

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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À MADAME BOUCHARDY
DANSE ESPAGNOLE

Fragment de Salon pour Piano

PAR

JOSEPH ASCHER

1829-1869

Op: 24.

24

scherzando. *pp stacc.* *p*

29

sf *f*

33

scherzando. *pp* *p* *dal S. al Fine*

1

Poco animato.

marcato assai.

mf

44

50

cres - cen - do.

f. *f. poco rit.* *f.*

55 *sf* *Con fuoco.* grazioso.

60 *ff*

66 *grazioso.* *f* *dim.* *pp* *ff*

72 *p* *poco rit.* *mf*

77

82 *accelerando*

87

risoluto.
 f

93

sf
p
f

99

Con fuoco.
ff
sf
p
f

105

sf
p
sf

110

f
mf
poco - - *a* -

114

poco - - - *di* - - *mi* - - *nu* - *pp* *en* - - *do*.

118 *p grazioso.*

123 1. *dolce..* 2. *risoluto.* *giocosamente.*

129 *scherzando.* *pp stacc.* *p* *sf*

135 *Con fuoco.* *f* *scherzando.*

140 *pp* *p* *p grazioso.*

145

p poco animato

151

cres - cen - do.

157

ff
p
cres - cen

163

- do.
ff
ff
^

168

sempre più f
rit.
Con fuoco.

174

sf
Con tutta forza.
sf
ff
ff
sf
sf

À MADAME ÉLISE SUCHEL
VALSE DES FLEURS

Fantaisie de salon. Op: 116.

COMPOSÉE POUR LE PIANO PAR
EUGÈNE KETTERER 1831-1870

Allegro brillante

INTRODUCTION

1

f

5

f *Rall.* *ff*

1

Très doux *S.*

VALSE

p

Ped. * *Ped.* * *Ped.* etc.

6

ff

12

Diminuez

p

18

25

ff

Diminuez.

30

Fine

Légèrement

f

m.d.

p

36

41

f

m.d.

p

46

1.

f

m.d.

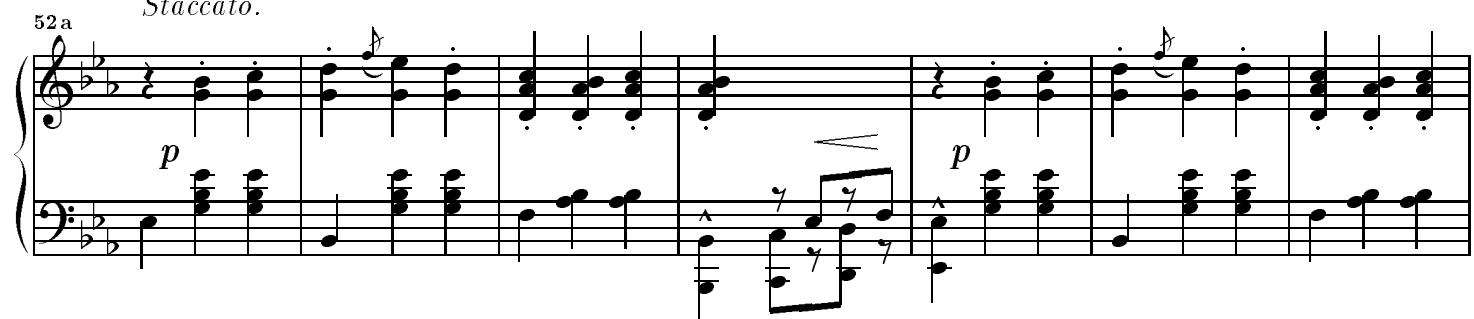
2.

Dim.

Dal S al Fine

p Doux.

Staccato.



