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HAYDN MOZART

BEETHOVEN

à Salieri.

SONATE

en Ré majeur

BEETHOVEN

PIANO VIOLON

ou Violoncelle

Op. 12. N° 1 Prix: 9^s

RÉPERTOIRE DES SÉANCES DE MUSIQUE DE CHAMBRE DE MM. ALARD & FRANCHOMME

NOUVELLE ÉDITION REVUE, DOIGTÉE ET ACCENTUÉE
PAR MM.

ALARD, FRANCHOMME & DIEMER

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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^e en Mi b. *All^o con spirito.*
9.

Op: 30, N° 1. 9^e en La maj. *Allegro.*
9.

Op: 69, 13^e en La maj. *All^o ma non tanto.*
v^{lle}
12.

v^{lle} Op: 5, N° 2. 2^e en Sol min.
ten.
sp. *Adagio sostenuto espress.*
12.

Op: 17, 6^e en Fa. *All^o moderato.*
7.50.

Op: 30, N° 2. 10^e en Ut min. *All^o con brio.*
10.

Op: 96, 14^e en Sol. *All^o moderato.*
10.

Op: 12, N° 1. 3^e en Ré maj. *All^o con brio.*
9.

Op: 25, 7^e en La min. *Presto.*
9.

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

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

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

Op: 24, 8^e en Fa. *Allegro.*
9.

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

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

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

RONDO POSTHUME
EN SOL.

Allegro

PIANO et VIOLON.
PRIX: 6^f

v^{lle} 7 VARIATIONS SUR LE DŒU DE LA FLÛTE ENCHANTÉE.
Andante.
7.50.

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

12 VARIATIONS SUR SE VUOL BALLARE.
Alliegretto.
9.

v^{lle} 12 VARIATIONS SUR DES COUPLÉTS DE LA FLÛTE.
Alliegretto.
7.50.

12 TRIOS

12 VARIATIONS SUR JUDAS MACCHABÉE.
Alliegretto.
9.

PIANO, VIOLON ET VIOLONCELLE

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

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

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

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

Op: 1, N° 2. 2^e en Sol.
Adagio.
15.

Op: 36, 5^e en Ré.
ff Adagio.
18.

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

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

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

Op: 38, 6^e en Mi b. *Adagio.*
18.

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

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

14 VARIATIONS
PIANO, VIOLON ET VIOLONCELLE.
Andante.
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L. MOUCHELOT
Imprimeur.

Vm 74239 (49)

BEETHOVEN.

MUSIQUE DE CHAMBRE.
ECOLE CLASSIQUE
CONCERTANTE

3^{me}
SONATE PIANO ET VIOLON.
— EN RÉ MAJEUR —

NOUVELLE EDITION
ALARD, FRANCHOMME,
L. DIEMER.

(152 = ♩)

Allegro con brio.

VIOLON.

The musical score for the Violin part is written on 11 staves. It begins with a dynamic marking of *f* and a tempo of *Allegro con brio*. The first staff contains the initial melodic line with a dynamic of *p*. The second and third staves feature rapid sixteenth-note passages with *cresc.* markings. The fourth and fifth staves continue with intricate sixteenth-note patterns, marked with *ff*. The sixth and seventh staves show further development of the sixteenth-note texture, with dynamics ranging from *p* to *sf*. The eighth and ninth staves include a section marked *dolce.* followed by *cresc.* and *p*. The final two staves conclude the piece with a *decresc.* marking.

VIOLON.

The musical score consists of 12 staves of music. The first staff begins with a *pp* dynamic and includes a *cresc.* marking. The second staff features a *tr* (trill) marking and a *ff* dynamic. The third staff has a *sf* dynamic. The fourth staff starts with a *p* dynamic. The fifth staff begins with a *p* dynamic. The sixth staff starts with a *pp* dynamic. The seventh staff begins with a *pp* dynamic. The eighth staff starts with a *cresc.* marking and a *ff* dynamic. The ninth staff begins with a *p* dynamic. The tenth staff starts with a *cresc.* marking. The eleventh staff begins with a *sf* dynamic. The twelfth staff starts with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 1, 2, 3, 4).

