

MORCEAUX FAVORIS

pour
une flûte.

		Fr	ogr
N ^o 1.	de l'op: <i>La muette de Portici</i> d'Auber	27	0
" 2.	— <i>La Fiancée</i> d'Auber	18	4
" 3.	— <i>La Dame blanche</i> de Boieldieu	27	0
" 4.	— <i>Figaro</i> de Mozart	27	0
" 5.	— <i>Le Barbier de Seville</i> de Rossini	27	0
" 6.	— <i>Il Tancredi</i> de Rossini	18	4
" 7.	— <i>La gazza ladra</i> de Rossini	18	4
" 8.	— <i>L'Italiana in Algeri</i> de Rossini	27	0
" 9.	— <i>Semiramide</i> de Rossini	27	0
" 10.	— <i>Corradino, et Elisabetta</i> de Rossini	18	4
" 11.	{ <i>Schneuwaltzer</i> de Beethoven <i>Last Idea</i> de Weber }	0	2
" 12.	{ <i>La Parisienne</i> <i>La Marveillaise</i> }	0	2
" 13.	{ <i>Polonaise</i> d'Opinsky <i>Favorit, Mazurka</i> }	0	2
" 14.	{ <i>Noch ist Polen nicht verloren</i> <i>Steyermärker, Alpenländer</i> }	0	2
" 15.	{ <i>Les Adieux du Général Bertrand</i> <i>Tyrolienne</i> d'Auguste Panzeron <i>Wechselgesang aus dem alten Feldherrn</i> }	0	2
" 16.	{ <i>Ille Polacca, Kennst du der Liebe Sehnen</i> de Keller }	0	2
" 17.	<i>Polonaise</i> de l'opéra: <i>Faust</i>	0	2
" 18.	<i>Alpenwänger - Marsch</i>	0	2
" 19.	<i>Lauterbacher - Walzer</i>	0	2
" 20.	<i>Polonaise</i> d'Opinsky N ^o 2 en la mineur	0	2
" 21.	de l'op: <i>Zampa</i> de Herold	18	4
" 22.	— <i>die Schweizerfamilie</i> de Weigl	27	0
" 23.	{ — <i>die Zauberflöte</i> de Mozart <i>Schweizerlieder</i> }	27	0
" 24.	— <i>der Freyschütz</i> de C. M. de Weber	27	0
" 25.	{ — <i>Don Juan</i> de Mozart <i>Schweizerlieder</i> }	27	0
" 26.	— <i>Anna Bolena</i> de Donizetti	27	0

A Offenbach ^{s/m}, chez Jean André.

Lauterbacher-Walzer

Nº 19.

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout the piece. The second staff continues the melody with similar rhythmic patterns. The third staff features a series of eighth notes with slurs. The fourth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff begins with a double bar line and a piano (*p*) dynamic marking. The sixth and seventh staves continue the melodic development with various note values and slurs. The paper shows signs of age, including some staining and a blue ink mark at the bottom right.

FLAUTO.

