

Santaisie
 ET
 VARIATIONS
 à Quatre Mains Pour le Piano
 sur l'Opéra de Bellini
J. PURITANI
 Composées par
C. CZERNY



Opus 376

Propriété des Éditeurs

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[1835?]

All^{to} sostenuto. ♩ = 108
 INTRODUCTION: *pp*

pp
pp
pp leggier.
cres. *f*
p *pp leggier.* *f*

INTRODUCTION

All.^{to} sostenuto. ♩ = 108

pp

sempre pp e legato.

cres.

dol. Cantabile.

pp

pp

SECONDA.

First system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. Dynamics include *p*, *sf* *cres.*, and *f*. There are triplet markings (*3*) over the right hand.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *dim.*, *p*, and *pp*.

Third system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. Dynamics include *cres.*, *f*, and *sf*.

Fourth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. Dynamics include *p*, *cres.*, *sf*, and *f*.

Fifth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. Dynamics include *ff* *animato.*, *fz*, *pp* *dol.*, and *Ped.* with asterisks.

Sixth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. Dynamics include *Ped.*, *cres.*, and *ff* *Ped.* with asterisks.

PRIMA.

p *sf cres.*

f *sf* *sf* *dim.* *pp* *loco*

cres. *sf*

p *cres.* *sf*

8va *sf animato.* *sf Ped.* *pp dol. Ped.* *delicatam.*

8va *Ped.* *smorz.* *cres.* *sf Ped.*

SECONDA.

pp
cres.
ff Ped. *

All^o vivace. $\text{♩} = 96$

pp
cres. e stringendo.
f Ped. *

ff Ped. *

cres.
ff Ped. *
f
f

ff Ped. *

PRIMA.

pp *cres* *8^a* *loco* *ff* Ped *

pp *cres* *8^a* e stringento.

All. vivace. $\text{♩} = 96$

f Ped * *loco* *8^a*

ff Ped. * *pp* *leggier.* *loco* *cres.* *8^a*

ff Ped. *f* * *f* *loco*

f *f* *f* *f* *f* *f* *f* *f* *ff* Ped. *

SECONDA.

pp

Ped. *

All.^o moderato. ♩ = 152

TEMA.

p

p

cres. dim. p Ped. * cres.

p

PRIMA.

pp Ped

Ped. *

8^a Presto. cres. loco f Ped. dim. rall. pp *

All^o moderato. $\text{♩} = 132$

TEMA. p

8^a p cres. dim. p

8^a Ped. cres. f

SECONDA.

Var. 1.

ff energico. *fz* *p dol.*

pp *ff* *f*

f *p*

p *pp*

Veloce e brillante.

Var. 2.

p *cres.* *Ped. * dim.*

p *cres.* *Ped. ** *pp* 6

PRIMA.

Var. 1.

8^a
1
f.f. energico.
loco
dol.
8^a

8^a
pp
f.f.
f.f.
loco
p
8^a

8^a
dol.
pp

Var. 2.

Veloce e brillante.

p
8^a

8^a
f *loco*
Ped. * *loco dim.*
cres.

8^a
f *Ped.* * *pp*

SECONDA.

p *cres.*

f *sempre cres.*

ff *Ped.* * *f* *fz* *Ped.* *

Un poco ritenuto. $\text{♩} = 100$

Var. 5. *dolce e cantabile espressivo.* *Ped.* *

cres. *ff* *ff* *ff* *dim.* *Ped.* *

8^a
leggier.

8^a loco
cres. *f* sempre cres.

8^a

8^a loco 8^a
ff Ped. * *f* * *f* * *fz* Ped. * *f*

Un poco ritenuto $\text{♩}_{8a} = 100$.

Var. 5.
pp Ped. *

8^a
cres. *f* *f* Ped. * dim. *p*

SECONDA.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. Performance markings include "Ped." (pedal) and "cres." (crescendo).

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with slurs and accents. The lower staff has a harmonic accompaniment. Performance markings include "Ped. dim." (pedal diminuendo), "f" (forte), and "p" (piano).

Third system of the musical score. It begins with the tempo marking "All^o vivace" and a quarter note equal to 88 (♩ = 88). The system is divided into two parts by a repeat sign. The first part has a piano (*p*) dynamic and a "2^a" marking. The second part has a fortissimo (*ff*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Performance markings include "cres." (crescendo) and "f" (forte).

