

Joseph Maazel

SOUVENIRS

DE



VIOLON

avec accomp^t. de PIANO

SARASATE

PR. 9^{fr}

Imp. Armand, 2, rue de la Harpe, 15 Paris

A Monsieur
Henry Brochon,
maire de Bordeaux

SOUVENIRS

DE

FAUST

de Ch. Gounod.

POUR **VOLON,** AVEC

acc. de Piano,

PAR

SARASATE.

Prix: 9^f

A.V.

*PARIS, CHODENS, éditeur,
rue Saint Honoré, 265, près l'Assomption.
Angleterre, Chappell. Italie, Lucca. Belgique, Muraille.*

FAUST,

OPÉRA EN 5 ACTES DE CH. GOUNOD.

SOUVENIRS pour VIOLON avec acc^t de PIANO, par SARASATE.

Poussez \wedge

Tirez \sqcup

VIOLON.

f *ad libitum et avec ampleur.*

PIANO.

ff

rit. *3* *jusqu'à la fin.*

ff

rit.

Andante, 4^e corde
largamente.

segue.

p

suivez.

2^e corde -
p con finura.

p

f *largamente.* 4^e corde

2^e corde

p *pp*

p

Ped:

cresc. *cresc.* *dim.*

mf avec sentiment.

Ped:

3^e corde

p *pp*

f *dim.*

VALSE.

Poco vivo.

f *p* *ff*

Ped.

ff *p* *f* brillante.

The first system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature and time signature. The music features a series of chords in the piano accompaniment and a melodic line with various note values and rests.

The second system of music consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the piano accompaniment. The word *con grazia.* is written below the top staff in the middle of the system.

The third system of music consists of three staves. The top staff continues the melodic line with more complex rhythmic patterns. The middle and bottom staves continue the piano accompaniment with consistent chordal support.

The fourth system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

The fifth system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and features a triplet of eighth notes. The piano accompaniment also begins with a forte (*f*) dynamic and includes a piano (*p*) section. The key signature has one sharp (F#).

Second system of musical notation, continuing the vocal and piano parts. The vocal line is marked *cantabile*. The piano accompaniment includes a piano (*p*) section. The key signature remains one sharp (F#).

Third system of musical notation, featuring the second guitar part. The vocal line is labeled "2^a Corde -" and "con passione." The piano accompaniment provides harmonic support. The key signature is one sharp (F#).

Fourth system of musical notation. The vocal line includes dynamics *p*, *con passione.*, and *cresc.*. The piano accompaniment continues. The key signature is one sharp (F#).

Fifth system of musical notation. The vocal line includes dynamics *cresc.*, *ff*, and *dim.*. The piano accompaniment concludes the system. The key signature is one sharp (F#).

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic marking. The vocal line consists of a series of eighth and sixteenth notes, some with slurs and accents.

The second system continues the musical piece. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line continues with similar rhythmic patterns and includes some slurs.

The third system shows the continuation of the piece. The piano part maintains its rhythmic accompaniment. The vocal line features more complex phrasing with slurs and accents, including some sixteenth-note runs.

The fourth system is marked *Très animé.* (Very animated). The vocal line features rapid sixteenth-note passages with slurs and accents. The piano accompaniment provides a steady accompaniment. The word *cresc.* (crescendo) is written below the piano part in four places.

The fifth system begins with a *ff* (fortissimo) dynamic marking. The piano accompaniment features a more active bass line with eighth-note patterns. The vocal line has some sustained notes and slurs.

First system of a musical score. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and ties. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics markings *f* and *ff* are present. The key signature has one sharp (F#).

Second system of the musical score. It features a treble staff with a melodic line and a grand staff with piano accompaniment. A fermata is placed over a measure in the treble staff, with the number '8' written above it. Dynamics markings *f* and *ff* are present. The key signature has one sharp (F#).

Andante mod.^{to} poco lento.

Third system of the musical score. It features a treble staff with a melodic line and a grand staff with piano accompaniment. The tempo marking "Andante mod.^{to} poco lento." is repeated above the treble staff. Dynamics markings *f* and *ff* are present. The key signature has one sharp (F#).

Fourth system of the musical score. It features a treble staff with a melodic line and a grand staff with piano accompaniment. The tempo marking "Andante mod.^{to} poco lento." is repeated above the treble staff. Dynamics markings *f* and *ff* are present. The key signature has one sharp (F#).

Fifth system of the musical score. It features a treble staff with a melodic line and a grand staff with piano accompaniment. The tempo marking "Andante mod.^{to} poco lento." is repeated above the treble staff. Dynamics markings *f* and *ff* are present. The key signature has one sharp (F#).

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some triplets. The vocal line has some triplets and a fermata.

Second system of the musical score. The vocal line includes markings for *largamente.*, *rit.*, *f*, *dim.*, and *p*. The piano accompaniment has a *cresc.* marking and a *p* dynamic. Pedal points are indicated with asterisks and the label "Ped:".

Third system of the musical score. The vocal line is marked *3^a corde* and *rit.* with a *mf* dynamic. The piano accompaniment continues with its complex chordal texture.

Fourth system of the musical score, continuing the piano accompaniment with dense chordal patterns.

