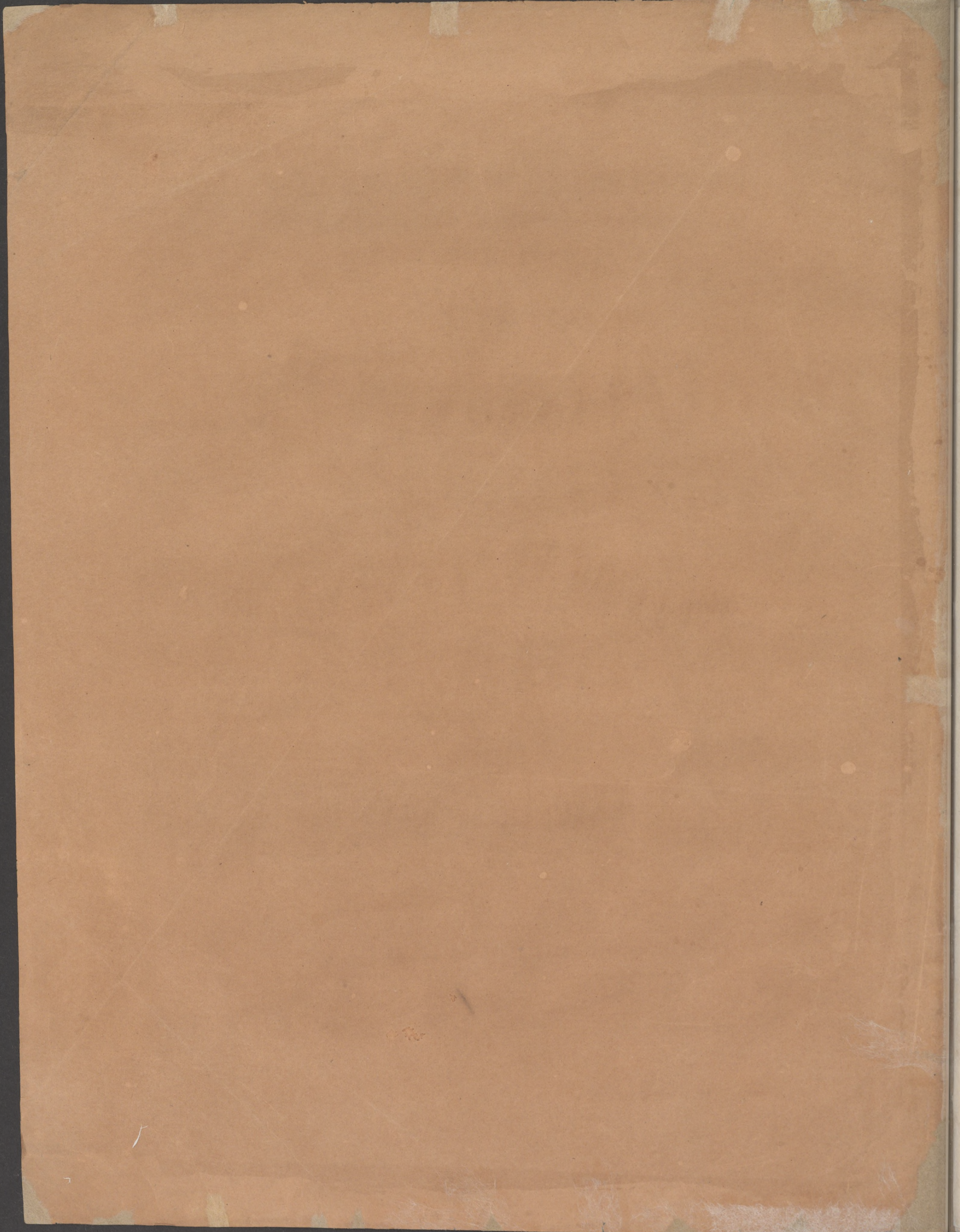


V 8699

10.

**SOUVENIR**  
**DE**  
**St. Pétersbourg**  
**par**  
**ANT. DE KONTSKI.**

N°/



A SA MAJESTÉ



ALEXANDRE II

Empereur de toutes les Russies  
etc. etc. etc.

SOUVENIR DE ST. PETERSBOURG

pour le

PIANO

par

ANTOINE DE KONTSKI

Pianiste de S.M. le Roi de Prusse.

N° 1.  
Larmes d'une jeune fille.  
MEDITATION.  
Op. 207.

