

# LE CONCERT AU SALON

## CHOIX de PIÈCES FAVORITES.

—>>> SUITE VI. <<<<—

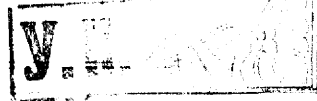
N°	C.	N°	C.
451. Андрее, Л. Анюта. <i>Tasom.</i> . . . . .	25	501. Godard, B. Sérénade à Mabel. . . . .	25
452. Ascher, J. Op. 95. Chant Lithuanien . . . . .	30	502. . . . . Сивая борода. <i>Сказка</i> . . . . .	25
453. Bachmann, G. Berceuse. . . . .	25	503. Godefroy, A. Op. 102. Bonne humeur. . . . .	25
454. . . . . Comme il est loin . . . . .	25	504.*Gori, A. Talons Louis XV. <i>Gavotte</i> . . . . .	25
455. . . . . Fleurs des champs. <i>Idylle</i> . . . . .	25	505. Gounod, Ch. Le lierre. <i>Pièce de salon</i> . . . . .	25
456. . . . . Les hirondelles. <i>Valse Caprice</i> . . . . .	30	506. . . . . Réverie. . . . .	25
457. . . . . Sourire du printemps. <i>Mazurka de salon</i> . . . . .	25	507. . . . . Romance sans paroles . . . . .	15
458. Baumfelder, F. Scherzando. . . . .	15	508. . . . . Le soir. <i>Romance sans paroles</i> . . . . .	15
459. . . . . Молитва . . . . .	15	509. . . . . Stella-Maris . . . . .	25
460. Beaumont, P. Souvenir de Séville . . . . .	15	510. . . . . Venise. <i>Romance sans paroles</i> . . . . .	25
461. Becker, G. Toujours gai . . . . .	15	511. Gregh, L. Op. 5. Les Bergers-Watteau. <i>Air de danse</i> <i>Style Louis XV</i> . . . . .	25
462. Beethoven, L. van. Op. 47. Andante de la sonate dé- <i>diée à E. Kreutzer</i> . . . . .	15	512. . . . . 29. Parais à la fenêtre. <i>Sérénade</i> . . . . .	25
463. Behr, Fr. Op. 56. Fleur de Thé. <i>Polka de salon</i> . . . . .	25	513. Kienzl, W. Chewal. . . . .	15
464. . . . . 484. La Zingaresa . . . . .	25	514. Kirchner, Th. Habanera de Pablo de Sarasate . . . . .	30
465. . . . . 577. Un mot d'amour. . . . .	25	515. . . . . Грѣзы въ саду. <i>Романс</i> . . . . .	15
566. . . . . 580. Съ повѣмъ годомъ. <i>Салонная</i> <i>полька</i> . . . . .	25	516.*Бюшаръ, Г. На чужбинѣ. <i>Verlassen</i> . . . . .	15
467. . . . . 627. № 1. Jasmin. Жасминъ . . . . .	15	517. Kruckow, R. Op. 7. № 3. Valse . . . . .	25
468. . . . . 2. Rittersporn. Колокольчики . . . . .	15	518. Krug, D. Op. 314. Ungarischer Walzer-Caprice . . . . .	40
469. . . . . 3. La Violette. Фиалка . . . . .	15	519. Kuhe, W. Fantaisie de l'opéra Le Micado de A. Sullivan. . . . .	60
470. . . . . Bébé. . . . .	15	520. Lange, Georg. Op. 7. Claire de lune . . . . .	25
471. . . . . Les colombes. . . . .	15	521. Lange, Gust. Op. 282. Ночныя пѣсни. <i>Салонный вальс</i> . . . . .	30
472. . . . . Первая фиалка. . . . .	15	522. . . . . 318. Военный экспромптъ . . . . .	25
473. Bendel, Fr. Op. 36. № 1. Chant d'amour. . . . .	15	523. . . . . 323. La Napolitana . . . . .	25
474. . . . . 125. 2. Chant du soir . . . . .	25	524. . . . . 438. Pimperlin et Pimperline. <i>Gavotte</i> . . . . .	30
475. . . . . Romance sans paroles . . . . .	15	525. Lebeau, A. Op. 98. Chanson Moldave. <i>Caprice caractéristique</i> . . . . .	30
