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POUR PIANO

A DEUX ET A QUATRE MAINS

ET

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PAR

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1^{RE} SONATINE

en RÉ majeur.

pour **Piano** et **Violoncelle**

par **PHIL. LAMOURY.**

All^o moderato.

VIOLONCELLE.

f *sf*

All^o moderato. 152

PIANO.

f *sf* *p*

p

p

Dolce.

First system of musical notation. The upper staff (violin) begins with a *mf* dynamic. The lower staff (piano) also begins with a *mf* dynamic and includes a *p* dynamic marking later in the system.

Second system of musical notation. The upper staff contains the vocal line with the lyrics "Cresc - en - do." and a *sf* dynamic marking. The lower staff (piano) also contains the lyrics "Cresc - en - do." and a *sf* dynamic marking.

Third system of musical notation. The upper staff contains the vocal line with the lyrics "Dimi - nu - en - do." and a *p* dynamic marking. The lower staff (piano) also contains the lyrics "Dimi - nu - en - do." and a *p* dynamic marking.

Fourth system of musical notation. The upper staff (violin) includes markings for *Pizz.* (pizzicato) and *Arco.* (arco). The lower staff (piano) includes the marking *Poco rallent.* (poco rallentando) and a *sf* dynamic marking.

a Tempo.

Dolce.

mf

a Tempo.

p

Cresc.

f

sf p

mf

This musical score is written for piano and bass. It consists of five systems of staves. The key signature has two sharps (F# and C#). The tempo is marked 'a Tempo.' at the beginning of the first and second systems. The first system includes the marking 'Dolce.' and a dynamic of 'mf'. The second system starts with a piano 'p' dynamic. The third system features a 'Cresc.' (crescendo) marking and a forte 'f' dynamic. The fourth system includes 'sf p' (sforzando piano) and 'mf' markings. The score is characterized by flowing sixteenth-note passages in the right hand and more sustained, often dotted, notes in the left hand. Various phrasing slurs and ties are used throughout.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4.


System 1: The first system begins with a *pp* (pianissimo) dynamic in the bass staff. The melody in the treble staff starts with a half note, followed by a quarter note, and then a series of eighth notes. The bass staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The system concludes with a *p* (piano) dynamic marking.

System 2: The second system features a *p* (piano) dynamic in the bass staff. The treble staff has a melodic line with a *Cresc.* (crescendo) marking. The bass staff has a melodic line with a *Cresc.* marking. The system concludes with a *ff* (fortissimo) dynamic marking.

System 3: The third system begins with a *f* (forte) dynamic in the bass staff. The treble staff has a melodic line with a *f* dynamic marking. The bass staff has a melodic line with a *f* dynamic marking. The system concludes with a *ff* dynamic marking.

System 4: The fourth system begins with a *f* dynamic in the bass staff. The treble staff has a melodic line with a *f* dynamic marking. The bass staff has a melodic line with a *f* dynamic marking. The system concludes with a *f* dynamic marking.

System 5: The fifth system begins with a *ff* dynamic in the bass staff. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff has a melodic line with a *ff* dynamic marking. The system concludes with a *ff* dynamic marking.



First system of musical notation. The bass staff begins with a piano (*p*) dynamic and features a melodic line with slurs. The piano staff has a treble and bass clef; the treble staff begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The bass staff of the piano system contains harmonic accompaniment.



Second system of musical notation. The bass staff continues with a piano (*p*) dynamic. The piano staff features a crescendo marking (*Cresc.*) and a slur over the treble staff. The bass staff of the piano system continues with harmonic accompaniment.



Third system of musical notation. The bass staff begins with a piano (*p*) dynamic. The piano staff includes a vocal line with the word "do." and a piano (*p*) dynamic marking, followed by a pianissimo (*pp*) dynamic marking. The bass staff of the piano system continues with harmonic accompaniment.



Fourth system of musical notation. The piano staff features a mezzo-forte (*mf*) dynamic marking. The bass staff of the piano system continues with harmonic accompaniment.

First system of musical notation, measures 1-4. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, measures 5-8. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music continues with various note values, rests, and slurs, maintaining the dynamic range from piano to forte.

Third system of musical notation, measures 9-12. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music includes the instruction *Diminuendo.* in measures 9 and 10, and *Poco rallent.* in measure 12. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

Fourth system of musical notation, measures 13-16. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music includes the instruction *Pizz.* (Pizzicato) in measure 13 and *Arco.* (Arco) in measure 14. The dynamics range from piano (*p*) to forte (*f*).

a Tempo.

mf

p

Cresc. *f*

p *pp* *Cresc.* *f*

mf *Cresc.* *f*



First system of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a crescendo (*Cresc.*) marking. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a crescendo (*Cresc.*) marking and a fortissimo (*sf*) dynamic.



