

# Album pour la Jeunesse

Album for the Young — Jugend-Album

PIANO



M. Enrico Bossi

Opus 122



Cah. I — Heft I  
(Edition Schott No. 2099)

Caresse — Schmeicheleien  
Souvenir — Gedenken  
Scherzando — Lustiges Treiben  
Nocturne — Nachtstück

Cah. II — Heft II  
(Edition Schott No. 2100)

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Gondoliera — Gondellied  
Valse charmante — Walzerzauber  
Berceuse — Wiegenlied

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# Caresses – Schmeicheleien

M. E. Bossi. Op. 122. N° 1.

**Pianoforte.**

*Affettuoso.*

*f*

*con grazia*

*p dolce*

The first system of the piano score is written in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and an *Affettuoso* tempo. The melody in the treble clef features a series of eighth and sixteenth notes, some with slurs and accents. The bass clef provides a simple accompaniment of eighth notes. The system concludes with a *con grazia* marking and a *p dolce* dynamic, with a fermata over the final note.

The second system continues the piece with more intricate melodic lines in the treble clef, including triplets and slurs. The bass clef accompaniment remains steady. Fingering numbers (1, 2, 3, 4, 5) are placed below the notes to guide the performer.

The third system features a more active treble clef melody with frequent slurs and accents. The bass clef accompaniment continues with eighth-note patterns. Fingering numbers are provided for both hands.

The fourth system shows a continuation of the melodic and accompanimental patterns. The treble clef has many slurs and accents, while the bass clef maintains a consistent eighth-note accompaniment. Fingering numbers are clearly marked.

The fifth system concludes the piece. It begins with a *cresc.* (crescendo) marking and ends with a *p* (piano) dynamic. The melody in the treble clef features a final flourish with slurs and accents. Fingering numbers are provided throughout.

5 1 5 1 4 1 5 1 4 1 4 1 4 1 3 1 2 5 4 2 1 4 3

*cresc.*

3 1 3

4 2 3 1 5 3 4 1 3 2 5

*dim.*

3 1 3 5 1 3 1 5 1

4 4 5 4 2 3 2 3

*a tempo*

*cresc.* *rall. dim.* *p*

2 3 2 3 4 2 3 2 1 3 2 2

2 3 2 3 2 4 1 5 1 5



Per la Signorina ALDA POMA.

# Souvenir – Gedenken

M. E. Bossi, Op. 122. N° 2.

**Pianoforte.** *Affettuoso.* *cantando*

*dolce*

*con Ped.*

1 3 5 4

*cresc. con vita*

1 2 5 4

*più f*

2 4 5 1 8 4

4 1 2 3 4 4

5 1 2 3 4

*mf*

*cantando*

4 2 2 1 3 1 3 1

2 4 2

*espressivo*

*poco rall.*

*a tempo*

4 3 2 1 3 2 3 1 2 3 4 1 4

3 5 3 2

*cresc.*

3 5 1

3 5

1 2 4 4 1 2 3 4

2 1 2 4 2

1 3 1

4 3

3 4 2

1 2 4 4 3 3

3 1 5 2 4 1 4 2 4 2 5 1 2 4 2 3

*rall.* *a tempo*

1 3 4 3 1 3 1 3 1 2 3 1 3

*rall.* *a tempo*

*cresc.* 1 3 5 4 1 2 2 4 5 2

*con anima*

5 4 5 4 1 5 2 4 2 3

*poco meno mosso* *più p*

1 1 3 2 4 2 3 1 3 1 3 1

*poco meno mosso* *più p*

Per la Signorina PIA GIDONI.

# Scherzando – Lustiges Treiben

M. E. Bossi, Op. 122. N° 3.

Vivace ma con grazia.

Pianoforte.

*mp*



First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper staff with various ornaments and a supporting bass line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff contains a melodic line with a slur and a *dolce* marking. The lower staff provides harmonic support.

