

Andante. Op. 13: 3 Andantes romantiques.

35.

Dans tous les tons majeurs et mineurs.  
*In allen Dur- und Molltonarten.*

Andante. Op. 15: Aime-moi!

36.

Op. 17: Le Preux. Carrément.

37. *f*

Scherzo-Minuetto. (♩ = 84) Op. 61: Sonatine.

38. *p*

D. t. l. t.  
I. a. T.

8.....:

continuez  
fortsetzen

Aussi:  
Auch:

Idem.

Tempo giusto. (♩ = 92)

39.

D. t. l. t.  
I. a. T.

Assez vite. Op. 63: 48 Motifs. II. Livre.

40.

D. t. l. t.  
I. a. T.

Allegro moderato. Op. 35: L'incendie au village voisin.

41.

Op. 35: Amor-Mors.

42. *p* bien chanté et animant peu a peu

Transposez en d'autres tons.  
Nach andern Tonarten transponieren.

Risoluto. (♩ = 58) Op. 39: En rythme molossique.

43. *p*

## Allegro assai. (♩ = 160) Op. 39: Concerto.

8.....

44 *ff*

8.....

Idem.

45. *p*

Continuez en si maj.  
et ainsi de suite.

Fortsetzen in *H* dur  
und so weiter.

Variante.

Op. 76, III: Etude pour les deux mains réunies.

46. \*)

47. Idem. *ff*

\*) On peut étudier ce passage aussi sans changer les doigts, toujours le 2<sup>e</sup> au milieu.  
 Man kann diese Passage auch ohne Fingerwechsel spielen, immer mit dem 2. in der Mitte.

Octaves. Oktaven.

Allegro. (♩ = 120) Op. 50 N° 1: Capriccio a la soldatesca.

48. *p* *ff*

Assez vite. Op. 33: Sonata.

49. *ff* *ff*

Allegro vivace. Scherzo focoso.

8.....

50.

*fff Larghissimamente*

8.....

8.....

8.....

8.....

8.....

Allegramente. (♩ = 84) Op.61: Sonatine.

51.

*p*

continuez  
fortsetzen

Tempo giusto. (♩ = 92)

Idem.

8.....

52.

*f*

continuez  
fortsetzen

Allegro moderato. (♩ = 120) Op.10: Concerto.

8.....

53.

*p*

Allegro. (♩ = 116)

Idem.

8.....

54.

*p legg.*

Très largement. (♩ = 132) Op. 27: Marche triomphale.

55. *f*

D. t. l. t.  
I. a. T.

56. *mf*

*cresc.* *ff*

Idem. *ff*



Presto. Op. 35: Etudes en tons majeurs. N° 2.

58. *ff* continuez  
fortsetzen

*ff*

Andantino. (♩ = 63) Op. 35, N° 3.

59. *f*

Idem. N° 5. Allegro barbaro. (♩ = 100)

60. *ff*

*p* D. t. l. t.  
I. a. T.

61. *p*

Idem. N° 6.

Allegramente. (♩ = 84)

62. *f*

Andante. (♩ = 88) Op. 35 N° 6.

63. *p*

(Joubert.)

Idem.

64. *pp e fosco*

Risoluto. (♩ = 58) Op. 39: En rythme molossique.

(Joubert.)

65. *f*

Allegro moderato. (♩ = 108) Op. 39: Sinfonia.

66. *f appassionatamente*

continuez fortsetzen

Idem.

67. *mf* *cresc.*

Allegro assai. (♩ = 160) Op. 39: Concerto.

D. t. l. t.  
I. a. T.

68. *p* *cresc. molto*

Allegro. (♩ = 112) Op. 39: Ouverture.

D. t. l. t.  
I. a. T.

69. *ff*

Idem. 8.....

70. *ff*

Allegretto. (♩=126) Op. 39: Le Festin d'Esope.

71. *f*

Idem. Lamentevole.

72. *rf p*

Op. 17: Le Preux. Carrément.

73. *pp sourdement*

continuez  
fortsetzen

Idem.

\*) du bras

74.

ff

The musical score consists of six systems of two staves each (treble and bass clef). The first system is marked with a forte dynamic 'ff' and the number '74.'. The music is characterized by intricate, rapid sixteenth-note patterns. The second system continues this texture. The third system introduces some chromaticism with flats and naturals. The fourth system features a series of slurs and accents. The fifth system shows a change in dynamics to piano 'p'. The sixth system concludes with a final cadence, marked with a piano 'p' and a fermata.

\*) Nous donnons ce magnifique passage en entier, mais on devra le travailler par fragments, bien entendu. La remarque « du bras » est intéressante. [sante.]  
 Wir geben diese prächtige Stelle ganz, aber sie ist natürlich bruchstückweise zu studieren. Die Bemerkung „vom Arm“ ist interessant.  
 C. et Cie 1387.

Notes répétées.

Tonwiederholungen.

Adagio. (♩ = 50) Op. 10: Concerto.

75. *pp*

3 1 3 1 3 2 1 2 3 1

2 3 2 3 2

3 2 4 3 2

1

3 2 1 2 3 2 3 1

2 3 1

Andante. Op. 13: 3 Andantes romantiques.

76. *pp delicatamente*

8

*simile*

8

8

Modéré. Variations à la vielle.

77. *p doux*

8

8

Musical score for measures 8-17, featuring a treble and bass staff with a dotted line above measure 8.

Idem.  
Mouvement de Valse.

78.

Musical score for measures 18-27, marked *mf*, with fingerings 2 1 5 and 2 1 5.

Musical score for measures 28-37, continuing the waltz movement.

Andante. Op. 15: Aime-moi!

79.

Musical score for measures 38-47, marked *p*.

Musical score for measures 48-57, concluding the "Aime-moi!" piece.

D. t. l. t.  
I. a. T.

Librement, mais sans secousses. Op. 31: Préludes. N° 7.

80.

Musical score for measures 58-67, marked *légèrement*.

(Joubert.)

Allegretto. (♩ = 100) Op. 39: Concerto.

81. *f* *Transpозez.* *Transponieren.* *p*

5 2 4 3 1 2 1

Detailed description: This block contains exercise 81. It begins with a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *p* and consists of two measures of chords. Fingerings are indicated above the notes: 5 2 4 for the first measure and 3 1 2 1 for the second measure.

Maestoso. (♩ = 100) Op. 39: Overture.

82. *f*

5 4 1 2 3

Detailed description: This block contains exercise 82. It begins with a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.

Detailed description: This block contains the first system of exercise 82. It features a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.

*cresc.* *sf*

Detailed description: This block contains the second system of exercise 82. It features a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.

Detailed description: This block contains the third system of exercise 82. It features a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.

*ff* *sf*

Detailed description: This block contains the fourth system of exercise 82. It features a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.

*cresc.* *sf*

Detailed description: This block contains the fifth system of exercise 82. It features a piano introduction marked *f* in a key signature of two sharps (D major) and a 4/4 time signature. The introduction consists of two measures of chords. The main section is marked *f* and consists of two measures of chords. Fingerings are indicated above the notes: 5 4 for the first measure and 1 2 3 for the second measure.



Allegro assai con brio. (♩ = 60) Op. 39: Concerto.

83.

\* Tout ce passage est aussi à travailler de cette manière:  
 Diese ganze Passage ist auch in folgender Art zu studieren:

Idem.

84.

*p Cantabile.*

Dans un bon mouvement. Op. 17: Le Preux.

*Les deux mains bien liées entre elles.*

85.

*p et bien chanté*  
*Red.*

*mf*

*p*