

ÉCOLE  
DE  
**LA MESURE**

ET DE  
**LA PONCTUATION MUSICALE**

**Cent pièces pour piano à quatre mains**

PAR

**HENRY LEMOINE ET F. SOR**

DEUXIÈME ÉDITION AUGMENTÉE DE PIÈCES

PAR

**A. LAVIGNAC, TH. LACK, F. THOMÉ ET A. WORMSER**

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# ÉCOLE DE LA MESURE

2<sup>e</sup> LIVRE.

ET DE LA PONCTUATION MUSICALE.

2<sup>e</sup> ÉDITION.

## VALSE

26<sup>e</sup> Etude.

Ferdinand SOR.

SECONDA.

66= $\text{♩}$ .

TEMPO

DI VALTZ.



# ÉCOLE DE LA MESURE

2<sup>e</sup> LIVRE.

ET DE LA PONCTUATION MUSICALE.

2<sup>e</sup> ÉDITION.

## 26<sup>e</sup> Etude.

## VALSE

Ferdinand SOR.

PRIMA.

66= $\text{♩}$ .  
TEMPO  
DI VALTZ.

*f* *sf* *ff* *p* *Cresc.* *f* *mf*

*Cre - scen - do.* *Dimin.* *Dol.* *FIN.*

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in bass clef and contains chords and melodic fragments. The lower staff is also in bass clef and features a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) at the beginning, *sf* (sforzando) in the middle, and *p* (piano) towards the end of the system.

The second system continues the Trio section with two staves. The upper staff contains chords, and the lower staff continues the eighth-note accompaniment. A *p* (piano) dynamic marking is present in the middle of the system.

The third system of the Trio section consists of two staves. The upper staff has chords and melodic lines, while the lower staff continues the accompaniment. A *f* (forte) dynamic marking is used in the middle of the system.

The fourth system of the Trio section consists of two staves. The upper staff features a more active melodic line with eighth notes and chords. The lower staff continues the accompaniment. A *p* (piano) dynamic marking is present in the middle of the system.

The fifth and final system of the Trio section consists of two staves. The upper staff has chords and melodic fragments, and the lower staff continues the accompaniment. A *p* (piano) dynamic marking is present. The system concludes with a *D.C.* (Da Capo) instruction and a repeat sign.

TRIO.

The first system of the Trio section consists of two staves. The upper staff begins with a treble clef and a 7-measure rest. The lower staff begins with a bass clef and a 7-measure rest. The music starts in the second measure with a *Dolce.* marking. The upper staff features a melodic line with a trill on the first measure, followed by a series of eighth notes and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5.

The second system continues the Trio section. It features two staves. The upper staff begins with a treble clef and a 7-measure rest. The lower staff begins with a bass clef and a 7-measure rest. The music starts in the second measure with a *p* marking. The upper staff features a melodic line with a trill on the first measure, followed by a series of eighth notes and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A *Dolce.* marking is present in the second measure.

The third system continues the Trio section. It features two staves. The upper staff begins with a treble clef and a 7-measure rest. The lower staff begins with a bass clef and a 7-measure rest. The music starts in the second measure with a *p* marking. The upper staff features a melodic line with a trill on the first measure, followed by a series of eighth notes and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A *f* marking is present in the second measure.

The fourth system continues the Trio section. It features two staves. The upper staff begins with a treble clef and a 7-measure rest. The lower staff begins with a bass clef and a 7-measure rest. The music starts in the second measure with a *p* marking. The upper staff features a melodic line with a trill on the first measure, followed by a series of eighth notes and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A *Dolce.* marking is present in the second measure.

The fifth system concludes the Trio section. It features two staves. The upper staff begins with a treble clef and a 7-measure rest. The lower staff begins with a bass clef and a 7-measure rest. The music starts in the second measure with a *p* marking. The upper staff features a melodic line with a trill on the first measure, followed by a series of eighth notes and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A *Dolce.* marking is present in the second measure. The system ends with a double bar line and a repeat sign.

D.C.

# SOUVENANCE

27<sup>e</sup> Etude.

Francis THOMÉ.

SECONDA.

80 = 

ANDANTE.

*p*

*p*

*p*

*p*

*p*

*f*

*Riten.*

*fp*

Cre - scen - do.

# SOUVENANCE

7

27<sup>e</sup> Etude.

Francis THOMÉ.

PRIMA.

80 = 

ANDANTE.

