

Armande de Polignac

Préludes pour piano

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Preludes for Piano

Édition critique • Critical Edition

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Préface • Preface

Les *Préludes* font partie des premières œuvres publiées par Armande de Polignac, vers 1900. Aux côtés de ses premières mélodies, éditées en 1898, de son premier quatuor à cordes, joué en concert en 1899, et de son *Ouverture de Lear* pour orchestre, créée en 1902 à Montreux, ils marquent les débuts d'une production musicale qui comprend plus de cent soixante-dix œuvres, dans tous les genres musicaux alors pratiqués, avec une préférence marquée pour les ballets. Sa production la place parmi les compositrices importantes du début du XX^e siècle, cette époque qui voit une floraison inédite de la composition par les femmes dans le monde entier, sous l'influence des mouvements d'émancipation qui ont fait évoluer les mentalités déniaient aux femmes des capacités créatrices et qui ont notamment favorisé leur accès à des études de composition dans les conservatoires.

Armande de Polignac naît à Paris le 8 janvier 1876 dans une famille importante de l'aristocratie française. Elle ne connaîtra pas sa mère, Marie Langenberger, d'origine allemande, décédée une semaine après sa naissance, dont on sait qu'elle était une violoniste amatrice de haut niveau. Son père, Camille de Polignac, se remarie en 1883 avec une jeune Anglaise, Margaret Knight de Wolwerley, et c'est à Londres que l'enfant reçoit sa première formation musicale. Un de ses propres curriculum vitae évoque ces années : « Armande de Polignac montra dès l'enfance une passion pour la musique. À deux ans, elle s'asseyait aux pieds de son oncle, le prince Edmond de Polignac (qui épousa Winnaretta Singer) pour l'écouter improviser au piano. À quatre ans, elle cherchait des mélodies sur le piano ; vers neuf ou dix ans, elle avait pour Bach une telle passion qu'elle cherchait à convertir les domestiques à cette adoration. À onze ans, étudiant depuis longtemps le piano et le violon, elle commença les études d'harmonie à Londres avec des maîtres allemands ; elle composait depuis l'enfance. À dix-sept ans, elle eut la révélation de la musique russe et vint travailler à Paris, d'abord avec Gigout (organiste à Saint-Augustin) pour le contrepoint et la fugue, puis avec Fauré, enfin à la Schola de d'Indy, où elle tenait en outre dans l'orchestre la partie d'alto, et où elle travailla la composition, l'orchestration, la direction d'orchestre ». Ce travail de la direction avec Vincent d'Indy lui permet de diriger certaines de ses œuvres, comme son opéra *La Petite Sirène* en 1907 à l'Opéra de Nice et son ballet *Les Mille et une*

Nuits en 1914 au Théâtre du Châtelet, et de rejoindre ainsi la poignée de femmes qui ont pu accéder à la direction d'orchestre à cette époque, notamment d'autres compositrices comme Nadia Boulanger, Cécile Chaminade, Juliette Folville, Louise Hérítte-Viardot et Augusta Holmès. De ses propres dires, Armande de Polignac avait « voué sa vie à la musique », précisant : « Je ne reçois jamais, je ne vais jamais dans le monde, à moins d'y être appelée professionnellement. Car je ne suis pas une mondaine qui compose de la musique à ses moments perdus et pour se distraire. Je suis une femme qui a appris un métier, après avoir fait l'apprentissage nécessaire ». Elle épouse en 1895 le comte Alfred de Chabannes La Palice ; ils ont une fille unique, Hedwige. Le mariage ne freine pas ses activités. Elle peut compter sur le soutien de son époux, très mélomane, qui partage son désir de se faire connaître sous son nom de jeune fille. Armande de Polignac réussit à s'imposer comme compositrice professionnelle malgré les préjugés, doubles dans son cas : à la fois femme et aristocrate, elle se retrouve classée parmi les dilettantes.

Sa production pour le piano comprendrait une cinquantaine de pièces dont une dizaine seulement ont été publiées. L'imprécision découle du fait qu'un catalogue des œuvres d'Armande de Polignac n'a pas encore été réalisé. Certaines de ses pièces sont apparentées au genre de la musique légère, comme les *Danses mièvres* (1902) et la *Danse persane* (1922). D'autres présentent une écriture de piano ambitieuse qui témoigne de son niveau pianistique élevé (elle interprétait parfois ses propres pièces en concert), comme ses *Échappées* qui ont été publiées en 1909 et qu'elle a dédiées au célèbre pianiste Ricardo Viñes, ses *Prancing Goddesses* et ses *Féeries nocturnes* (deux œuvres non datées et restées manuscrites). Les *Préludes* révèlent quant à eux un parti-pris d'anti-virtuosité, tout en témoignant d'une recherche très personnelle bien éloignée de l'esprit de la « musique de salon » si présente dans la vie musicale de cette époque. Armande de Polignac est à cette époque sous l'influence de ses études à la Schola Cantorum, où l'emphasis est mise sur la redécouverte du patrimoine musical des siècles précédents : à l'écriture dépouillée, presque ascétique, empreints de nostalgie, ils se présentent comme des harmonisations hardies de thèmes rappelant parfois les claviéristes français du passé. On remarque l'éventuelle influence d'Erik Satie dans l'accompagnement syncopé à la main gauche qui parcourt le *Prélude II* ; et de Gabriel Fauré dans l'exposition des thèmes des *Préludes IV* et *VI*, où l'harmonie est révélée par des arpèges à la main gauche toujours précédés d'un demi-soupir. Les *Préludes I* et *II* ont été utilisés par la compositrice comme soutien à des poèmes, sous forme de mélodrame/adaptation, un genre populaire au tournant des XX^e et XX^e siècles : son exemplaire de la partition porte les titres respectifs de *Printemps mort* et *Berceuse* ainsi que quelques répliques, clairement de sa main.

Le pianiste Laurent Martin, qui est la première personne à avoir rejoué les *Préludes* au XXI^e siècle, a témoigné dans le livret accompagnant son enregistrement paru en 2019 : « Elle a assimilé la musique du passé au cours de ses études, mais,

dans ses créations, elle va exprimer sa forte personnalité, d'abord plus discrète dans ses *Six préludes* du début du XX^e siècle qui sont des miniatures concentrées et disent tout en une ou deux minutes, élégance, fantaisie, sensibilité, nostalgie, originalité ».

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The *Preludes* date from about 1900, and are among the first works that Armande de Polignac published. Along with her first songs (published in 1898), her first string quartet (performed in 1899), and her *Ouverture de Lear* [*Overture to Lear*] for orchestra (first performed in 1902 in Montreux), they represent the early period in a body of work that includes more than a hundred and seventy pieces in all the musical genres that were then in use, with a marked preference for ballets. This output places her among the more important female composers of the early 20th century, a time that witnessed the appearance of an unprecedented number of female composers the world over, under the influence of women's liberation movements, which were successfully challenging attitudes that denied women's

creativity. In particular, women's movements had made it easier for women to enrol in composition courses at conservatories.

Armande de Polignac was born on 8 January 1876 in a prominent French aristocratic family. She did not know her mother, Marie Langenberger, who was of German origin, is known to have been a skilled amateur violinist, and died a week after her birth. In 1883, Armande's father, Camille de Polignac, married a young Englishwoman, Margaret Knight of Wolwerley, and Armande received her first musical training in London. According to one of her autobiographical essays, 'Armande de Polignac's enthusiasm for music was evident in early childhood. At the age of two, she sat at the feet of her uncle, Prince Edmond de Polignac (who married Winaretta Singer) to listen to him improvise at the piano. When she was four, she picked out melodies at the piano. At nine or ten, she had such a passion for Bach that she tried to instil it in the servants. At eleven, after years of piano and violin lessons, she began to study harmony with German teachers in London. By this time she already composed music. At seventeen, she took an avid interest in Russian music, and went to study in Paris, first with Gigout (organist at the Saint Augustin Church) for counterpoint and fugue, then with Fauré, and finally at d'Indy's Schola Cantorum, where she played viola in the orchestra and studied composition, orchestration, and conducting.' The conducting experience she gained with Vincent d'Indy enabled her to conduct some of her own works, such as her opera *La Petite Sirène* [*The Little Mermaid*] in 1907 at the Nice Opera, and her ballet *Les Mille et une Nuits* [*The Thousand and One Nights*] in 1914 at the Théâtre du Châtelet. Thus she joined the handful of women who had the opportunity to conduct an orchestra during that period, most of whom were other female composers, such as Nadia Boulanger, Cécile Chaminade, Juliette Folville, Louise Hérítte-Viardot, and Augusta Holmès. Armande de Polignac had, as she put it, 'devoted her life to music', adding: 'I never have guests at home, and I don't go to social gatherings, unless it's in a professional capacity. I'm not a socialite who composes music in her free time, to entertain herself. I'm a woman who has learned a trade, having received the necessary training.' In 1895 she married Count Alfred de Chabannes La Palice. They had one child, Hedwige. Marriage did not slow down her musical activity. She could rely on the support of her husband, an ardent music lover, who approved of her wish to gain recognition under her maiden name. Armande de Polignac succeeded in making her mark as a professional composer despite the double prejudice she faced: as a woman and an aristocrat, she was labelled a dilettante.

