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# Pierrot and Pierrette : Valz Exquisite

Leo Edwards

*Composer*

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BY THE COMPOSER OF ISLE D'AMOUR

# PIERROT AND PIERRETTE

(VALZ EXQUISITE)

AS DANCED BY THE WORLDS FOREMOST DANCERS  
ADELAIDE AND HUGHES



BY  
**LEO EDWARDS**

PUBLISHED AS

g (Medium Key)..... 60  
g (High Key)..... 60  
ltz..... 60



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# Pierrot and Pierrette

(VALZ EXQUISITE)

By LEO EDWARDS

INTRO.  
Lento

Valse Moderato

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8136-5

KasW

P

*mf*

Piu mosso

*f*

*f*

*cresc.* *rit.*

*f*

*rit.*

Tempo Primo

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment. The dynamics remain piano (*p*).

The third system shows a change in the right hand's texture with more complex chords and slurs. The left hand accompaniment remains consistent. A *poco rit.* (slightly ritardando) marking appears in the lower right of the system.

The fourth system features a return to a more active right hand melody. A *a tempo* marking is placed in the middle of the system, indicating a return to the original tempo.

The fifth system continues with the established textures. A *mf* (mezzo-forte) dynamic marking is present in the lower right of the system.

The sixth system concludes the page with a *dim.* (diminuendo) marking in the lower right, indicating a gradual decrease in volume.

6

TRIO

The first system of the Trio section, measures 1-6. The music is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has two sharps (F# and C#).

The second system of the Trio section, measures 7-12. The melodic line in the right hand continues with eighth notes, and the left hand accompaniment remains consistent. The key signature remains two sharps.

The third system of the Trio section, measures 13-18. The right hand melody includes some sixteenth-note passages. The left hand accompaniment continues with quarter notes. The key signature remains two sharps.

The fourth system of the Trio section, measures 19-24. The right hand melody features some chords and eighth notes. The left hand accompaniment continues with quarter notes. The key signature remains two sharps.

The fifth system of the Trio section, measures 25-30. The right hand melody becomes more active with sixteenth notes. The left hand accompaniment continues with quarter notes. The key signature remains two sharps. A *cresc.* (crescendo) marking is present at the beginning of the system.

The sixth system of the Trio section, measures 31-36. The right hand melody features a sixteenth-note run. The left hand accompaniment continues with quarter notes. The key signature remains two sharps. A *rall.* (rallentando) marking is present at the beginning of the system. The system concludes with a double bar line and repeat signs.



Grandioso

The musical score is written for piano and left hand. It consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano part is marked with a forte dynamic (*fff*). The left hand part consists of chords and single notes. The second system continues the piano part with more complex chordal textures and includes a *pp* marking. The third system features a *pp* marking and a *ff* marking. The fourth system continues the piano part. The fifth system features a *pp* marking. The sixth system is marked *Vivace* and includes a *L.H.* marking for the left hand, as well as *ffz* markings. The score concludes with a double bar line.



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