

A Monsieur Armand PARENT.

Scherzo - Fantaisie

POUR

Harpe (ou Piano) et Violon

PAR

H. R E N I É

Prix net : 3 fr.

Du même auteur :

Andante Religioso pour Harpe et Violon (ou Violoncelle). *Net : 2 fr.*

ALPHONSE BOULE

175, Rue de la Harpe

Paris, LOUIS ROUHIER, Editeur
1, Boulevard Poissonnière

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SCHERZO-FANTASIE

Pour VIOLON et HARPE (ou PIANO)

H. RENIÉ

Allegro vivace.

VIOLON

HARPE

PIANO

(1)

pp

p

sf

pp cresc. e acc.

glissando.

ff

tr.

(1) Nota. — La partie de piano est indiquée que lorsqu'elle diffère de la partie originale pour harpe.
Anc^{re} M^{re} L. LALOUE, L. ROUHIER Succ^r Editeur, 5, B^{te} Poissonnière L. R. 46.

First system of the musical score. It features a vocal line at the top and two piano accompaniment staves below. The vocal line begins with a *pp* (pianissimo) dynamic and includes lyrics: *sol*, *ré*, *do*, *fa*. The piano accompaniment includes a *f* (forte) dynamic in the vocal staff and a *ff* (fortissimo) dynamic in the piano staves. The piano part includes a melodic line with a slur and a crescendo hairpin.

Second system of the musical score. The vocal line continues with a *mf* (mezzo-forte) dynamic. The piano accompaniment features a *p* (piano) dynamic in the vocal staff and a *f* (forte) dynamic in the piano staves. The piano part includes a melodic line with a slur and a crescendo hairpin.

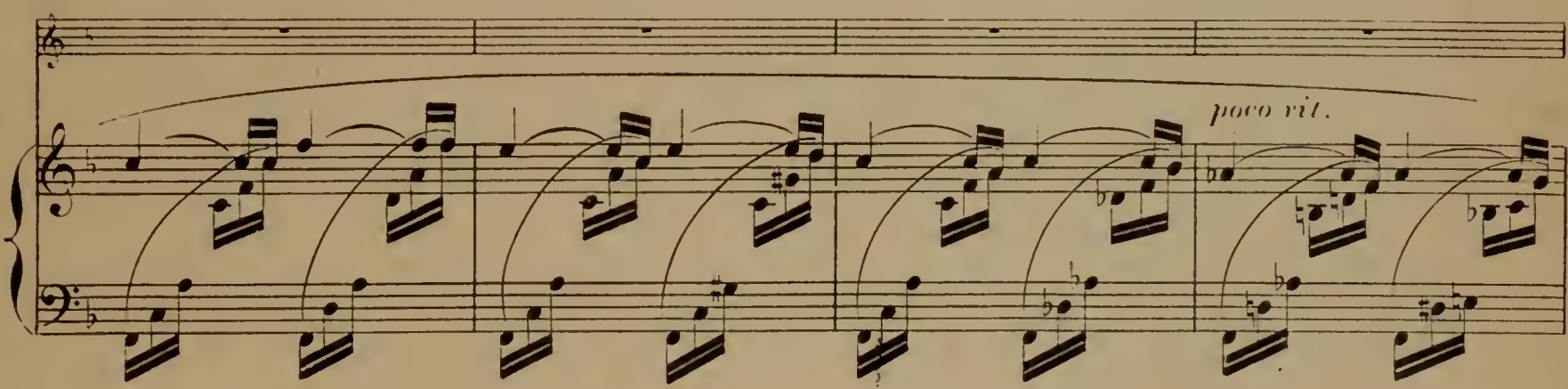
Third system of the musical score. The vocal line includes a *tr* (trill) and a *pp* (pianissimo) dynamic. The piano accompaniment features a *p* (piano) dynamic in the vocal staff and a *ff* (fortissimo) dynamic in the piano staves. The piano part includes a melodic line with a slur and a crescendo hairpin.

Un peu retenu.

The musical score is written for piano and consists of four systems, each containing four staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with slurs and accents. The first system includes the dynamic marking *pp legg.* and the second system includes *pp leggerissimo.*. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation is dense, with many notes beamed together in groups, creating a rapid, flowing texture. The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall style is characteristic of late 19th or early 20th-century piano music.



Musical score system 1, featuring a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in 6/8 time, marked *Plus lent.* The piano accompaniment features a rapid sixteenth-note glissando in the right hand, marked *glissando.* and *ff*. The left hand provides harmonic support with chords and single notes. A dynamic marking of *p* appears in the vocal line. The system concludes with a repeat sign.



