



Tony Wilkinson

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La Turquoise (Valse Op.53) Zurfluh, Auguste Charles

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-tonywilkinson.htm>

About the piece



Title:	La Turquoise [Valse Op.53]
Composer:	Zurfluh, Auguste Charles
Arranger:	Wilkinson, Tony
Copyright:	Creative Commons Licence 4.0
Publisher:	Wilkinson, Tony
Instrumentation:	Guitar solo (standard notation)
Style:	Early 20th century
Comment:	Typeset score.

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La Turquoise

Guitar Solo.

Valse

Auguste Zurfluh
Op. 53

Andante sostenuto

Intro.

p

cresc. *f* *dim. p* *rall.*

Mouvement de Valse

Valse

15

mf *cresc.* *rall.* *dim.*

21

poco a p *poco* *ff*

27

33

dim. *p*

40

46

cresc. *ff* *ff*

Transcription by Tony Wilkinson 2018.

52 Musical notation for measures 52-57. Measure 52 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 53-57 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano) and a final triplet of eighth notes.

58 Musical notation for measures 58-64. Measure 58 begins with a treble clef and a key signature of one flat. The music consists of chords and triplets, with accents and dynamic markings. Measures 59-64 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

65 Musical notation for measures 65-71. Measure 65 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 66-71 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

72 Musical notation for measures 72-78. Measure 72 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 73-78 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano) and a final triplet of eighth notes.

79 Musical notation for measures 79-85. Measure 79 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 80-85 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

86 Musical notation for measures 86-91. Measure 86 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 87-91 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

92 Musical notation for measures 92-98. Measure 92 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 93-98 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

99 Musical notation for measures 99-104. Measure 99 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 100-104 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "p" (piano).

105 Musical notation for measures 105-110. Measure 105 starts with a treble clef and a key signature of one flat. It features a complex chordal texture with triplets and accents. Measures 106-110 continue with similar textures, including triplets and accents. The piece concludes with a dynamic marking of "mf" (mezzo-forte).

111 1/2 CIII 3

Musical notation for measures 111-116. Measure 111 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and a triplet of eighth notes. Dynamic markings include *cresc.* and *f*. A fermata is placed over the final measure of this system.

117

Musical notation for measures 117-122. Measure 117 begins with a *dim.* marking. The system concludes with a *p* dynamic marking and a fermata.

123

Musical notation for measures 123-128. Measure 123 starts with a *p* dynamic. A four-measure rest is indicated above measure 124. The system ends with a fermata.

129

Musical notation for measures 129-134. Measure 129 begins with a *p* dynamic. The system concludes with a fermata.

135

Musical notation for measures 135-141. Measure 135 starts with a *mf* dynamic. The system ends with a fermata.

142

Musical notation for measures 142-148. Measure 142 begins with a *cresc.* marking. The system concludes with a fermata.

149

Musical notation for measures 149-154. Measure 149 starts with a *rall.* marking. Measure 150 has a *dim.* marking. Measure 151 is marked *a tempo*. Measure 152 has a *poco a poco* marking. Measure 154 has a *cresc.* marking. The system ends with a fermata.

155

Musical notation for measures 155-161. Measure 155 begins with a *pressez.* marking. The system concludes with a fermata.

162

Musical notation for measures 162-167. Measure 162 starts with a *ff* dynamic. The system concludes with a *ff* dynamic and a fermata.