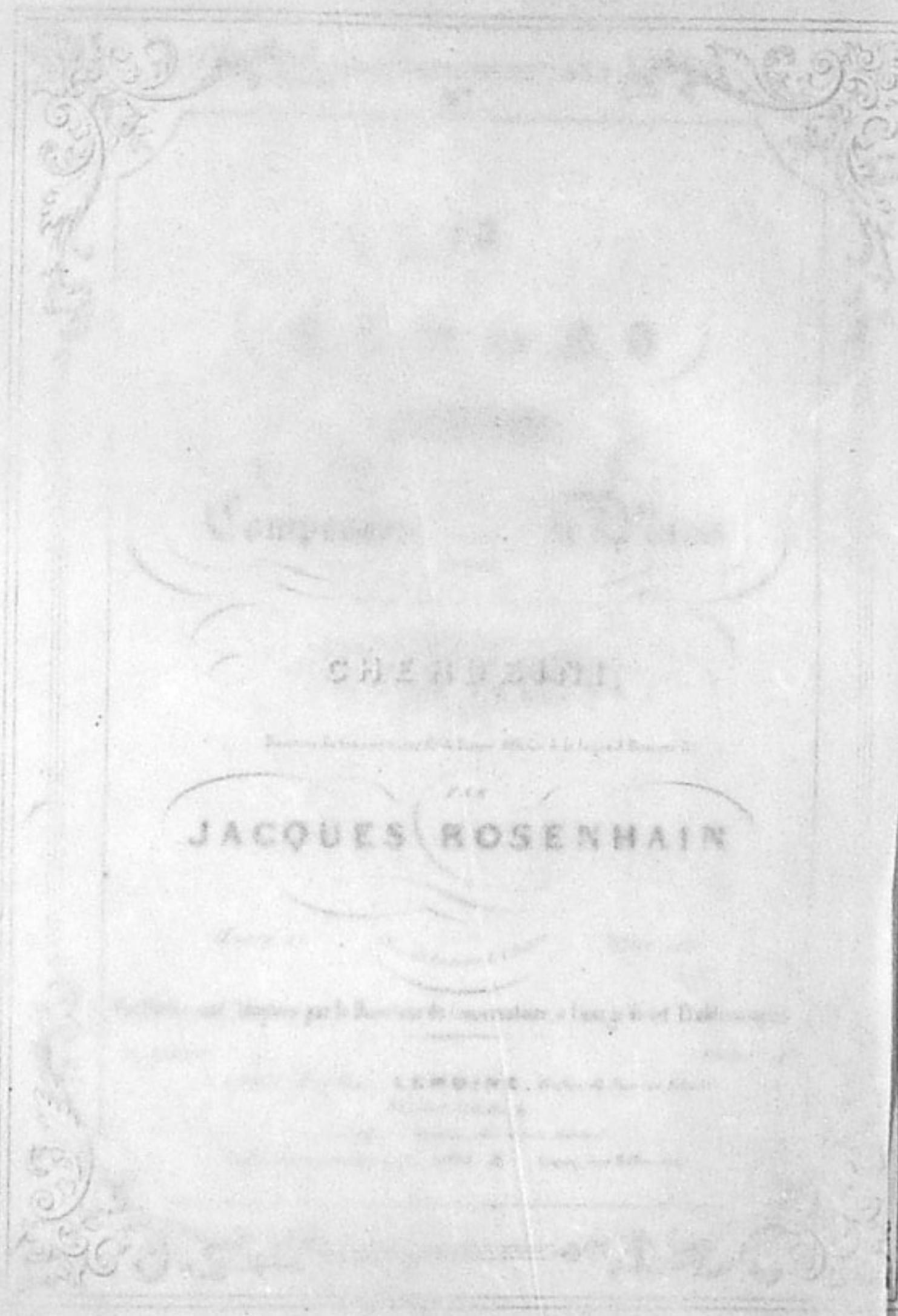




*Jacques Rasonhain.*



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1844

Ernest Roubin



N°

12

ÉTUDES

CARACTÉRISTIQUES,

Composées pour le Piano,

et dédiées à Monsieur

CHERUBINI,

Directeur du Conservatoire R. de France, Officier de la Légion d'Honneur &c.

