

25

ÉTUDES

FACILES ET PROGRESSIVES

Fred. Burgmüller.

OP. 100.

Liv:

NEW-YORK, G. SCHIRMER
35. Union Square (Westside.)

CATALOGUE DES OUVRAGES POUR PIANO SEUL

composés par

Frédéric Burgmüller.

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| Op. 23. La Poste. Valse en forme de Rond. | 1 25 | Op. 76. 3 petits thèmes originaux. | 1 25 | Op. 102. Fantaisie sur des motifs de l'opéra Le Carillonneur de Bruges. | 1 75 | * Le Brindisi, Valse brillante. | 1 50 |
| Op. 24. Valse pastorale en forme de Rond. | 1 50 | No 1. Rondoletto. | 1 25 | Op. 113. La Coupe du Roi de Thulé, Fantaisie brill. sur des motifs de l'op. de Diaz. | 1 50 | Idem, 2 ^{me} Edition. | 1 25 |
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| Op. 40. Les Soirées de Venise. | 1 50 | Op. 81. Galop et Valse sur des motifs de l'opéra Le Roi d'Yvetot. N° 1 et 2, chaque | 1 75 | Rondino-Valse sur un thème favori de l'opéra Frère et Mari. | 1 25 | Valse sur des motifs de l'opéra Le Déserteur. | 1 50 |
| No 1. Variations sur la Cavatine de l'opéra Parisina. | 1 50 | Op. 82. Fleurs mélodiques, 12 morceaux faciles et brillants. | 8 50 | No 1. Fantaisie sur l'opéra Il Giuramento de Mercadante. | 1 50 | Idem, en feuille. | — 50 |
| " 2. Bluette sur le Duo du même opéra. | 1 50 | Idem, en 4 Suites. | 2 75 | " 2. Polacca et Variations sur des motifs favoris de Persiani. | 1 50 | Diana, Valse brillante. | 1 25 |
| " 3. Petite Fantaisie sur l'opéra L'Elisire d'Amore. | 1 50 | Idem, séparément: | | Vive le Roi. Chœur célèbre de l'opéra Le Siège de la Rochelle de Balfe. | — 50 | Emma, Valse favorite. | 1 50 |
| " 4. Cavatine et Rondou de l'opéra Parisina. | 1 50 | No 1. Cavatine de la Niohe. | 1 25 | Airs de ballet, dansés dans Giselle. | 1 50 | Valse brillante de l'op. L'Enfant prodigue. | 1 50 |
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| Op. 45. 3 Divertissements brillants sur des motifs favoris de l'opéra Le Perruquier de la Régence. | 1 75 | " 3. Rondino-Valse. | 1 25 | Morceaux du ballet La Péri. | | La Fille à Simonette, Valse brillante. | 1 75 |
| No 1. Rondeau militaire. | 1 75 | " 4. Fantaisie sur la marche du Crociato. | 1 25 | No 1. Pas des Schals. | 1 50 | Idem, en feuille. | — 50 |
| " 2. Divertissement et Galop. | 1 75 | " 5. Tarantelle. | 1 25 | " 2. Pas des Européennes | 1 50 | * La Florentine, Valse. Nouv. Edition. | 1 25 |
| " 3. Thème varié et Valse. | 1 75 | " 6. Variations sur une cavatine de Bellini. | 1 25 | " 3. Valse favorite. | 1 50 | Idem, 2 ^{me} Edition. | 1 — |
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| Op. 48. 2 Rondinos. | 1 50 | " 8. Valse favorite. | 1 25 | " 5. Pas de deux. | 1 50 | Valse de l'opéra Frère et Mari. | — 50 |
| No 1. Une Matinée au bord de lae de Come. Rondino pastoral. | 1 50 | " 9. Fantaisie sur la Straniera. | 1 25 | " 6. La Mazurka. | 1 50 | Valse de l'opéra Gille Ravisseur. | 1 — |
| " 2. Rondino sur une tyrolienne de C. M. de Weber. | 1 50 | " 10. Introduction et Rondino sur un thème écossais. | 1 25 | " 7. Pas de trois. | 1 50 | Valse brill. sur des motifs de l'opéra Giralda. | 1 50 |
| Op. 49. Grande Valse du célèbre ballet La Gipsy. | 1 50 | " 11. Souvenirs d'Ecosse, Fantaisie | 1 25 | " 8. Pas des Almées. | 1 50 | Valse dansée dans Giselle. | — 50 |
| Op. 50. Rondeau-Valse sur des motifs favoris de l'opéra L'Eau merveilleuse. | 1 75 | " 12. Rondino sur un thème de Donizetti. | 1 25 | " 9. Pas de l'Abouille. | 1 50 | Valse brill. sur des motifs de l'opéra Haydée. | 1 — |
