

1. *opus 178*

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396

GUILLAUME TELL

Fantaisie de Concert

POUR

Violon et Piano

Sur l'Opéra de

G. ROSSINI.

PAR

J. DANBÉ

Prix 10!

Paris. **LÉON GRUS**, Editeur,

31 Boulevard Bonne-Nouvelle.

LES
CHEFS-D'OEUVRE CLASSIQUES
DU PIANO

ÉDITION REVUE ET DOIGTÉE

PAR

GEORGES PFEIFFER

- | | |
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| 1. BACH (J.-S.). Deux gavottes . . . 4 » | 26. HAYDN. Menuet du bœuf . . . 3 » |
| 2. BACH (Ph.-E). Air varié en <i>la</i> . 4 » | 27. — Air varié en <i>fa</i> mineur . . 5 » |
| 3. BEETHOVEN. Op. 33. 3 Bagatelles . 5 » | 28. — Sonate en <i>ut</i> 5 » |
| 4. — Op. 33. 4 Bagatelles 5 » | 29. HUMMEL. Bella capricciosa . . 6 » |
| 5. — Op. 51. Rondo en <i>ut</i> 5 » | 30. — Op. 13. Sonate en <i>mi</i> bém. 6 » |
| 6. — — — — <i>sol</i> 5 » | 31. MARTINI (Père). Gavotte . . . 3 » |
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| 13. — Op. 36 bis. 3 Sonatines . . 6 » | 37. — Lison dormait 6 » |
| 14. COUPERIN. Le moucheron . . . 3 » | 38. — Air varié en <i>la</i> 6 » |
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| 16. — Le petit rien. 4 » | 40. RAMEAU. Le Tambourin 3 » |
| 17. DUSSEK. L'adieu 5 » | 41. SCARLATTI. Pièce en <i>sol</i> 4 » |
| 18. — Chantons l'hymen 5 » | 42. STEIBELT. L'orage 5 » |
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| 25. HANDEL. L'harmonieux forgeron, Air varié en <i>mi</i> 4 » | 49. SCHUBERT. Marches 6 » |
| | 50. WEBER. Marches 6 » |

Première Série.

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M^o
396^c

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LÉON
PARIS
ÉDITEUR DE MUSIQUE

August 26 18

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FANTASIE DE CONCERT.

pour Violon et Piano.

par J. DANBÉ.

Op. 19.

VIOLON. Andante Solo

PIANO. Andante. *ff* Récit.

cres *cen* *do*

cre - scen - do. *allargando.*

cre - scen - do. *ff allargando.*

Andantino.

ff sostenuto.

molto pesante.

ff

suivez.

And^{te} 2^e Corde

p

And^{te}

4^e Corde.

The first system consists of a single staff at the top and a grand staff below. The single staff contains a melodic line with a triplet of eighth notes marked with a '3' and a slur. The grand staff contains piano accompaniment with chords and moving lines in both the treble and bass staves.

The second system continues the musical notation from the first system, featuring a single staff and a grand staff with similar melodic and accompanimental elements.

2^e Corde.

suivez.

The third system features a single staff and a grand staff. The single staff has a melodic line with a triplet marked '3' and a slur. The grand staff includes the instruction 'suivez.' above the treble staff. The notation continues with piano accompaniment.

pp

pp

The fourth system consists of a single staff and a grand staff. The single staff has a melodic line with a slur and a '2' above it. The grand staff includes the instruction 'pp' (pianissimo) in both the treble and bass staves. The notation concludes with piano accompaniment.

1^{re} Corde.

ff *pp*

2^e Corde.

suivez.

ppp

p *pp*

pp

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The tempo is marked "All^o vivace." in both the treble and bass staves. The treble staff contains a melodic line with trills and slurs. The bass staff contains a rhythmic accompaniment. The word "suivez." is written in the bass staff. The word "presqu'en tremolo." is written in the bass staff. There are also some markings like "tr" and "AL" above the treble staff.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment with slurs. There are some markings like "s" in the bass staff.

Third system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment with slurs. The word "cresc." is written in the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment with slurs.

Fifth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment with slurs. The word "Solo." is written in the treble staff. The time signature changes to 2/4.

con forza.

The first system consists of a treble clef staff and a grand staff. The treble staff contains a series of trills, each marked with a 'tr' and a fermata. The grand staff (treble and bass clefs) provides a piano accompaniment with sustained chords and moving lines.

