

ÉDITION JURGENSON.

COLLECTION

DE

PIÈCES ET ÉTUDES MODERNES

POUR LE PIANO

à deux mains.

SUITE I.

N°	R. C.	N°	R. C.
1. Schulhoff. Nocturne, op. 11 Nouv. édit	net. 20	21. Rothschild. Romance fav. Si vous n'avez rien à me dire arr. par. Dubuque	75
2. " Berceuse, op. 14.	" 20	25. Beyer. Op. 83 Les delassements. Recueil de petites leçons à 4 mains. Liv. 1, 2 à	net 45
3. " Carnaval de Venise, op. 22 Nouv. édit. " 50		26. Berens. Etudes de la vélocité. Compl.	2 "
4. " Cantabile, op. 26	" 30	27. " " Cah. 1, 2, 3, 4, chaque à	" 60
5. Rossini. Ouverture de l'opéra Guillaume Tell (à quatre mains). Nouv. édit.	" 65	28. Burgmüller. Op. 100. 25 Etudes faciles pour les petites mains.	1 30
6. " Ouverture de l'opéra Guillaume Tell (à deux mains) Nouv. édition	" 45	39. " Op. 109. 18 Etudes de genre. Suite de l'op. 100.	1 30
7. Hunten. Norma. Air varié, op. 65 N° 3	" 35	30. Czerny. Op. 740. L'art de delier les doigts. Compl. 3 30	
8. Brunner. 50 études, op. 23. Liv. 1, 2, 3, 4, 5, chaque " 30		31. " " Cah. 1, 2, 3, 4, 5, 6, chaque à " 90	
9. Schmitt. Etudes de style élégant	1 20	32. " Op. 821. Achttaktige Uebungen. Compl. 2 50	
10. Rosellen. Rêverie. op. 31 N° 1. Nouv. édition	" 20	33. " " Cah. 1, 2, 3, 4, à	" 75
11. Badarzewska. La prière d'une vierge. Nouv. édit. " 20		34. Diabelli. Op. 149. 28 melod. Uebungen. Compl. 1 50	
12. Wollenhaupt. Chant de l'absence, op. 27	" 35	35. " " Cah. 1, 2, 3, 4, chaque à	" 45
13. Ravina. Etudes dédiées à sa mère. Liv. I.	1 20	36. Heller. Op. 47. 25 Etudes pour former au sentiment du rythme et à l'expression. Compl.	1 20
14. Diabelli. Sonates à quatre mains. op. 24. N° 1, 2, chaque. Nouv. édition	" 20	37. " en deux cahier chaque à	" 65
15. Gorla. Belisario. Fantaisie de concert, op. 27.	" 60	38. Köhler. Op. 85. 12 Etuden in leichten Passagen (Fortsetzung zu seinen Etüden op. 50) Compl. " 75	
16. Gorla. op. 7. Etude de concert.	" 30	39. " Op. 85. Cahier 1, 2, chaque.	" 45
17. Thalberg. „Mi manca la voce“, de l'opéra Moïse. " 30		40. Kullak. Th. Op. 37. Perles d'écume. (Edit. simplifié " 35	
18. Langer F. op. 25. Tu m'attires, tu m'entraînes, Elégie et Idylle. 3-me édition.	" 50	41. Lanner. Op. 93. Pesther-Walzer.	" 45
19. Tschaiakowsky op. 1. Scherzo russe et Impromptu 1 30		42. Lemoine. Op. 37. 50 Etudes enfantines. Compl.	1 70
20. Clementi. Gradus ad parnassum Liv. I.	2 50	43. " " Cahier 1, 2, chaque à	" 90
21. Heller. Op. 16. L'art de phraser. Etudes mélodiques. Liv. 1, 2, 3, 4, à 45, 5 " 75		44. Moscheles. Op. 70. Etudes caractéristiques Liv. 1. 2 Rb. 40. Liv. 2.	1 85
22. Wieniawsky. H. Kufawiak arr. par J. Wieniawsky 2-de édition	" 75	45. Marks. Potpourri „Moïse“ 4 mains.	1 20
23. " 1-re Mazurka. arr. par. J. Wieniawsky 2-de édition	1 "	46. Schmitt A. Op. 16. Exercices préparatoires.	" 45
47. Schmitt J. Etudes de style élégante	1 20		

*Propriété de l'éditeur.

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St. Petersburg chez J. Jurgenson.

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LA PRIERE D UNE VIERGE

par

THECLA BONDARZEWSKA.

Andante.

2^e édition.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and have a key signature of two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a final chord marked with a forte (*fz*) dynamic.

The second system continues the piece with a piano (*p*) dynamic. It features several triplet markings (indicated by a '3' over a bracket) in the upper staff. The lower staff continues with its accompaniment. The system ends with a double bar line and a fermata over the final note.

The third system maintains the piano (*p*) dynamic and includes more triplet markings in the upper staff. The lower staff accompaniment remains consistent. The system concludes with a double bar line and a fermata.

The fourth system is the final one on the page, still in piano (*p*) dynamic. It features triplet markings and a double bar line with a fermata. The lower staff accompaniment ends with a final chord.

Musical notation system 1. Treble clef staff with a 10-measure slur and an 8-measure slur. Bass clef staff with notes and asterisks. Includes a dynamic marking *p*.

Musical notation system 2. Treble clef staff with a 10-measure slur and an 8-measure slur. Bass clef staff with notes and asterisks. Includes a dynamic marking *p*.

