

C.1896



Matinée aux Alpes

(Ricordo d'una gita alpestre)

SUITE POUR PIANO

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Op: 273

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du Maestro

N. CELEGA

Du même Auteur:

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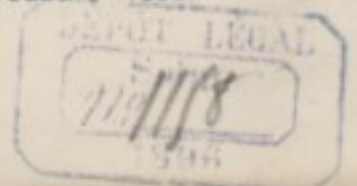
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MATINÉE AUX ALPES

Suite pour Piano.

I
A L'AUBE.
(Verso Palba.)

NICOLÒ CELEGA.
Op. 273.

A. LE REPOS, Nocturne.

And^{te} con moto. ♩ = 120

Legato.

PIANO.

ppp Cupo e silenzioso. (Profond et silencieux.)

pp Dolce. *Sempre p*

Sempre pp e cupo.

f

Sotto voce. *Rall. molto.*

B. — EN MARCHÉ.

All^{to} vivace. ♩ = 109

Semplice.

PIANO.

mp *pp* *ppp*

Da lontano.
(Comme au loin.)

Avvicinandosi.
(En se rapprochant.)

tr *mf*

Ped. * Ped. * Ped. *

musical notation for the first system, featuring treble and bass staves. Dynamics include *mf*, *pp*, and *ten.*

musical notation for the second system, featuring treble and bass staves. Dynamics include *pp*, *sf*, and *ten.* The instruction *Con gioia.* is present above the treble staff.

musical notation for the third system, featuring treble and bass staves. Dynamics include *sf*, *ff*, and *ten.* The instruction *Con spirito.* is present above the treble staff.

musical notation for the fourth system, featuring treble and bass staves. Pedal markings are indicated as *Ped. ** with upward arrows.

musical notation for the fifth system, featuring treble and bass staves. Dynamics include *mf*, *pp cresc.*, and *ten.* Pedal markings are indicated as *Ped. ** with upward arrows.

p *Allegramente cantando.*

Parlando.
Cresc. *mf*

pp *mf* *pp*

Sempre allegramente. *Poco ritard.* *A tempo.*
Più sentito.

Parlando.
Cresc. *f* *p*

First system of musical notation. The upper staff contains a melodic line with slurs and accents, marked with *f* and *p*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the melodic and harmonic development. Dynamic markings include *f*, *p*, and *pp* *innocentemente.*

Third system of musical notation. The dynamics are marked *pp*. The melodic line continues with slurs, and the accompaniment features a steady rhythmic pattern.

Allontanandosi sempre e perdendosi sino alla fine.

Fourth system of musical notation. It begins with *p Legato.* and includes several *Ped.* markings with asterisks to indicate pedal effects.

Fifth system of musical notation. It concludes with *pppp* and *Rall. molto.* The melodic line ends with a final chord, and the accompaniment tapers off.

II

L'AVE DANS LA CAMPAGNE.

(L'ave del mattino.)

PASTORALE.

And^{no} giusto. ♩ = 88

Ped. ★ *Simile.*

PIANO.

Col pedale a piacere.

Imitando le campane.
(Imitation de cloches.)

Espress. dolcissimo.

p *pp* *ppp e legato.*

tr *tr*

Più lontano.
(Comme plus au loin.)

Poco rit. a Tempo.

p

Sensibile.

Imitando sempre le
(En imitant toujours les

Leggero.

f

pp

campane da vicino e da lontano.
(cloches de près et de loin.)

Sempre leggero.

mf

Più p

tr

tr

tr

tr

Trillando molto leggermente.
(Trille très léger.)

Poco animato.

ppp Come da lontano
(Comme au loin.)

f

Più vicino.
(Plus près)

Dim.
mf

pp

Ped. *

f

Poco rit.

Ped. *

1° Tempo.

p

Campane come prima.
(Cloches comme au début.)

Dolcissimo.

ppp

Più lontano.
(Plus éloigné.)

tr

Poco rit.

p

Poco meno.

Sempre leggerissimo.

Ped. *

Sorge il sole.
(Le soleil se lève.)

Ped. *

8

pp

ppp *Allontanandosi sempre.*
(S'éloignant toujours.)

Ped. * *Ped.* * *Ped.* * *Ped.* *

III

JEUX D'ENFANTS

(Sosta e brigatella di fanciulli.)

SCHERZO.

Vivace con spirito. ♩ = 132.

PIANO.

pp legg. e stacc.

Musical notation for the first system, featuring a piano part with a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Vivace con spirito' and the time signature is 6/8. The dynamics are 'pp legg. e stacc.'

Musical notation for the second system, featuring a piano part with a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Vivace con spirito' and the time signature is 6/8. The dynamics are 'mf' and 'f p'. The instruction 'Stravagante' is written above the staff, and 'Tenuto.' is written below the staff.

Musical notation for the third system, featuring a piano part with a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Vivace con spirito' and the time signature is 6/8. The instruction 'Bizzarramente.' is written below the staff.

sf

Con allegria. (Avec joie.)

ff Sempre stacc.

pù f

Con fuoco e vivacità.

f f

f f mf p

Con gioia infinita.

pp
Ped. * Ped. *
Ped. * Ped. *

Scherzando e ridendo.

sf *sf* *pp*
Ped. * Ped. *

pp
Ped. * Ped. *

ff *Scintillante.*

f *pp stacc.*

mf

f *p*

f *p* *Strillando e ridendo. (Eclats de rire.)* *Smorzando.*

Marcato.

