

**ETTUDES**  
 POUR **PIANO** PAR  
**FRÉD. BURGMÜLLER**

1<sup>r</sup> LIVRE.

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

PRIX: 12<sup>f</sup>

2<sup>me</sup> LIVRE:

DÉDIÉ À STEPHEN HELLER.

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

PRIX: 12<sup>f</sup>

3<sup>me</sup> LIVRE:

DÉDIÉ À D. F. E. AUBER

12 Etudes brillantes et mélodiques, Op. 105

PRIX: 12<sup>f</sup>

Propriété pour tous pays

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## LA CANDEUR.

25 ÉTUDES.

F. BURGMÜLLER, Op. 100.

Allegro moderato. (♩ = 152)

**1<sup>re</sup>** ÉTUDE.

1<sup>re</sup> ÉTUDE.

Treble clef, C major, dynamic *p dolce*. Bass clef, C major, dynamic 8. Treble clef, G major, dynamic *cresc.* Bass clef, G major, dynamic *p*. Treble clef, A major, dynamic 8. The music features various hand positions indicated by numbers 1 through 5 above the notes. The piece concludes with a dynamic *dim e poco riten.* and *pp*.

# L'ARABESQUE.

3

Allegro scherzando. ( $\text{♩} = 152$ )

**2<sup>e</sup>** ÉTUDE.

*1ma*      *2da*

*In tempo.*

*cresc.*      *p dolce.*

*risoluto.*

## LA PASTORALE.

Andantino. (♩ = 66.)

*3<sup>e</sup> ÉTUDE.*

*p dolce cantabile.*

*cresc.*

*mf*

*p dolce.*

*cresc.*

*dun e poco rall. pp*

# LA PETITE REUNION.

5

**4<sup>e</sup>**  
**ÉTUDE.**

Allegro non troppo. (♩ = 152)  $\frac{5}{3}$

FINE.

## INNOCENCE.

Moderato. ( $\text{♩} = 112$ )

**5<sup>e</sup>.** **ÉTUDE.**

1ma      2da

*p grazioso.*

*cresc.*

*dimin.*

*legg.*

*dimin.*

*cresc.*

*f*

*dimin.*

*cresc.*

*f*

**FINE.**

# PROGRÈS.

7

**Allegro. (♩ = 152)**

**6<sup>e</sup>.** **ÉTUDE.**

*s*

*p*

*cresc.*

FINE.

*f*

*v*

*m*

*D.C.*

## LE COURANT LIMPIDE.

Allegro vivace. ( $\text{♩} = 176$ )

**7<sup>e</sup>** ÉTUDE.

*pp mormorendo.*

*cresc.*

*dimin.*

*pp*

*cresc.*

FINE.

*p*

*cresc.*

*dimin.*

*p*

*cresc.*

*dimin.*

*D.C.*

179

LA GRACIEUSE.

9

Moderato. ( $\text{♩} = 100$ )

**8<sup>e</sup>** **ÉTUDE.**

FINE

dimin.

**pp**

cresc.

8

dimin e poco riten

**D.C.**

## LA CHASSE.

Allegro vivace. ( $\bullet = 132$ )

9<sup>e</sup> **ÉTUDE.**

*cresc.*

*f*

*p un poco agitato.*

*fa*      *Sol*

11

*p dolente.*

*sol*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*perpendosi.*

*pp*

*rull.*

## TENDRE FLEUR.

Moderato. ( $\text{♩} = 152$ )

**10<sup>e</sup>** ÉTUDE.

*p delicato.*

*dimin e poco riten.* *mf*

*In tempo.*

*dimin e poco rall.* *p delicato.*

**FINE.**

*dimin e poco riten.*

## LA BERGERONETTE.

Allegretto. (♩ = 138)

