

LE PIANISTE DU JOUR.

МОСКОВЪ

de compositions modernes et brillantes.

N° 1. MONIOT. LE CREPUSCULE REVERIE. OP. 20.	30. c.	N° 2. LYSBERG. LA NAPOLITANA. OP. 26.	30. c.
3. WOLLENHAUPT. L' INQUIETUDE. OP. 29. N° 7.	25.	4. KETTERER. CHANSON CREOLE. OP. 56.	30.
5. POLKA RONDO. OP. 57. N° 2.	30.	6. RAVINA. CHANT D' EXIL. OP. 39.	30.
7. ASCHER. REPENTANCE ET ESPOIR. OP. 124.	40.	8. BLUMENTHAL. MELODIE DES BOHEMIENS RUSSES. OP. 62.	45.
9. SPINDLER. LUCIA FANTASIESTÜCK. OP. 102. N° 1.	40.	10. SPINDLER. LA STRANIERA FANTASIESTÜCK. OP. 102. N° 2.	30.
11. MEYER. L. ADIEU NOCTURNE.	40.	12. MAYER. CH. ТРОЙКА.	30.
13. THALBERG. ROMANCE VARIÉE.	25.	14. DUVERNOY. TRAVIATA FANT. OP. 237. N° 1.	45.
15. LEYBACH. 5 ^{me} NOCTURNE. OP. 52.	40.	16. GOFFMANN. LA GAZELLE.	25.
17. LYSBERG. L' ÉCHARPE BLANCHE. OP. 77.	30.	18. KETTERER. IL BACIO. OP. 97.	45.
19. LEYBACH. J. 1 ^{er} BOLÉRO BRILLANT. OP. 64.	45.	20. DREYSCHOCK. NOCTURNE, OP. 16.	25.
21. WOLLENHAUPT. RHAPSODIE. OP. 29. N° 9.	30.	22. KETTERER, E. L' ARGENTINE FANT MAZURKA. OP. 21.	40.
23. DIABELLI. A. SONATE. OP. 157. N° 1.	45.	24. MATTEI. BOUQUET DES FLEUR VALSE BRILL. OP. 27.	60.
25. DUVERNOY. LA FETE ANDALOUSE. OP. 233.	40.	26. PRUDENT. FOLIE. OP. 56.	30.
27. WOLLENHAUPT. À LA POLACCA. OP. 41. N° 8.	25.	28. MENDELSSOHN-BARTHOLDY. SCHERZO. OP. 16.	25.
29. JUNG MANN. FLEURS DU NORD. OP. 154. N° 2.	25.	30. WOLLENHAUPT. SCHOTTISH. OP. 37. N° 1.	30.
31. LEYBACH. MANDOLINATA. OP. 130.	60.	32. GHYS. AIR COMPOSE PAR LE ROI LOUIS XIII.	25.
33. ARRIGOTTI. IDA VALSE.	60.	34. BOUCHERAT. A. LE PRINTEMPS GALOP.	40.
35. SPINDLER. HUSARENRIIT. OP. 140.	35.	36. SPINDLER. ПРЯЛКА. OP. 164.	40.
37. MENDELSSOHN. LA FILEUSE.	25.	38. GORIA. ETUDE DE CONCERT. OP. 7.	30.
39. PACHER. GESANG DER MEERMADCHEN. OP. 22.	30.	40. GODEFROID. LA FÊTE DES MOISSONS. OP. 94.	30.
41. KETTERER. DÉFILÉ MARCHE. OP. 220.	30.	42. SMITH. S. SOUVENIR DE SPA. OP. 12.	45.
43. KRUGER. W. RIGOLETTO. OP. 61.	45.	44. KETTERER. PHOEBUS, POLKA DE SALON. OP. 87.	40.
45. LISZT. F. II. RHAPSODIE HONGROISE.	60.	46. WOLLENHAUPT. GRANDE VALSE BRILLANT. OP. 33.	45.
47. BOGUSLAW. CHANT DE NUIT.	25.	48. КЕСТНЕРЪ. НАБЪЗДНИЦА.	50.
49. РЕШЪ. СЕРБСКІЕ НАПЪВЫ ПОПУРИ.	1 —	50. РЕШЪ. РАЁКЪ ПОПУРИ.	1 20.
51. LANGE. HERZENSKLÄNGE MELODIE. OP. 32.	30.	52. ТИВОЛЬСКІЙ. СТРЪЛОКЪ.	50.
53. BOHM. LES ADIEUX! OP. 115.	25.	54. SPINDLER. Пробужденіе весны. OP. 248.	40.
55. Ade КАРЛИСЪ. Маршъ Шивкинскихъ Бойцовъ.	70.	56. TIVOLSKY. Жизнь улыбалась тебѣ такъ прекрасн.	40.
57. ТИВОЛЬСКІЙ. Русскій Карнавалъ. OP. 102.	50.	58. Виль. А. Волшебная сказка.	30.
59. БОГУСЛАВА. Привѣтъ мазурка.	30.	60. БОГУСЛАВА. Славянскій вѣнокъ Попури.	1 —
61. GORIA. LES ADIEUX DE MARIE STUART. OP. 58.	60.	62. МИХАЭЛИСЪ. Турецкая патруль.	25.
63. CZIBULKA. STEPHANIE GAVOTTE. OP. 312.	25.	64. MOSZKOWSKI. SERENATA. OP. 15.	20.
65. ДЮБЮКЪ. GAUDEAMUS IGITUR.	60.	66. SMITH. LA FILEUSE. OP. 39.	45.
67. RICHARDS. SCHNEEFLOCKEN. OP. 80.	30.	68. LISZT. RHAPSODIE HONGROISE VI.	60.
69. LANGE. LIED AN DEN ABENDSTERN. OP. 231. N° 2.	30.	70. SILAS. BOURRÉE. OP. 79.	30.
71. EDELWEISS. OP. 31.	25.	72. LANGE. BLUMENLIED. OP. 39.	30.

