CH.-V. ALKAN

ŒUVRES CHOISIES revues par

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Professeurs au Conservatoire National de Musique de Paris

PIANO A DEUX MAINS

	NET
Trois études de bravoure (improvisations) op. 12.	2 50
Le Vent, Op. 15 N° 2	3 »
Trois études de bravoure (scherzi) op. 16	4 »
Le Preux, Étude de Concert. Op. 17	3 »
Douze études dans les tons mineurs. Op. 39.	
1er volume	8 »
2e volume	12 »
Les 12 études séparées :	
I. Comme le vent	3 »
II. Rythme molossique	2 50
III. Scherzo diabolico	2 50
IV. Allegro moderato	3 »
V. Marche funèbre	1 50
VI. Menuet	2 50
VII. Finale	2 50
VIII. Allegro assai	8 »
IX. Adagio	3 »
X. Allegro alla barbaresca	4 »
XI. Ouverture	4 »
XII. LE FESTIN D'ÉSOPE	3 35
Trois grandes études pour les deux mains, séparées ou réunies. Op. 76 :	
1re étude pour la main gauche seule. (fantaisie en *la bémol*).	2 50
2e étude pour la main droite seule (introduction, variations et finale).	3 »
3e étude pour les mains réunies (mouvement semblable et perpétuel).	3 »
Trente chants en cinq suites :	
1re suite, six chants. Op. 38 (N° 1)	5 »
2e — — — 38 (N° 2)	5 »
3e — — — 65	5 »
4e — — — 67	5 »
5e — — — 70	5 »
Cinq Barcarolles extraites des chants :	
I. Barcarolle op. 38	1 »
II. — op. 38	1 35
III. — op. 65	1 »
IV. — op. 67	1 35
V. — op. 70	2 »
Esquisses (48 motifs) en quatre suites :	
1re suite, douze motifs, op. 63	3 50
2e — — —	3 50
3e — — —	3 50
4e — — —	3 50
Les Mois, douze morceaux caractéristiques en quatre suites. Op. 74 :	
1. Nuit d'hiver. — Carnaval. — La Retraite.	2 50
2. La Pâque. — Sérénade. — Promenade sur l'eau.	2 50
3. Nuit d'été. — La Moissonneuse. — L'Hallali.	2 50
4. Gros temps. — Le Mourant. — L'Opéra	2 50
Saltarelle en *mi* mineur. Op. 23	2 50
Gigue et air de ballet (style ancien). Op. 24.	2 50

PIANO A DEUX MAINS *(Suite)*

	NET
Trois marches, quasi da cavalleria. Op. 37.	3 »
Capriccio alla soldatesca. Op. 50 (N° 1.).	3 »
Le Tambour bat aux champs — 50 (N° 2.).	2 50
Trois menuets Op. 51.	3 »
Super flumina Babylonis, paraphse. — 52.	2 50
Deux Nocturnes — 57.	3 »
Toccatina — 75.	2 »

Transcriptions de Concert

Bach (J.-S.)	Sonate, clavecin et flûte (2e partie).	1 »
Beethoven.	Cavatine du quatuor. Op. 130	1 50
—	Chant d'alliance	1 50
Gluck.	Gavotte d'Orphée.	1 50
Händel.	Chœur des prêtres de Dagon	1 50
Haydn	Menuet du quatuor. Op. 76	1 »
—	Final du 38e quatuor	1 50
Mozart.	Andante du 8e quatuor	2 50
—	Ne pulvis, motet.	2 50
—	Menuet de la symphonie en *sol* min.	1 »
Weber	Scherzo du trio. Op. 63.	1 50
—	Chœur-Barcarolle d'Obéron.	1 »
Auteur inconnu.	Rigaudons des petits violons de Louis XIV.	1 »
Beethoven.	Première partie du concerto en *ut* mineur, op. 37, transcrite pour piano seul, avec cadence.	5 »
—	La *cadence* extraite.	2 50
Mozart.	Concerto en *ré* mineur (complet), Transcription pour piano seul avec cadences.	6 »
—	La *romance* extraite	2 50

PIANO A QUATRE MAINS

Finale (marche)	2 50
Trois marches, piano à 4 mains. Op. 40 :	
1re marche en *la bémol*	2 50
2e — en *mi bémol*	2 50
3e — en *si bémol*	2 50

DIVERS

Onze pièces dans le style religieux, pour piano ou harmonium. Op. 72	6 »
Douze Études d'orgue ou de piano à pédales pour les pieds seulement	4 »
Treize prières pour piano à 3 mains ou piano à pédales. Op. 64.	8 »
Benedictus en *ré* mineur pour piano à 3 mains ou piano à pédales. Op. 54	2 50
Impromptu sur le choral de Luther, pour piano à 3 mains ou piano à pédales. Op. 69	5 »
Duo, violon et piano. Op. 21	5 »

Paris. - COSTALLAT & Cie, Éditeurs

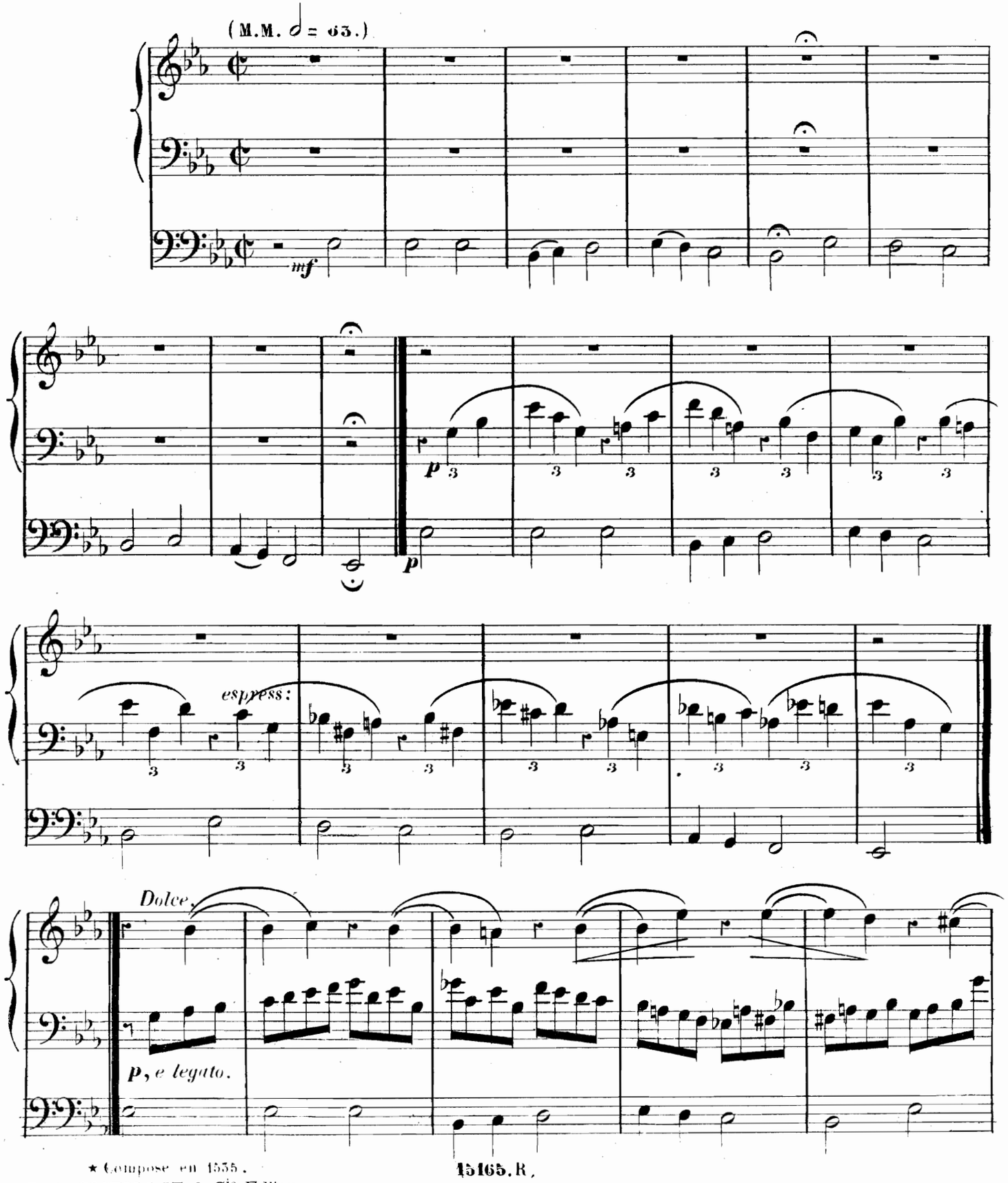
à son Maître Mr F. BENOIST.

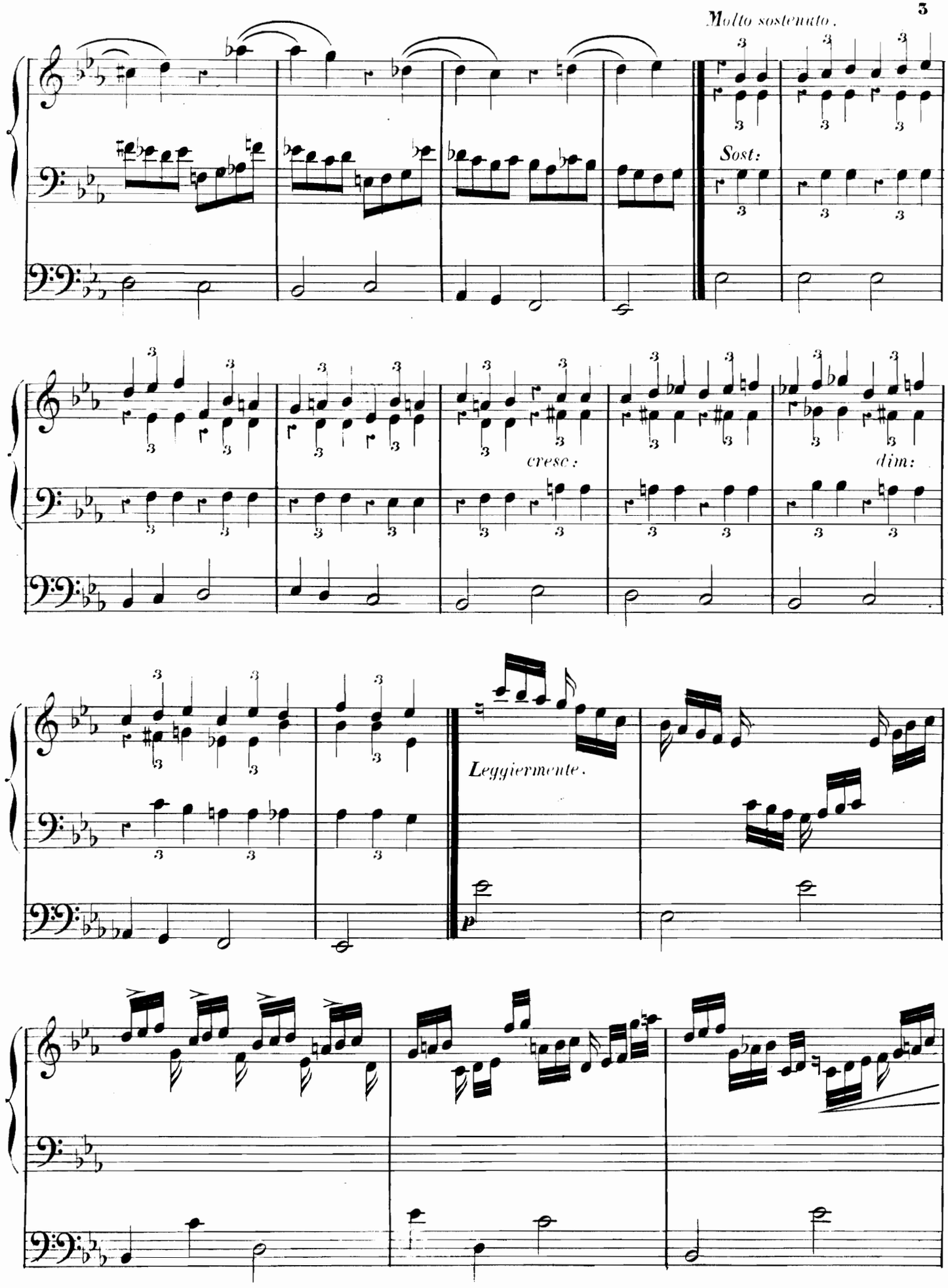
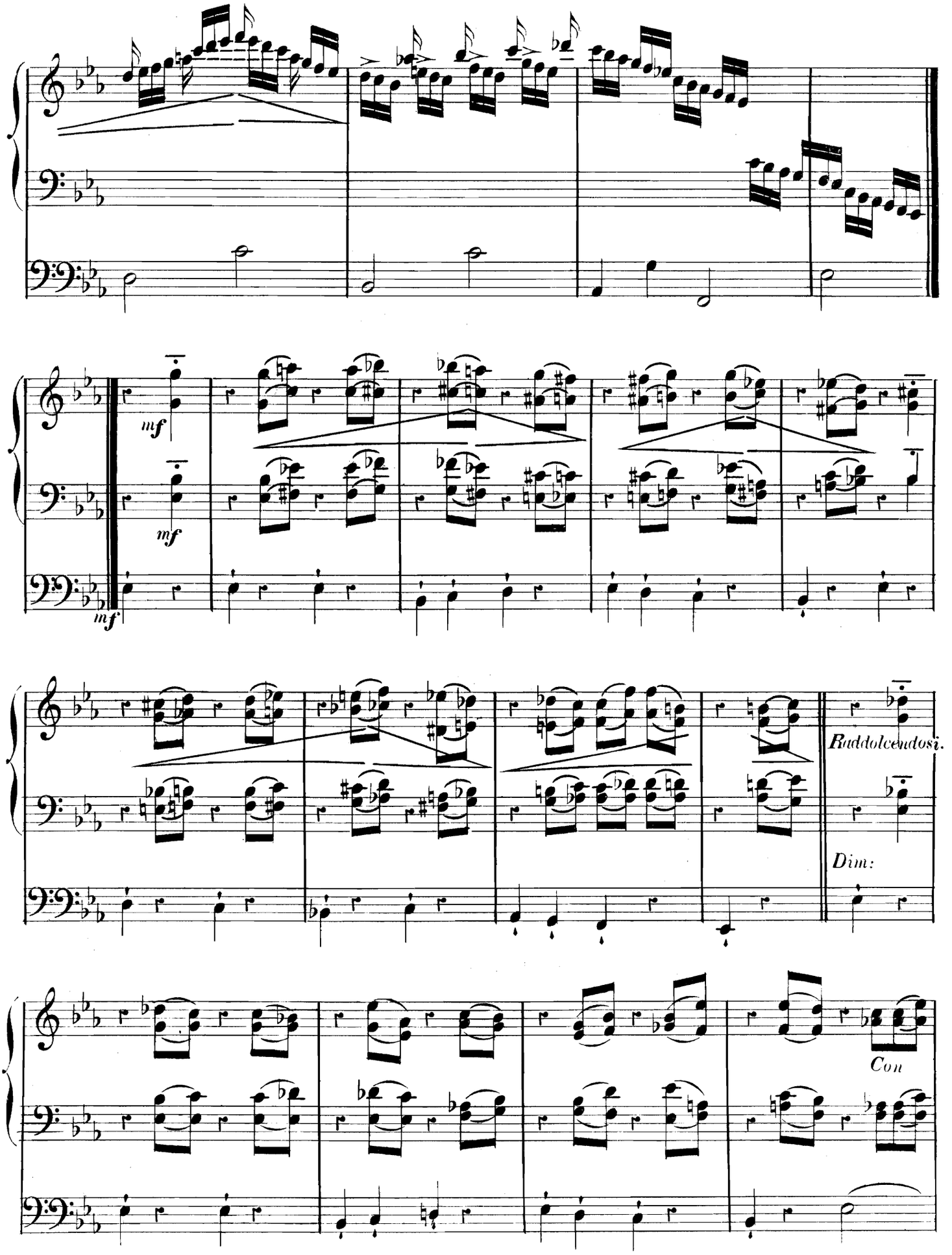
IMPROMPTU

sur le CHORAL de LUTHER*

" Un fort rempart est notre Dieu"

PIANO à Pédales
ou à trois mains

Ch. V. Alkan
Op. 69

* Composé en 1555.

