

PROGRESSIVES

LES

3^e LIVRE

Conseil

18

ETUDES

Brillantes

Pour le Piano

Comme à l'ancienne

PAR

J. L. BATTI MANN

Op. 318.

Pris. 15.^r

PARIS.
A L'UNION MUSICALE,
16 Boulevard de Sébastopol.

1874

Ym - 8. (6) (4)

A. Jaffre

ÉTUDES BRILLANTES

DONT 2 À QUATRE MAINS.

J. L. BATTMANN.

3^{me} LIVRE.

OP. 318.

1^{re} ÉTUDE.

Allegretto.

1 2 3 4 5

cresc.

Ped.

*

Ped.

*

V

1 2 3 4 5

f Ped.

*

V

1 2 3 4 5

ff Ped.

*

Ped.

*

V

1 2 3 4 5

Ped.

*

Ped.

*

V

1 2 3 4 5

Ped.

*

V

U. M. 4237.

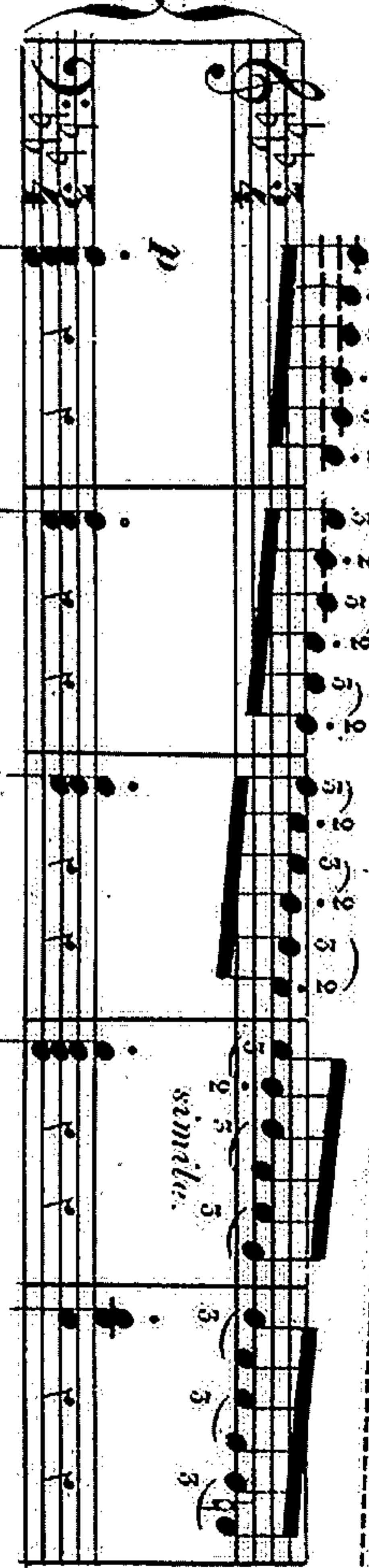
The image displays a page of musical notation for three pianos, arranged in a 5x2 grid. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The notation is as follows:

- System 1:** Treble staff has a single note with a fermata. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 2:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 3:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 4:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 5:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 6:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: ***mf Ped.**
- System 7:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 8:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 9:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped.**
- System 10:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **p**
- System 11:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: *** Ped.**
- System 12:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: *** Ped.**
- System 13:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **8**
- System 14:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: *** Ped.**
- System 15:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **Ped. dim.**
- System 16:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **pp rit.**
- System 17:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **pp**
- System 18:** Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Dynamic: **ppp ***

