

EVERYBODY'S FAVORITE PIANO DUETS

• CONTENTS •

A	ANITRA'S DANCE.....	GRIEG.....
	ARAGONAISE.....	MAGSENET.....
B	BERCEUSE (Jocelyn).....	GODARD.....
	BOLEIRO.....	MOSZKOWSKI.....
C	COUNTRY GARDENS. English Folk Dance.....	
F	FAUST WALTZ.....	GAOUNOD.....
	FUNERAL MARCH.....	CHOPIN.....
G	GAVOTTE.....	GLUCK-BRAHMS.....
H	HUMORESCUE.....	DVORAK.....
	HUNGARIAN DANCE, NO. 5.....	BRAHMS.....
I	LA CINQUANTAINNE.....	GABRIEL-MARIE.....
J	LARGO.....	HANDEL.....
K	LONDONDERRY AIR.....	IRISH MELODY.....
M	MARCHE MILITAIRE.....	SCHUBERT.....
	MELODY IN F.....	RUBINSTEIN.....
	MIGNON (Extract: Gavotte).....	THOMAS.....
	MINUET (Don Juan).....	BETTHOVEN.....
N	NORWEGIAN DANCE.....	GRIEG.....
O	ORIENTALE.....	CUI.....
P	POET AND PEASANT.....	VON SUPPE.....
	POLISH AIR.....	SCHAIVENKA.....
	POLONAISE IN A MAJOR.....	CHOPIN.....
	PRELUDIE IN C# MINOR.....	RACHMANINOFF.....
R	ROMANCE.....	SCHUMANN.....
	ROMANCE ("Pearl Fishers").....	BIZET.....
	RONDO ALLA TURCA.....	MOZART.....
S	SCARF DANCE.....	CHARMINADE.....
	SCREWDAD.....	SCHUBERT.....
	SEZETTE (Lucie).....	DONIZETTI.....
	SONG OF INDIA.....	RIMSKY-KORSAKOFF.....
	SPANISH DANCE.....	MOSZKOWSKI.....
	SPRING SONG.....	MENDELSSOHN.....
	SWAN, THE.....	SAINTE-SAENS.....
T	TRAUMEREI.....	SCHUMANN.....
	TURKISH IN THE STRAW (American Folk Tune).....	BEETHOVEN.....
	TURKISH MARCH.....	BEETHOVEN.....
	TWO GUITARS.....	(Russian Folk Melody).....
U	UNFINISHED SYMPHONY (Theme).....	SCHUBERT.....
V	VIENNESE MELODY.....	

MAXWELL ECKSTEIN *Editor*

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AMSCO MUSIC PUBLISHING CO. N.Y.C.

Everybody's Favorite PIANO DUETS

Foreword

The value of ensemble playing has always been a recognized factor in its stimulating influence towards musicianship.

The young player, together with someone equally or more experienced, finds a new musical thrill in participating in these duets.

Duet playing encourages a rhythmical steadiness and aids greatly the advancement of sight reading. It also quickens the sense of hearing in its relation to color and nuance.

In this volume will be found some of the loveliest musical thoughts by the master composers and we trust they will serve as an aid in acquiring a cultivated musical taste.

MAXWELL ECKSTEIN

E d i t o r

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CONTENTS CLASSIFIED BY COMPOSERS

PIANO DUETS

BEETHOVEN, LUDWIG VAN (1770-1827)

The great master of the symphonic form. Wrote nine symphonies, one opera "Fidelio," much chamber music, songs and numerous small compositions. Many of his greatest works were written after he became afflicted with deafness in 1801.

Musette in G 28
Turkish March 112

BIZET, GEORGE (1838-1875)

One of the foremost French composers. Winner of the coveted Prix de Rome in 1857. His outstanding works are the operas "Carmen" and "The Pearl Fishers," and the incidental music to "L'Arlesienne."

Romance (Pearl Fishers) 14

BRAHMS, JOHANNES (1833-1897)

One of the greatest of the German composers. Achieved eminence both as pianist and composer. His piano works and lieder are among the most beautiful in the world.

Hungarian Dance No. 5 108

CHAMINADE, CECILE (1801-)

Talented French woman composer and pianist. Wrote a great many popular characteristic piano pieces, songs, one opera and two suites for orchestra.

Scarf Dance 70

CHOPIN, FRANCOIS FREDERIC (1810-1849)

One of the outstanding geniuses in musical history. Almost all of his works are written for the piano. His marvelous harmonic and technical ability in composition opened new paths in creative music. Known as the "Poet of the Piano."

Funeral March 52
Polonaise in A Major 50

CUI, CAESAR (1835-1918)

Distinguished Russian composer whose works are very lyrical in character. Best known for his shorter compositions. His operas never attained popularity.

Oriental 96

DONIZETTI, GAETANO (1797-1848)

Italian operatic composer. A very prolific and rapid writer. Among his outstanding operas are "Lucia di Lammermoor," "Daughter of the Regiment" and "Elixir d'Amore."

Sextette (Lucia) 148

DVORAK, ANTONIN (1841-1904)

Celebrated Bohemian composer. A very original composer with an outstanding gift for melody and color in music. His "New World Symphony" is a masterpiece of musical creation.

Humoresque 116

GABRIEL-MARIE

Composer of light salon music.
La Cinquante 106

GLUCK, CHRISTOPH WILLIBALD von (1714-1787)

Distinguished Bavarian composer who, by his works, reformed the style in opera, thereby becoming the founder of the German operatic school.

Gavotte 182

GODARD, BENJAMIN (1849-1895)

Eminent French composer of many melodious and colorful works, which have achieved great popularity.

Berceuse (Jocelyne) 34

GOUNOD, CHARLES FRANCOIS (1818-1893)

Renowned French master. Winner of the Prix de Rome. He divided his time between writing music for the church and the opera. Among his greatest works is the opera "Faust." He wrote much sacred music.

Faust Waltz 92

GRIEG, EDWARD (1843-1907)

Norwegian composer and pianist. Best known of his compositions are the numerous songs in which the lyrical beauty is unsurpassed, the piano concerto and the music to "Peer Gynt."

Anitra's Dance 86
Norwegian Dance 22

HANDEL, GEORG FRIEDRICH (1685-1759)

Composer and organist. Wrote much sacred music. His oratorio "The Messiah" is one of the world's greatest musical masterpieces.

Large 188

MASSENET, JULES (1842-1912)

Distinguished French composer. Among his famous creations are "Thais," "Manon" and "Le Cid."

Aragonesais 74

MENDELSSOHN, FELIX (1809-1847)

Celebrated German composer. His music is melodious and happy and filled with the joy of life. Among his greatest works are the oratorio "Elijah," the "Songs Without Words," and the music to "A Midsummer-night's Dream."

Spring Song 4

MOSZKOWSKI, MORITZ (1854-1895)

Composer and pianist. Has written many works which have won him great renown. Among them are "Spanish Dances," "Caprice Espagnol," and "Serenata." His music is very colorful and infused with great warmth.

Boleiro 48
Spanish Dance 142

MOZART, WOLFGANG AMADEUS (1756-1791)

One of the greatest of the classical masters. Has written some of the world's greatest symphonies, chamber music, sonatas, and the lovely operas "The Magic Flute" and "The Marriage of Figaro." He died in extreme poverty, and was buried in a pauper's grave which has never since been located.

Minuet (Don Juan) 104

Rondo alla Turca 130

RACHMANINOFF, SERGEI (1873-)

One of the foremost contemporary pianists and composers. Has written in all forms and has to his credit several concertos, a great many songs and many piano solos of great depth and brilliancy. As a concert pianist he stands for all time one of the greatest masters of the keyboard.

Prelude in C# minor 56

RIMSKY-KORSAKOFF, NIKOLAS (1844-1908)

This great Russian master has written some of the most colorful works in the entire musical literature. He is especially known for his brilliance as an orchestrator. Among his famous works we have the "Schéhérazade" and that choice morsel "The Flight of the Bumble Bee."

Song of India 16

RUBINSTEIN, ANTON (1829-1894)

One of the greatest pianists the world has ever known. His piano compositions among which we find his concertos, his songs and the various other works, are marked examples of dignity and refinement.

Melody in F 162

SAINT-SAENS, CAMILLE (1835-1921)

Distinguished French composer and conductor. His works are noted for their elegance and characteristic qualities. A very prolific writer, some of his best known compositions are "Carnival des Animaux," "Danse Macabre" and the piano concertos.

The Swan 64

SCHARWENKA, XAVER (1850-)

Eminent Polish composer, pianist and teacher. Has composed much music in which he shows a marked nationalism. Among his works are four piano concertos, Polish dances, chamber music and one opera.

Polish Dance 122

SCHUBERT, FRANZ (1797-1828)

A great composer of outstanding genius. Although a very prolific composer, he always had to struggle against poverty. Wrote symphonies, chamber music, operas, lieder, and incidental music. "Who is Sylvia," "Ballet Music from Rosamunde" and the "Unfinished Symphony" are among his best known works.

March Militaire 8

Serenade 156

Unfinished Symphony (Theme) 90

SCHUMANN, ROBERT (1810-1856)

Life devoted to music as composer, pianist and editor. Was husband of Clara Wieck. His compositions contain passages of exquisite beauty unequalled by any composer. Among his famous works are the symphonies and "Carnival," also a great many chamber music works.

Romance 56

Träumerei 46

SUPPE, FRANZ von (1820-1895)

Composer of a great number of operettas, also known as a theatre conductor. Among his best known works are "Boccaccio" and "Fatinitza."

