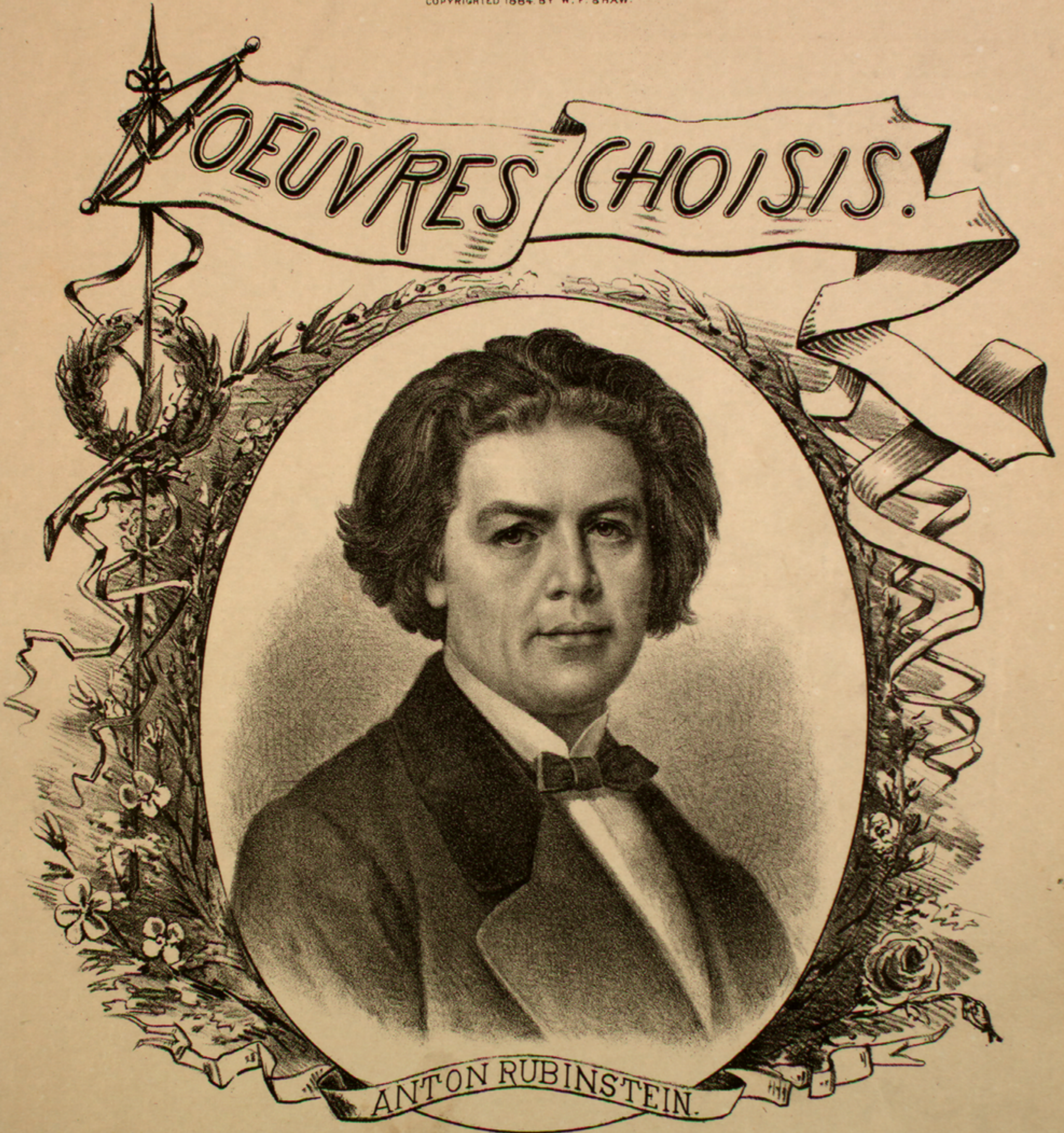


X. L. C. R. EDITION.

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MELODY IN F . . . . .	Rubinstein	30	INVITATION À LA DANCE . . . . .	Weber	75	RONDO BRILLANTE . . . . .	Weber	75
BOHÈME POLKA . . . . .	Rubinstein	35	MOUVEMENT PERPETUAL . . . . .	Weber	75	RONDO IN E <sup>b</sup> . . . . .	Kalkbrenner	60
BELISARIO . . . . .	Goria	1.00	POLACCA BRILLANTE. (Op. 72.)	Weber	75	TROUT . . . . .	Heller	65
CACHOUCHA . . . . .	Raff	1.00	RHAPSODIE HONGROISE. (No. 2.)	Liszt	1.00	EASY SONATA IN C . . . . .	Mozart	75
ERNANI. (Op. 31.) . . . . .	Prudent	90	RIGOLETTO . . . . .	Liszt	90	FANTASIE. (Op. 11.) . . . . .	Mozart	1.25
POLONAISE BRILLANTE . . . . .	Moscheles	75	SCHUBERT'S SERENADE . . . . .	Heller	35	FAIRY STORY . . . . .	Raff	75
GAVOTTE (Op.) . . . . .	Dupont	35	VALSE ALLEMAGNE . . . . .	Rubinstein	75	ORPHEE . . . . .	Prudent	35
RONDO IN C. (Op. 51, No. 1.)	Beethoven.	50	WILL O' THE WISP . . . . .	Jensen	40			

