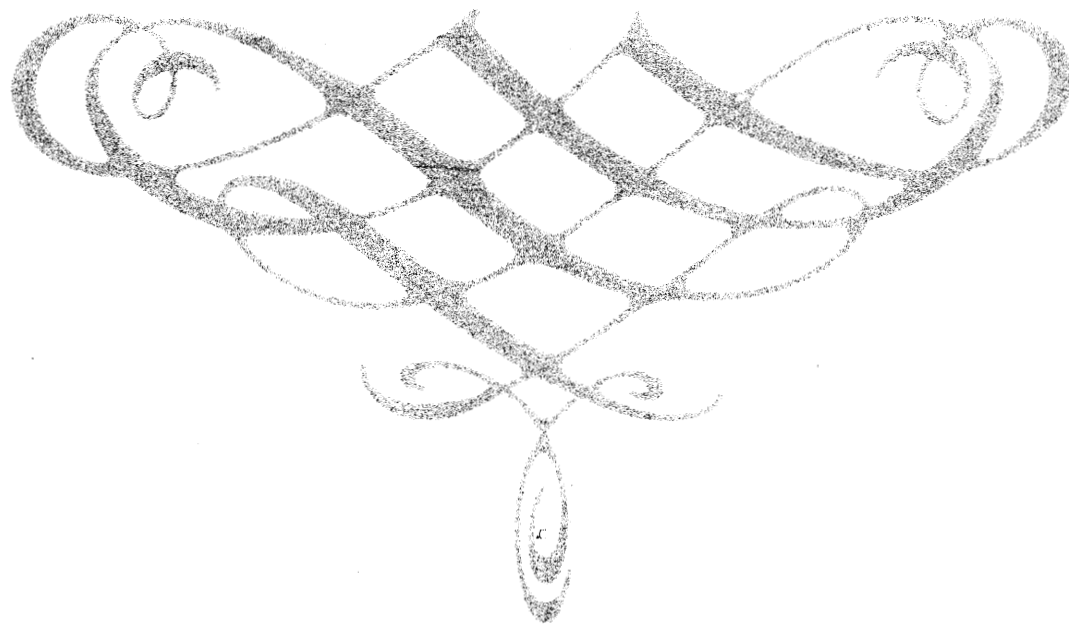


# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |      |                          |      |
|---------------|------|--------------------------|------|
| 1. CANZONETTA | 1.20 | 6. VILLANELLA            | 1.20 |
| 2. ARLEQUIN   | 1.20 | 7. BIZARRE               | 1.20 |
| 3. MÉLANCOLIE | 1.20 | 8. INTERMEZZO            | 1.20 |
| 4. ORIENTAL   | 1.20 | 9. DANSE GROTESQUE       | 1.20 |
| 5. SERENATA   | 1.20 | 10. RAGOTIN (VARIATIONS) | 1.20 |

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J



# Canzonetta

Paul Juon Op. 55 N° 1

Allegretto

*mf*

*f* *accel. molto*

*a tempo* *mf* *f*

*cresc. e accel.*

*dim. e rall.* *a tempo*  
*p*

*p*

*poco a poco cresc.*

8

3 3

3

This system contains the first two staves of music. The upper staff features a melodic line with eighth notes and slurs, marked with an '8' above the first measure. The lower staff provides a harmonic accompaniment with chords and some triplet markings.

8

*ff*

This system contains the next two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a more active accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the first measure.

*mf*

This system contains the third and fourth staves. The upper staff has a more rhythmic melodic line with slurs. The lower staff continues with a steady accompaniment of chords. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

This system contains the fifth and sixth staves. The upper staff continues with a melodic line of eighth notes and slurs. The lower staff features a complex accompaniment with many chords and some moving lines.

3 3 3 3

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs and accents. The lower staff features a complex accompaniment with many chords and some moving lines. There are several triplet markings (3) in the lower staff.

*f* *accel. molto*

This system contains the final two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a complex accompaniment with many chords and some moving lines. A dynamic marking of *f* (forte) and the instruction *accel. molto* (accelerando molto) are present in the first measure. The system concludes with a double bar line and a final chord.

*a tempo*

*mf*

*f*

*cresc. e accel.*

*dim. e rall.*

*a tempo*

*p*

*f accel.*

*rall. p*

The musical score consists of six systems of two staves each. The first system begins with the tempo marking 'a tempo' and a dynamic marking of 'mf'. The second system features a dynamic marking of 'f'. The third system includes the instruction 'cresc. e accel.'. The fourth system starts with 'dim. e rall.' and 'a tempo' in the middle, with a dynamic marking of 'p'. The fifth system continues the piece. The sixth system begins with 'f accel.' and ends with 'rall. p'. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.



# Leopold Godowsky

## Klavierwerke

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*Sonate in Gmoll* M. 8.— n.

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*Walzermasken.* 24 *Confantasien* im  $\frac{3}{4}$  Takt. 4 Bände à M. 4.— n.  
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Rameau

- |   |            |   |            |
|---|------------|---|------------|
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| 2. <i>Rigaudon</i> . . . . .            | M. 1.20 n. | 8. <i>Pastorale von Corelli</i> . . . . .           | M. 1.20 n. |
| 3. <i>Menuett Amoll</i> . . . . .       | M. 1.50 n. | 9. <i>Sarabande von Lully</i> . . . . .             | M. 1.20 n. |
| 4. <i>Menuett Gmoll</i> . . . . .       | M. 1.50 n. | 10. <i>Courante von Lully</i> . . . . .             | M. 1.20 n. |
| 5. <i>Elegie</i> . . . . .              | M. 1.20 n. | 11. <i>Le Caquet von Dandrieu</i> . . . . .         | M. 1.20 n. |
| 6. <i>Cambourin</i> . . . . .           | M. 1.20 n. | 12. <i>Gigue von Loeilly</i> . . . . .              | M. 1.50 n. |
| 13. <i>Sarabande Amoll</i> . . . . .    | M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |            |
| 14. <i>Musette en Rondeau</i> . . . . . | M. 1.20 n. |   |            |
| 15. <i>Savotte</i> . . . . .            | M. 1.50 n. |   |            |

