

# CONSERVATOIRE DE MUSIQUE À VARSOVIE

Choix des morceaux extraits du Répertoire des classes moyennes et supérieures

# KONSERWATORJUM WARSZAWSKIE

WYBÓR Z REPERTUARU KLAS ŚREDNICH I WYŻSZYCH

*ułożyli*

**H. Michałowski, H. Różycki i M. Zawirski**

Profesorowie Konserwatorjum

- |   |   |
|---|---|
| 1. Mendelssohn. op. 35 Nr. 3. Prélude H moll . . . . . — 30     | 2. Moscheles Ig. op. 58. Concert G moll. I partie . . . . . 1 --                    |
| 3. Moscheles. op. 45. Concert de société. F dur. I partie. — 70 | 4. Reinecke. op. 113. Toccata E moll . . . . . — 60                                 |
| 5. Naskowski. op. 37 Nr. 1. Menuet lyrique . . . . . — 40       | 6. Saint-Saëns. op. 70. Allegro appassionato . . . . . — 50                         |
| 7. Zaremski. op. 26 Nr 23. Sérénade espagnole . . . . . — 40    | 8. Schuman. op. 26 Nr. 4. Intermezzo Es moll. . . . . — 30                          |
| 9. Mozart. Romance As dur . . . . . — 30                        | 10. Naskowski. op. 2 Nr. 7. Krakowiak Fis moll . . . . . — 40                       |
| 11. Gurlitt. op. 71. Toccata Fis moll . . . . . — 30            | 12. Michałowski. Etude d'après le Perpetuum mobile<br>de C. M. Weber . . . . . — 60 |
| 13. Godard. op. 81. Gavotte Nr 2 . . . . . — 30                 | 14. Herz H. op. 180. Concert F moll. I partie . . . . . — 60                        |
| 15. Grieg. op. 68 Nr. 3. A tes pieds . . . . . — 30             | 16. Rheinberger. op. 135. Sonate (I par.) Moderato . . . . . — 60                   |
| 17. Mendelssohn-Bartholdy. op. 119. Perpetuum mobile. — 40      | 18. — — — (III par.) Adagio . . . . . — 50  |
| 19. — op. 105. Presto de la Sonate . . . . . — 40               | 20. Brassin. op. 17. Nocturne Ges dur . . . . . — 40                                |
| 21. — a) Prelude H moll. b) Scherzo . . . . . — 30              | 22. Moszkowski. op. 35 Nr. 1. Caprice mélancolique . . . . . — 40                   |
| 23. — Etude F moll . . . . . — 30                               | 24. Prudent. op. 56. Folie . . . . . — 40   |
| 25. Moscheles. Sonate mélancolique. Fis moll . . . . . — 70     | 26. Mayer Charles. Grande Toccate. E dur. . . . . — 60                              |
| 27. Dreyschock. op. 20 Nr. 7. Barcarolle. . . . . — 40          | 28. Scharwenka X. op. 6. Sonate Cis moll (I par.) Allegro. — 60                     |
| 29. — Etude G moll . . . . . — 30                               | 30. — — — (II par.) Scherzo — 40  |
| 31. Godard B. En songe. Étude . . . . . — 60                    | 32. — — — (III par.) Adagio.<br>Allegro molto. . . . . — 60                         |
| 33. Grieg. op. 6 Nr 4. Humoresque G moll . . . . . — 30         |   |
| 35. Mayer Ch. op. 55 Nr. 1. Étude G moll . . . . . — 30         |   |
| 37. Niemann. op. 16. Gavotte. . . . . — 30                      |   |
| 39. Silas. op. 108. Gavotte Nr. 6 . . . . . — 30                |   |
| 41. Bennet W. S. Toccata. . . . . — 40                          |   |
| 43. Grünfeld. op. 32. Gavotte à l'antique. Es dur. . . . . — 50 |   |
| 45. Paradis P. D. Toccata As dur. . . . . — 20                  |   |

Nakład Michała Arcta w Warszawie. — Varsovie. — M. Arct.



# MENUET LYRIQUE.

( Des dur.)

(éd revue par A. Różycki.)

par Z. NOSKOWSKI.

Moderato cantabile. - Op. 37. N° 1.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a tempo of Moderato cantabile. The first system includes a triplet and the marking *dolce*. The second system features a *mf* dynamic. The third system includes a *sost.* marking. The fourth system includes a *p* dynamic. The fifth system includes a *cresc.* marking. The piece concludes with a *sost.* marking. The score is annotated with various musical notations, including slurs, triplets, and dynamic markings.

Wyd. M. Areta.

