

BURGMÜLLER

25 PROGRESSIVE PIECES OPUS 100 FOR THE PIANO

EDITED BY WILLARD A. PALMER

ABOUT THIS EDITION

Johann Burgmüller was a popular pianist of the 19th century, especially in the Paris salons where his light and intimate style of playing won many admirers for him. His ability to improvise tuneful selections is reflected in the hundreds of teaching pieces he composed, many of which have retained their usefulness and popularity to this day.

His Opus 100, originally entitled *25 Études faciles et progressives, composées et doigtées expressément pour l'étendue des petites mains* is his most famous work. It well deserves an important place in the teaching literature for young pianists because of the many characteristic technical problems that are dealt with in a variety of pleasing selections. Through this medium the student is exposed to the problems of phrasing, dynamics and other elements of musical expression.

The present edition clarifies many of the indefinite dynamic indications, modernizes some of the fingering, and adds suggestions for pedaling where appropriate. The music has been newly engraved and openly spaced for easier reading.



Cover art: Luxembourg Gardens at Twilight
by John Singer Sargent (American, 1856–1925)
Oil on canvas, ca. 1879
The Minneapolis Institute of Arts, Minneapolis, Minnesota

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1. SINCERITY

Allegro moderato ♩ = 152

The musical score for "1. SINCERITY" is written for piano and treble clef. It is in C major, 2/4 time, and marked Allegro moderato with a tempo of 152 beats per minute. The score is divided into four systems, each containing a piano (p) and treble (t) staff.

System 1: The piano part begins with a triplet of eighth notes (1 3 5) and continues with a steady eighth-note accompaniment. The treble part features a melodic line with various ornaments (5, 3, 1, 5, 1 2 1 3) and a dynamic marking of *p dolce*.

System 2: The piano part continues with a steady eighth-note accompaniment. The treble part features a melodic line with ornaments (5, 2 1, 5, 4) and a dynamic marking of *p dolce*.

System 3: The piano part continues with a steady eighth-note accompaniment. The treble part features a melodic line with ornaments (3, 5, 3) and a dynamic marking of *p*.

System 4: The piano part continues with a steady eighth-note accompaniment. The treble part features a melodic line with ornaments (4 2, 5 3, 4 2) and a dynamic marking of *mf*.

2. ARABESQUE

Allegro scherzando ♩ = 152

The musical score for "2. ARABESQUE" is written for piano in 2/4 time, with a tempo of Allegro scherzando (♩ = 152). The score is divided into four systems, each with a treble and bass staff.

System 1: The piece begins with a piano (*p*) dynamic. The right hand has a trill on G4, and the left hand has a trill on C3. The tempo is marked as *p leggiero*. The first system ends with a double bar line and a repeat sign.

System 2: The second system continues the trills in both hands. The right hand has a trill on G4, and the left hand has a trill on C3. The tempo is marked as *p*. The second system ends with a double bar line and a repeat sign.

System 3: The third system features a first ending (1.) and a second ending (2.). The right hand has a trill on G4, and the left hand has a trill on C3. The tempo is marked as *sf* (sforzando). The third system ends with a double bar line and a repeat sign.

System 4: The fourth system continues the trills in both hands. The right hand has a trill on G4, and the left hand has a trill on C3. The tempo is marked as *f* (forte). The fourth system ends with a double bar line and a repeat sign.

The score includes various fingerings and articulations, such as trills, slurs, and accents, to guide the performer.

3. PASTORALE

Andantino $\text{♩.} = 66$

p dolce cantabile

p

mf

1 2 3 2 5 2 3 1 2 4 3

1 2 3 5

2

1 2 4 3 2 4

5 1 4 1 1 4

5 5 5

The musical score is for a piece titled "3. PASTORALE" in G major (one sharp) and 6/8 time. The tempo is marked "Andantino" with a quarter note equal to 66 beats per minute. The score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic and a "dolce cantabile" instruction. The melody in the right hand features a series of eighth and quarter notes with fingerings 1, 2, 3, 2, 5, 2, 3, 1, 2, 4, 3. The left hand provides a harmonic accompaniment with chords. The second system continues the melody with a fermata over the second measure and a dashed line indicating a continuation of the melodic line. The third system includes a crescendo and decrescendo hairpin and a key signature change to A major (two sharps) in the final measure. The fourth system begins with a mezzo-forte (*mf*) dynamic and continues the melodic and harmonic development. The score concludes with a double bar line.