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- C. M. von Weber

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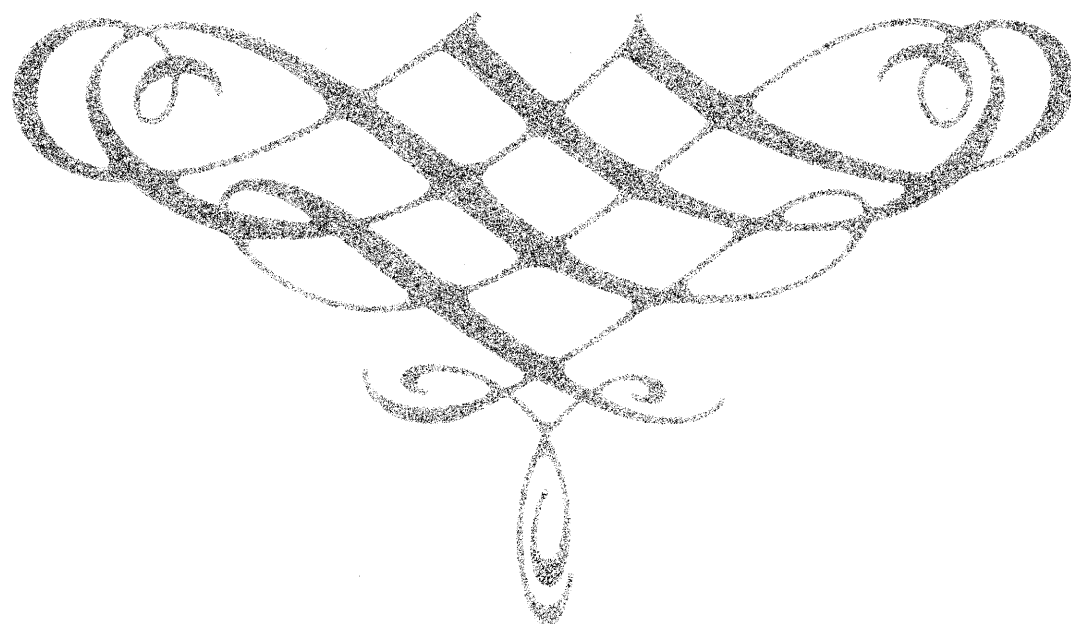
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. CANZONETTA..... M.120 | 6. VILLANELLA..... M.120          |
| 2. ARLEQUIN..... 120     | 7. BIZARRERIE..... 120            |
| 3. MÉLANCOLIE..... 120   | 8. INTERMEZZO..... 120            |
| 4. ORIENTAL..... 120     | 9. DANSE GROTESQUE..... 120       |
| 5. SERENATA..... 120     | 10. RAGOTIN (VARIATIONS)..... 120 |

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# Arlequin

Paul Juon Op. 55 No 2

**Risoluto**

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The first measure features a complex chordal texture in the right hand. The second measure has a sforzando (*sfz*) dynamic. The third measure continues with a similar texture. The fourth measure has a sforzando (*sfz*) dynamic. The fifth measure has a sforzando (*sfz*) dynamic. The sixth measure has a sforzando (*sfz*) dynamic.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a sforzando (*sfz*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The word *leggiero* is written above the staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a series of eighth-note patterns in the right hand. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a series of eighth-note patterns in the right hand. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The word *ff* is written below the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a series of eighth-note patterns in the right hand. The first measure has a sforzando (*sfz*) dynamic. The second measure has a sforzando (*sfz*) dynamic. The third measure has a sforzando (*sfz*) dynamic. The fourth measure has a sforzando (*sfz*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The word *sfz* is written below the staff.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and several slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation. The right hand continues with a flowing melodic line. The left hand has some rests, indicating a change in texture or a moment of emphasis in the right hand.

Third system of musical notation. The right hand plays a series of chords. The left hand features a melodic line starting with a *p* (piano) dynamic marking.

Fourth system of musical notation. The right hand continues with chords. The left hand has a melodic line with a *p* dynamic marking.

Fifth system of musical notation. The right hand plays chords. The left hand has a melodic line that ends with a *f* (forte) dynamic marking.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a melodic line that ends with a *dimin.* (diminuendo) dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a series of chords and single notes in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sfz* (sforzando) in the lower staff.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and the instruction *molto martellato* (very staccato) in the right hand.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano) in the right hand.

Sixth system of musical notation, concluding the page with dynamic markings of *f* and *ff*.

# Leopold Godowsky

## Klavierwerke

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- |                                       |            |                                      |            |
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| 3. Menuett <i>A</i> moll . . . . .    | M. 1.50 n. | 9. Sarabande von Lully . . . . .     | M. 1.20 n. |
| 4. Menuett <i>G</i> moll . . . . .    | M. 1.50 n. | 10. Courante von Lully . . . . .     | M. 1.20 n. |
| 5. Elegie . . . . .                   | M. 1.20 n. | 11. Le Caquet von Dandrieu . . . . . | M. 1.20 n. |
| 6. Tambourin . . . . .                | M. 1.20 n. | 12. Gigue von Loeilly . . . . .      | M. 1.50 n. |
| 13. Sarabande <i>A</i> moll . . . . . | M. 1.20 n. | 19. Konzert-Allegro von Scarlatti    | M. 1.50 n. |
| 14. Musette en Rondeau . . . . .      | M. 1.20 n. |                                      |            |
| 15. Gavotte . . . . .                 | M. 1.50 n. |                                      |            |

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- |  |           |                 |
|--|-----------|-----------------|
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| 2. <i>Perpetuum mobile</i> , op. 24a . . . . .     | M. 3.— n. |                 |
| 3. <i>Aufforderung zum Tanz</i> , op. 65 . . . . . | M. 4.— n. |                 |

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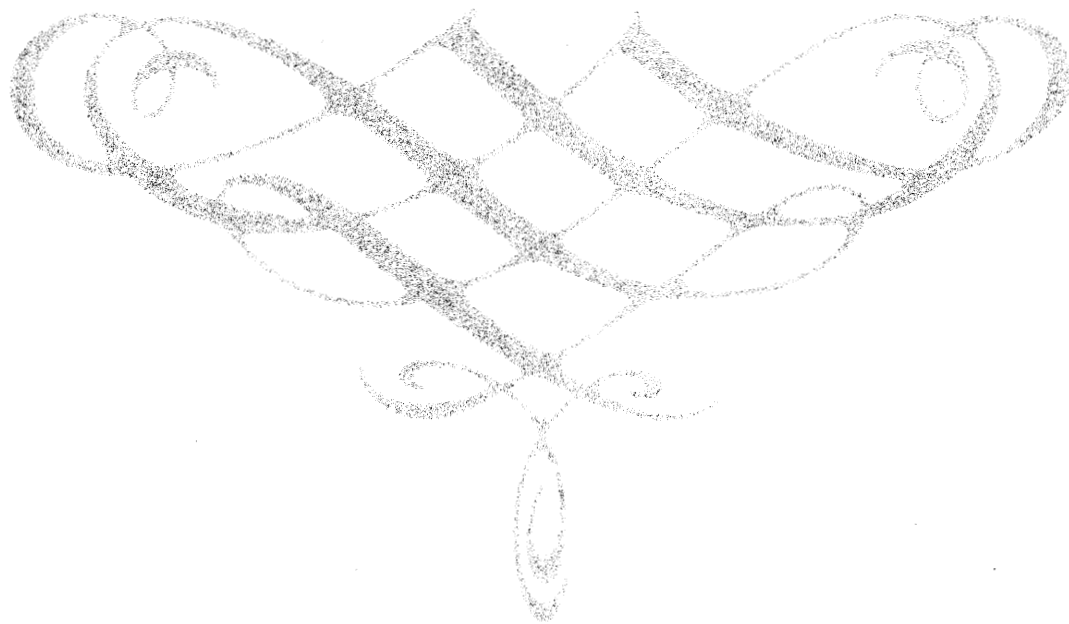
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# PAUL JUON

