

# 64 PRÉLUDES

ÉTUDE CONTRAPUNTIQUE  
DE TECHNIQUE TRANSCENDANTE

POUR PIANO

PAR

## E.R.BLANCHET

OPUS 41

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SÉRIE II 21 PRÉLUDES  
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SUIVIS DE  
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GAUCHE SEULE

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PRÉFACE DE PADEREWSKI

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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

# PRÉFACE

Appelé à écrire ces lignes, afin d'introduire dans le monde une famille aussi nombreuse que distinguée, je me trouve en face d'un vrai embarras de richesses.

Soixante quatre Préludes pour piano! Cela fait songer à la prodigieuse fécondité des classiques. Soixante quatre Préludes! Chacun avec une physionomie à lui, chacun ayant droit à une recommandation à part.

Dans son «Commentaire technique» joint à ce Recueil l'auteur modestement déclare que les Préludes sont destinés — avant tout — à l'étude. Il eut donc l'intention de faire un ouvrage de pédagogie .. Heureusement le Compositeur-poète, épris du beau, ne se laisse point dominer par le virtuose-pédagogue, soucieux de l'utile. Aussi sommes-nous en présence d'une œuvre d'art et de haute valeur. Le formidable effort de l'artiste, secondé par un patient labeur de joaillier se présente comme un riche collier de pierres précieuses taillées et montées avec soin et goût consommés.

C'est de la musique moderne sans nul doute. Originale, personnelle, audacieuse, elle se distingue pourtant par une qualité inestimable: la sincérité. L'auteur n'est pas un porteur de torche. Il tient très haut, et avec une grande dignité, son noble flambeau allumé au soleil des ancêtres. Ses harmonies, les plus hardies, sont subordonnées à la logique, son contrepoint, quelque libre qu'il soit, est toujours marqué au coin de l'art, non pas de l'artifice.

La valeur instructive de l'œuvre est à mon avis de tout premier ordre. Sous une forme on ne peut plus séduisante on y trouve accumulés des problèmes techniques ingénieux, variés et nouveaux. Ils sont pour la plupart très difficiles. Qu'on ne s'en décourage pas. Quiconque aura consciencieusement étudié les «Préludes» en sera amplement récompensé: ses ressources de vir-  
mosité augmenteront rapidement, son jeu polyphonique gagnera en aisance et autorité, sa maîtrise du clavier deviendra plus complète.

Le 5 octobre 1925. I. J. PADEREWSKI

# VORWORT

(Aus dem Französischen übersetzt)

Berufen, mit folgenden Zeilen die Musikwelt auf ein Werk aufmerksam zu machen das in seinem gediegenen Inhalt einen Überfluss von Reichtum aufweist, möchte ich hier mit diese äußerst zahlreiche und vornehme Familie von Präludien vorstellen. Vierundsechzig Vorspiele für Klavier! Das erlebt an die wunderbare Produktionsfähigkeit der Klassiker. Vierundsechzig Vorspiel jedes mit seiner eigenen Physiognomie, jede einzelne gleich wertvoll empfohlen zu werden.

In seinem „Technischen Kommentar“, der dieser Sammlung vorausschickt, erklärt der Autor in bescheidener Art, die Vorspiele seien — vor allem — für das Studium bestimmt. Er hatte also die Absicht, ein pädagogisches Werk zu schaffen. Glücklicherweise ließ sich der Tondichter, vom Schönheitsideal geführt, nicht durch den Virtuosen, der sich um den technischen Nutzen kümmert, beherrschen. Somit stehen wir einem Kunstwerk von hohem Werte gegenüber. Das gewaltige Aufstreben des Künstlers, gestützt durch sein geduldiges Feilen dieser Juwelenearbeit, bietet sich dar als ein reicher Schmuckwertvoller, mit großer Sorgfalt und voller detem Geschmack geschliffener Edelsteine.

Moderne Musik ohne Zweifel, ursprünglich, persönlich und kühn, zeigt sie gleichwohl jene unschätzbare Eigenschaft: die Aufrichtigkeit. Es ist nicht eine Brandfackel die der Komponist trägt, er hält eine edle an der Sonne der Vorfahren entzündete Leuchte mit Würde hoch. Seine gewagtesten Harmonien sind der Logik untergeordnet, sein Kontrapunkt, so frei er auch sei, ist stets mit dem Stempel der echten Kunst geprägt.

Der belehrende Wert des Werkes ist meine Ansicht nach ersten Ranges. Unter der sehr führerisch schönen Form findet man scharfsinnige, verschiedenartige und neue technische Probleme angehäuft. Sie sind größtenteils sehr schwierig. Man entmutige sich nicht. Jeder, der gewissenhaft die „Präludien“ studiert hat, wird reichlich belohnt sein, er wird seine virtuosen Mittel rasch vermehren, sein polyphones Spiel wird in Freiheit und Sicherheit gewinnen, seine Beherrschung der Tastatur wird vollkommen sein.

5. Oktober 1925. I. J. PADEREWSKI

# PREFACE

(Translated from French)

Having been invited to write these lines in order to introduce to the musical world a family as numerous as it is distinguished, I find myself confronted by a veritable *embarras de richesses*.

Sixty Four Preludes for the piano! That serves to remind us of the enormous productiveness of the classic composers. Sixty Four Preludes! Each with its own individuality, each entitled to special praise and recommendation.

In his "Technical Commentary" which is added to this collection of Preludes the author modestly declares that they are primarily designed for the student, so that it was evidently his intention to produce a work for teaching purposes. As a composer and a poet having an artist's enthusiasm for what is beautiful, he fortunately does not allow himself to be dominated by the *virtuoso*, who cares mainly for what is useful and instructive. Thus we get a supremely valuable work of art. The artist's arduous effort, enhanced by labour as patient as that of some jeweller, may be likened to a sumptuous necklace of gems presented to us in a exquisite setting.

It is modern music, without doubt, music that is original, personal, daring. Yet it has one priceless quality: that is "sincerity". It is not a torch that the composer carries, but a lamp that he holds aloft with supreme dignity — a lamp that owes its splendour to the sun of our ancestors. His most daring harmonies are controlled by logical means, his counterpoint, however free it may be, bears the hall-mark, not of artifice, but of art.

The instructive value of the work is, I think, absolutely first-rate. In a most charming and engaging form one here finds a set of technical problems that are all intricate, various and new. Most of them are very difficult. Yet this should not discourage the student who, if he carefully and conscientiously studies the Preludes, will be amply rewarded. His resources as a virtuoso will rapidly be increased, his polyphonic playing will gain in ease and authority, while his mastery of the keyboard will become more complete.

October 5th 1925. I. J. PADEREWSKI

# COMMENTAIRE

Les Préludes qui composent les trois premières livraisons sont destinés — avant tout — à l'étude. Un certain nombre comporte également l'exécution publique. La main gauche est souvent réduite à sa plus simple expression. Une 4ème livraison — des exercices — lui est spécialement réservée.

Voici la matière des trois premières livraisons:

1<sup>o</sup> Exercice, en progression ascendante ou descendante, d'une formule mélodique, (le signe  la désigne) métriquement déformée et accompagnée, dans la même main, d'une voix indépendante. Celle-ci obéit à la disposition métrique et se trouve en opposition variable avec la formule mélodique. Il en résulte un mouvement des voix convergent ou divergent.

2<sup>o</sup> Cette polyphonie est parfois brisée (comparer livraison II les numéros 14 et 15).

3<sup>o</sup> Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 (voir livraison I n° 10, 13, 15).

4<sup>o</sup> On rencontrera souvent des formules bien connues (ex. livraison II n° 9) confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2<sup>e</sup> voix modifie complètement cette disposition.

Au point de vue musical, ces Préludes sont écrits dans un contrepoint très libre, basé sur une sorte de dissociation des voix. Entre la voix libre et l'autre (ou les autres) voix, rien du caractère parallèle et dépendant propre aux passages en doubles notes.

Il va de soi que, pour le concert, nombre de doigtés doivent être modifiés.

Zermatt, octobre 1925

E. R. BLANCHET

# KOMMENTAR

(Aus dem Französischen übersetzt)

Die Präludien, welche die drei ersten Lieferungen bilden, sind — vor allem — für das Studium bestimmt. Eine gewisse Anzahl eignet sich gleichfalls für die öffentliche Aufführung. Oft ist die linke Hand auf ihren einfachsten Ausdruck reduziert. Eine vierte Lieferung ist ihr jedoch speziell vorbehalten.

Nachstehend der Stoff der ersten drei Lieferungen:

1. Übung in auf- und absteigender Folge, einer melodischen Formel, (das Zeichen  bezeichnet dieselbe) metrisch umgestaltet und in der gleichen Hand von einer unabhängigen Stimme begleitet. Letztere gehorcht der metrischen Anordnung und befindet sich dadurch in veränderlicher Gegenüberstellung zur melodischen Formel. Es entsteht dadurch eine stetige Veränderung des Abstandes der Stimmen: Konvergenz oder Divergenz.

2. Die Polyphonie ist zuweilen gebrochen (vergleiche Lieferung II, Nr. 14 und 15).

3. In einigen Präludien ist die Konvergenz oder Divergenz der Stimmenbewegung vom in § 1 ausgedrückten Prinzip, unabhängig (siehe Lieferung I, Nr. 10, 13—15).

4. Man wird oft bekannten Formeln begegnen (z. B. Lieferung II, Nr. 9), die bisher dem Zusammenspiel aller Finger anvertraut waren. Das Beifügen der zweiten Stimme verändert vollständig diese Anordnung.

