

CLAUDE DEBUSSY



Images (oubliées)

1. Lent (mélancolique et doux)
2. Souvenir du Louvre
3. Quelques aspects de "Nous n'irons plus au bois" parce qu'il fait un temps insupportable



Three pieces for Piano

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PREFACE

Under the title *Images (oubliées)*, three unpublished works of Debussy are now being made available for the first time in print. The composer wrote them at the end of 1894 and gave them the title of *Images*. The autograph was part of the collection of the pianist, Alfred Cortot, and has been known hitherto only through the recordings of Debussy's complete works for piano. The composer did publish, subsequently, two series of pieces for piano under the same title: *Images I* (1905), which includes *Reflets dans l'eau*, *Hommage à Rameau*, *Mouvement*; *Images II* (1907-1908), *Cloches à travers les feuilles*, *Et la lune descend sur le temple qui fut*, *Poissons d'or*. Last to appear were the *Images* for orchestra, written between 1906 and 1912, and comprising three scores: *Gigues*, *Ibéria* (in the form of a triptych), *Rondes de printemps*.

The *Images "oubliées"* were conceived while Debussy was working on the first version of *Pelléas et Mélisande* (1893-95) and on the *Prélude à l'Après-midi d'un faune* (1892-94). They follow a series of pieces that do not constitute the most important part of Debussy's contribution to the literature of the piano (except perhaps for the *Arabesques* of 1888, *Danse* of 1890, *Clair de lune* from the *Suite bergamasque*, *Marche écossaise* of 1891); they precede the suite *Pour le piano* (1896-1901), his first truly characteristic work for piano.

The *Images* of 1894 are dedicated to Mademoiselle Yvonne Lerolle, whom Debussy had met at the home of her father, the painter Henri Lerolle (1848-1929). Ever sensitive to the "eternal feminine," the composer must certainly have nurtured a tender feeling for the entrancing dedicatee of his *Images*, a fragile girl whose gentle charm, shining with the radiance of her 17 years, has been captured, in all its harmonious traits, by the paintbrush of Maurice Denis. It was at the end of the year 1894 that the *Images* were addressed to their dedicatee with the inscription: *May these "Images" be accepted by Mademoiselle Yvonne Lerolle with a little of the joy that I have in dedicating them to her.*

When the second of the *Images* appeared under the title of *Sarabande* in the music supplement of the *Grand Jounal du Lundi* (17 February 1896), Debussy retained the dedication "to Mademoiselle Yvonne Lerolle." Memory of her endured in the heart of the musician, since the revised *Sarabande*, the second piece in the suite *Pour le Piano* of 1901, carries the heading: *To Madame E. Rouart (née Y. Lerolle)*.

The autograph of the *Images*, in oblong Italian format, comprises 13 pages plus a cover page containing the dedication and the following recommendation:

These pieces would fare poorly in "les salons brillamment illuminés" where people who do not like music usually congregate. They are rather "conversations" between the piano and one's self; it is not forbidden furthermore to apply one's small sensibility to them on nice rainy days.

This shows the ironic Debussy. Always concerned with perfection, severely self-critical, Debussy had not thought it opportune to have the manuscript published. The first piece, *Lent (mélancolique et doux)*, an Image truly "oubliée," is, however, not unworthy of the composer. A kind of prelude, with subtle harmonic sensibility, it maintains a dreamlike grace in the gait of its supple rhythms.

PREFACE

Sous le titre: *Images (oubliées)* paraissent aujourd'hui trois pièces inédites de Debussy que l'auteur avait intitulées *Images* et composées à la fin de 1894. Le manuscrit original faisait partie de la collection du pianiste Alfred Cortot et ces pièces ne sont connues que par les enregistrements sur disques de l'Intégrale de l'oeuvre pianistique de Debussy. Par la suite, le musicien a publié sous le même titre deux séries de morceaux pour le piano: *Images I* de 1905 comporte *Reflets dans l'eau*, *Hommage à Rameau*, *Mouvement*; *Images II* de 1907-1908, *Cloches à travers les feuilles*, *Et la lune descend sur le temple qui fut*, *Poissons d'or*. Enfin paraissent les *Images* pour orchestre composées entre 1906 et 1912, comprenant trois partitions: *Gigues*, *Ibéria* (en forme de triptyque), *Rondes de printemps*.

