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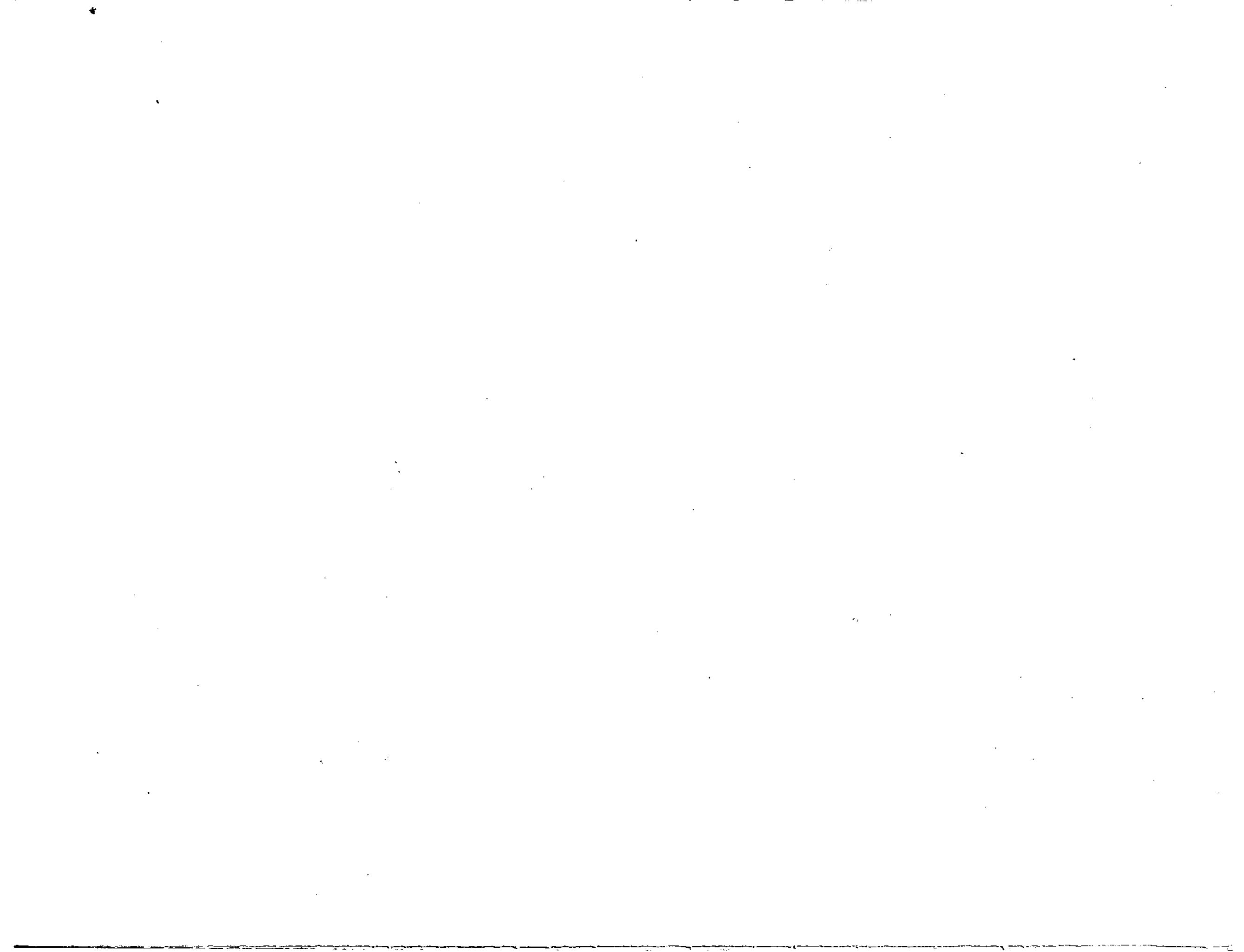
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VENEZIA

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par L. C. DESORMES.

POUR PIANO

Andante.

INTRODUCTION.

Musical notation for the introduction, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (p) dynamic. The melody in the right hand is composed of dotted half notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Continuation of the introduction. The right hand features a melodic line with slurs and accents, reaching a fortissimo (ff) dynamic. The left hand continues with a steady accompaniment, also marked with fortissimo (ff) in some measures and piano (p) in others.

