

A LA SOCIÉTÉ MODERNE D'INSTRUMENTS A VENT



C. 1910

DEUXIÈME SUITE

POUR

INSTRUMENTS A VENT

PAR

CH. LEFEBVRE

Op: 122.

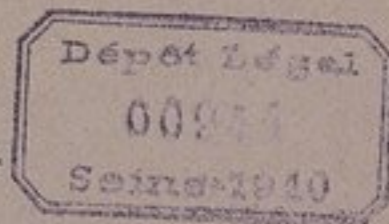
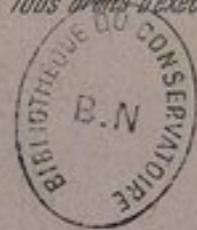
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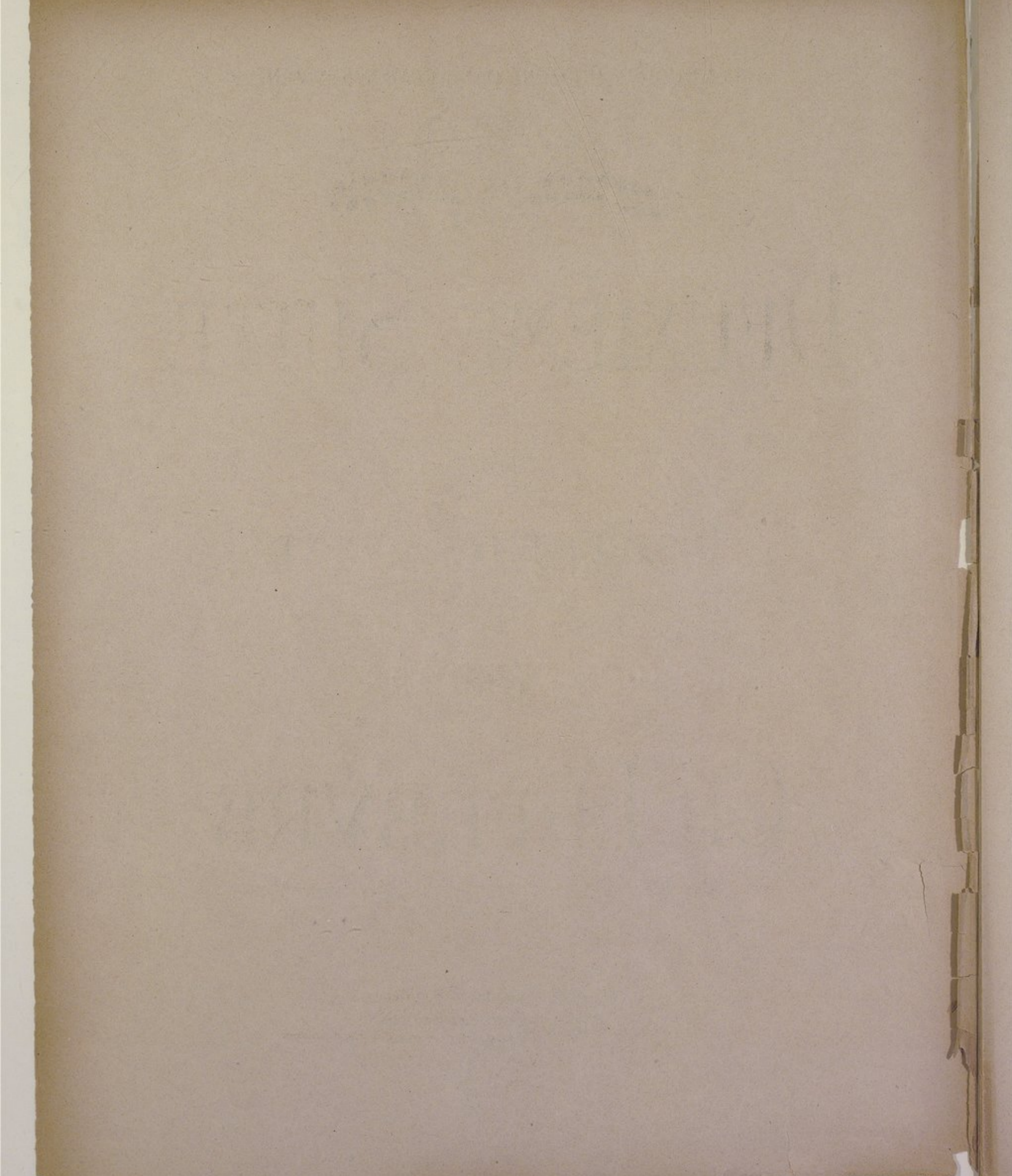
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2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

FLÛTE

I. ENTRATA

Allegro (♩ = 144)

f cédez un peu

mf a. T^o *f* cédez un peu

mf ① a T^o 3 *poco f* 6 *poco f* 1

mf ② *f* 1

p ③ 2 ④ 2

p ⑤ 8 *sf* 1

sf ⑥ 8 *f* 3

f ⑦ 7

Hautb. *p* ⑧ 15

⑨ 2^e Clar. 2 Hautb. 8 Fl. 2 *poco f* 1



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FLÛTE

Musical notation for Flute, measures 10-11. Measure 10 includes a dynamic marking of *p* and a fingering of 2. Measure 11 includes a *cresc.* marking and a dynamic of *f*. The piece concludes with a *rit.* marking and a dynamic of *ff*.