| Op. 56. Rondeau élégant sur des motifs de l'opéra La Reine d'un jour. | 2 — | Op. 83. Valse et Galop sur des motifs de l'opéra La Part du Diable. N° 1 et 2, chaque | 1 75 | " 10. Scène de la Prison. | 1 50 | Valse brillante du ballet Lady Henriette. | 1 50 |
| Op. 57. La Nouveauté, Morceaux brillants sur des motifs de l'opéra Le Shérif. | 1 75 | Op. 84. Fantaisie sur des motifs de l'opéra Le Puits d'Amour. | 2 — | La Cracovienne du célèbre ballet La Gipsy, dansée par Mlle Fanny Elsler. | — 50 | Valse du ballet La jolie Fille de Gand. | 1 50 |
| No 1. Rondeau. | 1 75 | Op. 85. Valse brillante sur des motifs de l'opéra Maria di Rohan. | 1 50 | Galop favori des Corsaires, dansé par Fanny Elsler à Paris dans le ballet Beniowsky. | — 50 | Opéra Le Juif errant. | 1 50 |
| " 2. Variations. | 1 75 | Op. 86. Fantaisie et Valse sur des motifs de l'opéra Lambert Simnel. | 2 — | Galop de l'opéra Les Diamants de la Couronne, en feuille. | — 50 | Valse de l'opéra Lambert Simnel. | — 50 |
| Op. 58. Variations brillantes et faciles sur le nocturne favori de l'opéra La Symphonie. | 2 — | Op. 87. Valse populaire de l'opéra Cagliostro. | 1 50 | Galop favori de l'opéra Le Perruquier de la Régence. | 1 — | Les deux Langages, grande Valse brillante. | 1 75 |
| Op. 59. Souvenir germanique. Variations brillantes sur un air allemand favori. | 1 75 | Op. 88. Variations et Rondino sur des motifs de l'opéra La Sirène. | 2 — | Idem, en feuille. | — 50 | Idem, en feuille. | — 50 |
| Op. 60. Les Marguerites, 6 Bagatelles sur des motifs favoris. En 2 Livraisons, chaque | 1 50 | Op. 89. 6 Morceaux élégants. | 1 50 | Mr de Pourceaugnac, Valse et Galop. | 1 25 | Ta Main, Valse favorite. | — 50 |
| Op. 61. Les Abeilles, 6 petits morceaux sur des Mélodies italiennes. En 2 Livraisons, chaque | 1 75 | No 1. Rondino sur la Polka brillante. | 1 50 | Valse de l'opéra Lucrezia Borgia. | — 54 | Memoria Speranza, Valse expressive. | 1 50 |
| Op. 64. Fantaisie brillante sur des motifs favoris de l'opéra Zanetta. | 2 — | " 2. Tyrolienne variée. | 1 50 | La Montagnarde, Valse brillante. | 1 25 | La Montagnarde, Valse brillante. | 1 25 |
| Op. 65. Carline, Galop brillant en forme de Rondino sur des motifs d'Amb. Thomas. | 1 50 | " 3. L'orage, Fantaisie sur un air nap. | 1 50 | Valse-Mazurka sur des motifs de l'opéra Mosquita la Sorcière. | 1 50 | Valse de l'opéra Ne touchez pas à la Reine. | — 50 |
| Op. 66. Souvenir de la Reine Jeanne. Fantaisie brillante sur la Ronde „Halte-là“ de H. Monpou | 2 — | " 4. Valse brillante. | 1 50 | * Paquita, Pas des manteaux, Valse de salon | 2 — | * Paquita, Pas des manteaux, Valse de salon | 2 — |
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| No 1. Petite Scène suisse. | 1 50 | Op. 90. Galop en forme de Rondino sur des motifs de l'opéra La Barcarolle. | 1 75 | Grande Valse sur des motifs de l'opéra Les Porcherous. | 1 50 | Idem, en feuille. | — 50 |
| " 2. Cantabile et Rondino. | 1 50 | Op. 91. Fantaisie brillante sur idem. | 2 — | Mr de Pourceaugnac, Valse et Galop. | 1 25 | Mr de Pourceaugnac, Valse et Galop. | 1 25 |
| " 3. Rondo à la Turca. | 1 50 | Op. 92. Fantaisie brillante sur des motifs de l'opéra Ernani de Verdi. | 2 — | Grande Valse brillante sur des motifs de l'opéra Le Prophète. | 1 75 | Grande Valse brillante sur des motifs de l'opéra La Poupée de Nuremberg | 1 50 |
| " 4. Rondino à la Polacca. | 1 50 | Op. 93. N° 1. Ma Brunette, Fantaisie-Polka. | 1 50 | Valse de l'opéra Le Prophète. | 1 75 | Le Ramier messager, grande Valse brill. | 1 75 |