*mf Legato e ben sostenuto.*

*p*

*p*

*Cre - scen - do.*

**A**

*s*

*Riten.*

*Cresc.*





*Riten.*

*Cresc.* *f* *p*

Dimi - nu - en - do.

**B** *a Tempo.*

*Poco rallent.* *p*

*p*

*p*

*Cresc.* *f*

Cre - scen - do.

*Riten.* 1 4 2 3 4 2 5

*f* *p* *Dimi - nu - en -*

**B** *a Tempo.*

*do.* *Poco rallent.* *mf*

*p*

*p* *mf* *Cre - scen - do.*

*f*

# LES RÉVÉRENCES

28<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

126=  
ANDANTE  
CANTABILE.

126=  
ANDANTE  
CANTABILE.

**A**

**B**

**C**

**D**

**E**

FIN.

*p*

*mf*

*f*

D.C.

# LES RÉVÉRENCES

28<sup>e</sup> Etude.

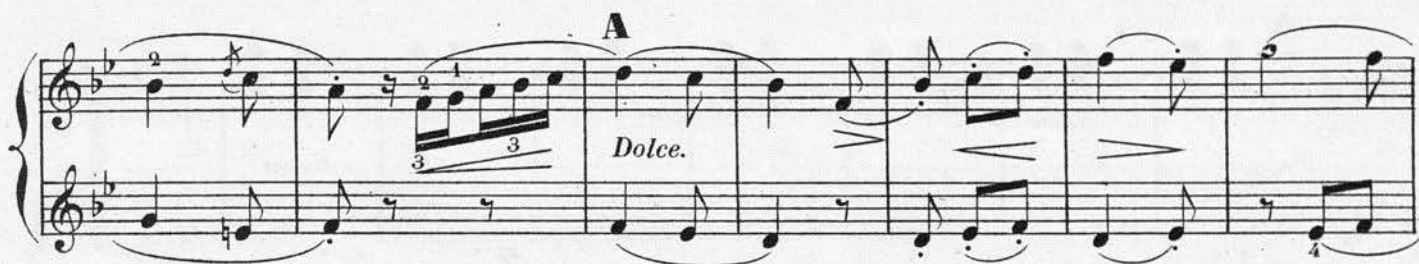
PRIMA.

Ferdinand SOR.

126 =  **ANDANTE**  
**CANTABILE.**



**A**



**FIN.**



**B** **C**



**D** **E**

*Cre - scen -*



*do.*



D.C.

# VALSE EXPRESSIVE

29<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

138 =  $\text{\textcircled{S}}$

ANDANTINO.  
ESPRESSIVO.

**A**

**B**

FIN.

Staccato.

**C**

Cre - scen - do.

*f*

*p*

D.C.

# VALSE EXPRESSIVE

29<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

138 = 

ANDANTINO  
ESPRESSIVO.



*Dolce e ben sostenuto.*

**A**



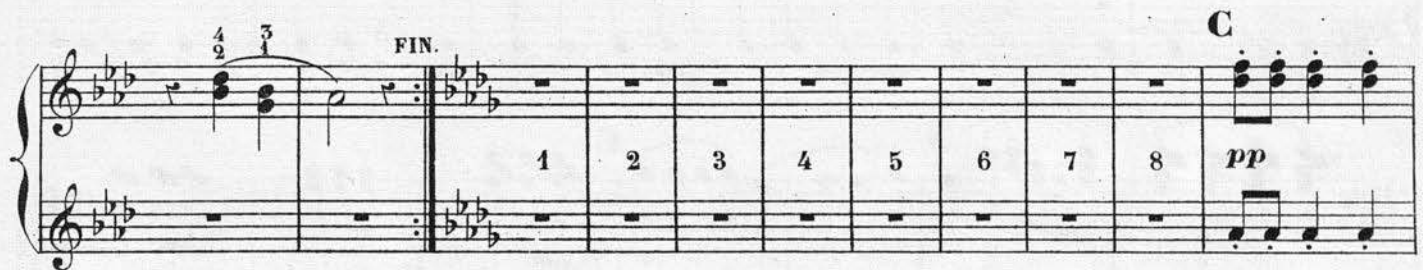
*Riten.* **f**

**B**



*Riten.* **p** **p** *Poco rallent.*

**C**



**FIN.** **pp**



D.C.

# CANTILÈNE

30<sup>e</sup> Etude.

