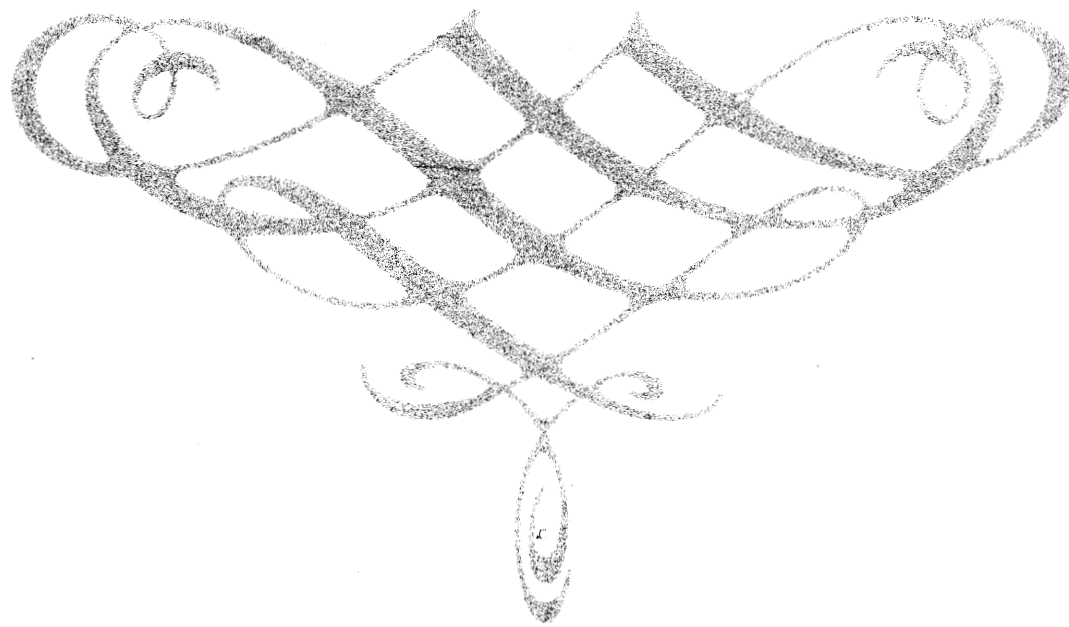


# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |      |                          |      |
|---------------|------|--------------------------|------|
| 1. CANZONETTA | 1.20 | 6. VILLANELLA            | 1.20 |
| 2. ARLEQUIN   | 1.20 | 7. BIZARRE               | 1.20 |
| 3. MÉLANCOLIE | 1.20 | 8. INTERMEZZO            | 1.20 |
| 4. ORIENTAL   | 1.20 | 9. DANSE GROTESQUE       | 1.20 |
| 5. SERENATA   | 1.20 | 10. RAGOTIN (VARIATIONS) | 1.20 |

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J



# Canzonetta

Paul Juon Op. 55 N° 1

Allegretto

*mf*

*f* *accel. molto*

*a tempo* *mf* *f*

*cresc. e accel.*

*dim. e rall.* *a tempo* *p*

*p*

*poco a poco cresc.* 8

8

3 3

3

This system contains the first two staves of music. The upper staff features a melodic line with eighth notes and slurs, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

8

*ff*

This system contains the third and fourth staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a more active accompaniment with chords and moving lines. The dynamic marking *ff* is present.

*mf*

This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs and accents. The lower staff features a steady accompaniment with chords. The dynamic marking *mf* is present.

This system contains the seventh and eighth staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady accompaniment with chords.

3 3 3 3

This system contains the ninth and tenth staves. The upper staff features a melodic line with slurs and accents, including a triplet of eighth notes. The lower staff features a steady accompaniment with chords.

*f* *accel. molto*

This system contains the eleventh and twelfth staves. The upper staff features a melodic line with slurs and accents, including a triplet of eighth notes. The lower staff features a steady accompaniment with chords. The dynamic marking *f* and the instruction *accel. molto* are present.

*a tempo*

*mf*

*f*

*cresc. e accel.*

*dim. e rall.*

*a tempo*

*p*

*8*

*f accel.*

*rall. p*

The musical score consists of six systems of two staves each. The first system begins with the tempo marking 'a tempo' and a dynamic marking of 'mf'. The second system features a dynamic marking of 'f'. The third system includes the instruction 'cresc. e accel.'. The fourth system starts with 'dim. e rall.' and 'a tempo', and includes a dynamic marking of 'p'. The fifth system continues the piece. The sixth system begins with an '8' above the staff, followed by 'f accel.' and 'rall. p'.



# Leopold Godowsky

## Klavierwerke

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Rameau

- |   |            |   |            |
|---|------------|---|------------|
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| 2. <i>Rigaudon</i> . . . . .            | M. 1.20 n. | 8. <i>Pastorale von Corelli</i> . . . . .           | M. 1.20 n. |
| 3. <i>Menuett Amoll</i> . . . . .       | M. 1.50 n. | 9. <i>Sarabande von Lully</i> . . . . .             | M. 1.20 n. |
| 4. <i>Menuett Emoll</i> . . . . .       | M. 1.50 n. | 10. <i>Courante von Lully</i> . . . . .             | M. 1.20 n. |
| 5. <i>Elegie</i> . . . . .              | M. 1.20 n. | 11. <i>Le Caquet von Dandrieu</i> . . . . .         | M. 1.20 n. |
| 6. <i>Cambourin</i> . . . . .           | M. 1.20 n. | 12. <i>Gigue von Loeilly</i> . . . . .              | M. 1.50 n. |
| 13. <i>Sarabande Amoll</i> . . . . .    | M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |            |
| 14. <i>Musette en Rondeau</i> . . . . . | M. 1.20 n. |   |            |
| 15. <i>Savotte</i> . . . . .            | M. 1.50 n. |   |            |

