

FRIEDRICH BURGMULLER

25 ÉTUDES FACILES
OPUS 100

PARTITIONS POUR PIANO

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PRÉFACE DU PIANISTE G. PARMENTIER :
OPÉRA DE PARIS, COMÉDIE FRANÇAISE, CNSM DE PARIS.
« UNE RÉFÉRENCE DANS LE MONDE MUSICAL »

ETUDES

POUR PIANO PAR

FRED. BURGMÜLLER

1^{re} LIVRE.

25 Etudes faciles et progressives, composées et doigtées
expressément pour l'étendue des petites mains, Op. 100.

PRIX: 12^f

2^{me} LIVRE.

DÉDIÉ À STEPHEN HELLER.

18 Etudes de Genre, faisant Suite aux Etudes faciles Op. 109

PRIX: 12^f

3^{me} LIVRE.

DÉDIÉ À D. F. E. AUBER

12 Etudes, brillantes et mélodiques, Op. 105

PRIX: 12^f

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L'ARABESQUE.

3

2.^e
ÉTUDE.

Allegro scherzando. (♩ = 152.)

The first system of the musical score is in 2/4 time. The right hand (treble clef) begins with a series of eighth-note runs, while the left hand (bass clef) plays a steady accompaniment of eighth-note chords. The tempo is marked 'Allegro scherzando' with a quarter note equal to 152 beats per minute. Dynamics include 'p' (piano) and 'cresc.' (crescendo). The system ends with a repeat sign.

The second system continues the piece. The right hand features more complex runs and trills. The left hand maintains the accompaniment. Dynamics include 'p legg.' (piano, leggiero), 'sf' (sforzando), and 'f' (forte). The system is divided into two measures by a repeat sign, with '1ma' and '2da' markings above the first measure.

The third system shows the continuation of the musical themes. The right hand has a melodic line with some grace notes. The left hand's accompaniment becomes more active. Dynamics include 'f' (forte) and 'dimin e poco rall.' (diminuendo and a little rallentando). The system ends with a repeat sign.

In tempo.

The fourth system is marked 'In tempo.' The right hand continues with its melodic line. The left hand's accompaniment is steady. Dynamics include 'p' (piano), 'cresc.' (crescendo), and 'p dolce' (piano dolce). The system ends with a repeat sign.

The fifth system concludes the piece. The right hand has a final melodic flourish. The left hand's accompaniment ends with a series of chords. Dynamics include 'cresc.' (crescendo), 'f' (forte), and 'risoluto' (resolute). The system is divided into two measures by a repeat sign, with '1ma' and '2da' markings above the first measure. The piece ends with a final chord marked 'sf' (sforzando).

LA PASTORALE.

Andantino. (♩ = 66.)

3^e
ÉTUDE.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 1, 3, 2, 5, 2, 1, 2. Bass staff has a chordal accompaniment. Dynamics: *p* dolce cantabile. A repeat sign is present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 1, 2. Bass staff has a chordal accompaniment. Dynamics: *cresc.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 4, 1, 4. Bass staff has a chordal accompaniment. Dynamics: *mf*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 5, 3, 2, 1, 2, 4, 1, 2, 4, 5, 2. Bass staff has a chordal accompaniment. Dynamics: *p dolce.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 1, 2. Bass staff has a chordal accompaniment. Dynamics: *cresc.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 5, 1, 2, 5, 1. Bass staff has a chordal accompaniment. Dynamics: *p*, *din e poco rall.*, *pp*

LA STYRIENNE.

17

14^e
ÉTUDE.

8. Mouvement de valse. (♩ = 176)

mf >

p *grazioso*

mf

riten

In tempo.

dim. rall.

p

dolce.

FINE.

f

f deciso.

Re

1^{ma}

2^{da}

D.C.

BALLADE.

15.
ÉTUDE.

Allegro con brio. (♩. = 104)

p misterioso.

f> *f>* *p*

f> *f>* *cresc.*

f *cresc.*

dolce. *cresc.*

poco riten. *animato.*

41509.

