

Nº1. Les Echos.

(Méditation.)

R. de Boisdeffre, Op.64.

Andante espressivo.

Violon. 

Alto. 

Violoncelle. 

Piano. 

Pedale.



The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#). The first vocal line begins with a *rit.* (ritardando) marking, followed by *a tempo*. The piano accompaniment also features *rit.* and *a tempo* markings. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

The second system continues the vocal and piano parts. It features a vocal line on the top staff and piano accompaniment on the bottom two staves. The piano accompaniment includes a *f* (forte) dynamic marking.

The third system shows more complex piano accompaniment. The piano part features a *f* (forte) dynamic marking and includes some sixteenth-note patterns.

The fourth system primarily consists of piano accompaniment across three staves, with no vocal lines. It continues the melodic and harmonic development of the piece.

The fifth system concludes the piano accompaniment with a final melodic line on the top staff and supporting chords on the bottom two staves.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand piano line (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a long note, followed by a phrase marked *dim.* and *p*. The piano accompaniment features a melodic line with a slur and a *dim.* marking, and a bass line with a *p* marking. The grand piano part has a treble line with a *rit.* marking and a bass line with a *p* marking.

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand piano line (treble and bass clefs). The key signature is one sharp (F#). The vocal line has a phrase marked *cresc.*. The piano accompaniment has a phrase marked *p* and another marked *cresc.*. The grand piano part has a treble line marked *p* and a bass line marked *cresc.*.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand piano line (treble and bass clefs). The key signature is one sharp (F#). The vocal line has a phrase marked *cresc.*. The piano accompaniment has a phrase marked *p* and another marked *cresc.*. The grand piano part has a treble line marked *p* and a bass line marked *cresc.*.

First system of musical notation on page 6. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts feature melodic lines with slurs and dynamic markings such as *f*. The piano accompaniment includes arpeggiated chords and moving bass lines.

Second system of musical notation on page 6. It continues the vocal and piano parts from the first system. A *rit.* (ritardando) marking is present in the vocal staves, indicating a gradual deceleration of the tempo.

Third system of musical notation on page 6. It includes the *tempo* marking, indicating a return to the original tempo. The piano part features a *p espress.* (piano espressivo) marking, suggesting a more expressive and sensitive touch.

First system of musical notation on page 19. It consists of four staves: two vocal staves and two piano staves. The vocal parts have melodic lines with slurs and dynamic markings such as *sf*. The piano accompaniment features arpeggiated chords and moving bass lines.

Second system of musical notation on page 19. It continues the vocal and piano parts. Dynamic markings include *p* (piano) and *sf* (sforzando), indicating changes in volume and intensity.

Third system of musical notation on page 19. It includes the *pizz.* (pizzicato) marking for the piano part, indicating that the strings should be plucked. Other dynamic markings include *pp* (pianissimo) and *sf*.

Violin I: *pizz.*, *cresc.*, *f*, *arco*
 Violin II: *arco*, *cresc.*, *f*
 Viola: *arco*, *cresc.*, *f*
 Piano: *cresc.*, *f*

Violin I: *p*
 Violin II: *p*
 Viola: *p*

Violin I: *p*
 Violin II: *p*
 Viola: *p*

Violin I: *p*
 Violin II: *p*
 Viola: *p*

Violin I: *p*
 Violin II: *p*
 Viola: *p*

Violin I: *espress.*
 Violin II: *espress.*
 Viola: *espress.*
 Piano: *pp*

Violin I: *cresc.*
 Violin II: *cresc.*
 Viola: *cresc.*

Violin I: *cresc.*
 Violin II: *cresc.*
 Viola: *cresc.*

Violin I: *f*, *rit.*, *dim.*
 Violin II: *f*, *rit.*, *dim.*
 Viola: *f*, *rit.*, *dim.*

Violin I: *f*, *rit.*, *dim.*
 Violin II: *f*, *rit.*, *dim.*
 Viola: *f*, *rit.*, *dim.*

tempo
p
tempo
p
tempo
p
tempo
pp

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and mezzo-piano (pp). The tempo is marked 'tempo'.

cresc.
cresc.
cresc.
cresc.

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and mezzo-piano (pp). The tempo is marked 'tempo'. Crescendo markings (cresc.) are present in all staves.

p
p
pp

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and pianissimo (pp). The tempo is marked 'tempo'.

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and mezzo-piano (pp). The tempo is marked 'tempo'.

sf
sf
sf
sf

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and mezzo-piano (pp). The tempo is marked 'tempo'. Fortissimo (sf) markings are present in all staves.

p
pizz.
p
pizz.
p

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include piano (p) and pianissimo (pp). The tempo is marked 'tempo'. Pizzicato (pizz.) markings are present in the piano accompaniment staves.