PAR

JACQUES ROSENHAIN

Œuvre 17.

Œuvre du Traitement de l'Autheur

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En 2 Livres.

Chaque 9.

A PARIS, chez Henry LEMOINE, Professeur de Piano et Editeur,

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A. Violon sculpt.

Mus. V: 543

Henry Lemoine

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No.	Name	Age	Sex	Race	Religion	Profession
1	John Doe	25	M	W	C	Teacher
2	Jane Smith	30	F	W	M	Homemaker
3	Robert Johnson	20	M	W	C	Student
4	Mary White	28	F	W	M	Homemaker
5	William Brown	35	M	W	C	Businessman
6	Elizabeth Green	22	F	W	M	Student
7	Thomas Black	40	M	W	C	Farmer
8	Sarah Gray	38	F	W	M	Homemaker
9	Charles King	27	M	W	C	Teacher
10	Anna Lee	32	F	W	M	Homemaker
11	George Hall	24	M	W	C	Student
12	Frances Adams	29	F	W	M	Homemaker
13	Richard Baker	33	M	W	C	Businessman
14	Lucy Miller	26	F	W	M	Homemaker
15	Henry Wilson	45	M	W	C	Farmer
16	Isabel Moore	31	F	W	M	Homemaker
17	James Taylor	21	M	W	C	Student
18	Martha Jackson	36	F	W	M	Homemaker
19	Benjamin Clark	39	M	W	C	Businessman
20	Elizabeth Lewis	23	F	W	M	Student

*Allegro con fuoco.*

Musical notation for the first system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 6/8 time. The first staff has a treble clef and the second has a bass clef. Dynamics include *Ped:*, *f*, *Ped:*, and *Ped: marcato.*

Musical notation for the second system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. Dynamics include *Ped:*, *p*, and *cres*.

Musical notation for the third system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. Dynamics include *cen do.*, *Ped: p*, *Ped:*, and *Ped: ff*.

Musical notation for the fourth system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. Dynamics include *Loco.*, *p.*, *crescendo*, *f marcato.*, and *Ped:*.

Musical notation for the fifth system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. Dynamics include *ff* and *Ped:*.

Musical notation for the sixth system of the first exercise. It consists of two staves (treble and bass clef) with a grand staff bracket. Dynamics include *p p*, *Ped:*, and *p p*.



1<sup>re</sup> ETUDE.

The first system of the exercise consists of two staves. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic accompaniment of chords. A 'Ped.' marking is present in the second measure of the bass staff, indicating a pedal point.

The second system continues the exercise. It features a 'Loco.' marking above the right-hand staff in the first measure. Fingerings are indicated above the notes in the right hand: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. A 'Ped.' marking is also present in the bass staff.

The third system shows dynamic markings. The right hand starts with a forte (*f*) dynamic and then moves to piano (*p*). The left hand has a 'Ped.' marking in the first measure and a fortissimo (*ff*) marking in the fourth measure.

The fourth system includes a 'a tempo.' marking above the right-hand staff in the third measure. The right hand starts with piano (*p*) and ends with fortissimo (*ff*). The left hand has a 'Ped.' marking in the second measure.

The fifth and final system of the exercise concludes with a piano (*p*) dynamic marking in the right hand. The left hand continues with its accompaniment.

1<sup>re</sup> ETUDE.

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

*con fuoco.* *sf sf sf*

Ped: Ped: *sf*

*Lento.* *p*

Ped *cres*

*più vivo.* *f*

*- cen - - - do*

Ped: Ped:

*sf* *Fine.*

Ped: Ped: Ped: Ped: *sf*

Ped:



2<sup>e</sup> ETUDE.

