



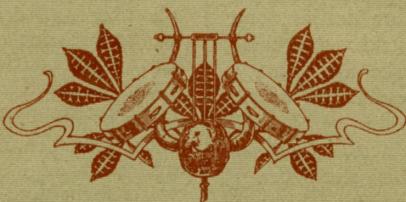
# Œuvres Choisies

POUR PIANO

de

# CH. V. ALKAN

Nouvelle Édition revue par  
E. M. DELABORDE & I. PHILIPP



## Esquisses

*48 Motifs, en quatre suites, op. 63*

PREMIÈRE SUITE

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# CH.-V. ALKAN

(1813 - 1888)

## Nouvelle Édition de ses Œuvres choisies revue par E.-M. DELABORDE et I. PHILIPP

### AVANT-PROPOS

Le nom d'Alkan est connu de tous les pianistes, mais son Œuvre est ignoré de la plupart. Il en était de même, il y a trente ans, pour Berlioz; tout le monde savait son nom, personne ne connaissait sa musique.

Sans vouloir établir une comparaison entre le grand symphoniste et le puissant maître du piano qui nous occupe, il nous paraît juste et surtout profitable pour le monde des virtuoses que les productions géniales d'Alkan prennent enfin la place à laquelle elles ont droit dans l'estime des artistes, des professeurs et des amateurs.

Si les années ont augmenté au lieu de diminuer la valeur de l'Œuvre d'Alkan, il faut en chercher la raison dans sa grande sincérité et sa grande indépendance. Sa perpétuelle recherche du mieux, sa rare technique du piano, son système harmonique si original, relevant l'idée toujours intéressante, font de son œuvre une véritable école de perfectionnement.

Qu'on lise, en effet, ses admirables *Études mineures*, ses *Marches*, ses *Prières*, ses merveilleuses *Transcriptions*, plus orchestrales que celles de Liszt, autant de chefs-d'œuvre pris au hasard dans un ensemble considérable : à chaque page éclosent des inventions techniques, des effets de sonorité, des difficultés touchant aux dernières limites de l'art du piano.

Liszt, Rubinstein, Bülow, tous ses contemporains éminents témoignèrent de leur admiration pour les productions de ce talent robuste et généreux. Nul doute que tous les musiciens qui s'intéressent à l'histoire et aux développements de l'art du clavier ne nous suivent dans l'œuvre de réparation que nous entreprenons pour la gloire d'Alkan et l'honneur de notre École française du Piano.

### NOTICE

Ch.-V. Alkan's name is well known to all pianists, but his works are still ignored by many.

It was the same with Berlioz, thirty years ago; his name was very familiar to every one, but his compositions had hardly ever been heard, or were quite unknown.

We do not wish to compare the great symphonist and the powerful master of the piano with whom we are dealing, but it seems to us to be most profitable to all pianists that the genial productions of Ch.-V. Alkan should at last take the primary place to which they have the right in the estimation of all artists, professors and amateurs.

If, with years, the value of Alkan's works has increased instead of diminishing, the reason must be sought in his great sincerity and independence. His continual striving after perfection, his rare technique, his very original harmonic system elevate the idea which with him is always interesting and make his work a perfect school of improvement.

We have only to read his admirable "Études mineures", his "Marches" and "Prières", his marvellous transcriptions which are more orchestral than Liszt's, all of these are master pieces taken at hazard from many others : technical inventions, sonorous effects and such difficulties which have reached the utmost bounds in the art of piano-playing spring up on every page of these works.

Liszt, Rubinstein, Bülow and all his eminent contemporaries witness their admiration for the production of his great and powerful talent. There is no doubt that all musicians who are interested in the history and the development of the art of piano-playing will give us their cordial support in helping us to restore Alkan's works and to make known his name as one of the greatest glories of the French School of Piano.

### VORWORT

Ch.-V. Alkan's Name ist wohl allen Pianisten bekannt, doch mit seinen Werken dürften nur wenige sich vertraut gemacht haben. Ähnlich verhielt es sich noch vor dreissig Jahren mit Berlioz, dessen Name bereits in weite Kreise gedrungen war bevor seine Werke sich Bahn brachen.

Ohne auf einen näheren Vergleich zwischen dem grossen Symphoniker und dem hochbegabten Klaviermeister eingehen zu wollen, scheint es uns nur billig und insbesondere für die klavierspielende Welt vorteilhaft, dass seinen Tonschöpfungen vonseiten der Künstler und Musikfreunde nunmehr das gebührende Interesse entgegengebracht werde.

Stets auf Vervollkommnung bestrebt und eine seltene Technik mit einer originellen Harmonisierung verbindend, hat Alkan, unabhängig und aufrichtig seiner Kunst ergeben, in der Gesamtheit seiner Klavierstücke eine wahre Hochschule des Klavierspiels geschaffen. Diese Eigenschaften bewirkten, dass seine Werke im Laufe der Zeit keineswegs gealtert, sondern vielmehr an Kunstwert und Interesse gewonnen haben. Man sehe sich von diesen Meisterwerken auf's geradewohl nur einige an wie z. B. die prächtigen *Etudes mineures*, *les Marches*, *les Prières*, u. a., wo den Spieler auf jeder Seite eine ganz neue Technik und eigenartige Wohlklänge überraschen und die Schwierigkeiten die äusserste Grenze in der Klavierspielkunst erreichen. Besonders sei auf seine wundervollen Transcriptionen hingewiesen, welche an Gehalt und Fülle jene von Liszt übertreffen. Viele berühmte Zeitgenossen Alkan's, namentlich Liszt, Rubinstein und Bülow zollen seinen Werken, die durchweg den Stempel eines urwüchsigen und vornehmen Talents tragen, rückhaltlose Bewunderung. Alle Musiker, die sich für die Geschichte und Entwicklung des Klavierspiels interessieren, werden diese neue Ausgabe, die wir dem Ruhme Alkan's und dem grossen Ansehen unserer französischen Schule des Klavierspiels schulden, sicher willkommen heissen.

# Ch.-V. ALKAN

ŒUVRES CHOISIES revues par

E.-M. DELABORDE et I. PHILIPP

## PIANO A DEUX MAINS

	NET
Trois études de bravoure (improvisations) op. 12.	2 50
Trois études de bravoure (scherzi) op. 16. . .	4 "
Douze études dans les tons mineurs. Op. 39.	
1 <sup>re</sup> suite. . . . .	12 "
2 <sup>re</sup> suite . . . . .	15 "
Trois grandes études pour les deux mains, séparées ou réunies. Op. 76 :	
1 <sup>re</sup> étude pour la main gauche seule. . . . .	2 50
(fantaisie en <i>la bémol</i> ).	
2 <sup>re</sup> étude pour la main droite seule . . . . .	3 "
(introduction, variations et finale).	
3 <sup>re</sup> étude pour les mains réunies . . . . .	3 "
(mouvement semblable et perpétuel).	
Trente chants en cinq suites :	
1 <sup>re</sup> suite, six chants. Op. 38 (N° 1). . . . .	5 "
2 <sup>re</sup> — — — 38 (N° 2). . . . .	5 "
3 <sup>re</sup> — — — 65. . . . .	5 "
4 <sup>re</sup> — — — 67. . . . .	5 "
5 <sup>re</sup> — — — 70. . . . .	5 "
Esquisses (48 motifs) en quatre suites :	
1 <sup>re</sup> suite, douze motifs, op. 63 . . . . .	3 50
2 <sup>re</sup> — — — . . . . .	3 50
3 <sup>re</sup> — — — . . . . .	3 50
4 <sup>re</sup> — — — . . . . .	3 50
Les Mois, douze morceaux caractéristiques en quatre suites. Op. 74 :	
1. Nuit d'hiver. — Carnaval. — La Retraite. .	2 50
2. La Pâque. — Sérénade. — Promenade sur l'eau. .	2 50
3. Nuit d'été. — La Moissonneuse. — L'Hallali. .	2 50
4. Gros temps. — Le Mourant. — L'Opéra . .	2 50
Saltarelle en <i>mi</i> mineur. Op. 23 . . . . .	2 50
Gigue, et air de ballet (style ancien). Op. 24. . . . .	2 50
Trois marches, quasi de cavalleria. . — 37. .	3 "
Capriccio alla soldatesca. . Op. 50 (N° 1.). .	3 "
Le Tambour bat aux champs — 50 (N° 2.). .	2 50
Trois menuets . . . . .	Op. 51. .
Super flumina Babylonis, paraph <sup>se</sup> . — 52. .	2 50
Deux Nocturnes . . . . .	— 57. .
Toccatina . . . . .	— 75. .

