

Compositions

pour PIANO

par

A. Koptiaieff

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W A L S E

A. KOPTIAIEFF. Op. 8. № 2.

Vivace.

PIANO. *p*

m.d.

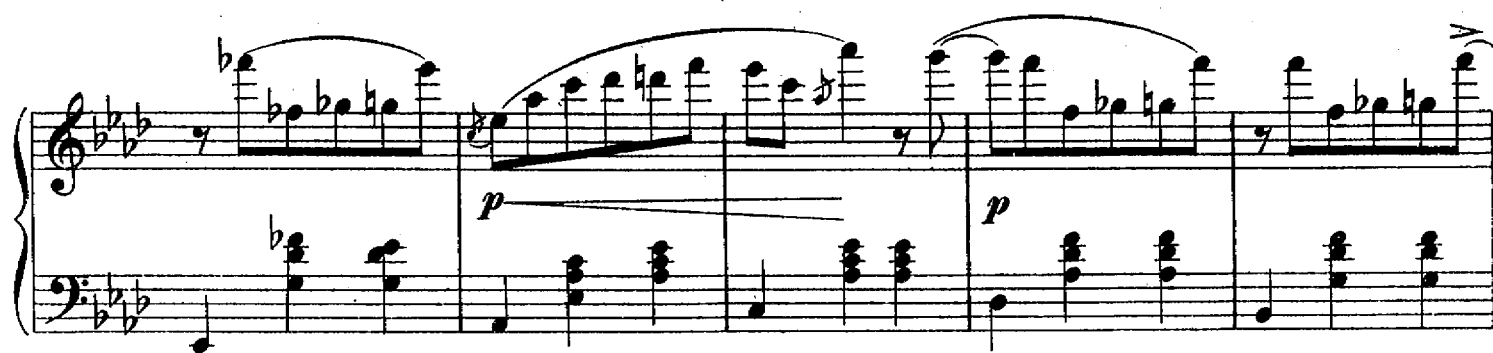
cresc. - - - *f*

m.d. *m.g.* *m.g.* *m.g.*

m.d. *m.d.* *m.d.* *m.d.* *a tempo*

m.g. *m.g.* *poco rit* *m.g.* *p non legato*

p



f

mf

p

piu e piu mosso

ppp

ff e con fuoco

poco rit.

Tempo I.

First system of musical notation for Tempo I. The treble staff features a melodic line with slurs and accents, while the bass staff provides harmonic support with chords. The tempo is marked *Tempo I.* and the dynamics include *non legato e* and *p*.

Second system of musical notation for Tempo I. The treble staff continues the melodic line with slurs and accents, and the bass staff provides harmonic support. The dynamics include *p*.

Third system of musical notation for Tempo I. The treble staff continues the melodic line with slurs and accents, and the bass staff provides harmonic support. The dynamics include *p*.

Poco meno mosso.

Fourth system of musical notation for Poco meno mosso. The treble staff features a melodic line with slurs and accents, while the bass staff provides harmonic support with chords. The tempo is marked *Poco meno mosso.* and the dynamics include *mf* and *rubato*.

Fifth system of musical notation for Poco meno mosso. The treble staff features a melodic line with slurs and accents, while the bass staff provides harmonic support with chords. The tempo is marked *Poco meno mosso.* and the dynamics include *ten.* and *poco rit.*

Più mosso.

First system of musical notation for the 'Più mosso.' section. It consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *p scherz.* (piano scherzando), *pp* (pianissimo), and *cresc.* (crescendo).

Third system of musical notation. The right hand features more complex melodic patterns with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (piano), *cresc.* (crescendo), and *p scherz.* (piano scherzando).

Fourth system of musical notation, marking the beginning of the 'Meno mosso.' section. The tempo is slower. The right hand plays a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *ten.* (tenuto), *p* (piano), and *ten.* (tenuto).

Più mosso.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords. The tempo is marked *p* (piano). The system concludes with the tempo change to *a tempo*.



Second system of musical notation. The treble staff continues the melodic line. The tempo is marked *poco rit. espress.* (poco ritardando, espressivo). The system concludes with the tempo change to *p a tempo* (piano, a tempo).



