

PIANO

MYSTIC REVERIE

MARC SABATELLA

RUBATO (SLOW)

FASTER

Musical notation for the first system, measures 1-6. The piece is in 4/4 time. The key signature has one flat (B-flat). The first staff (treble clef) contains a melody with a dotted quarter note, a half note, and a quarter note. The second staff (bass clef) contains a bass line with a half note, a quarter note, and a half note. The dynamics are marked *mp* (mezzo-piano).

SLOWER

Musical notation for the second system, measures 7-11. The key signature changes to two sharps (D major). The tempo is marked *SLOWER*. The first staff (treble clef) contains a melody with a dotted quarter note, a half note, and a quarter note. The second staff (bass clef) contains a bass line with a half note, a quarter note, and a half note. The dynamics are marked *mp*.

FASTER

Musical notation for the third system, measures 12-16. The key signature changes to two sharps (D major). The tempo is marked *FASTER*. The first staff (treble clef) contains a melody with a dotted quarter note, a half note, and a quarter note. The second staff (bass clef) contains a bass line with a half note, a quarter note, and a half note. The dynamics are marked *mp*.

12

Musical notation for the fourth system, measures 17-21. The key signature changes to one flat (B-flat). The tempo is marked *SLOWER*. The first staff (treble clef) contains a melody with a dotted quarter note, a half note, and a quarter note. The second staff (bass clef) contains a bass line with a half note, a quarter note, and a half note. The dynamics are marked *mp*.

17

SLOWER

Musical notation for the fifth system, measures 22-26. The key signature changes to one flat (B-flat). The tempo is marked *SLOWER*. The first staff (treble clef) contains a melody with a dotted quarter note, a half note, and a quarter note. The second staff (bass clef) contains a bass line with a half note, a quarter note, and a half note. The dynamics are marked *mp*.

22

2

(A)

RUBATO (MED.)

FASTER

E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{mi7} E^b_{MA7/B^b} $B7_{ALT}$ C_{mi7}

SLOWER
 D^b_{7sus} $E^b_{MA7/D}$ $A7^{\#11}$ A^b_{MA7} F_{mi7} $E_{MA7^{\#11}}$

(B)

GUITAR
 FASTER

(C) MED. FAST WALTZ (♩=184)

$F^{\#7}_{sus}$ $A7_{sus}$ A^b7_{sus} $E7/D$ $C^{\#mi7}$ $C_{MA7^{\#5}}$ $C7/B^b$ $A7/G$

$F^{\#7}_{sus}$ $F^{\#b9}$ $A7_{sus}$ $C7_{sus}$ $E^b_{MA7^{\#11}}$ D^b9_{sus}

$E^b_{MA7^{\#11}}$ D_{mi7} $E^b_{MA7^{\#11}}$ D_{mi7}

73 **E**

$E^b_{MA7\#11}$ D_{mi} B^b_{MA7} G_{mi7} $A7^b_9_{sus}$

81 **F**

$A7^b_9_{sus}$

89

$F\#7_{sus}$ $A7_{sus}$ A^b7_{sus} $E7/D$ $C\#_{mi7}$ $C_{MA7\#5}$ $C7/B^b$ $A7/G$

97 **G**

$F\#7_{sus}$ $F\#^b_9$ $A7_{sus}$ $C7_{sus}$ $E^b_{MA7\#11}$ $D^b_9_{sus}$

105

$E^b_{MA7\#11}$ D_{mi7} $E^b_{MA7\#11}$ D_{mi7}

113 **H**

$E^b_{MA7\#11}$ D_{mi} B^b_{MA7} G_{mi7} $A7^b_9_{sus}$

121 **I**

$A7^b_9_{sus}$

129

$F\#7_{sus}$ $A7_{sus}$ A^b7_{sus} $E7/D$ $C\#_{mi7}$ $C_{MA7\#5}$ $C7/B^b$ $A7/G$

137

F#7sus F#b9 A7sus C7sus Eb MA7#11 D7b9sus

145

Eb MA7#11 Dmi7 Eb MA7#11 Dmi7

153

Eb MA7#11 Dmi Bb MA7 Gmi7 A7b9sus

161

A7b9sus

169

177

F#7sus A7sus Ab7sus E7/D C#mi7 C MA7#5 C7/Bb A7/G

185

F#7sus F#b9 A7sus C7sus Bb7 Eb7 Ab6 Db6 D7b9sus

M OPEN PIANO SOLO **N**

198 E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{MI7}

201 E^b_{MA7}/B^b $B7_{ALT}$ C_{MI7} D^b7_{SUS} E^b_{MA7}/D $A7^{\#11}$

204 A^b_{MA7} F_{MI7} $E_{MA7^{\#11}}$ **A TEMPO** **O** E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{MI7}

207 E^b_{MA7}/B^b $B7_{ALT}$ C_{MI7} D^b7_{SUS} E^b_{MA7}/D $A7^{\#11}$ A^b_{MA7} F_{MI7}

215 $E_{MA7^{\#11}}$ **P** E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{MI7} E^b_{MA7}/B^b $B7_{ALT}$

223 C_{MI7} D^b7_{SUS} E^b_{MA7}/D $A7^{\#11}$ A^b_{MA7} F_{MI7} $E_{MA7^{\#11}}$

Q OPEN FOR SOLOS

231 E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{MI7} E^b_{MA7}/B^b $B7_{ALT}$ C_{MI7}

241 D^b7_{SUS} E^b_{MA7}/D $A7^{\#11}$ A^b_{MA7} F_{MI7} $E_{MA7^{\#11}}$

6

2

E^b_{MA7} $G7_{ALT}$ A^b_{MA7} F_{mi7} E^b_{MA7}/B^b $B7_{ALT}$

258 p CRESC.

C_{mi7} D^b7_{SUS} E^b_{MA7}/D $A7^{\#11}$ A^b_{MA7} F_{mi7}

MOLTO RIT.

259 p

$E_{MA7^{\#11}}$

SLOW

265

5

CONDUCTED

270 p

FASTER

A LITTLE SLOWER

275

280

285 p