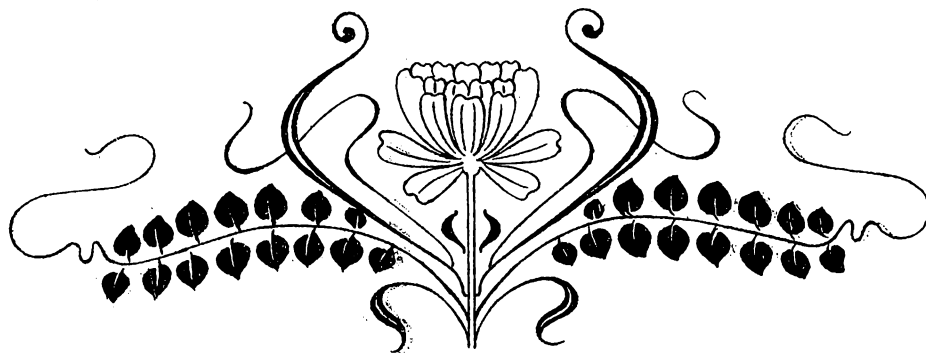


A LA SOCIÉTÉ MODERNE D'INSTRUMENTS A VENT



# DEUXIÈME SUITE

POUR

INSTRUMENTS A VENT

PAR

# CH. LEFEBVRE

Op:122.

Prix net:8<sup>f</sup>

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# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

FLÛTE

## I. ENTRATA

Allegro (♩ = 144)

FLÛTE

Musical score for Flute, measures 10-11. Measure 10 includes a dynamic marking of *p* and a fingering of 2. Measure 11 includes a dynamic marking of *f*. The score features a melodic line with slurs and a bass line with a triplet of eighth notes.

II — ANDANTE

Andante (♩ = 60)

Musical score for Flute, measures 12-19. Measure 12 includes a dynamic marking of *p*. Measure 13 includes a dynamic marking of *mf*. Measure 14 includes a dynamic marking of *p*. Measure 15 includes a dynamic marking of *p* and the instruction *espress.*. Measure 16 includes a dynamic marking of *mf* and the instruction *cresc.*. Measure 17 includes a dynamic marking of *p*, the instruction *rit.*, and the marking *a T<sup>o</sup>*. Measure 18 includes a dynamic marking of *p* and the instruction *dolce*. Measure 19 includes a dynamic marking of *p* and the instruction *cédez*. The score includes various dynamics such as *ff*, *rit.*, and *pp*, along with performance instructions like *tr* and *Cor*.

Allegretto (♩ = 92)

III INTERMEZZO

Plus lent

Musical staff 1: Treble clef, 2/4 time signature. Measure 20 is circled. Instrumentation: Clarinet (Clar.), Bassoon (B<sup>on</sup>). Measure 7 is indicated.

21 a T<sup>o</sup>

Musical staff 2: Treble clef. Measure 21 is circled. Performance instruction: *legg.* (leggiero). Measure 7 is indicated. The word *cédez* appears at the end of the staff.

Più lento 22 a T<sup>o</sup>

Musical staff 3: Treble clef. Measure 22 is circled. Instrumentation: Horn (Hautb.). Performance instruction: *p*. Measure 2 is indicated. The word *cédez* appears at the end of the staff.

23

Musical staff 4: Treble clef. Measure 23 is circled. Instrumentation: Horn (Hautb.), Bassoon (B<sup>on</sup>). Performance instruction: *p legg.*. Measure 5 is indicated. The word *p dolce* appears at the end of the staff.

24

Musical staff 5: Treble clef. Measure 24 is circled. Performance instruction: *poco f*. Measure 1 and 2 are indicated.

25 a T<sup>o</sup>

Musical staff 6: Treble clef. Measure 25 is circled. Instrumentation: Clarinet (Clar.). Performance instruction: *f*, *dim.*. Measure 6 is indicated. The word *mf* appears at the end of the staff.

8

Musical staff 7: Treble clef. Measure 8 is circled. Performance instruction: *p*. The word *cédez* appears at the end of the staff. *rit.* (ritardando) is indicated below the staff. Measure 2 is indicated.

