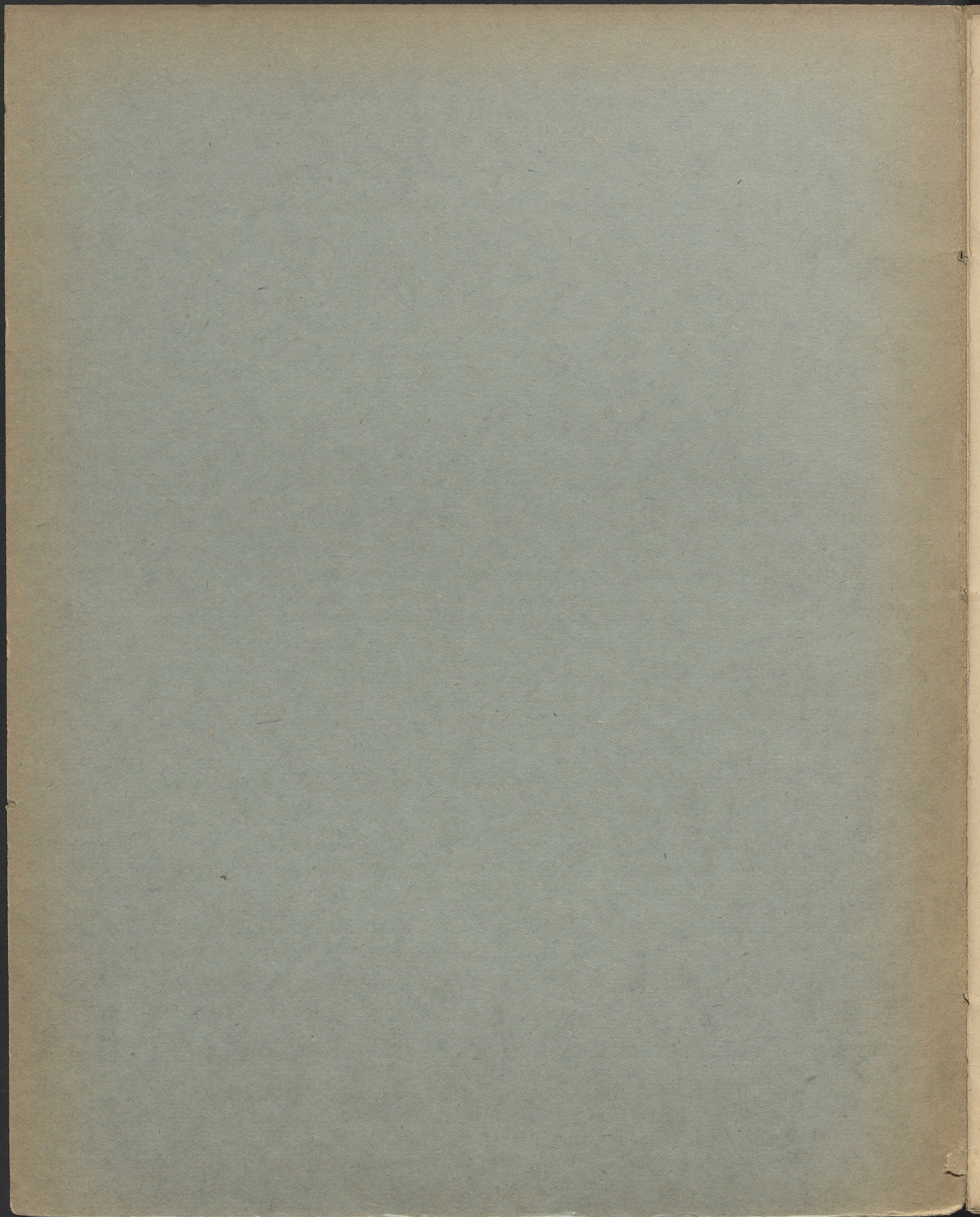


9266

III

musicalia



WYDAWNICTWA
KSIĘGARNI I SKŁADU NUT
GEBETHNERA i WOLFFA

W WARSZAWIE.

Filia w Łodzi: ulica Piotrkowska, 46.

