

 PRÉLUDE
ANDANTE & RONDO

3 PETITES PIÈCES

POUR

Trompette Chromatique

avec accomp^t de PIANO

PAR

HENRI SENÉE

Prix net: 2^f.50

Orchestre, net: 5^f — Doublures, 20^c — Harmonie, 5^f

PARIS

MILLEREAU, Editeur, Fabricant d'Instruments de Musique

H. SCHOENAERS Gendre et Succ^r

Fournisseur du Conservatoire

66, Rue d'Angoulême

Tous droits d'exécution et de reproduction réservés.

Imp. Goussier & Co

1087



Vm 14.89

PRÉLUDE, ANDANTE ET RONDO

3 PETITES PIÈCES.

pour TROMPETTE CHROMATIQUE.

avec accompagnement de Piano.

HENRI SENÉE.

PRÉLUDE.

TROMPETTE en FA. *Mod^{to} Maestoso.* *Solo ad-lib.* *allargando.*

PIANO *ff*

a Tempo. *a Tempo.* *molto rall.*

ff a Tempo *p*

p *M. D.* *M. G.* *M. G.* *M. G.* *cres.* *cres.*

f

The first system consists of a single treble staff at the top and a grand staff below it. The treble staff contains a melodic line with several slurs and accents. The grand staff features a right-hand part with a series of chords and a left-hand part with a steady bass line. Vertical markings 'v' are placed above the notes in the grand staff. The system concludes with a triplet of eighth notes in the treble staff.

The second system continues the musical piece. It features a single treble staff and a grand staff. The treble staff has a melodic line with slurs. The grand staff has a right-hand part with chords and a left-hand part with a bass line. Dynamics include 'dim.' (diminuendo) and 'p' (piano). The system ends with a fermata over a chord in the right hand.

ANDANTE .

The third system begins with the tempo marking 'Andante.' and a piano marking 'p'. It consists of a single treble staff and a grand staff. The treble staff has a melodic line with slurs. The grand staff has a right-hand part with chords and a left-hand part with a bass line. The system ends with a fermata over a chord in the right hand.

The fourth system continues the piece with a single treble staff and a grand staff. The treble staff has a melodic line with slurs. The grand staff has a right-hand part with chords and a left-hand part with a bass line. The system ends with a fermata over a chord in the right hand.

The fifth system features a single treble staff and a grand staff. The treble staff has a melodic line with slurs and a piano-piano marking 'pp'. The grand staff has a right-hand part with chords and a left-hand part with a bass line. The system ends with a fermata over a chord in the right hand.

The first system of music features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for piano accompaniment. The piano part consists of chords and arpeggiated figures.

The second system continues the musical piece. It includes dynamic markings: *cres* (crescendo), *poco* (poco), and *a* (accrescendo). Pedal markings are present at the bottom of the system: *Ped.* with diamond symbols.

The third system shows a change in dynamics with *f* (forte) and *ff* (fortissimo) markings. The piano accompaniment features a steady eighth-note pattern in the bass line.

The fourth system begins with a *p* (piano) dynamic marking. The piano part has a more active, rhythmic accompaniment.

The fifth system includes *cres* and *f* markings. It concludes with a final chord and a *Ped.* marking at the bottom.

The first system of music consists of three staves. The top staff is a vocal line in G major, marked *pp*. The middle and bottom staves are piano accompaniment, also marked *pp*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The system concludes with a double bar line.

RONDO.

All^o Moderato.

The Rondo section begins with a piano accompaniment in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The middle section of the Rondo features a vocal line and piano accompaniment. The piano part begins with a period of *Silence.* followed by a dynamic shift to *ff* and then *mf*. The vocal line enters with a *f* dynamic.

The final section of the Rondo features a vocal line and piano accompaniment. The piano part includes a trill (*tr*) in the treble and a *f* dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (*f*) dynamic. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

Second system of musical notation. The right hand continues with intricate chordal textures, marked with *ff* and *mf*. The left hand features a melodic line with some grace notes and rests.

Third system of musical notation. The right hand includes a trill (*tr*) and a forte (*f*) dynamic. The left hand maintains a consistent bass line with some chromatic movement.

Fourth system of musical notation. The right hand plays a series of chords, starting with a forte (*f*) dynamic. The left hand continues with a steady bass line.

