

C.1909

SUITE CONCERTANTE

POUR

Piano et Musique d'Harmonie

PAR

O. COQUELET

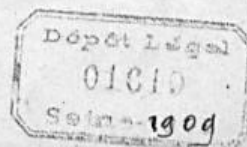
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SUITE CONCERTANTE

EN TROIS PARTIES

Pour PIANO et HARMONIE

O. COQUELET

N° 1

All^o moderato (♩ = 120)

1^{er} PIANO

2^e PIANO

The musical score is written for Piano and Harmonium. It consists of three systems of staves. The first system has two piano staves (1^{er} PIANO and 2^e PIANO) and a harmonium staff. The second system has two piano staves and a harmonium staff. The third system has two piano staves and a harmonium staff. The score includes various dynamics (ff, p, sf, mf) and performance instructions (Ped., *). The tempo is All^o moderato (♩ = 120). The key signature is one flat (B-flat).

B cédez un peu

p *sfz* *sfz > p délicatement*

Ped. * Ped. * Ped. *

dolce *p* *mf* *mf* *poco*

sfz > p *dolce* *a Tempo* *3* *3*

Ped. * Ped. * Ped. * Ped. *

dolce *p* *poco* *p* *mf*

mf *p*

mf *f* *cres* *cen*

Ped. * Ped. * Ped. * Ped. *

mf *f* *cresc.*

C legato e leggiero

do *sfz > p*

Ped. * Ped. * Ped. * Ped. *

mf cantabile *sf > mf*

Cantabile

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked *Cantabile* at the top. The first system begins with a *pp* (pianissimo) dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand. The left hand features a continuous, flowing arpeggiated pattern. The right hand plays a more melodic line. Pedal markings are indicated throughout, often with an asterisk (*). The second system is marked with a large 'D' above the first staff. Dynamics include *p* (piano), *sfz* (sforzando), and *dim.* (diminuendo). The third system includes the markings *mf*, *cres.* (crescendo), *cen* (crescendo), *do* (diminuendo), and *f* (forte). The fourth system features *mf*, *sfz*, and *p* (piano). The fifth system includes *mf*, *sfz*, *poco rit.* (poco ritardando), and *dim.* (diminuendo). The sixth system continues with *mf*, *sfz*, and *dim.* The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece.

E a T^o un poco animando

pp *giocoso* *rfz > p*

a T^o un poco animando *giocoso* *p* *rfz >*

léger

F *ff* *ff* *rfz >*

Ped. *

mf *mf*

a 1^o Tempo

G Un peu retenu *mf* *mf* *

a 1^o Tempo *ff* *p* *rfz* *p*

Un peu retenu *mf* *mf* *

a Tempo *f* *mf* *mf* *

8 a Tempo *ff* *p* *rfz* *p*

suivez

H a T^o con fuoco

ff

Ped. *

ff

ff

Ped. *

ff

Ped. *

Ped. *

Ped. *

Ped. *

I

rfz > p dolce

p

Ped. *

p

rfz > p

mf > p

dolcissimo

dolce

mf

più dolce

mf > p

J 8^{va}

fz > mf

f cresc.

ff

fz > p

legato

ff

f

fz > mf sosten et legato

tf > p

p

mf

p

The musical score is arranged in two systems, each containing two staves. The top staff of each system appears to be a vocal line, while the bottom staff is for piano accompaniment. The key signature is B-flat major (two flats). The score includes various dynamic markings and performance instructions:

- First System:**
 - Staff 1 (Vocal): *mf*, *cres*, *mf*, *cres*. Marking **K** is above the staff.
 - Staff 2 (Piano): *rf*, *mf*, *cres*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.
- Second System:**
 - Staff 1 (Vocal): *cen - do*, *rf*, *p*. Marking *dim.* is above the staff.
 - Staff 2 (Piano): *cen - do*, *f*, *dim.*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.
- Third System:**
 - Staff 1 (Vocal): *mf*, *rf*, *poco rit.*, *p dimin.*
 - Staff 2 (Piano): *mf*, *rf*, *p*, *poco rit.*, *dimin.*. Pedal markings: *Ped.*, ** Ped.*, *Ped.*, ** Ped.*.

