

78
71.
INVENTAIRE
Vms 302

10

ÉTUDES

POUR

Piano

AD. CUTMANN

OP. 12.

249. H.

F. Samary.

MORCEAUX DIVERS POUR LE PIANO

EXTRAITS DES TABLETTES DU PIANISTE

DE HENRY LEMOINE

1^{re} Série. Très facile. 1^{er}, 2^e et 3^e degrés. — 2^e Série. Facile, 4^e, 5^e et 6^e degrés.

PREMIER DEGRÉ.

1^{re} Série. — Très facile.

H. LEMOINE. Petites récréations music., 1 ^{er} livr.	5
— Op. 23. N° 1. Air de ballet	2 50
— Op. 29. N° 1. Air d'Armide, de Rossini, rondo	2 50
— Op. 29. N° 2. Rondo sur un thème d'Il Turco, de Rossini	2 50
— Op. 44. Les liens, deux très petits rondos	4 50
— Très petit rondo sur un air anglais	2
— Le Lilas, petit rondo sur un thème de Rossini	2 50
— La Marguerite, sérénade sur une valse allem.	2 50
WANHAI. Quatre petites pièces à 4 mains	4 50
CH. CZERNY. Op. 609. N° 2. Air suisse en rondo	2
— Op. 609. N° 4. Air de chasse en rondo	2
L. LEVASSEUR. Deux petits rondos, lettre A de l'Album des Jeunes Pianistes	3
A. ADAM. Rondo sur un thème italien, lettre B	3
H. LEMOINE. 3 ^e bag. sur le Hussard de Felsheim	4 50
— Cavatine et rondo-valse, lettre C de l'Album	3
CH. CHAULIEU. Le Furet, quadrille	4 50
L. LEVASSEUR. Le Lilliputien, quadr. à 4 mains	4 50
H. LEMOINE. L'Enfantin, quadrille	4 50

DEUXIÈME DEGRÉ.

1^{re} Série. — Très facile.

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L. LEVASSEUR. Rondo militaire, lettre E	3
A. MOCKER. L'Alceste, rondo sur un th. de l'Elisir	2 50
H. LEMOINE. Op. 25. N° 3. Marche d'Alexandre, variée	2 50
— Op. 29. N° 4. Petit rondo sur Ricciardo	2 50
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— Op. 609. N° 9. Air de Coradino	2
— Op. 609. N° 16. Marcia di Mosè	2
— Op. 609. N° 17. Air suisse	2
L. LEVASSEUR. Rondo villageois, lettre F	3
H. LEMOINE. 10 ^e bag. sur le galop de la Tentation	5
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H. LEMOINE. Le Joujou, quadrille	4 50
— L'Amarillis, id.	4 50
L. LEVASSEUR. Le Lilliputien, quadrille	4 50
G. ALARI. Valse à 6 mains sur le même piano	4 50

TOISIÈME DEGRÉ.

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L. DUSSEK. La matinée, rondo favori	3 75
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— Le Myrte, petit impromptu sur la marche della Semiramide	2 50
— Les Roses pompon, la contredanse, la valse et le galop, divertissement	2 50
— L'Oeillet, petit rondo sur un air allemand	2 50
— Op. 43. Les deux Frères, deux petits rondos à 4 mains	4
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H. LEMOINE. Rondo à 4 mains, N° 2 de la Bibliothèque des Jeunes Pianistes	4 50

H. LEMOINE. 14 ^e bagatelle sur: la Brise du matin	5
— Six petits rondos à 4 mains arrangés, d'après l'op. 609 de Czerny	4
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— 2. Marche de Moïse. 5. Air suisse. 3. Valse de Strauss. 6. Air de Coradino	5
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F. FERD. SOR. Op. 22. Trente-deux petites pièces à 4 mains, divisées en 4 livres. 1 ^{er} livr.	6
H. LEMOINE. Souvenirs de Vienne, trois pet. pièces en forme de rondos sur des mot. de Strauss	5
S. L. MARS. Op. 4. Le Pastour, petit rondo à 4 m.	4
H. LEMOINE. L'Amarillis, quadrille à 4 mains	4 50
— L'Enfantin	4 50
— Le Joujou	4 50
S. L. MARS. Le Mugnet, quadrille	4 50

QUATRIÈME DEGRÉ.

