INDICATIONS POUR LE CHEF D'ORCHESTRE

I. DIMANCHE MATIN.

Observer scrupuleusement tous les mouvements du métronome.

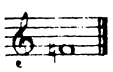
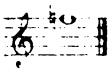
Donner à ce morceau un caractère très paisible et revenir toujours au calme du début

II. AU CABARET.

Au $\frac{2}{4}$ Mi bémol, dix mesures après la lettre H on devra autant que possible employer quatre cors supplémentaires doublant les quatre cors de l'orchestre.

Obtenir dans tout ce passage une sonorité *cuivrée et éclatante*, puis éteindre le son jusqu'au *pp* sur les points d'orgue.

III. SOUS LES TILLEULS.

La cloche en  ou  doit être placée extérieurement et de façon à n'être point vue du public. Un chef sera nécessaire pour transmettre le mouvement à l'exécutant chargé de la partie de cloche (*Voir la partition-conductrice pour la musique placée dans les coulisses.*)

Effet lointain et poétique dans la sonorité.

IV. DIMANCHE SOIR.

Dans tout ce morceau les quatre cors supplémentaires doubleront les cors de l'orchestre.

La RETRAITE FRANÇAISE (six mesures après la lettre I) devra être jouée, comme à Paris (1re Exécution,) par *six trompettes* ou cornets à pistons *en Si* ♭ et *trois tambours militaires*; en cas d'impossibilité, au moins par *quatre* trompettes et *deux* tambours.

Ces instrumentistes seront placés, ainsi que la cloche, assez loin de l'orchestre, extérieurement et d'une façon invisible pour le public.

La cloche devra être frappée avec plus d'accent que dans le N° 3 (*Sous les tilleuls*)

Quand aux trompettes et aux cornets les musiciens devront jouer en marchant et venir du plus loin qu'il leur sera possible, selon l'emplacement, en se rapprochant toujours jusqu'à *ff*; puis, se retourner et s'éloigner pour obtenir ainsi le *decrescendo*.

Les tambours resteront en place.

Ainsi que pour le N° 3, un chef dirigera cette fanfare (voir la partition-conductrice) et fera soigneusement observer les nuances.

Le premier roulement des tambours devra être très fort, bien serré et assez prolongé.

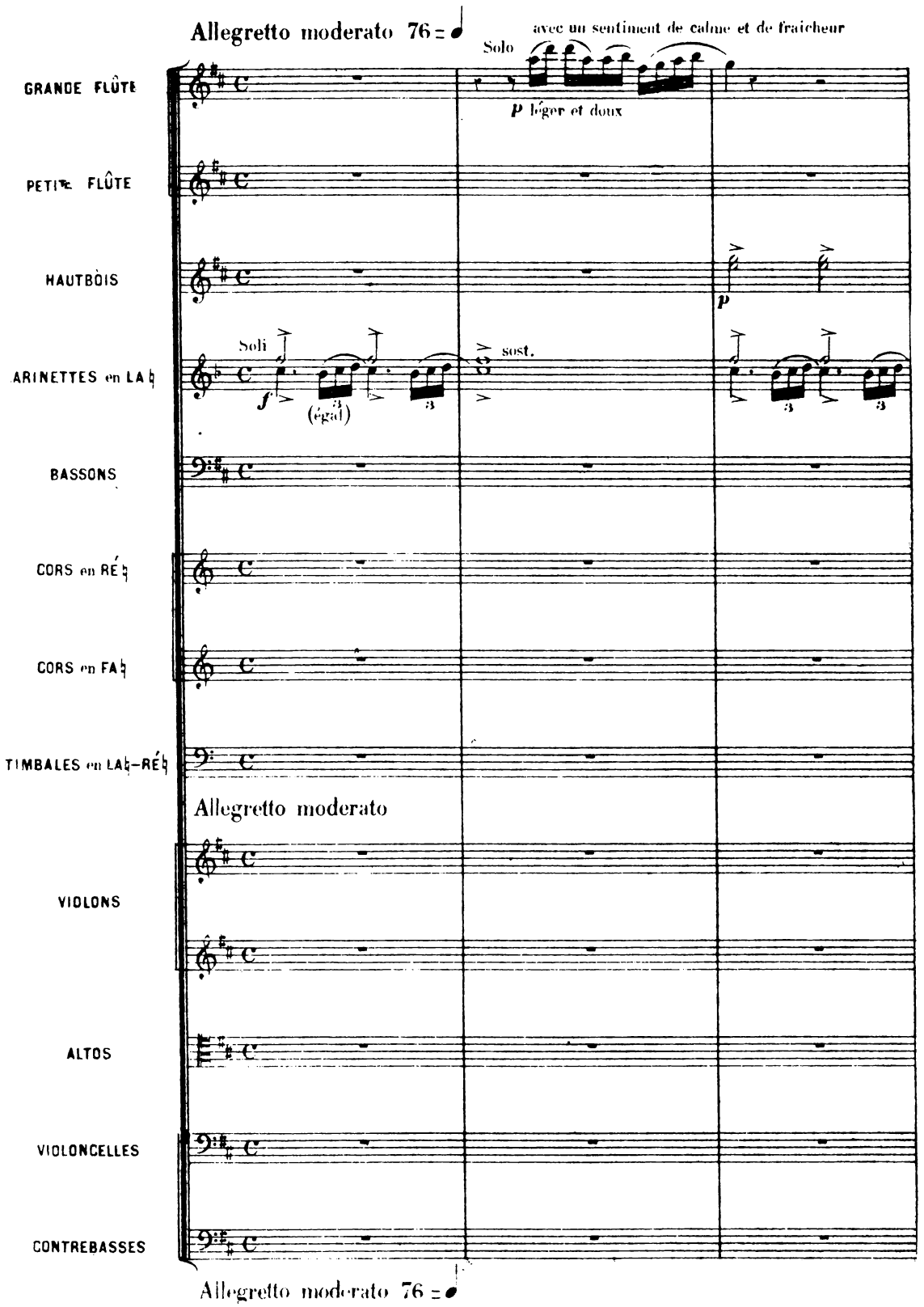
SCENES ALSACIENNES

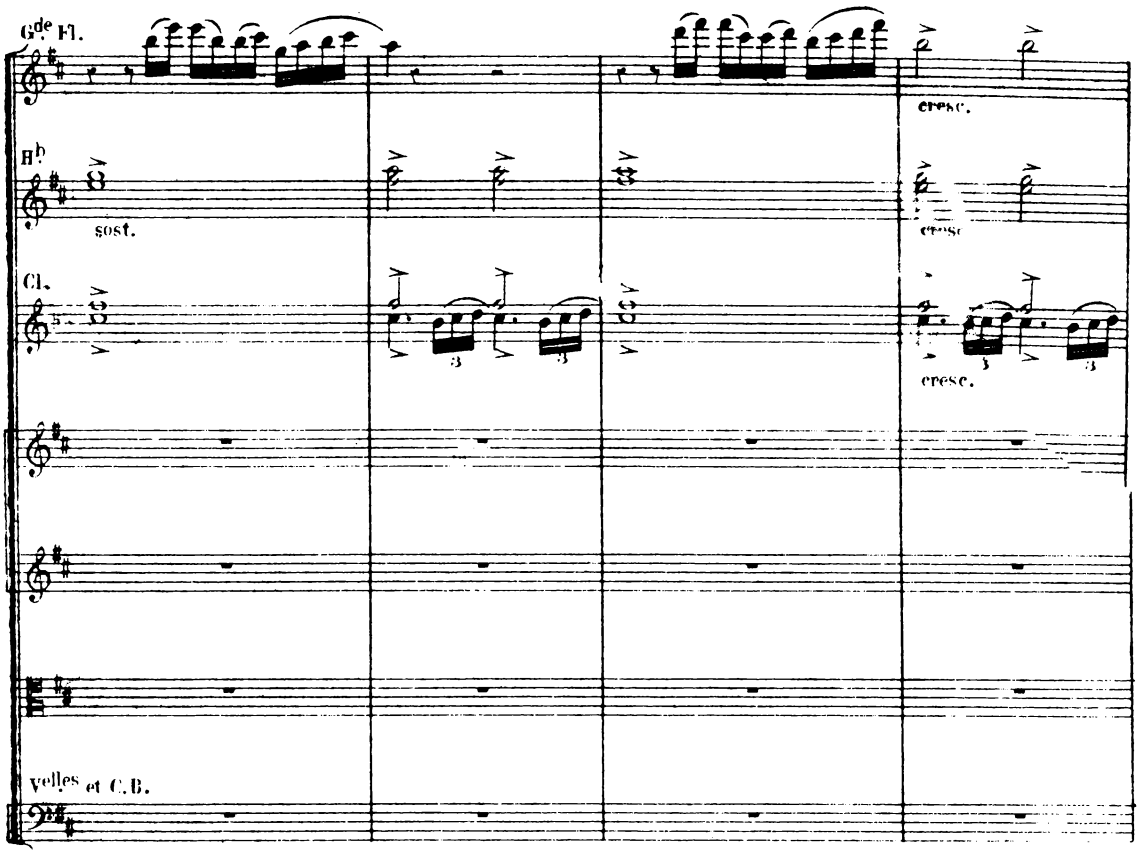
(SOUVENIRS)

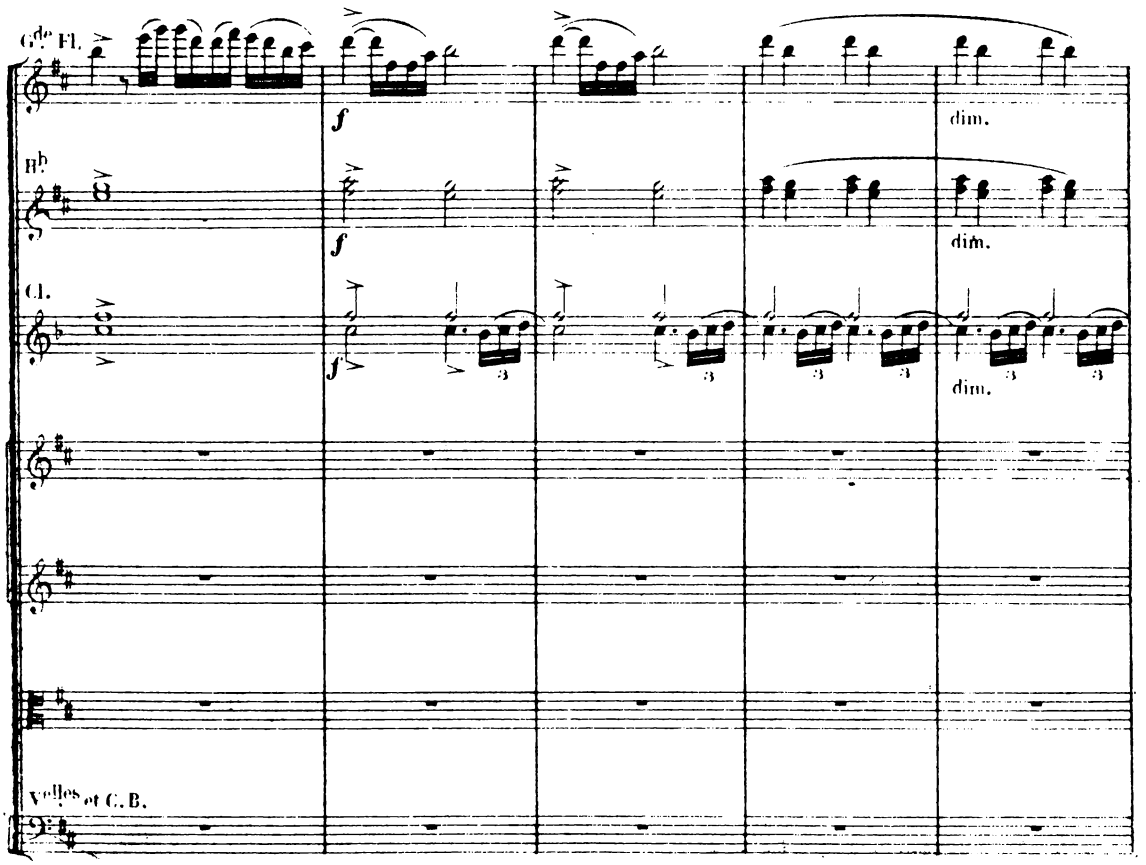
7me SUITE D'ORCHESTRE

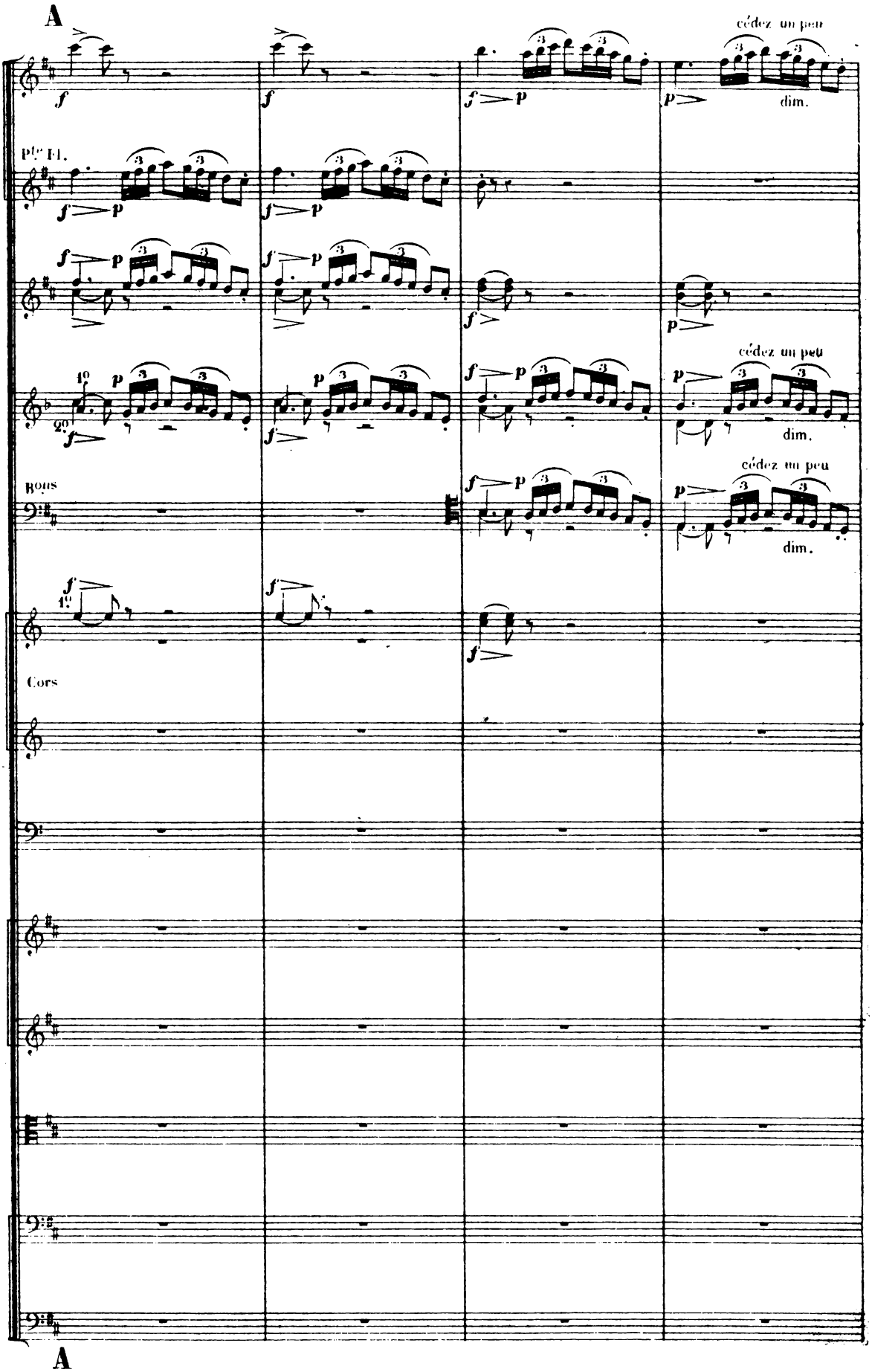
J. MASSENET

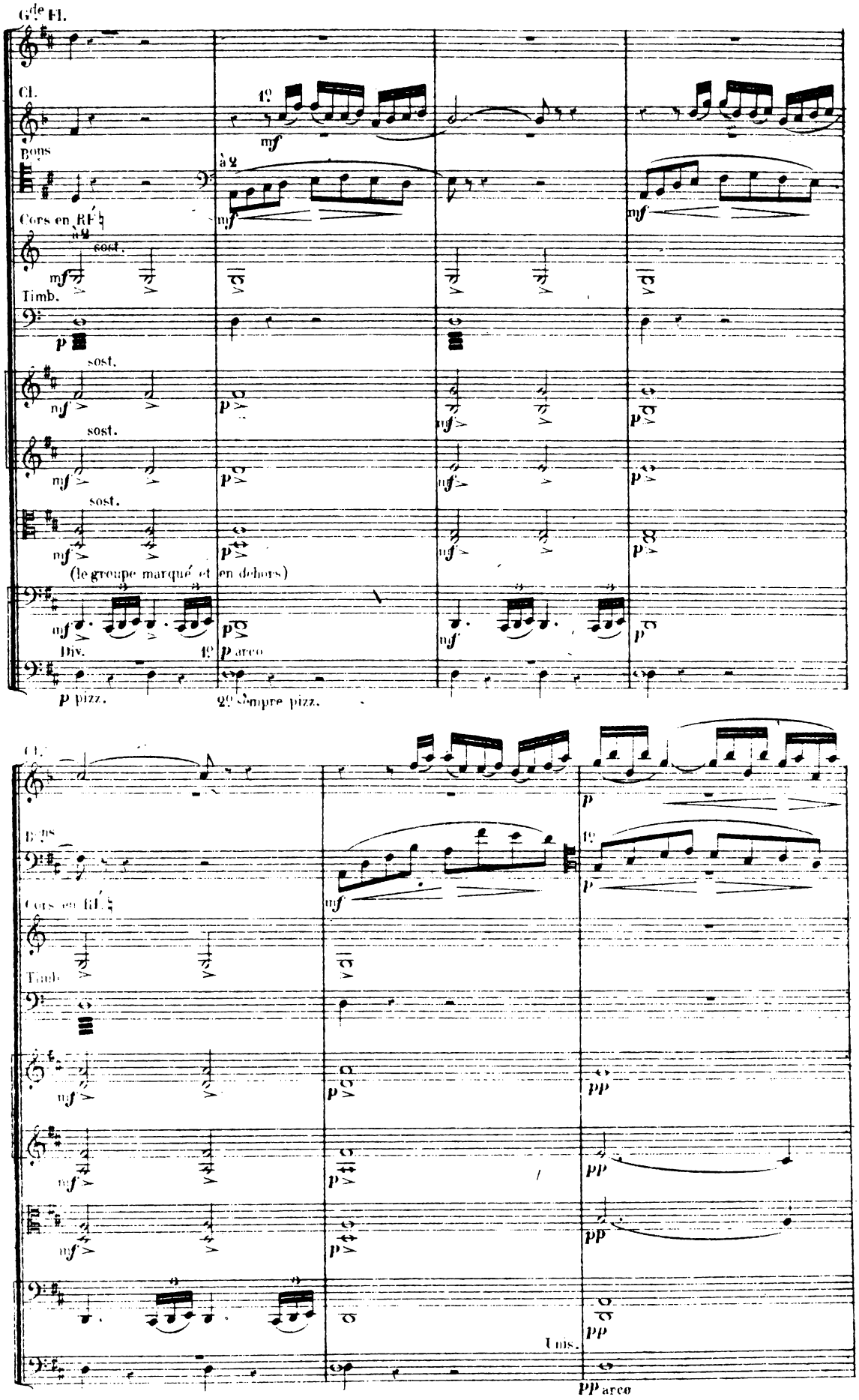
DIMANCHE MATIN

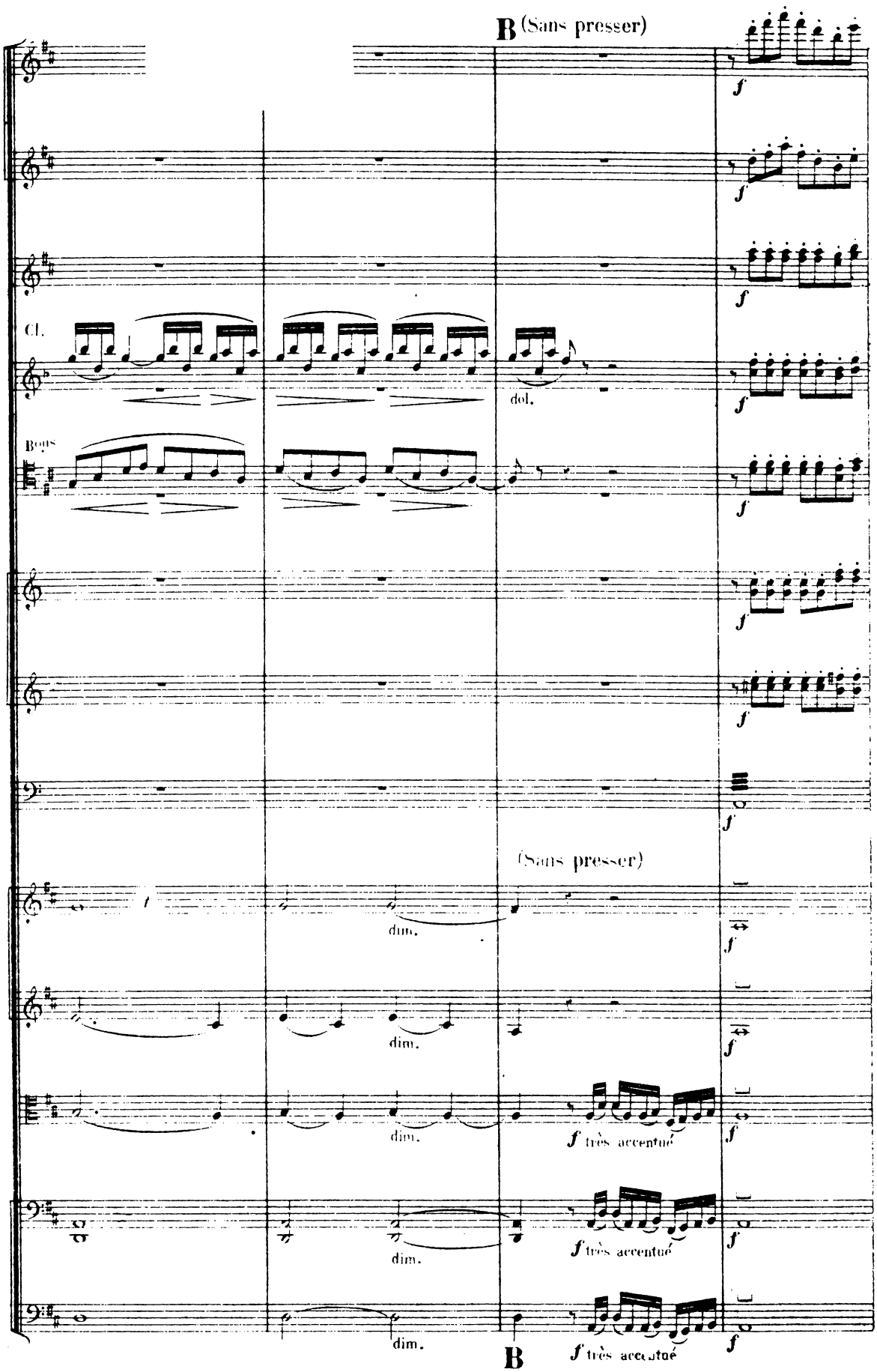


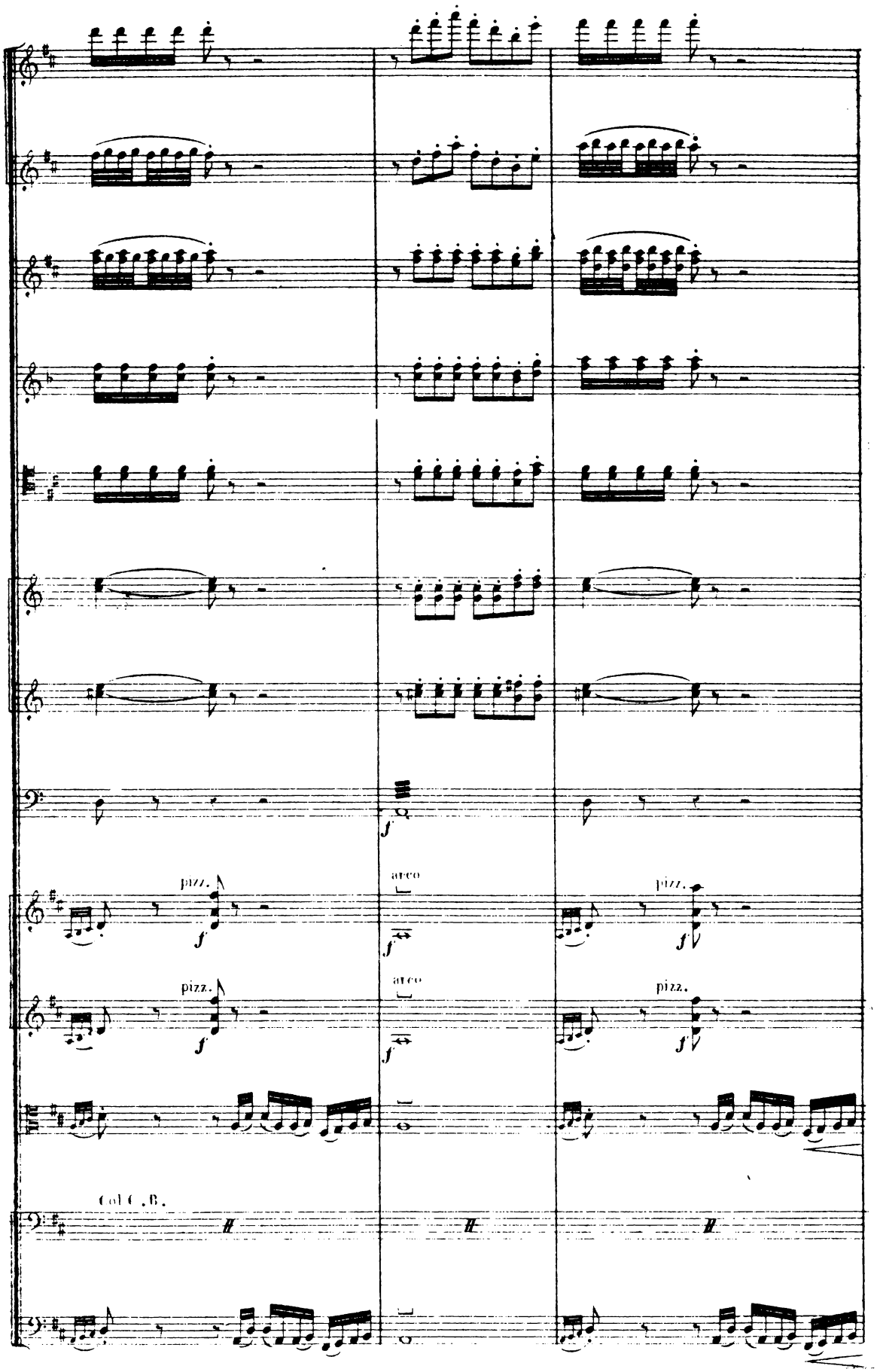

Gde Fl.
Hb
sost.
Cl.
cresc.
cresc.
cresc.
Velles et C.B.

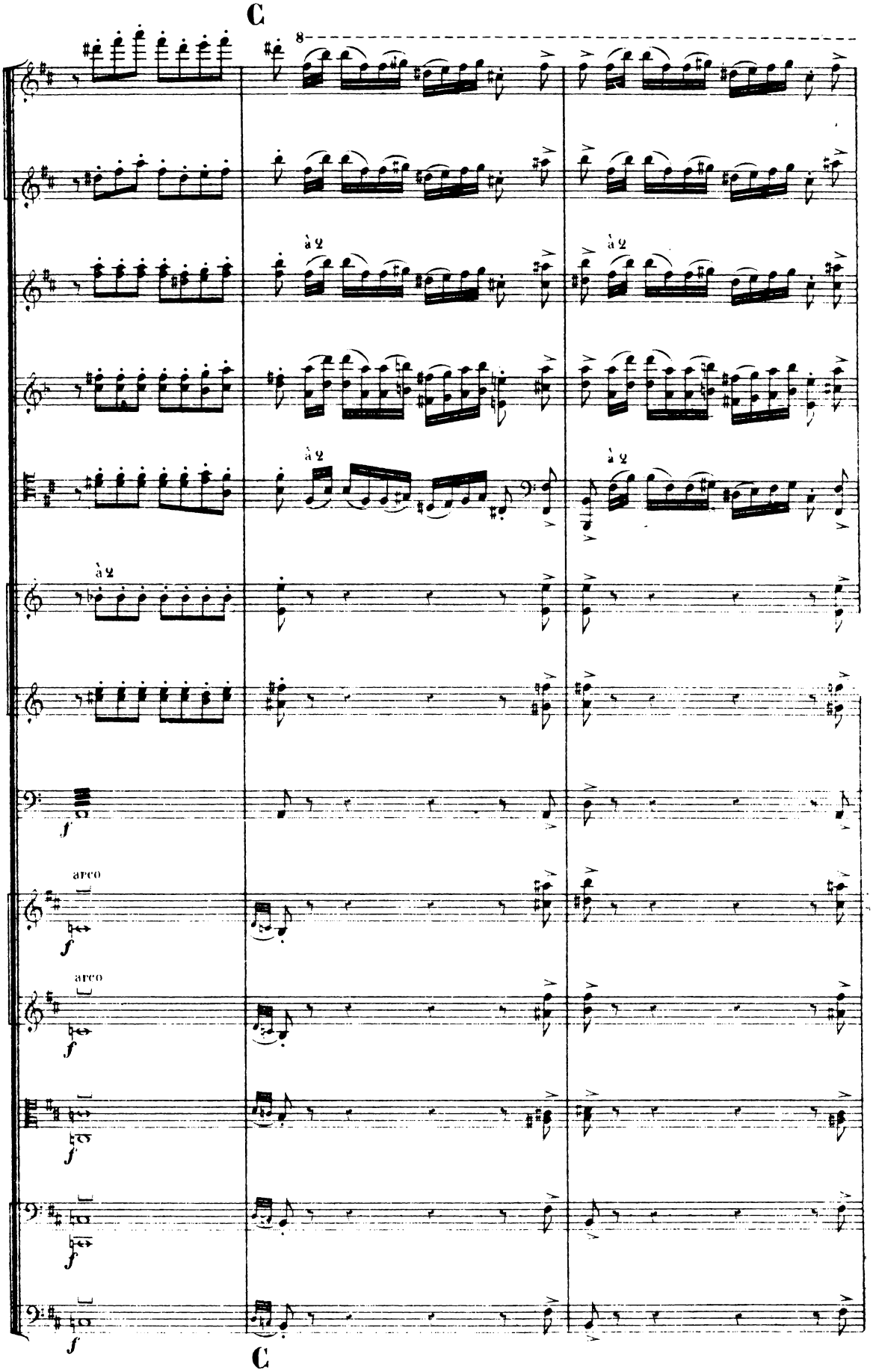

Gde Fl.
f
dim.
Hb
f
dim.
Cl.
f
dim.
Velles et C.B.

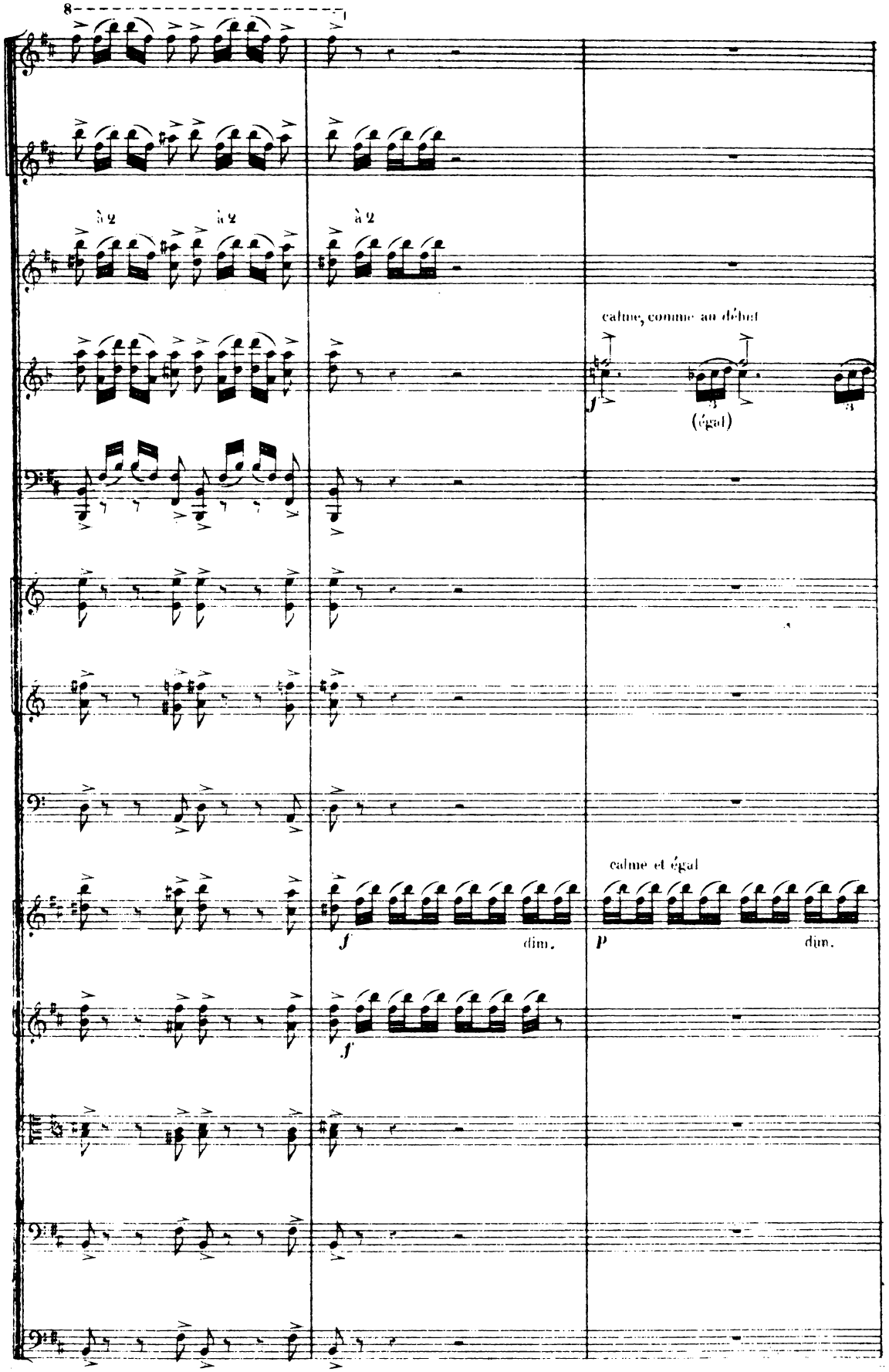

A
cédez un peu
dim.
Pte Fl.
cédez un peu
dim.
Bons
cédez un peu
dim.
Cors
A

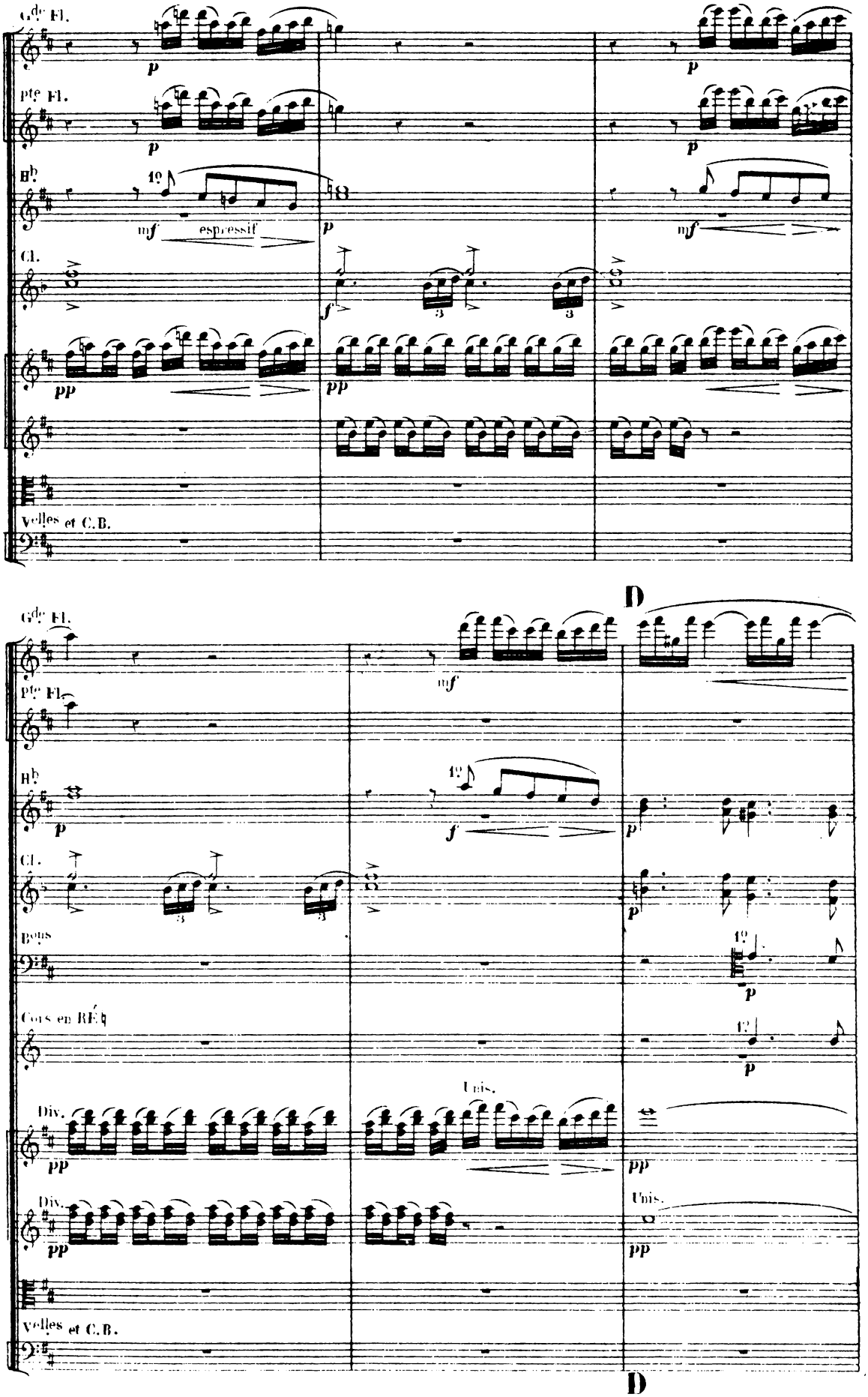

Gde Fl.
Cl.
1º
mf
Bons
à 2
Cors en RF♮
à 2
sost.
Timb.
p
(le groupe marqué et en dehors)
Div.
1º p arco
p pizz.
2º sempre pizz.
Unis.
pp arco

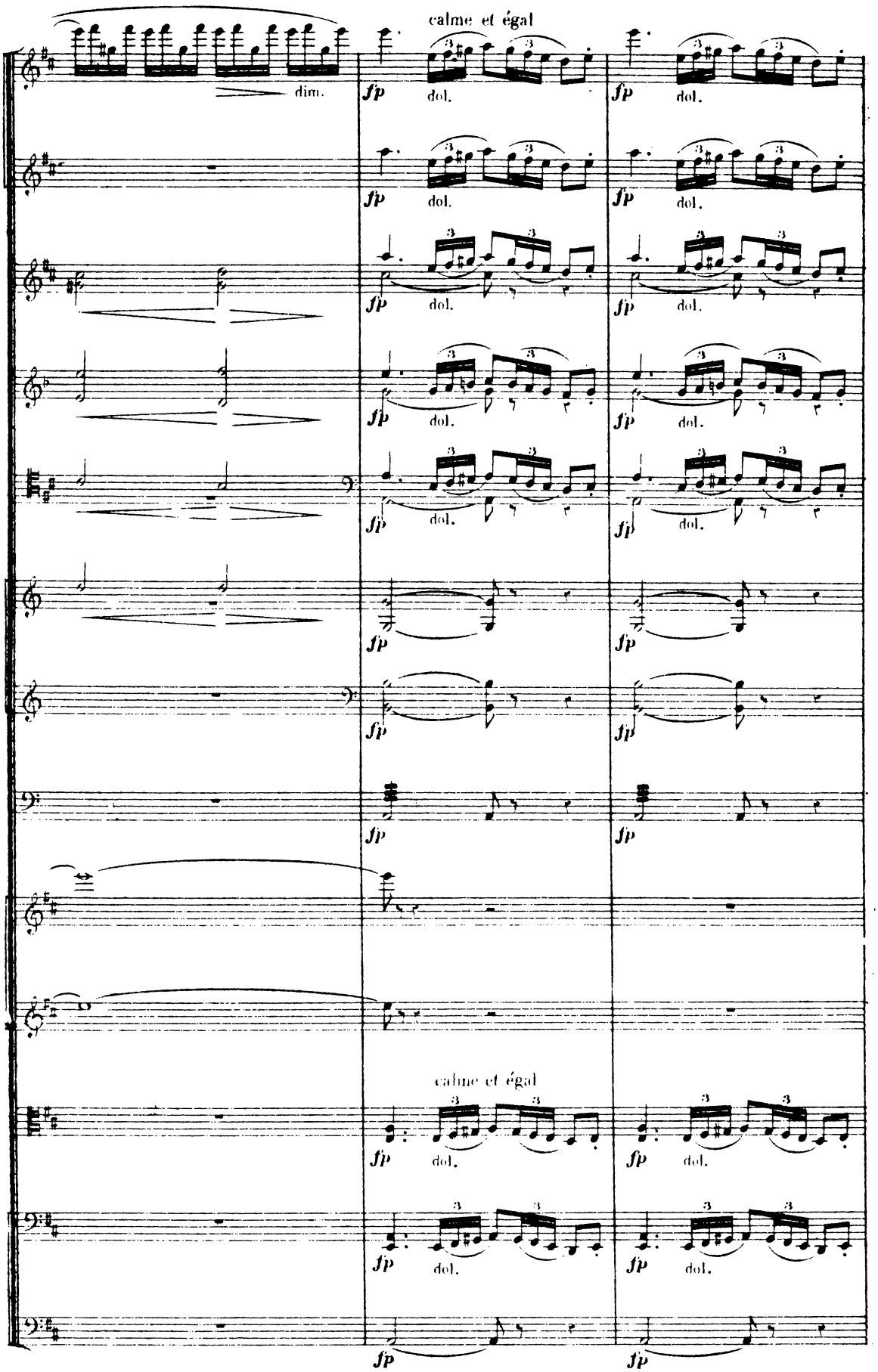

B (Sans presser)
f
Cl.
dol.
Bons
(Sans presser)
dim.
f très accentué
B

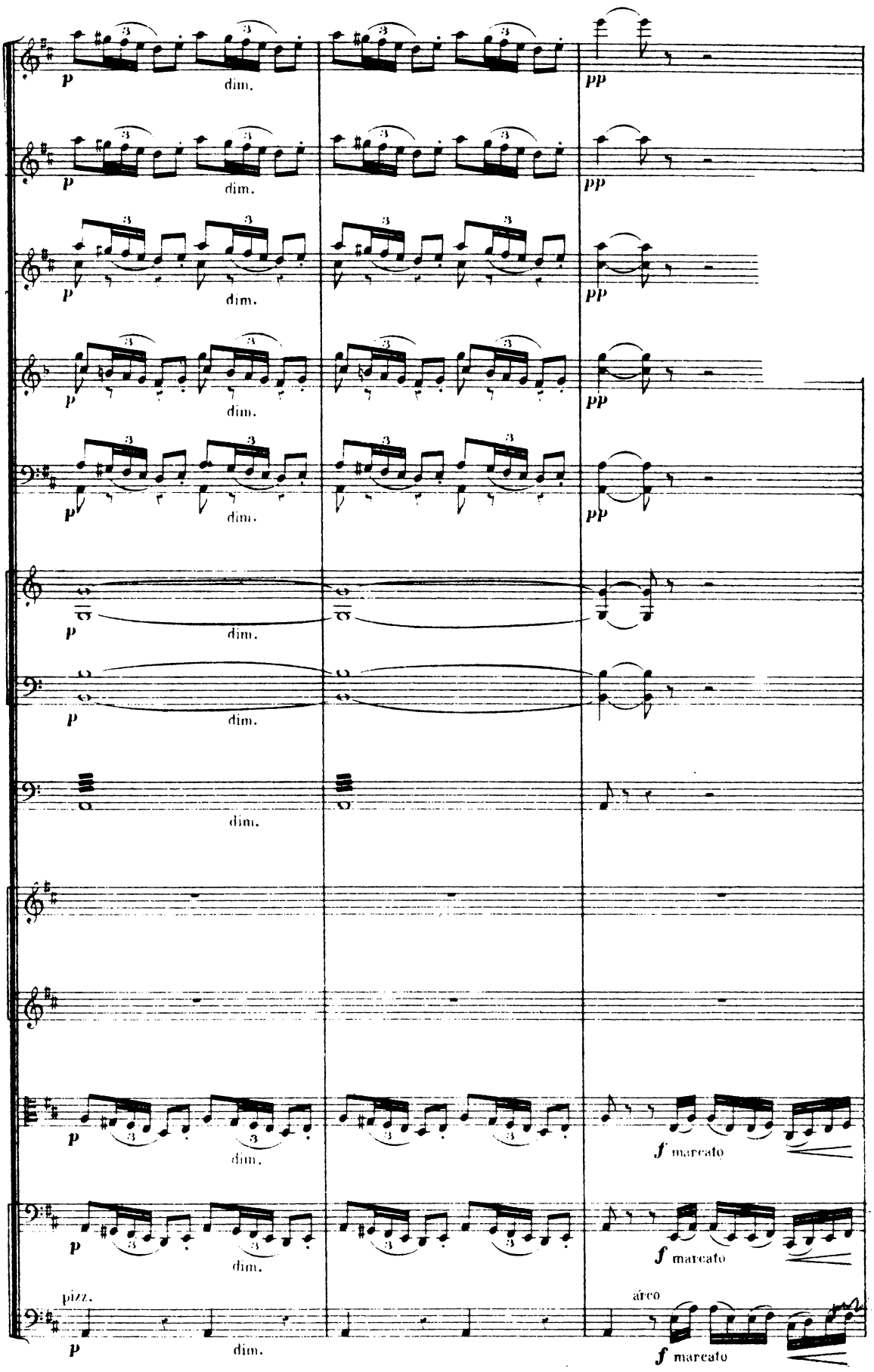

pizz.
arco
pizz.
arco
pizz.
Col C.B.

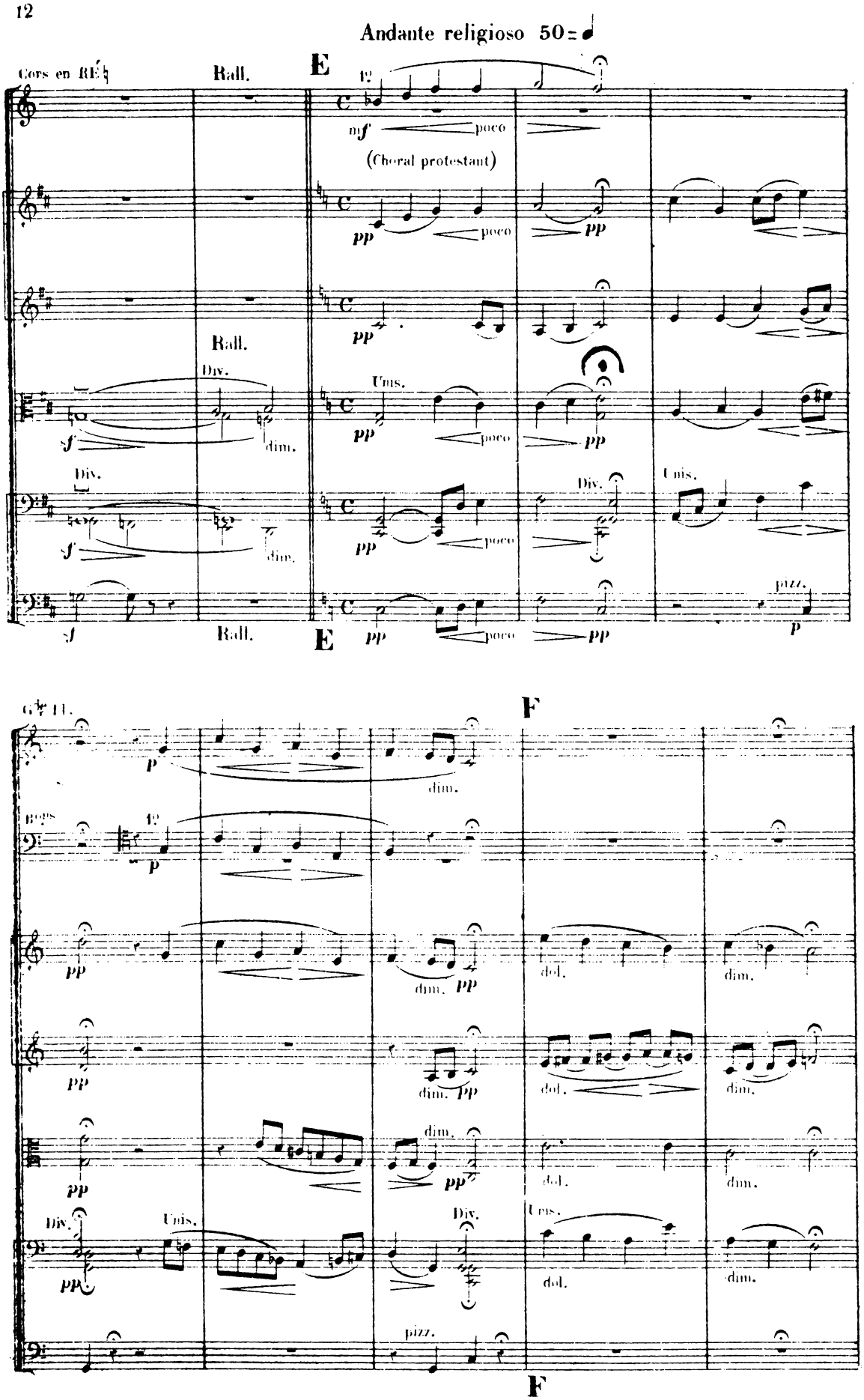

C
8
à 2
à 2
à 2
à 2
f
arco
f
arco
f
f
f
C

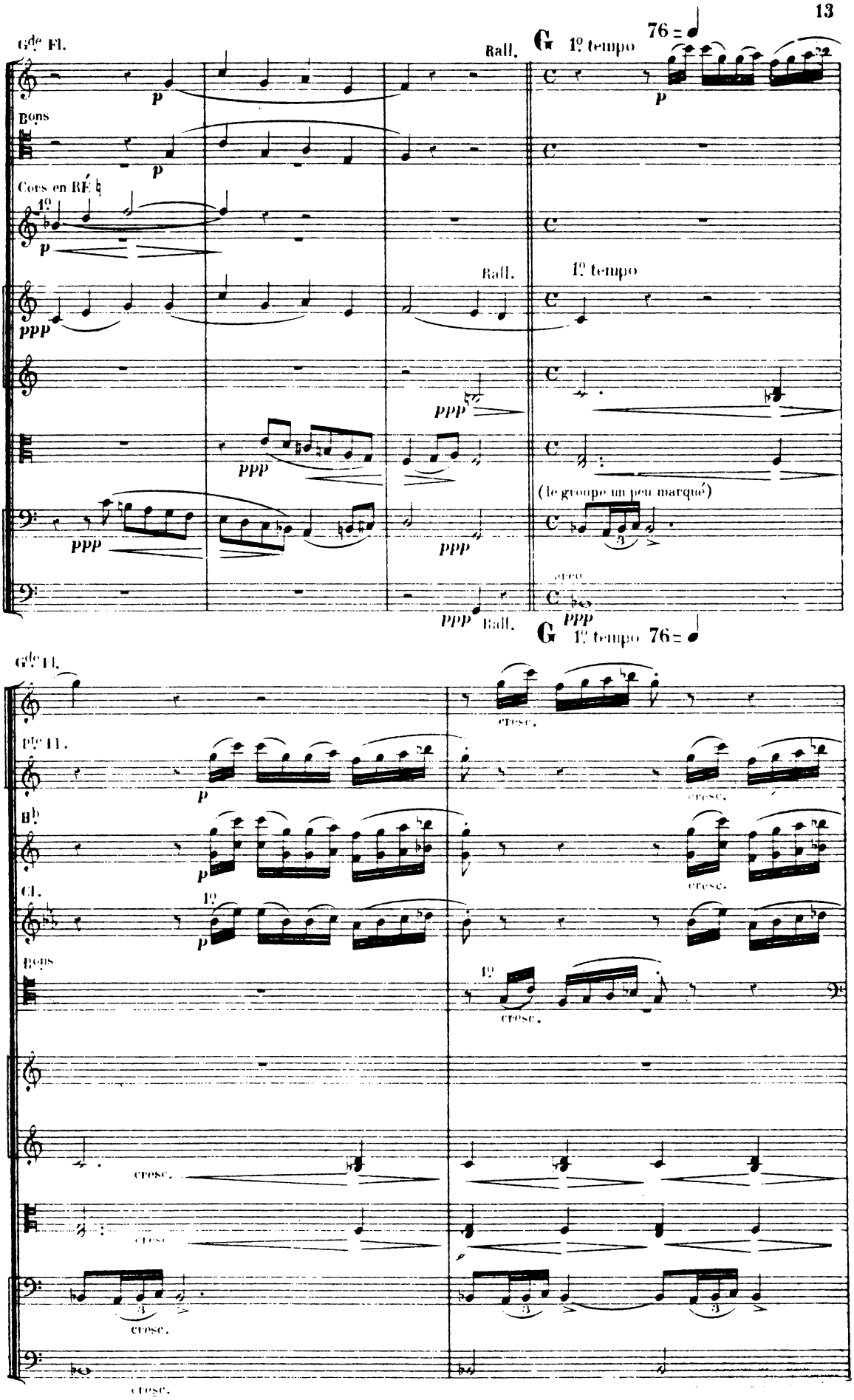

8
à 2
à 2
à 2
calme, comme au début
f
(égal)
calme et égal
f
dim.
P
dim.
f

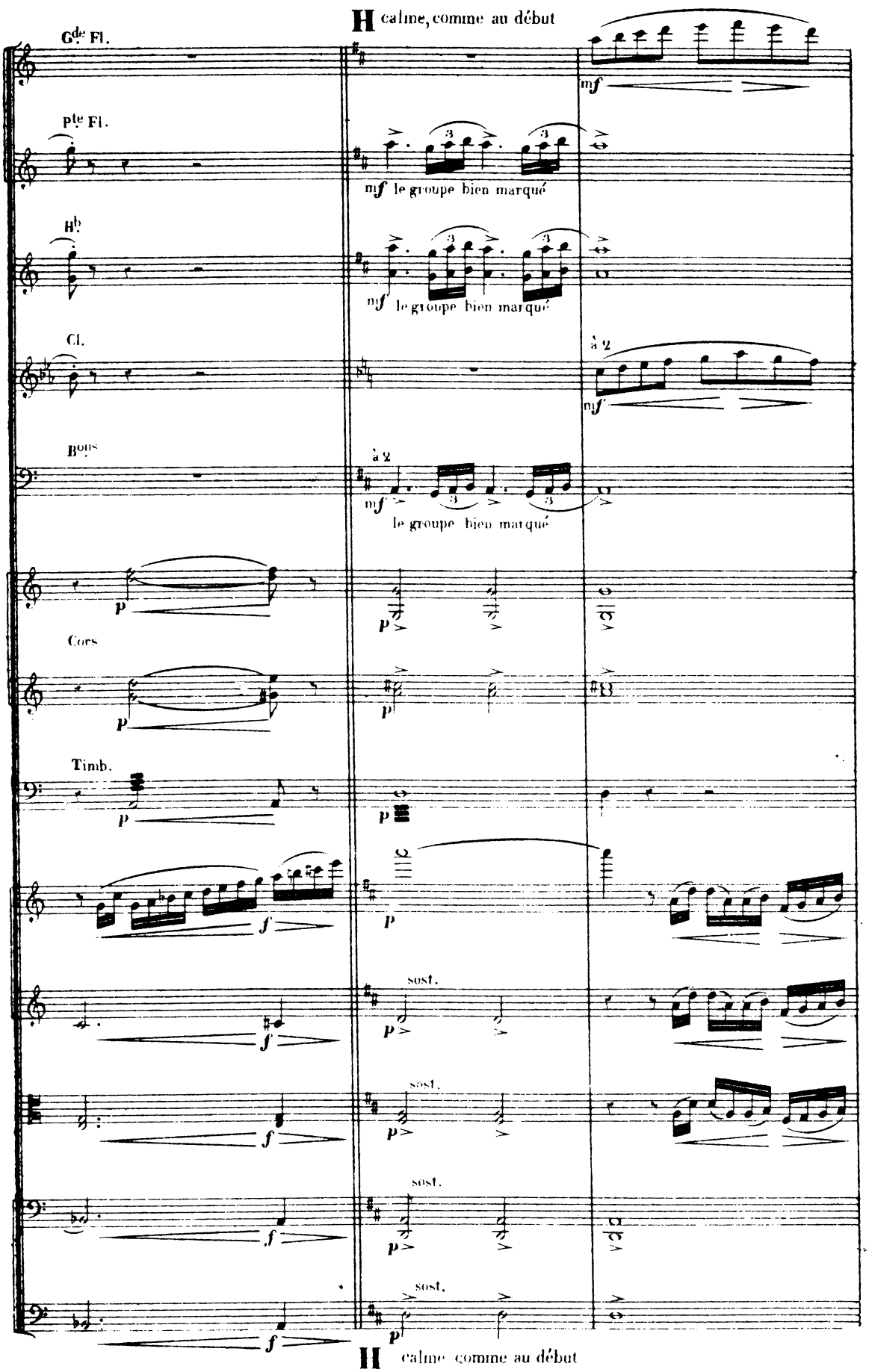

Gde Fl.
Pte Fl.
Hb
1o
espressif
Cl.
Velles et C.B.
D
Bons
Cors en RÉ♮
Div.
Unis.

