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DUO

Pour Piano et Guitare

Composé par

Ferdinando

ET GUSTAVE CARULLI.

Op. 134

Prix 4^f 50'

Propriété de l'Éditeur.

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à Paris

Chez CARULLI, Éditeur, M^d de Musique et Cordes de Naples, Boulevard Montmartre, N^o 14,

en face le Jardin Frascati.

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COLLECTION DES ŒUVRES DE CARULLI.

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A PARIS.

OUVRAGES METHODIQUES.

Op. 195	SOLFÈGES, avec accompagnement de Guitare très faciles, précédés des principes élémentaires de la musique, dédiés par l'auteur aux professeurs de Guitare.....	15 ^f
N. ^o de l'Editeur Cet ouvrage manquait au répertoire de cet instrument qui sans doute est le plus propice pour accompagner la voix, les principes sont très clairs et très courts, par le moyen de ces solfèges, un simple amateur peut montrer la Musique et à chanter sans avoir besoin de connaître la basse chiffrée. A l'aide de ce solfège on peut devenir bon musicien et savoir chanter.		
Op. 27	MÉTHODE COMPLÈTE 3. ^{me} Edition revue, corrigée, augmentée, par l'auteur, et enrichie de son portrait.....	20 ^f
Op. 192	SUPPLÉMENT à la méthode ou la 1. ^{re} année d'étude pour la Guitare.....	15 ^f
N. ^o Cet ouvrage renferme une quantité d'Exercices qui font suite à tout ce que contient la Méthode, plus les Gammes, Exercices et Morceaux dans tous les tons difficiles, le doigté, les positions, le détaché, et les coulés sont très clairement notés, ce qui fait que cet ouvrage peut être étudié par ceux même qui n'ont point fait usage de la Méthode de CARULLI.		
Op. 61	1. ^{re} SUITE à la Méthode, ou Méthode pour accompagner le chant.....	12 ^f
Op. 71	2. ^{de} SUITE à la Méthode, ou exercices en Arpèges modulés, tiercés, sixtés, octavés. 10. ^e notes coulées et détachées dans tous les tons, et à toutes les positions soigneusement doigtés.....	9 ^f
L'UTILE ET L'AGRÉABLE.		
Op. 114	Grand et seul recueil composé de 48 préludes et 24 morceaux soigneusement doigté, divisé en quatre parties dont la 1. ^{re} pour les commençans, la 2. ^{de} pour la 3. ^{de} force, la 3. ^{de} pour la 2. ^{de} force, et la 4. ^{de} pour la 1. ^{re} force.....	15 ^f
Chaque partie séparée.....		
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Op. 123	Fantaisie sur O Pescator.....	4 50
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 Liv. ^{on} 2. ^{de}	4 50
 Liv. ^{on} 3. ^{de}	4 50

POUR GUITARE VIOLON ET ALTO		
Op. 103	Trois Trios concertants	
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POUR DEUX GUITARES.

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Op. 106	Les Ouvertures de Lodoiska, du Prisonnier et de la Caravanne.....	6
Op. 117	Fantaisie sur un air napolitain du Carnaval de Venise.....	4 50
Op. 118	Nocturne concertant.....	4 50
Op. 120	Recueil de morceaux faciles pour une ou deux Guitares...	7 50
Op. 125	La Cosaque variée.....	4 50
Op. 128	Six petits Duos Nocturnes faciles et brillants Liv. ^{on} 1. ^{re}	4 50
 Liv. ^{on} 2. ^{de}	4 50
Op. 152	Airs de l'Agnèse Musique de Pær	6
Op. 153	Duo brillant et facile.....	4 50
Op. 156	Etrennes aux Amateurs de Guitare ou Thème avec vingt-deux Variations.....	6

