

LA BOULOU SAÏNE



POLKA
POUR PIANO PAR

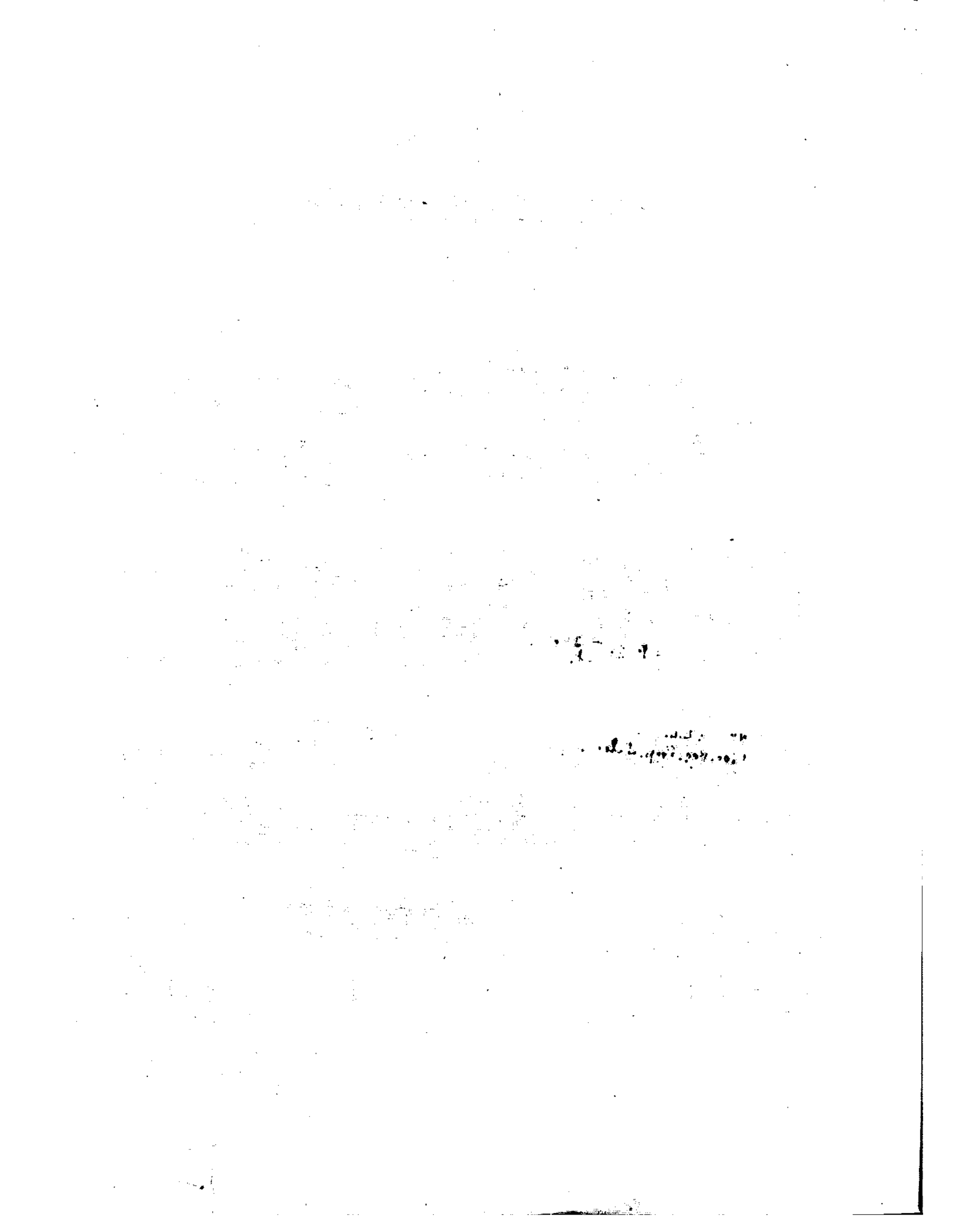
CHARLES FERLUS

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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 system concludes with a double bar line and repeat dots.

S POLKA.

p et f la 2^{de} fois.

The third system is marked with a section sign (§) and the word 'POLKA'. It includes a dynamic instruction: *p et f la 2^{de} fois.* (piano and forte the 2nd time). The melody in the treble clef features a repeat sign and a key signature change to two flats (B-flat and E-flat) in the final measure. The system ends with a double bar line and repeat dots.

The fourth system continues the piece, maintaining the 2/4 time signature and key signature of two flats. The melody in the treble clef features a repeat sign and a key signature change to two flats (B-flat and E-flat) in the final measure. The system ends with a double bar line and repeat dots.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes a fermata over the second measure of the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *rf*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a slur over the treble staff in the third measure.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Includes a double bar line in the third measure.

Fifth system of musical notation. Treble clef, bass clef. Includes a slur over the treble staff 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 has 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.'. The first system includes dynamics *mf* and *p*. The second system features a slur over the treble staff. The third system includes dynamics *f* and *rf*. The fourth system includes dynamics *rf*. The fifth system includes dynamics *rf* and a marking '8' above the treble staff. Accents (\wedge) are placed above several chords in the treble staff across all systems. Slurs are used to group notes in the treble staff.

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 eighth notes. The dynamic marking *mf* is present.

8

rf *mf*

This system contains the second system of music, also starting with a measure rest of 8 measures. The right hand continues with eighth-note patterns, and the left hand has a similar accompaniment. Dynamic markings *rf* and *mf* are used.

8

ff *rf*

This system contains the third system of music, starting with a measure rest of 8 measures. The right hand has a more active melodic line with slurs. The left hand accompaniment includes a bass line with a *b* marking. Dynamic markings *ff* and *rf* are present.

rf *rf* *rf*

This system contains the fourth system of music. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment consists of chords and eighth notes. Dynamic markings *rf* are repeated.

rf 8

This system contains the fifth system of music. The right hand continues with a complex melodic line. The left hand accompaniment includes a bass line with a *b* marking. Dynamic markings *rf* and a measure rest of 8 measures are present.

LETTERES UNIVERSE

8

CODA.

p

mf

f *ff* FIN.

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Paris - Maison Leon LANGLOIS, Editeur-Proprietaire pour tous pays

48, rue Neve-des-Freres-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
— Ce n'est pas vrai! transcription.....	6 »
Schlosser. — Deux Souvenirs, nocturne. Reproduction anglaise	5 »
Gibson. — Réponds-moi! nocturne. Reproduction anglaise	5 »
J. Bru. — Chante encore! Nocturne (2^e édition)	6 »
J. Schlutzy. — 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
Jouneau. — L'Adieu, valse	6 »

Justin Bru. — Le 101^e, polka (2^e édition) (grand succès)	5 »
Desgranges. — Les Blasons, polka aristocratique (2^e édition)	6 »
Zierher. — Rebus, polka	5 »
L. Balbi. — Cache-caché, polka (grand succès)	3 »

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