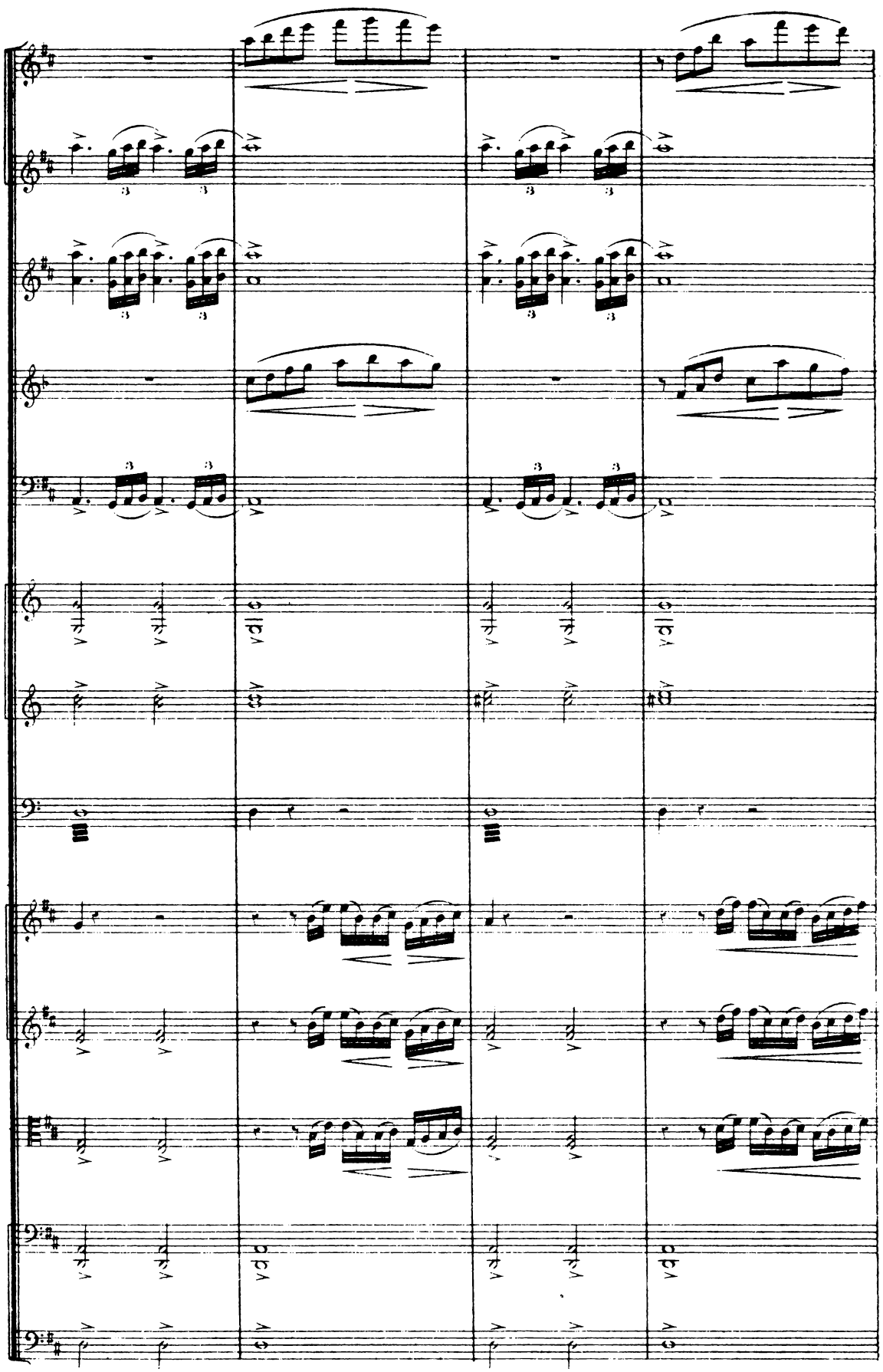

calme et égal
dim.
fp
dol.
calme et égal

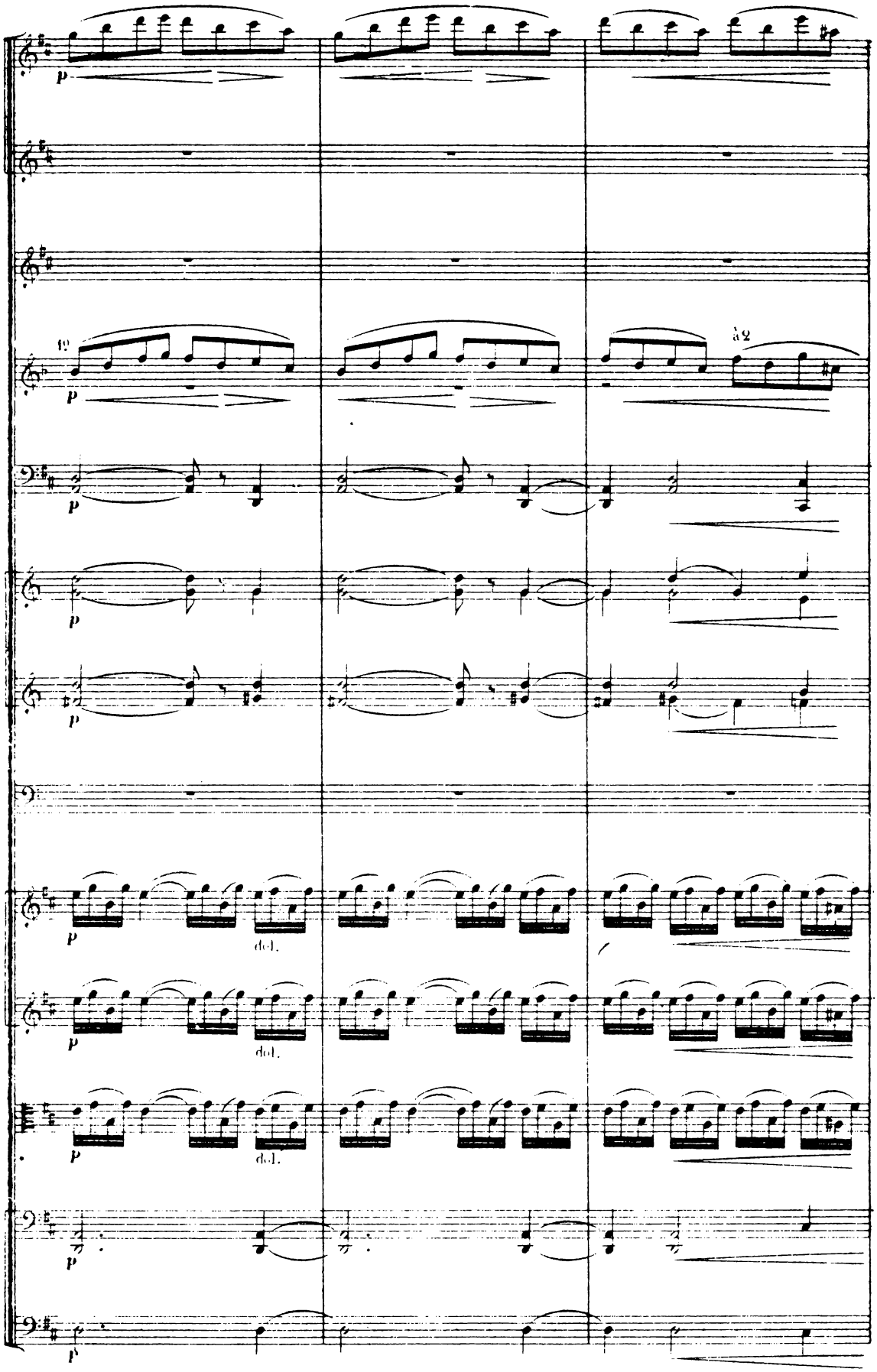

p
dim.
pp
pizz.
arco
f marcato

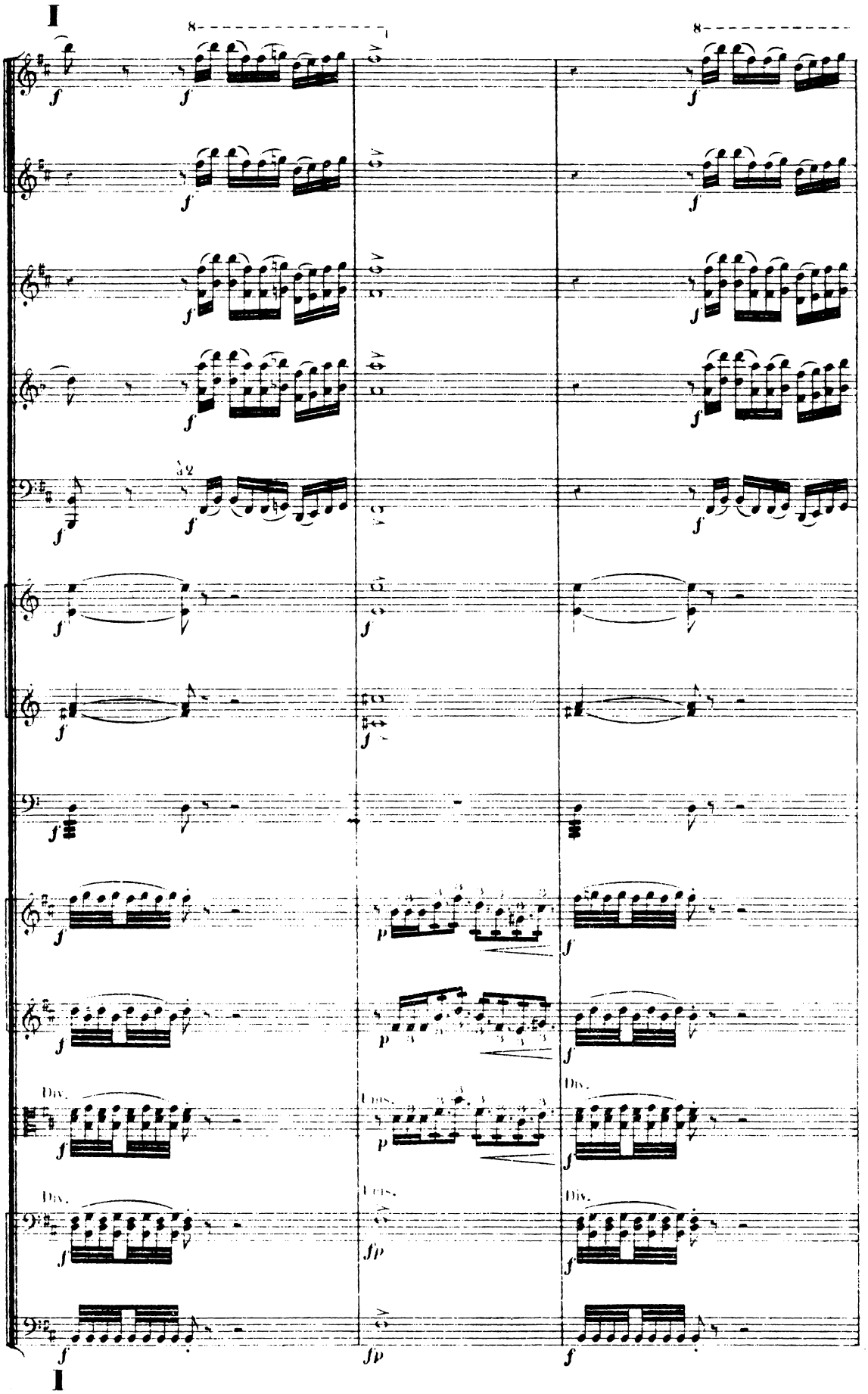

Andante religioso 50 = ♩
Cors en RÉ♮
Rall.
E
1º
mf
poco
(Choral protestant)
pp
poco
pp
Rall.
Div.
Unis.
sf
dim.
Div.
Unis.
pizz.
p
Rall.
E
F
dim.
Bons
1º
dol.
dim.
Div.
Unis.
pizz.
F

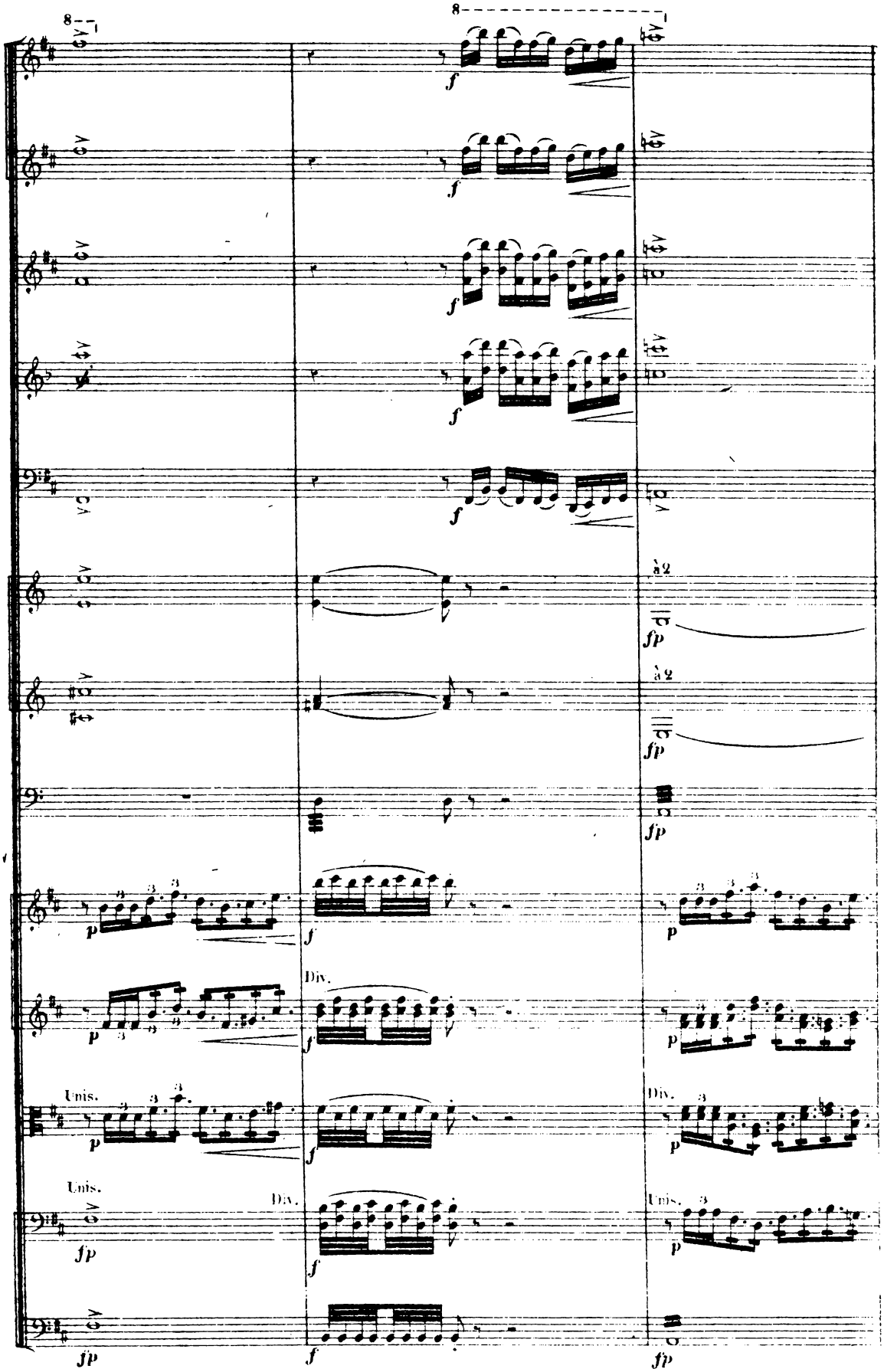

Gde Fl.
Rall.
G 1º tempo 76 = ♩
Bons
Cors en RÉ ♮
1º
Rall.
1º tempo
(le groupe un peu marqué)
arco
Rall.
G 1º tempo 76 = ♩
Gde Fl.
Pte Fl.
Bb
Cl.
Bons
cresc.


H calme, comme au début
Gde Fl.
Pte Fl.
mf le groupe bien marqué
Hb
mf le groupe bien marqué
Cl.
à 2
mf
Bons
à 2
mf
le groupe bien marqué
p
Cors
p
Timb.
p
f
p
sost.
p
f
sost.
p
f
sost.
p
f
sost.
p
f
H calme comme au début

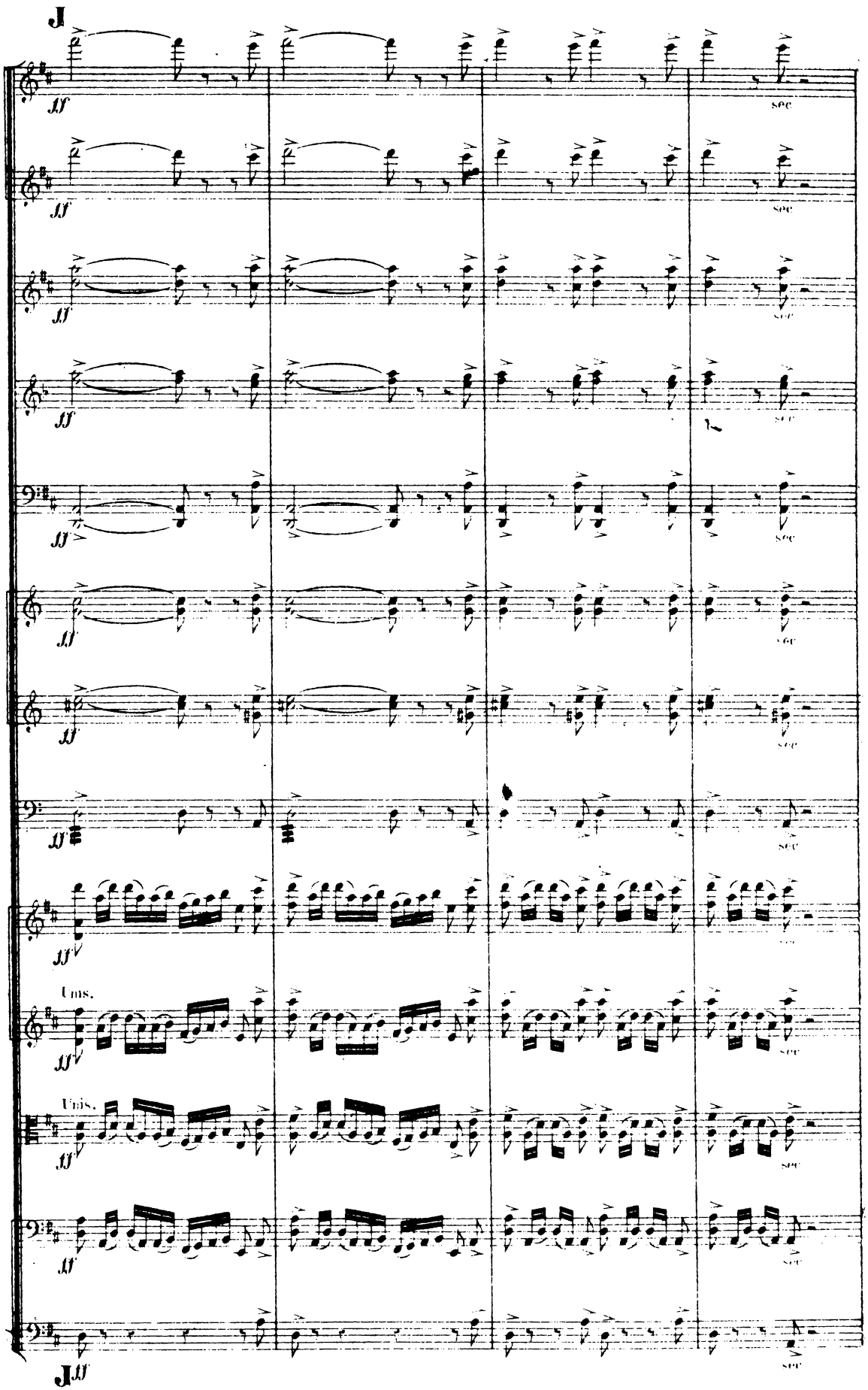


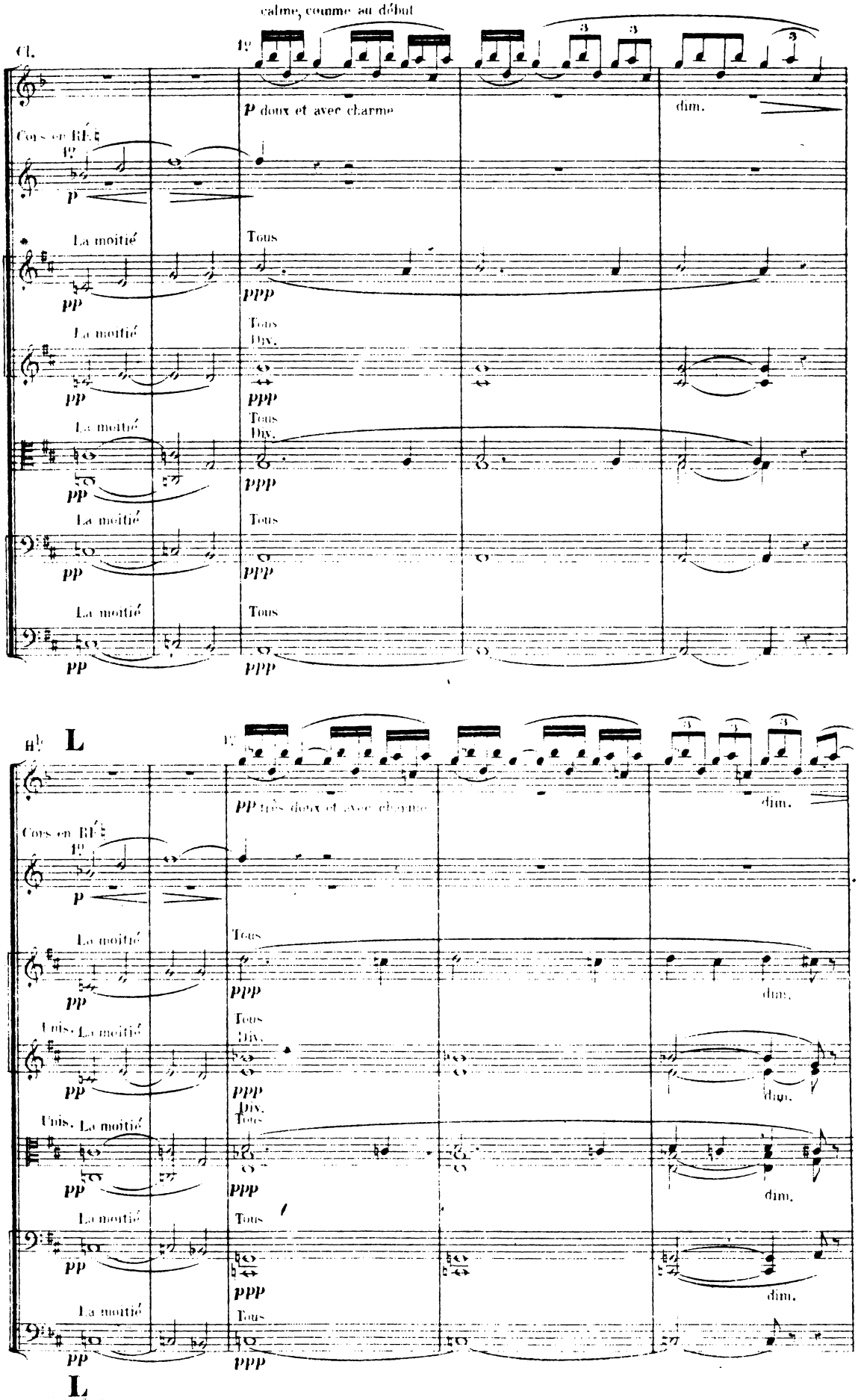

p
a2
del.
del.
del.

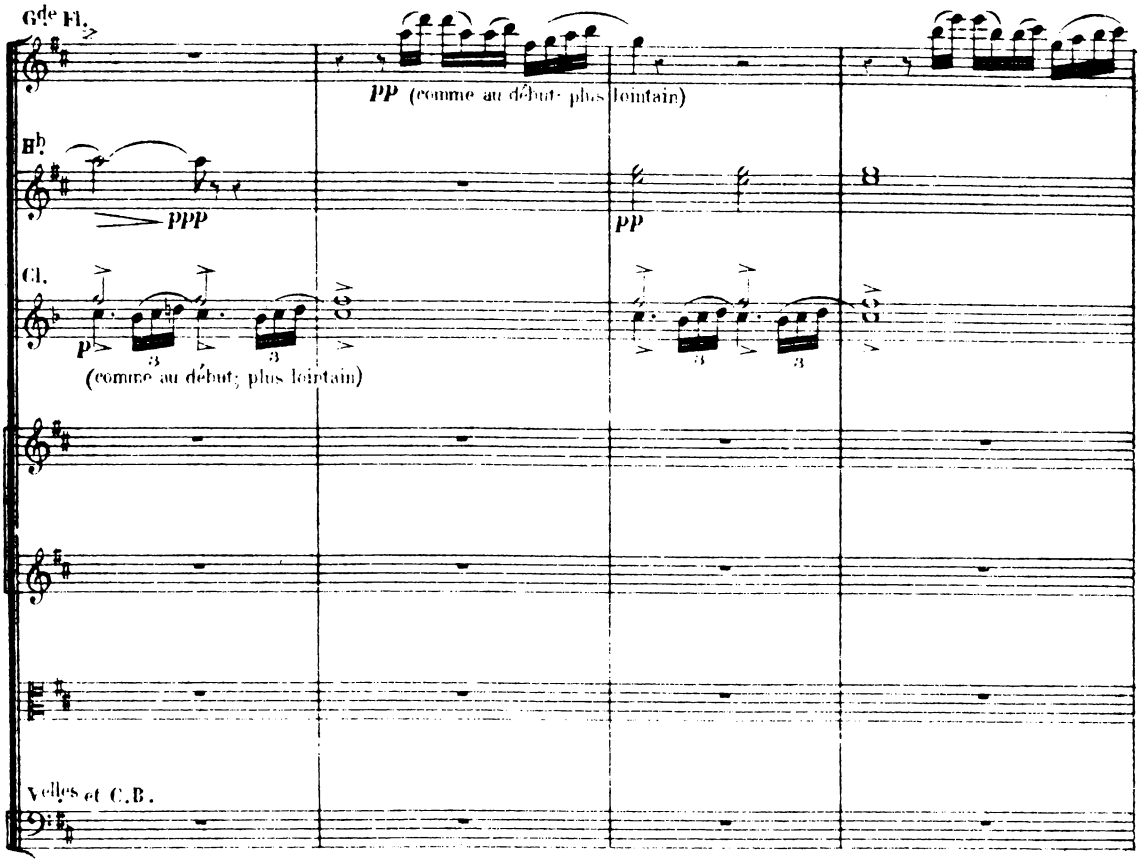

I
8
8
32
Div.
Unis.
Div.
Unis.
Div.
I

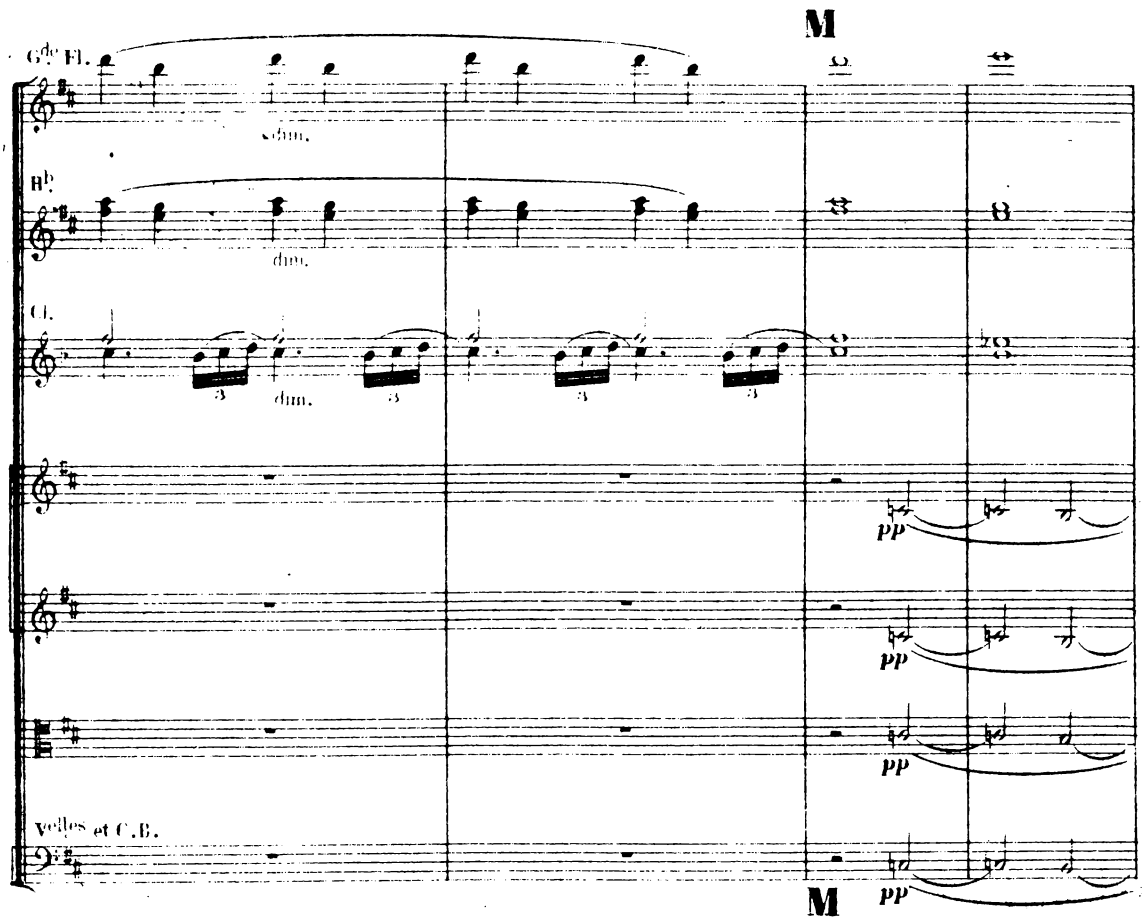

8
8
f
fp
à 2
p
Div.
Unis.

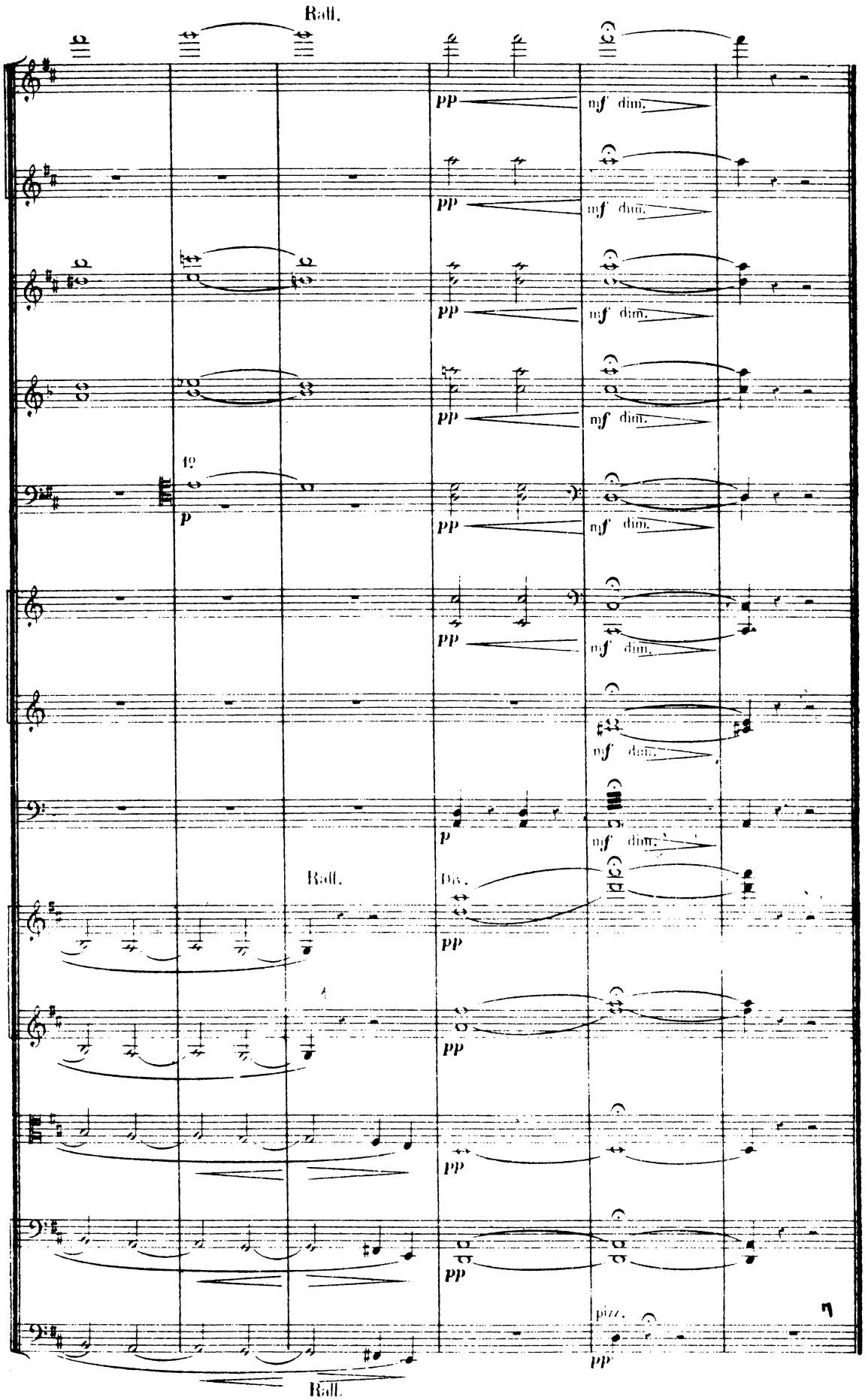
cresc.
tr
1º
cresc.
f
cresc.


J
ff
sec
Unis.
Unis.
J ff

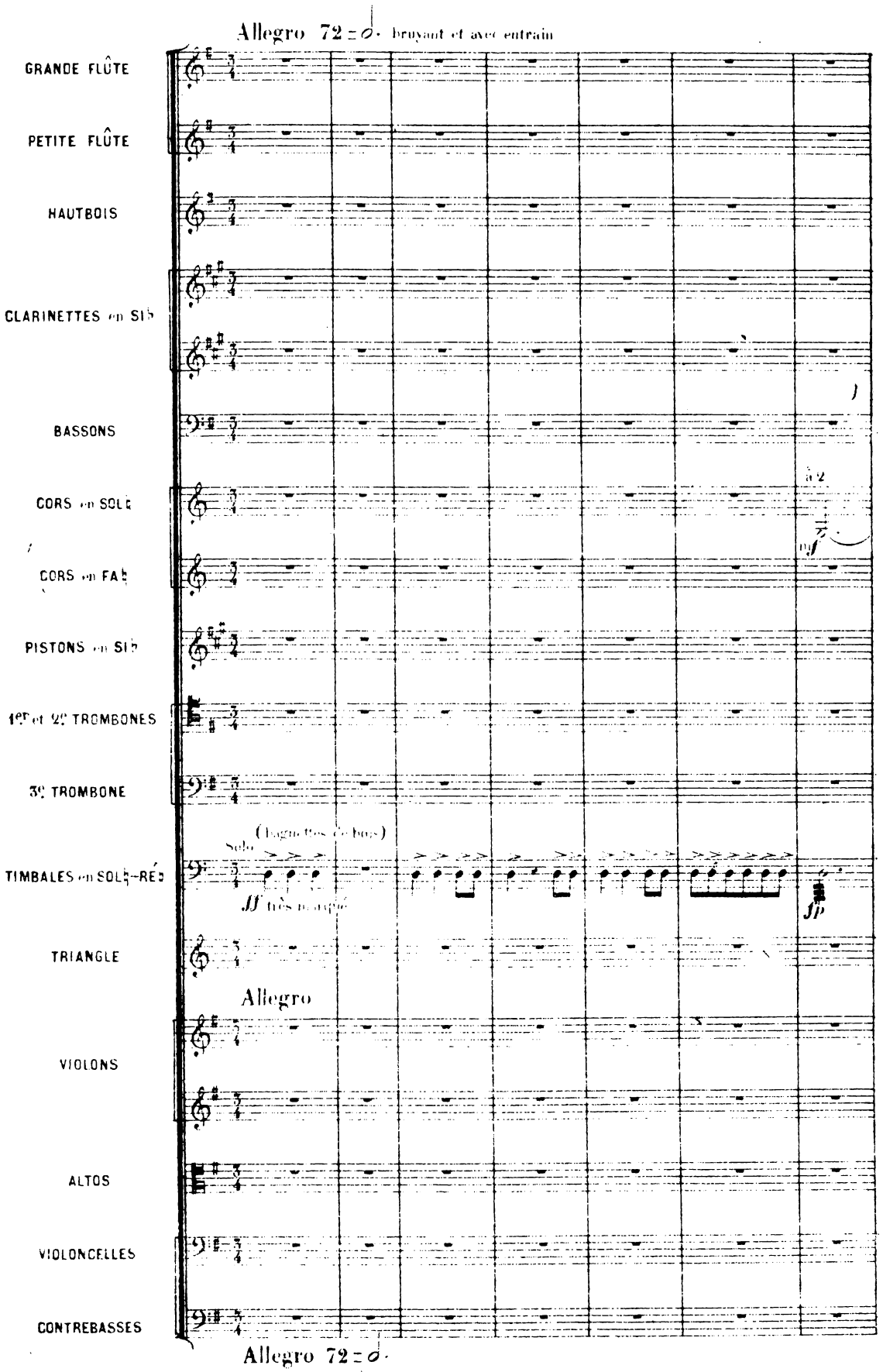

calme, comme au début
Cl.
1º
p doux et avec charme
dim.
Cors en RÉ♮
1º
p
La moitié
Tous
pp
ppp
La moitié
Tous
Div.
pp
ppp
La moitié
Tous
Div.
pp
ppp
La moitié
Tous
pp
ppp
La moitié
Tous
pp
ppp
Hb
L
1º
pp très doux et avec charme
dim.
Cors en RÉ♮
1º
p
La moitié
Tous
pp
ppp
dim.
Unis. La moitié
Tous
Div.
pp
ppp
dim.
Unis. La moitié
Div.
Tous
pp
ppp
dim.
La moitié
Tous
pp
ppp
dim.
La moitié
Tous
pp
ppp
L

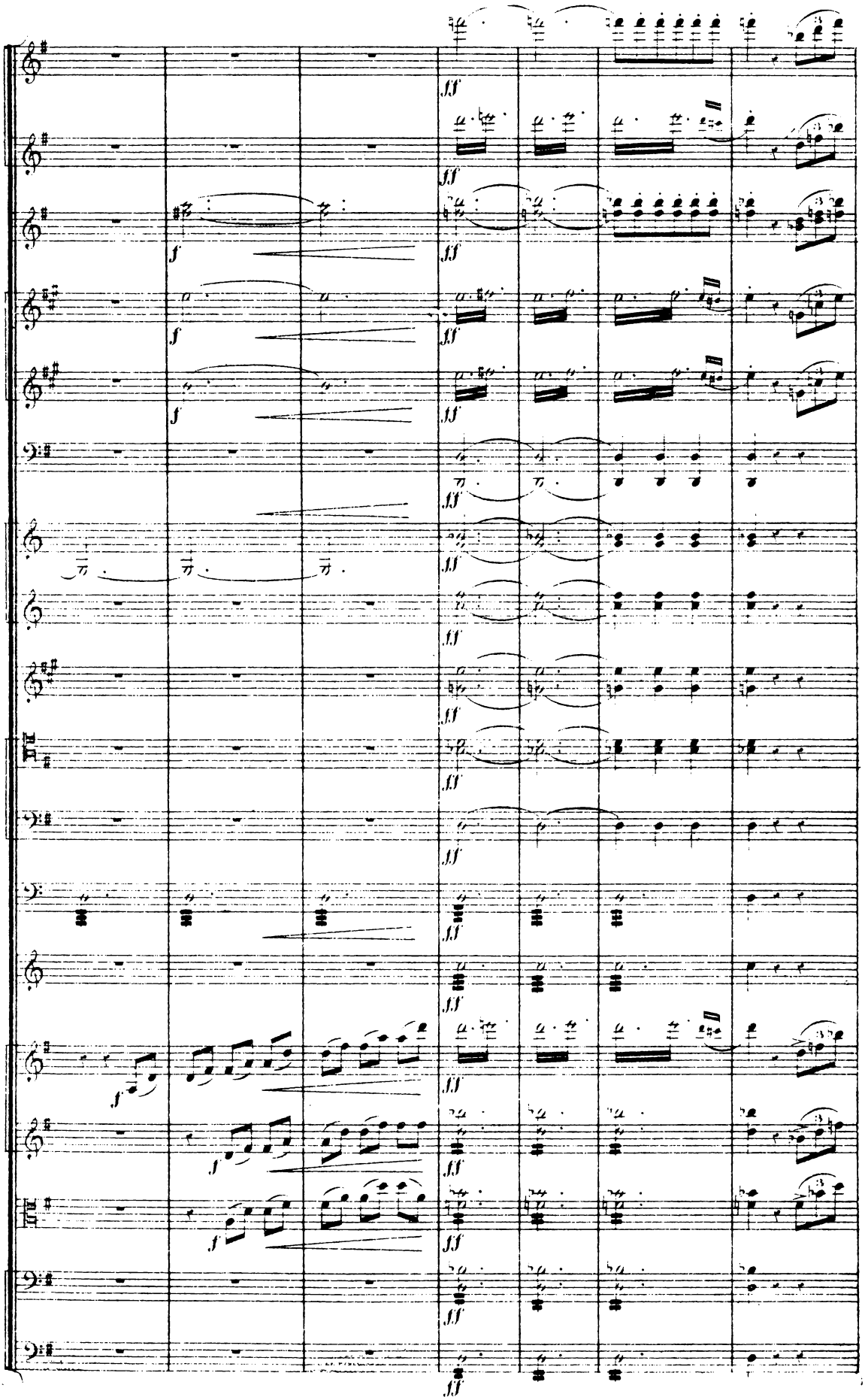

Gde Fl.
pp (comme au début; plus lointain)
B♭
ppp
pp
Cl.
p
(comme au début; plus lointain)
Velles et C.B.

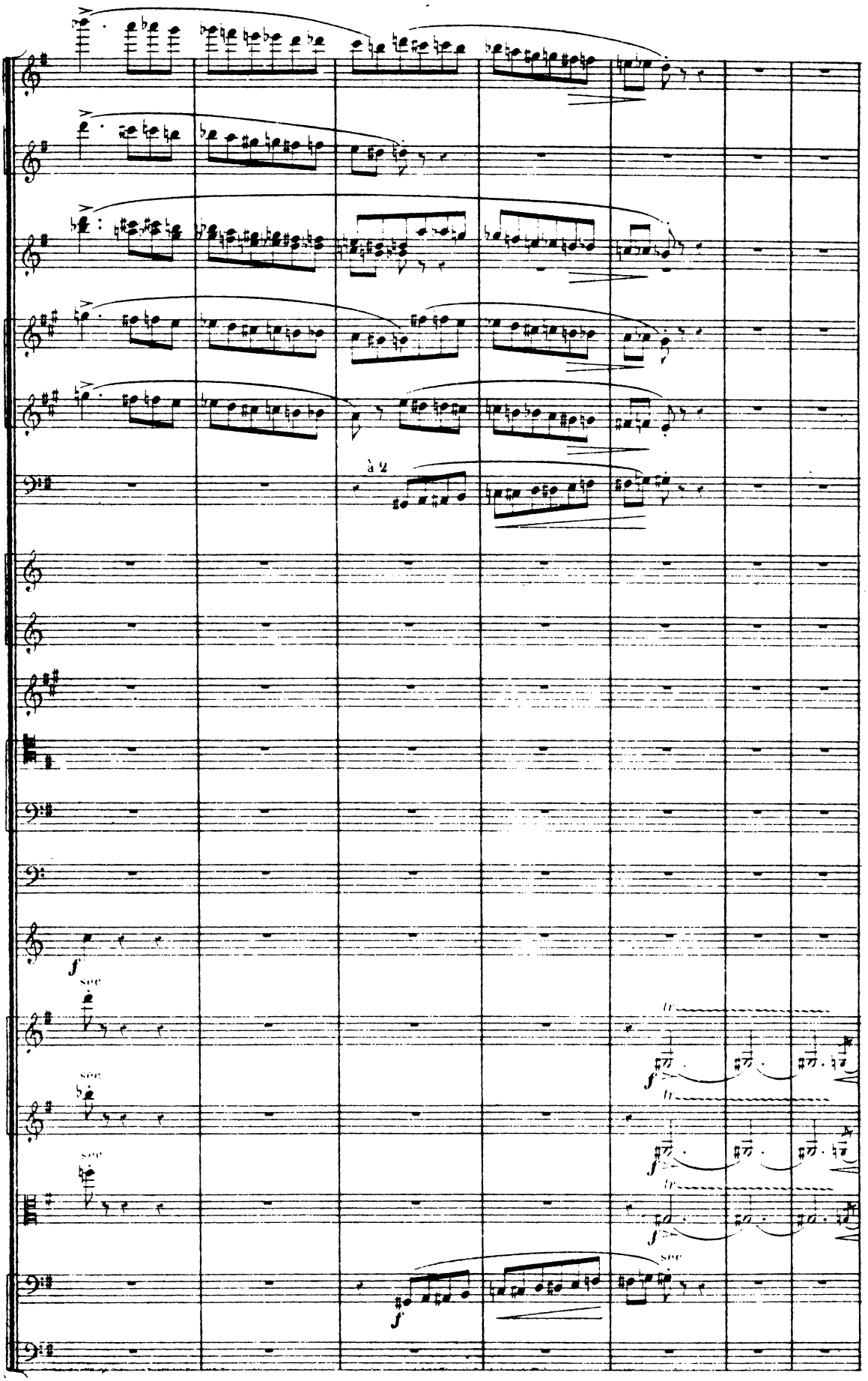

M
Gde Fl.
dim.
B♭
dim.
Cl.
dim.
pp
Velles et C.B.
M
pp

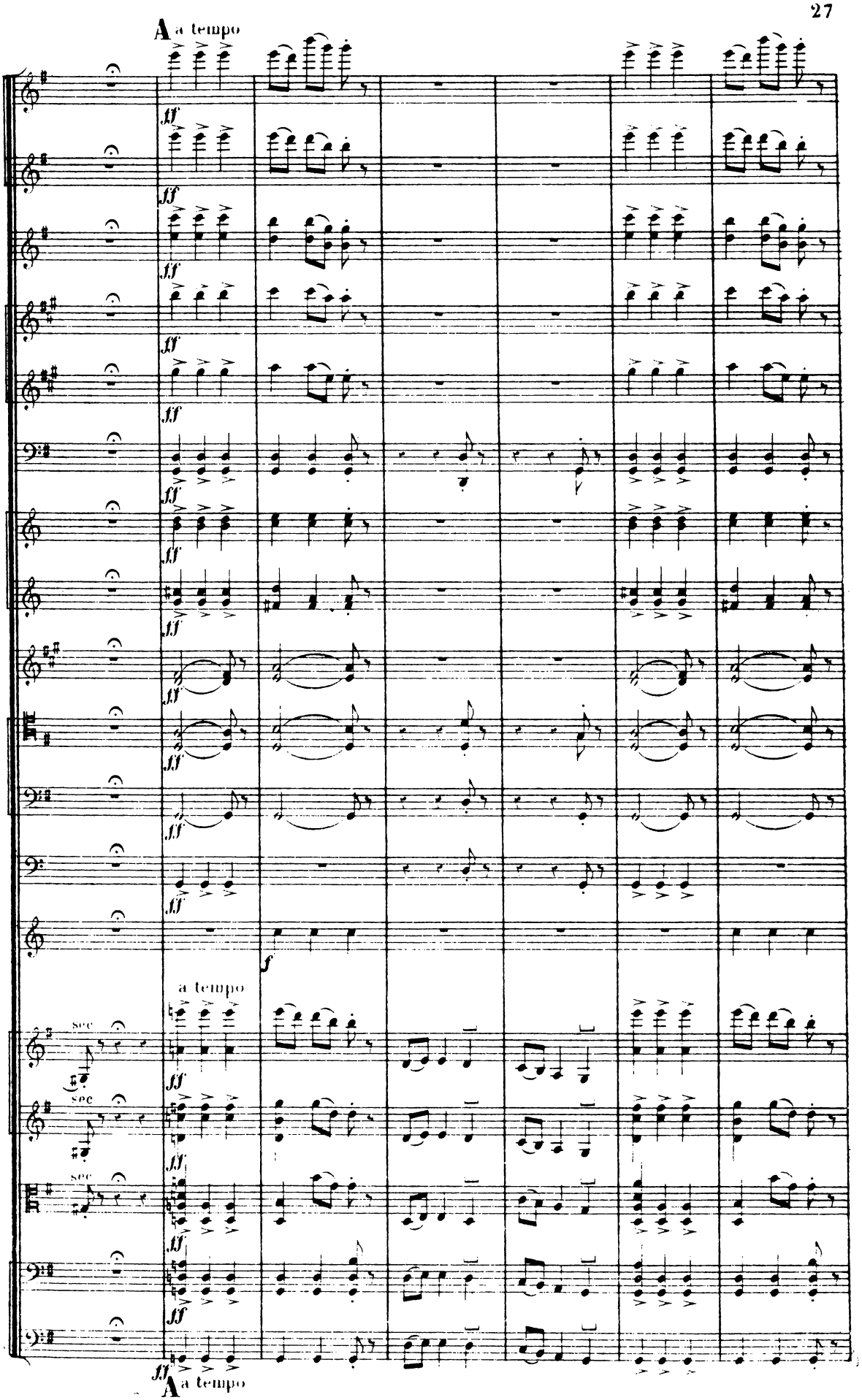

Rall.
pp
mf dim.
19
p
Rall.
Div.
pizz.
Rall.

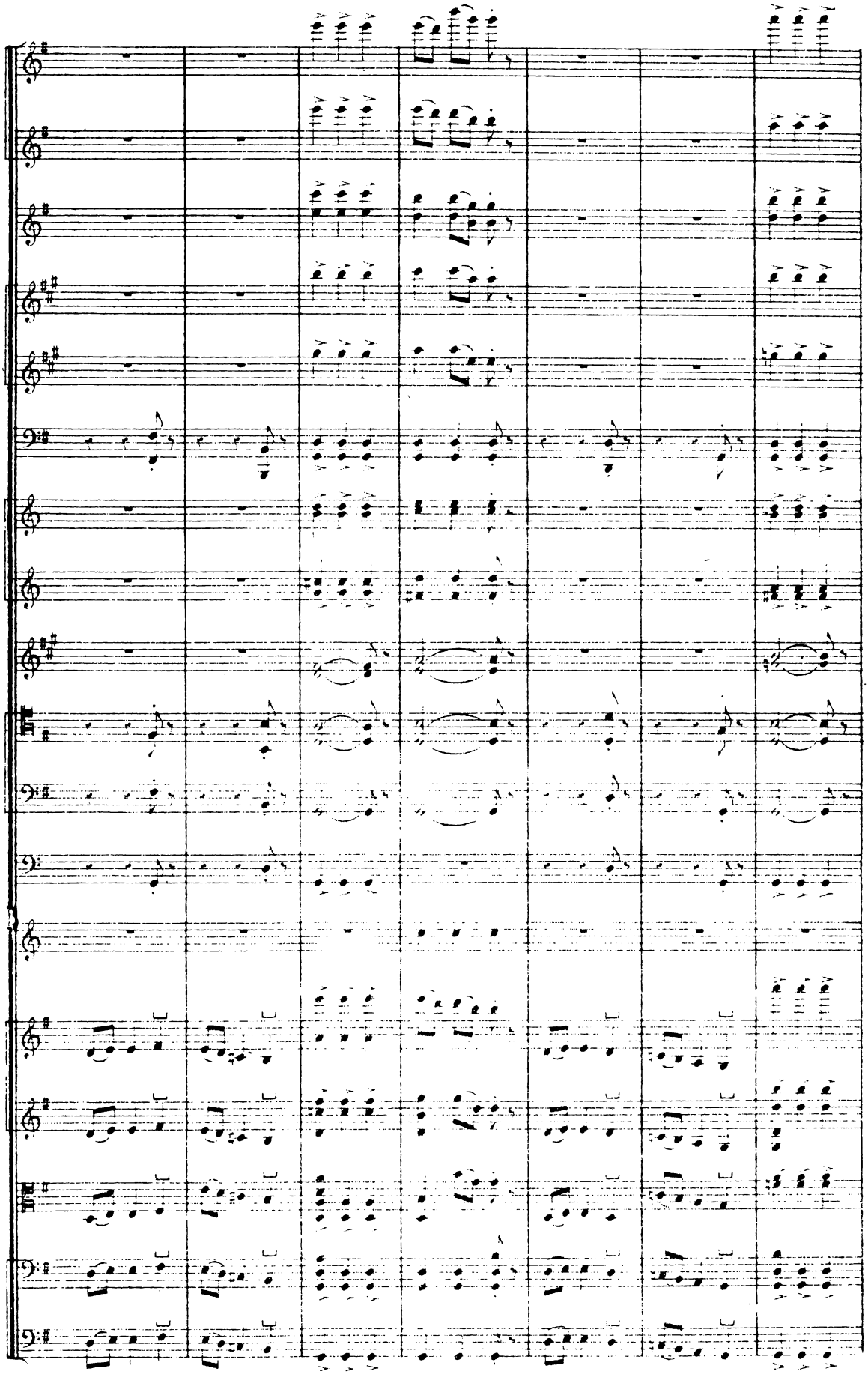
AU CABARET

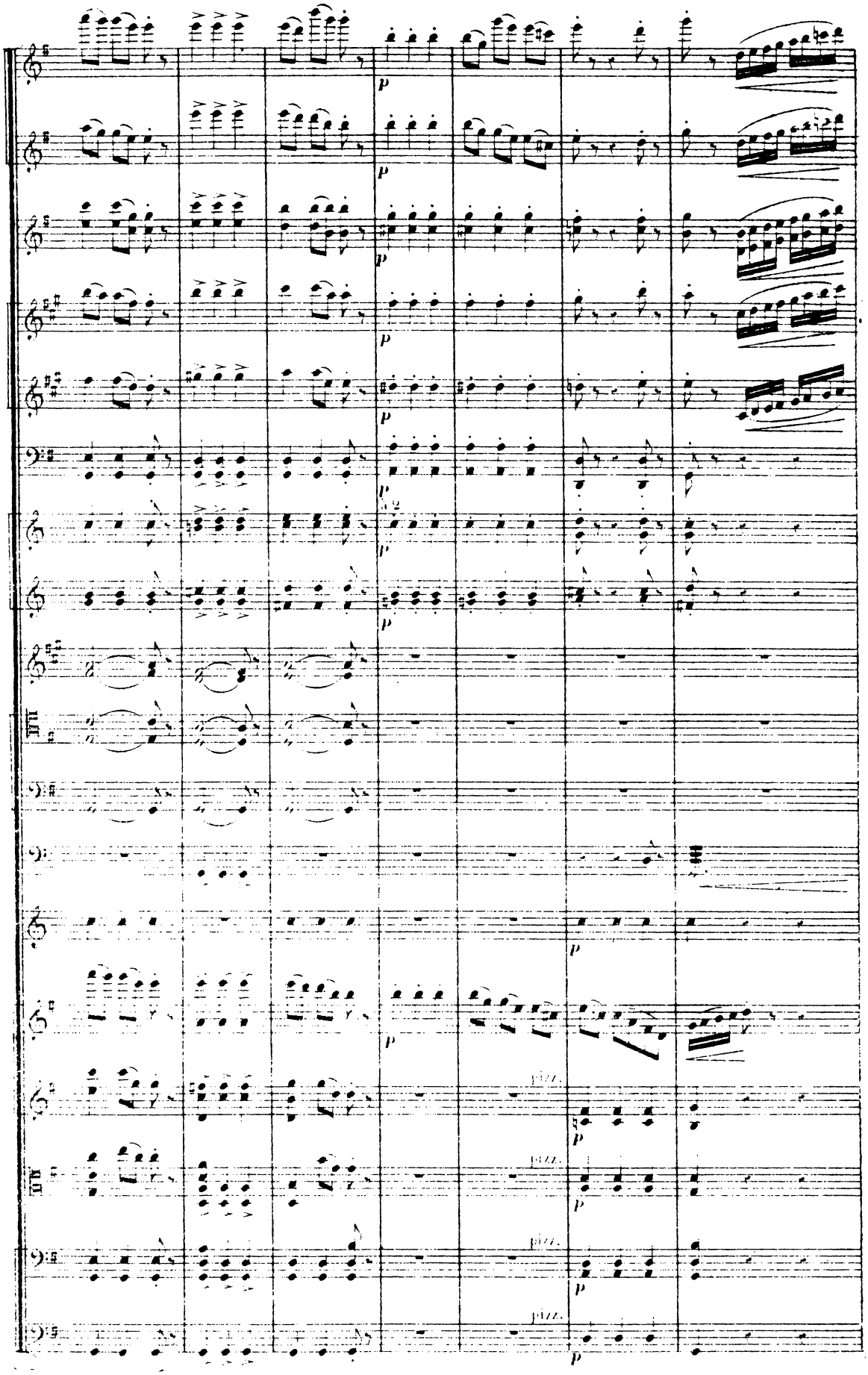

Allegro 72 = 𝅗𝅥 bruyant et avec entrain
GRANDE FLÛTE
PETITE FLÛTE
HAUTBOIS
CLARINETTES en SI♭
BASSONS
CORS en SOL♮
CORS en FA♮
PISTONS en SI♭
1er et 2e TROMBONES
3e TROMBONE
TIMBALES en SOL♮-RÉ♮
TRIANGLE
VIOLONS
ALTOS
VIOLONCELLES
CONTREBASSES
Allegro
Allegro 72 = 𝅗𝅥

