

22 31 Agosto 76

M p 9  
2936



**OPÉRAS CÉLÈBRES**  
**COMPLÈTS**  
 POUR  
**FLUTE**  
 PAR  
**J. RÉMUSAT & G. GARIBOLDI**

**PREMIÈRE SÉRIE**

Nº 1. LE BARBIER DE SÉVILLE . . . . .	ROSSINI.
Nº 2. LA GAZZA LADRA . . . . .	ROSSINI.
Nº 3. MOÏSE . . . . .	ROSSINI.
Nº 4. NORMA . . . . .	BELLINI.
Nº 5. I PURITANI . . . . .	BELLINI.
Nº 6. SONNAMBULA . . . . .	BELLINI.

**DEUXIÈME SÉRIE**

Nº 7. ANNA BOLENA . . . . .	DONIZETTI.
Nº 8. FREYSCHUTZ . . . . .	WEBER.
Nº 9. LES NOCES DE FIGARO . . . . .	MOZART.
Nº 10. PARISINA . . . . .	DONIZETTI.
Nº 11. STRANIERA . . . . .	BELLINI.
Nº 12. LE PIRATE . . . . .	BELLINI.

**TROISIÈME SÉRIE**

Nº 13. LA FLÛTE ENCHANTÉE . . . . .	MOZART.
Nº 14. OBERON . . . . .	WEBER.
Nº 15. JEAN DE PARIS . . . . .	BOIELDIEU.
Nº 16. SÉMIRAMIS . . . . .	ROSSINI.
Nº 17. L'ÉLISIRE D'AMORE . . . . .	DONIZETTI.
Nº 18. DON JUAN . . . . .	MOZART.

**QUATRIÈME SÉRIE**

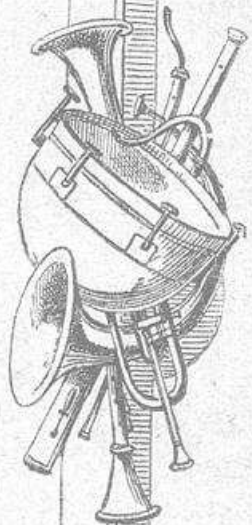
Nº 19. LE CROISÉ EN ÉGYPTÉ . . . . .	MEYERBEER.
Nº 20. MINA . . . . .	A. THOMAS.
Nº 21. LE CALIFE DE BAGDAD . . . . .	BOIELDIEU.
Nº 22. ROMÉO ET JULIETTE . . . . .	BELLINI.
Nº 23. OTELLO . . . . .	ROSSINI.
Nº 24. RICHARD CŒUR DE LION . . . . .	GRÉTRY.

(Sera continué)

Chaque numéro, 1 fr. net

Ces Opéras existent pour Flûte . . . . . par RÉMUSAT et GARIBOLDI  
 " " Violon . . . . . par E. DEPAS.  
 " " Cornet à pistons (ou Saxhorn) par P. CLODOMIR.  
 " " Clarinette . . . . . par H. KLOSE.

Paris, Alphonse LEDUC, Éditeur, 3, rue de Grammont.  
 Propriété pour tous pays



# ROMÉO ET JULIETTE

OPERA de V. BELLINI.

Pour FLÛTE Seule.

G. GARIBOLDI

All<sup>o</sup> moderato

1

All<sup>o</sup> moderato.

2



Larghetto cantabile.

3



a tempo.

riten.



più mosso



All' marziale.

poco rall:

p





4 *Andante maestoso.*

*All<sup>o</sup> moderato.*

This musical score consists of ten staves of music. The notation includes various note values, rests, slurs, and dynamic markings. The key signature is one sharp (F#). The score includes the following markings and features:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It contains several measures of music with slurs and accents.
- Staff 2:** Continues the melodic line with slurs and accents.
- Staff 3:** Features a *riten.* (ritardando) marking and a *tempo.* (tempo) marking. It includes a triplet of eighth notes.
- Staff 4:** Continues with slurs and accents.
- Staff 5:** Includes a *riten.* marking and a triplet of eighth notes.
- Staff 6:** Features a *tempo.* marking and a triplet of eighth notes.
- Staff 7:** Contains a *riten.* marking and a triplet of eighth notes.
- Staff 8:** Includes a *riten.* marking and a triplet of eighth notes.
- Staff 9:** Features a *riten.* marking and a triplet of eighth notes.
- Staff 10:** Ends with a *riten.* marking and a triplet of eighth notes.

The score is written in a single system, with each staff representing a measure of music. The notation is clear and includes all necessary musical symbols for performance.

All<sup>o</sup> moderato.

This musical score, numbered 6, is written for guitar in 3/4 time and marked 'Allo moderato'. It consists of 12 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music features a complex, flowing melodic line with frequent sixteenth-note patterns and some triplet-like groupings. There are several dynamic markings, including accents (>) and hairpins (<math>\text{ff}</math>), and some phrasing slurs. The score is presented in a single system across 12 staves.

