

Choix de Compositions

CLASSIQUES ET MODERNES

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

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GEBETHNER & WOLFF

WARSZAWA — KRAKÓW — LUBLIN — ŁÓDŹ — POZNAŃ — WILNO — ZAKOPANE.

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FANTASIE

SUR UN THÈME POPULAIRE.

Introduction.
Andante maestoso.

J. Leybach, Op. 5.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of chords and single notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *pp* (pianissimo) and *f* (forte). The tempo is marked *Andante maestoso*. There are also markings for *2^{da}* (second ending).

The second system continues the musical piece. It features more complex melodic lines with slurs and ties. Dynamics include *pp* and *f*. A marking *con. espress.* (con più espressione) is present. The tempo remains *Andante maestoso*. There are also markings for *2^{da}* and *3^{da}* endings.

The third system introduces a *marcato* section. The upper staff has a series of chords with accents (^) above them. The lower staff has a more active melodic line. Dynamics include *pp* and *f*. The tempo is *Andante maestoso*. There are markings for *2^{da}* and *3^{da}* endings.

The fourth system concludes the introduction. It features a *rall.* (rallentando) section followed by a *tempo* section. The upper staff has a melodic line with slurs and ties. The lower staff has a supporting line. Dynamics include *pp* and *f*. The tempo is *Andante maestoso*. There are markings for *2^{da}* and *3^{da}* endings.

Cantabile con grazia.

ben marcato il canto 4 3 2

First system of musical notation. The right hand (treble clef) begins with a melodic line featuring a triplet of eighth notes (3, 2, 1) and a slur over a sequence of notes (1, 5, 2, 3, 1, 4, 3). The left hand (bass clef) provides accompaniment with a triplet of eighth notes (3, 2, 1) and a slur over a sequence of notes (5, 4, 3, 2, 1). The instruction "ben legato" is written below the left hand. The system concludes with a fermata over the final notes.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes (2, 1, 3) and a slur over a sequence of notes (4, 2, 3, 2, 4, 3, 2, 1, 3, 2). The left hand accompaniment includes a triplet of eighth notes (1, 2, 3) and a slur over a sequence of notes (2, 1, 3, 2, 1). The system concludes with a fermata over the final notes.

Third system of musical notation. The right hand features a complex melodic line with a slur over a sequence of notes (5, 4, 2, 1, 3, 4, 3, 2, 1, 2, 3, 1) and a triplet of eighth notes (5, 4, 3). The left hand accompaniment includes a slur over a sequence of notes (5, 4, 3, 2, 1) and a triplet of eighth notes (5, 4, 3). The instruction "rit." is written above the right hand. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The right hand begins with a melodic line featuring a slur over a sequence of notes (5, 4, 2, 1, 3, 4, 3, 2, 1, 5) and a triplet of eighth notes (5, 4, 3). The left hand accompaniment includes a triplet of eighth notes (5, 4, 3) and a slur over a sequence of notes (5, 4, 3, 2, 1). The instruction "a tempo" is written above the right hand. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The right hand continues the melodic line with a slur over a sequence of notes (2, 1, 3, 4, 3, 2, 1, 5) and a triplet of eighth notes (4, 3, 2). The left hand accompaniment includes a triplet of eighth notes (4, 3, 2) and a slur over a sequence of notes (4, 3, 2, 1). The instruction "ten." is written above the right hand. The system concludes with a fermata over the final notes.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (3 2 4 3 2, 4 1, 2 3 2, 5 4, 1). The left hand (bass clef) has a bass line with slurs and fingerings (5 3 2 1). Pedal markings 'Ped.' and asterisks are present. A fermata is placed over the first measure of the right hand.

Second system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (5 2, 5, 3 2, 1 2). The left hand (bass clef) has a bass line with slurs and fingerings (5 4 3 2). Pedal markings 'Ped.' and asterisks are present. A fermata is placed over the first measure of the right hand.