**LUDDEN & BATES,**  
SOUTHERN MUSIC HOUSE,  
SAVANNAH, GA.



# L'INVITATION A LA VALSE.

C. M. von WEBER. Op. 65.

This composition, a *chef-d'oeuvre* of musical sentiment, demands on the part of the executant an expressive sonority with much poetic feeling and brilliancy.

*Moderato.* M.M. ♩ = 96.

*grazioso.*  
*p*

*mf*

*espress.*  
*p*  
*p sosten.*

*come un dialogo.*  
*delicato.*  
*tr*  
*recitato.*  
*dolce.*

*stretto.*  
*rall.*







8va.....

8va.....

dim.

*p a tempo.*

poco rall.

ff Ped.

risoluto.

f

ff Ped.

f

espress. ben marcato il canto.

p

sim.

cres.

con anima.

dim.

poco a poco cres.

dim.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



con dolcezza ma ben sentito.

*p*  
vibrato il basso.

cantando e ben sosten.

*cres* . . . . . *e* . . . . . *piu* . . . . . *animato.*

calmato.

*dim.* . . . . . *p* . . . . . *poco.* . . . . . *rall.*

*molto espress.*



*cres.* *con anima.*

*dim.* *piu sosten.* *cres.*

*appass.* *ff*

*Ped.* \* *Ped.*

*poco ritard.* *a tempo.* *p* *ff ben marcato.*

*Ped.* \* *Ped.* \* *Ped.* \* \* *Ped.*

*ff e brill.*

*pp e legg.*



ff *fermo.* *fp*

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and some moving lines. The dynamic marking *ff* is at the beginning, and *fp* appears at the end of the system.

*scherz* *e* *poco.* *cres.* *f* *legatiss.*

This system continues the piece. The upper staff has a more rhythmic and melodic character. The lower staff has a steady accompaniment. Dynamic markings include *sch*, *e*, *poco.*, *cres.*, *f*, and *legatiss.*

*poco a poco.*

This system shows a continuation of the accompaniment in the lower staff, with some melodic fragments in the upper staff. The marking *poco a poco.* is present.

*cres*

This system features a prominent melodic line in the upper staff with a crescendo. The lower staff continues with a steady accompaniment. The marking *cres* is used.

*ff* *decres.* *poco a poco.*

This system includes a fortissimo section in the lower staff. The upper staff has a melodic line that decrescendos. Markings include *ff*, *decres.*, and *poco a poco.*

*decres.* *a tempo.* *pp lusingando.* *ritard un pochettino.* *Ped.* \*

This system concludes the piece. It features a decrescendo in the upper staff and a *pp lusingando* section in the lower staff. The marking *ritard un pochettino.* is used. Pedal points are indicated with *Ped.* and asterisks.



*con fuoco.*

dim. *ff marcatis.*

Ped. *fz* \* Ped. *sf* \* Ped. \* Ped. \*

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*decres.* *p* *decres.*

*poco ritard.*

*p* *ff Ped.* *deliberamente.*

*1mo Tempo.*

*ff* *ff* *fs*

Ped. \* Ped. \* Ped. \*

*Sva.....*

*ff* *ff* *fz*

Ped. \* Ped. \* Ped. \*

*Sva.....*



*p dol.*

*brill. e legg.*

*rf*

*cres.*

*rf*

*vivo e legg.*

*fz*

*p*

*fz*

*poco a poco.*

*cres.*

*e - - ben*

1

2 *Sva...*

*Sva...*

*Sva...*

*poco rit.*



System 1: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a harmonic accompaniment. Performance markings include *accentuato.*, *ff*, and *calorosamente.*

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs. Bass staff features chords and a *brill.* marking. A fermata is present over the final measure of the system.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Performance markings include *ff*, *fz*, and *con fuoco. Sva.....*

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff features chords and a *dim. m.g.* marking. Pedal markings (*Ped.*) with asterisks are present below the bass staff.

System 5: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff features chords and a *tr* marking. Performance markings include *legg.*, *m.g.*, *ff*, and *Moderato.*

System 6: Treble and bass staves. Treble staff continues the melodic line. Bass staff features chords and a *estinto.* marking. Performance markings include *p*, *pp*, and *ten.*