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A. Madame Marie Camille Pleyel.

L'INQUIETUDE

MORCEAU DE CONCERT

POUR LE

PIANO

PAR

A. DREYSCHOCK

Chevalier de l'Ordre de la Couronne de Chine.

Op. 99.

91^o 8068.

8. 1/2 30kr

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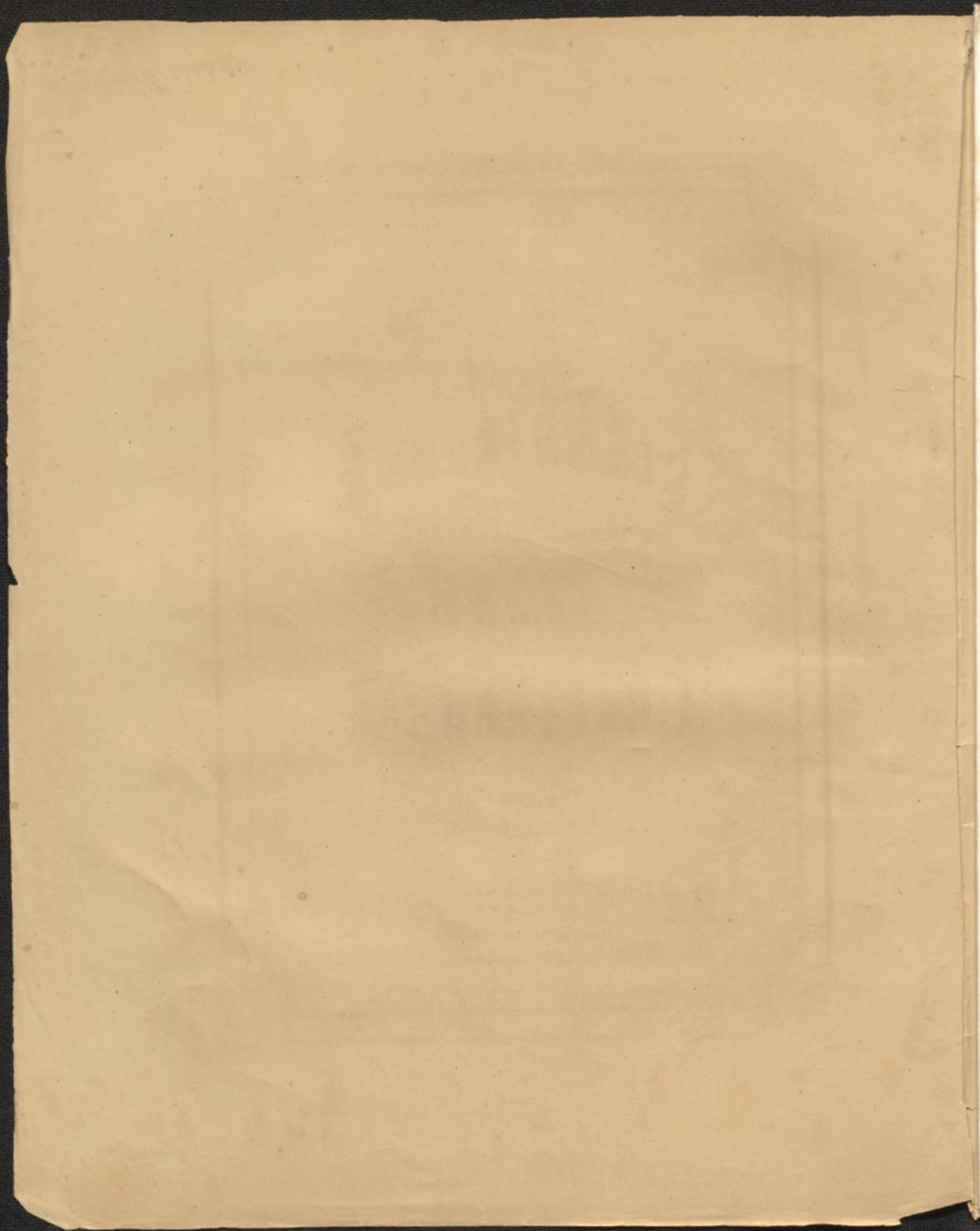
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L' INQUIÈTUDE

MORCEAU CONCERTANT

par

ALEXANDRE DREYSCHOCK Op: 29.

A Madame MARIE CAMILA PLEYEL.

a capriccioso m.g. m.g. ^{8^a}
 Ped. * Ped. * Ped. * *precipitamento.* *cres.*
 RITOURNELLE

^{8^a}
 Ped. *f* *f* *

Allegretto con espressione.

f Ped. * *sf* Ped. * *f* Ped.

p Ped. * *p* Ped. * Ped. *

First system of musical notation. Treble and bass clefs. Dynamics include *s*, *sf*, and *ten.* (tenu). Pedal markings include *Ped.* and *Ped. **.

Second system of musical notation. Treble and bass clefs. Dynamics include *ff*, *stacc.*, and *f*. Pedal markings include *Ped. **. A section is marked *secco e senza Ped.*. A fermata is present over a measure.

Third system of musical notation. Treble and bass clefs. Dynamics include *pp*, *ritenuto.*, *f*, *senza Ped.*, *Ped. **, and *sfp senza Ped.*. Pedal markings include *Ped. **. A section is marked *secco.*

Fourth system of musical notation. Treble and bass clefs. Dynamics include *p*, *ritar*, *pp*, *mf stringendo.*, and *sf*. A section is marked *8^a*. Pedal markings include *Ped. **.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *pp*. A section is marked *Cadenza leggero e pp*. The system ends with a fermata.

