

SUITE

Pour le PIANO

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ALEXIS de CASTILLON

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OP. 10.

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2^{me} Suite
POUR LE PIANO

Par
ALEXIS de CASTILLON.

I
BALLADE

-Op. 10-

Lentement. (♩ = 46)

PIANO. *p*

avec simplicité.

p

dim. p

à volonté.

pp

2/17/11 0.30

First system of musical notation. It consists of two staves. The upper staff contains chords and arpeggiated figures, while the lower staff contains a more rhythmic accompaniment. Dynamic markings include *poco f*, *dim.*, *pp*, *poco f*, *dim.*, and *pp*.

Second system of musical notation. The upper staff continues with complex chordal textures, and the lower staff features a melodic line with some grace notes. Dynamic markings include *cresc.* and *mf*.

Third system of musical notation. The upper staff has a melodic line with grace notes, and the lower staff has a rhythmic accompaniment with some grace notes. Dynamic markings include *p*, *cresc.*, and *M.G.* (Messa di Voce).

Fourth system of musical notation. The upper staff has a melodic line with grace notes, and the lower staff has a rhythmic accompaniment with some grace notes. Dynamic markings include *cresc.*, *pp*, *pp*, *Ped.*, and ***. A dashed line labeled *8^a bassa* is under the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with grace notes, and the lower staff has a rhythmic accompaniment with some grace notes. Dynamic markings include *M.G.*, *M.G.*, *pp*, *PPP*, *Ped.*, and ***.

II RONDE

Pas trop vif, mais très accentué. (♩=108)

PIANO.

The musical score is written for piano in 3/4 time. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Pas trop vif, mais très accentué' with a quarter note equal to 108 beats per minute. The score is divided into six systems. The first system starts with a forte (f) dynamic. The second system features sfz (sforzando) dynamics. The third system includes sfz with accents and sfz with trills. The fourth system has sfz and sf dynamics. The fifth system includes sfz and sf. The sixth system concludes with sfz, sf, and a dim. (diminuendo) marking.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *p* is present in the first measure.

Second system of musical notation, continuing the piece. It includes dynamic markings of *pp* and *ppp* in the second and third measures respectively.

Third system of musical notation, showing a progression of chords and melodic lines. It features dynamic markings of *cresc.* in the third and fourth measures.

Fourth system of musical notation, including a *p* dynamic marking in the second measure and a *cresc.* marking in the fourth measure.

Fifth system of musical notation, concluding the page with a *cresc.* marking in the first measure and a *ff* marking in the third measure. A trill (*tr*) is indicated in the second measure.

giocos.

pp

pp

cresc.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *sf*.

Second system of musical notation, including dynamic markings *sf*, *stringendo.*, *ff*, and *trw* (trills).

Third system of musical notation, including dynamic markings *sf*, *f*, *trw*, *dim.*, and *p*.

Fourth system of musical notation, including dynamic marking *p*.

Fifth system of musical notation, including dynamic markings *pp* and *ppp*.

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings *cresc.* and *cresc.* and various articulation marks.

Second system of musical notation, featuring treble and bass staves. The music includes dynamic markings *p* and *f*, and articulation marks.

Third system of musical notation, featuring treble and bass staves. The music includes dynamic markings *tr w*, *ff*, *p*, and *pp*, and the tempo marking *giocoso*.

Fourth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *ppp*, *poco riton.*, and *f non legato.*, and the tempo marking *a tempo*.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *ff* and various articulation marks.

III

ADAGIETTO

Très lentement, et soutenu. (♩=40)

PIANO. *p*

cresc.

cresc.

Un peu plus animé.

sotto voce.

poco rubato.

cresc.

cresc.

cresc.

cresc.

First system of musical notation, featuring treble and bass staves. The music consists of dense, flowing sixteenth-note passages. The word *cresc.* is written above the treble staff in the second and third measures.

Second system of musical notation. The word *cresc.* is written above the treble staff in the first measure. The dynamic *f* is written above the treble staff in the second measure, and *mf* is written above the treble staff in the third measure.

Third system of musical notation. The instruction *sempre cresc. e rubato.* is written across the middle of the system, spanning both staves.

Fourth system of musical notation. The dynamic *ff.* is written above the treble staff in the first measure, followed by the instruction *non legato.* The word *dim.* is written above the treble staff in the third measure. The number 6 is written above the treble staff in the second and third measures.

Fifth system of musical notation, featuring treble and bass staves. The lyrics *ri - te - nu - to.* are written above the treble staff. The dynamic *p* is written below the bass staff in the first and second measures, and *pp* is written below the bass staff in the third measure.

1^{re} Mouvt

mf

Ped. *

Ped. *

sotto voce.

pp

pp

6

6

1^{re} Mouvt

f

cresc.

Ped. *

Ped. *

Ped. *

p

Ped. *

Ped. *

Ped. *

poco sf

pp

pp

poco sf

Ped. *

IV

FANTAISIE

Assez vite, et avec agitation. (♩=138)

PIANO.

p

cresc.

più f

cresc.

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 7/4 time signature. It begins with a forte (*f*) dynamic. The right hand contains a complex melodic line with many slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It includes a fingering '5' above a note in the right hand. The notation is dense with slurs and ties, indicating a highly technical and expressive passage.

Third system of musical notation, featuring a fingering '5' above a note. It includes performance instructions: *ritenuto.* (ritardando), *pp* (pianissimo), *a tempo.* (return to tempo), and *cresc.* (crescendo). The time signature changes from 7/4 to 2/4.

Fourth system of musical notation, featuring a *piu f* (pianissimo forte) dynamic. It includes *cresc.* (crescendo) markings. The right hand has a very active melodic line with many slurs, while the left hand has a more rhythmic accompaniment.

