

OUVERTURES

POUR PIANO SEUL.

Adam A. Si j'étais roi — 30	Prisowski W. Op. 186. Fleur et femme. (Цвѣтокъ и женщина) — 60
Bizet G. Carmen — 25	Reissiger C. G. Felsenmühle . — 40
Hérold F. Le pré aux clercs. (Der Zweikampf) . . . — 40	Rossini G. Le Barbier de Seville — 30
— Zampa — 30	
Kéler Béla. Op. 73. Lustspiel- Ouverture 30	



13506

musicalia

III

OUVERTURES

POUR PIANO SEUL.

Adam A. Si j'étais roi — 30	Prisowski W. Op. 186. Fleur et femme. (Цвѣтокъ и женщина) — 60
Bizet G. Carmen — 25	Reissiger C. G. Felsenmühle — 40
Hérold F. Le pré aux clercs. (Der Zweikampf) — 40	Rossini G. Le Barbier de Seville — 30
— Zampa — 30	— La Gazza ladra. (Diebische Elster) — 40
Kéler Béla. Op. 73. Lustspiel-Ouverture — 30	— Guillaume Tell. (Wilhelm Tell) — 45
— Op. 111. Französische Lustspiel-Ouverture — 50	Schubert Fr. Op. 26. Rosamunde — 40
Lortzing A. Zar und Zimmermann — 30	Стеценко К. Сватання на Гончарівці — 60
Mendelssohn B. F. Op. 26. Les Hebrides (Fingalshöhle) — 40	Suppé Fr. Leichte Cavallerie — 45
— Op. 95. Ruy Blas — 45	Thomas A. Raymond — 45
Meyerbeer G. Les Huguenots — 30	Wagner R. Lohengrin — 25
Mozart W. A. Don Juan — 30	— Tannhäuser — 60
— La Finta giardiniera, arr. par B. Cesi (<i>Rép. d'Art. I. 29</i>). — 40	— Walküre — 30
— La Flûte enchantée (Zauberflöte) — 30	Wallace W. V. Maritana — 40
— Les Noces des Figaro — 30	Weber C. M. Oberon — 30
Nicolai O. Les joyeuses comères de Windsor. (Die lustigen Weiber von Windsor) — 45	— Robin des bois. (Freischütz) — 30

КІЕВЪ,
Kreschtschatik № 29.

ЛÉОНЪ ИДЗИКОВСКИ

ВАРШОВЕ,
Marszałkowska № 119.

Commissionnaire de la Société IMPÉRIALE Musicale Russe et du Conservatoire de Kieff,
Fournisseur de l'Institut Musical à Varsovie.

MOSCOU,
A. Gutheil.

MOSCOU,
P. Jurgenson.

ODESSA,
E. Ostrowski

PETERSBOURG,
A. Johansen.

ROSTOW S/D,
L. Adler.

MOSCOU,
J. H. Zimmermann.

ІЕКАТЕРІНОСЛАВ,
H. Krygier.

KHARKOW,
A. F. Gerhard.



VLADIVOSTOK,
S. Kraiewska,

WILNO,
J. Zawadzki.

VORONÈGE,
W. Kastner.

24

15

120

120

32

6

1170

920

13506

III Mus.

LE BARBIER DE SEVILLE. (DER BARBIER VON SEVILLA.) Ouverture.

Andante maestoso.

G. Rossini.

The musical score is written for piano and consists of eight systems of music. Each system has a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various dynamics such as *ff*, *pp poco cresc.*, *cresc.*, *pp*, *p*, *p stacc.*, *dolce con espressione*, *pp poco cresc.*, *f*, *pp*, *morendo*, and *dim.* It also features musical ornaments like trills and triplets, and articulation marks like accents and slurs.

L. 4334 I.



Allegro con brio.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro con brio'. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). The music features intricate textures, including rapid sixteenth-note passages, triplets, and sextuplets. The bass line is particularly active, often providing a rhythmic foundation with chords and moving lines. The piece concludes with a final *f* (forte) dynamic.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, slurs, and dynamic markings such as *sf*. The bass line contains fingerings like 1, 2, 4.

Second system of musical notation, continuing the piece with complex rhythmic patterns and slurs. Dynamic markings include *sf* and *f*. Fingerings like 1, 2, 3, 4 are visible in the bass line.

Third system of musical notation, showing intricate melodic lines and accompaniment. Dynamic markings include *f* and *dim.*. Fingerings like 5, 2, 2, 4, 1 are present.