II — ANDANTE

Musical notation for Flute, measures 12-19. Measure 12 includes a tempo marking of *Andante* ($\text{♩} = 60$), a dynamic of *p*, and instrument markings for Clarinet (Cl.), Horn (Cor), and Flute (Fl.). Measure 13 includes a dynamic of *p*. Measure 14 includes a dynamic of *p*. Measure 15 includes a dynamic of *p* and a marking of *espress.*. Measure 16 includes a dynamic of *mf*, a *cresc.* marking, and a dynamic of *poco f*. Measure 17 includes a dynamic of *p*, a *rit.* marking, and a marking of *a T^o*. Measure 18 includes a dynamic of *p* and a marking of *dolce*. Measure 19 includes a dynamic of *p*, a *rit.* marking, and a dynamic of *pp*. The piece concludes with a *cédez* marking and a dynamic of *pp*.

Allegretto (♩ = 92)

III INTERMEZZO

Plus lent

⑳ Clar. 7 B[♭]

㉑ a T^o legg. cédez

㉒ a T^o Più lento Hautb. 3 2 2 p mf

㉓ 5 Hautb. B[♭] p legg. p dolce

㉔ 1 2 poco f

㉕ a T^o 6 Clar. f dim. mf

㉖ 8 Più lento 2 rit. cédez

㉗ Più animato (♩ = 112) p legg. simili

㉘ 1

㉙ 2

㉚ 3 p

29 *p legg.*

30 *p* cédez

31 *a T° sf* T° I° All^{to} 9 *Piu lento* Hautb.

32 *a T° Piu lento* 3 *mf p*

33 cédez *p rit. f*

34 *Piu lento* 3 *f*

IV — QUASI MARCIA⁽¹⁾

Allegro (♩ = 132)

f marc.

35 *f*

34 4

⁽¹⁾ D'après la MARCHE POUR PIANO (Op. 44) et avec l'aut^{on} de M. A. Noël (anc^{ne} M^{on} Mackar & Noël)

FLÛTE

35

36 *p*

37 *cresc.* *poco f* *sf*

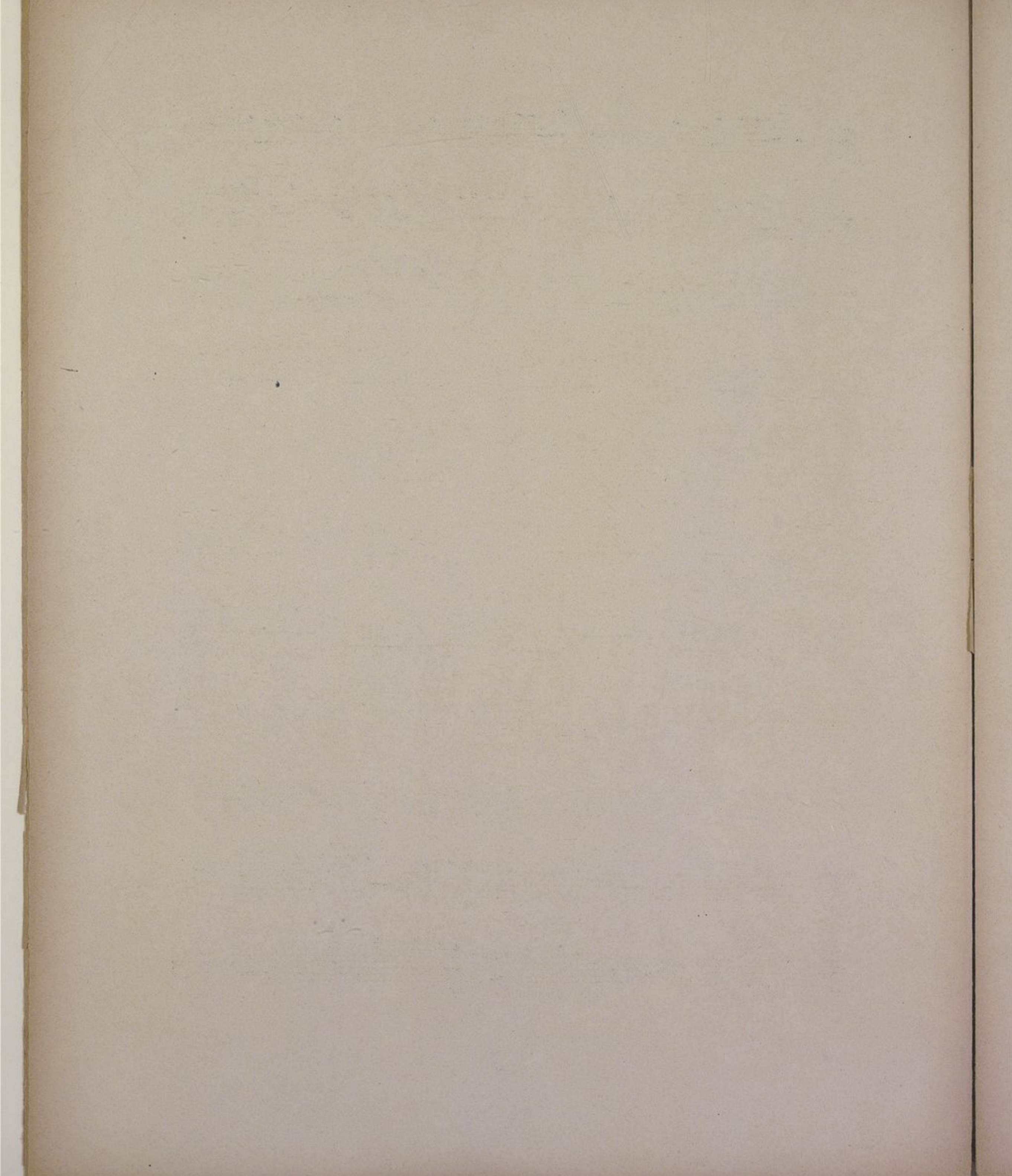
38 *f* *marc.*

39 *ff* *f marc.*

40 *cresc.*

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





2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

HAUTBOIS

I — ENTRATA

Allegro (♩ = 144)