VIOLON.

Violin score for measures 1-92. The music is in G major and 2/4 time. It features a variety of dynamic markings including *p*, *sf*, *f*, *pp*, *ff*, *cresc.*, *decresc.*, and *tr.* (trill). The piece includes several trills and slurs, and ends with a fermata.

TEMA CON VARIAZIONI.

Andante con moto.

Theme with variations for measures 92-100. The tempo is *Andante con moto*. The score includes a *2^o Corde* marking. It features a variety of dynamic markings including *p*, *sf*, *f*, *pp*, *ff*, and *cresc.*. The piece includes several slurs and a fermata.

VIOLON.

VAR. II.

VAR. III. Minore.

VAR. IV. Maggiore.

VIOLON.

(♩ = 96)

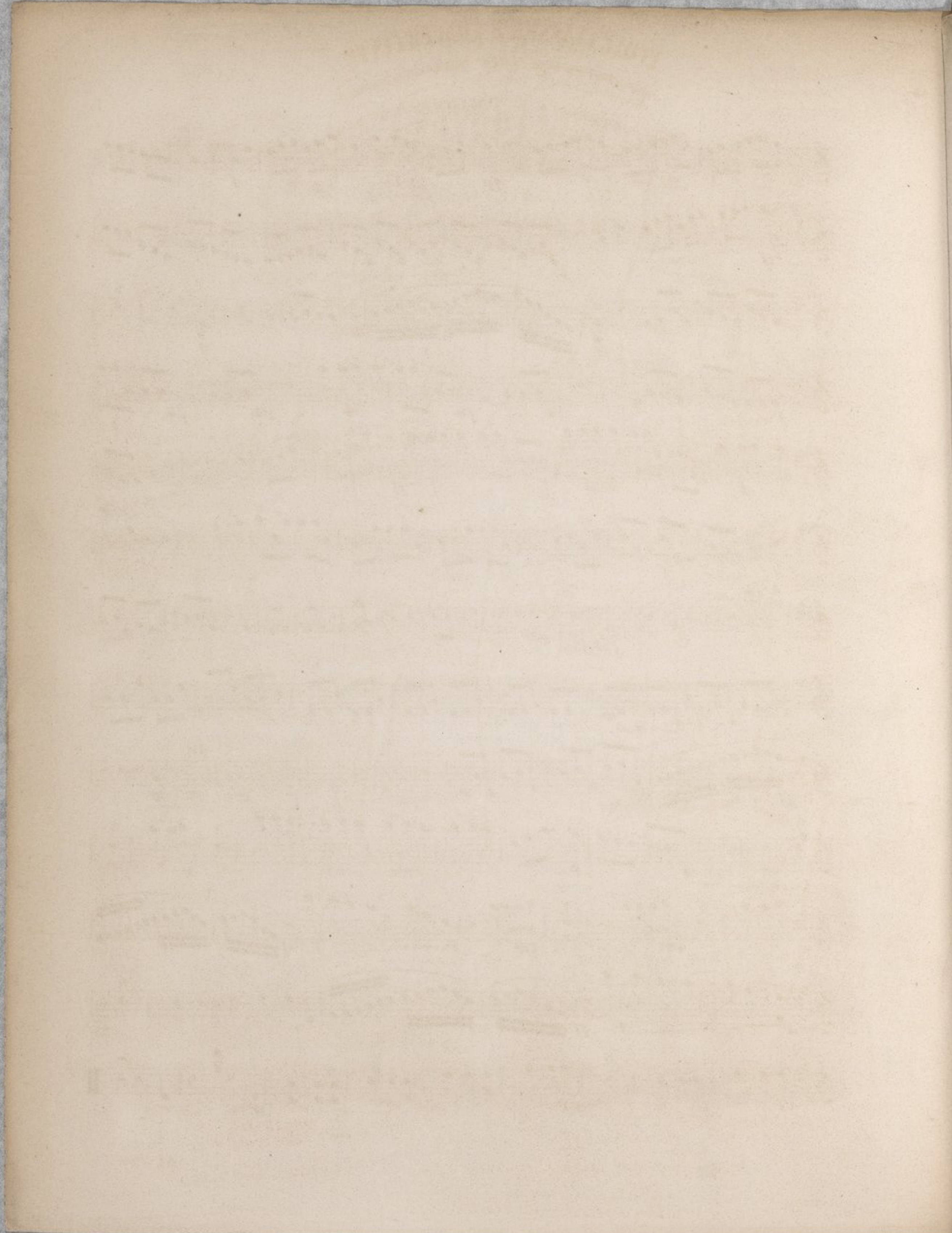
Allegro.

