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à M^r AMBROISE THOMAS
Directeur du Conservatoire

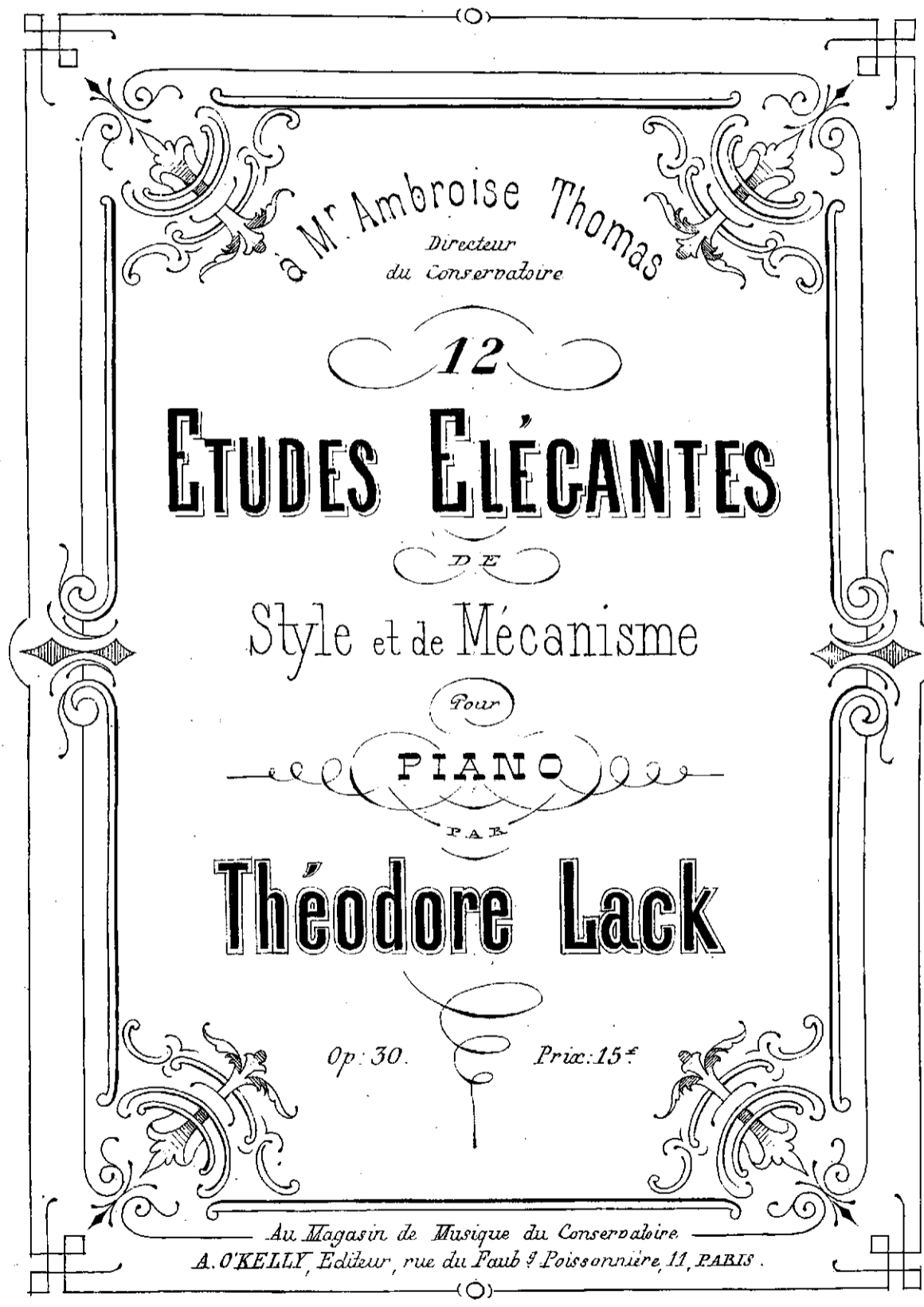
ÉTUDES

Élégantes

THÉODORE LACK

OP. 30.

R.



à Mr. Ambroise Thomas
*Directeur
du Conservatoire*

12

ÉTUDES ÉLÉGANTES

DE

Style et de Mécanisme

Pour

PIANO

PAR

Théodore Lack

Op. 30. Prix: 15^{fr}

Au Magasin de Musique du Conservatoire
A. O'KELLY, Éditeur, rue du Faub. & Poissonnière, 11, PARIS.

