

MÉLODIE

POUR Cor alto en Fa et Cor basse en Mi b

avec Acc.

de Piano ou d'Orchestre

dédiée à Madame

la Comtesse de Charnage,

PAR

DAUPRAT.

Professeur au Conservatoire

Opera 25

Lettre C.

avec Piano 7⁵⁰.

L'Orchestre 7⁵⁰.

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DAUPRAT Op. 25.

MÉLODIE a 2 Cors.

lettre C.

(♩ = 50 du Métronome.)

Grave, e. maestoso

Cor en Fa . .

Cor en Mi b.

Recitatif.

Maestoso.

Grave, et en suiv!

PIANO.

mezzo forte.

dolce.

dolce.

dolce.

le chant.

mez: f dolce.

Recitativ.

Grave, e energico.

tremolo e sotto la voce.

dolce.

Vivo. a tempo.

Vivo.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with slurs and accents, with the word "douce" written below it. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It begins with a piano dynamic (*p*) and includes markings for *f* (forte), *Vivo..*, and *lento..*. The word "ou" is written below the piano part.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is mostly blank with some notes and slurs. The piano accompaniment is in a grand staff and features a complex, rhythmic pattern with many beamed notes and slurs.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment is in a grand staff and features a complex, rhythmic pattern with many beamed notes and slurs. The instruction "fort, et avec mouvement." is written below the piano part.

Andante. (♩ = 60.)

p

f *p*

This musical score is for a piece in 4/4 time, marked Andante with a tempo of 60 beats per minute. It features a vocal line and piano accompaniment. The score is divided into four systems. The first system shows the vocal line and piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line with various ornaments and the piano accompaniment. The third system shows the vocal line with more ornaments and the piano accompaniment. The fourth system concludes with a forte (*f*) dynamic in the piano accompaniment, followed by a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, while the vocal line features a melodic line with various ornaments and phrasing.

First system of musical notation. It consists of four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (treble and bass). The piano part features dynamic markings *sfz* and *cres:* leading to a *p* dynamic.

Second system of musical notation. It consists of four staves. The piano part features dynamic markings *f* and *p*. The vocal line includes a *ritard.* marking.

Third system of musical notation. It consists of four staves. The piano part features a *rallent.* marking. The system concludes with a double bar line.

(♩ = 100 du metr.)

espressivo.

All^o agitato.

f *p*

First system of musical notation. It consists of two vocal staves and a piano accompaniment. The piano part is written in grand staff notation. The tempo marking *animato.* is placed above the second vocal staff. The piano part features a series of chords and moving lines in both hands.

Second system of musical notation. It consists of two vocal staves and a piano accompaniment. The tempo marking *dolce.* is placed above the second vocal staff. The piano part includes dynamic markings *f*, *sfz*, *p*, and *mf*. The piano part features a series of chords and moving lines in both hands.

Third system of musical notation. It consists of two vocal staves and a piano accompaniment. The tempo marking *cres:* is placed above the second vocal staff. The piano part includes dynamic markings *cres:* and *f*. The piano part features a series of chords and moving lines in both hands.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves contain melodic lines with various ornaments and slurs. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *cres:* (crescendo). The word *simile.* is written below the piano part, indicating a similar style to the previous section.

The second system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are mostly rests, with some melodic fragments. The piano accompaniment is marked *forte e marcato.* and *mf*. It features a complex texture with many chords and some sixteenth-note patterns in the bass line.

The third system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are marked *forte e marcato.* and *dolce.*. The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The texture is dense with many chords and some sixteenth-note patterns in the bass line.

First system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano part has a grand staff with a key signature of two flats (Bb). The system includes dynamic markings such as *f* and *mf*, and tempo markings *poco riten.* and *a tempo.*

Second system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano part has a grand staff with a key signature of two flats (Bb). The system includes dynamic markings such as *f* and *p*, and the tempo marking *dolce.*

Third system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano part has a grand staff with a key signature of two flats (Bb). The system includes dynamic markings such as *poco riten.*, *sfz*, and *f e piu animato.*

First system of musical notation. It consists of two vocal staves (soprano and alto) and a grand staff (piano). The vocal staves feature melodic lines with various ornaments and dynamics, including *sf*. The piano accompaniment includes chords and a bass line with a *sf* dynamic.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a *p* dynamic. The vocal staves show more melodic development.

