

RUDOLF ADAMEK

PRAGUE

Sie schwebt' mir noch kürzlich
im Arme.

Lied von

A. Arensky.

Op. 49 № 5.

Für Klavier übertragen

von

M. Nikolajewsky.

Preis 40 k.

Давно - ль подь волшебные
звуки.

Романсъ

A. Аренскаго.

Op. 49 № 5.

Для фортепiano

перелож.

M. Николаевского.

Цѣна 40 к.



Eigentum des Verlegers

P. JURGENSON.

MOSKAU.—LEIPZIG.



Собственность издателя

П. ЮРГЕНСОНА.

МОСКВА.—ЛЕЙПЦИГЪ.

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„Sie schwebt' mir noch kürzlich im Arme.“

3

РОМАНСЪ.

. LIED von

А. АРЕНСКАГО.

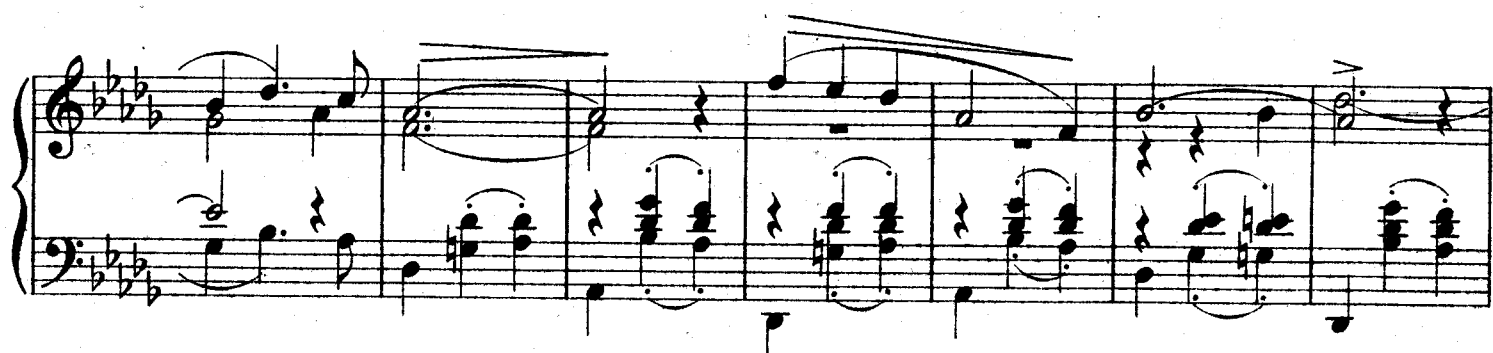
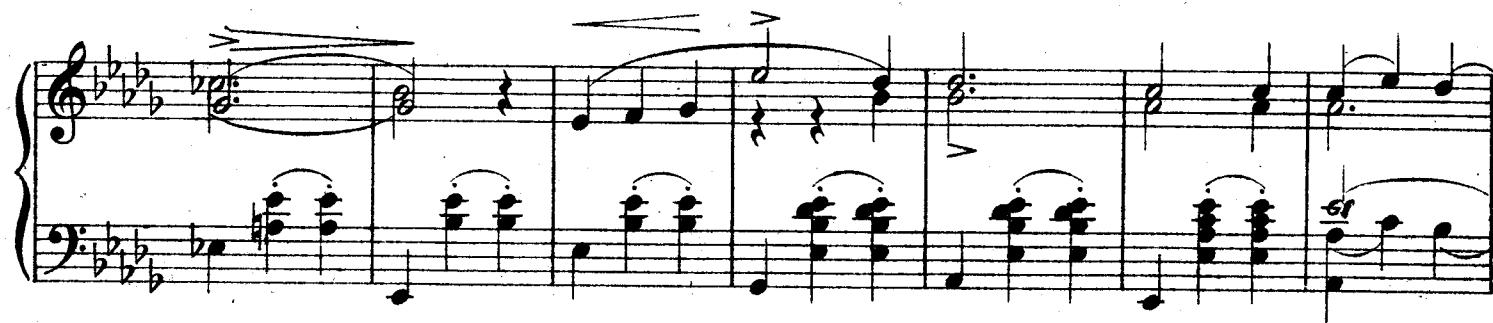
Op. 49. № 5.

