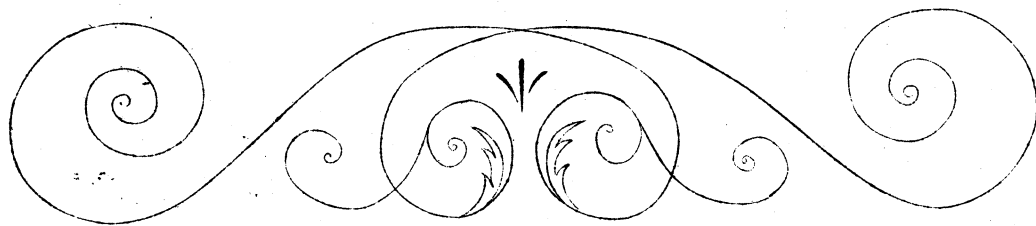


A Louis DIÉMER



ETUDE DE CONCERT



POUR
PIANO

PAR

GABRIEL PIERNÉ

Op:13

Prix maj: 20^f

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Op. 13

33 833



673

Vivace. (♩ = 126)

pp
Una corda.

Tre corde
f
pp

pp
Una corda.

The first system of music features a treble clef with a complex, flowing melodic line and a bass clef with a simple accompaniment of quarter notes. The dynamic marking is *pp* and the instruction is *Una corda.*

2 Ped.

The second system continues the melodic and accompanimental patterns. The dynamic remains *pp*. The instruction *2 Ped.* is placed below the bass staff.

The third system shows the continuation of the piece. The treble staff has a series of slurs over the notes, and the bass staff has a similar accompaniment. The dynamic is still *pp*.

p Tre corde.

The fourth system introduces a change in dynamics to *p* and the instruction *Tre corde.* The melodic line in the treble staff becomes more rhythmic and accented.

p

The fifth system continues with the *p* dynamic. The treble staff features a series of slurs and accents, while the bass staff has a steady accompaniment.

2 Ped.

The sixth system concludes the page with a final melodic flourish in the treble staff and a concluding accompaniment in the bass staff. The instruction *2 Ped.* is at the bottom right.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, some marked with a sharp sign. The lower staff is in bass clef and contains a series of eighth notes, also with slurs. The music is in a key with one sharp (F#).

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, starting with a piano (*p*) dynamic marking. The lower staff is in bass clef and contains a series of eighth notes with slurs. The music is in a key with one sharp (F#).

Un poco meno presto.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, including a section with triplets. The lower staff is in bass clef and contains a series of eighth notes with slurs. The music is in a key with two flats (Bb). The instruction "Tre corde. *p*" is written above the first few notes of the upper staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, including a section with triplets. The lower staff is in bass clef and contains a series of eighth notes with slurs. The music is in a key with two flats (Bb).

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, including a section with triplets. The lower staff is in bass clef and contains a series of eighth notes with slurs. The music is in a key with two flats (Bb).

1^o tempo.

This musical score is written for piano and consists of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a *mf* dynamic. The second system features a *f* dynamic and includes an *8^a* marking. The third system includes a *p* dynamic, a *M.G.* marking, and another *8^a* marking. The fourth system includes a *p* dynamic and a *M.D.* marking. The fifth and sixth systems continue the melodic and harmonic development of the piece.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. A dynamic marking of *p* (piano) is present in the fifth measure.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the second measure.

Fourth system of musical notation, featuring a dynamic marking of *sf* (sforzando) in the fourth measure.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano) in the final measure. The instruction "Una corda." is written below the staff.

Sixth system of musical notation, concluding the piece with sustained chords in both hands.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of chords and melodic lines with dynamic markings such as *V* and *mf*.

Second system of musical notation, consisting of two staves. It continues the piece with various chordal textures and melodic fragments.

Third system of musical notation, consisting of two staves. The right hand has a more active melodic line, while the left hand provides harmonic support.

Fourth system of musical notation, consisting of two staves. It includes a *V* marking and continues the melodic and harmonic development.

Fifth system of musical notation, consisting of two staves. The instruction "Tre corde." is written in the middle of the system. The music features a series of chords and melodic lines.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings *pp* and *2 Ped*. The piece concludes with a series of chords and melodic lines.

The image displays a musical score for piano, consisting of six systems of staves. Each system contains two staves, typically a treble and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *p* (piano) and *Tre corde.* (tre corde). Pedal markings are present, with *2 Ped.* indicating the second pedal. The score features complex textures with multiple voices in both hands, often using ledger lines to reach notes above and below the staff. The piece concludes with a double bar line and repeat dots.

Un poco meno presto.

Tre corde.

