

# RÉPERTOIRE MODERNE.

COLLECTION DES PIÈCES POUR PIANO,

REVUES ET DOIGTÉES

PAR LE PROFESSEUR **G. CHODOROWSKI.**



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| 1. <b>Ascher J.</b> Op. 15. Les hirondelles. Caprice-étude . . . . . 60                      | 46. <b>Sinding Chr.</b> Op. 25. N° 1. Clavierstück . . . . . 50   |
| 2. <b>Bachmann G.</b> Marivaudage. Impromptu . . . . . 40                                    | 47. — Op. 25. N° 3. Clavierstück . . . . . 30   |
| 3. <b>Borowski F.</b> Duo d'amour . . . . . 30   | 48. — Op. 25. N° 7. Clavierstück . . . . . 40   |
| 4. — Valse-Barcarolle . . . . . 40   | 49. <b>Statkowski R.</b> Op. 21. N° 1. Par une nuit de printemps . . . . . 60   |
| 5. <b>Broustet E.</b> Saltarelle . . . . . 60  | 50. <b>Stavenhagen B.</b> Op. 5. N° 3. Menuetto-Scherzando . . . . . 40   |
| 6. <b>Chaminade C.</b> Op. 41. Pierrette . . . . . 40  | 51. <b>Stiehl H.</b> Op. 74. Au bord du lac Majeur . . . . . 40   |
| 7. — Op. 76. N° 2. Élévation . . . . . 30  | 52. <b>Strelezki A.</b> Op. 70. N° 3. Ballabile . . . . . 30  |
| 8. — Op. 76. N° 5. Chanson Bretonne . . . . . 40   | 53. — Op. 170. Second menuet à l'antique . . . . . 30   |
| 9. — Op. 76. N° 6. Méditation . . . . . 30   | 54. <b>Thomé F.</b> Op. 25. Simple aveu . . . . . 30  |
| 10. — Op. 82. Chanson Napolitaine . . . . . 30   | 55. — Op. 41. Un caprice . . . . . 40   |
| 11. — Op. 37. N° 2. Pas des écharpes 3-me air de ballet . . . . . 50                         | 56. — Op. 45. Menuet . . . . . 40   |
| 12. <b>Delibes L.</b> Madrigal } Extrait de la suite dans le style . . . . . 30              | 57. — Op. 85. Gaillarde . . . . . 40  |
| 13. — Passepiéd } ancien transcrit par G. Chodorowski. . . . . 30                            | 58. <b>Wachs P.</b> Baliverne . . . . . 30  |
| 14. — Scène de Bouquet } . . . . . 20  | 59. — J'avais rêvé. Fantaisie variée sur la célèbre mélodie de Lassen . . . . . 30  |
| 15. <b>Dubois Th.</b> Le banc de mousse . . . . . 30   | 60. — Menuet Pompadour . . . . . 30   |
| 16. — Esquisse . . . . . 20  | 61. <b>Schytte L.</b> Op. 83. N° 8. Feux follets (Irrlichter) . . . . . 40  |
| 17. <b>Faure G.</b> Op. 17. N° 1. Romance sans paroles . . . . . 30                          | 62. <b>Wachs P.</b> Jeunes et vieux! Antithèse musicale . . . . . 30  |
| 18. — Op. 17. N° 3. Romance sans paroles . . . . . 30  | 63. — Près d'une source. Chanson plaintive . . . . . 40   |
| 19. <b>Galeotti C.</b> Op. 109. Papillon. Valse . . . . . 30                                 | 64. <b>Thomé F.</b> Op. 112. Clair de lune. Romance sans paroles . . . . . 30   |
| 20. <b>Godard B.</b> Op. 47. Novelozza. Bluette . . . . . 30                                 | 65. — Op. 89. Menuet de la mariée . . . . . 40  |
| 21. — Op. 110. N° 2. Vénitienne. 4-me Barcarolle . . . . . 40                                | 66. <b>Strelezki A.</b> Sérénade allemande. Ständchen . . . . . 30  |
| 22. <b>Godard Ch.</b> Op. 90. Au Rialto. Barcarolle . . . . . 40                             | 67. — Op. 134. N° 4. Valse . . . . . 40   |
