

Ecole concertante du Piano
adoptée au Conservatoire.

N°3.

MARCHE

à

quatre mains

PAR

LEFÉBURE-WÉLY

OP: 85.

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Adoptée au Conservatoire

ECOLE CONCERTANTE DU PIANO.



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Comité des Études Musicales.

ÉCOLE CONCERTANTE DU PIANO

PAR

LEFÉBURE-WÉLY.

Les soussignés, Membres du Comité des Études musicales du Conservatoire, après avoir examiné l'ouvrage de M. LEFÉBURE-WÉLY, sous le titre : *École concertante du Piano*, s'empressent de donner leur entière approbation à cette œuvre importante. La musique d'ensemble, appliquée au Piano, est en effet très négligée de nos jours, et l'on ne saurait trop signaler son utilité. C'est par l'étude seule de la musique concertante qu'on arrive à former des musiciens.

A ce point de vue surtout, le Comité des études du Conservatoire approuve complètement la publication de l'*École concertante* du Piano par M. LEFÉBURE-WÉLY, collection de morceaux de genre, études de style, pièces caractéristiques d'un vrai mérite, expressément composés à quatre mains et destinés par leur excellente facture à inspirer le goût de la bonne musique. Ce sera pour les élèves comme une introduction à la musique d'ensemble d'Haydn, Mozart, Beethoven, etc.; en un mot, une véritable préparation aux œuvres des grands maîtres.

Le Comité pense donc que cette *École concertante du Piano* sera fort utile au progrès musical et l'adopte pour l'enseignement élémentaire du Conservatoire.

AUBER, MEYERBEER, HALÉVY, AMBROISE THOMAS, *Membres de l'Institut*;

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ÉDOUARD MONNAIS, *Commissaire Impérial*; ALF. DE BEAUCHESNE, *Secrétaire*.

Ont également approuvé les termes de ce rapport, les soussignés, Membres de l'Institut et Professeurs du Conservatoire :

AD. ADAM, CARAFA, REBER, *Membres de l'Institut*;

HENRI HERZ, MARMONTEL, LECOUPPEY, LAURENT, M^{me} A. COCHE, *Professeurs*.

MARCHE.

POUR LE PIANO À 4 MAINS.

À M^{lles} MARIE CINTI-DAMOREAUN^o 5.

PAR LEFEBURE-WELY.

ET MARIE MIRA.

SECONDA.

Allegro
Moderato.

$\text{♩} = 88.$

p

p

p

p

Ped. ★

f *p*

MARCHE .

POUR LE PIANO À 4 MAINS.

À M^lles MARIE CINTI-DAMOREAU

N^o 5.

PAR LEFÈBURE-WÉLY.

et MARIE MIRA.

PRIMA.

$\text{♩} = 88.$

ALLEGRO.

MODERATO.

p

p

tr.

tr.

8

3

cresc.

f

Ped.

p

légèrement.

8

1^{re}

f

p

SECONDA.

2^a

f *ff*

le plus fort possible.

p

retenez.

Ped. *

The musical score is written for piano and consists of six systems of grand staves. The first system begins with a bracketed '2^a' above the first measure. The first two systems feature a series of chords in the right hand and a more active bass line. The third system continues this pattern with some melodic movement in the right hand. The fourth system introduces a piano (*p*) dynamic and features a more active right hand with eighth notes. The fifth and sixth systems continue the piece, with the sixth system ending with a 'Ped.' instruction and an asterisk. Performance markings include 'le plus fort possible.' and 'retenez.'.

PRIMA.

8 21

f ff

ff

p

avec expression.

retenez. *p*

Ped. *

SECONDA.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, including a flat (b) in the second measure. The bass staff provides a harmonic accompaniment with chords and eighth notes. The instruction *retenez.* is written above the bass staff in the third measure.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. The instruction *ff* (fortissimo) is written above the bass staff in the third measure. The instruction *Ped.* (pedal) is written below the bass staff in the first measure, and an asterisk (*) is placed below the bass staff in the third measure.



Third system of musical notation. The treble staff contains a complex melodic line with many beamed eighth notes. The bass staff continues with a steady accompaniment of eighth notes.



Fourth system of musical notation. The treble staff features a highly active melodic line with many beamed eighth notes. The bass staff continues with a steady accompaniment of eighth notes. A dashed line with the number 8 is visible at the bottom of the system.



Fifth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff features a series of chords. The instruction *p* (piano) is written above the bass staff in the second measure.



Sixth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff features a series of chords. The instruction *p* (piano) is written above the bass staff in the last measure.

PRIMA.

7

First system of the musical score. It consists of a grand staff with two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line. The word "retenez." is written above the lower staff. A "Ped." (pedal) marking is at the end of the system.

Second system of the musical score. It features a grand staff with two staves. The upper staff has a dense, rapid melodic passage marked with a forte (*ff*) dynamic. The lower staff has a corresponding bass line. A star symbol (*) is placed below the first measure of the lower staff.

Third system of the musical score. It consists of a grand staff with two staves. Both staves contain dense, rapid melodic passages. The system is marked with an 8-measure repeat sign at the beginning.

Fourth system of the musical score. It consists of a grand staff with two staves. The upper staff has a dense, rapid melodic passage. The lower staff has a corresponding bass line. A piano (*p*) dynamic marking is present in the middle of the system.

Fifth system of the musical score. It consists of a grand staff with two staves. The upper staff has a melodic line with trills (tr) and slurs. The lower staff has a corresponding bass line. A piano (*p*) dynamic marking is present in the middle of the system.

Sixth system of the musical score. It consists of a grand staff with two staves. The upper staff has a melodic line with trills (tr) and slurs. The lower staff has a corresponding bass line. A piano (*p*) dynamic marking is present at the end of the system.

SECONDA.

cresc.

p

Ped.

f

p *cres*

cen

PRIMA.

First system of musical notation for the PRIMA part, featuring a treble and bass staff with a complex melodic line in the treble staff.

Second system of musical notation, including the instruction *cresc.* and dynamic markings *f Ped.* and *p*.

Third system of musical notation, including the instruction *légèrement.* and a measure rest.

Fourth system of musical notation, including the instruction *cres* and a measure rest.

Fifth system of musical notation, including the instruction *cen* and dynamic markings *p* and *cres*.

Sixth system of musical notation, including the instruction *cen* and dynamic markings *p* and *cres*.

SECONDA.

do. *ff*

animez.

p

pp

f

p

cresc.

ff

Ped.

★

★

8

do. *ff*

This system contains the first system of music. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, some with slurs and accents. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *ff* (fortissimo) is present, along with the instruction "do.".

8

Ped. *

This system contains the second system of music. It continues the melodic and harmonic development. A pedaling instruction "Ped." and an asterisk "*" are located below the bass staff.

8

animez.

mf *p*

This system contains the third system of music. It begins with the instruction "animez." (animate). The dynamic markings *mf* (mezzo-forte) and *p* (piano) are indicated.

f *p*

This system contains the fourth system of music. It features a melodic line with many slurs and ties. The dynamic markings *f* (forte) and *p* (piano) are present.

8

cresc? *ff* *ff*

Ped. *

This system contains the fifth system of music. It includes the instruction "cresc?" (crescendo?) and the dynamic marking *ff* (fortissimo). A pedaling instruction "Ped." and an asterisk "*" are at the end of the system.