

XVI 150
m

A M^{me} VERA SOLOWIEFF.

Aquarelles.

5
PIÈCES

pour

Piano

par

Génari KARGANOFF.

Op. 22.

Séparément :

Pr. Cplt. M 3_.

N^o 1. Au Crépuscule

Pr. M. 80.

N^o 3. Berceuse

Pr. M. 80.

N^o 2. Valsette

Pr. M. 80.

N^o 4. Impromptu

Pr. M. 80.

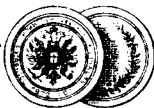
N^o 5. Chant d'une Mendiante. Pr. M. 80.

Propriété de l'Éditeur pour tous Pays.

Enregistré aux Archives de l'Union.

Grande Méd. dor.

Hambourg, D. Rahter.
Neuburg 8.



St-Petersbourg, A. Büttner.
Perspective de Nevsky 22.

Commissionnaire et Fournisseur de la Société musicale Imp. russe, du Conservatoire
et de la Société Philharmonique de St-Petersbourg.

London, Alfred Lengnick.

2982.

Inst. Lith de O G Bader, Leipzig

V

170



Au Crépuscule.

G. Karganoff, Op. 22 N° 1.

Andante sostenuto.

PIANO.

pp

p marcato la melodia

pp

pp

p

mf

p

p dolce

3

3

3

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *mf*, *p*, and *pp*. Features a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *pp*. Features a triplet of eighth notes in the treble staff. The word *rallent.* is written above the staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *pp*. Features a triplet of eighth notes in the treble staff. The instruction *Tempo I.* is written above the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *pp*. Features a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *f*, *pp*, and *p dolce*. Features a triplet of eighth notes in the treble staff.

mf p pp

pp poco rit.

Più lento.
con dolore

espressivo

pp rit. molto p

pp pp morendo ppp

Valsette.

G. Karganoff, Op. 22 N° 2.

Moderato, rubato.

dolce

p con grazia *mf* *poco marcato*
mf *p*

p *mf* *p*

mf *f* *p* *mf*

f *pp* *pp* *rit.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff has chords. Dynamics include *p* (piano) and *mf* (mezzo-forte). The word *espress.* (espressivo) is written above the treble staff.

Third system of musical notation. The treble clef staff features triplet markings (3) over groups of notes. The bass clef staff has chords. Dynamics include *p* (piano) and *f* (forte).

Fourth system of musical notation. The treble clef staff has triplet markings (3) and slurs. The bass clef staff has chords. Dynamics include *p* (piano) and *f* (forte). The tempo marking *Vivo.* is placed above the treble staff, and *capriccioso* is written below the treble staff. The phrase *non legato* is written above the treble staff.

Fifth system of musical notation. The treble clef staff has slurs. The bass clef staff has chords. Dynamics include *p* (piano) and *espress.* (espressivo). The tempo marking *Meno mosso.* is placed above the treble staff, and *poco rit.* (poco ritardando) is written above the treble staff.

Tempo I.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody in the treble clef with various note values and rests, and a bass line with chords and single notes. Dynamic markings include *mf* in both staves.

Tempo I.

Second system of musical notation. It continues the piece with similar notation. Dynamic markings include *pp*, *p*, *m.g.*, and *pp dolce*. There are also markings for *m.d.* and *p*.

Third system of musical notation. It continues the piece with similar notation. Dynamic markings include *mf*, *p*, *pp*, and *f*.

Fourth system of musical notation. It continues the piece with similar notation. Dynamic markings include *p*, *mf*, and *p*.

Fifth system of musical notation. It continues the piece with similar notation. Dynamic markings include *f*, *pp*, and *rit.*. There are also markings for *3* (triplets).

Berceuse.

G. Karganoff, Op. 22 N°3.

Lento.

p cantabile

p

mp

mf

poco rit.

dim.

a tempo

p dolce

pp

pp tranquillo

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music is marked *pp tranquillo*. It consists of two staves with various melodic and harmonic lines, including slurs and dynamic markings.

pp sempre

Second system of musical notation, continuing the piece with the same key signature and dynamics. It features two staves with melodic and harmonic lines, marked *pp sempre*.

p dolce

Third system of musical notation, marked *p dolce*. It consists of two staves with melodic and harmonic lines, including slurs and dynamic markings.

pp dimin.

