

BOUQUETS DE MÉLODIES

POTS-POURRIS

Sur des Opéras, Ballets et Opérettes modernes

EN VOGUE

(MOYENNE DIFFICULTÉ)

PAR

J.-A. ANSCHUTZ

CRAMER, BRISLER ET RENAUD DE VILBAC

1 A. THOMAS	Mignon, 2 suites	chaque	7 50	40 J. MASSENET.	Marie-Magdeleine, 1 suite	7 50
2 A. THOMAS	Mignon, 2 suites, plus faciles.	chaque	6 »	41 MERCADANTE.	Leonora, 1 suite	7 50
3 A. THOMAS	Mignon, suite à 4 mains		7 50	42 J. MASSENET.	Eve, 1 suite	7 50
4 F. DAVID	La Perle du Brésil, 2 suites.	chaque	7 50	43 G. VERDI	I Lombardi, 1 suite	7 50
5 A. THOMAS	Hamlet, 2 suites.	chaque	6 »	44 G. VERDI	I Lombardi, à 4 mains	10 »
6 A. THOMAS	Hamlet, suite à 4 mains		7 50	45 J. MASSENET.	Les Erynnies, 1 suite	7 50
7 F. DAVID	Le Désert, 2 suites	chaque	7 50	46 V. MASSÉ	Paul et Virginie, 3 suites	chaque 7 50
8 A. THOMAS	Psyché, 1 suite		7 50	47 V. MASSÉ	Paul et Virginie, 3 suites, à 4 ms, ch.	9 »
9 L. DELIBES.	Sylvia, ballet, 2 suites.	chaque	7 50	48 HERVÉ.	Mam'zelle Gavroche, 1 suite	7 50
10 OFFENBACH	Orphée aux Enfers, 2 suites.	chaque	7 50	49 J. MASSENET.	Le Roi de Lahore, 2 suites.	chaque 7 50
11 HERVÉ	Le Petit Faust, 1 suite.		7 50	50 J. MASSENET.	Le Roi de Lahore, 2 suit., à 4 ms, ch.	10 »
12 OFFENBACH	La Belle Hélène, 2 suites.	chaque	7 50	51 J. MASSENET.	Hérodiade, 2 suites.	chaque 7 50
13 J. STRAUSS	La Reine Indigo, 2 suites	chaque	7 50	52 R. PUGNO et C. LIPPACHER.	Viviane, ballet, 1 suite	7 50
14 OFFENBACH	Barbe-Bleue, 2 suites.	chaque	7 50	53 J. MASSENET.	Manon, 2 suites.	chaque 7 50
15 HERVÉ	Les Turcs, 1 suite		7 50	54 E. REYER	Sigurd, 2 suites.	chaque 7 50
16 OFFENBACH	Geneviève de Brabant, 2 suites, ch.	6 »		55 J. MASSENET.	Le Cid, 3 suites	chaque 7 50
17 OFFENBACH	Le Pont des Soupirs, 1 suite.		7 50	56 E. LALO	Le Roi d'Ys, 2 suites.	chaque 7 50
18 OFFENBACH	Le Mariage aux Lanternes, 1 suite		7 50	57 A. THOMAS	La Tempête, ballet, 1 suite	7 50
19 OFFENBACH	La Chanson de Fortunio, 1 suite		7 50	58 J. MASSENET.	Esclarmonde, 3 suites	chaque 7 50
20 J. STRAUSS	La Tzigane, 2 suites	chaque	6 »	59 H. BEMBERG	Le Baiser de Suzon, 1 suite	7 50
21 L. DELIBES	Jean de Nivelle, 2 suites.	chaque	7 50	60 J. MASSENET.	Le Mage, 3 suites.	chaque 7 50
22 CH.-M. WIDOR.	La Korrigane, ballet, 1 suite.		7 50	61 L. GASTINEL.	Le Rêve, ballet, 1 suite	7 50
23 A. THOMAS	Françoise de Rimini, 2 suites, ch.		7 50	*62 J. MASSENET.	Le Carillon, ballet, 1 suite	7 50
24 G. VERDI	Un Ballo in Maschera, 1 suite		7 50	63 P. MASCAGNI.	Cavalleria Rusticana, 1 suite.	7 50
25 L. DELIBES	Le Roi l'a dit, 1 suite		7 50	*64 J. MASSENET.	Werther, 1 suite	7 50
26 A. THOMAS	Le Songe d'une Nuit d'Été, 2 suit. ch.		7 50	*65 J. MASSENET.	Werther, à 4 mains.	9 »
27 L. DELIBES	La Source, ballet, 1 suite.		7 50			
28 A. THOMAS	Le Caid, 1 suite.		7 50			
29 L. DELIBES	Lakmé, 2 suites.	chaque	7 50			
30 TH. DUBOIS	La Parandole, ballet, 1 suite.		7 50			
31 HERVÉ	Mam'zelle Nitouche, 1 suite.		7 50			
32 HERVÉ	Mam'zelle Nitouche, suite à 4 mains		9 »			
33 L. DELIBES	Coppélia, ballet, 2 suites.	chaque	7 50			
34 TH. DUBOIS	Aben-Hamet, 2 suites.	chaque	7 50			
35 CH.-M. WIDOR.	Maitre Ambros, 1 suite		7 50			
36 J. MASSENET.	Don César de Bazan, 2 suites, ch.		7 50			
37 J. MASSENET.	Don César de Bazan, 2 suit., 4 ms, ch.		10 »			
38 E. PALADILHE.	Le Passant, 1 suite.		7 50			
39 E. GUIRAUD.	Le Kobold, 1 suite		7 50			