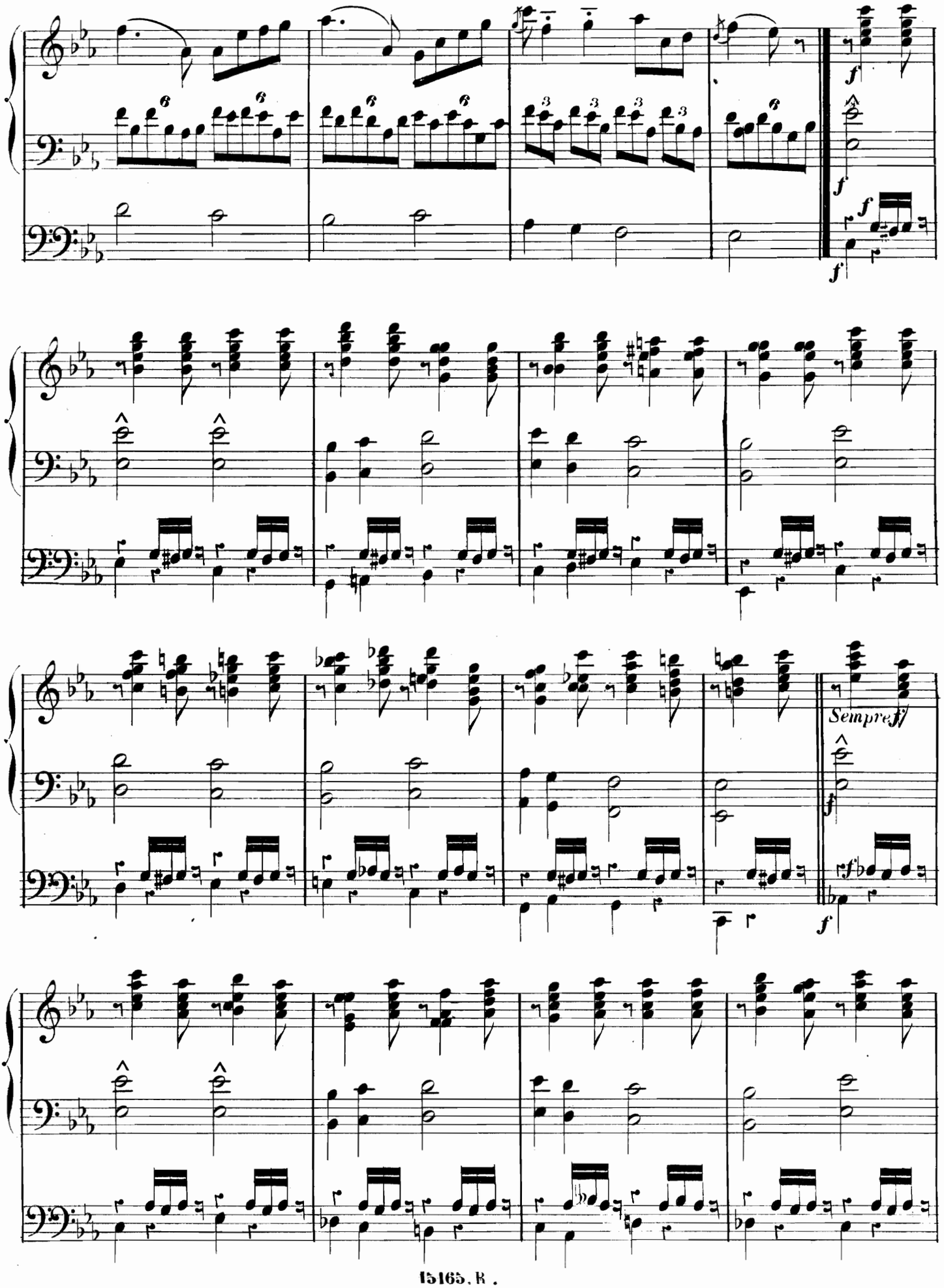
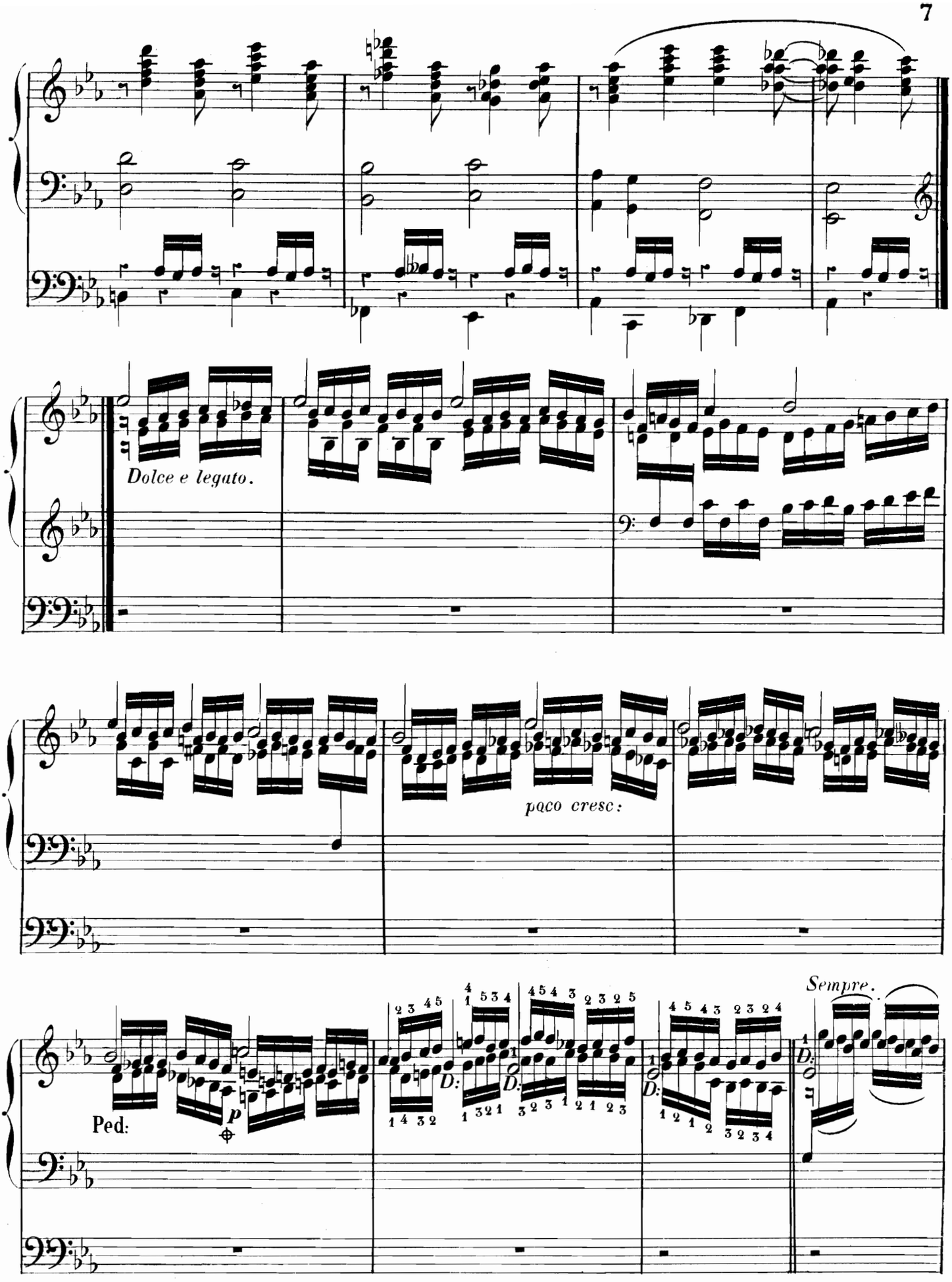
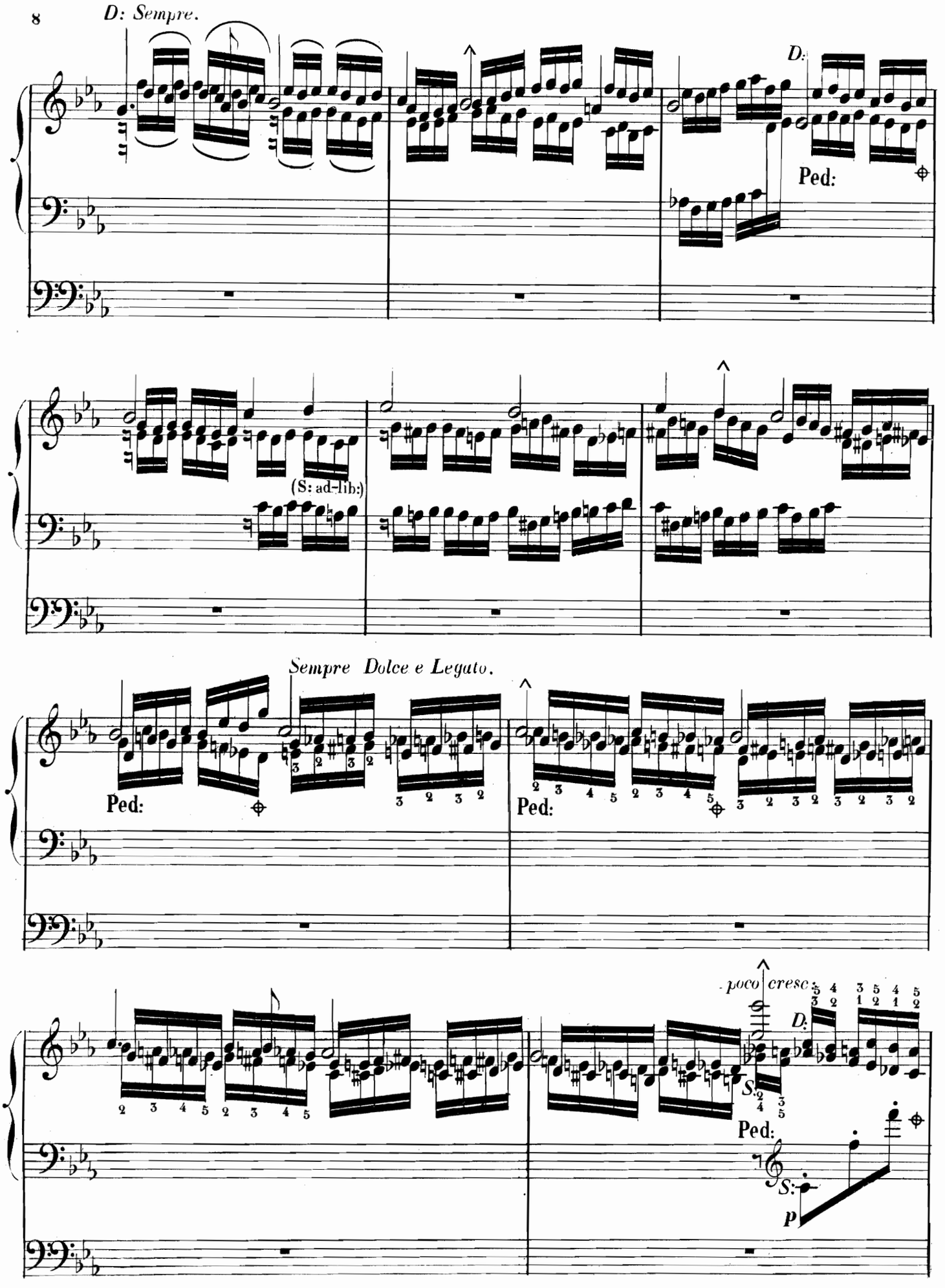
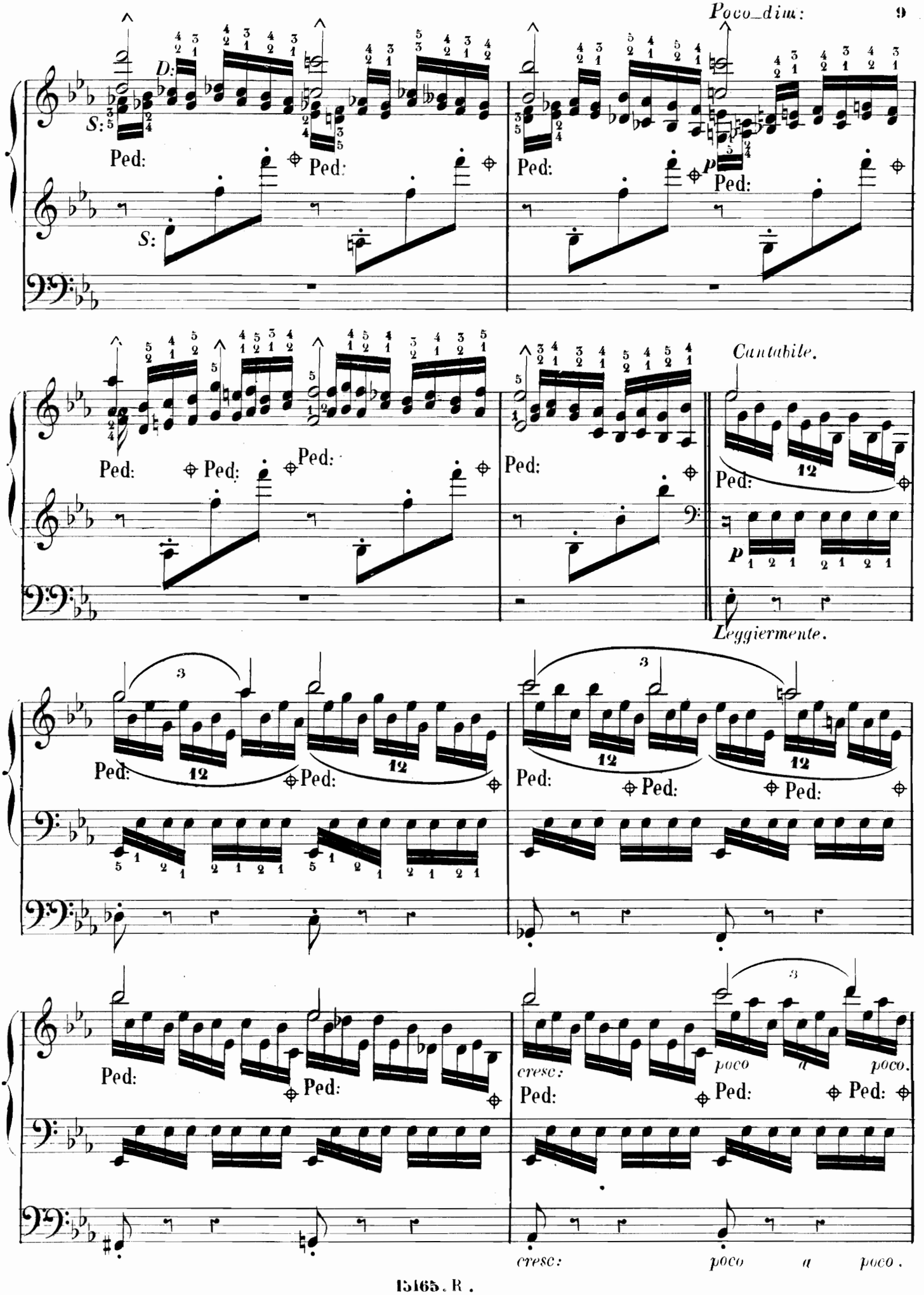
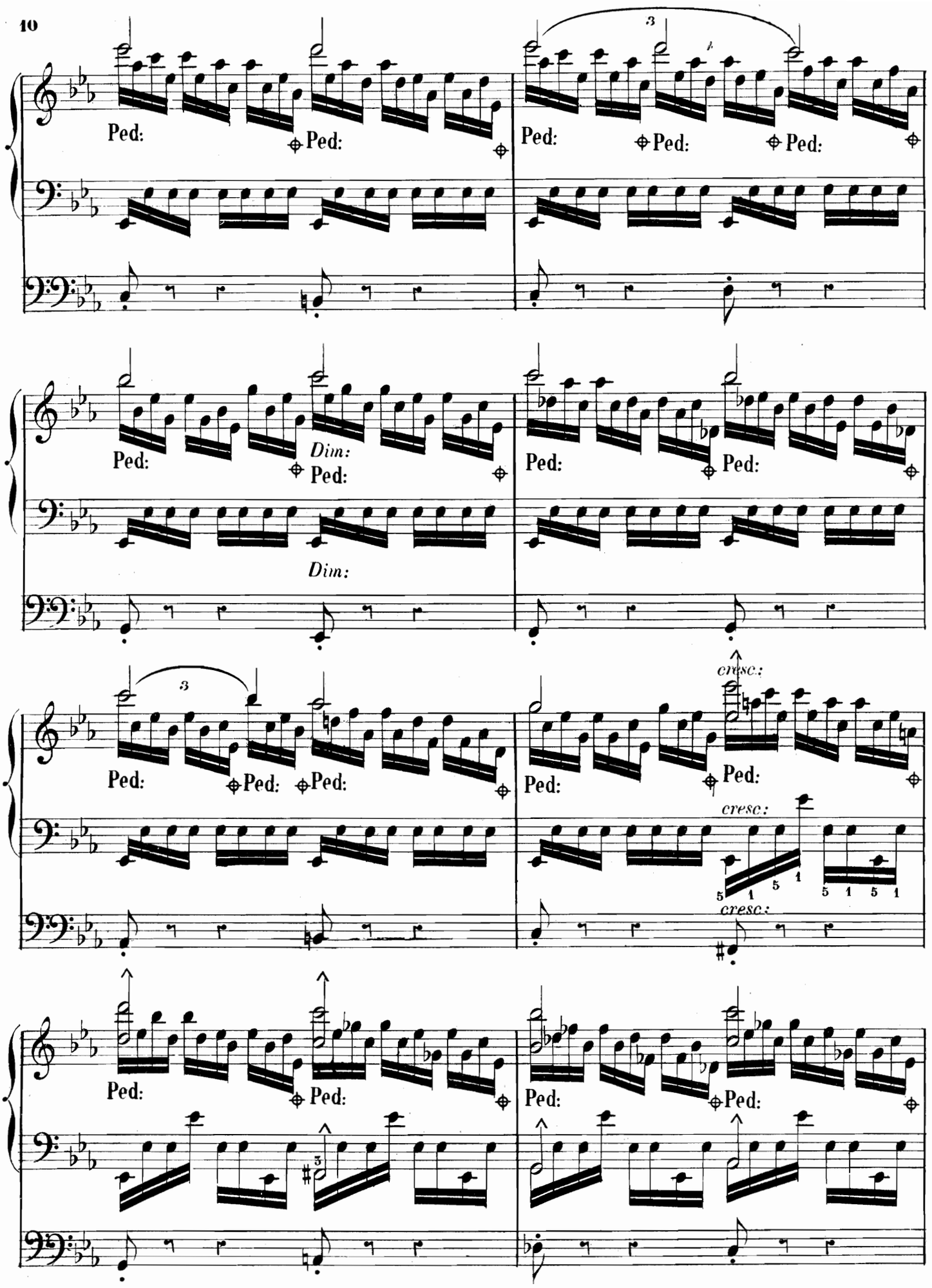
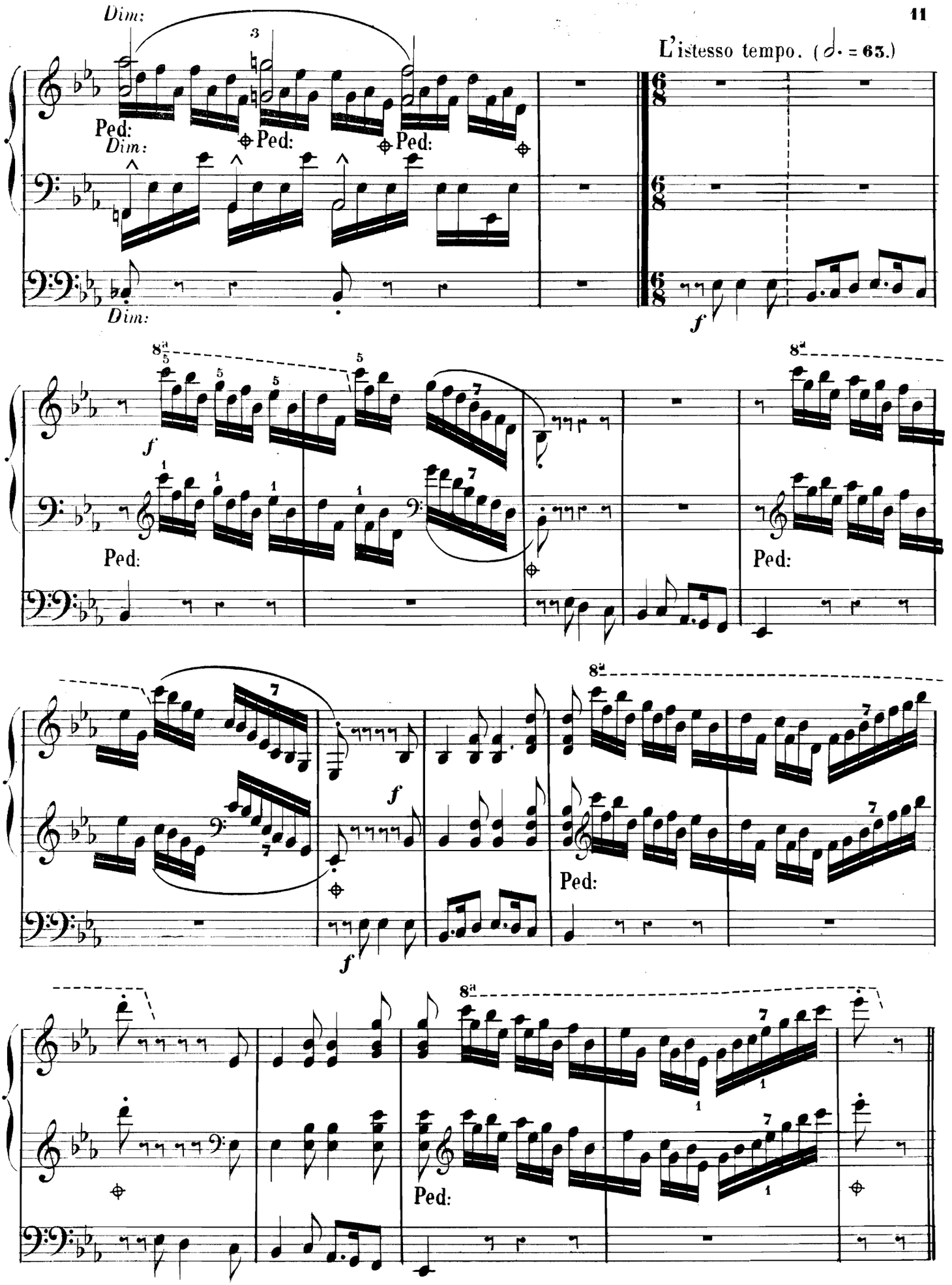
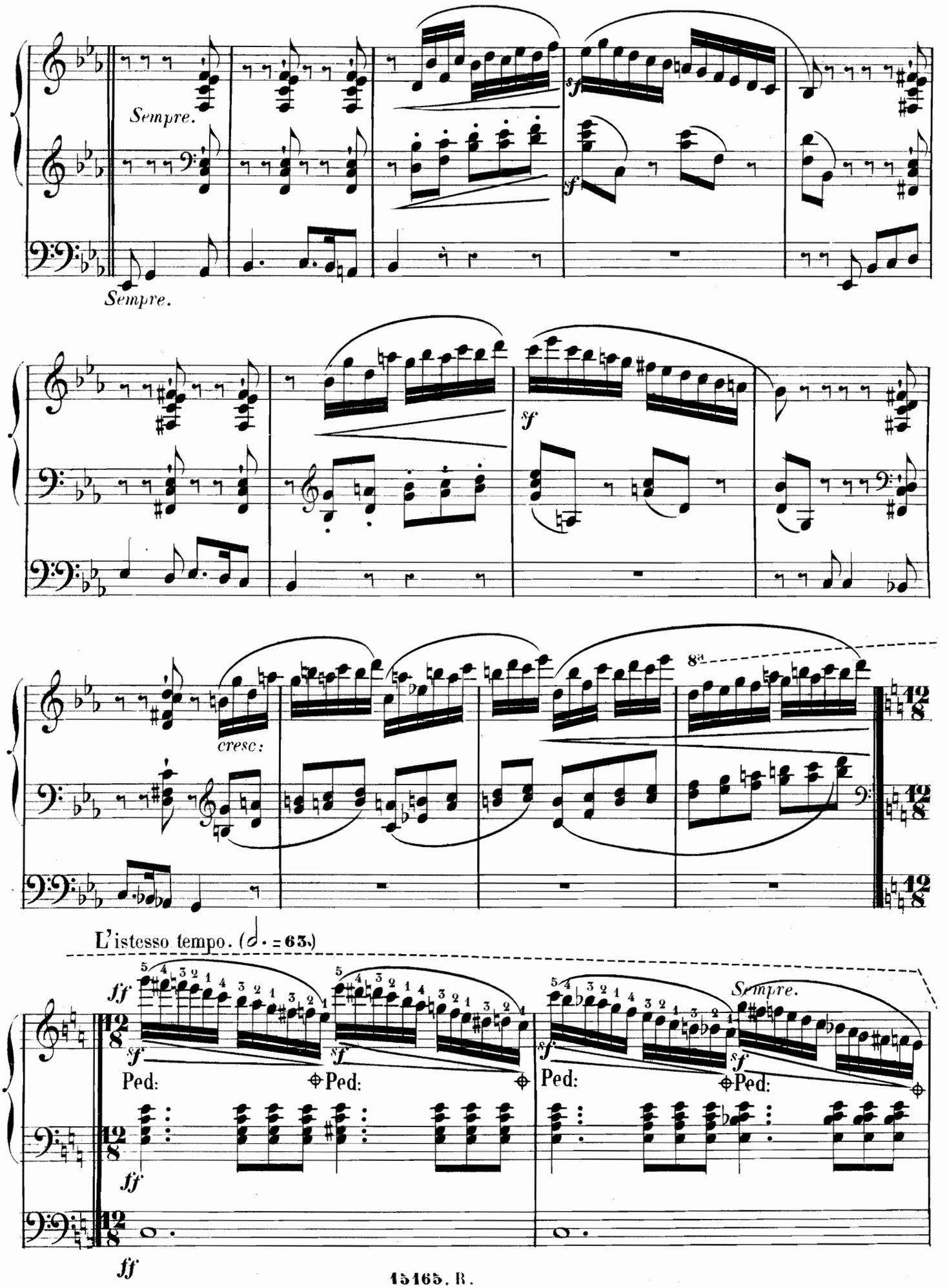
15165. R.
Paris, COSTALLAT & Cie Editeurs,

