

C.1889
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Sur les Pianos Lacape.

A Madame Marie WAGNER.

C.1889

Souvenir de DIEPPE

POLKA

Brillante



Marie-Louise CAUSSINUS

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SOUVENIR DE DIEPPE

POLKA BRILLANTE.

POUR PIANO.

Par MARIE-LOUISE CAUSSINUS.

SECONDA.

INTRODUCTION.

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POLKA.

f

cresc.

mf

ff

cresc.

f

mf

cresc.

f

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PRIMA.

INTRODUCTION.

The musical score is written for piano and prima. It begins with an introduction in 2/4 time, marked *ff*. The piano part features a series of chords and single notes, while the prima part has a more melodic line with some triplets. The introduction leads into the main polka section, which is marked *Polka.* and *mf*. The polka section consists of several measures with various musical notations, including triplets, sixteenth notes, and dynamic markings like *cresc.* and *f*. The score is arranged in five systems, each with a piano part on the left and a prima part on the right. The key signature is one flat (B-flat), and the time signature is 2/4.

SECONDA.

The musical score consists of six systems, each with a piano (upper) and bass (lower) staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as dynamics (*mf*, *f*, *cresc.*), articulation (accents, slurs), and fingerings (numbers 1-5). The first system starts with a *mf* dynamic. The second system also starts with *mf*. The third system features a *rf* (ritardando forte) marking, followed by a *f* (forte) section with first and second endings, and then a *mf* section. The fourth system includes a *cresc.* (crescendo) marking and a *f* (forte) section. The fifth system features a *f* (forte) section. The sixth system starts with a *rf* (ritardando forte) marking and includes a *f* (forte) section. The score concludes with a final chord in the piano staff.

PRIMA.

5

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 2/4 time, key of B-flat major, and consists of 32 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as *mf*, *f*, and *cresc.*, and articulation markings like accents and slurs. The piece concludes with a final cadence.

SECONDA.

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features eighth-note patterns in the right hand and quarter-note patterns in the left hand. Fingering numbers 1, 3, and 5 are indicated above the right-hand notes.
- System 2:** Includes a *rf* (ritardando e forzando) marking. The right hand has chords and eighth-note runs, while the left hand plays a steady quarter-note accompaniment.
- System 3:** Continues the patterns from the previous system, with a *rf* marking in the right hand.
- System 4:** Shows a change in the right-hand melody, with more complex chordal structures and eighth-note runs.
- System 5:** Features a series of chords in the right hand and a more active quarter-note line in the left hand.
- System 6:** The final system, marked with a repeat sign. It includes first and second endings, indicated by "1°" and "2°" above the right-hand staff. The first ending leads back to an earlier section, while the second ending concludes the piece. The system is marked with a forte (*f*) dynamic.





Musical score for Prima, page 9. The score consists of seven systems of piano music. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The music is in 3/4 time and features various dynamics including *mf*, *cresc.*, and *ff*. There are also fingerings and articulations marked throughout the piece.



ŒUVRES DE V. CAUSSINUS

POUR LE PIANO

EX-PROFESSEUR AU CONSERVATOIRE MUSICAL MILITAIRE.
MEMBRE DE LA SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE
AUTEUR DE PLUSIEURS OUVRAGES CLASSIQUES APPROUVÉS PAR L'INSTITUT DE FRANCE
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