



N° 78

ALFRED CASELLA

# BARCAROLA

ET

# SCHERZO

Flûte et Piano

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à Ph. GAUBERT

# 1. BARCAROLA

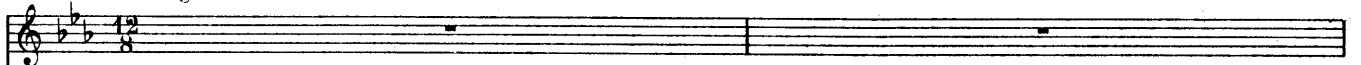
pour Flûte et Piano

Alfred CASELLA

1903

Allegretto, ma ben moderato alla Barcarola

FLÛTE



Allegretto, ma ben moderato alla Barcarola

PIANO



*p* espressivo



*mp*



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ALBERT J. ANDRAUD  
WORLDWIDE MUSIC

First system of musical notation. The upper staff (treble clef) begins with a *Cresc.* marking and ends with a *f* dynamic. The lower staff (bass clef) includes markings for *espressivo* and *dimin.*

Second system of musical notation. The upper staff starts with a *p* dynamic and ends with a *mf* dynamic. The lower staff starts with a *p* dynamic.

Third system of musical notation. The upper staff ends with a *più f* dynamic. The lower staff includes markings for *marcato* and *p*.

Fourth system of musical notation. The upper staff includes markings for *espressivo*, *cresc.*, *f*, and *dim.*. The lower staff includes markings for *più f*, *cresc.*, and *f dim.*. The system concludes with a double bar line and a repeat sign.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats and the time signature is 6/8. The first measure is marked with a dynamic of *p* and the instruction *senza affrettare*. The second measure is marked with a dynamic of *più p*. The music features flowing sixteenth-note passages in the treble and accompaniment in the grand staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats and the time signature is 6/8. The first measure is marked with a dynamic of *p*. The second measure is marked with a dynamic of *p espressivo*. The music continues with sixteenth-note passages and accompaniment.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats and the time signature is 6/8. The first measure is marked with a dynamic of *pp*. The second measure is marked with a dynamic of *pp* and the instruction *dim. ancora*. The music features sixteenth-note passages and accompaniment.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats and the time signature is 6/8. The first measure is marked with a dynamic of *p*. The second measure is marked with a dynamic of *mf*. The third measure is marked with a dynamic of *più p*. The fourth measure is marked with a dynamic of *ppp*. The fifth measure is marked with a dynamic of *mf*. The sixth measure is marked with a dynamic of *dim.*. The instruction *poco cresc.* spans across the second and third measures. The music features sixteenth-note passages in the treble and accompaniment in the grand staff.

*poco rall.* *Tempo I<sup>o</sup>*  
*p cantabile ed espressivo assai*

*poco rall.* *Tempo I<sup>o</sup>*  
*p*  
8<sup>ve</sup>

*mf* *egualmente*  
sempre 8<sup>ve</sup>

*più f*  
8<sup>ve</sup>

*poco affrettando* *cresc.*  
*suivez*  
*più f*

8

*f* più appassionato

System 1: Treble clef with a melodic line starting at measure 8, marked *f* più appassionato. Piano accompaniment in bass clef with chords and a bass line.

8

*molto* *f*

*cresc.* *f*

8<sup>va</sup>

System 2: Treble clef with a melodic line starting at measure 8, marked *molto* *f*. Piano accompaniment in bass clef with chords and a bass line. Includes the marking *cresc.* and *f*. An 8<sup>va</sup> marking is present below the piano part.

*dim. molto* *p*

*dim. molto* *p*

System 3: Treble clef with a melodic line marked *dim. molto* and *p*. Piano accompaniment in bass clef with chords and a bass line, also marked *dim. molto* and *p*.

8

*p* *dim.*

System 4: Treble clef with a melodic line starting at measure 8, marked *p*. Piano accompaniment in bass clef with chords and a bass line, marked *dim.*

Tempo I°

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and the instruction *espressivo assai*. It features a long, expressive slur. The bottom two staves are piano accompaniment in bass clef, starting with a pianissimo (*ppp*) dynamic and a *cresc.* (crescendo) instruction. The bass line includes an *8ve* (octave) marking. Dynamics include *mf* (mezzo-forte).

