

con molto espressione.

GRAVE.

[illegible]

The musical score consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and slurs. Dynamics include *p*, *f*, *ff*, *mf*, and *con passione*. Pedal markings are indicated by "Ped." and circled cross symbols. Some systems include the number "8" below the bass staff. The score concludes with the instruction "3419. Hl."

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

Ped. 8 8

crescendo. *ff* *ff*

p *crescendo.* *ff*

f *crescen* *do.* *ff*

con passione.

agitato *mf*

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

6^{me} ETUDE.

33

Ped. Ped. *dim.* Ped. Ped. Ped.

con Suolo. Ped. Ped. Ped. Ped.

poco ritenuto. *pp* Ped.

Ped. Ped. Ped. Ped.

ppp Ped. Ped. Ped.

ppp Ped. Ped. Ped.

Ped. 3449. H. Ped. Ped. Ped.

FIN.

leggero e marcato il Canto.

ALLEGRO.

The musical score consists of five systems, each with a piano (piano) and vocal (Canto) part. The piano part is written in treble and bass clefs, with a 12/8 time signature. The vocal part is written in a single treble clef. The tempo is marked 'ALLEGRO.' and the style is 'leggero e marcato il Canto.' The score includes various musical notations such as notes, rests, and ornaments. The first system has a tempo marking 'ALLEGRO.' and a time signature of 12/8. The second system has a tempo marking 'Ped.' and a time signature of 12/8. The third system has a tempo marking 'Ped.' and a time signature of 12/8. The fourth system has a tempo marking 'Ped.' and a time signature of 12/8. The fifth system has a tempo marking 'Ped.' and a time signature of 12/8. The score includes various musical notations such as notes, rests, and ornaments. The first system has a tempo marking 'ALLEGRO.' and a time signature of 12/8. The second system has a tempo marking 'Ped.' and a time signature of 12/8. The third system has a tempo marking 'Ped.' and a time signature of 12/8. The fourth system has a tempo marking 'Ped.' and a time signature of 12/8. The fifth system has a tempo marking 'Ped.' and a time signature of 12/8.

Ped.

8^a loco.

Ped.

8^a loco.

Ped.

p

Ped.

Ped.

7^{me} ETUDE.

The musical score for the 7th Etude consists of five systems, each with a piano (treble) and bass (bass) staff. The piano staves feature complex melodic lines with many sixteenth and thirty-second notes, often marked with '8^a' (octave) and 'loco.' (loco). The bass staves provide harmonic support with chords and single notes. Pedaling instructions ('Ped.') are placed below the bass staves at the beginning of each system and at specific points within the systems. Dynamics include 'crescendo.' in the third system and 'con espressione.' in the fourth system. The piece concludes with a 'pp' (pianissimo) marking in the fifth system. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (4/4), and various note values and rests.

The musical score is divided into five systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Treble staff has a long arpeggiated phrase. Bass staff has a single note with a 'Ped.' marking below it.
- System 2:** Treble staff has a long arpeggiated phrase. Bass staff has a single note with a 'Ped.' marking below it.
- System 3:** Treble staff has a long arpeggiated phrase. Bass staff has a single note with a 'Ped.' marking below it. A 'f' dynamic marking is present in the treble staff.
- System 4:** Treble staff has a long arpeggiated phrase. Bass staff has a single note with a 'Ped.' marking below it. A 'Ped.' marking is also present in the bass staff.
- System 5:** Treble staff has a long arpeggiated phrase. Bass staff has a single note with a 'Ped.' marking below it.

Additional markings include '8^a loco.' in the treble staff of the third and fourth systems, and 'Ped.' in the bass staff of the fourth system.

The musical score for the 7th Etude consists of five systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat).

- System 1:** The piano staff features a melodic line with a slur and a dashed line indicating an octave extension, labeled *8^a* and *loco.*. The bass staff provides harmonic support. Dynamics include *ff*.
- System 2:** The piano staff has a slur and a dashed line labeled *8^a* and *loco.*. The bass staff has a slur. Dynamics include *con strepito.*.
- System 3:** The piano staff has a slur and a dashed line labeled *8^a* and *loco.*. The bass staff has a slur. Dynamics include *ritenuto.*.
- System 4:** The piano staff has a slur and a dashed line labeled *8^a* and *loco.*. The bass staff has a slur. Dynamics include *a Tempo.*, *fff*, *Ped.*, and *dim:*.
- System 5:** The piano staff has a slur and a dashed line labeled *8^a* and *loco.*. The bass staff has a slur. Dynamics include *pp*, *Ped.*, and *Ped.*.

