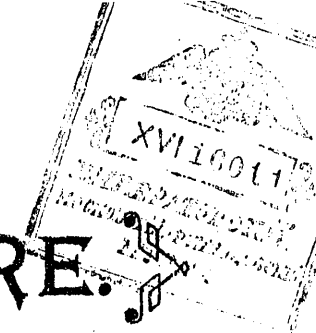




NOUVELLE RÉPÉRTOIRE.

Collection des pièces modernes et classiques.



1. Z'lica. Berceuse	— 20	66. Neustedt, Ch. Menuet. G-dur (d'enfants)	— 30
2. Behr, Fr. Op. 575 № 2. Au mois de Mai. (Im Mai)	— 20	67. Behr, Fr. Op. 503 № 40. Echo № 41 Vieille chanson. (Altes Lied)	— 20
3. — Op. 503 № 31. Danse de grand-père. (Grossvaters Tänzchen)	— 20	68. Schmitt, J. Sonatine. A-moll. (E. Breslaur)	— 20
4. Baumfelder, F. Op. 215. Chanson. (Liedchen)	— 15	69. Müller, A. Scherzo. B-dur. (E. Breslaur)	— 20
5. Chaminade, C. Op. 123 № 7. Romance	— 20	70. Kuhlau, Fr. Rondo. G-dur	— 25
6. Z'lica. Gavotte	— 20	71. Lack, Th. Op. 106. Souvenir d'Alsace. Petit Laendler	— 30
7. Behr, Fr. Op. 503 № 8. Valse (Walzer). F-dur	— 20	72. Kleinmichel, R. Rondo. D-dur	— 25
8. Chaminade, C. Op. 123 № 2. Intermezzo	— 20	73. Händel, G. Sarabande de la VIII-me Suite (E. Breslaur)	— 20
9. Behr, Fr. Op. 503 № 36. Rosée matinale. (Morgentau)	— 20	— Mozart, W. Menuet de Don Juan	— 20
10. Chaminade, C. Op. 123 № 1. Prélude	— 20	74. Beethoven, L. Rondo. F-dur. (E. Breslaur)	— 20
11. Behr, Fr. Op. 503 № 42. Tour de Valse. C-dur	— 20	75. Bach, J. S. Gavotte (G-dur) et Bourrée (H-moll). E. Breslaur	— 20
12. Wolff, B. Op. 44 № 2. Une histoire. (Eine Geschichte)	— 20	76. Schubert, Fr. Deux valsees sentimentales: B-dur (Op. 50a № 5). A-moll (Op. 9a № 1). (E. Breslaur)	— 20
13. Z'lica. Quand le chat est parti... les souris dansent.	— 20	77. Behr, Fr. Mélodie. C-dur	— 25
14. Behr, Fr. Op. 503 № 44. Berceuse de la poupée. (Puppen-Wiegenlied) № 45. Au crépuscule. (Beim Sonnenuntergang)	— 20	78. Schumann, R. Op. 68 № 16 et 8. Erster Verlust und Wilder Reiter (E. Breslaur)	— 15
15. Chaminade, C. Op. 123 № 9. Orientale	— 20	79. Kirchner, Th. Op. 62. Miniaturen: № 1. 2	— 30
16. Behr, Fr. Op. 503 № 57. La fée au lilas. (Fliederfee) № 59. Prière du soir (Abendgebet)	— 20	80. — " " № 3	— 20
17. Z'lica. Mon petit oiseau est mort	— 20	81. Czerny, C. Romance. D-moll (E. Breslaur)	— 20
18. Chaminade, C. Op. 123 № 3. Canzonetta	— 20	82. Mayer, C. Op. 340 № 15. A la Harpe	— 15
19. Behr, Fr. Op. 503 № 58. Sur le lac. (Auf dem See)	— 20	83. Beethoven, L. Romance. G-dur (E. Breslaur)	— 20
20. Chaminade, C. Op. 123 № 5. Gavotte	— 20	— Clementi, M. Andante con espressione	— 20
21. Behr, Fr. Op. 503 № 5. Chant de montagne. (Aus den Alpen) № 6. Chant Carinthien. (Kärntner Liedchen)	— 20	84. Kirchner, Th. Op. 62. Miniaturen: № 4.	— 20
22. Z'lica. Valsos	— 20	85. — " " № 5.	— 20
23. Behr, Fr. Op. 503 № 51. La jolie meunière. (Die schöne Müllerin)	— 20	86. Schubert, Fr. Op. 142 № 3. Impromptu. B-dur. (Thème et deux variations). E. Breslaur	— 20
