

Œuvres de CLAUDE DEBUSSY

| PIANO 2 MAINS | 2 PIANOS 4 MAINS | HARPE |
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| A la Fontaine, de Schumann, extraite des 12 pièces à 4 mains (op. 85), transcrite 2.50 | Fantaisie, pour piano et orchestre . . 12 » | Clair de lune (Extrait de la Suite ber- gamasque) 3 » |
| Ballade 3 » | Nocturnes : N° 1. Nuages 5 » | Mazurka 3 » |
| Danse 3.50 | 2. Fêtes 8 » | Sarabande 2.50 |
| Marche écossaise 3.50 | 3. Sirènes 7 » | Valse romantique 3 » |
| Mazurka 2.50 | Prélude à l'Après-Midi d'un Faune 7 » | |
| Nocturnes : N° 1. Nuages 2.50 | PIANO ET VIOLON | PETIT ORCHESTRE |
| 2. Fêtes 6 » | Ballade 3.50 | Ballade 8 » |
| 3. Sirènes 5 » | Beau soir 2 » | Danse 10 » |
| Pour le piano : Prélude, Sarabande, Toccata 7 » | Clair de lune (Extrait de la Suite ber- gamasque) 3 » | Marche écossaise 14 » |
| Prélude à l'Après-Midi d'un Faune 5 » | Danse 4 » | Mazurka 3 » |
| Réverie 2.50 | Il pleure dans mon cœur 2.50 | Prélude à l'Après-Midi d'un Faune 15 » |
| Suite bergamasque : | Réverie 3 » | Réverie 3.50 |
| 1. Prélude, 2. Menuet, 3. Clair de lune, 4. Passepied 6 » | Valse romantique 3.50 | Suite bergamasque 20 » |
| Valse romantique 3 » | PIANO ET VIOLONCELLE | Valse romantique » » |
| PIANO 4 MAINS | Clair de lune (Extrait de la Suite ber- gamasque) 3 » | GRAND ORCHESTRE |
| Ballade 3.50 | Il pleure dans mon cœur 2.50 | Danse (Orchestrée par Maurice Ravel) : |
| Danse 4 » | Réverie 3 » | Partition d'orchestre 12 » |
| Marche écossaise 4 » | PIANO ET FLUTE | Parties complètes 20 » |
| Mazurka 3 » | Ballade 3.50 | Marche écossaise : |
| Nocturnes : N° 1. Nuages 3.50 | Clair de lune (Extrait de la Suite ber- gamasque) 3 » | Partition d'orchestre 12 » |
| 2. Fêtes 7 » | Valse romantique 3.50 | Parties complètes 20 » |
| 3. Sirènes 6 » | PIANO ET ORCHESTRE | Nocturnes (les trois réunis) : |
| Prélude à l'Après-Midi d'un Faune 6 » | Fantaisie : partition d'orchestre . . . 40 » | Partition d'orchestre 30 » |
| Réverie 3 » | parties complètes 50 » | Parties complètes 35 » |
| Suite bergamasque : | ORGUE | Chœur des Sirènes, chaque partie. 1 » |
| Menuet 2.50 | Clair de lune (Extrait de la Suite ber- gamasque) 3 » | Prélude à l'Après-Midi d'un Faune : |
| Clair de lune 2.50 | Prélude à l'Après-Midi d'un Faune 6 » | Partition d'orchestre 12 » |
| Passepied 3 » | Réverie 3 » | Parties complètes 20 » |
| Valse romantique 3.50 | Sarabande 2.50 | Partition d'orchestre, format de poche . 4 » |
| | | Sarabande (Orchestrée par Maurice Ravel) : |
| | | Partition d'orchestre 5 » |
| | | Parties complètes 8 » |

