

ÉDITION JURGENSON.

# VALSES, QUADRILLES, POLKAS ETC.

DE

COMPOSITEURS DIVERSES.

## SUITE I.

| N°  | R.     | N°   | R.     |
|---|--------|--|--------|
| 1. Büchner F., La naïade et le pêcheur Quadr. . . . .     | 75     | 29. Черлицкій. Восторгъ любви. Вальсъ . . . . .              | net.30 |
| 2. Lanner J., op. 93. Pesther-Walzer . . . . .            | net.45 | 30. Meltzer. Op. 12. La belle-Hélène Polka . . . . .         | 20     |
| 3. " A., op. 32. Le bon vieux temps . . . . .             | 30     | 31. Fahrbach. Op. 174. Valse à deux temps. . . . .           | 15     |
| 4. Neumann E., op. 42. Etoile du nord. Quadr. . . . .     | 30     | 32. Gungl. Op. 126. Graziosa Polka-Mazurka. . . . .          | 15     |
| 5. Hertel, op. 36. Flick und Flock, Quadr. . . . .        | 30     | 33. A. Kraus Zehn Mädchen und kein Mann. Quadrille . . . . . | 30     |
| 6. Strauss J., op. 34. Roses de Mai. Valse. . . . .       | 35     | 34. Kaulich. L'urbanité . . . . .                            | 30     |
| 7. Conradi, op. 69. Couplet-Quadrille . . . . .           | 30     | 35. Strauss. Op. 64. Lanciers. Quadrille. . . . .            | 30     |
| 8. Daase, op. 77. Lebensfreuden-Walzer. . . . .           | 35     | 36. " " 123. Satanelle. Quadrille. . . . .                   | 30     |
| 9. Fahrbach, Valse à deux temps . . . . .                 | 15     | 37. Faust. Op. 30. Tonblumen. Walzer . . . . .               | 30     |
| 10. Fürstnow, Salon-Quadrille . . . . .                   | 30     | 38. " " 40. Придворное Лансье. . . . .                       | 30     |
| 11. Zikoff, op. 38. Nordische Klänge. Walzer . . . . .    | 45     | 39. " " 50. Грёзы прошедшаго. Вальсъ. . . . .                | 30     |
| 12. Krawtzoft, Lanciers. Quadrille angl. . . . .          | 30     | 40. " " 68. Apropos. Polka . . . . .                         | 15     |
| 13. Leutner, Les papillons. Quadrille . . . . .           | 30     | 41. " " 75. Frauenlob-Walzer . . . . .                       | 35     |
| 14. Schubert C., op. 150. Violette de Parme . . . . .     | 20     | 42. " " 90. Boute-en train. Quadrille. . . . .               | 30     |
| 15. " " op. 166. Les crinolines. Valse . . . . .          | 15     | 43. " " 96. Сказки волшебнаго мира . . . . .                 | 45     |
| 16. " " op. 229. Dames de la cour. Quadrille. . . . .     | 30     | 44. " " 100. Entre nous. Quadrille . . . . .                 | 30     |
| 17. " " op. 231. Les lanciers parisiens. . . . .          | 30     | 45. " " 103. На крыльяхъ ночи. Вальсъ. . . . .               | 45     |
| 18. Spintler, Vêpres siciliennes. Quadrille. . . . .      | 30     | 46. " " 114. Листочки . . . . .                              | 45     |
| 19. Strauss, Orphée aux enfers . . . . .                  | 20     | 47. " " 125. La voleuse d'amour. Polka-Mazurka. . . . .      | 15     |
| 20. Wassermann, Bamboche . . . . .                        | 30     | 48. " " 126. Theresen-Walzer. . . . .                        | 45     |
| 21. Weber J., Il Trovatore . . . . .                      | 30     | 49. " " 142. Изъ царства звуковъ. Вальсъ . . . . .           | 15     |
| 22. Strauss, Belle Hélène-Quadrille . . . . .             | 30     | 50. " " 152. Мала и Мила. Полька . . . . .                   | 20     |
| 23. Godfrey. Les gardes de la reine. 1-re Valse . . . . . | 45     | 51. " " 160. Im Dämmerlicht. . . . .                         | 45     |
| 24. " Mabel. 2-de Valse anglaise . . . . .                | 50     | 52. " " 168. Съ горныхъ странъ . . . . .                     | 45     |
| 25. Valse americaine. The beautiful bells. . . . .        | 30     | 53. " " 184. Жизнь и любовь. . . . .                         | 45     |
| 26. Mikel. Nouveau quadrille des lanciers. . . . .        | 30     | 54. " " " " 4 mains. . . . .                                 | 60     |
| 27. Pontus A. Стенка-Растпенка. Polka facile . . . . .    | 20     | 55. " " 197. Легка на ногу. Полька. . . . .                  | 20     |
| 28. Rossolowsky. Barbe bleue quadrille . . . . .          | 30     | 56. Herrmann, op. 13. Le baiser. Polka . . . . .             | 20     |

MOSCOU CHEZ P. JURGENSON

St. Petersbourg chez J. Jurgenson.

