



FRIEDRICH BURGMÜLLER

Op. 100

Twenty-Five
Easy and Progressive
Studies

For the Piano

Expressly Composed for Small Hands

Edited and Fingered by
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Book I (1-14) — Library Vol. 977

Book II (15-25) — Library Vol. 978

Complete — Library Vol. 500

G. SCHIRMER, INC.
New York

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Printed in the U. S. A.

Twenty-five Easy and Progressive Studies

La Candeur (Frankness)

F. BURGMÜLLER. Op. 100

Allegro moderato (♩ = 152)

1. *p dolce*

cresc. *p*

p dol. e poco riten. *a tempo*

p *dim. e poco riten.* *pp*

L'Arabesque

Allegro scherzando (♩ = 152)

2.

p
p leggiero
cresc.

sf
f

dim. e poco rall.

a tempo

p
cresc.
dolce
p

cresc.
f
sf
risoluto

La Pastorale

Andantino (♩. = 66)

3.

p dolce cantabile

p

This system contains the first two measures of the piece. The right hand features a melodic line with fingerings 1-2-3-4-1-3-2-5-3-2-1-2. The left hand plays a simple accompaniment. A dynamic marking of *p* is present in the second measure.

crese.

This system contains measures 3 through 6. The right hand continues the melodic line with fingerings 2-1-2-3-4-1-2-3-4-3-2. The left hand accompaniment is consistent. A *crese.* (crescendo) marking is placed above the right hand in the fifth measure.

mf

This system contains measures 7 through 10. The right hand has fingerings 1-4-3-2-1-5-4-4-1-3. The left hand accompaniment changes slightly. A *mf* (mezzo-forte) marking is placed above the right hand in the second measure.

p dolce

This system contains measures 11 through 14. The right hand has fingerings 1-2-3-4-3-2-1-5-4-3-2-1-2-1. The left hand accompaniment is consistent. A *p dolce* marking is placed above the right hand in the fourth measure.

crese.

This system contains measures 15 through 18. The right hand has fingerings 5-2-1-2-3-4-1-2-2-1-2-1. The left hand accompaniment is consistent. A *crese.* (crescendo) marking is placed above the right hand in the third measure.

p

dim. e poco rall. pp

This system contains measures 19 through 22, ending with a double bar line. The right hand has fingerings 5-2-1-3-1-2-3-1-2-3-5. The left hand accompaniment is consistent. A *p* marking is in the second measure, and a *dim. e poco rall. pp* marking is in the fourth measure.

La petite Réunion (The Little Party)

Allegro, ma non troppo

4.

p

f

sf

p

f

sf

p

f

cresc.

p

sf

f

p

f

Innocence

Moderato (♩ = 112)

5. *p grazioso*

cresc.

1. *dim.* 2. *dim.* *p leggiero*

cresc. *f*

dimin. *f*

Progrès (Progress)

Allegro (♩ = 132)

6.

p *cresc.*

This system contains the first six measures of the piece. It features a treble and bass clef with a common time signature. The music consists of eighth-note patterns with various fingerings (1-5) and slurs. The first measure is marked *p* and the second measure is marked *cresc.*

This system contains measures 7 through 12. It continues the eighth-note patterns with slurs and fingerings. The dynamics remain consistent with the first system.

cresc. *f* *f* *Fine*

This system contains measures 13 through 18. The music reaches a climax in measure 17, marked *f*, and concludes with a double bar line and the word *Fine* in measure 18. The final measure has a repeat sign.

This system contains measures 19 through 24. It features a variety of rhythmic patterns, including quarter notes and eighth notes, with slurs and fingerings. The dynamics are consistent with the previous systems.

p *cresc.* *f*

This system contains measures 25 through 30. It concludes the piece with a final flourish in measure 30, marked *f*. The system ends with a repeat sign.

