

Moderato

# Ilaria

valse

Eric Thézé

Am Am/C Bm7(b5) Dm/A E/G# E7 Am Am<sup>9</sup>

Musical notation for measures 1-8. The piece is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

9 Am Am/C Bm7(b5) Dm/A E/G# E7 Am<sup>9</sup> Am

Musical notation for measures 9-16. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent with the previous system.

17 Am Am/C Bm7(b5) Dm/A E/G# E7 Am<sup>9</sup> Am

Musical notation for measures 17-24. The right hand introduces some chordal textures in the melody, and the left hand continues with the established accompaniment.

25 Am Am/C Bm7(b5) Dm/A E/G# E7 Am

Musical notation for measures 25-32. The piece concludes this section with a sustained chord in the right hand and a final note in the left hand.

33 Bb<sup>6</sup> Bb A A<sup>7</sup> Gm7/Bb Gm7 E7

Musical notation for measures 33-40. This section features a change in key signature to B-flat major. The right hand has a more active melodic line with triplets and sixteenth notes, while the left hand provides a steady accompaniment.

41 Am Am/C Bm7(b5) Dm/A E/G# E7 Am Am<sup>9</sup>

Musical notation for measures 41-48. The key signature returns to A minor. The piece ends with a final chord in the right hand and a concluding melodic phrase in the left hand.

49 Am Am/C Bm7(b5) Dm/A E/G# E7 Am9 Am

57 Am Am/C Bm7(b5) Dm/A E/G# E7 Am9 Am

65 Am Am/C Bm7(b5) Dm/A E/G# E7 Am

73 Bb6 Bb A A7 Gm7/Bb Gm7 E7

81 Am Am/C Bm7(b5) Dm/A E/G# E7 Am Am9

89 Am Am/C Bm7(b5) Dm/A E/G# E7 Am7

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**A** Am Am/C Bm7(b5) Dm/A

5 E7/G# E7 Am9 Am

9 Am Am/C Bm7(b5) Dm/A

Fine

13 E7/G# E7 Am9 Am9 Am9

**B** Bb6 Bb A A7 Gm7/Bb Gm7 E7 E7 D.C.

27 Am9 Am9/C Bm7(b5) Dm/A

31 E7/G# E7 Am9 Am9

35 Am9 Am9/C Bm7(b5) Dm/A

39 E7/G# E7 Am7

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**A** **Bm** **Bm/D** **C#m7(b5)** **Em/B**

4. 1 4 5 4. 1 4 5 3 2

5 **F#7/A#** **F#7** **Bm<sup>9</sup>** **Bm**

1 5. 4.

9 **Bm** **Bm/D** **C#m7(b5)** **Em/B**

4. 1 4 5 4. 1 4 5 3 2

13 **F#7/A#** **F#7** **Bm<sup>9</sup>** **Bm<sup>9</sup>** **Bm<sup>9</sup>** **Bm<sup>9</sup>** **Bm<sup>9</sup>** **Bm<sup>9</sup>**

1 1 1 1 2 1 1 5 4

19 **B** **C<sup>6</sup>** **C** **B** **B7** **Am7/C** **Am7** **F#7** **F#7** D.C.

3 2 1 4 3 2 1

27 **Bm<sup>9</sup>** **Bm<sup>9</sup>/D** **C#m7(b5)** **Em/B**

4. 1 4 5 4. 1 4 5 3 2

31 **F#7/A#** **F#7** **Bm<sup>9</sup>** **Bm<sup>9</sup>**

1 5. 4.

35 **Bm<sup>9</sup>** **Bm<sup>9</sup>/D** **C#m7(b5)** **Em/B**

4. 1 4 5 4. 1 4 5 3 2

39 **F#7/A#** **F#7** **Bm7**

1 1 1 1 2 1 1

Fine

1. 2.

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**A**  $F\#m$   $F\#m/A$   $G\#m7(b5)$   $Bm/F\#$

4 1 4 5 4 1 4 5 3 2

5  $C\#7/E\#$   $C\#7$   $F\#m9$   $F\#m$

1 5 4

9  $F\#m$   $F\#m/A$   $G\#m7(b5)$   $Bm/F\#$

4 1 4 5 4 1 4 5 3 2

Fine

13  $C\#7/E\#$   $C\#7$   $F\#m9$   $F\#m9$   $F\#m9$

1 1 1 1 2 1 1 5 4

19 **B**  $G6$   $G$   $F\#$   $F\#7$   $Em7/G$   $Em7$   $C\#7$   $C\#7$  D.C.

3 2 1 4 3 2 1

27  $F\#m9$   $F\#m9/A$   $G\#m7(b5)$   $Bm/F\#$

4 1 4 5 4 1 4 5 3 2

31  $C\#7/E\#$   $C\#7$   $F\#m9$   $F\#m9$

1 5 4

35  $F\#m9$   $F\#m9/A$   $G\#m7(b5)$   $Bm/F\#$

4 1 4 5 4 1 4 5 3 2

39  $C\#7/E\#$   $C\#7$   $F\#m7$

1 1 1 1 2 1 1