

# CHOIX DE COMPOSITIONS

CLASSIQUES ET MODERNES

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

## RODOLPHE STROBL

ci-devant professeur des classes supérieures de Piano du Conservatoire à Varsovie.

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

### II. DEGRÉ.

200. Schytte L. Op. 80. Nr. 11. Tarentelle . . . 40  
201. Smith S. La Sérénade de G. Braga . . . 30

### III. DEGRÉ.

213. Lange G. Op. 339. Sous sa fenêtre Sérénade . . . 30  
214. Bohm Ch. Op. 115. Les adieux Mélodie . . . 25  
215. Gänschals C. Op. 13. Ninetta. Mazourka . . . 25  
216. Braungardt Fr. Op. 6. Murmure des Bois. (Edition facilitée) . . . 25  
217. Sweet A. S. La Madone. Méditation religieuse . . . 40  
218. Oesten Th. Op. 193. Alpenglühén Idylle . . . 30  
219. Pessard E. Op. 20. Nr. 8. Andalouse . . . 15  
220. Lange G. Op. 162. Chant d'automne. Romance de F. Mendelssohn-B. . . 30  
221. Smith S. Op. 31. Chanson russe. . . 30  
222. Kafka I. Op. 143. Scène de Campagne (Ländliche Scene) . . . 30  
223. Rummel J. La Sérénade de G. Braga . . . 35

### IV. DEGRÉ.

346. Braunhardt Fr. Op. 6. Murmure des bois . . . 25  
347. Smith B. Lohengrin Fantaisie „Wagner“ . . . 50  
348. Raff J. Op. 72. Preludio . . . 40  
349. Sweet A. Chant des anges . . . 25  
350. Micheuz G. Op. 156. Alleluia des oiseaux . . . 30  
351. Kölling Carl. Op. 213. Rausche, rausche froher Bach . . . 60  
352. Neldy A. B. Op. 12. La voix du ciel . . . 40

### VI. DEGRÉ.

1. Moszkowski M. Op. 34. Nr. 1. Valse . . . 90  
2. — Op. 40. Scherzo-Valse . . . 80  
3. — Op. 36. Nr. 4. En automne . . . 60  
4. Massenet J. Air de ballet. (P. Schloezer) . . . 40  
5. Saint-Saëns Camille. Alceste de Gluck. Caprice sur les airs de Ballet. (P. Schloezer) . . . 70  
6. Liszt Fr. Valse de l'opéra „Faust“ de Ch. Gounod. (P. Schloezer) . . . 80  
7. Żeleński W. Op. 45. Gavotte . . . 70  
8. Zarzycki A. Op. 12. Deux Mazourkas . . . 60  
9. Bach Joh. Seb. Sicilienne . . . 20  
10. Liszt Fr. Notturmo (Liebesträume Nr. 3) . . . 40  
11. Jensen Ad. Op. 25. Sonate (1-re Partie) . . . 60  
12. Grieg Ad. Op. 55. Nr. 4. Chanson de Solvejg . . . 30

