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Fantaisie
SUR LA
SOMNAMBULE

Opéra de BELLINI.

PAR

E. TAVAN

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2 Fl. 2 Hb.
2 Cl. 2 Cors.
2 B^{es} 2 Cornets
3 Tromb. Tuba
Timb. Batt.
Quintette à cordes

LA SOMNAMBULE

OPÉRA de BELLINI

GRANDE FANTAISIE

par EMILE TAVAN.

PIANO CONDUCTEUR

Allegro

Tutti *ff* Quat. *p* *3* Tutti. *ff*

Bois *p* Quat. *mf* *Rall.*

Piu mod^{to} V^{ns} Fl. Cl. *mf*

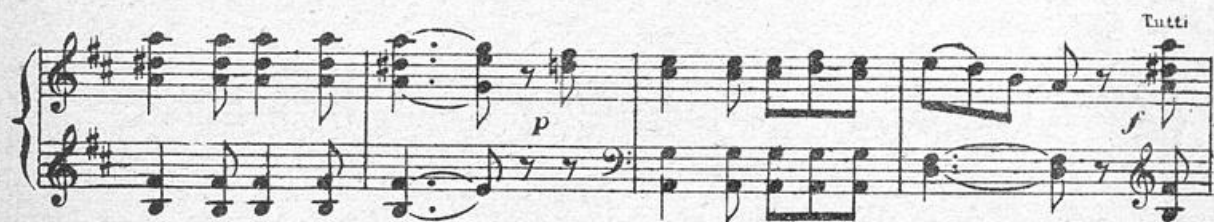
Hb. Cor

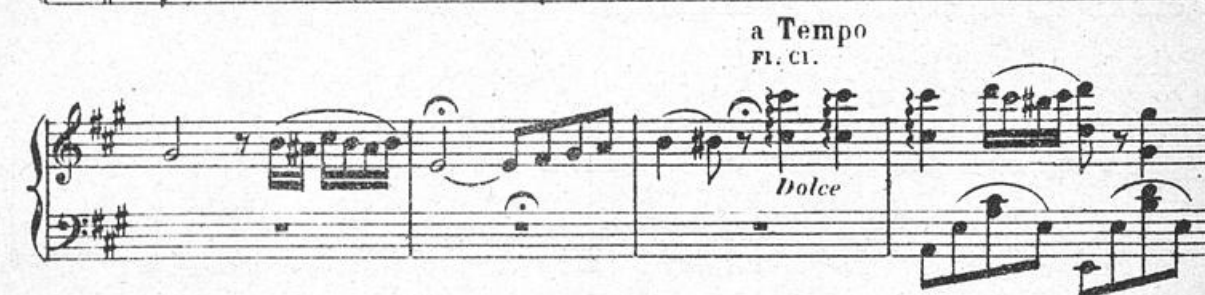
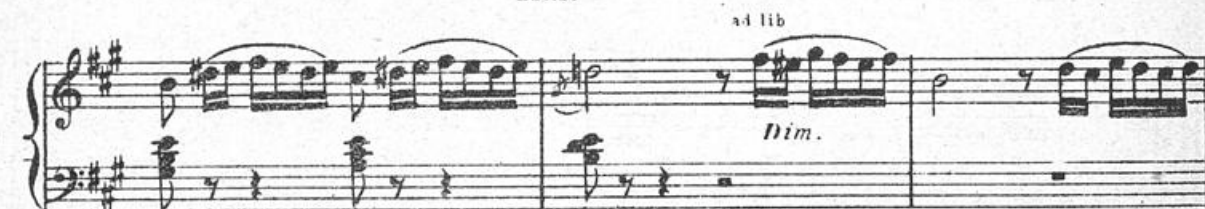
V^{ns} Hb. B^{es}

V^{ns} Cresc. *f* Harm. *mf*

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Cl.
Harm.

Allegro

mf

Tutti

Più mod^{to}
Cl.
p

Cresc.

Pressez un peu

f

PIANO

Tutti *ff* *Rall.*

A *Andante sostenuto*

Qual. seul. *vns* *Dolce*

p *Harm.*

f *Dim.* *mf*

Rall. *a Tempo* *Bois* *vns* *p* *mf*

Bois *Cresc.* *Rit* *vns Solo (ad lib)* *f* *Dim.*

a T.^o
p *f* *Dim.* *mf*

Rall. *a Tempo*
m

Cresc.

p *Cresc.* *Quivres.*

ad lib. *Dim.* *tr.*

a T.^o *B. Allegro*
p

PIANO

Bois

p *f* *p*

^

Tutti

f

All^{to} Brillante
V^o EL. CL.

mf

Quat.
Cora. B^o

Tutti

Tuba

Cresc.

f

Cornet

Dolce

Quat.