| 23. — Mélodie „Je t'aimerai" . . . . . 40  | 68. <b>d'Albert E.</b> Serenata . . . . . 40  |
| 24. <b>Grünfeld A.</b> Op. 31. Menuetto . . . . . 60   | 69. <b>Moszkowski M.</b> Op. 81. N° 6. Melodia appassionata . . . . . 40  |
| 25. <b>Hackh O.</b> Op. 110. La fontaine enchantée . . . . . 50                              | 70. <b>Mac-Dowell E. A.</b> Op. 17. N° 2. Hexentanz . . . . . 45  |
| 26. <b>Hofmann J. C.</b> Op. 15. N° 1. Scherzo . . . . . 40                                  | 71. <b>Chaminade C.</b> Op. 87. N° 4. Autrefois . . . . . 40  |
| 27. <b>Joncière V.</b> Sérénade hongroise . . . . . 50                                       | 72. <b>Sauer E.</b> Près du ruisseau. Etude de concert N° 5 . . . . . 50  |
| 28. <b>Ketten H.</b> Op. 12. Fileuse . . . . . 40  | 73. <b>Boccherini L.</b> Menuet. Transcrit par R. Joseffy . . . . . 40  |
| 29. <b>Longo A.</b> Op. 1. N° 2. Alla mazurka . . . . . 30                                   | 74. <b>Moszkowski M.</b> Barcarolle de l'op. „Les contes d'Hoffmann" de J. Offenbach . . . . . 40                           |
| 30. — Op. 1. N° 4. Berceuse . . . . . 30   | 75. <b>Grieg Ed.</b> Op. 12. Morceaux lyriques. Vol. I. . . . . 50  |
| 31. — Op. 1. N° 5. Notturmo . . . . . 30   | 76. — Op. 38. N° 2. Volksweise. E-moll. . . . . 15  |
| 32. <b>Marmontel A.</b> Chanson Arabe . . . . . 30   | 77. — Op. 38. N° 3. 4. Mélodie. C-dur. Halling. G-moll . . . . . 25   |
| 33. <b>Meyer-Obersleben M.</b> Op. 15. Murrelnder Bach . . . . . 40                          | 78. — Op. 38. N° 5. Springtanz. G-dur . . . . . 15  |
| 34. <b>Moszkowski M.</b> Op. 53. N° 3. Danse des fées de roses . . . . . 40                  | 79. — Op. 38. N° 7. Valse. E-moll . . . . . 15  |
| 35. — Op. 53. N° 7. Valse coquette . . . . . 40  | 80. — Op. 38. N° 8. Canon. B-moll . . . . . 20  |
| 36. — Op. 56. N° 4. Intermezzo . . . . . 30  | 81. — Op. 43. N° 3. Dans mon pays . . . . . 20  |
| 37. <b>Raff J.</b> Op. 89. Villanelle . . . . . 70   | 82. — Op. 50. Olav Trygvason. Prière et danse de temple . . . . . 50  |
| 38. — Valse de Roméo et Juliette de Ch. Gounod . . . . . 90                                  | 83. — Op. 52. Cah. II. Romances sans paroles: N° 4. Chanson de Solvejg. N° 5. Tendresse. N° 6. Die alte Mutter . . . . . 50 |
| 39. <b>Saint-Saëns C.</b> Op. 72. N° 5. Chanson Napolitaine . . . . . 40                     | 84. <b>Żeleński L.</b> Op. 63. N° 1. Toccata . . . . . 75   |
| 40. — Op. 60. Rêverie du soir, de la suite Algérienne, tr. par A. Perilhou . . . . . 40      | 85. — Op. 63. N° 2. Idylle . . . . . 75   |
| 41. <b>Schytte L.</b> Op. 79. N° 10. Was die Quelle singt (Chant de la source.) . . . . . 30 | 86. <b>Grieg Ed.</b> Op. 55. Peer Gynt-Suite II . . . . . 75  |
| 42. — Op. 80. N° 2. Poème lyrique . . . . . 40   |   |
| 43. — Op. 80. N° 6. Am Springbrunnen . . . . . 40  |   |
| 44. — Op. 83. N° 5. Romance . . . . . 40   |   |
| 45. <b>Sicard M.</b> Op. 45. N° 1. Mélodie . . . . . 50                                      |   |

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VORONÈGE,  
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# CLAIR DE LUNE.