N° 2.  
Mazurka di bravura.  
Op. 208.

N° 1.  
Pr. 1 R.

N° 2.  
Pr. 85 C.

Propriété de l'éditeur.

ST. PETERSBOURG, chez M. BERNARD.

Moscou, chez P. Lehnhold.

Odessa, chez A. Zanotti.

Charkow, chez F.W. Gerhard.

LITH. C. DINEJ.

# SOUVENIR DE ST PETERSBOURG.

„LARMES D'UNE JEUNE FILLE“

MEDITATION

par

ANTOINE DE KONTSKI.

Op. 207.

Andantino.

INTRODUZIONE.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat major). It begins with an introduction marked 'ff' (fortissimo). The first system shows the right hand playing a melody of eighth notes and the left hand providing a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex texture with a melodic line in the right hand and a dense accompaniment in the left hand, including fingerings (1-4, 2-1, 3-2, 4-1) and a 'pp' (pianissimo) marking. The fourth system continues with similar textures and fingerings. The score concludes with a final cadence.

Propriété de l'éditeur.

4131

St Pétersbourg chez M. Bernard.





# MÉDITATION.

Andantino.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score is divided into five systems, each with a treble and bass staff. The first system includes the instruction 'NB. p' and 'con tenerezza'. The second system includes 'f'. The third system includes 'p'. The fourth system includes 'f'. The fifth system includes 'f'. The score contains various musical notations including slurs, accents, and dynamic markings. A 'Ped.' instruction is placed below the bass staff in the first system, with asterisks indicating its duration across several measures. The final system includes fingering numbers (1, 2, 3, 4, 5) above the notes in the treble staff.

NB. il faut prendre la Ped. à chaque mesure.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *più mosso*.

Second system of musical notation. The right hand continues with a melodic line, including a triplet. The left hand has a more active bass line. Dynamics include *accel.*

Third system of musical notation. The right hand has a melodic line with slurs and a triplet. The left hand has a bass line with some rests. Dynamics include *p*.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand has a bass line with rests. Dynamics include *f* and *ff*. A footnote marker *+) )* is present below the first measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (3, 1, 3, 3, 2, 1, 2, 4). The left hand has a bass line with rests. Dynamics include *rall.* and *pp*.

+) on peut faire ce passage de deux mains.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and dynamics, including a piano (*p*) dynamic and a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic elements, with a piano (*p*) dynamic marking in the bass staff.

Third system of musical notation, showing further development of the musical themes. Dynamics include piano (*p*) and forte (*f*).

Fourth system of musical notation, featuring a dynamic contrast. The treble staff is marked *pp* *gli accompagnamenti* (pianissimo accompaniment), while the bass staff is marked *f* *il canto* (forte the voice/song).

Fifth system of musical notation, continuing the accompaniment and vocal line. The treble staff continues with *pp* accompaniment, and the bass staff continues with *f* vocal line.



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 in both hands, with some notes marked with accents.

Second system of musical notation. It includes a repeat sign and the instruction *f più mosso* in the middle of the system.

Third system of musical notation. It features a dynamic marking of *ff* and the instruction *precipitato*. There are also some numerical markings like '8' and '3' near specific notes.

Fourth system of musical notation, showing a continuation of the piece with various chordal textures and melodic patterns.

Fifth system of musical notation, concluding with the instruction *p molto rall.* and a final melodic flourish.

Tempo I<sup>o</sup>

*pp*

*f il canto*

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The right hand features a complex, flowing melodic line with frequent sixteenth-note passages, often marked with an '8' and a dashed line to indicate an octave. The left hand provides a steady accompaniment with chords and moving lines. The first system includes the dynamic marking *pp* and the instruction *f il canto*. The piece concludes with a double bar line and a key signature change to two flats.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a *pp* dynamic. The bass clef staff provides a harmonic accompaniment with chords and single notes. A *>* accent is placed over the first measure of the bass line.

Second system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a melodic line. The bass clef staff continues the accompaniment. Dynamics include *f* in the first measure and *p* in the fourth measure.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff provides a steady accompaniment with chords. A *>* accent is placed over the first measure of the bass line.

Fourth system of musical notation. The treble clef staff includes a triplet of eighth notes in the first measure. The bass clef staff has a dynamic of *f* in the first measure, *p* in the third measure, and *f* in the fourth measure. A repeat sign is present at the end of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with fingerings (1, 2, 1, 2, 1) and a triplet of eighth notes. The bass clef staff provides accompaniment with chords and single notes. A *>* accent is placed over the first measure of the bass line.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment. Performance markings include *più mosso* and *ff*.

