

# Compositions

## MODERNES et FAVORITES.



### Violon et Piano.

	Р.	к.
d'Ambrosio, A. Op. 6. Canzonetta. . . . .	—	45
Grodzki, B. Op. 34. Elégie. . . . .	—	75

### Violoncelle et Piano.

Grodzki, B. Op. 44. Rêverie. . . . .	—	60
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### Cornet à pistons avec Piano.

Resch, J. Petite polka de concert. . . . .	—	60
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### Piano à 4 mains.

Bernard, A. Op. 83. Polka burlesque. . . . .	—	60
Lacombe, P. Op. 37. Aubade printanière. Arr. par J. Resch. —	75	

### Piano à 2 mains.

Бернардъ, А. Op. 80. Кавалерійская рысь. . . . .	—	60
" " 83. Polka burlesque. . . . .	—	50
Grodzki, B. Op. 50. Esquisse hongroise. . . . .	—	50
" " 51. Valse-Impromptu . . . . .	—	50
" " 52. Scherzino. . . . .	—	75
" " 53. Mazurka de concert. . . . .	—	60
" " 54. Marche. . . . .	—	75
" " 56. Souvenir d'Arensbourg. Polka de Salon. . . . .	—	50
" " 57. Valse. . . . .	—	60
Hendrikoff, E. Rêverie-Valse. . . . .	1	—
" Souvenir de Jeunesse. Valse. . . . .	1	—
" Flocons de neige. Valse. . . . .	1	—
" Bagatelles. Valse. . . . .	1	—
" Soirée d'été. Valse. . . . .	1	—
Бротковъ, Н. Поэть. Лирический этюдъ въ одномъ дѣйствіи. . . . .	1	50
" № 1. Интродукція. . . . .	—	50
Zigra, Ch. Op. 34. Ada-Gavotte. . . . .	—	60

### Danses pour Piano.

Артемьевъ, И. Чуть-Чуть! Вальсъ съ остановкой. . . . .	—	40
Бюллеръ, Ф. Волшебное царство. Вальсъ. . . . .	—	75
" Ниобея. Вальсъ. . . . .	1	—
Einödhofer, J. Fata-Morgana. Walzer. . . . .	—	45
Фридрихъ, А. Op. 10. Вальсъ изъ балета „Праздникъ лодочниковъ“. Valse du ballet „La fête des canotiers“. . . . .	—	75
Глама, Н. Блондинка. La Blondine. Pas de Quatre. . . . .	—	30
Хераръ, И. Op. 1. Вдали отъ родины. Вальсъ. . . . .	1	—
Hille, O. „Engel“ Polka. . . . .	—	60
" Neu-Petersburg. Valse. . . . .	1	—
" Souvenir de Reval. Valse. . . . .	1	—
" Souvenir de Tyrol. Polka-Mazurka. . . . .	—	60
" Vive la danse. Polka. . . . .	—	50
Horn, Ch. Pensée amicale. Valse. . . . .	—	50
Krimoff, M. Zoé-Valse. . . . .	—	40
" La Caressante-Valse. . . . .	—	60
Ланге, А. Няны-Вальсъ. . . . .	1	—
Магсегоу, Р. Telephone-Valse. . . . .	—	75
Розенбергъ, А. Op. 32. Карлики-Вальсъ. . . . .	1	—
Шпигель, И. Op. 35. Туманные картины. Вальсъ. . . . .	—	75
Штейнбергъ, М. Op. 38. Горгона-Мазурка. . . . .	—	60
Telakoffsky, V. L'Automne-Valse. . . . .	1	—
" Printemps-Valse. . . . .	1	—
Traugott, G. Op. 32. A vos places. Quadrille. . . . .	—	75
Трауготъ-Доминковскій, Ф. Op. 8. Юбилей-Кадриль. . . . .	—	75
Вульфъ, Э. Фортуна-Вальсъ. . . . .	—	50

### Marches pour Piano.

Бюллеръ, Ф. Привѣтъ Крестовскому саду. Маршъ. . . . .	—	50
Крымовъ, М. Аллаверды Кавказскій маршъ. . . . .	—	75
Теляковскій, В. Маршъ „Александра“. . . . .	—	50
" Маршъ „Ксенія“. . . . .	—	50
" Парадъ-Маршъ. . . . .	—	40



1900. Exposition univers.  
de Paris.



Grand prix  
et Médaille d'or.

1896

Propriété de l'éditeur.

**P. Jurgenson,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du Conservatoire de Moscou.

MOSCOU,

LEIPZIG,

Neglinny pr. 14.

Thalstrasse 19.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

à Monsieur D. MAHIR.

# MARCHE.

Tempo di marzia.

B.GRODZKI, Op. 54.

PIANO.

*a tempo*

*rit.* *p* *cresc.*

*marcato ed espress.*

Ped. \*

This system contains the beginning of the piece. It features a piano introduction with a triplet of eighth notes in the bass line. The tempo is marked 'a tempo'. Dynamics include 'rit.' (ritardando), 'p' (piano), and 'cresc.' (crescendo). The instruction 'marcato ed espress.' (marked and expressive) is written below the bass staff. A 'Ped.' (pedal) marking is present in the bass staff, followed by an asterisk.

