

Parreau de Salon DU JOUR.

N°1. M. 1,30.

MISERE RE

de l'Opéra: Il Trovatore de Verdi.

N°2. M. 1,30.

O DITES-LUI

Romance de la Princesse Kotschoubey.

N°3. M. 1,80.

DANSE DE L'OMBRE

de l'Opéra: Le Pardon de Ploërmel de Meyerbeer.

N°4. M. 1,30.

O BITT'EUCH, LIEBE VÖGELEIN.

Lied von Gumbert.

N°5. M. 1,30.

LA CHANSON DE FORTUNIO

d' Offenbach.

N°6. M. 1,50.

MARSCH AUS DEM SOMMERNACHTSTRAUM

von Mendelssohn-Bartholdy.



CH. VOSS.

Piano à 2/ms.

OP. 265.

N°1.

Piano à 4 ms.

OEUVRES

pour
Piano à 2 mains
par
Charles Voss.

		Mark.			Mark.
(F.B.)	*op. 63. Stradella. (Flotow). Fantaisie brillante	2. —		op. 212. Graziella. Valse sentimentale	1. 80
(F)	*op. 66. Huguenots. Fantaisie brillante	2. 60		op. 219. Les deux Cascades. Gr. Etude brillante.	2. —
(F)	op. 70. Czar & Zimmermann. Fantaisie brillante	2. 30		op. 220. Bekrängt mit Laub. (Joh. André) Var. de Conc.	1. 80
(F)	op. 73. Part du diable. (Teufels Anthell). Fant. brill.	2. 60	(I. F.B.)	op. 221. Traviata. Gr. Fantaisie brillante.	2. 60
(I. F.)	*op. 86. Lucrezia Borgia. Fantaisie brillante.	2. —		op. 224. Polka des Matelots	1. 80
(I. F.)	op. 97. Sonnambula. Fantaisie brillante	2. —		op. 227. Songe doré. Mélodie et Etude de concert	1. 80
(I. F.B.)	*op. 100. Martha. Fantaisie de concert	2. 60		op. 228. Frésciosa. Gr. Fantaisie brillante.	2. 60
	op. 107. 6 Fantaisies de Salon.			op. 229. Morc. dramatiques sur des Opéras class.	
(I. F.)	1. Robert le diable. »Cavatine« (Meyerbeer)	1. 50		1. Figaro.	2. 60
(I. F.E.)	2. Gitana. »Cavatine« (Balfé)	1. 50		2. Fidélio.	2. 60
(I. F.E.)	3. Trois noces. Polka favorite (Alary)	1. 50		3. Zauberflöte	2. 60
(I. F.E.)	4. Drei Liebesen. (Speyer)	1. 50	op. 230. Deutsche Volkslieder. (Transcriptions).		
(I. F.)	5. Die Schwalben. (David)	1. 50	1. In einem kühlen Grunde	1. 50	
(I. F.)	6. Madele, ruck, ruck, ruck	1. 50	2. Loreley: Ich weiss nicht, was soll es bed.	1. 50	
(I. F.)	op. 108. Lucia di Lammermoor. Fantaisie brillante	2. 60	3. Reiterlied: Morgenroth.	1. 50	
(I. F.B.)	op. 112. Ernani. Fantaisie brillante	2. 30	4. Lebe wohl: Morgen muss ich fort von h.	1. 50	
(I. F.B.)	op. 115. I Lombardi. Fantaisie brillante	2. —	5. Abschied: Muss i denn z. Städt'le 'naus	1. 50	
(F)	*op. 116. La Juive. Fantaisie brillante.	2. 60	6. Thür. Volk: Ach wie ist's möglich.	1. 50	
(F)	op. 118. 6 Transcriptions variées.		op. 236. La Complainte. Chanson russe transcr.	1. 50	
	1. Chant bohémien	1. 50	op. 238. Chansons anglaises. (Transcriptions).		
