

# MÉLODIE

POUR Cor alto *en Fa* et Cor basse *en Mi b*

avec Acc.

*de Piano ou d'Orchestre*

*dédiée à Madame*

la Comtesse de Charnage,

PAR

## DAUPRAT.

*Professeur au Conservatoire*

Opera 25

Lettre C.

*avec Piano 7<sup>fr</sup> 50.*

*L'Orchestre 7<sup>fr</sup> 50.*

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DAUPRAT Op. 25.

MÉLODIE a 2 Cors.

lettre C.

(♩ = 50 du Métronome.)

Grave, et maestoso

Cor en Fa . .

Cor en Mi b.

Recitatif.

Maestoso.

Grave, et en suiv.

PIANO.

*mezzo forte.*

*dolce.*

*dolce.*

*dolce.*

le chant.

First system of a musical score for piano. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music is in common time (C). The first measure of the lower staff is marked *mez: f*. The second measure is marked *dolce*. The music features flowing sixteenth and thirty-second note patterns.

Second system of the musical score. The upper staff is marked *Recitativ.* and *Grave, e energico.* It contains a recitative-like melody with some triplets. The lower staff is marked *tremolo e sotto la voce.* and features a continuous tremolo accompaniment. The key signature remains one flat, and the time signature is common time.


Third system of the musical score. The upper staff is marked *dolce*, *Vivo.*, and *a tempo.* It contains a more active melody. The lower staff continues the tremolo accompaniment. The system concludes with a *f* (forte) dynamic marking and the word *Vivo.* below the staff. The key signature is one flat, and the time signature is common time.



First system of musical notation. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one flat (B-flat). The time signature is 3/4. The piano part begins with a piano (*p*) dynamic and a tempo marking of *Vivo..*. The melody includes the word *dolce,* and the word *ou* appears below the staff. The piano part features a *f* (forte) dynamic and a tempo change to *lento..* indicated by a hairpin.



Second system of musical notation. The top staff continues the melody. The piano part features a complex rhythmic pattern with many beamed sixteenth notes in the right hand, while the left hand has a simpler accompaniment. The key signature and time signature remain the same.



Third system of musical notation. The top staff continues the melody. The piano part features a complex rhythmic pattern with many beamed sixteenth notes in the right hand, while the left hand has a simpler accompaniment. The key signature and time signature remain the same. The tempo marking *fort, et avec mouvement.* is written below the staff.

Andante. (♩ = 60.)

*p*

*f* *p*

*f*



This musical score is for a piano and voice piece, spanning measures 1 to 12. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The voice part is written in a single staff with a key signature of one sharp (F-sharp). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords in the first system, followed by a melodic line in the second system. The voice part enters in the second system with a melodic line. The score concludes with a final chord in the piano part and a final note in the voice part.

Measures 1-12:

- Measure 1: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 2: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 3: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 4: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 5: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 6: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 7: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 8: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 9: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 10: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 11: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).
- Measure 12: Piano part has a chord (B-flat, D, F, A-flat). Voice part has a whole note (F-sharp).

Dynamic markings and performance instructions:

- sfz* (sforzando) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.
- cres:* (crescendo) in measure 6.
- p* (piano) in measure 10.
- ritard.* (ritardando) in measure 11.
- rallent.* (rallentando) in measure 12.

(♩ = 100 du metr.)

*espressivo.*

All<sup>o</sup> agitato.

The musical score is written for piano and voice. It begins with a piano introduction marked 'All<sup>o</sup> agitato.' in 2/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, with accents and dynamic markings like 'f' and 'p'. The vocal part enters with a melody in a higher register, marked 'espressivo.' and featuring a series of eighth and sixteenth notes. The score is divided into three systems, each with a piano and vocal staff. The piano part includes various musical notations such as chords, single notes, and rests, while the vocal part consists of a continuous melodic line. The key signature has one flat (B-flat), and the time signature is 2/4.





First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of two flats (B-flat and E-flat). The music is marked *animato.* in the upper right. The system contains several measures of music, including a triplet of eighth notes in the upper staff.



Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of two flats. The music is marked *f* (forte) in the upper staff and *dolce.* (dolce) in the lower staff. The system contains several measures of music, including a triplet of eighth notes in the upper staff.