Op. 139	Valze favorite extraite de la Méthode et variée.....	4 50
Op. 146	Trois petits Duos extrêmement faciles et soigneusement doigtés	4 50
Op. 148	Nocturne.....	4 50
Op. 158	Symphonie d'Haydn.....	4 50
Op. 155	Andante varié et Rondeau de Beethoven.....	4 50
Op. 167	Fantaisie de Beethoven.....	4 50
Op. 160	Adagio et Variations d'Hummel	4 50
Op. 166	Trois Airs variés.....	4 50
Op. 167	Andante et Rondeau de Mozart	4 50
Op. 193	Six Contre-danses quadrillées avec figures pour une ou deux Guitares.....	4 50
Op. 203	Trois Duos.....	4 50
Nota. Cet ouvrage est la troisième partie de celui intitulé LE FACILE ET L'AGRÉABLE		
Op. 261	Trois Duos pour 2 Guitares sur des morceaux de Rossini	
 Liv. ^{on} 1. ^{re}	4 50
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Les trois livres ensemble		
	Ouverture du Barbier de Séville de Rossini.....	3 50
 Cenerentola.....	3 50
 Gazza Ladra.....	3 50
 Otello.....	3 50
 Tancrede.....	3 50
POUR GUITARE ET VIOLON		
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Op. 19	Duo.....	3
Op. 26	Duo.....	3
Op. 47	Trois Sonates.....	7
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Op. 66	Airs du mariage de Figaro Musique de Mozart.....	6
Op. 103	Fantaisie sur un Air Anglais	3 50
Op. 112	Nocturne.....	3 50
Op. 129	Trois petits Duos.....	4 50
Op. 157	Trois Duos faciles et brillans.....	4 50
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 Liv. ^{on} 1. ^{re}	4 50
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Op. 154	Duo facile.....	4 50
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Op. 165	Symphonie d'Haydn.....	4 50
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Op. 202	Trois Duos faciles.....	4 50
Nota. Cet ouvrage est la seconde partie de celui intitulé LE FACILE ET L'AGRÉABLE		

Airs de la Gazza ladra pour Guitare et Violon. Liv^{on} 1^{ere}... 4 50
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 Liv^{on} 3^e... 4 50
 Liv^{on} 4^e... 4 50
 Les 4 livres ensemble..... 15
 DOUZE OUVERTURES DES PLUS CELEBRES COMPOSITEURS
 Savoir :

N^o 1 Orazj e Curiazj. de CIMAROSA. 3
 N^o 2 Matrimonio Segreto..... 3
 N^o 3 Le Prisonnier. DELLA-MARIA 3
 N^o 4 La Caravanne... GRETRY..... 3
 N^o 5 Lodoiska... KREUTZER..... 3
 N^o 6 La Clémence de Titus.. MOZART. 3
 N^o 7 Panurge... GRETRY..... 3
 N^o 8 Opéra Comique. DELLA-MARIA 3
 N^o 9 Henry IV ou la Bataille d'Ivry.. MARTINI. 3
 N^o 10 Dom Juan... MOZART..... 3
 N^o 11 Iphigénie en Aulide.. GLUCK. 3
 N^o 12 Chi l'Altrui si veste.. CIMAROSA 3
 Nota La Collection entière..... 30
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 Savoir :

N^o 1 l'Armida..... 3 50
 N^o 2 Il Barbiere di Siviglia..... 3 50
 N^o 3 La Cenerentola..... 3 50
 N^o 4 Eduardo e Cristina..... 3 50
 N^o 5 La Gazza ladra..... 3 50
 N^o 6 l'Inganno felice..... 3 50
 N^o 7 l'Italiana in Algeri..... 3 50
 N^o 8 l'Otello..... 3 50
 N^o 9 Il Tancredi..... 3 50
 N^o 10 Torvaldo et Dorliska..... 3 50
 Nota. La collection entière..... 30
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 Op. 19 Duo..... 3
 Op. 26 Duo..... 3
 Op. 47 Trois Sonates..... 7 50
 Op. 59 Sonatines..... 5
 Op. 66 Airs du Mariage de Figaro Musique de Mozart 6
 Op. 102 Fantaisie sur un Air anglais 3 50
 Op. 115 Nocturnes..... 3 50
 Op. 129 Trois petits Duos..... 4 50
 Op. 147 Trois Duos faciles et brillans 4 50
 Op. 153 Airs du Barbier de Seville Musique de Rossini Liv^{on} 1^{ere}... 4 50
 Liv^{on} 2^e... 4 50
 Op. 154 Duo facile..... 4 50
 Op. 156 Quintetto de Mozart..... 4 50
 Op. 158 Duo..... 4 50
 Op. 163 Adagio et final d'Haydn 4 50
 Op. 165 Symphonie d'Haydn..... 4 50
 Op. 193 Six Contre-danses quadrillées..... 4 50
 Op. 202 Trois Duos faciles..... 4 50
 Nota. Cet ouvrage est la seconde partie de celui intitulé LE FACILE ET L'AGREABLE.
 Op. 259 Airs de la Gazza ladra pour

