



Œuvres de CLAUDE DEBUSSY

PIANO 2 MAINS	2 PIANOS 4 MAINS	HARPE
A la Fontaine, de Schumann, extraite des 12 pièces à 4 mains (op. 85), transcrite 2.50	Fantaisie, pour piano et orchestre . . . 12 »	Clair de lune (Extrait de la Suite bergamasque) 3 »
Ballade 3 »	Nocturnes : N° 1. Nuages 5 »	Mazurka 3 »
Danse 3.50	2. Fêtes 8 »	Sarabande 2.50
Marche écossaise 3.50	3. Sirènes 7 »	Valse romantique 3 »
Mazurka 2.50	Prélude à l'Après-Midi d'un Faune 7 »	
Nocturnes : N° 1. Nuages 2.50	PIANO ET VIOLON	PETIT ORCHESTRE
2. Fêtes 6 »	Ballade 3.50	Ballade 8 »
3. Sirènes 5 »	Beau soir 2 »	Danse 10 »
Pour le piano : Prélude, Sarabande, Toccata 7 »	Clair de lune (Extrait de la Suite bergamasque) 3 »	Marche écossaise 14 »
Prélude à l'Après-Midi d'un Faune 5 »	Danse 4 »	Mazurka 3 »
Réverie 2.50	Il pleure dans mon cœur 2.50	Prélude à l'Après-Midi d'un Faune 15 »
Suite bergamasque :	Réverie 3 »	Réverie 3.50
1. Prélude, 2. Menuet, 3. Clair de lune, 4. Passepied 6 »	Valse romantique 3.50	Suite bergamasque 20 »
Valse romantique 3 »	PIANO ET VIOLONCELLE	Valse romantique » »
PIANO 4 MAINS	Clair de lune (Extrait de la Suite bergamasque) 3 »	GRAND ORCHESTRE
Ballade 3.50	Il pleure dans mon cœur 2.50	Danse (Orchestrée par Maurice Ravel) :
Danse 4 »	Réverie 3 »	Partition d'orchestre 12 »
Marche écossaise 4 »	PIANO ET FLUTE	Parties complètes 20 »
Mazurka 3 »	Ballade 3.50	Marche écossaise :
Nocturnes : N° 1. Nuages 3.50	Clair de lune (Extrait de la Suite bergamasque) 3 »	Partition d'orchestre 12 »
2. Fêtes 7 »	Valse romantique 3.50	Parties complètes 20 »
3. Sirènes 6 »	PIANO ET ORCHESTRE	Nocturnes (les trois réunis) :
Prélude à l'Après-Midi d'un Faune 6 »	Fantaisie : partition d'orchestre . . . 40 »	Partition d'orchestre 30 »
Réverie 3 »	parties complètes 50 »	Parties complètes 35 »
Suite bergamasque :	ORGUE	Chœur des Sirènes, chaque partie . 1 »
Menuet 2.50	Clair de lune (Extrait de la Suite bergamasque) 3 »	Prélude à l'Après-Midi d'un Faune :
Clair de lune 2.50	Prélude à l'Après-Midi d'un Faune 6 »	Partition d'orchestre 12 »
Passepied 3 »	Réverie 3 »	Parties complètes 20 »
Valse romantique 3.50	Sarabande 2.50	Partition d'orchestre, format de poche . 4 »
		Sarabande (Orchestrée par Maurice Ravel) :
		Partition d'orchestre 5 »
		Parties complètes 8 »