L a T^o più mosso e leggero

pp *mf* *molto*

a T^o più mosso e leggero

p *mf* *pp*

ff *ff* *ff* *ff*

Ped. *

ff *mf cresc.* *mf* *ff* *mf cresc.* *mf*

M con fuoco

fff *mf* *molto* *ff*

Ped. à chaque temps

ff *sostenuto* *più f*

Musical score for piano, featuring two systems of grand staves. The notation includes complex melodic lines, arpeggiated chords, and various dynamic markings such as *fff*, *mf*, *molto*, and *più f*. Pedal markings (*Ped. **) are present throughout. The key signature has two flats, and the time signature is 4/4.

First system: *fff*, *mf*, *molto*, *sostenuto*, *Ped. **, *Ped. à chaque temps*.

Second system: *ff*, *ff*, *ff*, *ff*, *più f*, *ff*, *Ped. **, *Ped. **, *Ped. **.

Third system: *8*, *1*.

Andante non troppo

*serrez les accords brisés**simile*1^{er} PIANO*sombre pp**simile*2^e PIANO*sombre**p*

A

cresc. *mf* *dim.* *pp* *mf*

mf *p dim.* *pp* *mf*

B

molto sostenuto

rf *p* *mf*

mf *p*

C

più f *dim.* *mf* *dim.* *p* *mf*

cresc. *mf* *dim.* *mf* *p*

D Moderato (avec calme)

animez un peu

p *dim.* *pp* *p*

animez un peu

Moderato (avec calme)

mf *p*

E

mf *cresc.* *p*

cresc. *p*

This page of musical notation is for a piano piece, likely in the key of B-flat major (three flats) and 3/4 time. It consists of eight systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- Dynamic markings:** *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo).
- Articulation and Performance Instructions:** *Cantabile*, *Plaintif*, *poco rit.* (poco ritardando), *a 1^o T^o* (first time).
- Rehearsal Marks:** Labeled **F**, **G**, and **H**.
- Other markings:** *Ped.* (pedal), *** (star), *mf sombre* (mezzo-forte somber).

The piece features complex rhythmic patterns, including triplets and sixteenth-note runs, and a variety of textures from delicate *pp* passages to more robust *f* sections.

Andante

Andante

pp

più f

dim.

cresc.

mf

I

dim. *pp* *mf* *p* *mf* *cresc.* *più f*

Ped. * Ped. * Ped. * Ped. *

J

The image shows a musical score for 'The Song of the Lark' by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part is written for a grand piano with treble and bass staves. The voice part is written for a soprano with a single staff. The score includes dynamic markings such as 'dim.', 'p', 'rf', 'mf', and 'ff'. The tempo is marked 'Allegretto' and the mood is 'J'.

ff *p* *ff* *p*

ffz *p* *ffz* *p*

poco rit. *a Tº moderato* *pp* *Ped.* *** *Ped.* ***

poco rit. *a Tº moderato* *mf* *sost. molto* *Ped.* *** *Ped.* ***

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

L *Ped.* *** *Ped.* ***

3 *3* *3* *3* *3* *3* *3* *3*

Ped. 6 * 6 Ped. 6 * 6 Ped. 6 * Ped. 6 *

M

sf *mf* *sfz*

Ped. 3 * Ped. 3 * Ped. 3 * Ped. 3 * Ped. 3 * Ped. 3 *

sfz appassionato *mf* *sfz*

mf *dim.* *p* *calme*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf *dim.* *p* *p* *calme*

appassionato *mf* *p* *dim* *pp* *ppp*

Ped. 6 * Ped. 6 * Ped. 6 * Ped. 6 * Ped. 6 * Ped. 6 *

avec chaleur *p* *dolciss.* *pp*

les 2 Ped.