Musical score page 59. The score continues with two staves. The treble clef staff begins with a dynamic *p*, followed by a melodic line consisting of eighth and sixteenth notes. The bass clef staff provides harmonic support with sustained notes and chords. The music is marked with *Staccato.*

Musical score page 66. The score continues with two staves. The treble clef staff begins with a dynamic *p*, followed by a melodic line consisting of eighth and sixteenth notes. The bass clef staff provides harmonic support with sustained notes and chords. The music is marked with *Staccato.*

Musical score page 72. The score continues with two staves. The treble clef staff begins with a dynamic *p*, followed by a melodic line consisting of eighth and sixteenth notes. The bass clef staff provides harmonic support with sustained notes and chords. The music is marked with *Staccato.*

Musical score page 78. The score continues with two staves. The treble clef staff begins with a dynamic *p*, followed by a melodic line consisting of eighth and sixteenth notes. The bass clef staff provides harmonic support with sustained notes and chords. The music is marked with *Staccato.* The dynamic changes to *f* in the final measure.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 84 and ends at measure 96. The bottom system starts at measure 102 and ends at measure 113. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature is one flat. Various dynamics are indicated, including *ff*, *p*, *mf*, and *f*. Articulation marks, such as small triangles and dots, are placed above and below the stems of notes. Measures 84-85 show a forte dynamic with eighth-note chords followed by a piano dynamic with sixteenth-note patterns. Measures 86-87 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 88-89 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 90-91 show a forte dynamic with eighth-note chords followed by a piano dynamic with sixteenth-note patterns. Measures 92-93 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 94-95 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 102-103 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 104-105 show a forte dynamic with eighth-note chords followed by a piano dynamic with sixteenth-note patterns. Measures 106-107 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 108-109 show a forte dynamic with eighth-note chords followed by a piano dynamic with sixteenth-note patterns. Measures 110-111 show a piano dynamic with eighth-note chords followed by a forte dynamic with sixteenth-note patterns. Measures 112-113 show a forte dynamic with eighth-note chords followed by a piano dynamic with sixteenth-note patterns.

Très légèrement

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *ff*, *p*, *Cresc.*, *do.*, *rall.*, *5 1*, and *Crescendo.*. Performance instructions like *Très légèrement* and *3* are also present. The music consists of eighth and sixteenth note patterns, with occasional rests and bass notes.

119 *ff* *p*

124 *p* *Cresc.* *cen*

129 *- do.* *p*

134 *rall.* *p* *5 1*

140 *p* *5 1* *Crescendo.*

145 *2 5 1* *f* *f* *ff*

151

Tristement.
Cres-

156

cen
do

sf
p

162

Cres
cen
do.

168

Crescendo.

174

ff
f
f

181

Dimi

p Doux.

189

ff

Dim.

197

p

Dim.

206

ff

Diminuez.

mf

214

mf

mf

222

mf

230 *Léger.*
mf
Léger.

237 *mf*
mf

245 *mf*
ff
 8_5
 $1 \ 3 \ 5 \ 4$
 $3 \ 5$

253 *ff*
ff
ff
ff
ff
Très brillant.

260 *ff*
ff
ff
ff
ff
ff

266 *ff*
ff
ff
ff
ff

APRÈS LA CHASSE

CHŒUR À BOIRE

Caprice pour le Piano.

LEFÉBURE-WÉLY.

à M^r DEMARIE de BORDEAUX.

Op: 130.

augmentez peu à peu jusqu'au Chœur.

The musical score consists of five systems of music for piano and choir. The piano part is in the basso continuo style, providing harmonic support. The choir part features melodic lines with various dynamics and performance instructions.

INTRODUCTION: Measures 1-7. Key signature: F major (one sharp). Time signature: 2/4. Dynamics: *pp*. Performance instruction: *Ped.* (pedal) and asterisks (*) indicating sustained notes. Measure 3 includes a grace note pattern labeled "3 2 1".

Measures 8-15: Key signature changes to C major (no sharps or flats). Dynamics: *p*. Measure 11 includes a dynamic change to *mf*.

Measures 16-24: Key signature changes to G major (one sharp). Dynamics: *f* and *ff*. Measure 18 includes a dynamic change to *mf*.

CHŒUR: Measures 25-32. Key signature: C major. Dynamics: *p*. Measure 27 includes a dynamic change to *p* and a performance instruction: "3 2 1" above the first measure and "2 1 2 3" above the second measure. Measure 29 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure. Measure 31 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure. Measure 33 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure.