## TRANSCRIPTIONS DE CONCERT

	NET
Bach (J.-S.) Sonate, clavecin et flûte (2 <sup>e</sup> partie).	1 "
Beethoven. Cavatine du quatuor. Op. 130 . . .	1 50
— Chant d'alliance . . . . .	1 50
Gluck. . . Gavotte d'Orphée. . . . .	1 50
Händel. . . Chœur des prêtres de Dagon . . .	1 50
Haydn . . . Menuet du quatuor. Op. 76 . . .	1 "
— Final du 38 <sup>e</sup> quatuor . . . . .	1 50
Mozart. . . Andante du 8 <sup>e</sup> quatuor . . . . .	2 50
— Ne pulvis, motet . . . . .	2 50
— Menuet de la symphonie en <i>sol</i> min. .	1 "
Weber . . . Scherzo du trio. Op. 63. . . . .	1 50
— Chœur-Barcarolle d'Obéron. . . . .	1 "
Auteur inconnu. Rigaudons des petits violons de Louis XIV. . . . .	1 "

Beethoven. Première partie du concerto en <i>ut</i> mineur, op. 37, transcrise pour piano seul, avec cadence. . . . .	5 "
Mozart. . . Concerto en <i>ré</i> mineur (complet), Transcription pour piano seul avec cadences. .	6 "

## PIANO A QUATRE MAINS

Trois marches, piano à 4 mains. Op. 40 :

1 <sup>re</sup> marche en <i>la bémol</i> . . . . .	2 50
2 <sup>re</sup> — en <i>mi bémol</i> . . . . .	2 50
3 <sup>re</sup> — en <i>si bémol</i> . . . . .	2 50

## DIVERS

Onze pièces dans le style religieux, pour piano ou harmonium. Op. 72 . . . . .	6 "
Treize prières pour piano à 3 mains ou piano à pédales. Op. 64. . . . .	8 "
Impromptu sur le choral de Luther, pour piano à 3 mains ou piano à pédales. Op. 69 . . .	5 "
Duo, violon et piano. Op. 21. . . . .	5 "

# TABLE THÉMATIQUE.

## 1<sup>er</sup> LIVRE.

ESQUISSES

CH. V. ALKAN  
OP. 63.

### LA VISION.

N° 1. { Assez lentement.  
Ped: \* Ped: \*

### LE STACCATISSIMO.

N° 2. { Allegro.  
p

### LE LEGATISSIMO.

N° 3. { Andantino.  
Dolce e legato.

### LES CLOCHES.

N° 4. { All. vivace.  
ff pp

### LES INITIÉS.

N° 5. { Quasi-Coro.  
Dolce e sosten.

### FUGUETTE.

N° 6. { Allegro moderato.  
ff

### LE FRISSON.

N° 7. { Andantino.  
m.v.: Sostenuto...  
Ped: \*

### PSEUDO-NAÏVETÉ.

N° 8. { Andante pian piano.  
Legato sempre.

### CONFIDENCE.

N° 9. { Andante.  
Dolce, ma con amore.

### INCREPATIO.

N° 10. { All. vivace.  
f

### LES SOUPIRS.

N° 11. { Assez lentement.  
Dolcissimo.  
Ped: \*

### BARCAROLLETTE.

N° 12. { Lentement. 8<sup>me</sup>  
mf, ed espressivo.

# Œuvres de Ch. V. ALKAN

## PIANO A DEUX MAINS

	NET
Op. 12. <b>Trois études de bravoure</b> (improvisations) . . . . .	2 50
— 13. <b>Trois andantes romantiques</b> . . . . .	3 »
— 15. <b>Trois morceaux dans le genre pathétique</b> . . . . .	6 »
Extraits : Aime-moi . . . . .	3 »
Le Vent . . . . .	3 »
Morte . . . . .	2 50
— 16. <b>Trois études de bravoure</b> (scherzi) . . . . .	4 »
— 17. <b>Le Preux</b> , étude de concert . . . . .	3 »
— 22. <b>Premier nocturne</b> en <i>si</i> majeur . . . . .	1 50
— 23. <b>Saltarelle</b> en <i>mi</i> mineur . . . . .	2 50
— 24. <b>Gigue et Air de ballet</b> , dans le style ancien. . . . .	2 50
— 25. <b>Alleluia</b> en <i>fa</i> majeur. . . . .	1 50
— 27. <b>Le Chemin de fer</b> , étude . . . . .	3 »
— 37. <b>Trois marches</b> , quasi da cavalleria . . . . .	3 35
— 38. <b>Premier recueil de chants</b> . . . . .	5 »
1. Assez vivement. . . . .	2 »
2. Sérénade. . . . .	1 35
3. Chœur . . . . .	1 70
4. L'Offrande. . . . .	» 80
5. Agitatissimo . . . . .	2 50
6. Barcarolle . . . . .	1 »
— 38. <b>Deuxième recueil de chants</b> . . . . .	5 »
1. Hymne . . . . .	1 35
2. Allegretto . . . . .	1 70
3. Chant de guerre . . . . .	2 »
4. Procession-Nocturne. . . . .	1 »
5. Andantino. . . . .	2 »
6. Barcarolle en chœur. . . . .	1 35
— 39. <b>Douze études dans les tons mineurs</b> , en deux volumes :	
Premier volume. . . . .	12 »
Deuxième volume . . . . .	15 »
1. Comme le vent, en <i>la</i> mineur . . . . .	3 »
2. Rythme molossoïque en <i>ré</i> . . . . .	2 50
3. Scherzo diabolico, en <i>sol</i> . . . . .	2 50
<i>Symphonie</i> :	
4. I. Allegro moderato, en <i>ut</i> . . . . .	3 »
5. II. Marche funèbre, en <i>fa</i> . . . . .	1 50
6. III. Menuet, en <i>si</i> . . . . .	2 50
7. IV. Finale, en <i>mi</i> bémol . . . . .	2 50
<i>Concerto</i> :	
8. I. Allegro assai, en <i>sol</i> dièse . . . . .	8 »
9. II. Adagio, en <i>ut</i> dièse . . . . .	3 »
10. III. Allegro alla barbaresca, en <i>fa</i> dièse mineur . . . . .	4 »
11. Ouverture en <i>si</i> mineur . . . . .	4 »
12. Le Festin d'Esope, en <i>mi</i> min. . . . .	3 35
— 41. <b>Trois petites fantaisies</b> . . . . .	5 »
I. Assez gravement . . . . .	2 »
II. Andantino . . . . .	2 50
III. Presto . . . . .	3 »
— 42. <b>Réconciliation</b> , petit caprice en forme de Zorcico, ou Air de danse basque à cinq temps . . . . .	2 50
— 45. <b>Salut, cendre du pauvre</b> , paraphrase . . . . .	2 50
* — 50. I. <b>Capriccio</b> , alla Soldatesca . . . . .	3 »
II. <b>Le tambour bat aux champs</b> , esquisse . . . . .	2 50
— 51. <b>Trois menuets</b> . . . . .	3 »
— 52. <b>Super flumina</b> , paraphrase du 137 <sup>e</sup> psaume. . . . .	2 50
— 53. <b>Quasi-Caccia</b> , caprice . . . . .	3 »

