

à Monsieur Émile RÉTY  
*Chef du Secrétariat du Conservatoire national de musique.  
Chevalier de la Légion d'honneur.*

36

# LEÇONS DE SOLFÈGE

à Changements de Clés.

avec accompagnement de

*Piano*

PAR

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# PRÉFACE.

Le nouvel ouvrage que je livre aujourd'hui à la publicité a pour titre: *56 Leçons de solfège à changements de Clés*. Il s'adresse aux Elèves qui sont déjà familiarisés avec les difficultés de la Mesure, du Rhythme et de l'Intonation, et qui après avoir travaillé la Clé de Sol 2<sup>de</sup> ligne dans les 30 Leçons de mon Solfège artistique, et étudié séparément dans les 60 leçons de mon Solfège Mélodique les 6 autres clés en usage pour la transposition et pour l'Accompagnement de la Partition d'orchestre, veulent, par une marche progressive et rationnelle, arriver à lire d'abord 2 clés, puis 3, puis 4, et ainsi de suite, jusqu'à ce que, comme complément de leurs études musicales, ils soient en état d'interpréter couramment, réunies et groupées dans une seule et même leçon, les 7 clés dont il vient d'être parlé plus haut.

Ce recueil ayant été spécialement écrit pour venir en aide à nos jeunes solfégistes, pour stimuler leur zèle et hâter leurs progrès, j'ai multiplié à dessein les leçons sur les 5 clés, (Clés de Sol 2<sup>de</sup>, Fa 4<sup>e</sup>, Ut 1<sup>re</sup>, Ut 3<sup>e</sup> et Ut 4<sup>e</sup>) ainsi que celles où se rencontrent les 7 Clés, ces deux combinaisons de leçons constituant le programme imposé pour les examens et les Concours des Elèves Chanteurs et des Elèves Instrumentistes, au sein de notre Conservatoire.

Cet ouvrage fait suite à mon Solfège Mélodique, et sert d'introduction à mes 75 leçons à Changements de Clés.

Dans ce solfège, comme dans ceux qui l'ont précédé, les nuances, la ponctuation, les accentuations multiples, en un mot, tout ce qui constitue la Phraséologie Musicale, est indiqué de la manière la plus précise et la plus complète, afin de former le style des Elèves, et de développer leur goût et leur sentiment musical.

Tout à tour Professeur de la classe de Solfège des Elèves Instrumentistes et de celle des Elèves Chanteurs, j'ai toujours, dans mon Enseignement, insisté tout particulièrement sur ce dernier point, d'une importance capitale, car le solfégiste qui, comme mesure, comme rythme, comme intonation et comme clés, lirait exactement la note, sans se préoccuper, en aucune façon, du style et du goût, indispensables à l'interprétation de tout œuvre d'art, ne serait, à mon avis, qu'un ouvrier musicien, qu'une mécanique à notes perfectionnée par l'étude, mais qui ne posséderait pas assurément les qualités précieuses et indispensables qui constituent et font reconnaître, entre tous, le véritable artiste, dans le sens intelligent de ce mot.

Ce principe admis, je désire donc, que dans les classes vocales ou instrumentales que mes Elèves de solfège suivront, après ou concurremment avec mon Enseignement, qui doit être la solide base sur laquelle repose tout l'édifice musical et qui seul peut en assurer la durée, les Professeurs des classes sus-nommées n'aient plus rien à leur apprendre sur cette matière, et qu'ils aient été initiés antérieurement par moi à cette partie si essentielle et si féconde en heureux résultats; résultats que j'ai été à même d'apprécier à leur juste valeur, pendant ma longue et laborieuse carrière professorale.

Disons encore que la partie de Piano ayant un intérêt égal à celle du chanteur, et dialoguant souvent avec elle, surtout dans le morceau final, ce nouveau recueil sera également profitable aux accompagnateurs, et leur fournira abondamment les éléments d'un travail des plus sérieux.

Ajoutons, pour finir, que formant comme un trait d'union entre les diverses parties de mon œuvre didactique, il comble une lacune que je devais m'efforcer de faire disparaître, et j'ose espérer, qu'à ce point de vue, il rendra à notre Enseignement supérieur du Solfège, si fort apprécié et encouragé par l'éminent Directeur de notre Conservatoire, des services réels dont nos Professeurs et nos Elèves ne tarderont pas à recueillir les excellents fruits; ce dont, pour ma part, je serai le premier à me féliciter et à me réjouir, si, selon mes prévisions, j'ai atteint le but que je m'étais proposé en écrivant cet ouvrage.

Henry DUVERNOY.

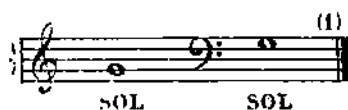
# 36 LEÇONS DE SOLFÈGE

A CHANGEMENTS DE CLÉS.

Par  
Henry DUVERNOY.

CINQ LEÇONS SUR 2 CLÉS.

Sol 2<sup>de</sup> et Fa 4<sup>e</sup>.



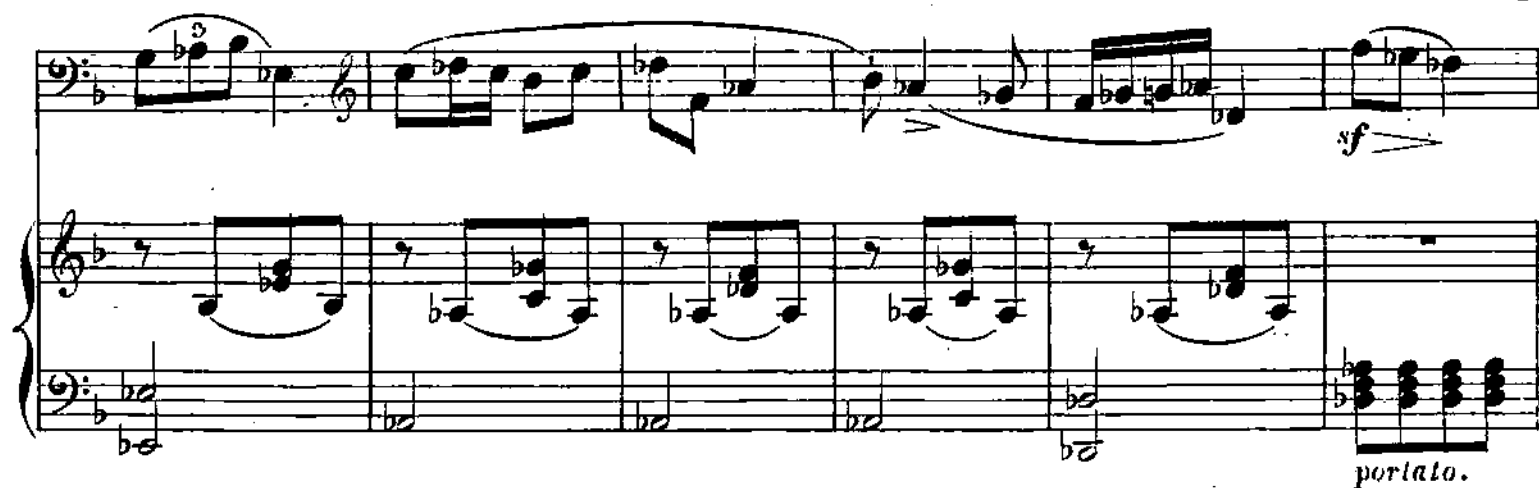
Œ 1.

Andante sostenuto e ben cantato.

CHANT.

Piano.

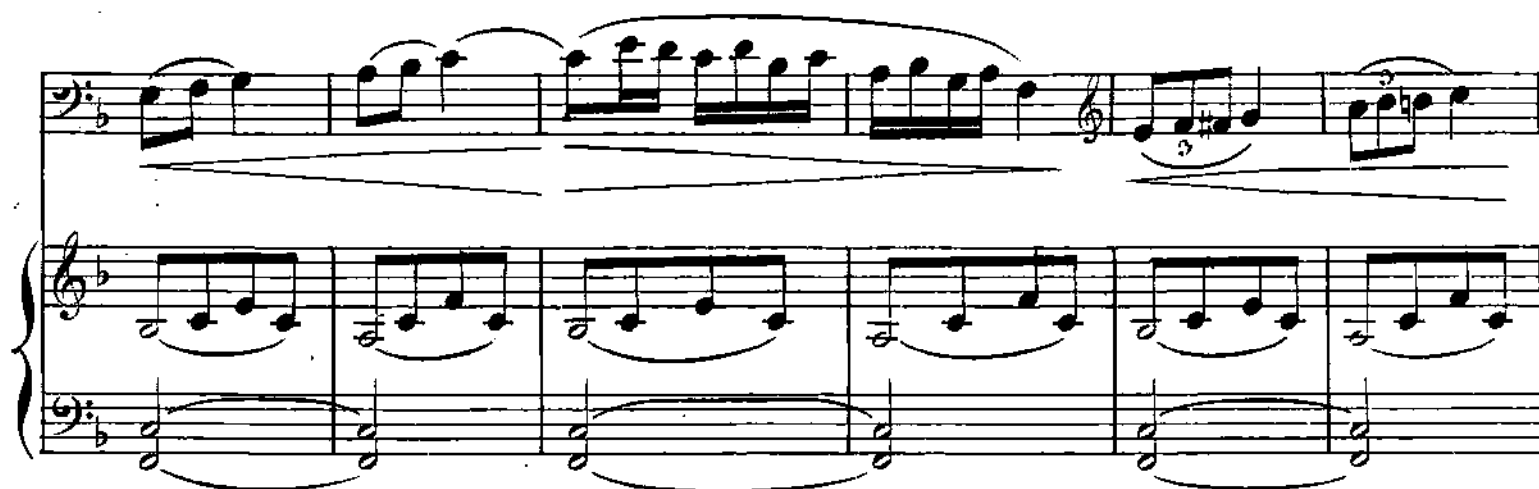
(1) Les deux sons mis en regard et représentant la note SOL, forment un unisson, d'après le diapason Mixte adopté pour les leçons à changements de Clés interprétées, tantôt par des voix d'hommes, tantôt par des voix de femmes ou d'enfants.