Fourth system of musical notation, marked *pp* and *dimin.*. It features two staves with melodic and harmonic lines, including slurs and dynamic markings.

pp sempre

Fifth system of musical notation, marked *pp sempre*. It consists of two staves with melodic and harmonic lines, including slurs and dynamic markings.

Tempo I.

mp poco cresc.
p
rallent. dimin.

mf
m.g.
p

mf
riten.

Più lento.

p espressivo dimin.
pp
pp smorzando
ppp
rallent.

Impromptu.

G. Karganoff, Op. 22 N°4.

Vivace.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with a *mf* dynamic. The second system includes a *p* dynamic and a *mf* dynamic. The third system features *cresc.* markings and a *f* dynamic. The fourth system includes a *f* dynamic and a *p* dynamic. The fifth system includes a *p* dynamic and a *f* dynamic. The score is characterized by flowing melodic lines in the treble clef and rhythmic accompaniment in the piano clef, with various articulation marks such as slurs, accents, and slurs.

a tempo
pp
molto dimin.
pochet. rit.
mf

mf
f
Meno mosso.
mf
cantabile

f
p dolce
rit. pp

a tempo
pp

The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings. The lower staff provides a harmonic accompaniment with sustained notes. The dynamic marking *pp* (pianissimo) is indicated at the beginning.

f *pp*

The second system continues the musical piece. The upper staff features a more active melodic line. The lower staff has a steady accompaniment. The dynamic marking changes from *f* (forte) to *pp* (pianissimo) across the system.

Poco animato.

sf *mf cresc.*

The third system is marked **Poco animato.** The upper staff has a more rhythmic and active melody. The lower staff accompaniment is also more rhythmic. Dynamic markings include *sf* (sforzando) and *mf cresc.* (mezzo-forte crescendo).

Tempo I.

poco rallent. *mf*

The fourth system is marked **Tempo I.** The upper staff continues with a rhythmic melody. The lower staff accompaniment features a steady pattern. Dynamic markings include *poco rallent.* (poco rallentando) and *mf* (mezzo-forte).

p

The fifth system shows the continuation of the piece. The upper staff has a melodic line with some grace notes. The lower staff accompaniment is rhythmic. The dynamic marking *p* (piano) is present.

mf *cresc.* *f*

The sixth system concludes the page. The upper staff has a melodic line with a fermata. The lower staff accompaniment is rhythmic. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte).

8

cresc.

f

This system contains the first two staves of music. The first staff begins with a measure marked with an '8' and a dashed line above it. The first staff has a *cresc.* marking. The second staff has a *f* marking.

p

p

f

This system contains the third and fourth staves of music. The third staff has a *p* marking. The fourth staff has a *p* marking and a *f* marking.

pp

a tempo

molto dimin.

pochet. rit

mf

This system contains the fifth and sixth staves of music. The fifth staff has a *pp* marking. The sixth staff has a *a tempo* marking, a *mf* marking, and a *2* marking. The fifth staff also has a *molto dimin.* marking and the sixth staff has a *pochet. rit* marking.

This system contains the seventh and eighth staves of music. The eighth staff has a *f* marking.

8

f

This system contains the ninth and tenth staves of music. The ninth staff has a *f* marking. The tenth staff has an '8' marking and a dashed line above it.

f

dimin.

ten. p rallent.

This system contains the eleventh and twelfth staves of music. The eleventh staff has a *f* marking. The twelfth staff has a *dimin.* marking and a *ten. p rallent.* marking.

Chant d'une Mendiante.

G. Karganoff, Op. 22 No 5.

Andante non tanto.

espress.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a common time signature (C). It begins with a melodic phrase that is then repeated with a triplet of eighth notes. The piano accompaniment is written in a bass clef and features a steady eighth-note accompaniment. The dynamic marking *p cantabile* is placed above the piano part, and *p* is placed above the vocal line.

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a sharp sign on the final note. The piano accompaniment continues with eighth notes. Dynamic markings *p* are present above both the vocal and piano lines.

The third system shows the vocal line with a melodic phrase and a dynamic marking of *mf*. A *cresc.* (crescendo) hairpin is shown under the piano accompaniment. The piano part includes a dynamic marking of *p* and a fermata over a note. The system concludes with a dynamic marking of *p* above the piano part.