All^o
du telon.

All^o

The second system features a treble clef staff with a melodic line and a grand staff. The treble staff includes a fermata and a measure marked with an '8'. The piano accompaniment in the grand staff is marked with a forte 'ff' dynamic.

8

The third system continues the musical piece with a treble clef staff and a grand staff. It includes a measure marked with an '8' and a fermata in the treble staff.

4^e Corde

8

The fourth system features a treble clef staff with a melodic line and a grand staff. The treble staff includes a measure marked with a '0' and a measure marked with an '8'. The piano accompaniment continues in the grand staff.

The first system of music features a treble clef staff with a melodic line containing slurs and a dynamic marking of *sf*. Below it is a grand staff with piano accompaniment, including an 8-measure rest in the treble clef.

The second system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. The tempo instruction *Même mouv!* is written above both staves.

The third system consists of a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part includes several triplet markings.

The fourth system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The instruction *suivez.* is written above the piano part.

And.^{te} 2^e Corde.

3^e Corde.

And.^{te}

pp

sp

rall.

suivez.

pp

mf

a tempo.

3^e C.

suivez.

pp legato.

a tempo.

ppp

pp

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. A piano dynamic marking 'pp' is visible in the vocal line. The piano accompaniment continues with harmonic support.

Third system of musical notation. This system includes vocal lyrics: 'cre seen du.' in the vocal line and 'cre seen du' in the piano accompaniment. The piano accompaniment features a prominent bass line with chords.

Fourth system of musical notation. The vocal line is mostly obscured by a dense piano accompaniment. Dynamic markings include 'ff un poco rit.', 'ff', and 'pp'. A specific instruction '4^e Corde.' is written above the vocal staff. The system concludes with a double bar line and the number '12' in the right margin.

Andantino.

pp

Andantino.

12/8

8

3

segue

5^e Corde.

mf

pp

cresc.

4^e Corde.

ppp

suivez.

poco sostenuto.

cre

allargando

scen *di.*

più lento. 3^a Corde. 9^a Corde.

ppp *pp*

pp

pp

ritard. *lung.*

ritard.

All^o moderato.

FINAL *tutti. ff*

ff

Solo.

p *p*

p

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a tremolo effect and lyrics: "tremolo: cre scen do". The piano accompaniment includes chords and a bass line with slurs.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a prominent bass line with slurs and a forte dynamic marking (*ff*) at the end of the system.

Third system of musical notation. The vocal line has a *rall.* marking. The piano part includes a *p* dynamic marking and a *rull.* marking in the bass line.

Fourth system of musical notation. It features a vocal line with an *All:* marking and a piano accompaniment with chords and a bass line.

First system of musical notation. The vocal line (top staff) features a melodic line with various ornaments and a dynamic marking of *p*. The piano accompaniment (bottom two staves) consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, also marked *p*.

Second system of musical notation. The vocal line (top staff) includes the instruction *suivez.* and a dynamic marking of *p*. The piano accompaniment (bottom two staves) continues the rhythmic pattern, with the instruction *Tempo.* appearing above the right-hand staff.

Third system of musical notation. The vocal line (top staff) features a melodic line with ornaments and dynamic markings of *pp* and *cre*. The piano accompaniment (bottom two staves) continues the rhythmic pattern, with dynamic markings of *pp* and *cre*.

Fourth system of musical notation. The vocal line (top staff) includes the lyrics *seen do.* and dynamic markings of *pp* and *cre*. The piano accompaniment (bottom two staves) continues the rhythmic pattern, with dynamic markings of *pp* and *cre*.

This musical score is arranged in three systems, each containing a violin part and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The violin part is in a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system shows the beginning of the piece with a melodic line in the violin and a rhythmic accompaniment in the piano. The second system continues the melodic development. The third system features a section marked 'Presto' in the violin part, followed by a section marked 'suivez.' and 'largement.' in the piano part, indicating a change in tempo and dynamics. The score concludes with a final cadence in both parts.

First system of musical notation, measures 1-5. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a complex melodic line with many sixteenth notes and some slurs. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation, measures 6-10. Similar to the first system, it features a treble staff with a melodic line and a grand staff with accompaniment. The melodic line continues with intricate patterns.

