

EDITION GUTHEIL

COMPOSITIONS

MODERNES ET BRILLANTES

POUR LE PIANO

4^{me} Suite

N ^o	R. C.	N ^o	R. C.
151. GLINKA. Tarantelle. . . . .	.25	152. SPINDLER. Op.72. Tyrolienne brillante. . . . .	.45
153. SCHULHOFF. Op.48. 3 ^{me} Valse brillante. . . . .	.60	154. BEYER. Op.36 N ^o 21. Martha. . . . .	.30
155. KALKBRENNER. La femme du marin. . . . .	.25	156. GLINKA. Souvenir d'une Mazurka. . . . .	.50
157. DREYSCHOCK. Op.43. Saltarella. . . . .	.45	158. ALBERTI. Op.30 N ^o 2. Valse de Faust. . . . .	.25
159. SPINDLER. Op.236. Rhapsodie sur l'air du roi Louis XIII. . . . .	.40	160. LASKOWSKY. Op.33. Рассказ старушки. Пѣсня безъ словъ. . . . .	.40
161. THALBERG. Op.70 N ^o 4. Air d'Eglise de Stradella. . . . .	.30	162. THALBERG. Op.36 N ^o 3. „Mi manca la voce”. de l'op. Moise. . . . .	.30
163. BEYER. Op.42 N ^o 79. Faust. . . . .	.45	164. SCHUMANN. Op.82. Waldscenen. . . . .	.70
165. VOLLWEILER. Сомнѣние. Romance de Glinka. . . . .	.50	166. ASCHER. Vaillance. Polka militaire. . . . .	.25
167. SCHUMANN. Bittendes Kind. Träumerei. . . . .	.15	168. GLINKA. Болеро (о дѣва чудная моя). . . . .	.40
169. HEROLD. Запра. Ouverture. . . . .	.30	170. LISZT. Air polonais de Chopin. (Желаніе). . . . .	.40
171. VOLLWEILER. Къ Молли. (Не требуй пѣнь отъ пѣвца) Romance de Glinka. . . . .	.50	172. ALBERTI. Op.42 N ^o 6. Соловей. . . . .	.30
173. MENDELSSOHN. Op.28. Phantasie. Fis moll. . . . .	.75	174. MENDELSSOHN. Op.72. Sechs Kinderstücke. . . . .	.50
175. SCARLATTI. Katzenfuge. . . . .	.20	176. DREYSCHOCK. Op.10. La Campanella. Impromptu. . . . .	.45
177. TONEL. Op.2. Perles et diamants. Mazurka. . . . .	.25	178. SCHULHOFF. Op.53. Valse. . . . .	.25
179. WEBER. Op.12. Momento capriccioso. . . . .	.30	180. FIELD. Nocturne N ^o 5. . . . .	.15
181. FIELD. Nocturne N ^o 1. . . . .	.15	182. MENDELSSOHN. Op.82. Variationen. Es dur. . . . .	.50
183. MENDELSSOHN. Op.83. Variationen. B dur. . . . .	.45	184. LÉFÉBURE-WELY. Op.94. Célèbre valse de Venzano. . . . .	.40
185. BURGMÜLLER. Le Juif Errant. Valse brillante. . . . .	.45	186. ASCHER. Op.41. L'Éclair Mazurka originale. . . . .	.40
187. KULLAK. Elégie de Ernst facilité par Wagner. . . . .	.30	188. AUBER. Ouverture: „La Muette de Portici”. . . . .	.40
189. WEBER. Ouverture: „Freyschütz”. . . . .	.45	190. KUHE. Op.112. La Sonambule. Fantaisie. . . . .	.45
191. ALBERTI. Op.42 N ^o 1. Колыбел. пѣня. Булахова. . . . .	.30	192. WEBER. Ouverture: „Oberon”. . . . .	.40
193. GLINKA. Variations sur un thème russe: „Среди долины ровныя”. . . . .	.40	194. BEETHOVEN. Op.49 N ^o 2. Sonate. . . . .	.30
195. CHOPIN. Op.20. Premier Scherzo. . . . .	.60	196. CHOPIN. Op.23. Ballade. (G-moll). . . . .	.50
197. EILENBERG. Op.51. J'y pense. Gavotte. . . . .	.25	198. ROSSELLEN. Op.31. Trois rêveries célèbres. . . . .	.65
199. CHOPIN. Op.31. Deuxième Scherzo. . . . .	.70	200. CHOPIN. Op.33. Quatre Mazurkas . . . . .	.50

MOSCOU chez A. GUTHEIL

Fournisseur de la cour IMPERIALE
et commissionnaire des Théâtres IMPÉRIAUX,

au Pont des Marechaux maison Junker N^o10.