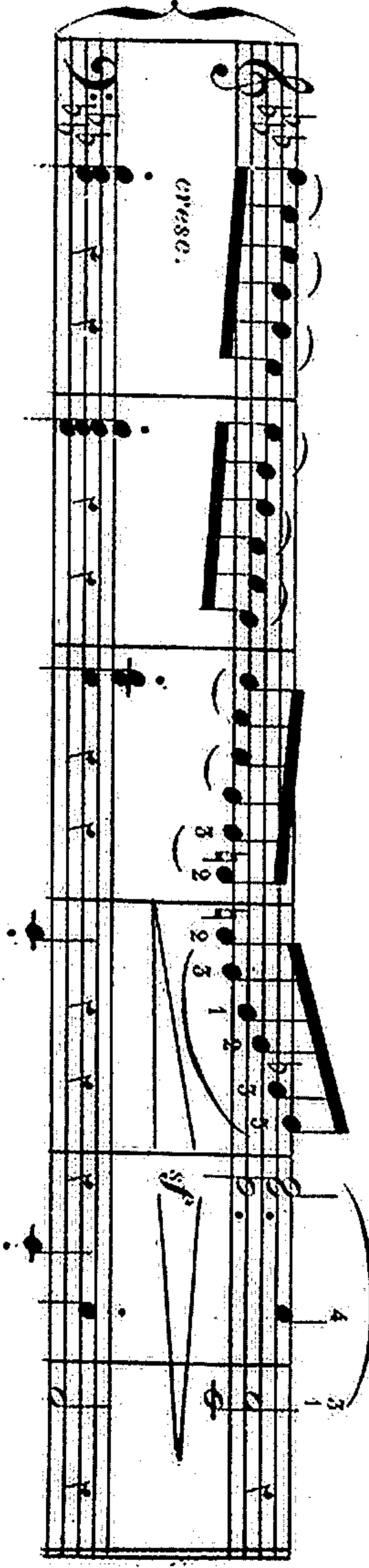
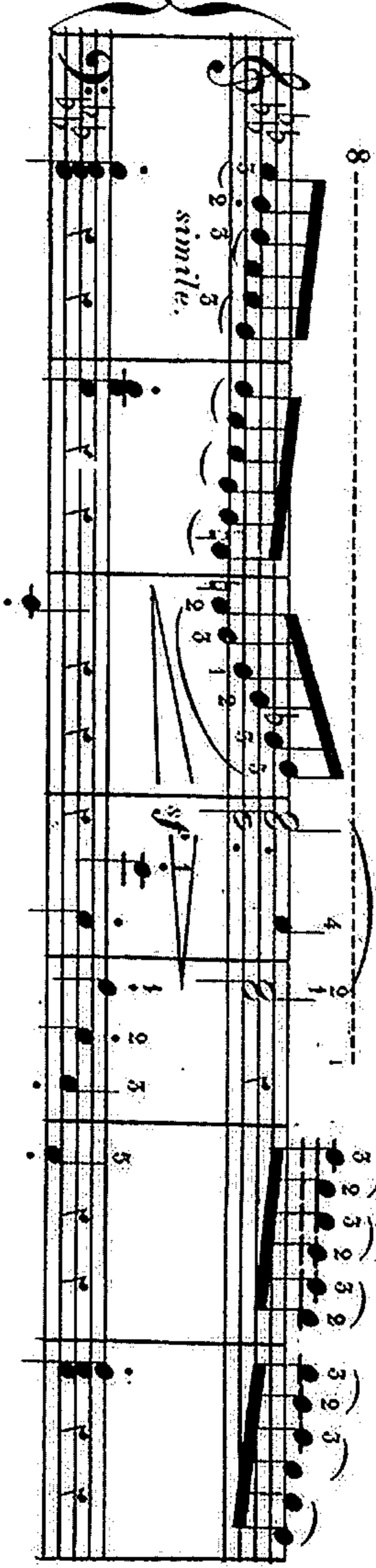
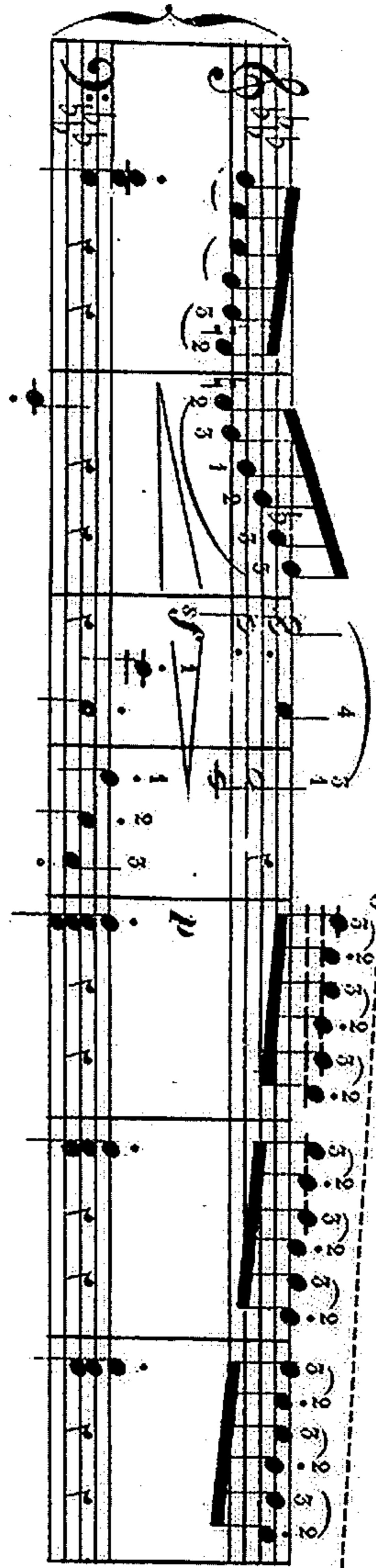
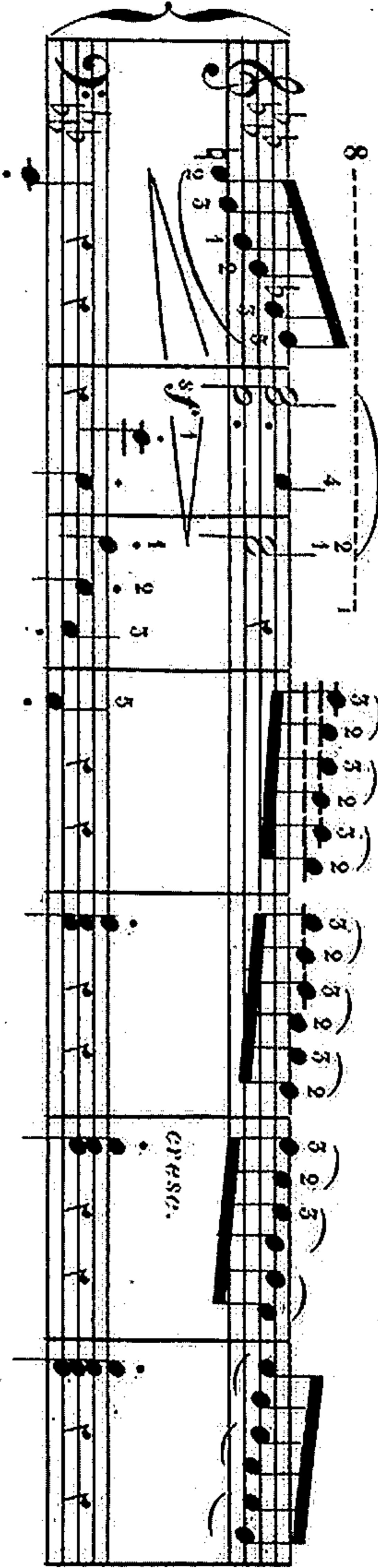
Presto.