## PIANO A DEUX MAINS

(SUITE)

	NET
Op. 55. <b>Une fusée</b> , introduction et impromptu . . . . .	3 »
— 57. <b>Deux nocturnes</b> (n <sup>o</sup> s 2 et 3) . . . . .	3 »
— 60. <b>Deux petites pièces</b> :	
I. Ma chère liberté. . . . .	2 »
II. Ma chère servitude. . . . .	2 »
— 60 bis. <b>Le Grillon</b> , quatrième nocturne . . . . .	2 50
— 61. <b>Sonatine</b> en <i>la</i> mineur . . . . .	4 »
— 63. <b>Esquisses</b> , quarante-huit motifs divisés en quatre suites, chaque . . . . .	3 50
— 65. <b>Troisième recueil de chants</b> . . . . .	4 50
1. Vivante . . . . .	1 70
2. Esprits follets. . . . .	1 70
3. En canon . . . . .	1 »
4. Tempo giusto. . . . .	1 70
5. Horace et Lydie. . . . .	1 70
6. Barcarolle . . . . .	1 »
— 67. <b>Quatrième recueil de chants</b> . . . . .	5 »
1. Neige et lave. . . . .	1 35
2. Chanson de la bonne vieille . . . . .	1 35
3. Bravement . . . . .	1 70
4. Doucement . . . . .	1 35
5. Appassionato . . . . .	2 »
6. Barcarolle . . . . .	1 35
— 70. <b>Cinquième recueil de chants</b> . . . . .	5 »
1. Duettino . . . . .	2 50
2. Andantino . . . . .	1 »
3. Allegro vivace . . . . .	2 »
4. La voix de l'instrument . . . . .	1 »
5. Scherzo-coro . . . . .	2 50
6. Barcarolle . . . . .	2 »
— 74. <b>Les Mois</b> , douze morceaux divisés en quatre suites :	
I. Nuit d'hiver, Carnaval, la Retraite . . . . .	2 50
II. La Pâque, Sérénade, Promenade sur l'eau . . . . .	2 50
III. Nuit d'été, la Moissonneuse, l'Hallali . . . . .	2 50
IV. Gros temps, le Mourant, l'Opéra . . . . .	2 50
— 75. <b>Toccatina</b> en <i>ut</i> mineur . . . . .	2 »
— 76. <b>Trois grandes études</b> pour les deux mains séparées ou réunies :	
1 <sup>re</sup> étude pour la main gauche seule (fantaisie en <i>la</i> bémol). . . . .	2 50
2 <sup>re</sup> étude pour la main droite seule (introduction, variations et finale) . . . . .	3 »
3 <sup>re</sup> étude pour les mains réunies (mouvement semblable et perpétuel) . . . . .	3 »
<b>Jean qui pleure et Jean qui rit</b> , Due Fugue da Camera . . . . .	2 50
<b>Désir</b> , fantaisie . . . . .	1 35
<b>Fantasticheria</b> en <i>si</i> mineur . . . . .	2 50
<b>Chapeau bas!</b> deuxième fantasticheria en <i>fa</i> dièse mineur . . . . .	3 »
<b>Variations à la violette</b> , sur un air de <i>l'Elise d'Amore</i> . . . . .	3 »
<b>Petit conte</b> . . . . .	2 »

## CONCERTOS

Op. 10. <b>Premier concerto</b> da Camera en <i>la</i> mineur. . . . .	4 »
L'accompagnement d'orchestre	6 »
<b>Deuxième concerto</b> da Camera en <i>ut</i> dièse mineur. . . . .	2 50
— 39. <b>Concerto</b> en <i>sol</i> dièse mineur (extrait des études mineures). . . . .	12 »

## PIANO A DEUX MAINS

(SUITE)

### TRANSCRIPTIONS DE CONCERT

	NET
Bach (J.-S.). Sonate (clavecin et flûte), 2 <sup>e</sup> partie . . . . .	1 »
Beethoven. Cavatine du 13 <sup>e</sup> quatuor, op. 130. . . . .	1 50
— Chant d'alliance, op. 122 . . . . .	1 50
Gluck . . . . . Gavotte d' <i>Orphée</i> . . . . .	1 50
Händel . . . . . Chœur des <i>Prêtres de Dagon</i> . . . . .	1 50
Haydn . . . . . Menuet du 1 <sup>er</sup> quatuor, op. 76 . . . . .	1 »
— Finale du 38 <sup>e</sup> quatuor . . . . .	1 50
Mozart . . . . . Andante du 8 <sup>e</sup> quatuor . . . . .	2 50
— Ne pulvis et cinis, motet . . . . .	2 50
— Menuet de la symphonie en <i>sol</i> mineur . . . . .	1 »
Weber . . . . . Scherzo du trio, op. 63 . . . . .	1 50
— Chœur-Barcarolle d' <i>Oléron</i> . . . . .	1 »
Auteur inconnu Rigaudons des petits violons de Louis XIV. . . . .	1 »
Beethoven Première partie du concerto en <i>ut</i> mineur, op. 37, transcr. pour piano seul avec cadence . . . . .	5 »
Mozart . . . . . Concerto en <i>ré</i> mineur (complet), transcription p <sup>r</sup> piano seul avec cadences . . . . .	6 »
<b>Bombardo-Carillon</b> en <i>si</i> bémol . . . . .	2 50

## PIANO A QUATRE MAINS

### Op. 40. **Trois marches** :

N° 1, en <i>la</i> bémol majeur . . . . .	2 50
N° 2, en <i>mi</i> bémol majeur . . . . .	2 50
N° 3, en <i>si</i> bémol majeur . . . . .	2 50
Les trois marches réunies . . . . .	5 »
— 47. <b>Saltarelle</b> , finale en <i>mi</i> mineur de la sonate (piano et violoncelle) . . . . .	4 »
<b>Bombardo-Carillon</b> en <i>si</i> bémol . . . . .	2 50

## ORGUE OU PIANO A PÉDALES

Douze études pour les pieds seulement . . . . .	4 »
<b>Bombardo-Carillon</b> , pour clavier de pédales à quatre pieds seulement . . . . .	2 50
Op. 54. <b>Benedictus</b> en <i>ré</i> mineur . . . . .	2 50
— 64. <b>Treize prières</b> , pour piano à trois mains ou piano à clavier de pédales . . . . .	8 »
— 66. <b>Onze grands préludes</b> et une transcription du <i>Messie</i> . . . . .	7 »
— 69. <b>Impromptu</b> sur le Choral de <i>Luther</i> (un fort rempart est notre Dieu) . . . . .	5 »
— 72. <b>Onze pièces</b> dans le style religieux et une transcription du <i>Messie</i> pour orgue ou harmonium . . . . .	6 »

