

Beethoven.... 16 Sonates, piano, violon ou violoncelle

Beethoven, Ludwig van (1770-1827). Beethoven.... 16 Sonates, piano, violon ou violoncelle. [1867].

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DEPOT LEGAL
N° 2788
1867

ÉCOLE CLASSIQUE CONCERTANTE
ŒUVRES COMPLÈTES
DE

HAYDN MOZART

BEETHOVEN

SONATE

en SOL

BEETHOVEN

PIANO, VIOLON

ou Violoncelle

Opéra: 96. Prix: 10^f

RÉPERTOIRE DES SÉANCES DE MUSIQUE DE CHAMBRE DE M^{LL}ALARD & FRANÇHOMME

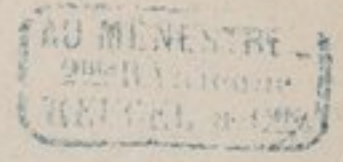
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PAR MM.

ALARD, FRANÇHOMME & DIEMER

E. DELAY

PARIS

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RÉPERTOIRE
des Séances de 1858.
ALARD & FRANCHOMME

ÉCOLE CLASSIQUE CONCERTANTE

ŒUVRES
COMPLÈTES
DE

BEETHOVEN

SONATES
Trios et Quatuor
PIANO, VIOLON, VIOLONCELLE

Edition-modèle d'après les éditions allemandes et françaises comparées,
revue doigtée et accentuée par MM.

ALARD, FRANCHOMME & DIEMER

CATALOGUE THÉMATIQUE.

16 SONATES PIANO, VIOLON OU VIOLONCELLE.

<p><i>Vlle</i> Op. 5, N° 1. 1^{re} SONATE en Fa. <i>Adagio sostenuto</i>. 12.</p>	<p>Op. 12, N° 5. 5^e en Mi b. <i>All^o con spirito</i>. 9.</p>	<p>Op. 50, N° 1. 9^e en La maj. <i>Allegro</i>. 9.</p>	<p>Op. 69, 13^e en La maj. <i>All^o ma non tanto</i>. 12.</p>
<p><i>Alc</i> Op. 5, N° 2. 2^e en Sol min. <i>ten</i>. 12.</p>	<p>Op. 17, 6^e en Fa. <i>All^o moderato</i>. 7.50.</p>	<p>Op. 50, N° 2. 10^e en Ut min. <i>All^o con brio</i>. 10.</p>	<p>Op. 96, 14^e en Sol. <i>All^o moderato</i>. 10.</p>
<p>Op. 12, N° 1. 3^e en Ré maj. <i>All^o con brio</i>. 9.</p>	<p>Op. 25, 7^e en La min. <i>Presto</i>. 9.</p>	<p>Op. 50, N° 3. 11^e en Sol. <i>All^o assai</i>. 9.</p>	<p>Op. 102, N° 1. 15^e en F. <i>Andante</i>. 9.</p>
<p>Op. 12, N° 2. 4^e en La maj. <i>All^o vivace</i>. 9.</p>	<p>Op. 24, 8^e en Fa. <i>Allegro</i>. 9.</p>	<p>Op. 47, 12^e en La. <i>And^{te} sostenuto</i>. 12.</p>	<p><i>Vlle</i> Op. 102, N° 2. 16^e en Ré maj. <i>All^o con brio</i>. 9.</p>

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RONDO POSTHUME
EN SOL.

Allegro

PIANO et VIOLON.
PRIX: 6^f

Vlle 7 VARIATIONS SUR LE DUO DE LA FLÛTE ENCHANTEE.

Andante

7.50.

Vlle 12 VARIATIONS SUR DES COUPLETS DE LA FLÛTE.

Allegretto

7.50.

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PIANO ET VIOLONCELLE

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PIANO, VIOLON ET VIOLONCELLE

12 VARIATIONS SUR SE VUOL BALLARE.

Allegretto

9.

12 VARIATIONS SUR JUDAS MACCHABÉE.

Allegretto

9.

Op. 1, N° 1. 1^{re} TRIO en Mi b. *Allegro*. 15.

Op. 1, N° 2. 2^e en Sol. *Adagio*. 15.

Op. 1, N° 3. 3^e en Ut min. *Allegro con brio*. 15.

Op. 11, 4^e en Si b. *All^o con brio*. 12.

