J. CONCONE

Oeuvre 30.

LE RUISSEAU.

ETUDE I.

Toujours doux, lie et très égal.

20 ÉTUDES

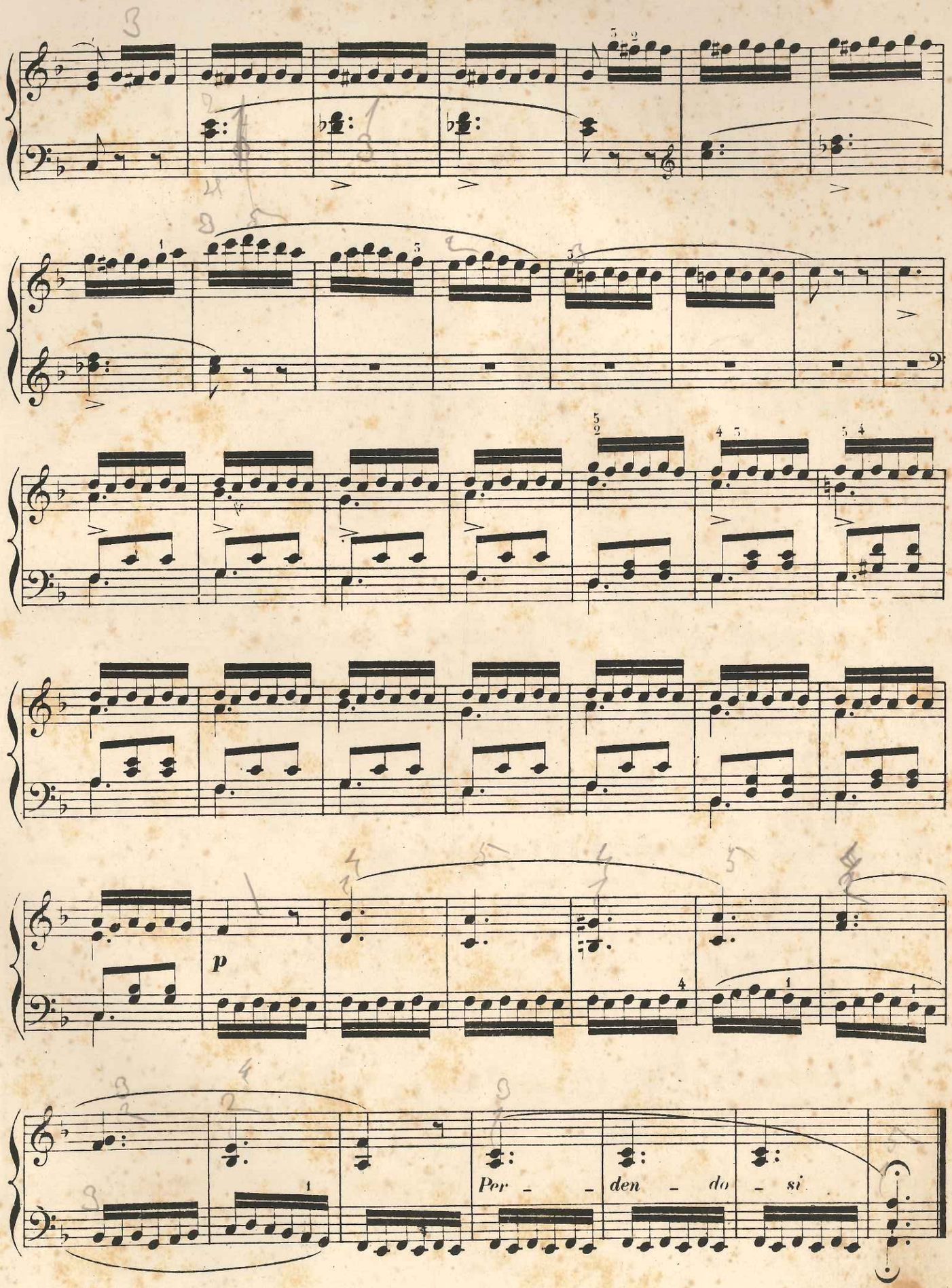
Chantantes.

2me EDITION.

All.tto animato. (♩= 72.)

PIANO.

Quietamente.


p
Per - - den - do - si

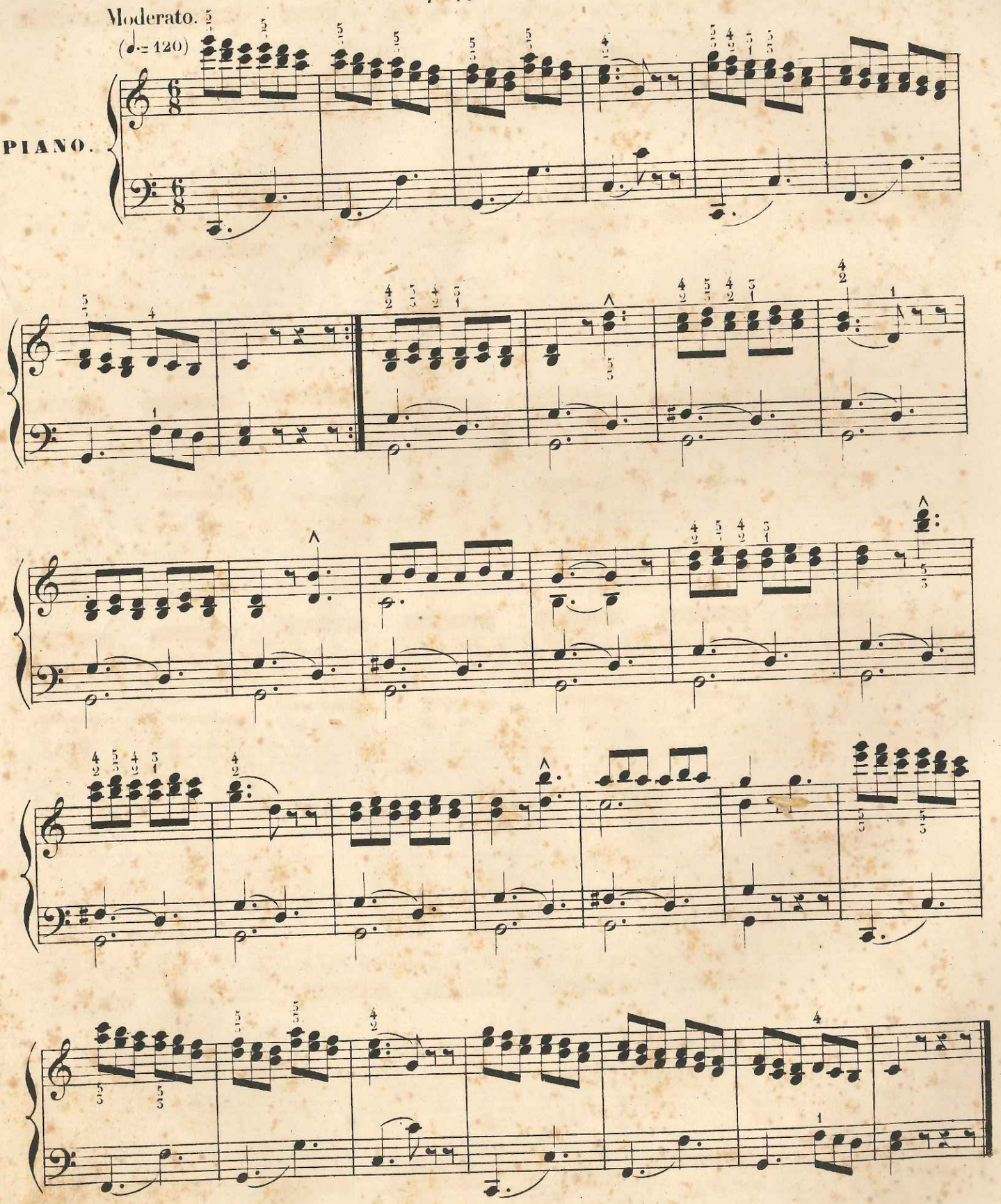
SCHERZETTO.

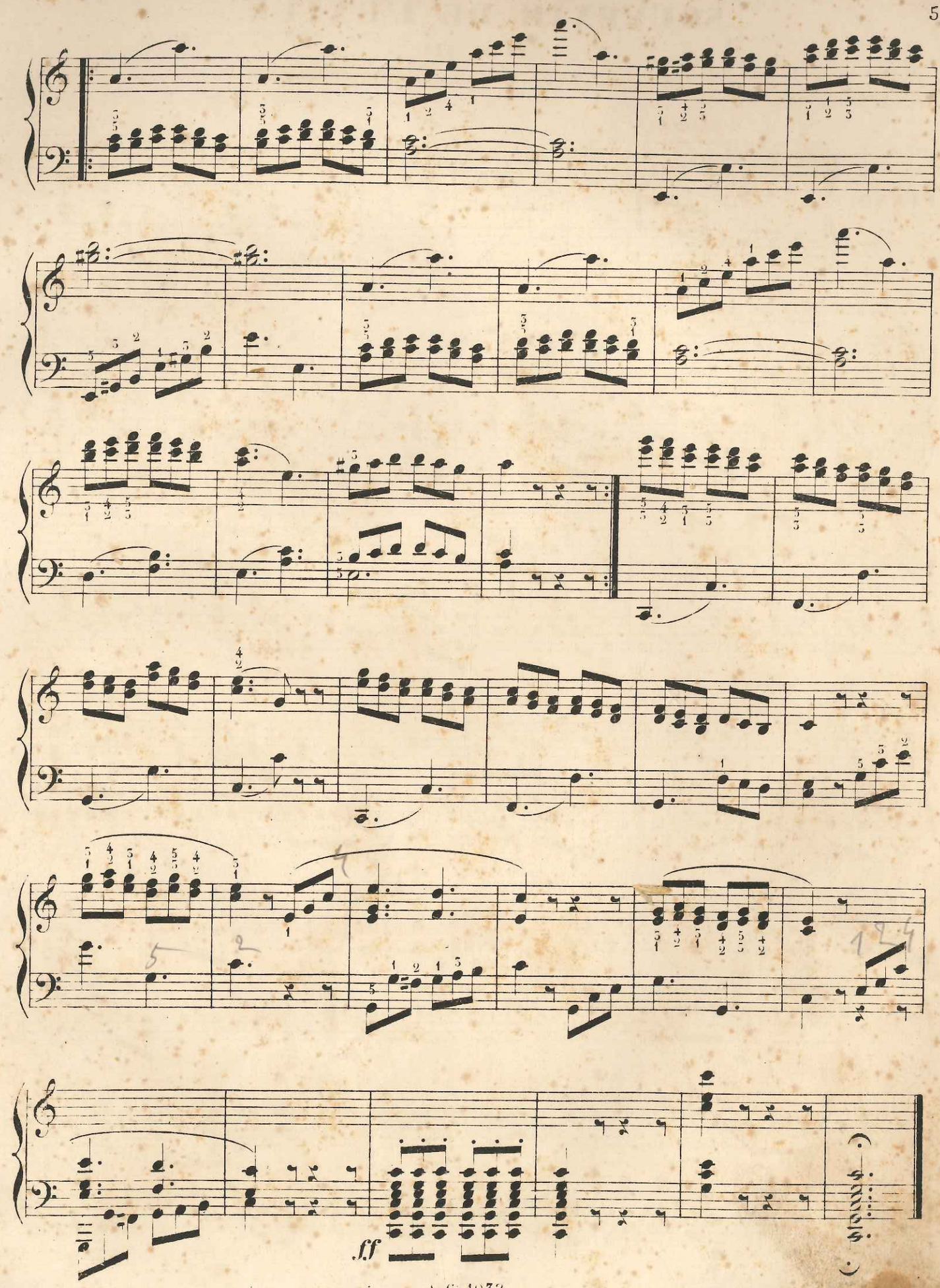
ETUDE II.

Les tierces frappées bien ensemble.

Moderato.
(♩.= 120)

PIANO.

