

A EDOUARD RISLER



# BOURRÉE FANTASQUE

POUR LE PIANO

PAR

## Emmanuel Chabrier

Piano seul net : 3<sup>f</sup>  
Piano à 4 mains net : 4<sup>f</sup>

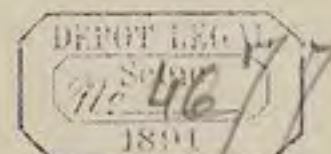
*P. Bore*

Paris, ENOCH FRÈRES & COSTALLAT, Éditeurs, 27, Boulevard des Italiens

*Tous Droits d'Édition, et d'Action de Traduction de Réimpression et d'Arrangements réservés.*

1891

*Vm<sup>12</sup> i 43f*





# BOURRÉE FANTASQUE

ARRANGEMENT A QUATRE MAINS

par L'AUTEUR

EMMANUEL CHABRIER.

SECONDA.

Très animé et avec beaucoup d'entrain (♩=152)  
*marcatissimo.*

PIANO.

The first system of the musical score is for the piano. It consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic and features a series of sixteenth-note patterns. The right hand starts with a triplet of eighth notes (3 2 1) and continues with similar rhythmic figures. The left hand provides a steady accompaniment with eighth notes and triplets. The system concludes with a fermata over the final notes.

*staccatissimo.*

The second system continues the piano part. It features a *staccatissimo* marking. The right hand has a melodic line with slurs and accents, marked *mf*. The left hand has a bass line with a forte (*f*) dynamic and includes a section labeled "8va bassa Ped." (8th octave bass pedal). The system ends with a fermata and an asterisk.

*sempre f* **A** *mf e cresc.*

The third system features a section marked *sempre f* (Section A) and *mf e cresc.*. The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a bass line with a forte (*f*) dynamic. The system concludes with a fermata and an asterisk.

*f* *pp* *f* *croisez sous la main g.*

The fourth system includes a section marked *f* and *pp*. The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a bass line with a piano-piano (*pp*) dynamic. A specific instruction is given: "croisez sous la main g." (cross under the right hand). The system ends with a fermata and an asterisk.

*pp* *2 Ped.* *pp* *f*

The fifth system features a section marked *pp* and *2 Ped.* (two pedals). The right hand has a melodic line with a piano-piano (*pp*) dynamic. The left hand has a bass line with a piano-piano (*pp*) dynamic. The system concludes with a forte (*f*) dynamic and a fermata with an asterisk.



# BOURRÉE FANTASQUE

ARRANGEMENT A QUATRE MAINS

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EMMANUEL CHABRIER.

PRIMA.

Très animé et avec beaucoup d'entrain (♩ = 152)

*staccatissimo.*

PIANO.

The musical score is written for piano and prima. It begins with a tempo marking of 'Très animé et avec beaucoup d'entrain' and a quarter note equal to 152. The key signature is B-flat major (two flats). The piano part starts with a series of rests numbered 1 through 7, followed by a series of chords and a melodic line marked *staccatissimo* and *sf*. The prima part features a series of chords and a melodic line marked *leggiere* and *mf e cresc.*, followed by a section marked *f* and *mf*. The score includes several dynamic markings: *mf e cresc.*, *f*, *mf*, *p*, and *sf*. There are also performance instructions such as 'Ped.' and '2 Ped.' and various fingering numbers (1-5) and slurs. The score is divided into systems, with a section marked 'A' at the end of the first system.



First system of musical notation. The piano part (left) features a melody with dynamics *f* and *ff*. The bass part (right) has a rhythmic accompaniment with dynamics *f* and *ff*. Fingerings are indicated by numbers 1-3. Pedal markings include "3 Ped." and an asterisk.

Second system of musical notation. The piano part (left) has dynamics *ff* and *pp*. The bass part (right) has dynamics *pp* and *mf e cresc.*. A "una corda" marking is present in the piano part. Pedal markings include "3 Ped." and an asterisk.

Third system of musical notation. The piano part (left) has dynamics *f > pp* and *pp*. The bass part (right) has dynamics *f* and *ff*. The section is marked "energico." and "B". Pedal markings include "Ped." and an asterisk.

