

# Choix de Compositions

CLASSIQUES ET MODERNES

pour Piano

revues, doigtées et classées par ordre de difficulté par

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

### Troisième Série.

#### I Degré.

№ 77 Wolff Bernh. op. 195 Nr. 1. Allegretto . . . . .	30
78 — op. 195 Nr. 2. Andante . . . . .	30
79 — op. 195 Nr. 3. Rondo . . . . .	30
80 — op. 195 Nr. 4. Allegro . . . . .	30
81 Foerster Alban. op. 42 Nr. 2. Sonatine F-dur. . . . .	40
82 Wolff Bernh. L'ami musical. Cah I Dix Morceaux (très faciles) . . . . .	40
83 Moniuszko—Cramer A. Krakowiak . . . . .	30
84 Döring C. H. op. 159 Nr. 3. Fête de l'école. . . . .	30
85 Wolff Bernh. L'ami musical. Cah II Danse turque et Allegretto scherzando . . . . .	20
86 — op. 198 Sonatine Nr. 2 Fa majeur. . . . .	40
87 — " " " Nr. 4 Do majeur . . . . .	40
88 — " " " Nr. 6 Mi mineur. . . . .	40
89 — " " " Nr. 7 Ré mineur. . . . .	40
90 Morley Ch. Op. 91. Nr. 7. 12. Valse mignonne. Petite Romance . . . . .	30

#### II Degré.

№ 62 Heller St. Trois études mélodiques . . . . .	40
op. 47 Nr. 5. Salut du matin . . . . .	
op. 45 Nr. 1. La Fileuse. . . . .	
Nr. 2. La petite entêtée. . . . .	
63 Wolff Bernh. L'ami musical Cah III Beethoven op. 20 Menuet du Septuor et op. 114 Marche turque „Les ruines d'Athènes“ . . . . .	30
64 — L'ami musical Cah IV Schumann Rob. op. 102 Stück im Volkston et Romance „An den Sonnenschein“ . . . . .	20

#### III Degré.

№ 79 Leoncavallo R. A Ninon. Canzonetta . . . . .	40
80 Paderewski J. I op. 14 Nr. 1. Menuet. Edition simplifiée . . . . .	20
81 Heller St. op. 16 Nr. 14. Feuillet d'album . . . . .	20
82 Seiss I. op. 2 Nr. 2, 3, 4. Trois Arabesques (Aveu.—Romance.—Scherzino) . . . . .	40
83 Jadassohn S. Op. 122. Nr. 6. Improptu. . . . .	40
84 Cramer J. B. Op. 38. I Solo du IV Concerto C-dur. . . . .	40
85 Berens H. Op. 57. Boléro. . . . .	40

#### IV Degré.

№ 107 Fesch. Canzonetta. Transcr. p. J. Wallace . . . . .	20
108 Händel. Aria „Lascia ch'io pianga“ p. J. Wallace . . . . .	20
109 Scarlatti. Canzonetta p. J. Wallace . . . . .	20
110 Gordigiani. Aria „Ogni sabato“ p. J. Wallace . . . . .	40
111 Reinecke C. op. 219 Nr. 3. Scène de ballet . . . . .	30
112 Schytte L. op. 87 Nr. 4. Souvenirs. Valse de salon . . . . .	30
113 — op. 90 Nr. 3. 5. Vortrags-Studien . . . . .	40

№ 114 Moniuszko St. Bagatelles . . . . .	40
115 — Berceuse . . . . .	30
116 — Moment musical. . . . .	30
117 Moszkowski M. op. 15 Nr. 1. Sérénade . . . . .	20
118 Scharwenka Ph. op. 33 Nr. 2. Obarok . . . . .	30
119 Ferrari G. op. 96 Nr. 2. Quasi Valse . . . . .	30
120 Moniuszko—Biernacki M. Doumka (D-moll) et La fille menaçante . . . . .	40
121 Heller St. Deux études de salon . . . . .	40
op. 46 Nr. 12. Feu Follet. . . . .	
Nr. 25 Sérénade . . . . .	
122 Thome Fr. op. 28. Doumka et Danse de l'Ukraine. . . . .	40
123 Dussek I. L. Op. 3 I Solo du I Concerto en Mi bémol. . . . .	40
124 — op. 22 I „ „ V „ „ Si bémol. . . . .	60
125 — op. 26 I „ „ VI „ „ Mi bémol. . . . .	50
126 Mozart W. A. I „ „ Concerto en Si bémol. . . . .	40
127 Liszt—Schubert Fr. Lob der Thränen . . . . .	30
128 Beethoven L. p. 15. I Solo du I Concerto en Ut majeur. . . . .	50
129 Steibelt D. I Solo du I Concerto . . . . .	40