13. Grieg Ad. Op. 57. Nr. 3, 5. Deux pièces lyriques: Illusion. Elle danse . . . 40  
14. Scarlatti Domenico. Burlesca . . . 40  
15. Moszkowski M. Op. 52. Nr. 4. La Jongleuse . . . 40  
16. Zaremski J. Op. 13. Nr. 4. Allegro molto. (A. Michałowski) . . . 50  
17. Reinecke C. Op. 33. Premier Solo du Concertstück . . . 50  
18. Dreyschock F. Op. 26. Valse brillante . . . 60  
19. Bach Joh. Seb. Bourrée de la Sonate pour V-celle . . . 20  
20. Grieg E. Canan (Op. 38. Nr. 8). Vers la patrie (Op. 62. Nr. 6) . . . 50  
21. Reinecke C. Op. 123. Nr. 2. Étude . . . 40  
22. Moszkowski M. Op. 53. Nr. 3. Sarabande et Double (Edition de Concert) du Ballet „Laurin“ . . . 40  
23. Żeleński Wlad. Op. 48. Rêverie . . . 60  
24. Grünfeld A. Op. 46. Danse caprice . . . 30  
25. Moszkowski M. Op. 57. Nr. 1. Impatience . . . 30  
26. — Op. 57. Nr. 4. Zéphyr . . . 40  
27. Bach Joh. Seb. Chorale „Notre Père qui êtes aux cieux“ . . . 20  
28. Scarlatti Dom. Sonate en Fa maj . . . 30  
29. — Sonate en Sol maj . . . 30  
30. Vogt Jean. Op. 26. Nr. 12. Fugue . . . 30  
31. Liszt Fr. Soirées de Vienne. Valses Caprices Nr. 6 . . . 50  
32. Thalberg S. Op. 42. Sérénade de l'op. „Don Juan“ de Mozart . . . 30  
33. Wieniawski J. Op. 15. Rondeau . . . 60  
34. Adamowski W. Paraphrase de deux Valses, de Strauss et Vollstedt „Du und Du“ „Lustige Bruder“ . . . 60  
35. Liszt Fr. Campanella. Grande Étude de Paganini Nr. 3 . . . 60  
36. Dubois Th. Les abeilles . . . 70  
37. Grünfeld Alfr. Op. 49. Nr. 4. Gavotte Caprice . . . 40  
38. Stojowski Sig. Op. 2. Nr. 1. Fileuse. Caprice-Étude . . . 50  
39. — Op. 10. Nr. 2. Caprice oriental . . . 60  
40. Moszkowski M. Op. 37. Caprice espagnol . . . 60  
41. Zarzycki A. Op. 20. Nr. 2. Mazourka . . . 30  
42. Pachulski H. St. Moniuszko Mia Madre . . . 40  
43. Schumann Rob. Op. 6. Nr. 1, 2, 4. Morceaux fantastiques. (Davidsbündler-tänze) . . . 40  
44. — Op. 6. Nr. 5, 8, 10. Morceaux fantastiques. (Davidsbündlertänze) . . . 30

45. Schumann Rob. Op. 6. Nr. 11, 12, 14. Morceaux fantastiques. (Davidsbündler-tänze) . . . 30  
46. — Op. 9. Carnaval Nr. 4. Valse noble . . . 20  
47. — Op. 9. Carnaval Nr. 9. Papillons . . . 20  
48. — Op. 9. Carnaval Nr. 10, 11. Lettres dansantes. Chiarina . . . 20  
49. — Op. 9. Carnaval Nr. 12, 13. Chopin. Estrella . . . 20  
50. — Op. 9. Carnaval Nr. 14. Reconnaissance . . . 30  
51. — Op. 9. Carnaval Nr. 15. Pantalon et Colombine . . . 20  
52. — Op. 9. Carnaval Nr. 16, 18. Valse allemande. Aveu . . . 20  
53. — Op. 9. Carnaval Nr. 19. Promenade . . . 30  
54. — Op. 11. Air de la Sonate . . . 20  
55. Sinding Chr. Op. 53. Nr. 1. Minuetto . . . 40  
56. — Op. 53. Nr. 2. Nocturne . . . 30  
57. Poldini Ed. Op. 19. Nr. 2. Étude de Concert . . . 20  
58. Liszt Fr. Soirées de Vienne: Valse-caprice d'après Fr. Schubert Nr. 7 . . . 40  
59. Friedman I. Op. 15. Nr. 2. Mazourka . . . 40  
60. — Op. 15. Nr. 4. Mazourka . . . 40  
61. Schumann R. Op. 4. Nr. 6. Intermezzo . . . 40  
62. Gade N. W. Op. 28. Sonate 1-re partie . . . 60  
63. Chaminade C. Op. 35. Nr. 1. Scherzo. (Étude de concert) . . . 50  
64. — Op. 32. Nr. 2. Automne. (Étude de concert) . . . 50  
65. Bach J. S. Gavotte de la VI-te Sonate de violon transcr. par Saint-Saëns . . . 30  
66. — Fugue en la mineur pour l'orgue, arr. pour piano par Fr. Liszt . . . 50  
67. Sinding Chr. Op. 82. Nr. 4. Chuchotement . . . 30  
68. Gawroński W. Op. 9. Nr. 1. Au bord de la mer. (Nad morzem). Étude . . . 60  
69. Mелоer H. Nocturne . . . 45  
70. — Prélude . . . 45  
71. Michałowski A. Menuet . . . 60  
72. Stojowski Z. Op. 8. Nr. 3. Sérénade . . . 60  
73. — Op. 17. Nr. 1. Doumka . . . 45  
74. Michałowski A. Berceuse . . . 75  
75. — Étude d'après l'Impromptu de Fr. Chopin Op. 29. . . . 75  
76. — Romance . . . 60  
77. — Gavotte . . . 50  
78. Prélude . . . 50  
79. Wertheim J. Op. 2. Nr. 1, 2, 3, 4. Quatre Préludes . . . 75  
80. Nowowiejski F. Op. 20. Nr. 1. Ballade 1—

## VARSOVIE, GEBETHNER & WOLFF

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# DEUX MAZURKAS.