2^e Série. — Facile.

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— 5 ^e bagatelle sur un air catalan d'Adam	4 50
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— Divert. sur un air de danse d'Adam, lettre L	5
CH. CZERNY. Les Trois Sœurs, six rondos à 6 mains sur le même piano	4
— N° 1. Rule Britannia. N° 4. Air irlandais. 2. Air de chasse. 5. Air suisse. 3. Air suisse. 6. Air de Handel	4
T. LATOUR. Trois valse variées: la Copenhague, la Guaracha et la Léopoldine	4 50
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H. ROSELLEN. La Rose blanche, valse favorite arrangée en rondo	2 50
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— Le petit Favori, rondo	2 50
H. LEMOINE. 1 ^{re} bagatelle sur Robin des Bois	5
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L. MEY. Op. 15. Trois petits rondos-fantaisies. N° 1. Terpsichore	4 50
— 2. Souvenir de Weber	4 50
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ACH. LEMOINE fils. Le Mignon, quadrille	4 50

CINQUIÈME DEGRÉ.

2^e Série. — Facile.

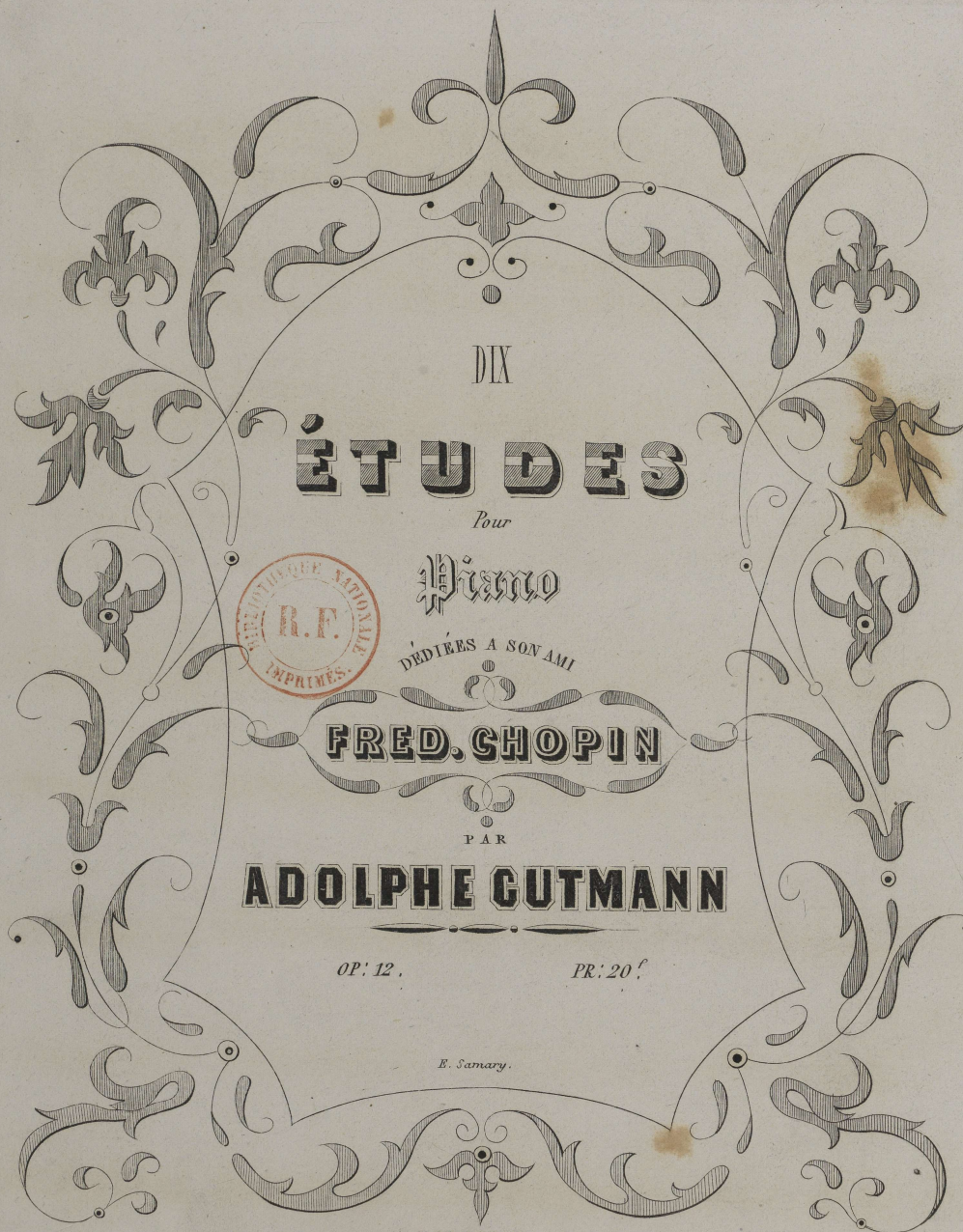
H. LEMOINE. 8 ^e bagatelle sur Robert-le-Diable	5
CH. CHAULIEU. Air vénitien en rondo, lettre N	3
F. HEROLD. Divertissement sur le ballet la Somnambule, lettre O de l'Album	3
A. MOCKER. Op. 65. La Fête helvétique, divert.	5
N. LOUIS. Op. 52. Trois petites fantaisies caract. à 4 mains. N° 1. Sur la Cachucha	4 50
H. LEMOINE. Rondinetto sur le Barbier, lettre P	5
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N.-G. BACH. Air suisse, varié, lettre Q de l'Album	3
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— 2. Barcarolle	5
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CH. CZERNY. Op. 606. N° 17. Rondo sur une chanson allemande	4
L. MEY. Op. 15. Trois petits rondos-fantaisies. N° 3. La petite Coquette	4 50