(A suivre.)

PARIS

Au MÉNESTREL, 2^{bis}, rue Vivienne, HEUGEL & C^{ie}

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MUSIQUE PIANOS
INSTRUMENTS
ETESSE
TOURS

AU MÉNESTREL
2^{bis} rue Vivienne
HEUGEL & C^{ie}

WERTHER

Drame lyrique de

J. MASSENET.

BOUQUET DE MÉLODIES.

J. A. ANSCHÜTZ.

PRÉLUDE.

Lent. (66 = ♩)

PIANO.

Ped. * Ped. * Ped. * Ped. * Ped. *

INVOCATION A LA NATURE. WERTHER « Je ne sais si je veille »

Moderato. (72 = ♩)

pp

p

cresc.

f

f

Poco animato.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has a dynamic marking of *f*. The second measure has *mf*. The third measure has *cresc.*. The fourth measure has *f*. There are triplets of eighth notes in the second and fourth measures. Slurs are present over the first three measures.

JOHANN. « Eh! mais, j'y pense, vous chantez Noël »
 Allegro non troppo. (96 = ♩)

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has a dynamic marking of *fz*. The second measure has *f*. The third measure has *p*. The fourth measure has *sf*. There are triplets of eighth notes in the second and fourth measures.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has *sf*. The second measure has *p*. The third measure has *sf*. There are triplets of eighth notes in the second and fourth measures.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has *sf*. The second measure has *p*. The third measure has *mf*. There are quartets of eighth notes in the second and third measures.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has *f*. The second measure has *p*. There are quartets of eighth notes in the second and third measures.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure has *f*. The second measure has *p*. The third measure has *cresc.*. There are quartets of eighth notes in the second and third measures.

Musical notation for the first system, featuring a treble and bass clef with various note values and rests.

Musical notation for the second system, including dynamic markings *mf* and *p*, and the instruction *Poco rit.*

DÉSOLATION DE WERTHER: «J'aurais sur ma poitrine pressé la

Poco a poco agitato.

Agitato (160 = ♩)

Musical notation for the third system, including dynamic markings *cresc.*, *sf*, and *f vibrato*, and fingerings 4, 6, 1, 3.

plus divine.

Musical notation for the fourth system, including dynamic marking *mf* and fingerings 3.

Musical notation for the fifth system, including dynamic marking *f* and the instruction *dim.*

Musical notation for the sixth system, including dynamic marking *f* and fingerings 3, 4.

tranquillo.

mf pp

mf pp

cresc.

Poco animato. più f

allargando. marcato

f ff Ped.

f dim. poco rall.

Ped.

LE DÉPART POUR LA FÊTE.

Animato. (92 = ♩.)