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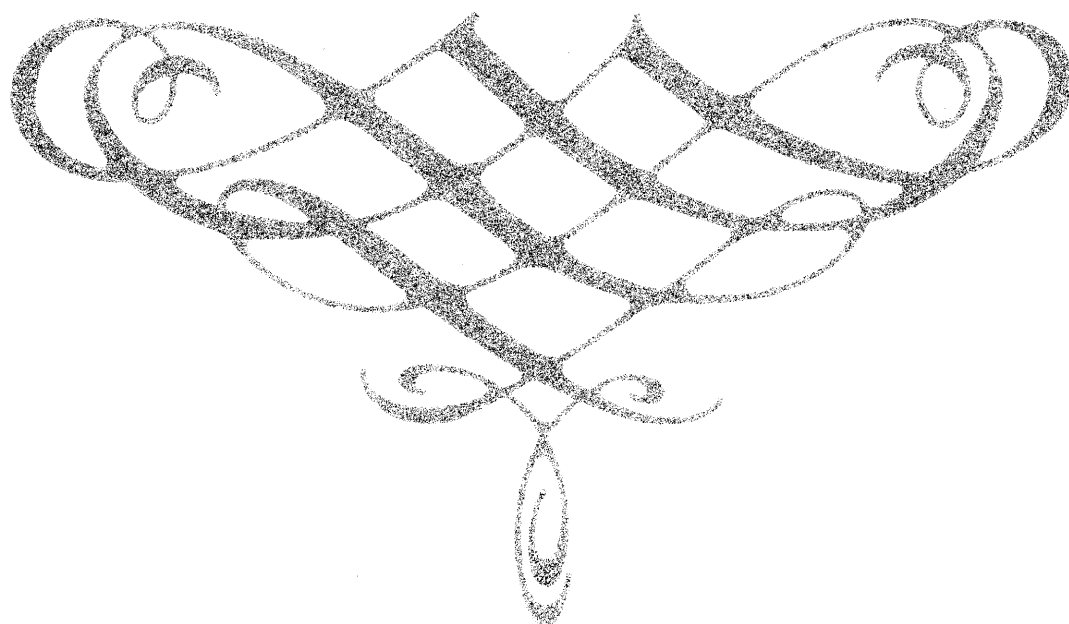
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. CANZONETTA..... M.120 | 6. VILLANELLA..... M.120          |
| 2. ARLEQUIN..... 120     | 7. BIZARRERIE..... 120            |
| 3. MÉLANCOLIE..... 120   | 8. INTERMEZZO..... 120            |
| 4. ORIENTAL..... 120     | 9. DANSE GROTESQUE..... 120       |
| 5. SERENATA..... 120     | 10. RAGOTIN (VARIATIONS)..... 120 |

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# Arlequin

Paul Juon Op. 55 No 2

**Risoluto**

The musical score for "Arlequin" by Paul Juon, Op. 55 No 2, is presented in five systems of piano accompaniment. The piece is in 2/4 time and begins with the tempo marking "Risoluto". The first system starts with a forte (*f*) dynamic. The second system is marked "leggiere" and piano (*p*). The third system features a rapid sixteenth-note pattern in the right hand. The fourth system includes an 8-measure rest in the right hand, marked with a forte (*ff*) dynamic. The fifth system ends with a piano (*p*) dynamic. Dynamics throughout the score include *f*, *sfz*, *sf*, *p*, *ff*, and *sfz*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes and several slurs. The bass clef contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef has a series of slurred eighth notes. The bass clef features a more active accompaniment with slurs and rests.

Third system of musical notation, marked with a piano (*p*) dynamic. The treble clef has a series of chords. The bass clef has a melodic line with slurs and a piano dynamic marking.

Fourth system of musical notation, featuring complex chordal textures in both staves. The treble clef has dense chordal patterns, while the bass clef has a more active accompaniment.

Fifth system of musical notation, marked with a forte (*f*) dynamic. The treble clef has a series of chords. The bass clef has a melodic line with slurs and a forte dynamic marking.

Sixth system of musical notation, ending with a *dimin.* (diminuendo) marking. The treble clef has a melodic line with slurs. The bass clef has a harmonic accompaniment with slurs and a diminuendo marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a series of chords and single notes, with some accidentals (sharps and flats) appearing in the upper staff.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking of *sfz* (sforzando) in the lower staff. The music consists of chords and melodic lines in both staves.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the lower staff and the instruction *molto martellato* (very staccato) in the upper staff. The music is characterized by sharp, percussive chords and notes.

Fourth system of musical notation, showing a continuation of the *molto martellato* texture. The upper staff has a dotted line with an '8' above it, indicating an eighth-note pattern. The lower staff provides harmonic support with chords.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano) in the lower staff. The music transitions to a more flowing, legato style with arpeggiated chords in the upper staff.

Sixth system of musical notation, concluding the page. It includes dynamic markings of *f* (forte) and *ff* (fortissimo) in the lower staff. The music ends with a final chord in the lower staff.

# Leopold Godowsky

## Klavierwerke

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- |  |   |
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| 2. <i>Rigaudon</i> . . . . . M. 1.20 n.          | 8. <i>Pastorale</i> von Corelli . . . M. 1.20 n.    |
| 3. <i>Menuett A</i> moll . . . . . M. 1.50 n.    | 9. <i>Sarabande</i> von Lully . . . M. 1.20 n.      |
| 4. <i>Menuett G</i> moll . . . . . M. 1.50 n.    | 10. <i>Courante</i> von Lully . . . M. 1.20 n.      |
| 5. <i>Elegie</i> . . . . . M. 1.20 n.            | 11. <i>Le Caquet</i> von Dandrieu . . M. 1.20 n.    |
| 6. <i>Cambourin</i> . . . . . M. 1.20 n.         | 12. <i>Gigue</i> von Loeilly . . . . . M. 1.50 n.   |
| 13. <i>Sarabande A</i> moll . . . . . M. 1.20 n. | 19. <i>Konzert-Allegro</i> von Scarlatti M. 1.50 n. |
| 14. <i>Musette en Rondeau</i> . . . M. 1.20 n.   |   |
| 15. <i>Savotte</i> . . . . . M. 1.50 n.          |   |

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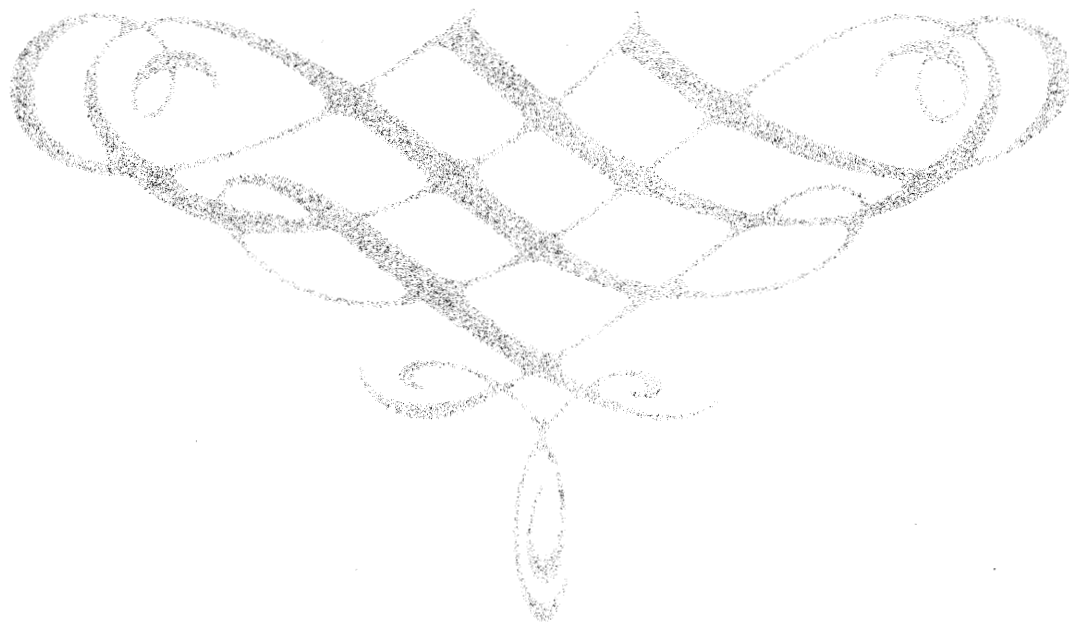
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# PAUL JUON