A. CROISEZ. Encouragement et Récompense, deux morceaux, N° 1. Echo de Lucerne	5
M. LEMOINE. Le Bijou, quadrille	4 50
— Le Rossignol, id.	4 50
— Le Roitelet, id.	4 50
F. FERD. SOR. Op. 25. Trois valse et un galop à 4 mains	4 50
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SIXIÈME DEGRÉ.

2^e Série. — Facile.

H. LEMOINE. Op. 42. La Fête alsacienne, rondo-valse	5
— Rondo sur un thème allemand, lettre S	3
— Op. 30. La Valse et le Galop, div. à 4 mains	5
F. FERD. SOR. Op. 22. Trente-deux petites pièces à 4 mains, divisées en 4 livres. 2 ^e livr.	6
CH. CHAULIEU. Op. 71. Toi qui conçois les hasards de la garde, varié	4 50
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CH. CZERNY. Op. 606. N° 4. Rondo sur une valse allemande	4
— 2. Air viennois, varié	4
— 4. Chanson tyrolienne, variée	4
— 7. Air bavarois, varié	4
— 9. Rondo sur une marche prussienne	4
J. DÉJAZET. Thème della Cenerentola, varié, lettre T de l'Album	3
A. MOCKER. Op. 84. Rondoletto-valse sur un thème du Vampire	5
L. DUSSEK. Op. 67. 1 ^{re} sonate à 4 mains	4 50
H. LEMOINE. 4 ^e bag. sur le Dilettante d'Auignon	5
— Divertissement sur le ballet l'Orgie, lettre U	3
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— Sérénade à 4 mains, sur Polichinelle	5
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L. RHEIN. Ne voilà-t-ils d'Hérold, var., lettre V	3
H. ROSELLEN. Le Bouton d'or, rondo sur Parisina	2 50