Harm.

Rall

f Bois.

Dim.

Vos

Piu vivo

First system of the musical score. The tempo is marked "Piu vivo". The music is in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The dynamic is marked *mf* (mezzo-forte).

Rall.

a T^o

Second system of the musical score. The tempo is marked "Rall." (Ritardando). The music is in G major. The dynamic is marked *f* (forte) for the treble part and *p* (piano) for the bass part. The bass part is marked "Trian." (Trio).

Cresc.

Third system of the musical score. The tempo is marked "Cresc." (Crescendo). The music is in G major. The dynamic is marked *f* (forte).

Fl.

Fourth system of the musical score. The tempo is marked "Fl." (Flute). The music is in G major. The dynamic is marked *f* (forte). The bass part is marked "Cuires" (Cymbals).

Risoluto

Tutti

Fifth system of the musical score. The tempo is marked "Risoluto" (Resolute) and "Tutti". The music is in G major. The dynamic is marked *f* (forte).

Sixth system of the musical score. The music is in G major. The dynamic is marked *f* (forte).

Harm. ~~G~~ All^o Mod^{to} *v^{ce} Scherz*

f *p. Quat.* *p Stacc.*

Stacc.

Bois

Cor Bass

Poco Rit

a T^o

p *Stacc.* *Guivres* *Timb.*

Ball.

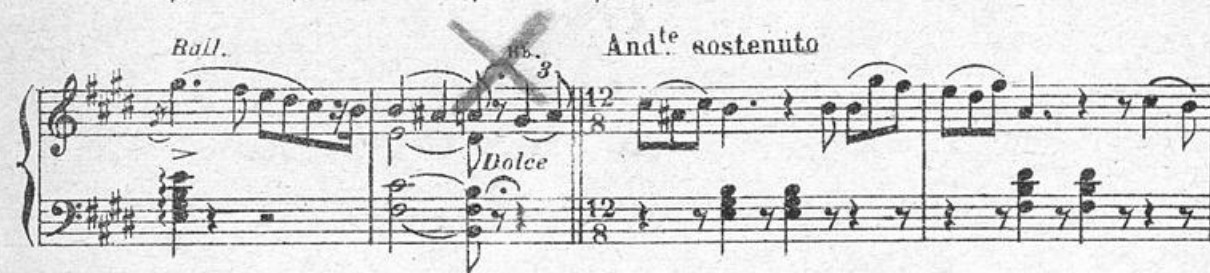
a Tempo



Plus lent



Rall.

And^{te} sostenuto

Rall.

a Tempo



First system of piano music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A 'C1' marking is above the first measure. The word 'Dolce' is written above the right hand in the second measure. The word 'Harm.' is written below the left hand in the second measure.

Second system of piano music. The right hand continues the melodic line. The word 'Dim.' is written above the right hand in the third measure, and 'Dolce' is written above the right hand in the fourth measure.

Third system of piano music. The right hand features a melodic line with eighth and sixteenth notes. The word 'Cresc.' is written above the left hand in the first measure, and 'Dim.' is written above the right hand in the second measure.

Fourth system of piano music. The right hand features a melodic line with eighth and sixteenth notes. The word 'p' is written below the left hand in the first measure. The words 'Hb.' and 'Bos' are written below the left hand in the second measure.

Fifth system of piano music. The right hand features a melodic line with eighth and sixteenth notes. The word 'Tutti' is written above the right hand in the second measure. The word 'p' is written below the right hand in the third measure.

Sixth system of piano music. The right hand features a melodic line with eighth and sixteenth notes. The word 'Cresc.' is written above the left hand in the first measure. The word 'Dim.' is written above the right hand in the third measure.

Seventh system of piano music. The right hand features a melodic line with eighth and sixteenth notes. The word 'p' is written below the right hand in the second measure.

First system of musical notation for piano, featuring treble and bass staves with various notes and rests. The key signature is two sharps (F# and C#). The first staff has a *p* (piano) dynamic marking. The second staff has a *Dim.* (diminuendo) marking.