7

RONDO.

VIOLON.

The page contains 14 staves of musical notation for a violin part. The notation includes various dynamics such as *cresc.*, *fp*, *f*, *p*, *sf*, *ff*, *pp*, and *dolce*. There are also performance markings like *1*, *2*, *3*, and *4* indicating fingerings or bowings. The music is written in a treble clef with a key signature of one sharp (F#).



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ALARD, FRANCHOMME & DIEMER

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16 SONATES PIANO, VIOLON OU VIOLONCELLE.

<p><i>Vlle</i> Op: 5. 1^{re} SONATE en Fa. <i>Adagio sostenuto.</i></p> <p>12.</p>	<p>Op: 12. N^o 5. 5^e en Mi b. <i>All^o con spirito.</i></p> <p>9.</p>	<p>Op: 30. N^o 1. 9^e en La maj. <i>Allegro.</i></p> <p>9.</p>	<p>Op: 69. 13^e en La maj. <i>All^o ma non tanto.</i></p> <p>12.</p>
<p><i>Vlle</i> Op: 5. N^o 2. 2^e en Sol min.</p> <p>12.</p>	<p>Op: 17. 6^e en Fa. <i>All^o moderato.</i></p> <p>7.50.</p>	<p>Op: 30. N^o 2. 10^e en Ut min. <i>All^o con brio.</i></p> <p>10.</p>	<p>Op: 96. 14^e en Sol. <i>All^o moderato.</i></p> <p>10.</p>
<p>Op: 12. N^o 1. 3^e en Ré maj. <i>All^o con brio.</i></p> <p>9.</p>	<p>Op: 25. 7^e en La min. <i>Presto.</i></p> <p>9.</p>	<p>Op: 30. N^o 3. 11^e en Sol. <i>All^o assai.</i></p> <p>9.</p>	<p>Op: 102. N^o 1. 15^e en Ut. <i>Andante.</i></p> <p>9.</p>
<p>Op: 12. N^o 2. 4^e en La maj. <i>All^o vivace.</i></p> <p>9.</p>	<p>Op: 24. 8^e en Fa. <i>Allegro.</i></p> <p>9.</p>	<p>Op: 47. 12^e en La. <i>Aud^{te} sostenuto.</i></p> <p>12.</p>	<p><i>Vlle</i> Op: 102. N^o 2. 16^e en Ré maj. <i>All^o con brio.</i></p> <p>9.</p>

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

RONDO POSTHUME
EN SOL.

Allegro

PIANO et VIOLON.

PRIX: 6^f

Vlle 7 VARIATIONS SUR LE DUO DE LA FLÛTE ENCHANTÉE.

Andante.

7.50.

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des
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ET RONDO
PIANO, VIOLON

12 VARIATIONS SUR SE VUOL BALLARE.

Allegretto.

9.

Vlle 12 VARIATIONS SUR DES COUPLETS DE LA FLÛTE.

Allegretto.

7.50.

ou
PIANO ET VIOLONCELLE
PRIX NET: 10^f

12 VARIATIONS SUR JUDAS MACCHABÉE.

Allegretto.