## DIX ESQUISSES



OP. 53

à  
*Monsieur  
Gustav Bader*

1. CANZONETTA	1.20	6. VILLANELLA	1.20
2. ARLEQUIN	1.20	7. BIZARRERIE	1.20
3. MÉLANCOLIE	1.20	8. INTERMEZZO	1.20
4. ORIENTAL	1.20	9. DANSE GROTESQUE	1.20
5. SERENATA	1.20	10. RAGOTTIN (VARIATIONS)	1.20

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# Mélancolie

Paul Juon Op. 55 N° 3

Andante

The musical score for "Mélancolie" is written for piano in 2/4 time with a key signature of one sharp (F#). It is marked "Andante" and "cantabile". The score consists of five systems of music. The first system is marked "cantabile poco f". The second system includes the instruction "dimin." and "p". The third system is marked "poco f". The fourth system is marked "p". The fifth system is marked "pp". The score features various musical notations including slurs, ties, and triplets.

*poco a poco cresc.* *f* *cresc.*

*3*

*ff*

*poco accel.*

*rall.*

*tranquillo*  
*dimin.* *p*

ad libitum  
*p*

This system shows the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The tempo is marked 'ad libitum' and the dynamic is 'p'.

Tempo I  
*p*

This system continues the piece. The tempo is marked 'Tempo I'. The dynamics remain 'p'. The melodic line in the upper staff becomes more active with eighth notes.

*f* *rall.*

This system shows a change in dynamics to 'f' and a 'rall.' (rallentando) marking. The bass line features a prominent melodic line with slurs and accents.

in tempo  
*f* *rall.*

This system is marked 'in tempo' and 'f'. It includes a 'rall.' marking. The music features a complex texture with multiple voices in both staves.

a tempo  
*p*

This system is marked 'a tempo' and 'p'. It features a series of triplets in the upper staff and a steady bass line.

*rall.* *pp*

This system is marked 'rall.' and 'pp'. It features a series of triplets in the upper staff and a steady bass line, concluding the piece.

# Leopold Godowsky

## Klavierwerke



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- |  |   |
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| 2. <i>Rigaudon</i> . . . . . M. 1.20 n.          | 8. <i>Pastorale von Corelli</i> . . . M. 1.20 n.    |
| 3. <i>Menuett A moll</i> . . . . . M. 1.50 n.    | 9. <i>Sarabande von Lully</i> . . . M. 1.20 n.      |
| 4. <i>Menuett G moll</i> . . . . . M. 1.50 n.    | 10. <i>Courante von Lully</i> . . . M. 1.20 n.      |
| 5. <i>Élegie</i> . . . . . M. 1.20 n.            | 11. <i>Le Caguet von Dandrieu</i> . . M. 1.20 n.    |
| 6. <i>Cambourin</i> . . . . . M. 1.20 n.         | 12. <i>Gigue von Loeilly</i> . . . . M. 1.50 n.     |
| 13. <i>Sarabande A moll</i> . . . . . M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |
| 14. <i>Musette en Rondeau</i> . . . M. 1.20 n.   |   |
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C. M. von Weber

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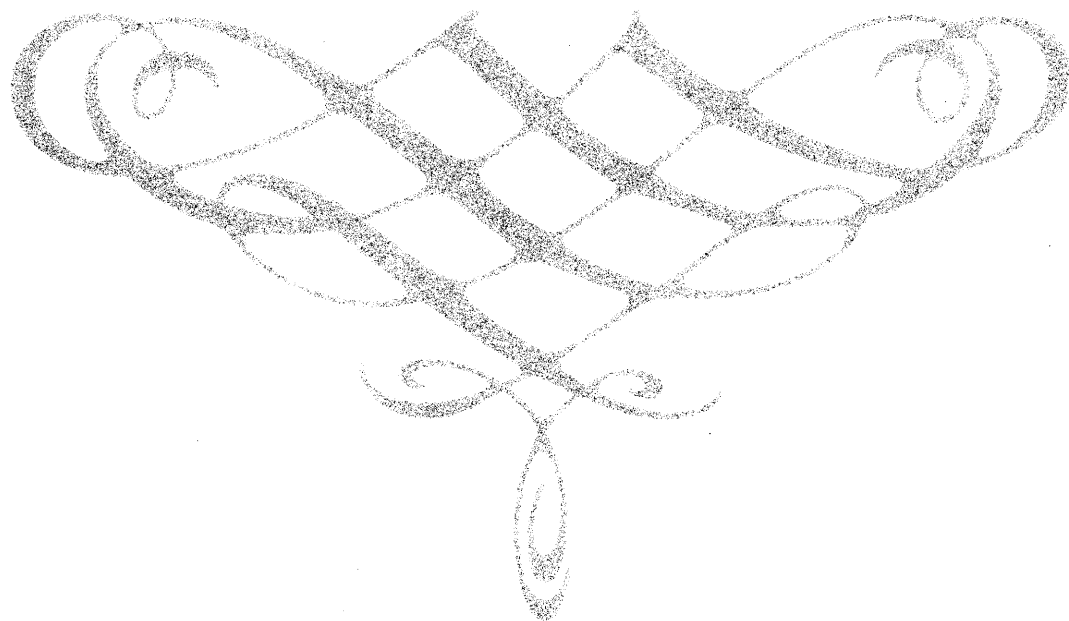
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur  
Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
| 1. CANZONETTA | M. 120 | 6. VILLANELLA            | M. 120 |
| 2. ARLEQUIN   | M. 120 | 7. BIZARRERIE            | M. 120 |
| 3. MÉLANCOLIE | M. 120 | 8. INTERMEZZO            | M. 120 |
| 4. ORIENTAL   | M. 120 | 9. DANSE GROTESQUE       | M. 120 |
| 5. SERENATA   | M. 120 | 10. RAGOTIN (VARIATIONS) | M. 120 |

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# Oriental

Paul Juon Op. 55 N° 4.