A. ARENSKY.

Übertragung von M. Nikolajewsky.

Tempo di Valse.

Piano.



Molto meno mosso.

First system of musical notation. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is 'Molto meno mosso.' The system begins with a fortissimo (*ff*) dynamic in the bass clef, which then transitions to piano (*p*). The music features a mix of half notes, quarter notes, and eighth notes, with some triplets indicated by a '3' over a group of notes.

Second system of musical notation. The key signature remains four flats. The system includes a pianissimo (*ppp*) dynamic marking. The notation continues with various note values and rests, maintaining the 'Molto meno mosso' tempo.

Third system of musical notation. The key signature is four flats. This system features a mezzo-piano (*mp*) dynamic marking and a crescendo hairpin. The music includes a triplet of eighth notes in the bass clef and continues with various note values and rests.

Fourth system of musical notation. The key signature is four flats. The tempo changes to 'Poco più mosso.' The system begins with a mezzo-piano (*mp*) dynamic. The notation includes a variety of note values, rests, and a crescendo hairpin.

Fifth system of musical notation. The key signature is four flats. This system continues the piece with various note values, rests, and a crescendo hairpin, maintaining the 'Poco più mosso' tempo.

Tempo I.



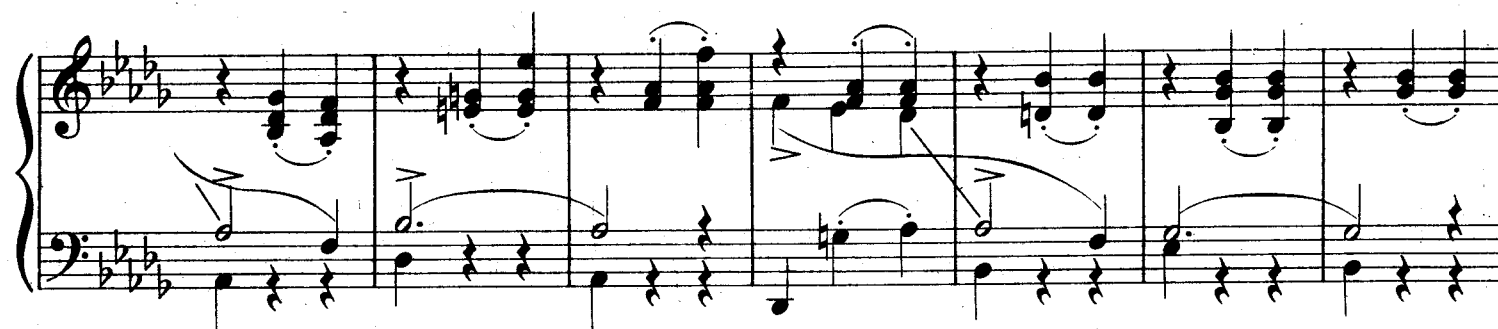
First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Tempo I.". The system begins with a piano (*pp*) dynamic. A *rit.* (ritardando) marking is placed over a series of notes in the bass staff. The system concludes with a *ppp* (pianississimo) dynamic marking.



Second system of musical notation. The key signature remains three flats. The system features various musical notations including slurs, ties, and dynamic markings, continuing the piece's development.



Third system of musical notation. The key signature remains three flats. The system includes a *p* (piano) dynamic marking towards the end.



Fourth system of musical notation. The key signature remains three flats. The system continues with complex musical notation, including slurs and ties.