Op. 36, 5^e en Ré. *ff Adagio*. 18.

Op. 58, 6^e en Mi b. *Adagio*. 18.

Op. 70, N° 1. 7^e en Ré maj. *All^o vivace con brio*. 15.

Op. 70, N° 2. 8^e en Mi b. *Andantino*. 15.

Op. 97, 9^e en Si b. *All^o Mod^{to}*. 18.

1^{re} Posthume. 10^e en Si b. *Allegretto*. 6.

2^e Posthume. 11^e en Mi b. *All^o moderato*. 10.

Op. 121. 12^e ADAGIO VARIATIONS et RONDO. 12.

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PIANO, VIOLON ET VIOLONCELLE.

Andante

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BEETHOVEN

MUSIQUE DE CHAMBRE
ÉCOLE CLASSIQUE.
CONCERTANTE

14^e

SONATE PIANO ET VIOLON

EN SOL MAJEUR.
OP. 96.

NOUVELLE ÉDITION
ALARD, FRANCHOMME,
L. DIÉMER.

(120 = ♩ .)
VIOLON.

Allegro moderato.

The musical score for the Violin part of Beethoven's Sonata in G major, Op. 96, No. 14, is presented in ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Allegro moderato' with a metronome marking of 120 = quarter note. The score includes various dynamics such as piano (p), fortissimo (f), and sforzando (sf), as well as performance instructions like 'tr' (trills), 'dolce', 'cresc.', 'rit.', and 'a Tempo'. The music features intricate passages with triplets, sixteenth-note runs, and trills.

VIOLON.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with various ornaments and dynamic markings such as *cresc.* and *p*. The second staff includes a *p* dynamic marking, *cresc.*, *dim.*, and *pp*, along with trills labeled *tr. 1^a* and *2^a*. The third staff contains *p*, *dim.*, and *pp* markings and features several triplet markings (*3*). The fourth staff has *cresc.*, *p*, and *dim.* markings. The fifth staff is marked *sempre. . p* and includes triplet markings. The sixth staff has *cresc.* markings and triplet markings. The seventh staff is marked *f* and includes triplet markings. The eighth staff is marked *f*, *p*, and *p*, and includes the instruction *pizz. arco. . pizz. arco.* and trill markings (*tr.*). The ninth staff features trill markings (*tr.*, *btr.*) and various ornaments. The tenth staff includes *cresc.*, *p*, and *f* markings, along with a section marked *A 2* and triplet markings.

VIOLON.

The image shows a page of a violin score with 12 staves of musical notation. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *f*, *sf*, *p*, *sfz*, *pp*, *cresc.*, *ritard.*, and *a Tempo.*. It also features technical markings like *tr* (trills) and *dim.* (diminuendo). The notation includes complex rhythmic patterns, triplets, and slurs. The piece concludes with a *cresc.* marking and a fermata over the final notes.

VIOLON.

sempre p *dim:* *tr* *tr* *pp*

cresc: *Adagio espressivo:* *sotto voce:* *espress:*

molto dolce:

cresc: *p* *cresc:* *p* *cresc:*

p *dim:*

simplice:

cresc: *mezza voce:*

cresc: *p* *cresc:* *p* *cresc:*

p *cresc:* *pp*

Attaca il Scherzo.

dim: *pp*

VIOLON

80 = *al.*
(72)

Allegro.

SCHERZO.

Musical notation for the Scherzo section, consisting of four staves of music in 3/4 time with a key signature of two flats. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* and *sfz*.

TRIO.

Musical notation for the Trio section, consisting of eight staves of music in 3/4 time with a key signature of two flats. The section includes a *dolce.* marking and a *cresc.* marking. It features complex rhythmic patterns and dynamic markings such as *pp*, *sf*, and *dim.*

CODA.

Musical notation for the Coda section, consisting of two staves of music in 3/4 time with a key signature of two flats. The section includes a *cresc.* marking and a *f* marking.

VIOLON

(80=♩) poco Allegretto

dolce: *cresc:* *p* *cresc:* *p* *cresc:* *p* *cresc:* *sempre f* *sempre p* *un poco rit:* *a Tempo.* *f*

VIOLON

The musical score consists of ten staves of music for a violin. The notation includes various rhythmic values, slurs, and fingerings. Dynamics are marked throughout, including *f*, *p*, *dolce*, *rit.*, *cresc.*, and *pp*. Tempo markings include *Adagio.*, *Tempo I^o*, and *Allegro.*. The score features several complex passages with triplets, sextuplets, and sixteenth-note runs. A double bar line with first and second endings is present in the eighth staff. The key signature is one sharp (F#), and the time signature is 4/4.