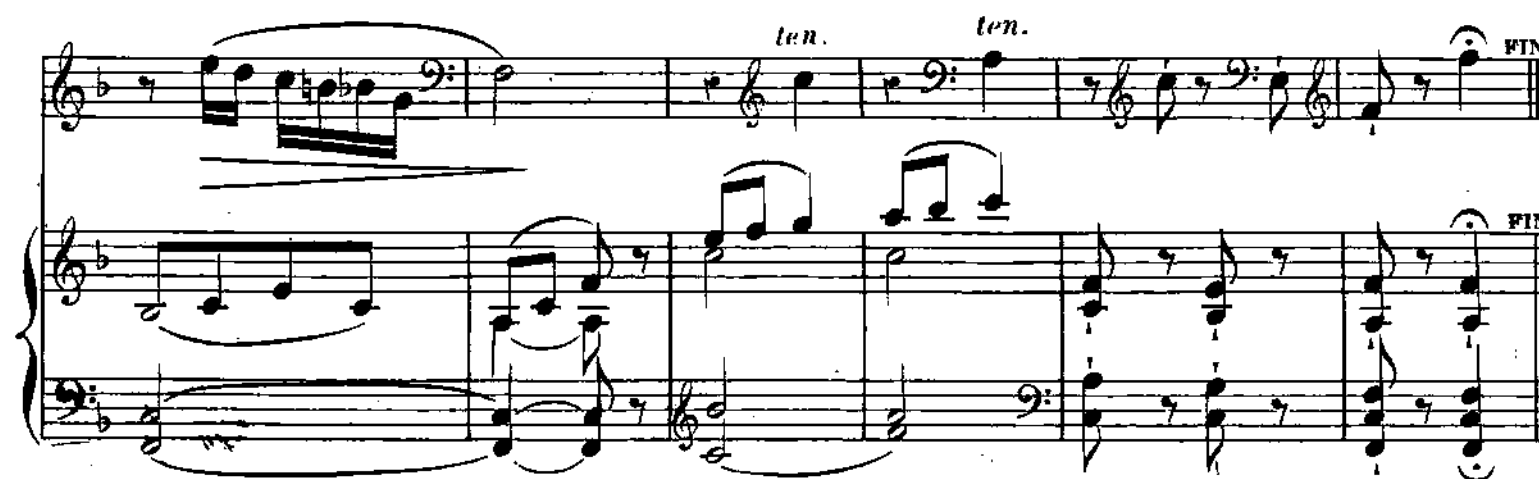
The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a series of eighth and sixteenth notes, ending with a forte (*sf*) dynamic marking. The lower staff is in treble and bass clef. The treble staff contains a series of eighth notes, while the bass staff contains a series of eighth notes, with a *portato.* marking at the end.



The second system of musical notation consists of two staves. The upper staff is in bass clef and begins with a forte (*sf*) dynamic marking, followed by a series of eighth notes. The lower staff is in treble and bass clef. The treble staff contains a series of eighth notes, while the bass staff contains a series of eighth notes, with a *sf* dynamic marking at the beginning.



The third system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth notes. The lower staff is in treble and bass clef. The treble staff contains a series of eighth notes, while the bass staff contains a series of eighth notes.



The fourth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth notes, with a *ten.* marking above it. The lower staff is in treble and bass clef. The treble staff contains a series of eighth notes, while the bass staff contains a series of eighth notes. Both staves end with a *FIN.* marking.

Clés de Sol. 2<sup>de</sup> et Ut 4<sup>e</sup>



*Allegro moderato.*

7<sup>me</sup> 2.

Musical notation for the first system, measures 1-4. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. It begins with a piano (p) dynamic and features a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, also beginning with a piano (p) dynamic and featuring a steady eighth-note accompaniment.

Musical notation for the second system, measures 5-8. The top staff continues the melody with triplet figures. The bottom staff continues the eighth-note accompaniment.

Musical notation for the third system, measures 9-12. The top staff continues the melody with triplet figures. The bottom staff continues the eighth-note accompaniment, ending with a final chord in measure 12.

The image shows a page of musical notation for the song "The Swan" by Maurice Strakosky. The score is written for voice and piano. It is in the key of B-flat major (two flats) and 3/4 time. The piece consists of 12 measures. The piano accompaniment features a steady eighth-note bass line and a right hand with a prominent triplet pattern. The vocal line follows a similar rhythmic pattern. The piece concludes with a final chord and a "FIN" marking.



Andante maestoso.  
*bien rythmé.*

Op. 3.

Clés de Sol 2<sup>de</sup> et Ut 5<sup>e</sup>.*Allegro risoluto.*

*p*

*p*

*fieramente.*

*mf*

*f*

(1) La Clé d'Ut 3<sup>e</sup> se chantant, tantôt au diapason normal, tantôt au diapason de la clé de Sol, nous l'avons, dans cet ouvrage, employée successivement, sous ces deux formes.



*p con dolcezza.*

*f p cresc. poco a poco. f*

*p cresc. poco a poco. f*

*p cresc. poco a poco. f*

*p*

*p*

*FIN.*

*f et sec.*

Clés de Fa 4<sup>e</sup> et Fa 5<sup>e</sup>.

## CHANT ÉLÉGIAQUE.

Andante assai. *con dolore.*

*p e molto espressivo.*

**Œ 5.**

*p*

*Il accompagnamento ben sostenuto.*

*poco rit.* *Tempo rubato.*

*poco rit.* *a Tempo.*

*suivrez.*

*poco rit.*

*a Tempo.*

*f* *p*

*f*

*vibrato a piacere.* *mf rall e dim poco a poco. pp*

*suivrez.* *mf* *pp*

**FIN.** **FIN.**

A.O.N. 246. Fin des leçons sur 2 Clés.

## LEÇON SUR 3 CLES.

Clés de Sol 2<sup>de</sup>, Fa 4<sup>e</sup> et Ut 4<sup>e</sup>.

Allegretto.

*p e con eleganza.*

**№ 6.** *p e tutto leggero.*

The musical score is written for a piano and voice. It consists of six systems of music. Each system has a vocal line (top) and a piano accompaniment (bottom). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

System 2: The vocal line continues with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

System 3: The vocal line continues with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

System 4: The vocal line continues with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

System 5: The vocal line continues with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

System 6: The vocal line concludes with a series of eighth notes, followed by a half note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *ten.* (tension). The score ends with a double bar line and the word *FIN.*

Sol 2<sup>a</sup> Fa 4<sup>e</sup> Ut 4<sup>e</sup> et Ut 1<sup>re</sup>.



Andante sostenuto e ben cantato.

Op. 7.

*p*

*simile.*

*ben sostenuto.*

The first system consists of a single melodic line in treble clef and a piano accompaniment in grand staff notation (treble and bass clefs). The melody is characterized by rapid sixteenth-note passages and slurs. The piano accompaniment features chords and single notes in both hands.

The second system begins with a *rall.* marking, followed by a tempo change to *Allegretto.* The system concludes with the instruction *p leggiero e con.* The piano part includes a section marked *p leggiero.* with a key signature change to one sharp (F#) and a 6/8 time signature.

The third system features a melodic line in bass clef and a piano accompaniment in grand staff notation. The melody includes slurs and dynamic markings of *sf* (sforzando). The piano accompaniment consists of chords and single notes.

The fourth system continues the melodic line in bass clef and the piano accompaniment in grand staff notation. The melody is marked with slurs and *sf* dynamics. The piano accompaniment includes chords and single notes.

First system of musical notation, measures 1-4. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a forte (*sf*) dynamic and a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, 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G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G36



# 14 LEÇONS SUR LES 5 CLÉS

*imposées pour le Programme des Examens et des Concours des Elèves chanteurs  
au Conservatoire de Paris.*

*Clés de Sol 2<sup>de</sup>, Fa 4<sup>e</sup>, Ut 1<sup>re</sup>, Ut 5<sup>e</sup> et Ut 4<sup>e</sup>.*



## PASTORALE.

*Tempo di Pastorale.*

*pc s.*



First system of musical notation. The top staff is a single melodic line in G-flat major, starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), a decrescendo (*poco*), and ending with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment in G-flat major, featuring a steady eighth-note bass line and a more melodic treble line.



Second system of musical notation. The top staff continues the melodic line with dynamics of *poco*, *f* (forte), and *p* (piano). The bottom staff continues the piano accompaniment, with a *p* (piano) dynamic marking in the middle.



Third system of musical notation. The top staff features a melodic line with a *mf* (mezzo-forte) dynamic marking. The bottom staff continues the piano accompaniment, also with a *mf* dynamic marking.



Fourth system of musical notation. The top staff continues the melodic line, ending with a final note. The bottom staff continues the piano accompaniment, concluding the piece.

This musical score page contains measures 18 through 23. It is written for a violin and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The score is organized into three systems, each with a violin staff on top and a piano grand staff (treble and bass clefs) below. Measure 18 begins with a piano (*p*) dynamic. Measure 19 features a violin trill marked *tr* and a piano *p* dynamic. Measure 20 includes a fortissimo (*sf*) dynamic. Measure 21 has a fortissimo (*sf*) dynamic. Measure 22 has a fortissimo (*sf*) dynamic. Measure 23 concludes with a final measure marked *FIN.* in both staves.

Tempo di Valza.

Op. 9.

*p*

*p*

*p* *cresc.*

*poco* *a* *poco.* *fp*

*f* *p dolce grazioso.*

*pp*

*louré.*

A. O. K. 246.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The first system includes a single staff at the top and a grand staff (treble and bass clef) below it. The second system consists of a grand staff. The third system also consists of a grand staff. The fourth system includes a single staff at the top and a grand staff below it. The fifth system consists of a grand staff. The sixth system includes a single staff at the top and a grand staff below it. The seventh system consists of a grand staff. The eighth system includes a single staff at the top and a grand staff below it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *cresc.*, *poco*, and *sp*. The page is numbered 246 at the bottom.

Op. 10.

*p e ben cantato.*

*p e ben sostenuto.*

*poco rit a Tempo cresc. poco a poco pp*

*suivrez.*

*a Tempo.*

*poco rit. culminato.*

*ben cantato.*

*ritardando al fine.*

*p perdendosi poco a poco ppp*

*pp*

FIN.

FIN.

## Allegretto.

*p* *grazioso.*

*mf* *mf* *mf*

*p* *mf*

*p* *p*

*p* *p*

*risoluto.* *rall.* *a Tempo.* 25

*f* *mf* *p*

*f* *m.d.* *p*

*mf* *p*

*mf* *p*

*Estinguendo.* *poco* *a* *poco.* FIN.

FIN.



## Allegro maestoso.

*mf*

*p*

*con grazia.*

*p*

*religioso.*

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system features a vocal line and a piano accompaniment. The tempo changes to 'con grazia' and then 'religioso'.

*pp cresc. ed affrettando. poco*

*poco*

*rall. assai. 1<sup>o</sup> Tempo. sf suivez. p e con eleganza. p*

*rall. piacere. ten suivez.*

*1<sup>o</sup> Tempo. con duolo. mf p rall. assai. FIN.*

*suivez. FIN.*

Allegretto ma non troppo.

*dolcegrazioso ed espressivo.*

Op. 13.

The musical score is written for a piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked 'Allegretto ma non troppo.' and the expression is 'dolcegrazioso ed espressivo.' The score consists of five systems of music. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The violin part has a melodic line with various ornaments and slurs. The score ends with a double bar line.

This musical score is for a piece in B-flat major, 3/4 time. It consists of a vocal line and a piano accompaniment. The score is divided into six systems, each with a vocal staff and a grand piano staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto'.

The first system (measures 1-4) shows the vocal line entering with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

The second system (measures 5-8) continues the vocal melody with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment maintains the same rhythmic pattern.

The third system (measures 9-12) shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

The fourth system (measures 13-16) shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

The fifth system (measures 17-20) shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

The sixth system (measures 21-24) shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature is one sharp (F#), and the time signature is 2/4.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature is one sharp (F#), and the time signature is 2/4.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature is one sharp (F#), and the time signature is 2/4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature is one sharp (F#), and the time signature is 2/4. The system concludes with the word "Allargando." and the word "FIN." in the right margin.

## Allegro risoluto.

Op. 14.

The musical score is written for a piano and features a single melodic line in the right hand and a complex accompaniment in the left hand. The tempo is marked 'Allegro risoluto.' and the dynamic is 'mf' (mezzo-forte). The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each containing a single staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The first system is marked 'Op. 14.' and 'mf'. The melody consists of eighth and sixteenth notes, often beamed together. The left hand accompaniment includes chords, single notes, and some sixteenth-note patterns. The piece concludes with a final cadence in the fourth system.