St PETERSBOURG chez A. IOHANSEN Perspective de Nevsky N^o44.

KIEFF chez L. IDZIKOWSKI.

J'Y PENSE.

Gavotte.

Allegro moderato.

Rich. Eilenberg, Op. 51.

Piano.

The first system of the piano accompaniment, marked *p* (piano). It consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment of quarter notes. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system of the piano accompaniment, marked *pp* (pianissimo). It continues the melody and accompaniment from the first system. The treble staff features some chromatic movement and a fermata over the final measure, which is marked with an 8-measure repeat sign.

The third system of the piano accompaniment, marked *mf* (mezzo-forte). It continues the melody and accompaniment. The treble staff has a fermata over the final measure, which is marked with an 8-measure repeat sign.

The fourth system of the piano accompaniment, marked *mf* (mezzo-forte). It continues the melody and accompaniment. The treble staff has a fermata over the final measure, which is marked with an 8-measure repeat sign.

The fifth system of the piano accompaniment, marked *mf* (mezzo-forte). It continues the melody and accompaniment. The treble staff has a fermata over the final measure, which is marked with an 8-measure repeat sign.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a complex texture with many beamed eighth and sixteenth notes, often with slurs. The bass line is more rhythmic and chordal.

The second system of musical notation continues the piece. It features a dynamic marking of *p* (piano) in the lower staff. The notation is dense with many beamed notes and slurs, particularly in the upper staff.

The third system of musical notation shows a continuation of the complex texture. The upper staff has many beamed eighth notes, while the lower staff has a more rhythmic accompaniment with chords.

The fourth system of musical notation includes a dynamic marking of *pp* (pianissimo) in the lower staff. A first ending bracket with the number 8 is placed over the final two measures of the system in both staves.

The fifth system of musical notation concludes the piece. It features a first ending bracket with the number 8 over the final two measures of the system in both staves.

First system of musical notation. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The first measure features a large, sustained chord in the treble staff. The dynamic marking *f* is placed below the first measure of both staves.

Second system of musical notation. It consists of two staves, treble and bass. The dynamic marking *ff* is placed below the first measure of the treble staff. The system concludes with a fermata over a chord in the treble staff and a dynamic marking *p* below the final measure of the bass staff.

Third system of musical notation. It consists of two staves, treble and bass. The system begins with a fermata over a chord in the treble staff, with an *8* above it. The treble staff contains a series of chords, while the bass staff provides a harmonic accompaniment.

Fourth system of musical notation. It consists of two staves, treble and bass. The system begins with a fermata over a chord in the treble staff, with an *8* above it. The dynamic marking *p* is placed below the first measure of the treble staff.

Fifth system of musical notation. It consists of two staves, treble and bass. The treble staff features a melodic line with various intervals and accidentals, while the bass staff provides a steady accompaniment.