VIOLON.

The musical score consists of 12 staves of music. The first six staves are marked with *sf* (sforzando) and feature various rhythmic patterns and slurs. The seventh staff begins with a key signature change to two flats and includes dynamic markings *pp* and *sempre pp*. The eighth staff continues with *pp* and includes fingerings (4, 1, 4, 5). The ninth staff has a *cresc.* marking and a dynamic of *p*. The tenth staff has a *cresc.* marking and a dynamic of *ff*. The eleventh staff is marked *poco Adagio.* and *p*. The twelfth staff is marked *Presto.* and features dynamics *f* and *ff*. The score includes numerous slurs, fingerings, and articulation marks throughout.

ÉCOLE CLASSIQUE CONCERTANTE

RÉPERTOIRE
des Séances de M.M.

ALARD & FRANCHOMME

ŒUVRES
COMPLÈTES
DE

BEETHOVEN

SONATES
Trios et Quatuor

PIANO, VIOLON, VIOLONCELLE

Edition-modèle d'après les éditions allemandes et françaises comparées,
revue doigtée et accentuée par MM.

ALARD, FRANCHOMME & DIEMER

CATALOGUE THÉMATIQUE.

16 SONATES PIANO, VIOLON OU VIOLONCELLE.

V^{lle} Op: 5. N° 1. 1^{re} SONATE en Fa. *Adagio sostenuto.*
12.

Op: 12. N° 3. 5^{me} en Mi b. *All^o con spirito.*
9.

Op: 30. N° 1. 9^{me} en La maj: *Allegro.*
9.

Op: 69. 15^{me} en La maj: *All^o ma non tanto.*
V^{lle} 12.

V^{lle} Op: 5. N° 2. 2^{me} en Sol min.
teu: sp Adagio sostenuto espress. 12.

Op: 17. 6^{me} en Fa. *All^o moderato.*
7.50.

Op: 30. N° 2. 10^{me} en Ut min: *All^o con brio.*
10.

Op: 96. 14^{me} en Sol. *All^o moderato.*
10.

Op: 12. N° 1. 3^{me} en Ré maj: *All^o con brio.*
9.

Op: 25. 7^{me} en La min. *Presto.*
9.

Op: 30. N° 3. 11^{me} en Sol. *All^o assai.*
9.

Op: 102. N° 1. 15^{me} en Ut. *Andante.*
V^{lle} *p dol. cantabile.* 9.

Op: 12. N° 2. 4^{me} en La maj: *All^o vivace.*
9.

Op: 24. 8^{me} en Fa. *Allegro.*
9.

Op: 47. 12^{me} en La. *And^{te} sostenuto.*
12.

V^{lle} Op: 102. N° 2. 16^{me} en Ré maj:
All^o con brio. 9.

(Collection des 16 Sonates pour Piano et Violon, ou pour Piano et Violoncelle, Net: 50^f.)

Allegro
RONDO POSTHUME **PIANO et VIOLON.**
EN SOL. PRIX: 6^f

V^{lle} 7 VARIATIONS SUR LE DUO DE LA FLÛTE ENCHANTEE.
Andante. 7.50.

COLLECTION
des
VARIATIONS
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PIANO, VIOLON
ou
PIANO ET VIOLONCELLE
PRIX NET: 10^f

12 VARIATIONS SUR SE VOUL BALLARE.
Allegretto. 9.

V^{lle} 12 VARIATIONS SUR DES COUPLETS DE LA FLÛTE.
All-gretto. 7.50.

12 VARIATIONS SUR JUDAS MACCHARÉE.
All-gretto. 9.

12 TRIOS
PIANO, VIOLON ET VIOLONCELLE

Op: 1. N° 1. 1^{er} TRIO en Mi b.
Allegro. 15.

Op: 11. 4^{me} en Si b. *All^o con brio.* 12.

Op: 70. N° 1. 7^{me} en Ré maj:
All^o vivace con brio. 15.

1^{er} Posthume. 10^{me} en Si b. *Allegretto.* 6.