Œuvres de PAUL PARAY

| PIANO 2 MAINS | PIANO 2 MAINS (Suite). | VIOLONCELLE ET PIANO |
|---|---|--|
| Artémis troublée, Ballet de Léon Bakst, représenté au Théâtre de l'Opéra. Partition 10 » | Reflets romantiques : | Nocturne 2 » |
| D'une âme... | 1 ^{re} série. Avec esprit et charme — Ardemment — En rêvant — Avec fougue. | 1 ^{re} Sonate, en si majeur 8 » |
| ...fervente — naïve — légère — rêveuse — malicieuse — fantasque — inquiète et passionnée — tran- quille — joyeuse. | Le recueil 4 » | 2 ^e Sonate, en ut majeur 8 » |
| Le recueil 6 » | 2 ^e série. Souple — Léger — Tendre — Energique. | |
| Impressions : | Le recueil » » | 2 VIOLONS, ALTO ET VIOLONCELLE |
| I. Nostalgie. II. Eclaircie. III. Primesaut. | Romance 2 » | Quatuor à cordes : |
| Le recueil 4 » | Prélude, Scherzo et Allegro » » | Partition in-16 5 » |
| Portraits d'enfants 2.50 | Thème et variations 4 » | Parties 12 » |
| | VIOLON ET PIANO | PETIT ORCHESTRE |
| | Humoresque 2.50 | Artémis troublée (fragment) 3.50 |
| | Nocturne 2 » | Humoresque, avec violon solo » » |
| | Sérénade 2 » | Nooturne — 3.50 |
| | Sonate, en ut mineur 8 » | |

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CLAIR DE LUNE

Extrait de la "SUITE BERGAMASQUE"

Transcription pour
Violon, ou Flûte, ou Alto et Piano
par A. ROELENS

CLAUDE DEBUSSY

Andante très expressif

VIOLON

Andante très expressif

PIANO

Tempo rubato
ga ad lib.

Tempo rubato

8

peu a peu cresc. et animé

peu a peu cresc. et animé

8

dim. molto

Un poco mosso

pp

Un poco mosso

pp

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a dynamic marking of *p* (piano).

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern, marked with *p*.

The third system shows a crescendo in both parts. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the rhythmic pattern, marked with *cresc.* (crescendo).

The fourth system is marked **En animant** and *più cresc.* (more crescendo). The key signature changes to three sharps (F#, C#, G#). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the rhythmic pattern, marked with *più cresc.*

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The top staff contains a few notes with a fermata. The grand staff contains a complex, flowing melodic line with many slurs and ties.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has three sharps. The top staff starts with a forte (*f*) dynamic and a second ending bracket, ending with a *dim.* (diminuendo) marking. The grand staff also starts with *f* and includes a second ending bracket and *dim.* marking.

Third system of musical notation, starting with the tempo marking *Calmato*. It consists of a single treble clef staff at the top and a grand staff below. The key signature has four flats (Bb, Eb, Ab, Db). The top staff begins with a pianissimo (*pp*) dynamic. The grand staff also begins with *pp* and features a steady eighth-note accompaniment in the bass line.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has four flats. The top staff contains a melodic line with slurs. The grand staff contains a complex accompaniment with many slurs and ties.

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped as a grand staff, with the middle staff containing a complex rhythmic accompaniment and the bottom staff providing a bass line.

Second system of musical notation, consisting of three staves. The top staff features a melodic line with the instruction "1° Tempo" and dynamic marking "ppp". The middle and bottom staves are a grand staff with intricate accompaniment, also marked "1° Tempo" and "ppp".

Third system of musical notation, consisting of three staves. The top staff has a melodic line with slurs. The middle and bottom staves are a grand staff with complex accompaniment, including chords and rhythmic patterns.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line. The middle and bottom staves are a grand staff with accompaniment, including a double bar line and a fermata in the middle staff.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *pp* dynamic marking and features a melodic line with slurs and ties. The piano accompaniment also starts with *pp* and includes chords and arpeggiated figures in both the right and left hands.

The second system continues the musical piece. The piano accompaniment features a prominent arpeggiated pattern in the right hand. A dynamic instruction *pp morendo jusqu'à la* is written above the piano part. The system concludes with a double bar line.

The third system shows the continuation of the piano accompaniment with intricate textures, including overlapping arpeggiated lines and sustained chords. The vocal line continues with a melodic line. The system ends with a double bar line.

The fourth system features sustained chords in the piano accompaniment and a melodic line in the vocal part. The piano accompaniment includes some complex textures with overlapping lines. The system concludes with a double bar line.

CLAIR DE LUNE

Extrait de la "SUITE BERGAMASQUE"



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Transcription pour Alto et Piano
par A. ROELENS

CLAUDE DEBUSSY

Andante très expressif

ALTO

pp
con sordini

Tempo rubato

peu à peu cresc. et animé

Un poco mosso
dim. molto pp

En animant
più cresc.

f pp

a Tempo 1^o
PPP

II^e Corde

Morendo jusqu'à la fin
pp