

# PARFUMS CAPYTEUX

3<sup>me</sup> ÉDITION

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PAR  
**JULES KLEIN**

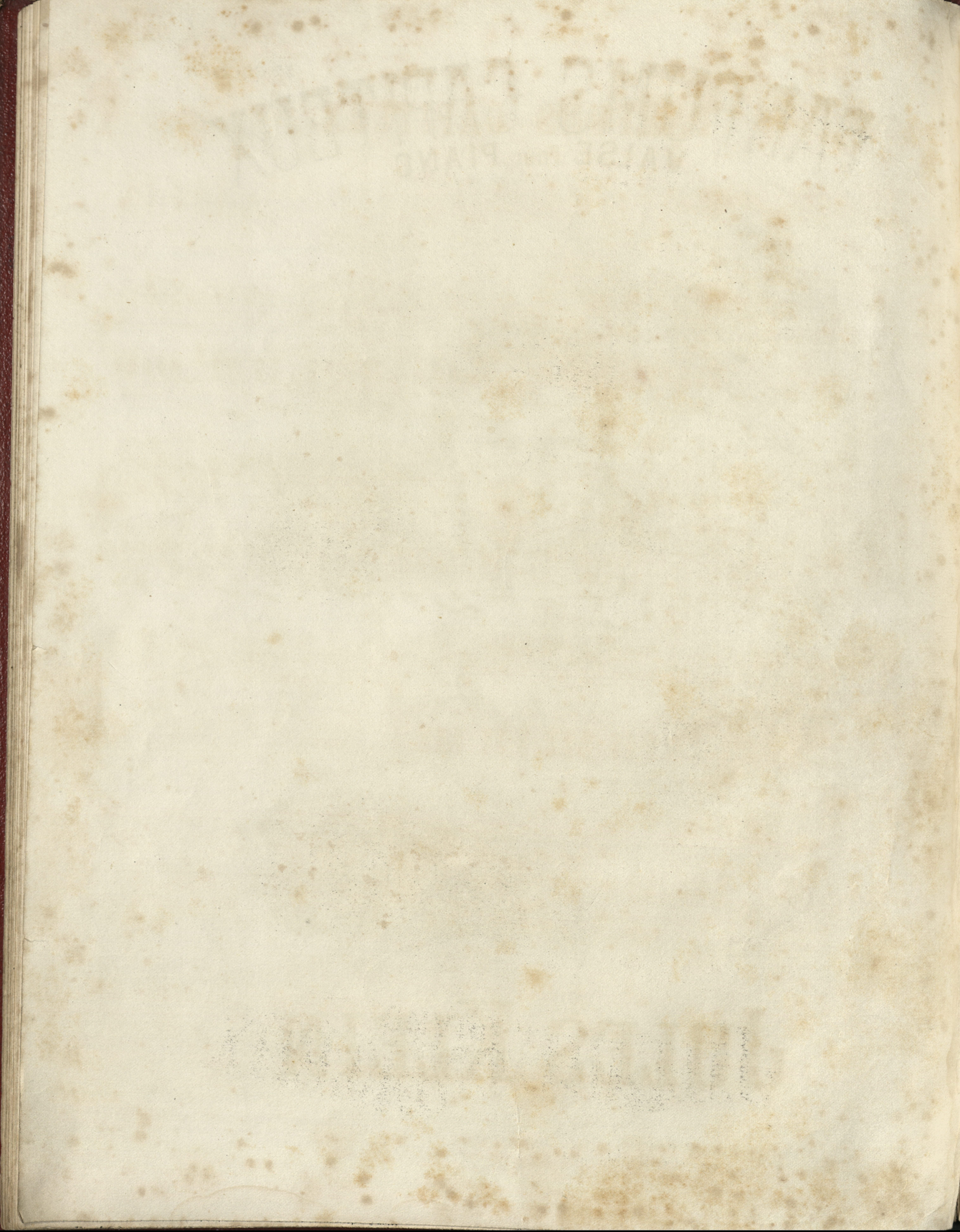
*Auteur de la Valse: FRAISES au CHAMPAGNE.*

*(Voir ci-contre le Catalogue des Œuvres Célèbres de JULES KLEIN)*

Paris, COLOMBIER, Editeur, 6, Rue Vivienne.

*Déposé ou enregistré selon les Traités Internationaux.*

*Imp. E. Delanchoy, Paris*



# PARFUMS CAPITEUX

Valse

JULES KLEIN

*Dolce con grazia.*

INTRODUCTION.