Poet and Peasant 172

THOMAS, AMBROISE (1811-1896)

Best known for his operas. Also composed songs, cantatas and male choruses. Was a thorough master of orchestration. His master work was "Mignon."

Entr'acte Gavotte (Mignon) 138

PIANO DUETS

CONTENTS

A	N		
American Folk Tune (Turkey in the Straw)	38	Norwegian Dance	Grieg 22
Anitra's Dance	Grieg 86	O	
Aragonaise	Massenet 74	Orientale	Cui 98
B			
Berceuse (Jocelyn)	Godard 34	P	
Bolero	Moszkowski 40	Pas d' Echarpes	Chaminade 70
C			
Cid, Le (Aragonaise)	Massenet 74	Pearl Fishers (Romance)	Bizet 14
Country Gardens	English Folk Dance 62	Poet and Peasant	von Suppe 172
Cygne, Le	Saint-Saëns 64	Polish Dance	Scharwenka 122
D			
Don Juan (Minuet)	Mozart 104	Polonaise in A Major	Chopin 80
E			
English Folk Dance (Country Gardens)	62	Prelude in C# minor	Rachmaninoff 56
Entr'acte Gavotte (Mignon)	Thomas 138	R	
F			
Faust Waltz	Gounod 92	Romance	Schumann 50
Funeral March	Chopin 52	Romance (Pearl Fishers)	Bizet 14
G			
Gavotte	Gluck-Brahms 102	Rondo alla Turca	Mozart 130
Golden Wedding (La Cinquanteine)	Gabriel-Marie 106	Ruins of Athens (Turkish March)	Beethoven 112
H			
Humoresque	Dvorak 116	Russian Folk Melody (Two Guitars)	28
Hungarian Dance No. 5	Brahms 168	S	
I			
Irish Melody (Londonderry Air)	128	Scarf Dance	Chaminade 70
J			
Jocelyn (Berceuse)	Godard 34	Serenade	Schubert 156
L			
La Cinquanteine	Gabriel-Marie 106	Sextette (Lucia)	Donizetti 148
Largo	Handel 188	Song of India	Rimsky-Korsakoff 16
Londonderry Air	Irish Melody 128	Spanish Dance	Moszkowski 142
Lucia (Sextette)	Donizetti 148	Spring Song	Mendelssohn 4
M			
Marche Militaire	Schubert 8	Swan, The	Saint-Saëns 64
Melody in F	Rubinstein 162	T	
Mignon (Entr'acte Gavotte)	Thomas 138	Theme (Unfinished Symphony)	Schubert 90
Minuet in G	Beethoven 26	Traumerei	Schumann 48
Minuet (Don Juan)	Mozart 104	Turkey in the Straw	American Folk Tune 38
V			
W			
Viennese Melody		Turkish March	Beethoven 112
Waltz (Faust)		Turkish Rondo	Mozart 130
U			
X			
Y			
Z			

Spring Song

F. MENDELSSOHN, Op. 62, No. 6
(1809-1847)

Allegretto grazioso

leggiero

SECONDO

Allegretto grazioso
leggiero

SECONDO

A

B

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Spring Song

F. MENDELSSOHN, Op. 62, No. 6
(1809-1847)

PRIMO

Allegretto grazioso

(A)

(B)

SECONDO

(C)

dim.

p

(a)

2 pp

f

cresc.

12 23

dim.

p

cresc.

p

p

pp

24 1

pp leggiero

(D)

(a)—The figure 2 denotes two measure Rest for the Secondo Part.

PRIMO

7

8

dim.

grazioso

(C) 8

pp

cresc.

f

sf

dim.

(D)

dim.

p

cresc.

p dolce

8

p dolce

grazioso

dim.

pp

8

leggiero

Marche Militaire

(Military March)

FRANZ SCHUBERT, Op. 51, No. 1
(1797-1828)

SECONDO

Allegro vivace

Marche Militaire (Military March)

FRANZ SCHUBERT, Op. 51, No. 1
(1797-1828)

PRIMO

Allegro vivace

fp

cresc.

f

(A)

Musical score for piano, page 10, measures 8-11. The score consists of two staves. The top staff starts with a forte dynamic (f) and includes measure numbers 1 and 2 above the notes. The bottom staff starts with a dynamic of 4. Measures 8 and 9 show eighth-note patterns with fingerings (2, 3, 2, 1, 3). Measure 10 begins with a dynamic of *fp*. Measure 11 concludes with another dynamic of *fp*.

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SECONDO

The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is divided into sections labeled B and C.

- Section B:** The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The notation includes eighth-note pairs and sixteenth-note chords. Performance markings include *fz*, *fp*, and *p*. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note pairs and sixteenth-note chords, with performance markings *f* and *fz*.
- Section C:** The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note pairs and sixteenth-note chords, with performance markings *ff* and *p*. The fifth staff continues the bass line with eighth-note pairs and sixteenth-note chords, with performance markings *f* and *ff*.
- Final Measures:** The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note pairs and sixteenth-note chords, with performance markings *fz* and *fz*. The seventh staff continues the treble line with eighth-note pairs and sixteenth-note chords, with performance markings *fz*, *ff*, and *fz*.

PRIMO

11

(B)

(C)

18 2 8 4 8 8

SECONDO

(D) TRIO

p simile stacc.

cresc.

(E)

p

cresc. *p*

cresc. *p* *cresc.*

Marcia da Capo

PRIMO

13

D TRIO

8

8

8

E

2

p

8

8

1 >

1 2 3 5

cresc.

p cresc.

Marcia da Capo

Romance

From the Opera, "The Pearl Fishers"

G. BIZET
(1838-1875)

SECONDO

Andante moderato

A

B

C

Romance

From the Opera, "The Pearl Fishers"

PRIMO

G. BIZET
(1838-1875)

Andante moderato **A**

Musical score for section A, measures 1-7. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is G major (one sharp). Measure 1 starts with a piano dynamic. Measures 2-7 show a continuous pattern of eighth-note chords. Measure 7 ends with a fermata over the piano part.

8

Musical score for section A, measures 8-15. The key signature changes to F# major (one sharp). Measures 8-11 show a continuation of the eighth-note chords. Measures 12-15 show a more complex harmonic progression with various chords and rests.

8

Musical score for section B, measures 1-7. The key signature is G major (one sharp). Measures 1-4 show eighth-note chords. Measure 5 starts with a piano dynamic. Measures 6-7 show a continuation of the eighth-note chords.

8

Musical score for section B, measures 8-15. The key signature changes to F# major (one sharp). Measures 8-11 show eighth-note chords. Measures 12-15 show a continuation of the eighth-note chords, with dynamics including crescendo, tenuto, and piano.

C

Musical score for section C, measures 1-7. The key signature is G major (one sharp). Measures 1-4 show eighth-note chords. Measures 5-7 show a continuation of the eighth-note chords, with dynamics including piano, dim. e rall., smorzando, and ppp.

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A Song Of India (Chanson Indoue)

N. RIMSKY - KORSAKOW
(1844-1908)

SECOND

Andantino ($\text{♩} = 84$)

Andantino ($\text{♩} = 64$)

poco rit.

(A) *a tempo*

sfz

sfz

sfz

sfz

A Song Of India

(Chanson Indoue)

N. RIMSKY-KORSAKOW
(1844-1908)

PRIMO

Andantino ($\text{♩} = 84$)

System 1: *mf*, *p*, *poco rit.*

System 2: *a tempo*, *mf semplice*

SECONDO

(B)

The musical score consists of five staves of piano music. The top staff is labeled '(B)'. The first four staves are identical, while the fifth staff begins with a different melodic line. Each staff has a bass clef and a key signature of one sharp. The dynamics are indicated as follows: the first staff is dynamic 'p' (piano), the second is 'pp' (pianissimo), the third is 'p', the fourth is 'pp', and the fifth staff begins with 'pp'. The tempo is marked 'sfz' (sfz) at the start of each staff.

(C)

The musical score consists of five staves of piano music. The top staff is labeled '(C)'. The first four staves are identical, while the fifth staff begins with a different melodic line. Each staff has a bass clef and a key signature of one sharp. The dynamics are indicated as follows: the first staff is dynamic 'p' (piano), the second is 'pp' (pianissimo), the third is 'p', the fourth is 'pp', and the fifth staff begins with 'pp'. The tempo is marked 'sfz' (sfz) at the start of each staff.

PRIMO

19

SECOND

D

E

poco rit.

diminuendo

pp

C. 5
C. 6

PRIMO

21

Musical score page 21, Primo part, system 8. The page features two staves of music. The top staff uses a treble clef and has a dynamic marking of *f*. The bottom staff also uses a treble clef. The music consists of measures 5 through 9. Measure 5 starts with a grace note followed by eighth notes 3, 2, and 1. Measures 6-9 show various patterns of eighth and sixteenth notes, with measure 9 concluding with a dynamic marking of *mf*.

Musical score for piano, page 8, measures 2-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one flat. Measure 2 starts with a dynamic of p . Measures 3 and 4 start with a dynamic of f . Measure 5 starts with a dynamic of mp .

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a single sharp sign). Measure 1: Treble staff has a whole note followed by a fermata over a half note. Bass staff has a quarter note followed by a dotted half note. Measure 2: Treble staff has a half note followed by a fermata over a half note. Bass staff has a quarter note followed by a dotted half note. Measure 3: Treble staff has a half note followed by a fermata over a half note. Bass staff has a quarter note followed by a dotted half note. Measure 4: Treble staff has a half note followed by a fermata over a half note. Bass staff has a quarter note followed by a dotted half note. Measures 5-8: Treble staff has a half note followed by a fermata over a half note. Bass staff has a quarter note followed by a dotted half note.

