

# LE PROGRAMME DES PROFESSEURS

CHOIX DE COMPOSITIONS DE PIANO, CLASSÉES, REVUES ET DOIGTÉES

PAR

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I <sup>er</sup> Degré.		II <sup>me</sup> Degré.		III <sup>e</sup> Degré.		IV <sup>e</sup> Degré.	
No.	kop.	No.	kop.	No.	kop.	No.	kop.
1. <b>Bodmann</b> , Préludes . . . . .	20	1. <b>Reinecke</b> , Andante con variazioni . . . . .	30	1. <b>Wolff, B.</b> , Rondeau, Si <sup>2</sup> maj. op. 87 . . . . .	40	1. <b>Reinecke</b> , Ballet. op. 165 No. 9 . . . . .	40
2. <b>André</b> , Sonatine en Do maj. op. 34 No. 1 . . . . .	20	2. <b>Dussek</b> , a) Sonatine, Sol maj. op. 20 No. 1, b) Sonatine, Fa maj. op. 20 No. 3 . . . . .	40	2. <b>Mendelssohn</b> , Chants sans paroles. a) La min. No. 2, b) Sol min. No. 6 . . . . .	30	2. <b>Mozart</b> , Allegro de la Sonate, La min., No. 16 . . . . .	30
3. <b>Wolff, B.</b> , a) Berceuse, b) Allegretto . . . . .	30	3. <b>Heller</b> , Andantino quasi allegretto . . . . .	20	3. <b>Haydn</b> , Allegro de la Sonate No. 4. Ré maj. . . . .	30	3. <b>Heller</b> , op. 16 No. 1. a) Canzonetta, b) Impromptu . . . . .	30
4. <b>Rohde</b> , Feuille d'Album. op. 36 No. 1 . . . . .	20	4. <b>Reinecke</b> , Sonatine, Domaj. op. 47 No. 1 . . . . .	40	4. <b>Beethoven</b> , Variations „Quanto è bello“ . . . . .	40	4. <b>Bach, F. E.</b> , Andantino cantabile, Si min. . . . .	30
5. <b>Clementi</b> , Sonatine, Do maj. op. 36 No. 1 . . . . .	30	5. <b>Hummel</b> , Variations, Fa maj. . . . .	30	5. <b>Haendel</b> , a) Prélude, Sol maj., b) Allegro. Sol min. . . . .	30	5. <b>Schumann</b> , op. 68. a) Cavalier, b) Souvenir, c) Shéhérazade, d) Chant de Mai . . . . .	40
6. <b>Wanhal</b> , Rondeau, Do maj. op. 42 No. 1 . . . . .	20	6. <b>Dussek</b> , Canzonetta . . . . .	30	6. <b>Loeschhorn</b> , Bolero. op. 108 No. 4 . . . . .	40	6. <b>Schubert</b> , Impromptu, Mi <sup>2</sup> maj. op. 90 No. 2 . . . . .	30
7. <b>Rohde</b> , Berceuse. op. 86 No. 4 . . . . .	20	7. <b>Zellner</b> , Allegro de la Sonatine, Ré min. . . . .	40	7. <b>Haydn-Wolff</b> , Allegro, Fa maj. No. 7, Fa maj. . . . .	30	7. <b>Gade</b> , a) Scherzo, b) Humoresque . . . . .	30
8. <b>Reinecke</b> , a) Babillarde. op. 107 No. 15, b) Conte. op. 147 . . . . .	30	8. <b>Reinecke</b> , op. 183 No. 2. a) Canzonetta, b) Etude, c) Allegretto . . . . .	30	8. <b>Mozart</b> , Finale de la Sonate No. 7, Fa maj. . . . .	30	8. <b>Heller</b> , Arabesque, La min. op. 49 No. 3 . . . . .	30
9. <b>Krause</b> , Sonatine, Domaj. op. 6 No. 2 . . . . .	30	9. <b>Schwalm</b> , Variations „O sanctissima“ . . . . .	30	9. <b>Schubert-Heller</b> , Au rouet Mi <sup>2</sup> maj. . . . .	40	9. <b>Mayer, Ch.</b> , Etude, Mi maj. . . . .	30
10. <b>Rohde</b> , Bagatelle. op. 61 No. 1 . . . . .	20	10. <b>Schumann</b> , op. 68. a) Première perte, b) Après le travail, c) Le cavalier sauvage . . . . .	20	10. <b>Mozart-Schulhoff</b> , Menuet, Mi <sup>2</sup> maj. . . . .	30	10. <b>Graun</b> , Gigue . . . . .	40
11. <b>Schumann</b> , a) Mélodie, b) Petite pièce, c) Chansonnette, d) Petite étude. op. 68 . . . . .	30	11. <b>Spindler</b> , Sonatine, Ré min. op. 147 No. 8 . . . . .	50	11. <b>Schumann</b> . a) Romance, b) Valet Ruppert . . . . .	30	11. <b>Schubert</b> , Moment musical. op. 94 No. 4 . . . . .	30
12. <b>Kuhlau</b> , Rondeau de la Sonatine, Sol maj. op. 35 No. 2 . . . . .	20	12. <b>Zellner</b> , Rondeau, Ré min. . . . .	30	12. <b>Beethoven</b> , Bagatelle. op. 33 No. 1 . . . . .	30	12. <b>Mendelssohn</b> , Chant sans paroles, Duo No. 18, La bém. maj. . . . .	30
13. <b>Reinecke</b> , a) Prélude, b) Chant. op. 183 No. 1 . . . . .	20	13. <b>Hummel</b> , a) Scherzo, La maj., b) Andantino, La <sup>2</sup> maj. . . . .	30	13. <b>Jensen</b> , Barcarolle . . . . .	30	13. <b>Loeschhorn</b> , op. 162. A Venise, Barcarolle . . . . .	30
14. <b>Kuhlau</b> , Sonatine, Do maj. op. 55 No. 1 . . . . .	30	14. <b>Wolff, B.</b> , Danse . . . . .	20	14. <b>Jadassohn</b> , Scène de ballet. op. 26 No. 3 . . . . .	20	14. <b>Clementi</b> , Finale de la Sonate, Fa <sup>2</sup> min. op. 26 No. 2 . . . . .	30