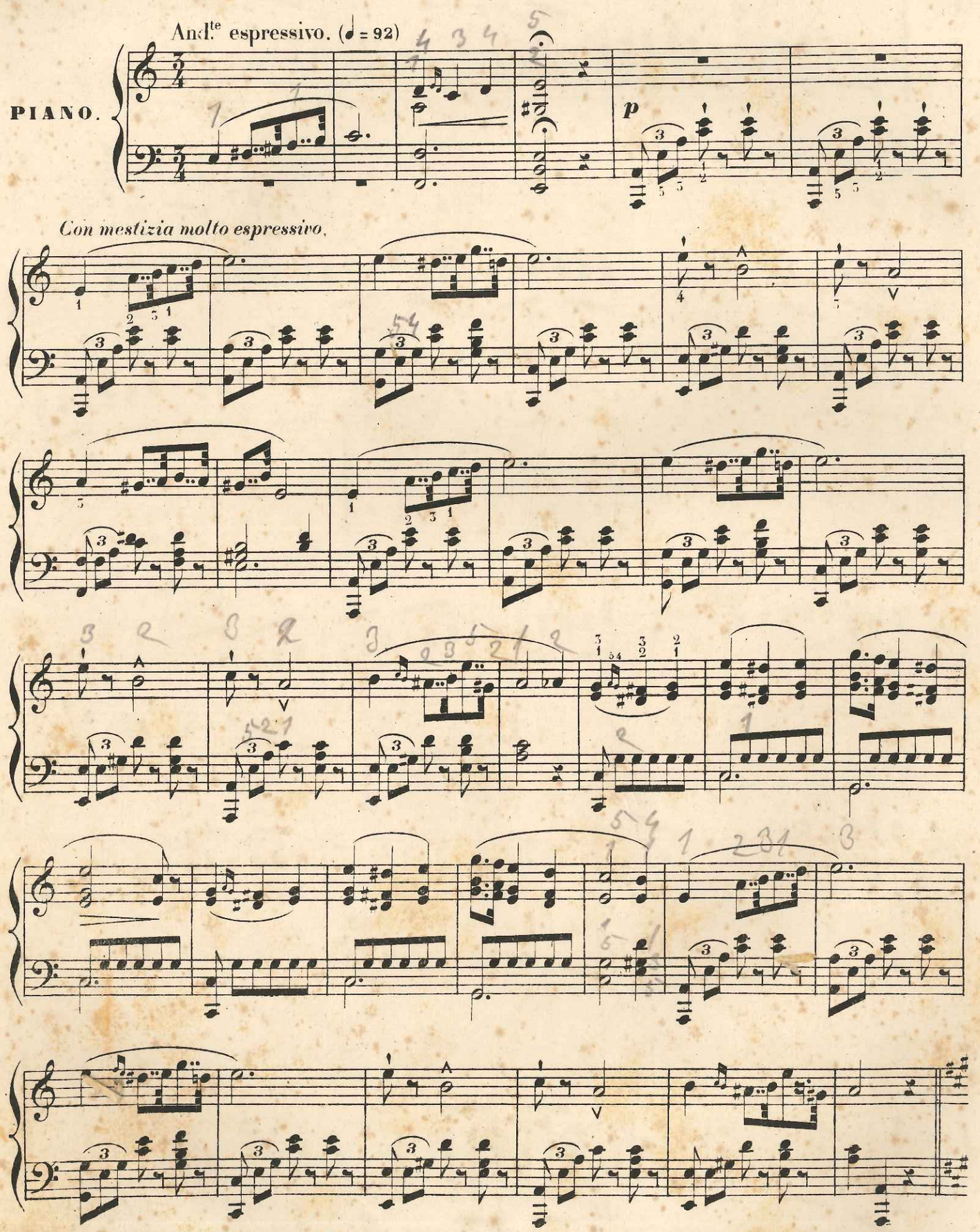


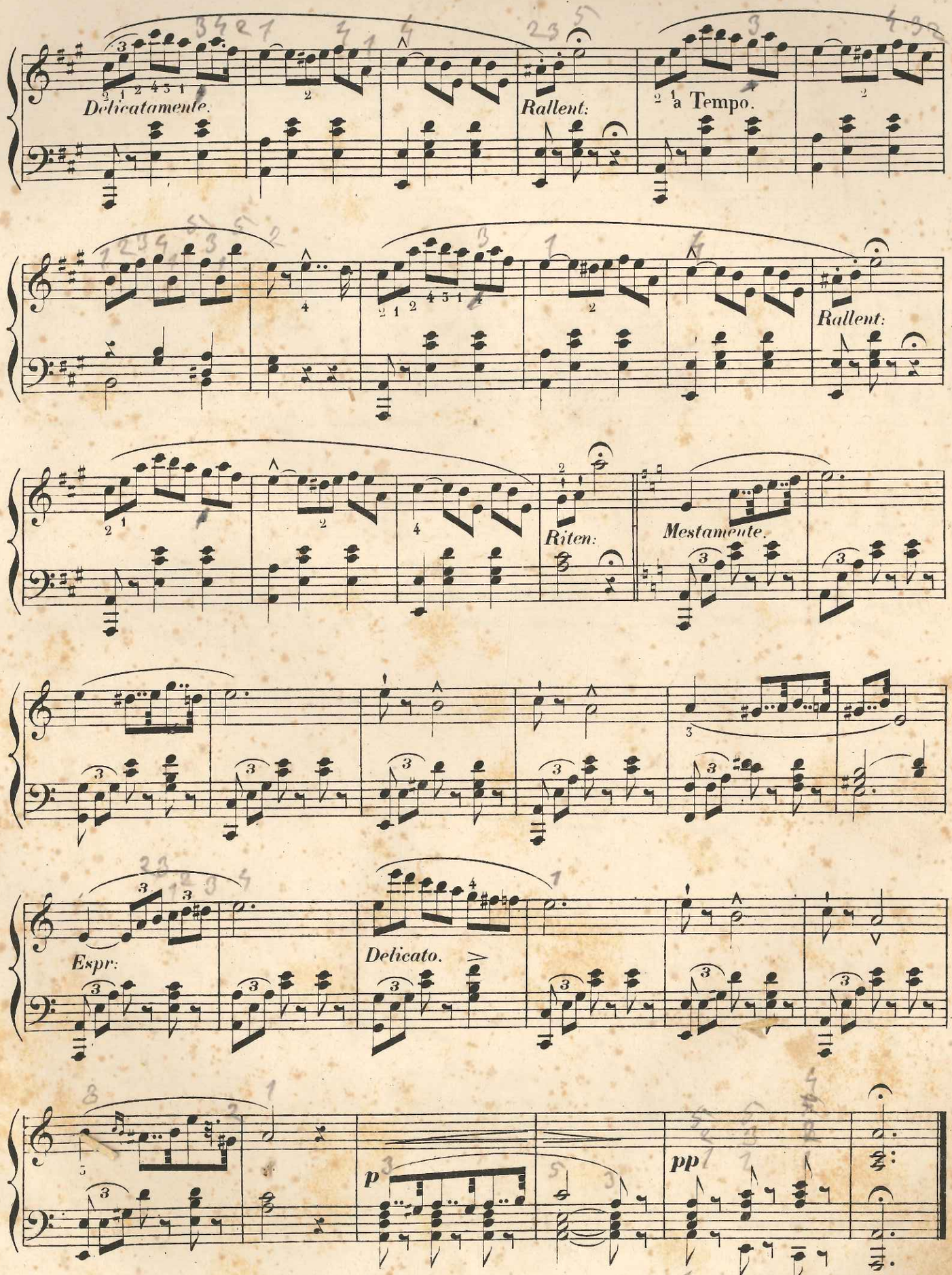

ff

SOUVENIR DE L'EXILÉ.

ETUDE III.

La mélodie chantée avec beaucoup d'expression.




Delicatamente.
Rallent:
a Tempo.
Rallent:
Riten:
Mestamente.
Espr:
Delicato.
p
pp

MATINES

ETUDE IV.

Le chant bien soutenu.

Larghetto. (𝅗𝅥 = 63)

PIANO.

Quieto.

Sempre sotto voce.

Religiosamente.

Poco riten.

f

Ped.

Très doux.

Sempre diminuendo.

pp

BONHEUR RÊVE.

ETUDE V.

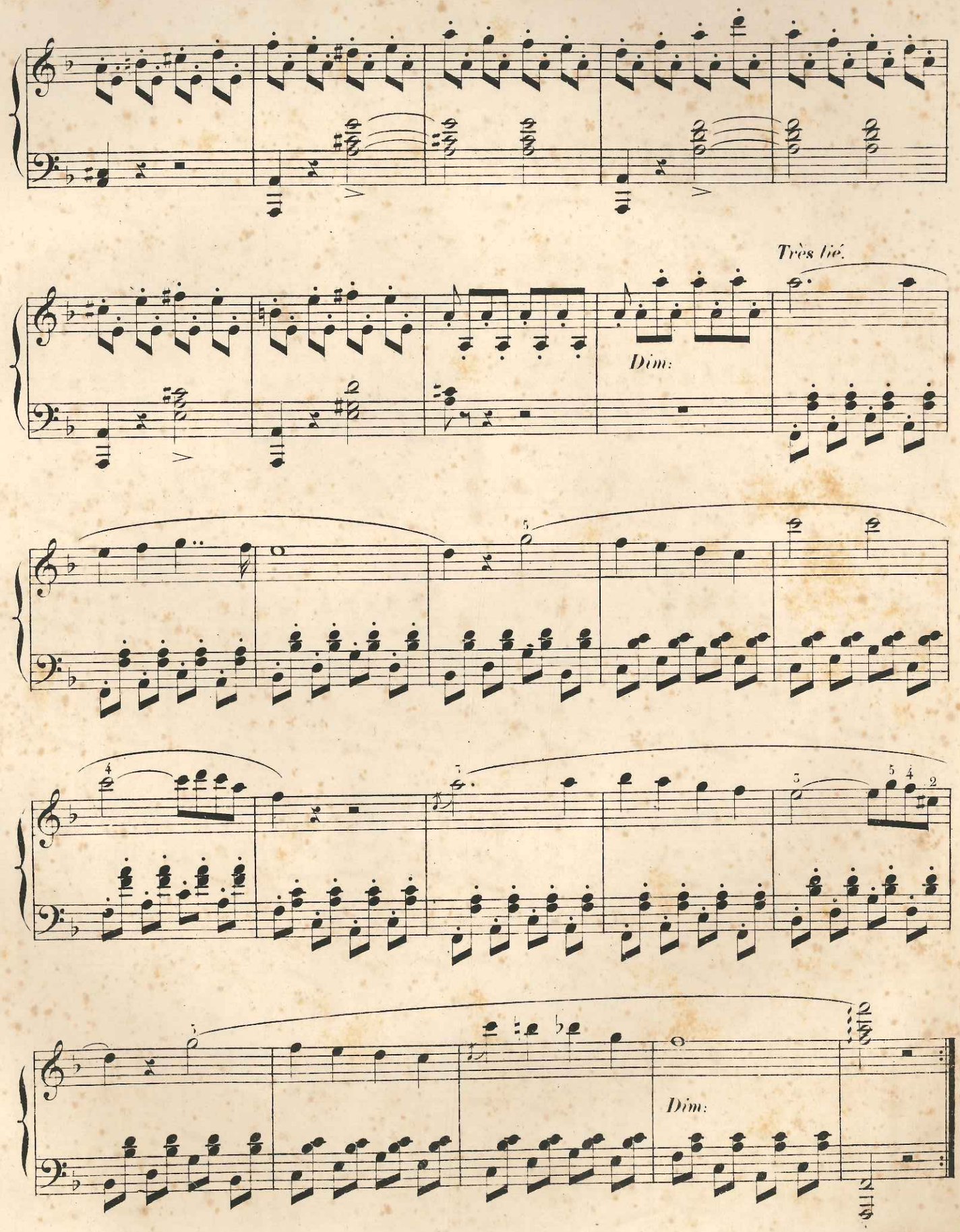
La mélodie bien liée – l'Accompagnement toujours staccato.

Moderato assai. (♩ = 72)

Dolce e legato.

PIANO.

Sempre staccato a mezza voce.


Très lié.
Dim:
Dim:

TARENTELLE.

