

19 222

A Mesdames Adèle & Marguerite DOMANGE.

Suite

EN FORME DE VALSES

à Quatre Mains

| | | | | |
|----------------|----------------|----|--------------------------------------|----------------|
| Ballabile..... | 6 ^f | }; | Danse Sacrée..... | 6 ^f |
| | | | Scherzo-Valse..... | 6 ^f |
| | | | <u>Interlude et Valse lente.....</u> | 7.50 |

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MEL BONIS

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INTERLUDE ET VALSE LENTE

I-INTERLUDE

PIANO A 4 MAINS

MEL. BONIS

SECONDA

Assez lent.

Legato.
p Ben cantando.

mf *Dim.* *p* *Rit.* *Dim.*

Fin Un peu plus animé.

DC

INTERLUDE ET VALSE LENTE

I-INTERLUDE

PIANO A 4 MAINS

MEL. BONIS

PRIMA

Assez lent.

p

mf *Dim.* *p* *Dim.* *Rit.*

Fin Un peu plus animé. *8^a*

8^a

DC

→4←

II — VALSE LENTE

SECONDA

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor). The music begins with a rest in the treble staff and a half note in the bass staff. The treble staff then plays a series of chords and dyads, while the bass staff provides a steady accompaniment. A dynamic marking of *mf* is present.

A

The second system, marked 'A', continues the piano accompaniment. It features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is used in the bass staff towards the end of the system.

The third system of musical notation continues the piano accompaniment. It features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is used in the bass staff towards the end of the system.

B

The fourth system, marked 'B', continues the piano accompaniment. It features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is used in the bass staff towards the end of the system.

The fifth system of musical notation concludes the piano accompaniment. It features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is used in the bass staff towards the end of the system.

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II — VALSE LENTE

PRIMA

mf Con grazia molto legato.

A
Poco sf

Sempre legato.

B

*Sempre legato
mf*

→6←
SECONDA

Dim.

A tempo.
Cédez un peu.

Dim.

C

Dim.

Dolce.

→7←
PRIMA

Dim.

A tempo.

Cédez un peu.

Dim.

mf

Dim.

C

Con grazia.

Dim.

Dolce.

→8←
SECONDA

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*sf*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A *Dim.* (diminuendo) marking is present in the third measure, and a piano (*p*) dynamic is indicated in the fifth measure.

Second system of musical notation, continuing the grand staff. It features a *Cresc.* (crescendo) marking in the third measure. The right hand has a more active melodic line, and the left hand continues with a consistent accompaniment.

Third system of musical notation, starting with a section marked 'D'. The right hand features a melodic line with slurs and ties. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chromatic movement. A *Dim.* marking is visible in the fifth measure.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand accompaniment continues with a steady rhythm.

Sixth system of musical notation, concluding the piece. It features a *Dim.* marking in the third measure. The right hand has a melodic line that ends with a final chord, and the left hand accompaniment concludes with a few notes.

→9←
PRIMA

First system of musical notation. The upper staff contains a melodic line with a series of eighth notes and a final quarter note. The lower staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *sf* (sforzando), *Dim.* (diminuendo), and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line with a half note and a quarter note. The lower staff is mostly silent. A *Cresc.* (crescendo) marking is present in the lower staff.

Third system of musical notation. The upper staff begins with a dynamic marking *D* above the first note, followed by a melodic line. The lower staff contains a bass line. A *mf* (mezzo-forte) marking is present in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with several slurs. The lower staff contains a bass line with a similar rhythmic pattern.

Fifth system of musical notation. The upper staff features a melodic line with several slurs. The lower staff contains a bass line with a similar rhythmic pattern.

Sixth system of musical notation. The upper staff features a melodic line with a *Dim.* (diminuendo) marking. The lower staff contains a bass line with a similar rhythmic pattern.

MORCEAUX CHOISIS POUR LE PIANO

Classification des forces en Neuf degrés:
5°, 6° Degrés (moyenne force) — 7°, 8° et 9° Degrés (difficile)

| | | Degrés | Pr. Nets | | | Degrés | Pr. Nets |
|----------------------|--|--------|------------------|-------------------|---|--------|------------------|
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| — | Mazurka, (<i>en Ré b</i>) N° 4 de la Petite Suite | 7° | 1, 65 | — | Arlette " 13 —id— | 7° | 1, 65 |
| — | Nocturne et Réverie, N° 6 et 7 " " | 7° | 1, 35 | — | Valse capricieuse " 20 —id— | 7° | 1, 65 |
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| — | En partant, N° 18 des Miniatures | 6° | 1 » | — | Menuet des Petits Violons du Capitaine | 5° | 1, 65 |
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| — | critée par G. PIERNÉ | 8° | 2, 50 | — | Tarentelle, (<i>en La mineur</i>) " 15 —id— | 7° | 2, 50 |
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| — | " 5. Divertissement-Ballet | 7° 8° | 2, 50 | — | Op. 15. 2 ^{me} Valse, (<i>en Sol majeur</i>) | 7° | 1, 65 |
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