

LE MANIFESTE DU JOUR CHOIX

de compositions modernes et brillantes

N° 73. BEETHOVEN. SONATE OP. 27. N° 2 (p. Lebert) 60.	74. CZIBULKA. DAME DE COEUR. GAVOTTE. OP. 322... 25.
75. ——— ANDANTE. (F DUR) (p. Lebert) 40	76. SCHUBERT. ANDANTE ET VARIATIONS. OP. 142... 40
77. SCARLATTI. (TAUSIG. C.) PASTORALE..... 15.	78. SCHARWENKA. X. MAZURKA. OP. 16. N° 2..... 25.
79. ——— CAPRICCIO..... 25.	80. BEETHOVEN. DREI SONATEN. OP. 10. N° 1 (p. Lebert) 60.
81. BEETHOVEN. SONATE PATHÉTIQUE. OP. 13 (p. Lebert) 75.	82. JESCHETZKY. VALSE CHROMATIQUE. OP. 22..... 50.
83. WIENIAWSKI. TARANTELE. OP. 4..... 1 R.	84. SCHULHOFF. MENUET DE MOZART..... 20.
85. SCHULHOFF. GALOP DI BRAVOURA. OP. 17..... 45.	86. ——— VALSE BRILLANTE OP. 6..... 50.
87. ——— VALSE BRILLANTE. OP. 20..... 35.	88. ——— LE CARNAVAL DE VENISE. OP. 92..... 50.
89. PACHER. LE RUISSEAU. OP. 34..... 35.	90. PAUER. LA CASCADE. OP. 37..... 45.
91. LITOLFF. LA FILEUSE. OP. 81..... 45.	92. DAMM, F. „МОРЯКИ” TRANSCRIPTION..... 45.
93. PETROFF. „МОРЯКИ” DUO DE VILLEBOIS. OP. 214. 60.	94. GEBELEFF, V. „ЧТО ТЫ ВЬТКА ВЬДНАЯ” IMPROMPTU 30.
95. LISZT. LA GITA IN GONDOLA..... 15.	96. SCHULHOFF. CAPRICE SUR DES AIRS BOHÉMIENS. OP. 107. 70.
97. ——— LE VOYAGEUR DE SCHUBERT..... 30.	98. ——— CHANT DU BERGER. OP. 23. N° 1..... 20.
99. ——— ROMANCE DE L'OPERA: TANNHÄUSER. 35.	100. ——— NOCTURNE. OP. 11..... 30.
101. ——— MARCHE DE L'OPERA: TANNHÄUSER. 60.	102. ——— FEUILLE D'ALBUM..... 15.
103. ——— RIGOLETTO. PARAPHRASE..... 60.	104. THALBERG. „MOÏSE” FANTAISIE. OP. 33..... 90.
105. VOSS. ECUME DE PERLES. OP. 161..... 55.	106. ДЮБЮКА. СЛАВЯНСКІЙ МАРШЪ..... 50.
107. STIEHL. BERCEUSE. OP. 61..... 50.	108. JUNGSMANN. SI VOUS N'AVEZ RIEN À ME DIRE OP. 143. 30.
109. GOLDSTEIN. LA GRACIEUSE. OP. 3..... 50.	110. MOZART. FANTASIA E SONATA. C-MOLL. (p. Lebert) 1 R.
111. BEETHOVEN. 6 LEICHTE VARIATIONEN. G-DUR (p. Lebert) 50.	112. BEETHOVEN RONDO. C-DUR OP. 51. N° 1. (p. Lebert.) 30.
113. ——— 6 VARIATIONEN ÜBER. NEL COR PIU. G-DUR (p. Lebert) 45.	114. MOZART. SONATE. N° 4. F-DUR. (p. Lebert.) 40
115. MATTEI. LE TOURBILLON VALSE DE CONCERT. OP. 22. 45.	116. SPINDLER. KLÄNGE AUS SÜDEN OP. 148. N° 2..... 25.
117. LYSBERG. LA BALADINE. CAPRICE. OP. 51..... 40.	118. GOLDBECK. LA COMPLAINTÉ. OP. 33..... 30.
119. FIELD. PREMIER CONCERT. ES-DUR..... 85.	120. ШЕЛЬ ГИМНЪ ЮЖНЫХЪ СЛАВЯНЪ..... 20.
121. SCHUMANN. KINDERSCENEN. OP. 15..... 45.	122. PACHER. FANTAISIE IL TROVATORE. OP. 33..... 45.
123. BEETHOVEN. DREI SONATE. OP. 2. N° 1. (p. Lebert.) 75.	124. THALBERG. BARCAROLLE. OP. 60..... 60.
125. LISZT. XIV RHAPSODIES HONGROISES..... 85.	126. DELIBES. SYLVIA VALSE-LENTE..... 30
127. THOMAS. GAVOTTE DE L'OPERA MIGNON..... 25.	128. ——— SYLVIA PIZZICATI..... 25
129. GODARD. 2° MAZURKA. OP. 54..... 30.	130. GODARD. 2° VALSE. OP. 56..... 30.
131. ASCHER. LA MOSCOVITE..... 30.	132. LANGE. PILGERCHOR. (TANNHÄUSER) OP. 231. N° 1. 40.
133. DELIBES. PRÉLUDE ET VALSE DU BALLET COPPÉLIA. 45.	134. ——— MASSLIEBCHEN. OP. 303..... 25.
135. LISZT. ÉTUDE DE CONCERT (Des dur)..... 45.	136. LISZT. LA CAMPANELLA, ÉTUDE..... 50.
137. HAYDN. SONATE N° 4. (D-dur)..... 40.	138. LANGE. ERIKA. OP. 265..... 30.

