

25308.

Premier Recueil  
D'AIRS ITALIENS

Arrangés et Variés

pour Harpe et Piano,

avec Flûte *ad libitum*.

Dédié

à Miss Petre & Miss Catherine Petre,

PAR T. LATOUR,

*Pianiste de S. M. le Roi d'Angleterre.*

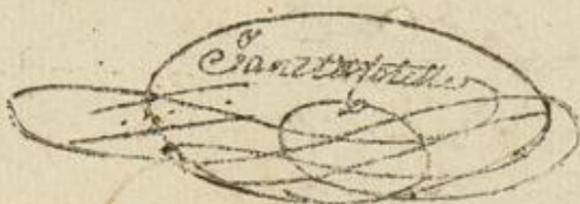
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# CATALOGUE DES OUVRAGES

Pour le Piano

Composés par T. LATOUR.

Pianiste de S.M. Britannique.

Gravés

Chez JANET et COTELLE, Éditeurs M<sup>ds</sup> de Musique, du ROI.

Au Mont d'Or, Rue S<sup>t</sup> Honoré, N<sup>o</sup> 125, et Rue Neuve-des-petits-Champs, N<sup>o</sup> 17.

Concerto.		Mélanges.	
Concerto militaire . . . . .	9	N <sup>o</sup> 1 La Réplique, Divertissement, avec Flute . . .	4 50
<b>Duos à 4 mains.</b>		2 La Cocarde blanche — id . . . . .	3 75
N <sup>o</sup> 1 Sur un air de la Flute enchantée		3 Sul Margine d'un Rio air Varié avec Flute . .	6
O dolce concerto . . . . .	3 75	4 L'Orage, Rondo pastorale . . . . .	4 50
2 Sur un hymne Allemand . . . . .	3 75	5 Gavote de Vestris, Variée avec Flute . . . .	4 50
3 Sur les Airs della Caccia di Henrico IV. <sup>e</sup> .	3 75	6 Airs Hongrois et Tyrolien — id . . . . .	4 50
4 Sur l'air Sul Margine d'un Rio . . . . .	3 75	7 Trois Walzes, Variées . . . . .	4 50
5 Sur une chanson Bohemienne . . . . .	3 75	8 Les Papillons, Divertissement avec Flute . .	4 50
6 Sur l'air Hongrois et Tyrolien . . . . .	4 50	9 Mamma mia air Varié, avec Flute . . . . .	4 50
7 Sur Robin adair, la Copenhague . . . . .	3 75	10 Le Troubadour, Divertissement avec Flute .	4 50
8 Sur la bonne aventure ô gué . . . . .	3 75	11 Pauvre Jacques, air Varié . . . . .	4 50
9 Sur le Songe de Rousseau . . . . .	4 50	12 La Biondina, air Varié avec Flute . . . . .	4 50
10 Duettino . . . . .	3 75	13 O Pescator dell' onda, air Varié . . . . .	4 50
11 Sur deux airs du Barbier de Séville de		14 Le Romanesque, Divertissement avec Flute .	4 50
Rossini . . . . .	4 50	15 Di tanti palpiti, air Varié avec Flute . . .	4 50
12 Sur les airs de la Flute enchantée 1 <sup>re</sup> Suite.	4 50	16 Le Rossignol, Rondo militaire, avec Flute.	4 50
13 — id ———— 2 <sup>e</sup> Suite.	4 50	17 Adèle ou la nouvelle Tyrolienne . . . . .	3 75
14 Sur les airs de Don Juan ———— 1 <sup>re</sup> Suite.	4 50	18 Les Imitations, Variations sur l'air	
15 — id ———— 2 <sup>e</sup> Suite.	4 50	Bearnais, avec Flute . . . . .	9
16 Sur le petit Tambour . . . . .	4 50	19 O dolce Concerto air Varié avec Flute . . .	4 50
17 Sur l'air au Clair de la Lune . . . . .	4 50	20 Divertissement sur deux airs de Ros-	
18 Sur les airs du Barbier de Séville 1 <sup>re</sup> Suite.	6	sini &c <sup>e</sup> avec Flute . . . . .	4 50
19 — id ———— 2 <sup>e</sup> Suite.	6	21 Air de Calpigi, Varié avec Flute . . . . .	4 50
20 Contredanses . . . . .	4 50	22 In medio tutissimus ibis, Divertissement	
<b>Duos Piano et Harpe.</b>		avec Flute . . . . .	4 50
N <sup>o</sup> 1 Sur le Songe de Rousseau . . . . .	6	23 Le Plough Boy, air Anglais . . . . .	3
2 Sur l'air Sul Margine . . . . .	5	24 Introduction et Walze . . . . .	3
3 Sur l'air O dolce concerto . . . . .	4 50	25 Préludes d'une difficulté progressive . .	6
4 Sur un Air connu . . . . .	5	26 Airs de la Flute enchantée 1 <sup>re</sup> Suite . .	4 50
5 Sur un Hymne Allemand . . . . .	5	— 2 <sup>e</sup> . . . . .	4 50
<b>Sonates.</b>		27 Introduction et Rondo . . . . .	3 75
N <sup>o</sup> 1 Au Prince Régent avec Violon . . . . .	6	28 Finale du Ballet le Sultan généreux . .	3
2 La Coquette avec Flute . . . . .	6	29 Oh! Nanny, air Varié . . . . .	3
3 Le retour de Windsor avec Flute . . . . .	6	30 Le petit Tambour air Varié . . . . .	4 50
Jolie Édition avec Vignette.		31 Airs du Mariage de Figaro 1 <sup>re</sup> Suite . .	4 50
		id. ———— 2 <sup>e</sup> . . . . .	4 50
		id. ———— 3 <sup>e</sup> . . . . .	4 50
		32 Premier Divertissement sur les morceaux	
		d'Il Turco de Rossini . . . . .	6
		33 Second Divertissement id . . . . .	6
		34 God save the king, air Varié . . . . .	3
		35 Rule Britannique ———— id . . . . .	3
		36 O mon cher Augustin air Varié . . . . .	3
		37 Les nouvelles Imitations, sur un Thè-	
		me de Rossini . . . . .	6