Les *Images "oubliées"* ont été conçues durant l'élaboration de la première version de *Pelléas et Mélisande* (1893-95) et du *Prélude à l'Après-midi d'un faune* (1892-94). Elles suivent une série de pièces qui ne constituent pas l'essentiel de la production pianistique de l'auteur (à part peut-être les *Arabesques* de 1888, la *Danse* de 1890, le *Clair de Lune* de la *Suite bergamasque*, la *Marche écossaise* de 1891); elles précèdent la suite *Pour le piano* (1896-1901), première oeuvre représentative pour le clavier.

Les *Images* de 1894 sont dédiées à Mademoiselle Yvonne Lerolle, que Debussy rencontrait chez son père, le peintre Henri Lerolle (1848-1929). Très sensible à "l'éternel féminin", le musicien devait certes nourrir un sentiment tendre pour la ravissante dédicataire de ses *Images*, frèle jeune fille au charme discret, auréolée de l'éclat de ses dix-sept ans et dont le pinceau de Maurice Denis devait fixer les traits harmonieux. C'est à la fin de l'année 1894 que les *Images* sont adressées à leur dédicataire avec l'inscription: *Que ces "Images" soient agréées de Mademoiselle Yvonne Lerolle avec un peu de la joie que j'ai les lui dédier.*

Quand la seconde de ces *Images* paraîtra sous le titre de *Sarabande* dans le supplément musical du *Grand Jounal du Lundi* (17 Février 1896), Debussy maintiendra la dédicace "à Mademoiselle Yvonne Lerolle." Son souvenir restera vivace au cœur du musicien, puisque cette *Sarabande* remaniée, second morceau de la suite *Pour le piano* de 1901, porte en tête: "à Madame E. Rouart (née Y. Lerolle)".

Le manuscrit original des *Images*, de format oblong à l'italienne, comporte treize pages de musique plus un premier feuillet portant le titre, un second avec la dédicace et une recommandation:

Ces morceaux craignraient beaucoup "les salons brillamment illuminés" où se réunissent habituellement des personnes qui n'aiment pas la musique. Ce sont plutôt "conversations" entre le Piano et Soi; il n'est pas défendu d'ailleurs d'y mettre sa petite sensibilité des bons jours de pluie.

On retrouve ici le Debussy ironique. Toutefois, soucieux de perfection, sévère pour lui-même, Debussy n'avait pas jugé opportun de laisser publier son manuscrit. La première pièce, *Lent (mélancolique et doux)*, image vraiment "oubliée," n'est pourtant pas indigne du musicien. Sorte de prélude d'une fine sensibilité harmonique, elle garde en sa démarche aux rythmes souples, sa grâce rêveuse.

The second piece bears the inscription: *In the rhythm of a "sarabande," that is, with a slow and solemn elegance, a bit like an antique portrait, Remembrance of the Louvre, etc.* . . . It is, in fact, the first version of the future Sarabande of the suite *Pour le piano* of 1901. The confrontation of the two versions is most instructive. Although the form and the shape of the melodic line remain identical, the modifications in detail are numerous, especially in the harmony which is often lightened and which blends better into the overall mood of the piece. Thus, the modulatory aspect of the first measure disappears:

and the definitive version gains in its purity:

The latter remains the model to which one must always refer if one is to be faithful to the thinking of a musician who never stops striving for 'the naked flesh of an emotion.' The first version provides evidence to measure the extent to which an artist, who took ten years to perfect *Pelléas et Mélisande*, is rich in professional conscience; and if the performer desires to program the earlier version, it would be desirable, indeed fitting, to follow it with the final revision.