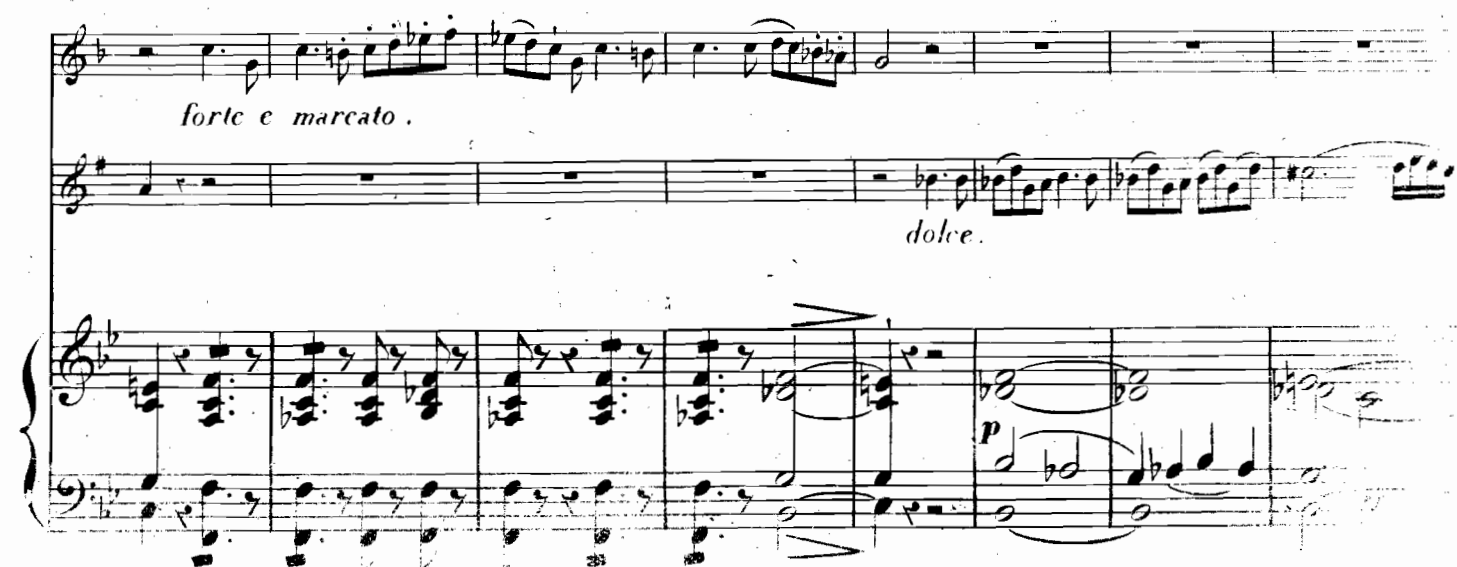
Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of two flats. The music is marked *cres:* (crescendo) in the upper staff and *f* (forte) in the lower staff. The system contains several measures of music, including a triplet of eighth notes in the upper staff.



First system of a musical score. It consists of three staves. The top two staves are treble clef, and the bottom staff is a grand staff (treble and bass clef). The music features rapid sixteenth-note passages in the upper staves and a more rhythmic accompaniment in the lower staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). A crescendo is marked with a hairpin symbol and the word *cres.* The word *simile.* appears below the bottom staff.



Second system of the musical score. The top two staves are treble clef, and the bottom staff is a grand staff. The music continues with similar textures. Dynamics include *forte e marcato.* and *mf* (mezzo-forte). A forte dynamic *f* is also present in the lower staff.



Third system of the musical score. The top two staves are treble clef, and the bottom staff is a grand staff. The music features a mix of rhythmic patterns. Dynamics include *forte e marcato.* and *dolce.* A piano dynamic *p* is also present in the lower staff.

*poco riten.*

*a tempo.*

*poco riten.*

*a tempo.*

*dolce.*

*p*

*poco riten.*

*poco riten.*

*sfz*

*f e più animato.*

*sfz*



First system of musical notation. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *p* (piano).



Second system of musical notation. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *p* (piano) is present.



Third system of musical notation. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *riten.* (ritardando), *mf* (mezzo-forte), and *trem.* (tremolo).

