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Leçons méthodiques

pour

Orgue-Mélodium

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par

LEFEBURE-WELY

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LEÇONS MÉTHODIQUES.



ORGUE MÉLODIUM

A. LEFEBURE - WEIX. op. 19.

Andante.

N.1.

Moderato.

N.2.

N.3.

N.º 4. *Vivo.* *ff*

N.º 5. *Andante.* *pp*

N.º 6. *Cantabile.* *pp*

Fin. *ff*

mf *diminuendo.*

D.C.

Allegretto.

N. 7.

mf

ff *pp*

mf

ff

ff *pp Echo.* *ff*

Andante grazioso religioso.

N.º 8.

First system of musical notation for N.º 8. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef and the same key signature and time signature. The music is marked 'Legato. pp' (pianissimo). The first measure contains a whole note chord in the bass and a half note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble. The fifth measure has a half note in the bass and a quarter note in the treble. The sixth measure has a half note in the bass and a quarter note in the treble.

Second system of musical notation for N.º 8. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef and the same key signature and time signature. The music continues with various rhythmic patterns and dynamics.

Third system of musical notation for N.º 8. It consists of a treble staff and a bass staff. The treble staff features a trill (tr) in the final measure. The music is marked 'pp' (pianissimo). The first measure has a half note in the bass and a quarter note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble. The fifth measure has a half note in the bass and a quarter note in the treble. The sixth measure has a half note in the bass and a quarter note in the treble.

Fourth system of musical notation for N.º 8. It consists of a treble staff and a bass staff. The treble staff features a trill (tr) in the first measure. The music is marked 'ppp' (pianississimo). The first measure has a half note in the bass and a quarter note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble. The fifth measure has a half note in the bass and a quarter note in the treble. The sixth measure has a half note in the bass and a quarter note in the treble.

Fifth system of musical notation for N.º 8. It consists of a treble staff and a bass staff. The treble staff features trills (tr) in the final two measures. The music is marked 'ff' (fortissimo) and 'pp' (pianissimo). The first measure has a half note in the bass and a quarter note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble. The fifth measure has a half note in the bass and a quarter note in the treble. The sixth measure has a half note in the bass and a quarter note in the treble.

ff
pp
rall.
1. Tempo.

This system contains the first six measures of the piece. It begins with a forte (ff) dynamic and includes trills in both staves. The dynamics shift to pianissimo (pp) in the third measure, followed by a 'rall.' (rallentando) marking in the fourth measure. The system concludes with a '1. Tempo.' (first tempo) marking in the fifth measure.

This system contains measures 7 through 12. It features a variety of rhythmic patterns and melodic lines in both the treble and bass staves.

This system contains measures 13 through 18. The music continues with complex textures and dynamic contrasts between the two staves.

ff
pp

This system contains measures 19 through 24. It features a forte (ff) dynamic in the third measure and a pianissimo (pp) dynamic in the fifth measure.

ff
pp

This system contains measures 25 through 30. It concludes with a final chord in the bass staff marked with a pianissimo (pp) dynamic.

Audantino.

N.º 9.

First system of musical notation, measures 1-4. Treble clef, bass clef, key signature of two sharps (F# and C#). Dynamics include *ff* and *pp*. Accents are present above several notes.

Second system of musical notation, measures 5-8. Treble clef, bass clef, key signature of two sharps. Dynamics include *pp*. Accents are present above several notes.

Third system of musical notation, measures 9-12. Treble clef, bass clef, key signature of two sharps. Dynamics include *legèrément*. A fermata is present over a note in measure 10.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, key signature of two sharps. Dynamics include *rall.* A fermata is present over a note in measure 14.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, key signature of two sharps. Dynamics include *1.º Tempo.* and *pp*. Accents are present above several notes.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef, key signature of two sharps. Dynamics include *ff* and *pp*. Accents are present above several notes.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It includes dynamic markings such as *ff* and accents (*^*).

Andantino.

N.º 10.
Musical score system 2, starting with the tempo marking *Andantino.* and dynamic marking *pp*. It includes the instruction *Tremolo.* and a *ff* marking.