2^{me} ETUDE.

(M. d. = 76.)



press.



ff

dolce.

esce.

v.

ff ff

ff ff

ff ff

ff ff

ff ff

1

2

3

4

5

6

7

8

ppp

p

simile.

crane.

f

f

U.M. 1257.

The musical score consists of five staves, each representing a different instrument in a string quartet. The instruments are typically violin, viola, cello, double bass, and another violin or viola. The notation includes various note heads, stems, and beams. Fingerings are indicated by numbers above or below the notes. Dynamics such as *p* (piano), *pp* (ppiano), *ppp* (pppiano), *f* (forte), and *sf* (sforzando) are used. Performance instructions like "crane." and "simile." are also present. Measure numbers 1 through 8 are marked above the staves at regular intervals.

The EUDER

(N.Y.
132.)

A black and white photograph of a tall, ornate metal cage, likely for a bird. The cage features vertical bars and decorative scrollwork at the top. Inside the cage, there are three rectangular perches arranged vertically. A small circular object, possibly a mirror or a toy, is attached to the right side of the cage. The cage is set against a plain, light-colored background.

A black and white photograph of a tall, ornate metal cage, likely for a bird. The cage is constructed from vertical bars and features decorative scrollwork at the top and bottom. A small plaque or label is attached to the left side of the cage, though the text is not clearly legible.

A black and white photograph of a decorative metal cage, likely for a bird. The cage is rectangular with vertical bars and features intricate scrollwork at the top and bottom. A small door or entrance is visible on the left side. The cage is set against a plain, light-colored background.