Moderato

*p* *simile*

*poco a poco cresc.*

*f*

*poco a poco dimin.*

*p*

*ad lib.*



*in tempo*  
*poco più f*



*poco rit.* *poco a poco accel.*  
*f*



*rall.* *dimin.*



*in tempo primo*  
*p*





The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often beamed in pairs. The key signature has one sharp (F#).

*cresc. poco a poco*

The second system continues the piece with the instruction *cresc. poco a poco* above the treble staff. The musical notation follows the same pattern as the first system, with a treble staff showing a melodic line and a bass staff showing a rhythmic accompaniment.

The third system continues the musical piece, maintaining the same two-staff structure with treble and bass clefs. The notation includes various note values and rests, with the bass staff providing a steady accompaniment.

*dimin poco a poco*

The fourth system includes the instruction *dimin poco a poco* above the treble staff. The musical notation continues with the same two-staff format, showing a gradual decrease in volume.

The fifth system continues the piece, featuring the same two-staff structure. The treble staff has some chords and rests, while the bass staff continues with its rhythmic accompaniment.

The sixth and final system on the page concludes the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece ends with a final chord in the treble staff and a few notes in the bass staff.

# Leopold Godowsky

## Klavierwerke

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*Sonate in Gmoll* M. 8.— n.

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| 3. <i>Menuett Amoll</i> . . . . . M. 1.50 n.    | 9. <i>Sarabande von Lully</i> . . . M. 1.20 n.      |
| 4. <i>Menuett Gmoll</i> . . . . . M. 1.50 n.    | 10. <i>Courante von Lully</i> . . . M. 1.20 n.      |
| 5. <i>Elegie</i> . . . . . M. 1.20 n.           | 11. <i>Le Caquet von Dandrieu</i> . . M. 1.20 n.    |
| 6. <i>Cambourin</i> . . . . . M. 1.20 n.        | 12. <i>Sigue von Loeilly</i> . . . . M. 1.50 n.     |
| 13. <i>Sarabande Amoll</i> . . . . . M. 1.20 n. | 19. <i>Konzert-Allegro von Scarlatti</i> M. 1.50 n. |
| 14. <i>Musette en Rondeau</i> . . . M. 1.20 n.  |   |
| 15. <i>Savotte</i> . . . . . M. 1.50 n.         |   |

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- |   |                        |
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| 2. <i>Perpetuum mobile, op. 24a</i> . M. 3.— n.   |                        |
| 3. <i>Aufforderung zum Tanz, op. 65</i> M. 4.— n. |                        |

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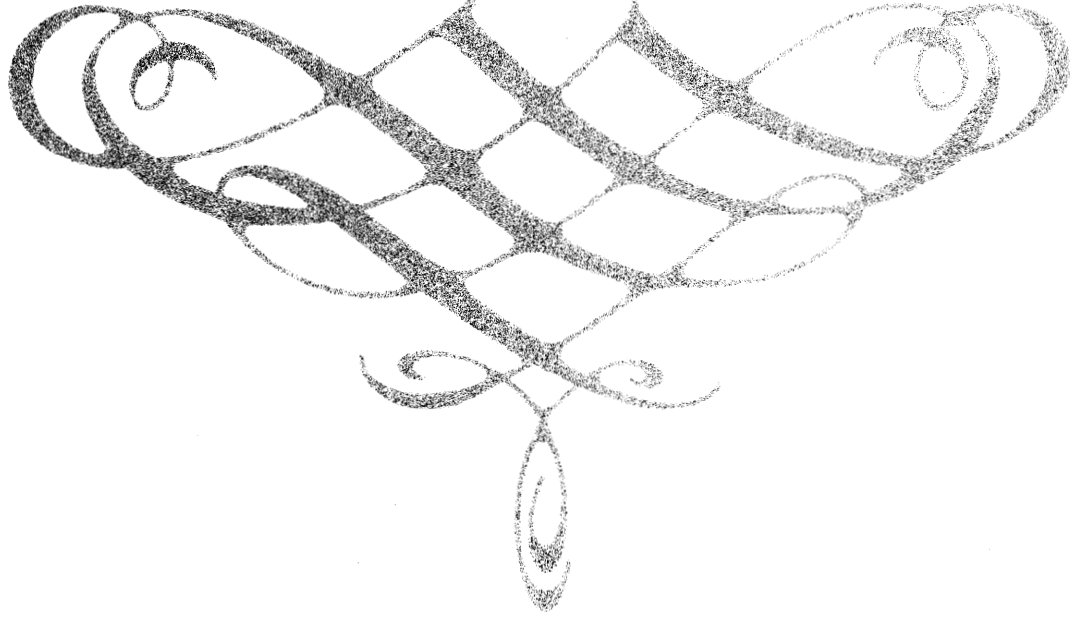
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                           |                                    |
|---------------------------|------------------------------------|
| 1. CANZONETTA..... M. 120 | 6. VILLANELLA..... M. 120          |
| 2. ARLEQUIN....., 120     | 7. BIZARRERIE....., 120            |
| 3. MÉLANCOLIE....., 120   | 8. INTERMEZZO....., 120            |
| 4. ORIENTAL....., 120     | 9. DANSE GROTESQUE....., 120       |
| 5. SERENATA....., 120     | 10. RAGOTIN (VARIATIONS)....., 120 |

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# Serenata

Paul Juon Op.55 N°5

Allegretto

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The score features a variety of rhythmic patterns, including triplets and slurs, and concludes with a final cadence in the right hand.

The musical score consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic figures, such as triplets and sixteenth-note runs. Performance markings include *poco f*, *piu p*, and *rall.*