24. Chaminade, C. Op. 123 № 4. Rondeau	— 20	87. Behr, Fr. Op. 503 № 25. Au lac des ondines. (Am Nixenteich)	— 20
25. Behr, Fr. Marche (C-dur)	— 20	88. Hummel, J. Scherzo. D-dur. (E. Breslaur)	— 20
26. Z'lica. En chasse	— 20	89. Behr, Fr. Op. 312 № 2. Sérénade mauresque. (Maurisches Ständchen)	— 20
27. Behr, Fr. Op. 503 № 52. Dans les champs. (Feldblumen) № 53. Petite sérénade. (Ständchen)	— 20	90. Kirchner, Th. Op. 62. Miniaturen: № 6. 7	— 20
28. Chaminade, C. Op. 123. № 6. Gigue	— 20	91. — " " № 8. 9	— 20
29. — " " № 10. Tarantelle	— 20	92. Godard, B. Op. 149 Cah. I № 6. Premier chagrin.	— 15
30. Z'lica. Dimanche matin	— 20	93. Mayer, C. Op. 340 № 11. Allegro	— 20
31. Chaminade, C. Op. 123 № 8. Barcarolle	— 20	94. Beethoven, L. An Elise. Albumblatt	— 25
32. Mayer, C. Op. 340 № 17. Valse	— 15	95. Kirchner, Th. Op. 62. Miniaturen: № 10	— 30
33. Chaminade, C. Op. 123 № 11. Air de ballet (D-dur)	— 20	96. — " " № 11. 12. 13	— 20
34. Behr, Fr. Op. 503 № 49. Une feuille de rose. (Ein Rosenblatt) № 2. Mélodie espagnole. (Spanisches Liedchen)	— 20	97. Mayer, C. Op. 340 № 4. Scherzo. G-dur	— 20
35. Chaminade, C. Op. 123 № 12. Marche russe	— 20	98. Kirchner, Th. Op. 62. Miniaturen: № 14	— 30
36. Behr, Fr. Op. 503 № 33. Aveu (Geständnis) № 47. Petite caline. (Kleine Schelmin)	— 20	99. — " " № 15	— 20
37. Sartorio, A. Op. 233 № 4. Bonne petite soeur. Valse.	— 20	100. Lack, Th. Op. 131. Menuet. H-moll	— 30
38. Behr, Fr. Op. 503 № 27. Danse hongroise. (Ungarischer Tanz) № 15. Menuett	— 20	101. Spindler, Fr. Op. 79 № 2. Fleurs d'Automme. (D-dur). Idylle	— 20
39. Sartorio, A. Op. 233 № 1. Toujours en avant	— 20	102. Godard, B. Op. 149 Cah. I № 10. Menuet des Bambins	— 40
40. Behr, Fr. Op. 503 № 7. Trot de cavalerie (Reitermarsch). G-dur.	— 20	103. Kirchner, Fr. Op. 78 № 1. Ländler	— 30
41. Kuhlau, Fr. Op. 42. Variations	— 20	104. — " " № 4. Gavotte	— 30
42. Wolff, B. Op. 44 № 3. Berceuse. (Wiegenlied)	— 20	105. — " " № 6. Walzer	— 30
43. Behr, Fr. Op. 503 № 50. Au printemps. (Im Frühling) № 60. Danse polonaise. (Mazurka)	— 20	106. Egghard, J. Op. 63 № 3. Nocturne. C-dur	— 30
44. Behr, Fr. Op. 503 № 37. Doux bonheur. (Stilles Glück) № 34. Sous bois. (Im Walde)	— 20	107. Mozart, W. Rondo alla turca. (E. Breslaur)	— 20
45. Lange, G. Op. 243 № 1. Prélude	— 20	108. Egghard, J. Op. 144 № 3. Nocturne mignon. (G-moll)	— 25
46. Behr, Fr. Op. 503 № 32. Nuit de Mai. (Mainacht) № 38. Refrain Autrichien. (Oesterreichisches Volkslied)	— 20	109. Godard, B. Op. 149 Cah. I № 5. Ronde populaire française. (Nous n'irons plus au bois)	— 30
