

№ 53  
1-53  
177

A Mademoiselle Blanche LECOCCQ.

Valse caractéristique  
POUR  
PIANO  
PAR

**G. MICHEUZ**

OP. 136

*N° 1 à deux mains Pr. 6<sup>fr</sup>*

*N° 2 à quatre mains Pr. 7<sup>fr</sup> 50*

Æ

PARIS,  
ALPHONSE LEDUC, Editeur, 3, Rue de Grammont.  
*Propriété réservée pour tous Pays.*

RESEARCH

CONCEPT

RESEARCH

A Mademoiselle Blanche LECOCCQ.

# VALSE BRACQUEUSE

POUR

# PIANO

PAR

# G. MICHEUX

OP. 136

N° 1 à deux mains Pr. 6°

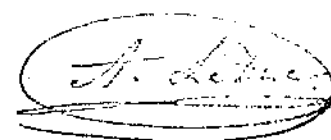
N° 2 à quatre mains Pr. 7° 50

Æ

PARIS,

ALPHONSE LEDUC, Éditeur, 3 Rue de Grammont.

Propriété réservée pour tous Pays.



~~Her only 401 k did not comp~~



à Mademoiselle *BLANCHE LECOCO*

# VALSE GRACIEUSE

**G. MICHEUZ.**

Op. 136.

**Allegro.**

**INTRODUCTION**

*f* *ff*

1

*f* *p* *Legato.*

1

*p*

**VALSE.**

*p*

*f* *p*

Ped. \*

First system of musical notation. Treble clef, bass clef, key signature of two flats, 2/4 time. Dynamics include *f*, *ff*, and *p*. Pedal markings: Ped., \* Ped., \* Ped., \*.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, 2/4 time. Dynamics include *f* and *p*.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, 2/4 time. Dynamics include *f* and *p*. Pedal markings: Ped., \* Ped., \* Ped., \* Ped., \*.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, 2/4 time. Pedal markings: Ped., \* Ped., \* Ped., \*.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, 2/4 time. Dynamics include *Cresc.* and *f*. Pedal markings: Ped., \* Ped., \* Ped., \*.

Musical notation for the first system, featuring piano (*p*) dynamics and pedal markings. The system consists of two staves with various notes and rests. Pedal markings include "Ped." and "\* Ped." with asterisks.

Musical notation for the second system, featuring forte (*f*) dynamics and crescendo (*Cresc.*) markings. The system consists of two staves with various notes and rests. Pedal markings include "Ped." and "\* Ped." with asterisks.

Musical notation for the third system, featuring dolce (*Dolce.*) dynamics and piano (*p*) dynamics. The system consists of two staves with various notes and rests. Pedal markings include "Ped." and "\*".

Musical notation for the fourth system, featuring tenuto (*Ten.*) dynamics and forte (*f*) dynamics. The system consists of two staves with various notes and rests. Pedal markings include "Ped." and "\*".

Musical notation for the fifth system, featuring piano (*p*) and dolce (*Dolce.*) dynamics. The system consists of two staves with various notes and rests. Pedal markings include "Ped." and "\* Ped." with asterisks.

Musical notation for the sixth system, featuring piano (*p*) dynamics and pedal markings. The system consists of two staves with various notes and rests. Pedal markings include "\* Ped." with asterisks.



Musical staff 1: Treble and bass clefs. Notes and slurs are present. Dynamic markings include *Gresc.*, *f*, and *p Dolce.* Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Musical staff 2: Treble and bass clefs. Notes and slurs are present. Pedal markings are: \* Ped., \* Ped., \* Ped., \* Ped., \*

Musical staff 3: Treble and bass clefs. Notes and slurs are present. Dynamic markings include *Gresc.* and *p*. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Musical staff 4: Treble and bass clefs. Notes and slurs are present. Dynamic markings include *a Tempo.*, *Rall.*, and *p*. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Musical staff 5: Treble and bass clefs. Notes and slurs are present. Dynamic markings include *f* and *p*. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \*

Musical staff 6: Treble and bass clefs. Notes and slurs are present. Dynamic markings include *f*, *ff*, and *p*. Pedal markings are: Ped., \* Ped., \* Ped., \*

