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

ÉDITIONS MAX ESCHIG
48, RUE DE ROME, PARIS - VIII^e

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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-poëte, épris du beau, ne se laissa 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 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 hier mit 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", der 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 echten 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 vollkommener 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

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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° 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° Cette polyphonie est parfois brisée ‹comparer livraison II les numéros 14 et 15›.

3° Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 ‹voir livraison I nos 10, 13, 15›.

4° On rencontrera souvent des formules bien connues ‹ex. livraison II n° 9› confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2e 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 „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 a part fort 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 ⌐¬› metrically transformed and accompanied by se 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 certains 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 fonction 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

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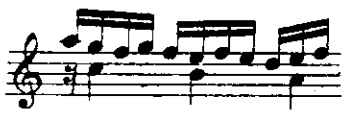
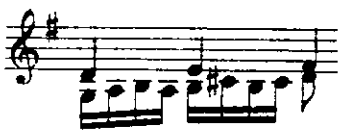
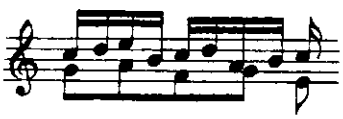
N° 1 

N° 2 

N° 3 

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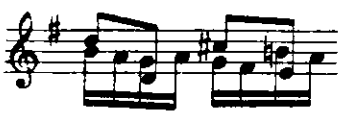
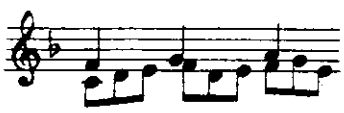
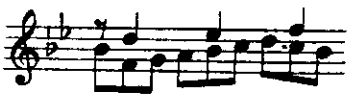
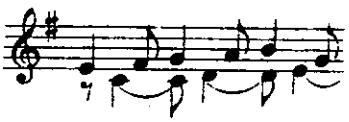
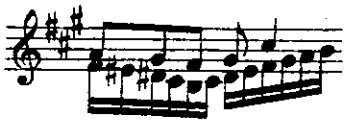
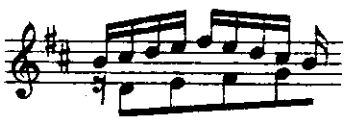
N° 5 

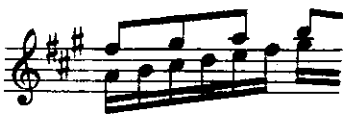
N° 6 

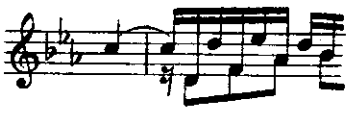
N° 7 

N° 8 

N° 9 

N° 10 

N° 11 

N° 12 

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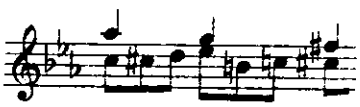
N° 14 

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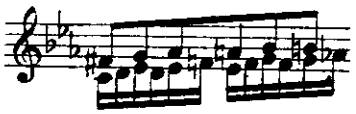
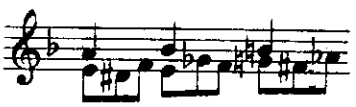
N° 16 

N° 17 

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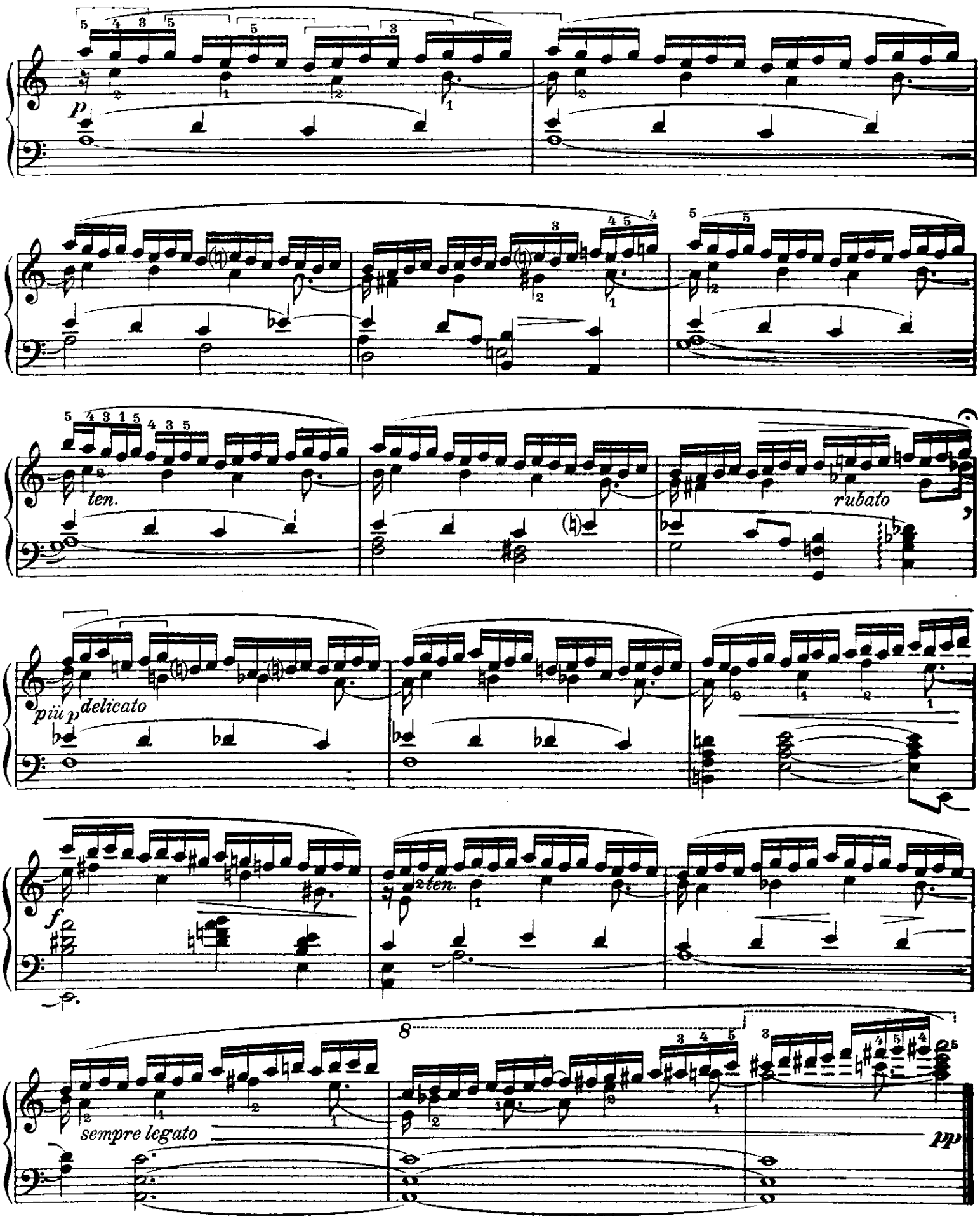

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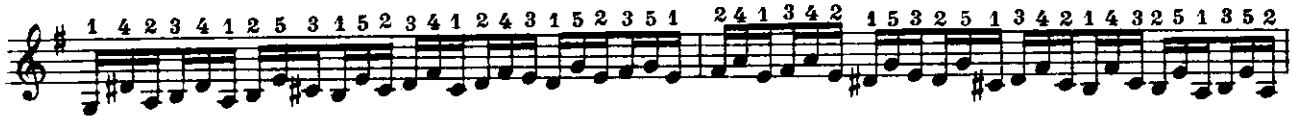

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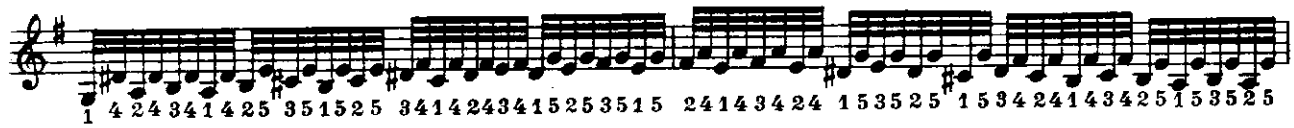

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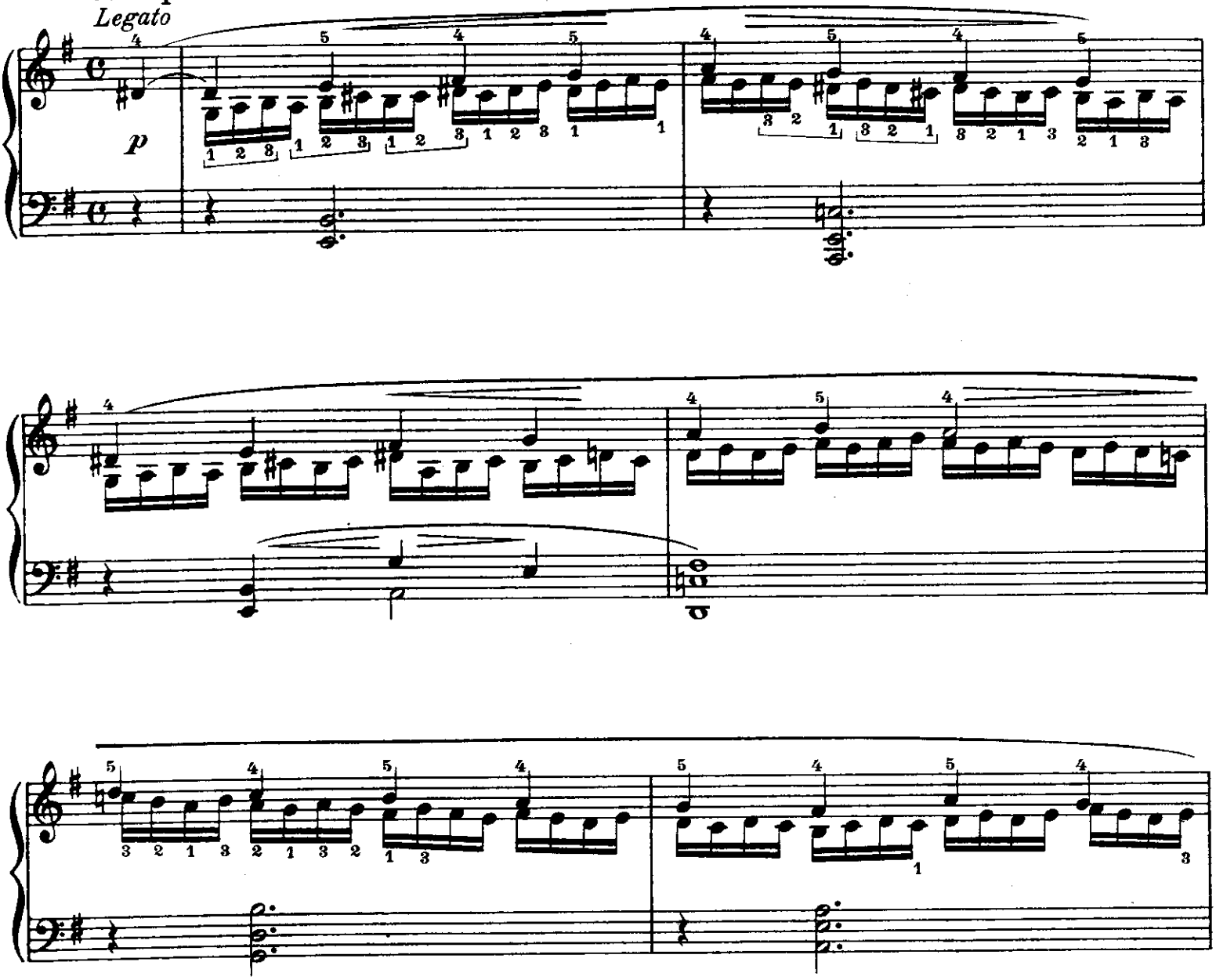

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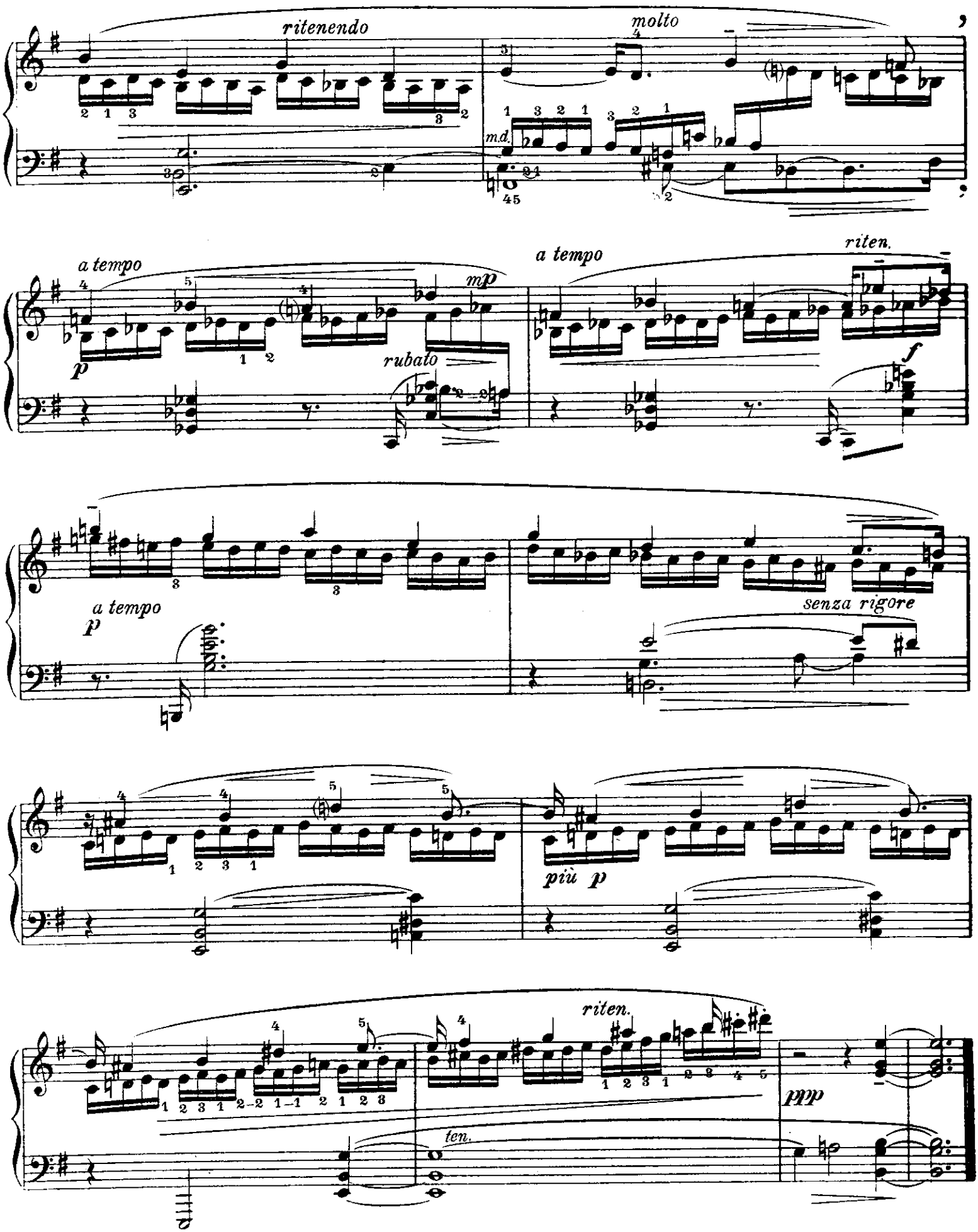

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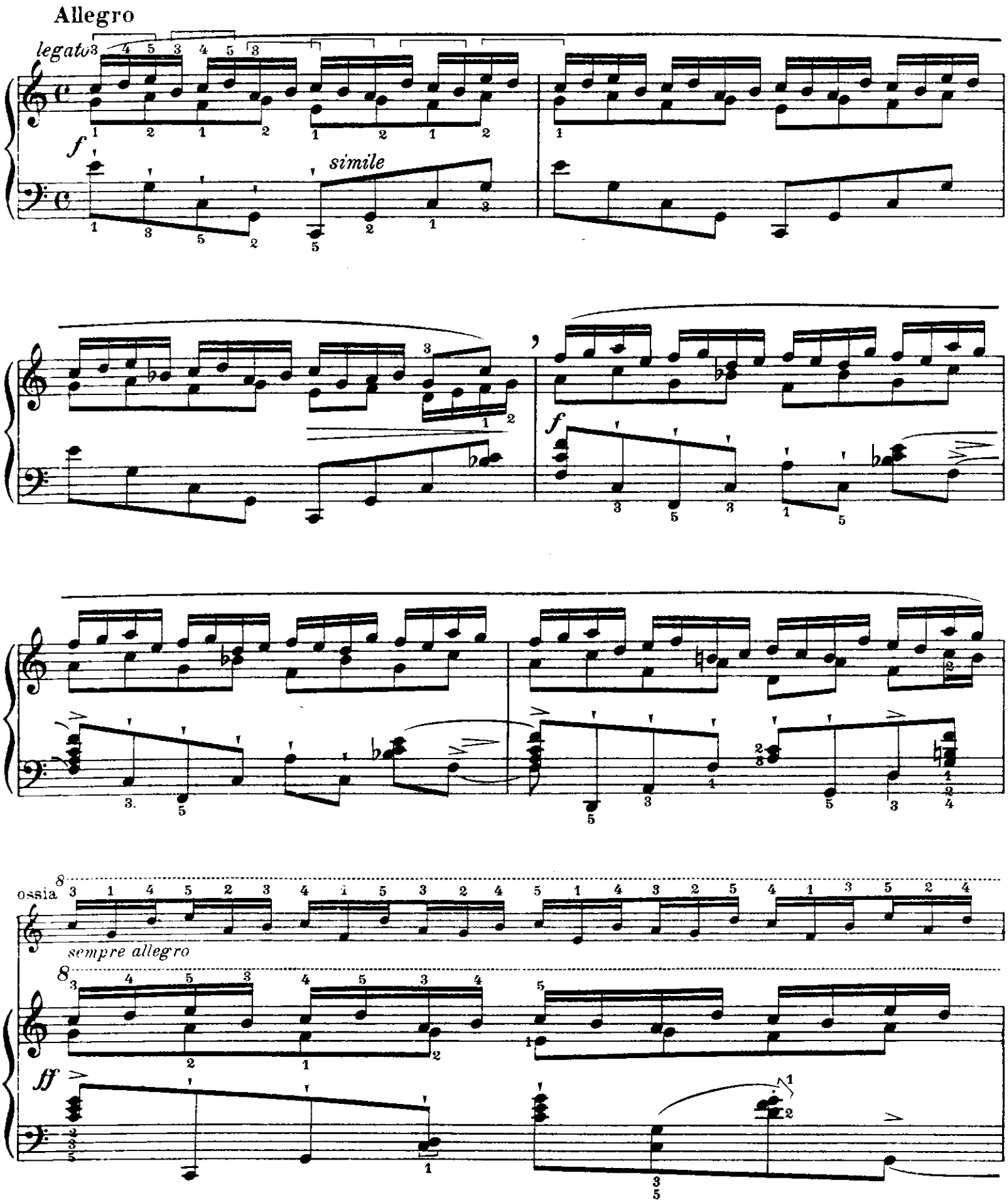

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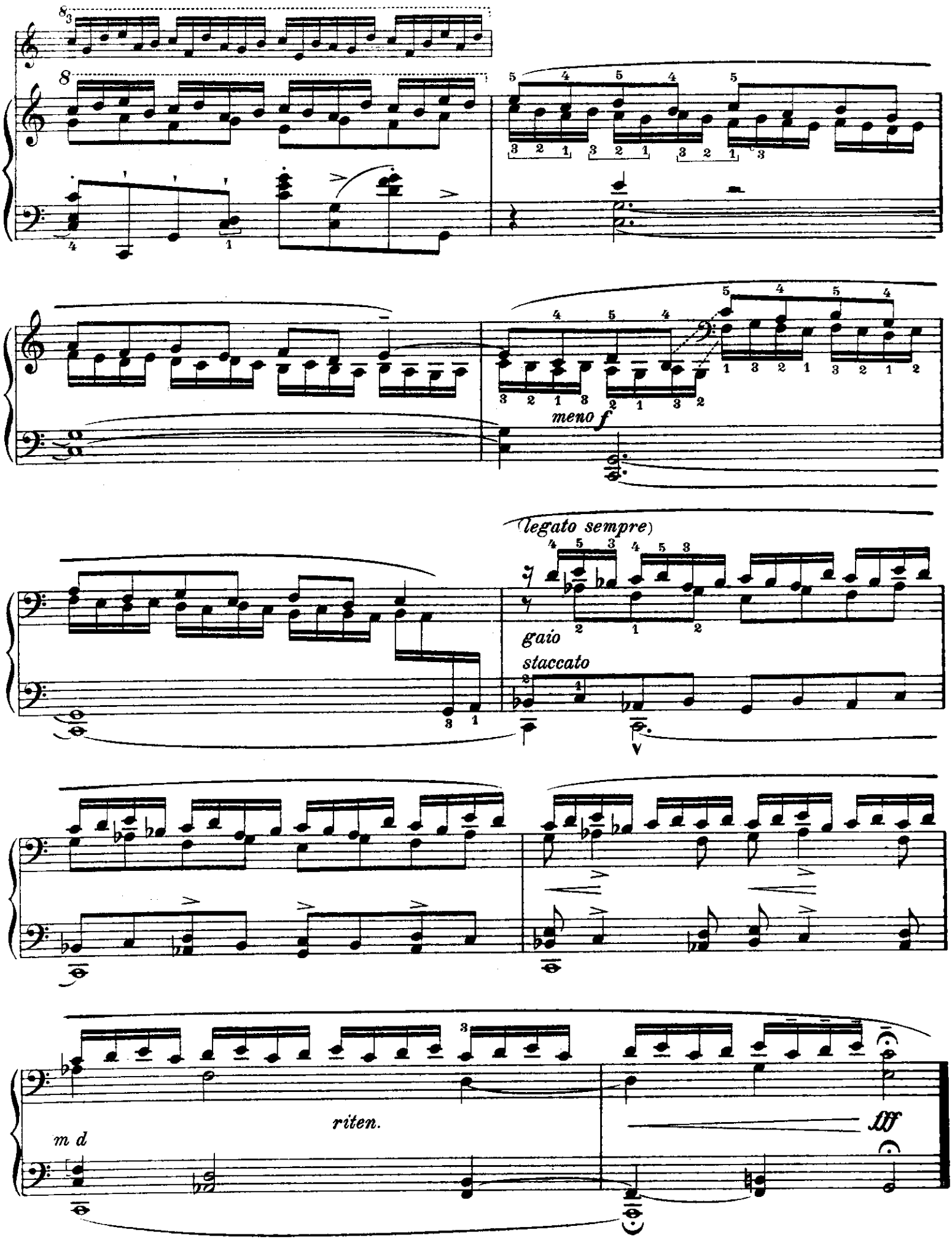

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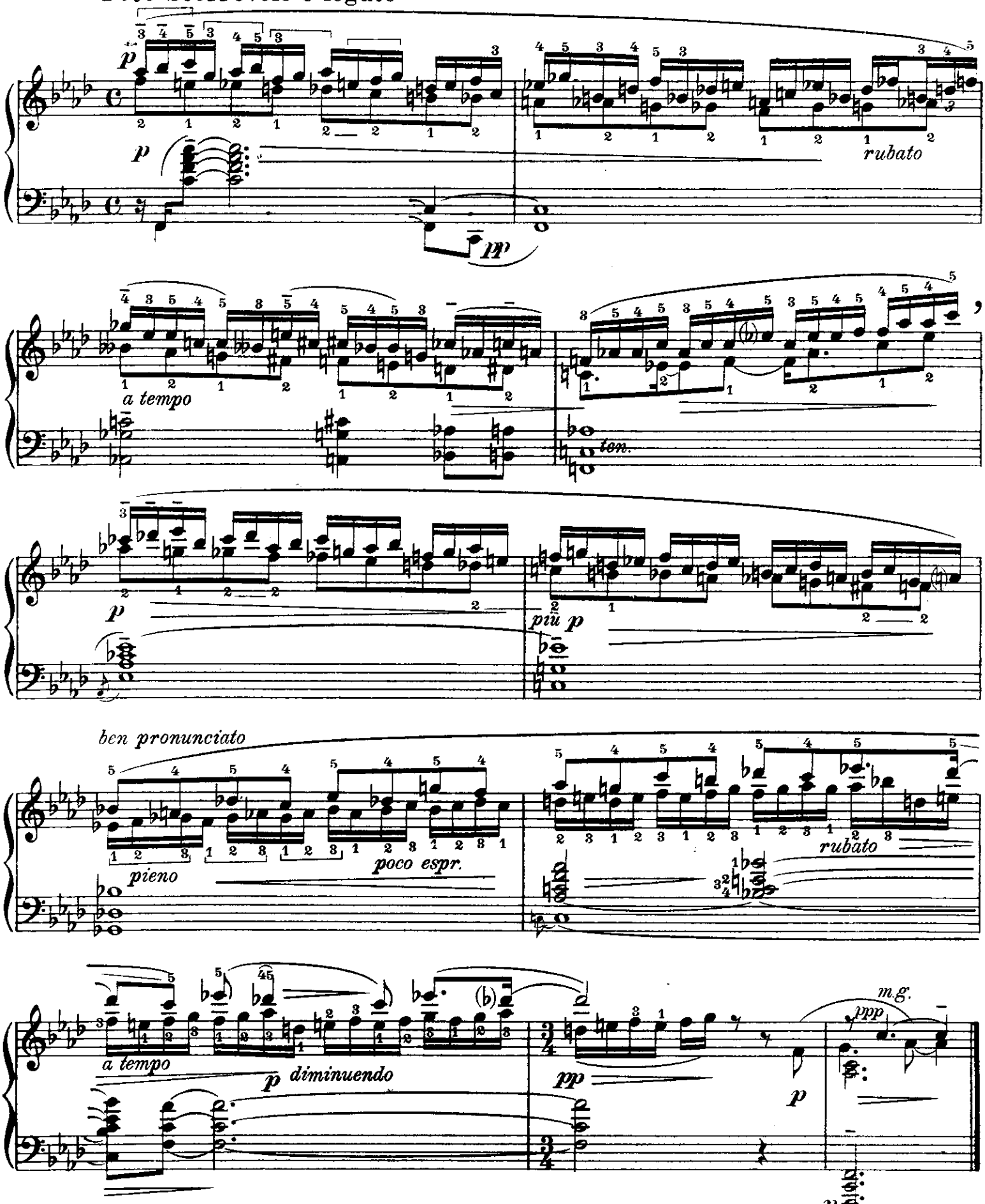

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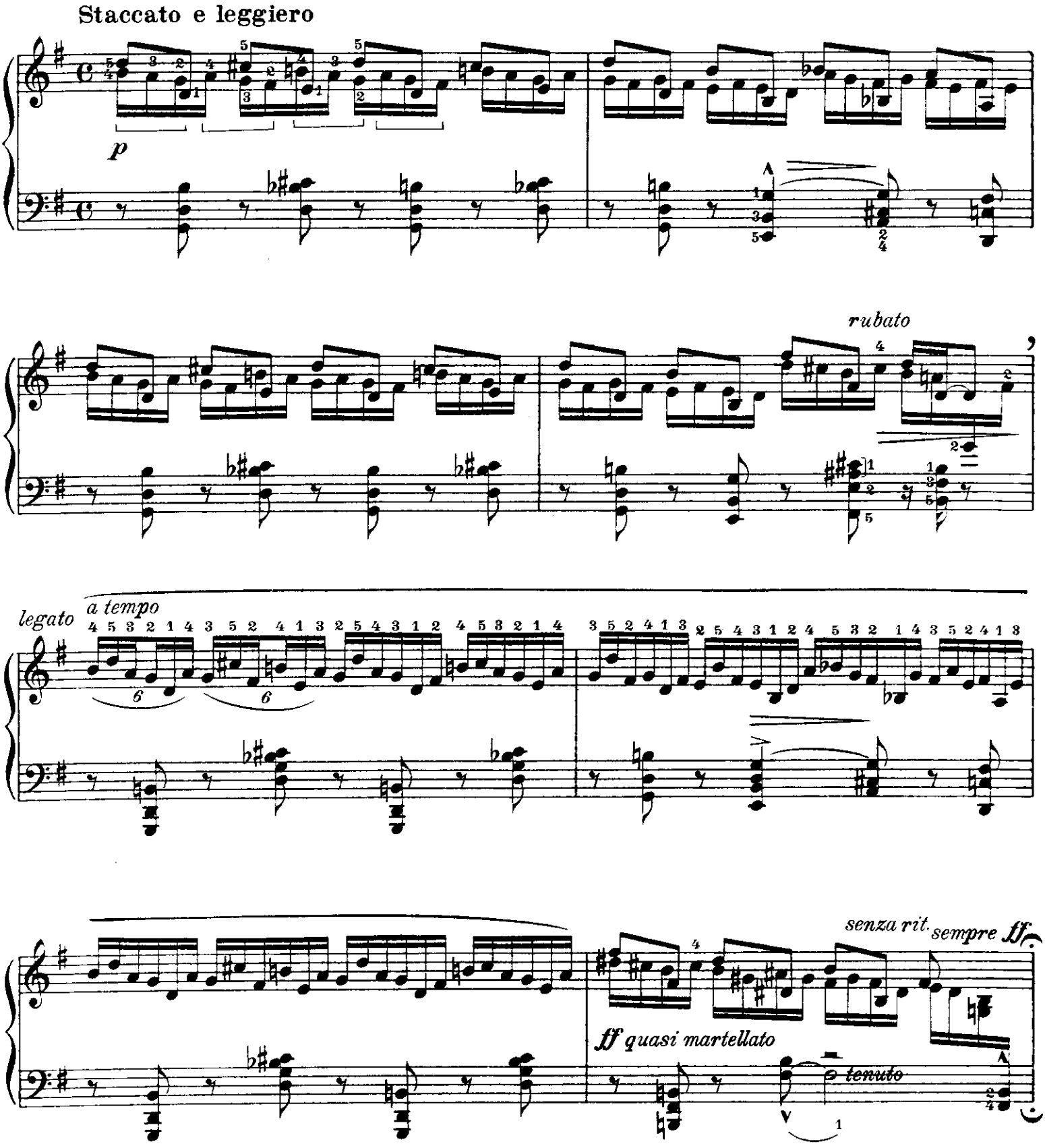

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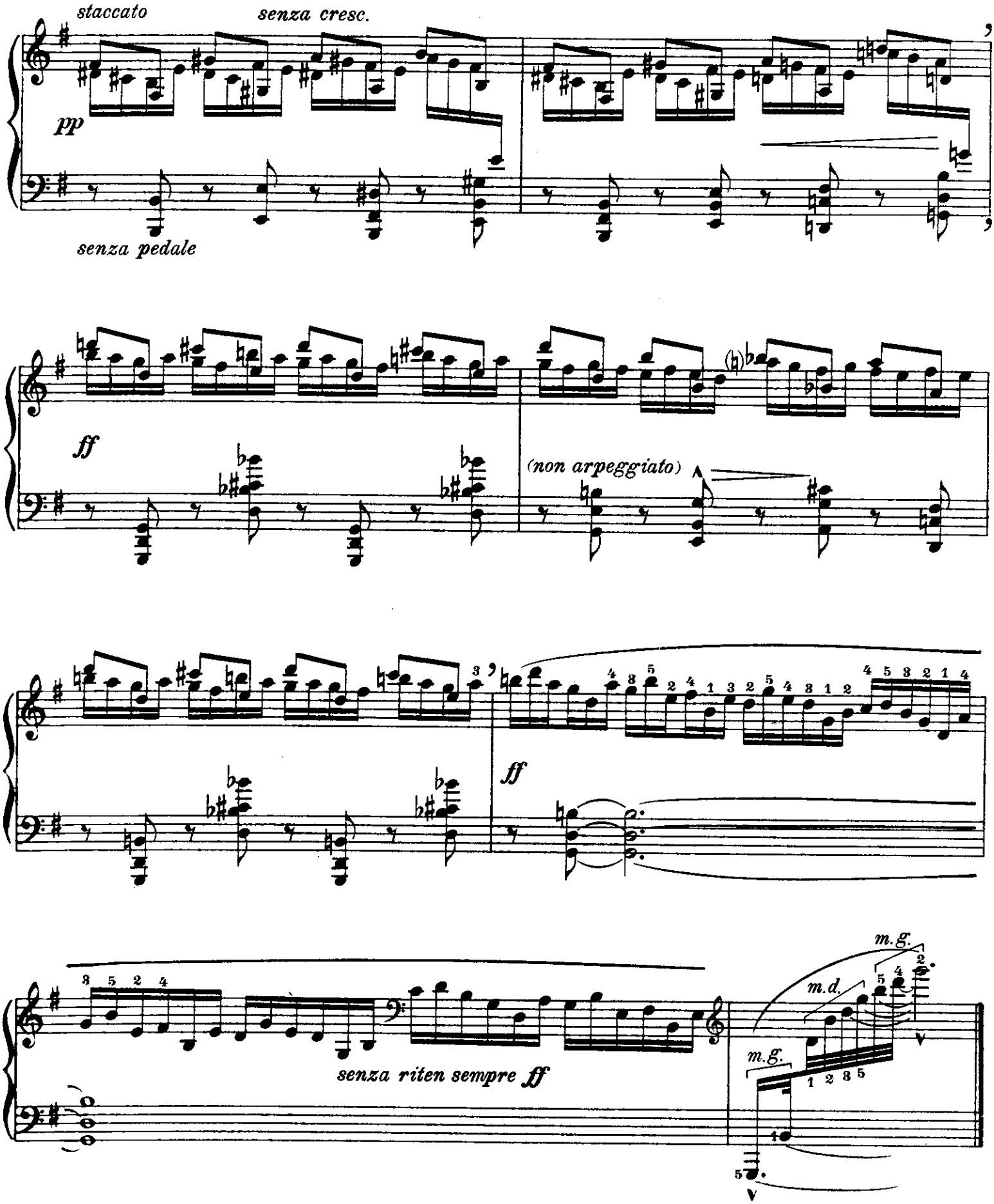

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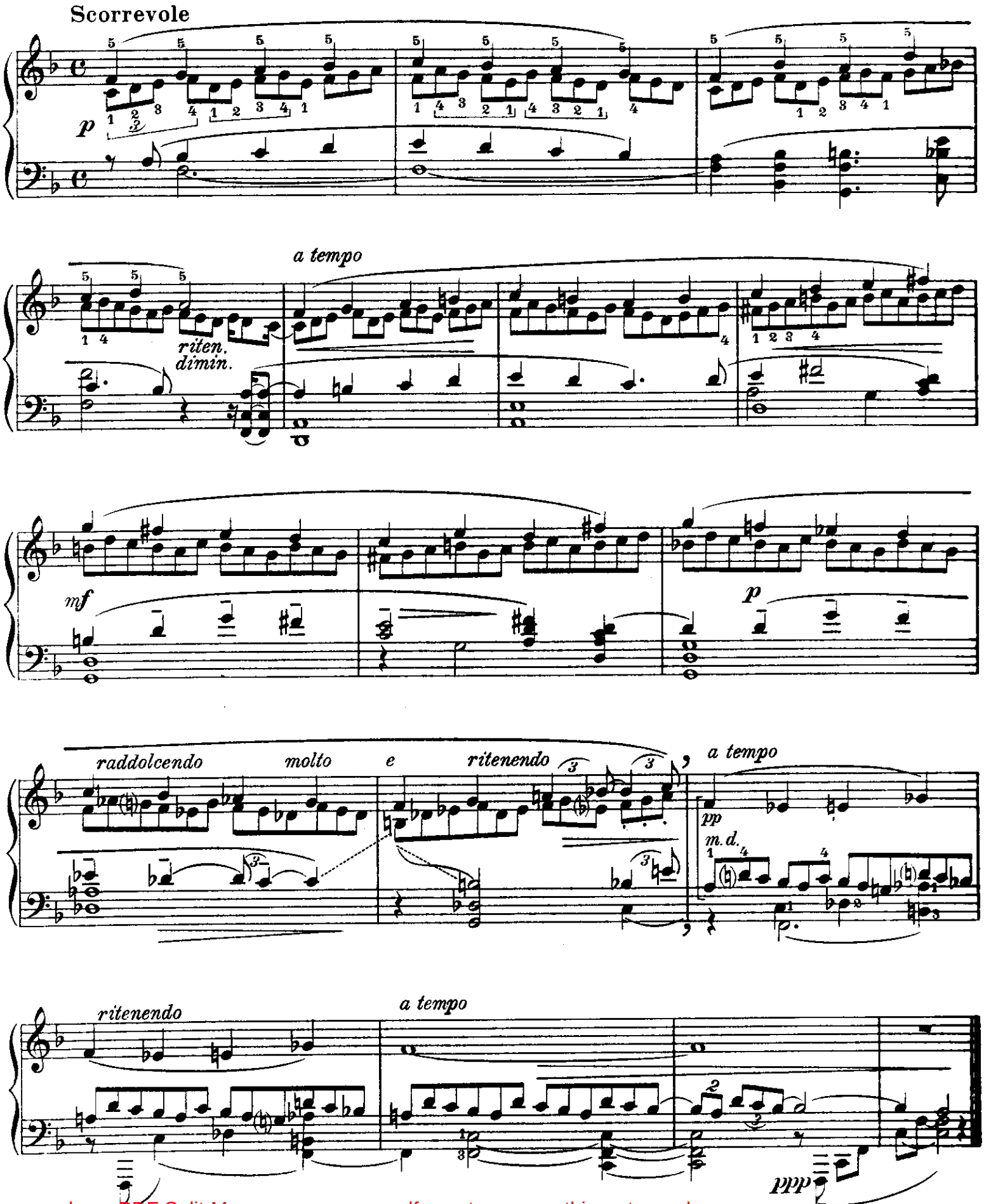

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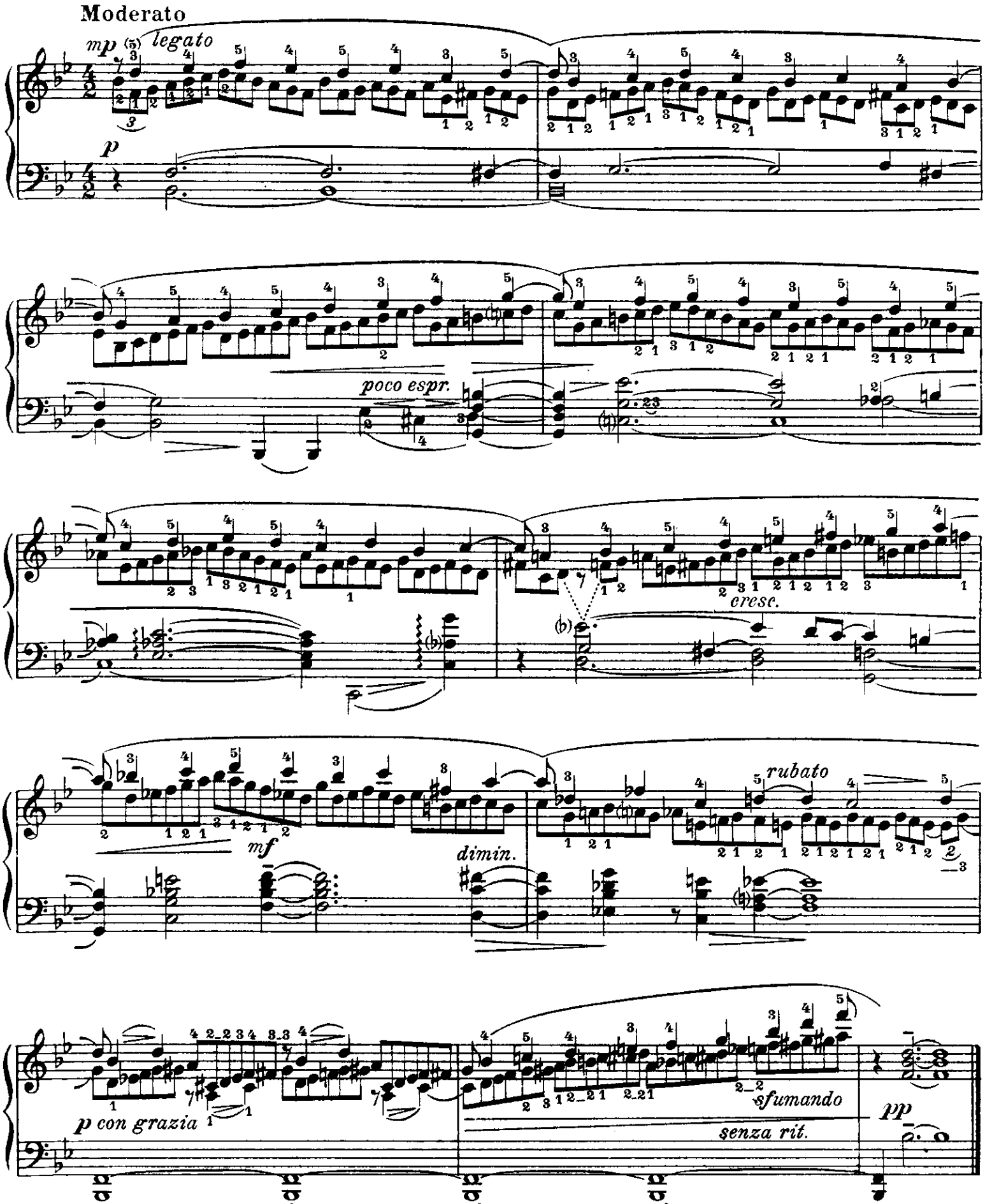

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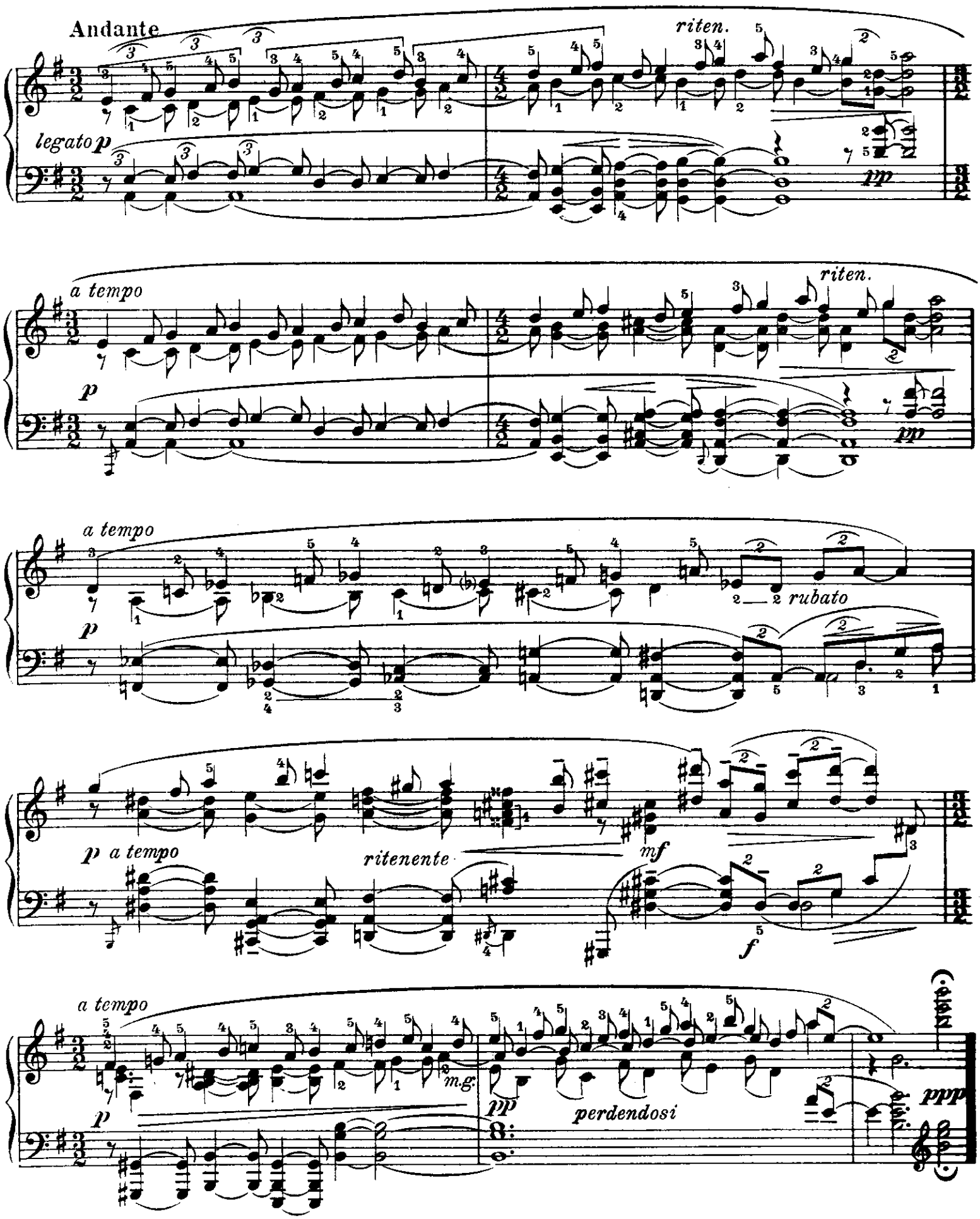

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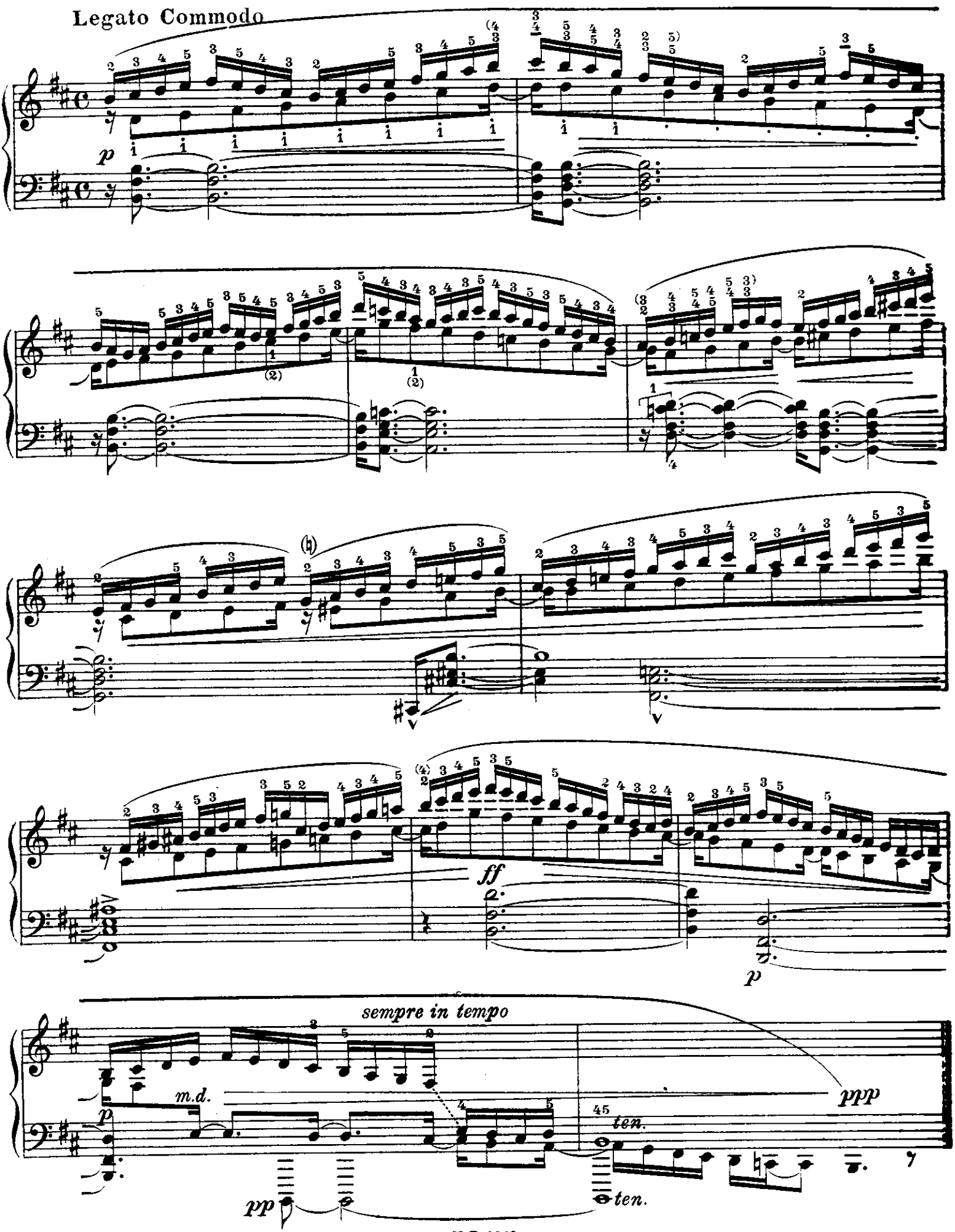

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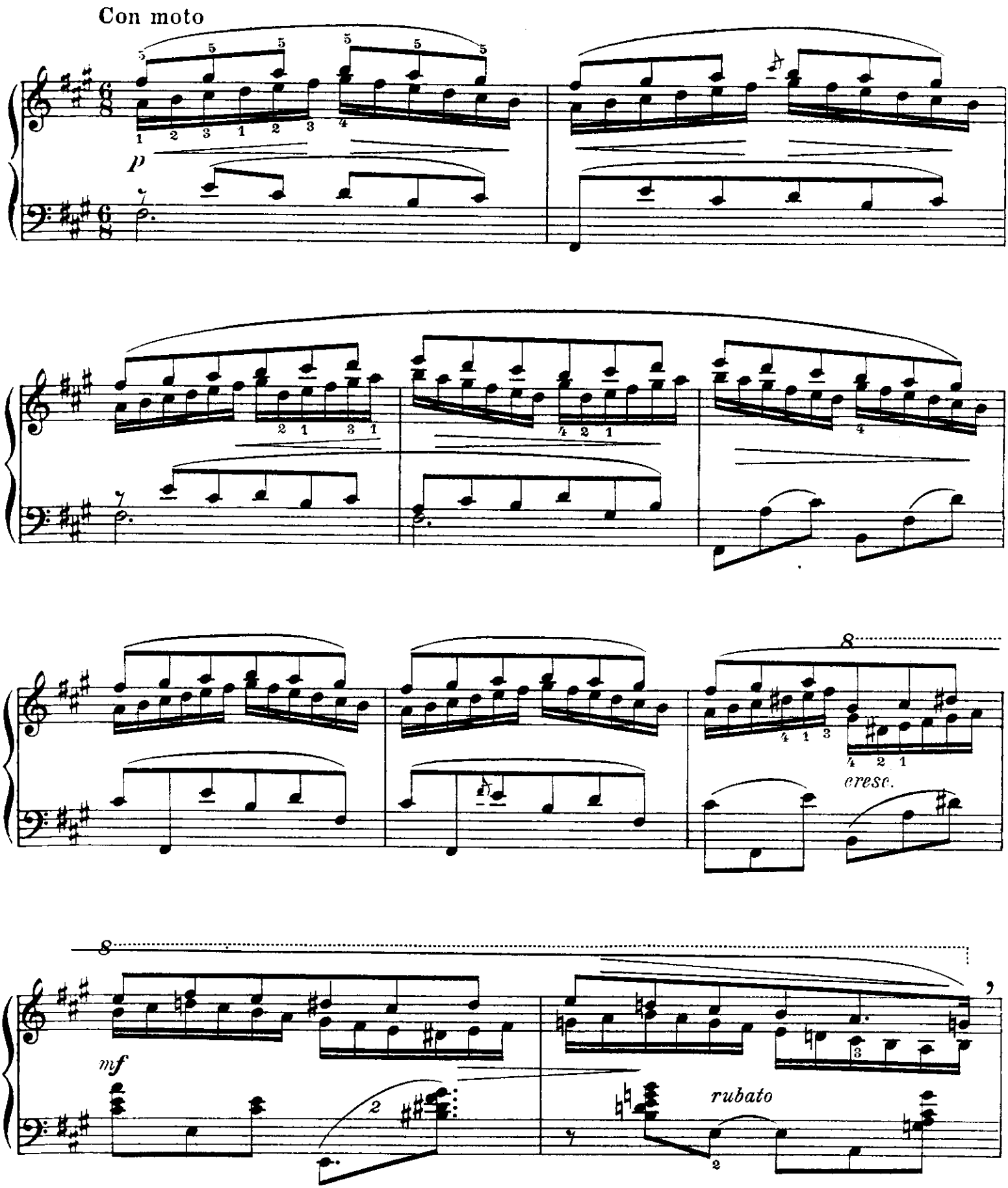

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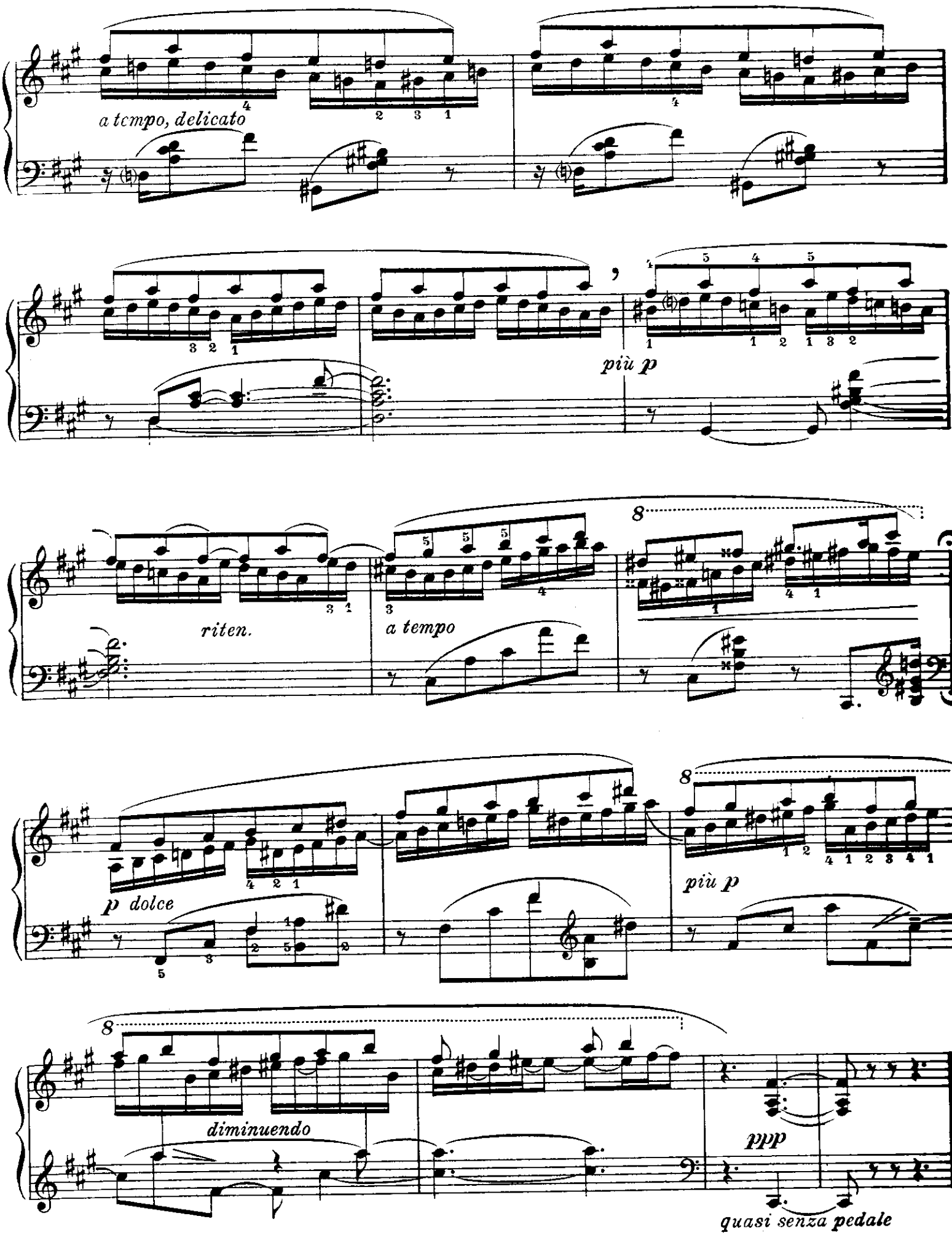

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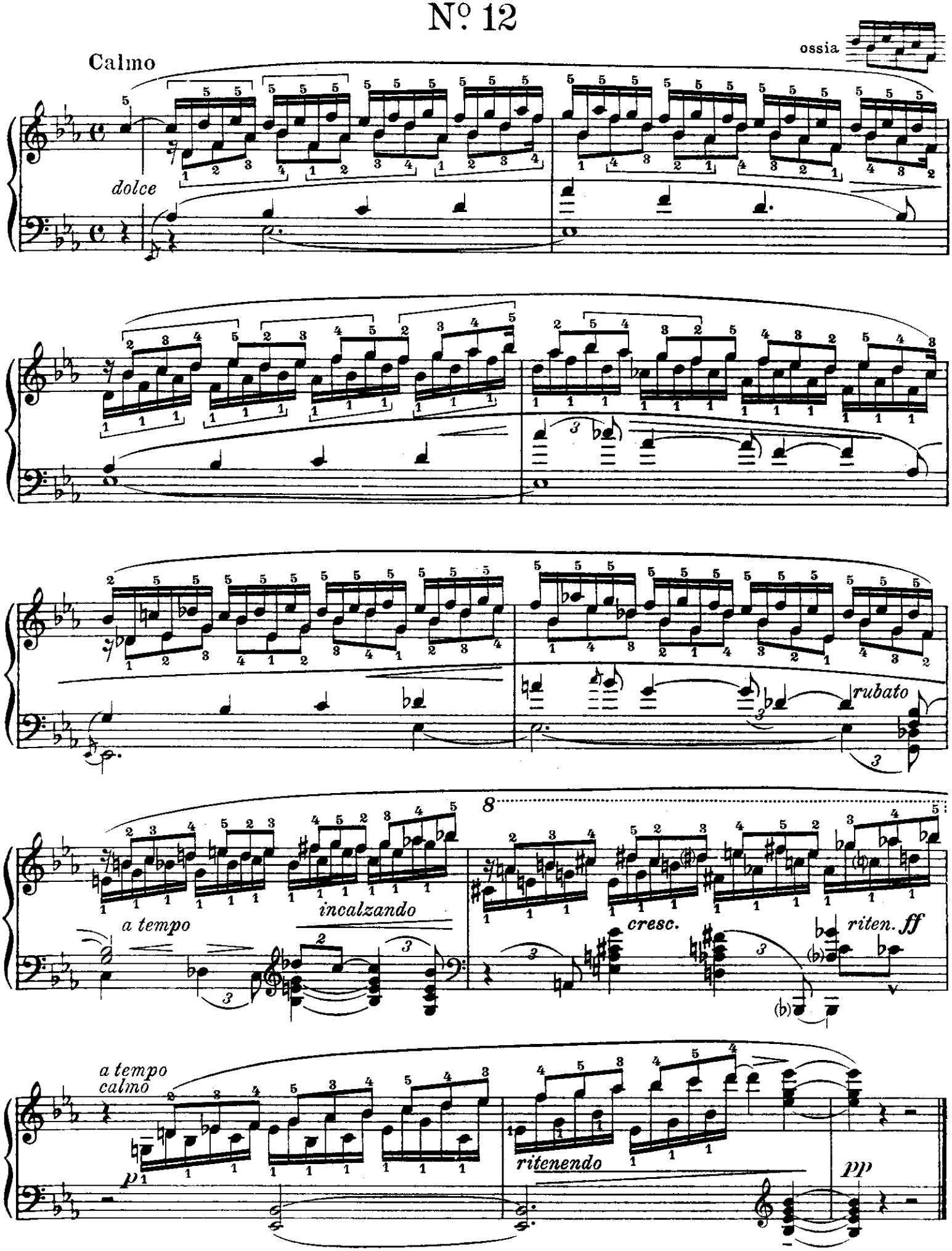

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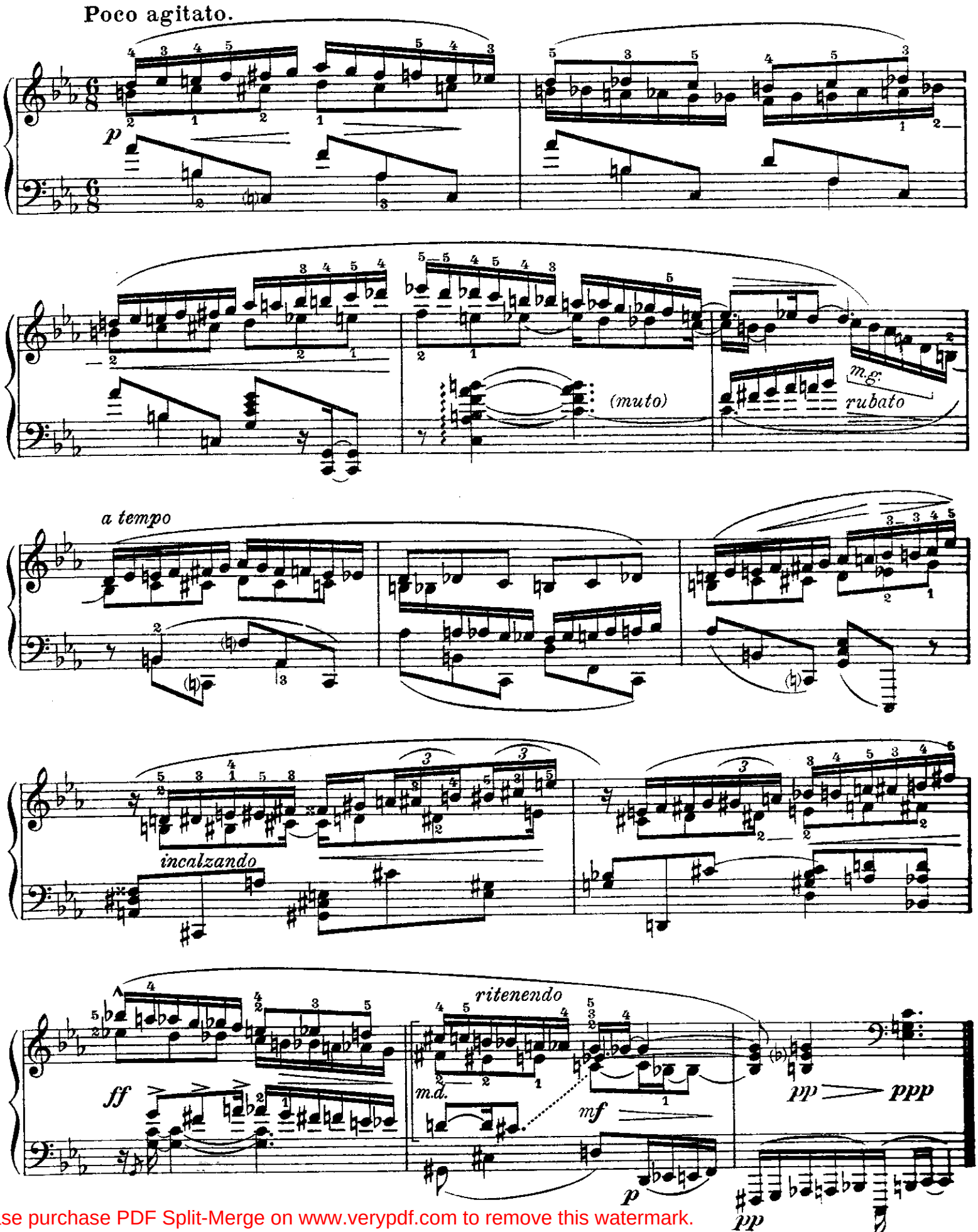

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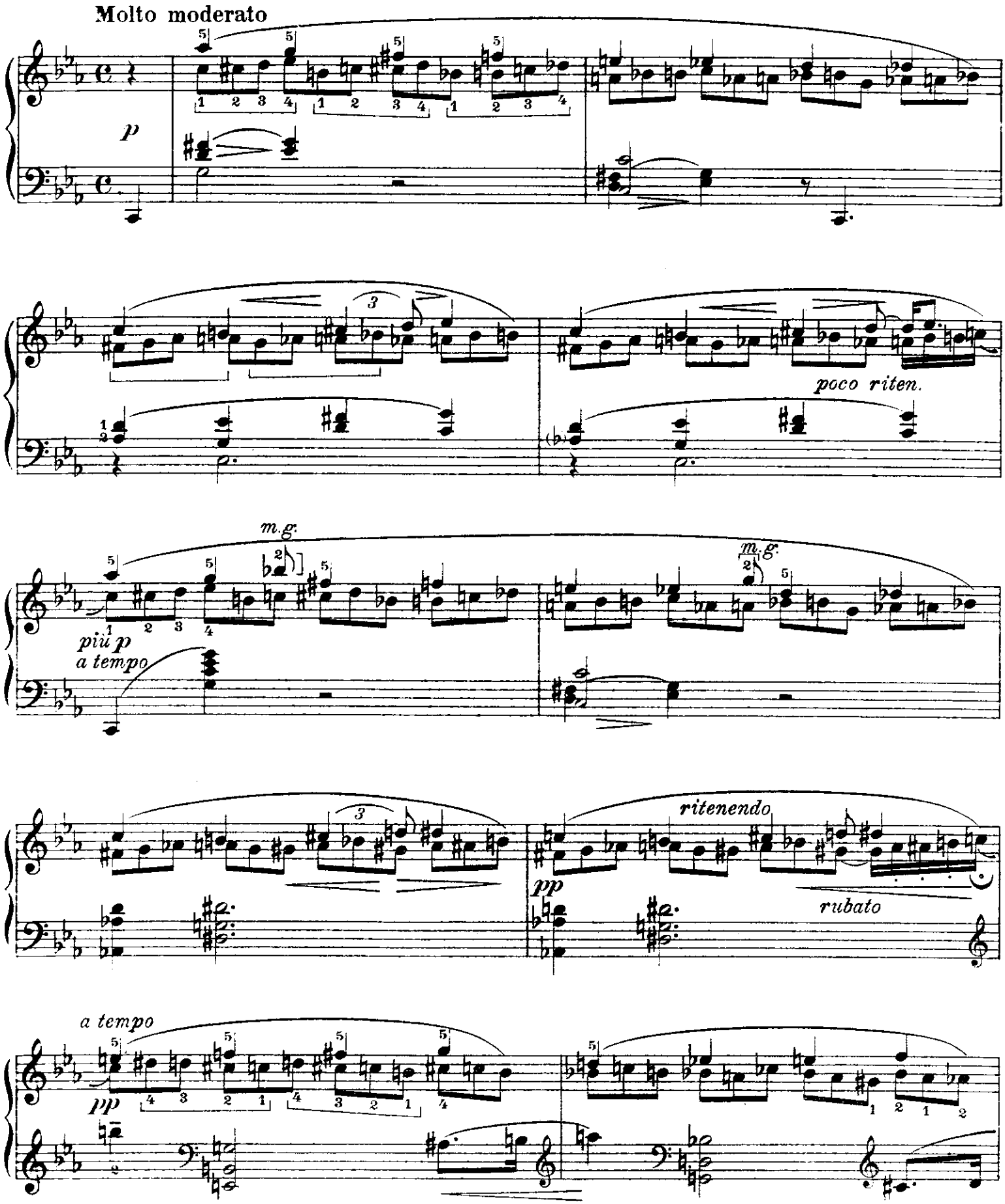

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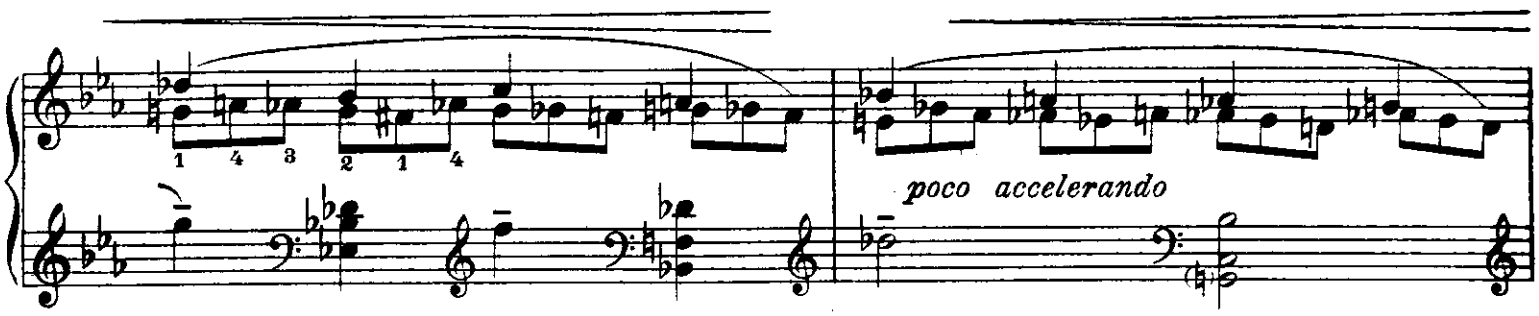

