

LES CHEFS D'ŒUVRE CLASSIQUES

COLLECTION EDOUARD SALABERT POUR LES PETITS ORCHESTRES

N<sup>o</sup> 50

N<sup>o</sup> 143

LÉGENDE

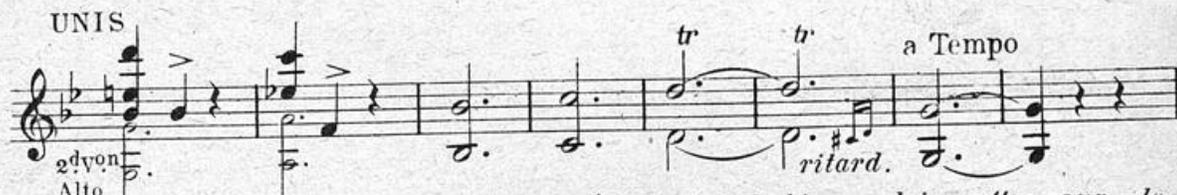
de H. WIENIAWSKI



arr. par Francis SALABERT

1<sup>er</sup> Violon

Andante



M. Francis Salabert prie MM. les Chefs d'Orchestre de bien vouloir mettre sur les programmes les deux noms Wieniawski-Salabert. Condition obligatoire, pour assurer ses droits à la Société des Auteurs.

Editions Edouard SALABERT (Francis Salabert)

22, rue Chauchat, Paris

TOUS DROITS D'EXÉCUTION PUBLIQUE DE REPRODUCTION ET D'ARRANGEMENTS RÉSERVÉS POUR TOUTS PAYS Y COMPRIS LA SUÈDE LA NORVÈGE ET LE DANEMARK.

1<sup>er</sup> Violon

à def. de Cl.

*p*

*p*

*poco agitato* *cres - cen - do* *p*

DIV. *f*

*appass. ritard.*

UNIS *Tempo 1<sup>o</sup>* DIV. *tr* UNIS *f* *f*

Alto

*ritard.* Mod<sup>to</sup> DIV. *mf* *molto cantabile*

*p*

*cres*

*cen - do ff*

*sempre cres - cen - do*

*UNIS Presto DIV.*

*appass. 3*

Cello  
Clar. *mp*

Andante

à déf. de Cl.

*p*

*cresc.*

*mf*

DIV. *con espress.*

*poco rit.*

UNIS

à Tempo DIV.

*cres.*

UNIS

do *Alto*

*ritard.*

Alto

*poco animato*

*riten.*

PIZZ

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LÉGENDE

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à d'f. de Cl.

*p*

*poco agitato*

*cres - cen - do*

DIV. *sf*

*p*

*appass. ritard.*

UNIS Tempo 1<sup>o</sup>

DIV. *tr* UNIS

*f* *f*

Alto

*ritard.*

Mod<sup>to</sup> DIV.

*p* *mf molto cantabile*

The first ten staves of the score contain the following musical elements:  
- Staff 1: Treble clef, key signature of one sharp (F#), starting with a half note chord and moving through various intervals.  
- Staff 2: Treble clef, key signature of one sharp, featuring a half note chord and a melodic line.  
- Staff 3: Treble clef, key signature of one sharp, with a half note chord and a melodic line.  
- Staff 4: Treble clef, key signature of one sharp, with a half note chord and a melodic line.  
- Staff 5: Treble clef, key signature of one sharp, with a half note chord and a melodic line.  
- Staff 6: Treble clef, key signature of one sharp, with a half note chord and a melodic line, ending with the dynamic marking *cres*.  
- Staff 7: Treble clef, key signature of one sharp, with a half note chord and a melodic line, starting with the dynamic marking *cen* and ending with *do ff*.  
- Staff 8: Treble clef, key signature of one sharp, with a half note chord and a melodic line, starting with the dynamic marking *sempre* and ending with *cres - cen - do*.  
- Staff 9: Treble clef, key signature of one sharp, with a half note chord and a melodic line, ending with the dynamic marking *appass.* and a triplet of eighth notes.

UNIS

Presto

DIV.

Andante

Cello  
Clar. *mp*

à déf. de Cl.

