

LE PIANISTE DU JOUR

CHRONIQUE

de compositions modernes et brillantes.

№	R. C.	№	R. C.
224. LEYBACH. J. Pourquoi garder ton 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. СІРОВЪ. Юдиѣ. Хоръ Одалисокъ и танцы.	50.	229. ШУБЕРТЪ. В. Русситская пѣсня.	25.
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. JUNGSMANN. 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. BOGOUSSAW. 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 зарь ты ея не буди. Op. 30.	30.
250. „ „ „ Fra-Diavolo, Auber. Op. 42 N 70.	45.	251. THALBERG. Il mio tesoro. Air de l'op. 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 Porche. Réverie. 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. KUNE. W. Zigeuner Trinklied. Op. 138.	25.
266. BELLINI. Ouverture: Norma.	30.	267. LANGE. Heimweh. Elegisches Tonstück. Op. 373.	25.
268. WYMAN. A. Les Ondes argentines. Op. 39.	40.	269. KUNE. 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. „ „ „ Жилъ былъ у бабушки. Антипка балалаику.	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. JUNGSMANN. A. Aveu d'amour. Idylle. Op. 131.	30.
277. „ „ „ Oberon. Weber. Op. 42 N 51.	45.	280. CZIBULKA. A. Songe d'amour après le bal. Op. 356.	25.
279. „ „ „ Le Pardon de Ploërmel. Meyerbeer. Op. 42 N 67.	45.	282. STRAKOSCH. Valse célèbre.	30.
281. OSBORNE. Santa Maria de l'Opera Dinorah.	30.	284. EILENBERG. Marsch der Bersaglieri. Op. 99.	25.
283. WAGNER. Tannhäuser Ouverture.	65.	286. BEYER. F. Schwedisches Nationallied.	15.
285. LANGE. Serenade. Ch. Gounod. Op. 144.	30.	288. GRIEG. E. Berceuse. Op. 38 N 1.	25.
287. LISZT. F. Die Loreley.	30.	290. SCHULHOFF. J. Ouverture: Oberon, de Weber.	60.
289. WILSON. G. Noël Morceau de salon. Op. 81.	30.	292. LASKOWSKY. J. Scherzo (G-moll). Op. 38.	60.
291. LASKOWSKY. J. Tarantelle (Fis-moll). Op. 31.	75.	294. „ „ „ Mazurka (G-moll). Op. 42.	40.
293. „ „ „ Deux airs russes variés. Op. 15.	85.	296. LANGE. G. Herzeleid (Chagrin du coeur.) Op. 38.	30.
295. GRIEG. ED. La Danse d'Anitra. Op. 46 N 3.	25.	298. ВЕРСТОВСКІЙ. А. Танцы изъ оп. Панъ Гвардовскій.	60.
297. HERZ. H. Marche notionale Mexicaine. Op. 166.	40.	300. GODARD. Canzonetta. Op. 35.	25.
299. ГУТХЕЙЛЬ. К. Эхо русскихъ побѣдъ. Маршъ.	40.		

Moscou chez  A. Guthheil.

fournisseur de la cour IMPÉRIALE et des Théâtres Impériaux
au Pont des Marechaux N° 6.

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

Kielt, chez L. Jazikowsky. Varsowie, chez Gebethner & Wolff.

POURQUOI GARDER TON COEUR.

GIULIA GENTIL.

TRANSCRIPTION.

J. LEYBACH Op. 6

Allegro non troppo ♩ = 116.

Piano.

First system of musical notation. The right hand part begins with a forte (*f*) dynamic, followed by a *sostenuto* section in piano (*p*), and then returns to forte (*f*). The left hand part provides a steady accompaniment. Fingerings and articulation marks are clearly indicated throughout the system.

Second system of musical notation. It features a *cresc.* (crescendo) leading into a section marked *f* (forte) and *p animato* (piano, animated). The right hand part includes a *cantabile* (cantabile) section. Pedal points are marked with *Ped.* and asterisks below the staff.

Third system of musical notation. It includes a *cresc.* (crescendo) and a section marked *f* (forte). The right hand part features a *una corda* section in piano (*pp*). Pedal points are marked with *Ped.* and asterisks below the staff.

Fourth system of musical notation. It features a section marked *p* (piano) and *tre corde* (tre corde). The right hand part includes a *poco a poco animato* (poco a poco animato) section. Pedal points are marked with *Ped.* and asterisks below the staff.