Risvegliare.

p *ff*
Ped. *

fp *m.g.* *Cres.*

poco cres *cen do.*

Con maesta.

ff *sf* *Ped. * Ped.* *sf* *p*

pp *f*
Ped. * Ped. * Ped. * Ped. * Ped. *

mf Ped. *poco*

a poco accel - le - ran - do. Piu mosso.

cres *f* *Ped.* *sf* *sf* *sf*

cres *cen* *do*

accelerando. *ff* *cres* *cen*

RITOURNELLE
fermamente.

do *fff* *Ped.* ** Ped.* ** Ped.*

Velocce.

First system of musical notation. The treble clef contains a rapid sixteenth-note pattern. The bass clef contains a simple accompaniment. A piano (*p*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are used to indicate specific performance instructions.

Second system of musical notation. Similar to the first system, it features a rapid sixteenth-note pattern in the treble and a simple accompaniment in the bass. A piano (*p*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are used.

Third system of musical notation. The treble clef continues with the rapid sixteenth-note pattern. The bass clef accompaniment includes some chordal textures. A piano (*p*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are used.

Fourth system of musical notation. The treble clef continues with the rapid sixteenth-note pattern. The bass clef accompaniment includes some chordal textures. A piano (*p*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are used.

Fifth system of musical notation. The treble clef continues with the rapid sixteenth-note pattern. The bass clef accompaniment includes some chordal textures. A piano (*p*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are used.

poco

a poco crescen

ff rigoroso.

Ped.

do e accelerando

Ped.

p

sfzp
secco

sfzp *poco* *a* *poco* *cres*

cen *do* *e* *ac* *ce* *lo*

ran *do* *f* *Ped.* *sf* *sf* *riten.* *

Grandioso a tempo giusto.

sfz *sf* *Ped.* *basso legatissimo.* * *Ped.* *

The first system of the musical score consists of three systems of staves. Each system has a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic. The third system includes a piano (*p*) dynamic and a *Ped.* (pedal) marking with an asterisk (*) below it, indicating a sustained pedal point.

The second system of the musical score includes the instruction *Facilite.* (Facilitate) written above the first staff. It features an *8^{va}* marking with a dashed line, indicating an octave transposition. The system contains two systems of staves, with the second system including a forte (*sf*) dynamic marking.

3065.

Facilite .

The musical score consists of five systems of music. The first system shows a vocal line and piano accompaniment with dynamics *sf* and *p*. The second system features piano accompaniment with dynamics *ff*, *mf*, and *pp*. The third system includes piano accompaniment with dynamics *f tenuto.* and *f*. The fourth system shows a vocal line with lyrics "cres - cen - do" and piano accompaniment with dynamics *pp*. The fifth system continues the vocal line and piano accompaniment. Performance instructions include "Ped." (pedal) and "8^a" (octave) markings. The score is marked with various dynamics such as *sf*, *p*, *ff*, *mf*, *pp*, *f*, and *pp*. There are also performance markings like "Facilite .", "Ped.", and "8^a".

f *cres* - *cen* - *do*.

ff *poco* *cres* *a* - *cen* - *do*. *poco*

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

Facile.
ff *cres.*

Ped. *

ff *Ped.* *ac* - *ce* - *le*

sf

Facile.
mg.

sf *cres*

senza Ped.

tr *ran* - *con tutta forza.* - *do.*

senza Ped.

RITORNELLO.
Violentemente.

fff

Ped. sf * Ped. * Ped.

Veloce. p

Ped.

Ped.

Ped.

Ped.

Ped. * Ped. * cres.

f
Maggiore. *sf*

liberamente.
tempo rubato.

Ped. *

pp

mf
Ped. *sf*

Piagendo.

mf
Ped.

p < > *p* < > *p* < > *p* < >

Ped. * Ped. *

p < > *f* < > *f*

riten.

Ped. * Ped. *

p
poco - - - *a* - - - *poco* - - -

- - - *cres* - - - *cen* - - - *do* - - - *e*

ac - - - *cele* - - - *rando* . *ffrigoroso* .
Ped. *

p
Ped. *

8^a

fp
leggiero
Ped.

p

p
Ped. *

Ped.

senza Ped.

8^a

Ped. *

pp
Ped.

ritard. *

senza Ped.

a Tempo.

8^a

Ped. *pp* *

Ped. *dol.* *

8^a

legato
cres.

Ped. *

f *

ff
Ped. *

Catalogue des Ouvrages pour le Piano

de Ch. Döhler, A. Dreyschock, F. Liszt, E. Prudent et S. Thalberg

publiés par LES FILS DE B. SCHOTT à Mayence, Anvers et Bruxelles.

