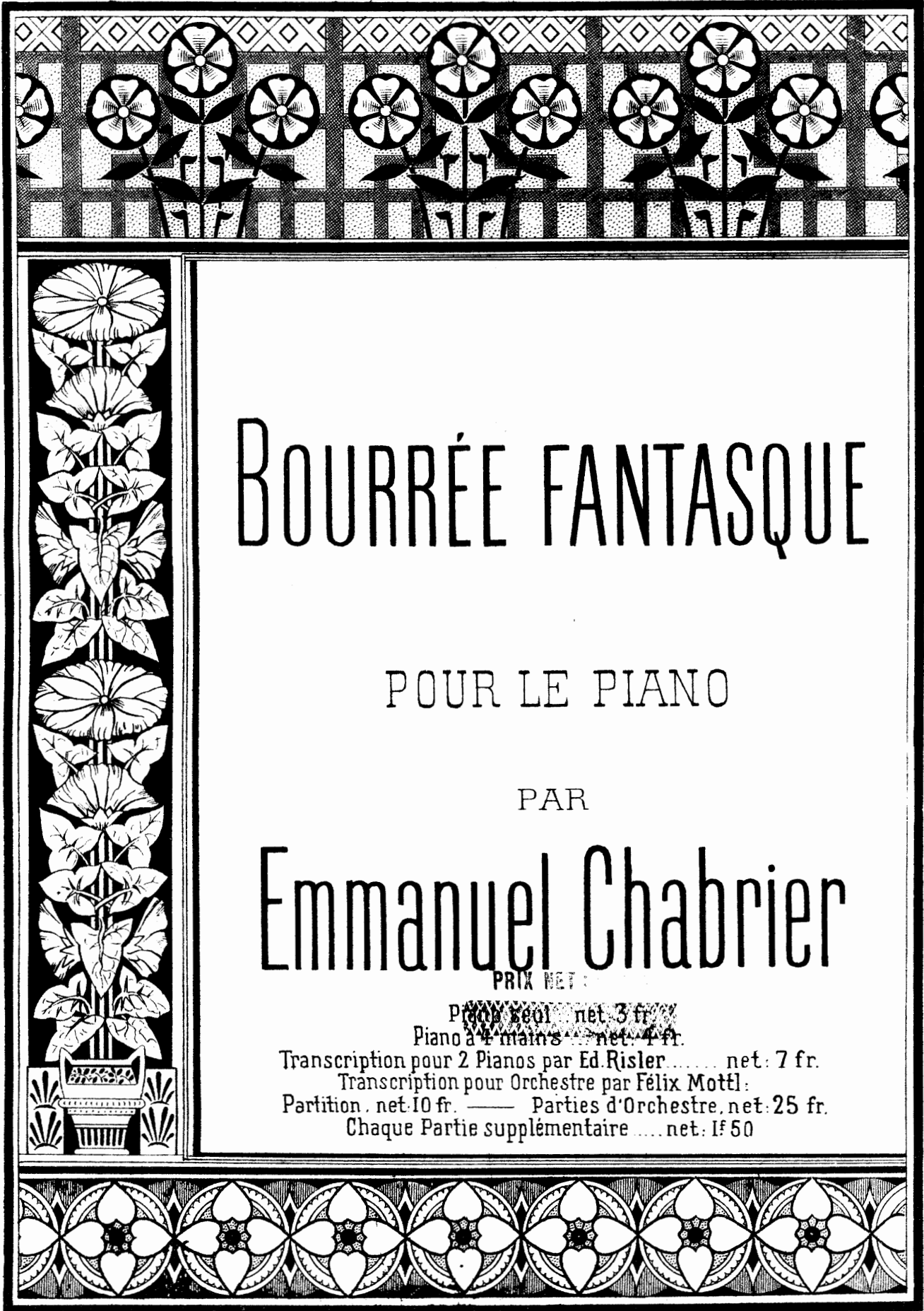


A EDOUARD RISLER



BOURRÉE FANTASQUE

POUR LE PIANO

PAR

Emmanuel Chabrier

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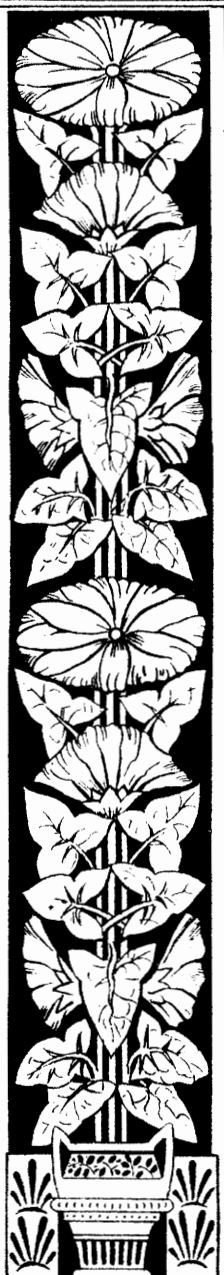
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BOURRÉE FANTASQUE

EMMANUEL CHABRIER

Très animé et avec beaucoup d'entrain. (♩ = 152)

marcatissimo.

PIANO.

The first system of the piano score consists of two staves. The treble staff begins with a forte (*f*) dynamic and a series of eighth-note chords. The bass staff provides a simple accompaniment of eighth notes.

The second system is a grand staff. The right hand has a melodic line with accents and a *sf* dynamic. The left hand has a bass line with a *f* dynamic. A *Ped.* instruction is placed below the bass staff.

The third system continues the grand staff. The right hand features a melodic line with accents and a *sf* dynamic. The left hand has a bass line with a *f* dynamic. A *Ped.* instruction is placed below the bass staff.

The fourth system continues the grand staff. The right hand has a melodic line with accents and a *sf* dynamic. The left hand has a bass line with a *mf* dynamic. A *Ped.* instruction is placed below the bass staff.

The fifth system continues the grand staff. The right hand has a melodic line with accents and a *sf* dynamic. The left hand has a bass line with a *f* dynamic.

First system of musical notation. The upper staff features a complex texture with many beamed notes and slurs. The lower staff has a simpler accompaniment. Dynamics include *f* and *mf*. Pedal markings include "Ped." and "2 Ped." with an asterisk.