Vom musikalischen Standpunkt aus, sind diese Vorspiele in sehr freiem Kontrapunkt geschrieben, gestützt auf eine Art Schnelligkeits-Dissoziation der Stimmen. Zwischen der freien und der anderen Stimme (oder Stimmen) findet sich nichts vom parallelen und abhängigen Charakter der „Doppelgriff-passagen“.

Selbstredend müssen viele Fingersätze für den Konzertgebrauch geändert werden.

Zermatt, Oktober 1925

E. R. BLANCHET

# EXPLANATORY NOTES

(Translated from French)

The Preludes which form the first three books are primarily intended for the purposes of study. A certain number of them are equally suited for public performance. The left hand is often reduced to its simplest expression, however, a fourth book is specially set apart for it.

The contents of the first three books are as follows:

1. An exercise in ascending and descending progression of a melodic form, (as marked thus  metrally transformed and accompanied by the same hand by an independent voice. This conforms to the metrical arrangement, and is in varying opposition to the melodic form. There results a convergent or divergent movement of the voices.

2. This polyphony is occasionally broken (see Book II, Preludes 14 and 15).

3. In certain Preludes the convergent or divergent movement of the voices is not in accordance with the principle described in paragraph I (see Book I, Preludes 10, 13, 15).

4. Well known figures are often to be found (as, for instance, in Book II, Prelude 9) which originally had been designed for all the fingers. The addition of the second voice alters completely the function of the fingers.

From a musical aspect these Preludes are written in very free counterpoint, based on a kind of dissociation of the voices. The movement between the free voice and the other voice (or others voices) is not of a parallel character as in double note passages.

It is, of course, evident that for concert use many fingerings must be modified.

Zermatt, October 1925

E. R. BLANCHET

TABLE DES MATIÈRES  
SÉRIE I

**A**

POUR LES GAMMES



## N° 1

Andante con moto

The musical score is composed of six staves of piano music. The first two staves begin with a dynamic of *p*. The third staff contains the instruction *ten.* The fourth staff includes the instruction *più p delicato*. The fifth staff features dynamics *f* and *z ten.* The sixth staff has the instruction *sempre legato*. The score concludes with a dynamic of *pp*.

Detailed description of the score:

- Staff 1:** Treble clef, common time. Dynamics: *p*, *p*, *p*, *p*, *p*.
- Staff 2:** Bass clef, common time. Dynamics: *p*, *p*, *p*, *p*, *p*.
- Staff 3:** Treble clef, common time. Dynamics: *p*, *p*, *p*, *p*, *p*. Articulation: *ten.*
- Staff 4:** Treble clef, common time. Dynamics: *p*, *p*, *p*, *p*, *p*. Articulation: *rubato*.
- Staff 5:** Treble clef, common time. Dynamics: *f*, *f*, *f*, *f*. Articulation: *z ten.*
- Staff 6:** Treble clef, common time. Dynamics: *p*, *p*, *p*, *p*. Articulation: *sempre legato*.

## Nº 2

Variante I

Variante II

**Tranquillo**  
*Legato*

Musical score for piano, page 9, measures 45-59.

Measure 45: *ritenendo* (above treble staff), *molto* (above bass staff). Fingerings: 2 1 3, 3 2. Measure 46: *m.d.* (mezzo-dolce) (above bass staff). Fingerings: 1 3 2 1, 3 2 1. Measure 47: *a tempo* (above treble staff). Fingerings: 2 3 4, 1 2. Measure 48: *rubato* (below bass staff). Measure 49: *a tempo* (above treble staff). Measure 50: *riten.* (above treble staff). Measure 51: *a tempo* (above treble staff). Fingerings: 3, 3. Measure 52: *p* (pianissimo) (above treble staff). Measure 53: *senza rigore* (above treble staff). Measure 54: Fingerings: 1 2 3 1. Measure 55: *più p* (pianississimo) (above treble staff). Measure 56: *riten.* (above treble staff). Fingerings: 1 2 3 1 2 3 4 5. Measure 57: *ten.* (tenuto) (below bass staff). Measure 58: *ppp* (pianissississimo) (above treble staff).

## Nº 3

**Allegro**

*legato* 3 4 5 3 4 5 3      simile

*ossia* 3 1 4 5 2 3 4 1 5 3 2 4 5 1 4 3 2 5 4 1 3 5 2 4

*sempre allegro*

*ff*

8 3 8 5 4 5 4 5  
3 2 1 3 2 1 3 2 1 3

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

*meno f*

*legato sempre*  
4 5 3 4 5 3  
gaio 2 1 2  
staccato 2 4  
3 1

*m d* riten. *ff*

## Nº 4

*Poco Scorrevole e legato*

*p*      *rubato*

*a tempo*      *ton.*

*p*      *più p*

*ben pronunciato*      *poco espr.*      *rubato*

*pieno*

*a tempo*      *p diminuendo*      *pp*      *m.g.*

*p*      *pp*      *p*      *p*

## Nº 5

*Staccato e leggiero*

*p*

*rubato*
*legato a tempo*

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

*senza rit. sempre ff.**ff quasi martellato**tenuto*

*staccato*      *senza cresc.*

*pp*

*senza pedale*

*ff*

(*non arpeggiato*)

*ff*

*senza riten sempre ff*

*m.g.*      *m.d.*

## Nº 6

**Scorrevo**

*p*

*a tempo*

*riten.*  
*dimin.*

*mf*

*p*

*raddolcendo*      *molto e ritenendo*      *a tempo*

*pp*  
*m. d.*  
*1 4*

*ritenendo*      *a tempo*

*ppp*  
*senza riten.*

## Nº 7

Moderato

*mp* (5) *legato*

*poco espr.*

*cresc.*

*rubato*

*mf*

*dimin.*

*p con grazia*

*sfumando*

*senza rit.*

*pp*

## Nº 8

Andante

Music score for piano, 2 staves, 3/2 time, key signature 1 sharp. The first staff starts with a dynamic *p* and a tempo marking. The second staff begins with a dynamic *pp*. Fingerings (e.g., 3, 4, 5) are indicated above the notes. A ritardando (riten.) is marked at the end of the first staff.

*a tempo*

Continuation of the musical score. The first staff begins with a dynamic *p* and a tempo marking. The second staff begins with a dynamic *pp*. A ritardando (riten.) is marked at the end of the first staff.

*a tempo*

Continuation of the musical score. The first staff begins with a dynamic *p* and a tempo marking. The second staff begins with a dynamic *pp*. A rubato is indicated with the instruction "rubato" and a circled "2".

*p a tempo**ritenente**mf**f*

Continuation of the musical score. The first staff begins with a dynamic *p* and a tempo marking. The second staff begins with a dynamic *pp*. The first staff ends with a dynamic *mf*. The second staff ends with a dynamic *f*.

*a tempo*

Final section of the musical score. The first staff begins with a dynamic *p* and a tempo marking. The second staff begins with a dynamic *pp*. The first staff ends with a dynamic *ppp*. The second staff ends with a dynamic *ppp*. The instruction "perdendosi" is written below the notes.

## N° 9

*Grazioso*

*p*

*rit.*

*più mosso*

*più lento*

*rubato*

*a tempo*

*rubato*

*a tempo*

*ritenendo*

*pp*

*2 m.g.*

*m.d.*

## Nº 10

*Legato Commodo*

*p*

*sempre in tempo*

*m.d.*

45 *ten.*

*ten.*

*pp*

45 *ten.*

*p*

M. E. 1410

## Nº 11

*Con moto*

*Con moto*

6/8

*p.*

6/8

6/8

6/8

*cresc.*

*mf*

*rubato*

2

21

*a tempo, delicato*

*p*

*più p*

*riten.*

*a tempo*

*p dolce*

*più p*

*diminuendo*

*ppp*

*quasi senza pedale*

## Nº 12

Calmo

ossia

*Calmo*

*dolce*

*ossia*

*rubato*

*a tempo*

*incalzando*

*cresc.*

*riten. ff*

*a tempo calmo*

*ritenendo*

*pp*

## Nº 13

*Poco agitato.*

*p*

*m.g.* *rubato*

*a tempo*

*incalzando*

*ff*

*m.d.*

*mf*

*p*

*pp* *ppp*

## Nº 14

**Molto moderato**

*p*

*m.g.*

*più p  
a tempo*

*a tempo*

*pp*

Musical score for piano, page 25, featuring five staves of music:

- Staff 1:** Treble clef, two sharps. Measure 1: 1 4 3 2 1 4. Measure 2: poco accelerando.
- Staff 2:** Bass clef, one sharp. Measure 1: 1 4 3 2 1 4. Measure 2: poco accelerando.
- Staff 3:** Treble clef, one sharp. Measure 1: dolce ten. Measure 2: a tempo espressivo.
- Staff 4:** Bass clef, one sharp. Measure 1: 1 4 3 2 1 4. Measure 2: ritenendo.
- Staff 5:** Treble clef, one sharp. Measure 1: Molto Calmo. Measure 2: p poco a poco a tempo.
- Staff 6:** Bass clef, one sharp. Measure 1: 1 4 3 2 1 4. Measure 2: perdendosi.
- Staff 7:** Bass clef, one sharp. Measure 1: 1 4 3 2 1 4. Measure 2: ppp.

## Nº 15

Piacevole

Musical score for N° 15, Piacevole, consisting of six staves of music. The score includes dynamic markings such as *p*, *p a tempo*, *rubato*, *(simile)*, *riten.*, *più p*, and *p*. Other markings include fingerings (e.g., 1, 2, 3, 4, 5), grace notes, and slurs. The music is set in 6/8 time and features various key changes.

