

La ronde des petits pierrots

Auguste Bosc (1894)

J. = 60

Cornet

Bugle

Trombone

Saxophone Ténor
(trombone pt.perce)

Banjo

Saxhorn Baryton

Saxhorn Basse

Souba

2

A

$d = 54$

A $\text{♩} = 54$

Cnt. mf

Bu.

Tbn.

Sax. T.

Bj. Bb Bb Bb Bb

Bar. p III // III II // II II // II II // III III II // II II // II II // II II //

Bass. iiI III iiI III II iiI III iiI III III II iiI III II iiI III III II II II

Sba. III III

Musical score for orchestra and band, page 3. The score consists of six staves:

- Cnt.** (Contra Bassoon): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Bu.** (Bassoon): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Tbn.** (Tuba): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Sax. T.** (Tenor Saxophone): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Bj.** (Bassoon): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Bar.** (Baritone): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Bass.** (Double Bass): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.
- Sba.** (String Bass): Starts with a eighth note followed by a sixteenth note. Measures 6-8 show eighth-note patterns with slurs and grace notes.

Chord symbols and measure numbers are provided below the staff lines:

- Measure 5: F7/C
- Measure 6: F7/C
- Measure 7: B♭
- Measure 8: B♭

Rhythmic markings below the bass staff indicate time signatures and measures:

- Measure 5: IiI // II // II
- Measure 6: iII / II // II
- Measure 7: iiI // III // II
- Measure 8: iiiI // II // III

B

B

17 Cnt. 18 19 20

17 Bu. 18 19 20

Tbn. 17 18 19 20

Sax. T. 17 18 19 20

17 F7/C **ww** 18 F7/C 19 B_b **ww** 20 B_b

Bj. 17 18 19 20

Bar. 17 18 19 20

17 Bass. 18 19 20

17 Sba. 18 19 20

17 18 19 20

21 Cnt. 22 23 24

21 Bu. 22 23 24

Tbn. 21 22 23 24

Sax. T. 21 F7/C m^{m} 22 F7/C 23 B \flat m^{m} 24 B \flat

Bj. 21 22 23 24

Bar. 21 IiI // // // II III // // // II

Bass. 21 22 23 24

Sba. 21 iII III iII iIII iII iIII iiI III III III III

Cnt. 25 26 27 28

Bu. 25 26 27 28

Tbn. 25 26 27 28

Sax. T. 25 26 27 28

Bj. 25 F7/C 26 F7/C 27 B_b 28 B_b

Bar. 25 26 27 28

Bass. 25 26 27 28

Sba. 25 26 27 28

The musical score displays eight staves representing different instruments: Cnt., Bu., Tbn., Sax. T., Bj., Bar., Bass., and Sba. The score covers measures 25 through 28. Measure 25 begins with a sustained note for Cnt. and Bu. followed by eighth-note patterns for Tbn., Sax. T., Bj., Bar., Bass., and Sba. Measures 26-28 feature rhythmic patterns involving sixteenth notes and eighth-note chords. The bassoon (Bj.) part includes harmonic changes indicated by Roman numerals above the staff: F7/C, F7/C, B_b, and B_b. The baritone (Bar.) part consists of eighth-note patterns with vertical bar lines below the staff indicating performance techniques. The bassoon (Bass.) part features eighth-note patterns with vertical bar lines below the staff indicating performance techniques. The double bass (Sba.) part consists of eighth-note patterns with vertical bar lines below the staff indicating performance techniques.

Cnt. 29 ff 30 31 32 >> >

Bu. 29 ff 30 31 V 32 >> >

Tbn. 29 30 31 > 32

Sax. T. 29 30 31 > 32 ff

Bj. 29 B_bdim A_baug 30 Em/G F_#dim7 31 F 32 Dm/F

Bar. 29 > 30 > 31 > 32

I_{II} // II // I_{iI} I_{II} // // //

Bass. 29 > 30 > 31 > 32

Sba. 29 ff 30 31 32 >> >

III i_{II} ii_I I_{ii} III III III III

III i_{II} ii_I I_{ii} III III III III

C

2.