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HAUTBOIS

Andante (♩ = 60)

II. ANDANTE

Allegretto (♩ = 92)

III. INTERMEZZO

HAUTBOIS

tr *tr* *cédez*

Più lento 3 *a T°* 22 *p* 23 *sf >* *dolce espress.* 4

p legg. 24 *cresc.* 25 *p poco f*

mf *Più lento* *Più animato* (♩ = 112) *p legg.* *cédez* *Fl.* 8 *cédez* 2

26 *p* 27 *p* 2

IV — QUASI MARCIA ⁽¹⁾

⁽¹⁾ D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'aut^{or} de M. A. Noël (ancie M^{on} Mackar et Noël)

HAUTBOIS

35 *f*

36 *p* *cresc.* *poco f*

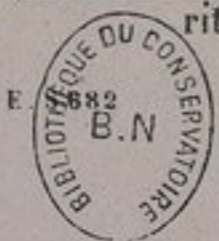
37 *marc.*

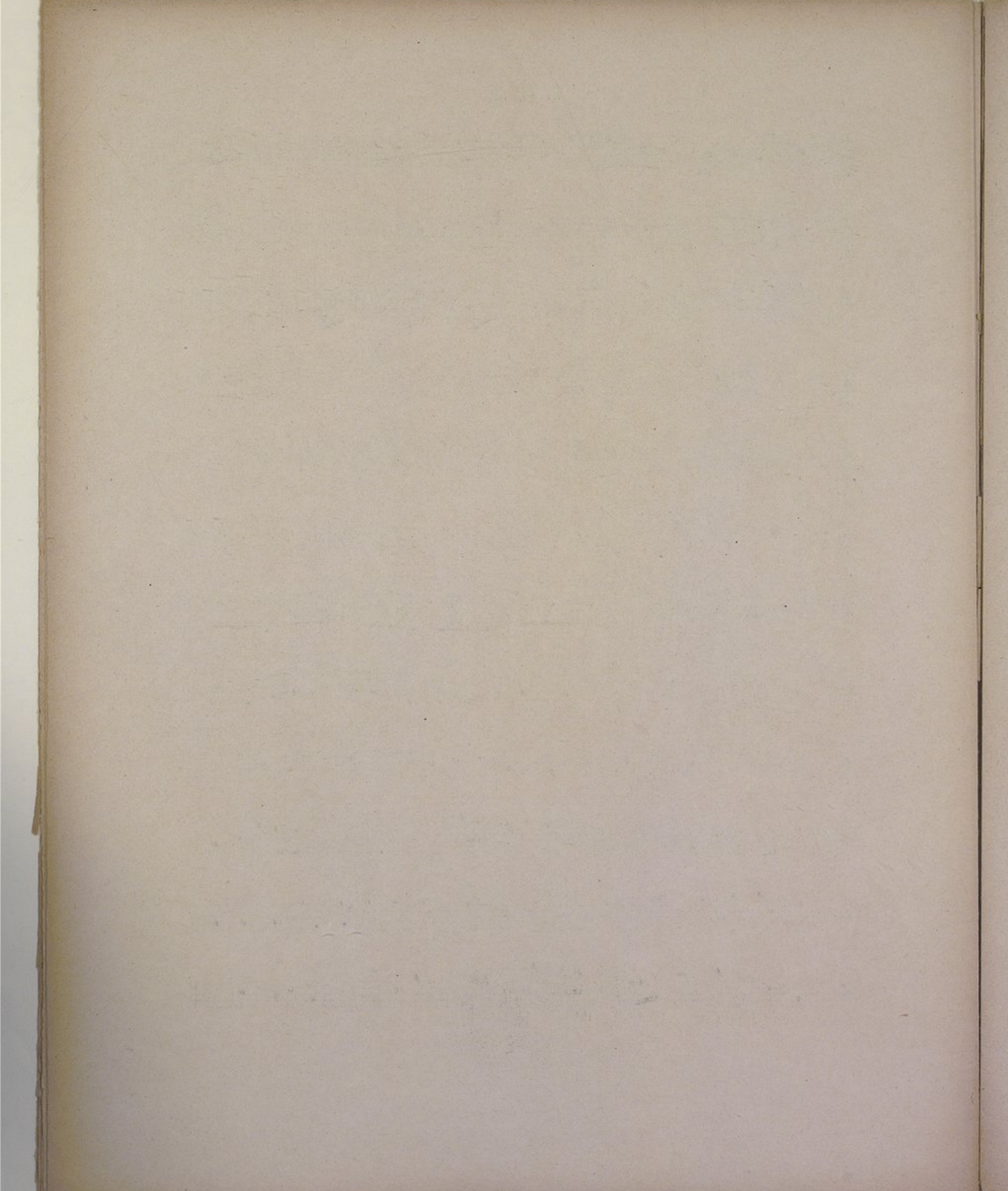
38 *sf* *marc.*

39 *f marc.* *sf*

40 *cresc.* *marc. sempre*

cédez un peu *ff* *rit*





2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

1^{re} CLARINETTE SI^b

Op.122

I. ENTRATA

Allegro (♩ = 144)



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1^{re} CLARINETTE SI \flat

Musical score for the first system, measures 2 through 11. The music is written on a single treble clef staff. Measure 2 starts with a dynamic marking of *p*. Measure 8 is circled with the number 8. Measure 9 is circled with the number 9 and has a dynamic marking of *mf*. Measure 10 is circled with the number 10 and has a dynamic marking of *p*. Measure 11 is circled with the number 11 and has a dynamic marking of *f*. The system concludes with a *ff* dynamic marking and a *rit.* (ritardando) marking.