| Op. 69. Fantaisie sur des motifs de l'opéra Lucrezia Borgia. | 2 — | N° 2. Ta Main, Fantaisie-Valse. | 1 75 | Valse de l'opéra Le Puits d'Amour. | — 50 | La Reine des Campagnes, Valse. | — 50 |
| Op. 70. Grand Galop sur des motifs de l'opéra Les Diamants de la Couronne. | 1 75 | * Op. 94. N° 1. Valse du ballet Betty. | 2 — | Grande Valse brillante sur des motifs de l'opéra Le Puits d'Amour. | — 50 | La Reine des Fées, Valse brillante. | 1 25 |
| Op. 71. N° 1. Le Retour, Fantaisie. | 1 50 | N° 2. Polka — — | 2 — | Idem, en feuille. | — 50 | Réveuse, Valse brillante. (Le Jardin d'hibern. No 2). | 1 — |
| N° 2. La Prière dans le bois, Rondino tyrolien. | 1 50 | Op. 95. N° 1. Fantaisie brillante sur Benedetta de L. Puget. | 1 75 | Valse dramatique sur des motifs de l'opéra Richard en Palestine. | 1 75 | Idem, en feuille. | — 50 |
| Op. 72. Deux Rondo-Valse. | 1 75 | N° 2. Cantabile et Rondino-Valse sur l'opéra Ne touchez pas à la Reine. | 1 75 | * La Sicilienne, Valse du ballet Stella | 1 75 | Idem, en feuille. | — 50 |
| No 1. Le Comte Carmagnola | 1 75 | N° 3. Une Soirée de Printemps, Mélodie de FéL. David, variée. | 2 — | Idem, 2 ^{me} Edition. | — 75 | La Sirène de Sorrente, Valse brillante. | 1 50 |
| " 2. Valseons toulousains | 1 75 | Op. 96. Fantaisie et Valse. | 1 75 | Idem, 2 ^{me} Edition. | — 75 | Idem, en feuille. | — 50 |
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| | | " 2. Valse brillante sur des motifs de Rossini. | 1 75 | Idem, 2 ^{me} Edition. | — 50 | Idem, 2 ^{me} Edition. | — 50 |
| | | Op. 97. Les Etincelles, 12 Mélodies en Fantaisies, Variations et Rondeaux. | 8 50 | Polka brillante sur des motifs de l'opéra Le Farfadet. | 1 — | Sous un saule, Réverie-Valse. | 1 — |
| | | Idem, en 4 Suites, chaque | 2 75 | Les Parisiennes, 3 Polkas nouvelles. | 1 50 | Valse brillante sur des motifs de l'opéra Le Val d'Andorre. | 1 75 |
| | | Idem, séparément: | | No 1. L'Enjouée. | — 50 | La Valse à deux temps, Valse brillante. | 1 50 |
| | | No 1. Cavatine de la Cenorentola. | 1 25 | " 2. La Coquette. | — 50 | Idem, en feuille. | — 50 |
| | | " 2. Air suédois. | 1 25 | " 3. La Gracieuse. | — 50 | La Villageoise allemande, Valse. | 1 50 |
| | | " 3. Air napolitain. | 1 25 | Les Printanières, 3 Polkas nouvelles. | 1 50 | Idem, 2 ^{me} Edition. | 1 25 |
| | | " 4. Rendez-moi ma patrie. | 1 25 | No 1. Eglantine. | — 50 | Idem, en feuille. | — 50 |
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| | | " 6. La danse des esprits. | 1 25 | " 3. Benedetta. | — 50 | Idem, en feuille. | 1 — |
| | | " 7. Cavatine de Bellini, Fantaisie. | 1 25 | * La Rédowa, nouvelle Valse bohémienne, avec la théorie. | 1 — | Zerline, Valse espagnole sur des motifs de l'opéra Zerline ou la Corbeille d'Oranges. | 1 50 |
| | | " 8. Rondino militaire. | 1 25 | Idem, 2 ^{me} Edition. | — 75 | Sylvana, Valse brillante. | 1 50 |
| | | " 9. Bella Napoli, Air national varié. | 1 25 | Idem, en feuille. | — 50 | Blondine, Valse sur un thème allemand. | 1 25 |
| | | " 10. Fantaisie sur un Air russe. | 1 25 | * La Cérito, Rédowa-Polka. | 1 — | (NB. Die mit * bezeichneten Stücke gedruckt mit Vignetten versee | farbig- |
| | | " 11. Cavatine et Rondino sur Le Pré aux olives. | 1 25 | Idem, 2 ^{me} Edition. | — 50 | (Les morceaux marqués de * sont dessin sur 3 ou 4 couleurs | d'un |
| | | " 12. Aux bords du Rhin, Air allemand (Rheinsehnacht, von W. Speier.) | 1 25 | * La Rédowatschka; Rédowa-Polka du ballet La Vivandière. | 1 50 | | |
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| | | | | La fête des Goadoliers, Schottisch brillante | 1 50 | | |