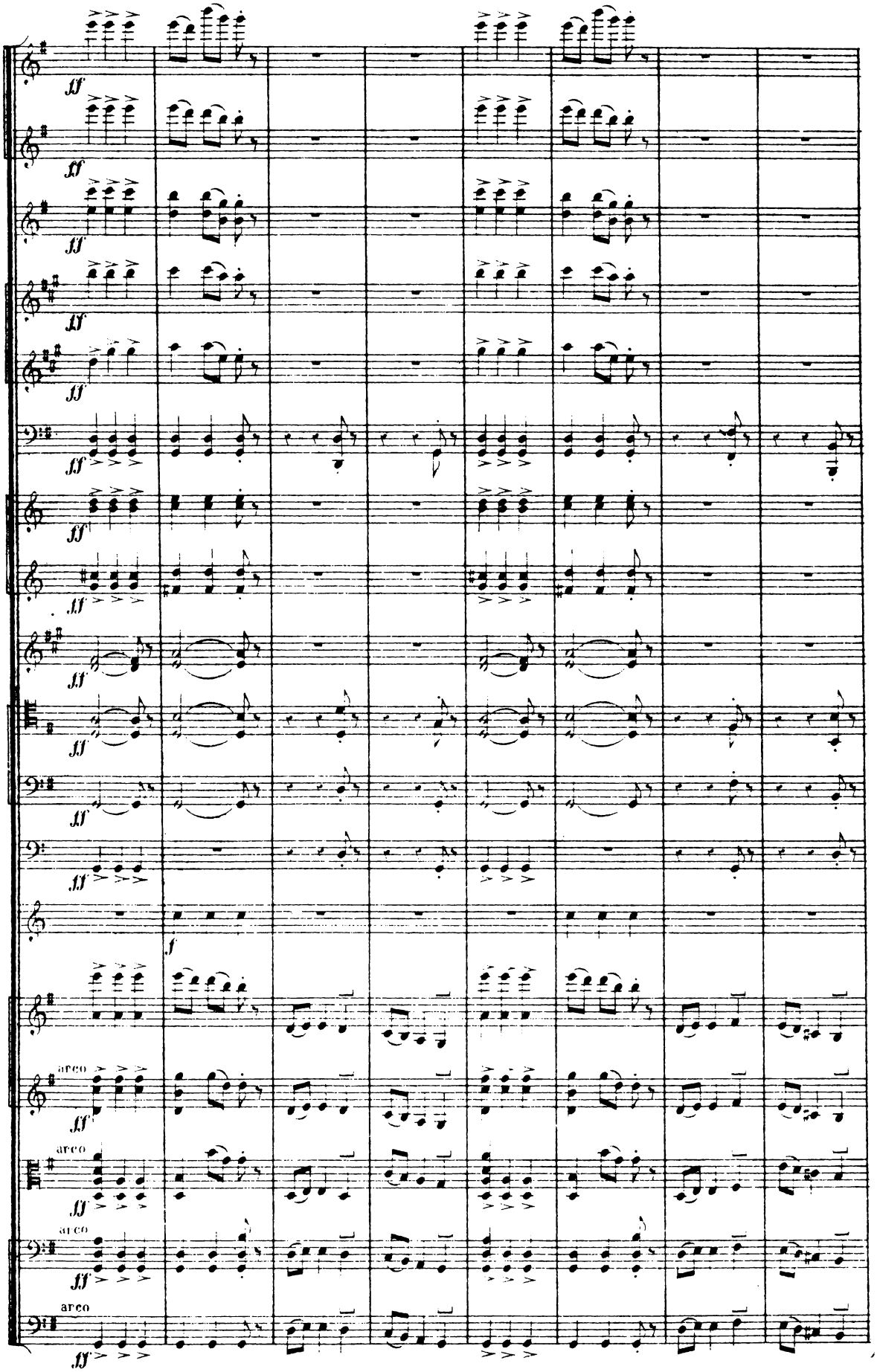


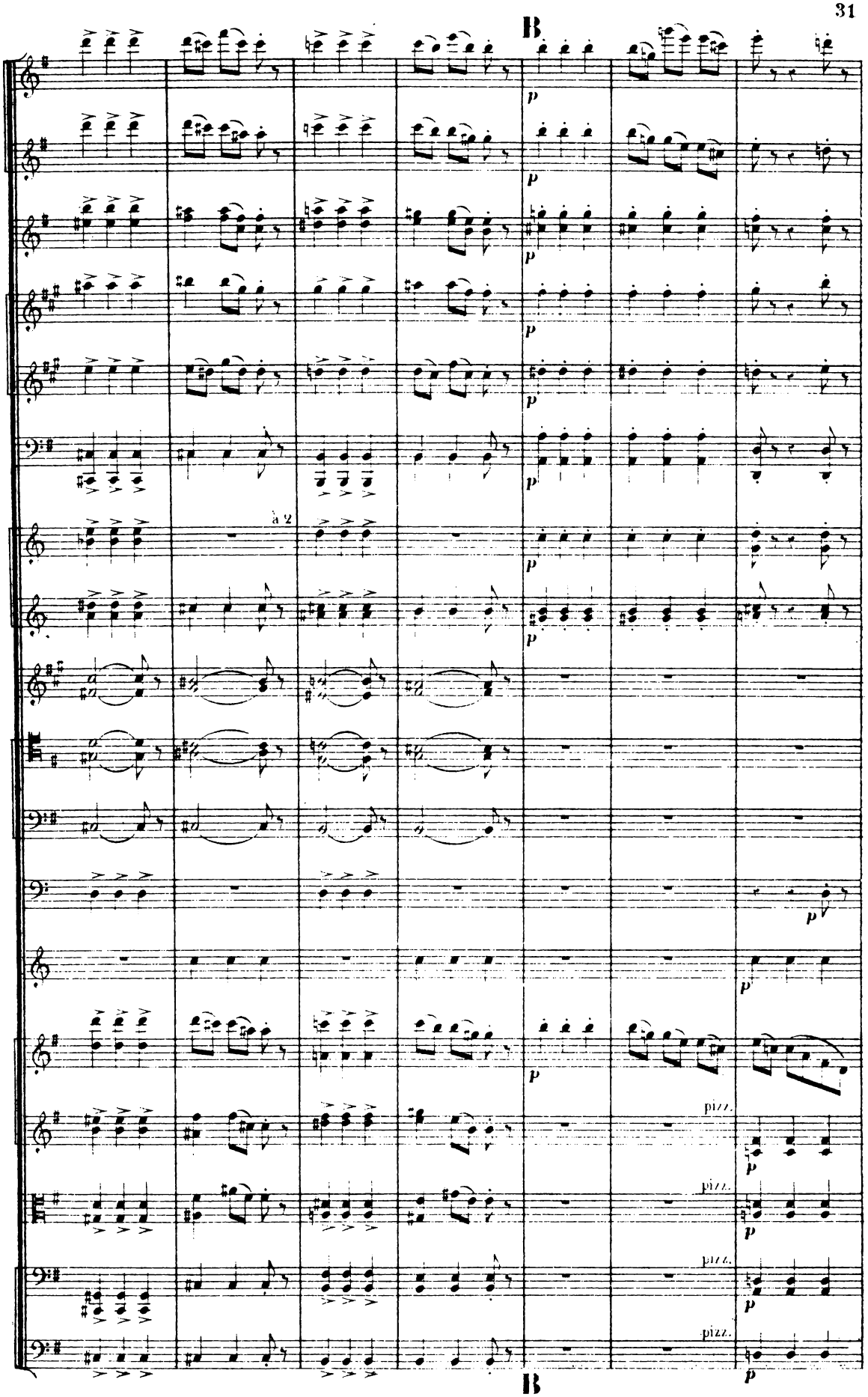

à 2
sec
tr
f

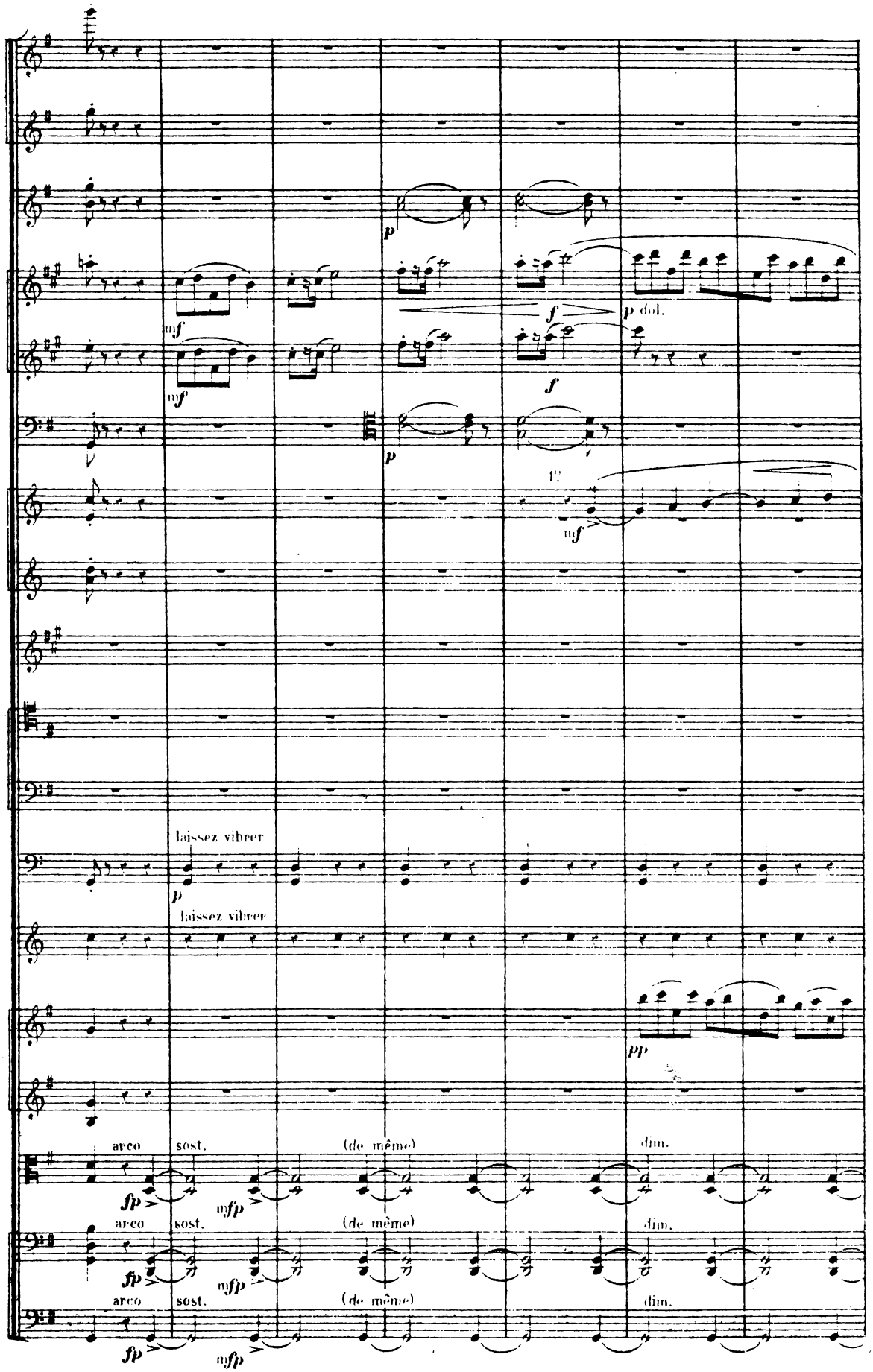

A a tempo
ff
a tempo
sec
A a tempo

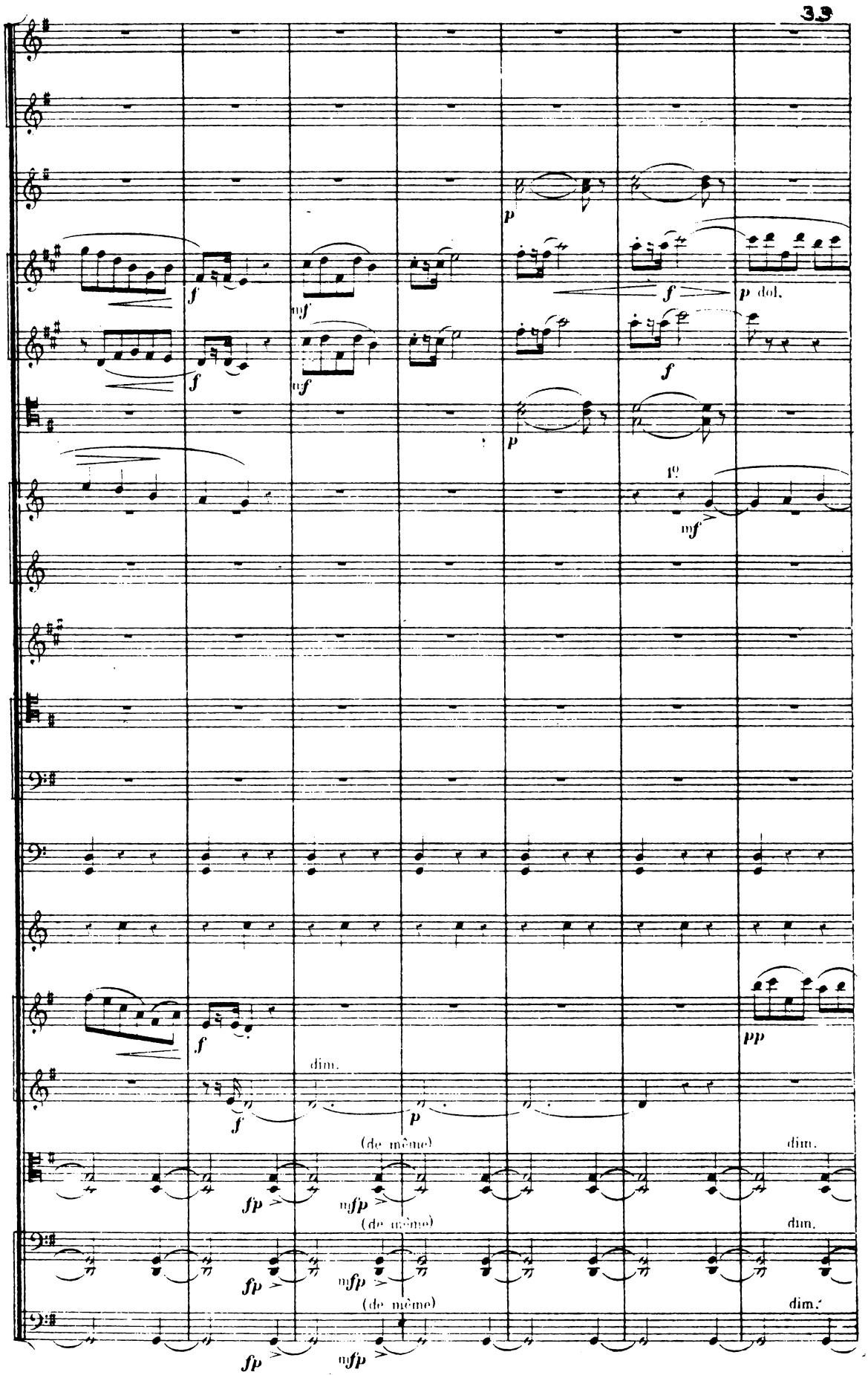


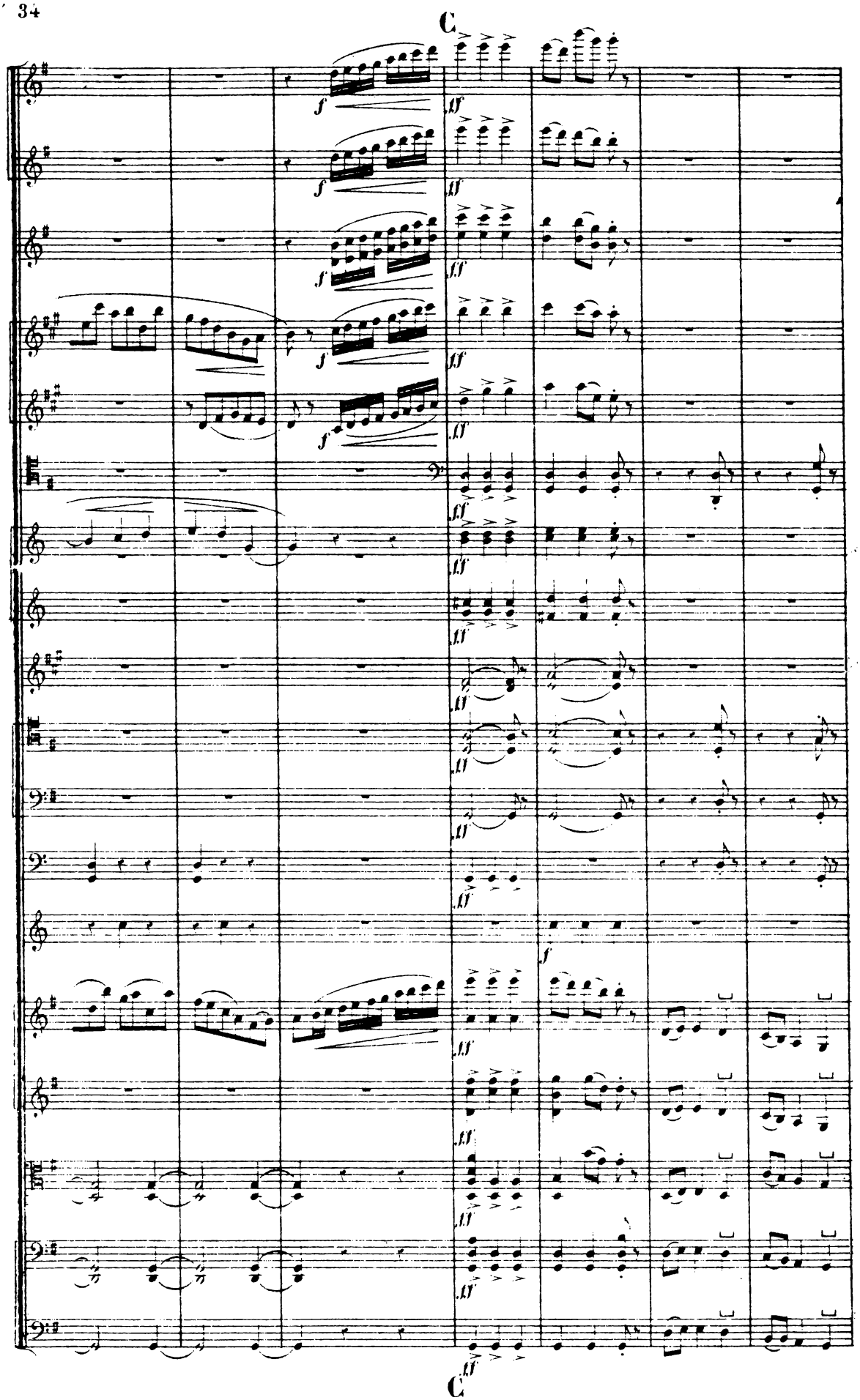

p
pizz.

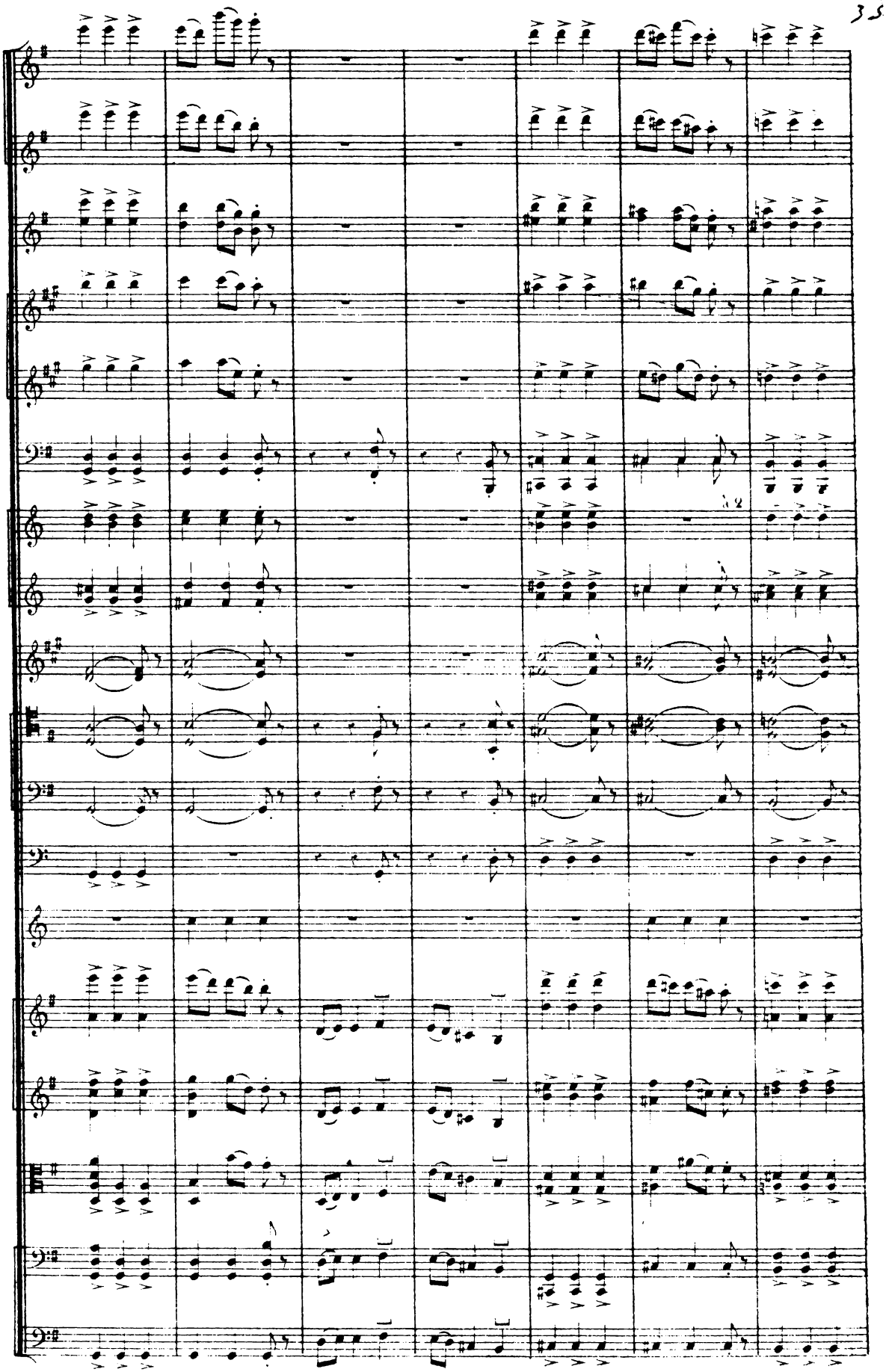

ff
f
arco

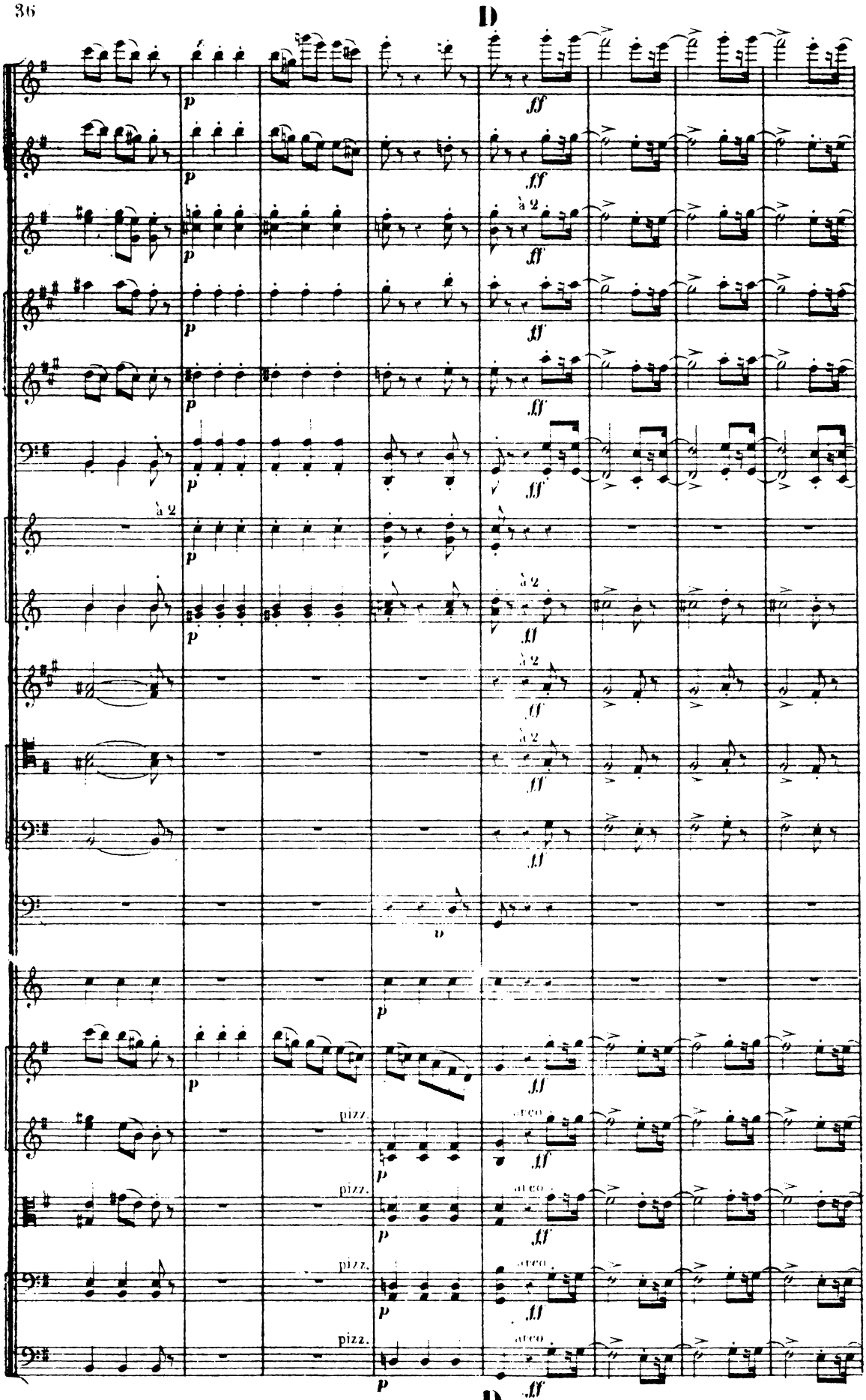

B
p
a 2
pizz.
B

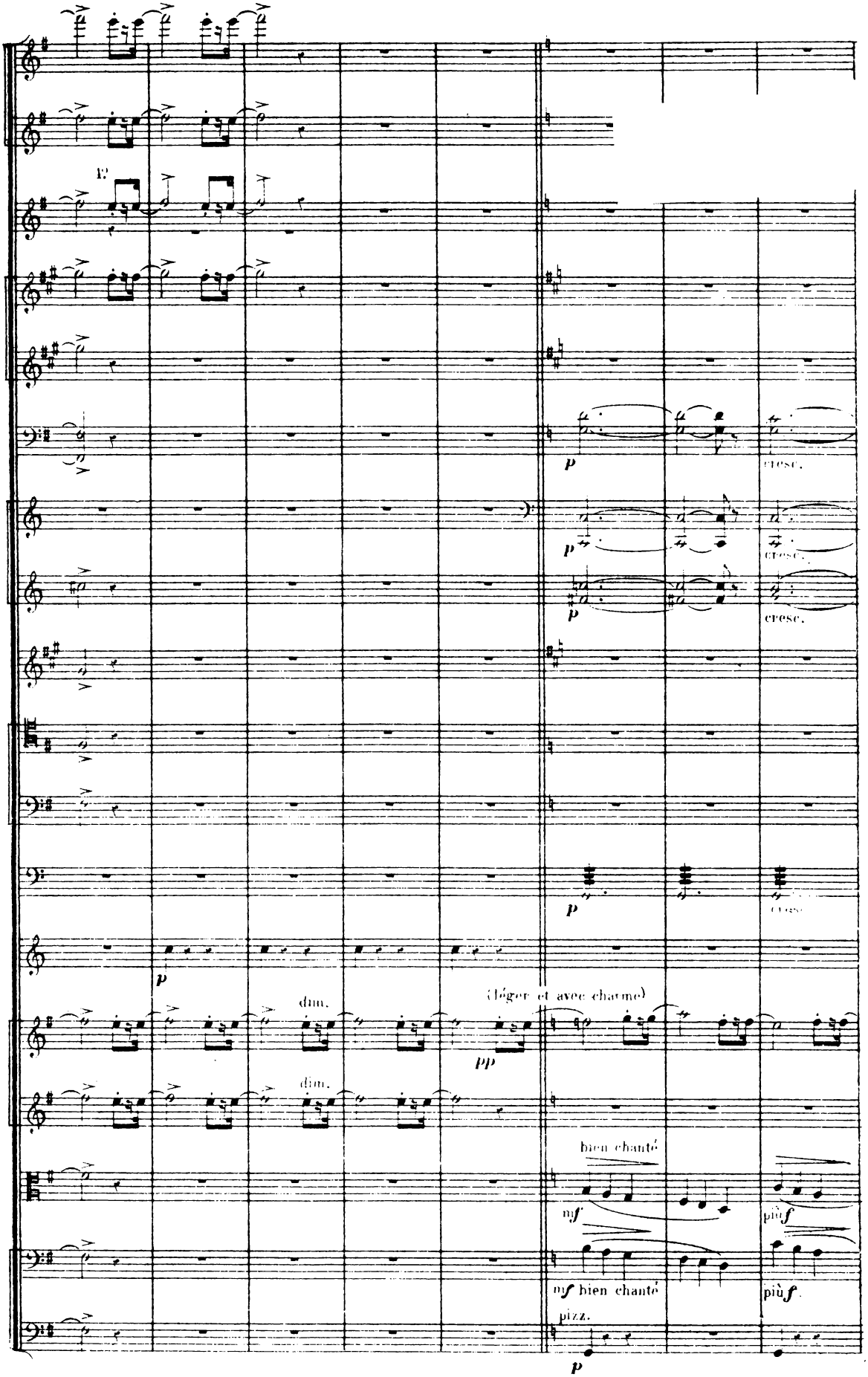

mf
mf
p
f
p dol.
f
p
mf
laissez vibrer
p
laissez vibrer
pp
arco
sost.
(de même)
dim.
fp
mfp
arco
sost.
(de même)
dim.
fp
mfp
arco
sost.
(de même)
dim.
fp
mfp

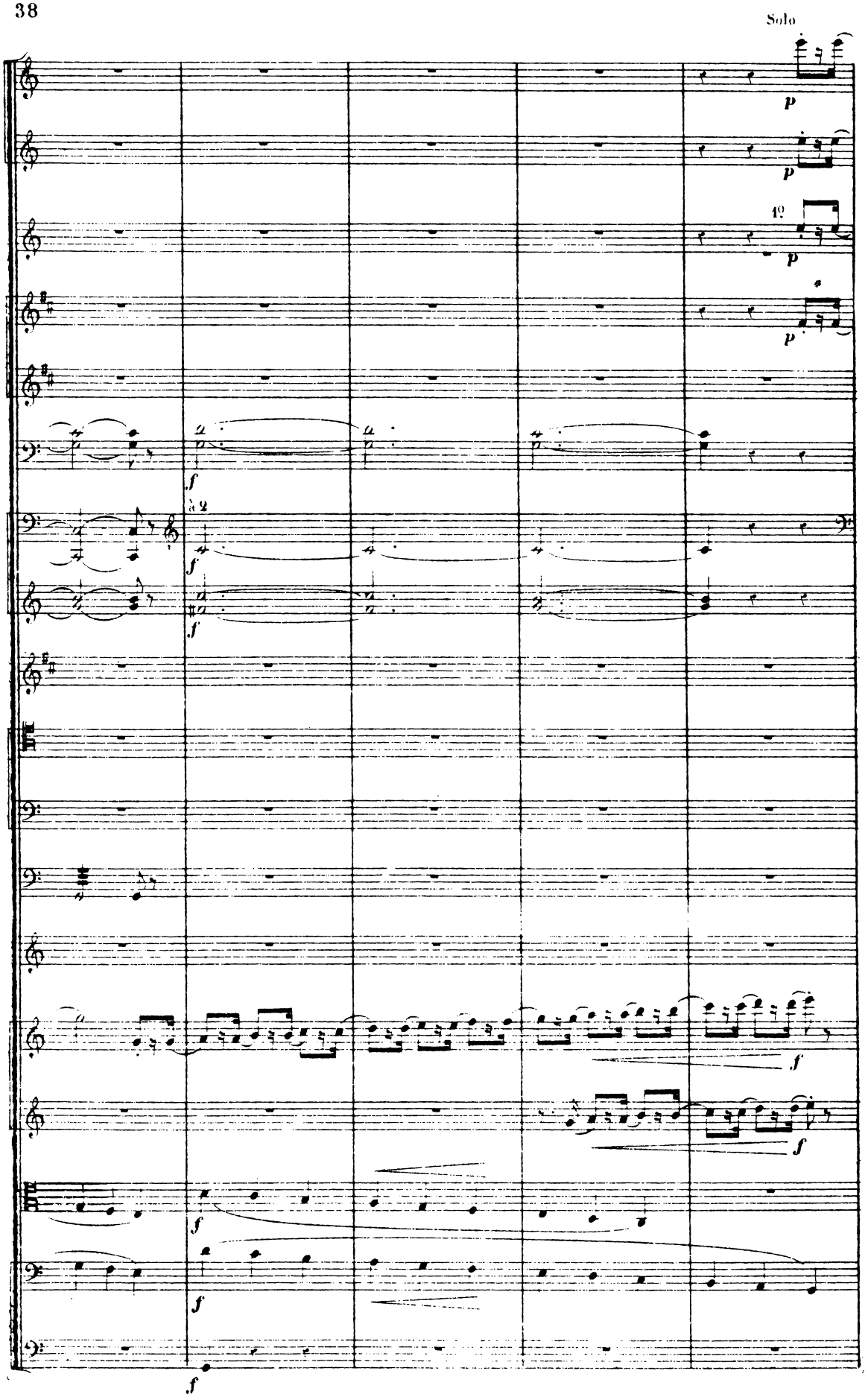

f
mf
p
f
p dol.
f
mf
p
1°
mf
f
pp
dim.
f
p
(de même)
dim.
fp
mfp
(de même)
dim.
fp
mfp
(de même)
dim.
fp
mfp

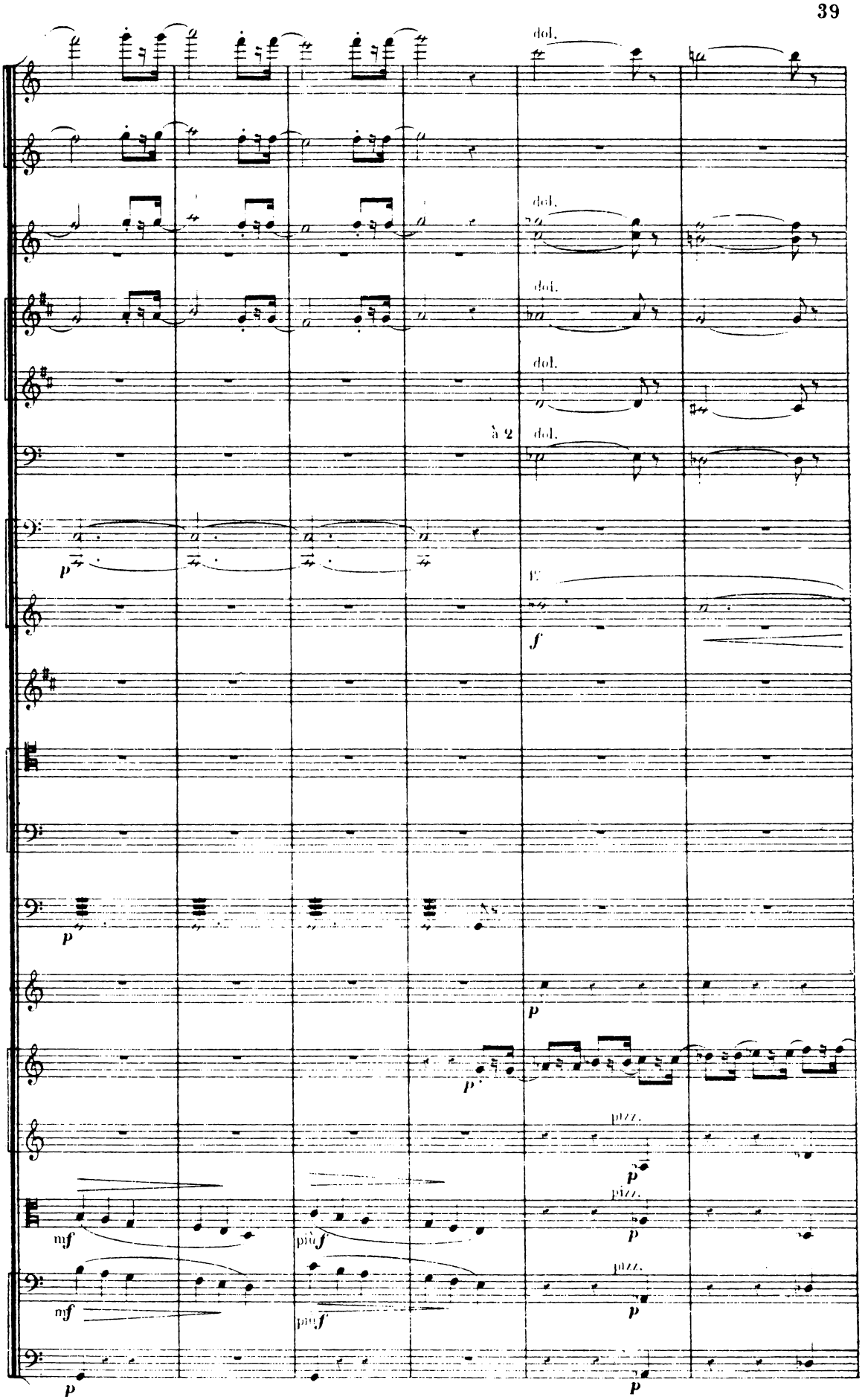

C
f
ff
f
ff
f
ff
f
ff
ff
ff
ff
ff
ff
ff
f
ff
ff
ff
ff
C

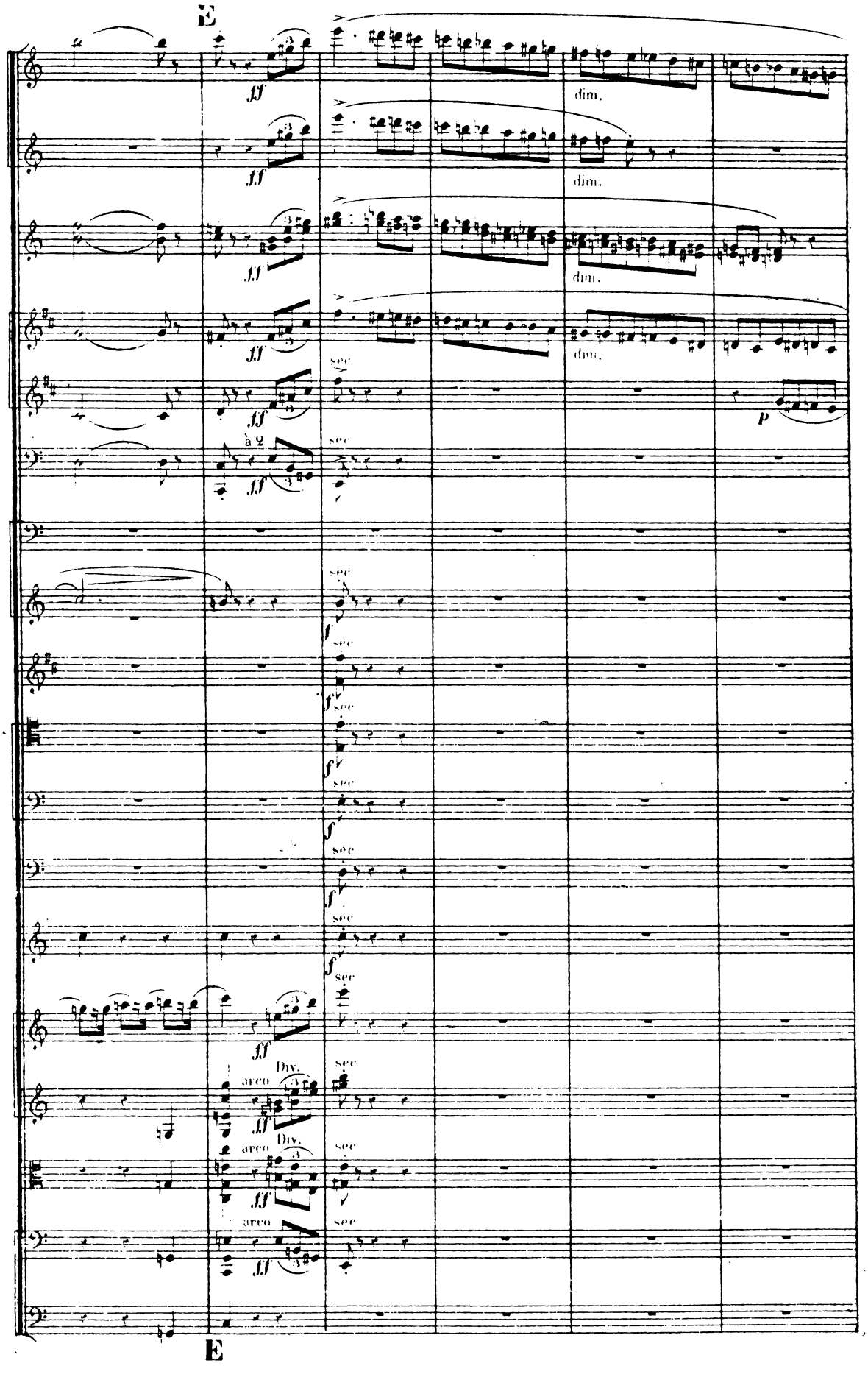


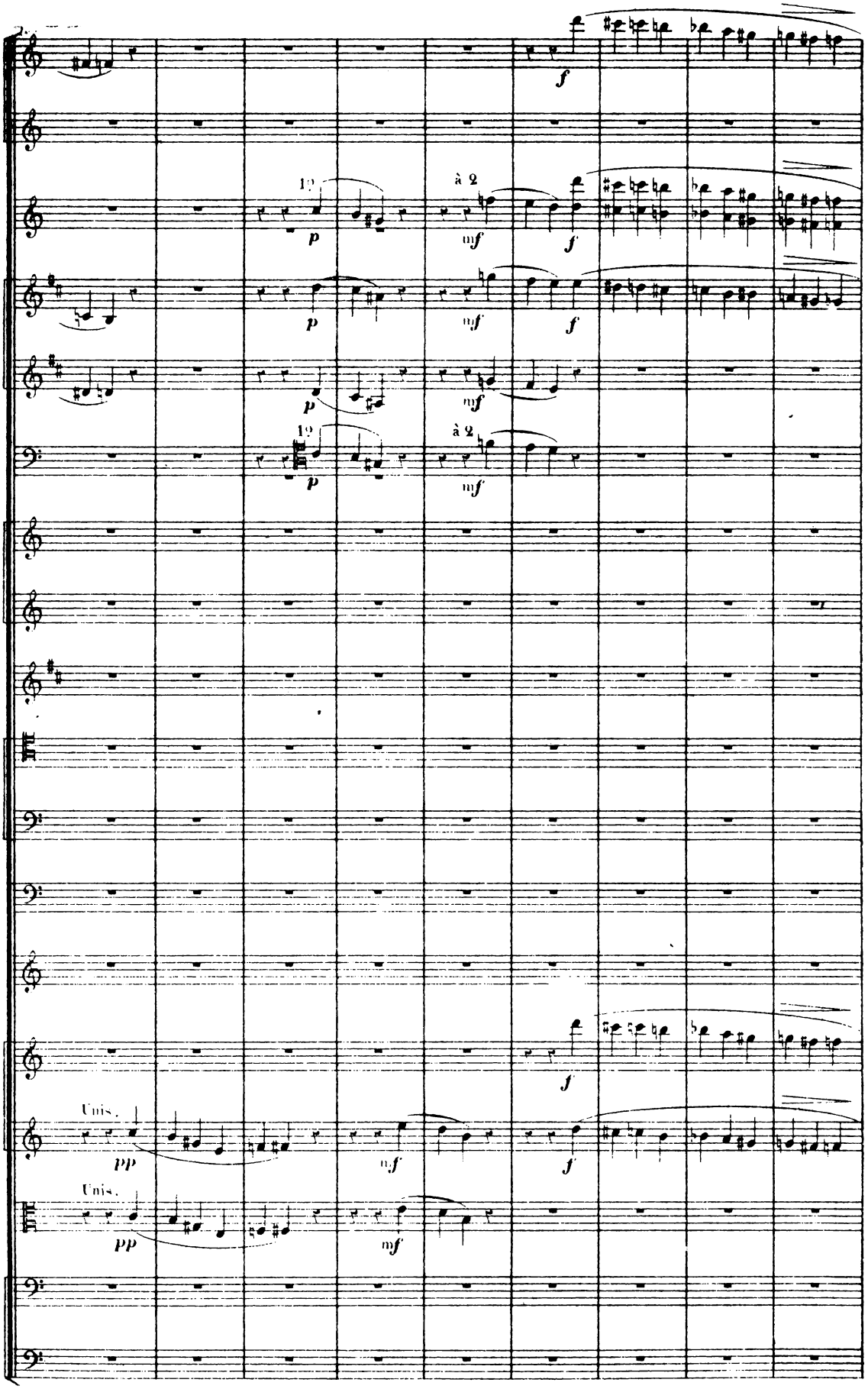

D
p
ff
à 2
pizz.
arco
D

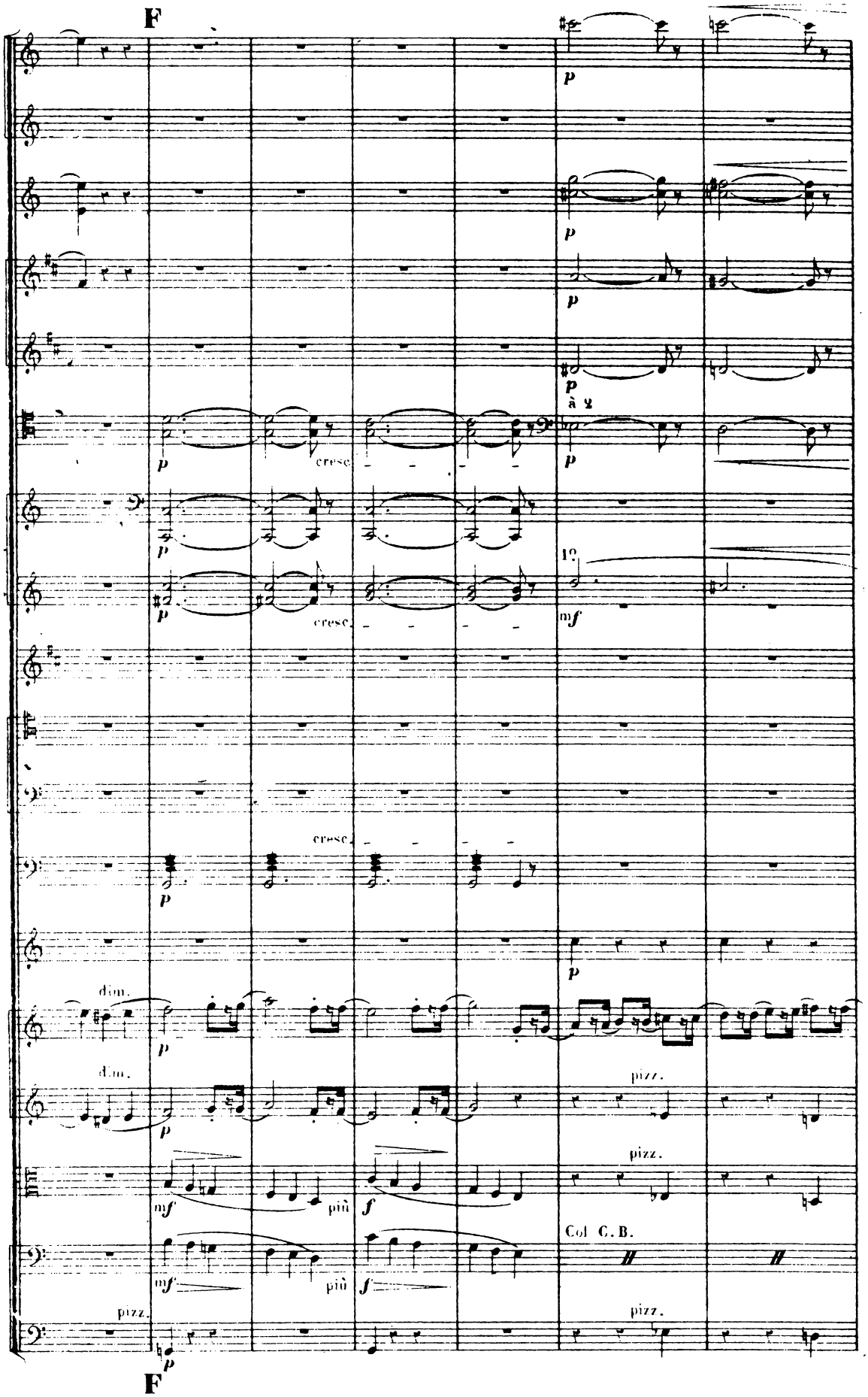

p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
dim.
dim.
(léger et avec charme)
pp
bien chanté
mf
più f
mf bien chanté
più f
pizz.
p

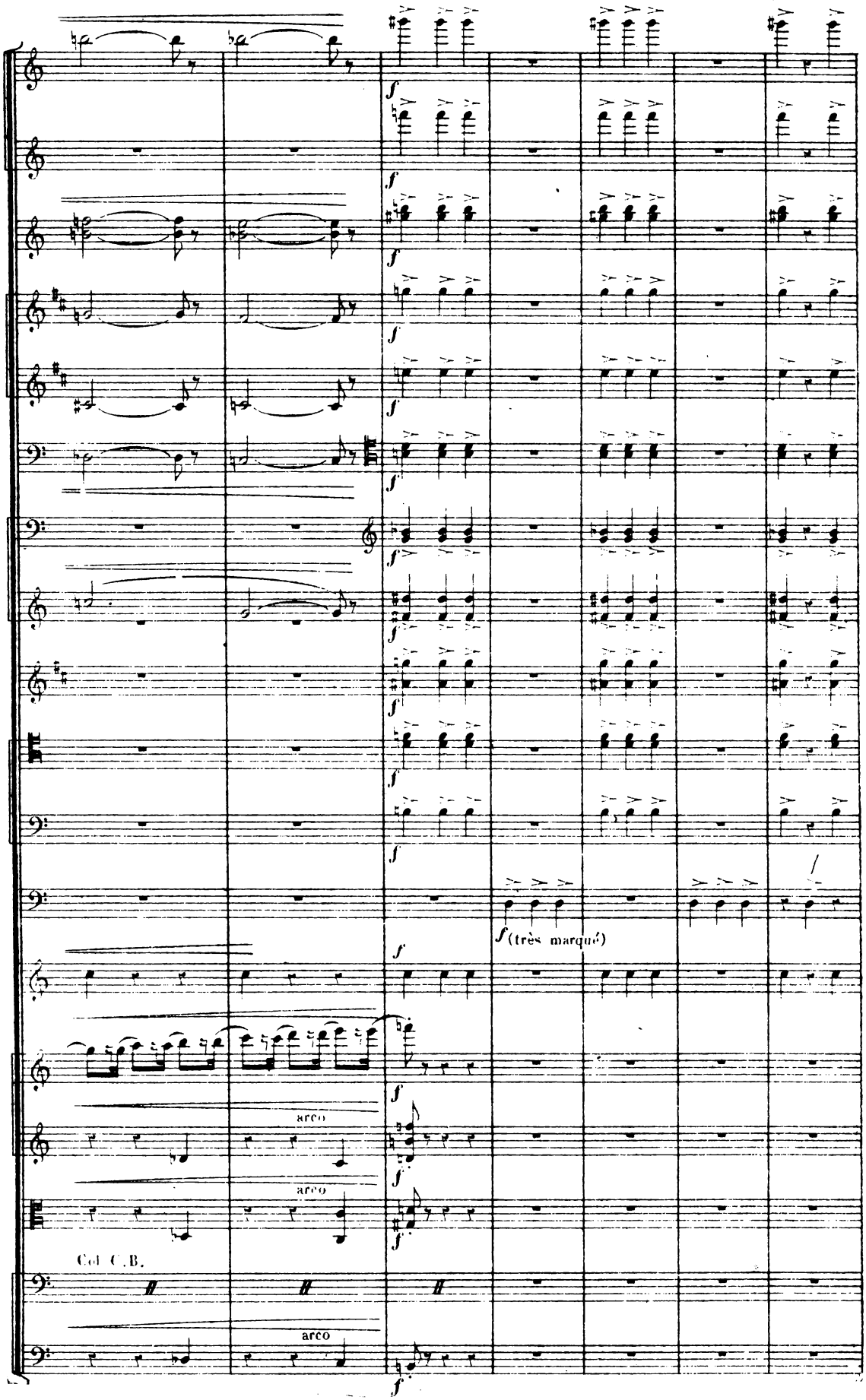

Solo
p
p
1º
p
p
f
a 2
f
f
f
f
f
f
f
f

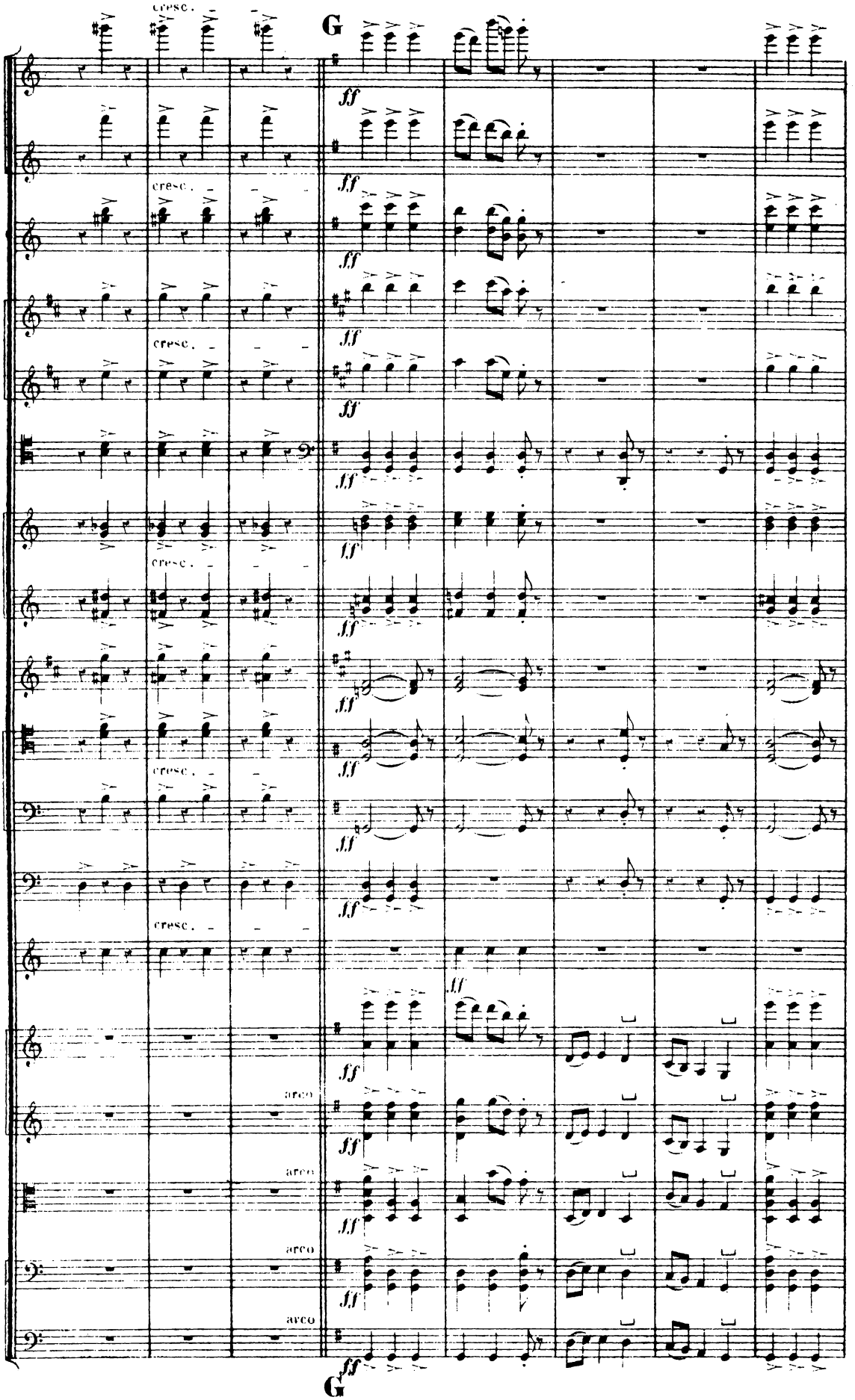

dol.
dol.
dol.
dol.
à 2
dol.
p
f
p
p
pizz.
p
pizz.
p
mf
più f
pizz.
p
mf
più f
p
p

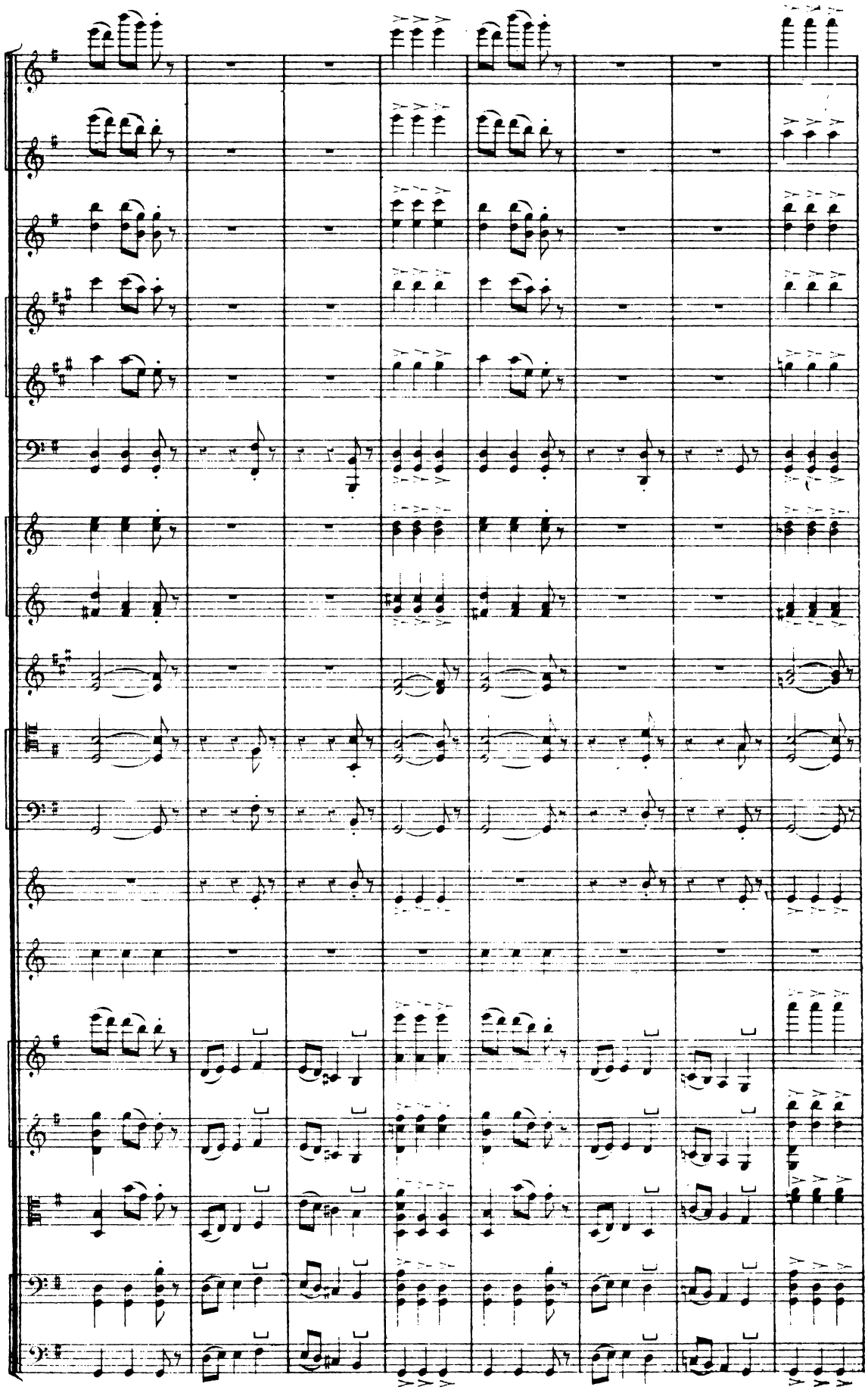

E
ff
dim.
sec
p
à 2
f
Div.
arco
E

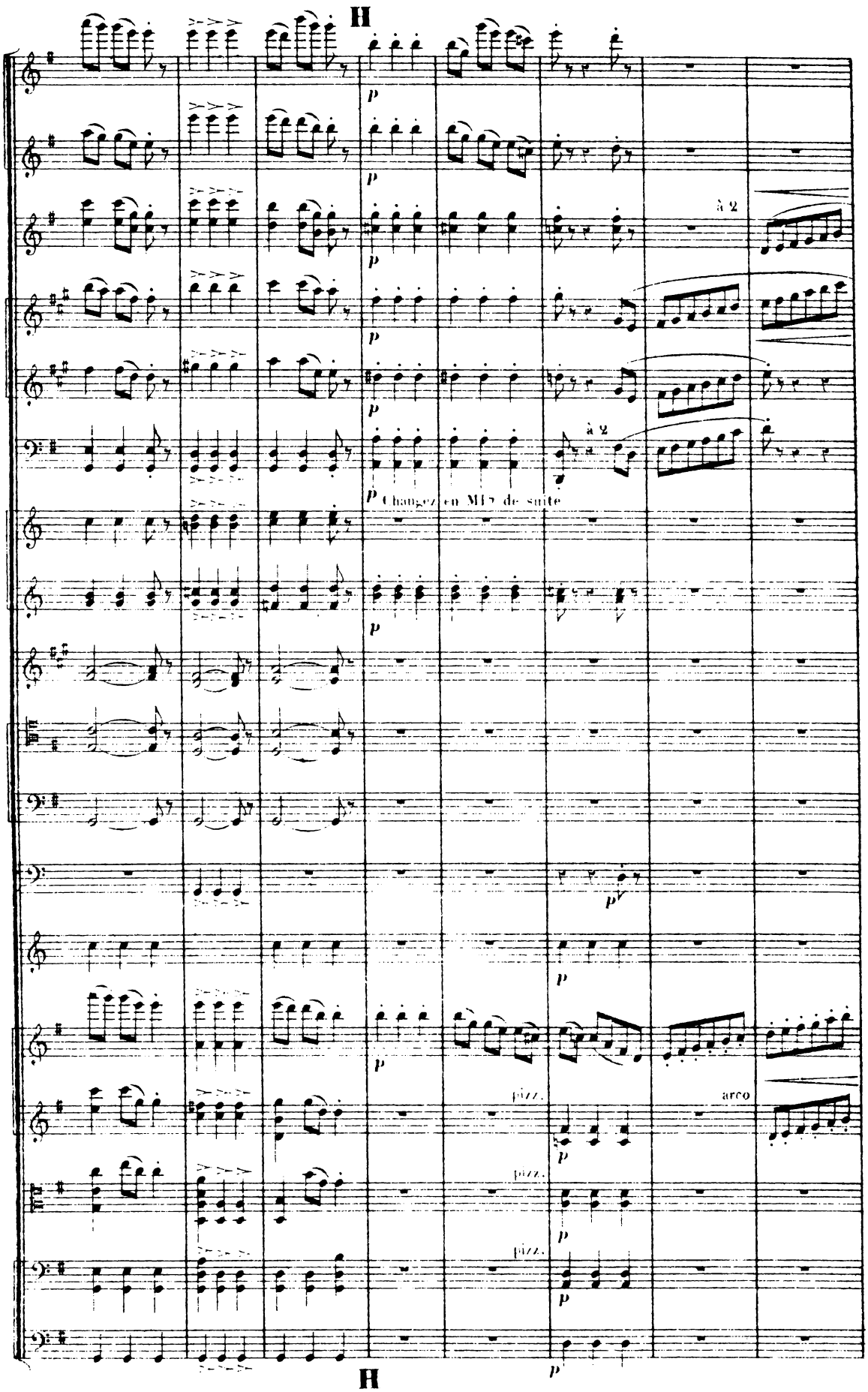

1º
à 2
Unis.
Unis.

