

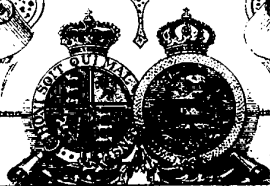
# F. Burgmüller, Valses pour Piano à 2 mains

	M. S.		M. S.
Aelia et Mysis, Valse brillante . . . . .	1 50	Lalla Roukh, Valse brillante . . . . .	1 75
L'Africaine, Valse de salon . . . . .	1 75	Edition simplifiée . . . . .	1 25
Les Amours du diable, Valse brillante . . . . .	1 75	Lara, Valse brillante . . . . .	2 —
Ay Chiquita, Valse espagnole . . . . .	1 50	Les Lavandières de Santarem, la Valen-	
Il Basilisco, Valse de salon . . . . .	1 75	cienne et Chant du régiment, Valse . . . . .	1 50
La Berceuse, Valse brillante . . . . .	1 —	Lieschen und Fritzchen, Valse dialoguée . . . . .	1 75
Les Bergers d'Offenbach, Valse de salon . . . . .	1 75	Manon Lescaut, Chant du nègre, Valse de genre . . . . .	1 50
Le Billet de Marguerite, Valse brillante . . . . .	1 50	Marco Spada, Valse brillante . . . . .	1 50
Blondine, Valse . . . . .	1 25	Martha, Valse de salon . . . . .	1 75
Le Bonheur, Valse brillante . . . . .	1 50	Memoria speranza, Valse expressive . . . . .	1 50
Le Bouquet de l'Infante, Valse favorite . . . . .	1 75	Mignon, Valse de salon . . . . .	1 75
Le Brindisi, Valse brillante . . . . .	1 50	Miss Fauvette, Valse brillante . . . . .	1 75
La brune Thérèse, Valse . . . . .	1 —	La Montagnarde, Valse brillante . . . . .	1 25
Célimène, Gr. Valse brillante . . . . .	1 50	Mosquita la sorcière, Valse-Mazurka . . . . .	1 50
Célimène, Valse élégante . . . . .	1 75	Les Mousquetaires de la reine, Valse brill. . . . .	1 50
La Chanson de Fortunio, Valse de salon . . . . .	1 50	La Mule de Pédro, Valse de genre . . . . .	1 50
Le Chant du soir, Valse brillante . . . . .	1 75	Le Nabab, Valse brillante . . . . .	1 50
La Chanteuse voilée, Valse élégante . . . . .	1 50	Néméa, Valse hongroise . . . . .	1 50
La Circassienne, Valse brillante . . . . .	1 75	Les Noces de Jeannette, Valse brillante . . . . .	1 75
Colette, Valse brillante . . . . .	1 25	Obéron, Valse de salon . . . . .	1 50
La Croix de Marie, Valse brillante . . . . .	1 75	Le Papillon, Valse de salon . . . . .	1 50
Le Déserteur, Valse . . . . .	1 50	Les Papillotes de Mr. Benoit, Valse brill. . . . .	1 50
Les deux Langages, Gr. Valse brillante . . . . .	1 75	Paquita, Pas des manteaux, Valse de salon . . . . .	2 —
Le Diable au moulin, Valse . . . . .	1 75	Le Pardon de Ploërmel, Gr. Valse de salon . . . . .	1 50
Diana, Valse brillante . . . . .	1 25	Philémon et Baucis, Valse brillante . . . . .	1 75
Don Juan, Valse de salon . . . . .	1 50	Le Pont des soupirs, Valse de salon . . . . .	1 50
Les Dragons de Villars, Valse de salon . . . . .	1 50	Les Porcherons, Gr. Valse . . . . .	1 50
Emma, Valse favorite . . . . .	1 50	Preciosa, Valse de salon . . . . .	1 25
L'Enfant prodigue, Valse brillante . . . . .	1 50	La Promise, Gr. Valse brillante . . . . .	1 50
L'Etoile de Messine, Valse de salon . . . . .	1 50	Le Prophète, Gr. Valse brillante . . . . .	1 75
L'Etoile du nord, Valse brillante . . . . .	1 75	La Poupée de Nuremberg, Gr. Valse brill. . . . .	1 50
La Fanchonnette, Gr. Valse brillante . . . . .	1 50	Mr de Pourceaugnac, Valse et Galop . . . . .	1 25
Faust de Gounod, Valse brillante . . . . .	1 75	Quentin Durward, Valse de salon . . . . .	1 50
La Favorite, Valse de salon . . . . .	1 50	Le Ramier messenger, Gr. Valse brillante . . . . .	1 75
La Fée aux roses, Valse-Mazurka . . . . .	1 50	La Rédowa, nouvelle Valse bohémienne . . . . .	1 —
La Fiancée du diable, Valse brillante . . . . .	1 50	La Reine des fées, Valse brillante . . . . .	1 25
La Fille à Simonette, Valse brillante . . . . .	1 75	La Reine de Saba, Valse brillante . . . . .	1 50
Les Filles de marbre, L'Aldeana, Valse . . . . .	2 —	La Reine Topaze, Valse de l'abeille . . . . .	1 75
Les Filles de marbre, Valse brillante . . . . .	1 25	Rêveuse, Valse brill. . . . .	1 —
La Florentine, Valse . . . . .	1 25	Richard en Palestine, Valse dramatique . . . . .	1 75
La Flûte enchantée, Valse de salon . . . . .	1 75	Les Sabots de la Marquise, Valse brill. . . . .	1 25
Galathée, Valse-Mazurka . . . . .	— 75	Les Saisons, Valse élégante . . . . .	1 50
Gille Ravisseur, Valse . . . . .	1 —	La Sirène de Sorrente, Valse brillante . . . . .	1 50
Giralda, Valse brillante . . . . .	1 50	Sous un saule, Rêverie-Valse . . . . .	1 —
Haydée, Valse brillante . . . . .	1 75	Stella, la Sicilienne, Valse . . . . .	1 75
Herculanum, Valse de salon . . . . .	1 75	Sylvana, Valse brillante . . . . .	1 50
Indiana de Marceilhaou, Valse de salon . . . . .	1 75	Le Torrent de G. Marceilhaou, Valse de salon . . . . .	1 75
Jaguarita, Choeur et Valse brillante . . . . .	1 50	Le Val d'Andorre, Valse brillante . . . . .	1 75
Jenny Bell, Valse brillante . . . . .	1 75	La Valse à deux temps, Valse brillante . . . . .	1 50
Joconde, Valse de salon . . . . .	1 75	La Villageoise allemande, Valse . . . . .	1 50
Le Juif errant, Gr. Valse brillante . . . . .	1 50	Le Voyage en Chine, Valse de salon . . . . .	1 50
Lady Henriette, Valse brillante . . . . .	1 50	Les Yeux bleus, Gr. Valse brillante . . . . .	2 —
Lady Henriette, Valse sentimentale . . . . .	1 75	Zerline, Valse espagnole . . . . .	1 50