Molto sostenuto.
Sost:
cresc:
dim:
Leggiermente.
p

mf
mf
mf
Raddolcendosi.
Dim:
Con

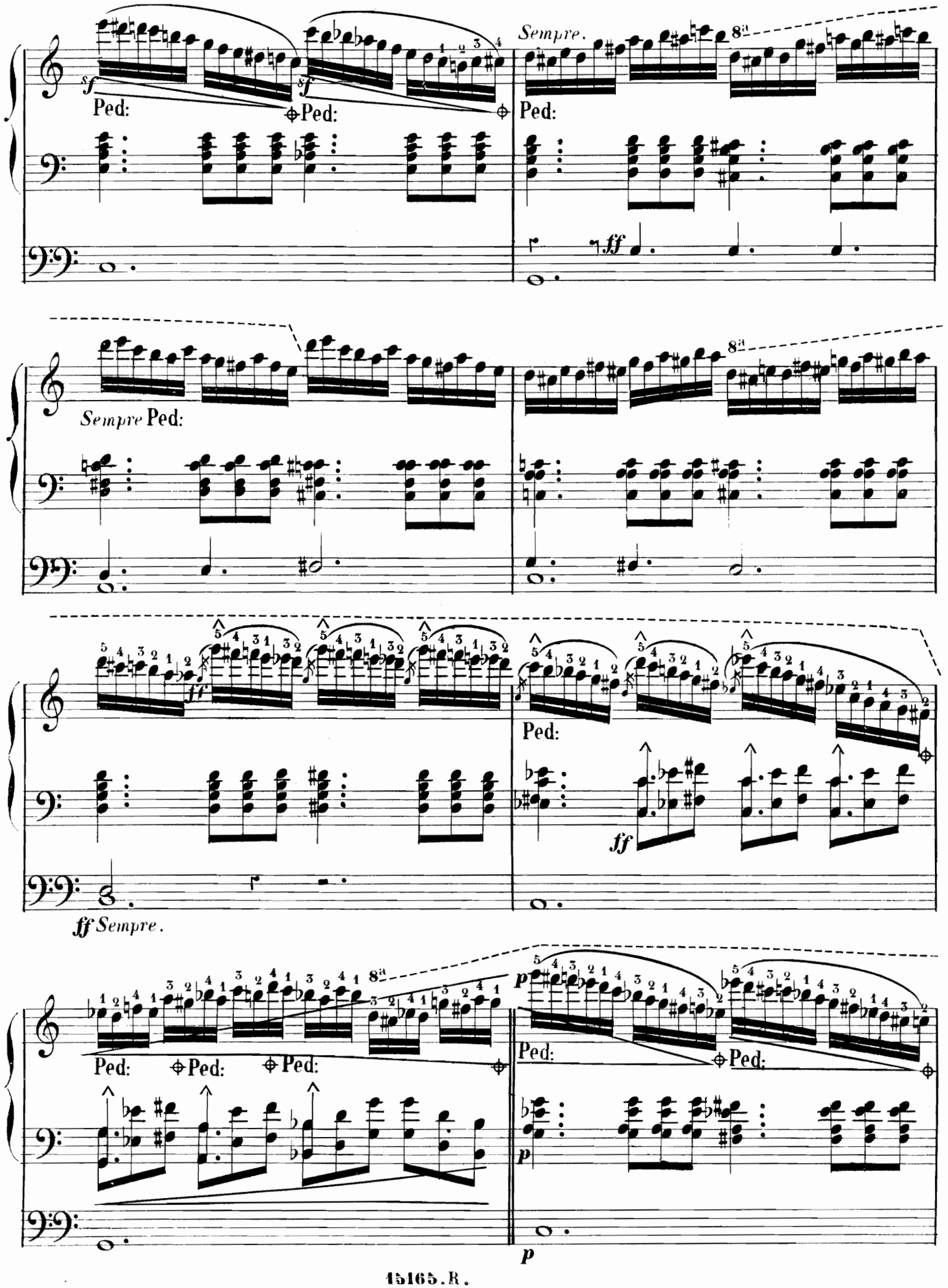
Cantabile.

