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3^{me}
NOUVELLE ÉDITION CORRIGÉE.
Foreign fingering.

Études Célèbres

pour le

Piano

par

STEPHAEN HELLER.

Dans l'ordre progressif indiqué par l'Auteur.

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25 ÉTUDES

Pour former au Sentiment du Rythme et à l'Expression.

Allegretto. M. M. ♩=80.

STEPHEN HELLER. op. 47.
Liv. I.

ÉTUDE 1.

The musical score for Étude 1 is written in 2/4 time and consists of seven systems of piano and bass staves. The tempo is marked 'Allegretto' with a metronome marking of ♩=80. The piece is in the key of G major. The score includes various dynamic markings: *p* (piano) at the beginning, *cresc.* (crescendo) in the second system, *mf* (mezzo-forte) in the third system, and *pp* (pianissimo) in the sixth system. The piece concludes with a *f* (forte) dynamic in the seventh system. The score is annotated with numerous fingerings (1-5) and slurs throughout. The first system is labeled 'ÉTUDE 1.' and the composer's name 'STEPHEN HELLER. op. 47. Liv. I.' is printed in the upper right. The page number '198 (1.)' is located at the bottom left.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand contains a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). Dynamic markings *mf* and *rin.f* are present.

Musical notation system 2, featuring a grand staff. The right hand has a melodic line with slurs and fingerings (3, 2, 3, 4, 3, 2, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). A dynamic marking *p* is present.

Musical notation system 3, featuring a grand staff. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1).

Musical notation system 4, featuring a grand staff. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, 2, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1).

Musical notation system 5, featuring a grand staff. The right hand has a melodic line with slurs and fingerings (5, 3, 2, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). Dynamic markings *riten.* and *p* are present. The tempo marking *a tempo.* is also present.

Musical notation system 6, featuring a grand staff. The right hand has a melodic line with slurs and fingerings (5, 3, 2, 1, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). Dynamic markings *p* and *p* are present.

Allegretto con moto. M.M. ♩ = 100.

ÉTUDE 3.

The musical score for Étude 3 is written in 6/8 time and consists of seven systems of piano and bass staves. The piece begins with a piano (*p*) dynamic and features a variety of musical techniques, including triplets, slurs, and dynamic markings such as *mf*, *rinf*, *fz*, and *pp*. The score includes numerous fingerings and articulation marks, such as accents and slurs, to guide the performer. The piece concludes with a final chord in the piano staff.

Andantino con moto. M.M. ♩ = 108.

ÉTUDE 4.

Musical notation for the first system of Étude 4, measures 1-4. The piece is in G major and 3/4 time. The first system consists of two staves. The right hand has a melodic line with slurs and fingerings (1-2-3-4-5). The left hand provides harmonic support with chords and single notes. Dynamics include *mf* and *p*.

Musical notation for the second system of Étude 4, measures 5-8. The right hand continues with intricate melodic patterns and slurs. The left hand features chords and moving lines. Dynamics include *p* and *pp*.

Musical notation for the third system of Étude 4, measures 9-12. The right hand has a melodic line with slurs and fingerings. The left hand has chords and moving lines. Dynamics include *mf* and *pp*.

Musical notation for the fourth system of Étude 4, measures 13-16. The right hand has a melodic line with slurs and fingerings. The left hand has chords and moving lines. Dynamics include *mf* and *pp*.

Musical notation for the fifth system of Étude 4, measures 17-20. The right hand has a melodic line with slurs and fingerings. The left hand has chords and moving lines. Dynamics include *mf* and *pp*.

Musical notation for the sixth system of Étude 4, measures 21-24. The right hand has a melodic line with slurs and fingerings. The left hand has chords and moving lines. Dynamics include *mf* and *pp*.

Musical notation for the seventh system of Étude 4, measures 25-28. The right hand has a melodic line with slurs and fingerings. The left hand has chords and moving lines. Dynamics include *mf* and *pp*.

Allegretto poco agitato. M.M. ♩ = 126.

ÉTUDE 5.

The first system of musical notation for Étude 5, measures 1-5. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand provides a steady accompaniment of eighth notes.

The second system of musical notation, measures 6-10. It continues the piece with a variety of dynamics including *f*, *ff*, and *p*. The right hand has more complex rhythmic patterns and slurs, while the left hand maintains a consistent eighth-note accompaniment.

The third system of musical notation, measures 11-15. This system includes a *pp* dynamic marking. The right hand features a series of slurs and fingerings, and the left hand continues with eighth-note accompaniment.

