

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

G^{de} et P^{te} FLÛTES

And^{te} quasi All^{to}



G^{de} Flûte
INTROD.
P^{te} Flûte

Même Mouvt

G^{de} et P^{te} Fl. à 2
VALESE
N^o 1.

G^{de} Fl.
P^{te} Fl.
à 2

G^{de} et P^{te} Fl. à 2

N^o 2.

1^a 2^a

p *ff* *tr*

1^a 2^a

tr *p* *ff*

à 2

4

N^o 5.

p *sf*

sf *cresc.* *f*

G^{de} et P^{te} FLÛTES

The first three systems of the piano accompaniment. The first system features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The second system continues with a piano (*p*) dynamic. The third system includes first and second endings, marked 1^a and 2^a.

G^{de} et P^{te} Fl. à 2

N^o 4.

The flute duet part for the second system, marked N^o 4. It begins with a forte (*f*) dynamic and includes various dynamic markings such as *f*, *p*, and *ff*. The piece features several triplet figures and first and second endings, marked 1^a and 2^a. Fingerings 3, 4, and 5 are indicated throughout the piece.

G^{de} et P^{te} FLÛTES

CODA

à 2

ESPAÑA

SUITE DE VALSES

E. WALDETEUFEL

HAUTOIS



And^{te} quasi All^{to} Solo

INTROD. *p* *f*

Solo *p* *f* *f* *rit.*

Même Mouvt

VALSE N^o 1. *ff*

f

f

f

ff

N^o 2. *ff* *ff*

ff *ff*

HAUTBOIS

Nº 5.

cresc.

Nº 4.

HAUTBOIS

CODA

1 *ff* 4 *ff*

3

5

5 *f* 5

f

ff 3

3

3

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

1^{re} CLARINETTE en SI b

And^{te} quasi All^{to}



INTROD.

p

f *Clar* *p* *Même Mouvt.* *legato* *rit.*

Hautb.

VALSE N^o 1.

ff

bien chanté

cresc.

ff

1^a 2^a

N^o 2.

un peu en dehors

p

1^a 2^a

ff *ff*

un peu en dehors

N. 5.

N. 4.

1^{re} CLARINETTE en SI b

CODA

ff

ff

un peu en dehors

p

bien chanté

f

cresc.

f

ff

ff

2 3 4 5 6 7 8

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL



And^{te} quasi-All^{tto} 2^e CLARINETTE en Sib

INTROD.

p *f* *p* *Même Mouvt* *rit.*

VALSE N^o 1.

ff

1^a 2^a *bien chanté* *f* 3

cresc. *f* 3

1^a 2^a *f* *ff*

N^o 2. *un peu en dehors*

p

1^a

2^a *ff* *ff*

Musical staff with first and second endings. The first ending is marked '1^a' and the second ending is marked '2^a'. The staff contains a melodic line with eighth and sixteenth notes.

un peu en dehors

Musical staff with piano dynamics (*p*). The staff contains a melodic line with eighth notes and rests.

Musical staff with piano dynamics (*p*). The staff contains a melodic line with eighth notes and rests.

N^o 3.

Musical staff for exercise N^o 3. It begins with a treble clef, a key signature of one flat, and a 5/4 time signature. The staff contains a melodic line with eighth notes and rests.

Musical staff with a *cresc* (crescendo) marking and a fortissimo (*ff*) dynamic. The staff contains a melodic line with eighth notes and rests.

Musical staff with a first ending marked '1^a'. The staff contains a melodic line with eighth notes and rests.

Musical staff with first and second endings marked '1^a' and '2^a'. The staff contains a melodic line with eighth notes and rests.

N^o 4.

Musical staff for exercise N^o 4. It begins with a treble clef, a key signature of one sharp, and a 5/4 time signature. The staff contains a melodic line with eighth notes and rests, with dynamics *f* and *p*.

Musical staff with fortissimo (*f*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

Musical staff with fortissimo (*f*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

Musical staff with fortissimo (*f*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

Musical staff with fortissimo (*f*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

Musical staff with fortissimo (*f*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

Musical staff with fortissimo (*ff*) and piano (*p*) dynamics. The staff contains a melodic line with eighth notes and rests.

2^e CLARINETTE en Sib

CODA

ff

un peu en dehors

p

bien chanté

f

f

ff

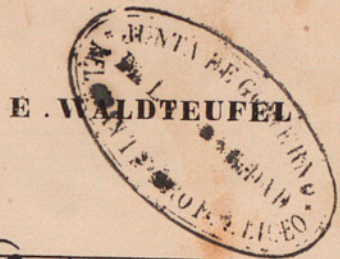
ff

2 3 4 5 6 7

ESPAÑA

SUITE DE VALSES

BASSON



And^{te} quasi All^{tto}

INTROD.

p

f *sec*

Même Mouv! *p*

f *rit.*

6/8

5/4

VALSE N° 1.

ff

1^a 2^a

f

bien chanté

f

cresc.