Measures 33-40: Key signature changes to E major (two sharps). Dynamics: *p* and *f*. Measure 37 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure. Measure 39 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure. Measure 41 includes a dynamic change to *p* and a performance instruction: "3 1" above the first measure and "2 1 2 3" above the second measure.

42

augmentez

f

p

ff

Red.

p

8

** Red. **

augmentez

diminuez

ff

f

Red.

90

98

107

116

Rit.

*

124

132

141

151 *augmentez*

161 *ff* *p*

171 *Rédo.* * *Rédo.* *

181 *augmentez*

191 *ff* *ff* *retenez.* *8*

4 NOCTURNES pour le Piano dédiés à Mad.^{elle} Élise Laguerre. œuv: 8.

Par Louis LACOMBE. 1818-1884

1 Mezzo.

2

3 *espressivo.*

7

11

15 *tr.* > *pp*

19 *tr.* > *pp*

23

mf espressivo.

v

27

cres. *

#

31

f

v

35

v

v

39

p

v

* IMHO both dotted slurs are an omission in the original edition.

43

47

51

54

58

62

65 *f*
 69 *tr ~* *v*
pp
 73 *f*
 77
 80 *dim.* *pp* *dim.*
 84 *ppp* *rall*

The musical score consists of six staves of piano music. The top staff begins with a dynamic of *f*. The second staff starts with a dynamic of *tr ~* followed by *v*. The third staff ends with a dynamic of *pp*. The fourth staff begins with a dynamic of *f*. The fifth staff starts with a dynamic of *ppp* followed by *rall*.

À son ami É.Prudent

GRANDE ÉTUDE-GALOP

Op. 21

MORCEAU DE CONCERT POUR PIANO PAR
ALFRED QUIDANT 1815-1893

Exécutée par Adolphe Fumagalli dans ses Concerts

Presto vivace.

Con Brio.

ff Ped.

7

Allegro quasi presto.

animato con brio

f cres.

8

12

8

17

22

27

f

cres...

f

p

f

33

a tempo.

[^]

[^]

[^]

[^]

[^]

[^]

[^]

f cres...

39

45

f

f

f

p

52

pp ben articolato e stacc.

53

58

64

cres.

ff

pp

70

cres....

76

un poco riten.....

82

f

ff

p

p

88

94 8

sempre.....

100 8

106 8 f

112 f ff

118 8

A coda sign is probably missing here. Go to the Vivace the second time

124

8

130

8

136

8

142

1° tempo.

pp *il canto ben marcato*

148

cres.

154

8

animato.

160 8

 166 8

 172

 178

 184 8

 190 al § a Pag:2.

un poco ritard.

Vivace.

196

Ped.

200

cres.

204

cres.

8

208

dim.

8

212

a tempo

ff

8

216

cres.

ritar.

8

221

con tutta forza.....

8

226

fff

8

231

8

236

ff

ff

f

pp

This Grande Étude Galop is very similar to Gottschalk's **Tournament Galop** (the piece at the end of Dover's Gottschalk selection). I think Quidant's piece is more interesting, and I believe it was the original piece. It was also called **Mazepa** in some publishers's catalogues.

LE SOUPIR.

GRANDE VALSE. Op. 302.

CAMILLE SCHUBERT.

(pseudonym of the publisher Camille Prilipp, 1810-1889.)

1 Agitato.

INTRODUCTION.

7

14 Mouv.^{nt} de Valse.

ritard.

p

i S Grazioso.

VALSE.

6

12 Cresc.

f

18

ff *p*

25 →

mf

31

37

dal S.

f

dim

1 → 3

This block contains six musical staves. Staff 1 (top) starts with a dynamic ff and ends with p. Staff 2 (second from top) has a dynamic ff and a circled arrow pointing right. Staff 3 (third from top) has a dynamic mf. Staff 4 (fourth from top) has a dynamic ff. Staff 5 (fifth from top) has a dynamic f and a dynamic dim. Staff 6 (bottom) has a dynamic ff and a circled arrow pointing right, followed by a dynamic 3.

