

0.1883

Air Arabe

VARIÉ

J. L. BATTMANN

PARIS. ALPHONSE LEDUC



LES
Souvenirs Mélodiques
 POUR
 LE PIANO
 Collection de petits Morceaux

Soigneusement doigtés

AH! LE BEL OISEAU MAMAN, Bagatelle.	GAVOTTE DES MOUTONS, du P. MARTINI.
AH! QU'IL FAIT DONC BON, Ronde du <i>Bijou perdu</i> d'AD. ADAM.	JENNY LA MEUNIÈRE, Transcr. de la <i>Chansonnette</i> d'A. LEDUC.
AÏDA, (<i>Marche des Trompettes</i>), Opéra de G. VERDI.	J'IGNORE SON NOM, Romance de <i>Si j'étais Roi</i> d'AD. ADAM.
A MON BEAU CHÂTEAU, Bluette.	JOSEPH, Opéra-Biblique de E.H. MÉHUL. Mosaïque.
ANSHINGOUZ, Ronde Bretonne.	MENUET DES PETITS VIOLONS, du <i>Capit. Fracasse</i> de PESSARD.
AU CLAIR DE LA LUNE, Variations.	MON P'TIT PAPA, Fantaisie Mignonne.
BASQUAISE, du <i>Capitaine Fracasse</i> d'E. PESSARD.	LE PAS DE ZÉPHYRE, Petite Fantaisie.
BUCÉPHALE, Célèbre Galop de L. DESSAUX.	PETIT BOLÉRO, d'HENRI RAVINA.
LE CARILLON DE LA SAMARITAINE, d'E. PESSARD.	PETITE FLEUR DES BOIS, de F. MASINI.
LA CRUCHE CASSÉE, Opéra-Comique d'E. PESSARD.	QUAND LA RIANTE AUBORE, du <i>Barbier de Sév.</i> de G. ROSSINI
DANS LE SOMMEIL, Romance de <i>Si j'étais Roi</i> d'AD. ADAM.	RAPPELLE - TOI, Célèbre Mélodie de G. RUPES.
LA GAVOTTE, Souvenir.	TOUT NOUS DIT D'ESPÉRER, Mélodie de G. RUPES.

VIENT DE PARAÎTRE:

AIR ARABE, <i>Varié</i>	O CÉLESTE AÏDA, de l'Opéra de G. VERDI.
BRINDISI, de G. VERDI.	VALESE DE SI J'ÉTAIS ROI, Opéra-Comique d'AD. ADAM.

DIS-MOI! QUEL EST TON PAYS? *Chant Alsacien*, d'AD. SELLENICK, Petite Fantaisie

PAR

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ga ad lib.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes. The marking *ga ad lib.* is placed above the treble staff.

f

The second system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is placed in the middle of the system.

mf

The third system shows the continuation of the musical theme. The treble staff features a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system.

p

The fourth system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. A dynamic marking of *p* (piano) is placed in the middle of the system.

A tempo.
Dim. e rit.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The marking *A tempo.* is placed above the treble staff, and *Dim. e rit.* (diminuendo e ritardando) is placed below the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation. The treble staff continues the melodic line with more ornaments and fingerings. The bass staff has a more active accompaniment with chords and moving lines. A dynamic marking of *f* is present at the end of the system.

Third system of musical notation. The treble staff features complex ornaments and fingerings. The bass staff has a steady accompaniment. A dynamic marking of *f* is present at the end of the system.

Fourth system of musical notation. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a simple accompaniment. A dynamic marking of *ff* is present, and the word *Rall.* is written above the staff.

Fifth system of musical notation. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a simple accompaniment. A dynamic marking of *pp* is present, followed by the instruction *Rallentissez un peu.* and a final dynamic marking of *ff*.