

4065

à Madame
Béguin Salomon

1^{er}

QUINTETTE

En Si b Majeur

POUR

Piano,

Violon, Alto-viole, Violoncelle
et Contre-Basse

P A R

EUG. WALCKIERS

Op : 103.

Prix : 25^f.

AVIS : Cet Ouvrage peut aussi très bien se jouer en QUATUOR, en supprimant la Contre-basse.
Cette partie dans ce cas est combinée avec celle du Violoncelle.

PARIS, S. RICHULT, Editeur, Boulevard Poissonnière, 26. au 1^{er}

R.13554.

1861

Vm 19. 229

QUINTETTE

PIANO

Violoncelle, Alto, Violoncelle
et Contrebasse

EUG. WALCKIERS

10

1

1994

20

A

10

1

22

VIOLON.

Violon musical score page 2. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation includes various dynamics (pp, mf, dim, p, f, ff, cresc., tr.), articulation (accents, slurs), and fingerings (1, 2, 3). The key signature is G major. The score is divided into sections labeled D, E, F, G, H, and K. The first staff begins with a *pp* dynamic and a *mf* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic and a *f* dynamic. The fifth staff has a *p* dynamic and a *f* dynamic. The sixth staff has a *f* dynamic and a *p* dynamic. The seventh staff has a *f* dynamic and a *p* dynamic. The eighth staff has a *pp* dynamic and a *f* dynamic. The ninth staff has a *pp* dynamic and a *cresc.* dynamic. The tenth staff has a *ff* dynamic and a *p* dynamic. The eleventh staff has a *f* dynamic and a *tr.* dynamic. The twelfth staff has a *f* dynamic and a *tr.* dynamic.

pp *mf* dim - - - pp f

1 2 1

p p

E 2

p p

p f cresc. - - f

F

p avec expr: dim - - p f dim - - p

G 3 1

f p f p p

H

f f f pp f

tr tr

pp cresc. - - -

1

ff ff p

1 2

K

f tr tr 1

VIOLON.

3

f *tr* *pp* *L*
pp *1* *3* *3* *f*
M *dolce.*
p *1* *p* *1* *1*
pp *<mf* *dim.* *pp* *f* *N*
p *1* *p*
p *0 2*
p *1* *p* *p*
pp *dolce.*
cres. *dolce.* *cres.* *dolce.*
ff *Bien marqué*

All.^o molto vivace (♩ = 100) VIOLON.

SCHERZO

6 Piano. *ten. Avec verve.* *ten.*

A 6 Piano *ten.*

B 2 *ten.* *p* *sf* *p*

cres. *sf* *p* *cres.*

C *ten.* *f* *ten.*

D 7 *f*

E 2 *p* **1**

F 7 *f*

2 *p* **2** *f*

8 Piano. **G** *Moins vite* (♩ = 80) *rall.* *sempre pp*

VIOLON.

5

f *ten.* *cres-ten.* *f* *Tempo 1º* *f* *p* *f* *p* *f* *p* *f* *L* *f* *6* *f* *p* *Moderato molto* *Tempo 1º* *cres.* *f* *ff*

(♩ = 80)
ANDANTE.

6 Piano. **A** Avec Noblesse.
Le son un peu déployé

B 8
dim. - pp *Piano.* p

C
dim. - - pp *Le son un peu déployé*

mf dim. - p p

D 1
moins p dim. - pp *f* dim.

E
p *f* dim. - p p

sf p *mf* dim. - -

Avec âme.
p *cres.* - - *ff*

F 2 **G**
pp p

1 **1** **1**
poco p dim. - - pp p

VOLON.

7

II

poco p mf dim - - - cres. ff

dim - - -

Allargando.

p peu *peu* *dim - - -* *pp* *ppp*

Rall.

Allegro (♩ = 100)

FINALE. *p*

A

1 *f* **1** *p*

B **1** *p* **1** *p* **2**

1 *f* **C Retenu,** **3**

mais peu. Avec expr: *p* *dolce.*

D Tempo 1^o **4** *p* **3**

Violon musical score page 8, featuring ten staves of music in G major (one sharp). The score includes various dynamics and performance markings:

- Staff 1: *cres poco*, *pp*, *p*
- Staff 2: *cres*, *dim*, **E**
- Staff 3: *mf*, *p*, *cres poco*, *p*, *pp*
- Staff 4: **F**, *f soutenu*, *p*
- Staff 5: *f*
- Staff 6: *8^a*, *p*, *p*, *p*, **G**, *1*
- Staff 7: *1*, *p*, *1*, *p*
- Staff 8: **H**, *f*, *f*, *p*, *1*
- Staff 9: *1*, *p*, *1*, *p*, **J**, *2*
- Staff 10: *1*, *f*

VIOLON.

9

K *Retenu.* *Avec expr:*

p *dolce.*

L *Tempo 1^o*

f *f* *p*

3 *cres poco* *pp* *p*

M *cres*

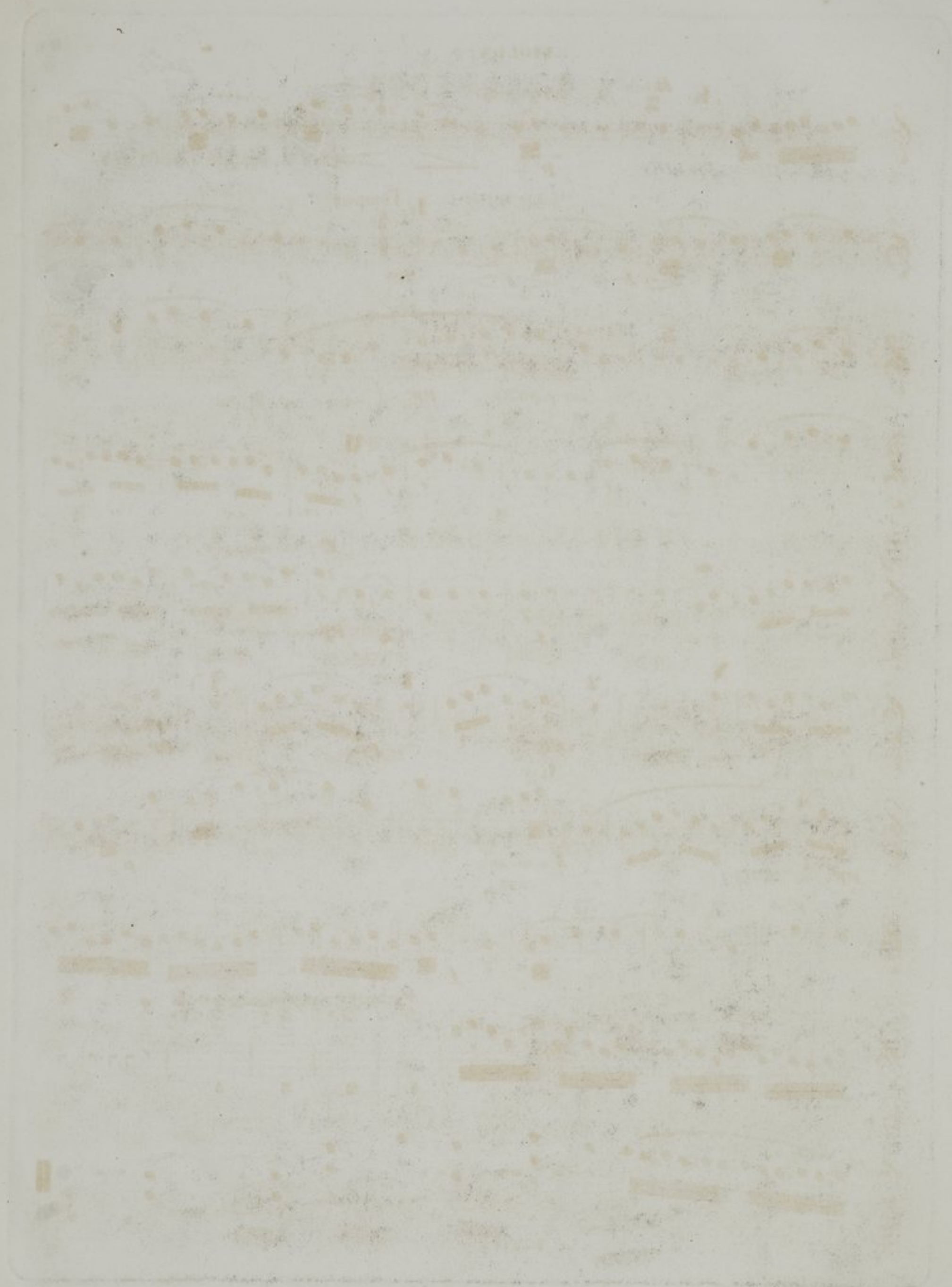
dim *f* *Retenu, mais peu.* *pp sans séparer*