This system continues the piece with a melodic line in the treble staff and accompaniment in the bass. The music is characterized by flowing eighth-note passages and sustained chords.

*p* *cresc.*

This system shows a piano dynamic ('p') and a crescendo ('cresc.') in the bass line. The treble staff features a melodic line with slurs and accents.

*accel.* *f*

This system includes an acceleration ('accel.') and a forte dynamic ('f'). The bass line has a melodic line with slurs, while the treble staff has a more active accompaniment.

*dim. e rit.*

This system concludes the piece with a decrescendo ('dim.') and ritardando ('rit.'). The bass line has a melodic line with slurs, and the treble staff has a more active accompaniment.

*a tempo*

*pp* *cresc.*

*sf* *pp*

*m.g.* *m.g.*

*mf* *cresc.*

*p* *f* *ten.* *ten.*

*p* *f* *ten.* *ten.*

*p* *cresc.*

*p* *cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The upper staff contains a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. A *cresc.* marking is placed between the staves. The system concludes with a *ten.* (tension) marking on both staves.

The second system continues the piece. The upper staff is in treble clef and the lower in bass clef. It starts with a fortissimo (*ff*) dynamic. The upper staff features a melodic line with slurs. The lower staff has a rhythmic accompaniment with several chords marked with an asterisk (\*). Pedal points are indicated by 'Ped.' markings below the bass staff.

The third system continues the piece. The upper staff is in treble clef and the lower in bass clef. The music features a *dimin.* (diminuendo) marking. The lower staff includes several chords marked with an asterisk (\*) and a 'Ped.' marking.

The fourth system begins with a piano (*p*) dynamic. The upper staff is in treble clef and the lower in bass clef. The music is marked *rit. e cresc.* (ritardando and crescendo). The system ends with a forte (*f*) dynamic.

The fifth system continues the piece. The upper staff is in treble clef and the lower in bass clef. It starts with a *cresc.* marking. The music features a fortissimo (*ff*) dynamic. The lower staff includes several chords marked with an asterisk (\*) and a 'Ped.' marking.

First system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings: *cresc.* in the first measure, *rit.* in the second measure, and *p* in the third measure. The tempo marking *a tempo* is positioned above the third measure. Performance instructions include *Ped.* (pedal) in the second measure and *marcato ed espress.* in the third measure. There are slurs and accents over the notes, and a triplet of eighth notes in the second measure.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings: *cresc.* in the first measure and *f* in the second measure. It features slurs and accents over the notes.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings: *p* in the second measure. It features slurs and accents over the notes.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings: *cresc.* in the first measure and *accel.* in the second measure. It features slurs and accents over the notes.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings: *f* in the first measure and *dimin. e rit.* in the third measure. It features slurs and accents over the notes.

