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# GRAND VALSE

Brillante

BY

## W. F. SUDDS.

Op. 40.



NEW YORK.  
C. H. DITSON & CO. 843 BROADWAY.

(Succ<sup>r</sup> J. L. Peters.)

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# 1<sup>ST</sup> GRAND VALSE BRILLIANT.

W. F. SUDDS, Op. 40.

Allegro vivace.

*f* *p* *f* *p* *f* *m/p* *cres.* *f*

1<sup>sa</sup> 1<sup>sa</sup> 1<sup>sa</sup>

3

*ff*

*ff*

*p*

*f* *p*

*ff*

46186

4

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar notation. The upper staff shows a melodic line with a prominent slur and a final flourish. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system begins with a change in dynamics and mood. The upper staff has a few notes before a rest. The lower staff starts with a piano (*p*) dynamic and a tempo marking of *con gustoso*. The music consists of sustained chords in both staves.

The fourth system continues the *con gustoso* section with sustained chords in both the treble and bass staves. The key signature remains two flats.

The fifth system concludes the *con gustoso* section with sustained chords. The key signature changes to three sharps (F#, C#, G#) in the final measure.

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First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a series of chords and melodic lines in both hands.

Second system of musical notation. The upper staff contains a melodic line with accents (>) and dynamic markings *ff* and *p*. The lower staff provides harmonic support with chords.

Third system of musical notation, continuing the piece with a similar structure of chords and melodic fragments in both staves.

Fourth system of musical notation, featuring a more active melodic line in the upper staff and steady accompaniment in the lower staff.

Fifth system of musical notation, concluding the page with a final cadence. The upper staff has a melodic flourish with accents, and the lower staff has a final chordal resolution.

46186

6

The first system of music consists of four measures. The treble clef part begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. A dynamic change to *f* occurs in the second measure. The bass clef part provides harmonic support with chords and a few moving lines. A first ending bracket labeled "sa." spans the final two measures, which end with a triplet of eighth notes.

The second system contains measures 5 through 8. The treble clef part continues with a melodic line, marked *mp* (mezzo-piano) in measure 6. The bass clef part features a steady accompaniment of chords. The system concludes with a melodic flourish in the treble.

The third system covers measures 9 to 12. The treble clef part has a more active melodic line with many slurs. The bass clef part consists of a consistent chordal accompaniment. A *cres.* (crescendo) marking is placed above the treble staff in measure 12.

The fourth system includes measures 13 to 16. The treble clef part features a melodic line with a first ending bracket labeled "sa." over the final two measures. Dynamics include *f* and *ff* (fortissimo). The bass clef part continues with a chordal accompaniment.

The fifth system contains measures 17 to 20. The treble clef part has a melodic line with slurs and ties. The bass clef part provides a chordal accompaniment. The system ends with a melodic flourish in the treble.

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7

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup> 8<sup>a</sup>

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8

8a

*f*

*p*

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties, marked with a first ending bracket labeled '8a'. The left hand provides a harmonic accompaniment. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the second measure.

8a

*f*

*mf*

This system contains measures 5 through 8. The right hand continues the melodic line with slurs and ties, marked with a first ending bracket labeled '8a'. The left hand accompaniment changes in measure 7. Dynamics include a forte (*f*) marking in measure 5 and a mezzo-forte (*mf*) marking in measure 7.

This system contains measures 9 through 12. The right hand continues the melodic line with slurs and ties. The left hand accompaniment consists of chords and moving lines. There are no dynamic markings in this system.

8a

*cris.*

This system contains measures 13 through 16. The right hand continues the melodic line with slurs and ties, marked with a first ending bracket labeled '8a'. The left hand accompaniment features chords. A dynamic marking of *cris.* (crescendo) is present in measure 14.

8a

*brillante.*

This system contains measures 17 through 20. The right hand continues the melodic line with slurs and ties, marked with a first ending bracket labeled '8a'. The left hand accompaniment features chords. A dynamic marking of *brillante.* is present in measure 18.

16186

8<sup>a</sup> 9

8<sup>a</sup>

accelerato.

8<sup>a</sup>

con fuoco.

8<sup>a</sup>

fff

8<sup>a</sup>

8<sup>a</sup>

46186

K.

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