The third piece, by far the most advanced, bears the title: *Several aspects of "Nous n'irons plus au bois"* [we go no more to the woods] because the weather is so unbearable. Agile, spontaneous, but in a less rigorous style, it is based on a popular song dear to the composer,

La seconde pièce porte en exergue: *Dans le mouvement d'une "sarabande", c'est-à-dire avec une élégance grave et lente, même un peu vieux portrait, Souvenir du Louvre, etc.* Il s'agit d'un premier état de la future Sarabande de la suite *Pour le piano* de 1901, publiée à Paris par les Editions Fromont-Jobert. La confrontation des deux versions est des plus instructives. Si la forme et la conduite mélodique restent identiques, les modifications de détail sont nombreuses, surtout dans l'harmonie, souvent allégée et qui s'incorpore mieux dans le mode général du morceau. Ainsi, l'aspect modulant de la première mesure:

disparaît et gagne en pureté dans la version définitive:

Celle-ci reste le modèle auquel il faut toujours se référer par fidélité à la pensée d'un musicien qui n'a de cesse d'atteindre "la chair nue de l'émotion". La première version sera le témoin qui mesure combien un artiste ayant mis dix ans à parfaire *Pelléas et Mélisande* est riche de conscience professionnelle; et si l'interprète désire exécuter la version initiale, il serait désirable, voire loyal, de la faire suivre de la rédaction finale, publiée par les Editions Fromont-Jobert.

La troisième pièce, de beaucoup la plus développée, porte comme titre: *Quelques aspects de "nous n'irons plus au bois"* parce qu'il fait un temps insupportable.

Alerte, primesautière, mais d'un style moins rigoureux, elle s'appuie sur une chanson populaire chère à l'auteur:

one that he will take up again in *Jardins sous la pluie* of 1903. That is the only connection between the two compositions, the later of which is in a more finished style.

The present edition has been edited with the greatest care in order to correct omissions of accidentals or obvious errors unavoidable in an unpublished manuscript. These accidentals and other obvious errors have been added in a smaller size in the music. However, brackets were used to identify the addition of the rhythmic 2's on pages 19 and 20.

This publication provides us not only with two unknown works of Debussy, but with the *Sarabande*, in its original version, which may be compared with the final

qu'il reprendra dans *Jardins sous la pluie* de 1903. C'est là, la seule parenté entre les deux compositions dont la dernière est d'une écriture beaucoup plus achevée.

Le texte de la présente édition a été revu avec le plus grand soin afin de corriger les oubli d'alterations ou les fautes évidentes, inévitables dans un manuscrit non publié. Les altérations ajoutées sont imprimées en plus petit et les modifications (pages 19-20) notées entre crochets [].

Cette publication nous offre non seulement deux morceaux inconnus de Debussy, mais avec la *Sarabande* en son premier état, à confronter avec le dernier, nous

version. We are invited in addition to retrace the steps taken by an artist of genius searching for perfection—an artist to whom music owes a turning point stunning in its originality. Certainly, one may without excessive romanticism imagine, in an idyllic tableau, the young Debussy composing for the seductive Yvonne Lerolle; the girl at the piano practising the *Images* presented to her, under the direction of a student at the Conservatoire who was to become a celebrated pianist: Alfred Cortot; to evoke, finally, the coincidence that later will place the precious manuscript in the hands of the former professor turned collector.

January 1976
Arthur Hoérée

Translated by
Barry S. Brook

invite au surplus à refaire le chemin parcouru par un artiste de génie à la recherche de la perfection—un artiste à qui la musique doit un visage éblouissant en sa nouveauté. Certes, on pourrait sans romantisme excessif imaginer en un tableau idyllique le jeune Debussy composant pour la séduisante Yvonne Lerolle; la jeune fille au clavier, travaillant les *Images* offertes sous la direction d'un élève du Conservatoire qui deviendrait un pianiste célèbre: Alfred Cortot; évoquer enfin la conjoncture qui, beaucoup plus tard, déposera entre les mains de l'ancien professeur devenu collectionneur, le précieux manuscrit.

