

# Waltz at Twilight.

(Valse au Crépuscule)

for the

PIANOFORTE

by

THÉODORE LACK.

OP. 230.

Pr. 60 Cts.

ARTHUR P. SCHMIDT.

Boston

120 Boylston Street.

Leipzig

Lindenstraße 16.

New York

11 West 38th Street.



# Waltz at Twilight.

(Valse au Crépuscule.)

Théodore Lack, Op. 230.

*Allegro mormorando. (♩ = 60)*  
*una corda*

*ppp dolcissimo*

*sotto voce*

*poco riten.*

(1) A part quelques accents *forte*, cette valse doit être jouée entièrement dans une demi-teinte tendre et douce.

Copyright 1903 by Théodore Lack.  
Assigned 1904 to Arthur P. Schmidt.

A.P.S. 6783



First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Bass staff has a triplet of eighth notes (F3, G3, A3) and a quarter note (B2). Fingerings: 3 for G4, 2 for C5, 4 for F3, 5 for B2. Pedal markings: Ped. \* Ped. \* Ped.

Second system of musical notation. Treble staff has a half note (B4), a quarter note (C5), and a triplet of eighth notes (B4, A4, G4). Bass staff has a quarter note (B2), a quarter note (C3), and a triplet of eighth notes (B2, A2, G2). Fingerings: 5 for B4, 2 for C5, 3 for B4, 2 for C5, 3 for B4. Pedal markings: \* Ped. \* Ped. \*

Third system of musical notation. Treble staff has a half note (B4), a quarter note (C5), and a triplet of eighth notes (B4, A4, G4). Bass staff has a quarter note (B2), a quarter note (C3), and a triplet of eighth notes (B2, A2, G2). Fingerings: 2 for B4, 5 for C5, 2 for B4, 5 for C5, 2 for B4. Pedal markings: Ped. \* Ped. \* Ped.

Fourth system of musical notation. Treble staff has a half note (B4), a quarter note (C5), and a triplet of eighth notes (B4, A4, G4). Bass staff has a quarter note (B2), a quarter note (C3), and a triplet of eighth notes (B2, A2, G2). Fingerings: 8 for B4, 2 for C5, 1 for B4, 3 for C5, 2 for B4, 1 for C5. Pedal markings: \* Ped. \* Ped. \*

Fifth system of musical notation. Treble staff has a half note (B4), a quarter note (C5), and a triplet of eighth notes (B4, A4, G4). Bass staff has a quarter note (B2), a quarter note (C3), and a triplet of eighth notes (B2, A2, G2). Fingerings: 8 for B4, 2 for C5, 1 for B4, 3 for C5, 2 for B4, 1 for C5. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped.

## Tempo I.

*ppp sotto voce*

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo I.' and the dynamics are 'ppp sotto voce'. The score includes various musical notations such as notes, rests, slurs, and fingerings. Performance markings include 'Ped.' (pedal) and asterisks (\*) indicating specific points in the music. The systems are separated by repeat signs.

System 1: Treble staff has notes with fingerings 1, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2. Pedal markings are present below the bass staff.

System 2: Treble staff has notes with fingerings 1, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2. Pedal markings are present below the bass staff.

System 3: Treble staff has notes with fingerings 1, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2. Pedal markings are present below the bass staff.

System 4: Treble staff has notes with fingerings 1, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2. Pedal markings are present below the bass staff.

System 5: Treble staff has notes with fingerings 1, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2. Pedal markings are present below the bass staff.

4

*rinf.*

*cresc.*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

3

Red. \* Red. \* Red. \* Red. \*

*ral - - Ven - tan - do*

*tempo*

*pp*

*ppp*

Red. \* Red. \* Red. \*

3

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

5

*ppp*

*poco riten.*

*rallent.*

Red. \* Red. \* Red. \* Red. \* Red. \*



First system of musical notation. Treble and bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass staff has a half note G2, quarter note A2, quarter note B2, and a half note C3. A *cresc.* marking is above the bass staff. Below the staves are three asterisks and the word *Red.* in each measure.

Second system of musical notation. Treble and bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass staff has a half note G2, quarter note A2, quarter note B2, and a half note C3. Below the staves are three asterisks and the word *Red.* in each measure.

Third system of musical notation. Treble and bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass staff has a half note G2, quarter note A2, quarter note B2, and a half note C3. A *dimin.* marking is above the bass staff. Below the staves are three asterisks and the word *Red.* in each measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass staff has a half note G2, quarter note A2, quarter note B2, and a half note C3. A *ppp* marking is above the bass staff. A *rallent.* marking is above the bass staff. Below the staves are three asterisks and the word *Red.* in each measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass staff has a half note G2, quarter note A2, quarter note B2, and a half note C3. A *Più lento.* marking is above the treble staff. A *pp* marking is above the bass staff. A *ppp* marking is above the bass staff. A *rallent.* marking is above the bass staff. Below the staves are three asterisks and the word *Red.* in each measure.