Musical notation system 3. Treble clef staff with first and second endings. Bass clef staff with notes and asterisks. Includes dynamic markings *p marcato* and *p*.

Musical notation system 4. Treble clef staff with a 3-measure slur. Bass clef staff with notes and asterisks. Includes a dynamic marking *p*.

Musical notation system 5. Treble clef staff with a 3-measure slur. Bass clef staff with notes and asterisks. Includes a dynamic marking *p*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present at the beginning. Asterisks are placed below the bass staff at the end of each measure.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with similar notation to the first system. A dynamic marking of *p* is visible. Asterisks are placed below the bass staff at the end of each measure.

Third system of musical notation, divided into two parts. The first part is marked '1.' and contains a sequence of notes with fingerings 10 and 8. The second part is marked '2.' and features a dense, rapid passage of notes. Dynamic markings of *p* are present. Asterisks are placed below the bass staff at the end of each measure.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a series of triplets. Dynamic markings of *p* are present. Asterisks are placed below the bass staff at the end of each measure.

Fifth system of musical notation, the final system on the page. It includes a treble and bass staff. The treble staff has a triplet and a section marked 'ritard.'. The bass staff has a section marked 'cres - cen - do.'. Dynamic markings of *p* are present. Asterisks are placed below the bass staff at the end of each measure.



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SUITE IV.

N°	C.	N°	C.
170. Kuhe. Op. 62. Grande marche.	net. 35	200. Pacher, J. A. Op. 36 N° 4. Air du Sommeil ^{La Muette} _{de Portici}	net. 15
171. Löeschhorn. Op. 27. Discours d'amour.	" 30	201. Wollenhaupt, H. A. Op. 63. Impromptu Polka.	" 20
172. " " 40. Quatuor de Puritani.	" 20	202. Pacher, J. A. Op. 36 N° 5. Air La Sonnambula.	" 20
173. " " 31. L'attaque.	" 30	203. Wollenhaupt, H. A. Op. 66. Marche Hongroise.	" 45
174. Ravina. Op. 33. Villanelle	" 30	204. Pacher, J. A. Op. 36. N° 8. Trio Guillaume Tell.	" 20
175. Liszt. Oh! du mein holder Abendstern	" 35	205. Herz, Henri. Op. 146. N° 3. La Carita Choeur de Rossini.	" 45
176. Moniot. Op. 20. Le crépuscule	" 30	206. Pacher, J. A. Op. 40. Op. 1. Mélodie Originale.	" 20
177. Liszt. La Gita in Gondola	" 15	207. Evers, Ch. Op. 73. Les Adieux.	" 20
178. Osten. Rêverie russe	" 15	208. Pacher, J. A. Op. 64. Les Huguenots.	" 50
179. Richards. Op. 32. N° 2. Ave Maria	" 20	209. Mayer, Ch. Op. 246. Valse Etude	" 45
180. *Schmidt. Ее ужъ нѣтъ. Булахова.	" 30	210. Alberti, Op. 16. N° 10. Traviata	" 45
181. Richards. Op. 60. Marie. Nocturne.	net. 30	211. *Черлицкій. Восторгъ любви.	" 60
182. Schulhoff. Feuille d'album	" 15	212. Alberti. Op. 8. N° 2. Lucrezia Borgia	net. 30
183. Richards. Der Vöglein Abendlied	" 20	213. Ketterer. Op. 180. Souvenir de Florence	" 45
184. Talexu. Op. 19. Étude Mazurka	" 30	214. Wollenhaupt, H. A. Op. 19. ^{Grande Marche} _{de Concert}	" 35
185. Spindler. Op. 43. N° 1. Alpenröslein	" 20	215. Pacher, J. A. Op. 72. N° 1. Hommage à Rossini	" 35
186. Voss. Op. 194. N° 3. Соловей. Mélodie russe	" 30	216. Wollenhaupt, H. A. Op. 65. Valse héroïque	" 50
187. Spindler. Op. 43. N° 2. Vergissmeinnicht	" 20	217. Junkelmann. Op. 27. Styrienne Originale	" 30
188. Wallace. Op. 13. Petite Polka de Concert	" 30	218. Pacher. Op. 18. Grace et Coquetterie.	" 30
189. Spindler. " 76. N° 1. Immergrün	" 20	219. " Op. 34. Le Ruisseau.	" 35
190. Wallace. Maritana. Ouverture	" 50	220. " " 38. Rigoletto de Verdi.	" 45
191. Spindler. Op. 132. Valse brill. Il Bacio	" 30	221. Mayer. Op. 184. Romaneska	" 45
192. Tonel. Op. 2. Perles et diamants	" 30	222. " " 237. Les plus beaux yeux	" 35
193. *Черлицкій. Море и сердце	" 50	223. " " 264. Тройка	" 30
194. Lefébure Wely. Op. 100. Mazurka élégante	net. 30	224. Ravina. Op. 31. Dernier souvenir	" 20
195. Wollenhaupt, H. A. Op. 7. Squvenir et Salut	" 30	225. Funke. Ecoutez-moi.	" 15
196. Pacher, J. A. Op. 35. Marche.	" 30	226. Cramer. Op. 66. N° 4. Тройка	" 30
197. Wollenhaupt, H. A. Op. 23. N° 2. La Gazelle	" 35	227. Gounod. Valse de l'Op. Faust.	" 20
198. Pacher, J. A. Op. 36. N° 1. Don Sebastian.	" 30		
199. Wollenhaupt, H. A. Op. 38. Mazurka Caprice	" 35		

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