

hugo bell

valse de rêve sentimentale

for piano four hands

(2018)

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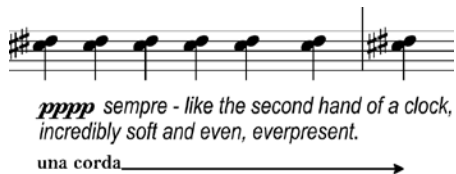
valse de rêve sentimentale

for piano, 4 hands

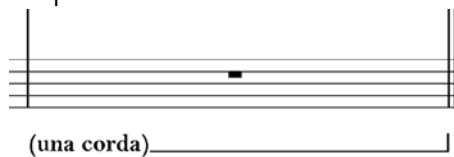
c.10 mins

- Pedal Markings

- All pedal markings appear below the system.
- A pedal marking followed by an arrow indicates the pedal should be held until further instruction.



- A pedal instruction followed by a line and a notch indicate when the pedal should be lifted.



- The damper pedal should be held down continuously from bar 33 until the end of the piece. This is also indicated in the score.
- The resonance of the undamped strings should be taken into careful consideration when performing; a 'blurry' textural effect is often required throughout the piece.

- Spatial notation

- Pages 5-11 use spatial notation, where time is represented horizontally and without rhythmic indication.
- Each system should last approximately 10 seconds, unless specified otherwise.
- No two pitches between parts should ever sound at the same time.
- Each line should remain in the hand it is written in, ie. each line must not be redistributed between hands.
- Grace notes (acciaccaturas) should never be accented, and should be played as quickly/close to the following note as possible.
- Phrase marks have been added to draw attention to important melodies.
- Dynamics should be observed as accurately as possible.
- There should be no pause or break between systems.

Valse de rêve sentimentale

for piano 4 hands

Hugo Bell

2018

♩ = 60, **Vivace**

f

mf

f

mf

con poco ♩ ad lib.

ff

mp (*molto*)

mp (*molto*)

Sea

Detailed description: This is a musical score for a four-hand piano piece. It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivace' with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system consists of two staves (I and II) for the right and left hands. The second system also consists of two staves (I and II). The third system consists of two staves (I and II). The music features a variety of textures, including dense chords, arpeggiated figures, and melodic lines. Dynamics range from fortissimo (ff) to mezzo-forte (mf) and mezzo-piano (mp). The piece concludes with a fermata and the instruction 'con poco ♩ ad lib.'.

17 *Sea* *loco* *Sea* *loco*

ff *ff dim poco a poco* (*f*)

ff *ff dim poco a poco* (*f*)

25 *Sea*

(*mf*) (*mp*) *pp*

(*mf*) (*mp*) *pp*

33

SUBITO $\text{♩} = 75$

sfz *mp meandering*

SUBITO $\text{♩} = 75$

mp blurry and heavy, creating a muddy texture

ped. held continuously until the end of the piece

36

39 *sea-*

sfz *pp*

p

sea-

5 5 5 5 5

3 3 3 3

8^{vb}

41 *sea-*

sea-

5 5 5 5 5

3 3 3 3

8^{vb}

8va-----

43

I

II

8vb

8vb

8va-----

45

I

II

loco

poco rit.

short pause

pp

ppp

Spatial notation - each system should last approximately 10 seconds and there should be no pauses between them. There must be no metric synchronicity between parts - each hand must be independent.

47

mf (r.h)
pp (l.h)
mp
pp
mp
pp
mp
pp
mp

* Tenuto dyads must always be the quietest element in the texture. This is also indicated with dynamics

mf
mp
pp
pp
p
pp

I

(*mp*)

(*pp*) *p* *pp* *p* *pp* *p* *pp* *p* *pp*

II

I

mp *p* *ppp*

p *pp* *p* *pp* *p* *pp* *p* *ppp* *pp*

II

System I: Treble clef, *pp* dynamic, *8va-7* marking above notes, *(p)* dynamic below first measure.

System II: Treble clef, *ppp (r.h)* dynamic, *p* dynamic below second measure. Bass clef, *mp (l.h)* dynamic below first measure, *ppp* dynamic below second measure, *mp* dynamic below third measure, *ppp* dynamic below fourth measure, *mp* dynamic below fifth measure, *ppp* dynamic below sixth measure.

* Tenuto dyads must always be the quietest element in the texture. This is also indicated with dynamics

System I: Treble clef, *(pp)* dynamic above second measure, *(p)* dynamic below first measure.

System II: Treble clef, *(p)* dynamic below second measure, *ppp* dynamic below third measure, *p* dynamic below fourth measure, *ppp* dynamic below fifth measure, *p* dynamic below sixth measure, *ppp* dynamic below seventh measure. Bass clef, *mp* dynamic below first measure.

I

mp

p

II

pp

mp

ppp

I

mp

pp

II

p

ppp

pp

I

pp calmer

pp

pp ————— *ppp*

II

pp

ppp *pp* *ppp*

I

pp

II

pp

ppp *ppp* *ppp*

8vb *8vb* *8vb*

10'

♩ = 60 (in time)

With a feeling of stasis throughout

(pp) transition smoothly from spatial notation back to metric notation

pppp

mp (outer voices)
pp (inner voice)

♩ = 60 (in time)

With a feeling of stasis throughout

(ppp) 8^{vb} 1 8^{vb} 1 8^{vb} 1

77

(pp) *pppp*

85

pp

pppp sempre - like the second hand of a clock,
incredibly soft and even, everpresent.

una corda →

90

Part I (Piano):

- Measures 90-91: *pp* (pianissimo), triplets of eighth notes.
- Measures 92-93: *ppp* (pianississimo), triplets of eighth notes.
- Measure 94: *p* (piano), quintuplets of eighth notes.

Part II (Piano):

- Measures 90-92: Rests.
- Measures 93-94: *pp* (pianissimo), *ppp* (pianississimo), 7:8 ratio exercise. Instruction: "as evenly as possible".

95

Part I (Piano):

- Measures 95-96: *p* (piano), triplets of eighth notes.
- Measures 97-98: *pp* (pianissimo), triplets of eighth notes.

Part II (Piano):

- Measures 95-96: *sim.* (sforzando), 7:8 ratio exercise.
- Measures 97-98: *sim.* (sforzando), 7:8 ratio exercise.

(una corda)

99

mp

mp

pp

7:8

7:8

7:8

p

pp

sim.

sim.

103

sub. mf

mf

molto

(pppp)

7:6

7:6

7:6

p

ppp

sim.

8^{bb}

mp

107

7 *ppp*

pppp *pp*

pppp obscured by LH

pppp distant

una corda
(until end of piece)

8^{vb}

112

8^{vb}

117

(pp) *ppp*

8vb

123

pppp

(una corda)

(~~8va~~)