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LA CANDEUR

25 ÉTUDES

F. BURGMÜLLER Op: 100.

Allegro moderato (♩ = 152)

1^{re}
ÉTUDE.

L'ARABESQUE

Allegro scherzando (♩ = 152)

2^e
ÉTUDE

p
p legg.
cresc.

sf
f
1°
2°

dimin. e poco rall.

In tempo

p
cresc.
p dolce

cresc.
risoluto
f

LA PASTORALE

Andantino (♩ = 66)

3^e
ÉTUDE

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1-2-3-4-1-3, 2-3-2-1-2, and 3-2-1-2. The left hand (bass clef) has a simple accompaniment. Dynamics include *p dolce cantabile* and *p*.

Second system of musical notation. The right hand continues the melodic line with fingerings 2, 2-3, 4, 1-2, and 1. The left hand accompaniment is consistent. Dynamics include *cresc.*

Third system of musical notation. The right hand has fingerings 1, 1-4, 1, and 1. The left hand accompaniment is consistent. Dynamics include *mf*.

Fourth system of musical notation. The right hand has fingerings 2, 3-3-3-2-1, 2-1-4-1, 2-1-4-3, and 2. The left hand accompaniment is consistent. Dynamics include *p dolce*.

Fifth system of musical notation. The right hand has fingerings 1, 2, 2, 4, 1-2, and 4. The left hand accompaniment is consistent. Dynamics include *cresc.*

Sixth system of musical notation. The right hand has fingerings 1-3, 1, 2-3, and 1. The left hand accompaniment is consistent. Dynamics include *p*, *dim. e poco rall.*, and *pp*.

LA PETITE RÉUNION

4^e
ÉTUDE.

Allegro non troppo (♩ = 152)

INTRODUCTION

p

sf

p

sf

p

f

cresc.

p

sf

sf

p

sf

p

f

Fine

INNOCENCE

Moderato (♩ = 112)

5^e
ÉTUDE.

p grazioso

The first system of the piece consists of two staves. The right hand plays a series of eighth-note patterns with slurs and fingerings (4, 1, 4, 1, 4, 1, 3, 5, 1). The left hand provides a simple harmonic accompaniment with chords and single notes.

cresc.

The second system continues the piece. The right hand features more complex eighth-note patterns with slurs and fingerings (5, 5, 1, 0, 1, 4, 1, 4, 1, 4). The left hand accompaniment includes some changes in rhythm and dynamics.

1^o 2^o
dimin. *p legg.*

The third system is divided into two parts, 1^o and 2^o. Part 1 shows a melodic line in the right hand with slurs and fingerings (1, 2, 3, 1, 3, 1, 3, 1, 3). Part 2 continues with a similar pattern. The left hand accompaniment is also present.

8
cresc. *f*

The fourth system begins with a measure marked '8' and a dashed line above it. The right hand has eighth-note patterns with slurs and fingerings (2, 1, 3, 1, 2, 1, 3, 1, 3, 5, 1, 3, 4). The left hand accompaniment includes a section marked *f*.

dimin. *cresc.* *f* *Fine.*

The fifth system concludes the piece. It features eighth-note patterns in the right hand with slurs and fingerings (5, 3, 1, 5, 3, 1, 4, 1). The left hand accompaniment includes a section marked *f* and ends with a *Fine.* marking.

PROGRÈS

6^e ÉTUDE.

Allegro (♩ = 132)

The musical score is written for piano in C major, 2/4 time, with a tempo of Allegro (♩ = 132). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a *cresc.* marking. The second system continues with piano dynamics. The third system features a *cresc.* leading to a forte (*f*) dynamic, ending with a *Fine.* marking. The fourth system includes accents (>) and continues with piano dynamics. The fifth system concludes with a *cresc.* leading to a forte (*f*) dynamic. The score includes various fingering numbers (1-5) and articulation marks such as slurs and accents.

