

A mon Ami E. GAUBERT  
*Professeur de Saxophone au Conservatoire de Lille.*  
Souvenir de Vieille Amitié.

# 2<sup>me</sup> Fantaisie de Concert

POUR

SAXOPHONE ALTO

*avec Accompagnement de PIANO*

*de Musique d'Harmonie ou de Fanfare*

PAR

## LÉON WETTGE

*CHEVALIER DE LA LÉGION D'HONNEUR.*  
Chef de Musique du Génie en Retraite.

*Propriété pour tous pays.*  
*Ent. Stat. Hall.*

Piano : 2<sup>f</sup> „ | Harmonie : 6<sup>f</sup>  
Partie solo : 50<sup>c</sup> „ | Fanfare : 5<sup>f</sup>  
Doublures : 20<sup>c</sup>

PARIS,  
MILLEREAU, Editeur, Fabricant d'Instruments de Musique,  
*Fournisseur de l'Armée,*  
*du Conservatoire, de l'Opéra, de la Garde Républicaine.*  
66, Rue d'Angoulême.

# 2<sup>e</sup> FANTASIE DE CONCERT

Pour SAXOPHONE ALTO

(ou PETITE CLARINETTE Mi b)

avec accomp<sup>t</sup> de Piano

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## PARTIE SOLO

80

Andantino.

*p* *mf* *p*

*mf*

*p* Cre

scen - do *f*

1<sup>o</sup> tempo.

*f* Dim. e rallent. *p*

*f*

*ff* Rallent.

And<sup>te</sup> espressivo.

*p* Cre - scen -

do molto *f* Dimi - nuen - do *f*

Récitatif. A volonté.

Mesuré. tr

*f* *p* Cre - scen - do *f* Avec expansion.

Plus vite.

Acce - le - ran - do

Rallent. e dim.



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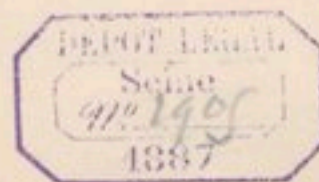
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1887

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The musical score is divided into four systems, each featuring a Saxophone Alto line and a Piano accompaniment. The tempo is marked 'Andantino' throughout. The key signature has two flats (B-flat and E-flat). The first system includes dynamic markings of *p*, *ff*, *p*, *pp*, *p*, and *pp*. The second system includes *p* and *mf*. The third system includes *p* and the instruction 'Suivez.'. The fourth system includes *mf*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

First system of musical notation. The vocal line (top) features a melodic line with trills (tr) and a dynamic marking of *p*. The piano accompaniment (bottom) consists of two staves with chords and moving lines. A dashed line with the number '8' indicates an octave transposition for the vocal line.

Second system of musical notation. The vocal line continues with trills and a dynamic marking of *f*. The piano accompaniment features a more active bass line. A dashed line with the number '8' and the word 'do' indicates an octave transposition.

Third system of musical notation. The vocal line concludes with a dynamic marking of *f*. The piano accompaniment has a steady accompaniment. The system ends with the instruction *Dim. e poco rallent.*

Fourth system of musical notation, marked *1<sup>o</sup> Tempo.* The vocal line starts with a dynamic marking of *p*. The piano accompaniment begins with a dynamic marking of *p* and later changes to *mf*. The system concludes with a *Rallent.* marking.

Fifth system of musical notation. The vocal line features a melodic line with a dynamic marking of *ff*. The piano accompaniment is marked *f*. The system concludes with a *Rallent.* marking and a double bar line.

And<sup>te</sup> espressivo.

And<sup>te</sup> espressivo.

*p*

*f* Dimi - nuen - do

Récitatif. A volonté.

Mesuré.

*p* Cre - scen - do

*f* Un peu plus vite.

*p* Cre - scen - do

*f*

Ac - ce - le - ran - do

Rall. e dim.

Rall. *p*

4<sup>re</sup> VARIATION.

All<sup>o</sup> brillante.

All<sup>o</sup> brillante.

*p*

1<sup>a</sup> 2<sup>a</sup>

2<sup>o</sup> VAR. All<sup>o</sup> deciso.

