

ПРИНЯТО ВЪ С.-ПЕТЕРБУРГСКИХЪ МУЗЫКАЛЬНЫХЪ ШКОЛАХЪ.

ПЕДАГОГИЧЕСКАЯ БИБЛИОТЕКА.

Собрание пьесъ для фортепiano, распределенн. по степенямъ трудности съ точн. обозначеніемъ педали (по новой системѣ) и аппликатуру.

ИЗДАННЫХЪ ПОДЪ РЕДАКЦІЕЮ Е. П. РАПГОФА.

при содѣйствіи профессора П. А. Зиновьева, и гг. К. В. Вурма, А. К. фонъ-Дрейера и К. И. Даннемана.

Приготовительный курсъ:		№		P. K.		№		P. K.	
№									
1.	Köhler, L. Vorstud. für den Clavierunterricht	P. K.	39a Lange, G. Schelmerei. Op. 292 № 1	—	40	82.	Lysberg, Ch. Fileuse. op. 108	—	50
2.	Rap-Hoph, H. <i>Musique d'ensemble</i> . Cah. I (въ 4 руки)	— 40	40. Gurliitt, C. a) Wiegenliedchen, b) Bolero, c) Morgengebet.	—	40	83.	Loeschhorn, A. Bolero la min	—	75
3.	" <i>Musique d'ensemble</i> . Cah. II (въ 4 руки)	— 75	41. Duvernoy, I. Bolero	—	40	84.	Wollenhaupt, H. Chanson du printemps op. 41 № 7	—	40
4.	Berens, H. 12 Petits morceaux	— 40	42. Mendelssohn, F. Volkslied	—	30	85.	" Papillon op. 29 № 3	—	40
5.	Rap-Hoph, H. <i>Musique d'ensemble</i> . Cah. III (въ 4 руки)	— 75	43. Reinecke, C. Pièces enfantines a) Idylle, b) **, c) **, d) Le Zéphir	—	40	86.	Duvernoy, J. Feu roulant Etude d'agilité. Op. 256	—	50
6.	" <i>Musique d'ensemble</i> . Cah. IV (въ 4 руки)	— 75	44. Jungmann, A. Gondolière	—	40	87.	Schmidt, H. Nocturne mignon	—	40
7.	Köhler, L. 8 morc. pour les commençants	— 40	45. Baumfelder, F. Danse de la poupée	—	40	88.	Kullak, Th. L'oiseau	—	50
8.	Behr, Fr. a) Chant d'enfant, b) Petite Valse, c) Barcarolle, d) Babillarde	— 40	46. Kullak, Th. a) La chasse, b) Marche, c) Polonaise	—	60	89.	Raff, J. Märchen	—	50
9.	Berens, H. 6 petits morceaux	— 40	47. Egghard, I. a) Ma petite poupée	—	40	90.	Scharwenka, a) Barcarolle, b) Marsche	—	40
10.	Reinecke, C. 4 morc. pour les commençants	— 40	48. Behr, Fr. Serenade Mauresque b) Melodie	—	50	90a.	Jungmann, A. Am Seegestade	—	40
11.	Bolck. Petite Sonatine № 1	— 25	49. Lange, G. Reminiscence	—	40	91.	Raff, J. Barcarolle op. 53. № 2	—	25
12.	" Petite Sonatine № 2	— 40	50. Spindler, Fr. Près du moulin	—	40	92.	Stiehl, H. Gavotte	—	30
Элементарный курсъ:			50a. Reinecke, C. Allegretto alla Polacca	—	40	93.	Kuhe, G. Auf Flügeln des Gesanges de Mendelssohn op. 136	—	50
13.	Müller, A. 8 morceaux instructifs	— 40	51. { Händel, G. Petite Variè } { Haydn, I. Rondo hongroise }	—	40	93a.	Godard, B. Au matin. Op. 83	—	40
14.	Reinecke, C. a) Chanson du printemps, b) Chanson du Gondolier, c) Le coucou, d) Chant du soir	— 40	52. Hummel, I. Scherzo	—	40	Третій курсъ:			
15.	Köhler, L. Rondinetto	— 30	53. Mayer, Ch. Thème variè	—	30	94.	Mayer, Ch. Taquinerie	—	50
16.	Lichner, H. Schneewittchen. Op. 144 № 1	— 40	53a. Reynald, G. Fontaine. Op. 6 № 1	—	30	95.	Satter, G. Mor. charac. „La Fileuse“	—	50
17.	{ Glese, Th. Souvenir } { Löw, I. Rondo-grazioso }	— 30	54. Pachet, I. Menuet	—	50	96.	Stiehl, H. Romance sans paroles	—	60
18.	Lichner, H. Fleurs melodique	— 50	55. Kullak, Th. Chant sans paroles	—	30	97.	Brambach, C. Allegretto gracioso	—	40
19.	Spindler, F. Sonatine mit Trauermarsch A-mol op. 157 № 2	— 30	56. Kuhlau, F. Rondo-Valse	—	40	98.	Wollenhaupt, H. Rhapsodie op. 41 № 12	—	40
20.	Schmitt, I. Sonatine Mod. C-dur op. 248 № 3	— 25	57. Spindler, F. Mor. mignon „Knospè“ op. 123 № 4	—	30	99.	Litolff, H. Romance sans paroles	—	40
21.	Reinecke, C. Sonat. Alleg. G-dur op. 136 № 2	— 25	58. Gurliitt, C. Conte op. 62	—	30	100.	Godard, B. 2-me Gavotte. op. 81	—	50
22.	Biehl, A. Sonatine Alleg.-Mod. A-moll op. 94 № 4	— 25	59. " Valse op. 62	—	30	101.	Bendel, F. Murmure des bois	—	75
