

# BIBLIOTHÈQUE DES ŒUVRES CLASSIQUES ET MODERNES

POUR LE PIANO,

REVUES, DOIGTÉES ET CLASSÉES PAR ORDRE DE DIFFICULTÉ

PAR

## C. LÜTSCHE.

**Très-facile.**

- 1. Krause, 12 petits morceaux . . . . . 60
- 2. Bolck, Petite Sonatine № 1. . . . . 25
- 3. » 6 pièces enfantines. . . . . 50
- 4. Krause, 6 petits morceaux . . . . . 50
- 5. Rohde, Fleurs mélodiques № 1, 2, 3, 4. 40
- 6. Wolff, a) Berceuse; b) Une histoire. 40
- 7. Bolck, Petite Sonatine № 2 . . . . . 40
- 8. Rohde, Fleurs mélodiques № 5, 6, 7, 8. 40

**Facile.**

- 9. Clementi, Sonatine (do maj.) op. 36 № 1. 40
- 10. Clementi, Sonatine (sol maj.) op. 36 № 2. 50
- 11. Wolff, a) Air de ballet; b) Danse de la poupée. . . . . 40
- 12. Lichner, Conte . . . . . 40
- 13. Rohde, Deux feuilles volantes. . . . . 40
- 14. » Fleurs mélodiques № 9, 10, 11, 12. 40
- 15. Bolck, Rondino . . . . . 25
- 16. Merkel, Deux Rondinos . . . . . 50
- 17. Kuhlau, Sonatine do maj. (op. 20 № 1). 75
- 18. Scholz, Trois pièces enfantines. . . . . 40
- 19. Rohde, a) Eglogue; b) Bagatelle . . . 40
- 20. Vogel, Sonatine (sol majeur) . . . . . 60
- 21. Kuhlau, Sonatine (fa maj.) op. 55 № 4. 50
- 22. Kuhlau, Sonatine (sol maj.) op. 88 № 2. 50
- 23. Kuhlau, Sonatine (la min.) op. 88 № 3. 60
- 24. Bolck, a) La prière d'enfant; b) Les sauts; c) les papillons . . . . . 40
- 25. Hiller, Sonatine (sol maj.) . . . . . 75
- 26. Döhning, Sonatine (la min.) . . . . . 75
- 27. Bolck, a) Cache-cache; b) Pauvre petit oiseau; c) Le calme . . . . . 40
- 28. Bolck, Sonatine № 3, (fa majeur). . . . 50
- 29. Rohde, a) Au rouet; b) Romance . . . . 40
- 30. Hiller, Alla marcia . . . . . 40
- 31. Kuhlau, Sonatine (do maj.) op. 55 № 3. 50
- 32. Clementi, Sonatine (sol maj.) op. 36 № 5. 60
- 33. Wolff, a) Jeu d'enfants; b) Marche turque . . . . . 40
- 34. Vogel, Rondino . . . . . 40
- 35. Loeschhorn, a) Plainte; b) Espièglerie; c) Air de danse . . . . . 50
- 36. Clementi, Sonatine (re maj.) op. 36 № 6. 50
- 37. Vogel, Le coursier . . . . . 40
- 38. Rohde, a) Scherzo; b) Feuille volante № 3 50
- 39. Loeschhorn, a) Au crépuscule; b) Le courcaillet; c) La violette . . . . . 40
- 40. Dussek, Sonatine, (sol majeur) . . . . . 50
- 41. » Sonatine (fa majeur) . . . . . 40
- 42. Behr, a) Sérénade mauresque, b) Mélodie 50

**Moyenne difficulté.**

- 43. Haydn, Sonate (sol. maj.) 1-r Partie. 50
- 44. Reynald, Perles de rosée . . . . . 40
- 45. Rohde, Le papillon . . . . . 40
- 46. Loeschhorn, Tarantelle (la mineur). 50
- 47. Fuchs, a) Dans les bois; b) Chant d'oiseau 50
- 48. Wolff, Le coursier. . . . . 40

