the third measure.

The fifth system concludes the piece. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is written above the treble staff in the third measure.

Un pochettino meno mosso. ♩ = 56

*p*  
*con Pedale*

*pp*

*f* *p*  
*Basso poco marcato*

*f* *dim.*

*f* *dim.*

Tempo I.  $\text{♩} = 80$

First system of musical notation, measures 1-6. The piece begins with a forte (*f*) dynamic. The melody in the right hand features a descending line with a slur over measures 1-2, followed by a half note in measure 3, and then a series of eighth notes in measures 4-6. The bass line provides a steady accompaniment with eighth notes. Dynamics change to mezzo-forte (*mf*) in measure 3 and piano (*p*) in measure 5.

Second system of musical notation, measures 7-12. The melody continues with a slur over measures 7-8, then a half note in measure 9, and another slur over measures 10-11. The dynamic marking is *dim. sempre* (diminuendo sempre), indicating a continuous decrease in volume. The bass line continues with eighth notes.

Third system of musical notation, measures 13-18. The tempo changes to *a tempo* with a new tempo marking of  $\text{♩} = 66$ . The melody in the right hand consists of eighth notes. The dynamic markings are *cresc.* (crescendo) in measure 13, *rall.* (rallentando) in measure 14, and *p* (piano) in measure 15. The bass line features chords and eighth notes.

Fourth system of musical notation, measures 19-24. The melody in the right hand has a slur over measures 19-20, followed by a half note in measure 21, and another slur over measures 22-23. The dynamic marking is *p* (piano). The bass line continues with chords and eighth notes.

Fifth system of musical notation, measures 25-30. The melody in the right hand has a slur over measures 25-26, followed by a half note in measure 27, and another slur over measures 28-29. The dynamic marking is *f* (forte). The bass line continues with chords and eighth notes.

*cresc.*

*f* *rall.* *p*

*f* *p* *f* *ff*

