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# 25 Etudes d'expression et de rythme, Op. 125, Livre 2

Stephen Heller (1813-1888)

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Б. Маршаровской


71  
72  
73

# Stephen Heller.

ETUDES CÉLÈBRES

POUR PIANO.

Op. 16.	L'art de phraser. Cah. I, II, III, IV. . . . .	à — 60
„ 16.	„ „ Cah. V. . . . .	— 85
„ 16.	„ „ Compl. Vol. 179. . . . .	1 50
„ 45.	25 Etudes mélodiques. Cah. I, II, III. . . . .	à — 50
„ 45.	„ „ Compl. Vol. 180. . . . .	1 —
„ 45.	„ „ <i>Пересмотрѣнный Н. Кашкинымъ.</i> Тетр. I, II, III. à — 75	
„ 46.	30 Etudes progressives. Cah. I, II, III. . . . .	à — 50
„ 46.	„ „ Compl. Vol. 181. . . . .	1 25
„ 46.	„ „ <i>Пересмотрѣнный Н. Кашкинымъ.</i> Тетр. I, II. à — 75	
„ 47.	25 Etudes pour former au sentiment du rythme et à l'expression. Cah. I, II. . . . .	à — 60
„ 47.	„ „ „ Compl. Vol. 182. . . . .	— 75
„ 125.	25 Etudes d'expression et de rythme. Cah. I, II. . . . .	à — 75
„ 125.	„ „ „ Compl. Vol. 183. . . . .	1 —

  
P. JURGENSON à MOSCOU,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale  
russe et du Conservatoire à Moscou.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, & Kiew chez L. Idzikowski.

Музыкальный магазин  
«ЛМРД»  
Ленинград

Старайся играть хорошо и выразительно  
легкія сочиненія; это лучше, чѣмъ трудныя  
исполнять посредственно.

РОБЕРТЪ ШУМАННЪ.

# 24 ETUDES

d'Expression et de Rhythme.

Livre 2.

„Bemühe dich, leichte Stücke gut und schön  
zu spielen; es ist besser, als schwere mit  
fehlmässig vorzutragen?“

ROBERT SCHUMANN.

St. Heller, Op. 125.

Poco lento. (♩ = 60.)

15.

*p*

*mf*

*rinf.*

*più f.*

*ritard.*

*Andante quasi Allegretto. (♩ - 96.)*

*con espressione.*

*ben pro-*

16.

*p*

*f*

*p*

*cresc.*

*ritard.*

*a tempo*

*espressivo.*

*ritard.*

*a tempo*

Vivo. (♩ = 138.)

17.

18.

The musical score consists of seven systems of piano music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivo' with a quarter note equal to 138 beats per minute. The score includes various dynamics such as piano (p), fortissimo (f), and fortissimo piano (fp). Performance instructions include 'animato', 'tranquillo', 'riten.' (ritardando), and 'slentando' (ritardando). Fingerings are indicated by numbers 1-5 above or below notes. There are also articulation marks like slurs and accents. The score ends with a double bar line and a fermata over the final chord.

Allegro risoluto. (♩ = 144.)

19.

The first system of music for 'Allegro risoluto' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a forte (f) dynamic. The first measure features a complex rhythmic pattern with eighth and sixteenth notes. The second measure continues this pattern. The third measure shows a change in the bass line with a triplet of eighth notes. The system concludes with a final measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

The second system continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line includes a triplet of eighth notes. The system ends with a measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

The third system continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line includes a triplet of eighth notes. The system ends with a measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

The fourth system continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line includes a triplet of eighth notes. The system ends with a measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

Più meno mosso. (♩ = 100.)

The first system of music for 'Più meno mosso' consists of two staves. The key signature changes to two flats (Bb and Eb). The music begins with a forte (f) dynamic. The first measure features a complex rhythmic pattern with eighth and sixteenth notes. The second measure continues this pattern. The third measure shows a change in the bass line with a triplet of eighth notes. The system concludes with a final measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

The second system continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line includes a triplet of eighth notes. The system ends with a measure containing a triplet of eighth notes in the bass and a quarter note in the treble.

13  
tr. 2 1 4 1  
rinf.

ritard.  
Allegro risoluto.  
f

f



Con moto. (♩ = 138.) (144.)

20.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Con moto' with a quarter note equal to 138 beats per minute. The piece is numbered 144.

- System 1 (Measures 20-22):** Starts with a piano (*p*) dynamic. The right hand has a complex sixteenth-note pattern with fingerings 1 2 3 1 3 1 2 3. The left hand has a simple accompaniment. Dynamics range from *p* to *sf*.
- System 2 (Measures 23-25):** Continues the sixteenth-note patterns. Dynamics include *sf* and accents (^).
- System 3 (Measures 26-28):** Features a *riten.* (ritardando) section. Dynamics include *p* and *sf*.
- System 4 (Measures 29-31):** Continues with sixteenth-note runs. Dynamics include *p* and accents (^).
- System 5 (Measures 32-34):** Includes a *rinf.* (rinfornando) section. Dynamics include *p* and *sf*.
- System 6 (Measures 35-37):** Marked *a tempo*. Dynamics include *p* and *sf*.
- System 7 (Measures 38-40):** Continues with sixteenth-note patterns. Dynamics include *f* and *sf*.

