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Music Department

# Gustave Satter's

## Original Compositions

AS PERFORMED IN HIS CONCERTS THROUGH THE UNITED STATES.

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|---|--------|
| 1. Paraphrase de Concert sur "Faust" de Gounod, . . . . .   | \$1.50 |
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| No. 4, "Vive l'Amérique," . . . . .   | .50    |
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BOSTON  
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# TROIS CONTES DE FEES.

## Nº1. CENDRILLON.

By GUSTAVE SATTER.

*Allegretto con moto.*

*Pomplice*

*rit. e tempo*

*boco cres cen do*

*dim* *p*

*rit.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more rhythmic accompaniment in the bass. A *rit.* (ritardando) marking is present in the bass line, and the tempo is indicated as *a tempo p. eguale*.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a *rit.* marking in the bass line and a *tempo* marking in the treble line.

Fourth system of musical notation, including a *due ped.* (two pedals) instruction and a *rit.* marking in the bass line, with the tempo marked *a tempo*.

Fifth system of musical notation, featuring a *acceler.* (accelerando) marking in the treble line.

Sixth system of musical notation, starting with the tempo change **All<sup>o</sup> Vivace.** and the instruction *senza una corda* (without one string) in the bass line, along with a *p* (piano) dynamic marking.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some grouped with slurs. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the musical piece with similar rhythmic patterns in both staves, maintaining the eighth-note accompaniment in the bass.

The third system shows further development of the melody and accompaniment, with the bass line continuing its eighth-note pattern.

The fourth system features a change in the bass line's rhythm, moving from eighth notes to a more complex pattern of eighth and sixteenth notes.

*All'ito con moto.*

The fifth system is marked *All'ito con moto.* and includes dynamic markings *rit.* and *piu tranquillo a tempo*. The music transitions to a new tempo and mood.

The sixth system concludes the piece with a final cadence, featuring a mix of eighth and sixteenth notes in both staves.

pp. latempo

crescen do

atm

pp duo ped

3 sempre rit.

perpendosi m.a.