*cresc.* DIV. *con espress.* *mf*

*poco rit.* UNIS a Tempo DIV. *cres.*

UNIS *tr* *tr*

- cen - do *Alto*

*ritard.*

Alto

Htb. Fl. Htb. Cl. Htb. Fl. Htb. Cl.

*poco animato*

Fl. Htb.

*riten.*

PIZZ

LÉGENDE  
de H. WIENIAWSKI



arr. par

Francis SALABERT

2<sup>d</sup> Violon

N<sup>o</sup> 143

## LÉGENDE

de H. WIENIAWSKI

arr. par

2<sup>d</sup> Violon

Francis SALABERT

Andante

PIZZ ARCO poco rit.

cresc. f

a Tempo

cres - cen - do

a Tempo

ritard

p

PIZZ ARCO

poco agitato cresc. cen do p

ritard. Tempo 1°

f

dimin. ritard.

Mod<sup>to</sup>

The first part of the score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Mod<sup>to</sup>'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. A hairpin crescendo is visible in the fourth staff. The piece concludes with a fermata over a final chord.

*sempre cres - cen - do*

*appass.*

Presto

The Cadenza section is written on a single staff with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It is marked 'Presto' and 'Cadenza vns'. The music is highly technical, featuring rapid sixteenth-note passages and a trill. A hairpin crescendo is present, leading to a final chord with a fermata. The piece ends with a double bar line.

Mod<sup>to</sup> maestoso

Andante



PIZZ

ARCO

cresc.

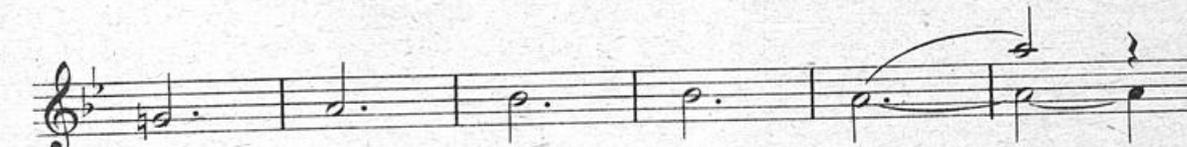
*f*



poco rit.

a Tempo

cres - cen - do



poco animato



riten

PIZZ



LÉGENDE  
de H. WIENIAWSKI



arr. par

Francis SALABERT

Alto

143

# LÉGENDE

de H. WIENIAWSKI

arr. par

Francis SALABERT

Alto

Andante

*p*

*p*

*PIZZ*

*cresc.*

*ARCO*

*a Tempo*

*poco rit.*

*cres - cen - do*

*a Tempo*

*ritard. p*

*PIZZ*

*ARCO*

*poco agitato*

*cres - cen - do p*

*Tempo 1<sup>o</sup>*

*ritard.*



*tr*  
*f>* *f>* *di - mi - nu - en - do*

*ppp ritard.* *Mod<sup>to</sup>* *p*

*cres*  
*cen - do*

*ff* *sempre cres - cen - do*

*appass.*

*Presto*  
*Cadenza vns*



# LÉGENDE

de H. WIENIAWSKI



arr. par

Francis SALABERT

Violoncelle

N<sup>o</sup> 143

# LÉGENDE

de H. WIENIAWSKI

arr. par

Francis SALABERT

Violoncelle

Andante

The musical score is written for Cello in a single system with two staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The first staff contains a series of eighth-note patterns, starting with a dynamic marking of *p*. The second staff continues with similar patterns, also marked *p*. The third staff features a *PIZZ* (pizzicato) section with eighth-note patterns, followed by an *ARCO* (arco) section with a more melodic line. The fourth staff is marked 'a Tempo' and includes a *poco rit.* (poco ritardando) section, followed by a *cresc.* (crescendo) section leading to a *do* note. The fifth staff continues with a *ritard* (ritardando) section. The sixth staff returns to 'a Tempo' and features a *p* dynamic marking. The seventh staff continues with similar patterns, marked *p*. The eighth staff features a *PIZZ* section with eighth-note patterns, followed by an *ARCO* section with a melodic line. The final staff includes a *poco agitato* section, a *cresc.* section leading to a *do* note, and ends with a *p* dynamic marking.