DOEHLER, TH.		fl. kr.
Op. 23.	3 Rondeaux sur des Airs de ballet de l'opéra Les Martyrs.	
	Nro 1. La Lutte.	1 12
	" 2. Le Tournoi.	1 12
	" 3. L'Allegresse.	1 12
Op. 25.	2 Nocturnes.	1 —
Op. 26.	Valses brillantes.	1 12
Op. 27.	Grande Fantaisie sur des motifs de l'opéra The Gipsy's Warning.	2 —
Op. 28.	Grande Fantaisie et Variations sur des motifs de l'op. Guillaume Tell.	1 48
Op. 29.	3 Morceaux brillants de salon, sur des thèmes favoris.	
	Nro 1. Divertissement sur un motif de Jean d'Arc de Baffe.	1 12
	" 2. Fantaisie sur des motifs de l'opéra Les Treize de Halevy.	1 12
	" 3. Divertissement sur un motif de Betty de Donizetti.	1 12
Op. 30.	12 Etudes de concert, en 2 Livraisons chaque	2 42
	Idem, séparément :	
	Nro 1. Etude in C Dur.	— 36
	" 2. " " A Moll.	— 36
	" 3. " " E Moll.	— 36
	" 4. " " Des Dur.	— 36
	" 5. Tremolo-Etude.	— 54
	" 6. Etude in A Dur.	— 36
	" 7. Etude für die linke Hand.	— 36
	" 8. Etude in F Dur.	— 27
	" 9. " " E Moll.	— 36
	" 10. Der Wettstreit, Etude.	— 36
	" 11. Etude in As Dur.	— 45
	" 12. Triller-Etude.	— 45
Op. 31.	2 Nocturnes.	1 12
Op. 32.	Andante.	1 12
Op. 33.	Grand Divertissement sur des thèmes populaires irlandais.	2 —
Op. 34.	Souvenirs de Florence, 2 Nocturnes.	1 21
Op. 35.	Divertissement brillant sur des motifs de l'opéra Guitarrero.	1 48
Op. 36.	Nro 1. Voli l'agile barchetta, Barcarolle.	— 45
	" 2. A un Roscelletto, Romanza.	— 36
Op. 37.	Grand Caprice sur des motifs de l'opéra Guido et Ginevra.	2 24
Op. 38.	Fantaisie brillante sur les plus jolis motifs de l'opéra Beatrice di Tenda.	1 30
Op. 40.	Album. Huit Morceaux brillants et faciles.	7 12
	Idem, séparément :	
	Nro 1. Rondino villageois sur un thème d'Auber.	1 —
	" 2. Bagatelle sur un air favori de Nice.	1 —
	" 3. Romance et Cavatine de La Fille du Régiment, variées.	1 —
	" 4. Petite Fantaisie sur des motifs de Norma.	1 —
	" 5. Nocturne sentimental sur une romance d'Adam.	1 —
	" 6. Fantaisie sur une mélodie de Meyerbeer.	1 —
	" 7. Caprice brillant : Ranz et Valse suisse.	1 —
	" 8. Cavatine de la Donna del lago variée.	1 —
Op. 42.	50 Etudes de Salon, en 2 Suites, chaque	4 48
	en 6 Livraisons, chaque	2
Op. 44.	6 Mélodies sans paroles.	2 24
	Idem, séparément :	
	Nro 1. Il Pianto dell' Amante. (Die Klage des Geliebten.)	— 45
	" 2. La Rimembranza. (Die Erinnerung.)	— 36
	" 3. L'Afflitta. (Die Tränende.)	— 36
	" 4. A Mezzanotte. (Um Mitternacht.)	— 45
	" 5. Il Dolore. (Der Schmerz.)	— 36
	" 6. Il Gondoliere Fortunato. (Der glückliche Gondolier.)	— 45
Op. 46.	Souvenir de Naples, Tarantelle	1 30
Op. 48.	2 Fantaisies sur des motifs de l'opéra Nabucodonosor, Nro 1 et 2, chaque	1 30
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Op. 53.	3 Mazurkas.	1 48
	Idem, séparément :	
	Nro 1. La mélodieuse.	— 54
	" 2. L'harmonieuse	— 54
	" 3. La dansante.	— 45
Op. 59.	2 Fantaisies sur des motifs de l'opéra Lombardi, Nro 1 et 2, chaque	1 30
	(Revue des opéras italiens Cah. 2 et 4.)	

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Op. 63.	Le Postillon, Rondeau brillant.	1 12
Op. 66.	Grande Fantaisie sur des motifs de l'opéra la Sonnambula.	2 —
Op. 67.	Les Sirènes, Valses dansantes.	1 12
	La Renaissance, Bagatelle à la Valse sur des motifs de l'opéra Lucie de Lammermoor.	— 54
	La Caille, petite Fantaisie facile sur des motifs de l'opéra Beatrice di Tenda.	— 45
	L'inconstante, Valse brillante.	— 45

DREYSCHOCK, A.

Op. 4.	Nationalhänze mit Eingang und Ausgang.	1 12
Op. 6, 7 et 8.	3 Thèmes variés: thème slave et 2 thèmes originaux.	1 12
Op. 9.	Klischeuigade, Divertissement, unserer Zeit dediziert.	— 54
Op. 19.	Scherzo.	1 —
Op. 23.	Andante inquietoso.	1 30
Op. 24.	Le Ruisseau, Romance sans paroles.	— 45
Op. 25.	La Coupe, Chanson à boire sans paroles.	— 45
Op. 26.	Le Vallon, Idylle.	— 45
Op. 27.	Morceau de concert.	2 —
Op. 28.	Nocturne. (Bouquet de Perles Nro 2.)	— 54
Op. 29.	L'inquiétude, Morceau de concert.	1 30
Op. 30.	Grande Sonate.	2 42
Op. 31.	Fantaisie (Adagio, Veloce et Allegro spiritoso.)	2 —
Op. 32.	Salut à Vienne (Gruss an Wien), Rondo brillant.	1 48
Op. 35.	Preludio e Fuga.	— 54
Op. 45.	Morceau caractéristique.	1 12
Op. 46.	Rapsodie.	1 —
Op. 47.	Andantino et Allegro appassionato.	1 12
Op. 51.	Andantino con Variazioni.	1 —
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LISZT, F.

