

**ÉCOLE COMPLÈTE & PROGRESSIVE**  
**DU**  
**PIANO**

Dédiée aux Conservatoires

25



**EXERCICES**

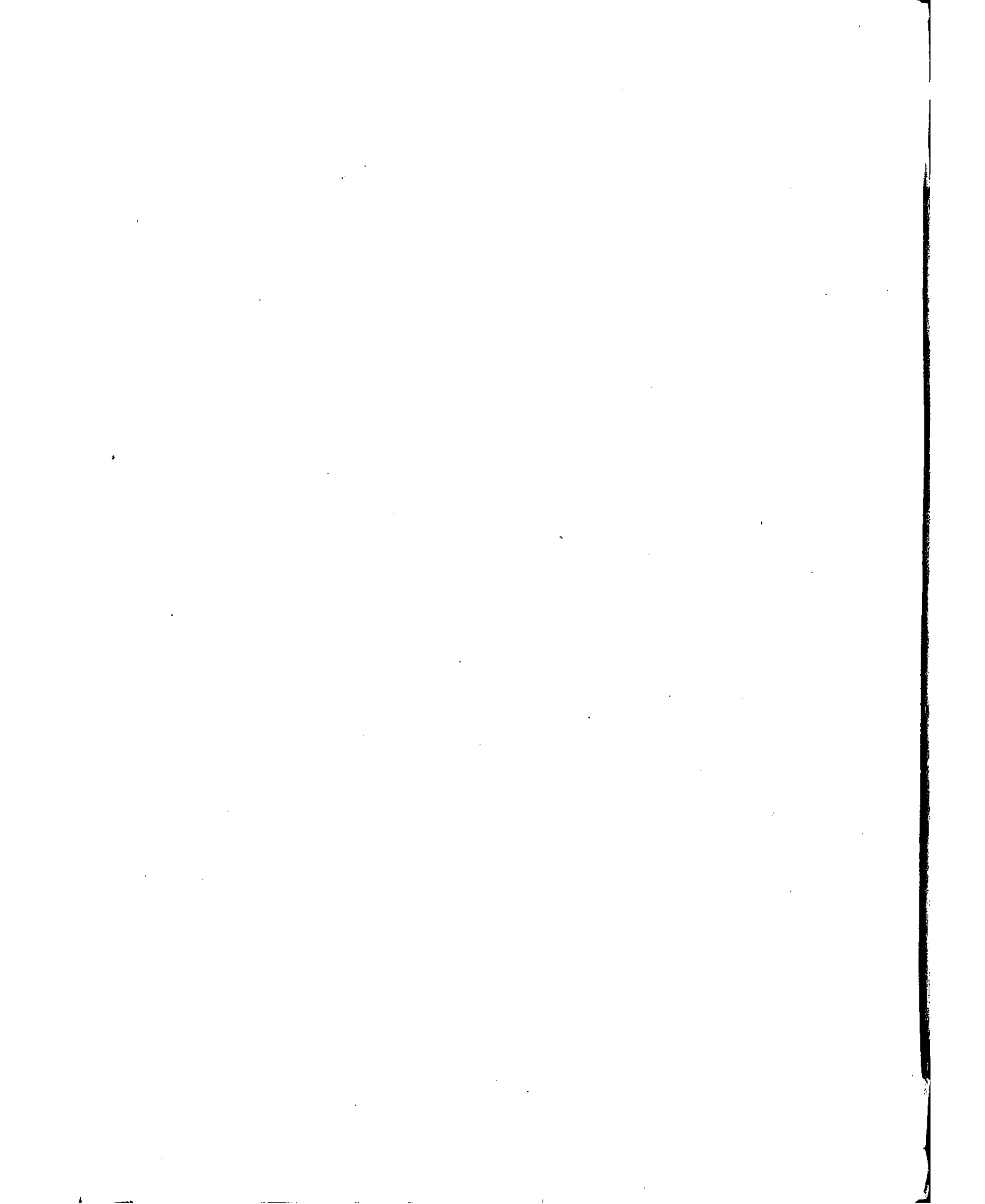
à 4 mains

**MOYENNE FORCE**

**RENAUD DE VILBAC**

6<sup>e</sup> Livre

PR : 15<sup>f</sup>



RENAUD DE VILBAC

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DU  
PIANO

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MÉTHODE ÉLÉMENTAIRE

POUR LES ENFANTS

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# ÉCOLE COMPLÈTE ET PROGRESSIVE

DU PIANO.

