

304

Nameless No. 15 in E-flat Major.

Very like the end of Sheherazade

Widor

150

The first section of the piece is written on three staves. The top staff contains the melody, while the two lower staves provide harmonic accompaniment. The music is in E-flat major and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Var. 1st

The first variation is written on three staves. It maintains the same melodic line as the main piece but introduces changes in the accompaniment, including some triplet rhythms and different articulation.

Var 2nd

The second variation is written on three staves. This variation focuses on rhythmic changes, featuring a prominent triplet pattern in the lower staves and a more active melodic line.

Var 3.

The third variation is written on three staves. It is characterized by a dense texture of triplets in both the melody and the accompaniment, creating a complex and rhythmic texture.

Doubleing.

Handwritten musical notation for the first system, consisting of two staves with treble clefs. The notation features a series of eighth notes with dynamic markings (f) and includes triplet markings (3) under the first two staves.

Crism-math.

Handwritten musical notation for the second system, consisting of two staves with treble clefs. The notation features a series of eighth notes with dynamic markings (f) and includes triplet markings (3) under the first two staves.

Doubleing.

Handwritten musical notation for the third system, consisting of two staves with treble clefs. The notation features a series of eighth notes with dynamic markings (f) and includes triplet markings (3) under the first two staves.