Each system concludes with a double bar line and a repeat sign (two dots in a circle).

Ped.

8^a loco.
Ped.

8^a loco.
Ped.

crescendo
Ped.

8^a loco.
Ped.

smorz e poco ritenuto.



The musical score for the 7th Etude consists of six systems, each with a piano (piano) and vocal (soprano) staff. The piano parts feature arpeggiated figures, while the vocal parts have lyrics. Performance instructions include *pp*, *Ped.*, *8^a loco.*, *cresc.*, *cres - cen - do - poco a poco.*, *calmato.*, and *con espressione.*. The score is marked with various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings.

pp

pp

Ped. 8^a loco. cresc. Ped. 8^a loco. 8^a loco. *cres - cen - do - poco a poco.* Ped. 8^a loco. Ped. 8^a loco. *calmato.* *con espressione.*

3419. II.

7^{me} ETUDE.

41

The musical score consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature has one flat (B-flat). The first five systems are marked with *pp* (pianissimo) and include a *Ped.* (pedal) instruction. The first four systems feature a melodic line in the piano staff with an 8^{va} (octave) marking and a *loco.* (loco) marking. The fifth system includes the instruction *sempre perpendosi.* (always perpendicular). The sixth system begins with a *ppp* (pianississimo) marking and a *Ped.* instruction. The final system concludes with a *FIN.* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

pp
Ped.
8^{va}
loco.
Ped.
8^{va}
loco.
Ped.
8^{va}
loco.
sempre perpendosi.
Ped.
8^{va}
loco.
Ped.
8^{va}
loco.
ppp
Ped.
FIN.

8^{me} ETUDE.

ALLEGRO.

legato.

p

Ped.

Ped.

Ped.

Ped

Ped

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped

Ped.

Ped

3419. IL.

8^{me} ETUDE.

43

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of music, each consisting of a grand staff (treble and bass clefs) and a single bass staff below it. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation is highly complex, featuring many chords and rapid passages. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings (Ped.) are placed below the bass staves, often with a diamond symbol. The piece includes several dynamic markings: *loco.* (local), *dolcissimo.* (very soft), and *8a* (octave). The notation is in a historical style, with some ligatures and a focus on harmonic texture. The page is numbered '144' in the bottom right corner.

8^a

loco.

cres - - - cen - do - - -

ff

dim: - - *pp*

cres - - - cen - do - - - poco

8^a

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

Detailed description: This is a musical score for an 8th study, likely for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system shows a piano introduction with a 'cres' (crescendo) marking and a vocal line with 'cen' and 'do' lyrics. The second system features a 'ff' (fortissimo) piano section. The third system includes a 'dim:' (diminuendo) and 'pp' (pianissimo) section. The fourth system has a 'loco.' (loco) marking and a 'poco' (poco) marking. The fifth system concludes with 'a' (allegro) and 'poco' markings, ending with a 'ff' (fortissimo) section. Fingerings are indicated by numbers 1-5 above notes. The score is written on grand staves with treble and bass clefs.

8^{me} ETUDE.

45

This page of a musical score, likely for a piano, contains five systems of music. Each system is written for a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by dense, arpeggiated textures and complex chordal structures. Key features include:

- System 1:** Begins with a treble staff marked *loco.* and a bass staff. Dynamics include *fz* and *p*. A *Ped.* (pedal) instruction is at the end.
- System 2:** Continues the arpeggiated patterns. Multiple *Ped.* instructions are present.
- System 3:** Features a *pp* (pianissimo) dynamic marking. *Ped.* instructions are used throughout.
- System 4:** Further development of the arpeggiated textures. *Ped.* instructions are present.
- System 5:** The final system on the page, concluding with a *Ped.* instruction.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents) to guide the performer. The overall style is that of a late 19th or early 20th-century piano composition.