*Allegro.*

First system of musical notation for the 2nd Etude. It consists of two staves (treble and bass clef) with a 6/8 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

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

Second system of musical notation. It continues the piece with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand features a melodic line with a crescendo leading to a forte section.

*sempre staccato*

Third system of musical notation, marked *sempre staccato* and *p*. The right hand plays a series of staccato chords, while the left hand continues with a steady accompaniment. Pedal points are indicated at the end of the system.

Ped:

Ped:

Fourth system of musical notation. The right hand plays a series of chords, and the left hand has a more active accompaniment. A 'Ped:' marking is present in the left hand.

Ped:

*rit.*

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

Fifth system of musical notation, marked *rit.* and *cres - - - cen - - - do.*. The right hand plays a series of chords, and the left hand has a steady accompaniment. The tempo is marked as *a tempo*.

*a tempo.*

Sixth system of musical notation, marked *p* and *cres - - - cendo.*. The right hand plays a series of chords, and the left hand has a steady accompaniment. The piece concludes with a final chord.





3<sup>e</sup> ETUDE.

*Presto.*  
*Lezgeramente.*

Musical notation for the first system, including piano (*p*) and *Leggeramente* markings. The system consists of two staves with various notes and rests.

*Lento.*

Ped:

Musical notation for the second system, including *cres. con - - do.* and *p riten.* markings. The system consists of two staves with notes and rests.

*sempre staccato.*

*Lento.*

Musical notation for the third system, including *sempre staccato.* and *Lento.* markings. The system consists of two staves with notes and rests.

Ped:

Musical notation for the fourth system, including multiple *Ped:* markings. The system consists of two staves with notes and rests.

Ped:

Ped:

Ped:

Ped:

Musical notation for the fifth system, including *p cres. con - - do.* and *dolce.* markings. The system consists of two staves with notes and rests.

Ped:

Ped:

*Lento.*

Musical notation for the sixth system, including *ritar-dan - - do.* and *a tempo.* markings. The system consists of two staves with notes and rests.

Ped:

Ped:

5<sup>e</sup> ETUDE.

3<sup>ra</sup> - Loco.

Ped.

Ped.

3<sup>ra</sup> - Loco.

*crescen* - do.

Ped.

3<sup>ra</sup> - Loco.

*p*

*pp*

do.

*crescen*

Loco.

*mf* *crescen* - do.

*p*

Ped.

2014 H.

Ped.



5<sup>e</sup> ETUDE.

8<sup>va</sup> ----- Loco.

*f* *mf* *cres-* *cen-* *do.* *p*

Ped: Ped:

8<sup>va</sup> ----- Loco.

*f* *p* *f* *p*

8<sup>va</sup> ----- Loco.

*p* *cres-* *cendo.* *p* *f*

Ped: Ped:

8<sup>va</sup> ----- Loco.

*ff* *ritenuto.*

Ped:

8<sup>va</sup> ----- Loco.

*line.*

Ped: Ped:

4<sup>e</sup> ETUDE.  
Elégie.

*Cantabile. Il canto con molto espressione*

*Andante.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 12/8. It begins with a piano (*p*) dynamic and contains a series of chords. The lower staff is in bass clef and contains a melodic line with piano (*p*) dynamics. A crescendo marking (*cres.*) is placed above the upper staff, and the word *con* is written below it.

The second system continues the piece. The upper staff features a vocal line with a dashed line and the word *do* underneath. The piano accompaniment continues with piano (*p*) dynamics in both staves.

The third system shows the continuation of the piano accompaniment. The upper staff has a piano (*p*) dynamic, followed by a crescendo marking (*cres.*) and the word *con*. The lower staff includes a vocal line with a dashed line and the word *do* underneath.

The fourth system consists of two staves of piano accompaniment. The upper staff features a series of chords, and the lower staff contains a melodic line. Both staves are marked with piano (*p*) dynamics.

The fifth system continues the piano accompaniment with two staves. The upper staff has a series of chords, and the lower staff has a melodic line. Both staves are marked with piano (*p*) dynamics.