N *2* *1* *1* *pp* *pp* *pp*

Tempo 1^o *pp* *f soutenu.* *p*

tr *1* *2* *3* *4*

FIN.



1^{er} QUINTETTE.

POUR PIANO, VIOLON, ALTO-VIOLE, VIOLONCELLE ET CONTRE-BASSE.

à Madame BÉGUIN-SALOMON.

PAR E. WALCKIERS.

ALTO-VIOLE.

Op. 103.

(♩ = 92)
ANDANTE.

Piano. *dolce.*

dolce. *pp*

All.^o ma non troppo (♩ = 120)

p *ff* *ff*

p

f

tr *tr* *f*

pp *pp* *f*

dolce. *p*

p *dim.* *pp* *mf* *dim.*

pp *f*

(1) Avis important. Quand on exécutera cet ouvrage en Quatuor, le Violiste jouera ce qui est gravé en notes d'un caractère plus petit.

13554.R.

Vm 19
229

ALTO-VIOLE

p *p* **E**

p *p* *p* *f* **1**

p *cres.* *f* *sf* *p* **F**

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

p *f* *f* *f* *pp* **H**

f *f* *f* *f* *f* *f*

pp *cres.* *ff* **J**

p **1**

f *f* *f* *f* *f* *f* **K**

f *pp* *f* *f* *f* *f* *f* **L**

pp **1**

C.B.

ALTO VIOLE.

3

pp pp f

M dolce. p

2 1 ritard. a Tempo. p dim. pp

mf dim. pp f

1 p p

0 1 p

(1) p

p p pp

p cres. p

cres. p

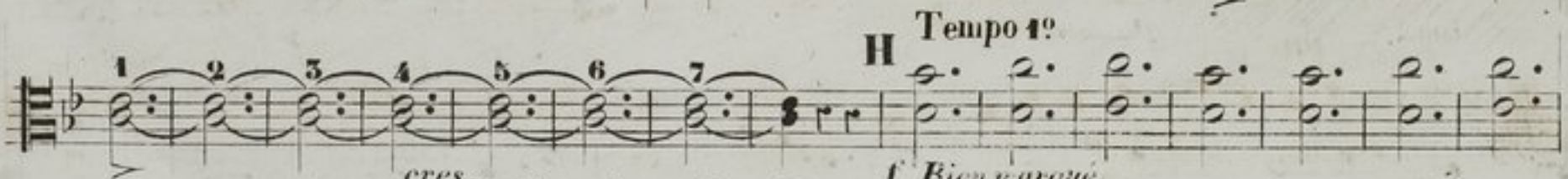
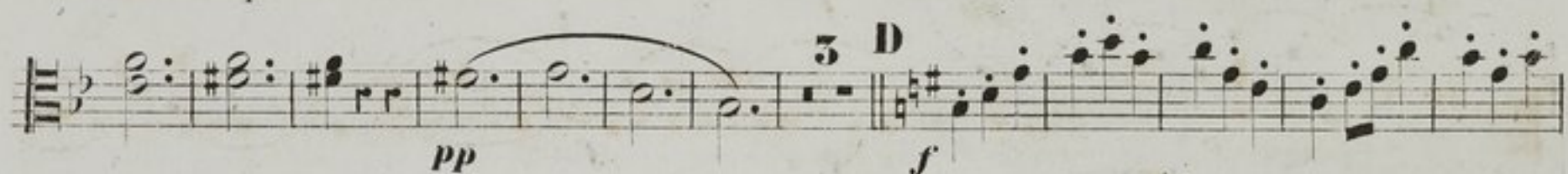
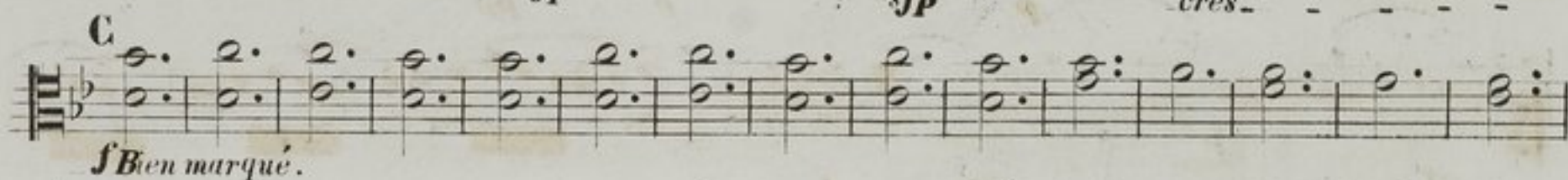
ff

Bien marqué

(1) Avis important, Quand on exécutera cet ouvrage en Quatuor, le Violiste jouera ce qui est gravé en notes d'un caractère plus petit.

43554.R.

ALTO-VIOLE.

All.^o molto vivace (♩ = 100)

ALTO-VIOLE.

5

pp

f

p

f

p

f

p

f

p

f

Moderato molto.

Tempo 1^o

cres. . . f

ff

(♩ = 80)
ANDANTE.

6

A

Piano. . . p

p

B 8

Piano.

dim. . . pp

Piano. . . p

C

1

dim. . . pp

p

mf

D 1

p < > p

p

dim. . . pp

45554. B.

ALTO-VIOLE .

7

2

3 B

1

1

C 6

Retenu. *pp*

D 4

f *Tempo 1°* *p* *cres poco* *pp*

E

cres *dim* *cres* *dim* *p*

F

cres poco *p* *pp* *f soutenu.*

1 2 3

4 5 6

2

2

G

II

2

f *f*

ALTO-VIOLE.

p *p* C.B. *p*

1 1 *f*

K 6 *Retenu.* *f*

L 4 *f* Tempo 1º *p* *cres poco - pp*

p *cres.* M

dim. *cres. - f*

Retenu, mais peu. N *pp* 2 1 1 *pp* *pp* *pp*

0 *Tempo 1º* *f soutenu.* *p*

1 2 3 *f*

4 5 6 7 8

FIN.

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1^{er} QUINTETTE.

2

POUR PIANO, VIOLON, ALTO VIOLE, VIOLONCELLE ET CONTRE BASSE.

PAR E. WALCKIERS.

à Madame BÉGUIN-SALOMON.

VIOLONCELLE.

(♩ = 92)
ANDANTE.

Piano.

(1) Vlle

C. Basse.

p

peu

pp

p

All.^o ma non troppo (♩ = 120)

ff

ff

pizz.

p

arco.

p

pizz.

p

arco.

p

pizz.

arco.

f

tr

tr

f

pp

pp

cres.

f

pizz.

p

arco.

dolce.

C. B.

dim.

pp

(1) Avis important. Quand on exécutera cet ouvrage en Quatuor, le Violoncelliste jouera ce qui est gravé en notes d'un caractère plus petit.

15554.R.

5

(1) En Quatuor, on jouera la partie inférieure.

Violoncelle musical score page 4, featuring ten staves of music in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as dynamics (*ff*, *f*, *p*, *pp*, *mf*), articulations (*pizz.*, *arco.*, *tr.*), and performance instructions (*C.B.*, *dolce.*, *dim.*, *cres.*). The music is divided into sections labeled K, L, M, and N. Section K includes a trill and a triplet. Section L includes a triplet and a first ending. Section M includes a triplet and a first ending. Section N includes a triplet and a first ending. The score concludes with a final dynamic of *f*.

VIOLONCELLE.

5

The musical score for Violoncelle consists of several systems of staves. The first system features a single staff with a series of beamed sixteenth notes, marked with a *p* (piano) dynamic. The second system includes a single staff with *pizz.* (pizzicato) markings and a *C.B.P* (Cello Bass Part) label, followed by a double staff system with *p* dynamics and fingerings 0 and 1. The third system is a double staff system with *p* dynamics and fingerings 1 and 2. The fourth system is a double staff system with *p* dynamics and fingerings 1, 2, 3, and 4. The fifth system is a double staff system with *dolce.* (dolce) and *cres.* (crescendo) markings. The sixth system is a double staff system with *cres.* and *p* markings. The seventh system is a double staff system with *arco.* (arco) and *ff* (fortissimo) markings. The eighth system is a single staff with *Ben marqué* and *C.B.* markings.

VIOLONCELLE.

7

arco. *p* 1 pizz. 2 arco. *f* **F** *f* *f*

f 1 2 pizz. 2 *f*

p **G** *sempre pp* **6** Moins vite (♩ = 80) *sempre pp*

pizz. *pizz.*

II *f* Bien marqué Tempo 1^o *f* Bien marqué

cres. *cres.*

4

VIOLONCELLE.

Handwritten musical score for a piano piece, featuring multiple systems of staves with various musical notations, dynamics, and tempo markings.

The score is written in bass clef with a key signature of one sharp (F#). It consists of several systems of staves, each containing two staves joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key markings and dynamics include:

- J** (Section marker)
- K** (Section marker)
- L** (Section marker)
- 6** (Section marker)
- f** (forte)
- p** (piano)
- pp** (pianissimo)
- ff** (fortissimo)
- cres** (crescendo)
- Tempo 1^o** (First tempo)
- Moderato molto** (Moderately fast)

The score is written on aged, slightly discolored paper, with some visible wear and tear.

VIOLONCELLE.

9

(♩ = 80)

ANDANTE.

A

6 Piano. *p*

B

dim. *pp* 6 Piano. *pizz.* *p*

C

arco. *pp* *p* *mf* dim.

arco. *pp* *p* *mf* dim.

D

cres. *ff* dim. *p*

E

cres. *ff* dim. *p*

F

cres. *p* *cres.* *f* *p* C.B.

15554.R.

VIOLONCELLE.

pp *poco p* *p* *mf* *dim.* *cres.*

ff *Allargando.* *dim.* *dim.*

p *peu* *peu* *dim.* *pp* *ppp*

Allegro (♩. = 100)

FINALE.

pp *pp*

f

p *cres.*

p *cres.*

f

VIOLONCELLE.

11

C *Retenu, mais peu.*

p *C.B.*

pizz. 1 2 3 4 *arco.* *f* *f*

D *Tempo 1^o*

p *cres poco* *pp* *p* *C.B.*

p *cres poco* *pp* *E* *cres.*

dim. *cres.* *dim.*

p *cres poco* *pp*

lle **F** *f soutenu.* *p* *f*

f soutenu. *p* *f*

6 G

VIOLONCELLE.

Violoncelle musical score page 12. The score is written in bass clef with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff begins with a *p* dynamic and a fermata. The second staff is marked *f* and includes a *vllle* (vibrato) instruction. The third staff is marked *f* and includes a *C.B.* (Crescendo) instruction. The fourth staff is marked *p* and includes a *cres* instruction. The fifth staff is marked *p* and includes a *f* instruction. The sixth staff is marked *p* and includes a *pp* instruction. The seventh staff is marked *pp* and includes a *f* instruction. The eighth staff is marked *f* and includes a *cres poco* instruction. The ninth staff is marked *pp* and includes a *cres poco* instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

p

vllle

f

C.B.

f

p

cres

p

f

pp

pp

f

cres poco

pp

cres poco

VIOLONCELLE.

15

pp *p* C.B. *p*

C.B. *M* *cres*

dim *cres* *f*

Retenu, mais peu. *N* *2*

pp sans séparer.

