



8085

muzyczna

BIBLIOTHECA  
UNIV. JAGIEL.  
CRACOVENSIS

# VALSES DE SALON

pour Piano à deux mains.



Kania E. Op. 26. Troisième Valse de salon	—55
— Op. 40. Valse-Impromptu . . . . .	—40
— Op. 49. L'Insouciante. Deuxième Val- se-Impromptu . . . . .	—60
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Krasuski St. Op. 51. Je vous adore. Valse-mignonne . . . . .	—40
Kraszewski K. Op. 104. L'Absence. Valse-caractéristique . . . . .	—30
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Krogulski W. Op. 23. Minor. Valse. —50	
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— Soirées de Vienne. Valses caprices d'après F. Schubert. Nr. 7 . . . . .	—40
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Sartorio Arn. Op. 22. Petite Valse et Burlesque . . . . .	—30
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Weber C. M. Op. 65. Invitation à la Valse —45	
Wielhorski J. Op. 44. Deux Valses . .	—60
Wieniawski J. Op. 18. Souvenir d'une Valse . . . . .	—60



Varsovie, Gebethner & Wolff.

Succursale à Lublin.

MOSCOU

chez A. Gutheil. — A. Seywang.

KIEFF

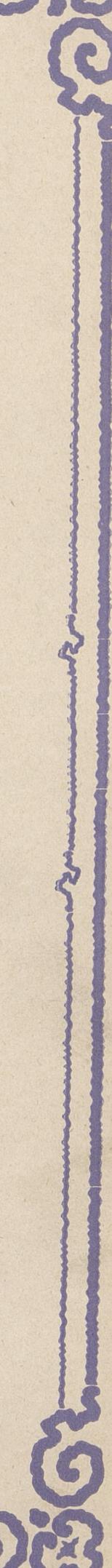
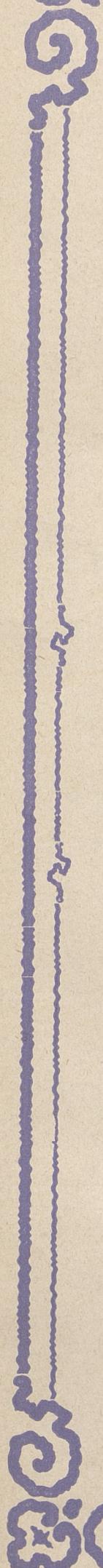
chez L. Idzikowski.

VILNO

chez J. Zawadzki.—W. Makowski.

S.-PETERSBOURG

chez W. Bessel & C. — A. Johansen. — J. H. Zimmermann.



8085  
III Mus



K. 1953 nr 766

VALSE

par

ANTOINE DE KONTSKI.

Op. 151.

Allegro con fuoco.

Introduction.

The musical score is divided into two systems. The first system begins with a forte dynamic (ff) and consists of eight measures. The second system begins with measure 9 and consists of four measures. Measure 9 starts with a forte dynamic (ff). Measures 10-12 are marked 'tutta la forza'. A 'rall.' instruction is present in measure 11. The music is in 3/4 time and uses a key signature of one flat.

— 4 —

Gigli. Jack

**Grazioso.**

**VALSE.**

8.....

8

*tutta la forza*

—

*ral - len - tan - do a tempo.*

*p*      *pp*

*ff*

*pp*

Musical score for piano, page 6, measures 6-11. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats. Measure 6: The top staff has sixteenth-note patterns. The bottom staff has chords. Measure 7: The top staff continues sixteenth-note patterns. The bottom staff has chords. Measure 8: The top staff continues sixteenth-note patterns. The bottom staff has chords. Measure 9: The top staff continues sixteenth-note patterns. The bottom staff has chords. Measure 10: The top staff continues sixteenth-note patterns. The bottom staff has chords. Measure 11: The top staff continues sixteenth-note patterns. The bottom staff has chords.

8.....

8.....

*ff*      *tutta la forza*

*rallentando*

*pp*

*poco più lento*

*dolcissimo*

Tempo I.



Elegante e scherzando.