N

Musical score for piano, page 16, featuring multiple systems of staves with various musical notations including dynamics, pedaling, and articulation.

The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions include:

- pp** (pianissimo)
- mf** (mezzo-forte)
- ppp** (pianississimo)
- dim.** (diminuendo)
- pp una corda**
- allarg.** (allargando)
- cantando**
- poco rit.** (poco ritardando)
- a Tº Andante**
- sombre**
- perdendo**

Pedaling instructions are marked with **Ped.** and asterisks (*).

The score concludes with a final system of staves, including a **pp** marking and a **dim.** instruction.

n° 3

All^o non troppo (♩ = 116 à 120)1^{er} PIANO2^e PIANO

1^{er} PIANO

2^e PIANO

f *p* *pp*

f *poco rit.* *pp* *poco rit.*

A a tempo

p *cresc.* *poco* *a* *poco*

a tempo

p *cresc.* *poco* *a* *poco*

staccato *mf* *sempre cresc.* *B* *f*

mf *sempre cresc.* *f*

con fuoco

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation is written in a key with two flats (B-flat and E-flat) and a common time signature. The first system is marked "con fuoco" and "ff". The second system is marked "C" and "ff". The third system is marked "ff". The fourth system is marked "D" and "ff". The notation includes complex chords, arpeggios, and dynamic markings such as "ff" (fortissimo) and "f" (forte). Pedal markings ("Ped.") and asterisks (*) are used to indicate specific performance techniques. The piece is in a key with two flats (B-flat and E-flat) and a common time signature.

E *Grazioso*

f *ff* *mf* *rf*

Ped. * Ped. * Ped. * Ped. *

rf *p* *p*

F

dim. *p* *sostenuto* *più f* *dim.*

Ped. * Ped. *

p *mf* *più f* *dim.*

Ped. *

G

cédez un peu a Tempo 1º

p *f bien en dehors*

a Tempo 1º

p poco rit. *p staccato*

Ped. *

H

Section H consists of two systems of piano accompaniment. The first system features a treble and bass staff with a forte (*ff*) dynamic and a *marcato* tempo marking. The music is in a key with two flats and a 3/4 time signature. The second system continues the accompaniment with similar dynamics and tempo.

I

Section I consists of two systems of piano accompaniment. The first system features a treble and bass staff with a *ffz* dynamic marking. The music is in a key with two flats and a 3/4 time signature. The second system continues the accompaniment with similar dynamics and tempo. The score includes various musical notations such as slurs, ties, and dynamic markings.

J

légèr tr.

p *pp*

mf *dimin.*

p *tr.* *mf*

K

tr.

pp *una corda*

dim.

pp *poco* *a* *poco* *pp*

Ped.

L

pp

1^o Tempo

p

cresc.

Ped.

The musical score is arranged in three systems, each consisting of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat).

First System: The upper staff contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff features a dense texture of sixteenth-note chords. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Pedal markings are indicated by asterisks (*) and the word "Ped.".

Second System: The upper staff continues the melodic line. The lower staff has a more active bass line with eighth notes. Dynamic markings include *f* and *ff* (fortissimo). Pedal markings are present.

Third System: The upper staff features a complex melodic line with many beamed sixteenth notes. The lower staff has a steady eighth-note accompaniment. Dynamic markings include *f*, *ff*, and *fff* (fortississimo). Pedal markings are present.

Section Marker: A large letter "M" is centered above the second system.

N *Grazioso*

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. *

O *legato e leggero*

p *dim.* *p*

Ped. * Ped. *

p *dim.* *mf*

p *dolce* *dimin.*

Ped. * Ped. * Ped. * Ped. *

P *a T^o I^o*

poco rit. *pp* *mf*

poco rit. Ped. * Ped. * Ped. * Ped. *

a T^o I^o *p*

p

Q

Section Q consists of two systems of piano music. The first system (measures 1-5) features a treble staff with rapid sixteenth-note passages and a bass staff with sustained chords. Dynamics include *rf*, *dimin.*, *p*, and *mf*. The second system (measures 6-10) continues the texture with similar dynamics, including *cresc.* and *mf*. Pedal points are indicated in the bass staff of both systems.