## DIX ESQUISSES



OP. 53

à  
*Monsieur  
Gustav Bader*

1. CANZONETTA	1.20	6. VILLANELLA	1.20
2. ARLEQUIN	1.20	7. BIZARRERIE	1.20
3. MÉLANCOLIE	1.20	8. INTERMEZZO	1.20
4. ORIENTAL	1.20	9. DANSE GROTESQUE	1.20
5. SERENATA	1.20	10. RAGOTTIN (VARIATIONS)	1.20

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# Mélancolie

Paul Juon Op. 55 N° 3

Andante

*cantabile*  
*poco f*

*dimin.* *p*

*poco f*

*p*

*pp*

*poco a poco cresc.* *f* *cresc.*

*3*

*ff*

*poco accel.*

*rall.*

*tranquillo*  
*dimin.* *p*

ad libitum  
*p*

This system shows the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The tempo is marked 'ad libitum' and the dynamic is 'p'.

Tempo I  
*p*

This system continues the piece. The tempo is marked 'Tempo I'. The dynamics remain 'p'. The melodic line in the upper staff becomes more active, with eighth notes and sixteenth notes.

*f* *rall.*

This system shows a change in dynamics to 'f' and a 'rall.' (rallentando) marking. The music becomes more dramatic and slower. The lower staff has a more complex accompaniment with some triplets.

in tempo  
*f* *rall.*

This system is marked 'in tempo' and 'f'. It features a 'rall.' marking. The upper staff has a melodic line with some rests, while the lower staff has a steady accompaniment.

a tempo  
*p*

This system is marked 'a tempo' and 'p'. It features a steady, rhythmic accompaniment in the lower staff and a melodic line in the upper staff. There are some triplet markings in the lower staff.

*rall.* *pp*

This system is marked 'rall.' and 'pp'. It features a very slow and soft passage. The lower staff has a complex accompaniment with many triplets. The upper staff has a simple melodic line.

# Leopold Godowsky

## Klavierwerke

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Rameau

- |   |            |   |            |
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| 3. <i>Menuett A moll</i> . . . . .      | M. 1.50 n. | 9. <i>Sarabande von Lully</i> . . . . .             | M. 1.20 n. |
| 4. <i>Menuett G moll</i> . . . . .      | M. 1.50 n. | 10. <i>Courante von Lully</i> . . . . .             | M. 1.20 n. |
| 5. <i>Elegie</i> . . . . .              | M. 1.20 n. | 11. <i>Le Caguet von Dandrieu</i> . . . . .         | M. 1.20 n. |
| 6. <i>Cambourin</i> . . . . .           | M. 1.20 n. | 12. <i>Gigue von Loeilly</i> . . . . .              | M. 1.50 n. |
| 13. <i>Sarabande A moll</i> . . . . .   | M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |            |
| 14. <i>Musette en Rondeau</i> . . . . . | M. 1.20 n. |   |            |
| 15. <i>Savotte</i> . . . . .            | M. 1.50 n. |   |            |

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2. *Perpetuum mobile, op. 24a* . M. 3.— n.  
3. *Aufforderung zum Tanz, op. 65* M. 4.— n.
- C. M. von Weber*

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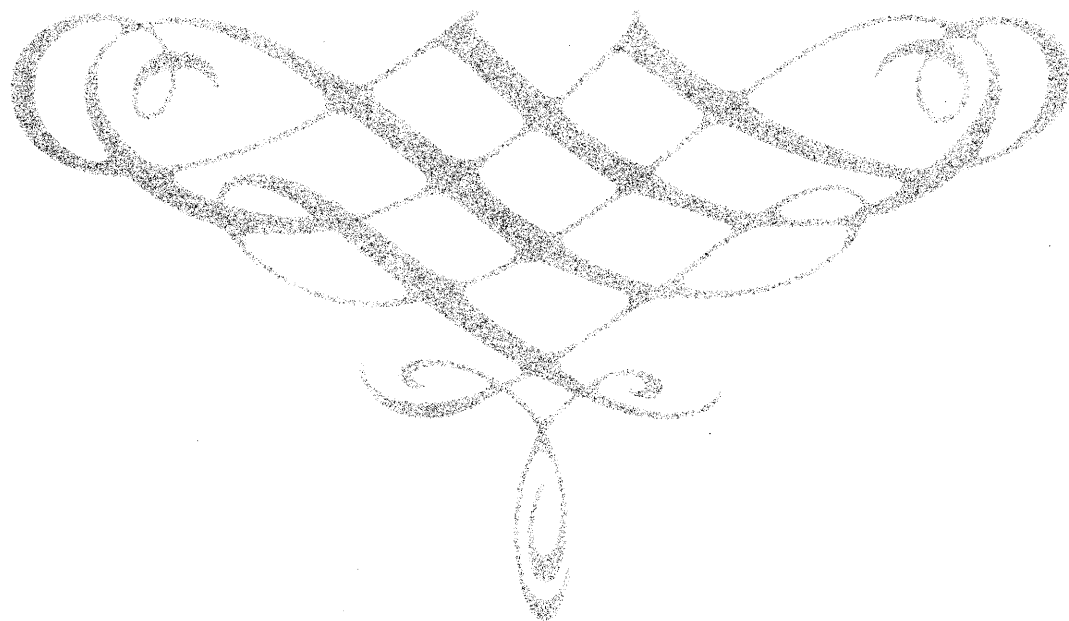
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
| 1. CANZONETTA | M. 120 | 6. VILLANELLA            | M. 120 |
| 2. ARLEQUIN   | M. 120 | 7. BIZARRERIE            | M. 120 |
| 3. MÉLANCOLIE | M. 120 | 8. INTERMEZZO            | M. 120 |
| 4. ORIENTAL   | M. 120 | 9. DANSE GROTESQUE       | M. 120 |
| 5. SERENATA   | M. 120 | 10. RAGOTIN (VARIATIONS) | M. 120 |

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# Oriental

Paul Juon Op. 55 N<sup>o</sup> 4.