Handwritten signature or scribble in cursive script, possibly reading "My dear Sirs".

Mon cher Éditeur

Vous m'avez demandé les lettres que j'ai reçues des professeurs et compositeurs de piano sur mes *Études nouvelles*. — Les voici à votre disposition.

THÉODORE LACK.

1 Novembre 1877.

Mon cher Ami,

J'ai lu et relu avec grand intérêt votre nouveau recueil d'études et c'est avec un réel plaisir que je vous fais part de mon appréciation. Ces 12 Pièces caractéristiques, toutes d'un excellent travail, sont par le choix heureux des motifs et des traits, par leur style distingué et correct, un des recueils les mieux réussis du genre, et justifiait pleinement le titre choisi, *Études élégantes*. Votre recueil prendra certainement place à côté des ouvrages les plus estimés de l'école moderne du piano, je vous prédis un grand succès, je vous le désire et j'y travaillerai en adoptant pour mon enseignement ces études *mélodiques et brillantes* qui offriront aux élèves un travail attrayant, hâteront leurs progrès, et formeront leur goût.

Recevez donc mon cher disciple et ami mes sincères félicitations et l'assurance de la cordiale affection de votre vieux professeur

MARMONTEL
Professeur de Piano au Conservatoire.

5 Novembre 1877.

Cher Monsieur Lack

J'ai lu et relu les Douze Études que vous avez bien voulu soumettre à mon appréciation. Elles sont très-intéressantes, admirablement écrites pour l'instrument, et — ce que je promets rarement — je les mettrai entre les mains de mes élèves et des professeurs que j'ai formés.

Votre bien dévoué

F. LECOUPPEY
Professeur de Piano au Conservatoire.

Mercredi 7 9^h 1877.

Monsieur

Je veux vous exprimer tout le plaisir que j'ai éprouvé en lisant vos *Études*, qui réunissent à la fois le charme de la mélodie et l'ingéniosité du mécanisme. Je les crois appelées à un grand succès et pour ma part, j'y contribuerai de tout mon pouvoir.

Agrérez Monsieur, l'assurance de mes meilleurs sentiments

Madame A. MASSART.
Professeur de Piano au Conservatoire.

15 Novembre 1877.

Permettez-moi cher Monsieur Lack de vous féliciter sur vos *Études élégantes* qui obtiendront sans nul doute un grand succès; les idées sont charmantes et bien traitées, de plus,

chaque étude a un but bien indiqué et facilitera les progrès des jeunes pianistes.

J'ai particulièrement remarqué les N^{os} 5, 4, 6, 8, 9, 12.

En vous offrant tous mes compliments je vous serre affectueusement la main

Votre bien dévoué

HENRI HERZ.

17 Novembre 1877.

Cher Monsieur

J'ai parcouru vos douze Études avec un vif intérêt. Elles sont vraiment élégantes et le titre en est bien justifié.

Plusieurs d'entre elles sont plus qu'élégantes, elles sont charmantes, ingénieusement agencées et d'une harmonie piquante.

Bref, elles sont très réussies et je ne crois pas me risquer en leur prédisant un beau succès.

Tout à vous

STÉPHEN HELLER.

20 Novembre 1877.

Cher Monsieur,

Je vous prédis un grand succès pour vos *Études élégantes* qui sont écrites avec la plus grande pureté et la plus grande élégance.

On remarque en outre dans votre charmant recueil beaucoup d'invention, des combinaisons neuves et une harmonie toujours ingénieuse.

Votre ouvrage prendra j'en suis sûr une des meilleures places parmi les œuvres de ce genre.

Votre bien dévoué

G. MATHIAS.
Professeur de Piano au Conservatoire.

25 Novembre 1877.

Mon cher Lack

Les *Études* que vous avez eu la gracieuseté de m'envoyer sont spirituellement agencées et je suis convaincu que les personnes auxquelles elles s'adressent y trouveront un véritable profit

Bien cordialement à vous

DELABORDE.
Professeur de Piano au Conservatoire.

25 Novembre 1877.

Cher Monsieur

Je trouve que vos Etudes justifient leur titre d'*élégantes* et vous auriez pu sans modestie y ajouter ceux de *charmantes* et *excellentes*.

Les traits brillants, les mélodies heureuses et les harmonies toujours distinguées, font de cet ouvrage une œuvre que je crois appelée à un succès mérité.