§

32 Cnt. 33 34 35

32 Bu. 33 34 35

32 Tbn. 33 34 35

32 Sax. T. 33 34 35

32 Bj. 33 34 35

32 Bar. 33 34 35

32 Bass. 33 34 35

32 Sba. 33 34 35

Dm/F 33 B_b 34 B_b 35 B_b

p

III III // // // // III // // //

III iiI III iiI III iiI III iiI III III iiI III

36 Cnt. 37 > 38 39

Bu. 36 37 > 38 39

Tbn. 36 37 38 39

Sax. T. 36 37 38 39

Bj. 36 B_b 37 F7/C m 38 F7/C 39 B_b

Bar. 36 // // // // IiI // // // // IIi // iiI III // //

Bass. 36 iiii IIIII IIII IIiI iIII iIi iII iIi iII iIi IIIII iiI IIII

Sba. 36 III III IIiI III IIiI III III IIiI III

12

40 Cnt. 41 42 43

40 B_b 41 B_b 42 B_b 43 B_b E7

40 41 42 43

p

// ii \bar{I} // III // // // // III // IIii //

40 41 42 43

III III ii \bar{I} III ii \bar{I} III ii \bar{I} III ii \bar{I} III III III IIii //

40 41 42 43

III III IIii //

44

Cnt. Bu. Tbn.

44 45 46 47

Sax. T.

Bj.

44 B_b Cm 45 B_b 46 F7/C 47 F7/C

Bar.

44 // i_{II} // III // II // Ii_I // II // ii_I // Ii_I

Bass.

44 iii_I III ii_I III III i_{II} Ii_I III i_{II} III ii_I III Iii ii_I Ii_I

Sba.

44 iii_I III III III III III III Iii ii_I Ii_I

This musical score page displays six staves of music for various instruments over four measures (44-47). The staves are: Cnt. (Contra bassoon), Bu. (Bassoon), Tbn. (Tuba), Sax. T. (Tenor Saxophone), Bj. (Bassoon), Bar. (Baritone), Bass. (Double Bass), and Sba. (Double Bass). Measure 44 begins with a forte dynamic. Measures 45-46 show a transition with changing harmonies (Bb, Cm, Bb, F7/C) and rhythms. Measures 47 conclude the section with a return to a previous harmonic state. Roman numerals below the bass staff indicate specific harmonic progressions: i_{II}, III, ii_I, III, III, i_{II}, Ii_I, III, i_{II}, III, ii_I, III, Iii, ii_I, Ii_I.

D
TRIO
 (plutôt pour saxo
ou trombone solo)

48 49 ^ ^ 50 50 51 **p**

Cnt. Bu. Tbn.

48 49 ^ ^ 50 50 51 **p**

Sax. T. Bb 49 Bb 50 Bb 50 Bb 51 **p** E_b/G

Bj. 48 49 ^ ^ 50 50 51

Bar. III III // // // // iiI // // //

48 49 ^ ^ 50 50 51

Bass. III III III III III III iII iiI III II

48 49 ^ ^ 50 50 51

Sba. III III III III III III iII III

This musical score page contains six staves of music for orchestra and a trio section. The orchestra staves include Cnt., Bu., Tbn., Sax. T., Bj., Bar., Bass., and Sba. The trio section consists of three parts: Cnt., Bu., and Tbn. The score is numbered 48 to 51. Measure 48 shows eighth-note patterns for the orchestra and sixteenth-note patterns for the trio. Measures 49 and 50 show eighth-note patterns for the orchestra and sixteenth-note patterns for the trio. Measure 51 concludes the section with a dynamic **p**. Measure 51 also includes a key change to E_b/G. Below the staves, Roman numerals indicate harmonic progressions: III, III III, III, III, III, III, III, iII, iiI, III, II, iII, III, II, III. The page is numbered 14 at the top left and features a large letter D in a box at the top right.

Musical score for orchestra and band, page 15, measures 52-55.