The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes chords, arpeggios, and melodic lines. Performance instructions are placed throughout the score:

- sempre più agitato* (written above the second system)
- e cres - - - - - cen - - - - - do* (written below the first and fifth systems)
- con forza* (written above the third system)
- cres ff marcato* (written above the fourth system)
- rit* (written below the fourth system)
- pp* (written below the fourth system)
- tem* (written below the fourth system)
- sf* (written below the fourth system)
- pp* (written below the fifth system)

4. ETUDE.

The first system of the 4th Etude consists of two staves. The upper staff contains a complex rhythmic pattern of chords and eighth notes, starting with a forte (*f*) dynamic. The lower staff provides a simple bass line with quarter notes. A *decrescendo* marking is placed between the two staves, indicating a gradual decrease in volume.

The second system continues the piece. The upper staff features a dense texture of chords. The lower staff has a bass line with some rests. The system includes the markings *diminuendo*, *molto ritardando*, and *a tempo*. The *a tempo* marking appears at the beginning of the second measure of the system.

The third system shows the continuation of the piano texture. The upper staff has a series of chords, and the lower staff has a steady bass line. The dynamic *p* (piano) is used throughout the system.

The fourth system continues the piano texture. The upper staff has a series of chords, and the lower staff has a steady bass line. The dynamic *p* (piano) is used throughout the system. A *decrescendo* marking is placed between the two staves.

The fifth system continues the piano texture. The upper staff has a series of chords, and the lower staff has a steady bass line. The dynamic *p* (piano) is used throughout the system.



The musical score is written for piano and consists of two systems of staves. Each system contains a grand staff with a treble and bass clef, and a separate bass line below. The music is in 4/4 time and features complex rhythmic patterns, including sixteenth-note runs and chords. The score includes various performance markings: *cres.* (crescendo), *rit.* (ritardando), and *pp* (pianissimo). The piece concludes with a *fine* marking.

*Allegro grazioso.*

*p* *leggieramente.*

The first system of the piece consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The tempo and mood are indicated as *Allegro grazioso*.

The second system continues the musical dialogue. It includes dynamic markings such as *mf* and *p*. The upper staff has a *lié* (legato) marking over a phrase, and the lower staff has a *lié p* marking. The texture remains consistent with the first system.

The third system introduces *Loco* markings above the staff, indicating passages to be played at a different tempo. Dynamic markings include *mf*, *p*, and *espressivo*. The upper staff has a *lié* marking, and the lower staff has a *lié p* marking. The phrasing is marked as *détaché* and *leggiero*.

The fourth system concludes the piece. It features *Loco* markings and dynamic markings such as *espressivo*, *leggiero*, and *rit*. The upper staff has a *lié* marking, and the lower staff has a *lié* marking. The phrasing is marked as *détaché* and *leggiero*. The piece ends with a *rit* marking and a *ff* dynamic.



4<sup>e</sup> ETUDE.

*pp*  
*a tempo*  
*une corde*

*crescendo.*  
*trois cordes.*

*Loco risolta.*  
*f marcato.*  
*p détaché.*  
*f marcato.*  
*p détaché.*

*Loco marcato.*  
*p*  
*crescendo.*  
*f*

*pp*  
*crescendo.*  
*f*  
*p staccato.*  
*leggiero.*

1<sup>re</sup> Loco. *molto ritardando,*  
*espressivo.* *pp* *cres* *cen do*

*s* *p* *ritardando.* *pp* *cantando*  
*legato*

2<sup>da</sup> Loco. *marcato.* *p* *f* *con fuoco.*

3<sup>ta</sup> Loco. *leggiere* *p*

4<sup>ta</sup> Loco. *p* *cres - cen - do f* *pp* *cres.* *Fine*





The musical score is written in G major and 2/4 time. It consists of seven systems of two staves each. The notation includes various dynamics and performance markings:

- System 1: Treble clef has a slur over the first two measures. Bass clef has a slur over the first two measures.
- System 2: Treble clef has a slur over the first two measures. Bass clef has dynamics *f* and *mf*, and a slur over the first two measures.
- System 3: Treble clef has a slur over the first two measures. Bass clef has a slur over the first two measures.
- System 4: Treble clef has a slur over the first two measures. Bass clef has dynamics *mf* and *decresc.*, and a slur over the first two measures.
- System 5: Treble clef has a slur over the first two measures. Bass clef has dynamics *f* and *cresc.*, and a slur over the first two measures.
- System 6: Treble clef has a slur over the first two measures. Bass clef has dynamics *do.*, *ff*, *ritard*, and *a tempo.*, and a slur over the first two measures.
- System 7: Treble clef has a slur over the first two measures. Bass clef has dynamics *p* and a slur over the first two measures.



*cres* *piu* *con do.* *di - fuoco.*

Ped. *6<sup>ta</sup>* Ped. Ped. Ped. *Legro*

*fz* *accelerando.* *fz* *fz*

Ped. Ped.

*fz dim.* *p* *a tempo.* *con forza* *molto ritard.* *pp* *cres*

Ped. Ped.

*con do.* *dim.* *p* *dolce.*

*2 1 4* *3 2 3* *1* *3 2 1* *2 1*

*pp*

Ped. *1 2* Ped. *1 2* Ped. *1 2* Ped.

*dim.* *una corda.*

Ped. Ped. Ped. Ped.

*dolce.*

*très cordes.*

*ritard. marcato. a tempo.*

*pp*

*pp* *ritard. a tempo.*

*pp* *leggerissimo.* *ritard.* *pp* *Ped.*

*Fine*



*Allegro.  
passionato.*

First system of musical notation. Treble clef, 6/8 time signature. Dynamics include *f* Ped, *p*, *f* Ped, and *sfz*. Fingerings are indicated above the notes.

Second system of musical notation. Treble clef, 6/8 time signature. Dynamics include *p* and *cres.* A *do.* marking is present above the treble staff.

Third system of musical notation. Treble clef, 6/8 time signature. Dynamics include *f*, *p*, and *f*. A *Loco.* marking is present above the treble staff. Fingerings are indicated above the notes.

Fourth system of musical notation. Treble clef, 6/8 time signature. Dynamics include *p* and *cres.* A *do.* marking is present above the treble staff. Fingerings are indicated above the notes.

Fifth system of musical notation. Treble clef, 6/8 time signature. Dynamics include *p* and *crescendo.*

Sixth system of musical notation. Treble clef, 6/8 time signature. Dynamics include *f*, *p*, and *f*. A *Loco.* marking is present above the treble staff. Fingerings are indicated above the notes.

First system of musical notation. Treble staff contains a melodic line with dynamics *f*, *p*, and *fz*. Bass staff contains a supporting line with dynamics *p* and *fz*. Pedaling is indicated with "Ped." and "fz".

Second system of musical notation. Treble staff contains a melodic line with dynamics *p*, *fz*, *p*, and *fz*. Bass staff contains a supporting line with dynamics *fz*. Pedaling is indicated with "Ped." and "fz".

Third system of musical notation. Treble staff contains a melodic line with dynamics *p*, *pp*, and *a tempo*. Bass staff contains a supporting line with dynamics *ritard.* and *dolce*. Pedaling is indicated with "Ped." and "sempre legato".

Fourth system of musical notation. Treble staff contains a melodic line with dynamics *cres* and *do.*. Bass staff contains a supporting line with dynamics *cres* and *do.*. Pedaling is indicated with "Ped.".

Fifth system of musical notation. Treble staff contains a melodic line with dynamics *ff* and *fz*. Bass staff contains a supporting line with dynamics *fz*. Pedaling is indicated with "Ped." and "fz".

Sixth system of musical notation. Treble staff contains a melodic line with dynamics *sp*, *cres*, *do.*, and *Loco*. Bass staff contains a supporting line with dynamics *fz* and *p*. Pedaling is indicated with "Ped.".



