

MUSIQUE DE SALON

RECUEIL

de morceaux favoris des auteurs modernes pour le piano

1. Bachmann G. Les sylphes. Impromptu Valse 40	38. Morley Ch. Danse des elphes 40	75. Moszkowski M. Mon premier bal. Valse. 50
2. Behr F. C'était un rêve. Fantaisie 30	39. — Gondolina 30	76. Müller J. N. Marche des chasseurs N° 1. 30
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11. Cooper W. Les harpes de la forêt 40	48. Sartorio A. Au Golfe de Palermo. Barcarolle. 30	85. Leybach J. Une fête à Tolède. Boléro brillant 30
12. Czibulka A. Gavotte de la princesse 40	49. — Fantaisie tzigane 50	86. — Canzone Napolitana. Caprice brillant 30
13. Dreyschock F. A l'Espagnol. Morceau brillant 30	50. — Humoresque 30	87. Detoken F. K. op. 17. Wspomnienie Lublina. Kaprys-Mazurka 60
14. Ellenberg R. Les beaux yeux. Gavotte 40	51. Staczyński K. A mon Étoile. Fantaisie 30	88. Wachs P. Vals vive. 40
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16. Espen Y. Souvenirs. Mélodie 20	53. Tasca P. A Santa Lucia. Opéra. Choix de melodies arr. par. Z. Noskowski. 40	
17. Fischer O. Adieu. Nocturne 30	54. Verdi G. Falstaff, Opéra. Choix de melodies arr. par. Z. Noskowski. 60	
18. Gastaldon S. Musica proibita 30	55. — Othello, Opéra. Brindisi et Marciale. 30	
19. Godard Ch. Gitanella 40	56. Wilson G. D. Le cloches du soir 30	
20. Holstein C. Gavotte de fleurs 30	57. — Noël. Morceau de salon 40	
21. Konopasek L. La fable. Fantaisie 30	58. — Retour du soldat. Chant sans paroles 30	
22. Lange G. La fleuriste. Mazurka de salon 40	59. Czibulka A. Barcarolle italienne 30	
23. — Gitanella. Caprice espagnol 40	60. Lange G. Dans les rameaux. Idylle 40	
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28. Logé C. Chanson triste 40	65. Godard Ch. Op. 43. La journée d'une jeune fille: 1. Le Matin 30	
29. Mayer H. Marche de mineurs 40	66. — — 2. Promenade 30	
30. Mascagni P. Cavalleria Rusticana. Potpourri 60	67. — — 3. Entretien 30	
31. — Cavalleria Rusticana. Fantaisie 40	68. — — 4. Babillage 30	
32. — Rantzau. Bouquet de melodies arr. par. Z. Noskowski 60	69. — — 5. Soirée 30	
33. Meyer-Hellmund E. Mélodie lyrique 30	70. — — 6. Le rêve 30	
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36. Morley Ch. Au moulin. Idylle 40	73. Łusakowski J. Berceuse 30	
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Lavinia Szarkovitch
Godard Ch. 1900/01

LES CLOCHES DU SOIR
MORCEAU DE SALON
DZWONY WIECZORNE

G. D. WILSON, Op: 11.

INTRODUCTION.
Allegretto.

PIANO.

Musical notation for the first system of the piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The first staff contains a series of chords and melodic fragments, while the second staff provides a rhythmic accompaniment. There are several dynamic markings and performance instructions: *f* at the beginning, *ped.* with a star symbol below the first and second measures, and *ped.* with a star symbol below the fifth measure.

Musical notation for the second system of the piano introduction. It continues the two-staff format. The first staff features a melodic line with some slurs and accents. The second staff continues the accompaniment. Dynamic markings include *piu lento* above the first staff, *p* below the first staff, and *ped.* with star symbols below the first, third, fifth, and seventh measures.

Musical notation for the third system of the piano introduction. The first staff has a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The second staff continues the accompaniment. Dynamic markings include *f* below the first staff, *cresc. ff* below the first staff, and *p* below the first staff. *ped.* with star symbols are placed below the first, third, fifth, and seventh measures.

ped.
Moderato espressivo.

Musical notation for the fourth system of the piano introduction. The tempo and mood change to *Moderato espressivo*. The first staff has a melodic line starting with a piano (*p*) dynamic. The second staff continues the accompaniment. *ped.* with star symbols are placed below the first, third, fifth, and seventh measures.

Musical notation for the fifth system of the piano introduction. The first staff has a melodic line. The second staff continues the accompaniment. *ped.* with star symbols are placed below the first, third, fifth, and seventh measures. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

M 67 A *ped.*

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The lower staff (bass clef) contains a bass line with notes and rests. Below the bass line, there are markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *

Second system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *rit.*, *dim.*, *p*, and the tempo marking *a tempo*. The lower staff (bass clef) contains a bass line. Below the bass line, there are markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *m.g.*, *pp*, and a section marked *8.*. The lower staff (bass clef) contains a bass line. Below the bass line, there are markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *. The text *marcato il canto* and *m.d.* is written above the lower staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *m.g.* and *pp*. The lower staff (bass clef) contains a bass line with dynamic marking *m.d.*. Below the bass line, there are markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line. The lower staff (bass clef) contains a bass line. Below the bass line, there are markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *