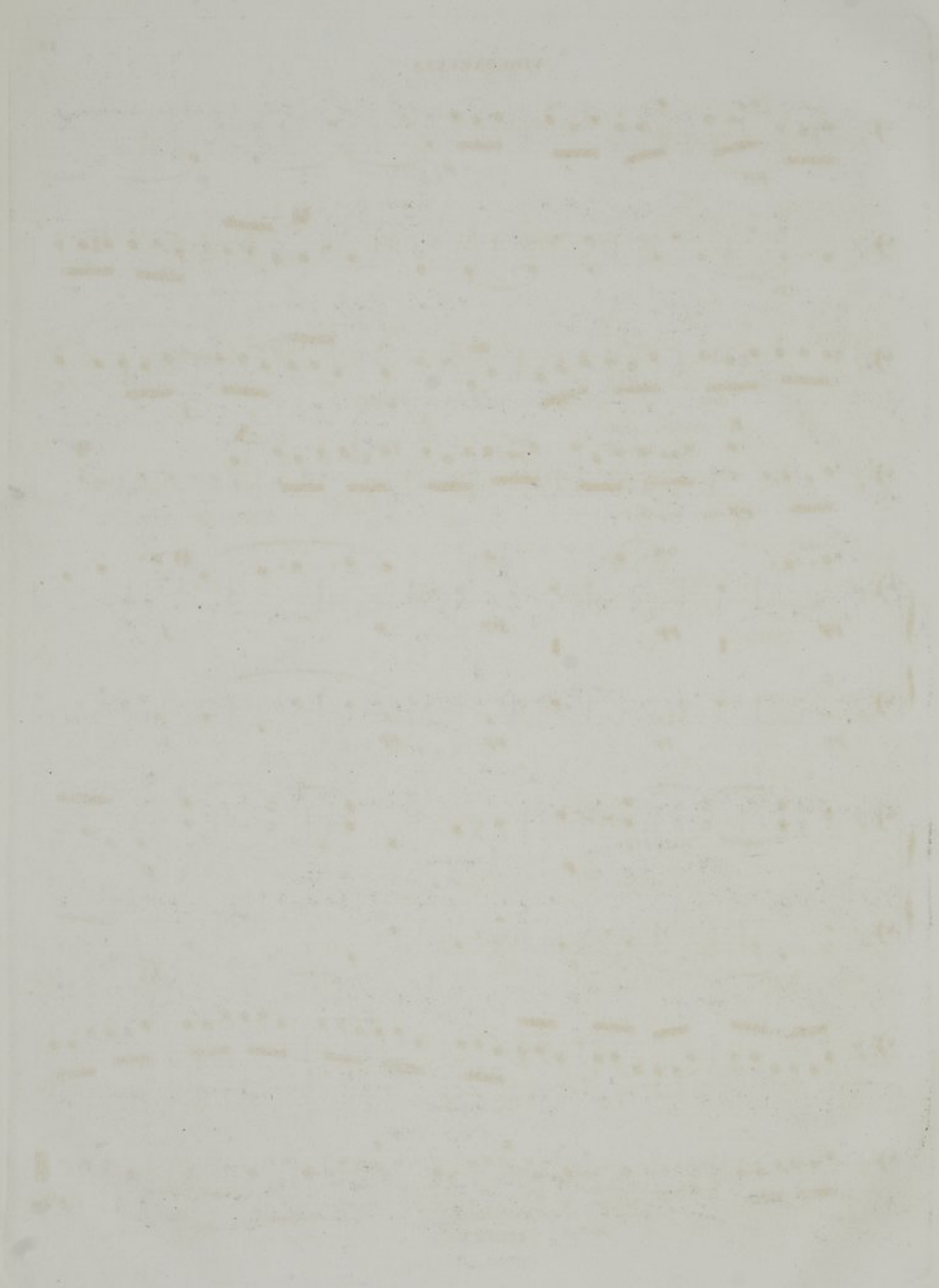
pp *1* *pp* *1* *pp* *fp* *f*

C.B. *pp* *pp* *pp* *pp* *f*

p *f*

p *f*

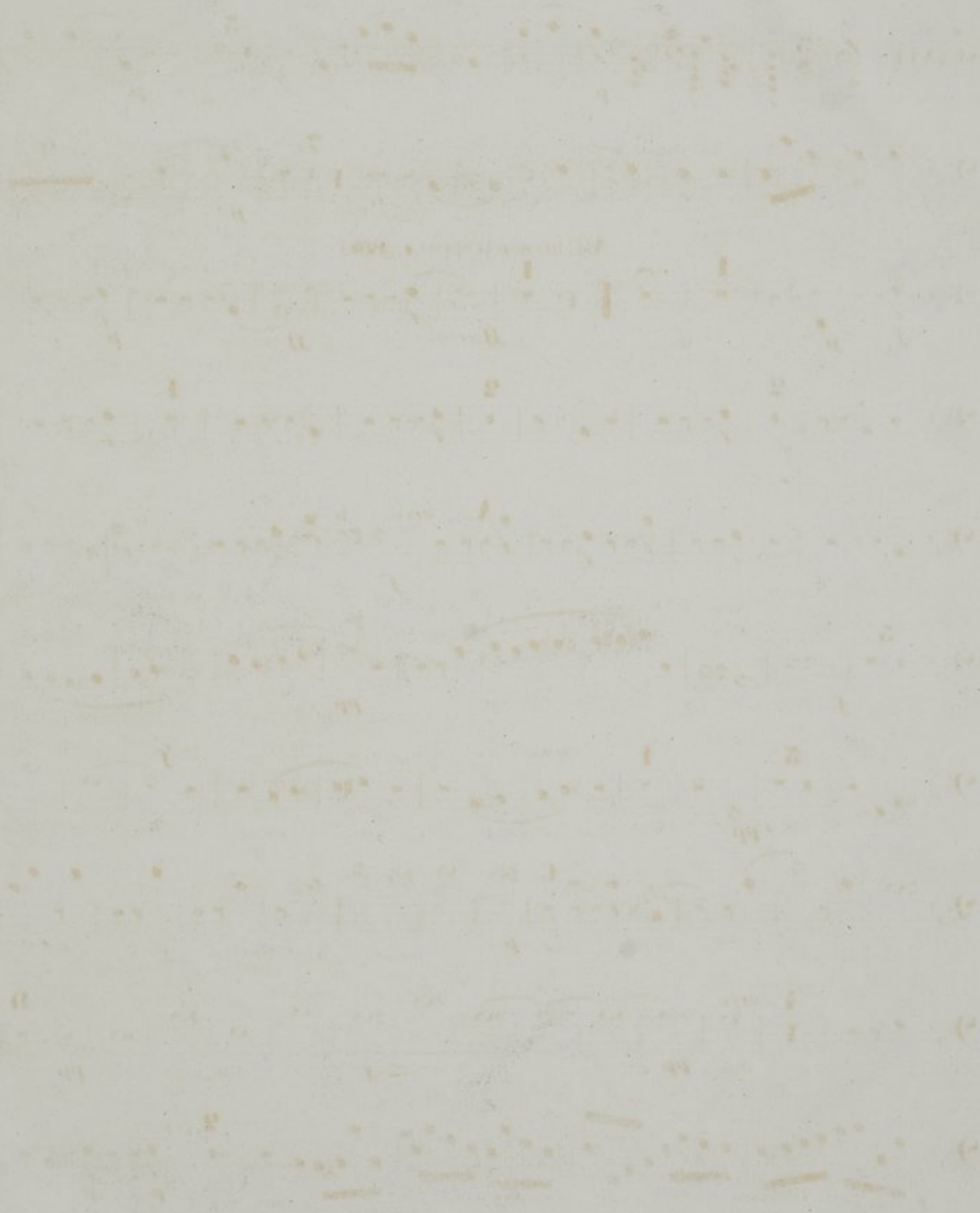
FIN.



DEINTE

1871

1871



1^{re} QUINTETTE.

POUR PIANO, VIOLON, ALTO-VIOLE, VIOLONCELLE ET CONTRE-BASSE.