*rall.*

*cresc.* *ff* *p* *ff*

Ped. \*Ped. \*

*All.<sup>o</sup> vivace.*

*ff* *ff* *ff* *ff* *ff* *ff*

Tempo di Valse.

VALSE.

*p con espressione.*

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first four measures. The left hand (bass clef) plays a rhythmic accompaniment of chords. Dynamics include *p.*, *cresc molto f*, and *pp*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a *cresc molto f* dynamic in the first half and *dim.* and *pp* in the second half. A *cresc.* marking appears at the end of the system.

Third system of musical notation. The right hand has a *Cantabile.* marking and a *mf* dynamic. The left hand accompaniment consists of chords. The system concludes with a key signature change to two flats.

Fourth system of musical notation. The right hand plays a melodic line with a slur. The left hand accompaniment consists of chords. The system concludes with a key signature change to three flats.

Fifth system of musical notation. The right hand has a *cresc.* marking. The left hand accompaniment features a *decresc.* dynamic. The system concludes with a key signature change to one flat.

Sixth system of musical notation. The right hand has a *leggiere.* marking and a *p* dynamic. The left hand accompaniment consists of chords. The system concludes with a key signature change to two flats.

*con tutta forza*

*ff* *p*

The first system of music consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic markings *ff* and *p* are placed above the staves.

*cresc.* *1<sup>a</sup>* *2<sup>a</sup>* *sf* *mf* *cres*

The second system continues the musical piece. It features a first ending bracketed and labeled *1<sup>a</sup>*, followed by a second ending labeled *2<sup>a</sup>*. The dynamics *sf*, *mf*, and *cres* are indicated throughout the system.

*espressivo.* *- cen - do.* *cresc.*

The third system is marked *espressivo.* and includes the vocal line with the lyrics *- cen - do.* The piano accompaniment features chords and moving lines. A *cresc.* marking is present at the end of the system.

*Deciso.* *mf*

The fourth system is marked *Deciso.* and features a melodic line with some triplets. The piano accompaniment includes chords and moving lines. A *mf* dynamic marking is present.

*rit.* *a tempo.* *p* *ff* *pp* *mf*

The fifth system includes tempo markings *rit.* and *a tempo.* The dynamics *p*, *ff*, *pp*, and *mf* are used to indicate changes in volume. The piano accompaniment features chords and moving lines.

*p* *ff*

The sixth system continues the piece with piano accompaniment. It features chords and moving lines. The dynamics *p* and *ff* are indicated.

*appassionato.*

**CODA.**

The first system of the CODA section is written in 3/4 time with a key signature of one flat (B-flat). The piano part features a steady accompaniment of chords. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "cres - cen - do." with a crescendo hairpin. The system concludes with a fortissimo (*ff*) dynamic and a fermata over the final notes.

The second system continues the vocal line with a decrescendo (*dim.*) hairpin leading to a piano (*p*) dynamic. The piano accompaniment consists of sustained chords. An 8-measure rest is indicated above the vocal staff at the beginning of this system.

The third system shows the vocal line with a melodic line and the piano accompaniment with chords. The dynamics remain piano.

The fourth system continues the vocal and piano parts, maintaining the piano dynamic.

The fifth system features a crescendo (*cresc.*) hairpin in the vocal line, leading to a more intense sound. The piano accompaniment continues with chords.

The sixth system begins with the instruction "Animez." (Animate). The vocal line features triplet markings (3) over groups of notes. The piano accompaniment consists of chords.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes and a fermata. The bass staff provides harmonic accompaniment with chords. Dynamics include *cresc.*, *f*, and *p*.

Cantabile.

Second system of musical notation, marked *Cantabile*. It features a treble and bass staff with a slower, more lyrical melody in the treble and a steady accompaniment in the bass.

Third system of musical notation, continuing the *Cantabile* section. The treble staff has a melodic line with a fermata. The bass staff has a consistent accompaniment. Dynamics include *cres*, *cen*, and *do*.

Fourth system of musical notation, marked *ff*. It features a treble and bass staff with a more active melody and accompaniment. Dynamics include *ten.* and *rall.*

Andantino.

Fifth system of musical notation, marked *Andantino*. It features a treble and bass staff with a slow, graceful melody. Dynamics include *dolcissimo*, *f*, *p*, and *morendo*. Pedal markings are present below the bass staff.

All<sup>o</sup> vivace.

Sixth system of musical notation, marked *All<sup>o</sup> vivace*. It features a treble and bass staff with a fast, energetic melody and accompaniment. Dynamics include *ff*, *sec.*, and *ff*. Pedal markings are present below the bass staff.

Édition de Luxe Illustrée par Chatinière

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