Op: 1. N° 2. 2^{me} en Sol.
Adagio. 15.

Op: 36. 5^{me} en Ré.
ff Adagio. 18.

Op: 70. N° 2. 8^{me} en Mi b. *Andantino.*
p dol. 15.

2^{me} Posthume. 11^{me} en Mi b. *All^o moderato.* 10.

Op: 1. N° 3. 3^{me} en Et min:
Allegro con brio. 15.

Op: 38. 6^{me} en Mi b. *Adagio.* 18.

Op: 97. 9^{me} en Si b. *All^o Mod^{to}*
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EN SOL

NOUVELLE ÉDITION.
ALARD, FRANCHOMME,
L. DIÉMER.

PARTIE DE VIOLON TRANSCRITE POUR VIOLONCELLE PAR A. FRANCHOMME.

All.^o moderato.

VIOLONCELLE

tr p p dol p cresc p p f 2^{da} p 1 2^{da} 3^a a tempo q 1 ritard cresc: sf ritard a tempo. cresc sf sf sf sf sf sf sf sf sf sf sf sf sf sf p

VIOLONCELLE

The musical score for Violoncelle consists of ten staves of music. The notation includes various dynamics such as *pp*, *p*, *cresc.*, *dim.*, and *f*. It also features performance instructions like *tr* (trills), *Pizz* (pizzicato), and *Arco* (arco). Fingerings are indicated by numbers 1-4, and bowings are marked with *1^a* and *2^a*. The score includes several triplet and sixteenth-note passages, as well as trills and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

VIOLONCELLE

First system of musical notation for Violoncelle, measures 1-10. The music is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f*, *sf*, *p*, and *cresc*. There are also fingerings indicated by numbers 1, 2, and 3.

Second system of musical notation for Violoncelle, measures 11-20. The music continues with similar rhythmic complexity. Dynamics include *sfp*, *ritard*, *a tempo*, and *cresc*. A performance instruction *ne pas deranger la position* is present.

Third system of musical notation for Violoncelle, measures 21-30. This system includes a change of clef to treble clef for the right hand. Dynamics include *sfp*, *ritard*, *a tempo*, and *cresc*. The instruction *ne pas deranger le pouce* is repeated.

Fourth system of musical notation for Violoncelle, measures 31-40. The music returns to bass clef. Dynamics include *sf*, *cresc*, and *sf sf sf*. Fingerings 1, 2, and 3 are indicated.

Fifth system of musical notation for Violoncelle, measures 41-50. Dynamics include *sf sf sf sf sf sf sf sf sf sf p*. Fingerings 0, 1, 2, and 3 are indicated.

Sixth system of musical notation for Violoncelle, measures 51-60. Dynamics include *cresc*, *pp*, and *p*. The instruction *ne pas deranger le pouce* is present.

Seventh system of musical notation for Violoncelle, measures 61-70. Dynamics include *pp*, *cresc*, and *p*. Trills (*tr*) are marked above several notes.

Eighth system of musical notation for Violoncelle, measures 71-80. Dynamics include *pp*, *cresc*, and *sempr p*. Trills (*tr*) are marked above several notes.

Ninth system of musical notation for Violoncelle, measures 81-90. Dynamics include *dim*, *pp*, *cresc*, and *f*. Trills (*tr*) are marked above several notes.

VIOLONCELLE

Adagio
espressivo

espressivo

sotto voce

multo dolce

cresc *p* *cresc* *p* *cresc*

2^{da} *p* *dim*

simplice

cresc *mezzo voce*

cresc *p* *cresc* *p* *cresc*

p *dim* *pp*

SCHERZO

Allegro

sfp *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp*

TRIO

p dolce *2^{da}*

VIOLONCELLE

p

sempre f

2^{da}

ne pas quitter la position
sempre p

a tempo

un poco riten

f

f *p* *f* *p*

f *p* *f* *f* *3^a* *4^a*

f *p*

VIOLONCELLE

Adagio espressivo

The musical score is written for a cello and consists of two main sections. The first section, titled "Adagio espressivo", begins with a dynamic marking of *f* and a tempo of *Adagio espressivo*. It features a complex melodic line with many slurs and ornaments, and a bass line with chords and arpeggios. Dynamics range from *f* to *pp*. The second section, titled "Allegro", begins with a dynamic marking of *f* and a tempo of *Allegro*. It features a more rhythmic and driving melodic line with many slurs and ornaments, and a bass line with chords and arpeggios. Dynamics range from *f* to *sf*. The score includes various performance instructions such as *ritard*, *dol*, *cresc*, *pp*, *Tempo 1^o*, and *Pdolce*. The piece concludes with a final *sf* dynamic marking.