ETUDE VI.

Souplesse dans l'articulation du poignet.

Allegro vivo. (♩= 126)

PIANO.

1re fois. Majeur. 2e fois.

p

Cresc.

f

f

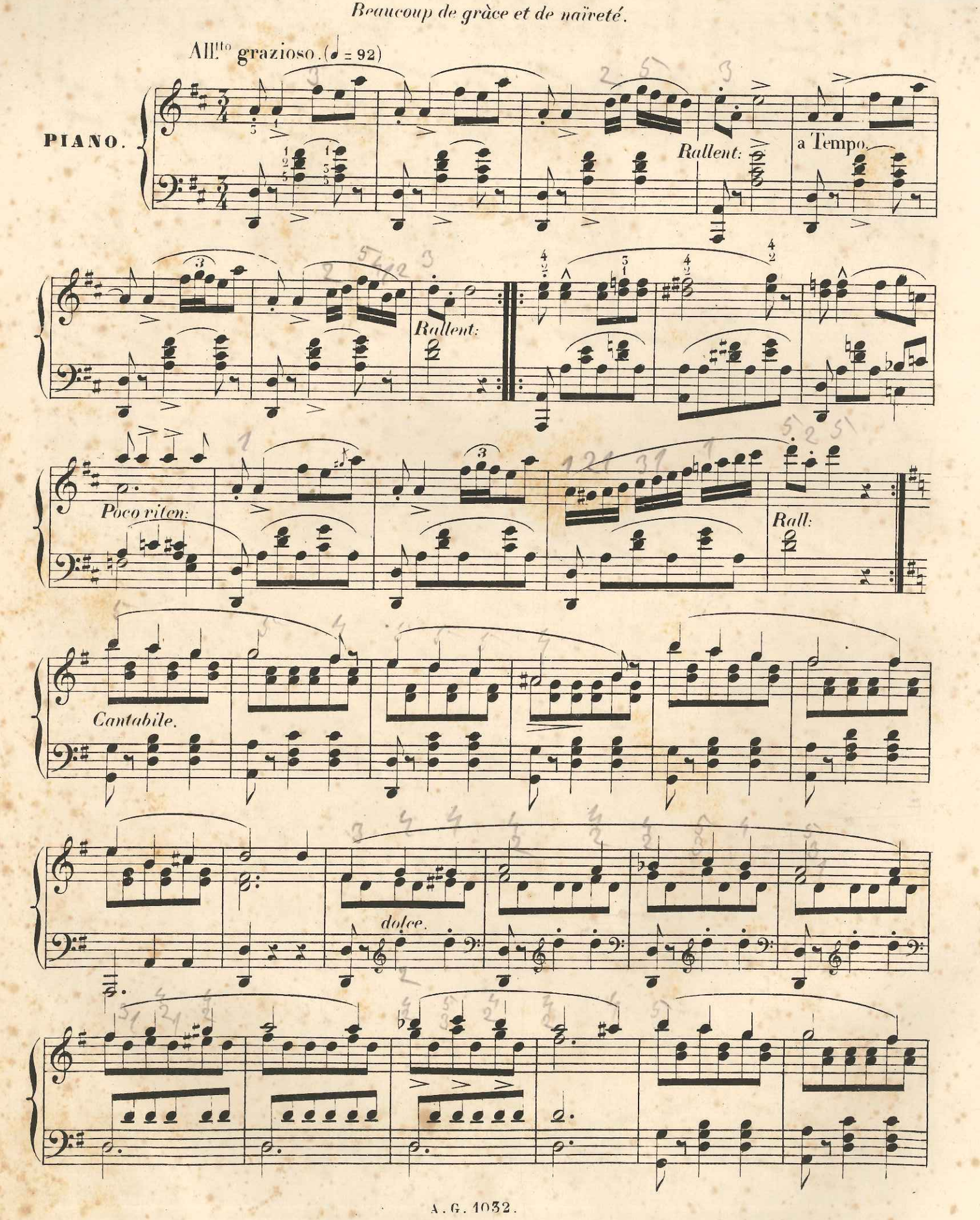
f

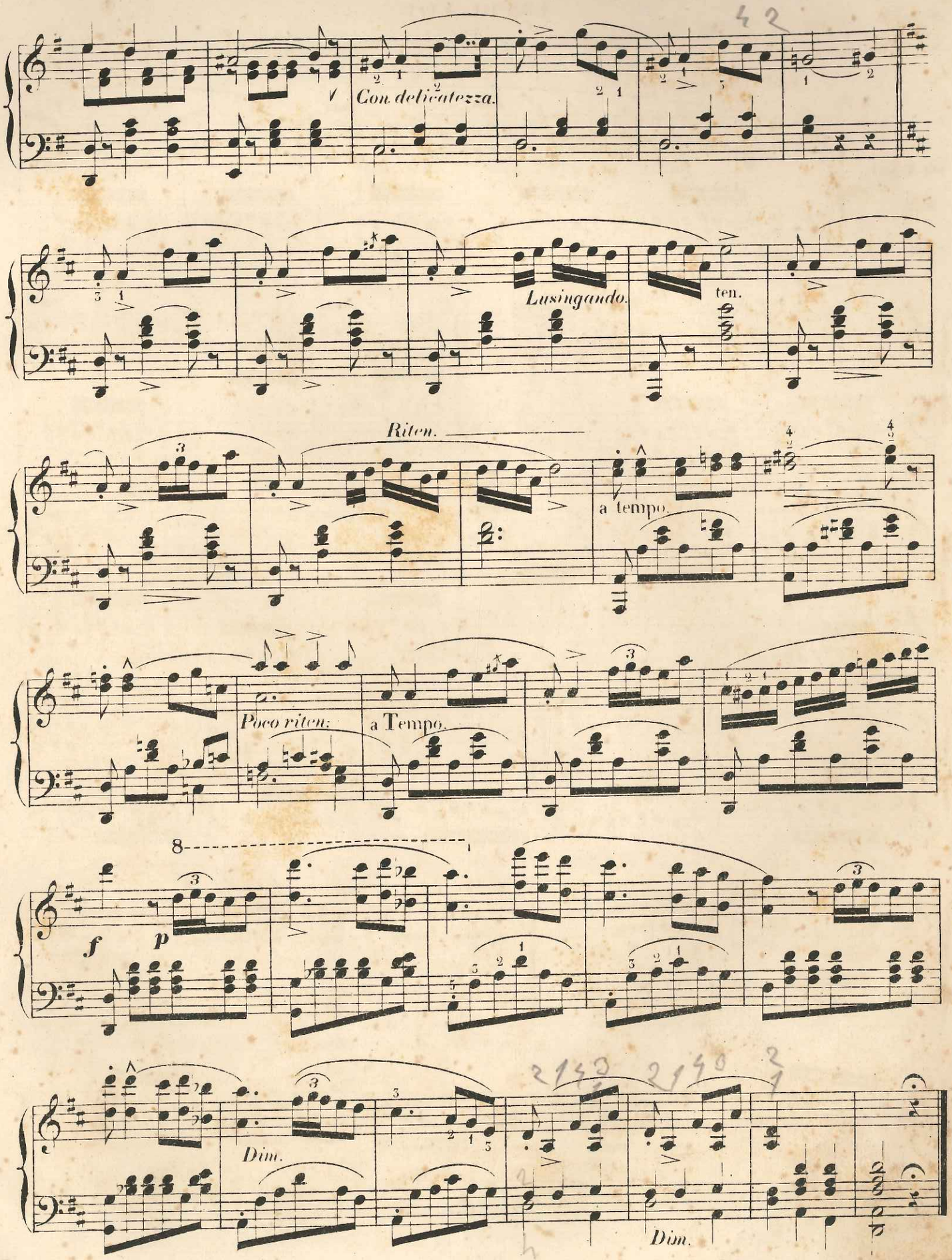
ff

SIMPLE HISTOIRE.

ETUDE VII.

Beaucoup de grâce et de naïveté.