Second system of musical notation, starting with **D Allegro** and *Cuivres*. The first staff has a *f* (forte) dynamic marking. The second staff has a *Dim.* (diminuendo) marking. The tempo and dynamics change to *vns* (vibrato) and *p* (piano).

Third system of musical notation, starting with *Tutti*. The first staff has a *mf* (mezzo-forte) dynamic marking. The second staff has a *p* (piano) dynamic marking.

Fourth system of musical notation, continuing the piece. The first staff has a *mf* (mezzo-forte) dynamic marking. The second staff has a *f* (forte) dynamic marking.

Fifth system of musical notation, continuing the piece. The first staff has a *f* (forte) dynamic marking. The second staff has a *f* (forte) dynamic marking.

Sixth system of musical notation, starting with *Rall.* (Ritardando) and *Assai Modto (à 2 Temps)*. The first staff has a *mf* (mezzo-forte) dynamic marking. The second staff has a *Stacc.* (Staccato) marking.

Seventh system of musical notation, ending with *Cresc.* (Crescendo).

PIANO

*Rit.**Lent**a Tempo*

PIANO

All.^o non troppo

Quat. seul

mf

Cor. Hb.

Cl.

Bos.

Rall.

Plus lent

The musical score is written for Piano and includes parts for Clarinet (Cl.), Bassoon (Bos.), and Horn (Cor. Hb.). The tempo is marked 'All. non troppo' and 'Plus lent'. The dynamics include 'mf' and 'Rall.'. The score is in one sharp (F#) and consists of six systems of music, each with a grand staff (treble and bass clef). The instrumentation includes 'Quat. seul', 'Cor. Hb.', 'Cl.', and 'Bos.'.

Rall.**Allegro**
Tutti**Plus lent****Tutti****Allargando**

2 Fl. 2 Hb.
2 Cl. 2 Cors
2 B♭ 2 Cornets
3 Tromb. Tuba
Timb. Batt.
Quintette à cordes

LA SOMNAMBULE

OPÉRA de BELLINI

GRANDE FANTAISIE

par EMILE TAVAN.

MM. les Chefs d'orchestre.
sont priés de vouloir bien
mettre sur les programmes
le nom de l'Arrangeur.

Allegro

1^{er} VIOLON

Tutti Div. *ff* *p* *ff* *p*

Unis *p* *ff*

Unis *rall.* *mf* *Piu Mod°* *mf*

Hb. *ff*

Harm. *f* *mf*

Tutti *f* *p* *f* *p*

Fl. *ad lib.* *f* *Dim.*

rall. *dim.*

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Mod^o Fl. Cl

dolce
Pizz
p

f Harm.

Cl.
p *mf* *p*
Arco
p *mf* *p*

mf Harm. *cresc.* *cresc.*

ad lib.
dim.

Fl. Cl. a T^o
Pizz *dolce*
p

Cl.
f Harm.

Allegro
Arco
mf

Tutti
f

CL.
Più Mod? p
bien chanté

cresc.

Pressez un peu
f

Tutti
ff
rall.
12
8

1^{er} VIOLON**A** And.^{to} sostenuto

Quat. seul

Div.

12 8

p

p

Harm. *p*

rall.

f *dim.* *mf*

a T^o Bois Unis

mf

Bois

> rit.

V^o Solo ad lib.

f *dim.*

a T^o Tous Div.

p

f *dim.* *mf*

rall.

a T^o Bois

mf

Hb.

Fl.

Hb. Cl.

cresc.

p *cresc.*

Div. *ad lib.*

a T^o

trm

p

B Allegretto

f

p

f



Alto brillante



Harm. **C** All^o Mod^o scherz.
f *f* *p* *p*
 Quat.

Fl. Hb.
 Harm.

poco rit

a T^o Cuivres Timb.
p

rall.

a T^o
mf

p *mf* Timb.

Plus lent
cresc. *f* *dim.*

Soli *mf* *rall.*

Hb. 5 And^{te} sostenuto
dolce Quat.
p

First system of musical notation for the 1^{er} Violon. The music is in G major (one sharp) and 4/4 time. The upper staff contains a melodic line with eighth and sixteenth notes, marked with a *p* (piano) dynamic. The lower staff provides a harmonic accompaniment with eighth notes, marked with a *Pizz* (pizzicato) instruction.

