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A Monsieur G. ABOILARD



SCHERZO

POUR

DEUX PIANOS

PAR

MEL. BONIS

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SCHERZO

Pour
DEUX PIANOS

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SECOND PIANO

Prestissimo.

+ très mesuré

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Dim. *ff* *sf*

f *8^a.....:*

B

p *mf* *Cresc.*

f *p*

C

mf *Molto legato e cantando.* *p*

mf *p*

refine

SECOND PIANO

8^a... **D**

p *f*

Legato e cantando.

p *Più f*

Sempre legato.

+ *p*

p

Cre - - scen - - do.

E

f *p* *mf*

Cresc. *f*

SECOND PIANO

First system of musical notation, consisting of two staves. The music is in a minor key. The first staff has a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking.

Second system of musical notation, consisting of two staves. The first staff has fortissimo (*sf*) dynamic markings. The second staff has fortissimo (*sf*) dynamic markings. There are handwritten annotations in red ink: "8^a....." above the first staff, "8^a....." above the second staff, and "p/4" and "p" written in red. To the right of the system, there is a handwritten note: "+ sf - 4 p".

Third system of musical notation, consisting of two staves. The first staff has a fortissimo (*F*) dynamic marking. The second staff has a crescendo (*Cresc.*) dynamic marking.

Fourth system of musical notation, consisting of two staves. The first staff has a pianissimo (*pp*) dynamic marking. The second staff has a pianissimo (*pp*) dynamic marking.

Fifth system of musical notation, consisting of two staves. The first staff has a fortissimo (*Piu f*) dynamic marking. The second staff has a fortissimo (*Piu f*) dynamic marking.

SECOND PIANO

8^a
Brillante.

Rall. *Largo.*

12/8

P Molto legato.

SECOND PIANO

G

The first system of music features a treble and bass clef. The treble clef contains a series of chords, while the bass clef has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the treble staff. The key signature has three flats.

The second system continues the piece. The treble clef has a more complex chordal texture. A dynamic marking of *Cresc. molto.* (Crescendo molto) is written above the treble staff. The bass clef accompaniment remains consistent.

The third system shows a change in dynamics. The treble clef starts with a *f* (forte) dynamic, moves to *mf* (mezzo-forte), and then back to *f*. The bass clef accompaniment continues with eighth notes.

The fourth system features a *Dim.* (diminuendo) marking in the treble staff, followed by a *Cresc.* (crescendo) marking. The treble clef has a more active melodic line, while the bass clef accompaniment is simpler.

The fifth system concludes the piece. It begins with a *f* dynamic, followed by a *Dim. molto.* (diminuendo molto) marking, and ends with a *p* (piano) dynamic. The treble clef has a descending melodic line, and the bass clef accompaniment is sparse.

SECOND PIANO

1^o tempo.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a melodic line with a slur. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is placed above the treble staff.

The second system continues the musical piece. The treble staff features a melodic line with a slur, and the bass staff has a steady accompaniment. A dynamic marking of *fp* is placed above the treble staff.

The third system shows the music reaching a more intense volume. The treble staff has a melodic line with a slur, and the bass staff continues with its accompaniment. A dynamic marking of *ff* is placed above the treble staff.

The fourth system is marked with a large 'H' above the treble staff. The music features a change in texture. A dynamic marking of *mf* is placed above the treble staff.

The fifth system concludes the page. It features a melodic line in the treble staff with a red flourish and a dynamic marking of *dim.* in red ink.

+ < > dim.

ff subito. mp

This system contains the first two staves of music. The upper staff begins with a dynamic marking of *ff subito.* and later changes to *mp*. The lower staff features a series of chords with a downward-pointing arrow indicating a specific performance instruction.

ff sf sf sf sf

This system contains the next two staves. The upper staff has a dynamic marking of *ff* followed by four *sf* markings. The lower staff continues with a similar rhythmic and harmonic pattern.

J
Cresc. molto. *md* *fff*

This system contains the third and fourth staves. It begins with a section marked 'J' and *Cresc. molto.*. The upper staff has a dynamic marking of *md* followed by *fff*. There are several red handwritten annotations, including a large *fff* and some scribbles.

fff Slargando.

This system contains the fifth and sixth staves. The upper staff has a dynamic marking of *fff* and a tempo marking of *Slargando.*. There are red handwritten annotations, including a large *fff* and some scribbles.

1^o tempo. 8^a M.D. M.G. Slargando.

This system contains the seventh and eighth staves. It features a tempo marking of *1^o tempo.* and a section marked *8^a*. The upper staff has a dynamic marking of *M.D.* and the lower staff has *M.G.*. The system ends with a *Slargando.* marking. There are extensive red handwritten annotations throughout this system, including a large *8^a* and various scribbles.