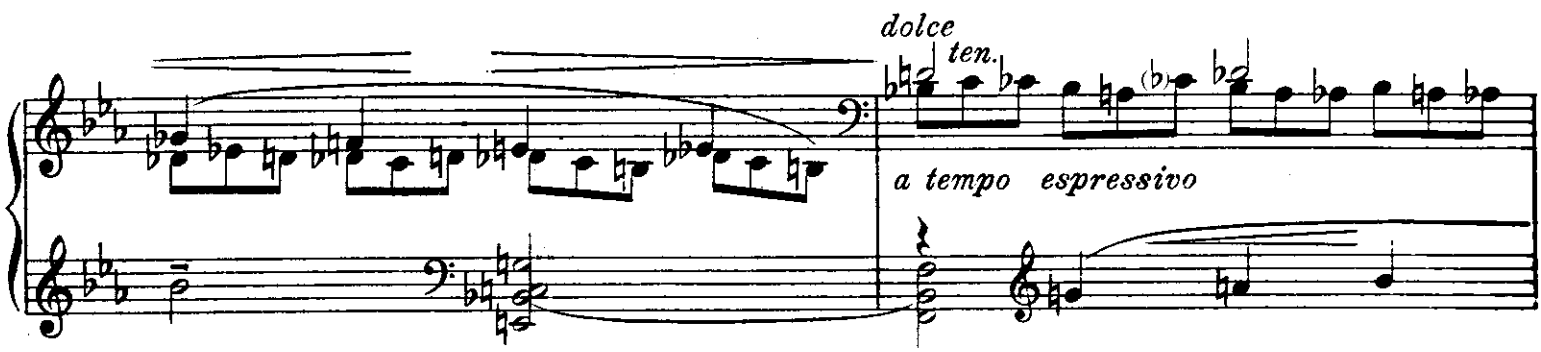

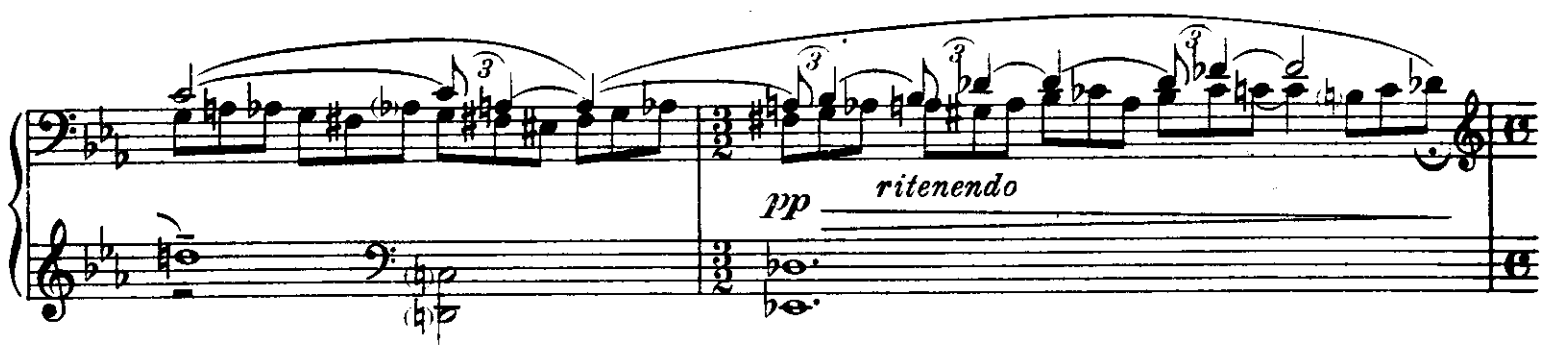

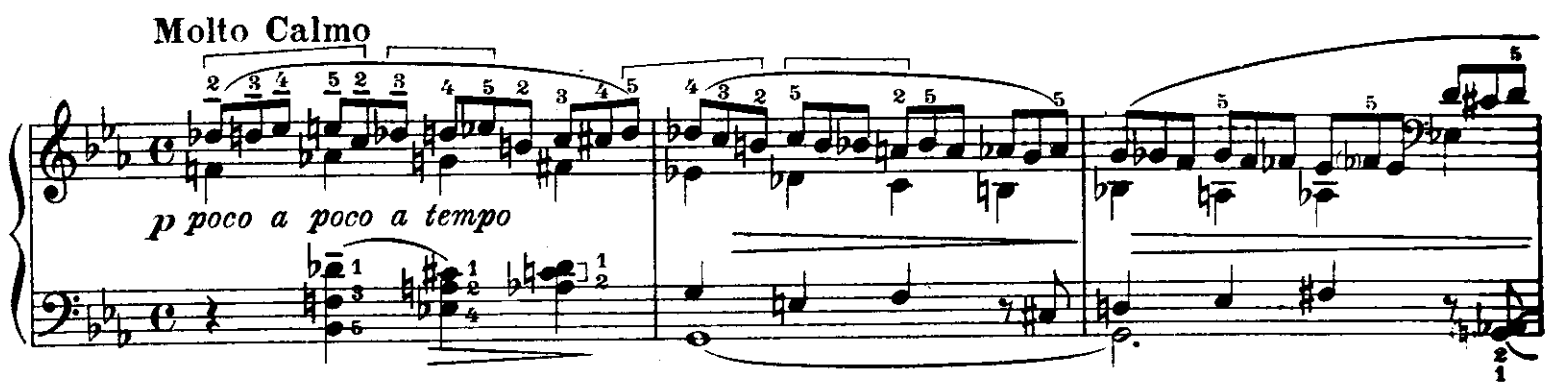

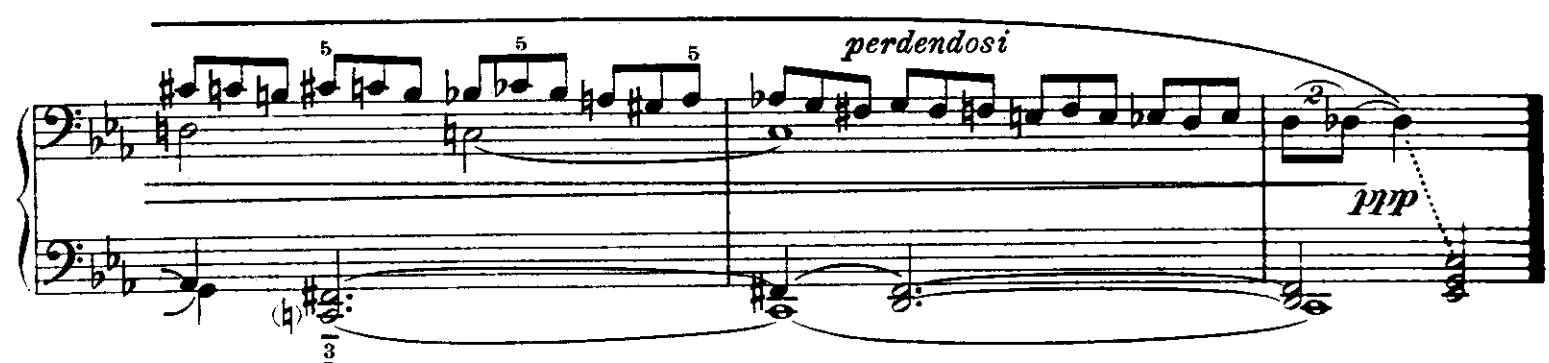

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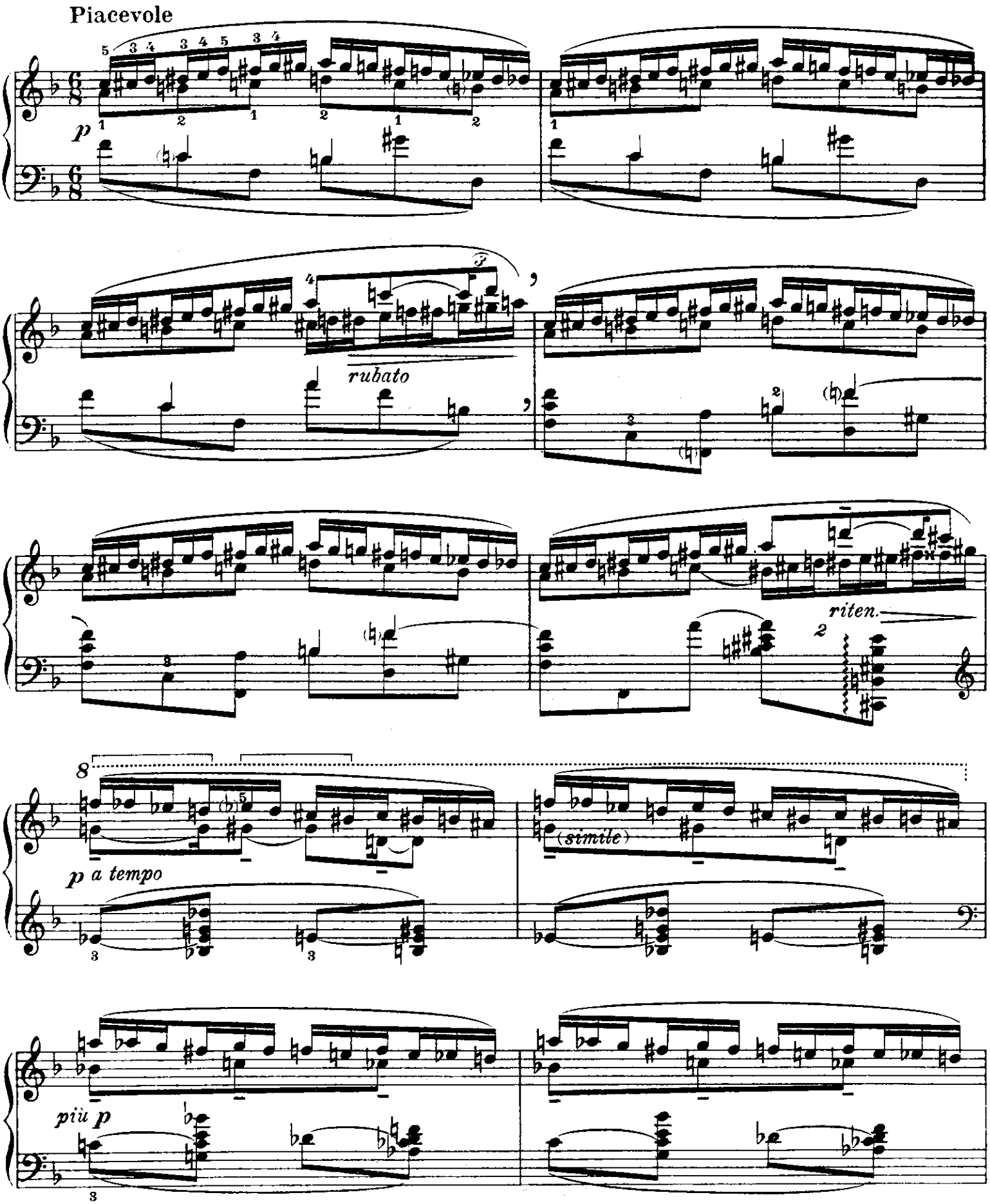

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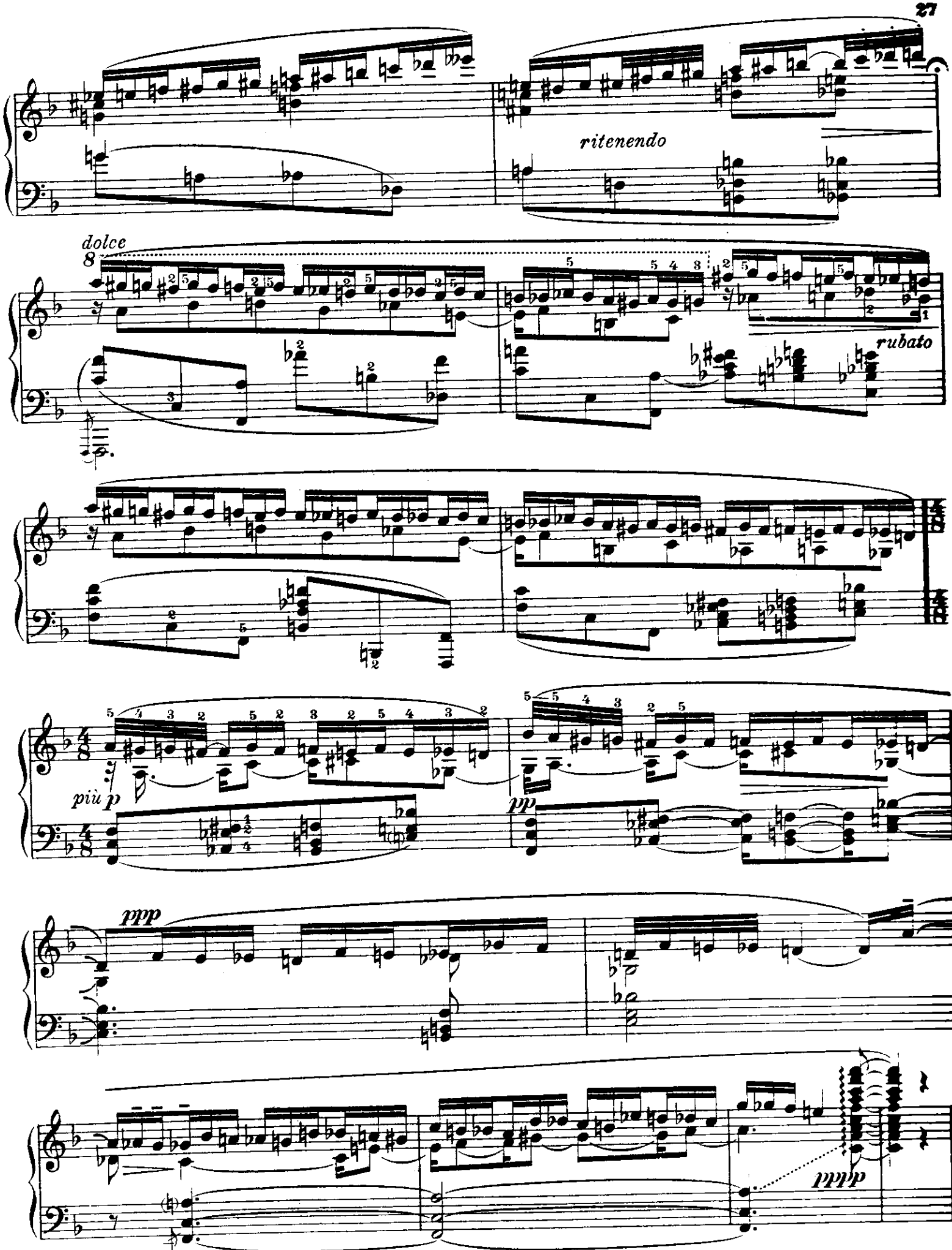

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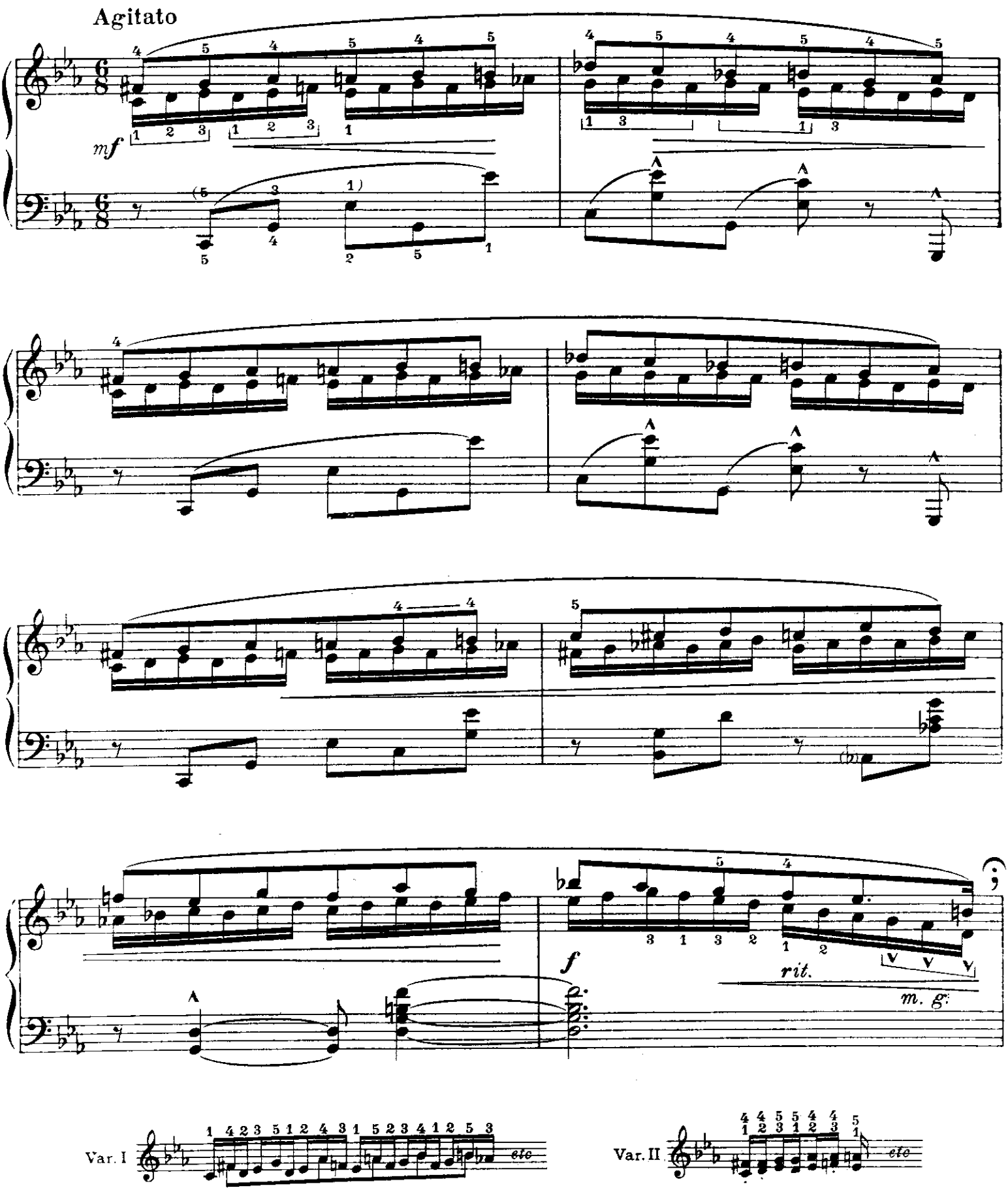

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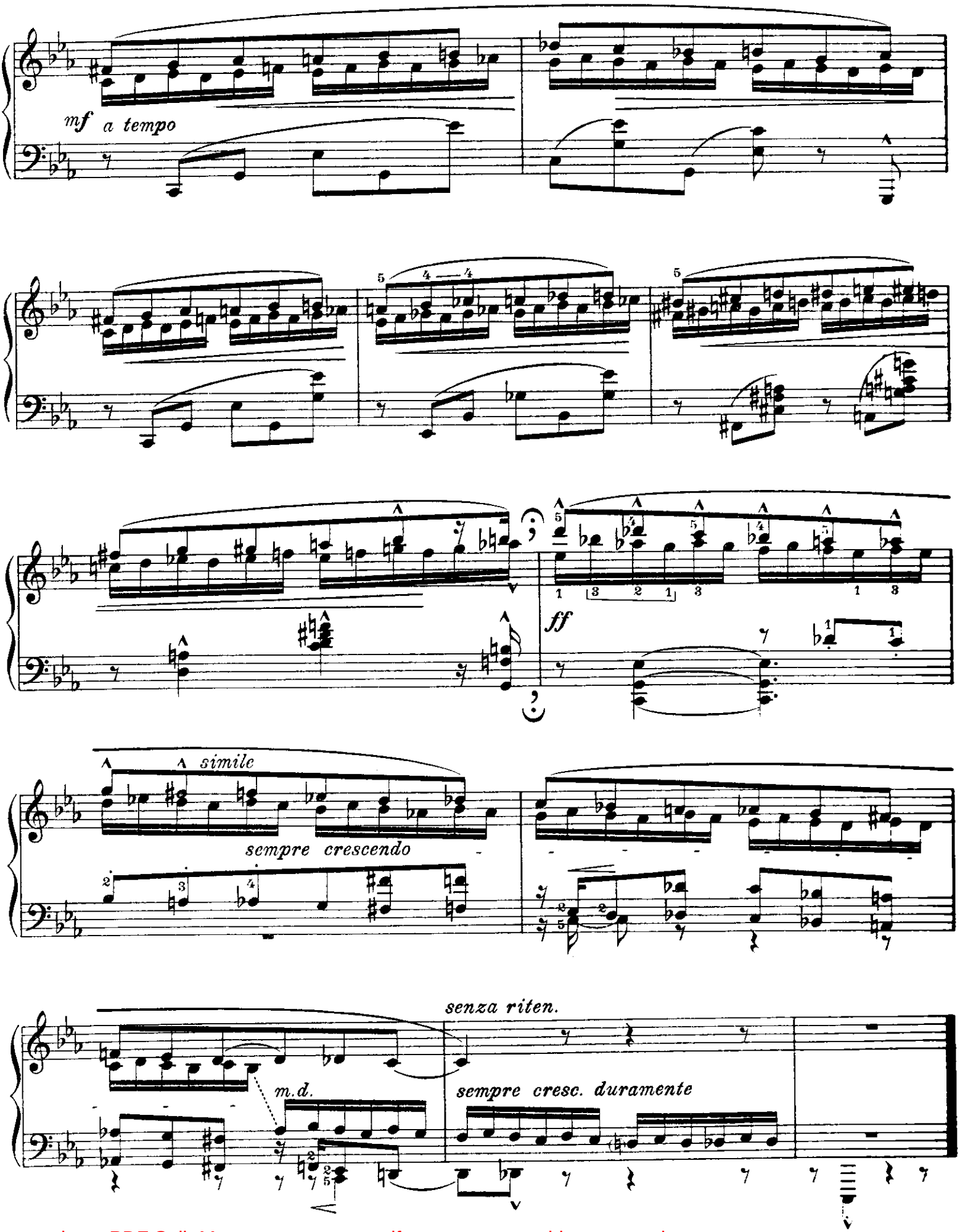

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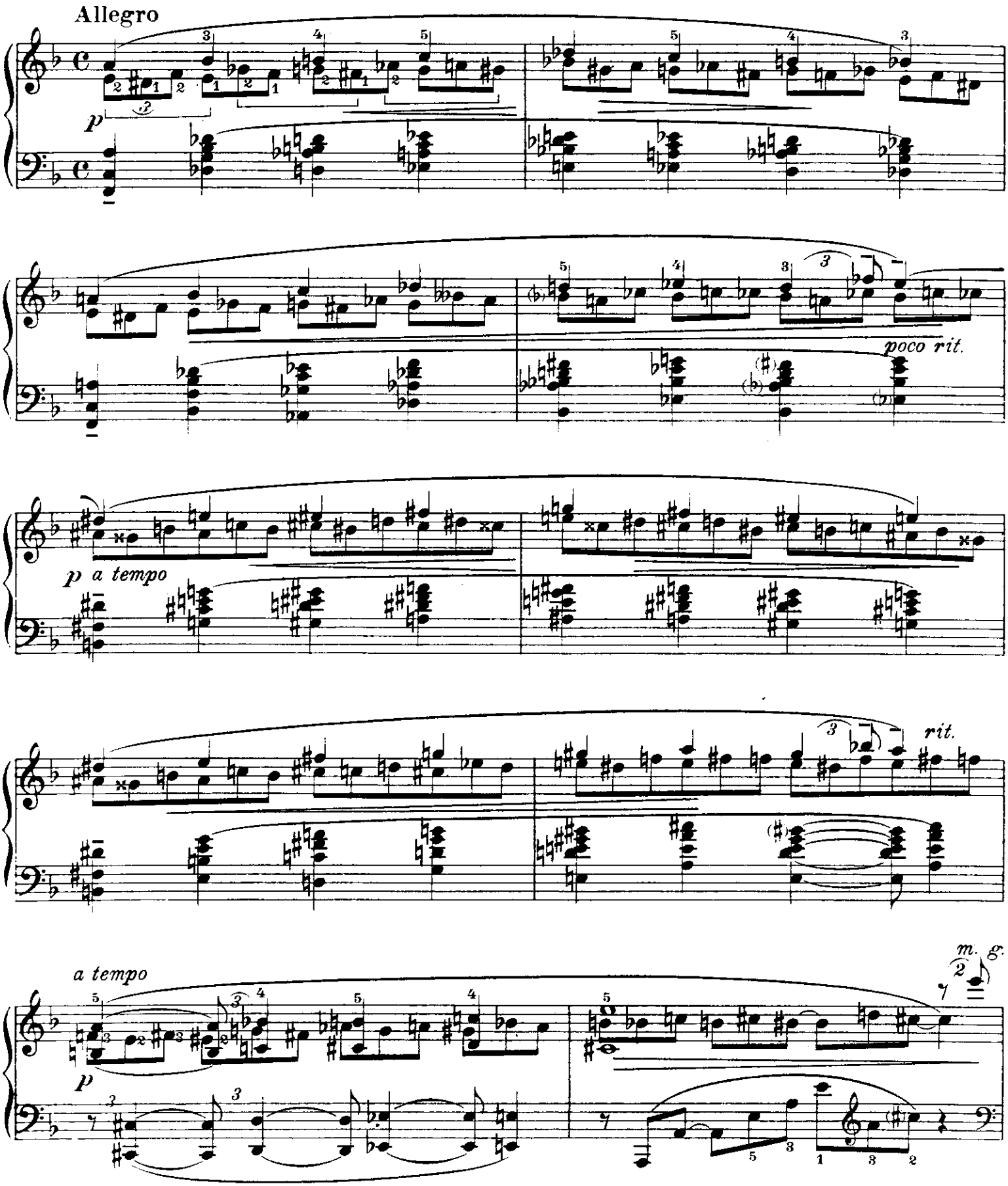

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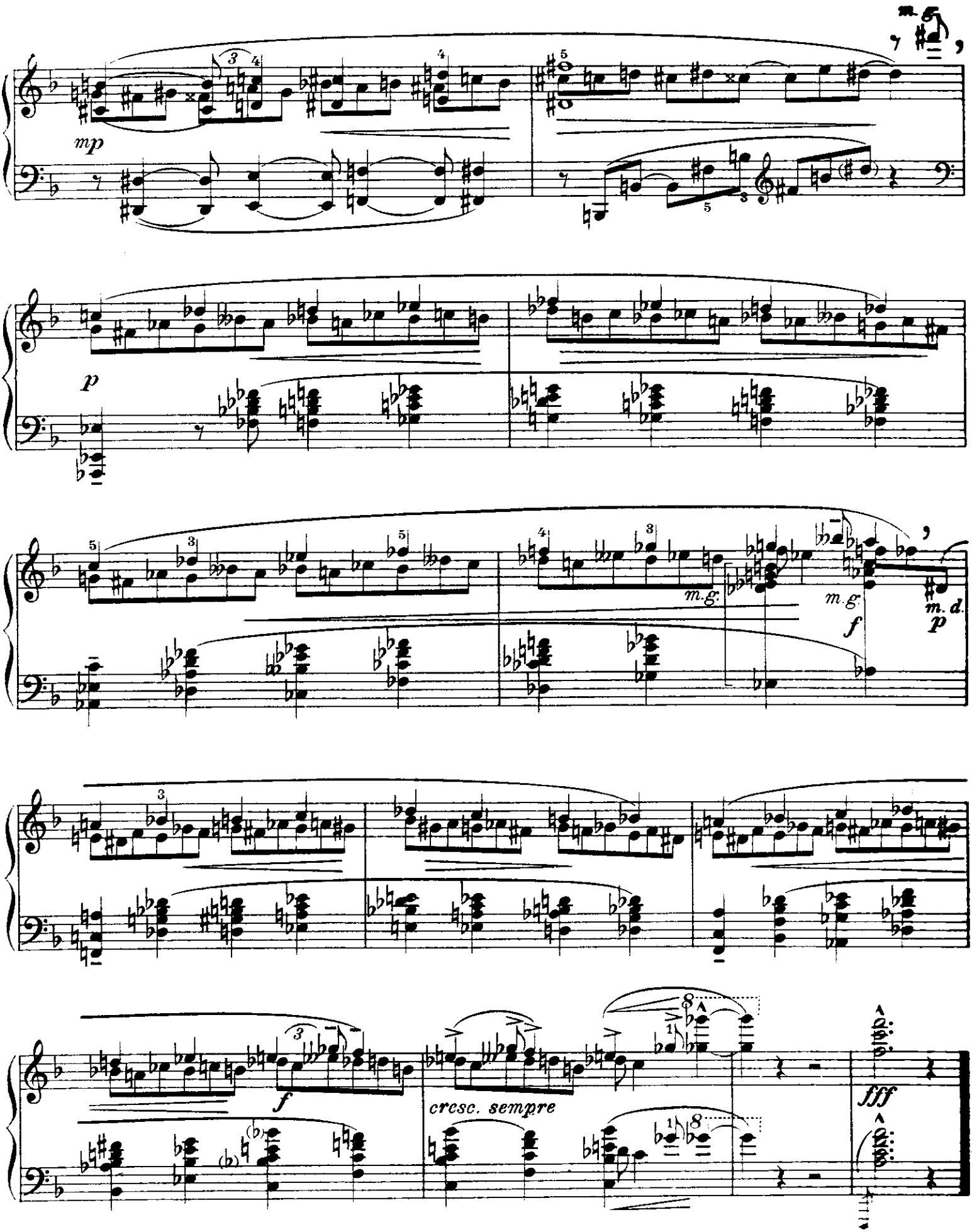

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64 PRÉLUDES

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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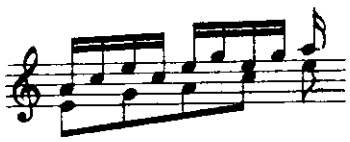
TABLE DES MATIÈRES

SÉRIE II

A

POUR LES ARPÈGES

N° 1

N° 2 

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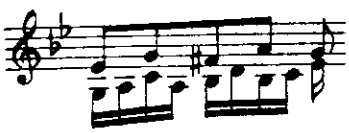
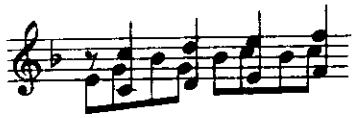
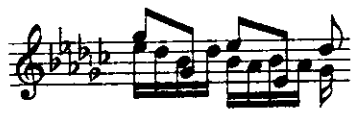
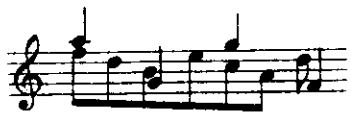
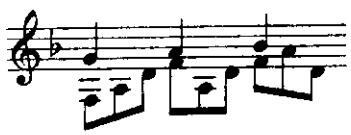
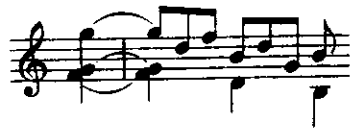
N° 4 

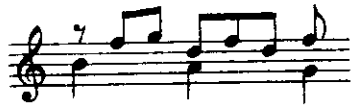
N° 5 

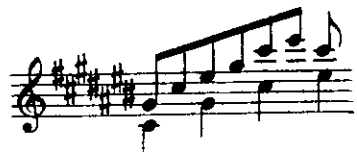
N° 6 

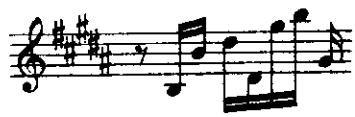
N° 7 

N° 8 

N° 9 

N° 10 

N° 11 

N° 12 

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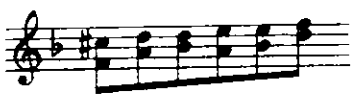
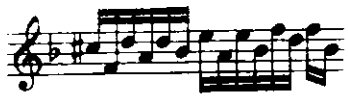
N° 14 

N° 15 

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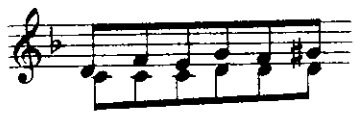
N° 18 

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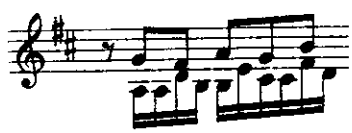
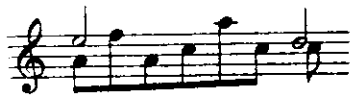
N° 20 

N° 21 

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Poco veloce

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Var. I *etc.*

Var. II. *etc.*

Var. III *etc.*

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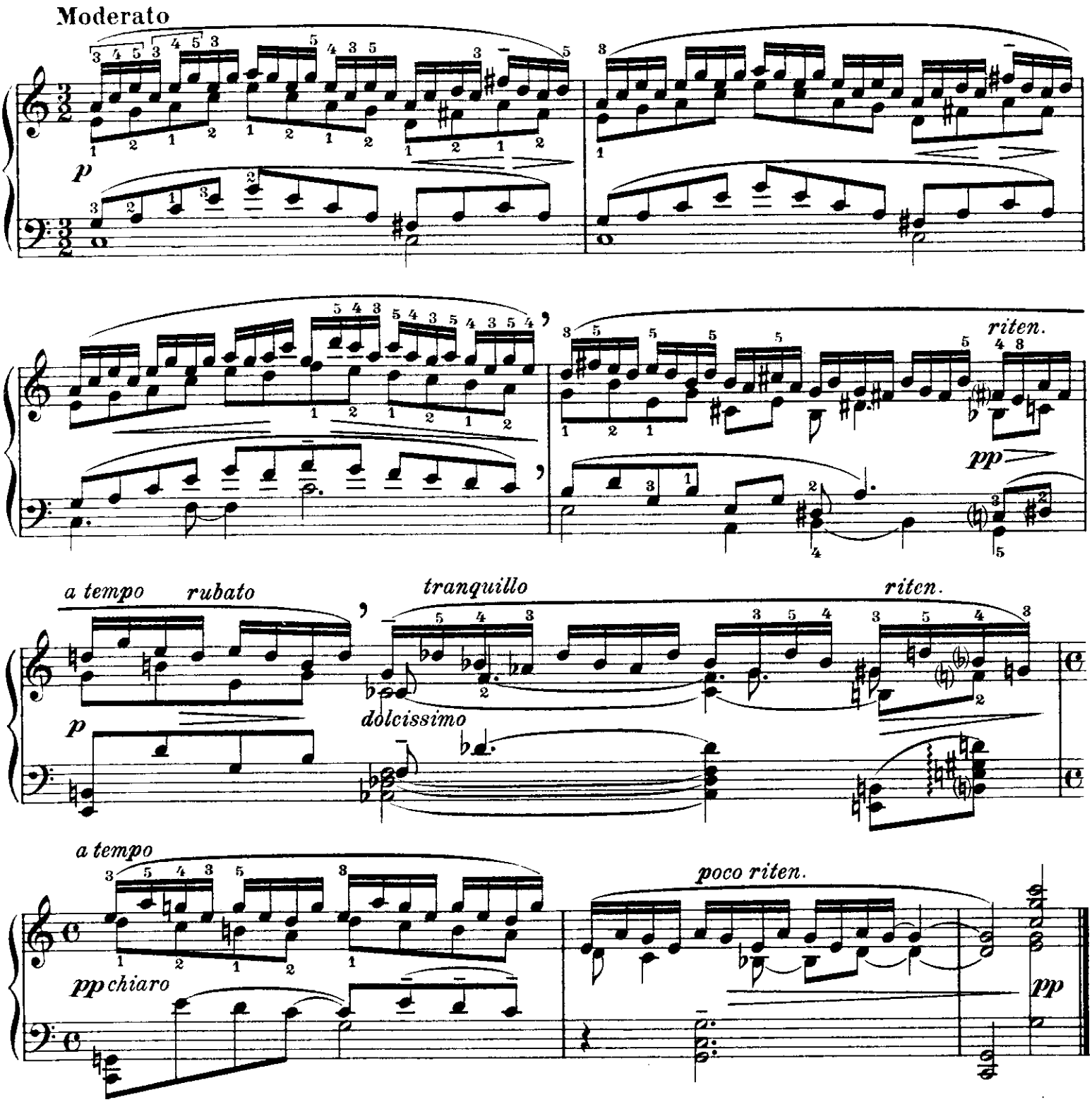

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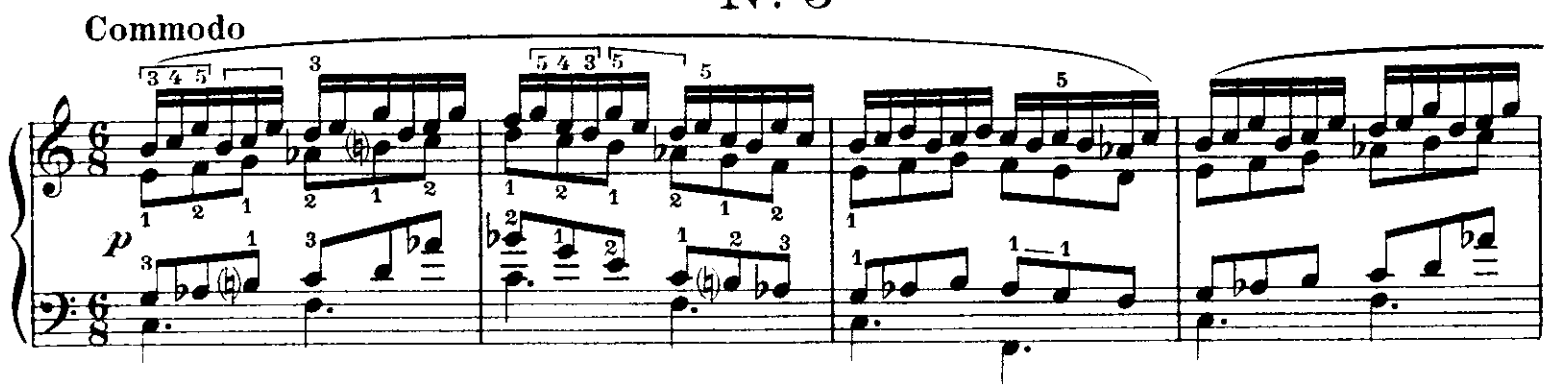

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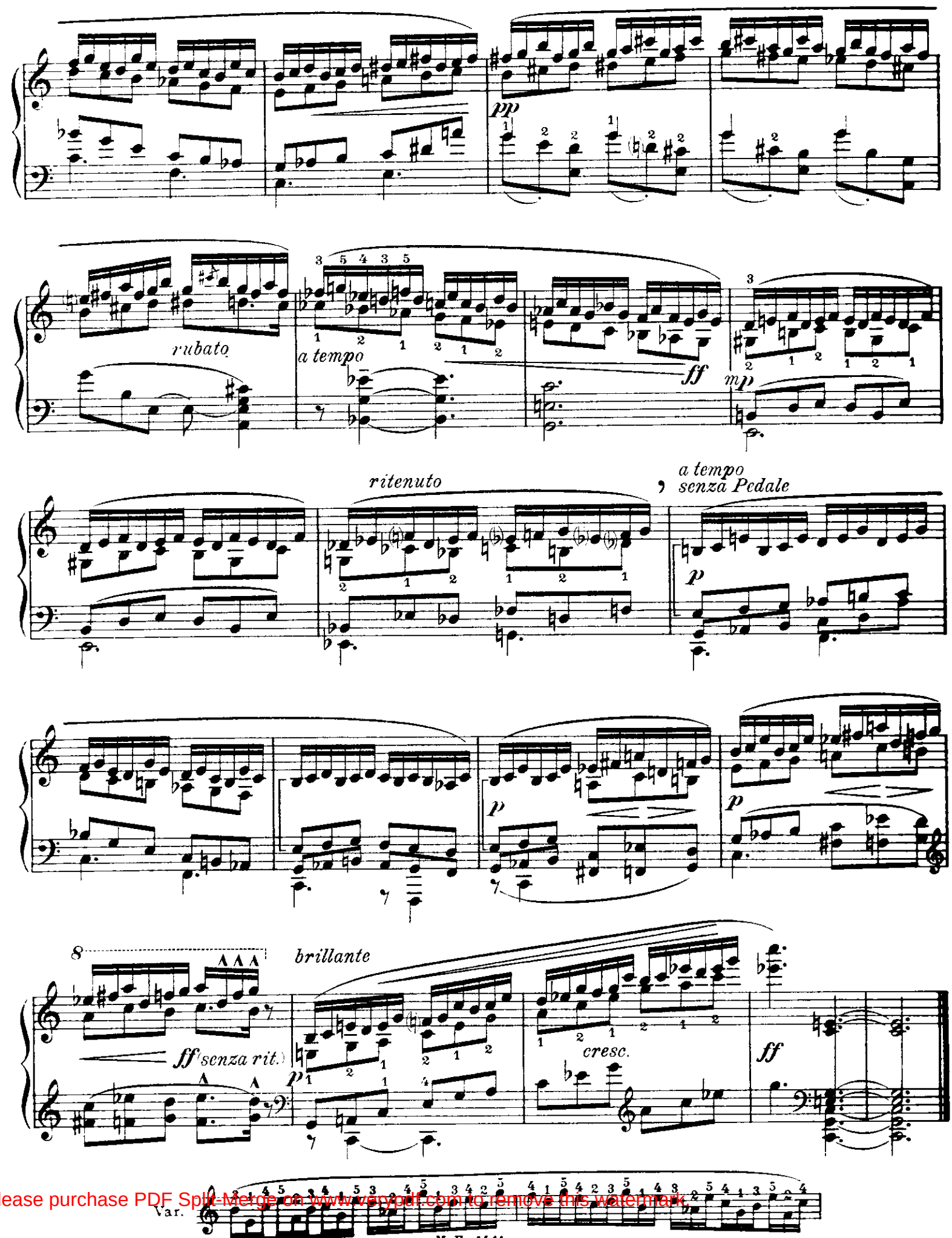

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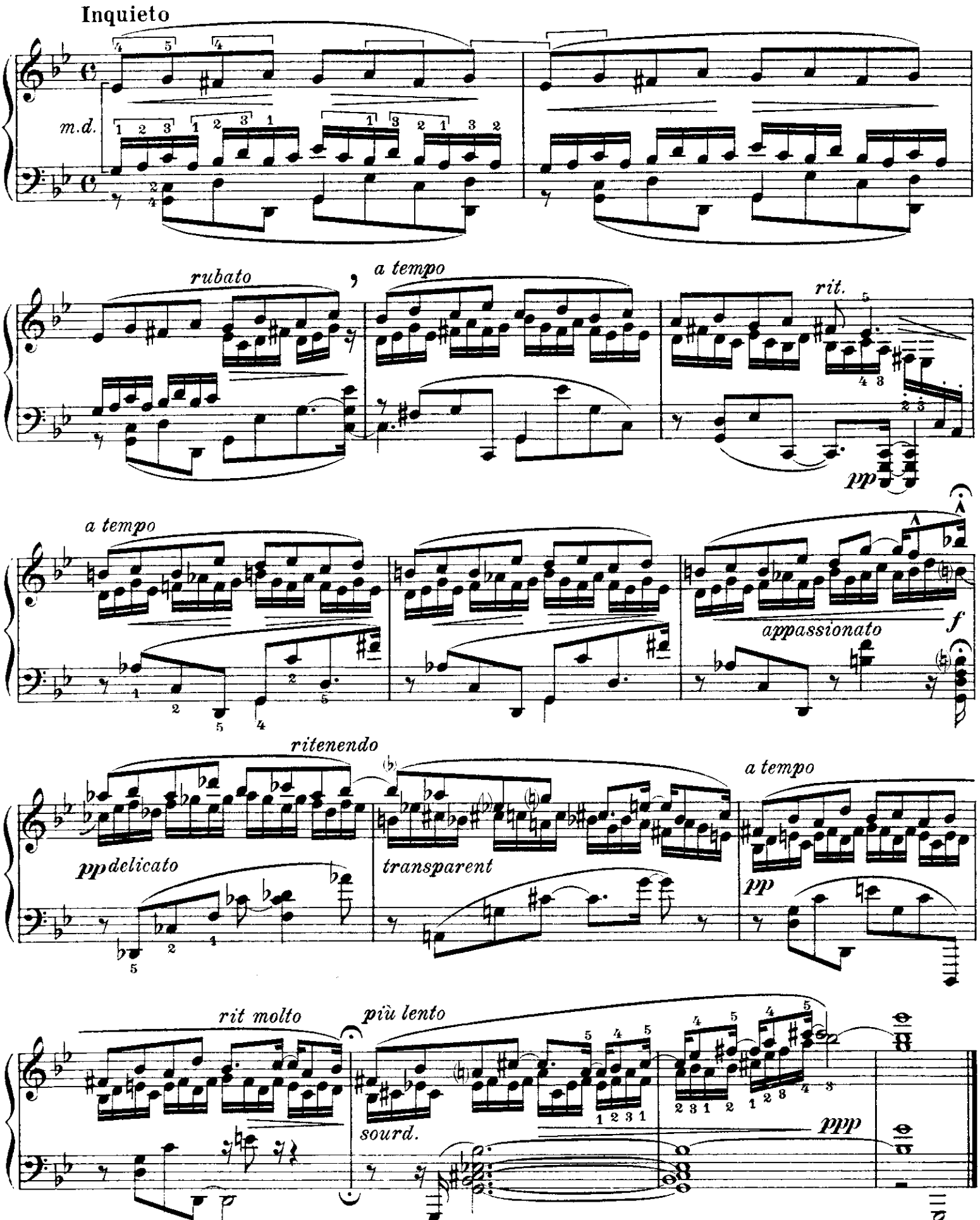

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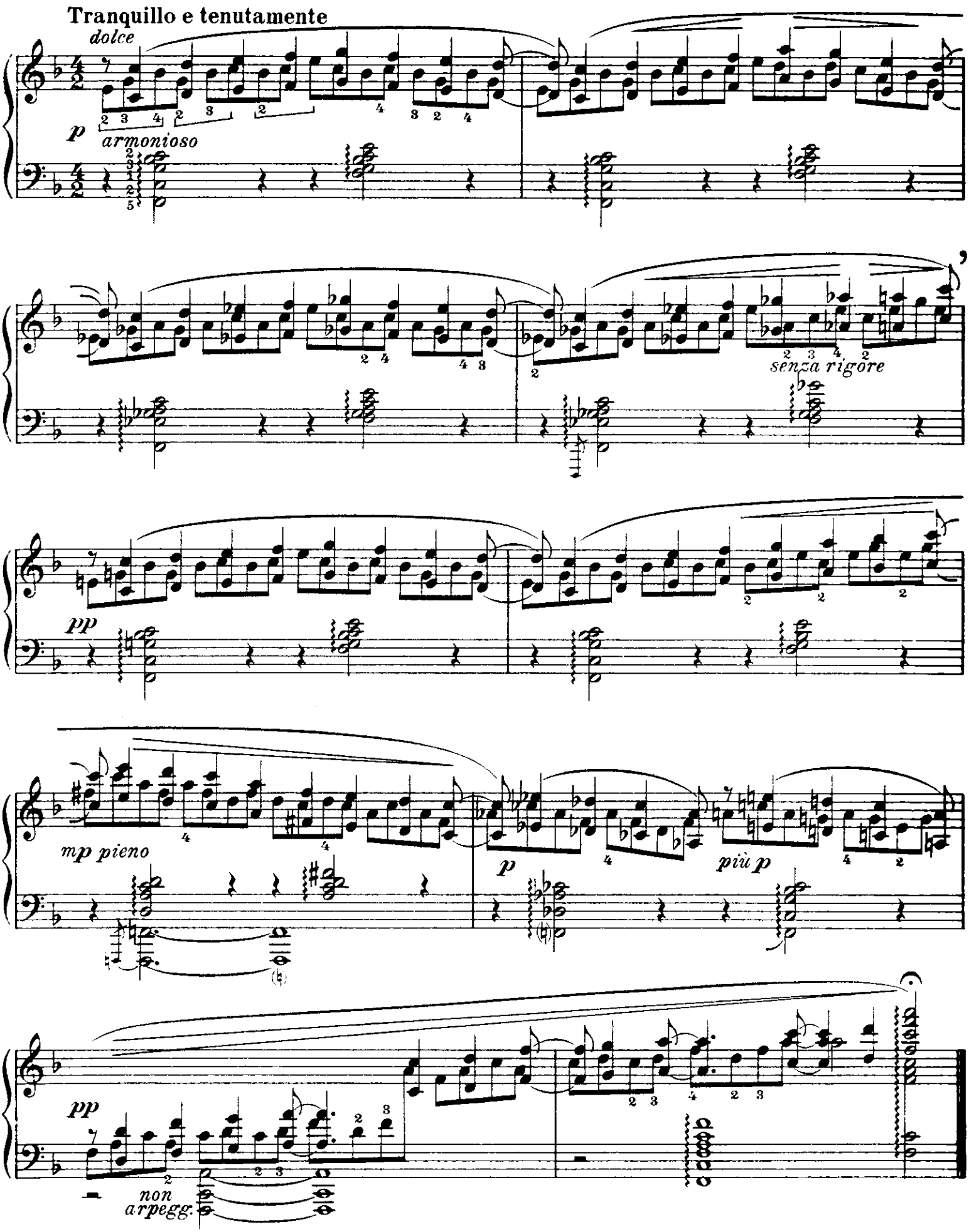

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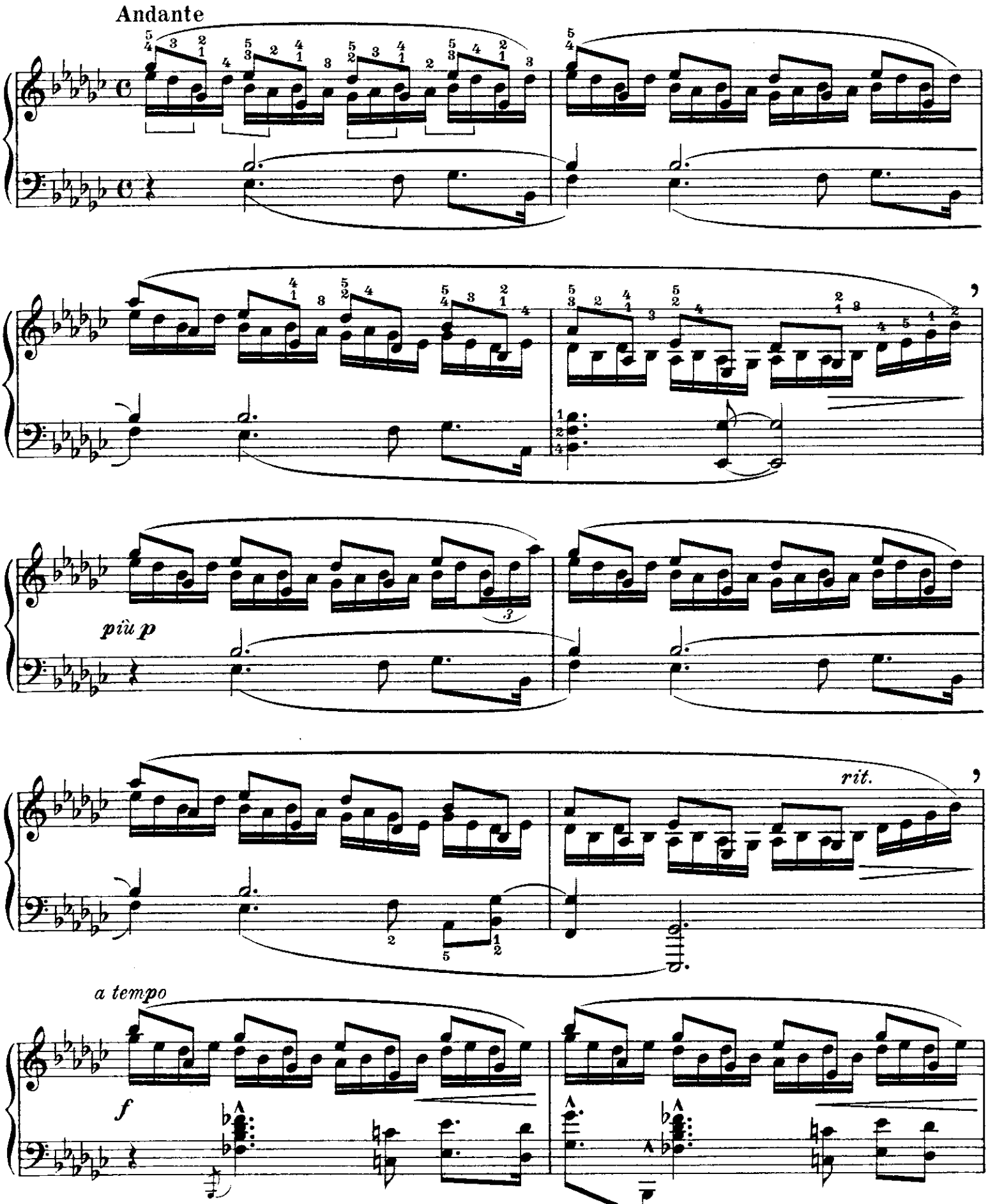
Sur les touches noires.

Andante



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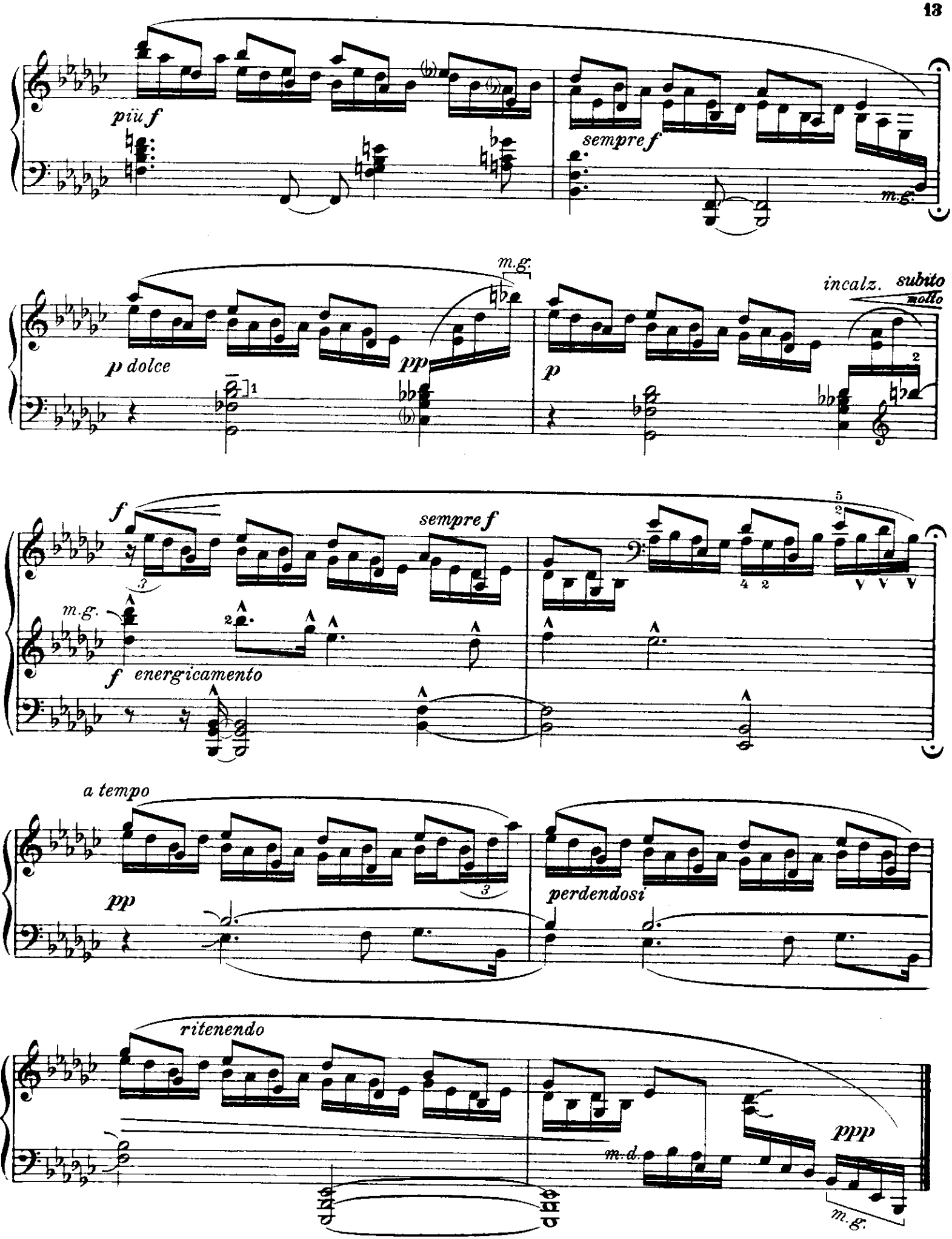

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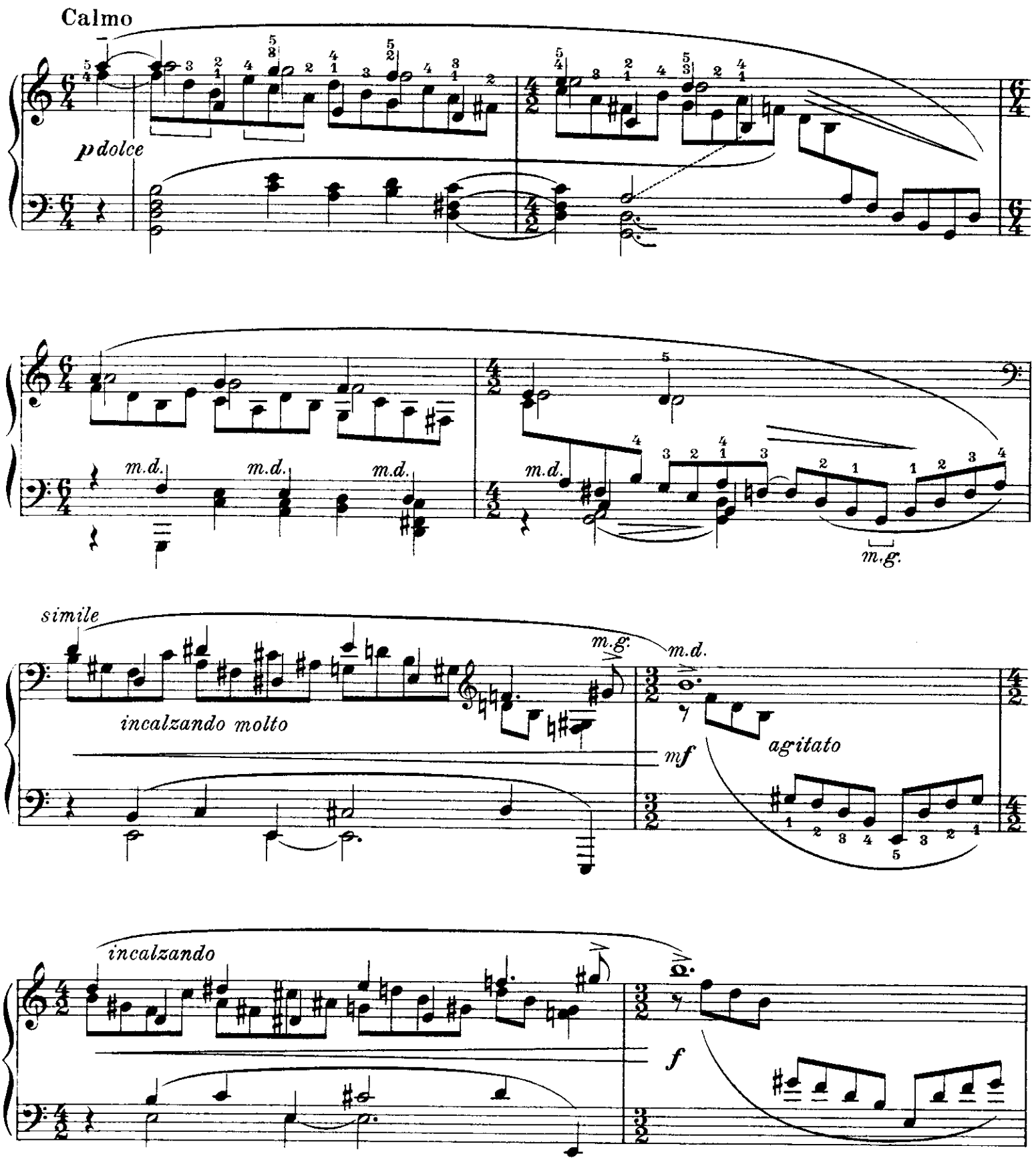

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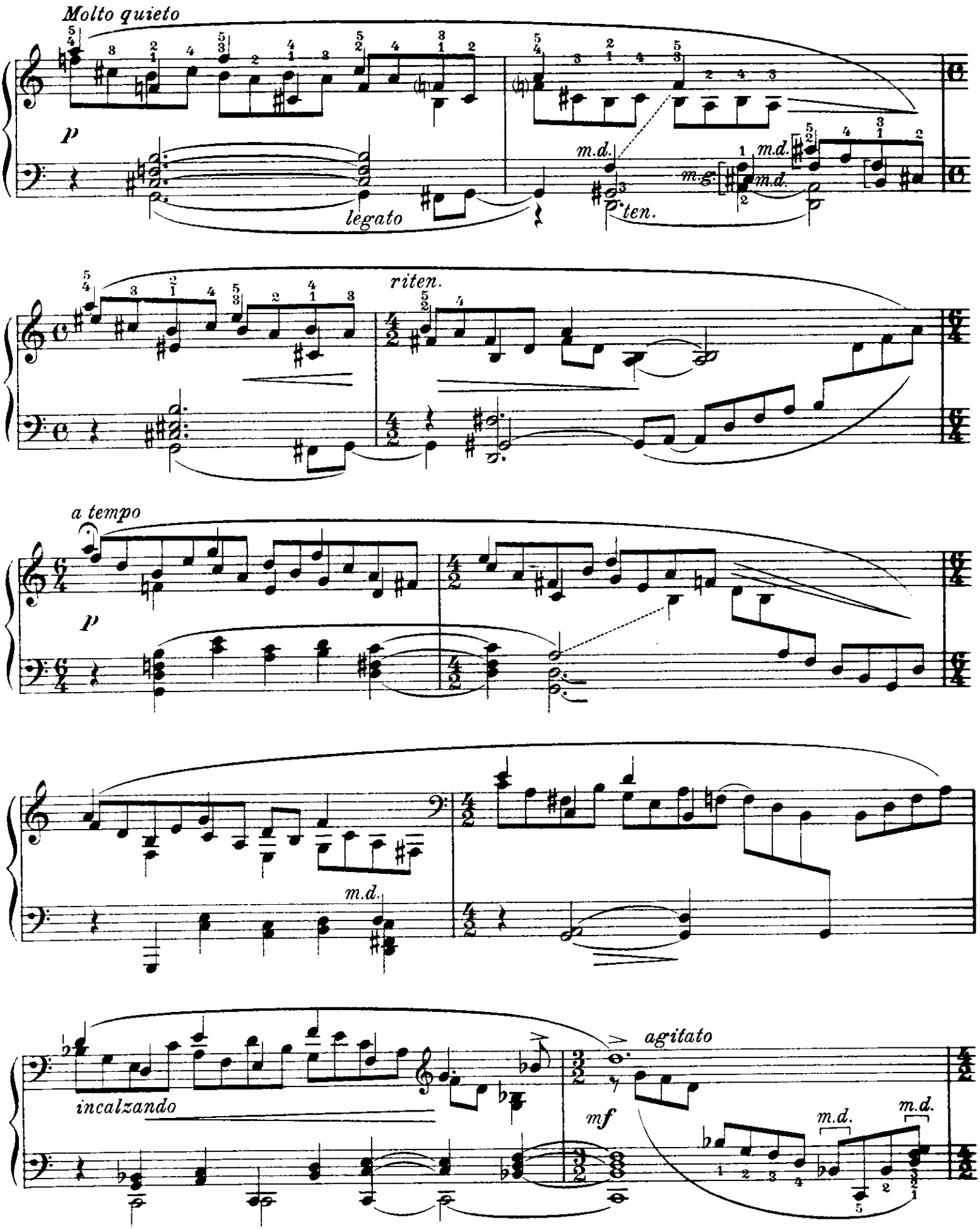

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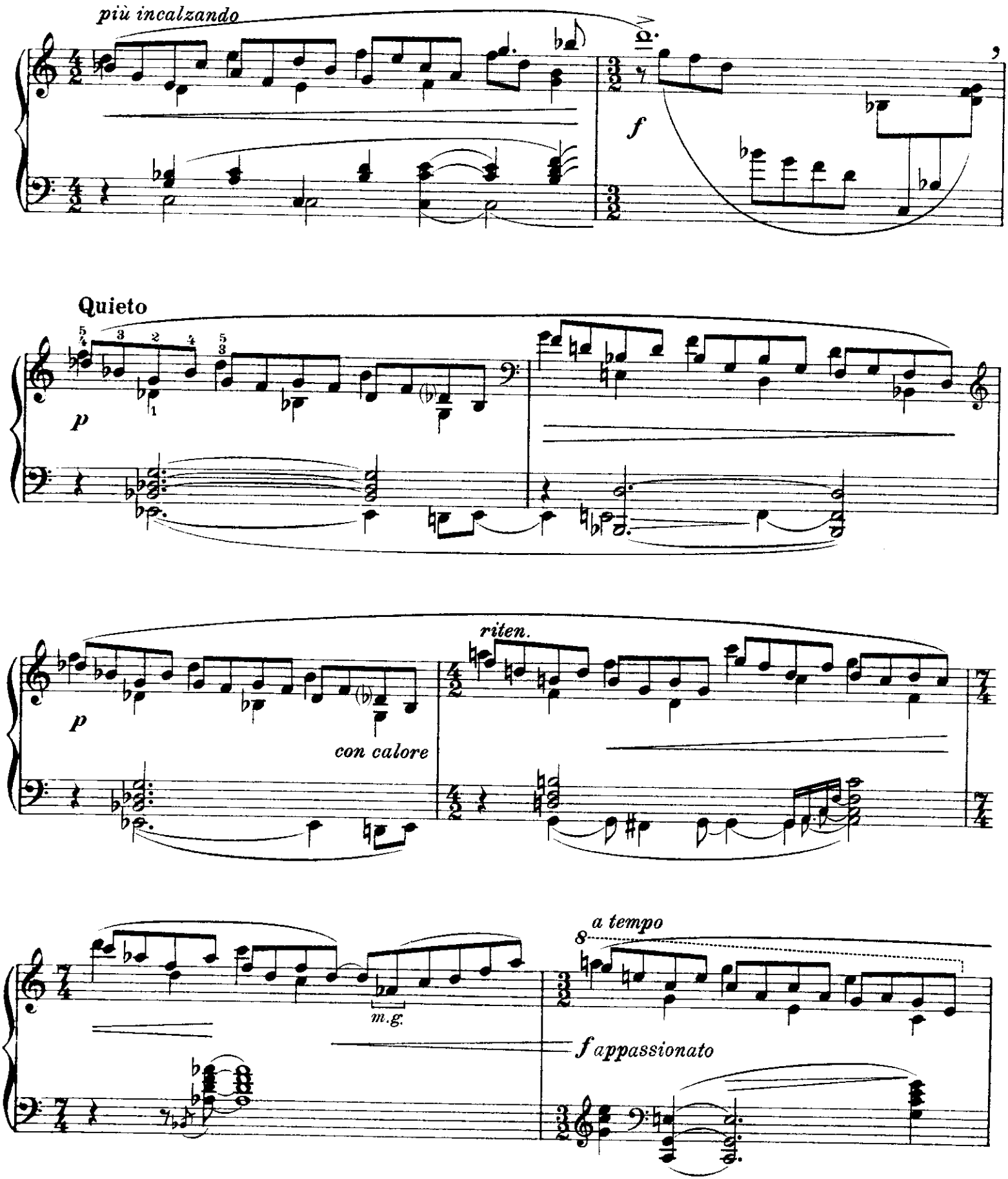

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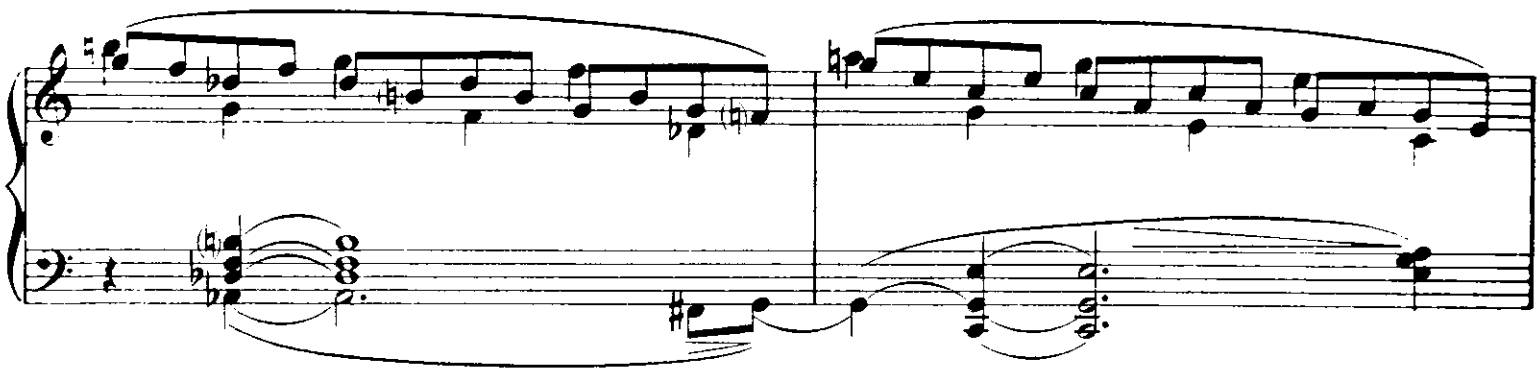

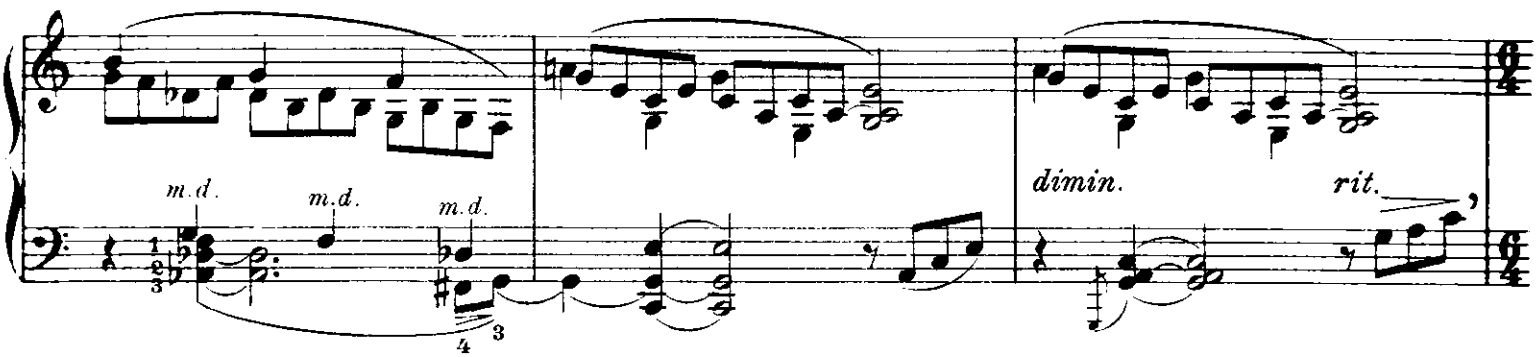

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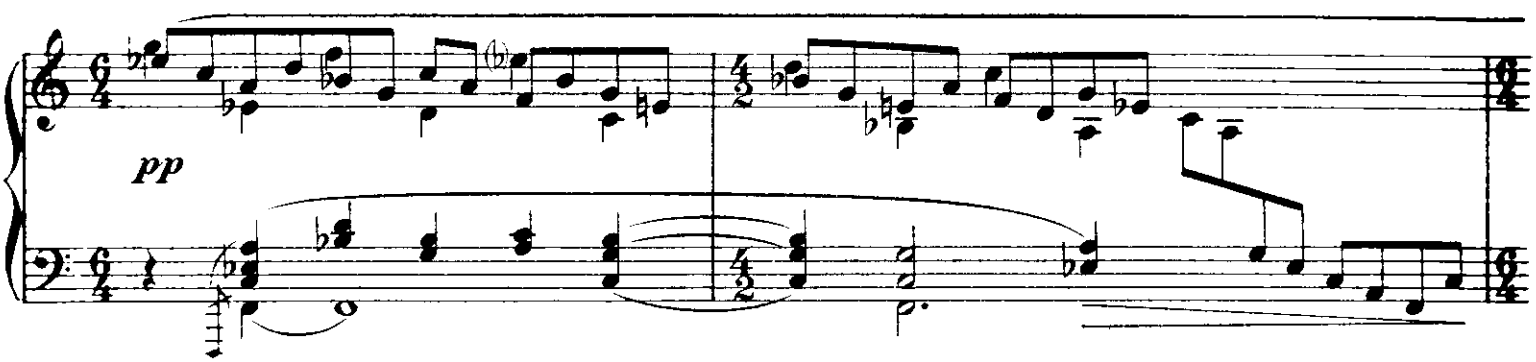

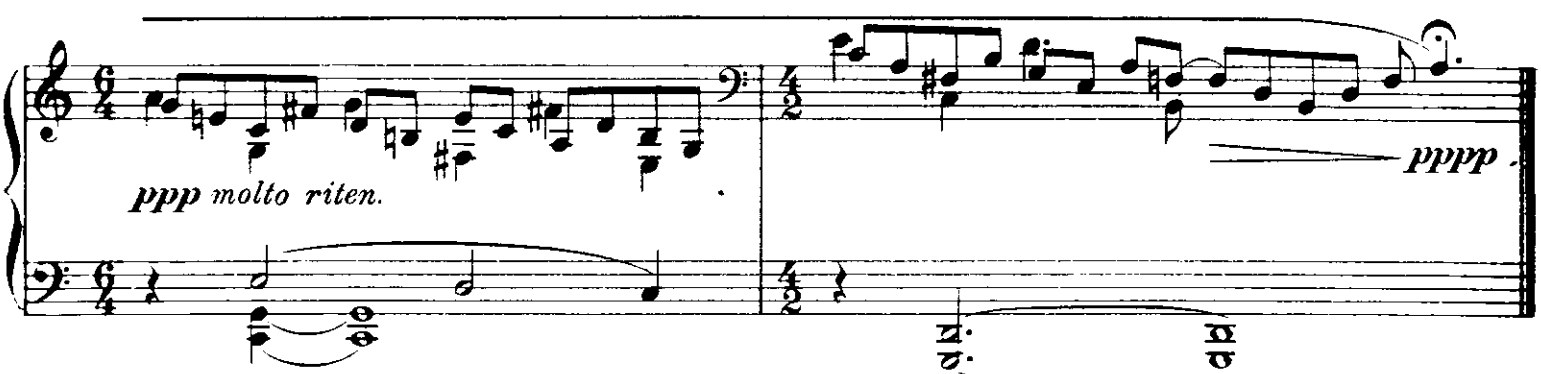

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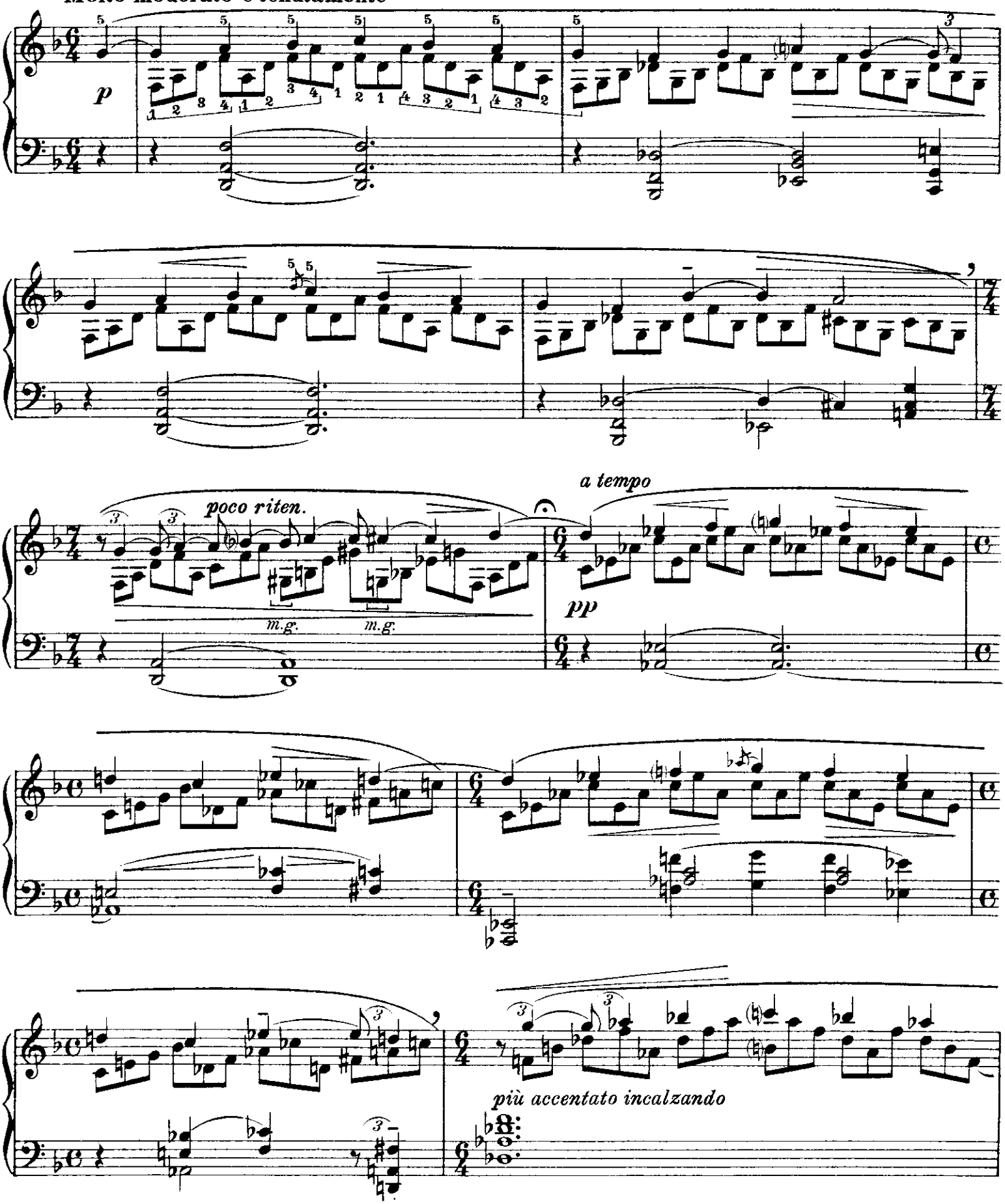