Romance sans paroles.

Francis THOMÉ, Op.112.

Andante.

Piano.

*una corda*  
*pp* ————— *dolcissimo*

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a series of notes with fingerings: 5, 3, 2, 4, 5, 3, 1. The lower staff is in bass clef and features a steady accompaniment of chords. Performance markings include 'una corda' and 'pp' (pianissimo) with a hairpin crescendo leading to 'dolcissimo'. Pedal markings 'Ped.' and asterisks are placed below the bass staff.

53

The second system continues the piece. The upper staff has notes with fingerings 1, 5, 2, 5, 7. The lower staff continues the chordal accompaniment. A dynamic marking of 'p' (piano) is present. Pedal markings 'Ped.' and asterisks are used throughout the system.

The third system shows the continuation of the melody and accompaniment. The upper staff has notes with fingerings 1, 5, 1, 5. The lower staff includes a 'simile' marking. Pedal markings 'Ped.' and asterisks are present.

*meno dolce*

*mf* ————— *tre corde* ————— *p* ————— *mf*

The fourth system concludes the piece. The upper staff has notes with fingerings 2, 1, 5, 3, 2, 7, 2, 3, 1, 4, 3, 2. The lower staff continues the accompaniment. Dynamic markings include 'meno dolce', 'mf' (mezzo-forte), 'tre corde', 'p' (piano), and 'mf'. Pedal markings 'Ped.' and asterisks are used.



First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *f*. The second measure is marked *agitato*. The third measure is marked *dimin.*. The fourth measure is marked *calmato*. The system ends with a double bar line. Pedal marks are present in the bass staff: *Ped.* with an asterisk in the first measure, *Ped.* with an asterisk in the second measure, *Ped.* with an asterisk in the third measure, *Ped.* with an asterisk in the fourth measure, and *Ped.* with an asterisk in the fifth measure.

Tempo I.

Second system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *p*. The system ends with a double bar line. Pedal marks are present in the bass staff: *Ped.* with an asterisk in the first measure, *Ped.* with an asterisk in the second measure, and *Ped.* with an asterisk in the third measure.

Third system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *p*. The system ends with a double bar line. Pedal marks are present in the bass staff: *Ped.* with an asterisk in the first measure, *Ped.* with an asterisk in the second measure, *Ped.* with an asterisk in the third measure, and *Ped.* with an asterisk in the fourth measure.

Fourth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *mf*. The system ends with a double bar line. Pedal marks are present in the bass staff: *Ped.* with an asterisk in the first measure, *Ped.* with an asterisk in the second measure, *Ped.* with an asterisk in the third measure, *Ped.* with an asterisk in the fourth measure, and *Ped.* with an asterisk in the fifth measure.

*più animato*

Fifth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *ben marcato*. The second measure is marked *f*. The third measure is marked *mf*. The system ends with a double bar line. Pedal marks are present in the bass staff: *Ped.* with an asterisk in the first measure, *Ped.* with an asterisk in the second measure, *Ped.* with an asterisk in the third measure, *Ped.* with an asterisk in the fourth measure, and *Ped.* with an asterisk in the fifth measure.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes (1, 2, 3) and a quarter note (4). The left hand provides a bass line with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* and *Animato*.

Second system of musical notation. The right hand continues the melodic line with a *crescendo* marking. The left hand has a steady bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *cresc.*

Third system of musical notation. The right hand has a more active melodic line. The left hand features a complex bass line with many chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff*, *calmato*, *dimin.*, *rallent.*, and *pp*. The tempo marking *Tempo I* is present.

Fourth system of musical notation. The right hand has a melodic line with a *m.d.* (mezzo-dolce) marking. The left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p*.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks.



*mf*

*Ped.* \*

*mf* *p legato* *ben marcato*

*Ped.* \*

*dimi* *marcato*

*Ped.* \*

*nu - en - do* *pp*

*Ped.* \*

*rallent.* *pp*

*Ped.* \*