

Mehr als 1300 Symbole  
Schöner als je zuvor

# November<sup>®</sup> 2

music font  
version 2.2

SMuFL-konform

Erweiterte Unterstützung in Finale, Dorico, Sibelius & LilyPond

## Notationsbeispiele

[www.klemm-music.de/november2](http://www.klemm-music.de/november2)

© Robert Piéchaud 2019

im Vertrieb von

**KLEMM**  
MUSIC TECHNOLOGY  
[www.klemm-music.de](http://www.klemm-music.de)

(Alle Beispiele wurden mit Finale 2014 und  
November2 als einzigem Musikzeichensatz gesetzt.)

## LE CHANT DES OYSEAULX

Clemens Janequinus (1485 - 1558) fecit

Superius  
Contra  
Tenor  
Bassus

*Ré-veil-lez vous cœurs en dor -*  
*Ré-veil-lez-vous cœurs en - dor - mis,*  
*Ré-veil-lez-vous cœurs en - dor - mis,*  
*Ré-veil-lez-vous cœurs en - dor - mis,*  
*Ré-veillez vous!*  
*Ré-veillez vous cœurs en - dor -*  
*Ré-veil-lez-vous cœurs en - dor - mis,*  
*Ré-veil-lez-vous cœurs en - dor - mis,*  
*Cœurs en - dor -*  
*vous cœurs en - dor - mis, Le dieu d'a - mour vous son -*  
*ne !*  
*mis, Le dieu d'a-mourvous son -*  
*ne !*  
*Le dieu d'a - mourvous son -*  
*ne. Le dieu d'a - mour vous son -*  
*ne !*  
*mis, Cœurs en - dor-mis le dieu d'a-mour vous son -*  
*ne !*

# PREMIER ORDRE

François Couperin (1668 - 1733)

Ornements  
pour diversifier  
la Gavotte précédente  
sans changer la Basse.

The first system of musical notation consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with several ornaments (trills, mordents, and grace notes) and various rhythmic values. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of musical notation starts at measure 5. It continues the melodic and harmonic development from the first system, featuring similar ornamental decorations and rhythmic patterns. The bass line remains consistent with the previous system.

The third system of musical notation starts at measure 10. The melodic line shows further ornamentation and rhythmic variation, while the bass line continues to support the melody with harmonic accompaniment.

The fourth system of musical notation starts at measure 15. The piece continues with the same ornamental style and rhythmic structure, maintaining the harmonic foundation in the bass.

The fifth system of musical notation starts at measure 19. This system concludes the 'PREMIER ORDRE' section with a final melodic flourish and a cadence in the bass line.

## Canon à 4. voc: perpetuus et alii

Dieses wenige wolte dem Herrn  
Besizer su geneigtem An-  
gedencken hier einzeichnenach,  
*Joh: Sebast. Bach*  
Fürstlich Sächsischer HoffOrg. v.  
Cammer Musicus

Two staves of musical notation in G major, 4/4 time. The first staff begins with a forte (f) dynamic and features various ornaments (trills and mordents) over the notes. The second staff concludes with a forte (f) dynamic.

Weimar, den 2. Aug: 1713

### Canon à 4

Two staves of musical notation in G major, 4/4 time. The first staff contains a simple harmonic progression. The second staff features a more complex rhythmic pattern with sixteenth notes.

dédié à Monsieur Houdemann  
et composé par *J. S. Bach*

### Canon à 2 cancrizans

Three staves of musical notation in G major, 4/4 time. The first two staves show a simple harmonic progression. The third staff features a more complex rhythmic pattern with sixteenth notes.

### Canon à 2 per Augmentationem et contrario Motu

Four staves of musical notation in G major, 4/4 time. The first two staves show a simple harmonic progression. The third and fourth staves feature a more complex rhythmic pattern with sixteenth notes and various ornaments (trills and mordents).

# LYRISCHE SUITE

## I

### Allegretto gioviale

Alban Berg  
(1885-1935)

1. Geige

2. Geige

Bratsche

Violoncello

$1 \text{ } \text{♩} = 100 \text{ (Tempo I)}$

$2 \text{ } \text{H}$

$3 \text{ } \text{b} \cdot$

*poco f*

*p*

*mf*

*fp*

*mp*

*mf*

*p*

*mf*

*fp*

*fp*

$4 \text{ } \text{^}$

$5 \text{ } \text{H}$

$6 \text{ } \text{^}$

*f*

*fp*

*mf*

*mf*

*pp* (Echo)

*poco mar-*

*p*

*mf*

*pp*

*mp*

1. Gg. fortsetzend

*pp*

*poco f*

*poco f*

*p*

*pizz.*

*a tempo*

*p*

*poco*

*molto p*

*mp*

*-cato*

*p*

*p*

# SHÉHÉRAZADE

Trois Poèmes de TRISTAN KLINGSOR

à Mademoiselle JEANE HATTO

## I Asie

MAURICE RAVEL (1875 - 1937)

Très lent (♩ = 40)

CHANT

PIANO

*pp*

A - sie, —

*en dehors*

Un peu plus vite (♩ = 60)

A - sie, A - sie.

cédez

*f*

*ped.*

3

1

*p*

cédez

Vieux pa - ys mer - veil - leux des con - tes de nour -

1° Tempo (suivez)

*pp*

# CIRCUMAMBULATION

for solo flute

Yan MARESZ

1993, rév. 2014  
(excerpt, page 4)

The musical score is written for solo flute and consists of five systems. Each system includes a treble clef staff and a bass clef staff. The music is characterized by dynamic markings such as *mf*, *mp*, *f*, *sfz*, *ff*, and *pp*. It features various articulations including accents, slurs, and trills. Technical markings include fingerings (e.g., 3, 5, 6, 7) and a *gliss* (glissando) instruction. The key signature has one sharp (F#).

with the composer's permission.