

Six
FRENCH ROMANCES,
Arranged for the
HARP,
and Dedicated to
Miss Brooke.
BY
F. DIZI.

Ent at Sta. Hall.

Book.1.

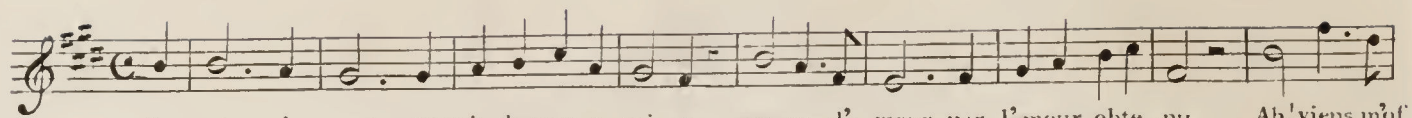
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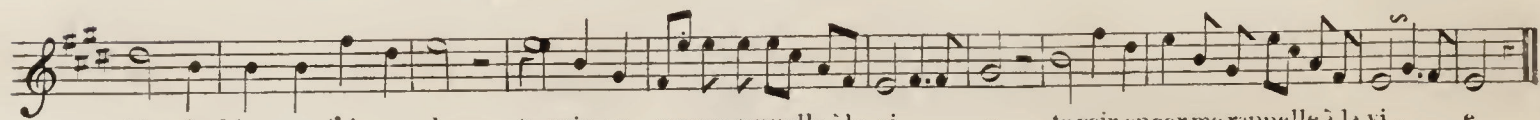


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LE PORTRAIT CHARMANT.



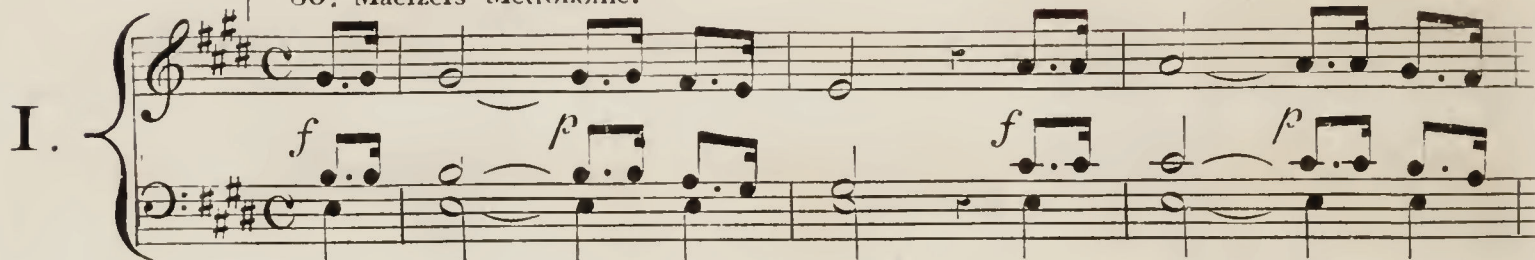
Portrait charmant portrait de mon a - mi - e ga - ge d'a - mour par l'a - mour obte - nu Ah! viens m'of

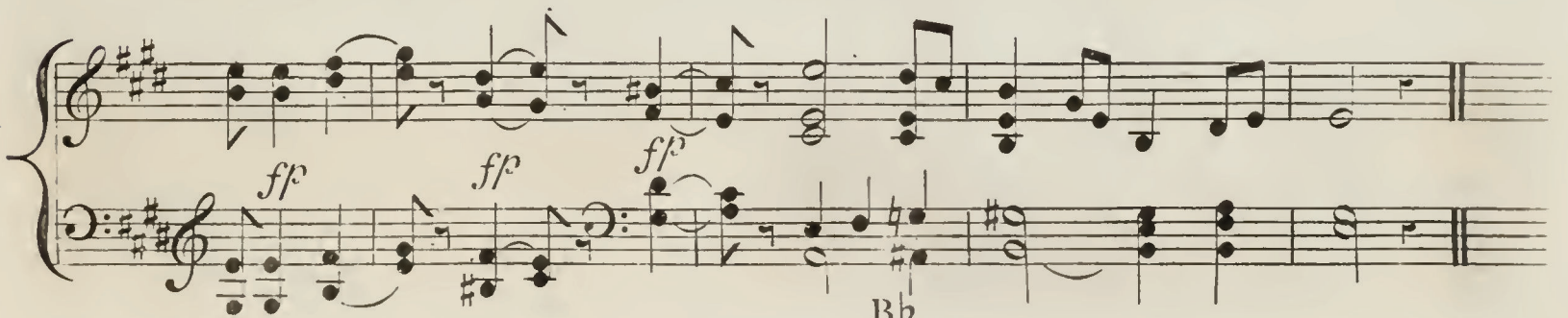
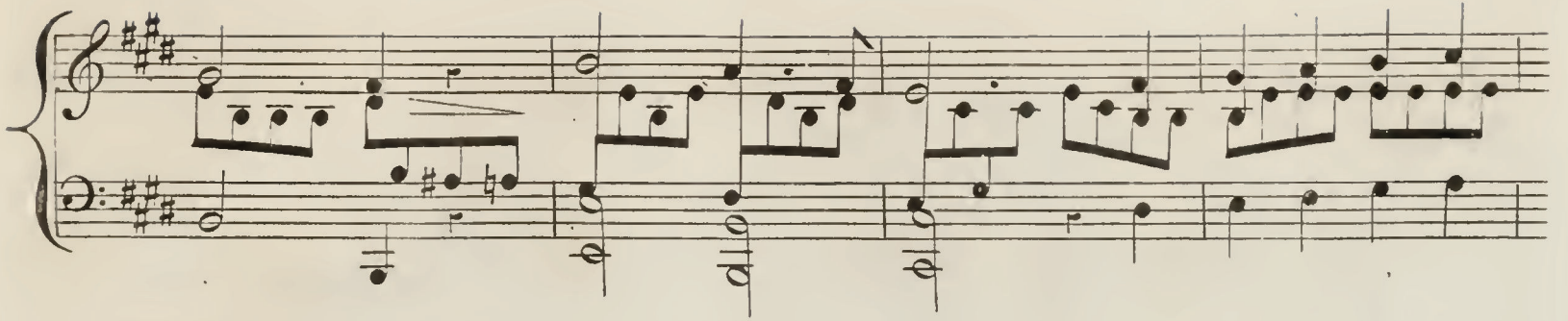


fir le bien que j'ai per - du te voir en - cor me rappelle à la vi - - e te voir encor me rappelle à la vi - - e

Andante

80. Maelzel's Metronome.





L'ATTENTE.

A. Romagnesi.

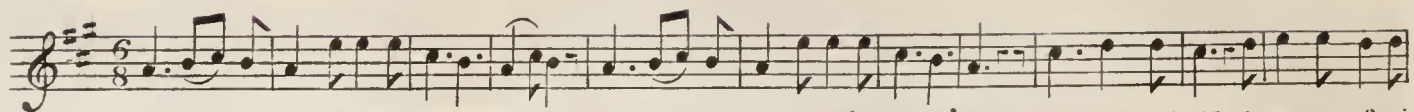
Il ne vient pas et toujours je l'at-tends ma voix l'ap-pelle et mon cour le son-hai-te
 le moindre bruit vient agiter mes sens au moindre son mon oreille inqui-et-te croit mais en vain dis-
 -tinguer ses ac-cers et tous les soirs en pleurant je re-pè-te il ne vient pas il ne vient pas.

II. 96

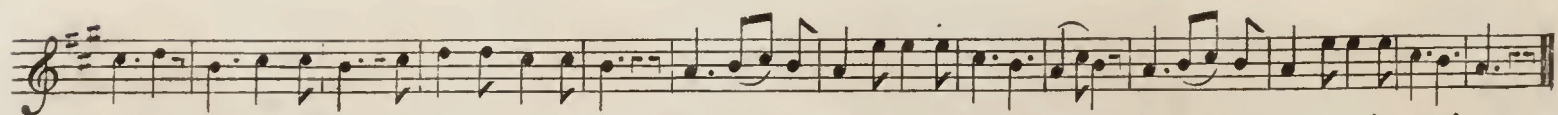
The piano accompaniment consists of three systems of grand staves. The first system is marked with a tempo of 96. The music is in 2/4 time and D major. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The second and third systems continue this pattern with increasing complexity in the right hand's melodic development.