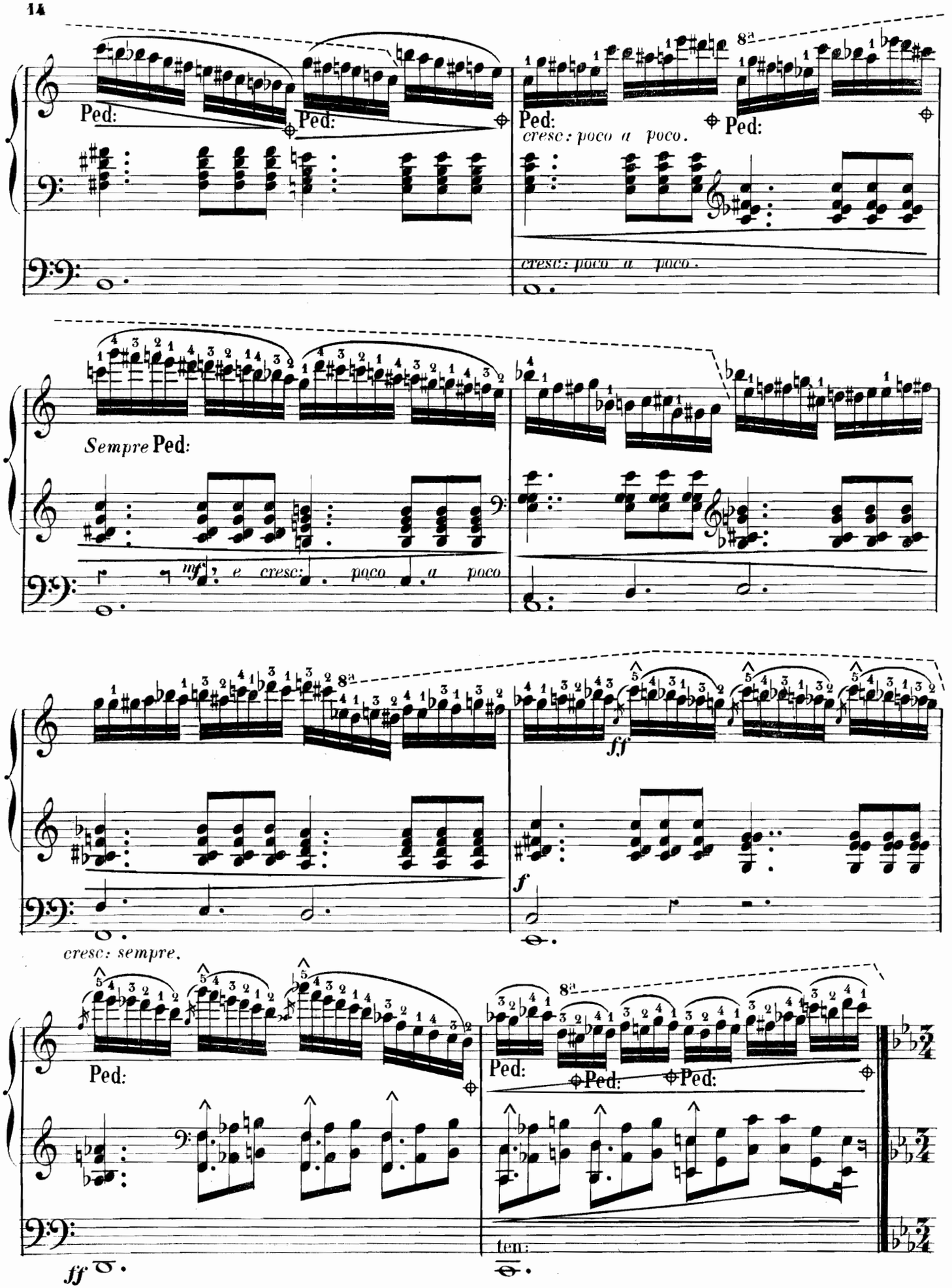
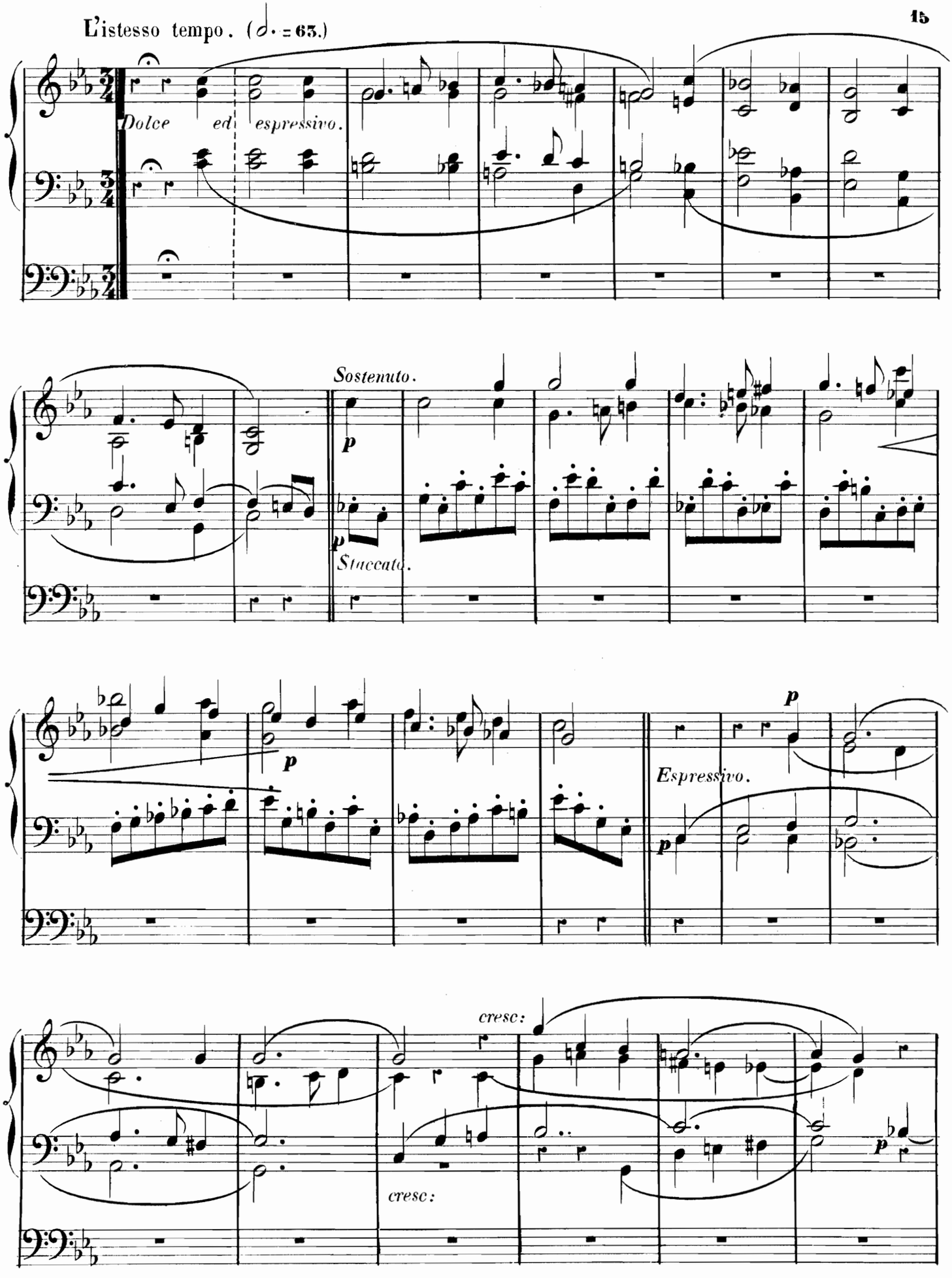
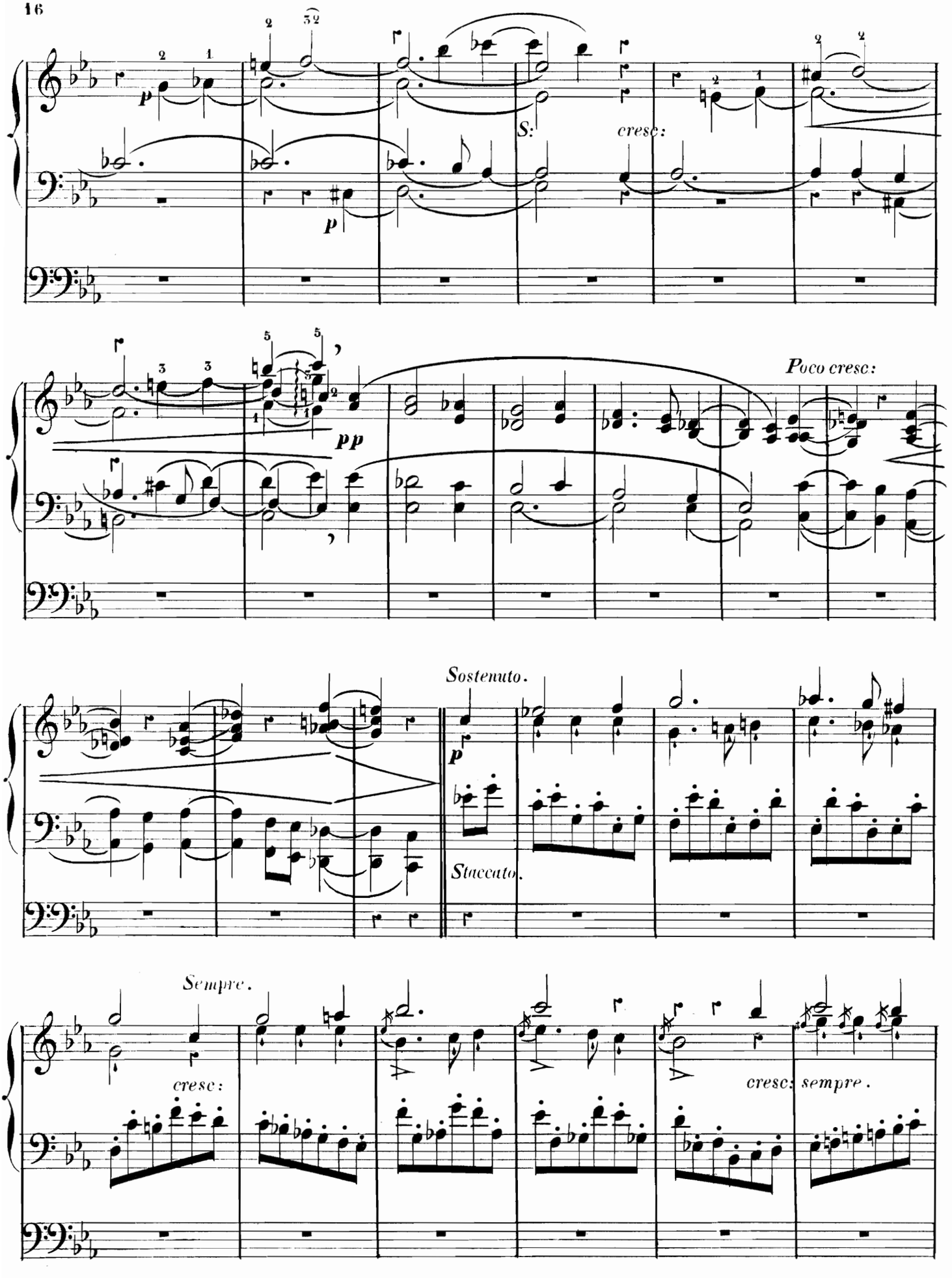
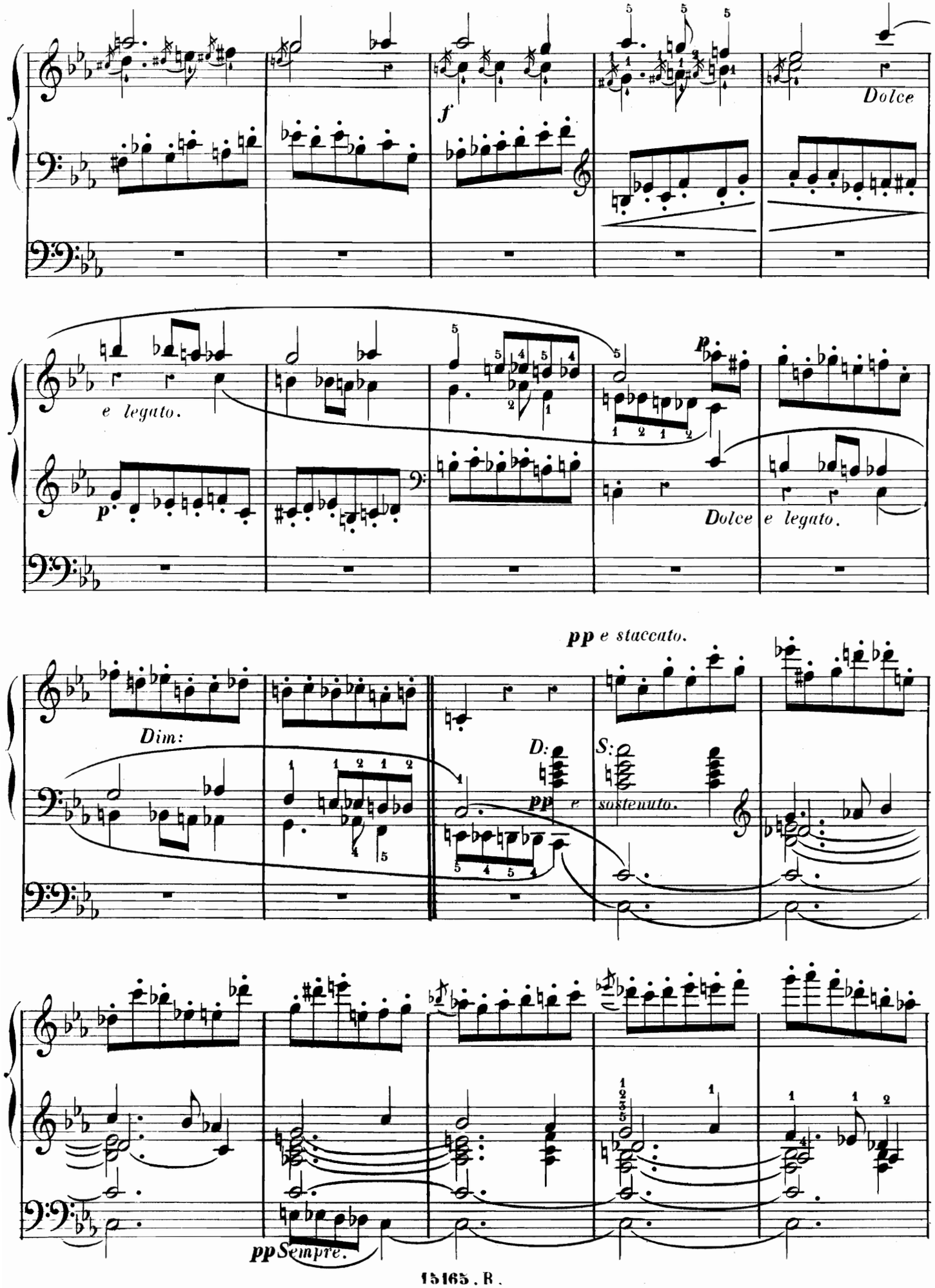
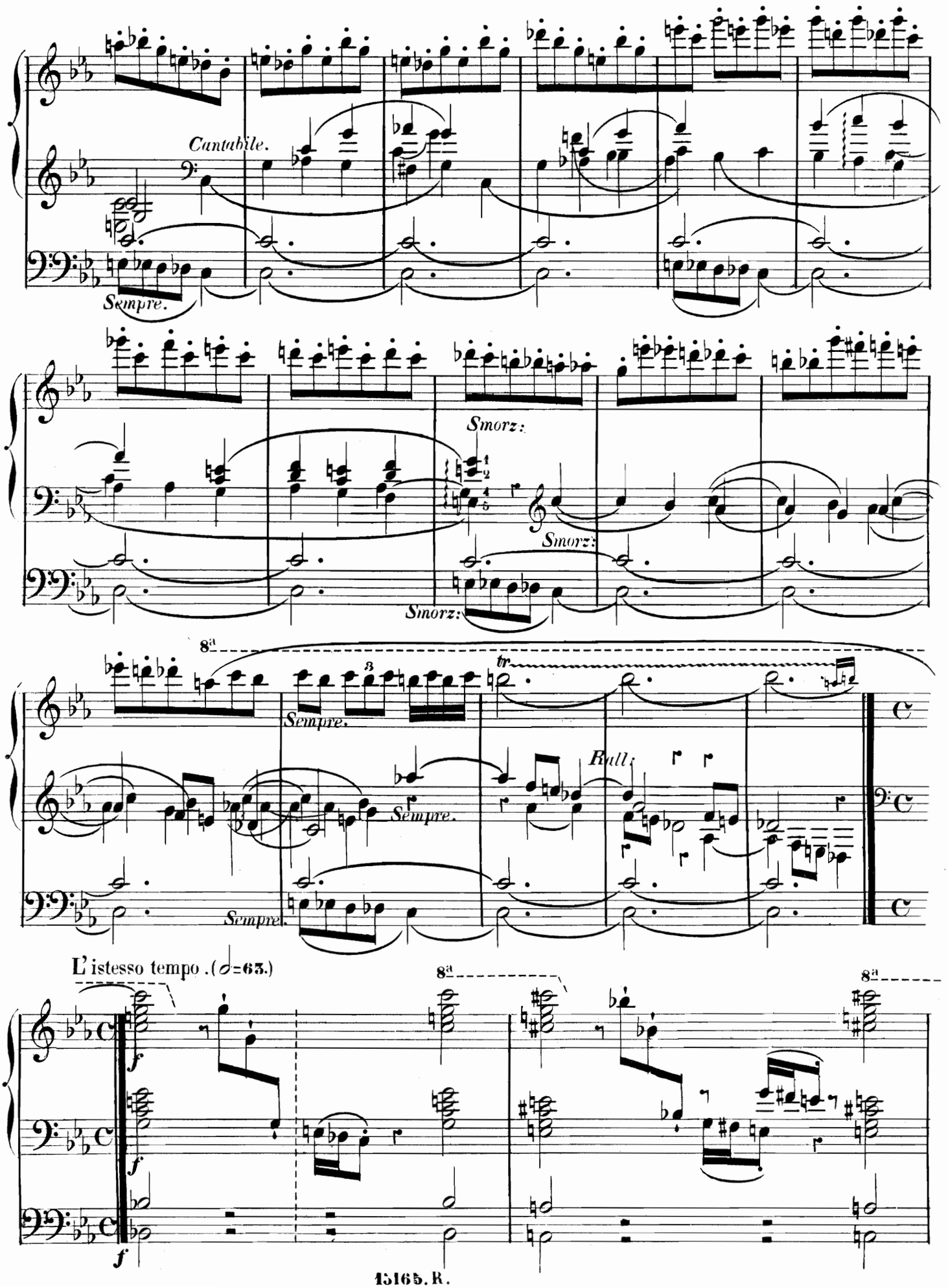
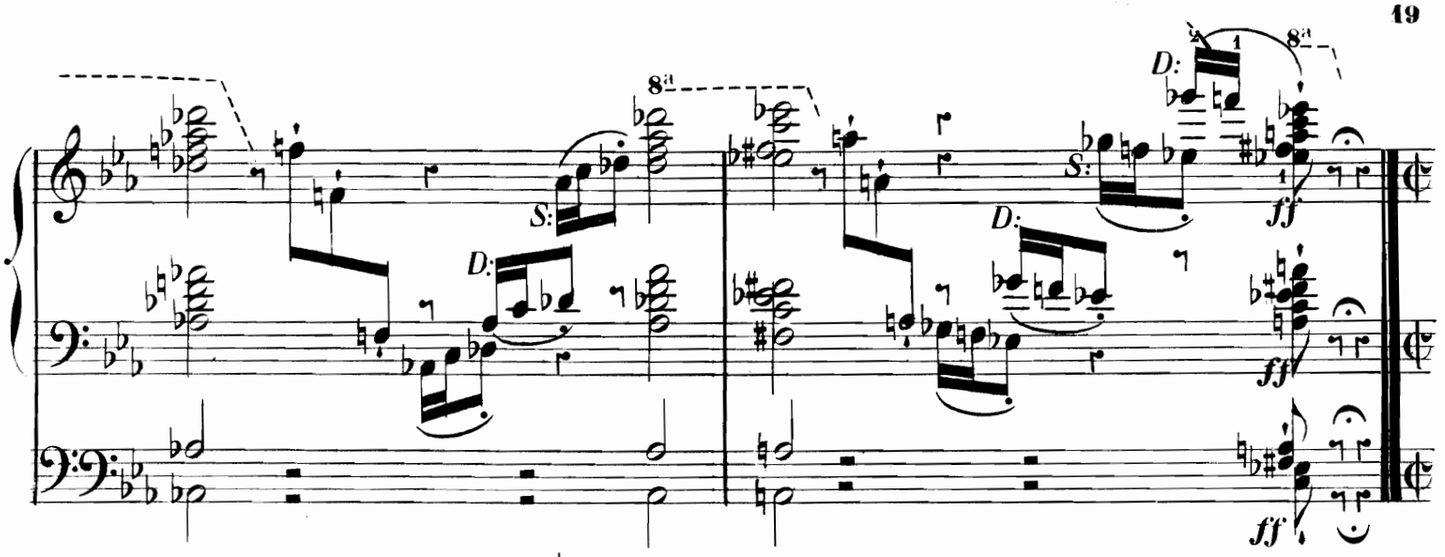
espressione.