First system of musical notation, measures 1-4. The system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The vocal line features a melodic phrase with a trill (tr) and a crescendo (cres.) leading to a fortissimo (f) dynamic and the instruction *piu animato*. The piano accompaniment consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. A *cres.* marking is also present in the piano part.

Second system of musical notation, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a more complex texture with sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic is *f* and the instruction *piu animato* is present.

Third system of musical notation, measures 9-12. The vocal line is mostly silent, with rests. The piano accompaniment continues with a complex texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic is *ff* (fortissimo).

# Henry LEMOINE & C<sup>o</sup>, Editeurs

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## MUSIQUE DE COR ET CORNET A PISTONS

### MÉTHODES

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— . . . . .	Gammes et Exercices . . . . .	1 50

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— . . . . .	20 Duos en différents tons (op. 14). . . . .	4 »
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— . . . . .	2 Solos (op. 12) . . . . .	4 »
— . . . . .	3 Solos (op. 16) . . . . .	3 35
— . . . . .	3 Solos (op. 17) . . . . .	4 »
— . . . . .	3 Solos (op. 20) . . . . .	4 »
— . . . . .	1 <sup>er</sup> Thème varié (op. 23) . . . . .	2 50
— . . . . .	2 <sup>e</sup> Thème varié (op. 24) . . . . .	2 50
GALLAY . . . . .	9 <sup>e</sup> , 10 <sup>e</sup> , 11 <sup>e</sup> , 12 <sup>e</sup> Solos, nouvelle édition augmentée du 13 <sup>e</sup> et 14 <sup>e</sup> solos, œuvres posthumes, pour Cor seul . . . . .	4 »
— . . . . .	9 <sup>e</sup> Solo avec Acc <sup>o</sup> de Piano (op. 39) . . . . .	3 »
— . . . . .	10 <sup>e</sup> Solo — — — — — (op. 45) . . . . .	3 »
— . . . . .	11 <sup>e</sup> Solo — — — — — (op. 52) . . . . .	3 »
— . . . . .	12 <sup>e</sup> Solo — — — — — (op. 55) . . . . .	3 »
RATEZ . . . . .	Quatre Pièces . . . . .	3 »

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2	— <i>Maçon</i>	12	— <i>Fille du Régiment</i>
3	— <i>Etoile de Séville</i>	13	— <i>Il Furioso</i>
4	— <i>Les 4 Fils Aymon</i>	14	— <i>La Parisina</i>
5	— <i>Les Capulets</i>	15	— <i>Les Matelots</i>
6	— <i>Les Puritains</i>	16	— <i>Stradella</i>
7	— <i>La Somnambule</i>	17	— <i>Soirées Italiennes</i>
8	— <i>Nozze di Lammermoor</i>	18	— <i>Il Barbiere</i>
9	— <i>Anna Bolena</i>	19	— <i>La Donna del Lago</i>
10	— <i>L'Élisaire d'Amore</i>	20	— <i>La Cenerentola</i>
	Chaque . . . . .		net 1 70

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— . . . . .	24 Exercices . . . . .	3 »
— . . . . .	6 Etudes caractéristiques . . . . .	1 50
— . . . . .	70 Exercices . . . . .	2 50
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NIESSEL . . . . .	Méthode à 3 Pistons . . . . .	net 5 »
NIESSEL & BOUCHÉ . . . . .	Nouvelle petite Méthode . . . . .	2 »
G. PARÈS . . . . .	Méthode élémentaire . . . . .	1 »
— . . . . .	Gammes et Exercices . . . . .	1 »