Moscou chez  A. Guthheil.

Fournisseur de la cour IMPERIALE et des Théâtres Impériaux
au Pont des Marechaux maison Junker

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

Kiel, chez J. Jdzikowsky, Varsovie, au magasin, Echo musical

Imper. N. Tschirnischell (ci-devant Königsk.) Sretenska, Daelf. per. N° 18

ПЕТЕРБУРГСКАЯ КОМПОЗИТОРСКАЯ

А. Д. СЕРБИНА,

ВЪ ИМПЕРІИ

РОССИЙСКАЯ
ГОСУДАРСТВЕННАЯ
БИБЛИОТЕКА

2472 - 96

VALSE CHROMATIQUE

par

THEODORE LESCHETIZKY.

Op. 22. № 1.

Con moto.

Piano.

p *sempre staccato*
Red. *

cresc. *p* *p*

cresc. *f*

1. 8. *ff* *sf* *p* *sf* *p* *p*
Red. *

2. 8. *cresc.* *f* *sf* *p* *f* *sf*

First system of a piano score. The right hand features a melodic line with slurs and accents, marked with *sf* (sforzando) and *p* (piano). The left hand provides a harmonic accompaniment. The tempo is marked *con 8va*.

Second system of the piano score. The tempo is marked *à tempo*. The right hand includes markings for *ritard.* (ritardando), *pp* (pianissimo), *sempre staccato* (always staccato), and *cresc.* (crescendo). The left hand continues with a steady accompaniment.

Third system of the piano score. The right hand has a melodic line starting with a *p* (piano) dynamic. The left hand accompaniment features a consistent rhythmic pattern.

Fourth system of the piano score. The right hand has a melodic line with a fermata and a repeat sign. Dynamics include *f* (forte), *ff* (fortissimo), and *p ten.* (piano tenuto). The tempo is marked *poco meno mosso il canto molto*.

Fifth system of the piano score. The right hand features a melodic line with a fermata and a repeat sign. Dynamics include *espressivo ten.* (expressive tenuto), *ten.* (tenuto), and *p ten.* (piano tenuto).

Sixth system of the piano score. The right hand has a melodic line with a fermata and a repeat sign. Dynamics include *ten.* (tenuto) and *p ten.* (piano tenuto).

à tempo

poco rit.

ten. *sf.*

sf. *p.* *decresc.*

sf. *p.* *decresc.*

cresc. *f.* *dim.*

a tempo *p.* *rall.* *p.*

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with a slur and a fermata. The bass staff provides a harmonic accompaniment. A dynamic marking of *mf* is present.

Second system of musical notation. The treble staff begins with a *cresc.* marking. The bass staff includes a *con gva* marking. Dynamics include *sf* and *sfz*.

Third system of musical notation. The treble staff starts with a *ff* dynamic. The bass staff includes a *leggero* marking. The system concludes with *dim. e rall.* and *pp* markings.

Fourth system of musical notation, marked *Red. tempo primo*. The treble staff begins with a *p* dynamic. The system consists of a single system of two staves.

Fifth system of musical notation, featuring a complex melodic line in the treble staff with multiple slurs and a fermata. The bass staff provides a steady accompaniment.

Sixth system of musical notation. The treble staff includes a fermata and a dynamic marking of *f*. The bass staff includes *sf* and *p* markings.

First system of musical notation. Treble clef, bass clef. Dynamics: *sf* (first measure), *p* (second measure). An 8-measure rest is indicated in the treble staff.

Second system of musical notation. Treble clef, bass clef. Continuation of the piece.

Third system of musical notation. Treble clef, bass clef. Dynamics: *rit.* (second measure), *con 8va* (third measure).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (fourth measure).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (second measure), *cresc.* (fourth measure).

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *ff* (second measure), *p* (third measure), *poco rit.* (fourth measure), *pp* (fifth measure). An 8-measure rest is indicated in the treble staff.