

C. DE V.
N°

ROSES D'HIVER

24

PETITES FANTASIES FAVORITES

POUR PIANO PAR

J. BATTMANN

OP. 17.

(Sans Octaves.)

I^{re} SÉRIE

- 1 Le pardon A. de Beauplan
- 2 Attends, attends encore . . Ch. Haas
- 3 Perette ou le pot au lait . E. Arnaud
- 4 Il me l'a dit cent fois . . Ad. Adam
- 5 Près d'un berceau H. Louel
- 6 Le vieux ménétrier . . . L. Puget

II^e SÉRIE

- 7 Le brigand calabrais . . Adhémar
- 8 Un ange au ciel Bellini
- 9 Joliette Adhémar
- 10 La mère de l'écoissais . . P. Chéret
- 11 Brise du soir J.B. Tournear .
- 12 Le cavalier hadjoute . . Jh. Vincieux . .

III^e SÉRIE

- 13 L'hirondelle d'hiver . . . E. Arnaud . .
- 14 Les usages bretons
- 15 Fioretta
- 16 Ton joli nom
- 17 Le retour des chansons
- 18 Curiense !

IV^e SÉRIE

- 19 Le bien L. Amat
- 20 Charmant oracle Pauline Thys .
- 21 Beppa la brune J. Potharst . .
- 22 Le beau temps que celui-là . Abadie
- 23 Le dieu d'or Dorval-Valent^{no}
- 24 Pourquoi ? P. Ricci

N° — 24

PRIX: 3^f

Morceaux faciles, sans octaves du même Auteur.

La Fontaine aux perles - Les 3 fiancées - Belles fleurs - Eglantine - Le petit meunier - Les fenilles mortes - Jeanne - Jeannette et Jeanneton - Le Barbier de Séville 2^{N^{os}} - Le Freyschütz 2^{N^{os}} - Les petits riens - La sœur des rossignols - Pandore - Les cœurs d'or - Maudit piano - Frère et sœur - Berthe la rieuse - Les 3 couronnes - Rose - Claire - Marie - Les rubans de Mariette - Fille, fille Jeanne - La petite Provence - Jean ne ment pas - Chant du Gondolier - Chant du Colibri - Bohemiana - Geneviève de Brabant - Le Mariage aux lanternes - Orphée aux Enfers - Santa Lucia - Sémiramis - La Chanson de Portunio.

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Imp. M. L. B. 187, r. d'Orléans

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de

OP:17.

Nº 24.

F. RICCI.

à *M^r Paul COINDRE.*

Vivo.

INTRODUCTION.

1st Ed.

dim e ritard.

Andante.

chilensis.

2

4

711

12

9.

newfoundland

plus vite.

RESEARCH

22

reverse:

1

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece is characterized by intricate fingerings, often indicated by numbers 1-5 above notes, and various dynamic markings.

The systems are as follows:

- System 1:** Features complex fingerings and a forte (*f*) dynamic marking.
- System 2:** Includes a fortissimo (*ff*) dynamic marking and continues the complex melodic and harmonic patterns.
- System 3:** Continues the piece with similar fingerings and dynamics.
- System 4:** Includes a *rit:* (ritardando) marking, followed by *in Tempo.* and the instruction *très doux et bien lié.* (very soft and well connected).
- System 5:** Continues the piece with a *rallentando.* (r slowing down) marking.
- System 6:** Ends with a *cresc.* (crescendo) marking.

M. de Valse.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Starts with a treble staff containing a melodic line with slurs and fingerings (e.g., 2 1, 5, 2 1). Dynamics include *sf*, *sf*, *f*, *sf*, and *f*. A *cresc.* marking is present. The bass staff provides harmonic support with chords and moving lines. The system ends with a *p* dynamic.
- System 2:** Continues the melodic and harmonic development. Dynamics include *p*.
- System 3:** Features a *diminuendo* marking in the middle of the system, followed by a *f* dynamic at the end.
- System 4:** Continues the piece with various melodic and harmonic patterns.
- System 5:** Includes a *cresc.* marking at the beginning.
- System 6:** The final system, featuring a *ff* dynamic and ending with a double bar line.