The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a key signature of two sharps, and common time. The first staff has a dynamic marking of  $\hat{}$  above it. The second staff has a dynamic marking of  $\hat{\hat{}}$  above it. The third staff begins with a bass clef, a key signature of one sharp, and common time. It features a dynamic marking of *rall.* above the notes. The fourth staff begins with a treble clef, a key signature of one sharp, and common time. The fifth staff begins with a bass clef, a key signature of one sharp, and common time. The sixth staff begins with a treble clef, a key signature of one sharp, and common time. The music includes various performance instructions such as 'a tempo.' and dynamics like 'p' (piano).

- 9 -

8.

A musical score for piano, featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music, primarily consisting of quarter notes and eighth notes.

8-

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). Measure 8 starts with a dotted half note followed by a sixteenth-note pattern of B-A-G-F#-E-D. Measures 9 and 10 continue this pattern. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). Measures 8 and 9 show harmonic changes between B-flat major and E minor. Measure 10 concludes with a G major chord.

*rallent.*

**Tempo I°**

*rallent.*      **Tempo I.**

*p*      *pp*

p

三

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (f) and consists of eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 12 begins with a sixteenth-note pattern in the treble, followed by eighth-note chords in the bass, and concludes with a forte dynamic (f).

1

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of three flats. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 continues with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from F major (one sharp) to E major (no sharps or flats). Measures 11 and 12 show complex patterns of eighth and sixteenth notes, primarily in the treble clef staff, with harmonic changes indicated by key signature changes.

8.....

10

ss      tutta la forza

poco più lento

rallentando

pp

dolcissimo

Tempo I<sup>o</sup>

8.....

pp

risoluto

ff risoluto

— II —

11

8.....

8.....

8.....

pp

mo - ren - do

a tempo.

fff

G 556 W

chez W. Bessel & Co. — A. Johansen. — J. H. Zimmermann.

S-PETERSBOURG

chez A. Gutheil. — A. Seywangs. chez L. Idzikowski. chez J. Zawadski. — W. Makowski.

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VARSOVIE, GEBETHNER & WOLFF.

- Roses des Alpes . . . . . — 40  
 — Op. 37. Une Violette de Parme . . . . . — 50  
 — Op. 33. Valse gracieuse . . . . . — 55  
 — Op. 23. 2-me Valse brillante . . . . . — 55  
 Dietrich M. Op. 20. Valse brillante . . . . . — 60  
 Delibes L. Lescarpolette. Valse lente du ballet "Sylvia" . . . . . — 60  
 en Ut majeur . . . . . — 40  
 Dedieu-Peters P. Op. 75. 2-me Valse . . . . . — 40  
 après le bal . . . . . — 30  
 Czibulka A. Op. 356. Songe d'amour . . . . . — 20  
 Carmean M. Op. 387. Valse ingénue . . . . . — 20  
 Bouyat Ar. Zizi Tiny. Valse anglaise . . . . . — 20  
 Bossi M. E. Petite valse . . . . . — 20  
 Bosse A. Rose-Mousse. Valse lente . . . . . — 25  
 Blumeneggfusser. Valse de salon . . . . . — 30  
 Blon Fr. Op. 63. En Songe. Valse lente . . . . . — 30  
 Biernacki M. Valse B-dur . . . . . — 50  
 Berens H. Op. 92. Nr. 2. Valse-Bétude . . . . . — 40  
 Behr F. Op. 592. Nr. 3. Viollettes de Nice . . . . . — 40  
 — Valse Nr. 2 . . . . . — 40  
 Beethoven L. V. — Suisse. Valse Nr. 1. — 30  
 — Les Syphes . . . . . — 50  
 caprice . . . . . — 50  
 Eilenberg R. Op. 155. Rêve du bal . . . . . — 50  
 — Parla. Valse . . . . . — 45  
 Arditi L. II Baccio. Valse arr. par Faust . . . . . — 30  
 Adolf R. Op. 11. Valse de salon . . . . . — 60  
 Dreysschock F. Op. 26. Valse brillante . . . . . — 60  
 semest. Grande valse brillante . . . . . — 55  
 Dobrzynski Ig. F. Op. 63. Retablis . . . . . — 60  
 brillante d'Alex. Batta . . . . . — 60  
 Adamowski W. Paraphrase de deux Valses de Strauss et Vollstedt (Du und ses de Strauß und Vollstedt) . . . . . — 60

Pour PIANO à deux mains.

VALSSES DE SALON