# Melodious and Instructive Compositions for the Pianoforte in the Medium Grades

|   |     |
|---|-----|
| <b>Carl Bohm.</b>   |     |
| Op. 357. No. 4. Rosetta. Fantasie-Mazurka (3-c) . . . . .   | .60 |
| Op. 358. No. 5. Song of the Spinning Maiden (3-b) . . . . . | .30 |
| Op. 360. No. 6. O Golden time of Youth (3-a) . . . . .      | .40 |
| Op. 373. No. 3. Summer Twilight. Nocturne (3-a) . . . . .   | .40 |
| No. 4. Greeting from afar. Valse noble (3-a) . . . . .      | .40 |

|  |     |
|--|-----|
| <b>Alfred Burg.</b>                                  |     |
| Op. 39. No. 1. Carmencita. Bolero (3-a) . . . . .    | .60 |
| No. 4. Song of the Waves (3-b) . . . . .             | .40 |
| Op. 40. No. 4. Flowers of the Forest (3-a) . . . . . | .60 |

|                            |     |
|----------------------------|-----|
| <b>Charles S. Burnham.</b> |     |
| Desire (3-b) . . . . .     | .30 |

|   |     |
|---|-----|
| <b>J Chwatal.</b>                                     |     |
| Op. 30. Dance of the Will o' the Wisp (3-c) . . . . . | .65 |

|   |     |
|---|-----|
| <b>Edwin Decevé.</b>                        |     |
| Op. 35. Polonaise Brillante (3-c) . . . . . | .50 |

|   |     |
|---|-----|
| <b>Charles Dennée.</b>                                      |     |
| Op. 7. No. 2. Slumber Song (3-a) . . . . .                  | .25 |
| Op. 9. No. 2. 2nd Mazurka (4-a) . . . . .                   | .40 |
| Op. 23. No. 4. Tarantelle (3-b) . . . . .                   | .75 |
| Op. 26. No. 2. Le Papillon (4-a) . . . . .                  | .50 |
| Op. 32. No. 1. Le Jongleur (3-b) . . . . .                  | .40 |
| Op. 33. L'Irresistible. Valse brillante (4-a) . . . . .     | .75 |
| Op. 34. Springtime in the Forest. Impromptu (3-b) . . . . . | .75 |

|   |     |
|---|-----|
| <b>Georg Eggeling.</b>                              |     |
| Op. 100. Valse brillante de Concert (3-b) . . . . . | .65 |
| Op. 120. La Capricieuse. Valse (3-a) . . . . .      | .65 |
| Op. 125. Menuetto Scherzando (3-a) . . . . .        | .40 |
| Op. 127. Theme and Variations (3-c) . . . . .       | .60 |
| Op. 128. Roccoco. Menuet (3-a) . . . . .            | .40 |
| Op. 137. The Indian Juggler (3-b) . . . . .         | .50 |

|   |     |
|---|-----|
| <b>W. Fink.</b>   |     |
| Op. 355. Sounds from the Ebro. Bolero (3-c) . . . . .       | .60 |
| Op. 417. Dreams of Youth. Mazurka Gracieuse (3-a) . . . . . | .50 |
| Op. 423. With Whip and Spur (3-b) . . . . .                 | .50 |
| Op. 427. Across the Prairie (3-b) . . . . .                 | .50 |

|                                     |     |
|-------------------------------------|-----|
| <b>Otto Fleissner.</b>              |     |
| Polonaise brillante (4-b) . . . . . | .75 |

|  |     |
|--|-----|
| <b>Arthur Foote.</b>   |     |
| Op. 6. No. 4. Petite Valse for the left hand alone (3-b) . . . . . | .30 |
| Op. 34. No. 1. Pierrot (3-a) . . . . .                             | .40 |
| Op. 45. No. 4. Toccata in F (3-a) . . . . .                        | .40 |
| Op. 61. A May Song (4-b) . . . . .                                 | .60 |

|   |     |
|---|-----|
| <b>Max Franke.</b>                            |     |
| Op. 59. No. 2. Helter Skelter (3-a) . . . . . | .40 |
| No. 3. At the Fountain (3-a) . . . . .        | .40 |