— Op. 19. Récréations italiennes, 2 cav. variées	4
— 2. Cavatine de Carafa	4
H. LEMOINE. 17 ^e bagatelle sur Ludovic	5
— 21 ^e bagatelle sur l'Eclair	5
F. HUNTER. Op. 82. Deux rondos sur l'Eclair, arrangés à 4 mains par Schunke	6
— N° 1. Romance	6
— 2. Barcarolle	6
— Le Mugnet, petit rondo sur un air de danse du Diable-boiteux	2 50
— Le Datura, petit rondo sur un motif id.	2 50
CH. CZERNY. Op. 438. Deux airs variés sur l'Elisir. N° 1. Canzonetta	4 50
L. LEVASSEUR. Le Favori, rondo	2
H. LEMOINE. 19 ^e bagatelle sur la Sentinelle	4 50
— 27 ^e id. sur Parisina	5
— 50 ^e id. sur Les Huguenots	5
J.-B. CRAMER. Le petit Rien	4
S. L. MARS. Op. 4. La parodie sur une polka nat.	4
A. CROISEZ. Op. 30. Encouragement et Récompense, deux morceaux. N° 2. Chant de Ferrare, air varié	5
— Op. 25. Chant des Pyrénées, thème varié	4 50
H. LEMOINE. 1 ^{re} bagatelle à 4 mains sur une mazurka et une valse	5
CH. SCHWENKE. Op. 57. Trois duos concertants, pour piano et violon. N° 2. Cavatine du Pirate, variée	5
— 5. Ne voilà-t-ils d'Hérold, varié	5
L. FARRENC. Le Bouquet	4 50
— L'Espérance	4 50
H. LEMOINE. Le Favori	4 50
— Le Chevalier de Canolle, id.	4 50
— Le Diable boiteux	4 50
— Valse et galops allemands, arr.	6
— Le Rossignol, quadrille à 4 mains	4 50
— Le Roitelet	4 50



PARIS, chez HENRY LEMOINE, Prof. de Piano et Editeur
de Musique, Rue de l'Echelle, 9.

Leipzig,
chez Hofmeister.

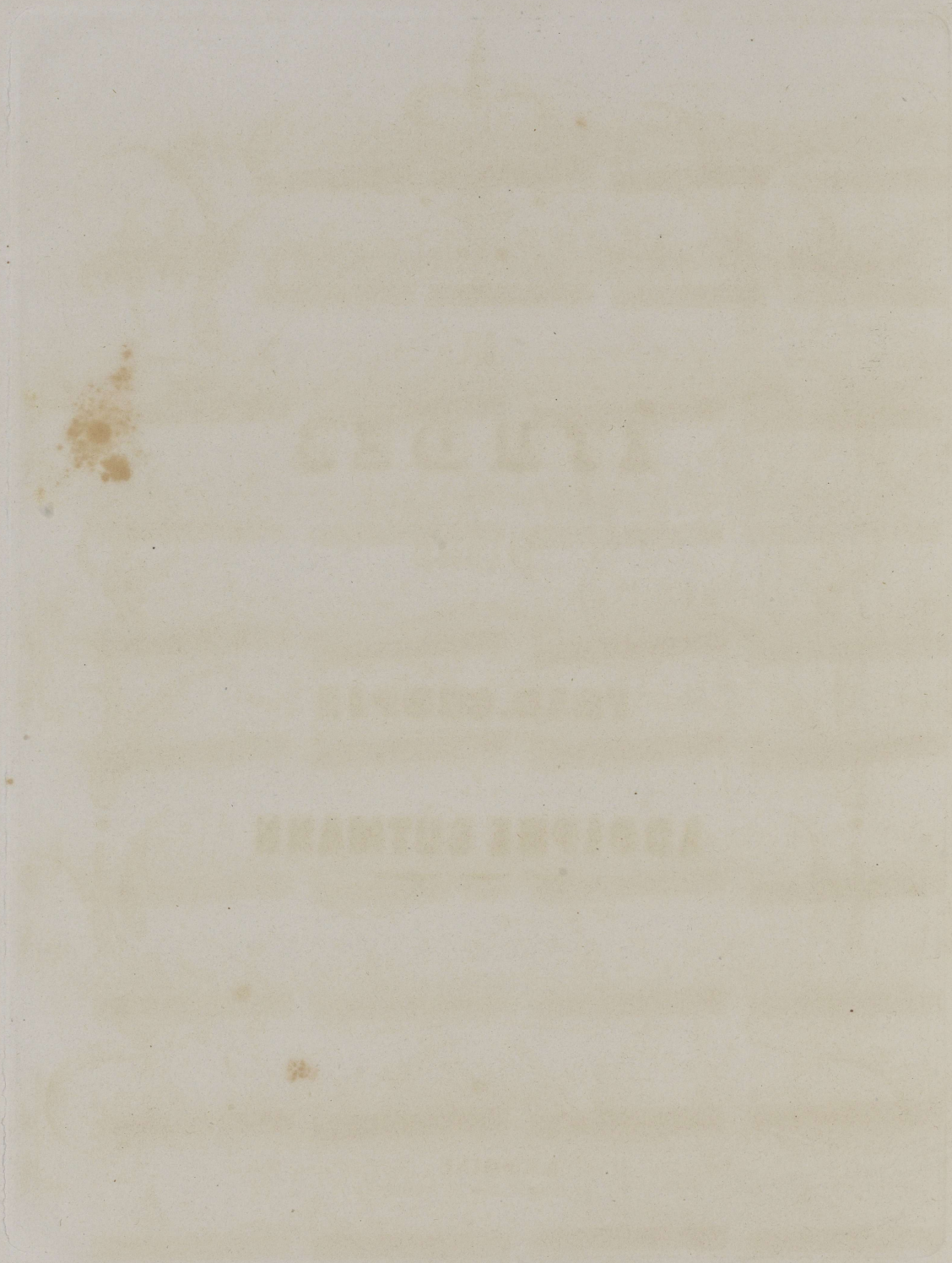
Milan,
chez Riccordi.