Third system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (3 5 4 4, 1 2 2 2 3 2, 1 4, 1 5, 3). The left hand (bass clef) has a bass line with slurs and fingerings (5 4 2 1). Pedal markings 'Ped.' and asterisks are present. A fermata is placed over the first measure of the right hand. The instruction 'rall.' is written below the left hand.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (1 4, 2 5, 4 3 2 1 4, 1 5, 4 3 2, 1 4, 1 10, 1 4 3 2). The left hand (bass clef) has a bass line with slurs and fingerings (5 3, 5 4). Pedal markings 'Ped.' and asterisks are present. A fermata is placed over the first measure of the right hand.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (2 5, 2 1, 1 1, 1 1 2 3 2, 1 2 3 4 5). The left hand (bass clef) has a bass line with slurs and fingerings (1 1 3 2). Pedal markings 'Ped.' and asterisks are present. A fermata is placed over the first measure of the right hand. The instruction 'acceler.' is written below the left hand, and 'rall.' is written below the right hand.

a tempo *ten.*

p *ten.* *ten.*

p *ten.* *ten.*

ten. *ten.* *ten.* *ten.* *ten.*

Allegretto un poco pastorale

do lestro poetico *p* *ten.*

ten. *ten.* *ten.* *ten.*

1 2 4

1 2 3 1

ff *Ad.*

pp *rall.* *ff* *Ad.* *Ad.* *Ad.*

1 2 4 1 2 3 8

2 *Ad.*

Moderato.

pp *rát - len* *tan - do* *f* *Ad.*

2 *Ad.* * *Ad.* * *Ad.* *

p

ritard

al tempo

f

rall.

Tempo I.

ben marcato la melodia

f

f

f

f

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 4). The left hand (bass clef) provides harmonic accompaniment. The system includes the dynamic marking *ff* and the instruction *Ped.* with asterisks indicating pedal points.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (2, 3, 4, 5, 6, 1). The left hand accompaniment includes the dynamic marking *ff* and *Ped.* instructions.

Third system of musical notation. The right hand features trills (*tr*) and slurs. The left hand accompaniment includes the instruction *Ped.* with asterisks.

Fourth system of musical notation. The right hand continues with trills (*tr*) and slurs. The left hand accompaniment includes the instruction *Ped.* with asterisks.

Fifth system of musical notation. The right hand features slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment includes the dynamic marking *ff* and *Ped.* instructions.

First system of musical notation. The right hand features a melodic line with a trill marked 'tr' and a fermata. The left hand provides a bass accompaniment. The system includes dynamic markings such as *ff* and *ped.*, and contains various musical symbols like asterisks and slurs.

Second system of musical notation. The right hand contains a trill marked 'tr' and a *p* dynamic marking. The left hand has a bass line with fingerings like 1 4 5 and 1 2 3 5. The system includes *ped.* markings and asterisks.

Third system of musical notation. The right hand has a trill marked 'tr' and a *dim.* dynamic marking. The left hand features a bass line with a *rall.* marking and fingerings like 1 2 3 4 1 2 and 4 2. The system includes *ped.* markings and asterisks.

Fourth system of musical notation. The right hand has a fermata. The left hand has a bass line with a *f* dynamic marking. The system includes *ped.* markings and asterisks.

Fifth system of musical notation. The right hand has a fermata. The left hand has a bass line with a *pesante* marking. The system includes *Tempo I.* and *animato* markings, along with *ped.* markings and asterisks.

First system of musical notation. The right hand (treble clef) features chords with fingerings: 5, 4, 4, 5, 3, 4, 4, 1, 3. The left hand (bass clef) has a melodic line with slurs and accents. The system is marked with a dynamic of *pp* and includes the instruction *una corda*. Asterisks are placed above the first and third measures of the right hand.

Second system of musical notation. The right hand (treble clef) features chords with fingerings: 5, 2, 1, 2, 1, 3, 4. The left hand (bass clef) continues the melodic line. The system is marked with a dynamic of *pp* and includes the instruction *una corda*. Asterisks are placed above the first and third measures of the right hand.

Third system of musical notation. The right hand (treble clef) features chords with fingerings: 4, 5, 2. The left hand (bass clef) continues the melodic line. The system is marked with a dynamic of *pp* and includes the instruction *una corda*. Asterisks are placed above the first and third measures of the right hand.

Fourth system of musical notation. The right hand (treble clef) features chords. The left hand (bass clef) continues the melodic line. The system is marked with a dynamic of *pp* and includes the instruction *una corda*. Asterisks are placed above the first and third measures of the right hand.

Fifth system of musical notation. The right hand (treble clef) features chords. The left hand (bass clef) continues the melodic line. The system is marked with a dynamic of *pp* and includes the instruction *una corda*. Asterisks are placed above the first and third measures of the right hand.

