

O E U V R E S

pour

PIANO

par

JULES EGGHARD.

	Mk. Pf.		Mk. Pf.
Op. 77. La Sirène, morceau de genre	1. —	Op. 149. Eglantine, danse élégante	1. 30
" 78. Un doux murmure, mélodie variée	1. 50	" 150. Deux petits morceaux	1. 30
" 85. Une Rose des montagnes, impromptu	1. 30	No. 1 Douce émotion	— 80
" 86. Souviens-toi, morceau de sentiment	1. 30	" 2. bluette	— 80
" 87. Fleurs de champs, quatre mélodies		" 151. Fiorilla, morceau brillant	1. 30
No. 1. La Primevère (Frühlingsblume)		" 158. Mélodie des fleurs	1. 30
" 2. Le Bluet (Kornblume)		" 174. Stephanie, mazurka gracieuse	1. 50
" 3. Le Liseron (Winde)		" 175. Ah, reviens encore, mélodie	1. 30
" 4. Le Myosotis (Vergissmännicht)		" 176. Rosalie, tyrolienne	1. 30
" 88. Emma, valse élégante		" 177. Sechs Transcriptionen	
" 88B do. do. do. facilitée, sans octaves	1. —	No. 1. Lebe wohl, geliebtes Wesen! von Tz?	1. 30
" 89. Chant des bateliers, caprice	1. 80	" 2. Russische Volkshymne	1. 30
" 101. Le papillon et la fleur, morceau élégant	1. 80	" 3. Blümlein traut! Coupl. a. Faust u. Margar	1. 30
" 102. Vieille histoire, réverie	1. 50	" 4. Santa Lucia	1. 30
" 103. Trois mélodies	1. 80	" 5. Leise zieht durch mein Gemüth, von Mendelssohn	1. 30
No. 1. Valérie	— 80	" 6. Neapolitanisches Volkslied	1. 30
" 2. Mélanie	— 80	" 178. Un sourire charmant, petit morceau	1. 30
" 3. Hortense	— 80	" 179. Dors, mon enfant! chanson de la berceuse	1. 30
" 104. Deux morceaux	2. —	" 187. Amoros!, romance italienne	1. 30
No. 1. Les yeux bleus, romance variée	1. 30	" 188. Viens chez moi, thème varié	1. 50
" 2. Les yeux noirs, polka-mazurka	1. 50	" 191. La petite danseuse, valse élégante	1. 80
" 108. Trois petits morceaux élégants et faciles	1. 80	" 192. Quel beau soir, mélodie	1. 30
No. 1. Au village	— 80	" 193. La douceur, petit morceau	1. 30
" 2. Dans la gondole	— 80	" 194. Les chasseurs, ancien choeur de chasse	1. 30
" 3. Sous les platans	— 80	" 204. Chanson de la fileuse, étude-impromptu	1. 50
" 111. Violette, polka-mazurka élégante	1. 30	" 205. Fleur d'Autriche, morceau	1. 30
" 112. Ma chaumière, rêverie-mélodie	1. 30	" 206. Les colifichets, bluette	1. 30
" 113. Tu es mon ange, mélodie	1. 30	" 207. Blondine et brunette, 2 petits morceaux	
" 114. Marche des débardeurs	1. 50	" 216. Oh Paradis! transcription sur un thème de l'opéra l'Africaine, de Meyerbeer	1. 30
" 115. Bonne fortune, morceau brillant	1. 80	" 217. L'Africaine, de Meyerbeer, polka mazurka	1. 30
" 119. Cousin et cousine, schottisch élégante	1. 50	" 224. Fantaisie sur l'opéra l'Africaine	2. 60
" 120. La petite causeuse, morceau gracieux	1. 30	" 228. La Clochette du hameau, morceau caractéristique	1. 30
" 121. Un doux regard, morceau mélodieux	1. 50	" 237. Hommage aux dames	
" 128. Deux morceaux	1. 80	No. 1. Home sweet home	1. 30
No. 1. Ma bonne amie, un petit morceau	1. —	" 2. Long, long ago, englisches Volkslied	1. 30
" 2. La première violette, morceau élégant	1. —	" 3. Den lieben langen Tag, Volkslied	1. 30
" 129. Rêve du coeur, mélodie	1. 50	" 4. Soviel Stern' am Himmel steh'n	1. 30
" 130. Six mélodies	2. 60	" 238. La fille des Alpes, idylle	1. 30
do. do. en 2 cahiers	à 2. —	" 247. Le postillon, morceau iuitatif	1. 30
No. 1. (G.) No. 2. (C.) No. 3. (As.) No. 4. (Es.) a	— 80	" 248. La fauvette, morceau de genre	1. 30
No. 5. (G.) No. 6. (D.)	a — 80	" 249. Le réveil des fleurs, morceau	1. 50
" 131. Mon coeur palpite, mélodie-étude	1. 30	" 250. Une rose sans épines, morceau	1. 30
" 132. Féodora, valse brillante	1. 50	" 251. Il m'aime tant! romance	1. 50
" 133. Trois morceaux de Salon		" 252. Belle Italie, rêverie-fantaisie	1. 80
No. 1. Hymne autrichien	1. 30	" 253. Boutons de roses, 6 petits morceaux sans octaves sur des airs favoris	
" 2. Aennchen von Tharau, air allemand	1. 30	No. 1. Gretelein de Kücken	1. —
" 3. Zitherklange, air de la Bohême	1. 30	" 2. Aennchen von Tharau	1. —
" 134. Il Bacio d'Arditi, valse brillante	1. 80	" 3. Das Schwabenmädle von Proch	1. —
" 139. La fontaine d'or, morceau élégant	1. 50	" 4. Long, long ago	1. —
" 140. Six morceaux de salon		" 5. Trab, trab, de Kücken	1. —
No. 1. Choeur des soldats de „Faust et Marguerite“ de Gounod	1. 50	" 6. In einem kühlen Grunde	1. —
" 2. Valse de „Faust et Marguerite“ de Gounod	1. 80	" 254. Mazurka styrienne	1. 30
" 3. O! du mein holder Abendstein de Tannhäuser de R. Wagner	1. 30	" 255. Les sonnettes, polka brillante	1. 50
" 4. Marche du Sacre du Prophète de Meyerbeer	1. 30	" 256. Emeraüdine, valse mignonne	1. 30
" 5. Widmung, Lied von R. Schumann	1. 30	" 257. Joli-Coeur, mazurka	1. 30
" 6. Air bohémien	1. 30	" 260. Oh, que je t'aime! mélodie	1. 30
" 144. Quatre Nocturnes mignons	1. 80	" 261. Ecoutez-moi, morceau	1. 30
No. 1. (G.) No. 2. (Es.) No. 3. (G m.) No. 4. (D.) à	— 80	" 262. Chèvre-feuille, mé'odie-étude	1. 80
" 148. Morceau gracieux	1. 30		