This musical score is for a piano and voice piece, page 50. It consists of five systems of staves. The first system has a vocal line and a grand piano accompaniment. The second and third systems continue the piano accompaniment. The fourth system introduces a new vocal line. The fifth system features a piano solo section marked 'a Tempo.' and 'sf' (sforzando). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

*a Tempo.*  
*sf*

*con espressione.*



Op. 15.

*p*

*p*

*p* *cresc.*

*cresc.* *p*

*f*

*pp*

*pp* *mf* *p*

The musical score is written for piano and organ. It consists of six systems of staves. The first system shows measures 15-16, with a piano (*p*) dynamic. The second system shows measures 17-18, with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system shows measures 19-20, with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system shows measures 21-22, with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system shows measures 23-24, with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The sixth system shows measures 25-26, with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegretto ma non troppo.

53

*p* leggiero. *p* e con grazia.

*sf* *sf*

*p* cresc. *poco* *a* *poco*

*Più lento.* *f* *pp* *vivo.*

*pp* *f et sec.*

FIN. FIN.

## Allegramente.

Op. 16

*p leggiero.*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*mf*

*mf*

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic line, followed by a measure marked *p* (piano), and then a measure marked *cresc.* (crescendo). The lower staff is in bass clef with the same key signature and common time, providing harmonic support with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line, marked *poco* (poco). The lower staff continues the harmonic accompaniment, featuring several measures with a flat (Bb) in the bass line.

Third system of musical notation. The upper staff begins with a measure marked *a* (accanto), followed by a measure marked *poco* and then a measure marked *p* (piano). The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff begins with a measure marked *mf* (mezzo-forte), followed by a measure marked *p* (piano). The lower staff continues the harmonic accompaniment, with a measure marked *mf* and another marked *p*.

Fifth system of musical notation. The upper staff begins with a measure marked *p* (piano), followed by a measure marked *p* and then a measure marked *f* (forte). The lower staff continues the harmonic accompaniment, with a measure marked *f* and another marked *p*. The system concludes with the instruction *suivez la voix.* (follow the voice).

Andante.

*sostenuto e ben espressivo.*
*Reprenez le 1<sup>r</sup> mouv!*
*(lunga pausa) a Tempo.*

No 17.

musical score for a piece titled "No 17." in B-flat major, 2/4 time, marked "Moderato." The score is written for piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in the right-hand staff of the piano part. The score is marked with "Moderato." and "rall. assai.".

suivez la voix.

*a Tempo.*

*poco più lento.*

*p*

*sf*

*6*

Musical score for piano and violin, page 39. The score consists of six systems of staves. The top staff is for the violin, and the bottom two staves are for the piano (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *sf* (sforzando) and *rall.* (rallentando). The piece concludes with *FIN.* in both the violin and piano parts.

Specific markings and features include:
 

- a Tempo.* marking above the violin staff in the second system.
- sf* (sforzando) markings in the piano part across several measures.
- rall.* (rallentando) markings in the piano part in the third and fourth systems.
- The instruction *reprenez le 1<sup>er</sup> mouvt* (resume the 1st movement) above the violin staff in the third system.
- The word *FIN.* appears at the end of the piece in both the violin and piano staves.



*Allegro agitato.*

Op. 18

*Il basso legato e ben sostenuto.*

*poco rit.* *a Tempo.*

*p* *cresc.*

*poco a poco, dim. p cresc. poco a poco, dim.*

*p cresc. poco a*

*poco. poco*

*stringendo. f Temto.*

Allegretto ma non troppo.  
grazioso.

*p e ben cantato.*

*p e ben sostenuto.*

*sf*

*sf*

*a Tempo.*

*sf*

*f*

*diminuendo.*

*poco a poco*

*suivez la voix.*

*poco rit.*

*a Tempo.*

*rall. assai.*

*FIN.*

*suivez la voix.*

*FIN.*

## Allegretto e con grazia.

Op. 19.

*p*

*pp*

*mf*

*p*

*cresc.*

*poco*

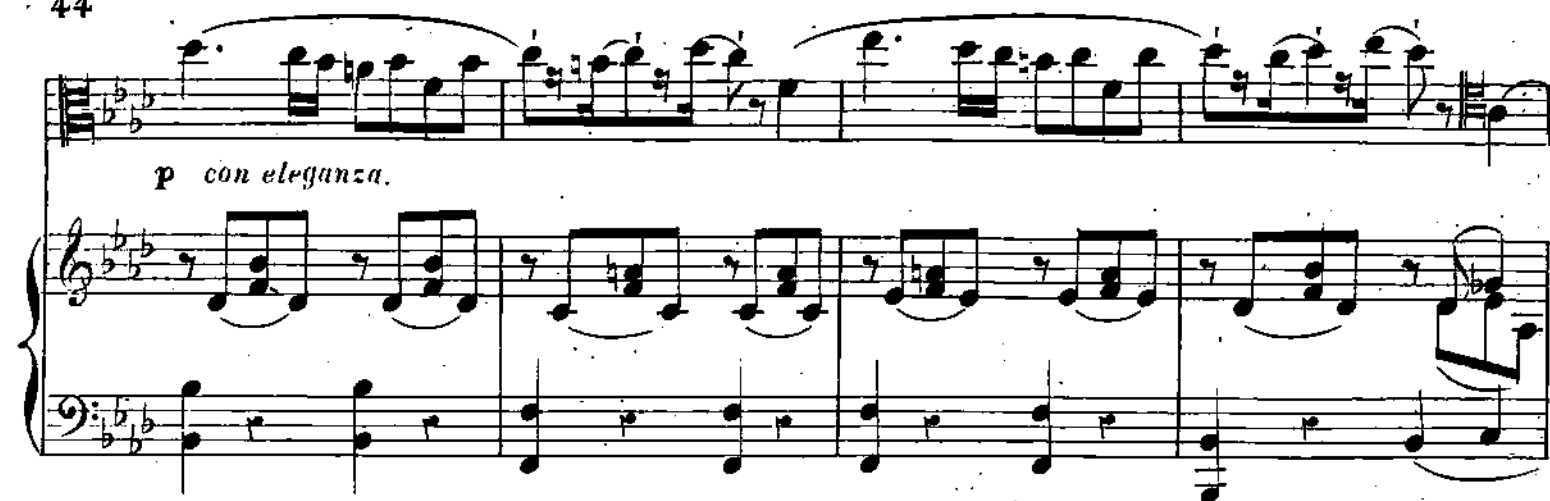
*u*

*poco*

*f*

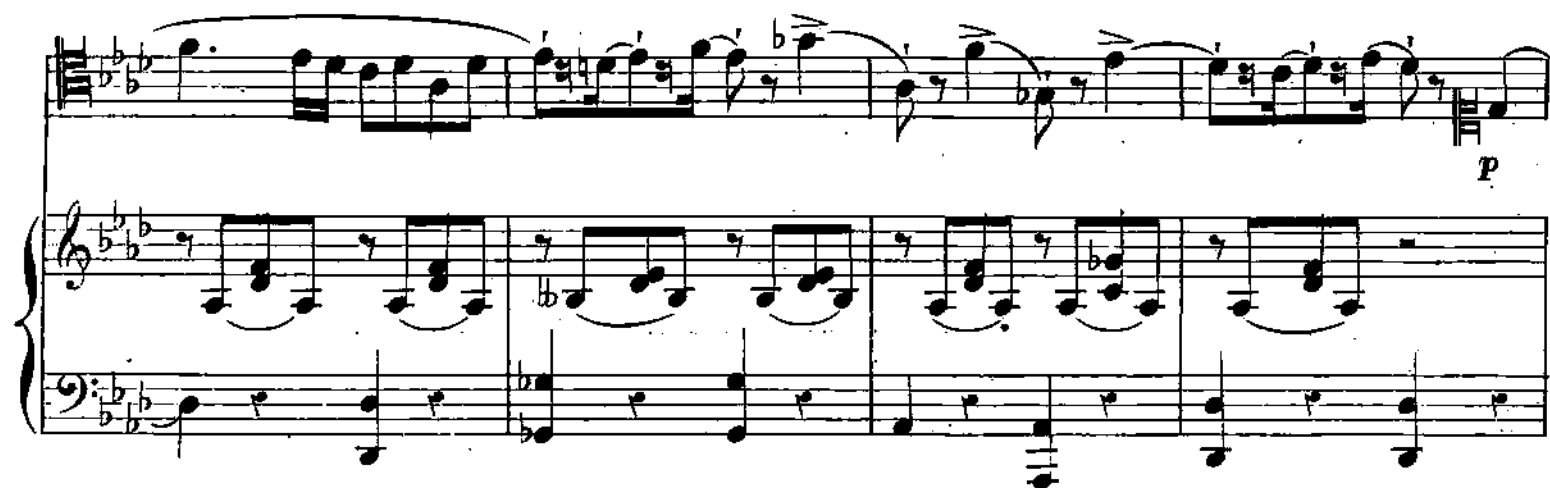
*sf*

*sf*



*p con eleganza.*

The first system of musical notation consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The melody features a series of eighth and sixteenth notes with slurs and accents. The piano accompaniment consists of chords and single notes in the bass line.



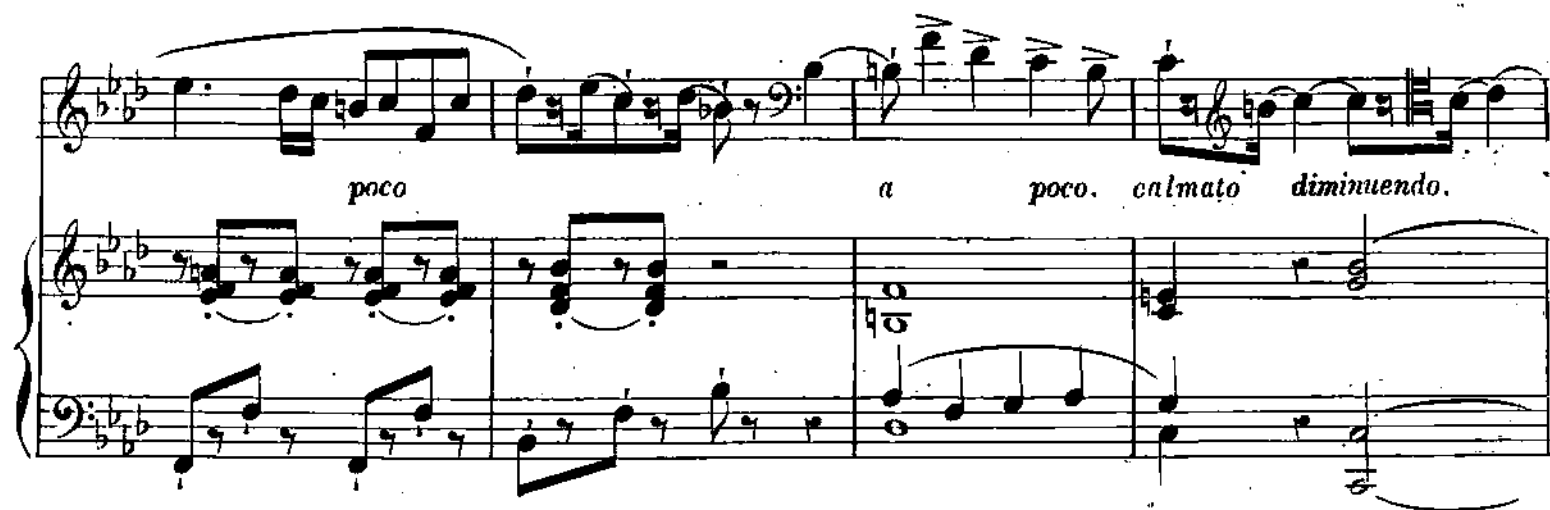
*p*

The second system continues the musical piece. The melodic line shows a change in phrasing with a new slur. The piano accompaniment remains consistent with the first system. A dynamic marking of *p* (piano) appears at the end of the system.