*a tempo*

*pp*

*cresc.*

*p* *cresc.*

*dim.*

*dim.*

*p* *sempre dim.*

*p* *sempre dim.*

*a tempo*

*perdendosi* *rit.* *ppp*

*a tempo*

*perdendosi* *rit.* *ppp*

# COMPOSITIONS CLASSIQUES ET MODERNES

POUR LE PIANO

DOIGTÉES, AVEC DES REMARQUES EXPLICATIVES ET ARRANGÉES

à l'usage

## des établissements IMPÉRIAUX d'éducation

PAR

# A. HENSELT.

№	R. C.	№	R. C.
1. „Соловей“. Air russe, transcrit par <i>F. Liszt</i> . . .	-60	2. Deux romances du Comte <i>M. Wielhorsky</i> . . . . .	-70
3. „Скажите ей!“ Romance de la Princesse <i>Kotschoubey</i> . —	30	4. Momento capriccioso, de <i>C. M. de Weber</i> . Op. 12 . . .	-60
5. Perpetuum mobile, de <i>C. M. de Weber</i> . Op. 24 . . .	-80	6. Valse Styrienne Morceau de salon, de <i>H. Wollenhaupt</i> . —	50
7. Graziella. Morceau de salon, de <i>W. Kuhe</i> . . . . .	-40	8. Gondolière Vénitienne, de <i>F. Mendelssohn-Bartholdy</i> . —	20
9. Adagio de la sonate, de <i>C. M. de Weber</i> . Op. 24 . . .	-60	10. Allegro de la sonate, de <i>C. M. de Weber</i> . Op. 24 . . .	-60
11. Menuet de la sonate, de <i>C. M. de Weber</i> . Op. 24 . . .	-60	12. Pourquoi, de <i>R. Schumann</i> . . . . .	-20
13. Andante, de <i>D. Schlesinger</i> . . . . .	-50	14. La Fontaine. Idylle, de <i>Ch. Lysberg</i> . . . . .	-40
15. Au soir. (Des Abends), de <i>R. Schumann</i> . . . . .	-40	16. Rondo capriccioso, de <i>F. Mendelssohn-Bartholdy</i> . . .	-60
17. Scherzo en si-mineur, de <i>F. Chopin</i> . Op. 20. . . . .	1 —	18. Mazurka en do-majeur, de <i>F. Chopin</i> . Op. 33 № 3. . .	-15
19. Mazurka en si-mineur, de <i>F. Chopin</i> . Op. 33 № 4. . . .	-25	20. Polonaise mi-bémol-mineur, de <i>F. Chopin</i> . Op. 26 № 2. —	60
21. La Fileuse, de <i>F. Mendelssohn-Bartholdy</i> . . . . .	-30	22. Chants Polonais, de <i>Chopin par Liszt</i> . № 1. . . . .	-40
23. Dors, mon enfant, de <i>J. Egghard</i> . Berceuse. Op. 179. —	30	24. Chanson de Mignon, de <i>F. Liszt</i> . . . . .	-60
25. La Loreley, de <i>F. Liszt</i> . . . . .	-40	26. Mélodie, de <i>Junkelmann</i> . Op. 25. . . . .	-25
27. La Napolitana, de <i>Ch. Lysberg</i> . Op. 26 . . . . .	-40	28. A la Polacca, de <i>H. Wollenhaupt</i> . Op. 41 № 8. . . .	-25
29. Réminiscences de Lucia di Lammermoor, par <i>F. Liszt</i> . —	75	30. Nocturne, de <i>Döhler</i> . Op. 24. . . . .	-40
31. Polonaise, de <i>Chopin</i> . Op. 40. . . . .	-50	32. Berceuse, de <i>R. Schumann</i> . . . . .	-30
33. Romance de l'opéra Tannhäuser, par <i>F. Liszt</i> . . . . .	-30	34. Polonaise, de <i>C. M. de Weber</i> . . . . .	1 —
35. Fantaisie-Impromptu, de <i>F. Chopin</i> . Op. 66 . . . . .	-60	36. Andante de la Sonate en la mineur, de <i>Mozart</i> . . . .	-40
37. Valse brillante, de <i>Ch. Lysberg</i> . Op. 53. . . . .	-60	38. Chants Polonais, de <i>F. Chopin par Liszt</i> . № 3. . . .	-25
39. Romances sans par., de <i>Mendelssohn-Bartholdy</i> . Op. 67 № 6. —	30	40. Chants Polonais, de <i>F. Chopin par Liszt</i> . № 5. . . .	-40
41. Humoresque, de <i>A. Junkelmann</i> . Op. 25 № 3. . . . .	-25	42. Romance, de <i>A. Junkelmann</i> . Op. 25 № 2. . . . .	-25
43. Fragment du Concerto en mi-mineur, de <i>F. Chopin</i> . —	70	44. Rondo brillant, de <i>C. M. de Weber</i> . Op. 62. . . . .	1 —
45. Berceuse, de <i>F. Chopin</i> . Op. 57. . . . .	-30	46. La Truite. Caprice brillant, de <i>St. Heller</i> . Op. 33. . .	-40
47. Sonatine, de <i>Clementi</i> , arrangée pour deux Pianos. . .	-60	48. Valse, de <i>F. Chopin</i> . E-moll. . . . .	-30
49. Nocturne Si-bémol-mineur, de <i>F. Chopin</i> . Op. 9 № 1. —	30	50. Nocturne Mi-bémol-majeur, de <i>F. Chopin</i> . Op. 9 № 2. —	25
51. Nocturne Fa-mineur, de <i>F. Chopin</i> . Op. 55 № 1. . . .	-30	52. Nocturne Si-majeur, de <i>F. Chopin</i> . Op. 9 № 3. . . .	-35
53. Valse brillante, de <i>Ch. B. Lysberg</i> . Op. 48. . . . .	-70	54. Chanson des Fileuses, de <i>H. Wollenhaupt</i> . Op. 67 . . .	-60
55. Grande Valse, de <i>Doehler</i> . Op. 47. . . . .	-75	56. La Fileuse, de <i>Raff</i> . Op. 157 № 2. . . . .	-50
57. Я помню чудное мгновенье романсъ, <i>М. И. Глинки</i> . —	50	58. Morgenlied. . . . .	-30
59. Chant du printemps . . . . .	-25	60. Осенняя пѣсня, <i>П. Чайко сказа</i> . . . . .	-40
61. Trio de l'opéra Guillaume Tell, de <i>Rossini</i> . . . . .	-30	62. Etudes faciles, de <i>Bertini</i> . Op. 100 en 2 cahiers . . .	-85
63. Etudes, de <i>Bertini</i> . Op. 29 en 2 cahiers . . . . .	-60	64. Etudes, de <i>Bertini</i> . Op. 32. en 2 cahiers . . . . .	-60
65. Deux Mazurkas, de <i>Chopin</i> . Op. 59 № 2. 3. . . . .	-50	66. Vogel als Prophet, de <i>Schumann</i> . . . . .	-30
67. Romance d'Oppe „Забыли вы“ . . . . .	-30	68. То было раннюю весной, <i>П. Чайковского</i> . . . . .	-50

Propriété de l'éditeur.

Moscou chez **P. Jurgenson**,

St.-Pétersbourg chez **J. Jurgenson**. | Varsovie chez **G. Sennewald**.