CHARMANT RUISSEAU.



Charmant ruisseau le gazon de vos ri-ves n'est plus pour moi le trône de l'amour au bruit plaintif de vos eaux fugi-

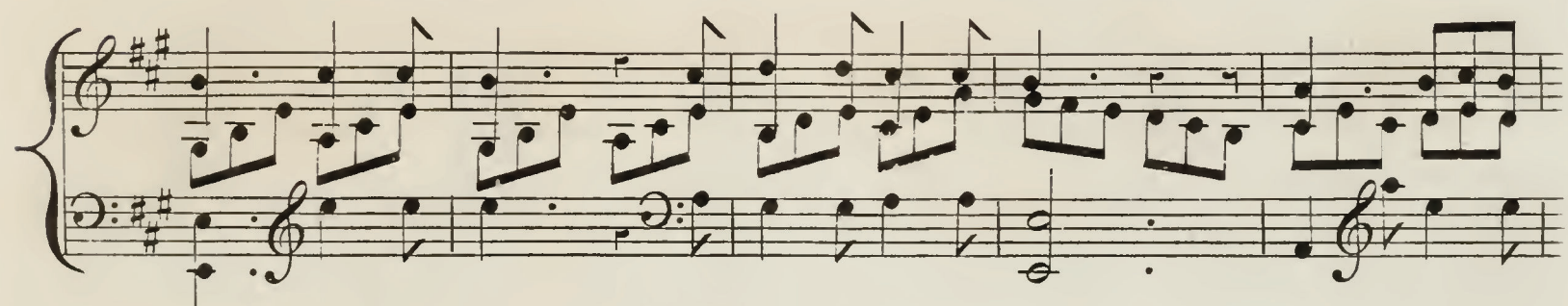


-ti-ves je viens mê-ler mes regrets nuit et jour Charmant ruisseau le gazon de vos ri-ves n'est plus pour moi le trône de l'amour

Andante Grazioso.

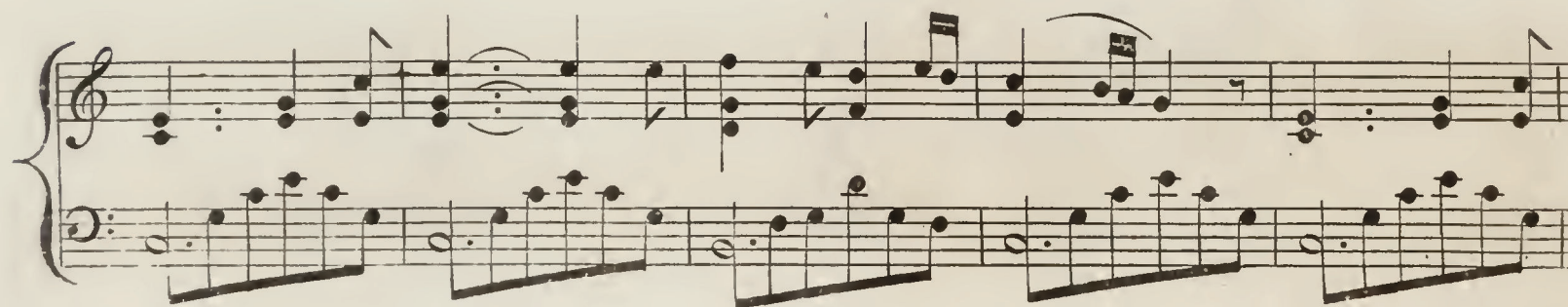
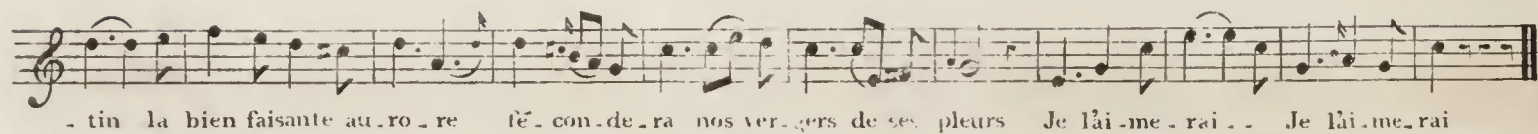
76.

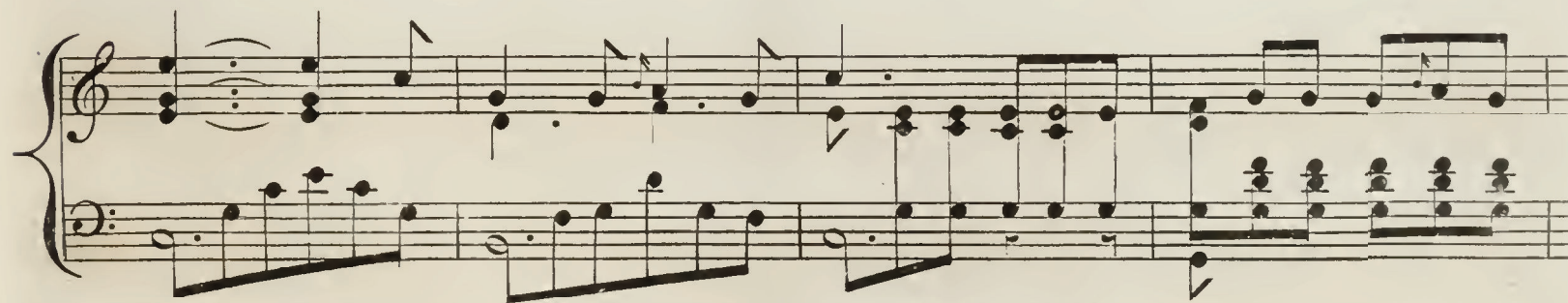
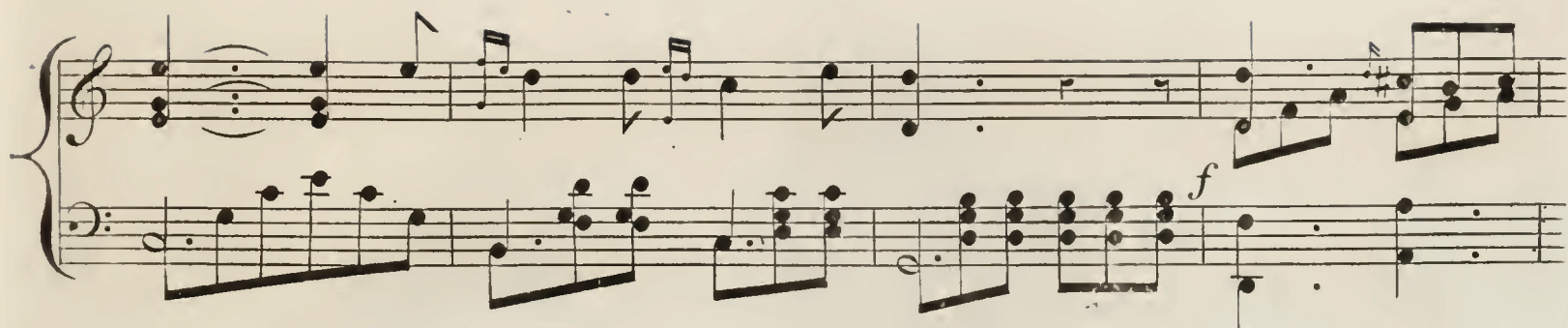
III.



J E L'A I M E R A I .

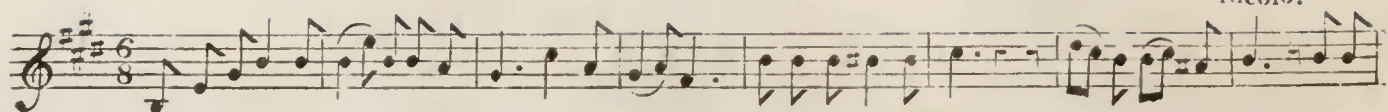
Blangini.



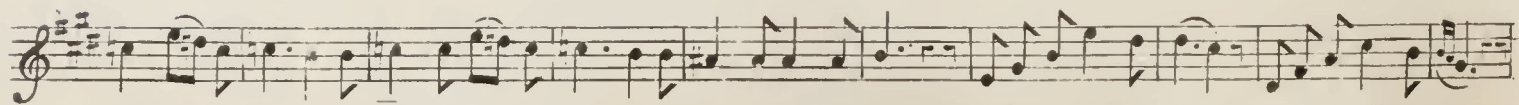


DANS UN DÉLIRE.