Handwritten number 23 above the staff.

First system of musical notation. Treble clef with notes and fingerings (5, 2, 1, 4, 1, 2, 3, 2, 2, 5, 1). Bass clef with chords. Dynamics: *cresc.*, *sf*, *dimin.*

Second system of musical notation. Treble clef with chords. Bass clef with notes and fingerings (1, 3). Dynamics: *p*, *p*, *sf*.

Third system of musical notation. Treble clef with chords. Bass clef with notes and fingerings (1, 3). Dynamics: *sf*, *sf*.

Fourth system of musical notation. Treble clef with notes and fingerings (4, 1, 5, 3, 2). Bass clef with notes and fingerings (1, 3). Dynamics: *sf*, *cresc.*, *f*.

Fifth system of musical notation. Treble clef with notes and fingerings (1, 3, 2). Bass clef with notes and fingerings (1, 2, 3, 5). Dynamics: *f*.

Sixth system of musical notation. Treble clef with notes and fingerings (8). Bass clef with notes and fingerings (p). Dynamics: *dimin.*, *p*, *dimin.*, *sf*.

DOUCE PLAINTÉ.

Allegro moderato. (♩ = 126)

16^e
ÉTUDE.

First system of musical notation. Treble and bass staves. Treble staff begins with a 5-finger scale. Bass staff has a *p dolente* marking. Handwritten numbers 5, 3, 1, 9 are visible below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a 1-2-1 fingering. Handwritten numbers 1, 2, 1 are visible below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* marking and a *dimin e poco riten.* marking. Bass staff has a *p* marking. First and second endings are indicated by brackets and labeled '1ma' and '2da'.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* marking and a *cresc.* marking. Bass staff has a *f* marking. First and second endings are indicated by brackets and labeled '1ma' and '2da'.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *p* marking. First and second endings are indicated by brackets and labeled '1ma' and '2da'.

LA TARENTELE.

Allegro vivo. (♩ = 160)

20^e
ÉTUDE.

The musical score is for a piano étude in 6/8 time, marked 'Allegro vivo' with a tempo of 160 beats per minute. The piece is in B-flat major and consists of five systems of music. The first system is marked 'f' (forte) and includes fingerings (1, 3, 1, 3) and accents. The second system is marked 'p' (piano) and includes fingerings (3, 1, 3, 1, 3). The third system is marked 'cresc.' (crescendo) and 'p' (piano), with 'legg.' (leggiero) in the right hand. The fourth system is marked 'cresc.' and 'f' (forte). The fifth system is marked 'f' and includes fingerings (1, 2, 3, 3). The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *cresc.*, *sf*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *cresc.*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *p legg.*, *f*. Markings: *1ma*, *2da*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *sf*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *sf*. Markings: *1ma*, *2da*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *sf*. Markings: *alta*, *8*, *12*, *dimin e poco riten.*, *In tempo.*

L'HARMONIE DES ANGES.

Allegro moderato. (♩ = 152)

21^e
ÉTUDE.

p armonioso. *cresc*

p

cresc.

p

f

First system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *cresc.* (crescendo). Includes triplets in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Includes triplets in the bass staff.

Third system of musical notation. Treble and bass staves. Includes first and second endings marked "1^{ma}" and "2^{da}".

Fourth system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo). Includes triplets in the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *dimin e poco riten.* (diminuendo e poco ritenuto), *Più lento.* (Piu lento), *f* (forte), *p* (piano), and *pp* (pianissimo). Includes fingerings and slurs.

M. Crivellari

L'HIRONDELLE.

Allegro non troppo. (♩ = 138)

24.
ÉTUDE.

