hugo bell

valse de rêve sentimentale

for piano four hands

(2018)

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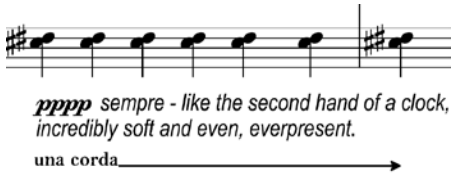
valse de rêve sentimentale

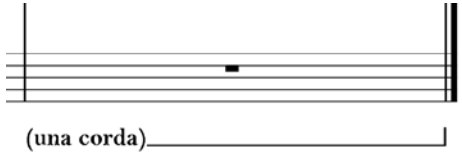
for piano, 4 hands

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.



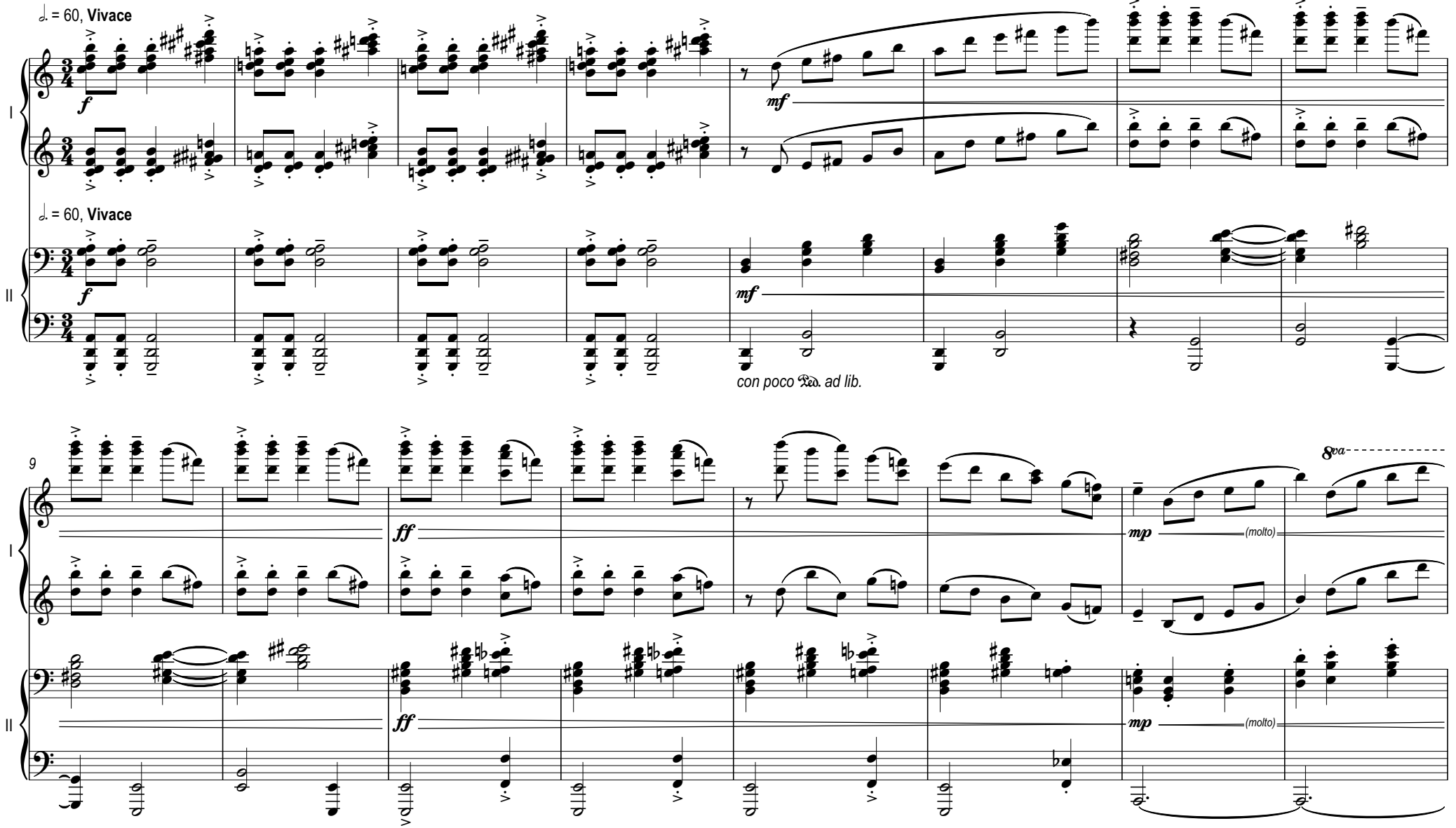
  - The damper pedal should be held down <u>continuously</u> from bar 33 until the end of the piece. This is also indicated in the score.
  - The resonance of the undamped strings should be taken into careful consideration when performing; a 'blurry' textural effect is often required throughout the piece.

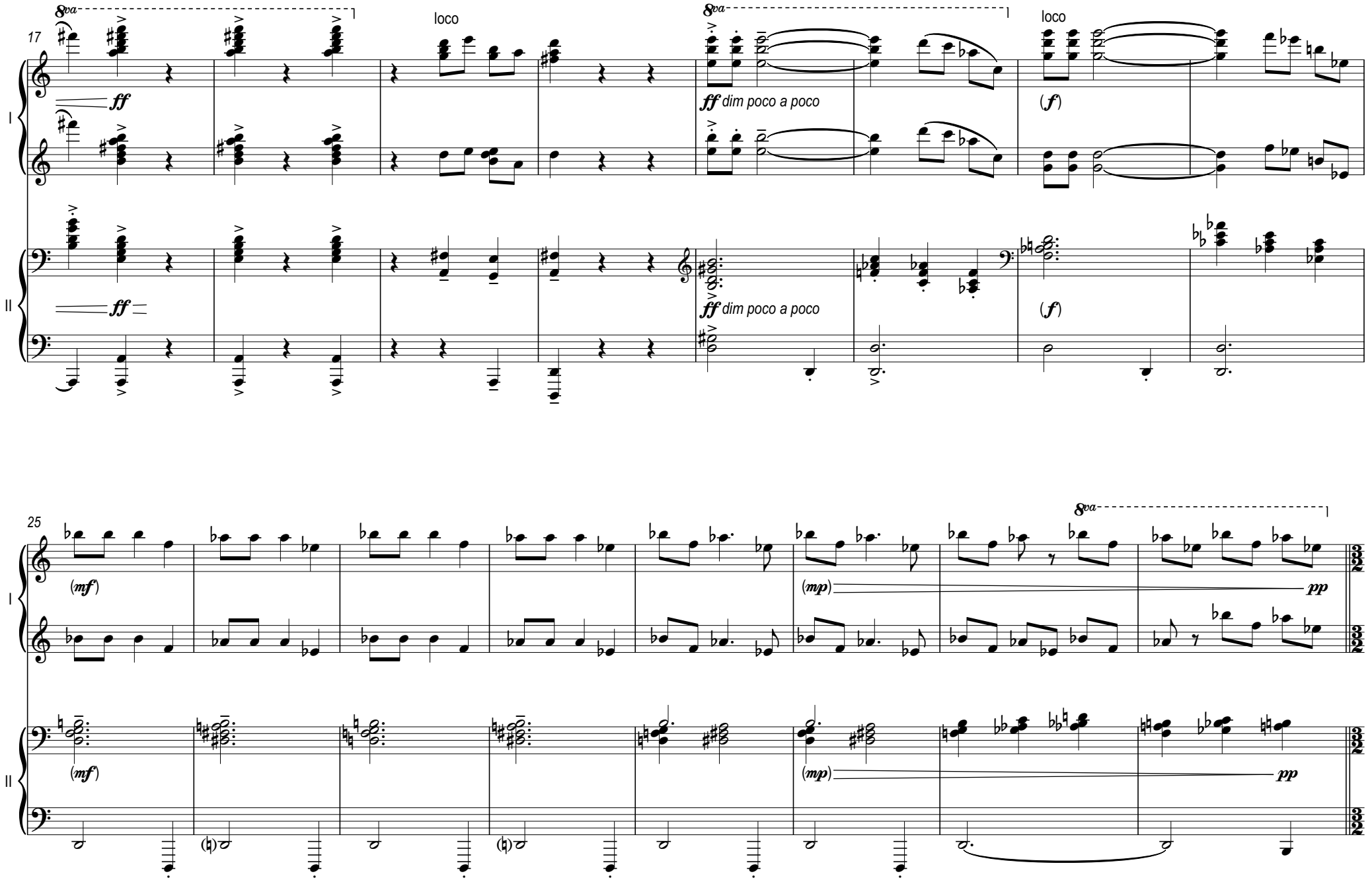
- Spatial notation
  - Pages 5-11 use spatial notation, where time is represented horizontally and without rhythmic indication.
  - Each system should last approximately 10 seconds, unless specified otherwise.
  - No two pitches between parts should ever sound at the same time.
  - Each line should remain 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

