



COMPOSITIONS

MODERNES ET BRILLANTES

CAH I

1. HENSELT. La Fontaine. Op. 6.	50.	2. HENSELT. Rapsodie. Op. 4.	30.
3. _____ Impromptu Op. 7.	20.	4. _____ Romance. Op. 10.	25.
5. MENDELSSOHN. Frühlingslied.	20.	6. MENDELSSOHN. Lied ohne Worte. N° 19.	20.
7. BAVERI. Ouv Lucia	30.	8. _____ Presto. Op. 67. N° 4	20.
9. DOHLER. Fantaisie de l'Opera Norma	50.	10. DOHLER. Nocturne Op. 24. Netto	20.
11. KULLAK. Sérénade	50.	12. KALKBRENNER. La Femme du marin.	25.
13. BEETHOVEN. Sonate pathétique Op 13	75.	14. SCHULHOFF Berceuse. Op. 14.	20.
15. _____ Sonate. Op. 26	50.	16. _____ Etude. Op. 15.	25.
17. LANGER. 3 пьесы изъ Аскол. мочлы.	50.	18. GOTTSCHALK. Le Bananier. Op 5.	50.
19. THALBERG. La Cadence. Op 36	40.	20. MENDELSSOHN. Rondo Capriccioso Op 14	45.
21. RAVINA. Nocturne Op 15	50.	22. _____ Hochzeits Marche. Op. 61. N° 3.	20.
23. ROSELLEN Réveries Op 31. N° 1.	20.	24. BEETHOVEN et WEBER Deux Valses	20.
25. DOHLER Tarantelle. Op. 59.	30.	26. _____ Marche Funebre Op. 26.	50.
27. _____ La Complainte.	20.	28. BEYER Датскій гимнъ.	20.
29. WERER. Momento Capriccioso. Op. 19.	50.	30. БОРТИЯНСКАГО Коль славы нашъ Господь.	15.
31. BURGMULLER. La Ridowa	50.	32. LANGER La Gracieuse Op. 38.	45.
33. FIELD. Derniere Nocturne	20.	34. MENDELSSOHN. 3 Fantaisies Op. 16.	45.
35. _____ Derniere Pensee Nocturne	20.	36. HERZ. La Polka Op. 155.	40.
37. SCHULHOFF. Allegro brillant. Op. 1.	45.	38. GOLINELLI. 6 Melodies avec preludes	50.
39. BACH. Gavotte.	20.	40. VOSS. Fantaisie sur Martha Op 100	50.
41. VOSS. Fantaisie sur Ernani Op 119	30.	42. HERZ. Les Charmes de Moscou Polka.	45.
43. HELLER Fantaisie brill sur Charles VI Op 37	50.	44. ГУРИЛЕВА Двь Русскія пьесы Возль Ръчьки и Ахъ! по мосту мосту.	50
45. HAMMER. „Souvenir de Spa“	50	46. DUSSEK. Variations Vive Henri IV.	40.
47. _____ Trot de Cavalerie.	40.	48. _____ Sonate	I „
49. ДЮБЮКЪ. Кобзарскія пьесы.	75.	50. _____ 1 ^{re} Solo du Concert militaire.	40.
51. STEIBELT. Var. sur la Rom. de Belisaire.	30.	52. WEBER. Perpetum mobile.	50
53. _____ Sonate.	50.	54. _____ Menuetto.	25.
55. MOZART Fantaisie.	45.	56. _____ Sonate. Op. 24	I „
57. _____ Variations.	30.	58. BEETHOVEN. Sonate. Op. 27. N° 2. (Cis mol.)	50
59. _____ Tige.	15.		



MOSCOU CHEZ C. MEYKOW.

Commissionaire

See the Chapter's Compendium in Chantre's la Cour

Les Editions de la Cour de la Cour de la Cour

1393-96

CH. VOSS.

Fantaisie sur Ernani.

Op. 112.

Andantino.

PIANO

con espressione.

Ped

crus.

dolce.

espress.

pp

mf

sf

dim.

p

dolce. *cres.* *f*

cres. *ff* *grandioso.* *rit.*

Allegro con brio.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *ff*, and *sf dolce.*

Second system of musical notation, continuing the piece with various rhythmic patterns and melodic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked *Brillante.* and containing dynamic markings *sf* and *f*.

Fifth system of musical notation, concluding the page with dynamic markings *sf* and *cres.*

First system of musical notation. The right-hand part features a rapid, ascending scale-like passage with a dynamic marking of *ff* and an *8va* (octave) marking. The left-hand part provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right-hand part continues with a similar rapid passage, marked *ff* and *p e dolce*. The left-hand part features a more melodic line with slurs and dynamic markings of *ff*.

Third system of musical notation. The right-hand part has a dynamic marking of *sf* and an *8va* marking. The left-hand part continues with a melodic line, marked *sf*.

Fourth system of musical notation. The right-hand part features a melodic line with an *8va* marking. The left-hand part continues with a melodic line, marked *sf*.

Fifth system of musical notation. The right-hand part has a dynamic marking of *sf* and the instruction *il canto marcato*. The left-hand part begins with a *cres.* (crescendo) marking and ends with a *p* (piano) marking.

The musical score consists of six systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a *cres.* marking. The second system includes a *poco rit.* marking. The third system has a *a tempo* marking. The fourth system includes another *cres.* marking. The fifth system begins with a *f* dynamic. The sixth system includes *ff* and *sf* markings. The score concludes with a double bar line.