

C.1896

Hommage à M^r FILIPPO MARCHETTI



Heures de Rêve et de Joie

SUITE POUR PIANO

	Prix
I Au Réveil (Risveglio).....	6 ^f
II La Sieste (Meriggiando).....	5 ^f
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Op: 275

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PAR

NICOLÒ CELEGA

Du même Auteur:

Op 273. Matinée aux Alpes

I A l'Aube - 2 L'Ave du Matin - 3 Jeux d'Enfants
4 Contemplation - 5 L'Arrivée

A 2 mains, Prix net: 4^f A 4 mains, Prix net: 6^f

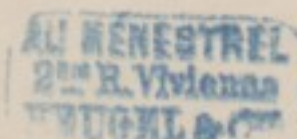
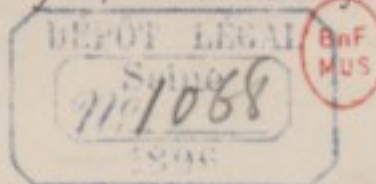
P. Borie

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N. 10541

HEURES DE RÊVE ET DE JOIE

Suite pour Piano.

NICOLÒ CELEGA.

Op. 275.

I AU RÉVEIL. (Risveglio.)

All^o moderato. (♩ = 120)

Dolcissimo e staccatissimo.

PIANO.

2 Ped. (ad lib.)

ppp

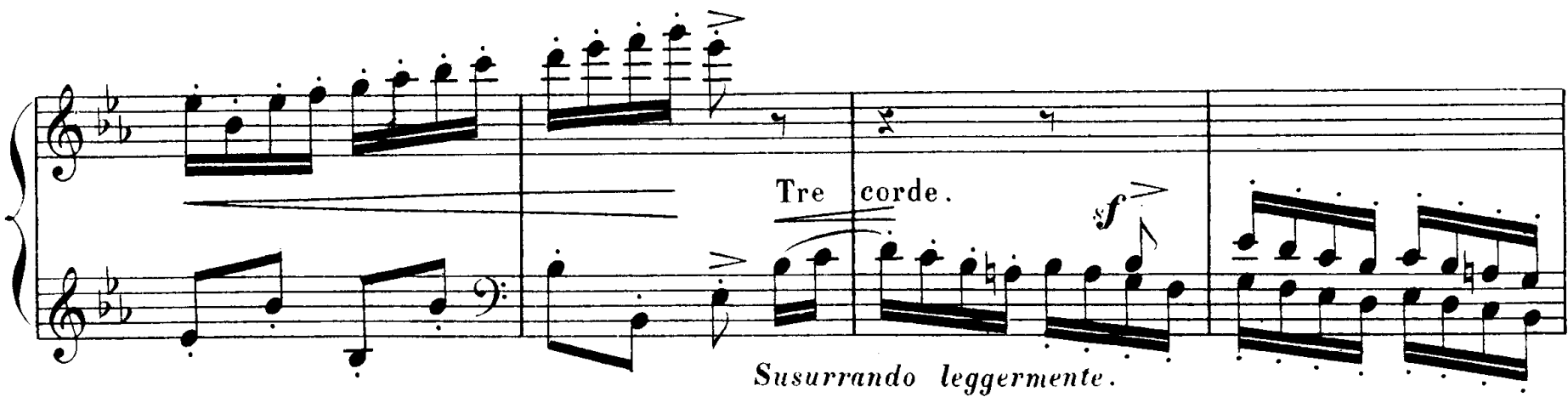
ppp Stacc. Sotto voce.



Bisbigliando da lontano.
ppp (Murmures lointains.)

Ancora più piano.

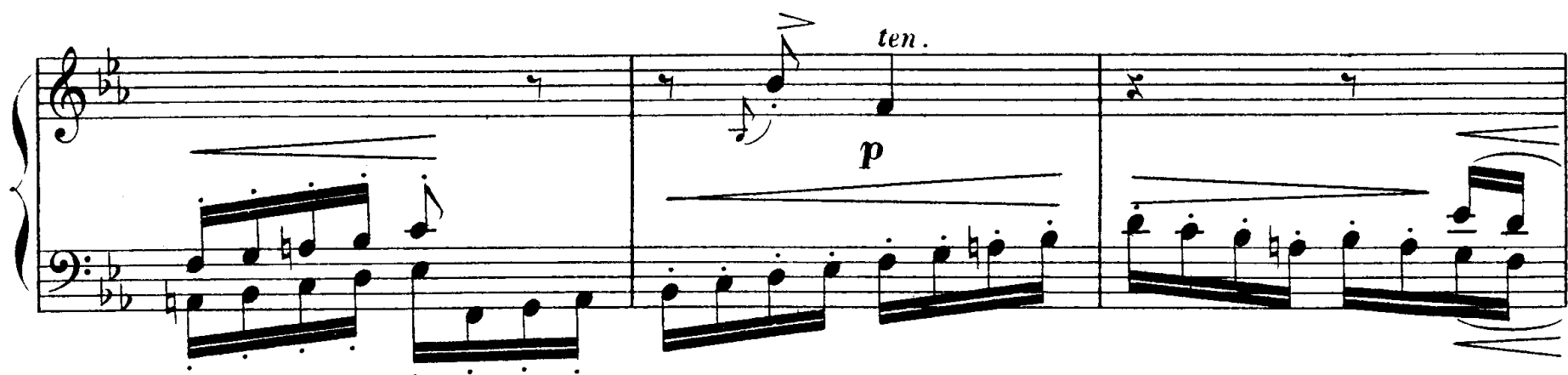
This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats. The music features a delicate, flowing melody with light articulation. The dynamic marking *ppp* is placed above the first staff, and the instruction *Ancora più piano.* is centered below the staves.