Dolce e sostenuto.

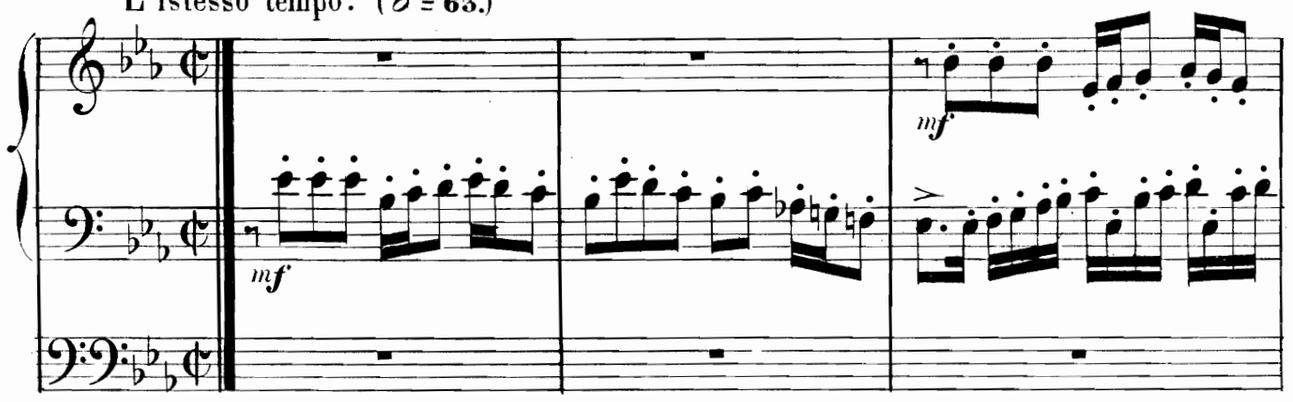
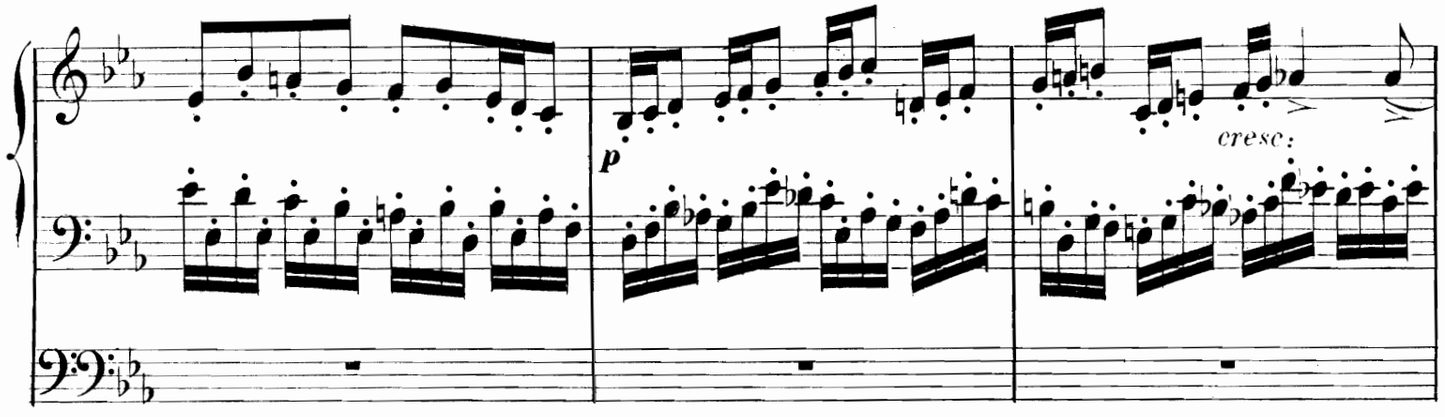
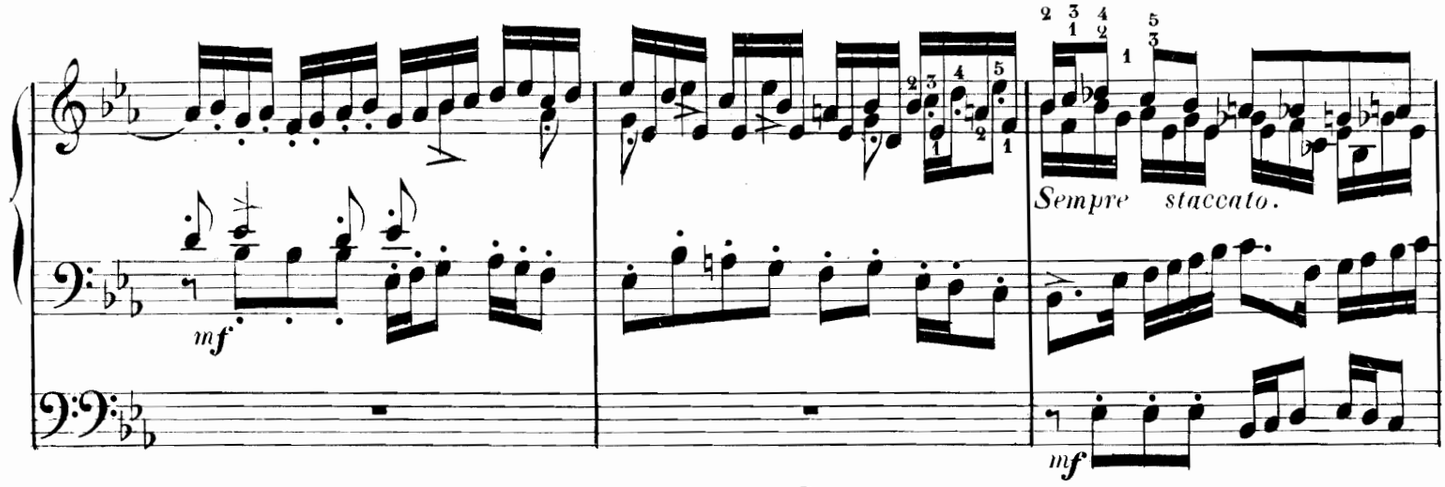
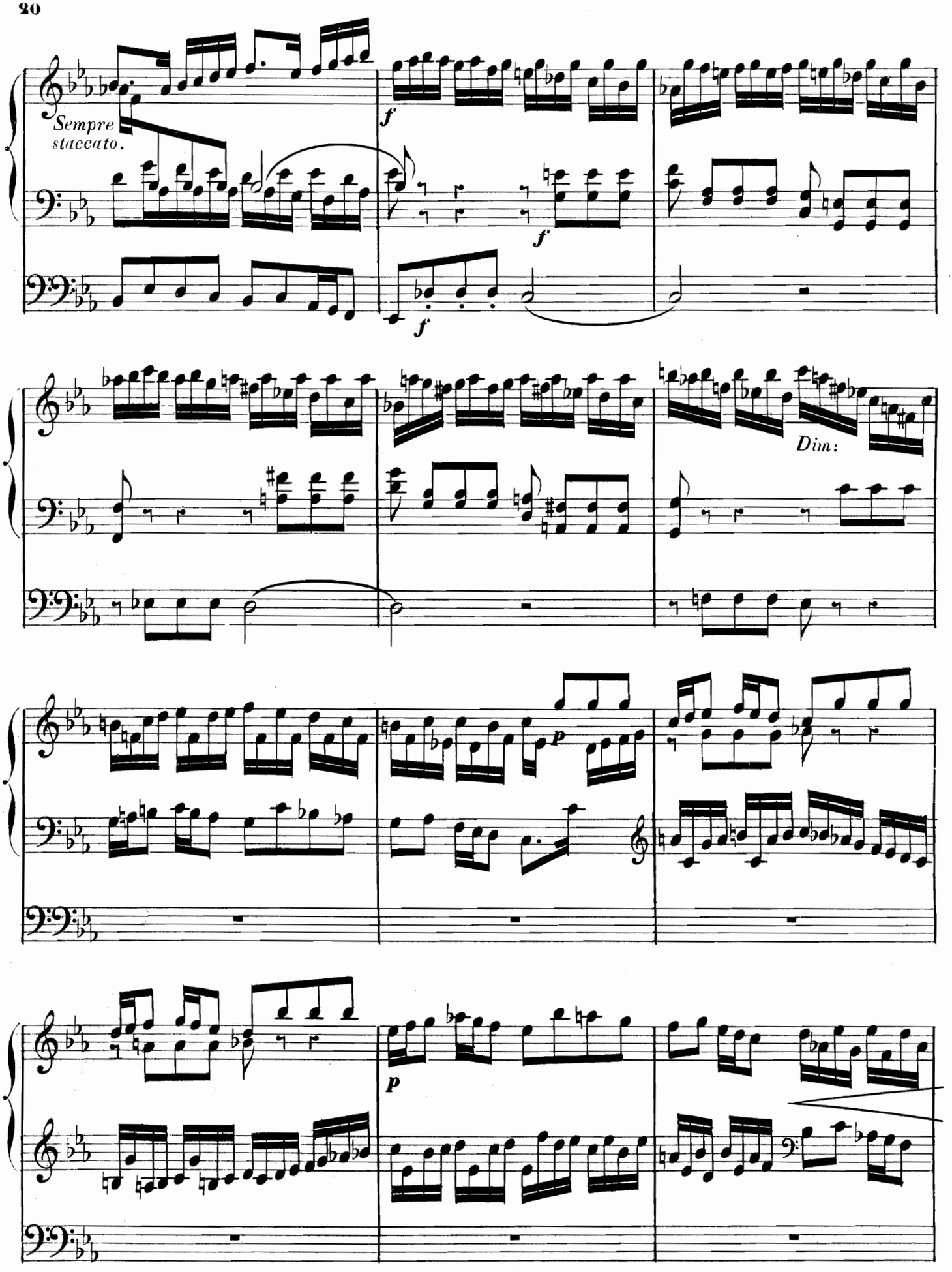
p

