

CHOIX DE MORCEAUX

FAVORIS ET ÉLÉGANTS POUR LE PIANO.

PIANO à 2 ms.

BEHR, Fr. op. 508. № 1. Танецъ дѣдушки. Grossvaters Tänzchen.	15
" " " № 2. Майская ночь. Mainacht.	15
" " " № 3. а) Серенада. а) Serenade. б) Колыбельная пѣсня, б) Wiegenlied.	15
" " " № 4. Вальсъ. Walzer.	15
" " " № 5. Болеро. Bolero.	15
" " " № 6. а) Восточная мелодія. а) Orientalisch. б) Мазурка. б) Mazurka.	15

№№ 1—6 въ одной темп. 55 коп.

Эти хорошенькія, легкія пьески отличаются богатствомъ мелодій и при своемъ музыкальномъ содержаніи склонны развить и поддержать интересъ дѣтей къ музыкѣ.

Diese leichten Compositionen zeichnen sich durch grossen Melodienreichtum aus und fesseln durch ihre Gefälligkeit das Interesse der Kinder ungemein.

BEHR, Fr. op. 644. № 1. Колокольчики. Vesperglöckchen.	15
" " " № 2. Цвѣточный посылъ. Blumenbotschaft.	15
" " " № 3. Плясовая пѣсенка. Tanzliedchen.	15
" " " № 4. Заря. Zaufenstreich.	25
" " " № 5. Среди цыганъ. Im Zigeunerlager.	15

№№ 1—5 въ одной темп. 55 коп.

Эти граціозныя вещицы, какъ бы созданы для возбужденія интереса къ музыкѣ юности.

Diese liebreizenden Stückchen sind so recht dazu geschaffen, sich die volle Sympathie der Jugend zu gewinnen.

BEHR, Fr. op. 649. № 1. Гусары вѣдутъ. Husaren kommen.	15
" " " № 2. Спокойное счастье. Stilles Glück.	15
" " " № 3. Вечерній звонъ. Abendglocken.	15
" " " № 4. Въ горахъ. Berglieder.	15
" " " № 5. Пляска русалокъ. Elfenanz.	15
" " " № 6. Въ тиши лѣсовъ. Waldesfrieden.	15

№№ 1—6 въ одной темп. 55 коп.

Мелодичность и доступность предлагаемыхъ музыкальных жанровыхъ картинокъ, ихъ ласкающіе слухъ граціозные мотивы не только поддерживаютъ любовь играющихъ къ музыкѣ, но вмѣстѣ съ тѣмъ развиваютъ въ нихъ музыкальный вкусъ.

Ungemein melodios und lieblich sind diese Tonstückchen, bilden den Geschmack des Spielenden für die Musik, schmeicheln dem Ohr und bieten für die Ausübung keinerlei Schwierigkeiten.

BEHR, Fr. op. 650. № 1. Охота Jägers Auszug.	15
" " " № 2. Альпійская роза. Alpenröslein.	15
" " " № 3. Гаркаролла. Varcarolle.	15
" " " № 4. Либеллы. Libellen.	15
" " " № 5. Въ прильвѣ полей. Reigen im Grünen.	15
" " " № 6. Венгерскіе отголоски. Puszta Klänge, Ungarisch.	15

№№ 1—6 въ одной темп. 55 коп.

Предлагаемый сборникъ премиальныхъ вещей отличается доступностью въ смыслѣ трудности и изящности мелодій. Каждый изъ шести номеровъ своей красотой восхититъ играющаго.

Eine Sammlung allerliebster Stückchen, elegant und leicht. Jede der sechs Nummern bietet neue reizende Melodien, die den Spielenden entzücken.