MORCEAUX CHOISIS POUR LE PIANO

Classification des forces en Neuf degrés:

5^e, 6^e Degrés (moyenne force) — 7^e, 8^e et 9^e Degrés (difficile)

	Degrés	Pr. Nets		Degrés	Pr. Nets
BACHMANN (G.) Op. 20. Mignonnette, Chanson-gavotte.	6 ^e	2 ^e »	PESSARD (E.) Op. 26. <i>Vingt Pièces Nouvelles</i> , 1 Vol. F ^l Bibl.-Leduc	7 ^e	6 ^e »
— Op. 28. Chanson du Bon vieux Temps	7 ^e	2 »	— Le Régiment qui passe, N ^o 1 des 20 Pièces Nouvelles	7 ^e	1, 65
BORODINE (A.) <i>Petite Suite</i> , Huit Pièces, 1 Vol. F ^l Bibl.-Leduc	7 ^e	4 »	— Ballabile » 5 —id—	7 ^e	1, 65
— Mazurka, (en Ré b) N ^o 4 de la Petite Suite	7 ^e	1, 65	— Arlette » 13 —id—	7 ^e	1, 65
— Nocturne et Réverie, N ^o 6 et 7 »	7 ^e	1, 35	— Valse capricieuse » 20 —id—	7 ^e	1, 65
CUI (CESAR) <i>Dir-huit Miniatures</i> , 1 Vol. F ^l Bibl.-Leduc	6 ^e	3 »	— Op. 64. Andante dans le Style ancien.	5 ^e	1, 65
— En partant, N ^o 18 des Miniatures	6 ^e	4 »	— Menuet des Petits Violons du Capitaine		
DUBOIS (TH.) <i>Vingt Pièces Nouvelles</i> , 1 Vol. F ^l Bibl.-Leduc	7 ^e	6 »	— Fracasse	5 ^e	1, 65
— A l'Aube, N ^o 1 des 20 Pièces Nouvelles	7 ^e	1, 35	— Valse Fantaisiste		
— Petite Valse, N ^o 12 —id—	7 ^e	1, 65	— Edition Originale	7 ^e	3 »
— Sorrente, N ^o 15 —id—	7 ^e	1, 35	— de Salon	6 ^e	2 »
GODARD (BENJ.) Op. 58. <i>Vingt Pièces</i> , 1 Vol. F ^l Bibl.-Leduc	7 ^e	6 »	PIERNÉ (G.) Op. 3. <i>Quinze Pièces</i> , 1 Vol. F ^l Bibl.-Leduc	5 ^e	7 ^e 6 »
— Les Patineurs, Ed ^o Originale, N ^o 11 des 20 Pièces	7 ^e	3 »	— Chanson de la Grand Maman, N ^o 2 des 15 Pièces	5 ^e	1, 65
— Ed ^o de Salon	6 ^e	2 »	— Coquette » 5 —id—	7 ^e	1, 65
— Dig, Ding, Don! N ^o 20 des 20 Pièces	6 ^e	2 »	— Menuet vif » 9 —id—	7 ^e	2 »
GOTTSCALK (L.M.) Op. 5. Le Bananier, Chanson nègre	7 ^e	2, 50	— L'Escarpolette » 11 —id—	7 ^e	1, 35
GOUNOD (CH.) <i>Fantaisie sur l'Hymne national Russe</i> , Trans-			— Valse, (en La majeur) » 13 —id—	6 ^e	1, 35
critée par G. PIERNÉ	8 ^e	2, 50	— Tarentelle, (en La mineur) » 15 —id—	7 ^e	2, 50
— Suite concertante, réduction par G. PIERNÉ.	6 ^e	7 ^e 5 »	— Op. 6. Fantaisie-Ballet		
HILLEMACHER (P.L.) <i>Saint-Mégrin</i> , Opéra-Comique en 4 Actes			— Op. 7. Sérénade	5 ^e	1, 65
— <i>Cinq transcriptions par G. PIERNÉ</i>			— Op. 14. <i>Album pour mes Petits Amis</i> , Six Pièces		
— N ^o 1. Premier Entr'acte	6 ^e	1, 50	— 1 Recueil broché, F ^l in-4 ^e		
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— N ^o 3. Sarabande	7 ^e	1, 65	— Petite Gavotte N ^o 4	5 ^e	1, 65
— N ^o 4. La Romanesca	6 ^e	1, 35	— Marche des Petits Soldats de Plomb N ^o 6	5 ^e	2 »
— N ^o 5. Divertissement-Ballet	7 ^e	8 ^e 2, 50	— Op. 15. 2 ^{me} Valse, (en Sol majeur)	7 ^e	1, 65
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— Ungarisch-Mazurk » 5 —id—	6 ^e	1, 35	POISE (F.) <i>Joli Gilles</i> , Opéra-Comique en 2 Actes		
— Moquerie » 9 —id—	6 ^e	1, 35	— Ouverture	5 ^e	2 »
KOWALSKI (H.) <i>Roses de Bohême</i> , Grande Valse	8 ^e	2, 50	— Pas des Pierrots et des Pierrettes	5 ^e	2 »
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— Paraphrase sur <i>Aïda</i> , Opéra de G. VERDI	6 ^e	2, 50	QUIDANT (A.) Op. 11. Valse chromatique	7 ^e	2 »
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— 1 Vol. F ^l Bibl.-Leduc	6 ^e	6 »	— N ^o 80. Chant du Moissonneur	7 ^e	2, 50
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DEUX PIANOS

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