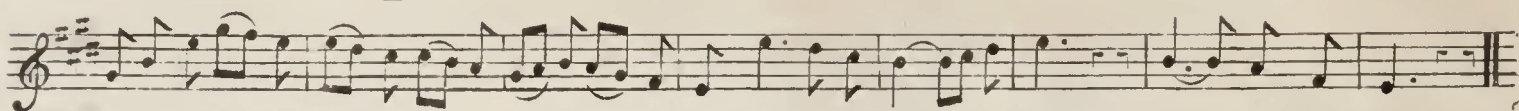
Nicolò.



Dans un délire ex-trême on veut fuir ce qu'on ai-me on prétend se ven-ger on jure de chan-ger on de-

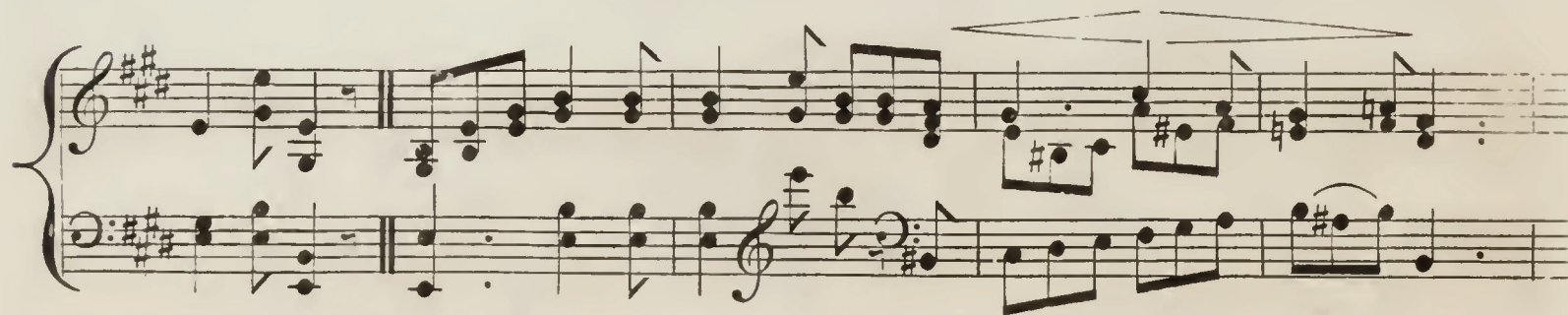


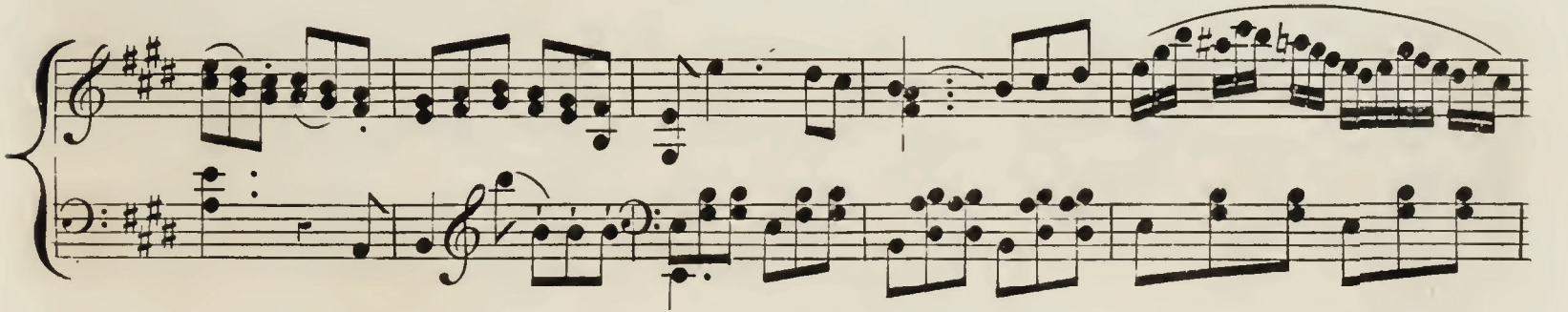
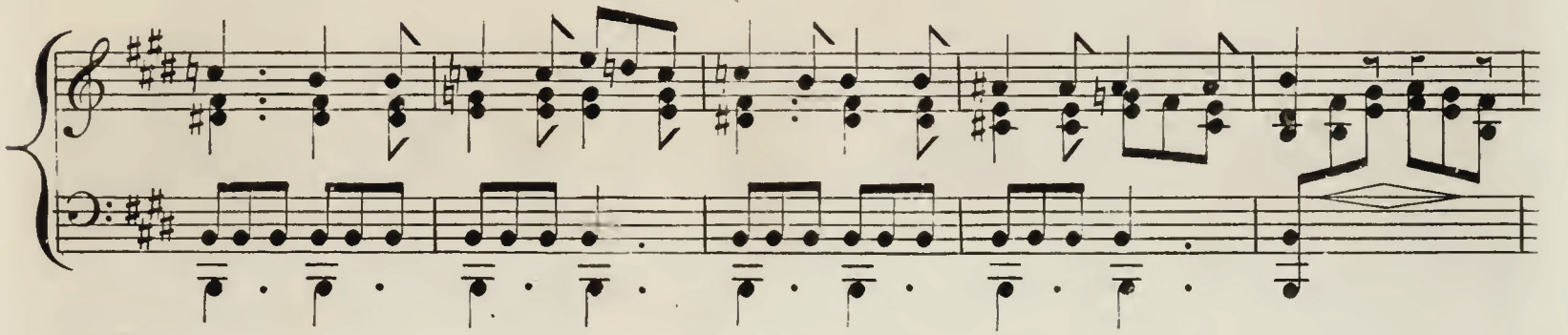
-vient in-fi-dè-le on court de belle en bel-le on court de belle en belle et l'on revient tou-jours à ses premiers a-mours



et l'on revient toujours toujours à ses premiers a-mours à ses pre-miers a-mours ses premiers a-mours

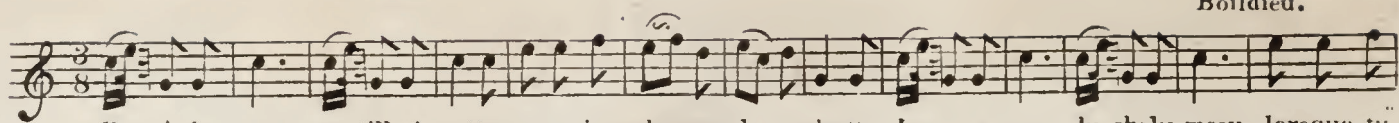
♩ = 50. Andantino.



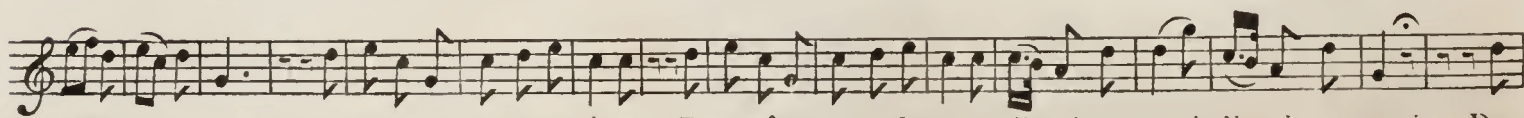


DIS MOI POURQUOI.

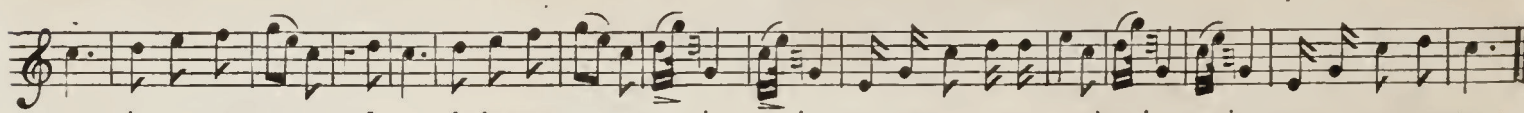
Boildieu.



Depuis longtemps, gentille Annette, tu ne viens plus sous la coudrette danser au son du chalumeau, lorsque tu



quitte le ha-meau, fuyant les plaisirs de ton âge, Tu vas rêver dans le bocage, dis-moi pour-quoi, dis-moi pour-quoi, Dan-



sez jeunes com-pagnes, la ron-de des mon-tagnes, un jour, un jour vous saurez comme moi, un jour, un jour, vous saurez pourquoi.