9.

12 TRIOS

PIANO, VIOLON ET VIOLONCELLE

<p>Op: 1. N^o 1. 1^{er} TRIO en Mi b. <i>Allegro.</i></p> <p>15.</p>	<p>Op: 11. 4^e en Si b. <i>All^o con brio.</i></p> <p>12.</p>	<p>Op: 70. N^o 1. 7^e en Ré maj. <i>All^o vivace con brio.</i></p> <p>15.</p>	<p>1^{er} Posthume. 10^e en Si b. <i>Allegretto.</i></p> <p>6.</p>
<p>Op: 1. N^o 2. 2^e en Sol. <i>Adagio.</i></p> <p>15.</p>	<p>Op: 36. 5^e en Ré. <i>ff Adagio.</i></p> <p>18.</p>	<p>Op: 70. N^o 2. 8^e en Mi b. <i>Andantino.</i></p> <p>15.</p>	<p>2^e Posthume. 11^e en Mi b. <i>All^o moderato.</i></p> <p>10.</p>
<p>Op: 1. N^o 3. 3^e en Ut min. <i>Allegro con brio.</i></p> <p>15.</p>	<p>Op: 38. 6^e en Mi b. <i>Adagio.</i></p> <p>18.</p>	<p>Op: 97. 9^e en Si b. <i>All^o Mod^{to}.</i></p> <p>18.</p>	<p>Op: 121. 12^e ADAGIO VARIATIONS et RONDO.</p> <p>12.</p>

14 VARIATIONS
PIANO, VIOLON ET VIOLONCELLE.

Andante.

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L. MOUCHELOT
Imprimeur.

THE CLASSICAL GYMNASIUM

OF THE UNIVERSITY OF CHICAGO

CHICAGO, ILL.

VIOLONCELLE

The musical score consists of ten staves of music for the cello. The notation includes various dynamics such as *f*, *p*, *ff*, *pp*, and *cresc.*. It also features technical markings like *trill*, *tr.*, and *tr.* with wavy lines. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The staves contain a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are also some rests and longer note values. The score is arranged in a single system across ten staves.

VIOLONCELLE

The musical score consists of ten staves of music for the cello. The notation includes various dynamics such as *f*, *ff*, *rf*, *p*, *pp*, *cresc.*, and *decresc.*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings (1-5) and slurs. A *dol.* (dolce) marking is present in the fifth staff. The score concludes with a double bar line and repeat signs.

VIOLONCELLE

And^{te} con moto.

TEMA
con
variazioni.

VIOLONCELLE

Minore.

VAR: 3.

VAR: 4.

p dol.