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	" 2. La pastorella dell' Alpi et I Marinari.	1 48
	Soirées musicales de Rossini, transcrites.	4 —
	Idem, divisées en 2 Suites, chaque	2 24
	Idem, séparément :	
	Nro 1. La Promessa, (Das Versprechen.) Canzonetta.	— 36
	" 2. La Regata veneziana, (Die Regate zu Venedig.) Notturmo.	— 45
	" 3. L'Invito, (Die Einladung.) Bolero.	— 36
	" 4. La Gita in gondola, (Die Gondelfahrt.) Barcarol.	— 27
	" 5. Il Rimprovero, (Der Vorwurf.) Canzonetta.	— 36
	" 6. La Pastorella dell' alpi, (Die Alpenschäferin.) Tyroloese.	— 27
	" 7. La Partenza, (Die Abreise.) Canzonetta.	— 36
	" 8. La Pesca, (Der Fischfang.) Notturmo.	— 45
	" 9. La Danza, (Der Tanz.) Tarantella.	1 —
	" 10. La Sérénata, (Die Serenade.) Notturmo.	— 45
	" 11. L'Orgia, (Das Festgelage.) Arietta.	— 45
	" 12. Li Marinari, (Die Seemänner.) Duetto.	1 —
	Introduction et Polonaise de l'opéra I Puritani.	1 12
	Lucie de Lammermoor, Marche et Cavatine.	1 21
	Réminiscences de l'opéra Norma, grande Fantaisie.	2 24
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" 2.	Il Galop,	1 —
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" 4.	La Serenata del marinaio,	1 12
" 5.	Il Brindisi,	1 12
" 6.	La Zingarella spagnola,	1 48
" 7.	Il Barcajuolo, de Donizetti.	1 —
" 8.	L'Alito di bice,	— 48
" 9.	La Torre di Bissone,	1 —
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PRUDENT, E.

Op. 3.	Rondo brillant sur un Bolero de A. Adam.	1 12
Op. 8.	Grande Fantaisie sur des motifs de l'opéra Lucia de Lammermoor.	1 48
Op. 9.	Andante.	— 45
Op. 10.	Souvenirs de Beethoven, Grande Fantaisie.	2 —
Op. 11.	L'hirondelle, Etude.	1 —
Op. 12.	La Ronde de nuit, Etude.	1 —
Op. 13.	Quatuor de l'opéra Don Pasquale, varié.	1 30
Op. 14.	Souvenirs de Schubert, Fantaisie sur la Sérénade.	2
Op. 15.	3 Ballades sans paroles.	1 30
Op. 16.	Etudes de genre.	3 36
	Idem, séparément :	
	Nro 1. Conte d'autrefois.	— 54
	" 2. Régrets.	— 54
	" 3. Marine.	— 54
	" 4. Le ruisseau.	— 54
	" 5. Ballade.	— 54
	" 6. Feu follet.	— 54
Op. 17.	Grande Fantaisie sur des motifs de l'opéra Norma.	2 —
Op. 18.	Grande Fantaisie sur des motifs de l'opéra Les Huguenots.	2 —
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Op. 23.	Caprice-Etude de concert sur des motifs de l'opéra La Sonnambula.	1 21
Op. 24.	Caprice de concert sur des motifs de l'opéra I Puritani.	1 30
Op. 25.	Séguidille, Etude.	1 21
Op. 26.	Grande Fantaisie sur des motifs de l'opéra La Juive.	2 —
Op. 27.	Fantaisie sur la marche triomphale de l'opéra Charles VI.	1 30
Op. 28.	Etude de concert en Mi-bémol.	1 12
Op. 29.	Fantaisie sur des motifs de l'opéra La Dame blanche.	2 24
	Barcarolle. (Bouquet de Perles Nro 3.)	— 45
	La Berceuse, Réverie. (Soirées d'hiver Nro 1.)	— 36
	Le Couvre-feu.	— 45
	Cantabile. (Le jardin d'hiver Nro 3.)	— 36
	Duettino.	— 36
	Une Fête aux champs, Pastorale.	— 36
	Impromptu.	— 36
	2 Mélodies sans paroles.	— 45
	Nocturne sur un motif l'opéra Lucrezia Borgia.	— 45
	L'Odine, Valse brillante.	— 36
	Grand Trio de Guillaume Tell, transcrite.	1 48

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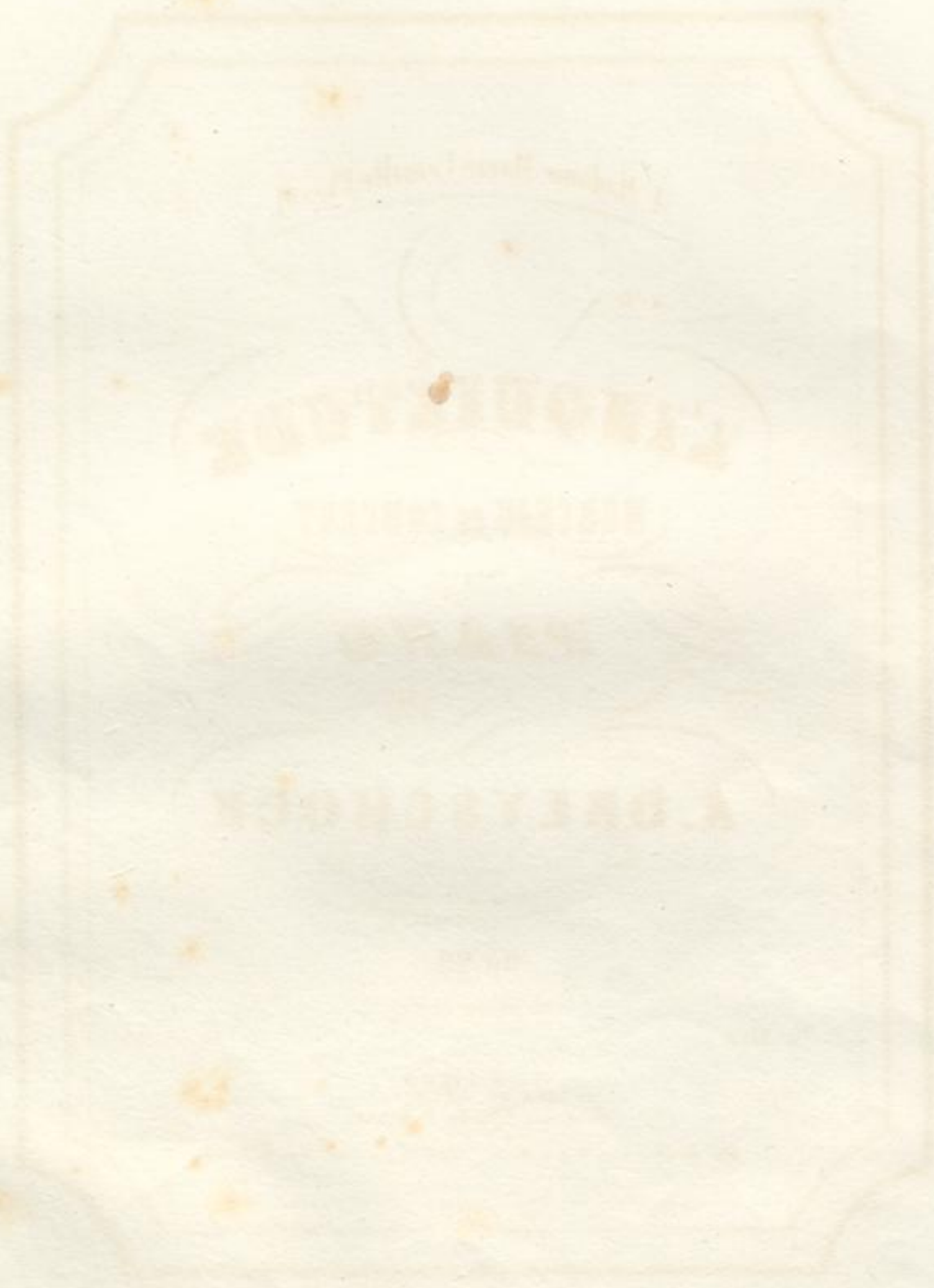
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MORCEAU CONCERTANT

