



HIAWATHA.

INTERMEZZO.

N. MORET.

OP. 6

ЦѢНА 30 К.

THE COLORED MAJOR

Nouvelle Danse

S. R. HENRY.

ЦѢНА 50 КОП.

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ

НОТНАЯ ТОРГОВЛЯ И ИЗДАТЕЛЬСТВО

НЕВА



ТАНЕЦЪ „МАЖОРЪ“

(THE COLORED MAJOR.)

С. Р. ГЕНРИ.

Tempo di Marcia.

PIANO.

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The treble staff begins with a *ff* dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A first ending bracket is present at the end of the system, marked with a triangle and a repeat sign.

The second system continues the piece with two staves. It features a mix of eighth and sixteenth notes, with some chords and rests. The dynamics are consistent with the first system.

The third system continues the piece with two staves. It features a mix of eighth and sixteenth notes, with some chords and rests. The dynamics are consistent with the first system.

The fourth system concludes the piece with two staves. It features a mix of eighth and sixteenth notes, with some chords and rests. The dynamics are consistent with the first system. A first ending bracket is present at the end of the system, marked with a triangle and a repeat sign, and a second ending bracket is also present.

First system of musical notation, featuring a treble and bass clef. The piece begins with a forte (*ff*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and slurs, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef features more complex melodic lines with slurs and ties, while the bass clef maintains a consistent rhythmic accompaniment.

Third system of musical notation, containing a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. The notation includes various articulation marks and slurs.

Fourth system of musical notation, showing further development of the melodic and harmonic material. The treble clef has a more active role with frequent slurs and ties, while the bass clef continues its accompaniment.

Fifth system of musical notation, the final system on the page. It concludes with a final cadence in the treble clef and a sustained bass line.

TRIO.

The first system of musical notation for the Trio section. It consists of two staves, treble and bass clef, in a 2/4 time signature. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation, continuing the Trio section. It maintains the same two-staff structure and key signature. The melodic lines in both hands continue with similar rhythmic patterns, showing a consistent accompaniment style.

The third system of musical notation. The dynamics shift to mezzo-forte (*mf*). The right hand introduces some melodic movement with eighth-note runs, while the left hand continues with a steady accompaniment. A double bar line is present in the middle of the system.

The fourth system of musical notation. The music continues with the established accompaniment style. The right hand has more active melodic lines, and the left hand provides a consistent bass accompaniment.

The fifth and final system of musical notation for the Trio section. It concludes with a final cadence in the right hand, marked by a double bar line and a fermata. The left hand continues with a few final notes before the piece ends.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a forte (*ff*) dynamic marking. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. The key signature has one flat, and the time signature is 4/4.

The second system continues the piece. It features a melodic line in the upper staff and accompaniment in the lower staff. A forte (*ff*) dynamic marking is present in the lower staff. The notation includes various note values and rests.

The third system shows further development of the musical themes. The upper staff has a melodic line with some slurs, and the lower staff has a steady accompaniment. The dynamic remains forte.

The fourth system continues the composition. The upper staff features a melodic line with some chromaticism, and the lower staff provides a consistent harmonic base. The key signature and time signature are maintained.

The fifth system concludes the piece. It features a melodic line in the upper staff and accompaniment in the lower staff. The notation ends with a final cadence in the lower staff.

Выборъ новыхъ музыкальныхъ произведеній изданія

Для фортепiano въ 2 руки :