VIOLONCELLE

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *sf* and contains several measures of sixteenth-note passages. The second staff continues with similar rhythmic patterns, also marked *sf*. The third staff features a change in dynamics to *pp* and includes a measure with a fermata and a measure with a measure rest marked '8'. The fourth staff is marked *sempre pp* and contains triplet markings. The fifth staff has a *pp* marking and a *cresc.* instruction. The sixth staff starts with a *f* marking, followed by a *p* marking and a *cresc.* instruction. The seventh staff is marked *cresc.* and features a *ff* marking. The eighth staff begins with a *p* marking and a *poco lento* instruction. The ninth staff continues with a *p* marking. The final staff is marked *presto.* and contains a *f* marking followed by a *ff* marking.

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16 SONATES PIANO, VIOLON OU VIOLONCELLE.

Vlle Op: 5, N° 1. 1^{re} SONATE en Fa. *Adagio sostenuto.*
12.

Op: 12, N° 3. 5^{me} en Mi b. *All^o con spirito.*
9.

Op: 30, N° 1. 9^{me} en La maj. *Allegro.*
9.

Op: 69, 13^{me} en La maj. *All^o ma non tanto.*
Vlle
12.

Alte Op: 5, N° 2. 2^{me} en Sol min.
ten
ff *Adagio suscit. espress.*
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9.

Op: 25, 7^{me} en La min. *Presto.*
9.

Op: 30, N° 3. 11^{me} en Sol. *All^o assai.*
9.

Op: 102, N° 1. 15^{me} en Fa. *Andante.*
Vlle
p dol. cantabile
9.

Op: 12, N° 2. 4^{me} en La maj. *All^o vivace.*
9.

Op: 24, 8^{me} en Fa. *Allegro.*
Vout
9.

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Alliegretto.
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PIANO, VIOLON ET VIOLONCELLE

Op: 1, N° 1. 1^{er} TRIO en Mi b.
Allegro.
15.

Op: 11, 4^{me} en Si b. *All^o con brio.*
12.

Op: 70, N° 1. 7^{me} en Ré maj.
All^o vivace con brio.
15.

1^{er} Posthume. 10^{me} en Si b. *Alliegretto.*
6.

Op: 1, N° 2. 2^{me} en Sol.
Adagio.
15.

Op: 36, 5^{me} en Ré.
ff Adagio.
18.

Op: 70, N° 2. 8^{me} en Mi b. *Andantino.*
p dol.
15.

2^{me} Posthume. 11^{me} en Mi b. *All^o moderato.*
10.

Op: 1, N° 3. 3^{me} en Ut min.
Allegro con brio.
15.

Op: 38, 6^{me} en Mi b. *Adagio.*
18.

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p dol.
18.

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Handwritten musical notation on a single staff, including a treble clef and various notes and rests.

Handwritten musical notation on a system of two staves, featuring a treble clef on the right and various musical symbols.

Handwritten musical notation on a system of two staves, including a treble clef and musical notation.

Handwritten musical notation on a system of two staves, with a treble clef and musical notation.

BEETHOVEN

MUSIQUE DE CHAMBRE
ÉCOLE CLASSIQUE
CONCERTANTE.

14^{me}
SONATE PIANO ET VIOLON
EN SOL MAJEUR
OP. 96.

NOUVELLE ÉDITION
ALARD, FRANCHOMME,
L. DIÉMER.

VIOLON. *All^o moderato.* *p dolce.*

PIANO. *All^o moderato.* *p*

ne jouer les petites notes qu'avec le Violoncelle

Cresc. *p*

f *p* *f*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and dynamics including *f* and *p*. The grand staff contains a complex accompaniment with many sixteenth notes and rests.

Second system of musical notation. Similar to the first, it features a treble staff with a melodic line and a grand staff with a dense accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The treble staff has a melodic line with dynamics *sf*, *ritard.*, and *a tempo.*. The grand staff has a complex accompaniment with dynamics *cresc.*, *sf*, and *ritard.*. Fingerings are clearly marked throughout.