SECONDA.

André WORMSER.

96 = 

ANDANTE  
CANTABILE.

*p e ben sostenuto.*



**A**



**B**

*a Tempo.*

*Rallentando.*



**C**

*Dolce.*



*a Tempo.*

*Marcato.*

*Riten.*

*pp*



# CANTILÈNE

15.

30<sup>e</sup> Etude.

PRIMA.

André WORMSER.

96 = 

ANDANTE  
CANTABILE.

*p e ben sostenuto.*



**A** *Espressivo.*



**B** *a Tempo*

*Rallentando.*



**C** *Dolce.*



*a Tempo.*

*p* *Riten.* *pp*





# MENUET

31<sup>e</sup> Etude.

SECONDA.

Théodore LACK.

166 =   
TEMPO  
di  
MINUETTO.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked '166 =  TEMPO di MINUETTO.' The score is divided into five systems. The first system includes a section symbol (§) and dynamic markings *ff* and *p*. The second system also includes *ff* and *p*. The third system features a *pp* marking, a *crescendo* marking, and the words 'Poco a poco crescendo'. The fourth system starts with a section symbol 'A' and includes 'al forte' and *ff* markings. The fifth system includes a *ff* marking. Fingerings (1-5) and articulation marks (accents, slurs) are used throughout the piece.

# MENUET

31<sup>e</sup> Etude.

Théodore LACK.

PRIMA.

166 =   
TEMPO  
di  
MINUETTO.



First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *ff* and *p*. Fingerings are indicated above notes: 3 3 2 1, 3, 4 3 2 1, 1 3, 2 3 4 4.



Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *ff* and *p*. Fingerings are indicated above notes: 2 3, 1, 3 2 1.



Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *pp*. Marking: *Poco a poco crescen-*. Fingerings are indicated above notes: 3 1, 2 1, 3 2 1.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Section marked **A**. Dynamics include *forte.* and *ff*. Marking: *- do al forte.* Fingerings are indicated below notes: 1 2 1, 1 2 1.



Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *ff* and *p*. Fingerings are indicated above notes: 2, 2.

*p* *Cresc.* *f* FIN.

**B**

3 3 X

*p* Cre - - scen -

do. *pp*

X

D.C.

Cre - scen - do. *f* *p* FIN.

**B**

**C**

*p* Cre - scen - do.

**C** *p*

**C** §

D.C.

# LÉGENDE

32<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

69 = 

ANDANTINO. *p*

**A**



**B**

*mf*

FIN.

**C**

*sf*

*mf*

**D**

*sf*

D.C.

# LÉGENDE

32<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

69=

ANDANTINO.

*p*

**A**

*sf*

**B**

*sf*

*mf*

**C**

*sf*

*mf*

**D**

*mf*

FIN.

D.C.

# RONDINO

33<sup>e</sup> Etude.

Henry LEMOINE.

SECONDA.

88 = 

MODERATO.

D.C.

# RONDINO

## 33<sup>e</sup> Etude.

PRIMA.

Henry LEMOINE.

88 = MODERATO.

*p*

*Cresc.* *f* *mf* *Cresc.*

*f* *p* *Poco a poco cre -*

*scen do.* *f* *Dimin.* *Rallent.*

*a Tempo.* *p* *Cresc.* *f* **FIN.**

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



# SKATING

34<sup>e</sup> Etude.

Henry LEMOINE.

SECONDA.

92 =  $\text{♩}$

ALLEGRETTO.

$\text{p}$

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

$\text{mf}$

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

$\text{p}$

FIN.

$\text{p}$

D.C.

*Sostenuto il Basso.*  
Ped.

\*

# SKATING

## 34<sup>e</sup> Etude.

PRIMA.

Henry LEMOINE.

92 = **ALLEGRETTO.**

8 1 1<sup>a</sup> 2<sup>da</sup> 8 1 2 1 3 1<sup>a</sup> 4 2<sup>da</sup> 8 1 FIN. p 1 2 3 5 8 1

D.C.

# INQUIÉTUDE

35<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

88 = .

ALLEGRETTO.

**A**

**B**

**C**

**D**

**E**

*scen do.*

*Cre*

*f*

*p*

*ff*

*Cresc.*

# INQUIÉTUDE

27

35<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

88 = ♩.

ALLEGRETTO.

