

# Frere Jacques Canon

folk

The musical score is for a section of 'The Firebird' by Igor Stravinsky. It features four staves: Grand Piano (top), Marimba, Vibraphone, and Grand Piano (bottom). The tempo is marked as quarter note = 80. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings such as *p*, *f*, *mp*, and *ff*, as well as performance instructions like *accel.* and *pan 0*, *pan 31*, *pan 62*, and *pan 93*. The notation includes eighth and sixteenth notes, rests, and slurs.

6

accel. *f* *p* *mf* *p* *mf* *p* *p* *f* *p* *rit.*

*mp* *ff* *f* *p* *f* *p* *mf* *p* *mf* *p*

accel. *mp* *ff* *f* *p* *f* *p* *mf* *p* *mf* *p*

accel. *mp* *ff* *f* *p* *f* *p* *mf* *p* *mf* *p*

accel. *mp* *ff* *f* *p* *f* *p* *mf* *p* *mf* *p*

*mp* *ff* *f* *p* *f* *p* *mf* *p* *mf* *p*

16

rit.  $\text{mf}$   $p$   $f$   $p$   $mp$   $ff$   $mp$   $ff$

rit.  $f$   $p$   $mf$   $p$   $mf$   $p$   $p$   $f$   $p$   $f$   $p$

rit.  $p$   $f$   $p$   $mf$   $p$   $mf$   $p$   $p$   $f$   $p$   $p$   $f$

rit.  $p$   $f$   $p$   $mf$   $p$   $mf$   $p$   $p$   $f$   $p$   $p$   $f$

21

Handwritten musical score for 'The Rose Tree' in G major, 3/4 time. The score is written for four staves (treble and bass clefs). The music features a melody in the treble clef and a bass line in the bass clef. The score includes dynamic markings such as *f*, *mp*, *ff*, *mf*, and *p*, along with crescendo and decrescendo hairpins. The tempo is marked 'Allegretto' and the time signature is '3/4'. The score is divided into four measures, each containing a system of four staves. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure continues the melody. The third measure features a change in the bass line. The fourth measure concludes the piece with a final cadence. The score is written in a clear, legible hand, with notes and rests clearly defined. The dynamic markings are placed below the notes, and the hairpins are used to indicate changes in volume. The overall structure of the score is well-organized, with measures and systems clearly delineated.

25

Measure 25: *p* < *f* *p* < *f* *p* < *mp* < *ff* < *mp* < *ff* < *f* < *p*

Measure 26: *mf* > *p* < *mf* > *p* < *p* < *f* < *p* < *mp* < *ff*

Measure 27: *p* < *mf* > *p* < *mf* > *p* < *p* < *f* < *p* < *p* < *f* < *p* < *mp* < *ff*

Measure 28: *p* < *mf* > *p* < *mf* > *p* < *p* < *f* < *p* < *p* < *f* < *p* < *mp* < *ff*

Measure 29: *p* < *mf* > *p* < *mf* > *p* < *p* < *f* < *p* < *p* < *f* < *p* < *mp* < *ff*

30

Measure 30: *f* < *p* < *mp* < *ff* < *f* < *p* < *mp* < *ff* < *f* < *p* < *mp* < *ff* < *f* < *p*

Measure 31: *mf* > *p* < *f* < *p* < *f* < *p* < *mp* < *ff* < *f* < *p* < *mp* < *ff* < *f* < *p*

Measure 32: *p* < *f* < *p* < *f* < *p* < *mp* < *ff* < *f* < *p* < *mp* < *ff* < *f* < *p*

Measure 33: *p* < *mf* > *p* < *p* < *f* < *p* < *mp* < *ff* < *f* < *p* < *mp* < *ff* < *f* < *p*

4  
34

*p* *f* *p* *mp* *ff* *mp* *ff* *f* *p* *f* *p*  
*mf* *p* *p* *f* *p* *mp* *ff* *mp* *ff*  
*mf* *p* *p* *f* *p* *p* *f* *p* *mp* *ff* *mp* *ff*  
*mf* *p* *p* *f* *p* *p* *f* *p* *mp* *ff* *mp* *ff*

39

*mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p*  
*f* *p* *f* *p* *mf* *p* *mf* *p*  
*f* *p* *f* *p* *p* *mf* *p* *mf* *p*  
*f* *p* *f* *p* *mf* *p* *mf* *p*