

OEUVRES DE PIANO
DE
STEPHEN HELLER.

<i>No.</i>	<i>Sgr.</i>	<i>No.</i>	<i>Sgr.</i>
Op. 16. L'Art de phraser. Die Kunst des Vor-		Op. 48. No. II. Silvana, Pastorale	15
trages. 25 Études mélodiques.		- 49. Quatre Arabesques No. I. u. II.	12½
Livr. I. II. III. IV. . . . à -	22½	do. do. No. III. IV. . . à -	12½
Livr. V.	1 -	- 51. Caprice brillant sur la Marche de la	
- " Feuillet d'Album (tiré de l'oeuvre 16) -	7½	Caravane et la Rêverie du „Désert“	
- 22. Rondos brillants sur la Favorite		de Félicien David	20
de Donizetti. Livr. I. II. . . à -	15	- 52. Vénitienne	25
- 23. Rondos brillants sur le Guitarero		- 53. I^{re} Tarantelle	25
de Halévy. Livr. I. 15 Sgr. Livr. II. -	10	- 54. Grande Fantaisie (à Mr. Leop. Wertheim)	25
- 29. La Chasse, die Jagd	17½	Lieder von Franz Schubert: op. 55. 55 A. u. B.	
- 31. Fantaisie sur la Juive de Halévy . . -	17½	Op. 55. La Fontaine. Wohin! Caprice brillant	20
- 32. Bolero sur do. do. . . -	17½	- 55 A. Message d'amour, Liebesbotschaft	15
<i>Lieder von Franz Schubert: op. 33—36.</i>		- 55 B. Nedensonne, Müller u. Bach. Liebe Farbe	20
Op. 33. La Truite, die Forelle	17½	- 56. Sérenade	20
- 34. Le roi des Aulnes, Erlkönig	17½	- 57. Scherzo fantastique à Mr. Charles Hallé 1	5
- 35. La Poste, die Post	17½	- 58. Rêveries du promeneur solitaire	20
- 36. L'éloge des larmes, Lob der Thränen -	17½	- 59. IV ^{me} Valse brillante (à Madame Mau-	
- 39. La Kermesse, Danse Néerlandaise . . -	12½	rice de Vaines)	20
- 40. Miscellanées: Rêverie, Elogue, La		- 60. Canzonetta	22½
petite mendiane	17½	- 61. II ^{me} Tarantelle	25
- 42. I ^{re} Valse brillante	22½	- 62. Deux Valses brillantes. compl.	25
- 43. II ^{me} Valse sentimentale, (Dediée à Ma-		No. I. V ^{me} Valse	15
dame la comtesse Batthyány . . . -	22½	No. II. VI ^{me} Valse	15
- 44. III ^{me} Valse villageoise. (Dediée à Lady		- 74. L'Enfant prodigue d'Auber.	
Warrender)	22½	No. I. Fantaisie brillante	20
- 45. 25 Études mélodiques.		No. II. VII ^{me} Valse brillante	20
Livr. I. II. III. . . . à -	22½	- 82. Nuits blanches. Blumen-, Frucht- und	
- 46. 30 Études progressives.		Dornenstücke. Livr. I. und II. . . à -	25
Livr. I. II. III. . . . à -	22½	Livr. III.	1 -
- 47. 25 Études pour former au sentiment		- 83. Feuilllets d'Album. Albumblätter. 6 No. 1	
du rythme et à l'expression. Livr. I. -	25	- 84. Impromptu (à Madame Adèle Béhier) -	17½
Livr. II.	1 -	- 90. 24 Nouvelles Etudes.	
- 48. No. I. Paraphrase sur l'opéra: Charles		Livr. I. II. III. IV. . . . à -	22½
VI. de Halévy	20	Nocturne (à Madame Desirée Hallé) -	20

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U. d. Linden 34 und Gr. Friedrichstr. 58.

Vorwort.

Es giebt eine grosse Anzahl Clavier-Etüden, hauptsächlich berechnet, die Fingerfertigkeit auszubilden. Mit vorliegenden kleinen Charakterstücken beabsichtigte ich einen andern Zweck. Ich wünschte jungen Schülern und Dilettanten Gelegenheit zu geben, ein Tonstück mit Ausdruck, Grazie, Eleganz, mit Energie und Geist, kurz, mit dem der Composition innenwohnenden Charakter vorzutragen. Vorsätzlich aber wollte ich in ihnen das Gefühl des musikalischen Rhythmus in seinen vielgestalteten Wendungen erregen und sie gewöhnen, die oft nur leise angedeuteten Intentionen des Verfassers getrennt wiederzugeben. -

Es sei mir noch erlaubt die Lehrer zu bitten, jede dieser Etüden mit Genauigkeit und Praecision studieren zu lassen, denn ich wiederhole es, ihr Zweck ist nur, die Schüler daran zu gewöhnen, ein Tonstück mit all' seinen Intentionen, seinem Charakter, und mit richtiger Auffassung vortragen zu lernen.