Second system of musical notation. The upper staff features a melodic line with a *rall.* (rallentando) marking and a trill marked *a T^o*. The lower staff continues the accompaniment, marked with a *mf* (mezzo-forte) dynamic.

Third system of musical notation. The upper staff has a rest followed by a melodic phrase marked *Les 2 Cl.* and *dolce*. The lower staff is marked *Harm. Arco* and *p* (piano).

Fourth system of musical notation. The upper staff has a melodic line with a *cresc.* (crescendo) marking and a *dolce* marking. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff has a melodic line. The lower staff continues the accompaniment, marked with *Vns Hb.* and *p* (piano).

Timb. Fl. Tutti

p *f*

Div. *p* *cresc.* *f* *dim.*

p *p*

rall. *dim.* *p* **D** Allegro *f* Cuivres *dim.* Bois

Quat. *p* *mf*

p *mf*

G.C. *f*

rall. *mf* Assai Mod^o (à 2 Temps)

cresc. *rall.* *f* *dim.* *mf* *a T^o*

cresc. *f* *mf* Tutti

Unis *f* 3 3 3 3

3 3 3 3 3 3 3 3

Musical score for the first violin part, featuring various musical notations including triplets, dynamics, and tempo changes.

The score begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains several measures of music with triplets and slurs.

Key markings and tempo changes include:

- Mod^o** (Moderato)
- All^o non troppo** (Allegro non troppo)
- Quat. seul** (Quatuor seul)
- mf** (mezzo-forte)
- p** (piano)
- Quat.** (Quatuor)
- rall.** (rallentando)
- cresc.** (crescendo)
- Cor. Hb. B^{es} Cl.** (Cornet Horn, Bass Clarinet)
- Plus lent** (Plus lent)
- Allegro Tutti** (Allegro Tutti)
- f** (forte)
- Plus lent** (Plus lent)
- mf** (mezzo-forte)
- Allargando** (Allargando)
- cresc.** (crescendo)
- ff** (fortissimo)

The score concludes with a final measure marked with a double bar line.

LA SOMNAMBULE

OPÉRA de BELLINI

GRANDE FANTAISIE

par EMILE TAVAN.

2^d VIOLON

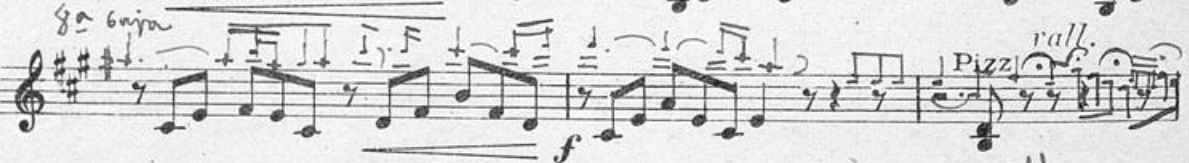
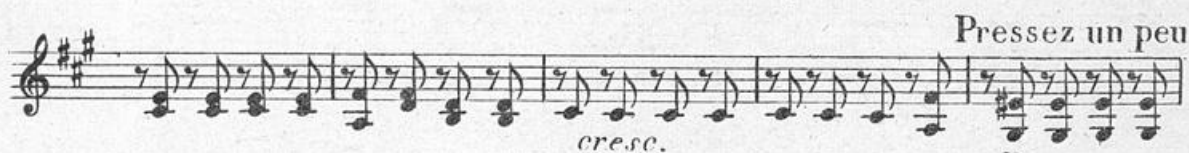
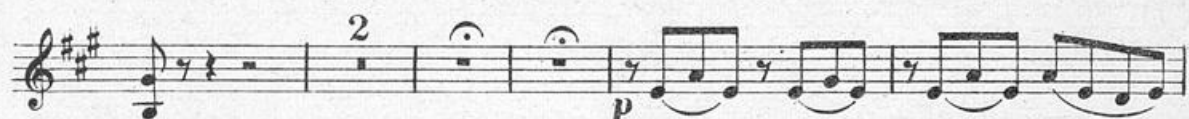
Allegro

Harm. *p* *rall. 2* *Piu Modº* *mf* *Pizz* *Arco* *cresc. f* *mf* *f* *p* *f* *rall.* *dim.* *f*

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= Nota (En Sexteto hagase las notas coloradas)

2^d VIOLONMod^o

a T^o
 Arco
p

rit
f
p
 8^a 6^a 4^a
cresc.
f
rall.
loco
 Pizz

a T^o
 Arco
mf

cresc.

p
cresc.

f

a T^o Pizz
p

B Allegro
 Bois
f
 Arco
p

Div.

