

LA

BELLE SUISSE

Valse à Deux tems

AS A

D U E T

BY

CHAS D'ALBERT.

ENTRATA HALL

Nº 2

Pr 4/

LONDON.

C H A P P E L L.

50. NEW BOND ST

PARIS. BRANUS

THIS WALTZ IS ALSO ARRANGED AS A SOLO, 4/
FOR FULL ORCHESTRE OR SEPTETT, 5/ & FOR A MILITARY BAND. 10/6

ANNALS & DIARY OF THE 19th CENTURY





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LA BELLE SUISSE.

VALSE CARACTÉRISTIQUE

CHARLES D'ALBERT.

Introduction.

ALLEGRO
MODERATO.

mf Le Ranz des Vaches.

Moderato.

PRIMO.

LA BELLE SUISSE.

VALSE CARACTÉRISTIQUE

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Introduction.

ALLEGRO.
MODERATO

mf Le Ranz des Vaches.

tr

Moderato.

p *cres:*

mf *p*

ff

dim: *dim:* *dim:* *riten:*

tr

VALSE
N° 1.

The first system of the piece is marked with a piano (*p*) dynamic. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff. The music is primarily composed of chords and simple rhythmic patterns.

The second system continues the musical piece with similar chordal textures and rhythmic patterns in the treble and bass staves.

The third system is marked with a mezzo-forte (*mf*) dynamic. The musical notation continues with chords and rhythmic accompaniment.

The fourth system continues the piece, maintaining the established chordal and rhythmic structure.

The fifth system is marked with fortissimo (*ff*) and piano (*p*) dynamics. It shows a change in the melodic line in the treble staff, with some notes beamed together.

The sixth and final system on the page is marked with fortissimo (*ff*) and piano (*p*) dynamics. It concludes the piece with a double bar line and the word "Fine." written at the end of the bass staff.

PRIMO.

VALSE
N° 1.

N^o 2.

f

Dolce.

cres: *f*

D.C.
Fine.

PRIMO.

7

Nº 2.

f

f

gva
Dolce.

gva

gva
cres:
D. C.
Fine.

INTRODUCTION.

Nº 3.

ff p

f p

1^{ma} 2^{da}

Fine.

ff

1^{ma} 2^{da}

D. C.

PRIMO.

INTRODUCTION.

Nº 3.

N^o 4.

Dolce.

ff

mp

D. C.
Fine.

PRIMO.

11

Nº 4.

Dolce.

gva

loco

gva

ff

gva

loco

mf

D.C.
Fine.

Handwritten signature: Augustus Boyer

Handwritten signature: Augustus Boyer

FINALE

p

cres: *ff*

p

mf

ff *p*

PRIMO.

FINALE

p *cres:*

gva *ff*

p legato.

gva *mf*

gva

loco *ff* *gva* *p*

First system of musical notation, consisting of two staves. The upper staff contains chords and melodic lines, while the lower staff contains a bass line. Dynamics include *ff* and *p*.

Second system of musical notation, consisting of two staves. Dynamics include *p* and *ff*.

Third system of musical notation, consisting of two staves. A treble clef is introduced in the upper staff. Dynamics include *p*.

Fourth system of musical notation, consisting of two staves. Dynamics include *dim:* and *p*.

Fifth system of musical notation, consisting of two staves. Dynamics include *dim:* and *p*.

Sixth system of musical notation, consisting of two staves. Dynamics include *dim:*, *p*, and *ppp*.

Seventh system of musical notation, consisting of two staves. Dynamics include *rall:*, *perdi.*, *ppp*, *ff*, and *tremolo.*

PRIMO.

First system of musical notation. Treble and bass staves. Dynamics include *ff* and *p*. A *grva* marking is present above the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics include *p*, *ff*, and *ff*. *grva* markings are present above the treble staff.

Third system of musical notation. Treble and bass staves. Dynamics include *p legato*. A *grva* marking is present above the treble staff.

Fourth system of musical notation. Treble and bass staves. This system contains only the treble staff with musical notation.

