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1910

Cupid's Dream

Ed Dangel
Composer

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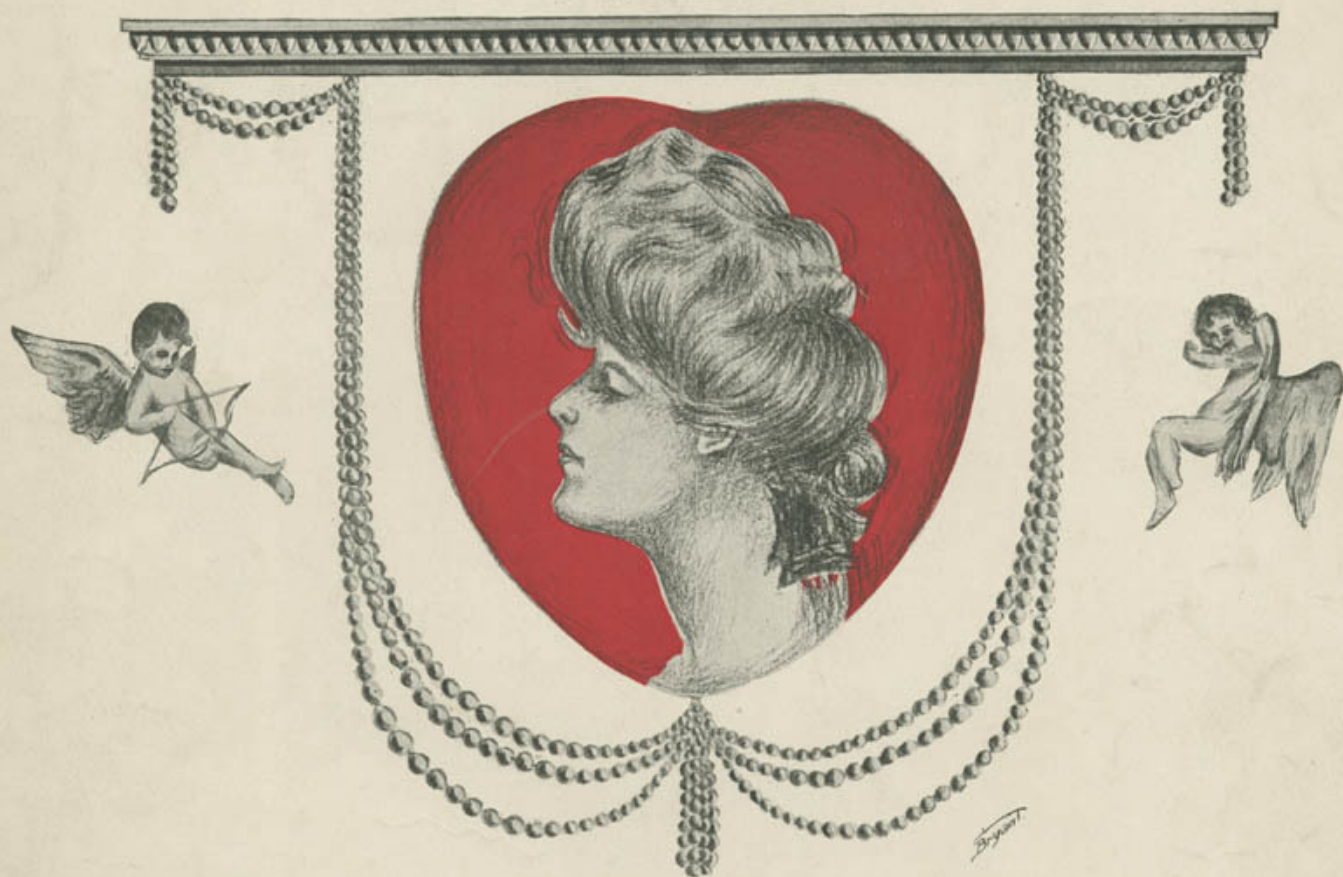
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CUPID'S DREAM

WALTZ



Composed by
ED. DANGEL

PUBLISHED
EVANS, DANGEL
MUSIC PUB. CO.
BOSTON, MASS.

To Melvin Joseph.

Cupid's Dream.

WALTZ.

ED. DANGEL.

Arr. by A. T. Fleming.

Intro. Andante moderato

PIANO

The introduction is in 6/8 time, marked *Andante moderato*. It begins with a *mf* dynamic. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *f* dynamic chord.

Tempo di Valse

1. Waltz

The first waltz section is in 3/4 time, marked *Tempo di Valse*. It starts with a *mf* dynamic. The right hand plays a melody of eighth notes, and the left hand provides a simple bass accompaniment. A *p* dynamic marking appears in the second measure.

The second waltz section continues the melody and accompaniment from the first section, maintaining the 3/4 time signature.

The third waltz section includes a *a tempo* marking. It features a *rit.* (ritardando) marking in the final measure of the section.

The fourth waltz section concludes with a *f* dynamic marking in the final measure.

con spirito

mf

f

1. 2. rit. e dim.

Cupid's Dream-6

Kas-W.
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DAN

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First system of musical notation, piano (p), featuring a treble and bass clef with various notes and rests.

Second system of musical notation, ending with a *rit.* (ritardando) marking.

Third system of musical notation, marked *a tempo*.

Fourth system of musical notation, marked *ff* (fortissimo).

Fifth system of musical notation, marked *mf* (mezzo-forte), with a second ending bracket labeled '2.'.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, showing a more complex texture with overlapping lines and sustained notes in the treble staff.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff and a steady accompaniment in the bass.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

Sixth system of musical notation, concluding with a first ending (marked '1.') and a second ending (marked '2.') in the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and contains a series of chords and melodic lines. The bass clef part provides a harmonic accompaniment with sustained notes.

Second system of musical notation, continuing the piece. The treble clef part features a forte (*f*) dynamic marking. The bass clef part continues with its accompaniment, showing some melodic movement.

Third system of musical notation, showing further development of the musical themes. The treble clef part has a melodic line with some grace notes. The bass clef part remains accompanimental.

Fourth system of musical notation, featuring a long melodic line in the treble clef that spans across the system. The bass clef part continues with its accompaniment.

Fifth system of musical notation, labeled "Coda" on the left. The time signature changes to 3/4. The treble clef part starts with a mezzo-forte (*mf*) dynamic marking. The bass clef part has a steady accompaniment.

Sixth system of musical notation, the final system on the page. It features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines in both staves. A dynamic marking of *pp* is present in the bass staff.

Second system of musical notation. The right-hand staff has a melodic line with a slur. The left-hand staff has a bass line. A dynamic marking of *rit.* is in the bass staff, and *a tempo* is written above the right-hand staff.

Third system of musical notation. The right-hand staff features a melodic line with a slur. The left-hand staff has a bass line. A dynamic marking of *f* is in the bass staff.

Fourth system of musical notation. The right-hand staff has a melodic line with a slur. The left-hand staff has a bass line. A dynamic marking of *ff* is in the bass staff.

Grandioso

Fifth system of musical notation, starting with the tempo marking *Grandioso*. The right-hand staff has a melodic line with a slur. The left-hand staff has a bass line. A dynamic marking of *ff* is in the bass staff.

Sixth system of musical notation. The right-hand staff has a melodic line with a slur. The left-hand staff has a bass line.