à Madame BÉGUIN-SALOMON.

PAR E. WALCKIERS.

Op. 105.

CONTRE BASSE.

(♩ = 92)
ANDANTE.

C. BASSE.

5

5

E 1 *arco.* *p*

p *p* *f* *pp* *cres.* *f*

F *pizz.* *f* *p* *f* *p* *f* *p*

arco. G *pizz.* 2 *arco.* H *pp*

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

f *pp*

J 1 *pizz.* *cres.* *ff* *ff* *p*

2 2 1

K *arco.* 2 *f*

L 2 3 *pp* *pp*

1 *p* *cres.* *f* M *p*

pizz. 4 *p* *dim.* *pp* *mf* *dim.*

N 2 *pp* *f*

pizz. *p* *p* *arco.* *p*

p *pp* *cres.*

p *cres.* *p* *ff*

Bien marqué

All.^o molto vivace (♩ = 100)

SCHERZO.

Piano. *p*

p *A* *B* *8*

Piano. *sf* *sf* *f* *Bien marqué*

pp *f* *D*

E *2* *pizz.* *p*

7 *3* *arco.* *F* *2* *pizz.* *p*

C. BASSE :

5

3

arco.

f

6

6

Moins vite (♩ = 80)

sempre pp

pizz.

1

Tempo 1º

arco.

1

cres - - - - f Bien marqué

4

pp

f

p

f

pp

f

p

L

6

f

f

p

p

Moderato molto.

Tempo 1º

cres - - - f

ff

(♩ = 80)
 ANTE. 6 *Piano.* A *p*

dim. - pp B 6 *Piano.* *pizz.* *p*

1 C *pp* *arco.* *mf* *dim. -*

p < > p D *dim. - pp* *cres -*

ff *dim. - p* *cres - - ff*

E *dim. - p* *p* *>*

5 F *pizz.* *p* *pp*

G *arco.* *p* 1 *p dim. -*

1 *pp* 1 *p* 1 *p* *p dim. - - cres -*

H *ff* *dim. -*

Allargando. 1 *rall.* *dim. - pp* *fpp*

Allegro (♩ = 166)

FINALE.

1 *pp*
 1 *f* *p*
 1 2 *cres.* *f*
 C 2 *f* *Ritenu.* *p* *pp*
 1 *f* D *Tempo 1^o* *p pizz.*
cres poco. *pp*
cres poco. *pp* *arco.*
 1 E *p* *cres.* *dim.*
 1 3 F *mf* *dim.* *p* *cres poco.* *p* *f soutenu.*
p
 6 G

pizz.
p

arco.
f

p *cres.* *f*

f *Retenu.* *pp* *p*

L *Tempo 1^o*
f *ppizz.*

cres poco. *pp* *cres poco.*

pp *arco.*

M *cres.* *dim.* *f* *Tempo 1^o*

N *pp* *pp* *pp*

pp *Retenu, mais peu.*

f soutenu. *p* *f*

FIN.

**1^{er} QUINTETTE.**

POUR PIANO, VIOLON, ALTO-VIOLE, VIOLONCELLE ET CONTRE-BASSE.

à Madame BÉGUIN-SALOMON.

PAR E. WALCKIERS.

Op. 103.

VIOLON.

ALTO-VIOLE.

**VIOLONCELLE
et
CONTRE-BASSE.**

PIANO.

Andante (♩ = 92)

dolce.

p

dolce.

p

dolce.

p

dolce.

Imp: Jannot. Rue Bellefond. 19.

13554. R.

dolce.
 dolce.
 peu
 p
 peu
 dolce.
 pp
 pp
 pp
 tr
 pp
 sf
 pizz.
 p
 8^a
 pp
 rall: poco a poco - - - - -
 13554.R.

Allegro ma non troppo (♩ = 120)

Allegro ma non troppo (♩ = 120)

ff *p* *pizz.*

ff *p*

pizz. *p*

arco. p *pizz. p*

The musical score is written for a string quartet, consisting of four staves per system. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings like *f* (forte) and *p* (piano). Specific performance instructions are noted, including *arco.* (arco) and *pizz.* (pizzicato). The score is organized into several systems, with some sections marked with a large 'A' and others with '8^a' indicating repeated or octaved passages. The handwriting is in ink on aged paper, showing some staining and wear.

6

The musical score is written for piano and consists of five systems of staves. The first system includes a treble and bass staff for the right and left hands, and a grand staff (treble and bass) for the piano accompaniment. The second system continues the piano accompaniment. The third system features a grand staff for the piano and a single bass staff for the left hand. The fourth system includes a grand staff for the piano and a single bass staff for the left hand. The fifth system concludes the piece with a grand staff for the piano and a single bass staff for the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp', 'cres.', 'f', and 'dolce.'.

pp

cres.

cres.

f

f

f

8^a

dolce.

8^a

C

The musical score is written for four staves, likely representing a string quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melody in the upper staves with a *dolce.* marking and a *p* (piano) dynamic. The lower staves have a *pizz.* (pizzicato) marking. The second system continues the melody with a *dolce.* marking and a *p* dynamic. The third system features a *pizz.* marking and a *p* dynamic. The fourth system includes a *pizz.* marking and a *p* dynamic. The fifth system shows a *pizz.* marking and a *p* dynamic. The sixth system features a *pizz.* marking and a *p* dynamic. The seventh system includes a *pizz.* marking and a *p* dynamic. The eighth system shows a *pizz.* marking and a *p* dynamic. The ninth system features a *pizz.* marking and a *p* dynamic. The tenth system includes a *pizz.* marking and a *p* dynamic. The eleventh system shows a *pizz.* marking and a *p* dynamic. The twelfth system features a *pizz.* marking and a *p* dynamic. The thirteenth system includes a *pizz.* marking and a *p* dynamic. The fourteenth system shows a *pizz.* marking and a *p* dynamic. The fifteenth system features a *pizz.* marking and a *p* dynamic. The sixteenth system includes a *pizz.* marking and a *p* dynamic. The seventeenth system shows a *pizz.* marking and a *p* dynamic. The eighteenth system features a *pizz.* marking and a *p* dynamic. The nineteenth system includes a *pizz.* marking and a *p* dynamic. The twentieth system shows a *pizz.* marking and a *p* dynamic.

Handwritten musical score on page 9, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, and Bass) are at the top, and the piano accompaniment is at the bottom. The piano part is divided into two systems, each with a grand staff (treble and bass clef). The score includes various dynamics such as *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *p* (piano). Performance instructions include *très peu* (very little), *mf avec expr:* (mezzo-forte with expression), *dim.* (diminuendo), and *sf poco* (sforzando poco). The piano part features complex textures, including arpeggiated chords and rapid sixteenth-note passages. The vocal parts have long, flowing lines with some rests. The score is marked with a large 'D' in the middle of the piano system, possibly indicating a section change or a specific dynamic level. The bottom of the page is marked with the number 15554.R.

Handwritten musical score on page 10, featuring multiple staves with various musical notations including notes, rests, and dynamic markings.