3

3

3

1^a

2^a

f *ff*

N° 2.

p

tr

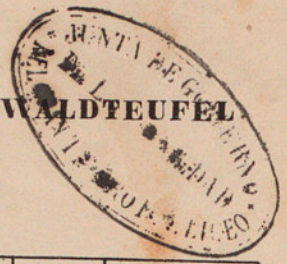
ff

ESPAÑA

SUITE DE VALSES

BASSON

E. W. WALDTEUFEL



And^{te} quasi All^{to}

INTROD.

p

f *sec*

Même Mouvt

p

f *rit.*

VALSE N° 1.

ff

f 1^a 2^a

bien chanté

f

cresc.

3

1^a

2^a

f *ff*

N° 2.

p

tr

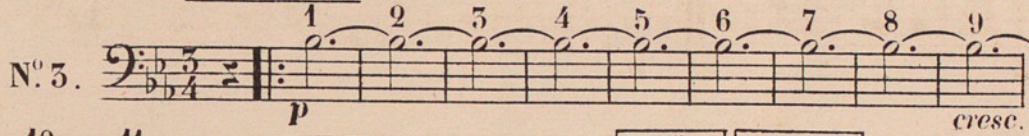
ff


BASSON

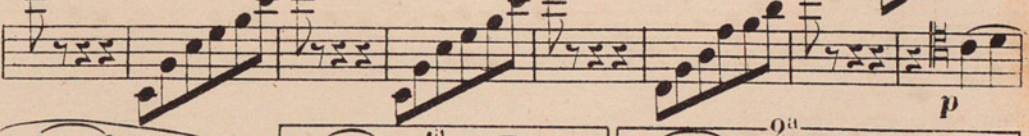
tr 

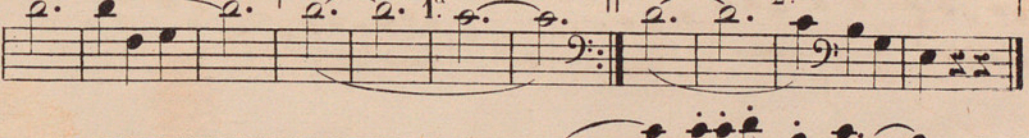
 *p*

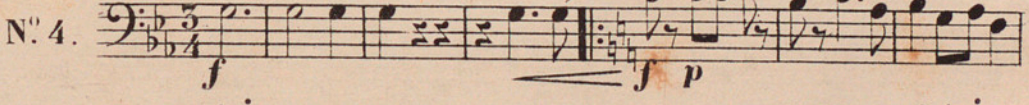


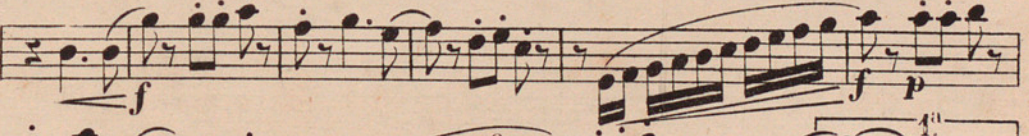
N^o 5.  *p* *cresc.*

 *f* *sf* *ff*

 *p*

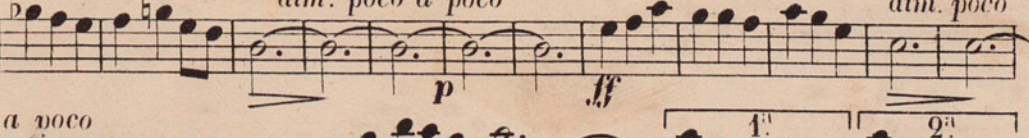


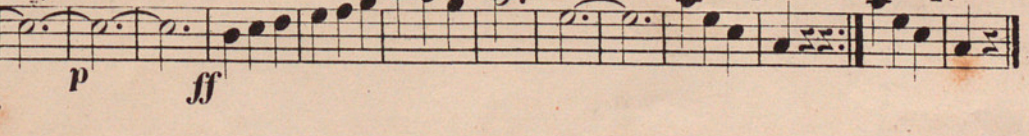
N^o 4.  *f* *p*

 *f* *p*

 *f* *p*

 *ff* *f* *p* *dim. poco a poco*

 *p* *ff* *p* *dim. poco*

a poco  *p* *ff*

BASSON

CODA

ff *ff* *p* *f* *cresc.* *ff* *ff*

bien chanté

1^a 2^a 3

ESPAÑA

SUITE DE VALSES

CORS à PISTONS en FA

E. WALDEUFEL



INTROD. *And^{te} quasi All^{to}*

p *sec*

Même Mouvt

f *p* *rit.*

à 2

VALSE N^o 1.

ff

1^a

2^a bien chanté

f *f* *cresc.*

1^a 2^a

f

ff

N^o 2.