3419. B.

1848

Vm. 8. 302

Henry Lemoine
Rue de l'Echelle, 9.





MODERATO.

Legato e ben marcato il Canto.

1^{re} ETUDE.

3



1^{re} ETUDE.

The image shows a handwritten musical score for a piano exercise titled "1^{re} ETUDE". The score is written on five systems of grand staves (treble and bass clef). The music is in G major, indicated by one sharp (F#) on the treble clef. The key signature is consistent throughout. The tempo and style are indicated by the instruction "con espressione." written above the third system. The piece concludes with the instruction "diminuendo." written above the fifth system. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

con espressione.

diminuendo.

1^{re} ETUDE.

5

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system shows a continuous melodic line in the treble with eighth notes and a bass line with quarter notes. The second system introduces a piano (p) dynamic and includes a 'Ped.' marking with a diamond symbol. The third system continues the melodic and bass lines with similar notation. The fourth system features a more complex bass line with groups of four sixteenth notes and includes multiple 'Ped.' markings. The fifth system concludes the exercise with a final melodic phrase and a 'Ped.' marking. The notation includes various accidentals (sharps, naturals) and fingerings (1, 5, 2).

1^{re} ETUDE.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the vocal part is in treble clef. The key signature has one sharp (F#). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staff.

cres - - - - - *cen* - - - - - *do* - - - - -

poco - - - - - *a* - - - - -

poco - - - - - *8^a----- loco.* *di* - - - - -

8^a----- loco. *8^a----- loco.* *8^a----- loco.* *8^a----- loco.*

minuendo. - - - - -

1 5

1^{re} ETUDE.

7

The musical score consists of five systems, each with a piano (p) and violin (v) staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a dynamic marking 'p' and a fingering '1 2 2 1 5'. The second system includes a fingering '1 5 1'. The third system includes a fingering '1 5 1'. The fourth system includes a fingering '1 5 1'. The fifth system includes a fingering '1 5 1' and a dynamic marking 'p'. The score concludes with a double bar line and the word 'FIN.'.

2^{me} ETUDE.

PRESTO.

mezzo forte.

loco.

8^a.

loco.

p

2^{me} ETUDE.

