

A Mesdemoiselles  
CLAIRE, MADELEINE, et GABRIELLE  
SANTERRE.

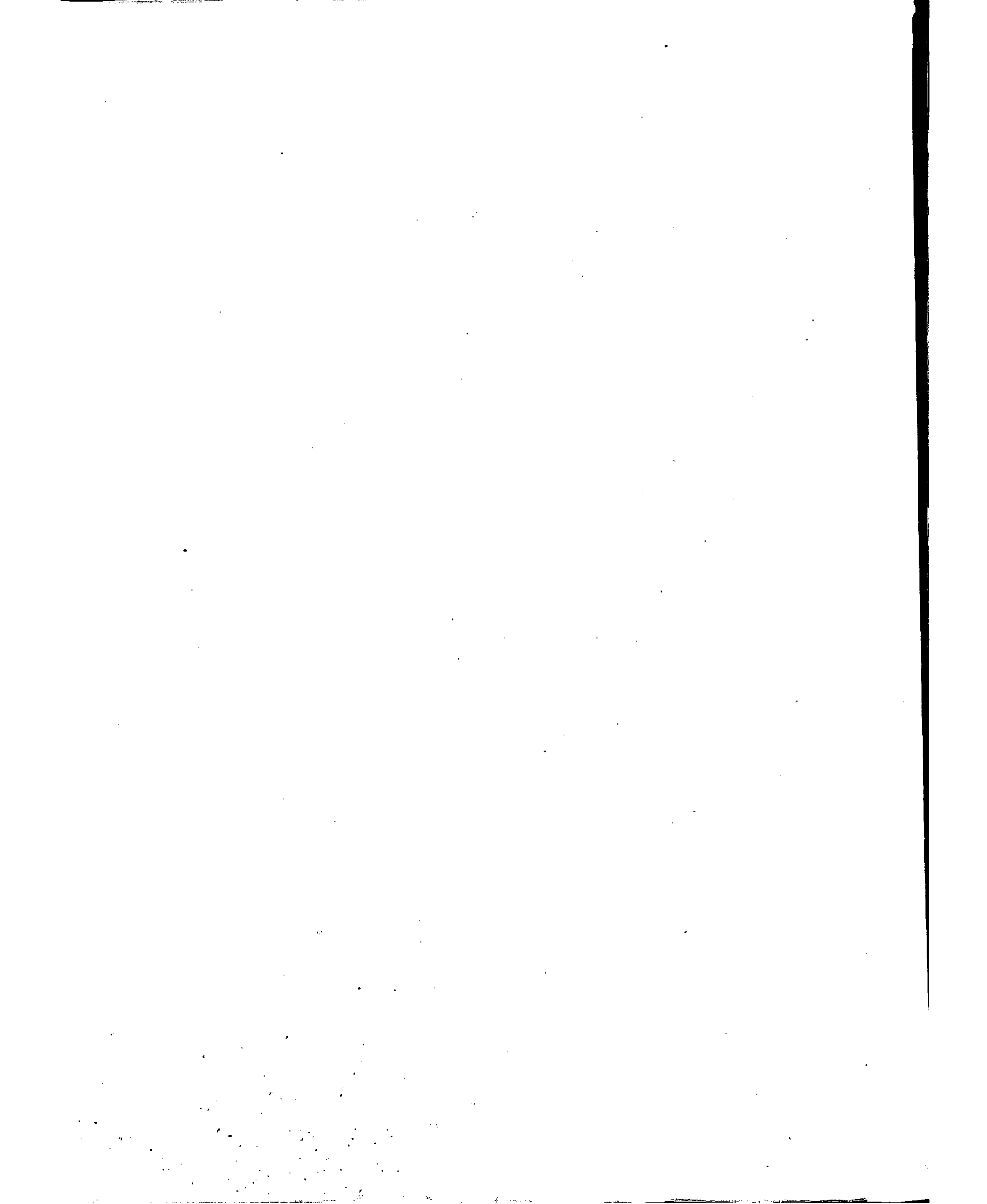


**ALPES** à  
*Six mains*  
Sur un  
**PIANO**  
par  
**Henri RAVINA**  
OP. 69      Prix: 10<sup>f</sup>