Musical score system 2, continuing the piano accompaniment. It features a series of arpeggiated chords in both hands, marked *poco rit.* The right hand plays a sequence of eighth-note chords, while the left hand plays a corresponding sequence of eighth-note chords.



Musical score system 3, continuing the piano accompaniment. It features a series of arpeggiated chords in both hands, marked *Tempo.* and *pp*. The right hand plays a sequence of eighth-note chords, while the left hand plays a corresponding sequence of eighth-note chords.



Musical score system 4, continuing the piano accompaniment. It features a series of arpeggiated chords in both hands, marked *poco animato.* and *p*. The right hand plays a sequence of eighth-note chords, while the left hand plays a corresponding sequence of eighth-note chords. The system concludes with a repeat sign.

The musical score consists of five systems, each with a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano part begins with a series of chords. The melodic line has a *p* (piano) dynamic marking.

System 2: The piano part has a *rit. b.* (ritardando, bass) marking. The melodic line has a *p* marking. The system concludes with a *mf* (mezzo-forte) *Tempo.* (Tempo) instruction.

System 3: The piano part has a *cresc.* (crescendo) marking. The melodic line has a *cresc.* marking. The system concludes with a *f* (forte) *Tempo.* instruction.

System 4: The piano part has a *pochissimo rit.* (very little ritardando) marking. The melodic line has a *pochissimo rit.* marking. The system concludes with a *p* (piano) *Tempo.* instruction.

System 5: The piano part has a *cresc.* marking. The melodic line has a *cresc.* marking. The system concludes with a *poco a poco.* (little by little) instruction.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The notation includes various dynamics and tempo markings:

- System 1:** The vocal line begins with a forte (*f*) dynamic and a *rall.* (rallentando) tempo marking. The piano accompaniment also starts with *f*. The system concludes with a *ppp* (pianissimo) dynamic and a *Tempo.* marking.
- System 2:** The piano accompaniment continues with a *f* dynamic. The vocal line includes markings for *rall.*, *lento*, and *do.* (do). The system ends with a *p* (piano) dynamic and a *tempo.* marking.
- System 3:** The vocal line is marked *un poco animato.* The piano accompaniment continues with a *f* dynamic.
- System 4:** The vocal line is marked *un poco animato.* The piano accompaniment includes a *cresc.* (crescendo) marking.
- System 5:** The vocal line starts with a *f* dynamic and ends with a *ff* (fortissimo) dynamic. The piano accompaniment also starts with *f* and ends with *ff*.

pp calmo.

pp

sempre. pp

ppp

p legg.

The musical score consists of four systems, each with a single treble staff and a grand staff (treble and bass). The first system begins with a piano (*pp*) and *calmo.* marking. The second system continues the piano texture. The third system introduces the *sempre. pp* marking. The fourth system features a *ppp* marking and concludes with a *p legg.* marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Tempo 1°

Tempo 1°

Tempo 1°

*p legg.**f**sf**cresc.**mf**p**f**p**tr**f*

8

*pp**p**cresc.**ff**ff*

legg.

Tempo.

pp legg.

7

pp

6

cresc.

pp

cresc.

f p

cresc.

f

24

L.R. 46.

f *legg.* *pp* *piu presto.*

f *legg. pp*

f *pp legg.*

poco

lub. *mi b. si b.* *re b.* *re #. fa #.* *la b.*

sempre stacc.

a *poco.* *cresc.* *acc.* *pizz.*

a *dob. fab.* *lub.* *ff* *la #.* *ff sec.*

si b. mi b. sol #.

ff *D* *G* *8* *ff* *sec.*

A Monsieur Armand Parent.

SCHERZO-FANTAISIE

VIOLON et HARPE (ou PIANO)

H. RENIÉ

All^o vivace.

VIOLON.

p *pp* *cresc.* *acc.* *f* *pp* *pp* *cresc.* *p* *f* *pp* *mf* *pp cresc. e acc.* *f* *Un peu retenu.* *f* *Plus lent.* *pp* *p* *poco animato.* *p* *cresc.*

poch.^{mo} rit. mf Tempo. poch.^{mo} rit. p
f rall. ppp Tempo.
un poco animato. cresc. f
ff pp calmato.
ppp p legg.
Tempo 1^o cresc. mf
poco accel. f pp
leggerissimo cresc.
f pp
f pp legg. più presto.
pizz. poco a poco cresc. e acc. ff

