



# ПЕДАГОГИЧЕСКІЙ СБОРНИКЪ

сочиненій для фортепіано, распредѣленныхъ по степенямъ трудности съ обозначеніемъ аппликатуры и педали,

ИЗДАННЫХЪ ПОДЪ РЕДАКЦІЕЮ

**В. Г. РОСТРОПОВИЧА.**

№	Коп.	№	Коп.	№	Коп.	
<b>I степень.</b>						
1. Behr, Fr. Chant d'enfant. Im Mai, Op. 575 № 1. 2.	15	34. Vogel, M. Rondino F-dur.	25	69. Lichner, H. Auf der Wiese, Op. 95 № 2.	25	
2. — Tändelei. Leichter Sinn, Op. 575 № 3. 4.	15	35. Kuhlau, F. Sonatine C-dur: Allegro, Op. 55 № 1.	15	70. Beilini-Alberti. Norma, Op. 8 № 3.	30	
3. — Barcarolle. Schäferstücklein, Op. 575 № 5. 6.	15	36. Wolff, G. Lied ohne Worte, Op. 25.	25	71. Neustedt, Ch. Menuetto.	25	
4. Bolck, O. Petite Sonatine № 2.	25	37. Spindler, F. Sonatine mit Trauermarsch. A moll, Op. 157 № 2.	25	72. Rohde, E. Le papillon.	25	
5. — 6 pièces enfantines.	30	37 <sup>a</sup> . Lichner, H. Sonatine G-dur, Op. 66 № 3.	40	73. Kullak, Th. Scherzo F-dur.	25	
6. Morley, Ch. Parfum de fleurs.	25	38 <sup>a</sup> . — Conte, Op. 144 № 2.	30	74. Spindler F. Vergissmeinnicht, Op. 43 № 2.	15	
7. Reinecke, C. Sonatine C-dur, Op. 127 № 1.	25	38 <sup>a</sup> . — Sonatine C-dur: Rondo, Op. 66. № 1.	25	75. Rossini-Alberti, Le barbier de Sévilla, Op. 8 № 6.	30	
8. Beyer, R. Chant du matelots, Op. 23.	15	39. Spindler, F. Pièces instructives. Cah II, Op. 99.	30	76. Reinecke, C. Rondo C-dur.	25	
9. Bolck, O. Rondino G-dur.	15	40. Lichner, H. Sonatine A-moll, Op. 149 № 2.	40	77. Kuhlau, F. Sonatine C-dur: Rond.ao, Op. 20 № 1.	25	
10. Reinecke, C. Barcarolle. Idylle, Op. 107 № 9. 14.	15	41. Reinecke, C. Aus 'Tausend und eine Nacht'. Andantino, Op. 170. 136.	15	78. Wilm, N. Le carnaval de Nice, Op. 201: Sérénade de Pierrot № 2.	20	
11. Morley, Ch. Feuilles des roses.	25	42. Wolff, B. Jeux d'enfant. Marche turque, Op. 44 № 6. 8.	25	79. — Groupe des étudiants espagnols № 7.	25	
12. — Dans les montagnes.	25	43. Lange, G. Am Morgen, Op. 78 № 9.	25	80. — Groupe des bicyclistes № 9.	25	
13. Gael, H. Simple fleur (Valse).	30	44. Vogel, M. Sonatine G-dur, Op. 32 № 3.	25	81. Morley, C. Marche funèbre. Cp. 91 № 25.	25	
14. Burgmüller, F. Ave Maria.	20	45. Rohde, E. Romance.	20	82. — Danse hongroise, Op. 91 № 26.	25	
15. Streabbog, L. Do, re, mi, fa. (Valse), Op. 138.	25	46. Spindler, F. Sonatine mit Schäferspiel. C-dur, Op. 157 № 3.	25	83. Wilm, N. Le carnaval de Nice, Op. 201: Groupe des paysans russes № 11.	25	
15 <sup>a</sup> . Lichner, H. Sonatine F-dur: Menuetto, Op. 66 № 2.	15	47. Behr, F. Sérénade mauresque, Op. 312 № 2.	25	84. — Groupe des pêcheurs de Naples № 10.	25	
