

10. J. Holt
32 Rye St
St. Albans

Lisongera

Piano Solo



Composed by
Jean Sarsola.

W. GEORGE

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BARCAROLLE VENETIENNE.

Reverie.

JULES BERNARD.

PIANO.

*Moderato.
dolce*

mf legato

cresc.

Pa. * Pa. * Pa. * Pa. *

Pa. * Pa. * Pa. * Pa. *

Pa. * Pa. * Pa. * Pa. *

Pa. * Pa. * Pa. * Pa. *

1. 2.

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LISONJERA.

Composed by
JEAN SAROLA.

*Piace
Produce a leggero delicate
Piacere*

Allegretto delicato.

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto delicato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Handwritten annotations in pencil are present throughout, including fingerings (e.g., 2, 4, 1, 3, 3, 1, 2, 3), dynamics (e.g., *mf*, *p*, *leggero*, *trill*), and other performance instructions (e.g., *clear*, *lighter*). The piece concludes with a first and second ending.

The image displays a handwritten musical score for piano, organized into five systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. Performance instructions are written in light ink below the staves, including accents, slurs, and specific fingering or articulation marks like 'x' and 'p'. The first system begins with a treble clef and a key signature of one sharp (F#). The second system changes to a key signature of two flats (Bb). The third system returns to one sharp (F#). The fourth system changes to two flats (Bb). The fifth system is in a common key signature (no sharps or flats). The score concludes with a double bar line at the end of the fifth system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes, some with slurs. The lower staff is in bass clef and features a steady eighth-note accompaniment with some chordal textures.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with similar rhythmic patterns. The lower staff continues the accompaniment with some changes in chord structure.

The third system of musical notation consists of two staves. The upper staff has the word *trun* written above it, indicating a trill. The melodic line features trills and slurs. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with trills and slurs. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with trills and slurs. The lower staff continues the accompaniment.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Third system of musical notation, maintaining the established musical structure.

Fourth system of musical notation. The bass line includes a handwritten instruction: *no pedal*.

Fifth system of musical notation. The treble clef has a *loco* marking. The bass clef has dynamic markings: *p*, *dim.*, and *pp*. There are also handwritten markings: a circled 'p' and an asterisk in the first measure, and a circled 'p' in the final measure.

TAMBOUR AVANT.

MARCH.

E. L. DURAND.

PIANO.

ff *pp*

pp *mf* **Animato.**

pp *mf* **Animato.** Ped. *

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

cresc. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mp Ped. * Ped. * Ped. * Ped. *

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HEARTSEASE.

GABRIEL MOREL.

PIANO. *Lento.*
p una corda

cantabile
p

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

sempre espressivo

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

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