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# PETITS DUOS

sur des motifs d'Opéra favoris

POUR

## PIANO ET VIOLON

PAR

# E. W I C H M L

OP. 92.

- N°1 Rossini, Moïse.
- N°2 Rossini, Le Barbier de Seville.
- N°3 Bellini, Il Pirata.
- N°4 Petrella, Jone.
- N°5 Auber, Les Diamants de la Couronne
- N°6 Herold, Marie.
- N°7 Maillart, Les Dragons de Villars.
- N°8 Halevy, Les Mousquetaires de la Reine.

N°

N° 21540.

Chaque P. M. 2.

Propriete pour tous pays

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159 Regent Street

82 Montagne de la Cour

# PETITS DUOS

POUR PIANO ET VIOLON  
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## N° 2.

### Le Barbier de Seville de ROSSINI.

G. WICHTL. OP. 92.

VIOLINO.

*p*  
Allegro.

PIANO.

*pp*

*pp*

*cres* - - - *cen* - - - *do.*

*cres* - - - *cen* - - - *do.*

musical score system 1, featuring piano and forte dynamics and a *molto* tempo marking.

musical score system 1, featuring piano and forte dynamics and a *molto* tempo marking.

musical score system 2, featuring piano dynamics and a *p* marking.

musical score system 2, featuring piano dynamics and a *p* marking.

musical score system 3, featuring piano dynamics and a *p* marking.

musical score system 3, featuring piano dynamics and a *p* marking.

musical score system 4, featuring piano dynamics and a *p* marking.

musical score system 4, featuring piano dynamics and a *p* marking.

musical score system 5, featuring piano dynamics and a *p* marking.

musical score system 5, featuring piano dynamics and a *p* marking.

System 1: Treble clef with a key signature of one sharp (F#). The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

System 2: Continuation of the melodic and harmonic material from the first system. The right hand features a series of eighth-note patterns, while the left hand maintains a steady accompaniment.

System 3: The right hand continues with eighth-note runs. A dashed line is present between the two staves, likely indicating a page fold or a specific performance instruction. The left hand accompaniment remains consistent.

System 4: The right hand part becomes more complex with sixteenth-note passages. Dynamic markings include *cres.* (crescendo) and *f* (forte). The left hand accompaniment continues with chords and bass movement.

System 5: The right hand features a sixteenth-note scale-like passage. Dynamic markings include *ff* (fortissimo). The left hand accompaniment concludes with sustained chords.



First system of musical notation. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *es.* (crescendo) and *ff* (fortissimo).

Second system of musical notation. The treble staff features a melodic line with a *p dolce* marking. The grand staff continues the piano accompaniment with sustained chords and rhythmic patterns.

Third system of musical notation. The treble staff has a melodic line with various articulations. The grand staff provides a complex piano accompaniment with many chords and moving parts.

Fourth system of musical notation. The treble staff begins with a *p* marking and the tempo instruction *Allegro.* The grand staff features a piano accompaniment with a steady rhythmic pattern.

Fifth system of musical notation. The treble staff continues the melodic line. The grand staff continues the piano accompaniment with chords and moving lines.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of the musical score. It features the same three-staff layout. The piano accompaniment in the grand staff becomes more active, with a *ff* (fortissimo) dynamic marking appearing in both the treble and bass staves. The melodic line continues with similar rhythmic patterns.

Third system of the musical score. The piano accompaniment features a prominent triplet in the bass staff, marked with a *p* (piano) dynamic. The melodic line includes a triplet of eighth notes in the treble staff. The system concludes with a *ff* dynamic marking in the piano part.

Fourth system of the musical score. The piano accompaniment is characterized by a series of chords in the bass staff, with a *p* dynamic marking. The melodic line consists of a series of sixteenth-note runs in the treble staff, with a *f* (forte) dynamic marking.

Fifth and final system of the musical score. The piano accompaniment features a series of chords in the bass staff, with a *p* dynamic marking. The melodic line consists of a series of sixteenth-note runs in the treble staff, with a *f* dynamic marking. The system concludes with a double bar line and a *ff* dynamic marking in the piano part.

