

Rocking

(EN SE BALANÇANT)
from the Suite "Small Gestures"

FLORENT SCHMITT, Op. 92, No. 1

Despite its signature of two flats, this lovely music is not really in G minor but in the Dorian mode,

En dépit de ses deux bémols à la clef, cette aimable pièce est écrite, plutôt que réellement en sol mineur, dans le mode dorien,



hence the frequent use of E natural throughout. The piece begins with a gracefully conceived five-measure theme, the fifth measure all but disappearing into a shadowy *pp*. The charmingly unexpected cadences at (A), (B) and (C) are also effective.

d'où le fréquent usage, d'un bout à l'autre, du mi ♮. Un thème de quatre mesures se prolonge en écho dans la cinquième. Signalons aux mesures (A), (B) et (C) les cadences d'effet charmant et inattendu.

Piano

Sans lenteur

The first system of the piano score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The time signature is 4/4. The tempo marking is "Sans lenteur" and the dynamic is "p". The music begins with a five-measure theme in the treble staff, with the fifth measure being a half-measure rest. The bass staff provides a simple accompaniment. Fingerings are indicated with numbers 1-5.The second system of the piano score. It continues the two-staff format. The treble staff features a melodic line with a large slur over the first two measures, followed by a *pp* dynamic marking. The bass staff continues with its accompaniment. Fingerings and articulation marks are present.

The third system of the piano score. It concludes the piece with a final cadence. The treble staff has a melodic line with a slur and a final note. The bass staff provides the final accompaniment. Fingerings and articulation marks are present.

Musical notation system 1, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accidentals. The bass clef contains a bass line with fingerings (1, 2, 3, 4, 5) and a circled letter 'A' above the staff.

Musical notation system 2, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a dynamic marking of *mf*. The bass clef contains a bass line with slurs.

Musical notation system 3, featuring a treble and bass clef. The treble clef contains a melodic line with slurs, a dynamic marking of *pp*, and fingerings (1, 2, 3, 4, 5). The bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Musical notation system 4, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Animez légèrement

cresc. *f*

2 3 4 5 3 2 1 4 5 3 2 1

(B)

1er mouvement

p

3 2 1 4 3 2 1 5 4 3 2 1

(C) *dim.* *mf* *expr.*

3 2 1 5 4 3 2 1 5 4 3 2 1

retenez légèrement

un peu plus lent

pp *8va*

Waltzing

(EN VALSANT)

from the Suite "Small Gestures"

FLORENT SCHMITT, Op. 92, No. 2

The peculiar use of chromatic intervals gives an alluring quality to this music. At (A) the piquant modulation from F major to D \flat major is uncommon and interesting; here the pedal must connect the harmonies which are divided between the hands. At (B) retake the chord C, E, B \flat with the left hand without sounding it.

L'emploi minutieusement ménagé des intervalles chromatiques est ici d'un attrait particulier, notamment à la piquante modulation de fa en ré \flat . A la mesure (A), où l'harmonie figurée se partage aux deux mains, ne pas oublier la pédale, et à (B) reprendre l'accord avec la main gauche do, mi, sib sans le frapper.

Assez allant

Piano

retenez un peu

au mouvement

cresc.

cresc.

retenez un peu au mouvement

f *dim.* *p*

1 2 4 5 1 3 5 2

5 1 3 5 3 5

1 2 4 5

5 1 3 5 3 5

cresc.

1 2 3 5 1 2 3 5

5 4 5 4 5 4 5 4

1 2 3 5 1 2 3 5

5 4 5 4 5 4 5 4

f *dim.*

1 2 3 5 4 1 5 4

5 4 3 2 1 5 4 3

1 2 3 5 4 1 5 4

5 4 3 2 1 5 4 3

retenez un peu (A) au mouvement (B)

p *cresc.*

1 2 3 5 2 1 2 3 5

5 4 3 2 1 5 4 3 2 1

1 2 3 5 2 1 2 3 5

5 4 3 2 1 5 4 3 2 1

f

1 2 3 5 1 2 3 5 1 2 3 5

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

1 2 3 5 1 2 3 5 1 2 3 5

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

pressez

dim. *p*

3

Red.

en retardant

B *en retardant*

sans frapper l'accord

*

1er mouvement

1er mouvement *p*

3 Red. Red.

cresc.

cresc. *f*

Red. Red.

retenez peu à peu

retenez peu à peu *dim.* *pp*

Red. *

Pacing

(EN MARCHANT)
from the Suite "Small Gestures"

FLORENT SCHMITT, Op. 92, No. 3

The gay, lilting rhythm of this vivacious march requires a clear *staccato* touch. This is especially true of the cheerful two measure introduction which reappears at **(A)** and again at the very end. Note that often throughout the piece, the accents fall at points other than the first beat of the measure. This results in a syncopation which gives the music much of its verve.

*Le rythme gai, enlevant de cette petite marche, requière un toucher ferme mais légèrement staccato. Ce qui s'appliquera particulièrement aux joyeuses mesures d'introduction, lesquelles reparaissent à diverses reprises, à **(A)** et à la fin. A noter que souvent, au cours du morceau, le temps fort est décalé, c'est-à-dire que l'accent porte ailleurs que sur le premier temps de la mesure.*

Avec entrain

Piano

The musical score is written for piano and consists of four systems of music. The first system is marked "Avec entrain" and "Piano". The second system has a "p" dynamic marking. The third system has a "f" dynamic marking. The fourth system has "p" and "f" dynamic markings. The score includes various musical notations such as notes, rests, and fingerings.

5 4 5 4 8

p *cresc.*

1 5 2 4 2 1 5 5 8 2 1 2 5 2 8 4 4

2 1 5 2 1 5 2 1 3

f *p*

1 2 5 2 4 1 3 5

cresc.

2 1 4 2 1 4 2 4 5 2 4 5

f *dim.* *cédez un peu*

5 2 4 1 5 2 4 1 5 4 5 2 1 5 2 3 1

1 4 2 5 1 4 2 5 1 4 2 5

au mouvement

① 4 5 3

cédez un peu

au mouvement