First system of musical notation for 'LE DÉPART POUR LA FÊTE.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/8. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2). The left hand plays a steady accompaniment. Dynamics include *p*, *mf*, and *cresc.*

Second system of musical notation. The right hand continues with a melodic line, reaching a fortissimo (*ff*) dynamic. The left hand accompaniment remains consistent. Dynamics include *più f*, *cresc.*, and *ff*.

Third system of musical notation. The right hand features a complex melodic passage with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment continues. Dynamics include *mf*.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 1, 3, 2). The left hand accompaniment continues. Dynamics include *p*, *mf*, and *poco a poco*.

Fifth system of musical notation, ending at measure 19. The right hand has a melodic line with slurs and fingerings (1). The left hand accompaniment continues. Dynamics include *dim.*, *pp*, and *Poco rit*. The time signature changes to 12/8 at the end of the system.

SCÈNE DE LA DÉCLARATION. « Il faut nous séparer. »

Lent, très calme. (63 = ♩.)

First system of musical notation for 'SCÈNE DE LA DÉCLARATION.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 12/8. The piece begins with a piano (*p*) dynamic. The right hand has a slow, melodic line with slurs. The left hand has a simple accompaniment. The instruction *ben cantando e sostenuto* is written below the staff.

ben cantando e sostenuto.

p

più f

poco rit.

1° tempo.

dim. *pp* *p*

poco animato.

p *cresc.* *sf*

rit.

Lento, espressivo.

sf *pp* *pp 1° tempo.*

f *cresc.* *ff* *dim.*

poco rit.

pp *sf*

Animato e leggiero. (112 = ♩.)

LARMES ET SOURIRES. SOPHIE: Ce qu'il faut, c'est rire.
Moderato. (88 = ♩.)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system is marked 'Animato e leggiero' with a tempo of 112 beats per minute. The second system is marked 'Moderato' with a tempo of 88 beats per minute. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also articulation marks such as 'Ped.' (pedal) and 'marcato'. Fingerings are indicated by numbers 1 through 5. The score features several triplet markings and slurs. The piece concludes with a *dim.* marking and a final cadence.

pp

dim. m.d. expressif. sf

Ped *

Lento. (54 = ♩) CHARLOTTE: «Va laisse-les couler.»

mf ben cantando e sostenuto. molto rall.

p croisez.

a tempo. pp

Ped. * Ped. *

Poco animato. dolce.

1º tempo. ff

cresc.

First system of musical notation. It consists of two staves (treble and bass clef). The tempo markings are *rall* and *molto rit.*. The dynamic marking is *pp*. There is a *Ped.* (pedal) marking and an asterisk *** at the end of the system.

Second system of musical notation. It consists of two staves. The tempo marking is *Animato.*. The dynamic markings are *sfz p* and *p*. The tempo marking *leggiro.* appears at the end of the system. There are also *m.d.* and *i* markings.

Third system of musical notation. It consists of two staves. The title **ARIETTE DE SOPHIE. «Du gai soleil»** is written above the staff. The tempo marking is *Molto ritenuto. (104 = ♩.)*. The dynamic marking is *mf*.

Fourth system of musical notation. It consists of two staves. It features various musical notations including slurs, ties, and fingerings (4, 2, 3, 1, 5).

Fifth system of musical notation. It consists of two staves. The tempo marking is *a tempo.*. The dynamic marking is *Poco rit*. It includes musical notations such as slurs, ties, and fingerings (2, 2, 3, 1, 2).

Sixth system of musical notation. It consists of two staves. The tempo marking is *dolce.*. The dynamic marking is *f*. It includes musical notations such as slurs, ties, and fingerings (3, 2, 3, 2, 1, 3, 1).

subito 1^o tempo.
Poco rit.

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with some triplets. The tempo marking 'subito 1^o tempo.' is placed above the treble staff, and 'Poco rit.' is placed below the treble staff.

Poco rall.
Ped.

This system continues the musical piece. The tempo marking 'Poco rall.' is placed above the treble staff. A 'Ped.' (pedal) marking is placed below the bass staff.