à 2

p *ff*

1 1 1 1 1 1

1^a 2^a

à 2

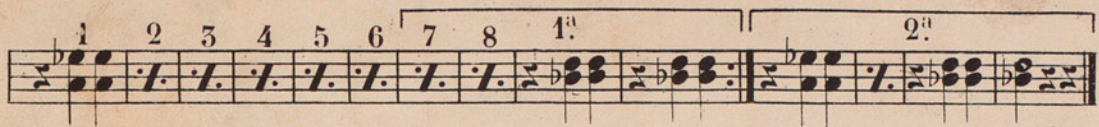
N^o 3.

p *f* *ff* *p* *cresc.*

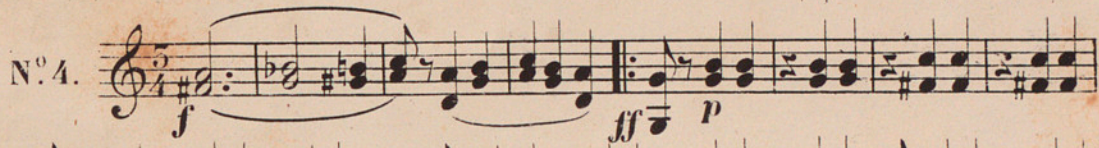
1^a 2^a

1 2 3 4 5 6

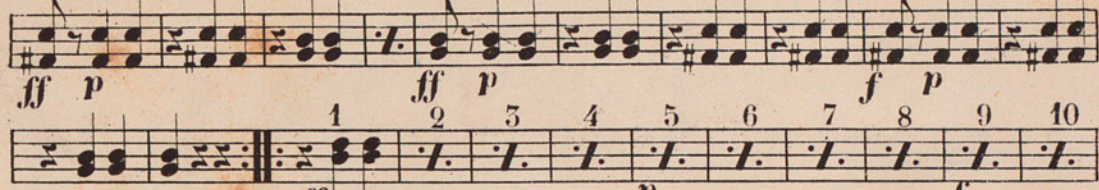
1 2 3 4 5 6 7 8 1^a 2^a



N^o 4. *f* *ff* *p*

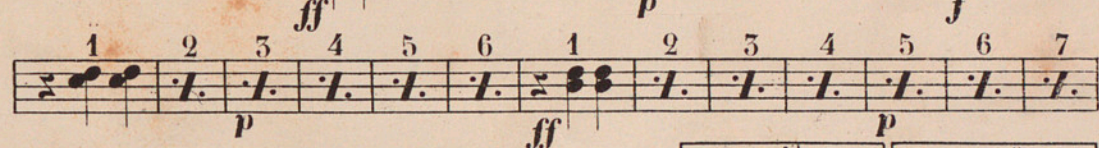


ff *p* *ff* *p* *f* *p*



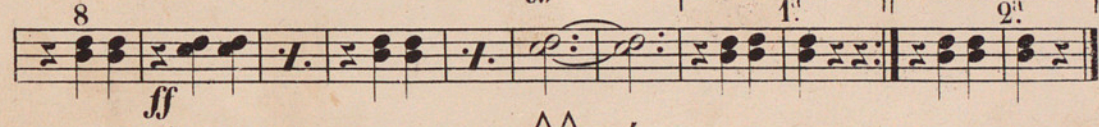
1 2 3 4 5 6 7 8 9 10

ff *p* *ff* *p* *f*



1 2 3 4 5 6 1 2 3 4 5 6 7

ff *p* *ff* *p*



8

ff

CODA



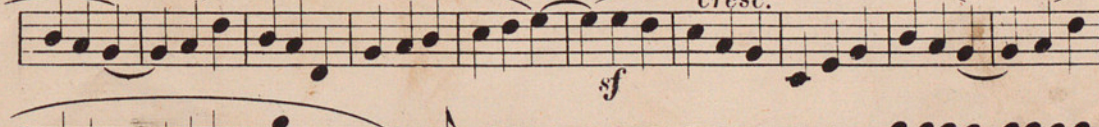
p *ff* *bien chanté*



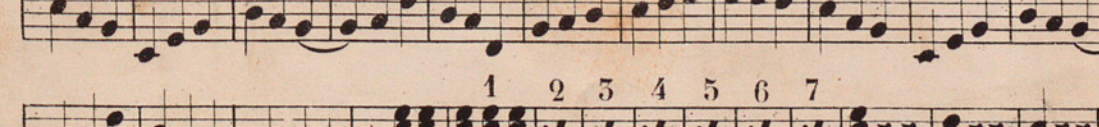
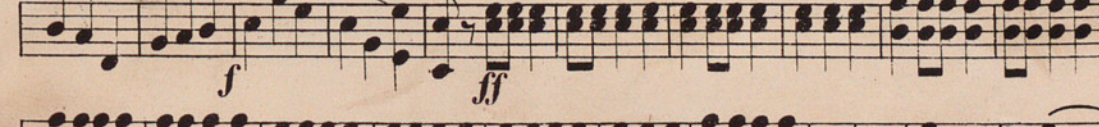
1^a 2^a *f*



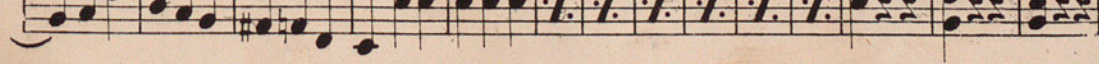
cresc. *sf*



f *ff*



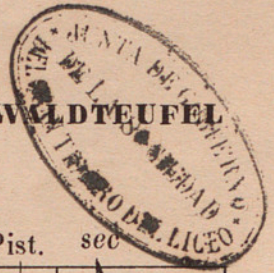
1 2 3 4 5 6 7



ESPAÑA

SUITE DE VALSES

E. W. WALDTEUFEL



1^{er} PISTON en SI b

And^{te} quasi All^{to}

INTROD.

1^{er} Clar. 1^{er} Cor.

VALSE N^o 1.

2^a la 2^e fois seulement

1^a legg. 2^a

1

N^o 2.

la 2^e fois

2^a 1

1

1.^{er} PISTON en SI b

p *p*

N^o 5. *cresc.*
f *sf* *sf* *p*
1.^{er} 2.^{er} la 2.^e fois ad lib.
Clar.
pp *pp* *ff* *pp* *très chantant*
obligé obligé obligé Solo
1.^{er} 2.^{er}

N^o 4. *f* *f* *p*
f *p* *f* *p*
1.^{er} 2.^{er}
obligé *dim. poco a poco*
