

DUO BRILLANT

POUR

Piano & Violon

SUR UN THÈME ORIGINAL

Composé

Par

G. Osborne et G. De Beriot

16 Livre de Duos

De Beriot. Op. 25.

N^o 5691

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VIOLON.

PIANO.

ff
ff *Ped.*
cres. * *p*
ff *Ped.*
p
pp *riten.*
cres. * *p*
pp *riten.*
ff
ff
8va
p
6
pp *Ped.* *
Ped. * *Ped.* *

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical elements such as chords, pedaling, and dynamic markings.

- System 1:** The first system shows a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.
- System 2:** The second system continues the melodic and harmonic development. The treble staff has a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.
- System 3:** The third system shows a more complex texture with multiple layers of chords. The treble staff has a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.
- System 4:** The fourth system continues the complex texture. The treble staff has a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.
- System 5:** The fifth system shows a more complex texture with multiple layers of chords. The treble staff has a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.
- System 6:** The sixth system shows a more complex texture with multiple layers of chords. The treble staff has a triplet of eighth notes marked *8^a*. The bass staff has a complex chordal texture with a triplet of eighth notes marked *3* and a *Ped.* marking.

Key markings and notations include:

- Ped.* (Pedal)
- 8^a* (Octave)
- 3* (Triplet)
- martellato.* (Marcato)
- ritento.* (Ritardando)

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and 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 contains a more complex accompaniment with many beamed sixteenth notes. A *dol.* (dolce) marking is present in the lower staff. The system concludes with a *Ped.* (pedal) marking in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with trills (*tr*) and slurs. The lower staff features a complex accompaniment with many beamed sixteenth notes and includes markings for *cres.* (crescendo), *Ped.* (pedal), *mf* (mezzo-forte), and *p* (piano). There are also asterisks (*) indicating specific points of interest or performance techniques.

Third system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff features a complex accompaniment with many beamed sixteenth notes and includes markings for *mf* (mezzo-forte), *p* (piano), and *Ped.* (pedal). There are also asterisks (*) indicating specific points of interest or performance techniques.

Fourth system of musical notation. The upper staff continues the melodic line with trills (*tr*) and slurs. The lower staff features a complex accompaniment with many beamed sixteenth notes and includes markings for *Ped.* (pedal) and asterisks (*) indicating specific points of interest or performance techniques.

This page of musical notation consists of four systems of staves, each containing a grand staff (treble and bass clef) and a single treble staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Pedal markings (Ped.) are present throughout, often with asterisks (*) indicating specific pedal changes. Dynamic markings include *cres.* (crescendo), *f* (forte), *p* (piano), *rall.* (ritardando), and *dimin.* (diminuendo). The first system includes trills (*tr.*) and a sixteenth-note figure (*6*). The second system features a *cres.* marking. The third system includes a *p* marking and a *Ped.* marking. The fourth system includes a *rall.* marking and a *dimin.* marking. The page number 5694 is printed at the bottom center.

5694.

p
Andantino. ♩ = 80.

TEMA.

pp
mf

Ped. *

Ped.

p
Ped.

Ped.

Ped.

Ped. *

Ped.

Ped. *

Ped. *

a Tempo.

riten.

a Tempo.

riten.

Ped. * *Ped.* * *mf* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ad lib.

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with three staves. The top staff of each system is for the voice, and the bottom two are for the piano. The piano part features a variety of textures, including arpeggiated chords, block chords, and moving lines. Performance markings such as 'a Tempo.', 'riten.', 'Ped.', 'mf', and 'ad lib.' are used to guide the performer. The page number '7' is in the top right corner, and the number '5691.' is at the bottom center.

VAR. I.

This musical score, labeled "VAR. I.", is written for piano and organ. It consists of six systems of staves. The first system shows a piano melody with trills (tr) and a piano accompaniment of chords. The second system continues the piano melody with trills and includes a first-octave trill (8^a) and a pedaling instruction (Ped.). The third system features a piano melody with trills and a piano accompaniment of chords, with a first-octave trill (8^a) and a pedaling instruction (Ped.). The fourth system shows a piano melody with trills and a piano accompaniment of chords, with a first-octave trill (8^a) and a pedaling instruction (Ped.). The fifth system features a piano melody with trills and a piano accompaniment of chords, with a first-octave trill (8^a) and a pedaling instruction (Ped.). The sixth system shows a piano melody with trills and a piano accompaniment of chords, with a first-octave trill (8^a) and a pedaling instruction (Ped.).

Musical score for the first system. The piano part (bottom) features a dense texture with many chords and trills. The violin part (top) has trills and slurs. Pedal marks (Ped.) and a 'p' dynamic are present.

VAR. II.

Musical score for the second system, labeled "VAR. II.". It features a piano and violin. The piano part has a "Brillante." marking and a "p" dynamic. The violin part has a "pizz." marking and a "cres." marking.

