

L. J. Gorgon

N°1

SUCCÈS MUSICAL SANS PRÉCÉDENT

VALSE BLEUE 332^e MILLE



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Répertoire Paulette DARTY

Piano & Chant 6^f
Chant seul sans accomp^t 1ⁱ

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THE LITTLE BLUE CORNFLOWER

SONG. English words by W. A. S. D.

(Mélodie avec paroles anglaises) 6^f 4.0

Ausgabe für Gesang 6^f Mk: 2.25

Du même Auteur

LES BAISERS, Valse p^r Piano 6^f 4.0 2

Mélodie 5

TSOUKI, Scène Orientale p^r Piano 5

LE PAPILLON, Mélnodie 5

POUR PIANO
PAR
ALFRED MARGIS

WILLIAM SALABERT, Editeur-Propriétaire pour tous pays, 106^{bis} Boul^d Péreire, PARIS

CHAPPELL & C^o Ltd
Sole Agents for Great Britain & the Colonies
50, New Bond Street
LONDON. W.

ANTON J. BENJAMIN
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Verlag für Deutschland
• Oesterreich-Ungarn und Holland

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Imp. Crevel f^res Paris

VALE BLEUE

POUR PIANO

Alfred MARGIS.

Mouv! de Valse.

INTROD.

The introduction is in 3/4 time, key of B-flat major. It features a piano (p) dynamic, with a forte (f) section followed by a mezzo-forte (mf) section. The melody is characterized by triplet figures in the right hand, while the left hand provides a steady bass line. The tempo is marked 'Mouv! de Valse.' and the dynamics include 'f', 'mf', 'cresc.', and 'm.g.'.

Détachez le chant.
dolce.

The first system of the main theme is in 3/4 time, key of B-flat major. It features a mezzo-forte (mf) dynamic. The melody is characterized by a detached, lyrical quality, with the right hand playing a series of eighth notes and the left hand providing a steady bass line. The tempo is marked 'Détachez le chant. dolce.'.

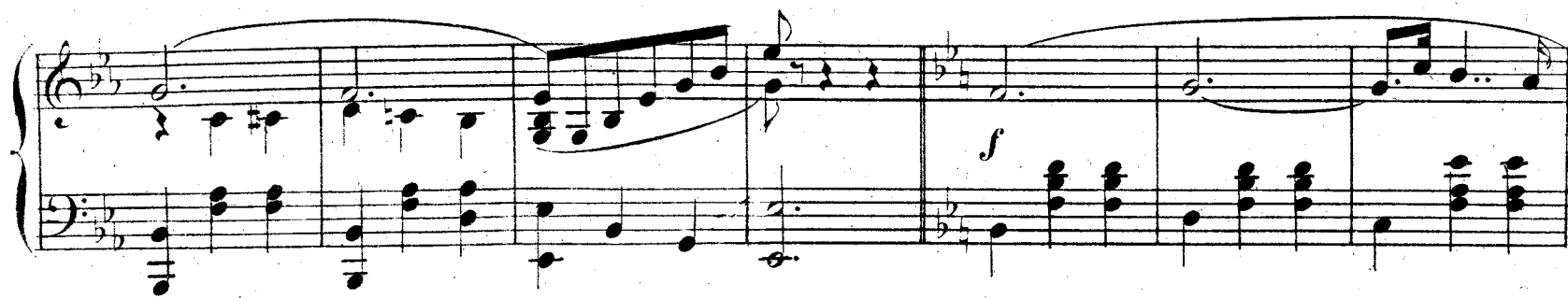
The second system of the main theme continues the melody from the first system. It features a mezzo-forte (mf) dynamic. The melody is characterized by a detached, lyrical quality, with the right hand playing a series of eighth notes and the left hand providing a steady bass line.

rit.

a Tempo.

The third system of the main theme continues the melody from the second system. It features a mezzo-forte (mf) dynamic. The melody is characterized by a detached, lyrical quality, with the right hand playing a series of eighth notes and the left hand providing a steady bass line. The tempo is marked 'rit.' and 'a Tempo.'.

The fourth system of the main theme continues the melody from the third system. It features a mezzo-forte (mf) dynamic. The melody is characterized by a detached, lyrical quality, with the right hand playing a series of eighth notes and the left hand providing a steady bass line.



First system of a musical score in B-flat major (two flats). The right hand features a melodic line with a triplet of eighth notes in the first measure and a trill in the fifth measure. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a *Rit.* (Ritardando) marking.