*a tempo*

*p*

*sempre p*

*sempre p*

*p*

*poco rit.*

*poco rit.*

*morendo*

*morendo*

# Leopold Godowsky

## Klavierwerke

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Rameau

- |                                |            |                                   |            |
|--------------------------------|------------|-----------------------------------|------------|
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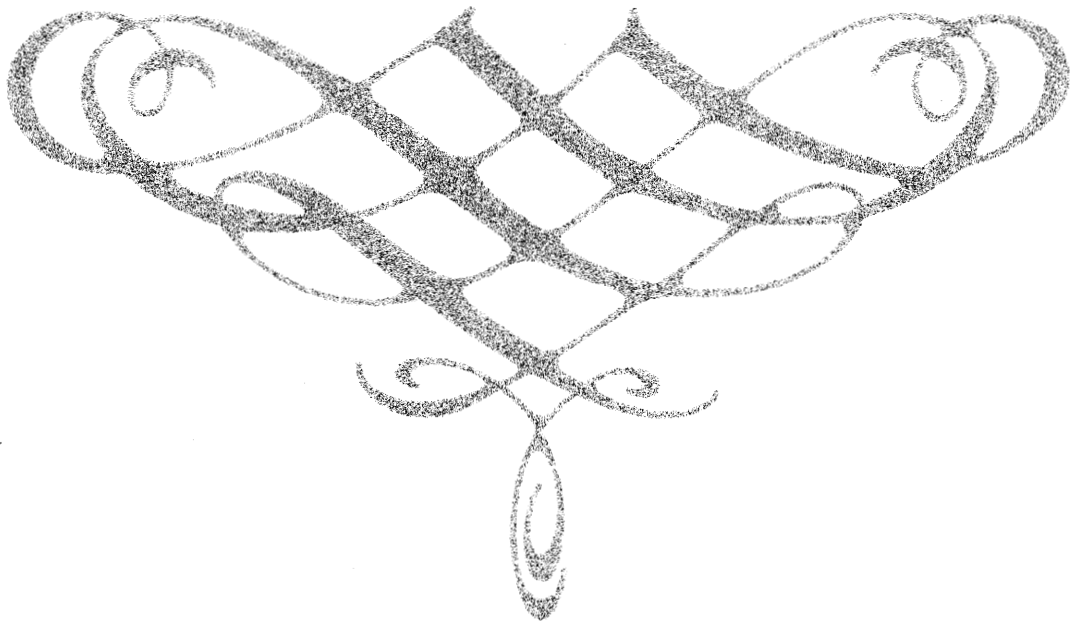
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |                    |        |                               |        |
|--------------------|--------|-------------------------------|--------|
| 1. CANZONETTA..... | M.1.20 | 6. VILLANELLA.....            | M.1.20 |
| 2. ARLEQUIN.....   | , 1.20 | 7. BIZARRERIE.....            | , 1.20 |
| 3. MÉLANCOLIE..... | , 1.20 | 8. INTERMEZZO.....            | , 1.20 |
| 4. ORIENTAL.....   | , 1.20 | 9. DANSE GROTESQUE.....       | , 1.20 |
| 5. SERENATA.....   | , 1.20 | 10. RAGOTIN (VARIATIONS)..... | , 1.20 |

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# Vilanella

Paul Juon Op. 55 No 6

Tempo di Valse

The musical score for 'Vilanella' by Paul Juon, Op. 55 No 6, is presented in five systems. It is written for piano in 3/4 time and the key of D major. The tempo is marked 'Tempo di Valse'. The first system begins with a dynamic marking of *f* and includes a triplet in the right hand. The score consists of five systems of piano accompaniment, each with a treble and bass staff. The right hand features flowing eighth-note patterns, often with slurs and ties, while the left hand provides harmonic support with block chords and occasional eighth-note accompaniment. The piece concludes with a final cadence in the fifth system.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and ties. The bass staff features a series of chords, with a dynamic marking of *p* (piano) appearing in the third measure.

Third system of musical notation. The treble staff shows a melodic line with some chromatic movement. The bass staff consists of a steady accompaniment of chords.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff features a series of chords, each marked with a dynamic of *p* (piano).

Fifth system of musical notation. The treble staff includes a melodic line with a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes and a dynamic marking of *f* (forte).

Sixth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff provides a harmonic accompaniment with chords.



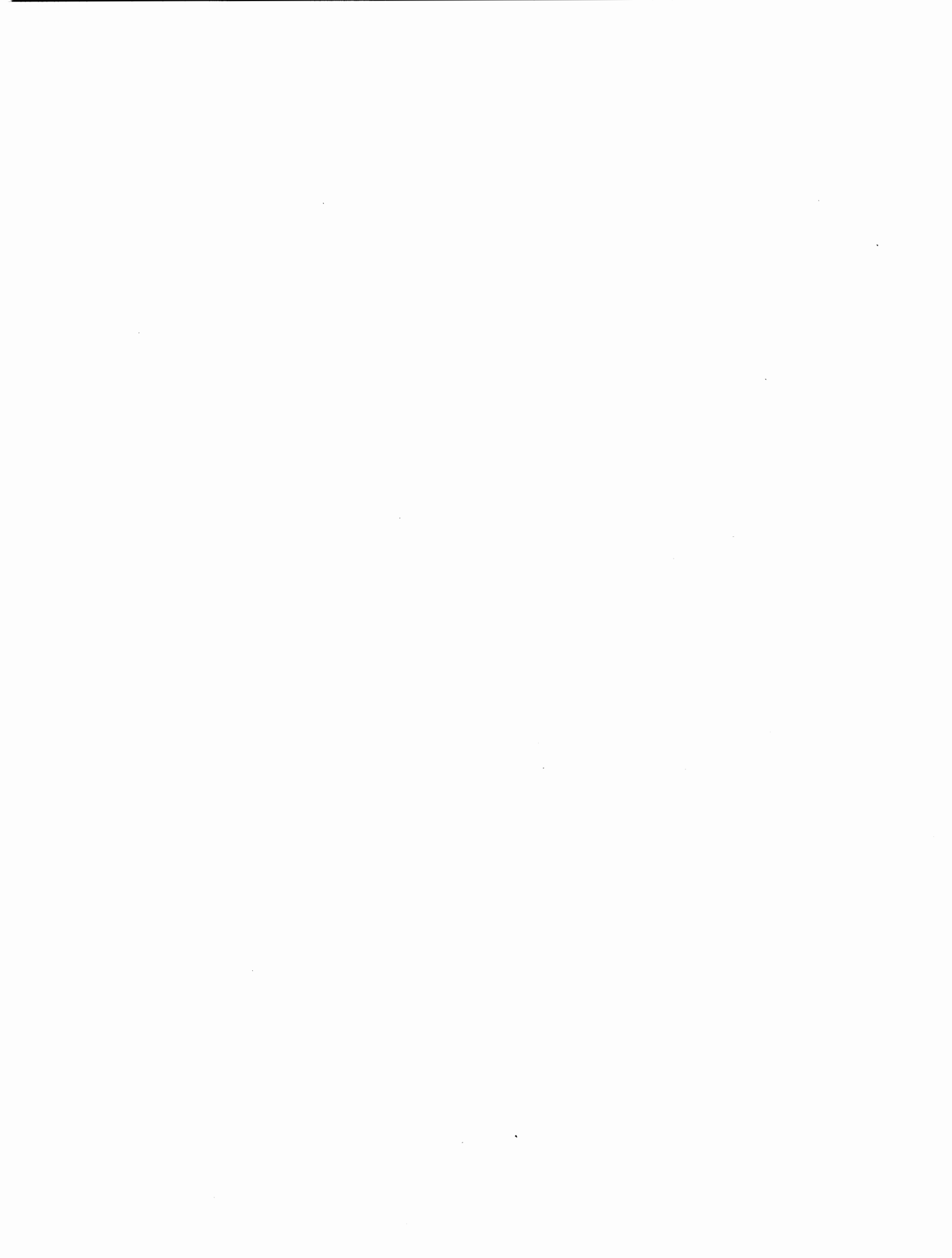
First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the middle of the system. The notation shows a mix of chords and melodic fragments.

