

# Choix de Compositions

CLASSIQUES ET MODERNES

pour PIANO revues, doigtées et classées par ordre de difficulté par

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Les oeuvres ci-dessus sont recommandées à jouer en même temps que les oeuvres de Clementi, Haydn, Mozart, Beethoven, Schubert et d'autres.

### IV. DEGRÉ.

186. Moniuszko-Wolff B. Le Cosaque. (Kozak) . . . . .	50	223. Naumann I. G. Finale d'une Symphonie, arr. par. O. Schmid . . . . .	30
187. — L'Étoile. (Gwiazdka) . . . . .	50	224. Kuhe G. Op. 28. Nr. 2. La Mélancolie . . . . .	30
188. — Une Fleur. (Kwiatki). Oh! mon coeur. (Serce moje) . . . . .	50	225. Bürgel C. Op. 29. Nr. 1. 2. Petites fleurs et petites feuilles . . . . .	30
189. Sartorio A. Op. 85. Royal polonaise . . . . .	40	226. Godard Ch. Op. 146. Ruisseau murmurant . . . . .	50
190. Schumann R. Op. 85. Nr. 12. Chant du soir. Op. 115. Musique d'entracte de Manfred . . . . .	30	227. Kuhe G. Op. 28. Nr. 5. 6. L'Espérance. L'Impatience . . . . .	30
191. Seeling H. Op. 14. Nr. 1. 6. Deux feuilles d'album . . . . .	40	228. Bruch M. Op. 12. Deux morceaux . . . . .	50
192. Schytte L. Op. 121. Nr. 4. Cortège nuptial norvégien . . . . .	40	229. Lack Th. Op. 190. Caprice-Tarentelle . . . . .	30
193. Bendel Fr. Op. 14. Nr. 3. Adagio favori de Mozart . . . . .	30	230. — Op. 240. Cantatilla . . . . .	40
194. — Op. 70. Nr. 6. Petite valse . . . . .	30	231. Sartorio A. Op. 352. Chanson d'été . . . . .	30
195. — Op. 71. Nr. 1. Idylle . . . . .	30	232. — Les Premières Hirondelles . . . . .	40
196. — Op. 87. Nr. 1. Romance . . . . .	30	233. Schytte L. Op. 84. Nr. 3. Mélodie . . . . .	30
197. — Op. 87. Nr. 3. À la Hongroise . . . . .	30	234. — Op. 84. Nr. 6. Légende . . . . .	40
198. Corelli A. Quatre morceaux: Prélude. Gavotte. Menuet. Allegro . . . . .	50	235. Gurlitt C. Op. 148. Nr. 7. Novelette . . . . .	30
199. Jaell A. Op. 169. Valse des Sylphes de la Damnation de Faust de H. Berlioz . . . . .	30	236. Jael A. Op. 99. Prière de Rienzi de R. Wagner . . . . .	30
200. Kessler I. C. Op. 20. Nr. 1. Étude . . . . .	40	237. Kullak Th. Impromptu . . . . .	40
201. Moszkowski M. Op. 12. Nr. 5. Danse espagnole . . . . .	30	238. Lack Th. Op. 44. Petit mouvement perpétuel . . . . .	40
202. Ravina H. Op. 14. Nr. 1. Étude . . . . .	30	239. — Op. 54. Scherzo-Caprice . . . . .	40
203. Zarzycki-Wolff B. Sérénade . . . . .	50	240. — Op. 192. Nocturne . . . . .	30
204. Jadassohn S. Op. 35. Nr. 7. Minuetto tiré de la Sérénade . . . . .	30	241. Ravina H. Op. 50. Nr. 2. 5. Deux études harmonieuses . . . . .	30
205. Janetschek St. Impromptu . . . . .	40	242. — Op. 50. Nr. 7. Deux études harmonieuses . . . . .	30
206. Meyer-Helmund E. Op. 135. Nr. 3. En deux. Romance . . . . .	30	243. Chopin Fr. Op. 74. Nr. 2. Le printemps, arr. par Fr. Liszt . . . . .	20
207. Bach J. S. Gavotte de la 2 <sup>me</sup> Sonate. Transcr. par Ch. Reinecke . . . . .	30	244. Elgar E. Op. 12. Salut d'amour . . . . .	30
208. Clementi M. Op. 12. Nr. 4. Sonate 1 <sup>re</sup> partie . . . . .	30	245. Horejszo W. Op. 29. Nr. 1. Chant religieux . . . . .	30
209. Haessler J. W. Sonate . . . . .	60	246. — Op. 29. Nr. 2. Choral . . . . .	30
210. Hasse J. A. Op. 7. Sonate . . . . .	40	247. — Op. 29. Nr. 3. Prière . . . . .	30
211. Kirnberger Joh. Phil. Gavotte, Gigue . . . . .	20	248. Kania E. Célèbre hymne polonais . . . . .	30
212. Kjerulf H. Op. 12. Nr. 2. Menuet . . . . .	20	249. Stiehl H. Op. 161. Nr. 5. Romance sans paroles . . . . .	20
213. — Op. 28. Nr. 5. Chanson printanière . . . . .	30	250. Zarzycki A. Deux chants religieux . . . . .	30
214. Muffat G. Gigue . . . . .	20	251. Bellini V. Polonaise de l'op „I. Puritani”. Transcription . . . . .	40
215. Bossi M. E. Op. 102. Nr. 7. Pantomina . . . . .	30	252. Bizet G. Habanera de l'op „Carmen” arr. par Ch. Reinecke . . . . .	20
216. Dietrich M. Op. 25. Talisman. Romance populaire . . . . .	40	253. Dietz F. W. Op. 49. Nr. 4. Minuetto . . . . .	20
217. Zarzycki A. Op. 6. Nr. 2. Idylle . . . . .	20	254. Heller St. Op. 46. Nr. 8. Andante cantabile . . . . .	20
218. Carreno-Tagliapietra T. Deux morceaux. Nr. 1. Petite berceuse. Nr. 2. Minuetto in stillo antico . . . . .	30	255. Nowakowski J. Op. 44. Nr. 8. Cracovienne . . . . .	40
219. Henselt A. Valse de Jean Strauss . . . . .	20	256. Reinecke Ch. Op. 88. Nr. 5. Dans la verdure . . . . .	30
220. Galuppi B. Giga . . . . .	20	257. Sartorio A. Op. 24. Polonaise . . . . .	30
221. Gade N. W. Op. 41. Nr. 2. Mignon . . . . .	30	258. — Op. 55. Nr. 2. Romance . . . . .	30
222. Jadassohn S. Op. 25. Nr. 2. Scherzino . . . . .	20	259. — Op. 158. Esquisse-Mélodie . . . . .	30
		260. Spindler Fr. Op. 124. Nr. 9. Le bourdonnement du Lanneton . . . . .	30
		261. — Op. 143. Nr. 1. Romance sans paroles . . . . .	30

