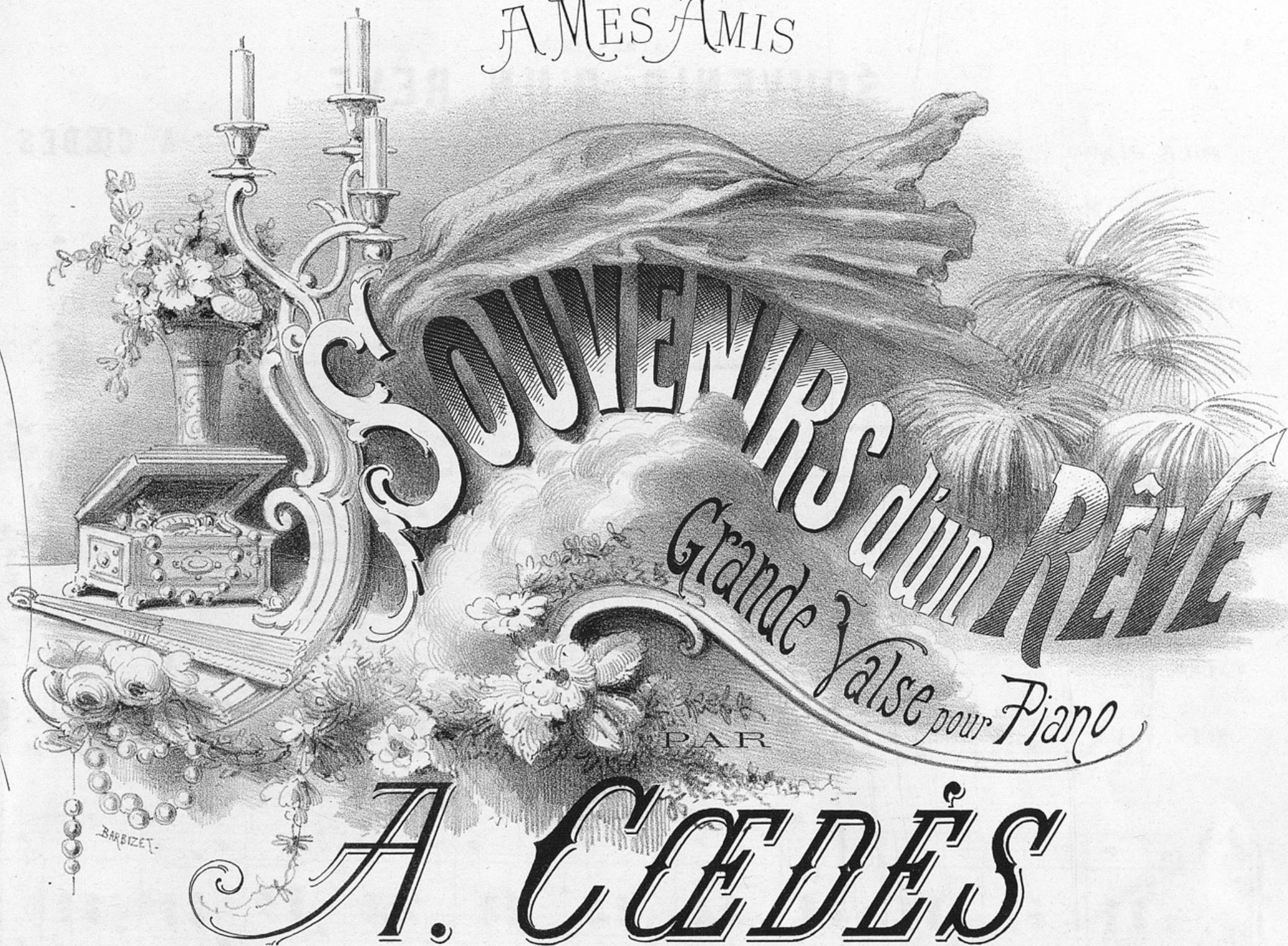


20 Avril - 80

R.

