

PRELUDE

Nº I

H. STIERLIN-VALLON

Andantino semplice

PIANO

*p**poco rubato**Tranquillo**pp**très calme (poco rubato)**riten.*



à E.-R. Blanchet

Prélude II

H. STIERLIN-VALLON

Agitato

PIANO

pp poco legato
sempre pp
Sourd
mf
p
a tempo
poco rit.
f
mp
string. e cresc.
mf
poco meno mosso
cantabile
più f
legato

p cresc. e agitando *molto crescendo* *marcato* *molto ap*

passionato *ff* *poco allargando* *fff*

8^a basso *sempre in* *calzando*

a capriccio *3* *ff* *tace* *fff* *f*

dim. *p* *(Sourd)* *pp* *riten.* *ten. ppp* *tenuto*

Tempo I (Poco meno mosso)

mp *in quieto* *esitando* *poco a poco* *riten.*

8^a basso

riten. *poco f pesante* *Più lento* *mp* *tenuto m d* *ten.* *pizz*

8^a basso

A Madame de KOSS

PRÉLUDE

Nº III

H. STIERLIN-VALLON

Andante

PIANO

ppp

8^{va} bassa...

8^{va} bassa...

8

loco

pp

loco

p

mf

senza fretta

cresc. ma sempre tranquillo

3

ff

loco

calando

poco a poco

marc.

mf

non rit.

Senza riten.

8va bassa

8

à Madame BLANCHET-SÈVÈNE

PRÉLUDE

N° IV

H. STIERLIN-VALLON

Andantino
Tranquillo *pp*
Con due ped.
legatissimo
 (b) (b) (b) (b)
 (b)
p
sopra mp
p *pp*
p

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef) and a vocal line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes numerous triplets, slurs, and dynamic markings. The vocal line is written in a soprano clef.

System 1: The piano part features a complex triplet pattern in the right hand. The vocal line enters with a triplet of eighth notes.

System 2: The piano part continues with triplet patterns. The vocal line has a melodic phrase. The dynamic marking *mp tranquillo* appears.

System 3: The piano part has a triplet pattern. The vocal line has a melodic phrase. The dynamic marking *mp sopra* appears.

System 4: The piano part has a triplet pattern. The vocal line has a melodic phrase. The dynamic marking *p* appears. The instruction *pp sempre tranquillissimo* is written below the piano part.

System 5: The piano part has a triplet pattern. The vocal line has a melodic phrase. The dynamic marking *ppp* appears.

The musical score consists of five systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes numerous triplets, slurs, and dynamic markings. The first system begins with a treble staff containing several triplet figures and a bass staff with a single note. The second system continues the triplet patterns in the treble and adds a melodic line in the bass. The third system introduces a vocal line in the bass staff, marked "mg sopra". The fourth system features a piano (p) dynamic and continues the melodic development. The fifth system concludes with a pianissimo (ppp) dynamic and a "ritardando" instruction, leading to a final cadence.

pp

mp

p *mg sopra*

pp

ppp *ritardando*

au maître L. Breitner

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PRELUDE

N° V

(Basso continuo)

H. STIERLIN-VALLON

Andante

PIANO

pp oscuro

p

due ped.

(b)

la mélodie sans raideur

simile

This page of a musical score for piano contains several systems of staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *pp* (pianissimo), *cresc. poco a poco* (crescendo a little by little), *mp tre corde* (mezzo piano three strings), *mf* (mezzo-forte), *p sf* (piano sforzando), *f* (forte), *ff* (fortissimo), *dimin.* (diminuendo), *loco*, and *ten.* (tension). Articulation marks like *legato* and *ten.* are present. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The page number '2' is in the top left corner. The publisher's code 'A 180/165 H' is at the bottom center.

pp

cresc. poco a poco

mp tre corde

mf

p sf

f

legato

ff

loco

dimin.

ten.

A 180/165 H

The musical score consists of six systems of staves. The first system includes the instruction *dimin.* and a dynamic marking of *mp*. The second system includes *p una corda*, *pp ritenuto*, and *mp*, with a tempo marking of *Tempo I*. The third system includes the instruction *ten.*. The fourth system includes the instruction *m.d.*. The fifth system includes fingerings: 5, 2, 4, 2, 1, 3, 2, 1, 2, 4, 2, 4, 3, 1, 2, 4, 2, 4. The sixth system includes fingerings: 5, 2, 4, 2, 1, 3, 2, 1, 2, 4, 2, 4, 3, 1, 2, 4, 2, 4.

sempre più calmato

sempre con sord. ma poco a poco più chiaro

p *legato* *mp*

pp *queto* *ppp* *armonioso* *pp* *ppp*

serenissimo

pp

ppp ritard. *Più lento loco m. d. sopra* *p*

rifen.

à Charles Barbier

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PRELUDE N° VI

H. STIERLIN-VALLON

Vivace

PIANO

pp sempre leggerissimo

con poco ped. una corda

simile

8

First system of musical notation, measures 1-4. Treble and bass staves with various notes and fingerings.

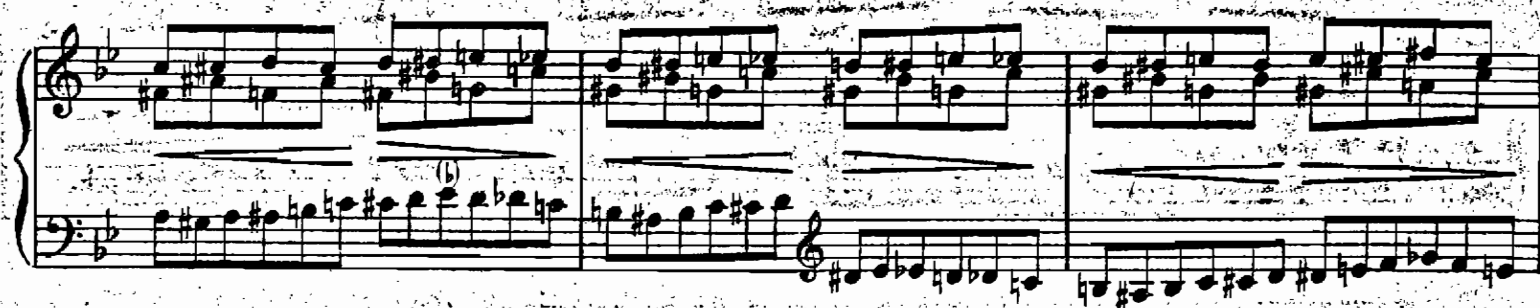
Second system of musical notation, measures 5-8. Treble and bass staves with various notes and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes and fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes and fingerings.





A. T. M. S.
PRÉLUDE
N° VII

H. STIERLIN-VALLON

Allegro marziale

PIANO *mf*

sf molto riten. *a tempo* *mf*

cresc. *ff*

The musical score is written for piano and consists of five systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro marziale'. The first system starts with a mezzo-forte (mf) dynamic. The second system continues the melody and accompaniment. The third system introduces a 'sf molto riten.' (sforzando, molto ritenuto) marking, followed by a return to 'a tempo' and 'mf'. The fourth system features a 'cresc.' (crescendo) marking, leading to a 'ff' (fortissimo) dynamic in the final system. The piece ends with a final cadence.