Behr, Fr. Valse-impromptu. (Le Réveil des Sylphes).	25
Bizet, G. Колыбельная пѣсня.	15
Braga, G. Sérénade (Валахская легенда).	25
Brahms, Joh. Ungarischer Tanz № 5.	15
" " " Ungarischer Tanz № 6.	15
Brandt, W. Serenata Rusticana.	15
Brandts, H. Espana. Danse espagnole.	15
Braun, Ed. Harfe und Spieluhr. Intermezzo.	25
Буль, Ж. Тети Роза. Гавоть.	15
Carlier, X op. 28. 1-ère Valse.	15
" " " 2-me Valse.	25
Czibulka, A. " 334. Gavotte de la Princesse (Chaconne).	25
" " " 356. Songe d'amour après le bal.	30
" " " 373. Rendez-vous au bal. Intermezzo.	25
Delibes, L. Chanson slave.	15
" " " Духна.	15
Durand, A. op. 79. Annette et Lubin. Gavotte.	15
Ellenberg R. " 58. Clochettes de Mai. Morceau de salon.	25
" " " 132. Colibri. Polka de salon.	30
" " " 136. Naschkätzchen. Intermezzo.	25
" " " 148. Le Réveil.	25
" " " 155. Rêve du bal. Intermezzo-valse.	30
Garat. Dans le printemps de mes années. Romance.	20
Glazounow, A. Valse-miniature.	40
Godard, B. op. 108. 2-me Scherzetto.	25
Gounod, Ch. Méditation (Ave Maria).	30

Grieg, E. op. 46. № 3. La danse d'Anitra.	25
Holst, Ed. Seguidilla. Danse espagnole.	40
Итцигсонъ, М. Вальсъ изъ сюиты „Scenes de ballet“.	30
Казаченко, Г. Отрывокъ изъ новой оперы.	20
Колесниковъ, Н. Восходящая звѣздочка. Intermezzo.	50
Lacoste, B. „La Zarzuela“.	25
Леонновалло, Р. Ариозо изъ оп. „Шаяцы“.	15
" " " Большое поупурри изъ оп. „Шаяцы“.	60
Massenet, J. op. 10 № 5. Mélodie (Élégie).	15
Morley. Gavotte de la Reine.	25
Obnewsky, A. A tes yeux. Gavotte.	30
" " " Царство мелодій. Поупурри.	15
Pierré, G. La Fraternelle. (Братская пѣсня).	50
" " " La Sérénade.	25
Пикклевъ, В. Воспоминаніе о Гунгербургѣ. Вальсъ-фантазія.	25
Понкюлли, А. Танецъ часовъ изъ оп. „Джюконда“.	60
Renard, F. Berceuse.	25
Resch, J. Музыкальная окрошка. Поупурри.	15
Розинъ, Е. Гимнъ Буровъ.	20
Rougnon, P. Mascarade.	25
Saint-Saens, C. Danse de la Gipsy.	15
Савиновъ, Д. Мой кумиръ. Morceau de salon.	40
Schumann, R. 1) Von fremden Ländern und Menschen, 2) Träumerei.	15
Steinberg, M. op. 8. Ты снова предо мной.	50
" " " 12. Тюльпанъ и Роза. Morceau de salon.	50
" " " 15. Болгарскій танецъ.	50
" " " 18. Двѣ весны. Романсъ.	40
" " " 22. Бѣлыя ночи. Романсъ.	50
" " " 24. № 1. „Раздолье“ фантазія на русск. пѣсни.	50
" " " 24. № 2. „Раздумье“.	50
" " " 25. Сладкая мечта. Morceau de salon.	50
" " " 26. Молитва.	50
" " " 31. Deux Valses brillantes.	75
Strclezki, A. Valse lente.	25
" " " Венеціанская серенада.	15
Thomé, Fr. Sous la feuillée Romance sans paroles.	25
Tivolsky, M. op. 134. Douleur et Joie. Morceau mélodique.	75
Traugott, G. op. 29. Слезы амура. Гавоть.	30
Walteufel, E. Invitation à la Gavotte.	25
Витторъ, М. „Джокъ“. Татарскій танецъ.	20
Вульфъ, Э. Помнишь-ли ты? Гавоть.	50
" " " Liebesschläge-Gavotte mit unterlegtem Text.	40
Задлеръ, Ф. Звуки изъ Америки. Поупурри.	60

PIANO à 4 ms.

