

Jean-Pierre Coulon

FAVORITE SALON PIECES

from the mid 19th century

for piano

Morceaux de salon préférés pour piano d'environ 1850

Lieblingssalonstücke für Klavier von ca. 1850

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DANSE VILLAGEOISE

extraite des 24 pièces pour Piano op.20

A.P.F. BOËLY

1785-1858

Allegro.

N° 16

Measures 1-4 of N° 16. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro.' The first measure starts with a piano (*p*) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

5

Measures 5-8 of N° 16. Measure 5 continues the previous pattern. Measures 6-8 show a change in the bass line, with the left hand playing longer note values. A mezzo-forte (*mf*) dynamic is indicated at the start of measure 7. A repeat sign is present at the end of measure 8.

11

Measures 9-12 of N° 16. Measures 9-10 continue the melodic development. Measure 11 features a crescendo (*cres.*) leading to a forte (*f*) dynamic in measure 12. The bass line becomes more active with eighth notes.

17

Measures 13-16 of N° 16. Measures 13-14 show a change in the right hand melody. Measures 15-16 continue with a steady eighth-note bass line and a more complex right-hand melody.

22

Measures 17-21 of N° 16. Measures 17-18 feature a diminuendo (*Dim.*). Measures 19-21 return to a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

27

Measures 22-26 of N° 16. Measures 22-25 continue the melodic and harmonic development. Measure 26 is the final measure of the piece, ending with a double bar line and a key signature change to one flat (F).

33 a *Minore.*

maggiore

61a

p

66

mf

72

cres.

f

77

82

Dim.

p

87

Dim. e ritardando.

CARNAVAL ESPAGNOL

Caprice de Concert

à M^{elle} Joséphine Martin, par
CHARLES DELIOUX

1830-1880

op: 38

edited by Jean-Pierre Coulon after Colombier#1936

coulon@obs-nice.fr

November 29, 2000

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Allegro.

PIANO.

ff impetuoso

Red. * Red. * Red. * Red. *

And^{te} cantabile.

rit

Dolce grazioso.

Red. * Red. * Red. * Red. *

9

Red. * Red. * Red. *

12

rit

Red. * Red. * Red. *

15

tristamente.
mf

18

dim. *p* *mf*

20

8. *veloce.*
rit il basso.

22

rinforzando. *pp* *pp e legg.*
f *M.G.* *una corda.* *dolce*
Red. *

24 *pp* *pp*

Ped. * Ped. *

26 *pp* *pp*

tre corde.

Ped. * Ped. *

28 *pp* *pp* *dim.* *rit.*

Ped. *

31 *cadenza ad libitum.* *allargando* *f* *una corda.* *pp* *rit.*

Ped. *

Allegro.

32 *ff impetuoso*

tre corde. *

Red. *

Red. *

Red. *

Red. *

Red. *

Allegretto

36 *rit*

mf giocoso

p

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

40 *mf*

p

mf

p

44 *dim*

f

p

schierzando.

47

p *f* *p* *f* *p*

51

p *f* *mf* *dim.*

55

f *mf* *f* *f*

M.G. G. G. G.

3 D. 3 D. 3 D. 3 D.

59

f *f* *ff*

G. G. G. G.

3 D. 3 D. 3 D. 3 D.

63 a *tr* ~ *mf* *ben marcato.* *tr* ~ *7* *cres.*

67 *tr* ~ 13 *f* *sf* *ff* *tr* ~ *Red.*

70 *pp e scherzando.* 10 *fz* *mf* *tr* *

73 *tr* ~ *7* *cres.*

76 *tr* ~ 13 *f* *sf* *ff* *tr* ~ *Red.*

94

Più lento. *espressivo*

98

pp tristamente.

una corda.

101

cres. tre corde.

f

104

Tempo senza rigore.

p

dim e rit.

p

pp

con desinvoltura.

8

3

dim.

Red. *

107

leggerissimo.

9

dim.

p

3

Red. *

110

8

3

dim.

11

dim.

rit.

Red.

*

113

Un poco animato.

f

con bravura.

D.

G.

7

rapidamente.

p

f

Red.

*

116

D.

G.

7

p

f

Red.

*

Red.

*

119

D.

G.

7

p

11

Red.

