

ECHANTILLON

Dédié à mon ami,
Monsieur Joseph BILODEAU



“MIMOSA”

Valse pour le Piano

... PAR ...

J. Amédée Roy



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EGHANTILTON

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EGHANTILTON

Dédié à mon ami M. Joseph Bilodeau

MIMOSA



par J. Amédée ROY

ANDANTINO

INTRO.



VALSE



First system of musical notation, featuring a treble and bass clef. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) and the instruction *delicato* (delicate) are present in the first measure.

Second system of musical notation, continuing the piece. The treble clef staff shows a melodic line with some slurs and ties. The bass clef staff continues with a steady accompaniment. A dynamic marking of *f* is visible in the final measure of this system.

Third system of musical notation. The treble clef staff features a more active melodic line with frequent sixteenth-note passages. The bass clef staff maintains a consistent accompaniment. A dynamic marking of *f* is present in the final measure.

Fourth system of musical notation. The treble clef staff shows a melodic line with some slurs. The bass clef staff continues with a steady accompaniment. A dynamic marking of *f* is present in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff continues with a steady accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Sixth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff continues with a steady accompaniment. A dynamic marking of *p* is present in the final measure. A small number '2' is written below the first measure of the bass clef staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the right hand. The notation shows complex chordal textures and melodic movement.

Third system of musical notation, featuring an *8va* (octave) marking above the right-hand staff. The music continues with dense harmonic structures.

Fourth system of musical notation, also marked with *8va*. The right hand plays a melodic line while the left hand provides a steady harmonic accompaniment.

Fifth system of musical notation, including *8va* and *loco* markings. It features a dynamic shift from *f* (forte) to *p* (piano) and a large, sweeping melodic phrase in the right hand.

Sixth system of musical notation, labeled **CODA** and *Vivo*. The tempo is marked *Vivo* and the dynamics are *ff* (fortissimo). The system concludes with a series of chords and a final cadence.

COMPOSITIONS VOCALES ET INSTRUMENTALES

DE

J. Amédée Roy

CHANT

Valse d'automne, valse chantée
Garde-moi ton cœur, ma jolle,
valse chantée

Ingratitude, valse chantée
Caresses, valse chantée
Valse d'Automne, valse chantée

PIANO

Georgette, valse
Valse Tricolore
Vaisons
Le Pas de Reine, gavotte
Madeleine, gavotte
Rolande, mazurka
Gilberte, valse
Sur l'Eau, gavotte souvenir

Brise d'Eté, gavotte
Yvonne, valse
Canadiens, Rallions-nous, marche
Mimosa, valse
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rêverie
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