Più animato (♩ = 112)

Musical staff 8: Treble clef. Performance instruction: *p legg.*, *simili*. Measure 2 is indicated.

26

Musical staff 9: Treble clef. Measure 26 is circled. Performance instruction: *p*. Measure 1 is indicated.

27

Musical staff 10: Treble clef. Measure 27 is circled. Measure 2 is indicated.

28

Musical staff 11: Treble clef. Measure 28 is circled. Performance instruction: *p*. Measure 3 is indicated.

29 *p legg.*

30 *p* cédez

31 *a T<sup>o</sup>* *T<sup>o</sup> I<sup>o</sup> All<sup>to</sup>* *Più lento* *9* Hautb.

*a T<sup>o</sup>* *legg.*

*a T<sup>o</sup>* *Più lento* 32 *mf* *p* cédez

*p* cédez *rit.* *Più lento* 3 *sf*

IV — QUASI MARCIA<sup>(1)</sup>

Allegro (♩ = 132)

*f marc.*

33 *f*

34 *4*

<sup>(1)</sup> D'après la MARCHE POUR PIANO (Op.44) et avec l'aut<sup>or</sup> de M. A. Noël (anc<sup>ne</sup> M<sup>or</sup> Mackay & Noël).

35

36 *p*

*cresc.* 37 *poco f sf*

38 *f marc.*

8

8

*ff*

39 *f marc.* *sf*

40 *cresc.*

*marc. sempre* cédez un peu *ff* rit.





# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

HAUTOIS

Op. 122

## I — ENTRATA

Allegro (♩ = 144)

*f* cédez un peu

*mf* *a T°* *f* cédez un peu

*mf* *a T°* *poco f*

*mf* *mf*

*f* *mf* *sf* *p*

*Fl. b♭* *sf*

*mf* *sf* *sf*

*f* *f* *marc.*

*p* *dolce*

*2*

HAUTBOIS

1 *poco f* *mf* 1

10 2 8 11 *p* *f* *f* rit.

Andante (♩ = 60)

II — ANDANTE

Clar. 4 12 6 Cor *p*

13 14 Hautb. *dolce espress.*

*poco cresc.* *mf espress.*

*cresc.*

Cl. *p* *p* cédez 17 a T<sup>o</sup> 4

Fl. 18

19 4 *dim.* Fl. rit. *p* cédez (Cor) *pp*

Allegretto (♩ = 92)

III — INTERMEZZO

20 Clar. 4

Più lento 21 a T<sup>o</sup> *mf* *tr*

B<sup>on</sup>

HAUTBOIS

*tr* *tr* *cédez*

*Più lento*  
3 *a T<sup>o</sup>* *p* 4

*p legg.* *sf* *dolce espress.* 23

*p* 24

*cresc.* 1 *poco f*

*p* *cédez* 25 8

*mf* *p* *Fl. 8* *cédez.* 2

*Più lento* *Più animato* (♩ = 112)  
*mf* *p legg.*

26 *p*

27 *p* 2

28

29 *p*

30 *p*

cédez *sf*

31 *T° I°* *9* *Più lento* *a T°* *tr* *mf*

*B<sup>on</sup>* *tr* *tr*

*Più lento* 3 *a T°* 32 *mf* *p*

2 *Fl.* *8* *Più lento* *cédez* *p* *sf*

IV— QUASI MARCIA <sup>(1)</sup>

Allegro (♩ = 132)

*f* *marc.*

33 *f*

34 *ff* *p*

<sup>(1)</sup> D'après la MARCHÉ POUR PIANO (Op.44) et avec l'aut<sup>on</sup> de M.A.Noël (anc<sup>ne</sup> M<sup>on</sup> Mackar et Noël)  
E. S. 682

Musical score for Hautbois, measures 35-40. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 35 begins with a dynamic marking of *f* and includes a triplet of eighth notes. Measure 36 starts with a dynamic marking of *p* and a second measure rest, followed by a crescendo (*cresc.*) and a dynamic marking of *poco f*. Measure 37 is marked *marc.* (marcato). Measure 38 is marked *marc.* and *sf* (sforzando). Measure 39 is marked *f marc.* and *sf*. Measure 40 is marked *f*. The score concludes with the instruction *cédez un peu* (cede a little), a dynamic marking of *ff* (fortissimo), and a ritardando (*rit*) leading to a final double bar line.



# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op.122

1<sup>re</sup> CLARINETTE SI $\flat$

## I — ENTRATA

Allegro (♩ = 144)

*f* *poco rit.*

*mf* *a T<sup>o</sup>* *f* *cédez un peu*

*mf* *a T<sup>o</sup>* *p*

*mf* *f* *p*

*sf* *p*

*sf* *sf*

*sf*

*f* *marc.* *f*

*f* *p*

2 *p* ⑧ *mf* ⑨ *p* ⑩ *f* ⑪ *ff* rit.

Andante (♩ = 60)

II. ANDANTE

*p* cédez *dolce* ⑫ *poco* ⑬ *p* ⑭ ⑮ Hautb.



*poco cresc.* (15) *p espress.*

1 (16) *mf* *dim.*

1 (17) *mf* cédez *dolce*

2<sup>e</sup> Cl.

(18)

(19) *p*

*sf rit.* cédez *p* *sf* *pp*

Cor

III — INTERMEZZO

(20) Allegretto (♩ = 92)

*p* *tr*

*Più lento* *p* *rit.*

Fl.

*Più lento* *p* *cresc.*

*legg.* *sf*

1<sup>re</sup> CLARINETTE SI $\flat$

Hautb. (24)

*dolce* *cresc.*

2

*rit.*

(25) a T $^{\circ}$

*p* *tr* *tr* *tr*

4

*p* *cédez* *rit.* *Più lento*

6/8

*Più animato* (♩ = 112)

*p legg.* *simili*

(26)

*p* 1

27

2 (28) 1

*p*

29

*p*

Musical score for the first section, consisting of seven staves. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The first staff contains measures 29-30. The second staff starts with a circled measure number 30, a dynamic marking *p*, and a first ending bracket labeled '1'. The third staff includes the instruction 'cédez', a dynamic marking *sf*, and a tempo change to 'a T°'. The fourth staff starts with a circled measure number 31, a dynamic marking *p*, and includes trills marked 'tr'. The fifth staff is marked 'Più lento' and includes a dynamic marking *p* and a measure rest of 8 measures. The sixth staff is also marked 'Più lento', includes a circled measure number 32, a dynamic marking *mf*, a second ending bracket labeled '2', and the instruction 'cédez'. The seventh staff is marked 'Più lento', includes a dynamic marking *sf*, and a 'rit.' marking.

IV—QUASI MARCIA<sup>(1)</sup>

Musical score for the second section, 'IV—QUASI MARCIA', consisting of four staves. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp. The first staff is marked 'Allegro (♩ = 132)' and includes a dynamic marking *f* and the instruction 'marc.'. The second staff includes a circled measure number 33 and a dynamic marking *f*. The third staff includes a dynamic marking *ff*. The fourth staff starts with a circled measure number 34 and a dynamic marking *p*.

(1) D'après la MARCHÉ POUR PIANO (Op.44) et avec l'aut<sup>re</sup> de M. A. Noël (anc<sup>ne</sup> Maison Macker & Noël)  
 V.B. 682

1<sup>re</sup> CLARINETTE SI b

35 *f*

36 *p* 2 *p*

37 *cresc.* *poco f*

38 *sf* *marc.*

39 *sf* *f* *marc.*

40 *f* *cresc.*

*marc. sempre* cédez un peu *ff* *rit.*

# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

2<sup>e</sup> CLARINETTE SI $\flat$

## I. ENTRATA

Allegro (♩ = 144)

cédez un peu

à T°

cédez un peu

*f* *mf*

*p* *cresc.*

② *poco marc.* *mf*

③ *f* *p*

④ *sf* *p*

⑤ *sf* *sf*

⑥

⑦ *f*

⑧ *p*

2<sup>e</sup> CLARINETTE SI $\flat$

Fl.  $\text{\textcircled{8}}$

*p*

$\text{\textcircled{9}}$

*cresc.*

Cor  $\text{\textcircled{10}}$

*p*

$\text{\textcircled{11}}$

*ff*

*rit.*

Andante ( $\text{\textcircled{1}} = 60$ )