Moderato

*p* *simile*

*poco a poco cresc.*

*f*

*poco a poco dimin.*

*p*



*ad lib.*



*in tempo*  
*poco più f*



*poco rit.* *poco a poco accel.*  
*f*



*rall.* *dimin.*



*in tempo primo*  
*p*





The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes.

*cresc. poco a poco*

The second system continues the piece with the instruction *cresc. poco a poco*. The notation follows the same two-staff structure as the first system, with a melodic line in the treble and a rhythmic accompaniment in the bass.

The third system continues the musical piece, maintaining the two-staff format with a melodic line in the treble and a rhythmic accompaniment in the bass.

*dimin poco a poco*

The fourth system includes the instruction *dimin poco a poco*. The notation continues with two staves, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

The fifth system continues the piece with two staves, featuring a melodic line in the treble and a rhythmic accompaniment in the bass.

The sixth system concludes the piece on this page. It features two staves, with a melodic line in the treble and a rhythmic accompaniment in the bass. The system ends with a double bar line and a fermata over the final notes.

# Leopold Godowsky

## Klavierwerke

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*Sonate in Gmoll* M. 8.— n.

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#### *Rameau*

- |   |   |
|---|---|
| 1. <i>Sarabande</i> . . . . . M. 1.20 n.        | 7. <i>Menuett von Schobert</i> . . . M. 1.20 n.     |
| 2. <i>Rigaudon</i> . . . . . M. 1.20 n.         | 8. <i>Pastorale von Corelli</i> . . . M. 1.20 n.    |
| 3. <i>Menuett Amoll</i> . . . . . M. 1.50 n.    | 9. <i>Sarabande von Lully</i> . . . M. 1.20 n.      |
| 4. <i>Menuett Gmoll</i> . . . . . M. 1.50 n.    | 10. <i>Courante von Lully</i> . . . M. 1.20 n.      |
| 5. <i>Elegie</i> . . . . . M. 1.20 n.           | 11. <i>Le Caquet von Dandrieu</i> . . M. 1.20 n.    |
| 6. <i>Cambourin</i> . . . . . M. 1.20 n.        | 12. <i>Sigue von Loeilly</i> . . . . M. 1.50 n.     |
| 13. <i>Sarabande Amoll</i> . . . . . M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |
| 14. <i>Musette en Rondeau</i> . . . M. 1.20 n.  |   |
| 15. <i>Savotte</i> . . . . . M. 1.50 n.         |   |

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- |   |                        |
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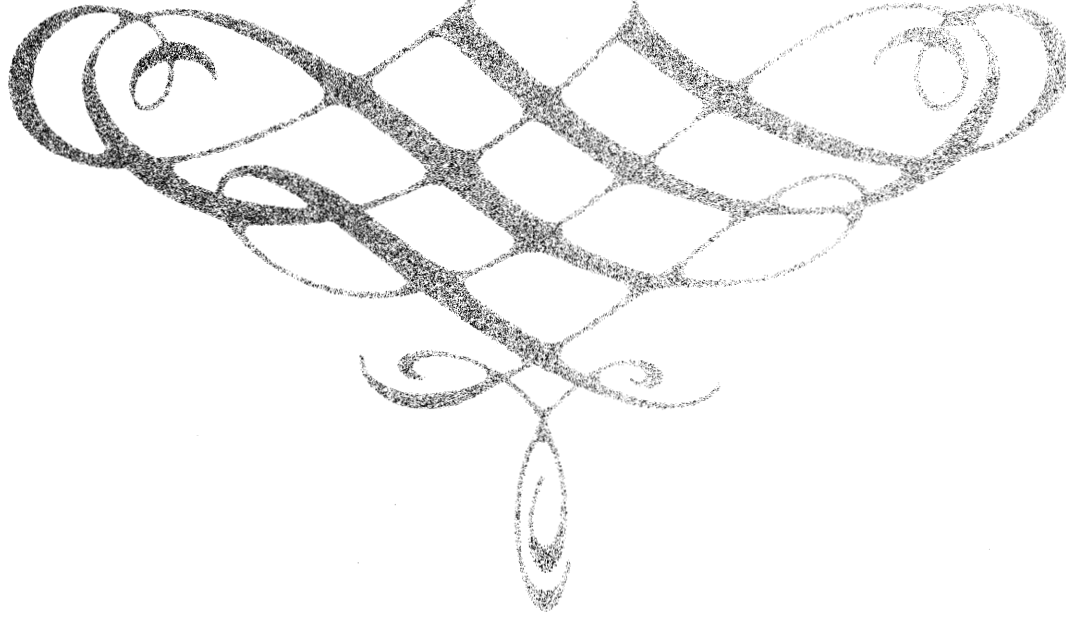
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                           |                                    |
|---------------------------|------------------------------------|
| 1. CANZONETTA..... M. 120 | 6. VILLANELLA..... M. 120          |
| 2. ARLEQUIN....., 120     | 7. BIZARRERIE....., 120            |
| 3. MÉLANCOLIE....., 120   | 8. INTERMEZZO....., 120            |
| 4. ORIENTAL....., 120     | 9. DANSE GROTESQUE....., 120       |
| 5. SERENATA....., 120     | 10. RAGOTIN (VARIATIONS)....., 120 |

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# Serenata

Paul Juon Op.55 N°5

**Allegretto**

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The score features a variety of rhythmic patterns, including triplets and slurs, and concludes with a final cadence in the right hand.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *poco f*, *piu p*, and *rall.* It also features numerous triplets and slurs.