She seems to have written some fifty pieces for the piano, only about ten of which have been published. These numbers are imprecise because no catalogue of her works has yet been produced. Some of her compositions can be considered light music, such as *Danses mièvres* [*Sentimental Dances*] (1902) and *Danse persane* [*Persian Dance*] (1922). Others display ambitious piano writing, testifying to her

high level of musicianship (she sometimes performed her own pieces in concerts), such as *Échappées* [*Escapes*], published in 1909 and dedicated to the famous pianist Ricardo Viñes, *Prancing Goddesses*, and *Féeries nocturnes* [*Nocturnal enchantments*] (the last two of which are undated and exist only in manuscript form).

As for the *Preludes*, they reflect a desire to avoid virtuosity, while following an artistic path far removed from the spirit of the ‘salon music’ of the time. Armande de Polignac was then under the influence of her training at the Schola Cantorum, which emphasised the rediscovery of the musical heritage of previous centuries. The style of the *Preludes* is uncluttered, almost ascetic, and tinged with nostalgia; they strike the listener as daring harmonisations of themes that sometimes recall the French *claviéristes* of the past. The possible influence of Erik Satie can be detected in the left-hand accompaniment of *Prelude II*, and that of Gabriel Fauré in the exposition of the themes in *Preludes IV* and *VI*, in which the harmony is revealed by arpeggios in the left hand, always preceded by a quaver rest. The composer used *Preludes I* and *II* to accompany poems, in the form of melodramas/adaptations, a popular genre at the turn of the 19th and 20th centuries: on her own copy of the sheet music, the titles *Printemps mort* [*Dead Spring*] and *Berceuse* [*Lullaby*], respectively, along with a few lines of text, are written in what is clearly her handwriting.

The pianist Laurent Martin, who was the first to play the *Preludes* in the 21st century, observed in the liner notes of his recording, which appeared in 2019: ‘She absorbed the music of the past in the course of her studies, but in her creations, she expressed her own strong personality, at first in a subdued manner in her *Six Preludes* at the beginning of the 20th century; they are concentrated miniatures that say a great deal in one or two minutes, with elegance, imagination, sensitivity, nostalgia, and originality’.

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In English

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Florence Launay

<http://www.compositrices19.net>

À propos de cette édition • About this Edition

Cette édition fait partie du projet Tondauer.¹ Elle est diffusée sous licence Creative Commons² et le code source est disponible.³

Nous sommes reconnaissants à feu Mme la comtesse Desvernay et à sa famille, qui ont donné leur autorisation à la réalisation cette édition et qui nous ont permis de consulter leurs archives.

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This edition is part of the Tondauer project.¹ It is Creative Commons licensed⁴ and the source code is available.³

We are grateful to the late Countess Desvernay and to her family, who gave us permission to produce this edition and allowed us to consult their archives.

Sources

Il ne semble pas subsister de manuscrit des *Préludes*. Une édition du premier *Prélude*, publiée par E. Baudoux et Cie. à Paris en 1901, est conservée à la Bibliothèque nationale de France (E_B).⁵ L'édition des six *Préludes* publiée par Bellon, Ponscarme et Cie. à Paris entre 1903 et 1906 (E_P) ne semble se trouver dans aucune archive publique, mais les descendants d'Armande de Polignac en possèdent un exemplaire. Des fac-similés numériques de ces sources sont disponibles sur le site Internet du projet.¹

Nous avons corrigé des erreurs apparentes (voir [Remarques • Comments](#)) et suivi la pratique courante en ce qui concerne les altérations de précaution.