Allegretto

68.



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a bass clef, followed by a series of notes and rests. The second system continues the melody and accompaniment. The third system shows a more complex melodic line in the treble. The fourth system features a series of chords and moving lines. The fifth system continues the development of the themes. The sixth system concludes the page with a final cadence. The page is numbered 13 in the top right corner.

Six
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Barrett sc.

London, Printed & Sold by Chappell & Co. Music Sellers to his Majesty.

Nº 50, New Bond Street.

ILS NE SONT PLUS.

Dominich.

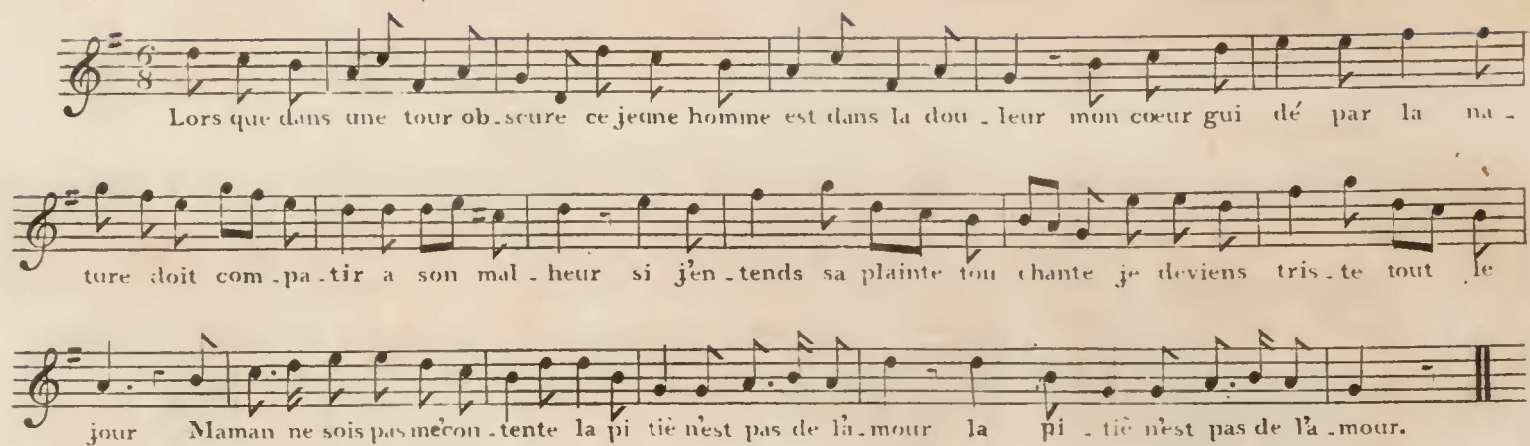
Ils ne sont plus ces jours que ma cons-tance Jus qu'au tom-beau de-vaunt fair e en-vier. D'un bien per-

-du n'ay plus que souve-nance ferois bien mieux hê-las de lou-bli-er ferois bien mieux hê-las de l'ou-bli-er

Lento. 68.

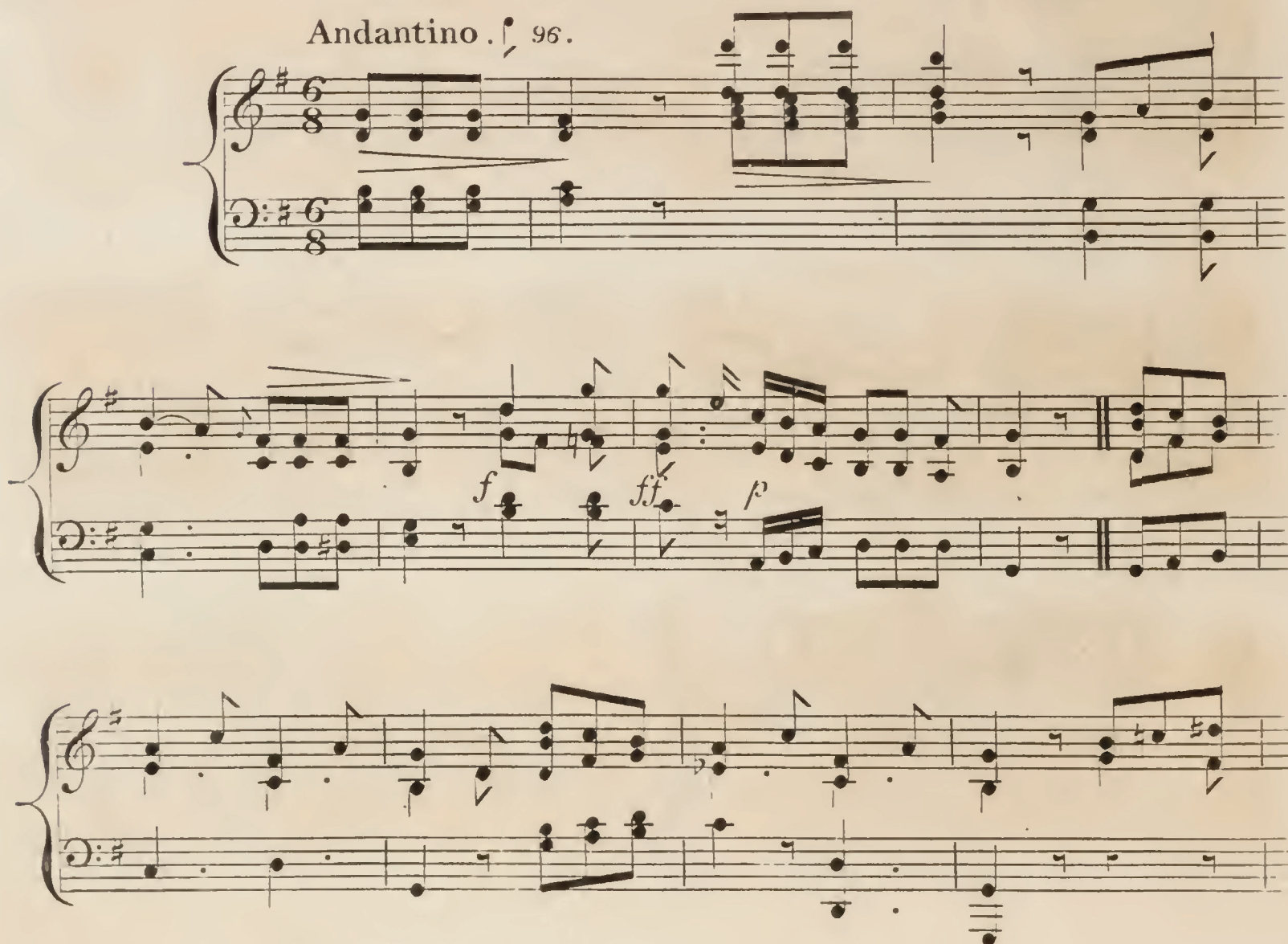
This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a more complex melodic line in the right hand. The fourth system includes a forte (*f*) dynamic and an 8va (octave) marking. The fifth system concludes with a *loco* marking and a final cadence.

LORSQUE DANS UNE TOURE OBSCURE.

