

DERNIER SOURIRE

1

GRANDE VALSE.

Jules KLEIN.

Maestoso.

1^{re} et 6^{de} FLÛTES.

INTON

Allegro.

VALSE. G^{de} Fl:

51784-1

This musical score is for the first and grand flutes (Pte et Gde FLUTES) and piano accompaniment. It consists of seven systems of staves. The first system shows the piano accompaniment with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic and a section marked "Brillante." with a forte (*f*) dynamic. The third system features fortissimo (*ff*) dynamics. The fourth system contains first and second endings, labeled "1^a" and "2^a". The fifth system shows a mezzo-forte (*mf*) dynamic transitioning to pianissimo (*pp*). The sixth system continues with the *pp* dynamic. The seventh system shows the piano accompaniment with various articulations and dynamics.

The first system of the musical score consists of two staves. The upper staff begins with a piano (*mf*) dynamic, followed by a piano (*pp*) dynamic. The lower staff also starts with *mf* and *pp*. The music features a melodic line with various ornaments and a supporting bass line.

The second system continues the musical piece. It features a mezzo-forte (*mf*) dynamic. The upper staff has a melodic line with a fermata over a note, and the lower staff provides harmonic support with various articulations.

The third system of the score is marked with a piano (*p*) dynamic. It shows a melodic line with a fermata and a supporting bass line with various articulations.

The fourth system is marked with a forte (*f*) dynamic. It features a melodic line with a fermata and a supporting bass line with various articulations.

The fifth system continues the musical piece with a forte (*f*) dynamic. It features a melodic line with a fermata and a supporting bass line with various articulations.

The sixth system is marked with a piano (*p*) dynamic. It features a melodic line with a fermata and a supporting bass line with various articulations.

The seventh system of the score features a piano (*p*) dynamic followed by a fortissimo (*ff*) dynamic. It includes a section marked *eres.* and a final section marked *ff*. The music features a melodic line with a fermata and a supporting bass line with various articulations.

1^{re} et 6^{de} FLÛTES.

CODA.

cres. *ff* *rit.*

p *mf* *f* *p* *Tempo.* *1^a* *2^a rit.* *8*

mf *f* *mf* *ff* *tutta forza.*

Plus lent. *8* *6*

Molto Vivace. *ff* *ff*

Detailed description: This page contains a musical score for the first and sixth flutes. It begins with a 'CODA' section for the piano, followed by the flute parts. The score includes various dynamics such as *p*, *mf*, *f*, *ff*, and *tutta forza*. Tempo markings include *Tempo.*, *Plus lent.*, and *Molto Vivace*. There are also performance instructions like *cres.*, *rit.*, *1^a*, and *2^a rit.*. The score is written in a key with two sharps (D major) and a 2/4 time signature. The flute parts feature intricate melodic lines with many slurs and accents, while the piano accompaniment provides harmonic support with chords and moving lines.

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

Maestoso.

HAUTBOIS.

INTON

ff *Solo.* *All.*

mf *pp* *ff*

VALSE.

p *Soli.*

mf *f* *p*

rit: 2^a *Tempo.* *dolce.*

p *mf* *f* *p* *Brillante.*

mf *ff* *pp* *mf* *pp*

Musical notation for the first system. It consists of two staves. The upper staff has a treble clef and contains a series of notes with rests, including triplet markings (3) and a first ending bracket (1). The lower staff has a bass clef and contains a melodic line with slurs and accents. Dynamic markings include *mf* and *p*.

CODA. Musical notation for the second system. It consists of two staves. The upper staff has a treble clef and contains notes with accents and a triplet marking (3). The lower staff has a bass clef and contains a melodic line with slurs. Dynamic markings include *p*, *cres.*, and *ff*.

Musical notation for the third system. It consists of two staves. The upper staff has a treble clef and contains notes with slurs and a 4-measure rest. The lower staff has a bass clef and contains a melodic line with slurs and accents. Dynamic markings include *f*, *mf*, and *f*. A section is marked *Tempo dolce.* and *2^a rit:*.

Solo. Musical notation for the fourth system. It consists of two staves. The upper staff has a treble clef and contains notes with accents and a 2-measure rest. The lower staff has a bass clef and contains a melodic line with slurs and accents. Dynamic markings include *pp*, *ppp*, and *ff*. A section is marked **Molto Vivace.**

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 id..... id..... id..... 7 id..... id... 35 »
 id..... id..... id..... id. ap. d'ut 8 id..... id... 38 »
 id..... id..... id..... id. id. 9 id..... id... 42 »
 id..... id..... id..... id. id. 10 id..... id... 50 »
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 id..... id..... id..... id... 5 id. id. 15 »
 id..... id..... id..... id... 6 id. id. 17 »
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DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

1^{re} CLARINETTE en La.

Maestoso.

INT^{RO}

ff *p* *pp* *mf* *ff*

Solo. All^o

VALSE.

p *mf* *f*

Soli.

rit. *Tempo.* *p* *f* *p*

Brillante.

mf *f* *ff* *p*

mf *pp* *mf* *pp*

Musical score consisting of 18 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a 'CODA' section and a 'Molto Vivace' section.