*ritard.* <sup>Alto</sup>

*f* *di - mi - nu - en - do*

*ppp ritard.* *Mod<sup>to</sup>* *p*

2 3 4 5 6 7  
*cres - - - cen - - -*

*do ff sempre cresc - - - cen - - -*

*do appass.*

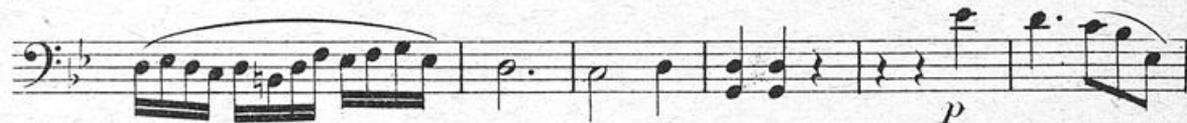
*Presto*  
*Cadenza* *vns*

Mod<sup>to</sup> maestoso

Solo



Andante



LÉGENDE  
de H. WIENIAWSKI



repr. par

Contrebasse

N<sup>o</sup> 143

Francis SALABERT

## LÉGENDE

de H. WIENIAWSKI

arr. par

Contrebasse

Francis SALABERT

Andante

*p*

2

2

PIZZ

ARCO

a Tempo

*poco rit.* *cres - cen - do*

a Tempo

*ritard.* *p*

2

2

PIZZ

*poco agitato* *cres -*

ARCO

1

Tempo 1<sup>o</sup>

*cen - do* *ritard*

*f*

*dimin.* *PPP ritard.*

Mod<sup>to</sup>

*p*

*cres.* . . . *cen.* . . . *do* *ff*

*sempre* *cres.* . . . *cen.* . . . *do*

*appass.*

Presto

*Cadenza* *vns*

3 *Andante*

*p*

2

2

*PIZZ*

*ARCO*

*poco rit.*

*a Tempo*

*cres - cen - do*

*ritard.*

*dimin.* *ppp* *poco animato*

*riten.*

## LÉGENDE

de H. WIENIAWSKI

arr. par

Francis SALABERT

Piano Conducteur

33	BACH E. BACH J. S.	Le Réveil des Fleurs. Q Aria (de la suite en ré majeur). A) Choral. B) Fughetta.	116	MOZART	Mon cœur soupire (Noces Figaro)
76	—	Q Sarabande.	54	PERGOLESE G. B.	Siciliana.
24	—	Vieille Loure.	65	RACOKZY	Célèbre Marche Hongroise.
35	BEETHOVEN L. Van	Adagio Cantabile (du 1er Trio).	25	RAFF J.	Cavatine.
38	—	Adagio du Septuor (Op. 20).	51	RAMEAU	Q Dardanus, vieux rigodon.
18	—	Adagio pathétique (de la Son.).	25	SCHUBERT F.	L'Adieu.
12	—	A une Amie.	120	—	A) Les Astres B) Chanson de nuit du Voyageur
15	—	Adieu Elégiaque	119	—	L'Attente (mélodie).
131	—	Allegro con brio (de la Son. Op. II.)	77	—	Au bord de la Mer.
9	—	Andante de la Symphonie Ut mineur. (5 <sup>e</sup> Sy.)	44	—	Ave Maria.
59	—	Bagatelle (Op. 33. N <sup>o</sup> 6).	86	—	Barcarolle.
130	—	Largo appassion. de la Son. en la.	117	—	A) Berceuse. B) La jeune mère.
60	—	Menuet (de la Son. II, Op. 22).	121	—	L'Eloge des larmes.
4	—	Marche Turque des Ruines d'Alhambra.	27	—	L'Etranger errant (Le voyageur).
23	—	Menuet du Printemps	118	—	Le Joueur de vielle.
48	—	Prélude (de la Sonate pathétique)	123	—	Marguerite au Rouet.
11	—	Romance en Fa.	26	—	Marche de Bravoure (militair.).
10	—	Romance en Sol.	126	—	Matinée orageuse.
134	—	Sonate au Clair de Lune A) Adagio-Sostenuto. B) Allegretto.	5	—	Moment musical.
30	—	Songe du Poète (Op. 5 Son. 53).	80	—	Nuit et Songes.
36	BOCCHERINI	Menuet.	82	—	Pensers d'amour.
20	CHOPIN F.	Adieu à la Pologne, mazurka.	122	—	Le Roi des Aulnes.
56	—	Menuet (de la 3 <sup>e</sup> Son. en Ut min).	124	—	La Rose, mélodie.
57	—	Moderato Cantabile (Op. 66).	28	—	Sérénade d'amour.
127	—	Nocturne (Op. 15, II <sup>e</sup> cahier).	97	SCHUMANN R.	La Truite, mélodie
128	—	Nocturne (Op. 27, II <sup>e</sup> cahier).	95	—	Air de Chasse.