D.C.

LE COURANT LIMPIDE

Allegro vivace (♩ = 176)

7^e
ÉTUDE.

First system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The piece begins with a section marked 'pp mormorendo' and 'cresc.'. The right hand features a melodic line with slurs and fingerings (1, 4, 2). The left hand provides a simple accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The piece continues with a section marked 'dimin.' and 'pp', followed by 'cresc.'. The right hand has slurs and fingerings (5, 1, 5, 1, 4, 2). The left hand continues with a simple accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The piece continues with a section marked 'Fine.' and 'p', followed by 'cresc.'. The right hand has slurs and fingerings (5, 1, 5, 1, 4, 2). The left hand continues with a simple accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The piece continues with a section marked 'dimin.' and 'p'. The right hand has slurs and fingerings (2, 1, 2, 1, 2, 1). The left hand continues with a simple accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The piece concludes with a section marked 'cresc.' and 'dimin.'. The right hand has slurs and fingerings (4, 1, 4, 1, 4, 1, 2). The left hand continues with a simple accompaniment. The piece ends with a double bar line and a repeat sign.

D.C.

LA GRACIEUSE

Moderato (♩ = 100)

8^e
ÉTUDE.

p molto legato e leggero

The first system of the piece consists of two staves. The treble staff contains a melodic line with a series of eighth-note patterns, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above the notes.

The second system continues the melodic and harmonic development. It concludes with a double bar line, the word "Fine.", and dynamic markings "dimin" and "pp".

The third system begins with a dynamic marking of "mf". It features a change in the bass line and continues with the melodic line. A "cresc." marking is placed below the system.

The fourth system concludes the piece with a "dimin. e poco riten." marking and a "D.C." (Da Capo) instruction. The notation includes a repeat sign at the end.

LA CHASSE

Allegro vivace (♩ = 132)

9^e
ÉTUDE.

The musical score for "LA CHASSE" (9^e Étude) is written in 6/8 time with a tempo of Allegro vivace (♩ = 132). The piece is in G major and consists of five systems of two staves each. The dynamics and markings are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a whole note chord, and the left hand has a rhythmic pattern of eighth notes. A *cresc.* marking is present in the second measure. The system ends with a forte (*f*) dynamic.
- System 2:** Features a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic pattern. A piano (*p*) dynamic is marked in the fifth measure.
- System 3:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic pattern. A *un poco agitato* marking is present in the fourth measure.
- System 4:** Features a *cresc.* marking in the second measure. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic pattern. The system ends with a forte (*f*) dynamic.
- System 5:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic pattern.

p dolente

This system contains the first two measures of the piece. The right hand begins with a melodic line, and the left hand provides a rhythmic accompaniment. The dynamic marking *p dolente* is placed in the first measure. The notation includes various fingerings and articulation marks.

f

This system covers measures three through six. The right hand continues its melodic development, while the left hand maintains the accompaniment. A forte section begins in measure five, marked with *f*. The system concludes with a double bar line.

p

This system contains measures seven through ten. The right hand features a series of chords and melodic fragments. The dynamic marking *p* is present in measure eight. The left hand continues with its accompaniment.

cresc.

f

p

This system covers measures eleven through fifteen. The right hand is mostly silent, with some notes in measure twelve. The left hand plays a series of chords. The dynamic marking *cresc.* appears in measure eleven, *f* in measure twelve, and *p* in measure thirteen. The system ends with another *cresc.* marking in measure fifteen.

perdendosi

pp

rall.

This system contains measures sixteen through twenty. The right hand has a melodic line that becomes increasingly sparse. The left hand continues with chords. The dynamic marking *perdendosi* is in measure sixteen, *pp* in measure seventeen, and *rall.* in measure eighteen. The piece concludes with a final chord in measure twenty.

TENDRE FLEUR

10^e
ÉTUDE.

Moderato (♩ = 152)

p delicato

dimin. e poco riten.

mf

In tempo

dimin. e poco rall.

p delicato

dimin. e poco riten.

Fine

LA BERGERONNETTE

Allegretto (♩ = 158)

11^e
ÉTUDE.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the left hand, and the violin part is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 158 beats per minute. The score includes various dynamics such as *p legg.*, *cresc.*, *sf*, *mf*, and *f*. There are also markings for *1^o* and *2^o* endings. The piece concludes with the word 'Fine.'.