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *ritenendo*, *dolce*, *rubato*, *più p*, *pp*, and *ppp*. Fingerings are indicated by numbers above the notes. Performance instructions like "3" and "2" are also present. The music is divided into measures by vertical bar lines.

rittenendo

dolce

rubato

più p

pp

ppp

pppp

## Nº 16

Agitato

The musical score consists of four systems of piano music, each with two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '6'). The dynamics are marked with 'mf' (mezzo-forte) and 'f' (forte). The first system begins with a sixteenth-note pattern in the treble staff, with fingerings 4, 5, 4, 5, 4, 5. The bass staff has a similar pattern with fingerings 1, 2, 3, 1, 2, 3. The second system continues the pattern with fingerings 4, 5, 4, 5, 4, 5. The third system follows with fingerings 4, 5, 4, 5, 4, 5. The fourth system concludes with a forte dynamic 'f' and a ritardando 'rit.' The score includes various performance markings such as slurs, grace notes, and dynamic changes.

**Var. I**

1 4 2 3 5 1 2 4 3 1 5 2 3 4 1 2 5 3 etc.

**Var. II**

1 2 3 1 2 3 etc.

*mf a tempo*

5    4 — 4    5

*ff*

*simile*  
*sempre crescendo*

*senza riten.*  
*m.d.*  
*sempre cresc. duramente*

## Nº 17

Allegro

The musical score consists of five staves of piano music, arranged in two systems. The first system starts with a treble clef, common time, and a key signature of one flat. The second system begins with a bass clef, common time, and a key signature of one sharp. The music includes dynamic markings such as *p*, *p a tempo*, *poco rit.*, *rit.*, and *a tempo*. Fingerings are indicated above the notes, and a measure in the fifth staff concludes with a triplets instruction and a grace note. The score is set against a background of horizontal wavy lines.

A musical score for piano, consisting of five staves of music. The music is written in common time and includes various key signatures (G major, F major, C major, D major, A major, E major, B major, G minor, E minor, C minor, A minor, F minor, D minor, B minor, G major, F major, C major, D major, A major, E major, B major, G minor, E minor, C minor, A minor, F minor, D minor, B minor) and dynamic markings (mp, p, m.g., f, m.d., sforzando, crescendo, decrescendo). The score features complex harmonic progressions and rhythmic patterns.

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## E.R.BLANCHET

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— SÉRIE II 21 PRÉLUDES

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GAUCHE SEULE

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PRÉFACE DE PADEREWSKI

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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

# TABLE DES MATIÈRES

## SÉRIE II

### A POUR LES ARPÈGES



### B NOTES RÉPÉTÉES



## Nº 1

**Poco veloce**

**Poco veloce**

1

Var. I      etc.

Var. II.      etc.

Var. III      etc.

## Nº 2

**Moderato**

*a tempo rubato*

*tranquillo*

*dolcissimo*

*riten.*

*p*

*pp*

*poco riten.*

*pp chiaro*

## Nº 3

**Commodo**

*p*

pp

*rubato*

*a tempo*

*ritenuto*

*a tempo*, *senza Pedale*

*ff* *mp*

*p*

*ff* *senza rit.*

*p*

*cresc.*

*ff*

Var.

M. F. 144

## Nº 4

*Inquieto*

*m.d.* 1 2 3 1 2 3 1 1 3 2 1 3 2

*rubato*, *a tempo*

*rit.* 5

*a tempo*

*appassionato* *f*

*ritenendo* (b)

*pp delicato*

*transparent*

*a tempo* *pp*

*rit molto*

*più lento*

*sourd.*

*ppp*

## Nº 5

**Tranquillo e tenutamente**  
*dolce*

*p* armonioso

*senza rigore*

*pp*

*mp pieno*      *p*      *più p*

*pp*

*non arpegg.*

N° 6  
Sur les touches noires.

Andante

Sheet music for piano, N° 6, Sur les touches noires. The music is in common time, 3 flats, and consists of five staves of musical notation. The top staff shows a treble clef and a bass clef, with a key signature of three flats. The notation uses black note heads and includes fingerings such as 1, 2, 3, 4, 5, and 8. The music is divided into measures by vertical bar lines. The first measure starts with a forte dynamic (f). The second measure begins with a piano dynamic (p). The third measure begins with a più p dynamic. The fourth measure begins with a ritardando (rit.). The fifth measure begins with an a tempo dynamic.

13

*più f*

*sempre f*

*m.g.*

*p dolce*

*pp*

*p*

*incalz. subito*

*mollo*

*f energicamente*

*sempre f*

*m.g.*

*a tempo*

*pp*

*perdendosi*

*ritenendo*

*m.d.*

*ppp*

*m.g.*

Detailed description: This is a page from a musical score for piano, featuring five staves of music. The top staff starts with a dynamic of *più f*. The second staff begins with *p dolce*, followed by *pp* and *p*. The third staff starts with *f energicamente*. The fourth staff begins with *sempre f*. The fifth staff starts with *ritenendo*. Various performance instructions are scattered throughout the music, including *incalz. subito*, *mollo*, *m.g.*, *a tempo*, *perdendosi*, and *m.d.*. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes.

## Nº 7

**Calmo**

*p dolce*

**simile**

*incalzando molto*

*m.g.* *m.d.*

*mf* *agitato*

*incalzando*

*f*

*Molto quieto*

*p* *legato* *m.d.* *m.e.* *m.d.* *ten.*

*riten.*

*a tempo*

*p*

*m.d.*

*incalzando* *mf* *agitato* *m.d.* *m.d.*

*più incalzando*

*Quieto*

*p*

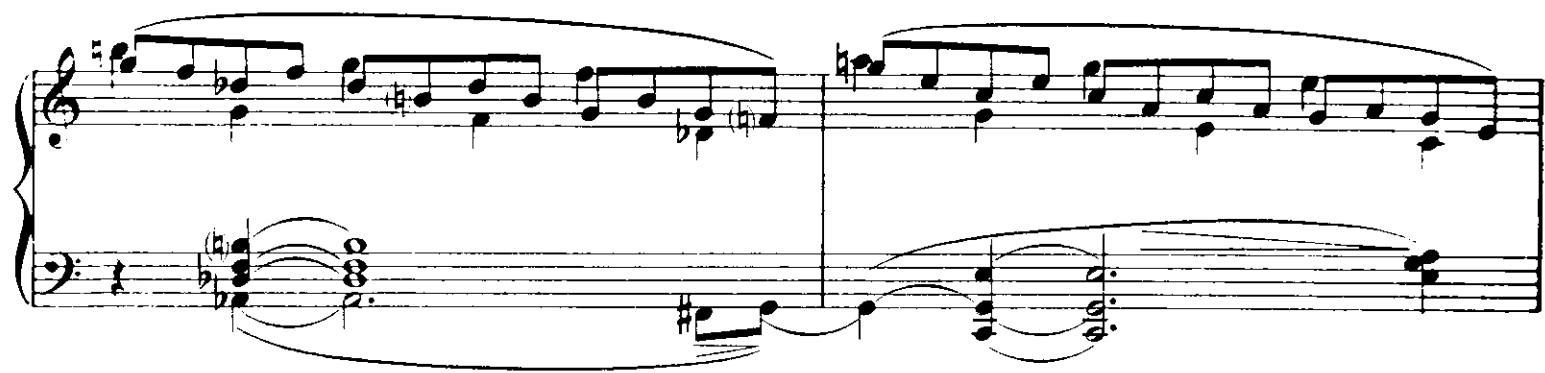
*con calore*

*riten.*

*m.g.*

*a tempo*

*f appassionato*



Musical score page 17, measures 3-6. Measure 3 starts with a dynamic *m.d.* (mezzo-dolce). Measures 4-5 show a transition with *m.d.*, *dimin.* (diminuendo), and *rit.* (ritenue). Measure 6 concludes the section.

Più lento

Musical score page 17, measures 7-10. The dynamic is *pp* (pianissimo). Measure 7 shows a melodic line with grace notes. Measures 8-9 continue the melodic line. Measure 10 concludes with a dynamic *pp*.

Musical score page 17, measures 11-14. The dynamic is *ppp* (pianississimo) with *molto riten.* (molto ritardando). Measures 12-13 continue the melodic line. Measure 14 concludes with a dynamic *pppp*.

## Nº 8

**Molto moderato e tenutamente**

*p*

*poco riten.*

*m.g.*

*a tempo*

*pp*

*più accentato incalzando*

*appassionato accel.*

*f*

*a tempo*

*molto cresc.* *ff*

*m.d.*

*più lento*

*più pronunciato*

*a tempo*

*mp*

*pp*

*ppp*

*più lento*

*mp*

*pp*

*ppp*

*riten.*

*perdendosi*

*ppp*

*pppp*

## Nº 9

Scorrevole

*dolce*

## Nº 10

Andante con moto

Sheet music for piano, N° 10, Andante con moto.

The music is divided into five systems by brace lines:

- System 1:** Treble clef, common time, dynamic *p*. Melodic line with grace notes (e.g., 3/4, 5/3, 4/3).
- System 2:** Bass clef.
- System 3:** Treble clef. Dynamic marking *meno p*.
- System 4:** Bass clef, dynamic *mf*.
- System 5:** Bass clef, dynamic *p*.

Performance tips include grace note markings (e.g., 3/4, 5/3, 4/3) and dynamic variations throughout the piece.