The score consists of seven staves:

- Cnt.**: Treble clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) solid quarter, eighth note tied to eighth note; (54) solid quarter, eighth note tied to eighth note; (55) solid quarter, solid quarter.
- Bu.**: Treble clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) solid quarter, eighth note tied to eighth note; (54) solid quarter, eighth note tied to eighth note; (55) solid quarter, solid quarter.
- Tbn.**: Bass clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) solid quarter, eighth note tied to eighth note; (54) solid quarter, eighth note tied to eighth note; (55) solid quarter, solid quarter.
- Sax. T.**: Treble clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) solid quarter, eighth note tied to eighth note; (54) solid quarter, eighth note tied to eighth note; (55) solid quarter, solid quarter.
- Bj.**: Treble clef, 4/4 time. Chords: (52) E♭/G, (53) B♭7/A♭, (54) B♭7/A♭, (55) B♭7/A♭.
- Bar.**: Treble clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) dotted quarter, dotted quarter; (54) dotted quarter, dotted quarter; (55) dotted quarter, dotted quarter.
- Bass.**: Treble clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) dotted quarter, dotted quarter; (54) dotted quarter, dotted quarter; (55) dotted quarter, dotted quarter.
- Sba.**: Bass clef, 4/4 time. Notes: (52) dotted quarter, dotted quarter; (53) dotted quarter, dotted quarter; (54) dotted quarter, dotted quarter; (55) dotted quarter, dotted quarter.

Measure numbers 52, 53, 54, and 55 are indicated above each staff. Measure 53 includes dynamic markings: **f** (fortissimo) over the first two measures and **p** (pianissimo) over the last two measures. Measure 53 also features a melodic line for the Bassoon (Bj.) starting on B♭7/A♭. Measure 54 includes a melodic line for the Bassoon (Bj.) starting on B♭7/A♭. Measure 55 includes a melodic line for the Bassoon (Bj.) starting on B♭7/A♭. Measure 53 includes harmonic analysis: E♭/G, B♭7/A♭, B♭7/A♭, B♭7/A♭. Measure 54 includes harmonic analysis: B♭7/A♭, B♭7/A♭, B♭7/A♭, B♭7/A♭. Measure 55 includes harmonic analysis: B♭7/A♭, B♭7/A♭, B♭7/A♭, B♭7/A♭.

16

56 Cnt.

56 Bu.

56 Tbn.

56 Sax. T.

56 Bj.

56 Bar.

56 Bass.

56 Sba.

57 f

57 E \flat /G

58 E \flat /G

59 E \flat /G

56 // 57 // 58 // 59 //

56 III 57 iIII 58 iiI 59 iii

60 Cnt. 61 62 63

60 Bu. 61 62 63

60 Tbn. 61 62 63

Sax. T. 60 G7/F 61 Fm **fff** 62 Fm 63 Fm **fff**

Bj. 60 61 62 63

Bar. 60 ii \bar{I} // // 61 i \bar{II} // // 62 // // 63 i \bar{II} // // //

Bass. 60 ii \bar{I} ii \bar{I} ii \bar{I} III ii \bar{I} i \bar{I} i III i \bar{I} i III III i \bar{I} i ii \bar{I} i \bar{I} i III i \bar{I} i

Sba. 60 61 62 63

ii \bar{I} ii \bar{I} i \bar{II} i \bar{II} III III i \bar{II} i \bar{II}

D2

64 Cnt.

64 Bu.

64 Tbn.

64 Sax. T.

64 Fm 65 B \flat
Bj.

64 Bar.

64 Bass.

64 Sba.

66

67 **p**

67 E \flat /G mmm

64 // 65 III 66 // 67 iiI // // //

64 II I I II I 65 III 66 III I II II I 67 II I III II I

Musical score for orchestra and band, page 19, measures 68-71.

The score consists of seven staves:

- Cnt.**: Treble clef, whole note at measure 68.
- Bu.**: Treble clef, eighth note pairs at measures 69-71.
- Tbn.**: Bass clef, eighth note pairs at measures 69-71.
- Sax. T.**: Treble clef, eighth note pairs at measures 69-71.
- Bj.**: Treble clef, chords: E♭/G at 68, B♭7/A♭ at 69, B♭7/A♭ at 70, B♭7/A♭ at 71.
- Bar.**: Treble clef, eighth note pairs at measures 68-71.
- Bass.**: Treble clef, eighth note pairs at measures 68-71, with harmonic markings below the staff: iII at 68, III at 69, iII at 70, III at 71.
- Sba.**: Treble clef, eighth note pairs at measures 68-71.

Measure numbers 68, 69, 70, and 71 are indicated above the staves. Measure times are indicated below the bass and baritone staves.