Fifth system of musical notation. The right hand features a melodic line with a piano (*p*) dynamic. The left hand has a bass line with some chromaticism.

Sixth system of musical notation. The right hand plays a melodic line with a forte (*f*) dynamic. The left hand continues with a bass line.

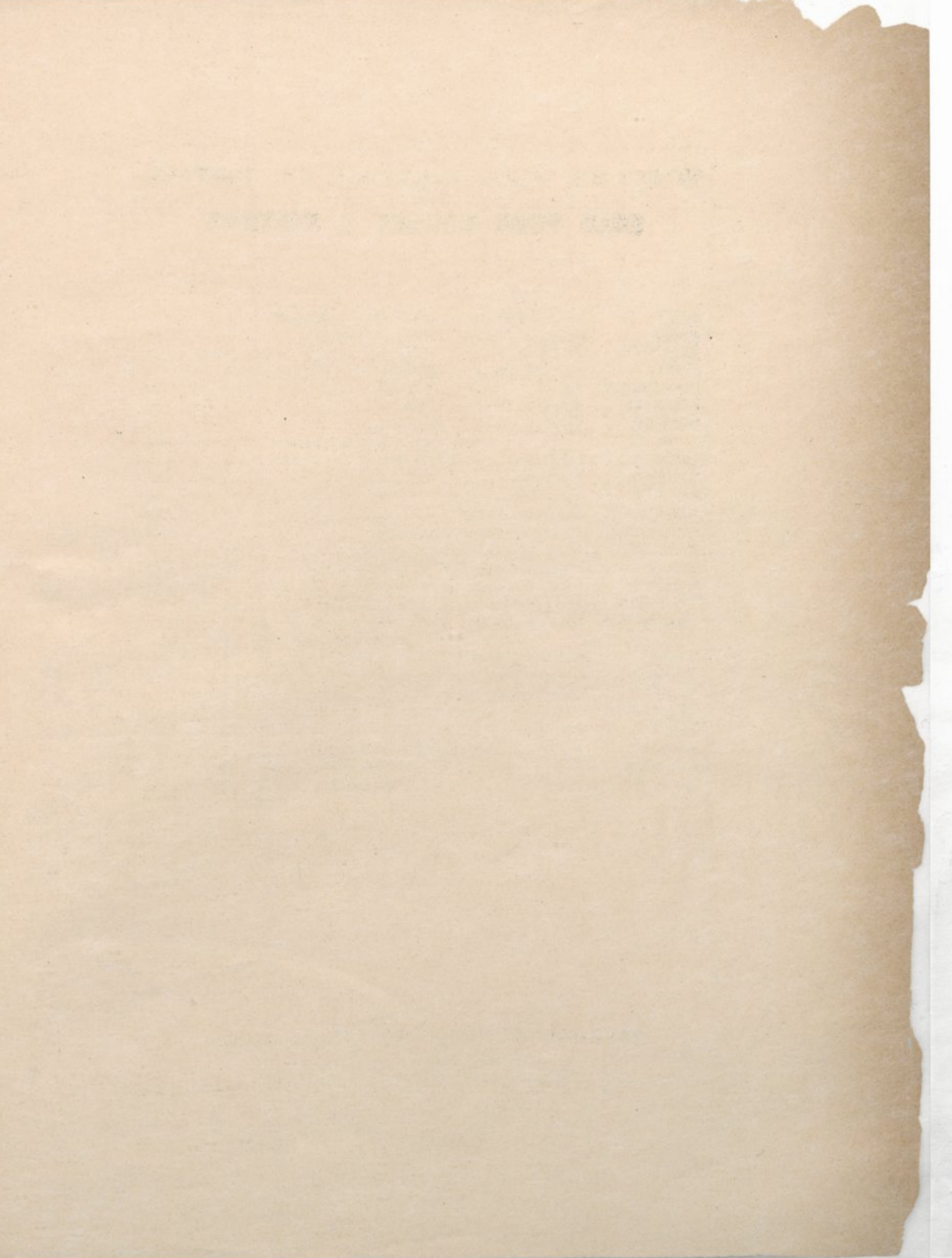
The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and rhythmic patterns.

The second system of musical notation continues the piece. It includes dynamic markings *ff* and *mf* in both the piano and bass staves. The piano part features a complex texture with many notes and chords.