*a tempo*

*p*

*sempre p*

*poco rit.*

*morendo*



# Leopold Godowsky

## Klavierwerke

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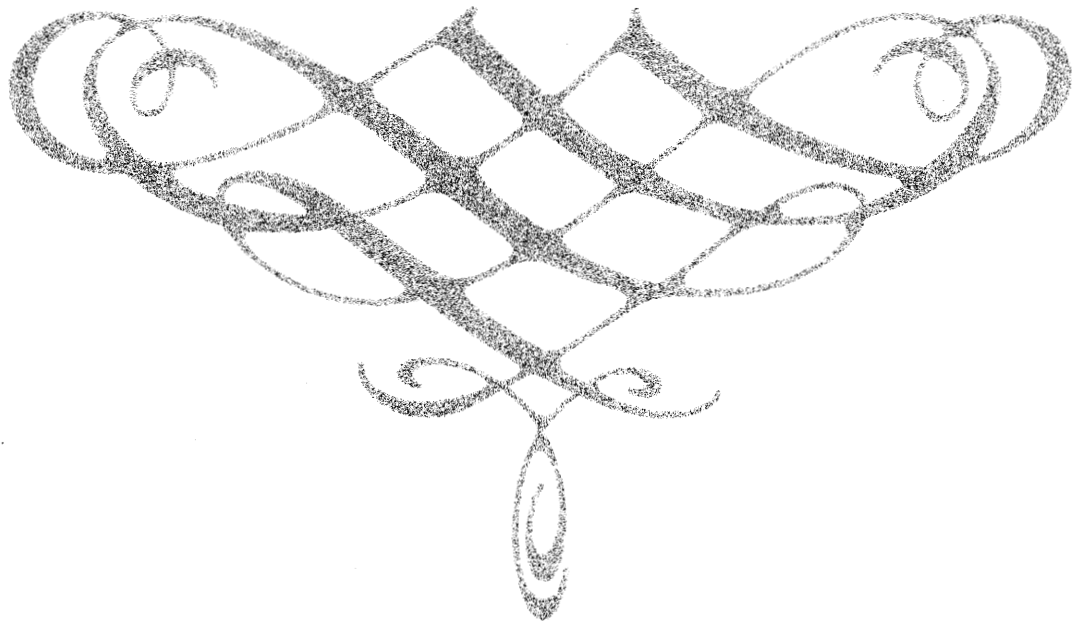
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                    |        |                               |        |
|--------------------|--------|-------------------------------|--------|
| 1. CANZONETTA..... | M.1.20 | 6. VILLANELLA.....            | M.1.20 |
| 2. ARLEQUIN.....   | , 1.20 | 7. BIZARRERIE.....            | , 1.20 |
| 3. MÉLANCOLIE..... | , 1.20 | 8. INTERMEZZO.....            | , 1.20 |
| 4. ORIENTAL.....   | , 1.20 | 9. DANSE GROTESQUE.....       | , 1.20 |
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## Vilanella

Paul Juon Op. 55 No 6

Tempo di Valse

The musical score for "Vilanella" by Paul Juon, Op. 55 No. 6, is presented in five systems. The piece is in 3/4 time and the key of D major. The tempo is marked "Tempo di Valse". The score begins with a dynamic marking of *f* (forte). The first system includes a triplet of eighth notes in the right hand. The music is characterized by a steady eighth-note melody in the right hand and a bass line of chords in the left hand. The piece concludes with a final cadence in the fifth system.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with some sixteenth-note passages. The bass staff features a series of chords, with a dynamic marking of *p* (piano) appearing in the third measure.

Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff consists of a steady accompaniment of chords, with a dynamic marking of *p* (piano) in the first measure.

Fourth system of musical notation. The treble staff features a more complex melodic line with slurs and ties. The bass staff is characterized by a series of chords, each marked with a dynamic of *p* (piano).

Fifth system of musical notation. The treble staff includes a triplet of eighth notes. The bass staff features a triplet of eighth notes in the third measure, marked with a dynamic of *f* (forte).

Sixth system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff provides a consistent accompaniment of chords.



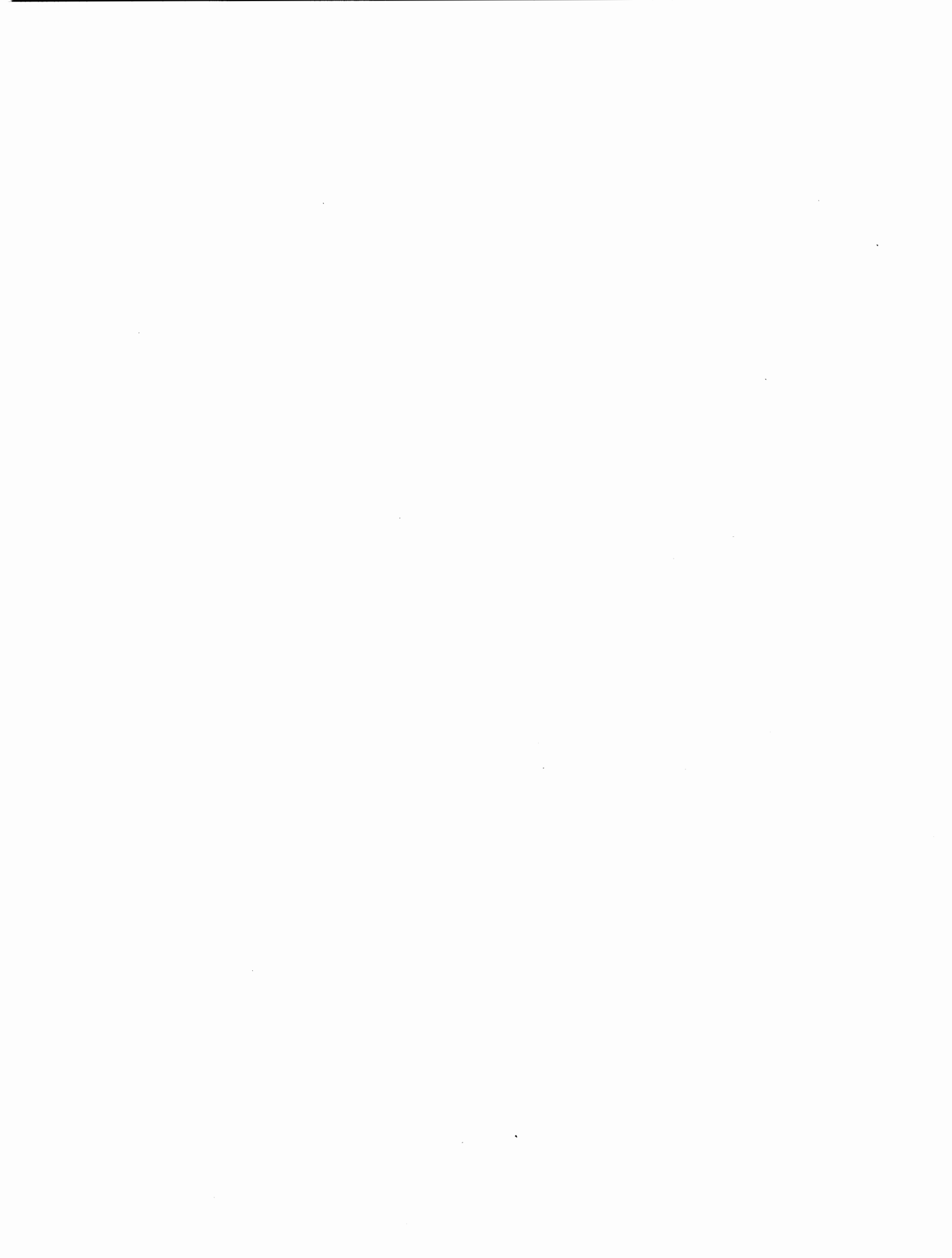
First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex texture with many chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the middle of the system. The notation shows a mix of chords and melodic fragments.

