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# FANTASIE

avec

## VARIATIONS

sur un Duo de ~~L'ECLAIR~~ de F. Halévy

pour le Piano

à quatre mains

dédiée

à Mesdemoiselles Catherine & Pauline

de Rujmin

par

### J. P. PIXIS.



Propriété des Editeurs

Oeuv. 133.

Pr. 1 Thlr. 4 Gr.

à Leipsic

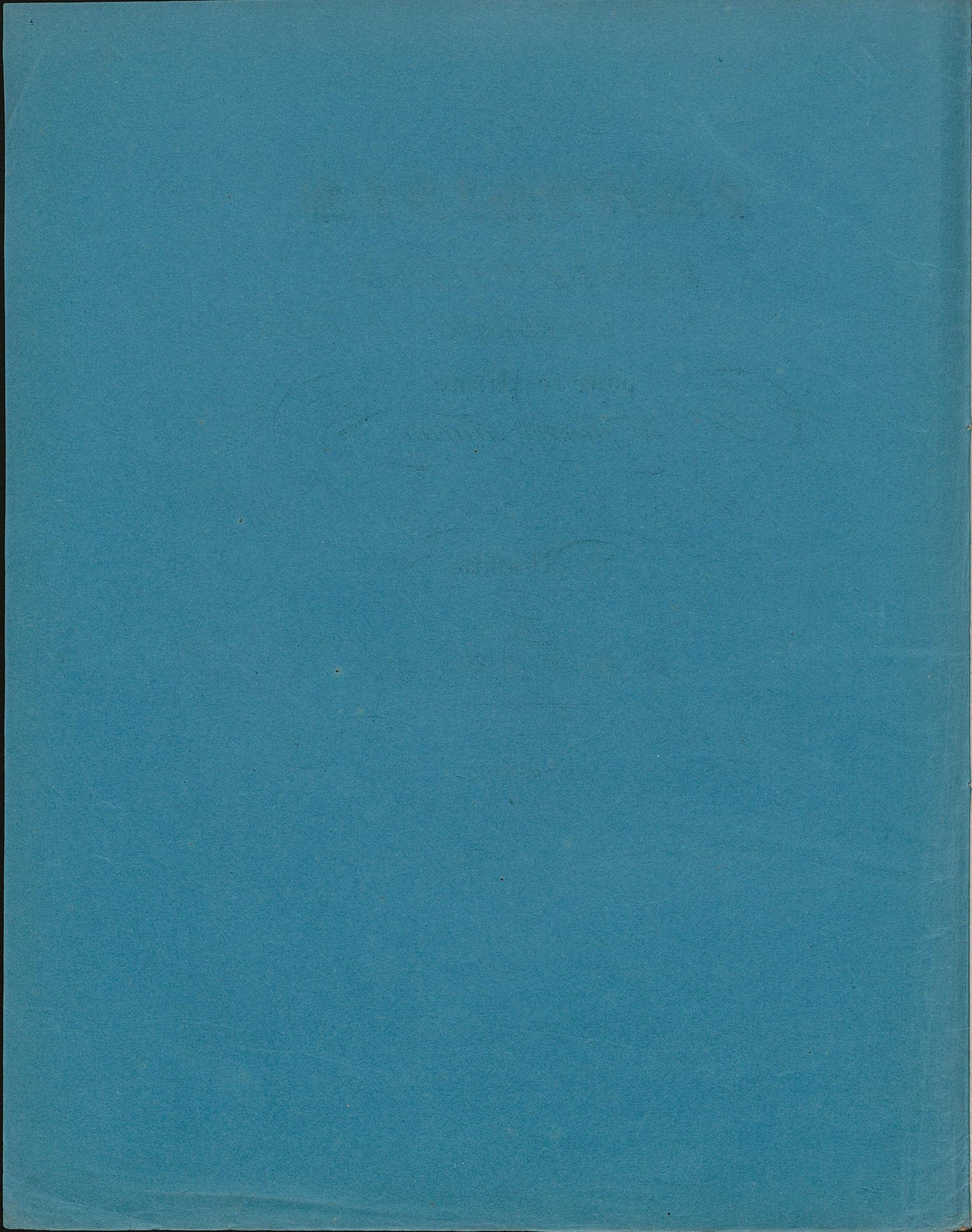
Chez Breitkopf & Härtel.

à Paris, chez M. Schlesinger.