The fourth system features the vocal line with a melodic phrase and a dynamic marking of *pp* (pianissimo). The piano accompaniment includes a dynamic marking of *p* and a fermata over a note. The system concludes with a dynamic marking of *p* above the piano part.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one flat (B-flat). The system contains four measures of music.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to two sharps (F# and C#). The system contains four measures of music.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system contains four measures of music. The third measure is marked with a piano (*p*) dynamic, and the fourth measure is marked with a *rallent.* (ritardando) instruction.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system contains four measures of music. The first measure is marked with a pianissimo (*pp*) dynamic. The fourth measure includes a triplet of eighth notes, indicated by a '3' above the notes.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system contains four measures of music. The third measure is marked with a piano (*p*) dynamic.

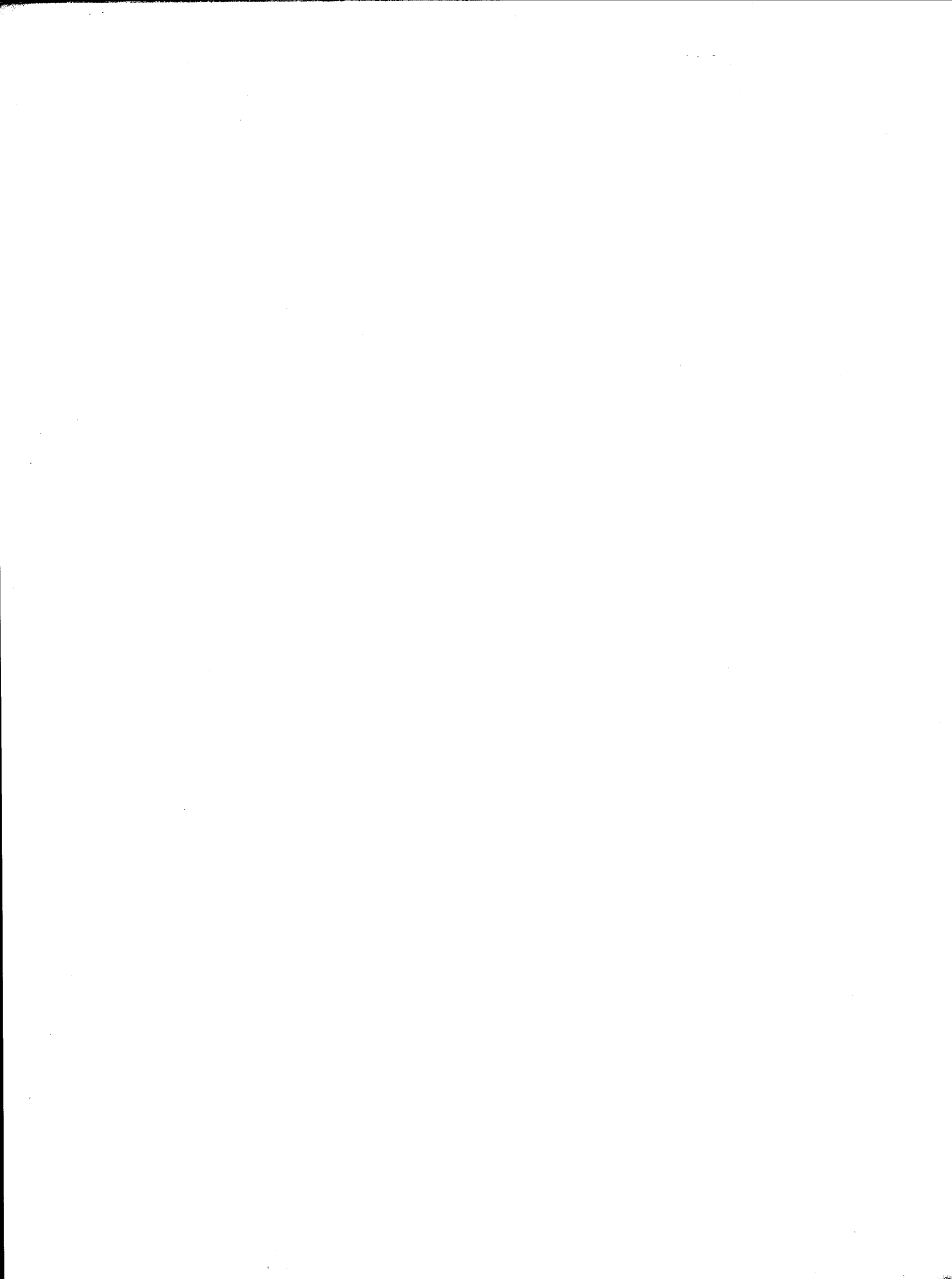
mf
cresc.

con dolore
mf cantabile
pp
mf poco marcato

con molto espressione

p

p
pp
dim. pp morendo
ppp



Compositionen zu zwei für Pianoforte Händen



Verlag von
D. Rabter,
Leipzig.