## Nº 11

*Allegro*

2 4 5 2      2 4 5 2 4 5      2 5 4 2 5 4

*f*      2 4 5 2      2 5 4 2 5 4

2 4 5 2      2 4 5 2 4 5      2 5 4 2 5 4

*ff*      2 4 5 2      2 5 4 2 5 4

2 4 5 2      2 4 5 2 4 5      2 5 4 2 5 4

*ff*      2 4 5 2      2 5 4 2 5 4

2 4 5 2      2 4 5 2 4 5      2 5 4 2 5 4

*ff*      2 4 5 2      2 5 4 2 5 4

2 4 5 2      2 4 5 2 4 5      2 5 4 2 5 4

*cresc.*      2 4 5 2      2 5 4 2 5 4

*fff*      2 4 5 2      2 5 4 2 5 4

## N° 12

*Lento*

*simile*

*ppp*  
*p dolente*

*cresc.*  
*(b)*

*poco rit.*  
*a tempo*

*agitato*  
*p legato*

*più f*

*precipitato*

*incalzando ed accel.*

*ff*

*Lento*

*ppp*

*riten. molto*

*m. d.*

*En écriture polyphone*  
*a) 5 5*

*Réciproque*  
*5 5 5 5*

## Nº 13

Piacerevole.

*mf legato*

*(lie)*

*cresc.*

*dimin.*

## Nº 14

Con moto

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *p*. Fingerings: 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5.

*a tempo*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *rubato*, *p*. Fingerings: 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5.

*mp*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *p*. Fingerings: 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5.

*f*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *p*. Fingerings: 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5.

8

*dimin.**ppp*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *p*. Fingerings: 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5; 4-5, 4-5, 4-5.

## Nº 15

Veloce

*p*

*rubato*, *a tempo*

*p*

*amabile*

*dolce grazioso*

*f*

8      sempre      p

8

9      pp

10     ppp

11     pppp

## Nº 16

**Moderato**

*p*

*mf*

*riten.*

*a tempo*

*p dolce*

Sheet music for piano, page 29, featuring five staves of music.

**Staff 1:** Treble clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings and a fermata over the last measure.

**Staff 2:** Bass clef, B-flat key signature. Measures show eighth-note patterns with a dynamic marking and a fermata over the last measure.

**Staff 3:** Treble clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings and a fermata over the last measure.

**Staff 4:** Treble clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings and a fermata over the last measure.

**Staff 5:** Bass clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings and a fermata over the last measure.

**Performance Instructions:**

- ritten.** (riten.) appears under the bass staff in measures 1 and 2.
- a tempo** appears above the treble staff in measure 2.
- pp** appears below the bass staff in measure 2.
- accelerando** appears above the treble staff in measure 3.
- riten.** (riten.) appears under the bass staff in measure 4.
- a tempo** appears above the treble staff in measure 5.
- pp** appears below the bass staff in measure 5.
- ten.** (ten.) appears under the bass staff in measure 6.
- pppp** appears above the treble staff in measure 6.
- ppp** appears above the treble staff in measure 7.

## N° 17

**Andantino**

*Variante*

*pour la 9<sup>e</sup> mesure*

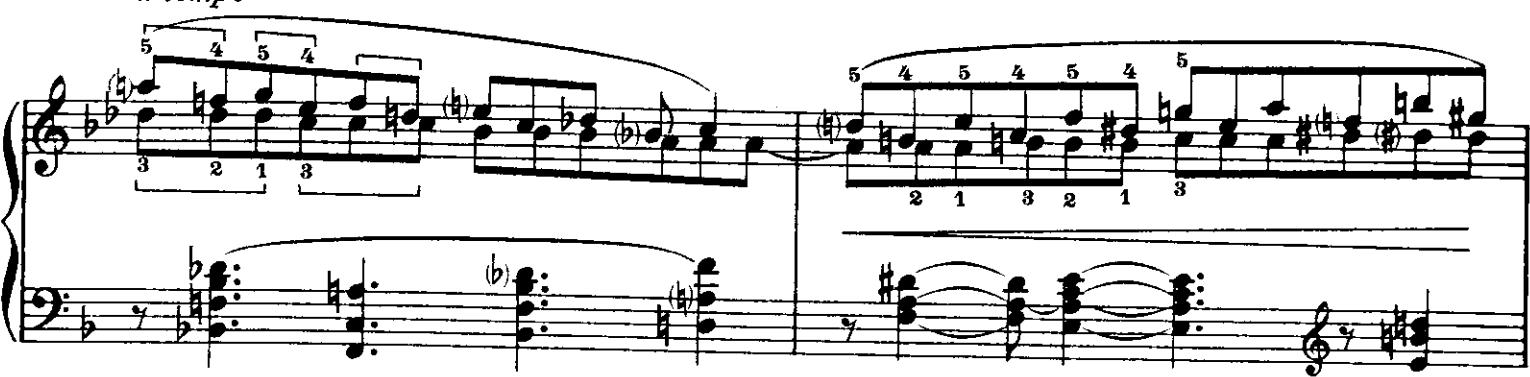
## Nº 18

**Allegretto**

A musical score for two staves. The top staff is treble clef, 12/8 time, key signature one flat. The bottom staff is bass clef, 12/8 time, key signature one flat. The first measure shows eighth-note chords with fingerings: 4, 5, 4, 5, 4, 5, 4. The dynamic is *p*. The second measure shows eighth-note chords with fingerings: 3, 2, 1, 3, 2, 1, 8.

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff has eighth-note chords with wavy lines underneath. The word "rubato" is written above the top staff.

*a tempo*

Continuation of the musical score. The top staff shows eighth-note chords with fingerings: 5, 4, 5, 4, 3, 2, 1, 3. The bottom staff shows eighth-note chords with fingerings: 5, 4, 5, 4, 5, 4, 3, 2, 1, 3.

8

Continuation of the musical score. The top staff shows eighth-note chords with fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 3, 2, 1, 3, 2, 1, 3. The bottom staff shows eighth-note chords with fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 3, 2, 1, 3, 2, 1, 3. The dynamic is *f*.

*senza riten.*

*con bravura*

*f*

*p*

5 4 5 4

*chiaro*

*ff*

*p* *m.d.*

*8*

*12*

*12*

*più f*

*1* *1*

*3* *3*

*3* *3*

*3* *3*

*3* *3*

*senza riten.*

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

Variante

*etc.*

## Nº 19

*Agitato*

*p*

*cresc.*

*p*

*ff*

*pp soud.*

*poco riten.*, *a tempo*

*f energico e duro*

*acceler.*

*presto*

## Nº 20

**Vivace**

mp  
2 1 3 2 1 3

pp  
1 2 8

p  
2 1 3 2 1 3  
2 1 2 3 1 2 3

pp

*molto più lento  
espressivo e cantando*

rubato  
rit.  
5-5

accelerando

fino

*al*

*ff tempo primo*

*sempre ff*

accelerando

crescendo

*molto*

*brillante, energico in tempo*

*fff*

*sotto*

M. E. 1411

This block contains five staves of musical notation for piano. The first two staves begin with dynamic markings 'accelerando' and 'fino'. The third staff starts with 'al'. The fourth staff begins with '*ff tempo primo*'. The fifth staff starts with '*sempre ff*'. The sixth staff has 'accelerando' and 'crescendo' markings. The seventh staff begins with '*molto*'. The eighth staff has dynamic markings '*brillante, energico in tempo*' and '*fff*'. The ninth staff begins with '*sotto*'. The score concludes with 'M. E. 1411'.

## Nº 21

Presto possibile

*ten.*

Ossia

Var.I

Var.II

# 64 PRÉLUDES

ÉTUDE CONTRAPUNTIQUE  
DE TECHNIQUE TRANSCENDANTE

POUR PIANO

PAR

## E.R.BLANCHET

OPUS 41

SÉRIE I 17 PRÉLUDES

SÉRIE II 21 PRÉLUDES

— SÉRIE III 26 PRÉLUDES

SUIVIS DE

SÉRIE IV EXERCICES POUR LA MAIN

GAUCHE SEULE

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PRÉFACE DE PADEREWSKI

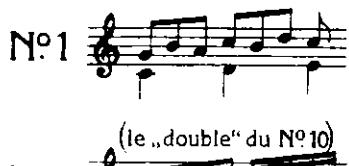
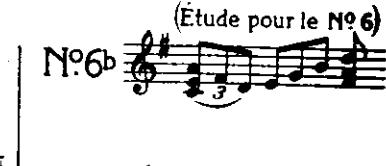
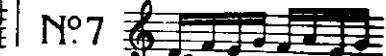
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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

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## Nº 1

Allegro

Sheet music for piano, No. 1, Allegro. The music is arranged in six staves. The first four staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2/4'). The key signature changes frequently, including G major, F# major, E major, D major, C major, B major, A major, G major, F# minor, E minor, D minor, C minor, B minor, A minor, and G minor. Fingerings are indicated above the notes in various staves. Dynamics include *p.*, *f.*, *m.d.*, and *ff.*. Articulation marks like dots and dashes are also present. The music concludes with a dynamic of *ff.*

## Nº 2

**Presto**

The sheet music consists of four staves of musical notation for piano, arranged in two systems separated by a vertical bar line. The top system starts with a dynamic *f*. The first staff uses a treble clef and shows fingerings (1, 2, 4, 3, 5) above groups of notes. The second staff uses a bass clef. The bottom system starts with a dynamic *a.* The first staff shows fingerings (1, 3, 5, 2, 4) above groups of notes. The second staff shows fingerings (1, 3, 5, 2, 4) above groups of notes. The third staff shows fingerings (1, 3, 5, 2, 4) above groups of notes. The fourth staff shows fingerings (1, 3, 5, 2, 4) above groups of notes. The music includes various accidentals such as flats and sharps, and rests. The piano keys are indicated by small circles with arrows pointing up or down.