A black and white photograph of a vintage double-decker bus. The bus has two levels of windows and a large, ornate front grille with decorative scrollwork. The word "Preston" is written vertically along the side of the upper deck. The number "39" is visible on the front left and right corners of the lower deck. The bus is parked on a street with other vehicles and buildings in the background.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *cresc.*, *f*, *ff*, *mf*, and *p*. Performance instructions like "Ped." and "Ped." with a star are also present. Fingerings are indicated above the notes in some staves. The music is divided into measures by vertical bar lines.

10

cresc.

f

ff Ped.

Ped.

cresc.

f

p

ff Ped.

cresc.

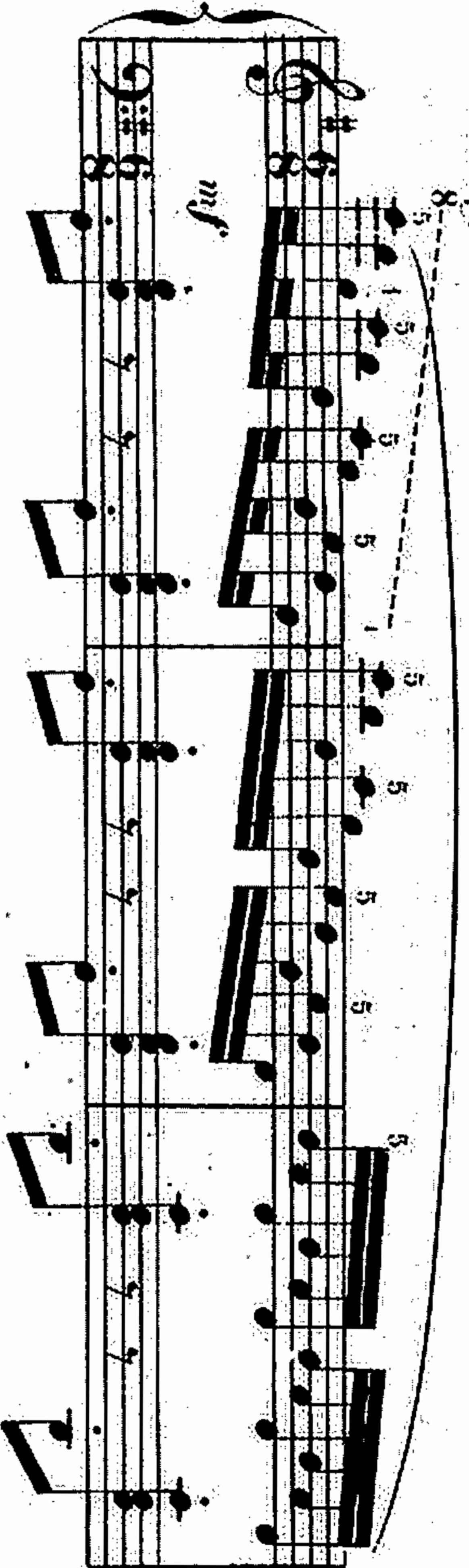
f

ff Ped.

MEILLEURE ÉTUDE.

Allegro.

(M. 88.)



Musical score for organ, page 41, featuring five staves of music. The score consists of five staves, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '8'). The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff starts with a dynamic of *mf*. The fifth staff starts with a dynamic of *mf*. The score includes various musical markings such as slurs, grace notes, and pedaling instructions ('Ped.').

Musical score for organ, page 41, featuring five staves of music. The score consists of five staves, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '8'). The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff starts with a dynamic of *mf*. The fifth staff starts with a dynamic of *mf*. The score includes various musical markings such as slurs, grace notes, and pedaling instructions ('Ped.').

Musical score for organ, page 41, featuring five staves of music. The score consists of five staves, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '8'). The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff starts with a dynamic of *mf*. The fifth staff starts with a dynamic of *mf*. The score includes various musical markings such as slurs, grace notes, and pedaling instructions ('Ped.').

Musical score for organ, page 41, featuring five staves of music. The score consists of five staves, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '8'). The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff starts with a dynamic of *mf*. The fifth staff starts with a dynamic of *mf*. The score includes various musical markings such as slurs, grace notes, and pedaling instructions ('Ped.').

This page contains five systems of musical notation for a three-manual organ. The notation is organized into two groups by brace. The first group (measures 1-4) includes measures 1-4 of the top staff, measures 1-4 of the middle staff, and measures 1-4 of the bottom staff. The second group (measures 5-8) includes measures 5-8 of the top staff, measures 5-8 of the middle staff, and measures 5-8 of the bottom staff. Each system begins with a dynamic marking (e.g., *f*, *p*) and a tempo marking (e.g., *Ped.*). Fingerings are indicated above the notes, and pedal markings (e.g., *Ped.*, ***) are placed below the staves. Measures 5-8 include a key signature of one sharp, while measures 1-4 have no key signature.