The third system of musical notation shows the continuation of the piano accompaniment. The piano part has a dense texture with many notes and chords, while the melodic line in the treble staff is more sparse.

The fourth system of musical notation includes a dynamic marking *f* in the piano part. The piano accompaniment continues with a steady rhythm and complex chordal structure.

The fifth system of musical notation concludes the page with a double bar line. The piano part features a final chordal structure, and the melodic line ends with a few notes.



MORCEAUX POUR HARMONIE OU FANFARE
 AVEC
 SOLO POUR CORNET À PISTONS

		HARMONIE.	FANFARE.	PETIT SOLO.
LABIT.....	IL EST MINUIT, <i>Ronde de Nuit et Sérénade</i>	6 ^s "	"	" 25 ^c
MARIN.....	GRACIEUX BOLERO, (Duo pour Cornets).....	4 " 3 "	"	" 20.
GOUEYTES.....	SAUTERELLES (LES), <i>Polka</i>	3 " 2 "	"	" 20.
LABIT.....	JEAN QUI PLEURE ET JEAN QUI RIT, <i>Polka</i> (2 Cornets)	5 " 4 "	"	" 25.
ROUVEIROLIS.....	VALENCE, <i>Bolero</i> (2 Cornets).....	4 " 3 "	"	" 20.
GOUEYTES.....	PLUIE DE PERLES, <i>Polka</i>	3 " 2 "	"	" 20.
MEISTER.....	SIGNY-L'ABBAYE, <i>Polka</i>	4 " 3 "	"	" 30.
—.....	" " " (avec Solo simplifié).....	4 " 3 "	"	" 30.
LABIT.....	DEUX COMMÈRES (LES), <i>Polka</i> (2 Cornets).....	4 " 3 "	"	" 25.
BIDEGAIN.....	POLONAISE.....	3 " 2 "	"	" 20.
MEISTER.....	MARVILLE, <i>Polka</i>	4 " 3 "	"	" 20.
ADRIET.....	AUBADE, <i>Polka</i>	3 " 2 "	"	" 20.
HENRI SENÉE.....	TOCCATA, <i>Polka de Concert</i>	6 "	"	" 40.
DECROUEZ.....	MARIE-LOUISE, <i>Polka facile</i>	3 " 2 "	"	" 20.
GRAUD.....	POLKA DES CRI-CRIS.....	3 " 2 "	"	" 20.
BIDEGAIN.....	VALSE D'AMOUR, (Suite de Valses).....	4 " 3 "	"	" 20.
GOUEYTES.....	ELISA, <i>Polka</i>	4 " 3 "	"	" 20.
LÉON WETTGE.....	MARS ET VÉNUS, <i>Polka</i> (Duo pour Cornet Si b et Petit Bugle Mi b).	6 " 5 "	"	" 20.
BAGNAT.....	MAZURKA DE CONCERT.....	5 " 4 "	"	" 30.
TOURNEUR.....	GALANTERIE, <i>Polka</i>	4 " 3 "	"	" 30.
H. LABIT.....	ODETTE, <i>Polka de Concert</i>	6 " 5 "	"	" 30.
VERBREGGHE.....	PRINCESSE, <i>Grande Polka</i>	4 " 3 "	"	" 30.
PERLAT.....	PHILOMÈLE, <i>Polka</i>	3 " 2 "	"	" 30.
HARING.....	SÉGOVIANE, <i>Danse Espagnole de LACOME</i>	3 "	"	" 20.
LOUIS GERIN.....	JOYEUX APPELS, <i>Polka pour 2 Cornets</i>	4 " 3 "	"	" 40.
PAUL DE LIVRON..	PARIS-POLKA, Arr. par G. ROUCHAUD.....	4 "	"	" 30.

MILLEREAU, Editeur, Fab^t d'Inst^{ts} de Musique
 65, Rue d'Angoulême, PARIS.

PRÉLUDE
ANDANTE & RONDO

3 PETITES PIÈCES

POUR

Trompette Chromatique

avec accomp^t de PIANO

PAR

HENRI SENÉE

Prix net: 2^f50

Orchestre, net: 5^f — Doublures, 20^c — Harmonie, 5^f

PARIS

MILLEREAU, Editeur, Fabricant d'Instruments de Musique

H. SCHOENAERS Gendre et Succ.^r

Fournisseur du Conservatoire

66, Rue d'Angoulême

Tous droits d'exécution et de reproduction réservés.