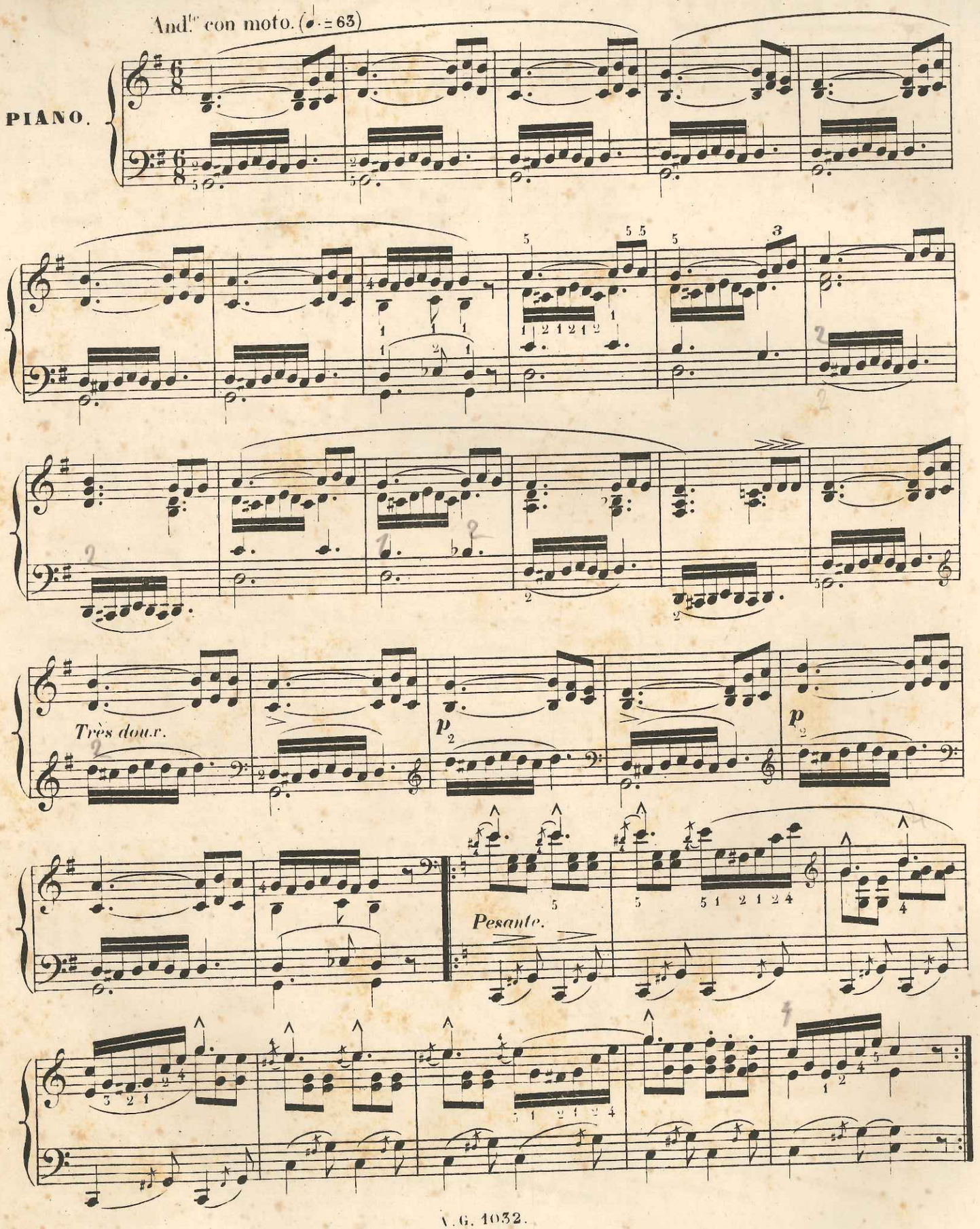


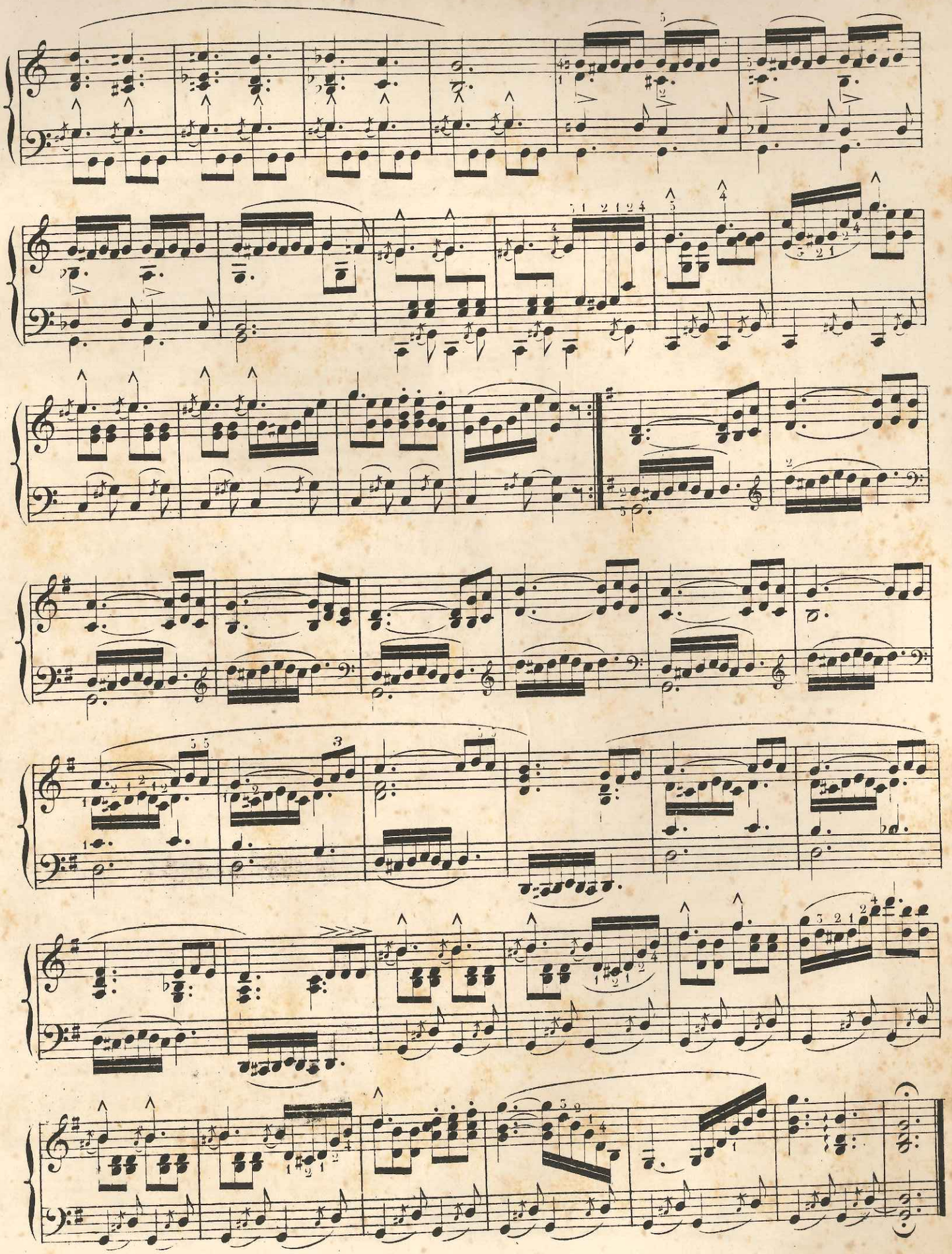

Con delicatezza.
Lusingando.
ten.
Riten.
a tempo.
Poco riten:
a Tempo.
8
f
p
Dim.
Dim.

LA NACELLE EN MER.

ETUDE VIII.

Style imitatif - le chant lourré.





ESPRIT ET LÉGÈRETÉ

ETUDE IX.

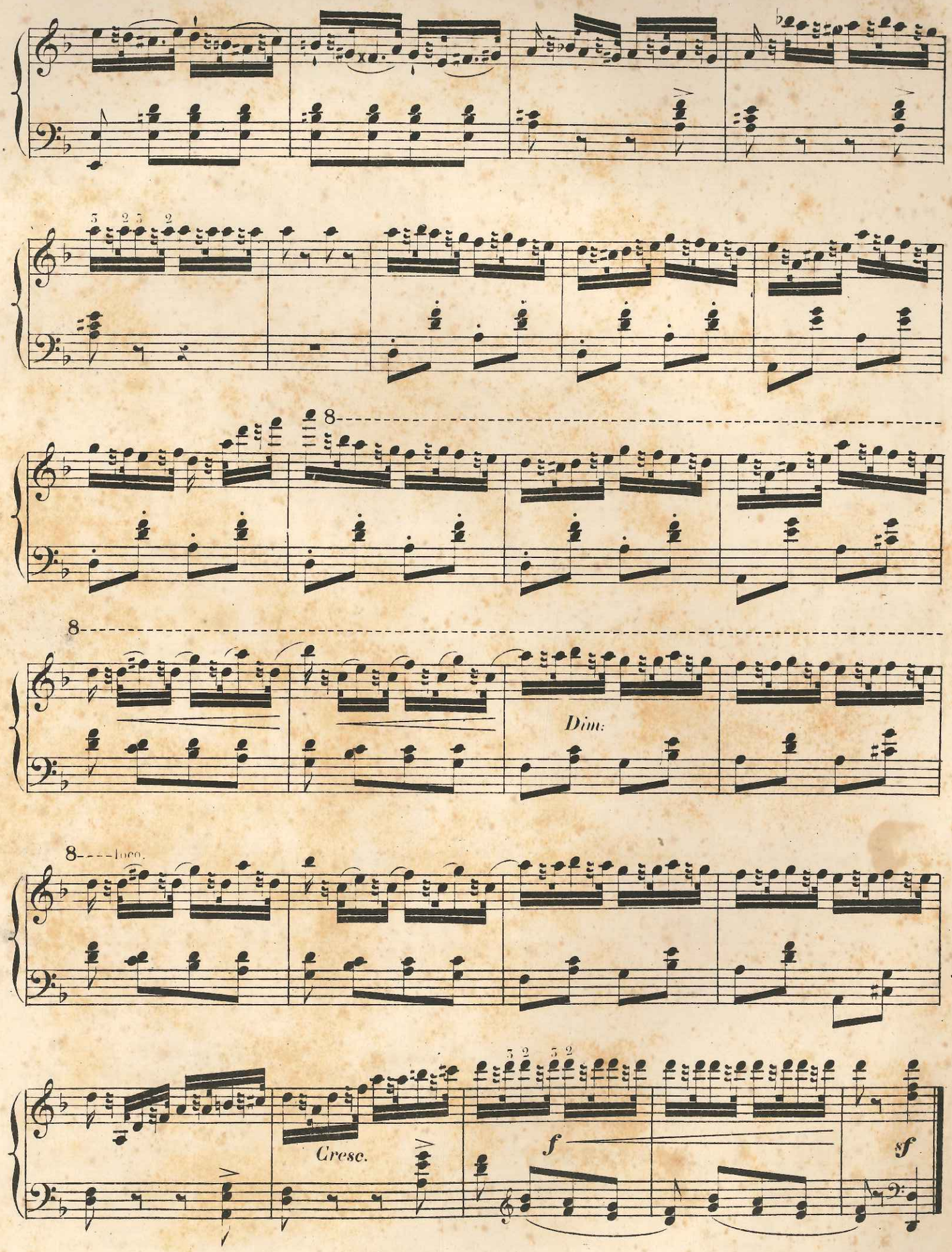
Exécution très vive et légère.

All.tto animato. (♩ = 112)

PIANO.

Scherzando.

1.ma 2.da


8
8
Dim:
8
loco.
Cresc.
f
f

SEPT HEURES.

ETUDE X.

Exécution toujours nette; – les notes (1) à (7) distinctement accentuées.

Andantino. (♩ = 88)

PIANO.

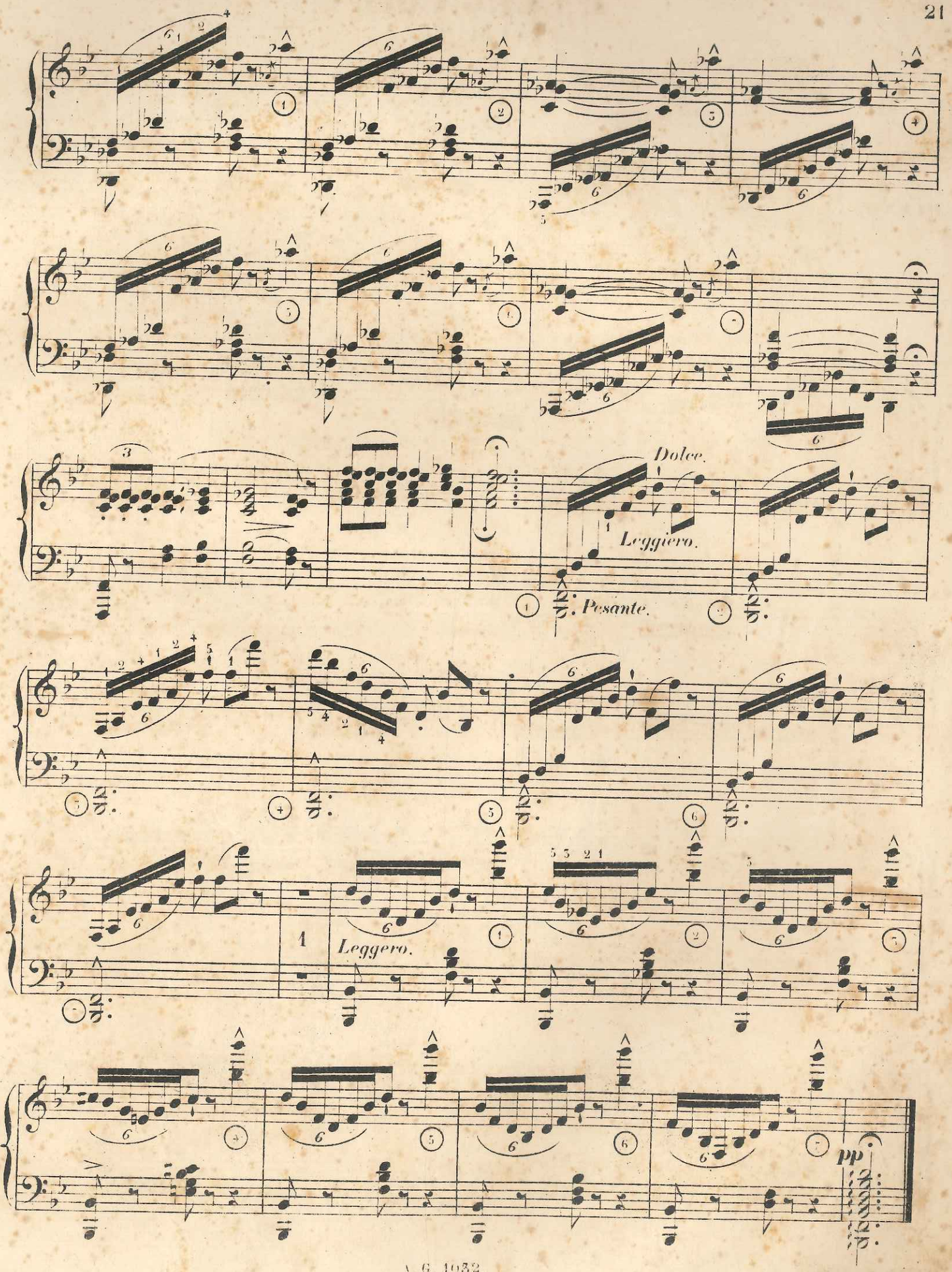
Sotto voce.

Dolce e sotto voce.

pp

Più animato.