A musical score for piano. The top staff is a treble clef melody with various note heads and fingering numbers (3, 5, 2, 4, etc.). The bottom staff is a bass clef harmonic line with notes and rests. A brace connects the two staves. The page number '6' is at the bottom left.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 13 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. Measure 14 begins with a single eighth note (B) followed by a sixteenth-note pattern: A, G, F, E, D, C, B.

This image shows two measures of sheet music for piano. The top staff is in treble clef and G major (B-flat), with a 2/4 time signature. The bottom staff is in bass clef and C major (F-sharp). Measure 11 starts with a melodic line in B-flat, followed by a sequence of notes in F-sharp. Measure 12 begins with a melodic line in F-sharp, followed by a sequence of notes in B-flat. The music includes various dynamics like forte and piano, and fingerings such as 1, 2, 3, 4, 5, 2, 1, 4, 1, and 3.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dynamic of  $\hat{8}$ . The right hand plays a series of eighth-note chords, with fingerings 2, 1, 4, 1, 1. The left hand provides harmonic support. Measure 12 continues with the right hand playing eighth-note chords, with fingerings 1, 2, 2, 3, 5. The left hand also plays eighth-note chords. The score is set against a background of horizontal lines.

*martellando*

**fff**

**8**

**ff**

## Nº 3

*Allegro molto*

Sheet music for piano, numbered N° 3, Allegro molto.

The music is divided into five staves:

- Staff 1:** Measures 1-2. Melodic line with various note heads and stems.
- Staff 2:** Measures 3-4. Melodic line.
- Staff 3:** Measures 5-6. Dynamic: *rubato*.
- Staff 4:** Measures 7-8. Dynamic: *a tempo*.
- Staff 5:** Measures 9-10. Dynamic: *cresc.*

*riten.*

*accelerando*

*ten.*

*cresc.*

*riten.*

*accelerando*

*ff*

*ff*

*sempre ff*

*senza riten.*

*senza riten.*

*sempre in tempo*

*m.g.*

*quasi niente*

## Nº 4

**Lento**

5 4 3 5 4 3/4 5 4 3/4 5 4 3/4 5 4 3/4

incalzando molto

rit. molto a tempo  
delicatissimo pp

rit. rallentando molto ancora più lento  
m.d.

## Nº 5

*Tranquillo e senza rigore*

*4 legato*

*dolce*

*ten.*

*riten.*

*a tempo*

*calmo*

*pp*

*leggierissimo*

*3*

*3*

*3*

*3*

*poco riten.*

*a tempo*

*p*

*ten.*

*b:*

*b:*

*13*

*8*

*riten.*

*più p*

*accel.*

*a tempo*

*accelerando molto*

*f*

*8:*

*ppp*

*m. 8: 3 2 1  
5 4*

*4 5*

*quasi niente*

## Nº 6

**Andantino**

*tenutamente*

*p*

*espr.*

*m.g.*

*senza rigore*

Musical score for piano, page 17, featuring five staves of music. The score includes dynamic markings such as *p*, *pp*, *rit.*, *più espr.*, *a tempo*, *più p*, *ten.*, and *m.d.*. Fingerings are marked with numbers above or below the notes. The music consists of a mix of eighth and sixteenth-note patterns, with some sustained notes and rests.

Nº 6<sup>b</sup>  
Etude pour le Nº 6

Moderato

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a dynamic of *p*. Subsequent staves include dynamics such as *pp*, *p*, and *8*. Articulation marks like dots and dashes are present. Performance instructions include "riten.", "a tempo", "rubato", and "etc. Var.". Fingerings are indicated above certain notes. The music is set in common time, with various key signatures (G major, A major, etc.) throughout.

## Nº 7

Articolatissimo e brillante  
Allegro

*staccato sempre*

*ff*

*p*

*senza riten.*

*sempre in tempo*

## Nº 8

**Allegro**

*p* ten. ten.

## Nº 9

**Con moto**  
*tenutamente*

*dolce*

*a tempo*

*rubato*

*più p*

21

2. 2. 2. 2.

mf

p

p

più p

ritenuto

ppp

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M.E. 1412

## Nº 10

*Allegro*

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time, with a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *secco*, *più f*, *riten.*, *a tempo*, *f con slancio*, and *ten.*. Articulation marks like dots and dashes are placed above and below the stems of notes. Measure numbers are indicated above the top staff in some sections. The bottom staff of the eighth measure contains a large bracketed instruction: "Toples les tierces en staccato" (topping the thirds in staccato), "Die Terzen in staccato" (the thirds in staccato), and "The thirds in staccato".

## N° 11

Calm

The sheet music consists of five staves of musical notation for piano. The first staff begins with dynamic *pp* and fingerings (4 5 4 5 etc.). The second staff starts with *a tempo*, *rubato*, and *rit. molto più p*. The third staff includes *pp a tempo* and *pp rit.*. The fourth staff features *mp* and *pp rit.*. The fifth staff concludes with *m.g.* and *ppp*.

pour les mains trop petites, les successions de quintes doivent être exécutées avec le doigté 4 5 4 5 etc.

für kleinere Hände, die Quintenfolgen mit diesen Fingersatz

For small hands, the series of fifths may be executed with the following fingering

4 5 4 5  
2 2 2 2

u.s.w.

## Allegro

Nº 12

(2 4 3 5 2 4 8 5 2 5 3 5)  
 1 1 1 1 1 1 1 1 1 1 1 1)

*p*

*gaio*

*f*

*ff*

*pp*

*senza ritenere*

*fff*

*ppp*

## Nº 13

Var.

4 2 5 2 4 2 5  
2 5 4 2 5  
8 2 3

4 2 8 4 2 5 3 4 2 3 4 2 5 3 4 2 5 8

Presto

*p* tutto staccato

8

*leggiero*

*p*

*martellato*

*precipitoso*

*m.s.*

## Nº 14

Tranquillo

*dolce, lusingando*

*poco cresc.* *più pronunciato*

*a tempo* *rubato* *dolce*

*con calore, incalzando*

*senza riten.*

Var. (pour la voix intérieure 3 ou 4)

The musical score consists of five staves of piano music. The first staff begins with a dynamic of *dolce, lusingando*. The second staff starts with *poco cresc.* followed by *più pronunciato*. The third staff includes *a tempo*, *rubato*, and *dolce* markings. The fourth staff features *con calore, incalzando*. The fifth staff concludes with *senza riten.*. A variation section, labeled "Var.", is indicated for the fourth and fifth staves, specifically for "la voix intérieure 3 ou 4". The score is set against a background of a large, stylized letter 'A'.

## Nº 15

**Moderato**  
*Legato*

## Nº 16

**Andante**

Musical score for N° 16, Andante. The score consists of two staves. The top staff is in common time (C) and has a dynamic of *p*. The bottom staff is in common time (C). Fingerings are indicated above the notes: 2 4 1, 5 3, 1 4, 2 1 5, 1, 4/3 1 5, 2 1 4 1, 5 3 1 4, 2 1 5 1, 4/3 1 5. The bassoon part consists of sustained notes.

Continuation of the musical score. The top staff shows fingerings 2 4 1, 5 3 1 4, 2 5 1, 4/3 1 5. The bottom staff shows fingerings 2 1 4 1, 5 3 1 4, 2 1 5 1. The bassoon part continues with sustained notes. Performance instructions include *rubato* and *riten.*

Continuation of the musical score. The top staff shows fingerings 2 4 1, 5 3 1 4, 2 5 1, 4/3 1 5. The bottom staff shows fingerings 2 1 4 1, 5 3 1 4, 2 1 5 1. The bassoon part continues with sustained notes. Performance instructions include *a tempo*, *più p*, *pp*, and *rubato*.

Continuation of the musical score. The top staff shows fingerings 2 4 1, 5 3 1 4, 2 5 1, 4/3 1 5. The bottom staff shows fingerings 2 1 4 1, 5 3 1 4, 2 1 5 1. The bassoon part continues with sustained notes. Performance instructions include *a tempo*, *serioso*, *riten.*, and a dynamic instruction *—*.

## Nº 17

**Allegro commodo**

*p*

*m.g.*

*mf*

*a tempo*

*riten.*

*ten.*

## Nº 18

**Allegretto**

*dolce e teneramente*

*p misterioso*

*rubato*

*a tempo*

*più p*

*incalzando*

*f*

*sempre in tempo*

*leggiero*

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

58 8

senza riten. *ppp*

## Nº 19

*Allegro*

*p*

2 5 2 5 2 5 2 5 2 5

*p*

*p*

*p*

*p*

*sempre in tempo*

*p* *m.g.* *m.g.* *ten.* *pp*

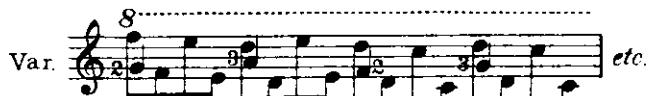
## N° 20

**AllegriSSimo**

Dans ce prélude, à la main droite, les octaves doivent être jonées en staccato, la voix médiane en legato absolu

die Oktaven staccato,  
Mittelstimme absolut legato

oktaves staccato and inner voice  
quite legato



## Nº 21

**Piacevole**

*legato* 5 5 5  
*p* 3 3 3  
*legato*

*poco riten.*

*a tempo*

8  
*rallentando*

## Nº 22

**Allegro**

Musical score for N° 22, Allegro section, featuring five systems of music for piano. The score includes dynamic markings such as *f*, *legato*, *mp subito*, *poco meno*, *riten.*, *mf*, *p*, and *a tempo*. Measure numbers 1 through 5 are indicated in the bass clef staff of the second system. The score consists of two staves: treble and bass.