Revue et doigtées  
par P. Romaszko  
Professeur au Conservatoire  
de Varsovie.

## 1.

Con anima-non troppo presto.

A. Zarzycki, Op. 12.

PIANO.

The musical score is written for piano and consists of two systems of music. Each system has a treble and bass staff. The first system begins with a dynamic marking of *mp* and includes a *cresc.* marking. The second system begins with *con brio* and *p*. The score is heavily annotated with fingerings (numbers 1-5), slurs, and *Ped.* markings. There are also asterisks (\*) placed below the bass staff in several measures.

System 1: Treble and bass staves. Treble staff contains complex rhythmic patterns with fingerings (3, 3, 4, 5, 4, 2, 1, 4, 3, 3, 5, 2, 1, 3, 3, 4, 3). Bass staff contains chords and single notes with fingerings (2, 3). Dynamics include *ped.*, *molto cresc.*, and *f*. Asterisks are placed below the bass staff.

System 2: Treble and bass staves. Treble staff features a melodic line with fingerings (4, 5, 4, 1, 5, 2, 1, 1, 3, 5, 4, 2, 1, 2, 3, 5, 2, 1, 2, 1). Bass staff contains chords and single notes with fingerings (2, 1, 2, 3, 4, 2). Dynamics include *ff*, *f*, and *ritard.*. Asterisks are placed below the bass staff.

System 3: Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 2, 5, 2, 4, 3, 2, 2, 4, 5, 5, 4, 2, 1, 2, 3, 5, 4, 2, 5). Bass staff contains chords and single notes with fingerings (2, 3, 4, 2, 3, 2, 1, 2, 3, 5). Dynamics include *p* and *sopra*. Asterisks are placed below the bass staff.

System 4: Treble and bass staves. Treble staff contains a melodic line with fingerings (2, 4, 3, 2, 4, 3, 2, 4, 2, 5, 3, 2, 4, 3, 2, 1, 2, 5, 1, 1, 3, 5, 4, 2, 3, 1, 4, 2, 1, 4, 3, 2, 5). Bass staff contains chords and single notes with fingerings (2, 1, 2, 2, 1, 2, 3, 2, 1, 2, 3). Dynamics include *sopra* and *cresc.*. Asterisks are placed below the bass staff.

System 5: Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 1, 2, 2, 3, 5, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 2, 4, 2, 5, 1). Bass staff contains chords and single notes with fingerings (2, 1, 2, 2, 1, 2, 3, 2, 1, 2, 3). Dynamics include *f*. Asterisks are placed below the bass staff.

1 5 4 1 4 3 2 3 2 1 4 1 2 4 3 2 5 1 2 4 3

*pp*

1 3 5

*a tempo*

*poco ritard.* *p*

2 5 1 2 4 3 2 5 2 6 2 5 4 1 2 3 2 1 2 3 3 3 4 1

*ped.* \*

*ped.* \*

*cresc.*

*ped.* \*

*ped.* \*

*f.*

*ped.* \*

*ped.* \*

*ped.* \*

*ped.* \*

2 1 4 3 3 2 3 5 2 4 3 5 2 4 3 5 2 3 2 4 3 2 1 5

*p*

*cresc.*

*ped.* \*

17 3 12 5

System 1: Treble clef with a melodic line featuring a descending scale with fingerings 4 3 4 3 and 5. Bass clef accompaniment. Pedal markings with asterisks. Dynamics include *mp*.

System 2: Treble clef with a melodic line featuring a descending scale with fingerings 2 5, 5 4, and 1 2. Bass clef accompaniment. Pedal markings with asterisks. Dynamics include *cresc.*

System 3: Treble clef with a melodic line featuring a descending scale with fingerings 4 3 2 1, 2 4 3, 3 1, 4, 3 5, 4, 3 2, 1, 3. Bass clef accompaniment. Pedal markings with asterisks. Dynamics include *p tranquillo*.

System 4: Treble clef with a melodic line featuring a descending scale with fingerings 5 3 5 4 and 5. Bass clef accompaniment. Pedal markings with asterisks. Dynamics include *poco rit.* and *a tempo*.