Dynamic markings: *mf*, *p*, *f*, *cres.*, *ff*, *rit.*, *pp*, *ppp*, *tutta forza.*

Tempo markings: *Plus lent.*, *Molto Vivace.*

Other markings: *Soli.*, *5*, *2*, *1*, *3*

DERNIER SOURIRE

GRANDE VALSE

Jules KLEIN

2^e CLARINETTE en La.

Maestoso.

INT^{ON} *ff* *p* *Allegro.* *ff* *pp*

VALSE. *f* *pp* *Tr. mpo. 8* *f* *f*

Brillante. *p* *f* *mf* *ff* *1^a* *2^a* *3^a* *1^a* *3* *6* *11* *5* *3* *3* *3* *1* *12 cres.* *ff*

CODA. *p* *ff* *rit.* *f* *8* *3* *8* *ff* *Plus Lent* *Molto Vivace.* *très lent. pp* *ppp* *ff*

Detailed description of the musical score: The score is for a 2nd Clarinet in A. It begins with an introduction in 6/8 time, marked 'Maestoso', with dynamics ranging from fortissimo (ff) to piano (p). The main waltz section is in 3/4 time, marked 'Allegro', with dynamics from piano (pp) to fortissimo (ff). It includes a section marked 'Tr. mpo. 8' (triple meter, 8 notes). The score features various articulations like accents (^) and slurs, and includes first and second endings. The piece concludes with a 'CODA' section, marked 'Plus Lent' and 'Molto Vivace', with dynamics from piano (p) to fortissimo (ff), and includes a 'très lent. pp' section.

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

1^{er} 2^e CORS en Mi b.

Maestros.

INTON.

