

Première Suite

Petite Mazurka / Canzonetta / Chaconne

Euphonium & Piano

Arr.: Colette Mourey

Théodore Dubois

EMR 21637

Solo Stimme / Voix / Part : $\text{treble clef} + \text{bass clef}$

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Première Suite


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I Petite Mazurka

Théodore Dubois

(1837-1924)

Arr.: Colette Mourey

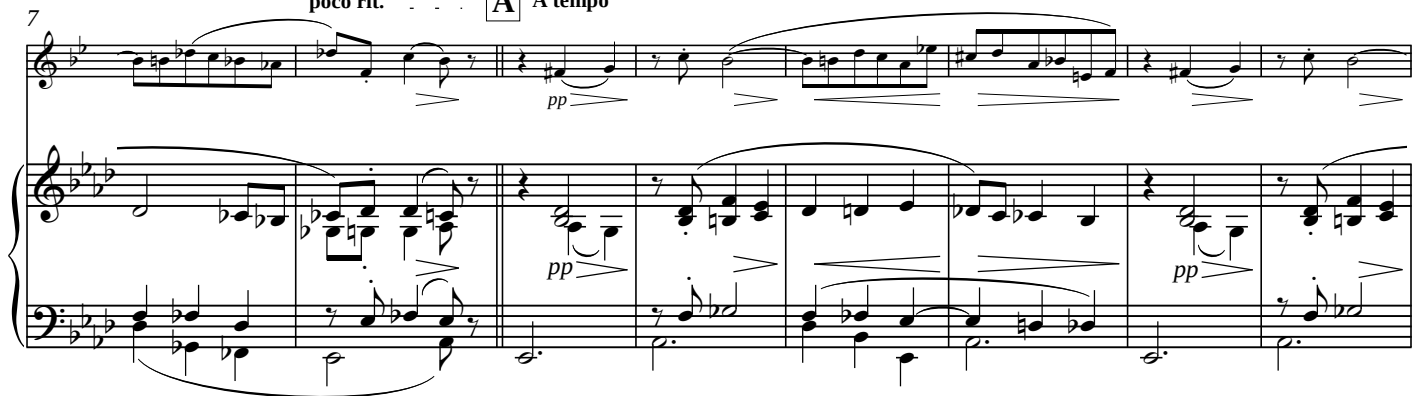
A tempo rubato, e con molta fantasia

Euphonium

Piano



poco rit. . . . **A** *A tempo*



poco rit. . . . **B** *A tempo, scherzando*



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EMR 21637

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II Canzonetta

Allegretto con molta semplicità

The musical score for 'Canzonetta' is written for piano and voice. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto con molta semplicità'. The score is divided into systems. The first system (measures 1-7) features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system (measures 8-15) continues the piano accompaniment. The third system (measures 16-22) introduces a vocal line in the treble clef, marked 'pp'. The fourth system (measures 23-28) continues the vocal line and piano accompaniment. The fifth system (measures 29-32) concludes the piece with a 'poco rit.' marking and a final cadence. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

III Chaconne

Molto moderato

The musical score is for a piece titled "Chaconne" in 3/4 time, marked "Molto moderato". It is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The score is divided into four systems of staves.

System 1 (Measures 1-4): The melodic line begins with a forte (*f*) dynamic and includes the instruction "appoggiatura ad lib.". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

System 2 (Measures 5-8): Continues the melodic and piano textures. The piano part maintains its rhythmic pattern.

System 3 (Measures 9-13): Marked with a box containing the letter "A". The melodic line features a series of eighth-note triplets, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The piano accompaniment includes chords and triplet patterns.

System 4 (Measures 14-17): The melodic line continues with eighth-note triplets and sixteenth-note runs. The piano accompaniment features a dense texture of chords and triplets, ending with a final chord.

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