Ped. * Ped. *

Ped.

mfp

cresc.

f

U. M. 4257.

5^e ÉTUDE.

ARTICULATION DU POIGNET.

All^e moderato.

(M. $\frac{d}{\text{bpm}} = 168$)

15

dim. ff f

cresc.

dim. p cantando.

cresc.

dim. p sempr dim. rall. pp

Allegretto.

6^e ÉTUDE.

(M. $\frac{2}{4}$ 144.)

f Ped.

Ped.

f

Ped. *reverse.*

*

Ped.

*

Ped.

*

Ped.

*

Ped.

3^o

4^o

5^o

6^o

7^o

8^o

9^o

10^o

11^o

12^o

13^o

14^o

15^o

1^o

2^o

3^o

4^o

5^o

6^o

7^o

8^o

9^o

10^o

11^o

12^o

13^o

14^o

15^o

16^o

17^o

18^o

19^o

20^o

8

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

10

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

20

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

ff

21 *

7^{me} ÉTUDE.Mouv^e de marche.

(M. $\frac{1}{8}$ = 132.)

poco rit.

Na Tempo.

U.M. 1237.

A musical score for organ, page 19, featuring six systems of music. The score is divided into two staves: Treble (top) and Bass (bottom). The music is primarily composed of eighth-note patterns. Performance instructions and dynamics are scattered throughout the score, including "piu f", "cresc.", "ff Ped. con fuoco.", "Ped.", and "FIN.". The bass staff includes a tempo marking "U. M. 1257." at the bottom.

a Tempo.

a Tempo.

un peu plus vite.

8me ETUDE.

29

f Ped. * Ped. *p* V * Ped. cresc.

più f * Ped. 5 5 2 1 3 * Ped. * Ped. * Ped. *rit.*

a *Tempo.* 2 1 Ped. 3 2 1 2 1 * Ped. Ped. * Ped. 5 4 6 2

Ped. 2 1 Ped. cresc. Ped. Ped. 4 5 2 1 2 Ped. * Ped. 4 1 5 2

Ped. Ped. V Ped. Ped. 4 5 1 2 Ped. * Ped. 4 1 5 2

ff Ped. 3 2 ! 2 ! * Ped. Ped. * dim e rit.

Ped. * ben legato. Ped. * Ped. sempre dim. *

a Tempe. bien cantando. f Ped. 1 5 * 1 3

Ped. molto raffl. * Ped. 1 3 5 3 2 4 4 5 * 1 3 5 3 2 4 4 5

Ped. * Ped. 1 3 5 3 2 4 4 5 * 1 3 5 3 2 4 4 5

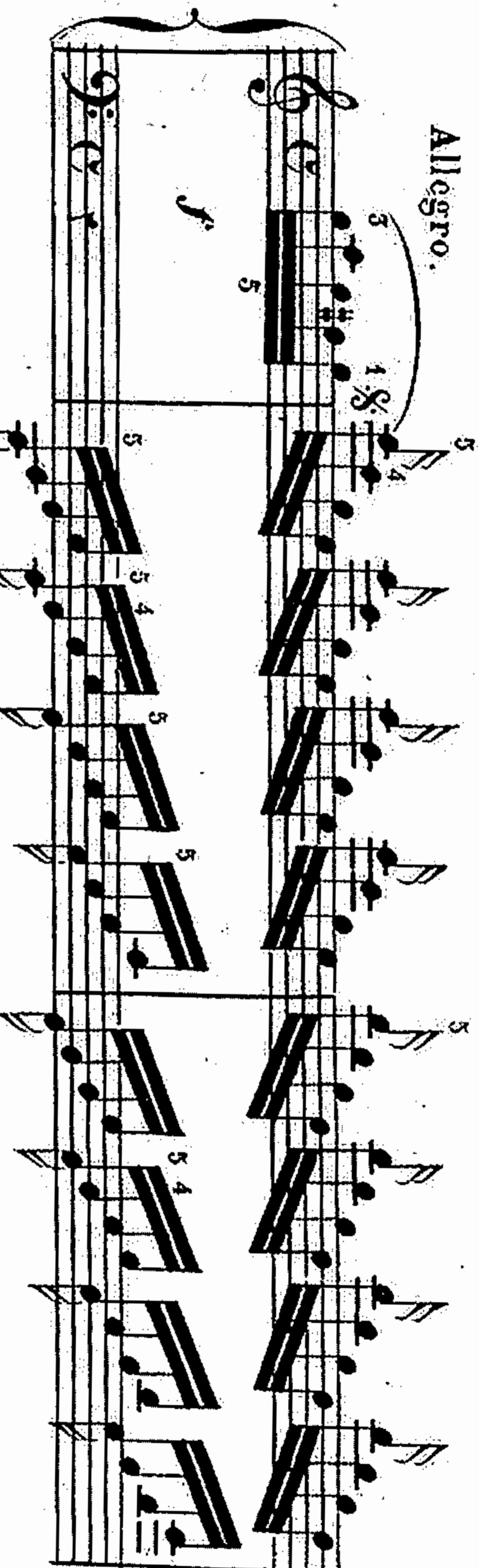
Ped. f * Ped. rit. Ped. * dolce.