Second system of musical notation. The right hand continues with a melodic line and a triplet. The left hand has a bass line with some rests. Performance markings include *accl.*

Third system of musical notation. The right hand has a melodic line with a triplet. The left hand has a bass line with rests. Performance markings include *p*.

Fourth system of musical notation. The right hand has a melodic line with a triplet. The left hand has a bass line with rests. Performance markings include *f* and *ff*.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand has a bass line with rests. Performance markings include *rall.* and *pp*.

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. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system continues the piece. It includes a dynamic marking of *p* (piano) in the right hand. The melodic line continues with various articulations and slurs, while the left hand provides a steady accompaniment.

The third system shows further development of the musical themes. A dynamic marking of *p* is present in the right hand. The piece maintains its melodic and harmonic structure with consistent articulation.

The fourth system features a dynamic marking of *pp* (pianissimo). The right hand has a melodic line with fingerings (1, 3, 1, 3) and slurs. The left hand has a rhythmic accompaniment with accents.

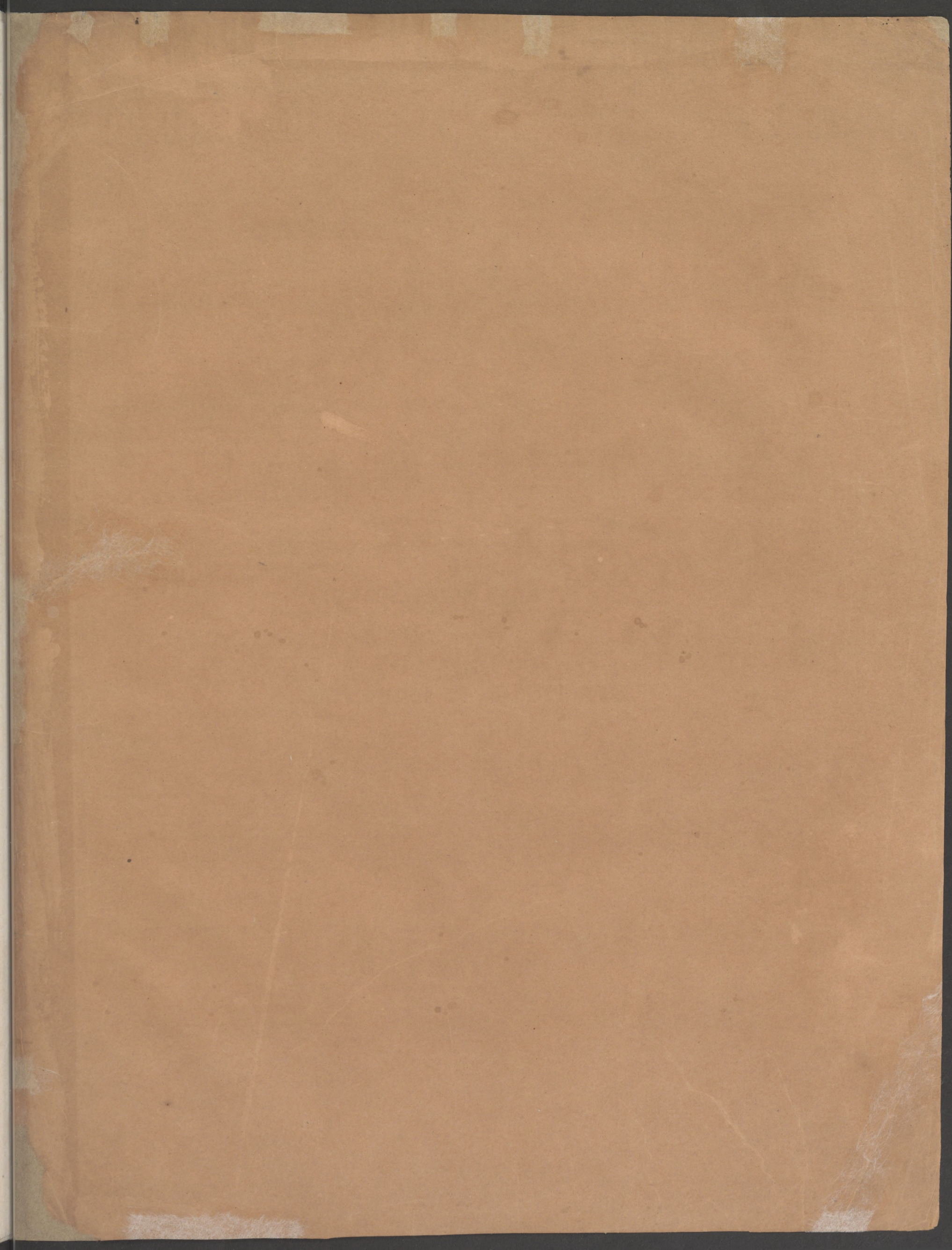
The fifth system concludes the piece. It includes dynamic markings of *morendo* and *ppp* (pianississimo). The music ends with a final chord in the right hand and a sustained bass line in the left hand.