VALESSES DE SALON

	Rs. kop.
ADAMOWSKI W. Paraphrase de deux Valses de Strauss et Vollstedt (Du und Du, Lustige Brüder)	— 60
ADOLF R. Op. 11. Valse de salon	— 60
BACHMANN G. Les Hirondelles. Valse caprice — Les Sylphes	— 50
BEETHOVEN L. v.—SEISS. Valse № 1	— 30
— Valse № 2	— 40
BEHR F. Op. 592, № 3. Violettes de Nice	— 40
BERENS H. Op. 92, № 2. Valse-Étude	— 40
BIERNACKI M. Valse B-dur	— 50
CZIBULKA A. Op. 356. Sen po balu (Songe d'amour après le bal)	— 40
DIEDEU-PÉTERS P. Op. 75 2-me Valse en Ut maj	— 40
DELIBES L. L'escarpolette. Valse lente du ballet „Sylvia”	— 40
DIETRICH M. Op. 20. Valse brillante	— 60
— Op. 23. 2-me Valse brillante	— 70
— Op. 33. Valse gracieuse	— 70
DREYSGHOK F. Op. 26. Valse brillante	— 60
DURAND A. Op. 83. Première Valse	— 40
FECHNER P. Op. 23. Salut au rossignol	— 30
FERRARI G. Op. 96. № 2. Quasi Valse	— 30
GILLET E. Op. 36. Marzenie o balu (Loi du bal)	— 30
GODARD B. Op. 56. Deuxième Valse	— 40
GREGH LOUIS. Op. 66. Szepty balowe (Murmure de bal)	— 40
GRIEG ED. Op. 57, № 5. Elle danse	— 60
GRÜNFELD ALFR. Op. 44 No. 3 Petite Valse	— 30
KĄTSKI APOL. Op. 151. Souvenir de Carlsbad	— 60
KRASUSKI ST. Op. 51 Je vous adore. Valse mignonne	— 40

	Rs. kop.
LACK TH. op. 82 Valse-Arabesque	— 50
LISZT. FR. Soirées de Vienne. Valses caprices d'après Schubert № 6	— 50
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MATTEI TITO. Op. 22. Le Tourbillon	— 50
MONIUSZKO STAN. Trois Valses	— 60
— Valse № 2 séparément	— 40
MOSZKOWSKI M. Op. 34, № 1. Valse	— 90
— Op. 40. Scherzo-Valse	— 50
— Op. 53 No. 1. Valse des Diamants	— 50
— „ 4. Valse coquette	— 40
— Op. 57 No. 5. Valse d'amour	— 50
— Valse brillante (As-dur)	— 50
NOWAKOWSKI J. Op. 47. Sophie	— 60
PESSARD M. Op. 26, № 20. Valse capricieuse	— 30
RAFF I. Op. 94. Impromptu Valse	— 60
— Op. 111, № 2. Valse caprice	— 50
REINECKE K. Polonaise et Valse	— 30
ROGUSKI G. Op. 7. Le Souvenir	— 60
SARTORIO ARN. Op. 22. Petite Valse et Burlesque	— 30
SCHULHOFF I. Op. 53. № 6. Une Valse	— 50
SCHÜTT ED. Op. 55, № 6. Souvenir	— 40
SCHYTTE L. Op. 87, № 4. Souvenirs	— 30
SEISS J. Valse de Beethoven, № 1	— 30
— „ „ „ № 2	— 40
WACHS PAUL. Alla Valse	— 40
— Les Myrthes	— 50
— Valse-Étude	— 40
— Valse Idéale	— 50
— Valse Interrompue	— 50
WEBER C. M. Op. 65. Invitation à la Valse	— 45
WIENIAWSKI J. Op. 18. Souvenir d'une Valse	— 60

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III

Mus.



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LA VALSE INTERROMPUE.

Revue et doigtée par Prof R. Strobl.

PAUL WACHS.

Mouvement de Valse.

Introduction.

leggieramente.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill-like figure and a sequence of notes with fingerings 1, 2, 3, 5. Bass staff contains a bass line with chords and a sequence of notes with fingerings 3, 2, 1, 5. Dynamics include *p* and *mf*. Pedal markings are present: *Ped.* * *Ped.* * *Ped.* * * *Ped.* * *Ped.* *

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill-like figure and a sequence of notes with fingerings 1, 2, 3, 5. Bass staff contains a bass line with chords and a sequence of notes with fingerings 5, 3, 2, 1. Dynamics include *p* and *f*. Pedal markings are present: *Ped.* * * *Ped.* * *Ped.* * *

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill-like figure and a sequence of notes with fingerings 2, 2, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5, 1. Bass staff contains a bass line with chords and a sequence of notes with fingerings 2, 1, 2, 3, 4, 5, 1. Dynamics include *mf*, *presser.*, and *rapido.*. Pedal markings are present: *Ped.* * * *Ped.* *