Cordiale poignée de mains

HENRI RAVINA.

25 Décembre 1877.

Cher Monsieur

Vos Etudes élégantes sont un charmant ouvrage, que j'ai lu avec un vif intérêt.

Vous avez su trouver des mélodies agréables, des traits brillants et bien dans les doigts, une harmonie fine et distinguée.

Avec toutes ces qualités, vos Etudes ne peuvent manquer d'avoir du succès et je serai très heureux pour ma part de pouvoir y contribuer.

Veillez agréer cher Monsieur l'expression de ma vive sympathie

DELIQX.

22 Décembre 1877.

Mon cher Ami,

Vos Etudes nouvelles sont charmantes, et justifient très bien le titre d'*élégantes* que vous leur donnez. Je ne manquerai pas de les indiquer à mes élèves et je suis convaincu qu'elles trouveront à les travailler autant de plaisir que de profit.

Merci, mon cher Lack de me les avoir fait connaître.

Soyez assuré de mes sentiments bien affectueux

BAILLOT.

Professeur au Conservatoire.

2 Janvier 1878.

Mon cher Ami

L'ouvrage que vous m'avez envoyé à lire m'a vivement intéressé, et je suis convaincu qu'il aura un très grand succès.

Vos Etudes élégantes seront d'un travail aussi agréable qu'utile aux élèves de moyenne force, et me paraissent destinées à occuper une des meilleures places dans l'Ecole moderne du piano.

Tout à vous

A. LAVIGNAC.

Professeur au Conservatoire.

10 Janvier 1878.

Mon cher Lack,

C'est avec le plus vif intérêt que j'ai lu vos Etudes si justement nommées élégantes: la 1^{re} au trait vif et brillant, la 4^e

d'un grand caractère et d'un beau style, la 6^e très-ingénieuse la 12^e pleine de verve et de brio.

Il faudrait les citer toutes. Je vous félicite mon cher Lack de cette œuvre consciencieuse et si bien réussie.

Votre dévoué

G. PFEIFFER.

15 Janvier 1878.

Mon cher Lack,

Vos 12 Etudes élégantes que j'ai lues avec le plus grand plaisir ne sont pas seulement d'excellentes pièces de mécanisme, mais ce sont encore de charmants morceaux de style, qui ne peuvent manquer d'obtenir le plus grand succès.

Agréer mon cher Lack, avec mes félicitations, l'assurance de mes sentiments affectueux

JOSEPH O' KELLY.

10 Février 1878.

Cher Monsieur,

J'ai lu avec beaucoup d'intérêt vos Etudes élégantes et je ne doute pas que le succès ne réponde au but que vous vous êtes proposé: intéresser l'élève par la forme élégante et mélodique de vos Etudes tout en laissant à chacune d'elles son caractère particulier de difficulté.

Inutile de vous dire que je les ferai jouer à mes élèves.

Votre bien dévoué

NEUSTEDT.

10 Mars 1878.

Mon cher Ami,

Je vous envoie sans restriction mes plus sincères compliments pour vos nouvelles Etudes mélodiques. J'ai pris connaissance de cet ouvrage avec le plus grand soin et en le recommandant à mes élèves, je sais fort bien qu'ils y trouveront bon nombre de choses utiles sous le rapport du style, de l'interprétation et du goût.

FRANCIS THOME.

15 Mars 1878.

Cher Monsieur,

Je suis heureux de vous transmettre mon impression sur votre cahier d'Etudes d'une facture élégante et brillante et qui tout en développant le style et le mécanisme aura j'en suis certain un grand attrait pour les élèves.

Veillez recevoir, cher Monsieur, l'assurance de mes meilleurs sentiments

E. NULLET.

ÉTUDES ÉLÉGANTES

THÉODORE LACK.

Op. 50.

LEGGIEREZZA.

Jeu vif, léger et gracieux.

97c 1.

Allegretto. (♩ = 84)

PIANO.

p

Péd.

Péd.

Péd.

cres.

f

dim - e - poco - rit -

Péd.

Péd.

Péd.

8

Péd. Péd. Péd.

8

p con grazia.

Péd. Péd.

poco a poco

Péd.

crescen

Péd.

8

f scintillante.

Péd. Péd.

8

Ped. Ped. *diminuendo*

p *espress.* *sf* Ped.

legg. *espress.* *sf* *legg.* *più* Ped.

dim *pp* *poco cresc.* Ped.

senza rall. M.G.

p
Ped. Ped. Ped.

cres
Ped. Ped.

p
poco marcato
delicatamente.
Ped. Ped. Ped.

pp
Ped.

perdendosi.
Ped.

BLUETTE

avec fraîcheur et coquetterie.

№ 2.

Andantino grazioso. (♩ = 80)

PIANO.

p e delicatamente.

leggero il basso.

Ped.

Ped.

Ped.

rinforzando.

p e con grazia.

Ped.

Ped.

Ped.

Ped.

espressivo.

Ped.

Ped.

Ped.

Ped.

dolce.

Ped.

Ped.

Ped.

Ped.

p e leggero.

Ped.

Ped.

Ped.

Ped.

cre - scen - do - molto.

Ped. Ped. Ped. Ped.

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line.

dim e poco rit: a Tempo.

sf *p*

Ped. Ped. Ped. Ped.

This system contains measures 5-8. It begins with a dynamic marking of *sf* (sforzando) and a tempo change to *a Tempo*. The left hand includes fingerings: 1 4, 1 2, 3 1 2. Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line.

rinforzando. *p e con grazia.*

Ped. Ped. Ped. Ped.

This system contains measures 9-12. The first two measures are marked *rinforzando* (rinf.) and the last two are marked *p e con grazia* (pizzicato e con grazia). Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line.

espressivo.

Ped. Ped. Ped. Ped.

This system contains measures 13-16. The first two measures are marked *espressivo* (espressivo). Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line.

dolce.

Ped. Ped. Ped. Ped.

This system contains measures 17-20. The last two measures are marked *dolce* (dolce). Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line.

First system of a piano score. The right hand plays a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *cres.* leading to *molto*. Pedal markings are present below the left hand.

Second system of the piano score. The right hand features a more complex melodic line with slurs and accents. Dynamics include *ed agitato.* and *f*. The system concludes with a *dim e poco rit.* instruction and fingerings (1 4 2 1) in the right hand and (5 2 1 3 2 1 5 2 5 1 2 5) in the left hand. Pedal markings are present below the left hand.

Third system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *p* and *leggiere.*. The system is marked *a Tempo.* Pedal markings are present below the left hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *sempre diminuendo*. Pedal markings are present below the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *ppp* and *ten.*. The system concludes with a *ten.* instruction and a *ten.* marking below the left hand. Pedal markings are present below the left hand.

CANZONNETTA

Les notes sur lesquelles il y a des points allongés doivent être très-accentuées.

Allegretto con spirito. (♩=88)

p leggiero il accompagnamento.

Op. 3.
PIANO.

Ped. *ben marcato il canto.* Ped. Ped. Ped.

spiritosamente.

Ped. *f* Ped. *sempre marcato.* Ped.

poco rit: a Tempo. *cantabile.*

Ped. Ped. Ped. Ped. Ped.

sempre cantabile. *con tene-*

Ped. Ped. Ped. Ped. Ped.

-rezza. *a Tempo.* *espress.*

Ped. *poco rit:* *p* Ped. *rinf:* Ped.

poco rit: *a Tempo.* *p*

Ped. *accentato assai.* Ped.

sempre marcato e cres - cen - do

Ped.

dim e rall: *a Tempo.*

Ped. Ped. Ped.

poco rit: *a Tempo.* *cantabile.*

M.D. *sf* *p* *rinf:* *cres - cen - do - assai.*

Ped. Ped. Ped.

a Tempo.

f *sf* *p spiritosamente.*

Ped. *sempre marcato.* Ped. (1) Ped.

(1) Il faut changer de mains sur le LA sans le répéter.

p
Ped. Ped. Ped.

con grazia.
poco - - a - -
Ped. Ped. Ped.

poco - - cresc - -
sempre cresc.
Ped. Ped. Ped. Ped. Ped.

a Tempo.
dolce.
poco - - rit
Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

sf *f* *pp*
Ped. Ped. Ped.

Mesto.
Ped.

rinf e - con - dolore.
Ped. Ped. Ped. Ped.

p *cres - e - molto.*
Ped. Ped. Ped.

8

agitato

ff

p - c

Ped. Ped. Ped. Ped.

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. Pedal points are indicated by circles with a cross inside. The dynamic *ff* is marked in the third measure, and *p - c* is marked in the fourth measure.

rall

a Tempo

dolce.

