Fifteen Studies in Expression

1. Sympathie

Edited and fingered by Albert von Doenhoff

With careful attention to expression, phrasing and shading

Andante mosso (d=108)

Giuseppe Concone. Op. 46

Piano
2. Départ des Volontaires

Departure of the Volunteers

Animated and with precise rhythm and touch

Tempo di Marcia. Moderato con brio ($\frac{3}{16}$)

\[\text{music notation}\]

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3. Vision

"The melody well sustained; the middle section vigorously

Moderato cantabile (d=118)

*1 Release the arm rotarily toward the little finger. Editor.
4. La Bohémienne

Gypsy Dance

Lively, clearly and with decided rhythm

Allegro brillante (\( \text{d} = 100 \))

*) This passage is to be played non legato, a touch in which the freely falling finger is bounded off the key previous to playing the succeeding note. Editor*
5. Redowa des Sylphes

Redowa of the Sylphs

With elegance; approach the keys gently

Moderato assai (d = 128)

sempre sotto voce

rinf.  leggero  delicatamente

sempre piano

*) In lifting the hand from the key, rotate the under forearm inwards. Editor
6. Les Voix harmonieuses
Harmonious Voices

With much expression, deliberation and close touch

Adagio espressivo (d. 68)
7. Hiver et Printemps
Winter and Spring

Freely suspended wrist during the first part; emphasize melody with contrastingly light accompaniment in second part.

Allegretto animato \( \left( \text{\textdollar} \right) \)

\textit{leggerissimo \textit{a mezza voce}}

\textit{sempre staccato e piano}

\textit{\textit{sf}}

* Retain fingers on the keys during the triplet semiquavers, bound off the keys on the succeeding quavers. Editor.
(J. 85)

con sonorità e poco più animato

cresc.
Tempo I°

piano e staccato

rinf

PP
8. L' Angelus
The Angelus

Softly, quietly and connectedly, but avoid monotony of tone-quality

Andantino religioso

*) It is essential here for the arm and hand to rest evenly and undisturbed on the keys. Detach the thumb promptly.
9. Promenade sur l’Eau
In the Boat

Smoothly, gracefully and with light and pearly touch

Moderato (d=83 or d=102)

\( p \) tranquillo
*) Rest quietly and lightly on the keys and see that the arm and hand are free rotarily while playing broken octaves. Editor.
10. Hymne à l'Éternel
Hymn to the Eternal

In big, broad, sonorous style
Andante maestoso (\(\text{\textit{d}} = \text{100}\))
a tempo

grandioso e sonoro poco rall.
P\textit{Echo}

Poco più mosso (\(\text{\textit{d}} = \text{108}\))
tranquillo

*) In playing chords allow the supported arm-weight to lapse, supplementing the action of the fingers. Editor.
11. Brise de Mai
May Breezes

In clear, light and fleet style

Allegretto vivace \( \text{d} = 112 \)
12. L' Attente
Expectancy

With ample tone-colouring

Andantino cantabile (d = 104)

dolce

espressivo

a tempo

sf rit.

p tranquillamente

dolce
13. Douleur et Espoir

Fear and Hope

The melody well emphasized and sustained, the accompaniment lightly and clearly.

Andante sentimentale \( \text{d} = 120 \)
14. La Belle Aragonaise

The Fair Aragonese

With elegance, lively and spirited

Allegro brillante (f-108)
15. Élan du Cœur
The Impassioned Heart

To be played connectedly and expressively with singing tone-quality.

Adagio espressivo \( (d = 68) \)

*) Touch each key gently before producing the tone. Editor.