8<sup>va</sup>  
 ff  
 p Ped.

Lento  
 cres - cen - do.  
 p  
 Ped.

8<sup>va</sup>  
 - do.  
 f  
 decrescendo.  
 p  
 Ped.

- cen - do.  
 f  
 f<sup>z</sup> Ped.  
 p  
 Ped.  
 f<sup>z</sup>  
 p

8<sup>va</sup>  
 cres - - - cen - - - do.  
 p  
 cres - - - cen - - - do.

8<sup>va</sup>  
 Lento  
 f  
 p  
 sempre  
 p<sup>tu</sup> - cres - - - cen - - - do.

7<sup>e</sup> ETUDE.

Loco

Loco

8<sup>va</sup>



8<sup>o</sup> ETUDE.  
Lied.

*Andantino con.  
gran espressione*

*dolce*

*il canto ben tenuto.*

*cres - - - cen - - - do.* *p*

*fz*

*poco ritard:* *p*

*cres - - - cen - - - do.* *p*

*cres - - - cen - - - do.* *fz* *diminuendo.* *dolce.*

*Ped.* *f*

*f Ped.* *p*



The musical score consists of six systems of piano and bass staves. The first system includes the dynamic marking *pp* and the instruction *legg.*. The second system features *sf* and *pp*. The third system includes *Ped.*. The fourth system contains the instructions *molto ritardando.*, *a tempo.*, and *dolce.*, along with the dynamic *p* and the instruction *legato.*. The fifth system includes *cres.* and *dec.*. The sixth system includes *dolce.* and *p*. The score is written in a key signature of one flat and a 3/4 time signature.

*cres - - - cen - - - do.* *P* *dimi - - - nu -*

*- endo.*

*cres - - - cen - - - do* *stringendo.* *sf* *f*

*U* *dimi - - - calan - - - do.* *nuendo.* *P* *rit - - - arando.*

*Ped. ff*

*a tempo*

*morendo. calando.* *fine*

*pp* *M.D.* *M.G.*



9<sup>e</sup> ETUDE.

*Vivo e  
con agitazione*

*p  
sempre staccato.*

The musical score consists of six systems of piano and bass staves. The first system includes the tempo marking 'Vivo e con agitazione' and the dynamic 'p sempre staccato.' with fingerings 1-2-3-4-5 and 1-2-3-4-5. The second system continues the piece. The third system features a dynamic change to 'f' and a 'cres' marking. The fourth system includes the instruction 'con do.' and dynamic markings 'f', 'p', and 'f'. The fifth system is marked '1<sup>ra</sup> Loco.' and includes 'p', 'f', and 'risoluto.' markings. The sixth system is marked '2<sup>a</sup> Loco.' and includes 'legato cres', 'con do', and 'p' markings. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

9<sup>e</sup> ETUDE.

8<sup>va</sup> Loco. *sf* *sf*

*crec* *cen - do.* *ff con fuoco.* *p*

*legato.* *ff* *sf* *sf* *p* *crec - cen*

- Loco.

- do. *p* *poco ritenuto.* *crescendo.*

*sf* *sf* *con forza.* *Loco.*

8<sup>va</sup> Loco. *pp* *leggeramente.*

8<sup>va</sup> Loco.



8<sup>va</sup> - - - - -

*p* *8<sup>va</sup> basso* *cres.* *celi* *do.* *Loco.* *al* *for.* - - - - -

8<sup>va</sup> *marcato.* *p* *f* *Loco* 8<sup>va</sup>

8<sup>va</sup> *Loco.* *f* *p* *tenuto.*

*leggiere.* *p*

8<sup>va</sup> *una corda* *pp* *ritenuto.* *pp.* *dolcissimo.* 8<sup>va</sup>

8<sup>va</sup> - - - - - *Loco.*

9<sup>e</sup> ETUDE.

tre corde

8<sup>va</sup> Loco. rit: p leggiero.

cres - cen - do.

