

Inner Banners

Philippe Bodin

Plains

Larghississimo ♩=78

The first system of the musical score is written for piano in 3/2 time. It features a single melodic line in the right hand, starting with a treble clef and a key signature of one sharp (F#). The music is marked *pp* (pianissimo). A large slur covers the entire system, and a dashed line labeled *8va* indicates an octave transposition. The bass line consists of sustained chords in the left hand.

con Ped.

The second system continues the musical piece, starting at measure 7. It is marked *loco* and *pp*. The right hand features a more active melodic line with some triplets. The left hand continues with sustained chords. A large slur and an *8va* dashed line are present.

pochissimo accelerando

The third system begins at measure 13 and is marked *loco* and *p* (piano). It features a complex texture with many triplets in both hands. The right hand has a more melodic line, while the left hand has a more rhythmic, triplet-based accompaniment. A large slur and an *8va* dashed line are present.

25 *pp sub.* *mf* *ff* *mf*

8^{va} 8^{va}

26 *f* *mp* *mf*

scorrevole

8^{va}

27 *pp* *ppp*

carezzevole

8^{va}

28 *p* *diminuendo* *ppp*

leggierissimo

8^{va}

29 *p* *mp* *pp*

32 *mp* *f* *p subito* *decrecendo* *rit. poch.* *Poco più lento* *8^{va}* *8^{va}*

36 *ppp* *cresc.* *p* *mf* *Largo, molto rubato, poco a poco crescendo*

39 *f* *p poco a poco crescendo* *ritenuto molto* *Tumultuoso, poco a poco molto accelerando* *con Ped.*

41 *mf* *f* *mf* *crescendo*

43 *f* *sempre cresc.* *accelerando e crescendo sempre*

Presto

con violenza

ff

crescendo molto

8^{va}

Improvvisando, molto più lento e sempre calmando

f

p

mf

una corda

$\Lambda 1/2$

Sereno **rall.**

mp

p

f

mp

loco

m. s.

Tempo primo ($\text{♩} = 76$), **sempre con molto espressione**

mp

tre corde

Λ *sempre simile*

diminuendo e rallentando sempre

pp

ppp

Chains

Scorrevole, gli accenti sempre molto marcati ♩ = 102

First system of the musical score. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of sixteenth-note runs with accents and slurs, marked with *ff* and *fff*. The left staff begins with a bass clef and contains a series of sixteenth-note runs, also with accents and slurs, marked with *fff*. The system concludes with a double bar line.

Second system of the musical score. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of sixteenth-note runs with accents and slurs, marked with *p*, *pp*, *crescendo*, and *mf*. The left staff begins with a bass clef and contains a series of sixteenth-note runs with accents and slurs, marked with *p*. The system concludes with a double bar line.

Third system of the musical score. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of sixteenth-note runs with accents and slurs, marked with *f*, *molto crescendo*, *mf*, *cresc.*, and *ff*. The left staff begins with a bass clef and contains a series of sixteenth-note runs with accents and slurs, marked with *f*, *molto crescendo*, *mf*, *cresc.*, and *ff*. The system concludes with a double bar line.

Fourth system of the musical score. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of sixteenth-note runs with accents and slurs, marked with *ffff*, *mp subito*, *p*, and *mf*. The left staff begins with a bass clef and contains a series of sixteenth-note runs with accents and slurs, marked with *ffff*, *mp subito*, *p*, and *mf*. The system concludes with a double bar line.

Fifth system of the musical score. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of sixteenth-note runs with accents and slurs, marked with *pp*, *mp*, and *pp*. The left staff begins with a bass clef and contains a series of sixteenth-note runs with accents and slurs, marked with *pp*, *mp*, and *pp*. The system concludes with a double bar line.

Poco meno

poco rit.