Second system of the musical score, marked *a Tempo.* The right hand continues the melodic development with eighth-note patterns and slurs. The left hand maintains the accompaniment with chords and rests.

Third system of the musical score. The right hand features a triplet of eighth notes in the first measure and a trill in the fifth measure. The left hand provides a harmonic accompaniment with chords and single notes.

Fourth system of the musical score, marked **TRIO.** and *Ben cantando*. The right hand begins with a melodic phrase, followed by a *mf* (mezzo-forte) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes.

Fifth system of the musical score. The right hand features a triplet of eighth notes in the first measure and a trill in the fifth measure. The left hand provides a harmonic accompaniment with chords and single notes.

Sixth system of the musical score. The right hand features a melodic phrase, followed by a *crese* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a half note, followed by a quarter note, and then a series of eighth notes. A slur covers a group of notes, and a triplet of eighth notes is marked with a '3' above it. The bass clef accompaniment features a steady pattern of eighth notes.

Marcato il canto.



The second system continues the musical piece. The treble clef melody has a more pronounced, accented character. The bass clef accompaniment includes a piano (*p*) dynamic marking and features a series of chords and eighth notes.



The third system shows the continuation of the melody and accompaniment. The treble clef has a series of eighth notes, and the bass clef continues with a rhythmic pattern of eighth notes and chords.



The fourth system of musical notation continues the piece. The treble clef melody features a series of eighth notes, and the bass clef accompaniment consists of a steady eighth-note pattern.



The fifth system of musical notation continues the piece. The treble clef melody has a series of eighth notes, and the bass clef accompaniment consists of a steady eighth-note pattern.

Dolce. 1^o Tempo.



The sixth system of musical notation concludes the piece. The treble clef melody features a series of eighth notes, and the bass clef accompaniment consists of a steady eighth-note pattern. A mezzo-forte (*mf*) dynamic marking is present.



This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The key signature consists of two flats (B-flat and E-flat). The piece begins with a series of chords in the bass and melodic lines in the treble. The first system shows a melodic line in the treble and a bass line with chords. The second system introduces a melodic line in the treble and a bass line with chords, with a *dolce.* marking above the treble staff and a *mf* marking below the bass staff. The third system continues the melodic line in the treble and the bass line with chords, with a *mf* marking below the bass staff. The fourth system features a melodic line in the treble and a bass line with chords, with a *rit.* marking above the treble staff and a *a Tempo.* marking below the bass staff. The fifth system continues the melodic line in the treble and the bass line with chords. The sixth system concludes the piece with a melodic line in the treble and a bass line with chords, ending with a double bar line and a final chord marked *ff*.

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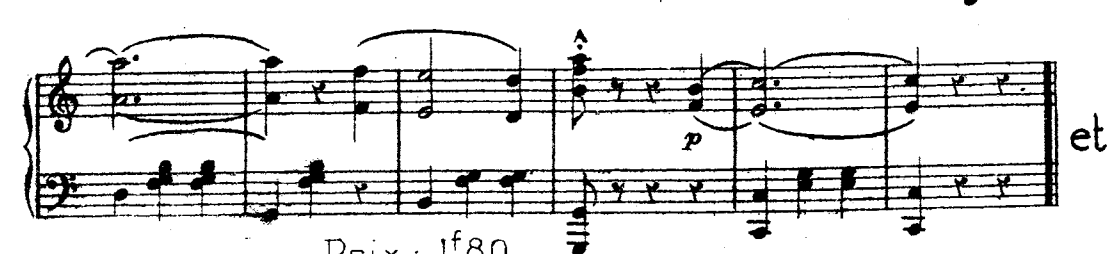
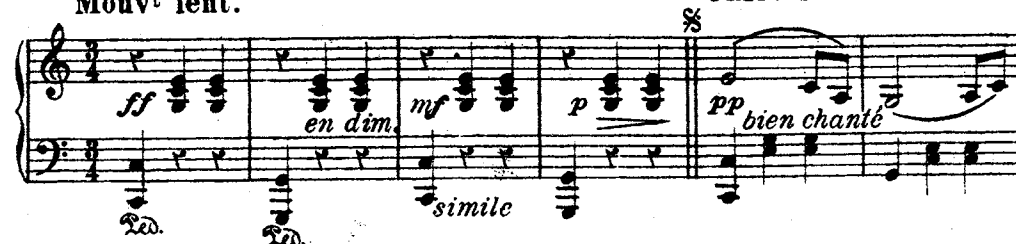
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