25 Études

Par

MOYENNE FORCE À 4 MAINS.

6<sup>m</sup> LIVRE.

RENAUD DE VILBAC.

SECONDA.

## CHANSON DU VIEUX TEMPS.

Allegro non troppo.

1<sup>re</sup>  
ÉTUDE.

*mf ben marcato.*

FIN.

*p*

*mf* *f* *dim.* *p ritem.*

D.C.

# ÉCOLE COMPLÈTE ET PROGRESSIVE

DU PIANO.

25 Études

Par

MOYENNE FORCE À 4 MAINS.

6<sup>me</sup> LIVRE.

RENAUD DE VILBAC.

PRIMA.

## CHANSON DU VIEUX TEMPS.

Allegro non troppo.

1<sup>re</sup>  
ÉTUDE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first measure is marked with a piano (*p*) dynamic. The melody in the upper staff is a simple, rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves. The melody in the upper staff continues with similar rhythmic patterns, while the bass line provides a steady accompaniment.

The third system of musical notation includes a double bar line followed by the word "FIN." above the staff. The music then continues with a mezzo-forte (*mf*) dynamic. The upper staff features a triplet of eighth notes.

The fourth system of musical notation features a forte (*f*) dynamic. The upper staff contains a triplet of eighth notes, and the lower staff continues with a steady accompaniment.

The fifth system of musical notation includes a forte (*f*) dynamic, a decrescendo (*dim.*) marking, and a ritardando (*riten.*) marking. The piece concludes with a double bar line and the initials "D.C." (Da Capo) in the upper right corner.

# BERCEUSE.

Andantino quasi allegretto.

2<sup>e</sup>  
ÉTUDE.

# BERCEUSE.

Andantino quasi allegro.

2<sup>e</sup>  
ÉTUDE.

*p* *mf*

*pp* *mf* *pp*

*dolcissimo.*

*dolce.*

*mf* *p*

*f* *f*

FIN.

D.C.

# SERENATA.

Audantino.

3.  
ÉTUDE.

*pp* sempre leggermente staccato.

The musical score is written for piano and is divided into seven systems. The first three systems are in bass clef, and the last four are in treble clef. The key signature is two sharps (F# and C#). The tempo is marked 'Audantino'. The first system includes the instruction 'pp sempre leggermente staccato.' The third system includes a dynamic marking of 'pp'. The fourth system includes a 'FIN.' marking and a dynamic change to 'mf'. The sixth system includes a dynamic marking of 'f'. The seventh system includes a dynamic marking of 'p' and a 'D.C.' (Da Capo) instruction.



# SERENATA.

Andantino.

3.<sup>o</sup>  
ÉTUDE.

# LE ROUET.

Allegretto.

4<sup>e</sup>  
ÉTUDE.

Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The time signature is 6/8. The dynamic marking is *mf*. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the second system, including a treble clef staff and a bass clef staff. It begins with a **FIN.** marking. The dynamic marking is *pp*, followed by a *cresc.* marking. The treble staff contains a melodic line with slurs, while the bass staff provides a steady accompaniment.

Musical notation for the third system, consisting of a treble clef staff and a bass clef staff. The dynamic marking is *f*, followed by *pp*. The treble staff features a complex, rapid melodic pattern with many slurs, while the bass staff continues with a rhythmic accompaniment.

Musical notation for the fourth system, consisting of a treble clef staff and a bass clef staff. The treble staff continues with the complex, rapid melodic pattern, and the bass staff provides a consistent rhythmic accompaniment.

Musical notation for the fifth system, consisting of a treble clef staff and a bass clef staff. The treble staff continues with the complex, rapid melodic pattern, and the bass staff provides a consistent rhythmic accompaniment.

Musical notation for the sixth system, consisting of a treble clef staff and a bass clef staff. It concludes with a *cresc.* marking, a *f* dynamic, a first ending bracket labeled **1**, and a **D.C.** instruction. The treble staff features a final melodic flourish, and the bass staff provides a concluding accompaniment.

# LE ROUET.

Allegretto.

4<sup>e</sup>  
ÉTUDE.

pp

FIN.

cre - seen

do. f dim. p D.C.

# LES CHASSEURS.

Allegro moderato.

5<sup>e</sup>  
ETUDE.

First system of musical notation, piano and bass staves. Dynamic marking: *mf*. Accents are present over several notes.

Second system of musical notation, piano and bass staves. Dynamic markings: *pp* and *mf*. Accents are present.

Third system of musical notation, piano and bass staves. Dynamic markings: *f* and *ff*. The word **FIN.** is written at the end of the system.

Fourth system of musical notation, piano and bass staves. Dynamic markings: *f* and *p*.

Fifth system of musical notation, piano and bass staves. Dynamic marking: *p*. Lyrics: *cre - scen*.

Sixth system of musical notation, piano and bass staves. Dynamic markings: *f* and *dim. riten.*. Lyrics: *do.*

# LES CHASSEURS.

Allegro moderato.

5<sup>e</sup>  
ÉTUDE.

The musical score consists of seven systems of music. The first system is a piano introduction in G major, 9/8 time, marked *p*. The second system continues the piano part with dynamics *pp* and *mf*. The third system introduces a vocal line with *f* dynamics and accents, ending with a double bar line and the word **FIN.** The fourth system continues the piano accompaniment with *f* and *p* dynamics and accents. The fifth system features a vocal line with lyrics "cre - sven" and piano accompaniment with accents. The sixth system features a vocal line with lyrics "do" and piano accompaniment with *f* dynamics and accents. The seventh system concludes with a vocal line and piano accompaniment marked *riten.* and **D.C.**

DIALOGUE.

6  
ÉTUDE.

Moderato.

The musical score consists of seven systems of piano accompaniment. Each system is written for two staves (treble and bass clef) and includes various dynamic markings and performance instructions. The first system is marked 'Moderato' and begins with a mezzo-forte (*mf*) dynamic. The second system continues with a piano (*p*) dynamic. The third system features a pianissimo (*pp*) dynamic. The fourth system includes a piano (*p*) dynamic and a crescendo (*CRSC.*) marking. The fifth system starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The sixth system begins with a piano (*p*) dynamic. The seventh system concludes with a 'dolcissimo' (*dolcissimo.*) dynamic, followed by a forte (*f*) dynamic. The score is characterized by intricate, flowing melodic lines in the upper voice and a steady, rhythmic accompaniment in the lower voice.



# TARENTELE.

Allegro con brio.

7<sup>e</sup>  
ÉTUDE.

*f*

*ff* *p*

FIN.

crescen

do. *f* *dim.* *p* 1

D.C.



# TARENTELE.

Allegro con brio.

7<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *mf*. The first system shows the piano accompaniment. The second system continues the piano part. The third system features a vocal entry with the lyrics "cre - scen - do." and a dynamic marking of *ff*. The fourth system continues the vocal line with dynamics *f* and *p*. The fifth system shows the vocal line with a dynamic marking of *f*. The sixth system continues the vocal line with a dynamic marking of *f*. The seventh system concludes the piece with a dynamic marking of *dim.* and *p*, and is marked "D.C." (Da Capo).

# MARCHE RELIGIEUSE.

8<sup>e</sup> ÉTUDE.

Maestoso.

*p*

FIN.

*f p pp cantabile ed espressivo.*

*cre - scen - do. f dim. p*

*cresc. f dim. p D.C.*

# MARCHE RELIGIEUSE.

8<sup>va</sup>  
ÉTUDE.

Maestoso.  
*dolce.*

*cresc.* *f* *p*

*f* *p* *pp* FIN.

*p* *sempre dolce* *sostenuto.*

*mf* D.C. 1

# ROMANCE SANS PAROLES.

Allegretto poco agitato.

9<sup>e</sup>  
ÉTUDE.

*dolce.*

*p*

*poco a poco crescen-do.* *f* *dim.*

*poco riten.* *p* *cresc.* *f* 1 2 3 4

Tempo.

*dolce.*

*cresc.* *f* *dim.*

*dolcissimo.* *riten.* *dim.* *molto.*

# ROMANCE SANS PAROLES.

Allegretto poco agitato.

9<sup>e</sup>  
ÉTUDE.

1 2 3

*p* *dolce.* *p*

*poco* *a* *poco* *cresc.* *f* *dim.*

8

*cresc.* *f* *dim.* *p*

Tempo.

*poco* *riten.* *f*

*p* *dolce.* *cresc.* *f* *dim.*

*pp* *riten. dim. molto morendo.*

# ALLA POLACA.

10<sup>e</sup>  
ÉTUDE.

Moderato.