1^o tempo.
p

This system features a grand staff. The tempo marking '1^o tempo.' is placed above the treble staff. A dynamic marking 'p' (piano) is placed below the treble staff.

m.g. f Poco rit. p

This system features a grand staff. It includes dynamic markings 'm.g.' (mezzo-giochiato), 'f' (forte), and 'p' (piano). A 'Poco rit.' marking is placed above the treble staff.

ALBERT: «Mais moi de cette jeune fille.»

Moderato.

ben cantando.

dolce.

This system features a grand staff with a vocal line in the treble clef and piano accompaniment in the bass clef. The tempo is 'Moderato' and the style is 'ben cantando'. A 'dolce.' marking is placed above the treble staff.

Ped.

This system features a grand staff. A 'Ped.' (pedal) marking is placed below the bass staff.

LE RETOUR DE WERTHER.

Andante. (69 = ♩)

rit.

p

Ped.

sf

cresc.

p

sf

The image shows a page of a musical score for piano, titled 'LE RETOUR DE WERTHER.' The tempo is 'Andante' with a metronome marking of 69 = ♩. The score is written in G major and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The first system includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. A 'Ped.' (pedal) marking is placed below the bass staff. The second system features an 'sf' (sforzando) dynamic. The third system includes a 'cresc.' (crescendo) marking and a 'p' dynamic. The fourth system has a '3' (triple) marking above the treble staff. The fifth system ends with an 'sf' dynamic. Various fingering numbers (1-5) and articulation marks like accents and slurs are present throughout the score.

molto rit.

p *sf* *p* *cresc.*

This system consists of two staves. The upper staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*), fortissimo (*sf*), and piano (*p*) with a crescendo (*cresc.*) marking.

Listesso tempo.

f

This system continues the piece with two staves. The tempo is marked *Listesso tempo.* The music features a strong *f* (forte) dynamic throughout, with a melodic line in the upper staff and a more active accompaniment in the lower staff.

p *f*

This system shows a dynamic shift from piano (*p*) to forte (*f*). The upper staff has a more melodic focus, while the lower staff continues with a rhythmic accompaniment.

LE LIED D'OSSIAN.
Molto moderato. (60 = ♩)

p *allarg.* *p*

This system includes a section marked *allarg.* (allargando). The dynamics range from piano (*p*) to a return of piano (*p*). The lower staff features a complex accompaniment with fingerings indicated by numbers 1, 2, and 5.

WERTHER. « Pourquoi me réveiller »

mf *dim.*

This system features a *mf* (mezzo-forte) dynamic and a *dim.* (diminuendo) marking. The music is characterized by a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

pp \ll \gg *f*

This system contains two staves of music. The upper staff begins with a piano (*pp*) dynamic and features a series of chords and melodic lines. The lower staff has a forte (*f*) dynamic and includes fingerings such as 1, 2, 1, 3, 2, 1, 3, 2, 1, 2, 1.

cresc. *f* *cresc.*

This system continues the musical piece with two staves. The lower staff includes fingerings like 1, 3, 1, 4, 2, 1, 5, 5.

Più largo. (88 = ♩)

sfz *ff* Ped. *

This system is marked *Più largo* with a tempo of 88 = ♩. It features two staves with dynamics *sfz* and *ff*. The lower staff includes a pedaling instruction (Ped.) and an asterisk (*).

sfz Ped. *

This system continues the *Più largo* section with two staves. It includes a dynamic marking of *sfz* and a pedaling instruction (Ped.) with an asterisk (*).

Poco rall. a tempo più animato.

fp 6 6 6 6

This system marks a change in tempo from *Poco rall.* to *a tempo più animato*. It features two staves with a dynamic marking of *fp* and sixteenth-note patterns in the lower staff.

poco *a* *poco* *cresc.*

FINAL DU 1^{er} ACTE.

(63=♩) *il canto ben marcato e sostenuto.*

molto rall. *f* *ff*

molto rit. *Largo.* *ff* *sfz* *Ped.* *

Molto vivace. *ff* *rit.* *sfz*

LE PIANISTE CHANTEUR

CÉLÈBRES ŒUVRES DES MAITRES ITALIENS, ALLEMANDS & FRANÇAIS

TRANSCRITES POUR PIANO, SOIGNEUSEMENT DOIGTÉES & ACCENTUÉES

PAR

GEORGES BIZET

HEUGEL ET C^e, Éditeurs, 2 médailles de 1^{re} classe,

Exposition Universelle de 1867.