Fourth system of musical notation. The treble staff has a melodic line with dynamics *Cresc.*, *sf*, and *ritard.*. The grand staff has a complex accompaniment with dynamics *cresc.* and *sf*. A performance instruction is written above the grand staff: "ne jouer les petites notes qu'avec Violoncel".

Fifth system of musical notation. The treble staff has a melodic line with dynamics *ritard.* and *a tempo.*. The grand staff has a complex accompaniment with dynamics *ritard.* and *a tempo.*. Fingerings are indicated with numbers 1-5.

First system of musical notation. The upper staff contains a melodic line with trills and triplets, marked with *Cresc.* and *f*. The lower staff contains a piano accompaniment with a trill and triplets, marked with *cresc.*

Second system of musical notation. The upper staff continues the melodic line with trills and triplets, marked with *f* and *p*. The lower staff continues the piano accompaniment with trills and triplets.

Third system of musical notation. The upper staff features a complex melodic line with many trills and triplets, marked with *Cresc.*. The lower staff has a highly technical piano accompaniment with many trills and triplets, marked with *cresc.*

Fourth system of musical notation. The upper staff has a melodic line with trills and triplets, marked with *p* and *Cresc.*. The lower staff has a piano accompaniment with trills and triplets, marked with *p* and *cresc.*

Fifth system of musical notation. The upper staff has a melodic line with trills and triplets, marked with *p* and *dim.*. The lower staff has a piano accompaniment with trills and triplets, marked with *p* and *dim.*. The system concludes with first endings in both staves.

1

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a *2^a* marking and contains a melodic line with a *dim.* dynamic marking. The grand staff contains a piano accompaniment with *crese:* markings. The system concludes with a *pp* dynamic marking.

Second system of musical notation, continuing the three-staff format. It features melodic lines in both the top treble staff and the grand staff. Dynamics include *crese:*, *p*, and *dim.*

Third system of musical notation. The top staff has a *dim.* marking. The grand staff continues with complex piano accompaniment.

Fourth system of musical notation. The top staff is marked *sempre p*. The grand staff includes intricate piano accompaniment with numerous fingerings indicated by numbers 1-5 above and below notes.

Fifth system of musical notation, the final system on the page. It contains dense piano accompaniment with many fingerings. The system ends with a *4* marking below the grand staff.

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a grand staff clef (treble and bass). The music features a melodic line in the top staff and a complex accompaniment in the lower staves. A *Cresc.* marking is present in the top right of the system.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble clef for the top staff and a grand staff for the bottom two. The accompaniment is particularly dense with many sixteenth notes. A *f* (forte) dynamic marking is visible in the bottom staff.

Third system of musical notation. This system is characterized by a very dense and rhythmic accompaniment in the lower staves, consisting of many sixteenth-note chords. The top staff has a melodic line with some triplets. Dynamics include *p* (piano) and *f* (forte). Fingering numbers are visible below the notes.

Fourth system of musical notation. The top staff begins with the instruction *pizz. arco. pizz. arco.* (pizzicato, arco, pizzicato, arco). The music features a mix of melodic lines and chords. A *p dolce.* (piano dolce) marking is present. Fingering numbers are provided for several notes.

Fifth system of musical notation. The bottom staff includes the instruction *ne jouer les petites notes qu'avec Violoncelle* (do not play the small notes with the violin). The system concludes with a final cadence. Fingering numbers are visible throughout.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line with slurs and ornaments, and a piano accompaniment with chords and arpeggiated figures. A *Cresc:* marking is present in the upper right of the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The piano part features a prominent arpeggiated pattern. Dynamics include *p*, *cresc:*, *f*, and *p*. A *f* dynamic is also marked in the upper staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The piano part continues with arpeggiated patterns. Dynamics include *f*, *sf*, and *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The piano part features complex arpeggiated patterns with many slurs. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The piano part features chords and arpeggiated patterns. Dynamics include *Cresc:*, *sf*, and *cresc:*. A *sf* dynamic is also marked in the upper staff.

System 1: Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment with triplets and slurs.

