

^ RÊVE D'ENFANT.

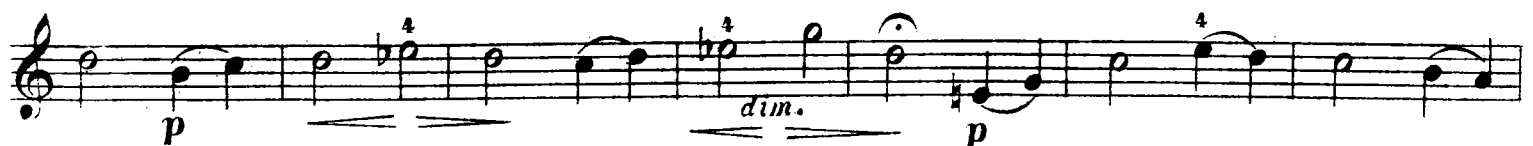
NOCTURNE.

Ad: HERMAN.

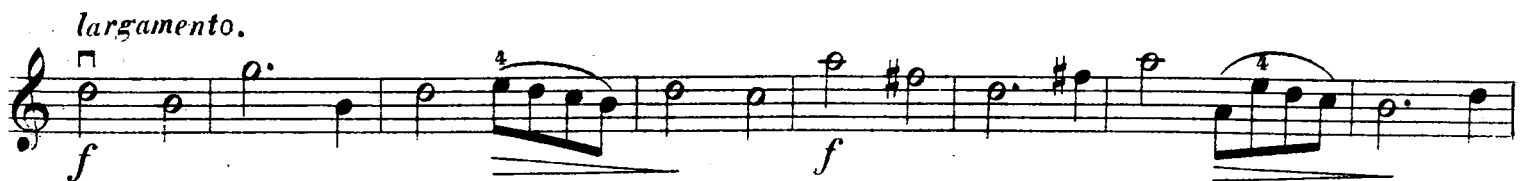
Allegro Moderato.

VIOLON. 







largamento.


pespressione


tempo I.






À RÊVE D'ENFANT.

NOCTURNE.

Allegro Moderato.

CELLO.

p *sempre* *sf* *p*

sf *p* *p dolce.* *cresc.*

p *dim.* *p*

3 0 *2 4* *1 2 3* *4 3* *2* *3* *4* *4* *dim.*

4 *3 0* *1 4 2* *4* *1* *4* *4* *1* *largamente.* *f*

p espressione. *sf* *sf*

4 *4* *4 2* *1 2* *4* *1* *4* *4* *tempo I?* *f* *sf* *dim.* *p*

3 0 *1* *3* *1 2* *1* *2 3* *4* *4* *2* *4* *4* *4* *cresc.* *dim.*

4 *4* *1* *2 4 2* *1 0 1 4* *0* *p* *pp* *rall.* *pp dim.* *Fine.*

À RÊVE D'ENFANT.

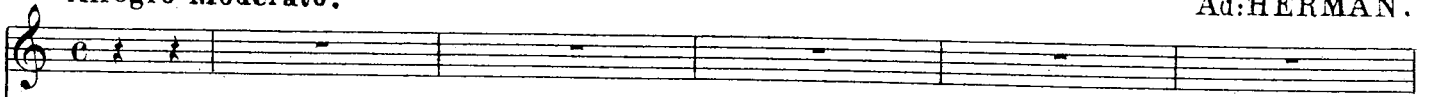
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NOCTURNE.

Allegro Moderato.

Ad: HERMAN.

VIOLON.



A single staff for the Violin, containing a whole rest for the duration of the first system.

Allegro Moderato.

PIANO.



The piano introduction consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *dim.* (diminuendo) marking and a final piano (*p*) dynamic.



The first system of the main piece features a violin line and a piano accompaniment. The violin part starts with a piano (*p*) dynamic, marked *sempre sostenuto* (always sustained), and includes a crescendo to *sf* (sforzando) followed by a decrescendo back to *p*. The piano accompaniment begins with a *p dolce.* (piano dolce) dynamic and includes a *sf* dynamic marking.



The second system continues the violin and piano parts. The violin part features a *sf* dynamic marking followed by a *p dolce.* dynamic and a *cresc.* (crescendo) leading to a *p* dynamic. The piano accompaniment also includes a *sf* dynamic and a *cresc.* leading to a *p* dynamic.



The third system concludes the piece. The violin part features a *dim.* (diminuendo) marking and ends with a *p* dynamic. The piano accompaniment also includes a *dim.* marking and ends with a *p* dynamic.

cresc. *p* *dim.* *f* *largamente*

f

p *espressione*

f *p* *cresc.*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *f* and contains several measures of music with slurs. The piano accompaniment also starts with *f* and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Second system of musical notation. The vocal line starts with a *dim.* marking, followed by a *tempo I* instruction. The piano accompaniment begins with *dim.* and *p* markings, and includes a *tempo I* instruction. The system concludes with a *cresc.* marking in the vocal line.

Third system of musical notation. The vocal line features a *dim.* marking and a *p* dynamic. The piano accompaniment includes a *dim.* marking and a *p* dynamic. The piano part has a more active texture with many sixteenth notes.

Fourth system of musical notation. The vocal line includes *pp*, *rall.*, and *pp dim.* markings. The piano accompaniment features *pp*, *rall.*, *pp*, *dim.*, and *pp* markings. The system ends with a *Fine* marking.