15. <b>Hiller</b> , Scherzo, Do maj. . . . .	30	15. <b>Kullak, T.</b> , a) Scherzo, b) Au moulin . . . . .	40	15. <b>Hiller</b> , a) Prélude, b) Gigue. op. 197 . . . . .	50	15. <b>Schumann</b> , Feuille d'album. op. 99 . . . . .	20
16. <b>Hummel</b> , Allegro, Domaj. op. 42 . . . . .	20	16. <b>Durand</b> , Chaconne. op. 62 . . . . .	30	16. <b>Schumann</b> , a) Pièce, b) Chant du marin . . . . .	30	16. <b>Mendelssohn</b> , Chant sans paroles No. 21, Sol min. . . . .	30
17. <b>Bertini</b> , a) Rondeau, Domaj, b) Allegretto, La maj. . . . .	30	17. <b>Haydn-Wolff</b> , Rondeau, Ré maj. . . . .	30	17. <b>Mendelssohn</b> , Chant sans paroles No. 11, Ré maj. . . . .	20	17. <b>Grieg</b> , Prélude. op. 40 . . . . .	30
18. <b>Hiller</b> , Ballade, Ré min. . . . .	30	18. <b>Wolff, B.</b> , Menuet, op. 48 No. 1 . . . . .	30	18. <b>Field, J.</b> , Rondeau, Mi maj. . . . .	40	18. „ Gavotte . . . . .	30
19. <b>Kuhlau</b> , Sonatine, Do maj. op. 30 No. 1 . . . . .	30	19. <b>Mozart</b> , Sonate No. 2, Sol maj. (Allegro) . . . . .	30	19. <b>Clementi</b> , 1 <sup>re</sup> partie de la Sonate op. 26 No. 2, Fa <sup>2</sup> min. . . . .	30	19. „ Air . . . . .	30
20. <b>Kullak, T.</b> , op. 62. a) Conte, b) Dimanche matin, c) Berceuse, d) Sur le lac . . . . .	40	20. <b>Beethoven</b> , Variations „Nel cor più“ . . . . .	40	20. <b>Mozart</b> , Adagio de la Sonate, La maj. . . . .	30	20. „ Rigaudon . . . . .	30
21. <b>Clementi</b> , Sonatine, Do maj. op. 36 No. 3 . . . . .	30	21. <b>Kuhlau</b> , Polonaise. op. 20 No. 3 . . . . .	30	21. <b>Schubert</b> , Impromptu, La <sup>2</sup> maj. op. 90 No. 4 . . . . .	30	21. <b>Clementi</b> , Allegro de la Sonate. Ut maj. op. 34 No. 1 . . . . .	50
22. <b>Müller</b> , Allegretto avec variations . . . . .	20	22. <b>Haydn</b> , Sonate No. 2, Do maj. . . . .	40	22. <b>Brambach</b> , Scherzino. op. 29 No. 2 . . . . .	40	22. <b>Mendelssohn-Bartholdy</b> , a) Andante cantabile, b) Presto agitato . . . . .	30
23. <b>Rohde</b> , Scherzo, Ré maj. . . . .	30	23. <b>Heller</b> , Andante cantabile, Ré maj. op. 46 No. 1 . . . . .	20	23. <b>Heller</b> , Etudes. a) Ré min., b) Si bém. maj. . . . .	30	23. <b>Heller</b> , Arabesque, Sol maj. . . . .	40
24. <b>Heller</b> , Préludes. op. 19 No. 1. a) Domaj, b) Sol min. . . . .	20	24. <b>Clementi</b> , Sonate, Ré maj. op. 26 No. 3 . . . . .	30	24. <b>Mozart</b> , Andante, Fa maj. . . . .	40	24. <b>Clementi</b> , Allegro de la Sonate, Si min. op. 40 No. 2 . . . . .	45
25. <b>Merkel</b> , Sonatine, Sol maj. op. 173 No. 1 . . . . .	40	25. <b>Loeschhorn</b> , Saltarello. op. 108 No. 2 . . . . .	30	25. <b>Wolff, B.</b> , Tarantelle. op. 111 No. 1 . . . . .	50	25. <b>Weber</b> , Rondeau brillant, Mi <sup>2</sup> maj. op. 62 . . . . .	45
26. <b>Wolff, B.</b> , a) Autrefois, b) Scherzo . . . . .	30	26. <b>Hiller</b> , Ballade, La min. op. 130 No. 1 . . . . .	30	26. <b>Schulhoff</b> , Cantabile. op. 26 . . . . .	30	26. <b>Raff</b> , Scherzo. op. 17 No. 4 . . . . .	60
27. <b>Clementi</b> , Sonatine, Fa maj. op. 36 No. 4 . . . . .	30	27. <b>Haydn-Wolff</b> , Allegro, La maj. . . . .	40	27. <b>Mozart</b> , Allegro de la Sonate No. 15 . . . . .	30	27. <b>Kullak, T.</b> , Allegro di bravura. op. 58 No. 1 . . . . .	50
28. <b>Czerny</b> , Rondo, Do maj. . . . .	40	28. <b>Schumann</b> , Allegro de la Sonate. op. 118 No. 1. Ut maj. . . . .	20	28. <b>Schumann</b> , Chant du printemps . . . . .	20	28. <b>Weber, C. M.</b> , Perpetuum mobile. op. 24 . . . . .	45
29. <b>Bertini</b> , a) Menuet, b) Allegro, c) Andantino, Sol maj. . . . .	30	29. <b>Dussek</b> , Allegro de la Sonate. op. 24. Si <sup>2</sup> maj. . . . .	40	29. <b>Haendel</b> , a) Sarabande, b) Sonate . . . . .	30	29. <b>Litolff</b> , La Fileuse. op. 81 . . . . .	40
30. <b>Clementi</b> , Sonatine, Ré maj. op. 36 No. 6 . . . . .	30	30. <b>Kirchner</b> , Tarantelle. op. 79 . . . . .	40	30. <b>Gade</b> , Barcarolle . . . . .	20	30. <b>Mayer, Ch.</b> , Sicilienne, Tarantelle. op. 111 . . . . .	30

