MORCEAUX CHOISIS

Pour le PIANOFORTE

PAR

Différents Auteurs Célèbres

Nº 51.	JADASSOHN, S. Air de Ballet	2½
52.	MOSZKOWSKI, M. Serenata	2½
53.	KIRCHNER, TH. Tempo di Valse	3
54.	JENSEN, AD. Barcarolle	3
55.	JENSEN, AD. Deux Valses	2½
56.	SEISS, ISIDOR. Intermezzo	2½
57.	FIELD, JOHN. Nocturne célèbre	3
58.	HENSELT. A. Si oiseau j'étais	4
59.	HILLER, F. Gigue in A minor	4
60.	JADASSOHN, S. Air de Ballet Nº 2	3
61.	BACH. Air Célèbre	2½
62.	LISZT. FR. Regata veneziana	5
63.	" " Gondoliera	5
64.	RHEINBERGER, J. Die Jagd	3½
65.	THALBERG, Serenade. (Don Giovanni.)	3
66.	BEETHOVEN. Allegretto. 7th Symphony	6
67.	KULLAK. THEO. Im Grünen. Op. 105. Nº 2.	2½
68.	HOFMANN. H. Aus schöner zeit. Op 34. Nº 3	2½
69.	HOFMANN. H. Die Nachtigall singt. Op. 46. Nº 7	2½
70.	SCHUMANN. Joyous farmer	1½
71.	TSCHAIKOWSKY. P. Chant sans paroles. Nº 2.	3
72.	RAFF. J. Fabliau	4
Nº 73.	SCHARWENKA. P. Promenade	3½
74.	" Air de danse	3
75.	" Chant sans paroles	3
76.	" Tarentelle	3½
77.	HILLER. F. Etude in D flat maj.	3
78.	KESSLER. J. C. Etude célèbre.	5

New York
MARTENS BROTHERS.
1164 BROADWAY.

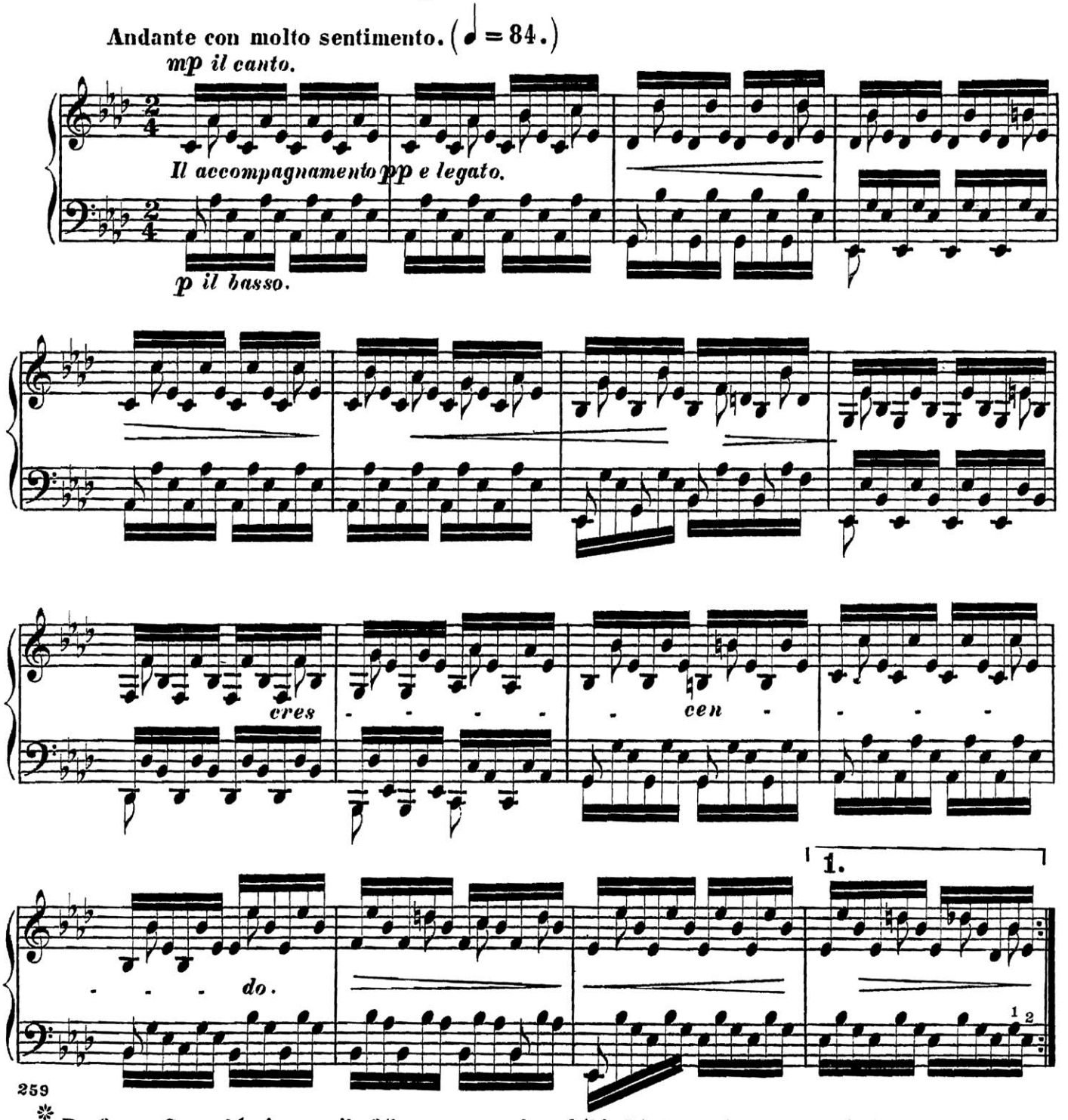
ETUDE CÉLÈBRE.