*Solo*

**11<sup>e</sup>** ÉTUDE.

FINE

## L'ADIEU..

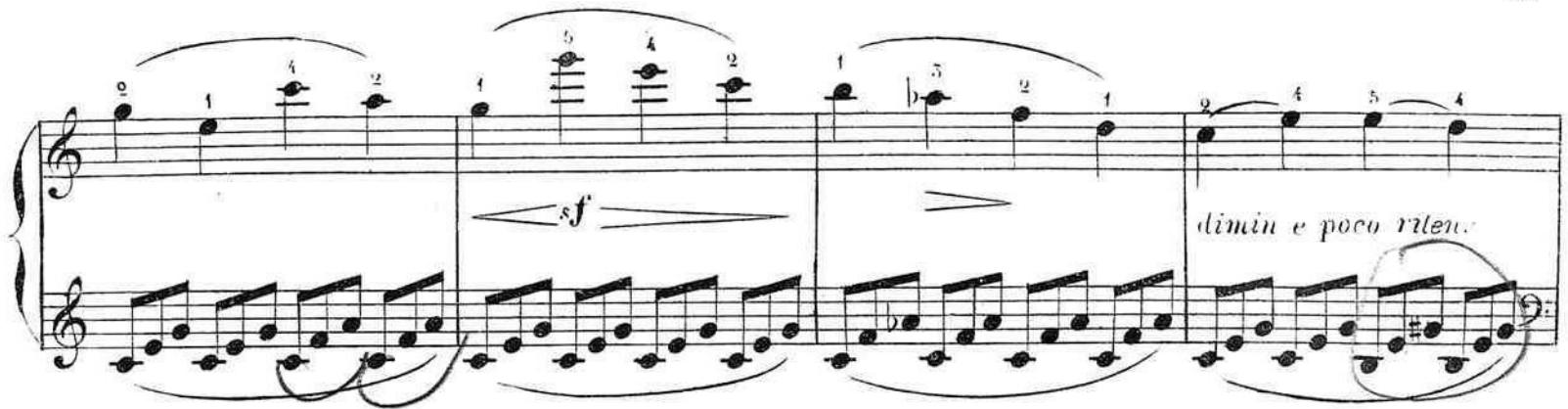
Allegro molto agitato. (♩ = 184)

