

C. 1886



FEUILLES D'ALBUM
POUR LE PIANO
PAR
M. BALUTET

Op. 15

1	Berceuse et Carillon.	13	Sérénité.
2	Pensée.	14	Gavotte.
3	Barcarolle.	15	Élévation.
4	Arlequinade.	16	Dans les Champs.
5	Prière.	17	Appassionata.
6	Air de Ballet.	18	Chasse.
7	Réverie.	19	Souvenir.
8	Chanson Arabe.	20	Sérénade.
9	Scherzo.	21	Papillons.
10	Valse.	22	Impromptu.
11	Marche funèbre.	23	Duetto.
12	Staccato.	24	En Avant. (Marche.)

Chaque, Prix 3^{fr}

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N. 2607 (2)

A mon élève Mademoiselle Joséphine de LAVIT.

PENSÉE

Op. 15 N° 2.

M. BALUTET.

And.^{no} molto espressione (♩ = 54)

PIANO.

dolce

The first system of musical notation for 'PENSÉE' consists of two staves, Treble and Bass clef, in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a *dolce* marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. Pedal markings are indicated below the staves: Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

The second system of musical notation continues the piece. It features a *p* (piano) dynamic marking. The right hand has more melodic movement, and the left hand continues with chords. Pedal markings are: Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

The third system of musical notation shows a change in dynamics with *mf* (mezzo-forte) and *pp* (pianissimo) markings. The right hand has a more active role with some sixteenth-note passages. Pedal markings are: Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

The fourth system of musical notation concludes the piece with a *a Tempo.* marking and a *poco riten* (poco ritardando) instruction. It ends with a *p* (piano) dynamic. Pedal markings are: Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

dolce *cresc. poco a poco,*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

con calore. *ff*

☆ Ped. ☆ Ped.

a Tempo

calmato. *ritenuto* *p*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

una corda. *mf* *p* *pp*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

ritard.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.