## MUSIQUE INSTRUMENTALE

Op. 21. <b>Grand duo concertant</b> en <i>fa</i> dièse mineur, pour piano et violon . . . . .	5 »
— 47. <b>Grande sonate de concert</b> en <i>mi</i> majeur, pour piano et alto ou violoncelle . . . . .	8 »
— 30. <b>Premier trio</b> en <i>sol</i> mineur, piano, violon et violoncelle . . . . .	5 »

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Marche funèbre d'un <i>Papagallo</i> , chœur à quatre voix (deux sopranos, ténor et basse) avec hautbois ou basson et orgue, en partition in-8° . . . . .	4 »
Chaque partie de chœur séparée . . . . .	35

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# Enseignement du Piano

## ÉTUDES PROGRESSIVES DES MAITRES DU PIANO

*classées, revues et doigtées par I. PHILIPP*

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Burgmuller (F.). Exercices et petites pièces . . .	2 50
— Petits airs et préludes . . . . .	3 »
Colomer. <i>Do, ré, mi, fa, sol</i> , pièces mélodiques sur les cinq notes, pour piano à quatre mains ( <i>la partie de l'élève très élémentaire</i> ) . . .	2 50
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— Le même, résumé en un seul volume, contenant trente-six études progressives, choisies et soigneusement doigtées par I. Philipp. . .	5 »
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2 <sup>e</sup> — . . . . .	8 »
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# ESQUISSES

48 MOTIFS

en 4 SUITES

PREMIÈRE SUITE.

## LA VISION

CH. V. ALKAN

OP. 63.

*Aussi chanté et lié que possible.*

N° 1

Assez lentement.

Three staves of musical notation for piano, showing various dynamics and performance instructions:

- Top Staff:** Dynamics include *cres.*, *Ped.*, and *Ped.* with a sharp sign. Measure 5 shows a dynamic of 5.
- Middle Staff:** Dynamics include *Dim: Poco a poco.*, *In tempo.*, *pp*, and *Ped.*
- Bottom Staff:** Dynamics include *smorzando.*, *pp*, *Les 2 P'pedales.*, *Roll:*, and *ff*.

## LE STACCATISSIMO .

**N<sup>o</sup> 2** **Allegro.**

Dynamics: *p staccato.*, *scherzando.*, and *Sempre.*

8a

*Sempre p*

8a

*Sempre.*

4

*pp*

*Sempre p*

*Poco cresc.*

*p*

*Sempre p*

*poco cresc.*

*p subito*

*Dim:*

*pp, e dim:  
sempre.*

*f*

*p*

# LE LEGATISSIMO.

(M: M; Circa 104 = ♩)

N<sup>o</sup> 3

Andantino.



Sempre.

Cantabile.

Poco cresc.

Dolce.

p

cresc. poco a poco

cresc.

Dolce subito.

Dolcissimo.

P.

smorz. e Rall.

# LES CLOCHES.

No 4

Allegretto.

Allons, dans les prés émaillés que parfument  
les roses, former, selon nos rites, ces danses  
harmonieuses que conduisent les Heures fortunées.

(ARISTOPHANE, LES GRENOUILLES,  
vers 449 à 455.)

No 5

Quasi-Coro.

(M: M: 54 =  $\frac{1}{2}$ )

ten:

*mf*

ten:

*f*

*sf*    *sf*

*p, e sosten:*

Ped:

*f*

M:S:    M:D:

*p*

*f*

M:S:    M:D:

*p*

*p*

*Poco cres:*

Dolce sempre.

Dolce e Sost:

Sempre legato.

Poco cres:

Dim:

1<sup>re</sup> fois, 2<sup>e</sup> fois,

Dolce.

f

sempre f

cres:

sf ff

sf

Dim:

*sf*

*sempre.*

*rf*

*rf*

*Dim:*

*Sempre Dim.*

*p*

*S.*

*Sempre Dolce.*

*e sempre - Legato.*

*ten.*

*ten.*

*Poco cres:*

*Dim:*

*Dolce.*

*5 4 3 2*

*4*

*5 4 3 5*

*45*

*ten.*

*ten.*

*1<sup>er</sup> fois.*

*2<sup>er</sup> fois.*

*CODA.*

*Sempre Dolce.*

*Smorz.*

*e poco cal.*

# FUGUETTE.

*Très-carrément.*

$\text{C}^{\circ} 6$   
Allegro  
moderato.

The sheet music consists of ten staves of music. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *f sempre*. The third staff begins with a dynamic of *sempr f*. The fourth staff begins with a dynamic of *mf*. The fifth staff begins with a dynamic of *f*. The sixth staff begins with a dynamic of *p*. The seventh staff begins with a dynamic of *Sempre p*.

Handwritten fingering numbers are present on several staves:

- Staff 1: 1, 2, 3, 4, 5
- Staff 2: 1, 2, 3, 4, 5
- Staff 3: 1, 2, 3, 4, 5
- Staff 4: 1, 2, 3, 4, 5
- Staff 5: 1, 2, 3, 4, 5
- Staff 6: 1, 2, 3, 4, 5
- Staff 7: 1, 2, 3, 4, 5
- Staff 8: 1, 2, 3, 4, 5
- Staff 9: 1, 2, 3, 4, 5
- Staff 10: 1, 2, 3, 4, 5

Poco a poco cres:  
 cresc: sempre.  
 8<sup>a</sup>  
 cresc: molto.  
 sf  
 p sempre p  
 ff  
 Senza Rit: Ped: ff  
 ff  
 sf

## LE FRISSON.

N° 7 Andantino. (132 =)

M.V.: (3) Sostenuto. tem: if

Poco cres: Poco Dim:

tem: tem: Ped: Ped: Ped: Ped:

Sempre Ped: Sempre legato. Dolce ed espressivo. Sempre. Ped:

Sempre.

This page contains four staves of musical notation for piano, numbered 13 at the top right.

**Staff 1:** Treble and Bass staves. Dynamics include *Ped.*, *M: V; #*, *Ped:*, *Sosten:*, and *p*. Articulation marks like *3* and *5* are present.

**Staff 2:** Treble and Bass staves. Dynamics include *temp.*, *Ped:*, *f*, and *Poco cres:*. Articulation marks like *3* and *5* are present.

**Staff 3:** Treble and Bass staves. Dynamics include *Dim: poco a poco.*, *Ped:*, *Sosten:*, and *Sosten:*. Articulation marks like *3* and *5* are present.

**Staff 4:** Treble and Bass staves. Dynamics include *Sempre Dim:*, *Ped:*, *Sosten:*, *Sosten:*, and *Ped:*. Articulation marks like *3* and *5* are present.

a Tempo.

Poco Rall.  
Sosten:  
Senza Pedale.  
Sosten:  
Smorz: ma senza Rall.: pp

## PSEUDO-NAÏVETÉ .

Tempo 8  
Andante  
pian piano.

Legato sempre.  
Ped: ten:  
Sempre.  
tempo

Ped.      ♫

Ped.      ♫

Ped.      ♫

## CONFIDENCE.

M: D:

Nº 9 Andante. { M: D: C: *Dolce, ma con amore.* Sempre.

Ped:

- - legato.

Musical score for piano, page 16, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *pp*, *Poco cres.*, and *Ped:*. Performance instructions like *2*, *3*, and *b* are also present. The music consists of eighth and sixteenth note patterns, with some notes beamed together. Measures 1 through 5 are shown in the first three staves, followed by a staff for the pedal (Ped:) and measures 6 through 9 in the final two staves.

*f*

*p*

*pp*

*Ped:*

*Poco cres.*

17

Forte dynamic.