rf rf cresc: rf p

cresc: rf pp

pp pp

VIOLONCELLE

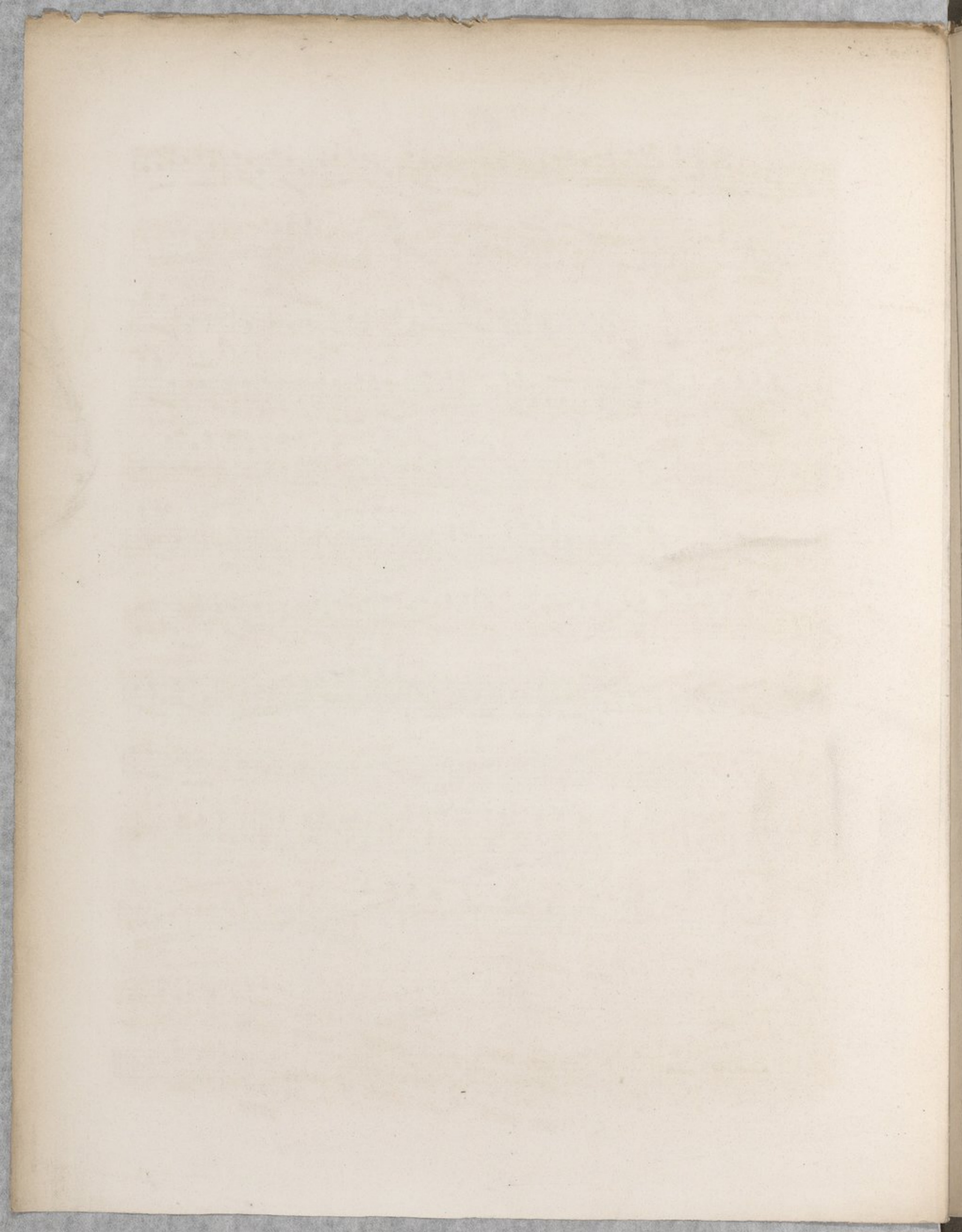
Allegro. 7

RONDO.

p *f* *f* *p* *f* *p* *f* *ff* *p dol.* *cresc.* *f* *p* *f* *f* *p* *f* *cresc.* *f* *pp^{2^a}* *rf* *cresc.* *f* *pp* *cresc.* *fp* *f*

VIOLONCELLE

A page of a musical score for the cello, titled "VIOLONCELLE" and numbered "7". The score consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with many passages marked *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. Some staves include first and second endings. The notation includes various articulations such as staccato and accents. The page concludes with a publisher's mark at the bottom center.