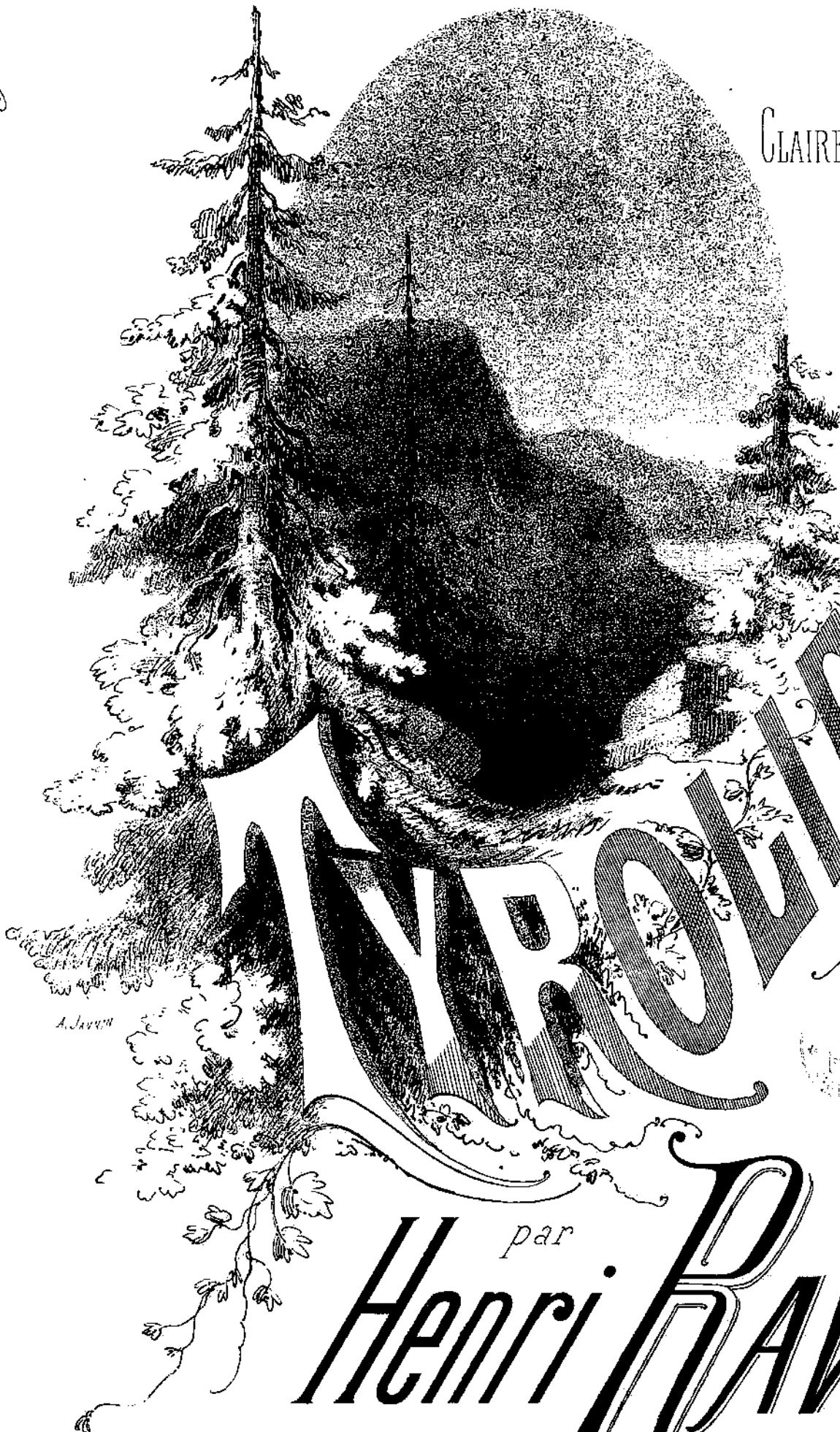
Paris, AU MÉNESTREL, 2<sup>bis</sup> rue Vivienne.  
HEUGEL & C<sup>ie</sup> Editeurs des Solfèges et Méthodes du CONSERVATOIRE

London, Schott & C<sup>ie</sup>

Mayence, les fils de B. Schott.