First system of musical notation. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Dynamics: *p*. Pedal markings: Ped., \* Ped., \* Ped., \*.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *f*, *f Brillante.*, *Cresc.*, *Dim.*. Pedal markings: Ped., \* Ped., \* Ped., \* Ped., \*.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *f*, *p*. Pedal markings: Ped., \*, Ped., \*.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *f*, *p*. Pedal markings: Ped., \*, Ped., \*.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *p*, *ff*. Pedal markings: Ped., \* Ped., \* Ped., \*.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *p*. Pedal markings: Ped., \*, Ped., \*, Ped., \*.

The first system of music consists of two staves. The treble staff contains a series of eighth notes with upward-pointing stems, followed by a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) and *Ped.* (pedal) with asterisks indicating specific pedal points.

The second system continues the musical piece. It features similar notation to the first system, with a treble staff showing melodic development and a bass staff with accompaniment. Dynamic markings include *f* (forte) and *Ped.* with asterisks.

The third system shows further development of the musical themes. The treble staff has more complex phrasing with slurs and ties, while the bass staff maintains a steady accompaniment. Dynamic markings include *f* and *v* (accents).

The fourth system is marked with *Rall.* (Ritardando) and *a Tempo.* (Allegretto). It includes a key signature change to two flats. Dynamic markings include *p* and *f*.

The fifth system continues the piece with a mix of eighth and sixteenth notes. The treble staff has a more active melodic line, and the bass staff provides a consistent accompaniment. Dynamic markings include *f* and *p*.

The sixth system concludes the piece. It features a final melodic phrase in the treble staff and a final chord in the bass staff. Dynamic markings include *f*, *ff* (fortissimo), and *p*. Pedal markings and asterisks are also present.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *p*. Pedal markings are present: "Ped." at the start, "\* Ped." at the second measure, and "\*" at the third measure.

Second system of musical notation. Dynamics include *Cresc.* and *ff*. Pedal markings are present: "Ped." at the start, "\* Ped." at the second, third, and fourth measures, and "\*" at the fifth measure.

**FINALE**

Third system of musical notation, labeled "FINALE". The treble clef staff has a 3/4 time signature. The bass clef staff has a 3/4 time signature. Pedal markings are present: "Ped." at the start, "\* Ped." at the second and third measures, and "\*" at the fourth measure.

Fourth system of musical notation. Dynamics include *p*. Pedal markings are present: "Ped." at the start, "\* Ped." at the second, third, and fourth measures, and "\*" at the fifth measure.

Fifth system of musical notation. Dynamics include *f* and *Cresc.*. Pedal markings are present: "Ped." at the start and "\*" at the fifth measure.

First system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and forte (*f*). Pedal markings are present at the end of the first and third measures.

Second system of musical notation. The right hand continues the melodic line. The left hand features a crescendo (*Cresc.*) in the first measure, followed by alternating *f* and *p* dynamics. Pedal markings and asterisks are used throughout.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand features a crescendo (*Cresc.*) leading into *f* and *ff* dynamics. Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features *ff* dynamics and an 8-measure rest in the first measure. Pedal markings and asterisks are present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a crescendo (*Cresc.*) and an 8-measure rest in the first measure. Pedal markings and asterisks are present.

