

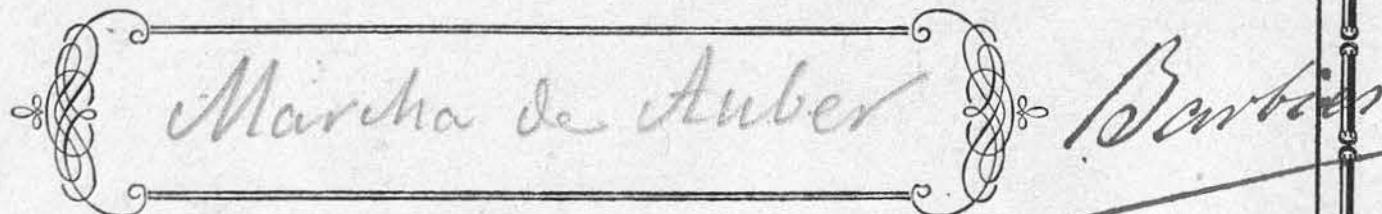
T-271-S

OUVERTURES

ET

MORCEAUX DIVERS A GRAND ORCHESTRE

(RÉPERTOIRE DES SOCIÉTÉS PHILHARMONIQUES)



OUVERTURES.

	Partition.	Parties séparées.
ADAM (Ad.). Farfadet (le).	20	» 20 n
— Girafida.	20	» 20 n
— Mal du pays (le).	»	20 n
— Poupee de Nuremberg (la).	20	» 20 n
— Régine.	20	» 20 n
— Toréador.	20	» 20 n
AUBER. Actéon.	20	» 20 »
— Ambassadrice (l').	20	» 20 »
— Barcarolle (la).	20	» 20 »
— Chaperons blancs (les).	20	» 20 »
— Cheval de bronze (le).	20	» 20 »
— Diamants de la couronne (les).	20	» 20 »
— Dieu et la Bayadère (le).	20	» 20 »
— Domino noir (le).	20	» 20 »
— Duc d'Olonne (le).	20	» 20 »
— Enfant prodigue (l').	20	» 20 »
— Fiancée (la).	20	» 20 »
— Fra Diavolo.	20	» 20 »
— Haydée.	20	» 20 »
— Lac des Fées (le).	20	» 20 »
— Lestocq.	20	» 20 »
— Muette de Portici (la).	20	» 20 »
— Part du Diable (la).	20	» 20 »
— Philtre (le).	20	» 20 »
— Serment (le).	20	» 20 »
— Sirène (la).	20	» 20 »
— Zanetta.	20	» 20 »
— Zerline ou la Corbeille d'oranges.	20	» 20 »
— Grande ouverture composée pour l'inauguration de l'Exposition universelle de Londres (1862).	20	» 20 »
BAZIN. Malheur d'être jolie (le).	20	» 20 »
— Trompette de M. le Prince (le).	20	» 20 »
BEETHOVEN. Chasse (la).	»	» 20 n
— Coriolan.	»	» 20 n
— Egmont.	»	» 20 n
— Fidelio.	»	» 20 n
— Prométhée.	»	» 20 n
— Roi Étienne (le).	»	» 20 n
BERLIOZ. Benvenuto Cellini.	36	» 30 »
— Carnaval romain (le).	24	» 24 »
BOURGES (M.). Sultana.	»	» 20 »
CHÉRUBINI. Lodoiska.	»	» 20 »
FLOTOW (D.). Martha.	»	» 24 »
— Pianella.	»	» 20 »
— Stradella.	»	» 24 »
GOMIS. Diable de Séville (le).	»	» 20 »
— Portefaix (le).	»	» 20 »
— Revenant (le).	»	» 20 »
HALÉVY. Dame de pique (la).	20	» 20 »
— Fée aux Roses (la).	24	» 24 »
— Guitarrero (le).	20	» 20 »
— Langue musicale (la).	»	» 20 »
— Lazarone (le).	»	» 20 »
— Nabab (le).	»	» 20 »
— Prométhée enchaîné.	20	» »
— Shérif (le).	20	» 20 »
— Treïze (les).	20	» 20 »
HÉROLD. Illusion (l').	»	» 20 »
LABARRE. Aspirant de marine (l').	20	» 20 »
— Deux Faïnilles (les).	20	» 20 »
LOUIS (N.). Marie-Thérèse.	20	» 20 »

Suite des Ouvertures.

