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# CONCERTS D'HIVER

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POUR

## Piano à Quatre Mains

OP. 37 à 42.

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N  
1419

N 1419 4)

A ma Nièce Mademoiselle JEANNE LE BEAU

# VALSE STYRIENNE

A QUATRE MAINS

SECONDA

HENRI D'AUBEL  
Op. 40.

Nº 4

Allegretto. (66 = ♩)

The musical score is written for four hands on two grand staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first system is marked *mf* and contains measures 1 through 8, with measure numbers 1-8 written below the notes. The second system contains measures 9 through 12, with measure numbers 1-4 written below. The third system contains measures 13 through 16, with *sf* dynamics and measure numbers 1-4. The fourth system contains measures 17 through 20, also with *sf* dynamics and measure numbers 1-5. The fifth system is marked *Più moderato.* and contains measures 21 through 24, with dynamics *sf* and *p* and measure numbers 1-5.

A ma Nièce Mademoiselle JEANNE LE BEAU

# VALE STYRIENNE

A QUATRE MAINS

HENRI D'AUBEL

Op. 40.

N<sup>o</sup> 4

Allegretto. (66 = ♩.)

PRIMA

1 2 3 4 *f*

*Ten.*

*Ten.*

*Ten.* *sf* *sf* *sf* *sf*

*8<sup>va</sup>*

*8<sup>va</sup>* *sf* *sf* *sf* *sf*

*8<sup>va</sup>* *Più moderato.* *p* *Grazioso.*

N. 1419 (4)



SECONDA

mf

f

Diminuendo. p Cresc.

sf sf sf sf sf sf

Dolce. f

f

PRIMA

mf *Grazioso.*

8<sup>a</sup> *f*

8<sup>a</sup> *Diminuendo. p* *Cresc.*

*sf sf sf sf sf sf*

*Dolce.* *f*

8<sup>a</sup>

SECONDA

First system of musical notation, measures 1-4 and 5-8. The right hand features chords and arpeggiated figures, while the left hand plays a steady bass line. Dynamics include *f* and first endings (1, 2).

Second system of musical notation, measures 9-12 and 13-16. Measures 13-16 show a transition to a new section with *f* dynamics and arpeggiated patterns in the right hand.

Third system of musical notation, measures 17-24. This system continues the arpeggiated texture in the right hand with *f* dynamics.

Moins vite.

Fourth system of musical notation, measures 25-32. The tempo is marked *Moins vite*. The right hand has chords, and the left hand has a simple bass line. Dynamics range from *p* to *Cresc.*

Sostenuto.

Fifth system of musical notation, measures 33-40. The tempo is *Sostenuto*. The right hand features chords and arpeggiated figures, with dynamics including *p*. Measure numbers 5, 34, and 3 are indicated.

A tempo.

Sixth system of musical notation, measures 41-48. The tempo is *A tempo*. The right hand has chords and arpeggiated figures, with dynamics including *PP*, *Ral - len - ten - do.*, and *f*. Measure numbers 1 and 1 are indicated.



PRIMA

First system of musical notation. The piano part is in the left hand, starting with a forte (*f*) dynamic. The tenor part is in the right hand, marked with *Ten.* and a tenuto line. The music consists of eighth and sixteenth notes with various fingerings indicated.

Second system of musical notation. It includes a first ending bracket labeled *8<sup>a</sup>*. The piano part features *sf* (sforzando) dynamics. The tenor part is marked with *Ten.* and a tenuto line.

Third system of musical notation. The piano part continues with *sf* dynamics. The tenor part is not present in this system.

Moins vite.

SECONDA

Fourth system of musical notation. The tempo is marked *Moins vite.* and the part is labeled *SECONDA*. The piano part begins with a piano (*p*) dynamic and includes a *Cresc.* (crescendo) marking. The tenor part is marked with *Ten.* and a tenuto line.

Fifth system of musical notation. The tenor part is marked with *Ten.* and a tenuto line. The piano part is marked with *p* (piano) dynamics.

A tempo.

Rall. - tan - do. SECONDA

Sixth system of musical notation. The tempo is marked *A tempo.* and the part is labeled *Rall. - tan - do. SECONDA*. The piano part features *f* (forte) and *ff* (fortissimo) dynamics. The tenor part is marked with *f* dynamics.



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