Andante (♩ = 60) II — ANDANTE

Musical score for the second system, measures 12 through 14. The music is written on a single treble clef staff. Measure 12 starts with a dynamic marking of *p* and the instruction *dolce*. Measure 13 is circled with the number 12 and has a dynamic marking of *poco*. Measure 14 is circled with the number 13 and has a dynamic marking of *p*. The system concludes with a dynamic marking of *Hautb* and a dynamic marking of *p*.

poco cresc. 15 *p espress.*

1 16 *mf* *dim.*

mf *cédez* 1 17 *a T^o* *dolce*

2^e Cl. *p*

18 1

19 *p*

sf rit. *cédez p* *sf* *pp*

Cor

III — INTERMEZZO

20 *Allegretto* (♩ = 92) *p* *tr* *tr* *tr*

Più lento *p* 21 *a T^o* *Fl.* *rit.*

8

Più lento 22 *a T^o* *p* *cresc.*

legg. 23 *sf* 4

1^{re} CLARINETTE SI^b

Hautb.

dolce

cresc.

24

rit.

25 a T^o

p

tr

tr

tr

4

p

cédez

rit.

Più lento

p

Più animato (♩ = 112)

p legg.

simili

26

p

1

27

p

p

28

1

p

29

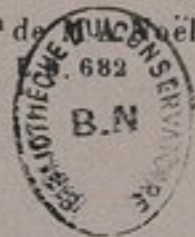
p

30 *p*
 cédez
 31 *Tempo I°* *p*
tr
tr
 32 *a T°* *mf*
 33 *a T°* *p* cédez
 34 *a T°* *p*
rit. *sf*

IV—QUASI MARCIA⁽¹⁾

Allegro (♩ = 132)
f *marc.*
 36 *f*
ff
 38 *p*

⁽¹⁾ D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'aut^{or} de M. Noël (anc^{te} Maison Mackar & Noël)



1^{re} CLARINETTE SI \flat

f
f
p
p
cresc.
poco f
sf
marc.
ff
sf
f marc.
f
cresc.
marc. sempre
cédez un peu
ff
rit.

2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

2^e CLARINETTE SI \flat

Op. 122

I. ENTRATA

Allegro ($\text{♩} = 144$)

The musical score is written for a 2nd Clarinet in B-flat. It begins with the tempo marking 'Allegro' and a metronome marking of 144 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The piece is titled 'I. ENTRATA'. The score contains ten staves of music. Key features include:

- Staff 1: Starts with a forte (*f*) dynamic and the instruction 'cédez un peu'.
- Staff 2: Features a first ending marked with a circled '1' and the instruction 'à T°'.
- Staff 3: Includes a piano (*p*) dynamic and a 'cresc.' (crescendo) marking.
- Staff 4: Features a second ending marked with a circled '2' and the instruction 'poco marc.' (poco marcato).
- Staff 5: Includes a third ending marked with a circled '3' and a first ending marked with a '1'.
- Staff 6: Features a fourth ending marked with a circled '4' and dynamics of *sf* and *p*.
- Staff 7: Includes a fifth ending marked with a circled '5' and a forte (*sf*) dynamic.
- Staff 8: Features a sixth ending marked with a circled '6'.
- Staff 9: Includes a seventh ending marked with a circled '7' and a forte (*f*) dynamic.
- Staff 10: Concludes with an eighth ending marked with a circled '2' and a piano (*p*) dynamic.



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2^e CLARINETTE Sib

Fl. ⑧ *p*

⑨ *cresc.*

Cor ⑩ *p*

⑪ *f*

ff rit.

Andante (♩ = 60) II — ANDANTE

1^o Clar. *dolce*

dolce ⑫

⑬ 3 *dolce*

⑭ *p* *poco cresc.*

⑮ *p*

⑯ *cresc. poco f*

mf

cédez ^{a T^o} (17)

p *p*

dolce

(18) *poco cresc.*

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

p *cédez.*

III — INTERMEZZO

(20) Allegretto (♩ = 92) *p*

Più lento

Bon *p* *Fl.* *Più lento*

(21) 8

(22) a T^o₄ *cresc.* *f* (23) 4

dolce *mf*

(24) *poco f* *dim.*

(25) a T^o *cédez* *p*

4 *cédez* *rit.* *Più lento* *p*

2^e CLARINETTE SI b

Più animato (♩. = 112)

1^o Cl. *legg.* *p* *simili* *cresc.* *p* *1* *27* *28* *29* *3* *p legg.* *30* *p* *rall. 3* *Fl.* *suivez* *sf* *31* *T^o I^o* *p* *Più lento* *Bon* *p* *a T^o 8* *Fl.* *Più lento* *32* *a T^o 2* *p* *cédez* *rit.* *Più lento* *p* *sf*