PREMIER DEGRÉ

LES MAITRES FRANÇAIS

1^{re} Série.

Grétry	RICHARD CŒUR-DE-LION. <i>Je crains de lui parler</i> , air.	3
Dalayas.	CAMILLE. <i>Notre meunier chargé d'argent</i> , chanson.	3
Rameau.	GASTOR ET POLLEX. <i>Naisses, dons de Flore</i> , chœur.	3
Boieldieu.	LE CALIFE DE BAGDAD. <i>C'est ici le séjour des grâces</i> , ch.	3
Dalayas.	ROMÉO ET JULIETTE. <i>J'aimerais toute ma vie</i> , romance.	3
Monsigny.	ON NE S'AVISE JAMAIS DE TOUT. <i>O ma douce colombelle</i> .	3
Grétry.	RICHARD CŒUR-DE-LION. <i>Un bandeau couvre les yeux</i> , duo.	3
J. J. Rousseau.	LE DEVIN DU VILLAGE. <i>Ta foi ne m'est point ravie</i> , air.	4
Dalayas.	NINA. <i>Quand le bien-aimé reviendra</i> , romance.	3
Grétry.	RICHARD CŒUR-DE-LION. <i>Que le sultan Saladin</i> , chans.	3
Hérold.	LE MULETIER. <i>Une fois en ménage</i> , couplets.	3
Monsigny.	LE ROI ET LE FERMIER. <i>Il regardait mon bouquet</i> , ariet.	3
Méhul.	STRATONICE. <i>Verses tous vos chagrins</i> , air.	4
Grétry.	LÉMIRE ET AZOR. <i>Veillons, mes sœurs</i> , trio.	5
Nicolo.	SOCONDE. <i>L'on revient toujours à ses premiers amours</i> .	3
Gounod.	MON HABIT, chanson de Béranger.	3
Grétry.	LES DEUX AVARÉS. <i>La garde passe, il est minuit</i> , chœur.	4
Boieldieu.	JEAN DE PARIS. <i>Le troubadour</i> , romance.	3
Monsigny.	ON NE S'AVISE JAMAIS DE TOUT. <i>Dans la moindre chose</i> .	3
Auber.	LA BERGÈRE CHATELAINE. <i>Seule, hélas! ce silence</i> , air.	4
Grétry.	RICHARD CŒUR-DE-LION. <i>Une fièvre brûlante</i> , duo.	4 50
Boieldieu.	JEAN DE PARIS. <i>L'époux que je choisis</i> , duo.	4 50
Hérold.	LES ROSIÈRES. <i>Ah! faut-il à mon âge</i> , air.	3
Menpon.	LE VOILE BLANC, romance.	4
Smet.	SIL-BLAS. <i>Valet d'un petit-maitre</i> , duo.	4 50

2^{me} Série.