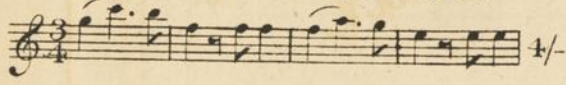
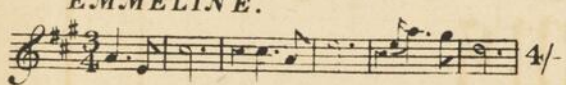
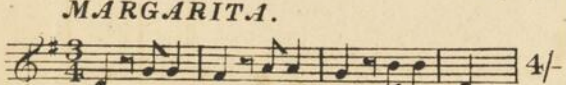
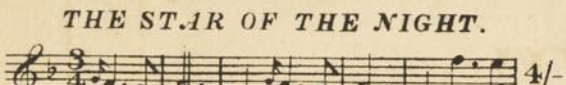
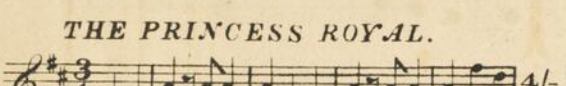
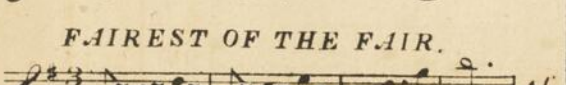
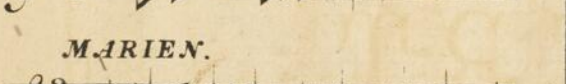
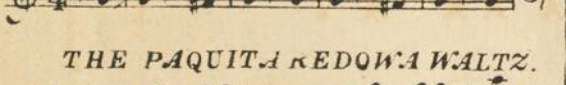
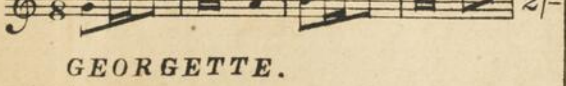
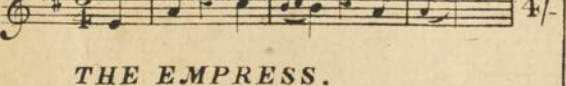
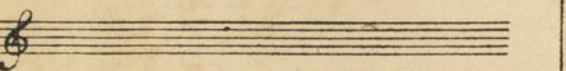
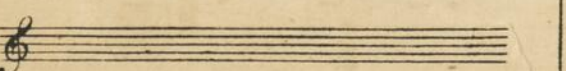
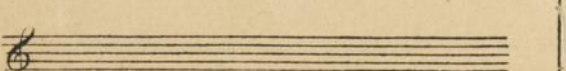
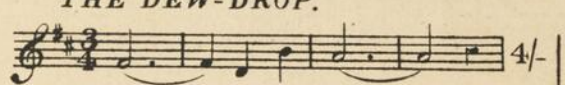


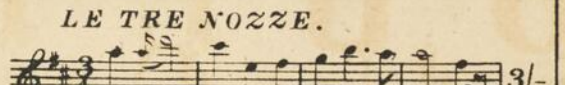
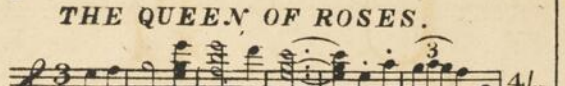