12<sup>e</sup>

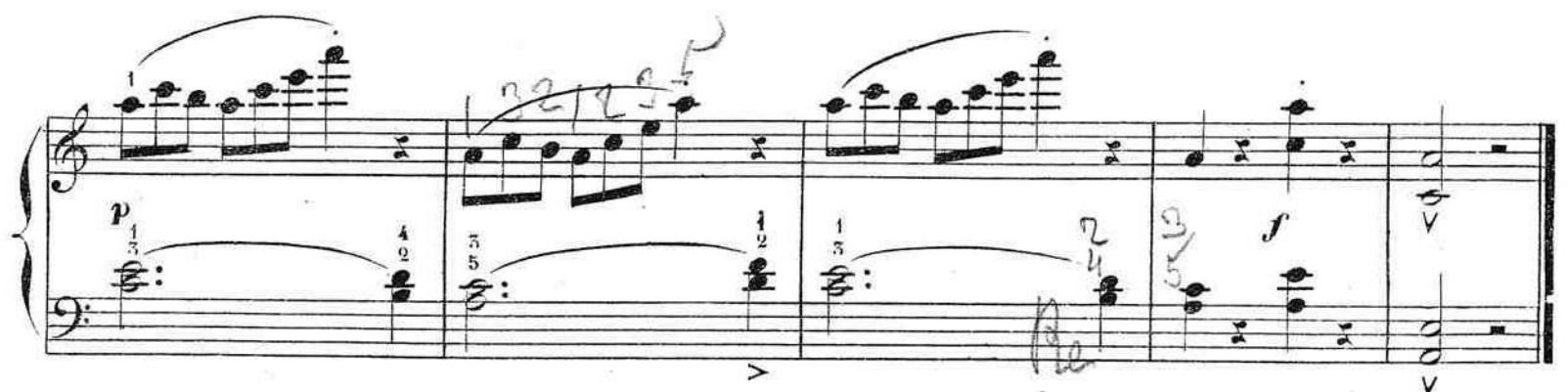
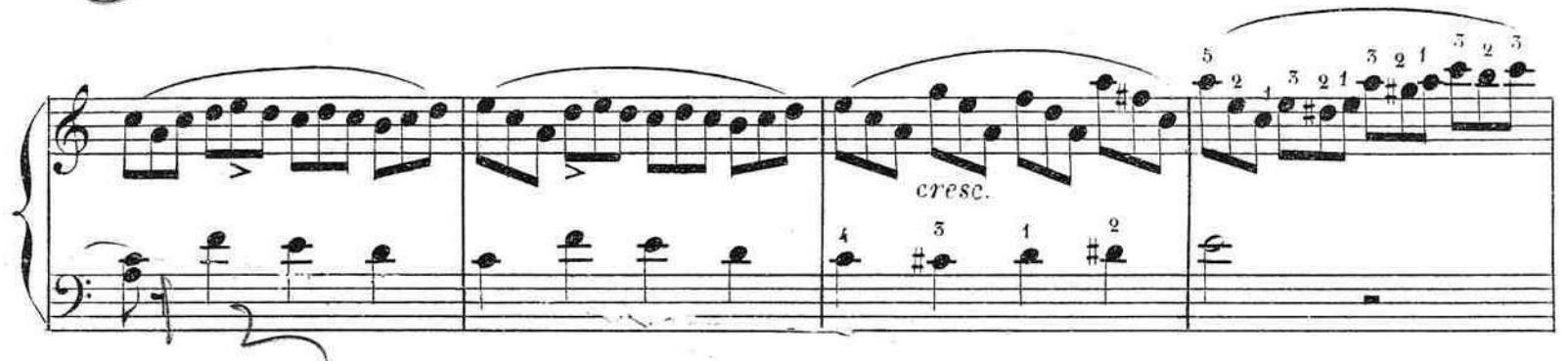
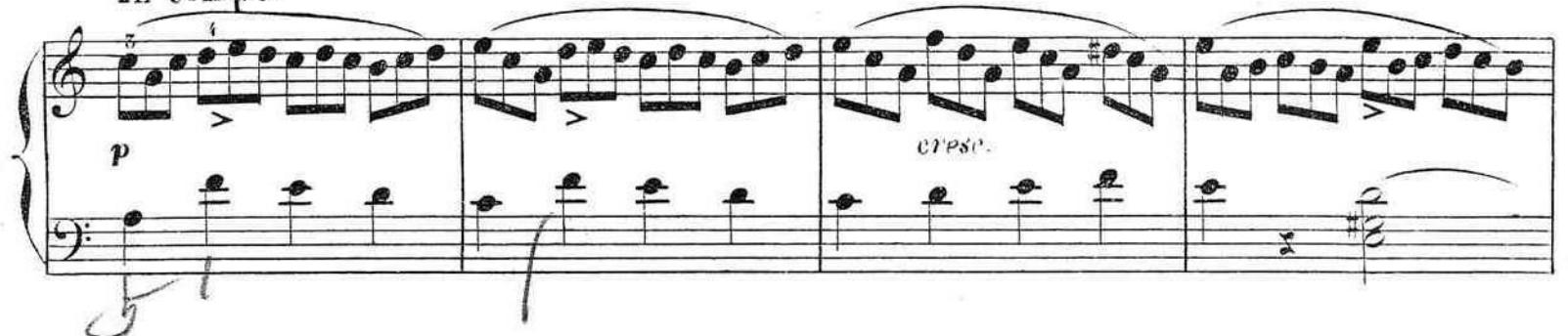
ÉTUDE.



In tempo.



In tempo.



tristes, los abrazos;

## CONSOLATION.

Allegro moderato. ( $\bullet = 152$ )

13<sup>e</sup>  
ÉTUDE.

The sheet music is divided into six staves. Staff 1 starts with a treble clef, common time, and a dynamic of  $p$ . It includes fingerings (4, 5, 4; 3, 4, 3) and a crescendo. Staff 2 starts with a bass clef, common time, and a dynamic of  $p$ . It includes fingerings (4, 5, 4; 3, 4, 5), a 'smorz.' instruction, and a 'rall.' instruction. Staff 3 starts with a treble clef, common time, and a dynamic of  $p$ . It includes fingerings (4, 5, 4; 3, 4, 5) and a crescendo. Staff 4 starts with a bass clef, common time, and a dynamic of  $p$ . It includes fingerings (5, 4, 3; 2, 1, 2, 1) and a crescendo. Staff 5 starts with a treble clef, common time, and a dynamic of  $p$ . It includes fingerings (5, 4, 3; 2, 1, 2, 1) and a 'dimin e poco riten.' instruction. Staff 6 starts with a bass clef, common time, and a dynamic of  $p$ . It includes fingerings (2, 2, 2, 1) and a 'mf' instruction. The music concludes with a final dynamic of  $p$ .