*cresc. e stringendo.*

The third system of musical notation shows a more complex melodic line with many slurs and accents. The piano accompaniment also becomes more active. A dynamic marking of *cresc. e stringendo.* (crescendo and stringendo) is present.



*poco a poco calmato diminuendo.*

The fourth system of musical notation concludes the piece. The melodic line features a final flourish. The piano accompaniment ends with a sustained chord. A dynamic marking of *poco a poco calmato diminuendo.* (poco a poco calmato diminuendo) is present.

*poco.*

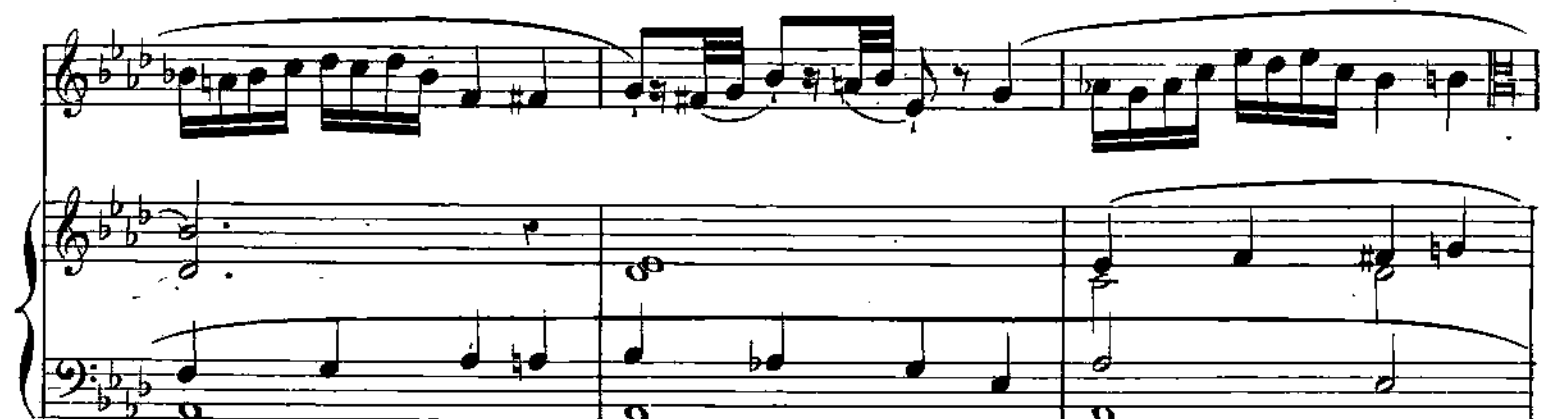
*poco.*

*Tempo 1<sup>o</sup>*

45



First system of musical notation. The top staff features a melodic line with various ornaments and a dynamic marking of *p*. The piano accompaniment consists of two staves with chords and a vocal line that includes the instruction *suivez la voix.* and a dynamic marking of *pp*.



Second system of musical notation. The top staff continues the melodic line. The piano accompaniment continues with chords and a vocal line.



Third system of musical notation. The top staff continues the melodic line. The piano accompaniment continues with chords and a vocal line.



Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment continues with chords and a vocal line. The system concludes with a double bar line and the word *FIN.* in both staves.

*p*

Op. 20.

*p*

*f*

A.O.R. 246.

*energico.*

*poco rit.* *allargando molto.*

*suivez la voix.*

*Allegretto ma non troppo.*

*Maggiore.* *p con eleganza.* *poco rit.*

*pp leggiero.* *suivez la voix.*

*in Tempo.* *poco rit.* *in Tempo.*

*suivez la voix.*





First system of the musical score. The upper staff features a complex melodic line with many beamed sixteenth notes and a fermata over the final measure. The lower staff provides a harmonic accompaniment with chords and single notes. The tempo marking *poco rit.* is placed above the upper staff, and the instruction *suivez la voix.* is placed below the lower staff.

*poco rit.*

*suivez la voix.*



Second system of the musical score. The upper staff continues the melodic line with beamed notes and a fermata. The lower staff continues the accompaniment. The tempo marking *in Tempo.* is placed above the upper staff.

*in Tempo.*



Third system of the musical score. The upper staff features a melodic line with a fermata. The lower staff has a large rectangular box covering several measures, with the instruction *suivez la voix.* written inside. The tempo marking *rall. assai.* is placed below the upper staff, and *in Tempo.* is placed above the upper staff.

*rall. assai.*

*suivez la voix.*

*in Tempo.*



Fourth system of the musical score. The upper staff features a melodic line with a fermata. The lower staff continues the accompaniment. The tempo marking *poco rit.* is placed above the upper staff, and *in Tempo.* is placed above the upper staff. The instruction *suivez la voix.* is placed below the lower staff.

*poco rit.*

*in Tempo.*

*suivez la voix.*

Più vivo.

*poco rit.**suivez la voix.**Tutto staccato**mf**mf**p**rit. assai.**in Tempo.**rall.*

FIN.

*suivez la voix.*

FIN.

## Allegretto leggiero.

Op. 21.

*p*

*mf*

*sempre staccato.*

A musical score for a piece titled "Allegretto leggiero." The score is in B-flat major (two flats) and 2/4 time. It consists of a single melodic line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The melody is characterized by slurs and staccato markings. The piece is marked "Op. 21." and includes dynamic markings "p" and "mf".

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 7/8 time, key of B-flat major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of a simple, steady eighth-note pattern. The score includes dynamic markings such as "f" (forte), "p" (piano), and "sf" (sforzando). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Poco meno Vivo.

*elegamente.*

**Maggiore.**

*PP misterioso.*

PL

iii

*louré.*

*la mana destra*

5

sf

5

*con delicadeza.*

sf

٥٤

5

sf

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of eighth and sixteenth notes with various slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of quarter and eighth notes with various slurs and ties.

*molto espressivo.*

The second system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of eighth and sixteenth notes with various slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of quarter and eighth notes with various slurs and ties.

*ben cantato.*

The third system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of eighth and sixteenth notes with various slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of quarter and eighth notes with various slurs and ties.

*culando.*

*Andante religioso.*

*p*

*pp e tutto legato.*

The fourth system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of eighth and sixteenth notes with various slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, primarily consisting of quarter and eighth notes with various slurs and ties.

*allargando.*

*risoluto.*

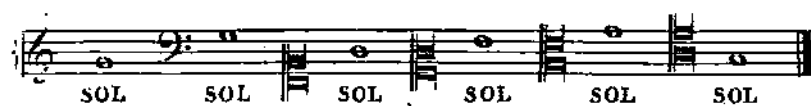
*ff*

*ff*

FIN.

FIN.

## LEÇON SUR 6 CLÉS.

Clés de Sol 2<sup>de</sup>, Fa 4<sup>e</sup>, Ut 1<sup>re</sup>, Ut 2<sup>de</sup>, Ut 3<sup>e</sup>, et Ut 4<sup>e</sup>.Tempo di marcia.  
bien rythmé.

## RONDE DE NUIT.

Op. 22.

*pp* misterioso.

*mf*

*mf*

*sempre mf*

*pp*

*pp*

*sfpp*

Musical score for a piano piece, page 55. The score consists of six systems of staves. The first system has a single treble staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a grand staff (treble and bass) with a key signature of one sharp (F#) and a common time signature (C). The third system has a single treble staff with a key signature of one sharp (F#) and a common time signature (C). The fourth system has a grand staff (treble and bass) with a key signature of one sharp (F#) and a common time signature (C). The fifth system has a single treble staff with a key signature of one sharp (F#) and a common time signature (C). The sixth system has a grand staff (treble and bass) with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, pp, ppp). The piece concludes with a double bar line and the word "FIN."



## 14 LEÇONS SUR LES 7 CLÉS

imposées pour le Programme des Examens et des Concours des Elèves Instrumentistes au Conservatoire de Paris.

Clés de Sol 2<sup>de</sup>, Ut 1<sup>re</sup>, Ut 2<sup>de</sup>, Ut 3<sup>de</sup>, Ut 4<sup>e</sup>, Fa 3<sup>e</sup>, et Fa 4<sup>e</sup>.



*Allegro risoluto.*

Op. 23.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The vocal line is in a single staff. The key signature has three flats. The system ends with the instruction *p ben cantato.*

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of a treble and bass staff.

Maggiore.

Third system of musical notation. It includes a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The vocal line is in a single staff. The key signature changes to two flats. The system includes the instruction *mf* and *il canto ben marcato.*

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The vocal line is in a single staff. The key signature has two flats. The system ends with the instruction *p*.



The first system of musical notation consists of three staves. The top staff is a single melodic line in a treble clef, featuring a series of eighth and sixteenth notes with various accidentals. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both contain chords and moving lines. A dynamic marking 'p' (piano) is placed at the end of the system.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system. The piano accompaniment (middle and bottom staves) continues with chords and moving lines. Dynamic markings 'cresc.' (crescendo), 'poco' (poco), 'a' (allegro), and 'poco.' (poco) are placed below the top staff. A 'FIN.' marking is at the end of the system.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The piano accompaniment (middle and bottom staves) continues with chords and moving lines. A 'FIN.' marking is at the end of the system.

Andante sostenuto ed espressivo molto.

Op. 24.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score includes several dynamic markings: *p* (piano), *sf* (sforzando), *pp* (pianissimo), and *f* (forte). Tempo markings include *Andante sostenuto ed espressivo molto*, *Tempo rubato*, *affretando*, *poco rit.*, and *a Tempo*. The score is divided into measures by bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The piano part features a complex harmonic structure with many chords and arpeggios, while the violin part has a more melodic line with some slurs and ties.

*p* *sf* *sf*

*p*

*Tempo rubato.*

*affretando.*

*poco rit.* *a Tempo.*

*pp* *sf* *f*

*sempre portato* *pp*

60

*affrettando.*

*poco rit.*

*a Tempo.*

*sf*

*sf*

*fp*

*fp*

*sf*

*sf*

*sf*

*FIN.*

*perdendosi poco a poco.*

*armonioso. una corda.*

*FIN.*

Sostenuto ma un poco agitato.