Third system of musical notation, featuring a dynamic marking of *poco a poco crescendo* across the system. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece.

Fifth system of musical notation, ending with a dynamic marking of *ff* (fortissimo). The system concludes with a final chord and a double bar line.



# Leopold Godowsky

## Klavierwerke



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- |                                  |            |  |            |
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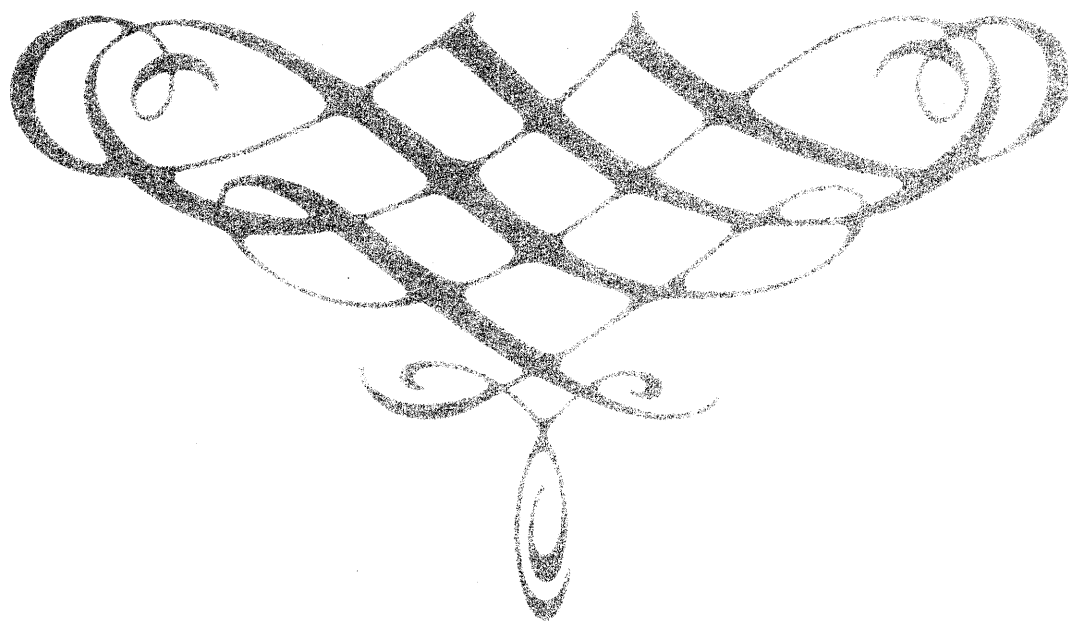
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
| 1. CANZONETTA | M. 120 | 6. VILLANELLA            | M. 120 |
| 2. ARLEQUIN   | , 120  | 7. BIZARRERIE            | , 120  |
| 3. MÉLANCOLIE | , 120  | 8. INTERMEZZO            | , 120  |
| 4. ORIENTAL   | , 120  | 9. DANSE GROTESQUE       | , 120  |
| 5. SERENATA   | , 120  | 10. RAGOTIN (VARIATIONS) | , 120  |

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# Bizarrerie

Paul Juon Op. 55 No 7

**Vivace**

*p*

*fp*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines. A dynamic marking of *f* (forte) is present in the second measure of the upper staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and melodic lines. A dynamic marking of *p* (piano) is present in the fifth measure of the upper staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines. A dynamic marking of *cresc.* (crescendo) is present in the second measure of the upper staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines. A dynamic marking of *f* (forte) is present in the first measure of the upper staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines.

First system of musical notation. The upper staff features a series of sixteenth-note chords with a 'p' dynamic marking. The lower staff contains a bass line with dotted rhythms and chords.

Second system of musical notation. The upper staff continues with sixteenth-note chords. The lower staff features a bass line with chords and a melodic line.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and a melodic line.

Fourth system of musical notation. The upper staff begins with a 'rall.' marking and ends with a 'Poco più mosso' marking. The lower staff has a bass line with chords and a melodic line. A 'poco f' marking is present in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and a melodic line.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic support with chords and moving lines. A forte (*f*) dynamic is introduced in the third measure of the upper staff.

Second system of musical notation, continuing the two-staff format. The melodic line in the upper staff continues with slurs and ties, and the lower staff maintains its harmonic accompaniment. The forte (*f*) dynamic is maintained throughout this system.

Third system of musical notation. The upper staff features a series of chords and dyads. Above the staff, the instruction *poco a poco cresc. e accel.* is written. The lower staff continues with its accompaniment.

Fourth system of musical notation. The upper staff shows a sequence of chords with some chromatic movement. The lower staff continues with its accompaniment. The key signature changes to one sharp (F#) in the final measure of this system.

Fifth system of musical notation. The upper staff begins with a fortissimo (*ff*) dynamic. A first ending bracket with a repeat sign is placed over the first two measures. The instruction *a tempo* appears above the staff. The lower staff continues with its accompaniment. The system concludes with a double bar line.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *p* (piano) is present in the final measure of the system.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *cresc.* (crescendo) is present in the second measure of the system.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *f* (forte) is present in the first measure of the system.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a sequence of chords and eighth notes. A dynamic marking of *p* (piano) is present in the first measure of the system.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes in the fourth measure. The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of two staves. The upper staff contains a complex melodic passage with many beamed notes. The lower staff continues the accompaniment. A dynamic marking of *fp* (fortissimo piano) is placed between the staves in the second measure.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with frequent rests and eighth notes. The lower staff provides a steady accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with many beamed notes. The lower staff provides a harmonic accompaniment with chords and single notes.

Fifth system of musical notation, consisting of two staves. The system begins with a *rall.* (rallentando) marking. The upper staff has a melodic line that transitions into a *Presto* section. The lower staff has a bass line with chords. A dynamic marking of *p* (piano) is placed between the staves in the second measure. The system concludes with a *poco rit.* (poco ritardando) marking and a double bar line.