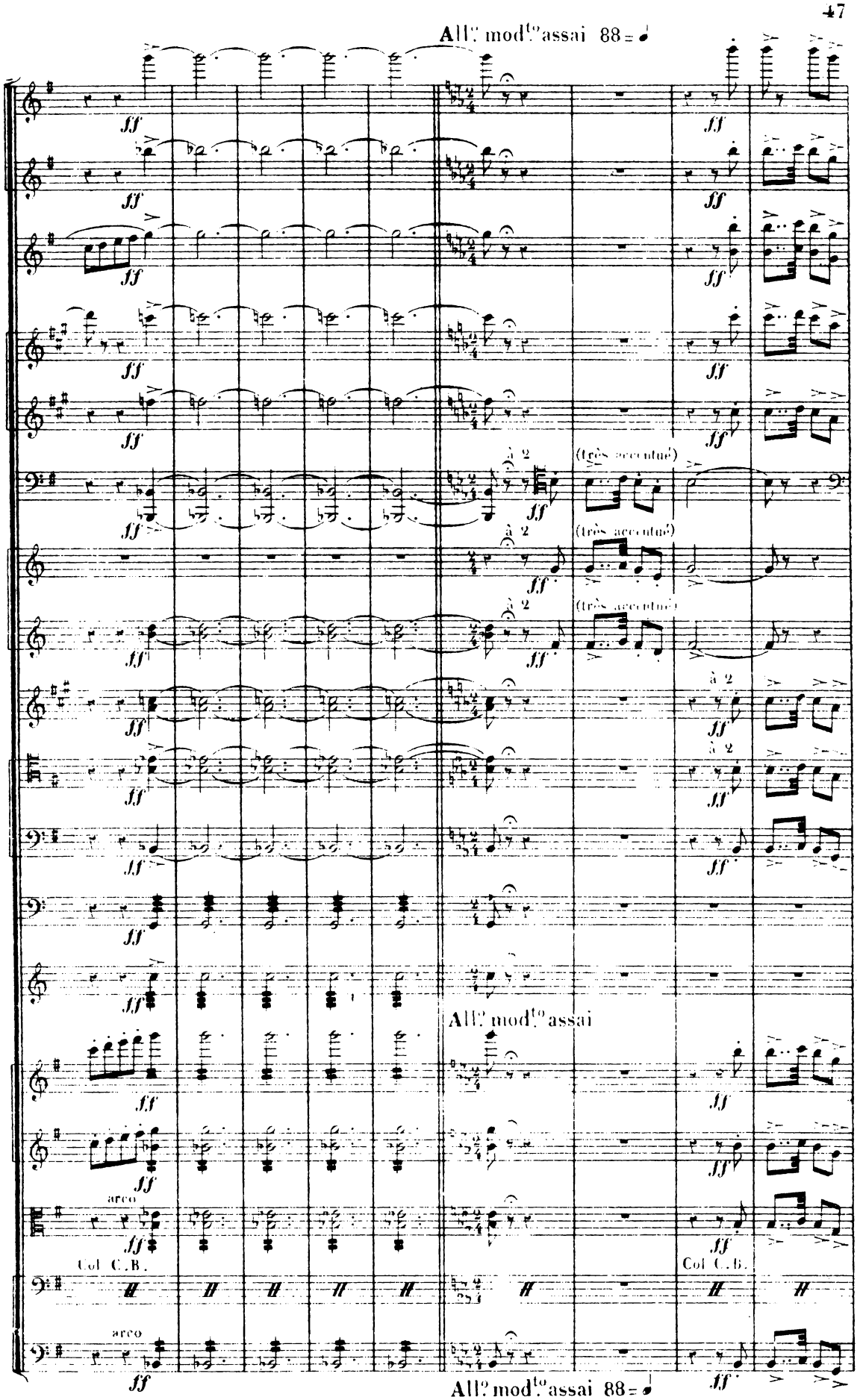

F
p
cresc.
à 2
1°
mf
dim.
pizz.
più
Col C. B.
F

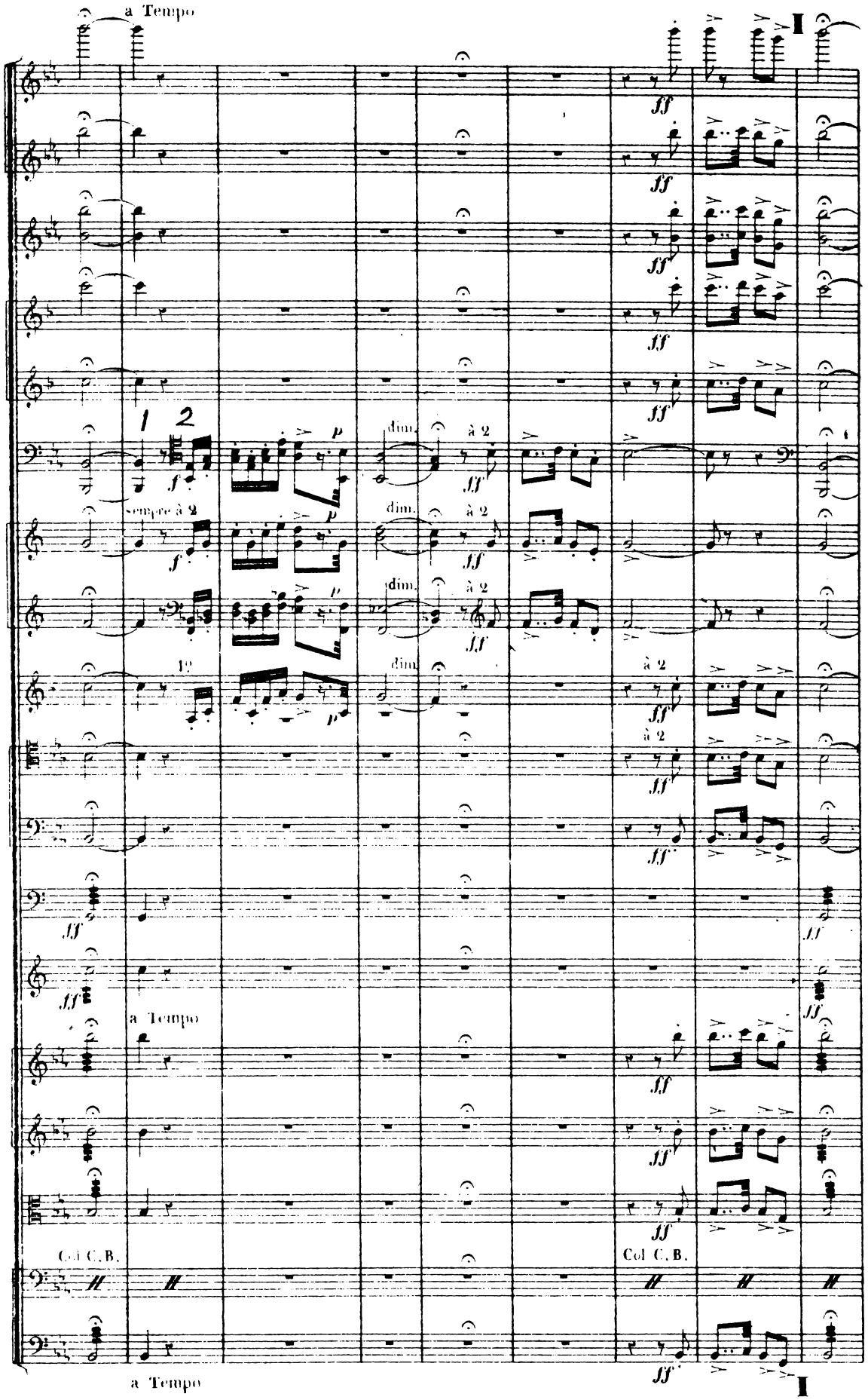

f
f
f
f
f
f
f
f
f
f
f (très marqué)
f
f
arco
f
arco
f
Col C.B.
arco
f

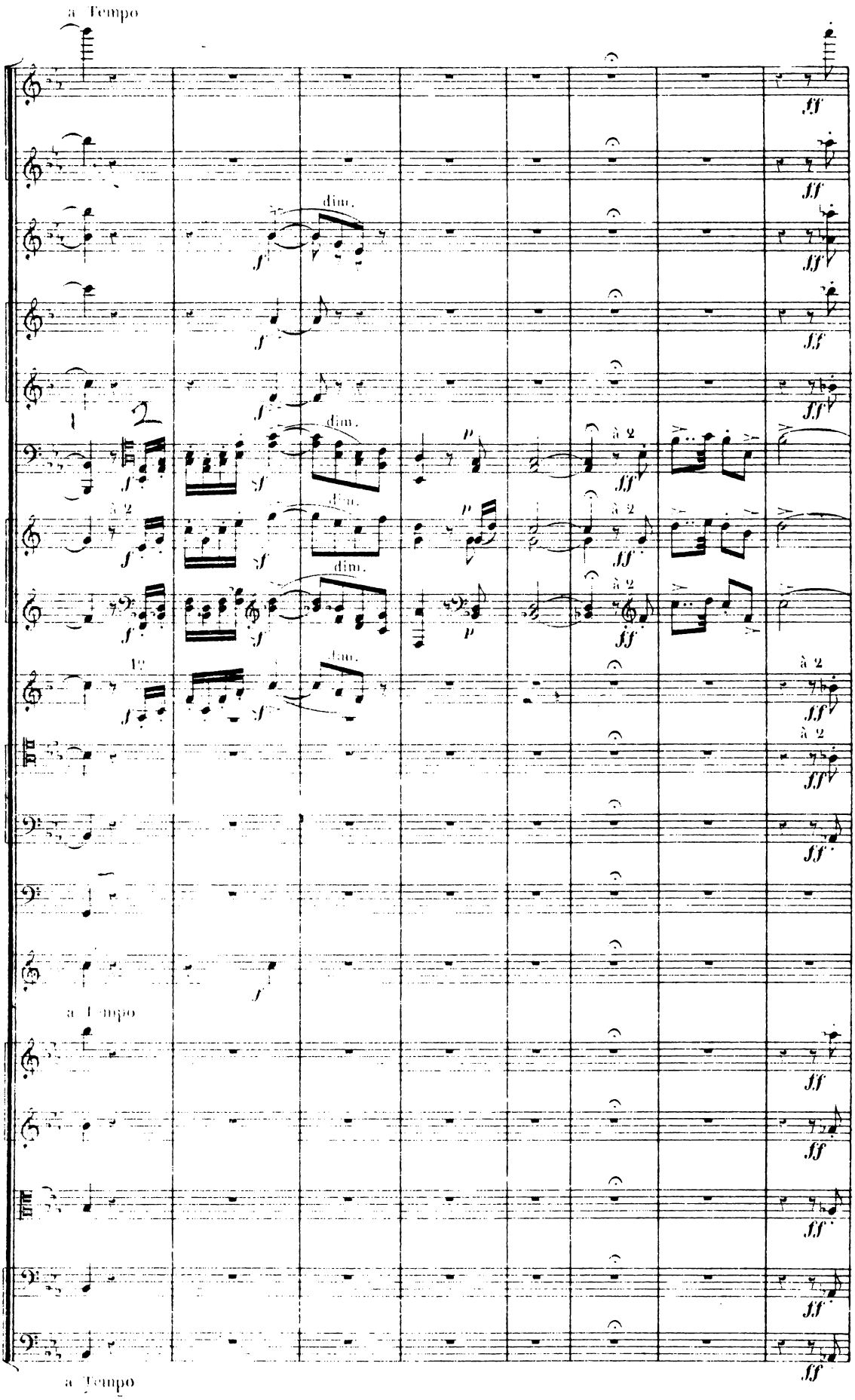

cresc.
G
ff
arco
G

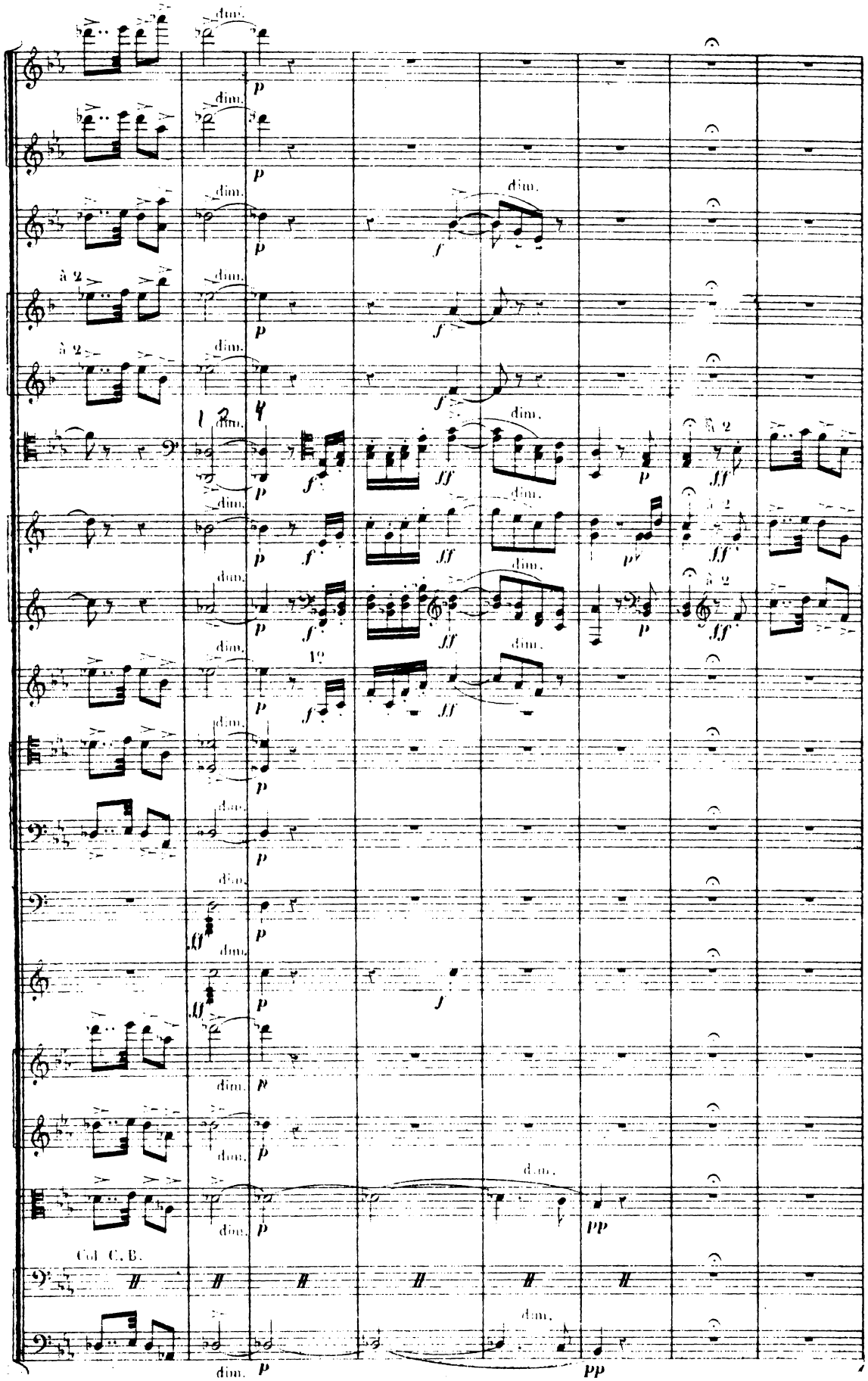


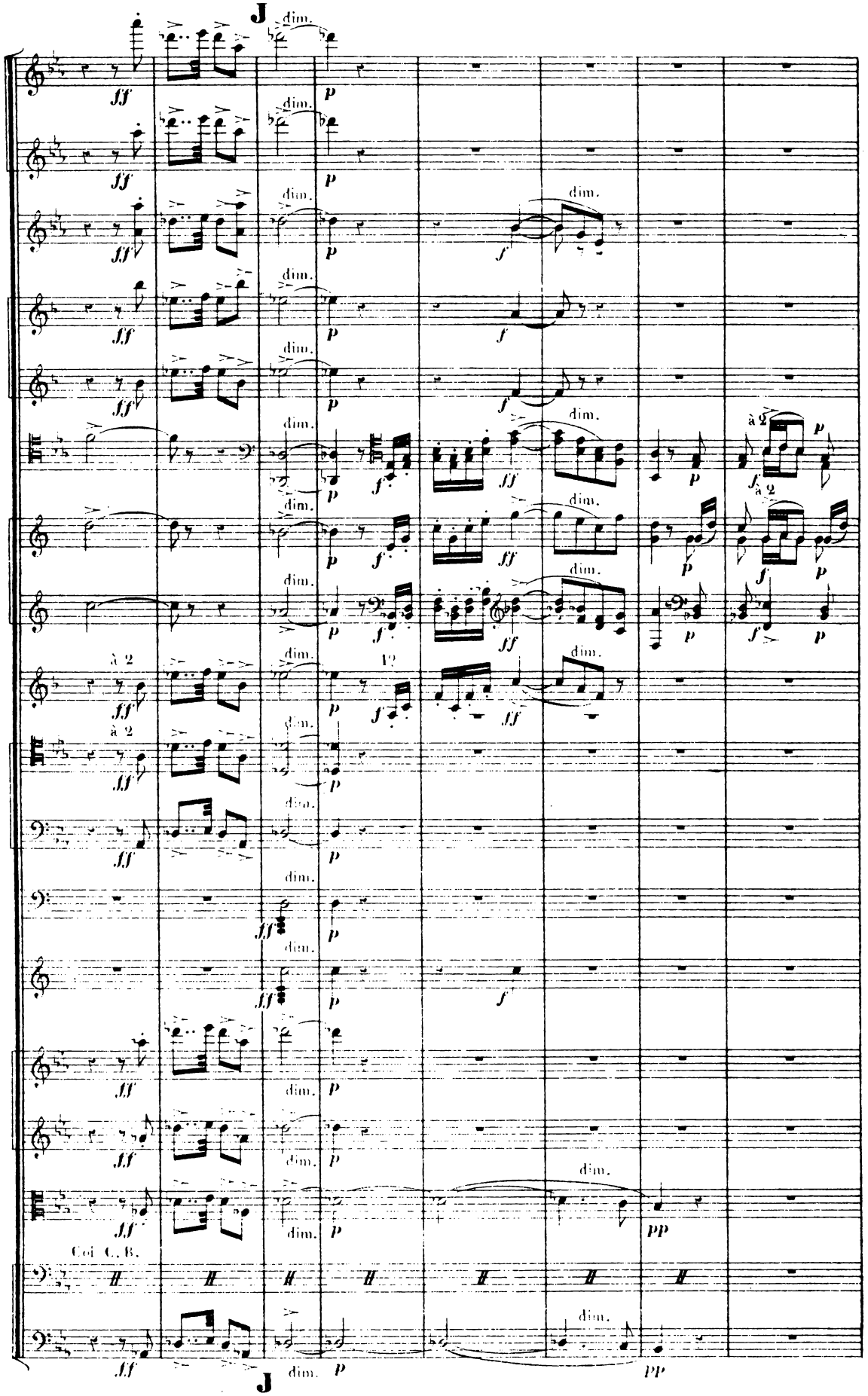

H
p
à 2
Changez en MI♭ de suite
pizz.
arco
H

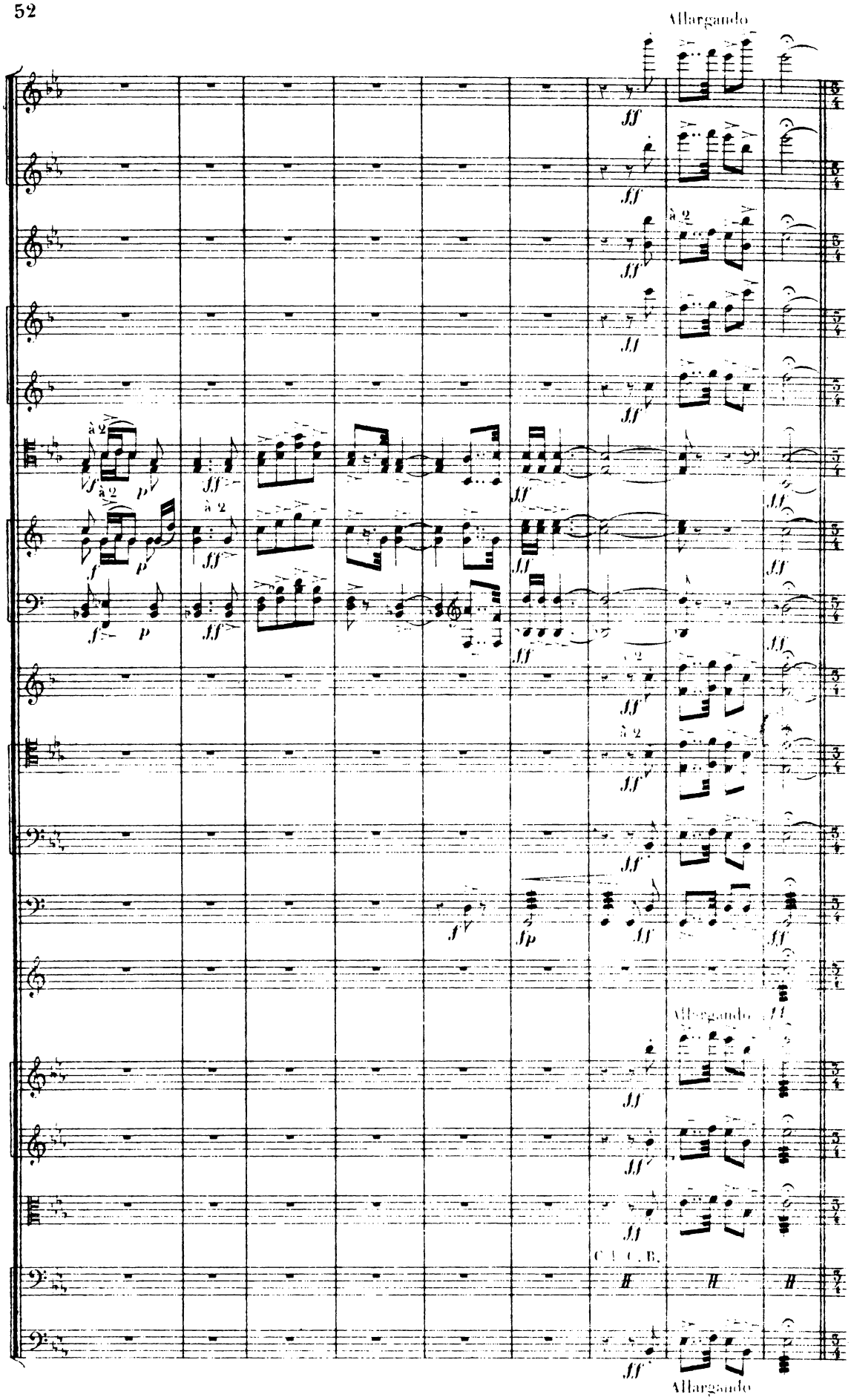

All.° mod.to assai 88 = ♩
ff
à 2
(très accentué)
All.° mod.to assai
arco
Col C.B.
All.° mod.to assai 88 = ♩

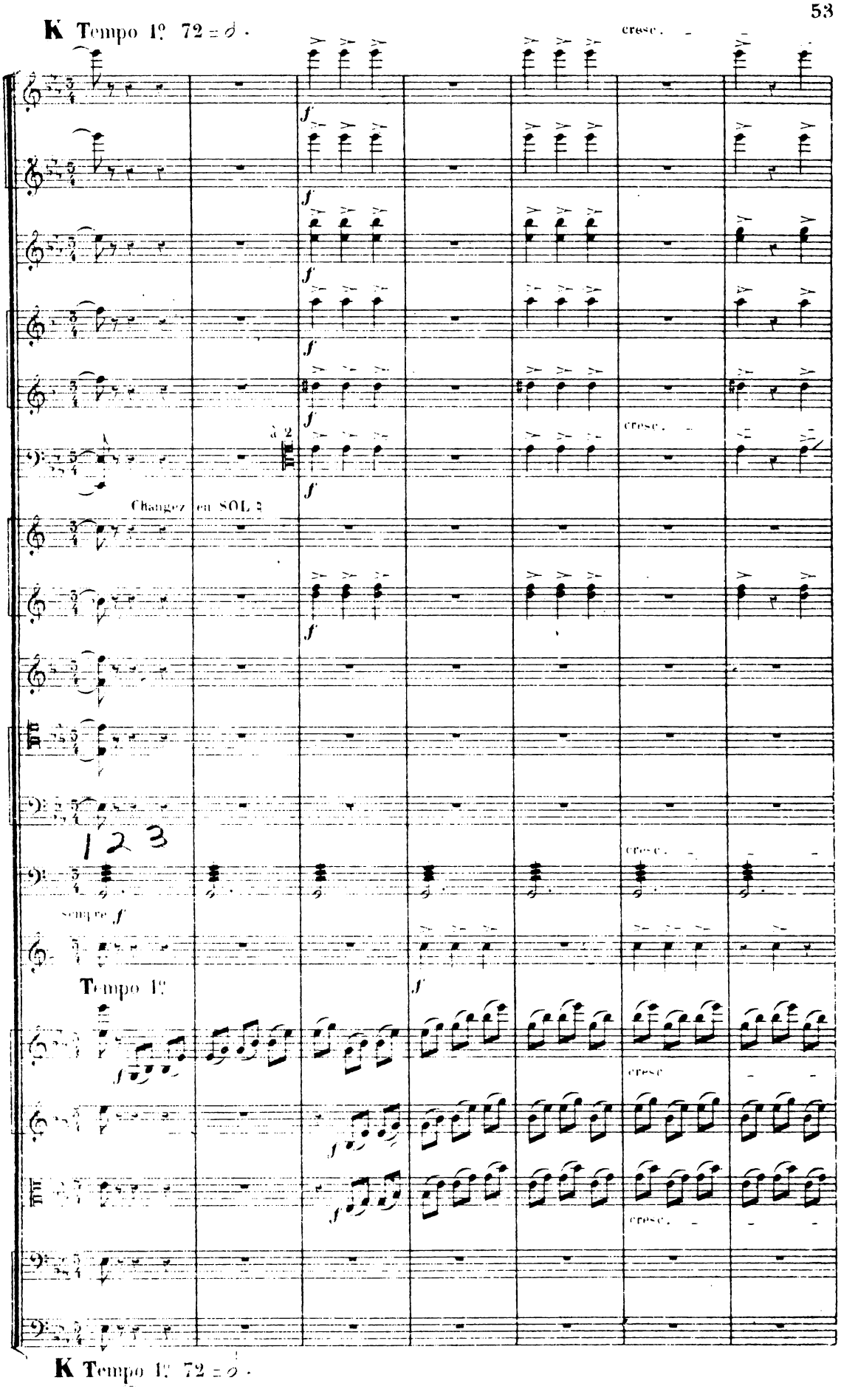

a Tempo
I
ff
1 2
f
p
dim.
à 2
sempre à 2
1º
a Tempo
Col C.B.
a Tempo
I

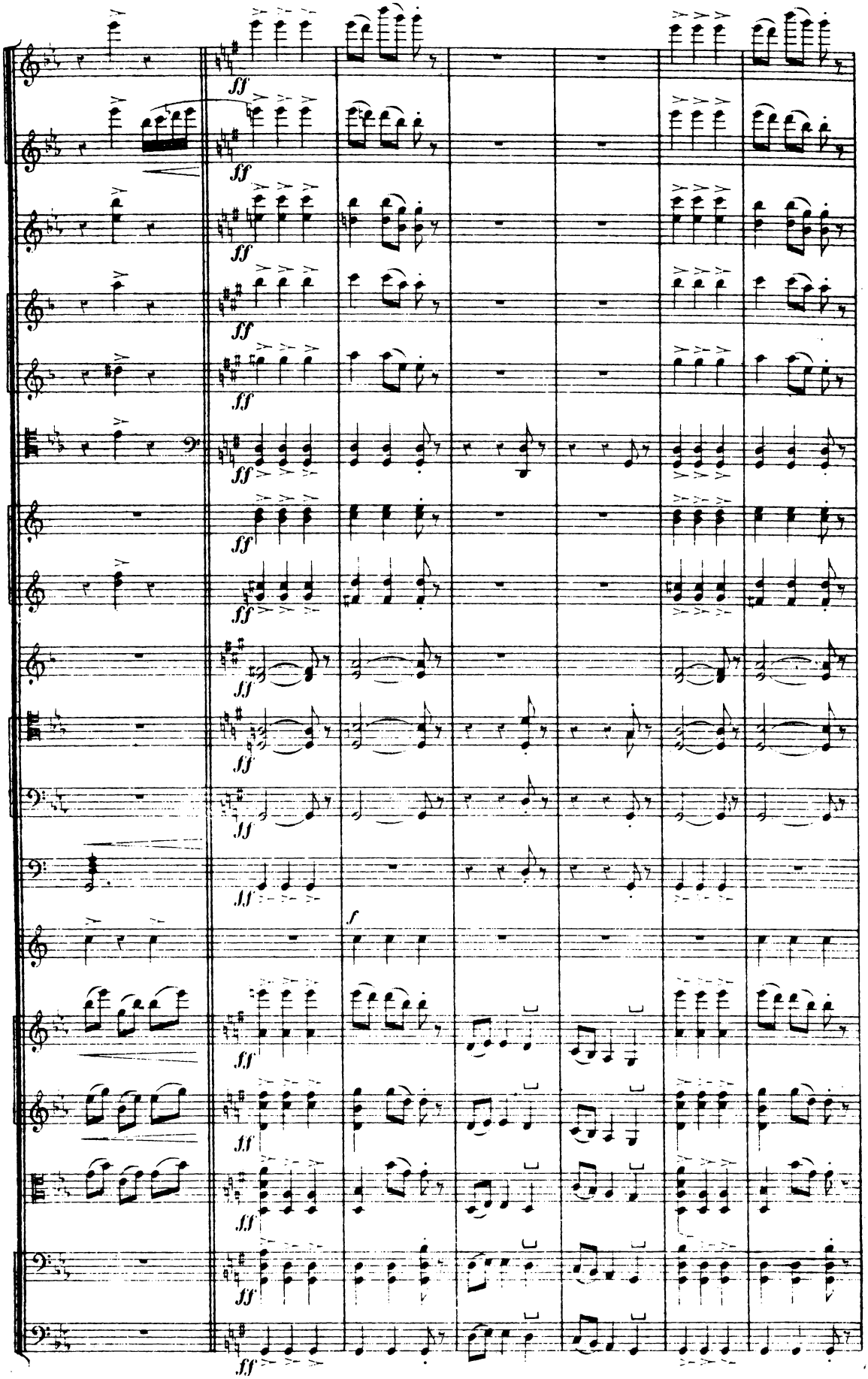

a Tempo
dim.
1
2
à 2
a Tempo

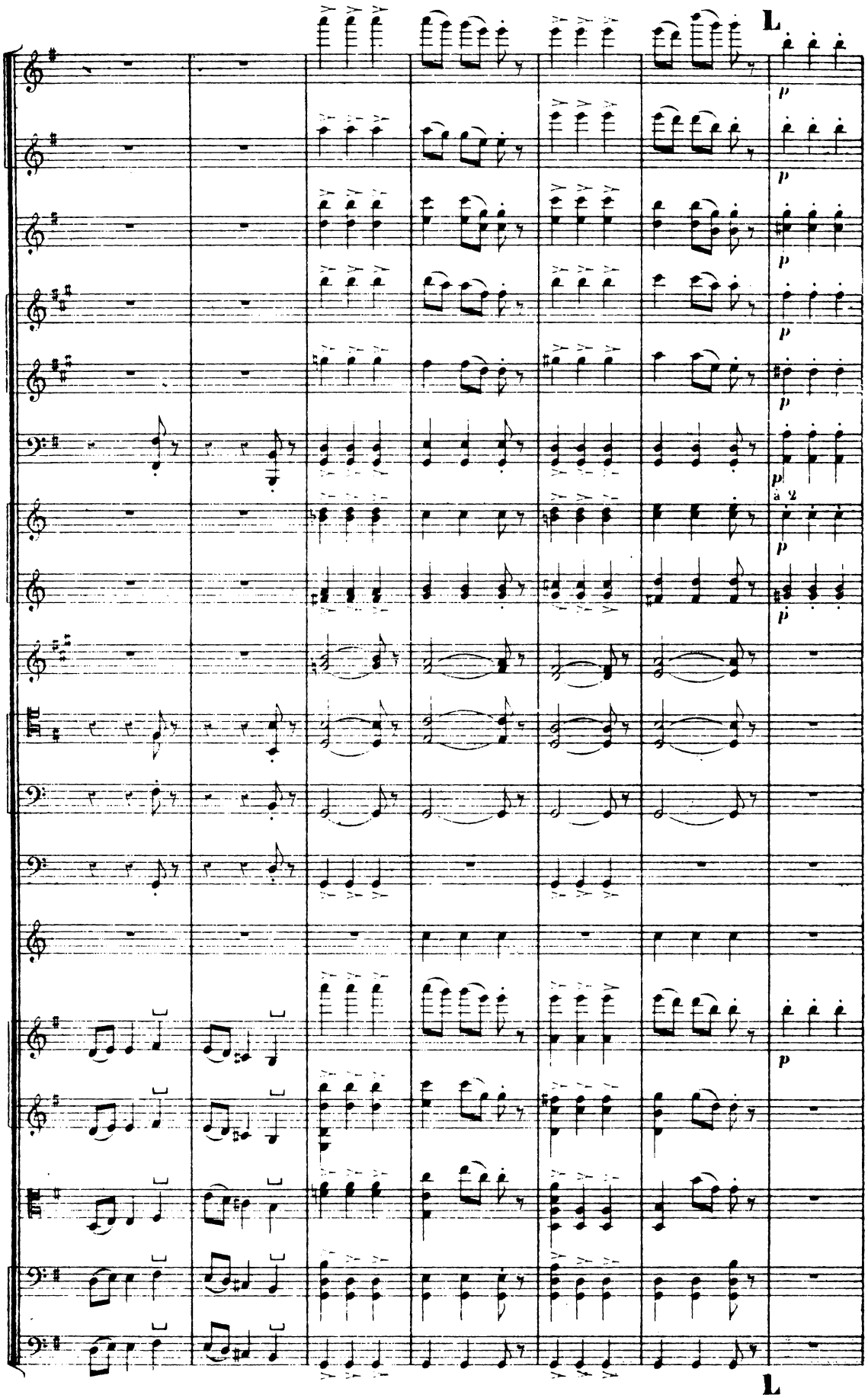

dim.
p
à 2
f
ff
pp
Col C. B.

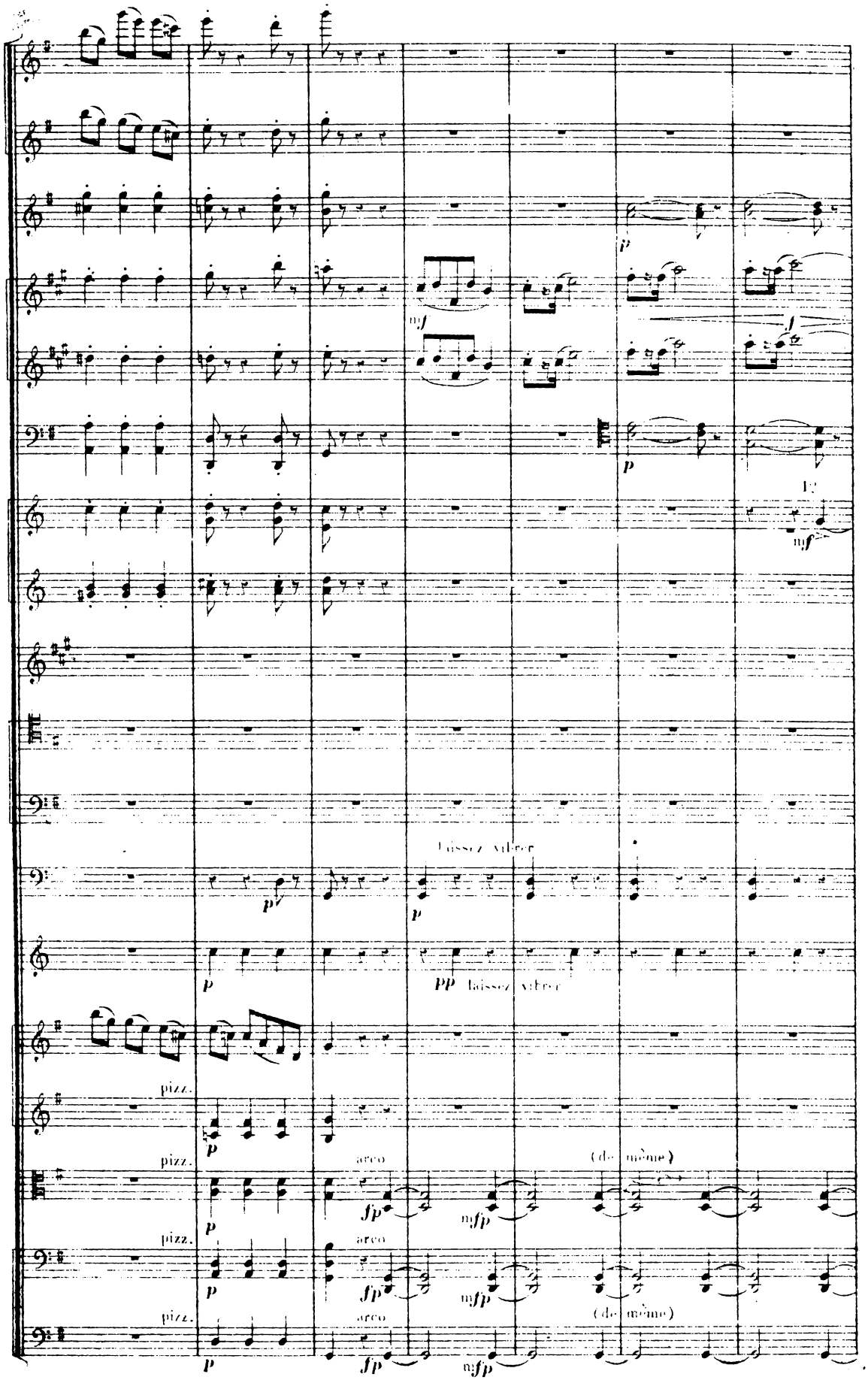

J
dim.
ff
p
f
à 2
Col C. B.
pp

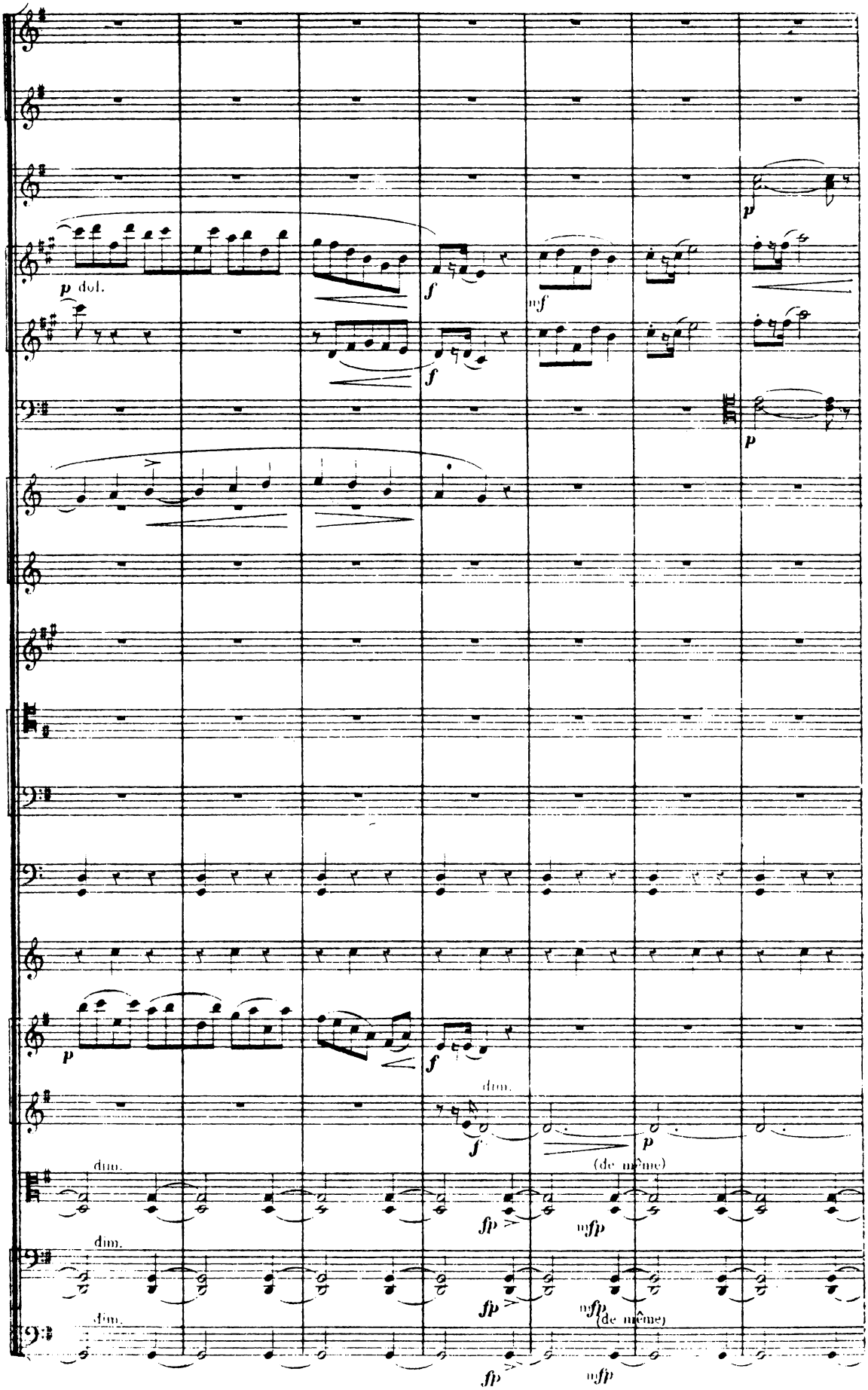

Allargando
à 2
C. I. C. B.
Allargando

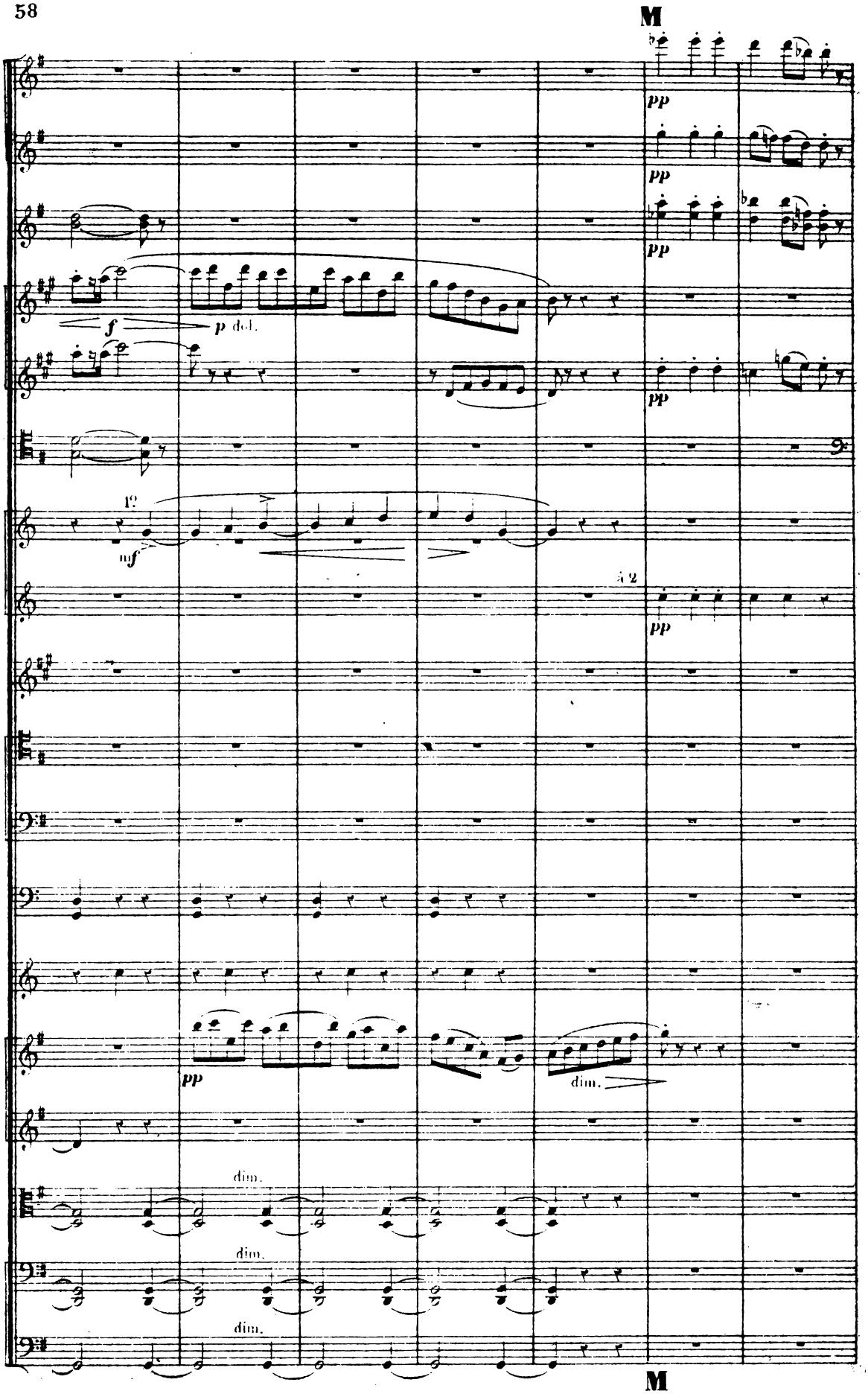

K Tempo 1º 72 = ♩ .
cresc.
f
a 2
Changez en SOL 2
1 2 3
sempre f
Tempo 1º
K Tempo 1º 72 = ♩ .