476. Berens, H. Valse andalouse . . . . .	30	526. . . . . Fantaisie de l'opéra Carmen . . . . .	25
477.*Bleichmann, J. Op. 7. № 4. Nouvelette. . . . .	40	527. Lebiegier, O. Op. 33. Fidelia. <i>Danse espagnole</i> . . . . .	25
478. Bohm, Ch. Op. 156. Moli. <i>Valse</i> . . . . .	25	528. Лессманъ, О. Op. 19. № 3. Отчего. <i>Мелодия</i> . . . . .	15
479. . . . . 315. № 2. Amaranthe. . . . .	25	529. Leubach, J. Op. 308. Estramadura. <i>Danse espagnole</i> . . . . .	30
480. . . . . 316. 1. Ma mie. <i>Valse styrienne</i> . . . . .	25	530.*Львовъ, Н. Не пой, красавица, при мнѣ . . . . .	50
481. . . . . 327. 10. Victoria. <i>Gavotte</i> . . . . .	25	531. . . . . Увы, завяли эти розы. <i>Ром. О. Стуконенко</i> . . . . .	50
482.*Briol, O. Rondinella. . . . .	15	532. . . . . Фантазія на тему А. Н. Сьрова. . . . .	50
483. Bülow, H. Op. 21. № 4. Intermezzo fantastico. . . . .	15	533.*Mann, A. Op. 15. Les soupirs. . . . .	30
484. Croisez, A. Presque rien. <i>Romance</i> . . . . .	25	534.*Марковъ, П. Op. 15. Казачекъ . . . . .	40
485.*Давыдовъ, В. Op. 37. Мазурка. . . . .	30	535. . . . . 20. Русская . . . . .	40
486. Delibes, L. Scène et Valse de la poupée du ballet <i>Coppélia</i> . . . . .	30	536. Mattei, P. Idylle. <i>Mélodie</i> . . . . .	25
487. . . . . Air de l'opéra Lakmé, arr. par Ch. Neustedt. . . . .	25	537. . . . . Pensée mélancolique . . . . .	25
488. Dessac, L. Op. 26. Vieux et jeunes. <i>Fantaisie</i> . . . . .	30	538. Meyer, L. Op. 99. Oh! beau monde. . . . .	30
489. D'Orso, Fr. Op. 19. En Ballon! <i>Polka-Galop</i> . . . . .	25	539. . . . . 115. Caprice d'une jeune fille. . . . .	30
490. Durand, J. Op. 8. Murmure. <i>Romance sans paroles</i> . . . . .	25	540. Moszkowski, M. Op. 45. № 2. Guitarre . . . . .	30
491. Durand, L. Op. 56. Soirée Egyptienne . . . . .	25	541. Некеринъ, М. Салонный галопъ . . . . .	40
492. . . . . Comme à vingt ans. <i>Romance</i> . . . . .	20	542. Овцынъ, М. Op. 4. № 2. Серенада . . . . .	25
493. Flotow, F. Boléro de l'opéra Indra. . . . .	20	543.*Pawlikowsky, E. Valse-Étude. . . . .	60
494.*Gobi, Ch. Sérénade . . . . .	40	544. . . . . Пѣсня безъ словъ. . . . .	30
495. Godard, B. Op. 66. № 2. Lanterne magique. . . . .	25	545. Scharwenka, X. Op. 35. № 2. Nocturne . . . . .	15
496. . . . . 75. Quatrième Valse . . . . .	40	546. Smith, S. Op. 164. Fantaisie de l'opéra Tannhäuser. . . . .	40
497. . . . . 83. Au matin. . . . .	25	*Вагнеръ, Р. Четыре фантазіи изъ трилогіи Нольдо Нибелунга, arr. Ю. Пагелемъ.	
498. . . . . 86. Promenade en mer. . . . .	25	547. . . . . № 1. Золото Рейна . . . . .	50
499. . . . . 109. 3-me Gavotte . . . . .	25	548. . . . . 2. Валькирія . . . . .	50
500. . . . . Торжественный маршъ . . . . .	30	549. . . . . 3. Зигфридъ . . . . .	50
		550. . . . . 3. Гибель боговъ . . . . .	50

\*Propriété de l'éditeur

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# Lanterne magique.

