

Recueil des pièces modernes et classiques

POUR PIANO,

— revues, doigtées et classées par ordre de difficulté —

par les différents professeurs.

Suite du répertoire „LE JEUNE VIRTUOSE“.

VI Degré.

30. Beethoven L. v. Op. 26. Marche funèbre.—25
 31. Debussy Cl. En bateau.—30
 32. Dvorak A. Op. 101. N° 7. Humoresque—30
 33. Grieg Ed. Op. 71. N° 3. Luttin. Kobold—25
 34. Kuhe W. Op. 42. Le jeu des ondes.—30
 35. Lysberg Ch. Op. 108. Le chant du rouet—35
 36. Massenet J. Clair de lune de l'op. Werther—30
 37. Schubert Fr. Op. 90. N° 2. Impromptu. Es-dur—40
 38. Spindler Fr. Op. 230. N° 17. La fontaine. Am Springbrunnen—30
 39. Wachs P. Boléro—40
 40. — Les myrthes—40
 41. — Valse-étude—40
 42. Wagner R. Walther's Preisled aus der Oper „Die Meistersinger von Nürnberg“ arr. par Fr. Bendel—30
 43. Beethoven L. v. Six Variations sur le duo „Nel cor più“—30
 44. Bachmann G. Les hironnelles. Valse-caprice—10
 45. Berens H. Op. 92. N° 2. Valse-étude.—40
 46. Burgmüller Fr. Op. 109. N° 9. La cloche des matines.—20
 47. — Op. 109. N° 12. Le réveil dans les bois—20
 48. — Op. 109. N° 17. La marche—20
 49. Egghard J. Op. 34. Rosée de perles.—25
 50. Field J. Nocturne N° 5. B-dur. Ed. originale—20
 51. Godard Ch. Op. 43. N° 1. Le matin.—30
 52. Mayer Ch. Op. 134. Romance italienne—25
 53. Pierné G. Op. 7. Sérénade—25
 54. Merkel G. Op. 180. N° 1. Menuet.—30
 55. Schütt Ed. Op. 34. N° 5. Réverie—30
 56. Wollenhaupt H. A. Op. 29. N° 6. Scherzino—25
 57. — Op. 29. N° 9. Rhapsodie—30
 58. Zientarski V. Op. 28. Sérénade—40
 59. Lange G. Op. 61. Barcarolle. Schifferständchen—30

VI Degré.

60. Grieg Ed. Op. 43. N° 4. Oisillon.—20
 61. — Op. 43. N° 5. Poème érotique.—20
 62. Raff J. Op. 99. N° 3. Tarentelle.—40
 63. Saint-Saëns C. Op. 40. Danse macabre, arr. par Cramer.—55
 64. Kuhe W. Op. 36. Rose d'hiver. Nocturne—25
 65. Lange G. Op. 221. Romance de l'op. Mignon de Thomas—30
 66. — Op. 271. La romance du Nord. Nordische Romanze—30
 67. Lebeau A. Op. 107. Au printemps. Mélodie de Ch. Gounod—25
 68. Lysberg Ch. Op. 62. Idylle—30
 69. Wachs P. Valse vive—40
 70. Smith S. Op. 207. Le murmure du ruisseau. Etude—40
 71. Wolff B. Op. 57. La volée—25
 72. Spindler Fr. Op. 116. N° 2. Sylphide—40
 73. Berens H. Op. 40. N° 5. Prière du soir—25
 74. Lange G. Op. 225. La Sainte Vierge. Méditation—30
 75. Pauer E. Op. 63. N° 4. Chanson du savoyard—40
 76. Merkel G. Op. 63. Barcarolle.—30
 77. — Op. 143. N° 1. Idylle—30
 78. Wenzel H. Op. 25. Perce-neige (Schneeflocken)—30

VII Degré.

1. Liszt Fr. La Sérénade de Fr. Schubert—20
 2. Durand A. Op. 83. Première valse—30
 3. Egghard J. Op. 2. La campanella.—40
 4. Kölling C. Op. 55. La chasse au lion. Die Lützenjagd. Galop—60
 5. Pacher J. A. Op. 32. Variations sur des motifs de l'op. Robin des bois de C. M. Weber—50
 6. Döhler Th. Op. 24. Nocturne.—20
 7. Drdla Fr. Sérénade (à Jan Kubelik)—30

VII Degré.

