

LA BOULOU SAÏNE



POLKA
POUR PIANO PAR

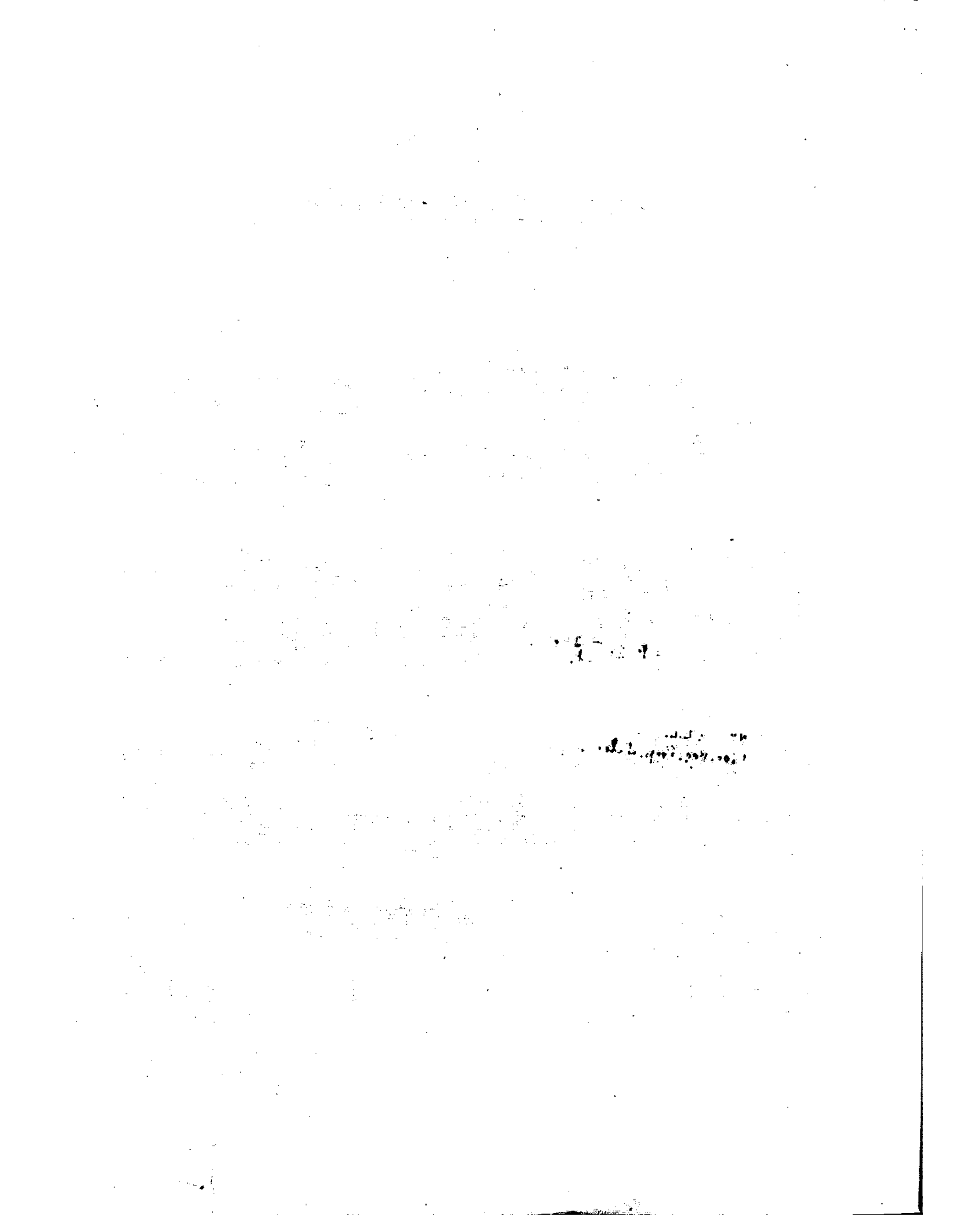
CHARLES FERLUS

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A Mademoiselle Anna ROUSSEL.

LA TOULOUSAINE

POLKA

OP. 54.