9

The musical score for the 2nd Etude, page 9, is written for piano. It consists of five systems of music. The first system begins with a 'crescendo.' marking. The second system features a 'ff' (fortissimo) dynamic. The third system includes a 'tenuto.' (tenuto) marking and a 'p' (piano) dynamic. The fourth system includes 'cres' and 'cendo' markings. The score is in a key with three flats and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The musical score is written for piano and organ. It consists of five systems of staves. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The organ part features a prominent pedal line in the lower register. The piano part includes a melodic line with various ornaments and a bass line with chords and moving lines. The score is marked with dynamics such as *p*, *cres*, *cen*, *do*, *con energico*, and *ff*. The organ part includes a melodic line with various ornaments and a bass line with chords and moving lines. The score is marked with dynamics such as *p*, *cres*, *cen*, *do*, *con energico*, and *ff*.

p

cres *cen* *do*

con energico

ff

2^{me} ETUDE.

11

A page of handwritten musical notation for a piano piece. The score is written on five systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes complex fingerings, often indicated by numbers 1-4 and sometimes 8^a for the thumb. There are several slurs and ties across measures. Dynamic markings include *pp* (pianissimo) at the bottom, *p* (piano) in the third system, and *smorz.* (diminuendo) in the fourth system. The word *loco.* appears above the first staff of the second system. The handwriting is elegant and characteristic of 19th-century musical manuscripts.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are in French and include the words "do", "et", "animato", and "loco".

5 4 3 2 1 3
cres
cen
do
et animato.
3
3
3
8^a
3
loco.
ff

8^{va}

loco.

ff

14

con - molto - fuoco.

8^{va}

loco.

8^{va}

loco.

poco rit.

a Tempo.

FIN.

3419. H.

3^{me} ETUDE.

15

Ped. Ped. Ped.

Ped. Ped.

cres. cen. do.

Ped.

diminuendo.

smorz. poco rallent. dolce.

Ped. Ped. Ped. Ped.

3419. H.

Ped. Ped. Ped. Ped. Ped.

cres - *cen* - *do*

pp

cres - *cen* - *do* *f*

diminu *endo.* *p*

3419. H. Ped.

17

This image shows a page of a musical score, likely for a piano. The score is written for a grand staff (treble and bass clef) and consists of six systems of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The music features complex, arpeggiated figures in the right hand and a steady eighth-note accompaniment in the left hand. Pedal markings (Ped.) are placed below the bass staff in several systems, indicating where to use the sustain pedal. Dynamic markings include *pp* (pianissimo) and *p* (piano). The piece concludes with a *FIN.* marking at the end of the sixth system.

4^{me} ETUDE.

ALLEGRO.

Velocissimo.

8^a. — loco.

p

Ped.

Ped.

8^a ----- loco.

⊕ Ped.

Ped.

Ped.

Ped.

Ped.

 Ped.

4^{me} ETUDE.

19

cantando il Basso.
Ped.

Ped.

⊕ Ped.

⊕ Ped.

⊕

Ped.

⊕ Ped.

⊕ Ped.

⊕

Ped.

⊕ Ped.

⊕

4^{me} ETUDE.

The musical score for the 4th Etude consists of five systems, each with a piano (left) and treble (right) staff. The key signature is three sharps (F#, C#, G#). The first system shows a piano introduction with a treble staff containing a whole note chord and a bass staff with a descending eighth-note scale. The second system continues the piano part with a descending eighth-note scale and a treble staff with a whole note chord. The third system features a piano part with a descending eighth-note scale and a treble staff with a whole note chord. The fourth system includes a piano part with a descending eighth-note scale and a treble staff with a whole note chord. The fifth system concludes the piece with a piano part featuring a descending eighth-note scale and a treble staff with a whole note chord. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *ff*, and *dolcissimo*. The piece ends with a double bar line and a repeat sign.

cres - - cen - - - do

ff

dolcissimo.