129	—	Nocturne (Op. 32, II <sup>e</sup> cahier).	98	—	Anjante con sentimento et Moderato gracioso.
37	—	Nocturne en Mi b (Op. 9, II <sup>e</sup> ).	100	—	L'Auberge.
21	—	Pour vous les larmes, nocturne.	52	—	Au Coin du feu et L'Enfant s'endort.
17	—	Poto-ka-Mazurka.	84	—	Berceuse.
42	—	Trois Préludes (6, 4 et 13)	93	—	Chanson du Berceau.
33	—	Valse Caprice.	31	—	Chanson des Matelots.
34	—	Valse Lente (valse mélancolique).	64	—	Chanson du soir (Abendlied).
75	FIELD J.	Célèbre Nocturne.	92	—	* Délire d'amour, célèbre mélodie.
78	FIETTER C.	Q Apaisement (célèbre mélodie).	81	—	Jour de fête, marche.
85	—	Q Réverie au Clair de lune.	74	—	Ne gronde pas.
3	GLUCK C. W.	Q Gavotte Tendre (de Don Juan).	62	—	Nuit de Printemps, mélodie.
13	—	Pâris et Hélène, gavotte.	99	—	* Nuit étoilée, célèbre mélodie.
139	Grieg EDWAR	Chanson Triste, mélodie.	29	—	Le Poète parle et Valse noble.
138	—	Lamento	96	—	Réverie (célèbre réverie).
137	—	Soirs d'Été	94	—	Souvenir et Théâtre.
39	HÆNDEL G. F.	Largo (célèbre largo).	106	TSCHAIKOWSKI	Souvenir et Gai Laboureur.
83	—	Occasionnal, marche de l'oratorio.	109	—	Souzonetta (du Concerto, Op. 35).
22	—	Sampson, menuet.	103	—	Chanson triste (Op. 40, n <sup>o</sup> II).
58	HAYDN J.	Menuet du Bœuf.	108	—	Chant sans paroles (Op. 2, n <sup>o</sup> 3).
135	LULLI J. B.	(A) Air du Songe de Persée. (B) Menuet du Bourgeois Gentilhomme.	112	—	Danse Russe (Op. 40, n <sup>o</sup> 10).
63	MARTINI	* Plaisir d'amour, célèbre mélodie.	115	—	Danse caractéristique (Op. 72).
79	MENDELSSOHN	Adagio (de 2 <sup>e</sup> Son. p. piano et cello).	107	—	Deuxième Élégie (1884).
61	—	Canzonetta (du Quat., Op. 12).	110	—	Q Douce Réverie (Op. 39).
32	—	Chanson du Printemps.	114	—	Élégie (Op. 48, n <sup>o</sup> 3).
43	—	Chant du Gondolier vénitien.	104	—	Passé lointain (Op. 72, n <sup>o</sup> 17).
41	—	La Fileuse, romance sans paroles.	105	—	Romance en Fa (Op. 5).
91	—	Romancé sans paroles I (Op. 19).	111	—	Sérénade mélancolique (Op. 26).
93	—	Romance — 12.	102	—	Tendres reproches (Op. 72, III <sup>e</sup> ).
53	—	Romance — 13.	113	—	Trépak, danse (Casse-noisette).
47	—	Romance — 14.	101	—	Q Un poco alla Schumann (Op. 72).
89	—	Romance — 18 (Op. 38).	8	TARTINI J.	Valse des Fleurs (Casse-noisette).
88	—	Romance — 20 (Op. 53).	73	WAGNER R.	Adagio Cantabile.
87	—	Romance — 25 (Op. 62).	136	—	* Chant de Concours.
55	—	Romance — 48.	68	—	Célèbre Mélodie.
132	MOZART	Andante de la 2 <sup>e</sup> Sonate.	72	—	* Les Filles-Fleuris (de Parsifal).
14	—	Andante pour flûte.	71	—	* Marche de Tannhauser.
19	—	Ave Verum.	69	—	Marche des fiançailles (Lohengrin).
49	—	Célèbre Marche turque.	66	—	* Rêves.
6	—	Quand tu souris.	46	WIENIAWSKI	* Scène du Graal.
			50	—	Adagio Elégiaque.
			45	—	Célèbre Légende.
			40	—	Fantaisie orientale.
					Romance sans paroles.