ff *Allegro.* *pp* *Soli.* *mf* *ff* *ff*

pp *f* *pp* *p* *mf* *Solo obligé.* *Tempo.* *rit.* *pp*

pp *mf* *f* *pp* *pp* *Brillante.*

mf *p* *f* *1^a* *2^a*

p *mf* *pp* *mf*

p *mf* *pp* *mf*

mf *f*

p *rit.* *6* *Soli.* *3* *3* *cres.* *ff*

3 *mf* *f* *pp*

1 *p* *2^e* *mf* *Solo obligé.* *1^a* *rit.* *Tempo.* *2* *f* *pp*

pp *pp* *mf* *f* *tutta forza.* *pp*

pp *mf* *ff*

3 *3* *3* *6* *Molto Vivace.* *ff*

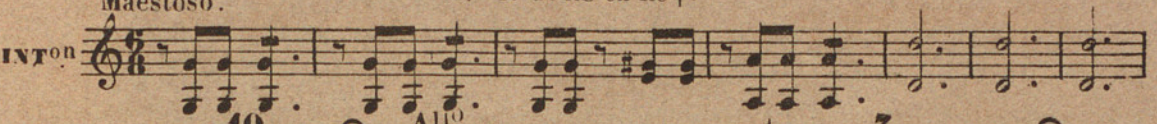
DERNIER SOURIRE

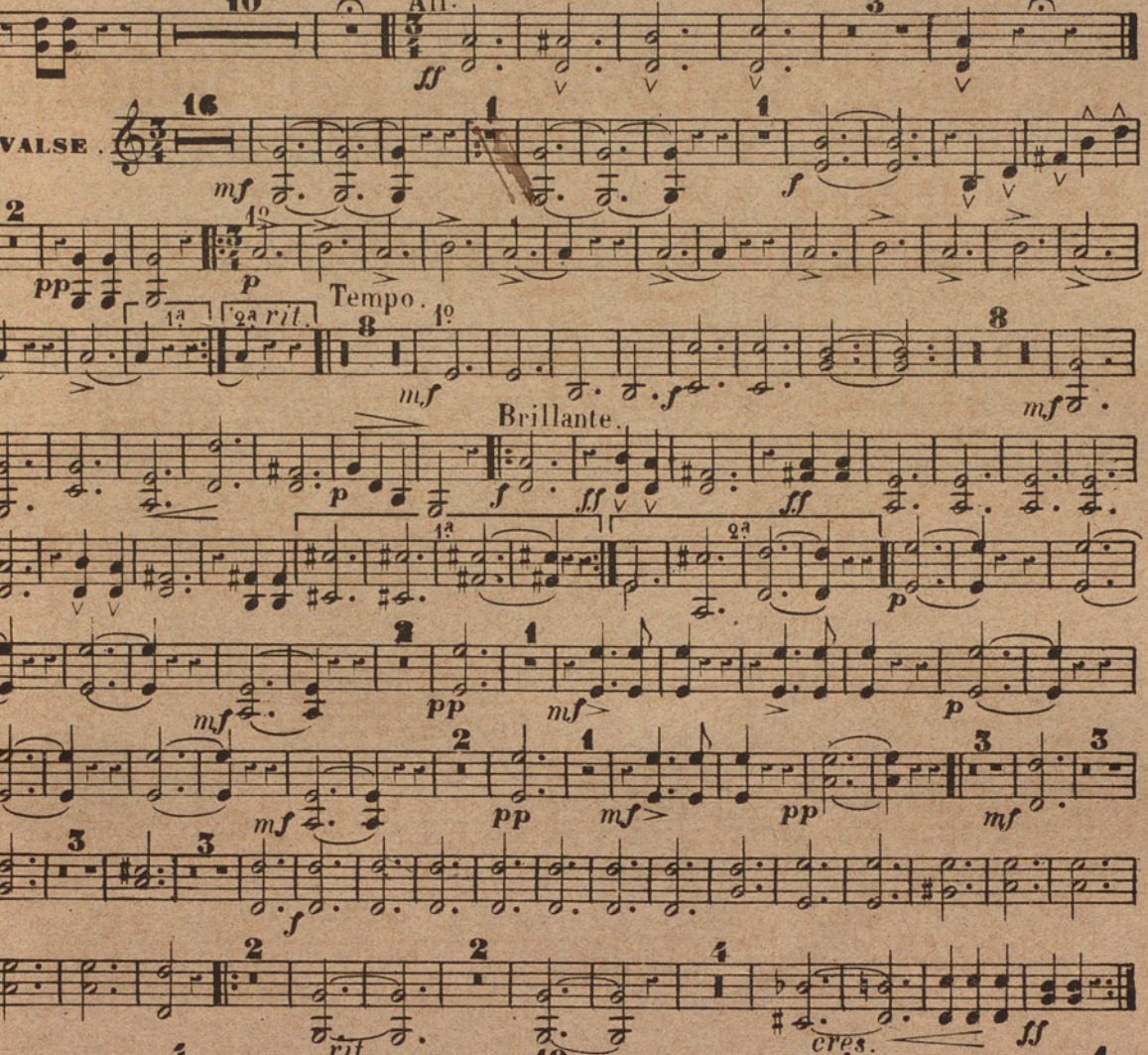
GRANDE VALSE.

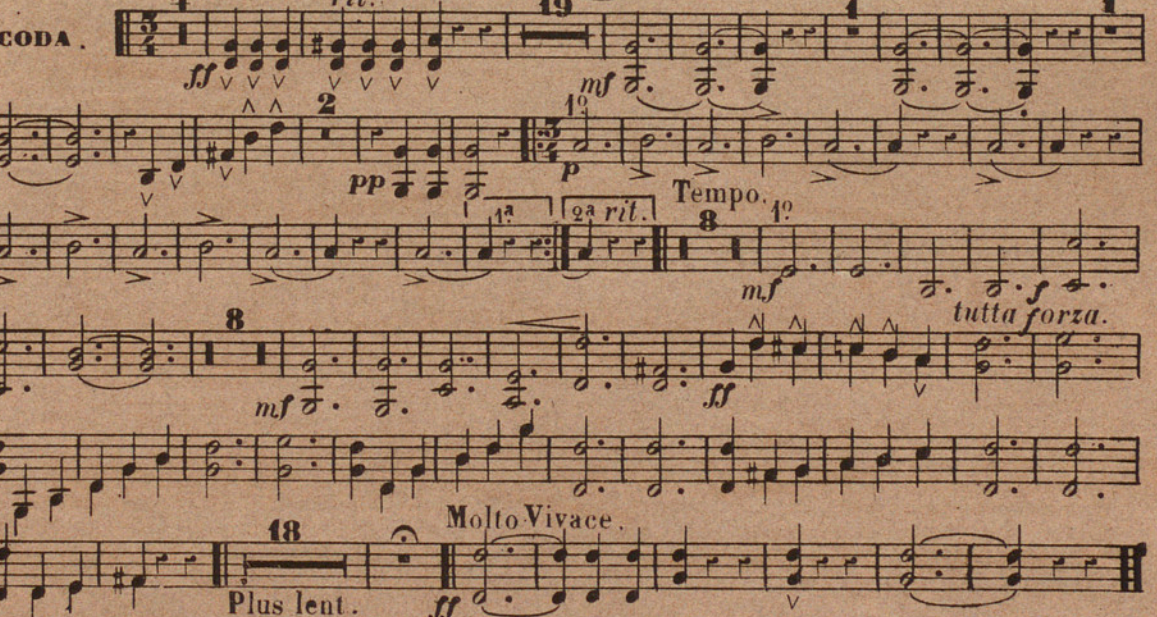
Jules KLEIN.

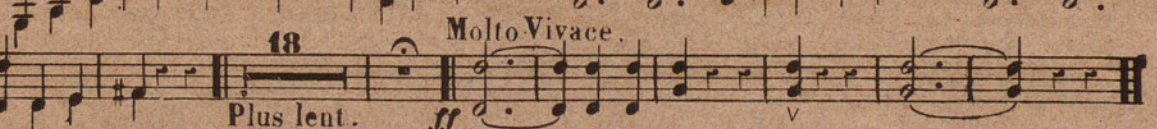
3^e 4^e CORS en Ré \flat .