Third system of musical notation, featuring a *poco a poco crescendo* marking. The upper staff has a prominent melodic line with slurs, while the lower staff provides harmonic support with chords.

Fourth system of musical notation, showing further development of the melodic and harmonic material. The texture remains dense with overlapping lines.

Fifth system of musical notation, concluding the page. It features a dynamic marking of *ff* (fortissimo) and ends with a double bar line. The music is highly expressive and technically demanding.



# Leopold Godowsky

## Klavierwerke



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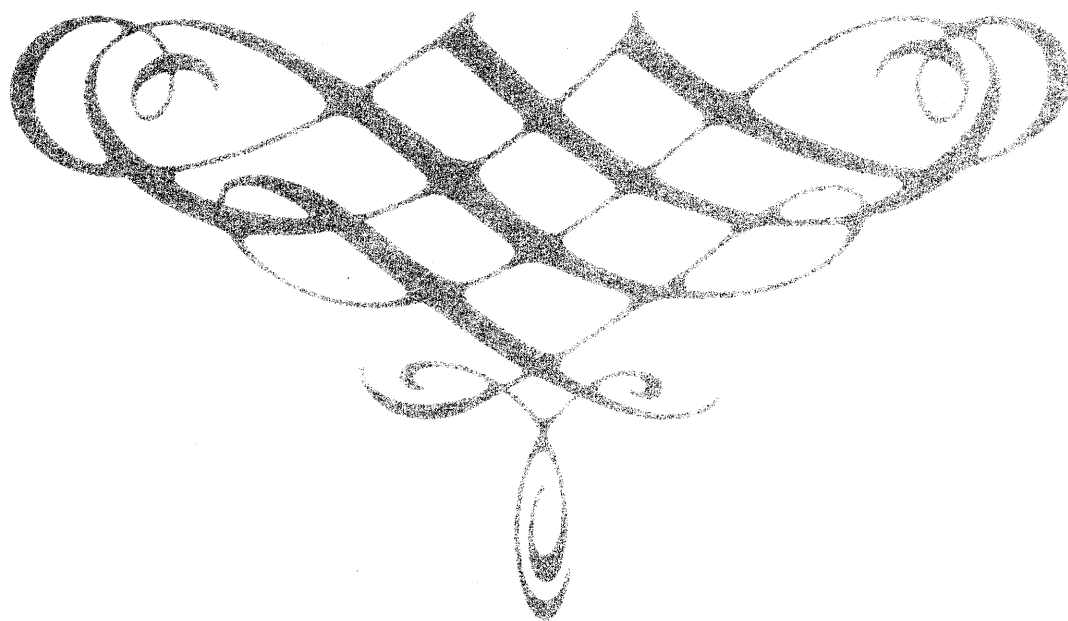
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
| 1. CANZONETTA | M. 120 | 6. VILLANELLA            | M. 120 |
| 2. ARLEQUIN   | , 120  | 7. BIZARRERIE            | , 120  |
| 3. MÉLANCOLIE | , 120  | 8. INTERMEZZO            | , 120  |
| 4. ORIENTAL   | , 120  | 9. DANSE GROTESQUE       | , 120  |
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# Bizarrerie

Paul Juon Op. 55 No 7

**Vivace**

*p*

*fp*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system begins with a dynamic marking of *f* (forte) in the upper staff. The music consists of chords and melodic lines in both staves.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a dynamic marking of *p* (piano) in the upper staff. The music consists of chords and melodic lines in both staves.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a dynamic marking of *cresc.* (crescendo) in the upper staff. The music consists of chords and melodic lines in both staves.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a dynamic marking of *f* (forte) in the upper staff. The music consists of chords and melodic lines in both staves.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a dynamic marking of *f* (forte) in the upper staff. The music consists of chords and melodic lines in both staves.

First system of musical notation. The upper staff features a series of sixteenth-note chords with a dynamic marking of *p*. The lower staff contains a bass line with chords and a few moving notes.

Second system of musical notation. The upper staff continues with sixteenth-note chords. The lower staff has a bass line with chords and some melodic fragments.

Third system of musical notation. The upper staff shows chords with some melodic lines. The lower staff features a bass line with chords and a few notes.

Fourth system of musical notation. It begins with a *rall.* marking. The upper staff has chords and a melodic line. The lower staff has a bass line with chords. A *poco f* marking appears in the middle of the system. The system concludes with the instruction **Poco più mosso**.

Fifth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a bass line with chords and some moving notes.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The system begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic support with chords and moving bass lines. A forte (*f*) dynamic marking appears in the third measure of the upper staff, and another piano (*p*) marking appears at the end of the system.

Second system of musical notation, consisting of two staves. It continues the piece with similar melodic and harmonic textures. A forte (*f*) dynamic marking is present in the third measure of the upper staff.

Third system of musical notation, consisting of two staves. Above the system, the instruction *poco a poco cresc. e accel.* is written. The music features a series of chords in the upper staff, with a melodic line in the lower staff. The dynamics and tempo are increasing as indicated by the instruction.

Fourth system of musical notation, consisting of two staves. This system is characterized by a series of chords in the upper staff, with a more active bass line in the lower staff. The key signature changes to one sharp (F#) and the mode shifts to minor.

Fifth system of musical notation, consisting of two staves. It begins with a fortissimo (*ff*) dynamic marking. The system concludes with the instruction *a tempo*. The music features a melodic line in the upper staff and a bass line in the lower staff, with various chordal textures.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *p* (piano) is present in the final measure of the system.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *cresc.* (crescendo) is present in the second measure of the system.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *f* (forte) is present in the first measure of the system.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *p* (piano) is present in the first measure of the system.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes in the third measure. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff contains a complex melodic passage with many beamed notes. The lower staff continues the accompaniment. A dynamic marking of *fp* (fortissimo piano) is present in the second measure.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with frequent rests and eighth-note patterns. The lower staff provides a steady accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with many beamed notes and slurs. The lower staff has a bass line with chords and moving lines.