Second system of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic.



Third system of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic.



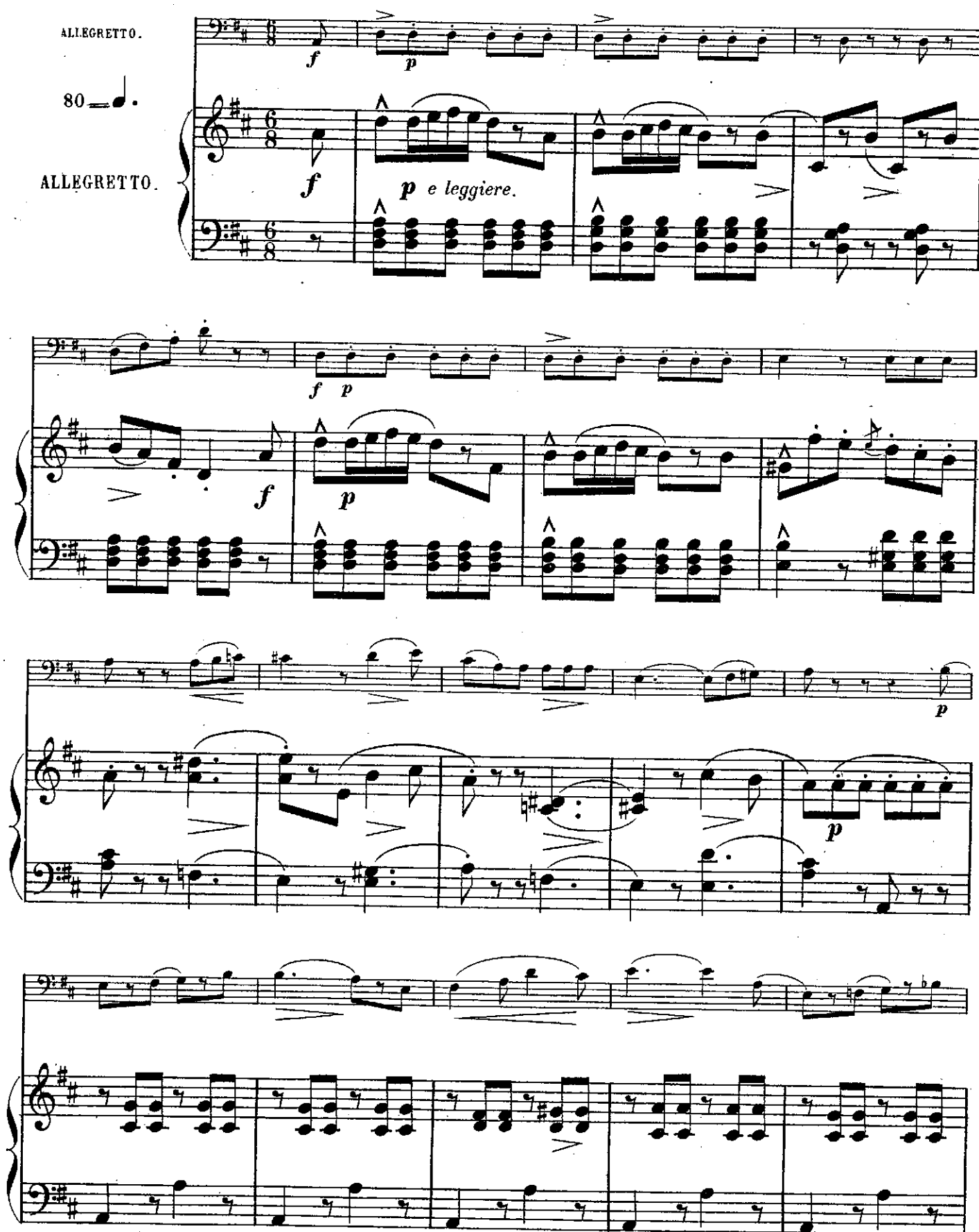
Fourth system of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic and includes a staccato (*Stretto.*) marking. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic and includes a staccato (*Stretto.*) marking and a fortissimo (*sf*) dynamic.

FINALE.

ALLEGRETTO.

80 = .

ALLEGRETTO.



The musical score is written for piano and bass. The tempo is marked ALLEGRETTO. at the beginning and ALLEGRETTO. in the middle. The time signature is 6/8. The key signature has one sharp (F#). The score consists of four systems of music. The first system includes dynamics *f* and *p*, and the instruction *p e leggiero.*. The second system includes dynamics *f* and *p*. The third system includes dynamics *p*. The fourth system includes dynamics *p*. The score features various musical notations including accents, slurs, and phrasing marks.