Janvier 1976
Arthur HOÉRÉE

Publisher's Note

We have departed from normal engraving practice in order to adhere to Debussy's manuscript as closely as possible without creating difficulties for the performer. We wish to express our appreciation to Roy Howat for his helpful comments during the preparation of this manuscript.

Images

(oubliées)

1

1

CLAUDE DEBUSSY
hiver 1894

Lent (Mélancolique et doux)

The musical score consists of four staves of piano music. Staff 1 (treble clef) starts with a dynamic of *p* and a instruction *(sans aucune rigueur)*. Staff 2 (bass clef) has a dynamic of *pp*. Staff 3 (treble clef) has a dynamic of *p*. Staff 4 (bass clef) starts with a dynamic of *p*. The music features various note values, rests, and dynamic markings like *retenu*. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

Animez et augmentez peu à peu

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 1 ends with a fermata over the bass staff.

Musical score for piano, two staves. Treble staff: sixteenth-note chords in groups of three. Bass staff: eighth-note chords. Measure 6 ends with a dynamic *f*.

Musical score for piano, two staves. Treble staff: sixteenth-note chords in groups of three. Bass staff: eighth-note chords. Measure 8 dynamic *sffz*. Measure 9 dynamic *f*. Measure 10 changes to common time, dynamic *p*.

Revenez au 1^{er} Mouv^t
en diminuant beaucoup

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 12 dynamic *plus p*. Measure 13 dynamic *p*. Measure 14 changes to common time, dynamic *p*.

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 16 dynamic *pp*.

toujours pp

Encore plus lent et très expressif

p

cres — *cen* — *do*

f

plus f

en diminuant —

4

Musical score page 4, featuring five systems of music for two staves (treble and bass). The key signature is A major (three sharps). The time signature varies between common time and 6/8.

System 1: Treble staff has six eighth notes. Bass staff has a bass clef, a sharp sign, and a dotted half note. Dynamics: *p*, *f*, *ff*.

System 2: Treble staff has eighth-note pairs. Bass staff has a bass clef, a sharp sign, and a dotted half note. Dynamics: *pp*, *p*.

System 3: Treble staff has eighth-note pairs. Bass staff has a bass clef, a sharp sign, and a dotted half note. Dynamics: *pp*.

System 4: Treble staff has eighth-note pairs. Bass staff has a bass clef, a sharp sign, and a dotted half note. Dynamics: *pp*, *ppp*, *ff*.

System 5: Treble staff has eighth-note pairs. Bass staff has a bass clef, a sharp sign, and a dotted half note. Dynamics: *m.g.*, *#p*, *#f*, *#ff*.

en se perdant

2

Dans le mouvement d'une "Sarabande", c'est-à-dire avec une élégance grave et lente, même un peu vieux portrait, souvenir du Louvre, etc.

Retenu ----- 1^{er} Mouv^t

6

en diminuant et

retenant p pp

mf

p

sforzando

pp

très soutenu

mp

*The top note of the left-hand chord should perhaps be A \sharp : cf. four measures later.

animez un peu

7

Musical score for piano, measures 1-3. Treble and bass staves. Key signature: A major (three sharps). Measure 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano, measures 4-6. Treble and bass staves. Key signature: A major (three sharps). Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

largement sonore

Musical score for piano, measures 7-9. Treble and bass staves. Key signature: A major (three sharps). Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano, measures 10-12. Treble and bass staves. Key signature: A major (three sharps). Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano, measures 13-15. Treble and bass staves. Key signature: A major (three sharps). Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score page 8, featuring five systems of music for two staves (treble and bass). The key signature is A major (three sharps). The score consists of two parts:

- Top Part (Treble Staff):** Features eighth-note chords in the treble clef staff. Measure 1: Chords of G major (B-D-G) and F# major (A-C#-F#). Measure 2: Chords of E major (G-B-E) and D major (F#-A-C#). Measures 3-4: Chords of C# major (E-G#-C#) and B major (D-G-A). Measures 5-6: Chords of A major (C#-E-G#) and G major (B-D-G). Measures 7-8: Chords of F# major (A-C#-F#) and E major (G-B-E). Measures 9-10: Chords of C# major (E-G#-C#) and B major (D-G-A). Measures 11-12: Chords of A major (C#-E-G#) and G major (B-D-G). Measures 13-14: Chords of F# major (A-C#-F#) and E major (G-B-E). Measures 15-16: Chords of C# major (E-G#-C#) and B major (D-G-A). Measures 17-18: Chords of A major (C#-E-G#) and G major (B-D-G). Measures 19-20: Chords of F# major (A-C#-F#) and E major (G-B-E).
- Bottom Part (Bass Staff):** Features eighth-note chords in the bass clef staff. Measures 1-10: Chords of G major (B-D-G), F# major (A-C#-F#), E major (G-B-E), D major (F#-A-C#), C# major (E-G#-C#), B major (D-G-A), A major (C#-E-G#), G major (B-D-G), F# major (A-C#-F#), and E major (G-B-E). Measures 11-18: Chords of C# major (E-G#-C#), B major (D-G-A), A major (C#-E-G#), G major (B-D-G), F# major (A-C#-F#), E major (G-B-E), C# major (E-G#-C#), B major (D-G-A), A major (C#-E-G#), and G major (B-D-G). Measures 19-20: Chords of F# major (A-C#-F#) and E major (G-B-E).

Performance instructions include dynamic markings such as **ff**, **p**, **pp**, and **dim. et retenu. p**. Articulation marks like dots and dashes are also present.

3

Quelques aspects de "Nous n'irons plus au bois"
parce qu'il fait un temps insupportable

Très vite

The musical score consists of four staves. The first two staves are in treble clef and 4/4 time, with the dynamic marking *pp*. The third staff is also in treble clef and 4/4 time, with the dynamic marking *sf*. The fourth staff is in bass clef and 4/4 time. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass staff contains mostly quarter notes.

Musical score page 10, featuring five systems of music for two staves (treble and bass). The score consists of two systems per page.

System 1: Treble staff: Rest. Bass staff: Measure 10 starts with a dynamic *sffz*, followed by a sustained note. Measure 11 begins with a dynamic *p*.

System 2: Treble staff: Measure 10 ends with a dynamic *p*. Bass staff: Measures 10-11 feature eighth-note patterns.

System 3: Treble staff: Measure 10 ends with a dynamic *p*. Bass staff: Measures 10-11 feature eighth-note patterns.

System 4: Treble staff: Measure 10 ends with a dynamic *p*. Bass staff: Measures 10-11 feature eighth-note patterns.

System 5: Treble staff: Measure 10 ends with a dynamic *p*. Bass staff: Measures 10-11 feature eighth-note patterns.

Musical score page 11, featuring five staves of piano music:

- Staff 1 (Top):** Treble clef, key signature of one flat. Dynamics: *p*. Measure 1: eighth note followed by sixteenth-note pairs. Measure 2: eighth note followed by sixteenth-note pairs. Measure 3: eighth note followed by sixteenth-note pairs.
- Staff 2:** Treble clef, key signature of one flat. Measures 1-2: eighth-note pairs. Measure 3: eighth-note pairs.
- Staff 3 (Bottom):** Bass clef, key signature of one flat. Measures 1-2: eighth-note pairs. Measure 3: eighth-note pairs.
- Staff 4 (Second from Bottom):** Treble clef, key signature of one sharp. Dynamics: *sffz > p*. Measures 1-2: eighth-note pairs. Measure 3: eighth-note pairs.
- Staff 5 (Bottom):** Bass clef, key signature of one sharp. Dynamics: *ppp*. Measures 1-2: eighth-note pairs. Measure 3: eighth-note pairs.

Page number 410-41221 is located at the bottom left.