Tre corde.

Susurrando leggermente.

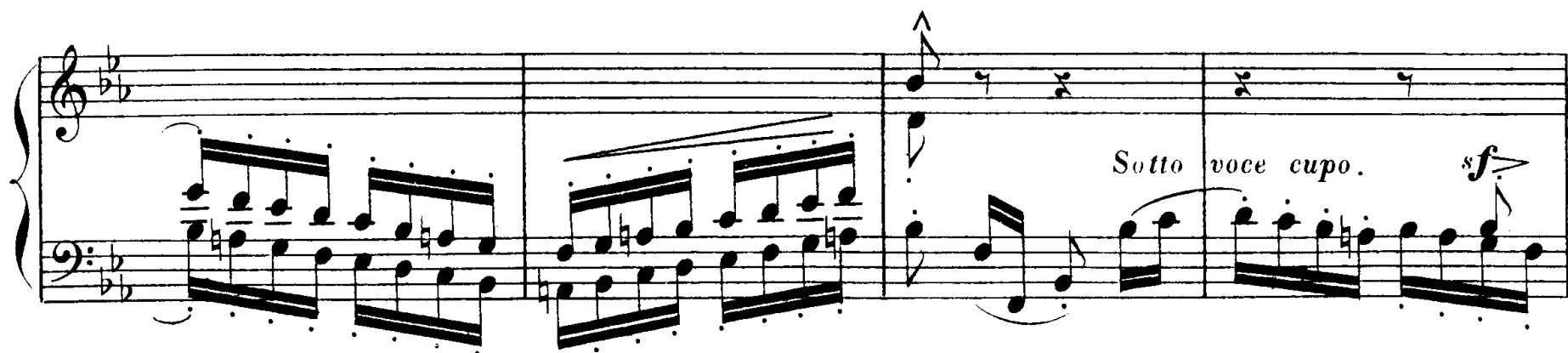
This system contains the next two staves of music. The upper staff has a *Tre corde.* marking above it. The music continues with a similar delicate texture. The dynamic marking *Susurrando leggermente.* is centered below the staves.



ten.

p

This system contains the third and fourth staves of music. The upper staff has a *ten.* marking above it. The music features a more pronounced melodic line. The dynamic marking *p* is placed below the first staff.



Sotto voce cupo.

sf

This system contains the fifth and sixth staves of music. The upper staff has a *Sotto voce cupo.* marking above it. The music has a more somber and expressive character. The dynamic marking *sf* is placed below the first staff.



ten.

p

This system contains the seventh and eighth staves of music. The upper staff has a *ten.* marking above it. The music concludes with a soft, sustained melody. The dynamic marking *p* is placed below the first staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines in the right hand, and a more active bass line in the left hand.

Second system of musical notation. The right hand has a melodic line starting with a *ppp* dynamic marking. The left hand has a bass line with several *Ped.* markings and star symbols.

Third system of musical notation. The right hand continues with chords and melodic fragments. The left hand has a bass line with *Ped.* markings. The instruction *Più piano.* is written above the right hand.

Fourth system of musical notation. The right hand features a more active melodic line with the instruction *Giulivamente. (Gaiement.)* above it. The left hand has a bass line with *Ped.* markings. The instruction *Sempre piano.* is written above the right hand.

Fifth system of musical notation, the final system on the page. It shows a continuation of the melodic and harmonic material from the previous systems, with various articulation marks and dynamics.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a dynamic marking of *pp*. The second measure is marked *Sotto voce.* The system concludes with a fermata over the final notes.