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill-like figure and a sequence of notes with fingerings 2, 3, 4, 5, 4, 2, 1, 1, 1, 1. Bass staff contains a bass line with chords and a sequence of notes with fingerings 2, 1, 2, 3, 4, 5, 1. Dynamics include *bien rythmé.*, *f*, and *mf*. Pedal markings are present: *Ped.* * *Ped.* *

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill-like figure and a sequence of notes with fingerings 4, 3, 2, 5, 4, 2, 1, 2, 3, 4, 5, 4, 2. Bass staff contains a bass line with chords and a sequence of notes with fingerings 1, 2, 1, 2. Dynamics include *f sec.*. Pedal markings are present: *Ped.* * *Ped.* *

mf Ped. * Ped. * Ped. * Ped. * mf

Ped. * Ped. * f mf Ped. *

Ped. * Ped. * mf Ped. * Ped. *

Ped. * mf f Ped. * Ped. * Ped. *

Ped. * pressez. f Ped. * Ped. *

cantabile senza rallentare.

mf
p il basso.
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

mf
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

f con bravura.
Ped. * Ped. * Ped. *

The page contains six systems of musical notation, each with a treble and bass clef staff. The notation includes notes, rests, slurs, and fingerings. Dynamics such as *p sordina.*, *mf*, and *f* are used. Performance instructions include *ottez sourdine.*, *a tempo. senza rallentare.*, and *pil basso.*. The word *Ped.* is written below the bass staff in several places, often accompanied by an asterisk. Fingerings are indicated by numbers 1-5. A small number '7' is in the top right corner. At the bottom center, there is a small number '61334W'.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with various fingerings (1, 2, 3, 4, 5) and a long slur. The lower staff is in bass clef with the same key signature, providing harmonic support with chords and single notes. Dynamics include *mf* and *Led.* with asterisks. A fermata is present over a note in the lower staff.

The second system continues the musical piece. The upper staff has a melodic line with fingerings and a slur. The lower staff provides accompaniment with chords and single notes. Dynamics include *Led.* and asterisks. A fermata is present over a note in the lower staff.

The third system continues the musical piece. The upper staff has a melodic line with fingerings and a slur. The lower staff provides accompaniment with chords and single notes. Dynamics include *Led.* and asterisks. A fermata is present over a note in the lower staff.

The fourth system continues the musical piece. The upper staff has a melodic line with fingerings and a slur. The lower staff provides accompaniment with chords and single notes. Dynamics include *cresc.*, *f*, and *cres.*. There are also *Led.* and asterisks. A fermata is present over a note in the lower staff.

The fifth system continues the musical piece. The upper staff has a melodic line with fingerings and a slur. The lower staff provides accompaniment with chords and single notes. Dynamics include *ff*. There are also *Led.* and asterisks. A fermata is present over a note in the lower staff. The lyrics *- cen - do.* are written below the lower staff.

Tempo. I^o

The first system of musical notation consists of a grand staff with a treble and bass clef. The right hand (treble clef) features a melodic line with a series of ascending sixteenth notes, marked with fingerings 1, 2, 3, 5. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

The second system continues the musical piece. The right hand has a descending melodic line with fingerings 5, 4, 2, 1. The left hand has a more active accompaniment. Dynamic markings include *p*, *f* (forte), and *mf*.

The third system features a melodic line in the right hand with a *sec.* (second ending) bracketed section. The left hand has a *rapido.* (rapid) section. Dynamic markings include *mf*.

The fourth system continues with melodic and accompaniment lines. The right hand has a melodic line with fingerings 1, 2, 3, 5, 4. The left hand has a harmonic accompaniment. Dynamic markings include *p*, *mf*, and *f*.

The fifth system concludes the piece. The right hand has a melodic line with fingerings 5, 4, 2, 1. The left hand has a harmonic accompaniment. Dynamic markings include *mf* and *ff* (fortissimo).

G 1334 W

Дарована Цесарю Вюртембергскому 31 Мая 1891.



Walce do tańca.

WYDAWNICTWA KSIĘGARNI I SKŁADU NUT
GEBETHNERA i WOLFFA w Warszawie.

Filia w Łodzi: ulica Piotrkowska, 74.