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 5 through 9. The tempo changes from *rall* to *a Tempo* in measure 7. The right hand has a more melodic and slower-moving line, while the left hand continues with eighth-note accompaniment. The dynamic *dolce.* is marked in measure 7. Pedal points are indicated throughout.

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 10 through 14. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal points are indicated throughout.

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 15 through 19. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal points are indicated throughout.

f

pp

rall - - e - - smorz.

ppp

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 20 through 24. The right hand has a melodic line that ends with a fermata. The left hand continues with eighth-note accompaniment. Dynamics include *f*, *pp*, and *ppp*. The tempo changes to *rall - - e - - smorz.* in measure 22. Pedal points are indicated throughout.

ESQUISSE

Le chant en dehors, une parfaite égalité dans l'accompagnement divisé aux deux mains.

Allegretto grazioso.

marcato il canto e ben legato. (♩=92)

7C 5.

PIANO.

legg.

p

Ped. 3 Ped. 3 Ped. 3 Ped. 3 Ped. 3 Ped. 3

p con grazia.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sempre marcato il canto.

p

cres - assai.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a Tempo.

p

poco - rit.

con spirito.

Ped. Ped. Ped. Ped. Ped. Ped.

cres - assai

Ped. Ped. Ped. Ped. Ped. Ped.

a Tempo.

p e - poco - rit. con spirito.

Ped. Ped. Ped. Ped.

brillante.

crese - *molto* *f.*

Ped. Ped. Ped. Ped. Ped.

8

f.

Ped.

pp senza rall. *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

con grazia.
Ped. Ped. Ped. Ped. Ped.

con spirito.
Ped.

con grazia. *p con spirito.*
Ped. Ped.

espress. *rinf.*
Ped. Ped. Ped. Ped.

pp leggieramente. *p legg.*
Ped. Ped.

DRAMMATICA

Observation rigoureuse des différentes accentuations de la main gauche.

№ 6. Allegro molto ed appassionato. (♩ = 126)

PIANO. *ff energico.*

sempre marcato il basso.

Ped.

Ped.

Ped.

dolce.

legg.

ben legato.

Ped.

rinf.

p legg.

ben legato.

Ped.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a complex texture with many beamed notes. A *p* dynamic marking is present in the lower staff. Pedal markings are shown as a circle with a crosshair. Fingerings 1, 2, 3, and 5 are indicated.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It includes markings for *sempre cresc.* and *ff*. Pedal markings are present. Fingerings 1 and 2 are indicated.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It includes a *sempre ff* marking. Pedal markings are present. Fingerings 4, 5, 3, and 1 are indicated.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It includes markings for *f*, *p*, and *legato.*. Pedal markings are present. Fingerings 1, 2, and 5 are indicated.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It includes markings for *legato.*, *legg.*, and *espress.*. Pedal markings are present. Fingerings 2, 1, and 2 are indicated.

p e legg. *espress.*

Ped. Ped.

This system contains two staves of music. The upper staff has a piano (*p*) and *espress.* marking. The lower staff has a *p e legg.* marking. Pedal points are indicated by a circled cross symbol below the notes.

pp sempre - - - cresc - - - ed - - - agitato.

dim.

Ped. Ped. Ped. Ped.

This system contains two staves of music. The upper staff has a *pp* marking and a *dim.* marking. The lower staff has a *dim.* marking. The system is marked with *pp sempre - - - cresc - - - ed - - - agitato.* Pedal points are indicated by a circled cross symbol below the notes.

dim.

Ped.

This system contains two staves of music. The upper staff has a *dim.* marking. The lower staff has a *dim.* marking. A pedal point is indicated by a circled cross symbol below the notes.

molto cresc. *ff energico.*

sempre marcato. Ped. Ped. Ped. Ped. Ped.

This system contains two staves of music. The upper staff has a *molto cresc.* marking and a *ff energico.* marking. The lower staff has a *sempre marcato.* marking. Pedal points are indicated by a circled cross symbol below the notes.

strepitoso. *ff*

Ped.

This system contains two staves of music. The upper staff has a *strepitoso.* marking and a *ff* marking. The lower staff has a *strepitoso.* marking. A pedal point is indicated by a circled cross symbol below the notes.

f *p*
Ped. Ped. Ped. Ped.

molto cresc. *più cresc.* *f*
8
Ped. Ped.

dim. *rall.* *assai.* *p* *a Tempo.*
Ped. Ped.

p e con grazia. *a Tempo.*
Ped. Ped. Ped.

sf *cresc* *assai.* *sf* *f espress.*
Ped. Ped. Ped. Ped. *marcato.*

poco rit. *p* *simplice.*
Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

p *senza* *rall.*
Ped. Ped.

pp *legg.* *piu lento.* *sf*
Ped. Ped.

