

# SIX WALZES

*Pour Piano et Guitare*

*Dédiées à Mesdemoiselles*

*Sulie, Willy & Caroline Witt*

ET COMPOSÉES PAR

J. AMON.

(Euv. 61.

Prix 3.<sup>f</sup>

*Propriété de l'Editeur.*

*à Paris*

*(RICHAULT, (Simon), Editeur de Musique, Rue Grange Batelière, N° 7.  
Ches (ME MOMIGNY, Boulevard Poissonnière, N° 20.*

346. R.



*Simon Richault*

GUITARE.

N<sup>o</sup> 1.  
Walse.

Trio.

N<sup>o</sup> 2.

Trio.

N<sup>o</sup> 3.

GUITARE.

Trio. 86 *dol.*

93

103

N<sup>o</sup> 4. 110

118 *solo.* *r.f.* *r.f.*

126 *poco f.* *f.*

133 *f.*

141 *solo.*

N<sup>o</sup> 5. 148 *p.* *f.*

154 *p.*

GUITARE.

162

171

N<sup>o</sup> 6. 179

186

194

200

Trio. 206

216

223-31

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N<sup>o</sup> 1.

Walse.

Forte Piano.

Musical notation for measures 1-5. The piece is in 3/4 time and G major. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment of chords. Dynamic markings include *rF.* (ritardando forte) and *F.* (forte).

Musical notation for measures 6-10. The right hand continues the melodic line, and the left hand accompaniment remains. A *dol.* (dolce) marking is present in measure 8.

Musical notation for measures 11-16. The right hand features a melodic line with slurs and ties, and the left hand accompaniment continues. The piece concludes with a double bar line.

Musical notation for measures 17-21, labeled as the **Trio**. The key signature changes to G minor (one flat). The right hand has a melodic line with slurs, and the left hand accompaniment consists of chords. A *P.dol.* (piano dolce) marking is present.

Musical notation for measures 22-27. The right hand continues the melodic line, and the left hand accompaniment continues. The piece concludes with a double bar line.

Musical notation for measures 28-32. The right hand continues the melodic line, and the left hand accompaniment continues. The piece concludes with a double bar line and the marking *D: C:*.

34

N<sup>o</sup> 2.

P. *cres.*

*cres.*

40

P. *rF.* *rF.*

46

*rF.* *rF.* *rFz.*

52

Trio. *rF.* P. *cres.*

57

*rF.* *rF.* P. *sost.*

63

*cres.*

Guitare Solo.

N<sup>o</sup> 3

Trio.

dol.

110

N<sup>o</sup> 4

5

Musical score for measures 110-116. The piece is in 3/4 time. Measure 110 starts with a treble clef and a bass clef. The right hand has a melody with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *P* (piano) is present in measure 112. The system ends with a fermata over the final note of measure 116.

117

Musical score for measures 117-124. The right hand continues the melodic line with slurs and accents. A dynamic marking of *PF.* (pianissimo) is present in measure 121. The system ends with a fermata over the final note of measure 124.

125

Musical score for measures 125-132. The right hand features a series of slurred eighth notes. A dynamic marking of *P.* (piano) is present in measure 126. In measure 130, there are dynamic markings of *rF.* (ritardando) and *F.* (forte). The system ends with a fermata over the final note of measure 132.

133

Musical score for measures 133-139. The right hand continues with slurred eighth notes. Dynamic markings of *F.* (forte) and *P.* (piano) are present in measures 135 and 137 respectively. The system ends with a fermata over the final note of measure 139.

140

Musical score for measures 140-146. The right hand continues with slurred eighth notes. A dynamic marking of *F.* (forte) is present in measure 142. The system ends with a fermata over the final note of measure 146.

148

N<sup>o</sup> 5

P.

F.

153

159

P.

163

168

rFz.

rFz.

174

rFz.

F.

D: C:

N<sup>o</sup> 6. 179

F. rFz. F.

189

F.

198

Fz.

fine.

Trio. 206

dol.

215

223-31

rF.

rF.

MUSIC FOR GUITAR AND PIANO  
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W0001 AMON, Johann Andreas: *Six Walzes*, Op 61. Publ: Richault.  
9 pages (3 gtr, 6 pn). ID=Amon.Walzes.

**CORRECTIONS:** (bt=beat; c<sup>1</sup>=notated middle C.)

Gtr169: fermata added.

Gtr211 bt3: C chord was F chord, c<sup>1</sup>f<sup>1</sup>a<sup>1</sup>c<sup>2</sup>.

Pn6 bt1-3 bass: G chords were D7 chords (same as in pn7.)

Pn16: fermata added.

Pn140 bt2 treble: 8th rest was above d<sup>1</sup>f<sup>1</sup>.

Pn167 bt1 treble: d<sup>3</sup> was 4er note.

Pn216-217 treble: 16th note beam moved to bt2 (b<sup>2</sup>) stem from bt3 (a<sup>2</sup>) stem.

**COMMENTS:**

Clashes heard in measures 124,144-145 are presumed intended. For a less wrenching (and less inspired?) sound, play straight D minor harmony in pn124,145 bass. See supplied alternative.

Pn156: should properly have 2 endings, 2nd with 8th rest instead of 4er.

**DEFINITIONS:**

dol. = dolce = sweet.

rF. = rFz. = rinforzando = sudden stress on a single note or chord.

sost. = sostenuto = sustained = hold notes for full duration.

Trio = middle section of minuet or other composition in ternary form.

**LIBRARY OF CONGRESS CALL NUMBER:** M292.D9 Amon (Nº 28 in volume.)

**THANKS:** The publisher is indebted to pianist Yin-chun Tang for her proofreading help.

This "performance facsimile", with restoration, corrections, measure numbers, and other aids to ready performance, was created by Donald Sauter (1987) and is offered freely to the world.

