

COMPOSITIONS ORIGINALES, FANTAISIES & ARRANGEMENTS POUR

MANDOLINE & PIANO

PAR
J. Pietrapertosa

Mandoliniste solo de l'Opéra et de l'Opéra-Comique.



COMPOSITIONS ORIGINALES

PIETRAPERTOSA. OTHILIE.....	Polka.....	6
— CHANSON MAZURKA.....	Mazurka.....	6 »
— SÉRÉNADE.....	Mélodie.....	6 »
— FRANCESCA.....	Polka, piano seul.....	5 »
— ADA.....	Berceuse.....	6 »
— BRISE DE NAPLES.....	Valse.....	7 50
— LYDIA.....	Valse brillante.....	7 50
— SILVA.....	Valse.....	7 50
— VALSE CAPRICE.....	».....	7 50

PIETRAPERTOSA. CÉLÈBRE METHODE DE MANDOLINE EN FRANÇAIS ANGLAIS ET ITALIEN Prix net: 10 »

FANTAISIES & ARRANGEMENTS

GOUNOD CH.. FAUST.....	Fantaisie.....	7 50	OFFENBACH . LA FILLE DU TAMBOUR-MAJOR. 1 ou 2 m. Fantaisie	7 50
— ROMÉO ET JULIETTE.....	».....	7 50	— LA JOLIE PARFUMEUSE. 1 ou 2 mandol. »	7 50
— MIREILLE.....	».....	7 50	— MADAME L'ARCHIDUC.. id. »	7 50
— LA REINE DE SABA. 1 ou 2 mandolines. »	7 50	— LES CONTES D'HOFFMANN.....	Barcarolle. 5 »	
— PHILEMON ET BAUCIS. id. »	7 50	— LES CONTES D'HOFFMANN.....	Chant d'amour. 5 »	
— LA COLOMBE..... id. »	7 50	CHOPIN..... NOCTURNE (Op. 9 mi bémol).....	6 »	
— LE BOLERO..... id. »	7 50	— NOCTURNE (Op. 55 fa mineur).....	6 »	
— AU PRINTEMPS.....	Romance. 5 »	— VALSE (Op. 64 N° 1).....	6 »	
— MARGUERITE.....	».....	— VALSE LENTE (Op. 34 N° 2).....	6 »	
— OU VOULEZ-VOUS ALLER.....	Barcarolle 5 »	HERVÉ..... LA FEMME A PAPA. 1 ou 2 mandolines. Fantaisie.	7 50	
— LE SOIR.....	Romance. 5 »	— LILI..... id. »	7 50	
— ROMÉO ET JULIETTE.....	Chant du page. 5 »	VARNEY..... MISS ROBINSON.... id. »	7 50	
— SAPHO, les stances.....	Fantaisie. 7 50	— L'AMOUR MOUILLÉ. id. »	7 50	
BIZET..... CARMEN.....	».....	— LES MOUSQUETAIRES AU COUVENT. id. »	7 50	
— L'ARLÉSHENNE... 1 ou 2 mandolines. »	9 »	— LA FEMME A NARCISSE. 1 ou 2 mandol. »	7 50	
— CARMEN-HABANERA.....	5 »	— CLIQUETTE..... id. »	7 50	
— CARMEN-SEGUEDILLE.....	5 »	— LES FORAINS..... id. »	7 50	
— LES PÊCHEURS DE PERLES.....	Romance. 5 »	PLANQUETTE. RIP-RIP..... id. »	7 50	
— ADIEUX DE L'HOTESSE ARABE.....	».....	LECOQC CH.. LA PRINCESSE DES CANARIES. id. »	7 50	
— PASTORALE.....	».....	PIERNÉ..... BOUTON D'OR..... 1 ou 2 mandolines. »	7 50	
AUDRAN..... LA MASCOTTE.....	Fantaisie. 7 50	BRUNEAU... LE RÊVE..... id. »	7 50	
— L'ENLÈVEMENT DE LA TOLEDAD. 1 ou 2 mandol. 7 50		FRANCK..... HULDA..... id. »	7 50	
— LE GRAND MOGOL. 1 ou 2 mandolines. »	7 50	MESSAGE... LA BASOCHE..... id. »	7 50	
— MISS HELYETT.....	».....	ROGER .. LES 28 JOURS DE CLAIRETTE. id. »	7 50	
— LA MASCOTTE.....	Ballade... 5 »	— JOSÉPHINE VENDUE PAR SES SOEURS. id. »	7 50	
SAINT-SAENS. LE TIMBRE D'ARGENT. 1 ou 2 mandol. Fantaisie. 7 50		PALADILHE.. PATRIE..... 1 ou 2 mandolines. »	7 50	
LEONCAVALLO. PAILLASSE.....	Sérénade. 6 »	GODARD..... BERCEUSE DE JOCELYN.....	6 »	
REYER ... SALAMBO, Prière à la déesse.....	Romance. 5 »	FLAMM..... MELBA.....	Polka... 5 »	