Grétry.	LE TABLEAU PARLANT. <i>Je suis jeune, je suis fille</i> , air.	4 50
Adam Billaut.	AUSSITÔT QUE LA LUMIÈRE, chanson.	3
Monsigny.	LE DÉSERTEUR. <i>Adieu, chère Louise</i> , air.	3
Dalayas.	PHILIPPE ET GEORGETTE. <i>O ma Georgette!</i> romance.	3
Grétry.	L'ÉPREUVE VILLAGEOISE. <i>Bon Dieu! comm' à c'te fête</i> .	3
Maillart.	LE MOULIN DES TILLEULS. <i>Je pars, je pars</i> , trio.	3
Adam (Ad.).	LE ROI D'ÉVROT. <i>Fi des honneurs!</i> air.	4 50
Clapissen.	LES MYSTÈRES D'UDOLPHE. <i>S'il est ainsi, ma fille!</i> duo.	4
Nicolo.	LES RENDEZ-VOUS BOURGEOIS. <i>Rien ne peut vous ranimer!</i>	4
Grétry.	LÉMIRE ET AZOR. <i>Du moment qu'on aime</i> , air.	4
David (Fél.).	LE DÉSERTEUR. <i>Hymne à la nuit</i> .	4
Adam (Ad.).	LE POPILLON DE LONGJumeau. <i>Oh! qu'il était beau!</i> chœur.	4 50
Grétry.	L'AMANT JALOUX. <i>Tandis que tout sommeille</i> , sérénade.	4 50
Gaveaux.	LE BOUFFE ET LE TAILLEUR. <i>Conservez la paix du cœur</i> .	5
Berlioz.	BENVENUTO CELLINI. <i>Mais qu'ai-je donc?</i> air.	6
Auber.	JERRY BELL. <i>Par vos soins, est-ce une fête?</i> duo.	6
Grisar.	GILLE RAVISSEUR. <i>Joli Gille, joli Jean</i> , air.	5
Gounod.	AVE MARIA, mélodie adaptée au prélude de Bach.	5
Halévy.	JAGUARITA L'INDIENNE. <i>Gentil Colibri</i> , couplets.	4 50
David (Fél.).	LE DÉSERTEUR. <i>La Réverie du soir</i> .	5
Niedermeier.	PATHE ROSTER, offertoire.	5
Grisar.	LA VOLLE, romance.	5
Thomas (Amb.).	LE ROMAN D'ELVIRE. <i>Fermons tous les yeux</i> , duo.	4 50
Massé (V ^{me}).	LE CHANT DES CAÏNÉS. <i>Orientale</i> , duo.	6
Royer.	LE SÉLAM. <i>Il est minuit, chœur de sorcières</i> .	7 50

TROISIÈME DEGRÉ

LES MAITRES ALLEMANDS

5^{me} Série.

Händel.	SINALDO (<i>Lascia ch' io pianga</i>), aria.	3
Gluck.	ORPHÉE ET EURYDICE (<i>Viens dans ce séjour tranquille</i>).	3
Mendelssohn.	ÉLIE (<i>Maudit soit l'infidèle</i>), air.	3
Gluck.	ARMIDE, air de ballet.	3
Mozart.	COSI FAN TUTTE (<i>Secondate, aurette amiche</i>), sérénade.	3
Händel.	SUSANNA, oratorio, — air.	3
Weber.	EURYANTHE (<i>Là, près de la source</i>) cavatine.	3
Gluck.	ALCESTE, marche religieuse.	3
Haydn.	ORPHEE ET EURYDICE (<i>Infelici ombre dolenti</i>), coro.	3
Mozart.	COSI FAN TUTTE (<i>Di scrivermi ogni giorno</i>), quintetto.	3
Weber.	DER FREISCHÜTZ (<i>A travers les bois</i>), air.	3
Mozart.	LE NOZZE DI FIGARO (<i>Sull' aria</i>), duetto.	3
Weber.	OSERON (<i>O bonheur!</i>), duo.	3
Meyerbeer.	LA CHANSON DE MAÎTRE FLOH.	4
Weber.	DER FREISCHÜTZ (<i>Si le nuage se dissipe</i>), cavatine.	3
Martini.	PLAISIR D'AMOUR, romance.	4
Schubert.	AVE MARIA, mélodie.	3
Mozart.	DON GIOVANNI (<i>Vedrai carino</i>), aria.	3
Weber.	DER FREISCHÜTZ (<i>Les yeux voilés</i>), air.	4 50
Mozart.	LE NOZZE DI FIGARO (<i>Crudel! perche finora</i>), duetto.	4
Schubert.	JUSQU'A TOI MES CHANTS, sérénade.	4
Mozart.	LA FLUTE ENCHANTÉE (<i>Ton cœur m'attend</i>), duet.	3
Schubert.	L'ATTENTE, mélodie.	4
Weber.	EURYANTHE (<i>Le mois de mai</i>), chanson.	3
Haydn.	LES SAISONS (<i>Sur la verte colline</i>), air.	4

DEUXIÈME DEGRÉ

LES MAITRES ITALIENS

3^{me} Série.