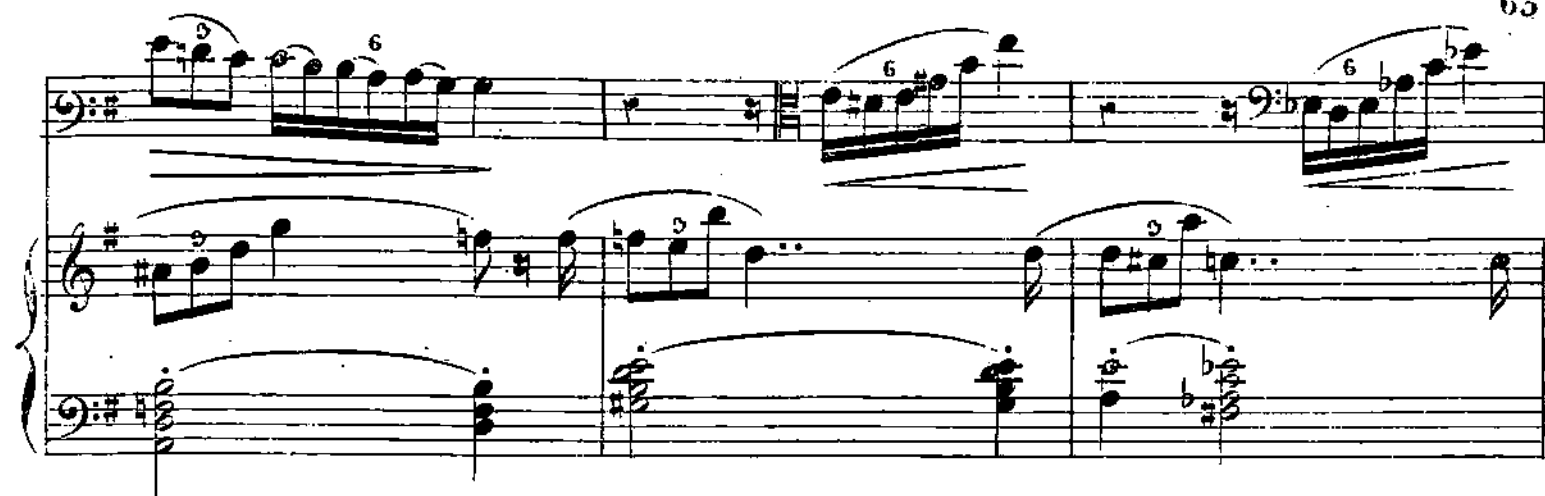
Op. 25.

The musical score is written for piano and consists of several systems. The first system begins with a piano introduction marked 'p' in the bass clef, featuring a melodic line with slurs and a harmonic accompaniment in the treble and bass staves. The main melody is introduced in the second system, marked 'Op. 25.', and continues through the subsequent systems. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

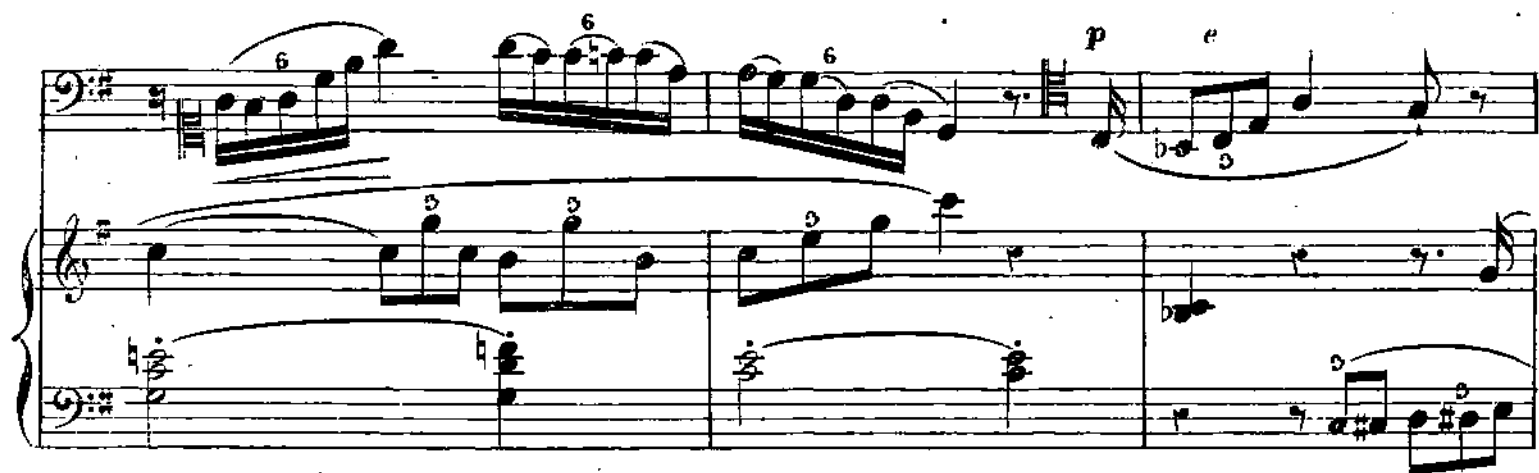
ben cantato.

*p*

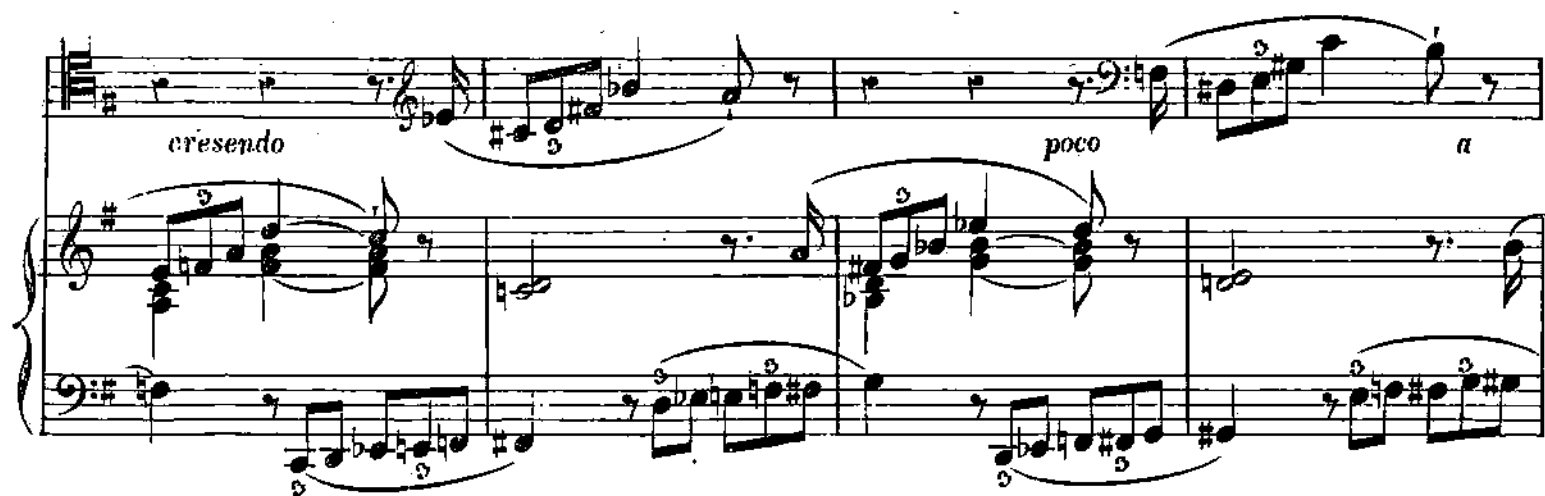
This musical score is for a piano and voice piece. It consists of six systems of staves. The first system has three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The second system has two staves: a vocal line in treble clef and a piano accompaniment staff in bass clef. The third system has three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The fourth system has two staves: a vocal line in treble clef and a piano accompaniment staff in bass clef. The fifth system has three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The sixth system has two staves: a vocal line in treble clef and a piano accompaniment staff in bass clef. The key signature is one sharp (F#). The tempo/mood is indicated as 'ben cantato.' and the dynamic is 'p' (piano). The score includes various musical notations such as notes, rests, slurs, and fingerings.



The first system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of one sharp (F#). It features a series of sixteenth-note runs, with some notes marked with a '6' above them. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. Both the middle and bottom staves contain block chords and some moving lines, primarily in the lower register.



The second system of musical notation continues the piece. The top staff features more sixteenth-note runs with '6' markings. The middle staff has a melodic line with some rests. The bottom staff contains block chords. Dynamics include a piano (*p*) marking and an accent (*acc*) over a note in the top staff.



The third system of musical notation shows a change in texture. The top staff has a melodic line with a crescendo marking. The middle staff features a series of chords, some with a 'poco' marking. The bottom staff contains a continuous sixteenth-note accompaniment. Dynamics include *crescendo*, *poco*, and *a* (accanto).



The fourth system of musical notation continues the piece. The top staff has a melodic line with a 'poco' marking. The middle staff features a series of chords, some with a 'f' (forte) marking. The bottom staff contains a continuous sixteenth-note accompaniment. Dynamics include *poco* and *f*.



*rall. molto.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 4, featuring a melodic line with various intervals and a final measure marked with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, containing measures 1 through 4 with a more rhythmic accompaniment. A slur is placed over measures 3 and 4 of the lower staff.

*suivrez.**a Tempo.*

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 5 through 8, featuring a melodic line with various intervals and a final measure marked with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, containing measures 5 through 8 with a more rhythmic accompaniment. A slur is placed over measures 7 and 8 of the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 9 through 12, featuring a melodic line with various intervals and a final measure marked with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, containing measures 9 through 12 with a more rhythmic accompaniment. A slur is placed over measures 11 and 12 of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 13 through 16, featuring a melodic line with various intervals and a final measure marked with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, containing measures 13 through 16 with a more rhythmic accompaniment. A slur is placed over measures 15 and 16 of the lower staff. The system concludes with a double bar line and the word "FIN." in the right margin.

Andante sostenuto.

Op. 26.

Tempo rubato.

poco rit.

reprenez le 1<sup>er</sup> mouvement.

ben cantato.

*Tempo di Bolero.*

*p*

*p leggiero.*

*sf*

*sf*

*sf*

*sf*

*f*

*con grazia.*

*p*

*p*

*8*

*p cresc.*

*poco a poco.*

*p*

This musical score page contains measures 1 through 16 of a piece. It is written for a violin (top staff) and piano (bottom two staves). The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The violin part has melodic lines with some double stops. The piece concludes with a final cadence in measure 16.

Measures 1-16. Dynamics include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. The phrase *con grazia.* appears in measure 10. The piece ends with a final cadence in measure 16.

First system of musical notation. The upper staff is in bass clef, and the lower staff is in treble clef. The key signature has one sharp (F#). The upper staff begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, 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G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, 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D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363,

# MARCHE FUNÈBRE.

69

Tempo di marcia.  
*misterioso.*

27.

*pp* bien rythmé.

*sf*

*pp*

*sf*

*plaintivo.*

*sf*

*sf*

*sf*

*sf*

*con dolore.*

*sf*

*sf*

The musical score is written for a piano and consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamic markings and performance instructions.

**System 1:** The first staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (bass clef) provides a harmonic accompaniment with sustained notes.

**System 2:** The first staff continues the melodic line. The second staff includes a forte (*f*) dynamic marking and a crescendo leading to a fortissimo (*sf*) section.

**System 3:** The first staff has a forte (*f*) dynamic marking. The second staff features a tremolando (tremolo) section marked *tremolando.* with a piano (*p*) dynamic, followed by a forte (*f*) section.

**System 4:** The first staff has a forte (*f*) dynamic marking. The second staff includes a piano (*p*) dynamic marking and a crescendo leading to a fortissimo (*f*) section.

**System 5:** The first staff has a forte (*f*) dynamic marking. The second staff includes a piano (*p*) dynamic marking and a crescendo leading to a fortissimo (*f*) section.