4131



N. 300/56

The page contains several systems of musical notation, each consisting of two staves. The notation is extremely faint and difficult to discern. The systems are arranged in a grid-like fashion, with approximately 5-6 measures per system. The paper is aged and shows signs of wear, including stains and discoloration.



въ С.Петербургѣ, на Невскомъ проспектѣ, противъ Малой Морской, 10.

## СОБРАНИЕ МАЛОРОССИЙСКИХЪ НАРОДНЫХЪ ПѢСЕНЪ.

АРАНЖИРОВАЛЪ ДЛЯ ОДНОГО ГОЛОСА СЪ АККОМПАНИМЕНТОМЪ ФОРТЕПИАНО

Алонзь Едличка.

2 ЧАСТИ, каждая содержитъ въ себѣ 50 избранныхъ пѣсенъ (съ красивымъ заглавнымъ листомъ). Цѣна за каждую часть 4 р. сер.

### ДЛЯ ОДНОГО ФОРТЕПИАНО.

R.	C.	R.	C.	R.	C.
BADARZEWSKA (Th.) Mazurka.	40	JUNGMANN (A.) Berceuse. op. 128	40	MAYER (Em.) La Folie. Polka brillante.	75
BATTMANN (A.) Petite fantaisie. op. 99. № 1.	60	KAPRY (J.) Poésies musicales: confiance, le ruisseau, barcarolle. op. 10.	1 15	— Valse-réverie.	75
— La tarantelle. Petite fantaisie op. 99. № 2.	60	— Mazurka mélancolique. op. 8.	75	MELTZER (I. E.) Mélodie champêtre. op. 81.	81
BERNARD (M.) Hommage à la jeunesse. 6 romances russes paraphrasées:		KETTERER (E.) Grand caprice hongrois. Etude de concert.	75	Pièce de salon. Nouvelle édition.	1 —
№ 1. Скажите ей!	50	— Fête slave. op. 49.	75	MENDELSSOHN-BARTHOLDY (F.) La filleuse. Pièce de salon.	60
» 2. Матушка голубушка.	50	KONTSKI (A. de.) Grande polonaise. op. 194.	85	NAEKE (W.) Deux fantaisies brillantes:	
» 3. Пѣть! онь меня не полюбить!	50	— Чародѣйка моя! Valse chantée par M-me Léonoff, arrangée pour le piano. op. 195.	1 —	№ 1. Любушка. op. 24.	1 —
» 4. Хочешь что ли моя радость.	60	— Souvenir d'Odessa. 2-me Sérénade. op. 196.	1 —	» 2. Ангель. op. 26.	1 —
» 5. Онь меня разлюбилъ.	60	KUHE (W.) Chanson bacchanale. op. 37.	60	OESTEN (Th.) La Sonnambula, transcription.	40
» 6. Ты не повѣришь.	60	— Galop de concert. op. 66.	75	— La Muette de Portici Petite fantaisie.	50
— Сто малоросійскихъ народныхъ пѣсенъ переложенныхъ для одного фортепиано. Часть 1 и 2, каждая.	2 —	KULLAK (Th.) Vergissmeinnicht. Illustration. op. 103.	85	— Le Carnaval de Venise. op. 37.	75
CIARDI (C.) L'écho des îles. Valse brillante chantée par M-me Nantier Didiée, arrangée pour le piano.	75	LEFÉBURE-WELY. Après la chasse. Chœur à boire. Caprice. op. 130.	85	— Le petit Savoyard. Morceau caractéristique.	40
CRAMER (H.) Le petit conscrit. Air de Kücken. transcrit.	40	LEONHARDI (E.) La girandole. Capriccio.	75	FACHER (J. A.) Mélodie de l'opéra le Pardon de Ploërmel transcrit. op. 34.	60
— La complainte des Alpes. Mélodie. op. 151.	40	LISZT (Fr.) Ernani. Paraphrase de concert.	1 15	— La Violette. Chansonnette. op. 49.	50
— Scène de bal. Valse de concert.	75	LOEFFLER (R.) Das Schweizermädle. Mélodie.	60	RAVINA (H.) Idylle. op. 46.	75
CZERNY (F.) Polka di bravura. op. 3.	75	LOESCHORN (A.) Don Pasquale. Transcription. op. 69.	1 —	SCHUETZ (A.) Pensée fugitive.	40
EGGHARD (J.) L'insouciance. Nocturne. op. 40.	30	— La coquette. Pièce caractéristique. op. 64.	85	SPINDLER (F.) Vivacité. Pièce de salon. op. 120.	75
— Romance. op. 63.	40	LYSBERG (Ch. B.) La Coucaratscha. Fantaisie. op. 74.	85	TRESTER (H.) Valse brillante. op. 33.	75
— Une fleur printanière. Idylle. op. 65.	40	MAYER (Ch.) Chant bohémien-russe, transcrit. op. 292.	60	TSCHEPELEVSKY (N.) I remember. Valse.	85
FILTSCH (J.) Rêverie sentimentale.	30	— Bouton de rose. Valse-impromptu. op. 310.	75	VOSS (Ch.) Le Pardon de Ploërmel. Grande fantaisie. op. 260.	1 15
HELLER (St.) Deux pensées fugitives. op. 81.	60			WÄCHTMANN (Ch.) Rondino grazioso.	40
HERZ (H.) Les petites demoiselles. Valse.	40			WALLACE (W. V.) Ballade. op. 80.	75
JUNGMANN (A.) La chapelle de la forêt. Idylle. op. 152.	60			— Croyez-moi! Romance.	80
				WOLLENHAUPT (H. A.) Chant des sirènes. Grande Valse brillante. op. 54.	1 —