à Londres, chez Mori & Laurent.

à St. Peterbourg, chez Bernard & Holtz.

Enregistré dans les Archives de l'Union.



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SECONDO.

J. P. PIXIS. Op. 133.

Allegro brillante.

FANTASIE  
ET  
VARIATIONS.

ff

p

cresc.

f

sf

sf dim.

p

schierzando.

staccato.

dim.

PRIMO.

J. P. PIXIS. Op. 133.

Allegro brillante.

FANTASIE  
ET  
VARIATIONS.

8.....

Basso.

*ff*

*loco.*  
*p*

*cresc.* ----- *f*

*sf*

8.....

*loco.*

*sf* *dim.* *p*

*schierzando.*

*dolce.*

SECONDO.

*dolce.*

*mf*

*cresc.*  
*mf*  
*f*

*p*

*poco ritenuto.*  
*dolce.*  
*sem - - - pre rallentando.*

PRIMO.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a supporting line with fewer notes.

Second system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a simpler line. Dynamic markings include *cresc.* and *mf*.

Third system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line. A *cresc.* marking is present.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line. Dynamic markings include *mf*, *f*, and *p*.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line. A *poco* marking is present.

Sixth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line. Performance instructions include *ritenuto.*, *dolce.*, *sempre*, *rallentando.*, and *tando.*

Allegretto non troppo e grazioso. **SECONDO.**

TEMA.

*p*

*mf*

*p*

*ritenuto.*

*a Tempo.* *mf* *pp*

*p* *f* *rf*

*rf* *rf*

Detailed description: This is a page of musical notation for a piano piece. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The piece is in 6/8 time and B-flat major. The first system is marked 'TEMA.' and begins with a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system returns to piano (*p*). The fourth system is marked 'ritenuto.' (ritardando). The fifth system is marked 'a Tempo.' and contains dynamics of mezzo-forte (*mf*) and pianissimo (*pp*). The sixth system has piano (*p*), forte (*f*), and fortissimo (*rf*) dynamics. The seventh system has fortissimo (*rf*) dynamics. The eighth system concludes with fortissimo (*rf*) dynamics. The notation includes various articulations such as slurs, accents, and phrasing slurs.

**PRIMO.**

Allegretto non troppo e grazioso.

TEMA.

The musical score is written for piano and organ. It consists of seven systems of two staves each. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings: *mf*, *p*, *pp*, *f*, *ff*, and *mf*. Performance instructions include *loco.*, *ri-tenuto.*, and *a Tempo.*. Rehearsal marks with the number 7 and 8 are placed above the first and eighth measures of several systems. The organ part features complex chordal textures, including arpeggiated chords and sustained block chords. The piano part features a melodic line with eighth and sixteenth notes, often with grace notes. The piece concludes with a final chord in the organ part.

SECONDO.

VAR. I.

The musical score is written for piano and bass. It begins with a treble clef and a 6/8 time signature. The key signature has one flat (B-flat). The score is divided into two systems. The first system consists of two staves. The upper staff (treble clef) contains a series of chords and arpeggios, with dynamics *mf* and *p* alternating. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. The second system also consists of two staves. The upper staff continues with arpeggiated figures, including a section with a *p* dynamic and a *cresc.* marking. The lower staff continues with the rhythmic accompaniment. The score concludes with a double bar line. Fingerings are indicated with numbers 1-5, and some notes have accents.

PRIMO.

VAR. I.

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The score is divided into several systems, each with a repeat sign (8) and a 'loco.' marking. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo is marked *loco.* (ad libitum). The score includes various articulations such as slurs, accents, and fingerings. The piano part features a steady accompaniment of chords and eighth notes, while the violin part has more melodic and technically demanding passages. The score concludes with a final chord in the piano part.

SECONDO.

Poco Adagio.

a 4 Parties.

VAR. 2.

*p e sempre legato.*

*crescendo.*

The first system of the second variation consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *legato* instruction. It features a melodic line with various intervals and accidentals. The lower staff provides harmonic support with chords and single notes. Dynamics shift from *p* to *f* and back to *p*. The word "TEMA." is written above the upper staff in two locations.

The second system continues the musical development. The upper staff starts with a mezzo-forte (*mf*) dynamic and includes a *dim.* (diminuendo) instruction. The lower staff features a *pp e rallentando.* instruction, indicating a very soft dynamic and a slowing down of the tempo. The notation includes various rhythmic values and accidentals.