Maestoso.

INTON. 

VALSE. 

CODA. 

Plus lent. 

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

Maestoso. 1^{er} PISTON en La.

INTON. *ff*

10 *ff* Allegro *ff* 3 *ff*

VALSE. 16 *mf*

f *pp*

1 *mf* Solo obligé.

1^a 2^a rit. Tempo. 8

mf *f* 8

f *p* *f* Brillante.

1^a 2^a

6 *mf* 2 *pp* 1 *mf*

6 *mf* 2 *pp* 1 *mf* *pp*

mf

p f

mf rit. 9 4 cres. ff

CODA. ff 4 19 mf

f pp

1 2e Foism Solo obligé.

1a 2a rit.

Tempo.

8 mf f 8

mf ff tutta forza.

Plus lent. Molto Vivace.

18 ff

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

2^e PISTON en La.

Maestoso.

INTRO. *ff*

10 *ff* Allegro.

16 *pp* *ff* *f* VALSE. *f*

Tempo.

14 *p* Brillante. *f*

1^a

2^a

6 *mf* 2 *pp* 4 *mf*

6 *mf* 2 *pp* 4 *mf*

3 *pp* 3 3 4

f

9 *mf* 4 *cres.* *ff*

rit.

27

CODA. *ff*

Tempo.

16 *tutta forza.* 12

11 *ff*

Plus lent. 18 *ff* Molto Vivace.

DERNIER SOURIRE

GRANDE VALSE .

Jules KLEIN .

1^{er} TROMBONE .

Maestoso.

INTON

10

Allegro

VALSE .

19

16

12

16

Brillante.

1^a

2^a

6

2

p

1

6

2

pp

19

3

3

12

cres.

ff

CODA .

3

22

3

rit.

2

4

16

12

11

Tempo.

Plus Lent. Molto Vivace.

12

6

très lent

ff

DERNIER SOURIRE

(6576)

GRANDE VALSE.

Jules KLEIN.

2^e TROMBONE.

Maestoso.

INTON. *ff*

10 *ff* Allegro.

19 *ff*

16 *f* Tempo. *mf* 12 *f* Brillante. *ff* 16 1 1

1 1 12

2^a 6 2 1 *mf* *pp*

mf > 6 *mf* 2 *p* 1

mf > 19 *f* 3 3

12 *cres.* *ff*

CODA. *ff* 4 22 3 2

4 16 Tempo. *f* 12 14

tutta forza.

Plus lent. 18 *ff* Molto Vivace.

ff

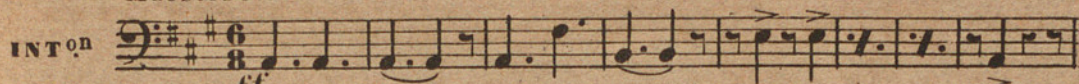
DERNIER SOURIRE


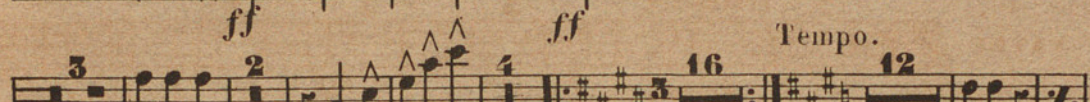
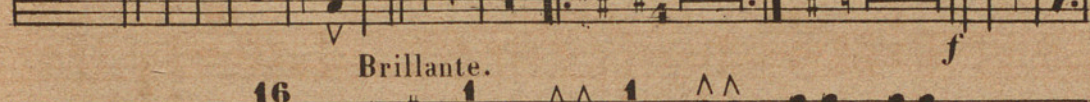
GRANDE VALSE.

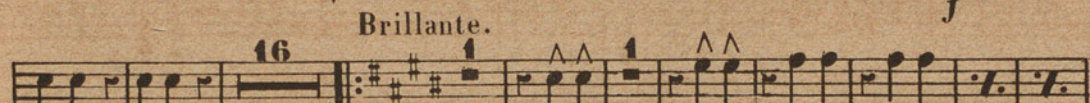
Jules KLEIN.

TROMBONE BASSE.

Maestoso.

INTON. 