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols and dynamics:

- System 1:** Starts with a dynamic marking of *f* and the instruction *tr emdo*. It features a long melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The system is divided into three measures.
- System 2:** Continues the melodic and accompanimental lines. It includes several *tr* (trill) markings above notes in the treble clef and *Orn.* (ornament) markings above notes in the bass clef.
- System 3:** Shows more complex melodic passages in the treble clef, including trills and ornaments. The bass clef continues with a steady accompaniment.
- System 4:** Features a series of trills in the treble clef and a more active bass line. The system is divided into five measures.
- System 5:** Includes a dynamic marking of *ff* (fortissimo) in the bass clef. The treble clef has a melodic line with trills and ornaments. The system is divided into three measures.



First system of musical notation. The upper staff contains a melodic line with fingerings 5, 4, 5 and 5, 4, 5. The lower staff contains a bass line with dynamics *ped.*, *ped.*, *ff ped.*, and *ped.*. Asterisks are placed between measures in the lower staff.



Second system of musical notation. The upper staff contains a melodic line with fingerings 5 and 1 4. The lower staff contains a bass line with dynamics *ped.*, *ped.*, and *ped.*. Asterisks are placed between measures in the lower staff.



Third system of musical notation. The upper staff contains a melodic line with repeated eighth-note patterns. The lower staff contains a bass line with dynamics *ped.*, *ped.*, and *ped.*. Asterisks are placed between measures in the lower staff.



Fourth system of musical notation. The upper staff contains a melodic line with repeated eighth-note patterns. The lower staff contains a bass line with dynamics *ped.*, *ped.*, and *ped.*. Asterisks are placed between measures in the lower staff.



Fifth system of musical notation. The upper staff contains a melodic line with fingerings 1, 2, 3, 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. The lower staff contains a bass line with dynamics *pp ped.*, *ped.*, and *pp ped.*. The system concludes with the instruction *roll. dim.*. Asterisks are placed between measures in the lower staff.

System 1: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a series of eighth-note chords with various fingerings indicated above the notes: 5 3 2 1, 1 3 2 1 3, 1 5, 1 3, 1 2 4 3, 2, 5 4 3, 2 1 3 2, 2 1, 2 3 4 1, 5 4, 2 1 2 4. The word *animato* is written below the first measure. Pedal points are marked with 'Ped.' and asterisks.

System 2: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a series of eighth-note chords with fingerings 1 and 5 indicated above the notes. Pedal points are marked with 'Ped.' and asterisks.

System 3: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a series of eighth-note chords with fingerings 4 1 and 2 3 indicated above the notes. The word *f* is written below the first measure. The word *rall. dim.* is written below the last measure. Pedal points are marked with 'Ped.' and asterisks.

System 4: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a series of eighth-note chords with fingerings 4 1 and 2 3 indicated above the notes. The word *animato* is written below the first measure. Pedal points are marked with 'Ped.' and asterisks.

System 5: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a series of eighth-note chords with fingerings 4 1 and 2 3 indicated above the notes. Pedal points are marked with 'Ped.' and asterisks.

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note pattern. The left hand (bass clef) has a simpler accompaniment. The tempo marking *con fuoco* is written above the first measure. The dynamic marking *Ped.* is present in the first measure, followed by asterisks in subsequent measures.

Second system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment includes some chords with accents (^) and asterisks (*).

Third system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment includes chords with accents (^) and asterisks (*). The tempo marking *più mosso.* is written above the fifth measure. The dynamic marking *ff* is written above the sixth measure.

Fourth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment includes chords with accents (^) and asterisks (*).

Fifth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment includes chords with accents (^) and asterisks (*). The tempo marking *acceler.* is written above the first measure. The system concludes with a complex sixteenth-note figure in the right hand, featuring fingering numbers 1 2 4 1, 1, 2 4 5, and 3. The left hand has fingering numbers 1 3 5 and 1 2.

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.