The musical score consists of five systems, each with a piano (P) and organ (O) part. The piano part is written in treble clef, and the organ part is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score includes various technical markings such as 'Ped.' (pedal), 'loco.', and '8^a' (octave). The first system has a 'Ped.' marking under the organ part. The second system has 'Ped.' markings under both parts. The third system has 'loco.' markings under both parts. The fourth system has 'Ped.' markings under both parts. The fifth system has 'Ped.' markings under both parts and ends with a 'FIN.' marking.

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

loco. loco.

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

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

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

FIN.

ANDANTE.

*Con molto espressione.**p*

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

con grazia.

Ped.

Ped.

Ped.

Ped.

Ped. Ped. Ped. Ped.

Ped.

pp
Ped.

p
con disperation. Ped.

Ped. Ped. Ped. *dim.*

poco rit: *pp*
Ped. Ped.

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

cres. cen do

poco rit

Grandioso.

con tutta forza.

diminuendo.

p
Ped.

pp
Ped. *ritenuto.* Ped.

a Tempo.
p
Ped. Ped.

Ped. Ped.

8^a con eleganza. *loco.*
Ped.

Ped. Ped.

cres

cen

con passione.

do

ff

Ped.

Ped.

Ped.

Ped.

dolce.

pp

Ped.

Ped.

perdendosi.

FIN.

Ped.

Ped.

Religioso.

The musical score consists of five systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat), and the time signature is 12/8. The tempo/mood is marked "Religioso.".

- System 1:** The piano staff begins with a triplet of eighth notes (5, 1, 3) and continues with a series of eighth notes. A slur covers the first two measures, with "8^a" and "loco." markings above it. The bass staff has a single eighth note followed by a half note. Pedal markings "2 Ped." and "Ped." are present.
- System 2:** The piano staff features a long, sweeping melodic line with a slur and "8^a" and "loco." markings. The bass staff has a half note followed by a half note. A "Ped." marking is present.
- System 3:** The piano staff has a series of eighth notes with a slur and "8^a" and "loco." markings. The bass staff has a half note followed by a half note. Pedal markings "Ped." and "Ped." are present.
- System 4:** The piano staff has a series of eighth notes with a slur and "8^a" and "loco." markings. The bass staff has a half note followed by a half note. A "Ped." marking is present.
- System 5:** The piano staff has a series of eighth notes with a slur and "8^a" and "loco." markings. The bass staff has a half note followed by a half note. Pedal markings "Ped." and "Ped." are present.

At the bottom center, the number "3419. H." is printed.

The musical score consists of five systems, each with a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal line is written in a single staff with a treble clef. The systems are connected by large curved lines, indicating a continuous melodic line. The vocal line includes various musical notations, including eighth and sixteenth notes, and rests. The piano part includes chords, single notes, and rests. Performance instructions are written below the piano part of each system: "Ped." (Pedal) is written below the first two systems, "cres" (crescendo) and "cen" (crescendo) are written below the third system, "do" and "poco" are written below the fourth system, and "a" and "poco" are written below the fifth system. The systems are also marked with "8^a" and "loco." (loco) above the vocal line, indicating a change in the vocal line's position or a change in the piano part's position. The score is numbered 3419. H. at the bottom.

Ped. Ped.

8^a loco.

Ped.

8^a loco.

cres cen

Ped.

8^a loco.

do poco

Ped.

8^a loco.

a poco

3419. H.

First system of musical notation. Treble and bass staves. Treble staff has a slur over a series of eighth notes, with an 8^a (octave) marking and a dashed line indicating an octave shift. The word "loco." is written above the staff. Bass staff has a few chords. Dynamics: *f* (forte). Pedal: Ped. (pedal). A circled cross symbol is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over a series of eighth notes, with an 8^a (octave) marking and a dashed line indicating an octave shift. The word "loco." is written above the staff. Bass staff has a few chords. Dynamics: *pp* (pianissimo). Pedal: Ped. (pedal). The phrase "con molto espressione." is written below the bass staff. A circled cross symbol is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over a series of eighth notes. Bass staff has a few chords. Pedal: Ped. (pedal). A circled cross symbol is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over a series of eighth notes, with fingerings 2, 1, 2, 1, 2, 1 indicated. Bass staff has a few chords. Pedal: Ped. (pedal). A circled cross symbol is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over a series of eighth notes, with an 8^a (octave) marking and a dashed line indicating an octave shift. The word "loco." is written above the staff. Bass staff has a few chords. Pedal: Ped. (pedal). A circled cross symbol is at the end of the system.

