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November[®] 2

music font
version 2.3

SMuFL Compliant
Advanced Support in Finale, Dorico, Sibelius & LilyPond

Score Examples

www.klemm-music.de/november2

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(All examples have been set with Finale 2014
and November2 as only music font.)

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,

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

Musical notation for measures 1-4 of the first system. The treble clef staff contains the melody with various ornaments (trills, mordents, grace notes) and slurs. The bass clef staff contains the bass line with chords and single notes.

Musical notation for measures 5-8 of the second system. The treble clef staff continues the melody with ornaments and slurs. The bass clef staff continues the bass line.

Musical notation for measures 9-12 of the third system. The treble clef staff continues the melody with ornaments and slurs. The bass clef staff continues the bass line.

Musical notation for measures 13-16 of the fourth system. The treble clef staff continues the melody with ornaments and slurs. The bass clef staff continues the bass line.

Musical notation for measures 17-20 of the fifth system. The treble clef staff continues the melody with ornaments and slurs. The bass clef staff continues 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 and 4/4 time. The first staff begins with a forte (f) dynamic and features a melodic line with grace notes. The second staff continues the piece, ending with a forte (f) dynamic.

Weimar, den 2. Aug: 1713

Canon à 4

Two staves of musical notation in G major and 4/4 time. The first staff shows a simple harmonic progression. The second staff continues with a more complex texture. The piece is dedicated to Monsieur Houdemann and composed by J. S. Bach.

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

Canon à 2 cancrizans

Three staves of musical notation in G major and 4/4 time. The first two staves are for the vocal parts, and the third is for the organ accompaniment. The piece features a cancrizans (circular) structure.

Canon à 2 per Augmentationem et contrario Motu

Four staves of musical notation in G major and 4/4 time. The first two staves are for the vocal parts, and the last two are for the organ accompaniment. The piece features a canon with augmentation and contrary motion.

LYRISCHE SUITE

I

Alban Berg
(1885-1935)

Allegretto gioviale

1. Geige

2. Geige

Bratsche

Violoncello

1. $\text{♩} = 100$ (Tempo I)

2. *poco f*

3. *mf fp fp*

4. *f* *fp* *mf* *pp* (Echo) *poco mar.*

5. *poco pesante*

6. *pp* *mp*

7. *pp* *poco f* *poco f*

8. *a tempo* *p* *mp* *cato* *pizz.* *p*

9. *mf*

SHÉHÉRAZADE

Trois Poèmes de TRISTAN KLINGSOR

I Asie

MAURICE RAVEL (1875 - 1937)

à Mademoiselle JEANE HATTO

Très lent (♩ = 40)

CHANT

PIANO

pp

A - sie, —

en dehors

Un peu plus vite (♩ = 60)

4

A - sie, A - sie.

8

3

1

3

3

3

cédez

f

ped.

6

1

p

3

3

3

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)

mf *mp* *mf* *mp* *mp*

mf *f* *sfz* *f* *f*

ff *sfz* *f* *pp* *ff* *f* *pp* *ff*

mf *p* *ff* *mf* *p*

f *sfz* *f* *sfz* *f* *sfz*

f *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f*

(allonger progressivement le do aigu)

with the composer's permission.