par

ALEXANDRE DREYSCHOCK Op: 29.

A Madame MARIE CAMILA PLEVEL.

a capriccioso

RITOURNELLE

m.g. *m.g.* *m.g. sf* *precipitamento.* *cres.*

Ped. Ped. Ped.

Ped. *f* *f* *

Allegretto con espressione.

f Ped. * *f* Ped. * *f* Ped.

p Ped. * *p* Ped. * Ped. *

ten.
s sf
 Ped.
 Ped. *

ff stacc.
secco e senza Ped.
 Ped. *
sf

pp ritenuto.
f senza Ped.
 Ped. *
 Ped. *
sfp senza Ped.
 secco.

p ritar pp
mf stringendo.
sf
 8^a

Cadenza leggero e pp

Risvegliare.

p *ff*
Ped. *

m.g. *cres.*
sf

poco cres *cena* *do.*

Con maesta.

ff *cena* *do.*
sf Ped. * Ped. *sf* *p*

riten. *p*
Ped. * Ped. * Ped. * Ped. * Ped. *

mf Ped. * Ped. * Ped. * *poco*

a poco accel - le - ran - do. Piu mosso.

cres *f* *sf* *ff* *sf* *ff*

Ped. *

cres *cen* *do*

accelerando. *ff* *cres* *cen*

RITOURNELLE
fermamente.

do *fff* Ped. * Ped. * Ped.

Veloce.

Musical notation system 1: Treble clef with a rapid sixteenth-note melody. Bass clef with a simple accompaniment. Dynamic marking *p*. Pedal markings: *Ped.* with an asterisk (*) in the first and second measures.

Musical notation system 2: Treble clef with a rapid sixteenth-note melody. Bass clef with a simple accompaniment. Dynamic marking *p*. Pedal markings: *Ped.* in the second and fourth measures.

Musical notation system 3: Treble clef with a rapid sixteenth-note melody. Bass clef with a simple accompaniment. Dynamic marking *p*. Pedal markings: *Ped.* in the second and fourth measures.

Musical notation system 4: Treble clef with a rapid sixteenth-note melody. Bass clef with a simple accompaniment. Dynamic marking *p*. Pedal markings: *Ped.* with an asterisk (*) in the second and fourth measures.

Musical notation system 5: Treble clef with a rapid sixteenth-note melody. Bass clef with a simple accompaniment. Dynamic marking *p*. Pedal markings: *Ped.* with an asterisk (*) in the second and fourth measures.

musical notation system 1

a poco cres cen

do e accele ran do

ff rigoroso.

Ped.

Ped.

p

sffp
secco

sffp *poco* *a* *poco* *cres*

cen *do* *e* *ac* *ce* *le*

ran *do.* *f* *Ped.* *sff* *sff* *riten.* *

Grandioso a tempo giusto.

sff *Ped.* *basso legatissimo.* *

The first system of the piano score consists of four measures. The right hand plays a melodic line with some grace notes and slurs. The left hand features a complex, rhythmic accompaniment with many sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte). A *Ped.* (pedal) marking with an asterisk is present at the end of the second measure.

The second system of the piano score consists of four measures. The right hand has a melodic line with slurs and some grace notes. The left hand continues with a rhythmic accompaniment. Dynamics include *f* (forte) and *Facilto.* (Facile). An *8^a* (octave) marking is present above the right hand in the second measure of the system. The number 8068 is printed at the bottom of the system.

Facile.

p *sf* *ff* *mf* *pp* *pp* *pp* *pp* *pp*

tenuto. *f* *pp* *pp* *pp* *pp* *pp* *pp*

pagitato. *cres* *cen* *do*

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

8^{va} 8^{va}

8068.

8^a

f *cres* - *cen* - *do*.

ff *poco* *cres* *cen* - *poco* *do*.

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

8^o

Facilité.

ff *cres.*

Ped.

8^a

ff *Ped.* *ac* - *ce* - *le*

sf

Facilité.

m.g.

sf *cres*

senza Ped.

tr *ran* *con tutta forza.* *do.*

senza Ped.

RITORNELLO.
Violentemente.