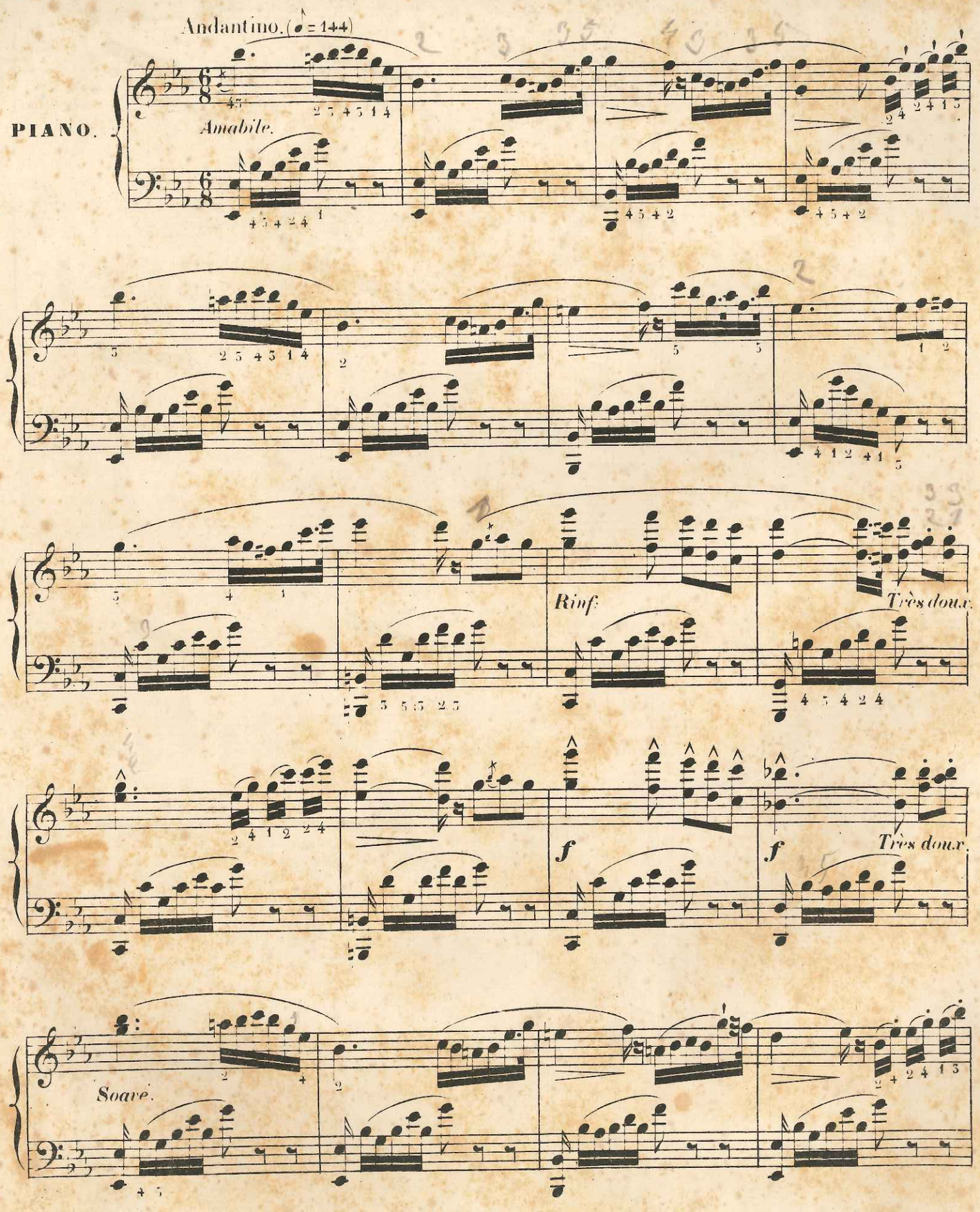
Poco riten:

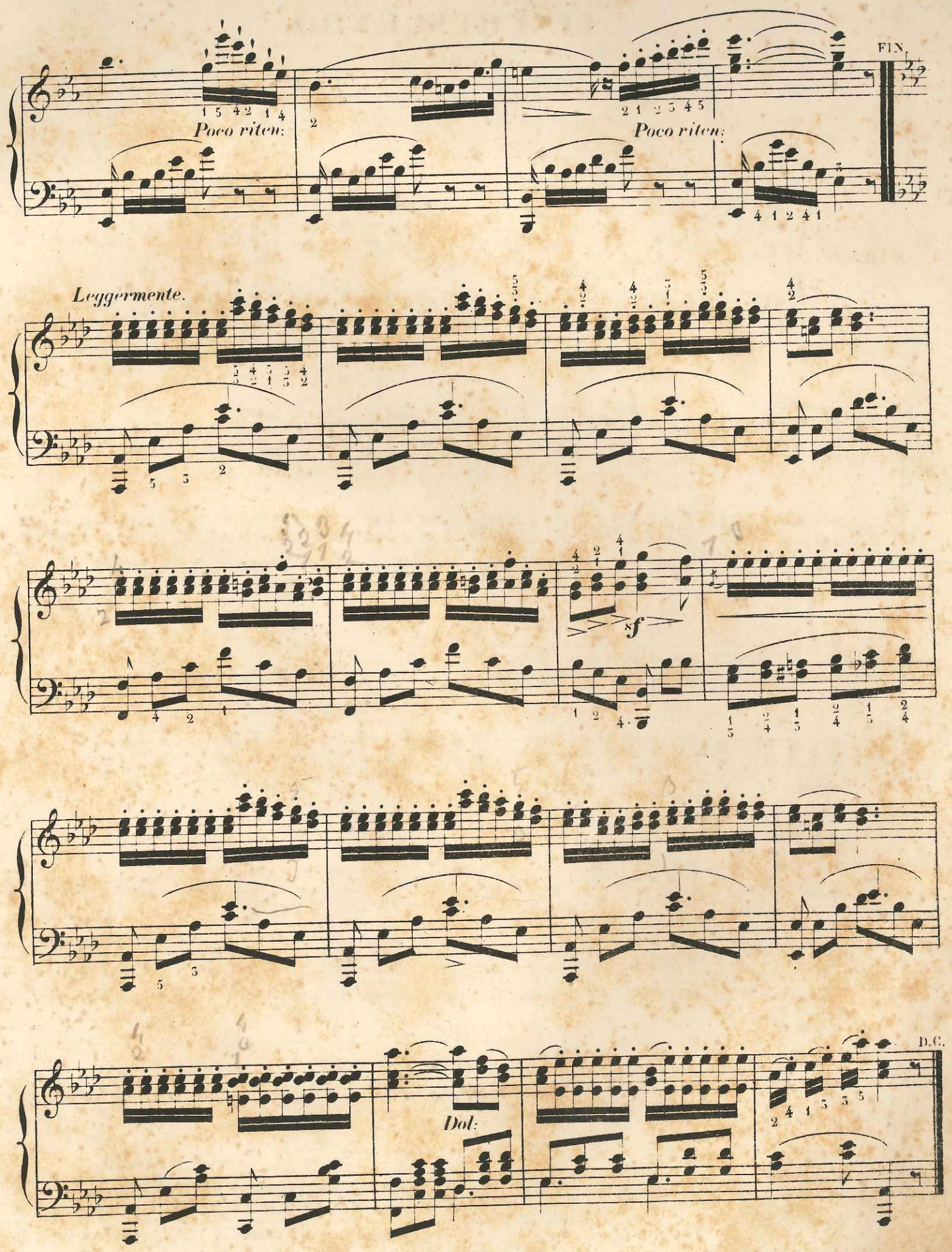

Dolce.
Leggiero.
Pesante.
Leggero.
pp

L'ÉLÉGANTE.

ETUDE XI.

Exécution délicate les accents avec douceur.