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OFFENBACH s. M., JEAN ANDRÉ.

EMERAUDINE.

VALSE MIGNONNE.

Jules Egghard, Op. 256.

Molto legato.

VIVO.

p dol. *cres.*

dim. *f*

cres. *f*

p *f*

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *pp* and contains several triplet markings (3) over groups of notes. The bass staff provides harmonic support with chords and single notes. The system concludes with a *rit. molto.* marking and a fermata over a final chord.

The second system continues with two staves. The treble staff features a *a tempo.* marking at the beginning. The bass staff includes a *dol.* (dolce) marking. The music consists of flowing eighth-note passages in the treble and sustained chords in the bass.

The third system consists of two staves. The treble staff has a *p* (piano) dynamic marking. The music continues with similar melodic and harmonic textures as the previous systems.

The fourth system consists of two staves, concluding the piece. The treble staff shows a final melodic phrase, and the bass staff provides a final harmonic resolution.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs. There are also some beamed sixteenth notes and a few rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music continues with similar rhythmic patterns and melodic lines as the first system, featuring slurs and various note values.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music continues with similar rhythmic patterns and melodic lines as the first system, featuring slurs and various note values.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music continues with similar rhythmic patterns and melodic lines as the first system, featuring slurs and various note values.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a melodic line in the right hand with slurs and accents, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system of musical notation consists of two staves. It begins with a double bar line and a dynamic marking of *p* (piano). The notation continues with melodic and harmonic development in both hands, including slurs and accents.

The third system of musical notation consists of two staves. The melodic line in the right hand continues with slurs and accents, while the left hand provides a steady harmonic accompaniment.

The fourth system of musical notation consists of two staves. It concludes with a double bar line and a key signature change to two flats (B-flat, E-flat). The notation includes slurs and accents throughout the system.

Molto legato.

The first system of music consists of two staves. The treble staff contains a melodic line with a slur over the entire phrase. The bass staff provides harmonic support with chords. A piano (*p*) dynamic marking is placed at the beginning of the treble staff. A crescendo (*cres.*) marking is placed above the treble staff in the fourth measure.

The second system continues the piece. The treble staff has a slur over the first two measures. A decrescendo (*dim.*) marking is placed above the treble staff in the second measure. A piano (*p*) dynamic marking is placed above the treble staff in the fourth measure.

The third system continues the piece. The treble staff has a slur over the first two measures. A crescendo (*cres.*) marking is placed above the treble staff in the third measure. There are accents (>) over the notes in the fourth and fifth measures of the treble staff.

The fourth system continues the piece. The treble staff has a slur over the first two measures. Fingering numbers are indicated above the notes: 1, 2, 4, 5, 8^a in the first measure; 1 in the second measure; 1, 2, 5, 1 in the third measure. A forte (*f*) dynamic marking is placed above the treble staff in the third measure. The bass staff ends with a repeat sign.

Musical notation for the first system, measures 1-5. The treble clef contains a melodic line with a triplet of eighth notes (fingerings 3, 1, 4) and a slur over the next four notes. The bass clef contains a simple accompaniment. A dynamic marking of *p* is present in measure 3.

Musical notation for the second system, measures 6-10. The treble clef features a series of eighth notes with slurs and accents. A dashed line above the staff indicates an octave extension, labeled 8^a . The bass clef accompaniment is consistent. Dynamics include *cres.* and *f*.

Musical notation for the third system, measures 11-15. The treble clef has a melodic line with slurs and accents, including a triplet of eighth notes (fingerings 5, 1, 3) and a slur over the next four notes. The bass clef accompaniment includes a triplet of eighth notes. Dynamics include *fz* and *f*.

Musical notation for the fourth system, measures 16-20. The treble clef continues the melodic line with slurs and accents, including a slur over the last four notes (fingerings 2, 1, 4, 1). A dashed line above the staff indicates an octave extension, labeled 8^a . The bass clef accompaniment concludes with a final chord. Dynamics include *fz* and *fz*. The system ends with the word *Fine*.

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Gegründet 1774.

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