A musical score for piano, consisting of five staves of music. The score is divided into measures by vertical bar lines. Measures 12 and 13 show two staves of music, each with a bass clef and a key signature of one sharp (F#). Measures 14 through 17 show three staves of music, each with a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note chords. Measure 14 includes a dynamic instruction *en augmentant peu à peu*. Measure 17 includes a dynamic instruction *f*. Measure 18 begins with a bass clef and a key signature of two sharps (B and F#). Measure 19 begins with a bass clef and a key signature of three sharps (G, D, and A).

*Perhaps two B's: the manuscript has no accidentals here.
410-41221

Musical score page 13, featuring five staves of music for two voices (Soprano and Bass) and piano.

Staff 1 (Top): Treble clef, key signature of four sharps. The music consists of six measures. Measures 1-3 show eighth-note patterns in the treble and bass staves. Measure 4 starts with a forte dynamic (ff) in the bass staff. Measures 5-6 show eighth-note patterns continuing in the bass staff.

Staff 2 (Second from Top): Bass clef, key signature of one sharp. Measures 1-2 show eighth-note patterns. Measure 3 is a rest. Measures 4-6 show eighth-note patterns, with dynamics dim. and p indicated.

Staff 3 (Third from Top): Treble clef, key signature of four sharps. Measures 1-2 show eighth-note patterns. Measures 3-6 show eighth-note patterns, with dynamics *sforzando* (sfz) and *p* indicated.

Staff 4 (Fourth from Top): Bass clef, key signature of one sharp. Measures 1-2 show eighth-note patterns. Measures 3-6 show eighth-note patterns.

Staff 5 (Bottom): Bass clef, key signature of one sharp. Measures 1-2 show eighth-note patterns. Measures 3-6 show eighth-note patterns, with dynamics pp indicated.

Commencer d'augmenter peu à peu

augmenter sérieusement

Ici les harpes imitent à s'y méprendre les paons faisant la roue, ou les paons imitent les harpes
(comme il vous plaira!) et le ciel redevient compatissant aux toilettes claires. **

ff

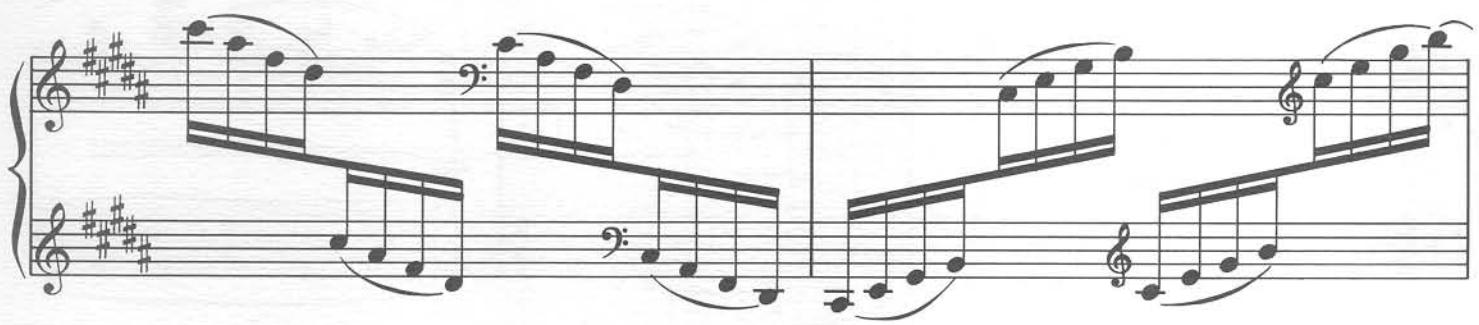
8va -

8va -

ff

*The second and third beats of this measure are notated an octave higher in the manuscript.