Fourth system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Performance markings include "p" (piano), "cres." (crescendo), and "ff" (fortissimo).

Fifth system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Performance markings include "ff" (fortissimo).

8^a
p
Ped. *

This system shows the first two staves of music. The upper staff is marked with an 8^a and contains chords with wavy lines above them. The lower staff has a piano (*p*) dynamic and a pedaling instruction (Ped.) with an asterisk (*).

8^a
cres.
Ped. * dim.

This system continues the first two staves. The upper staff has an 8^a marking and a crescendo (*cres.*) dynamic. The lower staff has a pedaling instruction (Ped.) with an asterisk and a decrescendo (*dim.*) dynamic.

8^a
pp
1^a

This system shows the third system of music. The upper staff has an 8^a marking and a pianissimo (*pp*) dynamic. The lower staff has a first ending bracket (1^a) at the end.

All^o vivace $\text{♩} = 88$
2^a 8^a 1 8^a
p *cres.* *ff* *p* *cres.* *ff*

This system is marked "All^o vivace" with a tempo of quarter note = 88. It features first and second endings (2^a and 1) and dynamic markings: piano (*p*), crescendo (*cres.*), fortissimo (*ff*), piano (*p*), crescendo (*cres.*), and fortissimo (*ff*). The upper staff has 8^a markings.

p

This system shows the final system of music on the page. The upper staff has a piano (*p*) dynamic. The lower staff has a bass clef and various chordal accompaniment.

SECONDA.

poco a poco cres.

piu cres

f Ped: cres * Ped. * Ped. *

ff con fuoco. *f* *f* *pp*

1

And^{te} espressivo ♩ = 84

p

pp smorz.

PRIMA.

poco a poco cres.

piu cres

8^a
f Pd. cres.* Pd.* Pd.*

8^a
ff con fuoco. loco

And.^o espressivo $\text{♩} = 84$

p dol.

8^a
pp delicatam. smorz.

SECONDA.

Musical notation for the first system of the 'SECONDA' section. It consists of two staves in bass clef. The upper staff contains a series of chords with eighth-note patterns. The lower staff contains a melodic line with quarter notes. A 'Ped.' marking is present above the second measure of the upper staff, and an asterisk is placed at the end of the system.

Musical notation for the second system of the 'SECONDA' section. It consists of two staves in bass clef. The upper staff continues the chordal accompaniment, while the lower staff continues the melodic line. A 'Ped.' marking is present above the first measure of the upper staff.

Musical notation for the third system of the 'SECONDA' section. It consists of three staves. The top staff is in treble clef and contains a vocal line with eighth-note patterns. The bottom two staves are in bass clef and contain piano accompaniment. A 'cres.' marking is placed above the first measure of the bottom staff.

Musical notation for the fourth system of the 'SECONDA' section. It consists of two staves in bass clef. A 'Tempo.' marking is placed above the first measure of the upper staff. The system includes various dynamic markings such as 'Ped. cres.', 'f', and 'pp', along with several asterisks indicating specific performance points.

Molto allegro. $\text{♩} = 108$

Musical notation for the 'FINALE' section. It consists of two staves in bass clef. The tempo is marked 'Molto allegro. $\text{♩} = 108$ '. The notation includes dynamic markings such as 'pp', 'stacc.', 'poco cres.', and 'dim.'. There are also 'x' marks under some notes in the lower staff.

Musical notation for the final system of the 'FINALE' section. It consists of two staves in bass clef. The system includes dynamic markings like 'pp' and '1^a' and '2^a' markings for first and second endings. The number '4682' is printed at the bottom center of the page.

PRIMA.

First system of musical notation for the PRIMA section. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics including *tr*, *Ped*, and *dol.*. The lower staff provides harmonic accompaniment.

Second system of musical notation for the PRIMA section. It features two staves with dynamic markings such as *cres* and *Ped cres.*. The upper staff includes a triplet of eighth notes and an *8^a* (octave) marking.

Third system of musical notation for the PRIMA section. The upper staff shows a rapid ascending scale with a *tr* ornament and dynamic markings *sf*, *dim*, and *All^o pp leggier.*. The lower staff includes a *Ped.* marking.

