

TROIS

Airs de Ballets

de l'Opéra de Moïse de Rossini

arrangés en

Rondeaux

pour le

Piano Forte

par

HENRI HERZ.

Pianiste de la Chambre du Roi

Op. N°1

Prix 2 Frs Mk 1-11

À Bonn chez W. Simrock.

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MUSIC  
ROYAL  
M  
33.5  
R68M6  
1800z

2.

Air de Ballet N<sup>o</sup> 1.

Introduzione. Andante. (♩ = 63.)

H: HERZ

Op:

pp cantabile.

cres - cen - do decres - cen - do dol

ca - lan - do.

a Tempo.

Ped

cres f Ped \* p dimin f Ped

\* p delicato.

6 6 6 6 6 6 12 13



The image shows a page of a musical score, likely for a piano, with six systems of staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

**System 1:** The first staff begins with a treble clef and a key signature of two sharps. It features a series of sixteenth-note runs. The first staff has a dynamic marking of *f* and a *Ped* (pedal) instruction. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

**System 2:** The first staff continues the sixteenth-note runs. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

**System 3:** The first staff has a dynamic marking of *f* and a *Ped* instruction. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

**System 4:** The first staff has a dynamic marking of *f* and a *Ped* instruction. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

**System 5:** The first staff has a dynamic marking of *f* and a *Ped* instruction. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

**System 6:** The first staff has a dynamic marking of *f* and a *Ped* instruction. The second staff has a dynamic marking of *p* and a *Ped* instruction. The system ends with a *f* dynamic marking.

The score includes various performance instructions such as *gva* (glissando), *loco*, *cres* (crescendo), *mol* (molto), *tr* (trill), *perdendosi* (fading away), and *morendo* (dying away). There are also asterisks (\*) marking specific points in the music.



4.

(♩. = 88.)

Allegro

Moderato.

*P* scherzando.

*ff* *p*

8va

*f* *Ped.*

*sempre f* *Ped.*

*Ped.*

*\* Ped.*

*\* Ped.*

loco 4 3 2 1 4 3 2 1 4 3 2 3

4 3 2 1 4 3 2 1 4 3 2 1

*fp* leggiero.

*fp*







## Cantabile sostenuto.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) and *espressivo* marking. The bass staff also begins with a piano (*p*) marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes with some rests.

Second system of musical notation. Treble and bass staves. Treble staff has a *sempre p* marking. Bass staff has a *poco* marking. The system includes a repeat sign (//) in the middle. Fingerings 1 and 2 are indicated above notes in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *ritard:* marking. Bass staff has a *p* marking. The system includes a repeat sign (//) in the middle. Fingerings 1 and 2 are indicated above notes in the treble staff.

## un poco meno mosso.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *lusingando* marking. Bass staff has a *p* marking. The system includes a *f* marking and a *p dol* marking. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *poco cres* marking. Bass staff has a *p* marking. The system includes a *f* marking. The music continues with the eighth-note accompaniment and melodic lines.



First system of musical notation. The treble clef staff begins with a piano (*p*) and dolce (*dol*) marking. The bass clef staff features a continuous eighth-note accompaniment. The treble staff concludes with a series of sixteenth-note chords, marked *scherzando*.

Second system of musical notation. The treble staff starts with a *ten.* (tenuto) marking over a half note, followed by a forte (*f*) dynamic. The bass staff continues with eighth notes. The treble staff ends with sixteenth-note chords, marked *scherzando*.

Third system of musical notation. The treble staff begins with a *ten.* marking and a forte (*f*) dynamic. The bass staff continues with eighth notes. The treble staff concludes with sixteenth-note chords, marked *scherzando*.

Fourth system of musical notation. The treble staff features sixteenth-note chords, marked *grazioso*. The bass staff continues with eighth notes. The system concludes with a forte (*f*) dynamic.