2 Ped.

The image displays five systems of musical notation for a piano study. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. Pedal markings are indicated by a circle with a cross and the word 'Ped.' below it. The first system has four measures with a 'Ped.' marking at the beginning and end. The second system has four measures with a 'Ped.' marking at the beginning and end, and a 'loco.' marking above the final measure. The third system has four measures with a 'pp' marking above the first measure and a 'Ped.' marking at the end. The fourth system has four measures with a 'Ped.' marking at the beginning and end. The fifth system has four measures with a 'Ped.' marking at the beginning and end. The music features a variety of note values, including eighth and sixteenth notes, and rests. The overall style is that of a classical piano study.

4^{me} ETUDE.

The musical score for the 4th Etude consists of five systems of piano music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various technical markings and dynamics:

- System 1:** Features a series of eighth-note chords in the right hand and single notes in the left hand. Pedal markings (Ped.) are present below the bass staff. A fermata is placed over the final measure of the right hand.
- System 2:** Includes a melodic line in the right hand with a slur and a fermata. The left hand plays chords. Dynamics include *pp* (pianissimo). Pedal markings are present.
- System 3:** Features a complex melodic line in the right hand with many beamed notes. The left hand plays chords. Pedal markings are present.
- System 4:** Includes a melodic line in the right hand with a slur and a fermata. The left hand plays chords. Dynamics include *poco ritenuto* (poco ritenuto) and *p* (piano). Pedal markings are present.
- System 5:** Features a melodic line in the right hand with a slur and a fermata. The left hand plays chords. Pedal markings are present.

Throughout the score, there are numerous slurs, fermatas, and dynamic markings such as *pp* and *p*. Pedal markings (Ped.) are used to indicate when to press the sustain pedal.

4^{me} ETUDE.

23

Ped.

Ped.

Ped.

8^{va} loco.

cantando il Basso.

Ped.

8^{va} loco.

Ped.

Ped.

Ped.

4^{me} ETUDE.

Brillante et con forza.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo and style are indicated as *ff animato*. The score includes various musical notations such as *loco.*, *8^a*, *5^a*, *4^a*, *3^a*, *2^a*, *1^a*, *ff*, *fp*, *dolce.*, and *Ped.*. The first system begins with *ff animato* and includes a *Ped.* marking. The second system continues the *ff animato* style. The third system includes a *Ped.* marking. The fourth system includes a *Ped.* marking and a *dolce.* marking. The fifth system includes a *Ped.* marking. The score is marked with various fingerings and articulations throughout.

4^{me} ETUDE.

25

Ped. Ped. Ped. Ped. Ped.

pp

leggerissimo

8^{va} loco. *8^{va} loco.* *8^{va} loco.*

et *sempre* *perdendosi.*

FIN.

Ped.

5^{me} ETUDE.*Velocissimo.*

ALLEGRETTO.

*ben marcato il Basso.**M. G.**M. G.**pp*

M. G. *pp*

f M. G.

M. G. *pp*

cres - - - cen - - - do.

The musical score consists of five systems, each with a piano (P) and organ (O) part. The key signature is one sharp (F#).

- System 1:** The piano part features a rapid ascending scale in the right hand and a descending scale in the left hand. The organ part has a steady bass line. Dynamics include *ff* and *con*. Markings include *M. G.* and *con*.
- System 2:** The piano part has a more complex melody with chords. The organ part continues with a steady bass line. Dynamics include *forza.* and *con*. Markings include *M. D.* and *con*.
- System 3:** The piano part features a rapid ascending scale in the right hand and a descending scale in the left hand. The organ part has a steady bass line. Dynamics include *passionne.* and *pp*. Markings include *loco.* and *pp*.
- System 4:** The piano part has a more complex melody with chords. The organ part continues with a steady bass line. Dynamics include *ppp*. Markings include *M. G.* and *loco.*.
- System 5:** The piano part features a rapid ascending scale in the right hand and a descending scale in the left hand. The organ part has a steady bass line. Dynamics include *loco.*.

M. G.

p *cres*

M. D.

cen *do* *poco*

a *poco*

M. G.

ff *con tutta forza.*

dim subito.

M. G.
perdendosi.
pp

8^a loco.
M. G.

f

M. G.
perdendosi.
pp
FIN.