

ÉDITION JURGENSON.

# ŒUVRES DE PIANO d'ANTOINE de KONTSKI.

	R. C.		R. C.
10087 № 1. La cerrito. <i>Mazurka</i> . Op. 84. . . . .	30	10126 № 41. Souvenir de Wiesbaden. <i>Polka</i> . Op. 201. . . . .	40
10088 " 2. La victorieuse. <i>Valse</i> . Op. 89. . . . .	40	10127 " 42. Valentine-Polka. Op. 202. . . . .	30
10089 " 3. Scherzo (tirée de la 2-de symphonie) Op. 90. . . . .	80	10128 " 43. Souvenir de Petrovski. <i>Duo sans paroles</i> . Op. 203. . . . .	40
8675 " 4. Необходимый руководитель для пианиста. Op. 100. 3 —		10129 " 44. Larmes d'une jeune fille. <i>Méditation</i> . Op. 207. . . . .	60
10091 " 5. Другъ дѣтей. Упражнения для маленькихъ рукъ. Op. 105. 1 50		10130 " 45. Mazurka di bravura. Op. 208. . . . .	50
10092 " 6. Le Réveil du lion. Op. 115. <i>Edition originale</i> . . . . .	1 —	10131 " 46. La bavarde. <i>Etude caprice</i> . Op. 210. . . . .	40
10093 " 7. " " " " " <i>simplifiée</i> . . . . .	60	10132 " 47. Pas de roses. <i>Polka</i> . Op. 211. . . . .	40
10094 " 8. " " " " " <i>arr. facile par Wagner</i> . . . . .	60	10133 " 48. Le départ. Op. 212. <i>Trois méditations</i> . . . . .	40
10095 " 9. " " " " " <i>pour le Piano à 4/ms.</i> 1 —		10134 " 49. L'absence. Op. 213. " " . . . . .	40
10096 " 10. La résignation. <i>Méditation</i> . Op. 131. . . . .	70	10135 " 50. Le retour. Op. 214. " " . . . . .	50
10097 " 11. Mazurka. Op. 132. . . . .	30	10136 " 51. Забудь весь миръ! Любимая мазулка. Op. 215. . . . .	40
10098 " 12. Ernani. Grande fantaisie. Op. 134. . . . .	90	10137 " 52. L'héliotrope. <i>Valse brillante</i> . Op. 216. . . . .	40
10099 " 13. Le carnaval de Madrid. <i>Galop</i> . Op. 137. . . . .	60	10138 " 53. Carnaval de St.-Petersbourg. Op. 217. . . . .	50
10100 " 14. Une pensée. <i>Romance sans paroles</i> . Op. 140. . . . .	40	10139 " 54. Berceuse. Op. 218. . . . .	30
10101 " 15. Souvenir de Danzig. Op. 142. . . . .	60	10140 " 55. Maria. <i>Mazurka</i> . Op. 219. . . . .	50
10102 " 16. Souvenir de Berlin. <i>Grande valse</i> . Op. 146. . . . .	60	10141 " 56. Troisième sérénade. Op. 220. . . . .	40
10103 " 17. Le carnaval de Berlin. <i>Galop brillant</i> . Op. 149. . . . .	60	729 " 57. Сѣверный букетъ. Op. 220. № 1. <i>Очи и Шпсна про лушину</i> — 40	
10104 " 18. Souvenir de Cracovie. <i>Improvisation</i> . Op. 150. . . . .	60	730 " 58. " № 2. <i>Остав мепя и жду тебя, милый мой.</i> — 50	
10105 " 19. Воспоминаніе о Москвѣ. <i>Импровизация на романсъ</i> "Соловей". Op. 155. . . . .	1 —	731 " 59. " № 3. <i>Я очи знала и жду давно</i> . . . . .	40
10106 " 20. Trovatore. Grande fantaisie. Op. 157. . . . .	1 60	732 " 60. " № 4. <i>Дѣвъ малороссійскія пѣсни</i> . . . . .	50
10107 " 21. Marche du couronnement. Op. 160. . . . .	40	733 " 61. " № 5. "Най Columbia" и Божя, Царя храми. — 40	
10108 " 22. Réverie. Op. 163. . . . .	30	" " № 1—5. <i>Complet. Том. 23.</i> . . . . .	1 —
10109 " 23. Romance sans paroles. Op. 168. . . . .	20	10142 " 62. Выхожу одинъ я на дорогу. <i>Ром. Шашинной</i> . Op. 230. — 50	
10110 " 24. 2-de Romance sans paroles. Op. 169. . . . .	20	10143 " 63. Le trois soupirs. Op. 231. № 1. . . . .	30
10111 " 25. Le sérénade. <i>Méditation</i> . Op. 170. . . . .	70	10144 " 64. " " " 231. " 2. . . . .	40
10112 " 26. La violette. <i>Mazurka</i> . Op. 172. . . . .	40	10145 " 65. Douces confidences et inquiétudes. Op. 232. . . . .	60
10113 " 27. Grande fantaisie sur des airs russes. Op. 173. . . . .	80	10146 " 66. Mes adieux à Athènes. Op. 236. . . . .	40
10114 " 28. Les ruines de Hapsal. <i>Méditation</i> . Op. 174. . . . .	30	10152 " 67. La chasse. Op. 237. . . . .	50
10819 " 29. Полная школа для фортепiano. Op. 180. . . . .	3 —	3778 " 68. Souvenir de Naples. Op. 257. . . . .	40
10115 " 30. Romance de Donizetti. Op. 181. . . . .	40	10147 " 69. Les montagnes du Tyrol. Op. 260. . . . .	40
10116 " 31. Transcription sur des mot. del'op. Rigolotto. Op. 185. — 80		10148 " 70. Grande Polonaise. Op. 271. . . . .	40
10117 " 32. L'inconstante. <i>Grande valse brillante</i> . Op. 190. . . . .	70	10150 " 71. Souvenir de Milan <i>Valse mélancolique</i> . Op. 277. . . . .	60
10118 " 33. L'enfant gâté. <i>Mazurka</i> . Op. 191. . . . .	40	10151 " 72. Souvenir d'Arcachon. <i>Romance</i> . Op. 279. . . . .	40
10119 " 34. Olga-Polka. Op. 192. . . . .	40	5311 " 73. Gavotte. Op. 311. . . . .	40
10120 " 35. Un ange de plus. Op. 193. . . . .	40	5812 " 74. Le secret d'amour. <i>Valse</i> . Op. 312. . . . .	60
10121 " 36. Grande polonaise. Op. 194. . . . .	50	5813 " 75. Menuetto. Op. 313. . . . .	40
10122 " 37. " " " 194 <i>pour deux pianos</i> . . . . .	70	755 " 76. Le carnaval hébraïque. <i>Edit originale</i> . . . . .	70
10123 " 38. Чародѣйка моя. <i>Вальсъ</i> . Op. 195. . . . .	50	760 " 77. " " " <i>facilitée</i> . . . . .	50
10134 " 39. " " " 195 <i>en 4 руки</i> . . . . .	70	10149 " 78. La folâtre. <i>Polka de salon</i> . . . . .	20
10125 " 40. Souvenir d'Odesse. <i>2-me Sérénade</i> . Op. 196. . . . .	60	10153 " 79. Souvenir de Helsingfors. <i>Polka</i> . . . . .	20
		10154 " 80. Souvenir de Cronstadt. <i>Polka</i> . . . . .	30

