

PJ. 11276

R 840.082

“TOUT AMOUR”

Mp
1421 5

Valse Boston



Clifton Worsley

PARIS
E. Leduc et
P. Bertrand & C.^{ie}
3 - Rue de Grammont - 3

BRUXELLES
Schott Frères
20 - Rue Coudenberg - 20

Edition C. Worsley
20 - Paseo del Monte - 20
BARCELONA - GRACIA

ISLA DE CUBA
Anselmo López
127 - Obispo - 127
HABANA

Piano . . . net	2	fr.
Piano et		
chant.	» 2 »	
Sextuor .	» 1'50 »	
Orchestre	» 2 »	

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IMP. ELZEVIRIANA - RAMBLA CATALUÑA, 12 - BARCELONA



*Al distinguido Crítico Musical del
Diario de Barcelona.
D. Francisco Suñer Brana*

TOUT AMOUR

1^a après ams

VALSE BOSTON

par Clifton Worsley

Temps de Valse

Vite

Valse lente

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Con brio

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system concludes with a *rit.* (ritardando) marking.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a tempo marking of *a tempo*. The system concludes with a *lentement* (ritardando) marking.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *rit.* (ritardando) marking. The system concludes with a *lentement* (ritardando) marking.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system concludes with a *retenu* (ritardando) marking.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a *I. tempo* marking.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a *cresc.* (crescendo) marking.



4 *Vite*

I. Tempo.

mf *f* *p* *tres caressant, bien lié*

a tempo *retenu*

a tempo *rit.* *p*

cresc.

Vite

ff *fff* *fff* *fff*

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). It starts with a *Vite* tempo marking and a *mf* dynamic. The melody is in the treble, and the bass line is in the bass. The second system continues the melody and includes a *f* dynamic. The third system features a *p* dynamic and the lyrics *tres caressant, bien lié*. The fourth system includes a *a tempo* marking and a *retenu* instruction. The fifth system includes a *rit.* (ritardando) marking and a *p* dynamic. The sixth system includes a *cresc.* (crescendo) marking. The final system includes a *Vite* tempo marking and a series of *ff* and *fff* dynamics. The score concludes with a double bar line.