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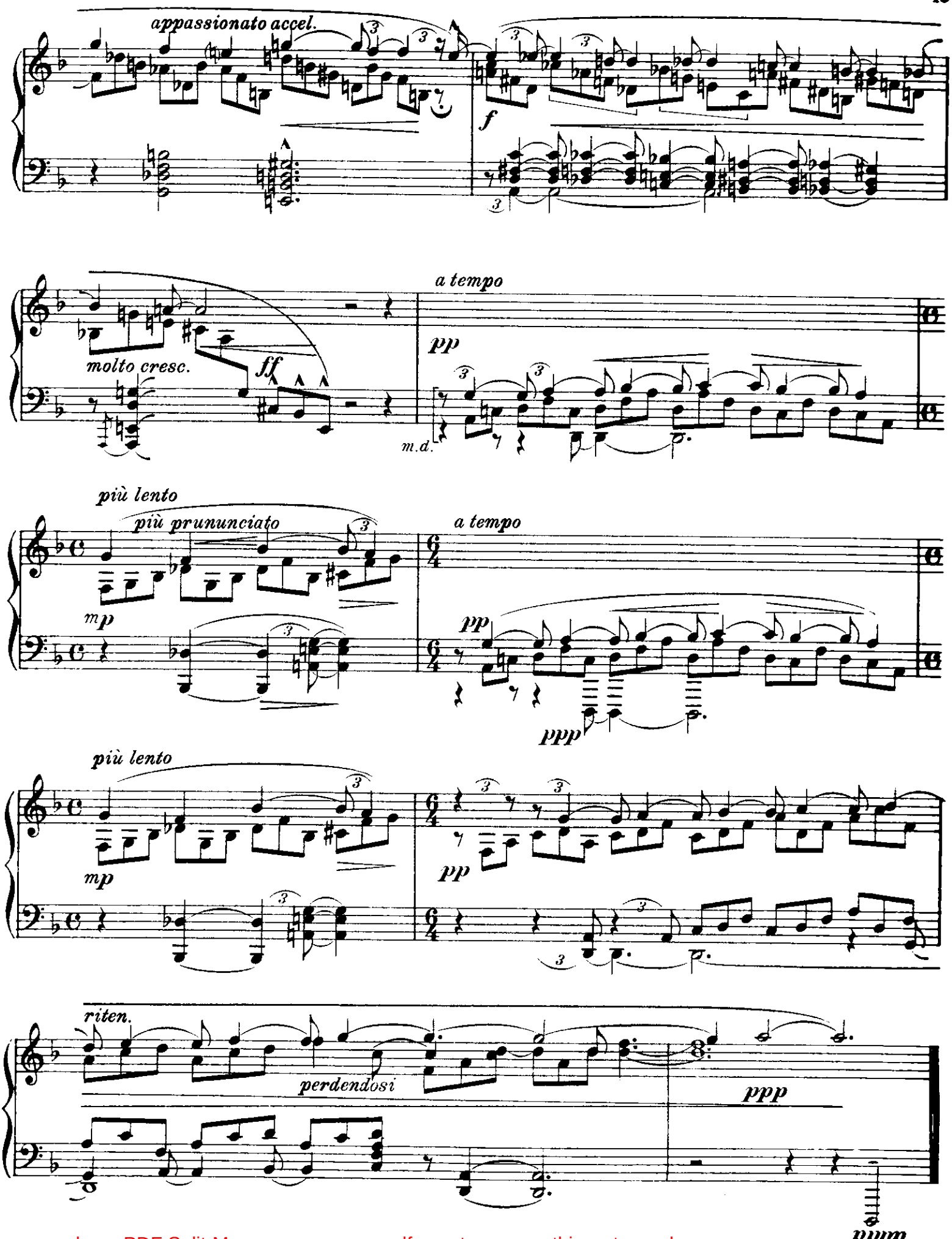

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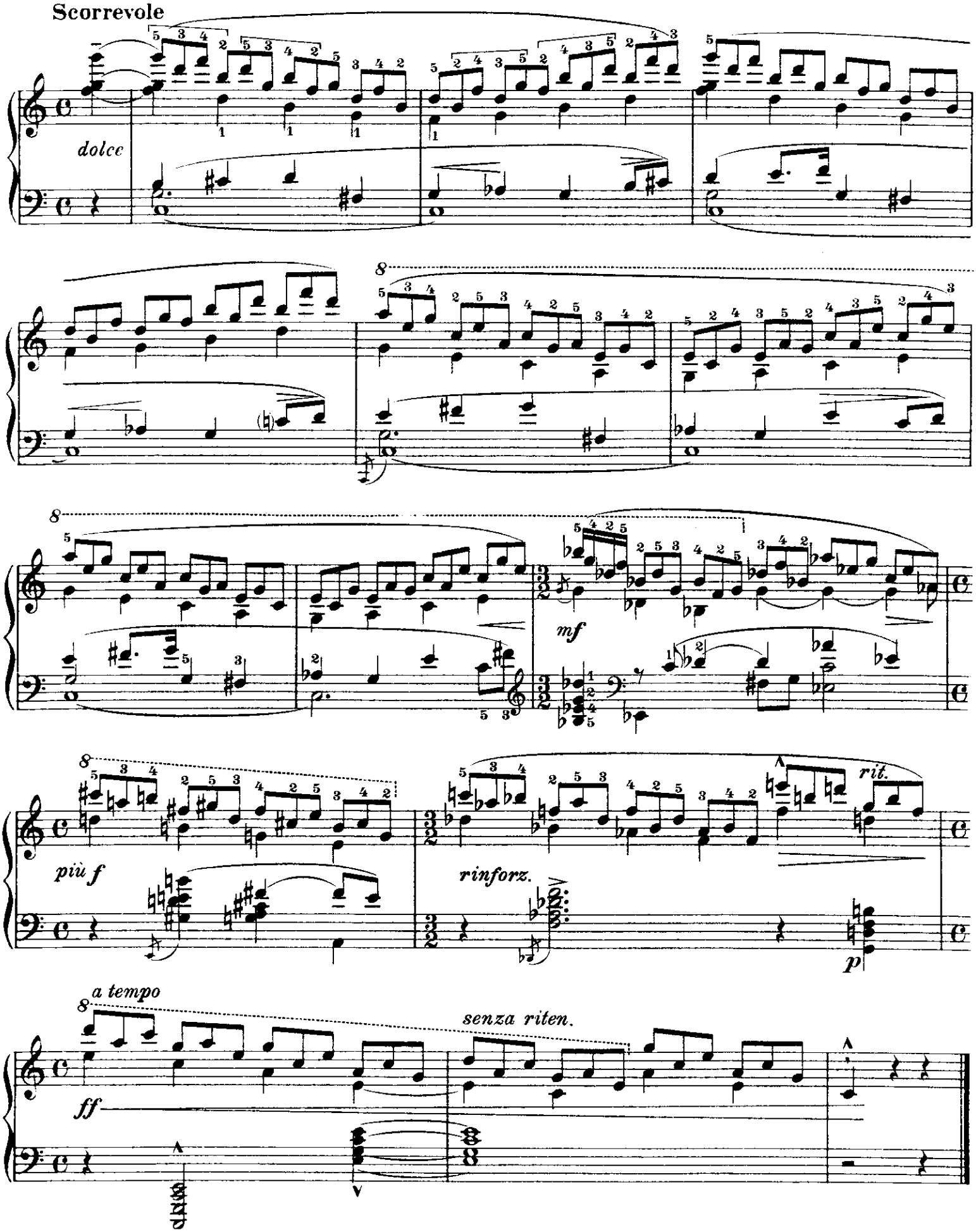

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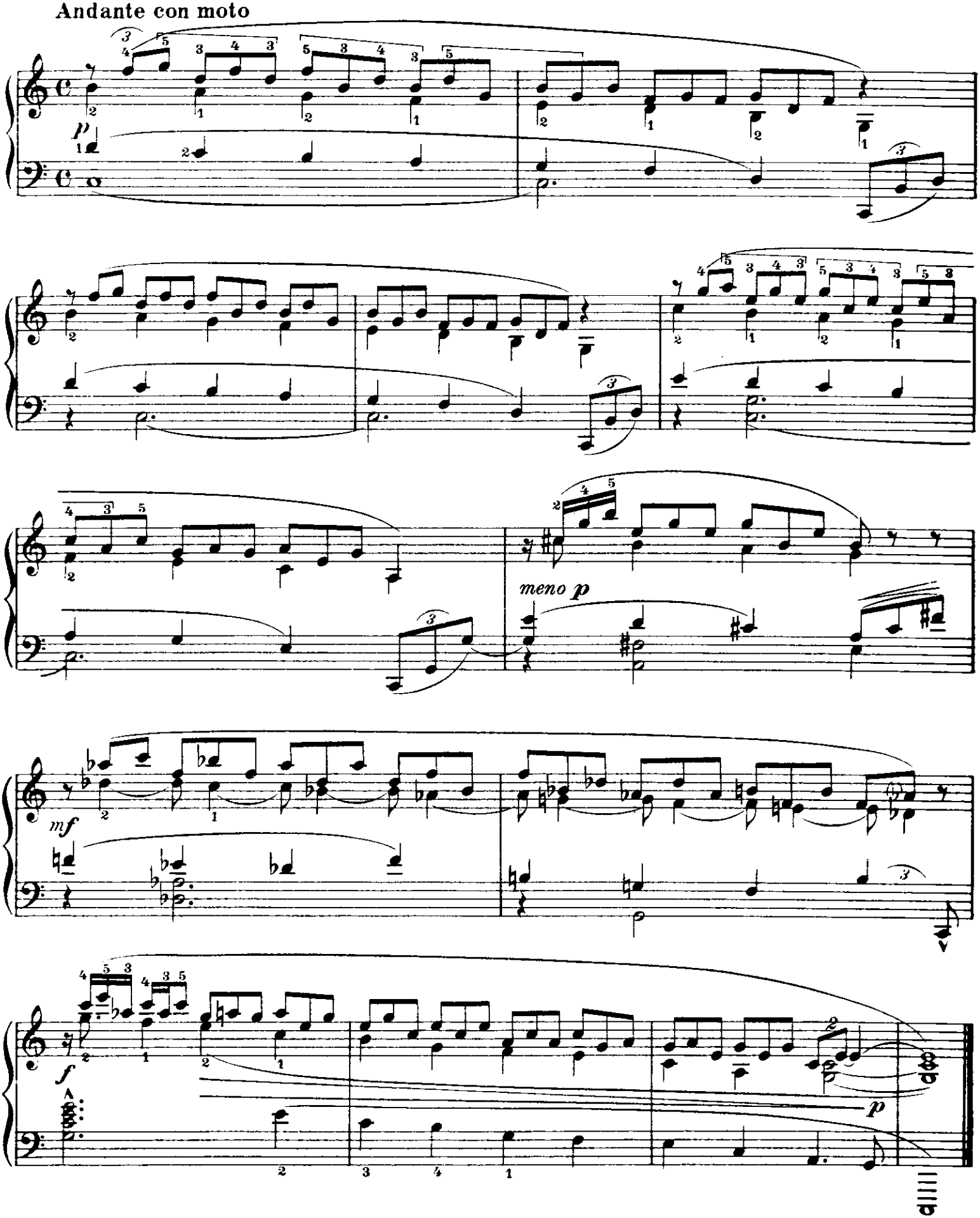

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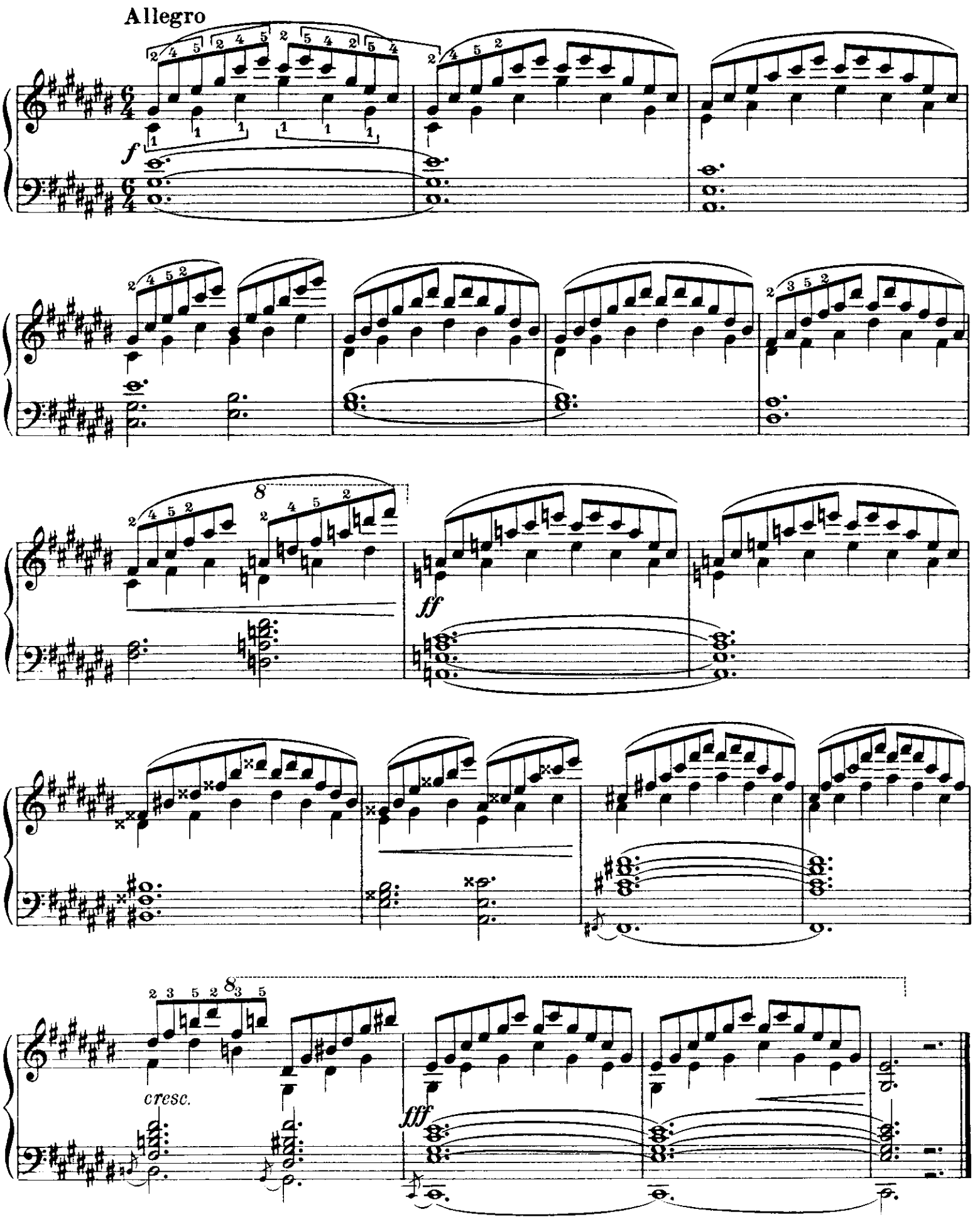

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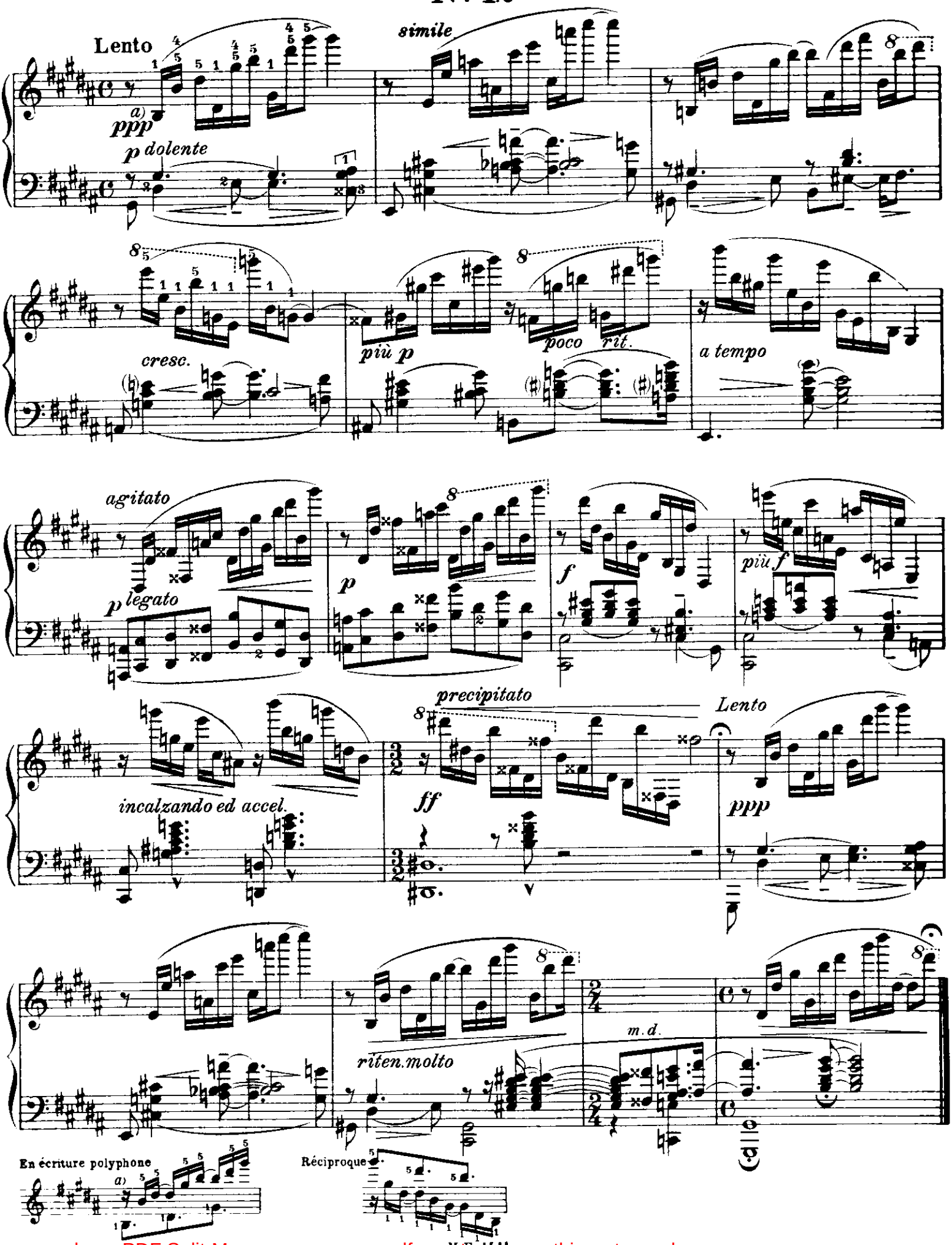

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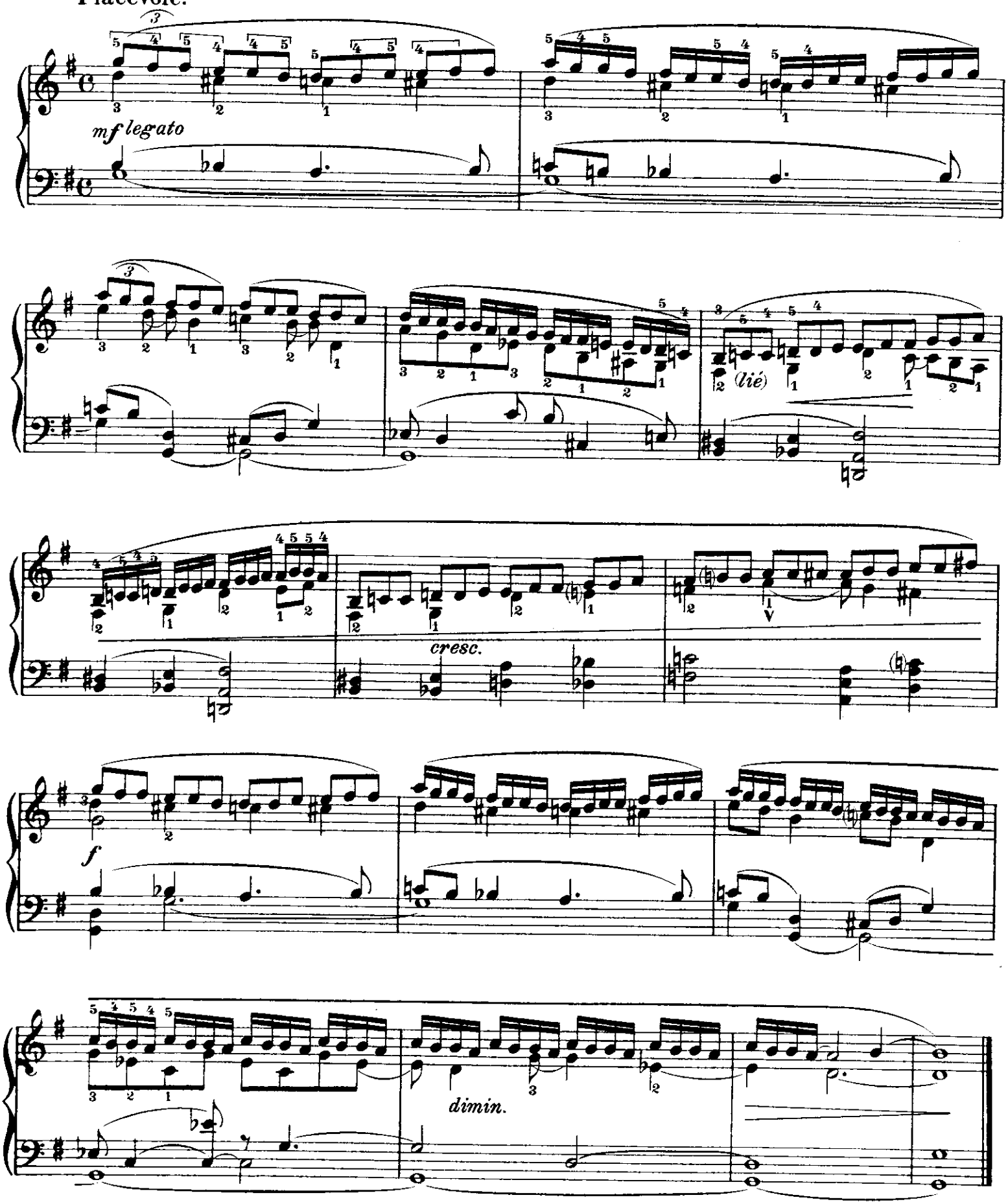

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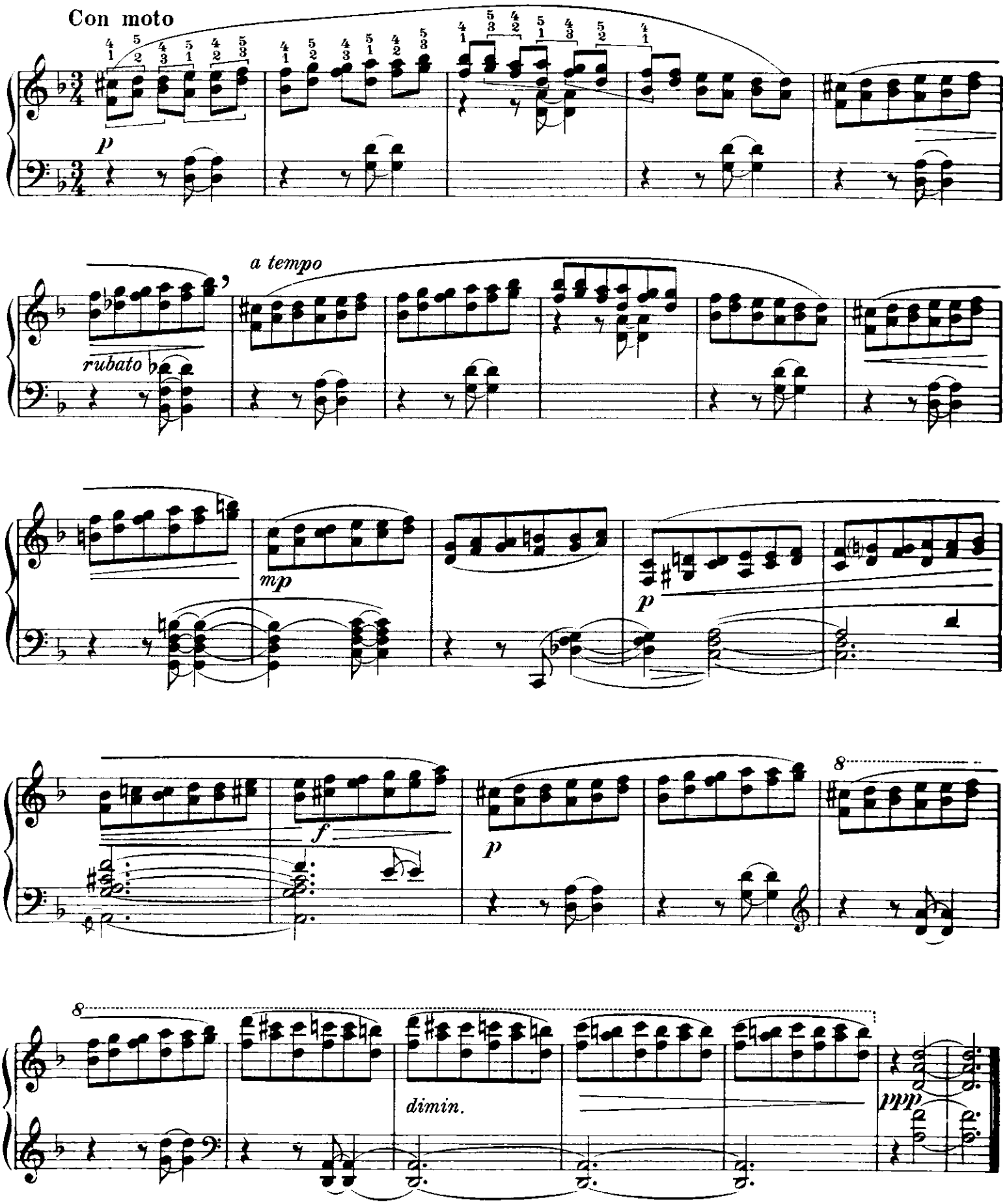

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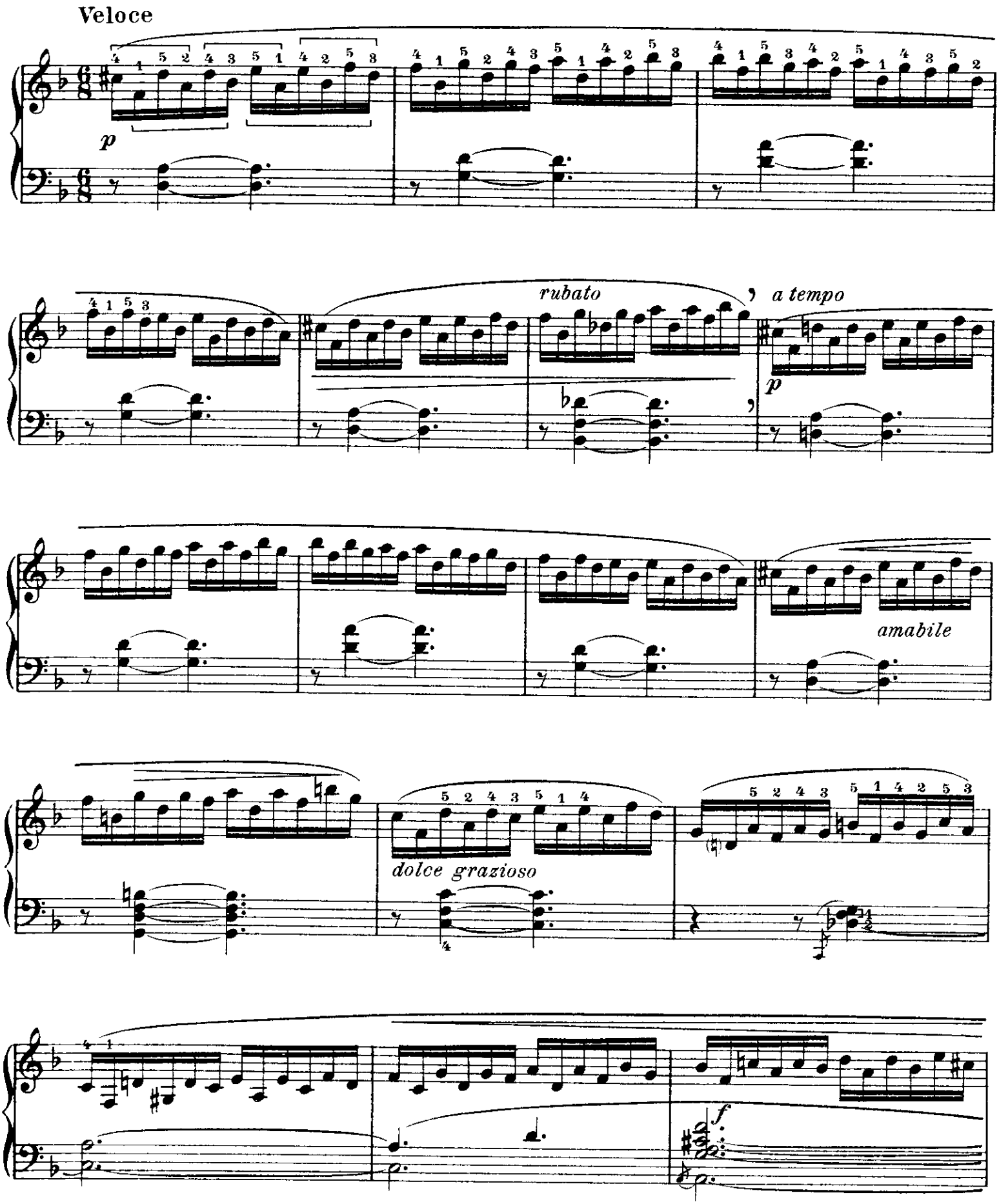

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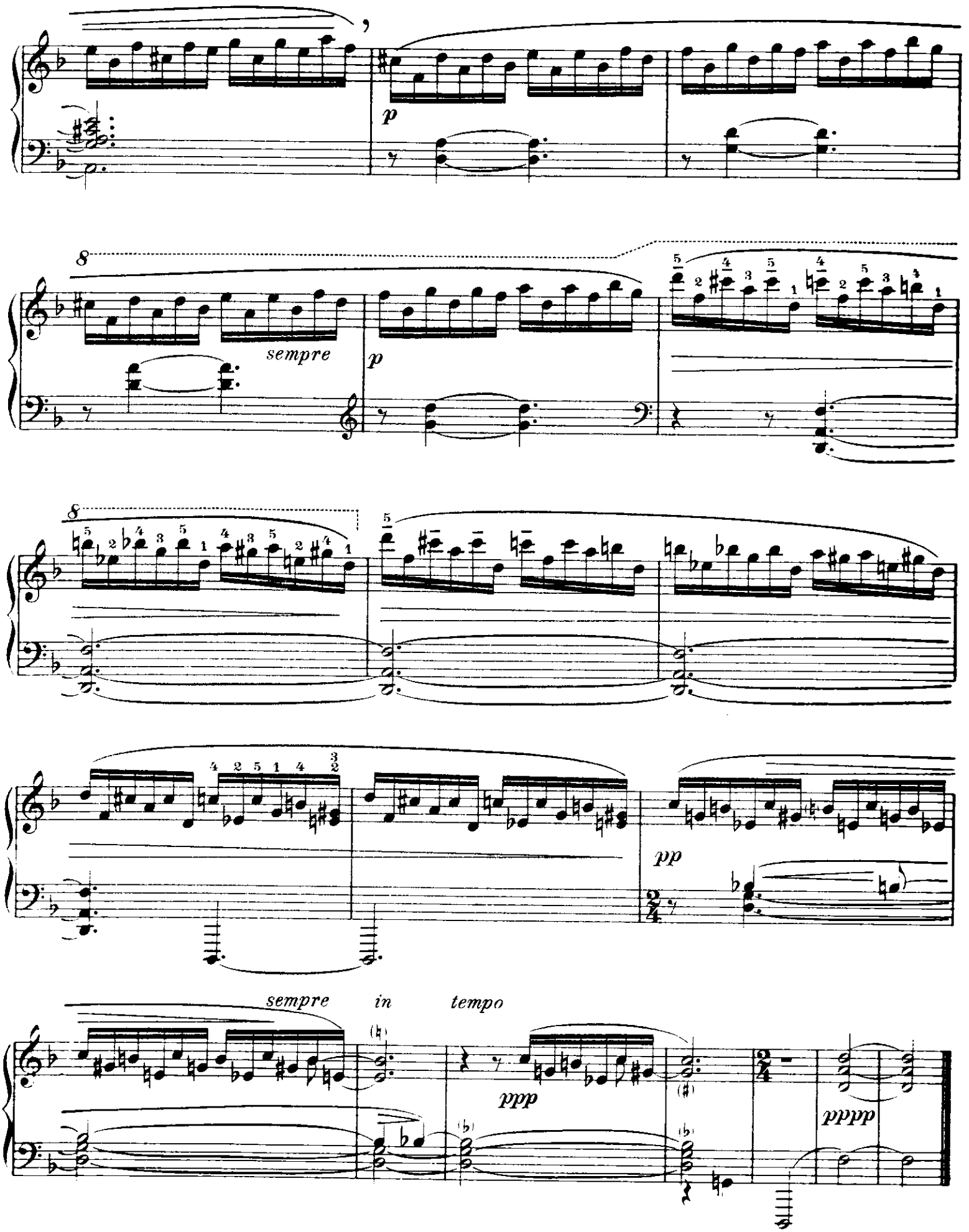

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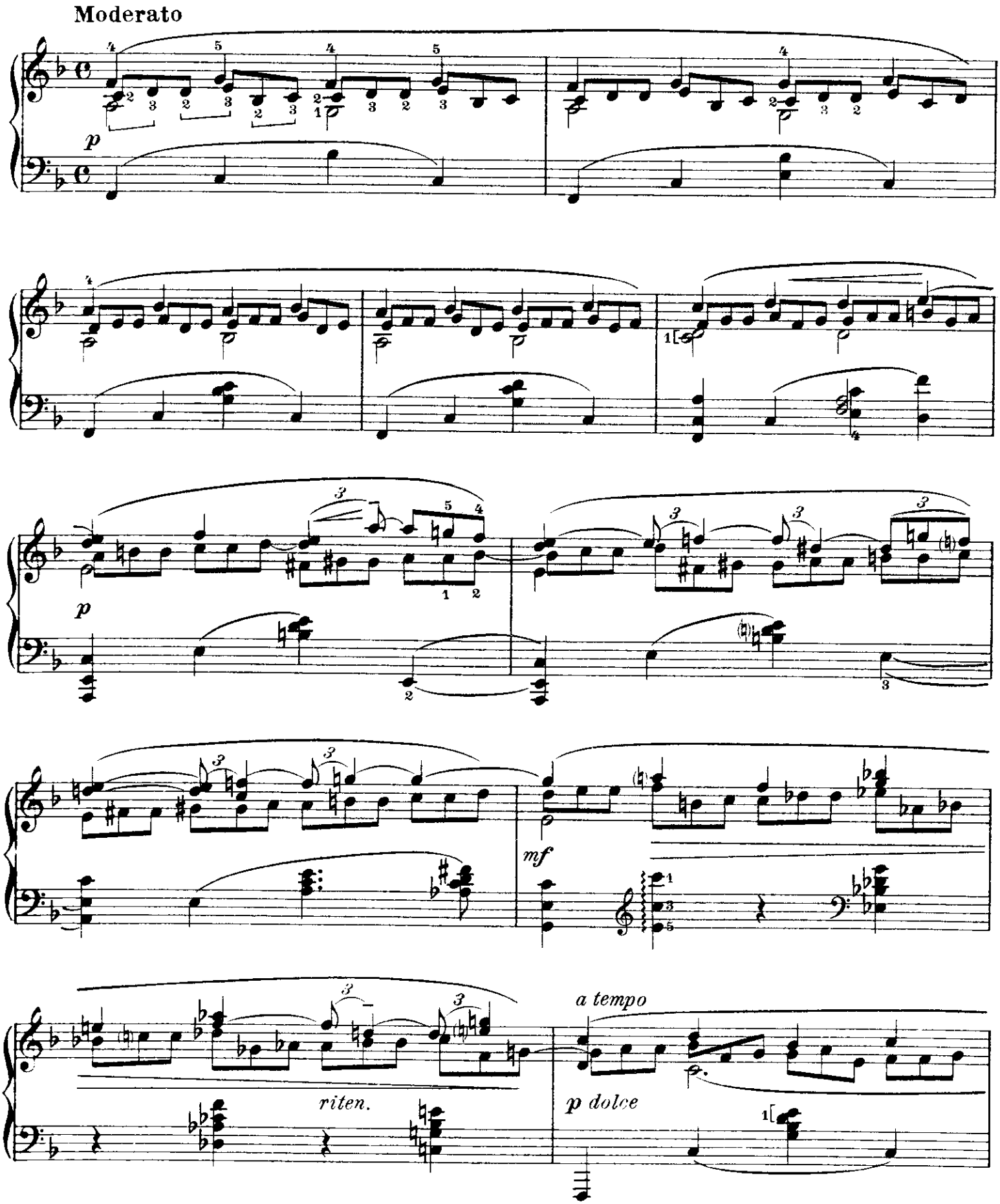

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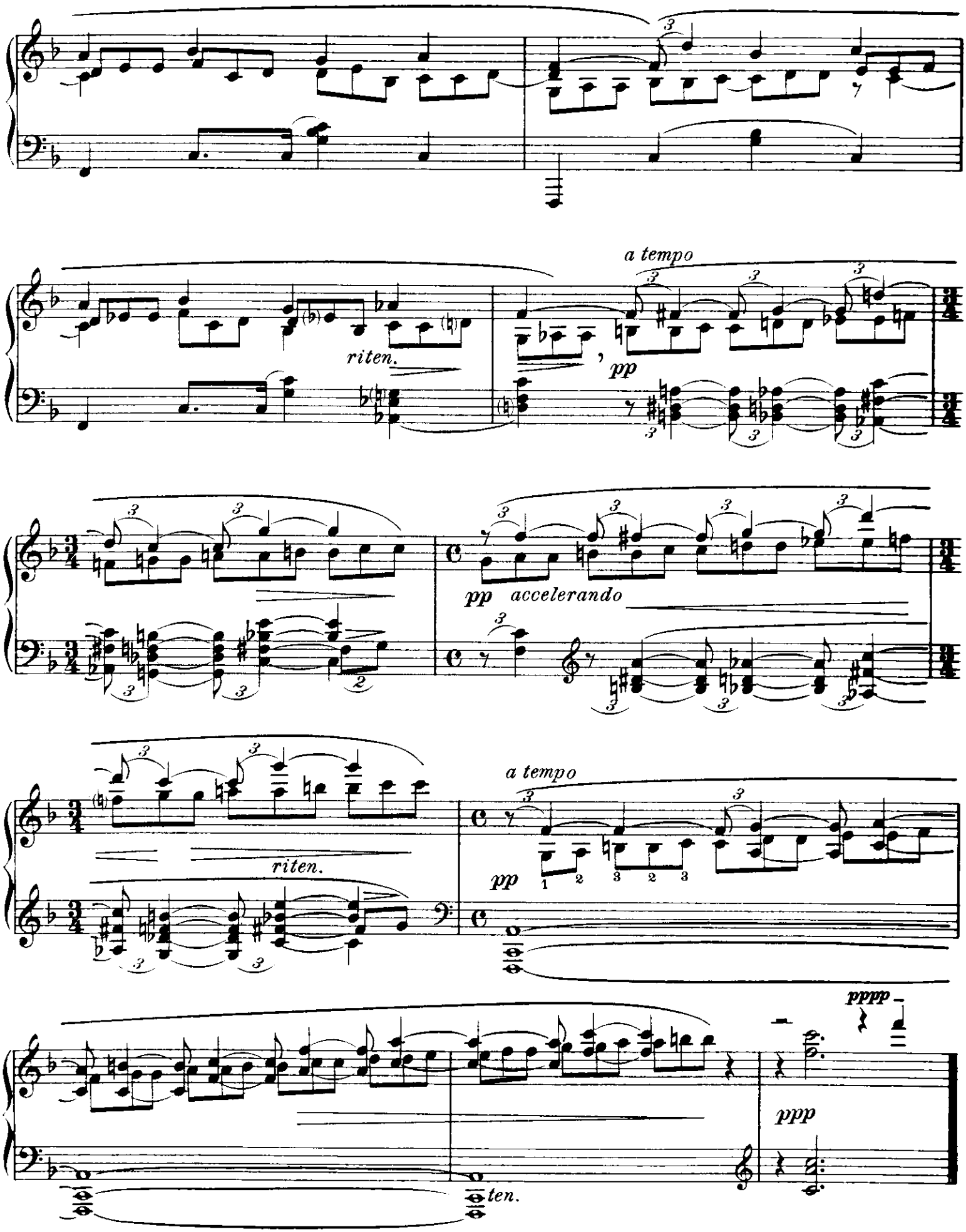

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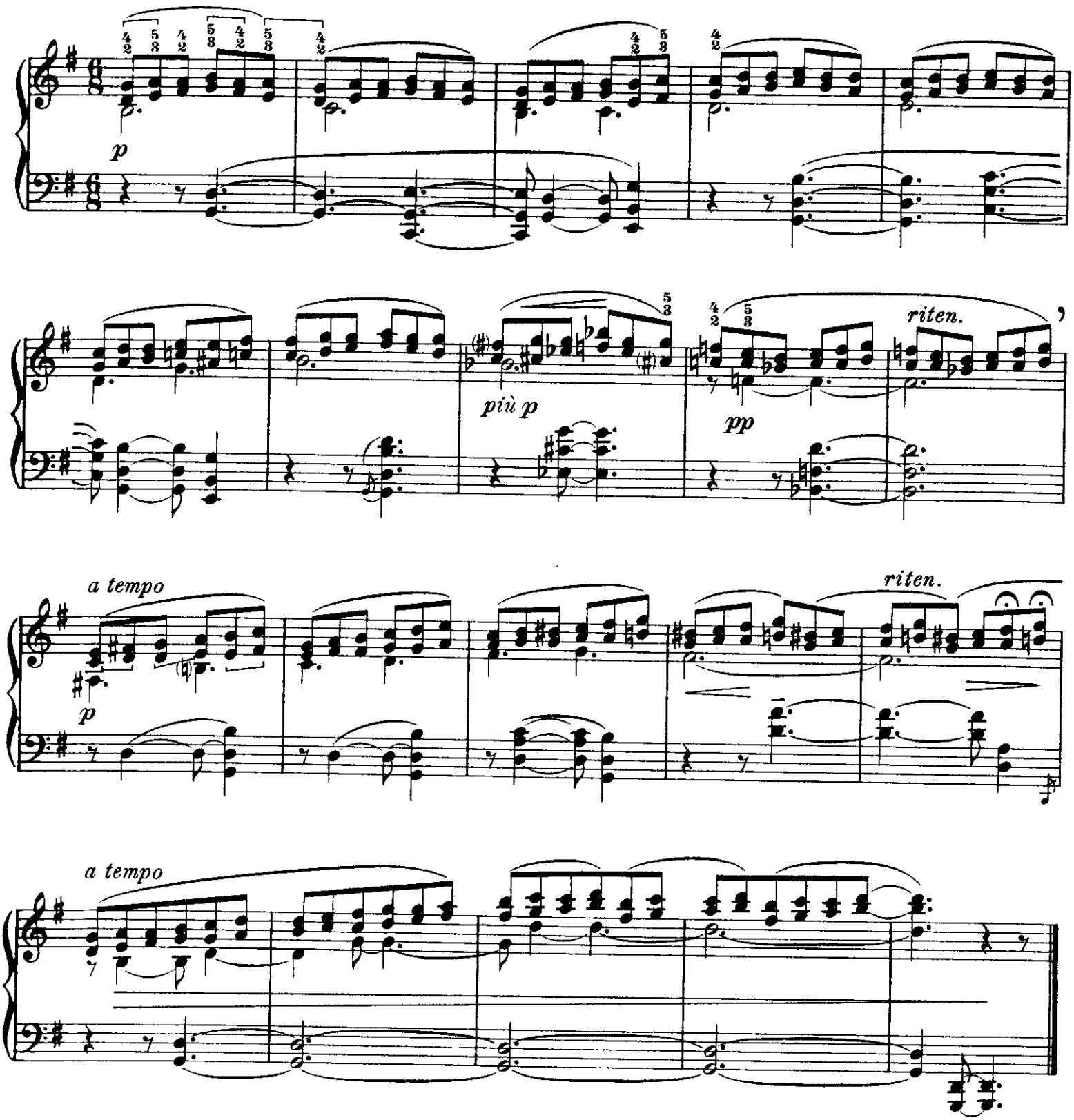

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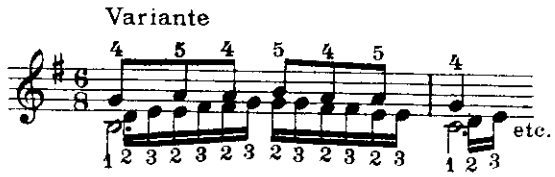

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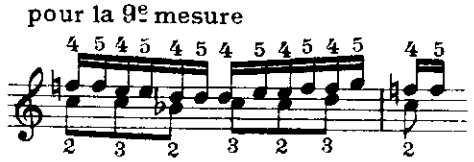

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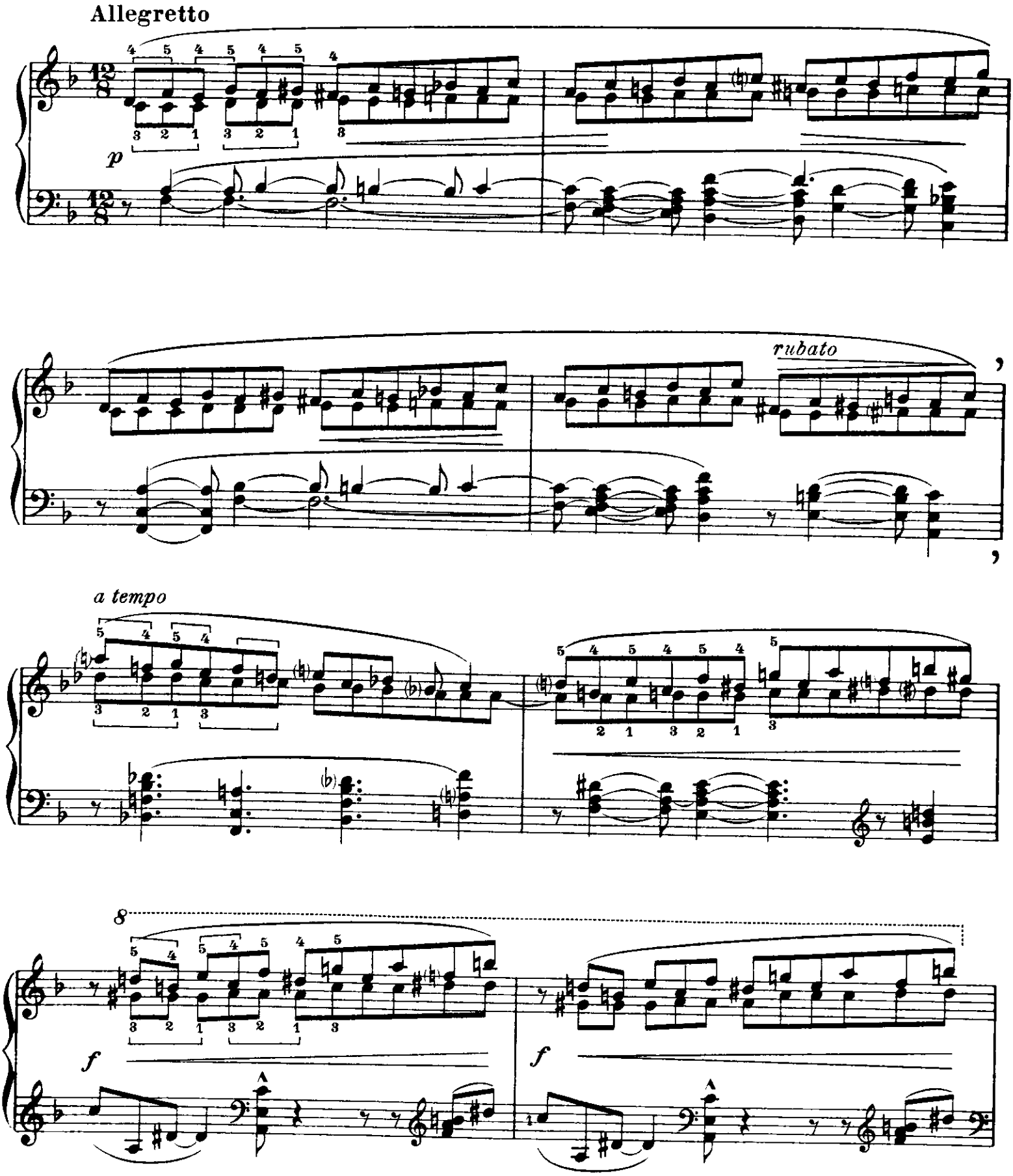

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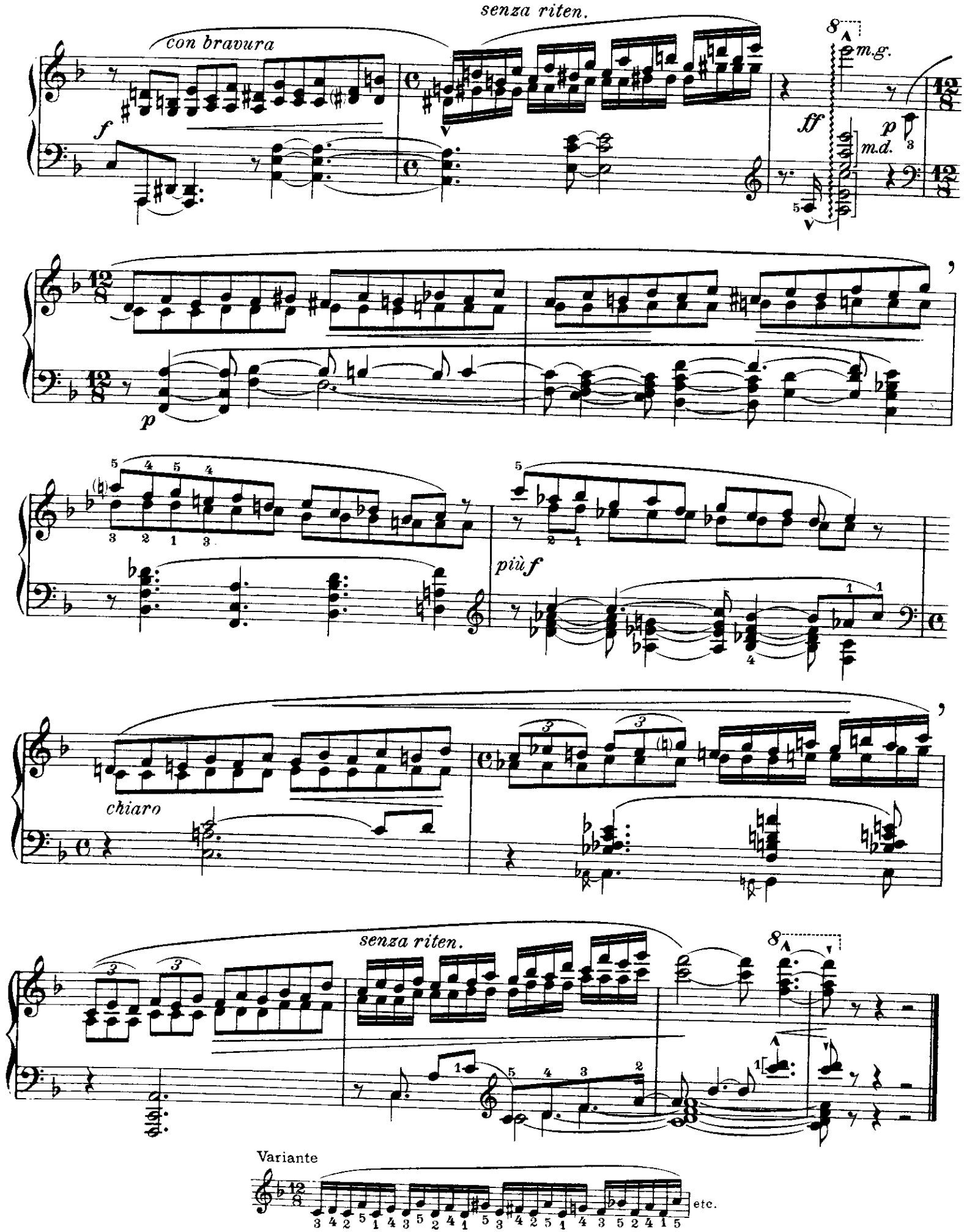

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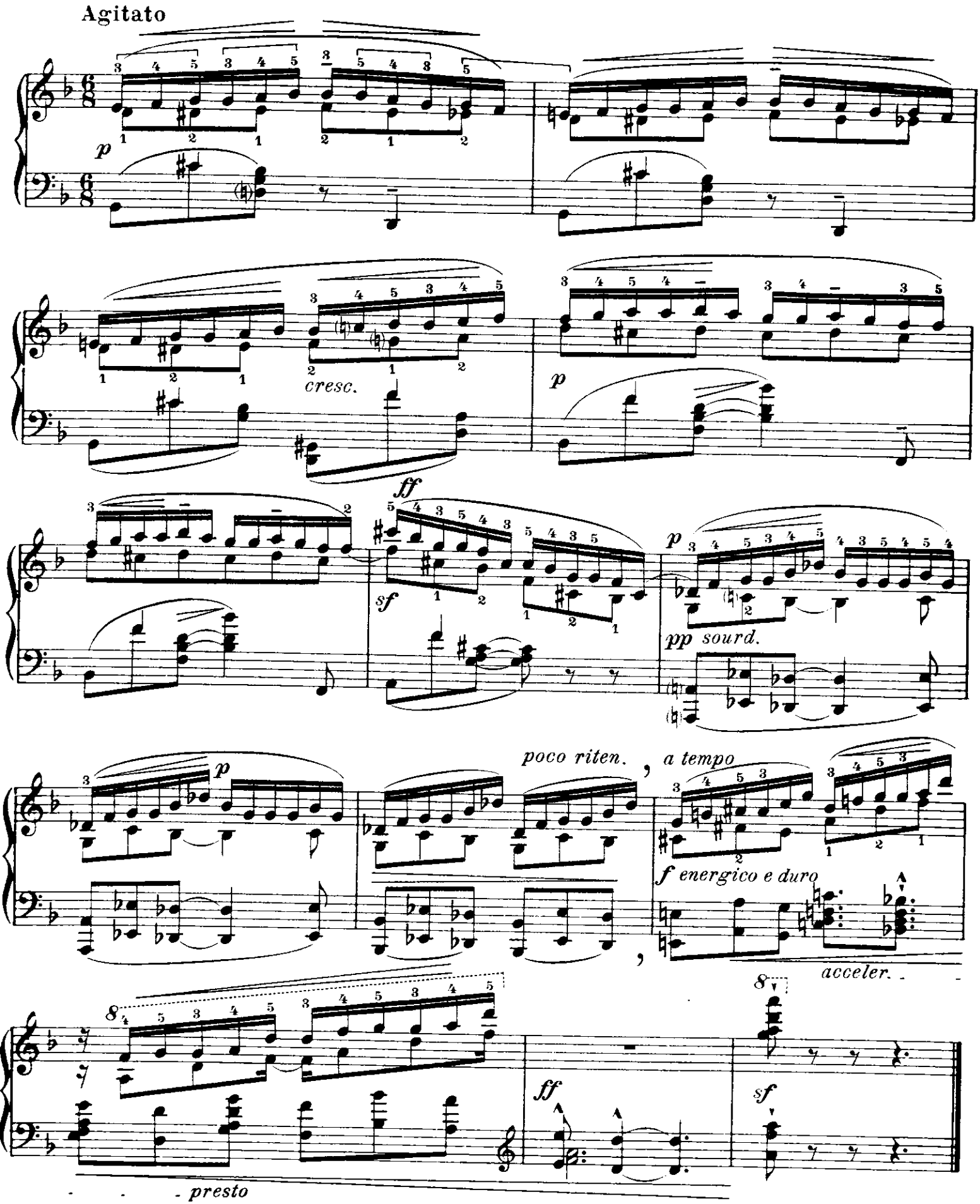

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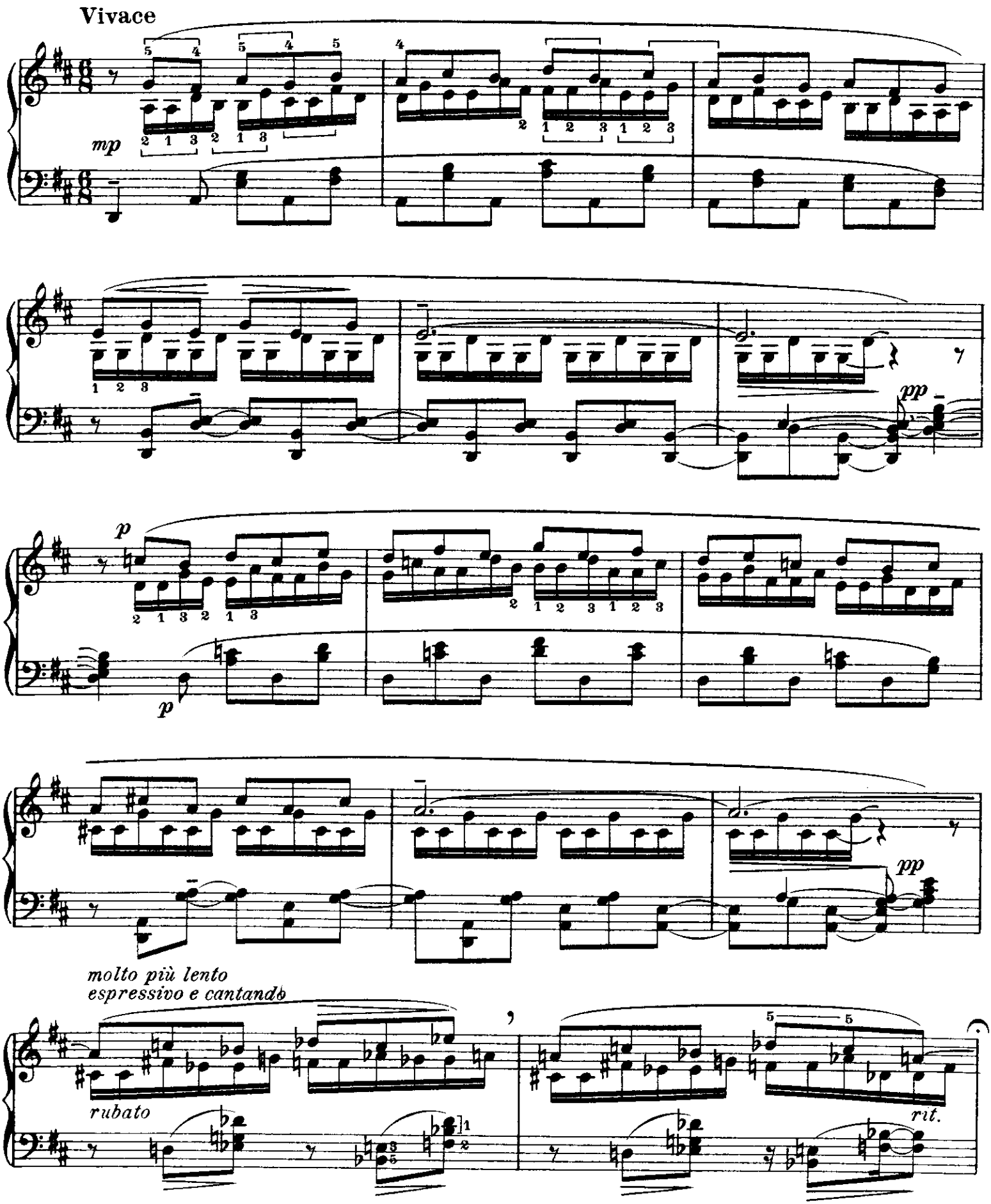

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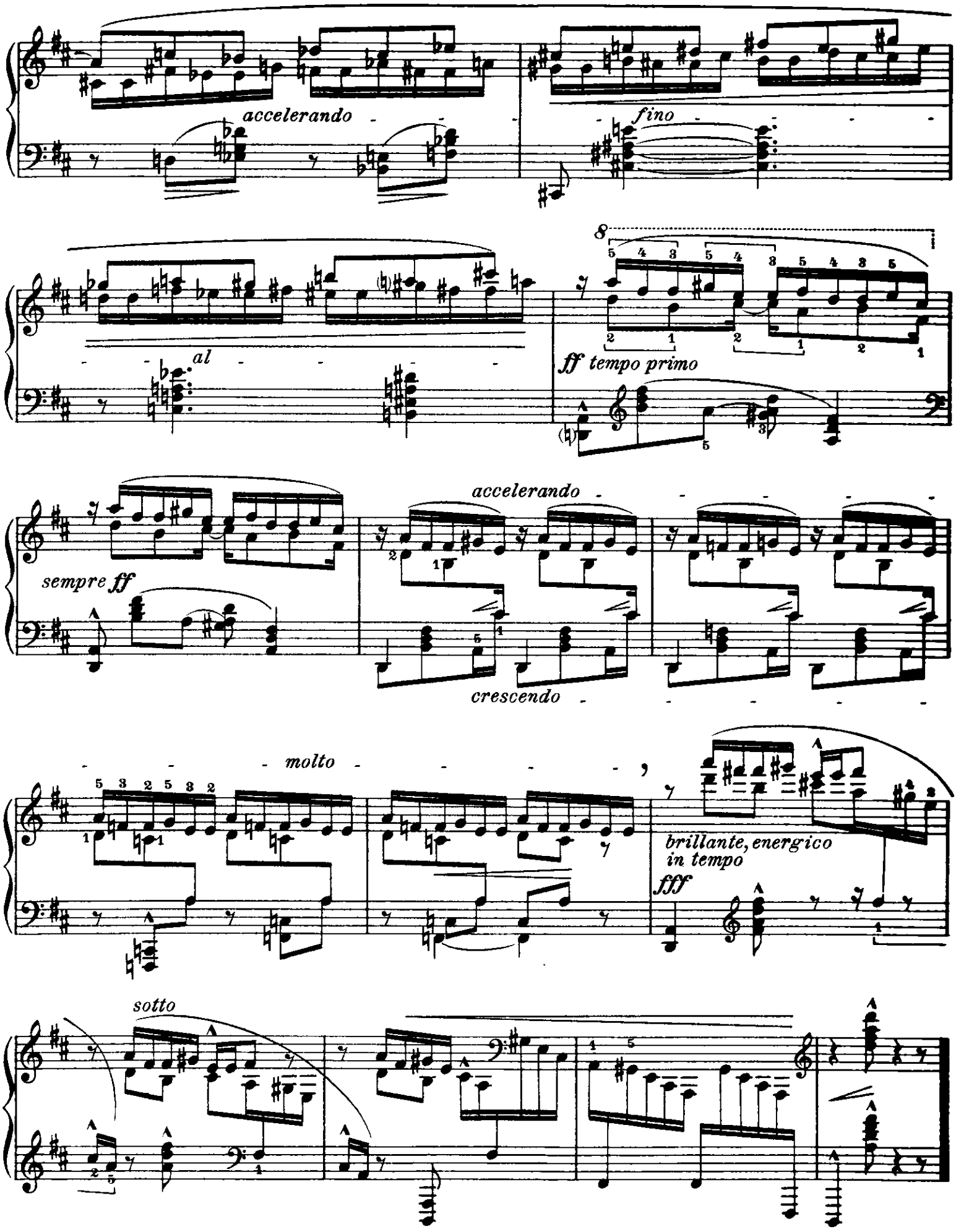

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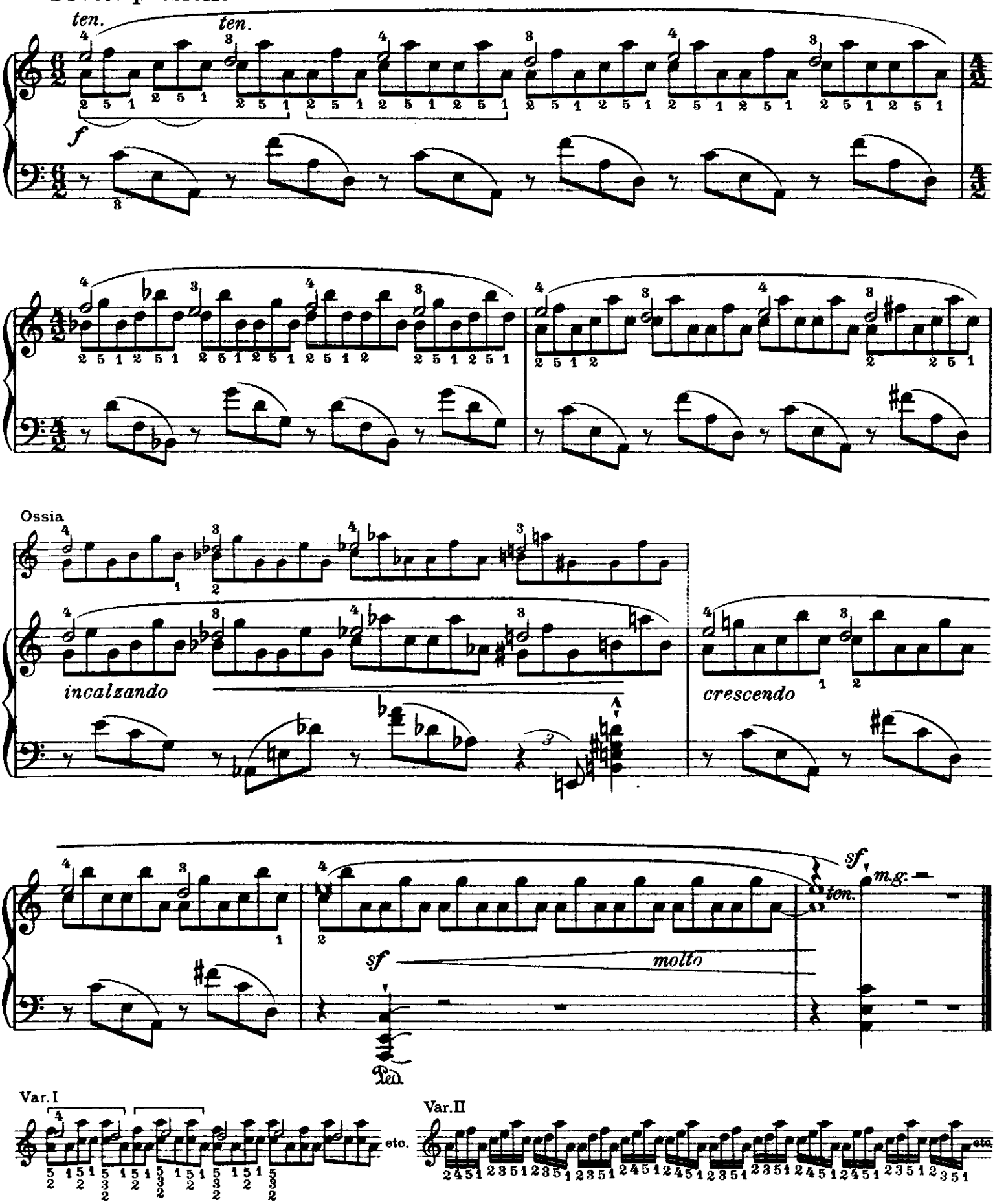

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64 PRÉLUDES

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

ÉDITIONS MAX ESCHIG
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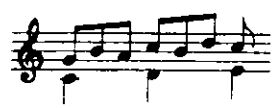
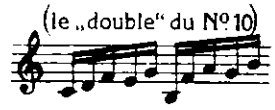
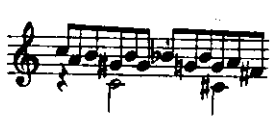
TABLE DES MATIERES

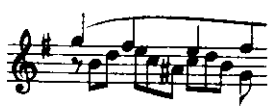
SÉRIE III

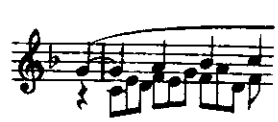
A
TIERCES BRISÉES

N°1 

N°2 (le „double" du N°10) 

N°3 

N°4 

N°5 

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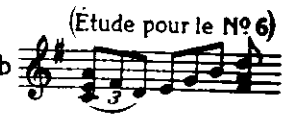
N°6b (Étude pour le N°6) 

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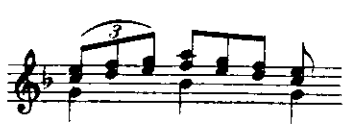
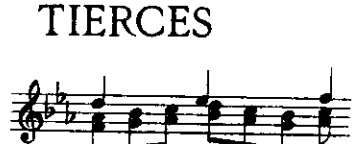
N°8 

N°9 

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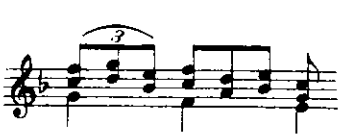
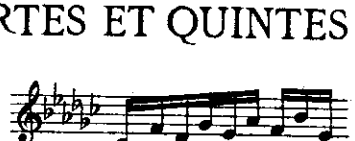
N°11 

N°12 

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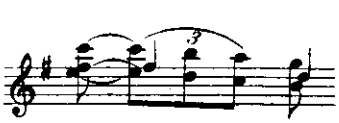
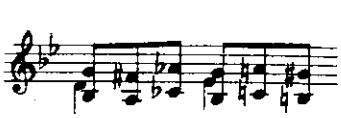
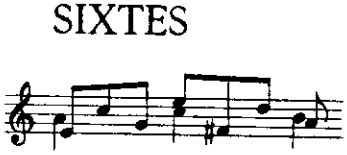
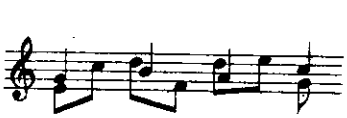
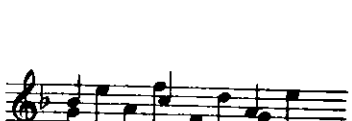
N°14 

N°15 

N°16 

N°17 

N°18 

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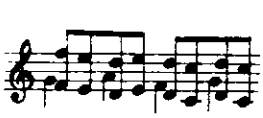
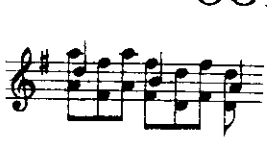
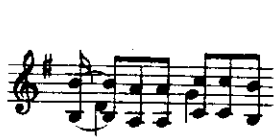
N°20 

N°21 

N°22 

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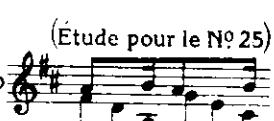
N°25b (Étude pour le N°25) 