All^{to} brillante
 1
mf

cresc.
f

p
 Pizz

rall.

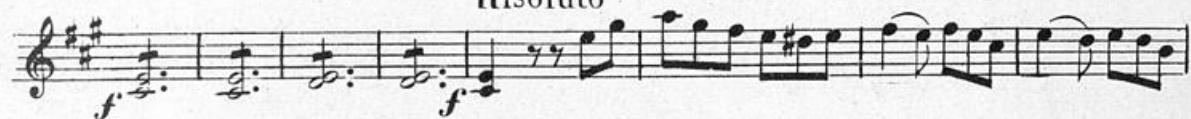
a lib.
 tri-

Più vivo

Arco



Risoluto



Pizz *arco* *rall.* *a T^o* *mf*

Arco *8^{va} bajo* *p*

8^{va} bajo *cresc.*

8^{va} bajo *p* *dim.*

low *p* *f* *8^{va} bajo* *p* *cresc.*

f *dim.*

p

rall. *dim.* *p*

D Allegro *f* *dim.* *p* *mf*

p *mf* *f*

rall. *Pizz* *Arco* *mf*

Assai Mod^o (à 2 temps)

Musical score for the first section of the 2nd Violon part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Assai Mod^o (à 2 temps)". The score consists of seven staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps, with a "rall." marking above it. The third staff has a treble clef and a key signature of three sharps, with a "cresc." marking below it. The fourth staff has a treble clef and a key signature of three sharps, with a "f" marking below it. The fifth staff has a treble clef and a key signature of three sharps, with a "dim. mf" marking below it. The sixth staff has a treble clef and a key signature of three sharps, with a "cresc." marking below it. The seventh staff has a treble clef and a key signature of three sharps, with a "f" marking below it. The score ends with a double bar line.

Musical score for the second section of the 2nd Violon part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Mod^o". The score consists of seven staves. The first staff has a treble clef and a key signature of three sharps, with a "p" marking below it. The second staff has a treble clef and a key signature of three sharps, with a "rall." marking above it. The third staff has a treble clef and a key signature of three sharps, with a "mf" marking below it. The fourth staff has a treble clef and a key signature of three sharps, with a "rall." marking above it. The fifth staff has a treble clef and a key signature of three sharps, with a "Plus lent" marking above it. The sixth staff has a treble clef and a key signature of three sharps, with a "rall." marking above it. The seventh staff has a treble clef and a key signature of three sharps, with a "Plus lent" marking above it. The score ends with a double bar line.

LA SOMNAMBULE

OPÉRA de BELLINI

GRANDE FANTASIE

par EMILE TAVAN.

ALTO

Allegro

ff *p* *ff*

Harm. *p* *rall.* *Più Mod?* *mf* *mf*

Pizz *Arco* *Pizz*

Arco *cresc.* *f* *1*

mf *f* *p* *f* *p* *f*

Div. rall. *dim.* *f*

Mod^o

1

p

f

Pizz

Arco

p

mf

p

mf

cresc.

2

p

f

Pizz

All^o Arco

mf

f

Piu Mod^o

p

cresc.

Pressez un peu

f

ff

rall.

A And^{te} sostenuto

p

rall.

Pizz

ALTO

3

a T^o Arco a T^o
 p
 rit
 cresc. f p a T^o
 rall. Pizz dim.
 Arco a T^o
 mf
 cresc.
 p cresc.
 f v
 a T^o Pizz B Allegro Arco
 p f p Bois
 f p f
 All^{to} brillante
 mf
 cresc. f Pizz p
 Arco rall. dim. f

ALTO

Più vivo

mf *f* *p* *cresc.* *rall.* *a T^o*

Risoluto

f *f*

f

C *All^o Mod^o* *p* *stacc.* 2 3 4 5 6 *poco rit.*

a T^o *p* *stacc.*

rall. *a T^o*

mf *mf*

Plus lent *cresc.* *f* *dim.*

1 *rall.* *And^{te} sostenuto* *p* *Pizz* *Arco*

Pizz

rall. *a T^o* *mf* *Arco*

p *cresc.*

p cresc. dim.

p

p

f p cresc.