23.	Spindler, F. Sonatine Alleg. C-dur op. 157 № 1	— 25	60. Burgmuller, F. a) Les Sylphes, b) Berceuse d) Agitato	—	50	102.	Kullak, Th. Nenuphar. Réverie op. 57-№ 2	—	50
24.	Reinecke, C. Sonatine Alleg. C-dur op. 127 № 1	— 25	61. Oesten, Th. Ruisseau op. 118 № 6	—	30	103.	Hiller, Th. Serenade-Feuillet d'album	—	60
25.	Reinecke, C. Sonatine F-dur op. 127 № 3 1-ter Satz	— 25	61a. Spindler, F. Fröhlicher Lerchensang. Op. 225 № 8	—	50	104.	Lysberg, Ch. Tourbillon	—	50
26.	Reinecke, C. Sonatine F-dur op. 127 № 3 2-ter Satz	— 25	62. Burgmüller, F. a) La cloche des matins, b) L'orage	—	40	105.	Wehle, Ch. Canzonetta. op. 52	—	50
27.	Schmitt, I. Sonatine Rondo op. 249 № 1	— 25	63. Marsche	—	40	106.	Rollfuss, B. Scherzo. op. 24	—	60
28.	{ Krause. Sonatine Allegro C-dur op. 6 № 2 } { Reinecke, C. Sonat. op. 127 № 6 2-ter Satz }	— 25	63a. Merkel, G. Schmetterling. Op. 81 № 4	—	40	106a.	Raff, I. Tour a cheval. Op. 75 № 8	—	60
29.	Löw, I. Sonatine Allegro	— 25	Второй курсъ:			107.	Brambach, C. Toccata op. 34 № 3	—	60
30.	Lichner, H. Sonatine Allegretto	— 25	64. Spindler, F. Vergissmeinnicht op. 43 № 2	—	30	108.	" Jagdstück op. 29 № 4	—	50
Первый курсъ:			65. Reinecke, C. a) Harfenstückchen, b) Unheimlich, c) 2 Stimmige Fughette	—	40	109.	Scharwenka, X. Gavotte	—	30
31.	Scholz, B. Pièces enfantines	— 40	66. Loeschhorn, A. Les Sylphes	—	40	110.	" Tarantelle	—	50
32.	Rohde, E. Fleurs melodique № 9, 10, 11, 12	— 40	67. Egghard, J. Nocturne mignon Sol min op. 144 № 3	—	40	111.	Pachet, J. Chant de Vagues	—	70
33.	Merkel, G. Deux Rondinos	— 50	68. Jungmann, A. „Feu follet“ op. 217 № 3	—	30	112.	Bendel, F. Nocturne de Chopin op. 102 № 2	—	30
34.	Vogel, M. Rondino	— 40	69. Spindler, F. „Am Springbrunnen“ op. 230 № 17	—	40	113.	Wehle, Ch. 2-me grande Polonaise op. 67	—	60
35.	Reinecke, C. a) La petite meunière, b) Les papillons, c) La Babillarde	— 40	69a. Lee, M. Op. 7. L'Electricite	—	50	114.	Durand, A. 1-re Valse. Op. 83	—	40
35a.	Loeschhorn, A. a) Plainte, b) Espièglerie, c) Air de danse	— 50	70. Mayer, Ch. Pensée. Mignon op. 279 № 1	—	25	Четвертый курсъ:			
36.	Weber, C. Barcarolle et Zigeuner marsch	— 40	71. Burgmuller, F. Gondolière et Fileuse	—	40	115.	Moszkowski, M. Serenade op. 15	—	25
37.	Beethoven, L. Adagio et Polonaise	— 40	72. Egghard, J. Impromptu. Le jet d'eau op. 76	—	50	115a.	Joneières, V. Sérénade hongroise	—	60
38.	Spindler, F. Feuille volante op. 123 № 10	25	73. Mayer Ch. Valse melancholique	—	40	116.	Raff, J. Introduction & Allegro-scherzando op. 87	—	85
39.	" L'approche du printemps Op. 123 № 1	— 25	74. Egghard, J. La joyeuse Mon petit oiseau Bluette op. 156	—	40	116a.	Moszkowski, L. Jongleuse. Op. 52 № 4	—	40
			75. Wolff, B. Giocoso	—	50	117.	Bendel, F. Andante	—	60
			76. Spindler F. „Le papillon“ op. 66 № 3	—	40	118.	Grieg, E. 2 Feuilletts d'album	—	50
			76a. Kuhe, G. La melancholie	—	40	119.	Heller, St. Impromptu	—	75
			77. Reynald, G. Impromptu	—	50	120.	Moszkowski, M. Barcarolle, A-moll. op. 15 № 6	—	60
			77a. Jaell, A. Près du berceau	—	50	120a.	Schütt, E. Melancolie. Op. 34	—	40
			78. Wollenhaupt, H. Chant sans paroles op. 29. № 5	—	40	121.	Bach, C. Mazurka	—	50
			79. " Scherzino op. 41 № 4	—	40	122.	Wehle, Ch. Tarantelle. op. 56	—	75
			80. Kuhe, G. Feu follet. op. 38	—	40	123.	Raff, J. Präludium op. 163 № 1	—	60
			81. Spindler, F. Valse de Salon	—	50	123a.	Mayer, C. Romance Sentimentale. Op. 244	—	40
						124.	Heller, St. Saltarelle de Mendelssohn la min op. 77	—	75
						124a.	Mayer, C. Melancolie. Op. 298 № 2	—	40
						125.	Bendel, F. Bal masqué de Verdi	—	1