Tempo 1^o

Tempo 1^o

ff

Ped.

8^a loco.

Ped.

8^a loco.

Ped.

8^a loco.

Ped.

8^a loco.

Ped.

8^a loco.

3449 H

10^{me} ETUDE.

57

Ped.

8^{va} loco.

Ped.

8^{va} loco.

Ped.

8^{va} loco.

Ped.

8^{va} loco.

Ped.

8^{va} loco.

sostenuto e con tutta forza

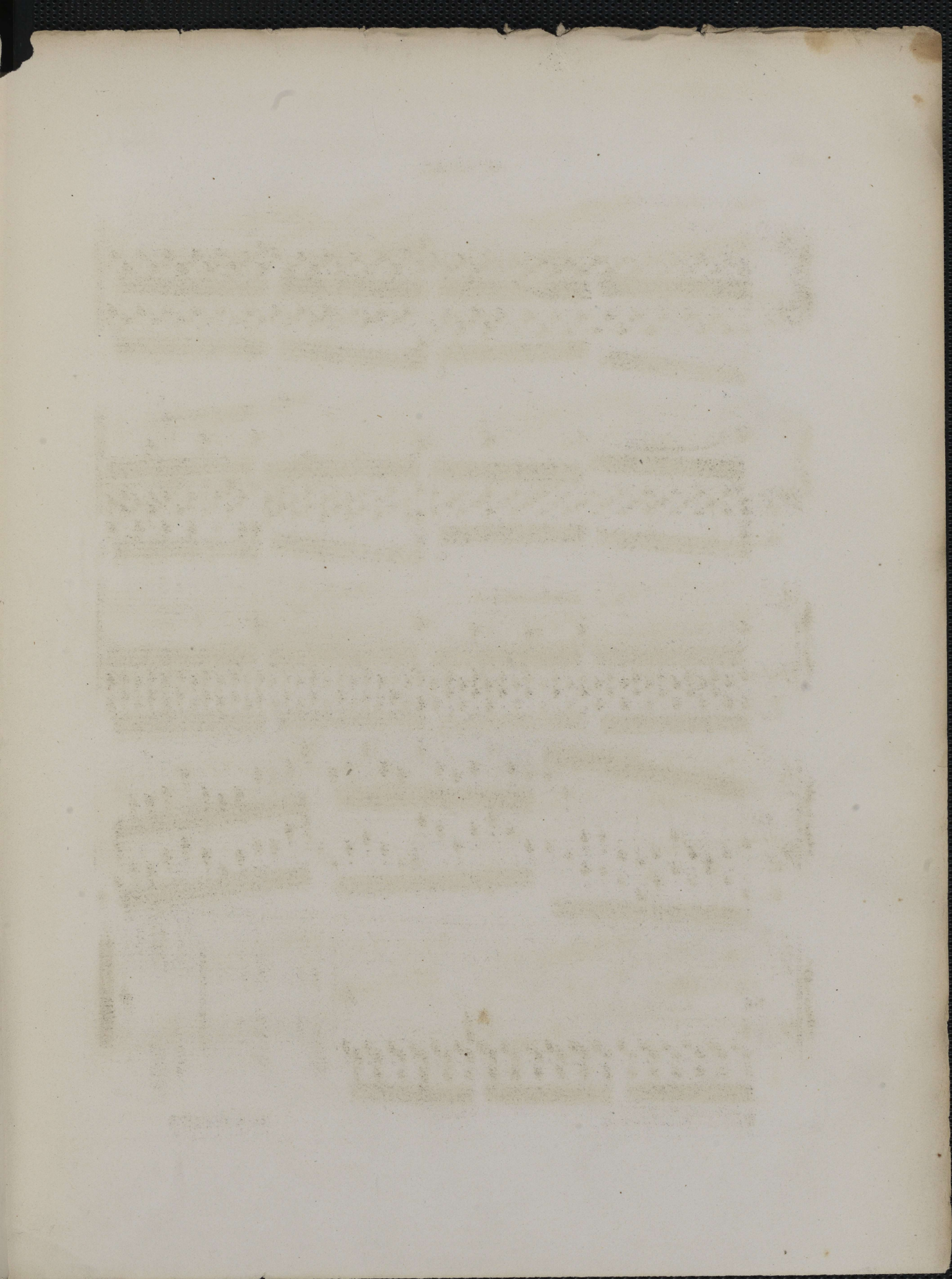
The musical score consists of five systems, each with a grand staff (treble and bass clef). The first system begins with a piano (p) dynamic and a tempo marking of *sostenuto e con tutta forza*. The second system includes a piano (p) dynamic and a tempo marking of *sostenuto e con tutta forza*. The third system includes a piano (p) dynamic and a tempo marking of *sostenuto e con tutta forza*. The fourth system includes a piano (p) dynamic and a tempo marking of *sostenuto e con tutta forza*. The fifth system includes a piano (p) dynamic and a tempo marking of *sostenuto e con tutta forza*. The score concludes with a double bar line and the word *FIN.*

