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Clément

LES BEAUTÉS

DRAMATIQUES

Arrangées pour piano et violon

PAR

R. DE VILBAC

ET

ADOLPHE BLANC

Nos

- *1 *La Norma*..... Bellini.
- *2 *Le Barbier de Séville*..... Rossini.
- *3 *Les Puritains*..... Bellini.
- *4 *Sémiramide*..... Rossini.
- *5 *Freyschutz*..... Weber.
- *6 *Euriante*..... —
- *7 *Oberon*..... —
- *8 *La Fanchonnette*..... Clapisson.
- *9 *Psyché*..... Thomas.
- *10 *La Juive*..... Halévy.
- 11 *Charles VI*..... —
- 12 *La Reine de Chypre*..... —
- *13 *Les Mousquetaires de la R.*..... —
- *14 *Le Val d'Andorre*..... —
- *15 *L'Éclair*..... —
- *16 *Don Juan*..... Mozart
- *17 *Les Noces de Figaro*..... —
- 18 *La Sonnambula*..... Bellini.
- 19 *Preciosa*..... Weber.
- 20 *L'Enlèvement au Sérail*..... Mozart.
- 21 *Habou-Hassan*..... Weber.
- 22 *La Gazza Ladra*..... Rossini.
- 23 *Otello*..... —

Nos

- 24 *Cenerentola*..... Rossini.
- 25 *L'Italienne à Alger*..... —
- 26 *Moïse*..... —
- 27 *Mathilde de Sabran*..... —
- 28 *Anna Bolena*..... Donizetti.
- 29 *La Chanteuse voilée*..... Massé.
- 30 *La Reine Topaze*..... —
- 31 *Le Carnaval de Venise*..... Thomas.
- 32 *Orphée*..... Gluck.
- 33 *Rita*..... Donizetti.
- 34 *Le Valet de chambre*..... Caraffa.
- 35 *Jean de Paris*..... Boieldieu.
- 36 *La Parisina*..... Donizetti.
- 37 *La Straniera*..... Bellini.
- 38 *Rose et Colas*..... Monsigny.
- 39 *Zémire et Azor*..... Grétry.
- 40 *Le Turc en Italie*..... Rossini.
- 41 *Tancredi*..... —
- 42 *La Donna del Lago*..... —
- 43 *Le Crociato*..... Meyerbeer.
- 44 *Roberto d'Évreux*..... Donizetti.
- 45 *Belisario*..... —
- 46 *L'Élisir d'amore*..... —

Nos

- 47 *Le Pirate*..... Bellini.
- 48 *I Capuletti*..... —
- 49 *Beatrice di Tenda*..... —
- 50 *Richard Cœur de Lion*..... Grétry.
- 51 *L'Épreuve villageoise*..... —
- 52 *Le Billet de Marguerite*..... Gevaert.
- 53 *La Violette*..... Caraffa.
- 54 *Il Matrimonio segreto*..... Cimarosa.
- 55 *Le Déserteur*..... Monsigny.
- 56 *La Servante Maitresse*..... Pergolèse.
- 57 *Guido et Ginevra*..... Halévy.
- 58 *La Fée aux roses*..... —
- 59 *La Dame de pique*..... —
- 60 *Le Guitarero*..... —
- 61 *Le Nabab*..... —
- 62 *Ludovic*..... —
- 63 *Il Giuramento*..... Mercadante.
- 64 *Elisa e Claudio*..... —
- 65 *La Clochette*..... Hérold.
- 66 *Les Troqueurs*..... —
- *67 *Sylvie*..... Guiraud.
- *68 *Flûte enchantée*..... Mozart.
- *69 *Voyage en Chine*..... Bazin.

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EXPORTATION



BEAUTÉS DE LA SONNAMBULA

ARRANGÉES POUR PIANO ET VIOLON

PAR

R. DE VILBAC ET ADOLPHE BLANC.

VIOLON. *Allegro.*

1^{er} ACTE. CHŒUR D'INTRODUCTION.

Allegro 112 = ♩

PIANO. *p* *Poco*

p *Cresc* *en* *do.*

a *poco* *cresc* *en* *do.*

ff

ff

pizz.

mf

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 treble staff contains a melodic line with eighth notes. The grand staff contains a piano accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#). The system ends with the instruction *arco* and the dynamic marking *mf*.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with eighth notes. The grand staff contains a piano accompaniment with chords and eighth notes. The key signature has two sharps. The system ends with a fermata over the final note.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with eighth notes. The grand staff contains a piano accompaniment with chords and eighth notes. The key signature has two sharps. The system includes dynamic markings *p* and *mf*.


Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with eighth notes. The grand staff contains a piano accompaniment with chords and eighth notes. The key signature has two sharps. The system includes dynamic markings *sf* and *ff*.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with eighth notes. The grand staff contains a piano accompaniment with chords and eighth notes. The key signature has two sharps. The system includes a dynamic marking *p* and ends with a double bar line and a common time signature *C*.

And^{te} cantabile.

molto espressivo.

2^e ACTE. PRIÈRE. (AMINA)

And^{te} cantabile 60 = 

Sempre staccato.

The musical score consists of seven systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets. The vocal line begins with a melodic phrase. The second system continues the piano accompaniment with a steady eighth-note pattern. The third system shows the vocal line with a melodic line and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system features a vocal line with a melodic line and a piano accompaniment. The sixth system shows the piano accompaniment with a melodic line and a piano accompaniment. The seventh system concludes the piece with a vocal line and a piano accompaniment. Dynamic markings include *p*, *mf*, and *p*. The tempo is marked *And^{te} cantabile* and the performance style is *Sempre staccato*.