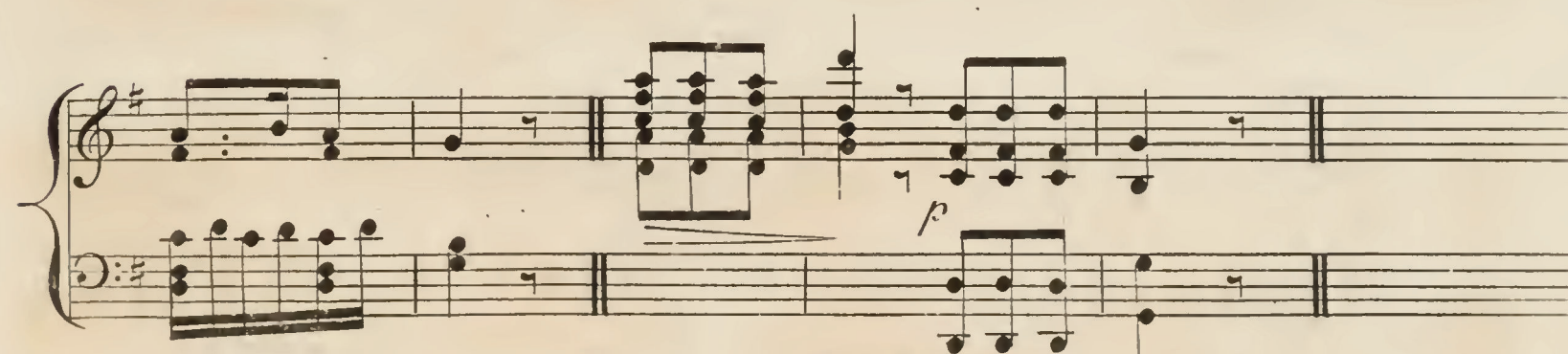
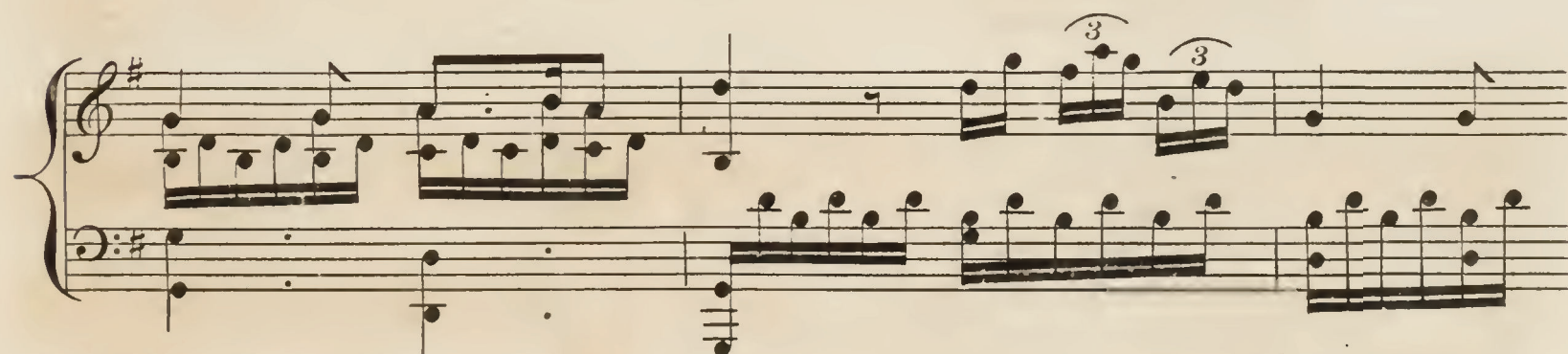
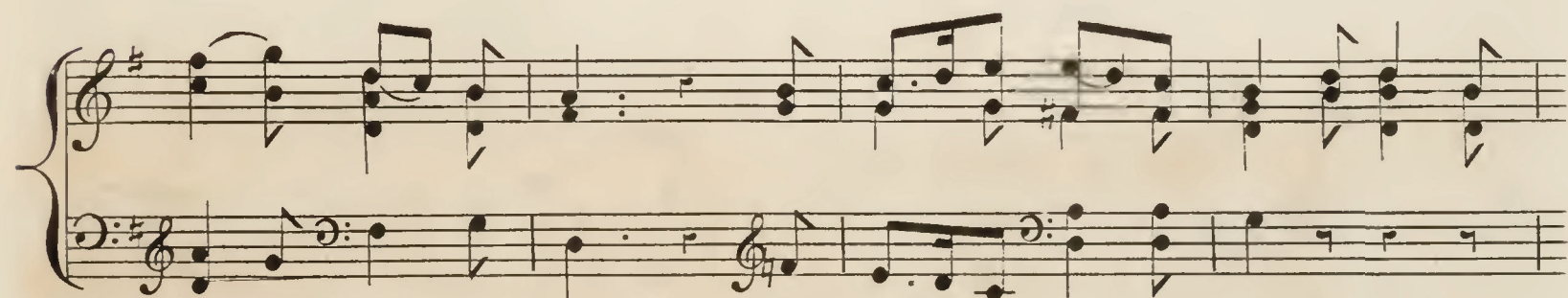
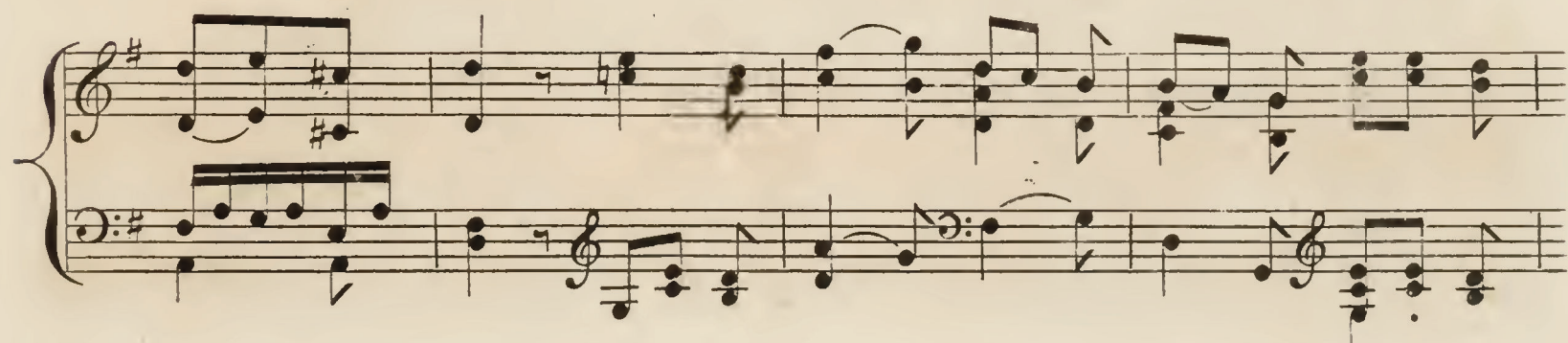
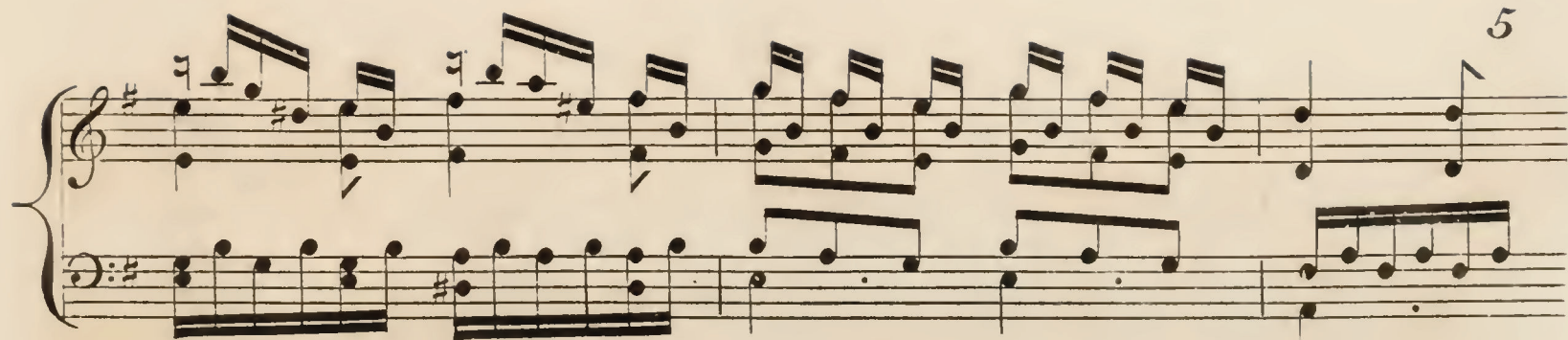


Lors que dans une tour ob-scure ce jeun-e homme est dans la dou-leur mon cœur gui-dé par la na-ture doit com-pa-tir a son mal-heur si j'en-tends sa plainte tou-chante je deviens tris-te tout le jour Maman ne sois pas mé-con-tente la pi-tié n'est pas de l'a-mour la pi-tié n'est pas de l'a-mour.

Andantino. ♩ 96.



The piano accompaniment consists of three systems of staves. The first system is marked 'Andantino. ♩ 96.' and features a treble and bass clef with a key signature of one sharp (F#). The second and third systems continue the accompaniment, with dynamic markings *f*, *ff*, and *p* appearing in the second system. The music is written in 6/8 time and includes various musical notations such as slurs, ties, and accidentals.