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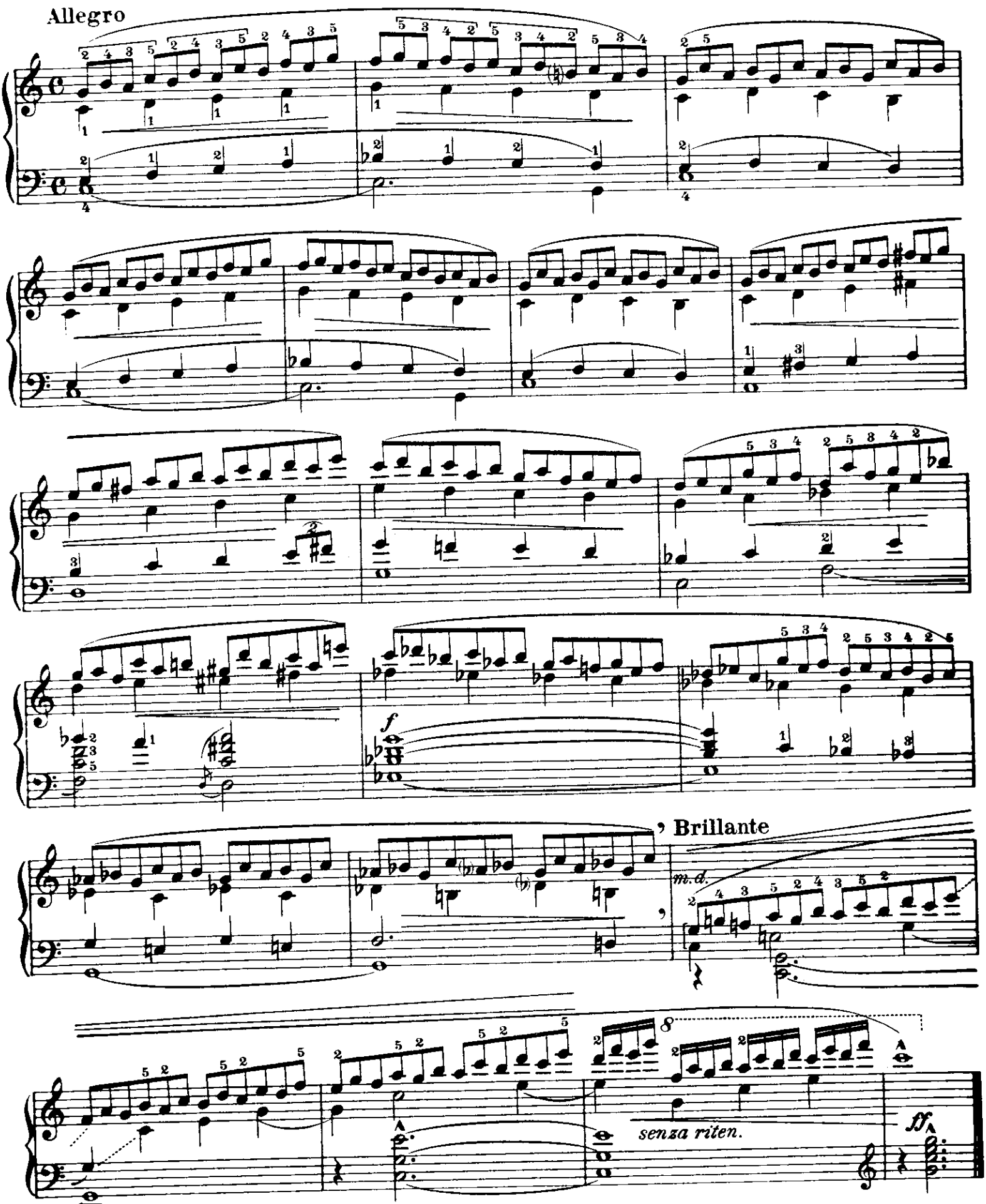

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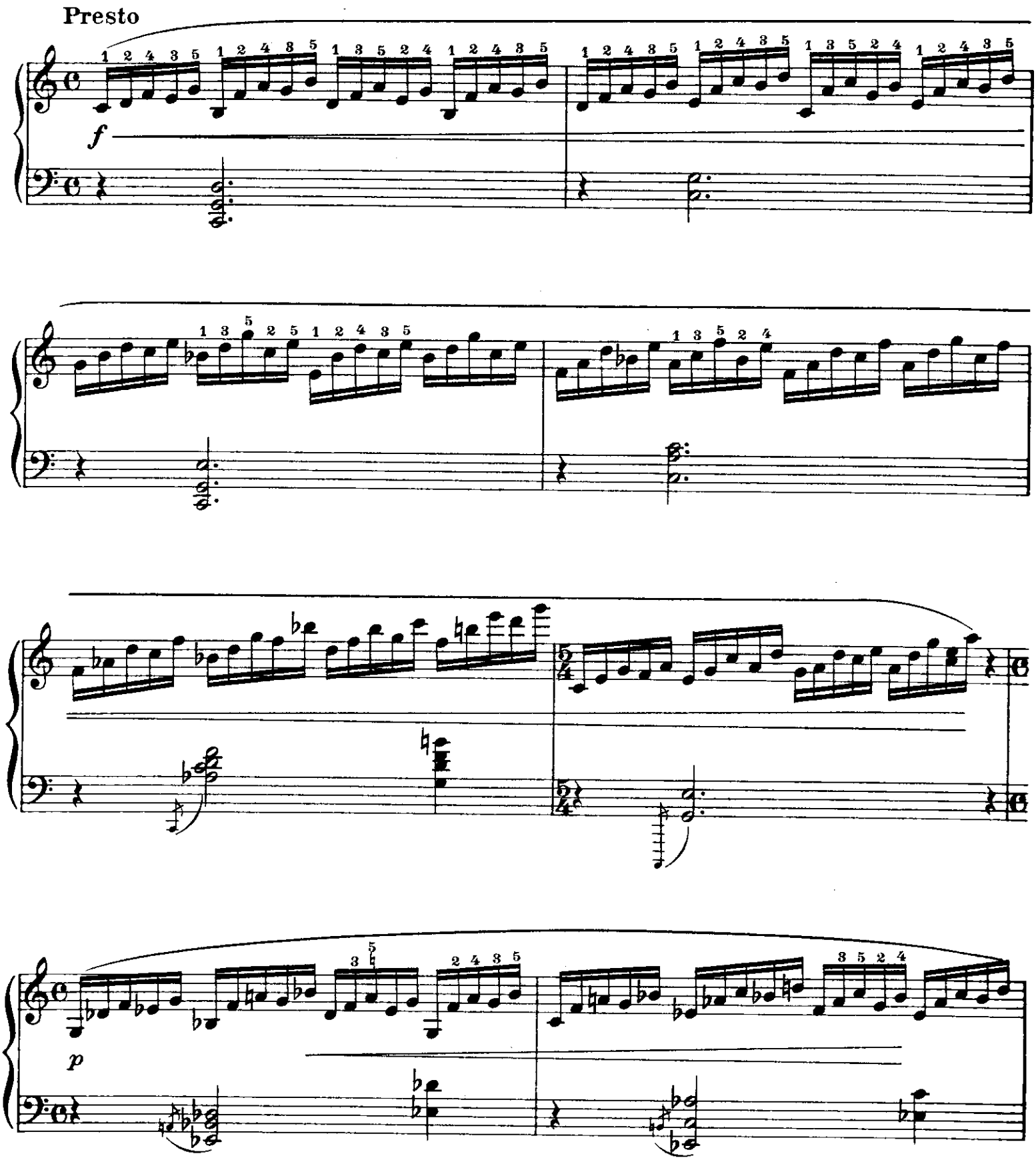

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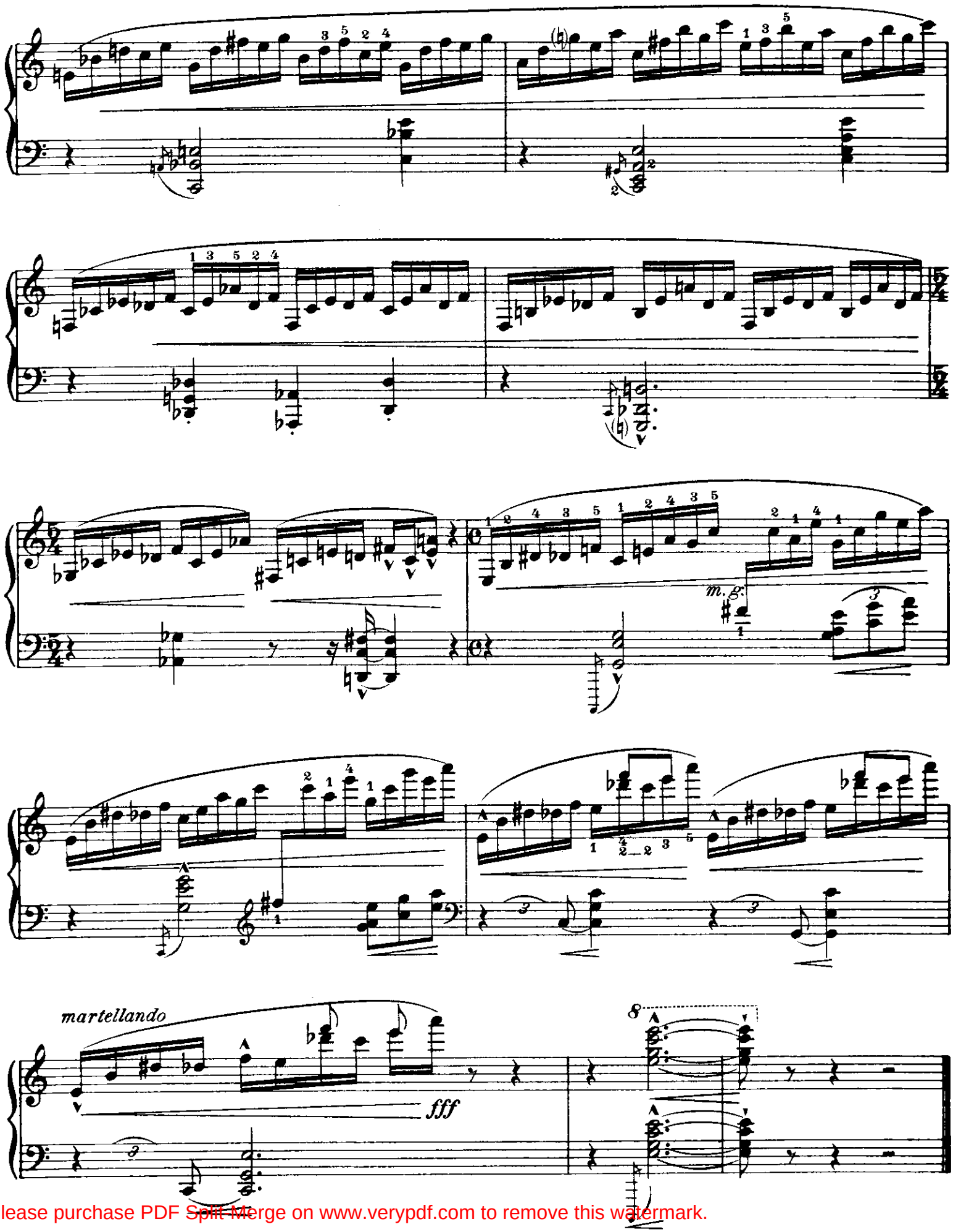

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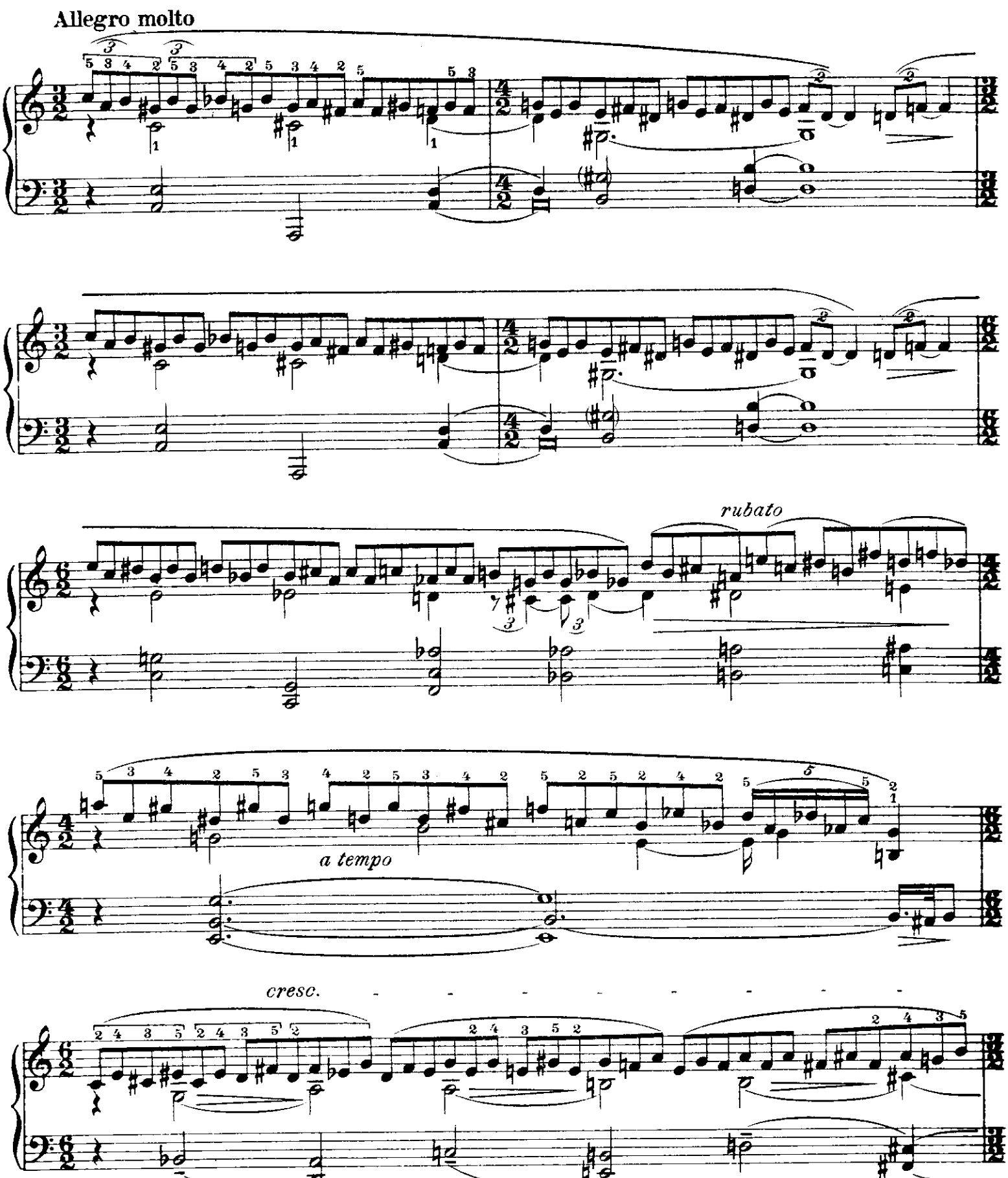

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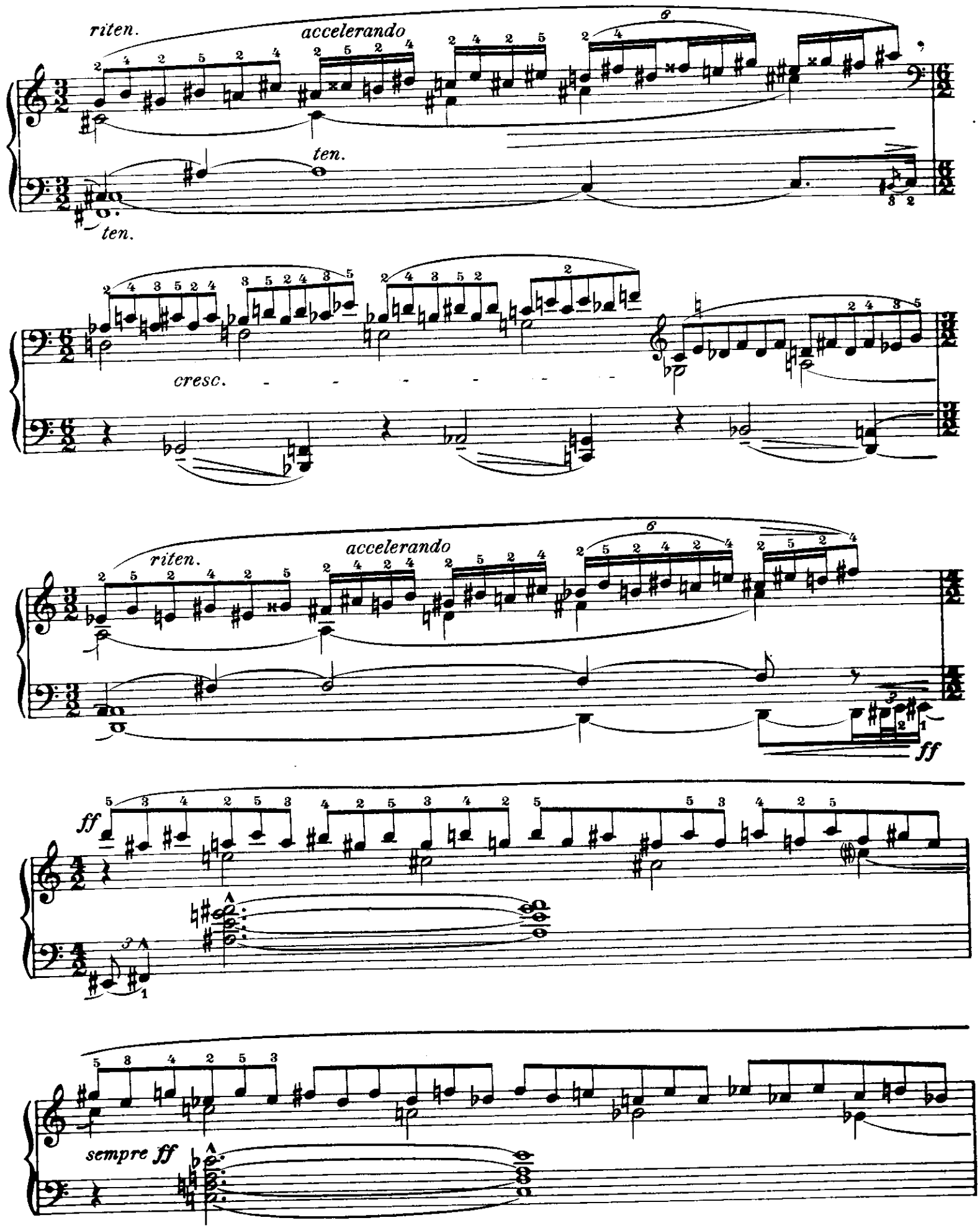

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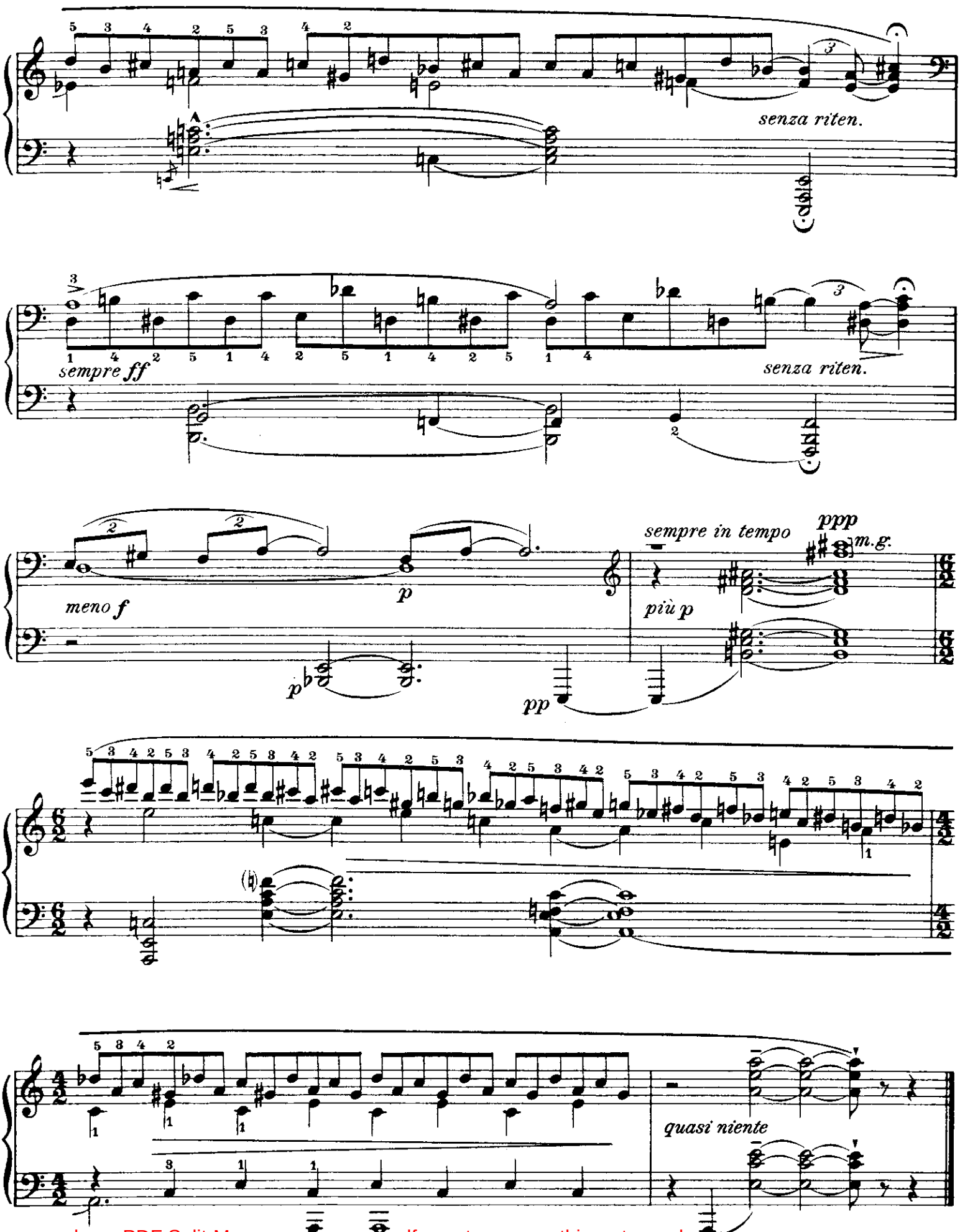

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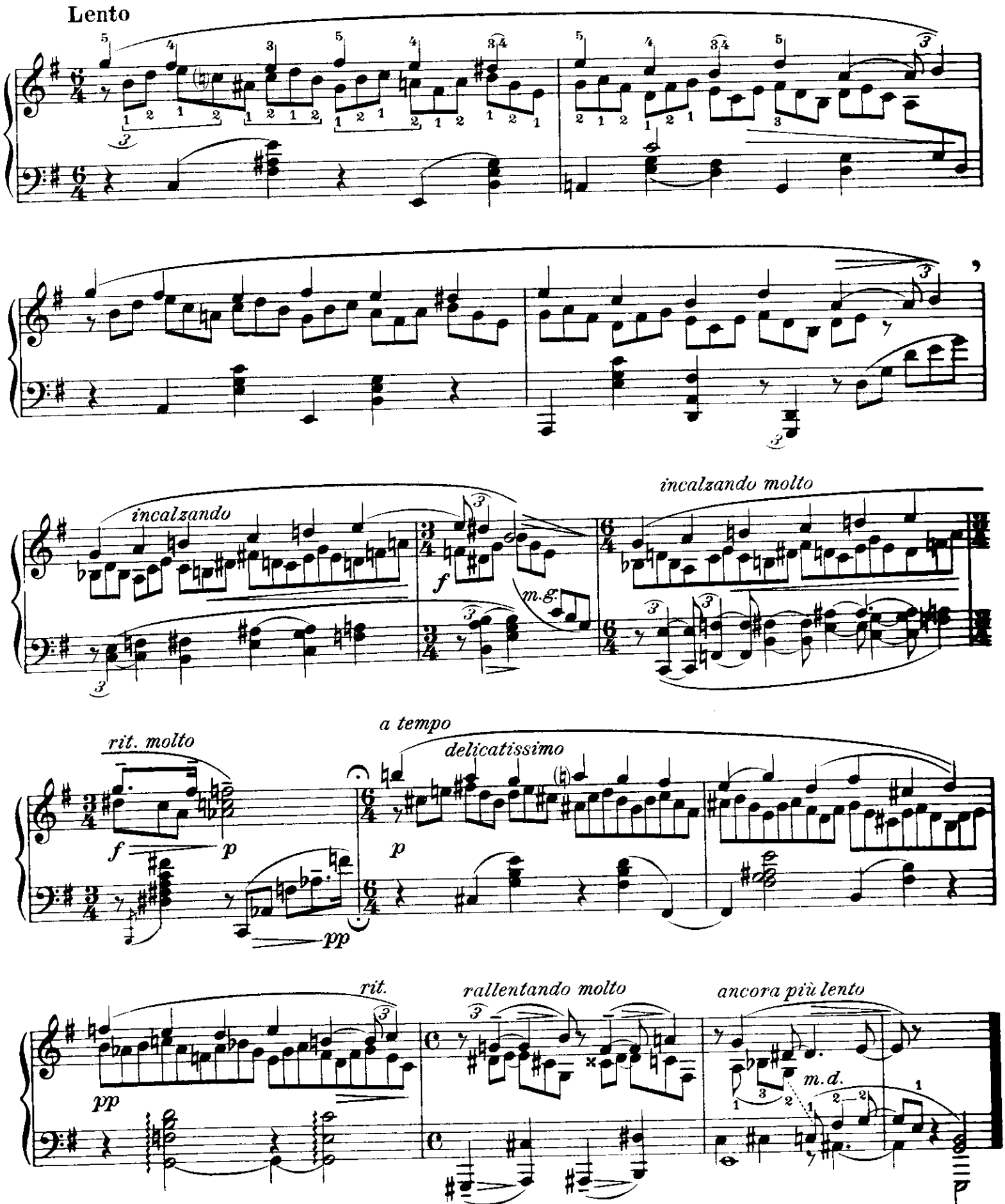

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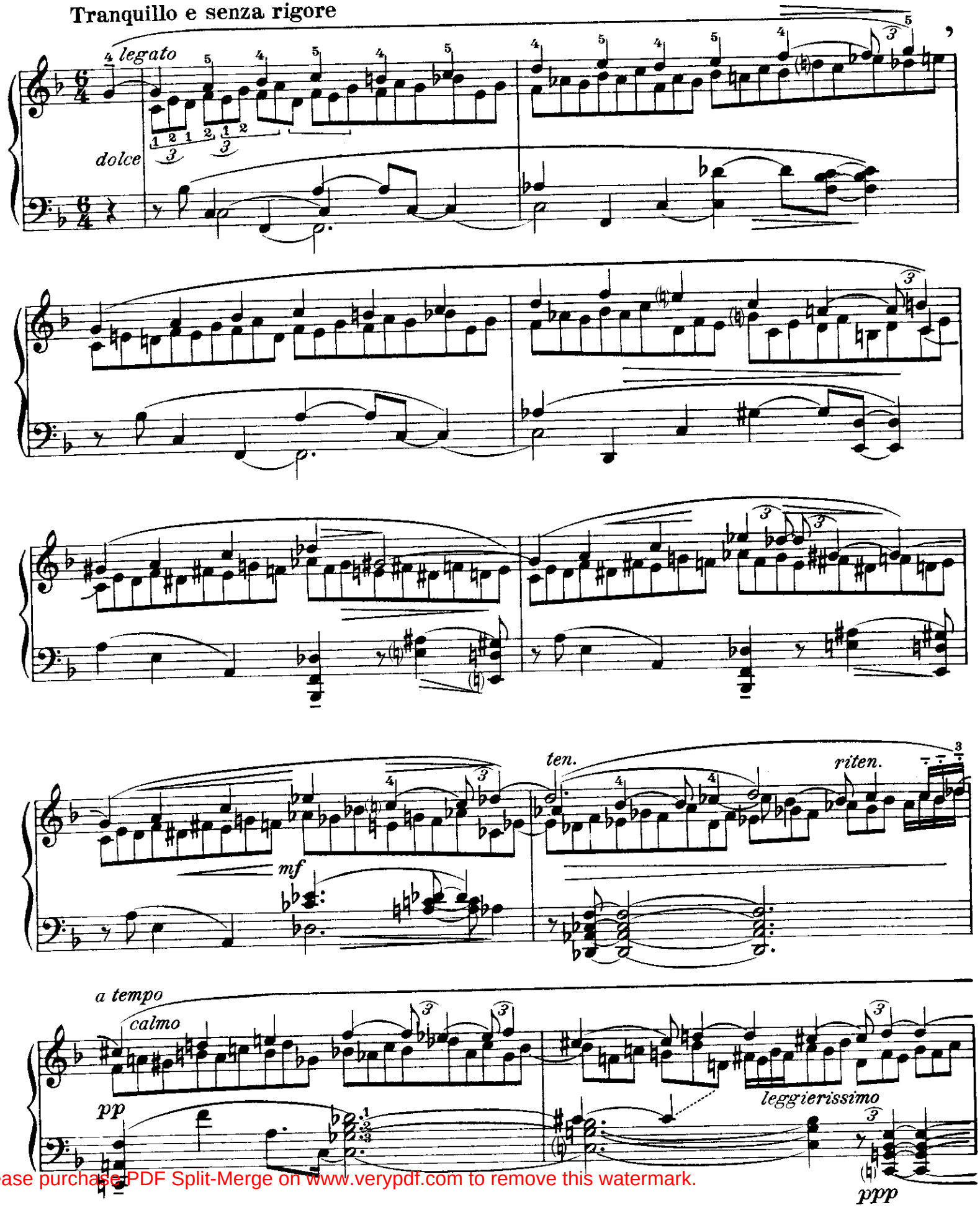

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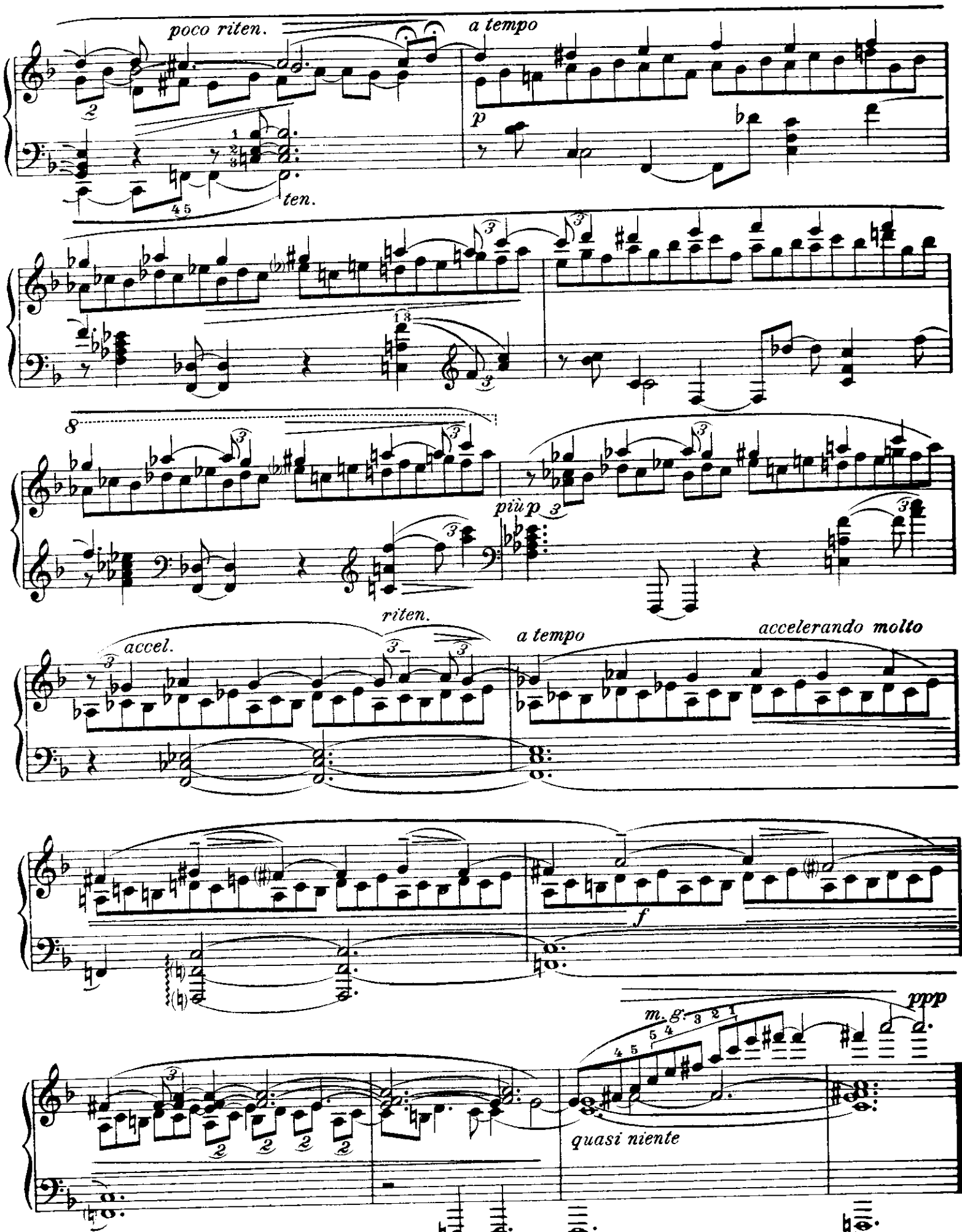

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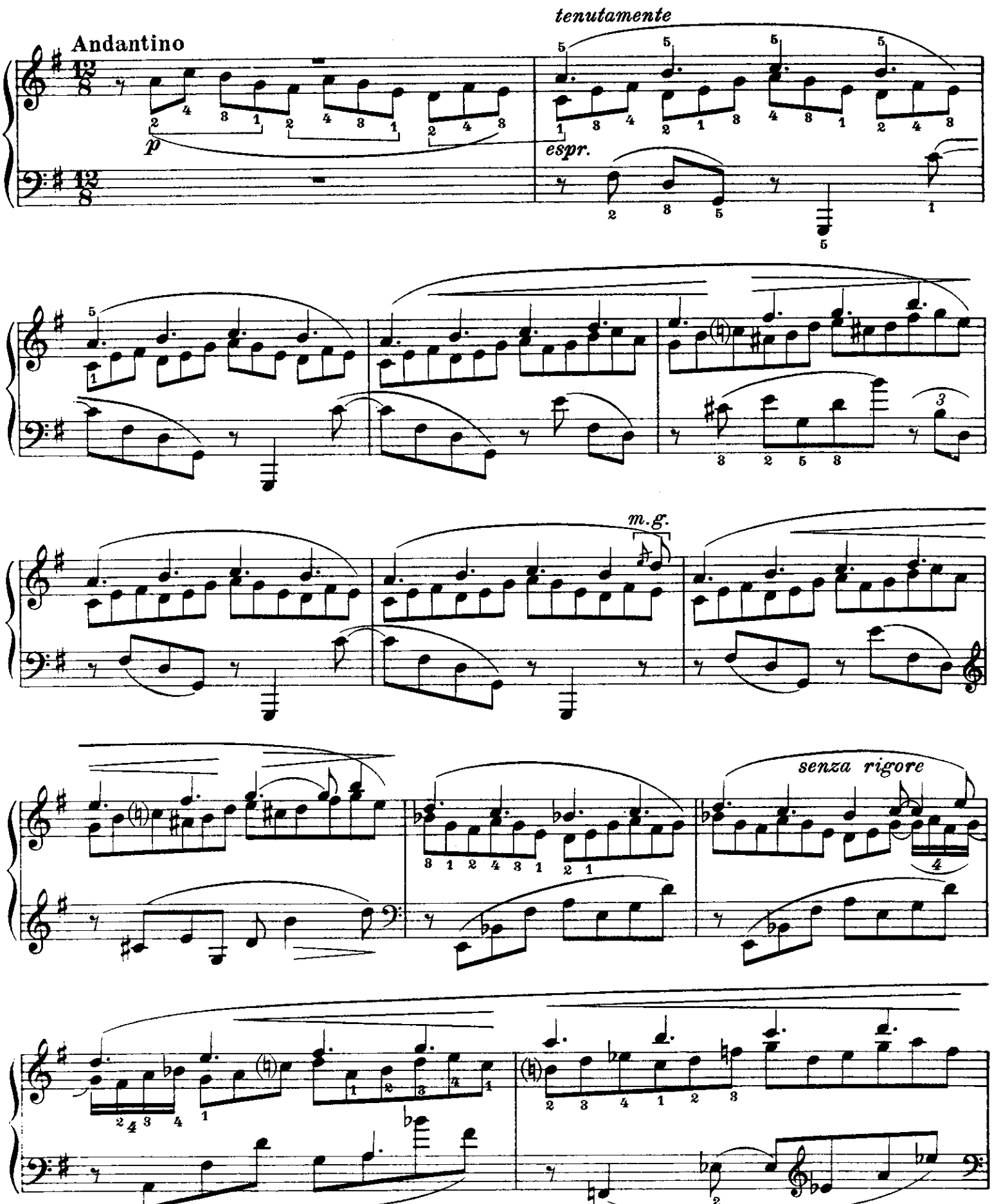

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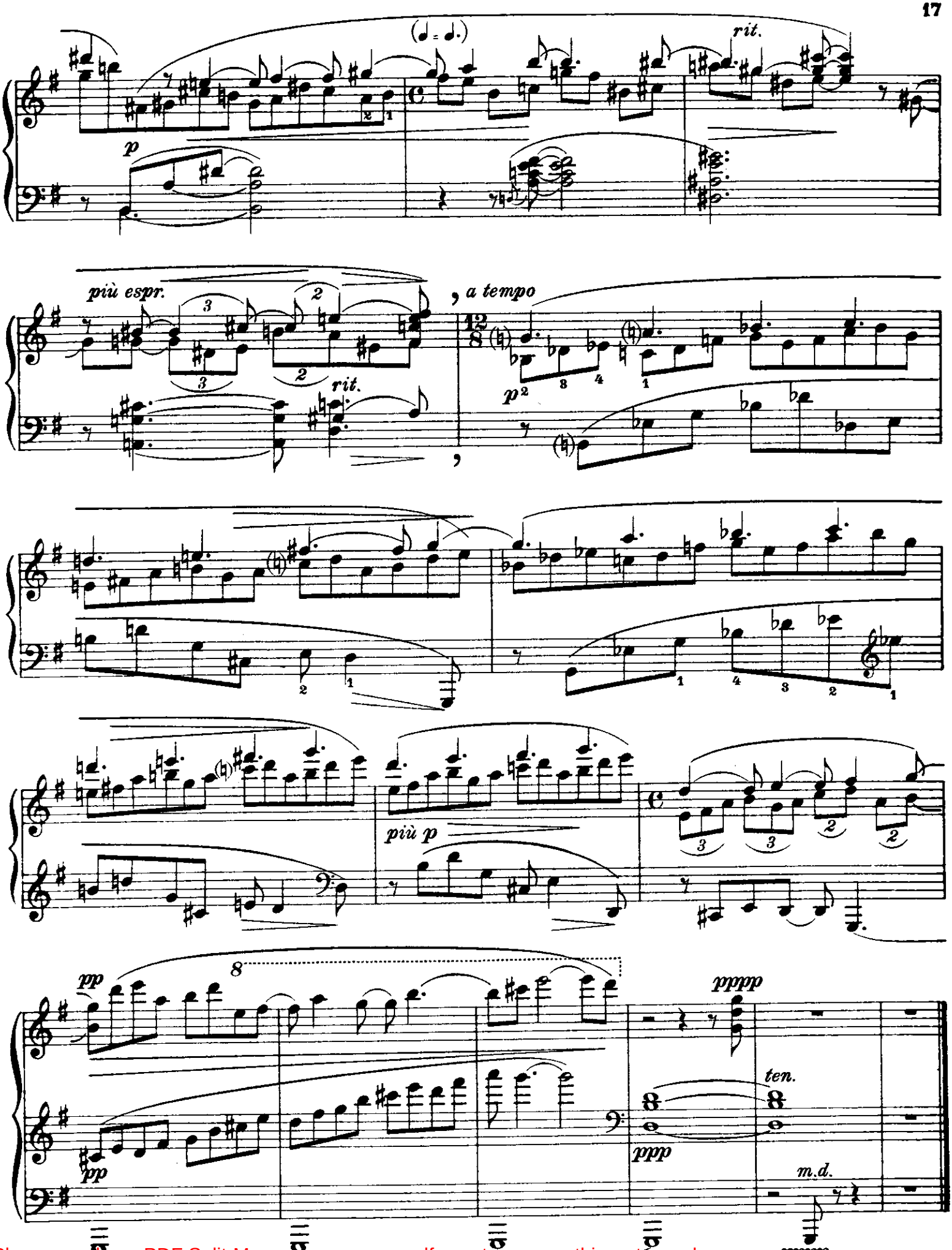

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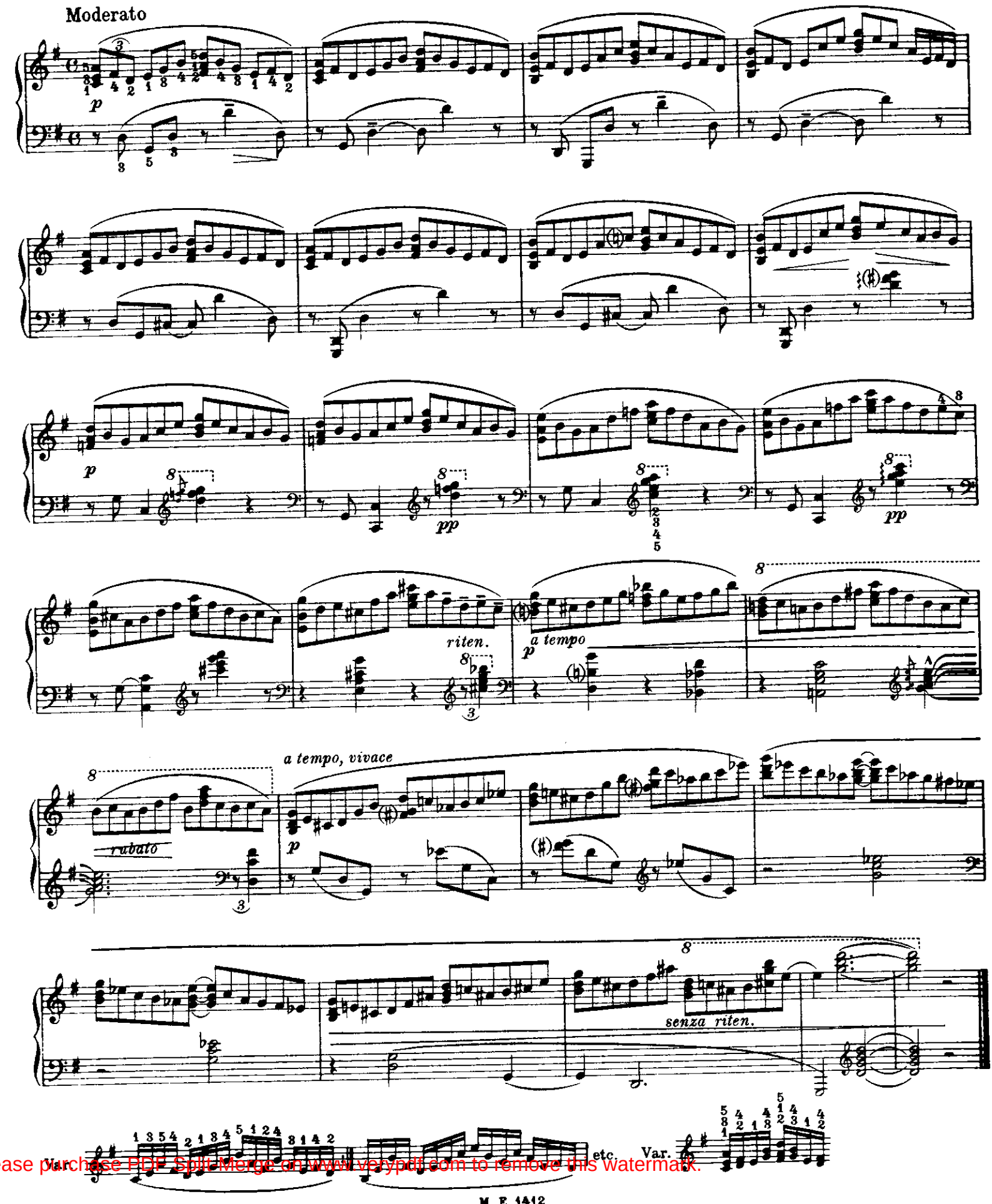

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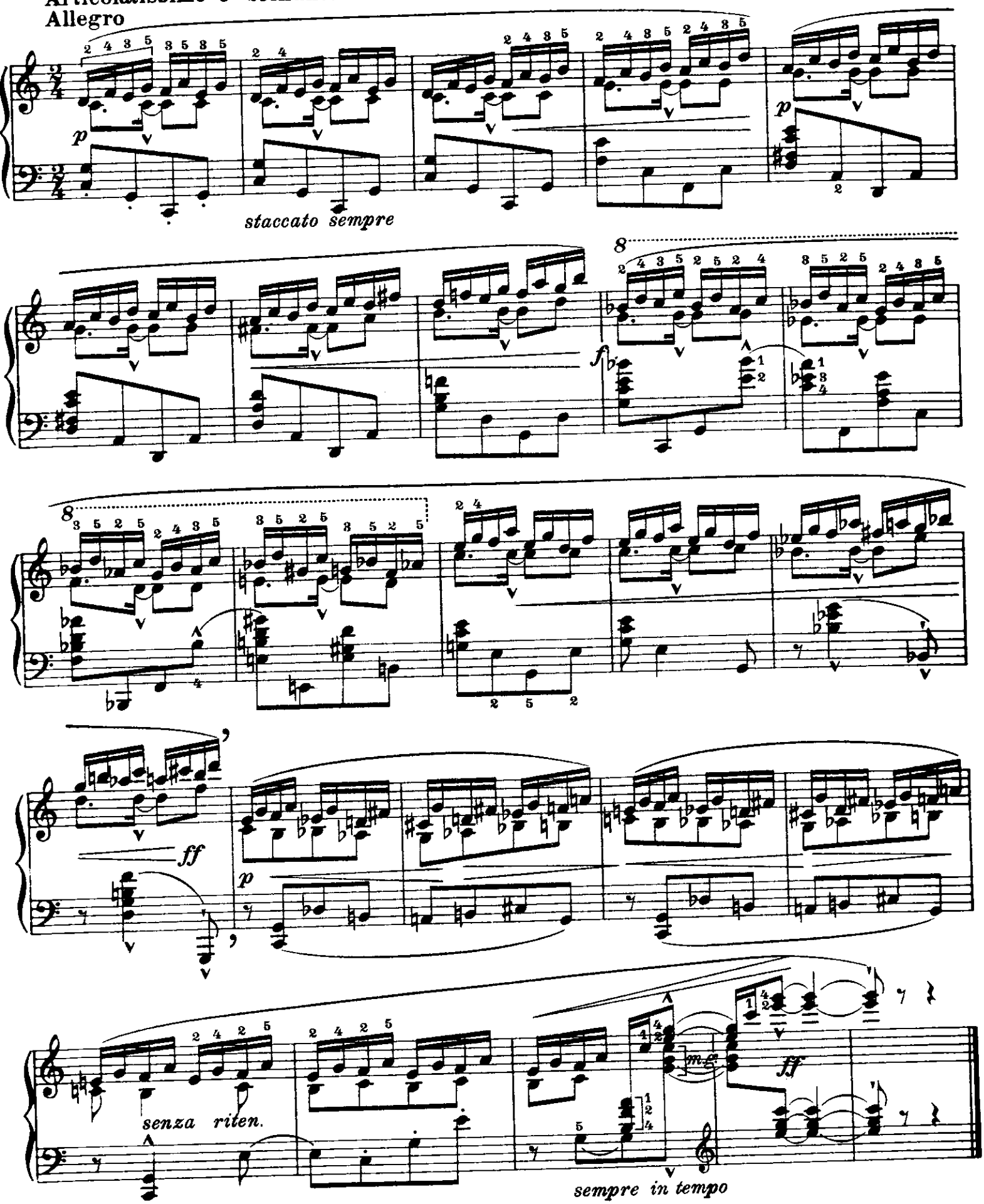
Articolatissimo e brillante
Allegro



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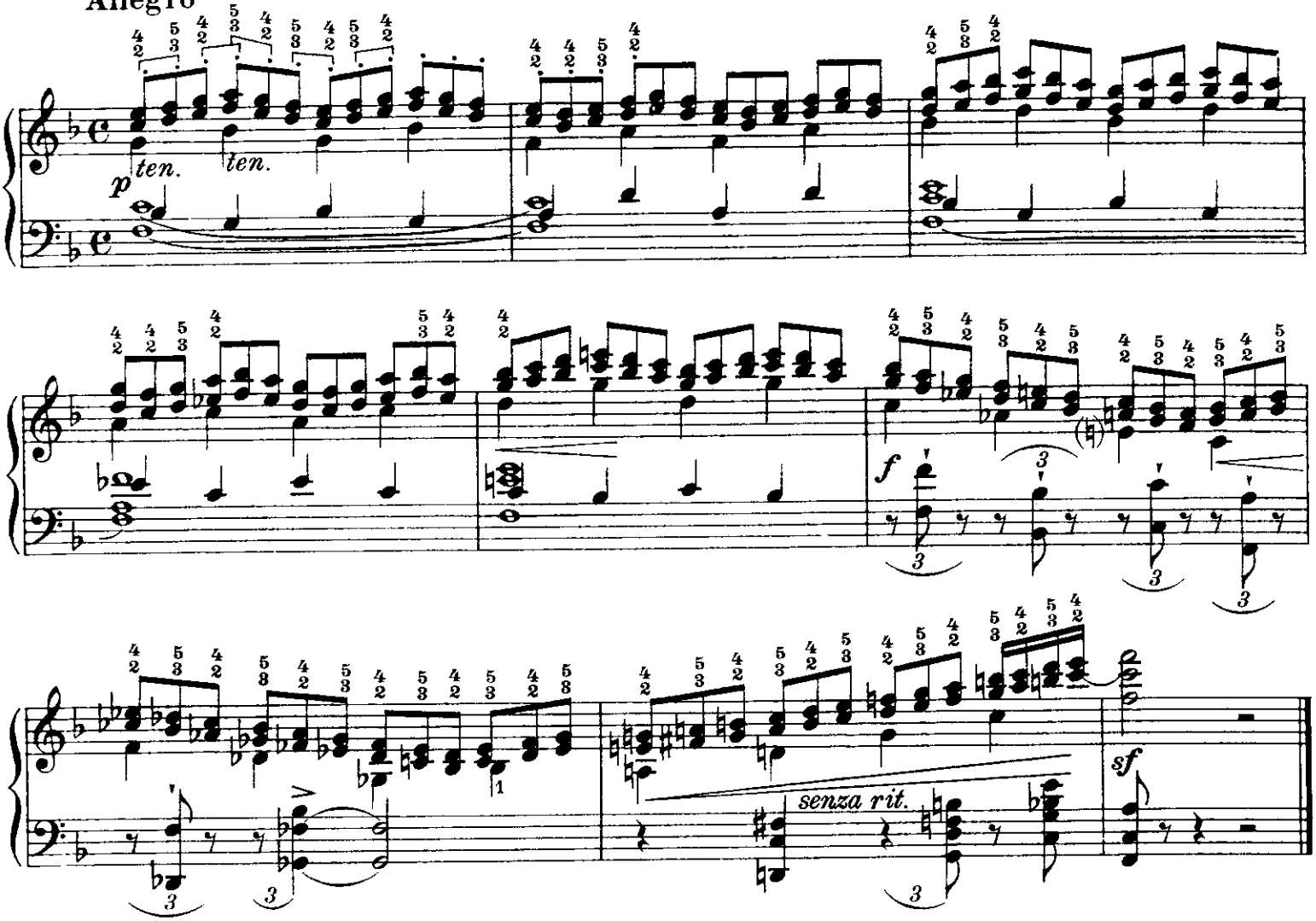

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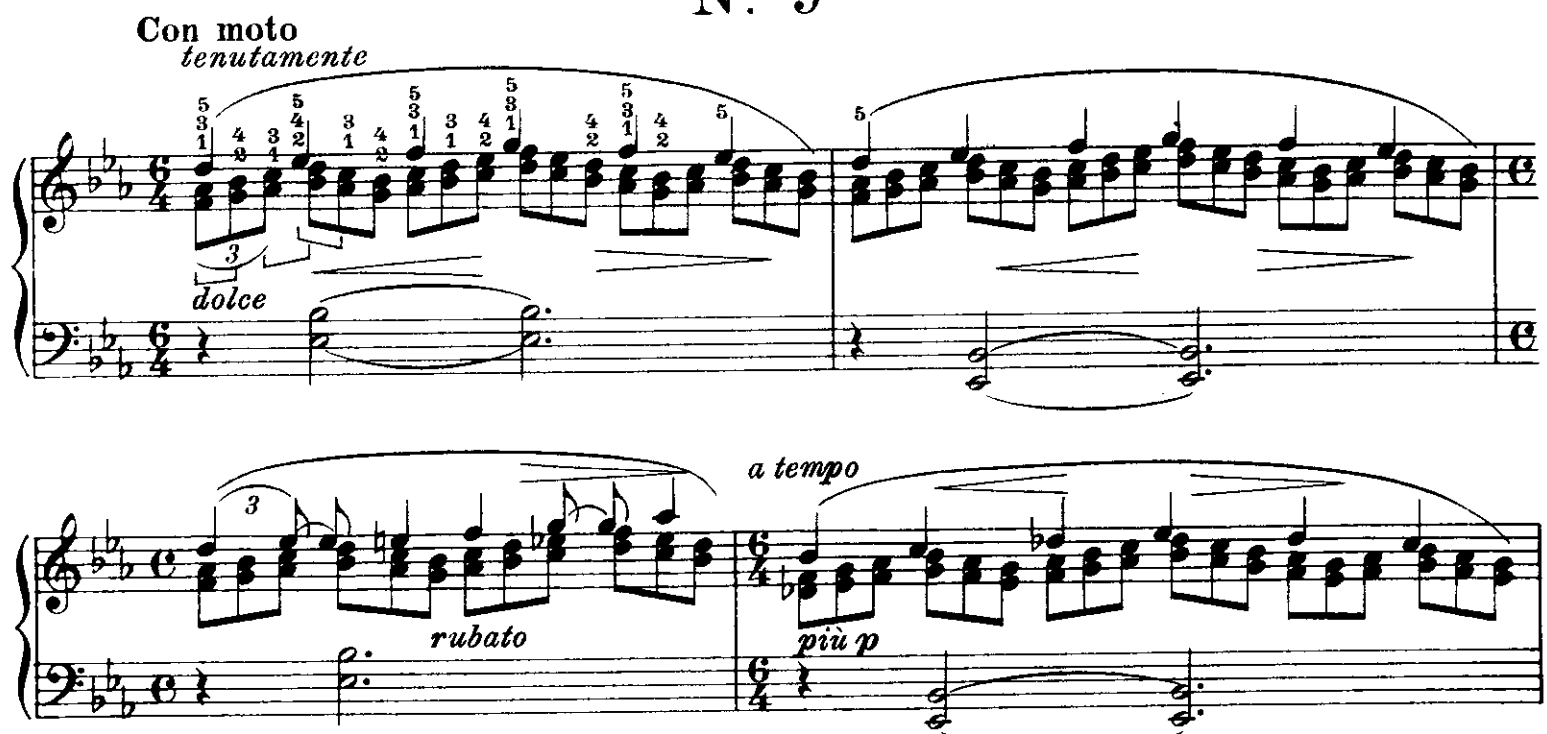

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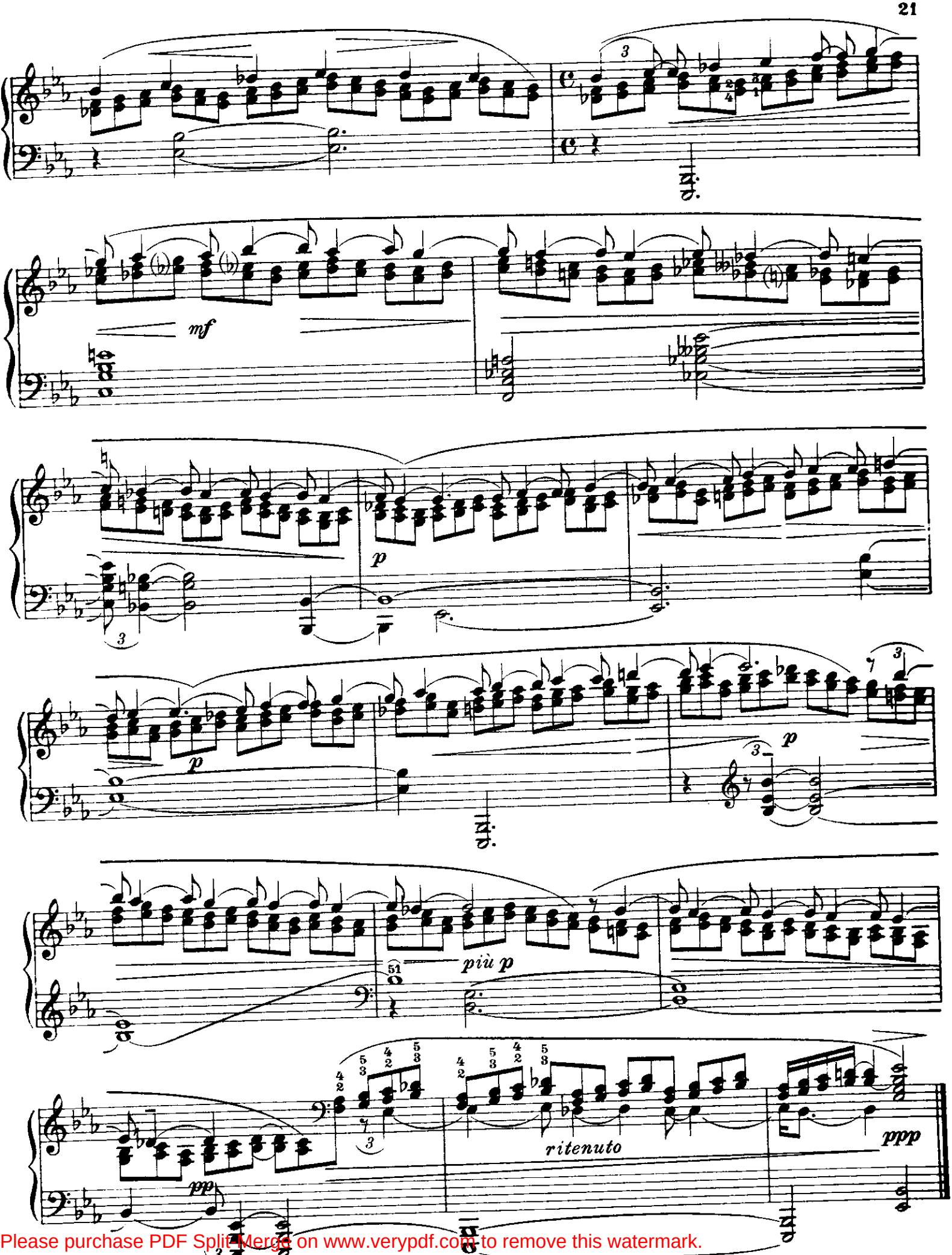

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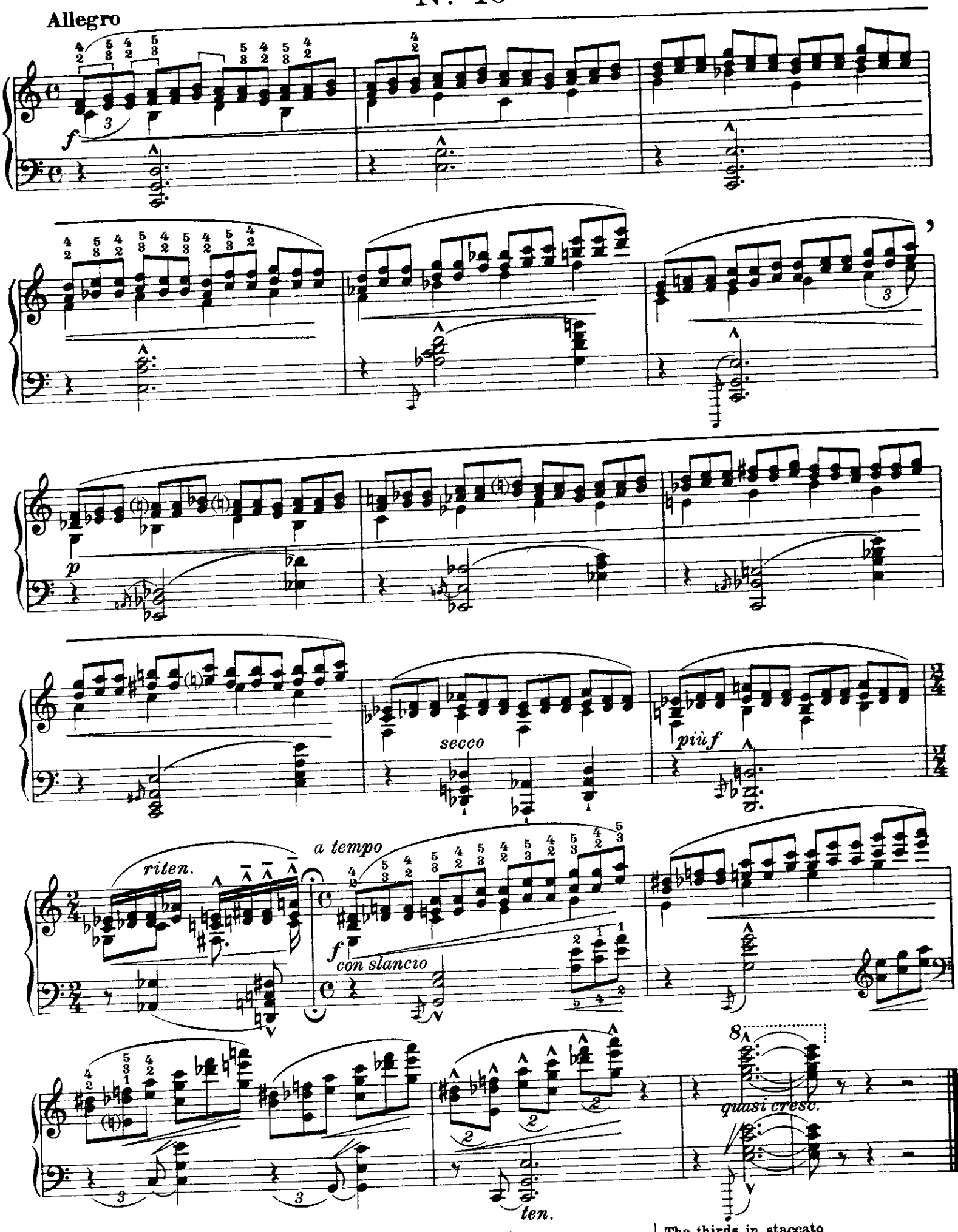

Toutes les tierces en staccato | Die Terzen in staccato | The thirds in staccato

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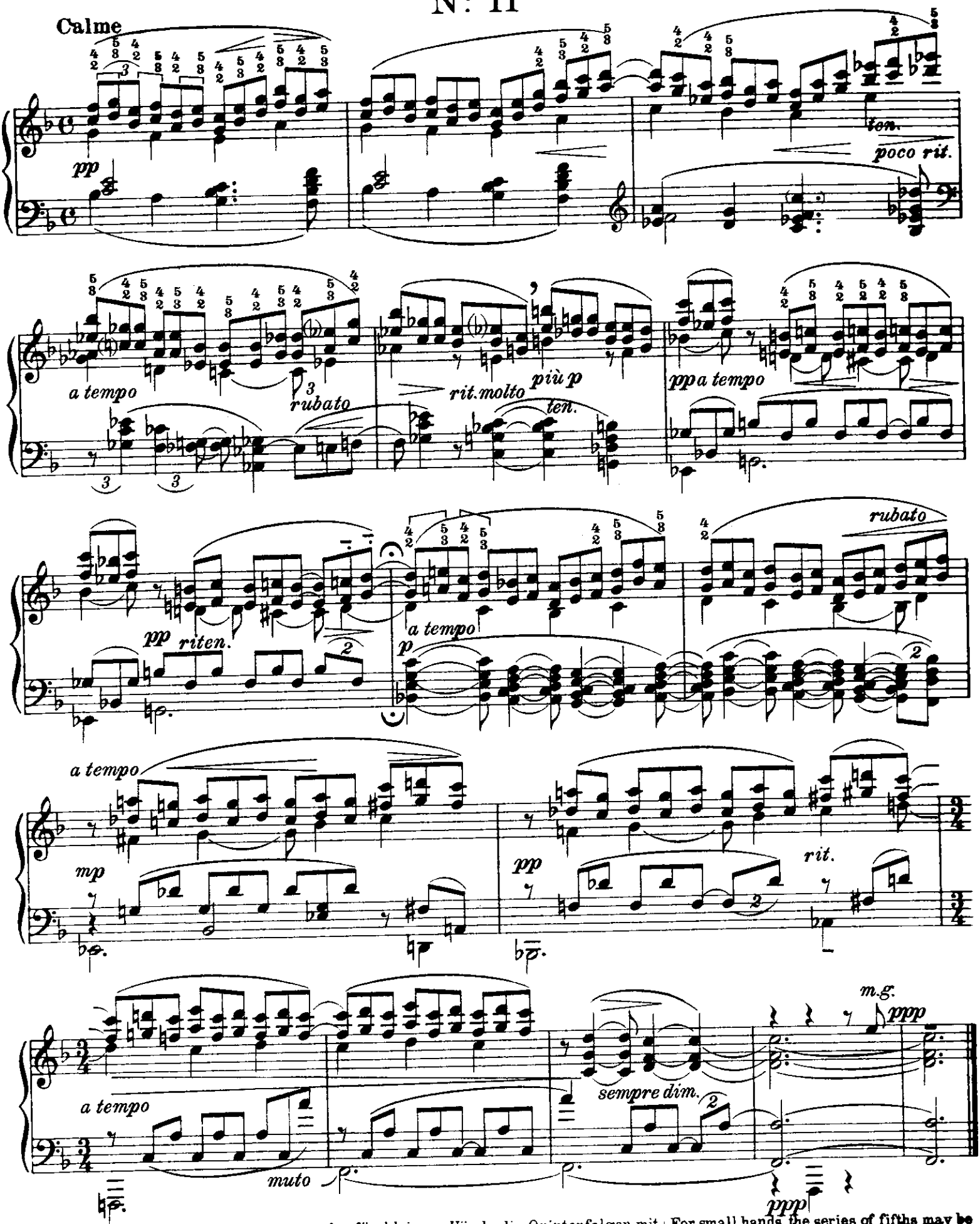
Nº 11



pour les mains trop petites, les successions de quintes doivent être executées avec le doigté 4 5 4 5 / 2 2 2 2 etc.

für kleinere Hände, die Quintenfolgen mit diesen Fingersatz 4 5 4 5 / 2 2 2 2 u.s.w.

