

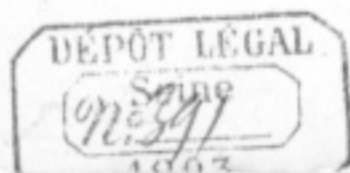
C.1903



Piano . . . net 2^f
Orchestre net 2^f

Paris, chez Jules RAUX, M^de de Musique
26, Rue Saint-Antoine, 26

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N. 13924

DERNIERS ADIEUX

VALSE

POUR PIANO

JOHN CROISIER.

Mouv^t de Valse

INTRODUCTION

mf

ff

The introduction consists of two systems of piano music. The first system is marked *mf* and the second system is marked *ff*. The music is in 3/4 time and D major. It features a waltz-like melody in the right hand and a supporting bass line in the left hand.

f

ff

This system continues the introduction, with dynamics ranging from *f* to *ff*. It includes a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand.

dolce e legato

VALSE

p

The waltz begins with a *p* dynamic and a *dolce e legato* instruction. The melody is characterized by a smooth, flowing line in the right hand, while the left hand provides a steady, rhythmic accompaniment.

This system continues the waltz, maintaining the *p* dynamic and *dolce e legato* character. The melodic and harmonic development continues across the system.

p

The final system of the waltz concludes with a *p* dynamic. The piece ends with a final chord in the right hand and a sustained bass note in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first four measures and a dynamic marking of *p* (piano) in the fifth measure, followed by a dynamic marking of *f* (forte) in the sixth measure. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, starting with the instruction *Brillante* above the treble staff. The treble staff features a rapid, ascending and then descending scale-like passage. The bass staff continues with a steady accompaniment of chords.

Third system of musical notation, beginning with a dynamic marking of *f* (forte) in the bass staff. The treble staff continues with the scale-like passage, and the bass staff provides a consistent harmonic support.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff includes accents (>) over several notes in the scale-like passage. The bass staff continues with its accompaniment.

Fifth system of musical notation, continuing the scale-like passage in the treble staff and the accompaniment in the bass staff.

Sixth system of musical notation, concluding the scale-like passage in the treble staff. A dynamic marking of *f* (forte) is present in the bass staff. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand contains a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment. A fortissimo (*ff*) dynamic marking appears in the right hand towards the end of the system.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines. The right hand has a slur and a fermata. The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation, featuring a trill (*tr.*) in the right hand. The dynamic is marked fortissimo (*f*). The left hand has a *marcato* marking. The system concludes with a fermata in the right hand.

Fifth system of musical notation, starting with a piano (*p*) dynamic and a *gracioso* marking. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system includes dynamic markings *f*, *sf*, *flento*, and *p*, and the tempo marking *a tempo*. The second system features a *f* dynamic marking. The third system includes *f* and *ff* markings. The fourth system has a first ending bracket labeled *1^a*. The fifth system includes a second ending bracket labeled *2^a* and a *sf* dynamic marking. The score is characterized by dense chordal textures and melodic lines with various articulations.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a series of chords in the right hand, some with a melodic line, and a steady accompaniment in the left hand.

The second system continues the piece. It includes dynamic markings: *f* (forte) in the right hand, *sfz* (sforzando) in the left hand, and *p* (piano) in the right hand. There are also *sfz* markings in the left hand. The notation includes slurs and accents.

The third system shows a continuation of the chordal texture. The right hand has more complex voicings, and the left hand provides a consistent harmonic support. The key signature remains D major.

The fourth system features a prominent *f* (forte) dynamic marking in the right hand. The melodic line in the right hand becomes more active, while the left hand continues with its accompaniment.

CODA

The CODA section is marked with *f* (forte). It is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is D major.

The final system includes the instruction *ff* (fortissimo) and the tempo marking *ral - len - tan - do* (rallentando). The music concludes with a final chord in the right hand and a sustained accompaniment in the left hand.

a Tempo

p

Brillante

ff

ff en pressant

accelerando

Vivo

ff *f* *ff* *ff* *ff* *ff*



Musique -- JULES RAUX, 26, rue St-Antoine -- Paris

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(A)