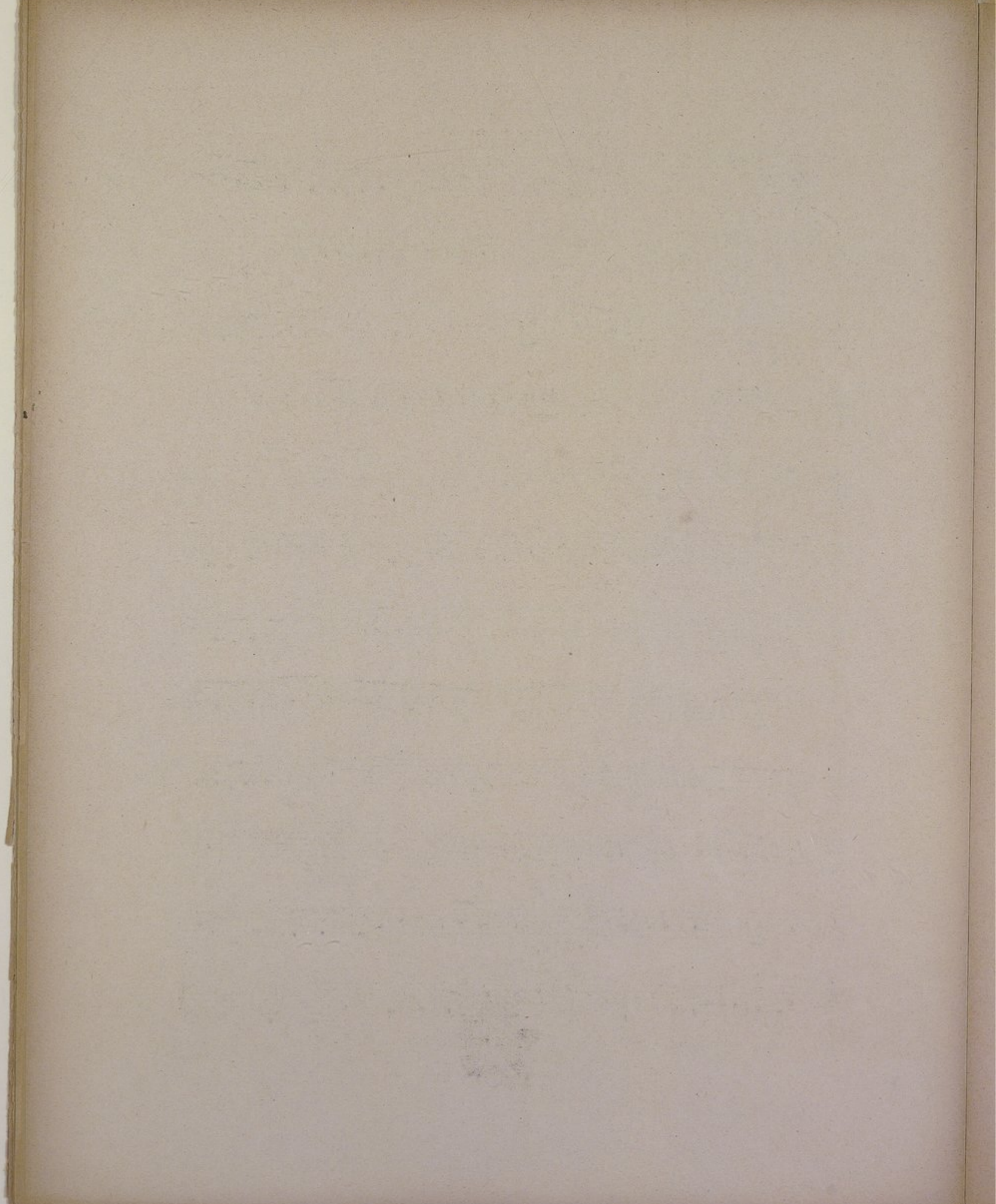
IV — QUASI MARCIA⁽¹⁾

Allegro (♩ = 132)

The musical score consists of 13 staves of music in treble clef, common time (C). The tempo is marked 'Allegro' with a metronome marking of 132 quarter notes per minute. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *ff*, *p*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs. Performance instructions include 'marc.' (marcato), 'Hautb.' (Hautbois), 'cédez un peu' (slow down a bit), and 'rit' (ritardando). Measure numbers 34, 35, 36, 37, 38, 39, and 40 are circled. The piece concludes with a double bar line.

(1) D'après la MARCHE POUR PIANO (Op. 44) et avec l'aut.^{re} M. Noël (anc^{re} Maison Mackar & Noël)





2^{me} 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. b2 *sf* *sf*

marc. *f*

f



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BASSON

Fl. ⁸
p

⁹

cresc. *mf* *Cor*

¹⁰ *p*

¹¹ *f*

ff *rit.*

Andante (♩ = 60)

II — ANDANTE

Clar. *rit.* *p*

¹² *p*

Clar. ¹³ *p*

¹⁴ *p*

mf ¹⁵ *p*

¹⁶ *cresc.* *poco f* *cresc.*

p ¹⁷ *p* *cédez* *a T°*

⑱ ⑲

p *Fl.* *Cor* *rit.* *pp*

III — INTERMEZZO

Allegretto (♩ = 92) *simili*

⑳ *p* *Solo* *cédez* *più lento* ㉑ a T^o 8 *Fl.*

Più lento *p* ㉒ a T^o *p*

cresc. *mf* *Solo* 1

㉓ *f >* *dolce*

p *cresc.* ㉔

1 *dim.* *cédez* *p* ㉕ a T^o

mf

rit. *Più lento* *p >*

BASSON

Più animato (♩ = 112)

Musical score for Bassoon, measures 25-32. The score is in bass clef with a key signature of one flat and a 6/8 time signature. It includes dynamic markings like *p*, *mf*, and *sf*, and performance instructions such as "Più animato", "Più lento", "rit.", and "cédez". Measure numbers 26, 27, 28, 29, 30, 31, and 32 are circled. There are also markings for "a T°", "T° I°", and "Fl.".

