



Ten Bagatelles

for

Piano

by

Boris Levenson.



in Two Books
2/6
each net.

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Book 1

Book 2

TEN BAGATELLES.

VI BERCEUSE.

B. LEVENSON.
Op. 27, No 6.

Andantino.

PIANO.

mf

p

mf

p

f

p

mf

Tempo I.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat, and the time signature is 4/4.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The melodic line in the treble staff has a slur over a phrase. The bass staff has a similar slur. The notation includes various rhythmic values and accidentals.

The third system includes a forte (*f*) dynamic marking. It features complex fingerings for the right hand, such as 2 5, 5 1, 5 2, 4 1, 5 1, 4 1, 5 2, and 4 1. The bass staff has fingerings 4, 2 4 1 2, 4, 2 4 1 2, and 4. The notation includes slurs and various note values.

The fourth system features a mezzo-forte (*mf*) dynamic marking in the beginning and a piano (*p*) dynamic marking later. The bass staff has fingerings 4, 2 4 1 2, 4, 2 4 1 2, and 4. The notation includes slurs and various note values.

The fifth system concludes the piece with a decrescendo and ritardando (*dim. e rit.*) instruction. It features piano (*pp*) and pianissimo (*ppp*) dynamic markings. The bass staff has fingerings 4, 2 4 1 2, 4, 2 4 1 2, and 4. The notation includes slurs and various note values.

VII THE MUSICAL BOX.

B. LEVENSON.
Op. 38, No 7.

Allegretto.

8

PIANO. *mf*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dotted quarter note on G4, followed by an eighth note on A4, and a quarter note on B4, all beamed together. This is followed by a series of eighth notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, 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8

dim.

8

mf

8

8

8

dim.

8

5 4 1 3

8

1 2

8

1 2 3 4

8

dim.

5 2 1 2 1 3

8

mf

1 5 4 5 4 5 4 2 1 2

8

8

8

8

8

VIII DANSE ORIENTAL.

B. LEVENSON.
Op. 27, No 8.

Andantino.

PIANO.

The first system of music is for piano and is marked 'Andantino'. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *mf*. Fingerings are indicated above the notes: 4, 4, 3, 5 in the treble staff and 1, 1, 2, 1 in the bass staff. The piece concludes with a double bar line.

The second system of music continues the piece. It consists of two staves, treble and bass clef. The key signature remains two sharps. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *p rit.*. The third measure is marked *a tempo* and has a dynamic marking of *p*. The system ends with a double bar line.

The third system of music consists of two staves, treble and bass clef. The key signature remains two sharps. The first measure has a dynamic marking of *p* and a fingering of 1. The second measure has a dynamic marking of *p* and a fingering of 1. The third measure has a dynamic marking of *p* and a fingering of 3. The system ends with a double bar line.

The fourth system of music consists of two staves, treble and bass clef. The key signature remains two sharps. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p* and a fingering of 8. The third measure has a dynamic marking of *p* and a fingering of 3. The fourth measure has a dynamic marking of *p* and a fingering of 1. The system ends with a double bar line.

First system of musical notation. The treble clef staff contains a series of eighth-note chords. The bass clef staff features a melodic line with a fermata over the first measure. Dynamics include *mf* and *dim.*

Second system of musical notation, similar to the first. It features eighth-note chords in the treble and a melodic line in the bass with a fermata. Dynamics include *mf* and *dim.*

Third system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a melodic line with a fermata. Dynamics include *rit.* and *p*. The tempo marking *a tempo* is present.

Fourth system of musical notation. The treble clef staff features a melodic line with a fermata and fingerings 3, 1, 1. The bass clef staff has a melodic line with a fermata.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata and fingerings 7, 7. The bass clef staff has a melodic line with a fermata.

First system of musical notation. The treble clef staff contains a melodic line with a sharp sign on the first note and a slur over the first two notes. The bass clef staff contains a chordal accompaniment. Dynamics include *f* and *mf*.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a more active accompaniment. Dynamics include *p cresc.*

Third system of musical notation. The treble clef staff features a long slur over the first two measures. The bass clef staff has a simple accompaniment. Dynamics include *f dim.*

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a simple accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a simple accompaniment. Dynamics include *p cresc.*

rit.

Tempo I.

p

dim. e rit. pp

IX IN THE CHURCH.

B. LEVENSON.
Op. 27 No 9.

Andante.

PIANO.

3 1
1 5

3 1
1 5

4 5 5

2 1
5

p

mf

f *dim.*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. It includes dynamic markings *p* and *f*. The notes are connected by slurs, and there are some rests.

Second system of musical notation, continuing the piece. It includes a *dim.* marking and a note with an *e* above it. The notation is similar to the first system, with slurs and various note values.

Third system of musical notation, featuring a *rit.* marking and a *p* dynamic. The music continues with slurs and various note values across the treble and bass staves.

Fourth system of musical notation, including a *mf* dynamic marking. The notation consists of slurred notes and rests in both staves.

Fifth system of musical notation, the final system on the page. It includes *p* and *pp* dynamic markings. The music concludes with slurred notes and rests.

X BIRDS IN THE WOOD.

B. LEVENSON.
Op. 27, No 10.

Allegro non troppo.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The time signature is 3/8. The piece begins with a treble clef staff containing a melodic line with eighth notes and a bass clef staff with a simple accompaniment. Dynamics include *f*, *mf*, *p cresc.*, *f*, *dim.*, and *f*. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a *Fine* marking.

Poco meno mosso.

The first system of music consists of a grand staff with two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lower staff is a bass clef. The music begins with a dynamic marking of *mf*. The first four measures are marked with a repeat sign. The fifth measure is the start of a new phrase. The system concludes with a double bar line.

The second system of music continues the piece. It features a grand staff with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music is marked with a dynamic of *mf*. This system contains six measures, ending with a double bar line.

The third system of music includes first and second endings. It is a grand staff with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The first ending is marked with a '1.' above the staff and contains four measures. The second ending is marked with a '2.' above the staff and contains two measures. The first ending concludes with a double bar line and repeat dots. The second ending concludes with a double bar line. The system ends with a double bar line.

The fourth system of music is a grand staff with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music is marked with a dynamic of *mf*. This system contains six measures, ending with a double bar line.

The fifth system of music is the final system on the page. It is a grand staff with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music is marked with a dynamic of *dim.*. The system contains six measures, ending with a double bar line. The text *rit. poco a poco Da Capo al Fine.* is written across the bottom of the system.

—Ten Bagatelles—

(OP. 27.)

by

~Boris Levenson~

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