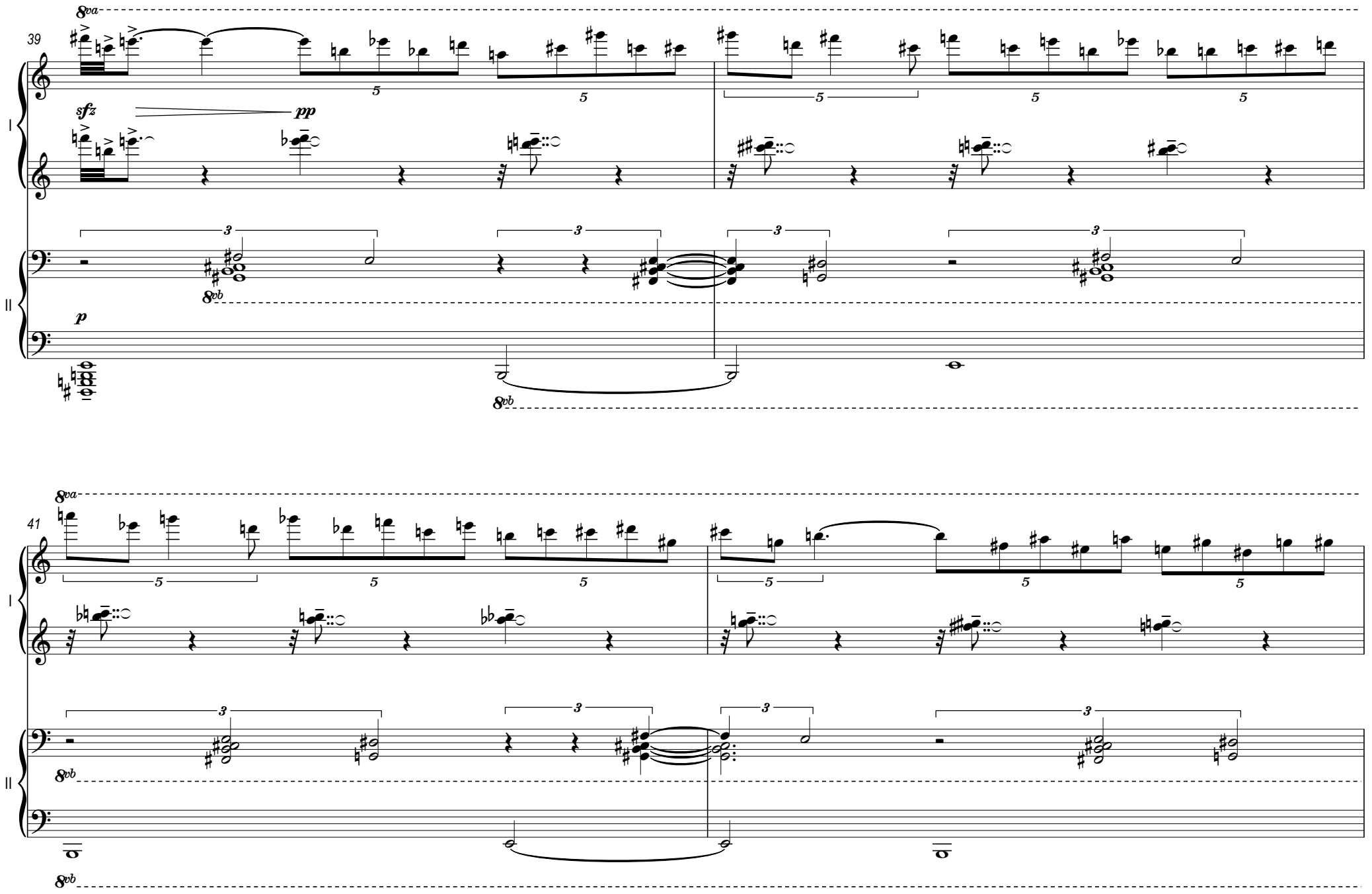
for piano 4 hands

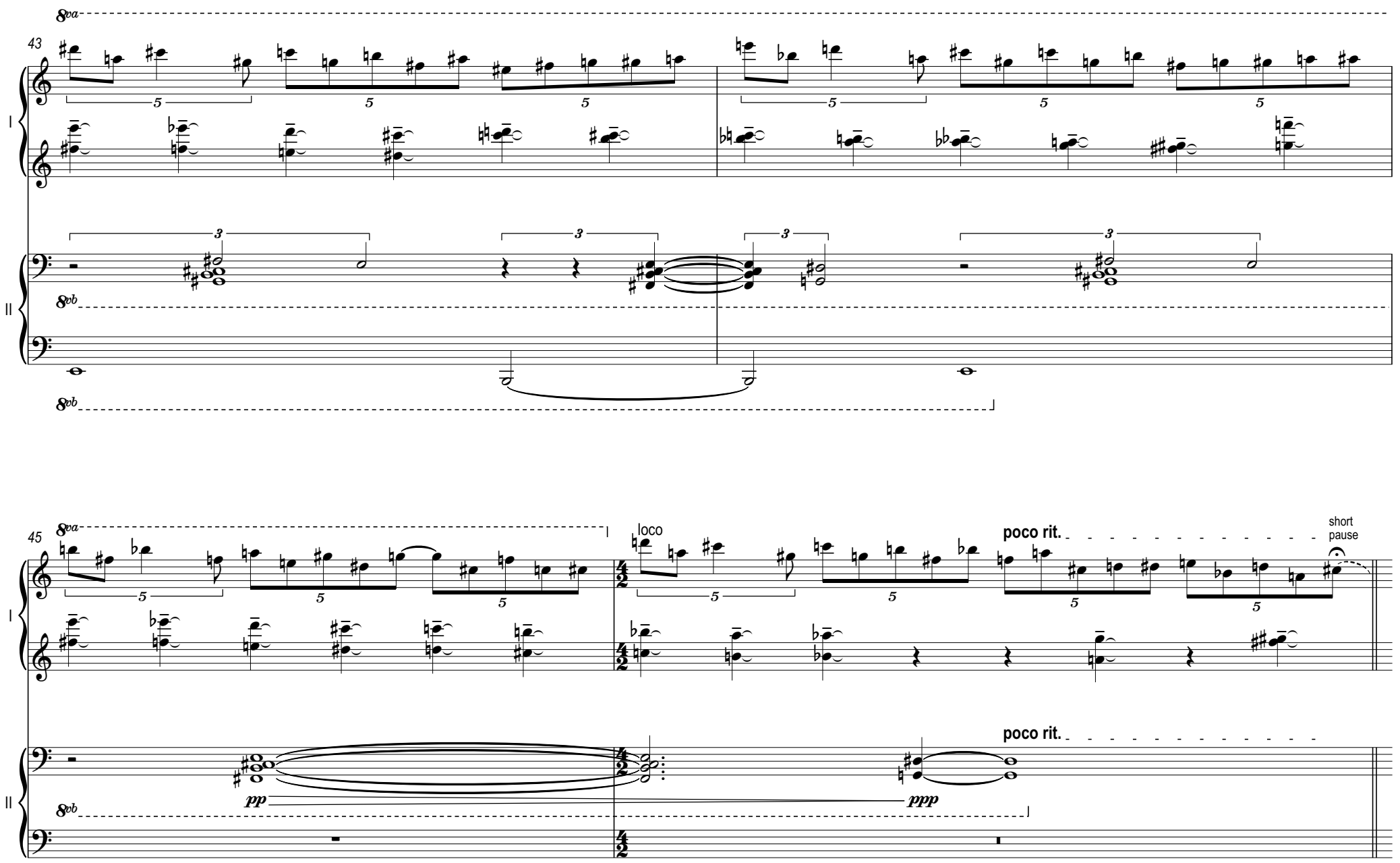
Hugo Bell
2018



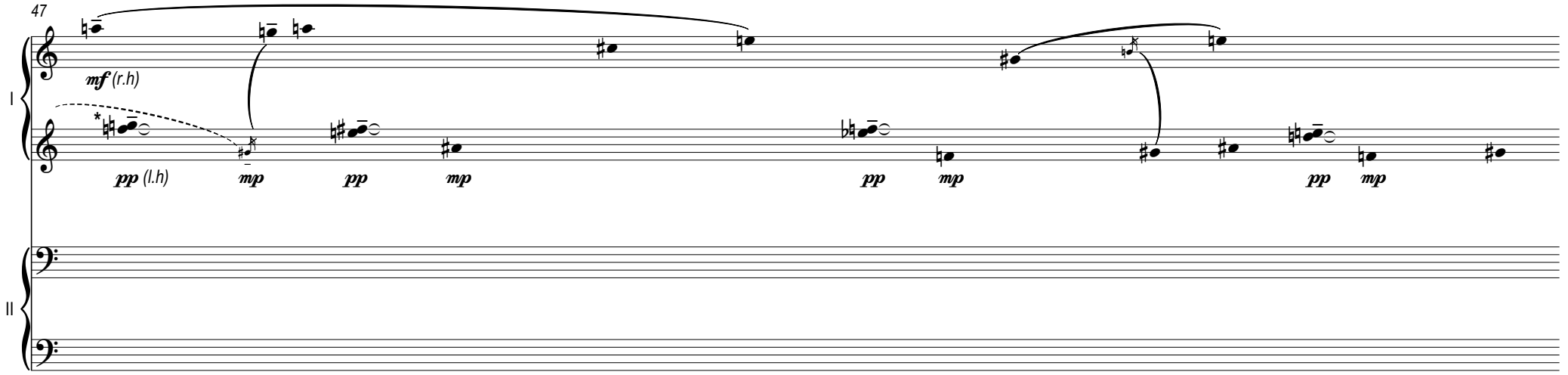

17
8va
loco
ff
ff dim poco a poco
(f)
I
II
25
(mf)
(mp)
pp

SUBITO ♩ = 75
8va
33
sfz
mp meandering
I
SUBITO ♩ = 75
mp blurry and heavy, creating a muddy texture
II
held continuously until the end of the piece
36
I
II