Second system of musical notation. The upper staff continues with complex textures. The lower staff has a more rhythmic accompaniment. Dynamics include *sf*. The instruction *sempre marcato* is present. Pedal markings include an asterisk.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics include *f* and *sf*. The instruction *crest.* is present. Pedal markings include "Ped." and an asterisk.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics include *pp*, *mf*, and *mf cresc.*. The instruction *sostenuto. una corda.* is present. Pedal markings include "Ped." and an asterisk.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics include *f* and *pp*. Pedal markings include "Ped." and an asterisk.

First system of musical notation, consisting of a treble and bass clef. The music features a series of chords and melodic lines, primarily in the bass clef.

8

Second system of musical notation, starting with a measure rest of 8 measures. It includes dynamic markings like *sf* and *ff*, and a *Ped.* instruction.

Third system of musical notation, featuring dynamic markings like *sf* and *ff*, and *Ped.* instructions.

Fourth system of musical notation, including dynamic markings like *sf* and *sfz*, and *Ped.* instructions.

Istesso tempo.

pp

molto espressivo.

una corda.

Fifth system of musical notation, featuring dynamic markings like *pp* and *sf*, and *Ped.* instructions.

sf
Ped.
cresc.
mf

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand plays a bass line with fingerings (1, 4, 3, 1) and a dynamic marking of *mp*. A *Ped.* marking is present below the first measure. The second measure includes a *cresc.* marking and a fingering sequence (3, 2, 1, 1).

Allargando.
Molto moderato.
smorz. sempre.
con calore.
espressivo.
mf
pp
Ped.
Ped.
Ped.