20



A Mesdemoiselles  
CLAIRE, MADELEINE, et GABRIELLE  
SANTERRE.

# MYROUÏENNE

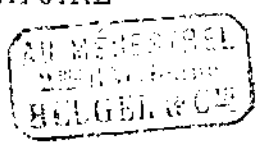
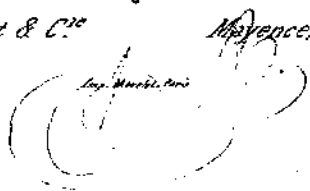
à  
*Six mains*  
Sur un  
*PIANO*

par  
**HENRI RAVINA**

OP. 69

Prix: 10<sup>f</sup>

Paris, AU MÉNESTREL, 2<sup>bis</sup> rue Vivienne.  
HEUGEL & C<sup>ie</sup> Editeurs des Solfèges et Methodes du CONSERVATOIRE  
Londres, Schott & C<sup>ie</sup>      Mayence, Les fils de B. Schott.



# TYROLIENNE

à six mains sur un Piano.

Composée pour M<sup>elles</sup> CLAIRE MADELEINE et GABRIELLE SANTERRE.

Par HENRI RAVINA Op.69.

## TERZA.

Allegro.

(152 = ♩)  
INTRADA.

TEMA (156 = ♩)

## SECONDA.

Allegro.

(152 = ♩)  
INTRADA.

# TYROLIENNE

à six mains sur un Piano

Composée pour M<sup>elles</sup> CLAIRE, MADELEINE et GABRIELLE SANTERRE.

Par HENRI RAVINA Op:69.

## PRIMA.

(152 = ♩)

INTRADA.

Allegro.

*f* *Cresc.* *ff*

Ped. \* Ped. \*

TEMA (156 = ♩)

*Dimi - nu - en - do*

*p*

Ped. \*

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

## SECONDA.

TEMA (156 = ♩)

*- nu - en - do*

*p*

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

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

TERZA.

The first system of the 'TERZA' section consists of two staves. The upper staff is in bass clef and contains a melodic line with a piano (*p*) dynamic marking at the beginning and a forte (*f*) dynamic marking later. The lower staff is also in bass clef and contains a rhythmic accompaniment. A 'Ped.' (pedal) marking with an asterisk is located at the end of the system.

The second system of the 'TERZA' section consists of two staves. The upper staff is in bass clef and contains a melodic line with a piano (*p*) dynamic marking. The lower staff is also in bass clef and contains a rhythmic accompaniment. A 'Ped.' (pedal) marking with an asterisk is located at the beginning of the system.

The third system of the 'TERZA' section consists of two staves. The upper staff is in bass clef and contains a melodic line with a forte (*f*) dynamic marking. The lower staff is also in bass clef and contains a rhythmic accompaniment. There are two 'Ped.' (pedal) markings with asterisks in this system.

SECONDA.

The first system of the 'SECONDA' section consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with vertical accents (*v*) under some notes.

The second system of the 'SECONDA' section consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with chords. There are two 'Ped.' (pedal) markings with asterisks in this system.

PRIMA.

Musical score for the first system, labeled "PRIMA." It consists of three systems of piano music. The first system has a treble staff with triplets and a bass staff with a dynamic marking *f* and a "Ped." instruction. The second system has a treble staff with triplets and a bass staff with a dynamic marking *p* and a "Ped." instruction. The third system has a treble staff with triplets and a bass staff with a dynamic marking *f* and two "Ped." instructions.

SECONDA.

Musical score for the second system, labeled "SECONDA." It consists of two systems of piano music. The first system has a treble staff with triplets and a bass staff with a dynamic marking *p* and four downward-pointing arrows. The second system has a treble staff with triplets and a bass staff with a dynamic marking *f* and two "Ped." instructions.