D. C.

Le Courant limpide

(The Limpid Stream)

Allegro vivace (♩ = 176)

7.

pp mormorando *cresc.*

dimin. *pp* *cresc.*

p *cresc.*
Fine

dimin. *p*

cresc. *dimin.*

D. C.

La Chasse (The Chase)

Allegro vivace (♩ = 132)

9. *p* *cresc.* *f*

f *p*

un poco agitato *p*

cresc. *a tempo* *f*

p

Tendre Fleur

(Tender Blossom)

Moderato (♩ = 152)

10. *p delicato*

dimin. e poco riten. *a tempo* *mf*

a tempo *dimin. e poco rall.* *p delicato*

dimin. e poco riten.

La Bergeronnette (The Wagtail)

Allegretto (♩ = 158)

11.

p leggiero *cresc.* *f*

p leggiero

mf

cresc. *f*

cresc. *f*

L'adieu (The Farewell)

Allegro molto agitato (♩ = 184)

12. *p* *sf* *dimin. e rall.*

a tempo *p* *cresc.*

cresc.

f *sf* *sf*

p espressivo

First system of musical notation. The upper staff contains a melodic line with fingerings (3, 1, 4, 2, 1, 5, 4, 2, 1, 3, 2, 1, 4, 5, 4) and dynamics *p*, *sf*, and *dim. e poco riten.*. The lower staff contains a bass line with fingerings (5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 2, 5) and a slur over the first three measures.

Second system of musical notation. The upper staff is marked *a tempo* and *p*, with fingerings (3, 4, 5, 3, 2, 5, 4, 5, 5, 4, 4, 5, 2). The lower staff has a bass line with fingerings (1, 4, 1, 4, 3) and a *cresc.* marking.

Third system of musical notation. The upper staff has fingerings (4, 3, 2, 5, 4, 5, 5, 4, 5, 5, 2, 1, 3, 2, 1, 3, 2, 3). The lower staff has a bass line with fingerings (1, 4, 1, 4, 2, 1, 2) and a *cresc.* marking.

Fourth system of musical notation. The upper staff has fingerings (5, 5, 4, 3, 3, 4, 2, 1, 3, 3, 4, 2, 1, 2, 2, 3, 5). The lower staff has a bass line with fingerings (5, 2, 5, 2, 5, 3, 5, 3, 4, 5, 3, 5, 3, 5) and a *f* dynamic.

Fifth system of musical notation. The upper staff has fingerings (1, 3, 2, 1, 2, 3, 5, 1, 3, 2, 1, 2, 3, 5, 1). The lower staff has a bass line with fingerings (2, 4, 1, 2, 4, 3, 4, 1, 2, 4, 5) and a *p* dynamic.

La Styrienne

Mouvement di Valse (♩ = 176)

grazioso

14.

The musical score is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Mouvement di Valse' with a quarter note equal to 176 beats per minute. The piece starts with a piano (*p*) dynamic and a *grazioso* character. The piano part features a steady accompaniment of eighth notes, while the violin part has a more melodic line with various ornaments and slurs. Dynamics range from *mf* to *f*. The score includes several measures with triplets and slurs. A *riten.* (ritardando) marking appears in the middle section. The piece concludes with a *Fine* marking and a double bar line. The final measure is marked *D.C.* (Da Capo).

Ballade

F. BURGMÜLLER. Op.100

Allegro con brio (♩ = 104)

15.

p misterioso

sf sf

sf cresc.

f

p dolce cresc.

poco riten. animato

a tempo

cresc. *sf* *dim.*

p *sf*

sf *sf*

cresc. *f*

f

dim. *p* *dim.* *sf*

Douce Plainte (Tender Grieving)

Allegro moderato (♩ = 126)

16. *p dolente*

cresc. *sf*

dim. e poco rit. *p*

f *cresc.*

p

La Babillarde

(The Chatterbox)

17. Allegretto (♩. = 72)

The musical score is written for piano and bass. It begins with a tempo marking of *Allegretto* and a quarter note equal to 72 beats per minute. The piece is marked with a piano (*p*) dynamic and includes several *cresc.* (crescendo) markings. The score features various musical notations including slurs, accents, and fingerings. The piece concludes with a first ending and a second ending, ending with a forte (*f*) dynamic.

