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Hommage à...



# EN FERMANT LES YEUX

VALE LENTE

## RODOLPHE BERGER

*Y. Guiraud*

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# EN FERMANT LES YEUX

VALSE LENTE

à Monsieur JEAN FACON

RODOLPHE BERGER

PIANO

Lento

*sf* *dim.* *p* *p*

*pp*

*mf*

*slargando* *Lento* *rall.*

*f* *ff* *pp*

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VALSE

assez lent

bien détaché

The first system of the waltz consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of quarter notes and eighth notes. The left staff (bass clef) provides a steady accompaniment of quarter notes. Both staves are marked with a piano (*p*) dynamic.

The second system continues the waltz. The right staff features a melodic line with a crescendo (*cresc.*) marking. The left staff continues with its accompaniment. The dynamics are piano (*p*).

The third system marks a change in tempo to *Tempo*. It includes a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by a decrescendo (*dim.*) and a return to piano (*p*). The right staff has a more active melodic line, while the left staff provides a rhythmic accompaniment.

The fourth system continues the waltz with a crescendo (*cresc.*) marking. The right staff has a melodic line with a crescendo, and the left staff provides accompaniment. The dynamics are piano (*p*).

The fifth system marks a change in tempo to *en rall. beaucoup* (very much in a half). It includes a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by a decrescendo to pianissimo (*pp*). The right staff has a melodic line with a crescendo, and the left staff provides accompaniment. The dynamics are piano (*p*).

Amoureux

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter notes and chords.

Second system of musical notation. The melody continues with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth notes and chords, with some triplets indicated by a '3' over the notes.

Third system of musical notation. The instruction *portez la note* (hold the note) is written above the treble clef. The dynamics range from *f* to *ff*. The melody is held in the treble while the bass line plays a complex, rhythmic accompaniment with many sixteenth notes.

Fourth system of musical notation. The melody is held in the treble clef. The bass line continues with a rhythmic accompaniment. A *cresc.* (crescendo) instruction is placed above the bass line towards the end of the system.

Fifth system of musical notation. The melody is held in the treble clef. The bass line features a series of chords with accents (>) above them. The system concludes with a piano (*p*) dynamic marking.

1<sup>o</sup> Tempo

*cresc.*

*mf* *cresc.* *f*

rall. Tempo

*dim.* *p*

*cresc.*

en rall. beaucoup

*f* *pp* *pp*

*très doux*

*cresc.*

*f* *dim.*

*ten.*

*p* *pp*

*cresc.* *f*

*slargando*

*ff* *pp* 1<sup>a</sup> 2<sup>a</sup>

*semplice* *espress.* *rall.* 1<sup>o</sup> Tempo

*p* *mf* *p*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *f* *dim.* *p* *rall.* Tempo

*cresc.* *f* *dim.* *p* *rall.* Tempo

*cresc.* *cresc.* *f*

*cresc.* *cresc.* *f*

en rall. beaucoup *Lent* MANON - En fermant les yeux... *croisez m.g.*

en rall. beaucoup *Lent* MANON - En fermant les yeux... *croisez m.g.*

*pp* *pp* *ppp* *mf*



# RODOLPHE BERGER

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(2<sup>e</sup> SERIE)

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La même, pour Chant.

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La même, pour Chant.

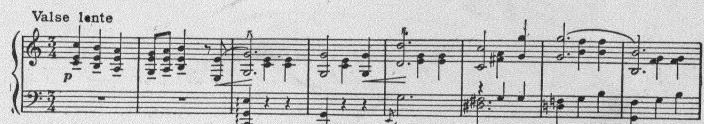
## La Romanichelle, polka-mazurka

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## Ne mentons pas aux femmes! v. lente.

NET : 2'



La même, pour Chant.

## Are you ready?... Go! polka.

NET : 1'75



## C'était un soir d'été, rom. sans paroles.

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## Cœur fragile, valse lente.

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## C'est la vie! marche.

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