121 *f* *e brillante.* *Tempo 1° Allegretto* *ff* *f*

125 *ff* *ff* *cres.*

129 *p* *f* *cres.* *cres.*

133 *ff* *cres.* *tutta la forza.* *fz* *G* *G* *p e leggero.*

137 *mf*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

141 *martellare.*
f *ff* *sotto voce.*
Red. * *Red.* *

145 *cres.* *f*

149 *strepitoso.*
ff *fff*
Red. * *Red.* *

153 *tutta la forza.*
Red. * *Red.* * *Red.* *

157 *stringendo.* *tumultuoso.*
Red. * *Red.* * *Red.* *

intentionally left blank

RONDO

sur un Air Français

pour le

PIANO-FORTE

dédié à Miss Catherine Ure, par

HENRI HERZ

1803-1888

edited by Jean-Pierre Coulon after Pleyel#2906
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Henri Herz is not to be confounded with Heinrich Hertz, (1857-1894), the inventor of the frequency unit. This Rondo concludes a set of variations on the following theme, *O Dolce Concento*, from Mozart's *Magic Flute*. These variations are too serious for my taste, so I did not typeset them here :-)



Allegretto.
♩. = 100

FINALE.

p *p* *dolce* *p*

4

9

f *f*

Red. *

14

p marcato

Red. *

19

Red. *

24

sf *p* *p*

Red. *

29

sf

32

33

con grazia.

pp

38

42

f con fuoco

sf

46

con energia.

f

sf

50

f

rf

sf

54 *p* *espressivo*

59

64

68

72

76 *p* *ritenuto* un poco.

Rehearsal marks: 54, 59, 64, 68, 72, 76

Dynamic markings: *p*, *f*, *ff*, *sf*

Performance instructions: *espressivo*, *ritenuto*, un poco.

Rehearsal symbols: Rehearsal symbol , Rehearsal symbol , Rehearsal symbol , Rehearsal symbol , Rehearsal symbol , Rehearsal symbol

J.P.Coulon, ed.

112 *leggero.* 8 *scherz:* *p* *Red.* *

117 8 *cre* *scen* *do* *p* *cre* *Red.*

121 *scen* *do* *s f* *s f* *s f* *

125 *p* *leggero.* *p*

129 8 *f* *rf* *rf* *rf*

133 *p* *sempre cresc* 8

137 *ff* con fuoco *accelerando.*

Red. *

141a *Presto assai.* *con agitazione.* *sempre cresc*

147 *sempre*

153 *accelerando.* *ff* *f*

1 4 2 5 2 5 1 4

159 *Red.* *

165

* *Red.*

La Femme du Marin

Pensée fugitive

pour le Piano, offerte

à Madame la Marquise de Vins de Peysac, par

F. KALKBRENNER

1784-1849

Op:139

edited by Jean-Pierre Coulon after Pacini#3662

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La femme d'un marin en berçant son enfant, laisse apercevoir dans son chant les craintes que lui inspire la longue absence de son mari.

N° 22 des cent-et-un.

Doux et vague.

Molto esp.

très lié

Red.

1

Red.

3

cresc.

5

rf

7

cresc

9

f *cresc.* *ff*

11

pp *p*

* Red. *

13

15

17

19

21

poco accelerando.

rall.

dim: e rall:

très lié.

ff

f

p

Red.

6

23

f

Ped.

25

cresc.

Ped.

27

f *sempre cres.* *ff* *smorz.*

Ped.

29

pp *rall.* *Tempo 1°*

Ped.

31 *Sempre diminuendo.*

p

32.

33 *pp*

*

35

morendo.

rall.

*

I do not think the aforementioned sailor was with the crew of the Titanic :-)

This white page is a gift of the editor

FOLIE

ÉTUDE

pour le Piano

composée par

ÉMILE PRUDENT

Op: 56

FOLIE

ÉTUDE

ÉMILE PRUDENT

1817-1863

Allegro scherzando

PIANO.

1

pp *leggiere.*

p *long.*

pp

lento.

a tempo I°

6

p *long.*

pp

pp

lento.

a tempo

schierzando.

12

pp

f

f

ardito.