First system of musical notation. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A trill is marked with a '3' and a wavy line. A dynamic marking 'p' (piano) is present in the second measure.

Second system of musical notation. Similar to the first system, it features a grand staff. The treble clef part has a melodic line with a trill marked '3'. The bass clef part has a steady accompaniment. A dynamic marking 'mf' (mezzo-forte) is present in the second measure.

Third system of musical notation. The grand staff continues the piece. The treble clef part has a melodic line with a trill marked '3'. The bass clef part has a steady accompaniment. Dynamic markings 'p' and 'mf' are present in the first and second measures respectively.

Fourth system of musical notation. The grand staff continues the piece. The treble clef part has a melodic line with a trill marked '3'. The bass clef part has a steady accompaniment. A trill is marked with a 'tr' and a wavy line. Dynamic markings 'p' and 'mf' are present in the first and second measures respectively.

Fifth system of musical notation. The grand staff continues the piece. The treble clef part has a melodic line with a trill marked '3'. The bass clef part has a steady accompaniment. A dynamic marking 'p' is present in the first measure. The system ends with a double bar line and a common time signature 'C'.

All^o molto moderato.

2^e ACTE. AIR. (ELVINO)

All^o molto moderato 104 =

mf

do

Poco

a

Cresc

poco.

f

Cresc

en

do.

ff

ff

ff

ff

ff

ff

12/8

12/8

And^{te} sostenuto.

1^{er} ACTE. QUINTETTE.

And^{te} sostenuto 52 = ♩ .

The musical score consists of six systems of staves. The top system includes a vocal line and a piano accompaniment. The piano accompaniment is written in G major and 12/8 time. The score is marked with dynamics such as *sf* (sforzando) and *p* (piano). The tempo is indicated as *And^{te} sostenuto*. The score is divided into measures by bar lines. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. The vocal line is relatively simple, consisting of a few notes per measure. The overall mood is slow and sustained.

Leggiero.

mf

p e leggiero.

3

8

8

The musical score is arranged in eight systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment is highly technical, featuring numerous triplets and sixteenth-note runs. Dynamics are indicated throughout, including *Cresc.*, *f*, *Dimin.*, *poco rit.*, and *p*. Performance markings such as '8' and '1' with dashed lines are present in the piano part. The vocal line consists of a single melodic line with some rests.

pp

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dense sixteenth-note texture in the right hand and a simpler bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

Third system of musical notation, primarily consisting of the vocal line. The tempo and mood are indicated as *All'etto grazioso*.

1^{er} ACTE. CAVATINE (AMINA)
All'etto grazioso 120 =

Fourth system of musical notation, featuring piano accompaniment. The dynamic marking *mf* is present.

Fifth system of musical notation, featuring piano accompaniment. The dynamic marking *Cresc.* is present.

Sixth system of musical notation, featuring piano accompaniment. Dynamic markings include *f*, *ff*, and *p*.

p Cresce en do

p Cresce en do.

f *p* Cresce en do.

mf *p*

Allegro con brio.

Allegro con brio 160 = ♩

f *ff*

ff *ff*

Trill

p

All^{etto} quasi andantino.

p

1^{er} ACTE. DUO. (AMINA, ELVINO)

All^{etto} quasi andantino 65 = ♩ .

p

Poco più vivo.

mf

Poco più vivo 84 = ♩ .

mf

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is present at the end of the system.

The second system continues the musical piece with the same three-staff structure. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the treble staff.

The third system shows further development of the melodic and accompanimental lines. The piano part continues with its characteristic eighth-note accompaniment.

The fourth system introduces a change in dynamics. The melodic line in the top staff is marked with *mf* (mezzo-forte). The piano accompaniment also features *mf* markings in both staves.

The fifth system concludes the page with the final melodic and accompanimental phrases. The piano part ends with a final chord in the bass and treble staves.

All^o con brio.

All^o con brio 112 = . . .

ff

f

ff

ff

ff

ff

ff

ff


ff

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Allegro 112 = 

VIOLON. 

p *Cresc* - *en* - *do.*

ff 


pizz. 1 2 3 4 5 6 

7 8 *arco.* *mf* 

p 

mf 

5 

And^{te} cantabile 60 =  *ff*


1 *molto espressivo.* *p* 



1 *p* 

1 1 3 

VIOLON.

All.^o molto moderato 104 = 



p *mf*



mf *rallent.* *Animato.* 2 *mf* 5

Cresc



ff *ff* *ff* *ff* *ff* 12 8



ff 3 *p* *leggiere.*

The score consists of 13 staves of music. The first four staves are a continuous sixteenth-note pattern. The fifth staff begins with a *mf* dynamic and features a melodic line with slurs and accents. The sixth staff continues this melodic line, ending with a *Cresc.* instruction. The seventh staff starts with *f*, includes the instruction *Dimin poco rit.*, and ends with *p*. The eighth staff begins with *pp* and contains a section marked *All'eto grazioso 120 =* with a common time signature. The ninth staff starts with a *7* (seventh measure rest), followed by *ff* and *mf* dynamics. The tenth staff begins with *p* and includes the instruction *Cresc en do*. The eleventh staff starts with *f*. The twelfth staff begins with *mf*. The final staff starts with *f* and includes the instruction *All' con brio 160 =* and a first ending bracket labeled *1*.

VIOLON.

tr.
ff 1 *tr.* 1

ff

All^{to} quasi andantino 63 = ♩ .

p

Poco più vivo 84 = ♩ .

mf

p

mf

mf

mf

All^o con brio 112 = ♩ .

ff

ff

ff

ff