Propriété lib. 22

A MES AMIS



du même Auteur: Flots Argentés... Insomnie. Valses.

PRIX: 6^f

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SOUVENIR D'UN RÊVE

GRANDE VALSE.

POUR PIANO.

A. CÔEDÈS.

Maestoso.

INTRADA.

The Intrada section consists of two systems of piano music. The first system is in 3/4 time and features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mf* and *p*. The second system continues the melody and bass line, with dynamics *p* and *mf stentato*. The key signature is one sharp (F#).

VALSE.

N° 1

The Valse section consists of two systems of piano music. The first system is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *p cantando*. The second system continues the melody and bass line, with dynamics *p* and *mf*. The key signature is one sharp (F#).

3

FIN

Nº 2.

4

8

mf

8

p

mf

8

mf

p

mf

8

mf

f

8

mf

f

1°

2°

pp

pp

Nº 3

§

p molto cantando.

1º

2º

mf

p

mf

f

ff

§

N° 4.

8

N° 4.

f *p* *p léger.*

mf *p*

mf *ff* *p*

FIN.

First system of musical notation, measures 1-8. The key signature is two sharps (F# and C#). The first four measures feature a melody in the right hand with eighth-note patterns and a bass line with chords. The last four measures show a sustained melody in the right hand and a bass line with chords. A *pp* (pianissimo) dynamic marking is present in the fifth measure.

Nº 5

Second system of musical notation, measures 9-16. The time signature changes to 3/4. The first four measures have a melody in the right hand and a bass line with chords, marked *p* (piano). The last four measures continue the melody and bass line, marked *p leggiero.* (piano, lightly), with a *mf* (mezzo-forte) marking in the final measure.

Third system of musical notation, measures 17-24. The first four measures feature a melody in the right hand and a bass line with chords, marked *p*. The last four measures continue the melody and bass line, marked *mf*.

Fourth system of musical notation, measures 25-32. The first four measures have a melody in the right hand and a bass line with chords, marked *ff* (fortissimo). The last four measures continue the melody and bass line, marked *p* and *mf*.

Fifth system of musical notation, measures 33-40. The first four measures feature a melody in the right hand and a bass line with chords, marked *p*. The last four measures continue the melody and bass line, marked *ff*.

CODA.

f

allargando poco.

p cantando.

This system contains the first eight measures of the Coda. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line starts with a half note F#2, followed by quarter notes G2, A2, and B2, then a half note A2, and finally a quarter note G2. Dynamics include a forte (*f*) marking at the beginning, a tempo change to *allargando poco* in measure 4, and a piano (*p*) marking with the instruction *cantando* in measure 8.

This system contains measures 9 through 16. The melody continues with half notes D5, C5, B4, A4, G4, F#4, E4, and D4. The bass line consists of sustained chords: F#2-A2-C3, G2-B2-E3, A2-C3-E3, B2-D3-F#3, C3-E3-G3, D3-F#3-A3, E3-G3-B3, and F#3-A3-C4. The dynamics are piano (*p*).

This system contains measures 17 through 24. The melody features half notes C4, B3, A3, G3, F#3, E3, D3, and C3. The bass line continues with sustained chords: F#2-A2-C3, G2-B2-E3, A2-C3-E3, B2-D3-F#3, C3-E3-G3, D3-F#3-A3, E3-G3-B3, and F#3-A3-C4. A piano (*p*) dynamic marking is present in measure 19.

This system contains measures 25 through 32. The melody includes half notes B3, A3, G3, F#3, E3, D3, C3, and B2. The bass line continues with sustained chords: F#2-A2-C3, G2-B2-E3, A2-C3-E3, B2-D3-F#3, C3-E3-G3, D3-F#3-A3, E3-G3-B3, and F#3-A3-C4. Dynamics include piano (*p*) in measure 25, forte (*f*) in measure 29, and piano (*p*) in measure 31.

con fuoco.

f

Vivace.

ff *f* *mf*

p

mf *ff* *sec* *sec*