Sol 45.09.

do

## LA STYRIENNE.

17

§ Mouvement de valse .( = 176 )

**14<sup>e</sup>** ÉTUDE.

The music consists of six staves of piano music. Staff 1: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *mf*, *p grazioso*. Staff 2: Bass clef, 2/4 time, key signature of one sharp. Staff 3: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *mf*, *riten*. Staff 4: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *dim rull.*, *p*, *dolce.* Staff 5: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *f*, *f deciso.* Staff 6: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *D.C.*

In tempo.

FINE.

Re

Sol

1ma

2da

S

D.C.

## BALLADE.

Allegro con brio. ( $\bullet = 104$ )

**15<sup>e</sup>** ÉTUDE.

15<sup>e</sup> ÉTUDE.

*p misterioso.*

*p* *sf>* *sf>* *p*

*sf>* *sf>* *cresc.*

*f* *5*

*dolce.* *cresc.* *V*

*poco riten.* *animato.*

23

19

*cresc.*

*sf dimin.*

*p*

*p*

*sf*

*sf*

*cresc.*

*sf*

*s.f.*

*dimm.*

*f*

## DOUCE PLAINE.

Allegro moderato. ( $\text{♩} = 126$ )16<sup>e</sup>

ÉTUDE.

Sheet music for piano, showing six staves of musical notation. The music is in common time, key signature is one flat. The tempo is Allegro moderato ( $\text{♩} = 126$ ). The piece is titled "DOUCE PLAINE." and is labeled "16<sup>e</sup> ÉTUDE." The first staff begins with a dynamic *p dolente*. The second staff starts with a treble clef and a bass clef, with a dynamic *p*. The third staff starts with a bass clef. The fourth staff starts with a treble clef and a bass clef, with dynamics *cresc.* and *sf*. The fifth staff starts with a bass clef. The sixth staff starts with a treble clef and a bass clef. Various fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 12345. Articulation marks like *dimin e poco riten.* and *f* are also present. The music includes various note heads, stems, and rests, typical of a technical study.

## LA BABILLARDE.

Allegretto. (♩ = 72)

17<sup>e</sup>. ÉTUDE.

## INQUIÈTITUDE.

Allegro agitato. ( $\bullet = 158$ )

18<sup>e</sup> ÉTUDE.

In tempo.

## AVE MARIA.

Andantino. ( $\bullet = 100$ )

**19<sup>e</sup>** **ÉTUDE.**

*p religioso.*

*dimin e ritenuto.*

*dimin. e poco ri-te-nu-to.*

## LA TARENTELLA.

Allegro vivo. ( $\text{d} = 160$ )

**20<sup>e</sup>** ÉTUDE.

1ma      2da

*p*      *cresc.*

*sf*      *p legg.*

*f*

*1ma*      *2da*

*sf*      *sf*

*dimin e poco riten.*

*In tempo.*

## L'HARMONIE DES ANGES.

Allegro moderato. ( $\bullet = 152$ )

**21<sup>e</sup>** ÉTUDE.

12

13

1ma

2da

cresc.

dimin e poco riten.

Più lesto.

