

CLASSIC AND ROMANTIC COMPOSITIONS *FOR* PIANO

No.	Gr.			
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VALSE PITTORESQUE.

Edited by Thos. a'Becket.

HUGO REINHOLD. Op. 50. Nº 7.

***) Allegretto.** (M.M. $\text{♩} = 60$)

A *p*

B *p*

dim.

pp

(M.M. $\text{♩} = 72$)
poco animato.

dim.

pp

C *espress.*

pp

D

*) The strong Hungarian characteristics of this *biyou* valse should be carefully observed, and the contrasts of movement, touch and force be neatly and decidedly displayed.

A The opening bars of the bass with a clear demi-staccato touch, but not loud.

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B The 32nds must have a distinct value and accent, and not played as grace notes (*acciaccaturas*.)

C With the increase of movement preserve the legato effect of the first four measures, and produce the charming contrast in the fifth measure by a daintily played staccato.

D The double stemmed notes are slightly accented, but more by being retained than the force of the finger stroke.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 5, 5, 2, 3, 2, 4, 3, 2, 2, 4, 3, 2, 1, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *pp*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 3, 2, 4, 2, 4, 1, 5, 4, 2, 4, 3, 1, 3, 1, 4. Bass staff has a harmonic accompaniment. Dynamics include *poco rit.*, *Ep*. Tempo marking: **Tempo I.** (M.M. $\text{♩} = 60$).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 4, 1, 4, 4, 4. Bass staff has a harmonic accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 1, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 1, 3, 5, 4, 3. Bass staff has a harmonic accompaniment. Dynamics include *f*, *brillante.*, *rit.*, *tranquillo.*, *pp*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *F*, *dim.*, *pp*.

E Resume the movement and character of the opening subject.
F Connect the chords in the treble, while the bass imitates the

original motive. The closing to be extremely quiet and the finishing chords delicate.

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