*Revised and fingered by E. SZEMELÉNYI.**

J. C. KESSLER. Op. 20. №9.

The melody in the right hand, marked thus: 𝅗𝅥 must always be the most prominent part in this study and by its expression regulates:

1. the lesser degree of loudness of the bass notes, marked thus: 𝅗𝅥;
2. the still softer degree of loudness of the accompaniment which is formed by the remaining notes on the treble and bass staffs of the study.



* Professor Szemelényi, a pupil of the composer, heard this Etude performed by Liszt at his concerts in Vienna.

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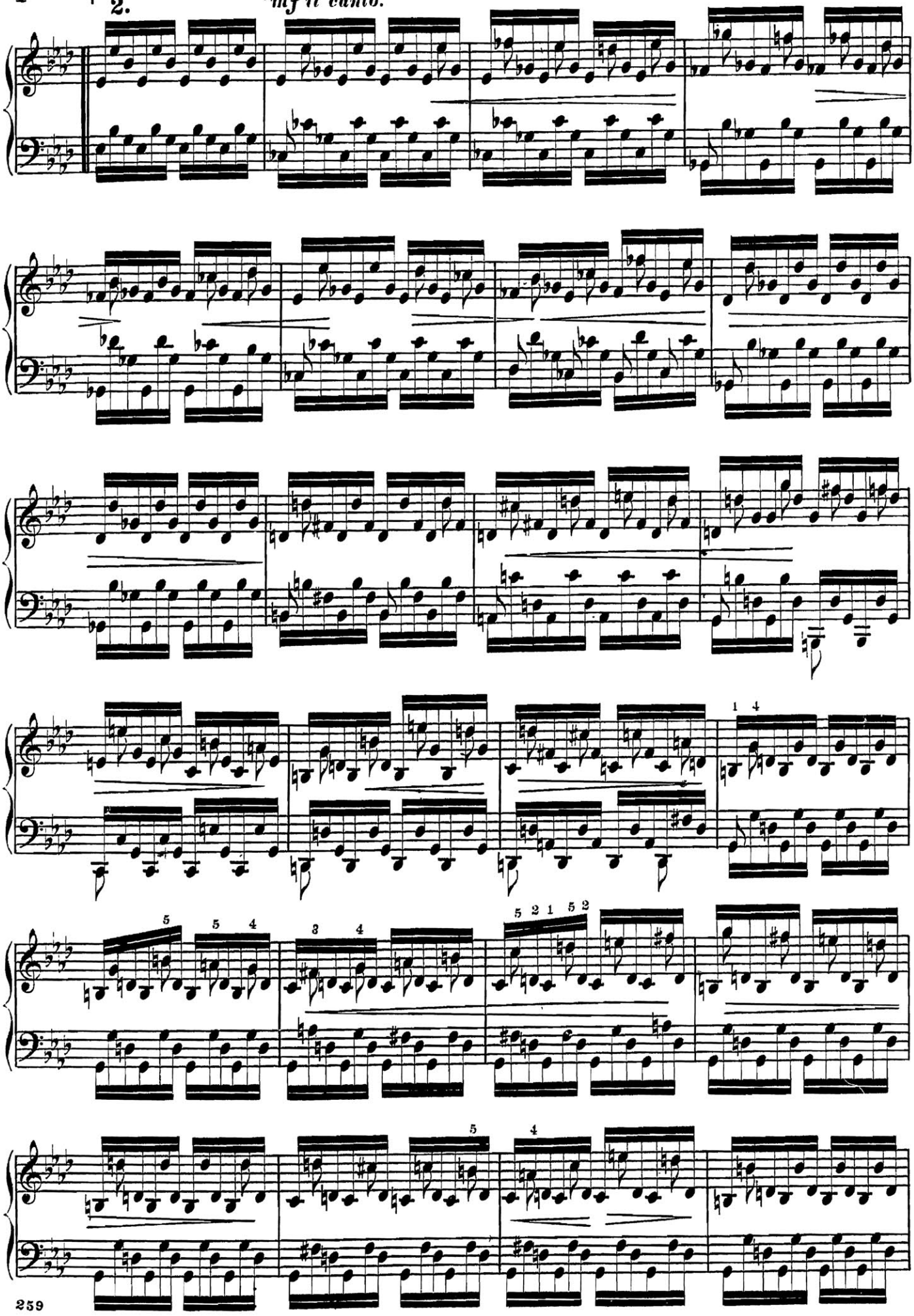
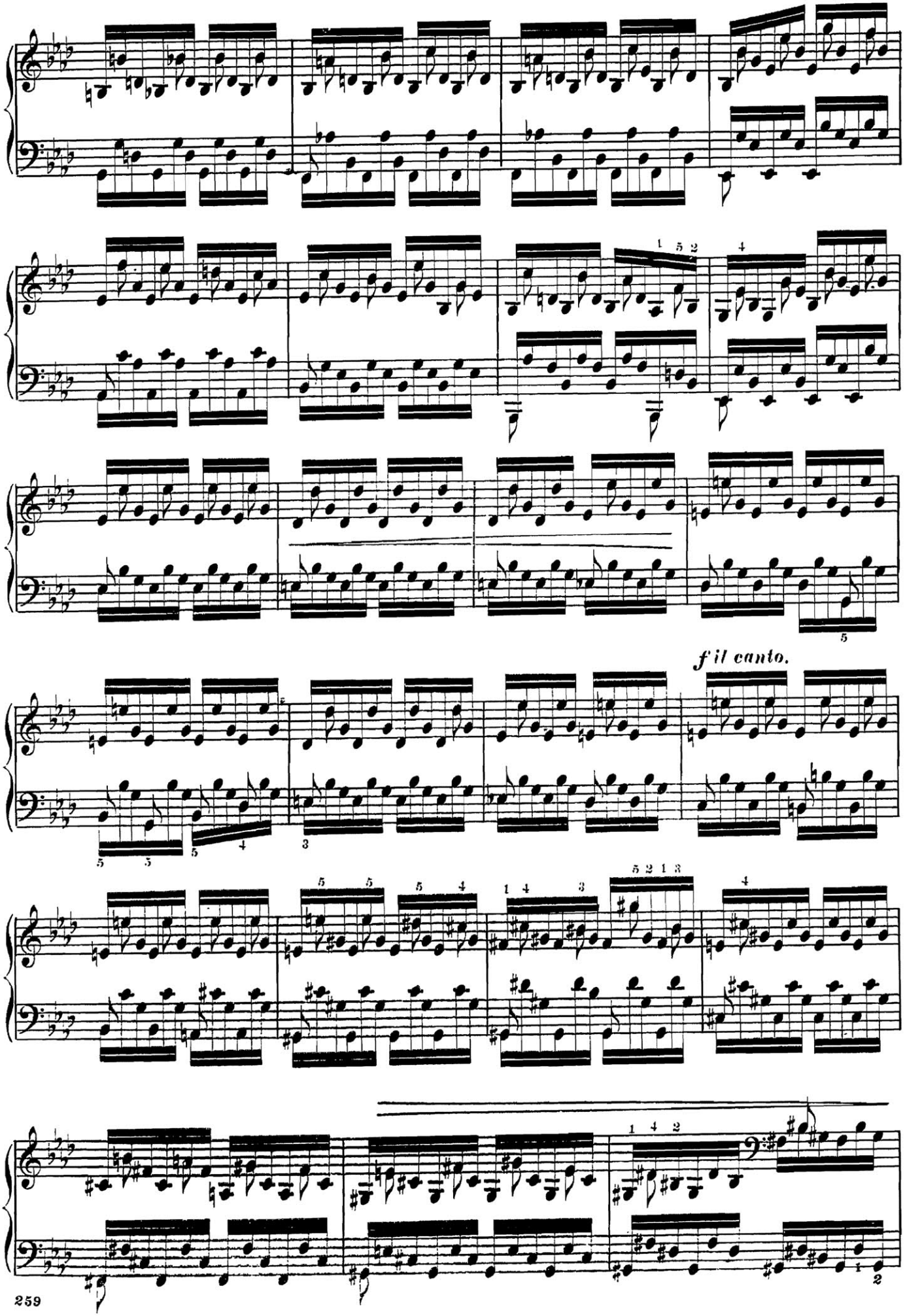
2.

