

BIBLIOTHÈQUE DES ŒUVRES CLASSIQUES ET MODERNES

POUR LE PIANO

RÉVUES, DOIGTÉES ET CLASSÉES PAR ORDRE DE DIFFICULTÉ

PAR

C. LÜTSCHG.

DEUXIÈME SÉRIE.

Très-facile.

165. Lüschnhorn, Exercices mélodiques cah. I.	40
166. Ehmant, Morceaux élémentaires . . .	50
167. Berens, 12 petits morceaux . . .	50
168. Chwatal, Le premier âge . . .	40
169. Valiquet, Le premier pas . . .	40
170. Spindler, Exercices mélodiques cah. I.	50
171. Valiquet, Récréations . . .	40
172. » a) Bluette, b) Marche, c) Mu- sette . . .	40
73. Biehl, Rondinette N° 1, 2 . . .	40
74. » Rondinette N° 3, 4 . . .	40
75. » Rondinette N° 5, 6, 7 . . .	60
76. Breslaur, 16 morceaux sur cinq notes cah. I . . .	75
77. Breslaur, 16 morceaux sur cinq notes, cah. II . . .	85
78. Behr, 6 petits morceaux . . .	50
79. Krause, 6 pièces instructives, cah. I.	60
80. » 8 pièces instructives, cah. II.	75
81. Reinecke, Sonatine (sol maj.) . . .	40
82. » a) Moderato, b) Cavatine . . .	50

Facile.

83. Spindler, Exercices mélodiques, cah. II.	50
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88. » (sol maj.) . . .	40
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92. » » cah. III.	50
93. Wolff, Etudes mélodiques . . .	40
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96. Müller, Scherzo (sol maj.) . . .	40
97. Spindler, Capriccioso . . .	40
98. Lüschnhorn, Exercices mélodiques, cah. IV.	50
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101. » Rondino (re maj.) . . .	25
102. Le-Coupey, a) Choeur de chasseurs, b) Chant des montagnes, c) Valse . . .	60
103. Bolck, 6 Récréations . . .	50
104. Clementi, Menuetto (re maj.) . . .	40
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106. Tyson Wolff, a) Soir d'été, b) Berceuse.	40
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108. Wolff, Rondo (sol maj.) . . .	25
109. Spindler, L'approche du printemps . . .	30
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113. Müller, Scherzo (fa maj.) . . .	40
114. Duvernoy, Bolero . . .	40
115. Ehmant, Pas de ballet . . .	25
116. Lavignac, Sonatine (do maj.) . . .	60

217. Lavignac, Sonatine (sol maj.) . . .	60
218. » » (re maj.) . . .	60
219. Le-Coupey, a) Canzonetta, b) Ballade c) Chanson bachique . . .	40
220. Scharwenka, a) Chant sans paroles, b) Scherzino . . .	50
221. Schumann, a) Le petit cavalier, b) Chan- son populaire, c) Sicilienne . . .	40

Moyenne difficulté.

222. Lüschnhorn, Exercices mélodiques, cah. VI.	50
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224. » » cah. VIII.	60
225. Ries, Sonatine (la min.) . . .	50
226. Lavignac, Sonatine (la min.) . . .	75
227. » » (fa maj.) . . .	75
228. » » (si b. maj.) . . .	75
229. Hummel, a) Scherzo, b) Allegretto gra- zioso . . .	40
230. Hummel, a) Allegretto, b) Un poco allegretto . . .	40
231. Wolff, Jeunesse gai . . .	40
232. » Rondo (la min.) . . .	50
233. Goetze, Sonatine (do maj.) . . .	60
234. » » (fa maj.) . . .	60
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236. Wolff, Etude mélodique (la min.) . . .	25
237. Ravina, Calinerie . . .	40
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240. Kullak, a) Petite histoire, b) Berceuse de la poupée, c) Premier cha- grin, d) Clochette du soir . . .	50
241. » a) Le moulin au ruisseau, b) Les patineurs . . .	40
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246. Ravina, Etudes mignonnes N° 1 (fa maj.) N° 2 (la maj.) . . .	40
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Assez-difficile.