Third system of musical notation. The treble staff continues the melodic line. The tempo is marked *poco rit.* (poco ritardando). The system concludes with the tempo change to *a tempo*.



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The tempo is marked *p* (piano). The system concludes with the tempo change to *ff con fuoco* (fortissimo, con fuoco).



Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The tempo is marked *dolcissimo poco rit.* (dolcissimo, poco ritardando).

Tempo I.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The melody is marked *p* (piano). The bass line consists of chords.

Second system of musical notation. Treble clef, key signature of three flats. The melody is marked *p*. The bass line consists of chords. The tempo marking *poco rit ad lib.* is present.

Third system of musical notation. Treble clef, key signature of three flats. The melody is marked *mf* (mezzo-forte). The bass line consists of chords. The tempo marking *poco rit.* is present.

Fourth system of musical notation. Treble clef, key signature of three flats. The melody is marked *a tempo* and *mf*. The bass line consists of chords. The tempo marking *pmf* is present.

Fifth system of musical notation. Treble clef, key signature of three flats. The melody is marked *ten.* (tension) and *Animato.* (animated). The bass line consists of chords. The tempo marking *f* (forte) and *staccato* are present. The final measure is marked *ff* (fortissimo).

staccato

ff staccato *f stacc.*

ff *stretto*

Vivacissimo. *ff marcato* *fff*

POUR LE PIANO A 2/ MS.