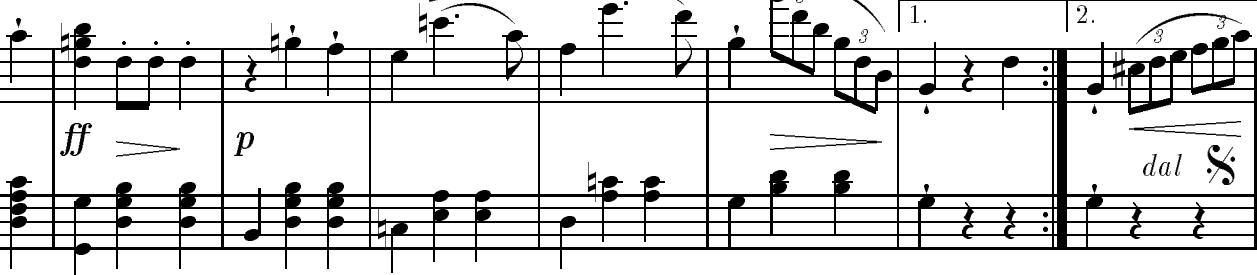
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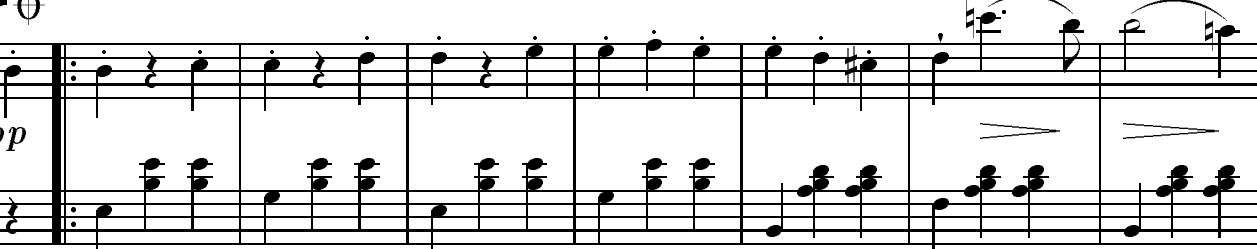
p con molto delicatezza.

13 1. 

20 1. 

28 

38 

1 

9

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

17 | 1. | 2.

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

23

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

30

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

38

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

46

Treble Clef, Key Signature: B-flat, Tempo: 120

Bass Clef, Key Signature: B-flat, Tempo: 120

53a

62

CODA.

1

8

17

25

33

41

1

11

20

29

2^e VALSE BRILLANTE

POUR LE PIANO

PAR

JULES SCHULHOFF

1825-1898

Op: 20.

VIVACE

1

8

15

l.h.

Ritenuto

21

1. 2.

p Leggiero

26

Cres cen

32

 38

 43

 49

 54

 60

64.

71

78

83

89

95

8
5 3 1 5

* 3

8
5 3 1 5

* 3

Staccato

1. 2.

* 3

p

p

p

p

p

Cres cen -

* 3 > > * 3 > > * 3 > > * 3 > > *

102

do

f

sf

108 *Staccato*

p

p

114

p

120

p

p

8

$\overbrace{5 \quad 1 \quad 5}$
 $\overbrace{3 \quad 3}$

127 *8*

p

p

*

134 *8*

p

f

*

140. *l.h.*

fp *r. h.*

145. | 1. | 2. | *p* *Leggiero*

150. | *Cres* - - - *cen* - - - *do*

156. | *f* | *f* | *v*

162. | *pp legato*

168. | *Cresc* ^ - - - ^ -

173

l.h.

ff

sf

178

183

p

Leggiero

Cresc

187

193

f

ff

sf

p

199

205 *Dolce cantabile*
sempre legato
Cres

213 *cen - do*
p
p

220
Cresc

228 *cen - do*
p

235 *f*
Leggiero
f

242 *Cresc*
f
p

Dolce cantabile
 249 *sempre legato* 3 5 4
Cres

257 5 3 *
 cen - do p

263 8 Legg.
 f p f

270 8 Cresc f f

276 3 Più presto * 4
 ff ff sf ff

282 stringendo sf sf sf

* The Ashdown&Parry edition has a D flat instead of the C in this chord (as in bars 242, 246, 270 & 274)