mf il canto.

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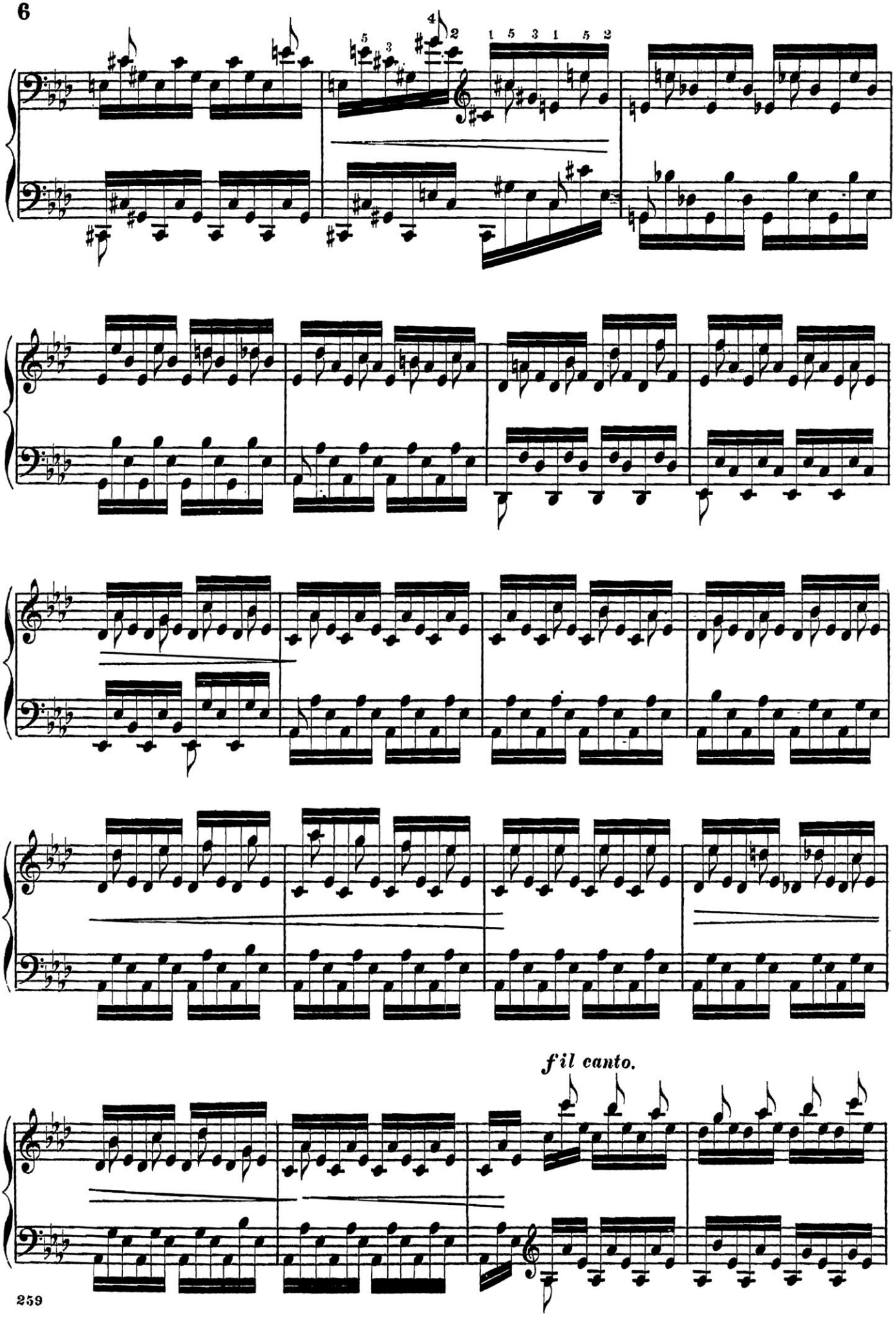