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## Klavierwerke

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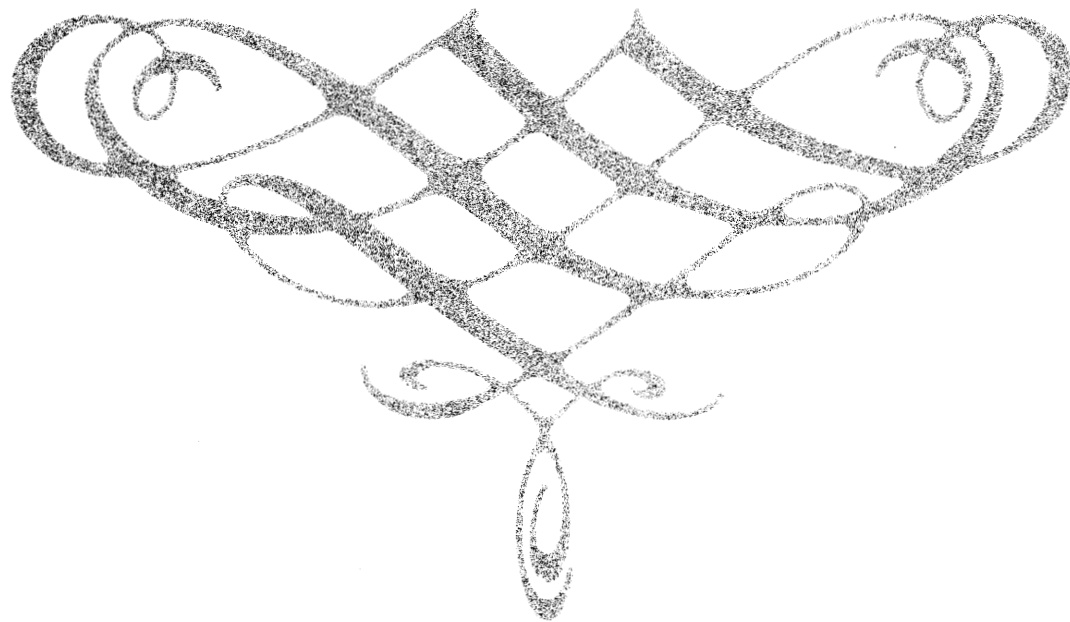
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur  
Gustav Bader*

- |                    |        |                               |        |
|--------------------|--------|-------------------------------|--------|
| 1. CANZONETTA..... | M. 120 | 6. VILLANELLA.....            | M. 120 |
| 2. ARLEQUIN.....   | 120    | 7. BIZARRERIE.....            | 120    |
| 3. MÉLANCOLIE..... | 120    | 8. INTERMEZZO.....            | 120    |
| 4. ORIENTAL.....   | 120    | 9. DANSE GROTESQUE.....       | 120    |
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# Intermezzo

Paul Juon Op.55 No 8

Moderato

*p*

*poco rit.* *a tempo*

*p*

*poco a poco cresc.*

*p* *f*

First system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes marked with a '3' and a flat. The bass clef staff provides harmonic support with chords and a few moving lines. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic development with various articulations. The bass clef staff features a steady accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Third system of musical notation. The treble clef staff has a melodic line with a *poco rit.* (poco ritardando) marking. The bass clef staff has a *p* (piano) marking. The tempo instruction **Più mosso** is written above the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff provides a consistent harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes marked with a '3'. The bass clef staff features a melodic line with a *f* (forte) marking in the first measure.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a dotted line with an '8' above it, possibly indicating an eighth-note figure. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a more flowing melodic line with slurs. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment includes a dynamic marking of *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with many beamed notes. The left hand accompaniment includes a dynamic marking of *f* (forte).

Sixth system of musical notation. The right hand features a melodic line with a dotted line and an '8' above it. The left hand accompaniment includes a dynamic marking of *p* (piano) and the instruction *poco rit.* (poco ritardando).

Tempo I



# Leopold Godowsky

## Klavierwerke

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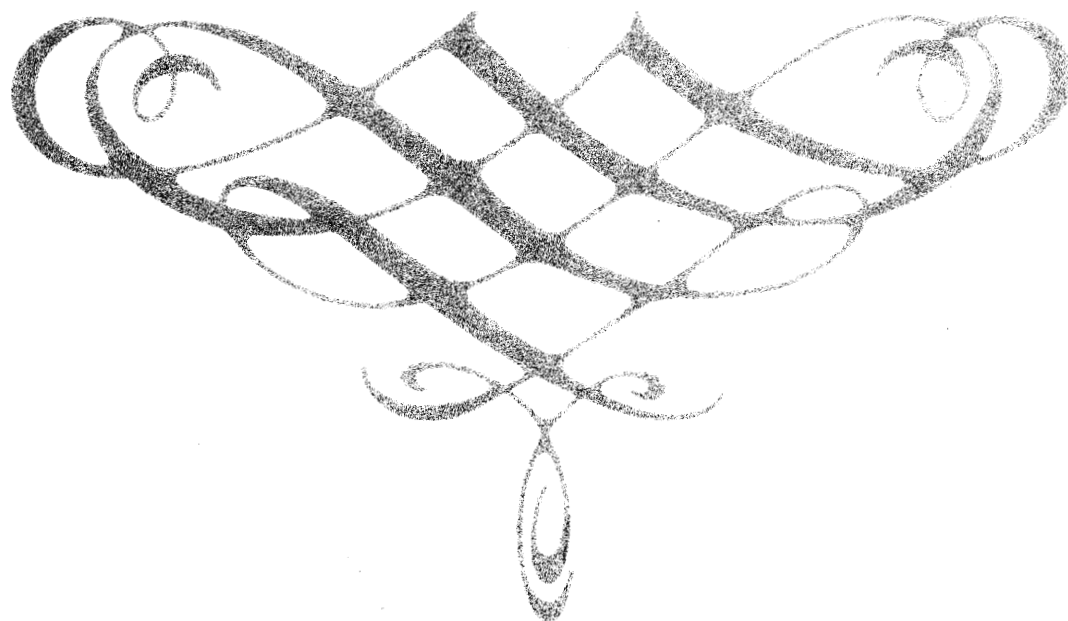
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur*  
*Gustav Bader*

- |               |       |                          |       |
|---------------|-------|--------------------------|-------|
| 1. CANZONETTA | M 120 | 6. VILLANELLA            | M 120 |
| 2. ARLEQUIN   | „ 120 | 7. BIZARRERIE            | „ 120 |
| 3. MÉLANCOLIE | „ 120 | 8. INTERMEZZO            | „ 120 |
| 4. ORIENTAL   | „ 120 | 9. DANSE GROTESQUE       | „ 120 |
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# Danse grotesque

Paul Juon Op.55 No 9

## Quasi Valse

*f*

*sfz* *p*

*sf*

*poco a poco cresc.*

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and some moving bass lines.

