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à Madame ALFRED KOEHLIN-SCHWARTZ.

CINQ-MARS

Opéra de Ch. GOUNOD.

FANTAISIE

Pour VIOLONCELLE et PIANO

ERNEST NATHAN. Op. 93.

Tempo di Marcia.

VIOLONCELLE.

ff

Andantino. CAVATINE.

p 2^{me} Corde.

animez.

cresc.

cresc. f dim.

très expressif

p *ad lib: très élégant.*

rit. *ff con expres.* *dim.* *6* *6* *6* *2^e corde.*

delicat *retenu.* *f*

a piacere.

2^e corde. *3^e corde.*

3 1 1

VIOLONCELLE.

BALLET(CHOEUR)

très léger.

p

cresc. *f* *ff*

ff 6 6 6 6

tr *tr* *tr* *ff*

Tempo di Polacca.

p *très léger.*

VIOLONCELLE.

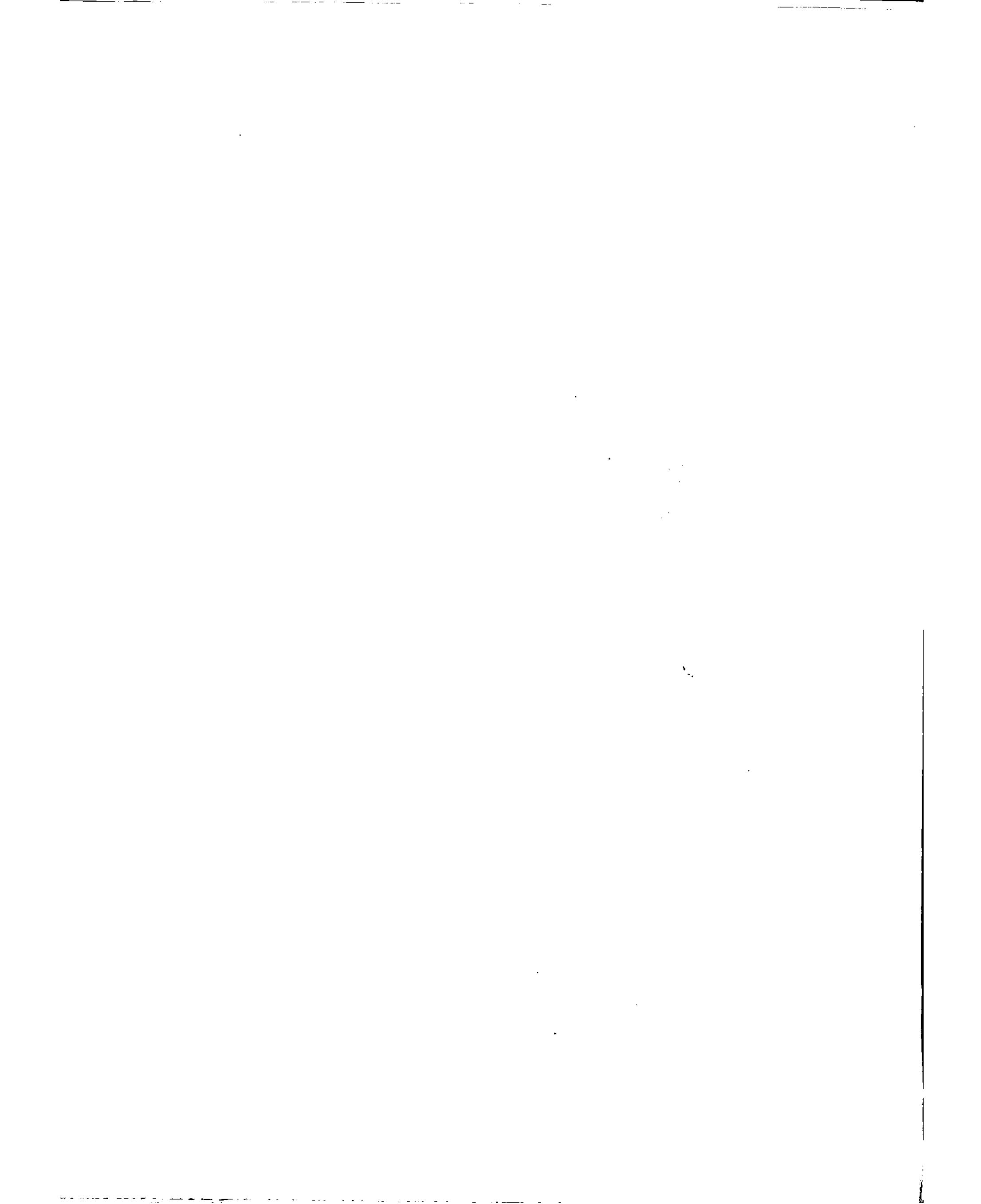
The musical score consists of ten staves of music. The first four staves feature a melodic line with various ornaments and slurs. The fifth staff is marked "1^{re} corde." and includes a "cresc. large." marking. The sixth staff is marked "avec force." and "ff". The seventh staff is marked "douce." and features a long, sweeping slur. The eighth, ninth, and tenth staves continue the melodic line with various slurs and ornaments.