ROSENBERG, ÉDITEUR

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PARIS

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FAUST

de Ch. GOUNOD.

FANTAISIE

pour Mandoline et Piano

J. PIÉTRAPERTOSA

Op: 51.

MANDOLINE.

Andante.



MANDOLINE.

ben legato
a piacere
rall.
rall.

M^{te} de Valse.
a tempo.
p

cres - - - - *cen*

do.

crescendo ed accelerando.
a tempo.
f

pp

mf

rall.

Tempo Marziale.
ff

semp^{re} ff
ff ritenuto *a tempo.* *f* *f* *f*

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MANDOLINE & PIANO

PAR

J. Pietrapertosa

Mandoliniste solo de l'Opéra et de l'Opéra-Comique

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PIETRAPERTOSA ADA.	Berceuse	6 »	PIETRAPERTOSA. OTHILIE.	Polka	6
— BRISE DE NAPLES	Valse	7 50	— CHANSON MAZURKA	Mazurka	6 »
— LYDIA	Valse brillante	7 50	— SÉRÉNADE	Mélodie	6 »
— SILVA	Valse	7 50	— FRANCESCA	Polka, piano seul	5 »
— VALSE CAPRICE	"	7 50			

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Prix net: 10

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BOUNOD CH. FAUST	Fantaisie	7 50	OFFENBACH. LA FILLE DU TAMBOUR-MAJOR. 1 ou 2 m. Fantaisie	7 50			
— ROMÉO ET JULIETTE	"	7 50	— LA JOLIE PARFUMEUSE. 1 ou 2 mandol. "	7 50			
— NIREILLE	"	7 50	— MADAME L'ARCHIDUC. id. "	7 50			
— LA REINE DE SABA. 1 ou 2 mandolines. "	"	7 50	— LES CONTES D'HOFFMANN.	Barcarolle	5 »		
— PHILEMON ET BAUCIS. id. "	"	7 50	— LES CONTES D'HOFFMANN.	Chant d'amour	5 »		
— LA COLOMBE	id.	7 50	CHOPIN	NOCTURNE (Op. 9 mi bémol)	6 »		
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REYER	SALAMBO, Prière à la Jéque.	Romance	5 »	FLAMM	MELBA	Polka	5 »

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A ses élèves, Mesdemoiselles E. et L. BARBIER.

FAUST

de Ch. GOUNOD.

FANTAISIE

pour Mandoline et Piano

J. PIÉTRAPERTOSA

Op. 51.

MANDOLINE. *Andante.*

PIANO. *Andante.*

mf *dim.*

p dolce.

p

crese. *poco rall.* *ad libitum.*

Quasi lento.