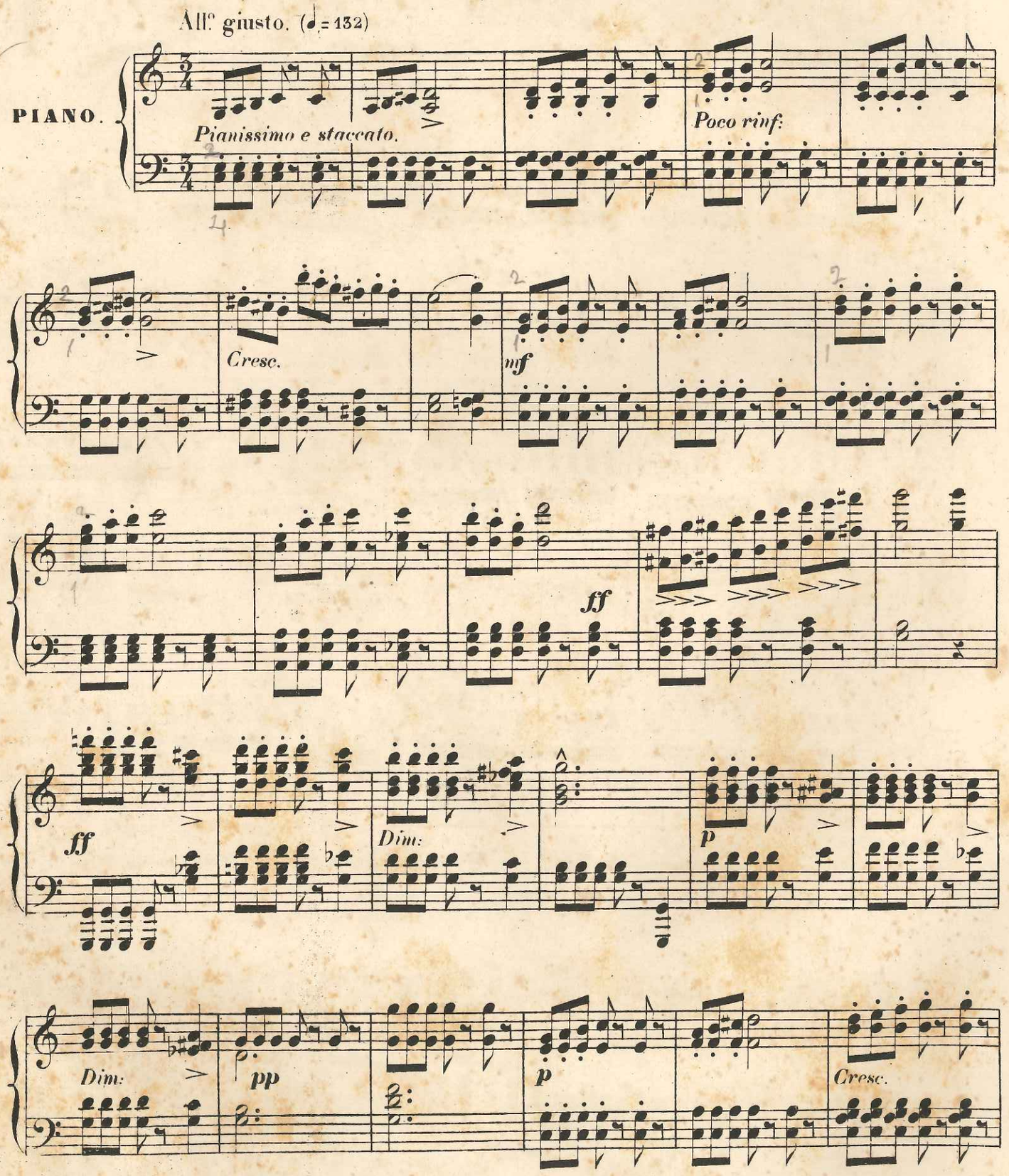


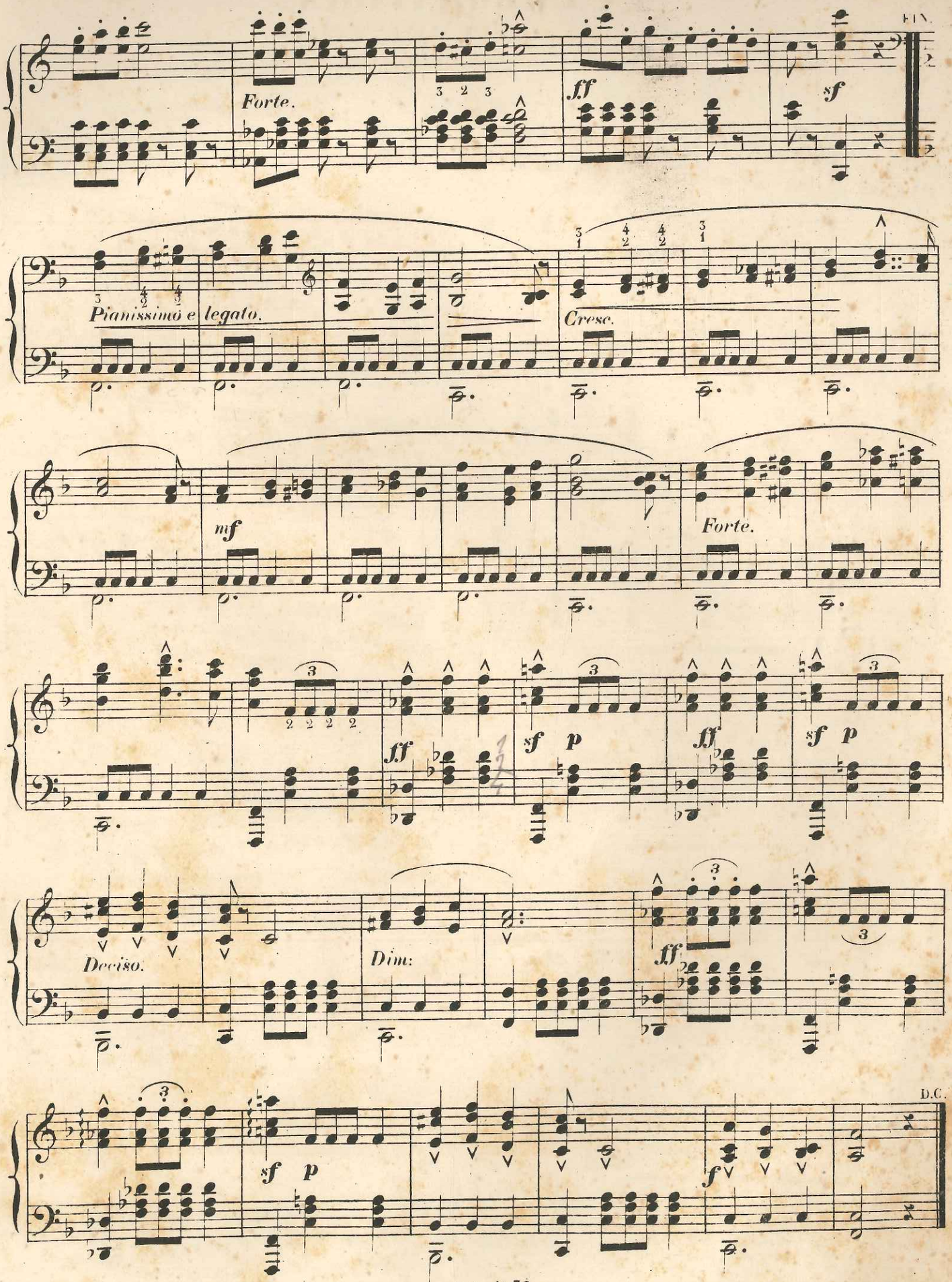

Poco riten:
Poco riten:
FIN.
Leggermente.
sf
Dol:
D.C.

LE CRESCENDO.

ETUDE XII.

Le crescendo bien gradué, - le staccato constamment du poignet.




FIN.
Forte.
ff
sf
Pianissimo e legato.
Cresc.
mf
Forte.
ff
sf p
ff
sf p
Deciso.
Dim:
ff
sf p
f
D.C.

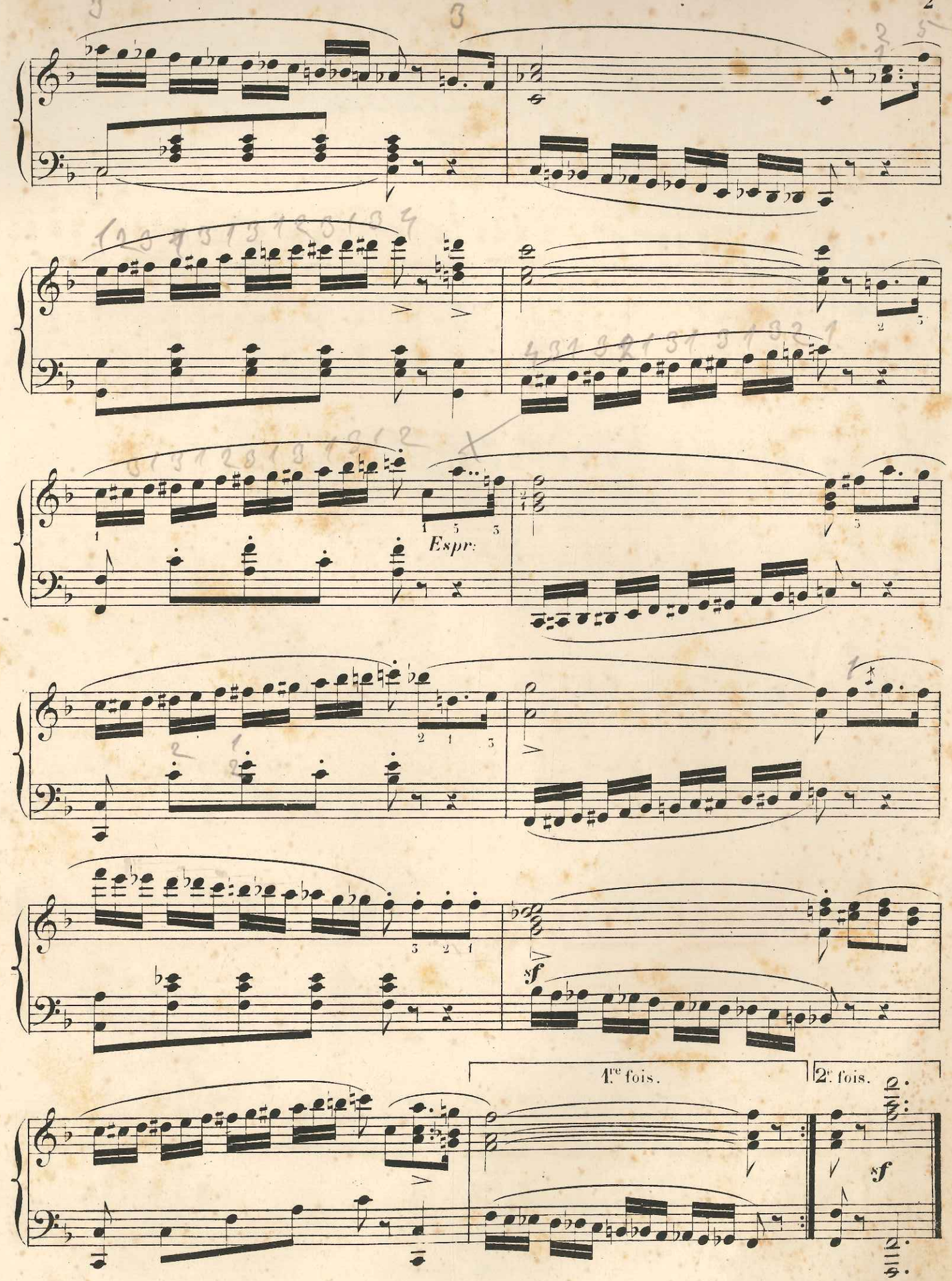
LA CHROMATIQUE.

ETUDE XIII.

Les gammes chromatiques ascendantes en crescendo.

Très modéré. (♩ = 88)

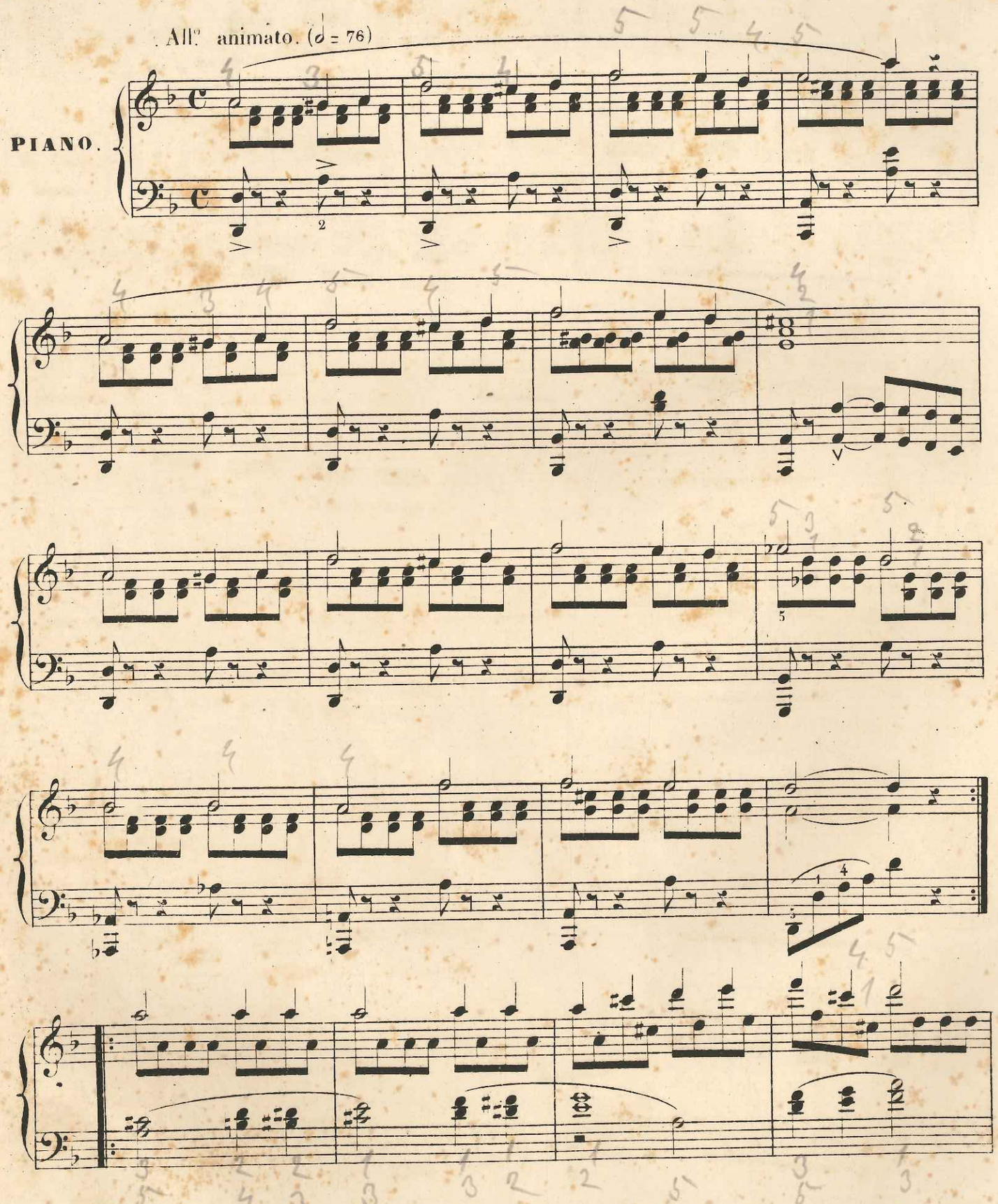
PIANO.


Espr:
sf
1re fois.
2e fois.
sf

INQUIÉTUDE.

ETUDE XIV.

La mélodie fortement accentuée.



1.er fois.

2.e fois.

Con smania.