System 5: Treble clef with a melodic line featuring a descending scale with fingerings 2 5, 5 4, 1 2, 3 5, 4, 3 2, 1, 4, 3, 2. Bass clef accompaniment. Pedal markings with asterisks. Dynamics include *cresc.*

2 3 3  
1 4 4 4 2 3 5 2 4 3 5 4 5 3 5 2 3 4 3 2 4

*f* Ped. \* Ped. \*

5 5 4 1 5 4 3 2 1 2 4 3 2 3 5 4 3 5 4 3 2 1 3 2

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

4 5 4 3 rit. - 5 4

*m. s.* Ped. \* Ped. \* Ped. \* Ped.

4 5 4 - a tempo

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

*f* *p*

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

musical notation system 1, featuring treble and bass staves with notes, rests, and dynamic markings. The text *molto cresc.* is written above the right side of the system. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

musical notation system 2, featuring treble and bass staves with notes, rests, and dynamic markings. The text *f*, *ff*, and *p* are written above the staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

musical notation system 3, featuring treble and bass staves with notes, rests, and dynamic markings. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

musical notation system 4, featuring treble and bass staves with notes, rests, and dynamic markings. The text *cresc.* is written above the right side of the system. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

musical notation system 5, featuring treble and bass staves with notes, rests, and dynamic markings. The text *f* is written above the left side of the system. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

pp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. The dynamic marking *pp* is present.

*poco rit.* - - *a tempo*

*pp*

Second system of musical notation. The tempo changes from *poco rit.* to *a tempo*. The dynamic marking *pp* is present. Pedal points are marked with *Ped.* and asterisks.

*cresc.*

Third system of musical notation. The dynamic marking *cresc.* is present. Pedal points are marked with *Ped.* and asterisks.

*f.* *p*

Fourth system of musical notation. The dynamics *f.* and *p* are present. Pedal points are marked with *Ped.* and asterisks.

3 5 4 3 2 1 2 4 1 3 2 1 2 5 3 2 5 4 3 2 1

*cresc.*

Fifth system of musical notation, featuring complex fingering numbers above the notes. The dynamic marking *cresc.* is present. Pedal points are marked with *Ped.* and asterisks.



System 1: Treble and bass staves. Treble clef has a long slur over the first two measures. Fingerings: 2 4 1 4 3 2, 3 1 5, 2 1 5, 4 3 4 3 2 4 3 1, 4 5. Bass clef has chords and single notes. Dynamics: *f*. Pedal marks: *Ped.* with asterisks.

System 2: Treble and bass staves. Treble clef has a slur over the first measure. Fingerings: 1 4 3, 2 4 3, 1 5, 3 2, 1 4 3, 1 3 2, 2 1, 2 1 4, 5 2 1 5, 4 2. Bass clef has chords and single notes. Dynamics: *ff*. Pedal marks: *Ped.* with asterisks.

System 3: Treble and bass staves. Treble clef has a slur over the first measure. Fingerings: 2 1 5 4, 2 1 5, 4 1 2 5 4, 2 1 5 4, 2 1 5 4, 2 5 4. Bass clef has chords and single notes. Dynamics: *dimin.*, *p*. Pedal marks: *Ped.* with asterisks.

System 4: Treble and bass staves. Treble clef has a slur over the first measure. Fingerings: 8 5 4 3 2 1, 3 2 4 3 2 1. Bass clef has chords and single notes. Dynamics: *molto cresc.*. Pedal marks: *Ped.* with asterisks.

System 5: Treble and bass staves. Treble clef has a slur over the first measure. Fingerings: 1 4 3 2 1, 1 2 4 1 5 3 4 1 4, 1 2 4 1, 3 1 4, 5 1. Bass clef has chords and single notes. Dynamics: *ff*, *f*, *ff*. Pedal marks: *Ped.* with asterisks.

# 2.

A. Zarzycki op. 12

Moderato.

PIANO.

The musical score is written for piano and consists of six systems of staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as dynamics (p, f, pp, cresc.), articulation (accents, slurs), and fingerings (numbers 1-5). Pedal markings ('Ped.') and asterisks are used throughout. The score is divided into sections, with some parts marked 'sotto' and 'sopra'. The piece concludes with a final chord and a 'Ped.' marking.