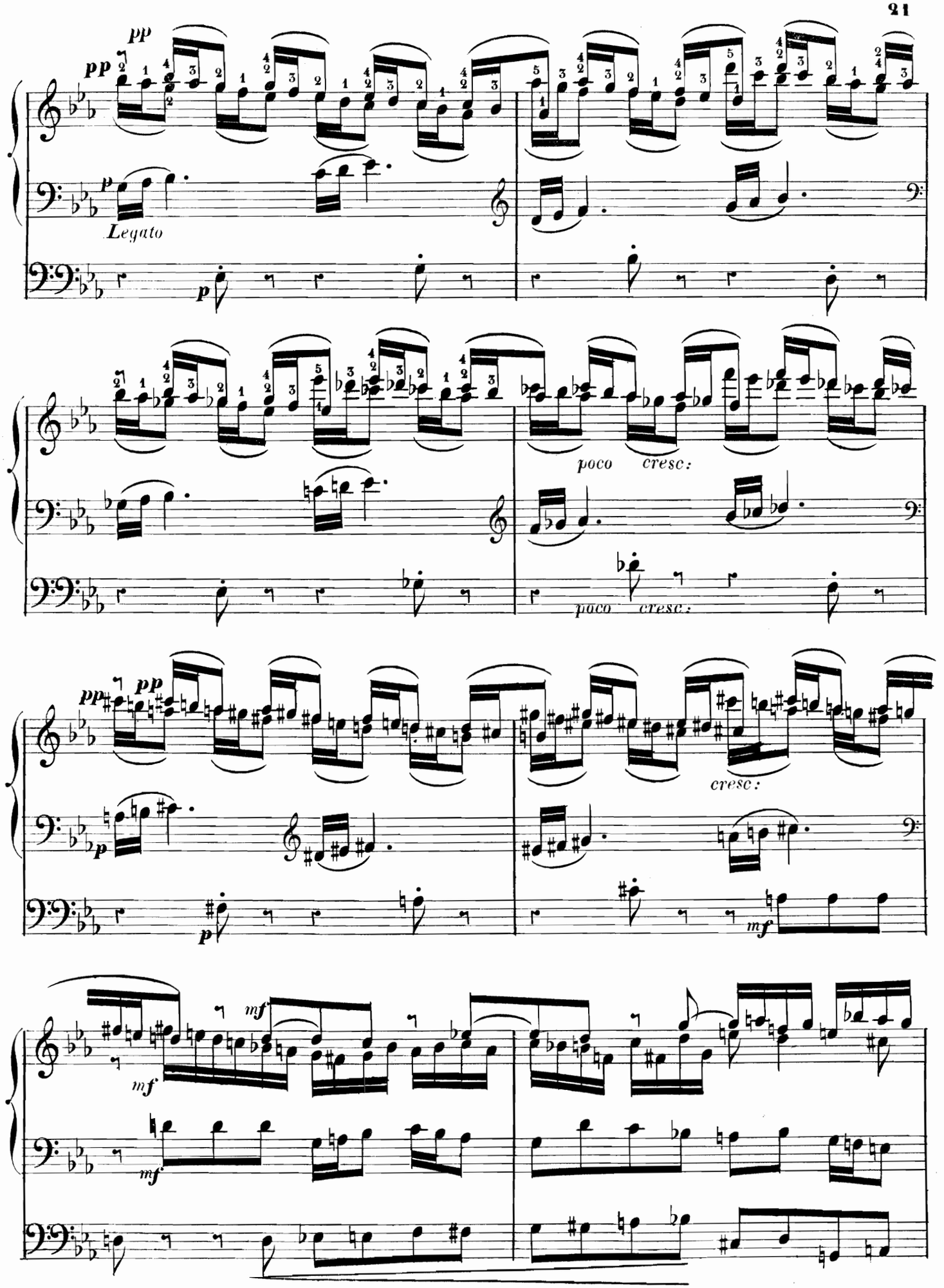
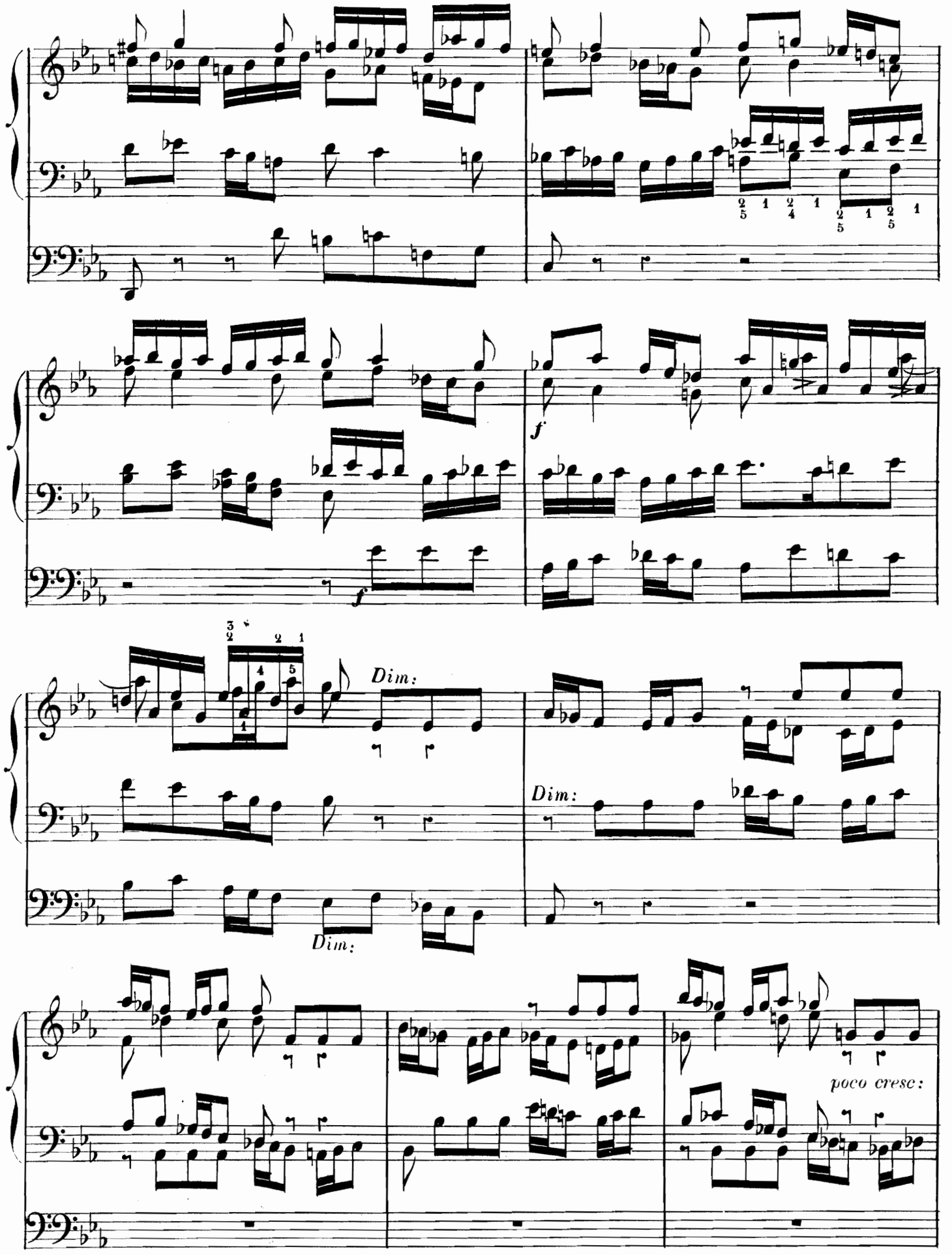
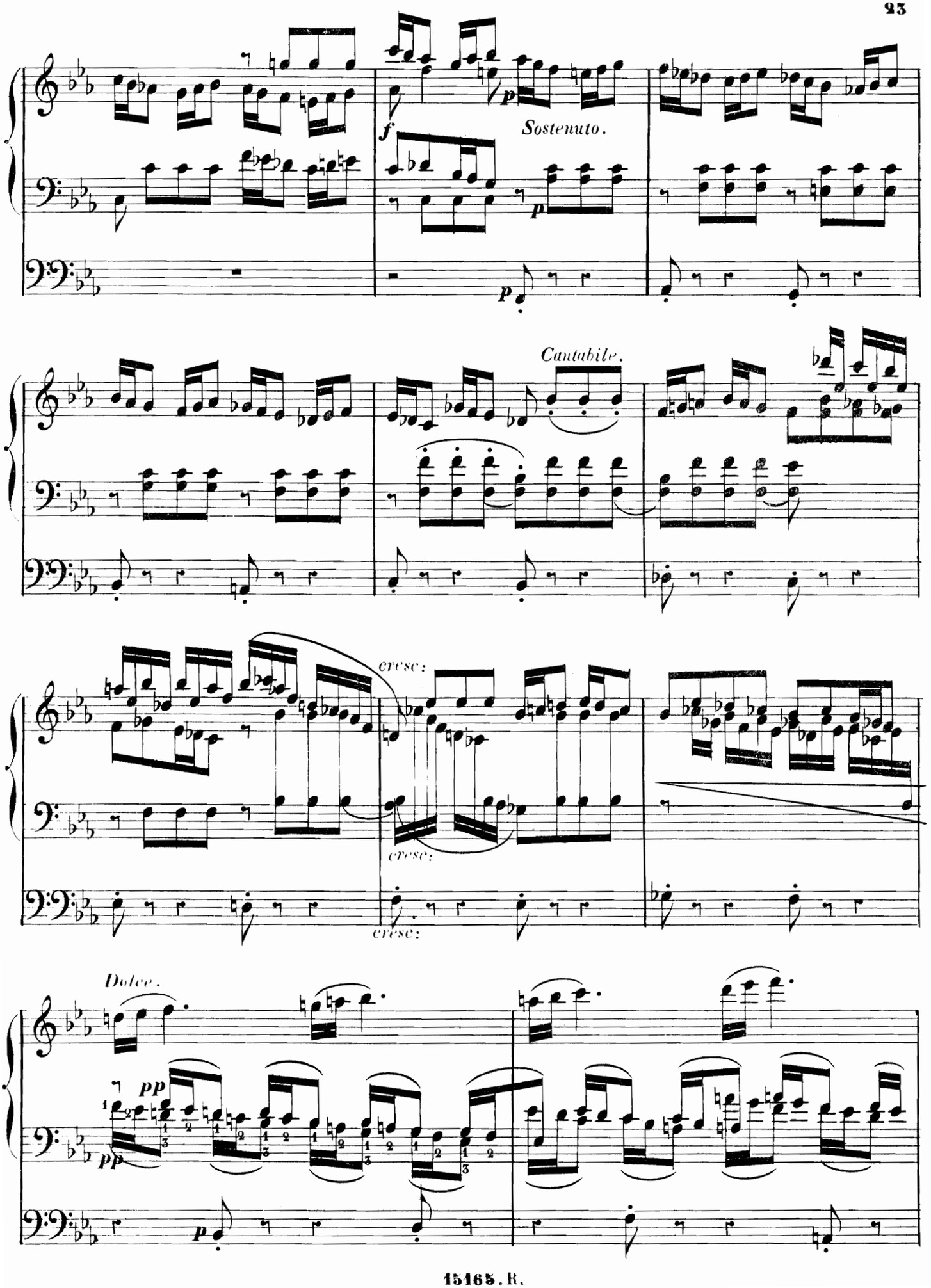
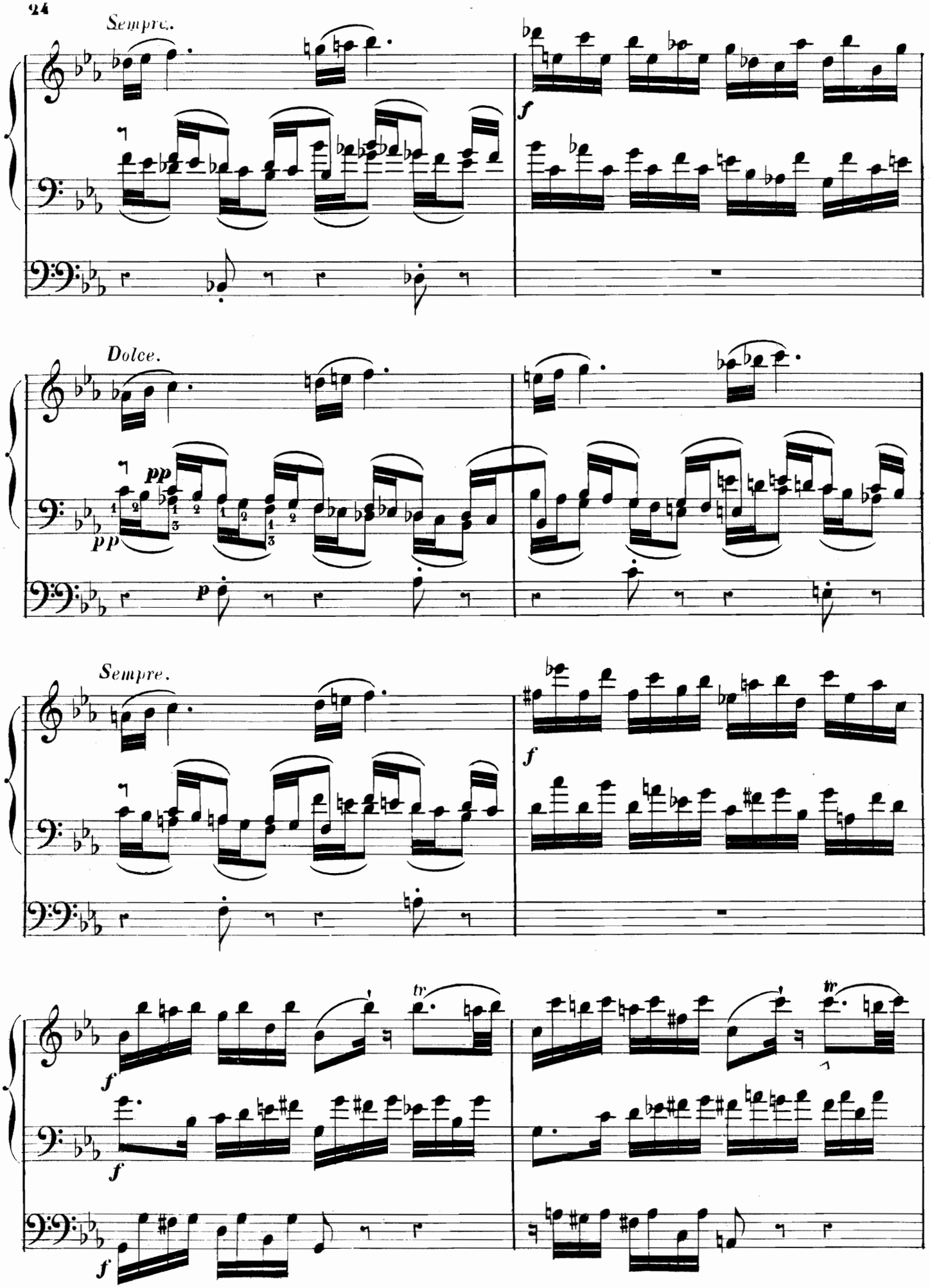
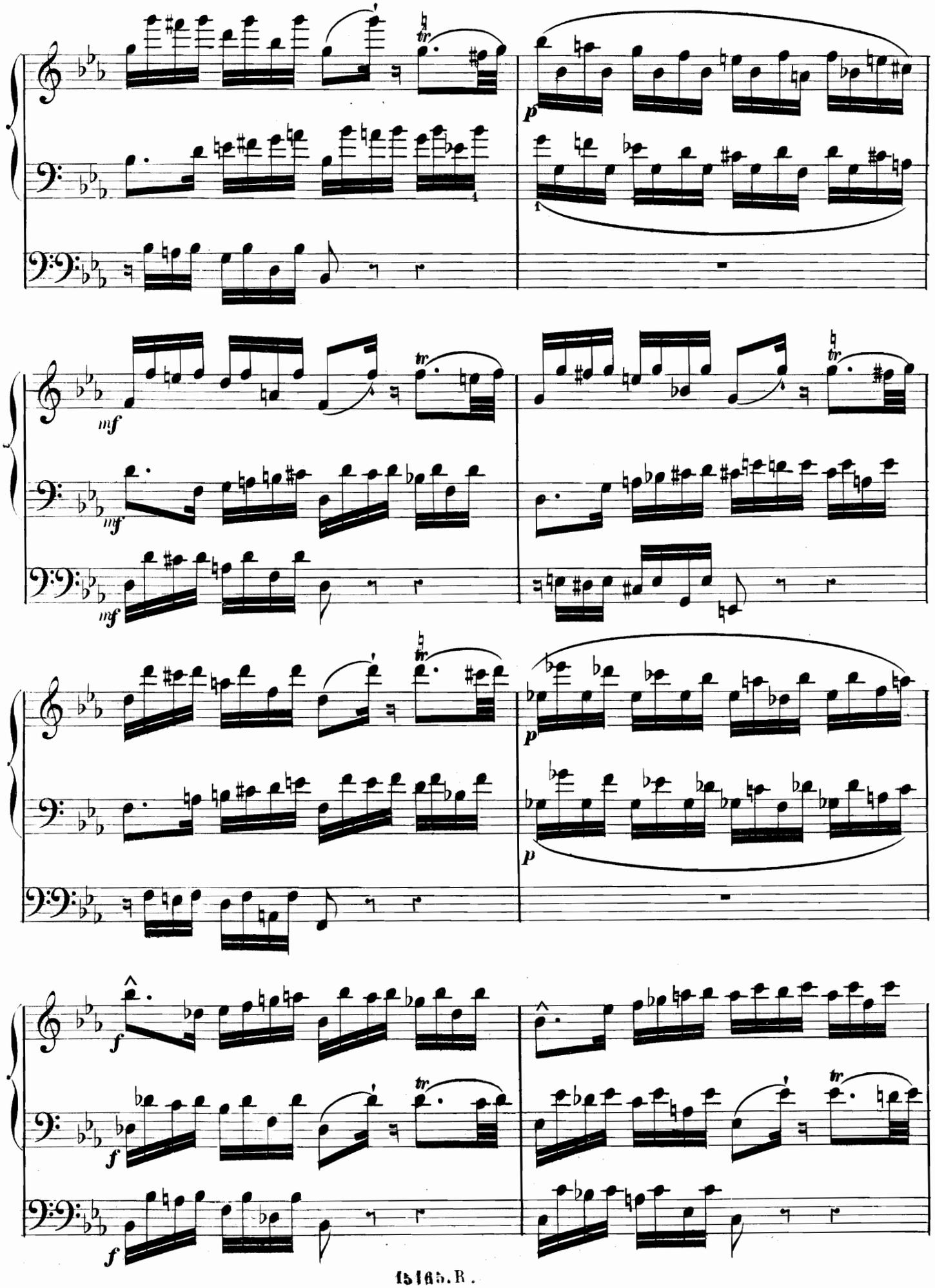
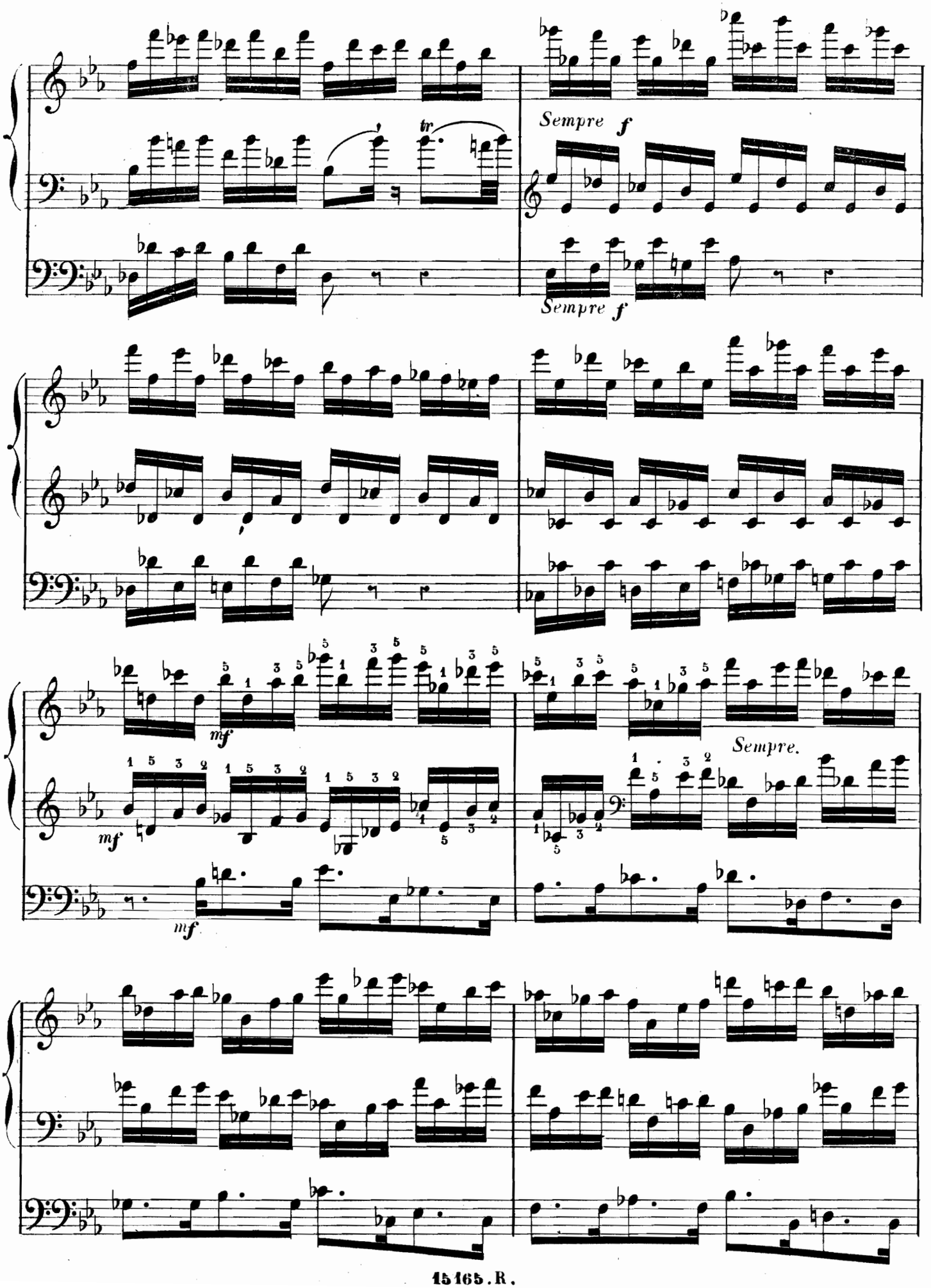
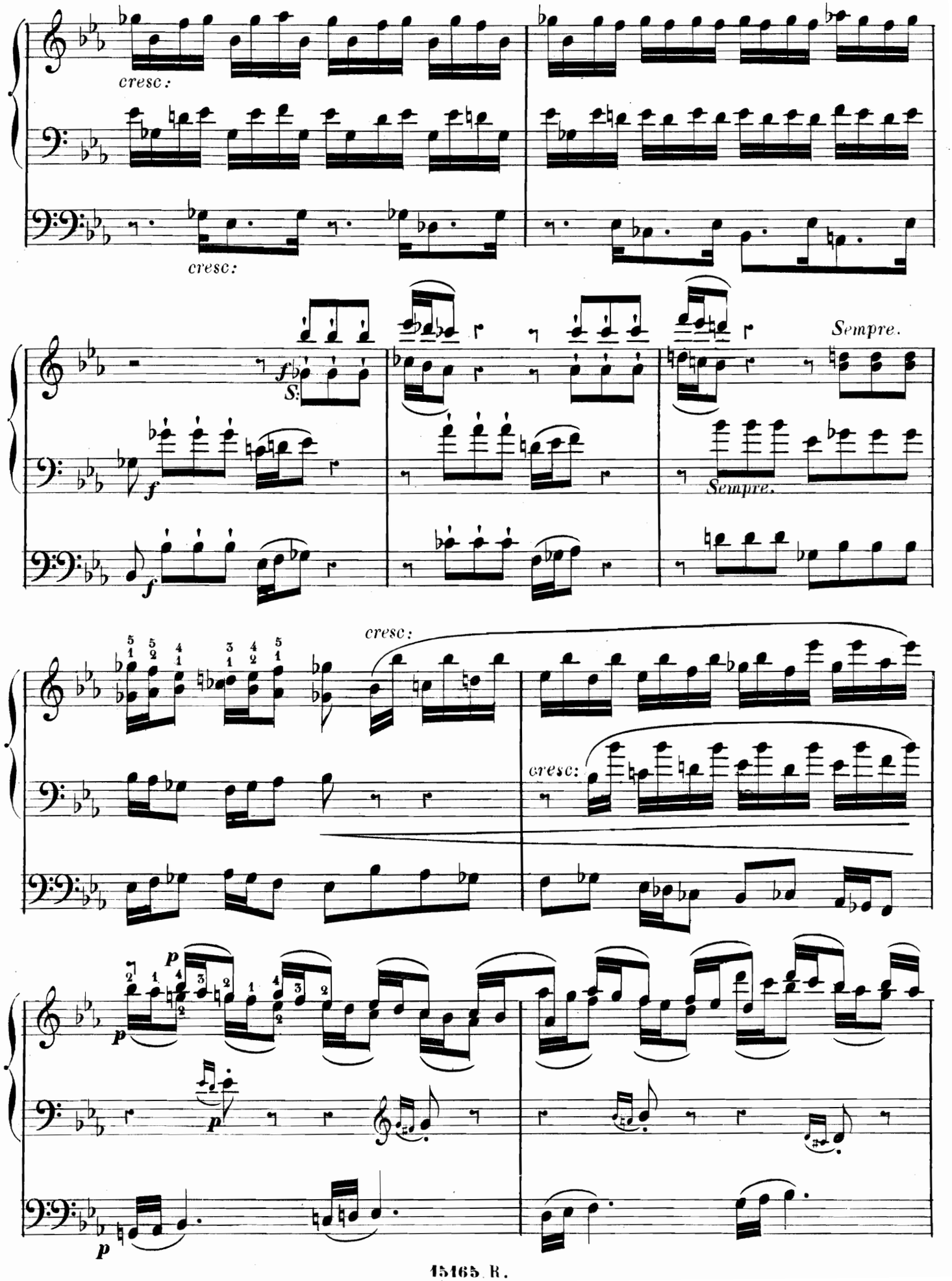