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# CARNAVAL DE ST PETERSBOURG

## POLKA

par

### ANTOINE DE KONTSKI

Op. 217.

#### INTRODUCTION.

Allegro vivace.

PIANO.

ff

The introduction consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The upper staff features a melody of eighth notes with slurs, while the lower staff provides a rhythmic accompaniment of eighth notes. The dynamic marking 'ff' (fortissimo) is placed at the beginning.

POLKA.

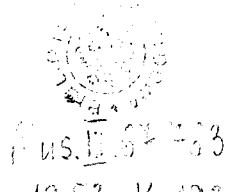
p

The polka section begins with two staves of music. The upper staff has a melody of eighth notes with slurs and accents. The lower staff has a bass line of eighth notes. The dynamic marking 'p' (piano) is used at the start.

This section continues the polka melody and accompaniment. It features a dynamic marking of 'ff' (fortissimo) in the middle of the piece.

1. 2.

The final section of the polka includes two endings. The first ending leads back to an earlier part of the piece, and the second ending concludes the piece. The dynamic marking 'p' (piano) is used at the end.



This page of piano sheet music consists of five systems of grand staff notation. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation is highly detailed, featuring complex textures with multiple voices in both the right and left hands. Key features include:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A piano (*p*) dynamic is introduced in the second measure.
- System 2:** Continues the melodic and accompanimental lines. The right hand features a triplet of sixteenth notes.
- System 3:** Includes a section marked *pp* (pianissimo) in the right hand, followed by a return to *ff*. The left hand continues with its accompaniment.
- System 4:** Features a series of triplets in the right hand, alternating with *pp* and *ff* dynamics.
- System 5:** Concludes the page with a final melodic flourish in the right hand and a strong (*f*) accompaniment in the left hand.