76 Cnt. 77 78 79

76 Bu. 77 78 79

Tbn. 76 77 78 79

Sax. T. 76 G7/F 77 Fm 78 Fm 79 B \flat 7/A \flat

Bj. 76 77 78 79

Bar. 76 iii \bar{I} // // III \bar{I} // // // // i \bar{II} // // //

Bass. 76 ii \bar{I} iii \bar{I} ii \bar{I} III \bar{I} i \bar{II} i \bar{III} III \bar{I} i \bar{II} III \bar{I} ii \bar{I} i \bar{III} III \bar{I} i \bar{II}

Sba. 76 iii \bar{I} 77 78 79

E

80 Cnt. *f*

81 Bu. *ff*

82 Tbn. *p*

1. 82 Cnt. *p*

2. 82 Bu. *p*

83 Tbn. *f* INTRO

80 Sax. T. *mp*

81 B. 7/A. B. 81 E. B. 82 E. B. 82 E. B. 83 *mp*

80 Bj. *B. 7/D.* 82 *E. B.*

81 Bar. *//* 82 *//* 83

80 Bass. *III* 81 *iiII* 82 *III* 83

80 Sba. *iiII* 81 *iiII* 82 *III* 83

23
D.S. al Fine

Musical score for orchestra and band, measures 84-86. The score includes parts for Cnt., Bu., Tbn., Sax. T., Bj., Bar., Bass., and Sba. Measure 84: Cnt. (G clef) has a dynamic *f*. Bu. (G clef) has a dynamic *ff*. Tbn. (Bass clef) has a dynamic *b*. Measure 85: All parts play eighth-note patterns. Bj. (Clef 8) rests. Measure 86: All parts play eighth-note patterns. Dynamics: *p* for Cnt., Bu., Tbn., and Sba.; *p* for Bj. and Bar.

84 85 86 84 85 86 84 85 86 84 85 86 84 85 86 84 85 86

Cnt.
Bu.
Tbn.
Sax. T.
Bj.
Bar.
Bass.
Sba.

Cornet

La ronde des petits pierrots

Auguste Bosc (1894)

d. = 60

A *d. = 54*

B

C

D **TRIO**
(plutôt pour saxo
ou trombone solo)

2. Fine 51

D2

2

E

Musical score for piano, page 2, section E. The score consists of two staves. The top staff starts at measure 78 and ends at measure 84. Measure 78: Treble clef, G major, common time. Measures 79-80: Rhythmic pattern of eighth and sixteenth notes. Measure 80: dynamic *f*. Measure 81: dynamic *ff*. Measure 82: dynamic *p*. Measure 83: dynamic *p*. Measure 84: dynamic *f*. Measure 85: Treble clef, G major, common time. Measures 85-86: Rhythmic pattern of eighth and sixteenth notes. Measure 86: dynamic *p*. The section concludes with the instruction "D.S. al Fine". The bottom staff continues from measure 85.

Bugle

La ronde des petits pierrots

Auguste Bosc (1894)

A $\text{♩} = 60$
INTRO

B

C

D

D2

1. $\text{♩} = 54$ 2 3

2.

1.

2.

Fine

mf

2

E

1. 2. INTRO D.S. al Fine

81 82 82 83 84 85 86

ff *p* *p* *f* *====* *====* *ff* *p* *====*

81 82 82 83 84 85 86

ff *p* *p* *f* *====* *====* *ff* *p* *====*

1. 2. INTRO D.S. al Fine

Trombone

La ronde des petits pierrots

Auguste Bosc (1894)

INTRO

A

B

C

D

D2

The musical score for Trombone features eight staves of music. Staff 1 (measures 1-3) starts with an 'INTRO' section at $\text{d} = 60$. Staff 2 (measures 4-12) begins with **A** at $\text{d} = 54$, marked *mp*. Staff 3 (measures 13-20) begins with **B**. Staff 4 (measures 21-28) continues with **B**. Staff 5 (measures 29-35) begins with **C**. Staff 6 (measures 36-44) continues with **C**. Staff 7 (measures 45-51) begins with **D**. Staff 8 (measures 52-62) continues with **D**. Staff 9 (measures 63-72) begins with **D2**. Staff 10 (measures 73-81) continues with **D2**.