Second system of musical notation. The top staff continues the melodic line with a *poco f* (poco forte) dynamic. The piano accompaniment continues with a *più f* (più forte) dynamic. The piano part features a series of chords and a steady eighth-note bass line.

Third system of musical notation. The top staff shows a *rall. e dim.* (rallentando e diminuendo) instruction leading to a *p* (piano) dynamic, followed by a *a Tempo I°* (allegretto) marking. The piano accompaniment also features a *rall.* instruction and a *p* dynamic. The piano part includes a complex rhythmic pattern with dotted notes and rests.

Fourth system of musical notation. This system continues the piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, featuring many dotted notes and rests. The top staff continues the melodic line with a similar rhythmic pattern.



First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The piano part includes dynamic markings: *f* (forte), *espressivo*, *dim.* (diminuendo), and *pp* (pianissimo).

Third system of musical notation. The piano part includes dynamic markings: *pp* (pianissimo) and *dolcissimo* (dolcissimo).

Fourth system of musical notation. The piano part includes dynamic markings: *pp* (pianissimo) and *ppp* (pianississimo). A *Ped.* (pedal) marking is present below the bass staff.

Fifth system of musical notation. The piano part includes a *pppp* (pianississimo) dynamic marking. A *trp* (triple piano) marking is present above the bass staff. A *\**  (asterisk) is located at the bottom right of the system.

## 2. SCHERZO

FLÛTE

Presto assai

*p*

PIANO

Presto assai

*p*

*p sempre staccato assai*

*f*

*f*

*dim.*

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 key signature has two flats. The top staff contains a melodic line with slurs and a dynamic marking of *f*. The grand staff contains a piano accompaniment with a dynamic marking of *p* at the beginning, followed by *f*, and *dim.* towards the end.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with a dynamic marking of *p* repeated several times. At the end of the system, the instruction *staccato sempre* is written.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with slurs and a dynamic marking of *f* at the end. The grand staff contains a piano accompaniment with a dynamic marking of *mf* at the end.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f*. The lower staff (bass clef) also begins with *f*. The system concludes with dynamic markings *pp subito* and *cresc. assai*.

Second system of musical notation. The upper staff begins with a dynamic marking of *f*. The lower staff begins with *pp subito* and concludes with *cresc.*. The system ends with a *marcato* marking.

Third system of musical notation. The upper staff features a dynamic marking of *ff*. The lower staff begins with a dynamic marking of *f*. The system concludes with a dynamic marking of *f*.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *f* and includes the instruction *Piu presto assai* and *accelerando sino alla fine*. The lower staff begins with *f* and includes the instruction *p staccatissimo*. The system concludes with the instruction *sfp più presto assai*.

First system of musical notation. The upper staff features a melodic line with dynamics *p*, *f*, and *p*. The lower staff is a piano accompaniment with a *p* dynamic marking.

Second system of musical notation. The upper staff has dynamics *f* and *p*. The lower staff has dynamics *pp* and *p*.

Third system of musical notation. The upper staff is marked *Prestissimo possibile* and *dim sino alla fine*. The lower staff is marked *ppp*, *pp*, and *prestissimo possibile*.

Fourth system of musical notation. The upper staff ends with a *FINE* marking and a 6/16 time signature. The lower staff ends with a *FINE* marking and a 6/16 time signature.

Vivace molto ♩ = ♩. préc.

*espressivo dolce*

*p sempre*

Ped.

*p*

*pp*

Ped.

*f espressivo*

*mf*

*dim.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a long melodic line marked *p molto*. The grand staff below features a piano accompaniment with chords and a rhythmic bass line. The piano part starts with *pp* and includes a *ppp* marking. A *Ped.* (pedal) instruction is located below the bass staff.

Second system of musical notation, continuing the grand staff from the first system. The piano accompaniment continues with a steady rhythmic pattern. A *p* marking is present in the middle of the system. The top staff has a *mf dolce* marking.

Third system of musical notation. The piano accompaniment continues with a consistent rhythmic pattern. The top staff features a melodic line with some chromatic movement.

Fourth system of musical notation. The piano accompaniment continues. The top staff has a *mf* marking and an *assai* marking. The system concludes with a *dim.* (diminuendo) marking in the piano part.

ppp *dolcissimo*

ppp

This system contains the first two staves of music. The upper staff features a melodic line with a long slur. The lower staff is a piano accompaniment with a steady eighth-note pattern. The dynamic marking *ppp* is present in both staves.