Hommage à Monsieur MARIUS BLANC

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LÉGENDE

de H. WIENIAWSKI

N°50



par Francis SALABERT

Piano Conducteur

N° 143

Violons Htb. cl. Andante

Alto Cello

C.B.

*p*

Cl. 4<sup>er</sup> violon

Cl. Solo

*p* *simplice*

Fl. Htb.

Cl. Fl.

Htb. V. 2<sup>e</sup>

*p*

Alto Cello

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Fl.  
Hrb.  
Cl. von

Fl.  
Hrb.  
Cl. von

Tutti

*cresc.*

This system shows the beginning of a musical passage. The woodwinds (Flute, Horn, and Clarinet) play a melodic line with accents. The piano accompaniment consists of chords and moving lines in both hands. The tempo is marked 'Tutti' and the dynamics include a 'cresc.' (crescendo) marking.

Alto

Cl. >

*espress*

*poco rit.*

*sf*

*mf con espr.*

*poco rit.*

Cello

C.B.

This system continues the musical passage. The woodwinds have accents and dynamic markings. The piano accompaniment features a 'sf' (sforzando) dynamic and a 'mf con espr.' (mezzo-forte with expression) dynamic. The tempo is marked 'poco rit.' (ritardando). The Cello part is indicated by 'Cello' and 'C.B.' (Cello Bass).

a Tempo  
von DIV.

Fl.  
Hrb.  
Cl.

a Tempo

*cres - - - cen - - - do*

This system marks a change in tempo to 'a Tempo'. The woodwinds play a melodic line. The piano accompaniment features a 'cres - - - cen - - - do' (crescendo) marking. The dynamics are 'p' (piano) and 'mf' (mezzo-forte).

Alto

Cl.

tr

tr

*ritard.*

Fl.  
Hrb.  
Cl.

Fl.

8-7

*p*

*mf*

*ritard.*

Cors

This system continues with a 'ritard.' (ritardando) marking. The woodwinds play a melodic line with trills ('tr'). The piano accompaniment features a 'ritard.' marking and a '8-7' interval marking. The dynamics are 'p' (piano) and 'mf' (mezzo-forte). The Cors (Corno) part is indicated by 'Cors'.

*morendo*

*a Tempo*

*p*

This system shows the beginning of a piece. The piano accompaniment consists of a steady eighth-note pattern in both the right and left hands. The vocal line starts with a long note, followed by rests.

*p*

The piano accompaniment continues with the eighth-note pattern. The vocal line has a few notes and rests.

*più f*

The piano accompaniment continues. The vocal line has a few notes and rests. The dynamic marking *più f* is present.

*pp*

The piano accompaniment continues. The vocal line has a few notes and rests. The dynamic marking *pp* is present.

*cres - cen -*

*poco agitato*

The piano accompaniment continues. The vocal line has a few notes and rests. The dynamic marking *cres - cen -* and tempo marking *poco agitato* are present.

do *f* *ritard.*  
*passionato*  
*p* *ritard.*

Tempo 1<sup>o</sup>  
 Cl. *f* *tr*  
 Tempo 1<sup>o</sup>

*f* *f* *di - mi - nu - en - do*  
 Hrb.  
 Cl. Alto

*ppp* *ritard.* Moderato  
 Hrvon Fl.  
 Hrb. Cl. *mf* molto  
 Moderato  
*ritard.* *p* Cordes

*cantabile*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The word "allegro" is written below the piano part.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The word "allegro" is written below the piano part.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The word "allegro" is written below the piano part.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The word "allegro" is written below the piano part.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The word "allegro" is written below the piano part.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#).