II — ANDANTE

1<sup>e</sup> Clar. *dolce*

*dolce*

$\text{\textcircled{12}}$

$\text{\textcircled{13}}$  3 *dolce*

$\text{\textcircled{14}}$  *p* *poco cresc*

$\text{\textcircled{15}}$  *p*

$\text{\textcircled{16}}$  *cresc.* *poco f*

*a T<sup>o</sup>*  
cédez (17)

*p* *p*

*dolce*

(18) *poco cresc.* 1

(19) *p* *pp* *p* Fl. *rit.*

*p* cédez. (Cor) *pp*

III — INTERMEZZO

(20) Allegretto (♩ = 92) *p*

Più lento (21) 8 Fl. *p* Più lento

Bon (22) *a T<sup>o</sup>* *cresc.* 4 (23) *sf*

*dolce* 3 *mf*

(24) *poco f* *dim.*

(25) *a T<sup>o</sup>* cédez *p*

4 cédez *rit.* Più lento *p*

2<sup>e</sup> CLARINETTE SI b

Più animato (♩. = 112)

1<sup>e</sup> Cl. 2

*legg.* *p* *simili*

26 *cresc.* *p*

1 *p*

1 27 *p*

2 28 *p*

29 3 *p legg.*

30 *p*

rall. 3 Fl. *suivez* *sf*

31 T<sup>o</sup> I<sup>o</sup> *p*

Più lento a T<sup>o</sup> 8 Fl. *p*

Bon Più lento 32 a T<sup>o</sup> 2 *p*

*cédez* *rit.* Più lento *sf*



IV—QUASI MARCIA<sup>(1)</sup>

Allègro (♩ = 132)

The musical score consists of 12 staves of music in a single system. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allègro' with a quarter note equal to 132 beats per minute. The score includes various dynamics such as *f*, *ff*, *p*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs. There are also performance instructions like 'marc.', 'Hautb.', 'cédez un peu', and 'rit.'. Measure numbers 33 through 40 are circled. The final staff includes the instruction 'marc. sempre' and ends with a double bar line.

<sup>(1)</sup> D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'aut.<sup>n</sup> M. A Noël (anc<sup>ne</sup> Maison Macker & Noël)



# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

BASSON

Op.122

Allegro (♩ = 144)

## I — ENTRATA

*f* cédez un peu

*f* cédez un peu *mf*

*p* *cresc.*

*mf* poco marc. *mf*

*f* *p*

*Fl. b♭* *sf* *sf*

*sf* *sf*

*marc.* *f*

*f* *p*

BASSON

Fl. 8

*p*

*cresc.*

*mf*

*p*

*f*

Cor

*rit.*

II—ANDANTE

Andante (♩ = 60)

Clar.

*rit.*

*p*

Clar.

*p*

*mf*

*poco f*

*p*

*cresc.*

*cédez* 17 a Tº

⑱

⑲

*p*

Fl. Cor

*p cédez*

rit. *pp*

III — INTERMEZZO

Allegretto (♩ = 92)

⑳

*p*

*simili*

Solo

⑳ a T° 8

Fl.

*cédez* *più lento*

Più lento

㉑

*p*

*p*

㉑ a T°

*cresc.*

1 Solo

*mf*

㉓

*sf >*

*dolce*

㉔

*p*

*cresc.*

1

㉕ a T°

*dim.* *cédez* *p*

*mf*

rit.

Più lento

*p*

*cédez*

*p >*

BASSON

Più animato (♩ = 112)

26 *p*

27 *p* *legg*

28

29 *p*

30 *p* cédez

31 *p* a T° T° I°

32 *p* *mf* *p* cédez *rit.* *Più lento* *sf*

IV — QUASI MARCIA <sup>(1)</sup>

Allegro (♩ = 132)

*f* marc

(1) D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'aut<sup>or</sup> de M. A. Noël (anc<sup>ne</sup> Maison Mackar & Noël)

33 *f marc.*

34 *ff p*

35 *p f marc.*

36 *p*

37 *poco f*

38 *f marc.*

39 *f*

40 *f marc. cresc. marc. sempre*

*cédez un peu ff rit*





# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

COR à PISTONS en FA

Allegro (♩ = 144)

I. ENTRATA

Fl. Hautb.

