

Les Variétés Choix DE Morceaux FAVORIS

POUR LE PIANO

N°1. KRUG. D. Lucrezia Borgia. Op.63. N°18.	25.c.	N°2. KRUG. D. Ernani. Op.63. N°2.	25.c.
3. Die Stumme von Portici. Op.123. N°24.	25.	4. Die Nachtwandlerin. Op.123. N°13.	25.
5. Die Nachtwandlerin. Op.117. N°12.	25.	6. La Fille du regiment. Op. 63. N°6.	25.
7. HERZ. H. Cavatine favorite. Op.148.	30.	8. Norma. Op.117. N°5.	15.
9. KRUG. D. Lucrezia Borgia. Op.123. N°17.	25.	10. Die Hugonotten. Op. 117. N°11.	15.
11. Martha. Op.117. N°1.	15.	12. Der Prophet. Op.117. N°6.	15.
13. Troubadour. Op.112. N°3.	30.	14. Lucia di Lammermeor. Op.117. N°8.	25.
15. SPINDLER. Immortellen Liv 2 à 4 main.	45.	16. RICHARDS. Marie Nocturne. Op. 60.	30.
17. KRUG. D. Robert der teufel. Op.117. N°4.	25.	18. KRUG. D. Barbier. Op.63. N°13.	25.
19. Die Stumme von Portici. Op.117. N°7.	25.	20. Freischütz. Op. 63. N°14.	25.
21. BEYER. I Montecchi ed I Capuletta. Op.84.	30.	22. M'aimez-vous autant? Op.182.	25.
23. GRAMER. Marche de Norma. Op.87. N°1.	30.	24. Stradella. Op.123. N°20.	25.
25. SPINDLER. Mehnblumen. Op.126. N°2.	25.	26. Dinorah. Op.123. N°21.	25.
27. KRUG. D. Norma. Op.63. N°12.	25.	28. Le Prophete. Op.63. N°11.	25.
29. HELLER. Adieu.	20.	30. HELLER. Die Gestirne.	15.
31. VOSS. Marche et chœur de l'op. Faust. Op.284.	40.	32. VOSS. Con Grazia.	25.
33. Les Huguenots Fantaisie brillante. Op.66.	70.	34. DESTEN. Le Carneval de Venise. Op.37.	35.
35. KRUG. D. La Favorite. Op. 63. N°3.	25.	36. GOUNOD. Valse de l' Opéra Faust.	30.
37. VOSS. Santa Lucia.	25.	38. BAUMFELDER. Chœur des coldats. Op.95. N°3.	40.
39. BÜRGMULLER. Il Trovatore. Op.40.	30.	40. VOSS. Marche du Sacre. Op.105. N°1.	20.
41. BEETHOVEN. Adelaide.	40.	42. Pluie de Perles. Op.95.	50.
43. BÜRGMULLER. La Traviata. Op.40. N°4.	30.	44. BAUMFELDER. Gebet aus Moses. Op.95. N°4.	25.
45. Ernani. Op.40. N°5.	30.	46. VOSS. La Juive Fantaisie brillante. Op.116.	50.
47. KRUG. D. Sonnambula. Op.63. N°1.	25.	48. BEYER. Fantaisies élégantes. Вѣтка. Op.100. N°6.	30.
49. BEYER. Fant. Назаръ ты ея не буди. Op.100. N°8.	30.	50. OGINSKY. Les adieux a la patrie Polonaise.	15.
51. Соловей. Op.100. N°2.	30.	52. BEYER. Лучина лучиншка. Op.100. N°11.	30.
53. Не бѣлы снѣги. Op.100. N°10.	30.	54. Вотъ ѣдетъ троѹка. Op.102. N°3.	40.
55. Ангель. Op. 102. N°4.	40.	56. HÜNTEN. Air tyrolien. Op. 38.	45.
57. Боже Царя храни. Op.100. N°1.	30.	58. SMITH. Chanson russe. Op.31.	30.
59. Вотъ на пути село б. Op.100. N°4.	30.	60. KRUG. Faust. Op. 63. N°25.	25.
61. KRUG. Martha. Op.63. N°4.	25.	62. VOSS. La Fleur de preference. Op. 199.	30.
63. BEYER. Коса. Op.100. N°12.	30.	64. SMITH. Tarantelle brillante. Op. 8.	45.

Moscou chez  A. Gutheil.

Fournisseur de la cour IMPÉRIALE et des Théâtres Impériaux
au Pont des Marechaux N°6.

St. Petersbourg, chez A. Johansen. Perspective de Nevsky N°50.

Kiell, chez L. Jdzikowsky. Varsovie, chez Gebethner & Wolff.

Imper. N. Tschernuscheff. Sretenska, Dawff. per. N° 48.

80

CHANSON RUSSE.

par.

SYDNEY SMITH.

Maestoso.

Op. 31.

Piano.

The musical score is written for piano in common time (C) and one flat (B-flat). It consists of four systems of music. The first two systems are marked *ff* and include *Ped.* and *** markings. The third system is marked *p*. The fourth system includes *p*, *cresc.*, *ff*, and *lunga pausa.* markings. The score is written in a grand staff with treble and bass clefs.

Allegretto con espressione.

Romance.

P slacc.
Ped. * *Ped.* * *Ped.* *

dim.
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

7

83

pp m. g. dolce. Ped.

pp m. g. Ped. * Ped. * Ped. * p

pp⁸ Ped. * Ped. * Ped. * Ped. *

pp⁸ Ped. * Ped. * Ped. * Ped. *

pp m. g. p Ped. *

pp m. g. *pp m. g.* *ten. m. g.*

Ped. * *Ped.* *

p *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *dolce.* *Ped.* * *3* * *3* *

85

7

8

8

Ped. * *Ped.* * *Ped.* * *Ped.* *

This system contains two staves of music. The upper staff features a melodic line with triplets and eighth notes, marked with '8' and a dotted line. The lower staff provides a bass accompaniment with chords and eighth notes. Pedal markings are indicated by asterisks and the word 'Ped.'.

8

agitato

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This system continues the piece with a more active texture. The upper staff has a dense, rapid melodic passage. The lower staff has a steady accompaniment. The tempo marking 'agitato' is present. Pedal markings are frequent, alternating with asterisks.

8

8

Ped. * *Ped.* * *Ped.* *

This system shows a continuation of the melodic and accompanimental patterns. The upper staff has a melodic line with some grace notes. The lower staff has a consistent bass line. Pedal markings are used to indicate when the sustain pedal should be used.

8

agitato

Ped. * *Ped.* * *Ped.* *

ff

This system features a very active upper staff with a rapid melodic line. The lower staff has a bass line with some chords. The tempo marking 'agitato' is repeated. The dynamic marking 'ff' (fortissimo) is introduced. Pedal markings are present.

8

ff *ff* *ff* *ff*

This system concludes the page with a powerful and active texture. The upper staff has a melodic line with some grace notes. The lower staff has a bass line with some chords. The dynamic marking 'ff' is repeated. Pedal markings are present.