CELUI QUI SUT TOUCHER MON CŒUR.

M^{me} Sophie Gail.

Ce - lui qui sut tou - cher mon cœur Ju rait d'ai - mer tou - te la vi - e

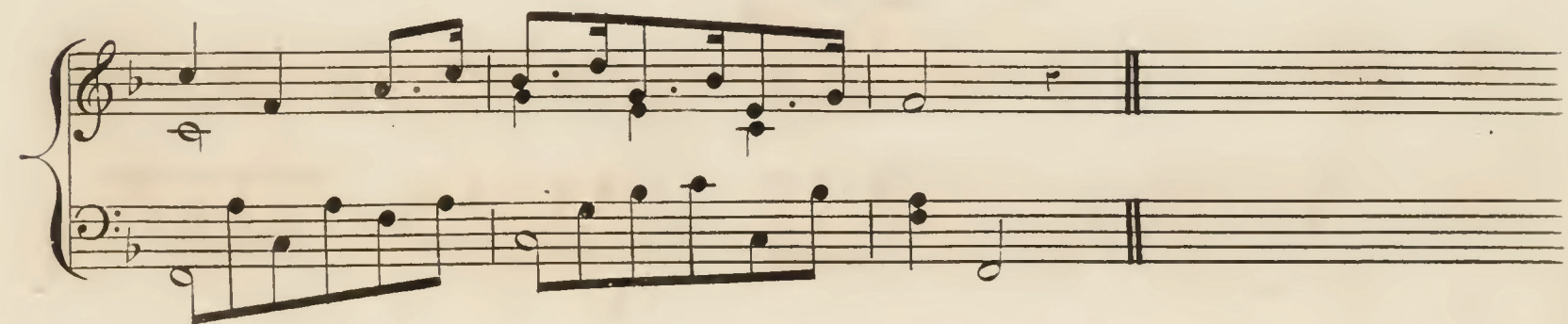
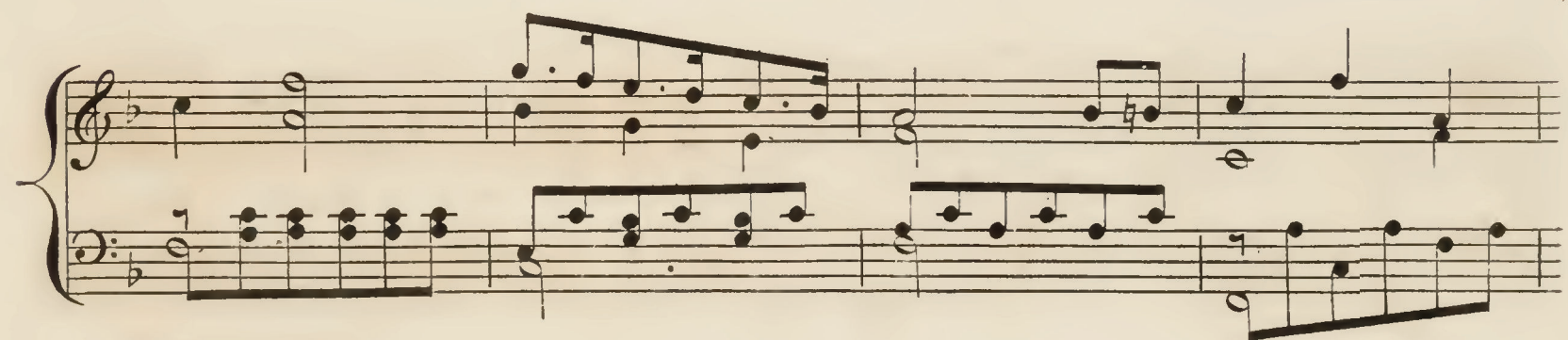
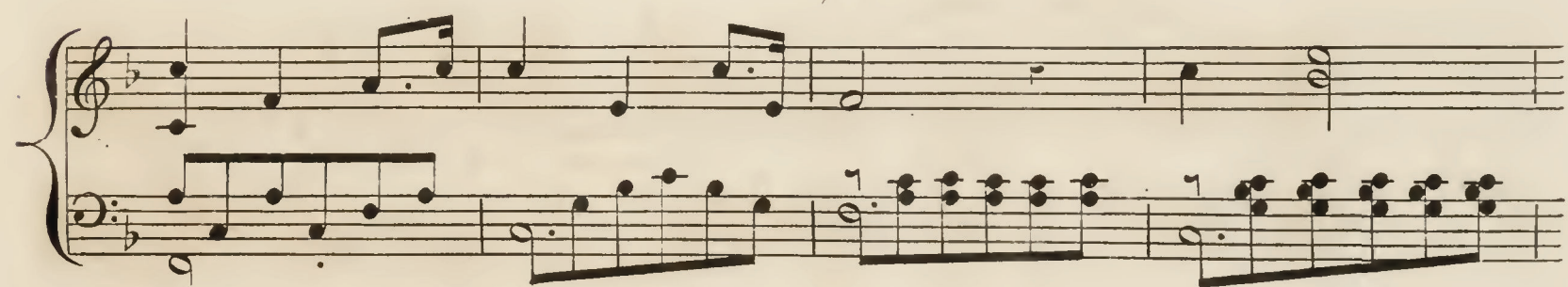
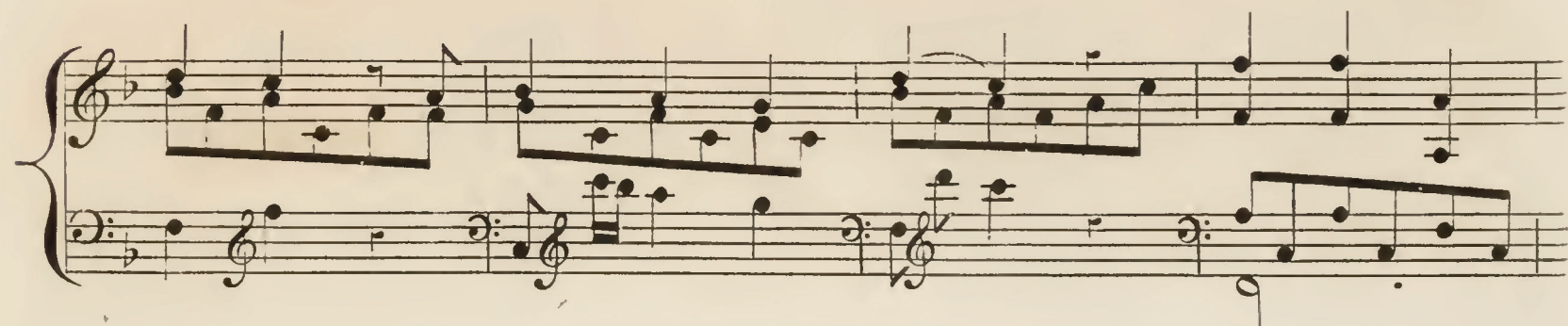
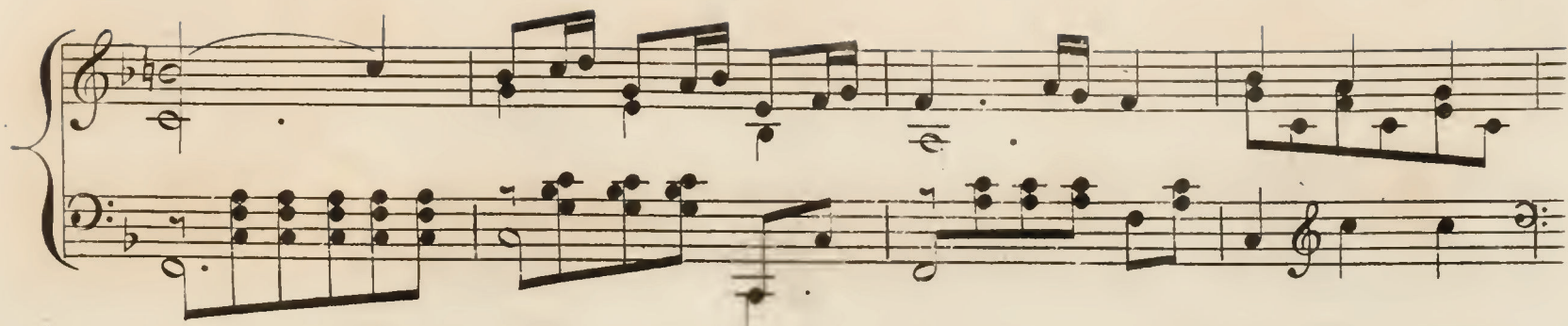
Mais hé - las c'e - tait un trom - peur Ce lui qui sut traie - cher mon cœur La la

la la

Andante assai. ♩ 92.