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano accompaniment continues with the established rhythmic pattern. The key signature remains one sharp.

Third system of musical notation. The piano accompaniment includes the instruction *allegro* written vertically in the left hand. The musical notation continues with the vocal line and piano accompaniment.

Fourth system of musical notation. The piano accompaniment includes the instruction *cres.* (crescendo) written above the right hand. The system concludes with a double bar line.

Fifth system of musical notation. The piano accompaniment includes the instruction *con.* (con sordina) written above the right hand. The system concludes with a double bar line and the word *do* written below the right hand.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff contains a melodic line with notes and rests, marked with *sempre* and *cresc.*. The grand staff contains a piano accompaniment with chords and moving lines, marked with *ff* and *cres*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with notes and rests, marked with *cen* and *do*. The grand staff contains a piano accompaniment with chords and moving lines.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with notes and rests, marked with *appassionato* and a fermata. The grand staff contains a piano accompaniment with chords and moving lines, including a triplet of eighth notes marked with a '3'.

Presto

The first system consists of two staves. The upper staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It begins with a rapid, ascending scale-like passage marked 'Presto'. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat (Bb). It features a steady, rhythmic accompaniment.

Mod<sup>to</sup> maestoso

Cl. Celli

Mod<sup>to</sup> maestoso*pp* Cordes et Bois

The second system consists of three staves. The upper staff is for a Clarinet or Cello (Cl. Celli) with a treble clef and a key signature of one flat (Bb). It contains a melodic line with some triplet markings. The middle and lower staves are for the piano accompaniment (Cordes et Bois) with a grand staff and a key signature of one flat (Bb). The piano part features a rhythmic accompaniment with some triplet markings.

Andante

*pp*

The third system consists of three staves. The upper staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with a trill (tr) marking. The middle and lower staves are for the piano accompaniment with a grand staff and a key signature of one flat (Bb). The tempo is marked 'Andante' and the dynamics are 'pp'. The piano part features a rhythmic accompaniment.

The fourth system consists of three staves. The upper staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line. The middle and lower staves are for the piano accompaniment with a grand staff and a key signature of one flat (Bb). The piano part features a rhythmic accompaniment.

First system of piano accompaniment. The treble clef contains a single note. The bass clef contains a dense accompaniment of sixteenth notes, with some chords and a fermata over the final measure.

Second system. The top staff is a vocal line starting with a rest, followed by a melodic phrase. The instruction *sotto voce* is written below the vocal line. The piano accompaniment consists of chords in the treble and a bass line in the bass clef.

Third system of piano accompaniment. The treble clef has a more active accompaniment with eighth notes and chords. The bass clef has a steady eighth-note bass line.

Fourth system. The vocal line features a melodic line with accents. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble. The instruction *espressivo* is written at the end of the system.

Fifth system of piano accompaniment. The treble clef has a melodic line with slurs and accents. The bass clef has a bass line with chords. The instruction *espressivo* is at the beginning, and *poco ritenuto* is written above the treble staff. There are triplet markings (3) in the final measures.

*cres - cen - do*

*p* *m.d.*

*ritard.* *Cl.* *Htb.* *di - mi - nu - en - do* *morendo*

*ppp* *poco animato* *Cl.* *Htb.* *Fl.*

*ritenuto* *1er violon Pizz* *Bois* *Cordes*

# NOUVELLES ŒUVRES MODERNES

## Répertoire des Concerts, Brasseries et Cinémas

Abréviations : G. O. veut dire Grand orchestre. O. M. orchestre moyen. Q. quatuor. V. premier violon.  
A. P. autres parties. P. C. piano conducteur. H. Harmonium.

L'orchestre moyen comprend : Piano conducteur, deux 1<sup>ers</sup> violons, 2<sup>e</sup> violon, alto, violoncelle, contrebasse, flûte, hautbois, clarinette, basson, cornets, trombone et batterie.

Le quatuor comprend : Piano conducteur, deux 1<sup>ers</sup> violons, violoncelle, contrebasse.

Tous nos orchestres, G. O., O. M. ou Q. ont deux parties de 1<sup>er</sup> violon.