1. <https://tondauer.art>

2. <https://creativecommons.org/licenses/by-sa/4.0/deed.fr>

3. <https://github.com/benjamingeer/Tondauer>

4. <https://creativecommons.org/licenses/by-sa/4.0/deed.en>

5. <https://catalogue.bnf.fr/ark:/12148/cb43209797j>

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No manuscript of the *Preludes* seems to have survived. An edition of the first *Prelude*, published by E. Baudoux et Cie. in 1901, is preserved at the Bibliothèque nationale de France (**E_B**).⁵ The edition of the six *Preludes* published by Bellon, Ponscarne et Cie. in Paris between 1903 and 1906 (**E_P**) does not seem to be in any public archive, but the descendants of Armande de Polignac possess a copy of it. Digital facsimiles of these sources can be found on the project web site.¹

We have corrected apparent errors (see [Remarques • Comments](#)), and followed common practice in the use of cautionary accidentals.

Remarques • Comments

Chaque remarque correspond à une note de bas de page dans la partition. Les numéros précédant une remarque identifient la mesure et le temps auxquels elle se réfère. Ceux-ci sont suivis, le cas échéant, par l'identifiant de la source dans laquelle se trouve la version préférée. **E_P** est la seule source pour tous les *Préludes* sauf le premier.

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Each comment corresponds to a footnote in the music text. The numbers preceding a comment identify the measure and beat that it refers to. These are followed by the identifier of the source, if any, that contains the preferred reading. **E_P** is the only source for all the *Preludes* except the first.

Prélude I

11, 1 **E_P**

Les liaisons d'expression de la portée inférieure de la mesure 11, ainsi que toutes celles de la mesure 12, sont absentes dans **E_B**.

•

The slurs in the lower staff in measure 11, along with all those in measure 12, are absent in **E_B**.

17, 1 **E_P**

Toutes les liaisons d'expression des mesures 17–20 sont absentes dans **E_B**.

•

All the slurs in measures 17–20 are absent in **E_B**.

21, 1 E_P

Dans E_B, il y avait une liaison d'expression qui durait jusqu'à la fin de la mesure suivante. Elle a été supprimée dans E_P.

•

A slur in E_B, lasting until the end of the following measure, was removed in E_P.

29, 1 E_P

Toutes les liaisons d'expression des mesures 29–40, ainsi que celles de la portée inférieure des mesures 41 et 42, la nuance de la mesure 37 et le soufflet des mesures 43–44, sont absentes dans E_B.

•

All the slurs in measures 29–40, along with those in the lower staff in measures 41 and 42, the dynamic marking in measure 37, and the hairpin in measures 43–44, are absent in E_B.

Prélude II

5, 2 Dans E_P, il manque l'altération du *sol*_♯ de la portée supérieure.

•

In E_P, The accidental is missing on the *G*_♯ in the upper staff.

6, 1 Il manque l'altération du *ré*_♯ de la portée inférieure.

•

The accidental is missing on the *D*_♯ in the lower staff.

7, 1 Il manque l'altération du *ré*_♯ de la portée inférieure.

•

The accidental is missing on the *D*_♯ in the lower staff.

Prélude III

39, 2 Il manque le changement de clef.

•

The clef change is missing.

Prélude V

61, 1 Dans E_P , l'accord est composé de rondes et non de blanches.

•

In E_P , the chord consists of whole notes rather than half notes.

Prélude VI

10, 2 Il manque l'altération du $sol\flat$ de la portée supérieure.

•

The accidental is missing on the $G\flat$ in the upper staff.

17, 1 Il manque l'altération du $sol\flat$ de la portée supérieure.

•

The accidental is missing on the $G\flat$ in the upper staff.

28, 2 Il manque probablement un \sharp au $ré$, étant donné la forme de ce motif dans ses autres apparitions.

•

The D is probably missing a \sharp , considering the shape of the other occurrences of this motif.

à M^r Henry Gauthier-Villars

Prélude I

en mi majeur • in E major

Allegro moderato

mf

4

7

10

13

f

dim.

¹Voir Remarques. • See Comments.

2
16

1

19

cresc. *f*

2

23

27

ff

3

30

¹Voir Remarques. • See Comments.

²Voir Remarques. • See Comments.

³Voir Remarques. • See Comments.

33

subito p *meno mosso*

34 35

36

1^{er} tempo

rall. *mf*

37 38

39

40 41

42

43 44 45

Prélude II

Moderato

3

cresc.

5

f

1

p

2

7

3

f

9

p

¹Altération manquante. • Missing accidental.

²Altération manquante. • Missing accidental.

³Altération manquante. • Missing accidental.

11

8

Measures 11 and 12 of a musical score in D major. Measure 11 features a treble clef with a whole rest followed by an eighth-note melody starting on D5 and ascending to A5, and a bass clef with a half-note accompaniment starting on D4 and ascending to A4. Measure 12 continues the treble melody with a half-note descending to G5 and a bass accompaniment with a half-note descending to F4. A dashed line with the number '8' above it spans the first eight notes of the treble staff across both measures.