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<p><i>Vlle</i> Op: 5. N° 2. 2^e en Sol min.</p> <p>12.</p>	<p>Op: 17. 6^e en Fa. <i>All^o moderato.</i></p> <p>7.50.</p>	<p>Op: 30. N° 2. 10^e en Et min. <i>All^o con brio.</i></p> <p>10.</p>	<p>Op: 96. 14^e en Sol. <i>All^o moderato.</i></p> <p>10.</p>
<p>Op: 12. N° 1. 3^e en Ré maj. <i>All^o con brio.</i></p> <p>9.</p>	<p>Op: 25. 7^e en La min. <i>Presto.</i></p> <p>9.</p>	<p>Op: 30. N° 3. 11^e en Sol. <i>All^o assai.</i></p> <p>9.</p>	<p>Op: 102. N° 1. 15^e en Et. <i>Andante.</i></p> <p>9.</p>
<p>Op: 12. N° 2. 4^e en La maj. <i>All^o vivace.</i></p> <p>9.</p>	<p>Op: 24. 8^e en Fa. <i>Allegro.</i></p> <p>9.</p>	<p>Op: 47. 12^e en La. <i>And^{te} sostenuto.</i></p> <p>12.</p>	<p><i>Vlle</i> Op: 102. N° 2. 16^e en Ré maj.</p> <p>9.</p>

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Allegro

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PRIX: 6^f

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Andante.

7.50.

Vlle 12 VARIATIONS SUR DES COUPLETS DE LA FLÛTE.

Allegretto.

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Allegro.

15.

Op: 1. N° 2. 2^e en Sol.

Adagio.

15.

Op: 1. N° 3. 3^e en Et 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.*

p dol.

15.

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

p dol.

18.

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

6.

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

10.

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L. MOUCHELOT
Imprimeur.

System 1: Treble clef staff with a melodic line. Bass clef staff with piano accompaniment. Dynamics include *sp* (sforzando piano) and *sf* (sforzando).

System 2: Treble clef staff with melodic line. Bass clef staff with piano accompaniment. Dynamics include *ff* (fortissimo), *p* (piano), and *Cresc:* (crescendo). Fingering numbers are present throughout.

System 3: Treble clef staff with melodic line. Bass clef staff with piano accompaniment. Dynamics include *ff* (fortissimo), *p* (piano), and *Cresc:* (crescendo). Fingering numbers are present throughout.

System 4: Treble clef staff with melodic line. Bass clef staff with piano accompaniment. Dynamics include *ff* (fortissimo), *f* (forte), and *sf* (sforzando). Fingering numbers are present throughout.

System 5: Treble clef staff with melodic line. Bass clef staff with piano accompaniment. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). Fingering numbers are present throughout.

This musical score consists of seven systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). Dynamics include *p* and *f*. The second system continues the grand staff with *f* dynamics. The third system features a vocal line with the instruction *dolce.* and a grand staff with *p* and *cresc.* markings. The fourth system shows a grand staff with *p* and *cresc.* markings. The fifth system includes a vocal line with *Cresc.* and a grand staff with *p* and *cresc.* markings. The sixth system features a vocal line with *p* and *Cresc.* markings, and a grand staff with *Cresc.* markings. The seventh system includes a vocal line with *cresc.* and *p* markings, and a grand staff with *p* markings. Fingerings and slurs are used throughout the piano parts.

System 1: Treble clef with notes and rests. Bass clef with notes and rests. Dynamics: *f*, *pp*, *cresc.*, *f*, *fp*, *decres.*, *pp*.

System 2: Treble clef with notes and rests. Bass clef with notes and rests. Dynamics: *p*, *decres.*, *pp*, *cresc.*, *pp*, *cresc.*.

System 3: Treble clef with notes and rests. Bass clef with notes and rests. Dynamics: *f*, *p*, *cresc.*, *f*, *tr*, *p*, *cresc.*, *f*. Includes fingerings: 5, 4, 1, 4, 5, 4, 4, 4, 4.

System 4: Treble clef with notes and rests. Bass clef with notes and rests. Dynamics: *ff*, *ff*, *p*, *cresc.*, *p*, *cresc.*.

System 5: Treble clef with notes and rests. Bass clef with notes and rests. Dynamics: *f*, *f*. Includes fingerings: 5, 4, 3, 1, 3, 5, 1, 3.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system features a complex, fast-moving bass line with dynamic markings of *f* and *ff*. The second system has a more melodic upper staff with a *p* dynamic. The third system continues the intricate bass line with various fingering numbers (1-5) and slurs. The fourth system shows a melodic line in the upper staff with a *p* dynamic. The fifth system features a melodic line in the upper staff with a *mp* dynamic. The sixth system concludes with a melodic line in the upper staff and a *pp* dynamic in the bass. The notation includes numerous slurs, ties, and fingering numbers throughout.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *pp* is present in both staves.