L'ADIEU

Allegro molto agitato (♩ = 184)

12^e
ÉTUDE..

12^e ÉTUDE..

p

sf

dimin. e rali.

This system contains the first four measures of the piece. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. Dynamics range from piano (*p*) to fortissimo (*sf*), ending with a decrescendo and a tempo change instruction (*dimin. e rali.*).

In tempo

p

cresc.

This system contains measures 5-8. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A crescendo (*cresc.*) is indicated over the final two measures.

cresc.

This system contains measures 9-12. The right hand features a melodic line with slurs and ornaments. A crescendo (*cresc.*) is indicated over the first two measures.

f

sf

sf

This system contains measures 13-16. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*f*) and fortissimo accent (*sf*).

p espressivo

This system contains measures 17-20. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment. The dynamic is piano (*p*) with an expressive marking (*espressivo*).

Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings (1, 4, 1, 5, 4, 1, 3, 2, 1, 2, 4, 5, 4) and a dynamic marking of *sf*. The bass clef contains a rhythmic accompaniment. The instruction *dimin. e poco riten.* is written in the right-hand margin.

In tempo

Musical score system 2, featuring a treble and bass clef. The treble clef contains a melodic line with a dynamic marking of *p* and a *cresc.* instruction. The bass clef contains a rhythmic accompaniment.

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with a *cresc.* instruction. The bass clef contains a rhythmic accompaniment.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with a dynamic marking of *f* and a *sf* instruction. The bass clef contains a rhythmic accompaniment.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with a dynamic marking of *p* and a *f* instruction. The bass clef contains a rhythmic accompaniment.

CONSOLATION

Allegro moderato (♩ = 152)

13^e
ÉTUDE.

The first system of music features a treble clef and a common time signature. The melody is marked with a piano (*p*) dynamic and the instruction *dolce lusingando*. It includes fingerings 4 5 4 and 3 4 3. The bass line consists of a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the second measure.

The second system continues the piece and includes a section marked *In tempo*. It features a *smorz.* (ritardando) marking and a *rall.* (rallentando) marking. The dynamics range from piano (*p*) to a crescendo. Fingerings 4 5 4 3 and 4 3 2 1 5 are shown. The system concludes with a repeat sign and a piano (*p*) dynamic.

The third system continues the melodic line with a *cresc.* (crescendo) marking. The bass line features a steady eighth-note accompaniment. The system ends with a 4/6 time signature change.

The fourth system includes a section marked *In tempo*. It begins with a *dimin. e poco riten.* (diminuendo and a little ritardando) marking. The dynamics include piano (*p*) and mezzo-forte (*mf*). Fingerings 5 4 3 2 1 and 4 3 2 1 are indicated.

The fifth system continues with a *cresc.* (crescendo) marking and a mezzo-forte (*mf*) dynamic. It features a steady eighth-note accompaniment in the bass line.

The sixth system features first and second endings, labeled 1^o and 2^o. It concludes with a *dimin. e poco riten.* (diminuendo and a little ritardando) marking and a piano (*p*) dynamic. The system ends with a double bar line.

LA STYRIENNE

Mouvement de valse (♩ = 176)

14^e
ÉTUDE.

BALLADE

Allegro con brio (♩ = 104)

15^e
ÉTUDE.

p misterioso
p

The first system of the musical score for the Ballade Étude. It consists of two staves: a treble staff and a bass staff. The treble staff contains a series of chords, while the bass staff contains a melodic line with some triplets. The tempo is marked 'Allegro con brio' with a quarter note equal to 104 beats per minute. The dynamics include piano (*p*) and piano misterioso (*p misterioso*).

sf *sf* *p*

The second system of the musical score. It continues the two-staff format. The treble staff has chords, and the bass staff has a melodic line. Dynamics include fortissimo (*sf*) and piano (*p*).

sf *sf* *cresc.*

The third system of the musical score. It continues the two-staff format. Dynamics include fortissimo (*sf*) and crescendo (*cresc.*).

f

The fourth system of the musical score. The treble staff features a melodic line with fingerings (1, 3, 2, 1, 2, 3, 5) and accents. The bass staff has chords. Dynamics include fortissimo (*f*).

dolce *cresc.*

The fifth system of the musical score. The treble staff has a melodic line with fingerings (1, 5, 1, 3, 1). The bass staff has chords. Dynamics include dolce (*dolce*) and crescendo (*cresc.*).

poco riten. *animato*

The sixth system of the musical score. The treble staff has a melodic line with fingerings (4, 4, 1, 2, 4, 1, 2). The bass staff has chords. Dynamics include poco ritenuto (*poco riten.*) and animato (*animato*).