First system of musical notation on page 10. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment. The vocal lines contain melodic phrases with slurs. The word "cresc." is written below the piano part in three locations.

Second system of musical notation on page 10. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part continues with the eighth-note accompaniment. The vocal lines end with a double bar line. The dynamic marking "f" is written below the piano part in three locations.

Third system of musical notation on page 10. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part continues with the eighth-note accompaniment. The vocal lines contain melodic phrases with slurs. The dynamic marking "p" is written below the piano part in three locations, and the word "grazioso" is written above the vocal lines in two locations.

First system of musical notation on page 9. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment. The vocal lines contain melodic phrases with slurs. The dynamic marking "mp" is written below the piano part in three locations.

Second system of musical notation on page 9. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part continues with the eighth-note accompaniment. The vocal lines end with a double bar line.

Third system of musical notation on page 9. It consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (grand staff). The piano part continues with the eighth-note accompaniment. The vocal lines contain melodic phrases with slurs.

Nº 2. Elégie.

R. de Boisdeffre, Op. 64.

Adagio.

Violon.

Alto.

Violoncelle.

Piano.

espress.
espress.

dim. pp
dim. pp

sf dim. pp

p

sf p

animez
p
animez
animez
rit.

tempo
p
tempo
cresc.
animez
cresc.

rit.
espress.
dim.
p très expressif
p très expressif
p

sf
rit. dim.
p
sf
dim.
p
sf
sf
rit. dim.
p

Nº 3. Sérénade.

R. de Boisdeffre, Op. 64.

Allegretto.

Violon. *sourdine*

Alto. *sourdine*

Violoncelle. *sourdine*

Piano. *Allegretto.*

p *grazioso*

p *grazioso*

p *grazioso*

sf

sf

sf

sf

p

p *cresc.* *f* *dim.*

p *cresc.* *f* *dim.*

cresc. *f* *dim.*

p *grazioso*

p

p

p

Nº 1. Les Echos.

R. de Boisdeffre, Op. 64.

Andante espressivo.

Alto.

p *espr.* *p* *espress.*

cresc. *f* *rit.*

a tempo *p* *f*

dim. *p*

cresc.

f

rit. a tempo *p* *p* *espress.*

espress. *cresc.*

f *rit.* *p* *pp*

cresc. *p*

ppp

Nº 2. Elégie.

Adagio. Alto.

3 *p* *cresc.* *espress.* *dim.* 1

cresc. *dim.*

1 *p* *anîmez* *dim.*

3 *rit.* *Tempo* *p* *dim.*

anîmez, cresc. *f* *espress.* *rit.* *dim.*

très espress. *p* *sf* *sf* *dim.* *p*

Nº 3. Sérénade.

Allegretto. Sord.

1 *p* *grazioso* *sf* 3

sf

p 2

f *dim.* *p* *p < grazioso*

dim. *pp* 1

p

cresc.

f *espress.* *p* *grazioso*

cresc. *grazioso*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

p *arco* *p*

p *pizz.* *sf*

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(Prices current 2005)

Alto.

No 1. Les Echos.

R. d. Boisdefpre, Op.64.

Andante espressivo.

The musical score for the Alto part of 'Les Echos' is written in 12/8 time and G major. It begins with a tempo marking of 'Andante espressivo.' and a dynamic of 'p'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'p' to 'f', with 'cresc.' and 'dim.' markings. There are also 'rit.' and 'a tempo' markings. The score is divided into two systems of six staves each. The first system ends with a 'dim. p' marking, and the second system ends with a 'cresc.' marking.

Nº 2. Elégie.

Adagio.

Nº 3. Sérénade.

Allegretto.

ardGoldmarkGouvyGrüdenGrigleyGrillGrützmaacherHahnHänselHaydnHeidrichHennessyHepworthHérítteViardotHermannHerimannHerzogenbergHeub
 erHillerHofmeisterHoffertHohlfeldHummelHurtstroneHüttenbrennerJadassohnJansatJentschJerbekKleinKrecherKrehschmannKreutzerKrommerKrugKudelskiKuhndachnerLel
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 erHillerHofmeisterHoffertHohlfeldHummelHurtstroneHüttenbrennerJadassohnJansatJentschJerbekKleinKrecherKrehschmannKreutzerKrommerKrugKudelskiKuhndachnerLel
 erLüferSuzoySchaffnerScharwenkaSchmittScholzSchubertHScottrinoShieldSimoneffSokolovSpeyerSpindlerSpohrStamitzStanfordStalkowskiSten
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(Prices current 2005)

Violoncello.

No 1. Les Echos.

R. de Boisdefre, Op. 64.

Andante espressivo.

Violoncello.

Nº 2. Elégie.

Adagio.

Nº 3. Sérénade.

Allegretto. viol.

Violoncello.

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