*p*

*p*

**A**

*mf*

*Cresc.*

**B**

*scen do.*

*f*

**C**

**D**

*Dolce.*

**E**

*p*

**E**

*Cresc.*

*ff*

**E**

# PASTORALE

## 36<sup>e</sup> Etude.

SECONDA.

Albert LAVIGNAC.

96 = **ANDANTINO.**

*mf* *f* *p*

*Rit.* *mf* *f* **Poco più animato.**

**A**

*f*

**B**

*p Cresc.* *f*

*Ritenuto.* **a Tempo 1<sup>o</sup>**

*p Molto legato.* *pp* *f*

*p* *Rit.* *mf*

# PASTORALE

## 36<sup>e</sup> Etude.

PRIMA.

Albert LAVIGNAC.

96 = **ANDANTINO.**

*mf Espressivo.* *f*

*p* *Riten.* *mf*

**Poco più animato.**

*f* *f* **A**

Croisez par dessus.

*f* *p* *Cresc.* **B**

*Ritenu.* *p* *Molto legato.*

**a Tempo 1<sup>o</sup>**

*pp Espressivo.* *f*

*p* *Riten.*

VALE SENTIMENTALE

37<sup>e</sup> Etude.

SECONDA.

Henry LEMOINE.

416 = 

ANDANTINO  
QUASI ALL<sup>to</sup>



**A**

*f*



**B** **C**

*p*

Cre - scen - do.



**D**

*f*

*Rallent.* *p*

a Tempo.



**E** **F**

*Riten.* *p* *f*



**G**

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

*Poco rit.*



# VALSE SENTIMENTALE

37<sup>e</sup> Etude.

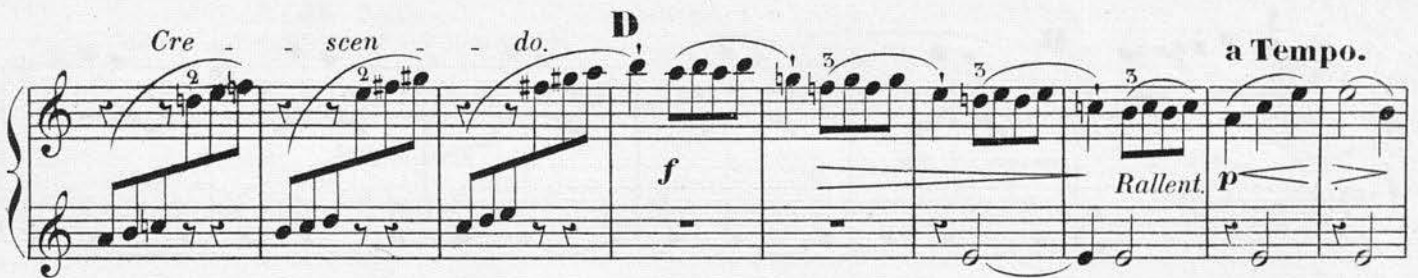
PRIMA.

Henry LEMOINE.

116 = **ANDANTINO**  
**QUASI ALL<sup>to</sup>**



*Cre - - scen - - do.* **D** **f** **a Tempo.**  
*Rallent.* **p**





# BARCAROLLE

38<sup>e</sup> Etude.

SECONDA.

Théodore LACK.

52 = .

ANDANTE.

*pp*

*ppp* **A**

*ppp*

**B**

**a Tempo.**

*Rite - nu - to.* *p*

*p*

# BARCAROLLE

38<sup>e</sup> Etude.

PRIMA.

Théodore LACK.

52 =  $\text{♩}$ .  
ANDANTE.

*Rite*      *nu*      *to.*      *a Tempo.*

Musical notation for the first system, measures 1-4. The right hand has a trill in measure 4 marked with 'C' and fingerings 3, 1, 2. The left hand has a steady eighth-note accompaniment. Dynamics include 'ppp'.

Musical notation for the third system, measures 9-12. The right hand has a trill in measure 9 marked with 'D'. The left hand continues the accompaniment. Dynamics include 'pp' and 'Riten.'.

Musical notation for the sixth system, measures 21-24. The right hand has a trill in measure 21 marked with 'Ral'. The left hand continues the accompaniment. The text "Ral - - - len - - - tan - - - do." is written below the notes.

**C<sub>1</sub>**  
*ppp*

*Riten.* **D**  
*pp*

**E<sub>4</sub>**

*Ral* *len* *tando.*  
2

VOCALISE

39<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

416 = 



**A** 

**C** 

*Ben sostenuto il Basso.*

**E** 

**G** 

D.C.