*Dim:*

*Dolce.*

*Ped:*

*Dolcissimo.*

*Sempre.*

*Poco cres:*

*Dolcissimo.*

*Ped: sempre.*

Ped:

*Dolce.*

*Poco a poco cres:*

*- ed anim:*

*cres: sempre ed accel:*

*A tempo.*

*pp, e Cal:*

*Dolce e Legato.*

*Dim:*

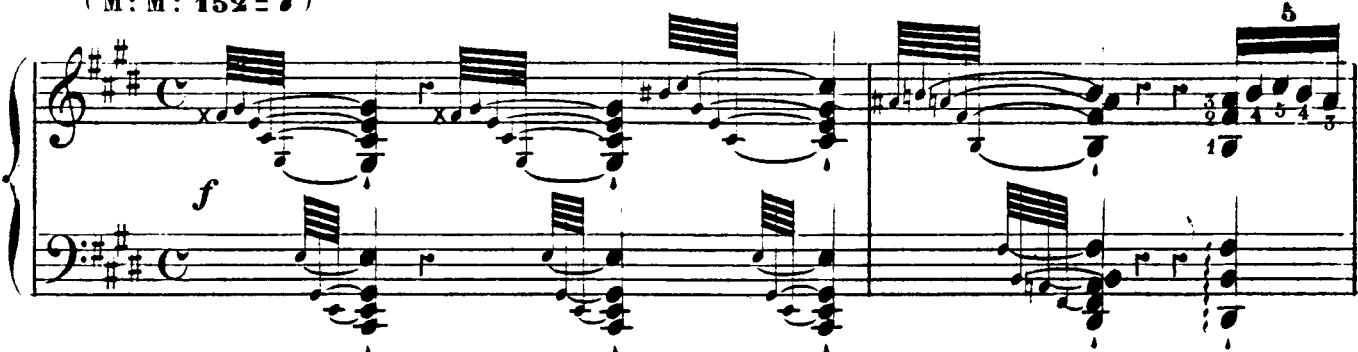
*Dolcissimo e Cal:*

13476 (1)

# INCREPATIO.

( M: M: 152 = )

Nº 10  
Allegro  
vivace .



A musical score for piano, page 20, featuring five staves of music. The score consists of two systems of measures, separated by a vertical bar line.

**Staff 1 (Top):** Treble clef, key signature of four sharps. Dynamics: *mf*, *f*. Measures show chords and eighth-note patterns.

**Staff 2:** Bass clef, key signature of four sharps. Measures show eighth-note patterns.

**Staff 3:** Treble clef, key signature of three sharps. Measures show chords and eighth-note patterns.

**Staff 4:** Bass clef, key signature of three sharps. Measures show eighth-note patterns.

**Staff 5:** Treble clef, key signature of three sharps. Measures show eighth-note patterns.

**Staff 6:** Treble clef, key signature of one sharp. Measures show eighth-note patterns.

**Staff 7:** Bass clef, key signature of one sharp. Measures show eighth-note patterns.

**Staff 8:** Treble clef, key signature of one sharp. Measures show eighth-note patterns.

**Staff 9:** Bass clef, key signature of one sharp. Measures show eighth-note patterns.

**Staff 10:** Treble clef, key signature of one sharp. Measures show eighth-note patterns.

Musical score for piano, page 24, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a forte dynamic (f) and includes a basso continuo staff. The middle system begins with a piano dynamic (p). The bottom system features a basso continuo staff and concludes with a dynamic instruction "Poco a poco cres." Measure numbers 5 and 3 are indicated above certain notes.

*f*

*p*

*Sostenuto.*

*Poco a poco cres.*

22

mf

cres: sempre.

f

sf

ten:

sf

ten:

sf

ff

# LES SOUPIRS.

( M:M: 92 = ♩ )

N° 11      Assez lentement.

*Dolcissimo.*

*Sempre.*

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

*Sempre.*

Ped.

ten:

Ped.

Ped.

Ped.

Ped.



*Dim: poco a poco.*

*Dim: molto.*

*Poco più lento.*

*f* *if* *p* *s.* *smorz: e Cal:* *ppp*

*Ped:* *Ped: 21*

## BARCAROLLETTE .

(M:M: 50 =  $\text{d} = \frac{1}{8}$ )

N° 12

Lentement.

*La M: Lestra sempre Piano e Legato.*

*Sost.* *mf, ed -*

*espress:*

*pp vibrante.* *ppp vibrante.* *mf sempre.*

*Ped:*

*pp vibrante.* *ppp vibrante.* *Sempre.*

*Ped:*

Sempre.

Ped:

pp      ppp.

Ped:

if molto.

ff

mf

Ped:

pp      Ballentando. b.      ppp

Ped:

Smorzandissimo.

Fin du 1<sup>er</sup> Livre.

## ESQUISSES

48 MOTIFS  
EN 4 SUITES  
DEUXIÈME SUITE

CH. V. ALKAN  
OP. 63.

## RESSOUVENIR

No. 13

Andante flebile.

*Dolce - Cantabile, e Legato.*
*Poco cresc.*
*Dim.*
*Legato.**Poco cresc.*

5

Poco più mosso.

*Dim:*

M: V: e Sempre sostenuto.

*rinf:*

*Espresso molto.*

*più forte.*

1<sup>re</sup> Fois.

2<sup>e</sup> Fois.

*f*

*Dim: poco a poco, ma-*

*sempe Ped:*

*Poco accel:*

*Poco riten:*

A tempo 1<sup>o</sup>

*sostenutissimo.*

*Dim: molto.*

*pp*

*Sosten.*

*Smorz.*

*Cut:*

*Sosten.*

# **DUETTINO.**

(M:M: 88 ± σ.)

۳۰۱۴

Vivamente.

M. V.

8VH

*Alla-D: Scurlatti.*

Sempre.

13476. (2)

M: V:.

8va

cres:

p

*p*

*cres:*

*tr*

*tr*

*tr*

*tr*

*tr*

*pp*

*mf*

Musical score for piano showing measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *p* and a forte section with sixteenth-note patterns. Measure 12 begins with a dynamic *p*. Measure 13 features sixteenth-note patterns with grace notes. Measure 14 starts with a dynamic *tr* and a forte section. Measure 15 concludes with a dynamic *v*.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and has a key signature of one flat. It contains a sixteenth-note pattern with a trill dynamic (tr.) above it. The bottom staff also uses a treble clef and has a key signature of one flat. It contains a sixteenth-note pattern with dynamics 'v' and 'tr.' above it.

Musical score for piano, page 8, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f) and includes a fermata over the first note. Measures 2 through 4 feature eighth-note patterns with grace notes and various dynamics (e.g., forte, piano, forte). Measure 4 concludes with a half note followed by a fermata.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves, concluding with a forte dynamic (f) and a half note in the bass staff.

# TUTTI DE CONCERTO

DANS LE GENRE ANCIEN.

*Mezzo-staccato.*

N<sup>o</sup> 15

Tempo giusto.



ten:

ten:

ten:

ten:

ten:

ten:



Sempre.

ten.

ten:



8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

## FANTAISIE.

8<sup>va</sup>

XXXI

Assez vite.

*Très-légèrement.*

*Senza Pedale.*

8<sup>va</sup>

Sheet music for piano, page 9, featuring five staves of music. The music includes dynamic markings such as *Sempre*, *Ped.*, *ten.*, and *pp*. Articulation marks like  $\textcircled{1}$ ,  $\textcircled{2}$ ,  $\textcircled{3}$ ,  $\textcircled{4}$ , and  $\textcircled{5}$  are present. Performance instructions include *sforzando* (*sforz.*) and *sva* (sva). The music consists of two systems separated by a vertical bar line. The first system ends with a fermata over the right hand's notes. The second system begins with a dynamic marking of *pp*.