### ТАНЦЫ ДЛЯ ФОРТЕПИАНО.

BILSE (B.) Flora-Polka.	40	LUND (F.) Не гляди на меня. Polka. op. 48.	60	STABLIN (A. de.) Jeux d'oiseaux. Polka-Mazurka.	40
FAUST (Ch.) A propos-Polka. op. 68.	40	MAZURKA de bal de Varsovie.	40	TRESTER (H.) Quadrille du printemps.	60
— Pensée-Polka-Mazurka.	30	NEUMANN (E.) Feodora-Polka-Mazurka.	30	WALLERSTEIN (A.) Plainte d'amour. Polka-Mazurka. op. 148.	30
HEINSDORFF (J.) Apollo-Galop. op. 57.	40	OESTREICH. Elisabeth-Polka.	40	— Polka de Francfort. op. 155.	40
HOELZEL (G.) Souvenir de St. Pétersbourg. Polka.	30	OSSIPOFF (V.) La coquette. Polka-Mazurka.	40	ZYBINN (M-me S.) Adieu au bal. Polka.	40
KOCH (T. X.) Novellen-Polka.	30	SCHOEN (A. U.) La rose. Valse élégante.	60		
		SEKAT (F.) Amaranthe-Quadrille. op. 4.	60		

### ДЛЯ ФОРТЕПИАНО ВЪ ЧЕТЫРЕ РУКИ.

BACH (Em.) Les Folichons. Polka comique pour Piano à quatre mains.	85	KAPRY (J.) Première marche à quatre mains.	1 —	VILBAC (R. de.) Beautés de Zampa à quatre mains.	1 50
BEYER (F.) Martha. Petite fantaisie à quatre mains.	1 —	— Seconde marche à quatre mains.	1 —	VOGT (J.) Allegro brillant à quatre mains.	1 15
		KONTSKI (A. de.) Caprice héroïque. Le rappel à l'armée à quatre mains. op. 115.	1 50		

