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CONCERT DE LUTINS

Op. 10, No. 1

For Piano

1848

Op. 10, No. 1

The page contains several staves of musical notation, which are extremely faint and difficult to read. The notation appears to be a single melodic line, possibly for a lute or a similar stringed instrument, given the title 'CONCERT DE LUTINS'. The staves are arranged in a traditional musical score format, with a treble clef visible at the beginning of the first staff. The paper is aged and yellowed, contributing to the overall faintness of the text.

CONCERT DE LUTINS

SÉRIE de MORCEAUX FACILES et PROGRESSIFS

à 2 et à 4 Mains, Soigneusement doigtés.

Op. 68^{bis}

A. DECQ

GAVOTTE

N^o 10.

Moderato. *la 2^e fois f* **SECONDA**

mf *f* *cresc.* *f* *mf* *f*

1^a *2^a* *al Coda.* *la 2^e fois f* *1^a* *2^a*

CONCERT DE LUTINS

5

SÉRIE de MORCEAUX FACILES et PROGRESSIFS

à 2 et à 4 Mains, Soigneusement doigtés.

Op. 68^{bis}

A. DE CQ

GAVOTTE

N^o 10.

Moderato.

PRIMA

8.

The musical score is written for two hands on a grand staff. It begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The tempo is marked 'Moderato.' and the piece is labeled 'PRIMA'. The score consists of six systems of music. The first system starts with a dynamic of *mf* and includes a first ending bracket. The second system continues with a dynamic of *f* and includes a second ending bracket. The third system features a *cresc.* marking and includes a first ending bracket. The fourth system starts with a dynamic of *f*, moves to *mf*, and ends with a dynamic of *p*. The fifth system includes a 'Coda' section and a dynamic of *mf*, with a second ending bracket. The sixth system concludes with a dynamic of *f* and includes a first ending bracket. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The piece ends with a final cadence.

TRIO

SECONDA

The musical score is written for piano in a single system with two staves. It is divided into several sections:

- TRIO:** The first system, marked *f* (forte), features a complex bass line with many accidentals and fingering numbers (1-5). The right hand has a simple accompaniment.
- SECONDA:** The second system, marked *mf* (mezzo-forte), continues the bass line complexity with first and second endings (1^a, 2^a) indicated by repeat signs.
- TRIO:** The third system, marked *p* (piano) and *rit.* (ritardando), shows a change in texture with a more active right hand and a simpler bass line.
- SECONDA:** The fourth system, marked *f* (forte), returns to the complex bass line style with first and second endings.
- CODA:** The fifth system, marked *mf* (mezzo-forte) and *sf* (sforzando), features a more rhythmic bass line with accents and a simpler right hand.
- SECONDA:** The sixth system, marked *sf* (sforzando), concludes the piece with a final complex bass line and a simple right hand.

TRIO

PRIMA

First system of musical notation for the Trio section. It consists of two staves (piano and bass). The piano staff begins with a forte (*f*) dynamic and contains several measures of eighth-note patterns with fingerings (1-5, 2-5, 3-5, 4-5) and slurs. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. It includes first and second endings, marked *1^a* and *2^a*. The piano staff features a mezzo-forte (*mf*) dynamic. Fingerings and slurs are clearly indicated throughout the system.

Third system of musical notation. The piano staff starts with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. The bass staff continues with harmonic accompaniment.

Fourth system of musical notation, concluding the Trio section with first and second endings, marked *1^a* and *2^a*. The piano staff shows intricate fingerings and slurs.

CODA

CODA section of musical notation. It begins with a forte (*f*) dynamic and includes a repeat sign. The piano staff contains a few measures of eighth-note patterns.

Fifth system of musical notation. The piano staff starts with a piano (*p*) dynamic and features extensive slurs and fingerings across multiple measures.

Sixth system of musical notation, concluding the Trio section with first and second endings, marked *1^a* and *2^a*. The piano staff features a fortissimo (*ff*) dynamic.



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