

№ 9798

# COMPOSITIONS

pour le Piano

PAR

## M. BERNARD.

№	C.	№	C.
1. Valse d'adieu. <i>Pièce de salon</i> . . . . .	40	15. Хуторокъ. <i>Chanson de Klimoffsky</i> . . . . .	40
2. Souvenir d'Ernst. Le Carnaval de Venise. <i>Variations</i> . . . . .	50	16. Pensée mélancolique d'un aliéné . . . . .	30
3. Chant du malheureux. <i>Nocturne</i> . . . . .	30	17. Крошка. <i>Романсъ Булахова</i> . . . . .	30
4. Pensée fugitive . . . . .	30	18. Polka-Mazurka de salon . . . . .	40
5. La clochette. <i>Bluette musicale</i> . . . . .	40	19. Прости. <i>Романсъ Федорова</i> . . . . .	40
6. Complainte du mendiant. <i>Bagatelle</i> . . . . .	20	20. Carnaval de St.-Petersbourg. <i>Pièce de concert</i> . . . . .	50
7. La danse des fées. <i>Morceau caractéristique</i> . . . . .	50	21. Marche funèbre sur la mort de <b>S. M. l'Em- pereur Nicolas I</b> . . . . .	40
8. Divertissement à la russe . . . . .	40	22. Wart-land. <i>Air national finnois varié</i> . . . . .	40
9. La jeune pianiste de salon. <i>Trois pièces</i> . . . . .	70	23. O cara memoria. <i>Mélodie de Caraffa</i> . . . . .	50
10. Кикки. <i>Air finnois varié</i> . . . . .	60	24. Polonaise d'Oginski. <i>Pièce de salon</i> . . . . .	40
11. Траурный маршъ на кончину <b>Е. И. В. на- слѣдника цесаревича Николая Алексан- дровича</b> . . . . .	40	25. La violette de Ch. Faust. <i>Paraphrasée</i> . . . . .	40
12. Скажите ей. <i>Ром. кн. Кочубей</i> . . . . .	40	26. Souvenir de la petite Russie. . . . .	50
13. Marche des pirates . . . . .	40	27. Danse finnoise. . . . .	30
14. Рука Всевышняго царя спасла. <i>Экспромптъ</i> . . . . .	40	28. Что ты жадно глядишь на дорогу . . . . .	40
		29. Elégie sur la mort d'un jeune héros. . . . .	30
		30. An Chloë. <i>Mélodie de Mozart</i> . . . . .	30



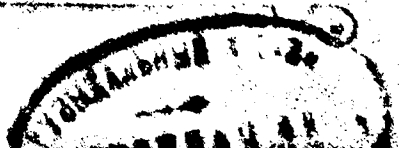
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MOSCOU chez P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe  
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Dépôts:

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# РУКА ВСЕВЫШНЯГО ЦАРЯ СПАСЛА ЭКСПРОМТЪ

сочиненія

## М. БЕРНАРДА.

Lento.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of chords and moving lines in both hands.

The second system continues the piece. It includes a *dim:* (diminuendo) marking in the middle of the system, indicating a decrease in volume. The piano (*p*) dynamic marking reappears towards the end of the system.

The third system features a *cres:* (crescendo) marking, indicating an increase in volume. The musical texture continues with chords and melodic fragments.

The fourth system includes specific performance instructions: *p una corda.* (piano, one string) with a *ped.* (pedal) marking and an asterisk, followed by *p tre corde.* (piano, three strings). It also contains a *cres:* marking and a *rit:* (ritardando) marking at the end of the system.

dim: p (Red.) dim: e ritard: pp

pp

Allegro moderato martiale.

p

ff Red. Red. Red.

Red. 8

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with chords and single notes. Dynamics include *mf*. There are accents (^) over some notes in the treble clef.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords. Dynamics include *cres:*. There are accents (^) over some notes in the treble clef.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords. Dynamics include *p* and *cres:*. There are accents (^) over some notes in the treble clef.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords. Dynamics include *ff Red.* and *Red.*. There are asterisks (\*) and accents (^) in both staves.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords. Dynamics include *Red.*. There are asterisks (\*) and accents (^) in both staves. A circled '8' is present in the treble clef.

mf

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

f

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

ff

cres:

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

ten:

f

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

f

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines with accents (^) above several notes.