8va

*Poco cres.*

*Poco dim.*

*f*

*p*

The musical score consists of five staves of piano music. The first staff begins with *Sempre p* (pianissimo) and leads into *f subito.* (fortissimo). The second staff starts with *Sempre p* and transitions to *Poco cresc.* ( poco crescendo). The third staff features sixteenth-note patterns with dynamic markings *Sempre cres.* (pianissimo) and *Ped:* (pedal). The fourth staff includes dynamic changes from *f* (forte) to *Dolce* (dolcissimo) and *Sostenuto*. The fifth staff concludes with *A tempo*, *pp* (pianississimo), *Leggierissimamente*, and *ppp* (pianissississimo).

# PETIT PRÉLUDE À TROIS.

N° 17

Allegretto.

*Dolce.*

*Legatissimo,  
quasi colarco..*

*5 4  
1 2  
3 4  
tr*

*Sempre..*

*5 4  
1 2  
3 4  
tr*

*Smorz.  
Rall.*

## LIEDCHEN.

(M: M: 112 = ♩)

N° 18

Allegretto.

*Dolce e Sostenuto.*

*5 4  
4 5*

M: V; e *sost.* ten. *cresc.*

*ten.*

*rf molto.*

*Dolce.*

*pp*

*p*

*ten.*

*rif*

*cresc: poco.*

*f*

*rf*

*Dolce come 1<sup>a</sup>*

*Cal: e smorz.*

## GRÂCES.

(M: M: 66 = ♩)

*Con divisione.*

N° 19

Assez lentement.

*p, et très-soutenu.**vif*

M:S: D:  
p pp

rf p vff

p

M:S: S: S:  
pp  
Ped.  
*En diminuant et en ralentissant.*

# PETITE MARCHE VILLAGEOISE.

(M: M: 112 ou 116 = ⋄)

π 20

Allegrettino.

The musical score is composed of six systems of music, each starting with a vertical bar line. The music is in 4/8 time and major key. The vocal parts (Soprano and Alto/Bass) are in soprano and alto/bass clefs respectively. The piano accompaniment is in treble and bass clefs. Dynamics include *p* (piano), *f* (forte), *sforzando*, and *semiforte*. Performance markings include *V* (vibrato) and *Sempre.* (sempre). The score is divided into six systems by vertical bar lines.

This image shows a five-page musical score for piano, likely from a piece by Debussy. The score consists of five systems of music, each with two staves: treble and bass.

- Page 1:** The first system begins with a dynamic *p*. The music features complex chords and rhythmic patterns, primarily in common time.
- Page 2:** The second system continues with a dynamic *p*. It includes several grace notes and a dynamic marking *pp*.
- Page 3:** The third system starts with *pp* and includes a dynamic marking *Poco cresc.* The notation becomes more intricate with various grace notes and dynamic changes.
- Page 4:** The fourth system begins with *pp* and includes dynamic markings *p* and *p*.
- Page 5:** The fifth system concludes the piece with the instruction *Pour finir.*

The score is filled with various musical elements including:
 

- Dynamic markings:** *p*, *pp*, *Poco cresc.*, *p*, *p*.
- Performance instructions:** *1<sup>re</sup> Fois.*, *Pour finir.*
- Figures:** Numerous grace notes and rhythmic figures are marked with circled numbers (e.g., 1, 2, 3, 4, 5) and arrows indicating specific fingerings or attack points.
- Time signatures:** Common time is indicated throughout the score.

## MORITURI TE SALUTANT.

No 21

Assez lentement.

*Sosten.*

M: V:

*Poco a poco cres.**rif. molto.**cres.**Poco a poco dim.**p*

8va bassa

*p*

Poco cat:

## INNOCENZIA.

*Amabilitmente.*

N<sup>o</sup> 22

Assez doucement.

*Dolce e legato.*

ten:

1<sup>re</sup> Fois.

Pour finir.

## L'HOMME AUX SABOTS.

(M: M: 108 = ♩)

N<sup>o</sup> 23

D'un pas ordinaire.

*mf.*

*Sempre.*

mf sempre.

M: V:

cresc.

cresc; sempre.

M: V: e, poco a poco Dim.

Sempre Dim.

Smorz.

## CONTREDANSE.

Ex 24

Vivement.

f

Ped.

sf

Ped.

Sempre f

ff

f Sempre.

Lourd.

cresc.

Ped.

f

Ped.

ff

Ped.

# ESQUISSES

**48 MOTIFS**  
EN 4 SUITES  
TROISIEME SUITE

## **LA POURSUITE.**

CH. V. ALKAN

OP. 63.

*f*

ten:

Ped.

*cres: sempre.*

*molto rinf.*

*Dim.*

*M.V.: Cantabile*

ten:

ten:

*dim: poco a poco.*

*Smorz: sempre senza ritard:*

*Crescendo*

*ppp*

Ped:

# PETIT AIR.

GENRE ANCIEN.

N<sup>o</sup> 26

Andante.

*Dolce e Legato.*

*Poco cresc.*

*mf*

*p*      *p*

*Dim:*      *Smorz: e cal.*

# RIGAUDON.

(M: M: 84 =  $\text{d}$ )

N<sup>o</sup> 27

Vivace.

*f, et gai.*

*mf*

*f*

*mf*

*f*

*mf*

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *f*, *mf*, *ff*, *cresc.*, and *Sempre ff*. Performance instructions like *v* (vibrato) and *sf* (sforzando) are also present. The music features various note patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

## INFLEXIBILITÉ.

(M: M: 144 =  $\frac{1}{8}$ )

n°28

Fort et carrément.

ten:

*Sempre f.*

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *f*, *mf*, *p*, *ff*, and *cresc.* Articulations include slurs, grace notes, and dynamic arrows. Performance instructions like *Sempre p* and *Sempre f* are also present. The music consists of a mix of treble and bass clef staves, with some staves using both simultaneously. The page is numbered 7 at the top right.

## DÉLIRE.

(M: M: 120 =  $\text{♩}$ )*Sosten.*

T. 29

Appassionatissimo.

Ped:

*Sempre.*

Ped:

Ped:

Ped:

Ped:

Ped:

Ped:

Ped:



Ped.

cresc.

rinf.

Dim.

Lento.

Rall. e Smorz.

Ped.

Ped.

### PETIT AIR DOLENT.

(M:M: 72 =  $\frac{3}{8}$ )

*Le chant bien en dehors.*

*L'accompagnement très-soutenu.*

N° 50

Allegrettino.

p

13476.1 (3)

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *cres.*, *dim.*, *ten.*, *sempr.*, *pp*, and *e Rall.*. Performance instructions like *ten: 2*, *ten: 3*, and *Dim: e Smorz: poco a poco.* are also present. The music consists of six measures per staff, with the final measure on the fifth staff ending with a double bar line.

## DÉBUT DE QUATUOR.

(M: M: 88 = o)

१८

## Vivace

Sheet music for piano, page 13, featuring five staves of musical notation. The music is in common time and consists of measures 13 through 18.

**Measure 13:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Measure 14:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Measure 15:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Measure 16:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Measure 17:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Measure 18:** Treble staff: Measures 13-14. Bass staff: Measures 13-14.

