



Gael - (Hugo LEAG) DEJEAN

France, Gignac La Nerthe

Reflections In The Heart

About the artist

Pianist, composer and arranger. Piano, pop/rock, orchestral film music...

Please visit my web page www.soundcloud.com/gael-dejean-hugo-leag

Qualification: Piano graduate

Associate: SACEM

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-gaeleag.htm>

About the piece



Title: Reflections In The Heart

Composer: DEJEAN, Gael - (Hugo LEAG)

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Instrumentation: Piano, Violins, Viola, Cello, , Contrabass, Flute, Oboe, Horn

Style: Romantic

Gael - (Hugo LEAG) DEJEAN on [free-scores.com](https://www.free-scores.com)



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Reflections In The Heart

Light Orchestra Version

Hugo LEAG

Andante ♩ = 75

Piano *p*

Ped. * Ped. * Ped. *

Violin I

Violin II

Viola

Violoncello

Contrabass

Flute

Oboe

Horn in F

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4

Pno.

simile...

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

The image shows a musical score for a piano and a string ensemble. The piano part (Pno.) is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a measure marked '4'. The melody in the right hand features a triplet of eighth notes and is marked with a slur. The left hand plays a steady eighth-note accompaniment. The string section (Vln. I, Vln. II, Vla., Vc., Cb., Fl., Ob., Hn.) is marked 'simile...' and contains rests in all measures. The string parts are written in the same key and time signature as the piano part.

8 **A**

Pno. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Hn.

12

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

The musical score for page 4, measures 12 through 15, is presented below. The score is written for a full orchestra, including Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Flute (Fl.), Oboe (Ob.), and Horn (Hn.). The key signature is B-flat major (two flats). The time signature is 4/4. The Piano part features a complex melody with many sixteenth and thirty-second notes, while the strings play sustained notes with long bows. The woodwinds are mostly silent, indicated by rests.

16 **rit.** **B** a tempo

Pno. *pp* *dolce*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob.

Hn.

24

Pno.

mf

p

8va

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

The musical score for measures 24-27 is written for a full orchestra. The piano part (Pno.) is the most active, featuring a complex texture of arpeggiated chords and moving lines in both hands. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes, with dynamic markings of *mf* and *p*. The woodwinds (Fl., Ob., Hn.) are marked with rests throughout the measures.

28 (8)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

cresc.

mp

p

The musical score for measures 28-31 is written for a full orchestra. The piano part (Pno.) is the most active, featuring a dense texture of beamed sixteenth notes in both the treble and bass staves, with a melodic line in the right hand and a more rhythmic accompaniment in the left. A dashed line above the first measure of the piano part indicates a first ending of 8 measures. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) enters in measure 28 with a crescendo, playing sustained notes. The dynamics for the strings are marked as *mp* (mezzo-piano) and *p* (piano). The woodwind section (Fl., Ob., Hn.) is marked with rests throughout the passage.

31

Pno.

cresc.

mf

p

rit.

rit.

cresc.

mf

pp

mf

pp

mf

pp

mf

pp

fp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

C

35

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

The image shows a musical score for measures 35 through 39. The piano part (Pno.) is the only instrument with notation in these measures. It consists of two staves, treble and bass clef, with a key signature of two flats. The melody in the treble staff is characterized by rapid sixteenth-note passages, often grouped with slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. Measures 36, 37, 38, and 39 continue this pattern with varying melodic lines and rhythmic textures. The other instruments listed (Vln. I, Vln. II, Vla., Vc., Cb., Fl., Ob., Hn.) have empty staves, indicating they are silent during this section.

[illegible]

44 (8)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob. solo

Hn.

mp

mp

mp

mp

mp

mf

rit.

dim.

dim.

dim.

dim.

dim.

dim.

49

Pno.

p

rit.

cresc.

solo

Vln. I

espress.

mp

mf

f

Vln. II

p

cresc.

Vla.

p

cresc.

Vc.

p

cresc.

Cb.

p

cresc.

Fl.

Ob. solo

cresc.

Hn.

13

49

Pno.

p

rit.

cresc.

solo

Vln. I

espress.

mp

mf

f

Vln. II

p

cresc.

Vla.

p

cresc.

Vc.

p

cresc.

Cb.

p

cresc.

Fl.

Ob. solo

cresc.

Hn.

13

53 *8va*

Pno. *mf*

solo Vln. I *ff* *dim.*

Vln. II *f* *mf* *dim.*

Vla. *f* *mf* *dim.*

Vc. *f* *mf* *dim.*

Cb. *f* *mf* *dim.*

Fl.

Ob. solo *mf* *mp*

Hn.

57

Pno. *p*

solo
Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *mp*

Fl.

Ob.

Hn.

cresc.

60

Pno.

mp

solo

Vln. I

mf

mf *mp*

Vln. II

mf *mp*

Vla.

Vc.

Cb.

mf *mp*

Fl.

Ob.

Hn.

63

Pno.

fp

rit.

ppp

accel.

E

mp

rit.

accel.

E

solo

Vln. I

p

ppp

mf

Vln. II

p

ppp

Vla.

p

ppp

Vc.

p

pp

poco cresc.

Cb.

p

ppp

poco cresc.

Fl.

Ob.

Hn.

66 *a tempo*

Pno.

mf

5

Vln. I *a tempo*

poco cresc.

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc.

Cb.

Fl.

Ob.

Hn.

69

Pno.

molto cresc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

mf

f

[illegible]

76

Pno.

8^{va}

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

Fl. solo

mp

Ob.

Hn.

p

80

Pno.

cresc.

mf

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

cresc.

mf

Cb.

mp

Fl. solo

mf

8^{va}

Ob.

Hn.

The musical score for page 22 features a piano accompaniment and a woodwind section. The piano part, in G minor, consists of a flowing eighth-note melody in the right hand and a more rhythmic eighth-note pattern in the left hand. The woodwind section includes Violins I and II, Viola, Violoncello, Contrabass, Flute solo, Oboe, and Horn. The Violins and Viola play sustained notes, while the Violoncello and Contrabass play a similar eighth-note pattern to the piano. The Flute solo enters with a melodic line, and the Oboe and Horn provide harmonic support. The score is marked with dynamics such as *cresc.*, *mf*, and *mp*, and includes a first ending bracket for the Flute solo.

86

Pno. *f* *f* *p*

Vln. I *ff* *ppp* *p*

Vln. II *ff* *ppp* *p*

Vla. *ff* *ppp* *p*

Vc. *ff* *ppp* *p*

Cb. *f* *ff* *ppp* *p*

Fl. solo (8) *f* *p* *pp*

Ob.

Hn. *mf* *p*

The musical score for measures 86-89 features a complex orchestral texture. The Piano part is highly active, with rapid sixteenth-note passages in both hands, marked with fortissimo (f) and piano (p). The Violin I and II parts play sustained notes, with Violin I moving from a fortissimo (ff) dynamic to pianissimo (ppp) and then piano (p). The Viola, Violoncello, and Contrabass parts also play sustained notes, with the Contrabass featuring a melodic line marked with f, ff, ppp, and p. The Flute solo part enters in measure 87 with a fortissimo (f) dynamic, then moves to p and pp. The Oboe and Horn parts are mostly silent, with the Horn playing a few notes in measure 86.

rit. rit.

90

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

ppp

ppp

ppp

ppp

ppp