	Partition.	Parties séparées.
MAILLART. Dragons de Villars (les).	20	» 20 »
— Pêcheurs de Catane (les).	20	» 20 »
MENDELSSOHN. Songe d'une nuit d'été (le).	»	» 20 »
MEYERBEER. Étoile du Nord (l').	24	» 24 »
— Huguenots (les).	24	» 24 »
— Pardon de Ploërmel (le).	24	» 24 »
— Robert le Diable.	20	» 20 »
— Struensée.	20	» 25 »
— Ouverture en forme de marche composée pour l'inauguration de l'Exposition universelle de Londres (1862).	24	» 24 »
NICOL. Billet de loterie (le).	»	» 20 »
— Cendrillon.	»	» 20 »
— Jeannot et Colin.	»	» 20 »
— Joconde.	»	» 20 »
— Rendez-vous bourgeois (les).	»	» 20 »
ONSLOW. Colporteur (le).	»	» 20 »
PRÉVOST (E.). Cosimo.	»	» 20 »
ROSSINI. Guillaume Tell.	24	» 24 »
— Robert Bruce.	20	» 20 »
— Siège de Corinthe (le).	20	» 20 »
— Stabat Mater.	20	» 20 »
THOMAS (A.). Roman d'Elvire (le).	24	» 24 »
WEBER. Eurianthe.	»	» 20 »
— Freyschütz.	»	» 20 »
— Oberon.	»	» 20 »

MORCEAUX DIVERS.

BERLIOZ (H.). Op. 14. <i>Épisode de la vie d'un artiste</i> , symphonie fantastique en cinq parties.	net.	40	»	50	n
— Op. 15. <i>Grande symphonie funèbre et triomphale</i> pour grande harmonie militaire, avec un orchestre d'instruments à cordes et un chœur <i>ad libitum</i> , composée pour l'inauguration de la colonne de la Bastille.	net.	30	»	30	n
— Op. 16. <i>Harold en Italie</i> , symphonie en quatre parties avec un alto principal.	net.	40	»	40	n
— Op. 17. <i>Moméo et Juliette</i> , symphonie dramatique.	net.	60	»	60	n
MEYERBEER. Quatre airs de ballet du Prophète.	30	»	75	»	
— Entr'acte et air de ballet de l'Étoile du Nord.	24	»	36	»	
— Polonaise et entr'acte de Struensée.	24	»	24	»	
— Marche du sacre du Prophète.	24	»	30	»	
— Schiller-Marsch.	24	»	24	»	
— Marche du couronnement, exécutée au sacre du roi Guillaume I ^{er} de Prusse, pour deux orchestres.	30	»	»	»	
— Marche aux flambeaux, orchestrée par M. MARX.	»	»	25	»	
ROSSINI. Stabat Mater, arrangé par FESSY pour orchestre seul en 3 suites. Réunies.	»	»	25	»	
N ^o s 1. Stabat Mater.	»	»	12	»	
2. Cujus animam.	»	»	12	»	
3. Pro peccatis.	»	»	12	»	
WEBER. L'Invitation à la valse, orchestrée par Hector BERLIOZ.	»	»	24	»	

Airs de ballets tirés des opéras d'Auber, Meyerbeer, Rossini, etc.

NOTA. — Chaque partie supplémentaire de quatuor se vend 2 fr. 50 c., prix marqué pour les ouvertures marquées 20 fr. et au-dessous, et 3 fr. pour celles au-dessus.

G. BRANDUS et S. DUFOUR, 103, rue Richelieu, au 1^{er}.

GRANDE OUVERTURE

pour l'Inauguration de l'Exposition à Londres

D. F. E. AUBER.

And^{te} maestoso. ($\text{d} = 69$)

Grande Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.

Trompettes
en MI.

Cornets à Pistons
en LA.

Cors en MI.

Cors en SI \natural bas.

Bassons.

Trombones.

Ophicléide.

Timbales
MI \natural SI.

Triangle.

Grosse Caisse
et Cymbales.

Tambour
de régiment.

And^{te} maestoso.

Violons

Altos

Violoncelles

Contre Basses.

And^{te} maestoso.

Andante. ($\text{♩} = 126$)

1^{er} Trombone.

p

2^e Trombone.

p

3^e Trombone.

p

4^e Trombone.

p

Andante.

16

Allegro. ($\text{♩} = 132$)

Musical score for strings and woodwind section. The score includes parts for Vons (Violins), Altos (Alto), Velles (Violas), and C-B. (Cello/Bass). The key signature is one sharp (F# major). The tempo is Allegro (♩ = 132). The music consists of four measures. Measures 1-2 show Vons playing eighth-note patterns, Altos providing harmonic support, and Velles and C-B. providing bass. Measures 3-4 feature pizzicato patterns from the Velles and C-B. parts.