MOSCOU chez  A. GUTHEIL.

Fournisseur de la cour IMPERIALE et des Theatres Imperiaux,
au Pont des Marechaux, maison Junker

St-Petersbourg, chez A. Johansen, Perspective de Nevsky, N° 44.

No. 6.

AIR

COMPOSÉ PAR LE ROI LOUIS XIII

TRANSCRIT
PAR

H. Chys

HENRI CHYS.

Allegro moderato.

PIANO.

pp Una corda legg.

tenuto.

The first system of musical notation consists of two staves, treble and bass, with a brace on the left. The treble staff contains a series of chords and single notes, while the bass staff contains a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#), and the time signature is common time (C). The system concludes with a fermata over the final notes.

The second system continues the musical piece with similar notation to the first system, featuring chords in the treble and a steady eighth-note accompaniment in the bass. It also ends with a fermata.

The third system introduces a dynamic change to *f* (forte) and includes the instruction *Sempref* (sempre forte). It features a more active treble line with moving lines and a consistent bass accompaniment. The system ends with a fermata.

The fourth system concludes the piece, returning to a more chordal texture in the treble and a simple eighth-note accompaniment in the bass. It ends with a final fermata.

MINORE.

f con rigore.

Sempre f *ff*

p Una corda. *ten.*

Sempre legg. e piano. *ten.*

ten. *f* *ten.*

ten.

Ped. * Ped. * Ped. *

pp Una corda delicatissimo.

ten.

pp

ten.

ten.

Sempre pp e una corda.

ten.

ten.

ten.

f
Minore con vigore. Ben misurato.

pp Una corda.
Ped. *

ten. *pp*

Una corda legg. ten.

The first system of music features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a 7/8 time signature. The music consists of chords and eighth notes. The instruction "Una corda legg." is written in the treble staff, and "ten." is written in the bass staff.

Sempre legg. e p

The second system continues the musical piece. The instruction "Sempre legg. e p" is written in the treble staff.

ten. f Ped. *

The third system includes the instruction "ten." in the treble staff and "f" in the bass staff. Pedal marks "Ped." and asterisks "*" are present at the end of the system.

Sempre. f Ped. *

The fourth system features the instruction "Sempre. f" in the treble staff. Pedal marks "Ped." and asterisks "*" are present throughout the system.

ten. FINE. Ped. *

The fifth and final system includes the instruction "ten." in the treble staff and "FINE." in the bass staff. Pedal marks "Ped." and asterisks "*" are present.