IV — QUASI MARCIA⁽¹⁾

Allegro (♩ = 132)

Musical score for Bassoon, measures 33-34. The score is in bass clef with a key signature of one flat and a common time signature. It includes dynamic markings like *f* and *marc*.

⁽¹⁾D'après la MARCHÉ POUR PIANO (Op.44) et avec l'aut^{op} de M. A. Noël (anc^{ne} Maison Mackar & Noël)

33 *f* *marc.*

34 *ff* *p*

35 *p* *f* *marc.*

36 *p* *2 marc.*

37 *poco f*

38 *f* *marc.*

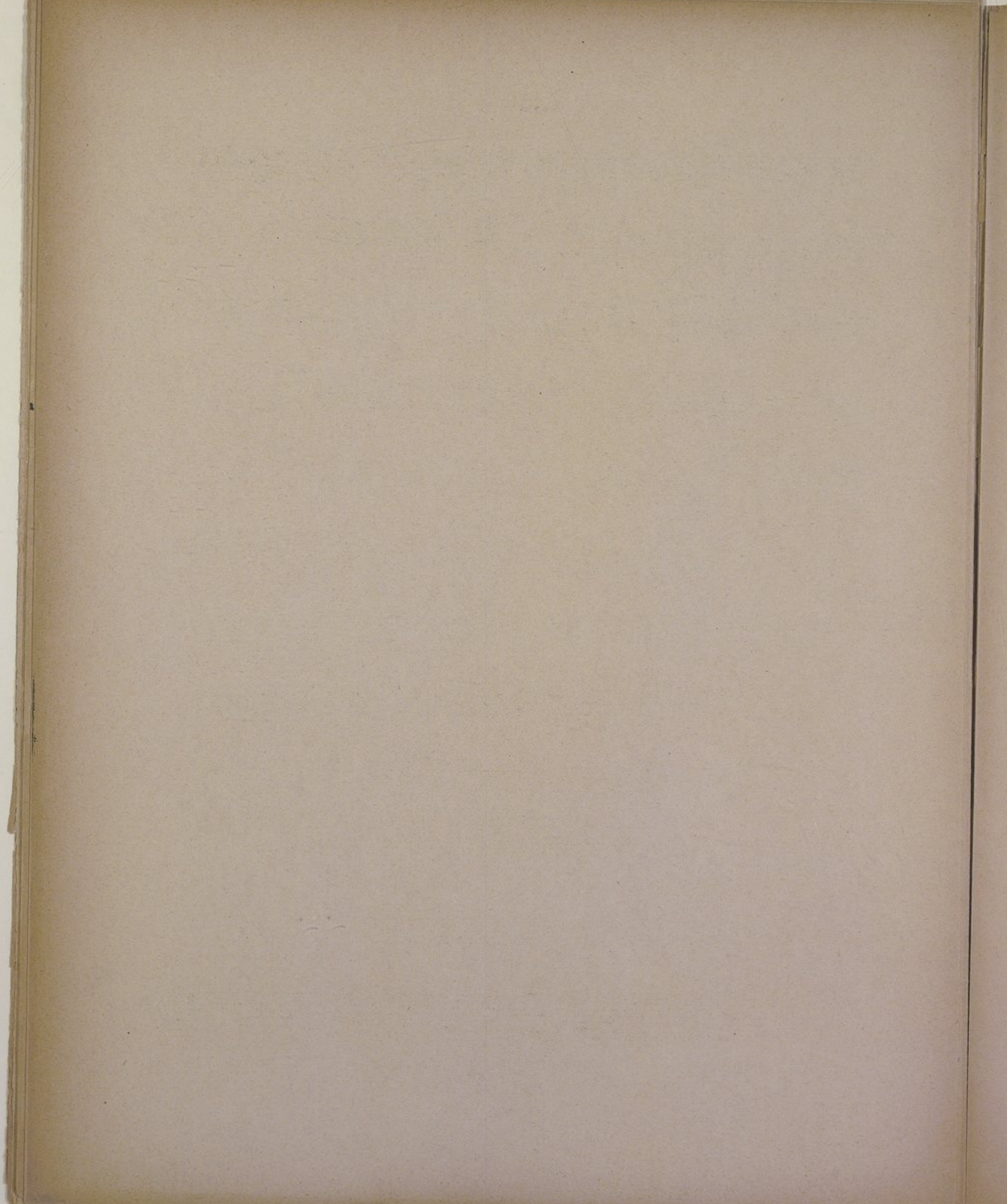
39 *f*

40 *f* *marc.*

cresc. *marc. sempre*

cédez un peu





2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE
Op. 122

COR à PISTONS en FA

Allegro (♩ = 144)

I. ENTRATA

Fl. Hautb.

Fl. Hautb. 3

f cédez un peu *f*

cédez un peu *mf*

p *cresc.* *mf*

mf *f* *p*

cresc. *sf* *p*

sf *sf*

sf *f*

p

p 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

cresc. *mf* *p*



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COR à PISTONS

Musical notation for Horns (COR à PISTONS), measures 1-11. Includes dynamics *p*, *ff*, and *rit.*

Andante (♩ = 60)

II — ANDANTE

Musical notation for Section II, measures 12-19. Includes parts for Clarinet (Cl.), Horn Solo (Cor (Solo)), and Bassoon (B^{on}). Dynamics include *p*, *poco cresc.*, *dolce*, *p*, *poco cresc.*, *p*, *cédez*, *p*, *Solo dolce*, *p*, *Solo*, *poco*, *p*, *Fl.*, *Solo*, *rit. pp*.