3  
ff  
dimin. - - - 3 3 3  
sf sf

ritard. - - - a tempo  
p sf

sf

p sf sf

a tempo ritard. p sf espressione

p sf

p poco riten. al fine pp poco lento



*f* *agitato.* *f*

*Ped.* *f* *dimin.*

*p* *sempre dimin.*

*espressivo*

*pp* *Ped.* *p*

*pp* *accelerando.*

Lento. (♩=56.)  
con espressione

22. *il canto ben pronunziato.*

*string.* *f* *f*

*f* *dim.* *riten.* *molto riten.*

a tempo.

Allegretto vivo, con grazia. (♩ = 92.)

23.



LA LEÇON.

УРОКЪ.

Allegro vivace. (♩ = 168.)

Le Maître.

Учитель.

24.

*f* *p*

*p* *f*

*riten.*

*f* *sf* *cresc.*

*p*  
*quasi a parte*

*f*



First system of musical notation, featuring a treble and bass clef. The music includes various musical symbols such as slurs, accents, and dynamic markings like *v* and *sf*.

Second system of musical notation, including the instruction *dolente* and dynamic markings *sf*. It features a treble and bass clef with various musical symbols and slurs.

Third system of musical notation, including the instruction *riten. espressivo* and dynamic markings *cresc.* and *f*. It features a treble and bass clef with various musical symbols and slurs.

Fourth system of musical notation, including the instruction *Più moderato.* and dynamic markings *riten.* and *p*. It features a treble and bass clef with various musical symbols and slurs.

Fifth system of musical notation, including the instruction *Tempo I. risoluto.* and dynamic markings *f* and *riten.*. It features a treble and bass clef with various musical symbols and slurs.

Sixth system of musical notation, including the instruction *a tempo.* and dynamic markings *ff*. It features a treble and bass clef with various musical symbols and slurs.

*meno mosso, con tristezza.*

Musical notation for the first system, featuring piano (*p*) and forte (*f*) dynamics and fingerings (3, 2).

*più animato e giocoso.*

Musical notation for the second system, including a piano (*p*) dynamic and the instruction *ritard.* *Le Maître exit.* *Учитель уходитъ*.

Musical notation for the third system, showing a continuation of the piano accompaniment.

Musical notation for the fourth system, featuring a *cresc.* dynamic and a forte (*f*) dynamic.

*poco riten.*

Musical notation for the fifth system, including a piano (*p*) dynamic and the instruction *calmando*.

# Этюды и упражненія для фортепiano. Etudes et Exercices pour Piano.

	P. K.		P. K.
<b>Hanon, C. L.</b> Le Pianiste Virtuose en 60 Exercices, <i>édition revue, corrigée et augmentée</i> par W. Safonoff. Пiанистъ-виртуозъ въ 60 упражненіяхъ. <i>Новое полное изданіе подъ редакціей и съ примѣчаніями В. Сафонова</i> in 4 <sup>o</sup> . 2 —		<b>Langer, L.</b> Kurze Auswahl der allernöthigsten Anfangsübungen der Fingerfertigkeit auf dem Clavier. Короткій выборъ самыхъ нужнѣйшихъ техническихъ упражненій для первоначальнаго постепеннаго развитія механизма пальцевъ для фортепiano . . . . . Тетр. I. II. по —60	
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— То-же, въ томовомъ изданіи . . . . . Т. 630. 1 50		— Op. 16. Практическія упражненія для фортепiano въ порядкѣ постепенной трудности, назначенныя преимущественно для изученія такта и аппликатуры, съ объяснительными примѣчаніями. 1 50	
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— То-же, „ „ „ въ двухъ тетр. I—60 с. II. —50		— То-же, въ одномъ томѣ. Т. 88. 1 —	
<b>Heller, St.</b> Op. 16. L'art de phraser. Etude mélodique. Liv. I—IV à —60		<b>Lemoine, H.</b> Op. 37. Etudes enfantines. 50 études caractéristiques. . . . . Cah. I. II. à —60	
— „ „ „ „ V. —85		— То-же, въ одномъ томѣ. Т. 265. 1 —	
— То-же, въ одномъ томѣ. Т. 179. 1 50		<b>Loeschhorn, A.</b> Etuden: Theil I. Op. 65. Für Anfänger. Heft I—III. à —65	
— Op. 45. 25 Etudes mélodiques . . . Liv. I. II. III à —50		— То-же, въ одномъ томѣ. Т. 285. 1 20	
— То-же, въ одномъ томѣ. Т. 180. 1 —		— Theil II. Op. 66. Für Fortgeschrittene. Heft I—III. à —75	
— „ То-же, пересм. Н. Кашкинымъ. Тетр. I. II. III по —75		— То-же, въ одномъ томѣ. Т. 289. 1 50	
— Op. 46. 30 études progressives. (Introduction aux 25 études op. 45). . . . . Liv. I. II. III à —50		— Theil III. Op. 67. Für Geübtere . . . Heft I—III. à —90	
— То-же, въ одномъ томѣ. Т. 181. 1 25		— То-же, въ одномъ томѣ. Т. 298. 1 50	
— „ То-же, пересм. Н. Кашкинымъ. Тетр. I. II по —75		<b>Ludeke, L.</b> Exercices pratiques pour servir à l'enseignement élémentaire du piano, arrangés d'après la Méthode de G. Wedemann, et munis des explications les plus nécessaires à l'usage des Instituts . . . . . —75	
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— „ 125. 24 études d'expression et de rythme, dédiées à la jeunesse . . . . . Liv. I. II. à —75		<b>Мошелесъ, И.</b> Op. 70. Знаменитые этюды, съ объясненіями на русск., французск. и нѣмецк. языкахъ. Тетр. I. II. по 1 50	
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