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a key signature of two flats. It features a complex texture with multiple voices in both hands. Dynamic markings include *fff* (fortissimo), *ff* (fortissimo), and *Veloce. P* (Veloce, piano). Pedal markings are present, including *Ped.* and *sf* (sforzando). The second system continues the texture with *Ped.* markings. The third system features a dense sixteenth-note pattern in the right hand and *Ped.* markings. The fourth system continues the sixteenth-note pattern with *Ped.* markings. The fifth system concludes with *Ped.*, ***, *s* (forte), and *cres.* (crescendo) markings.

f Maggiore. *sf*

liberamente. tempo rubato.

Ped. *

pp

mf Ped. *sf*

Piagendo.

mf Ped.

p < > *p* < >

Ped. * Ped. *

p < > *f* < > *f*

riten.

Ped. * Ped. *

p
poco a poco

crescendo

acelerando
ffrigoroso
Ped. *

p
Ped. *

fp
leggiero
Ped.
p
p Ped.
Ped.
senza Ped.

8^a

Ped.
pp
Ped.
ritard.
senza Ped.

8^a 8^a 8^a

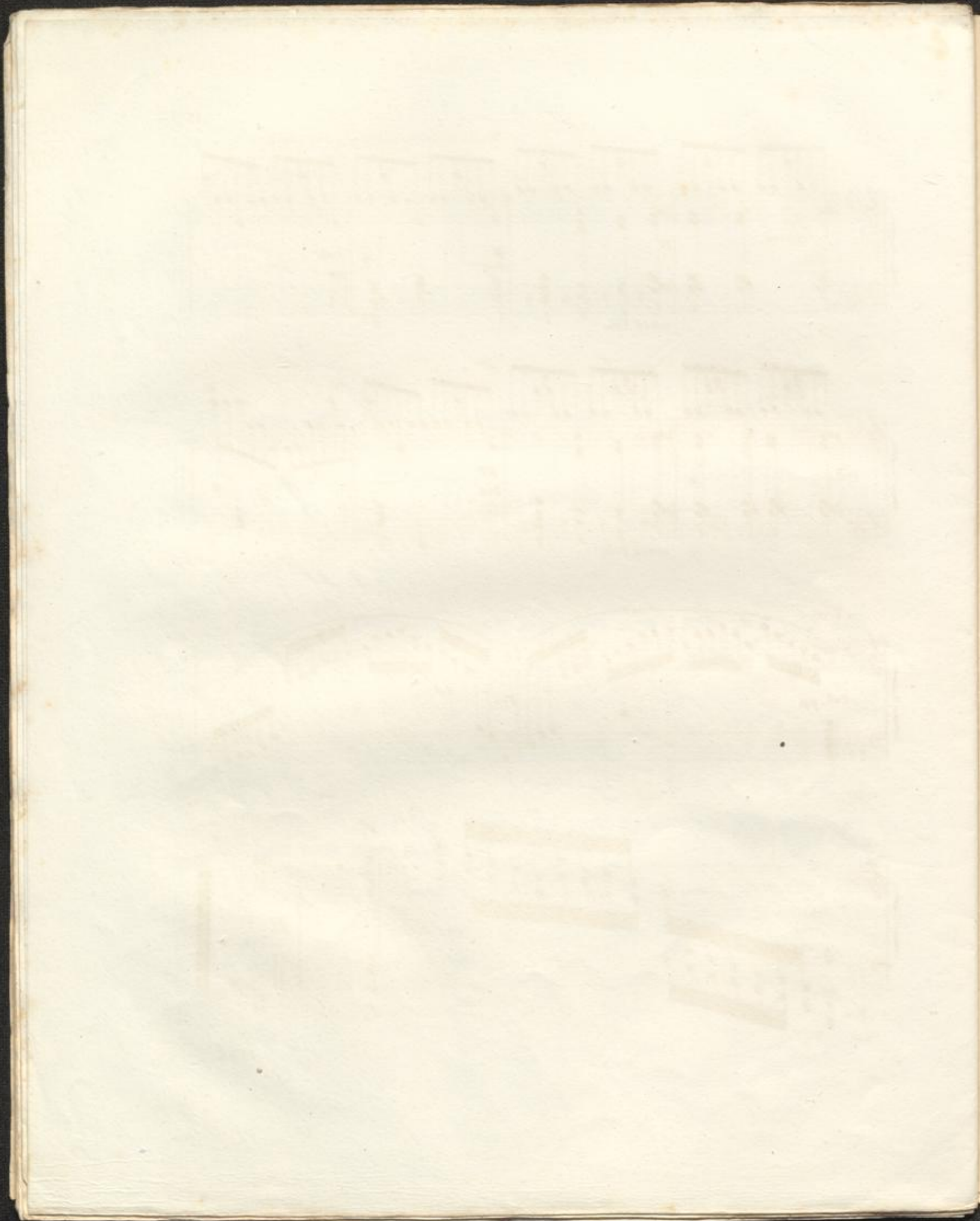
a Tempo.
Ped. *pp*
Ped.
dol.