Allegretto (♩ = 92)

III — INTERMEZZO

Musical notation for Section III, measures 20-22. Includes parts for Clarinet (Cl.), Flute (Fl.), and Bassoon (B^{on}). Dynamics include *p*, *rit.*, *Più lento*, *p*, *Più lento*, *p*.

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

1 2 3 4 5 5

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

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

Più lento Più animato (♩ = 112) *p*

(26) Solo *mf*

(27) 2 *p*

(28) 3 (29) *p*

(30) Solo *mf*

(31) a T^o T^o I^o Clar. Più lento *p* cédez *sf*

8 Fl. Più lento (32) 2 *p* *mf* rit.

Fl. Più lento *p* rit. *sf* cédez



COR à PISTONS

IV. QUASI MARCIA⁽¹⁾

Allegro (♩ = 132)

f marc

f marc

ff p p

f marc

marc. p cresc.

poco f f marc sf marc

3

3 sf f marc

f cresc.

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

D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'aut^{on} de M. A. Noël (anc^{ne} Maison Mackar & Noël)



Extrait du Catalogue de G. Vette et Schaeffer

Pour musique instrumentale avec accompagnement de Piano

		net			
P. ROUGNON	1 ^{er} Solo de Concert, pour Piston	3 ^f	J. FURGEOT	Air de Ballet d'Orphée (Gluck) pour Flûte	1 ^f 70
L. FOURNOLE	Cantilène, pour Hautbois	2 ^f	E. KUHN	Amitié et Confiance, pour Hautbois	3 ^f
A. MAYEUR	Lucrèce Borghia, pour Saxophone alto	3 ^f	LECOMTE	Sérénade lointaine, pour Cor	2 ^f
E. MICHEL	Fantaisie-Polka, pour Clarinette	3 ^f	Fred de FAYE JOZIN	Ballade en ré mineur, p ^o Basson et Harpe chrom.	5 ^f
F. MARIN	Caprice-Polka, pour Piston	2 ^f 50	Archimède CIMATTI	Risate Primaveraill, pour Cornet	2 ^f 50
JEANJEAN	Romance sans paroles, pour Clarinette	2 ^f 50	O. GUILLON	Mercedès, Fantaisie-Polka, pour Clarinette	4 ^f
V. BRUYER	Concerto, pour Clarinette	5 ^f	CH. LEFEBVRE	2 ^e Suite pour Instruments à vent	9 ^f
J. MEYER	Gaby, Polka, pour Clarinette	3 ^f			
MARSAN	Romance sans paroles, pour Clarinette	2 ^f 50			
C. POARE	Trémolo-Polka, pour Piston	3 ^f			
OREFICI	Adagio, pour Basson	2 ^f			
A. KRANTZ	Fantaisie sur des airs russes, pour Flûte	4 ^f			
F. PETIT	Rondo Louis XI, pour Petite Flûte	2 ^f			
»	Marie-Cécile, Int ^o et Polka concertante P ^o Clar.	3 ^f			
P. RENARD	Le Roi des Alpes, pour Piston	3 ^f			
G. LOGEART	Idylle Champêtre, pour Hautbois	3 ^f			
L. GÉRIN	4 ^e Solo, pour Piston	3 ^f			
A. BOURDEAU	Pauvre Berger, pour Hautbois	3 ^f			
E. BOUSSAGOL	Contemplation, pour Clarinette	1 ^f 55			
TH. CLEAR	Romance, pour Saxophone alto	2 ^f 50			
TH. DUBOIS	Solo de Concert, pour Trombone	3 ^f			
C. DUNEZAT	Scherzo, pour Contrebasse	3 ^f			
A. S ⁱ ANDRÉ	Fantaisie de Concert, sur une chanson gascone, p ^o Flûte	5 ^f			
G. WITTMANN	Sur le lac, Barcarolle, pour Flûte	2 ^f			
G. WETTGE	Romance sur le Pré aux Clercs, Air varié p ^o Clar.	6 ^f			
L. BARTHÉLÉMY	Légende d'été, pour Trombone	2 ^f			
F. RUIZ ESCOBÈS	5 ^e Solo, pour Hautbois	6 ^f			
L. GAUDARD	La Houlette, pour Hautbois	2 ^f			
F. MAZZI	Élégie, pour Trompette en ut	4 ^f			
G. LECAIL	Concerto romantique, pour Trompette	5 ^f			
P. VIARDOT	Prélude et Caprice, pour Clarinette	5 ^f			
G. A. COLLIN	Trois Pièces brèves, pour Clarinette	3 ^f			
L. BORGHINI	Romance, pour Saxophone alto	2 ^f			
P. VIARDOT	Légende, pour Hautbois	2 ^f 50			
A. MATON	Romance pour Cor	2 ^f 50			
A. S ⁱ ANDRÉ	1 ^{er} Caprice de Concert, pour Flûte	4 ^f			
»	2 ^e » » » » »	4 ^f			
»	3 ^e » » » » »	4 ^f			
L. CUÉNOUD	Dans la nuit calme, pour Flûte	3 ^f			
A. BOURDEAU	Saltarelle, pour Hautbois	2 ^f			
G. WITTMANN	L'Adige (Bousquet) pour Hautbois et Basson	4 ^f			
J. MOUQUET	Rhapsodie, pour Saxophone alto	3 ^f			
E. STIÉVENARD	Sonate IV (Bach) pour Clarinette	4 ^f			
»	» V » » »	6 ^f			
»	» VI » » »	4 ^f			
»	» I (Händel) » »	3 ^f			
»	» II » » »	3 ^f			
E. BOUSSAGOL	Andantino et Saltarelle, pour Clarinette	2 ^f 50			
L. GAUDARD	Soir d'été, pour Hautbois	3 ^f			
P. ROUGNON	Air de Ballet, pour Hautbois	2 ^f 50			
»	Nocturne » »	2 ^f			
»	Ballade, pour Clarinette	3 ^f			
L. MEYER	Assomption, pour Saxophone alto	1 ^f 70			
»	Méditation » » »	2 ^f			
»	Assomption, pour Flûte, Hautbois ou Violon	1 ^f 70			
»	Méditation » » » » »	2 ^f			

