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Reveries Du Soir : Evening Thoughts

Faustina Hasse Hodges

Composer

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TECHNICAL

TO



Rêveries du Soir

(Evening Thoughts)

same as Reverie



MÉLODIES

PAR

FAUSTINA H. HODGES.



Pr. 50¢ nett

NEW YORK
G. SCHIRMER.
701 BROADWAY.

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HODGES



REVERIES DU SOIR.

EVENING THOUGHTS.

DEUX MELODIES.

par FAUSTINA H. HODGES.

N^o 1. *Andantino con moto.*

1022

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical markings and dynamics:

- System 1:** Features a series of chords and arpeggios in the right hand, with a steady bass line in the left hand.
- System 2:** Includes the marking *cresc.* (crescendo) in the left hand, followed by *f rit.* (forte, ritardando) and *p* (piano). The right hand continues with complex chordal textures. *tempo primo* is marked at the end of the system.
- System 3:** Features *f* (forte) in the left hand, followed by *rit.* (ritardando) and *tempo.* (tempo). The right hand has a more active melodic line. *Ped* (pedal) and *** are marked at the end.
- System 4:** Includes *cresc.* (crescendo) in the left hand, followed by *ff* (fortissimo) and *p* (piano). The right hand has a melodic line with some grace notes. *parlante.* (parlante) is marked above the right hand. *Ped* and *** are marked at the end.
- System 5:** Features *pp* (pianissimo) in the left hand, followed by *p* (piano). The right hand has a melodic line with some grace notes. *Ped* and *** are marked at the end.
- System 6:** Includes *pp* (pianissimo) in the left hand, followed by *ten.* (tenuto) and *p* (piano). The right hand has a melodic line with some grace notes. *rall.* (rallentando) is marked above the right hand. *morendo.* (morendo) is marked below the left hand. *pp* (pianissimo) is marked at the end.

cantabile

Nº 2.

Con moto.

pp

cantabile.

The musical score is for a piece titled 'Nº 2'. It begins with a piano introduction marked 'Con moto.' and 'pp' (pianissimo). The introduction consists of two measures in 3/4 time, featuring a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef is a series of eighth notes, while the bass clef provides a simple harmonic accompaniment. The piece then transitions into a section marked 'cantabile.' (cantabile), which is indicated by a change in the treble clef to a different key signature (one sharp) and a change in the tempo/mood. The 'cantabile' section consists of six measures, with the melody in the treble clef becoming more melodic and expressive, and the bass clef providing a simple harmonic accompaniment.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of two staves, Treble and Bass, in the key of D major (two sharps). The melody in the Treble staff is a series of eighth notes, while the Bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The system includes dynamic markings: *cresc.* (crescendo), *f* (forte), *rit.* (ritardando), *p* (piano), and *tempo.* (tempo). The system ends with a double bar line.

A musical score for the song "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is a simple melody with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *crec.*, *f*, *p*, and *crec.* again. The key signature has one sharp (F#), and the time signature is 2/4.

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, marked 'p' (piano). The introduction consists of seven measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line starts with a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The score is written on a grand staff with a brace on the left. The piano introduction is marked with a 'p' and a fermata over the first measure.



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