*p* *pp*

All? vivace assai.

*p* *cresc.* *f*



Musical score for the first system, consisting of seven staves of music in G major. The first staff features a melodic line with triplets. The second and third staves provide harmonic accompaniment. The fourth and fifth staves continue the melodic and harmonic development. The sixth and seventh staves feature a dense, rapid sixteenth-note passage.

Lento.

Musical score for the second system, consisting of six staves of music in G major. The tempo is marked "Lento". The first staff begins with a new melodic phrase. The second and third staves continue the melodic line with triplets. The fourth and fifth staves feature a dense, rapid sixteenth-note passage. The sixth staff concludes the system with a melodic phrase.



This page of musical notation consists of 12 staves, all in the key of G major (one sharp). The notation is written in a single melodic line on a treble clef. The music features a variety of rhythmic patterns and melodic ornaments. Key features include:

- Slurs and ties connecting notes across measures.
- Triplets, indicated by a '3' above the notes.
- Accents and dynamic markings such as *mf* and *ff*.
- Grace notes and ornaments.
- A final measure on the last staff containing a fermata over a whole note.

Andate.

9

The first section of the score is marked 'Andate.' and begins with a piano (*p*) dynamic. It consists of ten staves of music in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several triplet markings (indicated by a '3' over a group of notes) and some notes with fermatas. The section concludes with a double bar line.

All<sup>o</sup>

The second section of the score is marked 'Piu mosso.' and begins with a piano (*p*) dynamic. It consists of ten staves of music in the same treble clef, key signature, and time signature as the first section. The tempo is noticeably faster than the first section. The music continues with similar rhythmic motifs, including slurs, accents, and triplet markings. The section ends with a double bar line.

Andante mosso.

10

The first section, 'Andante mosso', is written in G minor (one flat) and common time (C). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The piece concludes with a double bar line and a key signature change to F major (two flats).

Andante.

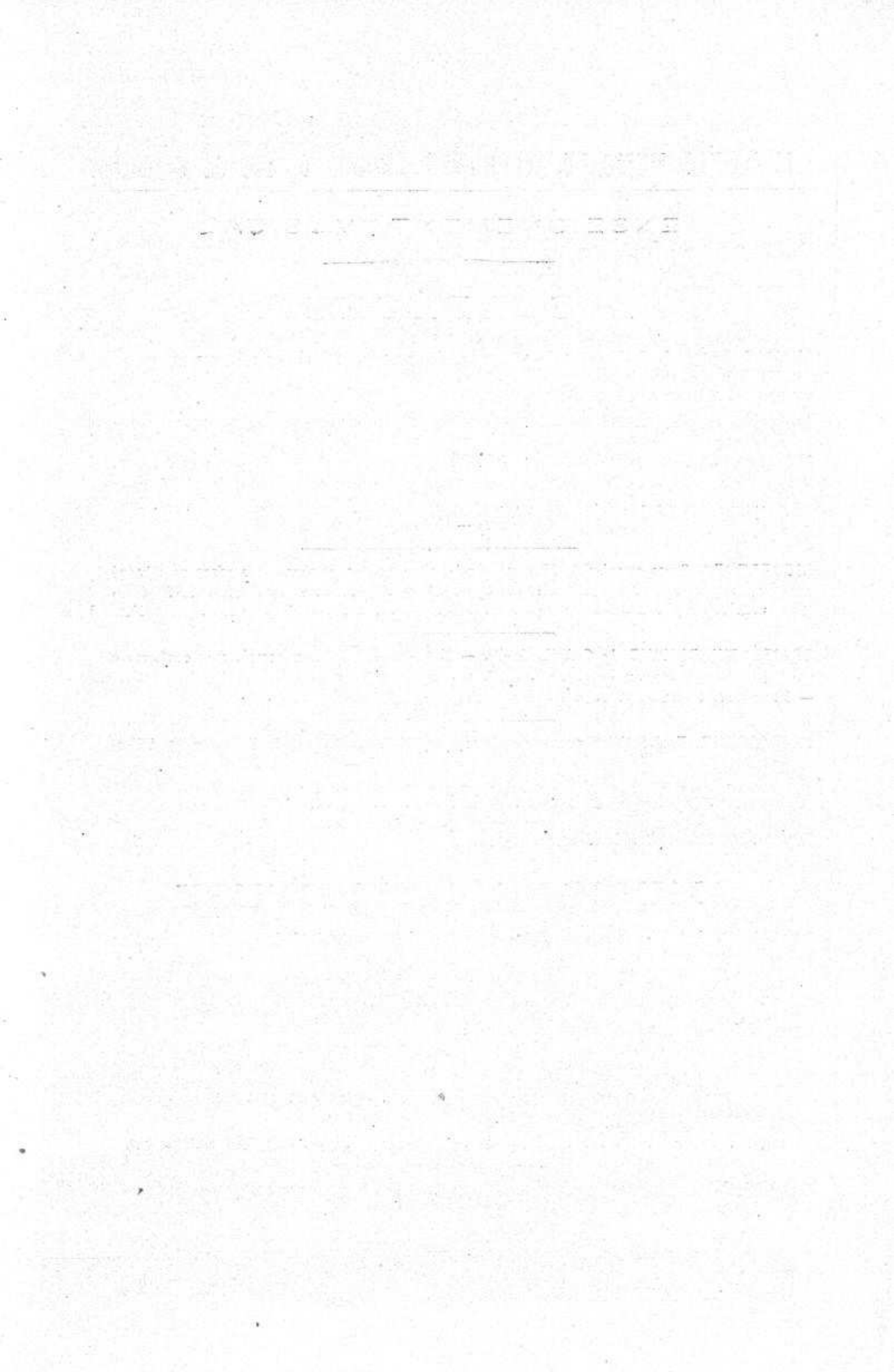
The second section, 'Andante', is written in F major (two flats) and common time (C). It consists of nine staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by a steady eighth-note accompaniment and a more melodic upper line. There are several triplet markings (indicated by a '3' over the notes) throughout the piece. The section ends with a double bar line and a key signature change to G major (one sharp).