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| БЛОНЪ, Ф. Восточное шествіе. Характерист. пьеса. | 25 к. |
| BRAZIL. Nur nicht nervös. (Нервный стѣжъ) Америк. маршъ. | 25 к. |
| HOLZMANN. Blaze away. Новый американскій маршъ. | 25 к. |
| ЛИНКЕ. Сіамскій дозоръ. | 30 к. |
| ЛИНКЕ, П. Mein Juwel. (Моя жемчужина) Valse. | 45 к. |
| „ Verschmähte Liebe. (Отвергнутая любовь) Valse. | 40 к. |
| „ Праздникъ негровъ. Какъ-Вокъ. | 30 к. |
| MORET. Hiawatha. Intermezzo. Какъ-Вокъ. | 25 к. |
| BERGER, R. Vertige. Valse lente. | 30 к. |
| HOULIHAN, Fred. F. The Yazoo. Cake-Walk and two step. | 25 к. |
| SAINT-SAËNS, C. Carillon. | 25 к. |
| КЕЙЛЬ, Б. Ф. Плачевные звуки терпсихоры. Вальсъ. | 50 к. |
| ЗУБОВЪ, Н. Милый я жду тебя. Вальсъ изъ люб. цыг. ром. | 60 к. |
| MASCAGNI, P. La Gavotta delle Bambole. Гавоть. | 25 к. |
| КЛИНОВЪ, Б. Ф. Борьба за Свободу. Музык. картина. | 85 к. |
| CRÉMIÉUX, O. Quand l'amour meurt. (Умирающая любовь.) | 45 к. |
| „ Quand l'amour refleurit. Valse boston. | 40 к. |
| SCOTTO et CHRISTINE. Petite Tonkinoise. Schottisch. | 30 к. |
| LEHAR, F. Ballsirenen. Walzer aus der Operette | |
| „ Die lustige Wittwe. | 50 к. |
| GAUWIN et DARIS. La Likette. Nouvelle danse de salon. | 40 к. |
| OSCHEIT, M. Im Zigeunerlager. Marsch. | 30 к. |
| HOLZMANN, A. Летаящая стрѣла. (Fliegender Pfeil.) | |
| „ Intermezzo Indien. | 30 к. |
| CLÉRICE, J. Les Pilou-Pilou. | 30 к. |
| POPPY, F. Sphinx? Valse. | 50 к. |
| GRÜNFELD, A. op. 51. Elegie. | 40 к. |

Романсы и цыганскія пѣсни д. пѣнія :

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| МИХАЙЛОВЪ, М. В. (Бѣлкинъ) Артистъ театра „Буффъ“ | |
| „ Счастье земное — мечта. | 50 к. |
| „ Когда склонилъ голову. | 50 к. |
| „ До свиданья. | 50 к. |
| „ Приди ко мнѣ. | 50 к. |
| „ О чемъ? | 50 к. |
| „ Не смѣй, не говори! | 50 к. |
| КАВИШЪ, Л. Зачѣмъ безумными рѣчами. Новѣйшій | |
| „ цыганскій романсъ. | 40 к. |
| ШПАЧЕКЪ, В. „За родину“. Арія-Вальсъ. | 75 к. |
| ЧЕРНЯВСКИЙ, А. „Не новъ припѣвъ завѣтной пѣсни той!“ | |
| „ Цыганскій романсъ. | 50 к. |
| „ Господь пошли добро народу. (Гимнъ.) | |
| „ для одного голоса | 40 к. |
| „ для мужскихъ голосовъ. | 40 к. |
| „ для смѣшанъ голосовъ. | 40 к. |
| ОСТИ, П. Утренняя серенада. 2 ^a Mattinata. | 50 к. |

Для мандолине и фортепiano :

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| MEZZACARO, E. Vision. (Видѣніе.) Meditation religieuse. | 40 к. |
| „ Rêverie. (Мечты.) | 40 к. |
| „ Princesse-Gavotte. (Принцесса-гавоть.) | 40 к. |
| „ Ideal-Valse. (Идеаль-вальсъ.) | 50 к. |
| „ Charme d'Espagne. Habanera. (Краса исп. габанера.) | 40 к. |
| „ Bébe savant. Polka. (Ученное дитя.) | 40 к. |
| „ Nera-Valse. (Нера-вальсъ.) | 50 к. |
| „ Regret. (Сожаленіе.) Romance sans paroles. | 40 к. |
| „ Le chant du Gondolier. Barcarolle. | |
| „ (Пѣсни гондольера. Баркаролла.) | 40 к. |
| „ Sérénade sentimentale. | 50 к. |
| „ Sérénade Barcarolle. | 40 к. |
| „ Miniature valse. („Миниатюры“ вальсъ.) | 50 к. |
| „ Eleganze mazurka. („Изящность“ мазурка.) | 50 к. |
| „ Gavotte Pompadour. (Помпадуръ.) | 40 к. |