Div. f Unis dim.

p

rall. dim.

D *Allegro*

p mf p

mf f

rall. Pizz

Assai Mod^o (à 2 temps)

mf Arco

f cresc. *rall.* *Lent* a T^o *mf*

cresc. *f*

Mod^o *p* *rall.* *cresc.*

All^o non troppo

mf

rall. Plus lent

rall. *f* *Allegro* *Plus lent* *mf*

cresc. *ff* *Allargando*

LA SOMNAMBULE

14 PÉRA de BELLINI

GRANDE FANTAISIE

par EMILE TAVAN.

VOLONCELLE

Allegro

The musical score is written for a single cello in G major (one sharp) and 6/8 time. It consists of 11 staves of music. The score includes various dynamics such as *ff*, *p*, *mf*, *f*, *dim.*, *rall.*, and *cresc.*. Articulations like *Harm.* (harmonics), *Pizz* (pizzicato), and *Arco* (arco) are indicated throughout. The tempo starts as *Allegro* and changes to *Mod.* (Moderato) later in the piece. The score concludes with a double bar line and a final measure.

VIOLONCELLE

Pizz *p* *Arco*

Pizz *f* *All^o* *Arco* *mf*

Più Mod^o *f* *p* *cresc.*

Pressez un peu *f*

ff *rall* *A Andte sostenuto* *p*

Pizz *Arco* *Pizz* *Arco*

f *rall* *a T^o* *p* *Arco* *cresc.*

f *p* *dim* *Pizz* *Arco* *mf*

I^o Solo *Unis*

p *cresc* *f*

a T^o *Pizz* *p*

B Allegro *f* *Arco* *Buis.* *p* *f* *p*

VIOLONCELLE

3

All^{to} brillante

f *mf* *tr* *cresc.* *f* *Pizz* *p* *rall.* *dim.* *f* *Più vivo* *mf* *Arco* *rall.* *f* *Divisi* *a T^o* *p* *cresc.* *f* *Risoluto* *f* *Arco* *1 2 3 4 5 6* *All^o Mod^o* *f* *f* *p* *stacc.* *a T^o* *poco rit* *p dolce* *rall.* *a T^o* *mf* *Plus lent* *f* *dim.* *1* *rall.* *Pizz* *Arco* *And^{te} sostenuto* *p* *Pizz* *rall.*

VOLONCELLE

[illegible]

All' non troppo

V^{colle} SOLO.

Mod⁹

rall.

177f

μ

cre.sc.

11. f

rall.

Plus lent

rall.

Allegro

If

Unis

Plus lent

171f

cresc.

Allargando

ff

LA SOMNAMBULE

1

OPÉRA de BELLINI

GRANDE FANTASIE

par EMILE TAVAN.

C. BASSE

Allegro

Vcelles

ff

p Harm.

rall.

Più Mod^o

mf

mf

Pizz

Arco

Pizz

Arco

Harm.

cresc.

f

mf

f

p

f

p

f

rall.

Mod^o

dim.

1 Pizz

f

p

Arco

Pizz

f

Arco

p

mf

p

mf

2

cresc.

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Pizz *p* *All^o* *Arco* *Pizz* *f*
f
 Più Mod^o *p* *cresc.*
 Pressez un peu *f*
rall. *A And^{te} sostenuto* *Pizz* *ff* *p*
f
rall. *a T^o* *P Arco* *cresc.* *rit.* *f*
a T^o *p Pizz* *rall.* *a T^o* *mf Arco*
cresc *p* *cresc.*
f *a T^o* *p* *Pizz*
B Allegro *f Arco* *p* *f* *p*
f *All^{to} brillante* *mf*
cresc. *f*

Pizz
p *f* *rall.*

Più vivo
mf *Arco* *f* *p* *cresc.* *rall. a T^o*

Risoluto
f *f* 1 2 3 4 5 6

All^o Mod^o
f *p*

poco rit. *a T^o*
p

rall. *a T^o*
mf *mf*

Plus lent
cresc. *f* *dim.* 1 *rall.* *Pizz* *Arco*

And^{te} sostenuto
p *Pizz*

rall. *a T^o* *Arco*
mf

Arco
p *cresc.*

p *cresc.* *dim* *p* *p* *p*

f *p* *f* *cresc.* *f* *dim.*

rall.
p *dim.* *p*

Allegro

D Cuv.

Assai Mod^o (à 2 temps)