Il tempo.

f

8^a

The first system of music consists of two staves. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

8^a

The second system continues the piece. The upper staff has a more rhythmic, chordal texture, while the lower staff has a more active, moving bass line.

p

The third system begins with a piano (*p*) dynamic marking. The upper staff has a melodic line with some slurs, and the lower staff features a more active bass line with some slurs.

Cresc.

f

The fourth system includes a crescendo (*Cresc.*) and a fortissimo (*f*) dynamic marking. The upper staff has a melodic line with many beamed notes, and the lower staff has a more active bass line.

Meno presto.

Allargando.

ff

The fifth system includes a tempo change to *Meno presto.* and a dynamic marking of *ff*. The upper staff has a melodic line with many beamed notes, and the lower staff has a more active bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, including a vocal line with the lyrics "Ani - ma - to poco" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Third system of musical notation, primarily piano accompaniment. It includes dynamic markings such as *a poco.* and *8^a*, and a tempo marking *1^o tempo.*

Fourth system of musical notation, continuing the piano accompaniment with various chordal textures and melodic fragments.

Fifth system of musical notation, concluding the page with a series of chords and melodic lines in the grand staff.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The notation includes various rhythmic values, slurs, and dynamic markings. The key signature is one flat (B-flat major or D minor). The score features several first endings marked with '8^a' and dotted lines. Fingerings are indicated by numbers 6, 8, and 9. The tempo marking 'Animato sempre.' is placed in the fourth system. The piece concludes with a double bar line and repeat signs.

Animato sempre.

MUSIQUE FACILE POUR PIANO

Degrés de difficulté indiqués entre parenthèses à la suite de chaque titre : (1), (2), (3) facile; (4), (5), (6) moyenne force.

ADAM (A.). SI J'ÉTAIS ROI, Overture (Cromharé) (7°).

La même à 4 mains (6°).

— **SI J'ÉTAIS ROI**, 204^e bagatelle (Lecarpentier) (4°).

— **SI J'ÉTAIS ROI**, fantaisie (E. Tavan) (6°).

AKIMENKO. VALSE DES LIBELLULES (5).

ALLIER. JOYEUSE ESPAGNE, célèbre valse (6°).
La même, simplifiée (Stréabog) (3°).

AUBEL (D^r). 6 MORCEAUX à 4 ou à 3 mains (2°, 3°) : en un recueil ou séparés :

La partie Prima est écrite sur les 5 notes sans passage du pouce. La partie Seconda est de moyenne force.

1. En route, polka-marche. — 2. Câlînette, valse. — 3. Danse tzigane. — 4. Boute-en-train, galop. — 5. Gardénia, polka-mazurka. — 6. Marche des pantins.

— **EN ROUTE**, polka-marche, à 4 ou 3 mains (2°, 3°).

— **BOUTE-EN-TRAIN**, galop, à 4 ou 3 mains (2°, 3°).

BARDIN-ROYER. LA GROTTÉ DE CRISTAL, mazurka (5°).

BINET. LE CORNEMUSEUX, petite pièce très facile sans octaves (2°, 3°).

— **GENTIL COUCOU**, petite pièce très facile sans octaves (2°, 3°).

— **LES LIANES**, petite pièce très facile sans octaves (2°, 3°).

— **LA PETITE FILEUSE** (5°).

BITSCH. LE LIVRE DE NOÉMIE, 10 pièces (3°), en un volume :

1. A deux voix. — 2. Le petit chemin de fer. — 3. Au temps des carrosses. — 4. Sur l'eau. — 5. Invention. — 6. Dans la prairie. — 7. Berceuse. — 8. Poursuite. — 9. Fanfare. — 10. Sonnez les matines.

— **LES SONGES MERVEILLEUX** (Marvellous Dreams), 12 pièces faciles (Twelve easy pieces) (4°) en un volume.

1. My bed is a Boat. — 2. Le Manoir fabuleux (The fabulous Manor). — 3. Le Beffroi d'Arras (The Belfry of Arras). — 4. Le Chalumeau d'or (The golden Pipe).

BRACY (DE). UN NID D'AIGLE, polka (5°).
La même, simplifiée (3°).

CARMAN. BONJOUR COLOMBINE (4°).

— **CHANSON DE MAITRE WOLF** (5°).

— **EN CHEMINANT**, chanson (4°).

— **MURMURE**, petite valse (4°).

— **PRÈS DU MOULIN** (5°).

CHARLES-HENRY. L'ÂME DU PASSEUR (The Ferryman's Soul) (4°).

CHAUMONT. ALBUM DE LA JEUNESSE, 12 petites pièces, en un vol. (3°, 4°).