p

pp

## BARCAROLLE.

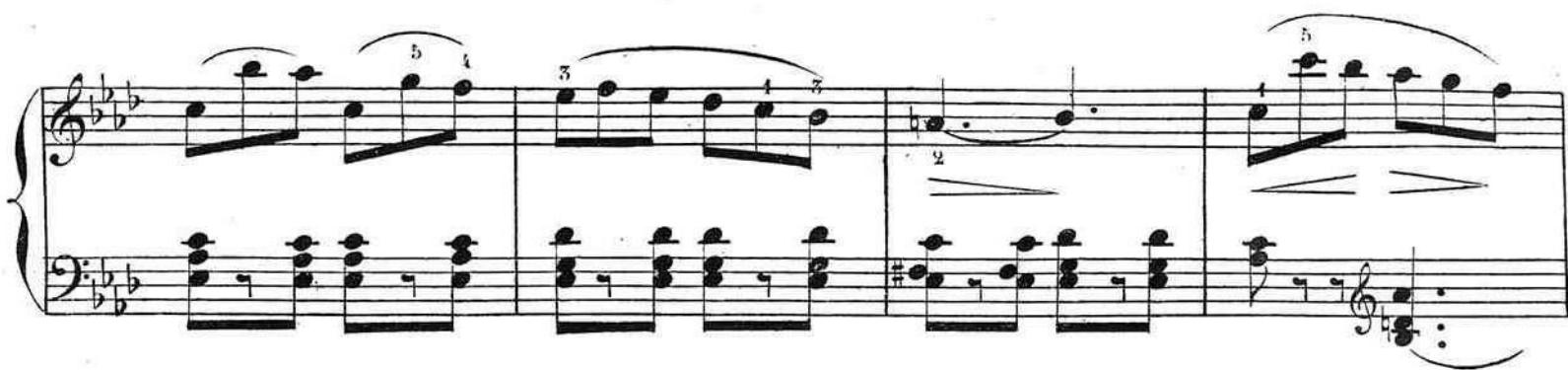
Andantino quasi Allegretto. (♩ = 72)

22. ÉTUDE.

In tempo.

dimin e riten

*p cantabile.*

*In tempo.*

*sforzando*      *sforzando*      *dimin e poco rull.*

*cresc.*
*tusingando.*
*perdendosi.*

## LE RETOUR.

Molto agitato quasi Presto. (♩ = 126)

23<sup>e</sup>. ÉTUDE.

6 8

p

Cresc.

f pp

f

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *cresc assai*, *sf pp*, and *dimin. e poco riten.*. Performance instructions like '1' and '2' with arrows indicate specific hand movements. The music consists of measures in common time, with some measures containing sixteenth-note patterns and others eighth-note patterns. The score is divided by vertical bar lines, and there are several measure rests throughout the piece.

*M. Crivello*

L'HIRONDELLE.

Allegro non troppo. ( $\text{♩} = 138$ )

24.  
ÉTUDE.

24.  
ÉTUDE.

m. g.

cresc.

p

cresc.

p dolce.

cresc.

cresc.

A handwritten musical score for piano, consisting of five staves of music. The music is in common time and major key, indicated by a G-sharp symbol. The score includes dynamic markings such as *dolce*, *p*, *cresc.*, *dimin.*, *poco riten.*, and *pp*. There are also performance instructions like "1 2 3" and "11509". The score concludes with a "FINE" marking.

*dolce.*

*p*

*cresc.*

*dimin.*

*poco riten.*

FINE

1 2 3

11509

## LA CHEVALERESQUE.

ÉTUDE

### Allegro marziale. (♩ = 152)

Op. 132.  
25. ÉTUDE.

Allegro marziale.

25. *p*

ÉTUDE. {

9

cresc.

f

p

cresc.

p delicato.