TERZA.

Leggiero e staccato.

(136 =  $\bullet$ )  
1<sup>re</sup> VAR.

SECONDA.

Leggiero e staccato.

(136 =  $\bullet$ )  
1<sup>re</sup> VAR.



PRIMA.

Scherzando.

(136=♩)

1<sup>re</sup> VAR.

*p*

*ff*

*p*

Ped. \*

Ped. \*

3 1 5 1 4

SECONDA.

Ped. \*

Ped. \*

TERZA.

Brillante.

(156=♩)

2<sup>o</sup>. VAR.

The score for 'TERZA' consists of three systems of music in bass clef, 3/4 time. The first system starts with a dynamic marking of *p* and includes two measures with *f p* dynamics and two measures with *f* dynamics. The second system continues with *f p* dynamics and includes two measures with *p f p* dynamics. The third system concludes with *f p* dynamics and a final *f* dynamic. Pedal markings (Ped. \*) are placed below the bass line in several measures.

SECONDA.

Brillante.

(156=♩)

2<sup>o</sup>. VAR.

The score for 'SECONDA' consists of two systems of music in treble clef, 3/4 time. The first system starts with a dynamic marking of *p* and includes two measures with *f p* dynamics and two measures with *f* dynamics. The second system continues with *f p* dynamics and includes two measures with *f* dynamics and a final *p* dynamic. Pedal markings (Ped. \*) are placed below the bass line in several measures. A fingering sequence (3 2 1 1 2) is indicated above the first measure of the second system.

PRIMA.

Brillante.

(156 = ♩)

2<sup>o</sup> VAR.

*p* *f p* *f p* *f* *p*

*f p* *f p* *f* *p* *f p*

*f p* *f p* *f p* *f p* *f p* *f*

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

SECONDA.

*p* *f p* *f p* *f p*

*f p* *f p* *f* *f*

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

TERZA.

Minore.

(96 =  $\text{♩}$ )

**ADAGIO.**

*p*

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

*f*      *p*

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

Ped. \*      Ped. \*

SECONDA.

Minore.

(96 =  $\text{♩}$ )

**ADAGIO.**

*p*

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

*f*      *Dim.*

Ped. \*      Ped. \*

PRIMA.

(96 = ♩)

**ADAGIO.**

Mindre.

*p* *Con espress.*

*Cresc.* *f* *Dim.* *p*

*ff*

Ped. \*

SECONDA.

*p*

Ped. \*

*ff*

TERZA.

Musical score for 'TERZA' in bass clef. The score consists of three systems of two staves each. The first system is marked *ff Marcatissimo.* and *mf*. The second system is marked *p* and *f*. The third system is marked *Dim.*, *p*, and *ff Marcatissimo.*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal marks (Ped. \*) are present throughout. The key signature has two flats.

SECONDA.

Musical score for 'SECONDA' in treble clef. The score consists of two systems of two staves each. The first system is marked *ff pesante.* and has a first ending bracket labeled '1'. The second system is marked *p* and *mf*. Fingerings are indicated by numbers 1-5 above notes. Pedal marks (Ped. \*) are present throughout. The key signature has two flats.

8

*Con fuoco.*

*fff e Diminuendo pp*

Ped. \*      Ped. \*      Ped. \*

8

*Cresc.*

*f*

Ped. \*      Ped. \*

8

*Dim.*

*p*

*ff con fuoco.*

*fff e Diminu.*

Ped. \*      Ped. \*

SECONDA.

*Cresc.*

*f*

*Dim.*

*p*

Ped. \*      Ped. \*

*ff pesante.*

Ped. \*      Ped. \*

TERZA.

mf p  
Ped \*

Cresc ff  
Ped \* Ped \*

fff Stargando p pp  
Ped \* Ped \* Ped \*

SECONDA.

1 p mf  
Ped \*

Cresc.  
Ped \*



PRIMA.

en - do *pp*

*Cresc.* *ff* *fff Sturgando.*

*ff Vivo e leggiero.* *pp Rallentando.*

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

bassa Ped. \* bassa Ped. \*

SECONDA.