# BIBLIOTHÈQUE MUSICALE

## ÉDITION-BIJOU

CONTENANT LES OPÉRAS CÉLÈBRES ET LES MEILLEURS OUVRAGES CLASSIQUES ET MODERNES

(1 FR. 50 NET)  
*franco*

POUR PIANO SEUL

(1 FR. 50 NET)  
*franco*

1	LE BARBIER DE SÉVILLE. . . .	ROSSINI.
2	NORMA. . . . .	BELLINI.
3	LA FLÛTE ENCHANTÉE. . . . .	MOZART.
4	OBERON. . . . .	WEBER.
5	DON JUAN. . . . .	MOZART.
6	L'ÉLISIRE D'AMORE. . . . .	DONIZETTI.
7	LES PURITAINS. . . . .	BELLINI.
8	SEMIRAMIS. . . . .	ROSSINI.
9	ROBIN DES BOIS (Freyschütz.) . . . .	WEBER.
10	LA SOMNAMBULE. . . . .	BELLINI.
11	LES NOCES DE FIGARO. . . . .	MOZART.
12	LA STRANIERA. . . . .	BELLINI.
13	SI J'ÉTAIS ROI. . . . .	ADAM.
14	VALSES (Recueil complet). . . . .	CHOPIN.
15	12 OUVERTURES CÉLÈB. (1 <sup>re</sup> vol.)	DIVERS.
16	LE BIJOU PERDU. . . . .	ADAM.
17	IL BARBIERE DI SIVIGLIA. . . . .	PAESIELLO.
18	OTELLO. . . . .	ROSSINI.
19	FIDELIO. . . . .	BEETHOVEN.
20	EURIANTE. . . . .	WEBER.
21	50 MÉLODIES (1 <sup>er</sup> vol.)	SCHUBERT.
22	20 VALSES CHOISIES. . . . .	MARCAILLHOU.
23	ANNA BOLENA. . . . .	DONIZETTI.
24	L'ITALIENNE A ALGER. . . . .	ROSSINI.
25	IL CROCIATO. . . . .	MEYERBEER.
26	JEAN DE PARIS. . . . .	BOIELDIEU.
27	RICHARD CŒUR-DE-LION. . . . .	GRÉTRY.
28	MOÏSE. . . . .	ROSSINI.
29	MAZURKAS (recueil complet) (1 <sup>er</sup> vol.)	CHOPIN.
30	Id. (2 <sup>me</sup> vol.)	id.
31	IPHIGÉNIE EN AULIDE. . . . .	GLÜCK.
32	IPHIGÉNIE EN TAURIDE. . . . .	id.
33	LA GAZZA LADRA. . . . .	ROSSINI.
34	JOSEPH. . . . .	MÉHUL.
35	19 SONATES (1 <sup>er</sup> vol.)	MOZART.
36	— (2 <sup>me</sup> vol.)	id.
37	— (3 <sup>me</sup> vol.)	id.
38	LE SONGE D'UNE NUIT D'ÉTÉ. . . . .	MENDELSSOHN.
39	12 OUVERTURES CÉLÈB. (2 <sup>me</sup> vol.)	DIVERS.
40	50 MÉLODIES (2 <sup>me</sup> vol.)	SCHUBERT.
41	MINA. . . . .	THOMAS.
42	1 <sup>re</sup> à 4 <sup>me</sup> SYMPHONIES (1 <sup>er</sup> vol.)	HAYDN.
43	5 <sup>me</sup> à 8 <sup>me</sup> id. (2 <sup>me</sup> vol.)	id.
44	9 <sup>me</sup> à 12 <sup>me</sup> id. (3 <sup>me</sup> vol.)	id.
45	13 <sup>me</sup> à 16 <sup>me</sup> id. (4 <sup>me</sup> vol.)	id.
46	17 <sup>me</sup> à 21 <sup>me</sup> id. (5 <sup>me</sup> vol.)	id.
47	21 <sup>me</sup> à 24 <sup>me</sup> id. (6 <sup>me</sup> vol.)	id.
48	38 SONATES (1 <sup>er</sup> vol.)	BEETHOVEN.
49	id. (2 <sup>me</sup> vol.)	id.
50	id. (3 <sup>me</sup> vol.)	id.
51	id. (4 <sup>me</sup> vol.)	id.
52	id. (5 <sup>me</sup> vol.)	id.
53	id. (6 <sup>me</sup> vol.)	id.
54	ROMÉO ET JULIETTE. . . . .	BELLINI.
55	LA VESTALE. . . . .	MERCADANTE.
56	LE TRÉSOR DE LA DANSE (1 <sup>er</sup> vol.)	DIVERS.
57	M <sup>lle</sup> SYLVIA. . . . .	SAMUEL DAVID.