Guitare et Flute Liv^{on} 1^{ere}... 4 50
 Liv^{on} 2^e... 4 50
 Liv^{on} 3^e... 4 50
 Liv^{on} 4^e... 4 50
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 Les mêmes que pour Guitare et Violon
 CHOIX DE DIX OUVERTURES DE ROSSINI
 Les mêmes que pour Guitare et Violon
 DUO POUR GUITARE ET ALTO
 Op. 157 Duo..... 4 50
 DUOS POUR GUITARE ET PIANO
 Op. 52 Trois Valses..... 4 50
 Op. 65 Grand Duo concertant..... 6
 Nota. Cet ouvrage a une seconde partie de Guitare séparée facile et doigtée à l'usage des commençans
 Op. 70 Grand Duo..... 6
 Op. 86 d.^{to}..... 6
 Op. 92 Trois petits Duos..... 7 50
 Op. 151 Deux Nocturnes..... 6
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 Op. 155 d.^{to}..... 6
 Op. 150 d.^{to}..... 4 50
 Op. 151 d.^{to}..... 4 50
 Op. 161 Grande Marche d'Agthe 4 50
 Op. 168 Marche de Riès 4 50
 Op. 162 Variations de Béethoven 4 50
 Op. 207 2 solos pour Guitare avec accompagnement obligé de Violon Alto et Basse ou de Piano seul. Liv^{on} 1^{ere}... 6
 Liv^{on} 2^e... 6
 Op. 208 2 Nocturnes pour Guitare Violon Alto et Basse ou Guitare et Piano..... Liv^{on} 1^{ere}... 6
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 SONATES SONATINES DIVERTISSEMENS RONDEAUX VALSES CONTRE-DANSES SOLOS FANTAISIES ET AIRS VARIÉS
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 Op. 5 Recueil de différens morceaux faciles..... 4 50
 Op. 6 Trois Ouvertures..... 4 50
 Op. 7 Trois Sonatines..... 4 50
 Op. 18 Divertissemens..... 4 50
 Op. 20 Solo..... 3 50
 Op. 25 Grande Sonate avec accomp^t d'une seconde Guitare..... 6
 Op. 42 Vénus et Adonis (Les amours de) 4 50
 Op. 47 Trois Sonates soigneusement doigtées avec accompagnement de Violon ad libitum 7 50
 Op. 50 Recueil facile progressif et doigté contenant plusieurs Menuets Contre-danses Valses Rondeaux et Variations... 6
 Op. 52 Div^{ent} pour les Commençans ou choix de 24 Arriettes connues arrangées pour une ou

deux Guitares et divisées en quatre pot-pourris..... 6
 Op. 68 Trois Ouvertures..... 5
 Op. 58 Six Contre-danses quadrillées avec figures et très faciles pour une ou deux Guitares... 2 50
 Op. 59 Trois Sonatines pour Guitare seule avec accompagnement de Violon ad libitum..... 5
 Op. 72 Troisième Div^{ent} pour les commençans ou choix de 24 Arriettes connues arrangées pour 2 Guitares et Guitare seule et divisées en 4 Pot-Pourris... 6
 Op. 75 Les Folies d'Espagne variées de deux manières..... 4 50
 Op. 76 Trois Solos..... 6
 Op. 91 Trois Thèmes variés..... 4 50
 Op. 95 Trois Fantaisies avec variations..... Liv^{on} 1^{ere}... 3
 Liv^{on} 2^e... 3
 Liv^{on} 3^e... 3
 Op. 98 Fantaisies sur le bon Roi Dagobert..... 3
 Op. 105 Six Valses..... 4 50
 Op. 107 Variations sur la Molinara 4 50
 Op. 113 Solo..... 3 50
 Op. 116 Fantaisie sur la Ricciolella 3 75
 Op. 120 Recueil de différens morceaux faciles et progressifs pour une ou deux Guitares... 7 50
 Op. 121 24 Morceaux très faciles... 4 50
 Op. 122 24 Valses très faciles..... 4 50
 Op. 138 Etrennes à ses Elèves (dans le genre Espagnol)..... 3 50
 Op. 141 Polonaise..... 3 50
 Op. 142 SUL MARGINE Arriette Italienne variée..... 3 50
 Op. 145 Recueil contenant 15 morceaux faciles et soigneusement doigtés..... 4 50
 Op. 159 Trois petites Sonates..... 4 50
 Op. 162 Un Thème avec Variations et un Rondeau..... 4 50
 Op. 164 Larghetto et Var^{ons} de Mozart.. 4 50
 Op. 193 Six Contre-danses quadrillées avec figures..... 4 50
 Op. 201 Fantaisie..... 3
 Nota. Cet ouvrage est la première partie de celui intitulé LE FACILE ET L'AGREABLE
 Op. 204 Une Fantaisie brillante non difficile et soigneusement doigtée..... 5
 N^o Cette Fantaisie est composée de 12 petits morceaux caractéristiques
 Savoir :
 L'Amour et la Jalousie
 La Prière et la Menace
 Le Calme et l'Agitation
 La Douleur et la Consolation
 La Tristesse et la Gaité
 La Pluie et le Beau temps

