

31 agosto 76

M.P. 23
29 36

OPÉRAS CÉLÈBRES

COMPLETS

POUR

CLARINETTE

PAR

H. KLOSÉ

PREMIÈRE SÉRIE

- | | |
|---------------------------------------|----------|
| N° 1. LE BARBIER DE SÈVILLE | ROSSINI. |
| N° 2. LA GAZZA LADRA | ROSSINI. |
| N° 3. MOÏSE | ROSSINI. |
| N° 4. NORMA | BELLINI. |
| N° 5. I PIRATI | BELLINI. |
| N° 6. SONNAMBULA | BELLINI. |

DEUXIÈME SÉRIE

- | | |
|-------------------------------------|------------|
| N° 7. ANNA BOLENA | DONIZETTI. |
| N° 8. FREYSCHUTZ | WEBER. |
| N° 9. LES NOCES DE FIGARO | MOZART. |
| N° 10. PARISINA | DONIZETTI. |
| N° 11. STRANIERA | BELLINI. |
| N° 12. LE PIRATE | BELLINI. |

TROISIÈME SÉRIE

- | | |
|-------------------------------------|------------|
| N° 13. LA FLÛTE ENCHANTÉE | MOZART. |
| N° 14. OBERON | WEBER. |
| N° 15. JEAN DE PARIS | BOIELDIEU. |
| N° 16. SÉMIRAMIS | ROSSINI. |
| N° 17. L'ÉLISIRE D'AMORE | DONIZETTI. |
| N° 18. DON JUAN | MOZART. |

QUATRIÈME SÉRIE

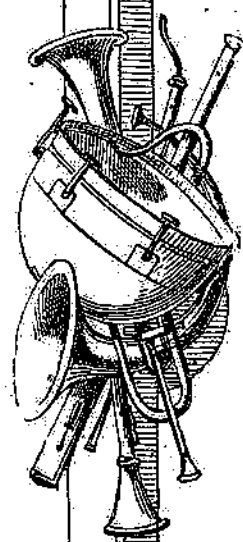
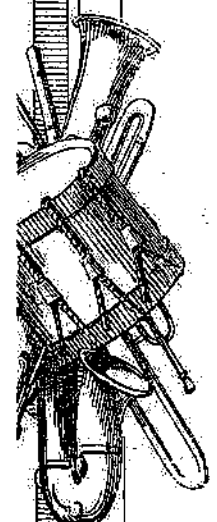
- | | |
|---------------------------------------|------------|
| N° 19. LE CROISÉ EN ÉGYPTÉ | MEYERBEER. |
| N° 20. MINA | A. THOMAS. |
| N° 21. LE CALIFE DE BAGDAD | BOIELDIEU. |
| N° 22. ROMÉO ET JULIETTE | BELLINI. |
| N° 23. OTELEO | ROSSINI. |
| N° 24. RICHARD CŒUR DE LION | GRÉTRY. |

(Sera continué)