Tempo 1<sup>o</sup>

VAR. 3.

The first system of the third variation is marked with a tempo change to "Tempo 1<sup>o</sup>". It begins with a forte (*f*) dynamic. The upper staff contains a complex melodic line with many sixteenth notes and accidentals. The lower staff has a rhythmic accompaniment. Dynamics include *f*, *rf*, *p*, and *f*.

The second system of the third variation continues the fast-paced melody. The upper staff features a *p* (piano) dynamic followed by *f* (forte) and another *p*. The lower staff maintains the rhythmic accompaniment with various chordal textures.

The third system of the third variation concludes with a *crescendo.* instruction and a mezzo-forte (*mf*) dynamic. The upper staff's melodic line becomes more active, while the lower staff continues its accompaniment.

PRIMO.

Poco Adagio.

a 4 Parties.

VAR. 2.

*p e sempre legato.* *crescen - do.*

TEMA. TEMA.

Tempo 1<sup>o</sup>

VAR. 3.

*f e con fuoco.* *loco.* *p leggiero.*

8 8



PRIMO.

8.....

*ff* *loco.* *p*

8.....

*f* *loco.* *p*

*rf p* *rf p* *crescendo.*

8.....

*f* *p leggiero.*

8.....

8.....

8.....

8.....

## SECONDO.

First system of musical notation, two staves in bass clef with a common time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Second system of musical notation, two staves in bass clef with a common time signature. The music continues with rhythmic patterns. A dynamic marking *f* is present in the second measure of the upper staff.

Third system of musical notation, two staves in bass clef with a common time signature. The music continues with rhythmic patterns. Dynamic markings *ff* and *p* are present in the first and third measures of the upper staff, respectively.

All<sup>o</sup> quasi l'istesso Tempo.

Fourth system of musical notation, two staves in bass clef with a common time signature. The music continues with rhythmic patterns. Dynamic markings *f*, *ff*, *rf*, and *dim.* are present in the upper staff.

Fifth system of musical notation, two staves in bass clef with a common time signature. The music continues with rhythmic patterns. A dynamic marking *p* is present in the first measure of the upper staff.

PRIMO.

8.....

*p* *ff*

8..... *loco.* 8.....

*ff* *f* *ff*

8..... *loco.* 8.....

*ff* *p*

8.....

*ff*

8.....

*sempre ff*

*loco.*  
All! quasi l'istesso Tempo.  
Basso. *dolce e grazioso.*

*dolce e grazioso.*

SECONDO.

The musical score consists of eight systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamics and articulations:

- System 1: *mf*, *p*, *poco ritenuto.*
- System 2: *pp a Tempo.*
- System 3: *cresc.*, *p*
- System 4: *mf*, *cresc.*, *ritenuto. p*, *pp a Tempo.*
- System 5: *cresc.*, *mf*, *f*
- System 6: *p*, *rf*, *cresc.*

The score features complex textures with sixteenth-note patterns, chords, and melodic lines. The final system includes fingering numbers (4, 2, 3, 2) above a sixteenth-note run.

PRIMO.

8.....

*mf* *p* *poco ritenuto.*

8..... loco.

*pp* *a Tempo.*

8.....

*p*

8..... a Tempo.

*mf* *ritenuto.* *dim.* *pp*

8..... loco.

*mf* *cresc.* *f*

8.....

*p*

8..... loco.

*f* *cresc.*

SECONDO.

The musical score is arranged in six systems, each consisting of two staves (treble and bass clef). The first system includes dynamic markings *f* and *p*, and fingerings 1, 2, 3, 4, 1. The second system includes a *poco* marking. The third system includes *poco*, *crese*, and *en do.* markings. The fourth system includes *f* and *rf* markings. The fifth system includes *rf*, *sp*, and *crese* markings. The sixth system includes *en do.*, *f*, *rf*, and *sempre f* markings.

PRIMO.

8

*f* *p scherzando.*

8

*poco a poco cresce*

8

*crescendo*

8

*f* *rf* *p*

8

*crescendo*

8

*rf* *loco. sempre* *f*

SECONDO.

Allegro vivace.

First system of piano accompaniment. It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A *crescendo.* marking is present in the lower right of the system.

Second system of piano accompaniment. It consists of two staves. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. Dynamics include *f* and *ff* (fortissimo). A *be.* (flat) marking is visible above the right hand.