Fourth system of musical notation, featuring a *ff* dynamic marking and a *dolce* section. The music transitions to a more lyrical style with sustained notes.

Fifth system of musical notation, characterized by a *stacc.* (staccato) marking. The bass line consists of a series of chords, while the treble line has short, detached notes.

Sixth system of musical notation, featuring triplets and slurs. Dynamic markings include *f*. Fingerings like 3, 4, 4, 4 are shown.

Seventh system of musical notation, continuing the complex rhythmic and melodic patterns. Dynamic markings include *f*.

Eighth system of musical notation, concluding the page with a *pp* (pianissimo) dynamic marking. The music features slurs and complex rhythmic figures.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *p* (piano) is present.

Second system of musical notation. The treble clef part includes a *pstacc.* (pizzicato) marking and contains several triplet markings (2, 3, 5, 5). The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part features a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking. The bass clef part continues the accompaniment.

Fourth system of musical notation. The treble clef part includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. It features several triplet markings (2, 3, 5, 5, 3, 5, 3, 5, 3, 5, 3). The bass clef part continues the accompaniment.

Fifth system of musical notation. The treble clef part includes a *ff* (fortissimo) dynamic marking and features several triplet markings (2, 3, 5, 3, 5, 3, 5, 3, 5, 3). The bass clef part continues the accompaniment.

Sixth system of musical notation. The treble clef part includes a key signature change to one sharp (F#) and features several triplet markings (4, 3, 4, 3, 4, 3, 4, 3). The bass clef part continues the accompaniment.

Seventh system of musical notation. The treble clef part includes a key signature change to two sharps (F#, C#) and features several triplet markings (4, 3, 4, 3, 4, 3, 4, 3). The bass clef part continues the accompaniment.

Eighth system of musical notation. The treble clef part features a *p* (piano) dynamic marking, followed by a *pp* (pianissimo) marking, and ends with a *p* marking. The bass clef part continues the accompaniment.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p', 'dim.', 'dolce', and 'pp'. It also features performance instructions like 'stacc.' and 'pp'. The notation includes notes, rests, and ornaments, with some notes marked with 'x' or 'o'.

p *pstacc.*

cresc.

mf *cresc.*

f *cresc.* *ff* **Più mosso.**

sf *sf* *sf* *sf* *sf*

1. 2.

L. 4334 I.

IMPR. DE MUSIQUE J. TCHOKOLOFF À KIEFF



COLLECTION de POTPOURRIS

POUR LE PIANO.