Con baldoria.
(Avec énergie.)

ff Con tutta la forza.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several eighth notes and rests, marked with a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. There are two triplet markings (indicated by a '3' over the notes) in the upper staff.

Sotto voce.

ppp

The second system continues the piece. The upper staff features a melodic line with a change in dynamics to *ppp* (pianissimo) and a change in tempo to *Sotto voce*. The lower staff continues with a rhythmic accompaniment. There are two triplet markings in the upper staff.

Passa un asino.
(Passe un âne)

Ben sentito.

The third system continues the piece. The upper staff features a melodic line with a change in dynamics to *Ben sentito* (well felt) and a change in tempo to *Ben sentito*. The lower staff continues with a rhythmic accompaniment.

Prestissimo.

ff

The fourth system continues the piece. The upper staff features a melodic line with a change in dynamics to *ff* (fortissimo) and a change in tempo to *Prestissimo*. The lower staff continues with a rhythmic accompaniment.

Stringendo sempre.

ff

The fifth system continues the piece. The upper staff features a melodic line with a change in dynamics to *ff* and a change in tempo to *Stringendo sempre* (stringendo sempre). The lower staff continues with a rhythmic accompaniment. There is an 8-measure rest marking in the upper staff.

IV CONTEMPLATION. EN VUE DES GLACIERS.

Andante solenne.

PIANO.

p e molto cresc.

f

Ped. *

And^{te} espress. con moto. ♩=72.

pp Soavemente.

pp

Contemplando.

pp

Ped. *

pp Soavemente.

pp

Ped. * Ped. * Ped. * Ped. *

Espress. *f e legato.*

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains several measures of music with notes, rests, and slurs. A dynamic marking of *Espress.* is placed below the first measure. A triplet of eighth notes is marked with a '3' above it. The system concludes with a *f e legato.* marking above the final notes.

Smorzando. *Poco mosso.*

tr *Ped.* *

The second system continues the piece. It features a *Smorzando.* marking above the first measure and a *Poco mosso.* marking below the second measure. A trill is indicated by the letters *tr* below a note in the lower staff. The system ends with a *Ped.* marking and an asterisk below the bass staff.

Ped. *

The third system shows further musical development. It includes a triplet of eighth notes in the upper staff. A *Ped.* marking with an asterisk is positioned below the bass staff towards the end of the system.

mf Incantevole. *pp*

Ped. * *Ped.* *

The fourth system is characterized by dynamic contrast. It begins with a *mf Incantevole.* marking and later shifts to a *pp* (pianissimo) dynamic. Two *Ped.* markings with asterisks are placed below the bass staff.

Ritard. a piacere. *Sentito.* *a Tempo.*

Ritornando - - - *al* - - -

The fifth system concludes the page with various tempo and performance instructions. It starts with *Ritard. a piacere.*, followed by *Sentito.* and *a Tempo.* markings. The system ends with a *Ritornando* marking and a dashed line leading to *al*.

1° Tempo.

Dolcissimo.
pp

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

f *Smorz.* *Poco rit.* *a Tempo.*
Dolce e

Legatissimo.

Semplice.

And^{te} solenne.

p e cresc. molto. *f* *ppp*

Ped. *



V

ARRIVÉE SUR LES SOMMETS

(Arrivo.)
JOIE FOLLE.

All^o moderato. ♩ = 192

PIANO.

f *p stacc.* *sf* *f*

Danzando a piacere. *ten.* *Ped. **

ten. *sf* *sf* *p* *sf*

*Ped. **

Vivace assai. ♩ = 176

pp *sf* *sf*

Deciso e spigliato.

Leggero.

pp *sf* *sf*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *p* is present in the second measure.

Second system of musical notation, continuing the piece. A dynamic marking of *pp* is present in the second measure.

Third system of musical notation, continuing the piece. A dynamic marking of *p* is present in the third measure. The system concludes with a 3/4 time signature.

Allegro. ♩ = 192

Fourth system of musical notation, starting with a 3/4 time signature. It includes dynamic markings of *f*, *p stacc*, *sf*, *f*, and *p*. A *ten.* marking is placed above the treble staff in the second measure. A *Ped. ** marking is located below the bass staff in the third measure.

Fifth system of musical notation, continuing the piece. It includes dynamic markings of *sf*, *p*, *sf*, and *pp*. A *ten.* marking is placed above the treble staff in the first measure. A *Ped. ** marking is located below the bass staff in the first measure. The system concludes with a 2/4 time signature.

Vivace assai. ♩ = 176.

Spigliato. *pp*

p

Più lento. ♩ = 92

Ben cantato e accerato. *f* *pp*

Poco animato. *sf* *pp*

Con abbandono.

sf Bizzarramente.

pp Legato.

Voluttuoso con trasporto e ritenuto.

mf

Ben legato.

3

a Tempo.

pp

Poco animato.

Sempre p e leggero.

sf Bizzarramente.

sf

Con abbandono.

pp

Legato.

mf Con trasporto

Un poco ritenuto.

a Tempo.

Ben legato.

pp Animando e cresc. sempre sino al segno §

Stringendo. §

Allegro. ♩ = 192

f *p* *f* *f* *p* *f*

Ped. ☆ Ped. ☆

Vivace assai. ♩ = 176

p *pp*

p

Leggerissimo.

pp

p e cresc. molto.

Stringendo sempre più.

Strillante.

Piu' cresc.

Presto.

f pp *sf* *sf*