Stephen Heller:

Avant-propos.

Il existe une multitude infinie d'Études uniquement destinée à former le mécanisme des doigts. En écrivant une série de petits morceaux caractéristiques, je me suis proposé un tout autre but. J'ai voulu habituer les élèves et les amateurs à exécuter un morceau avec expression, avec grâce, avec élégance, avec énergie, suivant le caractère particulier de la composition. J'ai voulu surtout éveiller en eux le sentiment du rythme musical, et les amener à la reproduction la plus exacte et la plus complète des intentions de l'auteur.

Pour que mon but puisse être atteint, qu'il me soit permis de prier M. M. les professeurs de veiller à ce que leurs élèves rendent soigneusement chacune de ces vingt-cinq Études avec toutes ses nuances, avec tous ses détails, et dans le sentiment qui leur convient.

Stephen Heller

STEPHEN HELLER, 25. Études de Piano, Op. 47, Livr. I.

Allegretto. M.M. = 80.

ÉTUDE I.

555 (1)
Bayerische
Staatsbibliothek
München

Berlin, Februar 1891, A. M. Schlesinger.

ETUDE II.

Andante. M.M. = 36.

- 5 -

Handwritten musical score for piano, page 5. The score consists of six staves of music. The first staff starts with a treble clef, a common time signature, and a dynamic of *mf*. The second staff begins with a bass clef and a dynamic of *rif*. The third staff starts with a treble clef and a dynamic of *p*. The fourth staff starts with a treble clef and a dynamic of *72*. The fifth staff starts with a treble clef and a dynamic of *34*. The sixth staff starts with a treble clef and a dynamic of *a tempo*.

Allegretto con moto. M. M. $\frac{6}{8}$ = 100.

ETUDE III.

ÉTUDE IV.

Andentino con molo. M. M. $\phi = 108.$

۲۳۱

231

The image shows a page of sheet music for a piano étude. The title "ETUDE IV." is printed at the top left. The music is arranged in six staves, each with a treble clef and a key signature of one sharp. The first two staves begin with a dynamic of p . The third staff starts with mf , followed by a measure of p . The fourth staff begins with $cresc.$, followed by mf . The fifth staff starts with $riten.$, followed by $a tempo.$ The sixth staff begins with mf , followed by p . The music consists of various note patterns, including eighth and sixteenth notes, with some measures featuring grace notes and slurs. Fingerings are indicated above many notes, such as "1", "2", "3", "4", and "5". Measure numbers are written above certain measures, including "1", "2", "3", "4", and "5". The bottom staff includes dynamics p , $p\text{--}$, p , p , p , p , p , and p .

Allegretto poco agitato. M. M. = 126.

ETUDE V.

The sheet music consists of seven staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The second system begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '2'). The music is marked 'Allegretto poco agitato' with a tempo of 'M. M. = 126'. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). Handwritten numbers and arrows are present above the notes in the first system, and a handwritten '2' is above the bass clef in the second system. The final staff ends with a fermata over the last note and the instruction 'perdendosi' above it, with a small '3. 3. 3. (1)' below the staff.

Allegro moderato. M. M. • = 104.

ETUDE VI.

The music is for piano and consists of eight staves of musical notation. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef, common time, and a key signature of one sharp. The third staff shows a treble clef, common time, and a key signature of one sharp. The fourth staff shows a bass clef, common time, and a key signature of one sharp. The fifth staff shows a treble clef, common time, and a key signature of one sharp. The sixth staff shows a bass clef, common time, and a key signature of one sharp. The seventh staff shows a treble clef, common time, and a key signature of one sharp. The eighth staff shows a bass clef, common time, and a key signature of one sharp. The music includes various dynamics such as *p*, *f*, and *sforzando*, and fingerings like 1, 2, 3, 4, 5.

Vivace. M. L. o. = 108.

ETUDE VII.

The sheet music consists of six staves of musical notation for piano. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/8. The dynamics include *cresc.*, *mf*, *p*, and *pp*. Measure 14 is explicitly labeled. The music is divided into sections by measure numbers and dynamic changes.



ÉTUDE VIII.

. 4.35 (1)

Andantino. M.M. = 69.

ETUDE IX.

p dolce

pp *espress.*

p

pp *espress.*

mf

p

f *riten.*

a tempo

pp

Da Capo ad libitum.

Moderato, M. M., $\text{♩} = 100$.

- 15 -

ETUDE X.

Moderato, M. M., $\text{♩} = 100$.

ETUDE X.

mf

p

cresc.

dolce

cresc.

espress.

S. 3535 (1)

Molto vivo. M. M. ♩ = 180.

ÉTUDE XI.

riten. - - a tempo

Assai vivo e giocoso. M. M. ♩ = 192.

