

À THÉRÈSE MILANOLLO-PARMENTIER.

Maria religiosa

pour

VIOLON

avec Accompagnement de Piano

par

A. BAZZINI.

6 Morceaux caractéristiques.

Op. 34.

N^o 1.

Pr. 22 ½ Ngr.

Propriété de l'Éditeur.

Enreg. aux Arch. de l'Union.

LEIPZIG, FRÉDÉRIC HOFMEISTER.

Ent. Sta. Hall.

5530.

MARCIA RELIGIOSA.

Andante. (M.M. ♩ = 88)

Violon.

Andante. (M.M. ♩ = 88)

Piano.

4. Corda
sostenuto

dimin. *p* *mf* *cresc.*

cresc. *p*

musical score for a piano piece, measures 1-15. The score is in G major and 4/4 time. It features a single melodic line in the right hand and a complex accompaniment in the left hand. The left hand includes trills, triplets, and various dynamic markings such as *rinf*, *ff*, *f marcato*, *dimin.*, and *p*. A *2. Corda* instruction is present at measure 11.

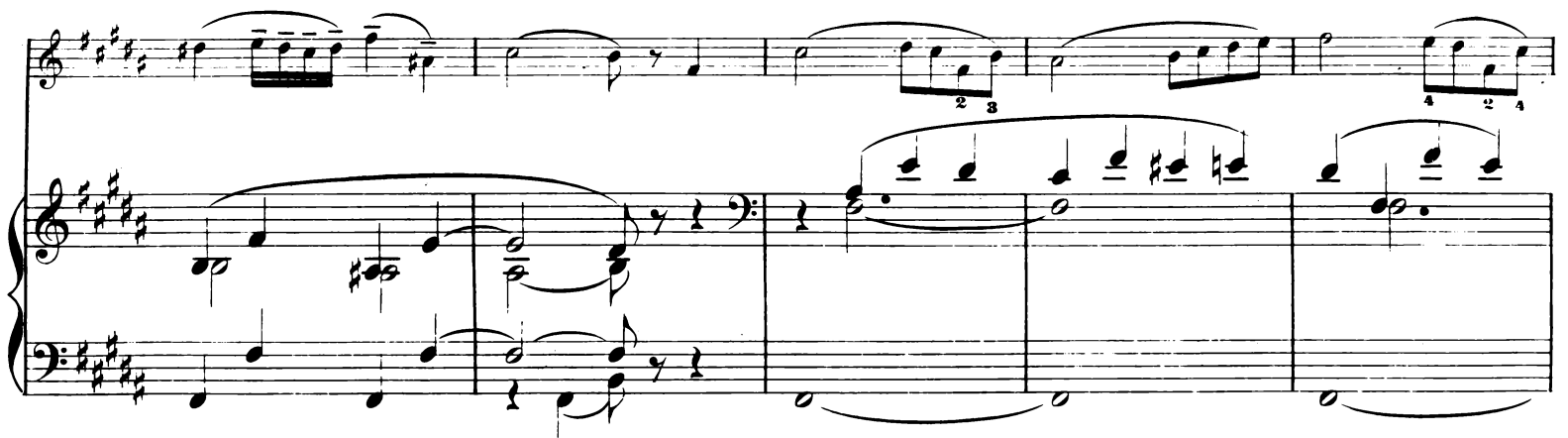
Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in G major and 3/4 time. It features a single melodic line on a grand staff. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.



The first system of musical notation consists of a single melodic line in treble clef and a grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The melodic line features a series of eighth and sixteenth notes with slurs and fingerings (1, 1, 2, 4, 2). The grand staff accompaniment consists of chords and single notes in both hands.



The second system of musical notation continues the piece. The melodic line includes dynamic markings: *rinf* (ritardando), *dimin.* (diminuendo), and another *dimin.* with a hairpin symbol. The grand staff accompaniment features more complex chordal textures and some ledger lines in the bass.



The third system of musical notation shows further development of the melodic and harmonic themes. The melodic line includes fingerings (2, 3, 4, 2, 4). The grand staff accompaniment continues with sustained chords and moving lines in both hands.



The fourth system of musical notation concludes the page. The melodic line features a descending scale-like passage. The grand staff accompaniment provides a harmonic foundation with various chordal and linear textures.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in bass clef. The key signature has three sharps (F#, C#, G#). The bottom staff begins with a *pp* (pianissimo) dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing rests.



The second system of musical notation continues the piece. It features a grand staff with a treble staff and a bass staff. The key signature changes to two sharps (F#, C#). Both staves have a *cresc.* (crescendo) marking. The music is more complex, with many beamed sixteenth and thirty-second notes, and some triplets indicated by a '3' over a group of notes.



The third system of musical notation continues the piece. It features a grand staff with a treble staff and a bass staff. The key signature has two sharps (F#, C#). The music includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A measure in the bass staff is marked with a '15' below it.



The fourth system of musical notation continues the piece. It features a grand staff with a treble staff and a bass staff. The key signature has two sharps (F#, C#). The music includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A measure in the bass staff is marked with a '15' below it. The system concludes with the instruction *4. Corda* (fourth cord).

cresc.
rinf.
cresc.
f marcato
2. Corda
p semplice
pp

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, 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E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-292, F#-292, E-292, D-292, C#-292, B-293, A-293, G-293, F#-293,

This musical score is for a piano and voice piece, page 10. It features a piano accompaniment with a complex, rhythmic pattern in the left hand and a more melodic line in the right hand. The voice part is written in a single staff, with lyrics in French. The score is divided into four systems. The first system shows the piano introduction. The second system includes the first vocal entry with the lyrics "pressez". The third system continues the vocal line with the lyrics "pressez", "peu", "a", and "peu". The fourth system shows the piano accompaniment continuing with a "ff" (fortissimo) dynamic marking. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

pressez

pressez

peu a peu

ff

This musical score is for a piano and violin piece, page 11. The piano part is written in G major (one sharp) and 2/4 time. The violin part is in the same key and time. The score is divided into four systems. The first system features a rapid sixteenth-note run in the violin, followed by a melodic line with accents and a final measure marked 'a tempo'. The piano accompaniment consists of chords and a rhythmic pattern of eighth notes. The second system continues the violin melody with a 'pesante' (heavy) marking and a 'dimin.' (diminuendo) instruction. The piano part has a 'p' (piano) marking. The third system shows the violin melody with a 'dimin.' marking and a 'pp' (pianissimo) marking. The piano part has a 'pp' marking. The fourth system features a 'pizz.' (pizzicato) marking for the violin and a 'pp' marking for the piano. The score includes various dynamic markings such as 'cresc.', 'sf', 'riten.', 'sf', 'sf', 'fff', 'p', 'pp', 'ppp', and 'pizz.'. The tempo markings are 'a tempo' and 'a tempo dimin.'. The page number '11' is at the top, and '5530' is at the bottom.

8. *cresc.* *sf riten. sf sf sf fff* *a tempo*

pesante *a tempo dimin.* *fff*

p *dimin. sempre*

dimin. *pp* *ppp*

pizz. *pp*