Larghetto

PIANO.

Nº 134

DUO

Piano

Musical notation for the first system, featuring a treble and bass clef with a brace on the left. The treble clef part is marked "dolce".

Musical notation for the second system, featuring a treble and bass clef with a brace on the left. Dynamics include "p".

Musical notation for the third system, featuring a treble and bass clef with a brace on the left. Dynamics include "mf".

Musical notation for the fourth system, featuring a treble and bass clef with a brace on the left. Dynamics include "f", "dim.", "p", "cres", and "ff".

Musical notation for the fifth system, featuring a treble and bass clef with a brace on the left. Dynamics include "dim.", "pp", "sf", and "mf".

Grave Par M.^{lle} Targe.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It features a complex melodic line with many sixteenth notes, some beamed together, and dynamic markings of *f* and *mf*. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A large brace on the left side groups both staves together.

The second system continues the musical piece. The upper staff maintains the intricate melodic texture with dynamic markings of *f*. The lower staff continues with a steady accompaniment. A large brace on the left side groups both staves together.

The third system shows a change in dynamics. The upper staff begins with a *p* (piano) marking, followed by a *cres* (crescendo) leading to a *f* (forte) marking. The lower staff also starts with a *p* marking and continues with a *f* marking. A large brace on the left side groups both staves together.

The fourth system continues with dynamic markings of *p* and *cres* in both staves. The upper staff has a *p* marking, and the lower staff has a *p* marking. A large brace on the left side groups both staves together.

The fifth system concludes the page with dynamic markings of *f*, *p*, *cres*, *f*, and *mf* in the upper staff, and *f* and *mf* in the lower staff. A large brace on the left side groups both staves together.

PIANO.

First system of musical notation. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. A *dim:* marking is present above the right hand in the latter half of the system.

Second system of musical notation. The right hand features a melodic line with *dim:*, *p*, and *stac:* markings. The left hand continues with eighth-note accompaniment, including a *p* marking.

Third system of musical notation. Both hands play eighth-note patterns, with the right hand having a more active melodic line.

Fourth system of musical notation. The right hand plays a melodic line with eighth notes, while the left hand provides a consistent eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with *cres*, *dim:*, and *cres* markings. The left hand continues with eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth notes in the bass clef and a melodic line in the treble clef. Dynamic markings include *f*, *ff*, and *dim*.

Second system of musical notation, consisting of a grand staff. The treble clef part has a melodic line with slurs and accents, marked with *f* and *mf*. The bass clef part features a series of chords. A long horizontal line is drawn across the bottom of the system.

Third system of musical notation, consisting of a grand staff. The treble clef part has a melodic line with slurs and accents, marked with *mf* and *p*. The bass clef part features a series of chords.

Fourth system of musical notation, consisting of a grand staff. The treble clef part has a melodic line with slurs and accents. The bass clef part features a series of chords.

Fifth system of musical notation, consisting of a grand staff. The treble clef part has a melodic line with slurs and accents, marked with *dim* and *pp*. The bass clef part features a series of chords, marked with *pp*. The system ends with a double bar line.

124

RONDO

The musical score is written for piano and consists of eight systems of grand staff notation. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Poco Allegretto' and 'PIANO'. The word 'RONDO' is written vertically on the left side of the first system. The score includes various dynamics such as *p*, *mf*, *ff*, and *dim:*, as well as performance instructions like *dolce* and *tr* (trills). The notation includes treble and bass clefs, notes, rests, and bar lines. The piece concludes with a double bar line and a final *p* dynamic marking.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 4/4 time. The music features a complex, flowing texture with many sixteenth and thirty-second notes, often beamed together. The right hand has a more melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

The second system continues the piece. It includes the word "cres" (crescendo) written above the bass staff in two places. The musical texture remains dense with rapid sixteenth-note passages in both hands.