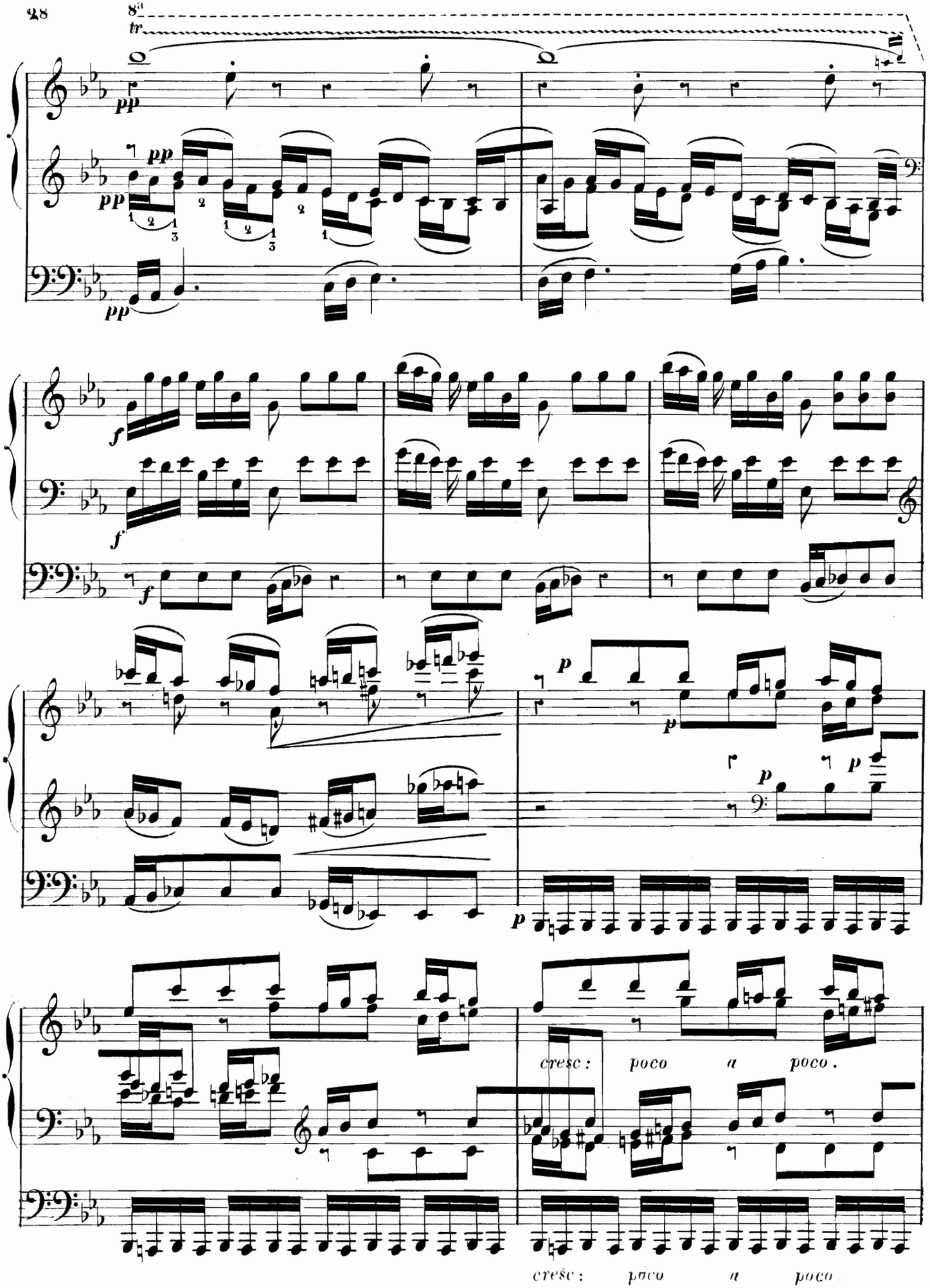
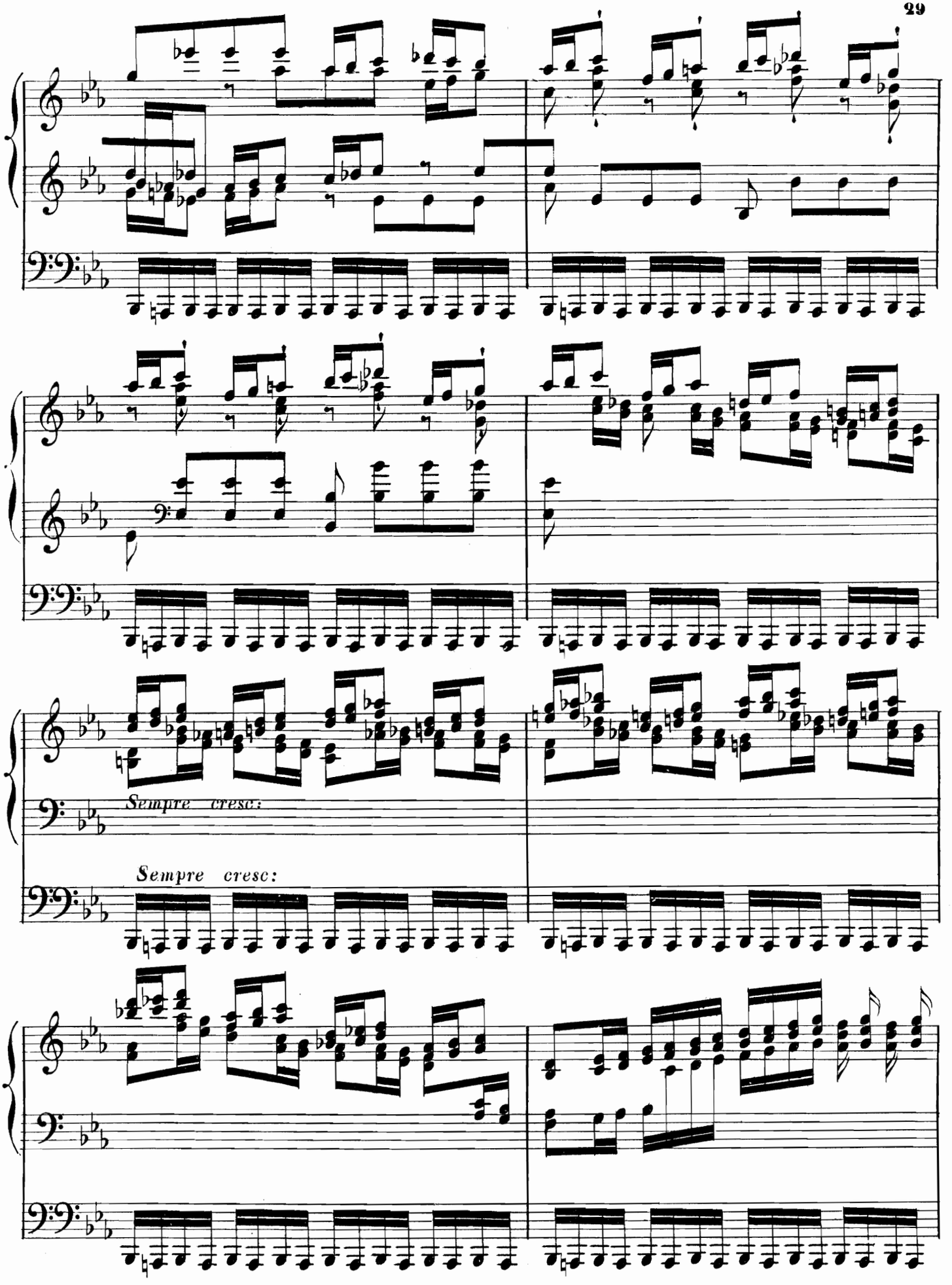
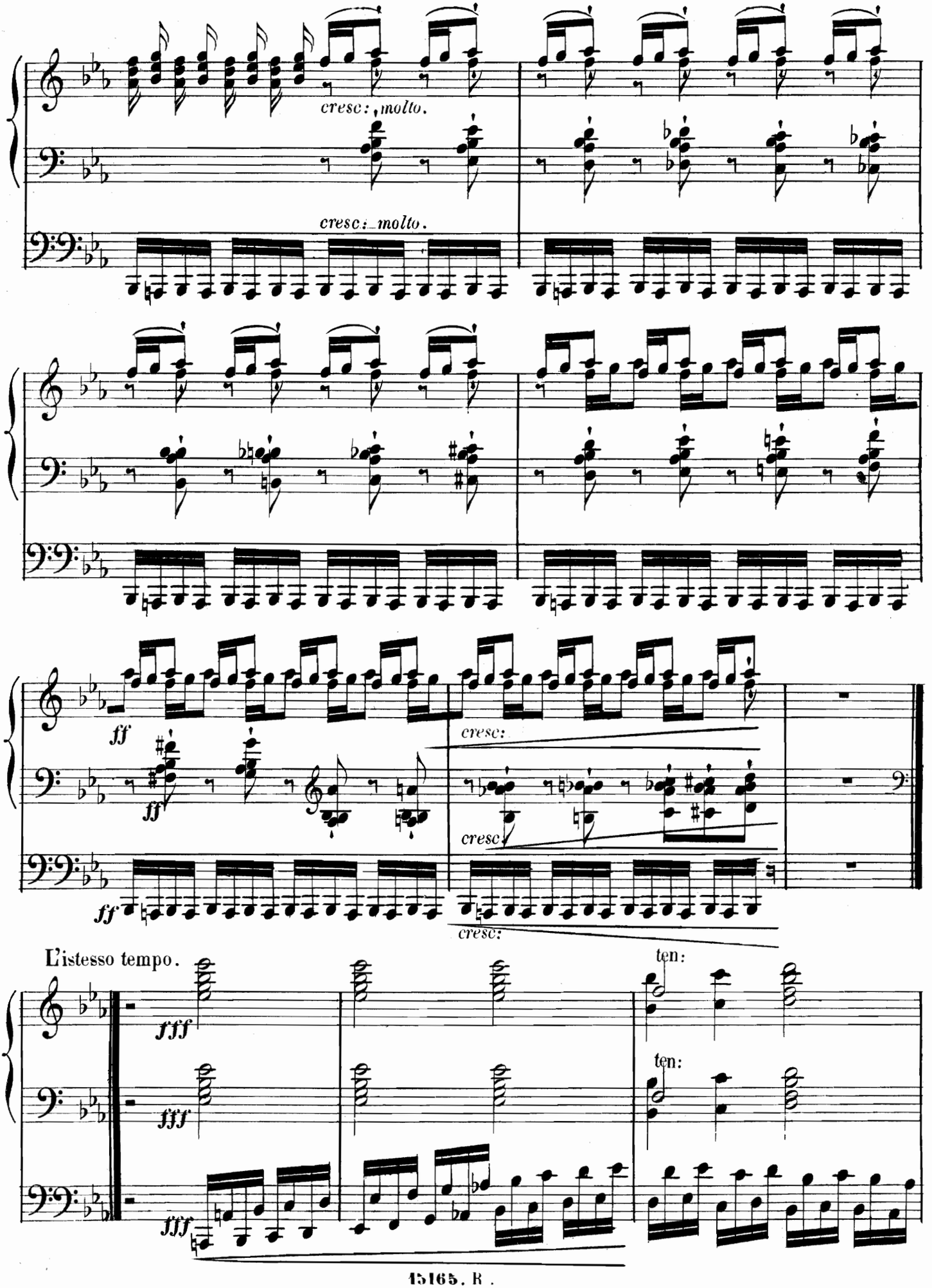
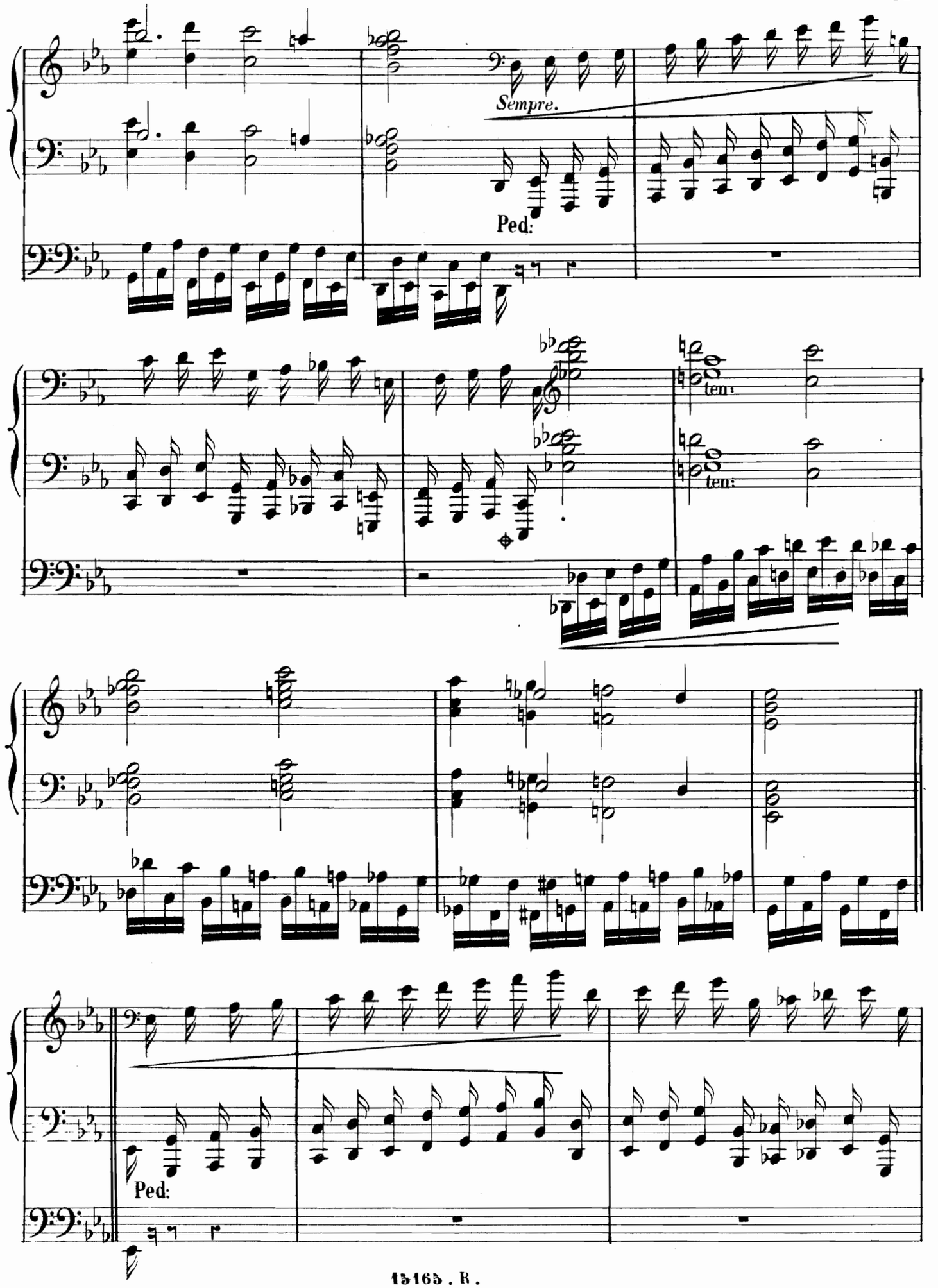
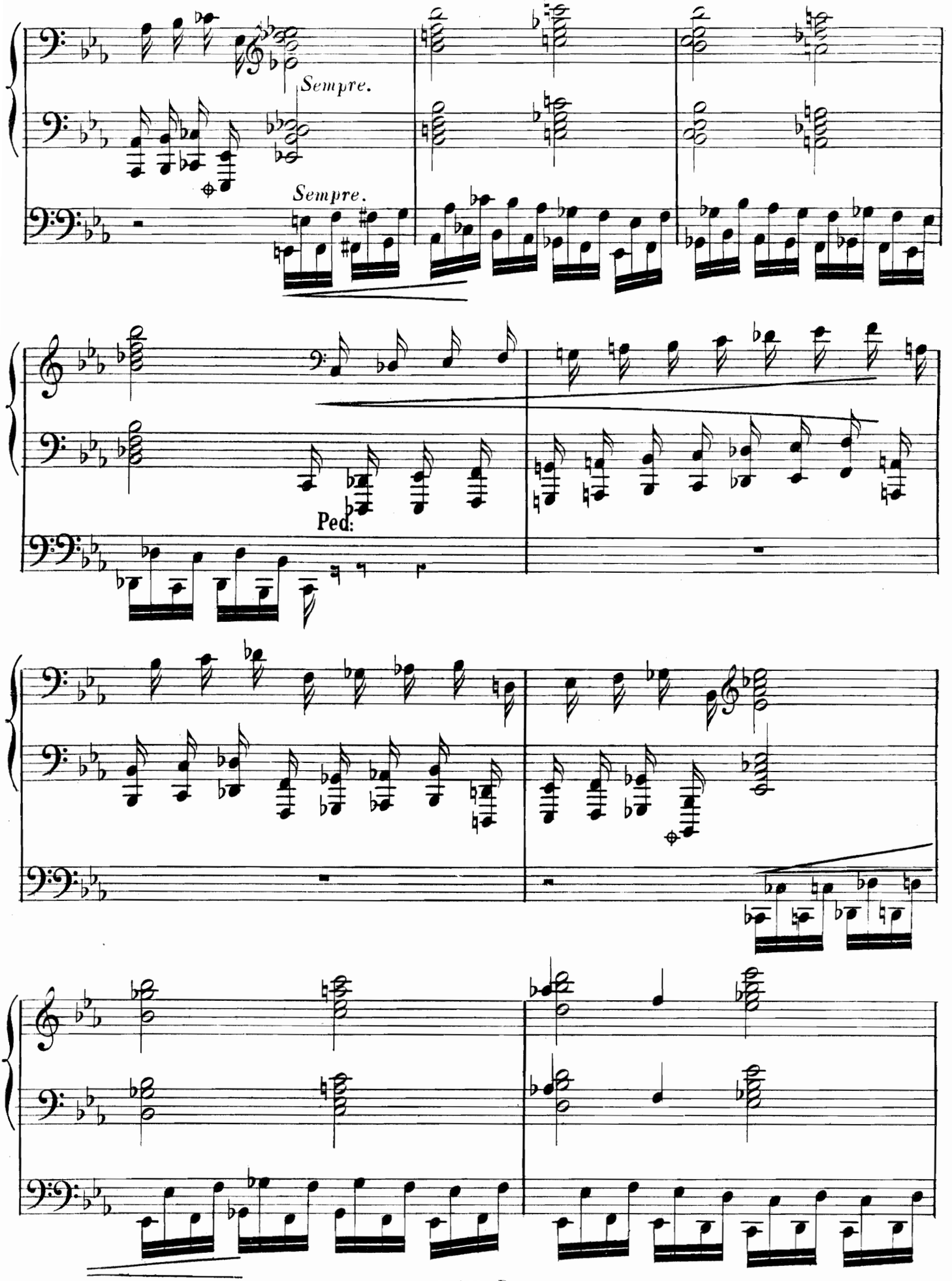
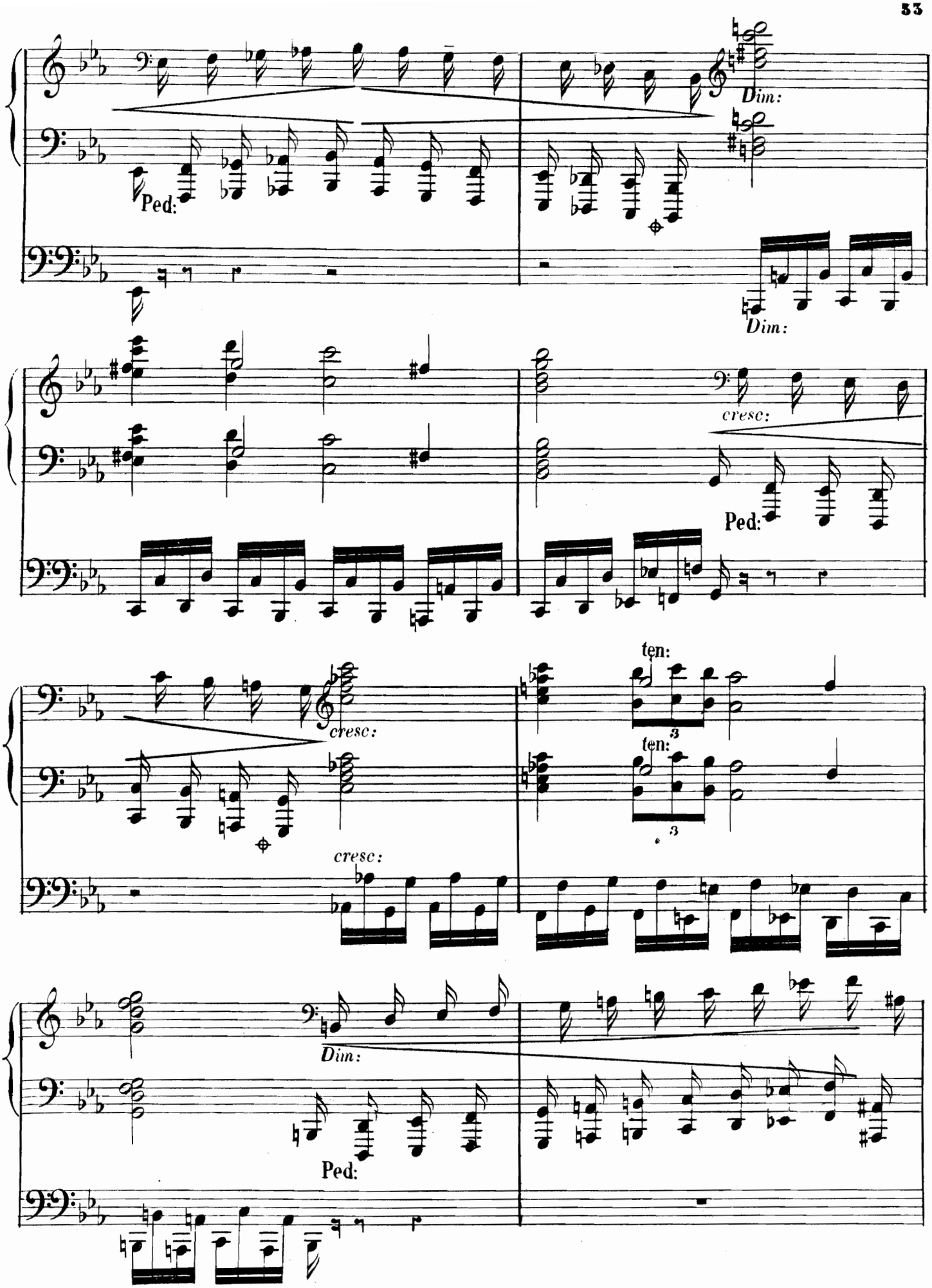
Sempre.