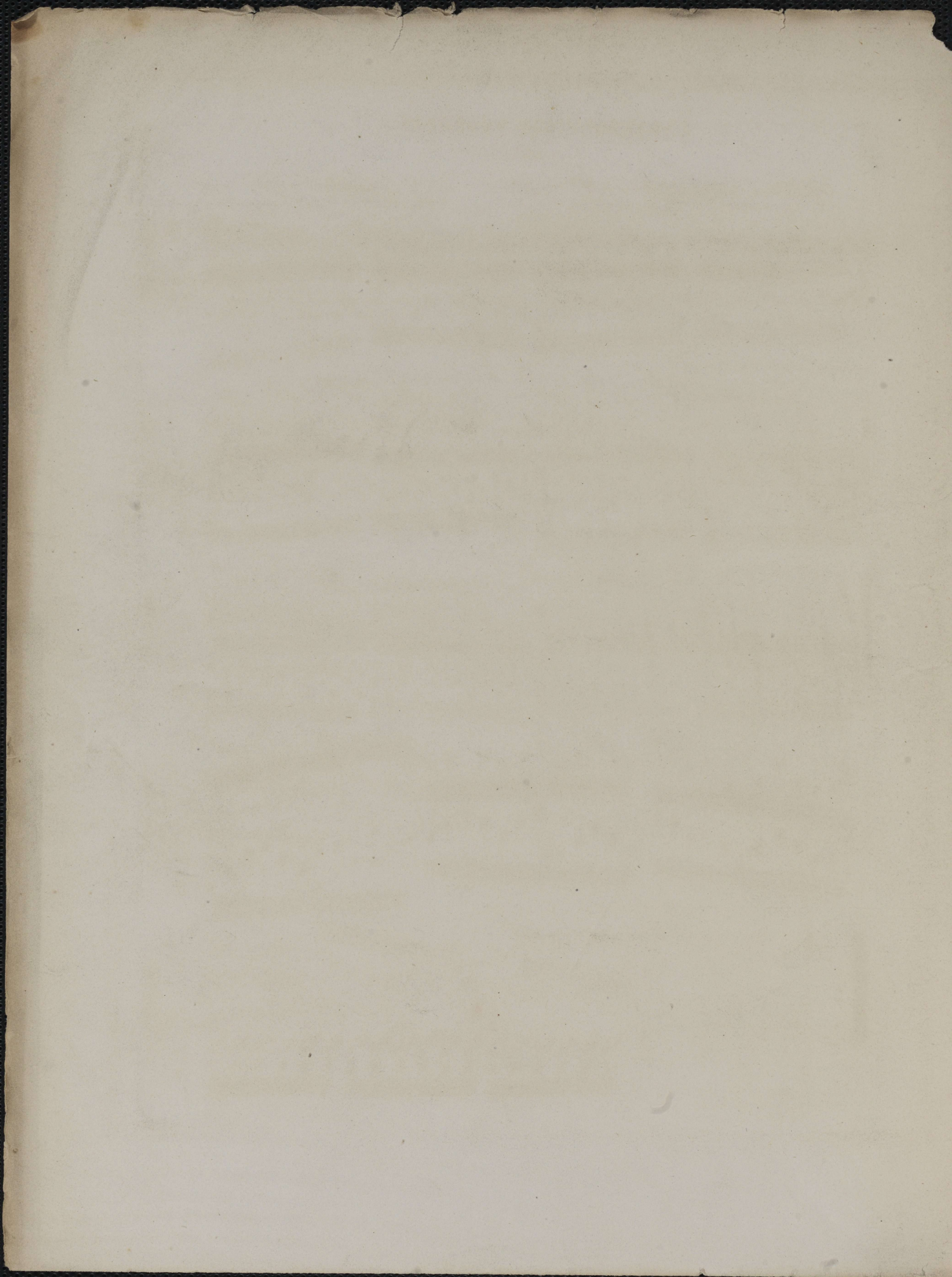
Paris chez Henry LEMOINE,

3419. IL.

rue de l'Echelle 9







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Pour Piano seul et Piano avec divers instruments

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H. RAVINA, G. OSBORNE, J. SCHULHOFF,**

PUBLIÉS PAR HENRY LEMOINE

Professeur de Piano, auteur, en collaboration avec G. CARULLI, de Solfèges à une et deux voix, avec accompagnement de Piano,
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- Op. 1. Variations brillantes sur *Mathilde de Saboran*, de Rossini. 7 50
- 2. et DAVEZAC. Thème varié pour piano et violoncelle. 9 "
- 3. Fantaisie sur 2 motifs de l'*Orgie*. 5 "
- 4. Variations brillantes sur la cavatine favorite d'*Anna Bolena*. 7 50
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- 6. Thème original varié. 7 50
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- 8. Rondo tyrolien. 6 "
- 9. Rondo-valse. 6 "
- 10. 2^e thème original varié. 6 "
- 11. Rondino en forme de valse. 6 "
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- N° 2. Cavatine del *Coradino*. 6 "
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- N° 2. *Espoir*. 9 "
- N° 3. *Inquiétude*. 9 "
- 2^e livrais. N° 4. *Minuit*. 9 "