Fourth system of musical notation for the PRIMA section. It contains two staves with dynamic markings *perendosi.*, *sf*, *pp*, and *Tempo.*. Multiple *Ped.* markings are present throughout the system.

Musical notation for the FINALE section. It begins with the tempo marking *Molto allegro.* and a metronome marking of $\text{♩} = 108$. The section is in 6/8 time and features two staves with dynamic markings *pp*, *poco cres*, and *dim.*

Final system of musical notation for the FINALE section. It consists of two staves with dynamic markings *pp delicatam.*, *f^a*, and *2^a*. The upper staff includes an *8^a* marking.

Musical notation for the first system, featuring a grand staff with piano and bass clefs. The music includes dynamic markings such as *cres.*, *Ped.*, and *sf*.

Musical notation for the second system, including first and second endings marked *1^a* and *2^a*. Dynamic markings include *sf* and *ff*.

Musical notation for the third system, showing piano and bass clefs with dynamic markings *p* and *cres.*.

Musical notation for the fourth system, featuring piano and bass clefs with dynamic markings *f*, *p*, and *cres. sf*.

Musical notation for the fifth system, including piano and bass clefs with dynamic markings *p* and *Ped.*.

8^a
cres. Ped. * *p* dol.

This system features a grand staff with treble and bass clefs. The treble clef part is marked with an 8^a and contains a melodic line with various ornaments and dynamics including *cres.*, *Ped.*, and *p dol.*. The bass clef part provides harmonic support with chords and moving lines.

8^a
1^a 2^a
ff *p* dol.

This system continues the piece with a grand staff. The treble clef part has two first endings marked 1^a and 2^a. Dynamics include *ff* and *p dol.*. The bass clef part continues with harmonic accompaniment.

8^a
cres. *f* *f* *p* *f*

This system shows a grand staff with a treble clef part featuring a melodic line with dynamics *cres.*, *f*, *f*, *p*, and *f*. The bass clef part provides a steady accompaniment.

8^a
p *cres.* *f* *f* *f* dim

This system continues with a grand staff. The treble clef part has dynamics *p*, *cres.*, *f*, *f*, and *f*, ending with *dim*. The bass clef part continues with harmonic accompaniment.

8^a
p dol. Ped. *

This system features a grand staff. The treble clef part starts with *p dol.* and includes a *Ped.* marking. The bass clef part continues with harmonic accompaniment.

First system of musical notation. The treble staff contains chords, and the bass staff contains a rhythmic accompaniment. A *pp stacc.* marking is present in the second measure of the bass staff.

Second system of musical notation. The treble staff contains chords, and the bass staff contains a rhythmic accompaniment. A *cres.* marking is present in the second measure of the bass staff.

Third system of musical notation. The treble staff contains chords, and the bass staff contains a rhythmic accompaniment. A *f Ped. ** marking is present in the first measure of the bass staff, and a *f vivo. f* marking is present in the third measure of the bass staff.

Fourth system of musical notation. The treble staff contains chords, and the bass staff contains a rhythmic accompaniment. A *f* marking is present in the first measure of the bass staff, a *pp* marking in the second measure, and a *cres.* marking in the fourth measure of the bass staff.

Fifth system of musical notation. The treble staff contains chords, and the bass staff contains a rhythmic accompaniment. A *f* marking is present in the first measure of the bass staff, a *cres* marking in the second measure, a *ff Ped. ** marking in the fourth measure, and a *p* marking in the fifth measure of the bass staff.

8^a

pp cres. f f Ped.*

This system contains two staves of music. The upper staff features a melodic line with various ornaments and dynamics, starting with *pp* and increasing through *cres.* to *f*. The lower staff provides harmonic support with chords and some rhythmic patterns. A *Ped.** marking is present at the end of the system.

8^a

f vivo. *f* *f*

This system continues the piece with more complex rhythmic patterns. The upper staff has a *f vivo.* marking, indicating a change in tempo and dynamics. The lower staff continues with harmonic accompaniment.

8^a

pp *cres.*

This system shows a return to a softer dynamic with *pp* in the upper staff, followed by a *cres.* marking. The lower staff continues with harmonic accompaniment.

8^a

f *cres.*

This system features a *f* dynamic in the upper staff, which then increases with a *cres.* marking. The lower staff continues with harmonic accompaniment.