261. Bach, Petite fugue à 2 voix (do min.) . . .	25
262. » Préludes, cah. I.	50
263. » Préludes, cah. II.	40
264. Jadassohn, Au berceau	40
265. Wolff, Le ruisseau	60
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267. Dalayrac-Bizet, « Quand le bien aimé re- viendra »	40
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269. Rossini-Bizet, « Assisa al piè d'un sa- lice »	50
270. Tyson Wolff, Deux études N° 1 (do maj.) N° 2 (sol min.) . . .	60
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272. Pessard, a) Les peureuses, b) Couran- te à l'italienne	50
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274. » » cah. II.	50
275. Mayer, Sérénade sentimentale	50
276. Schmitt, Toccata (do maj.)	60
277. Cramer-Bülow, Etude (la maj.)	40
278. Bach, Solfeggio	60
279. Kirnberger, fugue à 2 voix (re maj.) . . .	40
280. Händel-Bülow, Deux gigue N° 1 (mi min.) N° 2 (si b maj.) . . .	40
281. Bach, Allegro (fa min.)	40
282. Graun, Gigue (si b. min.)	40
283. Grétry-Bizet, « Tandis que tout som- meille ». Sérénade	40
284. Mendelssohn-Bizet, « Maudit soit l'in- fidèle ». Air	50
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289. Scharwenka, La Toupie	50
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291. Field, Nocturne (do min.)	40
292. Mozart Sonate (re maj.) (1re Partie). . .	50
293. » Presto (sol maj.)	50
294. » Variations (la maj.)	75
295. Brambach, Sérénade (mi b. maj.) . . .	40
296. Lysberg, La chasse	75
297. Seeling, Souvenir	40
298. Lysberg, Chant du rouet. Caprice . . .	40
299. Heller, Préludes, cah. I	60
300. » » cah. II	50
301. Schumann, a) **, b) Chanson des moissonneurs, c) **, d) Sou- venir, e) Les vendanges . . .	60
302. Mendelssohn, Romance sans paroles (sol maj.)	50
303. Mendelssohn, Venitienne (Venetianisches Gondellied) (fa # min.) . . .	40
304. Schubert-Bizet, Ave Maria	40
305. Scarlatti, Tempo di ballo	40
306. Beethoven, Deux bagatelles N° 1 (fa maj) N° 2 (re maj.)	50
307. Schubert, Improptu (sol maj.)	60
308. Hummel, Thème et Variations (la maj.) .	60

309. Bach, Prélude (sol maj.)	25
310. » Gavotte (re min.)	40
311. » » (sol min.)	40
312. » a) Prélude, b) Allemande, c) Cor- rente (si b. maj.)	50

Difficile.

313. Bach, (Sebastian) Fuga N° 1 (do maj)	40
314. » Fuga N° 2 (do maj.)	40
315. » » N° 3 (re min.)	40
316. » » N° 4 (fa maj.)	25
317. » » N° 5 (re min.) (re min.) . . .	40
318. » » N° 6 (la min.)	40
319. » » N° 7 (si b maj.)	50
320. » » N° 8 (mi min.)	25
321. » » N° 9 (mi min.)	60
322. » » N° 10 (do maj) N° 2 (re maj.)	40
323. » » N° 11 (re min.) N° 4 (si b. maj.)	40
324. » » N° 12 (mi b. maj.)	40
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326. Scarlatti-Bülow, a) Sonate, b) Fuga (fa min.)	60
327. Scarlatti-Bülow, a) Courante, b) Cap- riccio	60
328. Scarlatti-Bülow, a) Siciliano, b) Bourrée .	60
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330. Scarlatti-Tausig, a) Pastorale, b) Cap- riccio	50
331. Mozart, Andante (si b maj.)	50
332. Beethoven, Scherzo (do maj.)	40
333. » » Six Variations (fa maj.) . . .	85
334. Hummel, V Etudes cah. I	1
335. » » V Etudes cah. II	75
336. » » La contemplation	60
337. Schubert, Andante et Variations (si b. maj.)	60
338. Mendelssohn, Etude (fa maj.)	75
339. » » Chanson sans paroles (mi b. maj.)	40
340. Mendelssohn, Chanson sans paroles (fa # min.)	40
341. Mendelssohn, Chanson sans paroles (re maj.)	40
342. Mendelssohn, Presto (do maj.)	25
343. » » La fileuse	40
344. » » Capriccio (mi min.)	40
345. Raff-Bülow, a) Toccata, b) Fuga (la min.)	60
346. Raff-Bülow, a) Préludio, b) Fuga (mi min.)	75
347. » » Toccata (la min.)	40
348. » » Minuetto (mi maj.)	40
349. Heller, Préludes, cah. III	50
350. » » » cah. IV	50
351. Schulhoff, L'ondine	75
352. Heller, Intermezzo (mi maj.)	75
353. Raff, Dans la nacelle. Réverie-Bar- carolle	60
354. Gluck-Sgambati, Mélodie	40
355. Rossini-Liszt, La Gita in gondola . . .	30
356. Mendelssohn-Liszt, Suleika	40
357. Schumann, Mignon	40
358. Liszt, Consolation N° 1 (mi maj.) . . .	40
359. » » N° 2 (mi maj.)	25

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DEUX BAGATELLES.

N^o 1.

Allegretto . ♩ = 84.