The third system shows the continuation of the intricate piano part. The right hand features several slurs over groups of notes, and the left hand maintains a steady, rhythmic accompaniment.

The fourth system continues the musical development. The right hand has a prominent melodic line with slurs, and the left hand provides harmonic support with chords and moving lines.

The fifth system includes dynamic markings such as "f" (forte) and "p" (piano) in both staves. There are also some trill-like markings in the right hand. The music is highly technical and expressive.

The sixth system concludes the page with the word "dolce" (dolce) written above the bass staff. The music becomes softer and more lyrical. The number "1050" is printed at the bottom center of the page.

PIANO.

126

The musical score consists of six systems of grand staff notation. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various dynamics and articulation marks:

- System 1:** Starts with a treble clef and a key signature of one sharp. Dynamics include *p* (piano) in both staves.
- System 2:** Continues the melodic and harmonic development.
- System 3:** Features a dynamic of *mf* (mezzo-forte) in the treble and *cres* (crescendo) in the bass.
- System 4:** Shows a dynamic of *f* (forte) in the treble and *mf* in the bass.
- System 5:** Includes a *cres* marking in the treble and *ff* (fortissimo) in the bass.
- System 6:** Ends with a dynamic of *f* in the treble and *ff* in the bass, with a first ending bracket labeled '1'.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and rests. The key signature has one sharp (F#).

Second system of musical notation. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamic markings include *mf* and *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p*.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f*, *p*, and *dim.*

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *rp* and *1*.

mf

PIANO.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a piano (*p*) dynamic. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and rests.

Second system of musical notation. The right hand continues its intricate melodic line. The left hand accompaniment remains consistent. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation. The right hand melody is characterized by frequent slurs and ties, creating a sense of continuous flow. The left hand accompaniment consists of quarter notes with some rests.

Fourth system of musical notation. This system shows dynamic contrast with markings for *cres* (crescendo), *f* (forte), and *mf* (mezzo-forte). The right hand melody continues with slurs and ties. The left hand accompaniment includes some rests and quarter notes.

Fifth system of musical notation. The right hand melody continues with slurs and ties. The left hand accompaniment features a *cres* (crescendo) marking. The system ends with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a whole rest, followed by a series of eighth notes and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a melodic line with dynamic markings of *f*, *ff*, and *p*. A first fingering (*1*) is indicated above a note. The lower staff continues the eighth-note accompaniment with dynamic markings of *p*.

The third system shows the continuation of the eighth-note accompaniment in the lower staff and the melodic line in the upper staff. The notation includes various rhythmic values and rests.

The fourth system introduces the instruction *dolce* (sweetly) in the upper staff. It features a melodic line with a slur and a dynamic marking of *f*. The lower staff continues the accompaniment. The instruction *dim* (diminuendo) appears in the upper staff towards the end of the system.

The fifth system includes a trill (*tr*) in the upper staff. The instruction *dolce* is present at the beginning. The system concludes with a dynamic marking of *p* in the upper staff and another *p* in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic pattern. There are several rests marked with a '7' in the upper staff.

The second system continues the musical piece. It features similar rhythmic complexity with beamed notes. A dynamic marking of 'f' (forte) is present in the lower staff. The texture remains dense and intricate.

The third system shows further development of the musical texture. It includes various articulations and phrasing marks, such as slurs and accents, over the dense melodic lines.

The fourth system continues the intricate musical texture. The notation is dense with many beamed notes and rests, maintaining the complex rhythmic character of the piece.

The fifth system features a trill (tr) in the upper staff towards the end of the system. The overall texture remains highly detailed and rhythmic.

The sixth system concludes the page. It includes dynamic markings of 'ff' (fortissimo) and 'p' (piano), and the instruction 'dolce' (softly). The notation becomes slightly less dense than the previous systems, with more distinct notes and rests. A page number '1050' is printed at the bottom center of this system.

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131

PIANO.

13

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by dense piano textures, often using sixteenth and thirty-second notes. Dynamics are marked with *ff* (fortissimo) and *dim:* (diminuendo). The score ends with a double bar line.