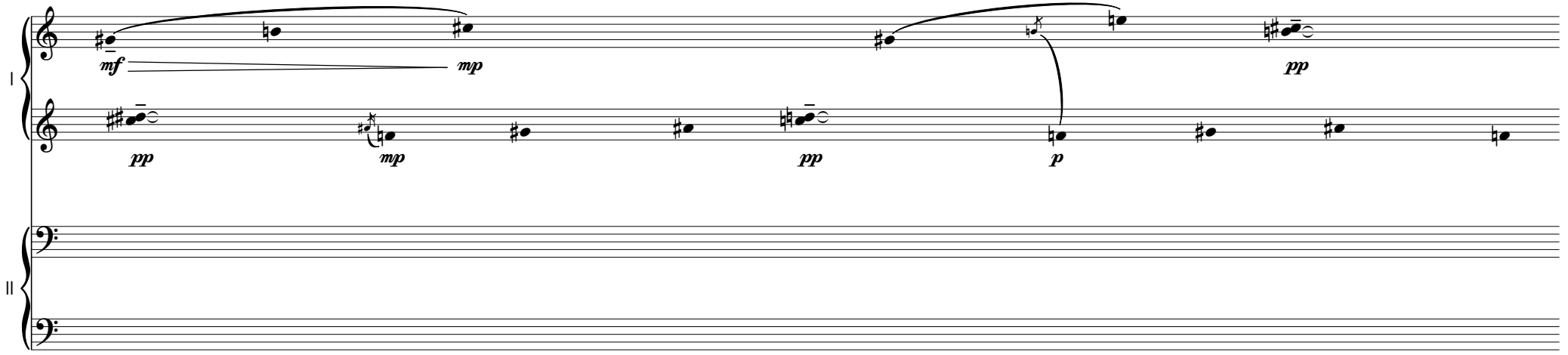

8va
39
I
sfz
pp
II
3
8vb
p
8va
41
I
II
3
8vb

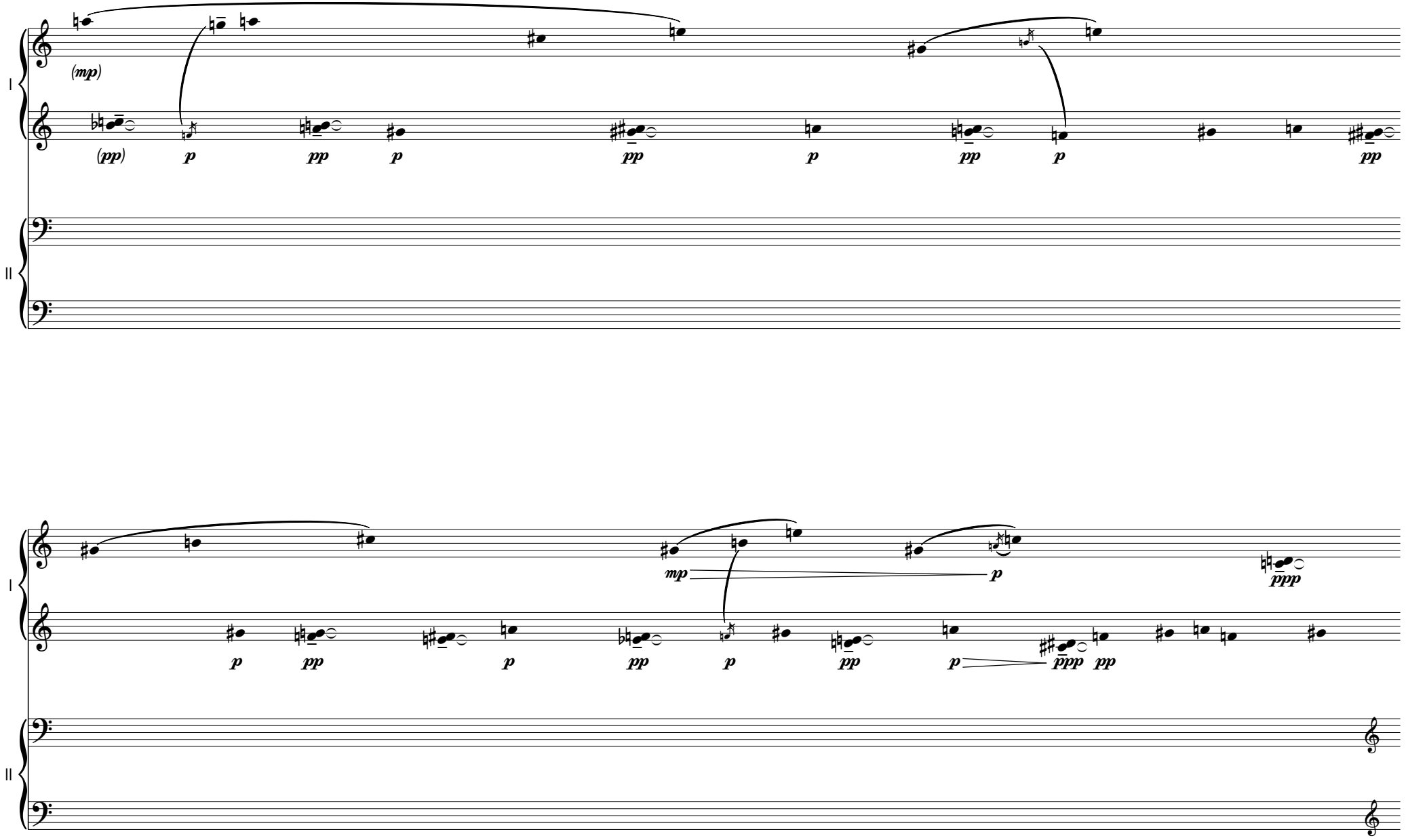

8va
43
I
II
8vb
3
5
8va
45
loco
poco rit.
short
pause
pp
ppp

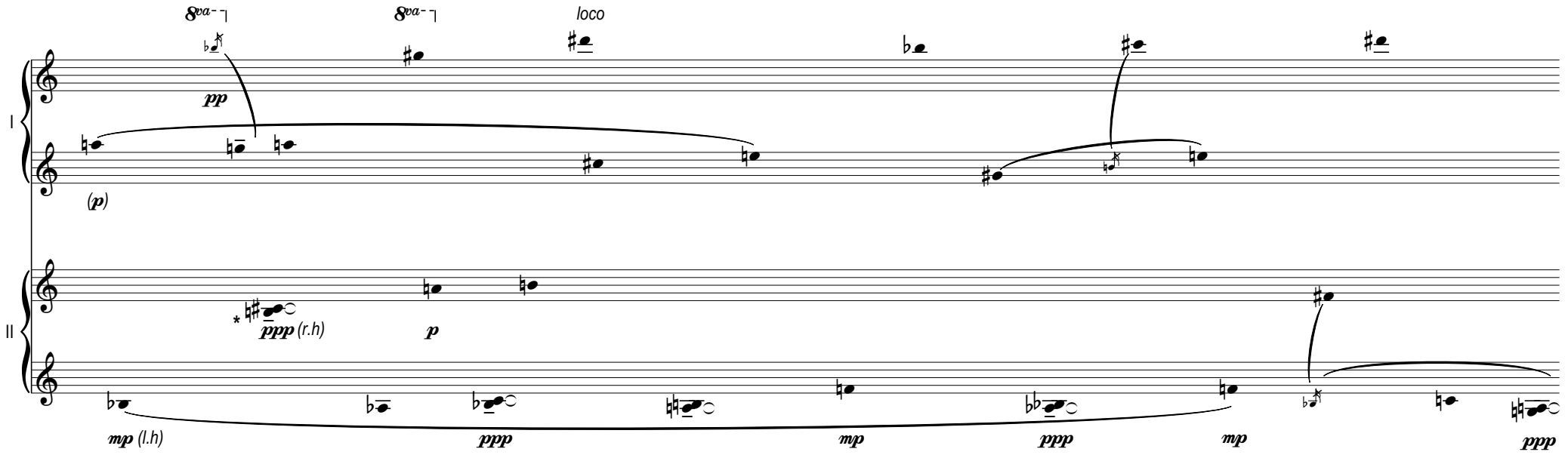
Spatial notation - each system should last approximately 10 seconds and there should be no pauses between them. There must be no metric synchronicity between parts - each hand must be independent.