Third system of musical notation. It includes dynamics such as *f*, *riten.*, *mf*, and *trem.*. The piano part has a *p* dynamic. The system concludes with a tremolo effect in the piano accompaniment.

First system of a musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The vocal staves feature melodic lines with various ornaments and dynamics. The piano accompaniment includes a 'riten.' (ritardando) marking and a 'f piu animato.' (forte, more animated) marking. The system concludes with a repeat sign.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a dense texture of chords and arpeggios. The system ends with a repeat sign.

Third system of the musical score. The vocal staves are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues with a 'ff' (fortissimo) dynamic and concludes with a double bar line and repeat sign.

Henry LEMOINE & C^o, Editeurs

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MUSIQUE DE COR ET CORNET A PISTONS

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—	3 Solos (op. 17)	—	4 »
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—	11 ^e Solo — — — — — (op. 52)	—	3 »
—	12 ^e Solo — — — — — (op. 55)	—	3 »
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COR SEUL

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—	20 Mélodies d'ADAM, BELLINI, ROSSINI, WEBER, en 2 suites (op. 33). Chaque	—	2 »
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3	— <i>Etoile de Séville</i>	13	— <i>Il Furioso</i>
4	— <i>Les 4 Fils Aymon</i>	14	— <i>La Parisina</i>
5	— <i>Les Capulets</i>	15	— <i>Les Matelots</i>
6	— <i>Les Puritains</i>	16	— <i>Stradella</i>
7	— <i>La Somnambule</i>	17	— <i>Soirées Italiennes</i>
8	— <i>Nozze di Lammermoor</i>	18	— <i>Il Barbiere</i>
9	— <i>Anna Bolena</i>	19	— <i>La Donna del Lago</i>
10	— <i>L'Élisaire d'Amore</i>	20	— <i>La Cenerentola</i>
	Chaque		net 1 70

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CORNETTE	Airs de <i>La Fille du Régiment</i>	—	2 »
—	— des <i>Martyrs</i>	—	2 »
—	— de <i>Linda di Chamouni</i> en 2 suites. Chacune	—	2 »
DAUVERNÉ	15 Duos faciles extraits de sa Méthode	—	1 70
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NIESSEL	Ouverture du <i>Chalet</i>	—	1 70
—	— de <i>La Gazza Ladra</i>	—	1 70
—	— du <i>Barbier</i>	—	1 70
—	— de <i>Tancrède</i>	—	1 70
—	— du <i>Jeune Henry</i>	—	1 70
—	— du <i>Maçon</i>	—	1 70

Airs d'opéras pour 2 cornets

<i>La Fille du Régiment</i>	net 2 50	<i>Nabucodonosor</i> en 2 suites, chac.	net 2 50
<i>Les Martyrs</i>	— 2 50	<i>Charles VI</i>	— 3 »
<i>Linda di Chamouni</i> en 2 suites, chacune	— 2 50	<i>Eclair</i>	— 3 »
<i>Le Chalet</i>	— 2 50	<i>La Juive</i>	— 2 50
<i>La Norma</i> en 2 suites, chacune	— 2 50	<i>Les Mousquetaires de la Reine</i>	— 2 50
<i>Les Puritains</i>	— 2 50	<i>La Reine de Chypre</i>	— 2 50
<i>La Sonnambule</i>	— 2 50	<i>La Reine Topaze</i>	— 3 »
		<i>Le Val d'Andorre</i>	— 2 50