VIOLONCELLE.

The musical score consists of ten staves of music for the cello. The first three staves are in a single system. The fourth staff begins a new system with the instruction *large.* and *attaca subito.* The fifth staff continues this system with *Tempo 1^o* and dynamic markings *ff*, *p*, and *très léger.* The remaining six staves continue the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the score. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

VIOLONCELLE.

The musical score for the cello part on page 7 consists of eight staves. The first two staves are in treble clef, while the remaining six are in bass clef. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The score is characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo), *f* (forte), and *cresc.* (crescendo). Specific instructions include *4^e Corde.* (4th string) and *4* (fingerings). The piece concludes with a final chord on the 4th string, marked with a *1* (fingerings).



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CINQ-MARS

Opéra de Ch. GOUNOD.

FANTAISIE

Pour VIOLONCELLE et PIANO

ERNEST NATHAN. Op: 93.

Tempo di Marcia.

VIOLONCELLE.

PIANO. *ff*

The musical score is arranged in four systems. Each system contains a single staff for the Violoncelle (bass clef) and a grand staff for the Piano (treble and bass clefs). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* and *V* are used throughout. The score includes several slurs and phrasing marks. The key signature is one sharp (F#).

CAVATINE.
Andantino.

The first system of the Cavatine consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in the treble clef, marked with a 'p' (piano) dynamic. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment pattern. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system continues the musical piece. It includes a marking 'p 4. corde.' (piano, 4th string) above the vocal line. The piano accompaniment features a prominent 'pp' (pianissimo) dynamic marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system of the Cavatine continues the melodic and harmonic development. The vocal line and piano accompaniment maintain the established style. The piano accompaniment features a consistent accompaniment pattern with various chordal textures.

The fourth system of the Cavatine concludes the piece. It is marked 'animato.' (allegretto), indicating a change in tempo. The vocal line and piano accompaniment both show more rhythmic activity and dynamic contrast compared to the previous sections.

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 contains a melodic line with the instruction *cresc.* written below it. The grand staff contains a piano accompaniment with the instruction *cresc.* written below the treble clef staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff contains a melodic line with instructions *cresc.*, *f*, *dim.*, and *p* written below it. The grand staff contains a piano accompaniment with the instruction *cresc.* written below the treble clef staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff contains a melodic line with instructions *très expressif.*, *f*, and *rit.* written below it. The grand staff contains a piano accompaniment with long, sustained notes in both the treble and bass clefs.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff contains a melodic line with instructions *dim.*, *6*, *6*, and *delicat. retenu.* written below it. The grand staff contains a piano accompaniment with long, sustained notes in both the treble and bass clefs.

The image displays a musical score for guitar and piano, consisting of four systems of staves. Each system includes a guitar staff at the top and a piano grand staff (treble and bass clefs) below it. The score is annotated with several performance instructions:
 - The first system has the instruction "retenu." written below the guitar staff.
 - The second system features "2^e Corde." and "3^e Corde." written above the guitar staff, and "rit." written below the guitar staff.
 - The third system includes fingering numbers (1, 2, 3) above the guitar staff.
 - The fourth system shows a key signature change from one flat to two flats at the end of the piece.
 The piano accompaniment consists of chords and melodic lines in both hands, often with slurs and ties. The guitar part features complex rhythmic patterns, including sixteenth-note runs and arpeggiated chords.

BALLET. (CHŒUR)

Allegro presto.

The musical score is arranged in four systems, each consisting of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Allegro presto' and the dynamics include 'p' (piano) and 'très léger' (very light). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes arpeggiated chords and rhythmic accompaniment. The vocal line consists of melodic phrases with some rests. The overall style is characteristic of 19th-century ballet music.

cresc. *f*

cresc. *f*

ff 6 6 6 6

ff

ritendo. ff *p*

Tempo di Polacca.

p

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, some with slurs. The piano accompaniment consists of a bass line with quarter notes and a right-hand part with chords and eighth notes.

The second system continues the melodic and accompanimental lines. The piano part shows a steady rhythm of chords and eighth notes, while the treble part has a more active melodic line.

The third system includes a section with a long, sweeping slur in the piano accompaniment, suggesting a sustained chord or a specific harmonic effect. The treble part continues with its melodic development.

