



**AU REVOIR**

**CAPRICE**

FOR  
**PIANO**

By  
**G. D. WILSON.**

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# "AU REVOIR."

Op. 6.

G. D. WILSON.

Andante cantabile.

The musical score is written for piano in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The score is divided into four systems. The first system begins with a piano (*p*) dynamic and the instruction "con passione". The second system includes the instruction "f con eleganza e tutta forza". The third system contains first and second endings, marked "1<sup>o</sup>" and "2<sup>o</sup>". The fourth system concludes with dynamics ranging from *ff* to *p*. Pedal markings ("Ped.") are placed throughout the piece, often with asterisks. Fingerings and breath marks are indicated with numbers and symbols above the notes.

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*p*  
*Ped.*

*Ped.* *Ped.* *Ped. con eleganza e tutta forza*  
*fz*

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

*Ped.* *cres. Ped.*

*p dolce*

First system of a piano score. The right hand features a melodic line with a trill (tr) and a grace note (gr). The left hand has a steady eighth-note accompaniment. Dynamics include piano (p) and crescendo (cres.). Pedal markings (Ped.) are present throughout.

Second system of the piano score. The right hand has a melodic line with a grace note (gr) and a fingering of 5. The left hand continues with eighth-note accompaniment. Dynamics include forte (f) con fuoco and piano (p). Pedal markings (Ped.) are present.

Third system of the piano score. The right hand has a melodic line with a grace note (gr) and a fingering of 5. The left hand has a steady eighth-note accompaniment. Dynamics include fortissimo (ff) con fuoco. Pedal markings (Ped.) are present throughout.

Fourth system of the piano score. The right hand has a melodic line with a grace note (gr). The left hand has a steady eighth-note accompaniment. Dynamics include piano (p) and crescendo (cres.). Pedal markings (Ped.) are present throughout.

Fifth system of the piano score. The right hand has a melodic line with a grace note (gr). The left hand has a steady eighth-note accompaniment. Dynamics include fortissimo (ff). Pedal markings (Ped.) are present throughout.

*gaa*  
*Ped*  
*p*  
 cres - cen - do. dim - inu - endo.

*gaa*  
*1 2*  
*p con grazia*  
*Ped*  
*f*  
*Ped*

*gaa*  
*Ped*  
*f*  
*Ped*

*gaa*  
*p*  
*Ped*  
*f*  
*Ped*

*gaa*  
*ff*  
*Ped*  
*ff*  
*Ped leggiero*  
*P*  
*pp*

*Con molto sentimento.*

First system of musical notation. The right hand plays a melodic line with a *dolce* marking. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings (*Ped.*) with asterisks are placed below the left hand staff.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains. Pedal markings (*Ped.*) with asterisks are present. A *p* dynamic marking is placed above the left hand staff.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains. Pedal markings (*Ped.*) with asterisks are present.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains. Pedal markings (*Ped.*) with asterisks are present. A *cres. Ped.* marking is placed above the left hand staff.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains. Pedal markings (*Ped.*) with asterisks are present. A *fz* marking is placed above the left hand staff, and a *roll* marking is placed below the left hand staff.



*ppa*  
*leggeramente*  
*Ped.* \* *Ped.* \* *Ped.* \* *ppa*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note runs with fingerings (1, 2, 3, 4) and accents. It begins with a *ppa* dynamic and a *leggeramente* marking. The lower staff is in bass clef and features a steady eighth-note accompaniment. Pedaling instructions (*Ped.*) with asterisks are placed above the bass staff at the start of each measure. The system concludes with a *ppa* dynamic.

*ppa*  
*Ped.* \* *cres.* *Ped.* \* *Ped.* \* *Ped.* \*

The second system continues the piece. The upper staff has more sixteenth-note runs with fingerings. The lower staff maintains the eighth-note accompaniment. Pedaling instructions (*Ped.*) with asterisks are present. A *cres.* (crescendo) marking is placed above the bass staff in the second measure. The system ends with a *Ped.* instruction.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The third system shows the continuation of the eighth-note accompaniment in the bass staff. The upper staff has some rests and then resumes with notes. Pedaling instructions (*Ped.*) with asterisks are placed above the bass staff for every measure in this system.

*Ped.* \* *Ped.* \* *cres.* *Ped.* \* *Ped.* \* *fz* *Ped.* \* *Ped.* \*

The fourth system introduces a *cres.* marking above the bass staff in the third measure, followed by a *fz* (forzando) dynamic in the fifth measure. Pedaling instructions (*Ped.*) with asterisks are present throughout the system.

*Ped.* \* *Ped.* \* *Ped.* \* *pp* *L.H.*

The fifth system concludes the piece. The upper staff has a final melodic phrase. The lower staff continues with the eighth-note accompaniment. Pedaling instructions (*Ped.*) with asterisks are present. The system ends with a *pp* (pianissimo) dynamic and the instruction *L.H.* (Left Hand).

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