11

mf *decrescendo* *p*

molto stringendo

Prestissimo

A tempo, un poco meno ♩ = 98

13

ppp *ff* *sfz-pp*

una corda

15

fp *sf* *sfz-pp*

tre corde *una corda*

17

fp *sf*

tre corde *una corda*

19

fp *f* *fp*

tre corde *una corda*

21 *fp* *ff* *f* *8va*

tre corde

Molto agitato, gli accenti marcatissimi

23 (8) *f* *ff* *mf* *fff*

poco rallentando

Poco meno ♩ = 92

25 *pp* *espressivo* *meccanico* *4:3*

1/2

27 *carezzevole* *p*

pochissimo ritenuto

29 *p* *pp* *3*

molto stringendo

31 *p* *diminuendo* *f* *ppp*

8va⁺ 8va⁻

Fiammeggiante, il tempo molto flessibile ♩ = 108

(8)

33 *ffff* *ff* *Con violenza* *tr* *fff*

35 *fff* *sffp*

tr

37 *fff* *f* *tr*

sff *sff* *sff* *sff* *sff*

rit. **A tempo** **accelerando possibile**

39 *ff* *sf* *p* *crescendo molto*

tr

senza Ped.

10 Il più veloce possibile

(8)

41 *ffff* *decrecendo*

(8)

43 *fff* *sempre diminuendo*

(8)

46 *ff* *f*

49 *ff* *f* *mf* *sempre con molto Rdo.*

Molto meno mosso ♩ = 78

53 *mp* *mp* *p* *mf*

Stanco ♩ = 68
espress.
 57 *mp* *dim.* *p* *espress.* *pp*
ritenuto pochissimo
 4:3

Scorrevole, gli accenti sempre molto marcati ♩ = 124
 65 *ff* *mp crescendo*
 8^{va} 8^{va}
 con Ped.

gli accenti sfz
 67 *f* *con molto fuoco* *cresc.*
 senza Ped. con Ped.

poco rallentando al ♩ = 116
 70 *fff* *fff* *mf* *sf*
 senza Ped. con Ped.

72 *sf* *sf* *sf*

75 *sf*

78 *crescendo molto* *f*

80 *fff* *dim.*

82 *poco a poco ritenuto* *più rit.* *mf sempre dim.* *p*

85 *A tempo (un poco meno)* $\text{♩} = 116$ *sfppp* *sfppp* *mf* *sfpp* *ppp* *una corda* *tre corde* *una corda*

88

mf *f* *sfp* *mf* *ff*

tre corde una corda tre corde

91

sfp *f* crescendo molto *fff* decrescendo

una corda tre corde

94

f *f* *mp* *p*

poco ritenuto A tempo, scherzando, molto staccato
gli accenti molto marcati

senza Ped.

97

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

senza rall.

100

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

senza rall. Scorrevole legatissimo

una corda con poco Ped.

104

p *f* *p*

⁵ ♩ = ♩ = 142-154

108

ff *mp*

tre corde

112

fff *mp* *f*

115

p *f*

Sordamente tumultuoso

119

pp *pp* *mf*

8va

Red. sempre simile

Con forza **ritenuto** **Giocos e con fuoco**

123 *ff* *crescendo molto* *fff* *8^{va}*

126 *8^{va}*

Il più presto possibile

130 *fff* *diminuendo* *8^{va}* *2^{da}*

accelerando possibile

134 *mf* *15^{ma}* *p* *sempre diminuendo* *8^{va}*

138 *ppp* *15^{ma}* *niente* *l.v.* *lunga*

attacca

Pools

Profondamente calmo, tempo rubato ♩ = 76

rit.

Ped.

Sempre molto calmo $\text{♩} = 68$ rit. Tempo

24

mp *mf* *pp*

7:6 7:6

molto accel.

($\text{♩} = 92$)

Tempo ($\text{♩} = 68$)

poco meno

rit.