3 2 1 4 1 2 3 2 4 5

cresc. *sf* *dimin.*

2 3 5 1

This system shows the first line of music. The right hand has a melodic line with slurs and fingerings (3, 2, 1, 4, 1, 2, 3, 2, 4, 5). The left hand has chords and a bass line. Dynamics include *cresc.*, *sf*, and *dimin.*. Fingerings 2, 3, 5, and 1 are indicated at the end.

p *p* *sf*

This system shows the second line of music. The right hand has a dense chordal texture. The left hand has a bass line with slurs. Dynamics include *p* and *sf*.

sf *sf*

This system shows the third line of music. The right hand has a dense chordal texture. The left hand has a bass line with slurs. Dynamics include *sf*.

sf *cresc.* *f*

4 1 3 5 3 2

This system shows the fourth line of music. The right hand has a dense chordal texture. The left hand has a bass line with slurs. Dynamics include *sf*, *cresc.*, and *f*. Fingerings 4, 1, 3, 5, 3, and 2 are indicated.

f

This system shows the fifth line of music. The right hand has a melodic line with slurs and fingerings (1, 3, 2). The left hand has a bass line with slurs and fingerings (1, 2, 5). Dynamics include *f*.

dimin. *p.* *dimin.* *sf*

8

This system shows the sixth line of music. The right hand has a melodic line with slurs and fingerings (1, 3, 2). The left hand has a bass line with slurs and fingerings (1, 2, 5). Dynamics include *dimin.*, *p.*, *dimin.*, and *sf*. A circled number 8 is present.

DOUCE PLAINTE

Allegro moderato (♩ = 126)

16^e
ÉTUDE.

p dolente

cresc.

f

dimin. e poco riten.

p

f

cresc.

p

1^o 2^o

1^o 2^o

The score is written for piano and violin. The piano part is in G major, 2/4 time, and features a variety of textures including arpeggiated chords, sixteenth-note runs, and triplet patterns. Dynamics range from piano (*p*) to fortissimo (*f*). The violin part is in G major, 2/4 time, and includes first and second endings, often with slurs and accents. The tempo is marked 'Allegro moderato' with a metronome marking of 126 quarter notes per minute. The piece concludes with a final cadence in the piano part.

LA BABILLARDE

17^e
ÉTUDE.

Allegretto (♩ = 72)

p *cresc.* *cresc.* *p* *cresc.* *dimin.* *p* *cresc.* *f*

1^o 2^o

AVE MARIA

Andantino (♩ = 100)

19^e
ÉTUDE.

p religioso

p

dimin. e ritenuto
pp
p

dimin. e poco ri_te_nu_to
pp

LA TARENTELLE

20^e
ÉTUDE.

Allegro vivo (♩ = 160)

f *sf* *sf*

p

cresc. *p* *legg.*

cresc. *f*

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *p*, *cresc.*, and *sf*.

Second system of a piano score. The right hand continues the melodic development. Dynamics include *p* and *cresc.*

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has chords. Dynamics include *sf*, *p legg.*, and *f*. First and second endings are marked with *1°* and *2°*.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has chords. Dynamics include *f*.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has chords. Dynamics include *sf*. First and second endings are marked with *1°* and *2°*.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has chords. Dynamics include *dimin. e poco riten.* and *f*. The tempo marking *In tempo* is present.

L'HARMONIE DES ANGES

Allegro moderato (♩ = 152)

21^e
ÉTUDE.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a quarter note equal to 152 beats per minute. The piece is labeled '21^e ÉTUDE.' and starts with a piano (*p*) dynamic and an 'armonioso' instruction. The first system includes triplets in both hands and a 'cresc.' marking. The second system continues with triplets and a piano (*p*) dynamic. The third system features a five-note arpeggio in the right hand and a piano (*p*) dynamic. The fourth system shows a piano (*p*) dynamic and a triplet in the bass. The fifth system concludes with a fortissimo (*sf*) dynamic and a long hairpin crescendo.

p *cresc.*

p

1º 2º

cresc.

8 *dimin. e poco riten.* *sf* *p* *pp* *Più lento*

BARCAROLLE

Andantino quasi Allegretto (♩ = 72)

22^e
ÉTUDE.

pp

cresc.

sf

pp

cresc.

sf

p dolce

In tempo

dimin. e riten.

p cantabile

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and fingerings (3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5). The lower staff is in bass clef and contains a harmonic accompaniment of chords. The key signature has two flats (B-flat and E-flat).