CHOPIN.

VALSE.  
Tempo rubato.

BENJAMIN GODARD, Op.66, No 2.

PIANO

The first system of the score is in 3/4 time, featuring a treble and bass clef. The treble clef part begins with a piano (*pp*) dynamic and includes fingerings such as 3, 1, 4, 2, 1, 4, 5, 2, 1, 4, 5. The bass clef part provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is present in the second measure of the treble part.

*un poco rallentando a tempo*

The second system continues the piece with a *mf* (mezzo-forte) dynamic. It includes a *dim.* (diminuendo) marking in the first measure of the treble part and a *pp* (pianissimo) dynamic in the second measure. The treble part features complex fingerings like 3, 1, 5, 5, 2, 1, 4, 5, 4, 3, 2, 1, 4, 5. A *cresc.* marking appears in the final measure of the system.

*un poco rall.* *a tempo*

The third system shows a *mf* dynamic followed by a *dim.* marking. The tempo returns to *a tempo*. The treble part has fingerings 2, 3, 1, 1, 3. The bass part features a *p* (piano) dynamic and includes a triplet of eighth notes in the final measure.

The fourth system features a *cresc.* (crescendo) marking in the treble part, leading to a *f* (forte) dynamic in the final measure. The treble part includes a five-measure phrase with fingerings 1, 1, 2, 1, 2. The bass part has a triplet of eighth notes in the final measure.

The fifth system concludes the piece with a *p* (piano) dynamic. The treble part features a five-measure phrase with fingerings 1, 2, 1, 2, 1. The bass part provides harmonic accompaniment with chords and single notes.

*cresc.* *rall.* *f* *meno mosso* *molto marcato*  
*con fantasia*

*animato* *cresc.* *ff* *dim.* *p* *rall. molto*

*animato* *cresc.* *f* *dim.* *rall. molto* *p*

*a tempo* *pp* *cresc.*

*f* *p*

*cresc.* *f*

Più moderato con molta fantasia.

First system of musical notation, measures 1-4. The treble clef contains a melodic line with slurs and fingerings 2, 3, 3, 1, 3, 3, 2. The bass clef contains a supporting line with slurs and fingerings 5, 3, 2, 3, 2. Dynamics include *p*, *cresc.*, and *f*.

Second system of musical notation, measures 5-8. The treble clef contains a melodic line with slurs and fingerings 2, 5, 1, 3, 1, 3, 1, 3, 3, 1, 2. The bass clef contains a supporting line with slurs and fingerings 3, 2, 1, 2. Dynamics include *dim.* and *p*.

Third system of musical notation, measures 9-12. The treble clef contains a melodic line with slurs and fingerings 2, 1, 3, 1, 3, 1, 3, 1, 3. The bass clef contains a supporting line with slurs and fingerings 1, 3, 1, 3. Dynamics include *cresc.*, *rall.*, and *pp*. A *rit.* marking is present at the end of the system.

Fourth system of musical notation, measures 13-16. The treble clef contains a melodic line with slurs and fingerings 2, 1, 3, 3, 5, 3, 1, 3, 3, 2. The bass clef contains a supporting line with slurs and fingerings 1, 3, 2. Dynamics include *a tempo*, *mf*, *pp*, and *p*.

Fifth system of musical notation, measures 17-20. The treble clef contains a melodic line with slurs and fingerings 1, 5. The bass clef contains a supporting line with slurs and fingerings 2, 5. Dynamics include *p*.

*un poco rall.*

*cresc.* *f* *dim.*

*a tempo*

*p* *cresc.*

*meno mosso* *a tempo vivace*

*f* *p* *pp*

*pp*