

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
" 2.	Op. 30.	20 Etudes chantantes, faisant suite aux Etudes mélodiques Complet	" " 5 50
		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

Mayence, B. Schott's Söhne.

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AUX ÉLÈVES

OBSERVATIONS ESSENTIELLES SUR LA MESURE.

Les mesures se distinguent en mesures Paires et en mesures Impaires. Les mesures paires sont celles divisées en Deux et en Quatre temps: les mesures impaires sont celles que l'on partage en Trois temps. On indique la mesure à quatre temps par C, mais il serait plus logique de remplacer ce signe par un 4, car les différentes espèces de mesures de la musique moderne tirent précisément leur dénomination de la mesure à 4 temps, savoir de la Ronde divisée en quatre Noires ou autres figures d'une valeur équivalente:—ainsi en indiquant la mesure à Deux temps par $\frac{2}{4}$ —celle à Trois temps par $\frac{3}{4}$ —cela veut dire que les deux temps ou les trois temps, dont la mesure va suivre, sont formés des deux quarts ou des trois quarts de la mesure à 4 temps (C) Ensuite si les noires sont pointées au lieu de présenter la subdivision de Deux croches chacune, cette subdivision sera de Trois croches d'où viennent les mesures à $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$ et $\frac{12}{8}$. Ainsi $\frac{3}{8}$ indique une mesure impaire composée de trois croches savoir des 3 huitièmes de la mesure C—le $\frac{6}{8}$ indique une mesure composée des six huitièmes, etc, etc.

AN DIE SCHÜLER

WESENTLICHE BEMERKUNGEN ÜBER DEN TAKT.

Die Taktarten unterscheiden sich in gerade und ungerade. Die geraden Taktarten sind jene welche in zwei oder vier Takttheile zerfallen; die ungeraden aber sind die welche in drei Takttheile getheilt werden. Der viertheilige Takt wird mit C bezeichnet; es wäre jedoch weit logischer, an die Stelle dieses Zeichens eine 4 zu setzen, denn die verschiedenen Taktarten der modernen Musik leiten ihre Benennung gerade von dem viertheiligen Takte ab, das heisst nämlich von der ganzen Note, welche in vier Viertel, oder in andere Bruchtheile von entsprechendem Werthe getheilt wird; wenn demnach der zweitheilige Takt mit $\frac{2}{4}$ —und der dreitheilige mit $\frac{3}{4}$ bezeichnet wird, so will diess nichts Anderes sagen, als dass die zwei oder drei Takttheile aus welchen der Takt besteht aus zwei oder drei Vierteln des viertheiligen oder vier Vierteltakts (C) gebildet wurden. Wenn ferner die Viertel punktirt sind, so werden diese bei der weitem Theilung anstatt in zwei Achtel in drei Achtel getheilt, wodurch dann die Taktarten mit $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, und $\frac{12}{8}$ entstehen. Es zeigt also $\frac{3}{8}$ eine ungerade Taktart an, welche aus drei Achtelsnoten, d. h. aus drei Achttheilen der Taktart C— $\frac{6}{8}$ eine Taktart, welche aus sechs Achttheilen besteht etc, etc.

MESURES A 4 TEMPS. VIERTHEILIGE TAKTARTEN.	MESURES A 2 TEMPS. ZWEITHEILIGE TAKTARTEN.	MESURES A 3 TEMPS. DREITHEILIGE TAKTARTEN.
1 2 3 4 1 2 3 4	1 2 1 2 1 2	1 2 3 1 2 3 1 2 3

Aux Etudes 12^e et 13^e on verra que pour les mouvements vifs la mesure de $\frac{6}{8}$ se partage en deux temps de trois croches chacun, tandis que pour les mouvements lents la division sera plus facile et mieux marquée étant partagée en six temps, d'une croche chacun, divisés de trois en trois, c'est-à-dire comme deux mesures à $\frac{3}{8}$ réunies.

Les Etudes de cet ouvrage offrent des Exemples pratiques de ces différentes espèces de mesures:—pour en faire ressortir tout le charme mélodique, l'Élève doit faire tous ses efforts pour donner aux différentes figures musicales leur exacte valeur—soit en soutenant les sons, soit en observant leurs silences équivalents.