Ped. * dim. Ped. rit. pp

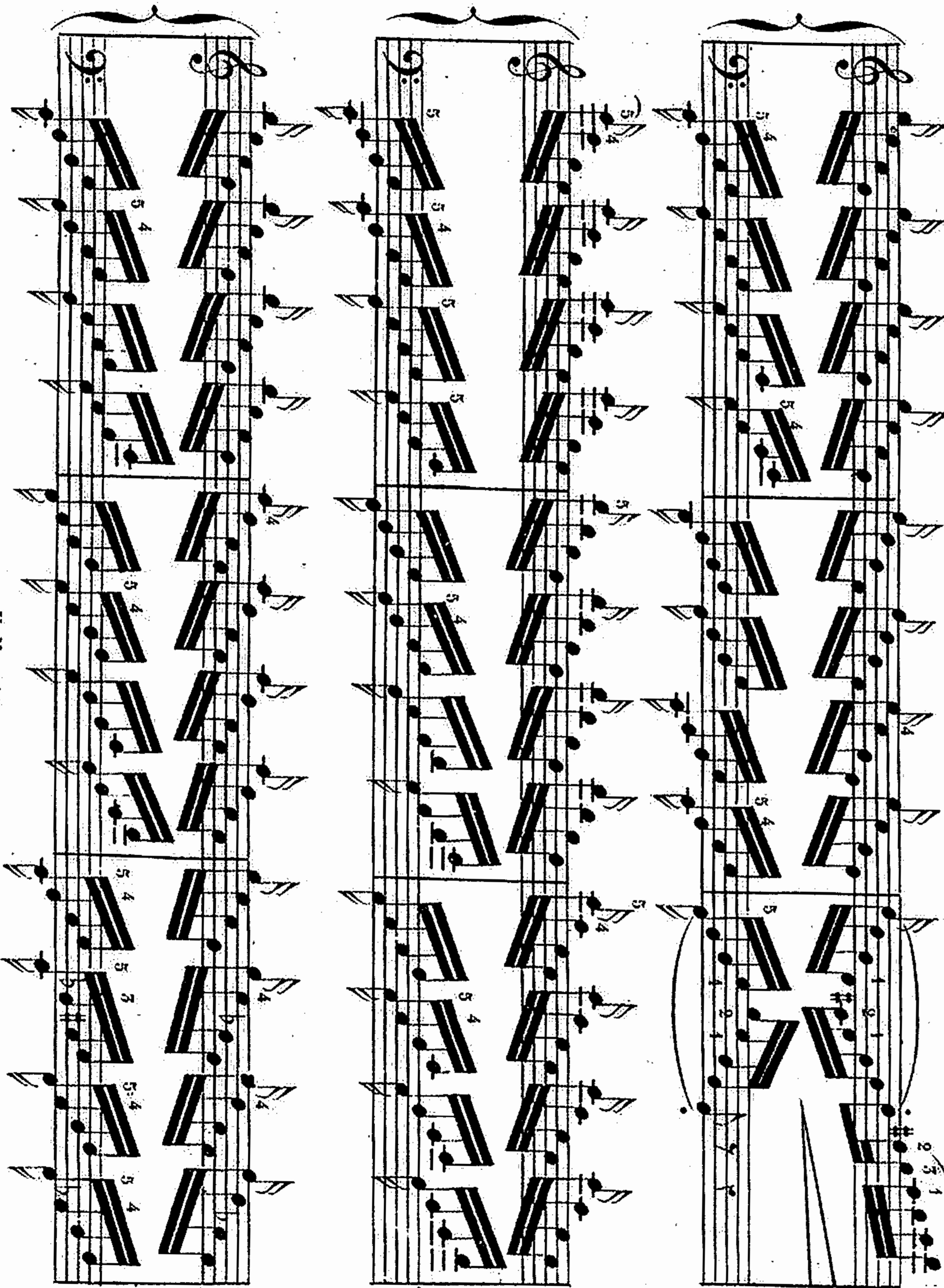
9^e ETUDE.