CHARLES FERLUS.

PIANO.

The first system of music is in 2/4 time. The treble clef staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The bass clef staff begins with a bass clef and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a crescendo leading to a fortissimo (*ff*) dynamic. The melody in the treble clef becomes more active with sixteenth notes. The bass clef accompaniment consists of chords and eighth notes. The system ends with a double bar line.

S POLKA.

p et f la 2^{de} fois.

The third system is marked with a repeat sign and the tempo 'POLKA'. It includes a dynamic instruction: *p et f la 2^{de} fois.* (piano and forte the second time). The melody in the treble clef has a repeat sign and a first ending. The bass clef accompaniment is consistent with the previous systems.

The fourth system concludes the piece. It features a first ending in the treble clef that leads back to the beginning of the piece. The bass clef accompaniment continues with eighth notes and chords. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of eighth-note chords with a melodic line above. The bass clef part contains a series of chords. A dynamic marking of *f* is present in the first measure. A double bar line is located in the third measure.

Second system of musical notation, continuing the piece. The treble clef part continues with eighth-note chords. The bass clef part continues with chords. A dynamic marking of *rf* is present in the fourth measure.

Third system of musical notation. The treble clef part features a melodic line with a slur over the last two measures. The bass clef part continues with chords. A dynamic marking of *p* is present in the first measure.

Fourth system of musical notation. The treble clef part features a melodic line with a slur over the first two measures. The bass clef part continues with chords. A dynamic marking of *mf* is present in the third measure.

Fifth system of musical notation. The treble clef part features a melodic line with a slur over the first two measures. The bass clef part continues with chords. A dynamic marking of *p* is present in the first measure.

1 ^{re} Fois.	2 ^e Fois.
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The musical score consists of five systems of piano accompaniment. Each system contains a treble and bass staff. The first system is divided into two parts by a double bar line: the first part is labeled '1^{re} Fois.' and the second part is labeled '2^e Fois.'. Dynamics include piano (*p*), forte (*f*), and fortissimo (*rf*). Accents (*^*) are placed over certain notes. Slurs are used to group notes across measures. The key signature is one sharp (F#) and the time signature is 4/4.

8

mf

This system contains the first system of music, starting with a measure rest of 8 measures. The music is in a key with one flat and a 2/4 time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment of chords and single notes. The dynamic marking *mf* is present.

8

rf *mf*

This system contains the second system of music, starting with a measure rest of 8 measures. It continues the melodic and harmonic development from the first system. The dynamic markings *rf* and *mf* are used to indicate changes in volume.

8

b *ff* *rf*

This system contains the third system of music, starting with a measure rest of 8 measures. It features a key signature change to two flats, indicated by a *b* below the bass staff. The dynamics *ff* and *rf* are used. The system concludes with a fermata over the final chord.

rf *rf* *rf*

This system contains the fourth system of music, featuring a complex melodic line in the right hand with many beamed notes and slurs. The left hand continues with a steady accompaniment. The dynamic marking *rf* is repeated throughout the system.

rf 8

This system contains the fifth and final system of music on the page. It begins with a measure rest of 8 measures. The right hand has a melodic line with slurs and accents, while the left hand provides a supporting accompaniment. The dynamic marking *rf* is used, and the system ends with a fermata.

LETTERES UNIVER

8

CODA.

p

mf

f *ff* FIN.

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48, rue Neuve-des-Filles-Champs, 48

TABLETTES UNIVERSELLES

DU
PIANISTE

Classement instructif et progressif

RECOMMANDÉ AUX PROFESSEURS

Et aux Mères de famille qui dirigent elles-mêmes l'Éducation musicale de leurs Enfants

MUSIQUE DE PIANO

TRÈS - FACILE

Patrice Valentin. — LES PIANISTES DE L'AVENIR

6 petits morceaux sans octaves, soigneusement doigtés.

