

unten y ...

LES FRISSONS.

SUITE DE VALSES.

HEINRICH STROBL.

Adagio.

INTRODUCTION.

pp

The first system of the introduction consists of two staves. The treble staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. It contains six measures of music, each starting with a chordal figure. The bass staff begins with a bass clef and contains six measures of music, including some rests in the first two measures.

The second system continues the introduction with two staves. The treble staff has six measures of music, and the bass staff has six measures of music, including some rests.

The third system continues the introduction with two staves. The treble staff has six measures of music, and the bass staff has six measures of music, including some rests.

Più mosso.

p

The first system of the main piece consists of two staves. The treble staff begins with a treble clef and contains six measures of music. The bass staff begins with a bass clef and contains six measures of music, including some rests.

The second system of the main piece consists of two staves. The treble staff has six measures of music, and the bass staff has six measures of music, including some rests.

VALSE.

N^o 1.

rit. Tempo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords.

The second system continues the piece with similar notation. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues with chordal accompaniment.

The third system shows a change in dynamics to *f* (forte) in the upper staff. The lower staff continues with its accompaniment.

The fourth system includes first and second endings, labeled *1^a* and *2^a*. The upper staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The lower staff continues with accompaniment.

The fifth system features trills (*tr*) in the upper staff. The dynamics range from piano (*p*) to fortissimo (*ff*). The lower staff continues with accompaniment.

The sixth system concludes the piece with first and second endings, labeled *1^a* and *2^a*. It includes trills (*tr*) and dynamic markings of piano (*p*) and fortissimo (*ff*). The lower staff continues with accompaniment.

№ 2. *p*

No 3.

The first system of music for No. 3 consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing further development of the melodic and harmonic themes established in the first system.

The third system of music continues the composition, maintaining the established musical style and dynamics.

The fourth system introduces first and second endings. The first ending is marked *1^a* and the second ending is marked *2^a*. A piano (*p*) dynamic marking is present in the latter part of the system.

The fifth system continues with first and second endings, featuring more complex melodic patterns and fingerings.

The sixth and final system of music on this page concludes the piece. It features a forte (*f*) dynamic marking and ends with a double bar line.

No 4.

The first system of music for No. 4 consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. A piano (*p*) dynamic marking is placed above the first measure of the treble staff. The music features a rhythmic pattern of eighth and sixteenth notes in the treble and chords in the bass.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic line with some slurs. The bass staff features chords and some melodic movement. The key signature and time signature remain consistent with the first system.

The third system of music for No. 4 consists of two staves. The treble staff continues with eighth and sixteenth note patterns. The bass staff has chords and some melodic lines. The key signature and time signature remain consistent.

The fourth system of music for No. 4 consists of two staves. The treble staff continues with eighth and sixteenth note patterns. The bass staff has chords and some melodic lines. The key signature and time signature remain consistent.

The fifth system of music for No. 4 consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The bass staff has chords and some melodic lines. The key signature and time signature remain consistent.

The sixth system of music for No. 4 consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The system concludes with two first endings, labeled "1a" and "2a". The key signature and time signature remain consistent.

№ 5.

The first system of music for '№ 5.' is in 3/4 time and marked 'p'. It consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment of chords. The key signature has one flat (B-flat).

The second system continues the piece. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues with the chordal accompaniment. The dynamics shift to 'f' in the final two measures.

The third system includes first and second endings. The first ending is marked '1a' and the second ending is marked '2a'. The piece is marked 'f' (forte) in the second ending. The bass staff has some notes with accents (>) and slurs.

The fourth system continues the melodic and harmonic development. The treble staff has a melodic line with slurs and accents. The bass staff provides a steady accompaniment of chords.

The fifth system also includes first and second endings, marked '1a' and '2a'. The bass staff features some notes with accents (>) and slurs. The piece concludes with a final cadence.

CODA.

The first system of the CODA section consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a forte (*f*) dynamic marking.

The second system continues the musical material from the first system. It maintains the piano (*p*) dynamic and shows further development of the melodic and harmonic themes.

The third system of the CODA section features a melodic line with some chromaticism and concludes with a forte (*f*) dynamic marking.

The fourth system continues the melodic and harmonic development, marked with a piano (*p*) dynamic.

The fifth system includes a fingering sequence of 4 3 2 1 above a melodic phrase. The system concludes with a forte (*f*) dynamic marking.

The sixth and final system of the CODA section features a melodic line with a forte (*f*) dynamic marking, leading to the end of the piece.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with a sequence of notes numbered 4, 3, 2, 1 above it, indicating a descending scale. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking *f* is present at the beginning of the system.

Fourth system of musical notation. The treble staff has a melodic line with a dynamic marking *p* and a *ritard.* instruction. The bass staff has a dynamic marking *f*. The system concludes with the instruction *a Tempo.*

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords and melodic lines. A long slur is present in the upper staff, spanning across several measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and melodic lines. A long slur is present in the upper staff, spanning across several measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and melodic lines. A long slur is present in the upper staff, spanning across several measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and melodic lines. A long slur is present in the upper staff, spanning across several measures. A dynamic marking 'f' is visible in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and melodic lines. A long slur is present in the upper staff, spanning across several measures.