Bei der 12^{ten} und 13^{ten} Etude wird man sehen, dass im schnellen Tempo der $\frac{6}{8}$ Takt in zwei Takttheile, jeder zu drei Achtel getheilt wird, während für die langsamere Bewegung die Eintheilung in sechs Takttheile, jeder zu einem Achtel, leichter und bestimmter sein wird; man denke sich nämlich zwei Takte von $\frac{3}{8}$ vereinigt.

Die in diesem Werke enthaltenen Studien bieten praktische Beispiele für alle diese verschiedenen Taktarten dar. Um den vollkommenen melodischen Reiz hervorzubringen, muss der Schüler alle Mühe anwenden, die verschiedenen musikalischen Werthe genau wiederzugeben, indem er entweder die Töne fortklingen lässt, oder die entsprechenden Pausen beobachtet.

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QUINZE ÉTUDES ÉLÉMENTAIRES

A QUATRE MAINS.

J. Concone op:46.

1^{er} Livre à quatre mains
6^{me} de la Collection.

ÉTUDE 1^{re}

MESURE A QUATRE TEMPS (C) Une RONDE
divisée en quatre NOIRES, ou autres figures d'une
valeur équivalente.

VIERTHEILIGER TAKT (C) Die GANZE Note
ist in vier VIERTEL oder andere Noten von entsprechen-
dem Werthe getheilt.

Andante con moto.

SECONDO.

dolce.

dol.

Fin.

D.C.

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MESURE A QUATRE TEMPS (C) Une RONDE
divisée en quatre NOIRES, ou autres figures d'une
valeur équivalente.

VIERTHEILIGER TAKT (C) Die GANZE Note
ist in vier VIERTEL oder andere Noten von entsprechen.
dem Werthe getheilt.

Andante con moto.

PRIMO.

Comptez. 1 2 3 4 1 2 3 4 1 2 3 4
Zähle. 1 2 3 4 1 2 3 4 1 2 3 4

Fin.

D.C.

ÉTUDE 2^{me}

MESURE A QUATRE TEMPS.

VIER VIERTEL TAKT.

Moderato.

SECONDO.

ÉTUDE 2^{me}

MESURE A QUATRE TEMPS.

VIER VIERTEL TAKT.

Moderato.

PRIMO.

The musical score is written for a single instrument (PRIMO) in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The tempo is marked 'Moderato'. The score includes various musical notations such as accents, slurs, and fingerings. The first system shows a sequence of notes with fingerings 1, 2, 3, 4 and accents. The second system features a repeat sign and fingerings 1, 2, 3, 4, 5. The third system includes a dynamic marking 'V' and fingerings 5. The fourth system has fingerings 3, 2, 1, 3 and 2, 3, 4, along with dynamic markings 'A 1' and 'A 2'. The fifth system includes fingerings 3, 5 and dynamic markings 'A 3' and 'A 4'. The sixth system concludes with fingerings 3, 5 and dynamic markings 'V' and 'A 2'. The piece ends with a double bar line.

ÉTUDE 3^{me}

MESURE A DEUX TEMPS; ($\frac{2}{4}$) Deux Noires. | ZWEIFTHEILIGER TAKT ($\frac{2}{4}$) Zwei Viertel.

Allegretto amabile.

SECONDO.

The musical score is written for a second part, labeled 'SECONDO.' It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system is also marked piano (*p*). The fifth system is marked forte (*f*). The score includes various musical notations such as chords, arpeggios, and slurs. There are some handwritten annotations, including a signature 'M.' in the third system and a large flourish in the fifth system.

ÉTUDE 5^{me}

MESURE A DEUX TEMPS (2/4) Deux Noires. | ZWEITHEILIGER TAKT (2/4) Zwei Viertel.

Allegretto amabile.

PRIMO.

ÉTUDE 4^{me}

MESURE A QUATRE TEMPS.

VIER VIERTEL TAKT.

Moderato assai.

SECONDO.