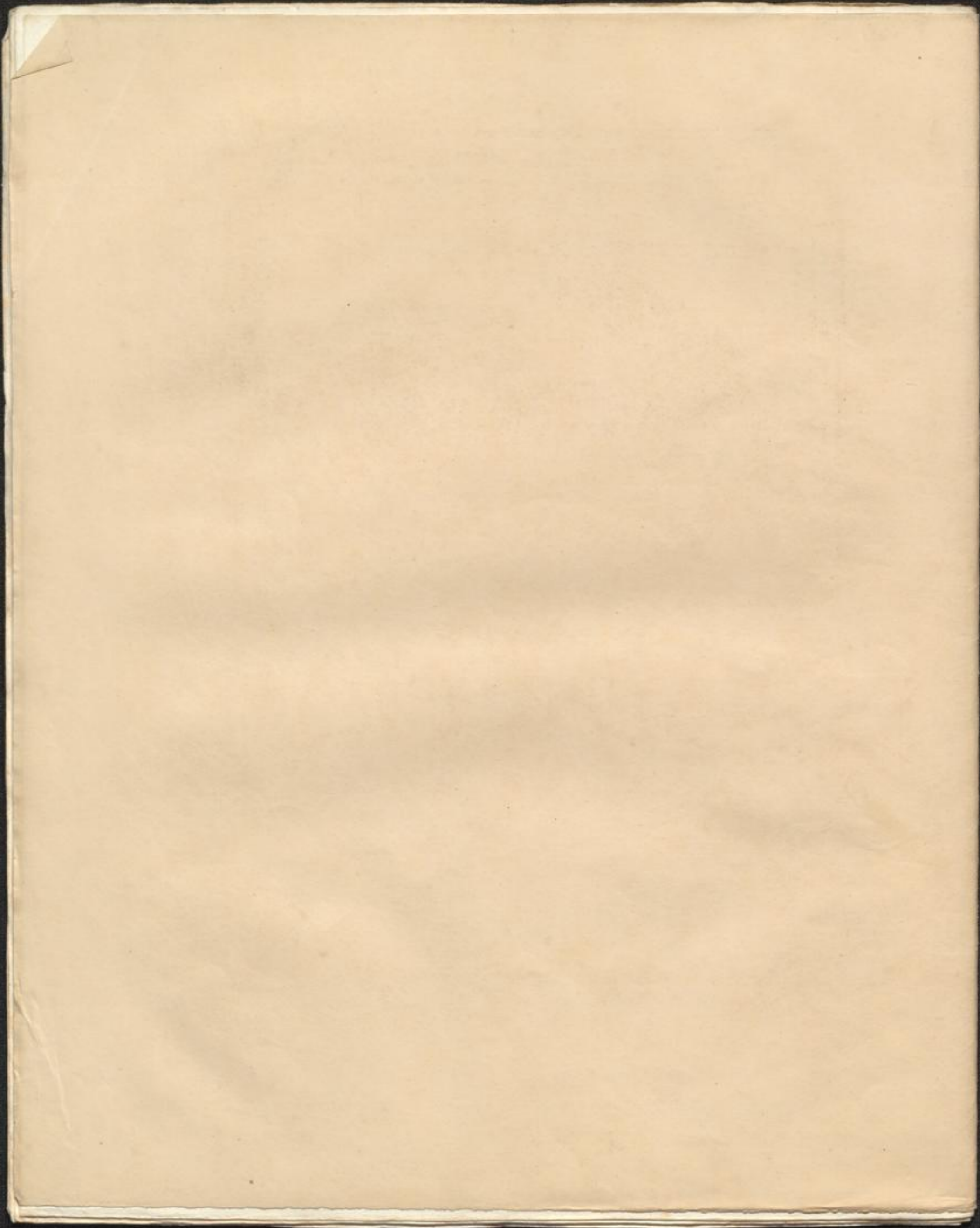
8^a

legato
cres.
Ped.
f
ff Ped. *

8^a

FINE.





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PIANO

PAR

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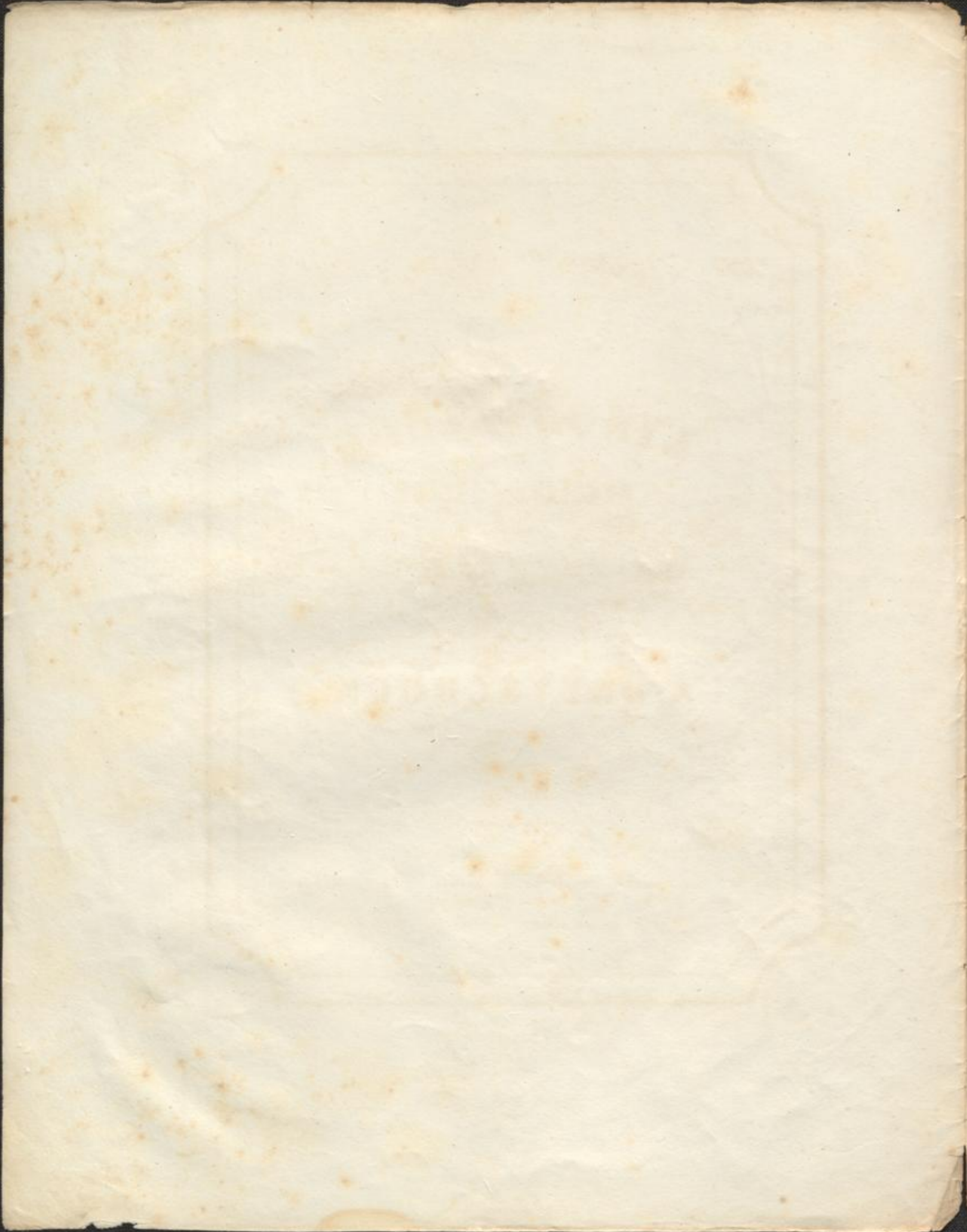
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L' INQUIÈTUDE