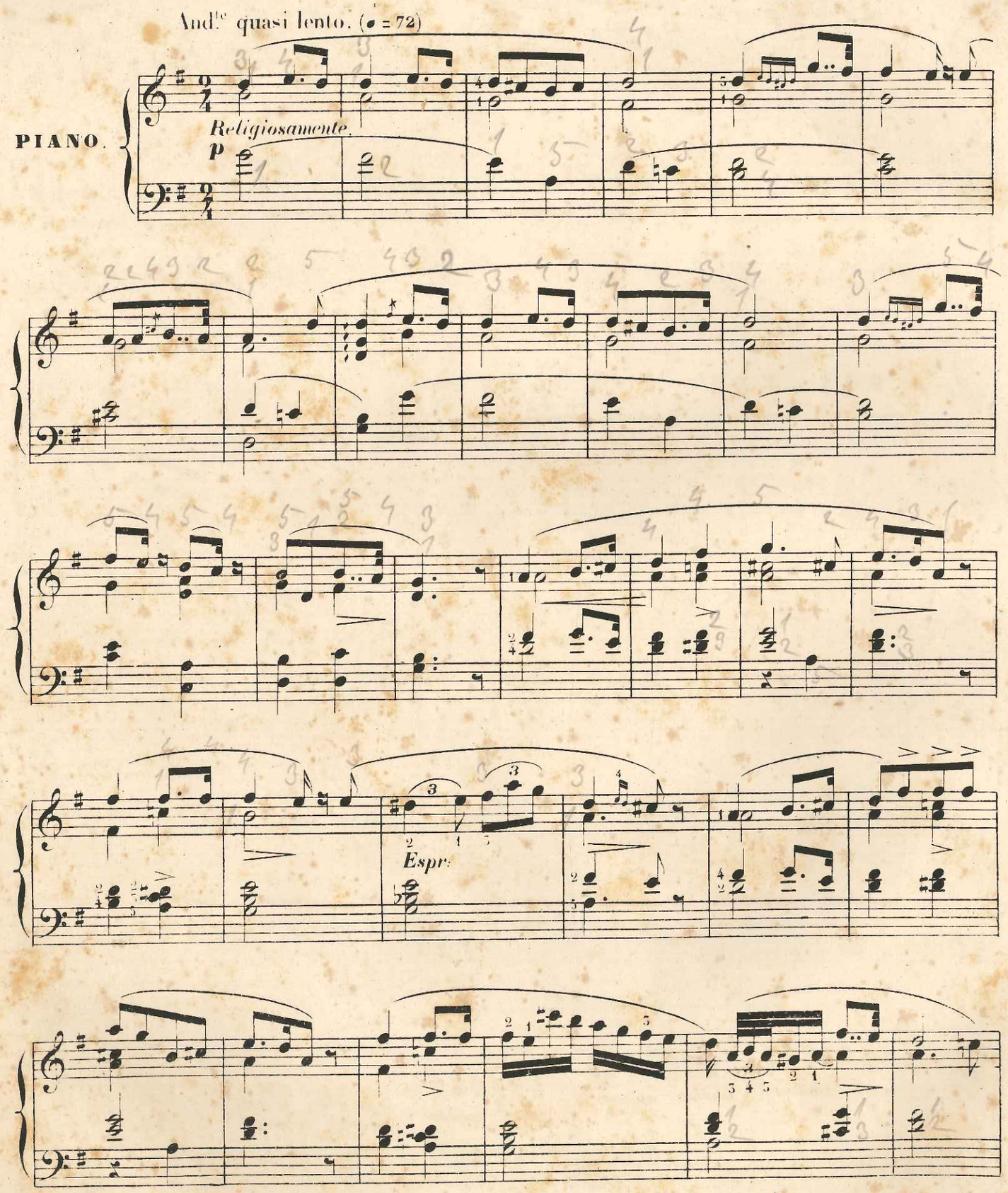
sf

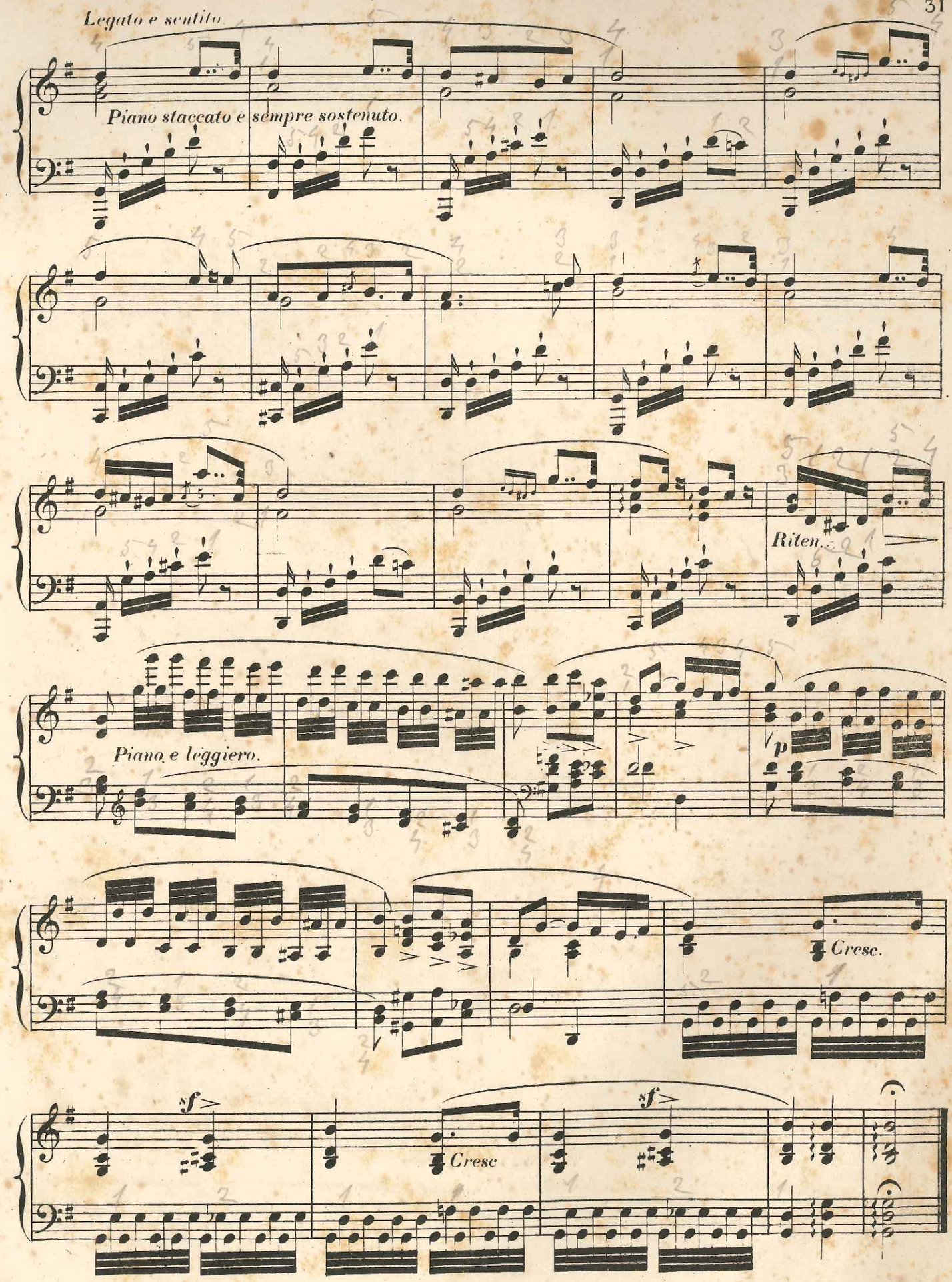
mf

EXTASE.

ETUDE XV.

Jeu lié, soutenu et pénétrant.




Legato e sentito.
Piano staccato e sempre sostenuto.
Riten.
Piano e leggiero.
p
Cresc.
sf
Cresc
sf

ESPÉRANCE.

ETUDE XVI.

La mélodie dite avec douceur, - les accompagnements également piano.

Moderato cantabile. (♩ = 100)

PIANO.

Sempre cantando.

tr.

Dolce.

Riten:

tr.

Dolce.

tr.

Dolce.

Dim:

HÉSITATION.

ETUDE XVII.

La syncope de la main droite toujours accentuée, la basse ne doit pas cesser de marquer le temps.

Moderato. (♩ = 120)

Con agitazione.

PIANO.

p

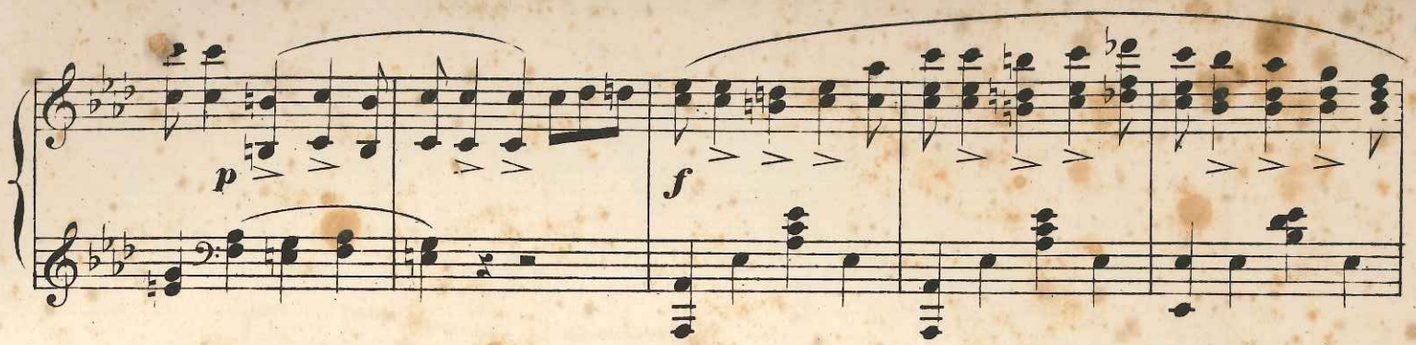
f

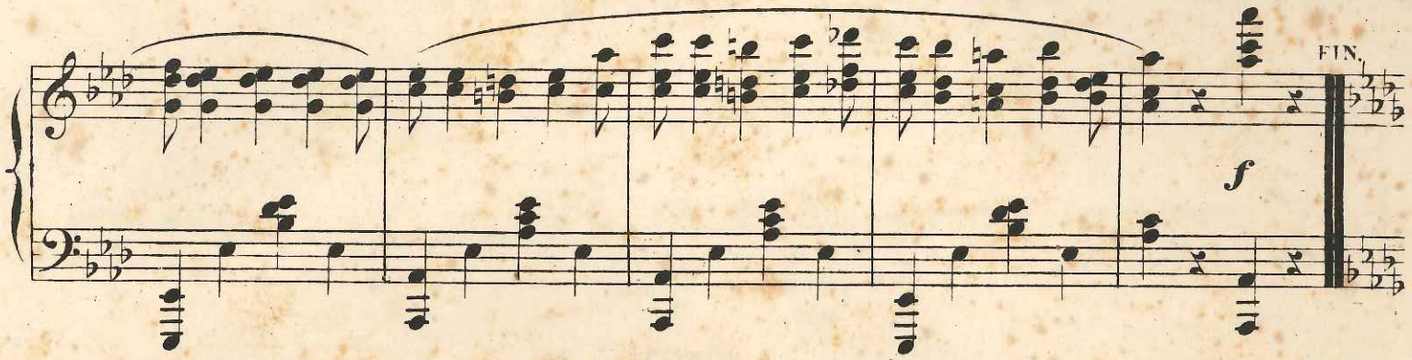
Cre - - scen - - do.

f

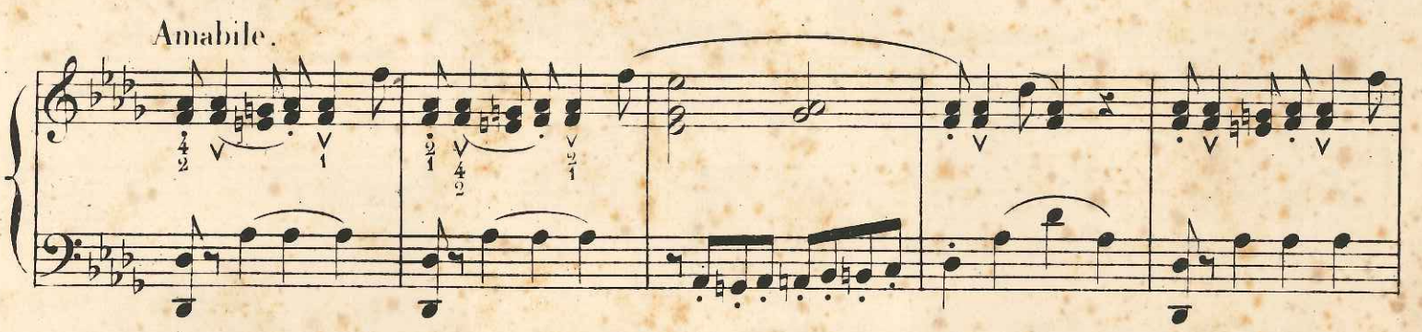
Dim.