Throughout the piece, there are numerous slurs, accents, and dynamic markings that guide the performer's interpretation. The page number '3' is located in the top right corner.

*tutta la forza.*

8

**ff**

3 4 3 2 4 3 2 4 3 2 4 3 2 3 2

Detailed description of the musical score: The score is written for piano and consists of five systems of two staves each (treble and bass clef). The first system begins with the instruction *tutta la forza.* and features several triplet markings (indicated by a '3' above a bracket) in the treble clef. The second system continues with similar triplet patterns. The third system is marked with an '8' above the first measure, indicating an octave shift. The fourth system starts with a dynamic marking of **ff** (fortissimo) and contains dense chordal textures. The fifth system concludes with a complex sequence of fingerings: 3 4 3 2 4 3 2 4 3 2 4 3 2 3 2, which appears to be for a rapid scale or arpeggio in the treble clef.

First system of musical notation. The right hand features a continuous stream of triplets. The left hand consists of chords and single notes. Dynamics include *pp* and *ff*.

Second system of musical notation. The right hand continues with triplets. The left hand has chords and notes. Dynamics include *pp*, *f*, and *ff*. A first ending bracket labeled '8' spans the final two measures.

Third system of musical notation. The right hand continues with triplets. The left hand has chords and notes. Dynamics include *f* and *ff*. The instruction *tutta la forza.* is written above the left hand. A first ending bracket labeled '8' spans the first two measures.

Fourth system of musical notation. The right hand continues with triplets. The left hand has chords and notes. Dynamics include *f* and *ff*.

Fifth system of musical notation. The right hand continues with triplets. The left hand has chords and notes. Dynamics include *f* and *ff*. A first ending bracket labeled '8' spans the first two measures.

First system of musical notation. The treble clef staff contains a series of chords with eighth-note patterns, marked with accents and dynamics *p* and *ff*. The bass clef staff contains a simple bass line with chords.

Second system of musical notation. The treble clef staff continues the chordal texture with eighth notes, marked with accents and dynamics *ff*. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes, marked with accents and dynamics *ff*. The bass clef staff continues the bass line. The system concludes with two first endings, labeled "1." and "2.", each with a repeat sign.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes, marked with accents and dynamics *ff* and *p*. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes, marked with accents and dynamics *ff*. The bass clef staff continues the bass line. The system concludes with a triplet of eighth notes marked with a "3" and a repeat sign.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

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

Fourth system of musical notation, featuring dense chordal textures and complex rhythmic figures.

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line.