L'Album de la Jeunesse se compose d'une série de petites pièces pour piano, recueillies avec discernement parmi les meilleurs auteurs classiques.

— **LE PETIT CZERNY**, 30 études, édition instructive, en un vol. (2°, 3°).

La sélection de ces études a été faite avec le plus grand soin, chacun des cahiers de Czerny ayant fourni les meilleurs de ses numéros.

COMETTANT. LA SYMPATHIE, valse (4°).

DEBUSSY. THE LITTLE NIGAR (Le Petit Nègre) (3°).
La même à 4 mains (4°).

DESSAUX. BIJOUX CHÉRIS, valse (5°).

La même, simplifiée (2°).

— **BUÇÉPHALE**, 1^{er} galop (5°).

— **LE PETIT BAISER**, célèbre valse mignonne (2°).
La même, simplifiée (1^{er}).

La même à 4 mains (2°).

— **LES PETITS POLKEURS** (2°).

DIET. TAMBOURIN, en grosses notes (1^{er}, 2°).

FISCHER. A TRAVERS BOIS, galop (5°).

— **FAISEZ RISETTE**, valse mignonne (2°).

La même, simplifiée (1^{er}).

— **LA JOLIE HONGROISE**, valse (5°).

La même, simplifiée (2°).

— **POLKA DES MARTEAUX** (5°).

La même, simplifiée (2°).

GHYS. AIR DE LOUIS XIII (5°).

La même, transcription par Stréabog (4°).

GRETCHANINOFF. HISTORIETTES, 12 pièces (3°, 4°), en un recueil ou séparées :

A. Primavera. Solitude. — B. Sur la prairie verte. L'Ombre. — C. Refrain joyeux. Conte terrible. — D. Consolation. Orphelin. — E. En dansant. Heureux événement. — F. Orientale. Les nuages errants.

— **PROMENADE AU BOIS**, petite suite enfantine, 10 pièces (2°, 4°), en un recueil ou séparées :

1. Préparatifs pour la promenade. — 2. Toujours avec maman. — 3. Danse des papillons. — 4. Danse des grenouilles. — 5. Danse des oursins. — 6. Les Champignons s'en vont en guerre. — 7. Il s'est égaré. — 8. Fatigué. — 9. Retour à la maison. — 10. Au lit.

— **SUITE MINIATURE**, 10 pièces faciles (2°, 3°), en un recueil ou séparées :

1. Chanson d'Aurore. — 2. Chant d'artisan. — 3. Humoresque. — 4. Bal champêtre. — 5. Fanfare de coquelicots. — 6. Vers la maison. — 7. Souvenir de l'ami lointain. — 8. Au foyer. — 9. Phantasme. — 10. Valse dans le soir.

HITZ. GAIS BATELIERS, chanson (5°).

IBERT. LE PETIT ANE BLANC (5°).

La même à 4 mains (5°).

— **A. GIDDY GIRL** (5°).

LACK. SONATE PASTORALE (3°, 4°).

— **3 SONATINES** :

1. En ut majeur (3°). — 2. En fa majeur (3°). — 3. En ut majeur (3°, 4°).

— **SOUVENIR DE MESSINE** (4°).

LANDRY. BERGÈRES DE TRIANON, gavotte (5°).

— **HIDALGO** (5°).

— **LA GRANDE DEMOISELLE**, valsette très facile en grosses notes, pour les petites mains (2°).

LEDUC (Alph.). THE LANCERS (Les Lanciers), célèbre version originale (5°).

LEHMAN (Ev.). CROQUIS POUR LA JEUNESSE, 10 petites pièces d'enseignement pianistique (1^{er}, 2°), en un recueil ou séparées :

1. Berceuse bretonne. — 2. Marche des pingouins. — 3. Par les prés fleuris. — 4. Danse du tomahawk. — 5. Chanson du moulin. — 6. Le Berceau de la poupée. — 7. Ballet champêtre. — 8. Jean-Pierre en promenade. — 9. La Fille de Séville. — 10. Parade de la fanfare.

MARCUS. BAISEZ MIGNON, petite valse (3°).

— **POUR GRAND'MÈRE**, valse mignonne (3°).

NIGOT. LE PETIT FABLIER, 8 pièces destinées aux enfants pour les familiariser avec certains aspects nouveaux de la musique (2°, 3°), en un recueil ou séparées :

1. Ce sujet revenait sans cesse en leurs discours (Le Lapin et la Sarcelle). — 2. Écoutez cette fable et tâchez de devenir clairs (Le Singe qui montre la lanterne magique). — 3. Mes gens s'en vont à trois pieds, clopin-clopant, comme ils peuvent (Le pot de terre et le pot de fer), etc...