f *p*

f *fp* *p*

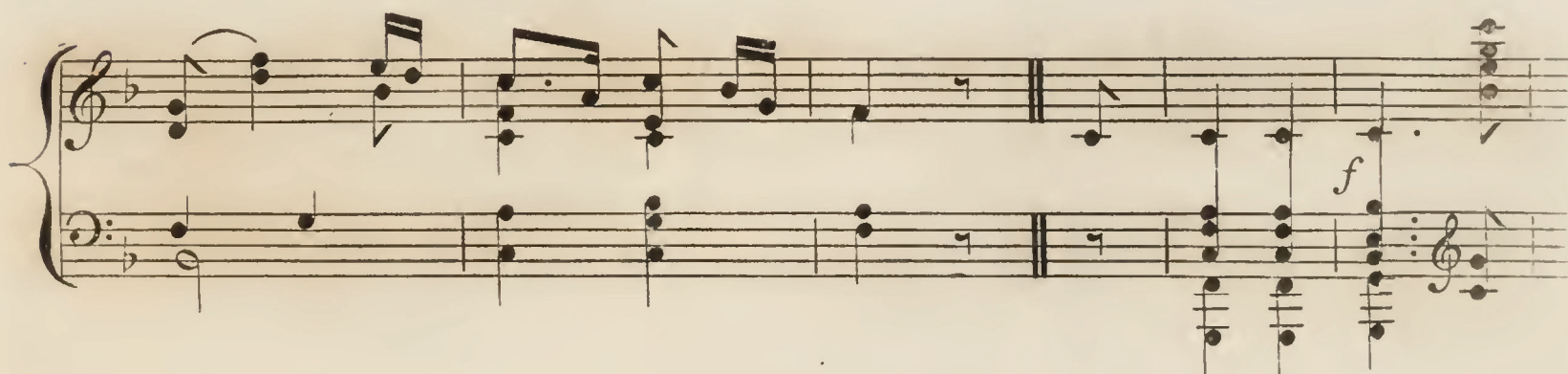
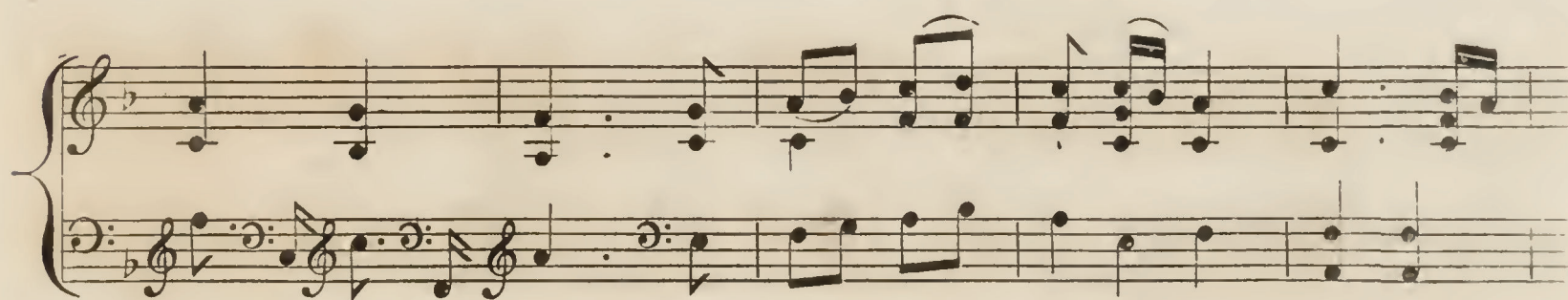
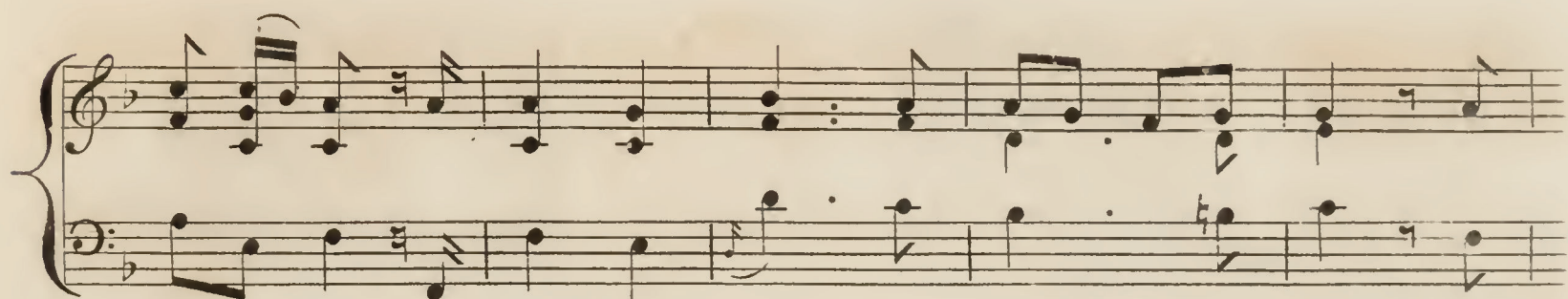
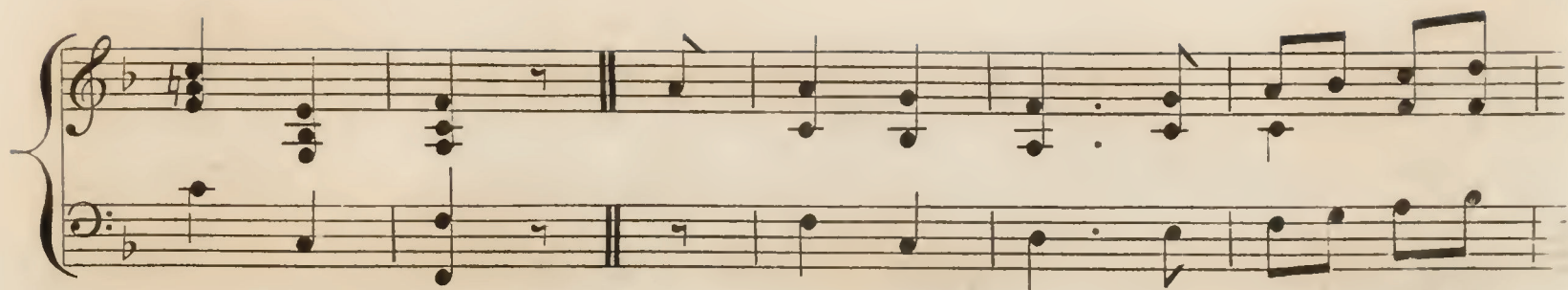


JE L'AI PLANTÉ.

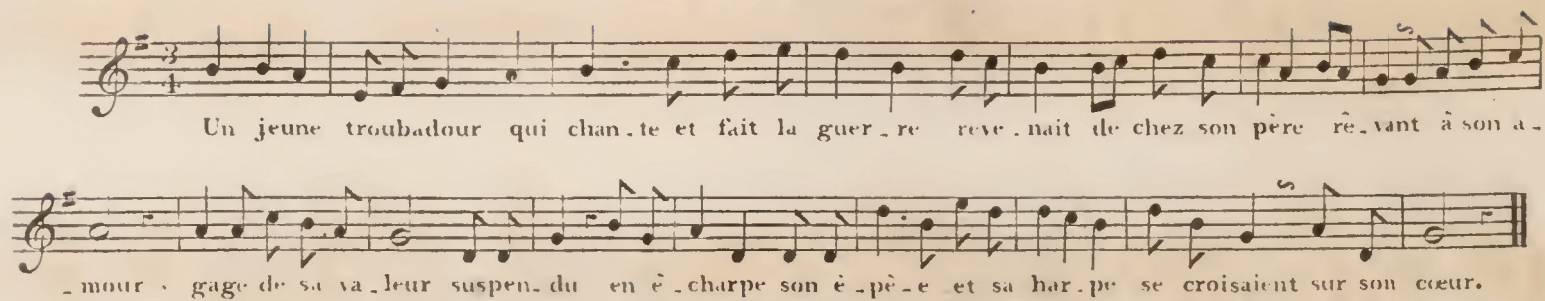
J. J. Rousseau.

