

RÉCRÉATIONS

CARACTÉRISTIQUES

Nº 10

ANNA BOLENA

J. LEYBACH

OP: 118

PR: 6^f

HOMMAGE AUX PROFESSEURS
et aux Mères de Famille.

RECRÉATIONS CARACTÉRISTIQUES

POUR LE PIANO

annotées, doigtées et spécialement composées

pour la

MOYENNE FORCE

PAR

J. LEYBACH

OP. 118

- | | |
|---------------------------|----------------|
| 1 Rondino..... | 6 ^f |
| 2 Aubade..... | 6 ^f |
| 3 Sous la Roche..... | 6 ^f |
| 4 Tyrolienne..... | 6 ^f |
| 5 Danse des Naiades..... | 6 ^f |
| 6 I Puritani..... | 6 ^f |
| 7 Norma..... | 6 ^f |
| 8 Les Bayadères..... | 6 ^f |
| 9 Chanson Irlandaise..... | 6 ^f |
| 10 Anna Bolena..... | 6 ^f |
| 11 L'Elisir d'Amore..... | 6 ^f |

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HOMMAGE AUX PROFESSEURS ET AUX MÈRES DE FAMILLE

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POUR LE PIANO

ANNOTÉES, DOIGTÉES ET SPÉCIALEMENT COMPOSÉES

POUR LA MOYENNE FORCE

PAR

J. LEYBACH

AVERTISSEMENT

L'enseignement du piano possède plusieurs collections d'œuvres classiques divisées en différentes séries, où chaque ouvrage est classé à peu près selon sa difficulté, pour telle ou telle force. Cette manière de procéder a rendu de véritables services; ces publications ont eu le plus grand succès, particulièrement dans la province, où la plupart des professeurs ont été enchantés de trouver à leur disposition toutes les compositions des grands maîtres parfaitement éditées, annotées et doigtées par des artistes pianistes expérimentés par la pratique de l'enseignement, et dont le nom et la réputation inspirent à leurs confrères la plus grande confiance dans le choix qu'ils ont à faire pour les progrès de leurs élèves.

Pour le piano dans le genre moderne, cette classification fait entièrement défaut, et, quoiqu'il existe une quantité d'ouvrages pour toutes les forces, on les trouve, tantôt trop faciles, tantôt trop difficiles. C'est ce qui m'a donné la pensée d'écrire, en dehors de mes compositions ordinaires, une série de morceaux composés exclusivement pour les élèves de MOYENNE FORCE, et de remplir ainsi une lacune qui s'est fait sentir depuis longtemps.

Chacun des ouvrages aura pour but de vaincre une difficulté, soit comme mécanisme, soit comme style, soit comme mélodie appliquée à l'harmonie. Les doigtés et les effets de sonorité seront indiqués partout avec le plus grand soin; chaque numéro contiendra, en tête du morceau, les mouvements du métronôme et des conseils pour son exécution.

J. LEYBACH.

M. J. Leybach a bien voulu soumettre à notre appréciation les trois premiers morceaux d'une nouvelle publication, que nous croyons destinée à rendre de véritables services à l'enseignement du piano.

L'auteur de cette publication s'est proposé de remplir une lacune regrettable. Abandonnant pour un instant le genre brillant et relativement difficile qui distingue ses œuvres, M. J. Leybach a mis le plus grand soin dans la facture de ses nouveaux morceaux, qu'il a composés spécialement pour les pianistes de moyenne force.

Dans le courant des études classiques qu'ils font faire à leurs élèves, les professeurs seront heureux de pouvoir leur présenter des ouvrages qui, sous les formes les plus variées, contiendront toutes les difficultés de style particulières à la musique moderne; c'est donc un plaisir pour nous de leur recommander tout particulièrement la collection de M. J. Leybach.

LOUIS ROGER,

Rédacteur en chef de la *Semaine musicale*.

ANNA BOLENA

DIVERTIMENTO.

à M^{lle} GABRIELLE ARBANERE.

J. LEÝBACH.

Nº 10.

Op: 418..

PIANO.

Moderato (♩ = 100)

f risoluto.

mf

p

cresc.

f

Péd.

p animato. *cresc.* *f*

Ped. Ped. Ped. Ped. Ped.

p *cresc.*

Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped.

Andante con espressione. (♩ = 88)

p cantando e leggero il basso.

Ped. Ped. Ped. Ped. Ped. Ped.

mf *p* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation for piano. The treble staff contains several measures with fingerings (5, 3, 5, 1, 9, 3, 1, 3) and dynamics *p* and *f animato.* The bass staff features a continuous pattern of eighth notes with a *Ped.* marking. Pedal points are indicated by a circle with a cross.

Second system of musical notation for piano. The treble staff includes dynamics *f* and *cresc.* and fingerings (3, 4, 3, 9, 1, 2, 3, 4, 5, 9, 1, 5). The bass staff continues with eighth notes and a *Ped.* marking. Pedal points are indicated by a circle with a cross.

Third system of musical notation for piano, marked *1° tempo.* The treble staff features a *p cantando.* marking. The bass staff continues with eighth notes and a *Ped.* marking. Pedal points are indicated by a circle with a cross.