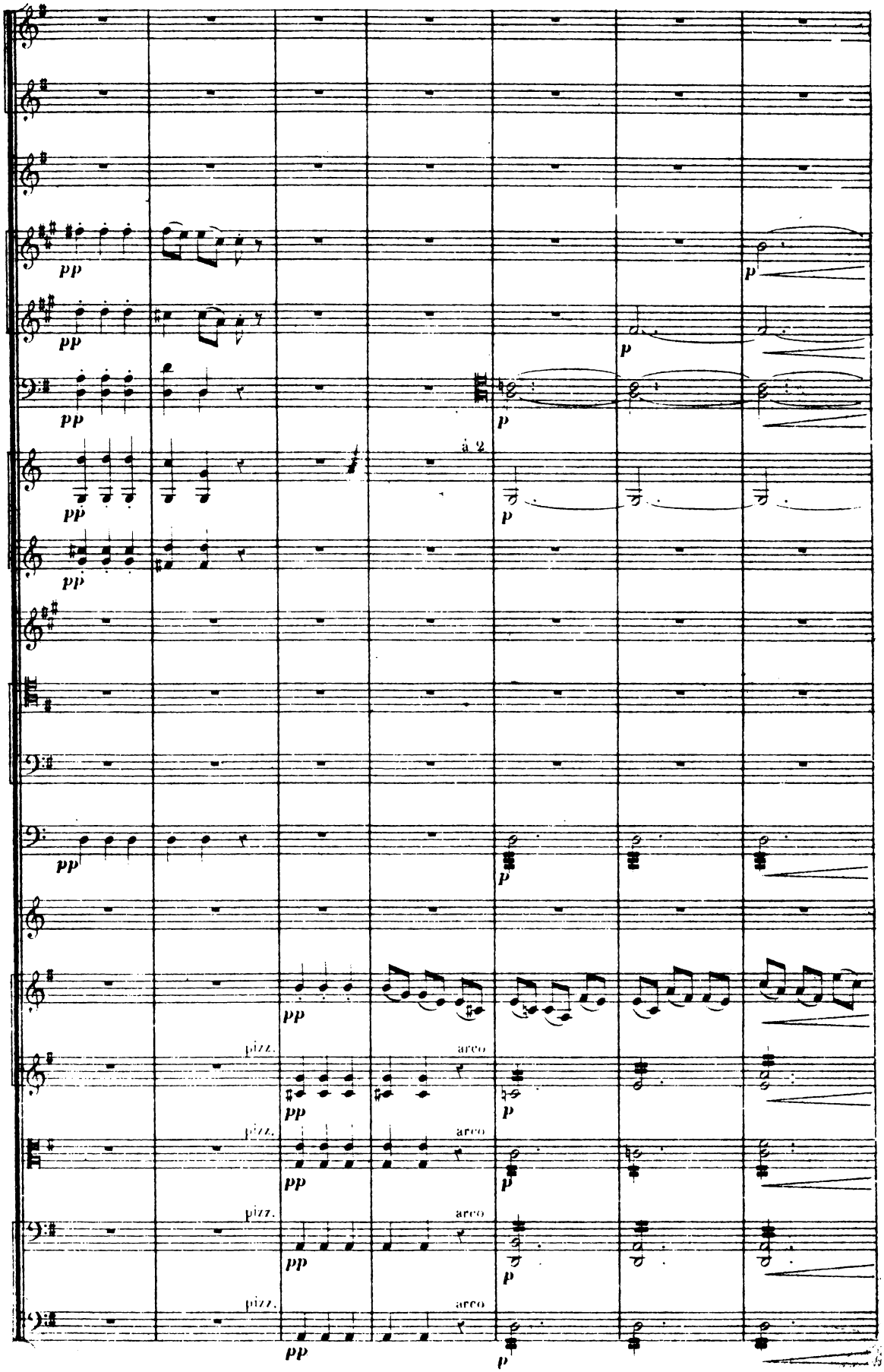

ff
f

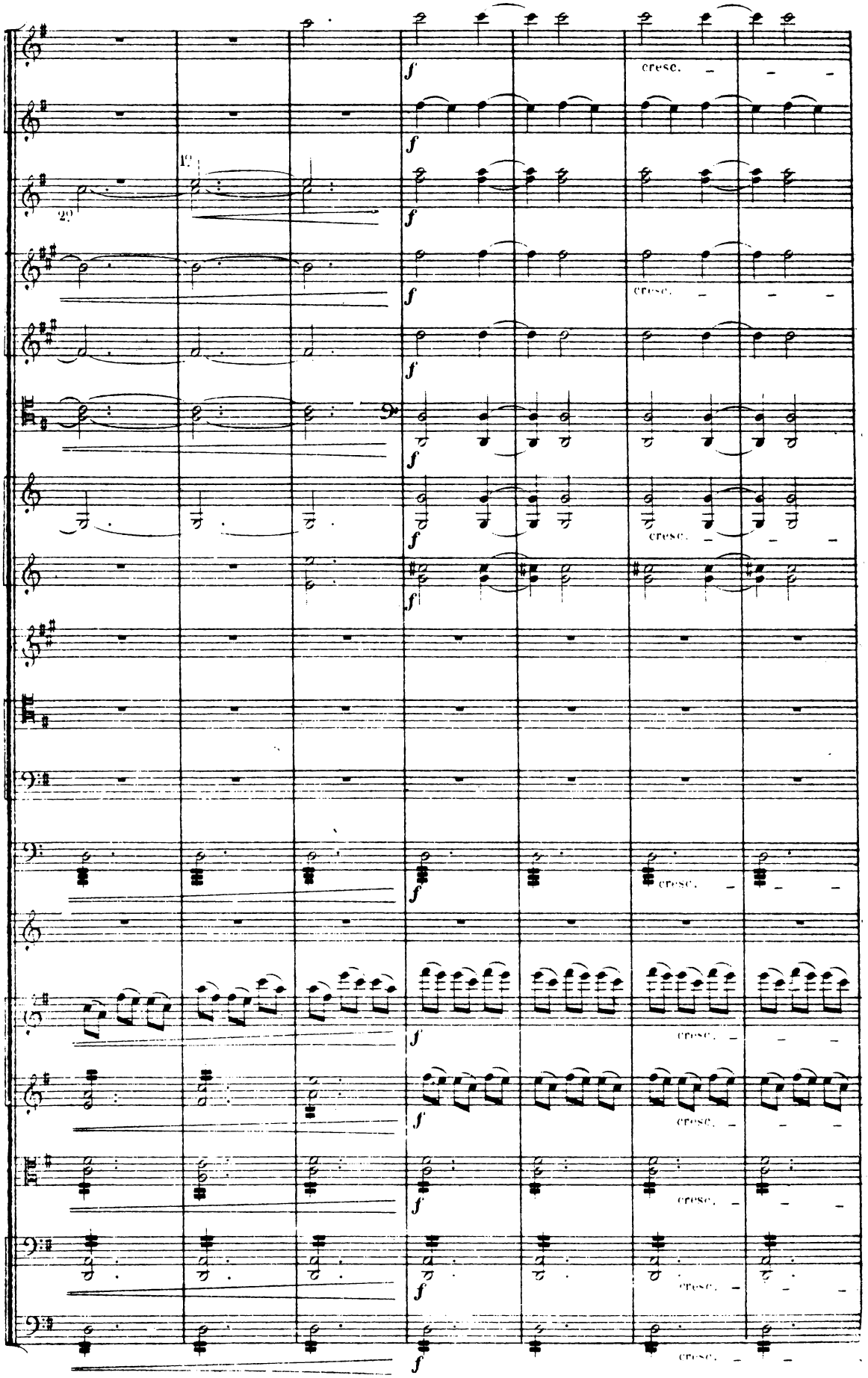

L
p
a 2
L

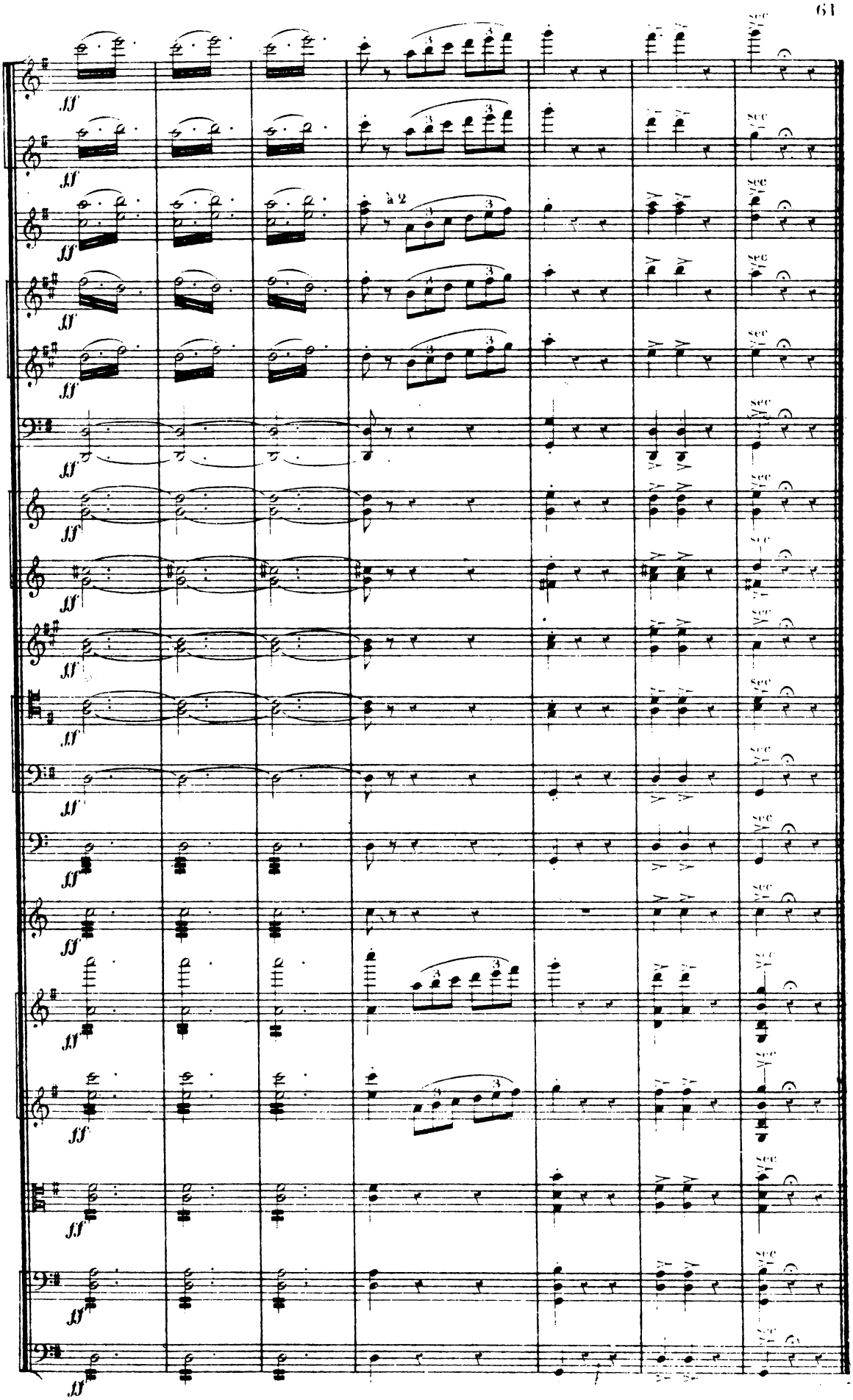

mf
p
mf
p
laissez vibrer
p
pp laissez vibrer
pizz.
arco
(de même)


p dol.
f
mf
p
f
p
p
f
dim.
f
p
(de même)
dim.
fp
mfp
dim.
fp
mfp (de même)
dim.
fp
mfp

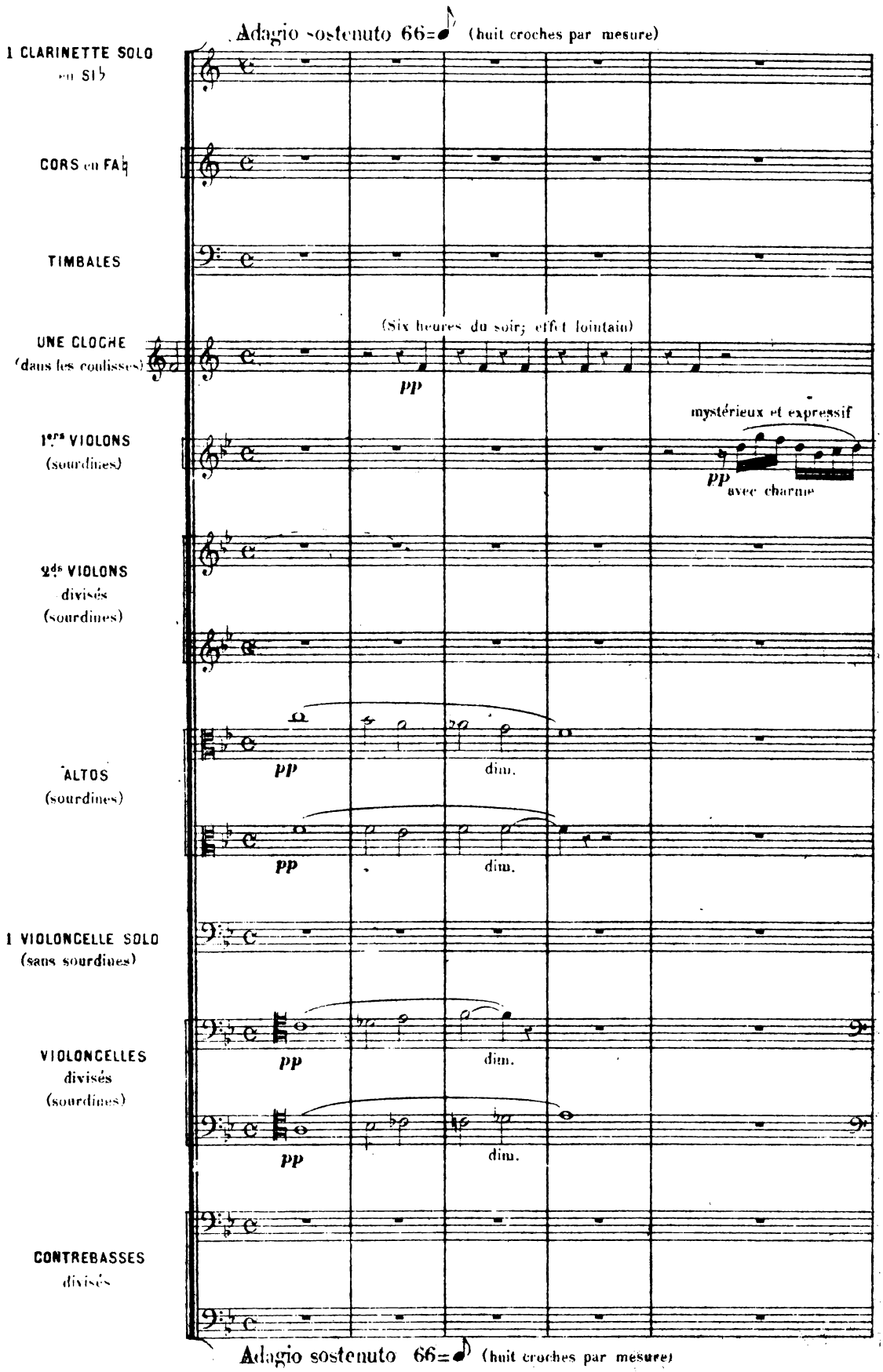

M
pp
pp
pp
f
p dol.
mf
A 2
pp
pp
dim.
dim.
dim.
M

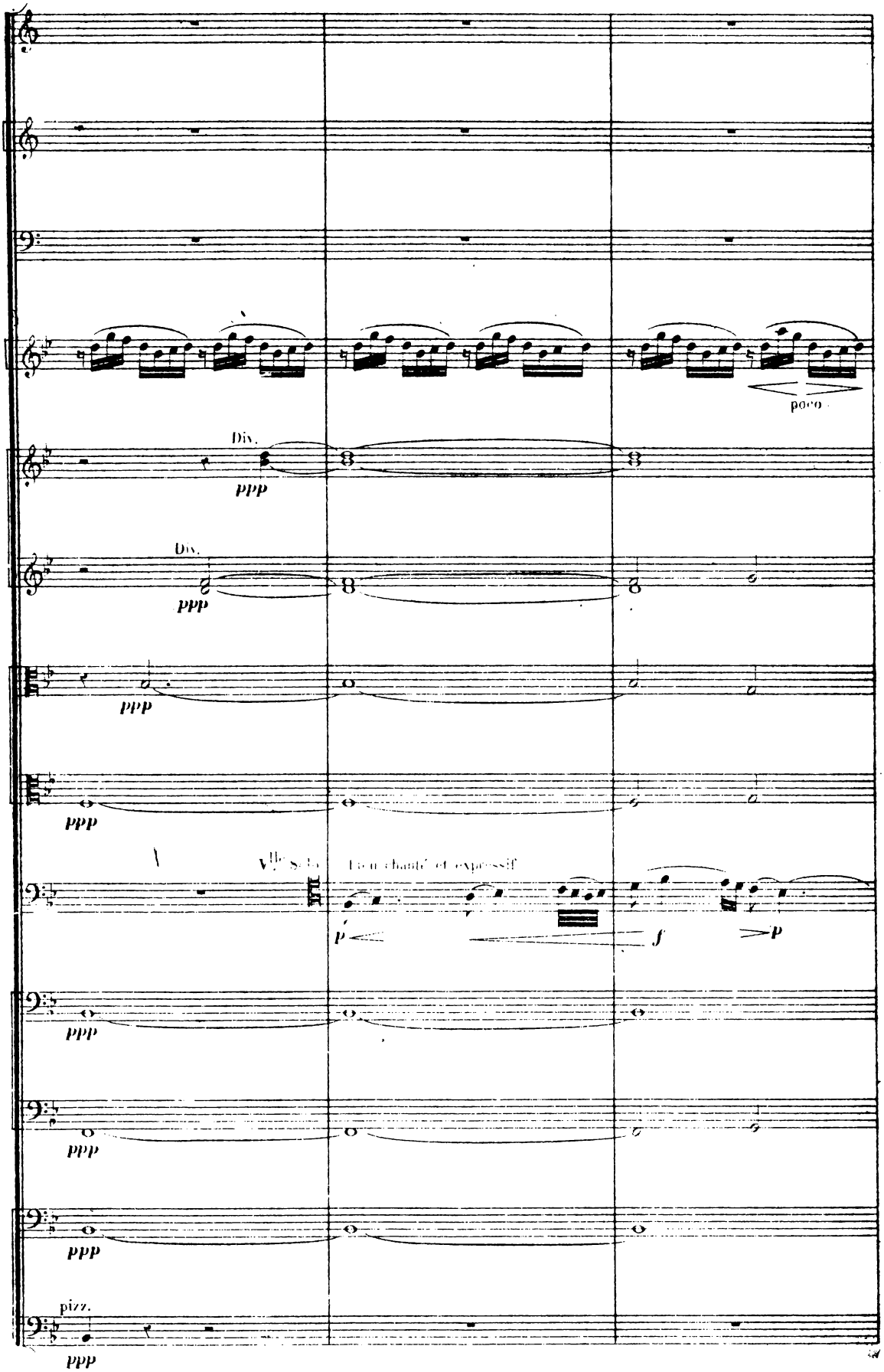

pp
p
à 2
pizz.
arco


f
cresc.
1°
2°


ff
à 2
sec.

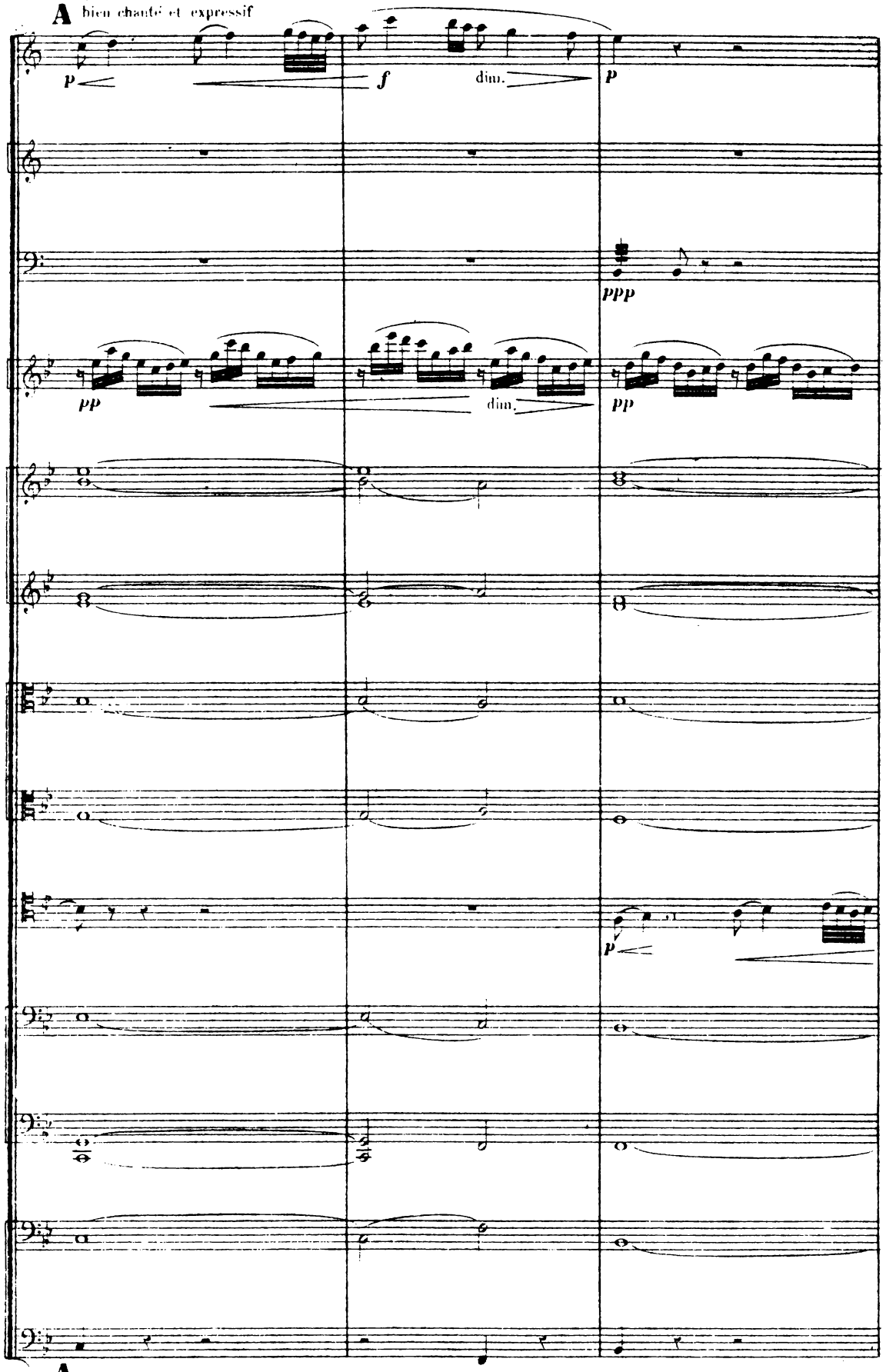
SOUS LES TILLEULS



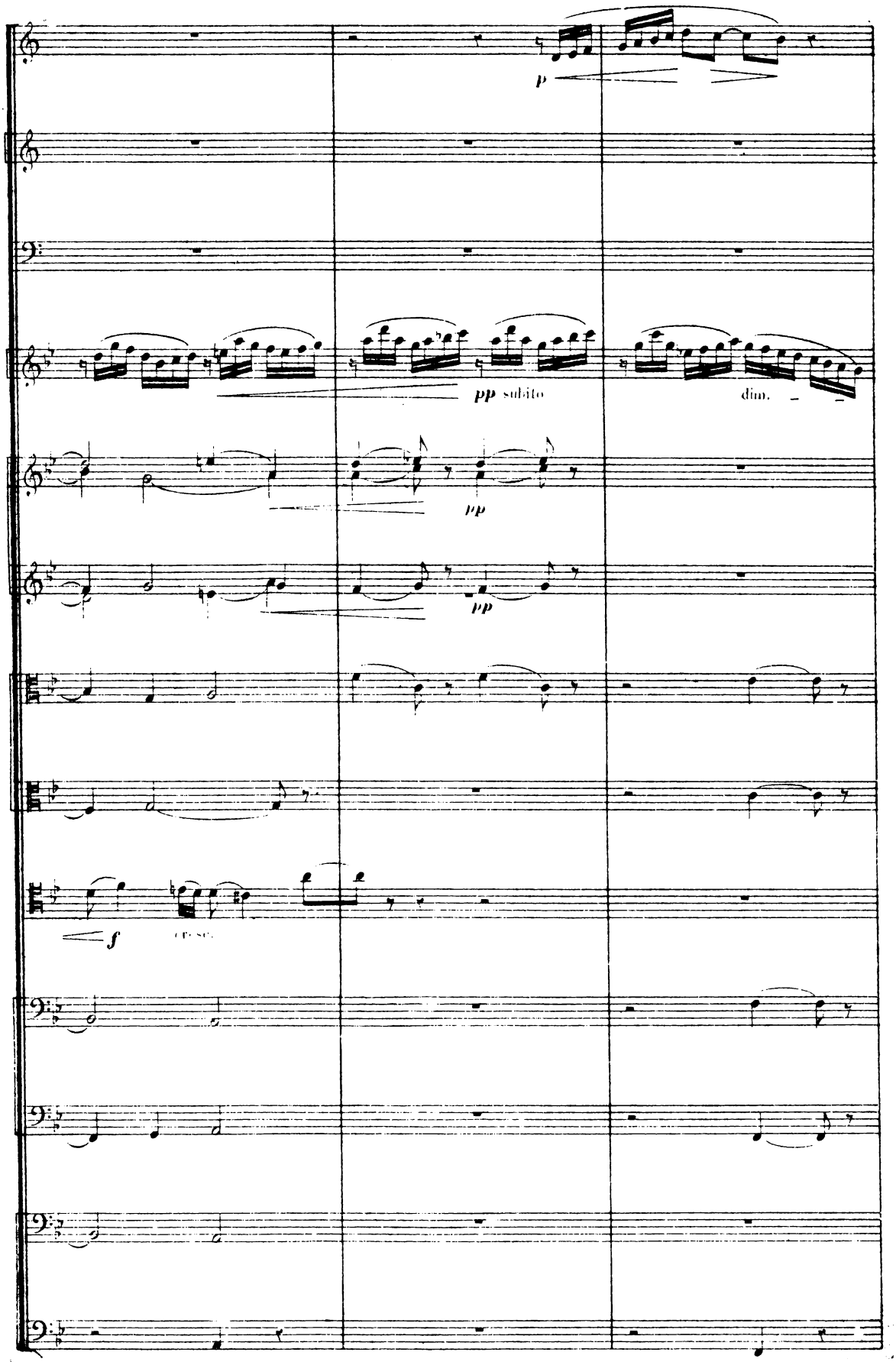

poco
Div.
ppp
Div.
ppp
ppp
ppp
Vle Solo
Un chant et expressif
p
f
p
ppp
ppp
ppp
pizz.
ppp

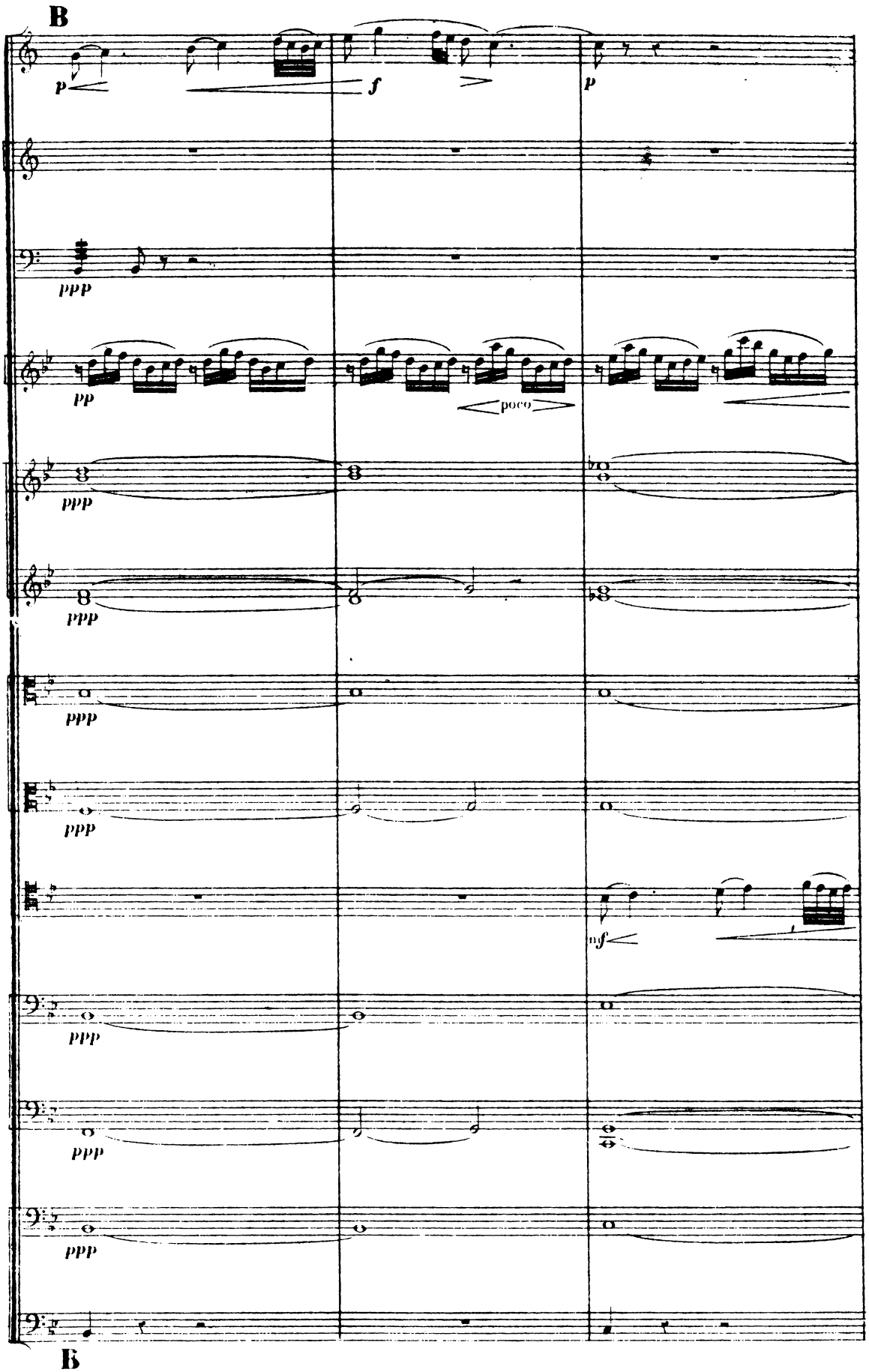
Cl. Solo
bien chanté et expressif

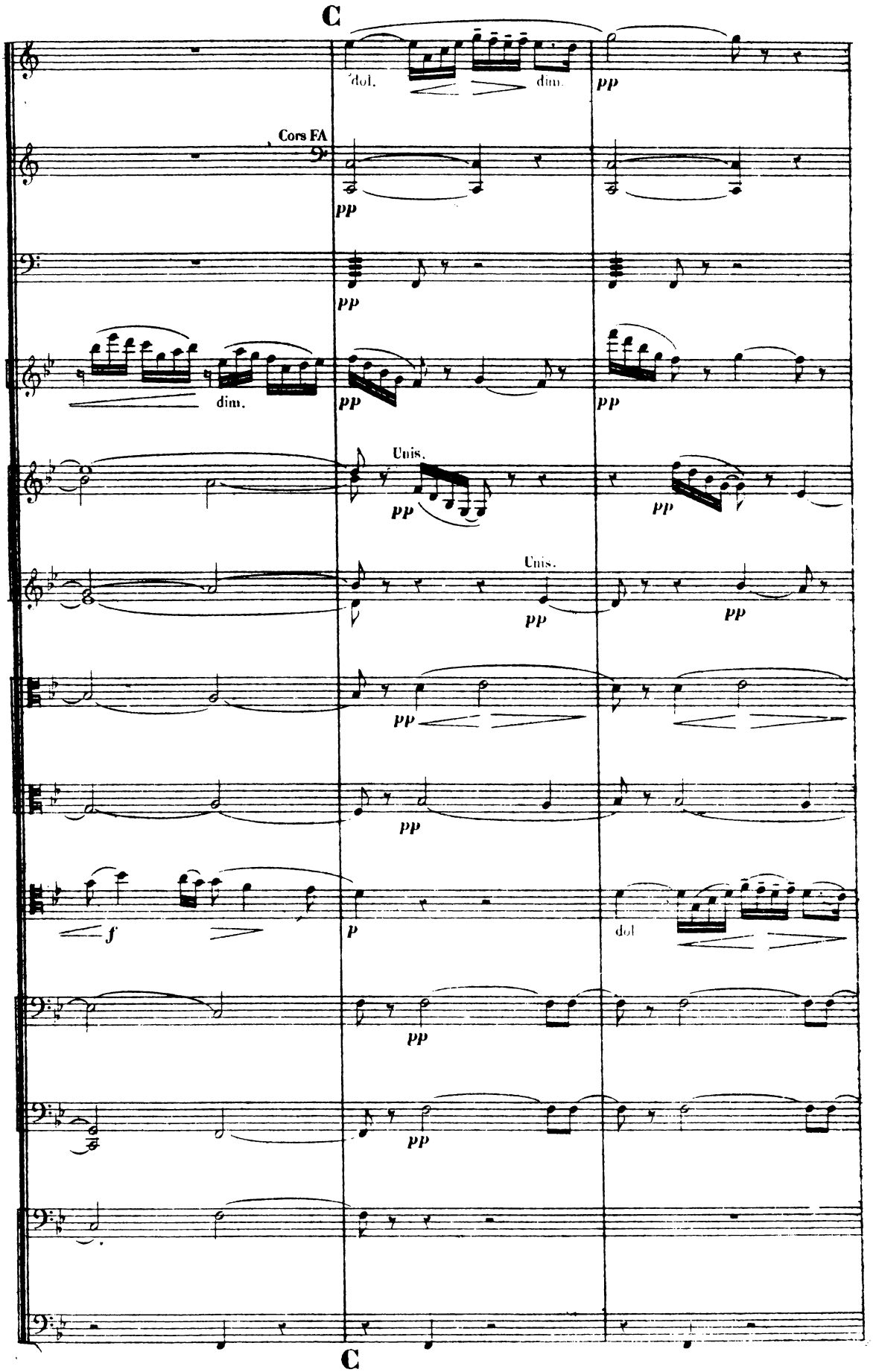
A

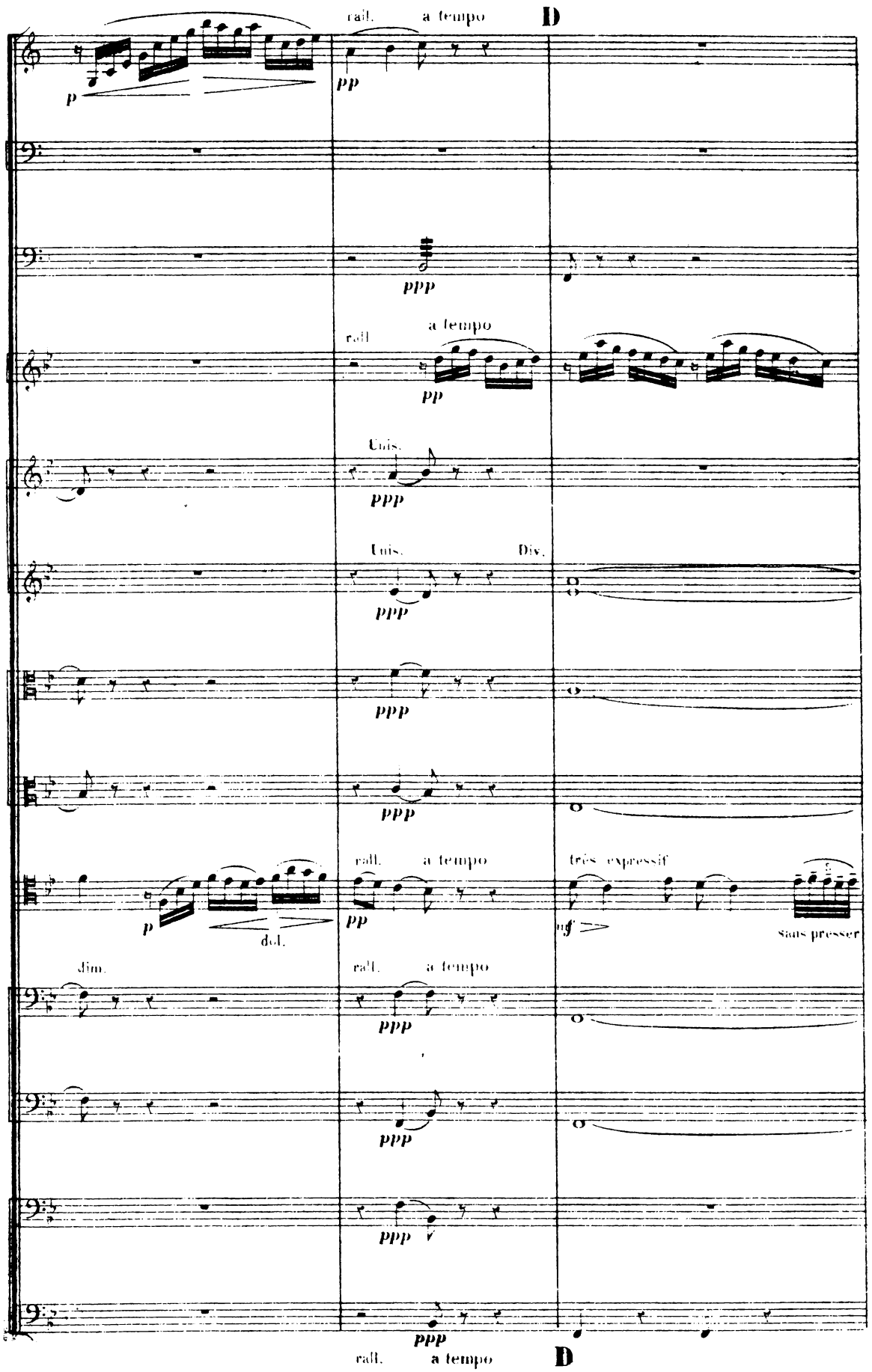


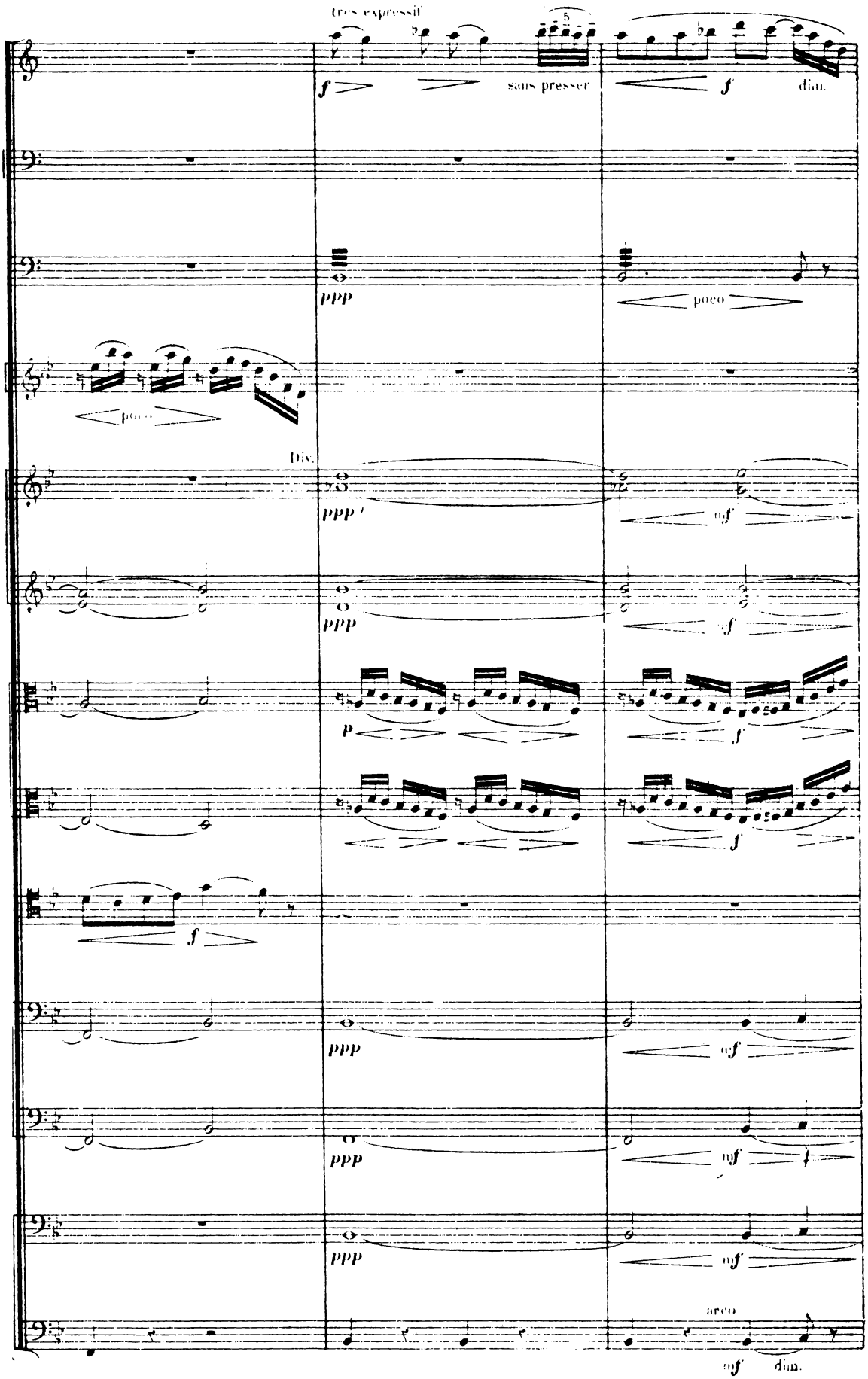
A

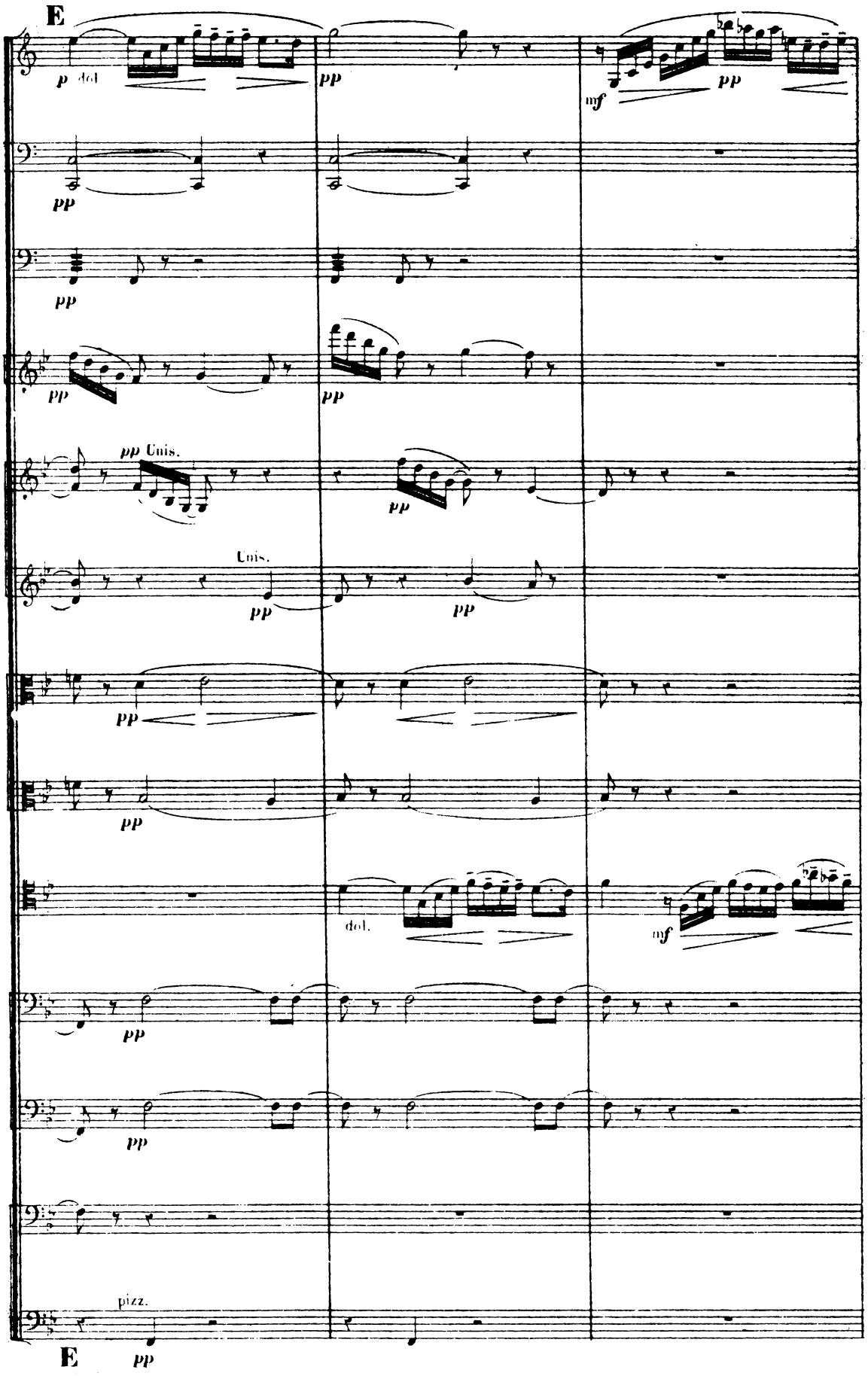

p
pp subito
dim.
pp
pp
f

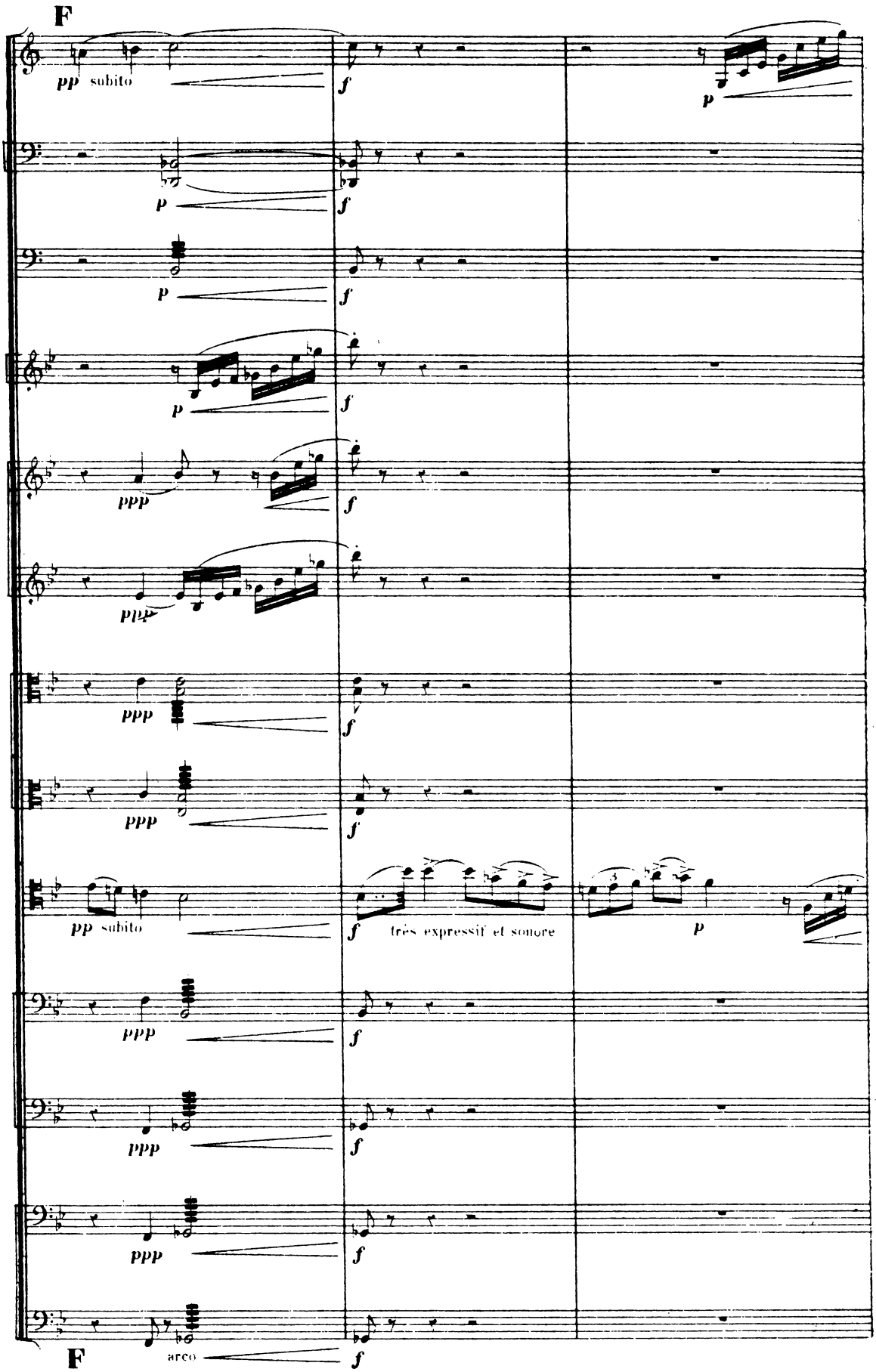

B
p
f
p
ppp
pp
poco
ppp
ppp
ppp
ppp
nf
ppp
ppp
ppp
B

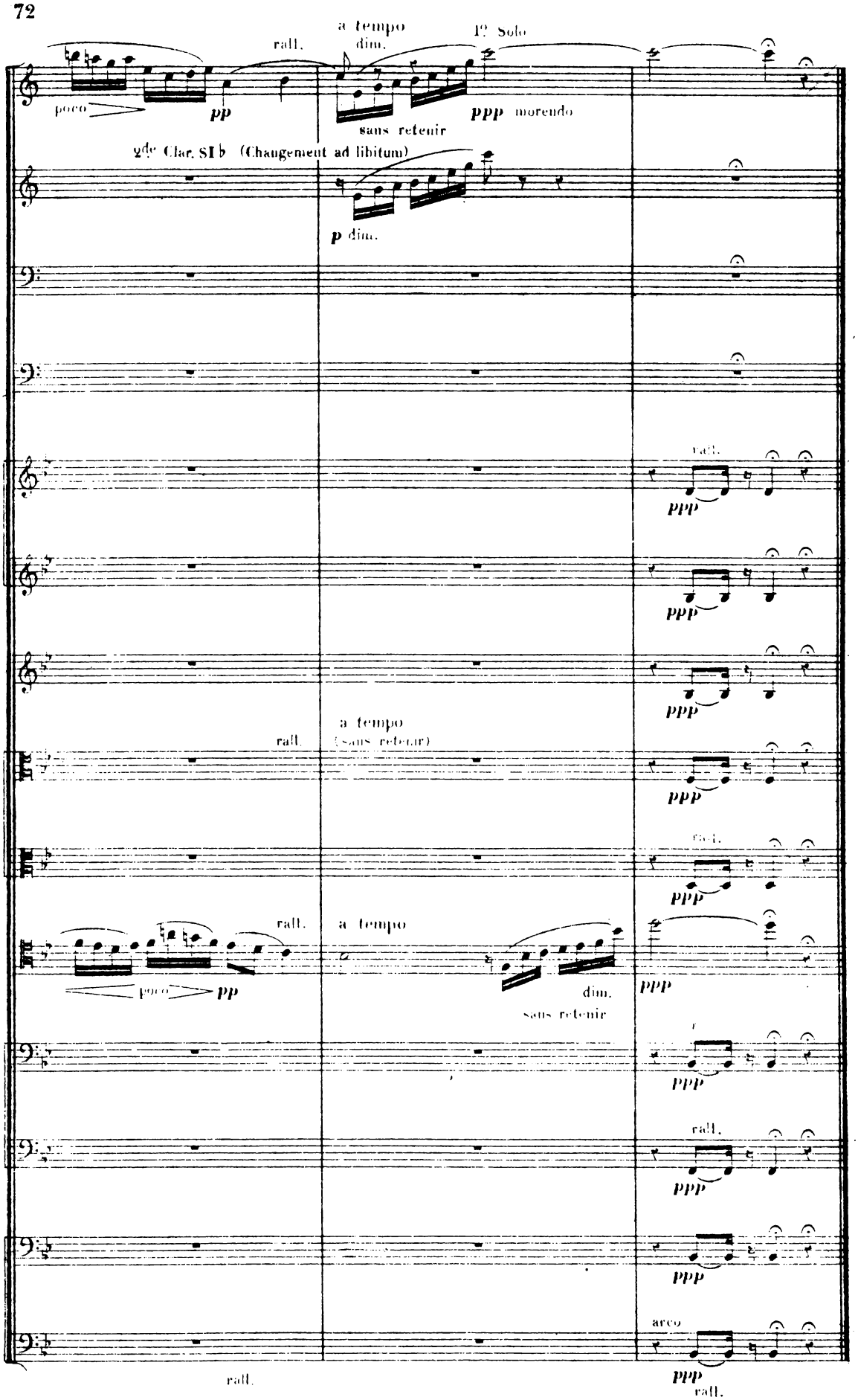

C
dol.
dim.
pp
Cors FA
pp
pp
dim.
pp
pp
Unis.
pp
pp
Unis.
pp
pp
pp
pp
f
p
dol
pp
pp
C


rall.
a tempo
D
p
pp
ppp
rall
a tempo
pp
Uns.
ppp
Uns.
Div.
ppp
ppp
ppp
rall.
a tempo
très expressif
p
pp
mf
dol.
sans presser
Dim.
rall.
a tempo
ppp
ppp
ppp
ppp
rall.
a tempo
D

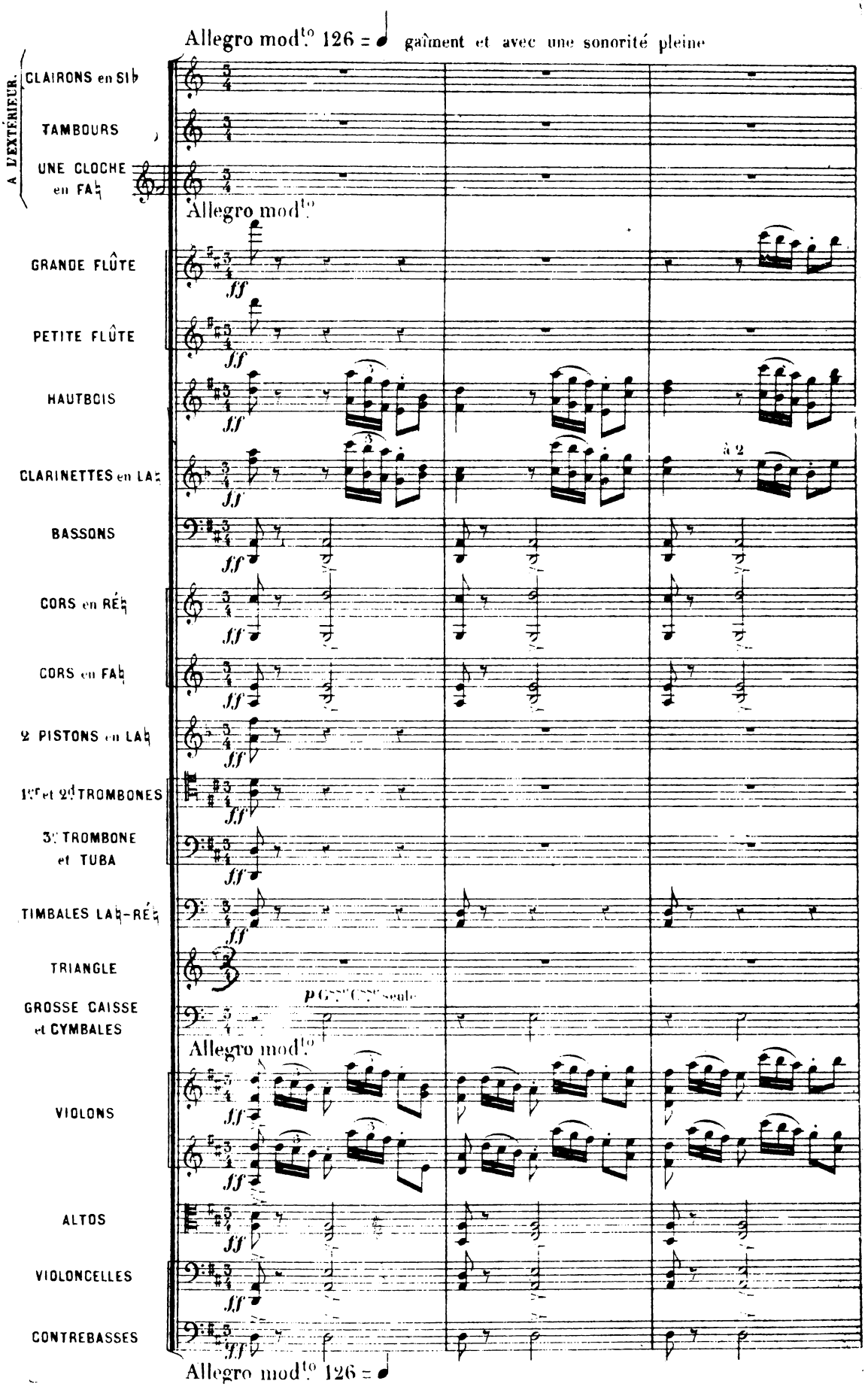

très expressif
5
f
sans presser
f
dim.
ppp
poco
poco
Div.
ppp
mf
ppp
mf
p
f
f
f
ppp
mf
ppp
mf
ppp
mf
arco
mf
dim.

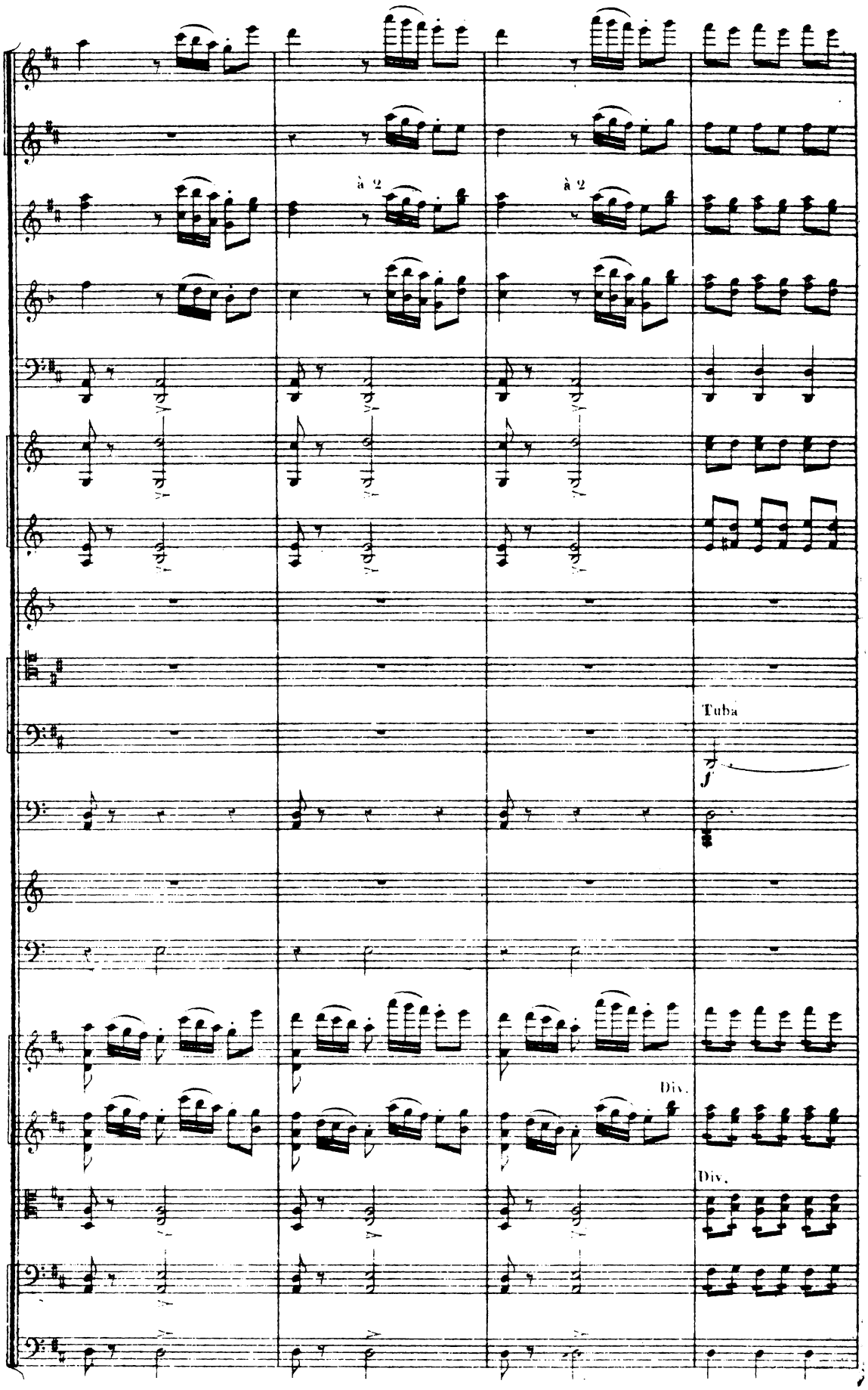

E
p dol
pp
mf
pp
pp
pp
pp
pp
pp Unis.
pp
Unis.
pp
pp
pp
pp
dol.
mf
pp
pp
pizz.
E
pp

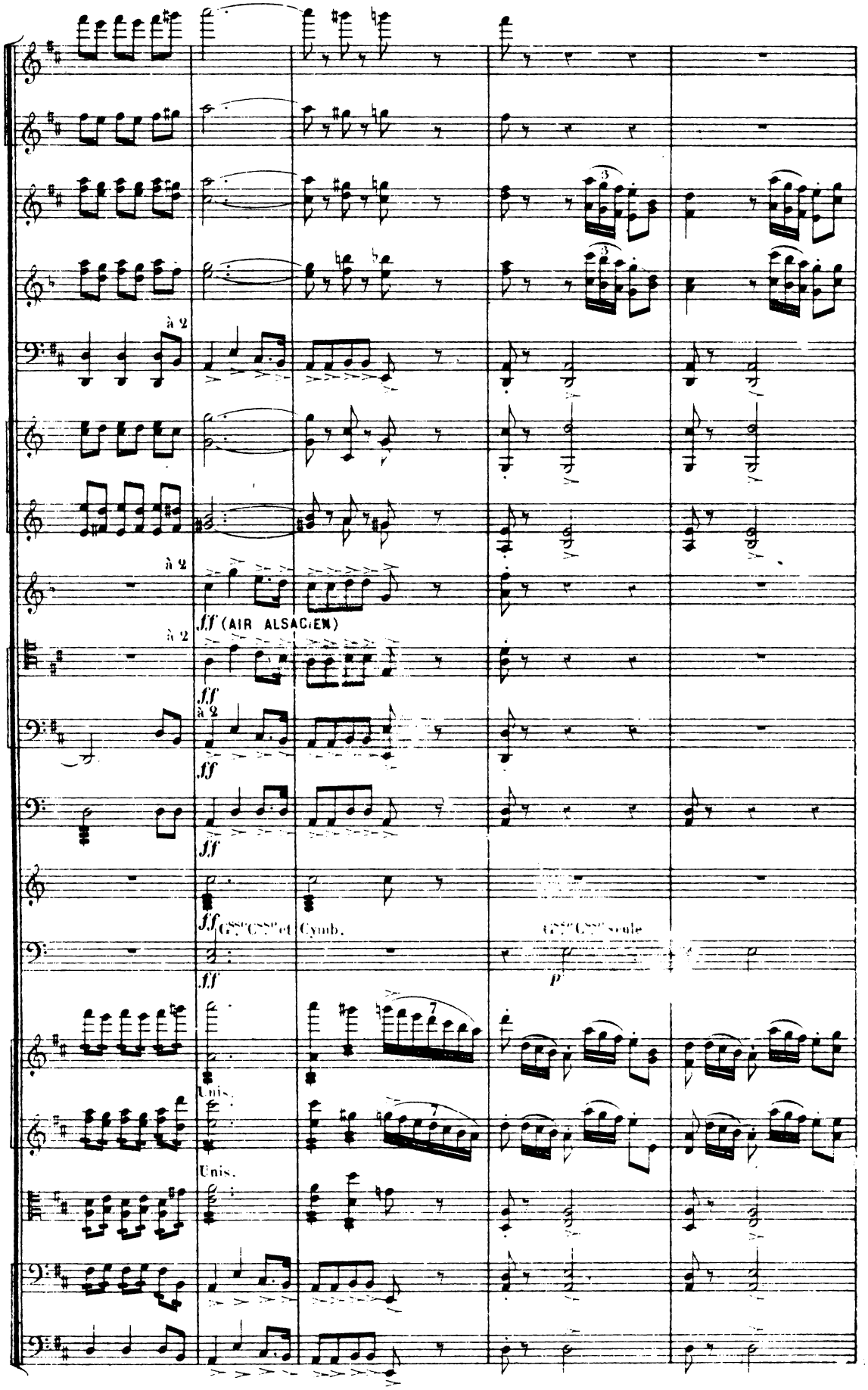

F
pp subito
f
p
p
f
p
f
p
f
ppp
f
ppp
f
ppp
f
pp subito
f
très expressif et sonore
p
ppp
f
ppp
f
ppp
f
F
arco
f

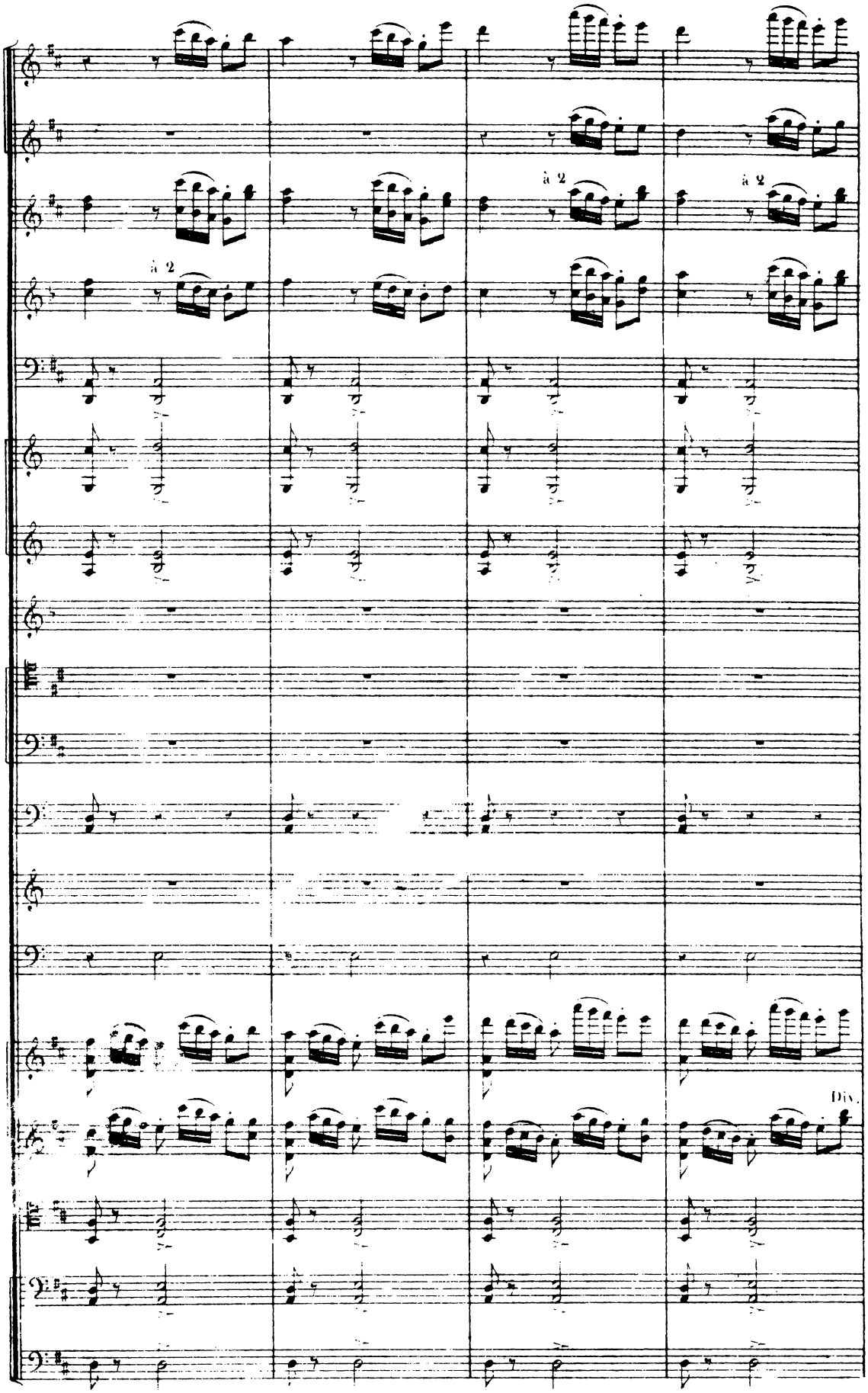

rall.
a tempo
dim.
1º Solo
poco
pp
ppp morendo
sans retenir
2de Clar. SI b (Changement ad libitum)
p dim.
rall.
ppp
a tempo
(sans retenir)
rall.
a tempo
poco
pp
dim.
sans retenir
rall.
arco
rall.