The musical score consists of five systems of piano and bass staves. The key signature is one flat (B-flat) and the time signature is 3/4. The piece is marked 'Moderato'. The dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various articulations such as slurs, accents, and triplets. The first system starts with a *f* dynamic in the bass and a *p* dynamic in the piano. The second system features a *f* dynamic in the bass and a *p* dynamic in the piano. The third system begins with a *pp* dynamic in the piano. The fourth system starts with a *f* dynamic in the bass and a *pp* dynamic in the piano. The fifth system begins with a *f* dynamic in the bass and a *dim.* (diminuendo) dynamic in the piano. The piece concludes with a double bar line.

PRIMA.

# ALLA POLACA.

10<sup>e</sup>  
ÉTUDE.

Moderato.

*f* *p* *scherzando.* *f* *p*

*f* *p* *f*

*p* *dolce.*

*f* *p*

*f* *dim.* *p*

First system of musical notation. The upper staff features a complex rhythmic pattern with triplets and slurs. The lower staff has a simpler accompaniment. The dynamic marking is *mf* *marcato assai.*

Second system of musical notation, continuing the piece with similar rhythmic complexity in both staves.

Third system of musical notation. The upper staff includes dynamic markings *f*, *f*, *mf*, and *f*. It features triplets and slurs.

Fourth system of musical notation. The upper staff has a dynamic marking of *mf*. It includes first and second endings, labeled 1<sup>a</sup> and 2<sup>a</sup>.

Fifth system of musical notation. The upper staff has dynamic markings *f* and *p*. It includes slurs and accents.

Sixth system of musical notation. The upper staff has dynamic markings *f*, *dim.*, *p*, *cresc.*, and *ff*. It includes slurs and accents.



*pp* *leggieramente staccato.*

8

*f* *f* *p*

8

*f* *p* *mf*

8

1<sup>a</sup> 2<sup>a</sup>

*f* *p* *f* *smorzando.* *f*

*p* *f* *p* *f*

8

*f* *dim.* *p* *cresc.* *ff*

# MATER DOLOROSA.

Andante sostenuto.

11<sup>e</sup>  
ÉTUDE.

*dolce legatissimo.*

The musical score consists of seven systems of music. Each system includes a piano accompaniment (piano) and a vocal line (soprano). The piano part features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line is written in a single staff with lyrics underneath. The tempo is marked 'Andante sostenuto' and the initial instruction is 'dolce legatissimo.' The score includes various dynamic markings: *mf*, *p*, *f*, and *dim.*. The lyrics are: 'cre - - - - -', 'scen - - - - -', 'do. - - - - -', and 'f dim.'.

# MATER DOLOROSA.

11<sup>e</sup>  
ÉTUDE.

Andante sostenuto.

1

*f*

*f*

*p*

ere - - - - - scen - - - - - do - - - - -

*f*

*p*

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The right hand part is a continuous, rapid sixteenth-note pattern, often with slurs and ties. The left hand part provides a harmonic accompaniment with chords and single notes. The score includes various dynamic markings: *f* (forte), *p* (piano), *agitato.* (agitato), *molto riten.* (molto ritardando), and *pp* (pianissimo). The piece concludes with a double bar line.

8-

*mf*

8-

*agitato e cresc.*

*f* *p*

8-

*f*

*dim.*

*p*

8-

*molto riten.* *pp*

# PREGHIERA.

12<sup>e</sup> ÉTUDE.

*Andante con moto.*

*cantabile.*

*Poco agitato.*

*pp*

*cresc.*

*f*

*p*

*dolcissimo.*

# PREGHIERA.

Andante con moto.

12<sup>e</sup>  
ÉTUDE.

*sempre dolciss. e legato.*

The first section of the musical score consists of five systems of piano accompaniment. Each system is marked with an '8' above the staff, indicating an eight-measure phrase. The music is written in a 7/4 time signature with a key signature of two flats (B-flat and E-flat). The notation features a complex, flowing melodic line in the right hand, often with slurs and ties, and a more rhythmic accompaniment in the left hand. The overall texture is dense and expressive.

Poco agitato.

The second section of the musical score consists of two systems of piano accompaniment. The first system is marked with an '8' above the staff and includes dynamic markings: *mf*, *cruc.*, *f*, *pp*, and *p*. The second system is marked with an '8' above the staff and includes the markings *dolcissimo.*, *riten.*, and *ppp*. The music transitions from a more active, rhythmic style to a slower, more delicate and tender style. The right hand features a prominent melodic line, while the left hand provides a harmonic and rhythmic foundation.