2

E

Musical score for bassoon part E, measures 82-86. The score consists of two systems of music. The first system (measures 82-83) includes two endings: ending 1 starts with a bass note followed by a grace note and a dotted half note; ending 2 starts with a bass note followed by a grace note and a dotted quarter note. The second system (measures 84-86) shows measure 83 starting with a bass note and a grace note, followed by a sixteenth-note pattern (A-B-C-B-A-G) over three measures, with measure 85 concluding with a bass note and a grace note. Measure 86 concludes with a bass note and a grace note, followed by a dynamic marking *D.S. al Fine*.

82 1. 83 84 85 86 D.S. al Fine

mp

Saxophone Ténor **La ronde des petits pierrots**

Auguste Bosc (1894)

J. = 60
INTRO

A *J. = 54*

2 3

4 5 *mp* 6 7 8 9 10 11 12

B

13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29

C

30 31 32 32 33 34 35 36 37

ff

38 39 40 41 42 43 44 45

D

46 47 48 49 50 50 Fine 51 52 53

54 55 56 57 58 59 60 61 62 *p* 63 64 > >

D2

65 66 67 68 69 70 71 72 73 74 75

p

E

76 77 78 79 80 81 82 82 83

mp



Banjo

La ronde des petits pierrots

Auguste Bosc (1894)

A $\text{d.} = 60$ $\text{d.} = 54$

F^{7/C} **B_b** **FFF** 2 B_b 3 B_b **FFF** 4 B_b
FFF F^{7/C} **B_b** **FFF** B_b **FFF** B_b **FFF** B_b **FFF**
5 F^{7/C} **FFF** 6 F^{7/C} **B_b** **FFF** 7 B_b **FFF** 8 B_b **FFF** 9 B_b **FFF** 10 B_b **FFF** 11 B_b **FFF**
B

12 B_b **FFF** 13 C^{#dim} **FFF** 14 C^{#dim} **FFF** 15 D^m **F^{7/C}** 16 **F** **FFF** 17 F^{7/C} **FFF**
F^{7/C} **FFF** 18 B_b **FFF** 19 B_b **FFF** 20 B_b **FFF** 21 F^{7/C} **FFF** 22 F^{7/C} **FFF** 23 B_b **FFF**
24 B_b **FFF** 25 F^{7/C} **FFF** 26 F^{7/C} **FFF** 27 B_b **FFF** 28 B_b **FFF** 29 B_b dim **A_b aug**
C

1. 2.
30 E^{m/G} F^{#dim7} **F** **FFF** 31 D^{m/F} **D^{m/F}** 32 **FFF** 33 B_b **FFF** 34 B_b **FFF** 35 B_b **FFF**
B_b **FFF** F^{7/C} **FFF** 37 F^{7/C} **FFF** 38 F^{7/C} **FFF** 39 B_b **FFF** 40 B_b **FFF** 41 B_b **FFF** 42 B_b **FFF**
43 B_b **FFF** E⁷ **FFF** 44 B_b **FFF** C^m **FFF** 45 B_b **FFF** 46 F^{7/C} **FFF** 47 F^{7/C} **FFF** 48 B_b **FFF** 49 B_b **FFF**
D

1. 2.
50 B_b **FFF** 50 B_b **FFF** Fine 51 E^{b/G} **FFF** 52 E^{b/G} **FFF** 53 B_b 7/A^b **FFF** 54 B_b 7/A_b **FFF**

2

55 B_b7/A_b 56 B_b7/A_b 57 E_b/G 58 E_b/G 59 E_b/G 60 G7/F

D2

61 Fm **62 Fm** 63 Fm **64 Fm** 65 B_b 66 B_b7/A_b 67 E_b/G

68 E_b/G 69 B_b7/A_b 70 B_b7/A_b 71 B_b7/A_b 72 B_b7/A_b 73 E_b/G

74 E_b/G 75 E_b/G 76 G7/F 77 Fm **78 Fm** 79 B_b7/A_b

E

80 B_b7/A_b 81 E_b B_b7/D **82 E_b** **82 E_b** 83 D.S. al Fine **4**

Baryton

La ronde des petits pierrots

Auguste Bosc (1894)