Second system of musical notation. It includes dynamic markings: *ff* (fortissimo) at the beginning, *cres:* (crescendo) in the middle, *ff* again, and *p* (piano) towards the end. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal structures.

Fifth system of musical notation, starting with a *mf* (mezzo-forte) dynamic marking. The system concludes with a final chord.

First system of musical notation. The upper staff contains a complex melodic line with many beamed notes. The lower staff provides a harmonic accompaniment. Dynamics include *cres:* and *P*. There are also some slurs and accents.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *cres:* and *ff Red.*. There are also some slurs and accents.

Third system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *Red.* and *Red.*. There are also some slurs and accents.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *risoluto.*. There are also some slurs and accents.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *accel:*, *cres:*, and *ff*. There are also some slurs and accents.

# FANTAISIES ET MORCEAUX

## POUR LE PIANO.

### SUITE IX.

№		C.	№		C.
*13135.	Albrecht, P. K. Mon plaisir. <i>Valse.</i>	60	12176.	Kölling, C. Op. 209. <i>Wohln? Nocturne.</i>	30
12485.	Ascher, Fr. Op. 137. A mon étoile. <i>Mélodie.</i>	20	11204.	Krause, A. Op. 1 № 2. <i>Andante et Scherzo de la sonate.</i>	25
3707 <sup>a</sup>	Bargiel, Op. 41. Huit morceaux. Cah. I.	35	*17811.	Kross, G. <i>Berceuse.</i>	40
3707 <sup>b</sup>	— " " " " II.	35	11476.	Kuhlan, F. Op. 55. <i>Polonaise.</i>	25
3707 <sup>c</sup>	— " " " " " III.	45	7279.	Kullak, Th. Op. 20 № 4. <i>Sérénade italienne.</i>	25
*12509.	Bernard, A. Op. 40. Souvenir de Narva. <i>Nocturne.</i>	30	*9256.	Kündlinger, A. <i>Valse favorite de Venzano. Facilitée.</i>	40
*12871	— " 45. <i>Petite barcarolle.</i>	30	*15319.	Лангеръ, Л. Три пьсьни изъ оп. Аскольдова могила.	40
*1680.	— Ты молча мнѣ пожала руку. <i>Романсъ Кушелева-Безбородко.</i>	30	12937.	Leonard, R. Op. 17. <i>Danse des grâces.</i>	30
*9762.	Bernard, M. <i>Carnaval de St.-Petersbourg.</i>	50	13116.	Löw, J. Op. 440. <i>Un doux songe.</i>	25
*7302.	— <i>Chant du malheureux. Nocturne.</i>	30	11755.	Liebich, J. Op. 30. <i>Rêve d'enfance.</i>	30
*16330.	Болле, Г. <i>Вечерняя заря и Вечерняя молитва.</i>	15	*13118.	Львовъ, Н. <i>Еврейская мелодія. Ром. Данилевской.</i>	30
*17806.	Brassin, L. <i>Albumblatt, dédié à M-me A. Davidoff.</i>	20	*12837.	— Нѣтъ, не тебя такъ пылко я люблю. <i>Романсъ Контскаго.</i>	30
*17803.	— <i>Menuet.</i>	40	*11714.	Magnus, D. <i>Souvenir de Trianon. Gavotte franç.</i>	30
*17805.	— <i>Gigue.</i>	30	*11902.	— <i>Souvenir de Venise. Gondolière.</i>	30
*17804.	— <i>Gavotte.</i>	30	*12982.	Макаровъ, П. <i>Русская пляска.</i>	30
3730.	Brüll, J. Op. 20 № 1. <i>Scherzo.</i>	45	*11432.	Maurer. <i>Une larme sur la tombe de Glinka.</i>	30
13090.	Bruni, G. <i>Gavotte.</i>	30	13084.	Merkel, G. Op. 175 № 2. <i>Romance.</i>	25