This musical score is for a piano piece, page 11. It consists of four systems of staves. The first system has a single bass staff with a melodic line and a grand staff (treble and bass) with a rhythmic accompaniment. Dynamics include *f* and *mf*. The second system continues the grand staff accompaniment with various articulations like accents and slurs. The third system features a single bass staff with a melodic line and a grand staff with a rhythmic accompaniment, including a *Dimin.* marking. The fourth system is marked *Grazioso.* and features a grand staff with a melodic line and a rhythmic accompaniment, with dynamics *p* and *f*.

f

mf

p

f

Dimin.

Grazioso.

p

f



First system of musical notation. The upper staff (bass clef) begins with a *mf* dynamic and a crescendo hairpin, followed by a *p* dynamic. The lower staff (treble and bass clefs) begins with a *p* dynamic and a crescendo hairpin. Both staves end with a *Cresc.* marking.



Second system of musical notation. The upper staff (bass clef) includes the lyrics "en - do." and a *f* dynamic, followed by a *Pizz.* marking. The lower staff (treble and bass clefs) includes the lyrics "en - do." and a *f* dynamic.



Third system of musical notation. The upper staff (bass clef) includes a *Riten.* marking, followed by *a Tempo.* and *Arco.* markings, and then *f* and *p* dynamics. The lower staff (treble and bass clefs) begins with a *mf* dynamic, followed by a *Riten.* marking, and then *f* and *p* dynamics.



Fourth system of musical notation. The upper staff (bass clef) begins with a *f* dynamic. The lower staff (treble and bass clefs) begins with a *f* dynamic.

I^{RE} SONATINE

en RÉ majeur

pour Piano et Violoncelle

par PHIL. LAMOURY.

VIOLONCELLE. All^o moderato. 152

f *sf* *p* *mf* *Cresc. en do.* *f* *Diminuendo.* *p* *Pizz.* *Suivez.* *Arco.* *a Tempo.* *Dolce.* *mf* *6* *sf* *p* *pp* *mf* *2* *p* *Cresc.* *f* *ff* *f*

ff

p

p

p

f

Diminuendo. *p*

Pizz. Suivez.

Arco. *a Tempo.* *sf p*

p

p

pp *Cresc.* *f* *p*

Cresc. *f*

f *ff*

Stretto. *ff* *sf*

FINALE.

80 = ♩ .

ALLEGRETTO.

f *p*

f *p*

p

f

Violoncelle musical score page 4. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo marked "Cresc. en. do." leading to a forte (*f*) dynamic. The third staff includes a pizzicato (*Pizz.*) section followed by a 3-measure ritardando (*3 Rit.*) and then a section marked "a Tempo. Arco." with dynamics *f* and *p*. The fourth staff begins with a forte (*f*) dynamic. The fifth staff includes a ritardando (*Rit.*) section. The sixth staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The seventh staff is marked "Più allegro." and begins with a fortissimo (*ff*) dynamic. The eighth staff continues with a fortissimo (*ff*) dynamic. The ninth staff continues with a fortissimo (*ff*) dynamic. The tenth staff concludes with a fortissimo (*ff*) dynamic.

Rit.
f

Dimin. *Rit.* *f*

p *f*

p *f* *sf*

Più allegro.
ff
Più allegro.

Cresc. *sf* *ff*

ff *ff* *ff* *ff*

1000030213

2^{ME} SÉRIE.

11	A. LONGUEVILLE.	<i>Léna</i>	Polka	4 ^e	» fr. 40 c.
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13	—	<i>Georgina</i>	—	9 ^e	» 70
14	J. ASCHER	<i>Vaillance</i>	Polka militaire	9 ^e	» 70
15	J. PHILIPOT	<i>Sultane-Polka</i>	Polka	8 ^e	» 60
16	L. WALDTRUFEL . . .	<i>Anna</i>	—	8 ^e	» 80
17	—	<i>Le Grand Tambour-Major</i>	—	7 ^e	» 60
18	A. WALLERSTEIN . .	<i>Jenny-Lind</i>	—	8 ^e	» 40
19	—	<i>Polka d'Amour</i>	—	7 ^e	» 40
20	—	<i>Polka des Matelots</i>	—	9 ^e	» 40

3^{ME} SÉRIE.

21	A. ANSON	<i>Mélina</i>	Polka-Mazurka	9 ^e	» fr. 50 c.
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25	—	<i>Blondinetta</i>	—	9 ^e	» 60
26	—	<i>Étoile du soir</i>	—	8 ^e	» 60
27	—	<i>Zara</i>	—	7 ^e	» 60
28	CH. JOHN	<i>Clara</i>	—	8 ^e	» 60
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30	TH. LABORDE	<i>Esther</i>	—	7 ^e	» 50

4^{ME} SÉRIE.