8. Pacher J. Op. 45. Le zéphire. Etude de concert—55
 9. Saint-Saëns C. Danse de la Gipsy—25
 10. Grieg Ed. Op. 57. N° 5. Elle danse.—30
 11. Kuhe W. Op. 138. Zigeuner Trinklied—30
 12. Ganne L. Extase. Transcr. par E. Alder—40
 13. Grieg Ed. Op. 46. N° 4. Dans la halle du roi de montagne—30
 14. — Op. 68. N° 3. A tes pieds. Zu deinen Füßen—30
 15. Händel G. F. Le forgeron harmonieux. Variations. E-dur—25
 16. Lack Th. Op. 72. Valse-impromptu—40
 17. Schumann R. Op. 82. N° 7. L'oiseau prophète. Vogel als Prophet—30
 18. Schütt Ed. Op. 17. N° 2. Valse lente—30
 19. Neldy A. B. Op. 12. La voix du ciel.—40
 20. Saint-Saëns C. Le cygne. Mélodie.—25
 21. Grieg Ed. Op. 43. N° 6. Au printemps—25
 22. — Op. 52. N° 1. Deuil de mère—25
 23. — Op. 52. N° 2. Première rencontre. Des-dur.—25
 24. Mills S. B. Op. 23. Le murmure de la fontaine.—50
 25. Schütt Ed. Op. 16. N° 1. Etude mignonne—30
 26. — Op. 59. N° 2. A la bien aimée—50
 27. Tausig C. Le contrebandier. Romance espagnole de R. Schumann—40
 28. Wollenhaupt H. A. Op. 25. Le Ruisseau—30
 29. Zientarski V. Op. 41. Barcarolle—40
 30. — Op. 51. Etude. A-moll—40
 31. Grieg Ed. Op. 41. N° 1. Wiegenlied. Cis-moll.—20
 32. — Op. 41. N° 4. Sie ist so weiss.—15
 33. Egghard J. Op. 57. La source de perles. Caprice—30
 34. Kullak Th. Op. 111. N° 3. La violette. (Das Veilchen) de W. A. Mozart.—30

VII Degré.

35. Spindler Fr. Op. 288. N° 1. L'ange. (Der Engel). Air de A. Warlamoff—30
 36. Wehle Ch. Op. 49. Les arpèges. As-dur—40
 37. — Op. 69. Légende.—50

VIII Degré.

1. Wagner R. Marche de l'op. Tannhäuser.—35
 2. Zientarski R. Op. 23. Les papillons. Etude de concert—60
 3. — Op. 25. Elégie.—75
 4. — Op. 26. La prière du matin.—50
 5. Zientarski V. Op. 22. Tarentolle Napolitaine fantastique.—60
 6. Ascher J. Op. 80. Cascade de roses.—35
 7. Bendel Fr. Op. 139. N° 3. Au clair de la lune. Barcarolle—50
 8. Friedenthal A. Célèbre Gavotte de Corelli, transcrite en forme d'un caprice de concert.—40
 9. Wehle Ch. Op. 71. Barcarolle—40
 10. Wyman A. Op. 39. Les ondes argentines.—40
 11. Grieg Ed. Op. 46. N° 1. Le matin. Morgenstimmung—30
 12. Lysberg Ch. Op. 34. La fontaine—30
 13. Schütt Ed. Op. 55. N° 8. Au ruisseau. Etude—40
 14. Chopin Fr. Op. 40. N° 1. Polonaise. A-dur.—30
 15. Grieg Ed. Op. 41. N° 2. Klein Haakon.—25
 16. — Op. 41. N° 3. Je t'aime. Chanson d'amour—25
 17. — Op. 41. N° 5. Die Prinzessin.—30
 18. — Op. 41. N° 6. An den Lenz—20
 19. Beethoven L. v. Op. 51. N° 2. Rondo. G-dur—50
 20. Bendel Fr. Op. 139. N° 4. Cascade du chaudron.—60
 21. Moscheles J. Op. 54. N° 2. La Leggerezza. Etude—60
 22. Raff J. Op. 87. Introduction et Allegro scherzoso—50
 23. Bendel Fr. Op. 137. N° 4. La source argentée. (Silberquelle)—50
 24. Moszkowski M. Op. 11. N° 1. Polonaise. Es-dur.—50

KIEFF, Kreschtschatik N° 29.

LÉON IDZIKOWSKI

VARSOVIE, Marszałkowska N° 119.

Commissionnaire de la Société IMPERIALE Musicale Russe.



MOSCOU, A. Guthell.

MOSCOU, P. Jurgenson.

ODESSA, E. Ostrowski.

PETERSBOURG, A. Johansen.

ROSTOW S/D., L. Adler.