Grazioso.

All<sup>o</sup> deciso. *f* *p*

*f* *Rall.* *f* *p*

1<sup>a</sup> 2<sup>a</sup>

Presto. Tempo di Tarentella.

*ff* *f*

*ff* *f*

Légerement.

The first system of music features a treble clef staff with a melodic line of eighth notes, marked with a piano (*p*) dynamic. Below it is a grand staff with piano accompaniment, also marked with a piano (*p*) dynamic. The accompaniment consists of chords and single notes in both the treble and bass staves.

The second system continues the melodic line in the treble clef staff and the piano accompaniment in the grand staff. The melodic line maintains its eighth-note pattern with various slurs and ties.

The third system shows a change in the piano accompaniment, with some chords marked with a *V* symbol, possibly indicating a vibrato or a specific performance instruction. The melodic line continues with eighth notes.

The fourth system includes dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment features chords with repeat signs, and the melodic line has some slurs and ties.

The fifth system concludes the piece. The piano accompaniment continues with chords and single notes, and the melodic line ends with a final phrase of eighth notes. Dynamics include *p*.



The first system of music features a single melodic line in the upper staff with a long, sweeping slur. The lower staff consists of two parts: the right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

The second system continues the melodic line with a slur. The piano accompaniment in the lower staff includes dynamic markings such as *p* (piano) and *f* (forte) in the right hand, and *f* in the left hand.

The third system shows the melodic line continuing with a slur. The piano accompaniment remains consistent with the previous systems, featuring chords in the right hand and eighth notes in the left hand.

The fourth system introduces a change in the piano accompaniment. The right hand now plays chords with a rhythmic pattern, and the left hand plays chords with a similar pattern. Dynamic markings *f* and *p* are used to indicate volume changes.

The fifth system features a melodic line starting with a *ff* (fortissimo) dynamic. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.



1<sup>re</sup> VAR. All<sup>o</sup> brillante.

PARTIE SOLO

2<sup>e</sup> VAR. All<sup>o</sup> deciso.

N. B. Cette Fantaisie sera publiée pour Musique Militaire ou Fanfare.

M. 453.



# MUSIQUE POUR SAXOPHONES

AVEC ou SANS ACCOMPAGNEMENT de PIANO.