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- *Op. 64. Au hasard de la loterie, val.
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- Op. 73. Les Jolis Yeux noirs, mazurka.
- *Op. 74. Les Alpes au soir, mazurka.
- Op. 75. Dans les champs, mazurka.
- *Op. 77. Lazzi-polka.
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- Op. 82. Le Vieux Beau, galop.
- *Op. 83. Polka des officiers.
- Op. 84. Club-polka.
- Op. 85. Coups d'épéron, galop.
- *Op. 86. Le Souvenir, polka. x
- Op. 87. Tipp Tipp, polka.
- Op. 88. Comme la plume au vent, pol.
- *Op. 89. Pour les bambins, polka.
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- *Op. 102. La Métromanie, polka.
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- *Op. 106. Sous le ciel libre, polka.
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- *Op. 111. Murmure de la source, maz.
- Op. 112. Souvenirs du pays, marche.
- Op. 113. Le Passe-temps des dames, p.
- Op. 114. Dans la clairière, valse.
- Op. 116. Libre Allure, polka.
- Op. 117. Styrienne.
- *Op. 118. La Dame de cœur, polka.
- *Op. 119. Le Retour des hirondelles, valse
- *Op. 120. Lilliput, polka.
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- *Op. 126. La Couronne de perles, valse.
- Op. 127. Salut à la jeunesse, polka.
- Op. 128. Téléphone, mazurka.
- *Op. 129. Fleurs d'orange, valse.
- *Op. 130. Les Belles Parisiennes, valse.
- Op. 131. Nichette, polka.
- Op. 133. Fluide, galop.
- Op. 134. Valérie, polka.
- Op. 135. Marche persane.
- Op. 136. Chant nuptial, valse.

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- *Op. 140. Les Myrtes d'or, valse.
- Op. 141. Riche d'amour, polka.
- Op. 142. Le Cœur sur la main, polka.
- Op. 143. Dom Luis, marche.
- Op. 144. L'Esprit viennois, valse.
- *Op. 145. L'Amour des femmes, valse.
- Op. 146. Réveille-matin, polka.
- Op. 147. Valse de l'Opéra.
- *Op. 148. Mazurka printanière.
- Op. 149. La Cigogne, galop.
- Op. 150. Tyrolienne.
- Op. 151. Fanfreluche, polka.
- Op. 152. Le Lévrier, galop.
- *Op. 153. Chants d'allégresse, valse.
- Op. 154. Mousse pétillante, galop.
- Op. 155. Mistigri, polka.
- Op. 156. Toujours galant! polka.
- Op. 157. Tôt ou tard, polka.
- Op. 158. Bergeronnette, mazurka.
- Op. 159. La Perle asiatique, mazurka.
- Op. 160. Stéphanie, polka.
- Op. 161. Les Arquebusiers, marche.
- Op. 162. Salut à toi! valse.
- Op. 164. Polka des dragons.
- Op. 165. A petits pas, polka.
- Op. 166. Amours du chanteur, polka.
- Op. 167. Les Sybarites, valse.
- Op. 168. Les Chasseresses, valse.
- Op. 169. Bal en miniature, schottisch.
- Op. 170. La Vie de garçon, polka.
- Op. 171. Constance, mazurka.
- Op. 172. Vélocipède, polka.
- Op. 173. Faute de mieux, polka.
- Op. 174. Le Pays natal, valse.
- Op. 175. Par la nuit et le brouillard, g.
- Op. 176. Au temps des roses, maz. x
- Op. 177. Les Aérostats, valse.
- Op. 178. A quatre chevaux, galop.
- Op. 179. Danse au village, mazurka.
- Op. 180. Aux cœurs sensibles, valse.
- Op. 181. Fleurs de mai, polka.
- Op. 182. Széchényi, marche.
- *Op. 183. Preciosa, mazurka.
- Op. 186. Mam'zelle Nitouche, valse.
- Op. 198. Lakhé, valse.
- Op. 201. Ma mignonne, mazurka. x
- Op. 202. Figaro-Polka.
- Op. 203. Galop électrique.
- Op. 204. Un soir à Madrid, valse.
- Op. 205. Hosanna! valse.
- Op. 206. Les Minstrels, quadrille.

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- Op. 180. Chants de la treille, valse.
- Op. 230. Chants du pays, valse.
- Op. 297. Cadeau de nocces, polka.
- Op. 300. A votre santé, galop.
- Op. 301. Les Dames de Vienne, valse.
- Op. 306. En belle humeur, polka.
- Op. 307. Cabriole, polka.
- Op. 309. Chère Annette, polka.
- Op. 314. Belle jeunesse, polka.
- Op. 316 n° 1. A l'hôtel, polka.
- Op. 316 n° 2. Au restaurant, galop.
- Op. 320. Puck, polka.

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Sifflet-polka.

J. DOCKER.

- *Le Bal des roses, valse.
- Cordialité, mazurka.
- D'une humeur de rose, polka.