First system of musical notation. Treble clef, key signature of two flats. Fingerings: 1 2 5 4 3 5 4 3 2 1 3 2 1, 5 2 1 3, 5 4 1 5 4 2, 1 2 5. Dynamics: *ff*. Pedal markings: Ped. \* Ped. \*

Second system of musical notation. Treble clef, key signature of two flats. Fingerings: 3 4 2 1 3 2 3 5 5, 4 3 2 3 5, 4 3 2 3 5, 1 3 2 3 5. Dynamics: *p*, *pp*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble clef, key signature of two flats. Fingerings: 1 2 3 5 4 3, 2 1 5. Dynamics: *pp*, *ritard.*. Pedal markings: Ped. \* Ped. \* Ped. \*

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics: *pp*. Pedal marking: \*

Fifth system of musical notation. Treble clef, key signature of two flats. Fingerings: 4 3 2 5. Dynamics: *cresc.*. Pedal marking: \*

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics: *f*. Pedal marking: Ped. \*

G 4186. W.



# Collections des pièces

pour Piano

à Quatre mains choisies, revues et doigtées

PAR **RODOLPHE STROBL**

ci-devant professeur des classes supérieures de piano du conservatoire à Varsovie.

## I. DEGRÉ.

1. Hünter Fr. Thème et Variations . . . . .	30
2. Loeschhorn A. Mélodies, Cahier I . . . . .	60
3. Reinecke C. Mélodie et Romance . . . . .	30
4. — Tarentelle . . . . .	30
5. Spindler Fr. Chanson slave et Rondo . . . . .	40
6. — Sérénade et Gaieté . . . . .	40
7. Reinecke C. Polonaise . . . . .	30
8. — Marche et Berceuse . . . . .	30
9. Mélodies polonaises . . . . .	60
10. Beethoven L. v. Sonatine Nr. 1. G-dur . . . . .	30
11. — — — — — 2. F-dur . . . . .	40
12. Loeschhorn A. Mélodies, Cahier II . . . . .	60
13. Menozzi G. Le premier pas d'un enfant . . . . .	60
14. — Petits caprices . . . . .	60
15. Loeschhorn A. Deux petits morceaux: . . . . .	30
Nr. 1. Le soir . . . . .	
Nr. 2. Bonne humeur . . . . .	30
16. — Op. 86. Nr. 3, 4, 5. Trois petits morceaux . . . . .	
17. Trutschel A. Op. 20. Nr. 7. Conte . . . . .	20
18. Loeschhorn A. Op. 86. Nr. 9. Berceuse . . . . .	20
19. Förster A. Op. 97. Nr. 3. Valse . . . . .	20
20. Armand I. O. Op. 9. Nr. 4. Menuet . . . . .	20
21. Armand I. O. Op. 9. Nr. 1. Valse . . . . .	30
Grenzebach E. Joujou, Chansonnette . . . . .	

## II. DEGRÉ.

1. Loeschhorn A. Deux morceaux . . . . .	30
2. — Tempo di Valse et Tempo di Minuetto . . . . .	40
3. Weber C. M. Rondeau. Air polonais . . . . .	30
4. Clementi M. Sonatine F-dur . . . . .	40
5. Bertini H. Romance et Scherzo . . . . .	30
6. Mozart W. A. Air de l'opéra „Les Noces de Figaro“ et „La flûte enchantée“ . . . . .	40
7. Weber C. M. Air et Choeur des Chasseurs de l'opéra „Robin des Bois“ . . . . .	30
8. Weber C. M. Air de l'opéra „Oberon“ . . . . .	30
Wagner R. Choeur nuptial de l'opéra „Lohengrin“ . . . . .	
9. Schubert Fr. La truite . . . . .	30
Mendelssohn B. F. Volkslied . . . . .	
10. Donizetti G. Barcarolle de l'opéra „L'Elisir d'amore“ et Choeur de l'opéra „Lucia“ . . . . .	30
11. Verdi G. La donna è mobile, de l'opéra „Rigoletto“ . . . . .	20
12. Nicolai O. Rondino sur „Les joyeuses commères de Windsor“ . . . . .	30
13. Weber C. M. Sonatine C-dur . . . . .	30
14. — Op. 10. Nr. 3. Andante . . . . .	20
15. Neumann F. Op. 1. Nr. 6. La Gaieté . . . . .	30
16. Weber C. M. Barcarolle de l'opéra „Oberon“ et Choeur des Chasseurs de l'opéra „Freischütz“ . . . . .	30
17. — Op. 65. Invitation à la Valse . . . . .	30
18. Mozart W. A. Air des Noces de Figaro . . . . .	30
19. Diabelli A. Sonate mignonne en Sol majeur . . . . .	50
20. — Op. 24. Nr. 1. Sonatine en Do majeur . . . . .	40
21. Mozart W. A. Sérénade de l'opéra „Don Juan“ . . . . .	20
22. Diabelli A. Op. 150. Sonate mignonne en Do majeur. (I partie) . . . . .	40