13

8

Measures 13 and 14 of a musical score in D major. Measure 13 features a treble clef with a whole rest followed by an eighth-note melody starting on D5 and ascending to A5, and a bass clef with a half-note accompaniment starting on D4 and ascending to A4. Measure 14 continues the treble melody with a half-note descending to G5 and a bass accompaniment with a half-note descending to F4. A dashed line with the number '8' above it spans the first eight notes of the treble staff across both measures.

15

Measures 15 and 16 of a musical score in D major. Measure 15 features a treble clef with a whole rest followed by an eighth-note melody starting on D5 and ascending to A5, and a bass clef with a half-note accompaniment starting on D4 and ascending to A4. Measure 16 continues the treble melody with a half-note descending to G5 and a bass accompaniment with a half-note descending to F4. A dashed line with the number '8' above it spans the first eight notes of the treble staff across both measures.

17

p

Measures 17 and 18 of a musical score in D major. Measure 17 features a treble clef with a whole rest followed by an eighth-note melody starting on D5 and ascending to A5, and a bass clef with a half-note accompaniment starting on D4 and ascending to A4. Measure 18 continues the treble melody with a half-note descending to G5 and a bass accompaniment with a half-note descending to F4. A dashed line with the number '8' above it spans the first eight notes of the treble staff across both measures.

Prélude III

Allegretto

mf

3

5

f

7

dim.

9

p

Detailed description: This is a musical score for a piano piece titled 'Prélude III' by Frédéric Chopin, dedicated to M^r W. Junker. The score is on a single page, numbered 6. It is in the key of B-flat major (three flats) and 2/4 time. The tempo is marked 'Allegretto'. The score consists of five systems of music, each with a piano (left) and treble (right) staff. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with a measure number of 3. The third system begins with a measure number of 5 and a forte (*f*) dynamic. The fourth system begins with a measure number of 7 and includes a 'dim.' (diminuendo) marking. The fifth system begins with a measure number of 9 and a piano (*p*) dynamic. The music features various musical notations including slurs, ties, and fingerings.

11

Measures 11-13 of a musical score in B-flat major (three flats). The right hand features a melodic line with a long slur spanning measures 11 and 12, and a quarter note in measure 13. The left hand has a bass line with a slur in measure 11, a quarter rest in measure 12, and a quarter note in measure 13. A dynamic marking of *h* is present in measure 12.

14

Measures 14-16 of a musical score in B-flat major. The right hand has a melodic line with a slur in measure 14, a slur in measure 15, and a slur in measure 16. The left hand has a bass line with a slur in measure 14, a slur in measure 15, and a slur in measure 16. A dynamic marking of *cresc.* is present in measure 14. A repeat sign with a first ending bracket is shown above measure 16.

17

Measures 17-19 of a musical score in B-flat major. The right hand has a melodic line with a slur in measure 17, a slur in measure 18, and a slur in measure 19. The left hand has a bass line with a slur in measure 17, a slur in measure 18, and a slur in measure 19. A dynamic marking of *f* is present in measure 17. A repeat sign with a first ending bracket is shown above measure 19.

20

Measures 20-22 of a musical score in B-flat major. The right hand has a melodic line with a slur in measure 20, a slur in measure 21, and a slur in measure 22. The left hand has a bass line with a slur in measure 20, a slur in measure 21, and a slur in measure 22. A dynamic marking of *f* is present in measure 20.

23

Measures 23-25 of a musical score in B-flat major. The right hand has a melodic line with a slur in measure 23, a slur in measure 24, and a slur in measure 25. The left hand has a bass line with a slur in measure 23, a slur in measure 24, and a slur in measure 25. A dynamic marking of *f* is present in measure 23.

26

dim.

29

32

35

38

p

8

1

¹Clef manquante. • Missing clef.

à M^r Henry Gauthier-Villars**Prélude IV****Allegro**

mf

3

5

p

7

9

mf

12

Detailed description: This is a musical score for a piano piece titled 'Prélude IV' by Henry Gauthier-Villars. The tempo is marked 'Allegro'. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into measures, with measure numbers 3, 5, 7, 9, and 12 indicated at the start of their respective systems. The dynamics range from mezzo-forte (mf) to piano (p). The notation includes various musical symbols such as notes, rests, accidentals, and slurs.