3

a T<sup>o</sup>

4

*f* cédez un peu *f*

cédez un peu *mf*

*p* *cresc.* *mf*

*mf* *f* *p*

*cresc.* *sf*

*sf* *sf*

*sf* *f* *f*

*p*

*p*

*cresc.* *mf* *p*

COR à PISTONS

1 2 3 4 5 (11)

*p* *ff* *rit.*

II ANDANTE

Andante (♩ = 60)

Clar. Cl. Cor (Solo)

*dolce* *poco cresc.* *Bon*

(12) (13) 5

(14) *poco cresc.*

(15) (16)

1 *p poco cresc.* *p cédez* *p* Solo *dolce*

2 (18) (19) Solo *poco*

Fl. Solo *p cédez* *rit. pp*

III INTERMEZZO

Allegretto (♩ = 92)

Clar. 5 Più lento

*p* *Bon*

(21) a T<sup>o</sup> 8 Fl. Più lento (22) a T<sup>o</sup>

*rit.* *p* *p*

*Solo* 2 (23) *cresc.* *mf* *p*

1 2 3 4 5 3

(24) *mf* *mf* *dim.*

(25) 10 Fl. Fl. *p* *rit.*  
cédez cédez

*Più lento* *Più animato* (♩. = 112) *p*

(26) *Solo* *mf*

(27) 2 *p*

(28) 3 (29) *p*

(30) *Solo* *mf*

(31) a T<sup>o</sup> T<sup>o</sup> I<sup>o</sup> Clar. *Più lento.*  
cédez *sf* *p*

8 Fl. *Più lento* (32) 2 *rit.* *p* *mf*

Fl. *Più lento.*  
cédez *p* *rit.* *sf.*

COR à PISTONS

IV. QUASI MARCIA<sup>(1)</sup>

Allegro (♩ = 132).

*f marc*

*f marc*

*ff p*

*f*

*marc. p cresc.*

*poco f f marc sf marc*

*sf f marc*

*f cresc.*

*marc. sempre cédez un peu rit. ff*

D'après la MARCHE POUR PIANO. (Op. 44) et avec l'aut<sup>or</sup> de M. A. Noël (anc<sup>ne</sup> Maison Mackar & Noël)



