

OEUVRES DE PIANO

par

Fr. Bendel.

Op. 7.	Il Baccio, Célèbre Valse d' Arditi, Transcription de Concert. . .	M. 2. 30.
Op. 8.	Fantaisie sur des Airs bohémiens nationaux.	" 2. 50.
Op. 9.	Souvenir de Hongrie, Polka de Concert.	" 1. 50.
	Edition originale.	" 1. 50.
	Edition simplifiée par H. Alberti	" 1. 50.
Op. 10.	Drei charakteristische Stücke.	" 1. —
	Nº 1. Am Sonntag Morgen, Idylle	" 1. —
	Nº 2. Scherzetto.	" 1. 30.
	Nº 3. Romanze.	" 1. 30.
Op. 11.	Weihnacht-Idylle.	" 1. 50.
Op. 13.	Nizza. Barcarole.	" 1. 30.
Op. 14.	Mozart. Nº 1. Andante in F dur.	" 1. 30.
	Nº 2. Menuetto in Es dur.	" 1. 30.
	Nº 3. Adagio in A dur.	" 1. 30.
Op. 15.	Vier Poesien. Nº 1. Nocturne in Es.	" 1. 30.
	Nº 2. Schummerlied.	" 1. 30.
	Nº 3. Frühlingstraum.	" 1. 30.
	Nº 4. Rückblick, Lied ohne Worte.	" 1. 30.
Op. 17.	Grande Fantaisie sur l'Opéra: Faust de Gounod.	" 2. 50.
Op. 18.	Trois grandes Valses: Nº 1. in Es dur.	" 1. 50.
	Nº 2. in C moll.	" 1. 30.
	Nº 3. in Des dur.	" 1. 50.
Op. 36.	Drei Albumblätter: Nº 1. Rückerinnerung.	" 80.
	(Liebeslied)	" 80.
	Nº 2. Frühlingsahnung.	" 80.
	Nº 3. Gute Nacht.	" 1. —
Op. 37.	Fürs Album. Nº 1. Scherzetto.	" 1. 30.
	Nº 2. Klage.	" 1. —
	Nº 3. Walzer.	" 1. 30.
	Nº 4. Canon.	" 1. 30.
Op. 121.	Trois morceaux de Piano. Nº 1. Tyrolienne.	" 1. 80.
	Nº 2. Danse de Concert.	" 1. 80.
	Nº 3. Romanze.	" 1. 20.
Op. 122.	Nº 1. Idylle.	" 1. 50.
	Nº 2. Barcarolle.	" 1. 80.
Op. 138.	6 Etuden. Nº 1, D moll.	" 1. 20.
	Nº 2, Des dur.	" 1. 20.
	Nº 3, As dur.	" 80.
	Nº 4, G dur.	" 80.
	Nº 5, A dur.	" 80.
	Nº 6, Fis moll. (Am Meere.)	" 1. 50.

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ETUDE I.

Allegro moderato.

Franç. Bendel Op.138.

PIANO.

p Ped.

Ped.

cresc.

ff Ped.

[illegible]

This musical score is for a piano piece, identified by the number A. C. 33719. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score is characterized by dense, complex chords and rapid chordal movement, often spanning multiple octaves. Pedaling instructions, marked "Ped.", are frequently used to sustain the harmonic texture. Asterisks (*) are placed at various points, likely indicating specific performance techniques or structural markers. The first system begins with a long, sweeping chordal phrase in the treble, while the bass provides a more static accompaniment. The second system shows a more active bass line with frequent chord changes. The third system includes a measure marked with the number "8" above it. The fourth system features a section marked "pp" (pianissimo) in the bass. The fifth system continues the complex chordal patterns, and the sixth system concludes with a final, sustained chordal block.



First system of musical notation. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) plays a series of chords. Pedal markings include "Ped." and "p Ped." with asterisks indicating specific points. A bracket with the number "8" spans the first two measures.



Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a melodic line with a crescendo. Pedal markings include "f Ped.", "p Ped.", and "f Ped." with asterisks. A bracket with the number "8" spans the first two measures.



Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a melodic line with a decrescendo. Pedal markings include "p Ped." and "dim. molto." with asterisks. A bracket with the number "8" spans the first two measures.



Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a melodic line with a decrescendo. Pedal markings include "legato.", "pp", and "Ped." with asterisks.



Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a melodic line with a decrescendo. Pedal markings include "Ped." with asterisks.

This musical score is for a piano piece, measures 1 through 16. It is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) features a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a simpler accompaniment. The second system (measures 5-8) continues the right-hand pattern, with a forte (*ff*) dynamic marking in measure 6. The third system (measures 9-12) shows a change in the right-hand texture, with more sustained chords and a continuation of the left-hand accompaniment. The fourth system (measures 13-16) includes a repeat sign in measure 13, a piano (*p*) dynamic marking in measure 14, and a final flourish in measure 16. Performance instructions include *Ped.* (pedal) markings in measures 10, 11, and 14, and *dim.* (diminuendo) in measure 14. The phrase *sempre leggiero.* is written at the bottom of the page.

ff

Ped. *Ped.* ***

8 *dim.* *Ped.* *** *p*

sempre leggiero.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is characterized by dense, complex chords and rapid sixteenth-note passages in the bass. Pedaling instructions are marked throughout, including "Ped." and "sempre piano." (always piano). Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The piece concludes with a final chord marked with a fermata. The page number 7 is in the top right corner.

Ped. *sempre piano.*

Ped. *mf* Ped. *ff*

A. C. 33719