|  |     |
|--|-----|
| <b>Rudolph Friml.</b>                        |     |
| Op. 32. Réveil du Printemps (4-a) . . . . .  | .50 |
| Op. 33. Chant Poétique (3-c) . . . . .       | .40 |
| Op. 34. Romance sentimentale (3-c) . . . . . | .40 |
| Op. 35. No. 4. A little Story . . . . .      | .30 |
| Op. 36. No. 1. At Dawn (3-c) . . . . .       | .40 |
| No. 2. Twilight (3-b) . . . . .              | .40 |
| No. 3. Melodie sentimentale (3-a) . . . . .  | .40 |

|                                 |     |
|---------------------------------|-----|
| <b>Edward German.</b>           |     |
| Danse gracieuse (3-b) . . . . . | .65 |

|   |     |
|---|-----|
| <b>G. A. Grant-Schaefer.</b>              |     |
| Butterflies (3-c) . . . . .               | .50 |
| Twilight (3-a) . . . . .                  | .40 |
| Canadian Scenes.                          |     |
| No. 3. Pierre and Josette (3-a) . . . . . | .40 |

|                                      |     |
|--------------------------------------|-----|
| <b>Max Gulbins.</b>                  |     |
| Op. 37. No. 1. Erica (3-b) . . . . . | .40 |

|  |     |
|--|-----|
| <b>G. F. Hamer.</b>  |     |
| Op. 25. No. 2. Forest Nymph. Impromptu Valse (3-b) . . . . . | .50 |

|   |     |
|---|-----|
| <b>Carl Heins.</b>                            |     |
| Op. 271. March of the Tartars (3-a) . . . . . | .50 |

|  |     |
|--|-----|
| <b>Gust. Johnson.</b>                    |     |
| Op. 8. Second Tarantelle (3-b) . . . . . | .50 |

|   |     |
|---|-----|
| <b>Fritz Kirchner.</b>                  |     |
| Op. 464. Song of Spring (3-b) . . . . . | .40 |
| Op. 473. Consolation (3-b) . . . . .    | .40 |

|   |     |
|---|-----|
| <b>Emil Kronke.</b>                           |     |
| Op. 30. No. 1. Valse mignonne (3-b) . . . . . | .40 |
| Op. 33. No. 1. Berceuse (3-b) . . . . .       | .40 |
| Op. 37. No. 5. Polonaise (3-a) . . . . .      | .40 |

|  |     |
|--|-----|
| <b>Ernest Kullak.</b>                                |     |
| Op. 30. In the Fiord. Norwegian Barcarolle . . . . . | .40 |

|  |     |
|--|-----|
| <b>Theodore Lack.</b>                                    |     |
| Op. 190. Caprice Tarantelle (3-c) . . . . .              | .50 |
| Op. 216. No. 1. Printannia. Valse blonde (3-b) . . . . . | .50 |
| Op. 230. Waltz at Twilight (3-b) . . . . .               | .40 |
| Op. 240. Cantatilla (3-b) . . . . .                      | .40 |

|   |     |
|---|-----|
| <b>C. Lavallée.</b>                           |     |
| Le Papillon. Etude de Concert (4-b) . . . . . | .75 |

|  |     |
|--|-----|
| <b>Frank Lynes.</b>                                  |     |
| Op. 9. No. 4. Scherzino (3-b) . . . . .              | .50 |
| Op. 29. No. 1. Second Tarantelle (3a) . . . . .      | .60 |
| No. 2. Whispering Zephyrs (4-a) . . . . .            | .50 |
| Op. 35. Song of the Woodman (3-c) . . . . .          | .65 |
| Op. 48. Rain of Pearls. Octave Study (3-b) . . . . . | .60 |
| Op. 52. No. 3. Spring Greeting (3-b) . . . . .       | .75 |
| Mazurka in E <sup>b</sup> (3-b) . . . . .            | .40 |

|  |     |
|--|-----|
| <b>Edward MacDowell.</b>                     |     |
| Op. 31. No. 2. Scotch Poem (4-a) . . . . .   | .40 |
| Op. 39. No. 1. Hunting Scene (3-a) . . . . . | .40 |
| No. 2. Alla Tarantelle (3-c) . . . . .       | .40 |
| No. 8. Shadow Dance (4-b) . . . . .          | .40 |

|   |     |
|---|-----|
| <b>Chas. Morley.</b>                            |     |
| Op. 81. Violette des Bois (3-a) . . . . .       | .50 |
| Op. 83. Prière à la Madone (3-b) . . . . .      | .50 |
| Op. 89. Chant du Ménestrel (3-b) . . . . .      | .50 |
| Op. 105. Napolitana. Saltarello (3-c) . . . . . | .60 |

|   |     |
|---|-----|
| <b>W. A. Mozart-Seifert.</b>            |     |
| No. 1. Romance poetique (3-c) . . . . . | .50 |
| No. 2. Menuetto gioioso (3-b) . . . . . | .40 |