SCINTILLA

Le trait de la main droite avec une extrême délicatesse, la main gauche *staccato*.

Allegro leggerissimo. (♩ = 112)

8

7C 8.

PIANO. *p delicatamente.*

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

pp legg:

Ped. Ped. Ped. Ped.

8

p

Ped. Ped. Ped. Ped.

8

Ped. Ped.

8

pp subito.
Ped. Ped.

8

pp legg.
Ped. *marcato*

8

il basso.
Ped. Ped.

8

mf:
Ped. Ped.

MÉDITATION

Le chant d'une sonorité profonde et vibrante, les arpèges en mains croisées doux et harmonieux comme la voix humaine accompagnée par des harpes.

(Les Pédales indiquées sont indispensables pour l'exécution de cette Etude.)

Molto tranquillo e ben legato. (♩=104)

f cantabile.

№ 9.

PIANO.

The musical score is written for piano in C major, 3/4 time. It consists of four systems of music. The first system is marked 'f cantabile' and includes a piano 'p' dynamic. The tempo is 'Molto tranquillo e ben legato' with a quarter note equal to 104 beats per minute. The score features a melody in the right hand and arpeggiated accompaniment in the left hand. Pedal markings are indicated throughout. The second system continues the piece. The third system is marked 'sempre cantabile.'. The fourth system is marked 'dolce.'.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

p *f*
Ped. Ped. *marcato assai.* Ped. Ped.

Ped. Ped. Ped. Ped.

p *f*
Ped. *sempre marcato.* Ped. Ped.

First system of musical notation. The right hand features a melodic line with slurs and dynamic markings *mf* and *mf*. The left hand provides harmonic support with chords and a bass line. Pedal points are indicated by 'Ped.' and a circled cross symbol. The word *dolce* is written above the right hand in the final measure.

Second system of musical notation. The right hand continues the melodic line with slurs and dynamic markings *p* and *mf*. The left hand has a more active bass line. Pedal points are indicated by 'Ped.' and a circled cross symbol. The word *armonioso.* is written above the right hand in the second measure.

Third system of musical notation. The right hand features a melodic line with slurs and dynamic markings *p* and *rinf.*. The left hand has a steady bass line. Pedal points are indicated by 'Ped.' and a circled cross symbol.

Fourth system of musical notation. The right hand features a melodic line with slurs and dynamic markings *f* and *ff*. The left hand has a steady bass line. Pedal points are indicated by 'Ped.' and a circled cross symbol. The words *rinf: molto.* and *poco agitato.* are written above the right hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and dynamic markings *mf* and *mf*. The left hand has a steady bass line. Pedal points are indicated by 'Ped.' and a circled cross symbol. The words *a Tempo.* and *p e rit:* are written above the right hand.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

pp *f espress.*
Ped. Ped. Ped. Ped. Ped.

f *f* *f* *f* *poco rit.*
Ped. Ped. Ped. Ped. Ped.

una corda. *perdendosi.* *Più lento.*
Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *rinf.* (ritardando) marking. The right hand plays a series of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment. The system concludes with the instruction *con grazia.* and a *p subito.* (piano subito) marking. Pedal markings are present at the beginning and end of each measure.

Second system of musical notation. The right hand continues with eighth-note patterns, including a measure with a fingering of 5. The left hand accompaniment remains consistent. A *p* (piano) marking is introduced in the fourth measure. Pedal markings are present at the beginning and end of each measure.

Third system of musical notation. The eighth-note patterns continue in both hands. Pedal markings are present at the beginning and end of each measure.

Fourth system of musical notation. The right hand features a *cres.* (crescendo) marking. The left hand accompaniment continues. A *sempre* (sempre) marking is placed over the right hand's notes. The system ends with another *cres.* marking. Pedal markings are present at the beginning and end of each measure.