The score is organized into systems of staves. The first system includes a treble staff, a bass staff, and a grand staff (treble and bass). The second system continues the grand staff. The third system features a treble staff, a bass staff, and a grand staff. The fourth system includes a treble staff, a bass staff, and a grand staff. The fifth system features a treble staff, a bass staff, and a grand staff. The sixth system includes a treble staff, a bass staff, and a grand staff. The seventh system features a treble staff, a bass staff, and a grand staff. The eighth system includes a treble staff, a bass staff, and a grand staff.

Dynamic markings include *p* (piano), *sf* (sforzando), *f* (forte), and *arco.* (arco). The score also includes various musical notations such as notes, rests, and slurs.

Violin I

Violin II

Viola

Cello

Double Bass

Piano

3/4

avec expr.

p *f* *dim.* *p* *f* *dim.*

f pizz. *p* *f*

F

The musical score is written for a string quartet, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *p* (piano), *f* (forte), *sf* (sforzando), *pp* (pianissimo), and *ppp* (pianissimissimo). Performance instructions include *arco.* (arco), *pizz.* (pizzicato), *dim.* (diminuendo), *arco, p e dolce*, and *expr.* (espressivo). The score is divided into sections by repeat signs and includes a section marked *G arco.* and another marked *H*. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

The first system consists of three staves. The second system consists of two staves. The third system consists of three staves. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system consists of two staves. The seventh system consists of two staves. The eighth system consists of two staves. The ninth system consists of two staves. The tenth system consists of two staves.

This page contains a handwritten musical score, likely for a piano or similar instrument. The score is organized into four systems, each consisting of three staves. The notation is complex, featuring numerous triplets, slurs, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The first staff of the first system contains a triplet of eighth notes. The second staff of the first system contains a triplet of eighth notes. The third staff of the first system contains a triplet of eighth notes. The first system ends with a double bar line. The second system begins with a treble clef and a key signature of one flat. The first staff of the second system contains a triplet of eighth notes. The second staff of the second system contains a triplet of eighth notes. The third staff of the second system contains a triplet of eighth notes. The second system ends with a double bar line. The third system begins with a treble clef and a key signature of one flat. The first staff of the third system contains a triplet of eighth notes. The second staff of the third system contains a triplet of eighth notes. The third staff of the third system contains a triplet of eighth notes. The third system ends with a double bar line. The fourth system begins with a treble clef and a key signature of one flat. The first staff of the fourth system contains a triplet of eighth notes. The second staff of the fourth system contains a triplet of eighth notes. The third staff of the fourth system contains a triplet of eighth notes. The fourth system ends with a double bar line. The score is written in a cursive, handwritten style. The paper is aged and shows some staining. The page number '15' is written in the top right corner.

f *p* *pp*

Handwritten musical score for piano and orchestra, page 14. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) features a treble and bass staff with a *pp* dynamic marking. The second system (staves 3-4) features a grand staff (treble and bass) with a *pp* dynamic marking. The third system (staves 5-6) features a treble and bass staff. The fourth system (staves 7-8) features a grand staff. The fifth system (staves 9-10) features a grand staff with a *cres.* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat).

Handwritten musical score on page 15, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part (bottom system of each set) is particularly complex, featuring dense chordal textures and rapid passages. The score is written in a single system across the page, with multiple systems of staves.

Key markings and features include:

- Dynamic markings:** *ff* (fortissimo), *f* (forte), *p* (piano), *p pizz.* (piano pizzicato), and *arco p* (arco piano).
- Articulation:** Accents are present over several notes.
- Complex Rhythmic Patterns:** The piano part features dense, rapid passages, particularly in the right hand of the grand staff.

Handwritten musical score on page 16, featuring multiple staves with various musical notations including notes, rests, and dynamic markings.

The score is organized into four systems, each containing three staves. The first system includes a treble staff, a bass staff, and a grand staff (treble and bass). The second system includes a treble staff, a bass staff, and a grand staff. The third system includes a treble staff, a bass staff, and a grand staff. The fourth system includes a treble staff, a bass staff, and a grand staff.

Key markings and dynamics include:

- arco.* (arco)
- pizz.* (pizzicato)
- f* (forte)
- tr* (trill)
- 8va* (octave)
- K* (key signature change)

The notation includes various note values, rests, and articulation marks. The grand staff sections show complex chordal textures and melodic lines.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is written in a single system across eight staves, organized into four pairs of grand staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *tr* (trill). There are also slurs, ties, and a section marked with a dashed line and the number 8. The bottom right of the page features the number 15554.R.

Handwritten musical score on page 18, featuring multiple staves with musical notation, dynamics, and articulation.

The score is organized into four systems, each containing three staves (Treble, Alto, and Bass clefs).

System 1:

- Staff 1 (Treble): *pp*
- Staff 2 (Alto): *pp*
- Staff 3 (Bass): *pp*
- Staff 4 (Piano): *pp e legato.*

System 2:

- Staff 1 (Treble): *pp*
- Staff 2 (Alto): *pp*
- Staff 3 (Bass): *p cres.*
- Staff 4 (Piano): *cres.*

System 3:

- Staff 1 (Treble): *f*
- Staff 2 (Alto): *f*
- Staff 3 (Bass): *f*
- Staff 4 (Piano): *f*

System 4:

- Staff 1 (Treble): *f*
- Staff 2 (Alto): *f*
- Staff 3 (Bass): *f*
- Staff 4 (Piano): *f*

The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *pp* (pianissimo), *p* (piano), *f* (forte), and *cres.* (crescendo) are used throughout. Articulation like *pp e legato.* is also present.

Handwritten musical score on page 19, featuring multiple systems of staves with various musical notations, including notes, rests, and dynamic markings.

The score is organized into four main systems, each consisting of multiple staves:

- System 1:** The top three staves (treble, alto, and bass clefs) contain melodic lines with long, flowing notes and some slurs. The bottom two staves (treble and bass clefs) feature a more complex, rhythmic accompaniment with many sixteenth and thirty-second notes. A dynamic marking *dolce.* appears in the top right of the first staff.
- System 2:** The top three staves continue the melodic lines. The bottom two staves have a more active accompaniment. A dynamic marking *p* is present in the bottom left of the second staff.
- System 3:** The top three staves show melodic development. The bottom two staves have a more active accompaniment. A dynamic marking *p* is present in the bottom left of the third staff.
- System 4:** The top three staves continue the melodic lines. The bottom two staves have a more active accompaniment. A dynamic marking *p* is present in the bottom left of the fourth staff.

Other markings include *dolce.* in the top right of the first staff, *M* in the top right of the second staff, *pizz.* in the bottom left of the third staff, *arco.* in the bottom right of the third staff, and *p* in the bottom right of the fourth staff.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The notation is dense and includes various musical symbols and dynamics. The score is organized into four systems, each with three staves. The first system features a treble and bass staff with a grand staff (treble and bass) below them. The second system continues the melodic lines in the treble and bass staves, with the grand staff providing harmonic support. The third system introduces a new melodic line in the treble staff, while the bass staff and grand staff continue their respective parts. The fourth system concludes the page with a final melodic flourish in the treble staff and a sustained harmonic texture in the bass staff and grand staff. Dynamic markings such as *p* (piano), *sf* (sforzando), *pizz.* (pizzicato), and *arco.* (arco) are used throughout to indicate changes in volume and playing technique. The notation includes many slurs, ties, and triplets, suggesting a complex and technically demanding piece.