MORCEAU CONCERTANT

par

ALEXANDRE DREYSCHOCK Op: 29.

A Madame MARIE CAMILA PLEYEL.

RITOURNELLE

a capriccioso m.g. m.g. m.g. *8^a*

Ped. Ped. Ped. *m.g. sf* ** precipitamment.* *cres.*

8^a

Ped. *f* *f* *

Allegretto con espressione.

f Ped. * *f* Ped. * *f* Ped.

p Ped. * *p* Ped. * Ped. *

f sf *ten.* *Ped.* *Ped. **

ff *stacc.* *secco e senza Ped.* *Ped. ** *f*

pp *ritenuto.* *f senza Ped.* *Ped. ** *sf senza Ped.* *secco.*

p *ritar* *pp* *mf stringendo.* *8va* *sf*

Cadenza leggiero e pp

Risvegliare.

p *ff*
Ped. *

fp *m.g.* *cres.*

poco cres *cen - do.*

Con maestria.

ff *sf* *Ped. * Ped.* *sf* *p*

pp *riten.* *p*
Ped. * Ped. * Ped. * Ped. * Ped. *

mf Ped. *poco*

a poco accel - le - ran - do. Piu mosso.

cres *f* *Ped.* *ff* *sf*

cres *cen* *do*

accelerando. *ff* *cres* *cen*

RITOURNELLE
fermamente.

do *fff* *Ped.* ** Ped.* ** Ped.*

Veloce.

The musical score consists of five systems, each with a treble and bass staff. The tempo is marked *Veloce.* and the dynamics are generally *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings. Pedal instructions are indicated by "Ped." with asterisks or vertical lines. The first system has two asterisks under the bass staff. The second system has one asterisk. The third system has two asterisks. The fourth system has two asterisks. The fifth system has two asterisks. The score is written in a key signature of two flats and a 3/4 time signature.

poco

a poco cres cen

ff rigoroso.

do e accele ran do

Ped.

Ped.

p

secco

sff

sff

poco

a

poco

cres

cen

do

e

ac

ce

le

sff

ran

do.

f

Ped.

sff

sff

riten.

Grandioso a tempo giusto.

sff

Ped.

basso legatissimo.

Ped.

2068 . .

This section contains three systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system features a treble staff with chords and a bass staff with a steady eighth-note accompaniment. The second system includes dynamic markings *ff* and *sf*, and a *Ped.* (pedal) marking with a star symbol. The third system begins with a *p* (piano) dynamic marking.

This section contains a single system of piano accompaniment. It features a grand staff with a treble and bass clef. The treble staff includes a *Facilite.* (Facilitate) instruction and an *8va* (octave) marking. The bass staff includes a *sf* (sforzando) dynamic marking and an *8va* marking. The number 8068 is printed at the bottom of the system.

Facilite.

The musical score consists of five systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a 'Ped.' marking. The second system continues the piano accompaniment with dynamic markings *ff* and *mf*. The third system includes a vocal line with a *tenuto.* marking and a piano accompaniment with a *f* dynamic. The fourth system features a vocal line with a *pagitato.* marking and a piano accompaniment with a *f* dynamic. The fifth system shows a vocal line with the lyrics 'cres - cen - da' and a piano accompaniment with a *f* dynamic. Various performance instructions such as 'Ped.', 'tenuto.', 'pagitato.', 'cres', 'cen', and 'da' are interspersed throughout the score. Asterisks are placed below the piano accompaniment staves in several places.

8^a

f *cres* - *cen* - *do*.

ff *poco* *cres* *a* - *cen* *poco* *do*.

Peda * Ped. * Ped. * Ped. * Ped.

8^a

Facilto.
ff *cres.*

Ped. *

8^a

ff *Ped.* *ac* - *ce* - *le*

sf

Facilto.
m.g.

sf *cres*

senza Ped.

tr *van* - *con tutta forza.* - *do.*

senza Ped.

BOGR.

RITORNELLO.
Violentemente.

fff
Ped. sf * Ped. * Ped.
ff
Veloce. p
Ped.
Ped.
Ped.
Ped.
Ped. V * Ped. * f cres.

f Maggiore. *f*

liberamente. tempo rubato.

pp

Ped. *

mf
Ped. *sf*

Piagendo.

mf
Ped.

p < > *p* < > *p* < >

Ped. * Ped. *

p < > *f* < > *f*

riten.

Ped. * Ped. *

8^a

fp
leggiere
Ped.

p

p
Ped.

p
Ped.

p
Ped.

senza Ped.

8^a

Ped.

pp
Ped.

ritard.

8^a

8^a

senza Ped.

a Tempo.

8^a

Ped. *pp*

dol.

8^a

legato
cres.

Ped.

sf

ff
Ped.