Detailed description: This system covers measures 3 through 6. It begins with an *Allargando.* marking. Measure 3 has a *con calore.* marking and a dynamic of *f*. Measure 4 has an *espressivo.* marking and a dynamic of *mf*. Measure 5 is marked *Molto moderato.* with a dynamic of *pp*. Measure 6 is marked *smorz. sempre.* with a dynamic of *mp*. Pedal markings are present under measures 3, 4, 5, and 6.

Poco acceler.
a Tempo vivo.
ppp
f
Ped.
Ped.
Ped.

Detailed description: This system covers measures 7 through 10. Measure 7 is marked *Poco acceler.* with a dynamic of *ppp*. Measure 8 is marked *a Tempo vivo.* with a dynamic of *f*. Measure 9 has a *marcatiss. il canto.* marking. Pedal markings are present under measures 7, 8, 9, and 10.

dimin. molto.
p
mp una corda.

Detailed description: This system covers measures 11 through 14. Measure 11 is marked *dimin. molto.* with a dynamic of *p*. Measure 12 has a dynamic of *mp*. Measure 13 is marked *una corda.* Pedal markings are present under measures 11, 12, and 13.

Ped.
Ped.

Detailed description: This system covers measures 15 through 18. Measure 15 has a dynamic of *ff*. Measures 16, 17, and 18 have a dynamic of *sf*. Pedal markings are present under measures 15 and 17.

sf *pp*
sf *una corda.* *più pp possibile.*
ppp

The first system contains measures 1 through 4. The right-hand part begins with a fortissimo (*sf*) chord, followed by a piano (*pp*) section with a slur. The left-hand part starts with a fortissimo (*sf*) chord and continues with a steady eighth-note accompaniment. The instruction *una corda.* is written above the right-hand part in measure 2, and *più pp possibile.* is written above it in measure 3. The system concludes with a pianissimo (*ppp*) dynamic marking.

mf *f* *sf* *mf* *p*
Ped. * Ped. *

The second system contains measures 5 through 8. The right-hand part features a mezzo-forte (*mf*) section with a slur, followed by fortissimo (*f*) and sforzando (*sf*) chords, and then a mezzo-forte (*mf*) section with a slur that ends in piano (*p*). The left-hand part continues with eighth-note accompaniment, including a fortissimo (*f*) section. Pedal markings (*Ped.*) and asterisks (*) are placed below the left-hand part in measures 5, 6, 7, and 8.

pp *f* *sf* *mf* *p* *pp*
Ped. * Ped. * Ped. *

The third system contains measures 9 through 12. The right-hand part starts with pianissimo (*pp*) and mezzo-forte (*mf*) sections with slurs, followed by fortissimo (*f*) and sforzando (*sf*) chords, and ends with a piano (*p*) and pianissimo (*pp*) section. The left-hand part continues with eighth-note accompaniment, including a fortissimo (*f*) section. Pedal markings (*Ped.*) and asterisks (*) are placed below the left-hand part in measures 9, 10, 11, and 12.

8 *f* *cresc.*

The fourth system contains measures 13 through 16. A dashed line above the staff indicates the start of measure 8. The right-hand part features a fortissimo (*f*) section with a slur, followed by a crescendo (*cresc.*) section. The left-hand part continues with eighth-note accompaniment, including a fortissimo (*f*) section.

ff *sf* *sf* *sf* *sf*
Ped. *

The fifth system contains measures 17 through 20. The right-hand part begins with fortissimo (*ff*) and sforzando (*sf*) chords, followed by a section with triplets of eighth notes. The left-hand part continues with eighth-note accompaniment, including a fortissimo (*ff*) section. Pedal markings (*Ped.*) and asterisks (*) are placed below the left-hand part in measures 17 and 18.

stacc.

ff *tutta forza.*

Ped. * Ped. * Ped. * Ped. *

sf *sf* *dimin.* *legato, dolce.*

mf *sf* *sf* *dimin.* *pp* *marcato il canto.*

Ped.

una corda.

pp molto legato.