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Н. Маречекъ.

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I часть.

espressivo

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С. 961 Л.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. It contains four measures of music. The first measure has a fermata over the bass line. Fingerings are indicated with numbers 1-5. Pedal markings include 'Ped.' and '*'.

II.

p espressivo

Second system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music. The first measure has a fermata over the bass line. The tempo/mood is marked 'p espressivo'. Fingerings and pedaling are indicated throughout.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music. The tempo/mood is marked 'p'. Fingerings and pedaling are indicated throughout.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains four measures of music. Pedal markings include 'Ped.' and '*'.

III.

poco rall. p a tempo

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music. The tempo/mood is marked 'poco rall. p a tempo'. The second measure has a key signature change to one sharp (F#). Fingerings and pedaling are indicated throughout.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes, which are numbered 5, 4, 5, 4. The bass clef staff contains a bass line with a slur over the first two notes, numbered 4 and 1. The system includes several measures with fingerings and dynamic markings such as *ped.* and ** ped.*

Second system of musical notation. The treble clef staff has a slur over the first two notes, numbered 4 and 2. The bass clef staff has a slur over the first two notes, numbered 5 and 4. The system includes a *p* dynamic marking and several measures with fingerings and dynamic markings such as *ped.* and ** ped.*

Third system of musical notation. The treble clef staff has a slur over the last two notes, numbered 4 and 5. The bass clef staff has a slur over the last two notes, numbered 4 and 5. The system includes a *p* dynamic marking and several measures with fingerings and dynamic markings such as *ped.* and ** ped.*

Fourth system of musical notation. The treble clef staff has a slur over the last three notes, numbered 2, 4, and 3. The bass clef staff has a slur over the last three notes, numbered 2, 1, and 1. The system includes several measures with fingerings and dynamic markings such as *ped.* and ** ped.*

Fifth system of musical notation. The treble clef staff has a slur over the first four notes, numbered 5, 1, 2, 3, and 4. The bass clef staff has a slur over the first two notes, numbered 1 and 2. The system includes a *dolciss.* dynamic marking and several measures with fingerings and dynamic markings such as *ped.* and ** ped.*

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The first system features a long melodic line in the treble clef with a slur and a fermata, and a bass line with chords and a pedal point. The second system includes the tempo marking *poco rall.* and *a tempo*, and the instruction *pp una corda sin al fine*. The third system contains fingering numbers (1, 2, 3, 4, 5, 8) and dynamic markings. The fourth system continues the melodic and harmonic development with dynamic markings like *pp*. Pedal markings (*Ped.*) and asterisks (***) are used throughout to indicate specific performance techniques.

sempre più p

This system contains the first two staves of music. The upper staff features a melodic line with a slur over the first two measures and a fermata over the last two. The lower staff has a bass line with a slur over the first two measures and a fermata over the last two. The dynamic marking 'sempre più p' is placed between the staves.

**And.* * *And.* * **And.* * *And.* *

pp

This system contains the next two staves. The upper staff has a slur over the first two measures and a fermata over the last two. The lower staff has a slur over the first two measures and a fermata over the last two. The dynamic marking '*pp*' is placed between the staves.

**And.* * *And.* * **And.* * *And.*

This system contains the next two staves. The upper staff has a slur over the first two measures and a fermata over the last two. The lower staff has a slur over the first two measures and a fermata over the last two.

**And.* * **And.* * **And.*

Lento.

stinte

p

This system contains the final two staves. The upper staff has a slur over the first two measures and a fermata over the last two. The lower staff has a slur over the first two measures and a fermata over the last two. The dynamic marking '*Lento.*' is placed between the staves. The word '*stinte*' is written below the first measure of the upper staff. The dynamic marking '*p*' is placed between the staves.

**And.* * **And.* * **And.* * **And.* * **And.* *