For small hands, the series of fifths may be executed with the following fingering 4 5 4 5 / 2 2 2 2

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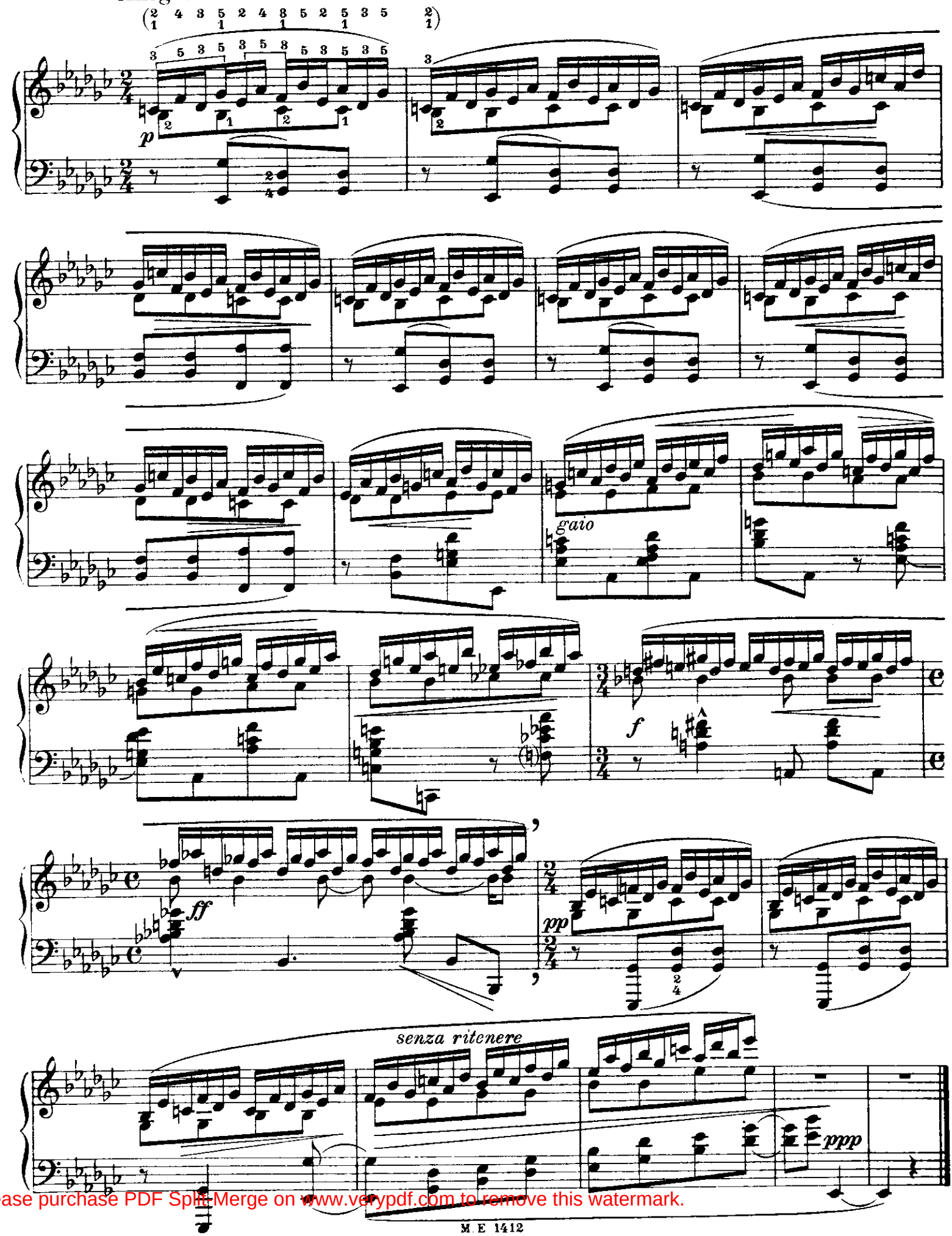
No. 12

Allegro



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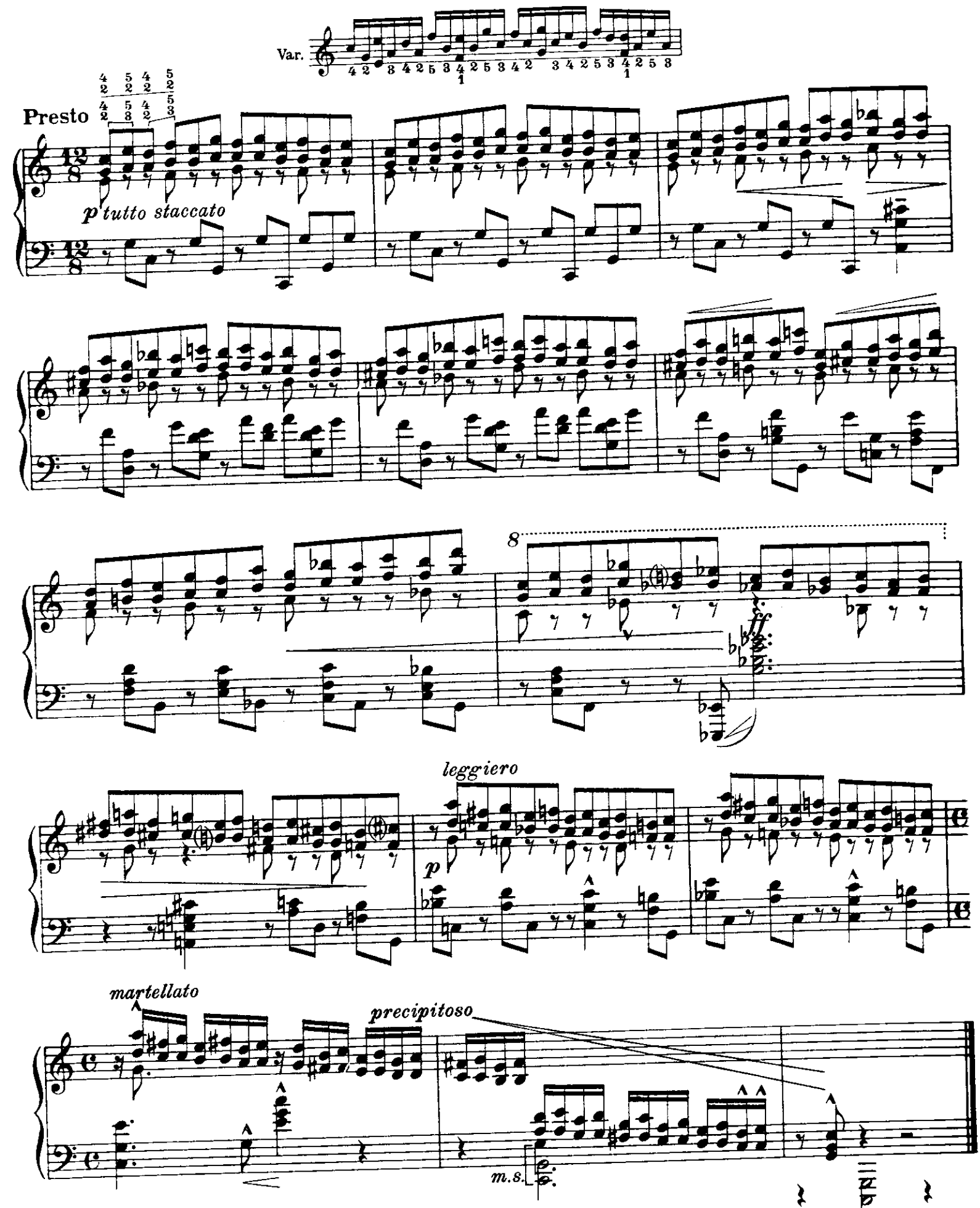

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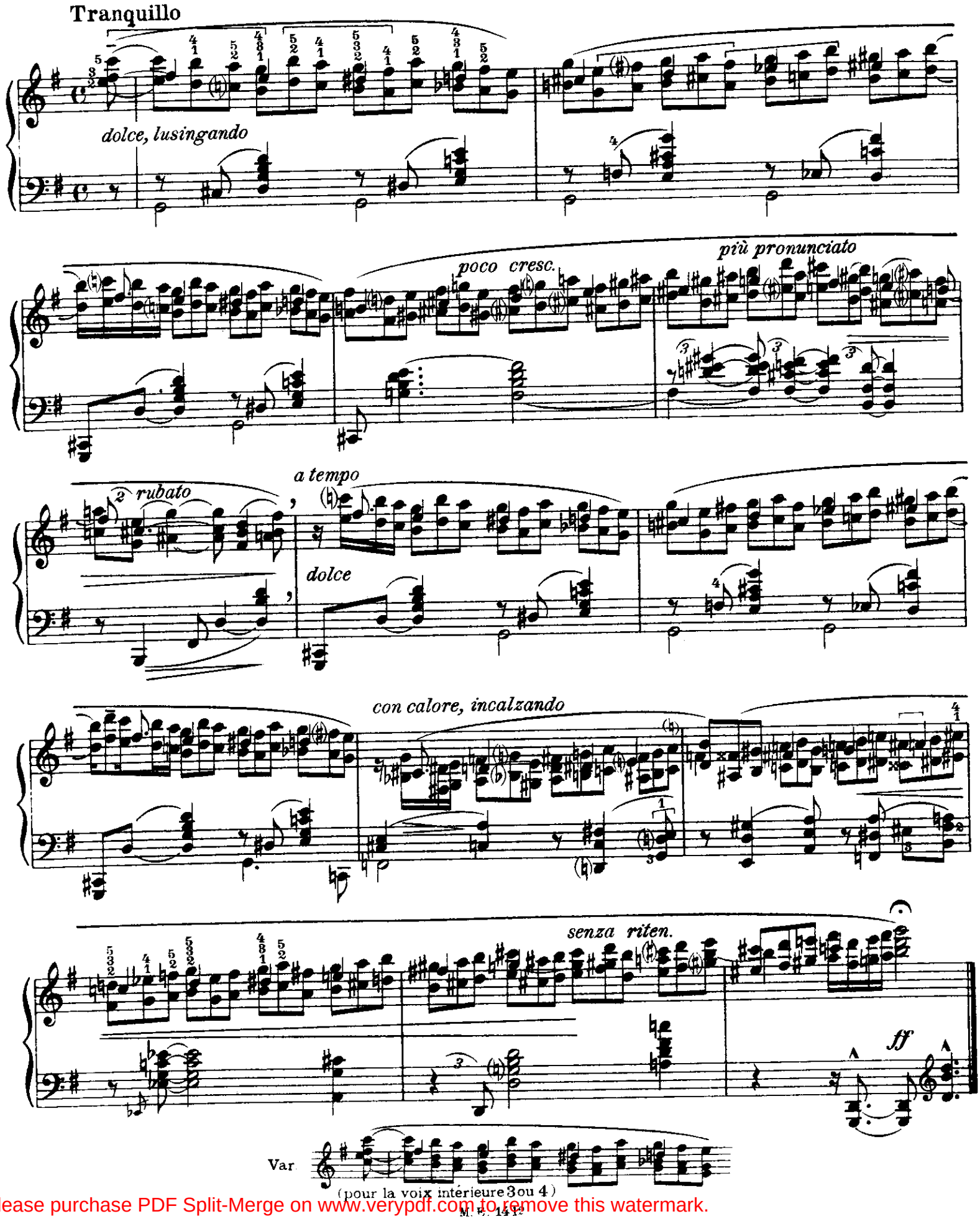

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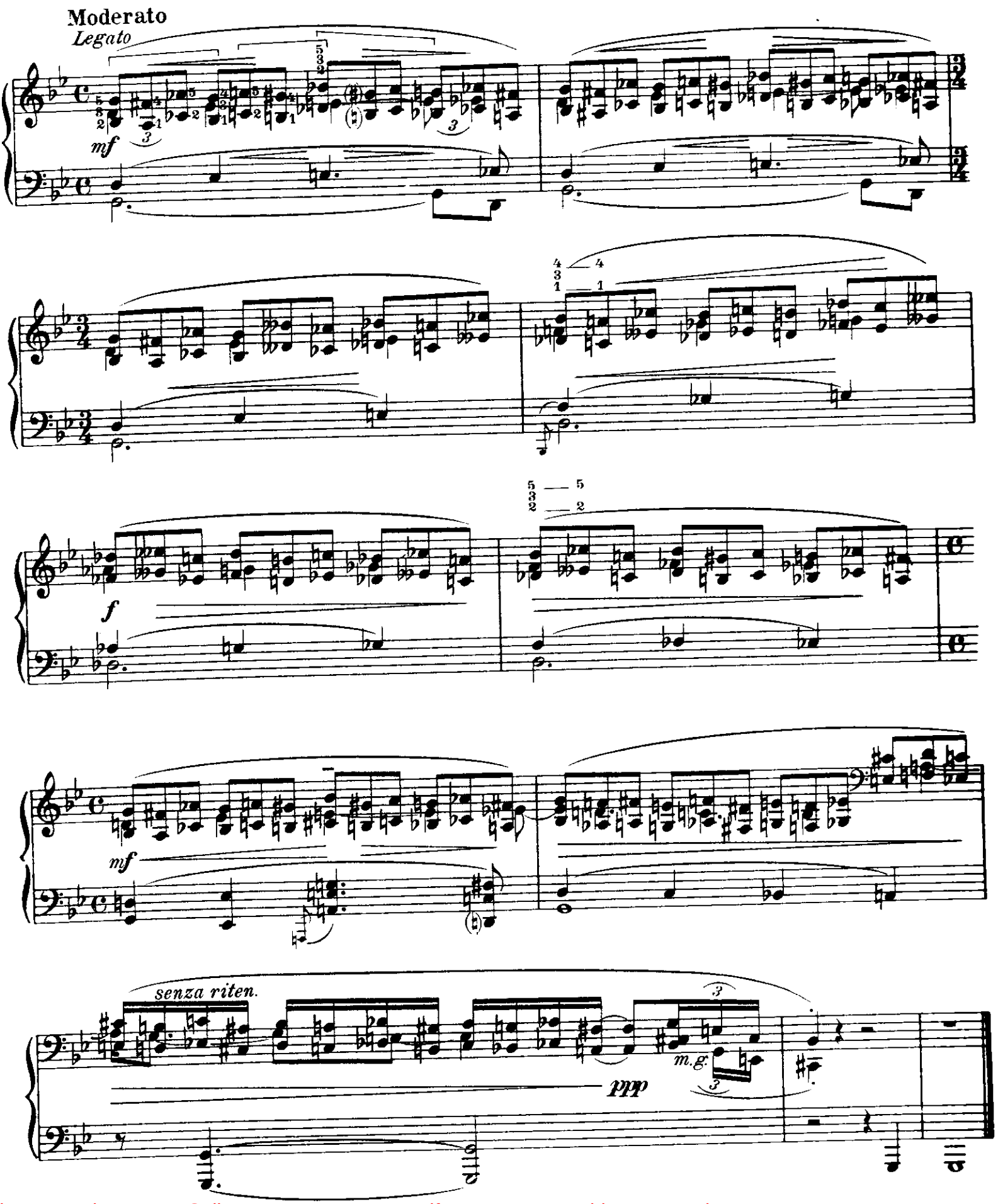

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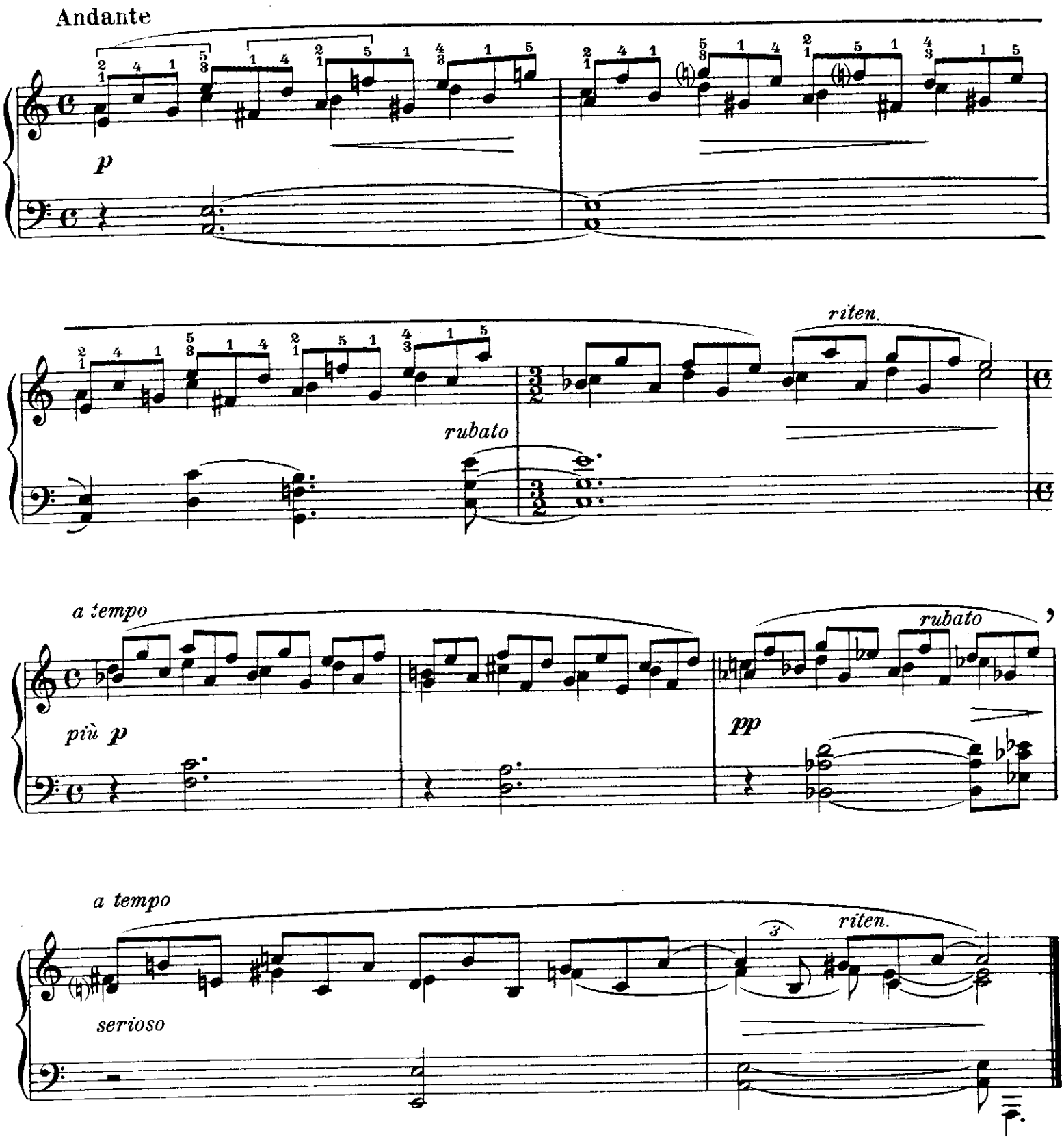

La voix intérieure legato

Mittelstimme legato

the inner voice legato

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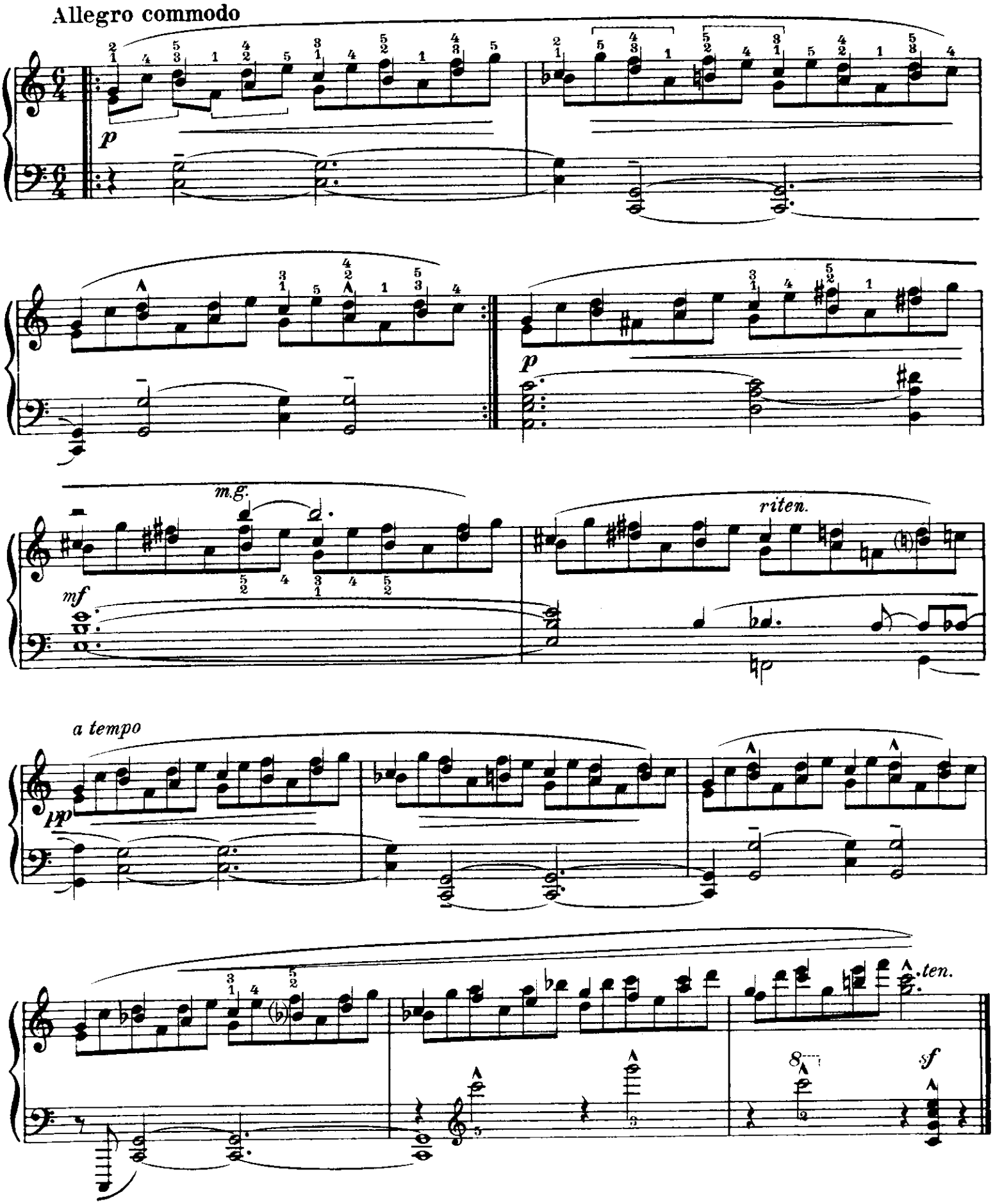

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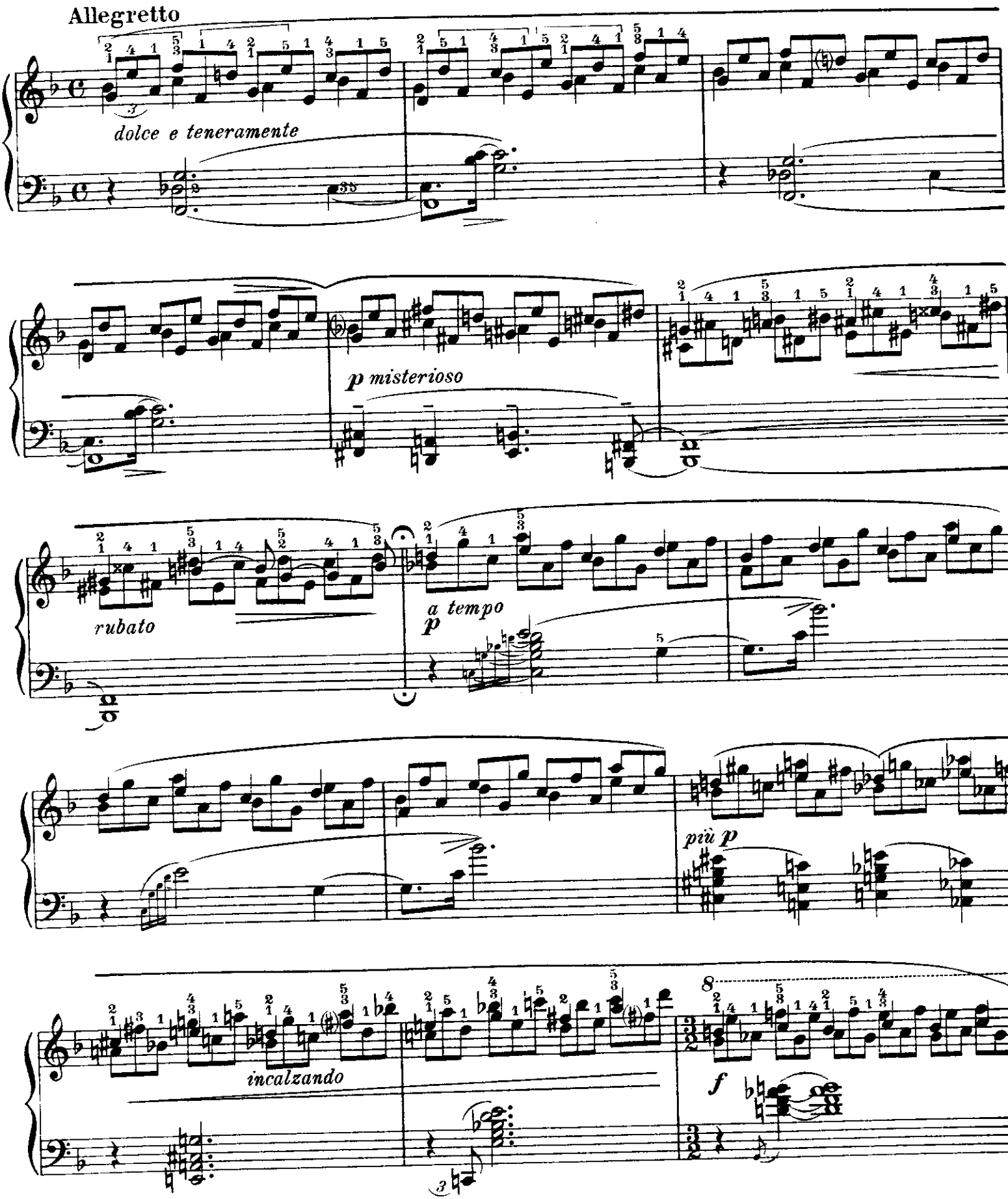

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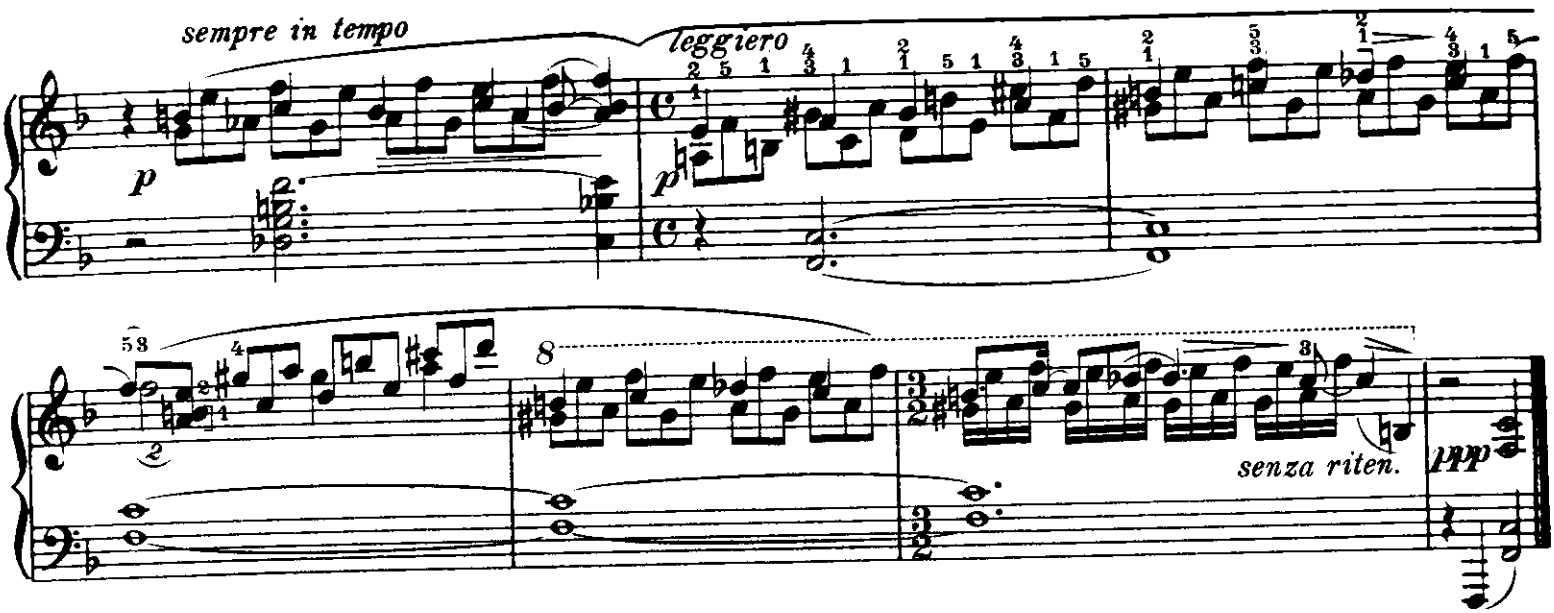

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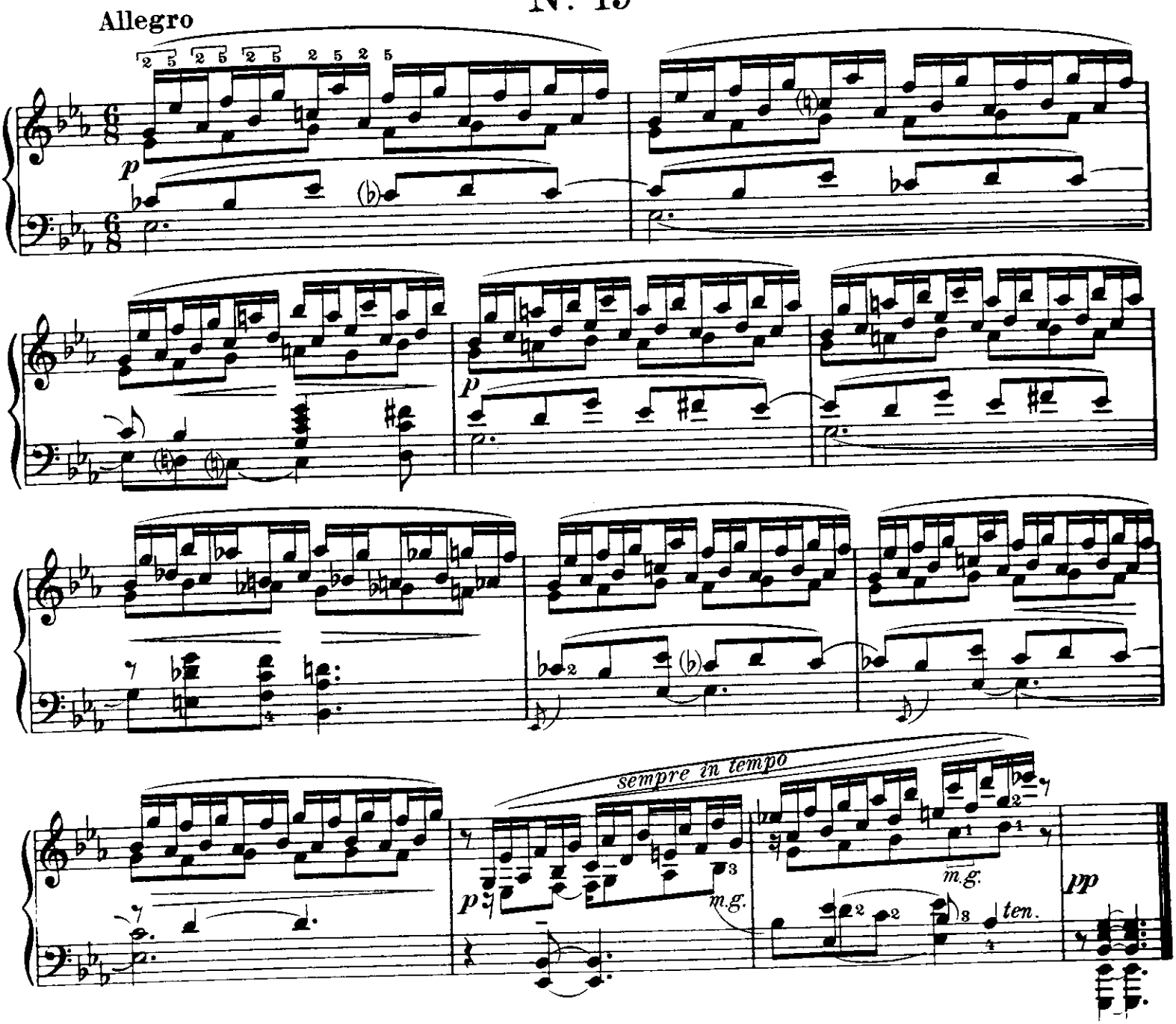

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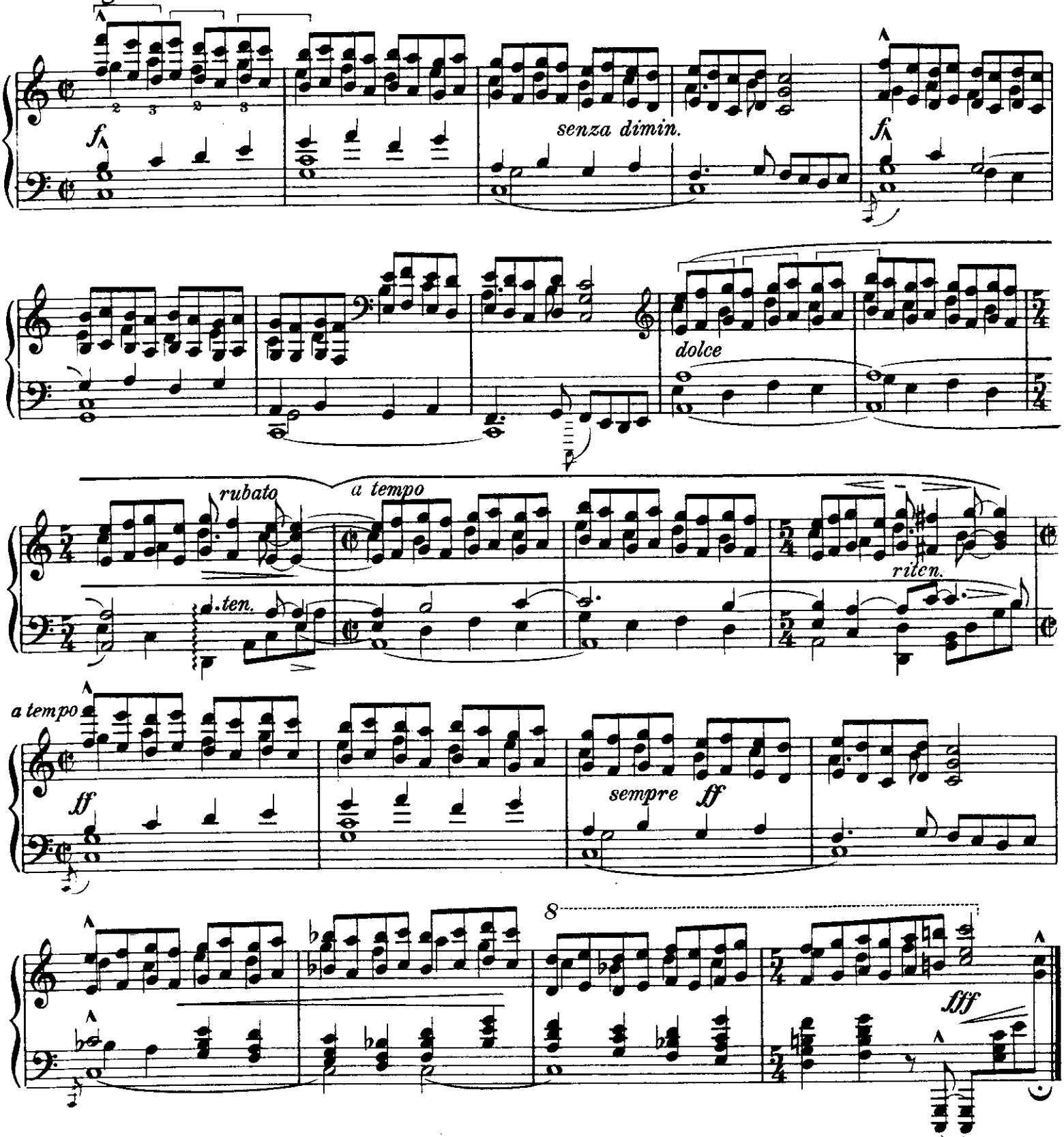
Nº. 20

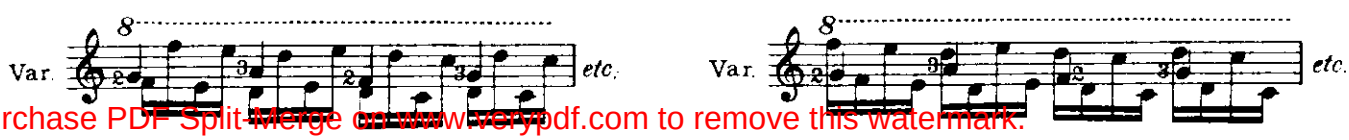
Allegrissimo



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

octaves staccato and inner voice quite legato



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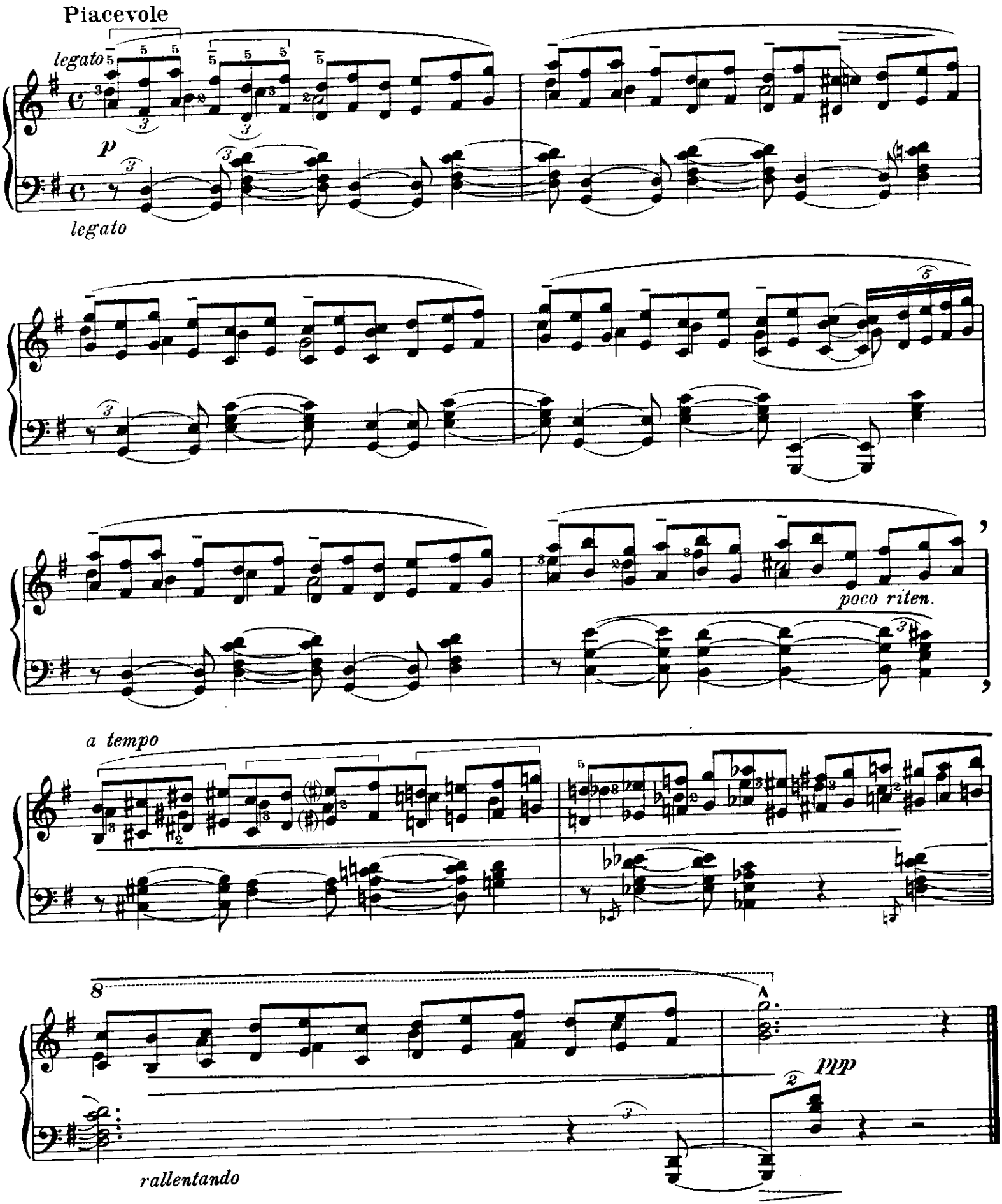

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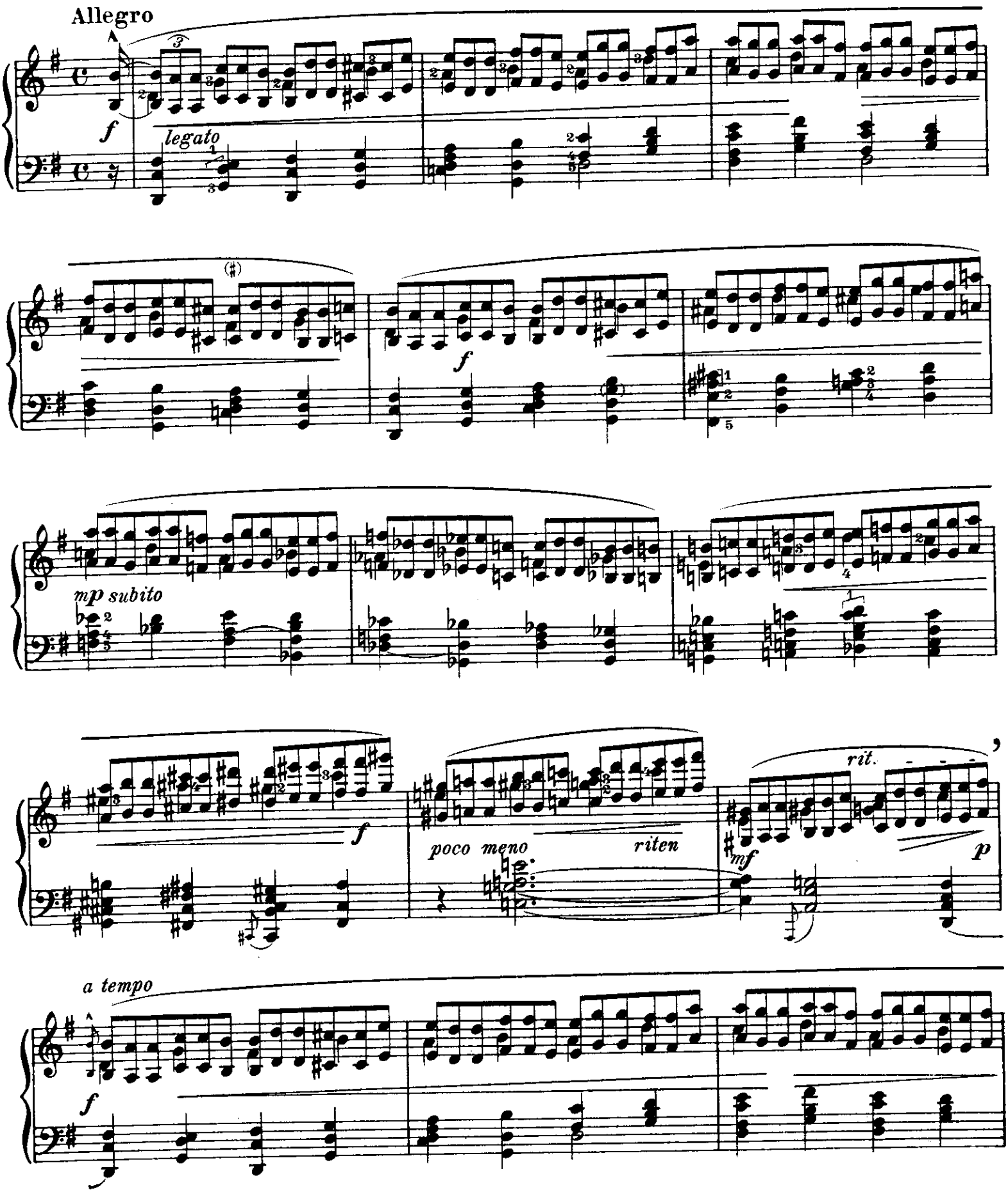

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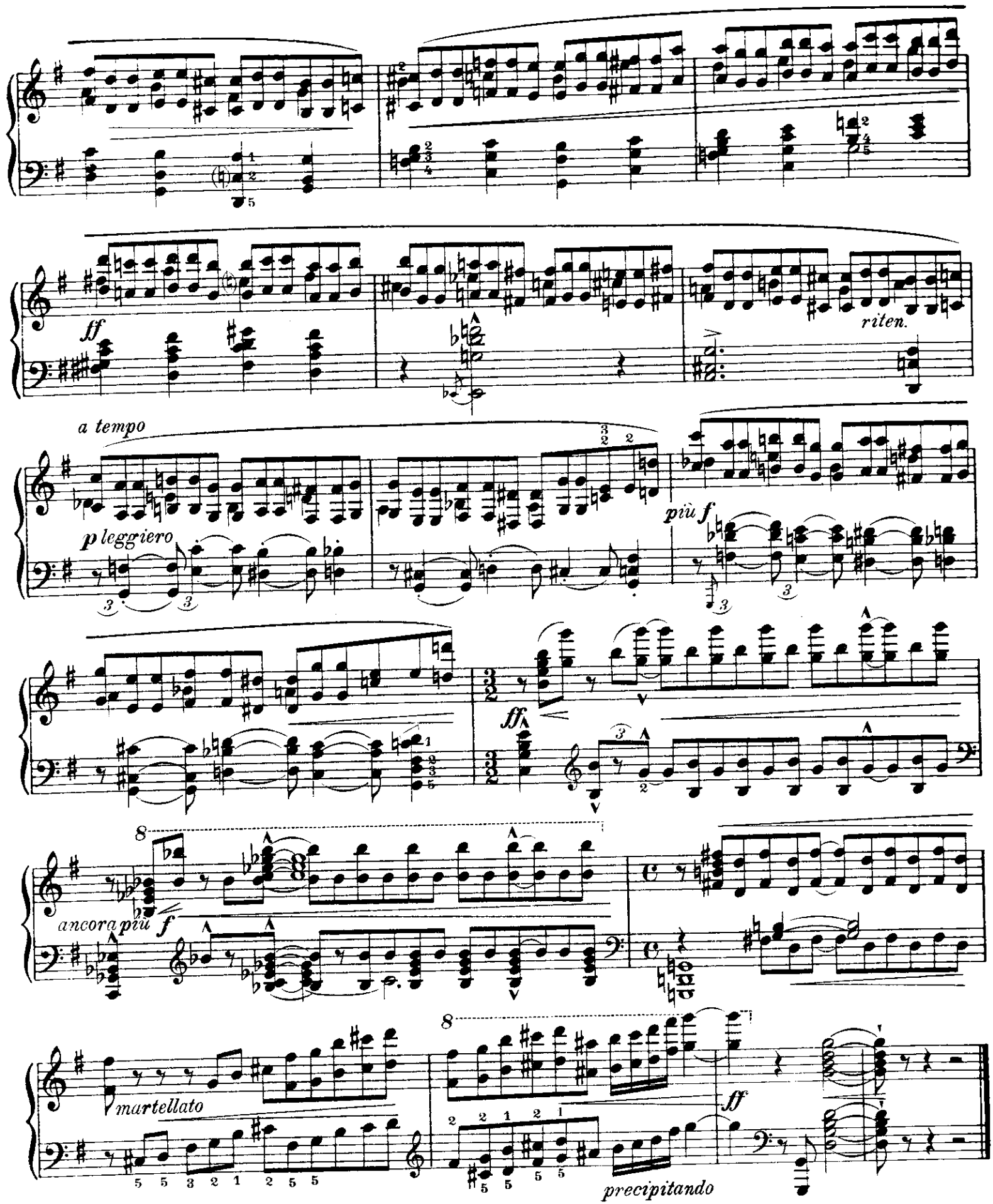

NB Dans ce prelude la voix médiane de la main droite doit être autant que possible en dehors et liée.

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

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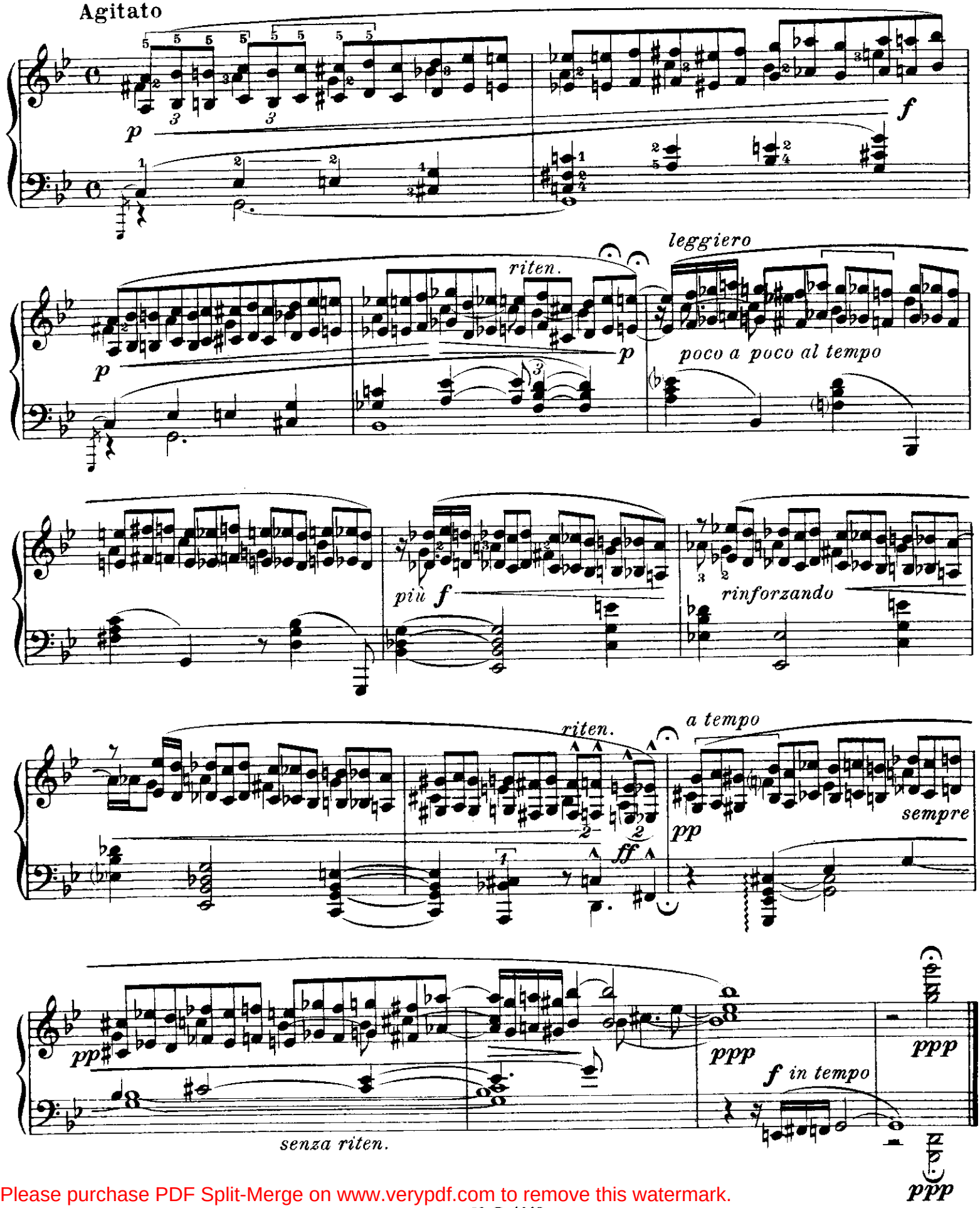
Nº 23



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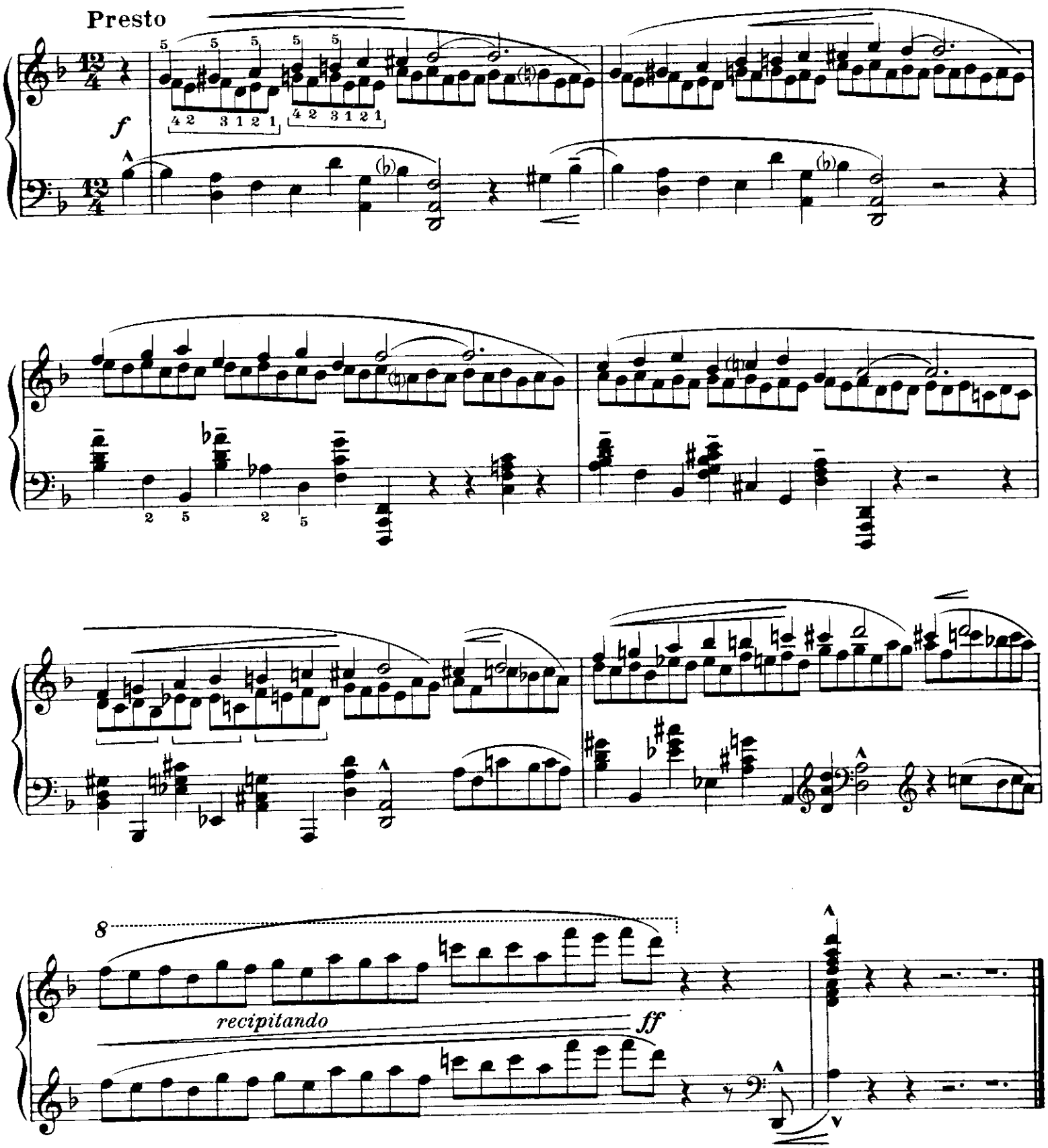

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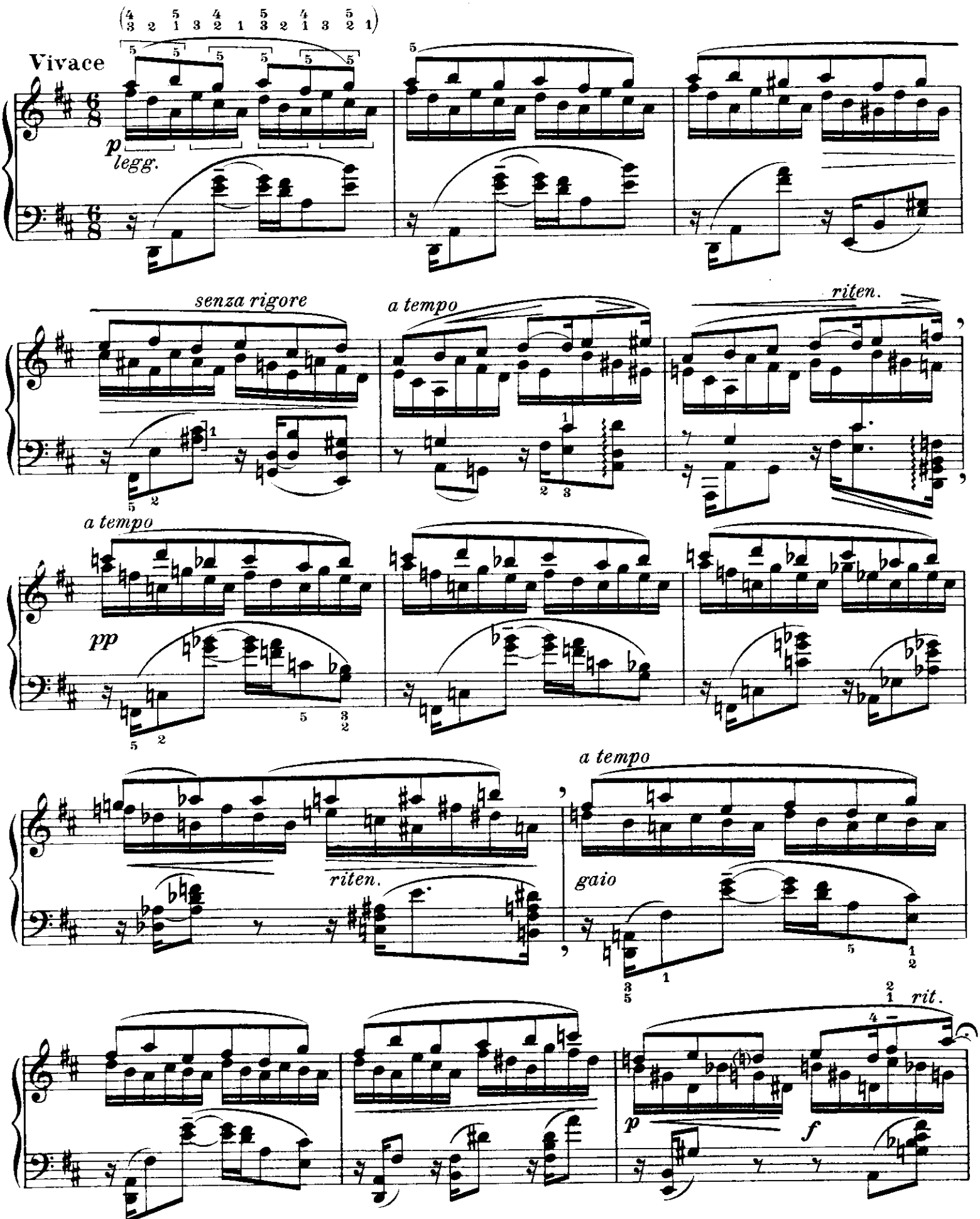

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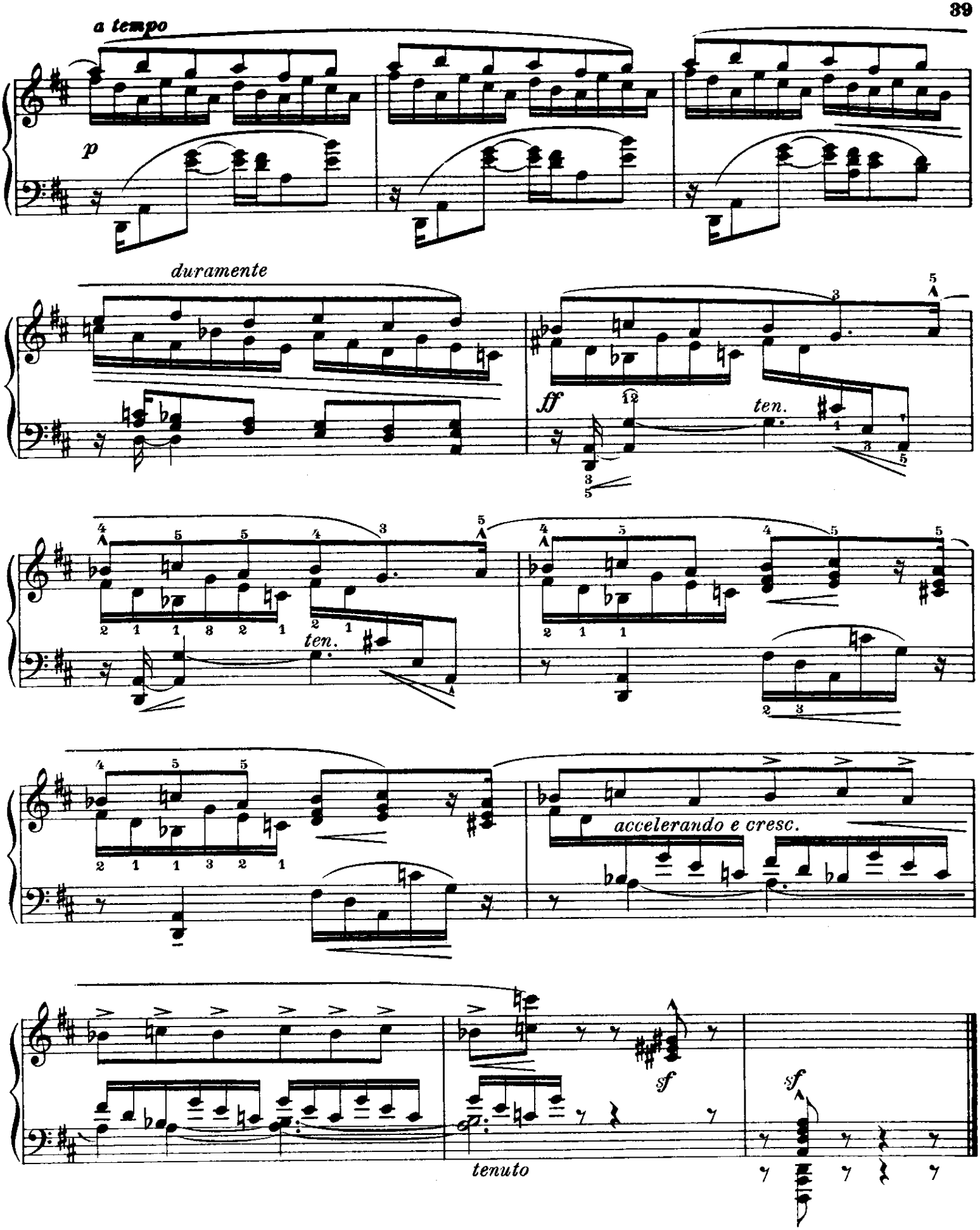

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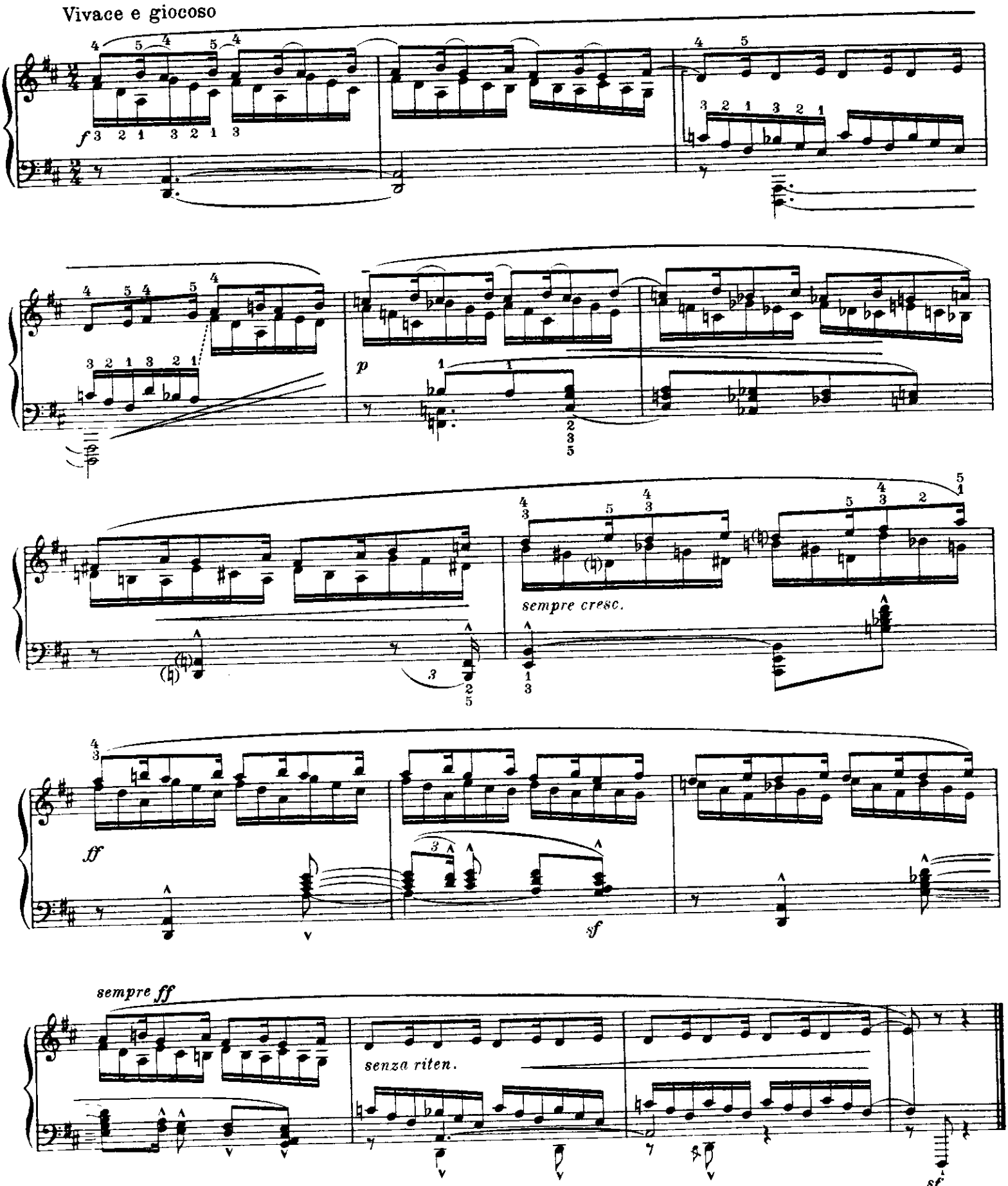

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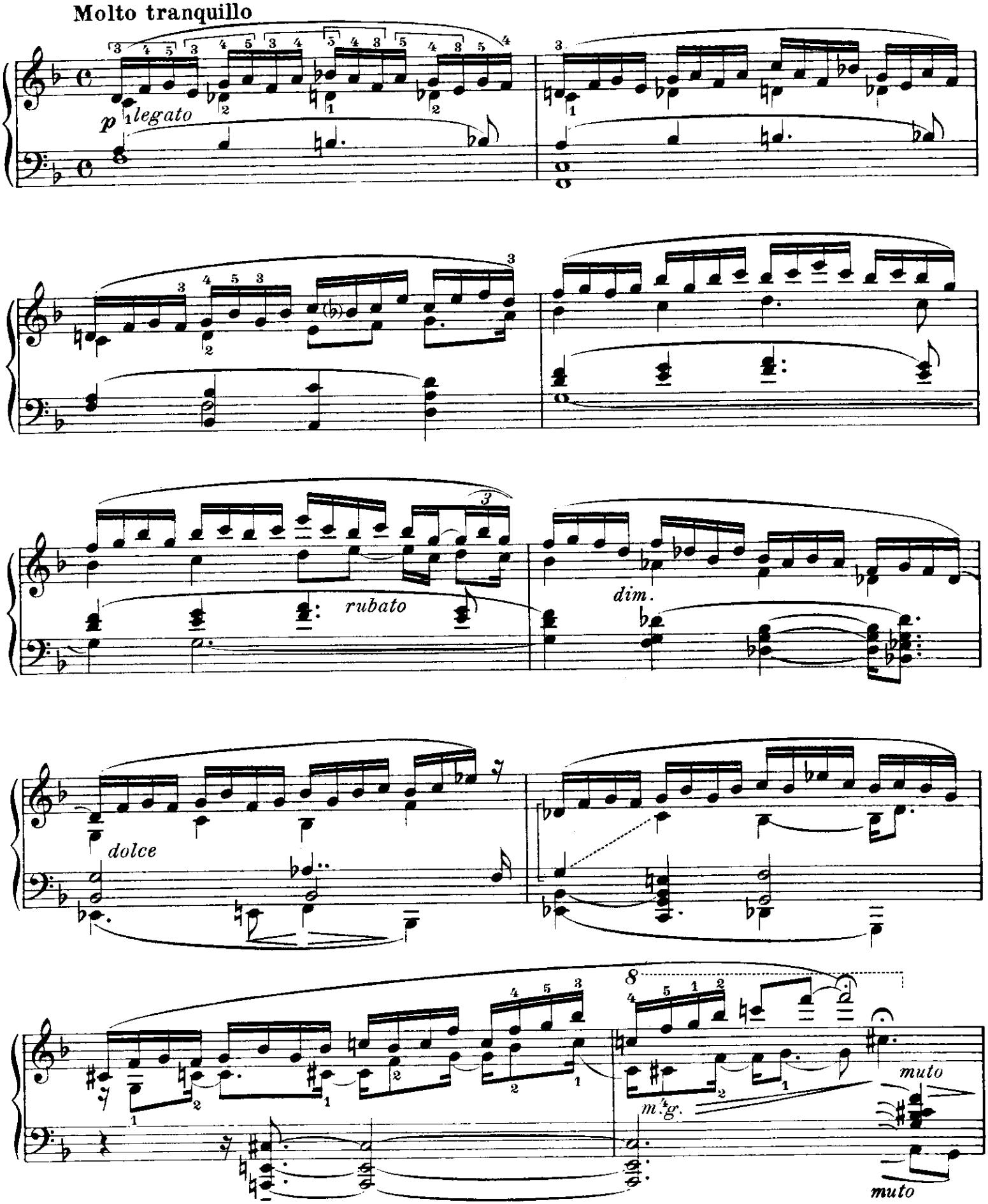

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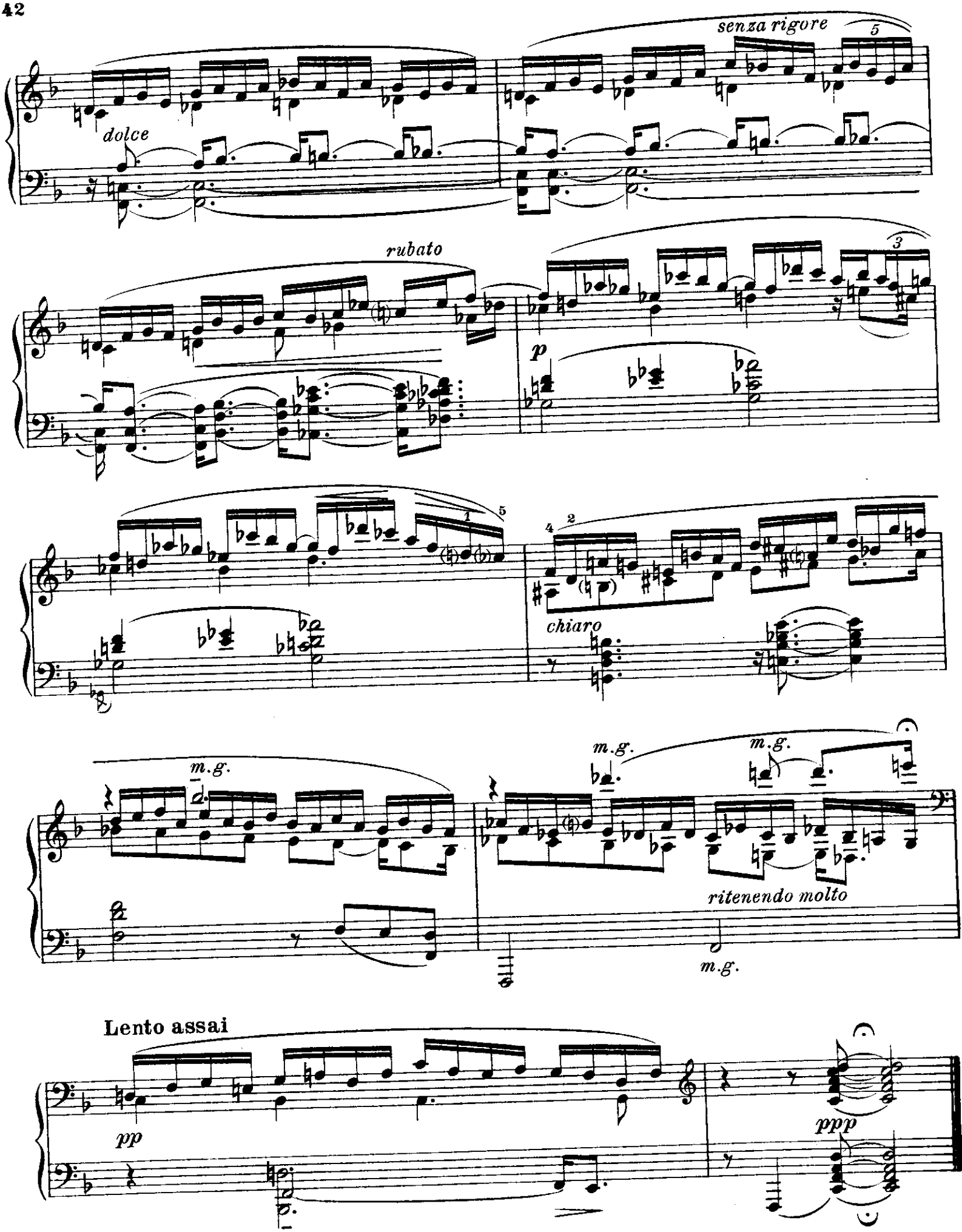

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64 PRÉLUDES

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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I
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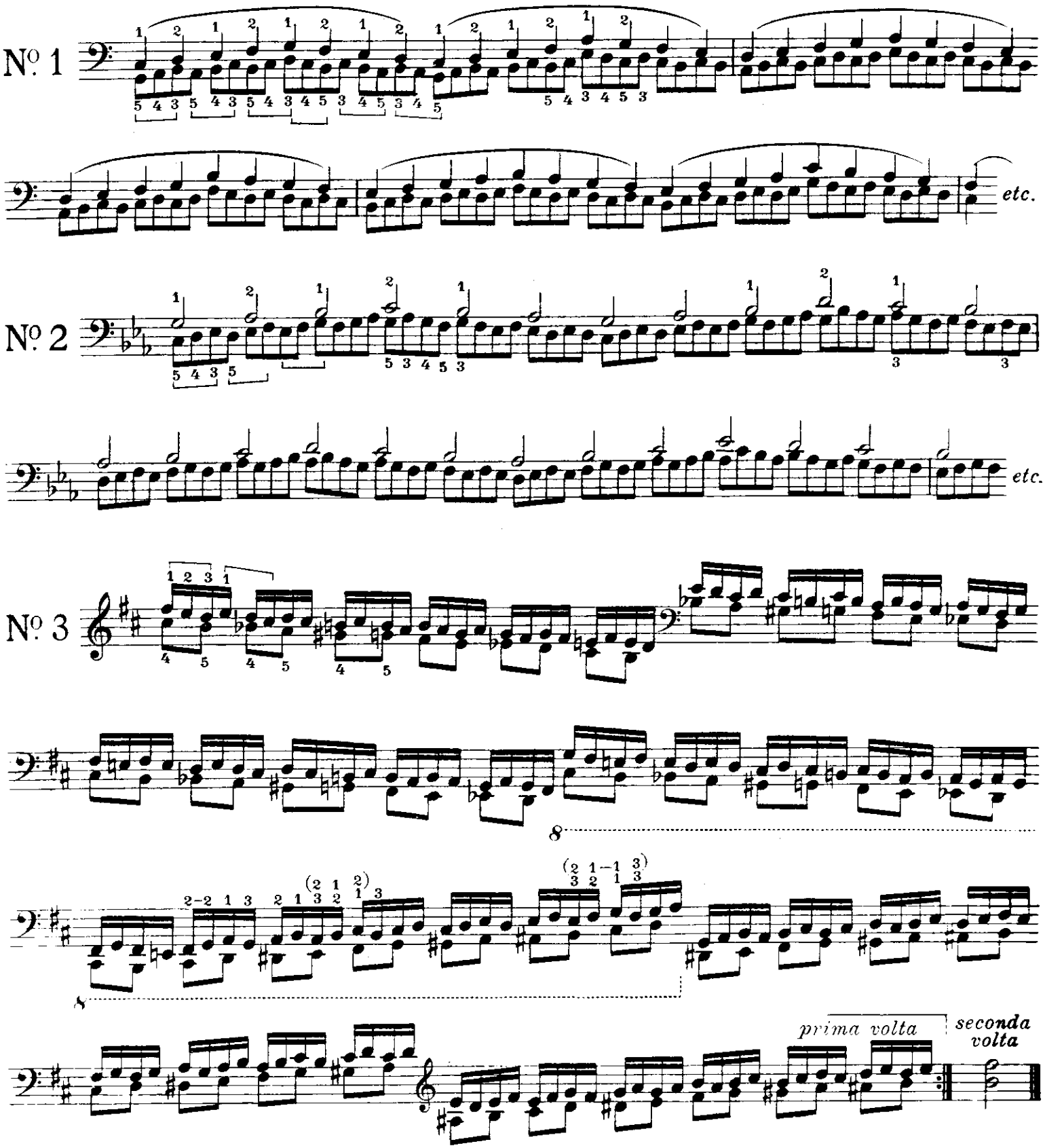