PIANO & CHANT

Raux (Jules)	Adieu ma belle ! romance (E. Brugière)	net. 1.
Laurens (Germain)	Aimons, buvons, chantons ! chanson (Fuchs et L. Ralmon)	" 1.
Massé (Victor)	Chanson de mer, poésie (Sully-Prudhomme)	" 1. 70
—	Chanson du berger	" 1. 70
—	Deux printemps, poésie (Armand Silvestre)	" 1. 70
—	L'Écho, poésie (François Coppée)	" 1. 70
—	Engages qui vous plaira, romance (Casimir Delavigne)	" 1. 70
—	La Fauvette du Calvaire, légende (Hégésippe Moreau)	" 2.
No 1. pour ténor ou soprano		" 2.
No 2. — baryton ou mezzo-soprano		" 3.
—	chant et orchestre, partition	" 3.
Moniot (Eugène)	La Fontaine d'Amour, romance (E. Klanko)	" 1.
Raux (Jules)	Jusqu'au Moulin, chant rustique (J. Raux)	" 1.
Moniot (Eugène)	La Lavandière, romance (E. Klanko)	" 1.
Collin (Lucien)	Ninon, ma belle ! sérénade (Villemer)	" 1.
Moniot (Eugène)	Pauvre amour, romance (E. Klanko)	" 1.
—	Peuples, unissons-nous, chant (Villemer)	" 1.
Raux (Jules)	Quand on est si jolie, mélodie (L. H. Lecomte)	" 1.
Massé (Victor)	Si vous voulez que j'aime encore, romance	" 2.
Moniot (Eugène)	Viens dans les bois, pastorale (E. Klanko)	" 1.

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Raux (Jules)	La Culbute, chansonnette (Henri Chapelle)	net. 1.
Chatau (Henri)	Les Dettes de Suzon, chansonnette (Maly et Delormel)	" 1.
Laurens (Germain)	Je n'aime pas ça, chans. (Georges Besomb)	" 1.
Voury (H.)	Je n'y comprends rien, (C. Huguet)	" 1.
—	Je serais Curieux de voir ça, (C. Huguet)	" 1.
d'Haek (Alfred)	J'ons trois Amoureux, paysannerie (Jules de Rieux)	" 1.
Raux (Jules)	Mon joli petit Diable, chans. (A. Quénard)	" 1.
—	Le Programme, historiette (Henri Chapelle)	" 1.
Challier (G.)	V'là c'que c'est d'être beau garçon, chanson (L. Gabillaud)	" 1.

RÉPERTOIRE CHOISI POUR PENSIONNATS

CHANSONNETTES POUR ENFANTS

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Chillemont	Histoire d'un Cheveu, bluette (Abel Marlette)	" 1.
—	Je voudrais être Maçonne, chansonnette (Abel Marlette)	" 1.
—	La Légende de l'Abeille, fabliau (Camille Soubise)	" 1.
—	Pâques fleuries, chansonnette (Camille Soubise)	" 1.

(La plupart des morceaux de chant sont imprimés aussi en petit format. net : 0 fr. 30.)

MUSIQUE CHORALE

Raux (Jules)	Sur la Route, chœur à 4 voix d'hommes, partition	net. 1.
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(B)

OUVRAGES D'ENSEIGNEMENT

De Vos (Camille)	Solfège en quatre parties; complet	net 2 »
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PIANO ET CHANT

Raux (Jules)	Aimons-nous (E. Brugière)	net 1 »
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Chillemont	Pierrot Galant (Jost)	" 1 70
Raux (Jules)	Salut, France! (Jules Raux)	" 1 »
—	Vous qui faites l'endormie (Jules Raux)	" 1 »

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Renier (Henri)	Agnus Dei, duo pour soprano ou ténor et baryton	net 1 »
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PIANO ET VIOLON

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Chillemont	Pierrot Galant	net 2 »
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Chillemont	Pierrot Galant	net 2 »
Raux (Jules)	Sicilienne	" 1 »

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Chillemont	Pierrot Galant	net 2 »
Raux (Jules)	Sicilienne	" 1 »

PIANO ET HAUTBOIS

Chillemont	Pierrot Galant	net 2 »
Raux (Jules)	Sicilienne	" 1 »

PIANO ET PISTON

Chillemont	Pierrot Galant	net 2 »
Raux (Jules)	Sicilienne	" 1 »

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Dorr (Joseph)	Madagascar, polka	" 1 25
Latour (Georges)	La Cosaque, mazurka	" 1 25
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Dorr (Joseph)	Gacotte-Gabrielle, gavotte	" 1 25
Léonnet	Gendriana, polka	" 1 25
Sali (Fédérico)	Heureuse Rencontre, mazurka	" 1 25
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Dorr (Joseph)	Maia, mazurka	" 1 25
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Latour (Georges)	Simoun-Galop, galop	" 1 25
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Pravitzko (Ivan)	Trois Berceuses, berceuse	" 1 25
Léonnet	Turgotins (les), polka	" 1 25
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Chillemont	Vers l'Inconnu, valse	" 1 25

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