8

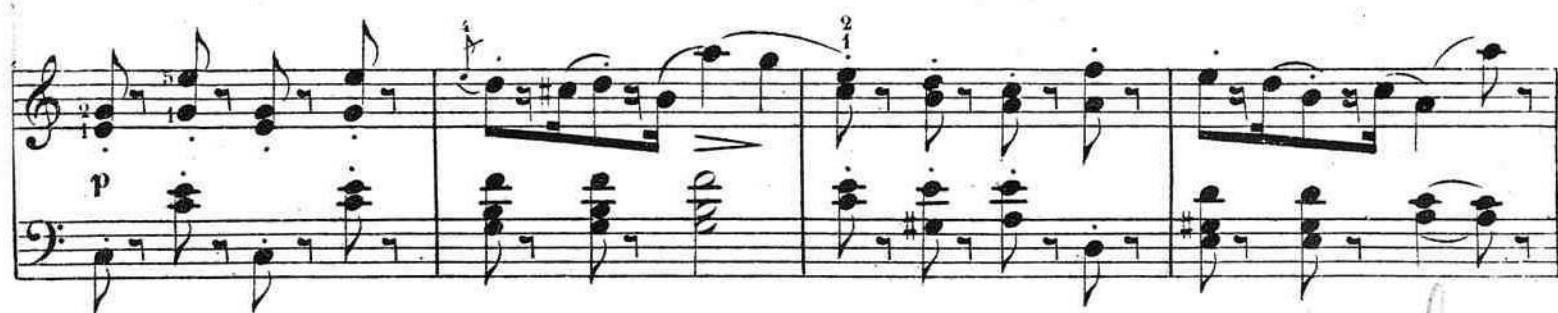
8

8

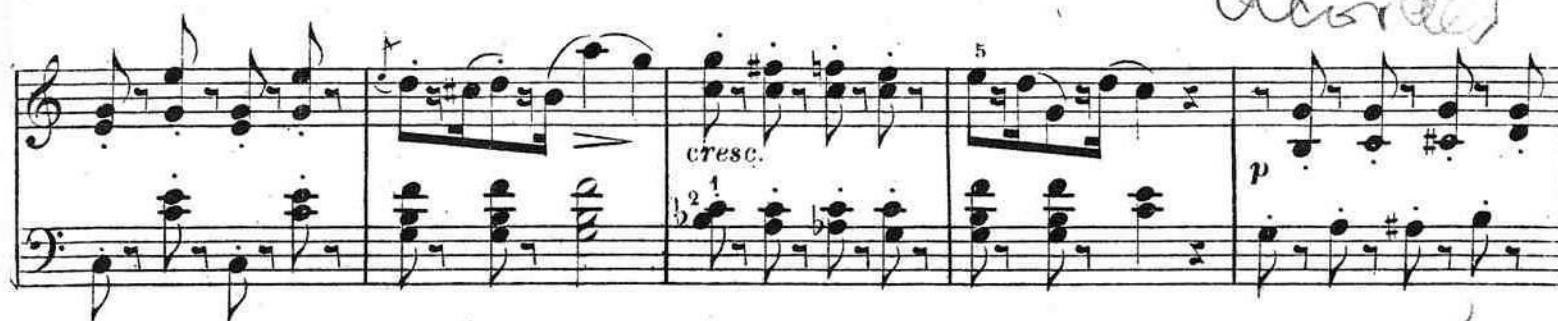
8

*allegro*

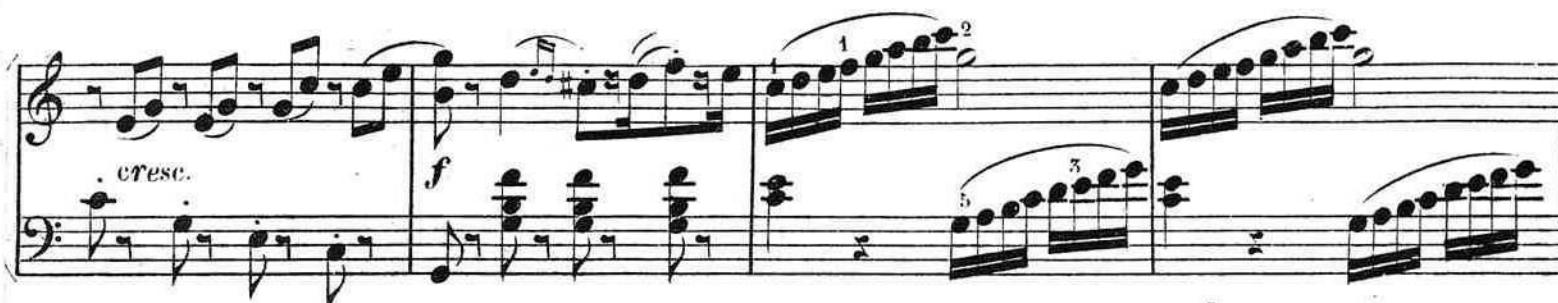
55



*acordes*



25



# 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 Fr. Schubert . . . . .	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 Fr. Schubert . . . . .	Complet " " 8 50 En 3 Suites, chaque " " 3 25

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