	2. Ständchen: Leise fieh. m. Lieder (Schubert)	1. 50	1. Kathleen Mavourneen	1. 50	
	3. Ave Maria (Schubert)	1. 50	2. Last Rose of summer	1. 50	
	4. Mélancolie (Prume)	1. 50	3. Annie Laurie	1. 50	
	5. Lob der Thronen (Schubert)	1. 50	4. Home, sweet home	1. 50	
	6. An Adelheid: Liebend ged. ich dein (Krebs)	1. 50	op. 239. Nabucodonosor (Verdi) Gr. Fantaisie brillante	3. 20	
(F)	op. 119. Fille du Régiment. Fantaisie brillante	2. 60	op. 241. Don Pasquale. Sérénade	1. 50	
(F)	op. 124. La Favorite. Gr. Fantaisie brillante	2. 60	op. 242. America. Transcriptions brillantes.		
(I. F.B.)	op. 132. Macbeth. (Verdi) Gr. Fantaisie brillante.	2. 60	1. Hail Columbia	1. 50	
(F)	*op. 134. Obéron. Barcarolle. Var. de concert.	1. 80	2. Yankee Doodle	1. 50	
(F)	op. 138. Don Juan. Gr. Fantaisie de concert.	2. 60	3. The Star spangled banner	1. 50	
(F)	op. 146. Don Pasquale. Gr. Fantaisie brillante	2. 60	4. Boatman dance	1. 50	
(F)	op. 148. La Dame blanche. Gr. Fantaisie brillante.	2. 60	op. 245. Transcriptions variées.		
(F.E)	op. 150. 6 Fantaisies élégantes.		1. Valse de Venzano	1. 50	
	1. Der rothe Sarafan. (Wartlamow.)	1. 50	2. Der Tyroler und sein Kind	1. 50	
	2. 's Mailüfterl. (Kreipl)	1. 50	3. Largo al Factotum	1. 50	
	3. Die schönsten Augen. (Stigelli)	1. 50	4. Der Jäger Abschied v. Walde. (Mendels.)	1. 50	
	4. Die Thräne. (Hölzel)	1. 50	5. Heiml. Liebe, aus Versprech. hint. Herd. orig. 1.50 facil. 1. —		
	5. 's letztl Fensterl'n. (Lachner)	1. 50	6. Pardon de Floërmel (Dinorah)	1. 50	
	6. Die blauen Augen (Seht Ihr drei Rosse)	1. 50	(I. F.E.)	op. 253. Moïse (Rossini) 2 Transcriptions.	
(F.E)	op. 152. La Muette de Portici. Gr. Fantaisie de concert.	3. 20	*1. Paghiera	1. 50	
(F.E)	op. 157. I Puritani. Gr. Fantaisie brillante	2. 60	2. Mi manca la voce	1. 50	
(I. F.B.E)	op. 162. Indra. Gr. Fantaisie brillante.	3. 20	op. 254. La Captive d'amour. Nocturne	1. 30	
(F.B.E)	op. 164. Linda di Chamounix. Fantaisie brillante.	2. 60	op. 258. Danse Cosaque. Motifs orig. d'Ukraine } orig. 1.80 facil. 1. —		
(I. F.B.)	op. 165. Rigoletto. Gr. Fantaisie brillante.	3. 20	(F)	op. 259. Fra Diavolo. Fantaisie brill.	2. 60
(I. F.B.)	op. 173. Ribezahl. (Flotow) Gr. Fantaisie brillante	3. 20	(I. F.E.)	op. 260. Pardon de Floërmel. Gr. Fantaisie	3. 20
(I. F.B.E)	op. 174. L'Etoile du Nord. Gr. Fantaisie de concert.	3. 20	op. 262. Joseph en Egypte. Gr. Fantaisie.	2. 60	
(F)	op. 175. Metamorphoses du jour (Transcriptions).		op. 263. Roméo et Juliette. (Bellini) Fant. brillante.	2. 60	