Third system of musical notation, measures 11-15. This system includes vocal lyrics. The treble staff has the lyrics: *cre - scen do.* The grand staff continues with accompaniment. There are fingerings (1, 8, 2, 4, 3) and a dynamic marking *f* in the grand staff.

Fourth system of musical notation, measures 16-20. This system features a treble staff with a melodic line and a grand staff with accompaniment. The accompaniment includes some rests in the right hand.

Fifth system of musical notation, measures 21-25. This system features a treble staff with a melodic line and a grand staff with accompaniment. The melodic line has some slurs and fingerings (5, 4, 2).

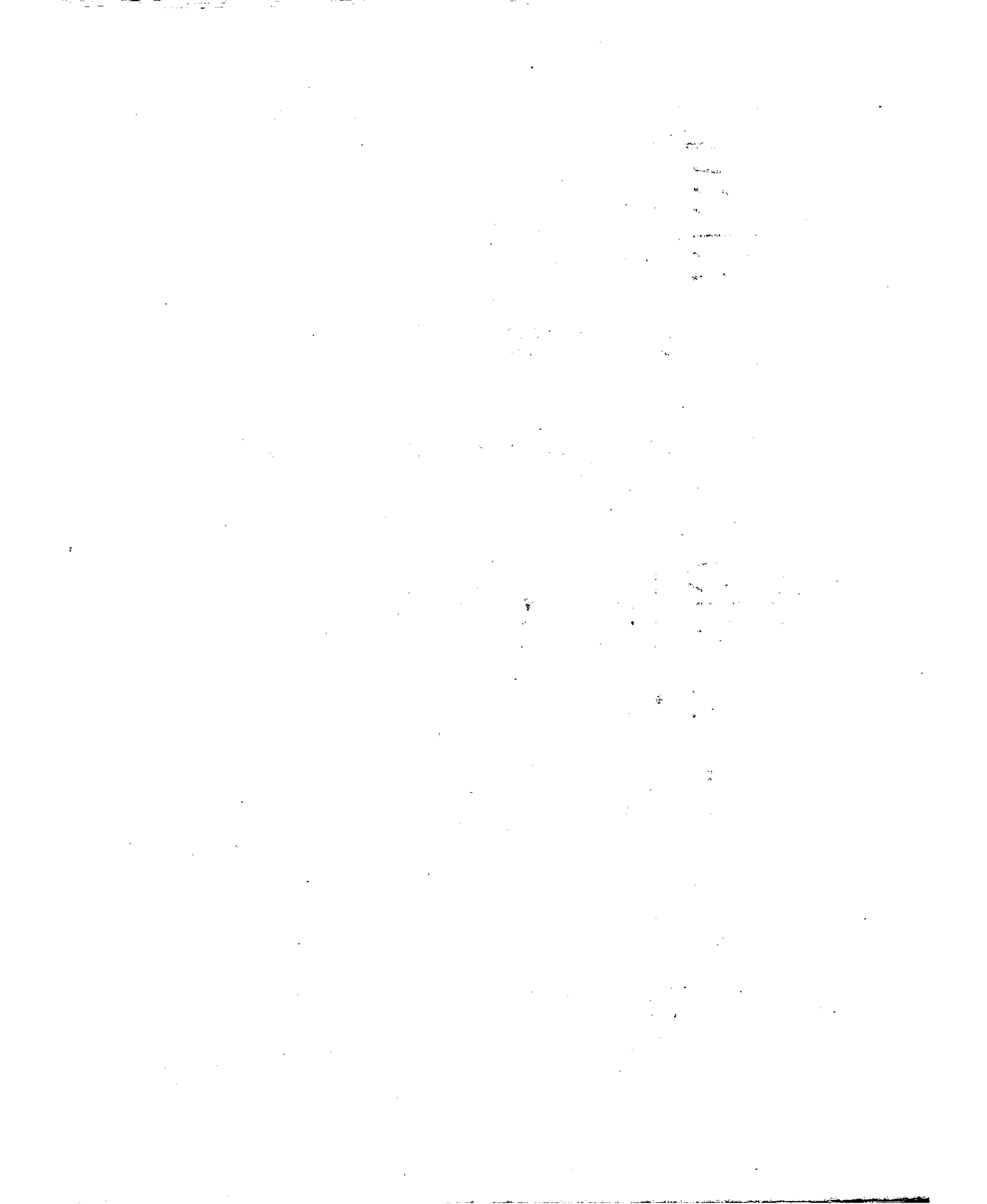
The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes dynamic markings of *sf* (sforzando) in both the right and left hands.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "ere", "scen", and "do." under specific notes. The piano accompaniment features dynamic markings of *pp* (pianissimo) in both hands.