Second system of musical notation, consisting of a single treble clef staff and a grand staff. The music continues with similar melodic and rhythmic patterns. The dynamic marking *pp* is present in both staves.

Third system of musical notation, consisting of a single treble clef staff and a grand staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *cresc.* is present in the treble staff, and *ff* is present in the bass staff.

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. The music continues with similar melodic and rhythmic patterns. The dynamic marking *p* is present in the treble staff, and *pp* is present in the bass staff.

Fifth system of musical notation, consisting of a single treble clef staff and a grand staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *cresc.* is present in the treble staff, and *pp* and *f* are present in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and a 'Cresc.' marking. The lower staff is in bass clef and contains a bass line with slurs and a 'f' marking. The key signature has one sharp (F#).

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and a 'ff' marking. The lower staff is in bass clef and contains a bass line with slurs and a 'f' marking. The key signature has one sharp (F#).

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and a 'f' marking. The lower staff is in bass clef and contains a bass line with slurs and a 'ff' marking. The key signature has one sharp (F#).

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and a 'ff' marking. The lower staff is in bass clef and contains a bass line with slurs and a 'p' marking. The key signature has one sharp (F#).

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and a 'p' marking. The lower staff is in bass clef and contains a bass line with slurs and a 'f' marking. The key signature has one sharp (F#).

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *sf* and contains a melodic line with some triplet markings. The grand staff below features a complex accompaniment with many sixteenth notes and slurs.

Second system of musical notation. The treble staff starts with the instruction *dolce.* and contains a melodic line with a *rit.* marking. The grand staff below has a *cresc.* marking and features a dense accompaniment of sixteenth notes.

Third system of musical notation. The treble staff has a *Cresc.* marking and contains a melodic line with some rests. The grand staff below has a *cresc.* marking and features a dense accompaniment of sixteenth notes.

Fourth system of musical notation. The treble staff has a *Cresc.* marking and contains a melodic line with some rests. The grand staff below has a *cresc.* marking and features a dense accompaniment of sixteenth notes.

Fifth system of musical notation. The treble staff has a *p* marking and contains a melodic line with some rests. The grand staff below has a *fp* marking and features a dense accompaniment of sixteenth notes.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a *Cresc.* marking. It features a melodic line with slurs and a fermata. The lower staff (bass clef) has a *Cresc.* marking and contains a complex accompaniment with slurs and fingering numbers (1, 2, 3, 4, 5).

Second system of musical notation. The upper staff starts with a piano (*p*) dynamic and a *Cresc.* marking, followed by a *f* dynamic and a trill. The lower staff begins with a piano (*p*) dynamic and a *Cresc.* marking, then moves to a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. It includes slurs and fingering numbers.

Third system of musical notation. The upper staff starts with a piano (*p*) dynamic and a *Cresc.* marking. The lower staff begins with a piano (*p*) dynamic and a *Cresc.* marking, then moves to a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. It features slurs and fingering numbers.

Fourth system of musical notation. The upper staff starts with a forte (*f*) dynamic and a slur. The lower staff begins with a forte (*f*) dynamic and a slur, followed by a fortissimo (*ff*) dynamic. It includes slurs and fingering numbers.

Fifth system of musical notation. The upper staff starts with a fortissimo (*ff*) dynamic. The lower staff begins with a fortissimo (*ff*) dynamic and contains a complex accompaniment with slurs and fingering numbers (1, 2, 3, 4, 5).

Andante con moto. (92 = ♩)

(92 = ♩)
TEMA
con
Variazioni.

