

Nº 1, SOLOS, PRICE 4^s/-

Nº 2, DUETS, PRICE 5^s/-

HALF HOURS WITH THE BEST COMPOSERS.

ROSSINI,

Arranged as SOLOS and DUETS for the

Piano Forte.

With ad lib. Accomps.^{ts} for Flute, Violin, & Violoncello,

WILLIAM HUTCHINS CALLCOTT.

Ent. Sta. Hall.

Nº.....

Accompaniments 1/each.

L O N D O N .

CHAPPELL, 50, NEW BOND STREET;

Where may be had by the same Arranger;

HALF HOURS WITH BEETHOVEN, WEBER, MENDELSSOHN, SPOHR, HAYDN,
MOZART, HANDEL, GLUCK, MEYERBEER, ROSSINI, CHERUBINI, & WINTER.

HALF HOURS WITH THE BEST COMPOSERS, ROSSINI.

1

Arranged by William Hutchins Callcott.

* *ANDANTE*

CON MOTO.

First system of musical notation. Treble and bass staves. Dynamics: *ff Ped*, *fz*, *ff*. Pedal markings: *ten:*, *Ped*. Fingering: 4, 6, 3, 6. A star symbol is at the end of the system.

Second system of musical notation. Treble and bass staves. Dynamics: *ff Ped*, *fz*, *ff*, *pp*. Pedal markings: *ten:*, *Ped*. Fingering: 3, 6, 3. A star symbol is at the end of the system.

Third system of musical notation. Treble and bass staves. Dynamics: *dolce.*, *cres:*. Pedal marking: *Ped*. A star symbol is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Dynamics: *espres:*, *dim:*. Pedal marking: *Ped*. A star symbol is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*, *cres:*. Pedal marking: *Ped.*. A star symbol is at the end of the system.

f Ped * *Ped* * *Ped* * *Ped* *

Ped * *ppp* * *Ped.* *

Ped * *Ped* * *Ped* * *espres:* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *cres:* * *Ped* *

fz * *dim* * *Ped* *

First system of musical notation, piano (*p*). The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, featuring a crescendo (*cres:*) and a decrescendo (*dim:*). The right hand continues with eighth-note chords, and the left hand has a more active eighth-note line.

Third system of musical notation, marked *ALLEGRO.* and *ff* (fortissimo). It includes an acceleration marking (*accel.*). The right hand has a more complex chordal texture, and the left hand features a prominent eighth-note accompaniment.

Fourth system of musical notation, featuring a crescendo (*cres:*) and a pedal (*Ped*) marking. The right hand has a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment.

Fifth system of musical notation, marked *ff e marcato.* and *fz* (fortissimo). It includes a pedal (*Ped*) marking. The right hand has a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment.

4 *ALLEGRETTO.

First system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) at the beginning and end, *ten.* (tenuis) in the middle. Accents (^) are placed over many notes.

Second system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) at the end. Slurs are used over groups of notes in the treble staff.

Third system of musical notation. Treble and bass staves. Dynamics: *leg^o* (leggiero) above the treble staff. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) in the middle. Pedal marking: *Ped* at the beginning.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) at the beginning, *rall^o* (rallentando) above the treble staff. A first ending bracket labeled *1* is shown at the end.

MODERATO CON ANIMA.

First system of musical notation for the Moderato section. Treble and bass staves. Dynamics: *p* (piano) at the beginning, *cres:* (crescendo) above the bass staff, *p* (piano) at the end. Pedal markings: *Ped* at the beginning, ** Ped* at the end.

5

cres:

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

ff

Ped * *Ped* * *Ped* *

ff

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

ff

Ped *

fz

Ped * *Ped* *

ff

Ped *

*ADAGIO E SOSTENUTO.

The musical score is divided into two main sections. The first section, marked *ADAGIO E SOSTENUTO, consists of five systems of piano and bass staves. The piano part features a melodic line with various dynamics including *pp*, *cres:*, *f*, *pp*, *dim:*, *p*, *cres:*, *f*, and *ff*. The bass part provides harmonic support with chords and octaves, often marked with *Ped* (pedal) and *trem:* (tremolo). The second section, marked †ALLEGRETTO, consists of two systems in 3/4 time. The piano part has a more rhythmic, dance-like melody with dynamics like *pp*, *cres:*, and *ff*. The bass part continues with harmonic accompaniment, including chords and octaves, with *Ped* markings.

tempo.

rall^o ff pp Ped

Ped * Ped * Ped

Ped * Ped * Ped *

f Ped *

ff pp

ff

pp cresc: fz

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The first system begins with a *pp* (pianissimo) marking. The second system includes a *Ped* (pedal) marking. The third system features a *cresc.* (crescendo) marking, followed by *espres:* (espressivo) and *ff* (fortissimo). The fourth system also includes a *ff* marking. The fifth system includes several *Ped* markings. The score is characterized by intricate fingerings and a steady, flowing rhythm.

3 3 6 9

espres: *accel^o*

Ped * *Ped* *

Ped *

ff

ff e marcato. *dim:*

Ped *stacc:* *accel^o*

PRESTO AGITATO.

ff e marcato. *fz*

dolce.

Ped ** Ped*

cres:

f

p

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, with dynamic markings like *mf* and *f*. The lower staff is in bass clef, also with a key signature of one flat, featuring a continuous pattern of eighth notes.

The second system continues the musical piece. The upper staff features a melodic line with various ornaments and slurs. The lower staff maintains the eighth-note accompaniment pattern, with some chords and rests.