The third system shows the vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The fourth system continues the musical piece. The piano accompaniment features a prominent bass line with slanted lines indicating a descending or ascending sequence of notes.

The fifth system concludes the page. The piano part begins with a *tutti* marking and a *sf* (sforzando) dynamic. The system ends with a double bar line and repeat signs in both the vocal and piano staves.



Mp
396°

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Op. 19.

VIOLON.

Andante Solo.

p *cres.* *cres.* *do* *p* *cres.* *And^{te}* *sostenuto.* *scen* *do.* *allargando.* *And^{te}* *1^{er} Corde.* *2^{er} Corde.* *2^{er} Corde.* *2^{er} Corde.* *suivez.* *pp*

VIOLON.

Même mouv!

suivez.

And.^{te} 2^e Corde.

3^e Corde. 0

3^e Corde. a tempo.

legato.

3^e Corde.

pp

tr.

ere

scen

db.

4^e Corde.

un poco rit:

ff

1p

12
8

VIOLON.

Andante.

p

5^a Corde.

pp

4^a Corde.

ppp

2^a Corde.

s

più lento.

3^a Corde.

pp

2^a Corde.

long.

ritard.

All^o moderato.

FINAL.

Solo.

p

tr.

p

tremolo. cre- scen do.

VIOLON.

The page contains ten staves of musical notation for a violin part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *ff*, *rull.*, *p*, *pp*, *f*, and *Presto.*. Performance instructions include *All^o*, *suivez.*, and *tr.*. The lyrics "cre - scen - do." are written under the sixth staff. The piece concludes with a double bar line and a 2/4 time signature change.

VIOLEON.

The first system of the violin score consists of ten staves of musical notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The second staff contains a triplet of eighth notes. The third staff includes the lyrics "cre", "scen", and "do" under the notes. The fourth staff features a trill marked "tr" and a slur. The fifth staff has a triplet of eighth notes. The sixth staff contains a slur and a triplet of eighth notes. The seventh staff is marked with a fortissimo "ff" dynamic. The eighth staff has a fortississimo "fff" dynamic. The ninth staff contains a triplet of eighth notes. The tenth staff concludes the system with a double bar line.

4^{me} ÉDITION

FEUILLES D'ALBUM

Transcriptions Mignonnes

POUR LE PIANO

PAR

F. WACHS

1. *La Favorite*, O mon Fernand.
2. *Id.* Ange si pur.
3. *Le Chant du Bivouac*, de KUCKEN.
4. *Galathée*, air de la Coupe.
5. *Id.* air de la Paresse.
6. *Guillaume Tell*, barcarolle.
7. *Id.* O Mathilde, idole.
8. *Idylle*, de CHOPIN.
9. *Marche turque*, de MOZART.
10. *Les Noces de Jeannette*, romance de l'Aiguille.
11. *Id.* Parmi tant d'amoureux.
12. *Le Pré aux clercs*, ronde.
13. *Id.* Rendez-moi ma patrie.
14. *Les Sabots de la Marquise*, A vous je m'intéresse.
15. *Souvenirs*, de MASSE.
16. *Thème allemand*.
17. *Noël*, d'Ad. ADAM.
18. *Don Pasquale*, sérénade.
19. *Id.* air de la Coquetterie.
20. *Id.* rondo final.
21. *Le Fil de la Vierge*, de SCUDO.
22. *Le Capitaine Henriot*, la Charité.
23. *Quentin Durward*, Chanson du roi Louis XI.
24. *La Marseillaise*.
25. *Le Chant du Départ*.
26. *Guillaume Tell*, tyrolienne.
27. *Le Premier Rêve*, valse d'ETTLING.
28. *Les Sabots de la Marquise*, Va pour Nicolas.
29. *Sous les Palmiers*, de CONCONE.
30. *Air bohémien* populaire.
31. *Cinq-Mars*, Marche du roi Louis XIII.
32. *Les Saisons*, chanson du Blé.
33. *Id.* ronde du Furet.
34. *La Favorite*, Un ange, une femme inconnue.
35. *Id.* Doux zéphyr, sois-lui fidèle.
36. *Id.* Rayons dorés.
37. *Id.* Ne soyez pas ingrate.
38. *L'Invitation à la valse*, de WEBER.
39. *Marche du régiment*, de GEVAERT.
40. *L'Hirondelle et le Prisonnier*, de SCUDO.
41. *Le Pré aux clercs*, les Rendez-vous.
42. *Id.* Jours de mon enfance.
43. *Les Noces de Jeannette*, Enfin me voilà seul.
44. *Id.* Air du Rossigol.
45. *Le Bouquet de l'Infante*, boléro.
46. *Les Batelières*, barcarolle de CONCONE.
47. *Galathée*, air de la Lyre.
48. *Sur les bords de l'Ohio*, chanson nègre.
49. *Guillaume Tell*, marche populaire.
50. *Hymne autrichien*, d'HAYDN.
51. *La Milanaise*, polka populaire.
52. *Don Juan*, sérénade.
53. *Chanson arabe*, populaire.
54. *La Retraite*, de LAURENT DE RILLÉ.
55. *La Monaco*, rondes populaires.
56. *Lucie de Lammermoor*, Tombes de mes aïeux.
57. *Id.* Viens, ouvre-moi tes ailes.
58. *Id.* Entends-tu ces chants.
59. *Id.* Vers toi toujours s'envole.
60. *Id.* Chœur final.