### DUOS POUR 2 CORNETS

BOUCHÉ . . . . .	Douze Duos faciles et brillants en 2 suites. Chacune . . . . .	net 1 »
CORNETTE . . . . .	Airs de <i>La Fille du Régiment</i> . . . . .	2 »
— . . . . .	— des <i>Martyrs</i> . . . . .	2 »
— . . . . .	— de <i>Linda di Chamouni</i> en 2 suites. Chacune . . . . .	2 »
DAUVERNÉ . . . . .	15 Duos faciles extraits de sa Méthode . . . . .	1 »
FORESTIER . . . . .	12 Duos en 2 suites, chacune . . . . .	1 »
GALLAY . . . . .	18 Duos faciles et progressifs pour cornet à pistons et cor en 4 suites. Chacune . . . . .	2 »
— . . . . .	12 Petits airs, 2 cornets . . . . .	2 »
MESSEMER . . . . .	14 Duos, 2 suites, chacune . . . . .	2 »
NIESSEL . . . . .	Ouverture du <i>Chalet</i> . . . . .	1 »
— . . . . .	— de <i>La Gazza Ladra</i> . . . . .	1 »
— . . . . .	— du <i>Barbier</i> . . . . .	1 »
— . . . . .	— de <i>Tancrède</i> . . . . .	1 »
— . . . . .	— du <i>Jeune Henry</i> . . . . .	1 »
— . . . . .	— du <i>Maçon</i> . . . . .	1 »

### Airs d'opéras pour 2 cornets

<i>La Fille du Régiment</i> . . . . .	net 2 50	<i>Nabucodonosor</i> en 2 suites, chac. net	2 »
<i>Les Martyrs</i> . . . . .	— 2 50	<i>Charles VI</i> — — — — —	3 »
<i>Linda di Chamouni</i> en 2 suites, chacune . . . . .	— 2 50	<i>Eclair</i> — — — — —	3 »
<i>Le Chalet</i> . . . . .	— 2 50	<i>La Juive</i> — — — — —	2 »
<i>La Norma</i> en 2 suites, chacune . . . . .	— 2 50	<i>Les Mousquetaires de la Reine</i> —	2 »
<i>Les Puritains</i> . . . . .	— 2 50	<i>La Reine de Chypre</i> — — — — —	2 »
<i>La Somnambule</i> — — — — —	— 2 50	<i>La Reine Topaze</i> — — — — —	3 »
		<i>Le Val d'Andorre</i> — — — — —	2 »

### AIRS D'OPÉRAS POUR CORNET SEUL

<i>Anna Bolena</i> . . . . .	net 1 70	<i>La Fée aux Roses</i> . . . . .	net 2 »
<i>Les Capulets</i> . . . . .	— 1 70	<i>La Fille du Régiment</i> . . . . .	— 1 »
<i>La Cenerentola</i> . . . . .	— 1 70	<i>Guido et Ginevra</i> . . . . .	— 2 »
<i>La Chantuse voilée</i> . . . . .	— 2 »	<i>La Juive</i> . . . . .	— 2 »
<i>Le Chalet</i> . . . . .	— 2 50	<i>Le Maçon</i> . . . . .	— 1 »
<i>La Donna del Lago</i> . . . . .	— 1 70	<i>Les Mousquetaires de la Reine</i> —	2 »
<i>L'Eclair</i> . . . . .	— 2 50	<i>Les Puritains</i> . . . . .	— 1 »
<i>Elisire d'Amore</i> . . . . .	— 1 70	<i>La Reine de Chypre</i> . . . . .	— 2 »
<i>Ernani</i> . . . . .	— 2 50	<i>La Reine Topaze</i> . . . . .	— 2 »
<i>L'Etoile de Séville</i> . . . . .	— 1 70	<i>Les 4 Fils Aymon</i> . . . . .	— 1 »
<i>La Fanchonnette</i> . . . . .	— 2 »	<i>La Somnambule</i> . . . . .	— 1 »
		<i>Le Val d'Andorre</i> . . . . .	net 2 50

### FANTAISIES POUR CORNET ET PIANO

ALBICI . . . . .	Les Mousquetaires de la Reine . . . . .	net 2 »
ARBAN . . . . .	1 <sup>re</sup> Fantaisie sur <i>Nabucodonosor</i> p <sup>o</sup> cornet en la 2 <sup>e</sup> — — — — —	3 »
— . . . . .	Fantaisie sur <i>Ernani</i> . . . . .	3 »
— . . . . .	— sur le <i>Requiem</i> . . . . .	3 »
BOUCHÉ . . . . .	Air varié avec orchestre (op. 4) . . . . .	3 »
BERR . . . . .	Grand Solo avec Acc <sup>o</sup> d'Orchestre . . . . .	3 »
— . . . . .	Deux Airs variés. Chacun . . . . .	2 »
— . . . . .	Trois morceaux de Salon. Chacun . . . . .	2 »
— . . . . .	Grand morceau de concert . . . . .	2 »
GALLAY . . . . .	Fantaisie (op. 4) . . . . .	2 »
— . . . . .	9 <sup>e</sup> Solo . . . . .	2 »
— . . . . .	10 <sup>e</sup> Solo pour cornet à 2 pistons . . . . .	2 »
— . . . . .	Fantaisie sur <i>Bélisario</i> . . . . .	3 »
— . . . . .	— <i>L'Élisaire d'Amore</i> . . . . .	3 »
— . . . . .	— un thème de DONIZETTI . . . . .	3 »
	Les Harmonies du Soir, 3 mélodies de PROCH	
	N <sup>o</sup> 1 <i>Aux Étoiles</i> . . . . .	net 1 70
	„ 2 <i>La Batelière du Rhin</i> — — — — —	1 70
	N <sup>o</sup> 3 <i>La Nostalgie</i> . . . . .	net 1 »
	6 Mélodies de SCHUBERT :	
	N <sup>o</sup> 1 <i>Ave Maria et Barcarolle</i> net 2 »	
	„ 2 <i>La Truite et La Plainte</i> . . . . .	2 »
	N <sup>o</sup> 3 <i>Chanson du Chasseur et Marguerite</i> . . . . .	net 2 »
	Les Echos, 3 fantaisies :	
	N <sup>o</sup> 1 <i>Le Cor des Alpes</i> . . . . .	net 2 »
	„ 2 <i>Combat de Cœur</i> . . . . .	2 »
	N <sup>o</sup> 3 <i>Je pense à toi</i> . . . . .	2 »
	Trois Caprices :	
	N <sup>o</sup> 1 <i>Le Cor de Panseur</i> . . . . .	— 2 »
	N <sup>o</sup> 2 <i>Le Zéphire de Mercadante</i> . . . . .	— 2 »
	N <sup>o</sup> 3 <i>Te dire adieu</i> , de DONIZETTI . . . . .	— 2 »
GUICHARD . . . . .	Chant National de Charles VI (op. 5) . . . . .	— 2 »
SCHULTZ . . . . .	Guido et Ginevra (op. 48) . . . . .	— 2 »
— . . . . .	Le Guitarero (op. 102) . . . . .	— 2 »
— . . . . .	La Reine de Chypre (op. 124) . . . . .	— 2 »

409260



**Maestoso.** *Recitatif.*

*Grave, e maestoso.. dolce.*

*dol.* *f* **Cor - Basse ..**

**Andante.**

**Piano.**

*fz* *ritard.*

**All.<sup>o</sup> agitato.** *espressivo.*

**Majeur.** *animé.*

8. 814.



Handwritten musical score for COR - ALTO en Fa . The score consists of ten staves of music in G-flat major (one flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with several dynamics and performance instructions:

- Staff 1: *f* (forte), *dolce* (dolce).
- Staff 2: *cresc.* (crescendo).
- Staff 3: *9* (measure number).
- Staff 4: *8* (measure number).
- Staff 5: *3* (measure number), *dol.* (dolce), *poco ritenuto* (poco ritenuto).
- Staff 6: *1* (measure number), *animato* (animato).
- Staff 7: *f* (forte), *f* (forte).
- Staff 8: *cresc.* (crescendo), *f* (forte).
- Staff 9: *ritenuto* (ritenuto), *cresc.* (crescendo).
- Staff 10: *f e più animato* (f e più animato), *tr.* (trill), *ff* (fortissimo), *814* (measure number).

The score concludes with a double bar line and the measure number 6.



408261

*Maestoso.* *Cor - alto* *Orchestre. Recitatif. Grave e energico.*

*dolce* *Vivo.*

*a tempo.*

*ou* *dolce.*

*fort, et avec mouvement.*

*Andante.* *Orchestre.*

*Allegro agitato.*

*ritard.* *Cor-alto. espressivo.*

11

## COR BASSE en Mi b

3

animé.

dolce.

cres: f

forte e marcato.

dolce.

poco ritenuto.

f

Piu animato.

fz

p e cres. poco a poco al

ritenuto.

cres: f e piu animato.

6

S. 814.

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