BEHR, Fr. Пестрыя бабочки. Bunte Schmetterlinge.	
<i>5 легенькихъ пьесокъ въ 4 руки.</i>	
(въ объемѣ 5 томовъ при спокойномъ положеніи рукъ).	
№ 1. Танецъ куклы. Puppen-Gavotte.	30
" 2. Конькобѣжны. Eislauf-Galopp.	30
" 3. Альпійская роза. Alpenröslein-Ländler.	30
" 4. Торжественный маршъ. Gratulations-Marsch.	30
" 5. Вальсъ цвѣтовъ. Blumenlieder-Walzer.	45
<i>№№ 1—5 въ одной темп. 1 руб. 35 коп.</i>	
BEHR, Fr. Весенніе цвѣточки. (Frühlingsblumen).	
№ 1. Пѣснь цвѣтовъ. Blumenlieder.	15
" 2. Прогулка гусаръ. Husarenritt.	15
" 3. Серенада. Ständchen.	15
" 4. Ко дню рожденія. Zum Geburtstag.	15
" 5. Турецкій маршъ. Türkenmarsch.	15
" 6. На лодкѣ. Gondelfahrt.	15
" 7. Испанская пѣсенка. Spanisches Liedchen.	15
<i>№№ 1—7 въ одной темп. 60 коп.</i>	
BEHR, Fr. Осенніе цвѣточки. (Herbstblumen).	
№ 1. Вальсъ. Walzer.	15
" 2. Галопъ. Galopp.	15
" 3. Подъ пальмами. Unter Palmen.	15
" 4. Менуэтъ. Menuett.	15
" 5. Гавоть. Gavotte.	15
" 6. Венгерскій танецъ. Ungarischer Tanz.	15
" 7. Танецъ дѣдушки. Grossvaters Tänzchen.	25
<i>№№ 1—7 въ одной темп. 70 коп.</i>	
Godard, Ch. op. 115 № 1. Lolita.	30
" " " № 2. Souvenance.	30
Эти легчайшія поупурри совместной игры въ 4 руки отличаются изяществомъ мелодій.	
Diese leichten vierhändigen Compositionen zeichnen sich durch grossen Melodienreichtum aus.	
Grieg, Ed. Op. 55. Peer Gynt. Chanson de Solvejg.	30
Мазуревичъ, М. Pensée funèbre.	30

ТАНЕЦЪ ДѢДУШКИ.

(GROSSVATERS TÄNZCHEN.)

Фр. БЭРЪ, Op. 503. № 1.

Allegretto non troppo.

PIANO.

p giocoso

mf

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, while the left hand plays a steady accompaniment of eighth notes. A hairpin crescendo is present in the right hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with chords and notes. The left hand accompaniment remains. A hairpin crescendo is in the right hand. The instruction *riten. un poco* is written in the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The instruction *a tempo* is written above the staff. The dynamic *p* (piano) is written in the left hand. The right hand features a melodic line with a slur over several notes. The left hand accompaniment continues. A hairpin crescendo is in the right hand.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a slur. The left hand accompaniment continues. A hairpin crescendo is in the right hand. The instruction *cresc.* is written in the right hand.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a slur. The left hand accompaniment continues. A hairpin crescendo is in the right hand. The dynamic *ff* (fortissimo) is written in the right hand. The system ends with a double bar line.

МАЙСКАЯ НОЧЬ.

(MAINACHT.)

Фр. БЭРЪ, Op. 503. № 2.

Moderato con moto.

PIANO.

p *grazioso*

The first system of the musical score is in common time (C) and begins with a piano (*p*) dynamic. The tempo is marked 'Moderato con moto'. The music is in a key with one sharp (F#). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. A first ending bracket is shown above the first two measures of the right hand.

The second system continues the piece, maintaining the same tempo and dynamics. The right hand has a melodic line with grace notes and slurs, and the left hand has a steady accompaniment. A first ending bracket is shown above the first two measures of the right hand.

mf

The third system continues the piece, maintaining the same tempo and dynamics. The right hand has a melodic line with grace notes and slurs, and the left hand has a steady accompaniment. A first ending bracket is shown above the first two measures of the right hand.

The fourth system continues the piece, maintaining the same tempo and dynamics. The right hand has a melodic line with grace notes and slurs, and the left hand has a steady accompaniment. A first ending bracket is shown above the first two measures of the right hand.

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef features a series of eighth notes with slurs and ties. The bass clef accompaniment consists of a steady eighth-note pattern. The dynamic marking *mf* is present.

Second system of musical notation, continuing the piece. The melodic and accompaniment lines are consistent with the first system.

Third system of musical notation. The dynamic marking *p grazioso* is present. The melody continues with slurs and ties, while the bass line remains a steady eighth-note accompaniment.