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37	—	— N° 2	—	7 ^e	» 60
38	J. PASDELOUP	<i>Fleur d'Amour</i>	—	8 ^e	» 60
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6^{ME} SÉRIE.

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33	W. GOLDNER..... 1 ^{re} sonatine en <i>sol</i> maj..... <i>id.</i>	5 ^e	90
34	AD. BLANC..... 1 ^{re} sonatine en <i>fa</i> maj..... <i>id.</i>	5 ^e	90
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45	A. CROISEZ..... Fleuve du Tage..... <i>id.</i>	4 ^e	70
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72	—..... Marche..... <i>id.</i>	1 ^{er}	40
73	CH. LENTZ..... Valse..... <i>id.</i>	2 ^e	60
74	A. CROISEZ..... Barcarolle..... <i>id.</i>	4 ^e	70
75	F. BURGMÜLLER... Le Turc en Italie..... <i>id.</i>	4 ^e	80
76	J. RUMMEL..... Andante..... à 4 mains.	1 ^{er}	60
77	CH. LENTZ..... L'Écho des Alpes..... <i>id.</i>	3 ^e	80
78	J. RUMMEL..... Divertissement..... <i>id.</i>	4 ^e	1
79	VILBAC ET BLANC.. Le Barbier de Séville, pi. et v.	3 ^e	1
80	J. GARCIN..... Le Retour, mélodie..... <i>id.</i>	3 ^e	85

NEUVIÈME SÉRIE.

81	J. RUMMEL..... Romancesans paroles, piano seul	1 ^{er}	50
82	CH. LENTZ..... La Récréation (1 ^{re} suite), six pièces, piano seul.....	1 ^{er} et 2 ^e	70
83	HY. LEMOINE..... Rondino-valse, op. 47, n° 3, piano seul.....	3 ^e	70
84	J. RUMMEL..... Le Cor des Alpes... piano seul.	4 ^e	70
85	—..... Galop de Schulhoff, arr. fac., <i>id.</i>	5 ^e	80
86	W. GOLDNER..... 2 ^e sonatine en <i>ut</i> maj., à 4 mains.	3 ^e	1
87	R. DE VILBAC..... La Chasse de L. Mey, <i>id.</i>	6 ^e	1
88	W. GOLDNER..... 6 ^e sonatine en <i>ré</i> majeur, piano et violon.....	7 ^e	1 65
89	VILBAC ET BLANC.. Le Freyschutz, piano et violon.	3 ^e	1
90	J. GARCIN..... Romance sans paroles, <i>id.</i>	3 ^e	60

DIXIÈME SÉRIE.

91	A. LEMOINE..... Petite valse de salon, piano seul.	2 ^e	60
92	W. GOLDNER..... Rondino en <i>ré</i> maj. <i>id.</i>	3 ^e	60
93	CH. LENTZ..... La Récréation (2 ^e suite), six danses, piano seul.....	3 ^e	85
94	J. RUMMEL..... Valse de Schulhoff, arr. facile, piano seul.....	5 ^e	90
95	—..... Thème allemand de Leybach, arrang. facile, piano seul.....	5 ^e	80
96	A. CROISEZ..... Chanson arabe, fantaisie à 4 m.	6 ^e	1 10
97	W. GOLDNER..... 3 ^e sonatine en <i>sol</i> min. <i>id.</i>	5 ^e	1 20
98	—..... Andante villanelle et rondo, piano et violon.....	6 ^e	1 10
99	VILBAC ET BLANC.. La Somnambula, piano et violon.	3 ^e	1
100	W. GOLDNER..... 4 ^e sonatine en <i>ré</i> maj. <i>id.</i>	5 ^e	1 25
108	—..... 7 ^e sonatine en <i>ut</i> maj., piano et violon.....	6 ^e	1 85
109	VILBAC ET BLANC.. La Fanchonnette, piano et viol.	3 ^e	1
110	J. GARCIN..... Résignation, mélodie, <i>id.</i>	3 ^e	70
118	VILBAC ET BLANC.. Charles VI..... <i>id.</i>	4 ^e	1 05
119	—..... La Juive..... <i>id.</i>	4 ^e	1
120	W. GOLDNER..... 5 ^e sonatine en <i>ut</i> maj. <i>id.</i>	4 ^e	1 30
128	J. GARCIN..... La Chasse..... <i>id.</i>	4 ^e	95
129	VILBAC ET BLANC.. Le Voyage en Chine. <i>id.</i>	5 ^e	1 15
130	VILBAC ET BLANC.. Guido et Ginevra... <i>id.</i>	7 ^e	1 20
138	J. GARCIN..... Bolero..... <i>id.</i>	6 ^e	1
130	—..... Marche..... <i>id.</i>	7 ^e	1

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