Œuvres de PAUL PARAY

PIANO 2 MAINS	PIANO 2 MAINS (Suite).	VIOLONCELLE ET PIANO
Artémis troublée. Ballet de Léon Bakst, représenté au Théâtre de l'Opéra. Partition 10 »	Reflets romantiques :	Nocturne 2 »
D'une âme... ...fervente — naïve — légère — réveuse — malicieuse — fantasque — inquiète et passionnée — tran- quille — joyeuse. Le recueil 6 »	1 ^{re} série. Avec esprit et charme — Ardement — En rêvant — Avec fougue. Le recueil 4 »	1 ^{re} Sonate, en <i>si majeur</i> 8 »
Impressions :	2 ^e série. Souple — Léger — Tendre — Énergique. Le recueil » »	2 ^e Sonate, en <i>ut majeur</i> 8 »
I. Nostalgie. II. Eclaircie. III. Primesaut. Le recueil 4 »	Romance 2 »	2 VIOLONS, ALTO ET VIOLONCELLE
Portraits d'enfants 2.50	Prélude, Scherzo et Allegro » »	Quatuor à cordes :
	Thème et variations 4 »	Partition in-16 5 »
	VIOLON ET PIANO	Parties 12 »
	Humoresque 2.50	PETIT ORCHESTRE
	Nocturne 2 »	Artémis troublée (fragment) 3.50
	Sérénade 2 »	Humoresque, avec violon solo » »
	Sonate, en <i>ut mineur</i> 8 »	Nocturne 3.50

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CLAIR DE LUNE

Extrait de la "SUITE BERGAMASQUE"

Transcription pour
Violon, ou Flûte, ou Alto et Piano
par A. ROELENS

CLAUDE DEBUSSY

Andante très expressif

VIOLON

Andante très expressif

PIANO

pp

Tempo rubato
ga ad lib.

Tempo rubato

pp

8

peu a peu cresc. et animé

peu a peu cresc. et animé

8

dim. molto

Un poco mosso

pp

Un poco mosso

pp

p

p

The first system of music consists of a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *p* (piano).

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *p* is present at the beginning of the piano part.

cresc.

cresc.

The third system shows a crescendo in both the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern. Dynamic markings of *cresc.* (crescendo) are present in both parts.

En animant

più cresc.

En animant

più cresc.

The fourth system is marked **En animant** and *più cresc.*. The key signature changes to three sharps (F#, C#, G#). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern. Dynamic markings of *più cresc.* (more crescendo) are present in both parts.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble and a more active accompaniment in the grand staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three sharps. The music continues with melodic lines and accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). A fermata is present over a note in the second measure of the top staff.

Third system of musical notation, starting with the tempo marking **Calmato**. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three flats (Bb, Eb, Ab). The music is marked *pp* (pianissimo). The accompaniment in the grand staff features a steady eighth-note pattern.

Fourth system of musical notation, continuing the **Calmato** section. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three flats. The music maintains the *pp* dynamic and features melodic lines in the treble and accompaniment in the grand staff.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a more melodic line in the left hand.

Second system of musical notation, marked "1° Tempo" and "ppp". It features a vocal line and piano accompaniment with a complex sixteenth-note texture in the right hand.

Third system of musical notation, featuring a vocal line and piano accompaniment with a dense sixteenth-note accompaniment in the right hand.

Fourth system of musical notation, featuring a vocal line and piano accompaniment with a sixteenth-note accompaniment in the right hand.

pp

pp

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a bass line with a forte accent (>) and a treble line with chords. The key signature is three flats (B-flat major/C minor).

pp morendo jusqu'à la

Second system of musical notation. The piano accompaniment features a prominent melodic line in the treble clef with slurs and a second ending bracket. The key signature remains three flats.

pp

Third system of musical notation. The piano accompaniment continues with a melodic line in the treble clef, featuring slurs and a second ending bracket. The key signature remains three flats.

Fourth system of musical notation, concluding the piece. The piano accompaniment features a melodic line in the treble clef with slurs and a second ending bracket. The key signature remains three flats.

CLAIR DE LUNE

Extrait de la "SUITE BERGAMASQUE"

Transcription pour Alto et Piano

par A. ROELENS



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CLAUDE DEBUSSY

Andante très expressif

ALTO

pp
con sordini

Tempo rubato

peu à peu cresc. et animé

Un poco mosso
dim. molto *pp*

p

En animant
più cresc.

f *pp*

a Tempo 1°
ppp

Morendo jusqu'à la fin
pp

II^e Corde