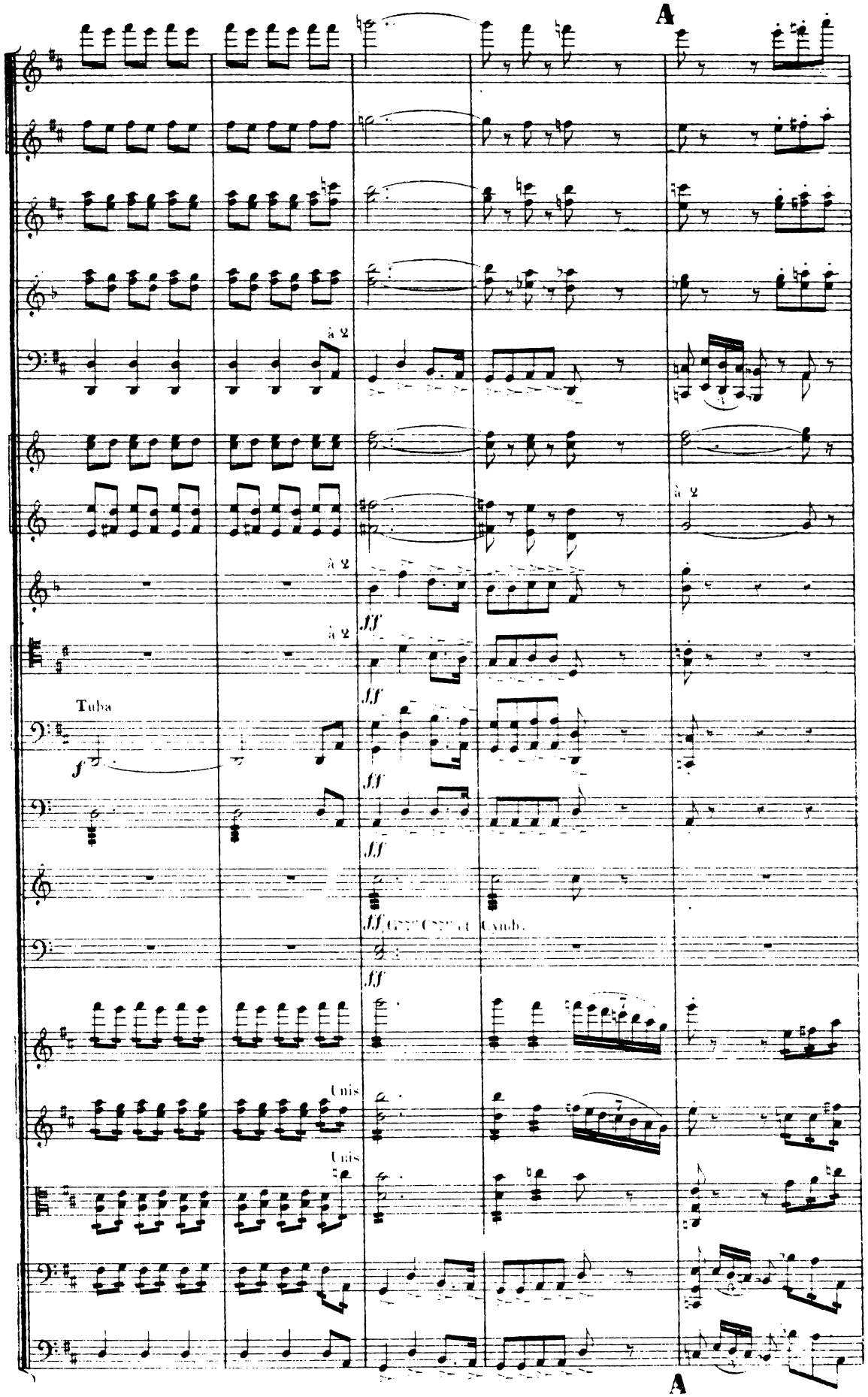
DIMANCHE SOIR

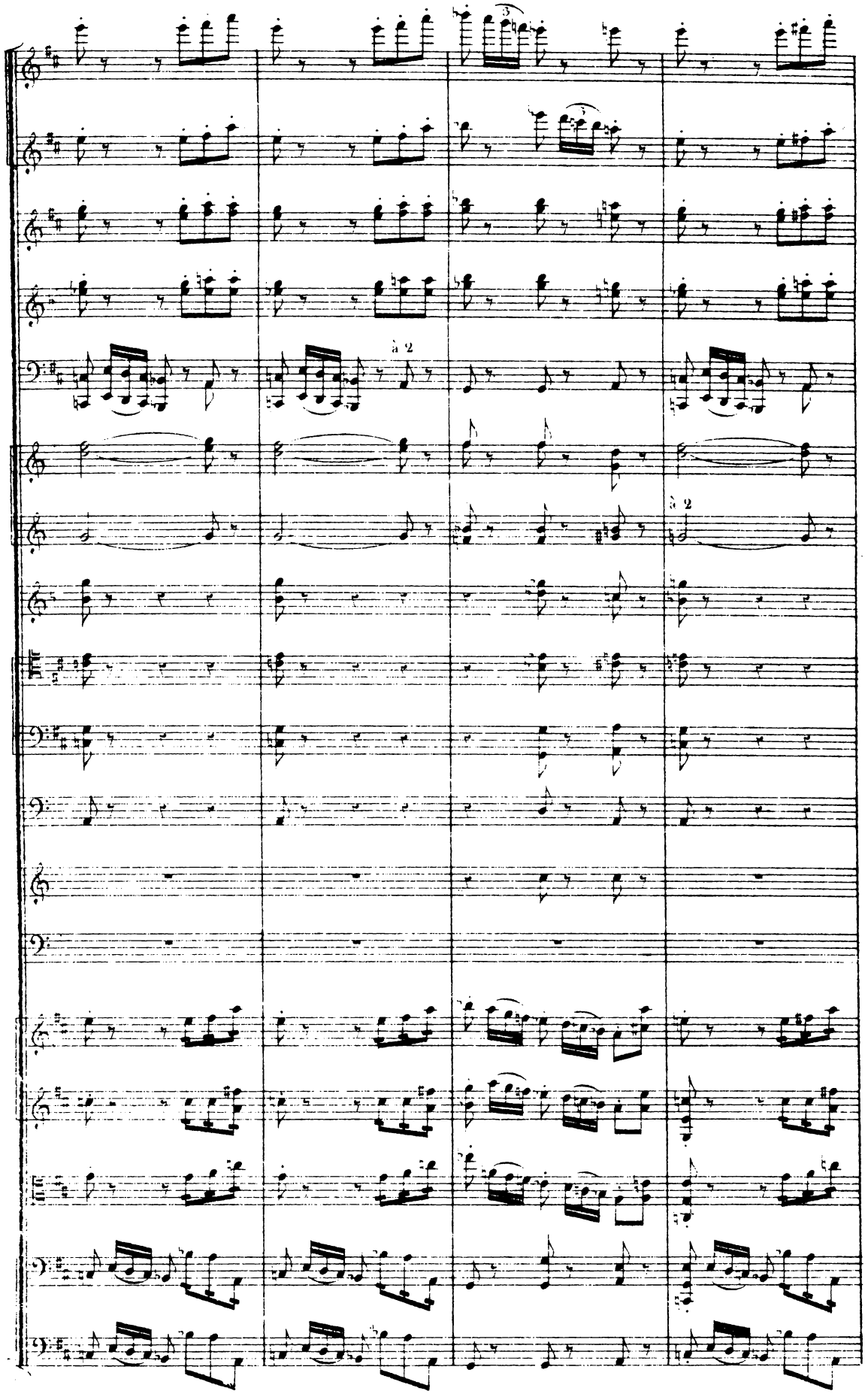


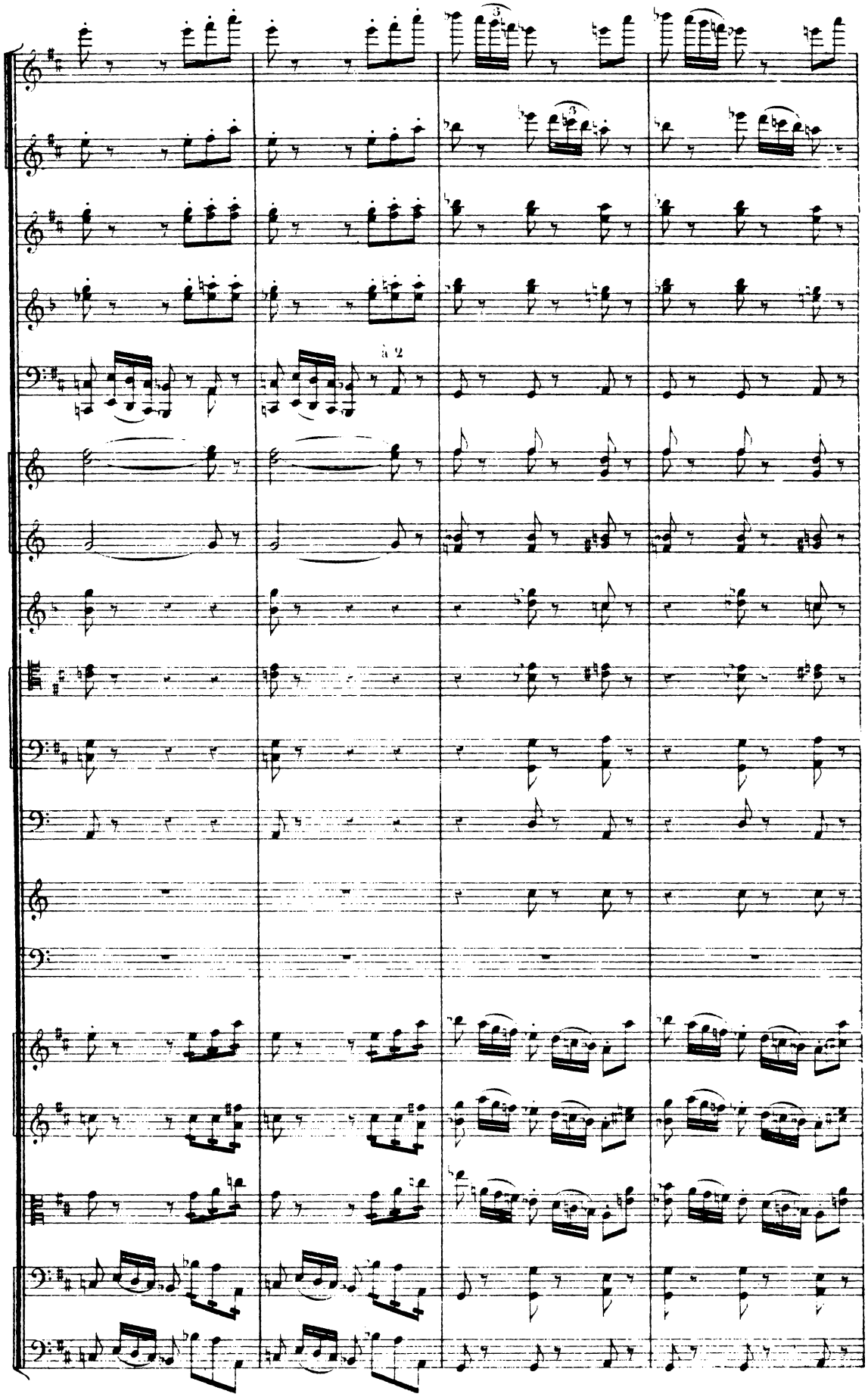

à 2
à 2
Tuba
f
Div.
Div.


à 2
à 2
ff (AIR ALSACIEN)
à 2
ff
à 2
ff
ff
ff
Gsse Csse et Cymb.
ff
Gsse Csse seule
p
Unis.
Unis.


à 2
à 2
à 2
Div.


A
à 2
à 2
à 2
à 2
ff
ff
Tuba
f
ff
ff
ff Cymb. Cymb.
ff
Unis
Unis
A


3
3
à 2
à 2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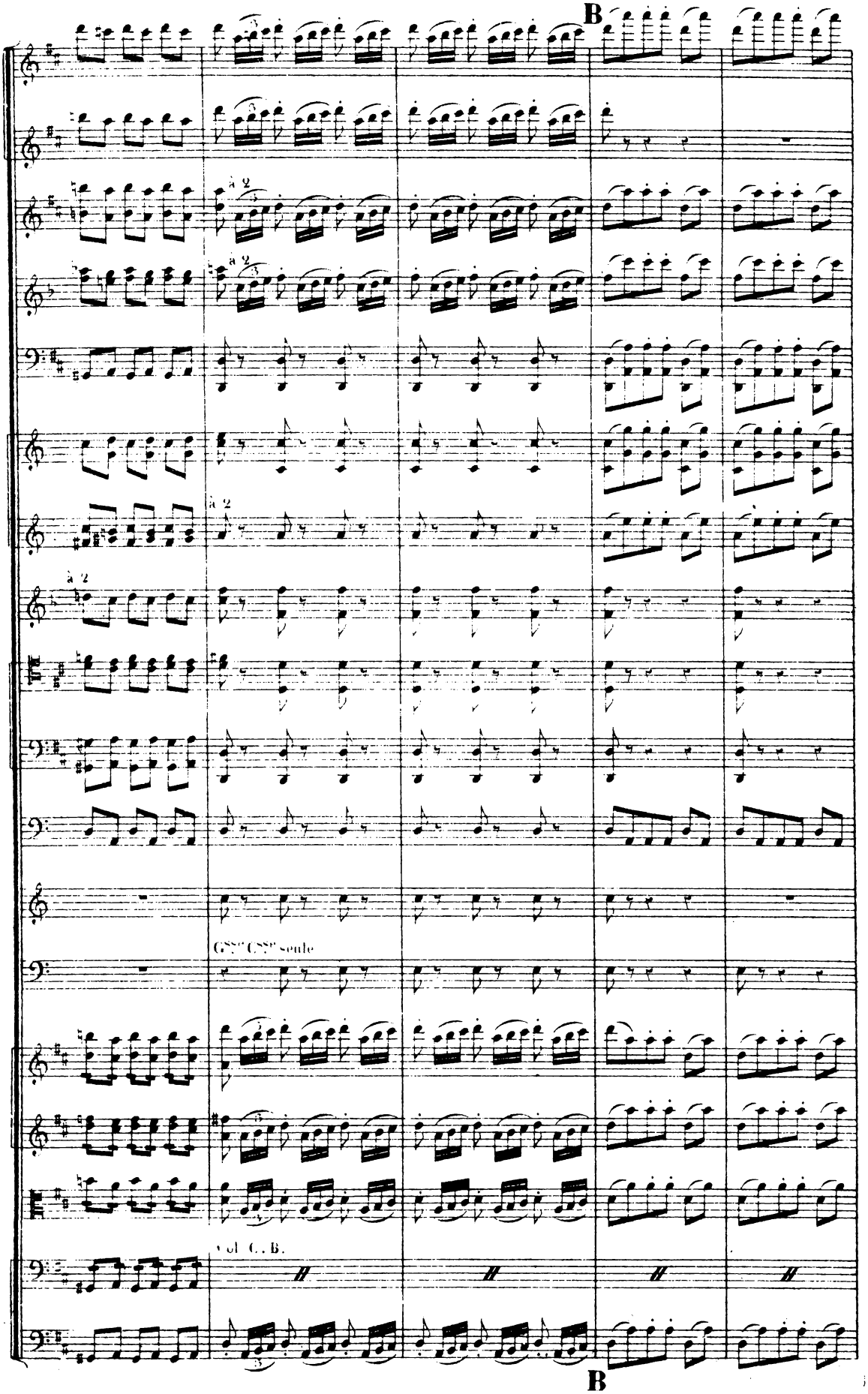
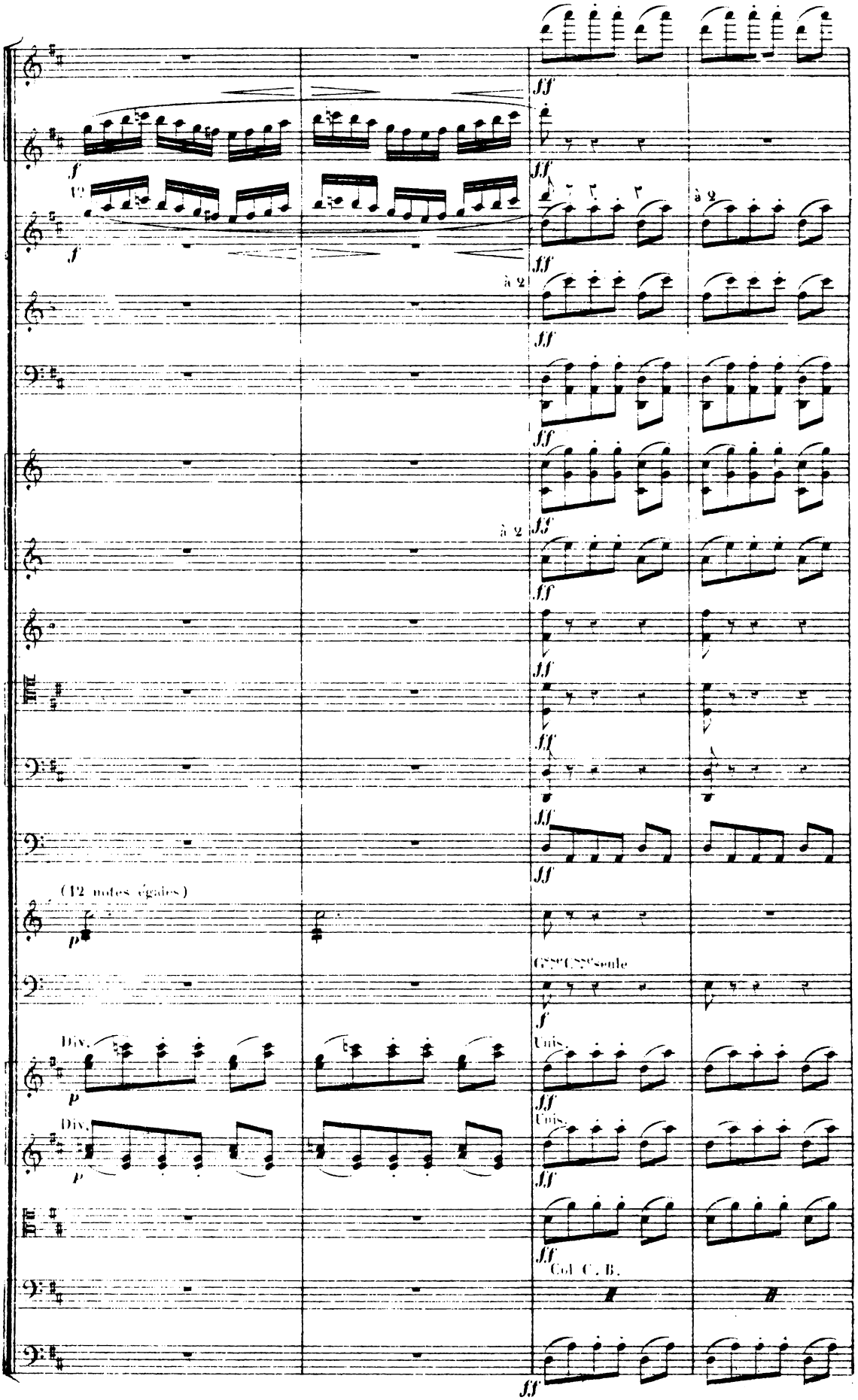
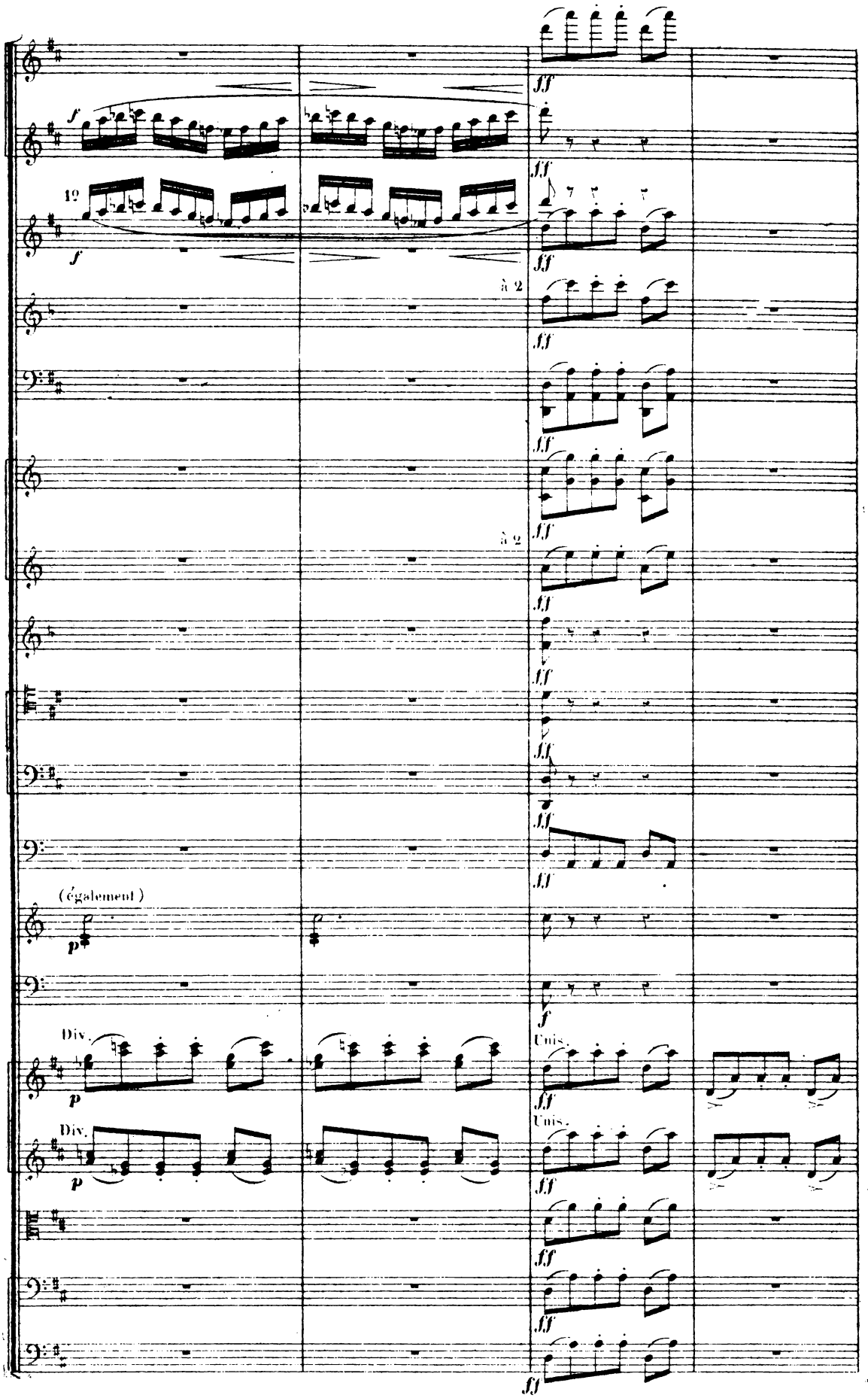
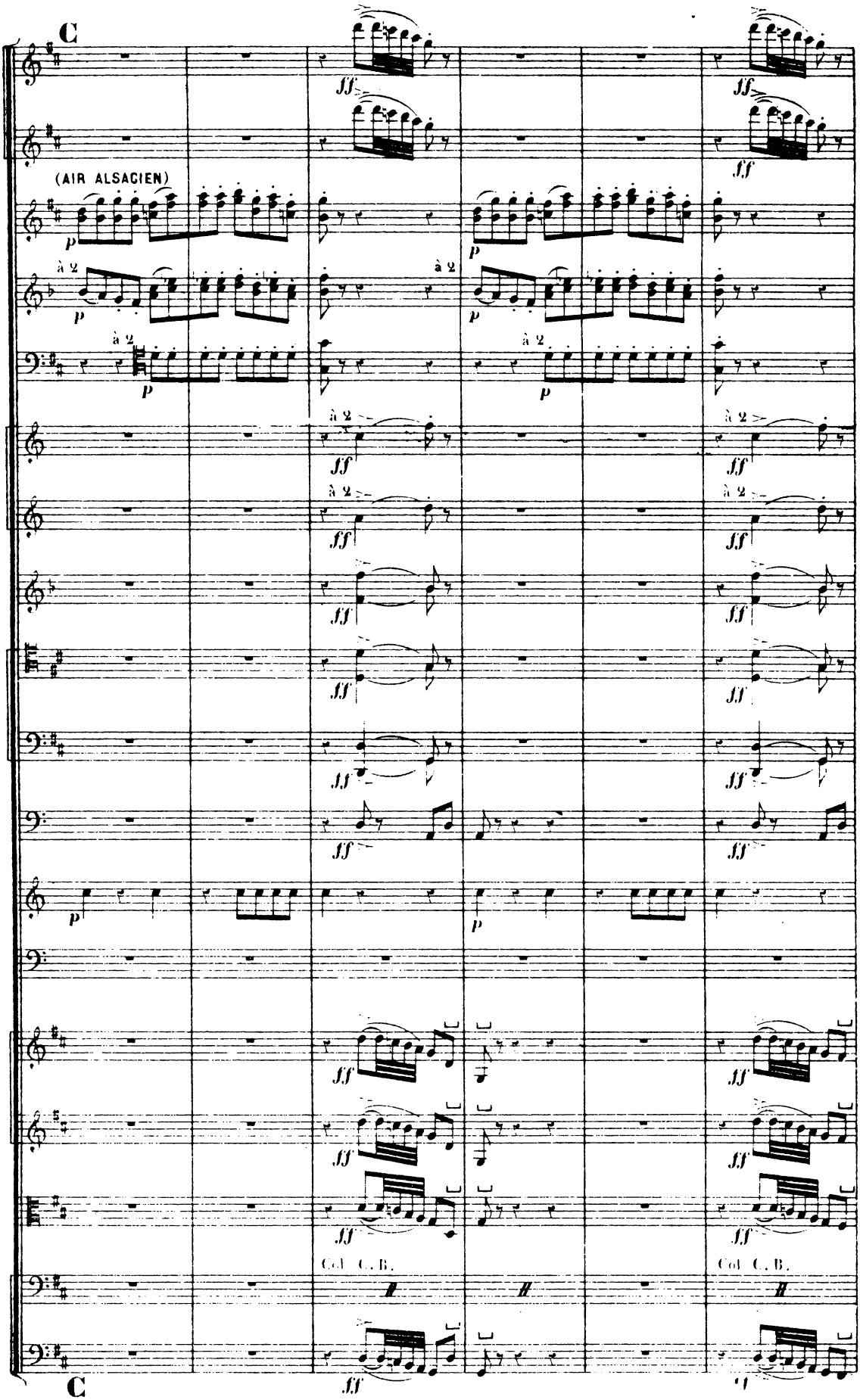
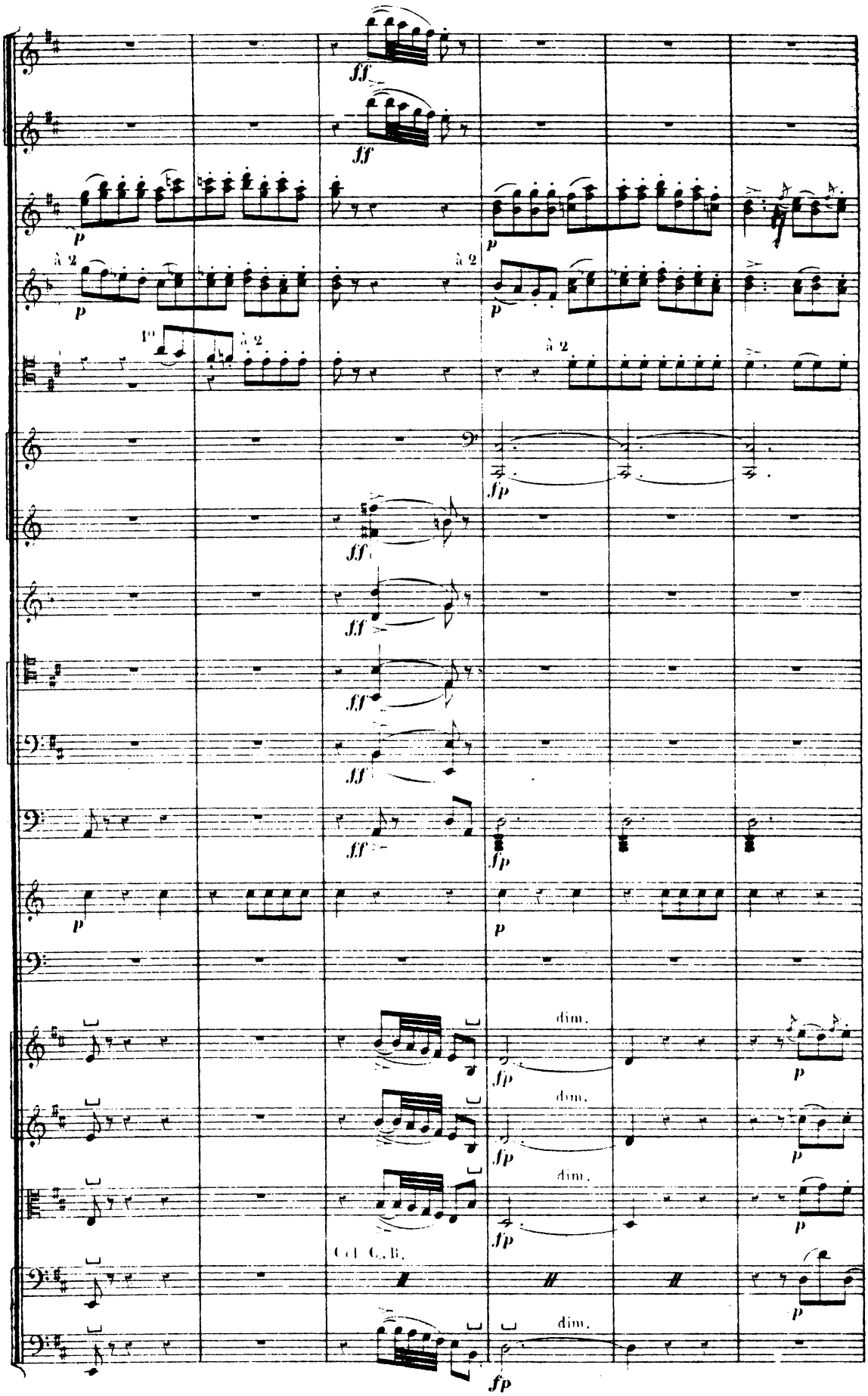
3
a 2

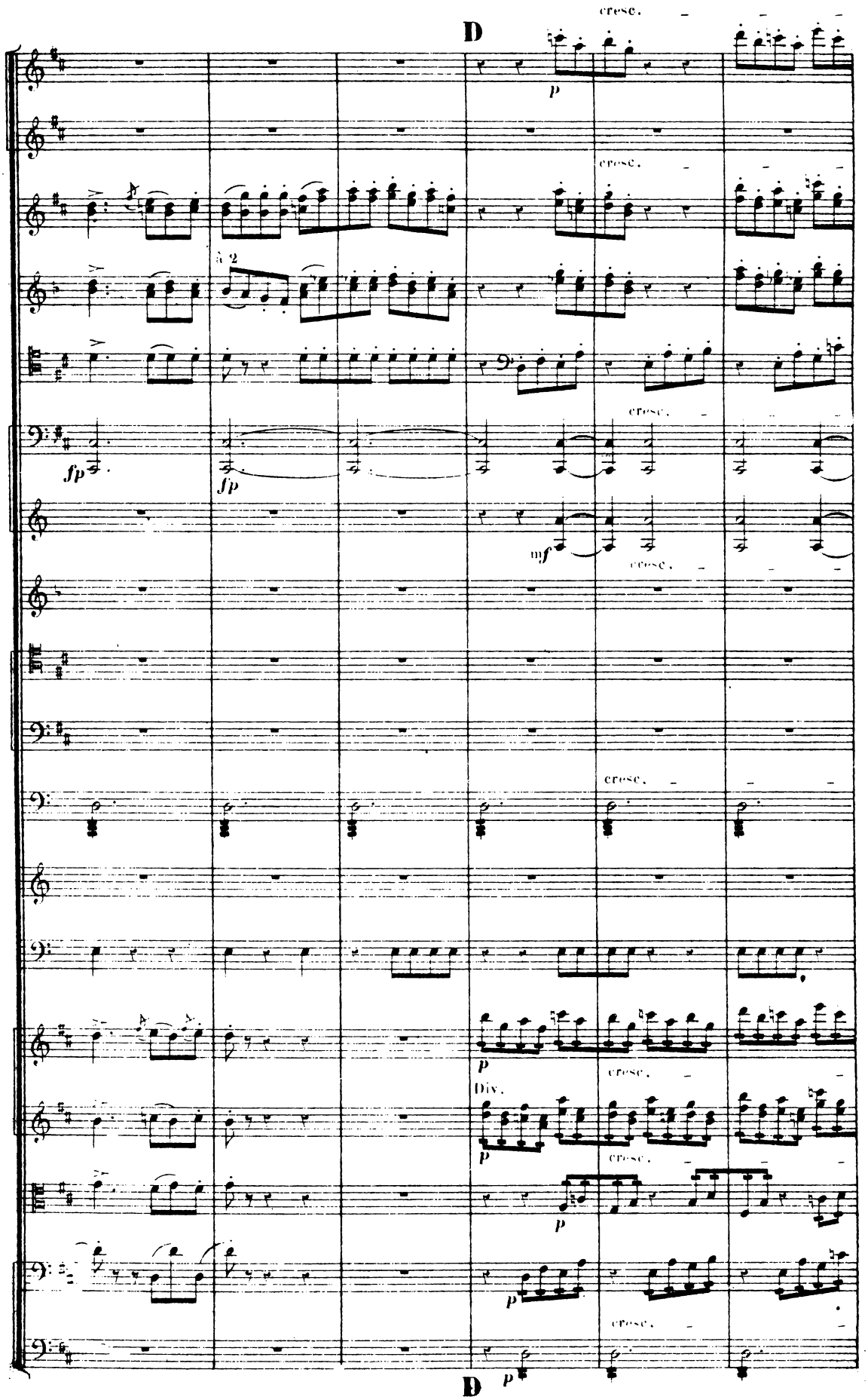

B
à 2
à 2
à 2
à 2
Gsse Csse seule
Vol. C. B.
B

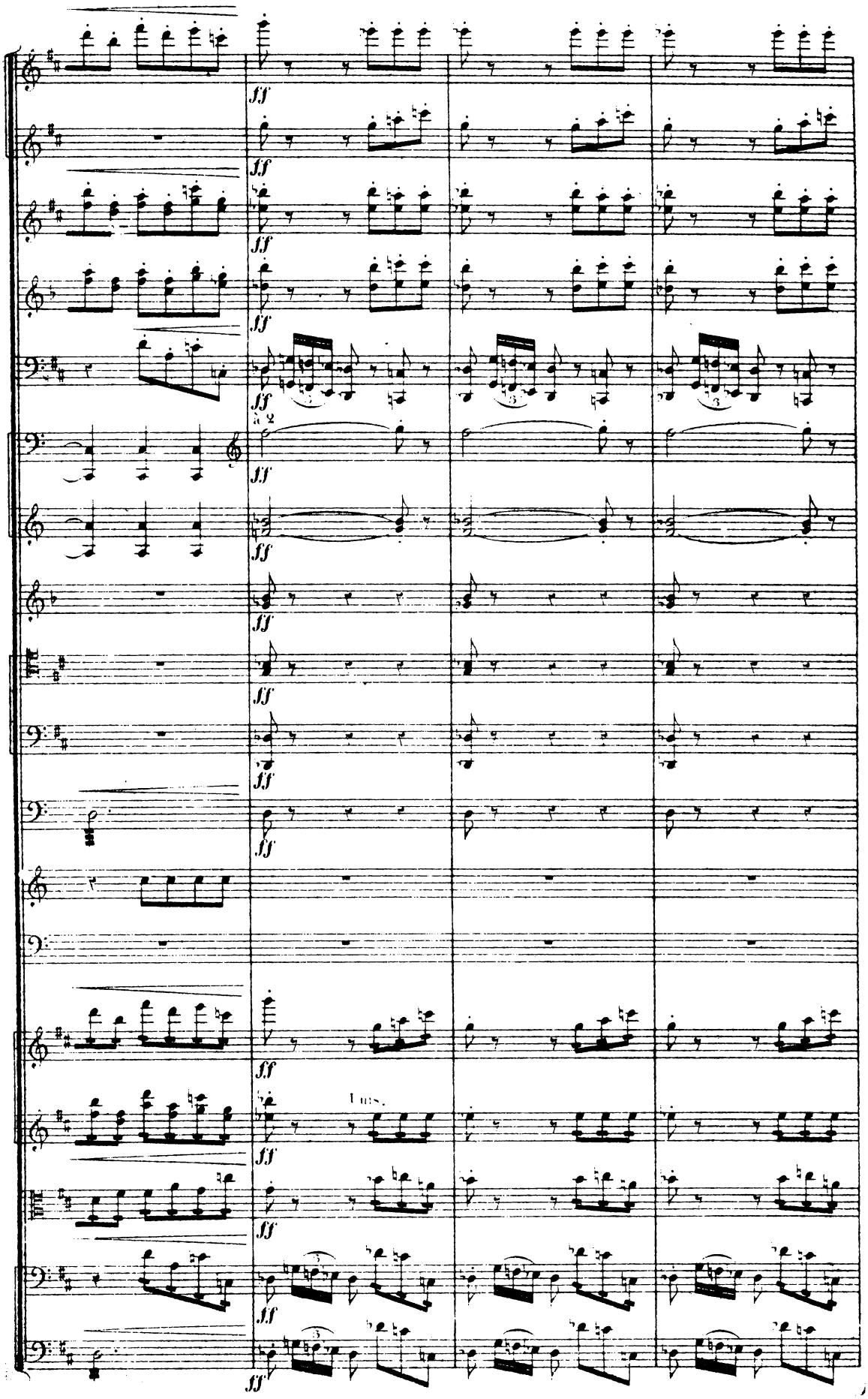

f
ff
à 2
(12 notes égales)
p
Div.
Unis.
Col C. B.

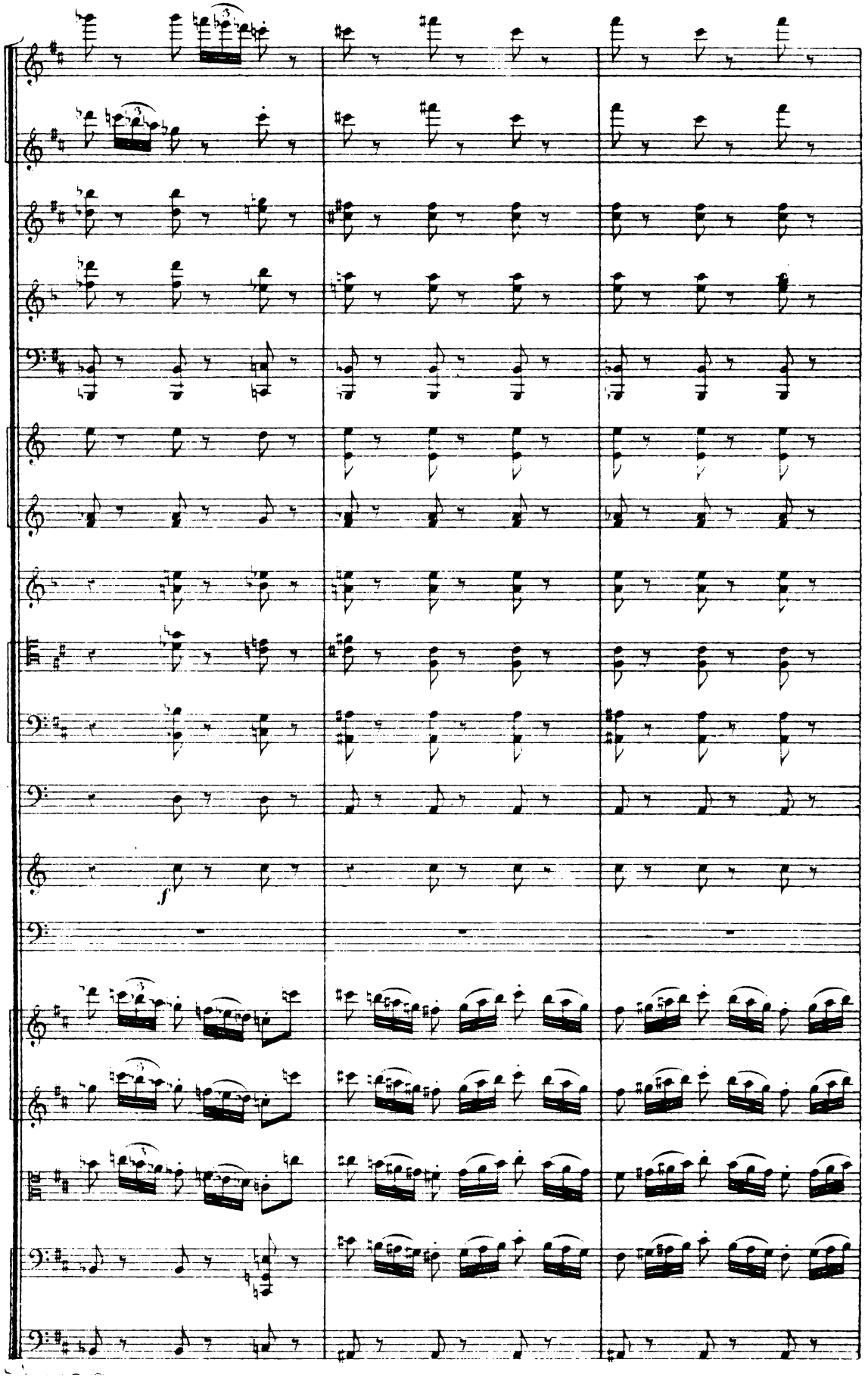

f
ff
12
à 2
(également)
p
Div.
Unis.


C
(AIR ALSACIEN)
à 2
Col C. B.
C


ff
ff
p
p
à 2
p
à 2
p
1°
à 2
à 2
fp
ff
ff
ff
ff
ff
fp
p
p
dim.
fp
p
dim.
fp
p
dim.
fp
p
Col C. B.
p
dim.
fp


D
cresc.
p
cresc.
a 2
fp
fp
cresc.
mf
cresc.
cresc.
p
cresc.
Div.
p
cresc.
p
p
cresc.
p
D


ff
a 2
Tutti.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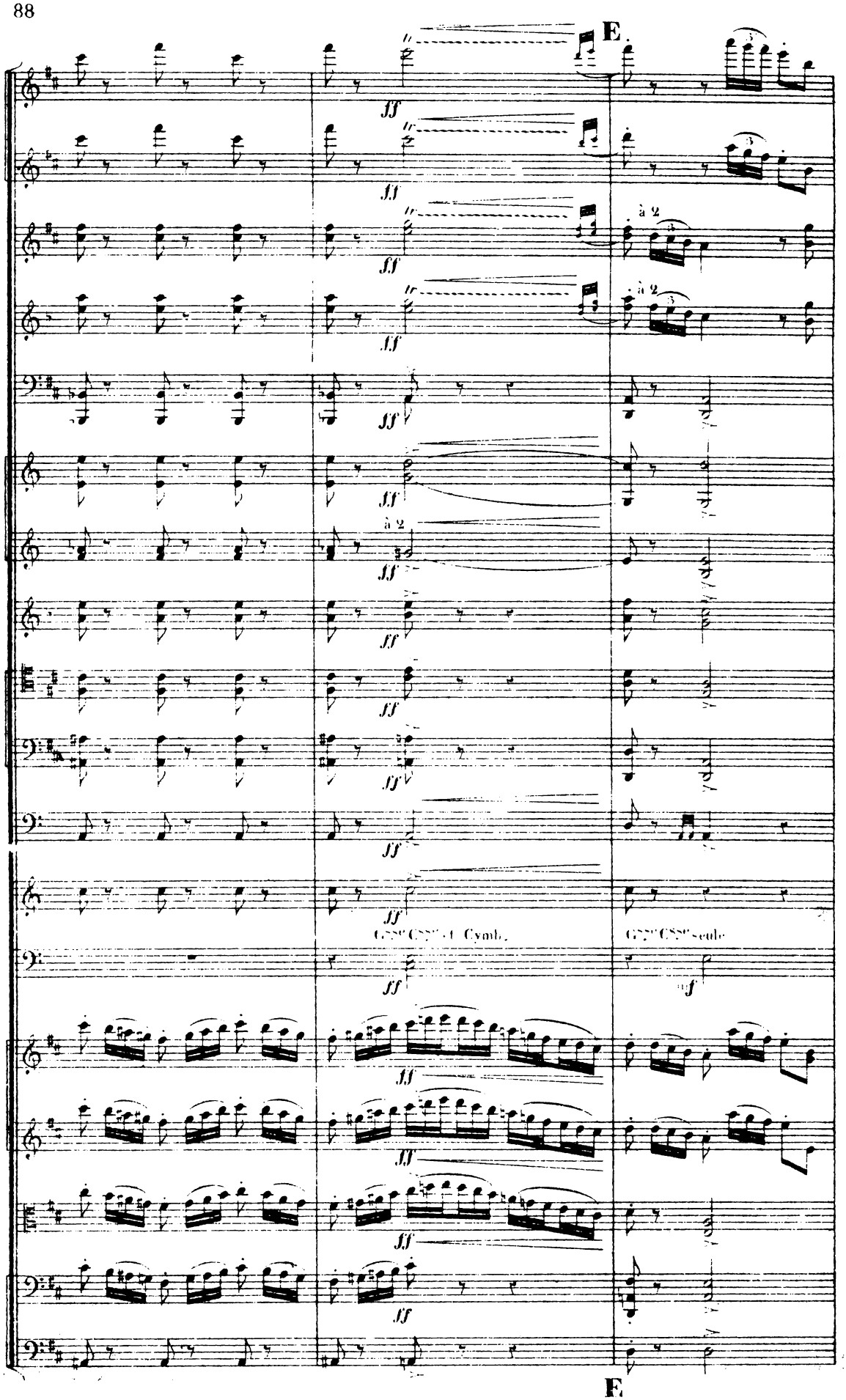
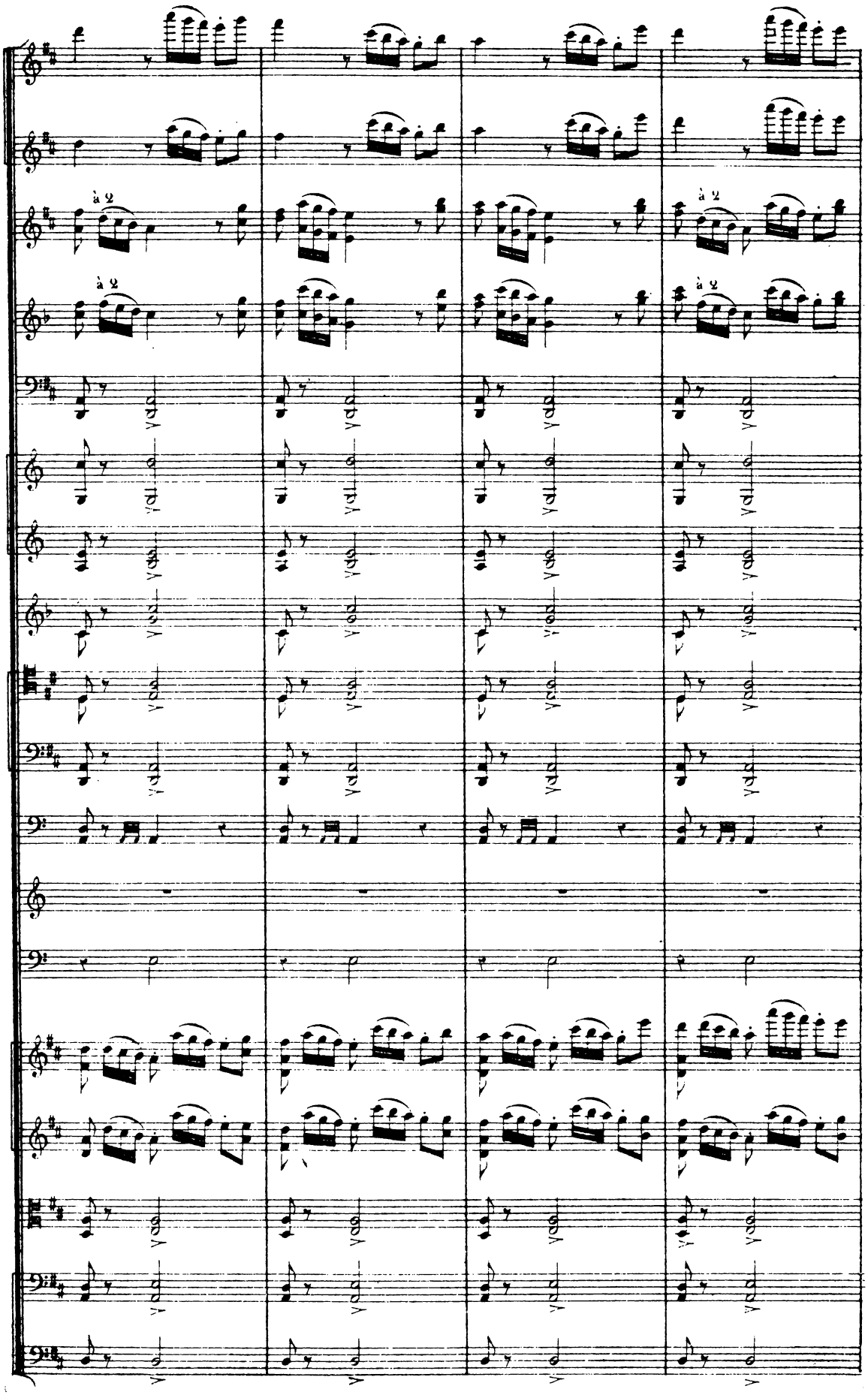
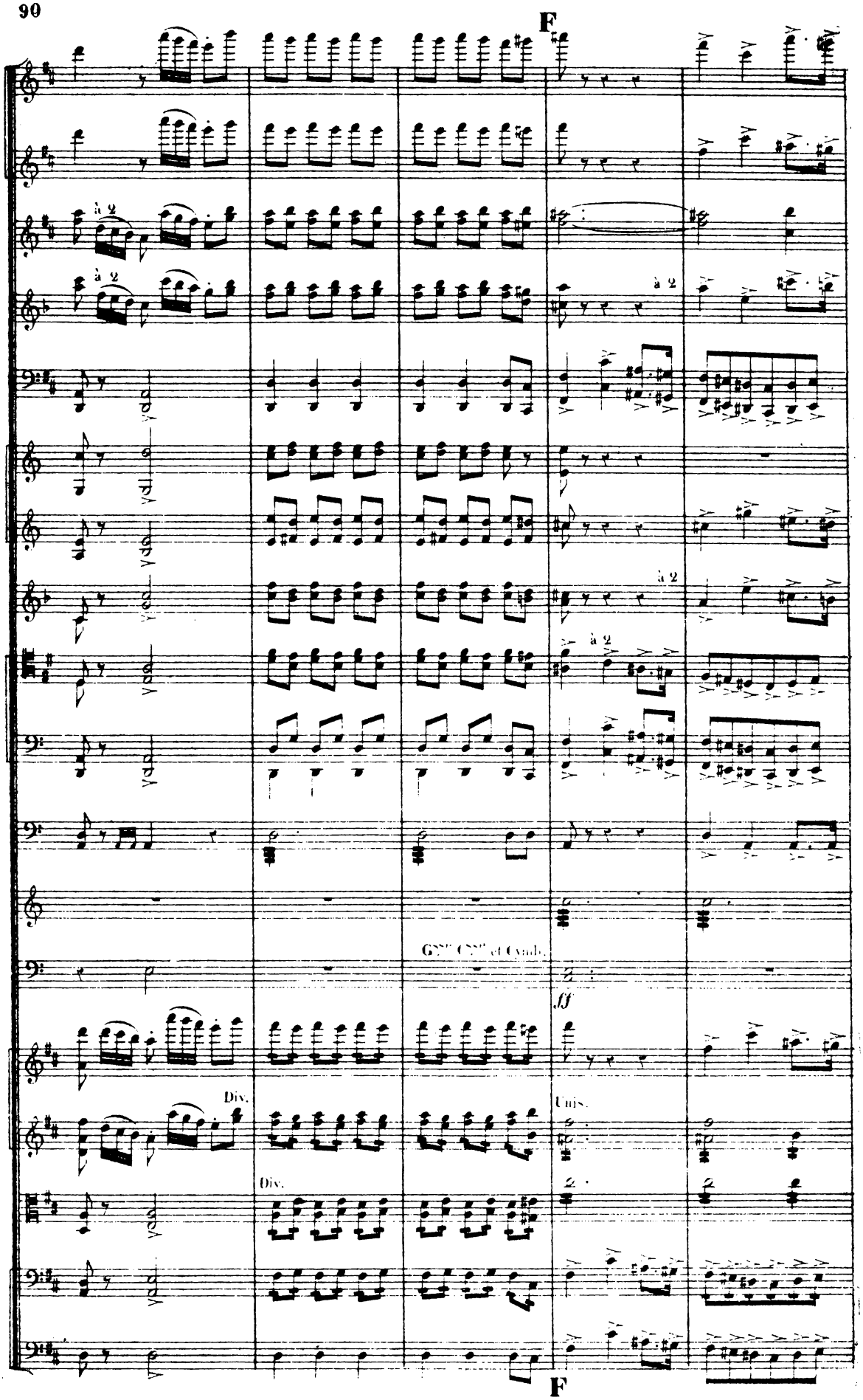
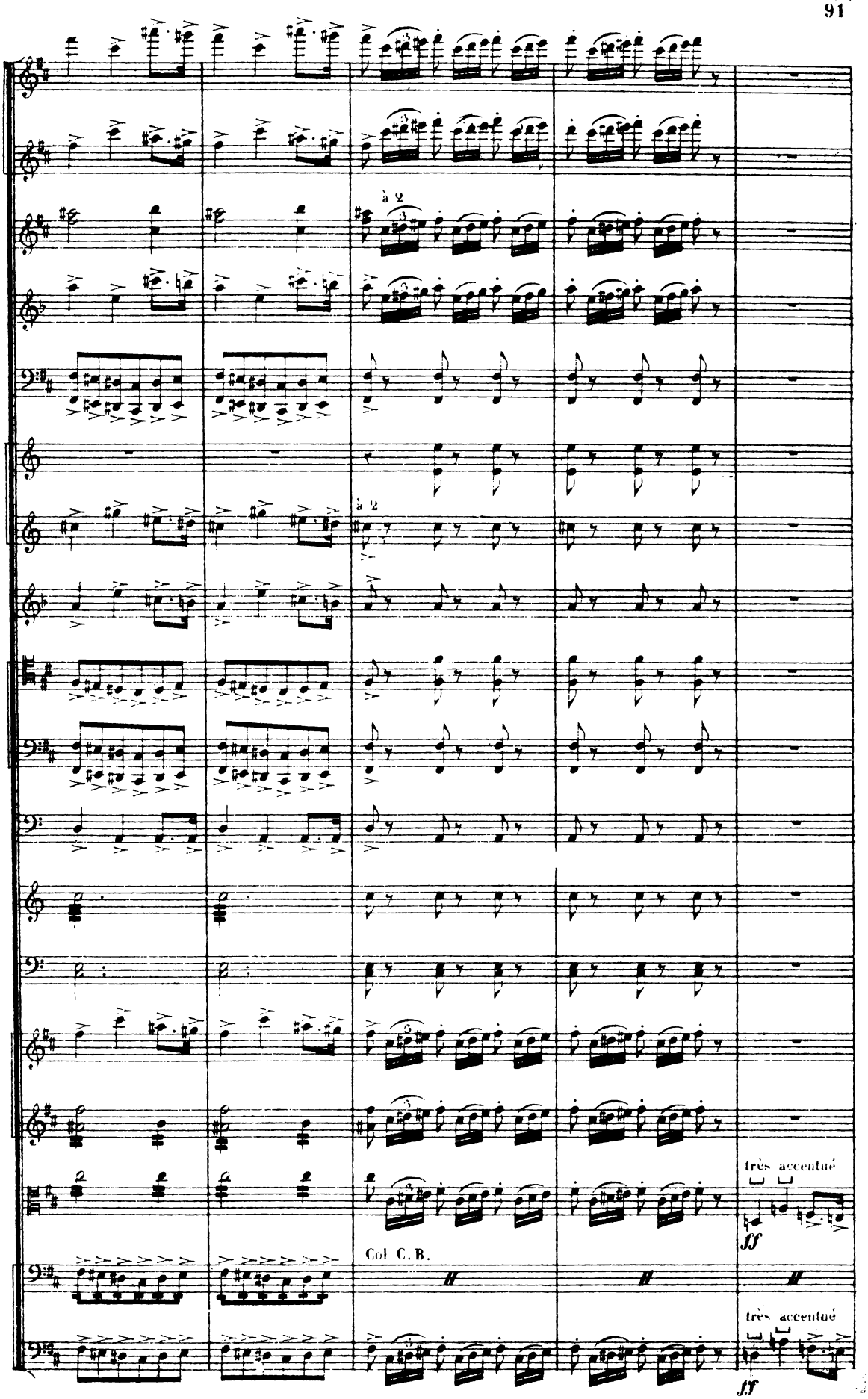
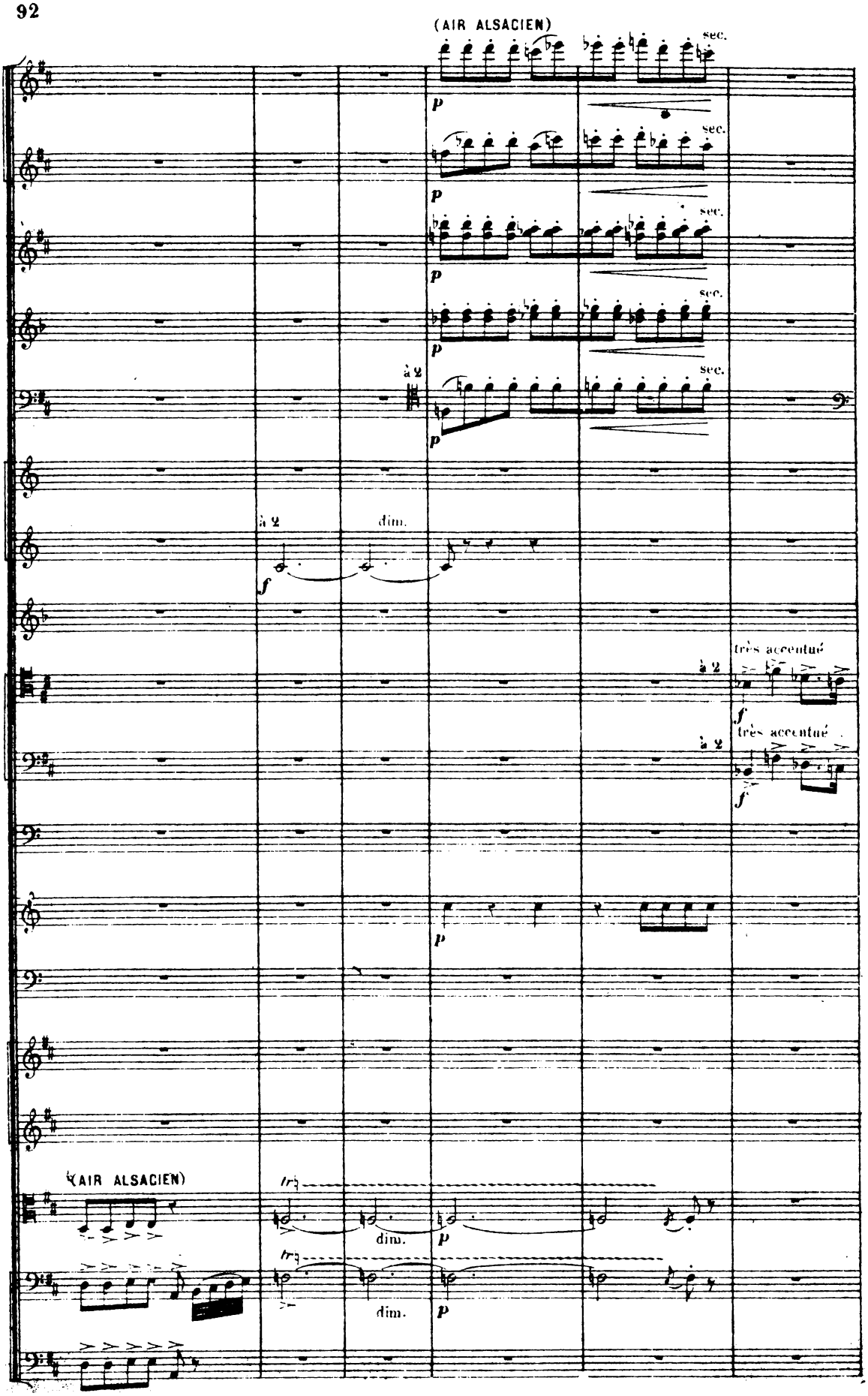