HARPE .

CIELO IL MIO LABBRO INSPIRE .

ROSSINI .

N ° 1 .

Andante .

The musical score is written for harp and consists of six systems. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f). The piece ends with a final cadence in the bass staff.

HARPE .

3

The first system of musical notation for a harp piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs, particularly in the treble staff, and a more rhythmic accompaniment in the bass staff.

The second system of musical notation. It continues the piece with similar complexity. A dynamic marking of *f* (forte) is present in the treble staff. The notation includes many slurs and beamed notes, indicating a fast and intricate passage.

The third system of musical notation. It shows a variety of dynamics, including *p* (piano) and *f* (forte). The treble staff has a melodic line with many slurs, while the bass staff provides a steady accompaniment.

The fourth system of musical notation. It begins with a *p* (piano) dynamic marking. The treble staff features a series of beamed notes, and the bass staff has a simple, rhythmic accompaniment. A triplet of notes is marked with a '3' in the treble staff.

The fifth system of musical notation. The treble staff continues with beamed notes and slurs, while the bass staff maintains a consistent accompaniment. The overall texture remains dense and intricate.

The sixth and final system of musical notation on this page. It features dynamic markings of *f* (forte) and *p* (piano). The piece concludes with a final chord in the treble staff and a simple accompaniment in the bass staff.

HARPE..

First system of musical notation for Harpe. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: p. Includes a triplet of eighth notes in the treble staff.

Second system of musical notation. Includes a flute part indicated by the word "Flute." above the treble staff. Dynamics: p, f.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp. Dynamics: f.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp. Dynamics: p.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp. Dynamics: p, f.

Sixth system of musical notation. Treble and bass clefs. Key signature: one sharp. Dynamics: f, p.

HARPE.

PRIMA FRA VOI COLL'ARMI.

PACINI.

Flute.

Andante  
Maestoso.

Allegretto.

The musical score is written for a harp and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto'. The score includes various dynamics such as 'p' (piano) and 'f' (forte), and repeat signs with first and second endings. The first ending is marked '15' in both staves. The piece concludes with a double bar line and repeat dots.

HARPE .

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 the key of D major. The music is primarily chordal, with some melodic movement in the bass line. A dynamic marking of *f* (forte) is present in the final measure of the system.

The second system continues the piece. It features a mix of chords and moving lines. Dynamic markings include *f* and *mf* (mezzo-forte). There are also some fingering numbers (1, 2) above notes in the upper staff.

The third system shows a transition in dynamics from *f* to *p* (piano). The texture remains dense with chords and some melodic fragments.

The fourth system is marked with *Cres.* (Crescendo). The music features a steady upward motion in both staves, with increasing volume and intensity.

The fifth system includes a triplet in the upper staff. Dynamic markings range from *f* to *ff* (fortissimo). The music is highly rhythmic and chordal.

The sixth system features a melodic flourish in the upper staff towards the end. The music is primarily chordal with some movement in the bass line.

The seventh system concludes the piece with a final chord in the upper staff. The music is primarily chordal with some movement in the bass line.