System 2: Treble and bass staves. Treble staff features complex chordal textures with fingerings (e.g., 2 1 3 1, 4 3 1, 1 2 3 4, 1 1, 3 1, 3 3 1 1, 1 2 3 4, 3). Bass staff has a rhythmic accompaniment with fingerings (e.g., 1 3 4, 4, 1 1 1, 3 1, 3 3 1 1, 1 2 3 4, 1 3 4). Dynamics include *Cresc.* and *cresc.*

System 3: Treble and bass staves. Treble staff has a melodic line with dynamics *p* and *Cresc.*. Bass staff has a rhythmic accompaniment with dynamics *p* and *cresc.*

System 4: Treble and bass staves. Treble staff has a melodic line with dynamics *dim:* and *pp*. Bass staff has a rhythmic accompaniment with dynamics *dim:* and *pp*.

System 5: Treble and bass staves. Treble staff features trills (*tr*) and dynamics *pp*. Bass staff has a rhythmic accompaniment with dynamics *pp*. Pedal markings *Ped.* and ** Ped.* are present at the end of the system.

pp
pp
Ped. * Ped. * Ped. * Ped.

cresc: fp
cresc: fp
* Ped. *

cresc: cresc: tr
2 3 5 1 2 4 2 1 4 2 4 3
4 5 1 4 5 1 4 5 2 1 5 2 1

sempre p dim: pp
sempre p dim: pp
Ped. * Ped.

cresc: f
cresc: f
*

System 1: Treble clef with *Cresc:* marking. Bass clef with *cresc:* marking and fingerings: 2 5 1 3, 1 2 5 4 1, 1 4, 5 4 1, 1 2, 3 4 2 4, 4 1 2, 5 4 1.

System 2: Treble clef with *p* and *dim:* markings. Bass clef with *p* and *dim:* markings. Fingerings: 2 3 1, 1 4 2 5 1, 1 4, 5 4 2.

System 3: Treble clef with complex rhythmic patterns. Bass clef with simple accompaniment.

System 4: Treble clef with *Cresc:*, *semplice.*, and *mezzo voce.* markings. Bass clef with *cresc:* and *p* markings. Fingerings: 1, 3, 1, 2.

System 5: Treble clef with simple melodic lines. Bass clef with accompaniment.

Ped.

Cresc.

Ped. * Cresc. * Ped. * Ped. *

p Cresc. p Cresc.

Cresc. p Cresc.

Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. pp

dim. pp

Ped. * Ped. * Ped. * Ped. * Ped. *

Allegro. Scherzo.,

VIOLON *sfp* *sfp* *sfp*

80 = *ch.*
79 = *ch.*

PIANC *sfp* *sfp* *sfp* *sfp*

Allegro Scherzo.

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

TRIO.

dolce.

TRIO.

p dolce.

cresc.

dim.

p dim.

pp

First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line features a melodic line with notes and rests, marked with *sf* (sforzando) dynamics. The piano accompaniment includes a treble and bass clef with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a vocal line with *sf* markings and a piano accompaniment with complex chordal textures.

Third system of musical notation, featuring a vocal line with *sf* dynamics and a piano accompaniment with dense harmonic support.

Fourth system of musical notation, including a vocal line and piano accompaniment. The system concludes with a **CODA.** marking above the vocal line and *sf CODA.* below the piano part.

Fifth system of musical notation, the final system on the page. It includes a vocal line with a trill (*tr*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic, and a piano accompaniment with *sf* markings and a crescendo.

Poco Allegretto.

VIOLON *dolce.* *Cresc:* *p*

Poco Allegretto.

(80 = ♩)

PIANO *dolce.* *cresc:* *p*

Cresc: *p*

cresc: *p*

Cresc: *p*

cresc: *p*

Cresc: *p*

cresc: *p*

1^a 2^a

1^a 2^a

1ª

2ª

sempre f

1ª

1ª

1ª

Piace.



sempre P

espressivo.

un poco ritenuto. *a tempo.*

un poco ritenuto *a tempo.*

3

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics including *f* and *p dolce*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation. It features a treble staff with melodic passages and a bass staff with accompaniment. Dynamics such as *p* and *f* are used throughout.

The third system shows further development of the musical themes. The treble staff has more complex melodic figures, and the bass staff continues with a steady accompaniment. Dynamics like *p* and *f* are clearly marked.

The fourth system contains more intricate musical notation. The treble staff features a series of chords and melodic lines, while the bass staff provides a rhythmic and harmonic foundation. Dynamics include *f* and *p*.