Abesser, E. Op. 188. Je pense à toi. —25	Бернарди, M. Collection d'airs favoris de l'opéra italien: —30	Brunner, C. T. Op. 46. № 2. Lucrezia Borgia. Divertissement. —25
Romance. —15	№ 1. Bellini. Quintetto de la Sonambula. —30	— Op. 46. № 7. La Fille du Régiment. Rondo. —25
Alberti, H. Op. 28. № 4. Il Trovatore. —15	— " 2. Rossini. Canzonetta du Barbier de Séville. —20	Burgmüller, Fr. Op. 97. № 3. Air napolitain varié. —30
— Op. 28. № 5. Lucia di Lammermoor. —15	— " 3. Donizetti. Air final de la Lucia. —40	— Op. 97. № 4. Romance de Herold. —30
— " " 12. La Favorite. —15	— " 4. Sextetto de la Lucia. —30	— " " 7. Fantaisies sur une cavatine de Bellini. —30
— " " 17. Robert le Diable. —15	— " 5. Bellini. Air final de la Sonambula. —40	— " " 9. Bella Napoli, air national varié. —30
— " " 19. Le Prophète. —15	— " 13. Donizetti. Sérénade de l'opéra Don Pasquale. —20	— " " 12. Aux bords du Rhin. Air varié. —30
— Op. 42. № 6. Соловей, ром. А. Албиза. —30	— " 14. " Cavatine de l'opéra Linda di Chamounix. —20	Clementi, M. Toccata. —30
— Оперный фантазм (легкий) 2-й сборник (Кризандер). Fantaisies d'op. (faciles) Album 2. Том 176. 1 —	— " 15. " Trio de l'opéra Lucrezia Borgia. —40	Cooper, W. Op. 54. Tout pour l'amour. Valse de salon. —45
Codepianic: — Lucia di Lammermoor, op. 28. № 5. — Il Trovatore, op. 28. № 4. — La Favorite, op. 28. № 12. — Le Prophète, op. 28. № 19. — Robert le Diable, op. 28. № 17. — Les Huguenots, op. 26. № 11. — Rigoletto, op. 26. № 2. — Traviata, op. 26. № 1. — La Muette de Portici, op. 26. № 19. — Guillaume Tell, op. 26. № 14. — Zampa, op. 26. № 7. — Lucrezia Borgia, op. 26. № 7. — I Puritani, op. 26. № 9. — Martha, op. 8. № 1. —25	— " 16. " Ballade de l'opéra Lucrezia Borgia. —20	— Op. 59. Промысли, гусары. Галоп. —30
Agosti, F. Marche de Garibaldi. —25	— " 17. Bellini. Air de la Norma "Casta diva". —20	— " 76. Echo de la patrie. —30
Arditi, L. Il bacio. Valse, facilitée par A. Kündinger. —40	— " 19. Donizetti. Romance de la Linda "Cari luoghi". —20	Cramer, H. Op. 84. № 5. Martha. Fantaisie instructive. —40
Arensky, A. Op. 19. Trois morceaux. № 1. Etude. H-moll. —50	— " 20. " Romance de l'opéra Elsie d'amore. —20	— Op. 157. № 1. Valse de l'opéra Faust. —30
— " 2. Prélude. H-moll. —50	— " 21. Verdi. Air de l'opéra Lombardi. —30	Крамерж, K. Op. 6. Капризница. Салонная полька. —25
— " 3. Mazurka. As-dur. —50	— " 22. Donizetti. Cavatine de l'opéra Lucrezia Borgia. —30	Crotsez, A. Op. 50. Le moulin des tilleuls. Fantaisie. —30
Arkadijeff, L. Berceuse. —20	— " 23. " Sextuor de l'opéra Lucrezia Borgia. —20	— Op. 82. Boléro de l'opéra Les Vêpres Siciliennes. —40
Badarzewska, Th. L'Espérance. Méditation. —30	— " 24. Verdi. Air de Tenor de l'opéra Lombardi. —20	— Mon premier succès. Solo de concours. —25
— La Foi. Pièce de salon. —30	— " 31. " Canzonetta de l'opéra Rigoletto. —30	Czerny, Ch. Op. 92. Toccata. —45
— Sympathie. Mélodie italienne. —30	— " 33. Rossini. Prière de l'opéra Zora. (Molse). —30	Czerny, Fr. Классная Библиотека. Степень IV № 50. Bruch. M. op. 12 № 3. Romance. —20
Балабуноз, A. Вь втэки. Марш. —30	— " 34. " Romance de Desdemona de l'opéra Otello. —20	Damm, F. Op. 75. Kosackentanz. Fantasiestück. —30
Baumfelder, F. Op. 165. Romeo et Juliette. Valse brillante. —30	— " 35. Verdi. Scène et air de l'opéra Il Trovatore. —50	— Op. 90. № 6. Prière du matin. —25
— Op. 230. № 2. Rondino mignon. —30	— Souvenir d'Ernst. Le carnaval de Venise. —50	— " 9. Heureux retour. —25
Becker. Chant du soir. —15	— Polonaise d'Oginski. —40	Diabelli, J. Op. 157. Lillienkränze. Drei Sonatinen. —45
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— Op. 10. № 2. Sonate. F. (Lebert). —50	— Ерошка. Романс П. Булакова. —40	— Op. 66. Quintetto de l'opéra Sonambula. —25
— " 14. " 2. Sonate. G. (Lebert). —50	— Прости. Романс Федорова. —40	Дюбюк, A. Детский музыкальный вечер. 65 любимых и легких пьес для детей, которые не могут брать октавы. 1 20
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— Sonates célèbres. Revues par Lebert, Pabst et Chrisander. Том 1. 1 —	— Романсы Варламова. Тетрадь 1-я. —80	Содержание: № 1. Коса. № 2. Хожу я по улиц. № 3. Ноченька. № 4. Тога, тога. № 5. Дружбы и женое волнонь. № 6. За Уралом, за рывкой. № 7. Ой вы, улань. № 8. Общество наше. № 9. Ты не повришь. № 10. Пошелъ козелъ въ огородъ. № 11. Она миленькая. № 12. Очи. № 13. Ты душа-я моя. № 14. Разнощикъ. № 15. Сяду-я на лавочку. № 16. Вдоль по улицъ мятелица. № 17. Горыны вершины. № 18. Скажи зачѣмъ. № 19. Ненаглядная. № 20. Ненаглядный ты мой. № 21. Полюби меня. № 22. Молодка молодая. № 23. Ахъ ты молодость. № 24. Обойми, поцѣлуй. № 25. Вотъ на пути село большое. —
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— Op. 93. Fleurette. Polka de salon. —30	— " " 3-я. —60	— Соловей. Романс Албиза. —50
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— " 391. Trotzköpfchen. —30	— " " 9. Бѣхали ребята. —30	— " 108. № 1. Au village. Mélodie. —25
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