8

mp

8

mf

3 3 3

marcato

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COMPOSITIONS

MODERNES ET BRILLANTES

POUR LE PIANO

5^{me} Suite

N ^o	R. C.	N ^o	R. C.
201. CHOPIN. Op. 38. Deuxième Ballade 40	202. LANGE. Op. 241. N ^o 3. Kirchen-Arie v. Stradella 30
203. BEETHOVEN. Op. 49. N ^o 1. Sonate . . . . .	. 30	204. CHOPIN. Op. 40. Deux Polonaises . . . . .	. 40
205. CHOPIN. Op. 57. Berceuse . . . . .	. 25	206. CHOPIN. Op. 47. Troisième Ballade . . . . .	. 40
207. CHOPIN. Op. 50. Trois Mazurkas. . . . .	. 50	208. LISZT. Valse Impromptu. Edition simplifiée . . . . .	. 25
209. LISZT. F. Ständchen von Shakespeare. . . . .	. 30	210. MOSCHELES. Op. 95. N ^o 5. Conte enfantin. Etude. . . . .	. 25
211. EGGHARD. Op. 38. Berceuse. . . . .	. 25	212. BEYER. Op. 42. N ^o 40. La Juive. . . . .	. 45
213. HERZ. Op. 48. Variations brillantes sur la „Violette“ de Carafa. . . . .	. 60	214. JAELL. Op. 60. N ^o 1. Pilgerchor aus Tann- häuser. . . . .	. 30
215. HÜNTEH. Op. 65. N ^o 2. La Niobe. . . . .	. 40	216. HÜNTEH. Op. 146. La Sérénade. Thème de Bellini. . . . .	. 40
217. ГЛИНКИ. Прощальный вальс. . . . .	. 20	218. SCHUMANN. Op. 6. Die Davidshändler. . . . .	. 1-15
219. SCHUMANN. Op. 26. Faschingschwank in Wien.	1 —	220. LISZT. Gnomensreigen. Concert-Etude N ^o 2. . . . .	. 40
221. SCHUMANN. Op. 1. Thème sur le nom „Abegg“ varié. . . . .	. 50	222. SCHUMANN. Op. 11. Grande Sonate N ^o 1. (Fis-moll) . . . . .	. 1-15
223. RAFF. Op. 111. N ^o 2. Valse. . . . .	. 40	224. RAVINA. Op. 37. Chanson à boire. . . . .	. 40
225. CHOPIN. Op. 25. N ^o 2. Etude favorite. (F-moll) . . . . .	. 25	226. CHOPIN. Op. 60. Barcarolle. (Fis-dur) . . . . .	. 45
227. BACH. S. Deux Gavottes. . . . .	. 20	228. SCHUMANN. Op. 28. N ^o 2. Romance. . . . .	. 15
229. HESS. Op. 73. „Dormez petits oiseaux“ Réverie. . . . .	. 30	230. HERZ. Op. 175. „La Cristallique“ Polka-Mazurka. . . . .	. 40
231. LISZT. Ave Maria de Schubert. . . . .	. 45	232. GLINKA. Valse mélodique. . . . .	. 30
233. BEYER. Op. 42. N ^o 33. Lucrezia Borgia. . . . .	. 45	234. ДЮБЮКЪ. Пловцы и рѣка шумить. . . . .	. 50
235. BURGMÜLLER. Valse de l'opéra „Faust“ . . . . .	. 45	236. LANGE. Op. 61. Schifferständchen. . . . .	. 30
237. Вальс сумашедшаго. . . . .	. 15	238. LANGER. Grossmütterchen. Ländler. . . . .	. 15
239. KRÜGER. Op. 60. Miserere de l'op. Il Trovatore. . . . .	. 40	240. OESTEN. T. Op. 193. Alpenglühen. Idylle. . . . .	. 30
241. LANGE. Op. 171. N ^o 6. Der kleine Postillon. . . . .	. 40	242. SCHUMANN. Op. 22. Grande Sonate N ^o 2. G-moll. . . . .	. 90
243. VOGT. Célèbre Polonaise de l'op. „Vie pour le Czaar“ de Glinka. . . . .	. 75	244. ASCHER. Op. 48. Les clochettes. Etude de Salon. . . . .	. 45
245. ASCHER. Op. 25. Marche de Bohème. . . . .	. 50	246. MAYER. Op. 190. Triolino. Etude. . . . .	. 45
247. BEYER. Op. 36. N ^o 16. Les Huguenots. 30	248. KRUG. Op. 196. N ^o 4. Choeur et Marche del' Opéra „Tannhäuser.“ 25
249. LISZT. Tscherkessen-Marsch. 50	250. SCHULHOFF. Op. 14. Berceuse. 25

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et PÉTERSBOURG chez A. IOHANSEN Perspective de Nevsky N^o 44.

KIEFF chez L. ILZIKOWSKI.