10
15

f *allargando*

This system contains measures 10 through 15. The music is written for piano in a key with one flat (B-flat). Measures 10-11 are in 3/4 time, while measures 12-15 are in 6/8 time. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) appears in measure 12, followed by the tempo instruction *allargando* (ritardando).

18

ff

This system contains measures 18 through 20. The music continues in the same key and time signature. The right hand has a more active melodic line with frequent slurs. A dynamic marking of *ff* (fortissimo) is present in measure 19. The system concludes with a double bar line and a repeat sign.

1^{er} tempo
21

pp

This system contains measures 21 through 23. The tempo instruction *1^{er} tempo* (return to first tempo) is placed above the first measure. The dynamic marking *pp* (pianissimo) is in the first measure. The right hand features a melodic line with slurs, and the left hand has a consistent accompaniment.

24

dolce legato

And. *

This system contains measures 24 through 26. The tempo instruction *dolce legato* (sweetly, connected) is placed above the second measure. The left hand has a more active accompaniment. The system ends with a double bar line, the tempo marking *And.* (Andante), and a repeat sign.

27

f *ff* *sfz*

This system contains measures 27 through 29. The dynamic markings *f* (forte), *ff* (fortissimo), and *sfz* (sforzando) are present in measures 27, 28, and 29 respectively. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

30

sfz *p*

This system contains measures 30 through 32. The dynamic markings *sfz* (sforzando) and *p* (piano) are present in measures 30 and 31 respectively. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

33

36

39

mf

p

42

45

dim.

rall.

pp

f

sfz

a tempo

48

energico

mf

marcato il basso

a tempo

Prélude V**Andantino**

First system of the musical score. The treble clef staff begins with a melody in 2/4 time, marked *mf en sourdine*. The bass clef staff provides a harmonic accompaniment with triplet patterns. The key signature has two flats (B-flat and E-flat).

Second system of the musical score, starting at measure 5. The treble clef staff continues the melody with some chromatic alterations. The bass clef staff continues the accompaniment. The key signature remains two flats.

Third system of the musical score, starting at measure 9. The treble clef staff features a melodic line with a *pp* (pianissimo) dynamic marking. The bass clef staff continues the accompaniment. A *Red.* (Reduction) symbol is present below the first measure. A floral ornament is placed below the second measure.

Fourth system of the musical score, starting at measure 13. The treble clef staff has a melodic line. The bass clef staff continues the accompaniment. A *rall.* (rallentando) marking is present above the final measure of the system.

Fifth system of the musical score, starting at measure 17. The tempo changes to **Più mosso**. The treble clef staff begins with a *molto* marking. The bass clef staff continues the accompaniment with a *f* (forte) dynamic marking. A *Red.* (Reduction) symbol is present below the final measure of the system.

21

25

25

29

33

accelerando

37

41

ff

14

45

sempre ff *dim.* *pp*

49

52

55

Lento

rall. molto

58

Stretto

p

8

1

à M^r Lazare Weiller**Prélude VI**

Allegro molto

mf

f

dim.

1

¹Altération manquante. • Missing accidental.

16

11

f

dolce

13

15

17

1

19

rall.

¹Altération manquante. • Missing accidental.

21 **a tempo**

23

25

27

29

¹Altération manquante. • Missing accidental.

32

Measures 32-34 of a piano piece in B-flat major. Measure 32 features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 33 has a forte (*f*) dynamic. Measure 34 has a piano (*p*) dynamic. The key signature has two flats.

35

Measures 35-37 of a piano piece in B-flat major. Measure 35 has a forte (*f*) dynamic. Measure 36 has a piano (*p*) dynamic. Measure 37 continues the piano (*p*) dynamic. The key signature has two flats.

38

Measures 38-40 of a piano piece in B-flat major. Measure 38 has a piano (*p*) dynamic. Measure 39 has a piano (*p*) dynamic. Measure 40 has a fortissimo (*ff*) dynamic. The key signature has two flats.

41

Measures 41-43 of a piano piece in B-flat major. Measure 41 has a piano (*p*) dynamic. Measure 42 has a piano (*p*) dynamic. Measure 43 has a piano (*p*) dynamic. The key signature has two flats.

44

Measures 44-46 of a piano piece in B-flat major. Measure 44 has a piano (*p*) dynamic. Measure 45 has a piano (*p*) dynamic. Measure 46 has a piano (*p*) dynamic. The key signature has two flats.