Allegro.

Musical score for strings and woodwind section. The score includes parts for Vons (Violins), Altos (Alto), Velles (Violas), and C-B. (Cello/Bass). The key signature is one sharp (F# major). The tempo is Allegro. The music consists of four measures. Measures 1-2 show Vons playing eighth-note patterns, Altos providing harmonic support, and Velles and C-B. providing bass. Measures 3-4 feature pizzicato patterns from the Velles and C-B. parts.

Musical score for woodwind section. The score includes parts for G^{de} Fl. (G-de Flute), Cors en MI. (Cor in D), and Bns (Bassoon). The key signature is one sharp (F# major). The tempo is Allegro. The music consists of four measures. Measures 1-2 show G^{de} Fl. and Cors en MI. playing eighth-note patterns, while Bns provides harmonic support. Measures 3-4 feature pizzicato patterns from the Velles and C-B. parts.

G^{de} Fl.

Clar.

Bns

Cel/C-B.

pizz.

G^{de} Fl.

Clar.

f: p

8

"

"

"

Fl.

Hautb.

Clar.

Tromp.

Cts à pist.

Cors.

Bns.

Tromb.

Oph.

Timb.

Triangle.

G-Caisse et Cymb.

Tamb.

A



Col C-B //

Col G de Fl. II

tr

a 2

a 2

a 2

tr

tr

tr

tr

tr

45

Musical score for orchestra, page 11. The score consists of ten staves. The instruments include two violins, viola, cello, double bass, oboe, bassoon, trumpet, and timpani. The key signature is three sharps. The time signature is common time. The score features various dynamics, including piano (p), and rehearsal marks such as '#8', 'a 2.', and 'a 3.'. The bassoon part includes a instruction 'Col C.B.' The page number 11 is in the top right corner, and a rehearsal mark 45 is in the top left corner.

Clar.

Bⁿs

cantabile e sostenuto.

G^{de} Fl.

Hautb.

Clar.

Cors.

Bⁿs

This page of musical notation is from a score. It begins with entries from the Clarinet (Clar.) and Bassoon (Bⁿs). The bassoon part includes a dynamic instruction 'cantabile e sostenuto.' Following this, there is a section for G^{de} Flute (G^{de} Fl.), Bassoon (Hautb.), Clarinet (Clar.), Horn (Cors.), and Bassoon (Bⁿs). The music consists of ten staves of five measures each. The instrumentation changes periodically, with different groups of instruments taking turns. The dynamics range from piano (p) to forte (f).

Fl.

Hauth.

Clar.

Tromp.

Cors.

Bns

Tromb.

Oph.

Timb.

Triangle.

Tamb.

Cel C.B. //

pizz.

pizz.

pizz.

B. et D. 10,560.

14

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet
Bassoon
Trombone
Trombone
Double Bass

tr.
p
f
s>
arco.
s>

C

The musical score consists of ten staves of music, divided into six systems by vertical bar lines. The instrumentation includes:

- Violin I (top staff)
- Violin II
- Viola
- Cello
- Oboe
- Bassoon
- Trombone
- Horn
- Drum
- Snare Drum

Key signatures and time signatures change throughout the score. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated. The music features eighth-note patterns, sixteenth-note figures, and sustained notes.

14

Col. C-B //

A page of musical notation for orchestra, featuring ten staves of music across four measures. The notation includes various dynamics, articulations, and performance instructions like "Col C-B".

The page is numbered 19 in the top right corner.

Measure 1:

- Violin 1: Dynamic f, sixteenth-note pattern.
- Violin 2: Dynamic f, sixteenth-note pattern.
- Cello: Dynamic f, sustained note.
- Bassoon: Dynamic f, sustained note.
- Measure 2:
- Violin 1: Dynamic f, sixteenth-note pattern.
- Violin 2: Dynamic f, sixteenth-note pattern.
- Cello: Dynamic f, sustained note.
- Bassoon: Dynamic f, sustained note.
- Measure 3:
- Violin 1: Dynamic ff, sixteenth-note pattern.
- Violin 2: Dynamic ff, sixteenth-note pattern.
- Cello: Dynamic ff, sixteenth-note pattern.
- Bassoon: Dynamic ff, sixteenth-note pattern.
- Measure 4:
- Violin 1: Dynamic ff, sixteenth-note pattern.
- Violin 2: Dynamic ff, sixteenth-note pattern.
- Cello: Dynamic ff, sixteenth-note pattern.
- Bassoon: Dynamic ff, sixteenth-note pattern.