Fourth system of musical notation. The piano part (left) has dynamics *f* and *ff*. The bass part (right) has dynamics *ff* and *ff staccatissimo*. Pedal markings include "8<sup>va</sup> bassa Ped." and an asterisk.

Fifth system of musical notation. The piano part (left) has dynamics *f* and *ff*. The bass part (right) has dynamics *ff*. Pedal markings include "8<sup>va</sup> bassa Ped." and an asterisk.

Sixth system of musical notation. The piano part (left) has dynamics *f* and *ff*. The bass part (right) has dynamics *f* and *ff*. The section is marked "sempre f" and "sans ralentir.". Pedal markings include "8<sup>va</sup> bassa Ped." and an asterisk. A "long." marking is present at the end.



1 2 3

*f*

Ped. \*

*ff*

*ff*

This system contains the first five measures of the piece. The first three measures are marked with numbers 1, 2, and 3. The fourth measure begins with a forte (*f*) dynamic and features a triplet of eighth notes. The fifth measure continues with a triplet of eighth notes. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

*sf*

*pp*

*mf e cresc.*

*f* *pp*

Ped. \*

This system contains measures 6 through 10. Measure 6 starts with a sforzando (*sf*) dynamic. Measure 7 is marked piano-piano (*pp*). Measure 8 begins with a mezzo-forte (*mf*) dynamic and includes the instruction *e cresc.* (and crescendo). Measure 9 features a forte (*f*) dynamic, and measure 10 ends with a piano-piano (*pp*) dynamic. A dashed line above the staff indicates a slur over measures 8 and 9.

**B**

*f*

This system contains measures 11 through 15. A section marker **B** is placed above the first measure. The dynamic is marked forte (*f*) throughout the system.

*ff*

*ff*

*ff*

*ff*

*ff*

Ped.

This system contains measures 16 through 20. The dynamic is marked fortissimo (*ff*) throughout. The system features complex rhythmic patterns, including triplets and sixteenth notes. A dashed line above the staff indicates a slur over measures 16 and 17.

*ff*

*f*

*ff*

Ped. \*

Ped. \*

Ped. \*

This system contains measures 21 through 25. Measure 21 is marked fortissimo (*ff*). Measure 22 is marked forte (*f*). Measure 23 is marked fortissimo (*ff*). The system includes several pedal markings (Ped. \*) and complex rhythmic patterns.

*sempre f*

sans ralentir.

*f*

*f*

*f*

*f*

Ped. \*

This system contains measures 26 through 30. The dynamic is marked *sempre f* (always forte). The instruction *sans ralentir.* (without slowing down) is present. The system features a series of triplet eighth notes, each marked with a forte (*f*) dynamic. A pedal marking (Ped. \*) is located at the beginning of the system.



**C** Istesso tempo.

*pp*

*espress molto.*

*sempre ppp*

una corda. *sfpp*

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

*pp* *pp espress.* *pp* *mf*

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

*rit poco.* a Tempo.

*f* *molto espressivo.* *sfpp* *dim molto.* *pp*

*pp* *cresc.* *mf* *f* Ped. 8 8 8 8 \*

*ppp* *pp* *pp* *sempre dolce*

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

**D**

*f* *ppp* *dolciss.* *ppp* *pp*

Ped. \* Ped.

Allarg molto. *mf cantabile.*

*cresc poco* *a poco* *mf* *f*

*f* Ped. \* Ped. \*



**C** Istesso tempo.

*pp* una corda.  
Ped. \* Ped. \*

*espress.* *pp* sempre una corda. *sf* *pp* *espress.* *mf* *sf e dim.*  
\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*rit poco.* a Tempo. *pp* *f* *mf* *p*  
Ped. \* *sf*

*espress.* *pp* *espress.* *pp*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**D** *pp* *p/pp* *ppp* *sans ralentir.* *sfpp* *sf*  
Ped. *sfpp* \* Ped. *sf* \*  
Allarg. molto.

*pp* *cresc poco a poco.* *mf* *f* *f*  
Ped. \* Ped. \*



Molto moderato.