47. Krentzlin, R. Op. 4 № 2. Un morceau gai	— 30	110. Spindler, Fr. Op. 66. Papillons: № 1. Es-dur	— 25
48. Behr, Fr. Op. 503 № 43. Le regiment qui passe. (Wachtparade) № 56. Chant arabe (Orientalisch)	— 20	111. — " " № 2. D-dur	— 30
49. Neustedt, Ch. Menuet C-dur (du petit trianon)	— 20	112. — " " № 3. F-dur	— 20
50. Lichner, H. Op. 144 № 2. Conte. (Schlaraffenland)	— 25	113. Godard, B. Op. 27 № 2. Solitude	— 25
51. Behr, Fr. Op. 503 № 24. Chant italien. (Italienisches Liedchen)	— 20	114. Dussek, J. S. La Matinée. Rondo. D-dur. (S. Lebert)	— 30
52. Kirchner, Fr. Op. 82 № 3. Dorfmusikanten. (Fête de Village)	— 30	115. Reynald, G. Op. 6 № 3. Perles de rosée (Thauperlen)	— 25
53. Behr, Fr. Op. 503 № 35. Ronde de nuit. (Nächtliche Runde)	— 20	116. Schubert, Fr. Op. 51. Trois marches militaires: № 1. D-dur	— 25
54. Lange, G. Op. 243 № 14. Chanson slave	— 20	117. — " " № 2. G-dur.	— 15
55. Lichner, H. Op. 134 № 6. Zu Hause	— 30	118. — " " № 3. E-dur.	— 25
56. Behr, Fr. Op. 503 № 10. Sous les palmes (Unter Palmen) № 20. Chant suisse. (Schweizer Liedchen)	— 20	119. Bach, Ph. Em. Solfeggietto	— 20
57. Beethoven, L. Deux Sonatines: № 1. G-dur	— 15	120. Wachs, P. Mon doux secret. Confidence	— 40
58. — " " № 2. F-dur	— 20	121. Lack, Th. Op. 263. Pastorella	— 30
59. Kuhlau, Fr. Rondo. D-dur. (E. Breslaur)	— 20	121a. — Op. 264. Valse harmonieuse	— 40
60. Behr, Fr. Op. 503 № 13. Chant hongrois. (Ungarisches Liedchen) № 14. Chant russe. (Гимна „Къ Момки“)	— 20	122. Leybach, J. Op. 4. Deuxième Nocturne	— 30
61. Behr, Fr. Op. 503 № 21. Gavotte. № 28. Au Noël. (Zur Weihnachtszeit)	— 20	123. Wachs, P. Coquetterie. Caprice	— 30
62. Lack, Th. Op. 62 № 1. Valse—mélodie (mignonne)	— 30	124. Poldini, Ed. Marche mignonne	— 30
63. Behr, Fr. Op. 503 № 39. La petite fileuse (Die kleine Spinnerin)	— 20	125. Schytte, L. Op. 79 № 10. Chant de la source	— 30
64. Müller, A. Scherzo. F-dur. (E. Breslaur)	— 20	126. Lack, Th. Op. 82. Valse-Arabesque	— 40
65. Behr, Fr. Op. 508 № 23. Dans le moulin. (In der Waldmühle)	— 20	127. Chaminade, C. Op. 37 № 1. Pas des Amphores. 2-me air de ballet	— 40
		128. — " " № 2. Pas des Echarpes. 3-me air de ballet	— 40
		129. — Op. 41. Pierrette. Air de ballet	— 30
		130. Brahms, J. Op. 65 № 3. Valse. A-dur	— 15
		131. Lack, Th. Op. 92. Le chant du ruisseau. Idylle	— 30
		132. Godard, B. Op. 107 № 7. En Songe. Etude	— 45
		133. Kalkbrenner, Fr. Toccata. A-moll. (Reichardt et Lawroff)	— 60
		134. d'Albert, E. Op. 5 № 3. Romance	— 80
		135. Moszkowski, M. Op. 58 № 4. Valse coquette du ballet „Laurin“	— 40