Musical notation system 2, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two flats. The system concludes with a fermata over the final notes.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a dynamic marking of *sf*. The second measure is marked *pp*. The system concludes with a fermata over the final notes.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *ppp* and *Come un' eco.* The second measure is marked *mf* and *Insistendo.* The system concludes with a fermata over the final notes.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *pp*. The second measure is marked *pp*. The third measure is marked *tr* and *Cupo. (Profond.)*. The system concludes with a fermata over the final notes.

Sempre cupo. sf

ten.
p

tr *tr*
pp *Cresc.*

Sempre staccatissimo e sotto voce.
ppp

Sempre stacc.

Animando sempre più...

Più vivo.

f *ppp* Una corda Con bravura.

8 Strin - gen

8 do sempre sino . . . alla . . . fine . . .

Imitando le campane.
(Imitation de cloches.)

Velocemente.

8 Presto *ppp*

II LA SIESTE. (Meriggiando.)

All^{mo} grazioso. (♩ = 60)

a Tempo.

PIANO.

pp

Dolciss, legato e con eleganza.

ten.

ten.

ten. 2 Ped.

Ped. *

ten. *Souvemente.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

*

Ped. *

Ped. *

a Tempo. 8.

Poco rit.

pp *Ben stacc.*

Ped.

*

Silenziosamente.
(*Silencieusement.*)

Accarezzerole.

Ped.

*

Dolciss.

8

Ben sentito.

Sempre p e stacc.

pp

Ped. *

Ped. *

Poco rit.

Sostenuto e ben cantato.

Più trattenuto.

pp

pp

pp

Ped. *

Campana da lontano.
(Cloche au loin.)

Ped. *

Ped. *

a Tempo.

Ped. *

Mosso.

f

p

p

Più presto.

Stringendo...

pp

Ritornando al

1° Tempo.
Sempre con eleganza.

mf

ppp Sfumando. (Estompé.)

Ped. *

Ped. *

pp Souvamente.

Ped. * Ped. * Ped. * Ped. *

Più f

Ped. * Ped. * Ped. *

Con δ

Poco stent.

p Ped. *

a Tempo.

Poco rit.

pp Ben stacc.

Ped. Ped.

Dolciss.

Ben sentito.

Dolciss.

Ben sentito.

Legatiss.

f ppp

Poco rit.

a Tempo.

Lento.

pppp

A piacere.

M.S. M.D.

Ped. Ped.

III

COUCHER DE SOLEIL.

(Cadendo il sole.)

And^{te} espressivo. ♩ = 104

PIANO.

*pp**Legato con sordina a piacere.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The music features a series of chords and melodic lines with long, sweeping slurs. The dynamics are marked *pp* (pianissimo).

The second system continues the musical piece. It features similar chordal and melodic structures with long slurs. The dynamics remain *pp*. The notation includes various note values and rests, maintaining the 6/4 time signature.

agitando e cresc.

The third system concludes the piece. It features a final series of chords and melodic lines. The dynamics are marked *pp*. The notation includes various note values and rests, maintaining the 6/4 time signature.

mf Poco mosso. *pp* Smorz. e dim. poco rit.

This system contains two staves of music. The upper staff features a melodic line with various intervals and accidentals, including a sharp sign. The lower staff provides harmonic support with chords and single notes. A large slur encompasses the first two measures of both staves. The dynamic markings *mf* and *pp* are placed below the staves, along with the tempo and performance instructions.

Languente.

sf *p* *pp* Poco rit.

Ped. *

This system continues the musical piece. The upper staff has a more melodic and expressive character, with a slur over the first two measures. The lower staff features a steady accompaniment. A dynamic marking *sf* is followed by a hairpin indicating a decrease to *p*. A *Ped.* marking with an asterisk is located below the first measure. The system concludes with a *pp* marking and the instruction *Poco rit.*

Poco mosso.

Dolcissimo armonioso.

Ped. * *Simile.*

This system is marked *Poco mosso.* and *Dolcissimo armonioso.* The upper staff consists of sustained chords and dyads. The lower staff has a rhythmic accompaniment with a melodic line. A *Ped.* marking with an asterisk is present below the first measure. The instruction *Simile.* is written below the second measure.

sf *pp*

This system features a dynamic contrast. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a rhythmic accompaniment. A *sf* marking is followed by a hairpin leading to a *pp* marking. The system ends with a *pp* dynamic.

Ritornello.

Poco rit.

mf

Ped. * Ped. *

Animando e cresc. molto.

Ped. * Rit.

ff

ppp armonioso.

ten.

Legato.

Ped. * Ped. * Ped. * Ped. *

Con passione.

Ped. *

1° Tempo.

pppp.

sf

sf

Quasi estinto.

pp e legato.