The fourth system of musical notation, measures 16-20. It features a *pp* dynamic marking. The right hand has a melodic line with slurs and fingerings, and the left hand continues with eighth-note accompaniment.

The fifth system of musical notation, measures 21-25. It includes a *p* dynamic marking. The right hand has a melodic line with slurs and fingerings, and the left hand continues with eighth-note accompaniment.

The sixth system of musical notation, measures 26-30. It includes a *pp* dynamic marking. The right hand has a melodic line with slurs and fingerings, and the left hand continues with eighth-note accompaniment.

The seventh system of musical notation, measures 31-35. It includes a *pp* dynamic marking and the instruction *perdendosi.* The right hand has a melodic line with slurs and fingerings, and the left hand continues with eighth-note accompaniment.

Allegro moderato. M.M. ♩=104.

ÉTUDE 6.

The first system of the piece consists of two staves. The treble staff begins with a whole rest, while the bass staff starts with a piano (p) dynamic and a series of eighth notes. The system concludes with a measure containing fingerings 2, 3, 1, 4, 1 in the treble and 1, 3, 1, 2, 1, 3 in the bass.

The second system continues the piece. The treble staff features a series of eighth notes with fingerings 2, 1, 3, 4, 1, 3, 4, 3, 2, 1. The bass staff has a piano (p) dynamic and includes accents and slurs. The system ends with a measure containing fingerings 4, 2, 5 in the treble and 4, 5 in the bass.

The third system continues with piano (p) dynamics. The treble staff has eighth notes with fingerings 2, 1, 3, 4, 1, 3, 4, 3, 2, 1. The bass staff includes accents and slurs. The system concludes with a measure containing fingerings 4, 1, 3 in the treble and 4, 3 in the bass.

The fourth system features a piano (p) dynamic in the treble staff and a crescendo (cres.) marking in the bass staff. The treble staff contains eighth notes with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff has a steady accompaniment of eighth notes. The system ends with a measure containing fingerings 4, 4 in the treble and 4, 3 in the bass.

The fifth system begins with a piano (p) dynamic in the treble staff and a forte (f) dynamic in the bass staff. The treble staff has eighth notes with fingerings 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff includes a 'do.' marking and fingerings 1, 2, 1, 3, 2, 4. The system concludes with a measure containing fingerings 5, 4, 3, 2, 1 in the treble and 3, 5 in the bass.

The sixth system features a piano (p) dynamic in the treble staff and a fortissimo (fz) dynamic in the bass staff. The treble staff has eighth notes with fingerings 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff includes a 'fz' marking and fingerings 2, 4. The system concludes with a final chord in the treble and bass staves.

Vivace. M.M. $\text{♩} = 108.$

ÉTUDE 7.

The musical score for Étude 7 is written for piano and bass. It consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Vivace' with a metronome marking of quarter note = 108. The score includes various dynamics such as *fz*, *mf*, *f*, *p*, *pp*, and *cresc.*. It also features numerous articulation marks (accents, slurs) and fingerings (numbers 1-5) throughout the piece. The piece concludes with a final chord in the bass staff.

First system of musical notation. The piano staff begins with a forte (*f*) dynamic and includes a slur marked *legato*. The bass staff includes a piano (*p*) dynamic and a slur marked *sempre*. Fingering numbers are present throughout.

Second system of musical notation. The piano staff continues with a piano (*p*) dynamic. The bass staff features a pianissimo (*pp*) dynamic marking. Fingering numbers are present throughout.

Assai vivace. M.M. ♩=76.

ÉTUDE 8.

Beginning of 'ÉTUDE 8'. The piano staff starts with a piano (*p*) dynamic. The bass staff also begins with a piano (*p*) dynamic. Fingering numbers are present throughout.

Third system of musical notation for 'ÉTUDE 8'. The piano staff contains complex fingering patterns such as 1-2-3-4-5 and 2-3-4-5. The bass staff includes various rhythmic patterns and fingering numbers.

Fourth system of musical notation for 'ÉTUDE 8'. The piano staff includes a piano (*p*) dynamic marking. The bass staff continues with complex fingering and rhythmic patterns.

Fifth system of musical notation for 'ÉTUDE 8'. The piano staff includes a piano (*p*) dynamic marking. The bass staff continues with complex fingering and rhythmic patterns.