27

mf *f dim.* *mp*

3:4 3:4 3:4

Tempo

poco accelerando

30

mf *mf* *crescendo*

3:4 3:4 3:4

Tempo

33

f *ff dim.* *mf*

4:6 5:4 5:4

Tempo

36

mp *mf*

3:4 3:4 3:4

Un poco meno lento ♩ = 76

38

mf

7 6 7 6

pochissimo più veloce

39

mf

9 3 9 10

40

mf

5 12 11 11

tornando al tempo

41

mf

10 10 10 10

Tempo ♩ = 76

42

mf *p* *pp* *mp*

12 11 11 11

rallentando

43

mp *p* *pp* *mp*

5 3 12 12 11

Tempo, un poco meno, molto cantabile ♩ = 68

44

mp *p* *p* *p* *p*

10 10 10 10

cantando il canto e il basso a mano sinistra

45

3 3 9 6 6

10 9

46

12 7 5 5 7

47

poco f *decrecendo*

5 7 7 6 3 3 6 5

48 *mp* 3 5 6 13 *cresc.* 12 15

49 *f* 15 12 *p* 5 6

50 *con fantasia* *mf* 13 *sf:mf* *pp* *mp* *mf* 3 3 3

51 *rit.* *mf* *ppp* *sotto voce* *tr* *mp* *ppp* *p* 3 7 6 5 6 11

52 *pp* *mp* *p* *mf* *p* *rf* *cresc.* 12 9 12 12

Detailed description: This page contains five systems of musical notation for a piano piece. Each system consists of a treble and bass staff. Measure numbers 48 through 52 are indicated at the start of each system. Dynamics include *mp*, *f*, *mf*, *ppp*, *pp*, *p*, *mf*, *sf:mf*, *rf*, and *cresc.*. Performance instructions include *con fantasia*, *rit.*, *sotto voce*, and *tornando al tempo*. Fingerings (3, 5, 6, 13, 12, 15, 3, 5, 6, 11, 9, 12) and articulation marks (accents, slurs, trills) are present throughout the score.

Più veloce ♩ = 88

21

53

ff

diminuendo

18

9

3

tornando al tempo

54

f

14

14

12

6

5

Tempo, molto cantabile e maestoso (♩ = 80)

55

mf

5

5

5

6

5

5

molto cantando il canto e il basso a mano sinistra

56

mf

dim.

p

mf

sempre simile

57

mf

rf

Un poco meno (♩ = 76)

58 *mf*

59 *f* *mp*

60 *mp* *pp* *mp*

62 *3* *8va* *rit.* *Con bravura* (♩ = 76) *rit.*

gli acciature molto veloce

molto f

lunga

p

Tempo *molto rit.* *Sereno, rubato* (♩ = 58)

65 *f* *mp* *p* *mp*

69

pp *mp*

74

mf *ppp* *mp* *ppp* *mp* *mf*

79

rit. **Tempo, un poco meno** (♩ = 54) *poco f*

ppp *f* *mp* *pp* *f*

84

mp *f* *pp*

88

p *pp* *mp*

The self-erasing bird

Liberamente ♩ = 80

A tempo

Measures 1-3 of the piece. Measure 1 is in 4/4 time, measure 2 is in 4/4 time, and measure 3 is in 3/4 time. The right hand features rapid sixteenth-note passages with dynamic markings *pp*, *mf*, *p*, *mf*, and *p*. The left hand is mostly silent, with a few notes in measure 3. A *Red.* (Reduction) line is present below the staves.

Measures 4-6. Measure 4 is in 4/4 time, measure 5 is in 4/4 time, and measure 6 is in 4/4 time. The right hand continues with rapid sixteenth-note passages, including a triplet in measure 4 and a sixteenth-note triplet in measure 5. Dynamics include *mp*, *f*, *p*, and *pp*. The left hand has a few notes in measure 4 and is silent in measures 5 and 6.

Measures 7-9. Measure 7 is in 4/4 time, measure 8 is in 4/4 time, and measure 9 is in 4/4 time. The right hand features a *f* dynamic in measure 7, a *p* dynamic in measure 8, and a *f* dynamic in measure 9. The left hand has a *f* dynamic in measure 7 and a *p* dynamic in measure 8. A *rit.* (ritardando) marking is present in measure 9.

Measures 10-13. Measure 10 is in 4/4 time, measure 11 is in 4/4 time, measure 12 is in 3/4 time, and measure 13 is in 3/4 time. The right hand features a *mp* dynamic in measure 10, a *f* dynamic in measure 11, and a *f* dynamic in measure 12. The left hand has a *mp* dynamic in measure 10, a *f* dynamic in measure 11, and a *f* dynamic in measure 12. A *Tempo* marking of ♩ = 80 is present in measure 13.

Measures 14-16. Measure 14 is in 4/4 time, measure 15 is in 4/4 time, and measure 16 is in 4/4 time. The right hand features a *f* dynamic in measure 14, a *f* dynamic in measure 15, and a *ff* dynamic in measure 16. The left hand has a *f* dynamic in measure 14, a *f* dynamic in measure 15, and a *ff* dynamic in measure 16. A *Tempo* marking of ♩ = 80 is present in measure 16.