ДОЗВОЛЕНО ЦЕНЗУРОЮ ВАРШАВА 18 МАРТА 1903



M 1350 A

POSPIESZNA LIEŚTYCH NUT J. MEKARSKIEGO N°17 ALEKSANDRJA W WARSZAWIE

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many accidentals. Fingerings are indicated with numbers 1-5. Dynamics include *p*, *cresc.*, *f*, and *dimin.*. Below the bass staff, there are several instances of the word "Red" followed by an asterisk, likely representing a specific performance instruction or a correction.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with complex chordal textures. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5. Below the bass staff, there are several instances of the word "Red" followed by an asterisk.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music continues with complex chordal textures. Dynamics include *cresc.*, *f*, and *dimin.*. A *largamente* marking is present above the treble staff. Below the bass staff, there are several instances of the word "Red" followed by an asterisk.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music continues with complex chordal textures. Dynamics include *p*, *dimin.*, and *dolciss.*. Below the bass staff, there are several instances of the word "Red" followed by an asterisk.

**Poco animato.**

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The music consists of a series of triplets in both hands. Dynamics include *p*. Below the bass staff, there are several instances of the word "Red" followed by an asterisk.

System 1: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *p* and *Red* with an asterisk.

System 2: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *mf* and *fz*. *Red* with an asterisk is written below the bass line.

System 3: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *p* and *p*. *Red* with an asterisk is written below the bass line.

System 4: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *f*. *Red* with an asterisk is written below the bass line.

System 5: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *p*, *mf*, and *espressivo*. *Red* with an asterisk is written below the bass line.

System 6: Treble clef contains a melodic line with a slur and a crescendo hairpin. Bass clef contains a bass line with a slur and a crescendo hairpin. Dynamics include *f*. *Red* with an asterisk is written below the bass line.

*p*

Red \*

*mf*

*f*

Red \*

*sf*

*p*

Red \*

*cresc.*

Red \*

*espressivo*

*mf*

*f*

Red \*

*p*

Red \*

*pp sosten.* *p* *molto cresc.*

*f* *ff*

*dim.* *rallent.*

Tempo I.

*pp* *p*

*mf*

*p* *cresc.*



First system of musical notation. Treble and bass staves. Dynamics include *mf* and *p*. Fingerings and articulation marks are present.

Second system of musical notation. Treble and bass staves. Dynamics include *cresc.*, *f*, and *p*. Includes the instruction *a tempo*.

Third system of musical notation. Treble and bass staves. Dynamics include *pp*, *p*, and *cresc.*. Includes the instruction *riten.*

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*, *dinin.*, and *p*.

Fifth system of musical notation. Treble and bass staves. Dynamics include *mf* and *p*.

Sixth system of musical notation. Treble and bass staves. Dynamics include *mp*, *p*, *pp rit.*, *dolcissimo*, and *pp riten.*



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# ÉTUDES ET EXERCICES

COURS INDISPENSABLE D'ÉTUDES POUR PIANO

RÉDIGÉES, DOIGTÉES ET CLASSÉES

AVEC ÉGARD À LA TECHNIQUE DE LA MAIN GAUCHE



\*\*\* par \*\*\*

## A. RÓŻYCKI

professeur au Conservatoire de Varsovie.

adoptées par les plus célèbres Conservatoires de musique.

### I. DEGRÉ (préparatoire).

Rb. k.

- Różycki A. Nouvelle méthode de piano. 2 50
- op. 3. Exercices dans l'étendue de 5 tons. — 50
- Köhler L. op. 190. 23 petites études préparatoires. — 50
- op. 224. 8 études. — 50
- Löschhorn A. op. 181. 15 études enfantines. Cah. I. — 40
- Różycki A. op. 7. Études mélodiques des 5 doigts. — 60
- Leduc A. op. 156. Études très faciles. — 40

### II. DEGRÉ (très-facile).

- Biehl A. op. 44. 14 études. Cah. I. — 40
- Streabbog L. op. 63. 8 études mélodiques. — 50
- Köhler L. op. 182. 10 études du mécanisme. — 40
- Duvernoy J. B. op. 176. École primaire. 10 études. — 50
- Löschhorn H. op. 181. 15 études enfantines. Cah. II. — 40
- Döring C. A. op. 8. 11 études. Cah. I. — 40
- Le-Coupey F. op. 17. Études très faciles. — 40
- Kleczyński J. Exercices des 5 doigts. — 60
- Gurlitt C. op. 209. Le progrès. Études de vélocité. Cah. I. — 50
- Różycki A. op. 3. Exercices. Cah. II. — 60