Sixth system of musical notation for 'ÉTUDE 8'. The piano staff includes a piano (*p*) dynamic marking. The bass staff continues with complex fingering and rhythmic patterns.

Andantino. M.M. ♩ = 69.

ÉTUDE 9.

First system of musical notation (measures 1-4). The right hand starts with a *p dolce.* dynamic and includes fingerings 2, 3, 4, 1, 3, 2, 3. The left hand has a *pp* dynamic. The system concludes with *pp* and *express.* markings.

Second system of musical notation (measures 5-8). The right hand features a *p* dynamic and includes fingerings 3, 4, 5, 4, 3, 2, 1, 2. The left hand has a *pp* dynamic. The system concludes with *pp* and *express.* markings.

Third system of musical notation (measures 9-12). The right hand starts with a *mf* dynamic, moves to *p*, and ends with *f*. The left hand has a *p* dynamic. The system concludes with *p* and *pp* markings.

Fourth system of musical notation (measures 13-16). The right hand starts with a *mf* dynamic and includes fingerings 3, 4, 3. The left hand has a *p* dynamic. The system concludes with *riten.* and *p* markings.

Fifth system of musical notation (measures 17-20). The right hand starts with *a tempo.* and includes fingerings 2, 1, 5. The left hand has a *pp* dynamic. The system concludes with *pp* and *p* markings.

Sixth system of musical notation (measures 21-24). The right hand includes fingerings 1, 3, 5. The left hand includes fingerings 3, 5, 2, 3, 2, 4, 2. The system concludes with a double bar line.

Da Capo ad libitum.

Moderato. M. M. ♩=100.

ÉTUDE 10.

The musical score for Étude 10 is written for piano and bass. It consists of eight systems of two staves each. The tempo is Moderato, marked with a quarter note equal to 100 beats per minute. The piece begins with a mezzo-forte (*mf*) dynamic. The first system includes a *cresc.* marking. The second system features a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the bass part. The third system is marked *dolce.* (softly) and includes a fortissimo (*ff*) dynamic in the bass part. The fourth system includes a pianissimo (*pp*) dynamic in the piano part and an *express.* (expressive) marking in the bass part. The fifth system continues with various dynamics and articulations. The sixth system features a piano (*p*) dynamic in the piano part. The seventh system includes a forte (*f*) dynamic in the piano part and a mezzo-forte (*mf*) dynamic in the bass part. The eighth system concludes with a pianissimo (*pp*) dynamic in the piano part and a final cadence in the bass part. The score is filled with complex chordal textures, arpeggiated figures, and various fingerings and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *pp* dynamic marking.

Second system of musical notation. It starts with a *f* dynamic, followed by a *p* dynamic, and then a *fp* dynamic. The tempo is marked *riten.* (ritardando) and then *a tempo.* The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Third system of musical notation. It begins with a *p* dynamic and includes a *dimin.* (diminuendo) instruction. The right hand has a melodic line with slurs and accents, while the left hand plays chords and eighth notes. The system ends with a *p* dynamic.

Fourth system of musical notation. It starts with a *fz* dynamic, followed by a *p* dynamic, and then an *sf* dynamic. The tempo is marked *risoluto.* (risoluto). The right hand features a melodic line with slurs and accents, while the left hand plays chords and eighth notes.

Fifth system of musical notation. It begins with a *fz* dynamic, followed by a *dimin.* instruction, and then a *pp* dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays chords and eighth notes. The system ends with a *pp* dynamic.

Sixth system of musical notation. It starts with a *p* dynamic and includes a *p* dynamic marking. The right hand features a melodic line with slurs and accents, while the left hand plays chords and eighth notes. The system ends with a *p* dynamic.

Allegretto. M.M. ♩ = 126.

ÉTUDE 13.

riten.

a tempo.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line with chords and single notes. Fingering numbers (1, 2, 3, 4) are visible below the notes.

Second system of musical notation. The treble staff features a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. A dynamic marking 'p' (piano) is present. Fingering numbers are indicated below the notes.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. A dynamic marking 'f' (forte) is present. Fingering numbers are indicated below the notes.

Fourth system of musical notation. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. A dynamic marking 'p' (piano) is present. Fingering numbers are indicated below the notes.

Fifth system of musical notation. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Dynamic markings 'p riten.' and 'a tempo.' are present. The word 'perdentosi.' is written above the treble staff. Fingering numbers are indicated below the notes.

Sixth system of musical notation. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Fingering numbers are indicated below the notes.

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