(E)

pp

Norwegian Dance

SECONDO

EDVARD GRIEG, Op. 35, No. 2
(1843-1907)**Allegretto tranquillo e grazioso (♩ = 76)**

Allegretto tranquillo e grazioso (♩ = 76)

p *dolce*

p sempre

poco rit. *a tempo* *pp*

poco ritard. e morendo pp *Fine*

Norwegian Dance

EDVARD GRIEG, Op. 35, No. 2
(1843-1907)

PRIMO

Allegretto tranquillo e grazioso (♩ = 76)

The music is divided into six staves. Staff 1 starts with a dynamic *p*. Staff 2 begins with a dynamic *p sempre*. Staff 3 features a section labeled *a tempo* with dynamic *pp*. Staff 4 includes dynamics *dolce* and *poco ritard.*. Staff 5 shows a section with dynamic *pp*. Staff 6 concludes with dynamics *ppp* and *Fine*.

SECONDO

B **Allegro** ($\text{♩} = 112$)

B Allegro ($\text{d} = 112$)

f non legato

C

f

f stretto

D

p

ff

Da Capo

This page contains six staves of musical notation for piano. The top staff begins with a dynamic of *f non legato*. The second staff starts with a dynamic of *p*. The third staff is labeled **C** and has a dynamic of *f*. The fourth staff is labeled **D** and has a dynamic of *p*. The fifth staff begins with a dynamic of *ff*. The bottom staff concludes with the instruction *Da Capo*.

PRIMO

25

(B) Allegro ($\text{d} = 12$)

L.H.

p non legato

C

L.H.

f

f strettio

D

p

ff

Da Capo

Minuet in G

L. VAN BEETHOVEN
(1770-1827)

Moderato

SECOND

Moderato

p con grazia

(A)

mf

dim.

Fine

TRIO

(B)

pp

(C)

mp legato

mf

D.C.

Minuet in G

27

PRIMO

L. VAN BEETHOVEN
(1770-1827)

Moderato

PRIMO

Moderato

TRIO

A

B

C

p con grazia

mp

mf

f

dim.

cresc.

f

Fine

D.C.

Two Guitars

SECONDO

Russian Folk Melody

Moderato

p

(A)

1 2

più mosso

pp

poco rit.

poco accel.

cresc.

Two Guitars

PRIMO

Russian Folk Melody

Moderato

p

più mosso

pp

poco rit.

poco accel.

cresc.

SECONDO

(B) Vivo

Musical score for section B in Vivo tempo. The score consists of two staves. The top staff shows a continuous eighth-note pattern in the bass clef, with a dynamic of *f*. The bottom staff shows a steady eighth-note pulse in the bass clef.

Continuation of section B in Vivo tempo. The top staff shows eighth-note chords in the bass clef. The bottom staff shows eighth-note chords in the bass clef. Dynamics include *f* and *p*.

(C) Tempo I

Section C in Tempo I. The top staff shows eighth-note chords in the bass clef. The bottom staff shows quarter notes in the bass clef. A dynamic of *p* is indicated.

Andante

Section C in Andante tempo. The top staff shows sixteenth-note patterns in the bass clef, with a dynamic of *p dolce*. The bottom staff shows eighth-note patterns in the bass clef.

Continuation of section C in Andante tempo. The top staff shows sixteenth-note patterns in the bass clef. The bottom staff shows eighth-note patterns in the bass clef.

Conclusion of section C in Andante tempo. The top staff shows sixteenth-note patterns in the bass clef. The bottom staff shows eighth-note patterns in the bass clef.

(B) **Vivo**

This section begins with a dynamic of *s*. The piano part consists of eighth-note chords, while the violin part features sixteenth-note patterns. The section ends with a measure of eighth notes.

The section continues with a dynamic of *s*. The piano part has eighth-note chords, and the violin part has sixteenth-note patterns. The dynamic changes to *f*, followed by *p*, and then back to *s*.

(C) **Tempo I**

This section begins with a dynamic of *p*. The piano part has eighth-note chords, and the violin part has sixteenth-note patterns. The section ends with a measure of eighth notes.

The section continues with eighth-note chords for the piano and sixteenth-note patterns for the violin.

Andante

This section begins with a dynamic of *p dolce*. The piano part has eighth-note chords, and the violin part has sixteenth-note patterns. The section ends with a measure of eighth notes.

The section continues with eighth-note chords for the piano and sixteenth-note patterns for the violin.

SECONDO

(D)

Moderato
accelerando

(E)

Allegro
Vivo
CODA

PRIMO

83

(D) **Moderato**

8

(E) **Allegro**

accelerando

8

8

Vivo

8

CODA

8

Berceuse (Jocelyn)

SECONDO

BENJ. GODARD
(1849-1895)

Andantino

A
Quasi Récit.
Primo

a tempo

e legato

Berceuse (Jocelyn)

PRIMO

BENJ. GODARD
(1849-1895)

Andantino

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The time signature is common time (indicated by '4'). Measure 1 starts with a dynamic 'p' (piano) and a whole rest. Measures 2 through 5 show a repeating pattern of eighth-note chords: B-D-F#-A, B-D-F#-A, and B-D-F#-A respectively. Measure 5 ends with a half note on D.

A musical score for piano featuring two staves. The top staff uses a treble clef and consists of six measures of rests. The bottom staff uses a bass clef and contains a melodic line. Measure 1 starts with a dotted quarter note followed by an eighth note. Measures 2 and 3 show a similar pattern. Measures 4 and 5 begin with eighth notes, followed by a series of sixteenth-note patterns. Measure 6 concludes with a sixteenth-note pattern. Various dynamics are indicated: a fermata over the first measure, a dynamic marking '3' over the second measure, a dynamic marking '4 1' over the fourth measure, and a dynamic marking 'dim.' over the fifth measure. Measure 6 ends with a dynamic marking '1'.

(A)

Quasi Récit.

rall.

mp

z

Musical score for piano, Treble Clef, 2 measures. Measure 1: Starts with a grace note (2) followed by a dotted half note (1). A dynamic marking 'p' is placed below the staff. Measure 2: Continues with a grace note (3) followed by a dotted half note (1), which is sustained. The measure ends with a fermata over the last note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 starts with a forte dynamic. Measure 3 begins with a half note followed by eighth notes. Measure 4 features a melodic line with eighth and sixteenth notes. Measure 5 concludes with a forte dynamic. Various fingerings (e.g., 2, 3, 4, 5) and grace notes are indicated throughout the piece.

SECONDO

(B)

Andante

Musical score for piano, page 36, section SECONDO, section B. The score consists of two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. The tempo is Andante. Dynamics include *pp* and *legato*. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs. Measure 4 ends with a half note.

Continuation of the musical score for piano, section B. The score consists of two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics include *poco cresc.*, *mf*, and *dim.*. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note pairs. Measure 4 ends with a half note.

Continuation of the musical score for piano, section B. The score consists of two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics include *pp*. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note pairs. Measure 4 ends with a half note.

(C)

Continuation of the musical score for piano, section C. The score consists of two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics include *p* and *p e rall.*. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note pairs. Measure 4 ends with a half note.

a tempo

Final measures of the musical score for piano, section C. The score consists of two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics include *dim. e poco rit.* and *pp*. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note pairs. Measure 4 ends with a half note.

(B)

Andante

1 3 2 5
pp
cross L.H. over R.H.

1 2
1 2 5
4 3

mf dim.
p dolce

(C)

8
pp
mf rit.

8
a tempo
p dim. e poco rit.
pp

Turkey in the Straw

American Folk Danc

SECONDO

Vivace

(A)

mf

1 2

f

1 2

Turkey in the Straw

PRIMO

American Folk Dance

Vivace

(A)

mf

(B)

f

fz

cresc.

fz

ff

Bolero

M. MOSZKOWSKI
(1854-1925)

SECONDO

Con spirito

Con spirito

5 3 2 5 3 1 5 3 2

p

5 2 3 1

sempre stacc.

pp

f

ffz p subito

(A) 3 2 1 3 2 1 >

v v v v v v

v v v v v v

v v v v v v

v v v v v v

Bolero

PRIMO

M. MOSZKOWSKI
(1854-1925)**Con spirito**

p grazioso

scherzando

f

tr.

cross L.H. over R.H.

p grazioso

SECONDO

pp *fz*

(B) *ten.* *ten.* *ten.*

sempe marc.

pp

cresc. *f marc.*

pp *cresc. assai.* *rit. un poco*

SECONDO

(C) *a tempo*

Musical score for piano, page 44, section C. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music is dynamic *ff con fuoco*. The first measure shows eighth-note chords. The second measure has a single eighth note followed by a dotted half note. The third measure has a single eighth note followed by a dotted half note. The fourth measure has a single eighth note followed by a dotted half note.

Continuation of the musical score for piano, section C. The top staff shows eighth-note chords. The bottom staff shows eighth-note chords.

Continuation of the musical score for piano, section C. The top staff shows eighth-note chords with fingerings (1, 2, 3) and slurs. The bottom staff shows eighth-note chords. The dynamic *fz* is indicated. The top staff concludes with a dynamic *fff*.

