



4632

MUSICALIA



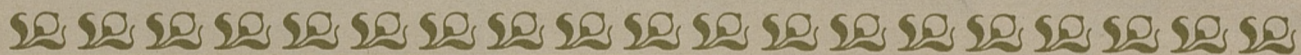
# Valses de salon

pour PIANO à deux mains.



<b>Adamowski W.</b> Paraphrase de deux Valses de Strauss et Vollstedt (Du und Du, Lustige Brüder) . . . . .	—60
<b>Adolf R.</b> Op. 11. Valse de salon . . . . .	—60
<b>Arditi L.</b> Il Baccio. Valse arr. par Faust — Parla. Valse . . . . .	—30 —45
<b>Bachmann G.</b> Les Hirondelles. Valse caprice . . . . .	—50
— Les Sylphes . . . . .	—50
<b>Beethoven L. v. — Seiss.</b> Valse Nr. 1. — Valse Nr. 2 . . . . .	—30 —40
<b>Behr F.</b> Op. 592. Nr. 3. Violettes de Nice	—40
<b>Berens H.</b> Op. 92. Nr. 2. Valse-Étude	—40
<b>Biernacki M.</b> Valse B-dur . . . . .	—50
<b>Blon Fr.</b> Op. 63. En Songe. Valse lente — Blumengeflüster, Valse de salon . . . . .	—30 —30
<b>Bosc A.</b> Rose-Mousse. Valse lente . . . . .	—25
<b>Bossi M. E.</b> Petite valse. . . . .	—20
<b>Bouyat Ar.</b> Zizi Tiny. Valse anglaise . . . . .	—20
<b>Carman M.</b> Op. 387. Valse ingénue . . . . .	—20
<b>Czibulka A.</b> Op. 356. Songe d'amour après le bal . . . . .	—30
<b>Dedieu-Péters P.</b> Op. 75. 2-me Valse en Ut maj . . . . .	—40
<b>Delibes L.</b> L'escarpolette. Valse lente du ballet „Sylvia“ . . . . .	—40
<b>Dietrich M.</b> Op. 20. Valse brillante — Op. 23. 2-me Valse brillante . . . . .	—60 —55
— Op. 33. Valse gracieuse . . . . .	—55
— Op. 37. Une Violette de Parme . . . . .	—50
— Roses des Alpes . . . . .	—40

<b>Dietrich M.</b> La Viennoise. Grande valse brillante d'Alex. Batta . . . . .	—60
<b>Dobrzyński Ig. F.</b> Op. 63. Rétablissement. Grande valse brillante. . . . .	—55
<b>Dreyschock F.</b> Op. 26. Valse brillante	—60
<b>Durand A.</b> Op. 83. Première Valse. . . . .	—40
<b>Duval L.</b> Op. 14. Valse de salon . . . . .	—45
<b>Eilenberg R.</b> Op. 155. Rêve du bal. Intermezzo-Valse . . . . .	—40
— Op. 204. Sérénade-Valse . . . . .	—40
<b>Fechner P.</b> Op. 23. Salut au rossignol	—30
<b>Ferrari G.</b> Op. 96. Nr. 2. Quasi Valse	—30
<b>Gillet E.</b> Op. 36. Loin du bal. Valse-Intermezzo . . . . .	—30
<b>Godard B.</b> Op. 56. Deuxième Valse . . . . .	—40
<b>Godard Ch.</b> Op. 76. Mousse d'or. Valse-Impromptu. . . . .	—50
— Op. 86. Amoroso. Mélodie-Valse . . . . .	—30
<b>Gounod Ch.</b> Deux Valses. (Faust-Romeo et Juliette) . . . . .	—30
<b>Gregh L.</b> Op. 66. Murmure de bal. Valse-Intermezzo . . . . .	—40
<b>Grossman L.</b> Valse de l'op. „Le Pêcheur de Palerme“ . . . . .	—30
<b>Grünfeld A.</b> Op. 44. Nr. 3. Petite-Valse	—30
<b>Guiraud E.</b> Valse du Colin Maillard du ballet „Gretna Green“ . . . . .	—40
<b>Horbowski M.</b> Chante toujours. . . . .	—30
<b>Horwath G.</b> Op. 24. Valse moderne . . . . .	—30
<b>Jaell A.</b> Op. 169. Valse des Sylphes de la Damnation de Faust de H. Berlioz	—30



VARSOVIE, GEBETHNER & WOLFF.