# MARCHE ORIENTALE.

Allegro non troppo.

13<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and bass. It consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, p, cresc.), articulation (accents, slurs), and performance instructions like 'do.' and 'FIN.'. The piece concludes with a double bar line and a repeat sign.



# MARCHE ORIENTALE.

Allegro non troppo.

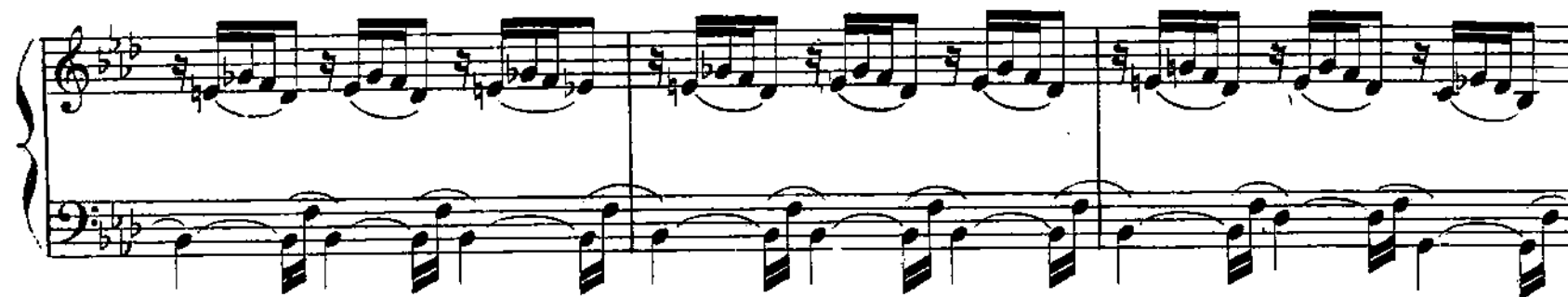
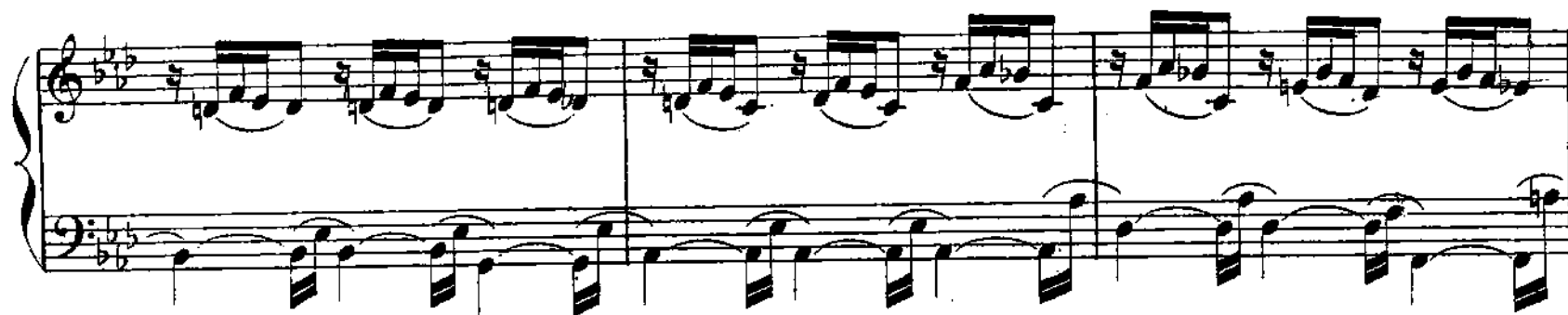
13<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the left hand and the violin part is in the right hand. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also articulations like accents (^) and slurs. The score ends with a double bar line and the word "FIN." in the fifth system. The first system starts with a dynamic of *f* and an accent (>). The second system has a dynamic of *mf*. The third system has a dynamic of *f* and a slur over the first few notes. The fourth system has a dynamic of *ff* and a slur over the first few notes. The fifth system has a dynamic of *p* and a slur over the first few notes. The sixth system has a dynamic of *p* and a slur over the first few notes. The score is marked with "8-" at the beginning of each system, indicating an eight-measure phrase. The first system also has a "13<sup>e</sup> ÉTUDE." label. The second system has "cresc." and "scen." markings. The third system has "do." and "FIN." markings. The fourth system has "f" and "8-" markings. The fifth system has "mf" and "8-" markings. The sixth system has "p", "cresc.", "f", and "8-" markings.