Continuation of the musical score for piano, section D. The top staff shows eighth-note chords. The bottom staff shows eighth-note chords. The dynamic *sempre ff* is indicated.

Continuation of the musical score for piano, section D. The top staff shows eighth-note chords. The bottom staff shows eighth-note chords. The dynamic *p* is indicated.

SECONDO

mp
2 2 V

⁵₃² (E) f 2 V

⁴₁ ³₂ ⁴₁ cresc. ⁵₃¹ ⁵₂

ff 3 2 1 3 2 1 cresc. fff V

G major

PRIMO

47

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The first staff begins with a dynamic of *mp*. The second staff starts with a dynamic of *f*. The third staff features a dynamic of *p*. The fourth staff includes a dynamic of *cresc.* followed by *ff*. The fifth staff concludes with a dynamic of *fff*.

Träumerei

SECOND

R. SCHUMANN
(1810-1856)

Andante espressivo

A *p* 1 2 3 4 5

B *ritard.* *mf* 2 1 3 5

C *ritard.* *a tempo*

D *ritard.* *p* **Fine**

Träumerei

R. SCHUMANN
(1810-1856)

PRIMO

Andante espressivo

A *p*

B *a tempo* *ritard.* *mf*

C *a tempo* *ritard.*

Fingerings: Staff 1: 3, 2, 1, 2, 3, 5; Staff 2: 5, 1, 4, 3; Staff 3: 2, 3, 4, 2; Staff 4: 3, 1, 3, 4; Staff 5: 5, 1, 3, 4.

Dynamics: Staff 1: *p*; Staff 2: *ritard.*, *mf*; Staff 3: *ritard.*, *2*; Staff 4: *a tempo*; Staff 5: *ritard.*, *p*, *Fine*.

Romanze

SECONDO

R. SCHUMAN
(1810-1856)**Più moto**

(A)

(B)

Romanze

PRIMO

R. SCHUMANN
(1810-1856)**Più moto**

(A)

(B)

52

sf sf sf sf — p p

2 4 1

dim. pp f sf sf sf

2 4 1

sf — p dim. pp — mf

D.S.
al Fine

Funeral March

(Marche Funèbre)

From Sonata Op. 35

SECONDO

F. CHOIR
(1810-184)**Grave**

A

B

Fine

Funeral March

Marche Funèbre

From Sonata Op. 35.

PRIMO

F. CHOPIN
(1810-1849)

Grave

Piano sheet music in G major, 2/4 time. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. Measure 11 starts with a dynamic *p*. Measures 12 and 13 show eighth-note patterns with grace notes. Measure 14 begins with a dynamic *fz*, followed by a section labeled 'A' with numbered fingering (1, 2, 3, 4, 5) over specific notes. Measure 15 begins with a dynamic *f*, followed by a section labeled 'B' with numbered fingering (1, 2, 3, 4, 5) over specific notes. Measures 16 and 17 show eighth-note patterns. Measure 18 ends with a dynamic *ff*. Measure 19 ends with a dynamic *p* and the word "Fine". Fingerings are indicated above certain notes throughout the piece.

(C)

pp

(D)

cresc.

pp

Da Capo

This musical score consists of two staves, both in bass clef and common time, with a key signature of four flats. The top staff begins with a forte dynamic (indicated by a large 'C') and eighth-note pairs. The bottom staff begins with eighth-note pairs. Both staves transition to a piano dynamic (indicated by a small 'D') and a crescendo. The music then returns to a forte dynamic (indicated by a large 'C'). The score concludes with a repeat sign and endings 1 and 2, followed by a 'Da Capo' instruction.

PRIMO

55

C

D

cresc.

pp

Da Capo

Prelude, in C♯ minor

SECONDO

SERGEI RACHMANINOFF, Op. 3, No. 2
(1873 -)

Lento ($d = 69$)

(A)

(B) **Agitato** ($d = 69-80$)

Prelude, in C♯ minor

SERGEI RACHMANINOFF, Op. 3, No. 2
(1873 -)

PRIMO

Lento ($\text{♩} = 69$)

(A)

Agitato ($\text{♩} = 69-80$)

SECONDO

C

cresc.

D

ff

dim.

cresc.

ff

cresc.

ff

PRIMO

59

4

4

(C)

cresc.

dim.

cresc.

(D)

ff

dim.

cresc.

SECONDO

gva bassa

gva bassa

fff

Tempo I

fff pesante

dim.

dim.

ppp

PRIMO

61

Country Gardens

SECONDO

English Folk Dance

Allegro moderato

Musical score for the first section of Country Gardens, labeled "SECONDO". The music is in common time, key signature is one flat. The piano part consists of two staves: treble and bass. The treble staff starts with a dynamic of *mf*. The bass staff begins with a forte dynamic. The music consists of eighth-note chords and sixteenth-note patterns.

(A)

Continuation of the musical score for section SECONDO. The treble staff begins with a dynamic of *mf*. The bass staff continues the rhythmic pattern established in the previous section. The music concludes with a repeat sign and the label "(A)" above it.

Final section of the musical score for section SECONDO. The treble staff begins with a dynamic of *f*. The bass staff continues the rhythmic pattern. The music concludes with a dynamic of *ff* followed by the word "Fine".

Musical score for section B of Country Gardens. The treble staff begins with a dynamic of *mf*. The bass staff continues the rhythmic pattern. The music concludes with a dynamic of *f*.

(C)

Continuation of section B with a dynamic change. The treble staff begins with a dynamic of *p*. The bass staff continues the rhythmic pattern.

Final section of the musical score for Country Gardens. The treble staff begins with a dynamic of *pp*. The bass staff continues the rhythmic pattern. The music concludes with a dynamic of *ff* followed by the instruction "D.S. al Fine".

Country Gardens

69

PRIMO

English Folk Dance

Allegro moderato

8

mf

(A)

8

mf

Fine

(B)

8

mf

(C)

p

pp

The Swan

(Le Cygne)

C. SAINT-SAËNS
(1835-1921)

SECONDO

Adagio

The Swan

(Le Cygne)

C. SAINT-SAËNS
(1835-1921)

PRIMO

Adagio

pp

cresc.

pp

A

cresc.

SECONDO

(B)

<img alt="Sheet music for piano showing four staves of musical notation. The top staff has a treble clef, the bottom staff has a bass clef, and the middle two staves have a treble clef. The key signature is one sharp. Measure 1 starts with a dotted half note followed by a rest. Measure 2 starts with a quarter note. Measure 3 starts with a half note. Measure 4 starts with a quarter note. Measure 5 starts with a half note. Measure 6 starts with a half note. Measure 7 starts with a half note. Measure 8 starts with a half note. Measure 9 starts with a half note. Measure 10 starts with a half note. Measure 11 starts with a half note. Measure 12 starts with a half note. Measure 13 starts with a half note. Measure 14 starts with a half note. Measure 15 starts with a half note. Measure 16 starts with a half note. Measure 17 starts with a half note. Measure 18 starts with a half note. Measure 19 starts with a half note. Measure 20 starts with a half note. Measure 21 starts with a half note. 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Measure 994 starts with a half note. Measure 995 starts with a half note. Measure 996 starts with a half note. Measure 997 starts with a half note. Measure 998 starts with a half note. Measure 999 starts with a half note. Measure 1000 starts with a half note.</p>

(C) *a tempo*

poco rall.

p marcato il melodia

PRIMO

67

8 8 8 8

(B)

mp

8 8 8 8

p

8 8 8 8

8 8 8 8

p

8 8 8 8

p

8 8 8 8

p

poco rall.

a tempo

p

SECONDO

1
2 3 1
1

5 4 1
5 4 1
f

5 4 1
4 5 1
dim.

5 4 1
3 A
4 5 1
dim.

4 3
5 1
5 2 4 1
pp rit. lento
rit.

PRIMO

69

8 8 8 8 8 8

8 8 8 8 8 8

cresc. *f*

dim.

(D) *a tempo*

pp *rit.* *lento* *pp*

rit.

Scarf Dance

SECONDO

C. CHAMINADE
(1861 -)**Allegro**

(A)

p legato

(B) *Animato e staccato**p delicatamente*

Scarf Dance

PRIMO

C. CHAMINADE
(1861 -)**Allegro**

(A)

(B) *Animato e staccato*

SECONDO

C

(C) **Tempo I**

mf

dim. e rit.

p

cresc.

ff

ff

dim.

p

pp

sec.

PRIMO

73

Musical score for the Primo part, page 73. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 1 starts with a dynamic of *pp*. Measure 2 continues with eighth-note patterns. Measure 3 begins with a crescendo, indicated by a curved line above the notes, followed by a dynamic of *cresc.* Fingerings are shown above the notes in measure 3: 1, 2, 3, 1, 3, 2, 1, 3, 2. The measure ends with a dynamic of *#p*.

Continuation of the musical score for the Primo part. The top staff starts with a dynamic of *f*. The bottom staff has a dynamic of *dim. e rit.* Measure 5 shows a transition with eighth-note patterns. The measure ends with a dynamic of *p*.

Continuation of the musical score for the Primo part. The top staff starts with a dynamic of *p*. The bottom staff has a dynamic of *cresc.* Measure 9 shows a transition with eighth-note patterns. The measure ends with a dynamic of *p*.

Continuation of the musical score for the Primo part. The top staff starts with a dynamic of *fz*. The bottom staff has a dynamic of *p*. Measure 13 shows a transition with eighth-note patterns. The measure ends with a dynamic of *p*.