#### V Degré.

№ 98 Ohe Ad. op. 2 Nr. 4. Gavotte . . . . .	40
99 Daquin C. Le Coucou. Rondeau. . . . .	30
100 Mendelssohn B. Gondellied A-dur . . . . .	20
101 Moniuszko—Westh E. op. 2. L'Alouette . . . . .	40
102 Schubert Fr. op. 122. Grande Sonate Es-dur I Partie . . . . .	50
103 Meyer-Helmund E. Sérénade roccoco. . . . .	30
104 Moniuszko Biernacki M. Deux chansons: Mia Madre—Zosia . . . . .	40
105 — Deux chansons: Doumka de l'opéra „Flis“—Le chanteur loin du pays . . . . .	50
106 Biernacki M. Valse (B dur . . . . .	50
107 Grieg Ed. op. 52 Cah I Nr. 1. Deuil de mère Nr. 2. Première rencontre. Nr. 3. Le coeur du poète. . . . .	60
108 Dreyschok Fel. Op. 37 Nr. 2. II-e Sérénade Ré majeur. . . . .	30
109 — op. 37. Nr. 3. Impatience. Scherzo Si bémol majeur. . . . .	50
110 Mendelssohn B. F. Op. 28. Fantaisie Fismoll I Partie. . . . .	30
111 Beethoven L. Op. 37. I Solo du III Concerto en Ut mineur. . . . .	50
112 Hummel J. N. Op. 85. I Solo du I Concerto en La mineur. . . . .	60
113 Liszt Fr. Consolations Nr. 3. Desdur. . . . .	30
114 Weber C. M. Op. 39. Menuetto capriccioso de la Sonate As dur (Fr. Liszt) . . . . .	40
115 Hummel J. N. I Solo du I Concerto en Si mineur . . . . .	50
116 Kalkbrenner Fr. op. 61. I Solo du I Concerto D-moll. . . . .	50

#### VI Degré.

№ 33 Schütt Ed op. 55 Nr. 1, 2 6. Trois poésies. (Jours lointains.—Première solitude.—Souvenir-Valse) . . . . .	40
34 op. 55 Nr. 8. Au ruisseau. Etude. . . . .	30
35 Liszt Fr. La Campanella. Grande Etude de Paganini Nr. 3. . . . .	60

Moscou chez Ch. Meykrow —  
A. Seywang.  
St. Petersburg chez

Kieff chez L. Izdikowski.  
J. H. Zimmermann.

VARSOVIE  
chez  
**GEBETHNER & WOLFF**  
Succursale à Łódź  
rue Piotrkowska 48.



ff *ped.* \* *tr* *p* *cresc.* *ped.* \* *ped.* \*

*tr*

ff *ped.* \* *p* *fz* *fz* *p* *ped.* \*

*tr*

*f* *ped.* \* *ritard.*

*a tempo.* *p* *Con legerzza.* *con ped.*

*tr*

*fz* *ped.* \* *fz* *ped.* \*

# Un poco meno mosso.

*Con espressione.*

First system (measures 1-4): Treble clef contains a melodic line with fingerings 1, 2, 1, 5, 2, 4, 3, 5, 4. Bass clef contains a rhythmic accompaniment of chords with 'Ped.' markings and asterisks. Dynamics include *p* and *f*.

Second system (measures 5-8): Treble clef continues the melodic line with fingerings 4, 3, 2, 1, 3, 1, 3, 1, 5, 4, 3, 2, 1, 4, 2, 1. Bass clef continues the accompaniment with 'Ped.' markings and asterisks. Dynamics include *p* and *fz*.