In tempo

The second system continues the piece. It features dynamic markings: *sf* (sforzando) in the first two measures, *dimin. e poco rall.* (diminuendo and a little rarer) in the third measure, and *p* (piano) in the fourth measure. The notation includes slurs and fingerings (3, 1, 2, 1, 2).

The third system shows a *cresc.* (crescendo) marking in the fourth measure. The melodic line continues with slurs and fingerings (5, 3, 2, 1, 4, 1, 5, 2, 1, 2, 5, 3, 1).

lusingando

The fourth system is marked *lusingando* (lulling). It begins with a *p* (piano) dynamic marking. The notation includes slurs and fingerings (5, 4, 2, 1, 2, 1, 4, 3, 1, 5, 2, 1, 2).

perdendosi

The fifth system is marked *perdendosi* (fading away). It begins with a *pp* (pianissimo) dynamic marking. The notation includes slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).

LE RETOUR

Molto agitato quasi Presto (♩ = 126)

23^e
ÉTUDE.

The first system of the score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a trill on the first measure and a slur over the next two measures. The left hand plays a steady eighth-note accompaniment. The dynamic marking *p* (piano) is placed below the first measure.

The second system continues the piece. The right hand has a trill on the first measure and a slur over the next two measures. The left hand maintains the eighth-note accompaniment. The dynamic marking *cresc.* (crescendo) is placed above the first measure.

The third system features a change in texture. The right hand has a trill on the first measure, followed by a section of chords marked *pp* (pianissimo). The left hand continues with the eighth-note accompaniment. The dynamic marking *sf* (sforzando) is placed above the first measure.

The fourth system continues with the eighth-note accompaniment in the left hand and chords in the right hand. The right hand has a trill on the first measure and a slur over the next two measures. The dynamic marking *f* (forte) is placed above the first measure.

The fifth system concludes the piece. The right hand has a trill on the first measure, followed by a section of chords marked *f* (forte). The left hand continues with the eighth-note accompaniment. The dynamic marking *f* is placed above the first measure.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a series of chords, some with fingerings like 5, 1, 2, and 1. The lower staff is in bass clef and contains a melodic line with fingerings 5, 1, and 2. Dynamics include piano (*p*) and forte (*f*).

The second system continues the piece. The upper staff has chords with fingerings 5, 1, 2, and 1. The lower staff has a melodic line with fingerings 1, 2, and 5. The instruction *cresc. assai* is written above the lower staff. Dynamics include *sf* and *pp*.

The third system features a crescendo hairpin in the upper staff, indicating a gradual increase in volume. The music consists of chords in both staves.

The fourth system includes the instruction *dimin. e poco riten.* above the upper staff. The upper staff has a melodic line with fingerings 5, 1, and 1. The lower staff has chords. A repeat sign is present at the end of the system.

The fifth system concludes the piece. The upper staff has a melodic line with fingerings 1 and 5. The lower staff has chords. The dynamic *pp* is indicated. The system ends with a double bar line and repeat dots.

11509

L'HIRONDELLE

Allegro non troppo (♩ = 138)
m.g. *m.g.*24^e
ÉTUDE.

p *cresc.*

p

cresc. *p dolce* *m.g.*

p *cresc.*

p *cresc.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties, marked *dolce*. The bass clef staff contains a supporting line with a slur and a finger number '2' above a note. A dynamic marking *p* is present in the second measure.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation. The treble clef staff has a dynamic marking *cresc.* in the first measure and *dimin.* in the third measure. The bass clef staff continues the supporting line.

Fourth system of musical notation. The treble clef staff has a dynamic marking *p* in the first measure. The bass clef staff continues the supporting line.

Fifth system of musical notation. The treble clef staff has a dynamic marking *pp* in the second measure, followed by *poco riten.* and *Fine* at the end. The bass clef staff continues the supporting line.

LA CHEVALERESQUE

Allegro marziale (♩ = 152)

25^e
ÉTUDE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes.

The second system continues the piece. It features a crescendo (*cresc.*) marking in the middle of the system. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

The third system includes dynamic markings of forte (*f*) and piano (*p*). The right hand has slurs and fingering numbers (1, 2, 3) above the notes. The left hand continues with the accompaniment.

The fourth system features a crescendo (*cresc.*) marking. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

The fifth system begins with a piano (*p*) and *delicato* marking. The right hand has slurs and fingering numbers (1, 2, 3, 4) above the notes. The left hand continues with the accompaniment.

8

cresc.

p

cresc.

p

cresc.

f

p

cresc.

f

cresc. assai

ff

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J. CONCONE.

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par

J. Ascher

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