A

$\text{♩} = 60$

III // / / / / II // / / / / III // / / / / II // / / / / II //

B

$\text{♩} = 54$

13 ^ V 14 ^ V 15 16 16 17 18 19

IiI // / / / / II // / / / / III III III // / / / / II IiI // / / / / II // / / / / III // / / / /

20 21 22 23 24 25 26 27

// / / / / IiI // / / / II // / / / / III // / / / / II IiI // / / / / II // / / / / III // / / / /

C

28 29 > 30 > 31 > 32 32 33 34

// / / / / III // / / / IiI III // / / / II III III // / / / / II // / / / / III // / / / /

35 36 37 38 39 40 41

III // / / / II // / / / IiI // / / / II // / / / / iiI III // / / / II // / / / / IiI // / / / / III // / / / /

42 43 44 45 46 47 48 49

// / / / / III // Iii // III // iII // III // / / / II IiI // / / / II iiI // IiI III III III // / / / /

2

D

1. 2.

50 51 Fine 52 53 54 55 56

57 58 59 60 61 62 63 64

D2

65 66 67 68 69 70 71 72

73 74 75 76 77 78 79 80

E

81 82 82 83 D.S. al Fine 4

Basse

La ronde des petits pierrots

Auguste Bosc (1894)

A $\text{♩} = 60$ $\text{♩} = 54$ 2 3 4

5 6 7 8 9 10

ii¹ i¹ III ii¹ III i¹ II III ii¹ III III III ii¹ III i¹ II III II III

ii¹ i¹ III ii¹ III i¹ II III ii¹ III III III ii¹ III i¹ II III II III

11 12 13 14 15 16 16 17

f

III III ii¹ III ii¹ III III III III i¹ II i¹ II III i¹ III i¹ II III i¹ II III i¹ II III

18 19 20 21 22 23

i¹ II i¹ II i¹ II III III ii¹ III III III ii¹ III i¹ II i¹ II i¹ II III III III ii¹ III

24 25 26 27 28 29 > 30

ff

III i¹ II i¹ II i¹ II i¹ II i¹ II III III ii¹ III III III ii¹ III i¹ II III i¹ II i¹ II

B

1. 2.

31 32 32 33 34 35 36

ff

III III III III III III i¹ II III ii¹ III i¹ II III ii¹ III III III ii¹ III i¹ II III III III

37 38 39 40 41 42

i¹ II i¹ II i¹ II i¹ II i¹ II i¹ II III III ii¹ III III III ii¹ III i¹ II III ii¹ III i¹ II III

43 44 45 46 47

III III ii¹ II i¹ II i¹ II i¹ II III i¹ II III i¹ II i¹ II III i¹ II III i¹ II i¹ II

C

1. 2.

31 32 32 33 34 35 36

ff

III III III III III III i¹ II III ii¹ III i¹ II III ii¹ III III III ii¹ III i¹ II III III III

37 38 39 40 41 42

i¹ II i¹ II i¹ II i¹ II i¹ II i¹ II III III ii¹ III III III ii¹ III i¹ II III ii¹ III i¹ II III

43 44 45 46 47

III III ii¹ II i¹ II i¹ II i¹ II III i¹ II III i¹ II i¹ II III i¹ II III i¹ II i¹ II

D

| 1. | 2.

48 49 50 50 Fine 51 52 53

III III III III III III iIII iiI III iI iII iIII iiI III iIII iiiI III iIII

54 55 56 57 58 59

III III III iII III iIII III III iIII iiI III iI iII iIII iiI III iIII iiiI III iIII

60 61 62 63 64 65

iiI iiI iiI III iiiI iIi III

D2

E

1.

D.S. al Fine

Musical score for piano, page 10, measures 78-83. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 78 starts with a quarter note followed by eighth notes. Measure 79 starts with a quarter note followed by eighth notes. Measure 80 starts with a quarter note followed by eighth notes. Measure 81 starts with a quarter note followed by eighth notes. Measure 82 starts with a quarter note followed by eighth notes. Measure 83 starts with a quarter note followed by eighth notes. The score ends with a double bar line and a repeat sign.

Souba

La ronde des petits pierrots

Auguste Bosc (1894)

A $\text{♩} = 60$

B

C

D

Fine 51

2

D2

62 63 64 65 66 67 68 69 70

III III

71 72 73 74 75 76 77 78 79

III III III iII III iII iiiI iiI iII iII III III III

E

80 81 82 82 83 D.S. al Fine
4

iiI iiI iiI iII III iII iII