# LE CALME.

14<sup>e</sup>  
ÉTUDE.

Andante sostenuto.  
*sempre dolcissimo e legatissimo.*



PRIMA.

# LE CALME.

Andante sostenuto.

14<sup>e</sup>  
ÉTUDE.

*dolce.*

The musical score is written for piano in a 9/8 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of two staves each. The first system includes the tempo marking 'Andante sostenuto.' and the dynamic marking '*dolce.*'. The music features a melodic line in the right hand with slurs and a supporting bass line in the left hand. The second system continues the melodic development. The third system introduces dynamic markings of *f* (forte) and *p* (piano) in the left hand. The fourth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

SECONDA.

*mf* *dim.* *p*

*riten.*

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with a series of chords and notes, all under a single slur. The lower staff contains a bass line with a similar melodic structure. The key signature has two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The second measure contains the instruction *cresc.* (crescendo). The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a piano (*p*) dynamic.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with a series of chords and notes, all under a single slur. The lower staff continues the bass line. The key signature remains two flats. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic.

Third system of musical notation. It consists of two staves. The upper staff continues the melodic line with a series of chords and notes, all under a single slur. The lower staff continues the bass line. The key signature remains two flats. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic.

Fourth system of musical notation. It consists of two staves. The upper staff continues the melodic line with a series of chords and notes, all under a single slur. The lower staff continues the bass line. The key signature remains two flats. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic and includes the instruction *riten.* (ritardando). The system concludes with a double bar line.

# L' OURAGAN.

Allegro non troppo.

15.  
ÉTUDE.

The musical score consists of seven systems of piano and bass clef staves. The piano part features a complex, ascending and descending chromatic scale in the right hand, often with multiple ledger lines. The bass part provides a rhythmic accompaniment with various note values and rests. Dynamics include *mf*, *cresc.*, *f*, *dim.*, *p*, and *ppp*. Articulations such as accents and slurs are used throughout. The piece concludes with a *ppp* dynamic and a fermata over the final note.

# L' OURAGAN.

Allegro non troppo.

15<sup>e</sup>  
ÉTUDE.

The musical score for 'L' OURAGAN' is presented in seven systems. Each system consists of a piano (left) and a right-hand (treble clef) staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is 'Allegro non troppo'. The score includes various dynamic markings: *mf*, *f*, *ff*, *p*, *cresc.*, and *pp*. There are also accents and slurs throughout. The piece ends with a final chord in the right hand marked *pp*.

# AUBADE MILITAIRE.

Allegro gio. to.

16<sup>e</sup>  
ÉTUDE.

The musical score consists of five systems of piano accompaniment. Each system has two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). There are also articulation marks like accents (^) and slurs. The piece concludes with the word "FIN." at the end of the fifth system.



# AUBADE MILITAIRE.

Allegro giusto.

16<sup>e</sup>  
ÉTUDE.

The musical score is written for piano in 7/4 time, featuring a variety of dynamic markings and articulations. The piece begins with a forte (*f*) dynamic and includes several passages of piano (*p*) and crescendo (*cresc.*). The notation includes slurs, accents, and dynamic hairpins. The final section of the piece is marked with a double bar line and the word "FIN." at the end.

pp

*cantabile.*

*f* *mf*

*dim.* *p* *cresc.* *f* D.C.

8-

*dolce ed espressivo.*

8-

8-

*pp*

8-

8-

*sempre ed dolcissimo.*

8-

*cresc.* *f* D.C.

# SOLITUDE.

Andante con moto.

17<sup>e</sup>  
ÉTUDE.

*sempre leggermente staccato.*

*pp*

*riten.*

Tempo. **FIN.** *mf*

D.C.

# SOLITUDE.

17<sup>e</sup>  
ÉTUDE.

Andante con moto.

Tempo.

*p* sempre leggermente staccato.

D.C.

# LA CLOCHE DE L'HERMITAGE.

18<sup>e</sup>  
ÉTUDE.

Audantino.



# LA CLOCHE DE L'HERMITAGE.

18.  
ÉTUDE.

Andantino

*p*

1

1 *cantabile.*

Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef. The bass line has a 5-measure rest at the beginning.