COMMISSIONNAIRES DE LA SOCIÉTÉ MUSICALE RUSSE.

Zytomir, chez Budkiewicz.

Tiflis, chez Lanko.

Orel chez Hentschel.

Odessa chez Zanotti.

Charkow chez Gerhard, chez Ballin.

# THE RESEN-WALZER.

## INTRODUCTION.

**Carl Faust, Op. 126**

Andante.

P I A N O

*μ*

Leid.

✱

Led.

Led.

Led.



Led.

Lead.

Wed.

*μ*

## WALZER.

№ 1.

First system: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) and *f* (forte).

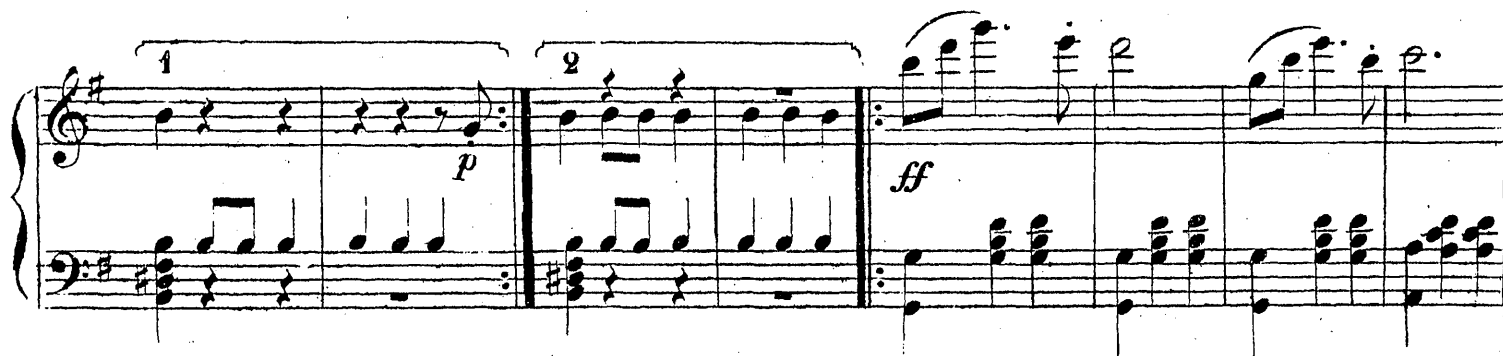
Second system: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano). First and second endings are indicated by brackets and numbers 1 and 2.

Third system: Treble and bass staves. Treble staff has a melodic line with trills (*tr*) and slurs. Bass staff has a rhythmic accompaniment.

Fourth system: Treble and bass staves. Treble staff has a melodic line with trills (*tr*) and slurs. Bass staff has a rhythmic accompaniment.

Fifth system: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) and *p* (piano). First and second endings are indicated by brackets and numbers 1 and 2.

№ 2.



## № 3.

*ff marcato*

## № 4

*ff* *dim.* *p dolce.*



## № 5.

The musical score is for a piano piece, Op. 5, No. 5. It is written in 3/4 time and the key of D major (two sharps). The score consists of five systems, each with a treble and bass staff. The first system is marked *ff* (fortissimo). The second system is marked *p* (piano). The third system is marked *p* (piano). The fourth system is marked *p* (piano). The fifth system is marked *p* (piano). The score features various musical notations including treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

## FINALE

First system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic marking. The bass clef staff features a series of chords. The system concludes with a fortissimo (*ff*) dynamic marking in the treble staff.

Second system of musical notation. The treble clef staff starts with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The bass clef staff continues with chords. The system ends with a piano (*p*) dynamic marking in the treble staff.

Third system of musical notation. The treble clef staff includes first and second endings, marked with '1' and '2'. It also features a trill (*tr*) and a piano (*p*) dynamic marking. The bass clef staff continues with chords.

Fourth system of musical notation. The treble clef staff contains multiple trills (*tr*) and accents (>). The bass clef staff continues with chords.

Fifth system of musical notation. The treble clef staff includes trills (*tr*) and first and second endings, marked with '1' and '2'. It also features a forte (*f*) dynamic marking. The bass clef staff continues with chords.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand accompaniment includes a section marked with a forte (*f*) dynamic.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked with a piano (*p*) dynamic.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked with a fortissimo (*ff*) dynamic.

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked with a piano (*p*) dynamic.