Fifth system of musical notation, starting with the instruction *Un peu retenu.* (slightly held back). It includes a *p* (piano) dynamic. The time signature changes from 2/4 to 7/4. The piece concludes with a final flourish in the right hand.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation. It continues the piece with similar rhythmic complexity. A piano (*p*) dynamic marking is present. The bass line includes a triplet of eighth notes.

Third system of musical notation. It features a crescendo (*cresc.*) dynamic marking and a decrescendo (*dim.*) dynamic marking. The music includes slurs and triplets.

Fourth system of musical notation. It begins with a pianissimo (*pp*) dynamic marking and includes a crescendo (*cresc.*) dynamic marking. The piece continues with intricate rhythmic patterns.

Fifth system of musical notation. It concludes the piece with a *molto ritenuto.* (very ritardando) instruction and a pianissimo (*pp*) dynamic marking. The music ends with a triplet and a final cadence.

pp cresc.

First system of musical notation, piano (pp) and crescendo (cresc.).

più f cresc.

Second system of musical notation, piano (più f) and crescendo (cresc.).

f

Third system of musical notation, piano (f).

Fourth system of musical notation.

a tempo. ff non legato. rit.

Fifth system of musical notation, piano (a tempo, ff non legato, rit.).

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain intricate, fast-moving melodic lines with many slurs and accents. The music is written in a key with one flat and a 3/4 time signature.

The second system continues the piece. It features similar complex rhythmic patterns. Dynamic markings include *p* (piano) and *dim.* (diminuendo). There are also slurs and accents throughout the system.

The third system shows a change in dynamics with *pp* (pianissimo) markings. The music continues with complex rhythmic patterns and slurs. The bass line has some sustained notes with slurs.

The fourth system includes dynamic markings such as *cresc.* (crescendo), *f* (forte), *p* (piano), and *ritenuto*. The music features complex rhythmic patterns and slurs. The bass line has some sustained notes with slurs.

The fifth system begins with the tempo marking *a tempo*. It includes dynamic markings like *cresc.*, *f*, and *rit.*. The system concludes with a double bar line and a *Ped.* (pedal) marking. There are also asterisks at the end of the system.

SALTARELLE

Vif et rythmé.

PIANO. *pp*

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (*pp*) dynamic and features a rhythmic pattern of eighth notes with triplets. The second system includes a *cresc.* marking and dynamic changes to *sf* and *p*. The third system continues with *sf* and *p* dynamics, showing a melodic line in the right hand and a rhythmic accompaniment in the left. The fourth system features a *p* dynamic and a melodic flourish in the right hand. The fifth system concludes with a *cresc.* marking and a final rhythmic pattern.

First system of musical notation. Treble clef, bass clef. Key signature: two sharps (F# and C#). The system contains six measures. Dynamics include *cresc.*, *f*, and *p*. There are triplets in the bass line in the fourth and fifth measures.

Second system of musical notation. Treble clef, bass clef. Key signature: two sharps. The system contains six measures. Dynamics include *f*, *sf*, and *p*. There are triplets in the bass line in the second, third, and fifth measures.

Third system of musical notation. Treble clef, bass clef. Key signature: two sharps. The system contains six measures. Dynamics include *sf* and *p*. There are triplets in the bass line in the fourth and fifth measures.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two sharps. The system contains six measures. Dynamics include *cresc.* and *f*. There are triplets in the bass line in the first and second measures.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two sharps. The system contains six measures. Dynamics include *dim.*. There are triplets in the bass line in the first and second measures. The system concludes with first and second endings in the treble clef.

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. The first system includes a dynamic marking of *p* (piano) and two instances of the instruction "Ped." (pedal) with an asterisk. The second system starts with a dynamic marking of *pp* (pianissimo) and continues with a bass line of triplets. The third system continues the triplet bass line. The fourth system includes the instruction "M.D. sempre *pp*" (MIDI, sempre pianissimo) and a "Ped." instruction. The fifth system continues the triplet bass line. The sixth system includes a "Ped." instruction. The seventh system concludes with a "cresc." (crescendo) instruction. The score is filled with musical notation, including notes, rests, and various ornaments.

The image displays a page of piano sheet music, numbered 19 in the top right corner. The music is arranged in seven systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic figures, such as sixteenth-note runs and triplet patterns. Dynamic markings include *sf*, *cresc.*, *ff*, *dim.*, *p*, and *pp*. Pedal markings (*Ped.*) and asterisks (*) are used to indicate specific performance techniques. The music concludes with a *pp* marking in the final system.

First system of musical notation, consisting of a treble and bass clef. The bass line features a continuous triplet pattern of eighth notes. The treble line contains a melodic line with some slurs and a triplet at the end.

Second system of musical notation. The bass line continues with triplets. The treble line has a melodic line with a *ppp* dynamic marking in the third measure and a *cresc.* marking in the fifth measure.

Third system of musical notation. The bass line features chords and some triplets. The treble line has a melodic line with a *cresc.* marking in the first measure and a *pp* marking in the fourth measure.

Fourth system of musical notation. The bass line has chords and triplets. The treble line has a melodic line with a *quasi niente.* marking in the second measure and a *pp* marking in the fourth measure. A *Péd.* instruction is located below the bass line in the fifth measure.

Fifth system of musical notation. The bass line has chords and triplets. The treble line has a melodic line with triplets. Dynamic markings *poco* and *à poco* are placed below the system.

Ped.

The image displays a musical score for piano, organized into five systems. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements: dynamics such as *f* and *ff*; articulation marks like accents and slurs; and technical markings including trills and triplets. The score concludes with a double bar line, a *Ped.* marking, and an asterisk.

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