

Compositions

MOÛSICOGRAPHES ET BIBLIOPHILES

CAH. 2.

ARR. B. COP

1. ALKAN. <i>Étude. Le Vent</i>	60.	2. BLUMENTHAL. <i>Violette.</i>	40
3. DÖHLER. <i>Étude.</i>	50.	4. DÖHLER. <i>Variations.</i>	75
5. ———— <i>Baguette</i>	40.	6. FIELD. <i>Var. sur l'Air Russe Ho Cady tu to copodu</i>	75.
7. FIELD. <i>Pastorale.</i>	40.	8. GORIA. <i>Nocturne.</i>	40
9. GORIA. <i>Étude.</i>	50.	10. HERZ. <i>Divertissement.</i>	40.
11. HERZ. <i>Var. sur la Rom. de Joseph. Op. 20.</i>	75.	12. KALKBRENNER. <i>Var. sur la Straniera. Op. 125.</i>	60.
13. KULLAK. <i>La Melancolie de Prune arr. p. Wagner.</i>	50.	14. LISZT. <i>Consolation Tarantelle</i>	30.
15. LISZT. <i>Соловей.</i>	60.	16. MAYER. <i>Var. sur une Valse</i>	50.
17. MENDELSSOHN. B. <i>Sonate. Op. 6.</i>	90.	18. MENDELSSOHN. B. <i>Fantaisie. Op. 28.</i>	90.
19. ———— <i>Presto.</i>	50.	20. ———— <i>Variations. Op. 82.</i>	60.
21. ———— <i>Scherzo.</i>	40.	22. MOSCHELES. <i>Variations. Op. 52.</i>	75.
23. PRUDENT. <i>Seydidille.</i>	60.	24. PRUDENT. <i>Feu Follet.</i>	75.
25. RIES. F. <i>Variations. 1^h de Mozart</i>	60.	26. RAVINA. <i>Étude.</i>	50.
27. SCHUBERT. <i>Ave Maria.</i>	40.	28. TAUBERT. <i>Étude. Campanella.</i>	60.
29. TAUBERT. <i>Couronnetta pour la main gauche seule.</i>	40.	30. THALBERG. <i>Romanesca.</i>	40.
31. THALBERG. <i>Étude. Op. 96. N° 6.</i>	50.	32. ———— <i>Variations. Elésire Op. 66.</i>	50.
33. SCHUMANN. R. <i>Warum? Fantasiesstück.</i>	30.	34. MENDELSSOHN. B. <i>Presto. Op. 67. N° 4.</i>	40.
35. HERZ. J. <i>Caprice.</i>	40.	36. SCHUMANN. R. <i>Vogel als Prophet</i>	40.
37. HONNORE. L. <i>Caprice</i>	75.	38. HAMMER. G. <i>„Souvenir de Spa“</i>	1 —
39. CRAWERT TH. <i>Idylle Op. 28.</i>	60.	40. CRAWERT TH. <i>Impromptu Op. 27.</i>	50.
41. KULLAK. TH. <i>Allegro di bravura (Étude d'Octaves)</i>	75.	42. BEYER. <i>Il Trovatore de Verdi Op. 56 N° 62.</i>	60.
43. LEFEBURE-WELI. <i>Nocturne. Op. 54</i>	60.	44. VOSS. <i>Fantaisie Étude Op. 95.</i>	75.
45. FIELD. J. <i>Air Russe. (Kauapuckaa.)</i>	50.	46. THALBERG. <i>Op. 70 N° 1 Puritani.</i>	1 ..
47. MEYER. L. <i>Ты не забудь</i>	60.	48. HENSELT. A. <i>Pensée fugitive. Op. 8.</i>	50.
49. HAMMER. G. <i>Trot de Cavallerie.</i>	60.	50. FIELD. <i>La danse d'ours.</i>	50.
51. FIELD. <i>Rondo du sixieme Concert. in C. dur. 1</i>	40.		



MOSCOU chez C. MEYKOW.

Commissionnaire de la Chapelle Impériale des Chantres de la Cour.

AIR RUSSE.

(КАМАРИНСКАЯ)

Allegro moderato.

JOHN FIELD.

pp
2d.
poco cresc.
*
8^{va}
pp
8^{va}

8^{va}.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar rhythmic patterns in both staves. A dynamic marking of *f* (forte) is present in the lower staff.

The third system shows a continuation of the musical themes, with the upper staff featuring more melodic development and the lower staff providing a steady accompaniment.

8^{va}.....

The fourth system includes a dynamic marking of *f* in the lower staff. The upper staff has a dotted line indicating an octave transposition (*8^{va}*) for the final part of the system.

8^{va}.....

The fifth system concludes the page with a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. A dynamic marking of *f* is also present.

8va.....
p

The first system of music features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The key signature has one flat. The system concludes with a dynamic marking of *p* and an 8va instruction.

8va.....

The second system continues the piece with similar melodic and rhythmic patterns in both staves. It ends with an 8va instruction.

8va.....
f

The third system introduces a dynamic marking of *f* in the bass staff. The melodic line in the treble staff remains active with eighth notes. It ends with an 8va instruction.

8va.....

The fourth system continues the musical development. The bass staff features a more complex rhythmic pattern with some triplets. It ends with an 8va instruction.

cresc.

The fifth system shows a dynamic marking of *cresc.* in the bass staff. The piece concludes with a final melodic flourish in the treble staff and a sustained bass line.

mezzo.

cresc. f ff 8va

p 8va

cresc. rallent. Ped. dim. 8va

dim. Ped. 14