8^a

ff Ped. *loco* *dim.* *p*

This system concludes the page with a *ff* dynamic and a *Ped.* marking. The upper staff includes a *loco* marking and a *dim.* marking, leading to a *p* dynamic. The lower staff continues with harmonic accompaniment.

Musical score for "SECONDA." in G major, 2/4 time. The score consists of seven systems of piano accompaniment.

- System 1:** Bass clef. Dynamics: *pp*.
- System 2:** Bass clef. Dynamics: *cres.*, *f*.
- System 3:** Treble clef. Dynamics: *f*, *ardito.*, *ff*, *Ped.*.
- System 4:** Treble clef. Dynamics: *Ped.*, *Vivacc.*, *f*.
- System 5:** Bass clef. Dynamics: *pp*, *cres.*, *f*, *marcato.*.
- System 6:** Bass clef. Dynamics: *f*, *Ped.*, *dim.*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has two sharps (F# and C#). The piece concludes with a fermata on a whole note in the final measure.

8^a
pp

8^a
cres. *sf* *f* *ardito.*

8^a *Vivace.* *f* *Ped.* * *Ped.* * *f*

8^a *pp* *leggier.*

8^a *cres.* *f* *marcato.*

8^a *f* *Ped.* *dim.*

* *p dol.* *cres.*
p.

ff Ped. *

ff Ped. * *ff* *f*

ff *Ped. ** *Ped. ** *Ped. ** *fz* *ff*
 Presto.

Ped. *fz **
 FINE.

8^a

p dol.

8^a

cres
ff Ped.