# FR. LISZT.

## COMPOSITIONS CÉLÈBRES.

		R. C.			R. C.
10613	N° 1* <i>Atabieff</i> , <i>Соловей. Air russe</i>	— 50	501	N° 44. <i>Rossini. Soirées musicales. N° 2. La regatta veneziana</i>	— 30
10614	" 2* " " <i>Edit. facile par Tcherlitzky</i>	— 35	1112	" 45. " " " N° 4. <i>La gita in gondola</i>	— 15
10615	" 3* " " <i>Nouvelle transcription</i>	— 50	6852	" 46. " " " N° 9. <i>La Dansa (Tarantella)</i>	— 40
442	4. <i>Au bord d'une source. Années de pèlerinages N° 4.</i>	— 30	6847	" 47. " " " N° 10. <i>La Serenata</i>	— 30
8064	5. <i>Bach. Fantaisie et Fugue sol-min.</i>	— 80	7656	" 48. " <i>Cujus animam. Air du Stabat Mater.</i>	— 40
7350	6. <i>Beethoven. Marche turque des Ruines d'Athènes.</i>	— 30	7224	" 49. " <i>Tarantella</i>	— 30
6063	7. <i>Bellini. Norma. Fantaisie</i>	1 20	496	50. <i>Schubert. Lieder. Adieu</i>	— 30
7356	8. <i>Bulhakoff. Galop, transcrit</i>	— 30	781	" " <i>Am Meer</i>	— 30
8401	9. <i>Campanella. Etude</i>	— 50	435	" " <i>Der Wanderer</i>	— 30
7078	10. <i>Canzone napolitana</i>	— 20	3293	" " <i>Erlkönig</i>	— 35
8034	11. <i>Chopin. Air polonais</i>	— 30	3294	" " <i>Sérénade. (Leise sehen meine Lieder)</i>	— 20
7330	12. <i>Complainte</i>	— 25	3295	" " <i>Edit. facilitée</i>	— 20
6400	13. <i>Consolation N° 3.</i>	— 20	8790	" " <i>Morgenständchen (Shakespeare)</i>	— 30
6862	14. " " <i>5. E-dur</i>	— 20	1841	" " <i>Die Post</i>	— 20
8988	15* <i>Dargomijsky. Tarantella</i>	1 25	899	" " <i>Lob der Thränen</i>	— 20
8789	16. <i>David, F. Capriccio</i>	— 30	850	" " <i>Intumescence de l'eau</i>	— 15
3788	17. " <i>Six transcriptions</i>	— 90	6398	" " <i>Die Forelle. (La Truite)</i>	— 35
8263	18. <i>Dontzetti. Lucia di Lammermoor. Reminiscences</i>	— 50	6860	" " <i>Auf dem Wasser zu singen. Barc.</i>	— 40
6361	19. <i>Etude de concert N° 3. Des-dur</i>	— 45	7293	" " <i>Ungehduld. (Impatience)</i>	— 30
7246	20. <i>Feuillet d'Album</i>	— 25	7298	" " <i>Trockene Blumen. (Fleurs sèches)</i>	— 25
7233	21. <i>Fleur mélodique des Alpes</i>	— 25	3791	64. <i>Schumann. Widmung. (Liebeslied)</i>	— 45
7546	22. <i>Franz, R. Mélodie</i>	— 30	7404	65. <i>Souvenir de Russie. Feuillet d'Album</i>	— 15
7075	23. <i>Gr. Galop chromatique</i>	— 60	3987	66* <i>Tschalkowsky. Polonaise de l'op. Eug. Onèguine 1</i>	25
502	24. <i>Gounod. Valse de l'opéra Faust</i>	1 —	8423	67* <i>Ты не повѣршишь, какъ ты мила. Air bohémien</i>	— 70
7255	25. <i>Il m'aimait tant. Mélodie</i>	— 30	11069	68. <i>Valse-Caprice d'après F. Schubert. N° 2.</i>	— 45
11268	26. <i>Loreley. (Henselt, Comp. N° 25)</i>	— 40	6399	69. " " " " N° 6.	— 45
2673	27. <i>Marsch der Kreuzritter aus der h. Elisabeth.</i>	— 45	7478	70. <i>Valse-célèbre: Le Désir</i>	— 45
3694	28. <i>2-de Marche hongroise à 4 mains</i>	— 45	6853	71. <i>Valse Impromptu</i>	— 50
7502	29. <i>Marche Rakoczy</i>	— 35	"	72* <i>Verdi, Aida. Transcription</i>	2 —
3693	30. <i>Célèbre Marche Rakoczy, à 4/ms. arr. par l'auteur</i>	— 90	10872	73. " <i>Don Carlos. Transcription</i>	— 50
8298	31. <i>Mazurka brillante</i>	— 45	7936	74. " <i>Ernan. Paraphrase de concert</i>	— 50
11618	32. <i>Mazurka paraphrasée</i>	— 30	"	75* " <i>Agnus Dei, du Requiem</i>	1 —
7342	33. <i>Mélodie polonaise</i>	— 30	6483	76. " <i>Rigoletto. Paraphrase de concert</i>	— 60
6851	34. <i>Meyerbeer. Robert le Diable. Fantaisie</i>	— 90	8013	77. " <i>Miserere de l'opéra II Trovatore</i>	— 60
12332	35. <i>Mozart. Lacrymosa du Requiem</i>	— 25	503	78. <i>Wagner. Spinnerlied aus dem Fliegenden Holländer</i>	— 65
500	36. <i>Rhapsodie hongroise. N° 2.</i>	— 90	3786	79. " <i>Ballade</i>	— 35
3288	37. " " " <i>2. Simplifiée par Bendel</i>	— 50	3787	80. " <i>Elsa's Traum aus Lohengrin</i>	— 35
3288	38* " " " <i>2. Cadence p. Klindworth</i>	— 50	6481	81* " <i>Marche solennelle de l'opéra Parsifal</i>	— 85
11085	39. " " " <i>2. à 4 mains</i>	1 —	996	82. " <i>Marche de l'opéra Tannhäuser</i>	— 60
6856	40. " " " <i>6.</i>	— 45	1181	83. " <i>Romance: O du, mein holder Abendstern</i>	— 35
6859	41. " " " <i>12.</i>	— 60	11760	84. <i>Wieder möcht ich dir begegnen. Romance</i>	— 30
12612	42. <i>Romance oubliée</i>	— 25	10860	85* <i>Wielhorsky. Comte. Rom. „Autrefois“ (Любимая)</i>	— 30
3785	43. <i>Rossini. Soirées musicales. N° 1. La promessa</i>	— 30	13603	86* " " " " <i>Nouvelle version</i>	— 40

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