Fifth system of musical notation. The key signature remains three flats. The system concludes with a *ppritenuto* (pianissimoritenuto) dynamic marking.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
Op. 35. Trois danses idylliques.	—70	Op. 38. Trois morceaux de Piano pour les pe-	
39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
№ 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—70
" 3. Danse de la fée	—50	" 79. Trois mazurkas.	1 20
" 4. Le crépuscule	—40	Eigès, K. Op. 1. Nocturne	—40
" 5. Le printemps.	—40	" 3. Deux pièces: № 1. Impromptu-Etude.	
" 6. Sur l'eau.	—50	№ 2. Fuga.	—40
" 7. Echo du passé.	—40	" 4. Barcarolle.	—40
" 8. Les vagues joyeuses.	—60	" 5. Deux préludes № 1. 2.	à—20
" 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—30
" 10. En plein air.	—40	" № 2. Intermezzo.	—30
" 11. La voix de la destinée.	—40	" 3. Mazurka	—30
" 12. Le jardin endormi.	—40	Op. 21. № 1. Tristesse.	—20
Op. 42. Rêves étoilés.	—85	" 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	Op. 26. № 1. Prélude	—40
" " " " Séparément. № 1—12.	à—50	" 2. Prélude	—40
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Таб-		" 3. Prélude	—30
леaux de la vie enfantine.	3 —	" 4. Chanson simple.	—30
Отдѣльно:		" 5. Mazurka	—40
№ 1. Утренняя молитва. La prière du matin—25		" 6. Feuille d'album.	—40
" 2. Мама. La maman.	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—70
" 4. Любимый мѣсяць май. Le beau mois		Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai.	—25	III. IV. V.	à 1 50
" 5. Пѣснь нищихъ дѣтей. Chanson des		Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
enfants mendiants.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" 6. Игра въ пятнашки. Jeu aux tannes.—40		ceuse. 4. Rêverie. 5. Chanson popu-	
" 7. Очарованіе новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée	—25	9. Mazurka. 10. Chant oriental. 11.	
" 8. Игра въ лошади. Jeu aux chevaux.—25		Feuille d'album. 12. Air de ballet. à—30	
" 9. Торжественный маршъ. Marche so-		Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" 10. Полька. Polka.	—25	Op. 40. Deux esquisses.	—50
" 11. Вальсъ. Valse mélancolique.	—60	Op. 43. 8 pièces faciles: № 1. Prélude	—40
" 12. Маурка. Mazurka	—60	№ 2. Prière	—20
" 13. Жалоба. La plainte.	—25	3. Mazurka	—20
" 14. Катанье на лодкѣ. Promenade en		4. Le matin.	—20
bateau.	—40	5. Le soir.	—20
" 3. Безпокойство. L'inquiétude.	—40	6. Rondo.	—20
" 16. Игра въ скакалку. Jeu à la corde.—25		7. Arietta.	—30
" 17. Грезы. Les rêves.	—25	8. Marche miniature	—20
" 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" 20. Осенняя пѣснь. Chant d'automne.	—25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—30
" 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
" 22. Въ лѣсу. Au bois.	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ I. Deux roses. Двѣ розы. № 1. F-dur.	
" 2. Mélancolie.	—40	№ 2. A-dur.	—40
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		II. Deux feuilles d'automne. (Два осеннихъ	
conte la forêt. Cinq esquisses	1 —	листа). № 1. G-dur. № 2. H-moll.	—40
Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		III. Le murmure des blés. Рожь шумитъ.	—40
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	IV. Le battage du blé. Молотьба.	—40
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" 3.	—40	Restaurirungen. Heft II. Изъ минувшихъ вѣ-	
Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
№ 1. Marche.	—40	№ 4. Иудея. № 5. Эллада. № 6. На родинѣ	
" 2. Crépuscule.	—40	Ислама.	1 —
" 3. Scherzino	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	3 —
" 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—40
" 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" 6. Menuet d'antan.	—40	№ 2. L'Espiegle	—40
" 7. Capriccioso.	—40	3. Gavotte	—40
" 8. Polonaise	—40	4. Petite Valse	—40
		5. A la Mazurka.	—40