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




I
II
(mp)
(pp)
p
pp
p
pp
p
pp
p
pp
mp
p
ppp
p
pp
p
pp
p
pp
ppp
pp



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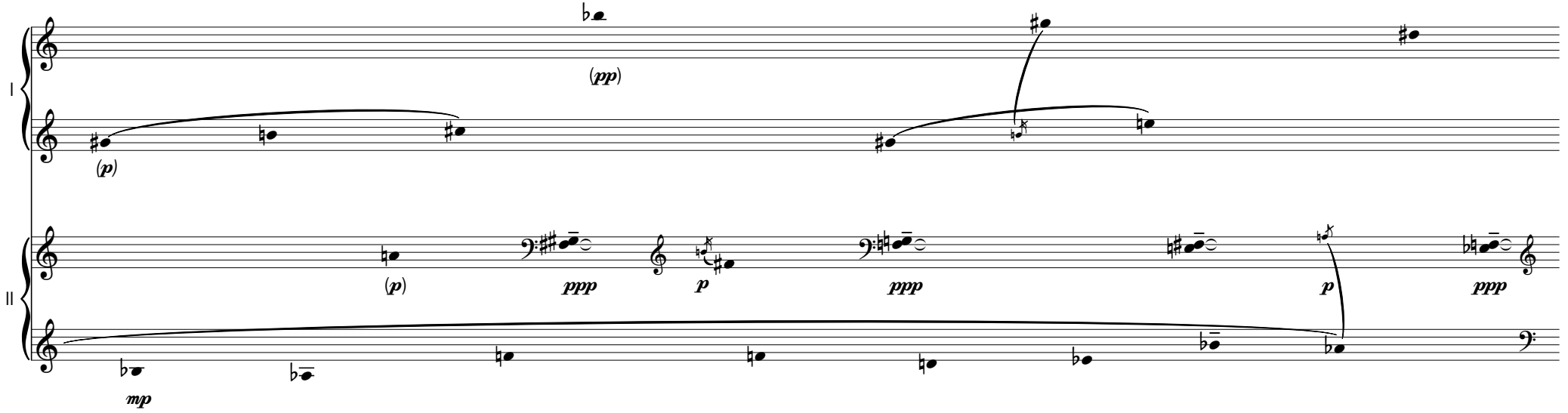
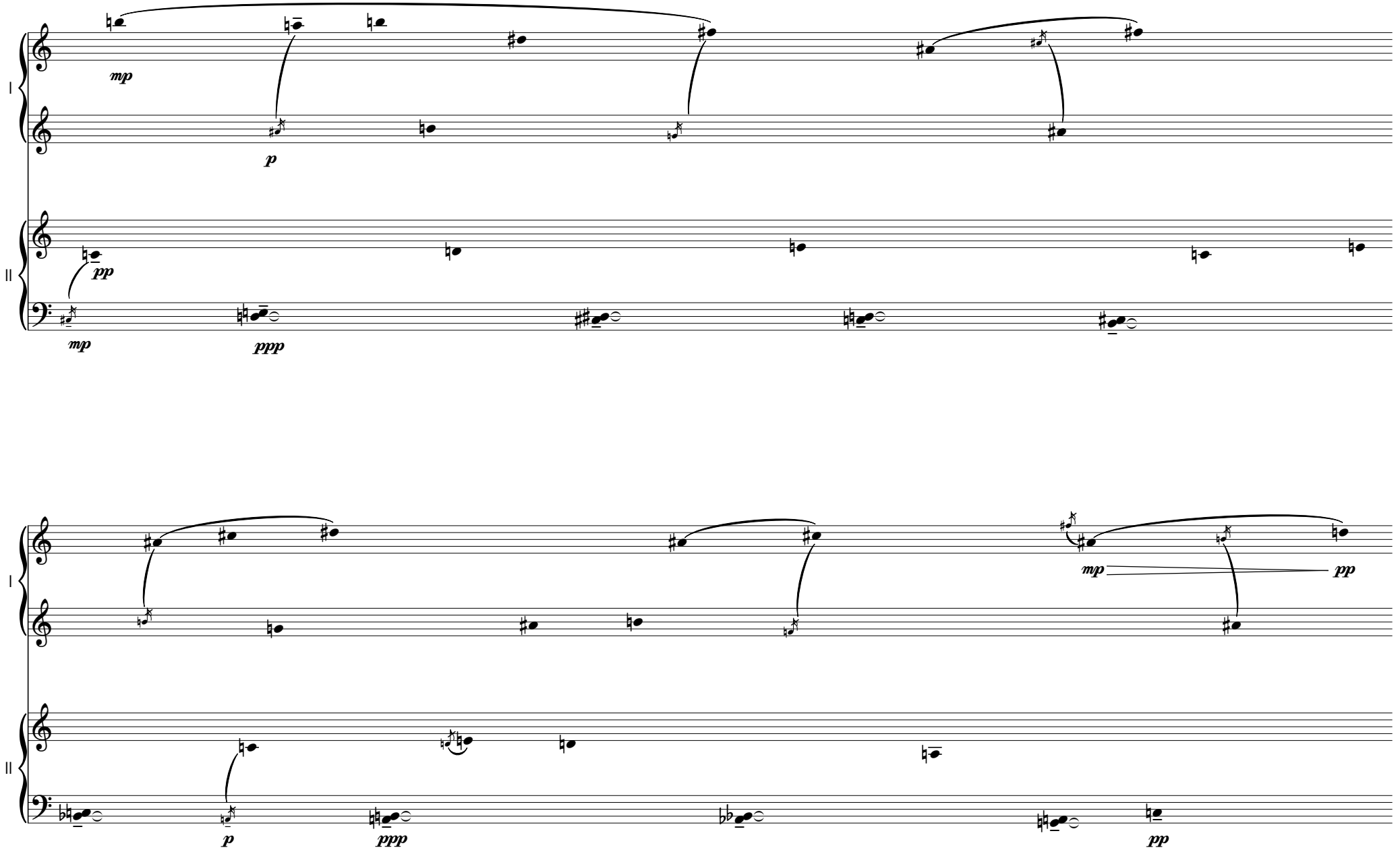
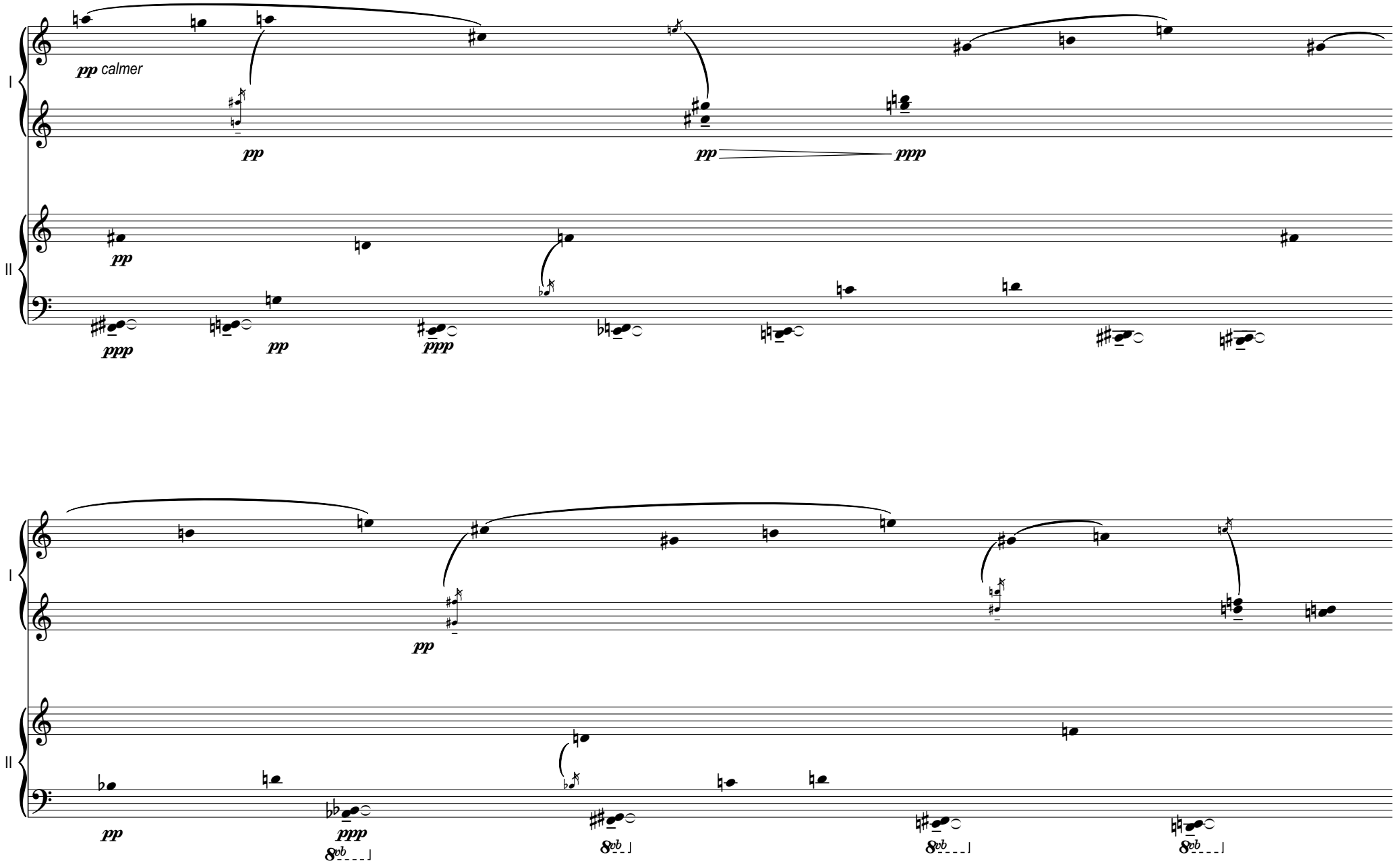