First system of musical notation. The upper staff contains chords and the lower staff contains a melodic line. Dynamics include *sf > p*, *dol.*, and *sf > p*. There are handwritten numbers '4 2 1 5' in the lower staff.

Second system of musical notation. It includes a repeat sign. Dynamics include *sf > p*, *p*, and *cresc.*

Third system of musical notation. Dynamics include *f*, *p*, and *sf > p*. There are accent marks (>) and slurs.

Fourth system of musical notation. Dynamics include *sf > p*, *dol.*, and *sf > p*. A dotted line is present in the lower staff.

Fifth system of musical notation. Dynamics include *f*, *p*, and *f rallent.*. The system ends with a double bar line.

ÉTUDE 4^{me}

MESURE A QUATRE TEMPS.

VIER VIERTEL TAKT.

PRIMO.

Moderato assai.

dolce.

1 2 3 4 1 2 3 4

f *p* *cresc.*

dol.

f 1 2 3 4 *p* *f rallent.*

ÉTUDE 5^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) *Trois Noires.* | DREITHEILIGER TAKT ($\frac{3}{4}$) *Drei Viertel.*

Andantino amabile.

SECONDO.

The first system of the piano score consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a melodic line of eighth notes, starting with a dotted quarter note. The bass staff begins with a bass clef and a 3/4 time signature, providing a simple harmonic accompaniment of quarter notes. The first measure includes a *mol.* (molto) marking. The system concludes with a double bar line.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth notes and rests. The bass staff continues with a simple accompaniment of quarter notes. The system ends with a double bar line.

The third system of the piano score consists of two staves. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment of quarter notes. A repeat sign is present in the middle of the system, indicating a first ending. The system ends with a double bar line.

The fourth system of the piano score consists of two staves. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment of quarter notes. The system ends with a double bar line.

The fifth and final system of the piano score consists of two staves. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment of quarter notes. The system ends with a double bar line.

ÉTUDE 5^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires. | DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Andantino amabile.

PRIMO.

The musical score is written for piano and primo. It consists of six systems of music. The piano part is in the upper staff of each system, and the primo part is in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino amabile'. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations include 'dol.' in the first system, '1 2 3' and '1 2 3' below the piano part, '1 2 3' below the primo part, and '12 5' in the sixth system. There are also some handwritten markings in the third system, including a large 'f' and '12 5'.

ÉTUDE 6^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires. | DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Allegretto con spirito.

SECONDO.

The first system of the second part consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and single notes. A *sf* dynamic appears in the fourth measure. The lower staff is also in bass clef and contains a simple bass line of quarter notes.

The second system continues the two-staff arrangement. The upper staff features more complex chordal textures and dynamics, including *sf*. The lower staff continues with a steady bass line.

The third system concludes the second part. It begins with a *f* dynamic. A double bar line is followed by the word "Fin." and a change to a treble clef. The dynamics shift to *marcato.* and then *dol.* in the final measures.

The first system of the first part consists of two staves. The upper staff is in treble clef and contains chords and single notes. The lower staff is in bass clef and contains a bass line. Dynamics include *marcato.* and *dol.*

The second system of the first part continues the two-staff arrangement. It concludes with a double bar line and the marking "Subito D.C." (Da Capo).

ÉTUDE 6^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires.

DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Allegretto con spirito.

PRIMO.

The musical score consists of two staves, Treble and Bass clef, in 3/4 time. The piece is marked 'Allegretto con spirito'. The first system includes fingerings (1, 2, 3) and accents (>). The second system continues with similar notation. The third system features a 'Fin.' marking, a dynamic change to *f*, and fingerings. The fourth system includes a *dol.* marking and fingerings. The fifth system has a *Subito D.C.* marking. The score is filled with notes, rests, and various musical symbols.

ÉTUDE 7^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires. | DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Andante.

SECONDO.

ÉTUDE 8^{me}

MESURE A TROIS TEMPS (3/8) *Trois Croches.*

DREITHEILIGER TAKT (3/8) *Drei Achtel.*

Andante espressivo.

PRIMO.