### III. DEGRÉ (facile).

- Biehl A. op. 44. 14 études. Cah. II. — 40
- Köhler L. op. 242. Petite école de vélocité. Cah. I. — 40
- op. 242. Petite école de vélocité. Cah. II. — 40
- Burgmüller F. op. 100. 7 études mélodiques. — 50
- Czerny C. op. 139. 12 études de technique. Cah. I. — 40
- Biehl A. op. 44. 14 études. Cah. III. — 40
- Löschhorn A. op. 66. Études progressives. Cah. I. — 60
- op. 169. Études universelles. — 50
- Różycki & Rutkowski. École de technique du piano. I partie. 1 50
- Duvernoy J. B. op. 276. École préparatoire de vélocité. — 60
- Hanon G. L. Le pianiste virtuose. 57 exercices. — 90
- Różycki A. Gammes. — 30
- Gurlitt C. op. 209. Le progrès. Études de vélocité. Cah. II. — 50

### IV. DEGRÉ (un peu plus difficile).

- Berens H. op. 88. Études. Cah. I. — 50
- Döring C. H. op. 8. 11 études. Cah. II. — 40
- Heller S. op. 12. 58 études d'expression et de rythme. — 50
- Czerny C. op. 139. 12 études de technique. Cah. II. — 40
- Berens H. op. 61. Nouvelle école de vélocité. Cah. I. — 40
- Czerny C. op. 718 et 849. Études. — 75
- Heller S. op. 46. Études progressives. Cah. I. — 40
- Czerny C. op. 299. Études célèbres de vélocité. Cah. I. — 50
- Löschhorn A. op. 66. Études progressives. Cah. II. — 60
- op. 66. Études progressives. Cah. III. — 60
- Köhler L. op. 128. Nouvelle école de vélocité. Cah. I. — 75
- Czerny C. op. 636. Études (Vorschule). Cah. I. — 50
- Różycki A. Arpèges. — 40
- Le-Coupey F. op. 20. L'agilité. Études progressives. — 75
- op. 26. Études de vélocité. — 60

### V. DEGRÉ (moyenne difficulté).

Rb. k.

- Löschhorn A. op. 170. Études universelles. — 75
- Berens H. op. 61. Nouvelle école de vélocité. Cah. II. — 50
- op. 61. Nouvelle école de vélocité. Cah. III. — 50
- Heller S. op. 45. Études mélodiques. Cah. I. — 50
- op. 45. Études mélodiques. Cah. II. — 50
- Berens H. op. 66. Études. Cah. I. — 50
- Heller S. op. 46. Études progressives. Cah. II. — 50
- Berens H. op. 88. Études. Cah. II. — 50
- Czerny C. op. 299. Études célèbres de vélocité. Cah. II. — 50
- op. 636. Études de vélocité (Vorschule). Cah. II. — 50
- Löschhorn A. op. 171. Études universelles. — 50
- op. 183. Études. — 50
- Czerny C. op. 409. Grandes études spéciales. Cah. I. — 75
- Lebert S. Études spéciales. Cah. I. — 75

### VI. DEGRÉ (assez-difficile).

- Berens H. op. 66. Études. Cah. II. — 50
- Heller S. op. 45. Études mélodiques. Cah. III. — 50
- Berens H. op. 73. Études de genre. — 50
- Bertini H. op. 177. Études de la main gauche. Cah. I. — 60
- Grenzbach E. Études. Cah. I. — 60
- Wolff & Schulhoff. 2 études de la main gauche. Cah. I. — 40
- Czerny C. op. 409. Grandes études spéciales. Cah. II. — 75
- op. 409. Grandes études spéciales. Cah. III. — 75
- op. 409. Grandes études spéciales. Cah. IV. — 75
- Löschhorn A. op. 184. Études. — 60
- Lebert S. Études spéciales. Cah. II. — 75
- Różycki & Rutkowski. École de technique. Liv. II. 1 —
- Czerny C. op. 299. Études célèbres de vélocité. Cah. III. — 70
- Köhler L. op. 128. Nouvelle école de vélocité. Cah. II. — 75
- Czerny C. op. 834. Nouvelle école de vélocité. — 75
- Hanon G. F. Le trémolo. Étude. — 40

### VII. DEGRÉ (difficile).

- Löschhorn A. op. 185. Études. — 60
- Schmitt A. Études. — 60
- Herz H. Études. — 50
- Mayer C. Grandes études. Cah. I. — 75
- Grandes études. Cah. II. — 75
- Grandes études. Cah. III. — 75
- Grandes études. Cah. IV. — 75
- Hummel J. N. Études. Cah. I. — 75
- Lebert S. Études spéciales. Cah. III. — 75
- Czerny C. Études de la virtuosité. Cah. I. — 75
- Études de la virtuosité. Cah. II. — 75
- Döhler T. Études caractéristiques. — 80
- Czerny C. op. 740. L'art de délier les doigts. Cah. I. } red. 1 —  
par }  
prof. }  
Urstein 1 —
- " " " " " Cah. II. } 1 —

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LIBRAIRIE ET MAGASIN DE MUSIQUE

W WARSZAWIE.

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à VARSOVIE.