Continuation of the musical score for the Primo part. The top staff starts with a dynamic of *dim.* The bottom staff has a dynamic of *p*. Measure 17 shows a transition with eighth-note patterns. The measure ends with a dynamic of *pp*. Measure 18 shows a transition with eighth-note patterns. The measure ends with a dynamic of *p*. Measure 19 shows a transition with eighth-note patterns. The measure ends with a dynamic of *sec.*

Aragonaise

From the Ballet "Le Cid"

J. MASSENET
(1842-1912)

SECONDO

Assai vivo

Aragonaise

From the Ballet "Le Cid"

PRIMO

J. MASSENET
(1842-1912)

Assai vivo

Measures 1-4 in 6/8 time. Treble clef, key signature of one sharp. Dynamics: *f*, *cross L.H. over R.H.* Fingerings: 1, 2, 3, 4, 5. Measure 4 ends with a repeat sign.

Measures 5-8 in 6/8 time. Treble clef, key signature of one sharp. Fingerings: 2, 1, 5, 1, 2. Measure 8 ends with a repeat sign.

Measures 9-12 in 6/8 time. Treble clef, key signature of one sharp. Dynamics: *ppp*, *cresc.*, *f*. Fingerings: 4, 5, 1, 2, 3, 4, 5. Measure 12 ends with a repeat sign.

Measures 13-16 in 6/8 time. Treble clef, key signature of one sharp. Dynamics: *pp*, *pp*, *f*, *cresc.* Fingerings: 5, 1, 2, 3, 4, 3, 2, 1, 3, 4, 5, 2, 1, 3, 4, 5. Measure 16 ends with a repeat sign.

Measures 17-20 in 6/8 time. Treble clef, key signature of one sharp. Dynamics: *ff*, *pp*, *pp*. Fingerings: 5, 3, 2, 1, 2, 4, 2, 1, 2, 4, 5, 4, 3, 2, 1, 2, 4, 5. Measure 20 ends with a repeat sign.

SECOND

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of one sharp. The first staff is in bass clef, the second in bass clef, the third in treble clef, the fourth in bass clef, the fifth in treble clef, and the sixth in bass clef. The music includes various dynamics such as *f*, *cresc.*, *ff*, *pp*, *fff*, *p*, and *string.*. There are also performance instructions like "cresc.", "ff", and "string.". The music is divided into sections labeled A, B, and C, each with its own unique melodic and harmonic character. The notation includes a variety of note values, rests, and dynamic markings, typical of a classical piano piece.

PRIMO

77

PRIMO

77

B

C

SECONDO

Tempo I.

poco più animato

(D)

sf p *p* *f*

Animato

ff *secco*

poco più animato

D

Animato

ff secco

Polonaise (A Major)

(A Major)

FR. CHOPIN, Op. 40, No. 1
(1810-1899)

Allegro con brio

Polonaise

(A Major)

PRIMO

FR. CHOPIN, Op. 40, No. 1
(1810-1899)

Allegro con brio

A

B

SECONDO

1 2 3 4 5 6 7 8 9 10

C

 ff

ff

ff

fff

cresc.

 cresc.

PRIMO

83

loco

f

2 4 5 4 3 1 2 5 5 2 3 5 2 1 5

2 1 3 4 1 2 3 4 3 2 1 3 1 2 3 1 2 1 5

2 1 3 2 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

2 1 3 2 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

2 1 3 2 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

2 1 3 2 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

ff

3 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

3 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

Fine

4 3 2 1 5 5 1 2 3 1 2 1 5

(C) 5 2 3 2 5 3 1 2 4 5 3 1 2 3 4 3 2 1 5 5 1 2 3 1 2 1 5

ff

1 2 5 5 2 1 2 5 4 2 1 3 4 3 2 1 5 5 1 2 3 1 2 1 5

1 2 5 5 2 1 2 5 4 2 1 3 4 3 2 1 5 5 1 2 3 1 2 1 5

1 2 4 4 1 2 3 5 5 1 2 3 1 2 1 5

8 3 4 3 2 1 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

loco

1 3 2 1 2 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

1 3 2 1 2 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

1 3 2 1 2 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

cresc.

3 4 3 2 1 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

4 3 2 1 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

4 3 2 1 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

4 3 2 1 5 3 2 1 2 3 1 2 4 5 2 5 3 4 3 2 1 5 5 1 2 3 1 2 1 5

SECOND

PRIMO

85

Anitra's Tanz

(Dance of Anitra)

SECONDO

EDVARD GRIEG, Op. 46, No. 3
(1843-1907)**Tempo di mazurka** ($\text{♩} = 106$)

Anitra's Tanz

(Dance of Anitra)

Tempo di mazurka ($\text{♩} = 160$)

PRIMO

EDWARD GRIEG, Op. 46, No. 3
(1843-1907)

The sheet music contains six staves of musical notation for piano. Staff 1 begins with a dynamic of *p* and *pp*, followed by a trill. Staff 2 shows a series of eighth-note chords with grace notes and slurs. Staff 3 starts with a dynamic of *p*, followed by a section labeled 'A' with numbered fingerings (1, 4, 4, 4, 3). Staff 4 starts with a dynamic of *f*, followed by a section labeled 'B' with numbered fingerings (1, 2, 1, 1, 1). Staff 5 and 6 continue the melodic line with various dynamics and fingerings.

*Trills without after-beat.

SECONDO

5
p

fp *fp*

sp *sp*

pp

cresc.

mf *dim.*

ped. simile

poco rall. *pa tempo*

senza ped.

pp *f* *f pp*

This page of musical notation is for two voices (Soprano and Alto) and piano. The vocal parts are in bass clef, and the piano part is in treble clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *p*, *fp*, *sp*, *pp*, *mf*, *dim.*, and *cresc.*. Articulation marks like dots and dashes are placed under notes. Performance instructions include *ped. simile*, *poco rall.*, *pa tempo*, and *senza ped.*. Measure numbers 1 through 10 are present above the staves. The piano part includes a dynamic *pp* at the beginning of the first staff, *f* and *f pp* in the second staff, and *fp* and *sp* in the third staff.

PRIMO

89

This image shows a page of sheet music for piano, featuring five staves of musical notation. The music is divided into measures by vertical bar lines. Measure 5 starts with a dynamic *p*. Measures 6 and 7 begin with *fp*, followed by *fp* in measure 7. Measure 8 starts with *dolce*. Measure 9 begins with *dolcissimo*. Measure 10 starts with *cresc.* Measure 11 starts with *dim.*. Measure 12 begins with *poco rall.* Measure 13 begins with *pa tempo*. Measure 14 starts with *pp*. Measures 15 and 16 begin with *f*. Measure 17 starts with *f*. Measure 18 starts with *1 pp*.

THEME

*From the "Unfinished Symphony"***Allegro moderato****SECONDO****F. SCHUBERT
(1797-1828)**

A

B

C

THEME

From the "Unfinished Symphony"

Allegro moderato

PRIMO

F. SCHUBERT
(1797-1828)

Musical score for piano, page 10, measures 1-10. The score consists of two staves. Measure 1: Treble staff has a dotted half note followed by eighth-note pairs; Bass staff has a half note followed by eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

WALTZ

(FAUST)

SECONDO

CH. GOUNOD
(1818-1893)**Tempo di Valse**

A

B

do

1 2

WALTZ (FAUST)

PRIMO

CH. GOUNOD
(1818-1893)

Tempo di Valse

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of one sharp). The music consists of five measures. Measure 1 starts with a forte dynamic and includes fingerings 1-2-3-1-2. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 features a sustained note with a fermata. Measure 4 contains a sixteenth-note pattern. Measure 5 concludes with a forte dynamic. The score is numbered '8' at the top left.

(B) 8

Sheet music for piano, page 8, measures 2-5. The music is in common time, key of B major (two sharps). The left hand plays sustained notes with fingerings: 2, 5, 2, 1. The right hand plays eighth-note patterns with fingerings: 2, 1, 3, 4; 3, 4; 3, 1; 2, 1. The vocal part begins with "cre - - - scen - - - do". Measure 5 ends with a repeat sign.

This image shows the right-hand part of a piano score. The music is in common time and G major. Measure 8 starts with a forte dynamic. The right hand plays eighth-note chords (F#-A-G#-B) followed by sixteenth-note patterns. Measure 9 continues with eighth-note chords and sixteenth-note patterns. Measure 10 begins with a forte dynamic, followed by eighth-note chords and sixteenth-note patterns. Measure 11 consists of eighth-note chords. Measure 12 ends with a forte dynamic and eighth-note chords.

SECOND

The musical score consists of two staves, each with two systems of music. The top staff begins with a dynamic of *ff* and includes measure numbers 5, 3, 5, 2, 4, 1. The bottom staff begins with a dynamic of *pp*. The second system for both staves starts with a dynamic of *ff*, followed by *pp*. The third system for both staves starts with a dynamic of *pp*. The fourth system for both staves starts with a dynamic of *dim.*

PRIMO

95

(C)

D.

8

cresc.

dim.

SECONDO

(E)

Musical score for piano, page 96, SECONDO section. The score consists of five systems of music, each with two staves: treble and bass. The key signature is A major (no sharps or flats). The tempo is indicated by a metronome mark of 120.

- System 1:** Dynamics include *p* (piano) and a dynamic marking above the staff.
- System 2:** Dynamics include *p*.
- System 3:** Dynamics include *pp* (pianissimo).
- System 4:** Dynamics include *cresc.* (crescendo).
- System 5:** Dynamics include *f* (forte) and *ff* (fortissimo).