L. van BEETHOVEN.

The musical score is written for piano and right hand. It begins with a tempo marking of 'Allegretto' and a quarter note equal to 84 beats. The key signature has one flat (B-flat). The score is divided into five systems. The first system includes a forte (sf) dynamic and a pedaling instruction. The second system features a piano (pp) dynamic, a 'una corda' instruction, and a crescendo. The third system includes a piano (p) dynamic, a forte (sf) dynamic, and a crescendo. The fourth system includes a piano (p) dynamic, a forte (f) dynamic, and a decrescendo (dim.). The fifth system includes a piano (p) dynamic, a mezzo-forte (mf) dynamic, and a crescendo. The score concludes with a final chord and a pedaling instruction.

3

Musical score for the piano part of "L'Espresso" by Debussy. The score is in 3/4 time and features a key signature of one flat (B-flat). The piano part is written in the bass clef. The score includes fingerings (e.g., 3, 2, 1, 2, 3, 2, 1, 3, 2, 1, 3, 2, 3, 1, 4, 1) and dynamics (e.g., *decresc.*, *p*, *sf*). The score is divided into measures by bar lines.

Musical score for "L'Espresso" by Debussy. The score is in 3/4 time, key of B-flat major. It features a piano (p) and a celeste (Ced.) part. The piano part has a "una corda" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

8 2 1 2 3 2 5 *sf* 2 3 4 1 *sf* 2 3 1 2 3 1 2 3 4 1

cresc. *p* *tutte corde* *Ped.* * *Ped.* *

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece concludes with a double bar line.

System 1: Treble clef has a *sf* marking. Bass clef has a *cresc.* marking and a *Ped.* marking with an asterisk.

System 2: Treble clef has a *sf* marking. Bass clef has a *p* marking and a *Ped.* marking with an asterisk.

System 3: Treble clef has a *sf* marking. Bass clef has a *f* marking and a *dim. p* marking.

System 4: Treble clef has a *mf* marking. Bass clef has a *mf* marking.

System 5: Treble clef has a *cresc.* marking. Bass clef has a *f* marking and a *ff* marking. Pedal markings include *Ped.* and asterisks.

Nº 2.

Andante. 52. a)

The musical score is written for piano and bass in E major (two sharps) and 2/4 time. The tempo is marked 'Andante.' and the piece is numbered '52. a)'. The score is divided into five systems, each containing a piano (treble) and bass (bass) staff. The music features a variety of dynamics, including *p dolce*, *cresc.*, *sf*, and *p*. Trills (tr) are used in several measures. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece concludes with a 'Ped.' marking and an asterisk.

System 1: Starts with *p dolce*. Measures 1-6 show a melodic line in the piano with trills and a supporting bass line. Dynamics include *cresc.*, *sf*, and *p*.

System 2: Continues the melodic development. Measures 7-12 include trills and dynamic markings like *cresc.*, *sf*, and *p*.

System 3: Features more complex melodic patterns. Measures 13-18 include trills and dynamic markings like *cresc.*, *sf*, and *p*.

System 4: Continues the melodic line. Measures 19-24 include trills and dynamic markings like *cresc.*, *sf*, and *p*.

System 5: Final system. Measures 25-30 include trills and dynamic markings like *cresc.*, *sf*, and *p*. The piece ends with a 'Ped.' marking and an asterisk.

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 2-measure rest. Pedal points are marked with asterisks and numbers: 2, 12, 5, 4, 2. Dynamics include *cresc.* and *Ped.*

Second system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest. Bass staff has a 2-measure rest. Pedal points are marked with asterisks and numbers: 2, 4, 1, 3, 1. Dynamics include *p*, *cresc.*, *f*, and *Ped.*

Third system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest. Bass staff has a 2-measure rest. Pedal points are marked with asterisks and numbers: 2, 5, 1, 3, 1. Dynamics include *cresc.* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest. Bass staff has a 2-measure rest. Pedal points are marked with asterisks and numbers: 2, 5, 1, 3, 1. Dynamics include *dol.*, *cresc.*, *sf*, *p*, and *tr.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest. Bass staff has a 2-measure rest. Pedal points are marked with asterisks and numbers: 2, 5, 1, 3, 1. Dynamics include *mp*, *cresc.*, *sf*, and *p*.

The musical score consists of six systems of staves. The first system includes dynamics *mp*, *cresc.*, *sf*, and *p*. The second system includes *cresc.* and *p*. The third system includes *tr*, *sf*, *p*, and *cresc.*. The fourth system includes *mp* and *cresc.*. The fifth system includes *sf*, *p*, *cresc.*, *sf*, and *p*. The sixth system includes *sf*, *p*, *decresc.*, *pp*, and *poco ritard.*.