Fifth system of musical notation, consisting of two staves. The system begins with a *rall.* (rallentando) marking. It then transitions to a *Presto* section, marked with a *p* (piano) dynamic. The system concludes with a *poco rit.* (poco ritardando) marking and a double bar line.

# Leopold Godowsky

## Klavierwerke

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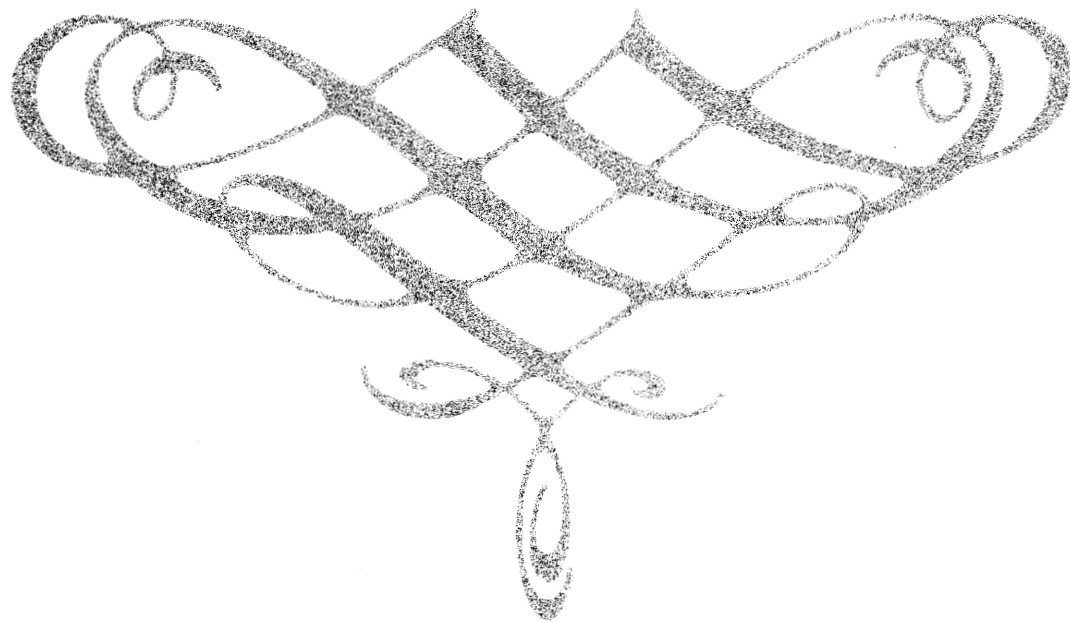
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur  
Gustav Bader*

- |                    |        |                               |        |
|--------------------|--------|-------------------------------|--------|
| 1. CANZONETTA..... | M. 120 | 6. VILLANELLA.....            | M. 120 |
| 2. ARLEQUIN.....   | 120    | 7. BIZARRERIE.....            | 120    |
| 3. MÉLANCOLIE..... | 120    | 8. INTERMEZZO.....            | 120    |
| 4. ORIENTAL.....   | 120    | 9. DANSE GROTESQUE.....       | 120    |
| 5. SERENATA.....   | 120    | 10. RAGOTIN (VARIATIONS)..... | 120    |

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# Intermezzo

Paul Juon Op.55 No 8

Moderato

*p*

*p*

*poco rit.* *a tempo*

*p*

*poco a poco cresc.*

*p* *f*

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes marked with a '3' and a flat. The bass clef staff contains a bass line with a dynamic marking of *f* (forte).

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes. The bass clef staff contains a bass line with a dynamic marking of *p* (piano).

Third system of musical notation. The treble clef staff begins with a *poco rit.* (poco ritardando) marking and contains a melodic line. The bass clef staff contains a bass line with a dynamic marking of *p*. The tempo marking **Più mosso** (faster) is placed above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p*. The bass clef staff contains a bass line with a dynamic marking of *p*.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f*. The bass clef staff contains a bass line with a dynamic marking of *f*.

Sixth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes marked with a '3'. The bass clef staff contains a bass line with a dynamic marking of *f*.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a dotted line with an '8' above it indicating an octave shift. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a more flowing melodic line with slurs. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the bass line.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment includes a dynamic marking of *p* (piano) in the bass line.

Fifth system of musical notation. The right hand has a melodic line with many beamed notes. The left hand accompaniment includes a dynamic marking of *f* (forte) in the bass line.

Sixth system of musical notation. The right hand features a melodic line with a dotted line and an '8' above it. The left hand accompaniment includes a dynamic marking of *p* (piano) and the instruction *poco rit.* (poco ritardando).

Tempo I



# Leopold Godowsky

## Klavierwerke

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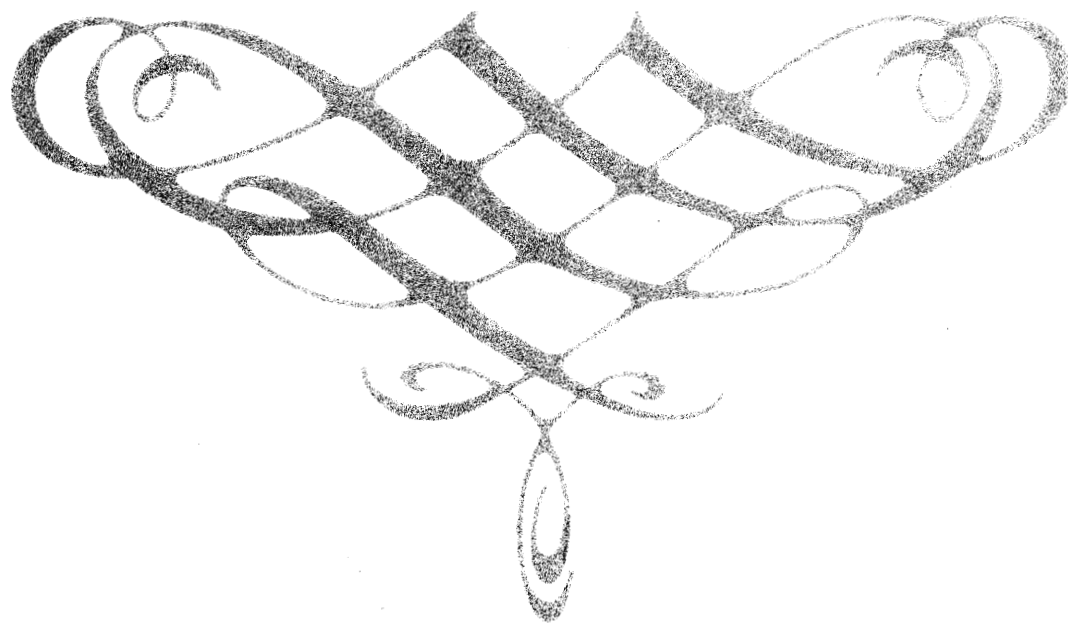
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |       |                          |       |
|---------------|-------|--------------------------|-------|
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| 3. MÉLANCOLIE | „ 120 | 8. INTERMEZZO            | „ 120 |
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# Danse grotesque

Paul Juon Op.55 No 9

## Quasi Valse

The musical score is written for piano and consists of five systems. The key signature is one flat (B-flat major) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a triplet in the right hand. The fourth system includes dynamic markings for *sfz* and *p*. The fifth system concludes with a *sf* marking and a final flourish in the right hand.

