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1906

Tristesse : Sadness

Leon Moreau

Composer

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Recommended Citation

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Morceaux de Genre

CHARACTERISTIC PIECES

FOR THE PIANO

J. H. PACHER. <i>Le Ruisseau (The Brooklet)</i>	60	TH. OESTEN. <i>Op. 175. Alpenglöckchen (Alpine Bells)</i>	50
— <i>La Danse des Patineurs (The Skaters' Dance)</i>	75	— <i>Op. 193. Alpenglühen (Sunset Glow on the Alps)</i>	50
P. ROUGNON. <i>Op. 103. Ballerine</i>	50	BRINLEY RICHARDS. <i>Op. 26. Victoria. Nocturne</i>	50
H. ROUBIER. <i>Op. 52. Une Fête à Trianon (Gavotte caractéristique)</i>	50	— <i>Op. 47. Des Wanderers Traum (The Wanderer's Dream)</i>	35
P. ROUGNON. <i>Op. 110. Valse des Fileuses</i>	50	— <i>Op. 71. Der Vöglein Abendlied (The Birdlings' Evening Song)</i>	50
A. DREYSCHOCK. <i>Op. 92, No. 3. Un doux Entretien (A tender Colloquy)</i>	50	TH. WARD. <i>Lullaby</i>	35
TH. GIESE. <i>Op. 270. Blümlein Vergissmeinnicht (Flow'ret Forget-me-not)</i>	35	A. PIECZONKA. <i>Hommage à la Pologne. Mazurka</i>	50
FR. DAMM. <i>Op. 56, No. 2. Russian Romance</i>	25	CH. GOUNOD. <i>Marche-Fanfare</i>	60
— <i>Op. 54. Scherzo in A minor</i>	50	JOSEPH L. ROECKEL. <i>Air du Dauphin. Ancienne Danse de la Cour</i>	50
A. JUNGSMANN. <i>Op. 62. La Harpe (The Harp)</i>	50	J. A. PACHER. <i>Op. 47. Graniosa. Menuet</i>	50
G. ESPINOSA. <i>Moraima. Capricho característico</i>	50	CH. NEUSTEDT. <i>Carillon de Louis XIV</i>	50
J. W. HARMSTON. <i>Op. 41. Le Zéphyr (The Zephyr)</i>	60	CLARA GOTTSCHALK. <i>Op. 10. Echo de la Floride, Caprice-Tarentelle</i>	50
VICTOR HOLLÄNDER. <i>Op. 3, No. 1. Frühlingslied (Spring Song) in the form of an Etude</i>	35	FELIX DREYSCHOCK. <i>Gavotte in E</i>	50
JOSEPH LÖW. <i>Festival March</i>	35		
LEON MOREAU. <i>Tristesse (Sadness)</i>	35		

NEW YORK

G. SCHIRMER

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Tristesse.

Sadness.

Edited and fingered by
Louis Oesterle.

Largo.

Léon Moreau.

Piano.

The musical score is written for piano and is in the key of B-flat major (three flats). It is marked 'Largo'. The score consists of five systems of music, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system has a trill (tr) marking. The third system has a crescendo (cresc.) marking. The fourth system has a piano-piano (pp) dynamic marking. The fifth system has a trill (tr) marking. The score ends with a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The music features various fingerings, dynamics, and articulation marks.

- System 1:** The right hand begins with a series of chords and moving lines, marked with fingerings 5, 3, 4, 5, 4, 5, 3. The left hand provides a steady accompaniment. Dynamics include *f* and *p*. There are slurs and ties throughout.
- System 2:** Continues the melodic and harmonic development. Fingerings 3, 4, 3, 4, 3, 4 are indicated. Dynamics include *f* and *p*.
- System 3:** The right hand has a more active role with slurs and ties. Fingerings 2, 1, 2, 3, 4 are shown. Dynamics include *f* and *p*.
- System 4:** The right hand features a series of chords and moving lines, marked with fingerings 5, 4, 3, 2, 1, 2, 3, 4. The left hand has a steady accompaniment. Dynamics include *f* and *p*. There are slurs and ties throughout.
- System 5:** The right hand has a more active role with slurs and ties. Fingerings 2, 3, 1, 3, 1, 2 are shown. Dynamics include *mf* and *p*.
- System 6:** The right hand features a series of chords and moving lines, marked with fingerings 5, 4, 3, 2, 1, 2, 3, 4. The left hand has a steady accompaniment. Dynamics include *p* and *mf*. There are slurs and ties throughout.