MISSLER. RAMAGE D'OISEAUX, mazurka (5°).

NIVELET. MA BERGÈRE (ou **LE PATRE DES MONTAGNES**), célèbre valse-tyrolienne, transcription simplifiée (Stréabog) (3°).

PAUL (Fr.). BABY-POLKA, danse pour les enfants, théorie de François Paul (5°).

PERCHERON. LES JOLIES LÉGENDES, 5 pièces très faciles et doigtées pour les petites mains (2°) en un recueil ou séparées :

1. Le Bonhomme Noël. — 2. Le Fil de la Vierge. — 3. Le Bon Saint Nicolas. — 4. La Chatte de Mahomet. — 5. Le Voyage des Cloches de Pâques.

PETTIT (P.). BOIS DE BOULOGNE, 5 pièces en un volume (5°) :

1. La Calèche. — 2. Le Clochard. — 3. Bagatelle. — 4. Le Banc. — 5. L'Allée cavalière.

PESSARD. ANDALOUSE (6°).

PESSE. LA CHANSON DU MULETIER (6°).

PIERNÉ (G.). ALBUM POUR MES PETITS AMIS, 6 pièces, Op. 14 (5°), en un recueil ou séparées :

1. Pastorale. — 2. Farandole. — 3. La Veillée de l'Ange Gardien. — 4. Petite Gavotte. — 5. Chanson d'autrefois. — 6. Marche des Petits Soldats de plomb.

— **CHANSON DE LA GRAND'MAMAN** (5°).

— **CÉLÈBRE SÉRÉNADE**, Op. 7 (5°).

SAEGEL. LE DÉBUT DU PIANO, 50 morceaux progressifs sur les 5 doigts (en grosses notes) (1^{er}, 2°), en cinq recueils, ou séparés.

— **LA PERVENCHE**, rêverie (préparatoire, clé de sol aux deux mains).

— **LA VIOLETTE**, valse lente (préparatoire, clé de sol aux deux mains).

— **LE COUCOU**, chanson (extra facile, clé de sol et clé de fa).

SELLENICK. CÉLÈBRE MARCHÉ INDIENNE (5°).

La même, simplifiée (Stréabog) (4°).

La même à 4 mains (5°).

STRÉABOG. BLANC ET NOIR, valse (3°).

— **CERISSETTE**, polka-mazurka (3°).

— **CHEZ GRAND-PAPA**, valse (3°).

— **LA CLOCHETTE**, rondino (4°).

— **FRASQUITA**, boléro (3°).

— **GAVOTTE DE LA POUPÉE** (3°).

— **LES INFATIGABLES**, galop (3°).

— **PETITE TYROLIENNE** (4°).

— **LES PETITS CONSCRITS** (4°).

— **LES PETITS JONGLEURS**, air de ballet (3°).

— **ROSETTE**, valse (3°).

THUILLIER. LA FRILEUSE, valse (4°).

La même, simplifiée (2°).

— **PETIT CARILLON**, esquisse (4°).

— **SOUS LES CHÊNES**, valse (5°).

TOMASI. LE COIN DE CLAUDINET, 12 petites pièces faciles (3°), en un recueil :

1. Réveil du petit soldat. — 2. Poupée triste. — 3. Berceuse pour la petite cousine arabe. — 4. Le petit cheval. — 5. Le Clown et l'Écuyère. — 6. Le petit Jésus et sa maman. — 7. Berger et bergère. — 8. La boîte à musique. — 9. Concert des petits Anges musiciens. — 10. La berceuse à Claudinet. — 11. Les Rois Mages. — 12. Les Tambourinaires.

WACHS. A MON MOULIN, pièce imitative (3°).

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1. Les Étrennes (2°). — 2. Les Dragées de Baptême (2°). — 3. Les Œufs de Pâques (2°). — 4. La Fête de Petite Mère (2°). — 5. La Fête de Petit Père (3°). — 6. Le jour des Prix (3°).

— **MADRILÈNA**, fantaisie espagnole (6°).

— **LES MYRTEES**, valse de salon (6°).

ZILCHER. PIÈCES FACILES (3°, 5°), 24 pièces en deux recueils :

1^{er} Recueil :

1. Au matin. — 2. Valse. — 3. Jouant au cerceau. — 4. Dans la forêt. — 5. Le Berger dans la Bruyère. — 6. Le petit Cavalier. — 7. Complaintes. — 8. Promenade. — 9. Landler. — 10. Frère et Sœur. — 11. Dans le jardin. — 12. Scherzino.