Musical score system 3, continuing the piece with a *pp* dynamic marking.

Musical score system 4, featuring a *ff* dynamic marking and a *Fin.* instruction.

Musical score system 5, featuring a *mf* dynamic marking.

Musical score system 6, concluding with a *rall.* instruction.

D.C.

N. 11.

Vivo.

Musical notation for the first system of N. 11. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. Dynamic markings include *ff legato* and *(Echo) pp*.

Musical notation for the second system of N. 11. The treble staff continues the melodic line with slurs and accents. Dynamic markings alternate between *ff* and *pp*.

Musical notation for the third system of N. 11. The treble staff continues the melodic line with slurs and accents. Dynamic markings alternate between *ff* and *pp*.

Musical notation for the fourth system of N. 11. The treble staff continues the melodic line with slurs and accents. Dynamic markings include *pp*, *ff*, and *pp*. A fingerings sequence *5 1 3 1 3 1* is written below the bass staff.

Musical notation for the fifth system of N. 11. The treble staff features a dense texture of chords with slurs. The bass staff provides a steady accompaniment. A page number *31* is visible at the bottom left.

Musical notation for the sixth system of N. 11. The treble staff continues the dense chordal texture. The bass staff has a steady accompaniment. Dynamic markings *cres* and *cen* are present.

do. *ff* *pp*

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with accents (^) and dynamic markings *do.*, *ff*, and *pp*. The bass staff provides a harmonic accompaniment with chords and moving lines.

ff *pp*

The second system continues the musical piece. The treble staff has a more active melodic line with slurs and accents. The bass staff features a prominent bass line with long, sustained notes and some chordal textures.

ff

The third system shows a continuation of the melodic and harmonic themes. The treble staff has a series of chords and moving lines, while the bass staff maintains a steady accompaniment.

The fourth system features a complex texture with many notes in both staves, including slurs and accents. The bass staff has a more active line with many notes.

ff

The fifth system continues with a dense texture. The treble staff has a melodic line with many notes and slurs. The bass staff has a complex accompaniment with many notes and slurs.

pp *ff*

The sixth and final system concludes the piece. It features a mix of dynamics, including *pp* and *ff*. The treble staff has a melodic line with slurs and accents. The bass staff has a complex accompaniment with many notes and slurs.

Morceaux choisis pour le Piano.