Andante.

p e semplice molto cantabile

Andante.

p dolce.

pp

ritardand.

segue.

p cantabile con mistero.

p *pp*

This system contains the first two staves of music. The upper staff features a vocal line with a long, flowing melodic line. The lower staff is a piano accompaniment consisting of dense, block-like chords. Dynamic markings include *p* and *pp*.

f.

This system contains the second two staves of music. The piano accompaniment continues with similar block chords. A dynamic marking of *f.* is present at the beginning of the lower staff.

segue il canto.

This system contains the third two staves of music. The piano accompaniment continues. The text *segue il canto.* is written in the lower staff.

a tempo. *p* *pp*

This system contains the fourth two staves of music. The upper staff begins with the tempo marking *a tempo.* and ends with a dynamic marking of *p*. The lower staff begins with *a tempo.* and ends with a dynamic marking of *pp*.

First system of musical notation. The vocal line (top staff) features a melodic line with slurs and ties. The piano accompaniment (middle and bottom staves) consists of chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands.

Third system of musical notation. The vocal line includes the instruction *rall.* (rallentando). The piano accompaniment includes the instruction *segue il canto.* (follows the singing).

Fourth system of musical notation. The vocal line includes the instruction *cresc.* (crescendo) and *rall.* (rallentando). The piano accompaniment includes the instruction *segue.* (follows) and *molto rallentando con dolcezza.* (very slowly with sweetness). The system concludes with the instruction *a tempo, cresc.* (return to tempo, crescendo).

M^{te} de Valse.
a tempo.

M^{te} de Valse.
a tempo.

p

ritenuto e dim.

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and a bass line. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with a piano (*p*) dynamic. The second measure of the piano part is marked with *ritenuto e dim.* (ritardando and decrescendo).

p

8

8

This system contains the third and fourth staves of music. The top staff is a vocal line with a melodic line and a bass line. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with a piano (*p*) dynamic. The second measure of the piano part is marked with an 8-measure rest (8) and a dashed line.

8

This system contains the fifth and sixth staves of music. The top staff is a vocal line with a melodic line and a bass line. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with an 8-measure rest (8) and a dashed line.

cres ----- *con* ----- *do.*

This system contains the seventh and eighth staves of music. The top staff is a vocal line with a melodic line and a bass line. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with *cres* (crescendo), followed by a dashed line, then *con* (con fortissimo), followed by another dashed line, and finally *do.* (fine).

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat) and a common time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a common time signature. The top staff contains a melodic line with eighth notes and rests. The grand staff contains a piano accompaniment with chords and moving lines in both hands. Performance markings include *crescendo ed accelerando.*, *f*, and *a tempo.*

Third system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a common time signature. The top staff contains a melodic line with eighth notes and rests, including some slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Fourth system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a common time signature. The top staff contains a melodic line with eighth notes and rests, including some slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines in both hands. Performance markings include *pp* and *pp*.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The top staff contains a melodic line with slurs and accents. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic development across three staves.

Third system of musical notation, featuring dynamic markings *mf* and *rall.* (rallentando) in both the top and bottom staves.

Fourth system of musical notation, starting with the tempo marking *Tempo Marziale.* in the top staff.

Fifth system of musical notation, featuring dynamic markings *rall.* and *ff* (fortissimo) in both the top and bottom staves, and ending with a final melodic flourish in the top staff.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the upper treble staff with a long slur and a fermata. The grand staff contains complex chordal textures with many beamed notes and triplets. A dynamic marking of *pp* is visible at the end of the system.

Second system of musical notation, continuing the grand staff from the first system. It features intricate rhythmic patterns, including many triplets and beamed sixteenth notes. The texture is dense and complex.

Third system of musical notation. The upper treble staff begins with the instruction *sempre ff*. The music continues with complex textures and triplets. The grand staff shows dense chordal accompaniment.

Fourth system of musical notation. The upper treble staff starts with *fff ritenuto.* and *a Tempo.* The music features a melodic line with a fermata and dynamic markings of *f* and *f*. The grand staff continues with complex textures and triplets.