Allegro.

(M. J = 152.)



U. M. 4237.



FIN.

Ped.

mf

10^{me} ÉTUDE.

Moderato.

faites bien ressortir le chant.

(M. $\frac{2}{4}$ = 96.)

1^o a Tempo. 2^o a Tempo.

p

cresc.

dim.

p poco rit.

dolce.

A musical score for orchestra, page 27, featuring five staves of music. The score consists of five systems, each containing four measures. Measure 1 starts with a dynamic of *f*, followed by a measure of rests. Measures 2 and 3 show rhythmic patterns of eighth and sixteenth notes. Measure 4 begins with a dynamic of *cresc molto.*. Measures 5 through 8 continue the rhythmic patterns. Measure 9 starts with a dynamic of *f*. Measures 10 through 13 show rhythmic patterns. Measure 14 begins with a dynamic of *dim.*. Measures 15 through 18 show rhythmic patterns. Measure 19 starts with a dynamic of *p*. Measures 20 through 23 show rhythmic patterns. Measure 24 begins with a dynamic of *dim e rit.*. Measures 25 through 28 show rhythmic patterns. Measure 29 begins with a dynamic of *pp*. Measures 30 through 33 show rhythmic patterns. Measure 34 begins with a dynamic of *dolce.*

11^{me} ÉTUDE.

Moderato.

(M. = 152.)

U. M. 1257.

29

fff

mf

cresc.

sf

sf

dim.

rit.

pp

Presto.

ff

ff

42^{me} ETUDE.

Allegro.

(R. = 88.)

ff *p*

ff *p*

ff *p*

ff *p*

mf *cresc.*

f *p*

U. M. 42^{me}

31

cresc.

f

ff

p

cresc.

ff

U.M. 1957

13^{me} ÉTUDE.

All° moderato.

14^{me} ÉTUDE.

Allegretto.

(M. 76)

Ped. * Ped. * Ped. * Ped.

Ped. cresc. * Ped. * ff Ped. * Ped. *³ dolcissimo.

ben cantando.

cresc.

rit. p a Tempo. mf Ped. * Ped. *

Ped.

* Ped. * Ped.

* Ped. cresc.

* Ped.

Ped.

Ped.

* Ped.

mf Ped.

* Ped.

Ped.

* Ped. * Ped.

* Ped. cresc.

* Ped. * Ped. *

Ped. cresc.

* Ped.

* Ped.

Ped. * Ped.

* Ped.

* Ped. * Ped.

f Ped.

* Ped. cresc.

* Ped. *

ff Ped. * *p poco rit.*

Ped.

pp

ppp

* rull.

ppp

15^{me} ÉTUDE.

Allegretto.

(M. $\text{♩} = 132.$)

<img alt="Sheet music for a 15th study, Allegretto. The music is divided into five systems by brace lines. Each system contains two staves: treble and bass. The music features various pedaling techniques indicated by 'Ped.', 'Ped. cresc.', and 'Ped. dec.'. Fingerings like 1, 2, 3, 4, 5, and 6 are shown above the notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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16^{me} ÉTUDE.⁽¹⁾

Vivace.

(M. ♩ = 152.)

⁽¹⁾ Le Maître exigea de l'Élève qu'il apprenne cette étude couramment sur oreille.

This image shows a page of musical notation for a harpsichord or similar keyboard instrument. The music is arranged in five staves, each with a treble clef and a key signature of one sharp (F#). The notation uses black dots for note heads, with some having numbers (1, 2, 3, 4, 5) indicating pitch. Vertical stems extend from the note heads. Horizontal dashes indicate note duration. Some notes have diagonal strokes through them. Dynamic markings include the instruction "Ped." and an asterisk (*). The staves are separated by vertical bar lines, and there are horizontal repeat signs with dots above and below them.