# ALLEGRO DI BRAVURA.

Op. 58. N° 1.

Allegro con fuoco (M. ♩ = 108.)

T. Kullak.

Program nauczycielski. Stop. IV. N° 27.

Programme des professeurs. IV. 27.



First system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Dynamics include *fp* (fortissimo piano) and *loco*. Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5. A dotted line with the number 8 spans across the system.

Second system of musical notation. Treble and bass staves. Dynamics include *f* (forte) and *loco*. Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Dynamics include *dolce* (softly), *p* (piano), and *loco*. Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Dynamics include *p* (piano) and *loco*. Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Dynamics include *dolce* (softly). Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Dynamics include *cres - cen - do.* (crescendo), *f* (forte), and *p* (piano). Pedal markings with asterisks are present. Fingerings are indicated by numbers 1-5.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has one flat (B-flat). The piece is characterized by intricate fingerings and dynamic markings. The first system begins with a *fp* (fortissimo piano) dynamic and includes a *Ped.* instruction. The second system features a *cresc.* (crescendo) and a *pesante* (heavy) marking. The third system is marked *fp* and includes a *f* (forte) dynamic. The fourth system starts with a *mf* (mezzo-forte) dynamic and includes a *cresc.* marking. The fifth system is marked *f* and includes a *Ped.* instruction. The sixth and seventh systems also include *Ped.* instructions and various fingering numbers. The score concludes with a *Stop: IV. N.º 27.* instruction.

*sempre forte*

Ped. \* Ped. \*

Ped. \* Ped. \*

*fp* *fp* *fp* *fp*

Ped. \* Ped. \* Ped. \* Ped. \*

*f* *loco*

Ped. \*

*dolce*

Ped. \* Ped. \*

*p* *loco*

Ped. \*