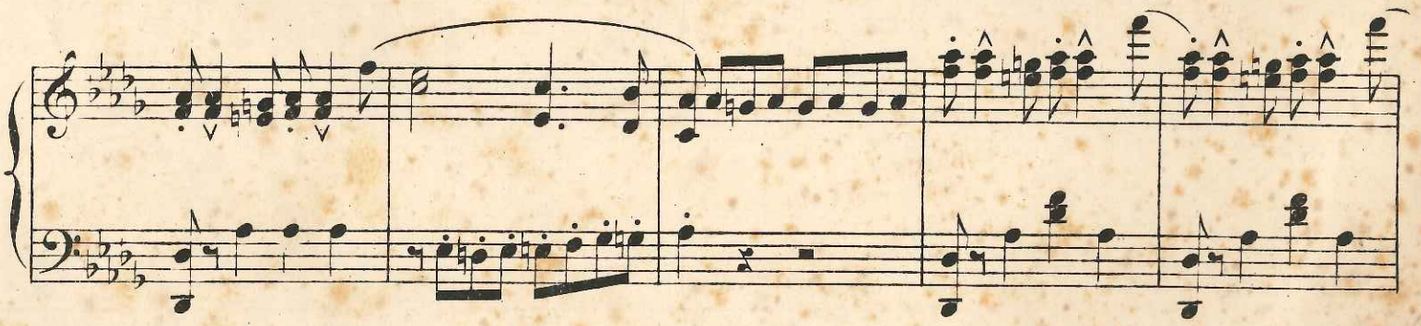
8 loco.

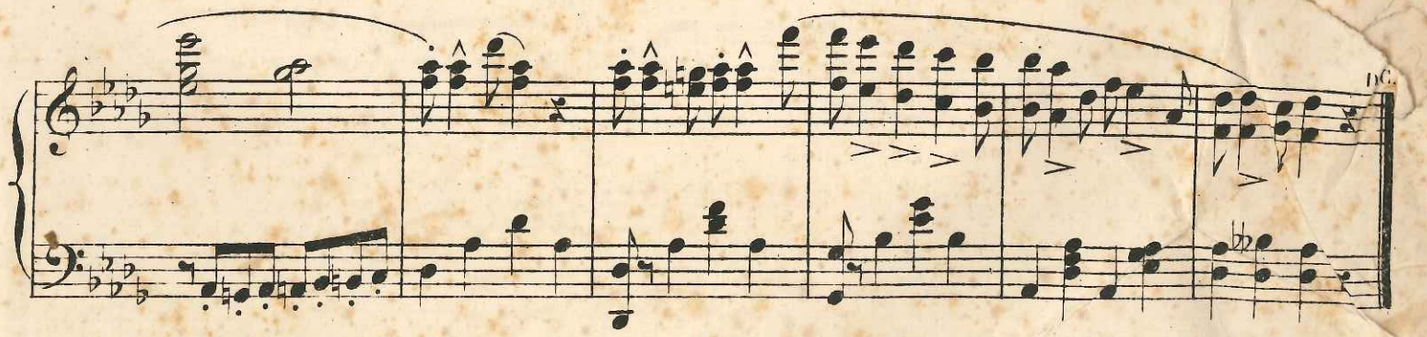




Amabile.



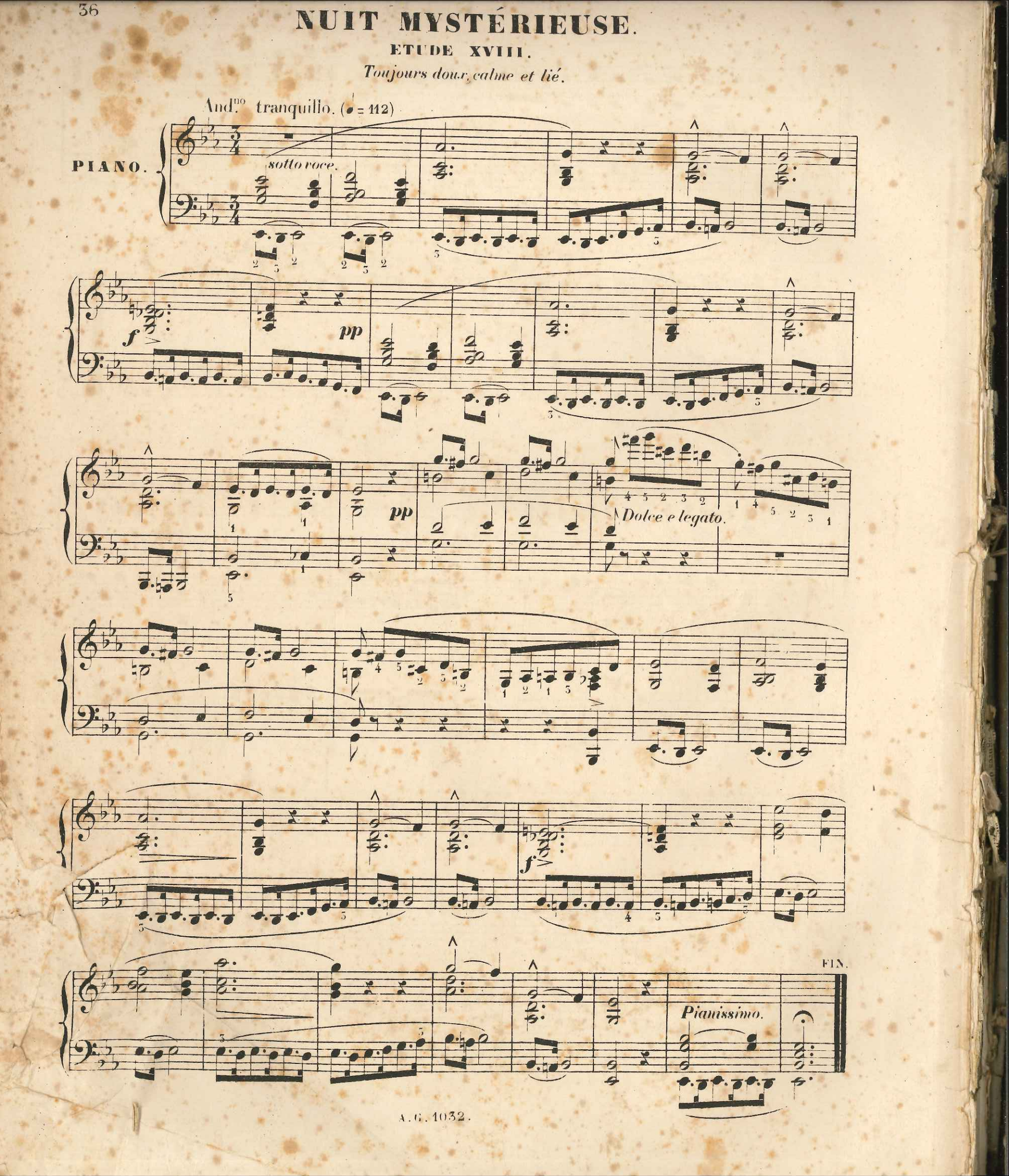


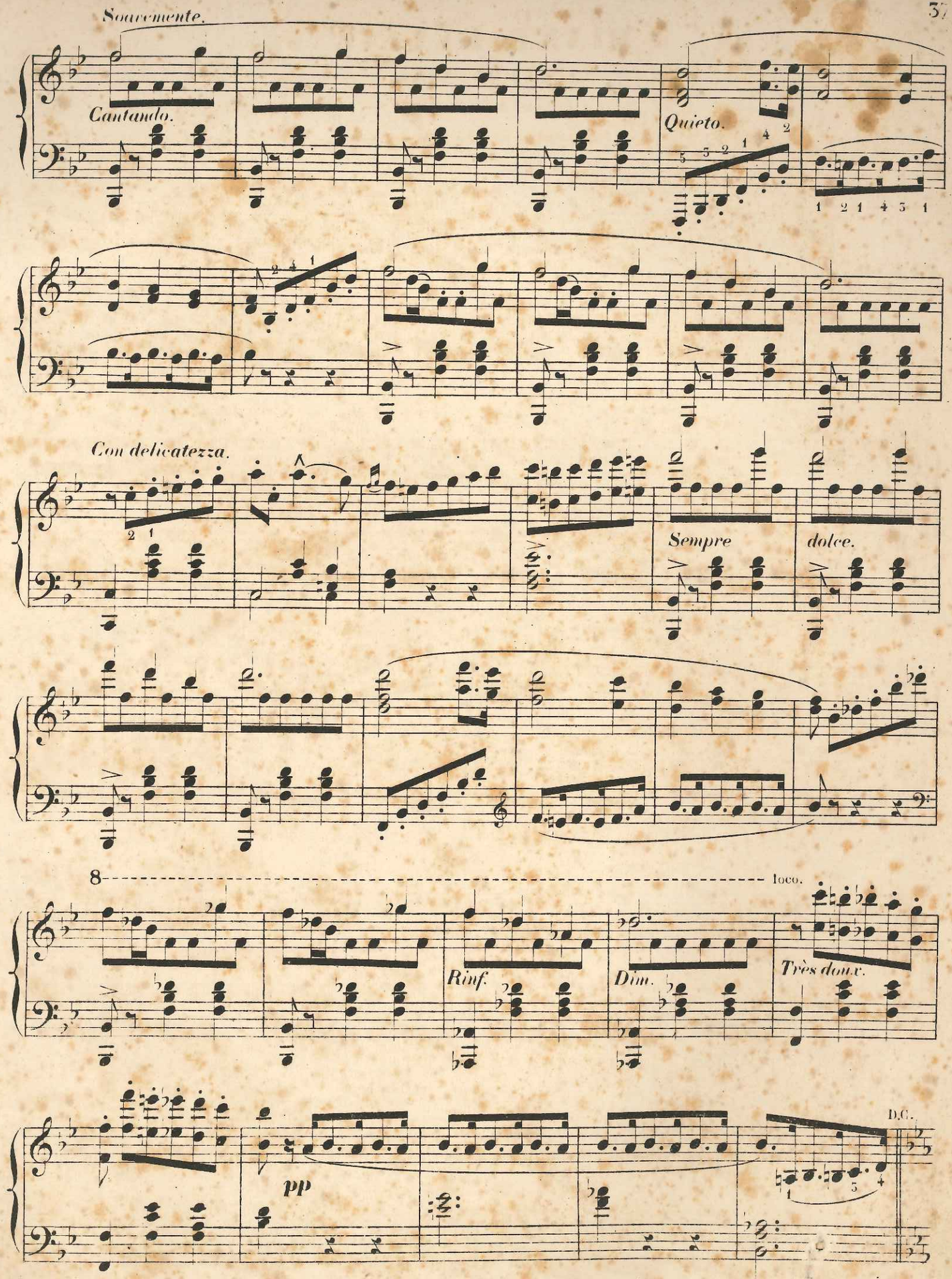


NUIT MYSTÉRIEUSE.

ETUDE XVIII.

Toujours doux, calme et lié.




Soavemente.
Cantando.
Quieto.
Con delicatezza.
Sempre
dolce.
8
loco.
Rinf.
Dim.
Très doux.
pp
D.C.

RIANT RÉVEIL.

ETUDE XIX.

Exécution liée et vive.

All.to con moto. (♩.= 50 ou ♩ = 152)

PIANO.

Dolce.

Leggero.

Subito.

Soavemente.

Rinf.

Très doux.

Ped. jusqu'à la fin.

EXTENSION ET VELOCITÉ.

ETUDE XX.

L accord brisé de la basse très égal - jeu lié et brillant.

All.o giusto. (♩ = 80)

PIANO.

Vivo e leggiero.

8 ---------- loco.

8 ---------- loco.