**Dynamics and Instructions:**

- Measure 13: *rif.* (right hand)
- Measure 14: *p* (piano)
- Measure 15: *cresc. poco a poco.*
- Measure 16: *mf* (mezzo-forte), *tenz.* (tenuto)
- Measure 17: *f* (fortissimo), *p* (pianissimo)
- Measure 18: *mf* (mezzo-forte), *sforz.* (sforzando), *p* (pianissimo), *Quasi-Pizz.* (quasi-pizzicato), *pp* (pianississimo)

## MINUETTINO.

(M:M: 104 = ♩)

Alla ((VEDRAL CARINO)) di Mozart.

Nº 32

Moderato.

*Sosten.* *p*

TRIO. (M:M: 126 = ♩)

1<sup>ma</sup> Volta.2<sup>da</sup> Volta.

Vivo, ma amabilmente.

*Doux et lié.*

1<sup>ma</sup> Volta.

*p*

2<sup>da</sup> Volta.

*Sempre.*

*Poco cresc.*

*Delicatamente.*

*Lento.*

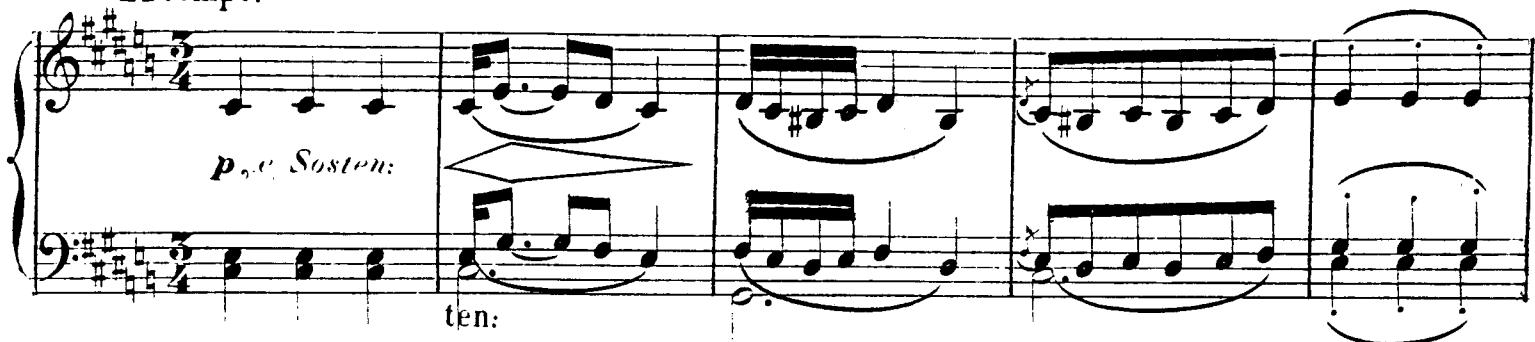
*p*

*f*

*p*

The musical score consists of five staves of piano music. The first staff begins with dynamic *p*. The second staff starts with *Sempre.* The third staff has *Poco cresc.* The fourth staff begins with *Delicatamente.* The fifth staff ends with *Lento.* Various dynamics like *f*, *p*, and *s* are indicated throughout the score. Measure numbers 1 through 5 are placed above the notes in the fourth staff. Measure numbers 1 through 3 are placed above the notes in the fifth staff.

1<sup>o</sup> tempo.



2<sup>o</sup> tempo.



*Rall. poco.***1<sup>o</sup> tempo.**
**((FAIS DODO.))**

(M: M: 80 ou 84 =  $\frac{1}{8}$ )

**N<sup>o</sup> 33**

Doucement.

**ODI PROFANUM VULGUS ET ARCEO:  
FAVETE LINGUIS:**

Measure 24

Lento.

M: V:

Poco più  
lento ancora.

Tempo 1°  
M.V.

54

rinf: poco.

Dim.

Rall. e Dim.

pp

## MUSIQUE MILITAIRE.

N° 35

Tempo ordinario.

p

Poco stac:

f

p

f

p

f

8va

*p*

*f*

*p*

*Sempre p*

*cresc. molto.*

*ff*

*ten:*

*mf, e cres.*

*f*

*cresc.*

*ff*

Ped.

ten:

Sempre ff.

ff, e Stridente.

sf

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## TOCCATINA.

N<sup>o</sup> 56

Presto.

1<sup>ère</sup> Fois.

cresc.

2<sup>ème</sup> Fois.

cresc.

M.V.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. Various dynamics and performance instructions are included:

- The first staff begins with *vf* (Very Forte) and ends with *Dim.* (Diminuendo).
- The second staff begins with *pp* (Pianissimo).
- The third staff begins with *vf* and ends with *cresc.* (Crescendo).
- The fourth staff begins with *f* (Fortissimo).
- The fifth staff begins with *p* (Pianissimo) and ends with *cresc. poco a poco.* (Crescendo, gradually increasing).

Each staff concludes with a repeat sign and a double bar line, indicating a section to be repeated. The music is set against a background of large, decorative oval shapes.

# ESQUISSES

48 MOTIFS

EN 4 SUITES

QUATRIÈME SUITE

## SCHERZETTINO

CH. V. ALKAN

OP. 63.

(M: M: 120 =  $\text{♩}.$ )

π° 37

Presto.



*molto rf*



*Legato.*

*Dolce.*

*Sempre p*

*Dolce.*

*molto rf Legato.*

*pp*

8<sup>th</sup> -

*molto rf*

5

2nd ending:

*p*

*rinf.*

*s.v.a.*

*p*

*rinf.* *cresc: poco a poco.*

*v*

*f*

*v*

*v*

*v*

*cresc: sempre.*

*ff*

*s.v.a.*

*gavabassa*

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**((LE CIEL VOUS SOIT TOUJOURS PROSPÈRE!))**

(M: M: 8 0 = ♩)

*Affettuosamente.*

38

Doucement.

*p.v. Sostenuto.*

ten:

ten:

Ped:

ten:

ten:

ten:

ten:

M.V.

A musical score for piano and voice, featuring four staves of music. The top two staves are for the piano (treble and bass clef), and the bottom two staves are for the voice (treble and bass clef). The key signature is A major (three sharps). Measure 134 starts with a dynamic *p*, instruction *e sempre Cantabile.*, and a piano part consisting of eighth-note chords. The vocal line consists of eighth-note chords. Measures 135 and 136 continue with similar patterns, with the piano part becoming more active in measure 135. Measure 137 begins with a dynamic *pp*. The piano part features sixteenth-note patterns, while the vocal part continues with eighth-note chords. Measures 138 and 139 show the piano part with sixteenth-note patterns and the vocal part with eighth-note chords. Measure 140 begins with a dynamic *Dolce.* and instruction *ten:*. The piano part has sixteenth-note patterns, and the vocal part has eighth-note chords. Measures 141 and 142 continue with similar patterns, with the piano part becoming more active in measure 141. Measure 143 begins with a dynamic *f*, instruction *Dim:*, and instruction *Dim: e cal:*. The piano part has sixteenth-note patterns, and the vocal part has eighth-note chords.

# HÉRACLITE ET DÉMOCRITE.

(M: M: 63 = o)

No 59

Andantino - mesto.

*Dolce!**Sempre!*

A tempo.

*Espressivo.**Poco velut.*

A tempo. (M: M: 63 = o)

*Allegramente.**mf*

(Deux fois plus vite.)





1<sup>er</sup> Mouvement. (63 = ♩)

2<sup>me</sup> Mouvement. (63 = ○)

1<sup>er</sup> Mouvement.  
(63 = ♩)

2<sup>me</sup> Mouvement.  
(63 = ○)

1<sup>er</sup> Mouvement.