ff *p* *ff* *dim. poco a poco*
ff *p* *ff* *dim. poco a poco*
1.^{er} 2.^{er}

1^{er} PISTON en SI b

CODA

The musical score is written for a first piston in B-flat. It begins with a Coda section in 5/4 time, marked *ff*. The first staff contains a melodic line with accents and a repeat sign. The second staff continues with a rhythmic pattern of eighth notes. The third staff features a *2^e fois* section marked *dolce* and *p*. The fourth staff is marked *obligé* and *2^e fois*, with a *p* dynamic. The fifth staff shows first and second endings, with dynamics *p*, *pp*, and *p*. The sixth staff continues the rhythmic pattern. The seventh staff has a *1* marking and a *ff* dynamic. The eighth staff continues the rhythmic pattern. The ninth staff has a *ff* dynamic and includes fingerings 1, 2, 3, and 4. The tenth staff includes fingerings 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 1. The eleventh staff includes fingerings 2, 3, 4, 5, 6, 7, and 8.

ESPAÑA

SUITE DE VALSES

E. WALDTHEUFEL

2^e PISTON en SI b

Même Mouvement

INTROD. *And^{te} quasi All^{to}* *sec* *2^e Clar.* *3* *Pist.* *3*

VALSE N^o 1. *ff*

N^o 2. *p* *ff* *p*

N^o 5. *Basson ou 3^e Tromb.* *p* *cresc.* *f* *f* *ff*

1 1 1 Solo très chantant

N° 4.