*espressivo*

*p*

This system contains the next two staves. The upper staff continues the melodic line with some chromaticism. The lower staff continues the piano accompaniment. The dynamic marking *p* is placed in the lower staff.

*cresc.*

*f*

*mf*

5

This system contains the third and fourth staves. The upper staff shows a crescendo leading to a fortissimo (*f*) dynamic. The lower staff features a mezzo-forte (*mf*) section with a five-fingered chord marked with a '5'.

*dim.*

5

This system contains the fifth and sixth staves. The upper staff begins with a decrescendo (*dim.*). The lower staff continues with the five-fingered chords, with another '5' marking.



*p* *dim.*

*f* *pp* *ppp* *pp*

*f* *pp* *perdendosi* *ppp* *morendo*

*p* *pppp*

Scherzo da capo al signo  $\text{S}$   
sino al FINE

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Allegretto scherzando

Le Recueil. Prix net: 35<sup>f</sup>

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - I. ANDALUZA'. The score is written for piano in 3/4 time, featuring a lively and playful melody in the right hand and a supporting bass line in the left hand.

## F. DE LA VIÑA - SEIS IMPRESIONES - II. CULTO ANTIGUO

Andante molto

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - II. CULTO ANTIGUO'. The score is written for piano in 3/4 time, characterized by a slow and solemn mood. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p*.

## F. DE LA VIÑA - SEIS IMPRESIONES - III. MELODIA

Allegretto

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - III. MELODIA'. The score is written for piano in 3/4 time, featuring a light and graceful melody in the right hand and a simple accompaniment in the left hand.

## F. DE LA VIÑA - SEIS IMPRESIONES - IV. ERA EL DRAGÓN...

Allegro  $\text{♩} = 116$

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - IV. ERA EL DRAGÓN...'. The score is written for piano in 3/4 time, featuring a fast and rhythmic melody in the right hand with triplets, and a bass line in the left hand. Dynamic markings include *p* and *f*.

## F. DE LA VIÑA - SEIS IMPRESIONES - V. SUEÑOS

Lento moderato

*espressivo*

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - V. SUEÑOS'. The score is written for piano in 3/4 time, featuring a slow and expressive melody in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *f*, *p*, and *espressivo*. Pedal markings (*Ped.*) are present.

## F. DE LA VIÑA - SEIS IMPRESIONES - VI. LA FUENTE ABANDONADA

Moderato

Musical score for 'F. DE LA VIÑA - SEIS IMPRESIONES - VI. LA FUENTE ABANDONADA'. The score is written for piano in 3/4 time, featuring a moderate melody in the right hand and a bass line in the left hand. Dynamic markings include *p*, *m.d.*, *d.*, and *ir.*. Pedal markings (*Ped.*) and star symbols (*★*) are used throughout.

# LES CHEFS-D'OEUVRE DE LA MUSIQUE ESPAGNOLE

## O. ESPLÁ - SCHERZO

Allegro justo

Prix net

12<sup>f</sup>

armonioso  
p  
p  
suave  
pp

## O. ESPLÁ - LA PÁJARA PINTA - PIEZAS INFANTILES - I "EL CONDE DE CABRA"

Le Recueil. Prix net: 18<sup>f</sup>

Allegretto mosso  $\text{♩} = 128$   
Aire de Marche

pp  
p  
p

## O. ESPLÁ - LA PÁJARA PINTA - PIEZAS INFANTILES - II "LA VIUDITA DEL CONDE LAUREL"

Tempo de Mazurka  $\text{♩} = 48$

p  
poco sf  
dim.

## O. ESPLÁ - LA PÁJARA PINTA - PIEZAS INFANTILES - III "ANTON PIRULERO"

Allegro vivo  $\text{♩} = 96$

p  
poco  
pp

## J. TURINA - RECUERDOS DE MI RINCÓN (Tragedia comica)

Le Recueil. Prix net: 18<sup>f</sup>

Lento

pp algo cantado  
pp  
p

## J. TURINA - LA LEYENDA DE LA GIRALDA - Noche sevillana

Le Recueil. Prix net: 18<sup>f</sup>

Lento  $\text{♩} = 50$

pp  
8  
Sa baja