Ped. * Ped. * Ped.

una corda.

ppp *pp*

Ped.

cresc. molto. *sf* *rit. poco.* *sf*

f *appass.*

Ped. * Ped. *

a Tempo. *Allargando.* *rall. sempre.*

sf cresc. sempre. *f* *dim. molto.*

Ped. 5 3 3 * 2 *f* *f* Ped. *sf* *

Molto moderato e quasi misurato.

espressivo. *cantabile.* *rit.*

mp *mp* *cresc.*

una corda. *mp* *mp* Ped. *

1° Tempo molto risoluto.

ppp una corda sempre. *pp sempre.*

cresc. *pp una corda.*

poco cresc. *sf* *2 Ped. ppp* *f*

Ped. *

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values and rests, with some notes marked with accents.

8

Second system of musical notation. It begins with a dynamic marking of *sf* (sforzando) and includes a *Ped.* (pedal) marking. The notation features complex rhythmic patterns and dynamic changes.

Third system of musical notation. It includes the marking *sempre f* (sempre forte) and a *f* (forte) marking. The system concludes with a *Ped.* marking and an asterisk.

Fourth system of musical notation. It features the marking *sf sempre f* (sforzando sempre forte). The notation continues with complex rhythmic figures.

Fifth system of musical notation. It includes the marking *una corda* (one string) and dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The system includes several *Ped.* markings and asterisks.

Sixth system of musical notation. It features dynamic markings of *sf*, *ff*, and *pp leggieriss* (pianissimo leggierissimo). The system includes multiple *Ped.* markings and asterisks.

8- *sempre molto vivo.* *una corda.*

pp *dimin.* *ppp* *pp* *marcato il canto e con malinconia.*

8-

8-

cresc. poco *a poco* *mf e cresc.*

8-

ff *Ped.* ** ff marcato.* *(Ped. col il canto)*

8-

ff *(Ped. col il canto)*

8-

molto pesante.

8-7-71 sempre vivo.

sf marcato sempre. *mf* Ped. *

ff *p* *dimin. sempre* Ped. *

dolce e teneramente. *p espress.* *sf* *pp* *pp* *dolcissimo.* *senza rallentare.* *una corda.* Ped. *

sf *pp* Ped. *pp*

sfpp *pp sempre.* *espressivo.* *sf* 2 Ped.

poco stringendo. *f appassionato molto.* *sf* *cresc. sempre.* Ped. *

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and dynamics including *f*, *ff*, and *sf*. The lower staff provides harmonic support with chords and bass lines, also marked with *f* and *sf*. Pedal markings ("Ped.") and asterisks are present throughout the system.

Second system of musical notation, continuing the piece. It includes the instruction "sempre molto risoluto." in the upper staff. Dynamics range from *pp* to *sf*. The lower staff continues with harmonic accompaniment and includes several "Ped." markings.

Third system of musical notation, featuring a *crescendo.* instruction in the upper staff. The music is characterized by dense chordal textures and rhythmic patterns. Dynamics include *f* and *sf*. Multiple "Ped." markings are used to indicate sustained sounds.

Fourth system of musical notation, marked with *ff* dynamics. It includes the instruction "croisez." in the upper staff. The texture is highly rhythmic and complex. Dynamics include *sf* and *ff*. "Ped." markings are present.

Fifth system of musical notation, the final system on the page. It features *sf* and *ff* dynamics. The music concludes with a final chord and a fermata. "Ped." markings are used to sustain the final notes.

ŒUVRES DE EMMANUEL CHABRIER

PIANO 2 Mains

España, ballet.....	12 »
Aubade.....	3 »
Ballabile.....	2 »
Bourrée fantasque.....	3 »
Caprice.....	2 »
Dix Pièces pittoresques.....	6 »
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4. Sous bois.....	2 »
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— très facile.....	1 »
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L'Étoile: Fantaisie sur les principaux motifs (D'AUBEL).....	2 »
— Suite de Valses (E. DERANSART).....	2 »
— Polka (ARBAM).....	2 »
— Quadrille (ARBAM).....	2 »
Feuille d'Album.....	2 »
Gwendoline, transcriptions et fantaisies:	
— Introduction du 1 ^{er} acte (WYLLER).....	2 »
— Paraphrase sur la Fileuse (MESSAGIER).....	2 »
— Prélude du 2 ^e acte (MESSAGIER).....	2 »
— Chœur nuptial du 2 ^e acte (MISQUITA).....	2 »
— Fantaisie sur les princip. motifs (MESSAGIER).....	2.50
— Petite fantaisie très facile.....	1 »
Habanera.....	2 »
— simplifiée (FISCHER).....	2 »
— très facile (FAUGIER).....	1 »