ÉTUDE XII.

Allegretto. M. M. = 126.

ÉTUDE XIII.

a tempo.

riten.

2



p.

riten.

a tempo.

perdendosi

Allegretto con moto. M. M. $\text{♩} = 80$.

ETUDE XIV.

Adagio. M. M. $\text{d} = 72.$

ÉTUDE XV.

Andantino. M.M. = 84.

ÉTUDE XVI.

1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5

p *p* *p* *p* *p*
riten. *a tempo* *p* *p* *p*
a tempo *pp* *riten.* *a tempo* *pp*
p *p* *p* *p* *p*
riten.

a tempo. *p* *p* *riten.* *pp*

Allegro con spirito. M. M. o.=76.

5

ÉTUDE XVII.

The sheet music consists of ten staves of piano music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features sixteenth-note patterns with various slurs and grace notes. The second staff starts with a bass clef and a 3/4 time signature, with a dynamic marking of *mf*. The third staff continues the treble clef and 3/4 time signature, with a dynamic marking of *dol.* The fourth staff begins with a bass clef and a 3/4 time signature, with a dynamic marking of *rinforz.* The fifth staff starts with a treble clef and a 3/4 time signature, with a dynamic marking of *p*. The sixth staff continues the treble clef and 3/4 time signature, with a dynamic marking of *mf* and a *marcato* instruction. The seventh staff begins with a bass clef and a 3/4 time signature, with a dynamic marking of *f*. The eighth staff continues the treble clef and 3/4 time signature, with a dynamic marking of *p*. The ninth staff begins with a bass clef and a 3/4 time signature, with a dynamic marking of *pp*. The tenth staff concludes the étude with a bass clef and a 3/4 time signature, with a dynamic marking of *f* and a *ritard.* instruction.

VIVO. M. M. = 120.

ETUDE XVIII.

The sheet music contains ten staves of musical notation for piano. The key signature is A major (three sharps). The time signature is 6/8. The tempo is Vivo, M. M. = 120. The dynamics include *mf*, *f*, *p*, and *ff*. Fingerings such as 1, 2, 3, 4, 5, and 6 are indicated above certain notes. The music consists of six measures per staff, with the final staff ending on a double bar line.

Con moto. M. M. = 192.

semplice e con grazia

ETUDE XIX.

Moderato. M. M. = 104.

ÉTUDE XX.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is one flat, and the time signature is common time (indicated by 'M. M.'). The tempo is 'Moderato' at 104 BPM. The first staff begins with a dynamic of *fp*. The second staff starts with a dynamic of *p*. The third staff features a vocal line with lyrics: 'cre - sei - do -'. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *ff*. The sixth staff concludes with a dynamic of *p* and a performance instruction 'D. C. ad lib.'

Andante con moto. M. M. $\text{♩} = 84.$

ÉTUDE XXI.

Andante con moto. M. M. $\text{♩} = 84.$

ÉTUDE XXI.

p

cantando

sf.

riten. a tempo

delicamente

pp

dolcissimo

riten. *pp*

a tempo

riten. *pp*

ritard. *pp*

Allegro assai. M. M. = 138.

ÉTUDE XXII.

The music consists of six staves of piano notation. The first staff uses a treble clef and has measure numbers 1-5 above the notes. The second staff uses a bass clef and has measure numbers 1-5 below the notes. The third staff uses a treble clef and has measure numbers 1-5 above the notes. The fourth staff uses a bass clef and has measure numbers 1-5 below the notes. The fifth staff uses a treble clef and has measure numbers 1-5 above the notes, with a dynamic marking 'dolce' over the first two measures. The sixth staff uses a bass clef and has measure numbers 1-5 below the notes. Various dynamics are used throughout, including *p*, *mf*, *f*, *fz*, and *pp*.

rinforz.

f

p

espressivo

p

pp

p

Andante. M. M. ♩ - 54.

ÉTUDE XXIII.

Allegretto con moto. M. M. = 62.

ÉTUDE XXIV.

Allegretto con moto. M. M. = 62.

marcato il basso

1.
2.
riten.

Allegro molto vivace. M. M. $\text{♩} = 192.$

ÉTUDE XXV.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The first column starts with a treble clef, common time, dynamic *p*, and a key signature of one sharp. The second column starts with a bass clef, common time, dynamic *f*, and a key signature of one sharp. The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measure numbers 1 through 12 are indicated above the staves. The notation includes dynamic markings such as *p*, *f*, and *p dolce*. Performance instructions like *molto ritenuto* and *a tempo.* are also present. The music concludes with a final dynamic marking of *p dolce*.

cre - - - - scen - - - -

do - - - -

fuoco

f *f* *f* *f* *f*

Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped.

* Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped.

cresc.

Ped. * Ped. * Ped. * Ped. *

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