The score features a continuous pattern of chords, primarily in the bass staff, with occasional melodic lines in the treble staff. Measure numbers are present at the beginning of each system.

PRIMO

97

(E) 8

8

p

pp

8

8

cresc.

8

f

fz

Orientale

From "Kaleidoscope"

CÉSAR CUI, Op. 50, No. 9
(1835-1918)

SECOND

Allegretto

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time, with a dynamic marking of *mf*. The bottom staff uses a bass clef and common time. Measure 1: Treble staff has eighth-note pairs (3 2 1 2 3). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Orientale

From "Kaleidoscope"

PRIMO

CÉSAR CUI, Op. 50, No. 9
(1835-1918)

Allegretto

SECONDO

(B)

R.H.

(C) *a tempo*

rit.

pp morendo senza rit.

ppp

PRIMO

101

B

C *a tempo*

rit. = *p*

8

8

pp morendo senza rit. ppp

Gavotte

SECONDO

GLUCK-BRAHMS

Grazioso

The musical score consists of six staves of music. The top two staves are for the bassoon, showing a continuous line of eighth-note patterns with grace notes. The bottom two staves are for the piano, featuring harmonic chords and bass notes. The fifth staff begins with section A, which consists of two measures of eighth-note patterns. The sixth staff begins with section B, also consisting of two measures of eighth-note patterns. Measure numbers 1 and 2 are indicated above the staves.

Gavotte

PRIMO

GLUCK - BRAHMS

Grazioso

1

1

1

1

6

1

Grazioso

p

A

p

B

p dolce

SECONDO

Minuet
(*Don Juan*)

SECONDO

Moderato

W. A. MOZART
(1756-1791)

PRIMO

Minuet (Don Juan)

W. A. MOZART
(1756-1791)

Moderato

PRIMO

p con grazia

Fine

f

D.C.

La Cinquanteine

(The Golden Wedding)

SECONDO

GABRIEL-MARIE

Moderato ($\text{d}=88$)

La Cinquaintaine

(The Golden Wedding)

PRIMO

GABRIEL-MARIE

Moderato ($d=88$)

Moderato ($d=88$)

PRIMO

GABRIEL-MARIE

Moderato ($d=88$)

1 2 3 5 3 1 2 1 2 3 1 2 3 5 5

2 3 1 2 3 5 4 5 3 1 2 1 5 1 2 1

3 2 5 4 5 3 1 2 1 5 1 2 1

5 4 5 3 1 2 1 5 1 2 1

5 4 5 3 1 2 1 5 1 2 1

5 4 5 3 1 2 1 5 1 2 1

(a)

SECONDO

Musical score for SECONDO, page 108, featuring two staves of bassoon music.

The score consists of two staves, each with a bass clef and a key signature of one sharp (F#). The top staff begins with a dynamic *cresc.*, followed by *f*, a crescendo mark (>), and *poco rit.*. The bottom staff begins with *a tempo*, dynamic *p*, and a section labeled **(B)**.

The score includes several performance markings such as *mf*, *p*, *rit.*, and *Fine*. Fingerings are indicated above certain notes, including 3, 2, 1, 5, 4, and 3. Measure numbers 1 through 10 are present at the end of the score.

PRIMO

109

5

a tempo

(B) 8

8

8

5

a tempo

8

Fine

SECONDO

(C)

f

pp

cresc.

f

sf

decresc.

pp

(D)

f

decresc.

pp

cresc.

f rit.

The second time only

D.S. *al Fine*

D.S. ~~S~~ al Fine

PRIMO

111

(C) 

pp sotto voce

cresc.

pp sotto voce

(D)

decresc.

pp

cresc.

f rit.

The second time only

p

D.S. al Fine

Turkish March

From "The Ruins of Athens"

SECONDO

L. VAN BEETHOVEN
(1770-1827)

Vivace

Turkish March

From "The Ruins of Athens"

L. VAN BEETHOVEN
(1770-1827)

PRIMO

Vivace

The musical score consists of five staves of piano music. Staff 1 starts with a dynamic of *pp* and includes fingerings (e.g., 1 3, 3 5) and a dynamic of *ten.*. Staff 2 features a dynamic of *cresc. poco a poco*. Staff 3 includes a dynamic of *f*. Staff 4 includes dynamics of *sf*. Staff 5 includes dynamics of *sf*.

(C)

mf

ff

p

f

più f

ff

dim.

sempre piu p

pp

ppp

Musical score for piano, page 115, featuring six staves of music. The score is divided into sections labeled C, D, and E, with numbered endings 1 and 2.

Section C: The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *ff*, followed by *sf*, *sf*, *sf*, *sf*, *sf*, and *p*. The third staff continues with *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, and *p*.

Section D: The fourth staff begins with *f*, followed by *più f* and *ff*. The fifth staff begins with *sf*.

Section E: The sixth staff begins with *sf*, followed by *sf*, *sf*, and *sf*. It ends with *dim.* and *sempr. più p*.

Numbered Endings:

- 1:** The first ending follows the pattern established in section C, with *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, and *p*.
- 2:** The second ending follows the pattern established in section E, with *sf*, *sf*, *sf*, and *sf*, leading to *dim.* and *sempr. più p*.

Humoresque

(Humoreske)

ANT. DVORÁK, Op. 101, No. 7
(1841-1904)

SECONDO

Poco lento e grazioso ($\text{♩} = 72$)

p leggiero

dimin.

f

dimin.

ritard.
fz dimin.

Humoresque

(Humoreske)

ANT. DVORAK, Op. 101, No. 7
(1841-1904)

PRIMO

Poco lento e grazioso ($\text{♩} = 72$)

8

p *leggiero*

8

ten. *p* *ten.* *dimin.*

8

pp

(A) *f* *dimin.* *p*

15

rit. *fz dimin.*

SECONDO

(B)

pp

cresc.

ritard.

f

(C)

mf

dim.

f

f

dim.

f

dim.

B

8

8

9

10

11

12

13

14

15

cresc.

rit.

C

2

3

4

5

6

7

8

9

10

11

12

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14

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SECONDO

(D)

pp

ad. come prima

rit.

(E)

in tempo

f

dimin.

p

dim.

ritard.

p dim.

pp

Polish Dance

XAVER SCHARWENKA, Op. 3, No. 1^o
(1850 -)

Con fuoco

SECOND

Con fuoco

ff **sf** **sf** **sf** **sf**

p dolce

poco rit.

Polish Dance

123

XAVER SCHARWENKA, Op. 3, No. 1
(1850 →)

Con fuoco

PRIMO

The musical score for "Polish Dance" by Xaver Scharwenka, Op. 3, No. 1, is presented in two staves for the piano. The top staff begins with a dynamic of ***ff***, followed by ***sf***. The bottom staff follows with its own dynamic markings. The music is in **3/4** time. The score includes several measures of music, with a section labeled **(A)** indicated by a circled letter. The dynamics throughout the piece include ***p dolce***, ***decresc.***, and ***poco rit.***. The music concludes with a final dynamic marking of ***poco rit.***.

SECOND

(B) *a tempo*

(C) *a tempo*

D

poco rit.

ff *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf*

PRIMO

125

a tempo

B

p dolce

8.

a tempo

C

*poco rit.**ff sf*

8.

8.

8.

sf *sf*

SECONDO

(D) 

(E) 

a tempo

rit.

spiu mosso

a tempo

rit. *p*

spiu mosso

rit. *p* *rit.*

(F) 

Tempo I

pp

ff *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

PRIMO

127

D

poco rit.

E

rit.

f più mosso

rit.

a tempo

p più mosso

F

rit.

p rit.

pp

8

Tempo I.

ff sf sf

8

sf sf

Londonderry Air

SECOND

Irish Melody

Moderato

(A)

(B)

Londonderry Air

PRIMO

Irish Melody

Moderato

A

B

mf

f

dim. e rit.

Rondo alla Turca

From Pianoforte Sonata

SECONDO

W. A. MOZART
(1756-1791)

Allegretto

The musical score for "Rondo alla Turca" features two staves: a treble staff and a bass staff. The key signature changes throughout the piece, including D major, G major, C major, F# major, and B major. Fingerings are indicated above the notes, such as 3 1, 3 1, 8 1 5, 2 3 4, 2 >, 5 4 3 1 2 1, 4, 4 2 1, 5 2 1, 5 3 1, 5 2 1, 4 2 1, 5 4 2, 3 2 1, 4 2 1, 5 3 1, 5 2 1, and 4 1. Dynamic markings include **p**, **mf**, **poco macato**, **p**, **cresc.**, **sf**, and **f**. Measure numbers 1 through 12 are visible at the beginning of each staff. A circled letter **A** is placed above the bass staff in measure 10.

Rondo alla Turca

From Pianoforte Sonata

W. A. MOZART
(1756-1791)

PRIMO

Allegretto

1 2 3 4 5 6 7 8 9 10

cresc. *sf p* (A)

f

SECOND

A musical score for piano, showing two staves. The top staff uses a treble clef and has a dynamic marking 'p' (piano) below it. The bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measures 11 and 12 are shown, each consisting of four measures of music.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (three sharps). Measure 11 starts with a rest followed by a sixteenth-note pattern: 3, 1, 3, 2. This is followed by eighth notes and sixteenth-note patterns. Measure 12 begins with a dynamic *p*. It features eighth-note patterns and sixteenth-note patterns throughout.