- N° 5. *Regrets*. 9 "
- N° 6. *Désespoir*. 9 "
- Chaque numéro séparément. 4 "
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- 30. Deux fantaisies. 7 50
- N° 1. Sur *Polichinelle*. 7 50
- N° 2. Sur la *Tarentule*. 7 50
- Lettre T de l'*Album des Jeunes Pianistes*, thème della *Cenerentola*, varié. 3 "
- 31. *Lyon*, quadrille. 4 50
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- 35. *Air Tyrolien* varié, fantaisie de salon. 7 50
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- 10. Trois morceaux brillants. 6 "
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- N° 2. Rondoletto sur un motif de *Norma*. 6 "
- N° 3. Rondoletto sur la barcar. de l'*Elisir*. 6 "
- 11. Rondo-valse. 6 "
- 14. *Passé-temps*. Rec. de composit. amusantes. 5 "
- N° 1. Sur deux valse. 5 "
- N° 2. *Idem*. 5 "
- N° 3. Sur le galop *Fortunato*. 5 "
- N° 4. Sur deux valse. 5 "
- N° 5. *Idem*. 5 "
- N° 6. Sur le galop vénitien. 5 "
- 27. Caprice brillant. 7 50

J. PHILIPOT.

- Op. 6. *Tarentelle*. 6 "
- 7. *Dolorida*, mélodie dramatique. 5 "
- 8. *Bolero* original. 6 "
- 9. *Isaure*, fantasia. 5 "
- 15. *Trois solos*, morceaux de concours à l'usage des pensionnats. 5 "
- N° 1. Barcarolle. 5 "
- N° 2. Impromptu. 5 "
- N° 3. Air de Ballet. 5 "

TH. MOZIN.