58	1 <sup>re</sup> , 2 <sup>me</sup> SYMPHONIES (1 <sup>er</sup> vol.)	BEETHOVEN.
59	3 <sup>me</sup> , 4 <sup>me</sup> id. (2 <sup>me</sup> vol.)	id.
60	5 <sup>me</sup> , 6 <sup>me</sup> id. (3 <sup>me</sup> vol.)	id.
61	7 <sup>me</sup> , 8 <sup>me</sup> id. (4 <sup>me</sup> vol.)	id.
62	9 <sup>me</sup> id. (5 <sup>me</sup> vol.)	id.
63	ARMIDE. . . . .	GLÜCK.
64	NOCTURNES (Recueil complet).	CHOPIN.
65	15 SUITES VALSES (1 <sup>er</sup> vol.)	STRAUSS (Vienna).
66	15 SYMPHONIES (1 <sup>er</sup> vol.)	MOZART.
67	id. (2 <sup>me</sup> vol.)	id.
68	id. (3 <sup>me</sup> vol.)	id.
69	id. (4 <sup>me</sup> vol.)	id.
70	50 CHANTS NATION. (Tous les pays)	DIVERS.
71	L'ENLÈVEMENT AU SÉRAIL. . . . .	MOZART.
72	15 SUITES DE VALSES (1 <sup>er</sup> vol.)	LABITSKI.
73	ŒUVRES CHOISIES. . . . .	ADOLPHE BOTTE.
74	ZÉMIRE ET AZOR. . . . .	GRÉTRY.
75	LA DONNA DEL LAGO. . . . .	ROSSINI.
76	12 SONATINES. . . . .	CLÉMENTI.
77	LA CRUCHE CASSÉE. . . . .	PÉSSARD.
78	NOCTURNES (recueil complet.)	FIELD.
79	15 SUITES VALSES (2 <sup>me</sup> vol.)	STRAUSS (Vienna).
80	POLONAISES (recueil complet.)	CHOPIN.
81	12 OUVERTURES CÉLÈB. (3 <sup>me</sup> vol.)	DIVERS.
82	SYMPHONIES (1 <sup>er</sup> vol.)	SAMUEL DAVID.
83	id. (2 <sup>me</sup> vol.)	id.
84	LE TRÉSOR DE LA DANSE (2 <sup>me</sup> vol.)	DIVERS.

## BIBLIOTHÈQUE LYRIQUE

PARTITIONS COMPLÈTES

Chant et Piano. Paroles françaises.  
**A 3 FRANCS net, franco.**

1	NORMA. . . . .	BELLINI.
2	LES NOCES DE FIGARO. . . . .	MOZART.
3	LE BARBIER DE SÉVILLE. . . . .	ROSSINI.
4	DON JUAN. . . . .	MOZART.
5	L'ITALIENNE A ALGER. . . . .	ROSSINI.
6	FREYSCHUTZ. . . . .	WEBER.
7	SEMIRAMIS. . . . .	ROSSINI.
8	LA FLÛTE ENCHANTÉE. . . . .	MÉHUL.
9	ISABELLE (Inganno felice) . . . . .	ROSSINI.
10	JOSEPH. . . . .	MÉHUL.
11	LA SOMNAMBULE. . . . .	BELLINI.
12	OBERON. . . . .	WEBER.
13	LE CROISÉ EN ÉGYPTÉ. . . . .	MEYERBEER.
14	LA STRANIERA ( <i>l'Étrangère</i> ). . . . .	BELLINI.
15	JEAN DE PARIS. . . . .	BOIELDIEU.
16	ANNA BOLENA. . . . .	DONIZETTI.
17	LE BIJOU PERDU. . . . .	A. ADAM.
18	RICHARD CŒUR-DE-LION. . . . .	GRÉTRY.
19	LE MARIAGE SECRET. . . . .	CIMAROSA.
20	LE DÉSERTEUR. . . . .	MONSIGNY.
21	LE SÉRAIL. . . . .	MOZART.