ST.-PÉTERSBOURG  
chez N. H. Davinghoff. — A. Johansen. — J. H. Zimmermann.

KIEFF  
chez L. Idzikowski.

ODESSA  
chez E. Ostrowski.

VARSOVIE  
Gebethner & Wolff  
Succursale à Lublin.

VILNO  
chez J. Zawadzki. — V. Makowski.  
MOSCOU  
chez A. Gutheil. — A. Seywang.  
J. H. Zimmermann.  
RIGA  
P. Neldner. — I. Deubner.

# IMPROMPTU.

Th. Kullak.

Allegro molto.

The musical score is written for piano and bass. It consists of five systems of music. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *fp* (fortissimo piano), *f* (forte), and *sfz* (sforzando). It also features performance instructions like *ten.* (tension) and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (*Ped*) and asterisks (*\**) are used to indicate specific pedaling techniques. The piece is characterized by rapid, flowing passages in the piano part and more rhythmic accompaniment in the bass part.

mf

p

mf

p

*con espress.*

*tranquillo*

*il basso sempre legatissimo*

*Ped ten.*

*Ped*

*Ped*

First system of a piano score. The right hand features a melodic line with slurs and fingerings (3, 2, 3, 1, 5, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 1, 3). The dynamic marking is *p*. The tempo/style marking is *dolce con grazia*. Pedal markings are present below the bass staff.

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings (4, 3, 2, 1, 3, 2, 5, 3, 2, 3, 5, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (2, 1, 3, 2, 2, 1, 4, 2, 3). The dynamic marking is *p*. Pedal markings are present below the bass staff.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings (3, 5, 2, 3, 1, 2). The left hand has a rhythmic accompaniment with slurs and fingerings (3). The dynamic marking is *f*. The tempo/style marking is *cresc.*. Pedal markings are present below the bass staff.

Fourth system of the piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 4, 2, 1, 2, 8, 2, 1, 3, 2, 1, 4, 2, 1, 2, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (2, 1, 2, 1). The dynamic marking is *mf*. The tempo/style marking is *f a tempo*. Pedal markings are present below the bass staff.

Fifth system of the piano score. The right hand features a melodic line with slurs and fingerings (5, 8, 2, 1, 3, 2, 1, 4, 4, 2, 3, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (2). The dynamic marking is *fp*. Pedal markings are present below the bass staff.

Musical notation for the first system, measures 1-4. The right hand features a complex melodic line with slurs and fingerings (2, 1, 2, 1, 3, 1, 2, 1, 5, 4, 2, 1, 4). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *mf* and *f*. A *sfz* marking is present in the bass clef with a *Ped* symbol below it.

Musical notation for the second system, measures 5-8. The right hand continues with intricate melodic patterns and slurs, with fingerings such as 2, 1, 3, 4, 2, 1, 1, 2, 1, 4, 3, 2, 1. The left hand accompaniment includes chords and moving lines. Dynamics include *f*.

Musical notation for the third system, measures 9-18. The right hand features a dense melodic texture with slurs and fingerings (1, 3, 2, 1, 2, 3, 2, 3, 1, 2, 1, 2, 3, 4, 2, 3, 2, 1). The left hand accompaniment includes chords and moving lines. Dynamics include *fp*, *cresc.*, and *f*. A *sfz* marking is present in the bass clef with a *Ped* symbol below it.

Musical notation for the fourth system, measures 19-24. The right hand features a dense melodic texture with slurs and fingerings (4, 3, 3, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand accompaniment includes chords and moving lines. Dynamics include *mf* and *pp*.

Musical notation for the fifth system, measures 25-30. The right hand features a dense melodic texture with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand accompaniment includes chords and moving lines. Dynamics include *mf* and *pp*. A *Ped* symbol is present at the end of the system.

Meno mosso. *con espressione*

Ped

Ped

*pp* *p*

ten. Ped

Ped

*f*

Ped

*ten.* *pa tempo* *mf*

Ped

*perdendosi*