12173.	Burgel, Op. 129 № 5. <i>Une petite fleur.</i>	15	13038.	Meyer, Lonis. Op. 33. <i>La Coquette.</i>	25
13047.	Buzzi, A. <i>Dans le bois.</i>	30	*9689.	Meyer, W. <i>Romance sans paroles.</i>	20
*9057.	Ciardi, C. <i>L'écho des îles. Valse brillante.</i>	40	12918.	Popp, W. Op. 231 № 2. <i>Danse hongroise.</i>	30
*9484.	— <i>T'amo. Valse brillante.</i>	40	3822.	Rautenberg, G. <i>Etude de style.</i>	20
*11561.	— <i>I baci. Pièce de salon.</i>	30	3823.	Rauvell. <i>Fantaisie-Improptu.</i>	30
7778.	Coop, E. Op. 54. <i>La povera.</i>	30	*12596.	Решъ, И. <i>Элегія на кончину Имп. Александра II.</i>	30
13037.	Cooper, W. Op. 18. <i>Rêve d'une fleur.</i>	30	*14378.	Рубинштейнъ, А. <i>Фантазія изъ оперы Купецъ Калашниковъ.</i>	40
13231.	Delacour, V. <i>Loin de toi.</i>	25	*15379.	Щуровскій, П. Op. 5. <i>Военная фантазія.</i>	40
12444.	Delieux, Ch. Op. 39. <i>Les Bohémiens.</i>	30	13241.	Schumann, Clara. <i>Fleur mourante.</i>	15
13121.	Depret, J. <i>Mélodie № 1.</i>	25	*9980.	Schwalbe Op. 12. <i>La gondole.</i>	30
13122.	— <i>Mélodie " 2.</i>	15	*10677.	— <i>Second nocturne.</i>	30
13123.	— <i>Mélodie " 3.</i>	25	*12587.	— <i>Les clochettes.</i>	40
10212.	Döhler, Th. <i>La complainte.</i>	15	13290.	Silas, E. <i>Romance.</i>	25
*13230.	Drigo, R. <i>Aux bord de la Néva. Suite de vases.</i>	50	*11157.	Скрипичинъ. <i>Тройка.</i>	40
11642.	Ehlert, L. Op. 12 № 6. <i>Dialogue.</i>	25	*3892.	Сребдольскій, С. <i>Двѣ пьсьы.</i>	35
*2170.	Erlanger, G. Op. 7. <i>Une pensée.</i>	30	*12439.	Соколовъ, В. <i>Пьсенка.</i>	20
15199.	Field, J. <i>Dernière pensée. Nocturne.</i>	15	*13216.	Solomirski, D. <i>Deux caractères.</i>	20
11736.	Goldner, W. Op. 25. <i>Princesse-Valse.</i>	45	*13215.	— <i>Questions et réponses.</i>	20
11479.	Garlitt, C. Op. 54 № 1. <i>Sonatine.</i>	25	11548.	Stiegler, F. <i>Rondo.</i>	30
11429.	— " " 2. <i>Sonatine.</i>	25	2707.	Tausig, Ch. Op. 5. <i>Réverie.</i>	35
*15212.	Гурилевъ, А. <i>Двѣ русскія пьсьни.</i>	30	*14705.	Чайковскій, П. <i>Фантазія изъ оп. Юланта.</i>	50
10782.	Haine, S. Op. 18. <i>Le moulin au bois.</i>	25	*14706.	— " " " <i>Пиковая дама.</i>	40
12766.	Handrock, Op. 92. <i>5-me Valse brillante.</i>	30	*18937.	— <i>Иллюстрація изъ балета Щелкунчикъ.</i>	60
13214.	Hanisch, M. <i>Chant du Gondolier.</i>	20	*7365.	Vitovton, M. <i>Вотъ на пути село большое.</i>	30
15281.	Haydn, I. <i>Menuetto.</i>	15	11679.	Wagner, E. Op. 26 № 8. <i>Chat et chien. Rondino.</i>	25
12907.	Hitz, Fr. Op. 371. <i>En barque.</i>	30	12835.	Wolkoff, N. Op. 25. <i>Mazurka.</i>	25
11862.	Hummel, J. E. Op. 125. <i>Tendre amour. Romance.</i>	30	13132.	— " 28. <i>Трепакъ.</i>	40
*12337.	Hunke, J. <i>Три дѣтскія пьсьни безъ октавъ.</i>	30	*17846.	Zimmermann, A. <i>Заря. Zapfenstreich.</i>	50
7328.	Juellig, Fr. <i>La mélancolie.</i>	15			
*8196.	Kazyński, V. <i>La tristesse. Mazurka de salon.</i>	30			



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