CH. SOULLIER. — Dictionnaire de musique. net: 2 fr. 50

CHAQUE PARTITION EST ORNÉE DU PORTRAIT DE L'AUTEUR

Sera continuée. — Propriété réservée

PARIS. — ALPHONSE LEDUC, Éditeur de Musique, 3, rue de Grammont



# LES PLUS GRANDS SUCCÈS DU PIANO

NOTA. — Ces Morceaux sont classés par degrés:  
1<sup>er</sup> degré, II<sup>e</sup> et III<sup>e</sup> (facile) — IV<sup>e</sup> degré, V<sup>e</sup> et VI<sup>e</sup> (moyenne force) — VII<sup>e</sup> degré, VIII<sup>e</sup> et IX<sup>e</sup> (difficile)

		PRIX MARQUÉS	DROITS
		fr. c.	
BACHMANN (G.)	Op. 20 MIGNONNETTE, Chanson-Gavotte (5 <sup>e</sup> édition) . . . . .	6 »	VI <sup>e</sup>
Id.	Op. 28 CHANSON DU BON VIEUX TEMPS (3 <sup>e</sup> édition) . . . . .	6 »	VII <sup>e</sup>
BOSCOVITZ (F.)	Op. 67 CHANT DU MATIN, Idylle (4 <sup>e</sup> édition) . . . . .	6 »	VII <sup>e</sup>
Id.	Op. 82 VALSE DES SIRÈNES, Valse de Salon (3 <sup>e</sup> édition) . . . . .	7 50	VIII <sup>e</sup>
DESSAUX (L.)	Op. . . . . BUCÉPHALE, Galop (3 <sup>e</sup> édition) . . . . .	6 »	V <sup>e</sup>
Id.	Op. . . . . RÊVE DE PRINTEMPS, Mazurka (3 <sup>e</sup> édition) . . . . .	6 »	IV <sup>e</sup>
FISCHER (E.)	Op. 1 HOPI HOPI Galop (3 <sup>e</sup> édition) . . . . .	6 »	IV <sup>e</sup>
KOWALSKI (H.)	Op. 14 ROSES DE BOHÈME, Valse brillante (3 <sup>e</sup> édition) . . . . .	8 »	VIII <sup>e</sup>
ALPH. LEDUC	Op. . . . . RÊVE DU CŒUR, Pensée romantique (4 <sup>e</sup> édition) . . . . .	6 »	IV
Id.	Op. 163 LE COR DES ALPES (de H. PÉRON), Fantaisie (4 <sup>e</sup> édition) . . . . .	5 »	III <sup>e</sup>
LEYBACH (J.)	Op. 164 RAPPELLE-TOI, Transcription brillante (4 <sup>e</sup> édition) . . . . .	7 50	VII <sup>e</sup>
Id.	Op. 165 SI J'ÉTAIS ROI, Fantaisie brillante (3 <sup>e</sup> édition) . . . . .	7 50	VII <sup>e</sup>
MATTEI (T.)	Op. 15 LE TOURBILLON, 1 <sup>re</sup> Grande Valse (3 <sup>e</sup> édition) . . . . .	8 »	IX <sup>e</sup>
Id.	Op. 18 LA DANSE DES FEUILLES, Morceau de Salon (3 <sup>e</sup> édition) . . . . .	7 50	VII <sup>e</sup>
Id.	Op. 33 AVANT LA DANSE, Valse Romantique (3 <sup>e</sup> édition) . . . . .	7 50	VIII <sup>e</sup>
MISSLER (B.-T.)	Op. 66 CHANT D'AMOUR, Mazurka (2 <sup>e</sup> édition) . . . . .	6 »	V <sup>e</sup>
Id.	Op. 80 RAMAGE D'OISEAUX, Mazurka de Salon (2 <sup>e</sup> édition) . . . . .	8 »	V <sup>e</sup>
RAVINA (H.)	Op. 62 PETIT BOLÉRO (2 <sup>e</sup> édition) . . . . .	7 50	VI <sup>e</sup>
Id.	Op. 71 HISTORIETTE, Naïveté musicale (2 <sup>e</sup> édition) . . . . .	7 50	V <sup>e</sup>
Id.	Op. 76 NUIT ÉTOILÉE, Nocturne (2 <sup>e</sup> édition) . . . . .	6 »	VII <sup>e</sup>

N. B. Pour recevoir franco, envoyer le TIERS du prix indiqué.

PARIS

ALPHONSE LEDUC, Éditeur, 3, rue de Grammont, 3

*Propriété réservée pour tous les pays.*