- 49. Löschhorn, a) Dans le canot; b) Le coucou 40
- 50. Seiss, Rondo (sol majeur). . . . . 50
- 51. » Rondo (re majeur) . . . . . 50
- 52. Löschhorn, a) Papageno; b) Petit jongleur . . . . . 50
- 53. Paradies, Toccata (la maj.) . . . . . 40
- 54. Haydn, Allegro, (fa majeur) . . . . . 50
- 55. Reinecke, a) Menuetto; b) Canzonetta. 60
- 56. Reinecke, a) Mélodie, b) Scherzo, c) Romance . . . . . 50
- 57. Händel-Bülow, a) Sonata (do majeur) b) Corrente. . . . . 60
- 58. Wolff, La volée . . . . . 40
- 59. Bach, 3 préludes p. les commençans. 40
- 60. Mozart, Sonate (sol maj.) 1-r Partie. 50
- 61. Mozart, Sonate (fa majeur) 1-r Partie. 60
- 62. Löschhorn, a) Berceuse; b) Attrapemoi. 40
- 63. Clementi, Sonate (re majr.) 1-r Partie 50
- 64. » Rondo (re majeur) . . . . . 60
- 65. Beethoven, 6 Variations (sol maj.). 50
- 66. Löschhorn, Saltarello (la mineur). . . 40
- 67. Haessler, Presto de la sonate, la min. 50
- 68. Wolff, Tempo di Minuetto . . . . . 40
- 69. Clementi, Sonate (si b majeur) . . . . 50
- 70. Wolff, Espièglerie . . . . . 50
- 71. » Danse bohémienne . . . . . 50
- 72. Haydn, Finale de la sonate (do min.) 50
- 73. Löschhorn, Etude melodique. . . . . 25
- 74. Clementi, Sonate (mib. maj.) 1-r Partie. 50
- 75. Kullak, Scherzo . . . . . 40

**Assez-difficile.**

- 76. Wolff, a) Canzonetta; b) Etude . . . . 50
- 77. Clementi, Sonate (sol maj.) 1-r Partie 60
- 78. Brambach, Sonate (fa maj) 1-r Partie 75
- 79. Mozart, Sonate (Si b. maj.) 1-r Partie. 60
- 80. Bach, Prélude. . . . . 50
- 81. Merkel, Allegro scherzando . . . . . 50
- 82. Kleinmichel, Une pensée . . . . . 40
- 83. Mills, Le murmure de la fontaine. 60
- 84. Löschhorn, Impromptu . . . . . 75
- 85. Mayer, La coquette . . . . . 40
- 86. Wolff, Scène de carnaval . . . . . 60
- 87. Jensen, Barcarolle . . . . . 40
- 88. Löschhorn, Réve d'un enfant . . . . . 40
- 89. Eschmann, Sonate 1-r Partie (do maj) 60
- 90. Hiller, Sérénade, Feuillet d'album . 60
- 91. Eschmann, Romance . . . . . 40
- 92. Loeschhorn, Les Pygmées . . . . . 40
- 93. Naubert, Ländler . . . . . 40
- 94. Zellner, Prélude. . . . . 40
- 95. » Romance et Scherzo. . . . . 40
- 96. » Allegro . . . . . 40
- 97. Eschmann, Prélude . . . . . 40
- 98. Kullak, Danse des bayadères . . . . . 50
- 99. Clementi, Sonate (sol min.) 1-r Partie. 50
- 100. Dussek, Sonate (si b. maj.) 1-r Partie. 60
- 101. Wolff, Jeu des ondes. . . . . 50

- 102. Reinecke, Toccata . . . . . 50
- 103. Krause, Thème avec variations . . . . 50
- 104. Bach, Rondeau, (do mineur). . . . . 40
- 105. Hässler, Grande gigue (re mineur). 75
- 106. Gade, Au jardin . . . . . 40
- 107. Heller, La dame de pique. Romance variée . . . . . 75
- 108. Mozart, Sonate (la min.) 1-r Partie. 60
- 109. Clementi, Sonate (fa min.) 1-r Partie 50
- 110. Jensen, Vision . . . . . 25
- 111. Jensen, Dryade. Jdylle. . . . . 60
- 112. Clementi, Sonate (si b. maj.) 1-r Partie 60
- 113. » » (sol maj.) 1-r Partie 75
- 114. » » (mib. moll) 1-r Partie 50
- 115. Cramer, Sonate 1-r Partie (re min) 60

