

C. B. M.

# ROSES D'HIVER

## 24

PETITES FANTASIES FAVORITES

POUR PIANO PAR

# J. BATTMANN

OP. 17.  
(Sans Octaves.)

### I<sup>re</sup> 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<sup>re</sup> 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. Tourneur . . . . .
- 12 Le cavalier hadjoute . . Jh. Vimeux . . . . .

### III<sup>re</sup> SÉRIE

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

### IV<sup>re</sup> 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<sup>no</sup> . . . . .
- 24 Pourquoi ? . . . . . F. Ricci . . . . .

N<sup>o</sup> 10

PRIX: 3<sup>f</sup>

Morceaux faciles, sans octaves, du même Auteur:

*La Fontaine aux perles - Les 3 fiancées - Belles fleurs - Eglantine - Le petit meunier - Les feuilles mortes - Jeanne, Jeannette et Jeanneton - Le Barbier de Séville 2 N<sup>os</sup> - Le Freyschütz 2 N<sup>os</sup> - Les petits riens - La sœur des rossignols - Pandore - Les cœurs d'or - Maudit piano - Frère et sœur - Berthe la riieuse - Les 3 couronnes - Rose - Claire - Marie - Les rubans de Mariette - File, file 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 Fortunio.*

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Abonnement à la lecture musicale. Vente et location de Pianos et Orgues.

AU MÉNESTREL  
2<sup>bis</sup> rue Vivienne  
HEUGEL & C<sup>ie</sup>



# CHARMANT ORACLE

ROSES D'HIVER

N° 20.

PAULINE THYS.

à M<sup>lle</sup> MARIE JACOTEY.

J. L. BATTMANN.

OP:17.

Allegretto.  $\frac{4}{2}$

INTROD<sup>U</sup>

*p* *Crescendo.* *f* *pp Rit:*

*p* in Tempo.

*f* *Rit:* *mf* in Tempo.

*sf* *Dolce.* *p*



2

*Cresc.*

*f* *Grazioso.*

*ms*

*Cres.* *cen.* *do.*

*Cres.* *cen.* *do.*

*ff*

Detailed description: This page of musical notation consists of seven systems of staves. Each system typically has a treble and bass clef staff. The first system includes a '2' in the top left corner and a 'Cresc.' instruction. The second system features a 'f' dynamic and the instruction 'Grazioso.' with a hairpin. The third system starts with 'ms'. The fourth system includes 'Cres.', 'cen.', and 'do.' markings. The fifth system has a 'p' dynamic. The sixth system includes 'Cres.', 'cen.', and 'do.' markings. The seventh system begins with 'ff'. The notation includes various note values, rests, slurs, and fingerings. A dashed line with the number '8' appears above the fifth and sixth systems, likely indicating a measure repeat or a specific measure count.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous slurs and fingerings (1, 3, 5). The bass staff provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *p* and *pp*.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and fingerings. The bass staff continues with accompaniment. Dynamic markings include *f* and *ff*.

Third system of musical notation, starting with the tempo marking "Mouv. de Valse." in the left margin. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. Dynamic markings include *pp*.

Fourth system of musical notation, continuing the melodic and accompanimental lines. The treble staff has slurs and fingerings. The bass staff has chords and single notes.

Fifth system of musical notation, featuring a melodic line with slurs and fingerings in the treble staff and accompaniment in the bass staff. Dynamic markings include *p*, *pp*, and *f*.

Sixth system of musical notation, starting with the dynamic marking "Cresc." in the left margin. The treble staff has a melodic line with slurs and fingerings. The bass staff has a dense accompaniment. Dynamic markings include *Cresc.* and *Forziss.*

Seventh system of musical notation, concluding the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has accompaniment. Dynamic markings include *f*.