Je l'ai plan - té je l'ai vu nai - tre ce - beau ro - sier ou - tous les ois -
 - eaux ve - naient chan - té sous ma - fe - ne - tre per - cher sur ces Jeu - nes ra - maux

Largo. ♩ 66.

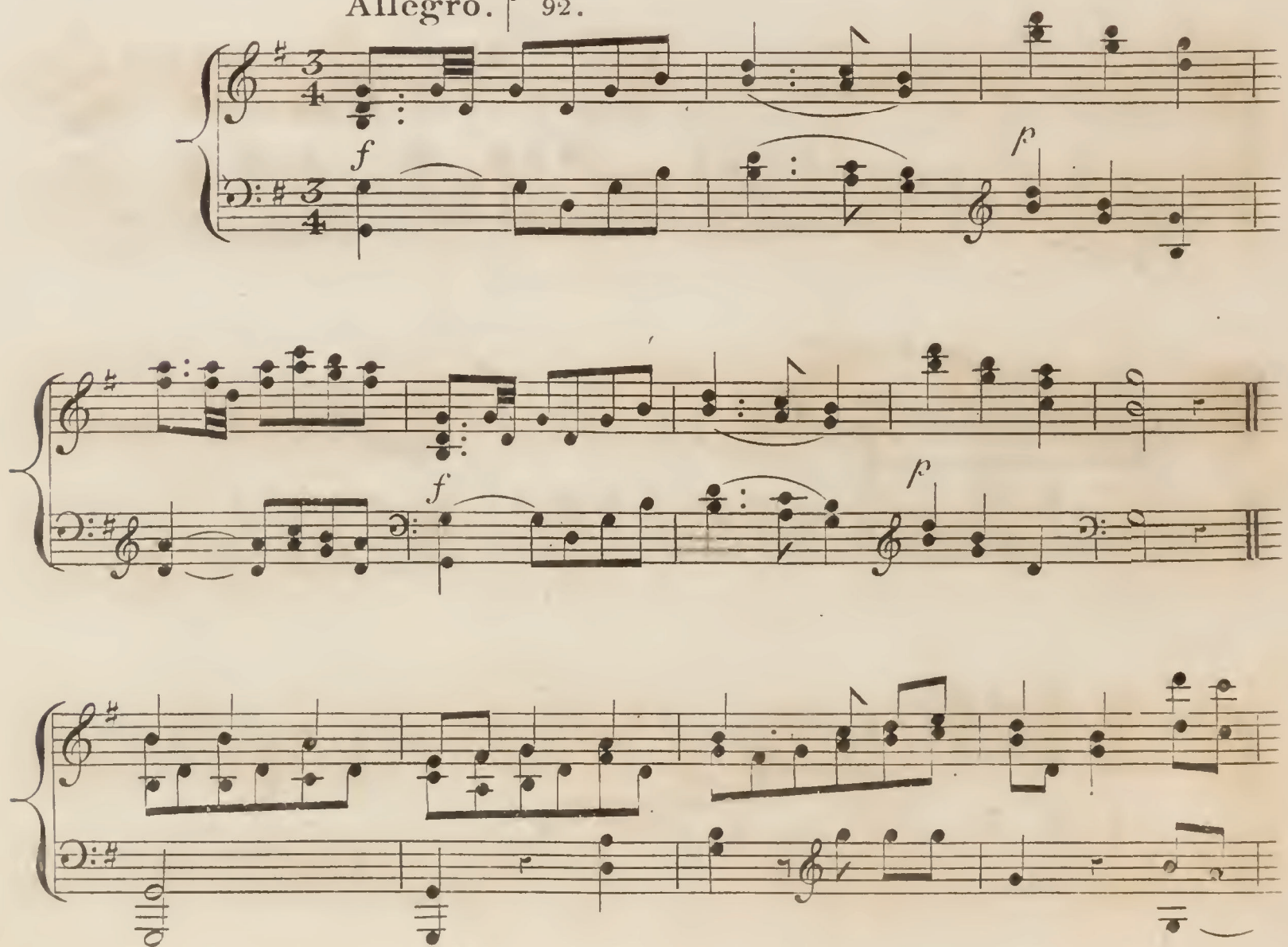


UN JEUNE TROUBADOUR.

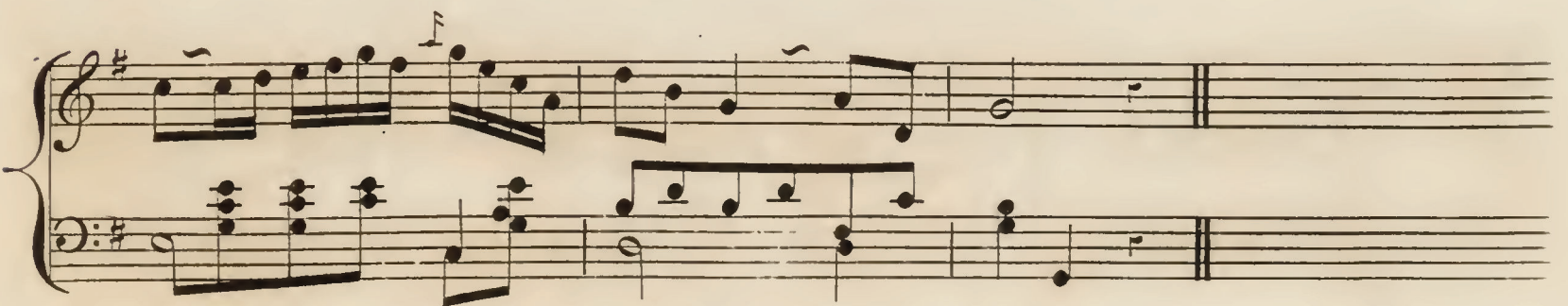
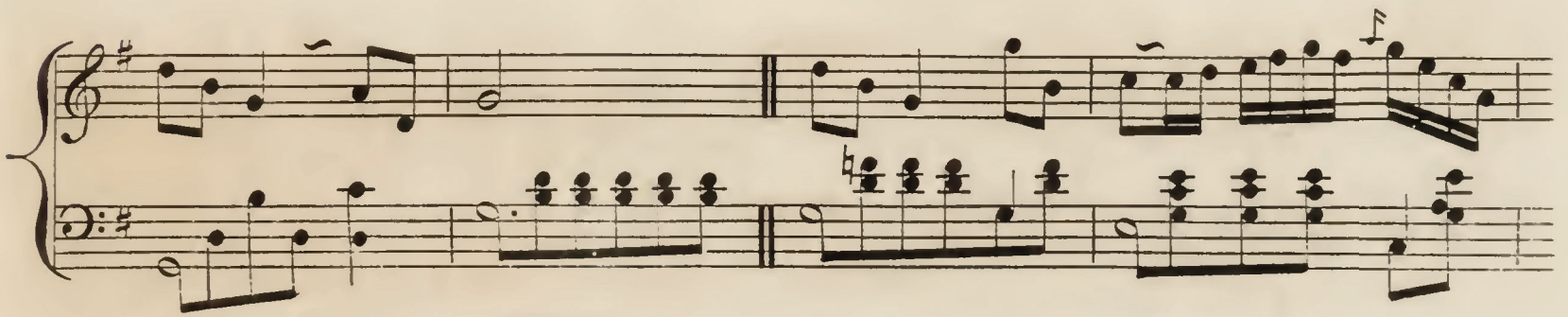


Un jeune troubadour qui chan-te et fait la guer-re reve-nait de chez son père rê-vant à son a-mour : gage de sa va-leur suspen-du en é-charpe son é-pè-e et sa har-pe se croisaient sur son cœur.

Allegro. ♩ 92.



The piano accompaniment consists of three systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The second system continues with similar dynamics. The third system concludes the piece with a final cadence. The notation includes various musical symbols such as slurs, ties, and repeat signs.



LE TROUBADOUR A LA CROISADE.

Deja la nuit sous ses voiles e' pais descend des cieuz et couvre notre armee le doux sommeil prodigiant ses bien
faits Dans le repostient la terre char_mée tendres E_chos errants dans ces val_lons en soupi_rant repetez mes chan_
_sons tendres E_chos errants dans ces val_lons en soupi_rant repe_tez mez chan_sons

Tempo di Marcia. ♩ 96.

p *f* *p* *f* *p* *f*

(F#)