The musical score is written for piano and consists of seven systems of staves. The first system begins with the tempo marking "Molto moderato." and the dynamic "pp espressivo." The score includes various musical notations such as slurs, ties, and ornaments. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include "Ped." (pedal) and "una corda." (one string). The score is divided into sections marked with letters "E" and "F". The final system concludes with a *ff* dynamic and a "Ped." instruction.



a Tempo Vivo.

Molto moderato.

The musical score consists of six systems of two staves each. The first system begins with a *ppp* dynamic and includes a large slur over the first two measures. The second system features a *sf* dynamic, a *dim molto.* instruction, and a *p* dynamic, with the instruction *una corda.* appearing in the right hand. The third system starts with a *ff* dynamic and includes a *pp* dynamic in the right hand. The fourth system begins with a *mf* dynamic and includes a *f* dynamic. The fifth system starts with a *mf* dynamic and includes a *p* dynamic. The sixth system begins with a *ff* dynamic and includes a *sf* dynamic. The score is marked with numerous *Ped.* (pedal) instructions and asterisks. A large letter **E** is placed at the end of the first system, and a large letter **F** is placed at the beginning of the fourth system. A dashed line with the number 8 indicates a repeat or continuation point.



SECONDA.

**G**

*ff* *sf* *sf* *mf*

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

*sf* *dim.* *pp* *dolce ed espressivo.*

Ped. \* Ped. \*

*ppp* *ppp*

Ped. \*

*cresc. molto.* *f*

\* Ped. \*

*Allargando molto.* *Molto moderato e quasi misurato.*

*ff* *dim molto.* *ppp* *ppp*

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







**II**  
1<sup>o</sup> Tempo molto risoluto.

pp sf cresc.

pp una corda. poco cresc. mf ppp 2 Ped.

f \*

ff Ped. \*

**I** Ped. \*

ff







*pp subito.*  
*espress.*  
*una corda.*  
*pp*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

*pp una corda.*  
*una corda.*  
*pp*  
*marcato il canto, con melinconia.*

*pp*  
 Ped.

*cresc. poco a poco.*  
*mf cresc. sempre.*  
 \* Ped. \*

*ff*  
*ff marcatissimo.*  
 Ped. col il canto.



*pp* *leggierissimo.*

*pp* una corda.

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

*f* *sf* *ff* *sf* *pp leggierissimo.* una corda.

Ped. *f* \* Ped. \*

*ppp* *sempre molto vivo.* *J* una corda.

*pp*

\* Ped.

*cresc* *poco a poco* *mf cresc sempre.*

\* Ped. \*

*ff* *ff*

Ped. \* Ped. col il canto.



*ff*

*ff* **K**

*ff* *p* *dim sempre.*

Ped. \*

*pp* *sf* *pp* *ppp*

*molto espressivo.* *sans ralentir.*

Ped. \*

*pp* *pp* *sfpp* *ppp*

*espressivo.* *bien chanté.* *espress.*

Ped. \*

*pp* *sf* *ppp* *f*

**L** *Poco stringendo.* *croisement.*

Ped. \*

\* 2 Ped.



8-  
*ff*

8-  
*marcato.*

*sempre.*  
*mf*  
*p*  
 Ped. \* Ped. \*

*dim sempre.*  
*teneramente.*  
*sfpp*  
*ppp*  
 Ped. \* Ped. \*

*Con affetto.*  
*dolcis.*  
*sf*  
*ppp*  
 Ped. \*

*pp sempre.*  
*sf*  
*sfpp*  
*cresc.*  
*expressivo.*  
*L Poco stringendo.*  
*f appassionato molto.*  
*croisez.*  
 Ped. \*  
 \* 2 Ped. \*  
*cresc.*



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

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

*sempre molto risoluto.*

pp *tr* *tr*

*tr* *tr* *ff*

*croisez sous la m.g.*

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

*f* *ff* Ped. \*



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions like *cresce sempre.*, *sempre molto risoluto.*, and *cresc. molto.* are interspersed throughout the piece. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Pedal markings (*Ped.*) and fingerings (e.g., 1, 2, 3) are also present. The score concludes with a double bar line and a final chord.