** In bright clothing



(les noires conservent le même rythme)

Modéré

1^{er} Mouv! (Vif et joyeux)

Musical score for piano, page 17, featuring five staves of music:

- Staff 1 (Treble Clef):** Four measures of eighth-note patterns. Measure 4 includes dynamic markings: *plus f*.
- Staff 2 (Treble Clef):** Measures 1-4 show eighth-note patterns with accents. Measure 5 begins with a bass clef and a dotted half note.
- Staff 3 (Bass Clef):** Measures 1-4 show eighth-note patterns with accents. Measure 5 begins with a bass clef and a dotted half note.
- Staff 4 (Bass Clef):** Measures 1-4 show eighth-note patterns with accents. Measures 5-6 begin with dynamic *ff*. Measure 7 begins with dynamic *ppp*. Measure 8 ends with dynamic *8 bassa*.
- Staff 5 (Bass Clef):** Measures 1-4 show eighth-note patterns with accents. Measures 5-6 begin with dynamic *8 bassa*. Measures 7-8 show eighth-note patterns with accents.
- Staff 6 (Bass Clef):** Measures 1-4 show eighth-note patterns with accents. Measures 5-6 begin with dynamic *p*. Measures 7-8 show eighth-note patterns with accents.

ff

ff

ff

(Une cloche qui ne garde aucune mesure)

ff

* The manuscript has:

très marqués

This section starts with a dynamic of ***ff*** and a tempo marking of ***m.g.***. The music consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a sustained note followed by eighth-note pairs. Measure 4 ends with a long sustained note.

[2]

Measure 5 starts with a dynamic of ***p***. Measure 6 begins with a dynamic of ***p***. Measure 7 begins with a dynamic of ***p***. Measure 8 ends with a dynamic of ***moins f***.

This section shows four measures of eighth-note patterns. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measures 9 and 10 begin with eighth-note pairs. Measures 11 and 12 begin with eighth-note pairs.

This section shows four measures. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measures 13 and 14 begin with eighth-note pairs. Measures 15 and 16 begin with eighth-note pairs. A dynamic of ***dim.*** is indicated between measures 14 and 15.

This section shows four measures. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measures 17 and 18 begin with eighth-note pairs. Measures 19 and 20 begin with eighth-note pairs. A dynamic of ***p*** is indicated between measures 18 and 19.

Musical score page 20, measures 1-5. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 1: Treble starts with a dotted half note followed by eighth notes. Bass has a eighth note. Measure 2: Treble has eighth notes. Bass has a eighth note. Measure 3: Treble has eighth notes. Bass has a eighth note. Measure 4: Treble has eighth notes. Bass has a eighth note. Measure 5: Treble has eighth notes. Bass has a eighth note.

Musical score page 20, measures 6-10. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 6: Treble has eighth notes. Bass has a eighth note. Measure 7: Treble has eighth notes. Bass has a eighth note. Measure 8: Treble has eighth notes. Bass has a eighth note. Measure 9: Treble has eighth notes. Bass has a eighth note. Measure 10: Treble has eighth notes. Bass has a eighth note.

Musical score page 20, measures 11-15. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 11: Treble has eighth notes. Bass has a eighth note. Measure 12: Treble has eighth notes. Bass has a eighth note. Measure 13: Treble has eighth notes. Bass has a eighth note. Measure 14: Treble has eighth notes. Bass has a eighth note. Measure 15: Treble has eighth notes. Bass has a eighth note.

Musical score page 20, measures 16-20. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 16: Treble has eighth notes. Bass has a eighth note. Measure 17: Treble has eighth notes. Bass has a eighth note. Measure 18: Treble has eighth notes. Bass has a eighth note. Measure 19: Treble has eighth notes. Bass has a eighth note. Measure 20: Treble has eighth notes. Bass has a eighth note.

Musical score page 20, measures 21-25. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 21: Treble has eighth notes. Bass has a eighth note. Measure 22: Treble has eighth notes. Bass has a eighth note. Measure 23: Treble has eighth notes. Bass has a eighth note. Measure 24: Treble has eighth notes. Bass has a eighth note. Measure 25: Treble has eighth notes. Bass has a eighth note.

(assez la Cloche!)