

À son ami Carl Bergmann.

TROIS PRÉLUDES

pour le

Flûte

PAR

WILLIAM MASON

OP. 8.

PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY, New York.



Pittsburgh.
H. KIEBER & BRO.

Buffalo.
SHEPPARD & COTTIER.

Cleveland.
S. BRAINARD & CO.

St. Louis.
H. PILCHER & SON.

New Orleans.
P. P. WERLEIN.

Entered according to Act of Congress in 1856 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

166.

Not returned to Carl Bergmann, N.Y., Jan. 27, 1856.

À son ami Carl Bergmann.

TROIS PRÉLUDES

pour le

Triana

PAR

WILLIAM MASON

— OP. 8. —



PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY, New York

Pittsburgh.
H. KLEBER & BRO.

Buffalo.
SHEPPARD & COTTIER.

Cleveland.
S. BRAINARD & CO.

St. Louis.
H. PILCHER & SON.

New Orleans.
P. P. WERLEIN.

Entered according to Act of Congress 1856 by Firth, Pond & Co. in the Clerk's Office of the Dist. Ct. of the South District of N.Y.

TROIS PRÉLUDES.

N^o 1.

W^m MASON, Op. 8.

Con spirito.

p

cresc.

sfz

ff

Ped.

dim.

p

pp

poco a poco cresc.

f

sfz

Ped.

4035

Entered according to Act of Congress AD.1856, by Firth, Pond & C^o in the Clerk's Office of the Dis^t. Court for the South^d Dis^t. of N.Y.

First system of a piano score. The right hand features a melodic line with accents and slurs, marked with *sfz* and *mf*. The left hand provides a rhythmic accompaniment with chords and single notes, also marked with *sfz*. Dynamics include *ff*, *cresc:*, and *f*. A large slur encompasses the right-hand melody across the first two measures.

Second system of the piano score. The right hand continues with a melodic line, marked with *f*, *dim:*, and *cresc:*. The left hand accompaniment is marked with *f* and *cresc:*. A large slur covers the right-hand melody. The system concludes with a *ff* dynamic and a *Ped.* instruction with an asterisk.

Third system of the piano score. The right hand features a melodic line with slurs and accents, marked with *dim:* and *P*. The left hand accompaniment is marked with *dim:* and *P*. A large slur covers the right-hand melody. The system includes *Ped.* instructions with asterisks and the instruction *leggermente*.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, marked with *sfz*. The left hand accompaniment is marked with *poco - a - poco - cresc:*. A large slur covers the right-hand melody.

sfz *sfz* *sfz*

ff *pp*

Ped.

4 1 5 4 2 1 4 2

pp *poco riten:* *ff* *a tempo.* *ff*

8 5 4 3 2 1 3 2

Ped. *Ped.* *f* *m.g.* *m.d.*

8

Ped. *Ped.*

TROIS PRÉLUDES.

Nº2.

Agitato.

ben tenuto la melodia.
m.d.
f

Ped. * *Ped.* * *Ped.* *

ten: *poco riten:*
più f

Ped. * *Ped.* * *Ped.* *

a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

poco riten:

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo.

mf

Ped. **Ped.* ** Ped.* ** Ped.* ***

dim: - - -

cantabile.

p *mf*

Ped. **Ped.* ** Ped.* ** Ped.* ***

poco riten:

p

Ped. ** Ped.* ** Ped.* ***

a tempo.

sfz

f

appassionato.

Ped. ** Ped.* ** Ped.* ***

dim: - - - - - *riten:*

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo. marcato. *ten:* *ten:* *ten:*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ten: *poco riten:* *affrettando*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Sostenuto.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

TROIS PRÉLUDES.

N°3.

Vivace.

p
legato.

cresc.:

f

dim.:

cresc.:

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The left hand (bass clef) starts with a piano (*p*) dynamic and includes fingerings: 5, 1, 2, 4, 3. The system concludes with a sforzando (*sfz*) accent.

Second system of musical notation. The right hand (treble clef) features piano (*p*) and forte (*f*) dynamics, with a sforzando (*sfz*) accent. The left hand (bass clef) includes fingerings: 5, 4, 3, 2, 1. The system ends with a *molto* tempo marking.

Third system of musical notation. The right hand (treble clef) includes fingerings: 2, 3, 5 and 1, 2, 3, 5. The system begins with a *cresc.* (crescendo) marking, followed by a fortissimo (*ff*) dynamic. A long slur spans across the system.

Fourth system of musical notation. The right hand (treble clef) starts with a fortissimo (*ff*) dynamic and ends with a sforzando (*sfz*) accent. The left hand (bass clef) includes several *Ped.* (pedal) markings with asterisks (*).