**Difficile.**

- 115. Rheinberger, Préludes № 1, 2. . . . . 60
- 117. Reinecke, Gigue, (re mineur) . . . . . 50
- 118. Jensen, Courante, (si mineur). . . . . 40
- 119. Bach, Bourrée (si min.) . . . . . 40
- 120. Jadassohn, Tarantelle . . . . . 60
- 121. Rheinberger, a) Prélude № 6; b) Duettino 40
- 122. Rheinberger, Préludes № 3, 4. . . . . 50
- 123. Mayer, Nocturne (sol min.) . . . . . 40
- 124. Kullak, Impromptu (fa maj.). . . . . 60
- 125. Mayer, Tremolino . . . . . 60
- 126. Haydn-Seiss, Perpetuum mobile . . . . 50
- 127. Kirchner, Prelude (fa maj.) . . . . . 40
- 128. Dorn, Toccata (re maj.) . . . . . 60
- 129. Dussek, Sonate (sol maj.) 1-r Partie 75
- 130. Kullak, Nocturne (si majeur) . . . . . 50
- 131. Mendelssohn, Morceau caractéristique (la majeur). . . . . 60
- 132. Bennett, St. Gèneviève, Romance. 40
- 133. Haydn, Sonate (mi b. maj.) . . . . . 75
- 134. Bach, Bourrée (la maj.) . . . . . 50
- 135. Mayer, Le papillon . . . . . 75
- 136. Kalkbrenner, Sonate (la min.) . . . . 90
- 137. Clementi, Sonate 1-r Partie (do maj.) 90
- 138. Bach, Gigue (sol maj.) . . . . . 40
- 139. Bendel, Cascade du chaudron . . . . . 90
- 140. Pflughaupt, Au Rouet . . . . . 85
- 141. Jensen, Stille Liebe . . . . . 25
- 142. Bach, Capriccio (do min.) . . . . . 40
- 143. Haydn-Seiss, Adagio avec Variation si majeur . . . . . 40
- 144. Rheinberger, Prélude № 5. . . . . 40
- 145. Kullak, Le vent du soir. Etude . . . . 75
- 146. Raff, Introduction et Allegro scherzoso. 85
- 147. Beethoven, Rondo (sol maj.) . . . . . 85
- 148. Bach, Prélude (sol min.) . . . . . 50
- 149. Raff, Inquiétude . . . . . 50
- 150. Seeling, Loreley. . . . . 75
- 151. Moscheles, La Leggerezza . . . . . 85
- 152. Hummel, Variations . . . . . 1 50
- 153. Bach, Bourrée (la min) . . . . . 50

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# DRYADE.

## IDYLLE.

Adolf Jensen.

Vivace, teneramente.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. Each system contains a treble clef staff and a bass clef staff. The bass line is characterized by a steady, rhythmic pattern of sixteenth notes, often with fingerings 1, 2, 3, 2, 1. The treble line features chords and melodic lines, with some measures containing triplets or other rhythmic figures. Dynamics include piano (*p*) and mezzo-forte (*mf*). There are several instances of the word "Red" written below the bass line, possibly indicating a specific recording or edition. The score concludes with a final measure in the fifth system.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part is written in G major and 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf*, *p*, *f*, and *dol.*. The vocal line includes the lyrics "cre -", "scen -", and "do".

**System 1:** Treble clef, G major. Fingerings: 4 3, 5 2, 4, 5 3 1. Dynamics: *Red*, *Red*, *Red*. Asterisks are present under the piano accompaniment.

**System 2:** Treble clef, G major. Dynamics: *mf*, *p*. Fingerings: 3, 1 4, 1 4, 1 2 1 2. Asterisks are present under the piano accompaniment.

**System 3:** Treble clef, G major. Dynamics: *mf* *decresc.*, *f*. Fingerings: 1 4, 1, 1 4, 1 4, 1, 1 4, 2 1, 2 4 1. Asterisks are present under the piano accompaniment.