8<sup>va</sup> f p delicato

8<sup>va</sup> Loco. 8<sup>va</sup> Loco. a tempo. cres - cen - do. p

ritenuto.

8<sup>va</sup> Loco. 8<sup>va</sup> Loco. sempre. piu

cres - cen - do.

8<sup>va</sup> Loco. al brillante. marcato. marcato.

8<sup>va</sup> Loco. fine. ff con fuoco. sempre forte.



10<sup>e</sup> ETUDE.  
Voyage de mer

*Tranquillamente.*

*espressivo.*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The piece is in 6/8 time and features a complex texture with frequent sixteenth-note patterns in the bass line and block chords in the treble. Pedal markings ('Ped:') are placed below the bass staff in each system, often accompanied by a diamond symbol. The first system includes the tempo marking 'Tranquillamente.' and the dynamic marking 'espressivo.'. The notation includes various note values, rests, and articulation marks.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a complex rhythmic pattern with many sixteenth notes, including several triplet markings. A dynamic marking of *p* (piano) is placed above the second measure of the upper staff.

The second system of musical notation continues the piece. The upper staff shows a continuation of the chordal texture. The lower staff maintains the intricate sixteenth-note pattern. A dynamic marking of *pp diminuendo.* (pianissimo, diminishing) is written above the third measure of the upper staff.

The third system of musical notation features a change in the upper staff's texture. The lower staff continues with its rhythmic complexity. A dynamic marking of *il canto ben marcato* (the cantabile, well marked) is written above the second measure of the upper staff.

The fourth system of musical notation includes a section marked *Loco.* (ad libitum) above the first measure of the upper staff. The upper staff contains a series of chords, while the lower staff continues with its rhythmic pattern. Dynamic markings of *f* (forte) and *p* (piano) are present in the lower staff.

The fifth system of musical notation concludes the exercise. It features a *Loco.* marking above the first measure of the upper staff. The upper staff has a melodic line with some grace notes, and the lower staff continues with its rhythmic pattern. Dynamic markings of *f* and *p* are used throughout the system.





10<sup>e</sup> ETUDE.

3<sup>va</sup> - - - - - Loco. *con fuoco* *con* do - - - - - Loco. *al* 3<sup>va</sup> - - - - - Loco.

3<sup>va</sup> *accelerando.* - - - - - Loco. *il piu possibile.* Ped. *fff* Ped. Ped. Ped. Ped. Ped.

3<sup>va</sup> - - - - - Loco. 3<sup>va</sup> - - - - - Loco. 3<sup>va</sup> - - - - - Loco. 3<sup>va</sup> - - - - - Loco. *meno forte.* *sempre dimi* *nucendo* Ped. *leggioramente.*

3<sup>va</sup> - - - - - Loco. Ped. Ped. Ped. Ped.

*espressivo.* Ped. *pp*

*una corda* Ped. Ped.



The first system of the exercise consists of two staves. The treble staff begins with a series of chords, some of which are held over. The bass staff features a rhythmic pattern of eighth notes, often beamed together in groups of four.

The second system continues the musical themes established in the first system, with similar chordal textures in the treble and eighth-note patterns in the bass.

The third system includes the instruction "cres - - - cen - do." written above the treble staff, indicating a crescendo. The musical notation continues with the established patterns.

The fourth system features the instruction "trio cordes" above the treble staff and "tenuto" below it, indicating a sustained or held note. The musical notation continues with the established patterns.

The fifth system includes the instruction "cres - - - cen - do." written above the treble staff, indicating a crescendo. The musical notation continues with the established patterns.

The sixth system includes the instruction "dim." above the treble staff and "P" (piano) below the bass staff. The musical notation concludes the exercise with the established patterns.

10<sup>e</sup> ETUDE.

*una corda*

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various dynamics such as *pp*, *p*, *f*, and *rit-ar-dando*. Performance instructions include *una corda*, *Loco.*, *Ped*, and *Fine.* The piece concludes with a double bar line and a repeat sign.



III<sup>e</sup> ETUDE.