Musical score for the third system. The piano part has "arco." and "pizz." markings. The violin part has "8a" markings and a "cres." marking. The piano part has "cres." and "cen - do." markings.

arco.

pp

f Ped.

8va

8va Ped.

riten.

Ped.

pizz.

arco.

pizz. arco. pizz.

8^a 8^a

cres. cen do.

4^{ma} 2^{da} arco.

8^a 4^{ma} 8^a 2^{da}

Ped. *

1²

Ped. *

3 Ped.

3 Ped.

dimin.

Adagio
maestoso.

♩ = 60.

The musical score is written for piano and includes a vocal line in the first system. The tempo is marked 'Adagio maestoso' with a metronome indication of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system shows a vocal melody in the upper staff and piano accompaniment in the lower staff, with dynamic markings of *f* and *Ped.* (pedal). The second system features a piano solo in the upper staff, marked with *8va* (octave) and *riten.* (ritardando), and a vocal line in the lower staff. The third system continues the piano solo with *8va* markings. The fourth system shows a more complex piano texture with multiple *8va* markings and *Ped.* instructions. The score concludes with a final chord in the lower staff.

Musical score for piano, page 15. The score is written for a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is indicated by "rall." (rallentando). The score features complex arpeggiated figures, trills, and various dynamic markings including *f*, *p*, *mf*, and *cres.* (crescendo). Pedal points are indicated by "Ped." and asterisks (*). The piece concludes with a double bar line and a final chord.

FINALE.

f Allegro $\text{♩} = 104.$

The musical score is written for piano and violin. The piano part is in 2/4 time, and the violin part is in 4/4 time. The key signature is one sharp (F#). The score is divided into four systems. The first system shows the piano part with a forte (*f*) dynamic and the violin part with a forte (*f*) dynamic. The second system shows the piano part with a piano (*p*) dynamic and the violin part with a piano (*p*) dynamic. The third system shows the piano part with a piano (*p*) dynamic and the violin part with a piano (*p*) dynamic. The fourth system shows the piano part with a piano (*p*) dynamic and the violin part with a piano (*p*) dynamic. The score includes various musical markings such as *f*, *p*, *cres.*, *Ped.*, and ***.

The image shows a page from a musical manuscript for the piece 'L'Allegretto' by Franz Schubert, Op. 139, No. 3. The score is written for piano and consists of 16 measures. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes a treble staff and a bass staff. The first measure has a treble staff with a half note G and a bass staff with a half note G. The second measure has a treble staff with a half note A and a bass staff with a half note A. The third measure has a treble staff with a half note B and a bass staff with a half note B. The fourth measure has a treble staff with a half note C and a bass staff with a half note C. The fifth measure has a treble staff with a half note D and a bass staff with a half note D. The sixth measure has a treble staff with a half note E and a bass staff with a half note E. The seventh measure has a treble staff with a half note F# and a bass staff with a half note F#. The eighth measure has a treble staff with a half note G and a bass staff with a half note G. The ninth measure has a treble staff with a half note A and a bass staff with a half note A. The tenth measure has a treble staff with a half note B and a bass staff with a half note B. The eleventh measure has a treble staff with a half note C and a bass staff with a half note C. The twelfth measure has a treble staff with a half note D and a bass staff with a half note D. The thirteenth measure has a treble staff with a half note E and a bass staff with a half note E. The fourteenth measure has a treble staff with a half note F# and a bass staff with a half note F#. The fifteenth measure has a treble staff with a half note G and a bass staff with a half note G. The sixteenth measure has a treble staff with a half note A and a bass staff with a half note A. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. There are also some markings like 'Ped.' and '8va'.

The image shows a page from a musical score for Frédéric Chopin's 'L'Espresso', Op. 10, No. 3. The score is written for piano and is in G major, 2/4 time. It consists of 16 measures. The first measure is marked 'pizz.' (pizzicato). The second measure is marked 'arco.' (arco). The third measure is marked 'f' (forte). The fourth measure is marked '8va' (octave). The fifth measure is marked 'cres.' (crescendo). The sixth measure is marked 'f' (forte). The seventh measure is marked '8va' (octave). The eighth measure is marked 'cres.' (crescendo). The ninth measure is marked 'f' (forte). The tenth measure is marked '8va' (octave). The eleventh measure is marked 'cres.' (crescendo). The twelfth measure is marked 'f' (forte). The thirteenth measure is marked '8va' (octave). The fourteenth measure is marked 'cres.' (crescendo). The fifteenth measure is marked 'f' (forte). The sixteenth measure is marked '8va' (octave). The score includes various musical notations such as slurs, accents, and pedaling marks.

légèrement.

p *pp*

p *pp*

Ped.

a Tempo.
p

a Tempo.
p

mf Ped. *

ff Ped. *

ff Ped. *

8^{va} Ped. *

ff Ped. *

First system of musical notation. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff (treble and bass clefs). The music features complex chordal textures and arpeggiated figures. Pedal points are indicated by 'Ped.' and asterisks (*). An 8va (octave) marking is present above the right-hand part.

