

Claude Debussy

Rondes de Printemps

1^{er} et 2^e CORRS

En Fa

Modérément animé ♩ = 96

3

p marc.

p

p

p

[illegible]

4

p *ôtez les Sourdis*

ôtez les Sourdines

p cresc.

f

5

1

Debussy — Rondes de Printemps

2

1^{er} et 2^e CORS

Cédez

6 1^o Tempo

p (sons d'écho) *più p* (sons d'écho) *p* *expressif* *molto*

pp *p* *molto* *p cresc.*

7

Un peu cédé // au Mouvt

f *mf* *sons bouchés* *ouverts* *f ouverts*

8 Rubato

// au Mouvt

pp *p* *pp* *p* *pp*

Cédez

// a Tempo

9

mettez la Sourdine

p *pp* *mf* *p* *p*

10 Cédez

// a Tempo

p *p* *p* *p*

mettez la Sourdine

Debussy — Rondes de Printemps

1^{er} et 2^e CORNS

3

11 Le double plus lent
Doux et flottant

Cédez

12

13

Retenu ôtez la Sourdine
a Tempo ♩ = 126

pp subito 1 *>p* *p* *p* *p*

ôtez la Sourdine

14

Debussy — Rondes de Printemps

4

1^{er} et 2^e CORS

15

First system of the musical score. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Measure 15 is marked with a box containing the number 15. The music features a piano (*p*) dynamic and a first ending bracket labeled '1'.

Second system of the musical score. The top staff continues the melody with a piano (*p*) dynamic, a crescendo (*cresc.*), and a 'molto' marking. The bottom staff has a first ending bracket labeled '1'.

16

Third system of the musical score. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Measure 16 is marked with a box containing the number 16. The music features a forte (*f*) dynamic and a second ending bracket labeled '2'.

17

Fourth system of the musical score. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Measure 17 is marked with a box containing the number 17. The music features a piano (*p*) dynamic, a first ending bracket labeled '1', and a forte (*f*) dynamic.

Cédez

18

au Mouvt. $\text{♩} = 126$

Fifth system of the musical score. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Measure 18 is marked with a box containing the number 18. The music features a forte (*f*) dynamic, a first ending bracket labeled '1', and a second ending bracket labeled '2'.

Sixth system of the musical score. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features a piano (*p*) dynamic, a 'più p' marking, and a first ending bracket labeled '1'.

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1^{er} et 2^e CORS

5

19

Musical score for measures 19-20. Measure 19 features a piano (*p*) crescendo in the right hand and a piano (*p*) accompaniment in the left hand. Measure 20 features a forte (*f*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

Rubato

// au Mouvt

Musical score for measures 21-22. Measure 21 features a piano (*pp*) melody in the right hand and a piano (*pp*) accompaniment in the left hand. Measure 22 features a forte (*f*) melody in the right hand and a piano (*p*) accompaniment in the left hand. The tempo changes from Rubato to // au Mouvt.

20

Musical score for measures 23-24. Measure 23 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 24 features a piano (*pp*) melody in the right hand and a piano (*pp*) accompaniment in the left hand.

Musical score for measures 25-26. Measure 25 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 26 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

21

Musical score for measures 27-28. Measure 27 features a piano (*p*) melody in the right hand and a piano (*pp*) accompaniment in the left hand. Measure 28 features a piano (*p*) melody in the right hand and a piano (*pp*) accompaniment in the left hand. The tempo changes from Rubato to // au Mouvt.

22

Musical score for measures 29-30. Measure 29 features a piano (*pp*) melody in the right hand and a piano (*pp*) accompaniment in the left hand. Measure 30 features a piano (*pp*) melody in the right hand and a piano (*pp*) accompaniment in the left hand.

Debussy — Rondes de Printemps

6

1^{er} et 2^e CORRS

23

molto cresc.

Example 24 continues with measures 24-27. The notation shows a continuation of the rhythmic patterns, with a forte (*f*) dynamic marking in measure 26. The key signature remains one sharp (F#).

Musical score for "The Song of the Lark" by George Gershwin. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score includes a piano introduction, a vocal melody, and a piano accompaniment. The vocal melody is marked with a forte dynamic (*f*) and a crescendo hairpin. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is divided into measures by vertical bar lines.

Poco a poco accel.

The musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes and rests, with a crescendo hairpin indicating a gradual increase in volume. The lower staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of notes and rests, with a crescendo hairpin indicating a gradual increase in volume. The tempo marking 'Poco a poco accel.' is written above the first staff.

25

p

1

p en dehors

p *p* *p*

1^{er} et 2^e CORRS

7

morendo

sans Sourdine

f *ff*

sec

sec

FIN

Claude Debussy

Rondes de Printemps

3^e et 4^e CORS

Modérément animé ♩ = 96

En FA

Un peu plus mouvementé
// (léger et fantasque) ♩ = 126
mettez la Sourdine au 3^e Cor 1^{er} Cor

3 En retenant

4 COR

ôtez la Sourdine

5

Cédez

Debussy — Rondes de Printemps

2

3^e et 4^e CORs

6 1^o Tempo
1^{er} Cor

7

Un peu cédez - // Au Mouvt

sons bouchés

ouverts

f

mf

f

sons bouchés

ouverts

8 Rubato - - - - // Au Mouvt

p

pp

p

f

Cédez - - - // a Tempo

p

pp

mf

9

mettez la Sourdine

p

p

Sourdine

p

p

p

10 Cédez - - // a Tempo

Cédez - - //

p

p

p

mettez la Sourdine.

11 Le double plus lent
(doux et flottant)

piu p

pp

pp

pp

12

Debussy — Rondes de Printemps

3^e et 4^e CORS

3

13

p *p* *pp*

Retenu

Tempo ♩ = 126

ôtez la Sourdine

2

ôtez la Sourdine

p *p* *p* *p*

14

p *sfz* *p* *pp*

15

p *pp* *p* *pp*

16

p *cresc. molto* *f* *f* *p* *pp*

p *p* *cres - cen - do* *p* *pp*

Debussy — Rondes de Printemps

4

3^e et 4^e CORNS

17

18 Cédez *Au Mouvt* $\text{♩} = 126$ 1^{er} Cor **CORS**

19

Rubato - - - - - // *Au Mouvt*

20

Debussy — Rondes de Printemps

3^e et 4^e CORS

5

21

Measures 21-22. Measure 21 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. Measure 22 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. The key signature is one sharp (F#).

22

Cédez

Measures 22-23. Measure 22 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. Measure 23 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. The key signature is one sharp (F#).

// Au Mouvt

Measures 23-24. Measure 23 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. Measure 24 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *p*. The key signature is one sharp (F#).

23

24

Measures 24-25. Measure 24 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *molto cresc.* and *mf*. Measure 25 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *p*. The key signature is one sharp (F#).

Measures 25-26. Measure 25 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *p*. Measure 26 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *f*. The key signature is one sharp (F#).

Measures 26-27. Measure 26 features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *mf*. Measure 27 continues the piano part with a melodic line in the right hand and a bass line in the left hand, both marked *p*. The key signature is one sharp (F#).

Debussy — Rondes de Printemps

6

3^e et 4^e CORs

25

mf *p* *p* *bouchez et cuivrez*

26

p *p* *cresc.*

27

molto *f* *p cresc.*

28

f *mf* *mf* *mf*

29

mf *ff* *ff* *mettez la Sourd.* *mettez la Sourd.*

30

p très doux *p très doux* *2* *f* *ff* *Sourdines* *sans Sourdines* *sec* *sec*