15554.R.

Handwritten musical score on page 22, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings. The score is written in a single system across four systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p*, *f*, *pp*, *dolce*, and *cres.*. The piece concludes with a double bar line and the number 81.

15554.R.

dolce. *cres* *dolce.*

dolce. *cres* *dolce.*

cres *p*

8^a

ff *Bien marqué*

ff *Bien marqué*

ff *Bien marqué*

ff *Bien marqué*

SCHERZO.

VIOLON.

ALTO-VIOLE.

VIOLONCELLE
et
CONTRE BASSE.

Allegro molto vivace (♩ = 100)

PIANO.

p Avec verve.

ten:

tr

pp

ten:

p

p

p

A

Handwritten musical score on page 25, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and ornaments. Dynamics like *pp*, *p*, *sf*, and *cres.* are used throughout. Performance instructions such as *ten.*, *tr.*, *legato.*, and *B* are present. The score is written in a fluid, handwritten style.

System 1: Treble and Bass staves. Treble staff has a *ten.* marking. Bass staff has a *tr.* marking. Dynamics: *pp*, *p*, *legato.*

System 2: Treble and Bass staves. Treble staff has a *sf* marking. Bass staff has a *sf* marking. Dynamics: *sf*, *p*

System 3: Treble and Bass staves. Treble staff has a *sf* marking. Bass staff has a *sf* marking. Dynamics: *sf*, *p*, *cres.*

System 4: Treble and Bass staves. Treble staff has a *cres.* marking. Bass staff has a *cres.* marking. Dynamics: *cres.*, *sf*, *p*

System 5: Treble and Bass staves. Treble staff has a *cres.* marking. Bass staff has a *cres.* marking. Dynamics: *cres.*, *sf*, *p*

System 6: Treble and Bass staves. Treble staff has a *cres.* marking. Bass staff has a *cres.* marking. Dynamics: *cres.*, *sf*, *p*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in four systems, each consisting of three staves: a treble clef staff, a middle staff (possibly for a second instrument or a different voice), and a bass clef staff. The first system begins with a treble clef staff containing a series of eighth notes, marked with a forte 'f' dynamic and a 'ten:' (tenu) marking. The middle staff contains a series of whole notes, also marked with 'f' and 'Bien marqué'. The bass clef staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The second system features a treble clef staff with a series of eighth notes, marked with a forte 'f' dynamic and a 'C' marking. The middle staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The bass clef staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The third system features a treble clef staff with a series of eighth notes, marked with a forte 'f' dynamic and a 'C' marking. The middle staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The bass clef staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The fourth system features a treble clef staff with a series of eighth notes, marked with a forte 'f' dynamic and a 'C' marking. The middle staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The bass clef staff contains a series of whole notes, marked with 'f' and 'Bien marqué'. The notation is written in a clear, elegant hand, with various musical symbols and markings throughout.

This page contains a handwritten musical score for a vocal and piano ensemble. The score is organized into three systems, each with three staves. The first system includes vocal staves (soprano, alto, and bass) and a piano accompaniment. The second and third systems continue the vocal and piano parts. The piano part features complex textures with rapid sixteenth-note passages in the right hand and sustained chords or slower-moving lines in the left hand. Dynamics such as *f* (forte), *p* (piano), and *s* (sforzando) are indicated throughout. A key signature change to one sharp (F#) occurs in the second system. The score concludes with a final cadence in the piano part.

D

13554. R.

28

p *pizz.* *arco.* *p* *pizz.*

E *p* *Ped.* *Ped.*

f *pizz.* *arco.* *arco.* *f*

F

f *f* *pp* *Ped.* *pizz.*

f

arco.
p

f
arco.
p

sempre pp

sempre pp

sempre pp

mf *p* *mf*

sempre pp

legato.

legato.

pizz.

pizz.

legato.

cres.

cres.

cres.

cres.

cres.

Handwritten musical score on page 51, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The vocal parts (Soprano and Bass) are marked *len:* and *f* *Bien marqué.* The piano part is marked *arco.* and *f* *Bien marqué.* The score includes a section marked *Tempo 1^o* and a section marked *ff*. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with *>* (accent) and *ff* (fortissimo). The score is divided into systems, with the first system containing the vocal and piano parts, and the subsequent systems containing the piano part alone. The page number 51 is in the top right corner.

len: *f* *Bien marqué.* *arco.* *f* *Bien marqué.* *Tempo 1^o* *ff*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each containing multiple staves. The top system includes a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The middle system features a grand staff with a 'pp legato.' marking. The bottom system includes a grand staff with '8va' markings and a 'K' marking. The notation is dense with notes, rests, and dynamic markings such as 'pp', 'p', 'f', and 'f'. The handwriting is elegant and typical of 19th-century musical notation.

This page contains three systems of musical notation. Each system consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The music is written in a single key signature (one sharp) and includes various dynamic markings such as *p* (piano) and *f* (forte). The notation includes notes, rests, and slurs. The first system has a *p* marking at the end of the first staff. The second system has a *f* marking at the end of the first staff. The third system has a *p* marking at the end of the first staff. The page number 33 is in the top right corner.

54

p

f

p

f

p

f

p

f

cres. *f* *ff*

cres. *f* *ff*

cres. *f* *ff*

Moderato molto. Tempo 1.

cres. *f* *ff*

ANDANTE.

55

VIOLON.

ALTO-VIOLE.

VIOLONCELLE
et
CONTRE-BASSE.

PIANO.

Avec Noblesse (♩=80)

p *Le son un peu déployé*

Avec Noblesse.

p *Le son un peu déployé*

p

p

A

dim.

pp

p

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

Musical score for a piece, page 56. The score is in B-flat major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked **B** and another marked **C**. Dynamics include *p*, *mf*, *dim.*, and *pp*. Performance instructions include *pizz.* and *arco.*.

The score is divided into systems. The first system shows the vocal line and the piano accompaniment. The piano part includes a section marked **B** and another marked **C**. Dynamics include *p*, *mf*, *dim.*, and *pp*. Performance instructions include *pizz.* and *arco.*.

The vocal line includes the lyrics: *Le son un peu déployé.*

The piano part includes the following dynamics and instructions:

- p* (piano)
- mf* (mezzo-forte)
- dim.* (diminuendo)
- pizz.* (pizzicato)
- arco.* (arco)
- pp* (pianissimo)

The section marked **B** includes the instruction *moins p* (less piano).

The section marked **C** includes the instruction *p* (piano).

Handwritten musical score on page 57, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. It consists of six systems of staves.

System 1: Three staves (Soprano, Alto, Bass). Dynamics: *mf*, *dim.*, *p*.

System 2: Grand staff (Piano). Dynamics: *mf*, *dim.*, *p*.