SAXOPHONE EN Mi $\flat$ .		AVEC PIANO.	PARTIE SOLO. <small>avec accompagnement.</small>	SAXOPHONE EN Si $\flat$ .		AVEC PIANO.	PARTIE SOLO. <small>avec accompagnement.</small>
SIGNARD. ✕	CAVATINE DE MAHOMET (brillant)	2,,	50.	CHRÉTIEN.	GRAND SOLO (Andante et Allegro).....	1.50	50.
COLIN CHARLES	1 <sup>er</sup> SOLO (Concours du Conservatoire)...	2,,	50.	CHOPIN.	NOCTURNE.....	1.50	50.
"	2 <sup>e</sup> " " " " " " " " " " " "	2,,	50.	MENDELSSOHN.	CAPRICCIOSO BRILLANT.....	1.50	50.
"	3 <sup>e</sup> " " " " " " " " " " " "	2,,	50.	"	FRAGMENT DE CONCERTO.....	2.	50.
"	5 <sup>e</sup> " " " " " " " " " " " "	2,,	50.	HAYDN.	ARIETTE VARIÉE.....	1	40.
DOULLON.	DOLCISSIMO, Air varié facile.....	2,,	50.	TRIEBERT.	RÉVERIE (Andantino).....	2	50.
DAUBIGNY.	PRIÈRE (orgue ou piano).....	1,,	30.	SIGNARD	TURCO IN ITALIA, Cavatine.....	1.50	30.
BRUNARD.	OFFERTOIRE " " " " " " " " " " " "	1,,	30.				
DOULLON.	AURÉOLE FANTAISIE, facile.....	1,,	30.	DAUBIGNY.	PRIÈRE (orgue ou piano).....	1,,	30.
FOUQUE.	ADAGIO et VARIATIONS.....	2,,	50.	BRUNARD.	OFFERTOIRE " " " " " " " " " " " "	1,,	30.
GRIMAL.	BRAVURA, Solo brillant.....	2,,	50.	COSTE.	REGRETS, Cantilène.....	1,,	30.
FOUQUE.	MÉLODIE.....	1.50	30.	TRIEBERT	L'ILLUSION VALSE.....	1.50	30.
CHRÉTIEN.	ALLEGRO APPASSIONATO.....	2,,	50.	COLIN.	AIRS ITALIENS, Fantaisie.....	2,,	50.
MOZART. ✕	SONATE THÈME VARIÉ.....	1.50	30.	SABON.	LA HONGROISE.....	2,,	50.
LIGNER. ✕	THÈME SUISSE VARIÉ.....	2,,	50.	TRIEBERT.	DOGLIANZA, Mélodie.....	1.50	30.
CHRÉTIEN.	GRAND SOLO (Andante et Allegro...)	1.50	50.	SABON.	SOUVENIR DE PICARDIE, Fantaisie...	2,,	50.
COLIN.	4 <sup>e</sup> SOLO (Concours du Conservatoire)	2	50.	TRIEBERT.	AIR PASTORAL.....	1.50	30.
WETTGE.	FANTAISIE VARIÉE.....	2	50.	SABON.	NOCTURNE.....	2,,	50.
GARIQUE.	MÉLODIE.....	1	30.	COLIN.	MÉLODIE.....	1.50	30.
SIGNARD.	CAVATINE D'ANNA BOLENA.....	1.50	30.	BRUNARD.	PASTORALE, Fantaisie.....	2,,	50.
GÉNIN	POLACCA.....	1.50	50.	SABON.	AUTRICHE et BOHÈME, Fantaisie....	2,,	50.
"	TEMPO DI REDOWA.....	1.50	50.	MOZART.	SONATE Thème varié.....	1.50	30.
"	MODERATO.....	1	40.	STRADELLA	AIR CÉLÈBRE.....	1.	30.
SCHUMANN ✕	CHANT DU SOIR.....	1	30.	BEETHOVEN.	SONATE Op:5.....	2,,	50.
WETTGE	DEUXIÈME FANTAISIE DE CONCERT.	2	50.	MENDELSSOHN.	DEUX ROMANCES SANS PAROLES....	2,,	50.
				BEETHOVEN.	SONATE PATHÉTIQUE.....	2,,	50.
				EBERLIN.	FUGUE.....	1,,	30.
				MOZART.	SONATE EN FA.....	2,,	50.
				CHRÉTIEN	ALLEGRO APPASSIONATO.....	2,,	50.
				SCHUMANN	CHANT DU SOIR.....	1	30.

## DUOS, TRIOS ET QUATUORS.

DELISSE	MENUET DE CASTOR ET POLLUX, Trio, pour Sop <sup>o</sup> et Alto avec Piano.....	1.					
DELISSE	DUO, pour 2 Saxophones.....	1.					
COSTE.	FANTAISIE de CONCERT, Duo 2 Saxophones	1,,		BEETHOVEN.	TRIO (op.20) Saxoph.Sop <sup>o</sup> Cornet et Piano	4,,	
BEETHOVEN.	DUO pour Saxoph Sop <sup>o</sup> et Cornet.....	1,,		SIGNARD.	MENUET DE BOCCHERINI, Quatuor pour 4 Saxoph.	1.50.	
HAYDN.	TRIO pour 2 Saxoph. Si $\flat$ et Basse ou Trombone en Ut.....	2.50.		MOZART.	TRIO pour 2 Saxoph. Si $\flat$ et Piano.....	2,,	
MOZART.	TRIO, comme ci-dessus.....	2.50.		BACH.	DUO d'après FUGUE célèbre.....	1	
BEETHOVEN	DUO, sur le Grand Septuor.....	1		SABON.	LES PIBROCHS ECOSSAIS, Duetto p <sup>r</sup> Saxoph. si $\flat$ et Clar. ou Hautb. avec accomp <sup>t</sup> de Piano	2	

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