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## **1re. étude en mi bémol**

**Goria, Adolf**

**Paris, [ca. 1876]**

Klavier

[urn:nbn:de:bsz:31-332759](https://nbn-resolving.org/urn:nbn:de:bsz:31-332759)

# ÉTUDE DE CONCERT

A. GORIA. Op. 7.

à son ami Émile PRUDENT.

Andantino grazioso

PIANO.

*cantando.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*legatissimo.*

*p*

*dim.*

*rall.*

*cresc.*

*ff*

*poco a poco più forte e più lento.*

Ped. \* Ped. \* Ped. \*

Cadenza.

*velocissimo.*

*leggiere grazioso.*

*pesante.*

*leggero*  
*Moderato*  
*ben cantando. M.G.*  
*legato.*

Ped. \* Ped. \* Ped. \*

*M.G. M.D. M.G. M.D.*

*a tempo*

*rall. pp*

*M.G. M.D. M.G.*

*cresc. - dim.*

*velocissimo. dolce.*

Ped. \* Ped. ch. 500. \* con 8<sup>a</sup> Ped. \*

3

*atempo*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout. The piece concludes with a 'cb. 500.' marking.

Key markings and dynamics include:

- atempo* (top center)
- p rall.* (first system)
- p dolce.* (first system)
- ben legato.* (third system)
- poco cresc. e accelerando.* (third system)
- ff* (third system)
- p grazioso.* (fifth system)
- p* (fifth system)
- cresc.* (sixth system)
- f* (sixth system)

Other markings include *M.G.*, *M.D.*, *Ped.*, and asterisks (\*).

cb. 500.

*a tempo*

*dim.* *p* *espressivo p dim. rall.* *P dolce.* M.G.

senza Ped. Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

*a tempo* M.G. *rall.* *pp* M.G. M.G. *cresc.*

*dim.* Ped. *cresc.* *ff* M.G. M.D. \*

cb.500 Ped. \*

15 8- *con fuoco.* 15 8- *cresc.* 10 8- 5

Ped. \*

10 8- 5 *sempre forte e appassionato.* *velocissimo.* 25

Ped. \*

10 8- 5 *fff* *rall.* *a tempo.* *accele.* *tutta forza.* Ped. \*

Ped. \*

8 22 8 *brillante.* *fff* *con 8<sup>a</sup>* 8-1

Ped. \* Ped. sino al fine.

Ch. 500:

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