Fifth system of the musical score. The vocal line has markings for *rit.*, *f*, and *con passione.*. The piano accompaniment concludes with a final chord. Pedal points are marked with asterisks and "Ped:".

Tempo di marcia

mf

Tempo di marcia.

f

ff

cresc.

cresc.

ff

brillante.

Tempo marziale.

ritard.

ff

brillante.

Tempo marziale.

The first system of music features a treble staff with a melodic line containing triplets and slurs, and a bass staff with a rhythmic accompaniment of chords and single notes.

The second system continues the piece, with the treble staff showing more complex triplet patterns and a 'rit.' (ritardando) marking. The bass staff maintains a steady accompaniment.

The third system is marked with a forte 'ff' dynamic. The treble staff features a dense, rapid sixteenth-note texture with slurs. The bass staff has a 'f' (forte) dynamic and includes a 'Ped.' (pedal) marking.

The fourth system continues the sixteenth-note texture in the treble staff, with triplets and slurs. The bass staff provides a consistent accompaniment.

This musical score is for a piano piece, consisting of five systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system concludes with a *dim.* (diminuendo) marking. The score features a variety of musical textures, including arpeggiated chords in the right hand and rhythmic patterns in the left hand, such as triplets and sixteenth-note runs. The notation includes slurs, ties, and dynamic markings throughout.

avec énergie. **ff** *rall.* **ff**

Animé.

MUSIQUE DE PIANO

F. BURGMULLER	
La Reine de Saba, valse brillante.....	6 »
CRAMER	
La Reine de Saba, 2 suites, chaque.....	7 50
La Statue, 2.....	6 »
Les Troyens à Carthage.....	7 50
Mireille, 2 suites, chaque.....	7 50
A. CROISEZ	
Faust, valse très facile.....	5 »
la Kermesse, très facile.....	5 »
La Colombe, petite fantaisie très facile.....	4 »
Sapho, chanson du Père, très facile.....	5 »
La Statue, petite fantaisie.....	4 »
La Reine de Saba, petite fantaisie, très facile.....	6 »
DECOURCELLE	
Souvenir de Longpont, valse brillante.....	6 »
ALFRED GODARD	
Les Petits Prodiges, collection de morceaux très facile.	
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2. La Statue, valse.....	2 50
3. Faust, romance des Fleurs.....	2 50
4. Gil-Bias, polka.....	2 50
5. Attisez le Feu, romance d'Abadie.....	2 50
6. Orphée, transcription.....	2 50
Faust, chœur des Soldats, facile.....	6 »
valse, édition simplifiée.....	5 »
CH. GOUNOD	
Faust, fanfare et chœur des Soldats, édition originale.....	6 »
Faust, ouverture, n° 1.....	6 »
Faust, la Kermesse.....	6 »
La Reine de Saba, marche et cortège, édition originale.....	6 »

La Reine de Saba, marche et cortège simplifiée.....	6 »
La Reine de Saba, valse brillante, édition originale.....	6 »
La Reine de Saba, valse brillante, simplifiée.....	6 »
Le Calme, 4 ^e romance sans paroles.....	5 »
Marche nuptiale, n° 3, édition simplifiée.....	6 »
J. C. HESS	
Op. 53. Hymne à sainte Cécile.....	6 »
72. La Statue, rêverie nocturne.....	6 »
W. KRUGER	
Op. 192. Reine de Saba, chœur des Sabéennes, n° 1, diff.....	7 50
Reine de Saba, chœur des Sabéennes, n° 2, simplifié.....	6 »
Mireille, chœur des Moissonneurs, édition originale.....	6 »
Mireille, chœur des Moissonneurs, n° 2, édition simplifié.....	6 »
J. F. KITTL	
Le Zéphir impromptu, dif.....	7 50
E. REYER	
La Statue, danse des Djimms, transcription.....	6 »
La Statue, chœur de l'extase, transcription.....	6 »
C. ROSENTEEL	
Le Petit Soulier de Noël, transcription.....	6 »
C. SAINT-SAENS	
Faust, kermesse, transcription brillante, dif.....	7 50
Faust, valse, transcription.....	7 50
WOLFART	
La Reine de Saba (chœur des Sabéennes), très facile.....	5 »

STREABBOG	
La Statue, petite fantaisie très facile.....	5 »
La Reine de Saba, petite fantaisie très facile.....	5 »
Faust, petite fantaisie très facile.....	5 »
A. TALEXY	
Op. 118. Enclume et Marteau, mazurka.....	6 »
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120. Ombre des Bois, nocturne.....	5 »
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H. MARX	
La Reine de Saba, quadrille brillant.....	4 50
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O. MÉTRA	
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STRAUSS	
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WOLFART	
Faust, valse simplifiée, très facile.....	6 »

MUSIQUE INSTRUMENTALE

PIANO & VIOLON	
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La Statue, 3 ^e duo brillant.....	9 »
E. PÉRIER	
Faust, duo facile.....	6 »
La Statue, duo facile.....	6 »

VIOLON & PIANO	
M. GUICHARD	
Op. 33. Faust, fantaisie brillante.....	9 »
VIOLONCELLE & PIANO	
S. LÉE	
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CH. GOUNOD	
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A. GODARD	
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— 3 (Godard) 6 »	
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