Fifth system of musical notation. The right hand begins with a *f* (forte) marking and includes fingering numbers 1 and 2. The left hand accompaniment continues. The system concludes with a *poco* (poco) marking. Pedal markings are present at the beginning and end of each measure.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The piece begins with a *rit.* (ritardando) marking. The first system includes a *p* (piano) dynamic and a tempo change to *a Tempo*. The second system continues the melodic and harmonic development. The third system features a *poco rit.* (poco ritardando) marking. The fourth system includes a *molto cresc.* (molto crescendo) marking. The fifth system concludes with a *dolce.* (dolce) marking and a final *poco rit.* marking. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with a circled cross symbol (⊕) and the word "Ped." below the bass staff.

rinf: assai.

Ped. Ped. Ped. Ped.

legg.

p

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

poco rit.

p

pp2

legg.

una corda.

M.G.

senza rall.

p

Ped. Ped.

p poco rit.

Ped.

First system of musical notation. The right hand plays a rapid ascending scale with slurs and accents. The left hand plays a steady eighth-note accompaniment. The dynamic marking *rinf.* is present. Pedal markings are shown below the bass staff.

Second system of musical notation. The right hand continues the scale with slurs and accents. The left hand accompaniment remains. The dynamic marking *dolce.* is present. Pedal markings are shown below the bass staff.

Third system of musical notation. The right hand continues the scale with slurs and accents. The left hand accompaniment remains. Pedal markings are shown below the bass staff.

Fourth system of musical notation. The right hand continues the scale with slurs and accents. The left hand accompaniment remains. The dynamic marking *rinf.* is present. Pedal markings are shown below the bass staff.

Fifth system of musical notation. The right hand continues the scale with slurs and accents. The left hand accompaniment remains. The dynamic marking *dolce.* is present. Pedal markings are shown below the bass staff.

First system of a piano score. The right hand features a rapid, ascending sixteenth-note scale. The left hand plays a steady eighth-note accompaniment. Performance markings include *cresc.* and *sempre cresc.*. Pedal points are indicated by a circle with a crosshair below the bass staff.

Second system of the piano score. The right hand continues with the ascending scale, now including fingerings 2, 4, 2, 3. The left hand accompaniment remains. Performance markings include *più cres ed espress* and *f*. Pedal points are indicated by a circle with a crosshair below the bass staff.

Third system of the piano score. The right hand has a rest, and the left hand plays a continuous eighth-note accompaniment. Performance marking *p* is present. Pedal points are indicated by a circle with a crosshair below the bass staff.

Fourth system of the piano score. The right hand has a rest, and the left hand continues with the eighth-note accompaniment. Performance markings include *mf* and *cres.*. Pedal points are indicated by a circle with a crosshair below the bass staff.

Fifth system of the piano score. The right hand has a rest, and the left hand continues with the eighth-note accompaniment. Performance marking *f* is present. Pedal points are indicated by a circle with a crosshair below the bass staff.

sf
p
Ped. Ped.

sf
poco rit.
Ped.

Ped. Ped. Ped. Ped.

rinf.
Ped. Ped. Ped.

rinf: ed espress.
dolce.
Ped. Ped. Ped. Ped.

molto rinf.

Ped. Ped. Ped. Ped. Ped. Ped.

cresc. assai.

Ped. Ped. Ped.

f

sempre cresc.

Ped.

ff e maestoso.

Ped.

CAPRICE

Exécution brillante et rapide, les notes mélodiques du trait bien indiquées.

9^{te} 12

Allegro vivace (♩ = 80)

PIANO

scintillante.
f

Ped. ⊕

8

8

8

8

p e legg.

First system of musical notation. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with a '7' fingering. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment remains consistent. A circled cross symbol is located below the staff.

Third system of musical notation. The right hand melodic line includes slurs and fingerings. The left hand accompaniment features a '7' fingering. A 'dim.' (diminuendo) marking is placed above the right hand staff.

Fourth system of musical notation. The right hand melodic line is highly technical, with many slurs and fingerings. The left hand accompaniment continues with a '7' fingering.

Fifth system of musical notation. The right hand melodic line is very intricate, with numerous slurs and fingerings. The left hand accompaniment includes a '7' fingering. Pedal markings 'Ped.' and circled cross symbols are present below the staff.

8

sempre cres *f e bravura.*

Ped. Ped.

dolce e con grazia.

p

Ped.

Ped.

p *dim* *e più presto.* *pp* *una corda.*

Ped.

delicatamente.

ff

Ped.

EXTRAIT DU CATALOGUE

DU MAGASIN DE MUSIQUE DU CONSERVATOIRE

A. O'KELLY, ÉDITEUR, 11, FAUBOURG POISSONNIÈRE, PARIS

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