	1. Jaleo de Xeres. Danse Espag. nationale	1. 50	op. 264. Jean de Paris. Fantaisie brill.	2. —	
	2. Hoch vom Dachst. Chanson Tyrolienne	1. 50	op. 265. Transcriptions var de Salon		
(F.B.E)	3. Air de Concert de Balfe	1. 50	*1. Miserere de l'op. Trovatore	1. 30	
(I. F.B.E)	4. Valse brillante de Ricci	1. 50	(F)	2. O dites-lui. (Kotschubes)	1. 30
(I. F.)	5. O wie so trügerisoh. Romance de Rigoletto	1. 50	(F.E.L.)	3. Danse de l'ombre	1. 80
(F)	6. Annon-Polka de Strauss	1. 50	(F.B)	4. O bitt' euch, liebe Vögelein	1. 30
(I. F.B.E)	op. 177. Attila. (Verdi) Gr. Fantaisie brillante	3. 20	(I. F.B.E)	5. Chanson de Fortunio	1. 30
(I. F.E.)	op. 178. Chant des Vivandières de l'Etoile du Nord	1. 50	6. Hochzeitsmarsch	1. 50	
(F)	*op. 179. Polka d'auvergne	1. 50	(I. F.B.E)	op. 272. Faust. (Gounod) Fantaisie brillante	2. 60
(F.B)	op. 180. Tannhäuser. Gr. Fantaisie.	3. 20	op. 273. Lauterbacherin. Steyrische Volksmelodie	1. 30	
(F.B)	op. 186. Lohengrin. Gr. Fantaisie.	2. 60	(I. F.B)	op. 274. Orphée aux Enfers. (Offenbach) Fantaisie brill.	2. 60
(I)	op. 189. Barbier de Séville. Fantaisie brillante	2. 60	(F.B)	op. 276. Oeuvres de R. Wagner.	
(F.B.E)	op. 191. Freischütz. Gr. Fantaisie dram. de concert.	3. 20	1. Tannhäuser: Marche	1. 50	
(F.B.E)	op. 192. Freischütz. Gr. Fantaisie brillante de salon.	2. 60	2. Flieg Holländer: Chanson des fleuses.	1. 50	
	op. 194. 6 Fantaisies élégantes.		op. 278. Amusements de Salon.		
(F.B.)	1. Les yeux bleus. (Arnaud)	1. 50	1. Wiener Kinder. Valse. (Strauss)	1. 50	
(F.B)	2. O bleib' bei mir. (Offenbach)	1. 50	(I. F.B.E)	2. Friedrich's Marsch. (Gungl)	1. 50
	3. Le Rossignol. (Alabieff)	1. 50	(I. F)	3. Moulinet-Polka.	1. 50
(F.B)	4. Horch, horch die Lerch'. (Schubert).	1. 50	op. 283. Stanislaw. La Reine de danse. Morceau brill.	2. —	
	5. Alpenklage (Hölzel)	1. 50	op. 284. Feuilles volantes. Transcriptions.		
	6. Barcarolle de l'op. Marino Fal. (Domizetti).	1. 50	1. Il bacio. Valse (Arditi)	1. 50	
(F.E)	op. 198. Otello. (Rossini) Gr. Fantaisie militaire	2. 60	(I. F.E.)	*2. Faust. Marche et chœur des Sold. (Gounod)	1. 50
(I. F.B.E)	op. 206. Robert le Diable. Gr. Fantaisie dramatique	2. 60	(I. F.E.)	*4. Faust. Valse (Gounod)	2. —
(F)	op. 207. Vêpres siciliennes (Verdi) Gr. Fantaisie brill.	2. 60	Auf Flügeln des Gesanges. (Mendelssohn). In der Weise des Componisten übertragen.	1. 50	
(F)	op. 208. Domino noir. Fantaisie brillante.	2. 60			
	op. 211. Carrière de plaisir. Gr. Galop de Concert.	2. —			