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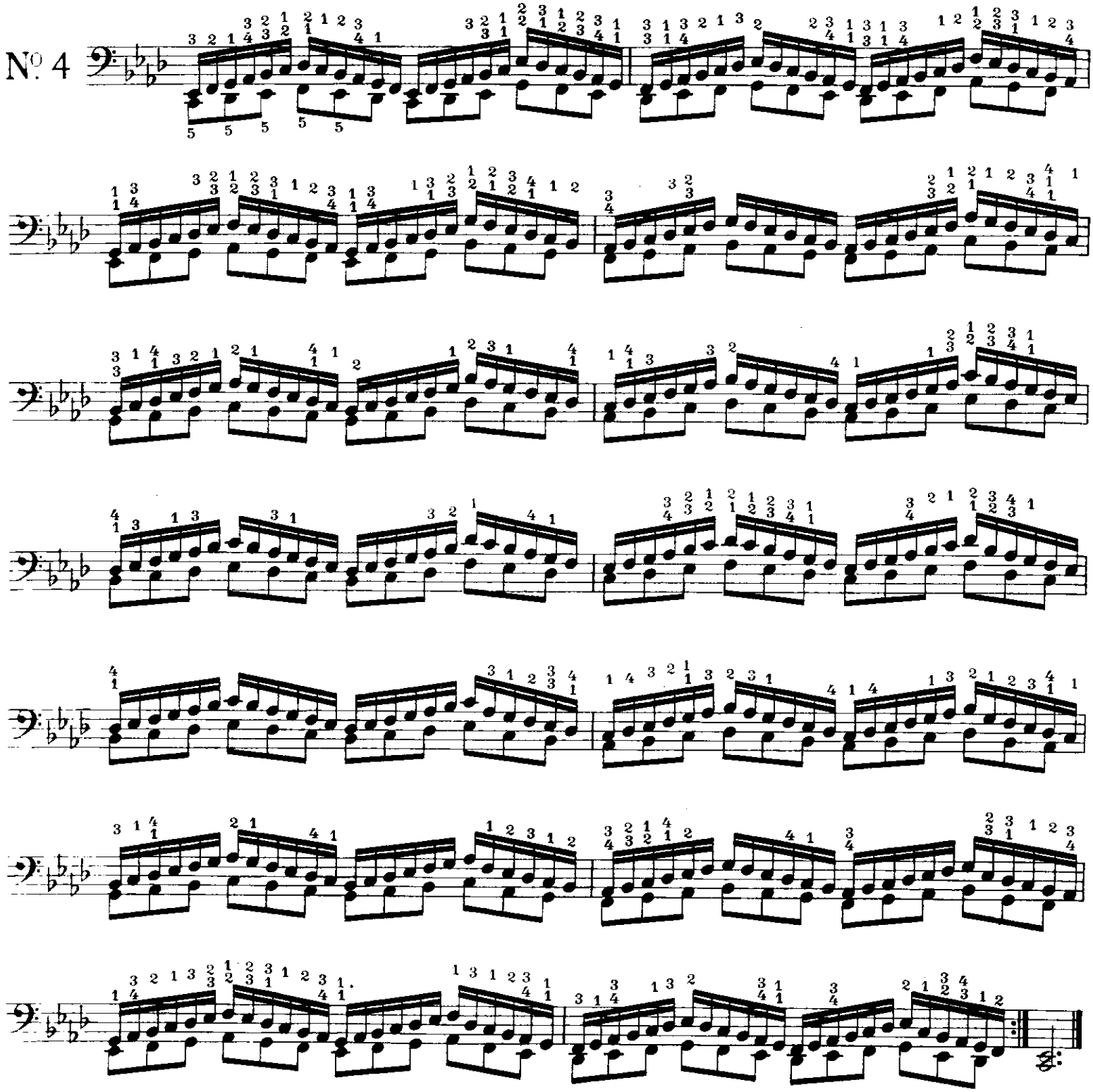

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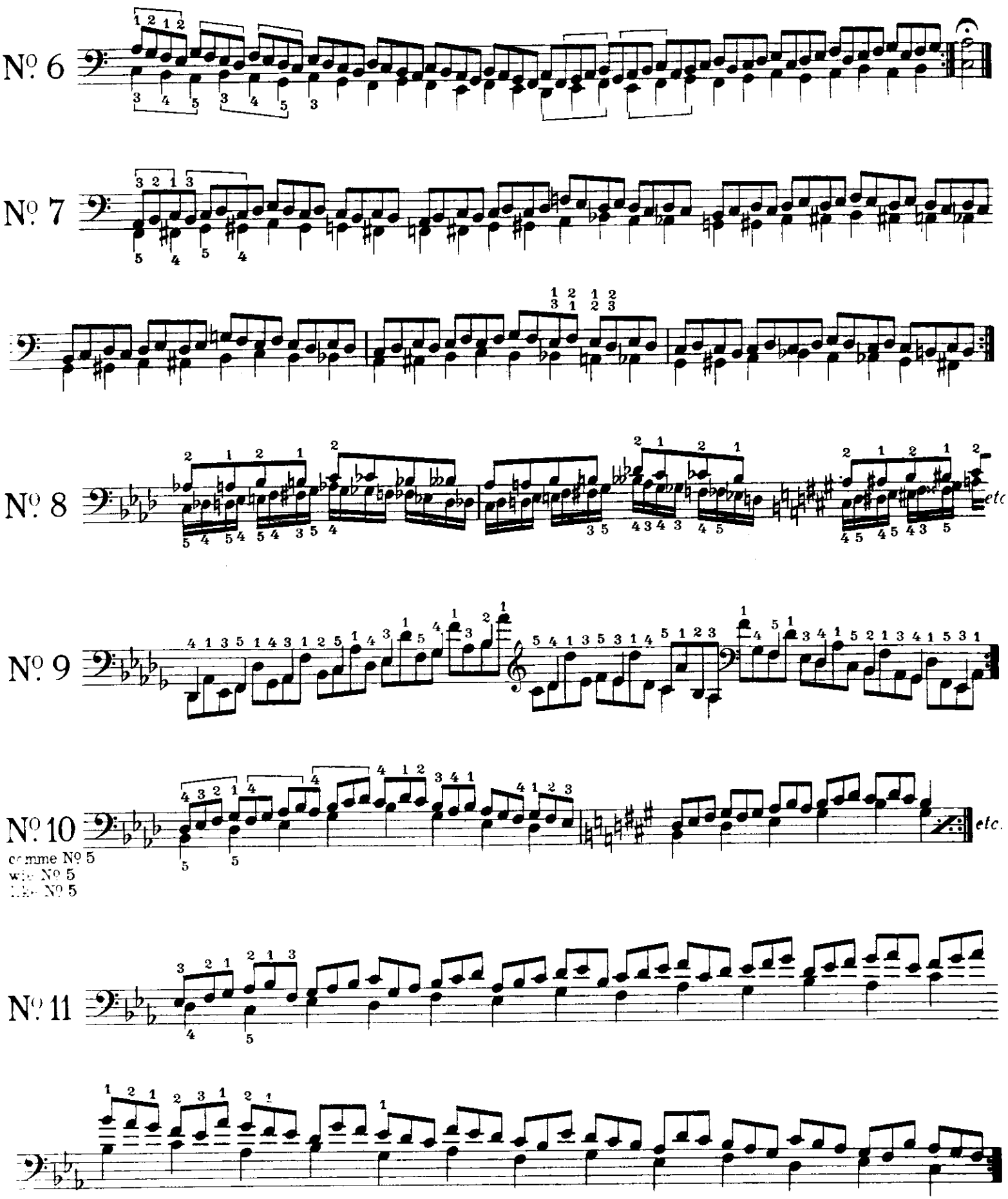

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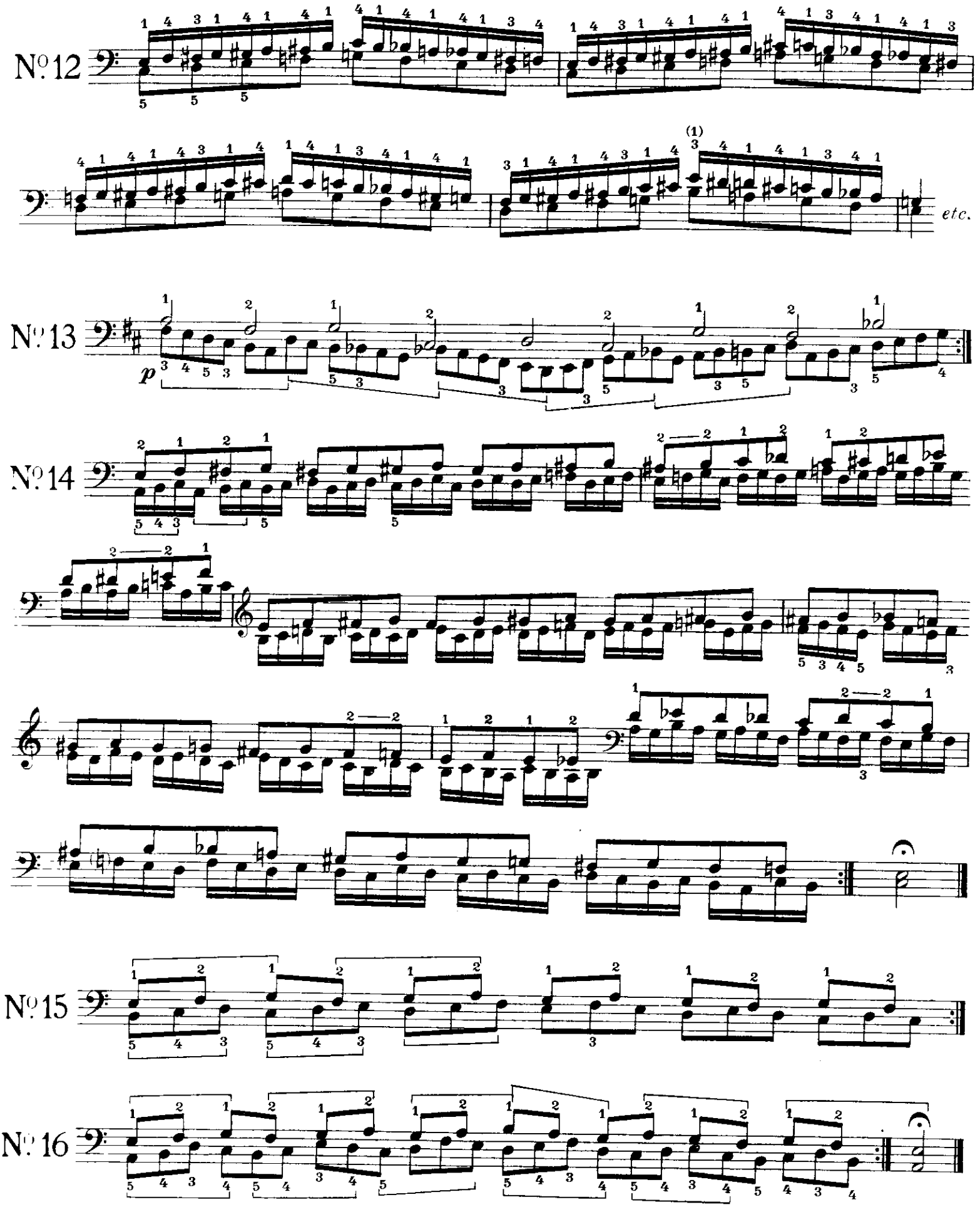

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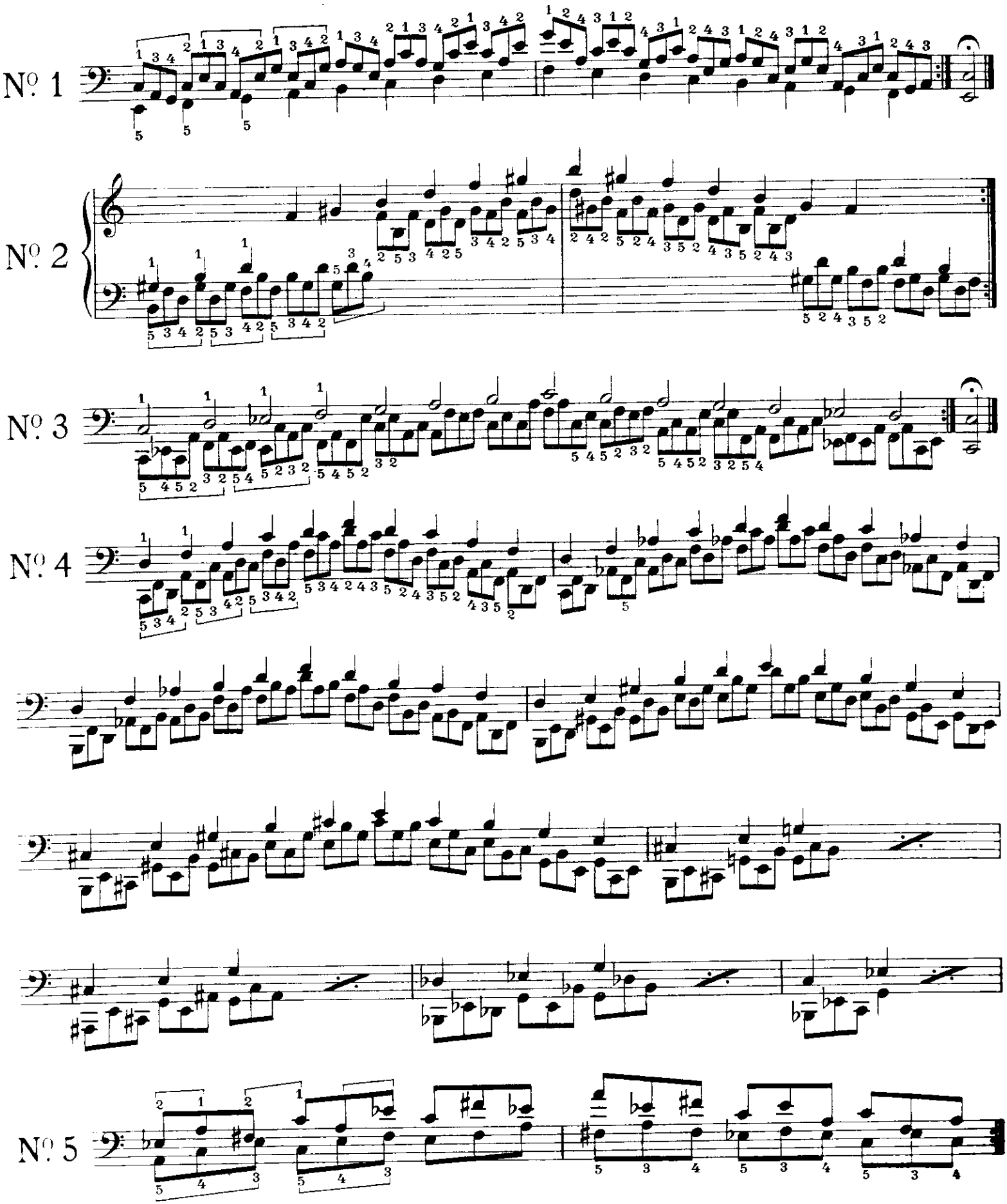

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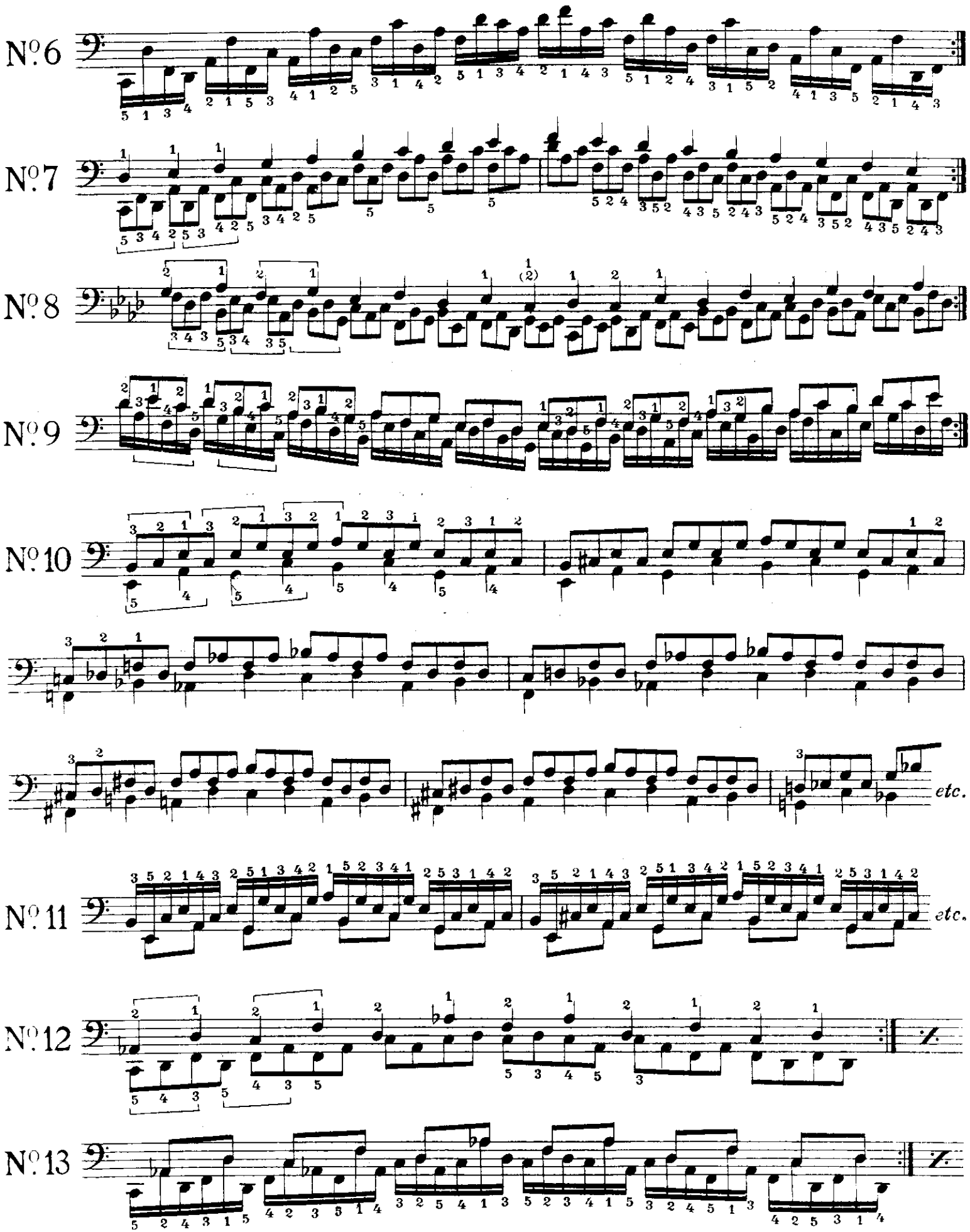

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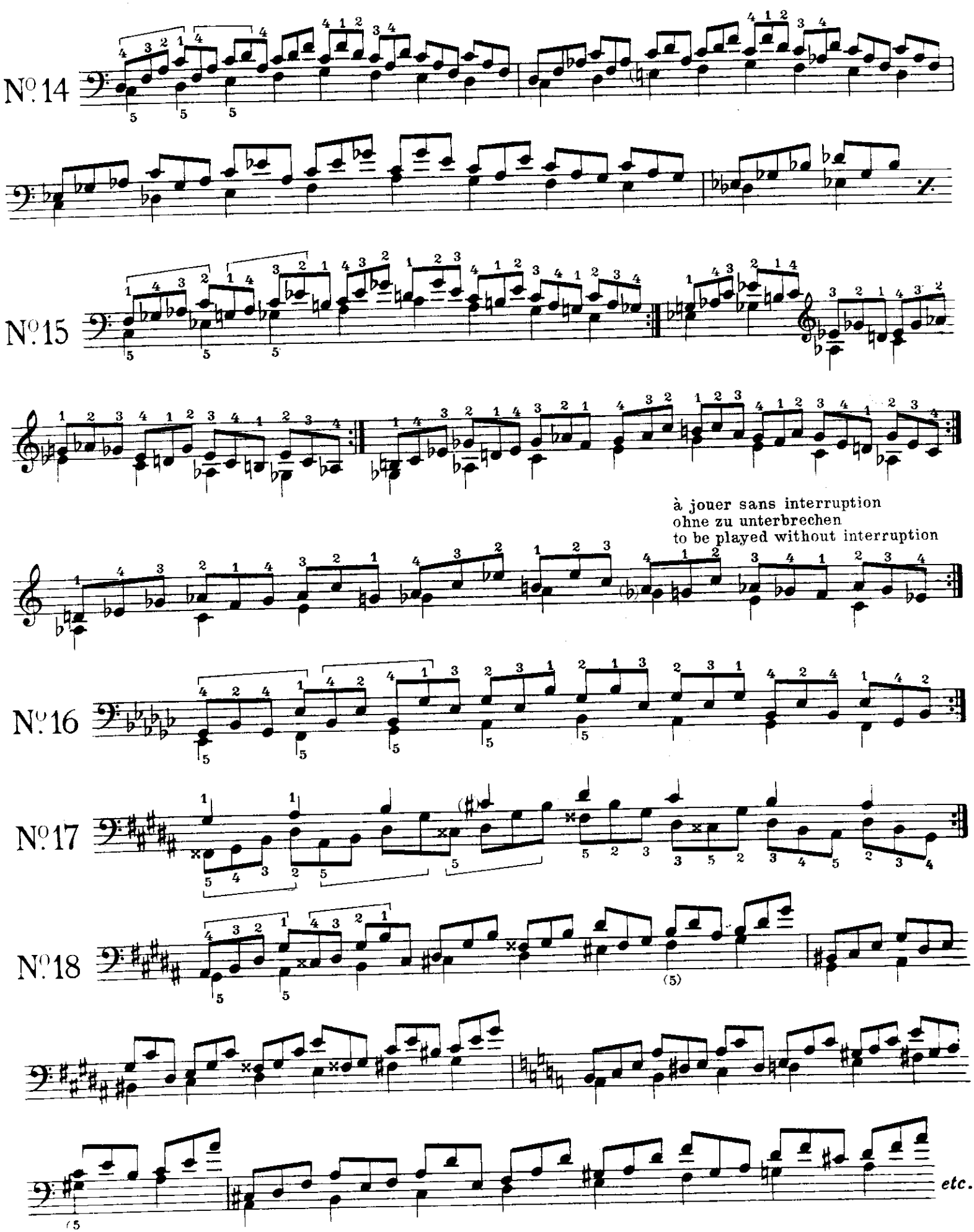

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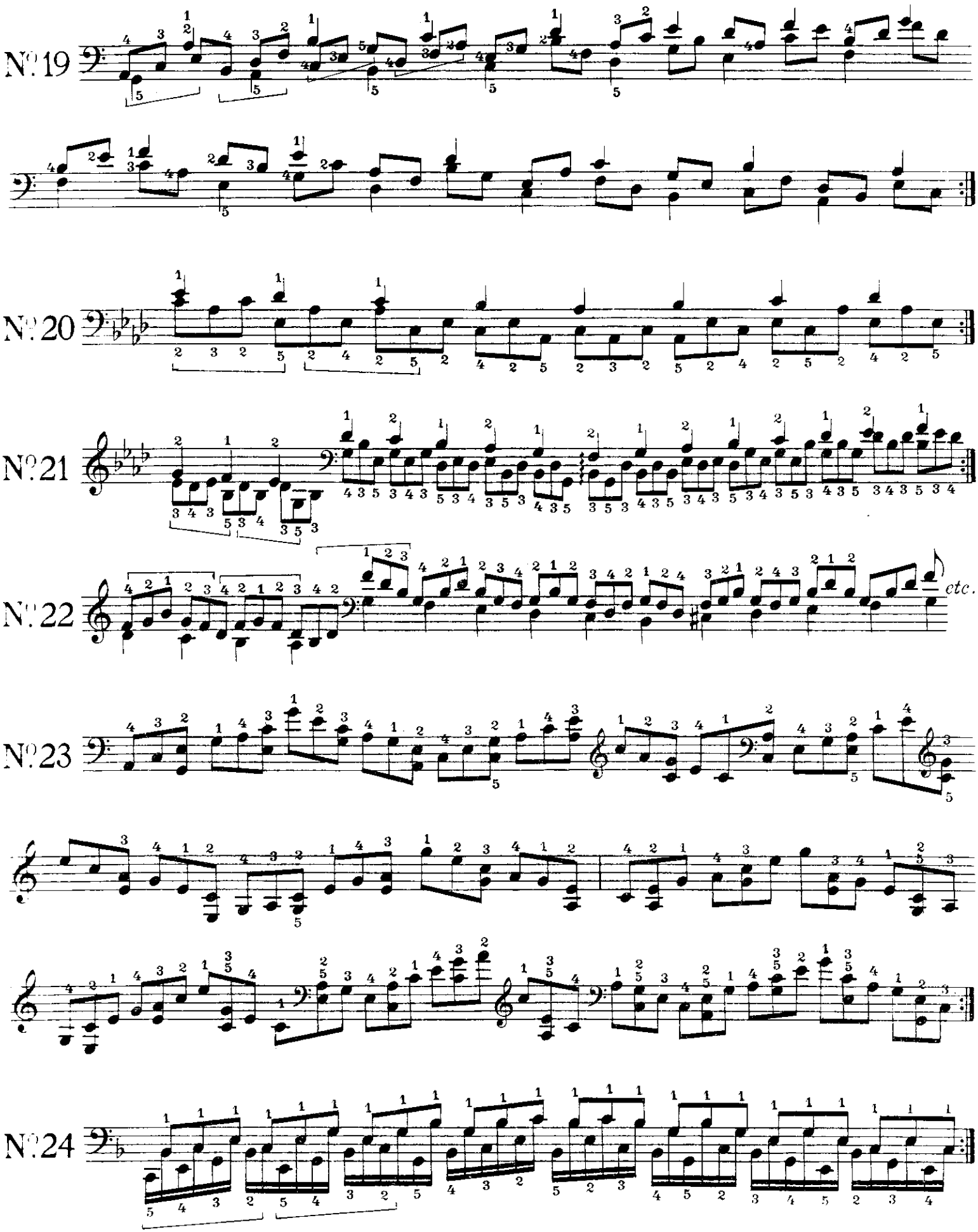

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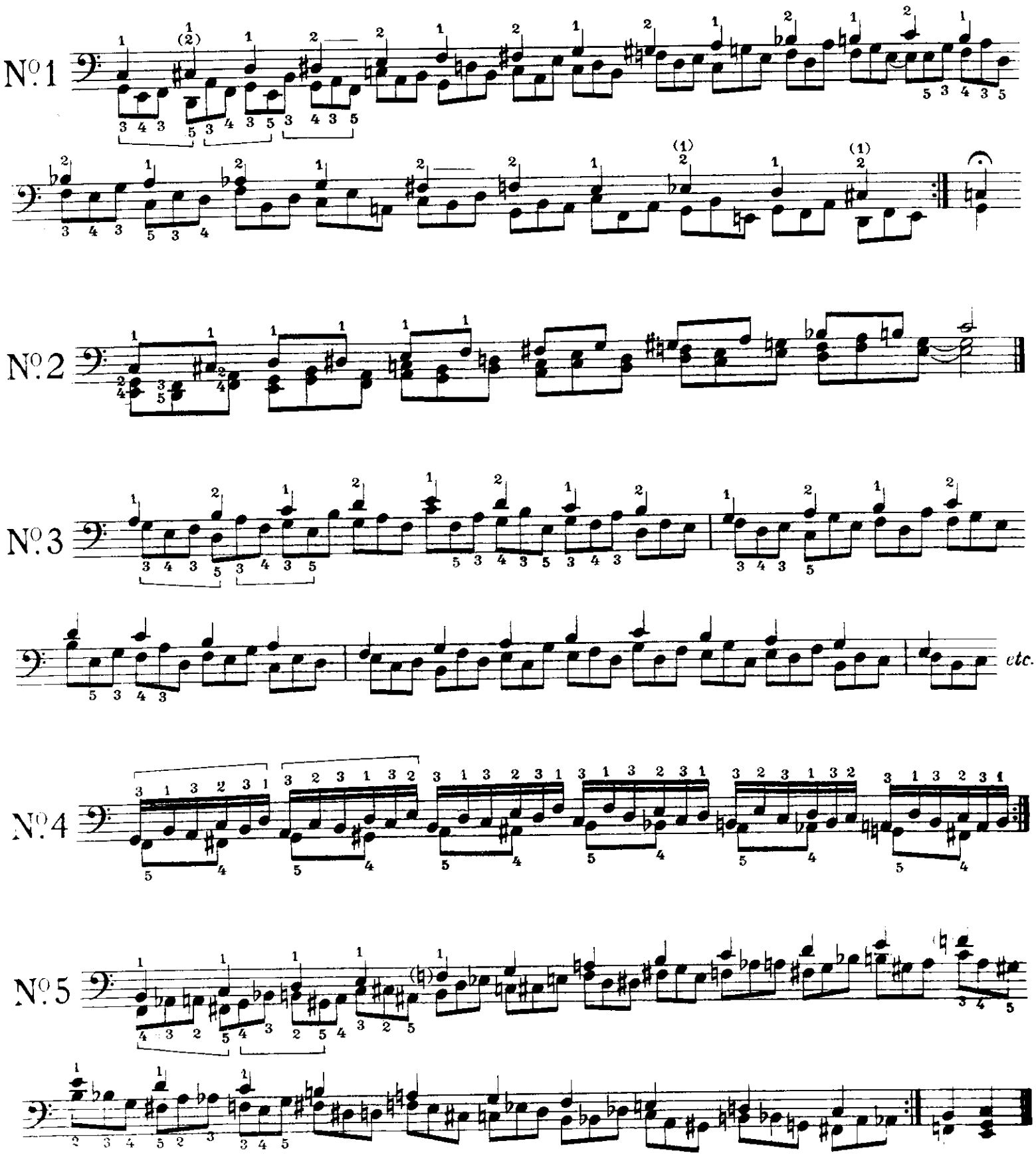
III

TIERCES



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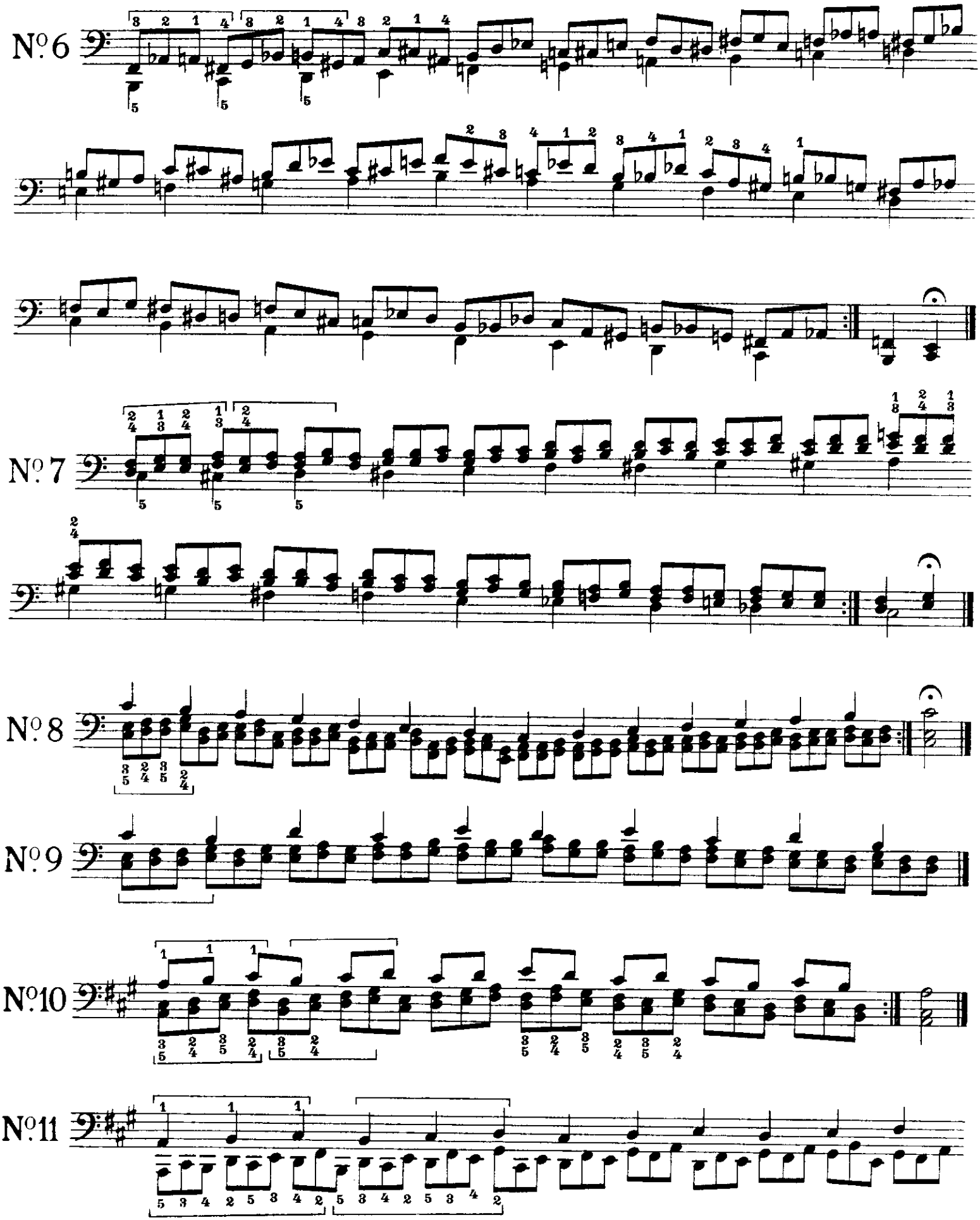

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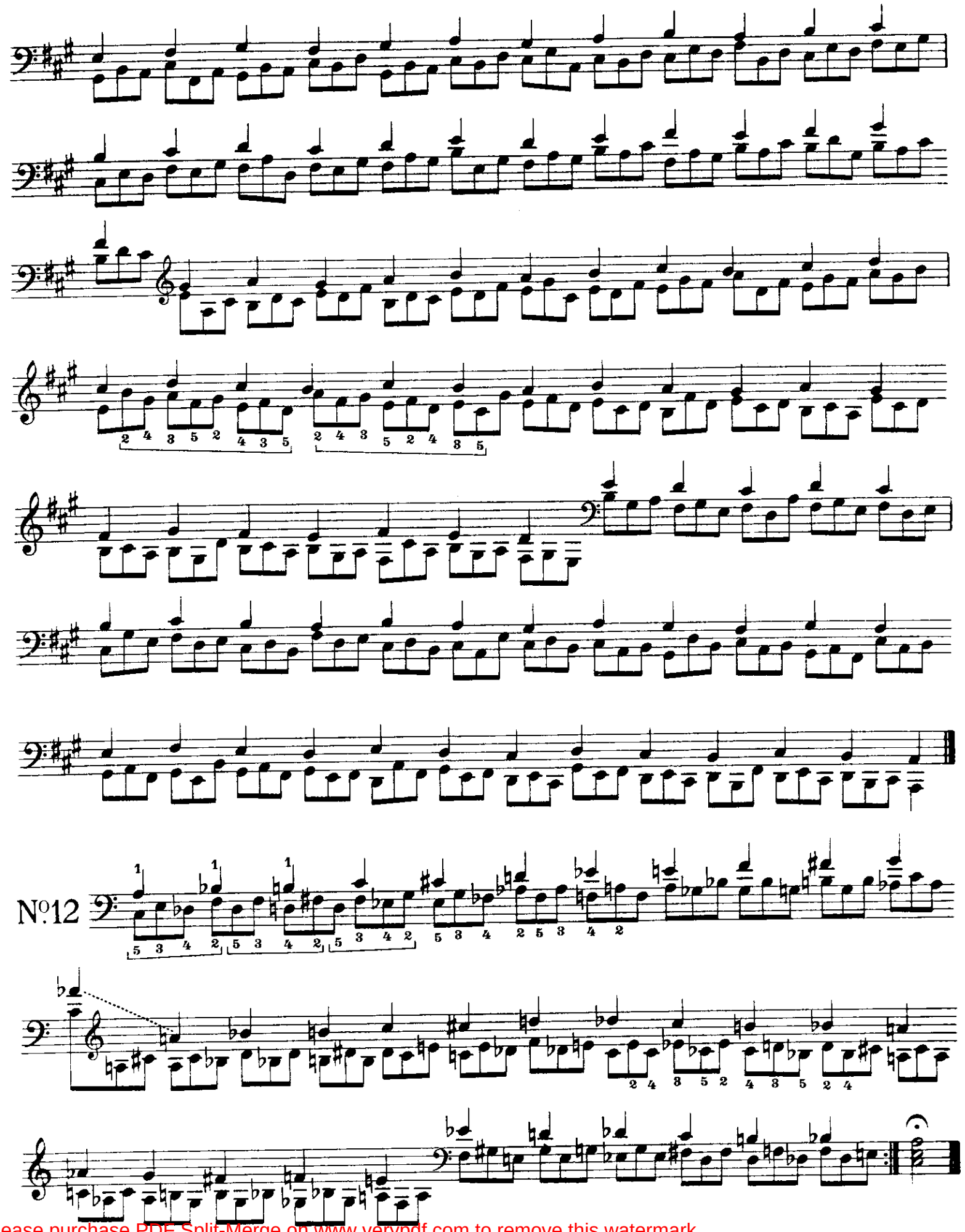

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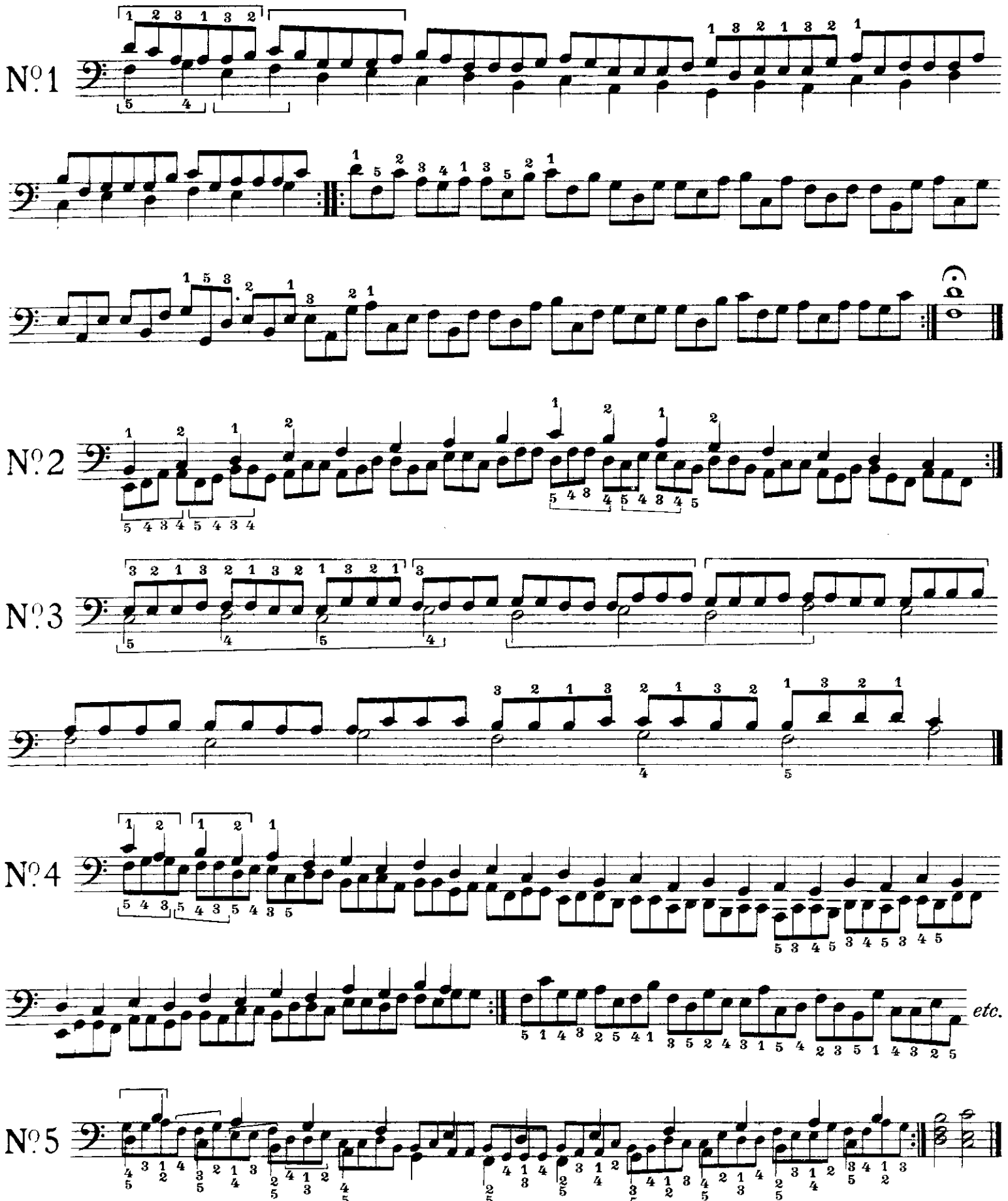
IV

NOTES RÉPÉTÉES



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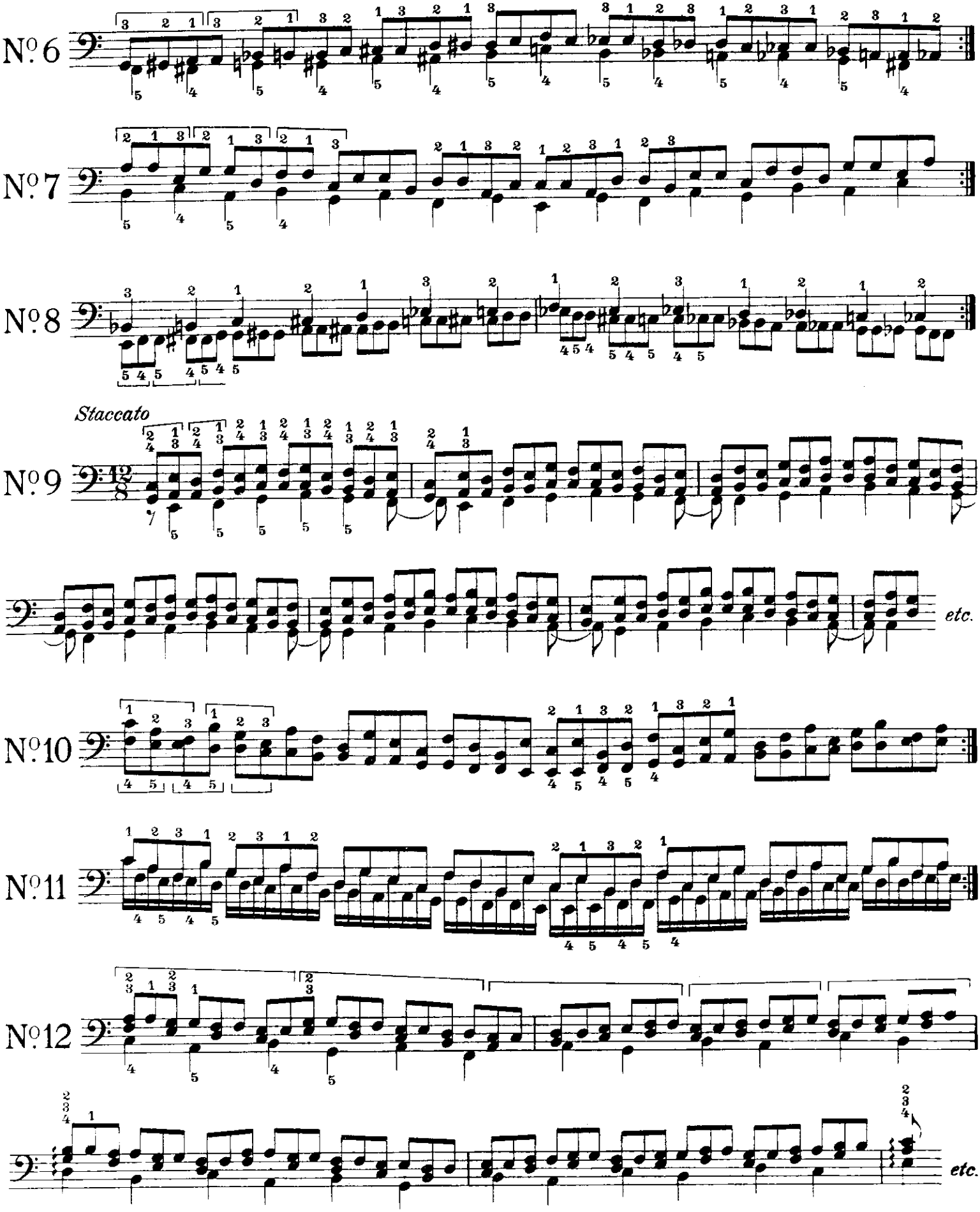

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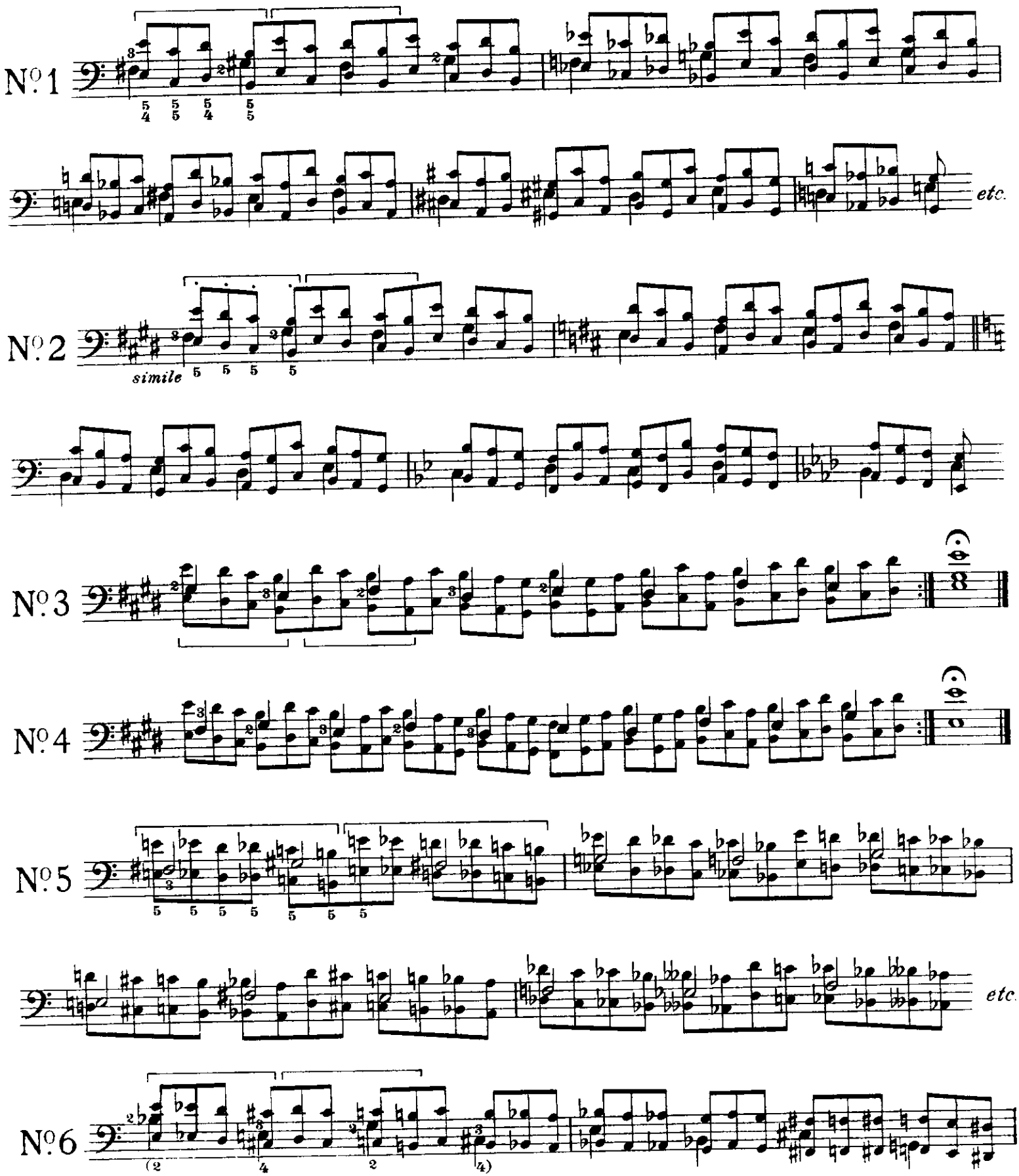
V

OCTAVES

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



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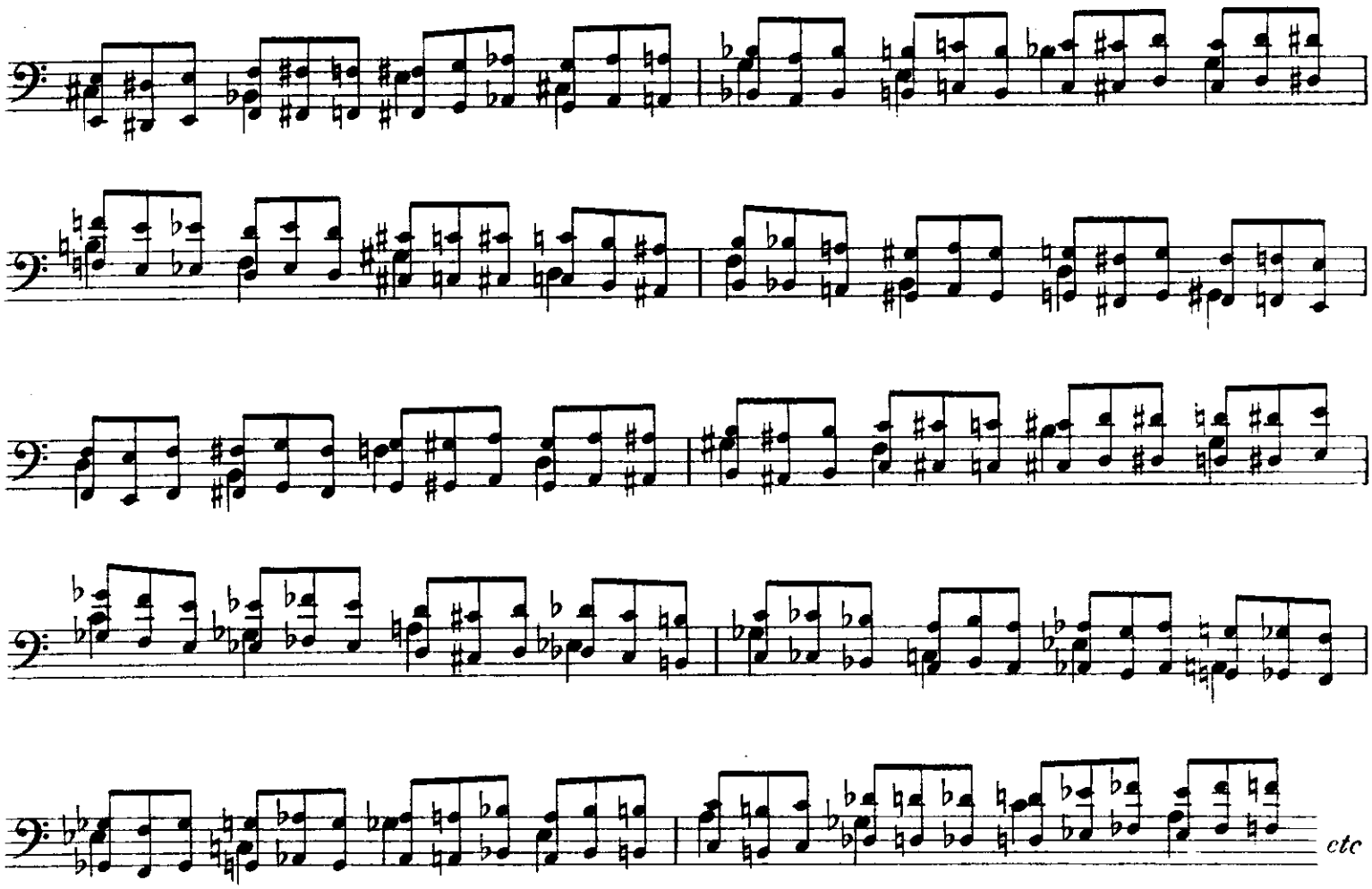

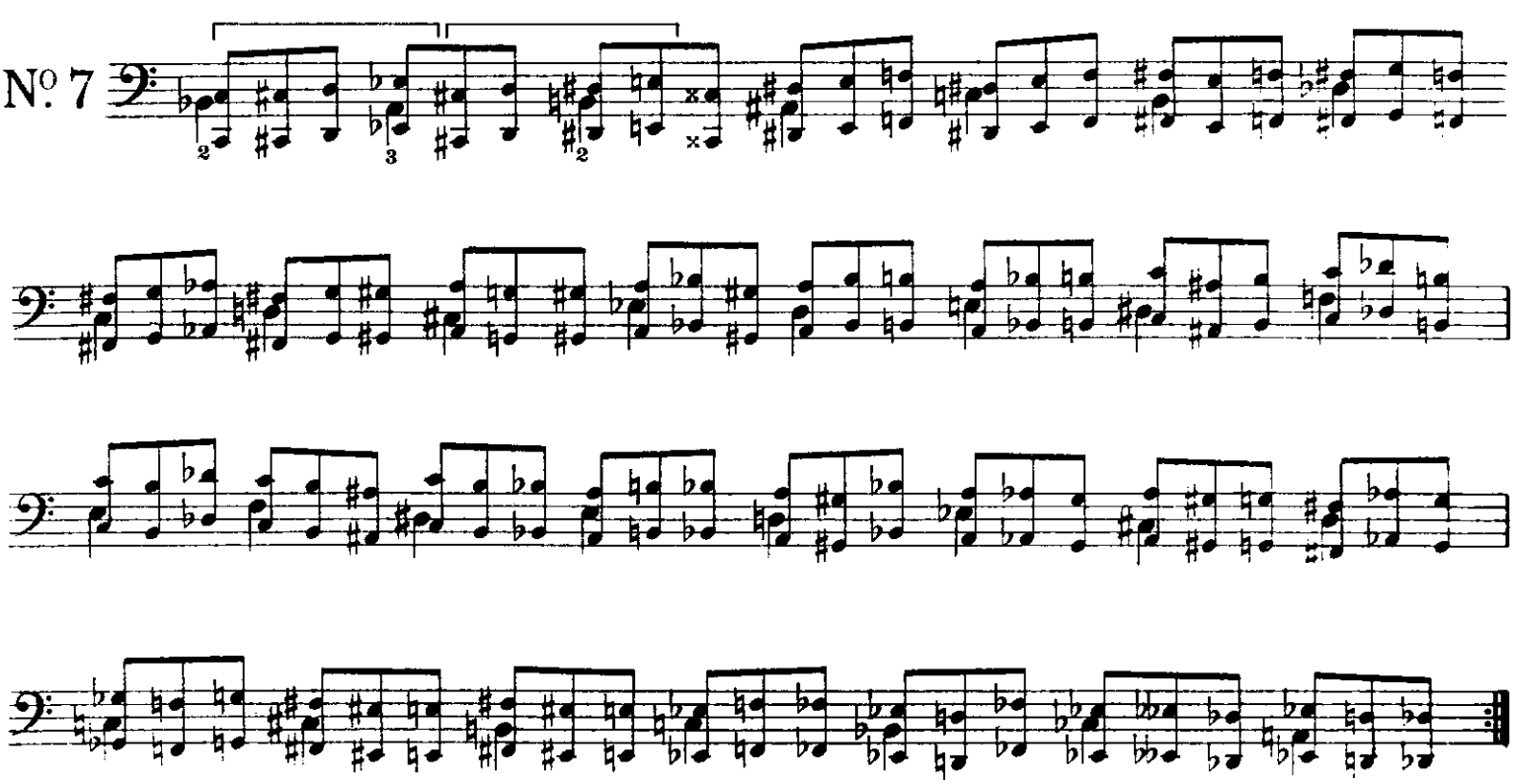

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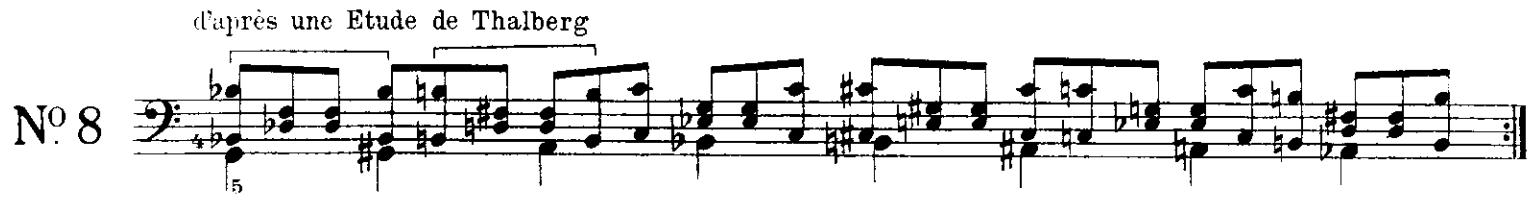
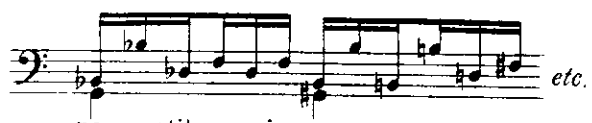
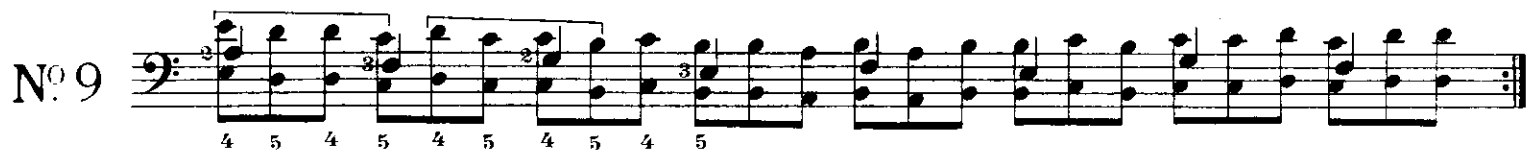
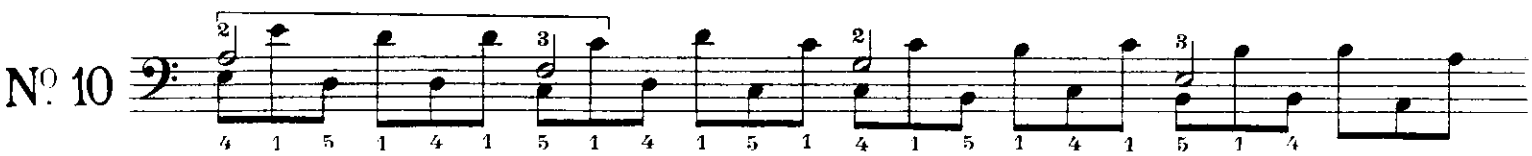
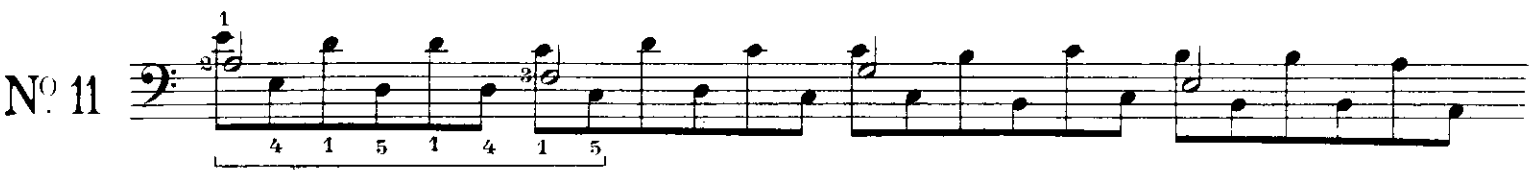


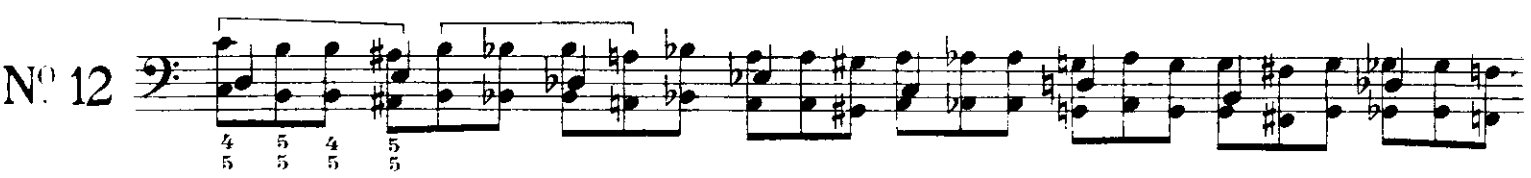


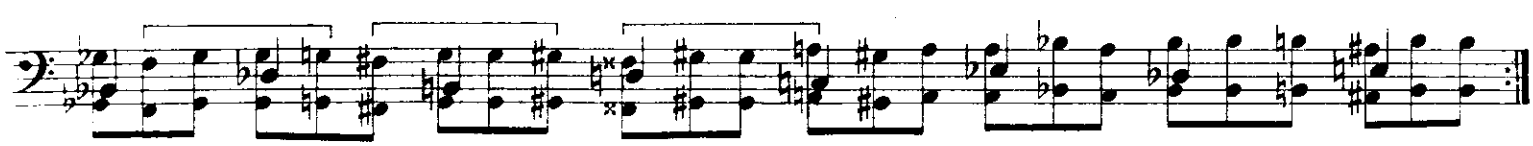
pour petites mains
für kleine Hände
for small hands

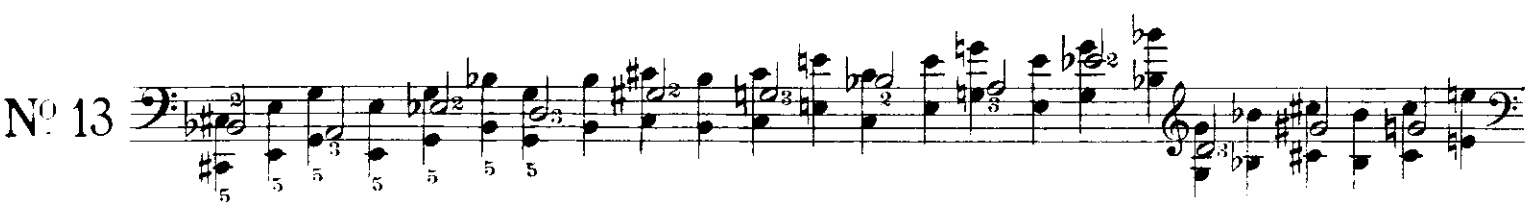


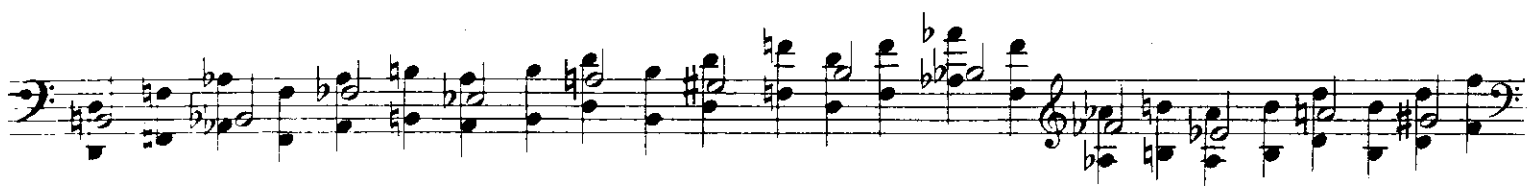


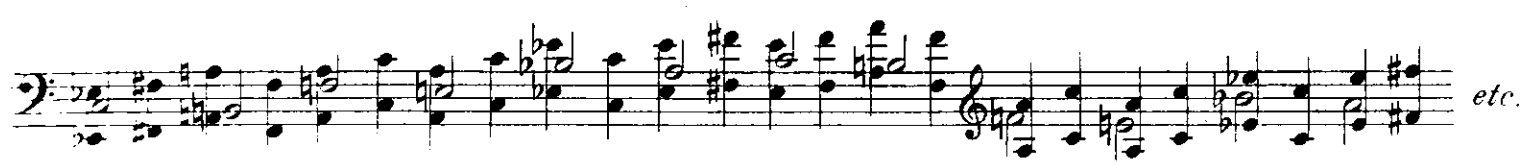












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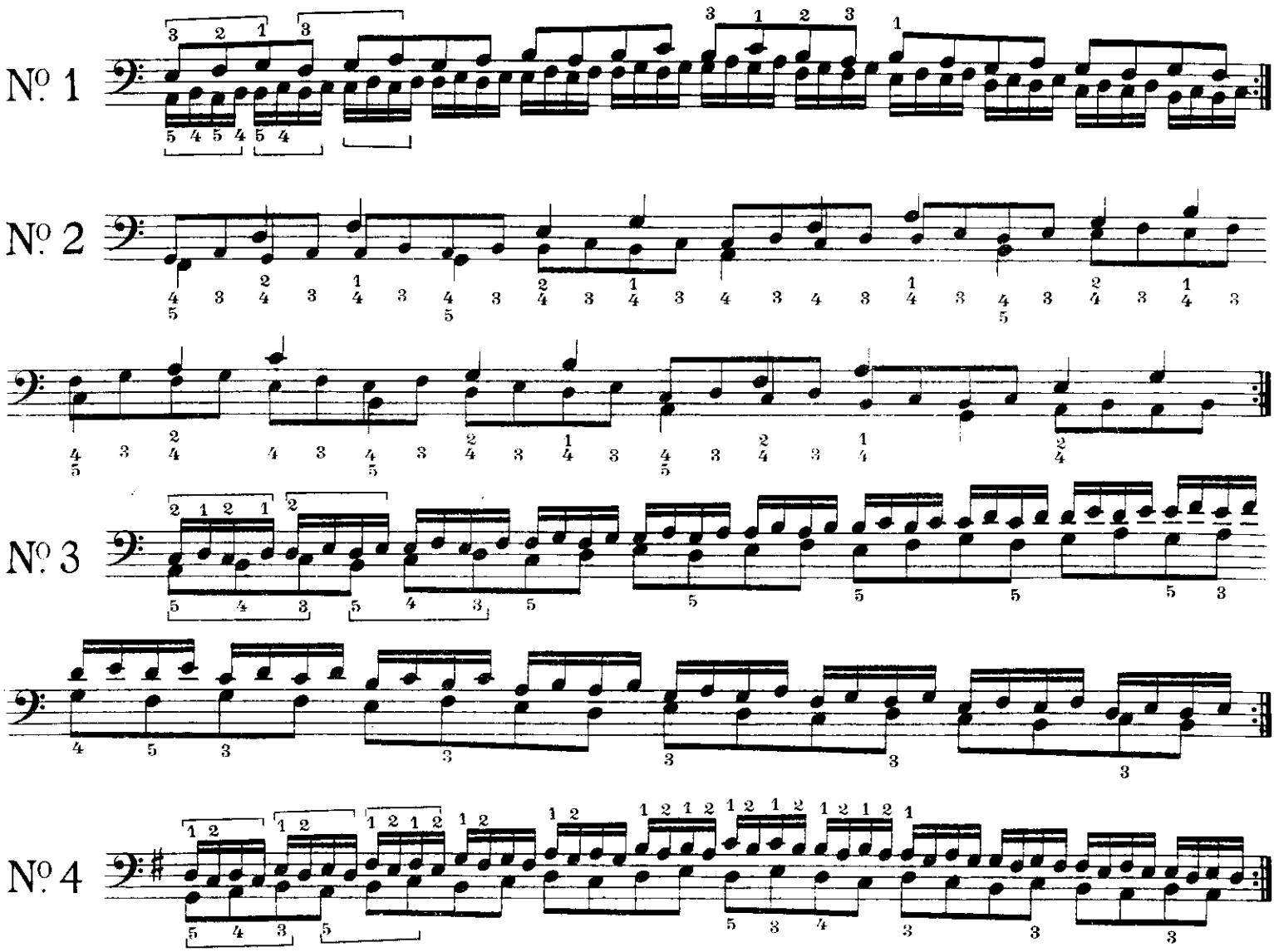
VI

TRILLES



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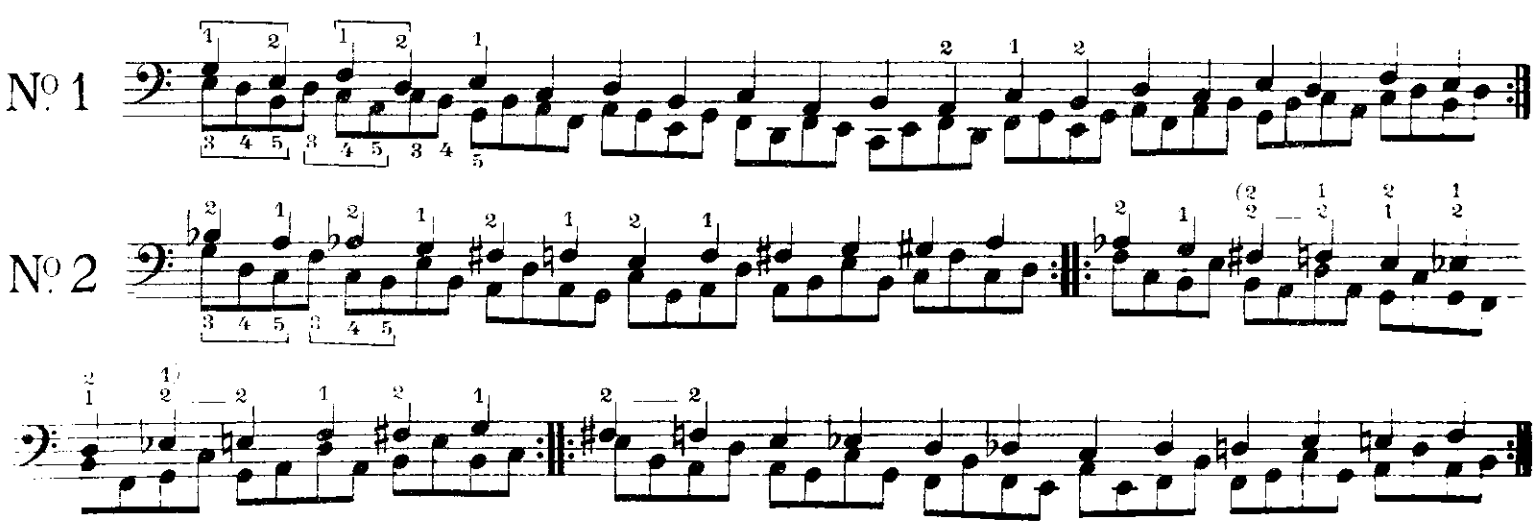
DIVERS



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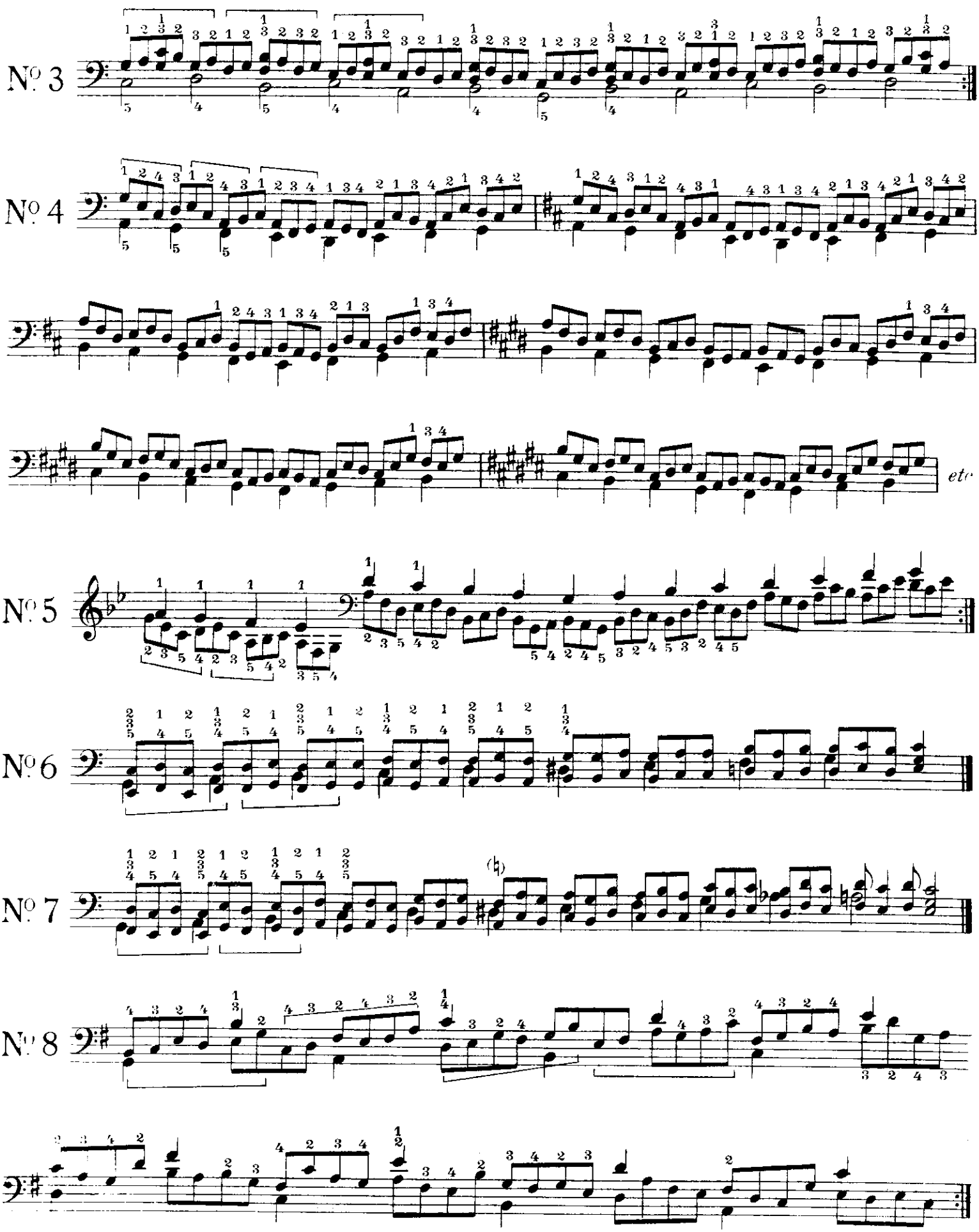