2^{me} SUITE POUR INSTRUMENTS A VENT

CH. LEFEBVRE

Op. 122

CONDUCTEUR

I — ENTRATA

All^o (♩ = 144)

K.39125



II — ANDANTE

Andante (♩=60)

The score is written for a full orchestra. It begins with a tempo marking of 'Andante' and a metronome marking of 60 quarter notes per minute. The first system features a Clarinet (Cl.) part with a dynamic marking of *p* and the instruction 'cédez'. The second system includes parts for the 1st and 2nd Clarinets, with dynamics *p* and *dolce*. The third system is marked with a circled '12' and features the 1st Clarinet. The fourth system includes the 2nd and 4th Clarinets. The fifth system is marked with a circled '13' and includes parts for Flute (F.H.), Clarinet (Cl.), and Bassoon (B.), with a dynamic marking of *p*. The sixth system features the 2nd Clarinet. The seventh system is marked with a circled '14' and includes parts for Horn (H.) and Flute (Fl.), with the instruction 'dolce espress.' and a dynamic marking of *p*.

Cl.
p
cédez

1^e Cl.
p
dolce
Cl.
Cor

2^e Cl.

12 1^e Cl.

2^e Cl. 4^e Cl.

F.H. 13 Cl.
B.
p

2^e Cl.

14 H. dolce espress.
Fl.
p

Fl. H. ⑥ H.C.I.C. Cl. H. Fl. *f*
 B. marc.

2^e Cl. H. Fl. *f*
 B. C.

H. Cl. C. p
 B.

H. Fl. 8 *poco f*
 B. cresc. Cl.

Cl. H. F. ⑩ Fl. H. Cl. C. 2^e Cl. B. *p*

Cl. C. p *f* Tutti
 B.

Fl. Cl. *f*
 B.

(18)

2^o Cl.
1^o Cl.

(19)

Cor
Cl.

F. H. F. Fl. tr.
din p cédez rit. pp

III — INTERMEZZO

(20) All^{to} (♩ = 92)

Cl. p simili poco rit.

Più lento

(21) a T^o legg.

B C. Cl. Hmf tr

tr cédez

First system of musical notation. The upper staff contains a melodic line with a *poco cresc.* marking. The lower staff provides a harmonic accompaniment. A dynamic marking of *F* (forte) is present in the second measure.

Second system of musical notation, starting with measure 15. The upper staff is marked *p* (piano) and *espress.* (espressivo). The lower staff includes markings for *1^o Cl.*, *2^o Cl.*, and *C.* (Cello).

Third system of musical notation, starting with measure 16. The upper staff includes markings for *H.* (Horn), *1^o Cl.*, *2^o Cl.*, and *Fl.* (Flute). The lower staff includes markings for *1^o Cl.*, *H.*, and *C.*. Dynamic markings include *cresc.* and *poco f*.

Fourth system of musical notation, starting with measure 17. The upper staff includes markings for *1^o Cl.*, *H.*, and *F*. The lower staff includes markings for *F.*, *Cl.*, *C.*, and *B.*. Dynamic markings include *cresc.*, *p*, *cédez*, and *p*.

Fifth system of musical notation. The upper staff includes a marking for *Cor* (Cor Anglais). The lower staff includes a marking for *2^o Cl.*

Sixth system of musical notation. The upper staff includes markings for *F.* and *H.*. The lower staff includes a marking for *H.*

Più animato (♩ = 112) F.H.

P legg. simili

26 H. simili F.
p mf p

27 H. Cl.

F. Cl. F.C. H. C. B.

28 Cl. C. F. F. H. 29
p legg.

F.H.

50 H. simili
p mf



Più lento

22 a T^o

Cl. p

C.B.

H.

C. p

F.

cresc.

simili

23

H.C.B.

sf

espress.

C. sf > p

24

F.

H.C.

doice espress.

cresc.

B.

poco f

F.

Cl.

H.

F.

H.

dim.

25 a T^o

Cl. p

B.

simili

tr

F.H.

mf

F. legg.

Più lento

p

p cèdez

Cl.

C.

H.

mf

IV — QUASI MARCIA ⁽¹⁾

Allegro (♩ = 152)

Fl. C.

f marc.

Tutti

33 Fl. B.

ff

marc.

34 P H. Cl. B.

35 F. Fl. Cl. H. C. *marc.*

36 *dolce* Cl. B. H. Cl. C.

37 H. *cresc.* *poco f* H. Cl. C. B.

(1) D'après la MARCHÉ POUR PIANO (Op. 44) et avec l'autorisation de M. Noël (maison Mackar & Noël)



31 T^o I^o

cédez

a T^o

Cl.

p

B.

tr

tr

Più lento

simili

poco rit.

B.

C. Cl.

F. legg.

H mf

tr

tr

tr

cédez

32

Più lento

Cl.

p

C.B.

F.H.

Cl.

mf

p

F. legg.

p

cédez

rit.

Più lento

mf

1^o Clarinetto 100 no Eventto

38

H. B. F. marc. sf marc. C.B. C.B.

Fl. H. Cl. marc. ff

39 sf marc.

Fl. H. marc.

40 cresc. marc.

sempre ff