Third system (measures 9-12): Treble clef continues the melodic line with fingerings 1, 3, 2, 1, 2, 5, 5, 4, 3, 1, 3, 2, 1. Bass clef continues the accompaniment with 'Ped.' markings and asterisks.

Fourth system (measures 13-16): Treble clef continues the melodic line with fingerings 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1, 5, 3, 2, 1, 4. Bass clef continues the accompaniment with 'Ped.' markings and asterisks. Dynamics include *f con fuoco*, *p*, and *p*.

Fifth system (measures 17-20): Treble clef continues the melodic line with fingerings 2, 1, 2, 1, 2, 4, 5, 1, 4, 5, 4, 5. Bass clef continues the accompaniment with 'Ped.' markings and asterisks. Dynamics include *pp ritardando.* and *a tempo.*

Sixth system (measures 21-24): Treble clef continues the melodic line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 3, 4. Bass clef continues the accompaniment with 'Ped.' markings and asterisks. Dynamics include *f* and *p*.

First system of a piano score. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of chords. Dynamics include *p*, *cresc.*, and *f*. The tempo is marked *And.* with asterisks indicating a change in tempo.

Second system of the piano score. The right hand continues with a melodic line, including some triplet-like patterns. The left hand accompaniment remains consistent. Dynamics include *p* and *con And.*

Third system of the piano score. The right hand has more intricate melodic passages with slurs and fingerings. The left hand accompaniment includes some moving lines. Dynamics include *cresc.*, *f*, and *cresc.*. The tempo is marked *accelerando.* and *And.* with asterisks.

Fourth system of the piano score. The right hand features a very fast and dense melodic passage, possibly a tremolo or rapid sixteenth-note run. The left hand accompaniment is also active. Dynamics include *ff* and *And.*

Fifth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment includes some chords and moving lines. Dynamics include *fz*, *fz*, and *poco ritenuto*.

Tempo I.

*p*

*con Ped.*

51

*p*

Animato.

*cresc.*

*ff*

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.*

*ff*

*p* *fz*

*fz*

*Ped.* \* *Ped.* \* *Ped.* \*

*tranquillo.*

*f*

*p*

*f*

*fz*

*Ped.* *Ped.*

a tempo.

*p* *ritard.* *p* *con Ped.*

This system contains measures 1 through 4. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1, 3, 1, 2, 1, 2). The left hand provides harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*), a ritardando (*ritard.*), and piano (*p*) with a pedal effect (*con Ped.*).

This system contains measures 5 through 8. The right hand continues with intricate melodic patterns and slurs, including fingerings like 2, 1, 2, 1, 5, 3, 2, 1, 3, 1, 3, 1, and 31. The left hand accompaniment consists of chords and rhythmic patterns. The system concludes with a fermata over the final note.

*f* *Ped.* *cresc. e accel.*

This system contains measures 9 through 12. The right hand has a more active melodic line with slurs and fingerings (2, 1, 2, 5, 4, 1, 2, 4, 3, 1, 2, 5, 4, 5, 4). The left hand features a bass line with a fermata in measure 10 and a double asterisk (\*) in measure 11. Dynamics include forte (*f*), piano (*Ped.*), and crescendo with acceleration (*cresc. e accel.*).

*ff* *Ped.*

This system contains measures 13 through 16. The right hand has a melodic line with slurs and fingerings (8, 1, 2, 3, 4, 1, 2, 4, 4, 3, 2, 1, 4). The left hand accompaniment includes a fermata in measure 14 and a double asterisk (\*) in measure 15. The dynamic is fortissimo (*ff*) with a pedal effect (*Ped.*).

*Ped.* *ff*

This system contains measures 17 through 20. The right hand has a melodic line with slurs and fingerings (4, 1, 2, 3, 1, 4, 2). The left hand accompaniment includes a fermata in measure 18 and a double asterisk (\*) in measure 19. The dynamic is fortissimo (*ff*) with a pedal effect (*Ped.*).

*Fine.*