

CONCERT AND EXHIBITION PIECES

EUGEN D'ALBERT *Allemande, Gavotte and Musette*

(FROM THE SUITE Op. 1)
FOR PIANO

40 cents

SECOND
SERIES

The Grade is indicated by a Numeral following the Title

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Allemande, Gavotte and Musette

from the Suite Op. 1

Edited and fingered by
Henry Levey

Allemande

Eugen d'Albert

Piano

Breit gehalten
Con larghezza

f

p

ten.

dim.

p

cresc.

f

3 *f* *dim.* 3 4 2 1 3 3 4 2 1 3

15 * *Red.* *

This system contains the first two measures of a musical piece. The right hand starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes with fingerings 3, 1, 3, 3, 4, 2, 1, 3. The left hand has a triplet of eighth notes, followed by quarter notes and eighth notes with fingerings 1, 4, 4, 1. Dynamics include *f* and *dim.*. Performance markings include *Red.* and asterisks.

243 2 1 2 243 2 1 2 *cresc.*

1 1 1 1

This system contains the next two measures. The right hand features triplet patterns (243) and eighth notes with fingerings 2, 1, 2, 2, 1, 2. The left hand has eighth notes with fingerings 1, 1, 1, 1. Dynamics include *cresc.*

243 2 3 3 1 2 *dim.* *p* 243 2 3 1 1

1 2 4 1 *Red.* 2 5 1 2 4

This system contains the next two measures. The right hand has triplet patterns (243) and eighth notes with fingerings 2, 3, 3, 1, 2. The left hand has eighth notes with fingerings 1, 2, 4, 1. Dynamics include *dim.* and *p*. Performance markings include *Red.* and asterisks.

454 *pp* *p* 3 2 3 1 1 1

Red. 1 * 3 2 1 2 1 1 1

This system contains the next two measures. The right hand has triplet patterns (454) and eighth notes with fingerings 3, 2, 3, 1, 1, 1. The left hand has eighth notes with fingerings 1, 3, 2, 1, 2, 1, 1, 1. Dynamics include *pp* and *p*. Performance markings include *Red.* and asterisks.

454 *pp* *p dolce* 5 243 1

2 1 1 1 1 1 1 2 2

This system contains the final two measures. The right hand has triplet patterns (454) and eighth notes with fingerings 5, 2, 2, 4, 3, 1. The left hand has eighth notes with fingerings 2, 1, 1, 1, 1, 1, 1, 2, 2. Dynamics include *pp* and *p dolce*.

143 1 4 143 243 1 5 2 143 1 4 2

cresc.

marcato

f *p* *cresc.*

ten. *f*

ff

Gavotte and Musette

GAVOTTE

Mässig
Moderato

The musical score is written for piano in 4/4 time, featuring two systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings such as 5, 4, 2, and 1. The second system includes a section marked *pp* and *staccato*, with a tempo change to *leggiero*. The score contains various musical notations including slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord marked *pp*.

First system of a piano score. The right hand features a complex chordal texture with fingerings 4, 3, 2, 1, 3, 4, 5. The left hand plays a bass line with chords. A dynamic marking *p* is present. A treble clef is shown at the end of the system.

Second system of the piano score. It includes dynamic markings *cresc.* and *f*. Fingerings 2, 1, 3, 4, 2, 2 are indicated. There are several *Red.* and *** annotations below the staff.

Third system of the piano score. It features a dynamic marking *ff*. The right hand has a melodic line with slurs. There are *Red.* and *** annotations below the staff.

Fourth system of the piano score. It contains multiple *Red.* and *** annotations below the staff. The right hand continues with complex chordal patterns.

Fifth system of the piano score. It includes fingerings 4 and 2. There are *Red.* and *** annotations below the staff. The system concludes with a double bar line.

MUSETTE

The musical score for 'Musette' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 4/4. The piece is marked *pp legato molto* at the beginning. The first system includes a triplet of eighth notes in the right hand and a bass line with a *una corda* instruction. The second system features a *pp* dynamic and continues the bass line with a *una corda* instruction. The third system shows a *legato molto* dynamic in the right hand and a *sf* dynamic in the bass line. The fourth system concludes with a *sf* dynamic and a *una corda* instruction. Pedaling instructions (*Ped.*) and asterisks (***) are placed below the bass line throughout the piece. Fingerings and articulation marks are clearly indicated for both hands.

First system of the musical score. The right hand features a complex melodic line with numerous slurs and fingerings (1, 3, 5, 2, 1, 3, 4, 5, 4, 3, 8, 1, 1). The left hand provides a rhythmic accompaniment with chords and triplets, marked with *ped.* (pedal) and *ped.* (pedal) below the notes.

Second system of the musical score. The right hand continues with melodic passages, including a triplet and a sequence of notes (5, 4, 3, 2, 1). The left hand accompaniment includes dynamic markings: *dim.*, *dolciss.*, and *pp molto de-*. It also features *ped.* markings and asterisks (*) at the end of the system.

Third system of the musical score. The right hand has a more active melodic line with slurs and fingerings (1, 2, 4, 5, 5, 4, 1, 4, 2, 1). The left hand accompaniment is marked with *lucato* and includes *ped.* markings.

Fourth system of the musical score. The right hand features a melodic line with slurs and fingerings (8, 1, 3). The left hand accompaniment is marked with *pp* and includes *ped.* markings.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1). The left hand accompaniment includes dynamic markings: *dim.*, *ppp*, and *Gavotte D. C.*. It also features *ped.* markings, *poco riten.*, and asterisks (*) at the end of the system.

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