The musical score consists of six systems of two staves each. The top staff of each system is for the piano (piano part), and the bottom staff is for the primo (primo part). The music is in 3/8 time and B-flat major. The tempo is *Andante espressivo*. The score includes various musical notations such as slurs, accents, and dynamic markings like *dol.* (dolce). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the word *Fin.* in the final system. The bottom right of the final system contains the instruction *D. C. senza replica.*

ÉTUDE 9^{me}MESURE A DEUX TEMPS ($\frac{2}{4}$) Deux Noires.ZWEITHEILIGER TAKT ($\frac{2}{4}$) Zwei Viertel.

Allegretto con spirito.

SECONDO.

dol.

p

f *p* *sf* Fin.

p grazioso.

p *p* D.C.

ÉTUDE 9^{me}

MESURE A DEUX TEMPS ($\frac{2}{4}$) Deux Noires.

ZWEITHEILIGER TAKT ($\frac{2}{4}$) Zwei Viertel.

Allegretto con spirito.

PRIMO.

dol.
1 2 1 2

f *sf*

p grazioso.

D.C.

ÉTUDE 10^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires. | DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Andantino cantabile.

SECONDO.

The musical score is written for the second part of the piece. It features a continuous eighth-note melody in the upper voice of each system, often with slurs and ties. The lower voice provides harmonic support with chords and single notes. The score includes dynamic markings such as *dolce.*, hairpins for crescendo and decrescendo, and accents (>). The piece concludes with a final cadence in the seventh system.

ÉTUDE 10^{me}

MESURE A TROIS TEMPS ($\frac{3}{4}$) Trois Noires. | DREITHEILIGER TAKT ($\frac{3}{4}$) Drei Viertel.

Andantino cantabile.

PRIMO.

dol.

sf

8

soave.

delicato.

dol.

8

p

The musical score is written for piano and primo. It consists of six systems of music. The first system is marked 'Andantino cantabile.' and 'PRIMO.' The piano part has a melody with slurs and fingerings (1, 2, 3, 1, 2, 3). The primo part has chords and slurs. The second system continues the piano melody with slurs and fingerings (3, 4, 5, 2). The primo part has chords and slurs, with a dynamic marking of *sf*. The third system is marked with a repeat sign and a first ending. The piano part has slurs and fingerings (3, 4, 5, 2). The primo part has chords and slurs. The fourth system is marked with a repeat sign and a first ending. The piano part has slurs and fingerings (2, 3, 4, 5, 2, 1, 3, 4). The primo part has chords and slurs. The fifth system is marked with a repeat sign and a first ending. The piano part has slurs and fingerings (3, 4, 5, 1, 2, 1, 5). The primo part has chords and slurs, with a dynamic marking of *dol.* The sixth system is marked with a repeat sign and a first ending. The piano part has slurs and fingerings (2, 1, 3, 4, 2, 1, 3, 4). The primo part has chords and slurs, with a dynamic marking of *p*.

ÉTUDE 11^{me}

MESURE A DEUX TEMPS (♩ ou 2) Deux Blanches. | ZWEIFHEILIGER TAKT (♩ oder 2) Zwei Halbe.

Allegro marziale.

SECONDO.

me

au §
à volonté.

ÉTUDE 11^{me}

MESURE A DEUX TEMPS (C ou 2) Deux Blanches. | ZWEITHEILIGER TAKT (C oder 2) Zwei Halbe.

Allegro marziale.

PRIMO.

f 1 2 1 2 *dol.* *f* *dol.*

1 2

ff *p*

ff *dol.* *f*

ff *ff* au § à volonté.

ÉTUDE 12^{me}

La mesure de SIX HUIT pour les mouvements animés se partage en DEUX TEMPS de trois Croches chacun.

Der SECHSACHTEL Takt theilt sich im lebhaften Tempo in ZWEI TAKTTHEILE, jeder zu drei Achteln.

Allegro con brio.

SECONDO.

The musical score consists of seven systems of piano and bass staves. The piano part (upper staff) features a rhythmic pattern of eighth notes, often beamed in groups of six. The bass part (lower staff) provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, accents (>), and dynamic markings like *sf* (sforzando). There are also repeat signs with first and second endings indicated by '1^o' and '2^o'. The piece concludes with a double bar line.