**System 6:** The first staff has a forte (*f*) dynamic marking. The second staff includes a piano (*p*) dynamic marking and a crescendo leading to a fortissimo (*f*) section.

The score concludes with a final section marked *tremolando.* in the first staff, featuring a piano (*p*) dynamic and a fortissimo (*f*) dynamic.

Musical score for piano and voice, page 71. The score consists of six systems of staves. The first system has a vocal line and a grand staff. The second system has a vocal line and a grand staff. The third system has a vocal line and a grand staff. The fourth system has a vocal line and a grand staff. The fifth system has a vocal line and a grand staff. The sixth system has a vocal line and a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *sf*, *p*, *ben cantato*, *sfp*, *p*, *sfp*.



Musical score for a piano piece, page 72. The score is in B-flat major (two flats) and 4/4 time. It consists of five systems of staves. The first system has a single treble staff with a melodic line and a grand staff (treble and bass) with accompaniment. The second system continues with the grand staff. The third system introduces a new melodic line in the bass staff of the grand staff, marked *sf* (sforzando), while the piano part continues. The fourth system features a *crescendo* marking and *pp* (pianissimo) dynamics in the piano part. The fifth system includes *poco* (poco) markings and *f* (forte) dynamics. The score concludes with a final chord in the piano part.

*pp misterioso.* *sf* *sf*

*pp* *sf* *ppp*

*plaintivo.* *sf* *sf* *sf*

*morendo ed allargando.* *sf* *sf* *FIN.* *FIN.*

## SICILIENNE.

Moderato. *Tempo di siciliana.*

Op. 28.

*p*

*sf*

*ben cantato.*

*sf*

This page of musical notation consists of eight systems of staves, each containing a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *sf* (sforzando), *p* (piano), and *f* (forte) are used throughout. The piece concludes with a section marked "FIN." in both the upper and lower staves of the final system. The piano part in the final system is marked *pp* (pianissimo).

# LEÇON POUR L'ÉTUDE DES MESURES à: $\frac{2}{4}$ $\frac{3}{4}$ et $\frac{4}{4}$

se succédant d'abord dans ce même ordre numérique, puis employées plus tard avec la progression renversée:  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$ .

*Allegro moderato.*

№ 29.

The first system of musical notation consists of three staves. The top staff is a single melodic line in a key with two flats (B-flat and E-flat) and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The music features various note values, including eighth and sixteenth notes, and rests.

The second system of musical notation continues the piece with three staves. It maintains the same key and time signature as the first system. The piano accompaniment in the grand staff shows more complex chordal textures and moving lines.

The third system of musical notation continues the piece with three staves. The melodic line in the top staff and the piano accompaniment in the grand staff show further development of the musical themes.

*Progression inverse:*  $\frac{5}{4} \frac{3}{4} \frac{2}{4}$ .

The fourth system of musical notation continues the piece with three staves. This system includes a key signature change, indicated by the appearance of a sharp sign (F-sharp) in the key signature. The time signature also changes from common time to 4/4, 3/4, and 2/4 in subsequent measures.

Retour à la 1<sup>re</sup> progression:

$\frac{2}{4}$   $\frac{3}{4}$  et  $\frac{4}{4}$ .

FIN.

# MENUET SYMPHONIQUE.

79

All<sup>o</sup> vivace. *Tempo di Minuetto.*

30.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble and bass clef staff with a 3/4 time signature and a key signature of three flats. The score is marked with various dynamics including *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation includes eighth and sixteenth notes, slurs, and accents. The piece is in 3/4 time and is in E-flat major.



Musical score for piano, measures 1-24. The score is in B-flat major (two flats) and 4/4 time. It features a complex texture with multiple voices and dynamic markings.

Dynamics and markings include: *mf*, *p*, *f*, *f et sec.*, *crescendo*, *poco a poco*, *f et*, *ten.*, *cresc.*, *poco*, *f et*.

The score is divided into systems of staves. The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-12, the fourth system measures 13-16, the fifth system measures 17-20, and the sixth system measures 21-24.

sec *f* *p*

sec *f* *p*

*mf* *mf* *mf*

*p* *p*

*f* *p* *ff* *ff*

*f* *p* *ff*

*Risolto.* *FIN.* *FIN.*

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of ten measures, numbered 81 to 90. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *sec* (secco), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The piece concludes with a *Risolto.* marking and a double bar line labeled *FIN.* in both staves.

## Larghetto.

*ben sostenuto ed espressivo.*

*p* *cresc.*

31. *p*

*rall.* *a Tempo.* *un poco più mosso.* *mf*

*mf* *sf*

*p*

This musical score page contains measures 1 through 16. It is written for a piano and a violin. The piano part is in G major, 2/4 time, and features a rhythmic accompaniment of eighth-note chords. The violin part has a melodic line with various ornaments and slurs. Performance markings include *affrettando*, *sf*, *rall. assai*, *a Tempo.*, *p*, *poco rall.*, and *suivez.*

*affrettando.*

*sf*

*rall. assai.*

*a Tempo.*

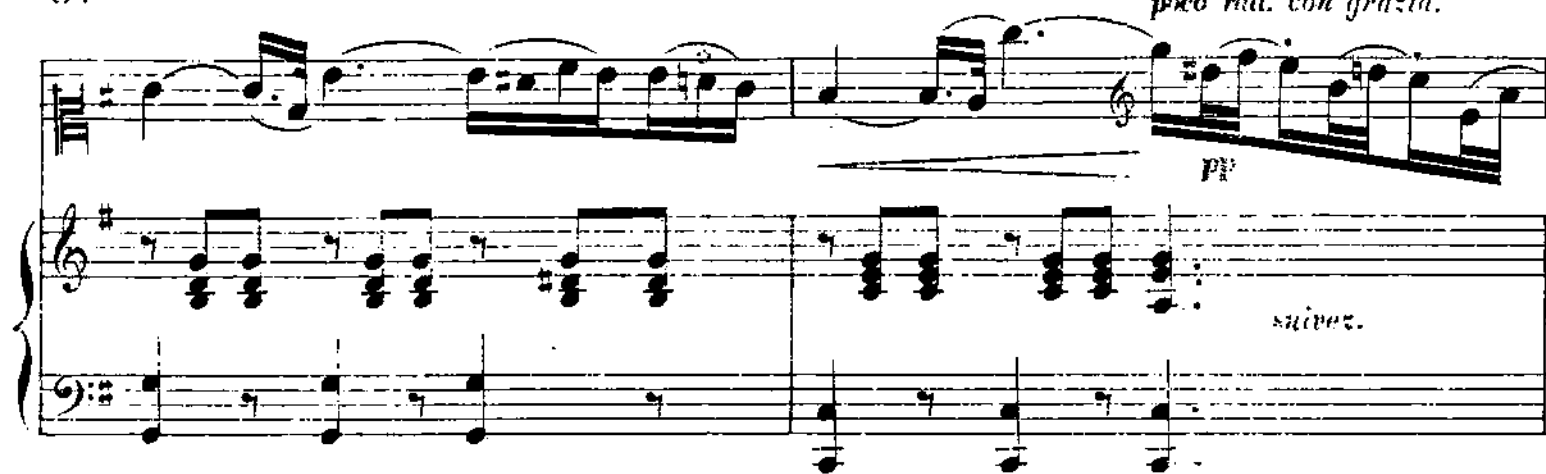
*p*

*p*

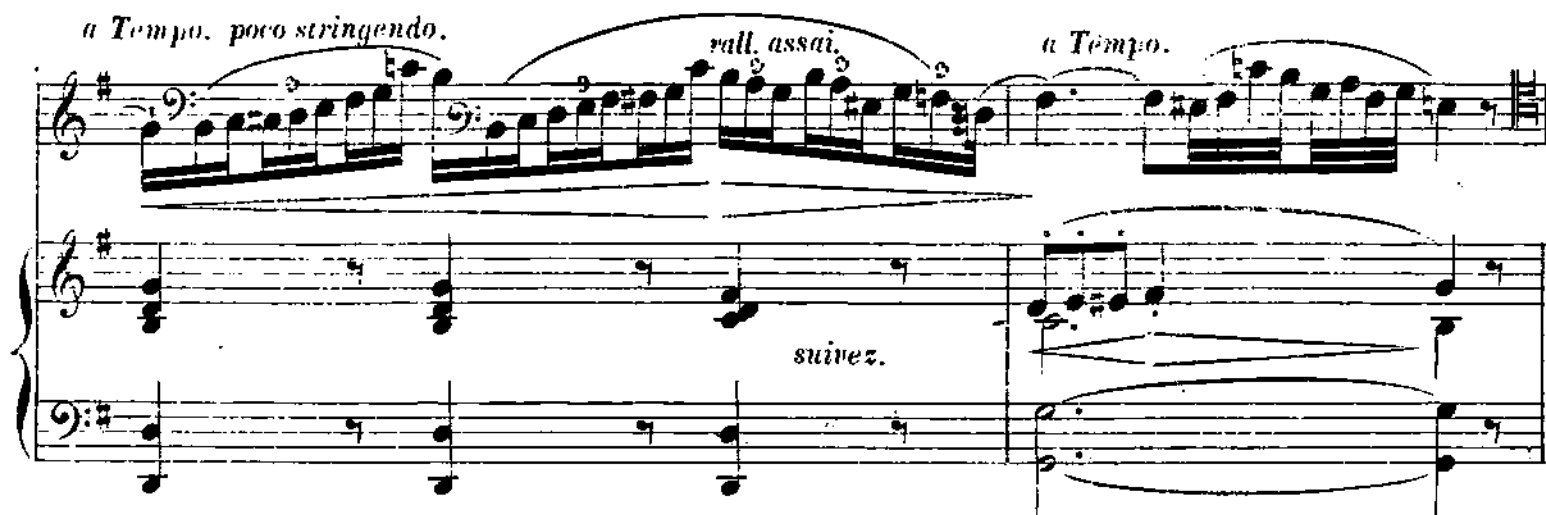
*poco rall.*

*a Tempo.*

*suivez.*

*poco rall. con grazia.*

The first system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. A dynamic marking of *pp* (pianissimo) is placed below the staff. The system concludes with a fermata over a half note.

*suivez.**a Tempo. poco stringendo.**rall. assai.**a Tempo.*

The second system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. A dynamic marking of *pp* (pianissimo) is placed below the staff. The system concludes with a fermata over a half note.

*suivez.*

The third system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. A dynamic marking of *pp* (pianissimo) is placed below the staff. The system concludes with a fermata over a half note.

