

LE PIANISTE DU JOUR

CHOIX

de compositions modernes et brillantes.

	R. C.		R. C.
224. LEYBACH. J. Pourquoi garderton coeur. Op. 68.	40.	225. GEBELEFF. V. „Ты для меня душа и сила“ Fantaisie.	75.
226. SCHULHOFF. J. Tarantelle. Op. 34.	40.	227. GOBBAERTS. L. Fantaisie brillante. Op. 67.	40.
228. СЪРОВЪ. Юдѣвъ. Хоръ Одаискоъ и танцы.	50.	229. ШУБЕРТЪ. В. Гусситская пѣсня.	30.
230. VOGRICH. M. Staccato - Caprice.	40.	231. VILBAC. R. Mazurka de la Vie pour le Czar.	20.
232. LITOLFF. H. Okerthal. Romance sans parol. Op. 43. N. 2.	25.	233. JUNGMANN. A. Souvenir de Vöslau. Pastorale. Op. 204.	30.
234. SPINDLER. Polka di bravoura. Op. 82.	30.	235. ROSELLEN. Pensée italienne. La Straniera. Op. 16. N. 3.	45.
236. MEYER. L. Air russe. Op. 20.	40.	237. WEBER. Concertstück. Op. 79.	1—
238. „ „ „ Grande Marche triomphale. Op. 114.	45.	239. LASKOWSKY. Barcarolle. Op. 2.	40.
240. BOGOUSLAW. Grande Fant sur deux airs russes. Op. 14.	60.	241. BEYER. F. Tannhäuser. Op. 42. N. 57.	45.
242. GODARD. B. Au matin. Op. 83.	30.	243. „ „ Rule Britania.	15.
244. DÖHLER. Petite Fantaisie sur l'opéra: Norma. Op. 40. N. 4.	40.	245. SPINDLER. F. Боже Царя храни. Op. 288. N. 10.	40.
246. BEYER. F. Englische Nationalhymne.	15.	247. GOTTSCHALK. L. Le Banjo. Caprice américain. Op. 15.	40.
248. „ „ „ Boieldieux, La dame blanche. Op. 42. N. 63.	45.	249. TEDESCO. J. На зарѣ ты ея не буди. Op. 30.	30.
250. „ „ „ Fra-Diavolo, Auber. Op. 42. N. 70.	45.	251. THALBERG. Il mio tesoro. Air de Pop.: Don Juan. Op. 70. N. 9.	40.
252. „ „ „ Freischütz. Weber. Op. 42. N. 38.	45.	253. KÖLLING. C. L'Extase. Op. 58.	45.
254. „ „ „ La fille du régim. Donizetti. Op. 42. N. 19.	45.	255. LESCHETIZKY. TH. Toccata. Morceau de salon. Op. 25.	60.
256. „ „ „ Guillaume Tell. Op. 87. N. 12.	30.	257. LYSBERG. CH. Sous le Perche. Rêverie. Op. 76.	30.
258. MENDELSSOHN. Dernière pensée musicale.	15.	259. DUVERNOY. J. Bolero. Op. 271. N. 6.	25.
260. KONTSKI. A. Mazurka favorite. Op. 180.	40.	261. AUBER. D. Ouverture: Le Domino noir.	40.
262. DUTSCH. O. Berceuse.	30.	263. TSCHERLITZKY. A. Я Очи зналъ. Transcr.	35.
264. MAYER. CH. Romance sentimentale. Op. 244.	30.	265. KUHE. W. Zigeuner Trinklied. Op. 138.	25.
266. BELLINI. Ouverture: Norma.	30.	267. LANGE. Heimweh. Elegisches Tonstück. Op. 373.	25.
268. WYMAN. A. Les Oudes argentines. Op. 39.	40.	269. KUHE. W. Fête bohémienne. Op. 77.	30.
270. THALBERG. S. Martha. Fantaisie. Op. 73.	50.	271. BEYER. F. Guillaume Tell. Op. 42. N. 36.	45.
272. BEYER. F. La Favorite. Donizetti. Op. 42. N. 16.	45.	273. „ „ Жиль былъ у бабушки. Антипа балалайка.	Op. 141. Liv. 2. 30.
274. „ „ „ Le Prophét. Meyerbeer. Op. 42. N. 23.	45.	276. KONTSKI. A. Gage d'amitié. Meditation. Op. 177.	50.
275. „ „ „ Don Juan. Mozart. Op. 42. N. 24.	45.	278. JUNGMANN. A. Aveu d'amour. Idylle. Op. 131.	30.
277. „ „ „ Oberon. Weber. Op. 42. N. 51.	45.		
279. „ „ „ Le Pardon de Ploërmel. Meyerbeer. Op. 42. N. 67.	45.		

MOSCOU chez A. GUTHEIL,

Fournisseur de la cour IMPÉRIALE et des Theatres Imperiaux
au Pont des Marechaux, maison Junker

St-Petersbourg, chez A. Johansen. Perspective de Nevsky N. 44.

KIEFF, chez LIDZIKOWSKI.

„GAGE D'AMITIÉ“

par

ANTOINE de KONTSKI.

Op.177.

Allegro moderato.

PIANO.

p *con molto espress.* *f* *pp* *ff* *p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *dim.* (diminuendo) marking. The lower staff is in bass clef with the same key signature. It features a complex rhythmic pattern of eighth and sixteenth notes, with some notes marked with 'x'.

The second system continues the musical piece. The upper staff has a *dim.* marking at the beginning. The lower staff continues the rhythmic accompaniment with various articulations and dynamics.

The third system features a *dim.* marking in the upper staff. The lower staff includes a *rall.* (rallentando) marking. The music shows a transition in dynamics and tempo.

The fourth system continues with complex rhythmic patterns in both staves. The upper staff includes several *v* (accent) markings. The lower staff also features *v* markings and a *dim.* marking.

The fifth system concludes the page with intricate rhythmic figures. Both staves are heavily marked with *v* (accent) markings, emphasizing specific notes and chords.

ff molto accel.

p rall.

a tempo.

pp

8

First system of musical notation. The right hand features a complex texture with multiple sixteenth-note chords, some marked with accents (^) and slurs. An '8' with a dashed line indicates an octave extension. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Similar to the first system, it features dense sixteenth-note chords in the right hand and a consistent eighth-note bass line in the left hand. Octave markings ('8') are present.

Third system of musical notation. The right hand continues with intricate sixteenth-note patterns. A dynamic marking of *ff* (fortissimo) appears in the left hand. Octave markings ('8') are used throughout.

Fourth system of musical notation. The right hand's texture becomes even denser with overlapping sixteenth-note chords. A dynamic marking of *ff* is present in the left hand. Octave markings ('8') are visible.

Fifth system of musical notation. The right hand features block chords and some melodic fragments. Dynamic markings include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The left hand continues with eighth-note accompaniment.

ff

rall.

8

8

ff pp ff

8

pp ff pp pinto.