R. Altschul.	<i>M</i>	Concert-Walzer nach Joh. Strauss	2,—
Albert Amadei.		Op. 20. Impromptu	2,50
Anton Arensky.		Op. 42. 3 Morceaux pour Piano. Complet	2,—
		Einzeln:	
		No. 1. Prélude	1,—
		No. 2. Romance	1,—
		No. 3. Etude	1,20
		6 Clavierstücke in Kanonform. 1. Fremdes Leid. 2. Widerspruch. 3. Marsch. 4. Sorglosigkeit. 5. Geständnis. 6. Sehnsucht	2,—
J. S. Bach.		Gavotte, tirée d'une Suite pour Violoncelle, arrangée par Théodore Stein	1,20
		Gigue in Emoll (Repertoire Leschetizky No. 9)	1,—
		Praeludium und Fuge (Esdur) für Orgel. Zum Concertgebrauche für Pianoforte frei bearbeitet von Ferruccio B. Busoni	3,—
		Toccata (Dmoll) für Orgel. Für Pianoforte zum Concertvortrag bearbeitet von Louis Brassin	1,50
Mill Balakirew.		Islamey. Fantaisie orientale	3,—
Friedr. Baumfelder.		Op. 260. 15 Etuden zur Ausbildung des Geschmacks. Heft I (No. 1—8)	2,50
		Heft II (No. 9—15)	2,50
L. van Beethoven.		12 Clavierstücke, aus den Kammermusikwerken für den Unterricht frei bearbeitet von Edmund Parlow.	
		No. 1. Finale aus dem Streichquintett Op. 4, Esdur	1,20
		No. 2. Allegro vivace aus der Flötenserenade Op. 25	1,—
		No. 3. Andante scherzoso aus der Violinsonate Op. 23, Amoll	1,—
		No. 4. Variationen aus der Serenade Op. 8, Ddur	1,—
		No. 5. Polonaise a. d. Serenade Op. 8, Ddur	—,80
		No. 6. Adagio aus dem Streichtrio Op. 9, Gdur	1,—
Albert Biehl.		Op. 80. 3 leichte instructiv fortschreitende Sonatinen.	
		No. 1. C	1,—
		No. 2. F	1,30
		No. 3. G	1,30
		Op. 81. Jugendlust. 4 leichte und instructive Rondinos. No. 1—4 je	—,50
		Op. 81a. Jugendlust. 6 leichte und instructive Rondinos. Compl.	3,—
		— Einzeln. No. 1—6 je	—,80
Louis Brassin.		3 ^{me} Barcarolle	1,—
		Polka de la princesse	1,75
		Etude de concert (Ut maj.)	2,—
Ferruccio B. Busoni.		Op. 30a. 2 Clavierstücke.	
		No. 1. Contrapunktisches Tanzstück	1,—
		No. 2. Kleine Balletscene III.	1,—
		2 Cadenzen zu L. van Beethoven's Clavier-Concert No. 4, Gdur	1,20
		Praeludium und Fuge (Esdur) f. Orgel von Johann Sebastian Bach. Zum Concertgebrauch für Pianoforte frei bearbeitet.	3,—