H. STROBL

- *Op. 1. Dépêche télégraphique, valse.
- *Op. 2. La Machine à coudre, polka.
- *Op. 3. Carte postale, mazurka.
- Op. 4. Avec plaisir, valse.
- *Op. 5. Elle et Lui, polka. x
- *Op. 6. Gloire aux femmes! mazurka.
- Op. 7. Sous les lauriers roses, valse.
- Op. 8. Machine volante, galop.
- Op. 9. De loin comme de près, maz.
- Op. 10. Les Inconstantes, valse.
- Op. 11. Flèches d'amour, valse.
- Op. 12. Bredouille, polka.
- Op. 13. Ondulation, mazurka.
- Op. 14. L'Éclat de rire, polka.
- Op. 15. La Magicienne, mazurka.
- Op. 16. Folle Brise, valse.
- Op. 17. Racontar-polka.
- Op. 18. Comme dans un rêve, mazur.
- Op. 19. Simplette, polka.
- Op. 20. En ébullition, galop.
- Op. 21. Les Curieuses, valse.
- Op. 22. Tic-tac, polka.
- Op. 23. Comme il vous plaira, mazur.
- Op. 24. Baliverne, polka.
- Op. 25. Time is money, galop.
- Op. 26. Sursum corda, valse.
- Op. 27. Saute marquis! polka.
- Op. 28. Fête sur la montagne, styrienne
- Op. 29. David, marche.
- Op. 30. La Vie moderne, galop.
- Op. 31. Cherchez la femme! mazur.
- Op. 32. Turlutaine, polka.
- *Op. 33. Les Frissons, valse. x
- Op. 34. Entre chien et loup, mazur.
- Op. 35. Le Diable est mort! galop.
- Op. 36. Patchouli, mazurka.
- Op. 37. Enclume et Marteau, galop.
- Op. 38. Pour Elle! valse.
- Op. 39. Chicnosof, polka.
- Op. 40. La Caille, polka-mazurka.
- Op. 41. Les Idoles, valse.
- Op. 42. La Prétantaine, polka.
- Op. 43. Fragilité, polka-mazurka.
- Op. 44. Bon voyage, galop.
- Op. 45. Illusions, valse.
- Op. 46. Frimousse, polka.
- Op. 47. Dans la pénombre, mazurka.
- Op. 48. Sans trêve ni merci, galop.
- Op. 49. Françoise de Rimini, valse.
- Op. 50. Biribi, polka.
- Op. 51. Babillarde, mazurka.
- Op. 52. Les Auréoles, valse.
- Op. 53. Dare-dare, galop.
- Op. 54. Femme et Fleur, polka.
- Op. 55. Les Insouciantes, valse.
- Op. 56. Laissez-moi rire, mazurka.
- Op. 57. Marche triomphale.

C. M. ZIEHRER

- Op. 12. Joséphine, polka.
- *Op. 33. La Fée des fleurs, valse.
- Op. 34. Les cieus sont pleins de mé-lodies, valse.
- *Op. 39. Boulevards de Vienne, polka.
- Op. 66. Sur l'Océan, valse.
- *Op. 69. M^{lle} Bouée-en-train, polka.
- *Op. 137. Le Joyeux Vibeur, polka.
- Op. 185. Par file à guuche, polka.
- Op. 187. Le Carnaval, valse.
- Op. 199. Colibri-polka.
- Op. 200. Chatteries-polka.
- Op. 206. Feu et flamme, galop.
- Op. 208. Valse de l'Exposition.
- Valse des Souveraines.
- A la mode viennoise, valse.

J. KAULICH

- Op. 35. Caprice d'artiste, polka.
- Op. 53. Au pas gymnastique, gal.
- Op. 59. Le Chant de la caille, po
- Op. 66. Le Cœur viennois, valse
- Op. 80. Les Célibataires, valse.
- Op. 84. Le Bouquet, valse.
- Op. 86. Sur la montagne, valse.
- Op. 92. Vol de Colombes, valse.
- Op. 93. Prenez la file, galop.
- Op. 94. Les Fantoches, galop.
- Op. 95. Halte sur les sommets, v
- Op. 96. Le Train de plaisir, valse
- Op. 101. Philippine-polka.
- Op. 118. Candeur, mazurka.
- Op. 122. Les Sportsmen, valse.
- Op. 125. A Lisette, polka.
- Op. 130. Fleurs de givre, valse.
- Op. 136. Coucher de soleil, valse.
- Op. 140. Béatitude, valse.
- Op. 141. Tirée à quatre épingles, v
- Op. 142. Bamboche, polka.
- Op. 144. Paroles dorées, valse. x
- Op. 145. Sur le gazon vert, maz
- Op. 149. Près d'elle, valse.
- Op. 150. L'Ingénue, polka.
- Op. 152. Sur un fil télégraphique, v
- Op. 154. Au moulin de la forêt, v
- Op. 156. Muettes amours, polka.
- Op. 157. La Vie militaire, valse.
- Op. 158. A l'Absente, mazurka.

(A suivre.)

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