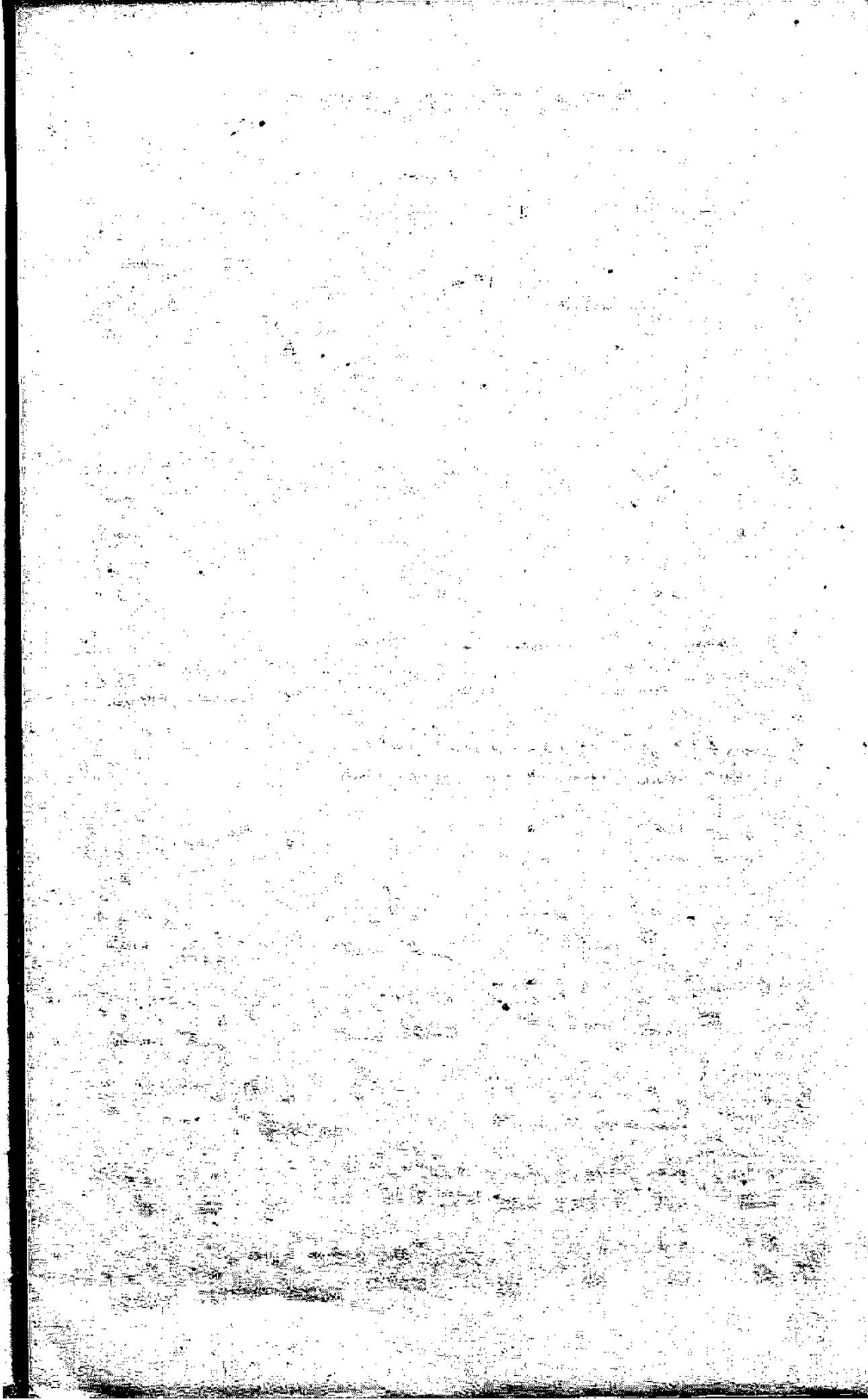
Chaque numéro, 1^r fr. net

Ces Opéras existent pour Flûte par RÉMUSAT et GARIBOLDI
 " " Violon par E. DEPAS,
 " " Cornet à pistons (ou Saxhorn) par P. CLODOMIR,
 " " Clarinette par H. KLOSÉ.

Paris, Alphonse LEDUC, Éditeur, 3, rue de Grammont.
 Propriété pour tous pays



Regal f.º 298 del lib. comp.



LE CROISÉ EN ÉGYPTÉ

OPÉRA de G. MEYERBEER.

CLARINETTE Seule.

H. KLOSE.

1 *Mod^{to}*

Fin.

2

Aud^{te} con moto.

3

cresc.

Fin.

And^{no} quasi All^{to}

A single melodic line in G major, 3/8 time. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo/mood is indicated as 'And^{no} quasi All^{to}'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. Fingerings are indicated by numbers 1-5. A '6' is written above a sixteenth-note run on the second staff, and a '3' is written above a triplet on the fourth staff. The tempo changes to 'All^o' (Allegro) on the sixth staff, marked with a 'C' time signature. The piece concludes with a final cadence on the twelfth staff.

All^o agitato.

Musical score for the first system, consisting of ten staves of music in G major. The notation includes various ornaments (trills, mordents, grace notes) and dynamics such as *pp* and *ff*. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The first staff begins with a treble clef and a key signature of one sharp (F#).

6
2^e ACTE *All^{to}* *rall.*
pp

Musical score for the second system, starting with the marking **6** and **2^e ACTE**. The tempo is marked *All^{to}* and *rall.*. The dynamics are marked *pp*. The notation continues with eighth and sixteenth notes, some with slurs and accents.

Musical score for the third system, continuing the piece with various dynamics and ornaments. The notation includes slurs, accents, and dynamic markings like *ff*. The music maintains the G major key signature and features rhythmic patterns of eighth and sixteenth notes.

dolce. pp

sempre dolce.

cresc.

mf cresc.

Fin.

This section consists of five staves of music. The first staff begins with the dynamic marking *dolce. pp*. The second staff has *sempre dolce.* written below it. The third staff has *cresc.* written below it. The fourth staff has *mf cresc.* written below it. The fifth staff ends with a double bar line and the word *Fin.* written above it.

All.º marziale.

f

pp

f

p

ff

p

p

f

f

f

This section is titled *All.º marziale.* and consists of ten staves of music. The first staff begins with a 7-measure rest followed by a treble clef, a 3/4 time signature, and the dynamic marking *f*. The second staff has *pp* written below it. The third staff has *f* written below it. The fourth staff has *p* written below it. The fifth staff has *ff* written below it. The sixth staff has *p* written below it. The seventh staff has *p* written below it. The eighth staff has *f* written below it. The ninth staff has *f* written below it. The tenth staff has *f* written below it and ends with a double bar line and a 6/8 time signature.

Aud^{mo}

All^o molto mod^{to}

The first system consists of four staves of music. The first staff begins with a sixteenth-note ornament (6) and contains several slurs and ornaments. The second and third staves continue the melodic line with various rhythmic patterns and slurs. The fourth staff concludes the system with a fermata and the word "Fin." written above the final note.

Audte quasi Allto

9 *p*

The second system begins with a treble clef, a 6/8 time signature, and a piano (*p*) dynamic marking. It contains a single staff of music with a series of eighth and sixteenth notes.

The third system consists of ten staves of music. The first staff has a fermata. The second and third staves continue the melodic line. The fourth staff has a fermata. The fifth staff has a fermata. The sixth staff has a fermata. The seventh staff has a fermata. The eighth staff has a fermata. The ninth staff has a fermata. The tenth staff has a fermata and the word "Fin." written above the final note.

rall.

a tempo

Fin.

All^o molto Mod^o

10

Musical score for measures 10-11. The piece is in treble clef, key signature of one sharp (F#), and 12/8 time signature. The tempo is marked 'All^o molto Mod^o'. The score consists of eight staves. Measure 10 begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with a slur and a fermata. The second staff features a series of eighth notes with accents. The third staff includes a 'cresc.' marking. The fourth staff starts with a 'p' (piano) dynamic and ends with a 'ff' (fortissimo) dynamic. The fifth staff is marked 'dolce'. The sixth staff begins with a 'f' (forte) dynamic and ends with a 'dolce' dynamic. The seventh staff concludes with a 'Fin.' marking. The eighth staff continues the melodic line.

11

All^o

Musical score for measures 11-12. The piece is in treble clef, key signature of one flat (Bb), and common time (C). The tempo is marked 'All^o'. The score consists of six staves. Measure 11 begins with a treble clef and a key signature of one flat. The first staff contains a melodic line with a slur and a fermata. The second staff features a series of eighth notes with accents. The third staff includes a 'f' (forte) dynamic. The fourth staff is marked 'pp' (pianissimo). The fifth staff concludes with a 'Fin.' marking. The sixth staff continues the melodic line.

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of notes with slurs and accents. It ends with a double bar line, a star symbol (*), and the text "D.C." below the staff.

12 *Allto* Musical staff 2: Treble clef, common time signature (C). The staff begins with the number "12" and the tempo marking "Allto". It contains a sequence of notes with slurs and accents.

Musical staff 3: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 4: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 5: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 6: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 7: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 8: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 9: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 10: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 11: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 12: Treble clef, common time signature. Continuation of the musical piece with slurs and accents.

Musical staff 13: Treble clef, common time signature. Continuation of the musical piece with slurs and accents. It ends with a double bar line and the text "Fin." below the staff.

All^o Mod^{to}

13

Musical score for exercise 13, consisting of ten staves of music. The notation includes treble clef, common time signature, and various rhythmic values such as eighth and sixteenth notes. Slurs and ties are used throughout. Dynamic markings include *rall.* and *p*. The piece ends with a double bar line and the word *Fin*.

14

All^{to}

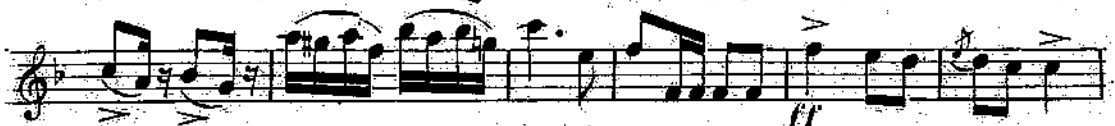
Musical score for exercise 14, consisting of three staves of music. The notation includes treble clef, common time signature, and rhythmic values such as eighth and sixteenth notes. Slurs are used to group notes.



Fin.

All.^o mod^{to}

15



Fin.

Poco Aud^{te}

16



Fin.

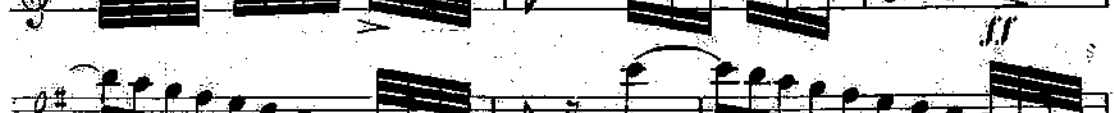
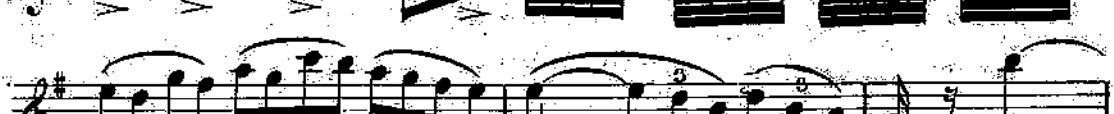
All^o

17

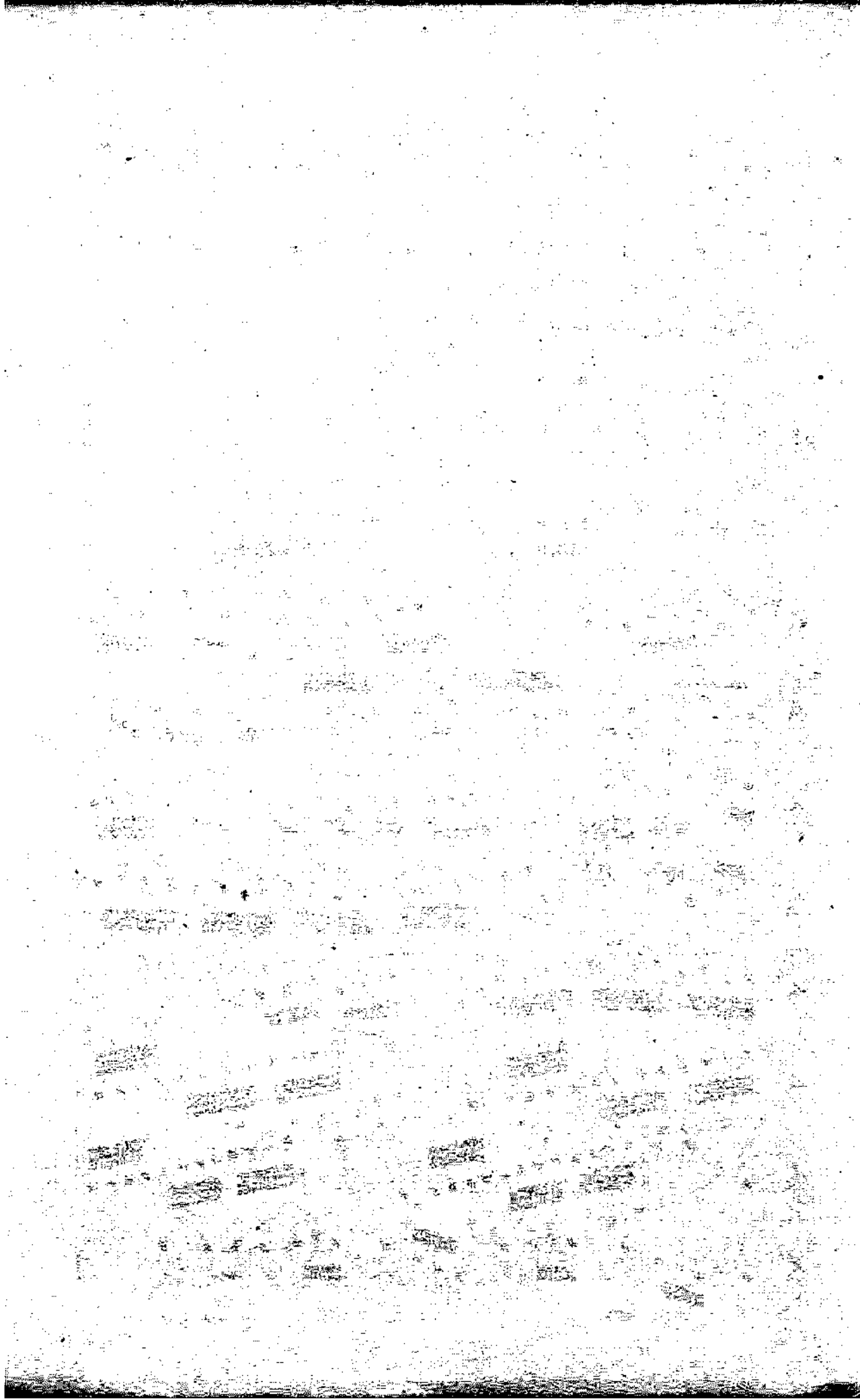
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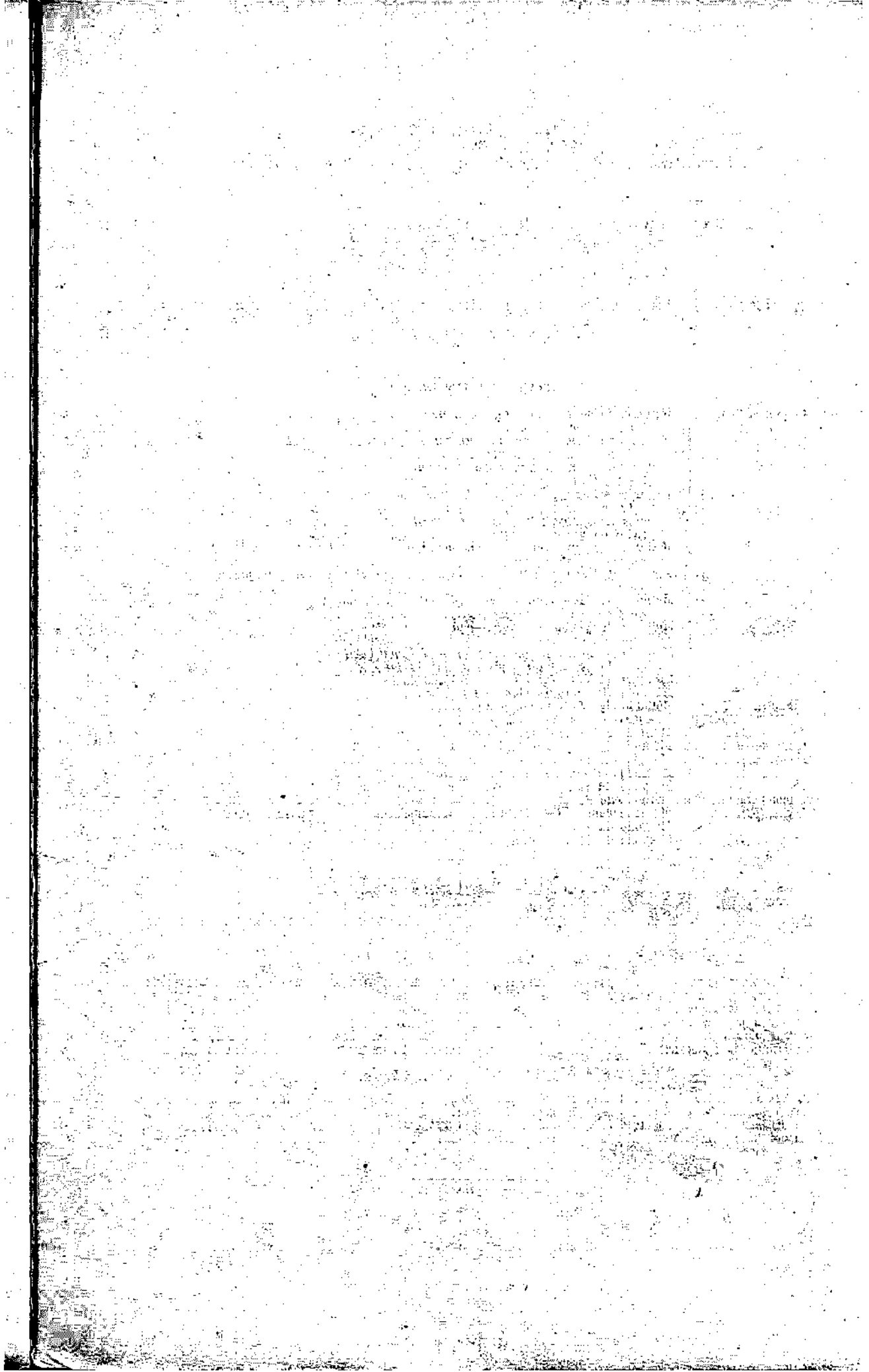
All^o

