

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 (♩ = 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<sup>va</sup>

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

14

*for Mike Spring*

## Étude No. 5: Toccata grottesca

Marc-André Hamelin (2008)

**Molto vivace** (♩ = 160, absolutely strict)

PIANO *ff*

5

*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*

6 *p semplice, tenero*

12

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<sup>va</sup>

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<sup>va</sup> (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<sup>va</sup> (octave) marking.

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.*