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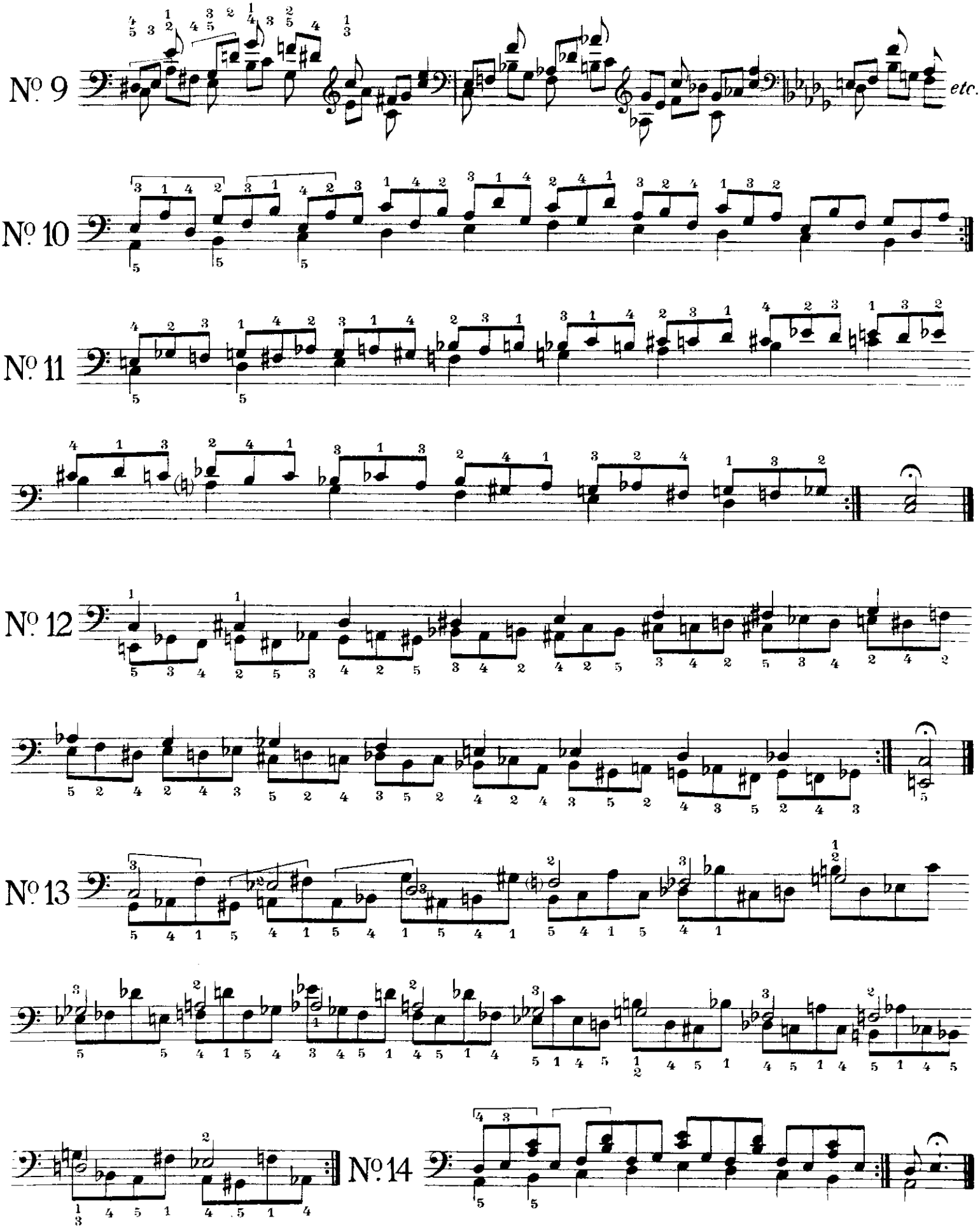

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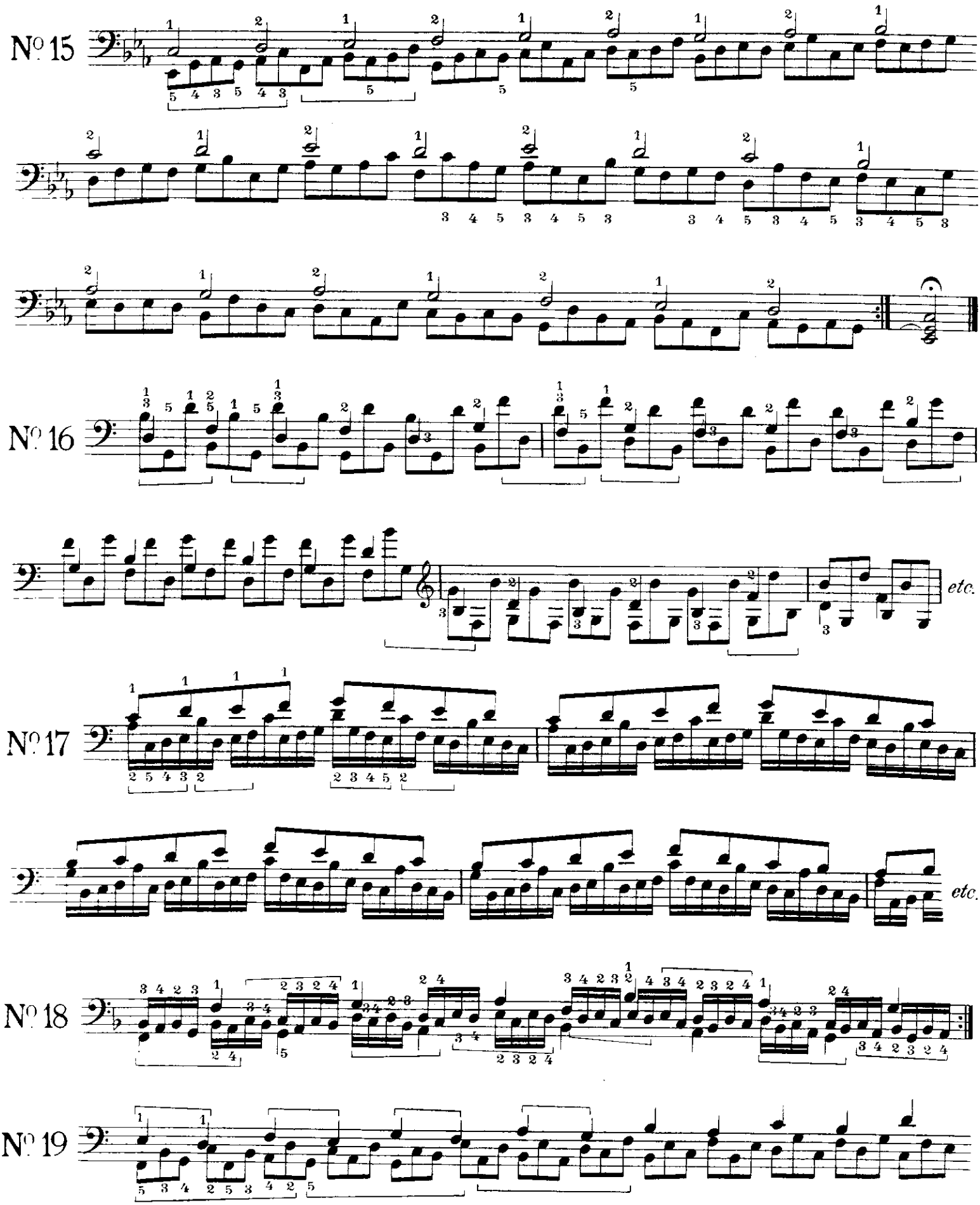

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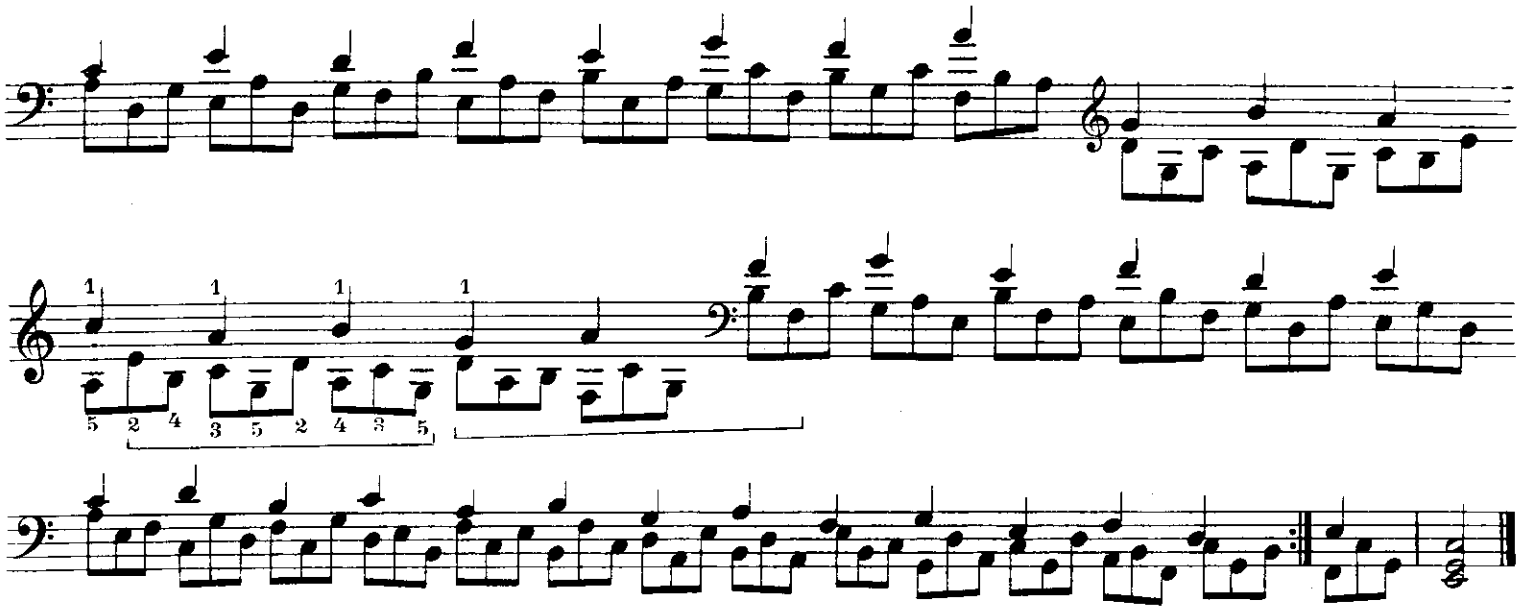

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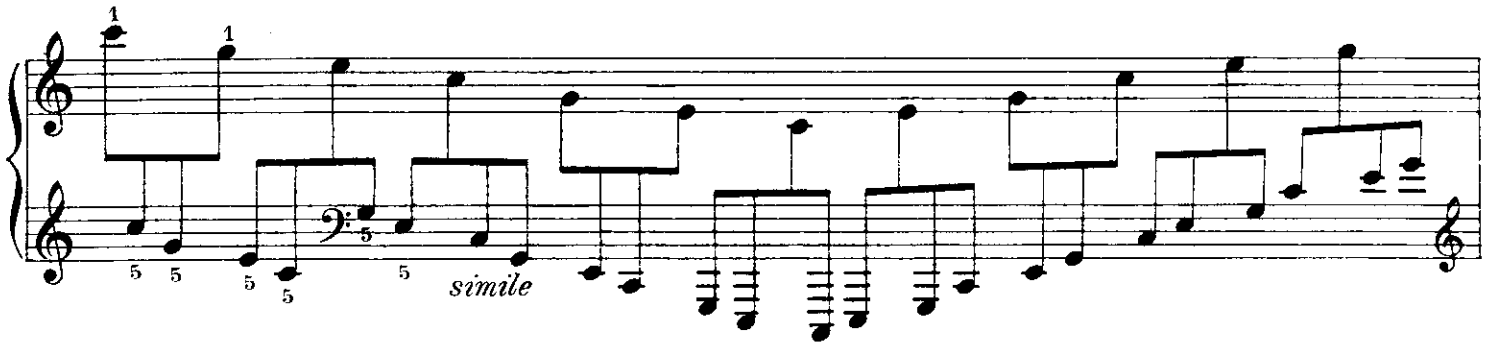
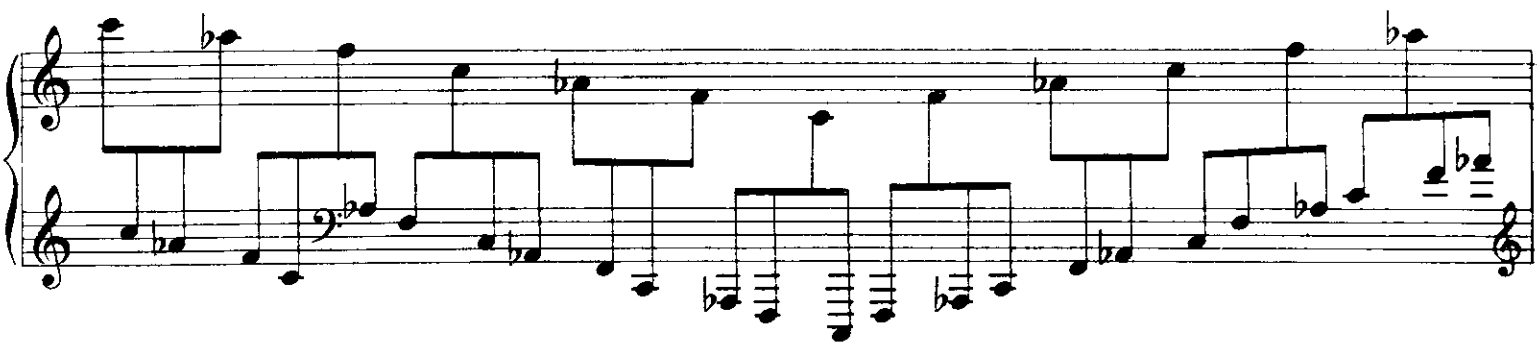
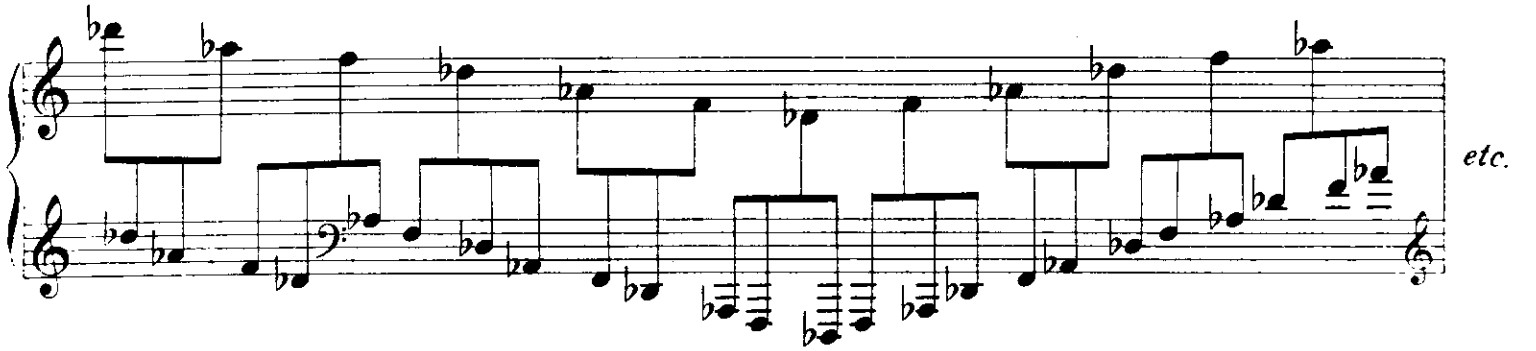
SAUTS







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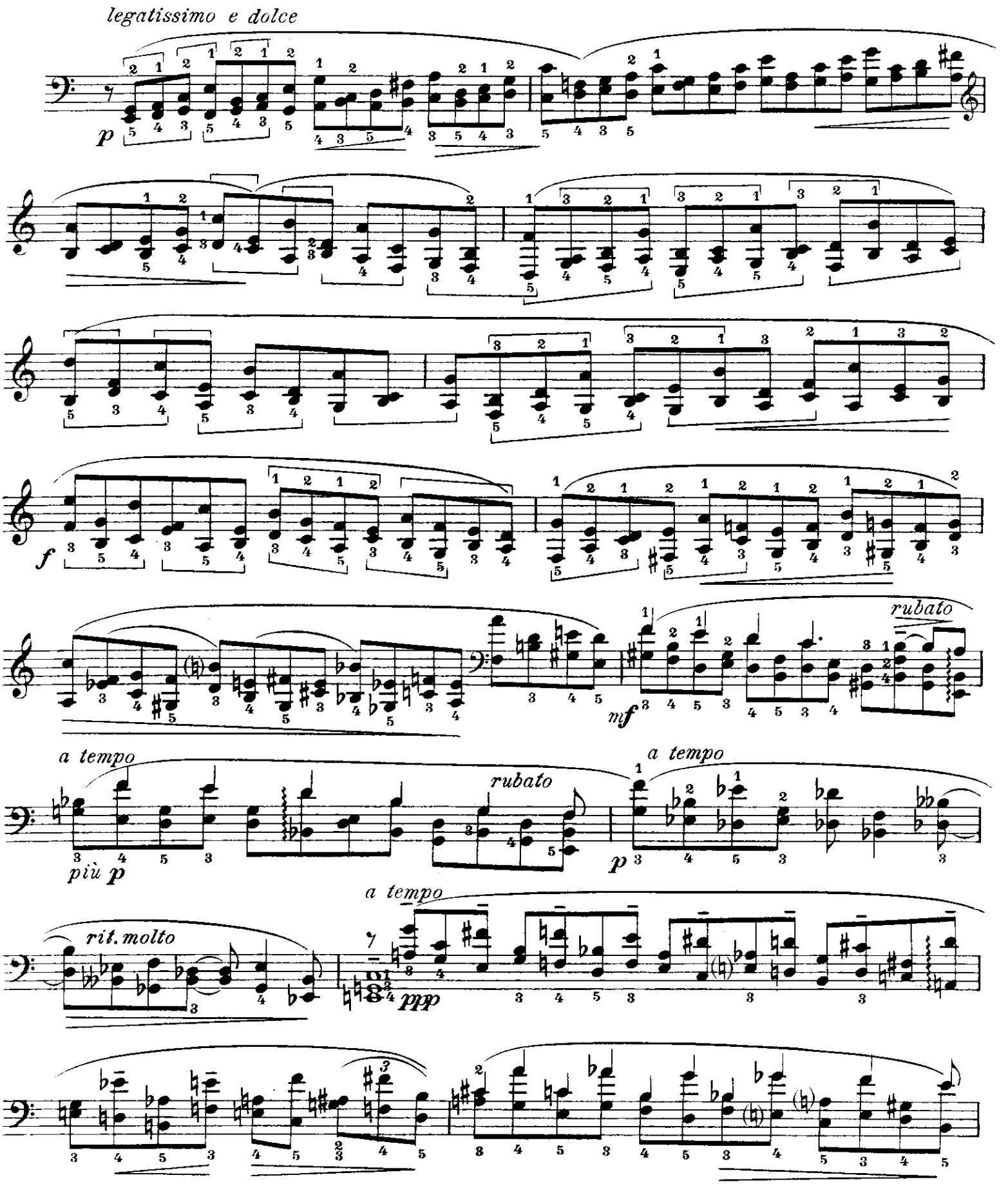
IX
PRÉLUDE



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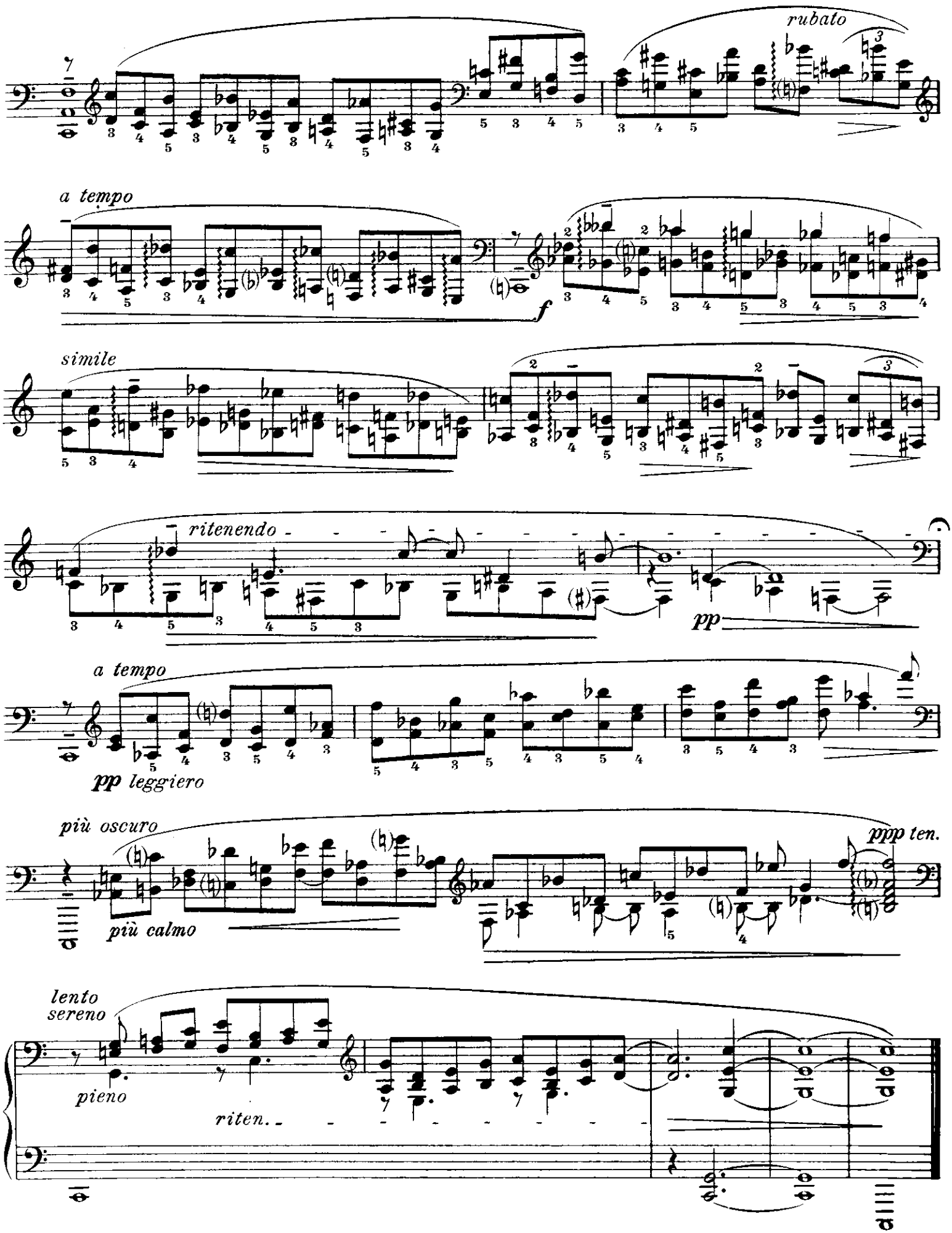

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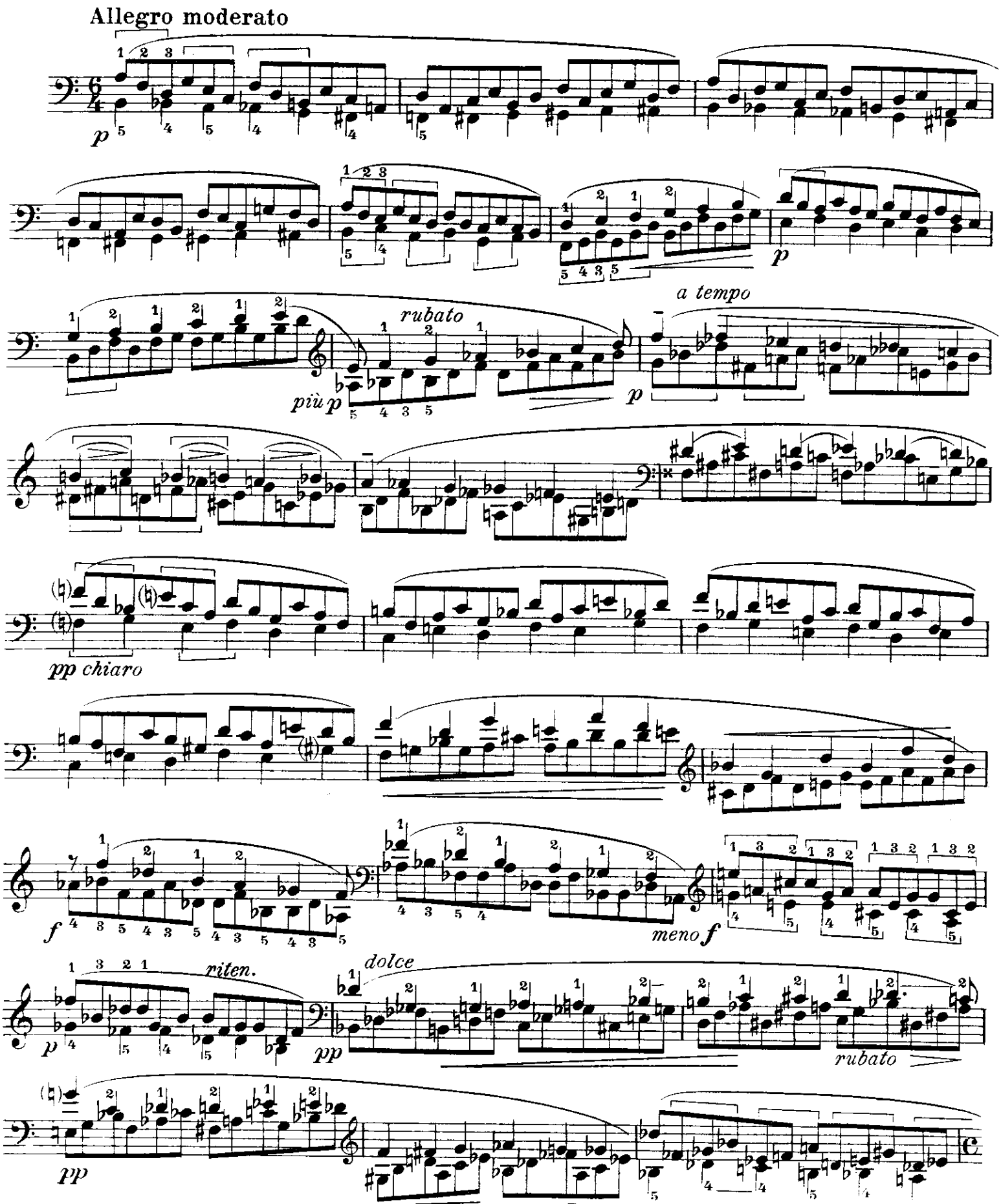
PRÉLUDE



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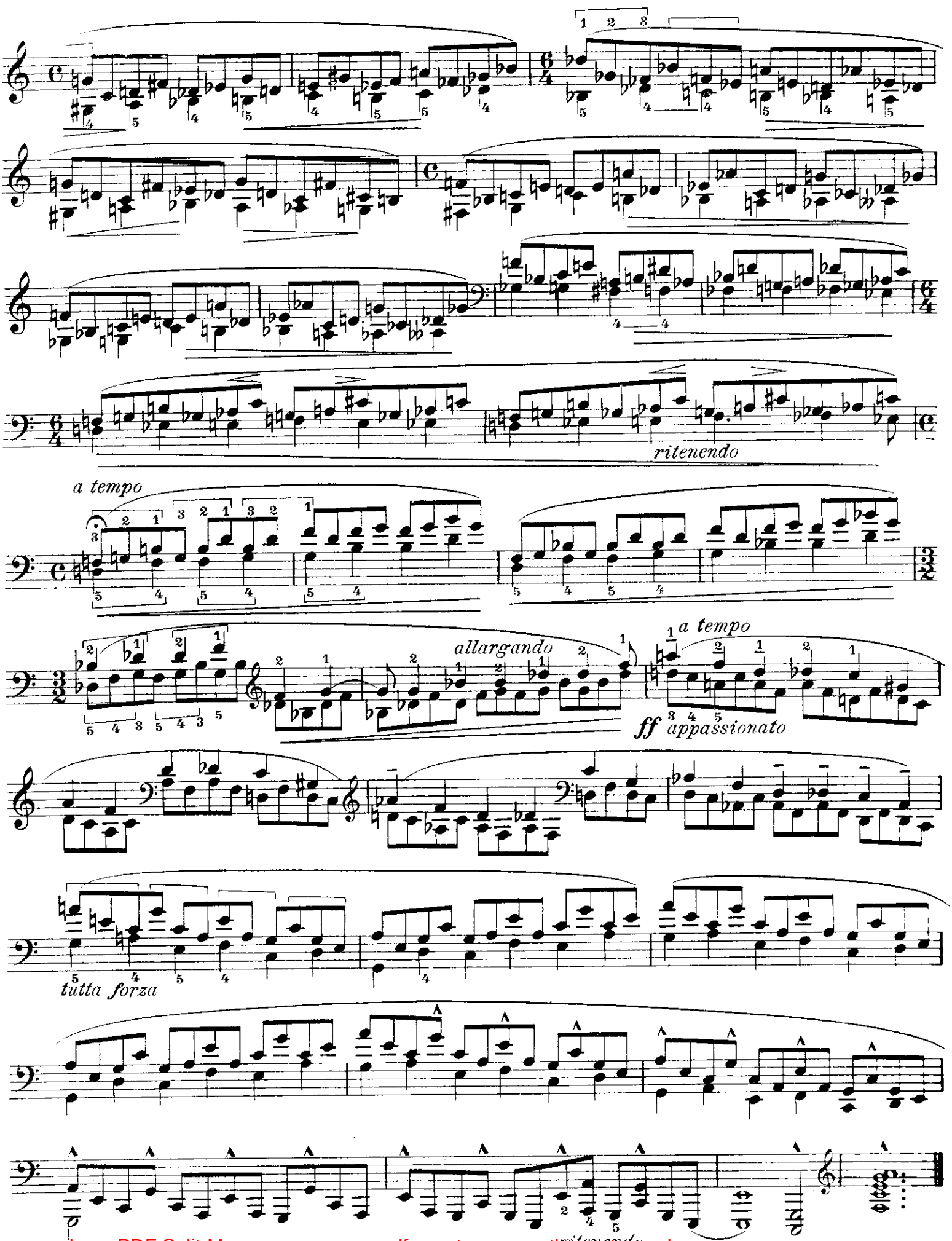

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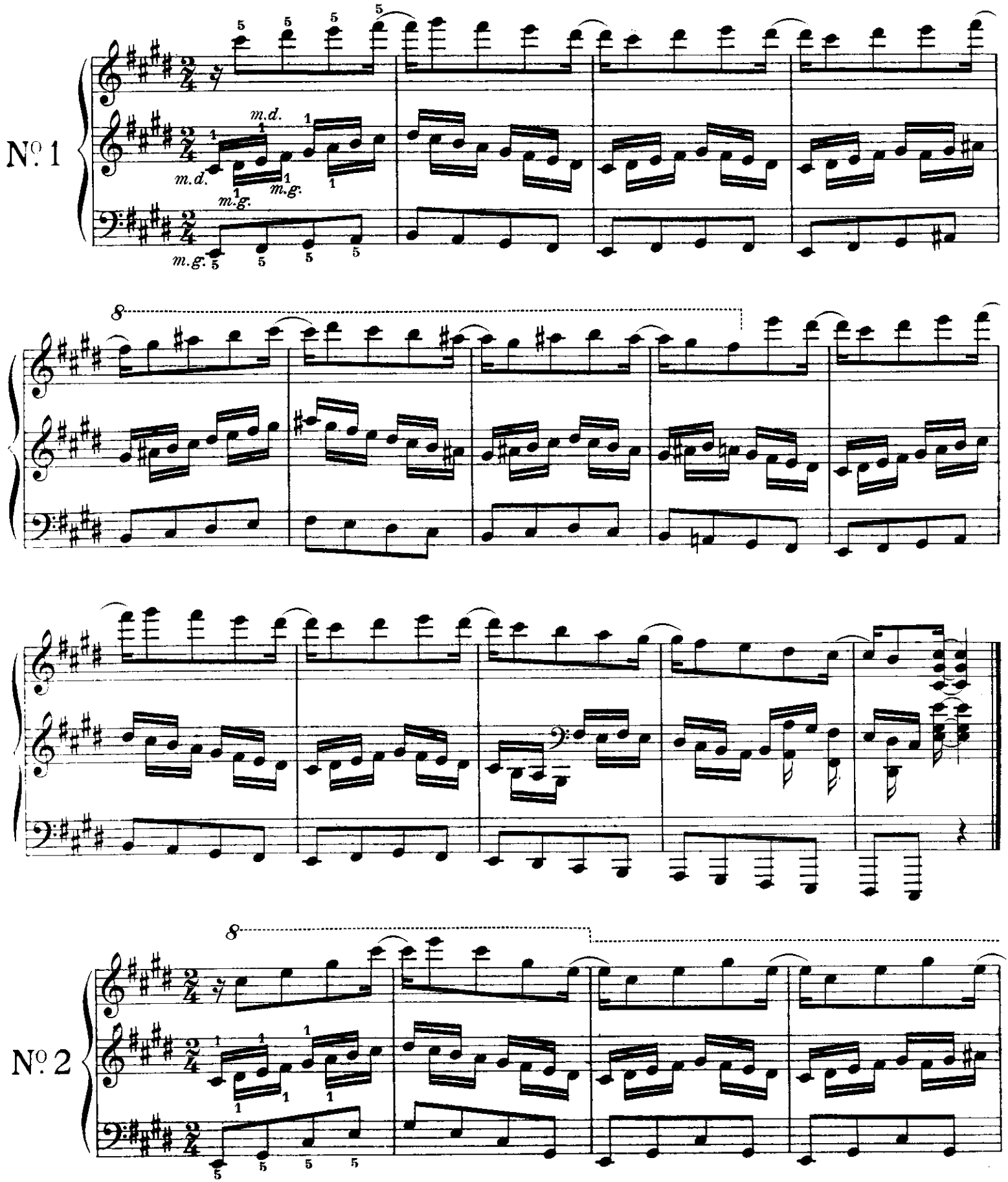
XI
SUPPLEMENT

Pour le deux mains
Für zwei Hände
For both hands



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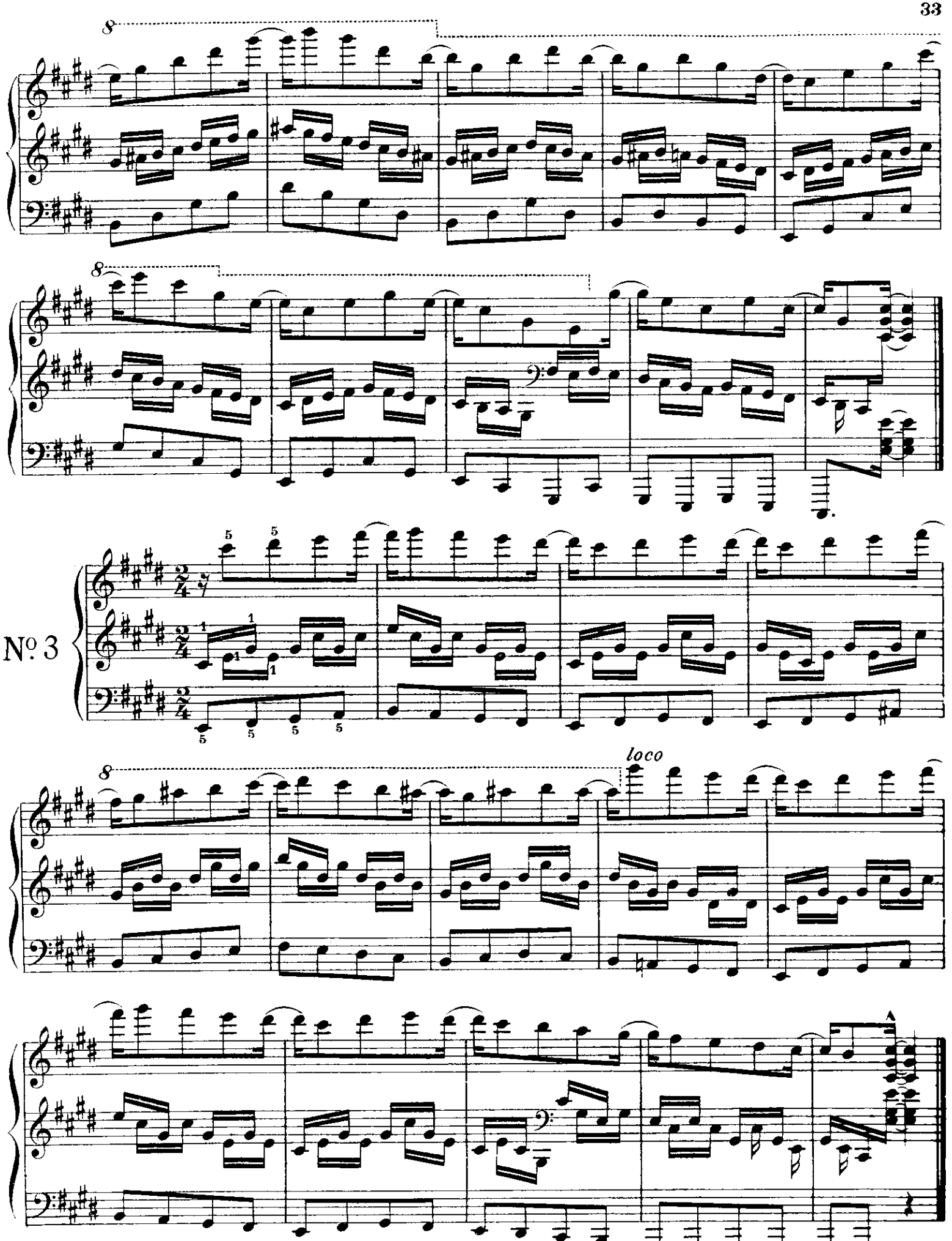

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M. E. 1413

Septembre 1951 Imp. Mounot. Paris.

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

ÉDITIONS MAX ESCHIG
48, RUE DE ROME, PARIS - VIII°

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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-poëte, épris du beau, ne se laissa 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 virtuosité augmenteront rapidement, son jeu polyphonique gagnera en aisance et autorité, la 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 echten 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 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

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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° 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° Cette polyphonie est parfois brisée ‹comparer livraison II les numéros 14 et 15›.

3° Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 ‹voir livraison I nos 10, 13, 15›.

4° On rencontrera souvent des formules bien connues ‹ex. livraison II n° 9› confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2e 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 „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 a part fort 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 ⌐¬› metrically transformed and accompanied by se 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 certains 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 fonction 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

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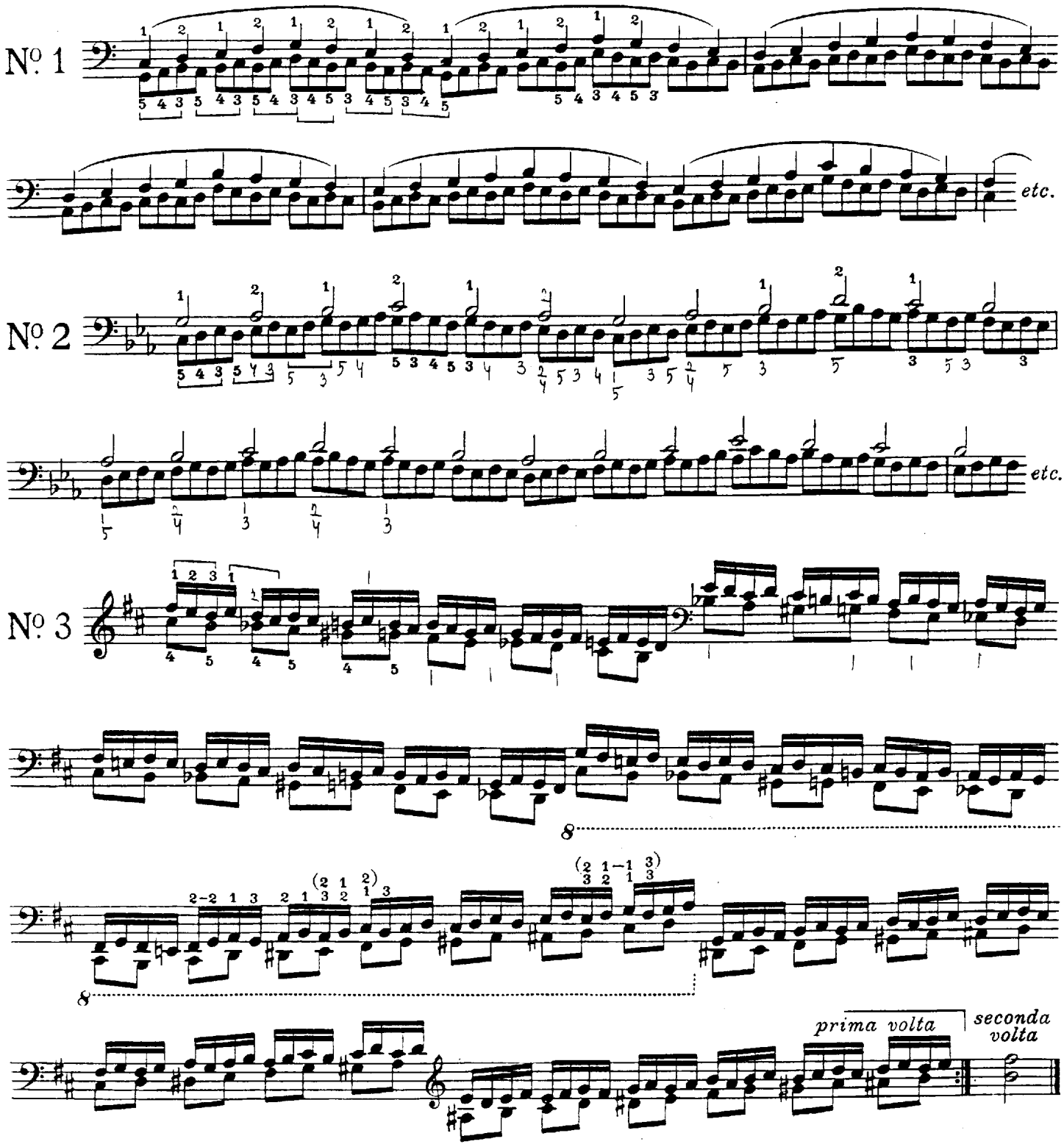
I

GAMMES



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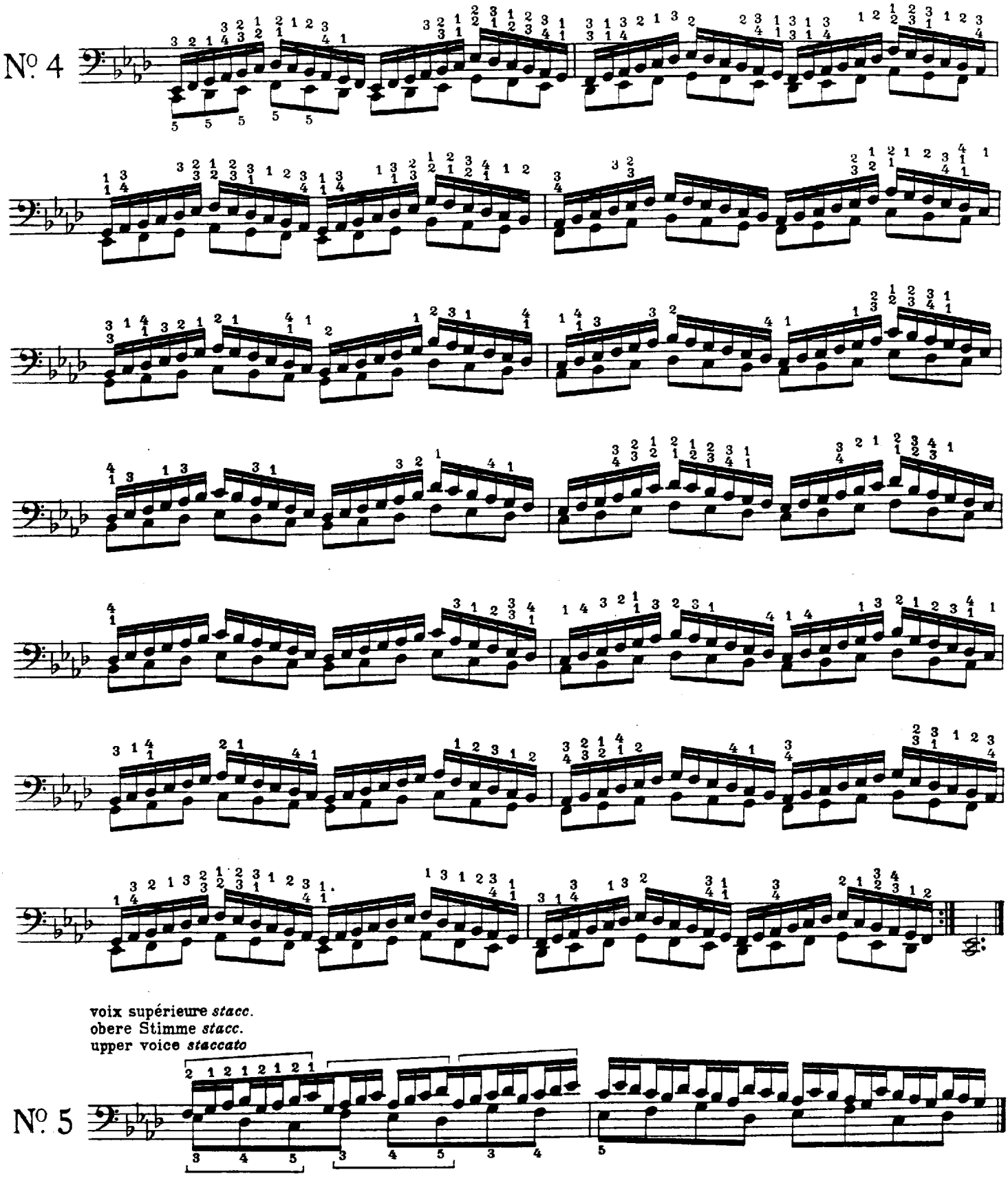

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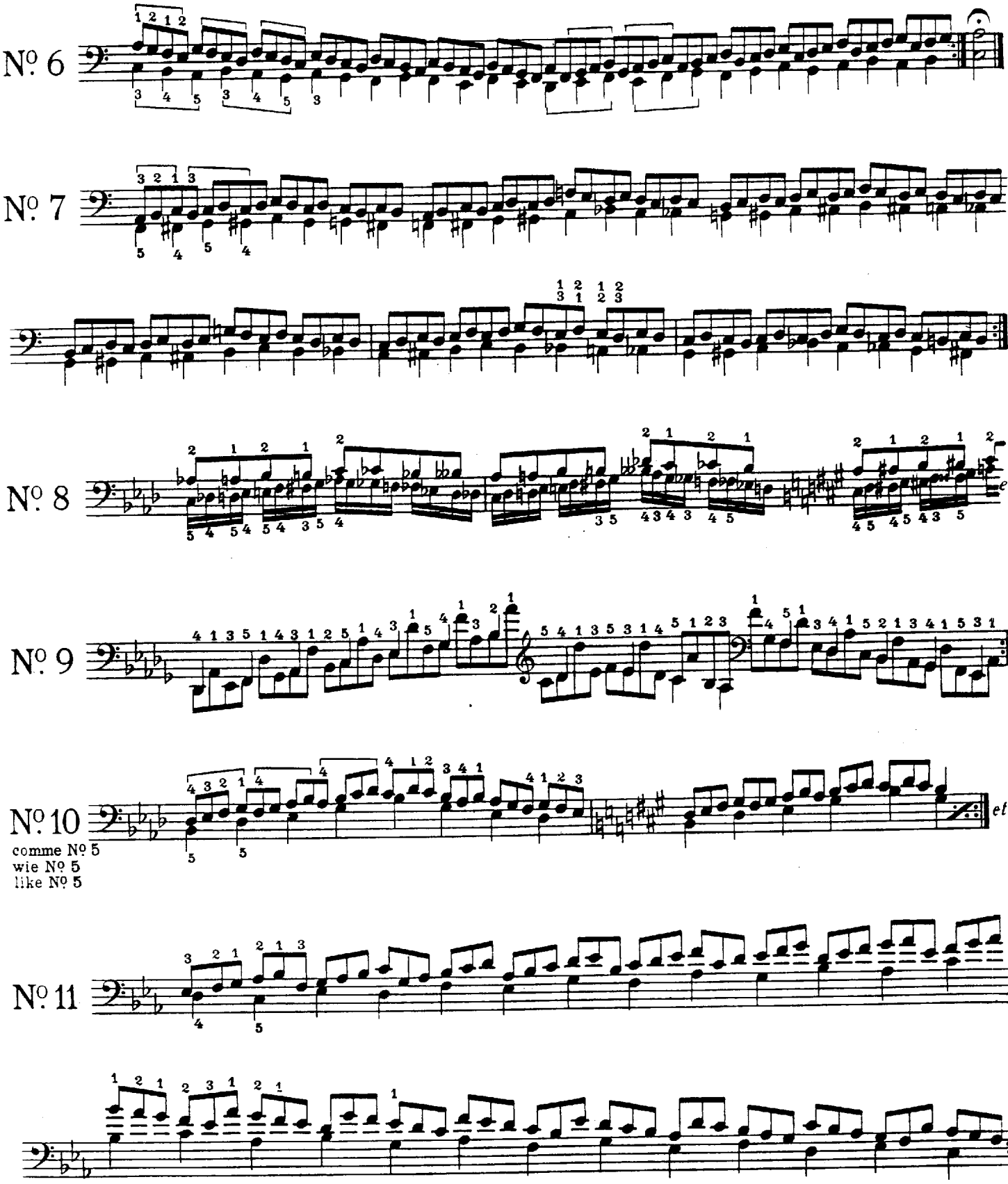

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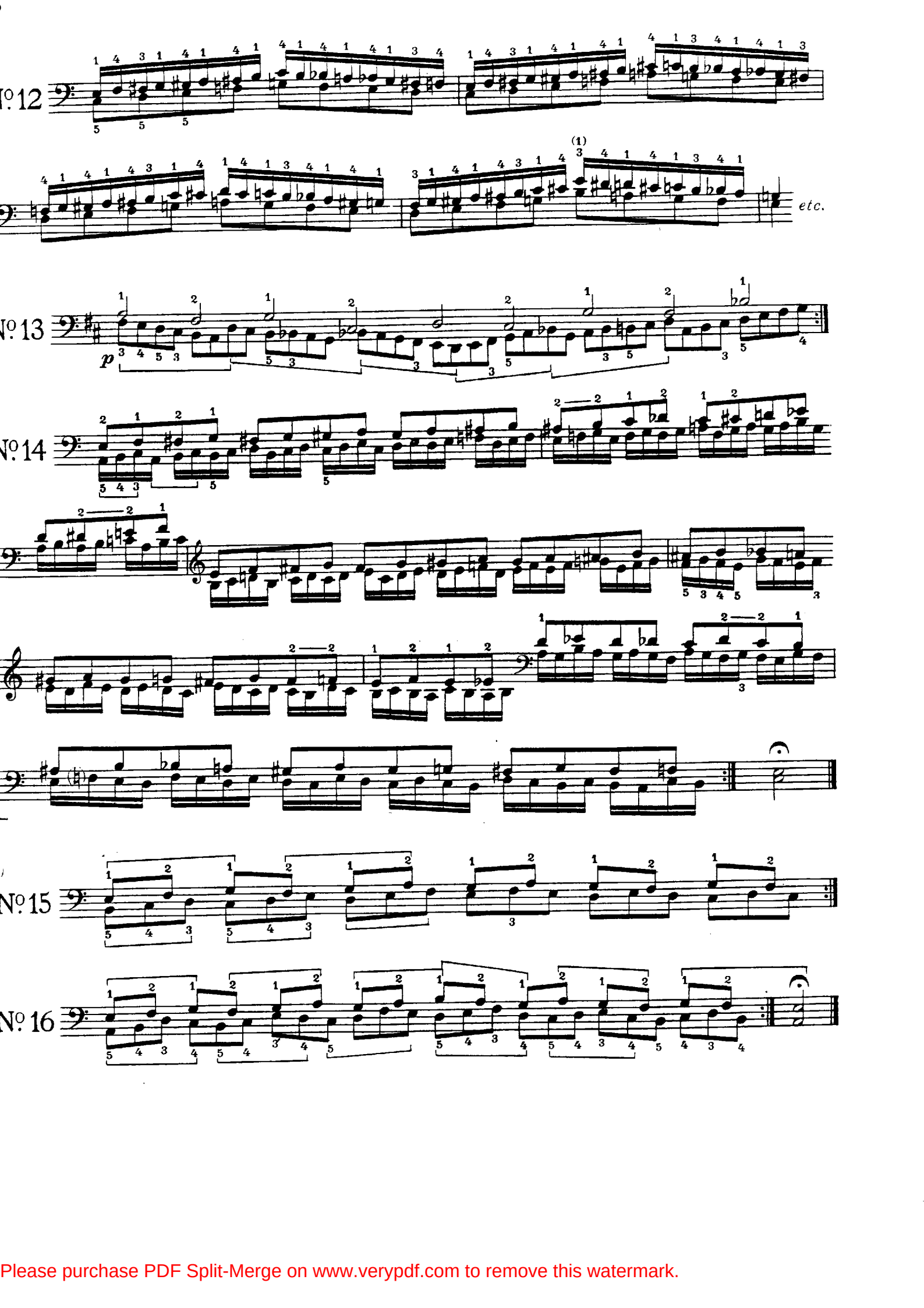

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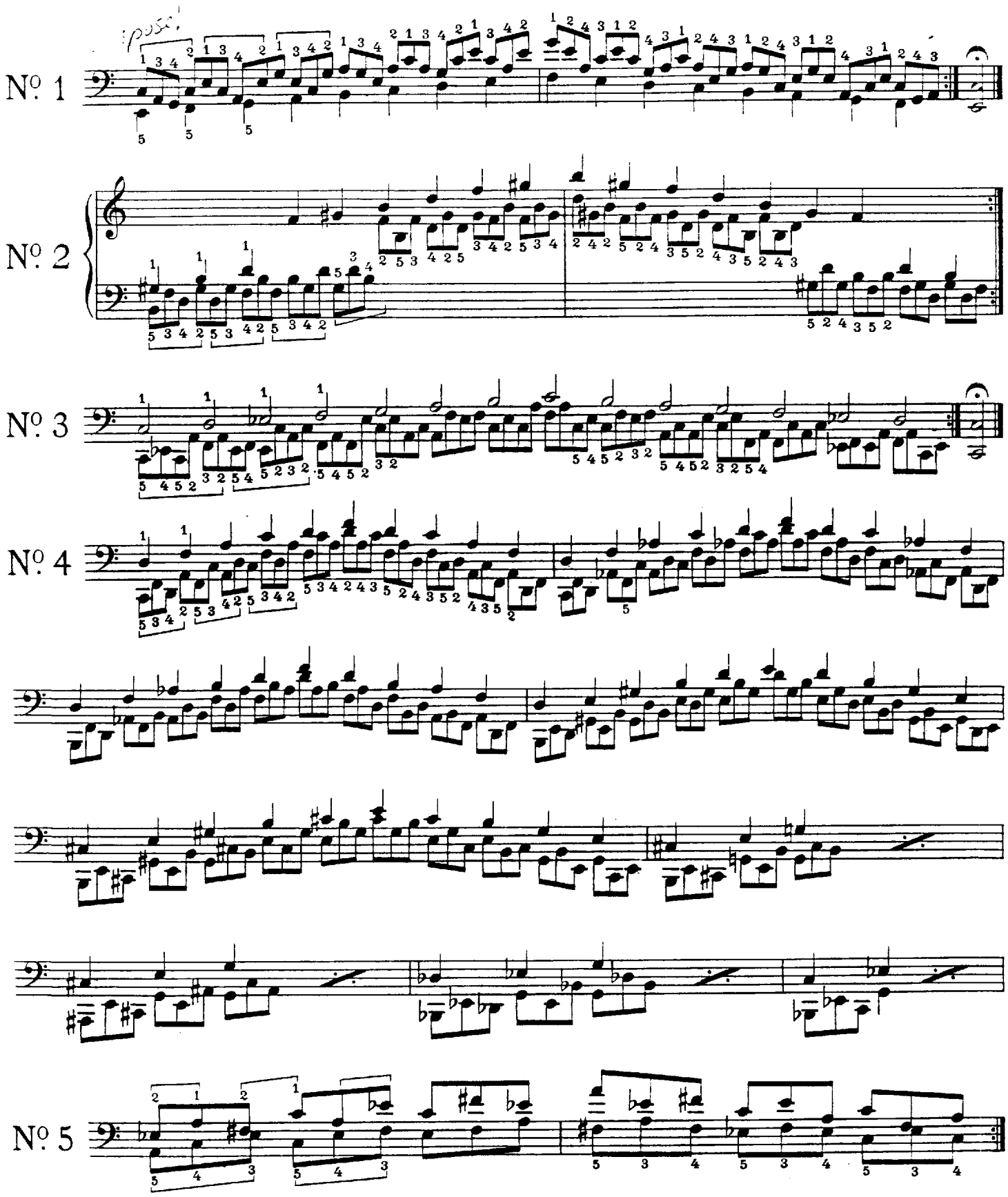
II
ARPÈGES



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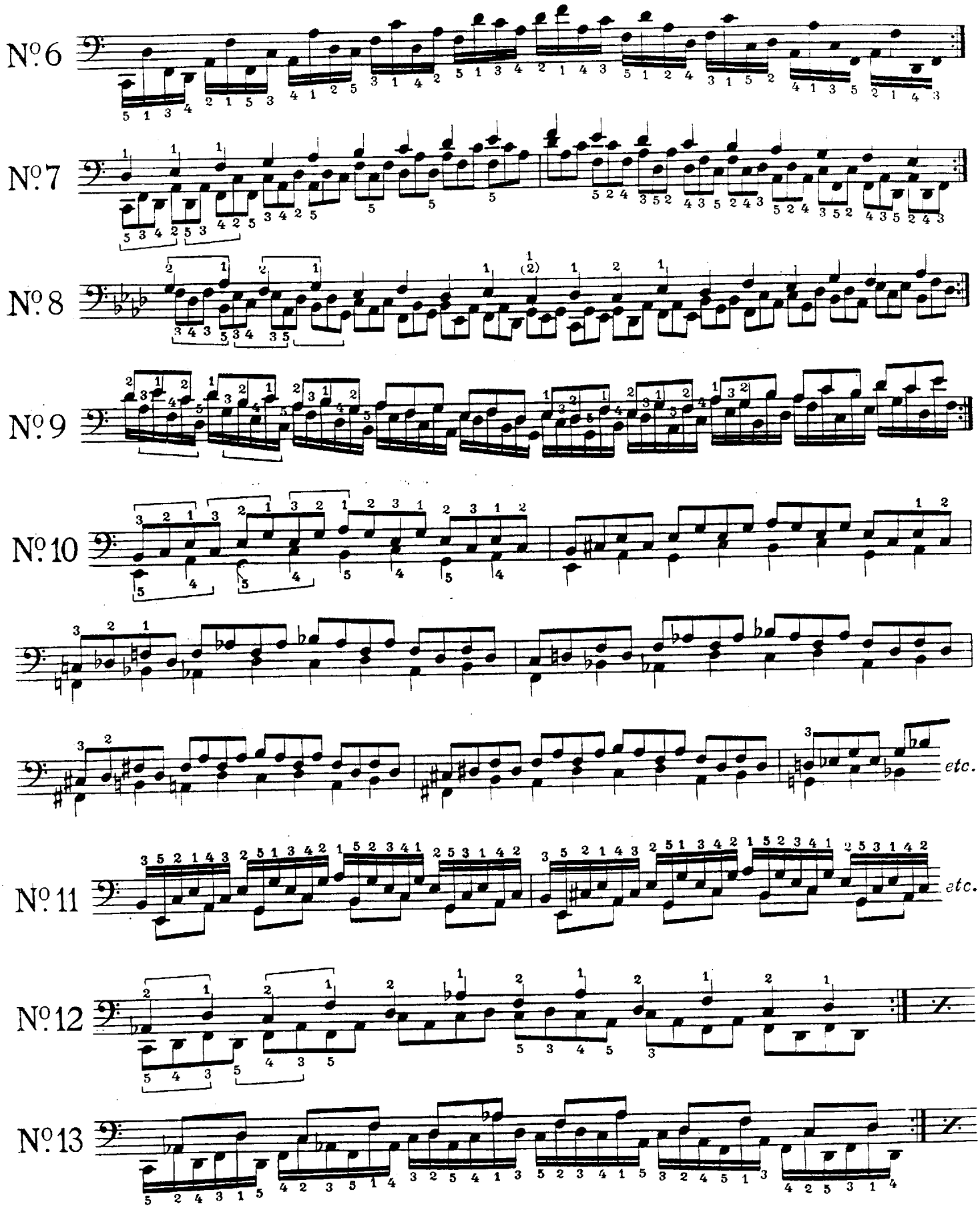

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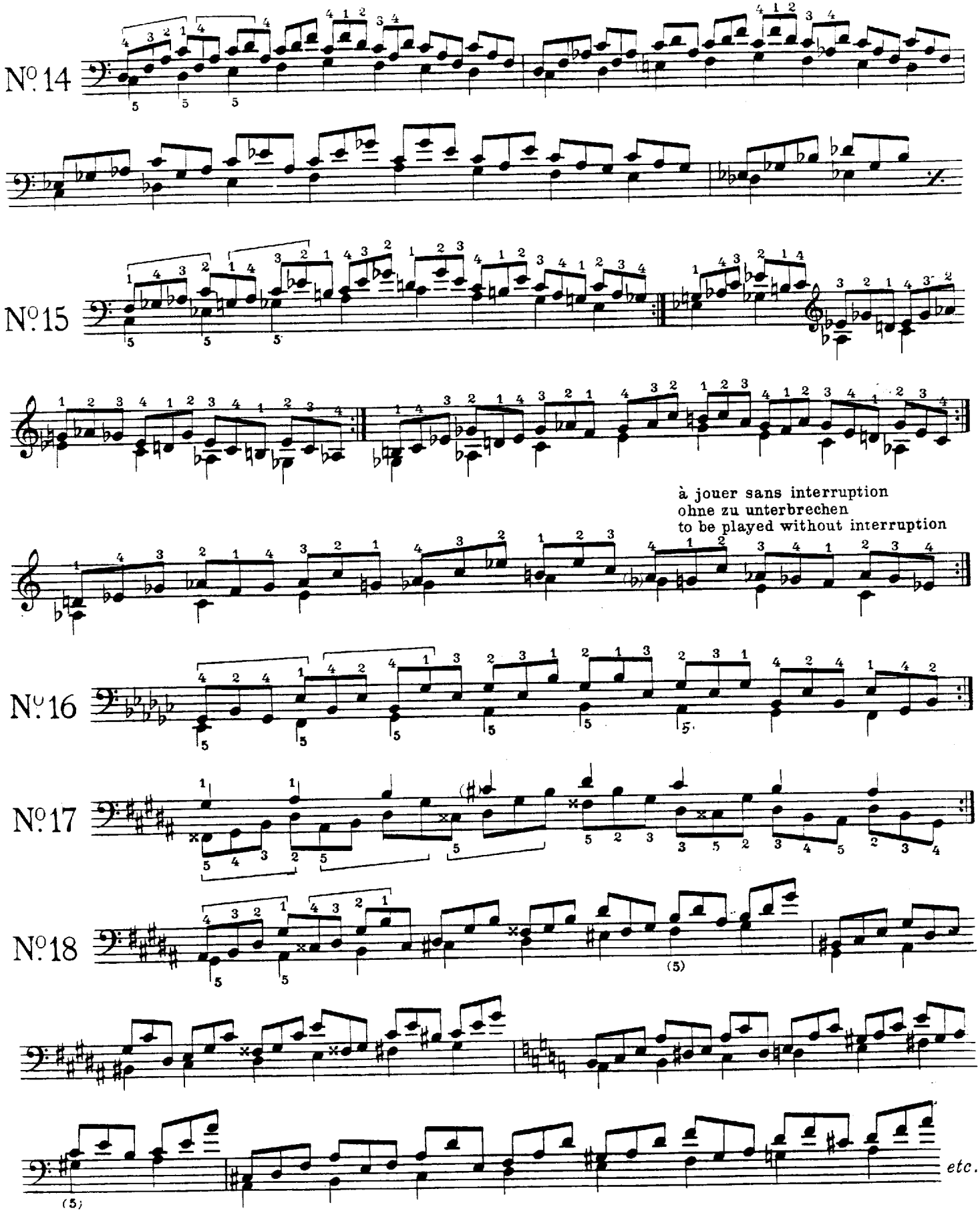

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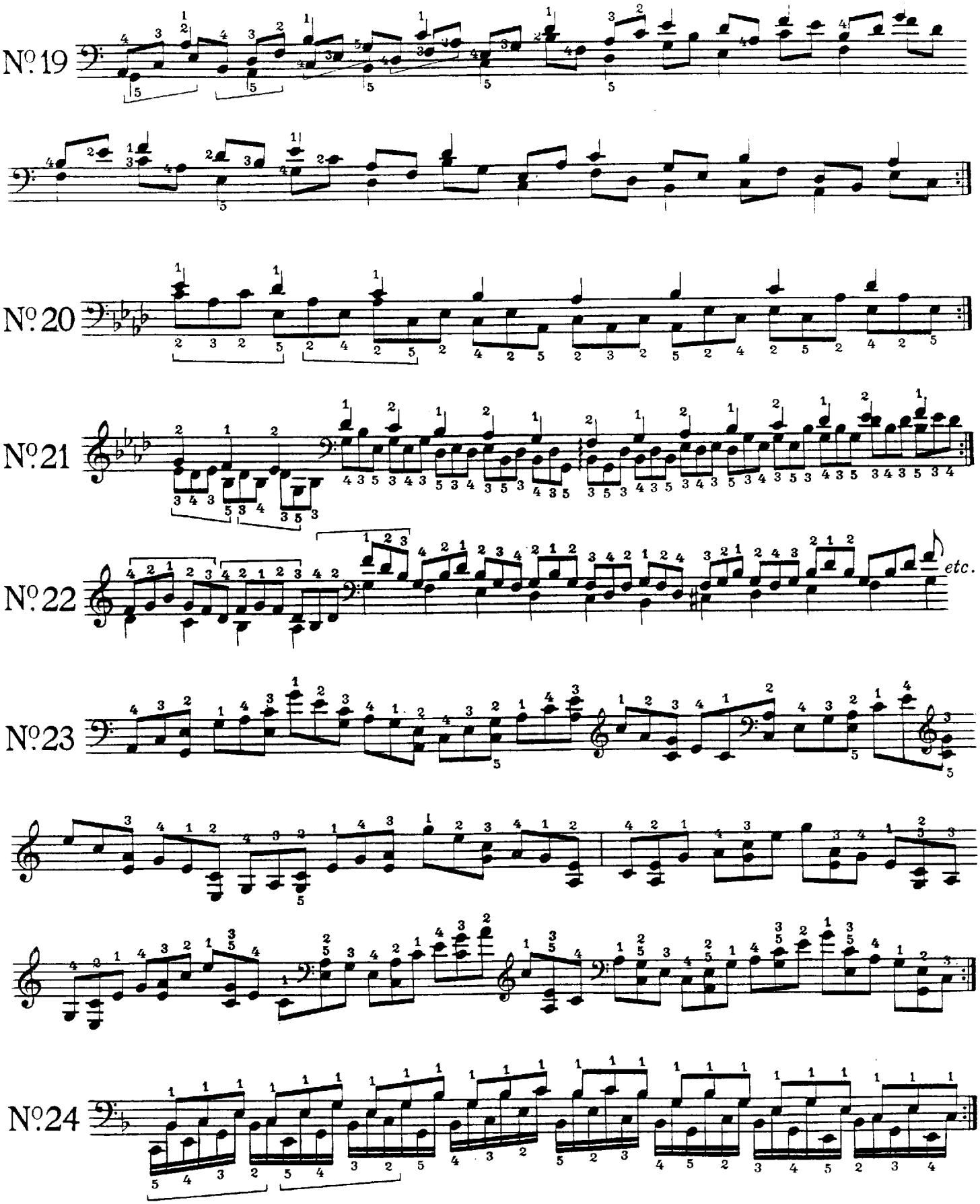

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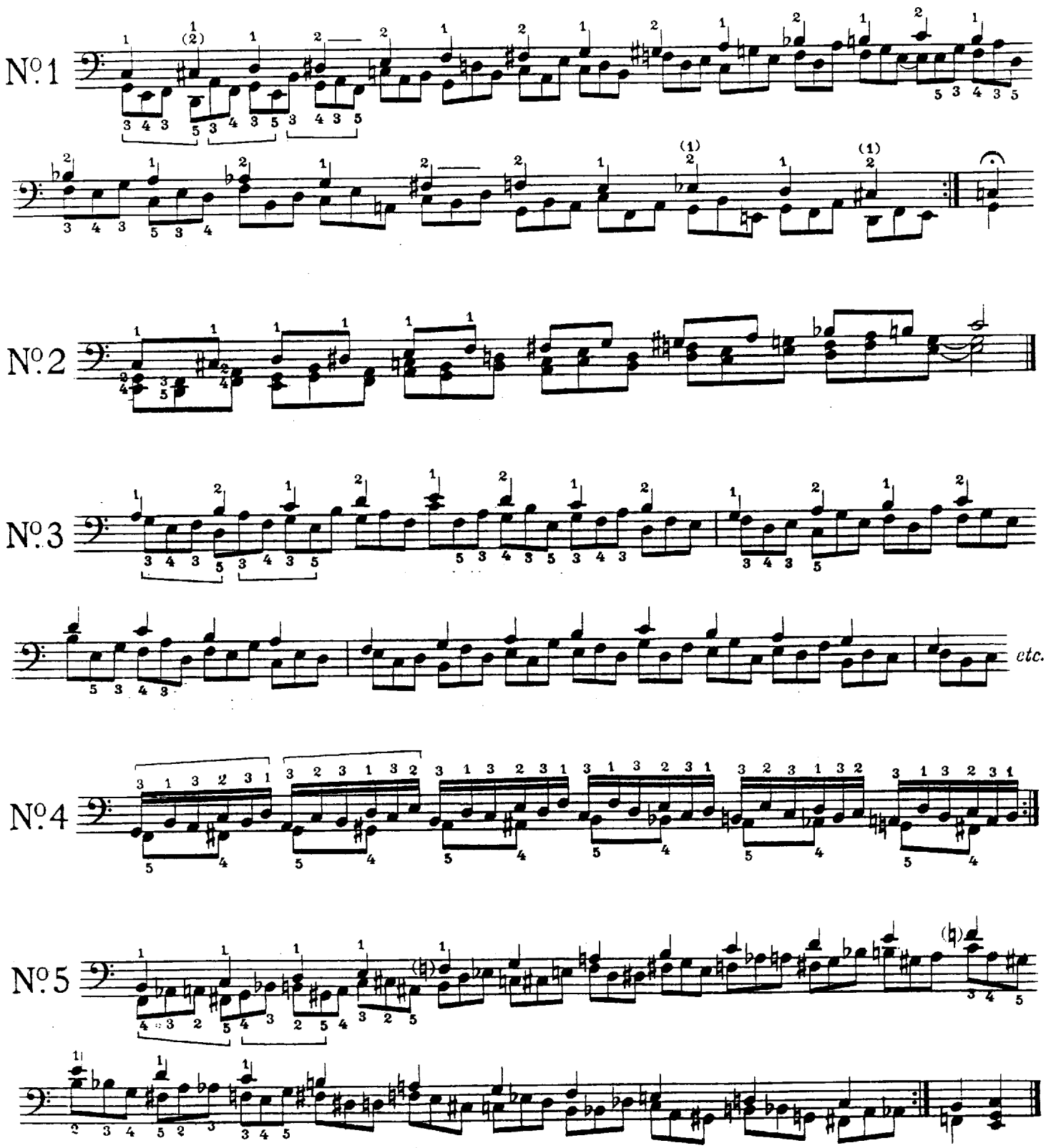
III