f *p* *ff* *dim. poco a poco* *ff* *p* *ff* *dim. poco*

CODA

f *ff* *p* *ff* *ff*

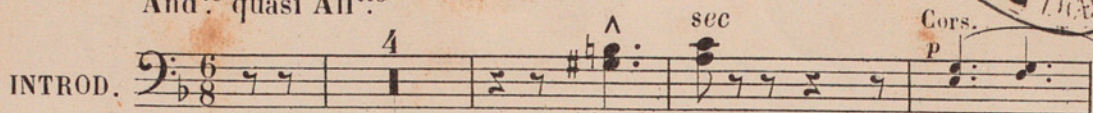
ESPAÑA

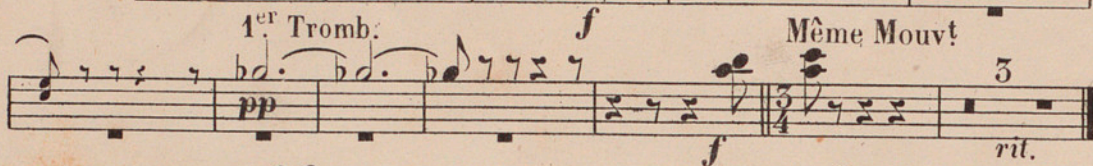
SUITE DE VALSES

E. WALDTEUFEL

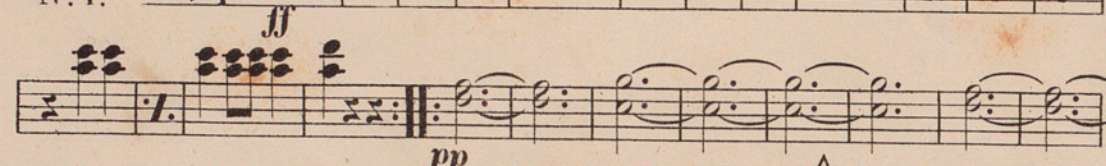
1^{er} et 2^e TROMBONES

And^{te} quasi All^{to}

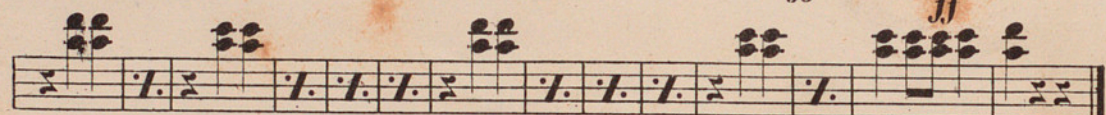
INTROD. 

1^{er} Tromb. 

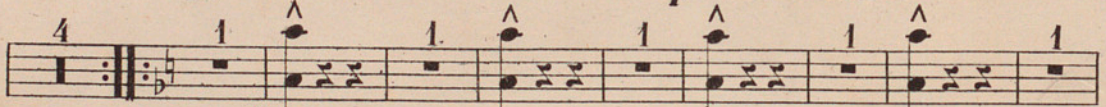
VALSE N^o 1. 





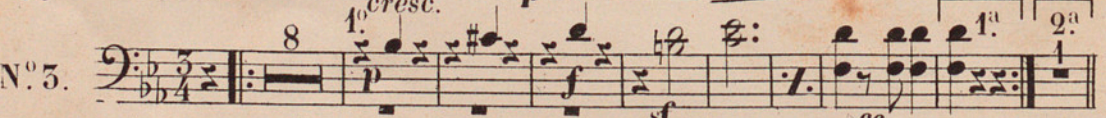


N^o 2. 







N^o 3. 



2^e Trombone



N^o. 4.

f *f* *f* *ff*

1 3 5

5 5 à 2 *obligé*

dim. poco a poco *p* *ff*

dim. poco a poco *p* *ff* *dim. poco a*

poco *p* *ff* 1^a 2^a

CODA

ff *ff*

1 4

pp *p* *pp*

4 4

ff *ff*

à 2

ff bien chanté

1 2 3 4 5 6 7

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

OPHICLÉIDE

And^{te} quasi All^{to}

sec

INTROD.

INTROD. Basson Oph. Même Mouvt

6/8 4 5 3 4 5 6 7 8

mp *ff* *f* *rit.*

Detailed description: The introduction consists of two staves. The top staff is for Basson and Ophicleide. The Basson part starts with a melody in 6/8 time, marked *mp*. The Ophicleide part enters with a chordal accompaniment, marked *ff*. The tempo is marked 'And^{te} quasi All^{to}' and the style is 'sec'. The introduction concludes with a 5-measure rest marked 'rit.'

VALSE
N^o 1.

ff *p*

1^a 2^a

Detailed description: Valse N° 1 is in 3/4 time. It begins with a *ff* dynamic. The score features a series of chords and melodic lines. A first ending (1^a) and a second ending (2^a) are indicated. The piece concludes with a *p* dynamic.

N^o 2.

pp *p* *pp* *ff* *p*

1^a 2^a

Detailed description: Valse N° 2 is in 3/4 time. It starts with a *pp* dynamic. The score includes a first ending (1^a) and a second ending (2^a). Dynamics range from *pp* to *ff*. The piece ends with a *p* dynamic.

N^o 3.

pp *p cresc.* *sf* *ff*

1^a

Detailed description: Valse N° 3 is in 3/4 time. It begins with a *pp* dynamic. The score features a first ending (1^a). Dynamics include *p cresc.*, *sf*, and *ff*. The piece concludes with a *ff* dynamic.