# Extrait du Catalogue de G. Vette et Schaeffer

Pour musique instrumentale avec accompagnement de Piano

P. ROUGNON	1 <sup>er</sup> Solo de Concert, pour Piston	net 3 <sup>f</sup>	J. FURGEOT	Air de Ballet d'Orphée (Gluck) pour Flûte	1 <sup>f</sup> 70
L. FOURNOLE	Cantilène, pour Hautbois	2 <sup>f</sup>	E. KUHN	Amitié et Confiance, pour Hautbois	3 <sup>f</sup>
A. MAYEUR	Lucrèce Borghia, pour Saxophone alto	3 <sup>f</sup>	LECOMTE	Sérénade lointaine, pour Cor	2 <sup>f</sup>
E. MICHEL	Fantaisie-Polka, pour Clarinette	3 <sup>f</sup>	Fred de FAYE JOZIN	Ballade en ré mineur, p <sup>r</sup> Basson et Harpe chrom.	5 <sup>f</sup>
F. MARIN	Caprice-Polka, pour Piston	2 <sup>f</sup> 50	Archimède CIMATTI	Risate Primaverili, pour Cornet	2 <sup>f</sup> 50
JEANJEAN	Romance sans paroles, pour Clarinette	2 <sup>f</sup> 50	O. GUILLON	Mercédès, Fantaisie-Polka, pour Clarinette	4 <sup>f</sup>
V. BRUYER	Concerto, pour Clarinette	5 <sup>f</sup>	CH. LEFEBVRE	2 <sup>e</sup> Suite pour Instruments à vent	9 <sup>f</sup>
J. MEYER	Gaby, Polka, pour Clarinette	3 <sup>f</sup>			
MARSAN	Romance sans paroles, pour Clarinette	2 <sup>f</sup> 50			
C. POARE	Trémolo-Polka, pour Piston	3 <sup>f</sup>			
OREFICI	Adagio, pour Basson	2 <sup>f</sup>			
A. KRANTZ	Fantaisie sur des airs russes, pour Flûte	4 <sup>f</sup>			
F. PETIT	Rondo Louis XI, pour Petite Flûte	2 <sup>f</sup>			
»	Marie-Cécile, Int <sup>o</sup> et Polka concertante P <sup>r</sup> Clar.	3 <sup>f</sup>			
P. RENARD	Le Roi des Alpes, pour Piston	3 <sup>f</sup>			
G. LOGEART	Idylle Champêtre, pour Hautbois	3 <sup>f</sup>			
L. GÉRIN	4 <sup>e</sup> Solo, pour Piston	3 <sup>f</sup>			
A. BOURDEAU	Pauvre Berger, pour Hautbois	3 <sup>f</sup>			
E. BOUSSAGOL	Contemplation, pour Clarinette	1 <sup>f</sup> 35			
TH. CLEAR	Romance, pour Saxophone alto	2 <sup>f</sup> 50			
TH. DUBOIS	Solo de Concert, pour Trombone	3 <sup>f</sup>			
C. DUNEZAT	Scherzo, pour Contrebasse	3 <sup>f</sup>			
A. S <sup>t</sup> ANDRÉ	Fantaisie de Concert, sur une chanson gascone, p <sup>r</sup> Flûte	5 <sup>f</sup>			
G. WITTMANN	Sur le lac, Barcarolle, pour Flûte	2 <sup>f</sup>			
G. WETTGE	Romance sur le Pré aux Clercs, Air varié p <sup>r</sup> Clar.	6 <sup>f</sup>			
L. BARTHÉLÉMY	Légende d'été, pour Trombone	2 <sup>f</sup>			
F. RUIZ ESCOBÈS	5 <sup>e</sup> Solo, pour Hautbois	6 <sup>f</sup>			
L. GAUDARD	La Houlette, pour Hautbois	2 <sup>f</sup>			
F. MAZZI	Elégie, pour Trompette en ut	4 <sup>f</sup>			
C. LECAIL	Concerto romantique, pour Trompette	5 <sup>f</sup>			
P. VIARDOT	Prélude et Caprice, pour Clarinette	5 <sup>f</sup>			
C. A. COLLIN	Trois Pièces brèves, pour Clarinette	3 <sup>f</sup>			
L. BORGHINI	Romance, pour Saxophone alto	2 <sup>f</sup>			
P. VIARDOT	Légende, pour Hautbois	2 <sup>f</sup> 50			
A. MATON	Romance pour Cor	2 <sup>f</sup> 50			
A. S <sup>t</sup> ANDRÉ	1 <sup>er</sup> Caprice de Concert, pour Flûte	4 <sup>f</sup>			
»	2 <sup>e</sup> » » » » »	4 <sup>f</sup>			
»	3 <sup>e</sup> » » » » »	4 <sup>f</sup>			
L. CUÉNOUD	Dans la nuit calme, pour Flûte	3 <sup>f</sup>			
A. BOURDEAU	Saltarelle, pour Hautbois	2 <sup>f</sup>			
G. WITTMANN	L'Adige (Bousquet) pour Hautbois et Basson	4 <sup>f</sup>			
J. MOUQUET	Rapsodie, pour Saxophone alto	3 <sup>f</sup>			
E. STIÉVENARD	Sonate IV (Bach) pour Clarinette	4 <sup>f</sup>			
»	» V » » »	6 <sup>f</sup>			
»	» VI » » »	4 <sup>f</sup>			
»	» I (Haëndel) » »	3 <sup>f</sup>			
»	» II » » »	3 <sup>f</sup>			
E. BOUSSAGOL	Andantino et Saltarelle, pour Clarinette	2 <sup>f</sup> 50			
L. GAUDARD	Soir d'été, pour Hautbois	3 <sup>f</sup>			
P. ROUGNON	Air de Ballet, pour Hautbois	2 <sup>f</sup> 50			
»	Nocturne » »	2 <sup>f</sup>			
»	Ballade, pour Clarinette	3 <sup>f</sup>			
L. MEYER	Assomption, pour Saxophone alto	1 <sup>f</sup> 70			
»	Méditation » » »	2 <sup>f</sup>			
»	Assomption, pour Flûte, Hautbois ou Violon	1 <sup>f</sup> 70			
»	Méditation » » » » »	2 <sup>f</sup>			