17

con forza

f

p

*Red. **

*Red. **

*Red. **

*Red. **

22

p *rall.*

27

a tempo.

eleganza.

attacca brillante.

f

Red. *

30

f *f*

cres - - - cen - -

f *f*

Red. * Red. * Red. *

33

leggero.

do *p* *p* *p* *p*

Red. *

Allegro vivace.

1 *pp e leggiero.*

4

7

10

13

16 *cres - - cen - do f*

8

Red. *

19 *p* *leggero.*

22 *p* *Piacevole.*

25

28 *p* *calmato.*

31 *Attaca forza.* *f* *Red.* *

34 *f* *cres - - cen - - do. ff brillante.* *Red.* *

37 *pp* *leggero.* *

Allargamente

40

43

46

49

52

55

8

cres - - cen - do f

Red. *

58

p

leggiero.

61

Scherzando

p

8

64

8

67

70

giocose.

p

73

cres - - cen - do f

brillante

8

Red. * *Red.* *

76

f con calore.

Red. *

79

cres

82

con fuoco.

f

cen

do.

85

f

ff con vigore.

Red. * Red. *

88

largamente.

f

f

f

Red. * Red. * Red. * Red. *

NOCTURNE op. 46

pour le Piano

dédié à M^{lle} Honorine Lambert

composé par

ÉDOUARD WOLFF

1816-1880

1 Andantino legato

NOCTURNE.

il basso legato

4 stretto

8

8

f

12 rallent

a Tempo con anima

16

10

19 stretto

8

con forza

rallentando

f

22 8 *p rubato*

25 *p* 8 *cres*

28 8 *cen* - - - *do* *ff*

30 *p*

33 8 *p* *cres*

36 8 *sotto voce* *ff* *p* *tranquillo*

39

sempre

43

cres - cen

do

f

rallent

46

dolce

49

f

p

52

54

con forza

f

57

ten

ff

p

60

8

62

ff con fuoco

8

64

ff

8

66 **Largo** **Tempo 1.^o**

f *tr*

70

73

f *rubato* *cres*

76

78

ff *velocissimo* *f* *tranquillo*

80 *f* *pp* *rallentando* *ten*

83 *a Tempo* *più mosso* *f* *tr*

86 *tr* *rallent* *Tempo 1.º* *sotto voce*

89 *f* *grandioso*

93 *pp* *rallentando* *p*

In the original edition pages 6&7 were concentrated on single page just to save one sheet of paper :-)

MUSIDORA

POLKA-MAZURKA.

ADRIEN TALEXY

1821-1880

edited by Jean-Pierre Coulon after Ikkelmer Frères

coulon@obs-nice.fr

November 29, 2000

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INTRADA

All^o moderato

f *sfz* *sfz* *sfz*

4

ff *ff*

POLKA-MAZURKA

0

p

5

f *p* *f* *p*

10

System 10: Treble and bass staves. Treble staff has a series of chords and eighth notes with accents. Bass staff has chords and a single note.

15

System 15: Treble and bass staves. Treble staff has a first ending (1.) and a second ending (2.). Dynamics *f* and *f p* are indicated. Bass staff has chords and a single note.

20

System 20: Treble and bass staves. Treble staff has eighth notes and chords with accents. Bass staff has chords and a single note.

26

System 26: Treble and bass staves. Treble staff has a first ending (1.) and a second ending (2.). Dynamics *f* and *p* are indicated. Bass staff has chords and a single note.

31

System 31: Treble and bass staves. Treble staff has a first ending (1.) and a second ending (2.). Dynamics *f p* are indicated. Bass staff has chords and a single note.

36

System 1 (Measures 36-40): Treble clef features a continuous eighth-note melody. Bass clef features block chords.

41

System 2 (Measures 41-45): Treble clef features eighth-note runs and a melodic phrase. Bass clef features block chords. Dynamics *f* and *p* are marked.

46

System 3 (Measures 46-50): Treble clef features eighth-note runs and a melodic phrase. Bass clef features block chords.

51

System 4 (Measures 51-55): Treble clef features a melodic phrase with accents. Bass clef features block chords. Dynamics *f* and *p* are marked.

56

System 5 (Measures 56-60): Treble clef features eighth-note runs and a melodic phrase. Bass clef features block chords. Dynamics *f* and *p* are marked.

60

65

71

76

80