8^a

** ff Ped.*

loco

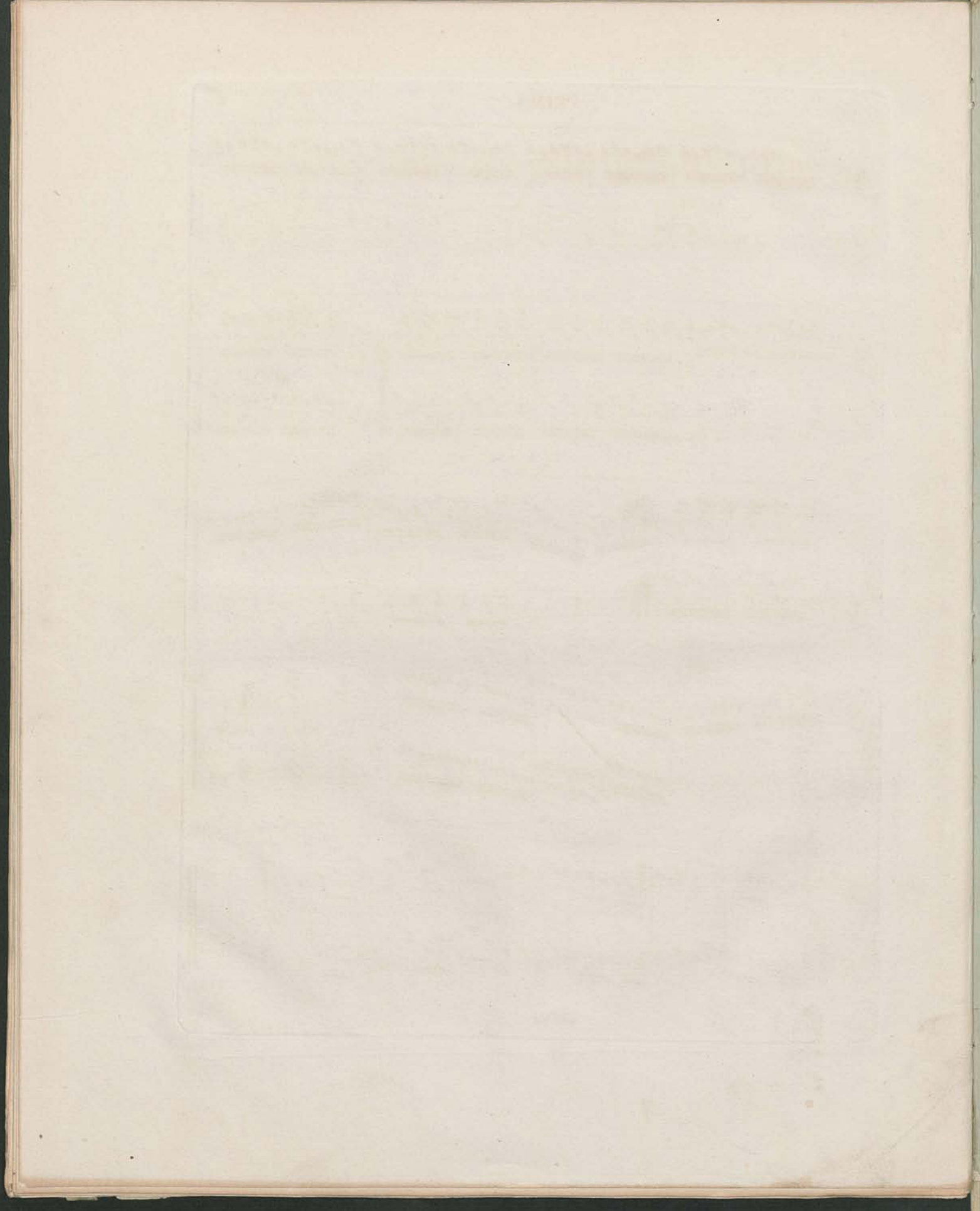
loco
8^a