*Tempo rubato.*

*Con passione.*

Ped

*Lento.*

*p*

*mf*

*crescendo*

*con fuoco.*

*a tempo.*

Ped.

Ped.

The image shows a page of a musical score for a piano etude. It consists of six systems of music, each with a grand staff (treble and bass clefs). The score is written in a minor key and common time. The first system is marked 'Tempo rubato' and 'Con passione'. The second system is marked 'Lento'. The third system has dynamic markings 'p', 'mf', and 'crescendo'. The fourth system is marked 'con fuoco'. The fifth system is marked 'a tempo'. The sixth system has 'Ped.' markings. The score includes various musical notations such as slurs, ties, and fingerings. A copyright notice '2014 IL' is at the bottom.

III<sup>e</sup> ETUDE.

*con fuoco* - *Loco.*

*p* *Ped.* *Ped.*

*P espressivo.* *Ped.* *Ped.*

*p* *p*

*ritar.* *Loco* *a tempo.* *p* *espressivo.*

*espressivo.* *espressivo.*

*dolce* *sp* *agitato*



III ETUDE.

Loco.

sf

f

rit:

p

Ped.

f

P

accelerando

p

ritardando

dim.

Loco.

ff con fuoco.

f

ritardando

tempoprime

sf

The musical score consists of six systems of music, each with a piano (p) and vocal line. The piano part is written in a grand staff (treble and bass clefs), and the vocal part is in a single treble clef. The music is in a minor key and 3/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are written below the vocal line.

Key markings and lyrics include:

- Loco* (multiple instances)
- cre - - - do*
- can fuoro*
- a tempo*
- staccato e con gran forza*
- staccato*
- cre - - - do*
- Fine*

Dynamic markings include *p*, *f*, *sfz*, and *ff*. The score also features numerous slurs and accents throughout the piano and vocal parts.



12<sup>me</sup> ETUDE.  
La danse des Sylphes.

*una corda.*

*Firace.*

*pp*  
Ped.

*pp*

*pp* Ped. *tre corde.*

*pp* Ped. *una corda* *8<sup>va</sup>* *pp* Ped.

*pp* *pp* Ped.

*tre corde.* *pp*

*pp* *ritard* *p a tempo*

*PP una corda*  
*sz*  
*Ped*  
*PP leggermente.*  
*Ped*  
*Ped*  
*tre corde.*  
*sz*  
*Ped una corda.*  
*Ped*  
*tre corde.*  
*sz*  
*p*



First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with chords and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *cres* and *dim*. The lower staff continues the bass line.

Third system of musical notation, consisting of two staves. The upper staff has dynamic markings *pp una corda.* and *pp leggero.* The lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff has a dynamic marking *pp* and a tempo marking *Loco.* The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns, and the lower staff continues the bass line.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns, and the lower staff continues the bass line.

12<sup>ma</sup> ETUDE.

III<sup>ma</sup> - - - tre corde.

*fz* *p* *leggiero.*

*fz*

*6<sup>va</sup>* *6<sup>va</sup>* *6<sup>va</sup>* *6<sup>va</sup>*

*cres - cen -*

*-da.* *f* *p* *una corda. diminuendo.* *pp*

*Ped*



8<sup>va</sup>

Ped. *pp*

8<sup>va</sup>

8<sup>va</sup>

*crescendo.* *mf*

*trois cordes*

8<sup>va</sup>

8<sup>va</sup>

*cres* - - - *con*

8<sup>va</sup>

*do.* *p una corda.* *trois cordes. cres.*

12. ETUDE.

8<sup>va</sup>  
 - cen - do.  
 pp

8<sup>va</sup>  
 una corda  
 pp  
 diminuendo.

8<sup>va</sup>  
 pp  
 sempre piu - - - - piano.

8<sup>va</sup>  
 ritard.

8<sup>va</sup>  
 Loco.  
 Loco.

8<sup>va</sup>  
 Fine.  
 trois cordes.  
 sf