

Chansons Sans Paroles

Clarinet (B^b) & Piano

Georges Aloy

EMR 20378

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Chansons Sans Paroles

pour clarinette et piano

N° 1

A l'enterrement d'une Fleur morte

Georges Aloy

♩ = 108

2e fois : on peut jouer à l'8ve sup.
les mesures 5 à 12

Clarinet
in B $\flat$

Piano

6

12

cresc. poco a poco

cresc. poco a poco

EMR 20378

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N° 2

Brouillon d'amour

Georges Aloy

♩ = 96

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of two sharps (F# and C#). The melody in the right hand begins with a half rest, followed by a quarter rest, then a quarter note G4, and continues with eighth and quarter notes. The piano accompaniment in the left hand consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *cresc. poco a poco* (crescendo poco a poco).

5

Measures 5-8. The melody continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamics remain *cresc. poco a poco*.

9

Measures 9-12. The melody includes a triplet of eighth notes in measure 10. The piano accompaniment continues with chords and a bass line. Dynamics include *cresc. poco a poco*.

13

Measures 13-16. The melody continues with eighth and quarter notes, including a triplet of eighth notes in measure 13. The piano accompaniment features chords in the right hand and a bass line in the left hand.

N° 3

Crise de foi

9

Georges Aloy

♩ = 96

Lento

Refrain

mp

p

6

11

poco rit.



♩ = 100

15

cresc. poco a poco

N° 4

Joie en pagaille

Georges Aloy

♩. = 64

mp cresc. poco a poco

6

f

12

mp

18

mf

Detailed description: This is a musical score for a piece titled 'Joie en pagaille' by Georges Aloy. The score is written for a single melodic line (likely flute or violin) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked as quarter note = 64. The score is divided into systems of two staves each. The first system (measures 1-5) starts with a mezzo-piano (mp) dynamic and a crescendo. The second system (measures 6-11) features a forte (f) dynamic. The third system (measures 12-17) returns to mezzo-piano (mp). The fourth system (measures 18-21) features a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

N° 5

Mes amis

Georges Aloy

♩ = 148

First system of the musical score. The treble clef staff is mostly empty, with a final measure containing a quarter note G4 and a quarter rest, marked *mf*. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of the musical score, starting at measure 5. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet in the final measure. The piano accompaniment continues with chords in the right hand and a steady eighth-note bass line in the left hand.

Third system of the musical score, starting at measure 9. The treble clef staff features a melodic line with several triplet markings. The piano accompaniment includes chords and moving lines in the right hand, and a steady eighth-note bass line in the left hand.

Fourth system of the musical score, starting at measure 13. The treble clef staff continues the melodic line. The piano accompaniment features chords and moving lines in the right hand, and a steady eighth-note bass line in the left hand.

N° 6

Myrielle des bois

Georges Aloy

♩ = 76

refrain A

The first system of the musical score for 'Myrielle des bois' is in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melody starting on a half note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

9

The second system continues the musical score. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features more complex chordal textures in the right hand. The system ends with a double bar line.

18

couplets

The third system begins with a repeat sign and a common time signature. The vocal line has a melodic phrase. The piano accompaniment provides harmonic support. The word 'Fin' is written below the piano part, indicating the end of the piece. The system concludes with a double bar line.

26

The fourth system continues the musical score. The vocal line features a melodic line with some grace notes. The piano accompaniment has a steady bass line and chords in the right hand. The system ends with a double bar line.

33

The fifth system is the final one on the page. The vocal line has a concluding melodic phrase. The piano accompaniment provides a final harmonic setting. The system ends with a double bar line.

N° 7

Trahison

Georges Aloy

♩ = 72

Measures 1-5 of the musical score. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 72. The score consists of a vocal line and a piano accompaniment. The piano part features a strong, rhythmic bass line with chords, marked with a forte (*f*) dynamic. The vocal line begins with a rest in measure 1 and enters in measure 2 with a melody marked mezzo-forte (*mf*). The piano part transitions to mezzo-piano (*mp*) in measure 5.

Measures 6-9 of the musical score. The vocal line continues with a melodic phrase marked forte (*f*). The piano accompaniment provides harmonic support with chords and a steady bass line.

Measures 10-13 of the musical score. The vocal line concludes with a final note. The piano accompaniment features a series of chords and a bass line, marked with a forte (*f*) dynamic in measure 13.

Measures 14-17 of the musical score. The vocal line re-enters with a melody marked mezzo-forte (*mf*). The piano accompaniment continues with chords and a bass line, marked mezzo-piano (*mp*) in measure 15.

N° 8

Long silence

Georges Aloy

♩ = 92

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of three flats. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic starts at *mf* and increases to *f* by measure 6.

7

Measures 7-12. The piano part continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp* and includes a crescendo marking *cresc. poco a poco* starting in measure 10.

13

Measures 13-18. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp*. There are triplets in both hands in measures 15 and 18.

19

Measures 19-24. The piano part continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked *f*. There are triplets in both hands in measures 20 and 23.

Anonymes

d'après les arpèges de "Kleine Studie" de Robert Schumann

Georges Aloy

$\text{♩} = 60$

mp

mp

Ped. * *simile*

6

mf

mf

12

poco rit.

18

a tempo

mp

mf

mp

The musical score is written for a single instrument, likely piano. It consists of four systems of music. The first system (measures 1-5) begins with a tempo marking of quarter note = 60. The melody in the right hand starts in measure 3 with a half note, followed by quarter notes. The left hand provides a steady arpeggiated accompaniment. Dynamics are marked *mp* in both hands. A *Ped.* (pedal) marking is present in the left hand, followed by a ** simile* instruction. The second system (measures 6-11) continues the melody and accompaniment. The melody is marked *mf* in measure 6, and the left hand is marked *mf* in measure 7. The third system (measures 12-17) shows the melody and left hand accompaniment. The tempo is marked *poco rit.* in measure 12. The fourth system (measures 18-22) begins with a repeat sign in measure 18. The tempo is marked *a tempo*. The melody is marked *mp* in measure 18 and *mf* in measure 21. The left hand is marked *mp* in measure 18. The piece concludes with a final measure in measure 22.

N° 10

Luce et Thomas

Georges Aloy

♩ = 138

reprise à l'8ve sup.

Measures 1-5 of the piece. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, starting with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in the left hand, starting with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is *mf*.

Measures 6-11 of the piece. The melody continues in the right hand, with a half rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues in the left hand, with a half rest, a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is *mf*.

Measures 12-17 of the piece. The melody continues in the right hand, with a half rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues in the left hand, with a half rest, a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is *mf*.

Measures 18-23 of the piece. The melody continues in the right hand, with a half rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues in the left hand, with a half rest, a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is *f*.

Measures 24-29 of the piece. The melody continues in the right hand, with a half rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues in the left hand, with a half rest, a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is *mf*.

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