Imprimé pour tous pays

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# OBERON

VALESE DE SALON

FRÉD. BURGMÜLLER.

Tempo di marcia.

INTRODUCTION.

Musical notation for the introduction, featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a further crescendo to fortissimo (*sf*) with a *dim. riten.* marking. The notation includes various chords, arpeggios, and melodic lines. Pedal markings are present at the bottom of the bass staff, with asterisks indicating specific pedal points.

a Tempo.

Musical notation for the first section, starting with a piano (*p*) dynamic and a *pp sotto voce.* marking. The notation includes various chords, arpeggios, and melodic lines. Pedal markings are present at the bottom of the bass staff, with asterisks indicating specific pedal points.

Musical notation for the second section, featuring a *cresc.* marking and a *sf* dynamic. It includes first and second endings, marked *1<sup>a</sup>* and *2<sup>a</sup>*. The notation includes various chords, arpeggios, and melodic lines. Pedal markings are present at the bottom of the bass staff, with asterisks indicating specific pedal points.

Musical notation for the third section, starting with a piano (*p*) dynamic and a *p grazioso.* marking. The notation includes various chords, arpeggios, and melodic lines. Pedal markings are present at the bottom of the bass staff, with asterisks indicating specific pedal points.

5 1

*p leggiero.*

Ped. \*

*dimin. pp dolciss.*

Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.*

Ped. \* Ped. \* Ped. \*

*mf f*

*dimin.*

Ped. \* Ped. \*

*dimin. e poco rallent.*

*p p*

Ped. \* Ped. \*

Vivo.

VALSE.

*p*

*dolce.*

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sf>*

*sf>*

*sf>*

*dim.*

*p*

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1<sup>a</sup>

2<sup>a</sup>

*sf>*

*dim. riten*

*p*

*p espressivo.*

Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \*

8

*sf>*

3

Ped. \* Ped. \*

8

*ff*

Ped. \* Ped. \* Ped. \*

1<sup>a</sup> *riten.* *p* 1 5 1 2 1

2<sup>a</sup> *f* *sf*

This system contains the first two systems of music. The first system features a first ending (1<sup>a</sup>) with a *riten.* marking and a piano (*p*) dynamic, followed by a second ending (2<sup>a</sup>) with *f* and *sf* dynamics. The music is in a key with two flats and a 3/4 time signature.