10  **ff** Allegro.  **ff** **VALSE**  **f** **Tempo.**

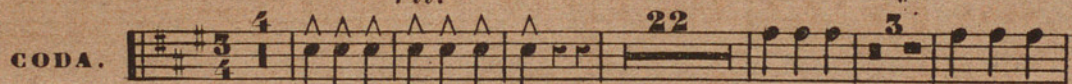
16  **ff** **Brillante.**

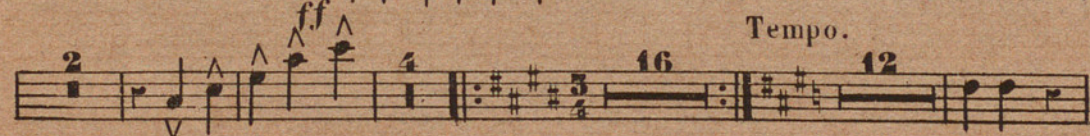
1  **ff** 1^a 2^a

6  **mf** **pp** **mf**

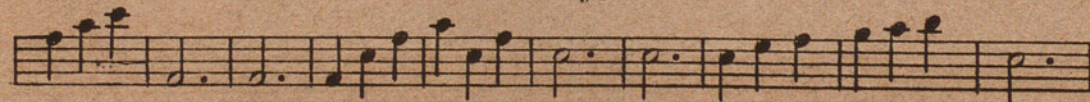
2  **pp** **f**

12  **rit.** **cres.** **ff**

CODA.  **ff**

2  **ff** **Tempo.**

14  **ff** **tutta forza.**



18  **ff** **Molto Vivace.**

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN

OPHICLEIDE.

Maestoso.

INTON. *ff*

10 Allegro. *ff*

26 16 Tempo. *ff*

12

16 Brillante. *f*

6 *mf*

2 1

6 *mf*

2 1

16 *f*

12 *cres.* *ff*

CODA. *ff*

4 *rit.* 29 4

16 Tempo. *f*

12 11 *tutta forza.* *ff*

Plus lent. 48 *ff*

Molto Vivace.

DERNIER SOURIRE

(6576)

GRANDE VALSE.

Jules KLEIN.

TIMBALES.

Maestoso.
INTON. *ff*

Allegro. *ff* *p* *ff* *Solo. cres.*

VALSE. *mf* *f* *mf* *f* *ff*

Tempo. *f* *mf* *f* *ff* **Brillante.** *f* **Timb: Mi-Si.**

Triangle. *mf* *f* *mf* *f* *ff*

En La-Mi. *f* *mf* *f* *ff* **Triangle.** *f* *ff*

ritto. *p* *ff* *f* *ff* **Triangle.** *f* *ff*

CODA. *p* *ff* *f* *ff* **Triangle.** *f* *ff*

Tempo. *f* *mf* *f* *ff* **Triangle.** *f* *ff*

tutta forza. *f* *ff* *f* *ff* **Triangle.** *f* *ff*

Plus lent. *f* *ff* *f* *ff* **Triangle.** *f* *ff*

Molto Vivace. *f* *ff* *f* *ff* **Timbales.** *f* *ff*

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

BATTERIE.

INTON. *Maestoso.* *tr*
Tamb: G. Caisse et Cymb:

ff

VALSE. *Allegro.* Tamb: G.C. et Cymb:
Triangle Solo. 4 1 4 1 4 1 7 12 *ff* Tambour.

3 20 16 12

p *Brillante.* Tamb: *tr* *tr*
f G.C. et Cymb: *f*

tr *tr* *tr* Triangle Solo. 15 Triangle Solo. 8
pp *pp*

pizz. *pizz.*

3 3 3 3 Tamb: *p*

CODA. *ff* 4 12 6 20 Tambour.
16 12 15
tutta forza. *f*

ff

Plus lent. Triangle Solo. 44 *Molto Vivace.* Tamb: *tr*
pp *ff*

The musical score is written for a percussion ensemble. It includes parts for Triangle, Tambour (Tambourine), G.C. (Gong), Caisse (Cymbal), and Cymb. The score is divided into sections: INTON., VALSE., CODA., and a final section. It features various musical notations such as dynamics (ff, p, pp, f, tutta forza), articulation (tr, pizz.), and performance instructions (Maestoso, Allegro, Molto Vivace, Plus lent). Measure numbers are indicated throughout the score.

DERNIER SOURIRE

GRANDE VALSE .

Jules KLEIN .

1^{er} VIOLON .

Maestoso. divises.

INTON

First system of musical notation for the 1st Violin part. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 6/8. The music is marked *Maestoso. divises.* and includes dynamics such as *ff*, *p*, and *pp*. There are various articulations and slurs throughout the system.

Haut :

Clar :

PP divises.

rit.

Violon. 0.

Allegro.

Second system of musical notation. It starts with a treble clef and a key signature of two sharps. The time signature changes to 3/4. The music is marked *Allegro.* and includes dynamics like *ppp*, *ff*, and a 3-measure rest. There are various articulations and slurs throughout the system.

VALSE .

Third system of musical notation, labeled *VALSE .* It begins with a treble clef and a key signature of two sharps. The time signature is 3/4. The music is marked *p*, *mf*, and *f*. There are various articulations and slurs throughout the system.

1^{er} VIOLON .

2^a Tempo .
rit. *p* *dolce.* *mf*

f *dolce.* *p*

mf *p*

Brillante.
f *ff* *p*

f *ff* *1^a*

2^a *p*

pp pizz. *arco.*

pp pizz.

arco.

mf

p *divisés.*

1^{er} VIOLON .

con amore.

p

cres. *ff*

CODA .

p *cres.* *ff* *pp*

f *pp*

p

1^a 2^a *Tempo.* *rit.* *p dolce.* *mf*

f *p dolce.*

mf *ff* *tutto forza.*

plus lent. *p* *pp*

très lent. *a def: de Haut:* *pp* *Molto Vivace.* *ff*

pp divisés.