### ДЛЯ СКРИПКИ.

HAUSER (M.) 12 mélodies (Chants sans paroles). 12 мелодій для скрипки съ аккомпанементомъ фортепиано:		№ 7. Chanson du soir (Вечерняя пѣснь).	40
№ 1. Chanson d'amour (Пѣснь любви).	50	» 8. A la patrie. Mélodies hongroises (Привѣтъ отъчизнѣ. Венгерскія мелодіи).	60
» 2. Chanson de berceau (Колыбельная пѣснь).	50	» 9. Die Blume (Цветокъ, изъ Гейне).	40
» 3. Barcarolle (Баркарола).	50	» 10. Der Traum (Сонъ, изъ Гейне).	40
» 4. La capricieuse (Причудница).	50	» 11. Das Fischermädchen (Красивица рыбачка, изъ Гейне).	40
» 5. L'impatience (Петеръливость).	50	» 12. Wiederseh'n (Свиданіе, изъ Гейне).	40
» 6. Le désir (Желаніе).	60	KINDLINGER (A.) 100 Малоросійскихъ народныхъ пѣсенъ аранжированныхъ для одной скрипки. Часть I.	2 —

### ДЛЯ ГАРМОНИФЛЕТЫ.

BERNARD (M.) Souvenir de l'opéra. Recueil de mélodies italiennes pour harmoniflûte et piano.	Suite 1 et 2. à 1 50	АЛЕКСАНДРОВЪ (Н. П.) Упражненія для семиструнной гитары.	75
— Собраніе любимыхъ русскихъ романсовъ и пѣсенъ. Тѣр. III и IV. каждая.	1 —	— Этюды для семиструнной гитары.	75
— UNE SOIRÉE DANSANTE ANIMÉE par L'HARMONIFLUTE SEULE. Choix de danses nouvelles. — Собраніе любимыхъ танцевъ для одной гармонифлейты.	1 50		

### ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ.

### ДЛЯ ШЪНИЯ.

АФАНАСЬЕВЪ. Я помню взоръ.	50	ДЕРВИЗЪ (Н. М.) Бывало онь вездѣ за мной.	90	ЗЫБИНА (С. А.) Еще я поляю о другъ мой милый.	60
БЕРНАРДЪ (М.) Два романа:		ДЕРФЕЛЬДТЪ (А.) Романы и пѣсни:		— Предъ Испанкой благородной.	60
№ 1. Корольки.	60	№ 51. Скажи о чемъ въ тѣни вѣтвей.	50	КОНТСКІЙ (А.) Чародѣйка моя! Вальсъ, пятый съ большимъ успѣхомъ г-жею Д. М. Леоновой.	1 —
» 2. Да и вѣтъ.	60	» 52. О чемъ красавица тоскуешь?	40	РОМБЕРГЪ (Ц.) Тучи черныя, для одного голоса.	60
В... ОЙ (М.) Ты печальна!	40	» 53. Доброй ночи ты сказала.	60	ШАШИНА (Е.) Выхожу одинъ я на дорогу.	60
ГЛИНКА (В.) Въ полъ вѣтеръ вѣсѣть.	60	» 54. Не на счастье, не на радость.	50		
ГОЛИЦЫНЪ князь (Л.) Романы и пѣсни:		ЕДЛИЧКА (А.) Выборъ любимыхъ Малоросійскихъ пѣсенъ для одного голоса съ аккомпанементомъ фортепиано. № 1 до 16, каждый.	40		
№ 10. Пѣть не черкешенка она.	40				
ДАРГОМЫЖСКІЙ (А.) Романы и пѣсни:					
№ 64. Малышка мой милый.	60				

### ДЛЯ ИТАЛЬЯНСКАГО ПѢНІЯ.

ALARY (G.) «Quando avolto» Melodia C.	50	ZYBINN (M-me S.) «La faute est à vous!» Romance.	60
CIARDI (C.) «L'Echo des îles.» Valse brillante, chantée par M-me Nantier-Didiée dans l'opéra le Barbier de Séville.	1 —	КОНТСКІЙ (Antoine de.)	1 —
DONIZETTI. La Favorita: «Spirto gentil.» Romanza M. S.	50		

### ДЛЯ ФРАНЦУЗСКАГО ПѢНІЯ.

### ПОРТРЕТЬ.

### РАЗНЫЯ СОЧИНЕНІЯ.

ГЛЕЙХЪ (Ф.) РУКОВОДСТВО КЪ ПОВѢЙШЕЙ ИНСТРУМЕНТОВКЪ или правила къ изученію всѣхъ употребляемыхъ въ оркестрѣ инструментовъ.	1
ШУМАНЪ (Р.) СОВѢТЫ МОЛОДЫМЪ МУЗЫКАНТАМЪ	30