IV. DEGRÉ

- 1 Kaikbrenner F. Op. 182 Nr. 1. Toccata I
- 2 Op. 182 Nr. 2. Toccata II
- 3 Bach J. S. Allegro de la Toccata en Re majeur
- 4 Field John. Sonate dédiée à Muzio Clementi
- 5 - Romane
- 6 Hiller Ferdinand. Op. 81 Nr. 4. Gigue
- 7 Klaf Fr. Op. 18 Nr. 10. Hymne
- 8 Monuszko St. Chant du soir, arr. p. Dietrich Op. 64
- 9 Deux Chaconnettes (La bleue, Le poisson d'or) arr. p. Dietrich, Op. 68
- 10 - Le Carillon arr. par Dietrich, Op. 62
- 11 Gouvy Th. Op. 79 Nr. 3. Impromptu - Etude
- 12 Janacek Ad. Op. 17 Nr. 2. La Gaieté
- 13 Scherwenka X. Op. 12. Polonaise
- 14 Wolfenhaupt H. A. Op. 22. Deux études de salon
- 15 Gouved Ch. Le soir. Romance sans paroles
- 16 Paradies P. D. Gigue
- 17 Schubert F. Op. 90 Nr. 4. Impromptu As-dur (Kroll)
- 18 - Op. 142 Nr. 2. Impromptu
- 19 Moszkowski M. Op. 18 Nr. 3. Etude
- 20 - Op. 18 Nr. 2. Scherzino
- 21 Reinhold Hugo. Op. 20 Nr. 2. Etude
- 22 - Op. 26 Nr. 1. Capriccioso
- 23 Schumann Rob. Op. 66 Nr. 4. Impromptu
- 24 Paradies Pietro Dom. Presto - E-dur
- 25 Rigoletto
- 26 Rigoletto
- 27 - Op. 23 Nr. 1. Nouvelle
- 28 - Op. 23 Nr. 2. Nouvelle
- 29 - Op. 23 Nr. 3. Nouvelle
- 30 Scherwenka P. Op. 36 Nr. 2. Zingara
- 31 Mendelssohn B. F. Op. 104 Nr. 1. Etude en St. bernol majeur
- 32 - Prélude en Mi mineur
- 33 - Op. 109. Romance sans paroles
- 34 - Op. 108. Sonate en Si bémol majeur, Nr. 18
- 35 - Op. 28 Nr. 6. Lieder ohne Worte, Nr. 18. Dueto As-dur
- 36 Handel G. F. Allegro Sarabande Allemande et Gigue
- 37 Heller St. Op. 78 Nr. 3. Morceau caractéristique
- 38 Liszt Fr. Marche hongroise
- 39 Jeffrey J. A. Op. 4. Gavotte
- 40 Little H. Op. 43 Nr. 2. Romance
- 41 Marcello Benedetto. Largo et Allegro de Mozart
- 42 Benda Fr. Op. 14. Nr. 1. Andante de Mozart
- 43 Bachmann G. Ombra. Chant de Minnie
- 44 Malling O. Op. 4 Nr. 1. Humoresque
- 45 - Op. 4 Nr. 2. Nocturne
- 46 - Op. 4 Nr. 3. Nouvelle
- 47 Wolff Bernhard. Op. 111. Nr. 1. Tarantella
- 48 Godard B. Op. 56 2-6. Valse
- 49 - Op. 80. 2-6. Barcarolle
- 50 Herz H. Op. 180. Andante du 5-me Concerto
- 51 - Op. 180. Finale du 5-me Concerto
- 52 Weber C. M. Op. 66. Invitation à la valse.
- 53 Mendelssohn B. Op. 14. Rondo capriccioso
- 54 Morley Ch. L'anneau. Chanson de Fr. Chopin (E-dur)
- 55 Jandacek Fr. Op. 32. Nr. 2. Bagatelle
- 56 Scherwenka Fr. Op. 32. Nr. 4. Air de ballet en forme d'une fantaisie
- 57 Moritz W. A. Menuet du Divertimento D-dur arr. par Sig. Blumner
- 58 Wachs P. Allegresse
- 59 Wachs P. Valze-Etude
- 60 Sartorio A. Op. 18. Nocturne
- 61 Jensen A. Op. 33. Nr. Romance
- 62 Loeschhorn A. Op. 193. Nr. 20. Op. 194. Nr. 7. Deux études mélodiques
- 63 Wolfenhaupt H. A. Op. 22. Nr. 3. 5. Troisième et cinquième étude de salon
- 64 Wachs P. Allegresse
- 65 Wachs P. Allegresse