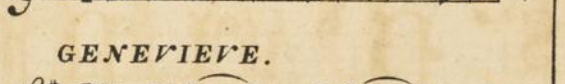
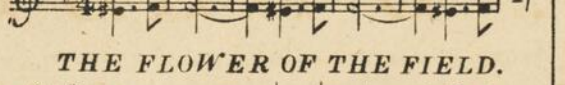
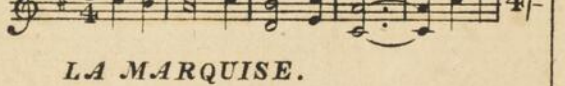
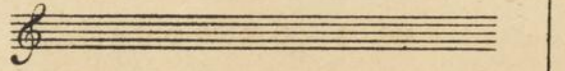
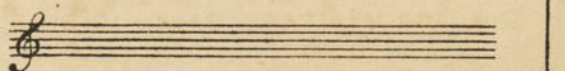
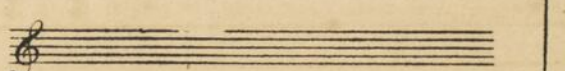
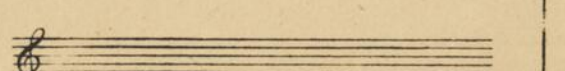
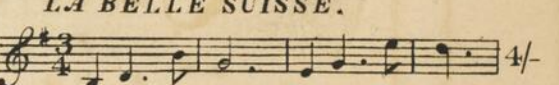
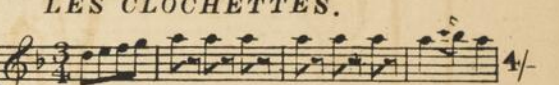
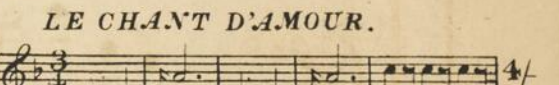
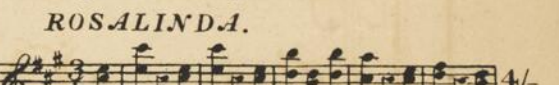
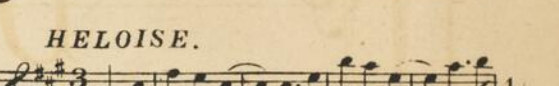
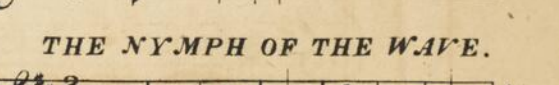
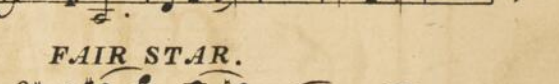
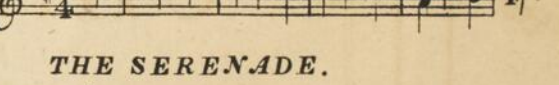
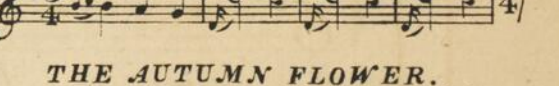
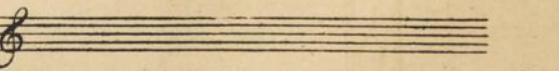
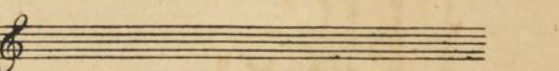
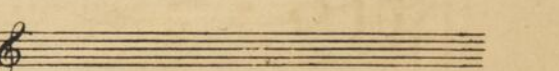
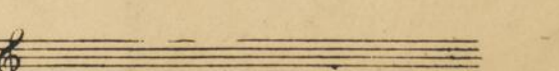
Fifth system of musical notation. Treble and bass staves. Dynamics include *dim:*, *p Echo.*, and *grva*.

Sixth system of musical notation. Treble and bass staves. Dynamics include *dim:*, *p Echo.*, *pp Echo.*, *ppp Echo.*, and *loco*.

Seventh system of musical notation. Treble and bass staves. Dynamics include *rall:*, *perdi. ppp*, *ff*, and *grva*.

A
THEMATIC LIST,
of all the
FAVORITE WALTZES,
 Composed by
CHARLES D'ALBERT.

LONDON, CHAPPELL, 50, NEW BOND STREET.

<p><i>THE QUEEN OF THE BALL.</i></p>  <p><i>EMMELINE.</i></p>  <p><i>MARGARITA.</i></p>  <p><i>THE STAR OF THE NIGHT.</i></p>  <p><i>THE PRINCESS ROYAL.</i></p>  <p><i>FAIREST OF THE FAIR.</i></p>  <p><i>MARIEN.</i></p>  <p><i>THE PAQUITA REDOWA WALTZ.</i></p>  <p><i>GEORGETTE.</i></p>  <p><i>THE EMPRESS.</i></p>    	<p><i>THE DEW-DROP.</i></p>  <p><i>THE CRYSTAL PALACE.</i></p>  <p><i>FAUST.</i></p>  <p><i>LE TRE NOZZE.</i></p>  <p><i>THE QUEEN OF ROSES.</i></p>  <p><i>LE BOUQUET DE ROSES.</i></p>  <p><i>GENEVIEVE.</i></p>  <p><i>THE FLOWER OF THE FIELD.</i></p>  <p><i>LA MARQUISE.</i></p>     	<p><i>LA BELLE SUISSE.</i></p>  <p><i>LES CLOCHETTES.</i></p>  <p><i>LE CHANT D'AMOUR.</i></p>  <p><i>ROSALINDA.</i></p>  <p><i>HELOISE.</i></p>  <p><i>THE NYMPH OF THE WAVE.</i></p>  <p><i>FAIR STAR.</i></p>  <p><i>THE SERENADE.</i></p>  <p><i>THE AUTUMN FLOWER.</i></p>     
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