Fifth system of musical notation. It begins with a *cresc.* (crescendo) and ends with a forte (*f*) dynamic. Pedal points are marked with *Ped.* and asterisks below the staff.

cresc. *dim.*

Ped. 2 4 2 4 2 4 2 4

tempo *p* *f* *rit* *cresc.*

Ped. * Ped. * Ped. *

f *dim.* *pp* *una corda*

Ped. *

Moderato. ♩ = 80. *mf cantabile p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rit. *frall. a piacere* *p* *pp una corda riten.*

Ped. * Ped. * Ped. * Ped. *

Allegro. $\text{♩} = 132$.

mf ben marcato il canto *cresc.* *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p *mf* *cresc.* *f* *cresc. rit.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. *mf un poco più lento* *p* *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. *

f *dim.* *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

mf *p* *cresc.* *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1). The left hand has a bass line with slurs and a 'Ped.' marking. Dynamics include *dim.*, *p*, and *mf cresc.*

Second system of a piano score. The right hand has a melodic line with slurs and fingerings (8). The left hand has a bass line with slurs and 'Ped.' markings. Dynamics include *veloce*, *dim.*, and *f*.

Third system of a piano score. The right hand has a melodic line with slurs and fingerings (6, 8). The left hand has a bass line with slurs and 'Ped.' markings. Dynamics include *dim.*, *veloce*, *rit.*, and *1^o tempo*. The instruction *ben marcato il canto* is present.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and 'Ped.' markings. Dynamics include *f*, *dim.*, *p*, and *mf*.

Fifth system of a piano score. The right hand has a melodic line with slurs and fingerings (8). The left hand has a bass line with slurs and 'Ped.' markings. Dynamics include *cresc.*, *rit.*, and *1 2 3 1*.

(♩ = 80)

f *p* *f* *p* *f* *p* *f*

Ped. * Ped. * Ped. * Ped. *

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

p *f* *p* *f* *dim.* *pp una corda animato*

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

First system of a piano score. The right hand features a dense texture of sixteenth-note chords. The left hand plays a simple bass line. Performance markings include *p* (piano), *tre corde.*, *f* (forte), and *cresc.* (crescendo). Pedal markings (*Ped.*) and asterisks are present at the bottom of the system.

Second system of the piano score. The right hand continues with sixteenth-note chords. The left hand has a more active bass line. Performance markings include *sfz dim.* (sforzando decrescendo) and *pp una corda.* (pianissimo una corda). Pedal markings and asterisks are present.

Third system of the piano score. The right hand features a rapid sixteenth-note passage. The left hand has a simple bass line. Performance markings include *veloce* (fast). Pedal markings and asterisks are present.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a simple bass line. Performance markings include *tre corde.*, *f* (forte), and *p* (piano). Pedal markings and asterisks are present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a simple bass line. Performance markings include *mf* (mezzo-forte), *sfz* (sforzando), *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), and *pp una corda.* (pianissimo una corda). Pedal markings and asterisks are present.

Allegro. ♩ = 152.

p tre corde. *cresc.* *f* *dim.*

p *cresc.* *animato* *f*

dim. *calmato* *tr*

mf *f* *animato* *ff*

p *cresc.* *f* *p* *cresc.* *f*

p *cresc.* *f* *rit.*

8

tempo.

p *p* *cresc* *f*

Ped. * Ped. * Ped. *

This system contains the first two measures of the piece. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand provides a bass line with chords. Pedal markings are present below the bass line.

8

dim. *p* *cresc.* *animato.* *f*

Ped. * Ped. * Ped. * Ped. *

This system contains measures 3 and 4. The right hand continues the melodic line, with dynamics ranging from *dim.* to *f*. The left hand has a steady accompaniment. Pedal markings are indicated.

dim. *mf calmato.* *tr*

Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains measures 5 and 6. The right hand has a melodic line with a trill (*tr*) in the second measure. The left hand accompaniment changes. Pedal markings are present.

f animato. *ff*

Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains measures 7 and 8. The right hand has a melodic line with a trill (*tr*) in the first measure. The left hand accompaniment is more active. Pedal markings are present.

8

p *cresc.* *f* *dim.* *f*

Ped. * Ped. * Ped. * Ped. *

This system contains measures 9 and 10. The right hand has a melodic line with dynamics from *p* to *f* and back to *f*. The left hand accompaniment is simpler. Pedal markings are present.

8

piu animato. *ff*

Ped. * Ped. * Ped. * Ped. *

This system contains measures 11 and 12. The right hand has a melodic line with dynamics from *p* to *f* and back to *f*. The left hand accompaniment is more active. Pedal markings are present.