

DOUZE

RÉVÉRRIES

AU PIANO

pouvant servir comme Etudes de Style

*dedicées à Madame*

CAROLINE COIGNET

PAR

JULES FONTANA

Op. 8.

en deux Suites.

Liv. 1.

Propriété des Editeurs. Enregistré aux Archives de l'Union.

Chaque Pt. 1 Fl. 21kr

DIAPYNSE  
ANVERS ET BRUXELLES  
chez les fils de B. Schott.

Depôt général de notre fonds de Musique à Leipzig chez C. F. Leede. à Vienne chez H. F. Müller.

7760

A AMSTERDAM.  
CHEZ G. M. GRAFFNER  
KALVERSTRAAT N° 210.

**DOUZE RÉVERIES**

**JULES FONTANA, Op. 8.**  
LIV. 4.

**I.** Allegretto. (♩ = 80.)  
*p* *simplice.*

Ped. \* Ped. \*

Ped. \*

Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

First system of musical notation. The treble staff contains a melodic line with slurs and fingerings (1, 2, 4). The bass staff provides harmonic support. Dynamics include *p* and *cresc*. A *Ped.* marking is present in the bass staff, and an asterisk (\*) is placed below the staff.

Second system of musical notation. The treble staff continues the melodic line. Dynamics include *f* and *ff*. A *dim. e riten.* marking is present in the treble staff.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings (5, 1). Dynamics include *p*, *cresc*, *f*, *riten.*, *sf*, and *p*. A *Tempo.* marking is present in the bass staff. A *Ped.* marking is present in the bass staff, and an asterisk (\*) is placed below the staff.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and fingerings (5, 1). Dynamics include *f*. A *Ped.* marking is present in the bass staff, and an asterisk (\*) is placed below the staff.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and fingerings (4). Dynamics include *rallent.*. Multiple *Ped.* markings are present in the bass staff, with asterisks (\*) placed below the staff.

Andantino. (♩. = 64.)

II.

*p delicatamente.* *cresce*  
Ped. \*

*p*  
Ped. \*

*riten - tempo.* *cresce*  
Ped. \*

*cresce* *f*  
Ped. \*

*p* *cresce* *p*  
Ped. \*

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand plays a simple bass line. Dynamics include *mf* and *f*. The word *cresc.* is written above the staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests. Dynamics include *f*. A fingering sequence (2 1 2 3) is shown in the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has rests for the first two measures, then enters with chords. The left hand continues with a bass line. Dynamics include *f*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has rests for the first two measures, then enters with chords. The left hand continues with a bass line. Dynamics include *f*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features chords with slurs. The left hand continues with a bass line. Dynamics include *f*. The system ends with a double bar line.

Canzonetta.  
Moderato. (♩ = 100.)

III.

*p* molto legato. *cresc*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dim.* *p* *cresc*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*riten.* **Tempo.** *cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dim.* *p* *cresc*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*riten.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Tempo. *cresc e poco animato* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *dim.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*pp* *riten.*

Ped. \* Ped. \* Ped. \* Ped. \*

Andante. (♩ = 80.)

IV.

*P* molto legato *cresce e poco accel* *ritenuto.* *ten.*

Ped. \*

*Tempo.* *pp* *riten.* *ten.* *p* *cresce e poco*

Ped. \* Ped. \* Ped. \* Ped. \*

*accel* *rit. sf* *Tempo.* *ten.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco a poco* *cresce* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *ff* *p* *ff* *p*

Ped. \* Ped. \* Ped. \* Ped. \*



8<sup>a</sup>

*ff* *p* *ff* *p* *sf* *p*

*sf* Ped. \* *sf* Ped. \* Ped. \*

8<sup>a</sup>

*ff* *p* *ff* *p* *ff* *p*

*sf* Ped. \* *sf* Ped. \* *sf* Ped. \*

*molto ritentato,*

*sempre, ff* *dim* *p* *cresc.*

*il canto marcato.*

3 5 4 3 2 1

1 2 3 4 5

*marcato* *cresc.* *ff* *rit.* *lento.*

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

Allegro ma non troppo. (♩ = 120.)

V.

*dolce ed espressivo.* *cresc*

Ped. \*

*sf* *p*

Ped. \* Ped. \*

*dolce ed espressivo.*

Ped. \*

*cresc* *f*

Ped. \*

*p*

Ped. \* Ped. \*

*p* *Ped.* \*

*cresc.* *p*

*poco a poco cresc.* *ff riten.*

*Tempo.* *pp*

*cresc.* *f* *riten.* *lento.* *p*

**VI.**

Presto. (♩ = 96.)

*f*

2 1 2 1 4 1

Ped. \* Ped. \* Ped. \* *sf*

Ped. \* Ped. \* Ped. \* *sf*

*p* *cresc.* *sf* *p* *cresc.*

sf p cresc. sf p

cresc. f

f Ped. \* Ped. \* Ped. \* f

cresc. f

ff f FINE.