ÉTUDE 12^{me}

*La mesure de SIX HUIT pour les mouvements anti-
més se partage en DEUX TEMPS de trois Croches chacun.*

Der SECHSACHTEL Takt theilt sich in lebhaften
Tempo in ZWEI TAKTTHEILE, jeder zu drei Achteln.

Allegro con brio.

PRIMO.

The musical score is written for piano and primo. It consists of six systems of staves. The piano part is on the left and the primo part is on the right. The music is in 6/8 time and is marked 'Allegro con brio'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like accents and slurs. The primo part has some specific fingering instructions like '1 2' and '1 2'.

ÉTUDE 15^{me}

Pour les Mouvements lents la mesure de SIX-HUIT sera plus facile étant partagée en SIX TEMPS d'une croche chacun divisés de trois en trois savoir comme deux mesures de TROIS HUIT ($\frac{3}{8}$)

Bei langsamer Bewegung wird man den SECHSACHTEL-Takt leichter in SECHS TAKTTHEILE, jeder zu einem Achtel, theilen, und sich dieselben zu dreien abgetheilt nämlich wie zwei DREIACHTEL-Takte denken.

Adagio sentimentale.

SECONDO.

1^o 2^o

dol. p

ÉTUDE 14^{me}

Mesure de NEUF HUIT ($\frac{9}{8}$) à trois temps de trois croches chacun, savoir trois noires pointées.

NEUNACHTEL - Takt ($\frac{9}{8}$) mit drei Takttheilen, jeder aus drei Achtel oder einem punktierten Viertel bestehend.

Andantino soave.

SECONDO.

dolce.

dol.

10

20

f *p* *f* *p* *dim.*

ÉTUDE 14^{me}

Mesure de NEUF HUIT (9) à trois temps de trois croches chacun, savoir trois noires pointées

NEUNACHTTEL - Takt (9) mit drei Takttheilen, jeder aus drei Achtel oder einem punktierten Viertel bestehend.

Andante soave.

PRIMO.

The musical score is written in 9/8 time and consists of two systems of grand staff notation. The upper staff of each system is for the piano (piano part), and the lower staff is for the primo (primo part). The tempo is marked 'Andante soave.' and the dynamics include *dol.*, *f*, *p*, and *dim.*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some numerical markings like 8, 10, and 20, possibly indicating measure counts or specific notes. The piece concludes with a double bar line.

ÉTUDE 15^{me}

Mesure de DOUZE HUIT ($\frac{12}{8}$) a quatre temps de
trois croches chacun, savoir quatre noires pointées.

ZWÖLFACHTEL - Takt ($\frac{12}{8}$) mit vier Takttheilen, jeder
aus drei Achtel oder einem punktirten Viertel bestehend.

Allegro brillante.

SECONDO.

The musical score is written for the second part (SECONDO) in bass clef with a 12/8 time signature. It consists of six systems of two staves each. The first system includes fingerings (1-4) and accents (^) over the first four notes. The second system includes dynamics (f) and fingerings. The third system includes dynamics (f, ff) and accents. The fourth system includes dynamics (> f >, dol.) and accents. The fifth system includes dynamics (2 ff) and accents. The sixth system includes dynamics (f) and accents. The piece ends with a double bar line and the word 'Fine'.

ETUDE 15^{me}

Mesure de DOUZE HUIT ($\frac{12}{8}$) à quatre temps de trois croches chacun, savoir quatre noires pointées.

ZWÖLFACHTEL - Takt ($\frac{12}{8}$) mit vier Takttheilen, jeder aus drei Achtel oder einem punktirten Viertel bestehend.

Allegro brillante.

PRIMO.

The musical score consists of two staves, Treble and Bass clef, with a 12/8 time signature. The piece is marked 'Allegro brillante'. The notation includes various rhythmic patterns, such as dotted eighth notes and sixteenth notes, and includes fingerings (1-4) and dynamic markings like *f*, *ff*, and *grazioso*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a double bar line and the word 'Fine'.