Third system of musical notation, consisting of two staves. The upper staff features a triplet of eighth notes marked with '1' and '3'. The lower staff includes a *p* (piano) dynamic marking.

Fourth system of musical notation, consisting of two staves. The upper staff has a *p* (piano) dynamic marking at the beginning and a *f* (forte) dynamic marking later in the system.

Fifth system of musical notation, consisting of two staves. The upper staff includes a slur over a melodic phrase with fingerings '2' and '1'. The lower staff features a *mp* (mezzo-piano) dynamic marking.



First system of musical notation. The right hand features a melodic line with a slur over the first two measures, containing two triplet markings (3) and a first finger (1) marking. The left hand has a bass line with a slur over the first two measures, containing a triplet marking (3) and fingerings 2, 1, 3, 2, 1, 3. The dynamic marking *mp* is present.

Second system of musical notation. The right hand has a melodic line with a slur over the first two measures and a triplet marking (3). The left hand has a bass line with a slur over the first two measures. The dynamic marking *dolce con Ped.* is present.

Third system of musical notation. The right hand has a melodic line with a slur over the first two measures, containing fingerings 1, 2, 1, 3, 4, 2, 3, 1, and 3, 4. The left hand has a bass line with a slur over the first two measures. The dynamic marking *mp* is present.

Fourth system of musical notation. The right hand has a melodic line with a slur over the first two measures, containing fingerings 4, 3, and 2. The left hand has a bass line with a slur over the first two measures, containing fingerings 1, 2, 4, and 3. The dynamic marking *cresc.* is present.

Fifth system of musical notation. The right hand has a melodic line with a slur over the first two measures, containing fingerings 1 and 2. The left hand has a bass line with a slur over the first two measures, containing fingerings 2, 1, 2, 4, and 5. The dynamic marking *p* is present.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The word *dolce* is written above the right hand.

Second system of musical notation. The right hand contains a complex melodic passage with fingerings (1, 2, 1, 3, 4, 2, 1) and a *cresc.* marking. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with a *p dolce* marking and a *cresc.* marking. The left hand features a bass line with a *1* marking.

Fourth system of musical notation. The right hand has a melodic line with a *molto* marking, a *dim.* marking, and a *p* marking. The left hand has a bass line with a *3* marking.

Fifth system of musical notation. The right hand has a melodic line with fingerings (3, 1, 2) and a *pp* marking. The left hand has a bass line with a *1* marking. The system concludes with a double bar line and repeat signs.

Per la Signorina LALLA D'OIDIO.

# Nocturne – Nachtstück

M. E. Bossi, Op. 122. N° 4.

**Pianoforte.**

*Tranquillo.*

*dolcissimo*

*con Ped.*

*p*

*cresc.*

*cresc.*

*cresc.*

*molto*

*f*

*dolce*

*cresc.*



*più sensibile*

1 2 1 2 1 2 3 4

*ped.* \* *ped.* \* *ped.* \* *ped.*

*movendo*

*cresc.*

4 4 2 1 1 4 2 5 1 4 2 5 2

*ped.* \*

*f*

1 3 1 4 2 5 1 3 2

*ped.* \* *ped.* \* *ped.* \*

*dim.*

*e*

*rimett.*

*ped.* \* *ped.*

**Tempo I.**

*rall.*

*dolce*

2 4 1 3 2 4 1 3

\* 4 4

1 2 1 3 2 1 2 1 2

*cresc. con anima*

2 2 1 2 3 2 1 2 3 5

*f appassionato*

1 2 3

3 5 2 1 3 2 1 3 5 1 2 3 5 4 1 2 3 5 4

*mp*

1 2 3 4

2 1 1 2 3 5 1 2 3 5 4

*poco rall.* *Un poco meno.*

Ped. \* Ped. \*

1 2 4 5 4 2 3 1 2 3 4

*p*

Ped. \* Ped. \*



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