**System 4:** Treble clef, G major. Dynamics: *mf* *decresc.*, *dol.*. Fingerings: 3 1, 5 2, 2, 3, 1 2, 1 2 4 2 1 2, 1 3 1 4, 1 #3 #3, 1 1 1 1. Asterisks are present under the piano accompaniment.

**System 5:** Treble clef, G major. Lyrics: "cre -", "scen -", "do". Fingerings: 1 2 3 5, 3 2, 5 3, 5 3, 1 3 2, 5 3 2 1 4 #, 4 1. Asterisks are present under the piano accompaniment.

*f*  
Red

*p*  
Red

*p*  
Red

*mf*  
Red

*cro* -  
*scen* -  
Red

do

*p*

cre -

scen - do - molto

*f* sempre

*dim.*

\* Ped \*

Detailed description: This is a page of a musical score for piano, page 6. It features a grand staff with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six systems. The first system shows the vocal line starting with 'do' and the piano accompaniment with a 'Ped' (pedal) marking. The second system continues the vocal line with 'cre -' and the piano accompaniment. The third system shows 'scen - do -' and 'molto' in the vocal line, with the piano accompaniment. The fourth system features a forte dynamic '*f* sempre' and includes fingering numbers (1, 2, 3, 1) and a 'Ped' marking. The fifth system shows a decrescendo dynamic '*dim.*' and includes a 'Ped' marking with asterisks. The sixth system concludes the page with a 'Ped' marking and asterisks. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Fingerings: 5, 2, 5, 3, 5, 2, 3, 2, 2, 1, 3, 2, 1, 2. Dynamics: *Red*, *Red*, *Red*, *Red*, *Red*, *Red*. Includes asterisks and a piano (*p*) dynamic marking.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *Red*, *Red*, *Red*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *Red*, *Red*, *Red*. Includes a piano (*p*) dynamic marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *Red*, *Red*, *Red*. Includes a piano (*p*) dynamic marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Fingerings: 1, 4, 3, 1. Dynamics: *Red*, *Red*, *Red*. Includes a piano (*p*) dynamic marking.

First system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic and a fermata over the right hand. The second measure has a mezzo-forte (*mf*) dynamic. Fingerings are indicated with numbers 1-5. A redaction mark (asterisk) is present in the bass clef of the second measure.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. Fingerings are indicated with numbers 1-5. Redaction marks (asterisks) are present in the bass clef of both measures.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic and a fermata over the right hand. The third measure has a piano (*p*) dynamic and a *p dol.* (piano dolce) marking. Fingerings are indicated with numbers 1-5. A redaction mark (asterisk) is present in the bass clef of the third measure.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. Fingerings are indicated with numbers 1-5. Redaction marks (asterisks) are present in the bass clef of both measures.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. Fingerings are indicated with numbers 1-5. Redaction marks (asterisks) are present in the bass clef of both measures.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and fingerings (2, 1). The left hand plays a rhythmic accompaniment. Pedal markings (*Ped*) are present under the first and third measures, with asterisks (\*) under the second and fourth measures.

Second system of musical notation. The right hand continues with slurs and fingerings (5, 4, 3, 1, 2, 3). The left hand has a *ten.* (tenuto) marking. The word "cre-ten" is written across the system. Pedal markings (*Ped*) are present under the first, third, and fifth measures, with asterisks (\*) under the second, fourth, and sixth measures.

Third system of musical notation. The right hand features slurs and fingerings (2, 2, 2, 2). The left hand has a *do* marking. The dynamic changes to forte (*f*). Pedal markings (*Ped*) are present under the first, third, and fifth measures, with asterisks (\*) under the second, fourth, and sixth measures.

Fourth system of musical notation. The right hand continues with slurs and fingerings (2, 2). The left hand has a *decresc.* (decrescendo) marking. Pedal markings (*Ped*) are present under the first, third, and fifth measures, with asterisks (\*) under the second, fourth, and sixth measures.

Fifth system of musical notation. The right hand features slurs and fingerings (5, 3, 5, 2, 3, 1, 3, 1, 3, 3). The left hand has a *p* (piano) dynamic. Pedal markings (*Ped*) are present under the first, third, and fifth measures, with asterisks (\*) under the second, fourth, and sixth measures.