The second system continues the piece, showing a transition to a forte (*f*) dynamic. The melodic line in the upper staff becomes more active with sixteenth-note patterns, while the lower staff continues with a steady accompaniment.

The third system features a piano (*p*) dynamic. The upper staff has a more rhythmic, eighth-note melody, and the lower staff has a simpler accompaniment with some rests.

The fourth system includes tempo markings: *poco rit.* (ritardando) in the first measure and *a tempo* (return to tempo) in the second measure. A forte (*f*) dynamic is also present. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

The fifth system continues the musical development with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics and tempo remain consistent with the previous system.

The sixth system concludes the piece with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics and tempo are maintained.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a melodic line with a slur and an 8-measure repeat sign. The left hand plays a rhythmic accompaniment with slurs and accents.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and an 8-measure repeat sign. The left hand plays a rhythmic accompaniment with slurs and accents. A piano (*p*) dynamic marking is present.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *p*.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *cresc.*, *f*, and *p*.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *poco rit.* and *p cresc.*

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *rall.* and *p*.

# Leopold Godowsky

## Klavierwerke

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*Sonate in Gmoll* M. 8.— n.

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*Walzermasken.* 24 *Confantasien* im  $\frac{3}{4}$  Takt. 4 Bände à M. 4.— n.  
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- |   |            |   |            |
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| 6. <i>Cambourin</i> . . . . .           | M. 1.20 n. | 12. <i>Gigue von Loeilly</i> . . . . .              | M. 1.50 n. |
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| 14. <i>Musette en Rondeau</i> . . . . . | M. 1.20 n. |   |            |
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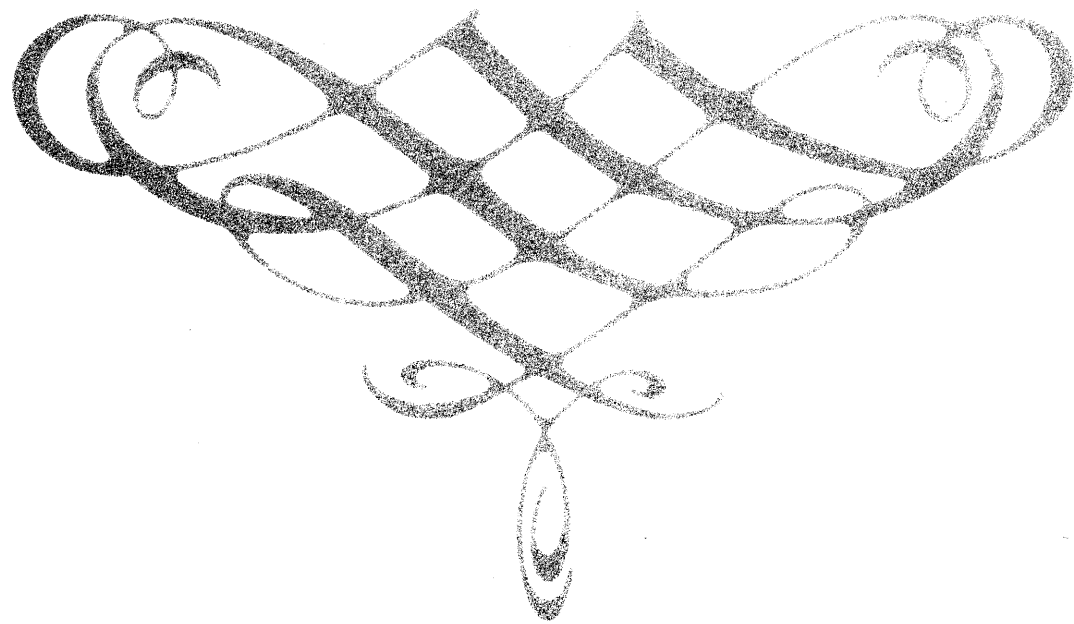
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# PAUL JUON

## DIX ESQUISSES



OP. 55

à  
*Monsieur  
Gustav Bader*

- |               |        |                          |        |
|---------------|--------|--------------------------|--------|
| 1. CANZONETTA | M. 120 | 6. VILLANELLA            | M. 120 |
| 2. ARLEQUIN   | , 120  | 7. BIZARRERIE            | , 120  |
| 3. MÉLANCOLIE | , 120  | 8. INTERMEZZO            | , 120  |
| 4. ORIENTAL   | , 120  | 9. DANSE GROTESQUE       | , 120  |
| 5. SERENATA   | , 120  | 10. RAGOTIN (VARIATIONS) | , 120  |

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# Ragotin

(Variations)

Paul Juon Op. 55 N°10

**Moderato**

*f non legato*

*sfz*

**Poco più mosso**

*Poco più mosso*

*Poco più mosso*

**Più mosso**

*Più mosso*

*p cresc.*



First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. A dotted line with the number '8' above it spans the first two measures. The bass clef staff contains a bass line with chords and a few eighth notes. The dynamic marking *poco a poco* is written in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff continues with chords and some eighth notes.

Third system of musical notation. The treble clef staff features a long, flowing melodic line with many slurs. The bass clef staff has chords, with a large oval encompassing the last two measures.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has chords, with a large oval encompassing the first two measures. The dynamic marking *mf* is written in the first measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has chords. The dynamic marking *cresc.* is written in the third measure.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and a dotted line with the number '8' above it in the final measure. The bass clef staff has chords with accents (v) and a large oval encompassing the last two measures.

8

*f*

8

Meno mosso

*molto cantabile*

*f*

*p*

8 *ad lib.*

*f*

*rall.*

*p.*

## Adagio

*pp* *poco rit.*

*poco accel. e cresc.**accel.*

*ff*

## Presto

*p* *f*

*p* *f*

*ff* *p* *cresc.*

*ff* *poco rit.*

L'istesso tempo

pp

poco cresc.

mezza voce

poco f

legato

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte (*f*) dynamic. The key signature has one sharp (F#).

Second system of musical notation, including a *poco a poco cresc.* instruction. The music continues with the same key signature and dynamic.

Third system of musical notation, featuring an 8-measure rest in the treble clef and a forte (*f*) dynamic marking. The key signature changes to two flats (Bb, Eb).

Fourth system of musical notation, including an 8-measure rest in the treble clef and a fortissimo (*ff*) dynamic marking. The key signature remains two flats.

Fifth system of musical notation, featuring an 8-measure rest in the treble clef, a forte (*f*) dynamic marking, and a fortissimo (*ff*) dynamic marking. The key signature remains two flats.

Sixth system of musical notation, including a *rall.* instruction. The music concludes with a final cadence. The key signature remains two flats.

# Leopold Godowsky

## Klavierwerke

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