Second system of musical notation. Continues the complex textures from the first system. The right-hand part features rapid sixteenth-note passages. Pedal points and dynamic markings like *p* (piano) and *mf* (mezzo-forte) are used.

Third system of musical notation. The right-hand part continues with dense sixteenth-note patterns. The left-hand part features sustained chords and arpeggios. Pedal points and dynamic markings like *mf* are present.

Fourth system of musical notation. This system features more complex rhythmic patterns, including triplets and septuplets (marked with '7'). The music is highly technical, with rapid arpeggiated figures in both hands. Pedal points and dynamic markings like *f* (forte) are used.

Musical score for piano and voice, page 18. The score is in G major and 2/4 time. It features a vocal line with trills and a piano accompaniment with various textures including chords, arpeggios, and tremolos. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a pedal point and a final chord marked with an asterisk.

The score is divided into three systems. The first system shows the vocal line with trills and the piano accompaniment with chords and arpeggios. The second system continues the vocal line with trills and the piano accompaniment with chords and arpeggios. The third system shows the vocal line with trills and the piano accompaniment with chords and arpeggios, ending with a pedal point and a final chord marked with an asterisk.

Dynamics and markings include: *p*, *cres.*, *f*, *tr.*, *a Tempo.*, *dimin.*, *coll.*, *mf*, *Ped.*, and an asterisk (*) at the end.

This page of musical notation is for a piano piece, featuring a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system shows the vocal line with a *cres.* marking and the piano accompaniment with a *Ped.* marking and an *8va* marking. The second system continues the vocal line and piano accompaniment, with a *mf* marking and a *Ped.* marking. The third system shows the vocal line and piano accompaniment, with a *ff* marking and a *Ped.* marking. The fourth system shows the vocal line and piano accompaniment, with a *f* marking and a *Ped.* marking.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piano accompaniment features complex chordal textures and arpeggiated figures. The vocal line is written in a treble clef with a key signature of one sharp (F#).



First system of musical notation. The top staff features a continuous sixteenth-note arpeggiated pattern. The middle staff contains chords with accents (^) and a piano (*p*) dynamic marking. The bottom staff provides a harmonic accompaniment with chords and a few moving lines.



Second system of musical notation. The top staff continues the arpeggiated pattern. The middle staff includes chords with accents (^) and a forte (*f*) dynamic marking. The bottom staff features a descending arpeggiated line in the left hand, with a "Ped." (pedal) instruction and an asterisk (*) marking a specific point. A crescendo hairpin is also visible.



Third system of musical notation. The top staff continues the arpeggiated pattern. The middle staff includes chords with accents (^) and a "cres." (crescendo) marking. The bottom staff features a "marcato." (marcato) marking and a "Ped." (pedal) instruction with an asterisk (*) marking a specific point. A crescendo hairpin is also visible.



Fourth system of musical notation. The top staff continues the arpeggiated pattern. The middle staff contains chords with accents (^) and a piano (*p*) dynamic marking. The bottom staff provides a harmonic accompaniment with chords and a few moving lines.

This page of musical notation consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* (forte) and *Ped.* (pedal). There are also asterisks (*) indicating specific points of interest.
- System 2:** Continues the melodic and rhythmic development. The bass staff includes the instruction *marcato.* (marked). Dynamics include *f* and *Ped.*.
- System 3:** Shows a change in the bass line with the instruction *8va* (octave up) and *b* (flat). Dynamics include *f* and *Ped.*.
- System 4:** The final system on the page, ending with a double bar line. It includes the instruction *ritenuto.* (ritardando) and dynamics like *f* and *Ped.*.

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VOLON

OSBORNE et DE BÉRIOT.

Moderato.

$\bullet = 108$

ff

p

fj

p

pp

Riten

 $f f >$

ff

p

ff

Riten

5694

p

Ball

Andantino. ♩ = 80

TEMA.

p

pp

a Tempo.

Riten.

ad libitum.

Var. 1.

九

五

Dol.



Allegro. $\text{♩} = 104$

FINALE.

ff f f f f f f p
 p
 pizz. f arco
 Légerement. pp
 a Tempo. p
 Calando. Rall.
 ff
 p
 7
 7
 Cres. f Cres. p
 a Tempo. p
 Rall.

Violon musical score page 5. The score consists of 12 staves of music. The key signature is one sharp (F#). The time signature is 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), and *Cres* (crescendo). Articulation markings include *8va* (octave). The piece concludes with a *FINE* marking and a tempo change to *569. Riten* (Ritardando).