Musical score for piano, page 5, section B. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 1 shows eighth-note chords in both hands. Measure 2 shows eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 3 begins with a repeat sign and a bass clef change. The right hand plays eighth-note chords, and the left hand plays eighth-note patterns. Measure 4 continues with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 5 ends with a final chord. The dynamic marking 'f' (fortissimo) is placed above the first measure of section B.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. Measure 11 starts with a half note in the bass, followed by a series of eighth-note chords in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note chords in the treble, with a dynamic marking 'p' (piano) placed above the notes.

Sheet music for piano, PRIMO, page 133, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Dynamics: *p* delicatemente. Fingerings: 3, 1 2 1 3 2 4, 1 2 3 1 2, 4 1, 1. Measure 1: 3, 1 2 1 3 2 4. Measure 2: 1 2 3 1 2. Measure 3: 4 1. Measure 4: 1. Measure 5: 2 1 3 2 4. Measure 6: 1 2 3 2 4.

Staff 2: Measure 1: 1 2 3 1 2 8. Measure 2: 3 1. Measure 3: - (rest). Measure 4: 8. Dynamics: *leggato*. Fingerings: 3 3 3 1, 2, 4 1, 4 3 2 1, 4. Measure 5: 3 2 4.

Staff 3: Measure 1: 8. Fingerings: 2 1 4. Measure 2: 3. Measure 3: 1. Measure 4: 4 3 2 1 4. Measure 5: 3 2 4.

Staff 4: Measure 1: 8. Measure 2: (B) 5. Dynamics: *f*. Fingerings: 1, 1 3, 1 4 1. Measure 3: 1. Measure 4: 3 2. Measure 5: 5. Fingerings: 2 5, 1, 1 2 5, 1, 1 2 5.

Staff 5: Measure 1: 8. Fingerings: 2 4, 3 1 4. Measure 2: 3 1 4 2, 3 1 4 2. Dynamics: *p*. Measure 3: 3. Measure 4: 1 2 4. Measure 5: 2 4, 1 2 3 2.

Staff 6: Measure 1: 4. Fingerings: 4 1. Measure 2: cresc. Measure 3: 4. Fingerings: 1 2 3 2 1. Dynamics: *p*.

SECONDO

(C)

p

(D)

mf

un poco marcato

cresc.

sf

p

PRIMO

135

(C)

8

SECONDO

un poco animato

(E)

(F)

f

cresc. *ff*

Entr'acte - Gavotte

From "Mignon"

SECONDO

AMBROISE THOMAS
(1811- 1896)

Allegretto ($\text{J} = 76$)

The musical score consists of five staves of music for piano, arranged in two systems. The first system starts with a dynamic of ***ff***, followed by ***f*** and ***p***. The second system begins with a dynamic of ***p***, followed by ***pp***. The music includes various hand markings: **R.H. or L.H.**, circled **A**, circled **B**, and fingerings such as 1, 2, 3, 4, 5, and 1 3 2. The tempo is indicated as **Allegretto** ($\text{J} = 76$). The score concludes with a dynamic of ***dim.***.

Entr'acte - Gavotte

From "Mignon"

AMBROISE THOMAS
(1811-1896)

PRIMO

Allegretto

(A)

(B)

SECONDO

(C)

D

E

F

G

PRIMO

141

(C)

(D) *pp*

(E) *pp*

dim. *ppp*

Spanish Dance

SECONDO

M. MOSZKOWSKI, Op. 12, No. 1
(1854-1925)**Allegro brioso**

f

simile

a tempo

poco rall.

f

(A)

p 1 2 3 4 5 6

1 2 3 4 5

Spanish Dance

Allegro brilloso

PRIMO

M. MOSZKOWSKI, Op. 12, No. 1
(1854-1925)

The musical score for "Spanish Dance" is composed of two staves, each for two pianists. The top staff, labeled "PRIMO", begins with a dynamic "f". It contains several measures of sixteenth-note patterns, some with grace notes and fingerings (1, 2, 3, 4, 5) above the notes. Performance instructions include "a tempo" and "poco rall.". The bottom staff, labeled "SECONDO", also features sixteenth-note patterns and eighth-note chords. A section of the music is marked with a circled "A" above the staff. The music is set in common time and uses a treble clef for both staves.

SECOND

The musical score consists of two staves of piano music. The top staff begins with a dynamic of ***ff***. The bottom staff starts with a dynamic of ***p***. The music includes several measures of eighth-note patterns, sixteenth-note patterns, and sustained notes. Various dynamics are indicated throughout, such as ***ff***, ***p***, ***a tempo***, ***poco rall.***, and ***v***. Measure numbers 6 and 7 are marked above the top staff. The letter **(B)** is circled at the end of the first section. The letter **(C)** is circled at the beginning of the second section. The music concludes with a final dynamic of ***b***.

PRIMO

145

(B) >

V

a tempo

poco rall.

1 2 3

p e grazioso

3 1 2 3 4 3 2 1

3 2 1 3 4 3 2 1

SECOND

marcato

(D)

marcato

(E)

simile

f

PRIMO

147

Musical score for two staves, measures 8-10. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef. Measure 8 starts with a forte dynamic, followed by a piano dynamic. Measure 9 begins with a forte dynamic. Measure 10 starts with a forte dynamic. Measure 11 begins with a forte dynamic.

Sextette

(Lucia di Lammermoor)

SECONDO

G. DONIZETTI
(1797-1848)

Larghetto

Larghetto

1 2 4 1 3 5 1 2 1 1 2 4

A *f p*

cresc.

(a)

(a)

Sextette

(Lucia di Lammermoor)

PRIMO

G. DONIZETTI
(1797-1848)**Larghetto**

A

cresc.

mp

SECONDO

B

p

cresc.

fp

p

PRIMO

151

(B) 4

mp dolce

cresc.

ff

sf

(C) 4

p

SECONDO

152

SECONDO

(

(

(

cresc.

fp

①

②

mf

ff

C

C

PRIMO

153

This image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (two sharps) and common time. Measure 11 starts with a forte dynamic (f). The top staff has a sixteenth-note pattern: B, G, D, A. The bottom staff has eighth-note pairs: B-G, D-A. Measures 11-12 are separated by a double bar line with repeat dots. Measure 12 begins with a piano dynamic (p). The top staff has a sustained note (A) with a fermata. The bottom staff has eighth-note pairs: B-G, D-A.

Viennese Melody

SECONDO

Andantino

mf

(A) *a tempo*
poco rit.

dim. e rit.

(B) *a tempo*

(B) *poco rit.*

Viennese Melody

PRIMO

Andantino

The sheet music consists of five systems of musical notation for two staves (treble and bass). The key signature is one sharp (F#), and the time signature is common time (indicated by a '3'). The first system starts with a dynamic of *mf*. The second system begins with a measure of eighth notes followed by a measure of sixteenth notes. The third system features a melodic line with eighth and sixteenth notes, with performance instructions: *a tempo A*, *poco rit.*, and *mf*. The fourth system includes dynamics *cresc.*, *f*, and *dim. e rit.*. The fifth system concludes with *mf* and *poco rit.*

Serenade

SECONDO

F.R. SCHUBERT
(1797-1828)**Moderato**

A

B

Serenade

FR. SCHUBERT
(1797-1828)

PRIMO

Moderato

(A)

B

SECOND

PRIMO

159

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *pp*. The third staff features a section labeled *sempre pp e staccato*. The fourth staff includes a dynamic of *pp* and a grace note with a '3' above it. The fifth staff is labeled *D*. The sixth staff concludes with a dynamic of *f*.

SECONDO

(E)

*animato il tempo
con agitazione*

cresc.

poco a poco ritenuto

f

dim. e riten.

smorz.

pp

ffff

PRIMO

161

Sheet music for two pianos, Primo part, page 161. The music consists of five staves of musical notation with various dynamics, fingerings, and performance instructions.

Staff 1: Treble clef, B-flat key signature. Measure 1: (E) 1, 3, 5, 4. Measure 2: 2, 4, 1, 4, 3. Measure 3: 3, 1. Measure 4: 2, 3, 4, 5. Measure 5: 3, 2, 1.

Staff 2: Treble clef, B-flat key signature. Measures 1-4: 3, 1, 2, 3, 4, 5. Measure 5: 3, 2, 1.

Staff 3: Treble clef, B-flat key signature. Measures 1-4: 3, 1, 2, 3, 4, 5. Measure 5: 3, 2, 1.

Staff 4: Treble clef, B-flat key signature. Measures 1-4: 3, 1, 2, 3, 4, 5. Measure 5: 3, 2, 1.

Staff 5: Treble clef, B-flat key signature. Measures 1-4: 3, 1, 2, 3, 4, 5. Measure 5: 3, 2, 1.

Performance Instructions:

- Staff 1:** *dim. e rit.*
- Staff 5:** *smorz.*
- Dynamic markings:** *pp*, *ppp*.

Melody in F

SECONDO

A. RUBINSTEIN
(1830-1894)

Moderato

Musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature is one flat. Measure 1 starts with a dynamic 'p' and ends with measure 2. Measure 2 starts with a dynamic 'p' and ends with measure 3. Measure 3 starts with a dynamic 'p' and ends with measure 4.

Musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes to one sharp. Measure 1 starts with a dynamic 'f' and ends with measure 2. Measure 2 starts with a dynamic 'p' and ends with measure 3. Measure 3 starts with a dynamic 'p' and ends with measure 4. Measures 1 through 4 are enclosed in a bracket labeled '1' above and '2' below.

Musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes to one sharp. Measure 1 starts with a dynamic 'mf' and ends with measure 2. Measure 2 starts with a dynamic 'mf' and ends with measure 3. Measures 1 through 3 are enclosed in a bracket labeled 'A' above.

Musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes to one sharp. Measure 1 starts with a dynamic 'cresc.' and ends with measure 2. Measure 2 starts with a dynamic 'bass' and ends with measure 3. Measure 3 starts with a dynamic 'cresc.' and ends with measure 4. Measures 1 through 4 are enclosed in a bracket labeled '2' above and '4' below.

Musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes to one sharp. Measure 1 starts with a dynamic 'p poco accel.' and ends with measure 2. Measure 2 starts with a dynamic 'ritard.' and ends with measure 3. Measure 3 starts with a dynamic 'ritard.' and ends with measure 4. Measures 1 through 4 are enclosed in a bracket labeled '3' above and '4' below.

Melody in F

A. RUBINSTEIN
(1830-1894)

PRIMO

Moderato

p dolce

p

p

mf

cresc.

cresc.

f

p poco accel.

ritard.

SECONDO

(B) **Tempo I**

p

p

p

(C)

cresc.

cresc.

p poco accel.

p rit.

Tempo I

(B)

C

cresc.

poco accel.

p

p

p

SECONDO

(D) *a tempo*

(E)

(a) *plento*

^(a) The secondo will play the notes in large print only

(D) *a tempo*

p

cresc.

f

p

p

p

p lento

Primo

pp

pp

Secondo

(a) The Primo will not play the notes in small print. These serve only as a guide to the entry of Primo.

Hungarian Dance

No. 5

SECONDO

JOH. BRAHMS
(1833-1897)

Allegro

SECONDO

Allegro

f

leggiero **sf**

A

f

leggiero

B

f

con g8va ad lib.

a tempo

poco rit.

sf sf

sf

Hungarian Dance

No. 5

PRIMO

JOH. BRAHMS
(1833-1897)

Allegro

The musical score consists of six staves of music for a single performer. The first staff begins with a dynamic of *f passionato*. The second staff starts with *p leggiero*. The third staff features a dynamic of *ff*. The fourth staff includes a section labeled 'A' with dynamics *f* and *f*. The fifth staff starts with *p leggiero* and includes a section labeled 'B' with dynamics *sf* and *f marcato*. The sixth staff concludes with a dynamic of *p poco rit.*. Various performance techniques are indicated throughout, such as fingerings (e.g., 1, 2, 3, 4, 5) and grace notes.

(C) Vivace

f *p pcorit.*

a tempo *a tempo* **(D)** *f*

leggiero *poco rit.* *leggiero*

(E) *f* *con gра*

p leggiero

ppoco rit.

a tempo *f f* *f f* *con gра*

PRIMO

171

(C) Vivace

D

E

a tempo

Poet and Peasant

Overture

FR. VON SUPPÈ

SECOND

Andante maestoso

Andante maestoso

A 5/2

rallent.

riten.

Poet and Peasant

Overture

FR. VON SUPPÈ

PRIMO

Andante maestoso

Andante maestoso

FR. VON SUPPÈ

PRIMO

A

B

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SECONDO

The musical score consists of two systems of music. The top system, labeled 'SECONDO', begins with a dynamic of $p p$. It features two staves: the upper staff uses a bass clef and the lower staff uses a treble clef. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. Measure 1 ends with a forte dynamic (f) followed by a diminuendo. Measure 2 begins with a piano dynamic ($p p$). Measure 3 ends with a dynamic of pp followed by a 'morendo' instruction. Measure 4 concludes with a dynamic of ff . The bottom system, labeled '(D) Allegro strepitoso', starts with a dynamic of ff . It also has two staves: the upper staff uses a bass clef and the lower staff uses a treble clef. The music is characterized by rapid sixteenth-note patterns and sustained notes. Measure 1 ends with a dynamic of ff . Measure 2 begins with a piano dynamic (p) followed by a forte dynamic (ff). Measure 3 concludes with a dynamic of ff . A bracket labeled '(a)' spans the first three measures of the bottom system. The score includes various performance instructions such as 'dim.', 'morendo', and 'etc.'.

PRIMO

175

a tempo

SECONDO

ff

sf *sf* *sf sf* *sf sf sf sf*

E Allegro

f

F

The image shows a page from a musical score for piano, consisting of six staves of music. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The first staff begins with a dynamic of ***ff***. The second staff starts with a dynamic of ***sfs***. The third staff starts with a dynamic of ***sfs***. The fourth staff starts with a dynamic of ***sf***, followed by ***sf***, ***sf***, ***sf***, and ***sf***. The fifth staff starts with a dynamic of ***cresc.***, followed by ***ff***. The sixth staff starts with a dynamic of ***ff***. The music includes various performance instructions such as ***ff***, ***sfs***, ***sf***, ***cresc.***, and ***ff***. The score is labeled **Allegro** and includes a section labeled **(E)**.

SECONDO

Musical score for the SECONDO section, measures 1-4. The score consists of four staves. The first two staves are in bass clef, the third in treble clef, and the fourth in bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 starts with a piano dynamic.

(G) Allegretto

Musical score for the (G) Allegretto section, measures 1-4. The score consists of four staves. The first two staves are in treble clef, the third in bass clef, and the fourth in treble clef. Measure 1 starts with a piano dynamic. Measure 2 starts with a forte dynamic. Measure 3 starts with a piano dynamic. Measure 4 starts with a forte dynamic.

Musical score for the (G) Allegretto section, measures 5-8. The score consists of four staves. The first two staves are in treble clef, the third in bass clef, and the fourth in treble clef. Measure 5 starts with a piano dynamic. Measure 6 starts with a forte dynamic. Measure 7 starts with a piano dynamic. Measure 8 starts with a forte dynamic.

PRIMO

179

8

f

p

cresc.

f

p *poco rall.*

Allegretto

G 8

pp dolce

8

pp

rallent.

a tempo

pp

riten.

SECONDO

L'istesso tempo

(H) *pp*

cresc.

(I) *p* *f*

dim.

PRIMO

L'istesso tempo

181

(H) 8

tr. *tr.* 2 1 *tr.* 2 1 *cresc.*

(a) pp

f tr. *b*

p

dim.

(a)

Sostenuto**SECONDO**

J 2


Allegretto

p


4 5
pp
rall. pp


f
riten.


L'istesso tempo

K 4 5
pp
cresc.


f


R.H.
(a) 

Sostenuto

(J)

8

Allegretto

8

8

8

L'istesso tempo

(K)

8

8

SECONDO

Musical score for Secondo, page 184, featuring six staves of music for bassoon and piano.

The score consists of six staves:

- Staff 1 (Top): Bassoon (Treble clef) and Piano (Bass clef). Dynamics: **ff**, **p**, **f**.
- Staff 2: Bassoon (Bass clef).
- Staff 3: Bassoon (Bass clef).
- Staff 4: Bassoon (Bass clef). Dynamics: **ff**.
- Staff 5: Bassoon (Bass clef).
- Staff 6: Bassoon (Bass clef). Measures 1-2 show bassoon eighth-note patterns. Measures 3-4 show bassoon eighth-note chords. Measures 5-6 show bassoon eighth-note chords.

Measure numbers are indicated above the staff lines in some staves.

8

L

f

M

ff

8

8

SECONDO

(N)

(O)

PRIMO

187

Musical score for two staves, labeled N and O, showing measures 8 through 15.

Staff N:

- Measure 8: Treble clef, B-flat key signature. Dynamics: *sf*. Measure number 8 above staff.
- Measure 9: Treble clef, B-flat key signature. Measure number 9 above staff.
- Measure 10: Treble clef, B-flat key signature. Measure number 10 above staff.
- Measure 11: Treble clef, B-flat key signature. Measure number 11 above staff.
- Measure 12: Treble clef, B-flat key signature. Measure number 12 above staff.
- Measure 13: Treble clef, B-flat key signature. Measure number 13 above staff.
- Measure 14: Treble clef, B-flat key signature. Measure number 14 above staff.
- Measure 15: Treble clef, B-flat key signature. Measure number 15 above staff.

Staff O:

- Measure 8: Treble clef, B-flat key signature. Measure number 8 above staff.
- Measure 9: Treble clef, B-flat key signature. Measure number 9 above staff.
- Measure 10: Treble clef, B-flat key signature. Measure number 10 above staff.
- Measure 11: Treble clef, B-flat key signature. Measure number 11 above staff.
- Measure 12: Treble clef, B-flat key signature. Measure number 12 above staff.
- Measure 13: Treble clef, B-flat key signature. Measure number 13 above staff.
- Measure 14: Treble clef, B-flat key signature. Measure number 14 above staff.
- Measure 15: Treble clef, B-flat key signature. Measure number 15 above staff.

LARGO

SECONDO

G. F. HANDEL
(1685-1759)**Largo**

p 1 2 *mf*

f *dim.*

pp *dim.*
ped. simile

mp *mf* *p* *pp*

f *mf*

LARGO

PRIMO

G. F. HANDEL (1685-1759)

Largo

Largo

p

f

pp

dim.

mp

mf

p

pp

f

mf

(B)

ped. simile

poco rit.

pp

mp

(C)

p

cresc.

p

f

rall.

a tempo

f

ff

rall.

(B)

f

poco rit. *f* *p*

(C)

mp

p

cresc. *mf*

p *p*

f

rall. *f*

a tempo

ff

rall.

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