VALSE.
1.

Musical notation for the first waltz, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (p) dynamic. The right hand has a simple, flowing melody, and the left hand provides a harmonic accompaniment with chords.

Continuation of the first waltz. The melody in the right hand continues with a similar rhythmic pattern, and the left hand accompaniment remains consistent.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings 'ff' (fortissimo) are present in both staves towards the end of the system.

The second system continues the piece. The treble staff has a more active melodic line with many sixteenth notes. The bass staff has a steady accompaniment. Dynamic markings include 'p' (piano) in both staves and 'cresc.' (crescendo) in the treble staff towards the end.

The third system shows a continuation of the musical themes. The treble staff features a melodic line with some slurs. The bass staff has a consistent accompaniment. A dynamic marking 'f' (forte) is placed in the treble staff.

The fourth system concludes the page. It includes first and second endings in the treble staff, marked '1ª' and '2ª' respectively. The dynamic marking 'f' (forte) is present in both staves.

Musical staff 1: Treble and bass clefs, key signature of two sharps. The treble staff features a melodic line with a long slur over the first four measures. The bass staff provides harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Musical staff 2: Treble and bass clefs, key signature of two sharps. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment with chords and moving lines.

Musical staff 3: Treble and bass clefs, key signature of two sharps. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment with chords and moving lines.

Musical staff 4: Treble and bass clefs, key signature of two sharps. The treble staff features a melodic line with a slur over the final two measures. The bass staff continues the accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the staff.

2. Musical notation system 1, featuring a treble and bass clef with a 3/4 time signature. The piece begins with a piano (*f*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of chords and eighth notes.

Musical notation system 2, including a first ending (*1^a*) and a second ending (*2^a*). The dynamics shift from *f* to *p* in the second ending. The treble clef features a melodic line with slurs and accents, and the bass clef continues with a rhythmic accompaniment.

Musical notation system 3, continuing the piece with dynamic markings of *f* and *p*. The treble clef has a more active melodic line with slurs and accents, and the bass clef maintains the accompaniment.

Musical notation system 4, the final system on the page, showing the continuation of the melody and accompaniment.

5.

Musical notation for the first system, measures 1-4. Treble clef, bass clef, 3/4 time signature. Dynamics include 'p'.

Musical notation for the second system, measures 5-8.

Musical notation for the third system, measures 9-12. Dynamics include 'ff'.

Musical notation for the fourth system, measures 13-16.

Musical notation for the fifth system, measures 17-20.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various dynamics including *p*, *f*, and *p*. The bass staff contains a harmonic accompaniment.

Second system of musical notation, consisting of a treble and bass clef staff. It features first and second endings, labeled *1^a* and *2^a*. The treble staff has a melodic line with a *f* dynamic. The bass staff provides harmonic support.

Third system of musical notation, consisting of a treble and bass clef staff. The treble staff has a melodic line with a *p* dynamic. The bass staff has a harmonic accompaniment.

Fourth system of musical notation, consisting of a treble and bass clef staff. The treble staff features a complex melodic line with fingerings (1, 2, 3, 4, 5) and a *ff* dynamic. The bass staff has a harmonic accompaniment.

Fifth system of musical notation, consisting of a treble and bass clef staff. The treble staff features a complex melodic line with fingerings (1, 2, 3, 4, 5) and a *ff* dynamic. The bass staff has a harmonic accompaniment.

CODA. *ff*

The first system of the coda consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, some of which are beamed together. The bass staff starts with a bass clef and contains a series of chords, primarily triads and dyads, providing harmonic support for the melody. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system.

The second system continues the musical material from the first system. The treble staff features a melodic line with various rhythmic values and some slurs. The bass staff continues with chordal accompaniment, including some chords with accidentals. The overall texture remains consistent with the first system.

The third system shows a change in dynamics to *p* (piano). The treble staff continues with a melodic line, and the bass staff provides accompaniment with chords. The tempo and key signature remain the same as in the previous systems.

The fourth system features a dynamic marking of *mf* (mezzo-forte). The treble staff has a melodic line with some slurs, and the bass staff continues with chordal accompaniment. The system concludes the coda.

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