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— Sur le golfe, <i>barcarolle</i>	4 »

Harmonium et Piano.

LAMOTHE (G.). — Guillaume Tell, <i>fantaisie</i>	10 »
— Valse des Fleurs (Ketzer)	10 »
LEFEBURE-WELY. — Ave Maria	7 50

Flûte et Piano.

DENEUX. — Souvenirs de Donizetti	9 »
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Violon et Piano.

HERMAN (A.). — Scène des Tombeaux de Lucie de Lammermoor	9 »
MAZAS (P.). — La Favorite, <i>élégie</i>	9 »

Violoncelle et Piano.

MAZAS (P.). — La Favorite, <i>élégie</i>	9 »
HEFF. — Fleur d'exil, <i>romance sans paroles</i>	6 »

Aïto et Piano.

MAZAS (P.). — La Favorite, <i>élégie</i>	9 »
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Hautbois et Piano.

SADON (E.). — Les Premiers pas. 10 Fantaisies faciles d'après HERMAN.	
N° 1. La Favorite (<i>romance</i>).	
2. Rêve d'enfant (<i>caprice</i>).	
3. Les Alpes (<i>souvenir suisse</i>).	
4. Guillaume Tell (<i>tyrolienne</i>).	
5. Le Cor des Alpes (<i>air populaire</i>).	
6. Gondolina (<i>chant napolitain</i>).	
7. L'Elisir d'amore (<i>rondo</i>).	
8. Robin des Bois (<i>chant des Chasseurs</i>).	
9. Souvenir du Tyrol (<i>air populaire</i>).	
10. Lucie de Lammermoor (<i>sc. des Tombeaux</i>).	
Chaque, — Prix : 5 francs.	

MUSIQUE VOCALE.

Partitions pour Chant et Piano.

JONCIÈRES. — Dimitri, <i>opéra en 5 actes, in-8°</i>	20 »
MARÉCHAL. — Les Amoureux de Catherine, <i>opéra comique en 1 acte, in-8°, net</i>	10 »
PHILIPOT. — Le Magnifique, <i>opéra comique en 1 acte, in-8°, net</i>	8 »

Morceaux détachés de ces Opéras.

Romances, Mélodies.

BORDESE. — Le Nid de rossignols	3 »
COQUARD. — Le Chant des Épées	6 »
DIAZ (E.). — Automne	3 »
— Le Néméen	4 »
— Par les chemins	4 »
— Sonnet	4 »
LEFEBURE-WELY. — Ave Maria, <i>chant et orgue</i>	7 50
— O Salutaris, <i>orgue et chant</i>	3 »
LENEVEU. — Aujourd'hui	4 »
MASSÉ (V.). — L'Homme au sable	4 »
— Je t'aimerai	4 »
— Mat	4 »
— Prenez vos musettes (duo)	6 »
— Soyez bénie	5 »
— Sous bois (duo)	6 »
— Strophe de Psyché	4 »
— Toujours	4 »
SCHANNE. — Le Chénita abandonné	3 »