The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff starts with a bass clef and a key signature of one sharp. The fourth staff returns to a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp.

**Staff 1:** Treble clef, one sharp, common time. Measures 1-5. Articulation marks (1), (2), (3), (4), (5) appear below the bass notes.

**Staff 2:** Treble clef, one sharp, common time. Measures 6-10. Articulation marks (1), (2), (3), (4), (5) appear below the bass notes. Measure 10 ends with a fermata over the bass note.

**Staff 3:** Bass clef, one sharp, common time. Measures 11-15. Dynamics: *ff*, *b2*, *riten.*

**Staff 4:** Treble clef, one sharp, common time. Measures 16-20. Articulation marks (1), (2), (3) appear below the bass notes. Measure 20 ends with a fermata over the bass note.

**Staff 5:** Bass clef, one sharp, common time. Measures 21-25. Articulation marks (1), (2), (3) appear below the bass notes. Measure 25 ends with a fermata over the bass note.

**Staff 6:** Treble clef, one sharp, common time. Measures 26-30. Articulation marks (1), (2), (3) appear below the bass notes. Measure 30 ends with a fermata over the bass note.

**Performance Instructions:**

- a tempo*
- p leggiero*
- più f*
- ff*
- ancora più f*
- martellato*
- precipitando*

N.B Dans ce prélude la voix médiane de la main droite doit être autant que possible en dehors et liée.

in diesem Präludium soll die Mittelstimme der rechten Hand gebunden werden und hervortreten

In this prelude the inner voice should be brought out as well as possible and played legato

## N° 23

Agitato

5 5 5 5 5

5 5 5 5 5

*p*

*f*

*riten.*

*leggiero*

*poco a poco al tempo*

*più f*

*rinforzando*

*riten.*

*a tempo*

*sempre pp*

*senza riten.*

*f in tempo*

*ppp*

*ppp*

*ppp*

*ppp*

## Nº 24

**Presto**

*recipitando*

## Nº 25

( $\frac{4}{3} \ 2 \ 1 \ 3 \ 2 \ 1 \ 5 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1$ )

**Vivace** *p legg.*

*senza rigore*      *a tempo*      *riten.*

*a tempo*

*pp*

*riten.*      *gaio*      *rit.*

*a tempo*

*p*

*duramente*

*ff*

*ten.*

*ten.*

*accelerando e cresc.*

*tenuto*

*sf*

*sf*

Vox. I.      5 3 5 2 1 3 5 2 5 1 5 3 2 5 1 5 3 5 2 5 1  
etc.

Var. II.      3 5 2 4 5 3 2 5 1 3 5 2 4 5 3 2 5 1  
etc.

Nº 25<sup>b</sup>.*Vivace e giocoso*

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

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

4 5 3 5 3  
(h) 4 3  
sempre cresc.

5 3 2 1  
(h) 5 3 2 1

4 3  
sempre ff

senza riten.  
sf

## Nº 26

**Molto tranquillo**

*p* *allegato*

*rubato* *dim.*

*dolce*

*muto* *muto*

*dolce*

*senza rigore* 5

*rubato*

*p*

*chiaro*

*m.g.*

*ritenendo molto*

*m.g.*

*Lento assai*

*pp*

*ppp*

# 64 PRÉLUDES

ÉTUDE CONTRAPUNTIQUE  
DE TECHNIQUE TRANSCENDANTE

POUR PIANO

PAR

## E.R.BLANCHET

OPUS 41

SÉRIE I 17 PRÉLUDES

SÉRIE II 21 PRÉLUDES

SÉRIE III 26 PRÉLUDES

SUIVIS DE

— SÉRIE IV EXERCICES POUR LA MAIN  
GAUCHE SEULE

---

PRÉFACE DE PADEREWSKI

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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

I  
GAMMES

N° 1

N° 2

N° 3

N° 4

voix supérieure *stacc.*  
obere Stimme *stacc.*  
upper voice *staccato*

N° 5

N° 6

N° 7

<sup>1 2 1 2 3</sup>

N° 8

N° 9

N° 10

comme N° 5  
wie N° 5  
like N° 5

N° 11

N° 12

1 4 3 1 4 1 4  
5 5 5

4 1 4 1 4 1 3 4  
1 4 3 1 4 1 4 1  
3 1 4 1 4 3 1 4  
3 4 1 4 1 3 4 1  
etc.

(1)

N° 13

*p* 3 4 5 3 5 3 3 5 3 5 3 5 4

N° 14

5 4 3 5 5

5 3 4 5 3

3

N° 15

5 4 3 5 4 3 3

N° 16

5 4 3 4 5 4 5 4 3 4 5 4 3 4

II  
ARPÈGES

N° 1

N° 2

N° 3

N° 4

N° 5

N<sup>o</sup>.6

N<sup>o</sup>.7

N<sup>o</sup>.8

N<sup>o</sup>.9

N<sup>o</sup>.10

N<sup>o</sup>.11

N<sup>o</sup>.12

N<sup>o</sup>.13

etc.

N°14

N°15

à jouer sans interruption  
ohne zu unterbrechen  
to be played without interruption

N°16

N°17

N°18

etc.

N°19

N°20

N°21

N°22

N°23

N°24

### III TIERCES

N<sup>o</sup>1

N<sup>o</sup>2

N<sup>o</sup>3

N<sup>o</sup>4

N<sup>o</sup>5

N<sup>o</sup> 6

N<sup>o</sup> 7

N<sup>o</sup> 8

N<sup>o</sup> 9

N<sup>o</sup> 10

N<sup>o</sup> 11

12

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

N°12

1 1 1

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

## IV

## NOTES RÉPÉTÉES

N°1

N°2

N°3

N°4

etc.

N°5

N<sup>o</sup> 6

N<sup>o</sup> 7

N<sup>o</sup> 8

*Staccato*

N<sup>o</sup> 9

N<sup>o</sup> 10

N<sup>o</sup> 11

N<sup>o</sup> 12

voix interieure *tenue*  
 innere Stimme *tenuto*  
 inner voice *tenuto*

## OCTAVES

N°1 

etc.

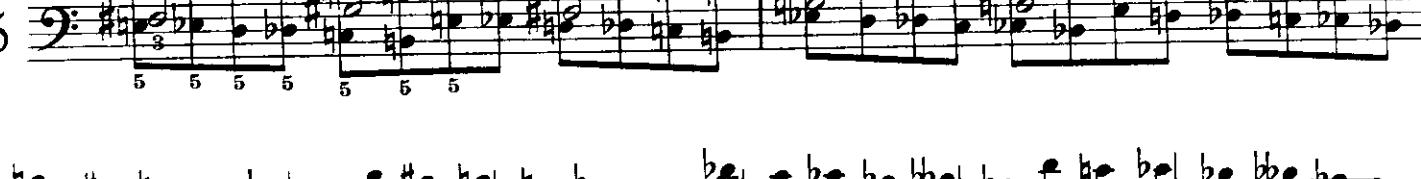
N°2 

N°3 

N°4 

N°5 

etc.

N°6 

Music for page 21, featuring five staves of music for bassoon or cello. The music consists of six measures per staff, with each measure containing four eighth notes. The key signature changes frequently, starting with two sharps, then one sharp, then no sharps or flats, then one flat, and finally two flats. The tempo is indicated as "etc" at the end of the fifth staff.

N° 7

Music for N° 7, featuring four staves of music for bassoon or cello. The music consists of six measures per staff, with each measure containing four eighth notes. The key signature changes frequently, starting with one sharp, then no sharps or flats, then one sharp, and finally one flat. The score is labeled "N° 7" at the beginning.

d'après une Etude de Thalberg

N° 8



etc.

pour petites mains  
für kleine Hände  
for small hands

N° 9



N° 10



N° 11



N° 12



N° 13



etc.



## VI TRILLES

N<sup>o</sup> 1

N<sup>o</sup> 2

N<sup>o</sup> 3

N<sup>o</sup> 4

## VII DIVERS

N<sup>o</sup> 1

N<sup>o</sup> 2

N<sup>o</sup> 3

N<sup>o</sup> 3

N<sup>o</sup> 4

N<sup>o</sup> 5

N<sup>o</sup> 6

N<sup>o</sup> 7

N<sup>o</sup> 8

Nº 9

Nº 10

Nº 11

Nº 12

Nº 13

Nº 14

N<sup>o</sup> 15

N<sup>o</sup> 16

N<sup>o</sup> 17

N<sup>o</sup> 18

N<sup>o</sup> 19

Three staves of musical notation for two voices. The top staff is bass clef, the middle staff is treble clef with a 5/4 time signature, and the bottom staff is bass clef. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

### VIII SAUTS

A single staff of musical notation for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The notation features vertical stems with horizontal dashes and includes a *simile* instruction.

A single staff of musical notation for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The notation features vertical stems with horizontal dashes.

A single staff of musical notation for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The notation features vertical stems with horizontal dashes and includes an *etc.* instruction.

# IX PRÉLUDE

*legatissimo e dolce*

The musical score consists of ten staves of bassoon or cello music. The first section, starting with *legatissimo e dolce* at dynamic *p*, features continuous eighth-note patterns with fingerings (e.g., 5-4, 3-4, 5) and slurs. Measure numbers 1 through 10 are indicated above the staves. The second section begins with a dynamic *f*. The third section starts with *a tempo* and *più p*. The fourth section is marked *rubato* and *a tempo*. The fifth section concludes with *rit. molto* and *ppp*.

