

Lady Grinning Soul

Arranged for Solo Piano

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Arranged by John Lewis

$\text{♩} = 104$

ff

a tempo

mf

freely

molto rit.



PDF • MP4: truongca.com/pdf/29334

This image shows the musical score for measures 17 through 31 of 'The Swan' by Camille Saint-Saëns. The score is written for piano and is in the key of D major (indicated by two sharps). The time signature is 3/4. The notation includes various musical elements such as sixteenth-note runs, triplets, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Measure numbers 17, 19, 21, 24, 28, and 31 are clearly marked at the beginning of their respective systems. The score concludes with a trill (tr) in the final measure.

35

40

42

43

44

45

46

The musical score is written for piano in A major (three sharps: F#, C#, G#). It consists of seven systems of two staves each (treble and bass clef).
- Measures 35-39: Measure 35 starts with a triplet of eighth notes in the treble and a dotted quarter note in the bass. Measures 36-39 continue with various triplet and eighth-note patterns.
- Measures 40-41: Measure 40 features a sixteenth-note run in the treble, with a triplet of sixteenth notes in the bass. Measure 41 continues the sixteenth-note run in the treble.
- Measures 42-43: Measure 42 has a sixteenth-note run in the treble and a dotted quarter note in the bass. Measure 43 continues the sixteenth-note run in the treble.
- Measures 44-45: Measure 44 has a sixteenth-note run in the treble and a dotted quarter note in the bass. Measure 45 continues the sixteenth-note run in the treble.
- Measure 46: The final measure shows a sixteenth-note run in the treble and a dotted quarter note in the bass.
Fingering numbers (3 and 6) are placed below the notes to indicate fingerings for the triplets and sixteenth-note runs.

4

47

Measures 47-48 of a piano piece in A major. Measure 47 features a continuous sixteenth-note arpeggiated pattern in the right hand, while the left hand plays a simple bass line. Measure 48 continues the arpeggiated pattern, with the left hand adding a few notes. Both measures are marked with a '6' above the right hand staff.

48

Measures 49-50. Measure 49 continues the sixteenth-note arpeggiated pattern in the right hand. Measure 50 shows a change in the right hand, with a few notes and a fermata. The left hand continues its bass line. A 'p' (piano) dynamic marking is present in measure 50.

50

Measures 51-54. Measure 51 features a triplet in the right hand. Measures 52-54 continue with various musical figures, including triplets and sixteenth-note patterns in both hands.

54

Measures 55-56. Measure 55 features a triplet in the right hand. Measure 56 continues the musical development with various notes and rests in both hands.

57

Measures 57-59. Measure 57 features a triplet in the right hand. Measures 58-59 continue with various musical figures, including triplets and sixteenth-note patterns in both hands.

60

Measures 60-62. Measure 60 features a triplet in the right hand. Measures 61-62 continue with various musical figures, including triplets and sixteenth-note patterns in both hands. A 'cresc.' (crescendo) marking is present in measure 60.

63

(cresc.)

ff

66

70

74

78

8

81

8

mf

6

6

82 8

6 6 6 6

poco a poco dim.

83 8

6 6 6 6

poco a poco dim.

84 8

6 6 6 6

poco a poco dim.

85 8

6 6 6 6

poco a poco dim.

86 8

6 6 6 6

poco a poco dim.

87 8

6 6 6 6

poco a poco dim.

88

8

6

6

6

6

89

8

6

6

6

6

90

8

6

6

6

6

p

Tuyên bố từ chối bản quyền

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