Fourth system of musical notation. The piece continues with the same melodic and accompaniment patterns.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *mf*, *ritenuto*, *f*, and *ff*. The melody concludes with a final chord marked with an accent (^). The bass line includes fingerings: 4, 2, 1, 4, 5, 1. The system ends with a double bar line.

СЕРЕНАДА. STÄNDCHEN.

Фр. БЭРЪ, Op. 503. № 3^a

PIANO.

p

grazioso

mf

cresc.

Allegretto moderato.

5 2 1 3 3

4 3 2 1 3

4 3 2 1 3

4 3 2 1 3

4 3 2 1 3

1. 2.

КОЛЫБЕЛЬНАЯ ПЬЕСА.

WIEGENLIED.

Фр. ВЭРЪ, Op. 503. № 36

Andante.

PIANO.

pp *dolcissimo*

pp

p *pp*

pp *calando* *ppp*

ВАЛЪСЪ .

(WALZER.)

Фр. ВАРЪ, Op. 503. № 4.

Tempo di Valse.

PIANO.

p *grazioso*

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures and a shorter slur over the last two. The bass clef staff contains a rhythmic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first three measures and another slur over the last two. The bass clef staff continues the chordal accompaniment.

Third system of musical notation. The treble clef staff has a repeat sign at the beginning. The dynamic marking *mf gioviale* is written in the first measure. The treble staff has slurs over the first two and last two measures. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure, marked with a '3' above it. Slurs are present over the first two and last two measures. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has slurs over the first two and last two measures. The system concludes with two first endings, labeled '1.' and '2.', each with a repeat sign.

БОЛЕРО.

BOLERO.

Фр. БЭРЪ, Op. 503. № 5.

Moderato con moto.

PIANO.

f *marcato* *cresc.*

The first system of the piano part consists of two staves (treble and bass clef) in 3/4 time. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include *f*, *marcato*, and *cresc.*

a tempo

rit. un poco *p con eleganza*

The second system continues the piano part. The treble clef melody has a more complex rhythmic pattern with eighth and sixteenth notes. The bass clef accompaniment consists of chords. Dynamic markings include *rit. un poco* and *p con eleganza*.

mf

The third system shows the piano part continuing. The treble clef melody features a mix of eighth and quarter notes. The bass clef accompaniment remains chordal. The dynamic marking is *mf*.

The fourth system concludes the piano part on this page. It features similar rhythmic and harmonic patterns to the previous systems, with a dynamic marking of *mf*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and ties. The bass staff contains a rhythmic accompaniment of chords. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is present in the second measure.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *ff* in the first measure, and *ff*, *ffz*, and *ffz* in the final measures.

ВОСТОЧНАЯ МЕЛОДИЯ.

ORIENTALISCH.

Фр. БЭРЪ, Op. 503. № 6.

Moderato.

PIANO.

pp

dolce

mf

ppp

dim.

calando

pppp

МАЗУРКА.

MAZURKA.

Фр. БЭРЪ, Op. 503. № 60

Moderato con moto.

PIANO.

p *espressivo*

The first system of musical notation consists of two staves (treble and bass clef). The treble staff contains a melodic line with various fingerings indicated above the notes (e.g., 2, 3, 2, 1, 5, 5, 1, 5, 2, 1). The bass staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato con moto' and the dynamics are 'p' and 'espressivo'.

The second system continues the piece. The treble staff shows a melodic phrase with fingerings like 3, 2, 1, 4, 1. The bass staff continues the accompaniment. A dynamic marking of 'mf' (mezzo-forte) is present in the middle of the system.

The third system features more complex melodic lines in the treble staff with fingerings such as 3, 1, 2, 1, 4, 2, 5, 1, 5, 1, 3. The bass staff maintains the accompaniment.

The fourth system continues the melodic and harmonic development. The treble staff has a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment.

The fifth system includes a dynamic marking of 'p' (piano) and 'espressivo'. The treble staff has a melodic phrase with a '2' above a note. The bass staff continues the accompaniment.

The sixth and final system concludes the piece. It features a dynamic marking of 'f' (forte) at the end. The treble staff has a melodic phrase with a '5' above a note. The bass staff provides the final accompaniment.