# 2<sup>me</sup> SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

CONDUCTEUR

## I — ENTRATA

All.<sup>o</sup> (♩ = 144)

The musical score is written for a concert band and includes the following parts and markings:

- Part 1:** Fl. H., Cl. B. Dynamics: *f*, *Tutti*, *mf* Fl. H. 1<sup>re</sup> Cl.
- Part 2:** H., Cl., Fl. H. Dynamics: *f*, *Tutti*, *mf*, *poco f*
- Part 3:** H., F. Cl., Fl. Cl. G., B. Dynamics: *p* Cl. C. B., *cresc.*, *poco marc.*, P. 2<sup>e</sup> Cl.
- Part 4:** Fl., Cl., B. Dynamics: *mf*, *f* *Tutti*, *p*, *cresc.*
- Part 5:** Fl., Cl., B., H. Dynamics: *sf*, *p* Cl. B., *Fl. Cl. C.*, *sf* *Tutti*, *sf*

II — ANDANTE

Andante (♩=60)

Cl. *p* *cédez* 1<sup>e</sup> Cl. *p* *dolce* Cor

2<sup>e</sup> Cl.

12 1<sup>e</sup> Cl.

2<sup>e</sup> Cl. 1<sup>e</sup> Cl.

F.H. 13 Cl. B. *p*

2<sup>e</sup> Cl. Cl.

14 H. *dolce espress.* Fl. *p*



Fl. H. (6) H. Cl. C. Cl. H. Fl. B. marc.

(7) 2<sup>e</sup> Cl. B. C. H. Fl.

(8) H. Cl. C. p

(9) H. Fl. 8. poco f cresc Cl. B. C.

Cl. H. F. (10) Fl. H. Cl. C. p 2<sup>e</sup> Cl. B.

(11) Cl. C. B. Tutti

Fl. Cl. ff rit.

18

2<sup>e</sup> Cl.  
1<sup>e</sup> Cl.

19

7  
Cor  
Cl.

F. H. F. Fl. tr.  
dim. p cédez rit. pp  
Cor.

III — INTERMEZZO

20 All<sup>to</sup> (♩ = 92)

Cl. p simili poco rit.  
B

Più lento

21 a T<sup>o</sup> legg.

B C. Cl. H<sup>mf</sup> tr.

tr cédez

musical score system 1, piano accompaniment. Treble and bass staves. *poco cresc.* dynamic marking. Measure 4 contains a forte **F** dynamic marking.

musical score system 2, piano accompaniment. Treble and bass staves. Measure 15 is circled with the number **15**. *p* dynamic marking. *espress.* marking. Instrumentation: **F. Cl.**, **2<sup>e</sup> Cl.**, **C.**

musical score system 3, piano accompaniment. Treble and bass staves. Measure 16 is circled with the number **16**. *cresc.* marking. *poco f* dynamic marking. Instrumentation: **H.**, **3**, **4<sup>e</sup> Cl.**, **2<sup>e</sup> Cl.**, **Fl.**, **7**

musical score system 4, piano accompaniment. Treble and bass staves. Measure 17 is circled with the number **17** and the text *a T<sup>o</sup>*. *cresc.* marking. *p* dynamic marking. *cédez* marking. *p* dynamic marking. Instrumentation: **1<sup>e</sup> Cl.**, **H.**, **F. Cl.**, **C.**, **B.**, **F**

musical score system 5, piano accompaniment. Treble and bass staves. *Cor* marking. **2<sup>e</sup> Cl.** instrumentation.

musical score system 6, piano accompaniment. Treble and bass staves. **F.** dynamic marking. **H.** instrumentation.