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- " N° 2. *Titiana*, polka élégante. 4 50
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- 6. *Andante, Allegro*, et *Prestissimo*, 3 caprices. 9 "
- 7. Grande valse à 4 mains. 7 50
- 8. *Morceau de concert* avec orchestre ou quatuor, ad libitum. Le piano. 9 "
- Le quatuor. 7 50
- L'orchestre. 12 "
- 9. Fantaisie à quatre mains sur *Euriante* et *Oberon*. 9 "
- 10. *Divertissement* brillant. 7 50
- 12. *Mazurka*, morceau de salon. 7 50
- 13. *Nocturne*. 5 "
- 15. *Solo*, morceau de concours. 5 "

G. OSBORNE.

- Op. 13. Variations sur une valse de *Gallemborg*. 7 50
- 16. Thème favori d'*Anna Bolena* varié. 7 50
- 18. *Air montagnard*, varié. 7 50
- 21. Variations sur l'*Eclair*, d'Halévy. 7 50
- 25. 1^{er} Trio pour piano, violon et violoncelle. 12 "
- 29. Morceau de concert sur *Guido*, d'Halévy. 7 50
- 34. Rondo-valse sur *Polichinelle*. 6 "
- " et ERNST. Variations brillantes pour piano et violon sur une cavatine favorite de la *Straniera*. 9 "
- 41. et FRANCHOMME. Duo pour piano et violoncelle sur *Anna Bolena*. 9 "
- 42. 2^e Trio pour piano, violon et violoncelle. 15 "
- 44. Fantaisie sur le ballet : *le Diable amoureux*. 7 50
- 47. Deux morceaux de salon en forme d'étude. 7 50

- N° 1. *L'Hirondelle*. 5 "
- N° 2. *La Tarentelle*. 5 "

- 51. *Romance* sans paroles en la b. 5 "
- 52. 3^e Trio pour piano, violon et violoncelle. 15 "
- 57. *Le Rêve*, grand caprice. 7 50
- 58. *Le Bal*, rondo brillant. 7 50
- 62. Grande fantaisie sur la *Gazza ladra*. 7 50
- 63. *Sextuor* pour piano, flûte, hautbois, cor, violoncelle et contrebasse. 20 "
- Le même, arrangé en quintette pour piano, violon, alto, violoncelle et contrebasse. 20 "

Nota. Les deux parties de violon et alto remplacent celles de flûte, hautbois et cor du sextuor, et se vendent les deux. 6 "

J. SCHULHOFF.

- Op. 5. Quatre *Mazurkas* en 2 livres, chaque. 5 "
- 6. Grande valse. 6 "
- 6 bis. La même, à 4 mains. 7 50
- 13. Douze études en deux parties, chaque. 9 "
- 14. Deux impromptus. 6 "
- N° 1. *La Berceuse*. 6 "
- N° 2. *La Babillarde*. 6 "
- 15. *Allegro*, agitato. 7 50
- Morceau de concert, ouverture du *Jeune Henri*, de MÉHUL, arr. pour piano solo. 7 50
- 16. *Deux pensées fugitives*. 5 "
- 17. *Galop di bravura*. 6 "
- 18. Deux *Styriennes* originales et une *Mazurka*. 3 75
- N° 1. Première styrienne en la. 3 75
- N° 2. Styrienne en ré b. 3 75
- N° 3. *Mazurka*. 3 75
- Les trois numéros réunis. 7 50

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PUBLIÉS PAR HENRY LEMOINE

Professeur de Piano, auteur, en collaboration avec G. CARULLI, de Solfèges à une et deux voix, avec accompagnement de Piano, d'une Méthode pratique de Piano, d'un Cours d'Harmonie à l'usage des jeunes Pianistes, Éditeur des Études de H. BERTINI et de la plus grande partie de ses Œuvres, de la Collection des Œuvres de Ch.-M. de WEBER pour le Piano, et d'un grand nombre d'ouvrages élémentaires, méthodiques et classiques pour le Piano.

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 3. *Me voilà!* de F. Hérold.
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— 41. Trois duos non difficiles p. piano et violon.
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Les mêmes duos, arrangés à 4 mains, ch.

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— 52. Fantaisie pour le piano à 4 mains sur des motifs du ballet de *la Chatte métamorphosée en femme*.
— 62. Rondello pour piano à quatre mains dans lequel on a introduit un air *finois*. 7
— 63. Air suédois varié pour piano à 4 mains. 7