Les morceaux marqués d'un „F“ ne se vendent pas en France, et ceux marqués d'un „B“ ne se vendent pas en Belgique.

JOH. ANDRÉ. OFFENBACH S. M.

Editeur-propiétaire.

* Publiées aussi à 4 ms.

I pezzi marcati d'un „F“ non si vendono in Italia

The works marked with an „E“ cannot be sold in England.

MISERERE

de l'Opéra
IL TROVATORE de VERDI
par
CHARLES VOSS.
OP. 265. N° 1.

Maestoso e sostenuto.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure contains a half note chord. The second measure has a half note chord with a fermata. The third measure has a half note chord with a fermata. The fourth measure has a half note chord with a fermata. The fifth measure has a half note chord with a fermata. The sixth measure has a half note chord with a fermata. The seventh measure has a half note chord with a fermata. The eighth measure has a half note chord with a fermata. The ninth measure has a half note chord with a fermata. The tenth measure has a half note chord with a fermata. The eleventh measure has a half note chord with a fermata. The twelfth measure has a half note chord with a fermata. The thirteenth measure has a half note chord with a fermata. The fourteenth measure has a half note chord with a fermata. The fifteenth measure has a half note chord with a fermata. The sixteenth measure has a half note chord with a fermata. The seventeenth measure has a half note chord with a fermata. The eighteenth measure has a half note chord with a fermata. The nineteenth measure has a half note chord with a fermata. The twentieth measure has a half note chord with a fermata. The dynamic markings are *p*, *più f*, and *f*.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The time signature is common time. The music begins with an *espress.* marking. The first measure contains a half note chord. The second measure has a half note chord with a fermata. The third measure has a half note chord with a fermata. The fourth measure has a half note chord with a fermata. The fifth measure has a half note chord with a fermata. The sixth measure has a half note chord with a fermata. The seventh measure has a half note chord with a fermata. The eighth measure has a half note chord with a fermata. The ninth measure has a half note chord with a fermata. The tenth measure has a half note chord with a fermata. The eleventh measure has a half note chord with a fermata. The twelfth measure has a half note chord with a fermata. The thirteenth measure has a half note chord with a fermata. The fourteenth measure has a half note chord with a fermata. The fifteenth measure has a half note chord with a fermata. The sixteenth measure has a half note chord with a fermata. The seventeenth measure has a half note chord with a fermata. The eighteenth measure has a half note chord with a fermata. The nineteenth measure has a half note chord with a fermata. The twentieth measure has a half note chord with a fermata. The dynamic markings are *espress.*, *pp*, and *pp*. The tempo marking *Larghetto.* is above the staff. The *parlando* marking is above the staff. The *Ped.* marking is below the staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The time signature is common time. The music begins with a half note chord. The first measure contains a half note chord. The second measure has a half note chord with a fermata. The third measure has a half note chord with a fermata. The fourth measure has a half note chord with a fermata. The fifth measure has a half note chord with a fermata. The sixth measure has a half note chord with a fermata. The seventh measure has a half note chord with a fermata. The eighth measure has a half note chord with a fermata. The ninth measure has a half note chord with a fermata. The tenth measure has a half note chord with a fermata. The eleventh measure has a half note chord with a fermata. The twelfth measure has a half note chord with a fermata. The thirteenth measure has a half note chord with a fermata. The fourteenth measure has a half note chord with a fermata. The fifteenth measure has a half note chord with a fermata. The sixteenth measure has a half note chord with a fermata. The seventeenth measure has a half note chord with a fermata. The eighteenth measure has a half note chord with a fermata. The nineteenth measure has a half note chord with a fermata. The twentieth measure has a half note chord with a fermata.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The time signature is common time. The music begins with a half note chord. The first measure contains a half note chord. The second measure has a half note chord with a fermata. The third measure has a half note chord with a fermata. The fourth measure has a half note chord with a fermata. The fifth measure has a half note chord with a fermata. The sixth measure has a half note chord with a fermata. The seventh measure has a half note chord with a fermata. The eighth measure has a half note chord with a fermata. The ninth measure has a half note chord with a fermata. The tenth measure has a half note chord with a fermata. The eleventh measure has a half note chord with a fermata. The twelfth measure has a half note chord with a fermata. The thirteenth measure has a half note chord with a fermata. The fourteenth measure has a half note chord with a fermata. The fifteenth measure has a half note chord with a fermata. The sixteenth measure has a half note chord with a fermata. The seventeenth measure has a half note chord with a fermata. The eighteenth measure has a half note chord with a fermata. The nineteenth measure has a half note chord with a fermata. The twentieth measure has a half note chord with a fermata.

cresc. -

con duolo.
dim. *rit.* *assai.*

con grand' espressione.

mf
Ped.

cresc. - *sf* *espress.*

sf *dim.* *p* *espress. rit.*

a tempo *parlando* **Coro.**

pp
Ped

Mi - se - rere

This system shows the beginning of the piece. The piano part starts with a *pp* dynamic and a *Ped* (pedal) marking. The tempo is *a tempo* and the style is *parlando*. The vocal line begins with the lyrics "Mi - se - rere".

Mi - se - re - re

Mi - sé - re - re

The second system continues the piano accompaniment and vocal line. The vocal line has two phrases of lyrics: "Mi - se - re - re" and "Mi - sé - re - re".

Mi - sé - re - re

Mi - sé - rere

The third system continues the piano accompaniment and vocal line. The vocal line has two phrases of lyrics: "Mi - sé - re - re" and "Mi - sé - rere".

cresc. - *con duoto*

This system continues the piano accompaniment and vocal line. The tempo marking changes to *con duoto*. The piano part includes a *cresc. -* (crescendo) marking.

con grand' espressione.

dim. - rit. - assai. *mf* Ped.

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Performance markings include *dim.*, *rit.*, *assai.*, *mf*, and *Ped.*

This system contains the next two measures, continuing the melodic and accompanimental patterns from the first system.

cresc. *f* *espress.*

This system contains the third and fourth measures. The right hand has a more active melodic line with slurs and accents. Performance markings include *cresc.*, *f*, and *espress.*

psf *dim.* *p* *espress. rit.*

This system contains the final two measures of the piece. The right hand features a melodic line with slurs and accents. Performance markings include *psf*, *dim.*, *p*, and *espress. rit.*

espress.
Ped

sf sf sf

sf dim. - p

espress.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music features a series of chords and melodic lines, with several measures containing slurs and accents (marked with a 'V' over the note).

The second system continues the musical piece. It includes dynamic markings of *ff* (fortissimo) in the lower staff. The notation includes slurs, accents, and some triplets in the bass line.

The third system features dynamic markings of *ff*, *dim.* (diminuendo), and *p* (piano). The music continues with complex chordal textures and melodic lines.

The fourth system concludes the piece. It includes the lyrics "ere seen do." under the vocal line. The system ends with a *ff* dynamic marking and a *Fine.* instruction. The notation includes slurs, accents, and a final cadence.