- 66 Loeschhorn A. Op. 67. Nr. 5. Scherzino
- 67 Wolff B. La Fontaine. Etude de Salon
- 68 Hummel Ferd. Berceuse de Top. "Kara"
- 69 Loeschhorn A. Op. 67. Nr. 6. Etude de Salon
- 70 Grieg Ed. Deux chansons (Le talmu. Dans les bois) arr. par R. Strobl
- 71 Wachs P. A la Mazourka
- 72 - Badinage
- 73 - Alla Valse
- 74 Zarembski J. Op. 27 Nr. 4. Conte (A. Michs-towski)
- 75 Maszyski P. Op. 83. Berceuse
- 76 Thomé Fr. Op. 85. Gallarde
- 77 Kalkbrenner F. Op. 1. Nr. 1. Sonate R-moll (1-re Partie)
- 78 Foote Arthur. Op. 27. Nr. 5. 9. Deux Caprices en forme d'études
- 79 Ravina H. Op. 112. Consolation. Nocturne
- 80 Sartorio A. Op. 201. Chanson sans paroles
- 81 Wrede F. Op. 88 Nr. 1. Canzona
- 82 Raff J. Etude Fa majeur
- 83 Clementi M. Op. 47. Nr. 2. Rondo finale de la Sonate en Si bémol majeur
- 84 Dedieu-Peters P. Op. 56. Rigaudon
- 85 Grieg Ed. Op. 12 Nr. 1. Arletta. Nr. 7. Album-haut
- 86 Gounod Ch. Op. 92. Le chant du rossignol. Idylle
- 87 Lack Th. Op. 29. Le chant du rossignol. Idylle
- 88 Zarembski J. Op. 27. Nr. 3. Menuet (P. Romanzko)
- 89 Monuszko-Wolff B. L'aurore et la jeune fille (Dwie zorze) Romance
- 90 Monuszko-Wolff B. Mignon (Znasz li ten kraj). Romance
- 91 Huber H. Op. 12 Nr. 8. Le Polichinelle
- 92 Jadasohn S. Op. 75. Nr. 5. Prélude
- 93 Moszkowski M. Op. 58 Nr. 3. Près du berceau
- 94 - Op. 58 Nr. 6. Malinconie
- 95 - Op. 58 Nr. 8. Rémigration
- 96 Wachs P. Le Toréador. Bolero
- 97 Lazarus G. Op. 31. Nr. 1. Aria
- 98 Schytte L. Op. 73 Nr. 2. Etude de salon
- 99 Bach Ph. M. Presto
- 100 Dedieu-Peters P. Op. 73. 2-me Valse en Ut mineur
- 101 Godard B. Op. 14. Les hirondelles
- 102 Monuszko-Wolff B. Doumka
- 103 - Le menteur. (Grajek)
- 104 Wachs P. La Formosa. Tarentelle
- 105 Grieg Ed. Op. 46. Nr. 3. La danse d'Anitra
- 106 Wachs P. La Formosa. Tarentelle
- 107 Fescht. Canzona. Transcr. par J. Wallase
- 108 Handel G. F. Lascia chio pianga. par J. Wallase
- 109 Scarlatti. Canzona par J. Wallase
- 110 Gordigiani. Aria "Ogni Sabato" par J. Wallase
- 111 Rehnock C. Op. 219. Nr. 3. Scène de ballet
- 112 Schytte L. Op. 87. Nr. 4. Souvenir Valse de salon
- 113 - Op. 89. Nr. 3. 5. Vortrag-Studien
- 114 Monuszko St. Bagatelle
- 115 - Berceuse
- 116 - Moment musical
- 117 Moszkowski M. Op. 15. Nr. 1. Sérénade
- 118 Scherwenka Ph. Op. 33. Nr. 2. Oberok
- 119 Ferrari G. Op. 96. Nr. 2. Quasi Valse
- 120 Monuszko-Bernacki M. Doumka (D moll) et La fille menagante
- 121 Heller St. Deux études de salon Op. 46. Nr. 12. Feu follet. Nr. 25. Sérénade
- 122 Thomé Fr. Op. 28. Doumka et Danse de l'Oukraine
- 123 Dussek J. L. Op. 3. Premier solo du I concerto (Lack)
- 124 - Op. 22. Premier solo du V concerto en Si bémol (Lack)
- 125 - Op. 26. Premier solo du VI concerto en Si bémol (Lack)
- 126 Mezart W. A. Premier solo du concerto en Si bémol (Lack)
- 127 Liszt-Schubert. Lob der Thranen
- 128 Beethoven L. Op. 15. Premier solo du I concerto en Ut maj. (Lack)