KIEFF, chez L. Idzikowski.

VILNO, chez J. Zawadzki — W. Makowski.

MOSCOU, chez A. Gutheil.

S.-PETERSBOURG, chez J. H. Zimmermann.

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# EN SONGE.

III Mms.

VALSE LENTE

Fr. de Blon, Op. 68.

**Lento.**

**Introduction.**

*pp*

*string.*

*a tempo*

*pp*

*rit.*

G 2591 W



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Valse lente.

pp  
con Ped.

The first system of musical notation for 'Valse lente' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic and includes a *con Ped.* (with pedal) instruction. The first staff contains a melodic line with various ornaments and fingerings (e.g., 5, 4, 3, 1, 2, 5, 4, 2, 1, 5, 4, 3, 2, 1, 5, 3). The second staff provides harmonic accompaniment with chords and single notes.

*p.*

The second system continues the piece. The upper staff features a melodic line with fingerings (5, 2, 4, 2, 1, 4, 2, 4, 3, 2, 1, 5, 4, 5) and a *p.* (piano) dynamic marking. The lower staff continues the harmonic accompaniment.

The third system continues the piece. The upper staff has a melodic line with fingerings (5, 4, 2, 1, 5, 4, 3, 1, 2, 5, 4, 3, 2, 1, 5, 4) and a *p.* dynamic. The lower staff continues the harmonic accompaniment.

*rit.*

The fourth system continues the piece. The upper staff has a melodic line with fingerings (4, 2, 3, 4, 5, 4, 1, 2, 5) and a *rit.* (ritardando) marking. The lower staff continues the harmonic accompaniment.

*a tempo rit. a tempo*  
*pp*

The fifth system concludes the piece. It includes tempo markings *a tempo rit. a tempo* and a *pp* dynamic marking. The upper staff has a melodic line with fingerings (5, 4, 3, 1, 2) and the lower staff continues the harmonic accompaniment.

Sibl. Jag.

First system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 5, 3, 5, 4, 4, 2, 4, 3, 2, 1) and dynamics (p).

Second system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 5, 4, 5, 4, 5, 4, 1, 2) and dynamics (p).

Third system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 5, 4) and dynamics (p). A *rit.* marking is present at the end of the system.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamics (p, *a tempo*, *pp*). A *Fine. con Ped.* marking is present at the end of the system.

Fifth system of musical notation. Treble clef, bass clef. Includes triplets (3, 2, 3, 4, 3) and dynamics (p).

Sixth system of musical notation. Treble clef, bass clef. Includes triplets (4, 2, 3, 2, 5, 3, 3, 4) and dynamics (p).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several notes, some marked with fingerings (1, 3, 4, 5). The lower staff is in bass clef and contains a bass line with chords and single notes, also marked with fingerings (4, 3, 4, 5).

The second system continues the piece. It features a *rit.* (ritardando) marking at the beginning, followed by *a tempo* (return to original tempo). A dynamic marking of *pp* (pianissimo) is present. The notation includes various note values and rests, with fingerings indicated above the notes.

The third system shows further development of the melodic and bass lines. The upper staff continues with a series of notes, while the lower staff provides harmonic support with chords and single notes.

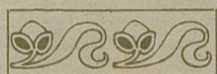
The fourth system continues the musical structure, with the upper staff featuring a melodic line and the lower staff providing a steady bass accompaniment.

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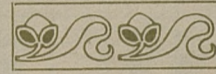
The sixth system concludes the piece. It features a *rit.* marking, followed by *a tempo*. A dynamic marking of *mf* (mezzo-forte) is present. The system ends with a *D.S. al Fine.* (Da Segno al Fine) marking. The notation includes various note values and rests, with fingerings indicated above the notes.