16. Gael, H. La voix du coeur.	20	48. Atableff-Bayer. Cozubej, Op. 103 № 5.	25	85. Morley, C. Fackeltanz, Op. 91 № 29.	25	
17. Streabbog, L. Sur le lac. (Barcarolle), Op. 233.	25	49. Spindler, F. Sonatine in alter Weise. C-dur. Op. 157 № 4.	25	86. Ravina, H. Calinerie.	25	
18. Wolff, B. Une histoire, Op. 44 № 2.	15	50. Reinecke, C. Gavotte. Menuetto.	40	87. Spindler, F. Sonatine mit Capriccio. G-dur, Op. 157 № 9.	40	
19. Streabbog, L. Prière du matin, Op. 130 № 1.	25	51. Lichner, H. Sonatine D-moll, Op. 149 № 6.	40	88. — Nordische Sonatine. C-dur, Op. 157 № 10.	45	
20. — Souvenir du bal. (Valse), Op. 130 № 3.	25	52. Spindler, F. Sonatine mit Menuett. F-dur, Op. 157 № 5.	30	89.		
21. Reinecke, C. Sonatine A-dur, Op. 127 № 4.	30	53. Kullak, T. Gondolière. Marche, Op. 62 № 8. Op. 81 № 2.	25	<b>III степень.</b>		
22. Ravina, H. Un petit compliment, Op. 96.	15	54. Berens, H. Sonatine C-dur, Op. 81 № 1.	30	90. Berens, H. Sonatine C-dur, Op. 81 № 3.	40	
23. Oesten, Th. Le petit savoyard, Op. 150 № 4.	25	55. Lichner, H. Sonatine G-dur, Op. 202 № 2.	40	91. Egghard, J. Chanson de printemps, Op. 42.	25	
24. Gael, H. Echos des montagnes, Op. 61 № 4.	30	56. Smith, E. Weinachtsglocken, Op. 30.	30	92. Berens, H. Sonatine D-dur, Op. 81 № 5.	45	
25. — Tarantelle, Op. 65 № 2.	30	57. Egghard, J. La primavera, Op. 87 № 1.	25	93. Kleinmichel, R. Scherzino. Babillarde.	25	
26. Bertini, H. Bagatelle. Menuetto.	30	58. Lichner, H. Sonatine C-dur: Moderato, Op. 221 № 1.	25	94. Kraus, A. Sonatine B-dur.	30	
27. Lichner, H. Sonatine C-dur, Op. 49 № 1.	40	59. Duvernoy, J. Fête espagnole (Boléro), Op. 255 № 12.	30	95. Mayer, Ch. Tarantelle, A-moll.	25	
28. — Sonatine G-dur. Op. 49 № 2.	40	60. Vogel, M. Sonatine G-dur.	40	96. Wolff, B. La volée, Op. 57.	25	
29. — Sonatine F-dur. Op. 49 № 3.	40	61. Wolff, B. Allegretto scherzando, Op. 114 № 2.	25	97. Berens, H. Valse-Etude, Op. 92 № 2.	30	
<b>II степень.</b>						
30. Gurilt, C. Morgenlied. Das arme Kind. Op. 74.	15	62. Rohde, E. Eglogue. Bagatelle.	25	98. Loeschhorn, A. Sonatine A-moll: 1-ter Satz, Op. 126 № 2.	25	
31. Spindler, F. Pièces instructives. Cah I, Op. 99.	30	63. Spindler, F. Sonatine mit Neckereien. C-dur, Op. 157 № 6.	30	99. Kullak, Th. Sonntagsmorgen Grossmutter erzählt, Op. 62 № 3. Op. 81 № 3.	25	
32. — Sonatine mit Tarantelle. C-dur, Op. 157 № 1.	25	64. Kleinmichel, R. Der Mutter Ermahnung, Op. 14.	15	100. Wolff, B. Spinnlied.	25	
33. Lichner, H. Sonatine E-moll: 3-ter Satz, Op. 149 № 4.	25	65. Spindler, F. Sonatine im gebundenen Styl. G-dur, Op. 157 № 7.	30	101. Loeschhorn, A. Tarantelle.	30	
<b>SOBСТВЕННОСТЬ ИЗДАТЕЛЯ.</b>						
						