# VOCALISE

37

39<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

116 =   
ALLEGRETTO.



D.C.

# MÉLANCOLIE

40<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

58 =  $\text{♩}$ .

ALLEGRETTO.

§

**A**

*p* *p* *p*

**B**

*p* *p*

**C**

*Cre* - - - *scen* - - - *do.* *f* *Dimin.* **FIN.**

**D**

*p* *Cresc.* *f* *p*

*Cresc.* *f* *p*

**E**

*f* *p*

§

D.C.

# MÉLANCOLIE

40<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

58 =  $\text{♩}$ .  
ALLEGRETTO.

**A**

**B**

**C** FIN.

**p<sup>3</sup> Delicato.** **Cresc.** **f**

**p<sup>3</sup>** **Cresc. f**

**p** **sf** **p<sup>3</sup>**

**p<sup>3</sup>** **f**

D.C.



# PRIÈRE ET CHORAL

41<sup>e</sup> Etude.

SECONDA.

Albert LAVIGNAC.

76-  
LENTO.

*pp* *ff*

**A** *pp* *ff*

**B** *pp* *ff* *pp*

**C** *ff* *pp*

*ff*

# PRIÈRE ET CHORAL

41

41<sup>e</sup> Etude.

PRIMA.

Albert LAVIGNAC.

76 =   
LENTO.



**A**



**B**



**C**



# GALOPADE

42<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

108 = ALLEGRO.

*p*

*f* *mf*

*Cresc.* *f* *mf* *p*

*mf* *p* *f*

*mf* *f* *Dimin.*

FIN.

D.C.

# GALOPADE

42<sup>e</sup> Etude.

Ferdinand SOR.

PRIMA.

108=

ALLEGRO.

*p*

*f* *mf* *Cresc.*

*f* *mf* *p*

*mf* *f* *Dimin.*

FIN.


D.C.

# CAPRICE

43<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

112 = 

ANDANTE.

§




A



FIN




B


D.C.

# CAPRICE

43<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

112 = 

ANDANTE.

The musical score is written for piano and right hand. It begins with a tempo marking of **ANDANTE** and a dynamic of **p**. The first system shows the initial melodic line and accompaniment. The second system introduces a **Cresc.** (crescendo) and a dynamic of **f**, followed by a section marked **A** with a **p** dynamic. The third system features a **Cre-scen-do** instruction and a **f** dynamic, ending with a **FIN** marking. The fourth system continues with a **p** dynamic and another **Cre-scen** instruction. The fifth system is marked **B** and includes a **f** dynamic, followed by a **p** dynamic. The final system concludes with a **Cre-scen-do** instruction and a **Dimin.** (diminuendo) marking, ending with a double bar line and a repeat sign.

# L'A BARCHETTA

44<sup>e</sup> Etude.

SECONDA.

Henry LEMOINE.

152 = 

ANDANTINO.

*Dolce e sostenuto.*



*mf* *f* *p* **A**

*sf* *mf* *p*

*f* *p* **B**

FIN.

# LA BARCHETTA

44<sup>e</sup> Etude.

PRIMA.

Henry LEMOINE.

152 =  **ANDANTINO.**

*Dolce.*

*mf* *f* *p*

**A** *mf*

**B** *p* *f* *p*

*p* **FIN.**



*Sostenuto.*

First system of musical notation. The upper staff contains a series of chords and a final chord marked with a 'C' and a fermata. The lower staff contains a series of chords. Dynamics include *p*, *pp*, *sf*, and *Cresc.*

Second system of musical notation. It includes first and second endings marked *1<sup>a</sup>* and *2<sup>da</sup>*. Dynamics include *f* and *p*.

Third system of musical notation. Dynamics include *f* and *p*.

Fourth system of musical notation. It is marked with a 'D' and contains alternating dynamics of *f* and *p*.

Fifth system of musical notation. Dynamics include *p* and *pp*.

Sixth system of musical notation. It includes first and second endings marked *1<sup>a</sup>* and *2<sup>da</sup>*. Dynamics include *sf*, *Cresc.*, and *f*. The system concludes with a double bar line and a repeat sign.

D.C.





# MADRIGAL

## 45<sup>e</sup> Etude.

André WORMSER.

PRIMA.

50 =   
ANDANTE.