*fz Ped. * Ped. * Ped. **

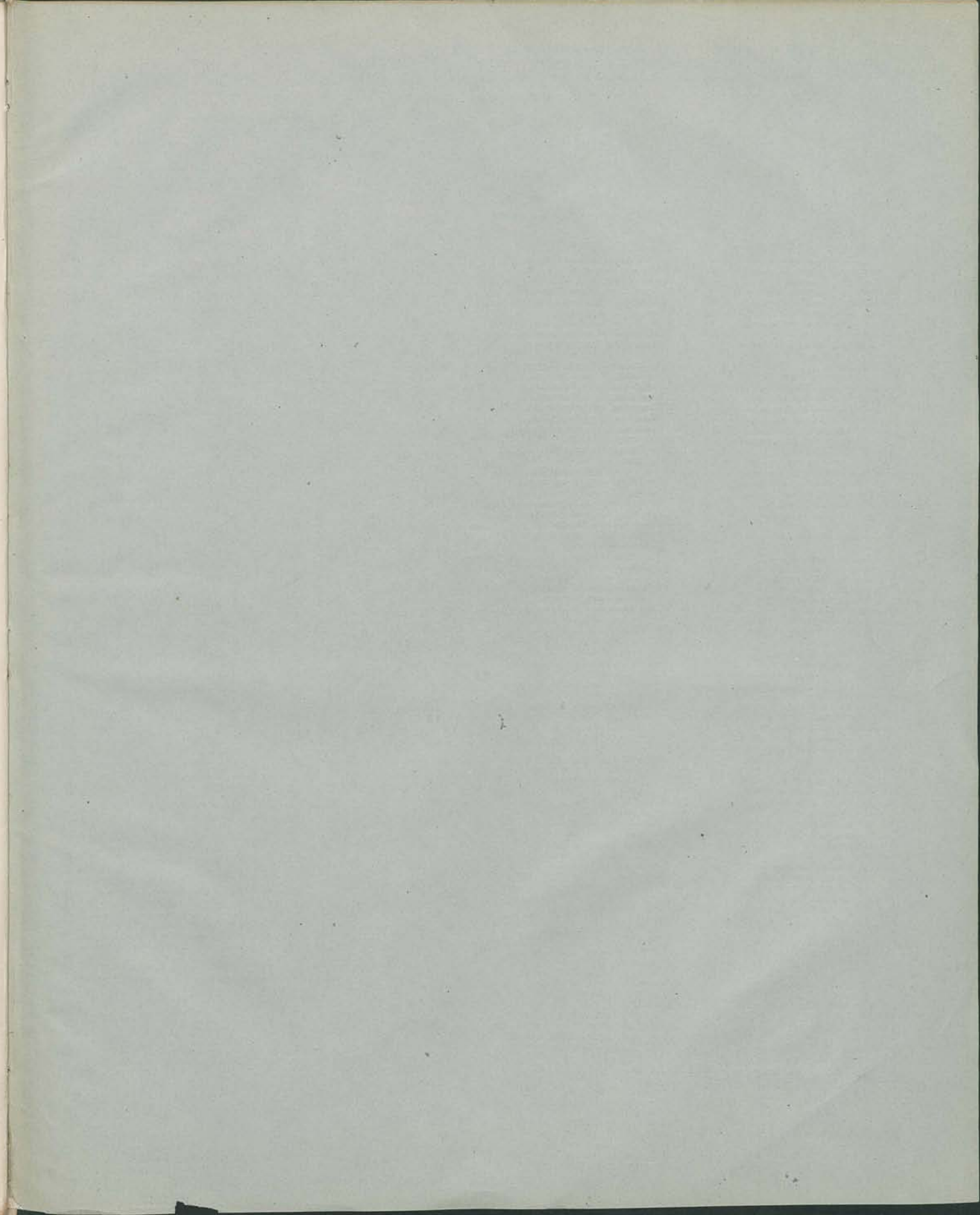
Presto.