Fifth system of musical notation. The treble staff begins with a half note, followed by a double bar line and the instruction *Primo Tempo*. The bass staff starts with a triplet of eighth notes, marked *f* and *p*, followed by a series of chords.



*P* scherzando.

8va

*f* Ped

*f* Ped

*sempre f* Ped

*f* Ped

*f* Ped

*pp* leggero.

*pp*

loco

4 3 2 1 4 3 2 1 4 3 2 3







Animato.

sotto voce.

Musical score for "L'Espresso" by Gioacchino Rossini. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a melody with slurs and accents, marked with *f* and *Ped*. The bass staff has a rhythmic accompaniment of eighth notes, also marked with *f*. The score includes dynamic markings like *f* and *ff*, and performance instructions such as *sotto voce.* and *staccato il Basso.*

[illegible]

8va

*p*

*p*

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody is in the treble staff, and the accompaniment is in the bass staff. The text 'Ped sempre più cres' is written below the treble staff, indicating a pedal effect and a crescendo. The score is divided into measures by vertical bar lines. The paper is aged and yellowed, with some staining and a wavy line at the top edge.



8va

Più Allegro.

cen Ped

do \*

f con fuoco. f

loco

8va

loco

con forza.

ff sempre.

Ped

\*

fine.



NICOLAS SIMROCK à BONN sur le Rhin.

NICOLAS SIMROCK à BONN sur le Rhin.