J. Boroffka.	<i>M</i>	Op. 1. 2 Clavierstücke.	
		No. 1. Melodie	1,—
		No. 2. Impromptu	1,—
		Op. 2. Variationen über ein Originalthema	3,—
Napoleone Cesi.		Op. 14. No. 1. Romanza	1,—
		— No. 2. Quasi Scherzo	1,—
		Op. 15. Capriccio	1,—
		Op. 19. Barcarola	1,—
Fr. Chopin.		23. Mazurka, für den Concertvortrag bearbeitet von Louis Brassin	1,50
		Op. 27 No. 2. Nocturne in Desdur (Repertoire Leschetizky No. 7)	1,30
		Op. 20 No. 1. Scherzo in Hmoll (Repertoire Leschetizky No. 8)	2,—
J. B. Cramer.		Sonata und Rondoletto, frei bearbeitet und zu instructiven Zwecken herausgegeben von C. van Ark, Professor am Conservatorium zu St. Petersburg.	
		I. Sonate. A.	1,80
		II. Rondoletto, D.	1,20
César Cui.		3 Morceaux. Complet	2,30
		No. 1. Nocturne	1,—
		No. 2. Scherzino	1,—
		No. 3. Polka	1,—
A. Dargomischsky.		Tarantella, transcrita par F. Liszt	3,—
Alfonso Falconi.		Op. 17. 4 Pezzi. Complet	2,—
		No. 1. Allegretto	—,60
		No. 2. Il pastore sulla collina	—,60
		No. 3. Gavotta	1,—
		No. 4. Giga	—,60
		Op. 26. 4 Pezzi per Suite. Cpl.	2,50
		No. 1. Preludio	1,50
		No. 2. Gavotta	—,80
		No. 3. Sarabanda	—,50
		No. 4. Giga	—,80
		Op. 32. Canti dell' alba. 5 Pezzi idillici. Complet.	4,—
		No. 1. L'aurora	1,—
		No. 2. I falciatori	—,80
		No. 3. Le pastorelle	—,80
		No. 4. Nella foresta	1,—
		No. 5. Ballada mattutina	1,50
John Field.		Nocturne in Bdur (Repertoire Leschetizky No. 4)	—,80
Alexander v. Fielitz.		Op. 5. 3 Clavierstücke.	
		No. 1. Nocturne	—,80
		No. 2. Walzer-Serenade	1,30
		No. 3. Spanischer Tanz	1,—
Alban Förster.		Op. 62. Blätter und Blüten. 6 leichte Clavierstücke. Complet	3,—
		No. 1. Mailied	—,80
		No. 2. Stilles Glück	—,50
		No. 3. Elfentanz	—,50
		No. 4. Erntereigen.	—,80
		No. 5. Waldesfrieden	—,50
		No. 6. Bruder Lustig	—,80
		Op. 69. Für die Jugend. Kleine Lieder und Tänze. Leichte Vortragsstücke. Heft I—III. je	1,50
Cornelius Gurlitt.		Op. 110. 2 Rondos.	
		No. 1. Asdur	1,50
		No. 2. Amoll	1,50
		Op. 111. Memoria. Rondo appassionato, Fmoll	2,30

Ludwik Grossmann.	<i>M</i>	Klänge aus Polen. 5 nationale Tanzweisen. Complet.	3,—
		No. 1. Am Landhaus bei den Lärchenbäumen	—,80
		No. 2. Beim Tanz. Mazur	1,—
		No. 3. Im Wirthshaus. Scherzo	1,—
		No. 4. Cracovienne	—,60
		No. 5. Cracovienne	—,80
Alfred Grünfeld.		Op. 31. Menuetto	2,—
		Op. 35. Humoreske No. 2	2,50
		Op. 36. Mazurka No. 6	2,—
		Op. 37. Spanisches Ständchen	2,—
		Op. 38. Barcarole No. 3	2,50
		Op. 39. Impromptu No. 2	2,—
		Op. 40. Etude	2,50
Adolph Henselt.		Abschiedsklage. Melodie	1,—
		Ballet und Chor „Die Sonn' erwacht“ aus dem Melodrama „Preciosa“ von C. M. v. Weber, für Pianoforte übertragen	1,50
		Mon chant du cygne. Sérénade	1,20
		„Das war im ersten Lenzesstrahl“, Romanze v. P. Tschaikowsky (Op. 38 No. 2) für Pianoforte übertragen	1,50
		„Freudvoll und leidvoll.“ Romance de O. K. Klemm, interprétée pour Piano	—,80
		— transcrita pour Piano	—,80
		Marche nuptiale de F. Mendelssohn-Bartholdy. Interprétation pour Piano	1,50
		Der arme Minnesänger, von K. M. v. Weber, für Pianoforte übertragen	1,—
		Die Nacht im Walde. Lied v. Peter, Prinz v. Oldenburg, f. Pianoforte übertragen	1,50
		Romance „Unter blühenden Mandelbäumen“ de l'opéra „Euryanthe“ de Ch. M. de Weber, transcrita pour Piano	1,20
		Romance russe de S. Tanéeff transcrita pour Piano	—,60
		„Sehnsucht.“ Melodie	1,—
		Valse de Joh. Strauss, interprétée pour Piano	—,80
Antoine Herzberg.		Op. 129. „O wenn ich wüsste.“ Romance de P. Kosloff, transcrita pour Piano	1,30
		Op. 137. Mazurka de l'opéra „Eugène Onéguine“ de P. Tschaikowsky	1,25
Georg Hoth.		Op. 6. Suite im alten Style. Compl.	2,—
		No. 1. Praeludium	—,60
		No. 2. Menuett	—,80
		No. 3. Sarabande	—,50
		No. 4. Gavotte	1,—
		Op. 8. 3 Clavierstücke. Complet	2,—
		No. 1. Praeludium	—,80
		No. 2. Ariette	—,60
		No. 3. Barcarole	1,—
		Op. 14. Poésies musicales. 7 Morceaux. Complet	3,—
		No. 1. Impromptu	—,80
		No. 2. Intermezzo	1,—
		No. 3. Nocturne	—,80
		No. 4. Petit Poème	—,80
		No. 5. Prélude	1,—
		No. 6. Valse staccato	1,—
		No. 7. Sérénade	1,—
Hans Huber.		Op. 8. 5 Scherzi.	
		Heft I (No. 1—2)	2,75
		Heft II (No. 3—5)	2,50