8^a

ff
Ped.
*fz **

FINE.





CATALOGUE DES OUVRAGES POUR LE PIANO

DE

J. ASCHER & S. SMITH

PUBLIES PAR

Bruxelles, chez SCHOTT FRÈRES.

Les Fils de B. Schott à Mayence.

Londres, chez SCHOTT & COMP.

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" 19. Morceau de concert sur un motif de l'opéra Lucrezia Borgia.	1 12	" 72. Marche des Mousquetaires de la Reine.	1 —	Les Trompettes du Régiment, Polka militaire.	— 45	" 23. Fête champêtre, Scène de Ballet, Morceau brillant.	— 54
" 20. Séquidilla sur un motif de l'opéra Mosquita la Sorcière.	1 12	" 73. La Zingara, Caprice élégant.	1 —	Victoire, 2 ^{me} Galop militaire.	— 54	" 24. Gaieté de coeur, Valse brillante.	1 12
" 21. L'Orgie, Bacchanale.	1 12	" 74. La Favorite, Morceau de concert.	1 12	Virginka, Mazurka élégante.	— 54	" 25. Mazurka des Ulans.	— 54
" 22. Festa napolitana, Capriccio.	1 12	" 75. Le Pré aux Clercs, Fantaisie.	1 —	La Montagnarde, Mazurka de salon.	— 54	" 26. Songes du forêt (Dreams of the forest), Chanson sans paroles.	— 54
" 23. Dozia, Mazurka-Mélodie.	— 54	" 76. Une Etincelle de Donizetti.	1 —	Un Moment de tristesse, Méditation.	— 54	" 27. Une Perle de Varsovie, Polonoise brillante.	— 54
" 24. Danse espagnole, Fragu. de salon.	1 —	" 77. Illustration de l'opéra Martha.	1 12	Mazurka des Traineaux.	1 —	" 28. Feu de joie, Morceau de salon.	1 12
" 25. Marche bohème.	1 12	" 78. Chant des fleurs, Rêverie poét.	1 12	La Perle du Nord, Mazurka élégante.	— 54	" 29. L'Oiseau de Paradis, Morceau brill.	— 54
" 26. Une Fleur de salon, Impromptu-Valse.	— 54	" 79. Fantaisie de concert sur Quantin Burward.	1 12	Fleur d'Album, Mazurka élégant.	— 45	" 30. Fantaisie brillante sur l'op. Martha.	1 21
" 27. Andante de salon sur le Final de l'opéra Lucie de Lammermoor.	1 —	" 80. La Cascade de roses, Morceau de genre.	— 54	Marie, Polka-Mazurka.	— 45	" 31. Chanson russe, Romance.	— 45
" 28. Chanson styrienne sur un thème de l'opéra Les Noces de Jeannette.	1 —	" 81. Les Commères, Impromptu-Scherzo.	— 54	Vaillance, Polka militaire.	— 27	" 32. La Muette de Partici, Fantaisie.	1 12
" 29. Rêve de bonheur, Idylle.	1 —	" 82. Souvenirs styriens, Impromptu.	— 54	Polka villageoise.	— 27	" 33. Danse napolit., Morceau de concert.	1 —
" 30. Danse andalouse, Caprice de concert.	1 12	" 83. Sans souci, Galop de bravoure.	1 —	Fiammina, Mazurka élégante.	— 45	" 34. Fandango, Morceau caractéristique.	1 —
" 31. Galop-Scherzo sur un thème de l'opéra La Fenella.	1 12	" 84. Robert le Diable, Illustration.	1 —	Polka brill. sur des motifs de l'opéra Psyché.	— 45	" 35. Pas redoublé, Morceau brillant.	1 —
" 32. Le Papillon, Caprice-Etude.	1 —	" 85. Biorah, ou Le Pardon de Plestrel, Illustration.	1 21	Polka-Mazurka sur des motifs de l'op. Psyché.	— 54	" 36. Une nuit étoilée, Sérénade.	— 54
" 33. Chanson à boire de Pop. La Promise.	1 —	" 86. Les Vêpres siciliennes, Choeur, Transcription.	— 54	Les Grelots, Mazurka russe.	— 54	" 37. Rêve angélique, Berceuse.	— 54
" 34. Cantique de Noël, transcrit.	1 —	" 87. Grande Fantaisie dramatique sur des motifs de l'op. Semiramide.	1 30	Perle d'Allemagne, Bluette à la Mazurka.	— 45	" 38. Les Clochettes d'or, Caprice de Concert.	1 —
" 35. Styrienne originale.	1 —	" 88. Mon enfant dort! Berceuse.	— 45	Polka sur l'op. Le Carnaval de Venise.	— 45	" 39. La Fileuse (Spinnlied), Morceau élégant.	1 —
" 36. Caprice de concert sur des thèmes de l'op. La Fille du Régiment.	1 12	" 89. Rêve d'autrefois, Méditation.	— 45	Souvenirs de Riga, Mazurka.	— 54	" 40. Marche des Tambours, Morceau militaire.	— 54
" 37. Minuetto de l'opéra Rigoleto.	1 —	" 90. Les Cloches du Village, Fantaisie.	1 —	Chant d'Adieu, Mélodie.	— 45	" 41. Prière des Pétriers, Tableau music.	1 —
" 38. Souvenir d'enfance, Fragment en forme d'Etude.	— 54	" 91. Les Fifres de la Garde, 2 ^{me} Polka militaire.	— 45	La Riense, Bluette.	— 45	" 42. La Reine des Fées, Galop de Concert.	1 —
" 39. Un mot du coeur, Idylle.	— 54	" 92. Sérénade vénétienne.	— 45	Edition simplifiée.	— 45	" 43. Fête hongroise, Mazurka élégante.	— 54
" 40. Fanfare militaire.	1 —	" 93. Le Phalène (Papillon de Nuit), Caprice de genre.	— 54	La Moscovite, Danse nationale.	— 54	" 44. Les Huguenots, grande Fantaisie.	1 21
" 41. L'Éclair, Mazurka originale.	— 54	" 94. Le Châlet, Illustration.	1 —	En Balle in Maschera, Nocturne-Cantabile.	— 54	" 45. 1 ^{er} Mai! Danse rustique en forme d'Esquisse.	1 —
" 42. Prière.	— 45	" 95. Chant lithuanien.	— 54	Belle de Nuit, Mélodie allemande variée.	1 —	" 46. Valse de Fascination.	1 21
" 43. Le Retour du soldat, grande Marche militaire.	1 12	" 96. Toujours gai, Galop brillant.	1 —	La Fringante, Mazurka de salon.	1 —	" 47. Consolation, Églogue.	— 36
" 44. Boléro sur un thème de l'op. Le Muletier de Toledo.	1 —	" 97. Gardez cette fleur, Morceau de genre.	— 54	Ballade russe.	— 45	" 48. Grande Fantaisie sur Don Juan.	1 21
" 45. Mazurk-Mélodie de salon sur des motifs de l'opéra Les Sabots de la Marquise.	1 —	" 98. Une Nuit à Varsovie, Mazurka de salon.	— 54	Chant des Sirènes, Impromptu-Etude.	— 54	" 49. Chant des oiseaux, Morceau de genre.	1 12
" 46. La Marouca, grande Valse brill.	1 —	" 99. En Tour de Valse, Impromptu.	— 54	Yelva, Mazurka de salon.	— 54	" 50. Pas de Sabots, Morceau caract.	1 —
" 47. Dans ma Barque, Caprice-Etude.	1 —	" 100. Entraînant, Valse de concert.	1 12	Marche nationale des Chasseurs anglais.	— 54	" 51. Fantaisie brillante sur l'Hymne autrichienne.	1 12
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