Sempre ff

Dolce e legato.
poco cresc:
Ped:
p
D:
Sempre.

D: Sempre.
D:
Ped:
(S: ad-lib:)
Sempre Dolce e Legato.
Ped:
Ped:
poco cresc.
D:
S:
Ped:
S:
p

Poco dim:
D:
S:
Ped:
p
Cantabile.
12
Leggiermente.
3
cresc:
poco a poco.

Ped:
Ped:
Ped:
Ped:
Ped:
Ped:
Dim:
Dim:
Ped:
Ped:
Ped:
Ped:
Ped:
Ped:
cresc:
cresc:
cresc:
Ped:
Ped:
Ped:
Ped:
Ped:
Ped:

Dim:
L'istesso tempo. (♩. = 63.)
Ped:
Dim:
Ped:
Ped:
Dim:
f
8va
Ped:
Ped:
f
f
8va
Ped:
8va
Ped:

Sempre.
Sempre.
sf
sf
sf
cresc:
8va
L'istesso tempo. (♩. = 63.)
ff
sf
Ped:
Ped:
Ped:
Ped:
Sempre.
ff
ff


Sempre.
Ped:
Sempre Ped:
ff Sempre.
p


Ped:
Ped:
8a
Ped:
Ped:
cresc: poco a poco.
cresc: poco a poco.
Sempre Ped:
mf
e cresc: poco a poco
ff
f
cresc: sempre.
Ped:
Ped:
Ped:
8a
ff
ten:

L'istesso tempo. (𝅗𝅥. = 63.)
Dolce ed espressivo.
Sostenuto.
p
Staccato.
Espressivo.
cresc:
cresc:

p
S:
cresc:
pp
Poco cresc:
Sostenuto.
p
Staccato.
Sempre.
cresc:
cresc: sempre.

Dolce
f
e legato.
p
Dolce
e legato.
pp e staccato.
Dim:
D:
pp
e
sostenuto.
S:
pp Sempre.

Cantabile.
Sempre.
Smorz:
Smorz:
Smorz:
8a
tr
Sempre.
Sempre.
Sempre.
Rall:
L'istesso tempo .(𝅗𝅥=63.)
8a
8a
f
f
f

L'istesso tempo. (𝅗𝅥 = 63.)

FUGUE.



Sempre staccato.
f
f
f
Dim:
p
p

pp
pp
p
Legato
p
poco cresc:
paco cresc:
pp
pp
p
p
cresc:
mf
mf
mf
mf

f
f
Dim:
Dim:
Dim:
poco cresc:

f
p
Sostenuto.
p
Cantabile.
cresc:
cresc:
cresc:
Dolce.
pp
pp
p

Sempre.
f
Dolce.
pp
pp
p
Sempre.
f
tr
tr
f
f
f

Sempre f
Sempre f
mf
mf
mf
Sempre.

cresc:
cresc:
Sempre.
Sempre.
cresc:
cresc:

8va
tr
pp
pp
pp
f
f
f
p
p
p
p
cresc: poco a poco.
cresc: poco a poco.

Sempre cresc:
Sempre cresc:

cresc: molto.
cresc: molto.
ff
ff
ff
cresc:
cresc
cresc:
L'istesso tempo.
fff
fff
fff
ten:
ten:

Sempre.
Ped:
ten:
ten:
Ped:

Sempre.
Sempre.
Ped.

Ped:
Dim:
Dim:
cresc:
Ped:
cresc:
ten:
ten:
cresc:
Dim:
Ped:

8va

Dim: molto.

p

p

ten:

ten:

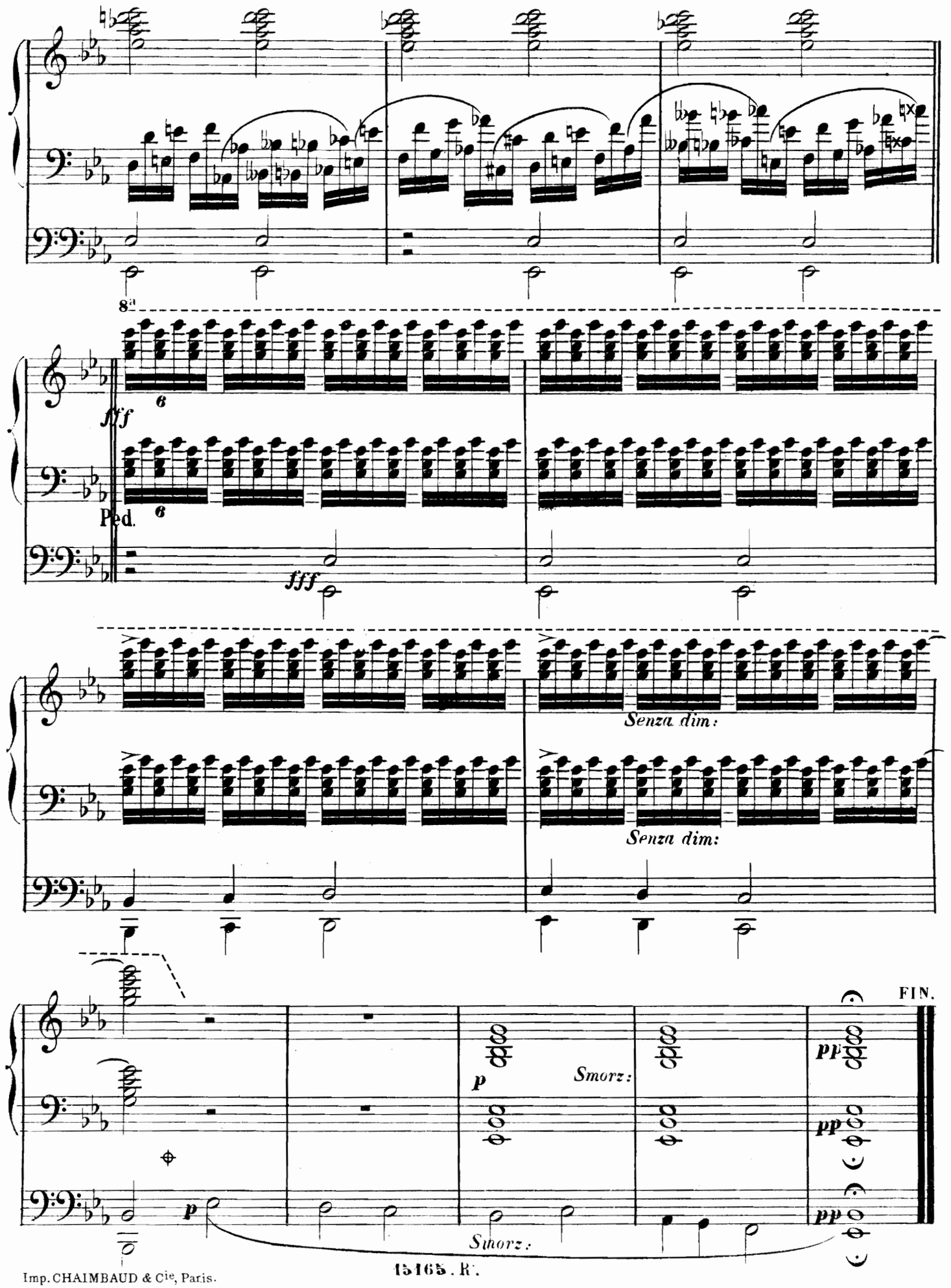
Sostenuto.

p

p

Sostenuto.

cresc: poco a poco, sin' al ***fff***

cresc: poco a poco, sin' al ***fff***

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15165. R.