*Cantabile.*

The musical score is written for piano and consists of seven systems of two staves each. The time signature is 2/4. The piece is marked 'ANDANTE' and 'Cantabile'. The first system begins with a tempo marking of 50 = . The score includes various dynamics: *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), *ff* (fortissimo), and *più p* (pianissimo). It also features tempo markings: *a Tempo.*, *Riten.* (ritardando), and *molto riten.* (molto ritardando). The score is divided into sections labeled A, B, C, and D. Section A starts at the beginning of the third system. Section B starts at the beginning of the fourth system. Section C starts at the beginning of the fifth system. Section D starts at the beginning of the sixth system. The score includes numerous fingerings, slurs, and articulation marks.

# MAZURKA ÉLÉGANTE

46<sup>e</sup> Etude.

SECONDA.

Ferdinand SOR.

144 = 

MODERATO.



**A**

**B**

**FIN.**

**D.C.**

# MAZURKA ÉLÉGANTE

53

46<sup>e</sup> Etude.

PRIMA.

Ferdinand SOR.

144 = 

MODERATO.



*ff* *p* *ff* *p* *ff*

*p* *f* *f* *p* *ff*

*p* *ff* *p* *f* *Dolce.* *f*

*f* *f*

*Poco f* *f*

FIN. *Dolce.*

*f*

*Poco f* *f*

D.C.

# SOUS BOIS

47<sup>e</sup> Etude.

Francis THOMÉ.

SECONDA.

63 = 

MODERATO.



**A**

**B**

*f e Loure.* *p* *f*

*p* *p*

*Cresc.* *f* *pp*

# SOUS BOIS

47<sup>e</sup> Etude.

Francis THOMÉ.

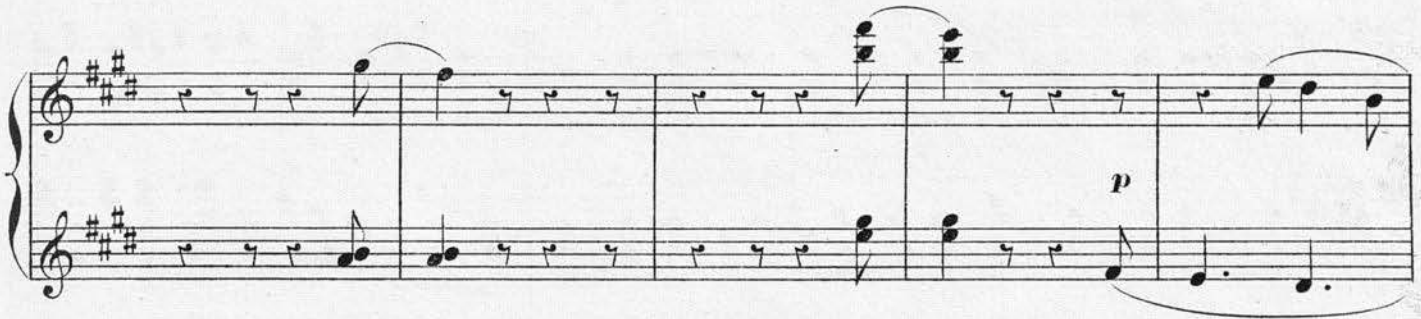
PRIMA.

63 =  .

MODERATO.

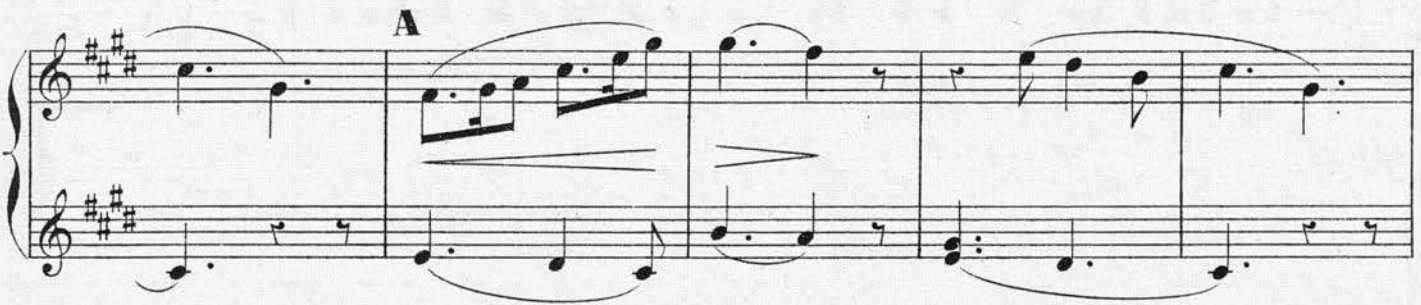


*Dolce.*



*p*

**A**



*f*

**B**



*pp*



**C**

*f* *mf*

**D**

*Cre - scen - do.* *f* *Dimin.*

*p* *pp*

**E**

*Marcato.* *Di - mi*

*nu - en - do.* *pp*

**C**

*f* *mf*

**D**

Cre - - scen - - do.