VALE HARMONIEUSE.

Allegro grazioso.

Th. LACK, Op. 264.

p un peu retenu

The first system of the piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes.

Pressez peu à peu.

cresc.

The second system continues the piece, with the right hand playing a more active melodic line. The left hand accompaniment remains steady. A *cresc.* marking indicates a gradual increase in volume.

Tempo brioso.

ff

The third system is marked *Tempo brioso* and *ff* (fortissimo). The right hand features a more complex melodic line with slurs and accents. The left hand accompaniment is more active, with some chords. The time signature changes to 2/4 at the end of the system.

p

The fourth system continues in 2/4 time. The right hand has a melodic line with triplets and slurs. The left hand accompaniment is simpler. A *p* (piano) marking is present.

cresc. *p*

The fifth system concludes the piece. It features a melodic line with a triplet and a slur, followed by a *cresc.* marking and a *p* marking. The left hand accompaniment is simple. A first ending bracket is shown above the right hand.

cre - -

8

scen - do

p

Un peu retenu.

p

Pressez peu à peu.

crêsc

Tempo brioso.

ff

2/4

1. 2.

p

harmonioso

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. Dynamics: *p*. The system contains two staves with various chords and melodic lines.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. The system contains two staves with various chords and melodic lines.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *cresc.* and *f*. The system contains two staves with various chords and melodic lines.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p*. The system contains two staves with various chords and melodic lines.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *cresc.*. The system contains two staves with various chords and melodic lines. An 8-measure rest is indicated in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *ff*. The system contains two staves with various chords and melodic lines. An 8-measure rest is indicated in the treble staff.

8

dimin. e rallent.

p

rallent.

p

ff

brillante

8

dimin.

grazioso calando

un peu retenu

Pressez peu a peu.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *cresc.* marking. The lower staff provides a harmonic accompaniment with a steady bass line.

Tempo brioso.

The second system continues the piece, marked *Tempo brioso.* and *ff* (fortissimo). The upper staff features a more active melodic line, while the lower staff maintains a rhythmic accompaniment.

The third system shows a change in time signature to 3/4. The upper staff contains a melodic line with some triplet figures, and the lower staff continues the accompaniment.

The fourth system is marked *p* (piano). The upper staff has a melodic line with a fermata over the final note, and the lower staff provides accompaniment.

8

The fifth system includes the lyrics *cre - scen - do* under the upper staff. It is marked *p* (piano). The upper staff has a melodic line with a fermata over the final note, and the lower staff provides accompaniment.

8

The sixth system includes the lyrics *cre - scen - do* under the upper staff. The upper staff has a melodic line with a fermata over the final note, and the lower staff provides accompaniment.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with a long slur and a fermata over the final note. The bass line provides harmonic support with chords and single notes. Dynamic markings include *p* (piano) and *grazioso* (graceful).

Second system of musical notation. It continues the piece with a tempo marking of *Lent.* (Lento). The treble staff has a melodic line with a slur and a fermata. The bass staff has a more active line. Dynamic markings include *cantando* (singingly) and *léger* (light). An *8-measure* repeat sign is present over the final part of the system.

Third system of musical notation. The tempo changes to *Tempo brioso.* (Brisk tempo). The treble staff features a more rhythmic and active melodic line. The bass staff has a steady accompaniment. The dynamic marking is *ff* (fortissimo).

Fourth system of musical notation. This system is characterized by frequent triplet figures in both the treble and bass staves, creating a rhythmic and melodic pattern. The treble staff has a slur over the triplet groups.

Fifth system of musical notation. It continues the triplet patterns from the previous system. The treble staff has a slur over the triplet groups. The bass staff has a steady accompaniment. The dynamic marking is *ff* (fortissimo).

Sixth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. An *8-measure* repeat sign is present over the final part of the system. The system concludes with a double bar line.