TIERCES



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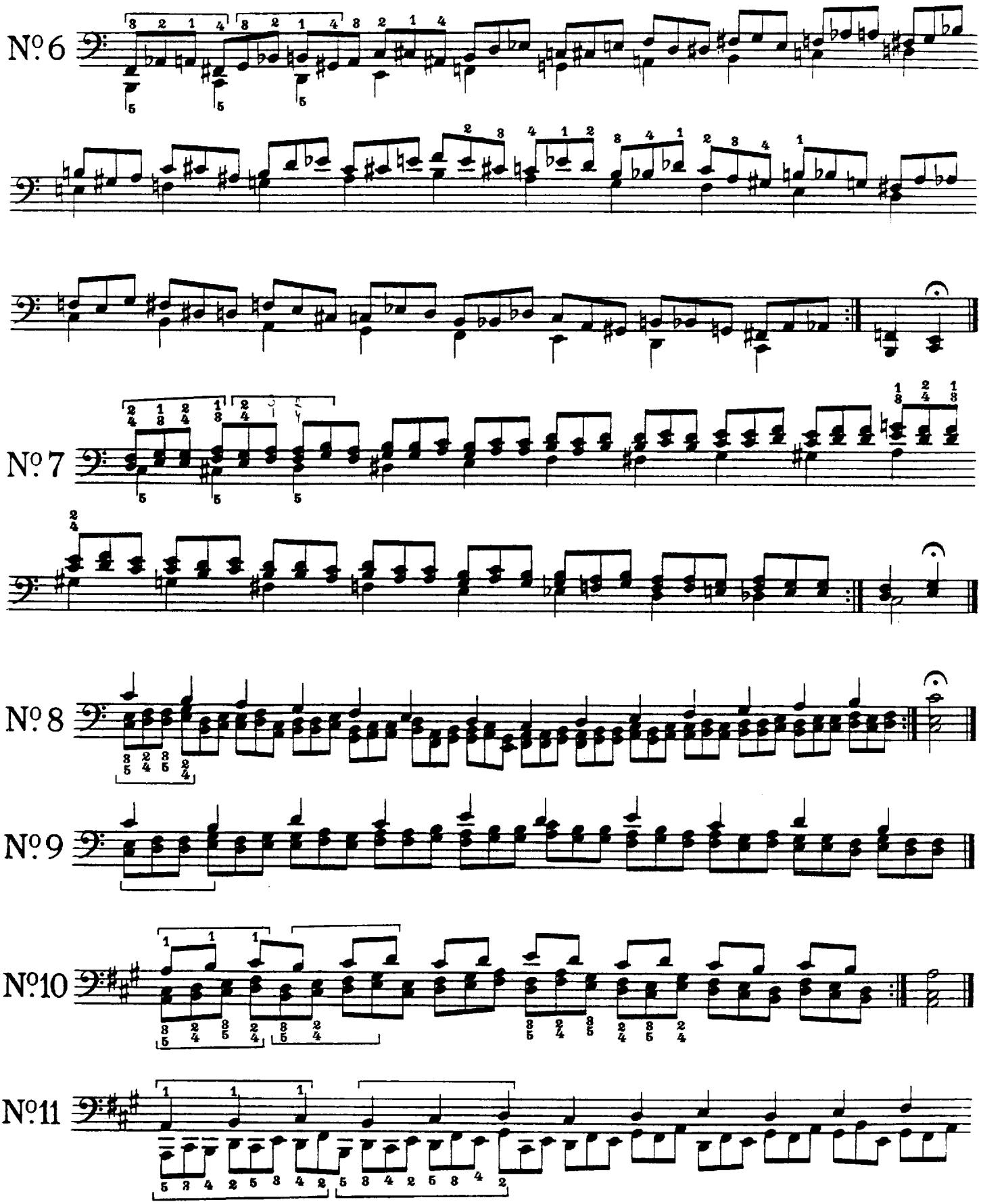

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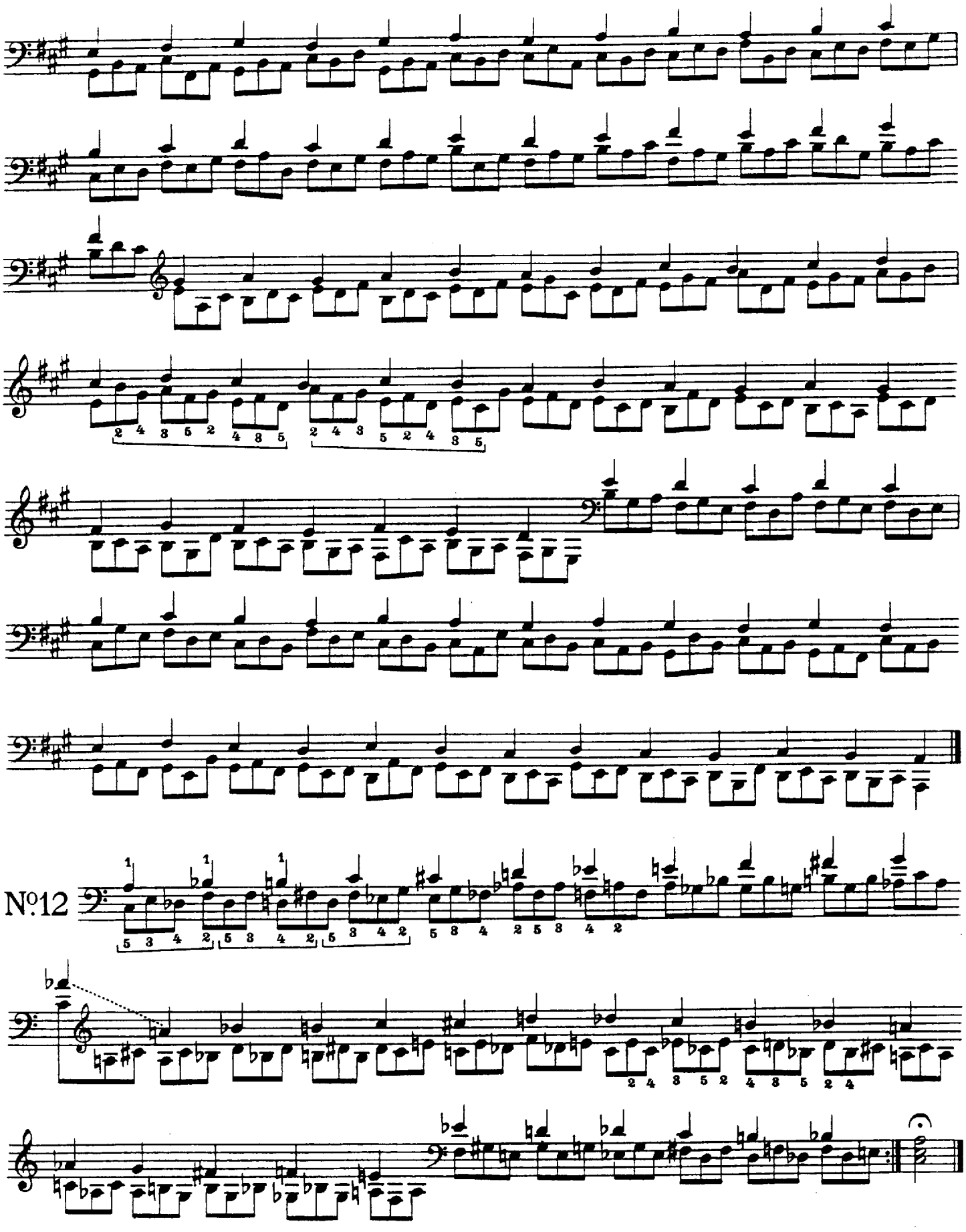

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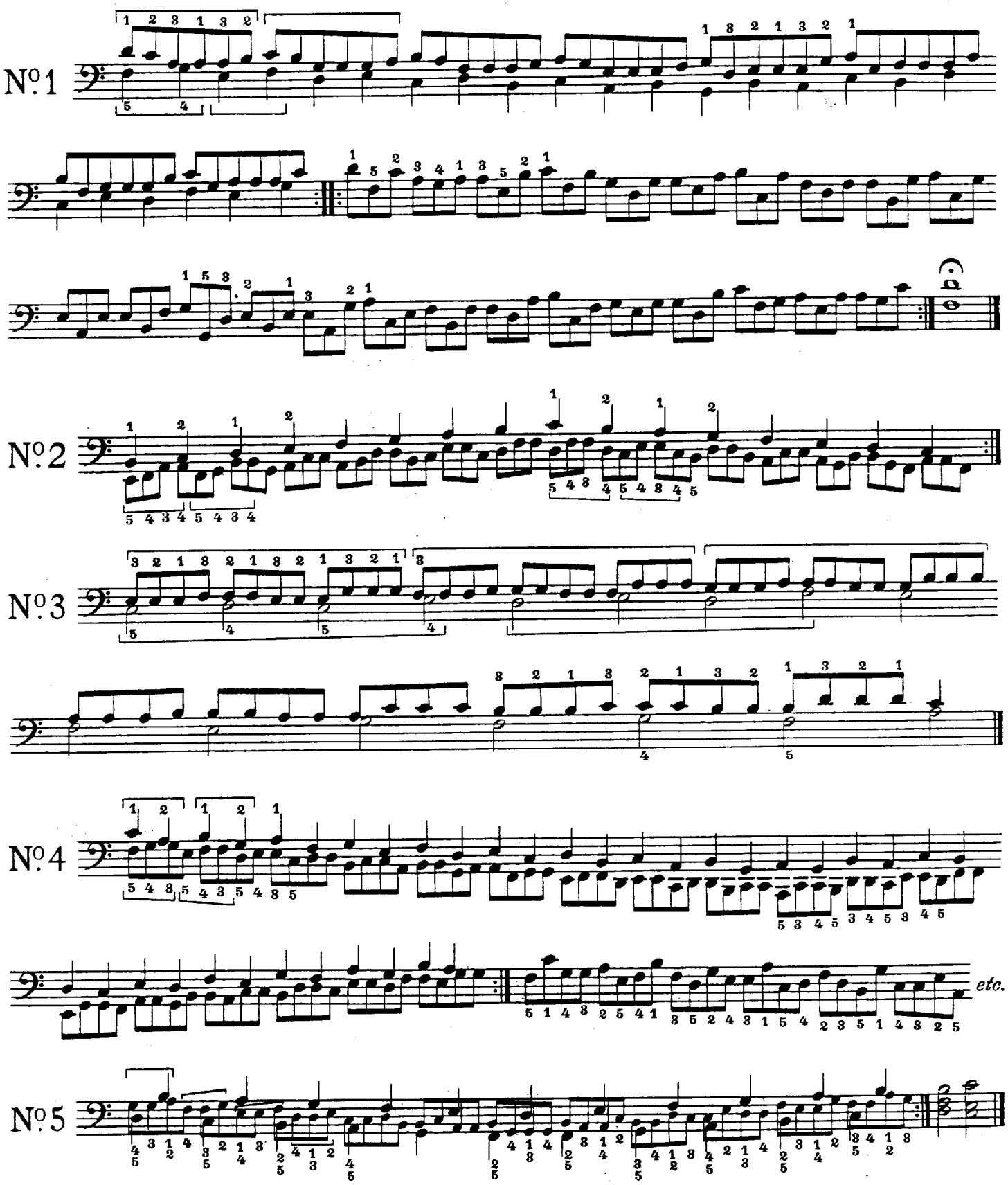
IV

NOTES RÉPÉTÉES



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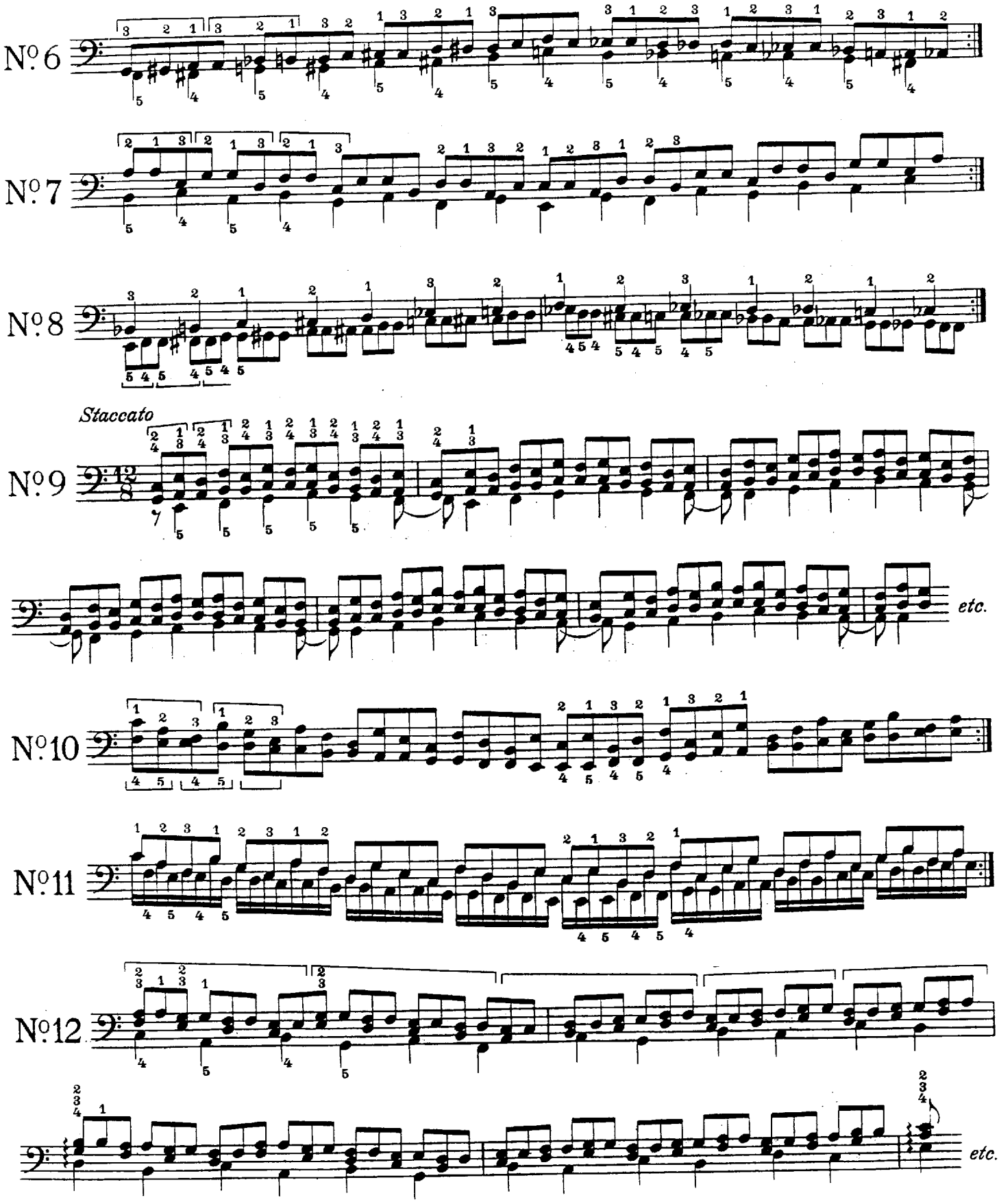

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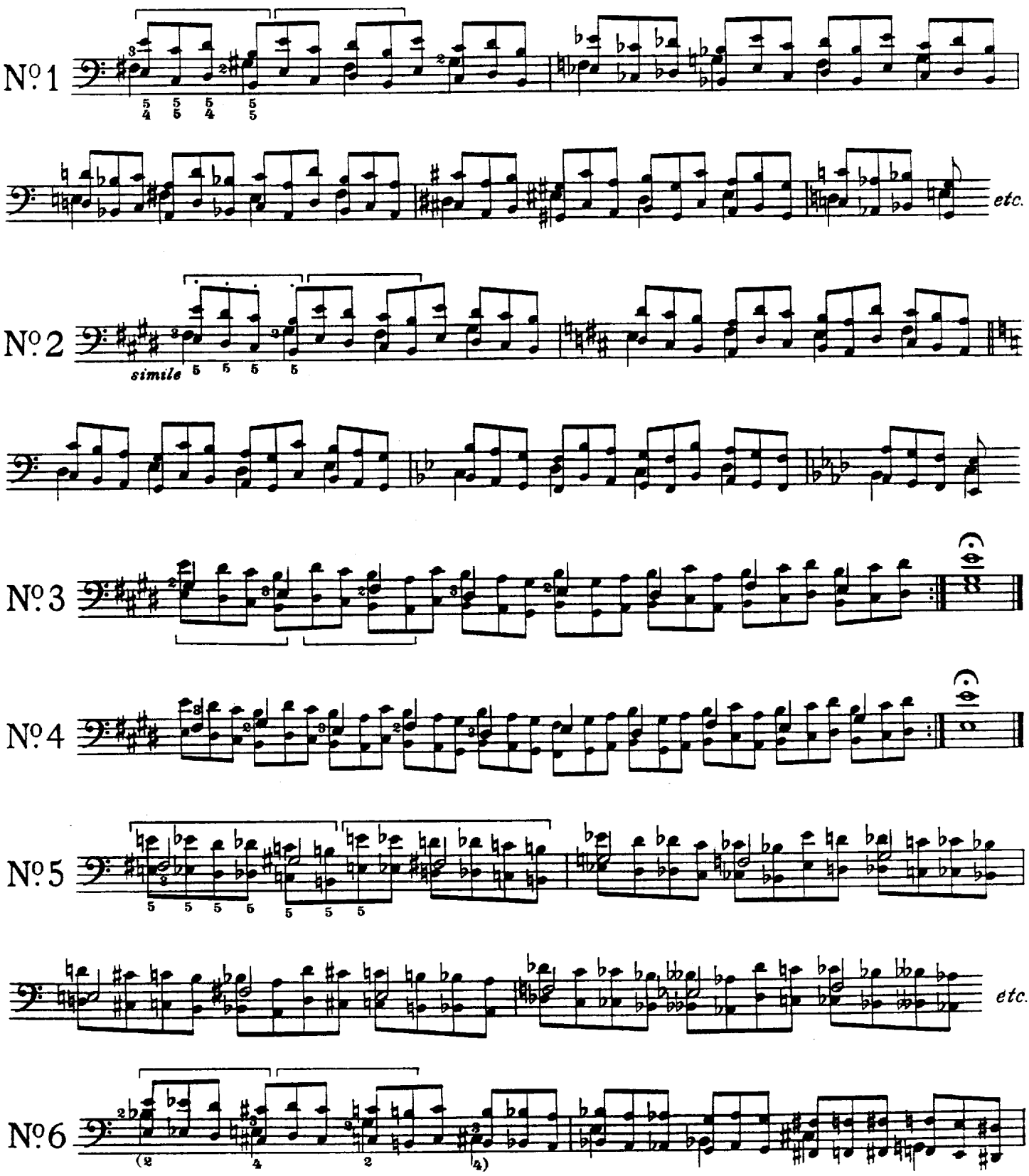
V

OCTAVES

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



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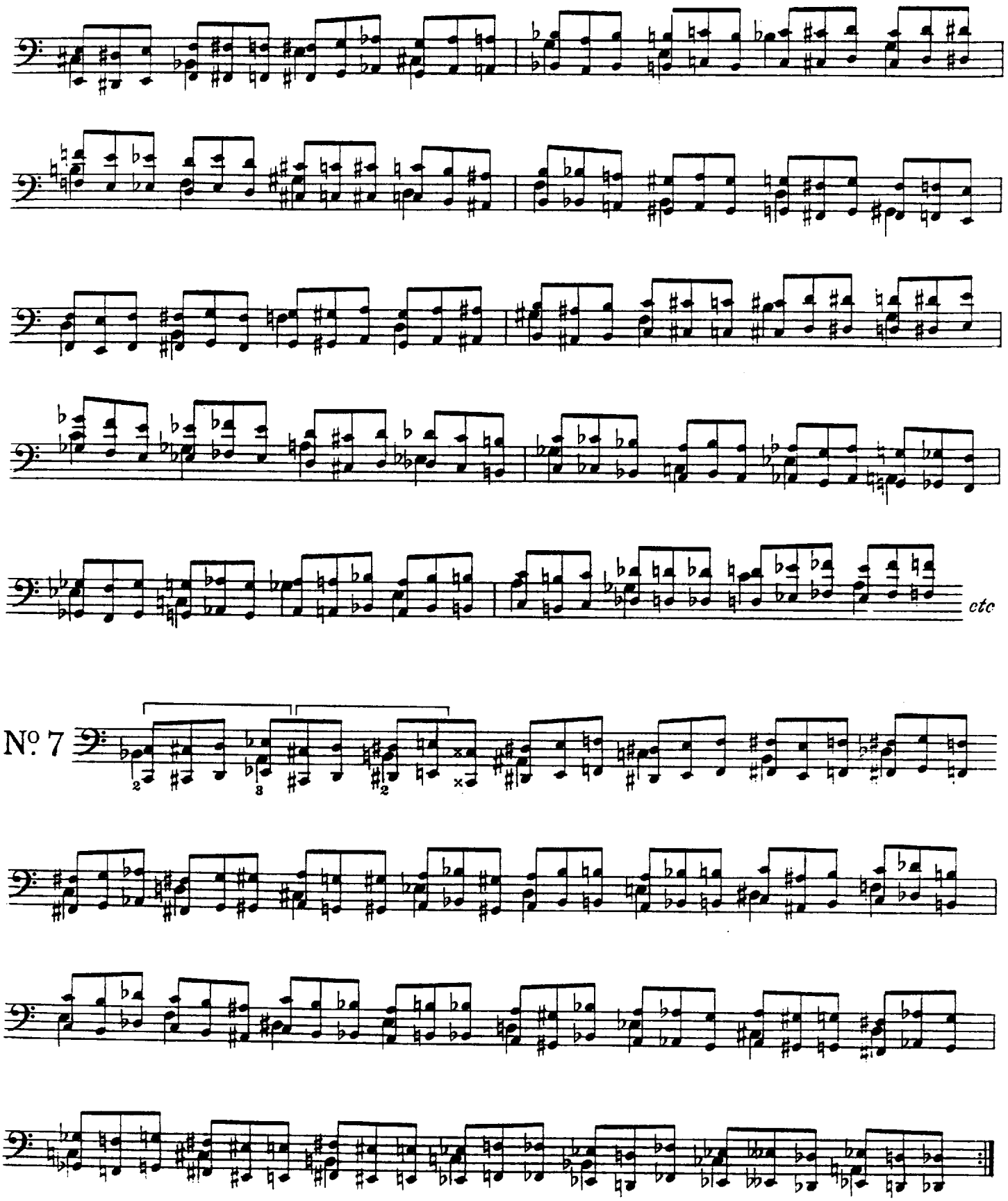

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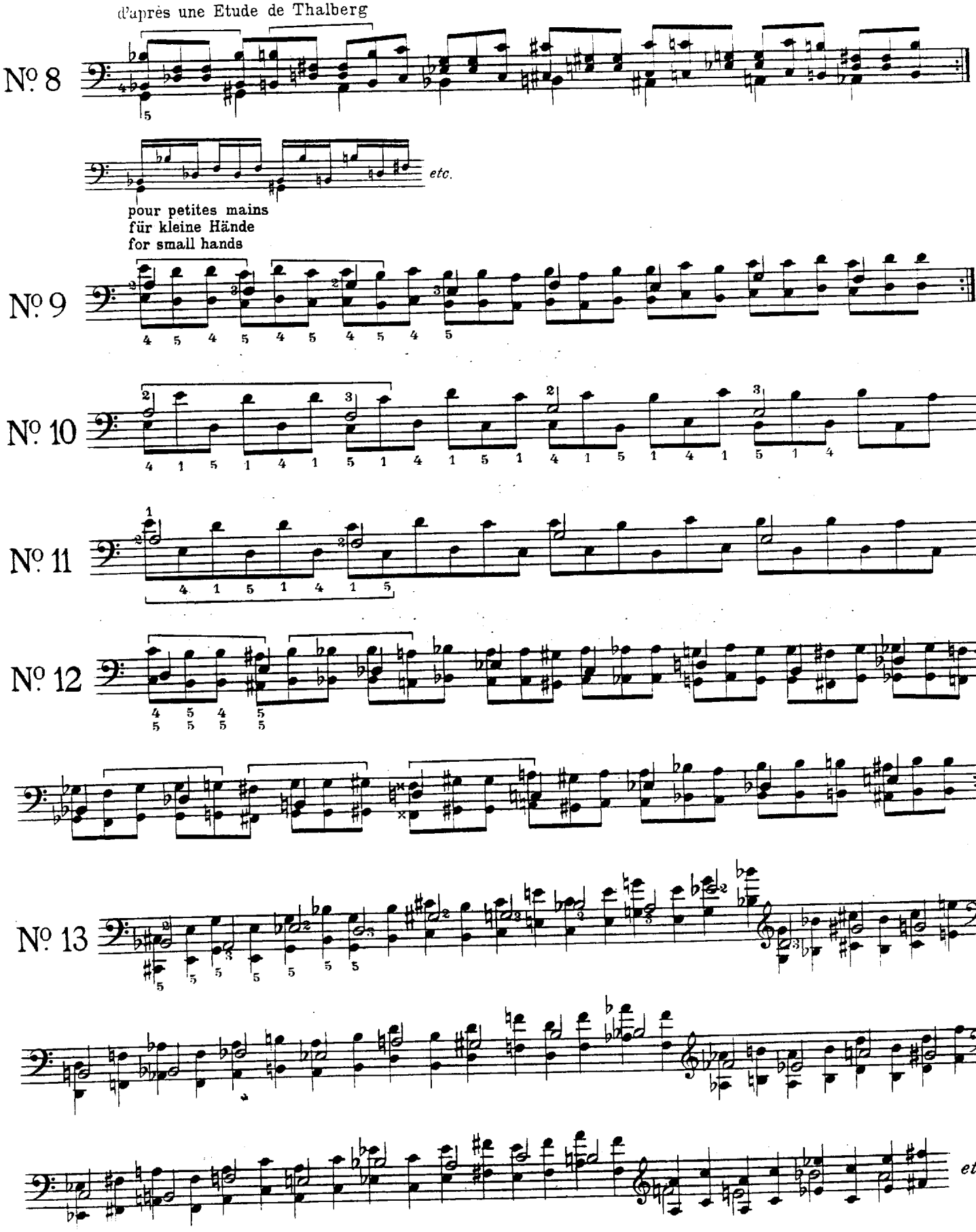
d'après une Etude de Thalberg



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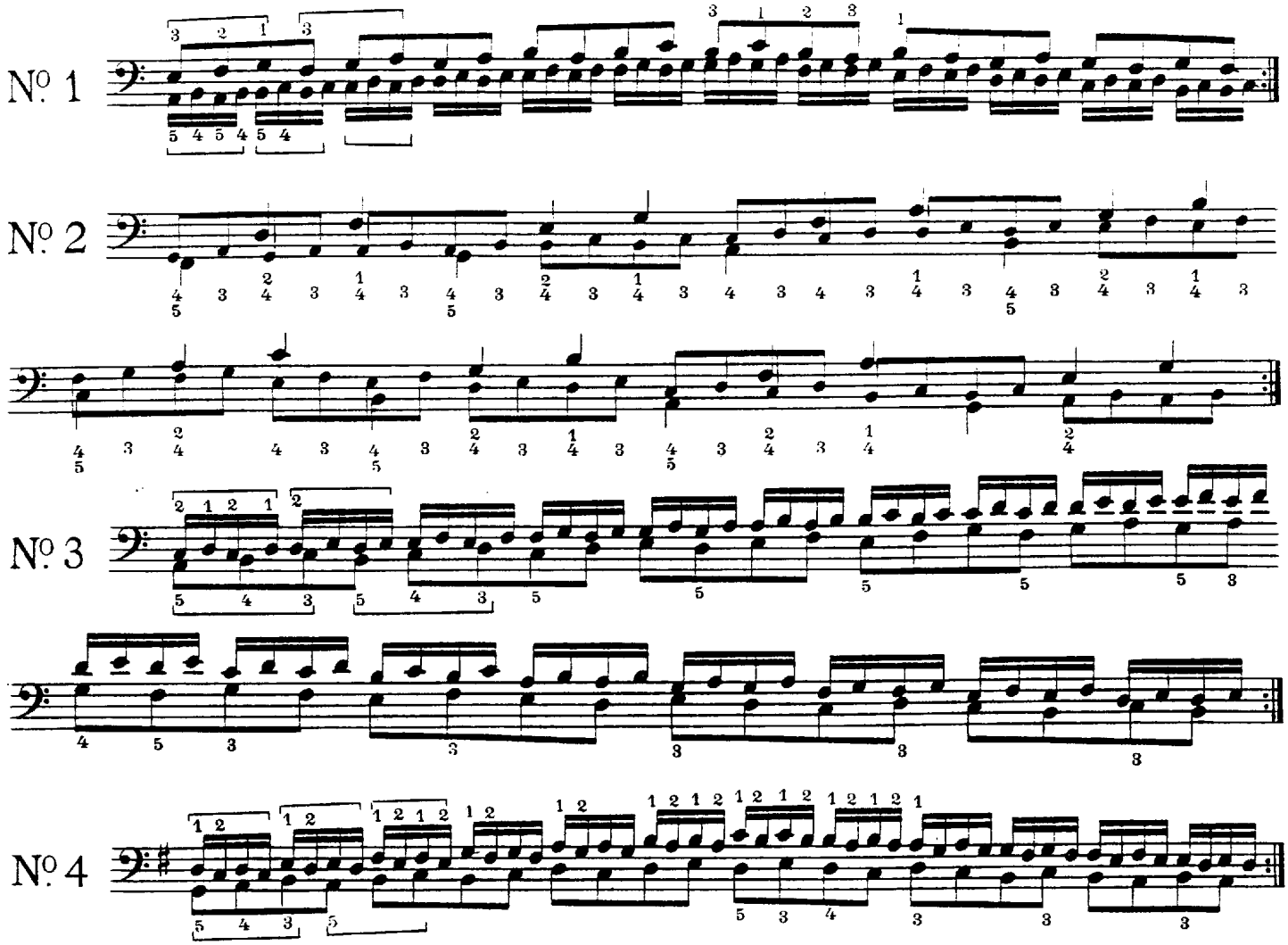
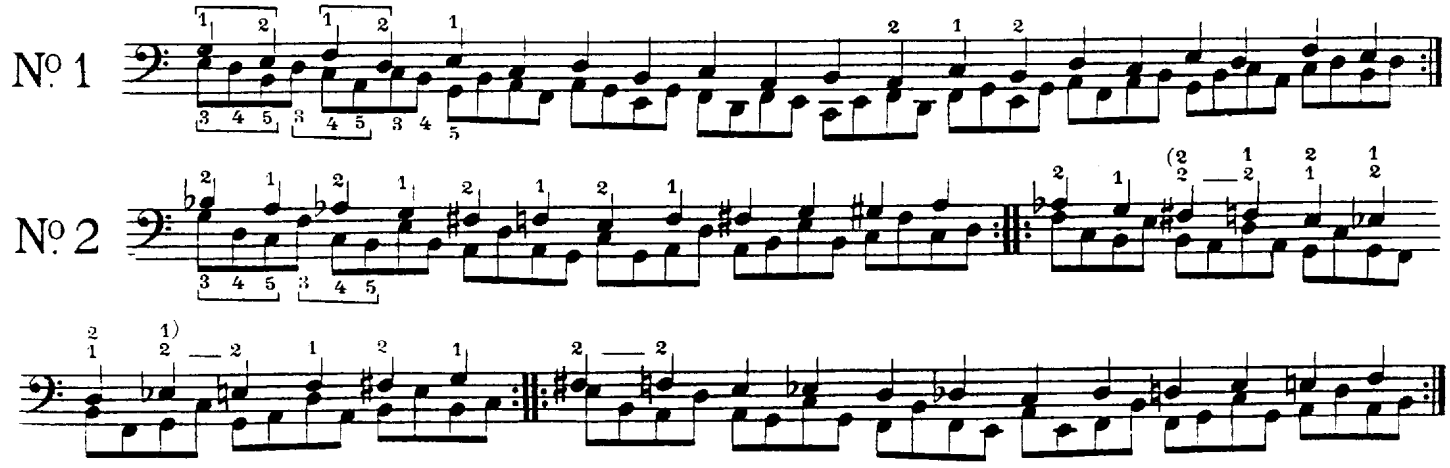
VI

TRILLES



VII

DIVERS



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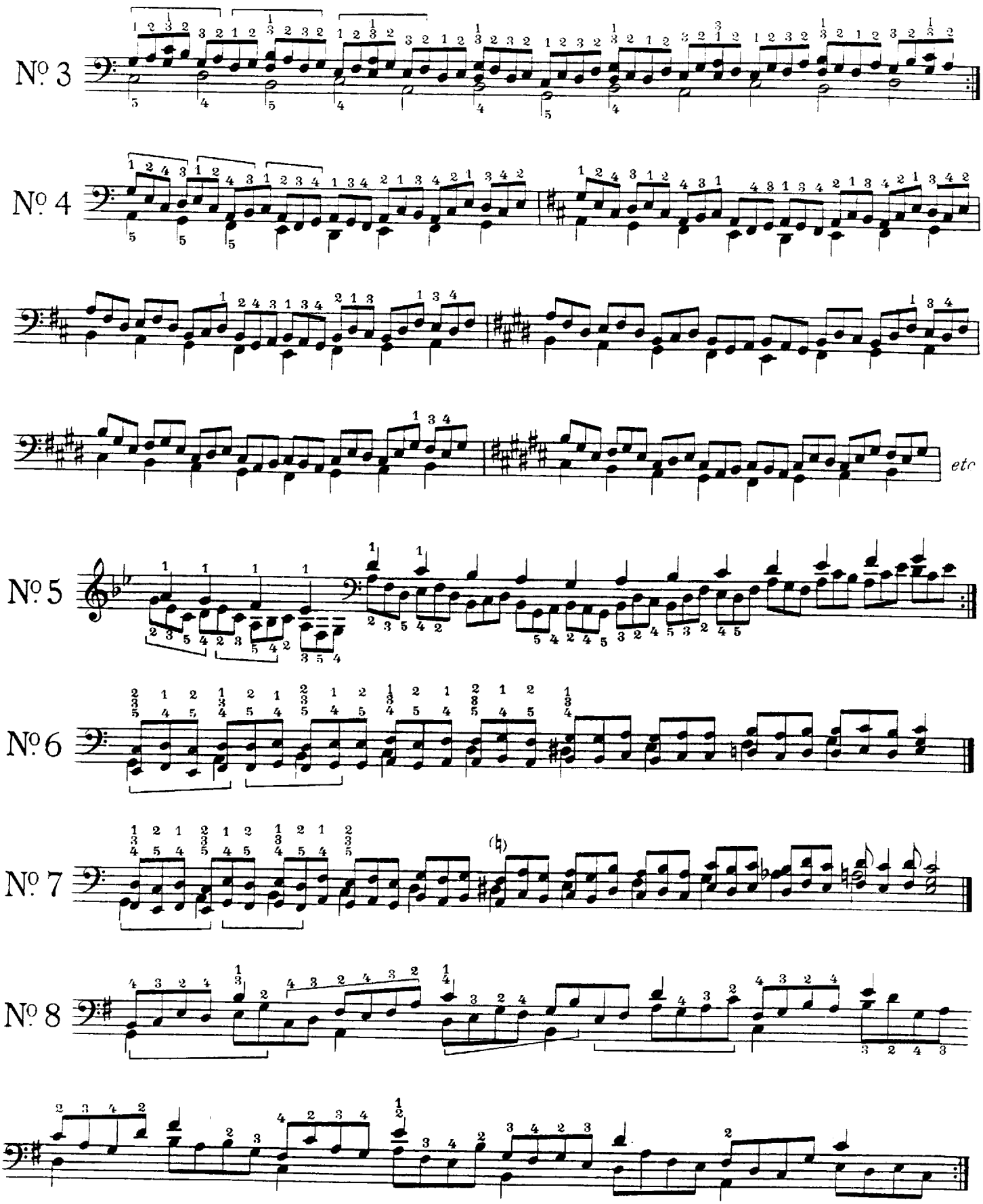

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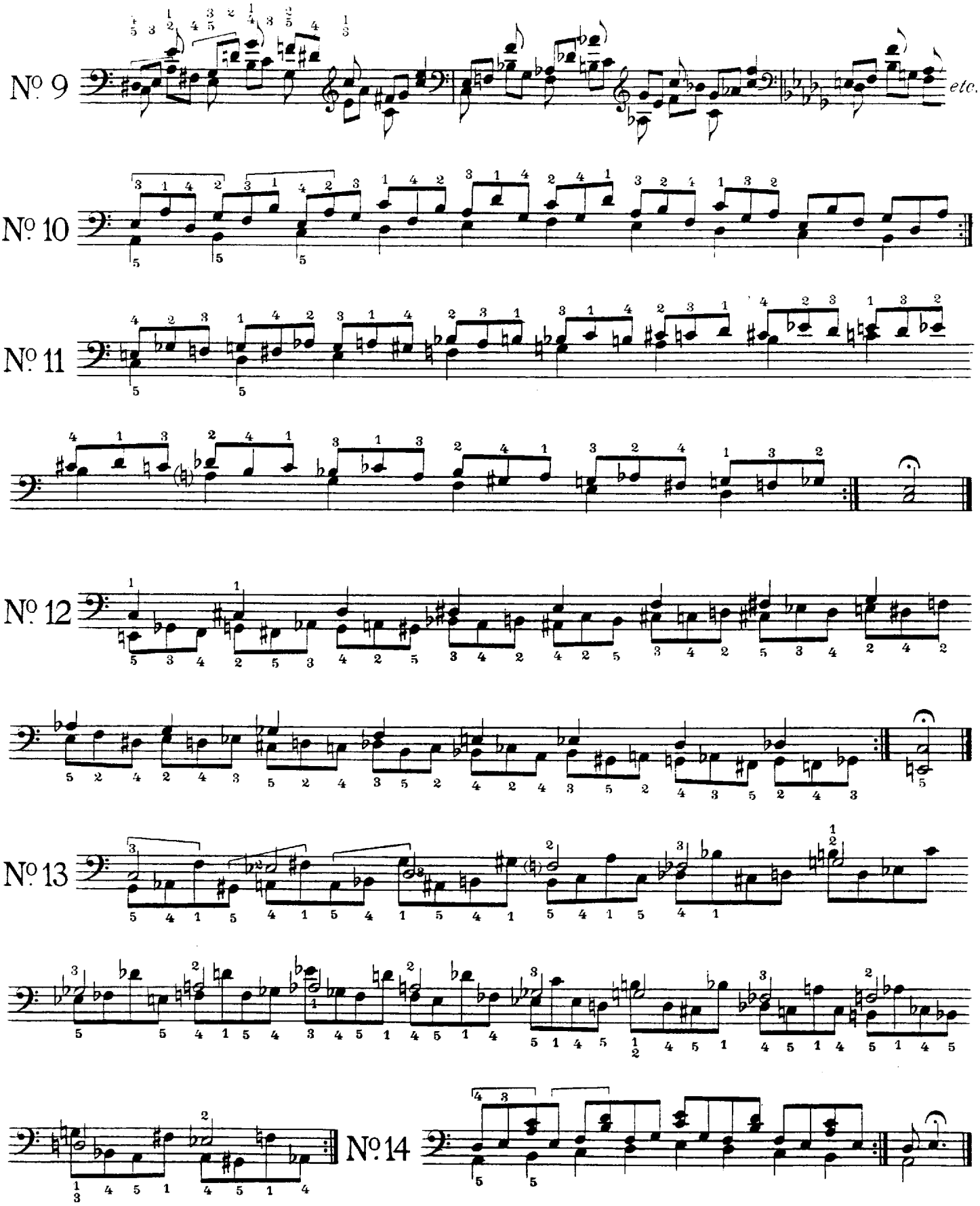

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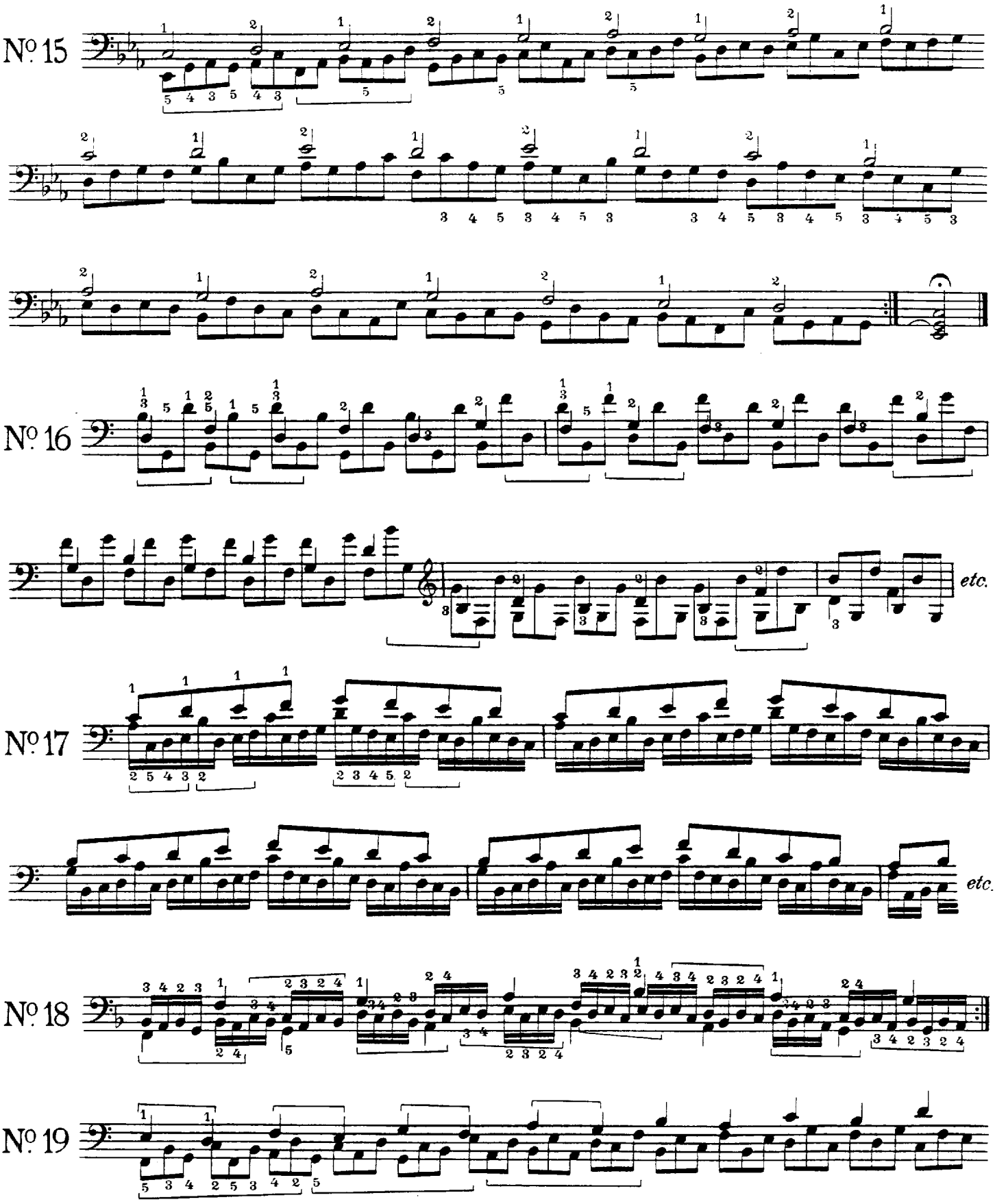

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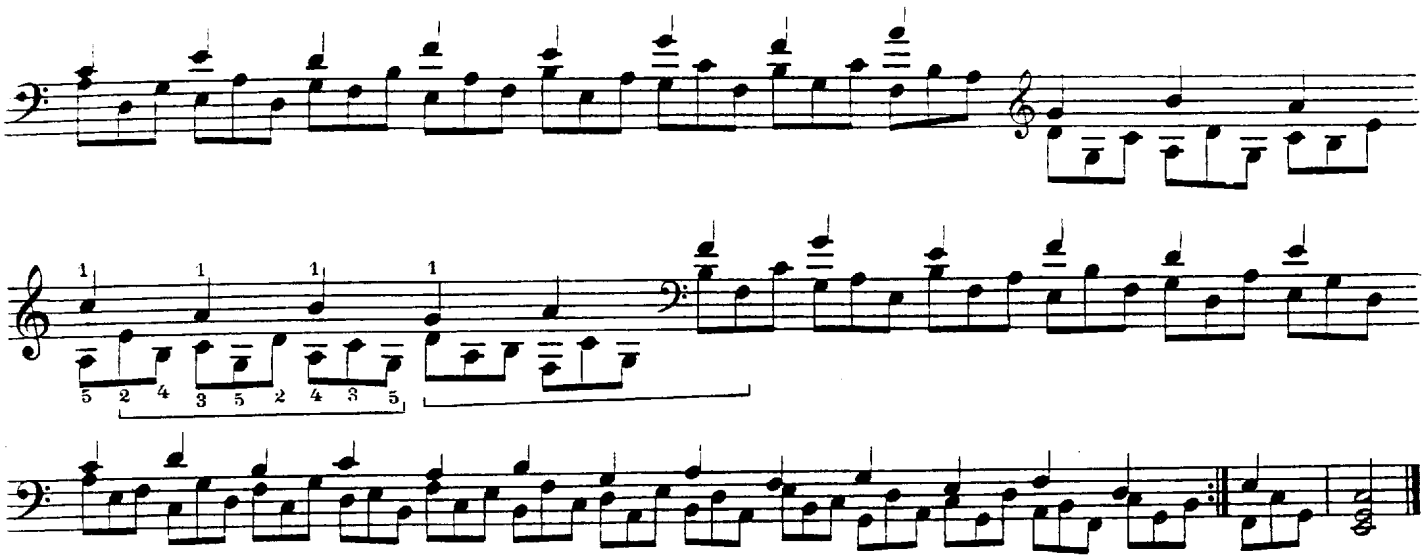
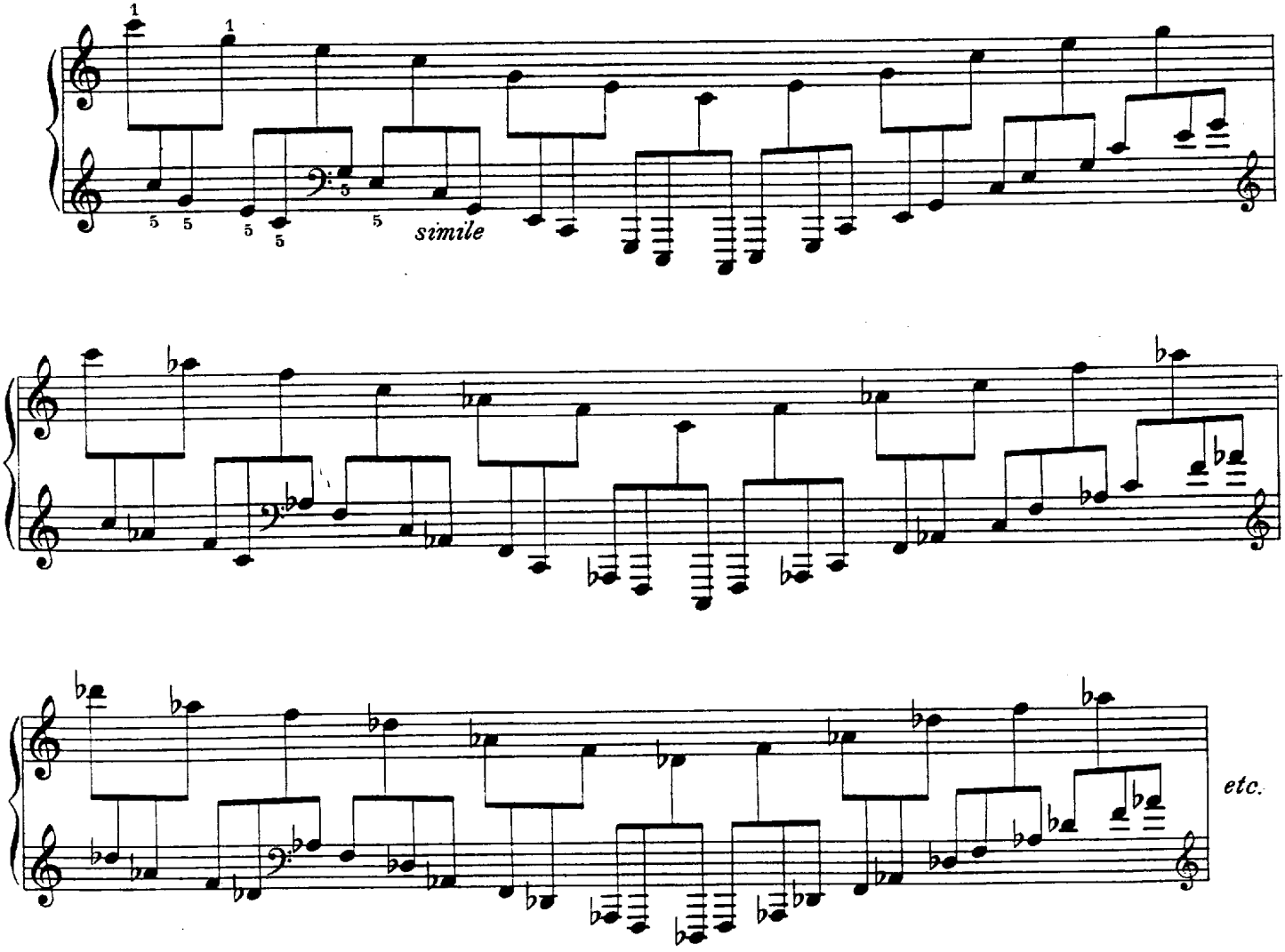


VIII

SAUTS



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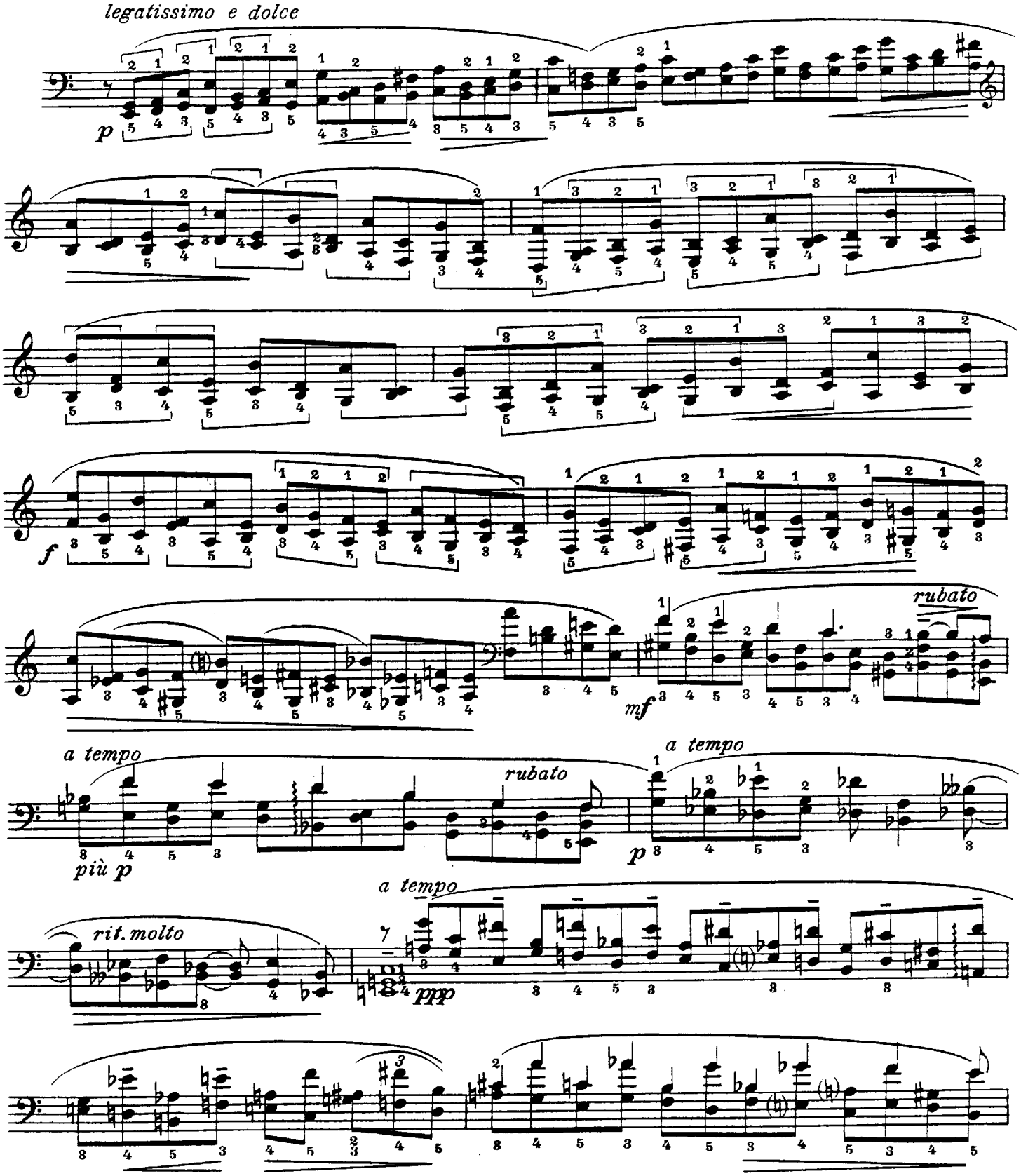
IX
PRÉLUDE



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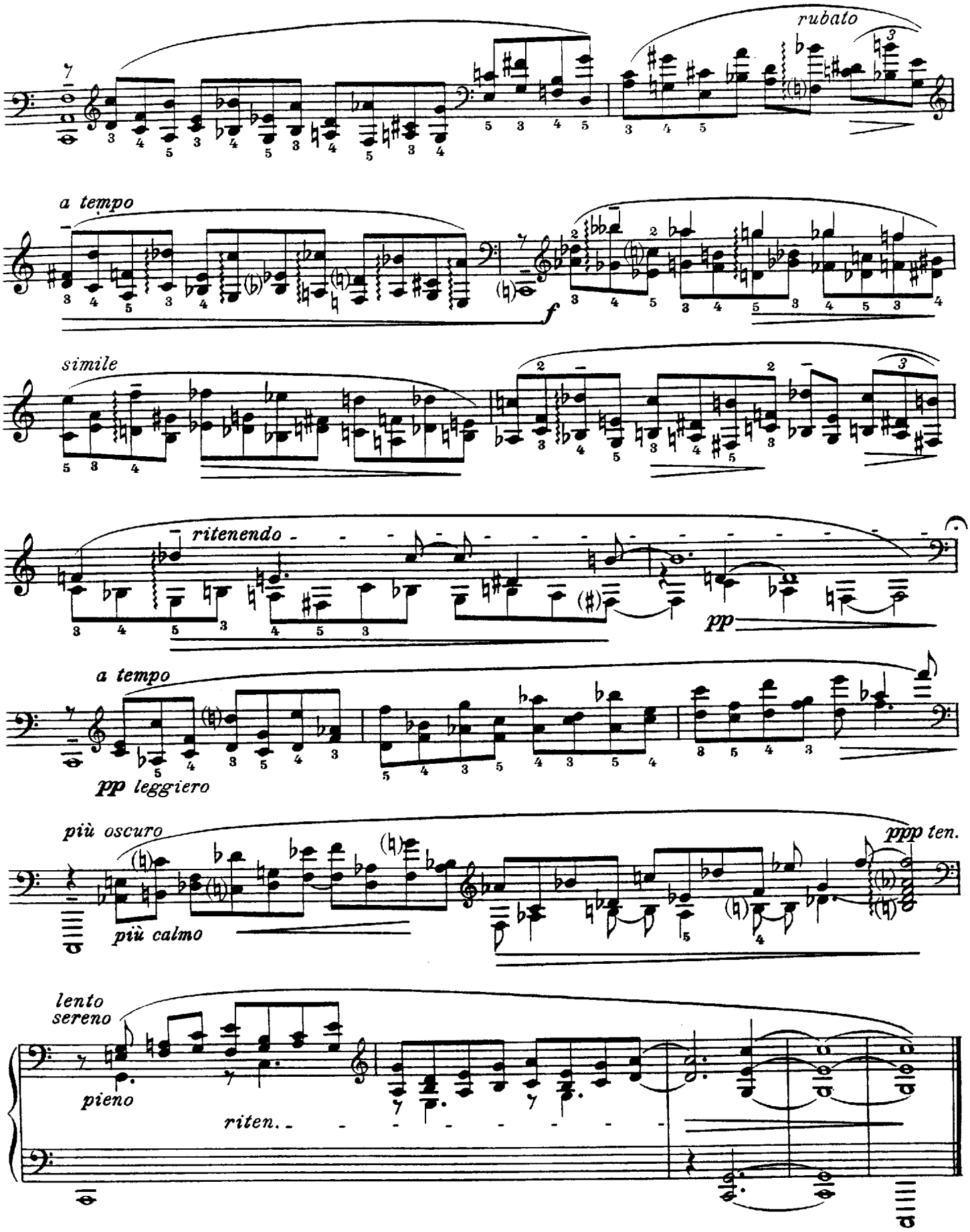

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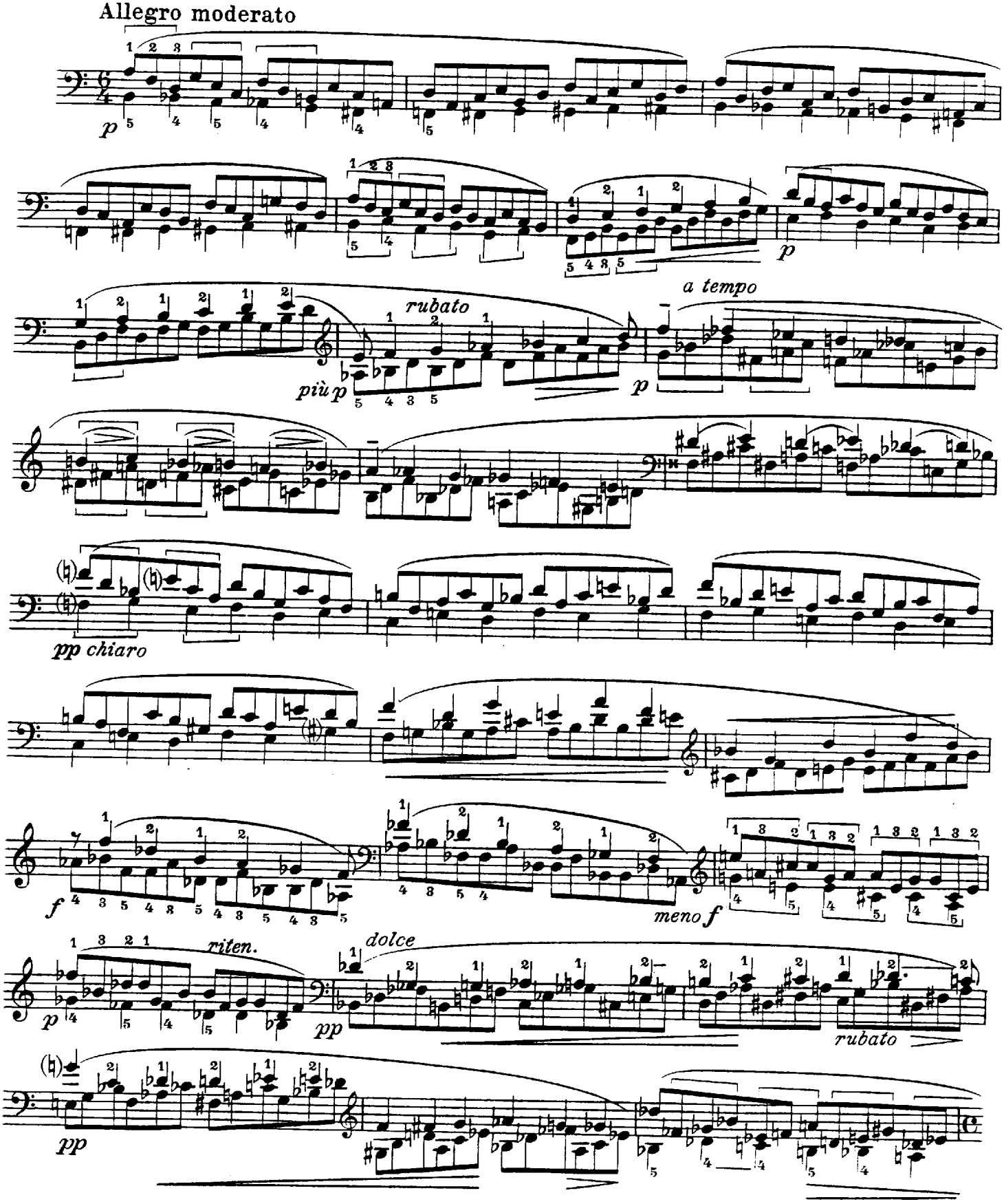
X

PRÉLUDE



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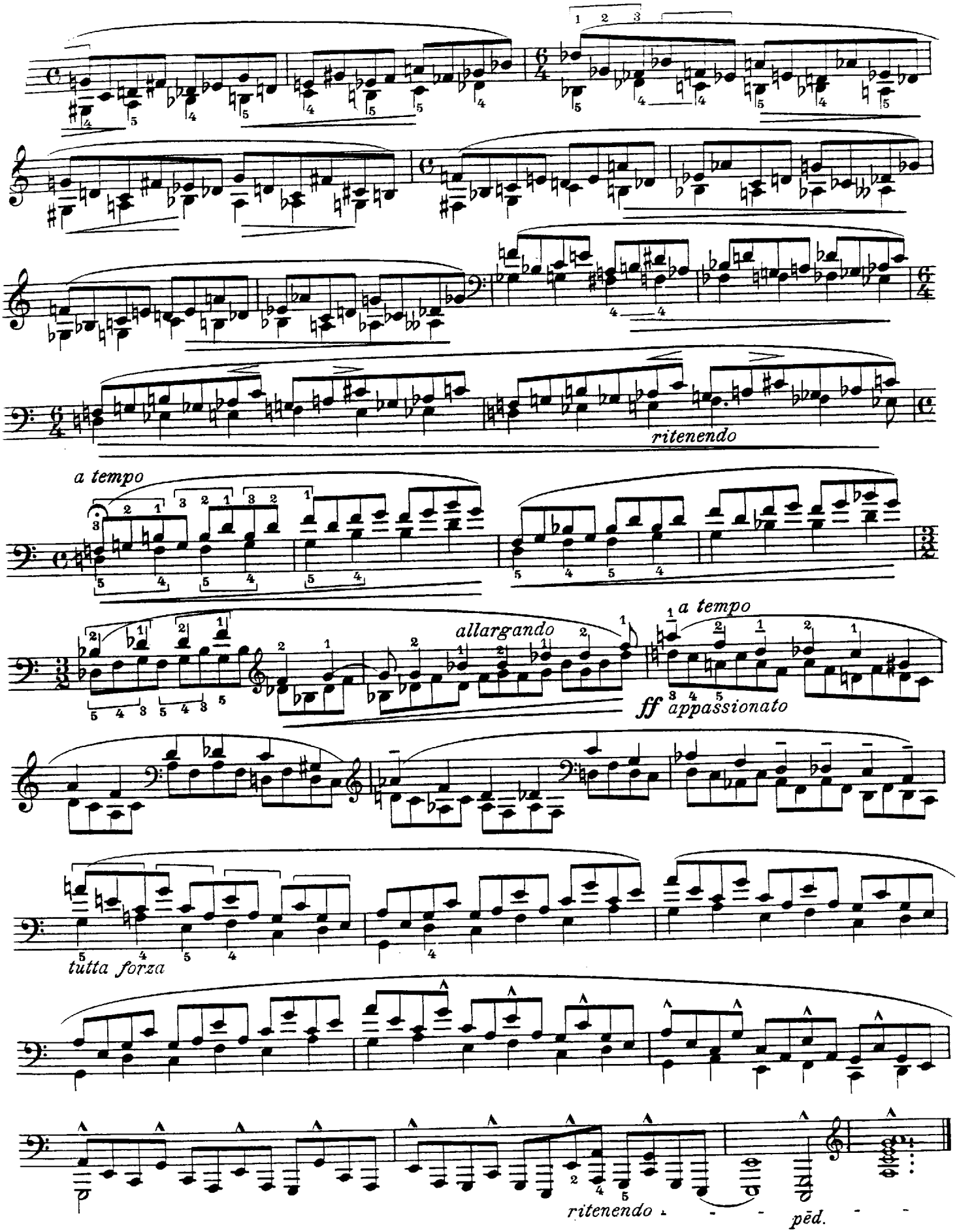

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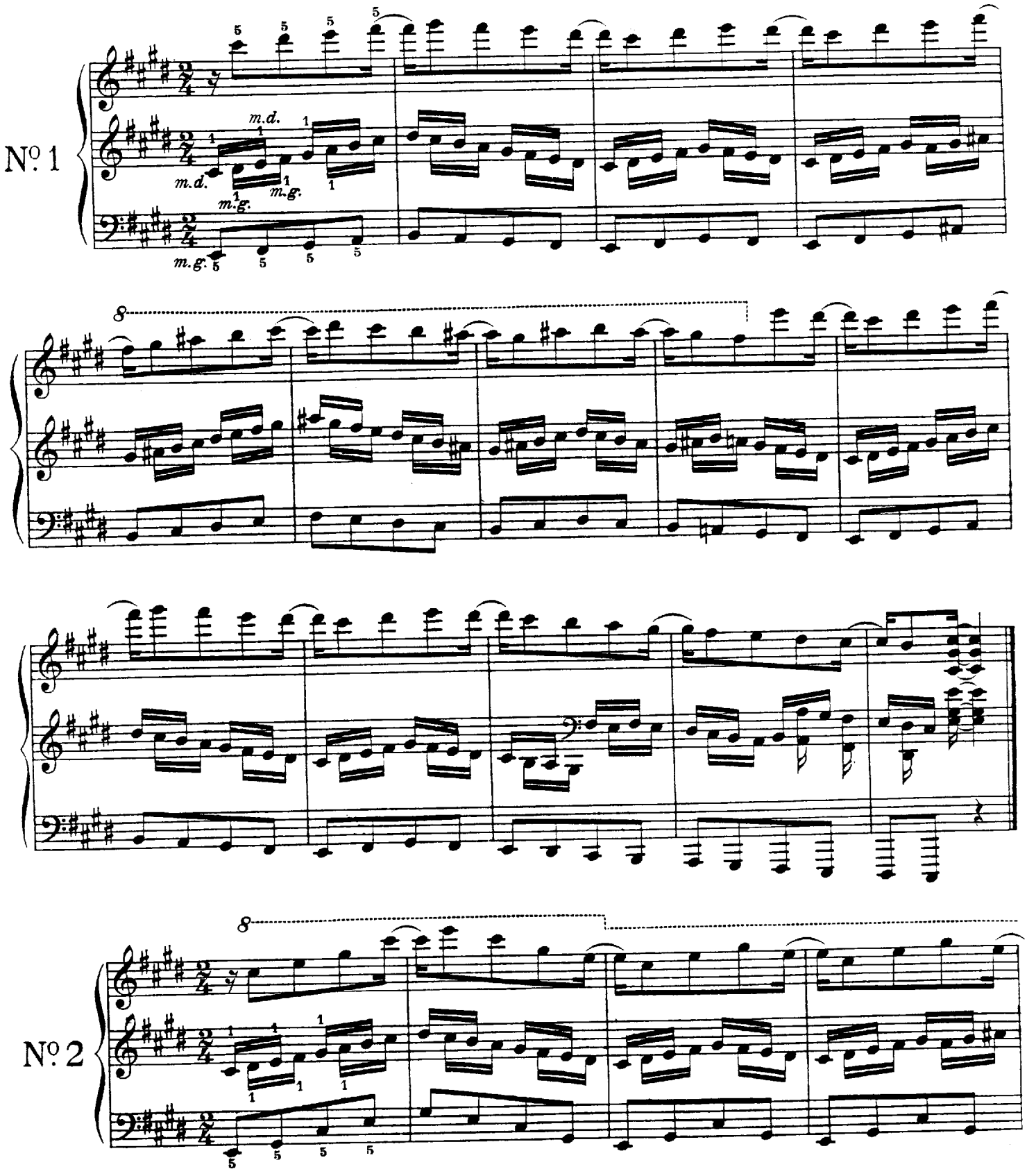
XI
SUPPLEMENT

Pour le deux mains
Für zwei Hände
For both hands



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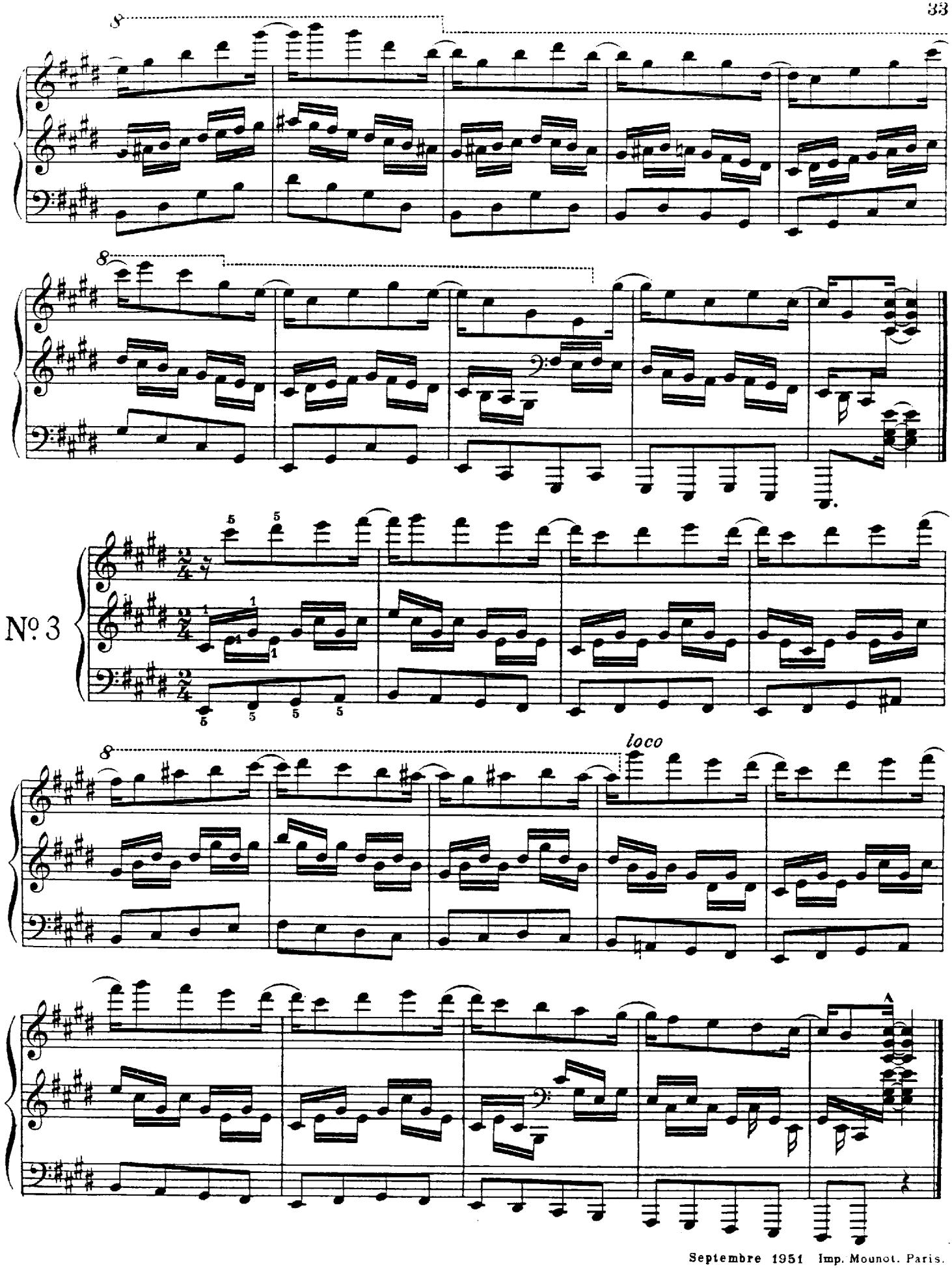

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