<b>В. КАСТНЕРЪ ВЪ ВОРОНЕЖЪ.</b>						
Москва, К. Мейковъ. А. Куликовъ. А. Зейвангъ.	С.-Петербургъ, Съверная Лира. К. Леопольдъ. Н. Давыноффъ.	Кіевъ, Л. Ильяковскій. Г. Индржишекъ.	Харьковъ, Н. Маречекъ.	Царицынъ, Р. Гольянкъ.	Екатеринодаръ, А. Розенгассеръ.	Владикавказъ, И. Покетуръ.
						

# ELEGIE.

CHANT DE H. W. ERNST.

TH. KULLAK.

Adagio melanconico.

PIANO.

The musical score is written for piano and consists of five systems of staves. Each system typically contains two staves (treble and bass clef) for the piano accompaniment. The music is in a minor key, indicated by three flats in the key signature. The tempo is marked 'Adagio melanconico'. The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. There are also markings for accents (^) and a 'rit.' (ritardando) marking near the end of the piece. The piece concludes with a 'Grave et impr.' instruction.

First system of musical notation. The right hand (treble clef) begins with a half note chord, followed by eighth notes, and then a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo marking *a tempo* is present. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The right hand features a melodic line with slurs and a triplet. The left hand continues with eighth notes. The marking *cresc.* is present. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The right hand has a complex melodic passage with slurs and fingerings (1, 2, 3, 4). The left hand continues with eighth notes. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with eighth notes. The marking *poco riten.* is present. Pedal points are indicated by 'Ped.' and asterisks.

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

*con espressione*

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

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

*pp rit.* *a tempo marcato*

Ped. \* Ped. \*

Ped. \*

8 5 3 2 1 4 3 2 1 3 2 5 2

ped. \*

cresc. f

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

con espressione

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

ped. \*

This musical score is for a piano piece, identified as K. 224. It consists of five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) are present throughout, often accompanied by asterisks. The piece concludes with a *riten.* (ritardando) marking. The bottom of the page features the identifier 'K. 224'.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and a fermata over the final note. The bass staff provides a harmonic accompaniment with chords and moving lines. Pedal markings ('Ped.') are placed below the bass staff at the beginning and end of phrases, with asterisks indicating specific pedal points.

The second system continues the piece. The treble staff features a melodic line with slurs and a fermata. The bass staff has a more active accompaniment. A piano dynamic marking ('p') is present in the treble staff. Pedal markings ('Ped.') and asterisks are used to indicate pedal changes in the bass staff.

The third system introduces a change in texture. The treble staff has a melodic line with slurs and a fermata. The bass staff features dense, block-like chordal patterns. A piano marking ('p') is present in the bass staff. Pedal markings ('Ped.') and asterisks are used to indicate pedal changes.

The fourth system is characterized by dense, rapid chordal textures in both the treble and bass staves. The treble staff has a melodic line with slurs and a fermata. The bass staff has a complex, rhythmic accompaniment. Pedal markings ('Ped.') and asterisks are used to indicate pedal changes.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and a fermata. The bass staff has a complex, rhythmic accompaniment. The system ends with the markings 'rall.', 'dim.', and 'Fine.' in the treble staff. Pedal markings ('Ped.') and asterisks are used to indicate pedal changes.