Imp. Durand & Co. Paris

1897

PRÉLUDE, ANDANTE ET RONDO

3 PETITES PIÈCES.

pour TROMPETTE CHROMATIQUE
avec accompagnement de Piano.

HENRI SENÉE.

PARTIE SOLO : TROMPETTE en FA.

PRÉLUDE.

Mod^{lo} Maestoso. Solo ad-lib. *allargando.* a Tempo. 2

f *f* *molto rall.* *p* *f*

ANDANTE.

Andante. *dolce sostenuto.* 8 ad-libitum.

pp *f* *pp* *f*

RONDO .

All^o Moderato .

8

f *mf*

9

f

mf

f

15

ff *f*

ff *mf*

f

MORCEAUX POUR HARMONIE OU FANFARE
 AVEC
 SOLO POUR CORNET À PISTONS

		HARMONIE.	FANFARE.	PARTIE SOLO.
LABIT.....	IL EST MINUIT, <i>Ronde de Nuit et Sérénade</i>	6 ^f »		» 25 ^c
MARIN.....	GRACIEUX BOLERO, (Duo pour Cornets).....	4 »	3 »	» 20.
GOUEYTES.....	SAUTERELLES (LES), <i>Polka</i>	3 »	2 »	» 20.
LABIT.....	JEAN QUI PLEURE ET JEAN QUI RIT, <i>Polka</i> (2 Cornets)	5 »	4 »	» 25.
ROUVEIROLIS.....	VALENCE, <i>Bolero</i> (2 Cornets).....	4 »	3 »	» 20.
GOUEYTES.....	PLUIE DE PERLES, <i>Polka</i>	3 »	2 »	» 20.
MEISTER.....	SIGNY-L'ABBAYE, <i>Polka</i>	4 »	3 »	» 30.
—.....	» » » (avec Solo simplifié).....	4 »	3 »	» 30.
LABIT.....	DEUX COMMÈRES (LES), <i>Polka</i> (2 Cornets).....	4 »	3 »	» 25.
BIDEGAIN.....	POLONAISE.....	3 »	2 »	» 20.
MEISTER.....	MARVILLE, <i>Polka</i>	4 »	3 »	» 20.
ADRIET.....	AUBADE, <i>Polka</i>	3 »	2 »	» 20.
HENRI SENÉE.....	TOCCATA, <i>Polka de Concert</i>	6 »		» 40.
DECROUEZ.....	MARIE-LOUISE, <i>Polka facile</i>	3 »	2 »	» 20.
GRAUD.....	POLKA DES CRI-CRIS.....	3 »	2 »	» 20.
BIDEGAIN.....	VALSE D'AMOUR, (Suite de Valses).....	4 »	3 »	» 20.
GOUEYTES.....	ELISA, <i>Polka</i>	4 »	3 »	» 20.
LÉON WETTGE.....	MARS ET VÉNUS, <i>Polka</i> (Duo pour Cornet Si b et Petit Bugle Mi b).	6 »	5 »	» 20.
BAGNAT.....	MAZURKA DE CONCERT.....	5 »	4 »	» 30.
TOURNEUR.....	GALANTERIE, <i>Polka</i>	4 »	3 »	» 30.
H. LABIT.....	ODETTE, <i>Polka de Concert</i>	6 »	5 »	» 30.
VERBREGGHE.....	PRINCESSE, <i>Grande Polka</i>	4 »	3 »	» 30.
PERLAT.....	PHILOMÈLE, <i>Polka</i>	3 »	2 »	» 30.
HARING.....	SÉGOVIANE, <i>Danse Espagnole de LACOME</i>	3 »		» 20.
LOUIS GERIN.....	JOYEUX APPELS, <i>Polka pour 2 Cornets</i>	4 »	3 »	» 40.
PAUL DE LIVRON.....	PARIS-POLKA, <i>Arr. par G. ROUCHAUD</i>	4 »		» 30.

MILLEREAU, Editeur, Fab^l d'Inst^{ts} de Musique
 63, Rue d'Angoulême, PARIS.