*ff*

*fff Sturgando.*

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

TERZA.

*Allegretto.*

(152 = ♩)

**FINALE.**

*p*

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

*f* *p*

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

*f* *p* *Cresc.* *f*

Ped. \* Ped. \*

SECONDA.

*Allegretto.*

(152 = ♩)

**FINALE.**

*p*

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

*f*

Ped. \* Ped. \*

PRIMA.

Allegretto.

(152=♩)

**FINALE**

*p Dolce.*

*f* *p*

*f* *p* *Cresc.* *f*

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

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

Ped. \* Ped. \*

SECONDA.

*p* *f*

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

*p* *Cresc.* *f*

Ped. \* Ped. \*

TERZA.

Animato.

The first system of the 'TERZA' section consists of two staves of piano accompaniment. The upper staff contains a series of chords and moving lines, while the lower staff provides a rhythmic accompaniment. A forte (*ff*) dynamic marking is present in the first measure. The music is in a minor key and 4/4 time.

The second system continues the piano accompaniment. It features similar chordal textures and rhythmic patterns. A 'Ped.' (pedal) marking with an asterisk is located at the end of the system, indicating a sustained pedal point.

The third system of the 'TERZA' section is marked with a very forte (*fff*) dynamic and the instruction 'Tutta forza.' (with all force). It includes several 'Ped.' markings with asterisks, indicating sustained pedal points throughout the system.

SECONDA.

Animato.

The first system of the 'SECONDA' section consists of two staves. The upper staff features a melodic line with intricate fingerings (1-2-3, 4-5, etc.) and a forte (*ff*) dynamic marking. The lower staff provides a piano accompaniment.

The second system of the 'SECONDA' section continues the melodic and accompanimental lines. It includes detailed fingerings for the upper staff and a 'Ped.' marking at the end of the system.

Animato.

PRIMA.