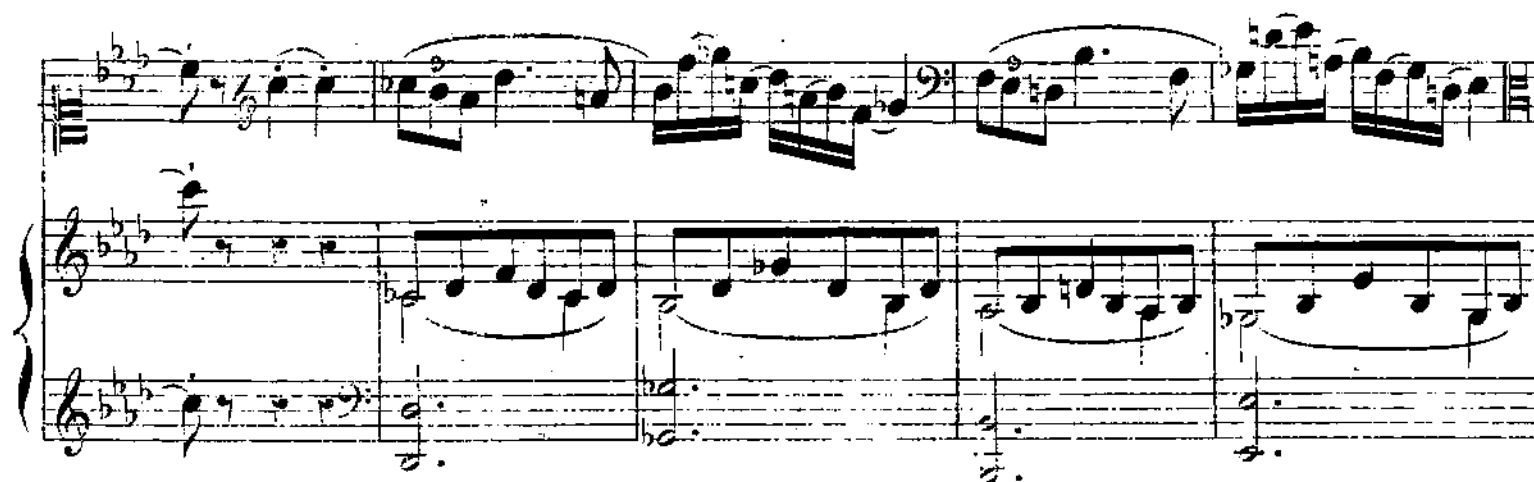


The fourth system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. A dynamic marking of *pp* (pianissimo) is placed below the staff. The system concludes with a fermata over a half note.

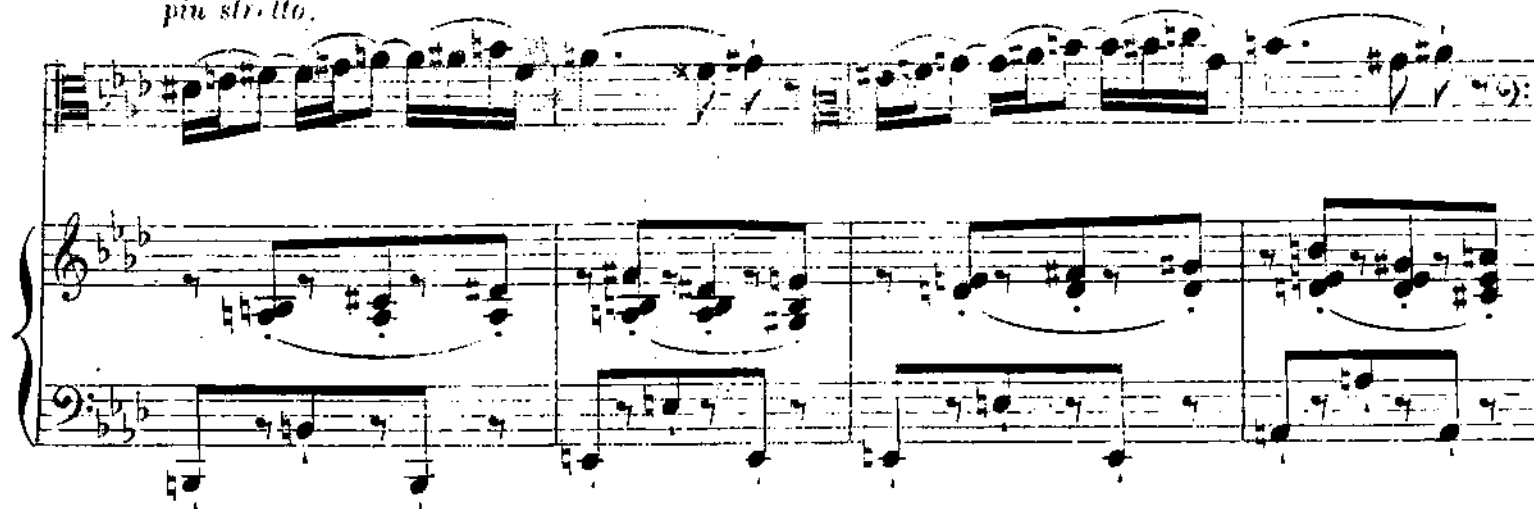
*rall. assai.**FIN.**suivez.*

*non rhytmic.*

Op. 32.



*piu stretto.*



Reprenez le 1<sup>er</sup> mouvement.

*ben cantato.*

Allegretto ma

*mf* *p* *sf* *louré.*

*non troppo. dolce grazioso.*

*sfp* *fp*

*p con eleganza.*

*mf* *p* *con eleganza.*

Musical score for piano and voice, page 87. The score consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a piano accompaniment. The third system has a piano accompaniment. The fourth system has a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *mf*, *pp*, *sf*, *f*.

Performance instructions: *tr* (trill), *tr* (trill), *tr* (trill), *tr* (trill), *tr* (trill), *tr* (trill).

Text: (S) l'un fait le trille, il faut vieillir sur A.

FIN.





*a piacere.*

*rit. assai.*

*suivez.*

*otto*

*Più lento e molto espressivo.*

*a piacere, vibrato.*

*pp*

*f*

*suivez.*

*a Tempo.**Tempo rubato.*

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat). It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff is in bass clef, also with a key signature of two flats, and provides a harmonic accompaniment with chords and moving lines.

*a Tempo. calmato.**poco rit.**pp**pp*

Second system of musical notation. The upper staff continues the melodic line, marked *poco rit.* and *pp*. The lower staff continues the accompaniment, also marked *pp*. The system concludes with a double bar line.

*Recitativo.**f**f**p**suivrez.**fpp tremolando.*

Third system of musical notation. The upper staff features a recitativo section, marked *Recitativo.* and *f*. The lower staff continues the accompaniment, marked *fpp tremolando.* The system includes a double bar line and a repeat sign.

Fourth system of musical notation. The upper staff continues the melodic line, marked *p*. The lower staff continues the accompaniment, marked *pp*. The system concludes with a double bar line.

The musical score consists of six systems, each with a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance instructions include *p* (piano) and *crescendo*.
- System 2:** The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance instructions include *mesuré*, *poco*, *a*, *poco*, *f*, and *grandioso*. The piano accompaniment includes sixteenth-note runs marked with the number 6.
- System 3:** The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance instructions include *deliramente*, *p*, and *crescendo*. The piano accompaniment includes sixteenth-note runs marked with the number 6.
- System 4:** The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance instructions include *p* and *tremolando*. The piano accompaniment includes sixteenth-note runs marked with the number 6.
- System 5:** The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance instructions include *mesuré*, *poco*, *a*, *poco*, *f*, and *deliramente*. The piano accompaniment includes sixteenth-note runs marked with the number 6.

*Recitativo.*

*P crescendo. poco a poco f*

*p tremolando.*

*mesuré.* *(lunga pausa.)*

*con leggerezza.*

*a Tempo.*

*p.*

*sf p sf*

*crescendo. poco a poco f risoluto.*

*f et sec.*

*FIN.*

Andante sostenuto.

Têma.

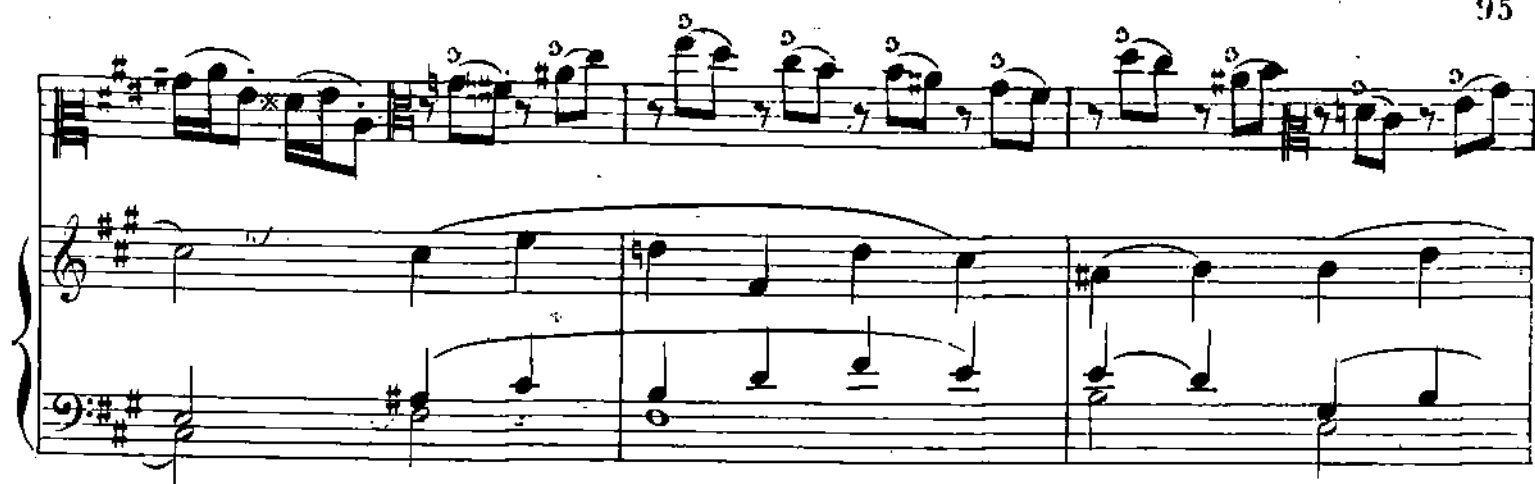
*p* e tutto legato.

34.

The musical score is written for piano and features five systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante sostenuto.' and the key signature has two sharps (F# and C#). The first system is labeled 'Têma.' and 'p e tutto legato.' with a piano dynamic 'p'. The second system continues the theme. The third system introduces a 'rall.' (rallentando) section, followed by a '1<sup>re</sup> Var.' (first variation) section marked 'a Tempo.' and 'p'. The fourth system continues the first variation. The fifth system shows a more complex, rhythmic variation in the vocal line, while the piano accompaniment remains steady. The score is marked with various musical notations including slurs, ties, and dynamic markings.

*Più animato.*  
*2<sup>e</sup> Var.*  
*rall.*  
*Il canto ben marcato.*

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time. The first system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system introduces the voice part with a melody in the right hand and a bass line in the left hand. The third system is marked *rall.* and features a more complex piano accompaniment with a melody in the right hand and a bass line in the left hand. The fourth system is marked *Più animato.* and *2<sup>e</sup> Var.*, showing a more complex piano accompaniment with a melody in the right hand and a bass line in the left hand. The fifth system is marked *Il canto ben marcato.* and features a more complex piano accompaniment with a melody in the right hand and a bass line in the left hand. The sixth system continues the piano accompaniment with a melody in the right hand and a bass line in the left hand. The seventh system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The eighth system continues the piano accompaniment with a melody in the right hand and a bass line in the left hand. The ninth system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The tenth system continues the piano accompaniment with a melody in the right hand and a bass line in the left hand.



The first system of musical notation consists of three staves. The top staff is a single melodic line with frequent triplet markings. The bottom two staves are a grand staff (treble and bass clef) with a piano accompaniment featuring long, flowing arpeggiated lines.



The second system continues the musical piece. The top staff features triplet markings and concludes with the instruction *rall.* (rallentando). The piano accompaniment in the bottom two staves continues with arpeggiated figures.