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| MORENA, C. Tortojada. Испанскій вальсъ. | |
| NOWOWIESKI, F. Unter dem Freiheitsbanner. Своб. | |
| NEVIN. Narcissus. Мелодичная пьеса. (изъ реперт.) | |
| N. A. Eternelle folie. (Безумная страсть) Valse. | |
| ZIENRER, C. M. op. 466. Les noctambules. (Жуиры | |
| POWEL, W. C. Гондольеръ. Какъ-Вокъ. Громадн. | |
| HELLMESBERGER. Veilchenmädel-Walzer. (Прев | |
| „ флялокъ) Вальсъ. | |
| * ЧЕРНЯВСКИЙ, А. „Кавецкая.“ Мазурка. | |
| * „ Обновленная Россія. Маршъ | |
| * „ Элегія въ памяти Р. И. Кондъ | |
| * „ Слезы. Вальсъ. | |
| * „ Японскій патруль. | |
| * „ Американа. Большое Какъ-В | |
| CLÉRICE, J. La Kraquette. (nouvelle danse) | |
| MARCHETTI, F. D. Fascination. | |
| MORET, N. Ирландскій дозоръ. Irische Wacht | |
| „ Маковый цвѣтокъ. Японскій ром | |
| „ Русская Марсельеза. | |
| PUGET, V. La Matchichinette. Polka-Marsche. | |
| НЕЙМАНЪ, Р. Китайскій патруль. Chinesische Wa | |
| GILLET, E. Pizzicato. | |
| JOHNSON, L. Рамона. (Ramona.) Indian Interme | |
| ROSEY, G. Сенегамбскій патруль. The Senegambia | |
| BERGER, R. Marche des gamins de Paris. Polka-Ma | |

Для віолончели и фортепiano :

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| POPPER, D. op. 50. № 5. Herbstblume. (Осенній цвѣт | |
| „ op. 50. № 3. Andacht. (Благоговѣніе) | |
| „ op. 62. № 1. Memoire. (Память) | |
| „ op. 18. Sérénade orientale. | |
| DRDLA. Souvenir. | |

Для скрипки и фортепiano :

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| AULIN, TOR. Humoresk. | |
| „ Vaggsång. Berceuse. | |
| CZIBULKA, A. op. 390. An Dich. (Къ тебѣ.) Valse s | |
| DRDLA, F. Souvenir. (Воспоминаніе.) авторъ знамен | |
| „ изъ реперт | |
| MEZZACARO, E. Vision. (Видѣніе.) Meditation relig | |
| „ Rêverie. (Мечты) | |
| „ Princesse-Gavotte. (Принцесса-гав | |
| „ Idéal-Valse. (Идеаль-вальсъ.) | |
| „ Charme d'Espagne. Habanera. (Краса исп | |
| „ Bébe savant. Polka. (Ученное дитя | |
| „ Nera-Valse. (Нера-вальсъ.) | |
| „ Regret. (Сожаленіе.) Romance sans | |
| „ Le chant du Gondolier. Barcarolle | |
| „ (Пѣсни гондольера. Баркаролла | |
| POPPER, D. op. 50, № 5. Herbstblume. (Осенній цвѣт | |
| SAINT-LUBIN, L. de Fantasie „Lucia di Lammermo | |
| „ (для скрипки соло) изъ реп. Ку | |
| MASSENET, J. Andante. | |
| DVOŘÁK, A. Humoreske. | |
| MOZART-BURMESTER. Menuett. G-dur № 1. Исп | |
| „ съ громадн. успѣхомъ Проф. Л. АУЕРТ | |
| WIENIAWSKI, H. Fantaisie brillante sur des m | |
| „ l'Opera : „Faust“ de Gounod. | |
| HUBAY, J. op. 27. № 1. 4. Deux poëms hongrois. | |

Для военной музыки

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| * Американа. Большое Какъ-Вокъ I | |
| „ сост. А. ЧЕРНЯВСКИЙ | |