## FANTAISIES SÉLECTIONS

### SUR LES RÉCENTES OPÉRETTES EN VOGUE

	GO	OM	Q	V	AP	PC
REYNALDO HAHN Ciboulette . . . . .	8	6 50	4	»	0.75	0 50 1.75
MAURICE YVAIN Là-Haut . . . . .	8	6 50	4	»	0.75	0.50 1.75
ANDRÉ MESSAGER L'Amour masqué . . . . .	8	6 50	4	»	0.75	0.50 1.75
MAURICE YVAIN Ta Bouche . . . . .	8	6 50	4	»	0.75	0.50 1.75
H. CHRISTINÉ Dédé . . . . .	8	6 50	4	»	0.75	0.50 1.75
IVAN CARYLL La Dame en rose . . . . .	8	6 50	4	»	0.75	0.50 1.75
JOSEPH SZULC Titin . . . . .	8	6 50	4	»	0.75	0.50 1.75
H. CHRISTINÉ Phi-Phi . . . . .	8	6 50	4	»	0.75	0.50 1.75
SYDNEY JONES La Geisha . . . . .	8	6 50	4	»	0.75	0.50 1.75
JOSEPH SZULC Flup . . . . .	8	6 50	4	»	0.75	0.50 1.75

## OUVERTURES MODERNES

Joseph SZULC Sinaï, ouverture hébraïque . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
PAUL FAUCHEY Turenne, ouverture militaire . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
PAUL PIERNÉ Chimène, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
J. BUISSON Antigone, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
JOSEPH SZULC Esther, ouverture symphonique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
C. FIETTER Wotan, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
GUY MARYLIS Roland, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
GEORGES AUBRY Yolande, ouverture symphonique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
PAUL FAUCHEY Drusus, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
A. SCASSOLA Quo Vadis? ouverture romantique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
PAUL FAUCHEY Bertrand du Guesclin, ouverture héroïque . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
R. DORCINE Amilka, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
A. SCASSOLA Britannicus, ouverture héroïque . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
DEMERSMANN Fête à Aranjuez, grande ouverture espagnole . . . . .	9	7	5	»	0.75	0.50 1.50 1
FRANCESCHI-SALABERT La Monna, ouverture lyrique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
R. DORCINE La Reine Muette, ouverture dramatique . . . . .	8	6 50	4	»	0.60	0.50 1.50 1
GABRIEL MARIE L'Angoissante Aventure, ouverture pathétique . . . . .	6	5	3	»	0.50	0.40 1.25 1
— L'Onde tragique, ouverture dramatique . . . . .	6	5	3	»	0.50	0.40 1.25 1
— L'Exultante Tendresse, ouverture lyrique . . . . .	6	5	3	»	0.50	0.40 1.25 1
— Palme Immortelle, ouv. (Doloroso et Furioso) . . . . .	6	5	3	»	0.50	0.40 1.25 1

## SUITES, POÈMES SYMPHONIQUES

PAUL FAUCHEY Suite Classique Ancienne . . . . .	10	8	»	4.50	1.25	0.60 1.75 1
EDOUARD MONGIN Scènes d'Orient, suite symphonique (transcrite et arrangée par Ad. Gauwin) . . . . .	14	10	»	7	2	1.50 3 »
ANDRÉ WORMSER L'Enfant Prodigue, suite sur la Pantomime . . . . .	4	3	»	2	0.50	0.40 1 »
PAUL FAUCHEY Les Beaux Dimanches, suite caractéristique . . . . .	10	8	»	4.50	1.25	0.60 1.75
O. VARGUES Télémaque, poème symphonique . . . . .	10	8	»	4.50	1.25	0.60 1.75
PAUL FAUCHEY Jour d'Hyménée, suite d'orchestre . . . . .	10	8	»	4.50	1.25	0.60 1.75
GABRIEL MARIE Suite Archaiqué, pour quintette, flûte, hautbois, basson, cors . . . . .	»	8	»	4.50	1	0.50 1.50
PAUL FAUCHEY Trois pièces en forme de Fantaisie-Ouverture. Introduction et chant dramatique, duetto amoroso, bacchanale . . . . .	10	8	»	4.50	1.25	0.60 1.75
— Suite Tragico-Nipponne, suite caractéristique . . . . .	10	8	»	4.50	1.25	0.60 1.75