E.
à 2
à 2
à 2
Gsse Csse et Cymb.
Gsse Csse seule
E

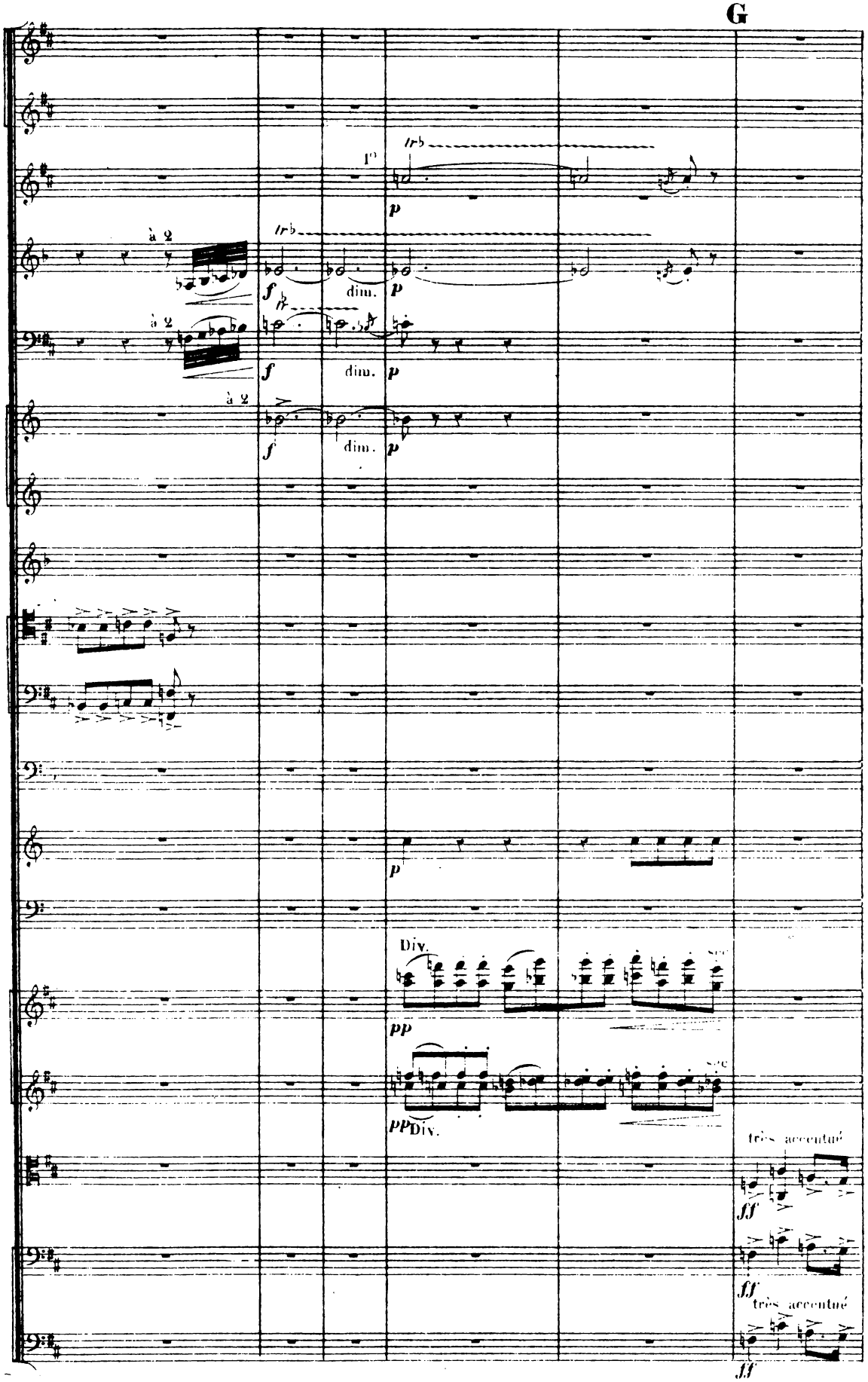

à 2
à 2
à 2
à 2


F
à 2
à 2
à 2
à 2
à 2
G.ss C.ss et Cymb.
ff
Div.
Unis.
Div.
F

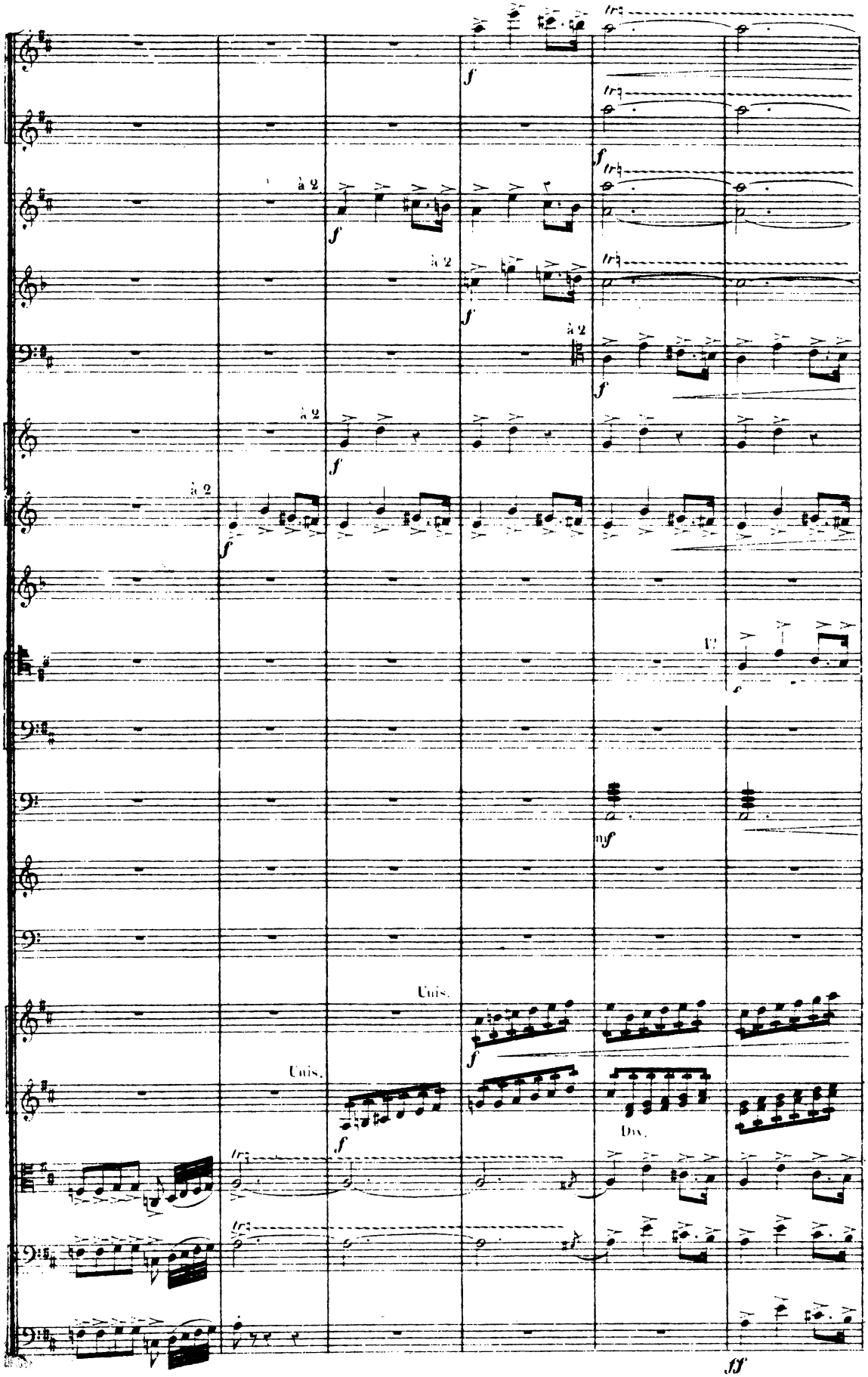

à 2
à 2
très accentué
ff
Col C. B.
très accentué
ff

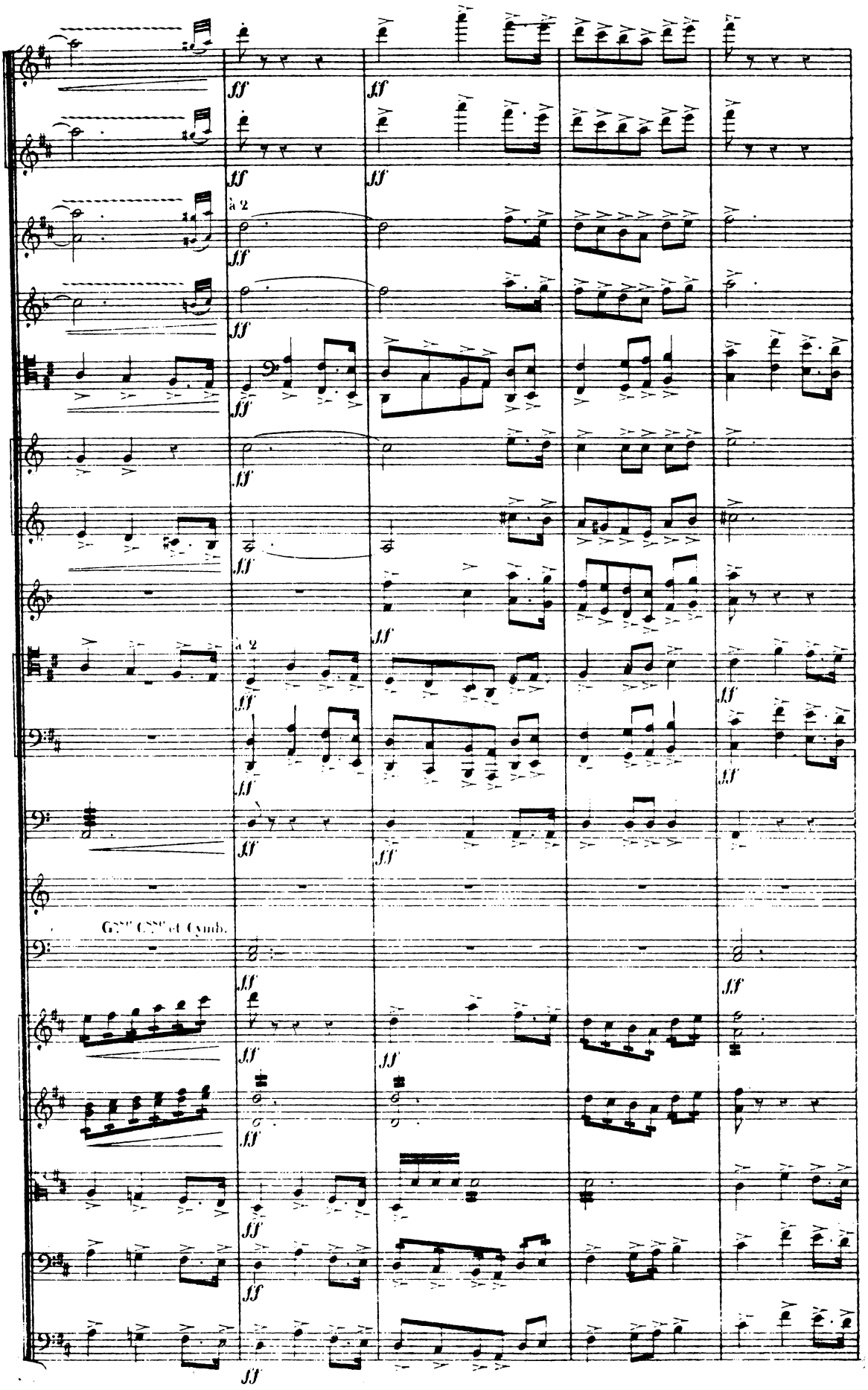

(AIR ALSACIEN)
sec.
p
à 2
dim.
f
très accentué
(AIR ALSACIEN)

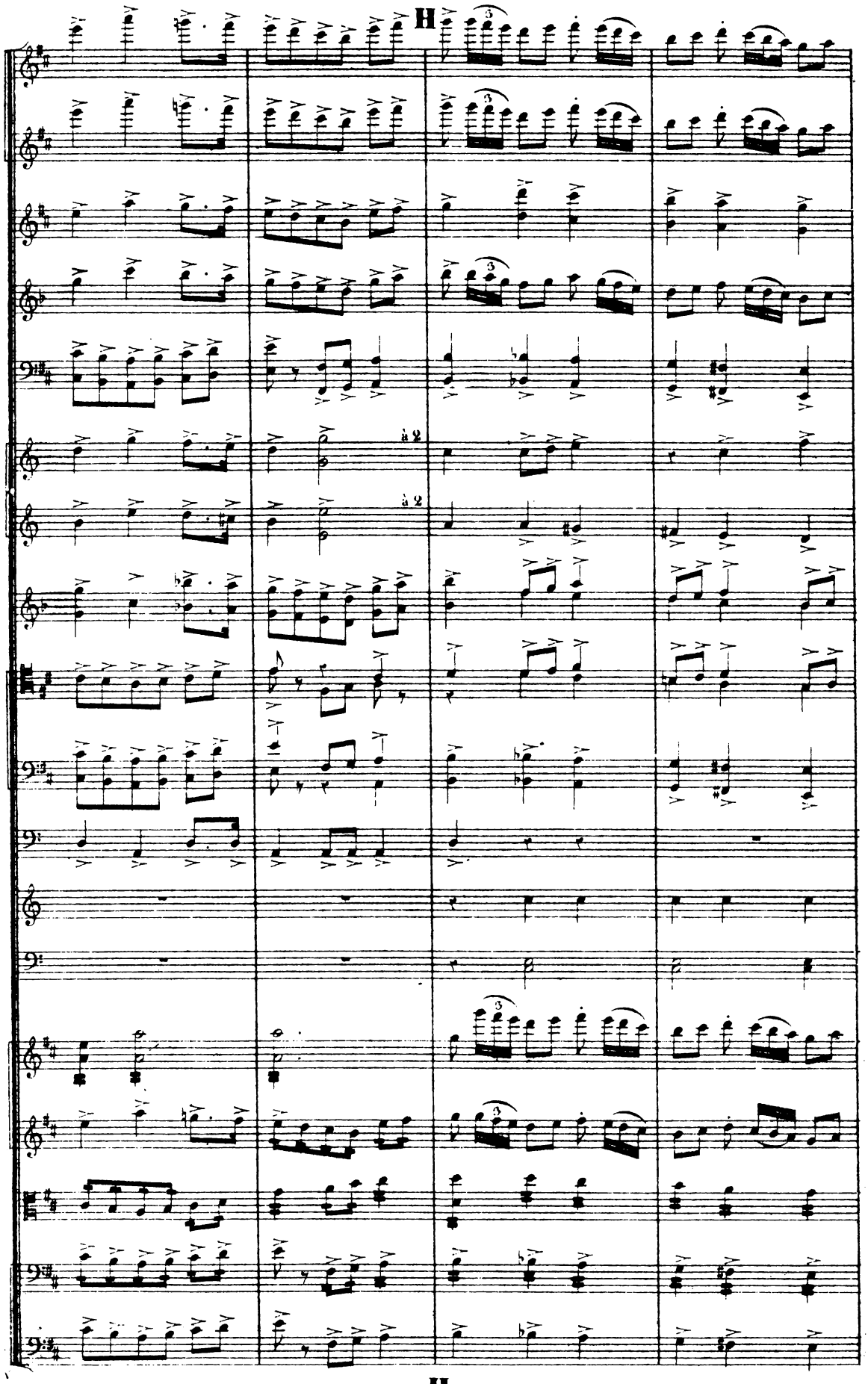
G

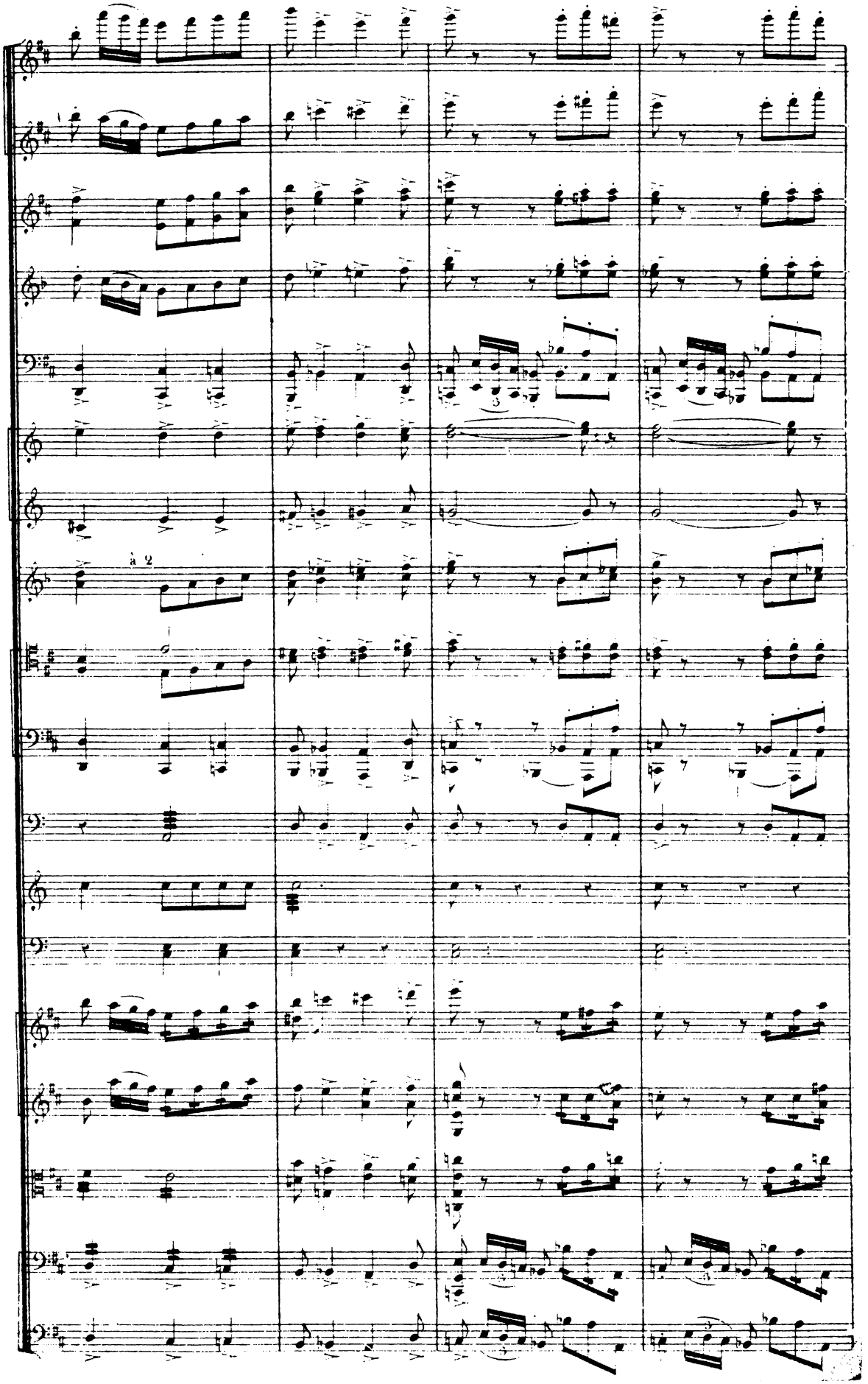


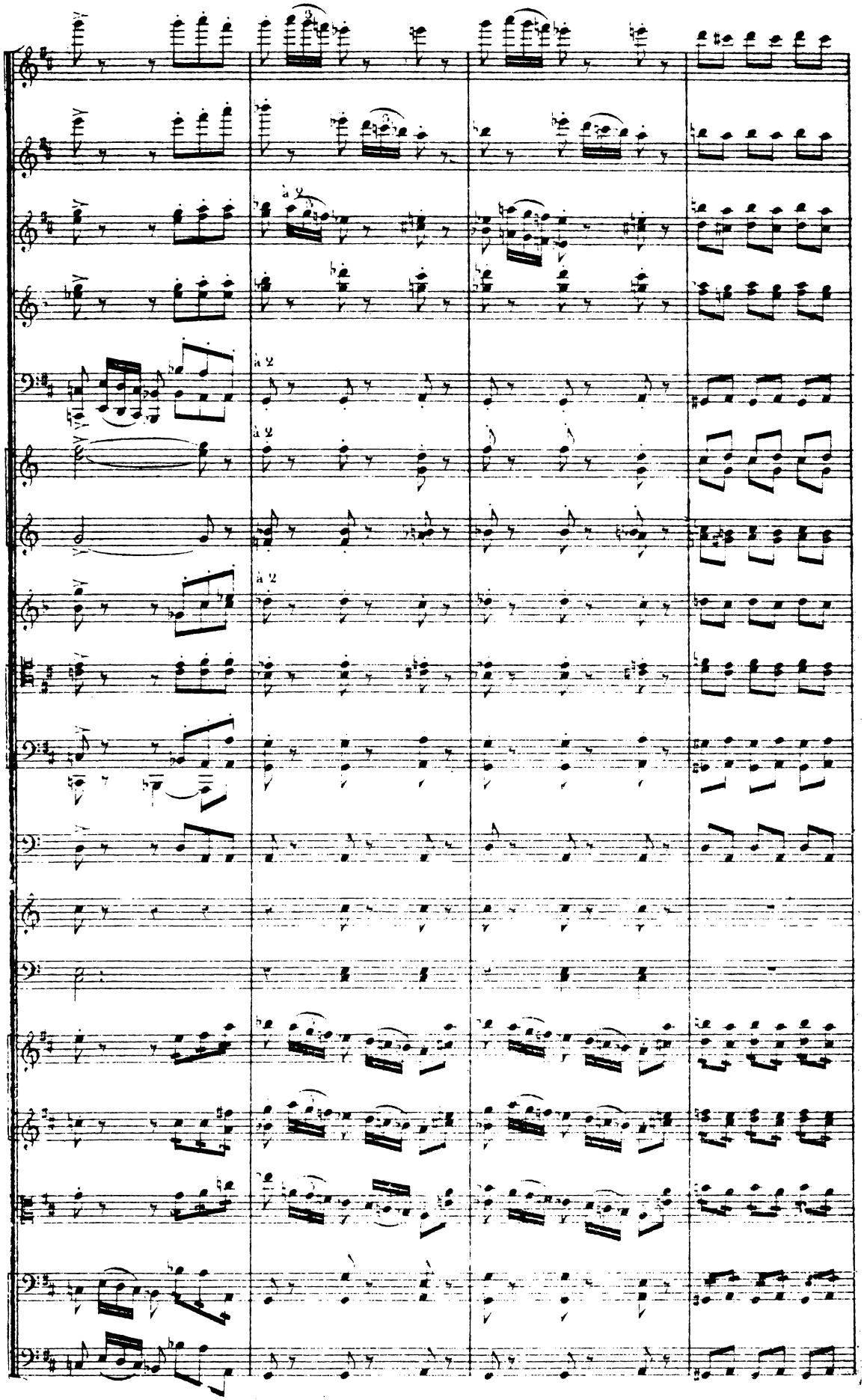
G

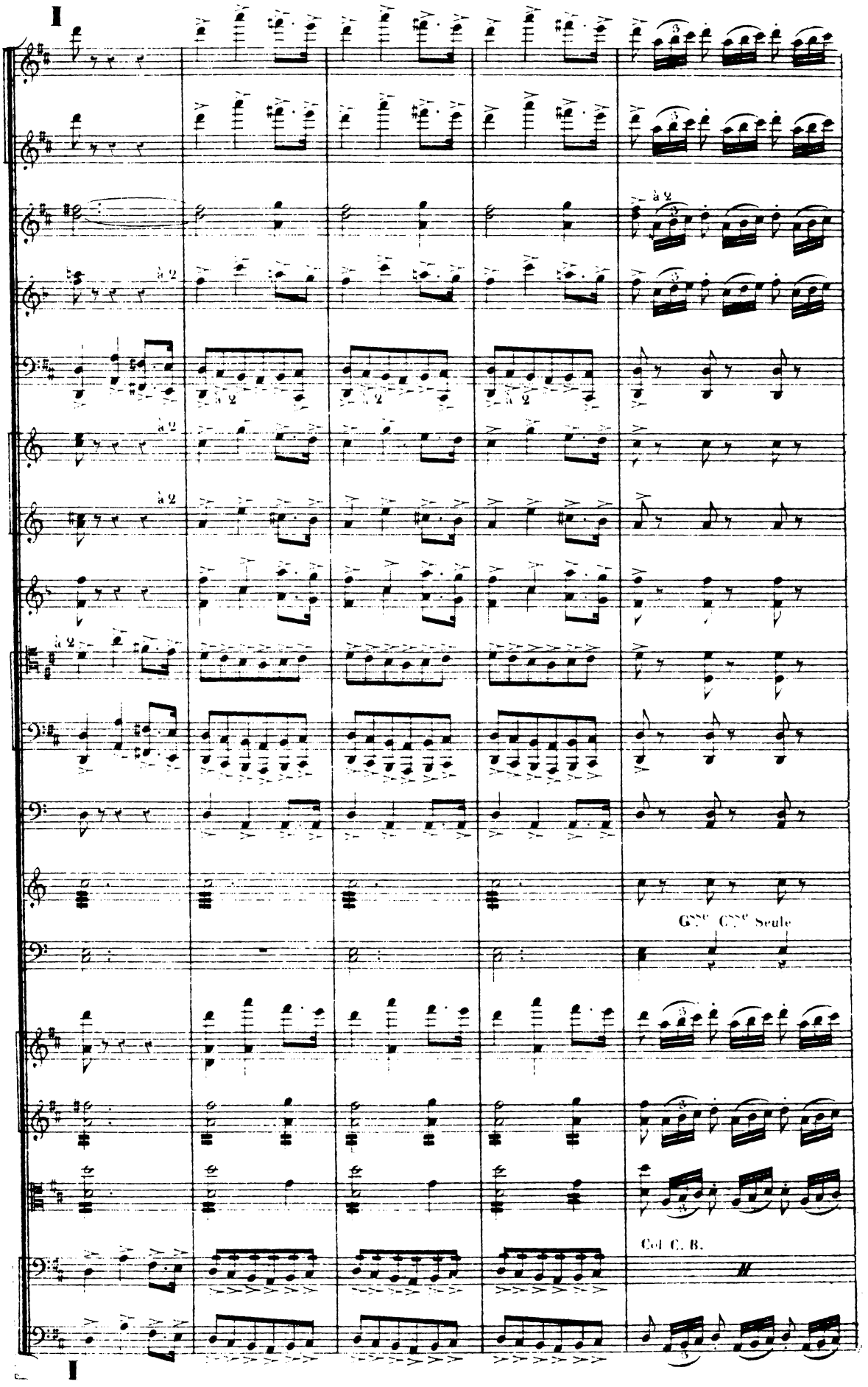

à 2
à 2
à 2
à 2
Unis.
Unis.
Div.
f
mf
ff


à 2
à 2
Gsse Csse et Cymb.

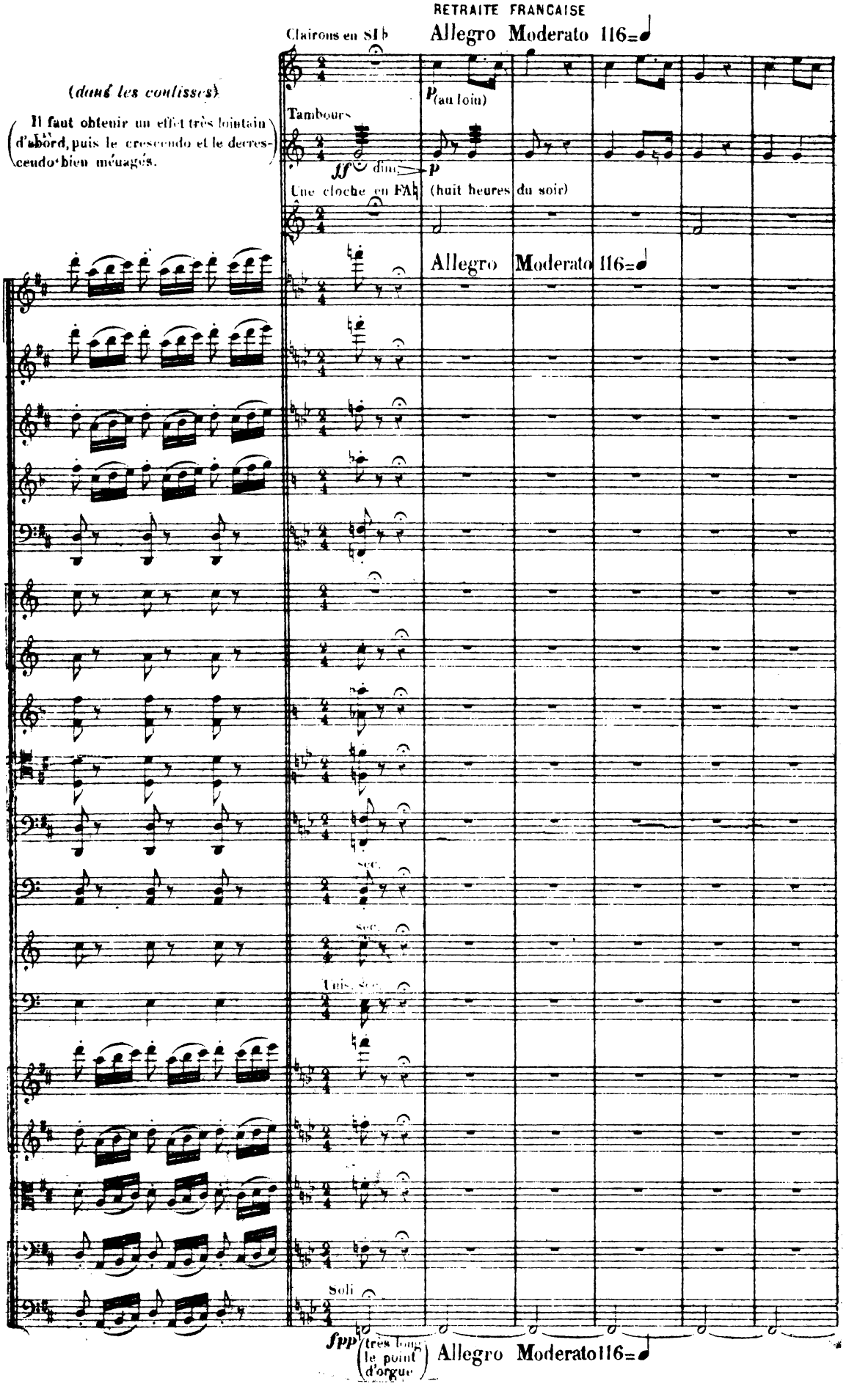

H
à 2
à 2
H

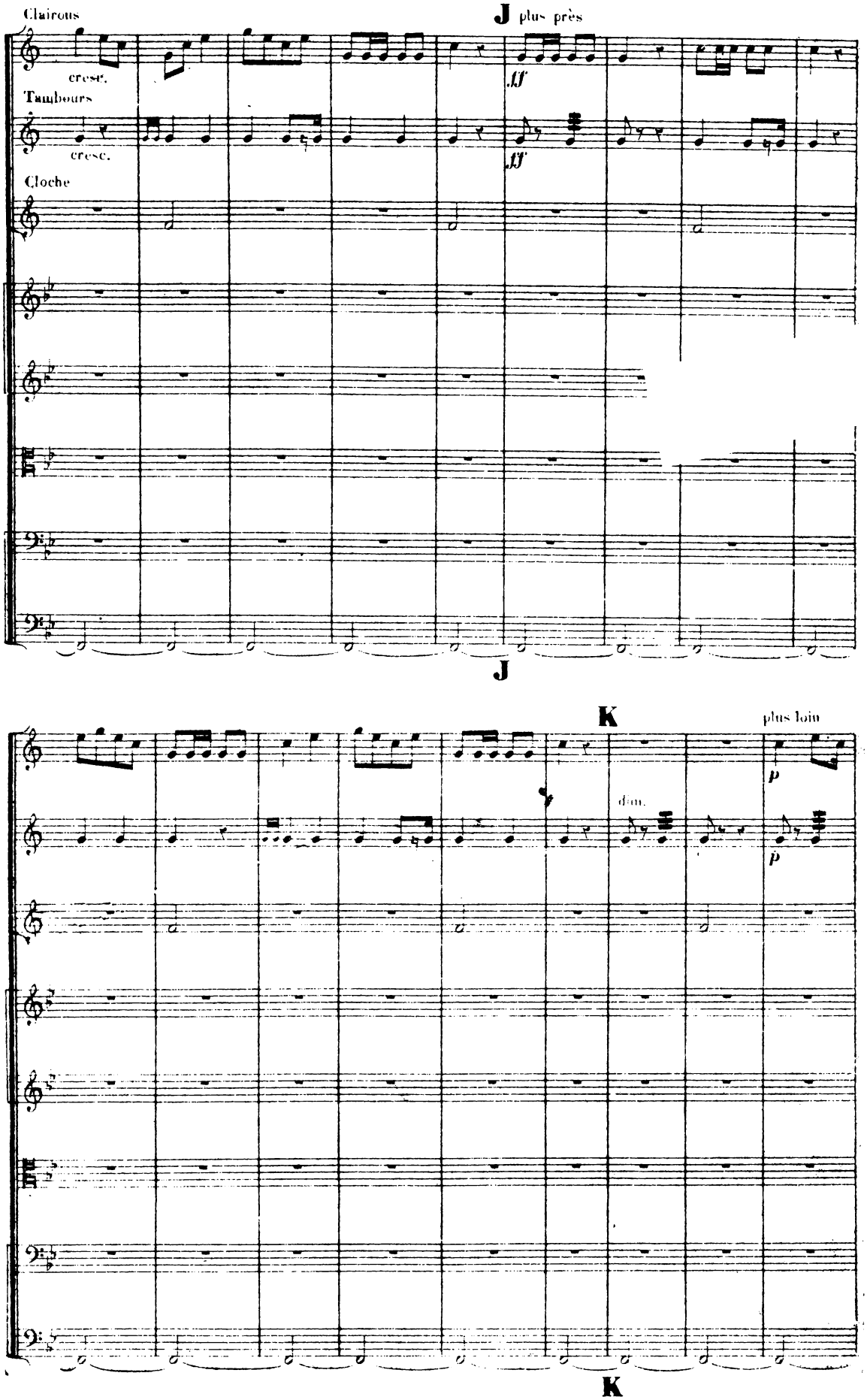

à 2

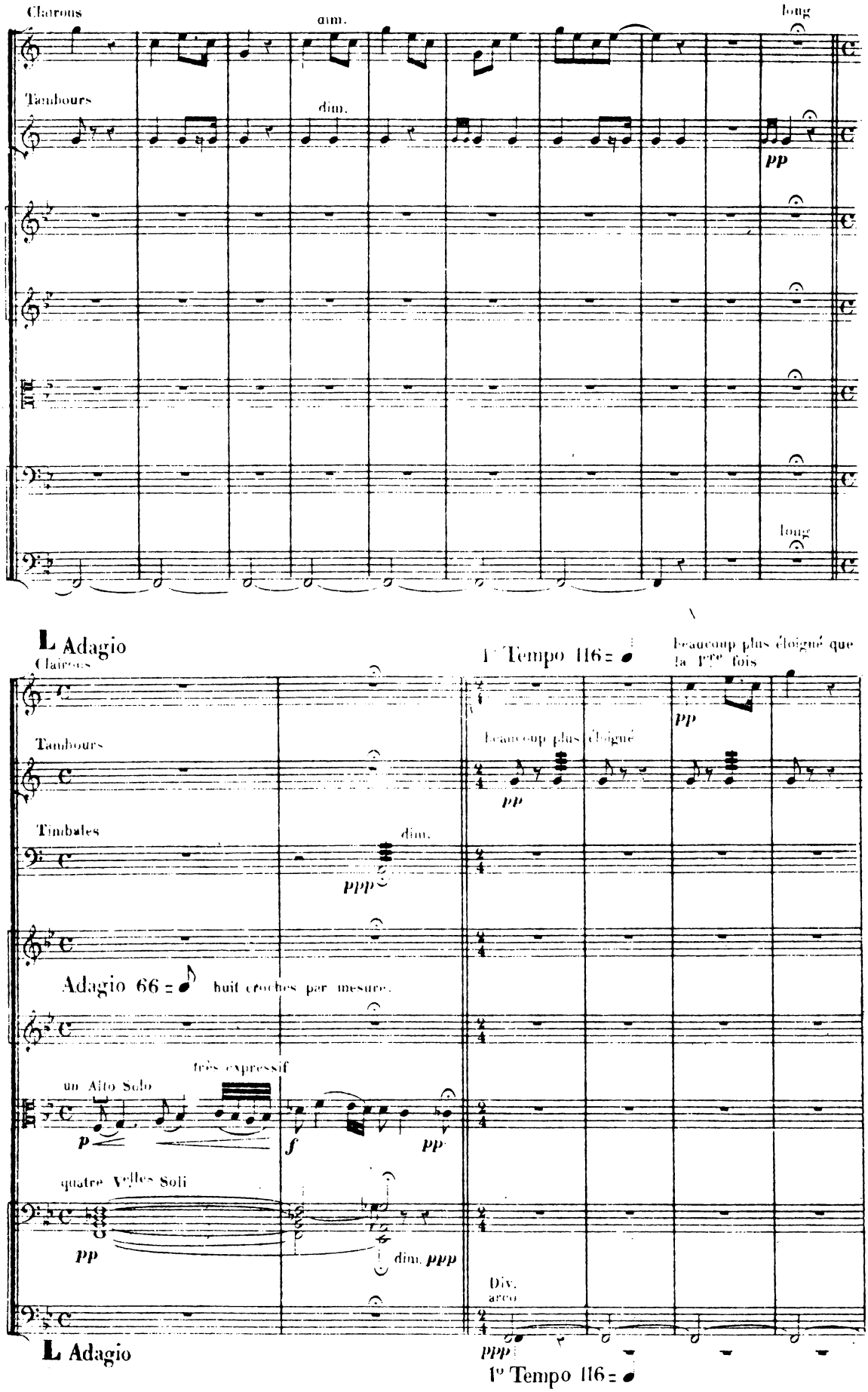

a 2
a 2
a 2
a 2

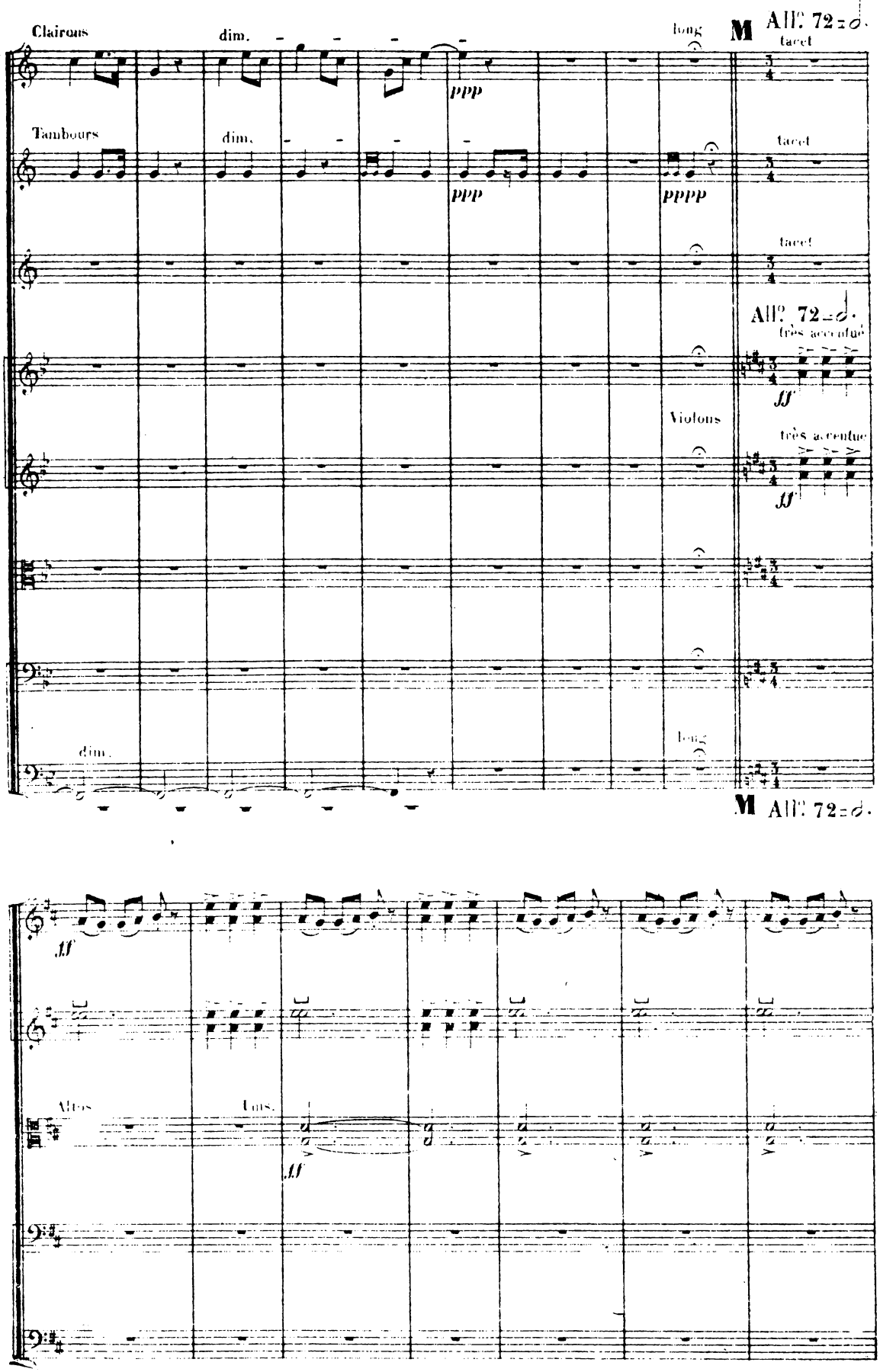

I
à 2
à 2
à 2
à 2
à 2
à 2
à 2
Gsse Csse Seule
Col C. B.
I

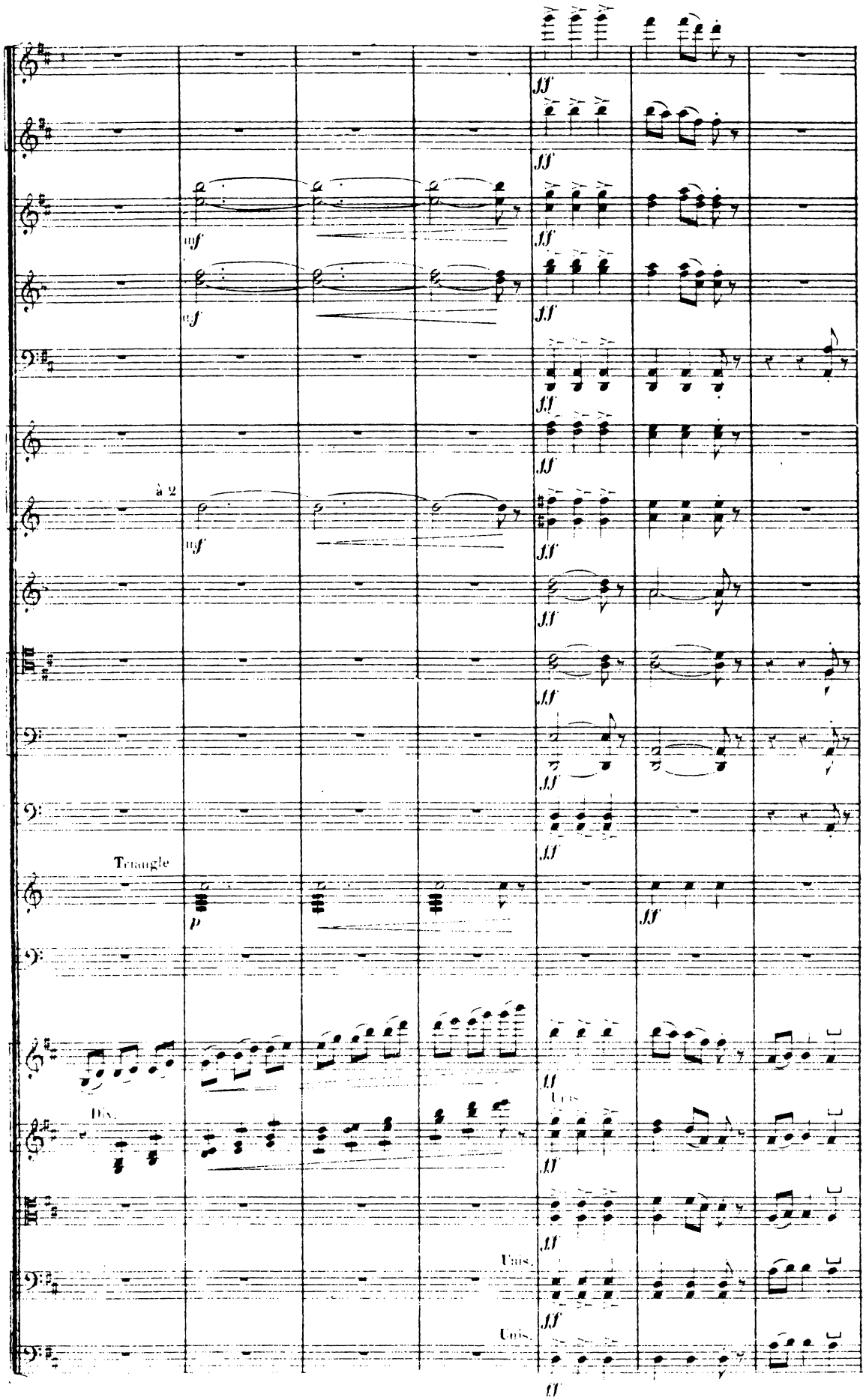
RETRAITE FRANCAISE

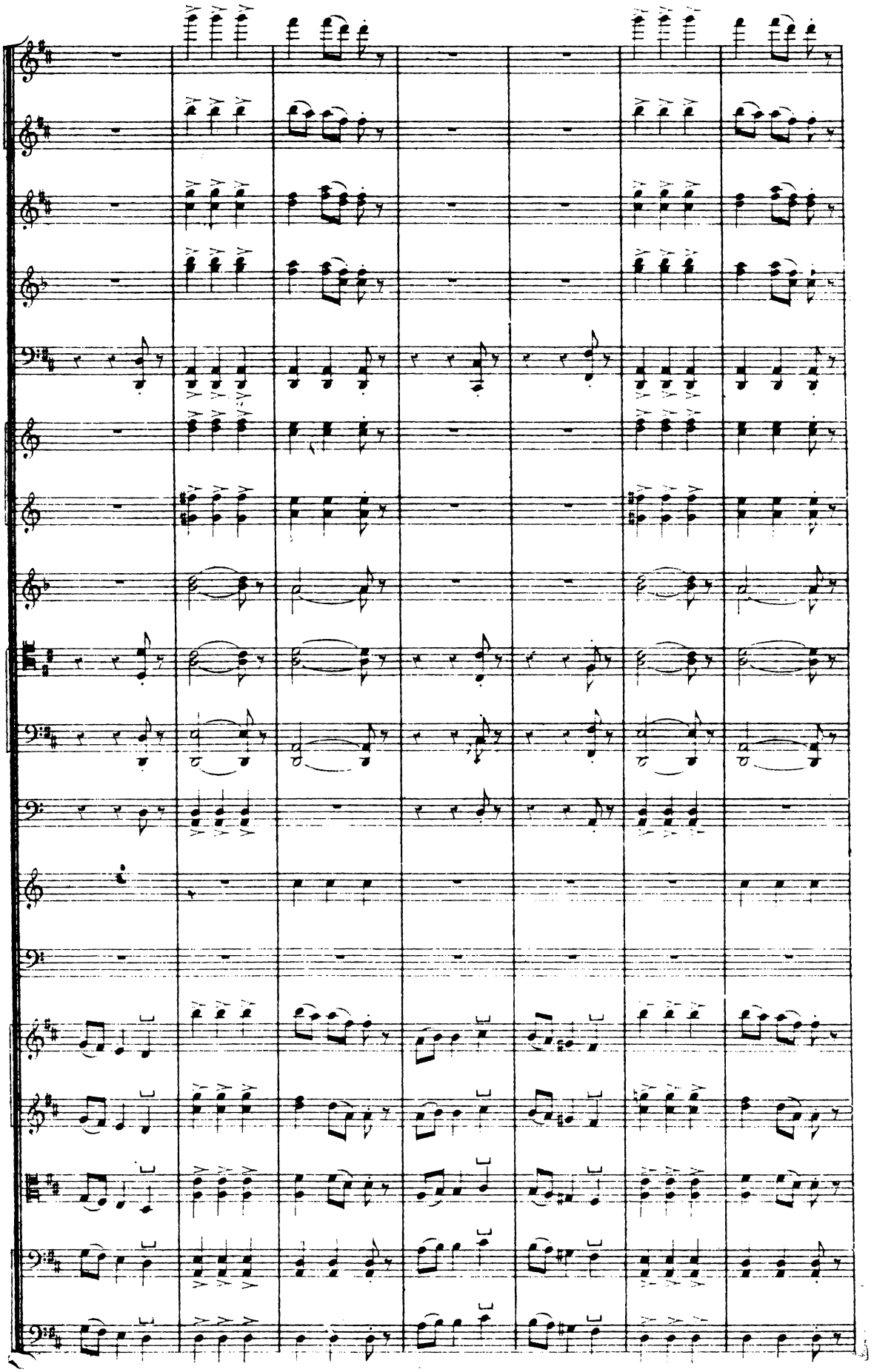



Clairons
J plus près
cresc.
ff
Tambours
cresc.
ff
Cloche
J
K
plus loin
p
dim.
p
K

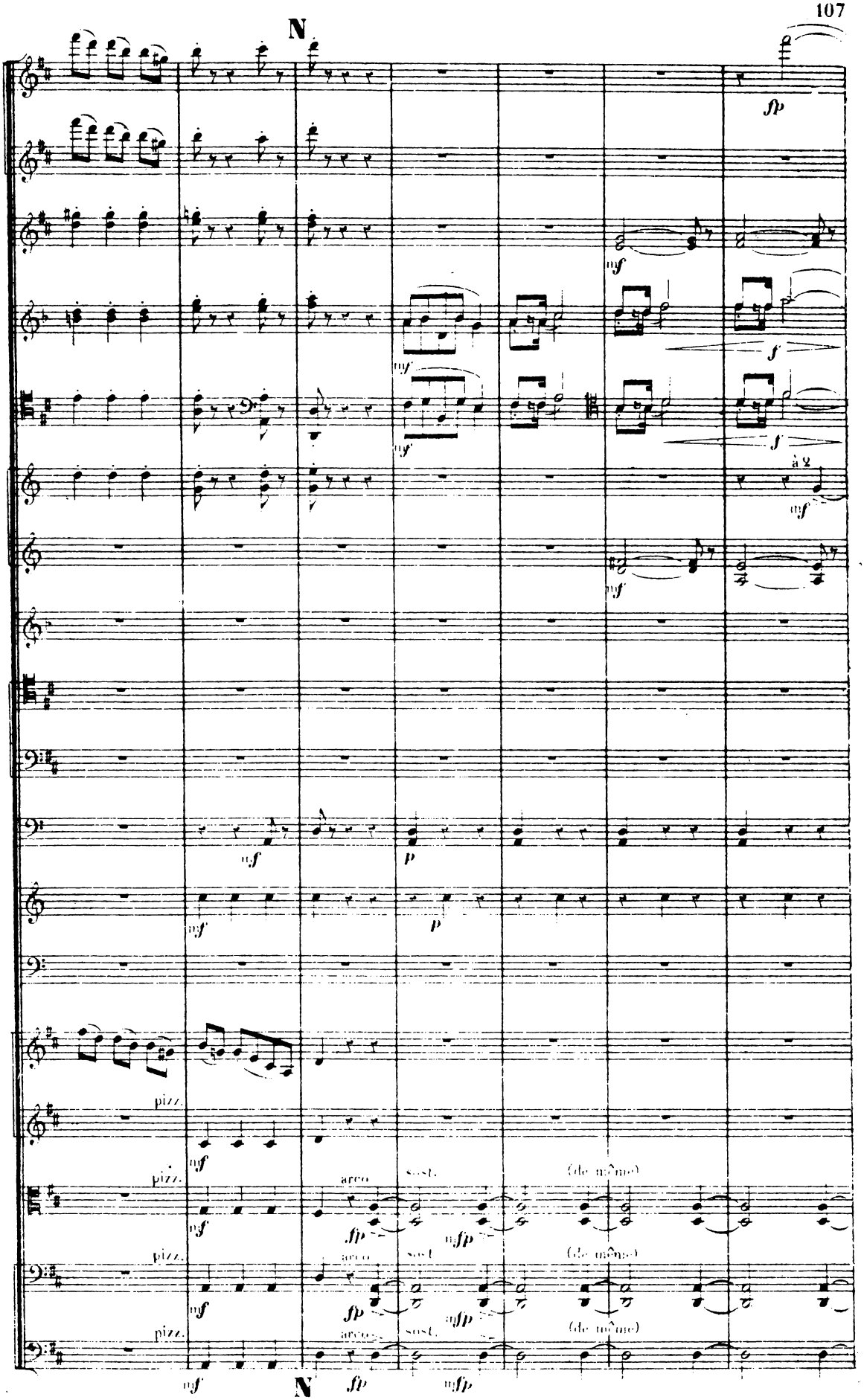

Clairons
dim.
long
Tambours
dim.
pp
long
L Adagio
Clairons
1er Tempo 116 = ♩
Beaucoup plus éloigné que la 1re fois
pp
Tambours
Beaucoup plus éloigné
pp
Timbales
dim.
ppp
Adagio 66 = ♪ huit croches par mesure.
très expressif
un Alto Solo
p
f
pp
quatre Velles Soli
pp
dim. ppp
Div.
arco
ppp
L Adagio
1er Tempo 116 = ♩