AIRS D'OPÉRAS POUR CORNET SEUL

<i>Anna Bolena</i>	net 1 70	<i>La Fée aux Roses</i>	net 2 50
<i>Les Capulets</i>	— 1 70	<i>La Fille du Régiment</i>	— 1 70
<i>La Cenerentola</i>	— 1 70	<i>Guido et Ginevra</i>	— 2 50
<i>La Chantuse voilée</i>	— 2 »	<i>La Juive</i>	— 2 50
<i>Le Chalet</i>	— 2 50	<i>Le Maçon</i>	— 1 70
<i>La Donna del Lago</i>	— 1 70	<i>Les Mousquetaires de la Reine</i>	— 2 50
<i>L'Eclair</i>	— 2 50	<i>Les Puritains</i>	— 1 70
<i>Elisire d'Amore</i>	— 1 70	<i>La Reine de Chypre</i>	— 2 50
<i>Ernani</i>	— 2 50	<i>La Reine Topaze</i>	— 2 50
<i>L'Etoile de Séville</i>	— 1 70	<i>Les 4 Fils Aymon</i>	— 1 70
<i>La Fanchouette</i>	— 2 »	<i>La Sonnambule</i>	— 1 70
		<i>Le Val d'Andorre</i>	net 2 50

FANTAISIES POUR CORNET ET PIANO

ALBICI	Les Mousquetaires de la Reine	net	2 50	
ARBAN	1 ^{er} Fantaisie sur <i>Nabucodonosor</i> p ^o cornet en la	—	2 50	
—	2 ^e — — — — —	—	3 »	
—	Fantaisie sur <i>Ernani</i>	—	3 »	
—	— sur le <i>Requiem</i>	—	3 »	
BOUCHÉ	Air varié avec orchestre (op. 4)	—	3 »	
BERR	Grand Solo avec Acc ^t d'Orchestre	—	3 »	
—	Deux Airs variés. Chacun	—	2 50	
—	Trois morceaux de Salon. Chacun	—	2 50	
—	Grand morceau de concert	—	2 50	
GALLAY	Fantaisie (op. 4)	—	2 50	
—	9 ^e Solo	—	2 50	
—	10 ^e Solo pour cornet à 2 pistons	—	2 50	
—	Fantaisie sur <i>Bélisario</i>	—	3 »	
—	— <i>L'Élisaire d'Amore</i>	—	3 »	
—	— un thème de DONIZETTI	—	3 »	
	Les Harmonies du Soir, 3 mélodies de PROCH			
	N ^o 1 <i>Aux Étoiles</i>	net 1 70	N ^o 3 <i>La Nostalgie</i>	net 1 70
	„ 2 <i>La Batelière du Rhin</i>	— 1 70		
	6 Mélodies de SCHUBERT :			
	N ^o 1 <i>Ave Maria et Barcarolle</i> net 2 »		N ^o 3 <i>Chanson du Chasseur et Marguerite</i>	net 2 50
	„ 2 <i>La Truite et La Plainte</i>	— 2 »		
	Les Echos, 3 fantaisies :			
	N ^o 1 <i>Le Cor des Alpes</i>	net 2 »	N ^o 3 <i>Je pense à toi</i>	— 2 50
	„ 2 <i>Combat de Cœur</i>	— 2 »		
	Trois Caprices :			
	N ^o 1 <i>Le Cor de Panseon</i>	—	2 50	
	N ^o 2 <i>Le Zéphire de Mercadante</i>	—	2 50	
	N ^o 3 <i>Te dire adieu</i> , de DONIZETTI	—	2 50	
GUICHARD	Chant National de Charles VI (op. 5)	—	2 50	
SCHULTZ	Guido et Ginevra (op. 48)	—	2 50	
—	Le Guitarero (op. 102)	—	2 50	
—	La Reine de Chypre (op. 124)	—	2 50	

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Maestoso. *Recitatif.*
 Grave, e maestoso.. *dolce.*

Cor - Basse ..

Andante.
 Piano.

All^o. agitato. 7
 espressivo..

Majeur. 10
 animé.

f *dolce.*

cres.:

9

8

3 *dol.:* *poco ritenuato.*

1 *animato.*

f *f*

cres.: *f*

ritenuato. *cres.:*

f e piu animato.

tr

ff 6

814.

403301

COR - BASSE en Mi b

Maestoso .

Cor - alto .

Orchestre .

Recitatif.

Grave e energico.

dolce

Vivo.

a tempo.

ou

dolce.

fort , et avec mouvement.

Andante .

Orchestre .

f

Allegro agitato.

Cor - alto .

ritard.

espressivo.

animé.

dolce.

cres: f

forte e marcato.

dolce.

poco ritenuto.

f

Piu animato.

fz

f. p e cres. poco a poco al

ritenuto.

cres: f e piu animato.

6