Più animato (♩ = 112)

F. H.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a series of chords and arpeggiated figures. The lower staff has a more rhythmic accompaniment. Dynamics include *p legg.* and *simili*. The tempo marking is *Più animato (♩ = 112)*.

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with some grace notes. The lower staff has a bass line with some rests. Dynamics include *p*, *mf*, and *p*. A measure number **26** is circled above the staff. The word *simili* appears above the staff.

Third system of the musical score. The upper staff continues with complex chordal textures. The lower staff has a steady accompaniment. A measure number **27** is circled above the staff. The words *H. Cl.* are written above the staff.

Fourth system of the musical score. The upper staff features a melodic line with some grace notes. The lower staff has a bass line with some rests. Dynamics include *p*. The words *F.*, *Cl.*, *F.C.*, *H.*, *C.*, and *B.* are written above the staff.

Fifth system of the musical score. The upper staff continues with complex chordal textures. The lower staff has a steady accompaniment. A measure number **28** is circled above the staff. The words *Cl. C.*, *F.*, and *F. H.* are written above the staff. The dynamic *p legg.* is written below the staff.

Sixth system of the musical score. The upper staff continues with complex chordal textures. The lower staff has a steady accompaniment. The words *F. H.* are written above the staff.

Seventh system of the musical score. The upper staff continues with complex chordal textures. The lower staff has a steady accompaniment. A measure number **30** is circled above the staff. The words *H.* and *simili* are written above the staff. Dynamics include *p*, *mf*, and *p*.

Più lento.

22 a T°

F.

Cl. p

C.B.

C. p

Cl.

cresc.

simili

23

H. C. B.

sf

espress.

C.

B.

C.

sf > p

24

F.

H. Cl.

doce espress.

cresc.

B.

F.

Cl.

H.

poco f

f

dim.

25 a T°

Cl.

p

simili

tr

tr

F.H.

mf

F. legg.

Più lento

p

p cèdez

Cl.

C.

H.

mf

# IV—QUASI MARCIA (1)

Allegro (♩ = 132)

Fl. C.

*f marc.*  
Tutti

33

Fl. H.

*marc.*  
*ff*

34

P H. Cl. B.

*P*

35

Fl. Cl.

*f marc.*  
C.

36

dolce

*marc.*  
*dolce*

37

*cresc.*  
*poco f*

(1) D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'autor. de M. A Noël (aucune Maison Macker & Noël)

cédez a T<sup>o</sup> **(31) T<sup>o</sup>I<sup>o</sup>**

sf p Cl. B.

*tr* *tr* **Più lento**

*simili* poco rit. B. C. Cl.

F. *legg.* H. *mf* *tr*

*tr* *tr* cédez

**(32)** **Più lento** Cl. F.H. Cl. *mf* p

p C.B.

F. *legg.* **Più lento** p cédez rit. *mf*

Musical score system 1, measures 37-38. The system consists of two staves. The upper staff is marked with *H. b.* and *F.*. The lower staff is marked with *C. B.*. Dynamics include *marc.* and *sf marc.*. A circled measure number **38** is present at the end of the system.

Musical score system 2, measures 39-40. The system consists of two staves. The upper staff is marked with *Fl. H. Cl.*. The lower staff is marked with *ff*. Dynamics include *marc.* and *ff*.

Musical score system 3, measures 41-42. The system consists of two staves. Dynamics include *sf* and *f marc.*. A circled measure number **39** is present at the beginning of the system.

Musical score system 4, measures 43-44. The system consists of two staves. The upper staff is marked with *Fl. H.*. The lower staff is marked with *marc.*.

Musical score system 5, measures 45-46. The system consists of two staves. Dynamics include *cresc.* and *f marc.*. A circled measure number **40** is present at the beginning of the system.

Musical score system 6, measures 47-48. The system consists of two staves. Dynamics include *sempre* and *ff*. The system concludes with a double bar line.