cresc



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		PRIX NETS
Enseignement simultané.	CLÉDOMIR (P.).	Méthode de Cornet à pistons, complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-soprano <i>mi bémol</i> (petit bugle), complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-contralto <i>si bémol</i> (bugle), complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-alto (saxo-tromba) <i>mi-bémol</i> , complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-baryton <i>si bémol</i> (clavicor), complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-basse à pistons <i>si bémol</i> (clef de sol), complète. 8
		En deux parties, chaque. 5
	—	Méthode de Saxhorn-contrebasse en <i>si bémol</i> (clef de sol), complète. 8
		En deux parties, chaque. 5
	—	Méthode de Trombone à pistons (clef de sol), complète. 8
	En deux parties, chaque. 5	
—	Méthode de Saxhorn-basse à 4 pist. (clef de fa). 5	
—	Méthode de Saxhorn-basse à 3 pist. <i>si bémol</i> (clef de fa). 5	
—	Méthode de Saxhorn-contrebasse en <i>si bémol</i> (clef de fa). 5	
—	Méthode de Trombone à pistons (clef de fa). 5	
—	Méthode de Trombone à coulisse (clef de fa). 5	
—	Méthode d'Ophicléide (clef de fa). 5	
DEPAS (E.).	Méthode de Violon, complète. 8	
	En deux parties, chaque. 5	
HOFFMANN (C.).	Méthode d'Harmonium, ou Orgue mélodique. 5	
KELLNER (F.).	Méthode de Clarinette-Böhm et ordinaire. 5	
KLOSÉ (H.).	Méthode de Saxophone aigu et soprano, complète. 5	
—	Méthode de Saxophone alto et ténor, complète. 5	
—	Méthode de Saxophone baryton et basse, complète. 5	
LEDUC (ALPHONSE.).	Méthode de Piano. 4	
MAZAS (F.).	Méthode complète de Violon suivie d'un Traité des sons harmoniques. 10	
—	Méthode de Violon, sans le Traité. 5	
RÉMUSAT (J.).	Méthode de Flûte-Böhm et ordinaire. 5	

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