Prisowski W. Op. 85. Бв. Маорощи. Понппи № 1 50	Bellini G. Norma. (Marks. № 12) 60
Op. 86. Бв. Маорощи. Понппи № 2 60	— Puritani. (Marks. № 31) 60
Op. 88. Звукы Украинь. Понппи изъ украинскихъ пьсень 60	— La Sonnambula. (Marks. № 30) 60
Puccini G. Madame Butterfly 75	— Bepoзoвckий B. A. Op. 30. Маорощи-ckie пьбточки. Понппи 90
Reidemann A. Op. 29. Бечеръ въ Эрми-тажъ. Понппи изъ новьшихъ и любимыхъ шансонетокъ и роман-совъ 1.20	— Bizet G. Carmen, art. par R. de Valbae 75
Rossini G. Le Barbier de Seville. (Marks. № 32) 60	— Donizetti G. La Favorite. (Marks. № 34) 60
Schargorodski M. Bo xpamb. (Европейскія моавтбы). Понппи 60	— La Fille du régiment. (Marks. № 13) 60
Spektor N. A. Еврейское веевье. (Die jüdische Simche). Понппи изъ разныхъ еврейскихъ оперетокъ и национальныхъ веевьевъ пьсень 1—	— Lucia di Lammermoor. (Marks. № 25) 60
Tschernetzky A. (fils). Op. 14. Веевья ноци въ шантанъ. Понппи на мо-тивъ новьихъ любимыхъ шансонетокъ 75	— Lucrezia Borgia. (Marks. № 26) 60
Ullstein M. Кованья de Goldfaden 1.20	— Flotow F. Martha. (Marks. № 20) 60
— Das Pintele Id 60	— Glinka M. Rouslan et Loudmila. (Marks. № 80) 60
— Кафе-Шлантанъ. Понппи изъ но-вьшихъ шансонетокъ 1—	— La vie your le Czar. (Marks. № 37) 50
Verdi G. Un Ballo in maschera (Marks. № 29) 60	— Gounod Ch. Faust. (Marks. № 39) 60
— Rigolotto (Marks. № 6) 60	— Roméo et Juliette (Marks. № 59) 60
— Travata. (Marks. № 18) 60	— Herar J. Op. 30 Fleurs de la Roumanie. Potpourri sur les mélodies favorites Roumaines 1.50
— Rienzi. (Marks. № 35) 50	— Jeditzka A. Op. 12. Souvenir de Pollave. Grande fantaisie sur des motifs de l'opéra petit-russien "Hatarika Potpourri" de Kotlarskij 1.20
— Tannhäuser. (Marks. № 1) 50	— Kalliwoda A. Première guitrande musicale sur des thèmes nationaux de l'Ukraine. Potpourri 75
— Walküre, art. par H. Cramer 45	— Liszenko N. Hatarika Potavka. Potpourri iz nepuoi Украинскоi оперы L. П. Котляревскогo. Яожив A. H. Арменювскун 90
Weber C. M. Freischütz. (Marks. № 8) 60	— Lortzing A. Zar und Zimmermann. (Ляб-Ляотникъ) 75
Werstoftski A. La tombe d'Ascold. (Marks. № 72) 60	— Massenet J. Werther 75
Zelenski W. Janek art. par l'auteur 1.50	— Meyerbeer G. L'Africaine. (Marks. № 47) 75
Zientarski W. Op. 82. Кюсы z rodzinnej niwy. Bouquet des mélodies polonaises. Cah. I. II à 1.20	— Les Huguenots. (Marks. № 14) 60
Complet 1.80	— Le Prophète. (Marks. № 55) 60
	— Robert le diable. (Marks. № 4) 45
	— Mozart W. A. Don Juan. (Marks. № 24) 60
	— Figaro. (Marks. № 22) 60
	— Нишнскій П. И. Бечопнип. art. par W. Zientarski 90
	— Nougès J. Quo vadis? art. par G. Volk 1.25
	— Offenbach J. La belle Hélène. (Marks. № 51) 60
	— Planquette R. Les cloches de Cornéville 75

КИЕВЪ, ЛЕОНЪ ИДИКОВСКИ, ВАРШОВИЕ,

Кресчсчатикъ № 29. Commissionnaire de la Société IMPÉRIALE Musicale Russe et du Conservatoire de Kieff.

Fournisseur de l'Institut Musical à Varsovie.

Марсатковска № 119.

MOSCOW, A. Gutheil.	MOSCOW, P. Jurgenson.	ODESSA, E. Ostrowski.	KHARKOW, A. F. Gerhard.	PETERSBOURG, ROSTOW s/d. A. Johansen.	VLADIVOSTOK, S. Kralswska.	VORONEGE, W. Kastner.	MOSCOW, J. Zawadzki.
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KIEFF, Kreschtschatik № 29.

LEON IDZIKOWSKI
 Marszatkowska № 119.
 Commissionnaire de la Société IMPÉRIALE Musicale Russe et du Conservatoire de Kieff.
 Fournisseur de l'Institut Musical à Varsovie.

MOSCOW, A. Gutheil.	MOSCOW, P. Jurgenson.	ODESSA, E. Ostrowski.	KHARKOW, A. F. Gerhard.
IBKATERINOSLAW, H. Krygier.			

PETERSBOURG, ROSTOW s/d., A. Johansen.	VLADIVOSTOK, S. Kraiewska.
MOSCOW, H. Zimmermann.	VORONÉGE, W. Kastner.
	WILNO, J. Zawadzki.



<p>— Figaro. (Mars. № 22) 60</p> <p>Ничинский П. И. Вечерний. art. par W. Zientarski 90</p> <p>Nougès J. Quo vadis? art. par G. Volk 1.25</p> <p>Offenbach J. La belle Hélène. (Mars. № 51) 60</p> <p>Planquette R. Les cloches de Corneville — 75</p>	<p>Werstoffski A. La tombe d'Ascold. (Mars. № 72) 60</p> <p>Zelenski W. Janek art. par l'auteur 1.50</p> <p>Zientarski W. Op. 82. Kłosy z rodzinnej niwy. Bouquet des mélodies polonaises. Cah. I. II à 1.20</p> <p>Complet 1.80</p>
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