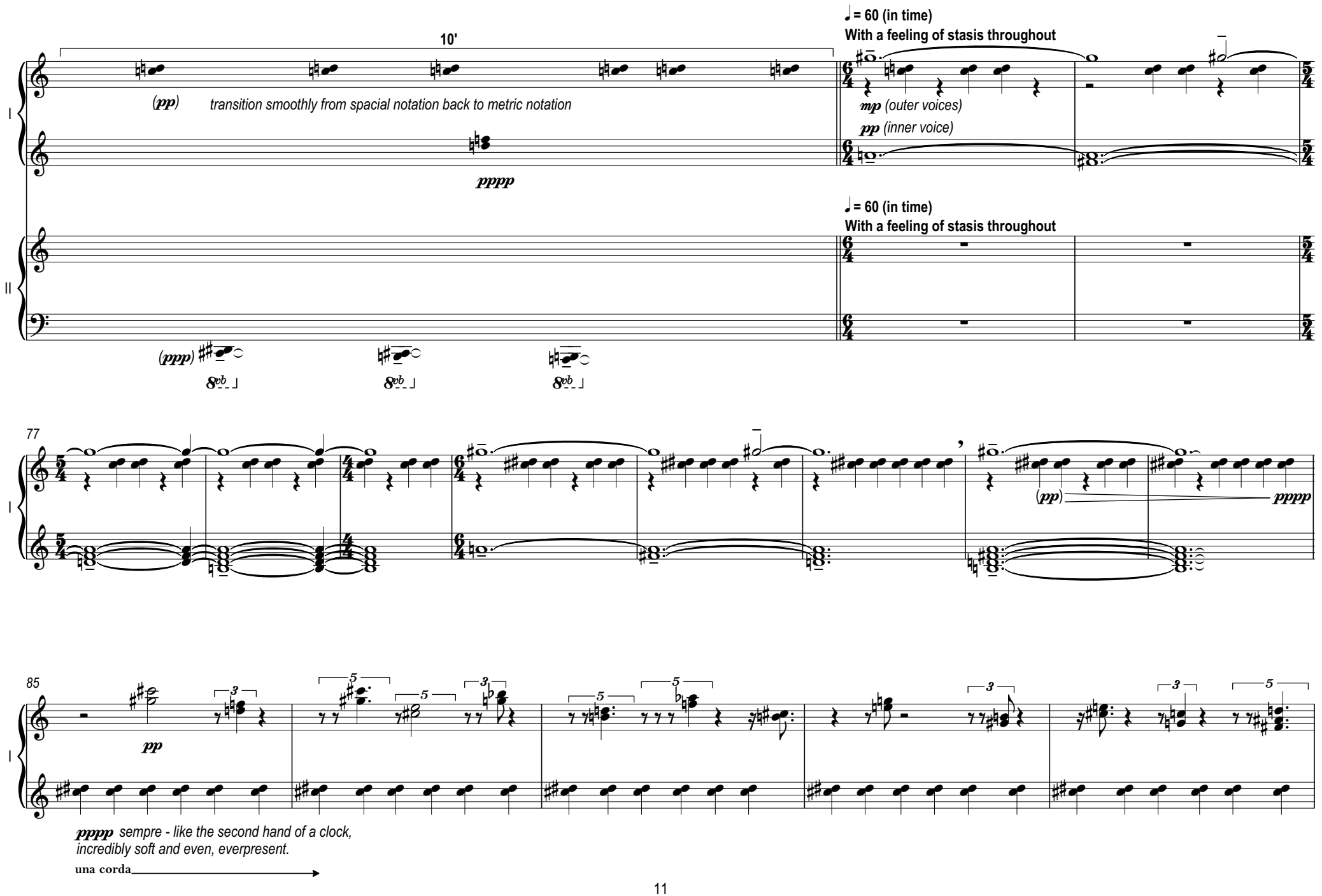
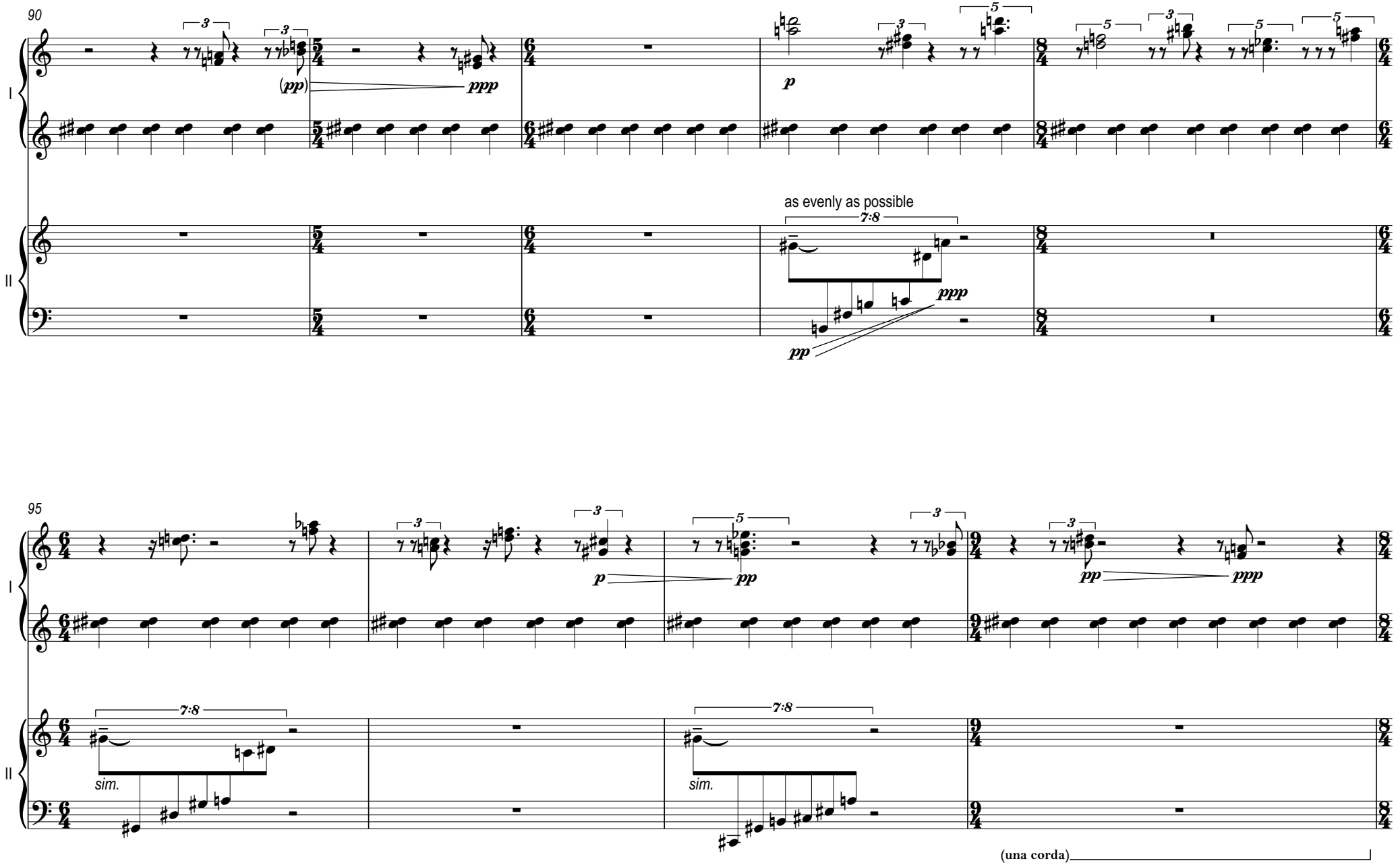
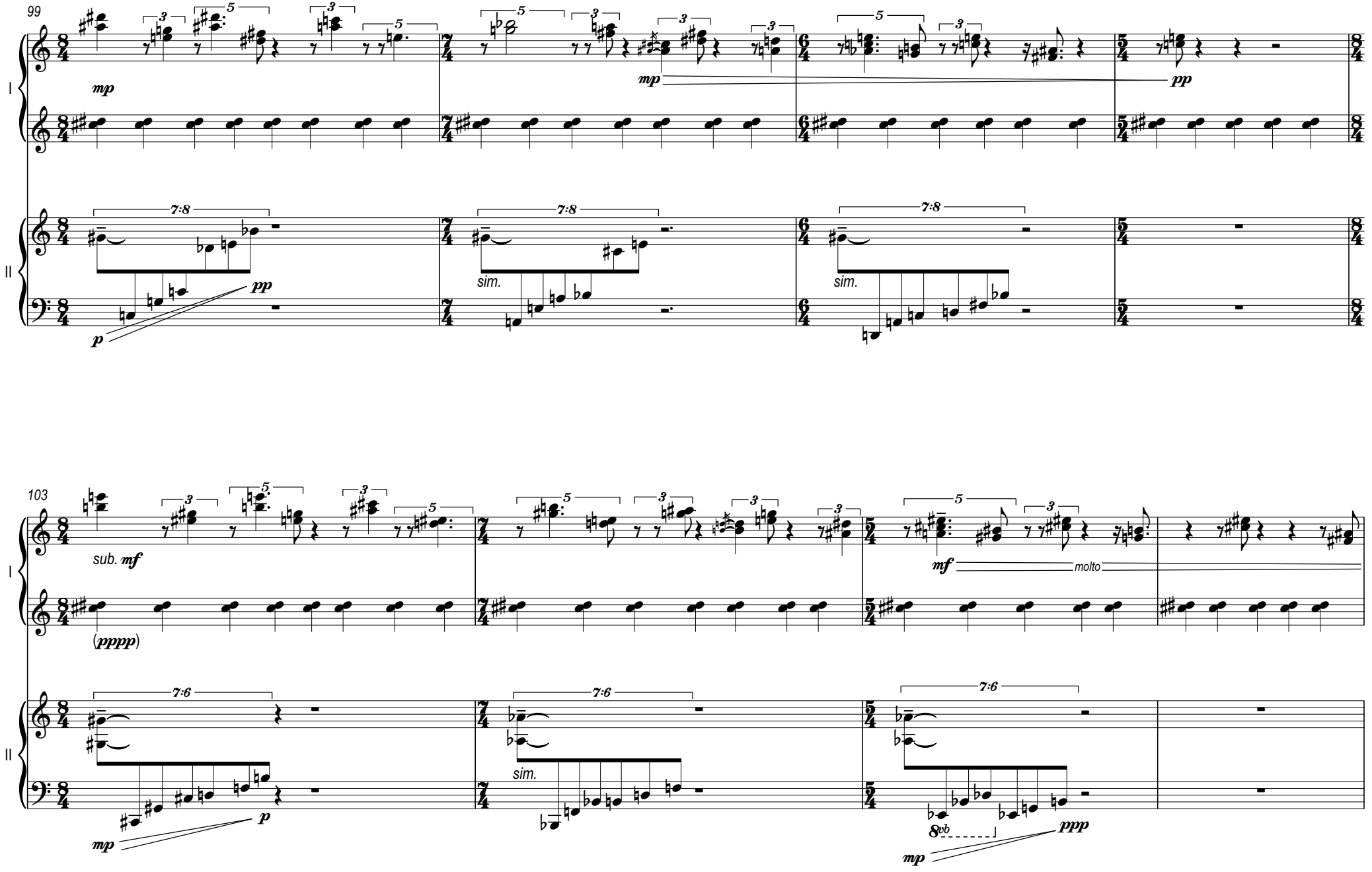