*sf* *p*

This system continues the piece, featuring a *sf* dynamic in the first half and a *p* dynamic in the second half. The notation includes various articulations and phrasing slurs.

*sf* *dimin.* *poco riten.* *p* **Cantabile.**

This system marks the beginning of the **Cantabile** section. It starts with a *sf* dynamic, followed by *dimin.* and *poco riten.* markings, and ends with a *p* dynamic. The tempo is significantly slower than the previous section.

This system continues the *Cantabile* section with a steady accompaniment in the bass line and a melodic line in the treble. The dynamics remain soft and expressive.

*sf* *dimin.* *p dolce e riten.* **55** *a Tempo.*

This system includes a measure marked **55** and a tempo change to **a Tempo.** The dynamics are *sf*, *dimin.*, and *p dolce e riten.*

*sf* *dimin.* *p poco riten.* *pp* **a Tempo.**

This system concludes the piece with a final *a Tempo.* marking. The dynamics are *sf*, *dimin.*, *p poco riten.*, and *pp*.

*dolciss.*

Ped. \* Ped. \* Ped. \*

This system contains the first line of music. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Pedal markings are placed below the bass line.

Ped. \* Ped. \* Ped. \* Ped. \*

This system continues the musical piece with similar melodic and harmonic textures. Pedal markings are present at the end of each measure.

*cresc. ed accelerando.*

This system marks a change in dynamics and tempo. The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic. The instruction "cresc. ed accelerando." is written above the right hand.

*con fuoco.*

*f*

Ped. \* Ped. \* Ped.

This system is characterized by a more intense and fiery character. The dynamics are marked with *f* (forte). The instruction "con fuoco." is written above the right hand.

*ff energico.*

*molto cresc.*

Ped. \* Ped. \* Ped. \* Ped.

This system reaches a peak of intensity with the instruction "ff energico." (fortissimo energico). The dynamics continue to rise, marked as "molto cresc." (molto crescendo).

*1<sup>a</sup>*

*ff*

*p*

Ped. \* Ped. \*

This system concludes the piece with a first ending ("1<sup>a</sup>"), featuring a final fortissimo (*ff*) chord followed by a piano (*p*) ending. Pedal markings are present at the end of the system.

2<sup>a</sup>

*sf*

*p* *cresc.*

Ped. Ped. \*

*dimin.* *p dolce.*

Ped. \*

*pp dolceiss.* *sf* *molto cresc.*

Ped.

*f strepitoso.* *sf*

Ped.

*sf*

tr  
*f* *sf* *pp legg.* *mf* *pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

*sf* *pp legg.* *mf* *pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

*mf risoluto* *molto cresc.*

*f con fuoco.* *cresc.* *ff*  
Ped. \* Ped. \*

*sf* *sf* *sf*  
Ped. \* Ped. \*

*sf* *p* *sf* *sf* *sf*  
Ped. \* Ped. \* Ped. \* Ped. \*



First system of the musical score. It consists of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. Pedal markings are present below the bass staff: "Ped." followed by three asterisks "\* Ped." and another asterisk "\*". Dynamic markings include *sf* (sforzando) and *p espress.* (piano espressivo).

Second system of the musical score. It continues the piece with various dynamics and articulation. Pedal markings include "cresc." (crescendo), "rf" (ritardando), "p riten." (piano ritardando), and "sf" (sforzando). The tempo marking "a Tempo." is placed above the staff.

Third system of the musical score. This system features more complex textures with triplets and sixteenth notes. Pedal markings include "Ped." and two asterisks "\* Ped.". Dynamic markings include *ff* (fortissimo), *f plegg.* (fatto piano), and *f* (forte). Fingerings are indicated with numbers 1, 5, 1, 5, 1, 5, 4, 1, 8, 4, 1, 2.

Fourth system of the musical score. It continues with intricate patterns and dynamics. Pedal markings include "Ped." and four asterisks "\* Ped.". Dynamic markings include *f* (forte) and *p* (piano).

Fifth system of the musical score. This system is characterized by a driving, rhythmic feel. Pedal markings include "Ped." and five asterisks "\* Ped.". The dynamic marking *f con fuoco.* (forte con fuoco) is present.

Sixth and final system of the musical score. It concludes with powerful chords and a sense of urgency. Pedal markings include "Ped." and an asterisk "\* Ped.". Dynamic markings include *ff. pesante e riten.* (fortissimo pesante e ritardando), *sf* (sforzando), and *ff* (fortissimo). The tempo marking "Animato." is placed above the staff.