MOSCOU, J. H. Zimmermann.

LIÉKATÉROSLOW, H. Krygier.

KHARKOW, A. F. Gerhard.

VLADIVOSTOK, S. Kraiewska.

VORONÈGE, W. Kastner.

WILNO, J. Zawadzki.

Музыкальный магазин
5555555555555555
СССР
№ 9248-42

VALESE-IMPROMPTU.

Molto vivace. $\text{♩} = 100$.

T. Lack, Op. 72.

Piano.

p
leggierissimo e ben egualmente

First system of musical notation. The upper staff contains a melodic line with fingerings (1-5) and slurs. The lower staff contains a bass line with fingerings (1-5). The lyrics "cre - scen - do molto" are written below the notes. Performance markings include "Red." and "*" below the bass line.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a forte dynamic marking "ff" and a mezzo-forte marking "m.f.". Fingerings and slurs are present. Performance markings include "Red." and "*" below the bass line.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a mezzo-dolce dynamic marking "m.d." and a piano dynamic marking "p". Fingerings and slurs are present. Performance markings include "Red." and "*" below the bass line.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment. Fingerings and slurs are present. Performance markings include "Red." and "*" below the bass line.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment. Fingerings and slurs are present. Performance markings include "Red." and "*" below the bass line.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a pianissimo dynamic marking "pp con delicatezza". The system concludes with first and second endings. Performance markings include "Red." and "*" below the bass line.

Quasi lento. $\text{♩} = 126.$
con sentimento

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece is in 4/4 time. The tempo is marked 'Quasi lento' with a metronome marking of 126 quarter notes per minute. The mood is 'con sentimento'. The system contains two staves of music. Fingerings are indicated by numbers 1-5. Dynamics include 'Ped.' (pedal) and asterisks (*). The first measure has a fingering of 5 in the treble and 5 in the bass. Subsequent measures show various fingerings and articulations.

Second system of musical notation. Continues the piece. The treble staff features a descending scale with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff has fingerings 1, 3, 2, 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1. Dynamics include 'Ped.' and asterisks (*).

Third system of musical notation. The tempo is marked 'poco riten.'. The mood changes to 'rinsf. e con anima'. The system contains two staves. The treble staff has a fingering of 5 in the first measure. The bass staff has a fingering of 5 in the first measure. Dynamics include 'Ped.' and asterisks (*). The second measure has a 'cresc. e poco' marking.

Fourth system of musical notation. The tempo is marked 'agitato'. The mood changes to 'dimin. e riten.'. The system contains two staves. The treble staff has a fingering of 3 in the first measure. The bass staff has a fingering of 5 in the first measure. Dynamics include 'Ped.' and asterisks (*).

Fifth system of musical notation. Continues the piece. The treble staff has a fingering of 3 in the first measure. The bass staff has a fingering of 5 in the first measure. Dynamics include 'Ped.' and asterisks (*).

Sixth system of musical notation. The system contains two staves. The treble staff has a fingering of 3 in the first measure. The bass staff has a fingering of 5 in the first measure. Dynamics include 'Ped.' and asterisks (*). The system concludes with first and second endings, marked '1.' and '2.'.

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with several slurs and fingerings (1-5, 2-4, 3-5, 4-2, 5-3, 2-4, 1-5, 2-4, 1-3, 2). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

The second system continues the piece with similar notation. The upper staff features more complex slurs and fingerings, including a sequence of 5-4-2-1-3-2-1. The lower staff continues with harmonic support, including some chords with fingerings like 1-3 and 5-4.

The third system shows further development of the melodic line in the upper staff, with slurs and fingerings such as 2-4-3-2-1-4 and 2-4-3-2-1-3-1. The lower staff provides accompaniment with chords and moving lines.

The fourth system includes dynamic markings. The upper staff has slurs and fingerings like 2-5-1-2-5-4-2-1-4-3-2 and 1-4-3-2-1-3. The lower staff has chords with fingerings like 2-3, 4-1-3, and 5-2-3. A piano (*p*) dynamic is marked at the start of the system.

The fifth system includes lyrics: *cre - scen - do molto*. The upper staff has slurs and fingerings like 4-3-2-1-3, 1-3-2-1-3, 1-2-5-1-2-5-4-2-1-4, and 1-2-5-8-4-4-1-1-1. The lower staff has chords with fingerings like 4-1-3, 5-1-2, and 2-3. A forte (*f*) dynamic marking is present.

ff

m.g.

diminuendo

m.d.

p

pp con delicatezza

Fine.

*Red. **