# VALESSES DE SALON



pour Piano à deux mains.



<b>Kania E.</b> Op. 26. Troisième Valse de salon . . . . .	—55	<b>Moszkowski M.</b> Op. 57. Nr. 5. Valse	
— Op. 40. Valse-Impromptu . . . . .	—40	d'amour . . . . .	—50
— Op. 49. L'Insouciant. Deuxième Valse-Impromptu . . . . .	—60	— Valse brillante (As-dur) . . . . .	—50
<b>Koman H.</b> Op. 10. Valse . . . . .	—75	<b>Nowakowski J.</b> Op. 47. Sophie . . . . .	—60
<b>Kontski Ant.</b> Op. 151. Souvenir de Carlsbad. . . . .	—60	<b>Pessard M.</b> Op. 26. Nr. 20. Valse capricieuse . . . . .	—30
<b>Krasuski St.</b> Op. 51. Je vous adore. Valse-mignonne . . . . .	—40	<b>Pusch A. M.</b> Extra-Post-Valse (Souvenir à Pologne) . . . . .	—25
<b>Kraszewski K.</b> Op. 104. L'Absence. Valse-caractéristique. . . . .	—30	<b>Raff J.</b> Op. 94. Impromptu Valse. . . . .	—60
— Le Tourbillon . . . . .	—30	— Op. 111. Nr. 2. Valse caprice . . . . .	—50
<b>Krogulski W.</b> Op. 23. Minor. Valse. . . . .	—50	<b>Reinecke C.</b> Polonaise et Valse. . . . .	—30
— Deux valeses de salon . . . . .	—40	<b>Rodkiewicz G.</b> Op. 24. Deuxième Valse . . . . .	—60
<b>Lack Th.</b> Op. 82. Valse-Arabesque . . . . .	—50	<b>Roguski G.</b> Op. 7. Le Souvenir . . . . .	—60
<b>Liszt Fr.</b> Soirées de Vienne. Valeses caprices d'après F. Schubert. Nr. 6. . . . .	—50	<b>Romaszko P.</b> Op. 7. Petite valse . . . . .	—50
— Soirées de Vienne. Valeses caprices d'après F. Schubert. Nr. 7. . . . .	—40	<b>Sartorio Arn.</b> Op. 22. Petite Valse et Burlesque . . . . .	—30
— Valse de l'op. „Faust“ de Ch. Gounod . . . . .	—1	<b>Schulhoff J.</b> Op. 53. Nr. 6. Une Valse . . . . .	—50
<b>Marczewski L.</b> Never more. . . . .	—50	<b>Schyte L.</b> Op. 87. Nr. 4. Souvenirs. . . . .	—60
<b>Mattei Tito.</b> Op. 22. Le Tourbillon . . . . .	—45	<b>Starzeński Fr.</b> Quatre Valeses. . . . .	—60
<b>Monczyński R.</b> Op. 12. Valse . . . . .	—45	<b>Troschel W.</b> Valse mélancolique . . . . .	—20
<b>Moniuszko Stan.</b> Trois Valeses. . . . .	—60	<b>Wachs Paul.</b> Alla Valse . . . . .	—40
— Valse Nr. 2 séparément . . . . .	—40	— Les Myrthes . . . . .	—50
<b>Moszkowski M.</b> Op. 34. Nr. 1. Valse . . . . .	—90	— Valse-Étude . . . . .	—40
— Op. 40. Scherzo-Valse . . . . .	—50	— Valse Idéale . . . . .	—50
— Op. 53. Nr. 1. Valse des Diamants. . . . .	—50	— Valse Interrompue . . . . .	—50
— Op. 53. Nr. 4. Valse coquette. . . . .	—40	<b>Weber C. M.</b> Op. 65. Invitation à la Valse . . . . .	—45
		<b>Wielhorski J.</b> Op. 44. Deux Valeses . . . . .	—60
		<b>Wieniawski J.</b> Op. 18. Souvenir d'une Valse . . . . .	—60

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