9^a
4
pp

1^a 2^a

N.º 4. 3/4
f 1 3 5

5 3 obligé ff dim. poco a poco ff

ff dim. poco a poco p dim. poco a

poco p ff 1^a 2^a

CODA 3/4
ff 4

pp p

pp

ff

1 2 3 4 5 6 7 8

ESPAÑA

SUITE DE VALSES



Timpani

TIMBALES en FA-UT

et TRIANGLE

And^{te} quasi All^{tto}

INTROD.

Triangle

VALSE N^o 1.

N^o 2.

Triangle

Nº 3. Musical notation for N° 3, Triangle. Bass clef, 5/4 time signature. Starts with a rest, then a series of eighth notes with triangle markings. Dynamics include *p* and *sf*. Rehearsal marks 4, 5, and 16 are present.

Nº 4. Musical notation for N° 4, Triangle. Bass clef, 5/4 time signature. Features a series of eighth notes with triangle markings and dynamic markings *ff* and *p*. Rehearsal marks 4, 7, 7, 4, 1, 5 are present.

CODA Musical notation for CODA, Triangle. Bass clef, 5/4 time signature. Features a series of eighth notes with triangle markings and dynamic markings *ff sec*, *ff v v*, and *ff*. Rehearsal marks 2, 4, 16, 16 are present.

Bombo

ESPAÑA




SUITE DE VALSES

E. WALDTEUFEL

BATTERIE

And^{te} quasi All^{to} 5 5 Même Mouvt 5

INTROD. 

VALSE N^o 1. 







N^o 2. 



N^o 3. 

Triangle

Tambour 

N^o. 4.

Tambour

Triangle

G. C.

CODA

Tambour

Cymb.

G. C. et Cymb.

1^a

2^a

3

5

16

16

3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

5

cre - scen - do

cre - scen - do

cre - scen - do

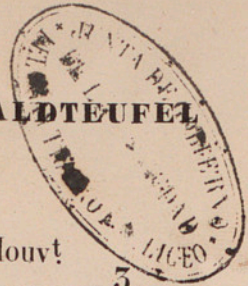
cre - scen - do

Pandereta

ESPAÑA

SUITE DE VALSES

E. WALDTÉUFEL



CASTAGNETTES et TAMBOUR de BASQUE

And^{te} quasi All^{to}

Même Mouvt

INTROD 41 5

Castagnettes T. de B. rit.

VALSE N^o 1.

ff

46

ff

N^o 2.

46

1^a 2^a 15

N^o 3.

46 46

N^o 4.

4

f

5

5

f

5

f

5 5
mf 3 3 3

5 5
f 3 3 3 *f* 3 *mf* 3

4 1^a 2^a
f 3 3

CODA $\frac{5}{4}$ *sec* 2 4
ff *ff*

16 16

ff

ff

1 3
ff 3

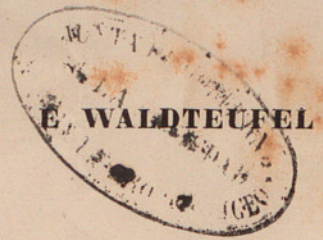
3

5

ESPAÑA

SUITE DE VALSES

CONTREBASSE



And.^{te} quasi All.^{to}
4

INTROD. *f* *sec* *pizz.* *p* *arco* *Même Mouvt!* 3 *rit.*

VALESE N° 1. *ff* *cresc.* *1^a* *2^a* *pizz.* *1^a* *2^a* *arco* *ff marcato*

N° 2. *p* *pizz.* *arco* *pizz.* *1^a* *2^a* *pizz.* *arco* *pizz.* *p*

N° 3. *pizz.* *p* *arco* *1^a* *2^a* *ff*

First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *f* (forte) and includes first and second endings, labeled *1^a* and *2^a*. The second staff continues the melodic line.

Section labeled "N.º 4." in the bass clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff starts with a dynamic marking of *p* (piano) and includes a first ending labeled *1*. The second staff continues with dynamics of *f* (forte), *p*, and *f*.

Second staff of the "N.º 4." section, showing a sequence of dynamics: *p*, *f*, *p*, *f*, and *p*.

Third staff of the "N.º 4." section, starting with a dynamic marking of *ff* (fortissimo) and including a *p* dynamic marking.

Fourth staff of the "N.º 4." section, featuring a *ff* dynamic marking and first and second endings labeled *1^a* and *2^a*.

Fifth staff of the "N.º 4." section, starting with a *ff* dynamic marking and including a *p* dynamic marking.

Section labeled "CODA" in the bass clef, with a key signature of two flats and a 3/4 time signature. The first staff starts with a *ff* dynamic marking and includes a *4* marking above the staff. The second staff continues with a *ff* dynamic marking.

Section of musical notation with dynamic markings *pizz.* (pizzicato), *arco* (arco), and *pizz.*.