Musical notation for the second system, including a vocal line with lyrics "cre - scen - do." and a piano accompaniment. Dynamics include "f".

Musical notation for the third system, including a vocal line and piano accompaniment. Dynamics include "dim.", "p", "riten.", and "dolce.".

Musical notation for the fourth system, featuring a piano accompaniment with four numbered first endings (1, 2, 3, 4) in the bass line.

Musical notation for the fifth system, featuring a piano accompaniment with a treble and bass clef.

Musical notation for the sixth system, featuring a piano accompaniment with a treble and bass clef.



First system of musical notation, consisting of a grand staff with two staves. The music features a melodic line in the upper staff with slurs and accents, and a supporting bass line in the lower staff.

Second system of musical notation. The upper staff continues the melodic line, and the lower staff provides accompaniment. The word *dolce.* is written above the staff.

Third system of musical notation. The upper staff shows a more active melodic line. The word *riten.* is written below the staff.

Fourth system of musical notation. The melodic line continues with various rhythmic patterns and slurs.

Fifth system of musical notation. The melodic line continues with slurs and accents.

Sixth system of musical notation. The upper staff features a melodic line with slurs. The words *dolcissimo.* and *rallent.* are written below the staff.

# CHANSON À BOIRE.

Allegro non troppo.

19<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and consists of seven systems of two staves each. The key signature has one sharp (F#) and the time signature is common time (C). The score includes the following markings and features:

- System 1:** Starts with a dynamic marking of *f* (forte). The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment.
- System 2:** Continues the melodic and accompanimental patterns.
- System 3:** Features a dynamic marking of *ff* (fortissimo) and a **FIN.** marking above the staff, indicating the end of the piece.
- System 4:** Continues the piece with similar rhythmic patterns.
- System 5:** Continues the piece with similar rhythmic patterns.
- System 6:** Continues the piece with similar rhythmic patterns.
- System 7:** Ends with a dynamic marking of *f* and a **D.C.** (Da Capo) marking at the end of the piece.

# CHANSON À BOIRE.

Allégo non troppo.

19<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and consists of seven systems of two staves each. The first system is marked with a forte *f* dynamic. The second system continues the piece. The third system features a fortissimo *ff* dynamic followed by a *FIN.* marking and a mezzo-forte *mf* dynamic. The fourth system continues the melodic and harmonic development. The fifth system shows a change in the right-hand part with a series of sharp notes. The sixth system continues with similar rhythmic patterns. The seventh system concludes the piece with a *D.C.* (Da Capo) marking. The tempo is indicated as 'Allégo non troppo' and the piece is identified as '19<sup>e</sup> ÉTUDE.'.

# AU BORD DE LA FONTAINE.



Andante con moto.

20<sup>e</sup>  
ÉTUDE.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Andante con moto' and includes the tempo instruction. The key signature is B-flat major (two flats). The time signature is 9/8. The first system is labeled '20<sup>e</sup> ÉTUDE.' and features a 'piano' (p) dynamic marking. The second system continues the piece with a 'piano' (p) dynamic marking. The third system continues with a 'piano' (p) dynamic marking. The fourth system concludes the piece with a 'piano' (p) dynamic marking and includes first and second endings, labeled '1<sup>a</sup>' and '2<sup>a</sup>' respectively. The word 'espressivo.' is written in the first system, indicating a more expressive performance style.

# AU BORD DE LA FONTAINE.

Andante con moto. 8-

20°  
ÉTUDE.

*pp* *dolcissimo e legatissimo.*

The musical score consists of five systems of piano accompaniment. Each system is written for two staves (treble and bass clef) and is bracketed on the left. The music is in 9/8 time and B-flat major. The first system includes the tempo 'Andante con moto' and dynamic marking 'pp dolcissimo e legatissimo'. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The fifth system includes first and second endings marked '1ª' and '2ª'.