The fourth system concludes the page with a final melodic phrase in the treble and a corresponding piano accompaniment. The piano part features a series of chords in the right hand and a simple bass line.

avec force. ritard. *sf*

This system contains the first system of music. It features a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The music is marked with 'avec force. ritard.' and 'sf'. The right hand plays a series of sixteenth-note runs, while the left hand provides a simple accompaniment of quarter notes.

doux.

This system contains the second system of music. The right hand continues with sixteenth-note runs, and the left hand accompaniment is marked 'doux.'.

This system contains the third system of music, continuing the melodic and accompanimental patterns from the previous systems.

This system contains the fourth system of music, concluding the piece on this page.

The first system of music features a complex melodic line in the upper voice with many sixteenth notes and slurs. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

The second system continues the melodic development. The piano accompaniment in the right hand shows some chordal changes. The left hand maintains a consistent rhythmic pattern.

The third system includes the instruction *express.* above the right-hand staff. The melodic line shows some dynamic markings and slurs. The piano accompaniment continues with chords and a bass line.

The fourth system concludes the page's musical content. It features similar melodic and accompaniment patterns to the previous systems, ending with a final chord in the piano accompaniment.

attaca subito. Tempo 1^o

f *ritardando* *ff* *p* *Tempo 1^o*

f *ritardando* *ff* *p* *Tempo 1^o*

The image displays a musical score for piano, consisting of four systems of staves. The first system includes a vocal line at the top and piano accompaniment below, with the word "eresca." written in the vocal line. The second system continues the piano accompaniment, featuring dynamic markings *f* and *ff*. The third system is marked "Corda." and features a complex texture with multiple staves, including a *ff* marking. The fourth system continues the piano accompaniment with various musical notations and dynamic markings. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

The musical score is arranged in four systems. The first system consists of a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The second system is a grand staff with both treble and bass clefs. It includes dynamic markings: 'cresc.' in the first measure, 'ff' in the second measure, and 'ff corde.' in the third measure. The third system is also a grand staff. The fourth system is a grand staff, with the bass clef staff starting with a 'ff' dynamic marking. The score concludes with a double bar line and repeat signs.

LES
FEUILLES D'ALBUM

30

Transcriptions mignonnes

DE

F. WACHS

Transcrites pour le Piano à quatre mains

PAR

J. RUMMEL

- | | |
|---|---------------|
| 1. — La Favorite (<i>Un ange, une femme inconnue</i>) | DONIZETTI |
| 2. — — (<i>O mon Fernand</i>) | — |
| 3. — — (<i>Ange si pur</i>) | — |
| 4. — Le Chant du Bivouac | KUCKEN. |
| 5. — Galathée (<i>Air de la Coupe</i>) | MASSÉ. |
| 6. — — (<i>Air de la Paresse</i>) | — |
| 7. — Invitation à la Valse | WEBER. |
| 8. — Guillaume Tell (<i>O Mathilde, idole</i>) | ROSSINI. |
| 9. — Marche turque | MOZART. |
| 10. — Les Noces de Jeannette (<i>Romance de l'Aiguille</i>) | MASSÉ. |
| 11. — — — (<i>Parmi tant d'am^{rs}</i>) | — |
| 12. — Le Pré aux Clercs (<i>A la fleur du bel âge</i>) | HÉROLD. |
| 13. — — — (<i>Rendez-moi ma patrie</i>) | — |
| 14. — Cantique de Noël | ADAM. |
| 15. — Don Pasquale (<i>Sérénade</i>) | DONIZETTI. |
| 16. — — — (<i>Rondo final</i>) | — |
| 17. — La Marseillaise (<i>Hymne patriotique</i>) | R. DE L'ISLE. |
| 18. — Le Chant du Départ (<i>Hymne patriotique</i>) | MÉHUL. |
| 19. — Le Premier Rêve (<i>Valse</i>) | ETTLING. |
| 20. — Hymne Autrichien | HAYDN. |
| 21. — Lucie de Lammermoor (<i>Tombes de mes aïeux</i>) | DONIZETTI. |
| 22. — — — (<i>Vers toi toujours s'envolera</i>) | — |
| 23. — La Milanaise (<i>polka populaire</i>) | — |
| 24. — Le Pré aux Clercs (<i>Les Rendez-vous</i>) | HÉROLD. |
| 25. — Guillaume Tell (<i>Tyrolienne</i>) | ROSSINI. |
| 26. — Chanson arabe | — |
| 27. — La Retraite | L. DE RILLÉ. |
| 28. — La Monaco (<i>Rondes enfantines</i>) | — |
| 29. — Guillaume Tell (<i>Marche populaire</i>) | ROSSINI. |
| 30. — Lucie de Lammermoor (<i>Chœur final</i>) | DONIZETTI. |

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