

268-1-1080

LES
PETITS VIRTUOSES

Mr 39952

Matinées Musicales Infantines

SIX MORCEAUX FACILES SANS OCTAVES

PAR
AUGUSTE MEY

- | | |
|---|--|
| 1. — Les Petits Braconniers.
Galop-rondo..... 4 | 4. — Chœur de Chasseurs.
(Freyschutz) Fantaisie..... 5 |
| 2. — Geneviève de Brabant.
Mosaïque..... 5 | 5. — Le Carnaval de Venise.
Air varié..... 4 |
| 3. — Chant styrien.
Air varié..... 5 | 6. — La Flûte enchantée.
Fantaisie..... 5 |
- (CHAQUE NUMÉRO, ÉDITION ALLEMANDE : 10 Sgr.)

COLLECTION DE PETITS MORCEAUX FACILES, SANS OCTAVES
POUR LES PENSIONNATS

LES ROSES DU CHEMIN

- | | |
|-----------------------------------|----------------------------------|
| 1. — Les Folies d'Espagne. | 4. — Sérénade de Rossini. |
| 2. — Marche d'Aline. | 5. — La Gazza Ladra. |
| 3. — La Sonnambula. | 6. — La Dernière Rose. |
- CHAQUE NUMÉRO, PRIX : 2 FR. 50 (5 Sgr.)

LES CHANTS AIMÉS

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|--------------------------------------|
| 1. — Chœur de Robin des Bois. |
| 2. — Air de Mozart. |
| 3. — Barcarolle d' Oberon. |
| 4. — Le Carnaval de Venise. |
| 5. — Partant pour la Syrie. |
| 6. — La Norma. |
- CHAQUE NUMÉRO, PRIX : 3 FRANCS (7 1/2 Sgr.)

LA RUCHE MUSICALE

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|--|
| 1. — Cavatine favorite de Tancrède. |
| 2. — Chant national russe. |
| 3. — Chant tyrolien. |
| 4. — L'Elisire d'amore. |
| 5. — Chant napolitain. |
| 6. — Chant populaire allemand. |
- CHAQUE NUMÉRO, PRIX : 4 FRANCS (10 Sgr.)

PAR
LOUIS MEY



PARIS. — AU MÈNESTREL, 2 bis, rue Vivienne, HEUGEL et C^{ie}

ÉDITEURS POUR LA FRANCE ET L'ÉTRANGER

Dépôt Furstner, BERLIN, Franzosische strasse, 49.

LES PETITS VIRTUOSES

MATINÉES MUSICALES ENFANTINES.

6

MORCEAUX FACILES SANS OCTAVES.

FANTASIE

par

AUGUSTE MEY.

№ 2.

GENEVIEVE DE BRABANT.

à Mademoiselle JARDIN.

Mouv^t de marche.

INTRODUCTION.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and common time (C). The piece is in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a forte dynamic (f). The first staff contains a melody with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff contains a bass line with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with many eighth notes. The voice part has a melody with some grace notes and a final flourish. The score is divided into four measures by vertical bar lines.

The image shows a musical score for a piece titled "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is written for piano and is in 3/4 time, key of D major. It consists of 12 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked "Ritard." (Ritardando) in the final measure.

COUPLETS DES HOMMES D'ARMES.

a Tempo.



SÉRÉNADE DU PAGE.

Andantino.

p

Molto ritard.

p

COUPLETS DU BOURGUEMESTRE.

p

f

Dim. *Rallent.*

COUPLETS DE LA POULE.

Moderato assai.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system introduces a forte (*f*) dynamic marking. The fourth system features various fingerings and slurs. The fifth system concludes with a *Dim.* (diminuendo) marking. The piece is characterized by a simple, rhythmic melody in the right hand and a steady accompaniment in the left hand.