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

2^d VIOLON.

Maestoso.

INTOR

ff

p *pp*

Clar: rit. Violon. *Allegro.* *mf*

ppp *ff* *ff*

VALSE.

pp

mf

f *pp*

mf

1^a 2^a Tempo.

p *mf*

f

Brillante:

mf *f*

ff *p*

1^a 2^a

pizz:

arco.

pp *pizz:*

arco.

arco.

mf

p

f

p

cres.

ff

CODA.

p

cres.

ff

rit.

p

rit.

Tempo.

p

rit.

Tempo.

p

rit.

Tempo.

p

rit.

Tempo.

def: de Clar: divisés

Molto Vivace.

tutta

forza.

ff

Plus lent.

pp tres lent.

pp

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

ALTO.

Maestoso.

INTON. *ff*

p *pp* *1 ritt.* *Allegro* *mf* *3* *ff*

VALSE. *pp*

f *pp*

ritto. Tempo. *p* *mf*

f *mf* *p*

Brillante. *f* *ff* *p*

1^a *2^a*

pp *pp*

mf

p f

p

ff

CODA p cresc. ff pp

mf

f pp

p

rit. Tempo. p

mf f

mf ff

tutta forza.

mf ff

Plus lent.

pp

tres lent.

3

Molto Vivace.

pp ff

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN

VIOLONCELLE.