Fourth system of musical notation for piano. The treble staff includes dynamics *mf* and *p* and fingerings (1, 2, 3, 5, 1, 2, 3, 1, 3). The bass staff continues with eighth notes and a *Ped.* marking. Pedal points are indicated by a circle with a cross.

Fifth system of musical notation for piano. The treble staff includes dynamics *mf* and *p* and fingerings (1, 2, 3, 1, 3). The bass staff continues with eighth notes and a *Ped.* marking. Pedal points are indicated by a circle with a cross.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (3, 4, 3, 2, 1, 2). The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f animato.*, *p*, and *f*. Pedal markings are present below the left hand.

Second system of the piano score. The right hand continues the melodic line, with a section marked *brillante.* and an 8va (octave) marking. The left hand accompaniment is dense. Dynamics include *f*, *cresc.*, and *f*. Pedal markings are present below the left hand.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings (3, 4, 5). The left hand accompaniment is sparse. Dynamics include *p rit.*. Pedal markings are present below the left hand.

Fourth system of the piano score, marked *Moderato. (♩ = 88)*. The right hand features a melodic line with slurs and fingerings (1, 3). The left hand accompaniment is rhythmic. Dynamics include *p* and *cantando.*. Pedal markings are present below the left hand.

Fifth system of the piano score, marked *à tempo.*. The right hand features a melodic line with slurs and fingerings (1, 5, 9, 5). The left hand accompaniment is rhythmic. Dynamics include *rit.*. Pedal markings are present below the left hand.

First system of musical notation. The right hand features a melodic line with triplets and sixteenth notes, marked *poco animato.* The left hand plays a steady eighth-note accompaniment. Pedal markings include a full bar line and a half bar line.

Second system of musical notation. The right hand continues the melodic line, marked *poco ritenuto.* The left hand accompaniment remains. Pedal markings include a full bar line and a half bar line.

Third system of musical notation. The right hand features a melodic line with triplets, marked *cresc.* and *f*. The left hand accompaniment remains. Pedal markings include a full bar line and a half bar line.

Fourth system of musical notation. The right hand features a melodic line with triplets, marked *P delicatamente.* The left hand accompaniment remains. Pedal markings include a full bar line and a half bar line.

Fifth system of musical notation. The right hand features a melodic line with triplets, marked *cresc.* and *mf*. The left hand accompaniment remains. Pedal markings include a full bar line and a half bar line.

Più mosso (♩ = 120)

The musical score is organized into five systems, each with a grand staff (treble and bass clef). The right hand (RH) plays rapid, arpeggiated figures, often spanning multiple octaves, with fingering numbers (1-5) and breath marks (v) indicated. The left hand (LH) provides harmonic support with block chords and moving bass lines. Pedal points are marked with 'Ped.' and a circle containing a cross. Dynamics range from piano (*p*) to fortissimo (*f*) and pianissimo (*pp*). Specific performance directions include *cresc.* (crescendo), *calmato.* (calm down), and *una corda.* (one string). The tempo is marked 'Più mosso' with a metronome indication of 120 quarter notes per minute.

Presto (♩.=72)

3 1 3 1

3 1 3 1

P leggiero ma marcato. il canto.

Ped.

Ped.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics "The Rose Tree" are written below the staff. The score includes a piano (p) dynamic marking and a "Ped." (pedal) instruction. The score is divided into measures by vertical bar lines.

First system of musical notation (measures 1-6). The right hand features a continuous eighth-note pattern with fingerings 5 1 2 4 1 5 and 1 2 4 5. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the staff: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., and ⊕.

Second system of musical notation (measures 7-12). The right hand continues the eighth-note pattern with fingerings 1 2 3 5, 1 2 4 5, 1 2 4 5, 1 2 4 5, 4 5 2 1, and 3 4 3 2 1 3. The left hand has a more complex accompaniment. Pedal markings include Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕, Ped., ⊕, and Ped. A crescendo marking (*cresc.*) is placed above the staff in measure 11.

Third system of musical notation (measures 13-18). The right hand continues the eighth-note pattern with fingerings 3 5, 3 5 1 2, 3 5 1 2, 3 4 2 1 3, 2 4 3 2 1, and 3 4 3 2 1 3. The left hand accompaniment is more active. Pedal markings include Ped., ⊕ Ped., ⊕ Ped., ⊕, Ped., ⊕, and Ped. A crescendo marking (*cresc.*) is placed above the staff in measure 16.

Fourth system of musical notation (measures 19-24). The right hand continues the eighth-note pattern with fingerings 3 5, 3 5 1 2, 3 5 1 2, 3 5 4 2 1 3, and 2. The left hand accompaniment is more active. Pedal markings include Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕, and Ped. A marking of *mf animato.* is placed above the staff in measure 22.

Fifth system of musical notation (measures 25-30). The right hand features a more complex eighth-note pattern. The left hand accompaniment is more active. Pedal markings include Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕, Ped., ⊕ Ped., ⊕ Ped., and ⊕. A marking of *f presio.* is placed above the staff in measure 25, and a marking of *ff* is placed above the staff in measure 28.