Performance instructions:

- "à 2" (Measure 2, Violin 2 staff)
- "Col C-B" (Measure 4, Bassoon staff)

D

A page of musical notation for orchestra, featuring ten staves. The staves are arranged in two groups of five. The top group consists of treble clef staves, and the bottom group consists of bass clef staves. The music includes various dynamic markings such as ff (fortissimo), f (forte), and ff (fortissimo). Measure numbers 1 through 10 are present above the staves. A rehearsal mark 'à 2' is located in the middle of the page. The score is written in common time.

21

a 2.

ff

ff

ff

à 2.

a 2.

a 2.

à 2.

à 2.

à 2.

à 2.

à 2.

à 2.

Col CB

1 2 3 4 5 6 7 8 9 10 11 12

1st Solo.

p

This page contains two systems of a musical score, numbered 25 at the top right. The top system begins with a dynamic of *p*. It includes parts for Piccolo Flute (p.c. Fl.), Bassoon (Hautb.), Clarinet (Cl.) 1st Solo, Horn (Cors), Bassoon (Bns), and Double Bass (C.B.). The bassoon part features a prominent melodic line with grace notes and slurs. The second system begins with a dynamic of *fz*, followed by *p*. It includes parts for Bassoon (Hautb.), Clarinet (Cl.), Horn (Cors), Bassoon (Bns), Double Bass (C.B.), and Bassoon (G. Fl.). The bassoon part in the second system continues the melodic line from the first system.

Un peu plus vite.

ff

Un peu plus vite.

p

pizz.

pizz.

Col C.B.

ff

ff

Un peu plus vite. B. et D. 10,560.

1^o. Solo.

p

a 2.

p

p

p

p

p

B. et D. 10,560.

II

29

10, 560. *fp*

10, 561. *arc.* *fp*

10, 562. *arc.* *fp*

B. et B. *fp* 10.560.

51

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instrumentation includes:

- Violin I (top staff)
- Violin II
- Cello
- Bassoon
- Horn
- Trombone
- Drum
- Double Bass (Bassoon)
- Double Bass (Trombone)
- Double Bass (Drum)

The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic and features sixteenth-note patterns in the upper staves. Measures 2 through 6 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 7 begins with a forte dynamic and continues the rhythmic pattern. Measure 8 concludes with a repeat sign.

I

B. et D. 10,560.

B. et D. 10,560.

A page from a musical score, numbered 36, featuring ten staves of music for an orchestra. The staves include various instruments such as strings, woodwinds, and brass. The music consists of measures of complex rhythmic patterns, primarily sixteenth-note figures. Measure 10 is explicitly labeled "a 2." above the bassoon staff. Measures 11 through 14 show a repeating pattern of eighth-note pairs. Measures 15 through 18 feature sixteenth-note patterns. Measures 19 through 22 continue the sixteenth-note figures. Measures 23 through 26 show eighth-note pairs again. Measures 27 through 30 feature sixteenth-note patterns. Measures 31 through 34 continue the sixteenth-note figures. Measures 35 through 38 show eighth-note pairs. Measures 39 through 42 feature sixteenth-note patterns. Measures 43 through 46 continue the sixteenth-note figures. Measures 47 through 50 show eighth-note pairs. Measures 51 through 54 feature sixteenth-note patterns. Measures 55 through 58 continue the sixteenth-note figures. Measures 59 through 62 show eighth-note pairs. Measures 63 through 66 feature sixteenth-note patterns. Measures 67 through 70 continue the sixteenth-note figures. Measures 71 through 74 show eighth-note pairs. Measures 75 through 78 feature sixteenth-note patterns. Measures 79 through 82 continue the sixteenth-note figures. Measures 83 through 86 show eighth-note pairs. Measures 87 through 90 feature sixteenth-note patterns. Measures 91 through 94 continue the sixteenth-note figures. Measures 95 through 98 show eighth-note pairs. Measures 99 through 102 feature sixteenth-note patterns. Measures 103 through 106 continue the sixteenth-note figures.

à 2.

B. et D. 40. 360.

A page of musical notation for orchestra and choir, page 58. The score consists of ten staves. The top four staves are for strings (Violin I, Violin II, Viola, Cello), followed by two staves for woodwind instruments (Flute, Clarinet), then two staves for brass (Horn, Trombone), and the bottom two staves are for bassoon and double bass. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and rests, with some measures featuring horizontal dashes or vertical bars indicating sustained notes. Measure numbers 1 through 10 are present above the staves. The page number 58 is at the top left, and the publisher's name "B. et D. 10.560" is at the bottom center.

39

136

a 2

a 3

Col. G-B //

B. et D. 10,560.