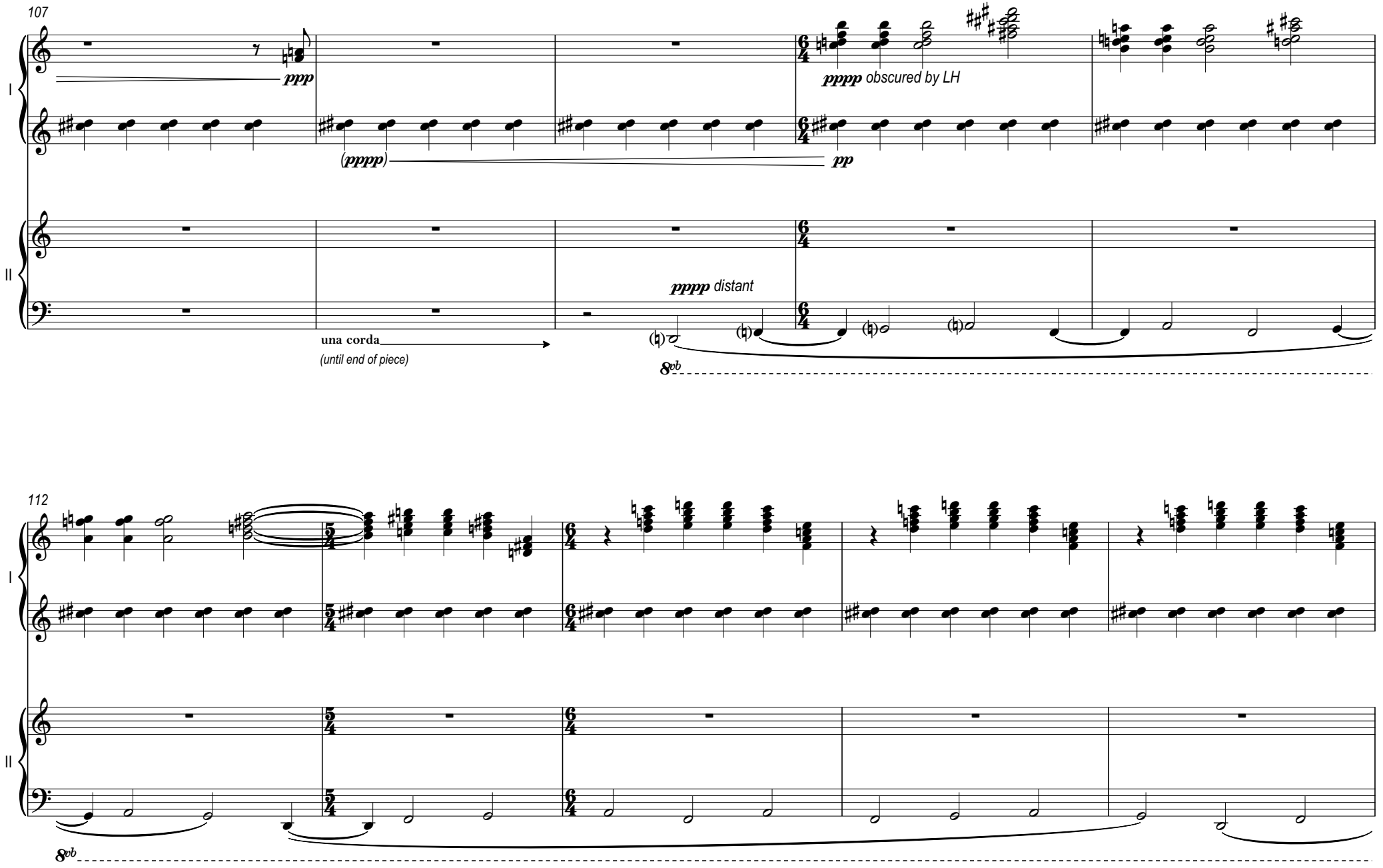

I
II
mp
p
pp
mp
ppp
I
II
p
ppp
mp
pp
p
pp

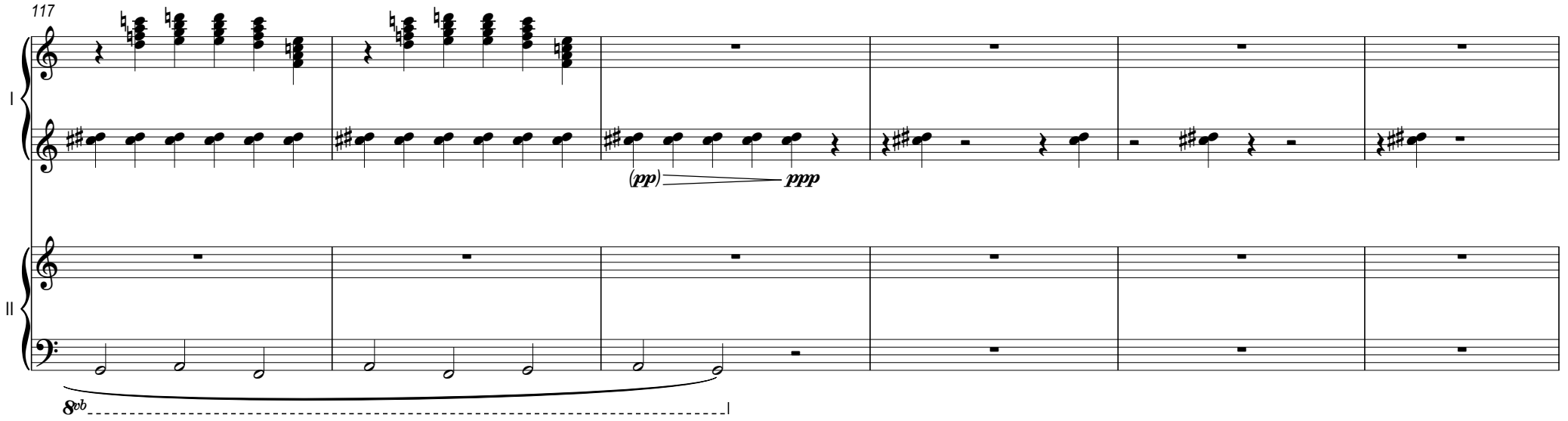

I
II
pp calmer
pp
pp
ppp
pp
pp
ppp
ppp
pp
pp
ppp
8vb
8vb
8vb

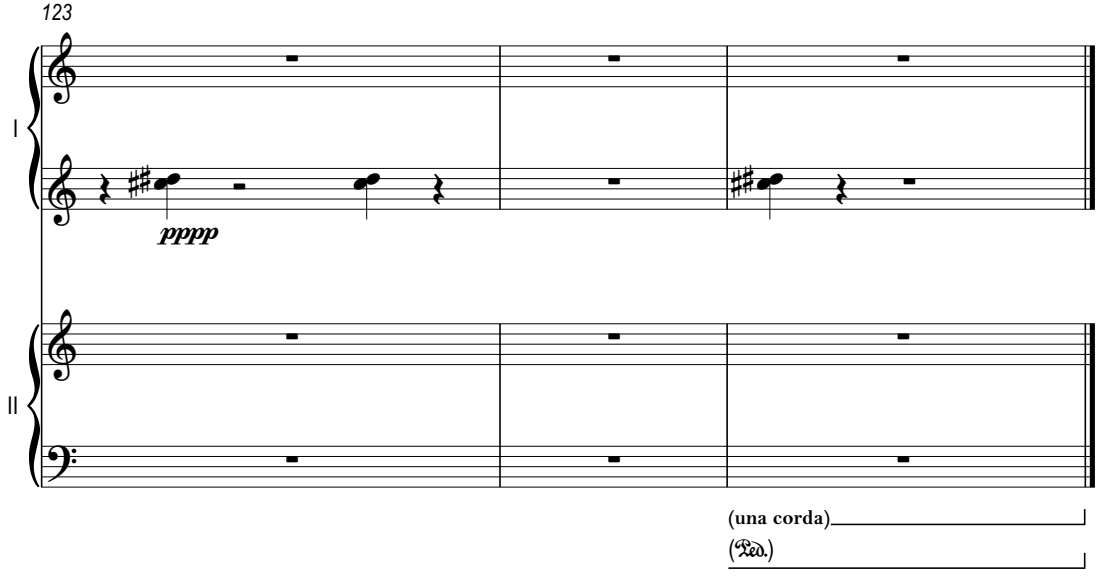

10'
♩= 60 (in time)
With a feeling of stasis throughout
(pp)
transition smoothly from spacial notation back to metric notation
pppp
mp (outer voices)
pp (inner voice)
I
II
(ppp)
77
(pp)
85
pp
pppp sempre - like the second hand of a clock,
incredibly soft and even, everpresent.
una corda


90
I
II
(pp)
ppp
p
as evenly as possible
7:8
ppp
pp
95
p
pp
pp
ppp
7:8
sim.
7:8
sim.
(una corda)


99
I
II
mp
pp
p
7:8
sim.
103
sub. mf
(pppp)
mf
molto
7:6
mp
p
8vb
ppp


107
I
II
ppp
(pppp)
pppp obscured by LH
pp
pppp distant
una corda
(until end of piece)
8vb
112
I
II
8vb


117
I
II
(pp)
ppp
8vb


123
I
II
pppp
(una corda)
(Ped.)