1. Marguerite.....	Polka.....	2 50
2. Marie.....	Valse.....	2 50
3. Jeanne.....	Polka-Mazurka.....	2 50
4. Paul.....	Marche.....	2 50
5. Albert.....	Bolero.....	2 50
6. Frédéric.....	Galop.....	2 50

FACILE

A. Croizat. — RIVAUX ET AMIS

10 Morceaux de concours.

Les Prisonniers de Marguerite.....	Caprice-Mazurka.....	5 »
Le Piano de Berthe.....	Fantaisie Styrienne.....	5 »
Le grand Veneur.....	Airs de chasse.....	5 »
Le Voyage d'une Hirondelle.....	Galop.....	5 »
Le Miracle des Roses.....	Fantaisie religieuse.....	5 »
Reviendrez-vous?.....	Nocturne.....	5 »
Le Boat du Roi.....	Souvenirs Espagnols.....	5 »
L'Enfant de Régiment.....	Fantaisie militaire.....	5 »
Le Retour du petit Montagnard.....	Bourrée d'Auvergne.....	5 »
Jenny, ma belle!.....	Fantaisie-Valse.....	5 »

F. Wachs. — LES MAÎTRES CHANTEURS

6 transcriptions mélodiques.

BOIELDIEU.....	5 »
ROSSINI.....	5 »
DONIZETTI.....	5 »
SCHUBERT.....	5 »
MOZART.....	5 »
MEYERBEER.....	5 »

Chaque transcription est ornée d'un magnifique portrait du Maître (reproduction artistique).

PETITE MOYENNE FORCE

G. Forbes. — LES SUCCÈS DU PIANO

Prière du Naufragé.....	2 ^e édition.	Nocturne.....	5 »
Brune et Blonde.....	2 ^e édition.	1 ^{re} Chanson Napolitaine.....	5 »
Castellucia.....		2 ^e Chanson Napolitaine.....	6 »
La Poursuite.....		Rondo-Galop.....	6 »
Louise.....		Romance.....	5 »
Pourquoi partir!.....		Fantaisie Italienne.....	6 »
Le Carnaval de Florence.....		Impromptu.....	6 »
Prière du Soldat.....		Nocturne.....	5 »
Ronde des Lutins.....		Étude.....	5 »
Magenta.....	2 ^e édition.	Épisode Militaire.....	5 »
Gorlitska.....		Caprice-Mazurka.....	6 »

Paul Barbet. — LA MUSIQUE AU SALON :

Le Babil des Oiseaux.....	Concert matinal.....	6 »
Carnaval parisien.....	Mélodie populaire.....	6 »
Réverie de Mignon.....	Mélodie allemande.....	6 »
Une Perle de tes yeux.....	Mélodie de Sighicelli.....	6 »
Les Doigts de Fée.....	La Folle (de Grisar).....	6 »
Air favori de Henri IV.....	Exécuté au Louvre (1572).....	6 »
Charles Ferlus. La Chute des Feuilles	Réverie.....	6 »
— L'Hirondelle envolée.....	Nocturne.....	6 »
W. Kloss. — Regardez-moi!	Morceau de salon.....	5 »
Galos. — Le Rêve	2 ^e Nocturne.....	5 »
Ch. Fontaine. — Le Chant du Cygne	Berceuse.....	5 »

MOYENNE FORCE

ET UN PEU AU-DESSUS

Eug. Ketterer. — Mabel, valse célèbre, transcription	7 50
— Non è ver! (de Tito Mattei), transcription.....	6 »
— Non tornò (de Tito Mattei), transcription.....	6 »
J. Leybach. — L'Extase, valse d'Arditi	6 »
Tito Mattei. — Le Printemps, valse, transcription	7 50
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Gibson. — Réponds-moi! nocturne. Reproduction anglaise	5 »
J. Bru. — Chante encore! Nocturne (2^e édition)	6 »
J. Schlutz. — Norma (trio), transcription	6 »

DIFFICILE

J. Brahms. — Germania, 16 valse à 4 mains. Reproduction allemande 12 »

MUSIQUE DE DANSE

D. Godfrey. — Mabel, valse (4^e édition)	6 »
— La même, à 4 mains.....	7 50
L. Arditi. — L'Extase, valse (2^e édition)	6 »
— La même, à 4 mains.....	7 50
Jouveau. — L'Adieu, valse	6 »

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