Florian Hermann.	<i>M</i>	Compositions.	
		No. 2. Première Réverie russe	1,—
		No. 6. Deuxième Réverie russe	1,—
		No. 17. Souvenir-Valse	1,8
		No. 18. Cinquième Réverie russe, composée sur une chanson d'Alabiéff.	1,—
		No. 19. Sixième Réverie russe	1,2
		No. 21. Hommage-Valse. Nouvelle Edition	1,8
		No. 27. Réverie-Mazurka	—,6
		No. 28. Sophie-Polka	1,2
		No. 30. Polka petite-russienne composée d'après une chanson petite-russienne	—,8
		No. 32. Seconde Réverie petite-russienne	1,—
		No. 38. A nous deux. Polka dansante	1,2
		No. 49. Russischer Soldaten-Marsch	1,7
		No. 50. L'Espiegle. Polka dansante	1,2
		No. 51. Russische Soldaten-Polka	1,2
		No. 52. Grande Polka petite-russienne	1,2
		No. 53. Troisième Polka russe	1,—
		No. 54. Valse dansante	1,8
		No. 55. Mazurka dansante	1,2
		No. 56. Chant du soir. Variation concertante	1,8
		No. 57. Romance russe	1,—
		No. 58. Second Poème lyrique	1,8
		No. 59. Die Klätscherinnen. Charakteristischer Galopp	1,5
		No. 60. Second Quadrille lithuanien composé d'après les chansons polonaises de Stanislas Moniuszko	2,—
		No. 61. Souvenir de Roubno. Polka dansante	1,2
		No. 62. Orpheline-Polka	1,—
		No. 63. La Sympathie. Valse dansante	1,8
		No. 64. Salut au rossignol. Valse pour le Chant. Edition pour Piano	1,8
		No. 65. 2 Etudes de concert	2,—
		No. 66. Selma-Walzer	1,8
		No. 67. Neuvième Réverie russe	1,—
		No. 68. Dixième Réverie russe	1,—
		No. 69. Eiffel-Polka	1,2
Antoine de Kotsky.		Op. 311. Gavotte	1,2
		Op. 312. Le secret d'amour. Valse	2,—
		Op. 313. Menuet de la comtesse	1,2
Emil Krause.		Op. 70a. 25 Studien aus der Clavierschule. Op. 70. (1. Andante. 2. Adagio molto. 3. Capriccio. 4. Andante tranquillo. 5. Allegro brillante. 6. Capriccio. 7. Scherzo. 8. Presto leggiero. 9. Invention. 10. Eroica. 11. Andante. 12. Dreistimmige Fuge. 13. Presto. 14. Capriccio. 15. Intermezzo. 16. Praeludium. 17. Kanon. 18. Invention. 19. Allegro. 20. Allegro moderato. 21. Allegro moderato. 22. Allegro. 23. Allegro agitato. 24. Andantino. 25. Brautlied)	5,—
Gustave Kross.		Cadence pour la Rhapsodie hongroise No. II de F. Liszt	1,—
Rudolf Kündinger.		2 Clavierstücke.	
		No. 1. Fdur	1,8
		No. 2. Gmoll	2,—