*rubato*

*a tempo*

*simile*

*ritenendo* - *pp*

*a tempo*  
*pp leggiero*

*più oscuro*  
*più calmo*  
*ppp ten.*

*lento sereno*  
*pieno*  
*riten.* -

# X

## PRÉLUDE

**Allegro moderato**

The sheet music consists of 12 staves of musical notation for piano. The tempo is Allegro moderato. The dynamics include *p*, *pp chiaro*, *f*, and *meno f*. Performance instructions such as *rubato*, *dolce*, and *riten.* are present. Fingerings are indicated above certain notes. The key signature changes frequently, reflecting the complex harmonic structure of the piece.

Musical score for cello, page 31, featuring six staves of music. The score includes dynamic markings such as *ritenendo*, *a tempo*, *allargando*, *ff appassionato*, and *tutta forza*. Articulation marks like hammer-ons and slurs are present. The music consists of six staves, each with a different key signature and time signature, including common time, 3/4, and 6/4.

*ritenendo*

*a tempo*

*allargando*

*ff appassionato*

*tutta forza*

*ritenendo*

*péd.*

Pour le deux mains  
Für zwei Hände  
For both hands

# XI

## SUPPLEMENT

N<sup>o</sup> 1

8

N<sup>o</sup> 2

8

8

N° 3

5 5 5 5

*loco*

# 64 PRÉLUDES

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## E.R.BLANCHET

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PRÉFACE DE PADEREWSKI

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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

# PRÉFACE

Appelé à écrire ces lignes, afin d'introduire dans le monde une famille aussi nombreuse que distinguée, je me trouve en face d'un vrai embarras de richesses.

Soixante quatre Préludes pour piano! Cela fait songer à la prodigieuse fécondité des classiques. Soixante quatre Préludes! Chacun avec une physionomie à lui, chacun ayant droit à une recommandation à part.

Dans son «Commentaire technique» joint à ce Recueil l'auteur modestement déclare que les Préludes sont destinés — avant tout — à l'étude. Il eut donc l'intention de faire un ouvrage de pédagogie .. Heureusement le Compositeur-poète, épris du beau, ne se laisse point dominer par le virtuose-pédagogue, soucieux de l'utile. Aussi sommes-nous en présence d'une œuvre d'art et de haute valeur. Le formidable effort de l'artiste, secondé par un patient labeur de joaillier se présente comme un riche collier de pierres précieuses taillées et montées avec soin et tout consommés.

C'est de la musique moderne sans nul doute. Originale, personnelle, audacieuse, elle se distingue pourtant par une qualité inestimable: la sincérité. L'auteur n'est pas un porteur de tordre. Il tient très haut, et avec une grande dignité, son noble flambeau illuminé au soleil des ancêtres. Ses harmonies, les plus hardies, sont subordonnées à la logique, son contrepoint, quelque libre qu'il soit, est toujours marqué au coin de l'art, on pas de l'artifice.

La valeur instructive de l'œuvre est à mon avis de tout premier ordre. Sous une forme qui ne peut plus séduisante on y trouve accumulés des problèmes techniques ingénieux, variés et nouveaux. Ils sont pour la plupart très difficiles. Qu'on ne s'en déourage pas. Quiconque aura consciencieusement étudié les «Préludes» en sera amplement récompensé: ses ressources de virtuosité augmenteront rapidement, son jeu polyphonique gagnera en aisance et autorité, sa maîtrise du clavier deviendra plus complète.

Le 5 octobre 1925. I. J. PADEREWSKI

# VORWORT

(Aus dem Französischen übersetzt)

Berufen, mit folgenden Zeilen die Musikwelt auf ein Werk aufmerksam zu machen, das in seinem gediegenen Inhalt einen Überfluß von Reichtum aufweist, möchte ich hiermit diese äußerst zahlreiche und vornehme Familie von Präludien vorstellen. Vierundsechzig Vorspiele für Klavier! Das erinnert lebhaft an die wunderbare Produktionsfähigkeit der Klassiker. Vierundsechzig Vorspiele, jedes mit seiner eigenen Physiognomie, jedes einzelne gleich wertvoll empfohlen zu werden.

In seinem „Technischen Kommentar“, den er dieser Sammlung vorausschickt, erklärt der Autor in bescheidener Art, die Vorspiele seien — vor allem — für das Studium bestimmt. Er hatte also die Absicht, ein pädagogisches Werk zu schaffen. Glücklicherweise ließ sich der Tondichter, vom Schönheitsideal geführt, nicht durch den Virtuosen, der sich um den technischen Nutzen kümmert, beherrschen. Somit stehen wir einem Kunstwerk von hohem Werte gegenüber. Das gewaltige Aufstreben des Künstlers, gestützt durch sein geduldiges Feilen dieser Juwelierarbeit, bietet sich dar als ein reicher Schmuck wertvoller, mit großer Sorgfalt und vollendetem Geschmack geschliffener Edelsteine.

Moderne Musik ohne Zweifel, ursprünglich, persönlich und kühn, zeigt sie gleichwohl jene unschätzbare Eigenschaft: die Aufrichtigkeit. Es ist nicht eine Brandfackel, die der Komponist trägt, er hält eine edle, an der Sonne der Vorfahren entzündete Leuchte mit Würde hoch. Seine gewagtesten Harmonien sind der Logik untergeordnet, sein Kontrapunkt, so frei er auch sei, ist stets mit dem Stempel der edlen Kunst geprägt.

Der belehrende Wert des Werkes ist meiner Ansicht nach ersten Ranges. Unter der verführerisch schönen Form findet man scharfsinnige, verschiedenartige und neue technische Probleme angehäuft. Sie sind größtenteils sehr schwierig. Man entmutige sich nicht. Jeder, der gewissenhaft die „Präludien“ studiert hat, wird reichlich belohnt sein, er wird seine virtuosen Mittel rasch vermehren, sein polyphones Spiel wird an Freiheit und Sicherheit gewinnen, seine Beherrschung der Tastatur wird vollkommen sein.

5. Oktober 1925. I. J. PADEREWSKI

# PREFACE

(Translated from French)

Having been invited to write these lines in order to introduce to the musical world a family as numerous as it is distinguished, I find myself confronted by a veritable *embarras de richesses*.

Sixty Four Preludes for the piano! That serves to remind us of the enormous productivity of the classic composers. Sixty Four Preludes! Each with its own individuality, each entitled to special praise and recommendation.

In his "Technical Commentary" which is added to this collection of Preludes the author modestly declares that they are primarily designed for the student, so that it was evidently his intention to produce a work for teaching purposes. As a composer and a poet having an artist's enthusiasm for what is beautiful, he fortunately does not allow himself to be dominated by the *virtuoso*, who cares mainly for what is useful and instructive. Thus we get a supremely valuable work of art. The artist's arduous effort, enhanced by labour as patient as that of some jeweller, may be likened to a sumptuous necklace of gems presented to us in a exquisite setting.

It is modern music, without doubt, music that is original, personal, daring. Yet it has one priceless quality: that is "sincerity". It is not a torch that the composer carries, but a lamp that he holds aloft with supreme dignity — a lamp that owes its splendour to the sun of our ancestors. His most daring harmonies are controlled by logical means, his counterpoint, however free it may be, bears the hall-mark, not of artifice, but of art.

The instructive value of the work is, I think, absolutely first-rate. In a most charming and engaging form one here finds a set of technical problems that are all intricate, various *and now*. Most of them are very difficult. Yet this should not discourage the student who, if he carefully and conscientiously studies the Preludes, will be amply rewarded. His resources as a virtuoso will rapidly be increased, his polyphonic playing will gain in ease and authority, while his mastery of the keyboard will become more complete.

October 5<sup>th</sup> 1925. I. J. PADEREWSKI

# COMMENTAIRE

Les Préludes qui composent les trois premières livraisons sont destinés — avant tout — à l'étude. Un certain nombre comporte également l'exécution publique. La main gauche est souvent réduite à sa plus simple expression. Une 4ème livraison — des exercices — lui est spécialement réservée.

Voici la matière des trois premières livraisons:

1<sup>o</sup> Exercice, en progression ascendante ou descendante, d'une formule mélodique, (le signe  la désigne) métriquement déformée et accompagnée, dans la même main, d'une voix indépendante. Celle-ci obéit à la disposition métrique et se trouve en opposition variable avec la formule mélodique. Il en résulte un mouvement des voix convergent ou divergent.

2<sup>o</sup> Cette polyphonie est parfois brisée (comparer livraison II les numéros 14 et 15).

3<sup>o</sup> Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 (voir livraison I n° 10, 13, 15).

4<sup>o</sup> On rencontrera souvent des formules bien connues (ex. livraison II n° 9) confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2<sup>e</sup> voix modifie complètement cette disposition.

Au point de vue musical, ces Préludes sont écrits dans un contrepoint très libre, basé sur une sorte de dissociation des voix. Entre la voix libre et l'autre (ou les autres) voix, rien du caractère parallèle et dépendant propre aux passages en doubles notes.

Il va de soi que, pour le concert, nombre de doigtés doivent être modifiés.

Zermatt, octobre 1925

E. R. BLANCHET

# KOMMENTAR

(Aus dem Französischen übersetzt)

Die Präludien, welche die drei ersten Lieferungen bilden, sind — vor allem — für das Studium bestimmt. Eine gewisse Anzahl eignet sich gleichfalls für die öffentliche Aufführung. Oft ist die linke Hand auf ihren einfachsten Ausdruck reduziert. Eine vierte Lieferung ist ihr jedoch speziell vorbehalten.