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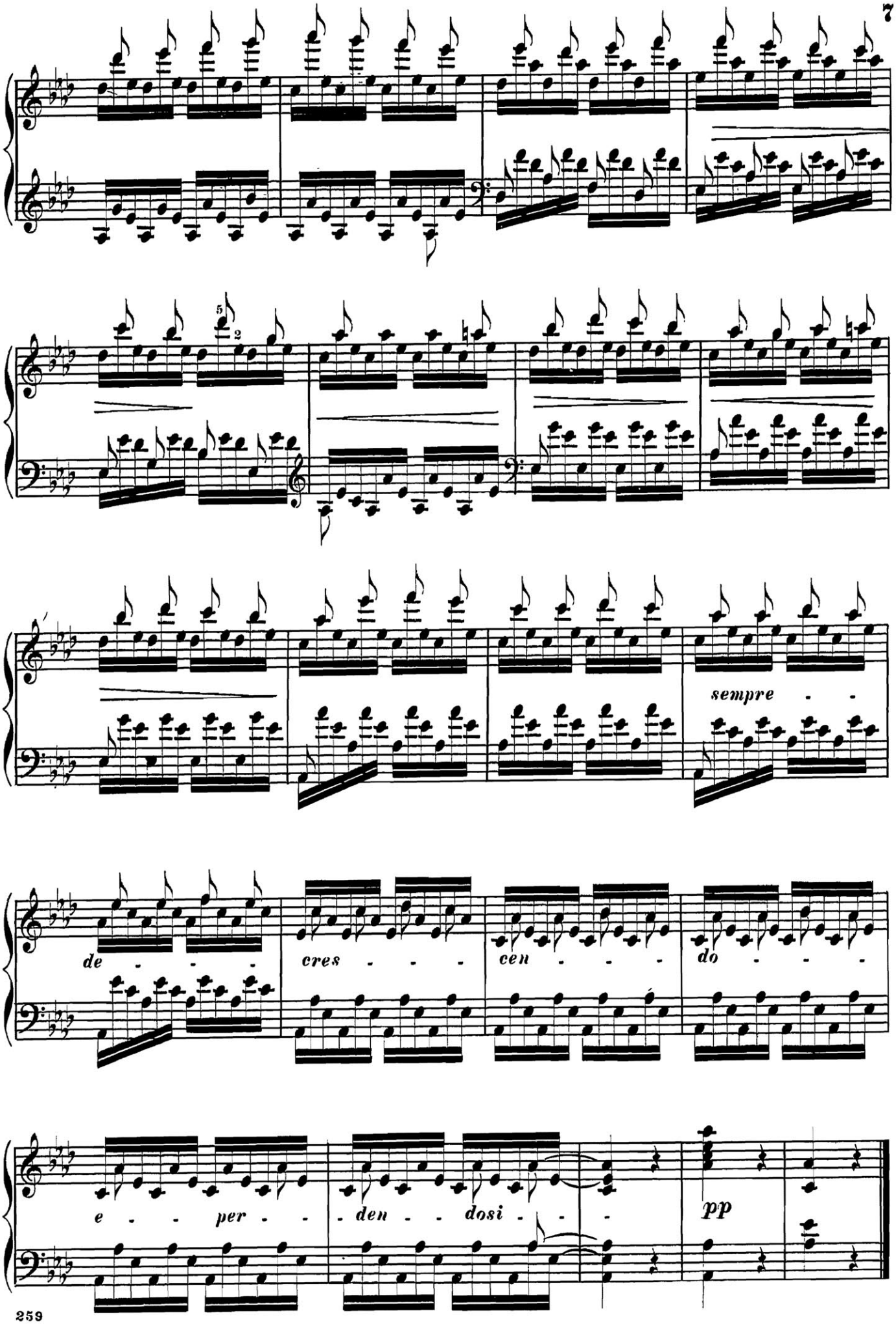
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