The third system begins with the instruction *3<sup>e</sup> Var. Ancora più mosso.* (Third Variation, Even more motion). The top staff contains a complex, fast-moving melodic line. The piano accompaniment in the bottom two staves provides a steady harmonic foundation.



The fourth system continues the fast-paced variation. The top staff shows intricate melodic patterns, while the piano accompaniment in the bottom two staves maintains the rhythmic and harmonic support.



The first system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps (F# and C#). It contains four measures of music, primarily consisting of eighth and sixteenth notes with various accidentals. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two sharps. They contain four measures of music, including some whole notes and half notes.

The second system of musical notation consists of three staves. The top staff continues the single melodic line in bass clef with eighth and sixteenth notes. The bottom two staves continue the grand staff with various note values and some rests.

The third system of musical notation consists of three staves. The top staff continues the single melodic line in bass clef. The bottom two staves continue the grand staff. The word "rall." is written above the top staff in the third measure of this system.

*CODA. Reprenez le mouvt du commencement.*

The fourth system of musical notation consists of three staves. The top staff begins with a double bar line and a key signature change to one sharp (F#). It contains four measures of music. The bottom two staves continue the grand staff with various note values and rests.

The fifth system of musical notation consists of three staves. The top staff continues the single melodic line in bass clef. The bottom two staves continue the grand staff. The word "m.d." is written above the bottom staff in the first measure. The system ends with a double bar line and the word "FIN." written above the top staff.

77. 35.

35.

*p* *sf* *f* *sf* *sf*

Musical score for a piano and voice piece, page 98. The score is in B-flat major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes. The vocal line is more melodic and expressive. The score is divided into several systems, with a "Recitativo" section and a "Tempo rubato" section. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like "sf" and "p".

Recitativo.  
 (lunga pausa) Tempo rubato.  
 P crescendo

*poco* *a* *poco.*

*rit assai.* **Tempo di Polacca.**  
**Allegro moderato.** *mf*

*bien rythmé.* *in Tempo.* *sfp* *sempre staccato.*

*in Tempo.* *poco rall.* *suivez la voix.*

This musical score is for a piano and voice piece. It consists of six systems of staves. The first system has a single staff with a treble clef. The second system has a grand staff (treble and bass clefs). The third system has a single staff with a treble clef. The fourth system has a grand staff. The fifth system has a single staff with a treble clef, featuring the instruction *poco rall.* and a dynamic marking *p*. The sixth system has a grand staff, featuring the instruction *suivez.* in the bass line. The music is written in a key with one sharp (F#) and a 3/4 time signature. It includes various musical notations such as notes, rests, slurs, and fingerings.

*con eleganza.**poco rit.*

First system of musical notation, measures 1-4. The top staff features a melodic line with slurs and dynamic markings *f* and *p*. The bottom staff provides harmonic accompaniment with chords and single notes. The tempo marking *poco rit.* is present.

*in Tempo.*

Second system of musical notation, measures 5-8. The top staff continues the melodic line with dynamic markings *mf* and *p*. The bottom staff continues the accompaniment with dynamic markings *mf* and *p*.

Third system of musical notation, measures 9-12. The top staff features a melodic line with slurs and dynamic markings *f* and *p*. The bottom staff provides harmonic accompaniment with chords and single notes. A circular library stamp is visible on the right side of the system.

*rall. assai.*

Fourth system of musical notation, measures 13-16. The top staff features a melodic line with slurs and dynamic markings *mf* and *p*. The bottom staff provides harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word *FIN.* in the right margin.

## FUGUE EN STYLE LIBRE AVEC INTRODUCTION

*Sur le Choral de Luther:*

C'est un rempart que notre Dieu:  
 Si l'on nous fait injure,  
 Son bras puissant nous tiendra lieu  
 Et de fort et d'armure.  
 L'ennemi contre nous  
 Redouble de courroux:  
 Vaine colère!  
 Que pourrait l'Adversaire?  
 L'Eternel détourne ses coups.

*Andante religioso e ben sostenuto.*

*Introduction.*

Op. 36.

*f* *p* *mf* *pp* *mf* *pp* *f*

*Allegro vivace.*

*f* *f*

Andante religioso.

Reprenez le mouvt du commencement.

Maggiore.



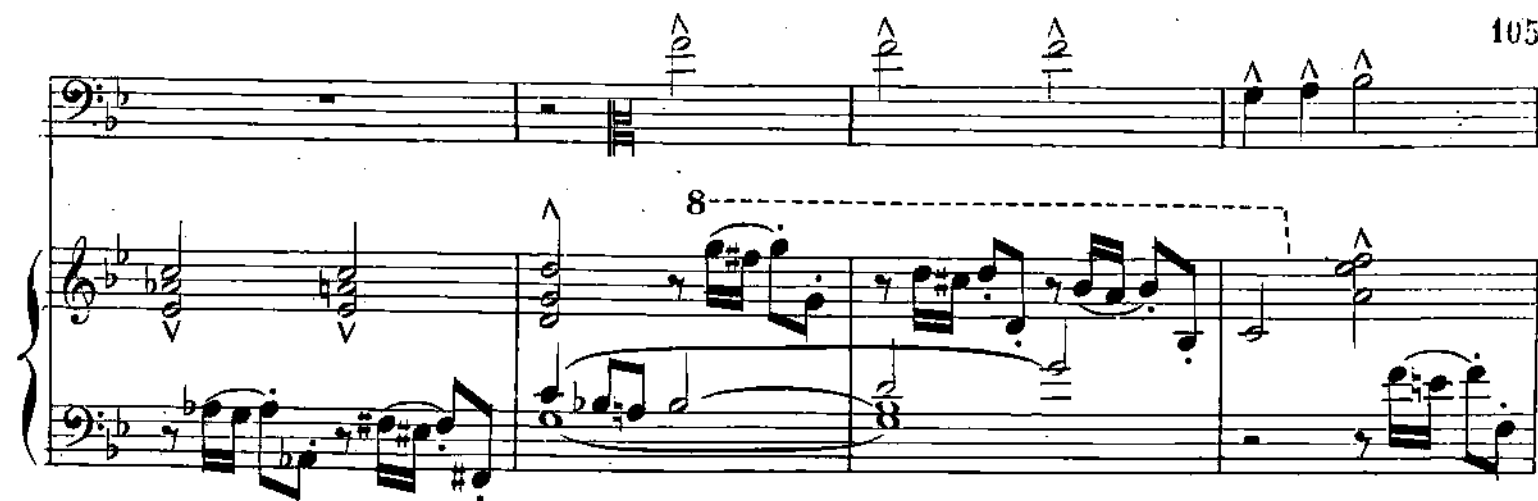
*mf*

*mf*

*mf*

*Risoluto.*

*A.O. K. 246.*



The first system of musical notation consists of three staves. The top staff is a single line with a bass clef, containing a whole rest followed by three measures of sustained chords marked with an accent (^). The middle and bottom staves are joined by a brace and contain a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. The piano part begins with a series of eighth-note chords in the left hand and a melodic line in the right hand. A dashed line with the number '8' above it indicates an octave transposition for the right hand.



The second system of musical notation continues the piece. The top staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) and a tempo instruction *poco più lento.* (a little more slowly). The piano accompaniment in the bottom two staves continues with similar rhythmic patterns. A dynamic marking of *ff* (fortissimo) is placed below the bottom staff.



The third system of musical notation shows the continuation of the melodic and piano parts. The top staff has a dynamic marking of *p* (piano) at the end of the system. The piano accompaniment in the bottom two staves features sustained chords and moving lines.



The fourth system of musical notation concludes the page. It features a final melodic phrase in the top staff and a corresponding piano accompaniment in the bottom two staves. The piano part includes sustained chords and moving lines.

The musical score is written for piano and consists of five systems of staves. The first system includes a single melodic line and a grand staff (treble and bass clef). The second system continues the grand staff. The third system introduces a new melodic line in the bass clef. The fourth system continues the grand staff. The fifth system concludes the piece with a final melodic line and grand staff. Dynamics include *mf*, *ff*, *p*, and *f*.

This musical score is for a piece in G major, 2/4 time. It features a violin part and a piano accompaniment. The violin part begins with a series of eighth-note runs, marked *mf* and *f*. The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *f* to *pp*. The score is divided into six systems, each with a violin staff and a grand piano staff. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a final chord in the piano and a whole note in the violin.

Violin part dynamics: *mf*, *f*, *mf*.

Piano part dynamics: *f*, *mf*, *f*, *mf*, *f*, *mf*, *p*, *pp*.

The musical score for "The Swan" by Maurice Strakosky is presented in two systems. The first system includes a piano part (left) and a violin part (right). The piano part begins with a *sempre pp* (pianissimo) marking and features a continuous eighth-note accompaniment. The violin part starts with a *mf* (mezzo-forte) dynamic. The second system continues the piano part with *mf* and *ff* (fortissimo) markings, and the violin part with *pp* (pianissimo) and *mf* markings. The score is written in G major (one sharp) and 4/4 time. The piano part includes various articulations such as slurs, ties, and accents. The violin part includes slurs, ties, and a trill (tr) in the final measure of the second system.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *pp*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *crescendo*, *poco*, *u*.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *poco*, *sempre*, *più*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *Allargando.*, *cres*, *cen*, *do*, *f*.

110 Stretto. *a Tempo.*

This musical score is for a piece titled "110 Stretto. *a Tempo.*". It is written for a piano and features a single melodic line in the right hand and a complex accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each consisting of a single staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The music is characterized by frequent sixteenth-note passages and slurs. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece concludes with a double bar line and repeat dots.

pp crescendo poco a poco

pp cresc.

sempre più crescendo ff f

p ff il basso p

p la mano destra sempre p f



This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is B-flat major (two flats). The piano part is written in a grand staff (treble and bass clefs), and the voice part is in a single staff with a soprano clef.

**Measures 1-4:** The piano part features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The voice part enters with a melodic line. Dynamics include *p* (piano) and *f* (forte).

**Measures 5-8:** The piano part continues with a similar texture. The voice part has a rest in measure 5. Dynamics include *p* and *f*.

**Measures 9-12:** The piano part shows a crescendo in the voice part, marked *p crescendo*. The piano part has a *f* dynamic. The voice part has a *f* dynamic.

**Measures 13-16:** The piano part continues with a *f* dynamic. The voice part has a *sf* (sforzando) dynamic. The piano part has a *f* dynamic.

Musical score for voice and piano, measures 1-12. The score is in B-flat major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *p*, *sf*, *pp*, *cres*, *a*, *poco*, and *f*. The piece ends with "All.".

Lyrics: *cres - cen - do*  
*poco a poco*  
*sempre più cres - cen - do f All.*

All.<sup>o</sup> vivace.

*pp* *cresc.* *poco* *a* *poco.* *f*

*vivace.*  $\triangle$

*pp* *cresc.* *poco* *a* *poco.* *f*

## Andante religioso.

*ff* *p e tutto legato.*

*ff* *p e tutto legato.*

All.<sup>o</sup> vivace.

*pp* *cresc.* *poco* *a* *poco*

*pp* *cresc.* *poco* *a* *poco*

## Andante religioso.

*ff*

*f*

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *p*, *mf*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *p*, *mf*.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Tempo: *All° vivace.* Dynamics: *ff*, *sf*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Tempo: *Andante religioso.* Dynamics: *p*, *ff*. Markings: *FIN.* at the end of the system.