Poco cat:

A tempo 2<sup>do</sup> (63 = ○)

sf

(ATTENDEZ-MOI SOUS L'ORME.)

(M: M: 138 = ♩)

No 40

Vivement et  
Légèrement.

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *pp*, and *ten.* Articulation marks like dots and dashes are present. Performance instructions include *Più crescendo.* and *Colla ripresa.*

*Più crescendo.*

*ten.*

*ten.*

*Colla ripresa.*

*ten.*

*ten.*

*p*

*1 2 1 3*

## LES ENHARMONIQUES.

(M: M: 7 2 = o)

No 41

Moderato.

Musical score for piano, page 41, featuring four staves of music. The score includes dynamic markings such as *p*, *cresc: poco a poco*, *cresc: sempre*, *f*, *Ped.*, *Sempre.*, *Ped.*, and *guitarra*. Articulation marks include *sforz.*, *acc.*, and *ten.* Performance instructions include *Sostenuto.*, *Cantabile.*, and *Dolce e Sosten.* The score is set in common time (M: M: 7 2 = o) and includes measure numbers 1 through 12.

A musical score page featuring five staves of music. The top staff uses treble and bass clefs, with a key signature of one sharp. It includes dynamic markings like *f*, *e Sosten.*, and *p*. The second staff also uses treble and bass clefs, with a key signature of one sharp, and includes *ten:* and *Sempre Dolce e Sosten.* The third staff uses treble and bass clefs, with a key signature of one sharp, and includes *Dolcissimo.* The fourth staff uses treble and bass clefs, with a key signature of two sharps, and includes *pp, e Sempre Legato.*, *Poco cal:*, and *A tempo.* The fifth staff uses treble and bass clefs, with a key signature of one sharp, and includes *Dim: ancora, e Rall:*, *Lento*, and *gva bassa.*

Lento.

Pochissimo rinf.  
tr.

pp

Smorz:

## PETIT AIR À 5 VOIX.

N° 42

Andantino.

*Doux et soutenu.*

*Doux et soutenu.*

*Sempre.*

*Dolce.*

*p*

## NOTTURNINO - INNAMORATO.

*Dolce, ed espressivo.*

n° 43

Andantino.

Poco cresc: Dim: cresc:

*Dolcissimo.*

Ped: Ped:

Ped: Ped:

p

Ped: Ped: Ped:

*sf* molto.

Ped: Dolce.

11

## TRANSPORTS.

(M:M: 108 =  $\frac{1}{8}$ )

*Nº 44*

Con felicità.

This page contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a bass clef, and the bottom staff uses a treble clef. The key signature is A major (three sharps). The time signature varies between common time and 8/8. The music includes numerous dynamic markings such as *f*, *rif. molto.*, *rif.*, *Dim.*, *Cresc. di nuovo.*, and *Ped.*. Performance instructions like *Accelerando ancora.* and *8va* are also present. Fingerings are indicated above certain notes and chords. The music consists of six measures per staff, with the final measure of each staff ending on a fermata.

## LES DIABLOTINS.

N°45

Lentement.

*ff et sonore.*

*Pédale soutenue.*

*ff*

*p*

*Sempre Ped:*

*ff*

*p*

*ff*

*p*

*ff*

*Sempre Ped:*

*p, et très-étouffé.*

*Slurando.*

Un peu plus lentement encore. (M:M: 9/2 = ♩)

*p, et très-étouffé.*

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*Toujours de même.*

*Sempre p*

Quasi-Santo.

*Dolce e sosten.*

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *p*. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *rf*. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *rf*.

Musical score for piano, two staves. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *f*. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *f*. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *f*.

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *f*.

Musical score for piano, two staves. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *rf*. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *f*. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *p, e Sost.* Sempre *f*.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *pp*.

pp

Sempre pp

Sempre.

ff

rf

rf

rf

Sempre ff

ff

## LE PREMIER BILLET DOUX.

N<sup>o</sup> 46 Amorosamente.

M: V: ten: cresc:

pp Poco cresc:

f Dim: ten: ten:

rinf: Ped: ♫

Con espress: Rall:

p Dim: Ped: Ped: Ped:

Poco ff  
cresc.  
Smorz.  
pp pp

## SCHERZETTO.

(M:M: 112 =  $\frac{1}{8}$ .)

π 47

Presto.

$\frac{8}{3}$

p, e leggier.

$\frac{8}{3}$

p. Sempre.

$\frac{8}{3}$

p, sempre.

f

Sheet music for piano, page 22, featuring five staves of musical notation.

**Staff 1:** Treble clef, two flats (B-flat, D-flat). Dynamics: *p, e legato*, *p*. Pedal markings: Ped: (with a curved line) at the end of the first measure, and Ped: (with a curved line) at the end of the fourth measure.

**Staff 2:** Bass clef, two flats (B-flat, D-flat). Dynamics: *Sempre.* Pedal markings: Ped: (with a curved line) at the end of the third measure.

**Staff 3:** Treble clef, two flats (B-flat, D-flat). Dynamics: *p*, *p, Sempre.* Pedal markings: Ped: (with a curved line) at the end of the second measure.

**Staff 4:** Treble clef, one sharp (G-sharp). Dynamics: *b* (above the staff), *b* (above the staff), *b* (above the staff), *b* (above the staff), *b* (above the staff).

**Staff 5:** Bass clef, two flats (B-flat, D-flat). Dynamics: *r3*, *v3*, *r3*, *v3*, *p*.

## TRIOLETT.

8va

*f* Fin.

*ff*

*p*

*sf*

*p*

*cresc.*

*ff*

*p*

*sf*

*p*

*sf*

*p*

*ff*

*p*

*sf*

*p*

*mf*

*V*

24

*Sempre mf.*

*Dolce.*

*Cantabile.*

*Poco a poco cresc.*

*cresc: molto.*

*s'va*

*Dim: poco a poco.*

*Dim:*

*Dim: molto..*

*Senza Roll.*

*D: C:  
ma senza  
Replica.*

## EN SONGE.

T. 48

Lento.

*Dolce e Legato.**Colle due Ped. sempre.**Legatissimo.**Dolcissimo.**Sempre 2 Ped.**Pochissimo cresc. ed acceler.**Dim. e Cul.**Rall.**pp**Svaporatosi.**ff**Sempre Ped.*

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FIN DU 4<sup>e</sup> LIVRE.Imp. G. MEGGAULT & C<sup>ie</sup> 12, rue Martel, Paris.

## LAUS DEO.

Assez lentement.

*f*      *mf*      *f*      *mf*      *f*

*Ped: sempre.*

Même mouvement.

*Dolce.*

*p, e-sosten.*

ten:      ten:      ten:

Un peu plus lentement.

*Poco cant.*

*Dolce e Legato.*

*Le due Ped: sempre.*

*Sostenutissimo.*

*Dolce e Legato.*

*Cad:*

*A tempo.*

*Sempre.*

*Dolce e Legato.*

*Cad:*

*A tempo.*

*Sempre Dolce.*

**1<sup>a</sup> Volta.**

A tempo.

Poco cresc.

Cut.

Dim.

ten.

5 6 7 8

**2<sup>a</sup> Volta.**

**A tempo 1<sup>a</sup>**

Cut.

Dolce e Sosten.

ten.

5 6 7 8

ten.

ten.

ten.

Rall.

f

Ped:sempre.

Poco cal.

Rall.

f

Ped:sempre.

ten.

ten.

ten.

mf

f

mf

Dim. e Ritar.

p

f