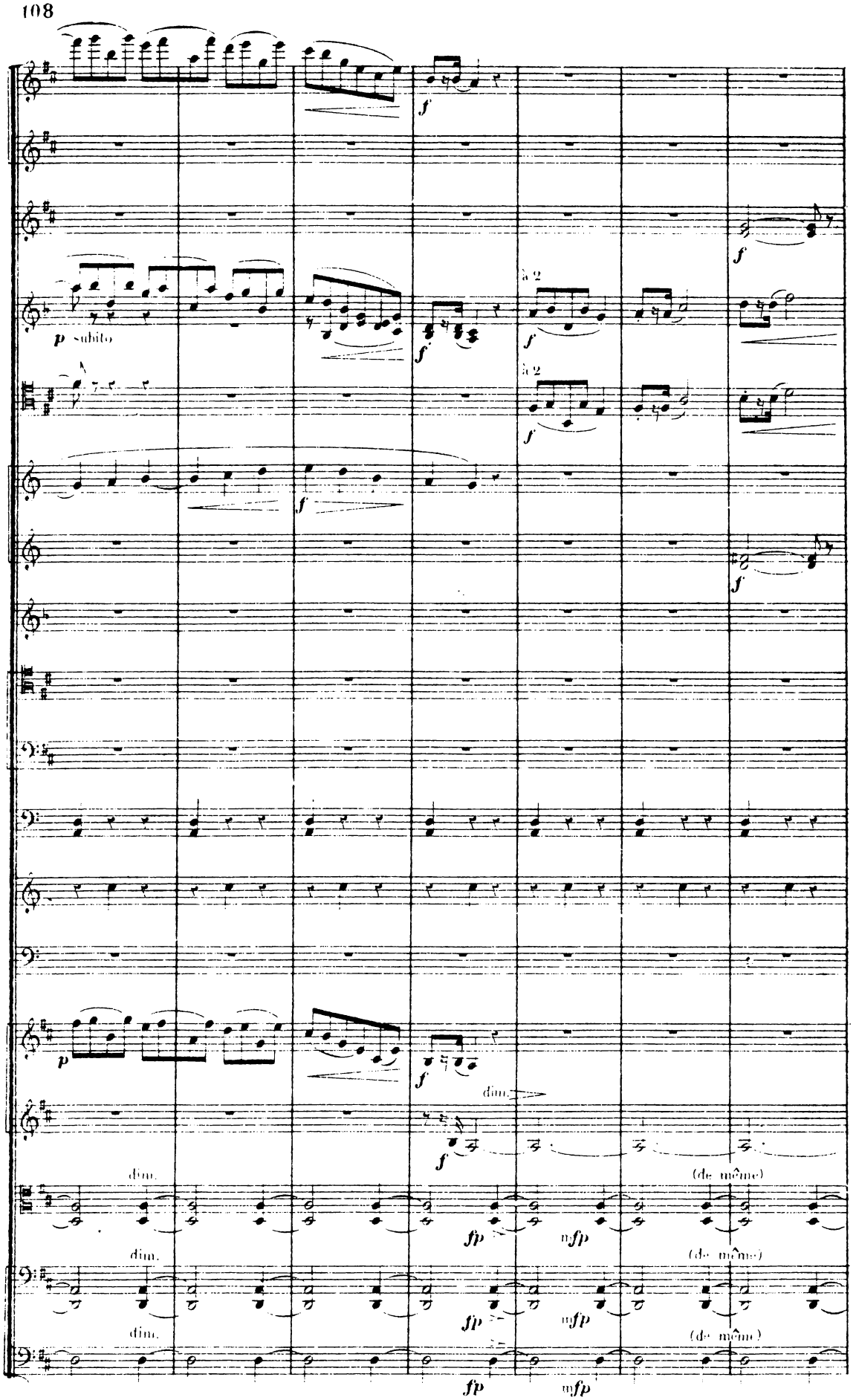

Clairons
dim.
long
All. 72=d.
tacet
ppp
Tambours
dim.
tacet
ppp
pppp
tacet
All. 72=d.
très accentué
ff
Violons
très accentué
ff
dim.
long
All. 72=d.
ff
Altos
Uns.
ff

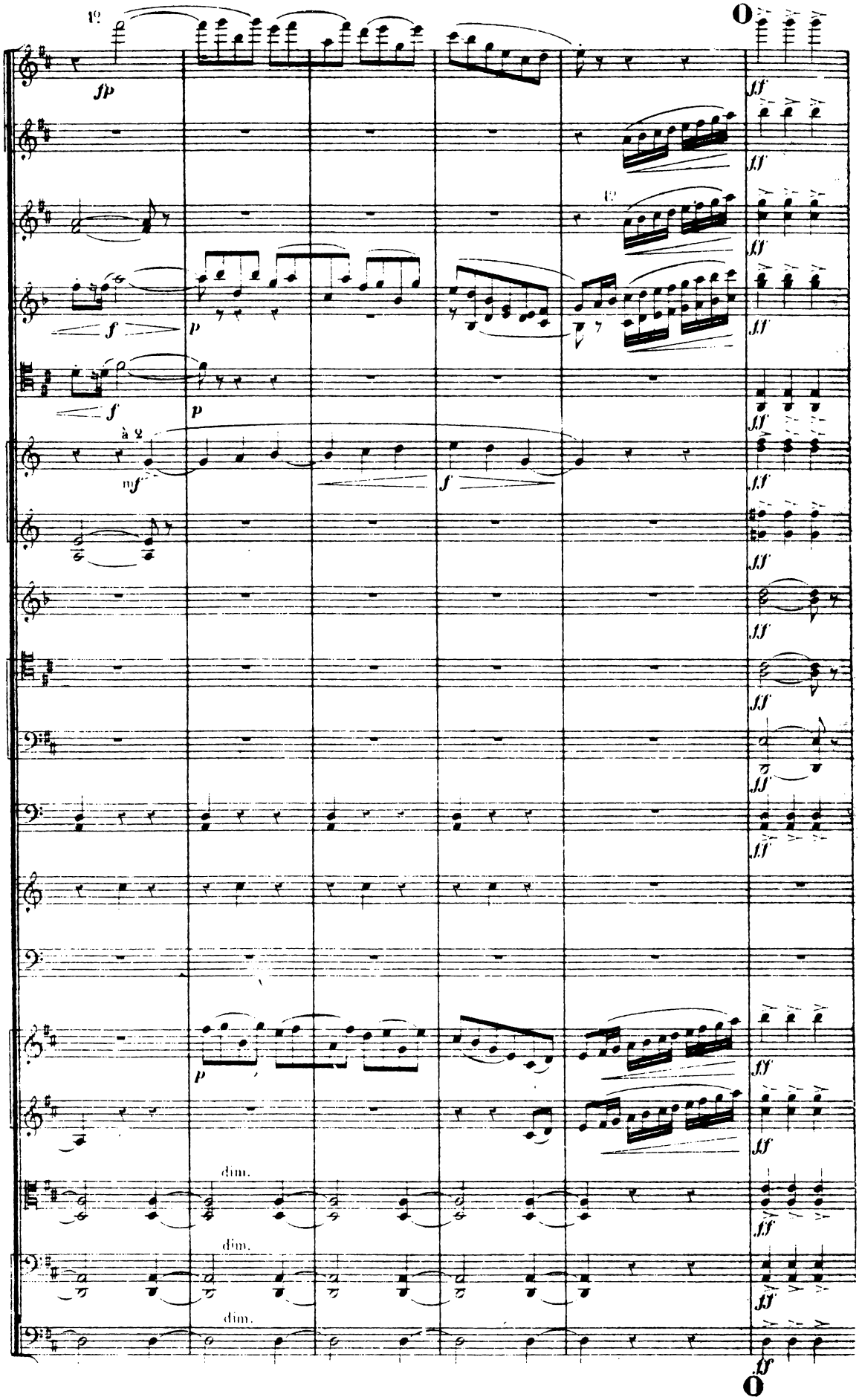

ff
mf
à 2
Triangle
p
Div.
Unis.

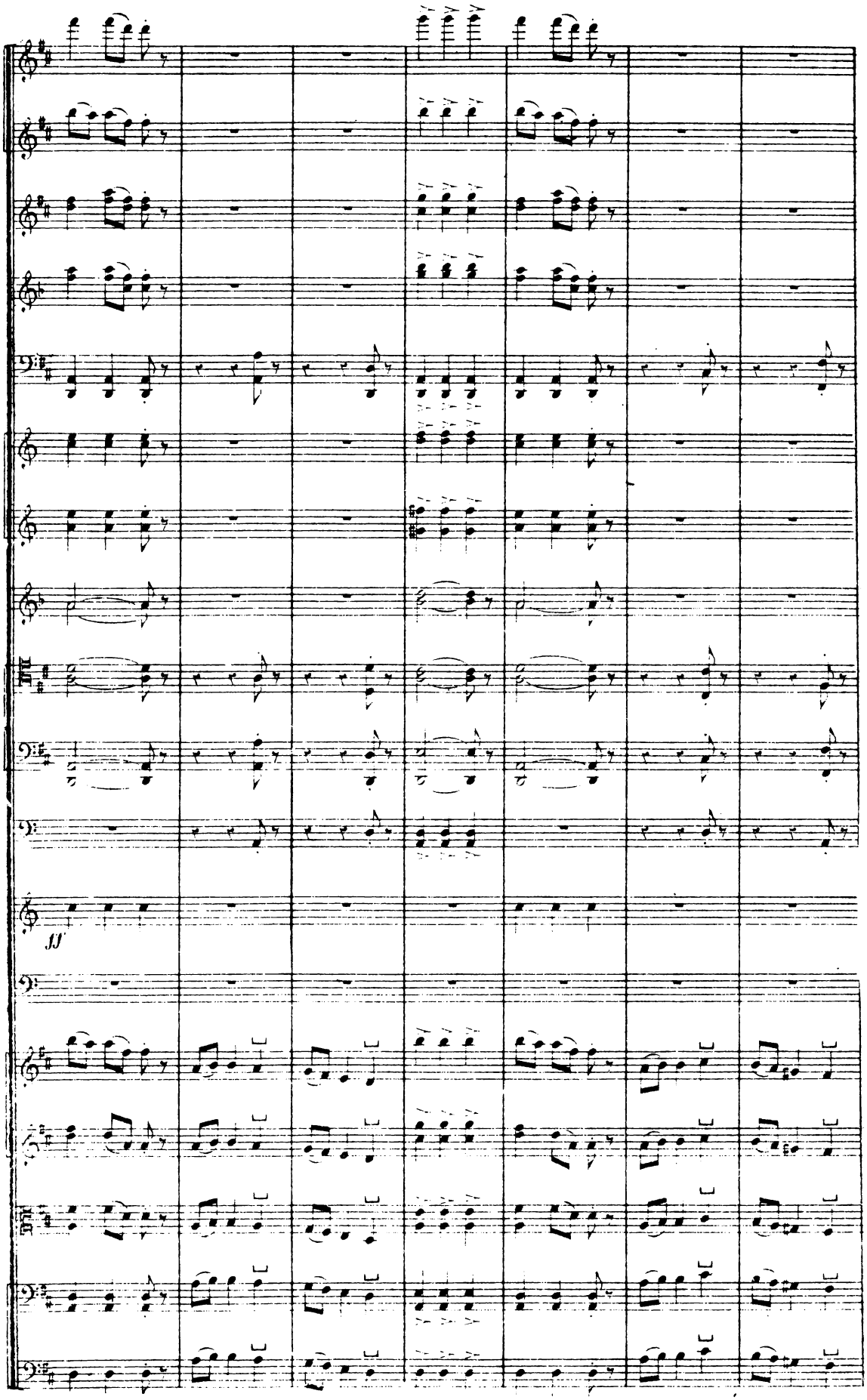


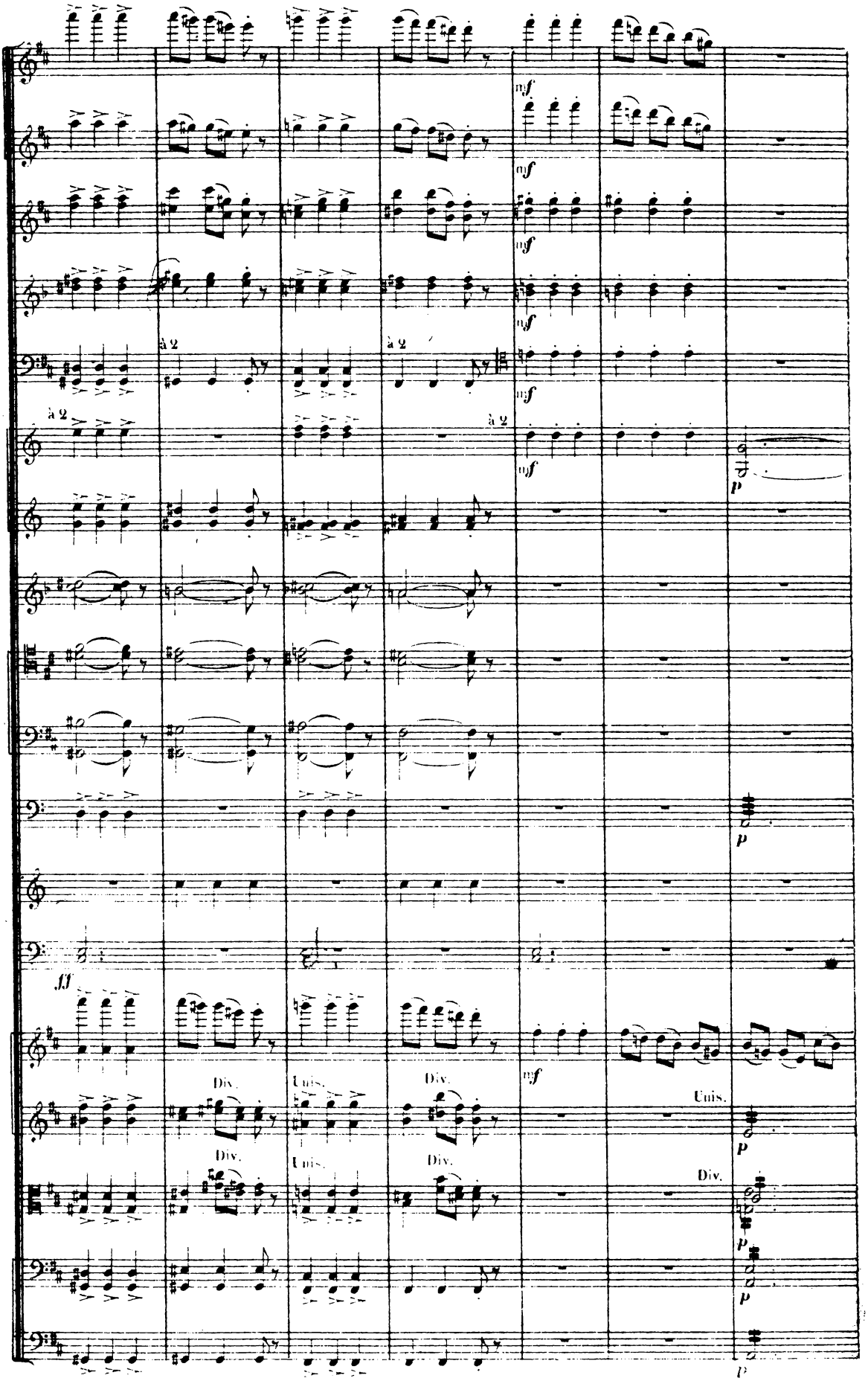
mf
à 2

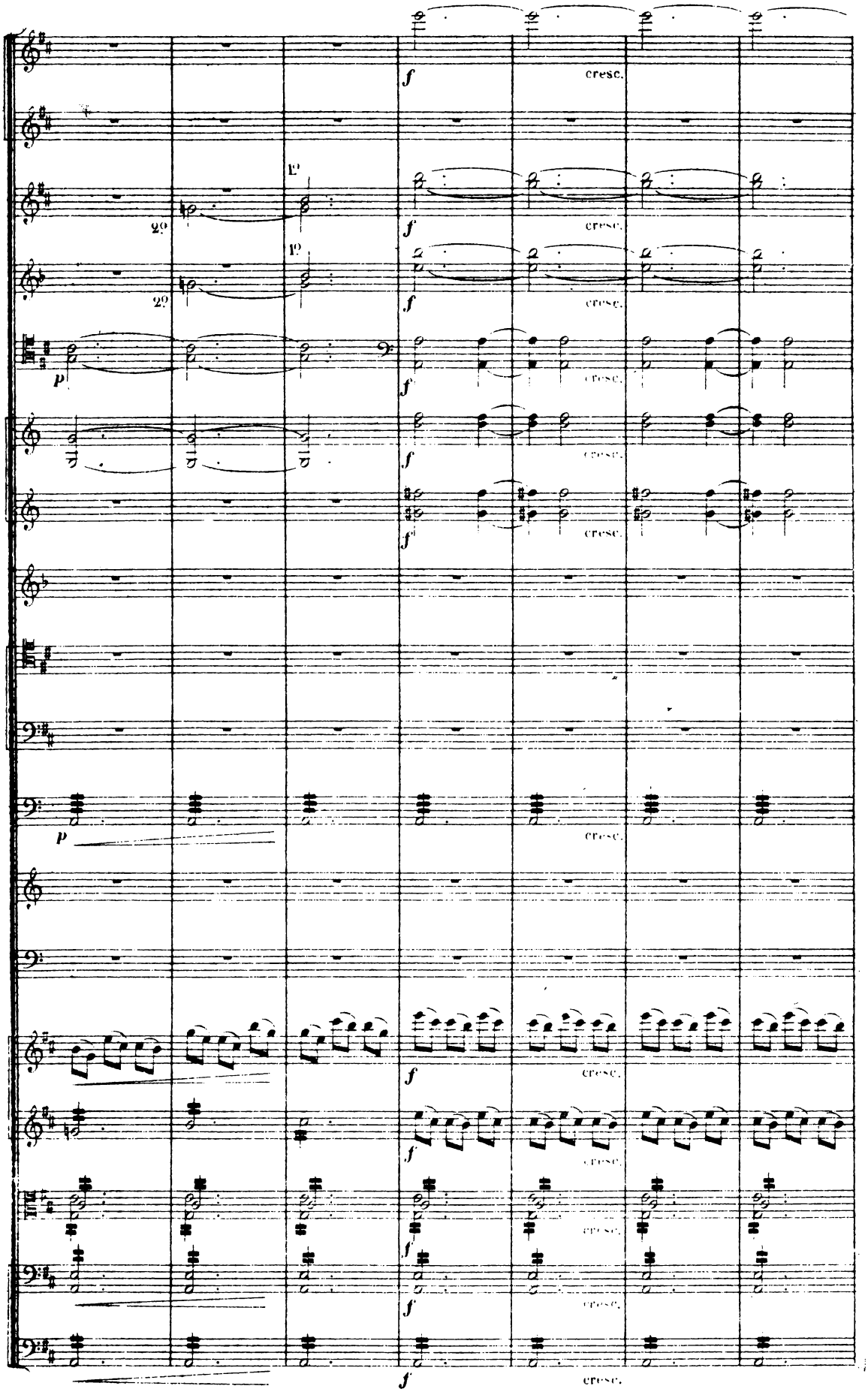

N
fp
mf
f
à 2
p
pizz.
arco
sost.
(de même)
mfp
N

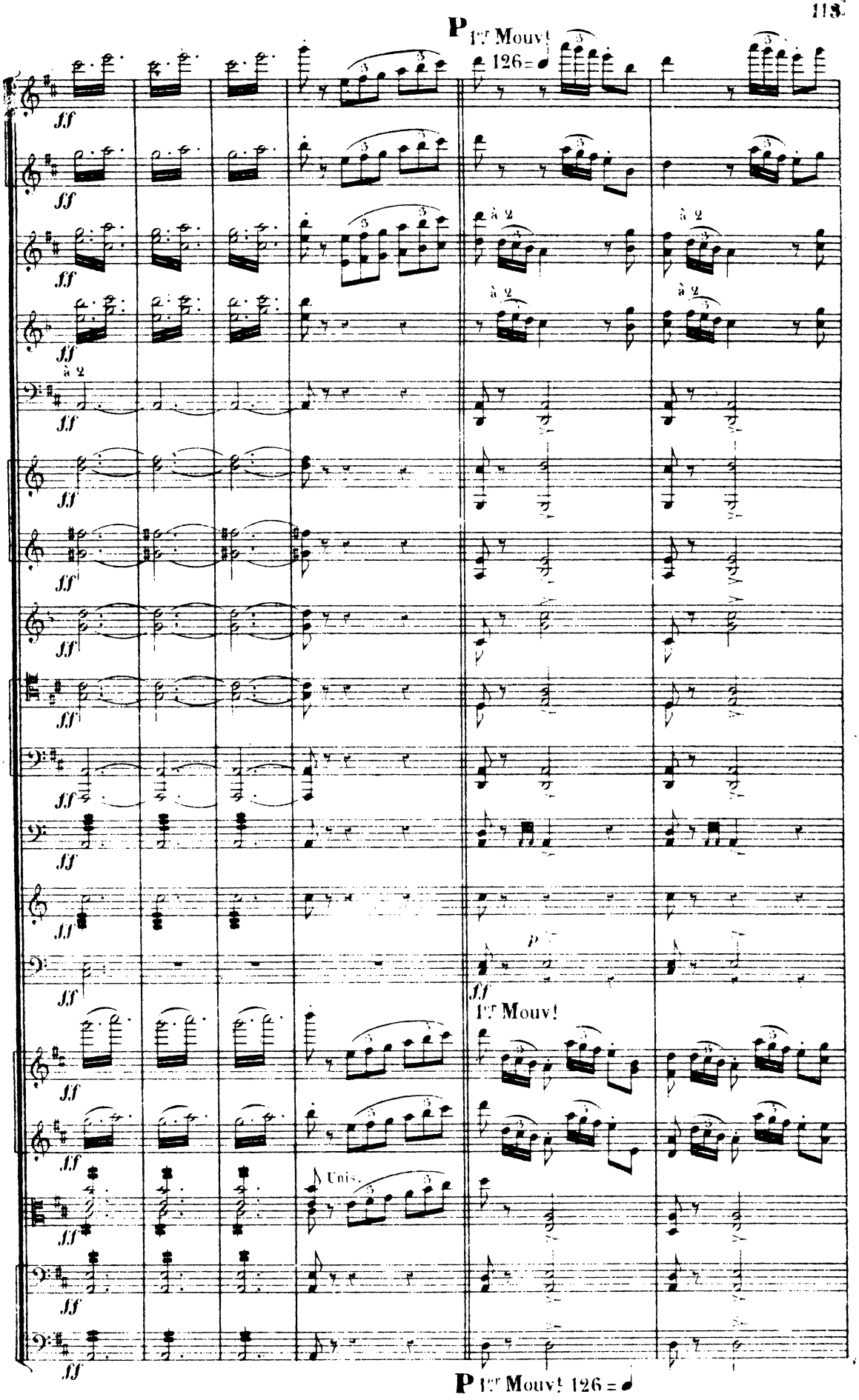

f
p subito
f
a 2
f
a 2
f
f
f
p
f
dim.
f
dim.
(de même)
fp
mfp
dim.
(de même)
fp
mfp
dim.
(de même)
fp
mfp

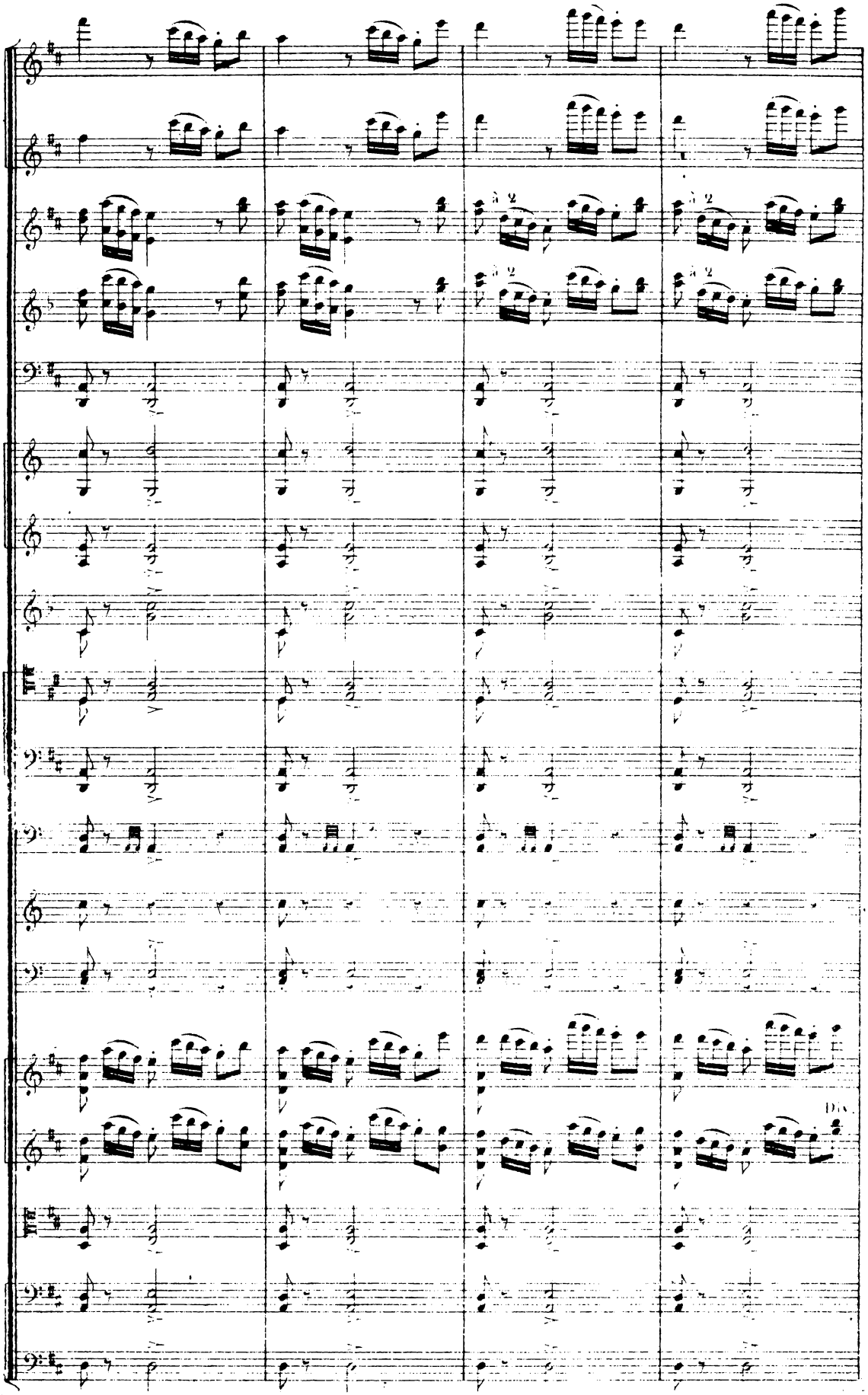

fp
f
p
à 2
mf
dim.
dim.
dim.
ff

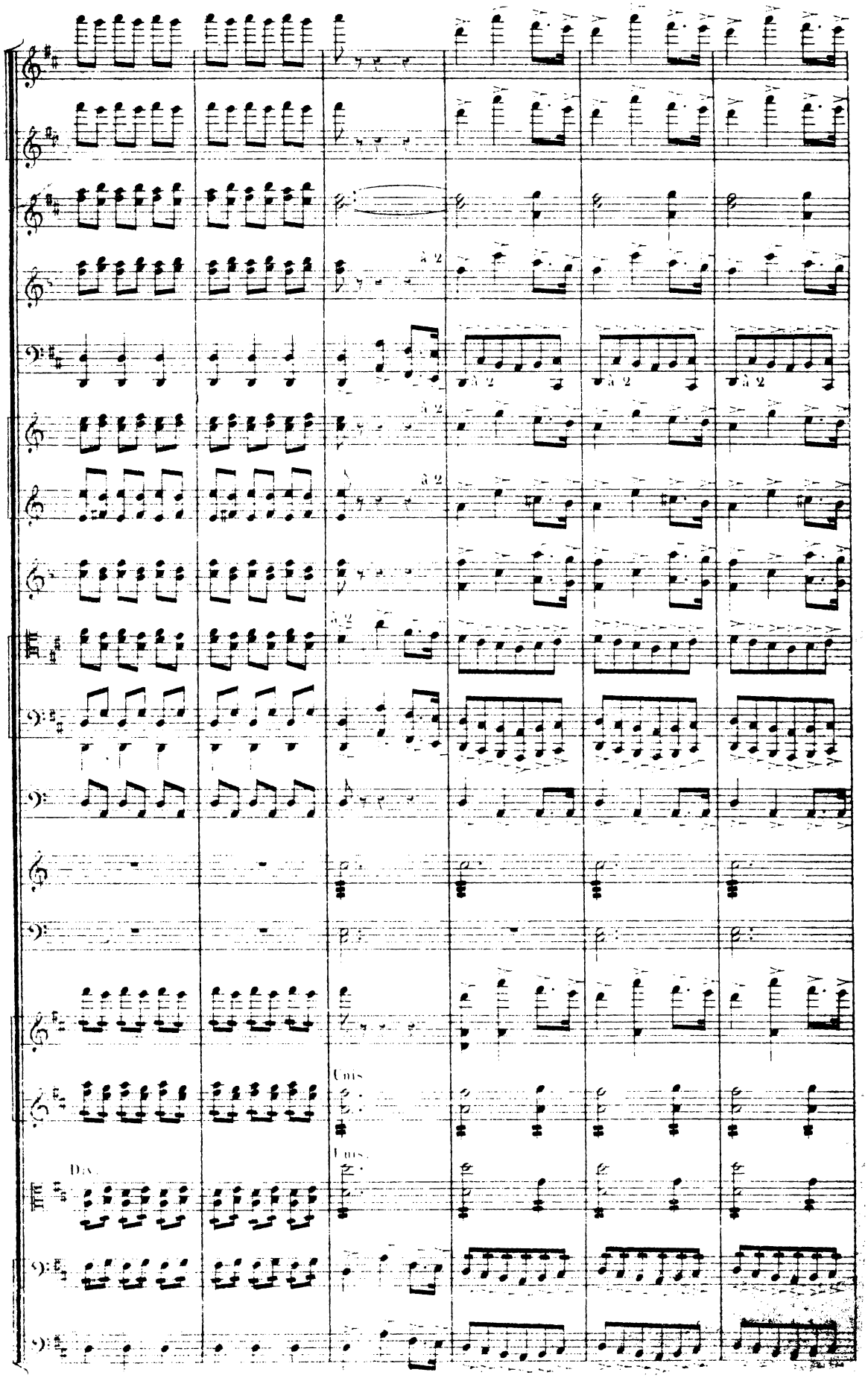


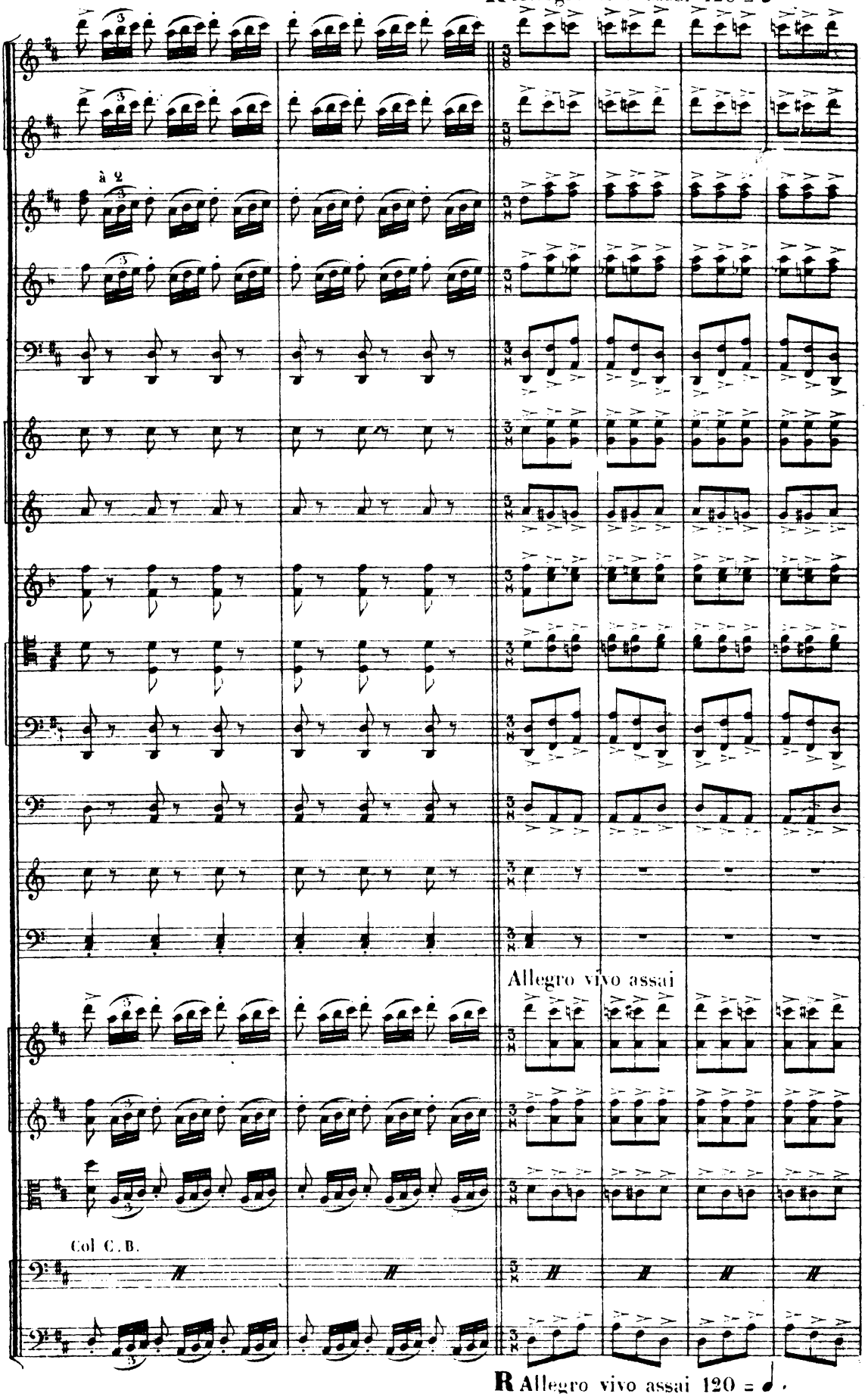

mf
à 2
à 2
à 2
à 2
p
ff
Div.
Unis.
Div.
Unis.
Div.
Unis.
Div.
Div.

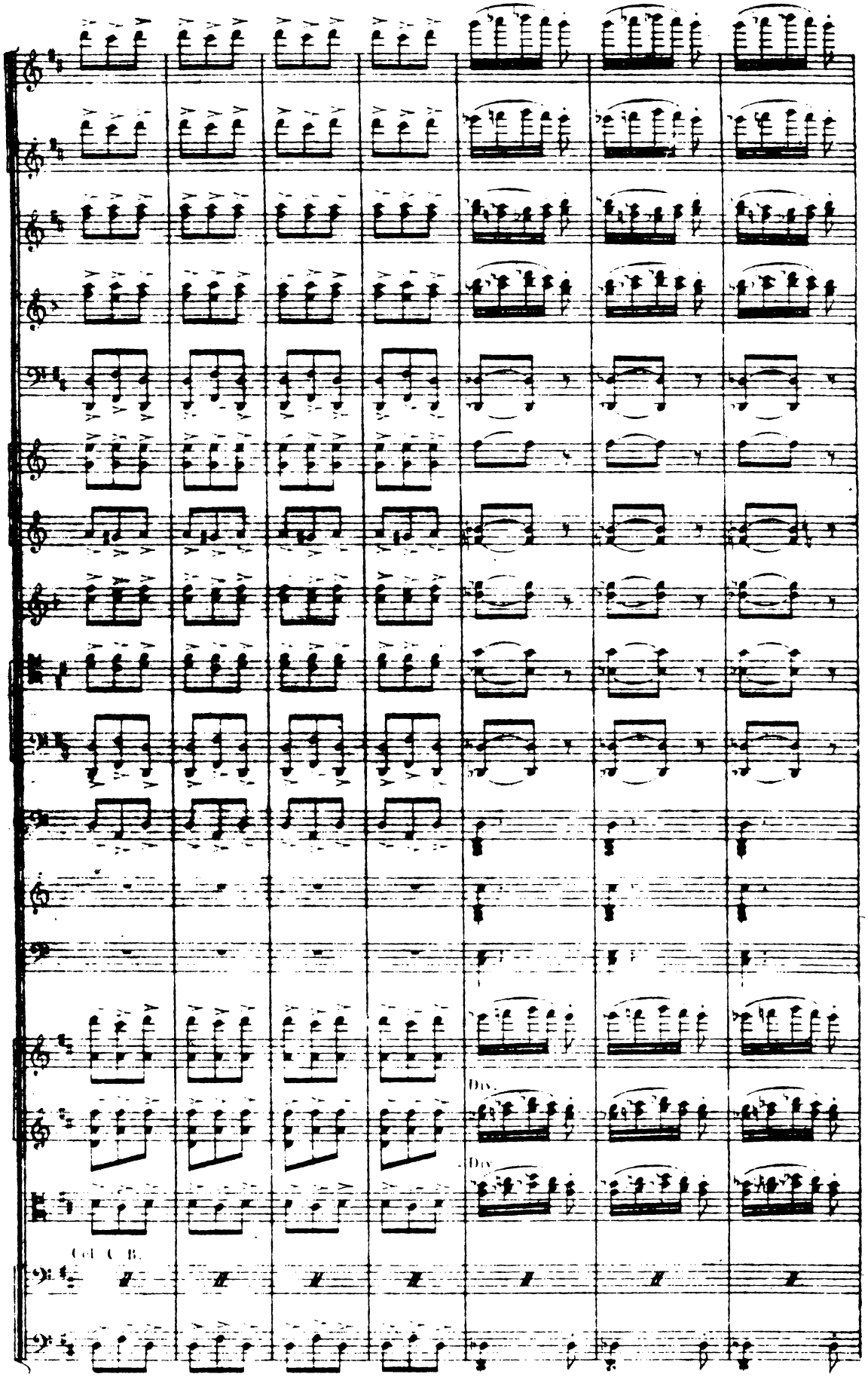

f
cresc.
p

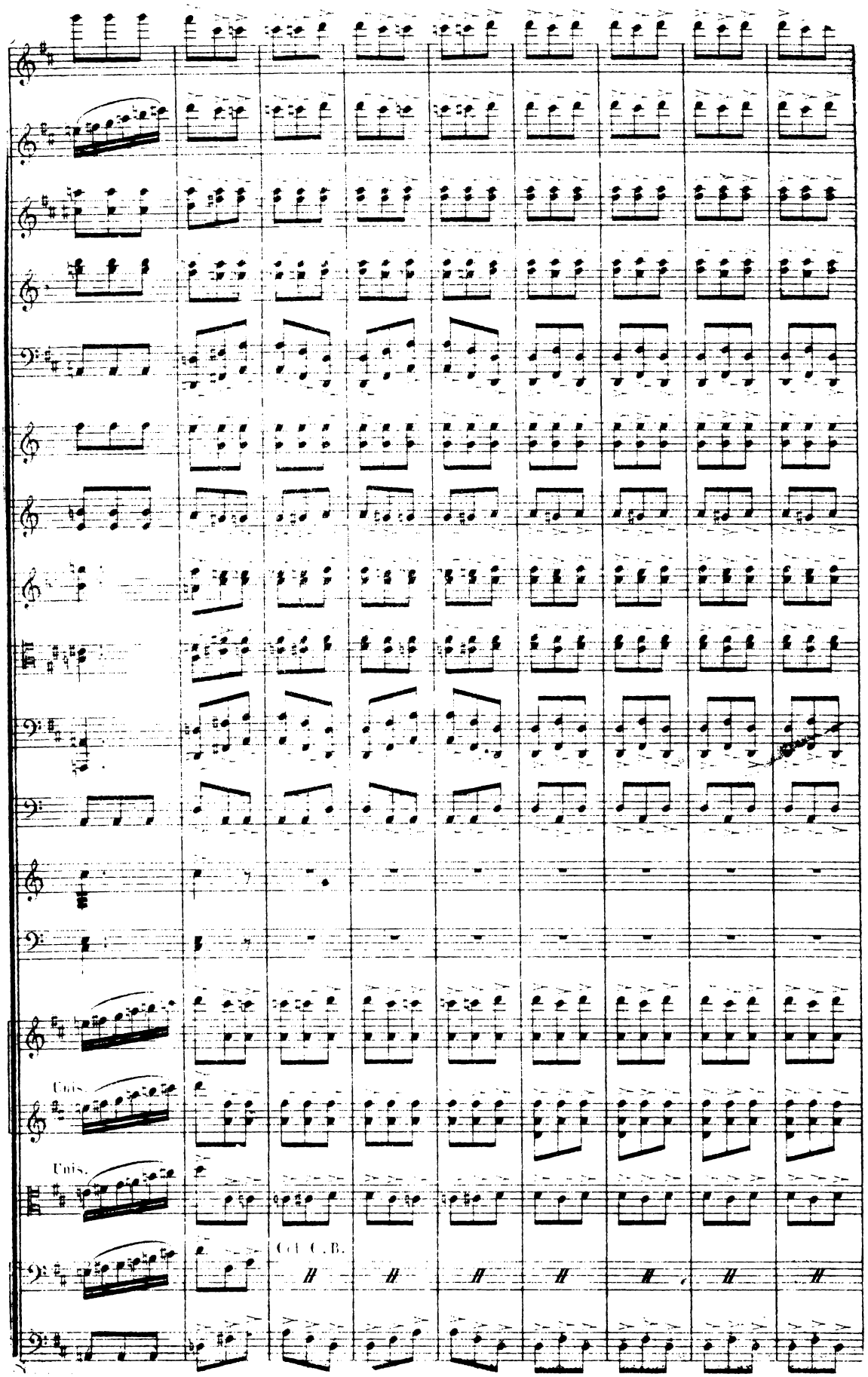

P 1er Mouvt 126 = ♩
ff
à 2
p
1er Mouvt
Unis.
P 1er Mouvt 126 = ♩

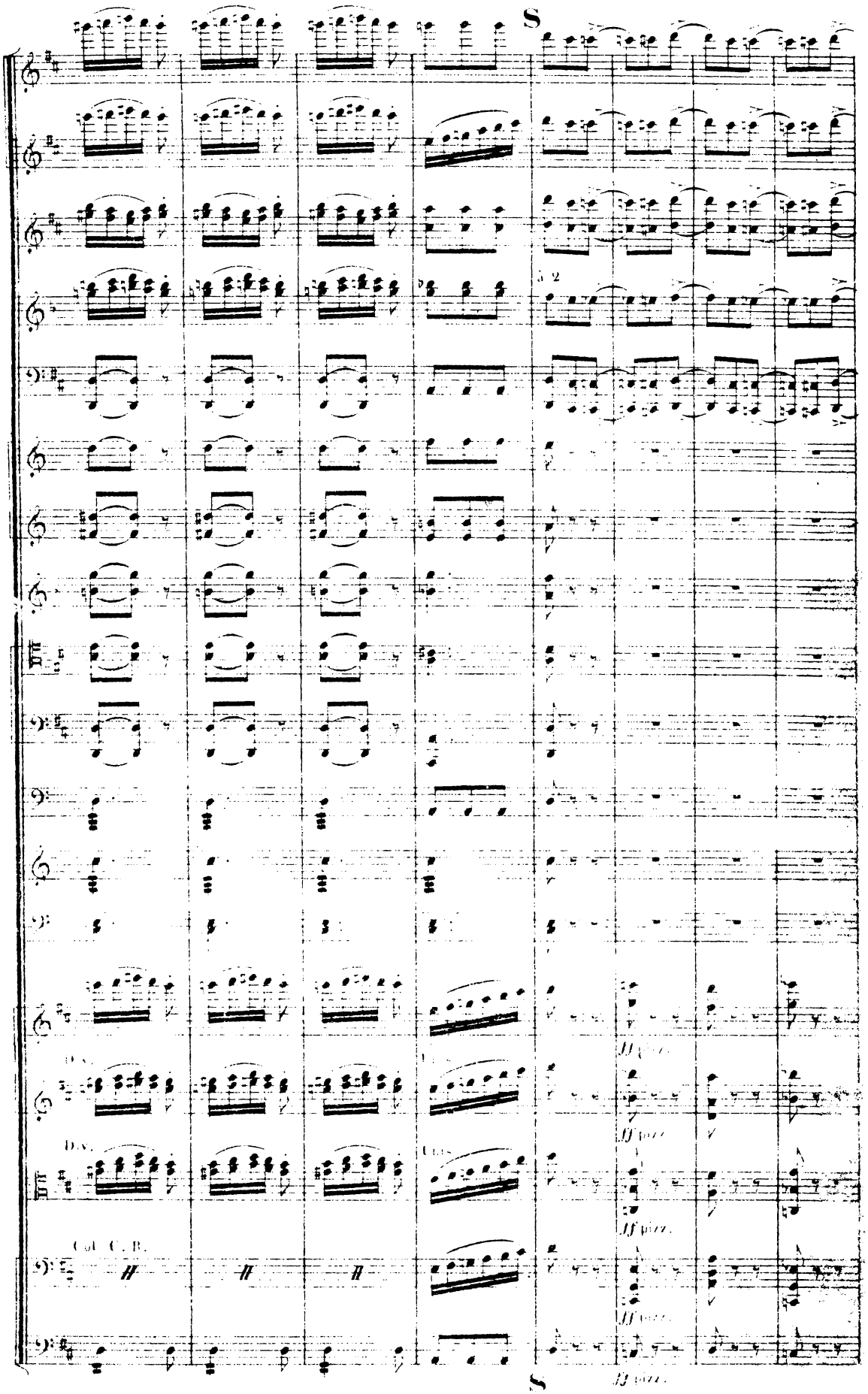


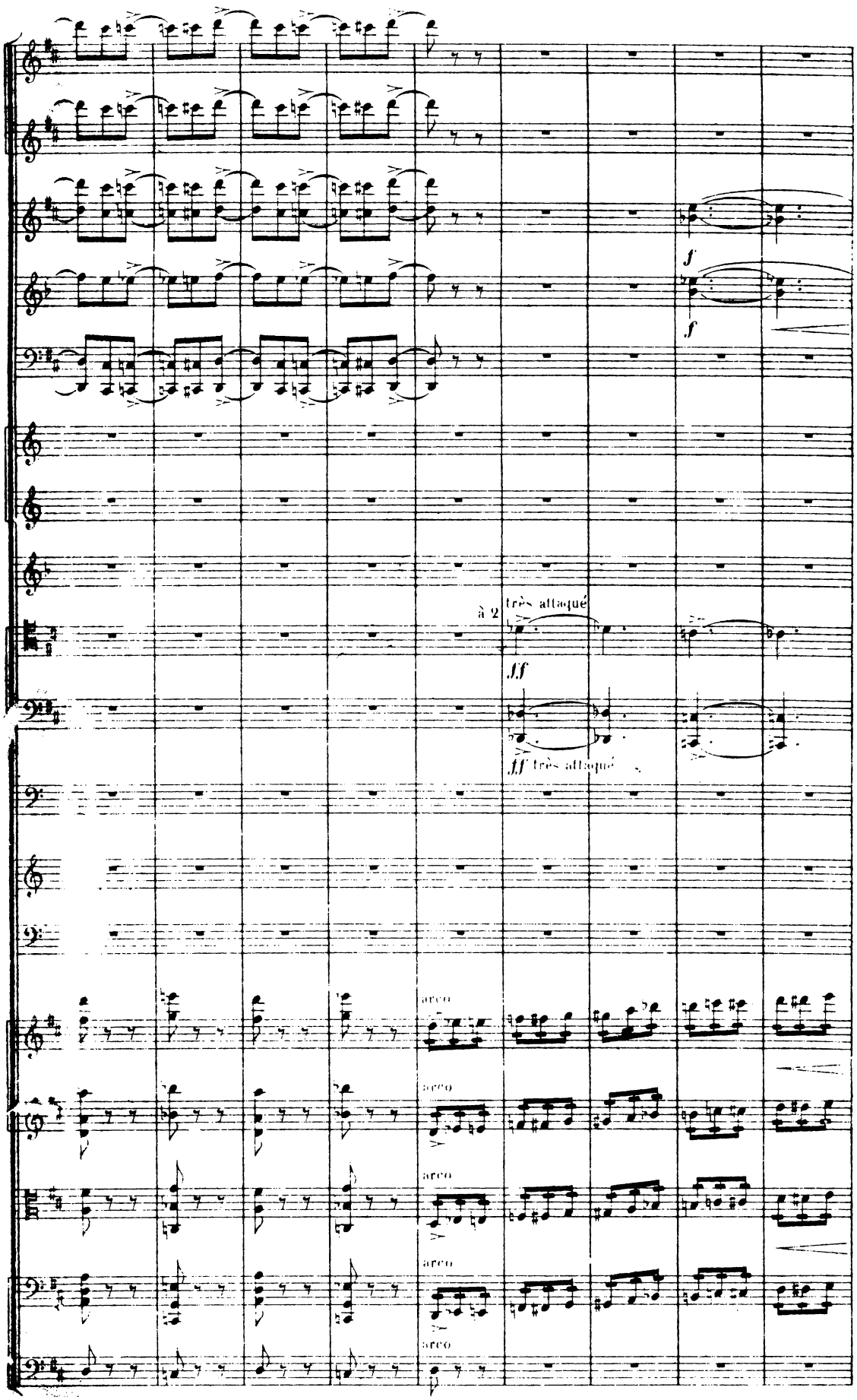

a 2
a 2
a 2
a 2
a 2
a 2
a 2
Unis.
Unis.
Div.

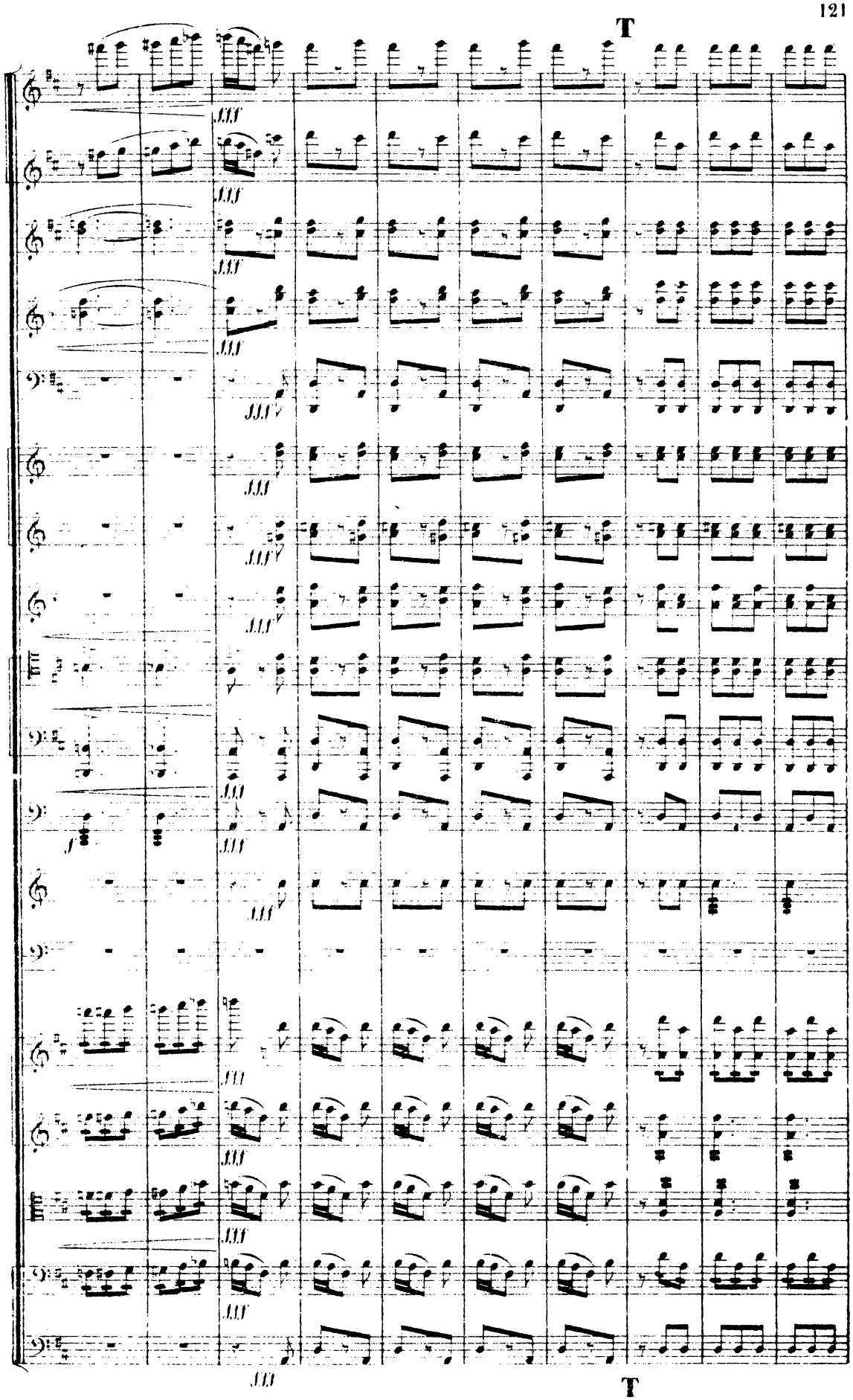

R Allegro vivo assai 120 = ♩.
à 2
Allegro vivo assai
Col C. B.
R Allegro vivo assai 120 = ♩.

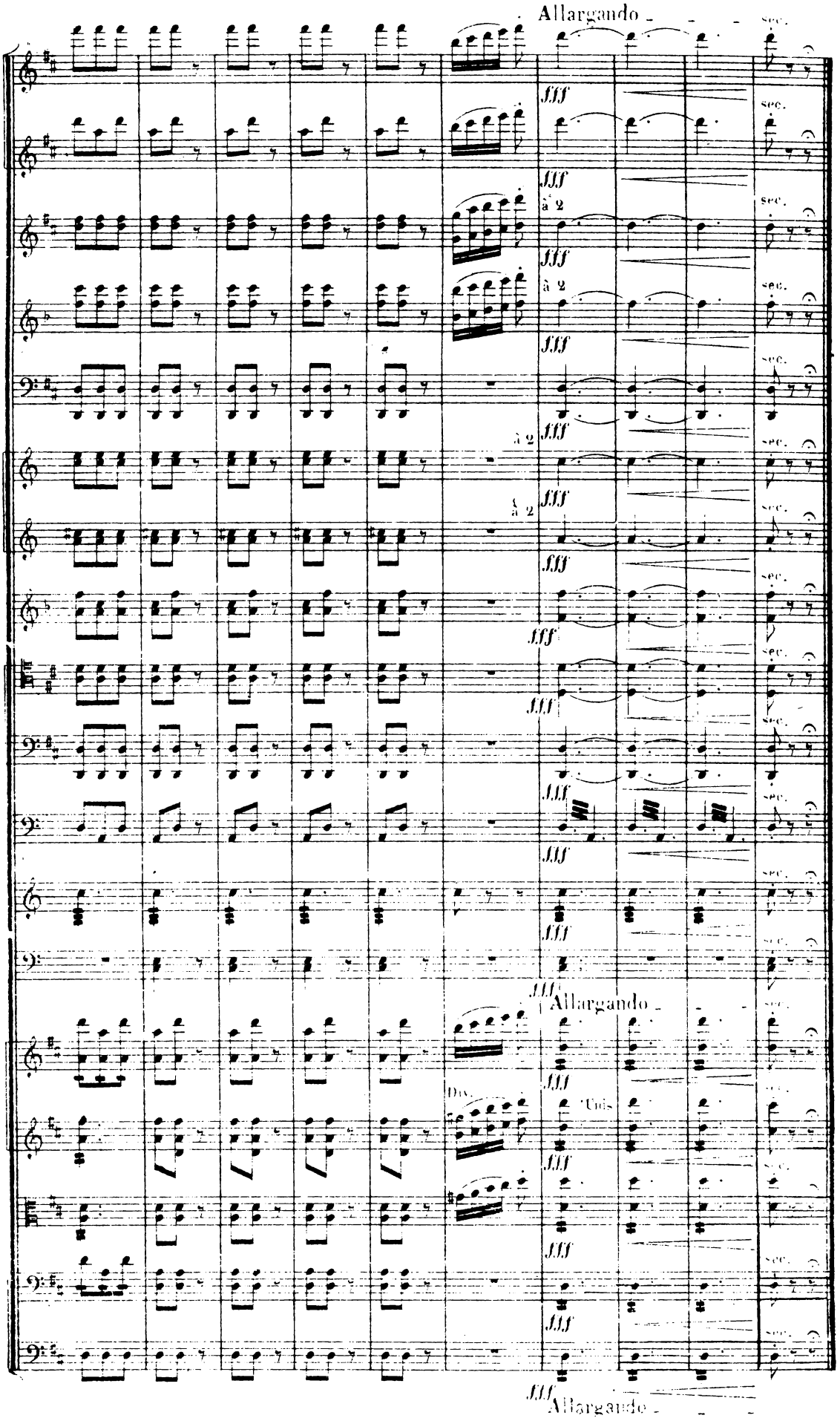

Div.
Div.
Vcl. C.B.


Unis.
Unis.
Cl. C. B.


S
3/2
ff pizz.
S


f
f
à 2
très attaqué
ff
ff très attaqué
arco
arco
arco
arco
arco


T
T


Allargando
sec.
fff
à 2
Allargando
Div.
Uds.