A tempo

17 *ff* *fff* *mp* *p* *fp* *mf* *p* *mf*

7 *8^{va}* *15^{ma}*

(15) *f* *p* *mp* *f* *pp* *f* *mp* *fmp* *pp*

21 *8^{va}* *1* *(b)*

Più lento (♩ = 50)

24 *p* *corta* *corta* *p* *f* *mp*

5 6 5

A tempo ♩ = 80

28 *pp* *fpp* *fp* *pp* *f* *p*

3 3 3 3 6 3 3

31 *p* *mf* *f* *lunga* *lunga*

5 7 5

Tempo ♩ = 80

34

8va

ppp f p f p

8va

ppp f p f p f p f p

mf f p f mp

mf f p f

37

Più lento ♩ = 48
molto cantabile

p pp ppp

lunga

mp p pp ppp

lunga

p f p f

41

crescendo

3 5 6 7 9

43

f

45

accel. il tremolo

ritenuto

molto rit.

ff fff f dim. mp

20

Più tranquillo ♩ = 56

49

Adagio - 3

mp

p

mp

pp

pp

8va

Tempo ♩ = 80

[illegible]

Più tranquillo ♩ = 60

accelerando

Tempo ♩ = 80

Tempo ♩ = 80

62

sfz

f

mp

f

p

mf

fp

mf

f

sfz

mp

f

p

molto rit.

[illegible]

Tempo (♩ = 80)

70 *f* *p* *mp* *f* *p* *ritenuto* *8va*

Tempo

73 *mp* *p* *p* *mf* *p* *mf* *p* *mf*

Tempo

77 *f* *p* *mf* *sfz* *mp* *f* *p*

80 *pp* *f* *p* *f* *p* *lunga*

Più tranquillo ♩ = 60

rall.

ritenuto

85 *pp* *f* *p* *lunga*

Steel

Il più veloce possibile

p

Ped. una corda

mfp *(p)*

mfp *(p)*

(mfp)

f *p* *mf* *p* *(p)*

f *p* *(p)* *f*

33 *p* *mp* *tre corde* *(p)* *f* *p*

39 *mf* *f* *8va*

45 *pp* *p*

50 *fp cresc.* *fp* *sfp* *sfzp*

56 *p* *mp* *mf* *sf* *ff* *mf* *Poco meno* *con poco Rdo.*

61

[illegible]

72

Handwritten musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, sf). The piece concludes with a double bar line and repeat signs.

Poco meno, gli accenti sempre molto marcati

78

[illegible]

90 *sf* *sf* *sf* *sf* *sfz* *sfz* *Con forza* *cresc.* *ff*

[illegible]

102 *sfz*

f *cresc.* *ff* *sfz*

108 *f* *crescendo* *ff* *cresc.* *sf* *sfz*

113 *sf* *sfz* *fff* *pochissimo rit.*

118 *decrescendo* *ff* *con poco Rdo.*

Di nuovo un poco più agitato

124 *sfz* *sfz* *sfz* *sfz*

130 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

[illegible][illegible]

145

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the Treble staff and a bass line in the Bass staff. The melody is marked with a 'v' (vibrato) and a 'f' (forte) dynamic. The bass line is marked with a 'v' (vibrato) and a 'f' (forte) dynamic. The score includes a repeat sign and a first ending bracket. The piece ends with a double bar line.

Preciso e con forza

151

sf

mf

sf

sf

sf

con poco Ped.

[illegible][illegible]

199

ffz

8va

ffz

ffz

35

Ped. sempre simile

205

f

ffz

211

accelerando

sfz

f

crescendo

con molto Ped.

con molto Ped.

216 *Presto e agitato*

ff *sffz* *f* *fff* *sffz* *ff* *sffz*

[illegible]

decrecendo molto

226 (h) *sim.*

Piu tranquillo

pp

_____ $\wedge$ con $\mathfrak{L}ed.$

231 *espress.*
p

236

242

Un poco meno mosso

249 *p*
mp
con meno Ped.

256

poco a poco tornando al tempo

263 *mf* *mp* *mf* *mp*

270

276

con più Ped.

282

288

Con brio, un poco meno mosso

293

con Ped.

297

306

8va

p

fz

fz

fz

i sfz in basso molto marcati e sostenuto

[illegible][illegible]

329

sfz sfz sfz sfz sfz sfz sfz sfz sfz

334

sfz sfz sfz sfz sfz sfz sfz sfz sfz

339

sfz sfz sfz sfz sfz sfz sfz sfz sfz

345

sfz sfz sfz sfz sfz sfz sfz