U. M. 1257.

43

Ped.

Ped.

Ped.

Ped.

U. M. 1237.

17^{me} ETUDE.

All' ma non troppo. SEGUNDO.

(M. $\cdot = 72$)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17me ÉTUDE.

PRIMO.

All. ma non troppo.

Musical score for the first study, Primo section. The score consists of two staves. The left staff is in common time (indicated by a 'C') and the right staff is in 3/8 time (indicated by a '3/8'). The key signature is one sharp. Measure 1 starts with a dynamic *p*. Measure 2 ends with a repeat sign. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9. Measures 1 and 2 are enclosed in a bracket labeled '(M. 1-2.)'.

Musical score for the first study, Primo section. The score consists of two staves. The left staff is in common time (indicated by a 'C') and the right staff is in 3/8 time (indicated by a '3/8'). The key signature changes to one flat. Measure 3 begins with a dynamic *cresc.* Measure 4 ends with a repeat sign. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9. Measures 3 and 4 are enclosed in a bracket labeled '(M. 3-4.)'.

Musical score for the first study, Primo section. The score consists of two staves. The left staff is in common time (indicated by a 'C') and the right staff is in 3/8 time (indicated by a '3/8'). The key signature changes to one sharp. Measure 5 begins with a dynamic *f*. Measure 6 ends with a repeat sign. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9. Measures 5 and 6 are enclosed in a bracket labeled '(M. 5-6.)'.

Musical score for the first study, Primo section. The score consists of two staves. The left staff is in common time (indicated by a 'C') and the right staff is in 3/8 time (indicated by a '3/8'). The key signature changes to one flat. Measure 7 begins with a dynamic *cresc.* Measure 8 ends with a repeat sign. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9. Measures 7 and 8 are enclosed in a bracket labeled '(M. 7-8.)'.

Musical score for the first study, Primo section. The score consists of two staves. The left staff is in common time (indicated by a 'C') and the right staff is in 3/8 time (indicated by a '3/8'). The key signature changes to one sharp. Measure 9 begins with a dynamic *f*. Measure 10 ends with a repeat sign. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9. Measures 9 and 10 are enclosed in a bracket labeled '(M. 9-10.)'.

SEGUNDO

1

cresc.

f *f*

3

cresc.

f

3

p *cresc.*

2

f *p*

10

2

2

cresc.

f

2

pp

4 5

4 5

2

dim.

4

4

2 3 2

5

3 2 3

2 3 2

5

rall.

2

3 2 3

2 3 2

5

ppp

PRIMO:

A black and white photograph of a decorative stained-glass window. The window features a central circular medallion containing a figure, surrounded by a grid pattern of smaller circles and rectangles. The design is framed by a decorative border at the bottom.

This image shows a vertical decorative panel, likely a stained-glass window or a decorative screen. The design is composed of a grid of small squares. A prominent feature is a central floral motif with a bee at its center, surrounded by concentric circles of stylized leaves and flowers. This central design is flanked by two large, symmetrical floral panels. The entire composition is framed by a border of smaller floral and geometric motifs, including crosses and dots. The colors used are primarily black, white, and shades of grey, giving it a high-contrast, graphic appearance.

This image shows a vertical decorative panel, likely a stained-glass window or a framed artwork. It features a repeating grid pattern of small squares. A large, stylized floral or leaf motif is centered within the grid. Along the right edge of the grid, the word "Apparition" is written vertically in a bold, serif font. At the bottom of the panel, the word "dram." is partially visible on the left, and the letter "p" is positioned above it on the right. The entire panel is set against a dark background.

U.S. 31257.

18^{me} ÉTUDE.

SECUNDO.

Allegro.

(M. = 132.)

P dolce Faites ressortir le chant.

18^{me} ÉTUDE

Allegro.

PRIMO.

(M. $\bullet = 132.$)

Plaissiez toujours ressortir le chant de la deuxième partie.

SECUNDO.

A musical score for piano, consisting of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 1 through 10 are written above each measure. Dynamics such as *f*, *p*, *dim.*, *cresc.*, and *ff* are used throughout the piece. The score concludes with *D.C.* at the end of the fourth staff.

PRIMO.

51

8

9 10 11 12 13 14 15 16 17

cresc.

mf

pp

cresc.

ff

p *ff*

D.G.