Section of musical notation with dynamic markings *arco* and *pizz.*.

Section of musical notation with a *cresc.* (crescendo) marking.

Section of musical notation with a *ff* dynamic marking and accents (^) above the notes.

Section of musical notation with a *ff* dynamic marking and accents (^) above the notes.

Section of musical notation with first and second endings labeled *1* through *8*.

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

VIOLONCELLE

And^{te} quasi All^{to}



INTROD. *p* *f* *p* *arco* *sec* *pizz.* *Même Mouvt!* *rit.*

VALSE N^o 1. *ff* *arco* *cresc.* *ff bien chanté* *1^a* *2^a* *pizz.*

N^o 2. *p* *pizz.* *arco* *1^a* *2^a* *ff*

VIGLONCELLE

2^a pizz. arco pizz.

N^o 5. pizz. p arco

1^a 2^a pizz. arco ff f

N^o 4. f pizz. ff p

ff p cresc. ff p ff p ff p ff p

Cuires

ff arco p

1^a 2^a

VIOLONCELLE

CODA

ff

ff

pizz. *arco*

pizz. *arco* *pizz.*

f bien chante *cresc.*

ff

ff

ff

ff

ff

1 2

3 4 5 6 7 8

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

ALTO



INTROD. *And^{te} quasi All^{to}*

p *f* *sec* *pizz.* *p*

arco *mf* *f* *Même Mouvt.* *rit.*

VALSE N°1.

ff

1^a *2^a* *p*

cresc. *1^a* *2^a* *ff marcato* *ff*

N°2.

p *p* *ff* *1^a* *2^a* *p*

Nº 5.

p

cresc.

1 2 5 4 5 6

f *p*

1^a 2^a

Nº 4.

f *Cor* *pizz.* *ff p*

ff p *cresc.*

arco *ff* *p*

ff p *Cuivres*

ff *p*

ff *p*

1^a 2^a

CODA

ff

DIV.

UNIS.

4

ff

p

cresc.

p

f

ff

ff

1 2 5

4 5 6 7 8

ESPAÑA

SUITE DE VALSES

E. WALDTEUFEL

2^d VIOLON



And^{te} quasi All^{to}

INTROD.

arco

Même Mouvt

VALSE N^o 1.

cresc.

N^o 2.

2^d VIOLON

N^o 5.

p

cresc.

pizz. *ff* *pizz.* *ff* *pizz.* *ff* *arco* *p*

1^a 2^a

N^o 4.

f *p Cor* *ff* *p*

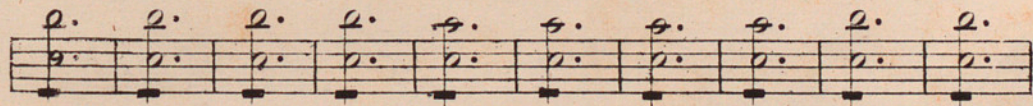
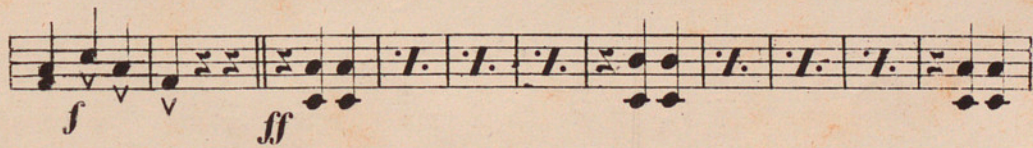
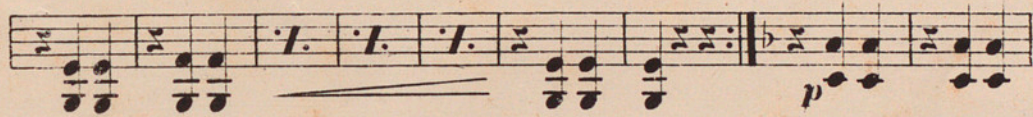
cresc. *ff* *p* *ff* *p*

ff *p* *ff* *p*

1^a 2^a

CODA

ff



ESPAÑA

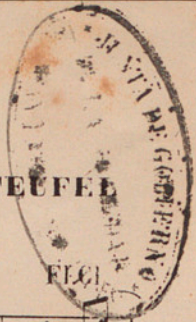
SUITE DE VALSES

sur la Rapsodie
d'EMMANUEL CHABRIER

E. WALDTEUFEL

1^{er} VIOLON

And^{te} quasi All^{to}
FL. CL. B^{on}



INTROD

4^e Corde Hautb. ou Clar.

f *p* *f* *Même Mouvt!* *p* *rit.*

VALSE N^o 1.

ff

bien chanté

cresc. *marcato*

1^a 2^a

N^o 2.