tempo.

rall:







# LIBRAIRIE MUSICALE, ALPHONSE LEDUC, 3, rue de Grammont

## ENSEIGNEMENT MUSICAL

### SOLFÈGES

CHANAT FRÈRES. Solfège (ou Manuel musical), contenant 20 chants religieux et autres, à 1, 2 et 3 voix. In-16 (3 <sup>e</sup> édit.) . . . . .	Net.	1 50
LEDUC (Alph.). Solfège progressif. In-8 <sup>o</sup> . . . . .	Net.	1 25
MÜLLER (L.). Solfège pratique et théorique à l'usage des Collèges, Pensionnats, Séminaires, etc., contenant 65 chants à 1 et à 2 voix. In-16 (6 <sup>e</sup> édit.) . . . . .	Net.	1 25
PITARCH (A.). Petit Solfège des enfants In-8 <sup>o</sup> . . . . .	Net.	1 »
RODOLPHE. Solfège complet dont les leçons trop hautes ont été baissées, In-16 (Nouvelle édition). . . . .	Net.	2 »
Cartonnage — 25 cent. en plus.		

RICHERT (F.). Cours complet de Musique vocale, théorique et pratique, contenant un Abrégé de la théorie du Plain-chant, et des approbations de GOUNOD et de ROSSINI, In-8<sup>o</sup> (Nouvelle édition), . . . . . Net. 5 »

TRAITÉ D'HARMONIE de CATEL. In-16. — Nouvelle édition bien complète et conforme à l'édition du Conservatoire. . . . . Net. 2 »  
— Le même, cartonné, 25 cent. en plus.

P. CLODOMIR. Traité théorique et pratique à l'usage des musiques de Fanfares et d'Harmonie et pour les personnes qui désirent devenir Chef. — Cet ouvrage indispensable traite de chaque instrument, de son étendue, de son emploi, ainsi que de l'organisation et de la conduite de toutes les Musiques. . . . . Net. 4 »

SOULLIER, Dictionnaire de Musique. In-16. . . . . Net. 2 50

### MUSIQUE RELIGIEUSE

BATTMANN (J.-L.). Le Trésor des Organistes, contenant 200 morceaux divers pour orgue harmonium, en 2 volumes in-8 <sup>o</sup> :			BATTMANN (J.-L.). Op. 193, Première messe (en fa) à 2 voix égales . . . . .	Net.	3 »
1 <sup>er</sup> volume, Op. 240 . . . . .	Net.	8 »	— Op. 282. Deuxième messe (en ut) à 2 voix égales . . . . .	Net.	3 »
2 <sup>e</sup> volume, Op. 179 . . . . .	Net.	8 »	VALENTI (A.). Petite messe à 2 voix égales. . . . .	Net.	3 »
CALONNE (DE). Le Buffet d'orgue, 100 morceaux pour orgue-harmon. in-16	Net.	3 »	— Messe Pastorale pour Noël et l'Épiphanie, 3 voix (soprano, ténor et baryton). . . . .	Net.	3 »
Cartonnage 25 cent. en plus.			Ces messes sont avec accompagnement d'orgue.		
VALENTI (A.). Le Service de l'Église, contenant 72 morceaux pour orgue (formant 7 messes complètes), plus 35 versets, antiennes, offertoires, sorties, etc., in-8 <sup>o</sup> . . . . .	Net.	5 »	Chaque voix 0,30 centimes net.		

MÜLLER (L.) Les Solennités religieuses. Recueil des chants sacrés, avec orgue, pour les Saluts, Vêpres et Messes de toute l'année, à l'usage des Paroisses et des Maisons religieuses. In-16. . . . . Net. 3 »  
Cartonnage 25 cent. en plus.