



HOMMAGE A MADAME CHINON

C.1905

# PING PONG

*Morceau Caractéristique*

PAR

JUSTIN CLÉRICE

*Prix . . . net 2 fr.*

*Orchestre . net 2 fr.*

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## Ma Tiger Lily

SPÉCIMEN

CAKE-WALK

A. B. SLOANE.  
arr by P. W. Mescham.

PIANO.

Elle est ma Li-ly ma ti-gr Li-ly De mon cœur  
et, la seule sur-ve-ri-er Li-di-musée de son pays. Sont deux  
-tudes des cieux Et sa grâ-ces charmes et celle d'a-er-ri-er.

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## Hiawatha.

SPÉCIMEN

NEIL MORET.

Allegro.

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## The Gondolier.

SPÉCIMEN

INTERMEZZO

W. C. POWELL.

Quasi staccato.

PIANO.

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## Doux Échos.

SPÉCIMEN

VALSE BOSTON

sur les motifs de la célèbre Valse "Drooth of Venice"  
de L. AUDAIN

par MAURICE GRACEY.

PIANO.

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## Florodora.

SPÉCIMEN

Valse Boston

par MAURICE GRACEY.

Sur des motifs de la célèbre Opérette  
de LESLIE STUART.

PIANO.

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## Les Dernières Gouttes.

SPÉCIMEN

VALSE.

KARL KRATZL.

PIANO.

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A. RAPEGNO

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C.1905

1

Hommage à Madame CHINON.

# Ping-Pong.

POUR PIANO.

JUSTIN CLÉRICE.

*Allegretto.* (Battez la mesure à 4 temps.)

PIANO.

The first system of the piano score is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic marking *ff* (fortissimo) is placed in both staves. The system concludes with a fermata over the final notes.

The second system continues the piece. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and eighth notes. Dynamic markings include *p* (piano) and *f* (forte).

The third system shows a continuation of the melodic and harmonic themes. A *Rit.* (ritardando) marking is placed above the right-hand staff towards the end of the system.

*Tempo.*

The fourth system concludes the piece. It features a return to the original tempo. The dynamic markings *f* and *p* are used throughout the system.

Transcription pour Piano et Chant, sous le titre de "GRISERIE"

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a supporting bass line. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation, continuing the piece. It includes a treble and bass clef. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation, continuing the piece. It includes a treble and bass clef. Dynamics include forte (*f*).

Fourth system of musical notation, continuing the piece. It includes a treble and bass clef. Dynamics include forte (*f*) and piano (*p*).

Fifth system of musical notation, continuing the piece. It includes a treble and bass clef. Dynamics include piano (*p*) and forte (*f*).

*Rit.* *Tempo.*

*f* *p*

*p*

*ff* *p*

*ff*

*Cédex.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major. The first two measures feature a rapid sixteenth-note pattern in the right hand, marked *ff*. The bass line consists of eighth notes. The third measure has a *ff* dynamic. The fourth measure has a *ff* dynamic. The fifth measure has a *ff* dynamic. The sixth measure has a *ff* dynamic.

Second system of musical notation. The right hand has rests for the first two measures, then a melodic line starting in the third measure. Dynamics include *p* in the first measure, *f* in the third, and *p* in the fifth. The bass line consists of eighth notes.

Third system of musical notation. The right hand has a melodic line with dynamics *f*, *Rit.*, and *Tempo.*. The bass line consists of eighth notes.

Fourth system of musical notation. The right hand has a melodic line with dynamics *p* and *f*. The bass line consists of eighth notes.

Fifth system of musical notation. The right hand has a melodic line with dynamics *f*, *ff*, and *ff*. The bass line consists of eighth notes. There are first endings marked with '8' and dashed lines.