|                                                                                   |      |                                                                                  |        |
|-----------------------------------------------------------------------------------|------|----------------------------------------------------------------------------------|--------|
| Herz. H. Op. 1. Air tirolien varié pour le Piano seul nouvelle édition .          | 2 50 | Herz. H. Op. 45. 3 Nocturnes caractéristiques pour id. N°1. La dolcezza. N°2. La | Fr. C. |
| Op. 2. Rondeau alla Cosacca pour idem .                                           | 2 50 | Melanconia. N°3. La Semplicità .                                                 | 3 50   |
| Op. 3. Allegro et Variations faciles, comp. d'après des motifs de C. de           |      | Les mêmes séparés :                                                              |        |
| Marscot. pour idem .                                                              | 2    | Op. 45. N°1. La Dolcezza. Nocturne pour idem .                                   | 1 50   |
| Op. 4. Variations sur l'air au clair de la lune. A quatre mains .                 | 3    | Op. 45. N°2. La Melanconia. id. p. idem .                                        | 1 25   |
| Op. 5. Fantaisie pour le Piano seul .                                             | 2 50 | Op. 45. N°3. La Semplicità. id. p. idem .                                        | 1 50   |
| Op. 6. Cr. Variat. brill. p. Piano av. accomp. de 2 Violons, Alto et Violon.      | 5    | Op. 46. Air Suisse av. Var. et Introd. pour id .                                 | 3      |
| Op. 6. Cr. id. p. le Piano seul .                                                 | 2 50 | Op. 47. Gr. Fantaisie sur des airs de l'Opéra: Le Comte Ory; de                  |        |
| Op. 7. Introd. Variat. et Finale concertans p. le Piano et Violoncelle            |      | Rossini. Pour idem .                                                             | 3      |
| (ou Violon) .                                                                     | 4 50 | Op. 48. Variat. brill. av. Introd. et Finale sur la Cavatine fav. de             |        |
| Op. 8. Variat. avec Introduction et Polonoise, pour le Piano seul .               | 4    | l'Opéra: La Violette, de Carafa. Pour idem .                                     | 3      |
| Op. 9. Variat. et Rondeau sur un air allemand favori, pour idem .                 | 3    | Op. 49. Les élégantes, Contredanses brill. et variées, suivies d'une             |        |
| Op. 10. Variat. brill. sur l'air favori: Ma Fanchette est charmante. Pour         |      | gr. walse p. idem .                                                              | 4      |
| Piano avec Orchestre .                                                            | 7 50 | Gr. Walse, tirée de l'œuv. 49. p. idem .                                         | 1 50   |
| Op. 10. Idem pour Piano avec accomp. de 2 Violons, Alto et Passe .                | 6    | Les élégantes, Contredanses tirées de l'œuv. 49. arrang. p. le Pfte              |        |
| Op. 10. Idem pour le Piano seul .                                                 | 4    | à 4 mains p. l'auteur .                                                          | 2      |
| Op. 11. Rondo brillant pour Piano avec accomp. d'Orchestre .                      | 8    | Op. 51. Var. brill. sur la dernière Walse de C.M. de Weber. p. Pfte solo.        | 3      |
| Op. 11. Idem pour Piano av. accomp. de 2 Violons, Alto et Basse .                 | 6 50 | Op. 52. Introd. et Rondo sur un Carillon; motif favori des deux                  |        |
| Op. 11. Idem pour le Piano seul .                                                 | 5    | Nuits, gr. Opéra de Boieldieu, p. idem .                                         | 2 50   |
| Op. 12. Fantaisie et Rondeau sur la cavatine de Rossini "Cara, chatten-           |      | Op. 53. Le Bijou, Polacca sur la romance fav: "Dormez, dormez,                   |        |
| dimi. Pour idem .                                                                 | 3 50 | chers amours ! p. idem .                                                         | 2      |
| Op. 13. Variations sur un air tirolien favori. Pour idem .                        | 2 50 | Op. 15. 1 <sup>er</sup> Divertissement p. le Piano solo nouvelle édition .       | 1 75   |
| Op. 14. Rondeau brillant pour idem .                                              | 2    |                                                                                  |        |
| Op. 15. Variat. et Rondo brillant pour deux Pianos, ou Piano et Harpe .           | 7 50 |                                                                                  |        |
| Op. 17. Variat. brill. sur la cavatine favor. de Rossini "Aurora surgera"         |      |                                                                                  |        |
| Pour le Piano seul .                                                              | 3 50 |                                                                                  |        |
| Herz et Lafont. Op. 18. Duo et Variat. concert. sur la romance: C'est une larme.  |      |                                                                                  |        |
| Pour Piano et Violon obligé .                                                     | 3 50 |                                                                                  |        |
| Op. 19. Fant. et Variat. concert. sur des thèmes Russes. Pour idem .              | 4    |                                                                                  |        |
| Op. 20. Variat. de bravoure sur la romance de l'Opéra: Joseph. "A                 |      |                                                                                  |        |
| peine au sortir de l'enfance. Pour Piano avec accomp. de 2                        |      |                                                                                  |        |
| Violons, Alto et Passe ad lib .                                                   | 6    |                                                                                  |        |
| Op. 20. Idem pour le Piano seul .                                                 | 3 50 |                                                                                  |        |
| Op. 21. Exercices et Préludes dans tous les tons majeurs et mineurs               |      |                                                                                  |        |
| Pour idem .                                                                       | 7 50 |                                                                                  |        |
| Op. 22. Second Divertissement brill. sur une Cavatine favorite de Rossini.        | 2 50 |                                                                                  |        |
| Op. 23. Variat. brill. sur le chœur favori de l'Opéra: Il Crociato in             |      |                                                                                  |        |