F. Bendel, Op. 57. N° 2. La Bohémienne. Mazurka brillante. Pr. M. 1.50.

L. Gobbaerts, Op. 37. Tramway. Galop brillant. Pr. M. 1.50.
Allegro vivace.

A. Langert, Valses N° 2 en La-bémol (As-dur) Pr. M. 1.50.
Allegretto.

G. Leitert, Fleurette. Air de Ballet. Pr. M. 1.50.
Allegretto. Grazioso

E. Nevin, Op. 13. N° 4. Narcissus. Pr. M. 1.25.
Andante con moto.

M. Pery, Op. 11. Jagdstück. Pr. M. 1.25.
Allegro vivace.

A. Rubinstein, Op. 10. N° 16. Romantique. Impromptu. Pr. M. 1.50.
Moderato = d

C. Rübner, Op. 13. N° 2. Waldesruf. Idylle. Pr. M. 1.50.
Andantino con moto.

L. Ruffin, Trois Morceaux N° 3 Gavotte. Pr. M. 1.50.

L. Stasny, Op. 157. La Pluie de Fleurs. (Unter Palmen und Blumen.) Pr. M. 1.25.

Catalogue des Ouvrages pour le Piano

de

J. OH. HESS.

Oh vas-tu, petit oiseau, Réverie. Op. 17.	1 25	Je t'aimerai, Nocturne sur la Mélodie de Stanziari. Op. 71.	1 25	Fantaisie élégante sur l'opéra Le Barbier de Séville. Op. 89.	1 50
Tige brisée, Réverie. Op. 20.	1 50	Réverie-Nocturne sur La Statue, de Royer. Op. 72.	1 50	Prière d'une hirondelle, Réverie. Op. 90.	1 50
La Valse des Adieux, sur un motif de Naudaud. Op. 22.	1 25	Dormez, petits oiseaux, Réverie sur des motifs d'Arnaud. Op. 73.	1 25	Halte militaire, Chant du Bivouac de Kücken. Divertissement. Op. 91.	1 50
Ah! vous dirai-je, maman, Fantaisie. Op. 23.	1 25	Orphée aux enfers d'J. Offenbach, Fantaisio-Caprice. Op. 74.	1 50	Bouquet fané, Réverie. Op. 92.	1 25
Partant pour la Syrie, Chant national de la Reine Hortense. Marche militaire. Op. 31.	1 25	La Chanson de Fortunio, Fantaisie-Caprice. Op. 75.	1 25	Les Rameaux, Hymne. Op. 93.	1 50
Fantaisie-Valse sur la Valse de Venezano. Op. 33.	1 50	Le Mariage aux lanternes, Fantaisie-Caprice. Op. 76.	1 25	Fantaisie des Clochettes de la Flûte enchantée. Op. 95.	1 50
L'Insomnie, Réverie. Op. 34.	1 50	Elle est au Ciel, Mélodie paraphrasée. Op. 77.	1 50	Paolina, Polka brillante sur la Flûte enchantée. Op. 96.	1 25
Nocturne sur Le Cantique de Noël d'Adam. Op. 36.	1 25	Stradella, Caprice. Op. 78.	1 25	Fantaisie sur des motifs de l'opéra L'Africaine. Op. 98.	1 50
L'Hirondelle perdue, Fantaisie-Réverie. Op. 41.	1 50	Les Turcos, Fantaisie-Pas-redoublé. Op. 80.	1 50	La Fiancée d'Abydos, Opéra de Barthe, Fantaisie brillante. Op. 100.	1 50
Près d'un Berceau, Berceuse. Op. 42.	1 25	Souvenirs, Nocturne sur la Romance de V. Massé. Op. 81.	1 25	Don Juan, Fantaisie. Op. 101.	1 50
Le Carnaval de Venise, Fantaisie-Caprice. Op. 43.	1 50	Fantaisie sur l'opéra Les Bavards de J. Offenbach. Op. 82.	1 25	Bouquet de Fleurs cueilli dans les Alpes. Polka-Mazurka.	— 50
Le Pardon, Réverie. Op. 46.	1 25	Marlborough, Caprice. Op. 83.	1 50	La petite Chasse, Souvenir de Méhul.	1 25
Vous! Réverie sur la romance de Masini. Op. 50.	1 25	Marguerite fermez les yeux, Berceuse. Op. 84.	1 25	Gavroche-Polka, sans octaves.	— 50
Hymne à St ^e Cécile, Prière à la Vierge. Op. 53.	1 25	Réverie sur des motifs de l'opéra La Favorite. Op. 85.	1 25	Colibri, Polka pour les petites mains.	— 50
Le Pardon de Floernel, Réverie. Op. 54.	1 25	Réverie sur La Perle du Brésil de Fél. David. Op. 86.	1 25	Ave Maria, de F. Schubert.	1 25
Réverie sur Orphée de Gluck. Op. 58.	1 25	Peau d'âne, Fantaisie mosaïque. Op. 87.	1 25	Styrienne de Mignon, Prière et Berceuse.	1 50
Réverie sur le Cor des Alpes de Froch. Op. 59.	1 25	Le Passereau, Fantaisie-Valse. Op. 88.	1 50	Indiana, Valse de Marcellhou, transcrite pour les petites mains.	1 25
Réverie sur Semiramide. Op. 62.	1 25			Barcarolle de l'opéra Oberon de Weber.	1 —
Pensées de Weber, Souvenir. Op. 63.	1 25			La Molinara, Morceau de concours.	1 25
La dernière Rose d'été, Réverie. Op. 66.	1 25				
Les Adieux du Martyr, Nocturne. Op. 67.	1 25				
Grande Marche solennelle de l'opéra Alceste. Op. 70.	1 —				