Inquiétude

Allegro agitato (♩ = 138)

18. *p* *cresc.*

mf

dim. e poco rall.

p a tempo

cresc. *f*

dim. *p*

Ave Maria

19. *Andantino* (♩ = 100)

p religioso

p

dim. e riten. *pp* *a tempo* *p*

dim. e poco riten. *pp*

La Tarentelle

(Tarantella)

Allegro vivo (♩ = 160)

20.

L'Harmonie des Anges

(Harmony of the Angels)

Allegro moderato (♩ = 152)

21.

p armonioso

cresc.

p

cresc.

p

sf

1 2 4 5 4 2 1 1 2 4 5 4 2 1 5 3 1 5 3 1

p *cresc.*

5 3 5 3 5 2

p

5 3 5 3 5 3 1 3 5 2 1 2

1. 2.

5 4 2 1 1 2 5 4 2 1 1 2 5 4 2 1 5 3 2 1

3 5 1 2 5 1 2

cresc.

2 4 3 2 4 3 2 4 3

5 1 2 5 1 2 5 1 2

8

dim. e poco riten. *Più lento*

sf *p* *pp*

5 5 5 5

2 2 2 2

1 3 1 3 1 3 1 3

5 5 5 5

Barcarolle

Andantino quasi allegretto (♩ = 72)

22. *pp* *cresc.* *sf*

pp *cresc.* *sf* *p dolce*

dim. e riten. *a tempo* *cantabile* *p*

p

5 5 4 3 2 1 2 1 2 1 5 1

a tempo
sf *sf* *dim. e poco rall.* *p*

crese.

p lusingando

perdendosi
pp

Le Retour

(The Return)

Molto agitato, quasi presto (♩ = 126)

23.

p

1 2 3 2 1
1 2 3 2 1
1 2 3 2 1

cresc.

1 2 3 2 1
1 2 3 2 1
1 2 3 2 1
1 2 3 2 1

sf

pp

5 1
5 1
5 1 4 1 3 1
2 1 3 4
5 4 5

4 5
4 5 5 4
3 3 4 5
4 1 5 2

f

4 3 1
4 2 1
5 4 2 1 2

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. A dynamic shift to forte (*f*) occurs in the second measure. The lower staff is in bass clef and contains a melodic line with fingerings 5, 4, 2, 1, 3 and 1, 3, 5, 4, 2, 1, 3.

The second system continues the piece. The upper staff shows a crescendo marked *cresc. assai* leading to a fortissimo (*sf*) dynamic, followed by a piano (*pp*) dynamic. The lower staff features a melodic line with fingerings 1, 5, 2, 1, 5, 4, 3, 1, 2, 1, 3, 4.

The third system continues the musical development. The upper staff has fingerings 5, 4, 5, 4, 1, 4, 5, 5, 4, 3, 3, 4, 5. The lower staff continues with a steady accompaniment.

The fourth system features a decrescendo marked *dim. e poco riten.*. The upper staff has fingerings 4, 1, 5, 1, 5, 2, 4, 5, 1, 5. The lower staff has fingerings 3, 2, 1, 1, 2, 1, 3.

The fifth system concludes the piece. The upper staff has a fingering of 4, 5 and ends with a fermata. The lower staff has fingerings 1, 4, 5, 1, 5 and ends with a fermata.

L' Hirondelle

(The Swallow)

Allegro non troppo (♩ = 138)

24.

m. s.

p

m. s.

p

pdolce

p

p

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The first system is marked with a piano (*p*) dynamic and includes the instruction *m. s.* (mezzo sostenuto). The second system also includes *m. s.* and *p*. The third system is marked *pdolce*. The fourth and fifth systems are marked *p*. The sixth system is also marked *p*. The score features intricate fingerings and articulation marks throughout.

dolce *p*

cresc. *dim.*

p *poco riten.*

dim. *pp*

La Chevaleresque

(Spirit of Chivalry)

Allegro marziale (♩ = 152)

25.

p

cresc.

f *p*

cresc.

p delicato