19

8

8

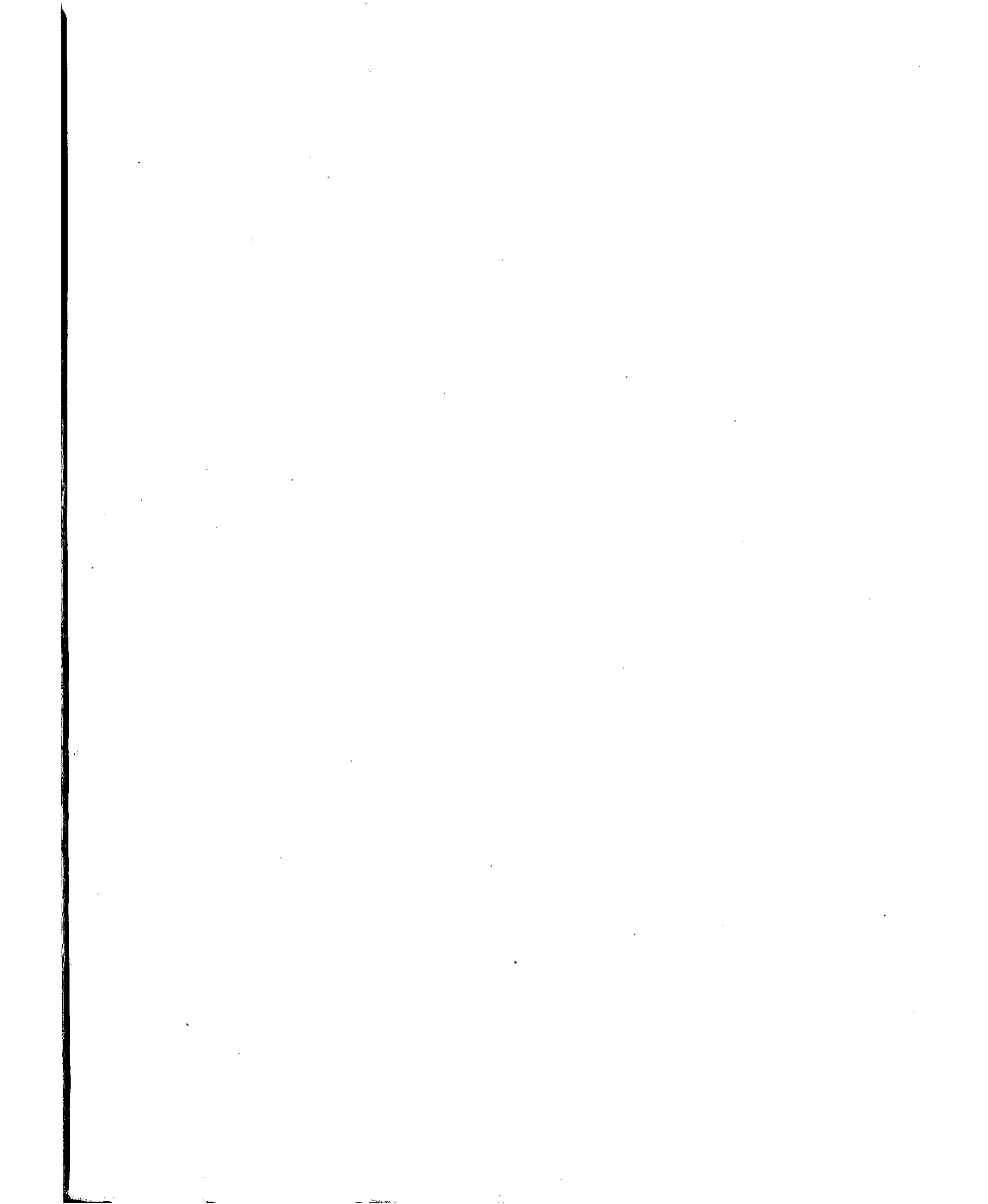
8

SECONDA.

H. R. 22.

E. Beauvois Grav.





# CATALOGUE

## DES ŒUVRES de HENRI RAVINA

Publiées au Ménestrel.

Op. 47	Sans Espoir, Mélodie.....	6 <sup>f</sup> .
48	Bergerie, Scène rustique.....	7 <sup>f</sup> 50
49	Enfantillage.....	6 <sup>f</sup> .
50	Etudes harmonieuses.....	20 <sup>f</sup> .
51	Invocation, Poésie musicale.....	7 <sup>f</sup> 50
52	Havaneras, Fantaisie Espagnole.....	9 <sup>f</sup> .
53	Les Oiseaux, Etude à 4 mains (N°1. des Contemplations).....	9 <sup>f</sup> .
54	Les Mages, Etude à 4 mains (N°2. ————).....	9 <sup>f</sup> .
55	Jour de Bonheur, Nocturne.....	7 <sup>f</sup> 50
56	Bluette.....	7 <sup>f</sup> 50
57	Joies du Soir, Etude à 4 mains (N°3. des Contemplations).....	9 <sup>f</sup> .
58	Dolorosæ, Etude à 4 mains (N°4. ————).....	9 <sup>f</sup> .
59	Le Délire, Fantaisie originale.....	7 <sup>f</sup> 50
60	Etudes Mignonnes.....	20 <sup>f</sup> .
61	L'Enchanteresse, Grande Valse.....	9 <sup>f</sup> .
62	Petit Boléro.....	7 <sup>f</sup> 50
63	Premier Concerto.....	18 <sup>f</sup> .
64	Souvenirs de Russie, Fantaisie.....	9 <sup>f</sup> .
64 <sup>bis</sup>	la Même Grand Duo pour 2 Pianos.....	15 <sup>f</sup> .
65	Le Charme, Mélodie.....	6 <sup>f</sup> .
67	La Douleur, Pensée Expressive.....	7 <sup>f</sup> 50
68	Bacchanale.....	7 <sup>f</sup> 50
69	Tyrolienne, à 6 mains sur un Piano.....	10 <sup>f</sup> .
70	L'Enfant perdu, Poésie funèbre.....	7 <sup>f</sup> 50
71	Historiette.....	7 <sup>f</sup> 50