Andante con moto.

p *sf*

2^a corde.

cresc.

f *p*

cresc. *f* *p*

cresc. *sf* *p*

VAR. 1

VAR. 2

The musical score is arranged in three systems, each with a violin part on a single staff and a piano part on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*Cresc.*) and a fortissimo (*ff*) dynamic. The third system includes a piano (*p*) dynamic and concludes with a double bar line. The piano part is characterized by dense chordal textures and arpeggiated figures, while the violin part features melodic lines with slurs and accents.

Miure. *p* *Cresc:* *sf* *Gresc:*

Minore. *ff* *p* *Cresc:*

VAR. 5

staccato. *ff* *sf* *sf* *sf* *sf* *p* *Cresc:*

ff *p* *Cresc:* *ff* *ff*

This musical score is arranged in four systems, each containing a violin part and a piano accompaniment. The violin part is written in treble clef, and the piano part is in bass clef. The score includes various dynamic markings: *p* (piano), *Cresc.* (crescendo), and *ff* (fortissimo). The piano part features complex textures with triplets, sixteenth-note patterns, and slurs. The violin part includes slurs, accents, and fingerings. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece concludes with a double bar line.

pp

pp

pp

pp

Allegro. (96 = ♩.)

RONDO.

Allegro. (96 = ♩.)

p

f

f

f

f



Musical score for a piano piece, page 18. The score consists of six systems of music, each with a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The piece features various dynamics including *p*, *sf*, *f*, *ff*, and *cresc.*, along with articulation like *dolce*. Fingerings are indicated with numbers 1-5. The music includes complex passages with triplets and sixteenth-note runs.

The musical score on page 19 is arranged in six systems. Each system typically contains a vocal line (treble clef) and a grand staff (treble and bass clefs). The first system begins with a vocal line and a grand staff. The second system continues with a vocal line and a grand staff. The third system features a vocal line and a grand staff with dynamic markings 'Cresc.' in both the vocal and piano parts. The fourth system includes a vocal line and a grand staff with dynamic markings 'f' and 'tr' (trills) in the piano part. The fifth system shows a vocal line and a grand staff. The sixth system concludes with a vocal line and a grand staff. The music is written in a key with one sharp (F#) and a 3/4 time signature.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, ties, and fingerings. Dynamics range from *p* (piano) to *pp* (pianissimo) and *sf* (sforzando). Performance instructions include *dolce.*, *Cresc.*, and *decresc.*. The piece concludes with a double bar line and a final chord.

p *dolce.*
p *p dolce.*
pp *Cresc.*
pp *Cresc.*
pp *sf*
pp *sf*
pp *decresc.* *pp* *pp* *Cresc.*

Musical system 1: Treble clef staff with notes and rests, dynamic markings *f* and *sf*. Bass clef staff with chords and notes, dynamic markings *sp* and *f*.

Musical system 2: Treble clef staff with notes and rests, dynamic markings *f* and *sf*. Bass clef staff with chords and notes, dynamic markings *f* and *p*.

Musical system 3: Treble clef staff with notes and rests, dynamic markings *f* and *p*. Bass clef staff with chords and notes, dynamic markings *f* and *p*. Includes fingerings 1, 2, 3, 4, 1, 3.

Musical system 4: Treble clef staff with notes and rests, dynamic markings *f* and *p*. Bass clef staff with chords and notes, dynamic markings *f* and *p*.

Musical system 5: Treble clef staff with notes and rests, dynamic markings *f* and *ff*. Bass clef staff with chords and notes, dynamic markings *f* and *p*.

p dolce.

dolce.

cresc.

f

p

f

p

cresc.

cresc.

ff

p

cresc.

cresc.

sf

ff

The musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The piano part is written in two staves (treble and bass clef). Dynamics include *p*, *f*, *pp*, *ff*, and *cresc.*. Fingerings are indicated by numbers 1-5. The score features various musical notations such as slurs, ties, and ornaments.

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10	10 ^o — en sol	6 »
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89	22 ^o — en sol mineur	9 »
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