INTON. *Maestoso.*

p pp *ff* *pp* *ppp* *ff* *pp* *pp*

velle *Allegro.* *mf* *a det de 3 Cor.*

VALSE. *f* *mf* *pp* *p* *f* *Tempo.* *p dolce* *mf* *f* *p* *Brillante.*

mf *f* *p* *mf* *f* *p* *Pizz:* *arco.* *pizz:*

The musical score is written for Violoncelle. It begins with an 'INTON.' section in 6/8 time, marked 'Maestoso'. The first staff contains the main melody with dynamics *p*, *pp*, *ff*, and *pp*. The second staff continues the melody with *ppp*, *ff*, and *pp*. The 'VALSE.' section starts in 3/4 time. The third staff has dynamics *f*, *mf*, and *pp*. The fourth staff continues with *p*, *f*, and *Tempo.* The fifth staff has *p dolce*, *mf*, *f*, and *p*. The sixth staff has *mf*, *f*, and *p*. The seventh staff has *mf*, *f*, and *p*. The eighth staff has *mf*, *f*, and *p*. The ninth staff has *mf*, *f*, and *p*. The tenth staff has *mf*, *f*, and *p*. The eleventh staff has *mf*, *f*, and *p*. The twelfth staff has *mf*, *f*, and *p*. The thirteenth staff has *mf*, *f*, and *p*. The fourteenth staff has *mf*, *f*, and *p*. The fifteenth staff has *mf*, *f*, and *p*. The sixteenth staff has *mf*, *f*, and *p*. The seventeenth staff has *mf*, *f*, and *p*. The eighteenth staff has *mf*, *f*, and *p*. The nineteenth staff has *mf*, *f*, and *p*. The twentieth staff has *mf*, *f*, and *p*. The twenty-first staff has *mf*, *f*, and *p*. The twenty-second staff has *mf*, *f*, and *p*. The twenty-third staff has *mf*, *f*, and *p*. The twenty-fourth staff has *mf*, *f*, and *p*. The twenty-fifth staff has *mf*, *f*, and *p*. The twenty-sixth staff has *mf*, *f*, and *p*. The twenty-seventh staff has *mf*, *f*, and *p*. The twenty-eighth staff has *mf*, *f*, and *p*. The twenty-ninth staff has *mf*, *f*, and *p*. The thirtieth staff has *mf*, *f*, and *p*. The thirty-first staff has *mf*, *f*, and *p*. The thirty-second staff has *mf*, *f*, and *p*. The thirty-third staff has *mf*, *f*, and *p*. The thirty-fourth staff has *mf*, *f*, and *p*. The thirty-fifth staff has *mf*, *f*, and *p*. The thirty-sixth staff has *mf*, *f*, and *p*. The thirty-seventh staff has *mf*, *f*, and *p*. The thirty-eighth staff has *mf*, *f*, and *p*. The thirty-ninth staff has *mf*, *f*, and *p*. The fortieth staff has *mf*, *f*, and *p*. The forty-first staff has *mf*, *f*, and *p*. The forty-second staff has *mf*, *f*, and *p*. The forty-third staff has *mf*, *f*, and *p*. The forty-fourth staff has *mf*, *f*, and *p*. The forty-fifth staff has *mf*, *f*, and *p*. The forty-sixth staff has *mf*, *f*, and *p*. The forty-seventh staff has *mf*, *f*, and *p*. The forty-eighth staff has *mf*, *f*, and *p*. The forty-ninth staff has *mf*, *f*, and *p*. The fiftieth staff has *mf*, *f*, and *p*. The fifty-first staff has *mf*, *f*, and *p*. The fifty-second staff has *mf*, *f*, and *p*. The fifty-third staff has *mf*, *f*, and *p*. The fifty-fourth staff has *mf*, *f*, and *p*. The fifty-fifth staff has *mf*, *f*, and *p*. The fifty-sixth staff has *mf*, *f*, and *p*. The fifty-seventh staff has *mf*, *f*, and *p*. The fifty-eighth staff has *mf*, *f*, and *p*. The fifty-ninth staff has *mf*, *f*, and *p*. The sixtieth staff has *mf*, *f*, and *p*. The sixty-first staff has *mf*, *f*, and *p*. The sixty-second staff has *mf*, *f*, and *p*. The sixty-third staff has *mf*, *f*, and *p*. The sixty-fourth staff has *mf*, *f*, and *p*. The sixty-fifth staff has *mf*, *f*, and *p*. The sixty-sixth staff has *mf*, *f*, and *p*. The sixty-seventh staff has *mf*, *f*, and *p*. The sixty-eighth staff has *mf*, *f*, and *p*. The sixty-ninth staff has *mf*, *f*, and *p*. The seventieth staff has *mf*, *f*, and *p*. The seventy-first staff has *mf*, *f*, and *p*. The seventy-second staff has *mf*, *f*, and *p*. The seventy-third staff has *mf*, *f*, and *p*. The seventy-fourth staff has *mf*, *f*, and *p*. The seventy-fifth staff has *mf*, *f*, and *p*. The seventy-sixth staff has *mf*, *f*, and *p*. The seventy-seventh staff has *mf*, *f*, and *p*. The seventy-eighth staff has *mf*, *f*, and *p*. The seventy-ninth staff has *mf*, *f*, and *p*. The eightieth staff has *mf*, *f*, and *p*. The eighty-first staff has *mf*, *f*, and *p*. The eighty-second staff has *mf*, *f*, and *p*. The eighty-third staff has *mf*, *f*, and *p*. The eighty-fourth staff has *mf*, *f*, and *p*. The eighty-fifth staff has *mf*, *f*, and *p*. The eighty-sixth staff has *mf*, *f*, and *p*. The eighty-seventh staff has *mf*, *f*, and *p*. The eighty-eighth staff has *mf*, *f*, and *p*. The eighty-ninth staff has *mf*, *f*, and *p*. The ninetieth staff has *mf*, *f*, and *p*. The hundredth staff has *mf*, *f*, and *p*. The hundred and first staff has *mf*, *f*, and *p*. The hundred and second staff has *mf*, *f*, and *p*. The hundred and third staff has *mf*, *f*, and *p*. The hundred and fourth staff has *mf*, *f*, and *p*. The hundred and fifth staff has *mf*, *f*, and *p*. The hundred and sixth staff has *mf*, *f*, and *p*. The hundred and seventh staff has *mf*, *f*, and *p*. The hundred and eighth staff has *mf*, *f*, and *p*. The hundred and ninth staff has *mf*, *f*, and *p*. The hundred and tenth staff has *mf*, *f*, and *p*. The hundred and eleventh staff has *mf*, *f*, and *p*. The hundred and twelfth staff has *mf*, *f*, and *p*. The hundred and thirteenth staff has *mf*, *f*, and *p*. The hundred and fourteenth staff has *mf*, *f*, and *p*. The hundred and fifteenth staff has *mf*, *f*, and *p*. The hundred and sixteenth staff has *mf*, *f*, and *p*. The hundred and seventeenth staff has *mf*, *f*, and *p*. The hundred and eighteenth staff has *mf*, *f*, and *p*. The hundred and nineteenth staff has *mf*, *f*, and *p*. The hundred and twentieth staff has *mf*, *f*, and *p*. The hundred and twenty-first staff has *mf*, *f*, and *p*. The hundred and twenty-second staff has *mf*, *f*, and *p*. The hundred and twenty-third staff has *mf*, *f*, and *p*. The hundred and twenty-fourth staff has *mf*, *f*, and *p*. The hundred and twenty-fifth staff has *mf*, *f*, and *p*. The hundred and twenty-sixth staff has *mf*, *f*, and *p*. The hundred and twenty-seventh staff has *mf*, *f*, and *p*. The hundred and twenty-eighth staff has *mf*, *f*, and *p*. The hundred and twenty-ninth staff has *mf*, *f*, and *p*. The hundred and thirtieth staff has *mf*, *f*, and *p*. The hundred and thirty-first staff has *mf*, *f*, and *p*. The hundred and thirty-second staff has *mf*, *f*, and *p*. The hundred and thirty-third staff has *mf*, *f*, and *p*. The hundred and thirty-fourth staff has *mf*, *f*, and *p*. The hundred and thirty-fifth staff has *mf*, *f*, and *p*. The hundred and thirty-sixth staff has *mf*, *f*, and *p*. The hundred and thirty-seventh staff has *mf*, *f*, and *p*. The hundred and thirty-eighth staff has *mf*, *f*, and *p*. The hundred and thirty-ninth staff has *mf*, *f*, and *p*. The hundred and fortieth staff has *mf*, *f*, and *p*. The hundred and forty-first staff has *mf*, *f*, and *p*. The hundred and forty-second staff has *mf*, *f*, and *p*. 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The hundred and sixtieth staff has *mf*, *f*, and *p*. The hundred and sixty-first staff has *mf*, *f*, and *p*. The hundred and sixty-second staff has *mf*, *f*, and *p*. The hundred and sixty-third staff has *mf*, *f*, and *p*. The hundred and sixty-fourth staff has *mf*, *f*, and *p*. The hundred and sixty-fifth staff has *mf*, *f*, and *p*. The hundred and sixty-sixth staff has *mf*, *f*, and *p*. The hundred and sixty-seventh staff has *mf*, *f*, and *p*. The hundred and sixty-eighth staff has *mf*, *f*, and *p*. The hundred and sixty-ninth staff has *mf*, *f*, and *p*. The hundred and seventieth staff has *mf*, *f*, and *p*. The hundred and seventy-first staff has *mf*, *f*, and *p*. The hundred and seventy-second staff has *mf*, *f*, and *p*. The hundred and seventy-third staff has *mf*, *f*, and *p*. The hundred and seventy-fourth staff has *mf*, *f*, and *p*. The hundred and seventy-fifth staff has *mf*, *f*, and *p*. The hundred and seventy-sixth staff has *mf*, *f*, and *p*. The hundred and seventy-seventh staff has *mf*, *f*, and *p*. The hundred and seventy-eighth staff has *mf*, *f*, and *p*. The hundred and seventy-ninth staff has *mf*, *f*, and *p*. The hundred and eightieth staff has *mf*, *f*, and *p*. The hundred and eighty-first staff has *mf*, *f*, and *p*. The hundred and eighty-second staff has *mf*, *f*, and *p*. The hundred and eighty-third staff has *mf*, *f*, and *p*. The hundred and eighty-fourth staff has *mf*, *f*, and *p*. The hundred and eighty-fifth staff has *mf*, *f*, and *p*. The hundred and eighty-sixth staff has *mf*, *f*, and *p*. The hundred and eighty-seventh staff has *mf*, *f*, and *p*. The hundred and eighty-eighth staff has *mf*, *f*, and *p*. The hundred and eighty-ninth staff has *mf*, *f*, and *p*. The hundred and ninetieth staff has *mf*, *f*, and *p*. The hundred and ninety-first staff has *mf*, *f*, and *p*. The hundred and ninety-second staff has *mf*, *f*, and *p*. The hundred and ninety-third staff has *mf*, *f*, and *p*. The hundred and ninety-fourth staff has *mf*, *f*, and *p*. The hundred and ninety-fifth staff has *mf*, *f*, and *p*. The hundred and ninety-sixth staff has *mf*, *f*, and *p*. The hundred and ninety-seventh staff has *mf*, *f*, and *p*. The hundred and ninety-eighth staff has *mf*, *f*, and *p*. The hundred and ninety-ninth staff has *mf*, *f*, and *p*. The hundredth staff has *mf*, *f*, and *p*.