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

p *p* *p*

cresc. *p* *dolce.*

p *cresc.* *cresc.*

p *p* *cresc.*



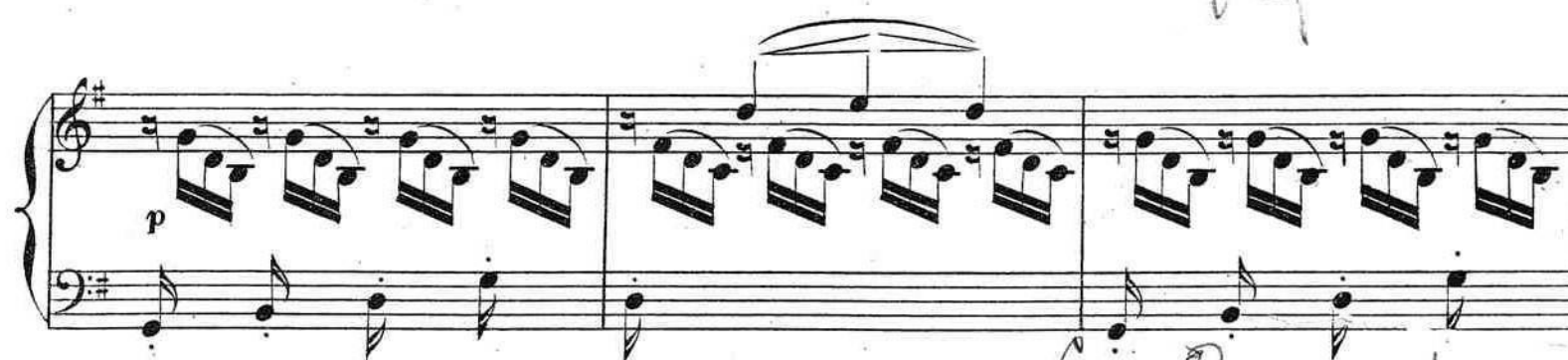
First system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. The word *dolce* is written below the first measure. The word *p* is written below the third measure.



Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures.



Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. The word *cresc.* is written below the first measure. The word *dimin.* is written below the third measure.



Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. The word *p* is written below the first measure.



Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. The word *dimin.* is written below the first measure. The word *poco riten.* is written below the third measure. The word *pp* is written below the third measure. The word *FINE* is written at the end of the system.

ETUDES

pour PIANO par

J. CONCONE.

Piano seul.

Liv. 1. Op. 24.	25 Etudes mélodiques faciles et progressives composées expressément et soigneusement doigtées pour les petites mains	Pr. Mk. 3 50
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	En 2 Suites, chaque	" " 3 25
" 3. Op. 44.	15 Etudes expressives, faisant suite aux Etudes chantantes et précédant celles de genre	Complet " " 6 25
	En 2 Suites, chaque	" " 3 25
" 4. Op. 25.	15 Etudes de Genre et d'Expression	Complet " " 6 25
	En 2 Suites, chaque	" " 3 25
" 5. Op. 31.	15 Etudes de Style	Complet " " 6 25
	En 2 Suites, chaque	" " 3 25
" 6. Op. 57.	20 Etudes sentimentales sur les plus jolies Mélodies de <i>Fr. Schubert</i>	Complet " " 6 25
	En 2 Suites, chaque	" " 3 25
" 7. Oeuvre posth.	15 Etudes brillantes, faisant Suite aux Etudes mélodiques	" " 4 75

Piano à 4 mains.

" 1. Op. 46.	15 Etudes élémentaires	" " 4 25
" 2. Op. 38.	15 Etudes dialoguées	Complet " " 5 50
	En 3 Suites, chaque	" " 2 —
" 3. Op. 39.	15 Etudes de Salon	Complet " " 7 25
	En 3 Suites, chaque	" " 2 75
" 4. Op. 45.	10 Etudes d'Expression	Complet " " 7 25
	En 3 Suites, chaque	" " 2 75
" 5. Op. 40.	10 Etudes caractéristiques	Complet " " 6 25
	En 3 Suites, chaque	" " 2 —
" 6. Op. 58.	(Oeuvre posth.) 10 Etudes dramatiques sur les plus jolies Mélodies de <i>Fr. Schubert</i>	Complet " " 8 50
	En 3 Suites, chaque	" " 3 25

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