23. Schubert Fr. Sérénade et Marche hongroise . . . . .	30
24. Mendelssohn B. F. Op. 52. Allegretto de la Sympho- nie-Cantate. Op. 61. Nr. 5. Nocturne du Songe d'une Nuit d'Été . . . . .	30
25. Gluck Ch. Gavotte d'Armide . . . . .	20
26. Haydn J. Choeur „des Saisons“ . . . . .	20
27. Bellini V. Cavatine italienne et duo de l'opéra „Norma“ . . . . .	30

## III. DEGRÉ.

1. Haydn J. Finale du Trio en Sol majeur . . . . .	30
2. Mendelssohn B. F. Chanson populaire . . . . .	20
3. Haydn J. Andante de la symphonie en Sol majeur . . . . .	30
4. Grenzebach E. Danse burlesque et Op. 12. Nr. 5. Danse lente . . . . .	50
5. Röntgen I. Op. 4. Nr. 6, 8. Plaît-il. Andante . . . . .	30
6. Schumann R. Clarté du soleil. (Romance) . . . . .	20
7. Beethoven L. v. Op. 20. Menuet du Septuor . . . . .	20
8. Röntgen I. Op. 4. Nr. 9, 19. Petit intermezzo. Résolution . . . . .	40
9. Schubert Fr. Deuxième sérénade. Valse . . . . .	30
10. Jadassohn S. Op. 115. Nr. 1. Danse lente . . . . .	40
11. Schmitt J. Au printemps. Marche-impromptu . . . . .	30
12. Beethoven L. v. Marche turque . . . . .	30
13. Jadassohn S. Op. 115. Nr. 3. Siciliana . . . . .	30
14. Schubert Fr. Op. 94. Nr. 3. Moment musicale Menuet . . . . .	30
15. Beethoven L. v. Op. 8. Polonaise en Fa majeur . . . . .	30
16. — Op. 21. Finale de la première Symphonie . . . . .	30

## IV. DEGRÉ.

1. Mozart W. A. Menuet tiré de la quatrième Symphonie . . . . .	30
2. — Menuet tiré de la troisième Symphonie . . . . .	30
3. Clementi M. Adagio tiré de la Sonate . . . . .	20
4. Schumann R. Op. 15. Nr. 1, 5, 7. Scènes d'Enfants. Des Pays mystérieux. Bonheur parfait. Réverie . . . . .	40
5. — Op. 85. Nr. 4. En tressant des Guirlandes . . . . .	30
6. — Op. 85. Nr. 12. Chant du soir . . . . .	20
7. — Op. 130. Nr. 4. Ecosaise . . . . .	30
8. Mozart W. A. Menuet du Divertissement . . . . .	30
9. Bock H. Op. 5. Nr. 1. Idylle . . . . .	30
10. Mozart W. A. Adagio tiré de la deuxième Sonate . . . . .	30
11. Czárdás. Danse hongroise . . . . .	30
12. Schubert Fr. Op. 61. Nr. 1. Polonaise en Rémineur . . . . .	30
13. — Op. 75. Nr. 4. Polonaise en Fa majeur . . . . .	30
14. Beethoven L. v. Op. 6. Allegro de la Sonate en Ré majeur . . . . .	40
15. Mozart W. A. Andante tiré de la troisième Sonate . . . . .	40
16. Jadassohn S. Op. 115. Nr. 2. Menuet . . . . .	30
17. Mozart W. A. Allegro tiré de la deuxième Sonate . . . . .	40
18. Hofmann H. Op. 70. Nr. 4. Dans la Forge . . . . .	40
19. Schubert Fr. Op. 51. Nr. 1. Marche militaire . . . . .	40
20. Wolff B. Op. 9. Nr. 2. Moment musical . . . . .	40
21. Jadassohn S. Op. 115. Nr. 4. Scherzino . . . . .	30
22. Röntgen I. Op. 4. Nr. 15. Danse de fête . . . . .	30
23. Mendelssohn B. F. Op. 61. Nr. 4. Marche nuptiale . . . . .	40
24. Moszkowski M. Op. 23. N° 2. Allemande . . . . .	40
25. — Op. 55. N° 3. Polonaise du Prince Ogiński. (Les adieux à la patrie) . . . . .	50
26. — N° 4. Krakowiak . . . . .	50

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