Nadistehend der Stoff der ersten drei Lieferungen:

1. Übung in auf- und absteigender Folge, einer melodischen Formel, (das Zeichen  bezeichnet dieselbe) metrisch umgestaltet und in der gleichen Hand von einer unabhängigen Stimme begleitet. Letztere gehorcht der metrischen Anordnung und befindet sich dadurch in veränderlicher Gegenüberstellung zur melodischen Formel. Es entsteht dadurch eine stetige Veränderung des Abstandes der Stimmen: Konvergenz oder Divergenz.

2. Die Polyphonie ist zuweilen gebrochen (vergleiche Lieferung II, Nr. 14 und 15).

3. In einigen Präludien ist die Konvergenz oder Divergenz der Stimmenbewegung vom in § 1 ausgedrückten Prinzip, unabhängig (siehe Lieferung I, Nr. 10, 13—15).

4. Man wird oft bekannten Formeln begegnen (z. B. Lieferung II, Nr. 9), die bisher dem Zusammenspiel aller Finger anvertraut waren. Das Beifügen der zweiten Stimme verändert vollständig diese Anordnung.

Vom musikalischen Standpunkt aus, sind diese Vorspiele in sehr freiem Kontrapunkt geschrieben, gestützt auf eine Art Schnelligkeits-Dissoziation der Stimmen. Zwischen der freien und der anderen Stimme (oder Stimmen) findet sich nichts vom parallelen und abhängigen Charakter der „Doppelgriffpassagen“

Selbstredend müssen viele Fingersätze für den Konzertgebrauch geändert werden.

Zermatt, Oktober 1925

E. R. BLANCHET

# EXPLANATORY NOTES

(Translated from French)

The Preludes which form the first three books are primarily intended for the purposes of study. A certain number of them are equally suited for public performance. The left hand is often reduced to its simplest expression, however, a fourth book is specially set apart for it.

The contents of the first three books are as follows:

1. An exercise in ascending and descending progression of a melodic form, (as marked thus  metrally transformed and accompanied by the same hand by an independent voice. This conforms to the metrical arrangement, and is in varying opposition to the melodic form. There results a convergent or divergent movement of the voices.

2. This polyphony is occasionally broken (see Book II, Preludes 14 and 15).

3. In certain Preludes the convergent or divergent movement of the voices is not in accordance with the principle described in paragraph I (see Book I, Preludes 10, 13, 15).

4. Well known figures are often to be found (as, for instance, in Book II, Prelude 9) which originally had been designed for all the fingers. The addition of the second voice alters completely the function of the fingers.

From a musical aspect these Preludes are written in very free counterpoint, based on a kind of dissociation of the voices. The movement between the free voice and the other voice (or others voices) is not of a parallel character as in double note passages.

It is, of course, evident that for concert use many fingerings must be modified.

Zermatt, October 1925

E. R. BLANCHET

I  
GAMMES

N° 1

N° 2

N° 3

8

*prima volta      seconda volta*

N° 4

voix supérieure stacc.  
obere Stimme stacc.  
upper voice staccato

N° 5

Nº 6

Nº 7

Nº 8

Nº 9

Nº 10

comme Nº 5  
wie Nº 5  
like Nº 5

etc.

Nº 11

N.12

N.13

N.14

N.15

N.16

II  
ARPÈGES

N° 1

N° 2

N° 3

N° 4

N° 5

N<sup>o</sup>.6

N<sup>o</sup>.7

N<sup>o</sup>.8

N<sup>o</sup>.9

N<sup>o</sup>.10

N<sup>o</sup>.11

N<sup>o</sup>.12

N<sup>o</sup>.13

N° 14

N° 15

à jouer sans interruption  
ohne zu unterbrechen  
to be played without interruption

N° 16

N° 17

N° 18

N°19

Sheet music for Exercise N°19, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

Sheet music for Exercise N°20, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

N°20

Sheet music for Exercise N°21, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

N°21

Sheet music for Exercise N°21, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

N°22

Sheet music for Exercise N°22, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used. The text 'etc.' appears at the end of the second staff.

N°23

Sheet music for Exercise N°23, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

Sheet music for Exercise N°24, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

Sheet music for Exercise N°24, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

N°24

Sheet music for Exercise N°24, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used.

### III TIERCES

N<sup>o</sup>.1

N<sup>o</sup>.2

N<sup>o</sup>.3

etc.

N<sup>o</sup>.4

N<sup>o</sup>.5

N°6

N°7

N°8

N°9

N°10

N°11

N°12

## IV

## NOTES RÉPÉTÉES

N°1

N°2

N°3

N°4

N°5

N<sup>o</sup>. 6

N<sup>o</sup>. 7

N<sup>o</sup>. 8

*Staccato*

N<sup>o</sup>. 9

etc.

N<sup>o</sup>. 10

N<sup>o</sup>. 11

N<sup>o</sup>. 12

etc.

voix interieure *tenue*  
 innere Stimme *tenuto*  
 inner voice *tenuto*

## OCTAVES

N°1 

N°2 

N°3 

N°4 

N°5 

N°6 

etc.

Nº 7

d'après une Etude de Thalberg

Nº 8

pour petites mains  
für kleine Hände  
for small hands

etc.

Nº 9

Nº 10

Nº 11

Nº 12

Nº 13

etc.

# VI TRILLES

N<sup>o</sup> 1

N<sup>o</sup> 2

N<sup>o</sup> 3

N<sup>o</sup> 4

# VII DIVERS

N<sup>o</sup> 1

N<sup>o</sup> 2

<sup>2</sup>  
<sup>1</sup>

♩

N° 3

N° 4

N° 5

N° 6

N° 7

N° 8

Nº 9

Nº 10

Nº 11

Nº 12

Nº 13

Nº 14

Nº 15

Nº 16

Nº 17

Nº 18

Nº 19

Three staves of musical notation for piano, showing a sequence of eighth-note patterns. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The notation uses vertical stems and horizontal dashes to indicate note value and rhythm.

## VIII SAUTS

Three staves of musical notation for piano, illustrating the "Sauts" section. The notation uses vertical stems and horizontal dashes to indicate note value and rhythm. The middle staff includes the instruction "simile". The bottom staff includes the instruction "etc."

# IX PRÉLUDE

*legatissimo e dolce*

The sheet music consists of ten staves of musical notation for two hands. The notation is primarily in common time. Key changes occur throughout the piece, including sections in G major, A minor, and E major. Dynamic markings include *p*, *f*, *mf*, *rubato*, *a tempo*, *più p*, *rit. molto*, and *pp*. Fingerings are indicated above the notes in several staves, such as '1 2 1 2' and '3 2 1' over specific chords. The music is divided into measures by vertical bar lines.

rubato

*a tempo*

*simile*

*ritenendo*

*a tempo*

*pp leggiero*

*più oscuro*

*più calmo*

*ppp ten.*

*lento sereno*

*piano*

*riten.*

The musical score consists of two staves. The top staff uses bass clef and has a key signature of one sharp. The bottom staff uses treble clef and has a key signature of one sharp. Various dynamics and performance instructions are written above the music, including "rubato", "a tempo", "simile", "ritenendo", "a tempo", "pp leggiero", "più oscuro", "più calmo", "ppp ten.", "lento sereno", "piano", and "riten.". Fingerings such as "3 4 5", "3 4", and "5 3 4" are indicated below certain notes. Measure numbers "2", "3", and "4" are also present.

X  
PRÉLUDE

Allegro moderato

The sheet music consists of ten staves of musical notation for a solo instrument. The first staff is in bass clef, 6/4 time, dynamic *p*, with fingerings 1 2 3 over notes. The second staff is in bass clef, 6/4 time, dynamic *p*, with fingerings 1 2 3 over notes. The third staff is in bass clef, 6/4 time, dynamic *p*, with fingerings 2 1 2 over notes. The fourth staff is in bass clef, 6/4 time, dynamic *a tempo*, with fingerings 5 4 8 5 over notes. The fifth staff is in bass clef, 6/4 time, dynamic *rubato*, with fingerings 1 2 1 over notes. The sixth staff is in bass clef, 6/4 time, dynamic *più p*, with fingerings 5 4 3 5 over notes. The seventh staff is in bass clef, 6/4 time, dynamic *p*. The eighth staff is in bass clef, 6/4 time, dynamic *pp chiaro*. The ninth staff is in bass clef, 6/4 time, dynamic *f*, with fingerings 4 3 5 4 8 5 over notes. The tenth staff is in bass clef, 6/4 time, dynamic *meno f*, with fingerings 1 8 2 1 3 2 over notes. The eleventh staff is in bass clef, 6/4 time, dynamic *dolce*, with fingerings 1 3 2 1 over notes. The twelfth staff is in bass clef, 6/4 time, dynamic *pp*, with fingerings 1 3 2 1 over notes. The thirteenth staff is in bass clef, 6/4 time, dynamic *rubato*, with fingerings 1 3 2 1 over notes. The fourteenth staff is in bass clef, 6/4 time, dynamic *pp*.

1 2 3

C  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

*ritenendo*

*a tempo*

$\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

*allargando*

*ff appassionato*

*tutta forza*

*ritenendo* *péd.*

XI  
SUPPLEMENT

Pour le deux mains  
Für zwei Hände  
For both hands

N° 1

8

N° 2

The musical score consists of six staves of piano music. The top three staves begin with a treble clef, a key signature of four sharps, and common time (indicated by a 'C'). The bass clef is introduced in the fourth staff, which is labeled 'N° 3' in parentheses. The tempo is marked '8'. The music features various note patterns, including eighth-note chords and sixteenth-note figures. The bottom three staves continue the musical line, maintaining the same clefs, key signature, and time signature. The tempo '8' is also present here. The score concludes with a copyright notice at the bottom right.

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