|  |     |
|--|-----|
| <b>Leo Oehmler.</b>                          |     |
| Op. 77. In the Village Green (3-a) . . . . . | .40 |

|                                       |     |
|---------------------------------------|-----|
| <b>Louis Pabst.</b>                   |     |
| Op. 48. Tanz-Fantasie (4-a) . . . . . | .75 |

|   |     |
|---|-----|
| <b>G. de Cairos Rego.</b>               |     |
| Iris. Impromptu Mazurka (3-c) . . . . . | .60 |

|   |     |
|---|-----|
| <b>James H. Rogers.</b>                         |     |
| Op. 22. No. 3. Village Festival (3-b) . . . . . | .40 |

|   |     |
|---|-----|
| <b>Ludvig Schytté.</b>                            |     |
| Op. 139. No. 2. In the Ball Room (3-a) . . . . .  | .50 |
| Op. 143. No. 1. In the Gipsy Camp (3-a) . . . . . | .40 |
| No. 4. Moonlight Barcarolle (3-a) . . . . .       | .40 |
| No. 5. At the Race (3-b) . . . . .                | .40 |
| Op. 156. No. 1. The Fountain (3-b) . . . . .      | .50 |

|   |     |
|---|-----|
| <b>A. Seybold.</b>                                |     |
| Op. 135. Pierrot. Impromptu-Valse (3-b) . . . . . | .65 |

|   |     |
|---|-----|
| <b>Gerrit Smith.</b>                          |     |
| Valse for the left hand alone (4-a) . . . . . | .50 |

|   |     |
|---|-----|
| <b>Seymour Smith.</b>                   |     |
| The Wayside Brook. Idyl (3-b) . . . . . | .50 |

|  |     |
|--|-----|
| <b>Victor Staub.</b>                     |     |
| Arabesque scintillements (4-b) . . . . . | .75 |

|  |     |
|--|-----|
| <b>Oscar Strauss.</b>                                |     |
| Op. 150. Etincelles. Valse brillante (4-a) . . . . . | .65 |
| Simplified edition (3-b) . . . . .                   | .65 |

|  |     |
|--|-----|
| <b>Anton Strelezki.</b>                    |     |
| Cavalry Ride. Octave Etude (4-b) . . . . . | .40 |

|   |     |
|---|-----|
| <b>Templeton Strong.</b>                          |     |
| Op. 41. No. 1. Vintner's Festival (3-a) . . . . . | .25 |
| Cortège rustique (3-c) . . . . .                  | .60 |

|   |     |
|---|-----|
| <b>A. D. Turner.</b>                              |     |
| Op. 35. No. 2. Valse Lente (3-a) . . . . .        | .40 |
| No. 5. Serenata (3-a) . . . . .                   | .30 |
| Op. 36. No. 6. Dance of the Elves (3-a) . . . . . | .40 |

|                           |     |
|---------------------------|-----|
| <b>F. Voss.</b>           |     |
| Scherzino (3-a) . . . . . | .40 |

|  |     |
|--|-----|
| <b>Josef Weiss.</b>                      |     |
| Op. 53. No. 1. The Chase (3-b) . . . . . | .40 |
| No. 2. Forest Magic (3-b) . . . . .      | .40 |

|   |     |
|---|-----|
| <b>Nicolai von Wilm.</b>                        |     |
| Op. 155. No. 3. Scherzando (3-a) . . . . .      | .50 |
| Op. 225. No. 3. Restless Days (3-a) . . . . .   | .40 |
| Op. 230. No. 4. Rustic Dance (3-a) . . . . .    | .40 |
| No. 5. Through Field and Forest (3-a) . . . . . | .40 |

|  |     |
|--|-----|
| <b>Bernhard Wolff.</b>                       |     |
| Op. 247. Festival Polonaise (3-c) . . . . .  | .60 |
| Op. 252. No. 2. On the Water (3-c) . . . . . | .40 |

|  |     |
|--|-----|
| <b>J. B. Zerlett.</b>                          |     |
| Op. 256. No. 1. Forest Murmurs (3-a) . . . . . | .40 |

|   |     |
|---|-----|
| <b>J. Ziegler.</b>                                  |     |
| Op. 20. No. 2. The running Brooklet (3-c) . . . . . | .40 |
| Op. 32. At the Spring. Waltz Etude (3-a) . . . . .  | .60 |

|  |     |
|--|-----|
| <b>R. E. Zingel.</b>                                 |     |
| Op. 12. No. 2. Bagatelle (3-a) . . . . .             | .50 |
| Op. 41. The Message of Spring. Etude (3-b) . . . . . | .50 |

**ARTHUR P. SCHMIDT**  
BOSTON • LEIPZIG • NEW YORK.