- 129 Steibelt D. Premier solo du I concerto en Ut maj. (Lack)
- 130 Chopin Fr. Souhait d'une jeune fille. L'anneau Art. par Ch. Rehnock
- 131 Raff J. Op. 8. Nr. 1. L'abbadonata. Etude
- 132 Semacher M. Op. 21. Barcarolle
- 133 Thomé Fr. Op. 45. Menuet
- 134 - Op. 72. Nr. 6. Aragonaise
- 135 Löw Jos. Op. 281. Nr. 3. Rinde - Tarentelle
- 136 Fletcher Percy E. Songe adorsé. Morceau Lyrique
- 137 Burgmüller F. Op. 105. Nr. 5. Première romane - étude
- 138 - Op. 105. Nr. 11. Deuxième romane - Etude
- 139 Godard Ch. Op. 18. Nr. 2. Chanson de voyage
- 140 Merkel G. Op. 74. Au hameau. Idylle
- 141 - Op. 18. Nr. 3. Impromptu
- 142 Monuszko-Adamowski W. Krakowiak
- 143 Klein B. Osc. Op. 53. Nr. 7. Non auge
- 144 Liszt Fr. Wrede. Staccato Etude extraite de la IV. Rhapsodie hongroise
- 145 Liszt-Wagner. Romance. L'étoile du soir (Tambour)
- 146 Seider A. Polonaise
- 147 Moore G. P. Op. 39. Nr. 3. Au rouet
- 148 - Op. 39. Nr. 7. Petite parlatenne
- 149 Bohl A. Op. 189. Nr. 2. Réverie au bord de la mer. Etude poétique
- 150 Poldini Ed. Marche mignonne
- 151 Leoncavallo R. Tarentelle
- 152 Maszyski P. Bagatelle
- 153 - Minuetto
- 154 Romaszko P. Feuilles volantes
- 155 Heller St. Op. 46. Nr. 29. Consécration
- 156 Roessli G. Prière de l'opéra. Noct. Transcription par J. A. P.
- 157 Garnichael M. G. Nouvelle alla marcia
- 158 Liszt Fr. Le Séjour. Romance de Fr. Schubert. Edition simplifiée par l'auteur
- 159 Alkan Ch. V. Op. 31. Cinq Préludes. Prélude du soir. Prélude du matin. Un petit rien. Le temps qui n'est plus. Vie joyeuse.
- 160 - Op. 63. Nr. 1. La Vision
- 161 Brambach C. I. Op. 28. Nr. 2. Kennerlo-Scherzoso
- 162 Loeschhorn A. Op. 91. Nr. 4. Impromptu
- 163 - Op. 172. Nr. 1. Impromptu A moll
- 164 Schumann R. Op. 118. Nr. 3. Sonate pour la jeunesse. Les Parties
- 165 Benda Fr. La Filleuse
- 166 Kugle Rich. Romance-Fantaisie
- 167 Schumann R. Op. 68. Nr. 24. Souvenir de seandimave. Saut à Gade
- 168 Vavrinetz M. Op. 30. Nr. 1. 2. 5. Intermezzi hongrois
- 169 D'Orville L. Le moulin
- 170 Gurilti C. Op. 164. Nr. 1. Romance sans paroles
- 171 Grieg Ed. Op. 71. Nr. 3. 7. Morceaux lyriques. Lutin Souvenir
- 172 Lacombe P. Op. 55. Ländler
- 173 Kradoffer R. Sérénade
- 174 Bachmann G. Op. 38. Deux poésies. Nr. 4. A deux. Nr. 22. Nuit d'été
- 175 Berger R. Les papillons. Air de ballet
- 176 Nevin E. Op. 13. Nr. 4. Narcisse. Romance
- 177 Poldini E. Op. 32. Nr. 2. Impromptu Fa maj
- 178 Gutmann A. Op. 22. Marche hongroise
- 179 Wachs P. Un brin de cassette. Idylle
- 180 - Rigodon
- 181 Hambourg M. Chant populaire
- 182 Grieg Ed. Op. 54. Nr. 4. Nocturne
- 183 Lazarus G. Op. 73. Nr. 3. Vision. Le revoir
- 184 Mannfred H. Op. 32. Au bord de la Vistula. Mazourka
- 185 - Op. 36. Près du moulin
- 186 Monuszko-Wolff B. Le Cosaque (Kozak)
- 187 - L'Étoile (Kwiatka)
- 188 - Une fleur (Kwiatki) Oh! mon cœur (Serce moje)

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