The third system introduces a change in dynamics. The upper staff has a *dolce* marking. The lower staff has a *fz* (forzando) marking. A *Ped* (pedal) marking is placed below the lower staff. The system ends with an asterisk (*).

The fourth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a continuous eighth-note accompaniment. A *Ped* marking is placed below the lower staff. The system ends with a double bar line and a common time signature (C).

The fifth system is marked *ADAGIO.* It features a slower tempo. The upper staff has a long melodic line with a *pp* (pianissimo) marking. The lower staff has a series of chords, also marked *pp*. A *Ped trem:* marking is placed below the lower staff. The system ends with a double bar line and a 2/4 time signature, followed by an asterisk (*).

* *ANDANTE.*

pp *p cantabile.*

cres: *espres:* *rall:* *Ped* *

tempo *f* *Ped* * *Ped* * *Ped* * *rall?* * *Ped* *

Ped * *ADAGIO* *f*

espres:

dim: *tempo* *f*

ff

ff *Ped* *

fz *ff* *fz* *rall?*

Ped *Ped*

ff accel? *ff* *ff* *ff*

Ped *

HALF-HOURS WITH THE BEST COMPOSER.
 ROSSINI.

Arranged by
 W. H. CALLCOTT.

* *ANDANTE*
CON MOTO.

ff *p* *cres:* *espress:* *dim:* *p* *f* *pp* *espres:* *Allegro.* *ff accel:*

*ALLEGRETTO.

ff

f

pizz.

arco.

ff

pizz.

rall:

MODERATO CON ANIMA.

p arco.

ff

ff

ff

†ADAGIO E SOSTENUTO.

pp

cres:

f

pp

cres:

**ALLEGRETTO.*

†ANDANTE.

PRESTO AGITATO.

*MODERATO CON ANIMA.

ff e marcato *fz* *p*

ADAGIO. *dim:* *pp*

†ANDANTE.

pp *rall:* *tempo* *f* *rall:* *tempo* *f*

Adagio. *f* *ff* *accel:* *ff*

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ROSSINI.

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**ANDANTE*
CON MOTO.

ff *p* *cres:* *espress:* *pp* *f* *cres:* *dim:* *Allegro.* *accel:* *ff*

* ALLEGRETTO.

ff

pp

ff

pizz:

rall:

1

$\frac{3}{4}$

MODERATO CON ANIMA.

arco.

p

ff

ff

4

† ADAGIO E SOSTENUTO.

pp

cres:

f

p

cres:

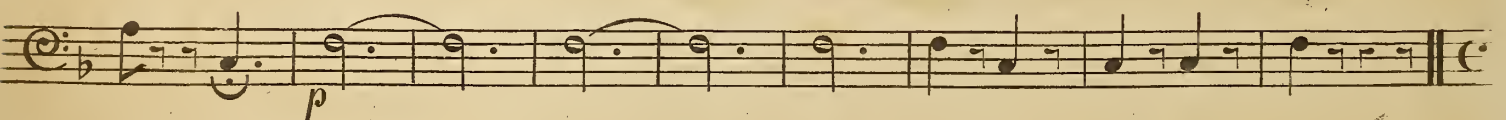
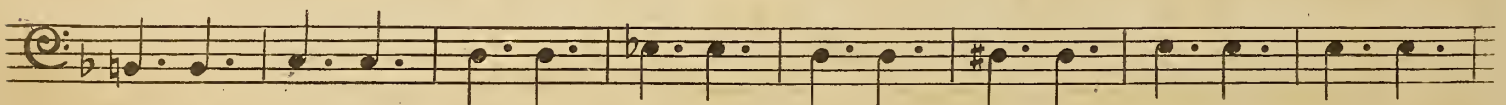
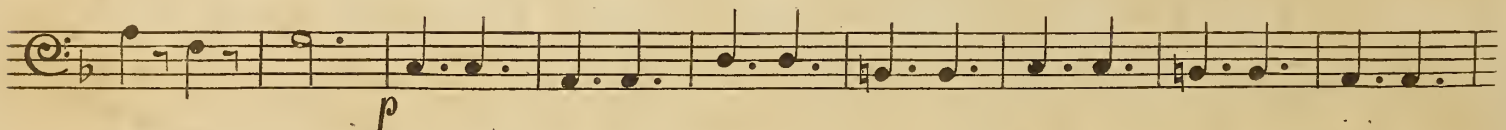
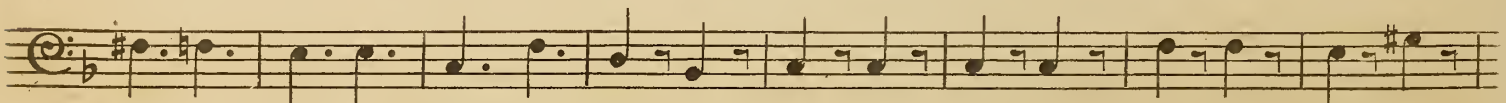
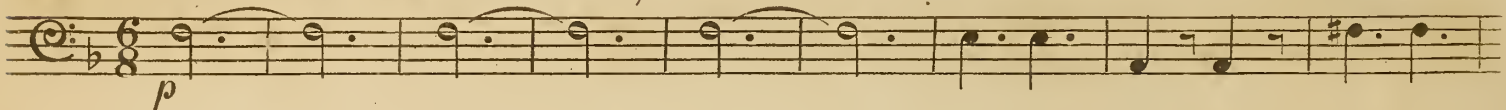
*ALLEGRETTO.

+ANDANTE.

PRESTO AGITATO.



*MODERATO CON ANIMA.



ADAGIO.

†ANDANTE.