ARDITI L.	Kop.	MIESES M. E.	Kop.
Il Baccio arr. par C. Faust	40	Walc z piosnek Rud. Foerster	50
BAYER JÓZEF.		MILLÖCKER K.	
Marya, Walc z baletu „Kund um Wien.“	40	Biedny Jonathan	40
Wieszczka Lalek	50	Dziecię szczęścia (Das Sontagskind)	50
BEDNARZ WILH.		NAMYSŁOWSKI KAROL.	
Rozkosze życia wiedeńskiego. Op. 85	40	Wspomnienie	70
BILSE B.		NOWINA A. (Piotr Maszyński).	
Hochzeits-Reigen. Op. 36	50	Pierwsze śniegi	75
CAPITANI J.		d'ORSO.	
Powiewny (Su l'ali del vento)	60	Czy kocha. Op. 21. (M'aime-til)	40
CZIBULKA A.		PIRKER-DRACH A.	
Walc z op. „Gondolierzy“ (Sullivan) Op. 359	50	Z wystawy w Peszcie	40
Walc z operetki „Ptasznik z Tyrolu“ (Zeller) Op. 369	40	RAYNAL L.	
DEPRET M.		La Valse du Cliquot	40
W lasku, Au bois. Op. 11.	50	ROEDER OTTO.	
DRESCHER C. W.		Gondolier	40
Mary Walc op. 156	50	Rialto	50
FETRAS OSKAR.		ROSAS JUVENTINO.	
W gwiazdach przeznaczenia op. 88	60	Przez fale wód, Sobre las olas	40
GREGH L.		ROSENZWEIG W.	
Je pense à vous. op. 42	50	Bez miłości. (Śpiew ad libitum). Op. 58	40
HEUBERGER R.		Czy ja cię kocham. Op. 50	40
Domino Walc z op. Bal w operze	50	ROSEY G.	
IVANOVICI I.		Susana	30
La belle Roumaine	40	SCHRAMMEL JAN.	
Zoe	60	Humor Wiedeński (Weana G'müth)	50
KARASIŃSKI A.		SEUFFERT ED.	
Beaux Esprits	60	Taniec i śpiew (Oesterreich in Lied und Tanz). Op. 8	50
Les Blanches	45	STRAUSS JAN.	
La Hongroise	60	Jabuka. Op. 455	50
KOMZAK K.		VOLLSTEDT R.	
Uroczy Wiedeń (Fideles Wien) op. 190	40	Wspomnienia (Lustige Brüder)	50
KOSAK JÓZEF		Perla Dunaju. Op. 30	60
Walc Gnomów	40	WAGNER F.	
KRASUSKI STEFAN.		Spreżyści. Op. 123	40
Les Beautés de Varsovie. Op. 53	60	W Tatrach. Walc turystów	50
Gwiazda spadająca. L'étoile tombante op. 58	70	WALDTEUFEL EM.	
Moja wymarzona. Op. 41	70	Czary syreny (Sirenenzauber). Op. 154	50
Mój Skarb. Op. 45	60	L'Etoile polaire. Op. 238	50
Pierwsza miłość. Op. 47	50	Espana. Op. 236	40
Serdeczna tajemnica. Le secret du coeur op. 50	60	Najpiękniejszy (Très jolie). Op. 159	30
Sny młodości. Op. 40	60	Pomonia (Herbstweisen). Op. 155	40
Tout Madrid. Op. 57	60	Powrót wiosny (Retour du printemps). Op. 244	40
Wesola Warszawa. Op. 49	60	Promień tęczy (Arc-en-ciel). Op. 237	50
KRAUTSTOFL STAN.		Tout en rose. Op. 200	50
Powiew wiosny. Voilà le printemps	50	W krainie marzeń (Un doux poème). Op. 249	40
LINCKE P.		WEINBERGER K.	
Pod lipami. Nachtfalter	40	Kwaciarka-Mary	50
LOCHMAN WŁADYSŁAW.		Panna Kadet. (Die Carlsschülerin)	50
Amulet	60	WROŃSKI A.	
Finezya	50	Pamiętka z Krynicy	60
Rewanż	60	ZELLER K.	
Wersye.	60	Ptasznik z Tyrolu	40
Złudzenia	70	Sztymar. (Martin Walzer)	60
LOWTHIAN C.		ZIEHRER C. M.	
Venetia	50	Fotografie balowe. Op. 425	50
MATADOR JOSE.		Śpiewacy gajów (Naturesänger). Op. 415	40
Sevilla. Valse espagnole	60	ZOIS, HANS von.	
		Sanda, Walc rumuński	60