The fifth system concludes the page with final musical phrases. The treble staff has a melodic line that ends with a flourish, and the bass staff provides a concluding accompaniment. Dynamics like *p* and *f* are present.

p Ne jouer les petites notes qu'avec Violoncelle.

f *p* *ritard.*

Adagio.

Adagio espressivo. *l*

l *pp* *lento.* *langsam.*

dolce. *dol.*

Cresc. *p* *Cresc.* *cresc.*

First system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is marked with a piano (*p*) dynamic. The piano accompaniment includes complex rhythmic patterns with fingerings such as 2, 3, 4, 1, 3, 2, 3, 4, 5, 4, 3, 2, 3, 4, 1, 2, 3, 2, 3, 5, 4, 3, 5, 3, 1.

Second system of musical notation. The treble clef part begins with a *Cresc:* marking and a piano (*p*) dynamic. The piano accompaniment features a *tr* (trill) and dynamic markings of *cresc:*, *pp*, *cresc:*, and *dim:*.

Third system of musical notation. The treble clef part includes a *Cresc:* marking and a piano (*p*) dynamic. The piano accompaniment has a *cresc:* marking and a *p* dynamic.

Fourth system of musical notation. Both the treble and piano parts feature a *dim:* (diminuendo) marking.

Fifth system of musical notation. The treble clef part starts with a *pp* (pianissimo) dynamic and includes a *ritard.* (ritardando) marking. The piano accompaniment also starts with *pp*, includes a *cresc:* marking, and ends with a *ritard.* marking.

Tempo I^o
p dolce.
Tempo I^o
p dolce.
Cresc.
cresc.



Allegro.
f
Allegro.
f
Ped. * Ped. *



f
f
f
f
f
f



f
f
f
f
f
f



f
f
f
f
f
f



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 3/4 time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves with similar notation to the first system. The upper staff has a more active melodic line with many sixteenth notes. The lower staff provides harmonic support with chords and moving bass lines. The system ends with a double bar line.

The third system of musical notation shows further development of the musical ideas. The upper staff continues with melodic patterns, while the lower staff maintains a steady accompaniment. The system concludes with a double bar line.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with some slurs and accents. The lower staff provides a consistent bass accompaniment. The system ends with a double bar line.

The fifth and final system of musical notation on this page. The upper staff has a melodic line that concludes with a double bar line. The lower staff continues with a bass line that ends with a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

pp *sempre pp*

1 0

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 3/4. It features a melodic line with a *pp* dynamic marking and a *sempre pp* instruction. The lower staff is a grand staff with treble and bass clefs, providing harmonic accompaniment.

This system continues the musical piece with two staves. The upper staff shows a melodic line with various articulations and slurs. The lower staff provides a complex accompaniment with many beamed notes and slurs.

pp *Cresc:* *f*

pp *cresc:* *f*

This system features dynamic markings *pp*, *Cresc:*, and *f* in both staves. The upper staff includes fingerings 4, 1, 4, and 3. The lower staff continues the accompaniment with similar dynamic changes.

p *Cresc:* *cresc:*

This system shows a change in dynamics with *p* and *Cresc:* markings. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment.

p

This system concludes the page with two staves. The upper staff has a melodic line with a *p* dynamic marking. The lower staff provides a final accompaniment with slurs and ties.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves are marked with a key signature of one sharp (F#) and a common time signature (C). The music begins with a *cresc.* marking. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a *ff* (fortissimo) dynamic marking.

The second system continues the piece. It features the same two-staff format. The upper staff has a complex melodic line with many slurs and accents, and includes several fingering numbers (1, 2, 3, 4, 5). The lower staff continues the accompaniment with similar fingering. The system ends with a *ff* dynamic marking.

The third system introduces a change in tempo and dynamics. It is marked *Poco Adagio.* in both staves. The upper staff has a more relaxed melodic line, and the lower staff has a simpler accompaniment. A *p* (piano) dynamic marking is present in the lower staff. The system concludes with a *Poco Adagio.* marking.

The fourth system shows a shift in focus. The upper staff has a few notes and rests, while the lower staff is filled with a steady accompaniment of chords and moving lines. The key signature and time signature remain consistent with the previous systems.

The fifth system is marked *Presto.* in both staves. The music is more rhythmic and energetic. The upper staff has a melodic line with slurs, and the lower staff has a strong accompaniment. The system concludes with a *ff* dynamic marking.

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