*poco a poco cresc.*

First system of musical notation, featuring a treble and bass clef. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic fragments. The left hand continues with a steady accompaniment. The dynamic level is increasing, as indicated by the *poco a poco cresc.* instruction.

Third system of musical notation. The right hand has a more active melodic line with eighth-note patterns. The left hand has a simpler accompaniment of chords. A piano (*p*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. The tempo is marked *a tempo* and the dynamic is *f* (forte).

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. The tempo is marked *a tempo* and the dynamic is *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. The tempo is marked *a tempo* and the dynamic is *f* (forte).

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#) and one flat (Bb). The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *dim.* is present. A fermata is placed over a measure in the treble staff.

Second system of musical notation. The treble staff features a melodic line with a dynamic marking of *p*. The bass staff contains a steady accompaniment of chords.

Third system of musical notation. The treble staff has a melodic line with a dynamic marking of *f*. The bass staff has a chordal accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The treble staff begins with a melodic line marked *cresc.* and *f*. The bass staff has a chordal accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a dynamic marking of *p* and *cresc.*. The bass staff features a bass line with a dynamic marking of *poco rit.*

Sixth system of musical notation. The treble staff has a melodic line with a dynamic marking of *p* and *rall.*. The bass staff has a chordal accompaniment with a dynamic marking of *f*.

# Leopold Godowsky

## Klavierwerke

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*Sonate in Gmoll* M. 8.— n.

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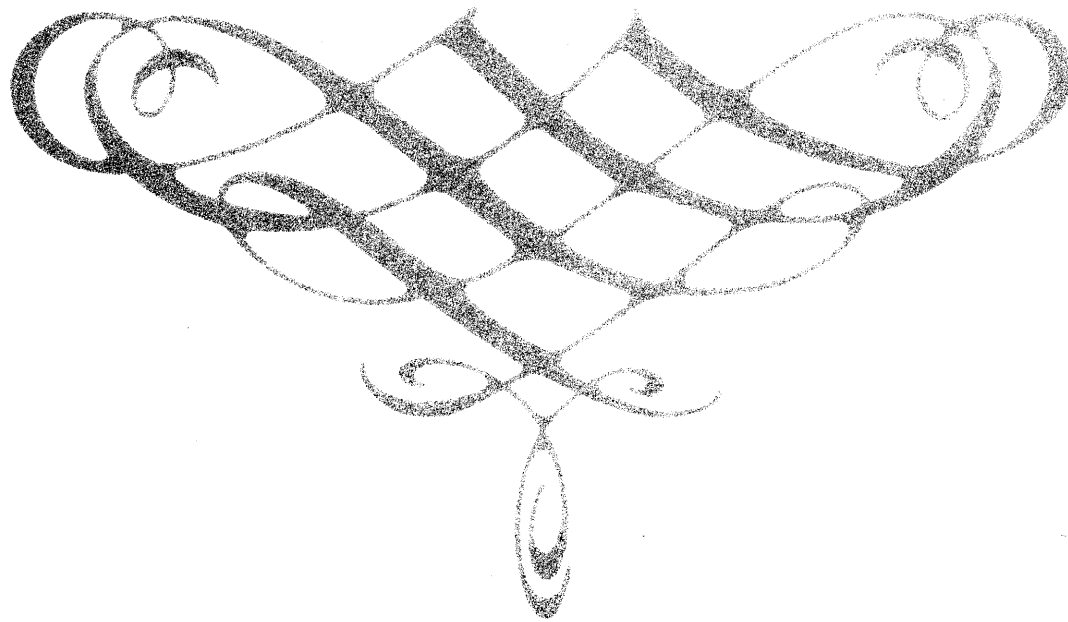
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur  
Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
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| 2. ARLEQUIN   | , 120  | 7. BIZARRERIE            | , 120  |
| 3. MÉLANCOLIE | , 120  | 8. INTERMEZZO            | , 120  |
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8

*poco a poco*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a bass line with chords and a few eighth notes. A dynamic marking *poco a poco* is present in the treble staff. A fermata-like symbol '8' is placed above the first measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, featuring a long slur over the treble staff and a similar slur over the bass staff, indicating a sustained or connected passage.

*mf*

Fourth system of musical notation, with a dynamic marking *mf* in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a bass line with chords.

*cresc.*

Fifth system of musical notation, with a dynamic marking *cresc.* in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a bass line with chords.

8

Sixth system of musical notation, concluding the page with a melodic line in the treble staff and a bass line in the bass staff. A fermata-like symbol '8' is placed above the final measure.

8

*f*

8

Meno mosso

*molto cantabile*

*f*

*p*

8 *ad lib.*

*f*

*rall.*

*p.*

Adagio

pp poco rit.

poco accel. e cresc.

accel.

ff

Presto

p f

p f

ff p cresc.

ff poco rit.

L'istesso tempo

pp

poco cresc.

mezza voce

poco f

legato

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte (*f*) dynamic. The key signature has one sharp (F#).

Second system of musical notation, including a *poco a poco cresc.* instruction. The music continues with the same key signature and dynamic.

Third system of musical notation, featuring a first ending bracket (8) and a forte (*f*) dynamic marking. The key signature changes to two flats (Bb, Eb).

Fourth system of musical notation, including a first ending bracket (8) and a fortissimo (*ff*) dynamic marking. The key signature remains two flats.

Fifth system of musical notation, featuring a first ending bracket (8) and fortissimo (*ff*) dynamic markings. The key signature remains two flats.

Sixth system of musical notation, including a *rall.* instruction. The music concludes with a final cadence. The key signature remains two flats.

# Leopold Godowsky

## Klavierwerke

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