Espressivo. *f* *Cresc.*

(21)

2 3 4 5

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines. The tempo/mood is marked 'Espressivo.' and the dynamics include a forte 'f' and a crescendo 'Cresc.'. A fingering sequence '2 3 4 5' is indicated below the lower staff.

ten.

Animando

(15)

This system continues the musical piece. The upper staff has a 'ten.' marking above it. The tempo/mood is marked 'Animando'. A measure number '(15)' is shown below the lower staff.

Mosso. Molto sentito.

con trasporto. Insistendo.

ff *mf*

This system features a change in tempo/mood to 'Mosso. Molto sentito.'. It includes markings 'con trasporto.' and 'Insistendo.'. Dynamics of 'ff' and 'mf' are used. The system also shows a change in time signature from 3/2 to 6/4.

Incalzando. *pp*

Rit. Stentato.

This system is marked 'Incalzando.' with a piano 'pp' dynamic. It includes 'Rit.' and 'Stentato.' markings.

Più adagio.

f *p* *ppp*

Ped. *

This system is marked 'Più adagio.' and features dynamics 'f', 'p', and 'ppp'. It includes a 'Ped.' marking with an asterisk.

IV
SÉRÉNADE.
(à l'espagnole.)

PIANO. Vivace. ♩ = 76

f (imitando la chitarra) *p* *f* *p* *pp*

The first system of the piano score is written in 3/8 time. It begins with a treble clef and a bass clef. The tempo is marked 'Vivace' with a quarter note equal to 76 beats per minute. The piece starts with a forte (*f*) dynamic, imitating a guitar. The dynamics then move through piano (*p*), forte (*f*), piano (*p*), and finally pianissimo (*pp*).

Come da lontano.
(Comme au loin.)

pp

staccato e leggero.

The second system continues the piece with a pianissimo (*pp*) dynamic. The tempo remains 'Vivace'. The instruction 'Come da lontano' (Comme au loin) is written above the staff, and 'staccato e leggero' (staccato and light) is written below. The music consists of short, detached notes.

The third system shows a continuation of the staccato and light style. The dynamics are mostly piano (*p*) and pianissimo (*pp*).

sf brillante. *p*

The fourth system introduces a fortissimo (*sf*) dynamic with the instruction 'brillante' (brilliant). It then returns to piano (*p*) dynamics.

p

The fifth system concludes the piece with piano (*p*) dynamics, featuring some trills and grace notes.

Dolce. *a Tempo.*

f *p* *pp* *da lontano. (au loin.)* *Poco rit.*

Poco rit.

Con delicatezza. *8* *Leggero e stacc.*

8 *f* *p* *f* *p* *sf*

p e stacc. con sfrenatezza.

ff *pp* *ff* *pp* *più p*

f con slancio e abbandono. *Trattenendo un pò.*

a Tempo.

Leggeriss. e stacc.
PPP stacc.

f *f* *f* *p e cresc.*

p *f con slancio e abbandono.*

Trattenendo un pò. *a Tempo.*

8

ppp Dolcissimo e leggerissimo.

Stacc.

This system shows the first two staves of music. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A measure rest of 8 is indicated at the beginning. The dynamics are *ppp Dolcissimo e leggerissimo.* and the articulation is *Stacc.*

8

sf

Stacc. con sfrenatezza.

This system continues the piece. The right hand features several triplet markings (3) and dynamic accents (*sf*). The left hand has a steady accompaniment. The dynamics are *sf* and the articulation is *Stacc. con sfrenatezza.*

ff *pp* *ff* *pp*

This system shows a series of dynamic contrasts. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The dynamics are *ff* and *pp*.

pp 4 3 2 1

Bizzarramente sotto voce cupo.

pp

sf

This system features a descending scale in the right hand with fingerings 4, 3, 2, 1. The left hand has a rhythmic accompaniment. The dynamics are *pp* and *sf*. The instruction *Bizzarramente sotto voce cupo.* is present.

This system continues the melodic and harmonic development. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

Cresc.

Stacc.

This system concludes the piece. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The dynamics are *Cresc.* and *Stacc.*

f *p* *p* *f*

p *f* *p* *pp* *Dolce.*

Poco rit. *a Tempo.*

Poco rit. *a Tempo.* *f* *p* *M. S.* *f* *p*

8 *p* *e* *cresc.* *molto.*

Con spirito.

poco rit. *Ritenu-to.* *ff* *Ben cantato.*

Animando sempre più.

con 8^a ad lib.

Più stretto. Con stranezza:

Allargando molto.

Ritard. *ff* Ped. *ff* Ped.

gan - do

Ped. *

1^o Tempo.

f *p* *f* *p* *pp*

Per den - do si.

ppp

Deciso. Stentato a piacere. Presto.

fff *secco.*