Pergolesè.	Tre Giorni son che Nina, arietta.	3
Bellini.	Soccorso, sostegno, quintetto. I CAPULETTI.	3
Paisiello.	La Rachelina, arietta.	3
A. Scarlatti.	Lasciate mi morir canzonetta.	3
Rossini.	Io sono docile, aria. IL BARBIERE DI SIVIGLIA.	4
Cimarosa.	Io ti lascio, duett. IL MATRIMONIO SEGRETO.	4
Bellini.	Mira, o Norma, duetto. NORMA.	3
Salieri.	Je suis né natif de Ferrare, chanson. TARARE.	3
Bellini.	Sovra il sen la man mi posa, cav. LA SONNAMBULA.	3
Rossini.	Una volta, c'era un re, canzonetta. GENEVRETTOLA.	3
Bellini.	Ah! vorrei trovar parola, duetto. LA SONNAMBULA.	3
Rossini.	Assisa al piè d'un salice, romanza. OTELLO.	4 50
Rossini.	Deh! calva, o ciel! preghiera. OTELLO.	3
Bellini.	Meco tu vieni, o misera, cavatina. LA STRANIERA.	3
Donizetti.	Io son ricco e tu sei bella, barcarola. L'ELISIRE.	3
Bellini.	Oh! di qual sei vittima, terzetto. NORMA.	4 50
Rossini.	Zitto, zitto! duetto. GENEVRETTOLA.	3
Lulli.	Voi siete il ristoro, duetto.	3
Rossini.	Zitti, zitti! terzetto. IL BARBIERE DI SIVIGLIA.	3
Bellini.	Tu non sai con quei begli occhi, aria. LA SONNAMBULA.	4 50
Donizetti.	Nel veder la tua costanza, aria. ANNA BOLÉNA.	4
Bellini.	Vien diletto, è in cielo, aria. I PURITANI.	3
Rossini.	Ecco ridente il cielo, cavatina. IL BARBIERE.	4
Rossini.	Deh! raffrena, quintetto. IL TURCO IN ITALIA.	3
Rossini.	Se inclinassi a prender moglie, duetto. L'ITALIANA.	5

4^{me} Série.

Vaccà.	Ah! se tu dormi, cavatina. GIULIETTA E ROMEO.	4
Cherubini.	Un bienfait n'est jamais perdu, rom. DEUX JOURNÉES.	3
Mercadante.	Bella adorata, romanza. IL GIURAMENTO.	3
Rossini.	Pace e gioia sia con voi, duetto. IL BARBIERE.	3
Marselle.	Signor, non tardi dunque, psalme.	3
Donizetti.	Ah! non avca più lagrime, romanza. MARIA DI RUSSIA.	3
Rossini.	Fredda ed immobile, finale. IL BARBIERE.	3
Bellini.	Deh! don volerli vittime, finale. NORMA.	4
Viotti.	Fragment d'un duo pour deux violons.	4
Bellini.	D'un pensiero et d'un accento, finale. LA SONNAMBULA.	4
Rossini.	Buona sera, mio signore, quintetto. IL BARBIERE.	3
Bellini.	Ite sui colli, introduzione e coro. NORMA.	4
Marcello.	I cieli immensi narrano, psalme.	3
Donizetti.	Una furtiva lagrima, romanza. L'ELISIRE D'AMORE.	3
Bellini.	A una fonte afflito e solo, romanza. I PURITANI.	4 50
Rossini.	Mi manca la voce, quartetto. MOSÈ IN EGITTO.	4
Bellini.	Casta diva, cavatina. NORMA.	4 50
Cherubini.	Dors, noble enfant, chœur. BLANCHE DE PROVENCE.	4
Donizetti.	Adina, credimi, finale. L'ELISIRE D'AMORE.	4
Bellini.	A te o cara amor talora, quartetto. I PURITANI.	4
Rossini.	Ah! chi ne aita? coro. MOSÈ IN EGITTO.	4 50
Porpora.	Fragment d'une sonate pour violon.	3
Rossini.	Dal tuo stellato soglio, preghiera. MOSÈ IN EGITTO.	4 50
Stradella.	Se i miei sospiri, aria di chiesa.	4 50
Bellini.	Credea et misera, finale. I PURITANI.	4 50

CHAQUE SÉRIE COMPLÈTE. NET : 15 FRANCS