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Le Réveil des Oiseaux, Caprice-Mazurka. Op. 7.	1 25	Così fan tutte, Transcription variée. Op. 42.	1 50	Mignon de Thomas, Fantaisie-Transcription. Op. 71.	1 50
Nocturne. Op. 8.	1 50	Transcription-Fantaisie de la fausse Magie, de Grétry. Op. 43.	1 25	Le Désert de Fél. David, Fantaisie-Transcription. Op. 72.	1 50
La Voix du coeur, Cantabile. Op. 9.	1 25	Di tanti palpiti, de Rossini, Transcription variée. Op. 44.	1 25	Hymnes nationaux Autrichien et Russe, Fantaisie-Transcription. Op. 74.	1 25
Dans la Chapelle, Prière. Op. 11.	1 25	Prière et Résignation, 2 Mélodies. Op. 45.	1 75	L'Ois du Caire de Mozart, Fantaisie-Transcription. Op. 75.	1 50
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N ^o 1. Mon Coeur soupire, Romance.	1 25	Lara, Transcription variée. Op. 48.	1 50	Lohengrin, Fantaisie-Transcription. Op. 89.	4 —
2. Non più andrai, Aria.	1 25	Sonatine, 1 ^{re} Solo de concours. Op. 49.	1 25	Le Vaisseau fantôme, Fantaisie-Transcription. Op. 90.	1 50
3. Sull' Aria, Duetto.	1 25	Dorina bella, Transcription variée. Op. 50.	1 50	Sérénade de Ruy Blas de J. B. Weckerlin, Fantaisie-Transcription. Op. 114.	1 50
Pastorale allemande, Souvenir d'Enfance. Op. 15.	1 25	Thème varié, 2 ^{me} Solo de Concours. Op. 52.	1 50	3 ^{me} Idylle. Op. 116.	1 —
Cavatine de l'opéra Faust de Gounod, transcrite et variée. Op. 17.	1 —	La dernière Rose d'été, Mélodie Irlandaise, transcrite et variée. Op. 53.	1 25	Scherzetto agitato, Fragments symphonique. Op. 118.	1 25
Sérénade de Gretry, Transcription variée. Op. 18.	1 25	3 ^{me} Réverie. Op. 54.	1 25	Élégie. Op. 119.	1 25
2 Transcriptions italiennes:	1 25	Marche triomphale. Op. 55.	1 25	La Coupe du Roi de Thulé, Fantaisie brillante sur des motifs de l'op. de Diaz.	1 50
N ^o 1. Romance du Saule de Rossini. Op. 19.	1 25	La Flûte enchantée, 2 Transcriptions. Op. 56.	1 25	Primavera, Idylle. Op. 122.	1 25
2. Casta Diva de Bellini. Op. 20.	1 25	N ^o 1. Andante de la Flûte.	1 —	Havanaise de Paladilhe, Improvisation.	1 25
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2. Il mio tesoro. Op. 25.	1 25	Si vous n'avez rien à me dire, Mélodie de E. Anthiome, Réverie-Transcription. Op. 63.	1 —	Nuit d'Espagne, Sérénade de Massenet, Fantaisie-Transcription.	1 50
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Alceste de Gluck. (Ah! malgré moi mon faible coeur.) Air du 2 ^e acte, transcrit et varié. Op. 30.	1 25	Der Freischütz, Transcription. Op. 65.	1 25	Lucie de Lammermoor, Fantaisie brillante.	1 75
1 ^{re} Réverie. Op. 32.	1 25	Una Barchetta, Canzonetta, de Donizetti, Transcription variée. Op. 66.	1 25	Pensées musicales.	1 —
La Fiesta, Souvenir de la Havane, Caprice. Op. 33.	1 50	Le Bouffe et le Tailleur de Gaveaux, Transcription. Op. 67.	1 25	N ^o 1. Pavane favorite.	1 —
Confidenco, 2 ^{me} Réverie. Op. 34.	1 50	Concertino, 3 ^{me} Solo de concours. Op. 68.	1 25	2. Chanson d'autrefois.	1 —
Joseph de Méhul, Fantaisie. Op. 35.	1 50	La Prise de Jéricho de Mozart, Fantaisie-Transcription. Op. 69.	1 50	3. Oigue.	1 —
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Prière de Moïse, Transcription variée. Op. 40.	1 25				
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