*f* Dimin.

*p* *pp*

**E**

Di - - mi -

nu - en - do.

*pp*

# CONFIDENCE

48° Etude.

SECONDA.

Henry LEMOINE.

60 = 

ANDANTE.



**A**



**B** **C**



**a Tempo.**



**FIN.**



**D**



D.C.

# CONFIDENCE

## 48<sup>e</sup> Etude.

PRIMA.

Henry LEMOINE.

*Dolce ed espressivo.*

60 =   
ANDANTE.



**A**



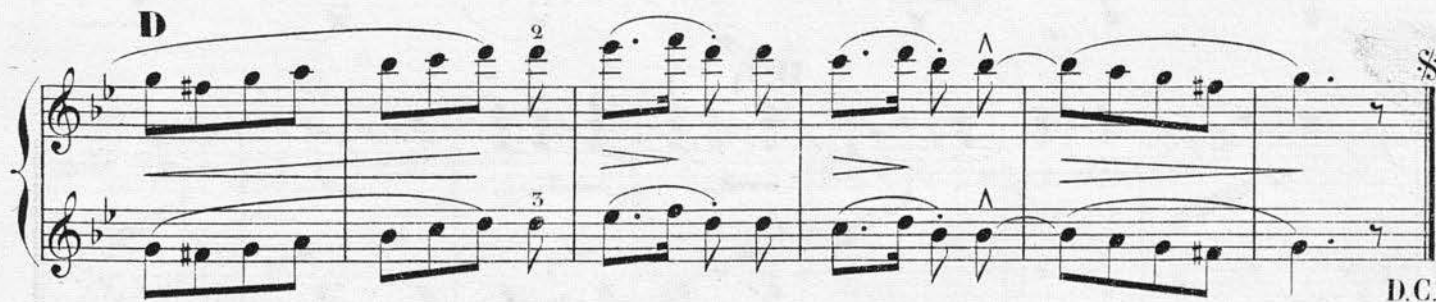
**B** **C**



**a Tempo.**



**D**



# BADINAGE

49<sup>e</sup> Etude.

SECONDA.

Henry LEMOINE.

92 = MODERATO.

**A**

*p* *Cresc.*

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

**B**

*f* *f* *sf* *p*

**Meno vivo.**

*Cresc.* *p* *p*

**C**

1<sup>a</sup> 2<sup>da</sup> *mf*

**D**

*f* *Riten.*

# BADINAGE

49<sup>e</sup> Etude.

PRIMA.

Henry LEMOINE.

92 = = MODERATO.

**A**

*p* Leggiero. *Cresc.*

*Dimin.* *f p f p f p f p*

8

**B**

*f p f p p*

*Cresc.* *Dimin.*

**Meno vivo.**

**C**

*p* *1<sup>a</sup>*

*2<sup>da</sup>* *mf* **D** *Riten.*

*mf* *f* *p Riten.*

1<sup>o</sup> Tempo.

*p* *Cresc.*

*f* *sf* *p*

*Cresc.* *p* *f*

*mf* **E** *p Riten.*

**1<sup>o</sup> Tempo.**

*p* **F** *Cresc.*

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

8

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

*Cresc.* *p* *f*



# CANON

50<sup>e</sup> Etude.

SECONDA.

André WORMSER.

54 =  $\text{♩}$ .  
ALLEGRO. *mf*

**A**

**B** **C**

*Espressivo.* **D**

**E**

*ff*

# CANON

65

50<sup>e</sup> Etude.

PRIMA.

André WORMSER.

54 =  $\text{♩}$

ALLEGRO. *mf*

**A**

**B**

1 2 3 4 5 6 7 8 9 10

**C** *Espressivo.*

*p*

**D**

*mf*

**E**

*ff*