mf
p

CODA.

p
mf
f
tutti forza.

Plus Lent.

pp
f

des Bassons.

Molto Vivace

ppp
ff

DERNIER SOURIRE

GRANDE VALSE.

Jules KLEIN.

C. BASSE.

Maestoso.

INT. on

ff

pp

mf

pp

Ritar.

2

3

ff

VALSE

pp

mf

mf

pp

p

f

rit : Tempo.

dolce.

mf

f

Brillante.

mf

f

1^a

2^a

p

pp

pp

mf

Musical notation for the first system, consisting of three staves. The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff includes a crescendo (*cres.*) marking and a 'V' marking.

CODA. Musical notation for the start of the Coda section, including dynamics *p*, *cres.*, *ff*, and *pp*.

Musical notation for the second system, consisting of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic, and the second staff begins with a forte (*f*) dynamic.

Musical notation for the third system, consisting of two staves. The first staff begins with a pianissimo (*pp*) dynamic, and the second staff includes a 'Tempo.' marking and a piano (*p*) dynamic.

Musical notation for the fourth system, consisting of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic.

Musical notation for the fifth system, consisting of two staves. The first staff includes a 'tutti forza.' marking and a mezzo-forte (*mf*) dynamic.

Musical notation for the sixth system, consisting of two staves. The first staff includes a 'Plus lent.' marking.

Musical notation for the seventh system, consisting of two staves. The first staff includes a 'tres lent.' marking.

Musical notation for the eighth system, consisting of two staves. The first staff includes a 'Molto Vivace.' marking and a '3' marking.