

for Don Manildi

Étude No. 1: Triple Étude (after Chopin)

(Op. 10, No. 2, Op. 25, No. 4, and Op. 25, No. 11, combined)

Marc-André Hamelin (1992)

Allegretto scherzando ♩ = 108-112

PIANO

sempre legato

p

legato possibile

quasi senza pedale e sempre con somma chiarezza

3

5

7

for Cathy Fuller

Étude No. 2: Coma Berenices

Marc-André Hamelin (2008)

Animato, ma il meno agitato possibile ($\text{♩} = 69$)

PIANO *p dolce*

armonioso, con pedale

12 *rit.* *a tempo*

17 *calando*

for Jay Reise

Étude No. 3: after Paganini-Liszt

Marc-André Hamelin (1993)

Allegretto comodo (♩ = 176-192)

PIANO

p scherzando
tutto staccato

a tempo

p
staccato sempre

secco, e rit. pochiss.

8^{va}

L.H.

for Averil Kovacs and François Luguenot

Étude No. 4:
Étude à mouvement perpétuellement semblable
(d'après Alkan)

Marc-André Hamelin (2005)

Presto (♩ = 176) tempo giusto sempre

PIANO *p*

staccato

5

10

1 3 1 2

14

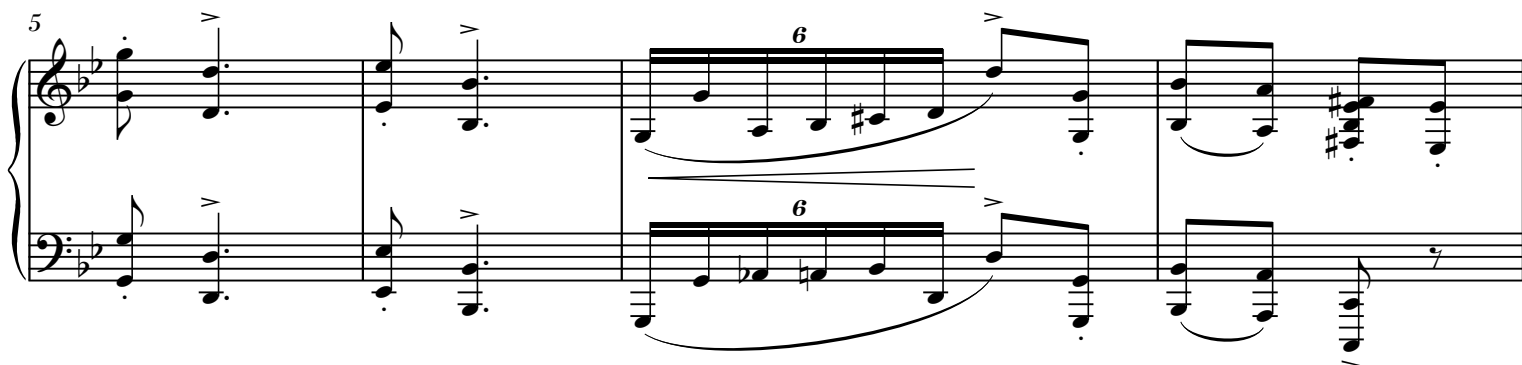
for Mike Spring

Étude No. 5: Toccata grottesca

Marc-André Hamelin (2008)

Molto vivace (♩ = 160, absolutely strict)


PIANO *ff*

p poco martellato sempre

9

ffz



13



17



for Joe Patrych

Étude No. 6: Esercizio per Pianoforte (Omaggio a Domenico Scarlatti)

Marc-André Hamelin (1992)

Molto allegro ♩ = 92-100

PIANO

6

11

(LH softer than RH)

17

(senza rit.)

(Unless specified otherwise, all eighth notes are *staccato*)

for Francis Bowdery

Étude No. 7: after Tchaikovsky (for the left hand alone)

Marc-André Hamelin (2006)

Andantino (♩ = 52)

PIANO

pp

1 2 1 2 4 4 5 5

6

p semplice, tenero

4

12

4 3 5

17

N.B. A proper rendering of this arrangement entails a handling of the pedal which combines any and all highlighting of detail, articulation and melodic continuity with utter textural seamlessness, meaning that any impression that only one hand is playing should be erased.

for Paul and Moni Lenz

Étude No. 8: 'Erlkönig'

(after Goethe)

Marc-André Hamelin (2007)

Alla ballata, narrante (ma sempre movimentato) (♩ = 66-69)

PIANO

pp non secco

5

9

p espr.

13

ma mezza voce

19

Étude No. 9: after Rossini

Marc-André Hamelin (1987)

Vivace e scherzando (♩ = 152)

PIANO

p *legato*

8^{va}

6

11

16

sf

21

sf *détaché*

7

Detailed description: This is a piano score for a piece titled 'Étude No. 9: after Rossini' by Marc-André Hamelin. The score is in 6/8 time and consists of five systems of music. The first system starts with a piano (*p*) dynamic and a *legato* marking. It features a treble clef with a key signature of three flats and a bass clef with a key signature of two flats. Fingerings are indicated with numbers 1-5. An 8^{va} (octave) marking is present above the first system. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and includes a forte (*sf*) dynamic. The fifth system begins at measure 21 and includes a forte (*sf*) dynamic and a *détaché* marking. The piece concludes with a fermata and a final measure containing a 7 (likely a fingering or breath mark).

for Alistair and Terry Hinton

Étude no. 10: after Chopin

Marc-André Hamelin (1990)

Tenebroso (♩ = ca. 88-96)

PIANO

legato possibile sempre

p
poco oscuro e pesante

4

7

poco

p
(legatissimo!)

10

13

dim.

for Wesley Fuller and Jacques Linder
Étude No. 11: Minuetto

Marc-André Hamelin (2009)

Innocentemente, semplice (♩ = 108)

PIANO *p e tutto legato*

5

10

15

20

for Marc Durand

Étude No. 12: Prelude and Fugue

Praeludium

Marc-André Hamelin (1986)

Sostenuto ♩ = ca. 100

*un poco morboso**quasi improvvisando*

PIANO

p espr.

con pedale ma non troppa

3

6

9

pp

11

pp

rit.