4^e Corde 4^e Corde

p *ff*

1^a 2^a

1^{er} VIOLON

Musical notation for the first violin part. The first system shows a melodic line with various ornaments and slurs. The second system is labeled "4^e Corde" and includes a dynamic marking of *p*. The third system continues the melodic line with a dynamic marking of *p*.

N^o 5.

Musical notation for section N^o 5. It begins with a treble clef and a 7/4 time signature. The notation includes a dynamic marking of *p*, followed by a *cresc.* (crescendo) section. The dynamics then increase to *f* and *ff*. The section concludes with a first ending bracket labeled "1^{er}".

N^o 4.

Musical notation for section N^o 4. It starts with a treble clef and a 7/4 time signature. The notation includes a dynamic marking of *f*, followed by a section for "Cuivres" (brass) with a dynamic marking of *ff*. The section then moves to "DIV." (divisi) with a dynamic marking of *ff*. The dynamics fluctuate between *ff*, *f*, and *p*. The section concludes with a first ending bracket labeled "1^{er}".

CODA

4^e Corde

p

4^e C.

bien chanté

cresc.

ff

The image displays a page of handwritten musical notation, numbered '6' in the top left corner. It consists of seven systems of grand staff notation, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as slurs, triplets, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The piece concludes with a double bar line and the word 'FIN'.

Musical score system 1, featuring a grand staff with treble and bass clefs. The piece concludes with two first endings (1^a and 2^a) and the word "FIN". The bass clef part includes a fortissimo (*ff*) dynamic marking.

Musical score system 2, labeled "CODA" on the left. It begins with the tempo marking "Risoluto" and a fortissimo (*ff*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Musical score system 3, continuing the piano accompaniment with a forte (*f*) dynamic marking.

Musical score system 4, continuing the piano accompaniment with a forte (*f*) dynamic marking.

Musical score system 5, continuing the piano accompaniment with a piano (*p*) dynamic marking.

Musical score system 6, continuing the piano accompaniment with a forte (*f*) dynamic marking.

Musical score system 7, concluding the piece with two first endings (1^a and 2^a) and a piano (*p*) dynamic marking.

INTROD.

VALSE *Energico*

Nº 4

First system of musical notation, including the introduction and the start of the waltz. It features a treble and bass clef with a 3/4 time signature. Dynamics include *p* and *sf*.

Second system of musical notation, continuing the waltz. Dynamics include *f*, *p*, and *sf*. A *glissando* is indicated in the right hand.

Third system of musical notation, continuing the waltz. Dynamics include *sf* and a triplet of eighth notes. A *glissando* is indicated in the right hand.

Fourth system of musical notation, featuring first and second endings. Dynamics include *sf* and *ff*. The instruction *Con spirito* is present.

Fifth system of musical notation, continuing the waltz. Dynamics include *ff* and *p*.

Sixth system of musical notation, continuing the waltz. Dynamics include *p* and *ff*.

Seventh system of musical notation, concluding the waltz. Dynamics include *p* and *ff*. The instruction *Ben marcato* is present.

1^a 2^a *ff* *p*

p

FIN

N^o 3 *Leggiero* *p* *sf* *sf*

cresc. *f* *sf* *ff*

1^a 2^a *Con spirito* *p* *f* *sf* *sf*

Amabile *sf* *sf* *p* 1^a

2^a FIN

Musical notation for the first system, featuring a treble and bass clef. The treble staff contains a melodic line with a 3-measure triplet. The bass staff provides a harmonic accompaniment.

Musical notation for the second system, including first and second endings. The first ending is marked with a first ending bracket and a repeat sign. The second ending is marked with a second ending bracket. Dynamic markings include *p* (piano) and *ff* (fortissimo).

Musical notation for the third system, showing a dense chordal texture in both staves, likely serving as a bridge or a section of accompaniment.

Musical notation for the fourth system, ending with a double bar line and the word "FIN".

Nº 2

Arioso

p

Musical notation for the fifth system, labeled "Nº 2" and "Arioso". The time signature is 3/4. The dynamic marking is *p* (piano).

Musical notation for the sixth system, including a first ending. The dynamic marking is *p* (piano).

Musical notation for the seventh system, including a second ending. The dynamic marking is *ff* (fortissimo).

Musical notation for the eighth system, showing a melodic line in the treble and accompaniment in the bass.

ESPAÑA

Suite de Valses sur la Rapsodie d'EMMANUEL CHABRIER

EMILE WALDTEUFEL

PIANO-CONDUCTEUR

And^{te} quasi Allegretto

INTROD.

p

f *p*

Même mouv!

mf p cresc. - - f rit.

N^o 1

Con fuoco

VALESE

f

p con grazia