L'ESCARPOLETTE
(The Swing)

SECONDO

Georges Bizet
(1838–1875)
Op. 22, No. 1

RÊVERIE

Andantino, ♪ = 144

ⓐ *ppp*

ⓑ *una corda*

4 *simile*

8 *le chant très marque et très expressif* ⓓ
(the melody very marked and very expressive)

ppp

ⓒ *tre corde*

12

16

ⓐ Maintain a careful balance with the primo part in measures 1–9 and 45– 62.
ⓑ Bizet's pedal and *una corda* indication.
ⓒ Bizet's *tre corde* indication.
ⓓ The melody should sing prominently over the primo part until measure 45.

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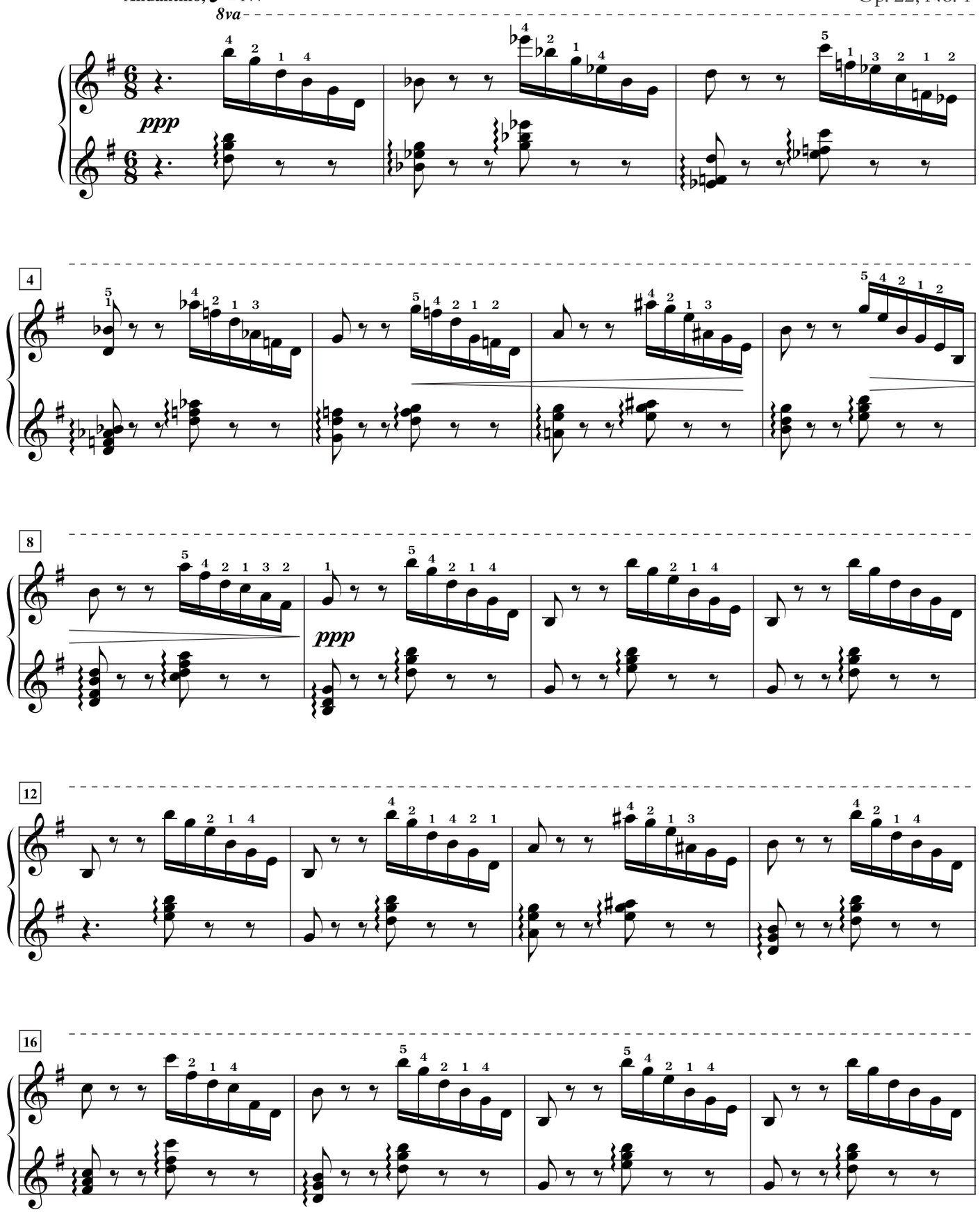
PRIMO

RÊVERIE
Andantino, ♪ = 144



La toupie
(The Top)

SECONDO

Georges Bizet
(1838–1875)
Op. 22, No. 2

IMPROMPTU

Allegro vivo, ♩ = 152

ⓐ *ff* *f* *diminuendo* *p* *leggiero*

6

12 ⓑ *cresc. poco a poco*

17 *dim.* *p* *più p*

23 *smorzando* *pp* ⓒ

ⓐ In this piece, the secondo part is the more difficult one. Keep the fingers close to the keys to help assure absolute rhythmic precision and dynamic control at the required speed.

ⓑ The short diminuendo sign (in measures 13 and 49) is missing in the autograph but is present in the first edition.

ⓒ Although the autograph and first edition are marked "2 Ped" (that is, *deux pedales,* or both pedals) for measures 28–30 and 64–66, this editor believes that the *una corda* pedal might be extended to include measures 28–37 and 64–71.

La toupie
(The Top)

PRIMO

Georges Bizet
(1838–1875)
Op. 22, No. 2

IMPROMPTU
Allegro vivo, ♩ = 152

ff *f* *dim.* *p leggiero*

6

12

cresc. poco a poco

17

dim. *p* *più p*

23

smorzando *pp*

ⓐ The redistribution in measures 1–3, 37–38 and 71–72 helps to assure good ensemble and a well-controlled diminuendo in the first two instances.

La poupée
(The Doll)

SECONDO

Georges Bizet
(1838–1875)
Op. 22, No. 3

BERCEUSE
Andantino semplice, ♪ = 136

aussi ***pp*** *que possible*
(as pianissimo as possible)

ⓐ *una corda*

6

ⓑ *tre corde*

11

pp *cresc.* *dim.* *pp*

17

ppp *pp*

ⓒ

ⓐ All *una corda* and *tre corde* indications in this piece are Bizet's.

ⓑ In the first edition, *pochissimo* ***sf*** appears in measure 10, but it is not present in the autograph. This edition follows the autograph in this instance. *Pochissimo* ***sf*** is found in both sources at measure 26, where this editor retains the indication because of the thickened texture.

ⓒ All pedal markings in this piece are Bizet's.

La poupée
(The Doll)

PRIMO

Georges Bizet
(1838–1875)
Op. 22, No. 3

BERCEUSE

Andantino semplice, ♪ = 136

pp *naïvement* *(naively)*

6

11

pp *cresc.* *dim.* *pp*

17

ppp *p*

croisez *(cross LH over)*

ⓐ In the first edition, *pochissimo* ***sf*** appears in measure 10, but it is not present in the autograph. This edition follows the autograph in this instance. *Pochissimo* ***sf*** is found in both sources at measure 26, where this editor retains the indication because of the thickened texture.

ⓑ Although the right-hand G-natural is tied in the first edition, this editor has omitted the tie to match the music in measure 31.