System 3: Three staves. Dynamics: *mbius p*.

System 4: Grand staff. Dynamics: *p*, *mf*.

System 5: Three staves. Dynamics: *dim.*, *pp*.

System 6: Grand staff. Dynamics: *dim.*, *pp*.

[illegible]

mf *dim:* *p* *cres.*

p *cres.*

p *cres.*

p *délicatement.* *cres.*

Avec âme.

f *f* *p*

f *F* *dolce.* *legato.* *pu*

pp *pp* *pp* *pizz.* *pp* *pp* *G*

p *poco p* *p dim* *pp*

p *poco p* *mf* *dim* *cres.*

p *poco p* *mf* *dim* *cres.*

ff *ff arco*

15554 R

This page contains a handwritten musical score for a piece in B-flat major, 3/4 time. The score is organized into four systems, each consisting of three staves. The top two staves of each system appear to be vocal or melodic parts, while the bottom staff is a piano accompaniment. The notation includes various musical symbols such as treble and bass clefs, key signatures (two flats), time signatures, and complex rhythmic patterns including triplets and sixteenth-note runs. Slurs and dynamic markings like 'f' (forte) and 'p' (piano) are used throughout. The piano part features a prominent bass line with chords and moving lines. The overall style is that of a 19th-century manuscript.

[illegible]

FINALE.

45

VIOLON.

ALTO-VIOLE.

VIOLONCELLE
et
CONTRE-BASSE.

Allegro (♩ = 100).

PIANO.

The musical score is written for four instruments: Violin, Alto Viola, Violoncelle et Contre-Basse, and Piano. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegro' with a metronome indication of 100 beats per minute (♩ = 100). The score is divided into systems. The first system shows the Violin, Alto Viola, and Violoncelle et Contre-Basse parts, with dynamics *pp* and *p*. The Piano part enters in the second system with a dynamic of *p*. The score features various musical notations including slurs, ties, and dynamic markings such as *f* (forte) and *8^a* (octave). The Piano part has a complex texture with many sixteenth and thirty-second notes. The score concludes with a final chord marked *f* and a section labeled 'A'.

This page contains a handwritten musical score for a piano and voice ensemble. The score is organized into four systems of staves. The first system consists of three staves (treble, alto, and bass clef) with a piano (p) dynamic marking. The second system also has three staves, with a piano (p) dynamic marking and a crescendo (cres.) marking in the bass line. The third system features a grand staff (treble and bass clef) with a piano (p) dynamic marking and a section marked 'B'. The fourth system consists of three staves with a piano (p) dynamic marking and a crescendo (cres.) marking. The score includes various musical notations such as notes, rests, beams, and slurs, indicating a complex and expressive piece.

Handwritten musical score on page 45, featuring multiple systems of staves with various musical notations, dynamics, and performance instructions.

The score is organized into several systems, each containing multiple staves (treble, alto, and bass clefs). The notation includes notes, rests, and various musical symbols.

Key performance instructions and dynamics include:

- f* (forte)
- p* (piano)
- avec* (with)
- avec expr.* (with expression)
- expr.* (without expression)
- dolce.* (softly)
- pp* (pianissimo)
- pizz.* (pizzicato)
- arco* (arco)
- dolce e legato.* (softly and legato)

The score concludes with the number 15554.R.

Handwritten musical score on page 48, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of eight systems of staves.

System 1: Three vocal staves (Soprano, Alto, Bass) and a grand staff for piano. Dynamics include *pp* (pianissimo) and *f* (forte). The vocal parts are marked *Soutenu.* (sustained). The piano part has a forte *f* dynamic.

System 2: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 3: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 4: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 5: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 6: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 7: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

System 8: Continuation of the vocal and piano parts. The piano part features a melodic line with a forte *f* dynamic and a fermata.

8^{va}

tr

tr

8^{va}

pp

p

p

p

G

p

pp

Handwritten musical score on page 50, featuring vocal staves and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first three systems each have three staves: a vocal staff (treble clef), a vocal staff (alto clef), and a piano staff (bass clef). The last three systems each have two staves: a piano staff (treble clef) and a piano staff (bass clef). The piano accompaniment includes various textures, including arpeggiated figures, chords, and melodic lines. Dynamics include *p* (piano), *f* (forte), and *arco.* (arco). A section marked *pizz.* (pizzicato) is indicated in the first system. A section marked *8^a* (octave) is indicated in the third system. The score concludes with a double bar line and a final chord.

This musical score is for a piano and orchestra. It consists of 12 staves, with the first six staves representing the piano part and the last six representing the orchestra. The piano part is written in a grand staff (treble and bass clefs). The orchestra part includes staves for strings, woodwinds, and brass. The score is in 3/4 time and features various musical notations, including dynamics (p, p, p, p, p, p, p, p, p, p, p, p), articulation (accents, slurs), and performance instructions (cres., mf). The piano part includes complex passages with many sixteenth and thirty-second notes. The orchestra part includes woodwinds and strings, with some brass instruments (trumpets and trombones) also present. The score is written in a clear, professional style with a focus on musical detail.

f

f

f

8^a

8^a

mf

f

avec expr:

p

f

p

K *Retenu, mais peu.*

p avec expr:

dolce.

mp

pizz.

mp

arco.

f

dolce e legato.

f

f

[illegible]

p

sf
tres peu

sf
tres peu

cres *dim*

cres *dim*

cres *dim*

sf
tres peu

M *cres* *dim*

cres *f*

cres *f*

cres *f*

*Retenu, mais peu.**pp Sans séparer.*

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

*Retenu, mais peu.***N***pp legato.*

Second system of musical notation, consisting of two staves (treble and bass clefs). The music continues from the first system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Third system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music continues from the second system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Fourth system of musical notation, consisting of two staves (treble and bass clefs). The music continues from the third system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Tempo 1^o

Fifth system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music continues from the fourth system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Tempo 1^o

Sixth system of musical notation, consisting of two staves (treble and bass clefs). The music continues from the fifth system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

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 treble staff with a key signature of one flat and a 3/4 time signature, followed by a grand staff (treble and bass). The second system continues the grand staff. The third system features a treble staff with a key signature change to two flats and a 3/4 time signature, followed by a grand staff. The fourth system continues the grand staff. The fifth system features a treble staff with a key signature change to one flat and a 3/4 time signature, followed by a grand staff. The sixth system continues the grand staff. The seventh system features a treble staff with a key signature change to one flat and a 3/4 time signature, followed by a grand staff. The eighth system continues the grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some markings like 'Soutenu.' and '8va' indicating sustained notes and octave transposition. The page is numbered '152' at the bottom center.

Handwritten musical score on page 57, featuring multiple systems of staves with various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, key signatures, and various note values. There are also dynamic markings such as *8^a* and *9^a*. The score is organized into systems, with each system containing multiple staves. The notation is dense and detailed, with many notes and rests. The paper is aged and shows some wear, including a small tear at the bottom left corner. A red circular stamp is visible in the bottom right corner, and the number 15554.R. is printed at the bottom center.

15554.R.

FTN.