# MORCEAUX

Élémentaires et Progressifs  
POUR  
VIOLON ET PIANO  
PAR  
J. DANBÉ

*Chef d'Orchestre du Théâtre National de l'Opéra Comique*

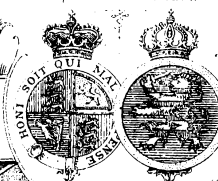
<b>1<sup>re</sup> Série. 6 petits Morceaux. Op. 20 (très facile)</b>		<b>3<sup>me</sup> Série. 6 Fantaisies mignonnes. Op. 21 (moyenne force)</b>	
No. 1. Barcarolle mignonne	1 50	No. 1. Romance et Tyrolienne	2 —
2. Mélodie et Cabalette	1 50	2. Yankee doodle	2 —
3. Petite Gavotte	1 50	3. Valse du Duc de Reichstadt	2 —
4. Petite Valse lente	1 50	4. Canzonetta	2 —
5. Romance	1 50	5. Obéron	2 —
6. Nocturne	1 50	6. Andante et Air de Ballet	2 —
<b>2<sup>me</sup> Série. 6 petites Récréations. Op. 30 (facile)</b>		<b>4<sup>me</sup> Série. 6 Fantaisies brillantes. Op. 22 (moyenne force)</b>	
No. 1. Cantabile et Allegro	1 50	No. 1. La dernière Rose	2 25
2. Menuet	1 50	2. Invitation à la Valse	2 25
3. Adagio et Rondo	1 50	3. Carnaval de Venise	2 25
4. Petite Valse	2 —	4. Mazurka de Salon	2 25
5. Caprice	1 50	5. Le Chant du Bivouac	2 —
6. Petite Barcarolle	1 50	6. Cantabile et Boléro	2 25
<b>5<sup>me</sup> Série. 6 Morceaux de Concert.</b>		No. 4. 1 <sup>er</sup> Solo de Concerto ( <i>Style ancien</i> )	
No. 1. 2 <sup>me</sup> Valse de Concert <i>en Re</i>		5. Rondo de Concerto ( <i>Style ancien</i> )	
2. Idylle		6. Polonaise brillante	
3. Boléro-Réverie		Op. 17. <b>Berceuse</b> ( <i>assez difficile</i> ) ( <i>Amour maternel</i> )	
		<i>La même, transcrite pour Violoncelle par HEKKING</i>	
		<i>La même, transcrite pour Piano seul</i>	
		Op. 28. <b>Réverie</b> ( <i>assez difficile</i> )	

## VINGT TRANSCRIPTIONS FACILES & PROGRESSIVES.

No. 1. Les Moutons. <i>Martini (1706-1784)</i>	1 75
2. La Romanesca. <i>Air célèbre du XVII<sup>e</sup> siècle</i>	1 75
3. Plaisir d'Amour. <i>Martini (1706-1784)</i>	1 50
4. Menuet du Bourgeois gentilhomme. <i>Lully (1633-1687)</i>	1 25
5. Pas des Esclaves d'Iphigénie en Aulide. <i>Gluck (1714-1787)</i>	1 50
6. Célèbre Menuet. <i>Boccherini (1740-1805)</i>	1 50
7. Air d'Eglise. <i>Stradella (1645-1670)</i>	1 50
8. Choeur des deux Avars. <i>Sarabande de l'Épreuve villageoise. Gretry (1741-1813)</i>	1 75
9. Valse du désir. <i>Beethoven (1770-1827)</i>	1 50
10. Tambourin. <i>Rameau (1683-1764)</i>	1 50
11. Romance de Chérubin des Noces de Figaro. <i>Mozart (1756-1792)</i>	1 50
12. Andante d'une célèbre Sonate. <i>Leclair (1697-1764)</i>	1 50
13. Prière de Moïse. <i>Rossini (1792-1868)</i>	1 50
14. Ballet de la Reine organisé par Balthazar de Beaujoyeux. <i>Lambert de Beaulieu (1580)</i>	1 50
15. Nocturne. <i>Field (1782-1837)</i>	1 50
16. Sérénade du Quatuor. <i>Haydn (1732-1809)</i>	1 50
17. Bourrée des Amours de Rogonde. <i>Mouret (1682-1738)</i>	1 50
18. Chanson de Printemps. <i>Mendelssohn (1800-1847)</i>	1 50
19. Andante tranquillo du Songe d'une Nuit d'été. <i>Mendelssohn (1809-1847)</i>	1 50
20. Marche Turque. <i>Mozart (1756-1792)</i>	2 —

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