R a 1^o Tempo
leggero

Section R, marked 'a 1^o Tempo' and 'leggero', spans two systems (measures 11-20). The first system (measures 11-15) includes a *Ped.* instruction and asterisks in the bass staff. Dynamics range from *f* to *pp subito*. The second system (measures 16-20) is marked 'a 1^o Tempo' and features a *f* dynamic in the treble staff and a *p* dynamic in the bass staff.

S

Section S, marked 'S', spans two systems (measures 21-30). The first system (measures 21-25) is marked 'una corda' and features a *ff* dynamic for 'tre corde'. The second system (measures 26-30) is marked 'sempre f' and includes a *p* dynamic in the bass staff. The texture is characterized by dense chordal patterns in both staves.

8

marcato

T *Brillante*

ffz

Brillante

ff

ffz

8^a b^a

Ped.

ffz

reloce

ff

ffz

Ped.

*

Ped.

*

Extrait du Catalogue de Evette et Schaeffer

Pour musique instrumentale avec accompagnement de Piano

P. ROUGNON	1 ^{er} Solo de Concert, pour Piston	net 3f
L. FOURNOLE	Cantilène, pour Hautbois	2f
A. MAYEUR	Lucrèce Borgia, pour Saxophone alto	3f
E. MICHEL	Fantaisie-Polka, pour Clarinette	3f
F. MARIN	Caprice-Polka, pour Piston	2f50
JEANJEAN	Romance sans paroles, pour Clarinette	2f50
V. BRUYER	Concerto, pour Clarinette	5f
J. MEYER	Gaby, Polka, pour Clarinette	3f
MARSAN	Romance sans paroles, pour Clarinette	2f50
C. POARE	Trémolo-Polka, pour Piston	3f
OREFICI	Adagio, pour Basson	2f
A. KRANTZ	Fantaisie sur des airs russes, pour Flûte	4f
F. PETIT	Rondo Louis XI, pour Petite Flûte	2f
»	Marie-Cécile, Int ^{ro} et Polka concertante p ^r Clar.	3f
P. RENARD	Le Roi des Alpes, pour Piston	3f
G. LOGEART	Idylle Champêtre, pour Hautbois	3f
L. GERIN	4 ^{er} Solo, pour Piston	3f
A. BOURDEAU	Pauvre Berger, pour Hautbois	3f
E. BOUSSAGOL	Contemplation, pour Clarinette	1f55
TH. CLEAR	Romance, pour Saxophone alto	2f50
TH. DUBOIS	Solo de Concert, pour Trombone	3f
C. DUNEZAT	Scherzo, pour Contrebasse	3f
A. S ^t ANDRÉ	Fantaisie de Concert, sur une chanson gascone, p ^r Flûte	5f
G. WITTMANN	Sur le lac, Barcarolle, pour Flûte	2f
G. WETTGE	Romance sur le Pré aux Clercs, Air varié p ^r Clar.	6f
L. BARTHÉLÉMY	Légende d'été, pour Trombone	2f
F. RUIZ ESCOBÈS	5 ^{er} Solo, pour Hautbois	6f
L. GAUDARD	La Houlette, pour Hautbois	2f
F. MAZZI	Elégie, pour Trompette en ut	4f
G. LECAIL	Concerto romantique, pour Trompette	5f
P. VIARDOT	Prélude et Caprice, pour Clarinette	5f
C. A. COLLIN	Trois Pièces brèves, pour Clarinette	3f
L. BORGHINI	Romance, pour Saxophone alto	2f
P. VIARDOT	Légende, pour Hautbois	2f50