The musical score is arranged in seven systems, each consisting of two staves. The notation is as follows:

- System 1:** The upper staff features a continuous sixteenth-note arpeggiated pattern. The lower staff has a simple bass line. A *dolce.* marking is present in the first measure.
- System 2:** Similar to the first system, with the same arpeggiated pattern in the upper staff and a bass line in the lower staff.
- System 3:** The upper staff continues the arpeggiated pattern. The lower staff has a bass line. A *pp* marking is present in the first measure.
- System 4:** The upper staff continues the arpeggiated pattern. The lower staff has a bass line.
- System 5:** The upper staff continues the arpeggiated pattern. The lower staff has a bass line. Dynamic markings *p*, *f*, and *p* are present in the first, second, and third measures respectively.
- System 6:** The upper staff continues the arpeggiated pattern. The lower staff has a bass line. A *p* marking is present in the first measure.
- System 7:** The upper staff continues the arpeggiated pattern. The lower staff has a bass line. A *riten.* marking is present in the second measure.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a series of eighth notes, some beamed together, and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of  $\text{mf}$  is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various intervals and slurs. The lower staff has a dynamic marking of  $\text{pp}$  in the second measure.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and dynamic markings. The lower staff has dynamic markings of  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$  across the measures.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has a dynamic marking of  $\text{riten.}$  in the fourth measure.

# SEVILLANA.

Allegro.

21<sup>e</sup>  
ÉTUDE.

The first system of the piece begins with a piano introduction. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The dynamic is marked *mf*. The key signature has one sharp (F#) and the time signature is 8/8.

The second system continues the piano introduction. The right hand features more complex eighth-note patterns, including triplets. The dynamic increases to *f*. The key signature changes to two flats (Bb, Eb).

The third system continues the piano introduction. The right hand has a melodic line with eighth notes, and the left hand has a bass line. The dynamic is marked *mf*. The key signature remains two flats.

The fourth system concludes the piano introduction with a double bar line and the word *FIN.* above the staff. The right hand has a melodic line, and the left hand has a bass line. The dynamic is marked *mf*. The key signature changes to one flat (Bb).

The fifth system begins the main piece. The right hand has a melodic line with eighth notes, and the left hand has a bass line. The dynamic is marked *p*. The key signature changes to two flats (Bb, Eb).

The sixth system continues the main piece. It features dynamic markings: *cresc.*, *f*, *dim.*, and *p*. The right hand has a melodic line, and the left hand has a bass line. The system ends with a double bar line and the marking *DC.* (Da Capo). The key signature changes to one flat (Bb).



# SEVILLANA.

Allegro. 8-

2<sup>e</sup> ÉTUDE.

*p staccato.*



8-



*p* *mf*



FIN.

*f* *p* *mf*



*p* *cre-*



*- scen - do.* *f* *dim.* *p* *1* D.C.



CHORAL.

Largo.

22.  
ÉTUDE.

*sostenuto.* *dim. molto.*

*dolce.*

*mf ben marcata.*

*p* *pp*

# CHORAL.

22<sup>e</sup> ÉTUDE. *Largo.*

1 2 3 4 5 6 7 8 *sostenuto.* *dim. molto.*

# LA PASTORELLA.

Allegretto.

23<sup>e</sup>  
ÉTUDE.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The lower staff is also in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter and eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system continues the musical notation from the first system, maintaining the same two-staff structure and complex rhythmic patterns in the upper staff.

The third system continues the musical notation, showing the progression of the melody and accompaniment.

The fourth system continues the musical notation. It includes dynamic markings of *f* and *mf*. The word "FIN." is written above the staff in the final measure of this system.

The fifth system continues the musical notation, featuring the same complex rhythmic patterns in the upper staff.

The sixth system continues the musical notation. It includes dynamic markings of *p* and *riten.*. The word "D.C." is written above the staff in the final measure of this system.

# LA PASTORELLA.

25<sup>e</sup>  
ÉTUDE.

Allegretto.  
*mf con grazia.*

*dolcissimo.*

*f* *p* *riten.* D.C.

# AVE MARIA.

Andante con moto.

24'  
ÉTUDE.

*dolcissimo.*

*espressivo.*

*p* *riten.*

# AVE MARIA.

Andante con moto.

24<sup>e</sup>  
ÉTUDE.

espressivo.

dolcissimo.

pp

ritenuto.

# PRESTO FINALE.

Presto.

25<sup>e</sup>  
ETUDE.

*f* *ff* 1 *f*

*ff* *ff* 1 *ff*

*ff* *ff* 1 2 *mf*

*f*

*p*

*f* *ff* *ff* *ff*



# PRESTO FINALE.

25<sup>e</sup> ÉTUDE.

Presto.

*f* *ff* *ff* *f*

*ff* *ff*

*ff* *f* *mf*

*f*

*fp*

*ff* *ff* *ff* *ff* *ff*

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### Classée par Noms d'Opéras

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