Third system of piano accompaniment. It consists of two staves. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. Dynamics include *fff* (fortississimo) and *con sforza. ma poco ritenuto.* (with force, but a little held back). A *1 3* marking is visible above the right hand.

PRIMO.

Allegro vivace.

loco. f

*p* *f*

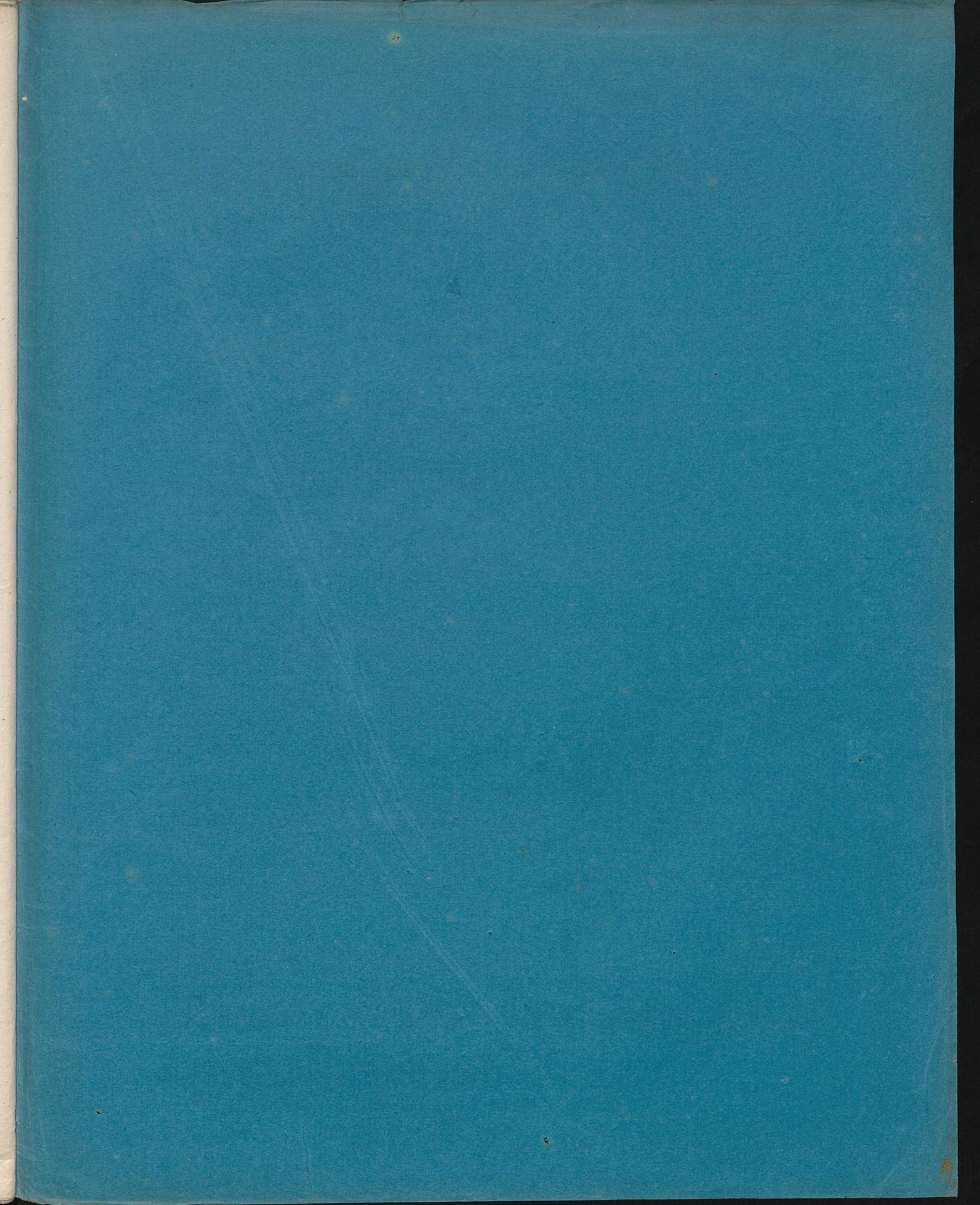
*p* *crescendo.*

*f* *Più Presto.* *loco.*

*ff* *loco.* *fff*

*con sforza. ma poco ritenuto.*

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# Publications Nouvelles

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