| Egitto. Pour le Piano seul .                                                      | 2 50 |                                                                                  |        |
| Herz et Lafont. Op. 24. Variat. concert. sur la chansonnette favor. de l'Enfant   |      |                                                                                  |        |
| du régiment. Pour Piano et Violon .                                               | 4 50 |                                                                                  |        |
| Herz. H. Op. 25. Polonoise brillante pour le Piano seul nouvelle édition .        | 2 50 |                                                                                  |        |
| Op. 26. Douze Walzes brillantes pour idem .                                       | 2    |                                                                                  |        |
| Op. 27. Rondeau de concert pour Piano avec accomp. de 2 Violons,                  |      |                                                                                  |        |
| Alto et Basso ad lib .                                                            | 4 50 |                                                                                  |        |
| Op. 27. Idem pour le Piano seul .                                                 | 3    |                                                                                  |        |
| Op. 28. Variat. non difficiles sur la gavotte de Vestris. Pour idem .             | 2    |                                                                                  |        |
| Op. 29. Variat. et Finale sur un air de ballet de F. Paer. Pour idem .            | 3    |                                                                                  |        |
| Op. 30. Grand Polonoise brill. pour le Piano avec accomp. d'Orchestre .           | 8    |                                                                                  |        |
| Op. 30. Idem pour le Piano av. accomp. de 2 Violons, Alto et Basse .              | 6    |                                                                                  |        |
| Op. 30. Idem pour le Piano seul .                                                 | 4    |                                                                                  |        |
| Op. 31. Introd. et Variations sur un air Saxon. Pour idem .                       | 2 50 |                                                                                  |        |
| Op. 32. Premier Caprice, pour idem .                                              | 2    |                                                                                  |        |
| Op. 33. Rondeau caractéristique sur la barcarole de Marie. Pour idem .            | 2 50 |                                                                                  |        |
| Op. 34. Grand Concerto p. le Piano av. accomp. d'Orchestre. in A .                | 12   |                                                                                  |        |
| Op. 34. Idem pour le Piano seul .                                                 | 6    |                                                                                  |        |
| Op. 35. Contredanses variées, suivies d'une Walse .                               | 2 50 |                                                                                  |        |
| Op. 36. Gr. Variat. p. Piano-forte sur le Chœur des Grecs du siège de Corinthe.   | 3    |                                                                                  |        |
| Op. 37. Rondo p. le Piano sur un chœur favori de l'Opéra: Moïse de Rossini.       | 3    |                                                                                  |        |
| Op. 38. Variat. p. id sur l'air favori: sul margine d'un rio .                    | 2    |                                                                                  |        |
| Op. 39. 3 Airs variés. N°1. Partant pour la Syrie. — N°2. La Suisse au            |      |                                                                                  |        |
| bord du lac. — N°3. Were a noddin. Air écossais. Pour idem .                      | 1 50 |                                                                                  |        |
| Op. 40. Rondoletto pour le Piano-forte .                                          | 2 50 |                                                                                  |        |
| Op. 41. Gr. Variat. brill. sur l'air favori: Le petit Tambour. Pour id.           | 3 50 |                                                                                  |        |
| Herz et Lafont. Op. 42. Variat. brill. sur la marche favorite de l'Opéra: Moïse,  |      |                                                                                  |        |
| de Rossini. Pour Piano et Violon obligé .                                         | 4    |                                                                                  |        |
| Op. 42. Idem Pour Piano et Flûte obligée .                                        | 4    |                                                                                  |        |
| Herz. H. Op. 43. Variat. quasi Fantaisie sur le trio de Mazaniello. Pour le Piano | 3 50 |                                                                                  |        |
| 3 Airs de Ballet de l'Opéra: Moïse, de Rossini, arrangés en Rondos.               |      |                                                                                  |        |
| N°1. 2. 3. Pour idem .                                                            | 2    |                                                                                  |        |
| Marche des Grecs. Tirée de l'Opéra: le Siège de Corinthe, de Rossini.             |      |                                                                                  |        |
| in F. Pour idem .                                                                 | 1 50 |                                                                                  |        |
| 3 Airs de Ballet de l'Opéra: la Muette de Portici, par Anber, arrangés en         |      |                                                                                  |        |
| Rondos pour idem. N°1. La Guarache — N°2. Le Bolero — N°3.                        |      |                                                                                  |        |
| La Tarentelle .                                                                   | 1 50 |                                                                                  |        |
| Op. 44. Rondo. Capriccio sur la barcarole favorite de la Muette de Por-           |      |                                                                                  |        |
| tici. Pour idem .                                                                 | 2 50 |                                                                                  |        |
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