L'île Heureuse, valse (GABRIEL MARIE).....	2 »
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— — — — — très facile.....	1 »
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— Polka (GABRIEL MARIE).....	2 »
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— — — — — française.....	1 »
— Couplets du Polonois.....	1 »
— Pavane Henri III.....	1 »
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L'île heureuse, valse (GABRIEL MARIE).....	—	2.50

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Le Roi malgré lui, Danse slave (CHAMINADE).....	—	5 »
— — — — — Fête polonoise (MESSAGIER).....	—	5 »
— — — — — Valse (P. MULLER).....	—	2.50
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España, Rapsodie.....	—	5 »
Joyeuse marche (ALDER).....	—	3 »
Trois Valses romantiques.....	—	7 »
España, rapsodie (CHEVILLARD).....	2 Pianos à 8 mains	7 »
Le Roi malgré lui, Fête polonoise (G. MARIE).....	—	6 »

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5. — Ainsi que la rose nouvelle.....	1 »

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6 bis. La même, pour mezzo-soprano.....	2 »
7. Epithalame. Enfants, je vous bénis.....	2 »
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5 bis. La même, pour mezzo-soprano.....	2 »
6. Duo-Barcarolle. Quels soirs divins.....	2 »
7. Chanson Française. Je suis le Roi vaillant.....	2 »
7 bis. La même, pour baryton.....	2 »
8. Couplets des Gondoles.....	2 »
9. Nocturne à 2 voix (soprano et mezzo-soprano).....	2 »
10. Grand Duo (soprano et ténor). Il n'est plus, hélas!.....	3 »
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3. Duo du 1 ^{er} acte. Viens ici!.....	5 »
4. Air d'Harald. Je vis dans la jourrasque amère.....	2 »
4 bis. La même, pour ténor.....	2 »
5. Lied des Eglantines. Nos lances sont des aiguilles.....	2 »
5 bis. La même, pour mezzo-soprano.....	2 »

LE ROI MALGRÉ LUI

1. Couplets du Polonois. Le Polonois est triste.....	2 »
2. Chanson de l'Alouette. Hélas! à l'esclavage.....	2 »
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— Partition.....	10 »
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— Partition.....	10 »
— Parties d'orchestre.....	25 »
— Chaque partie supplémentaire.....	2 »
Réduction p ^r orch. ordinaire (GABRIEL MARIE).	
— Partition.....	8 »
— Parties d'orchestre.....	15 »
— Suite de Valses (WALDTREUPEL).....	2 »
— Orchestre pour accompagner les chœurs à 4 et 6 voix d'après la valse de WALDTREUPEL.....	2 »
Gwendoline, Ouverture. Partition.....	10 »
— Parties d'orchestre.....	25 »
— Chaque partie supplémentaire.....	1.50

Gwendoline, Prélude, Partition.....	3 »
— Parties d'orchestre.....	5 »
— Chaque partie supplémentaire.....	1 »
Habanera, Partition.....	3 »
— Parties d'orchestre.....	4 »
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Joyeuse Marche, Partition.....	5 »
— Parties d'orchestre.....	10 »
— Chaque partie supplémentaire.....	1 »
La Sulamite, Scène lyrique avec chœurs.	
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— Parties d'orchestre.....	25 »
— Chaque partie supplémentaire.....	2 »
L'Étoile, fantaisie par TAVAN.....	3 »
Le Roi malgré lui, fantaisie par AUVRAY.....	3 »
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— Partition.....	10 »
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— Chaque partie supplémentaire.....	2 »
3 Valses Romantiques, orchestrées par Félix MOTTI.	
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