



A. GLAZOUNOV ET A. PETIOT



# CONCERTO

EN MI BÉMOL

pour

SAXOPHONE ALTO  
avec accompagnement de piano



ALPHONSE LEDUC  
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# CONCERTO

en Mi $\flat$

pour Saxophone Alto  
et Piano

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SAXOPHONE ALTO SOLO

Allegro mod<sup>to</sup> M.M.  $\text{♩} = 92$

10

1 SOLO

*p*

*cresc.*

2

*f*

*p*

3

*mp*

4

*mp*

*mf*

5 Allegretto scherz.  $\text{♩} = 112$

*mf*

*p*

*f*

*p*

6

*f*

*mf*

*p*

7

*mp*

**stringendo**

*p cresc.*

8 Poco più mosso  $\text{♩} = 120$

*f dim.*

**incalzando**

*p cresc.*

**Vivo**

9 Come prima

*ff*

**Tranquillo**

8 10 6

*dolce espress.*

**rall. poco**

11 **Andante**  $\text{♩} = 52$

12

*f p*

*f p*

13

*f dim. p*

**Con moto**  $\text{♩} = 76$  **accel.**

**allarg.**

**rit.**

*dolce cresc. f*

14 a tempo

**accel.**

**allarg.**

**rit.**

*cresc. f*

a tempo

**accel.**

15

*p cresc. f dim.*

**calando**

**Andante sost.**

16  $\text{♩} = 63$  3

*p mf*

**Agitato poco**

SAXOPHONE ALTO SOLO

17 Più mosso All<sup>to</sup>  $\text{♩} = 92$   
*f* *espress.* *dim.* *p* *semplice*

18 Agitato poco  
*mp* *p* *cresc.*

*f* *3p* *cresc.* **Passionato**

rall. **19** **Andante sost.**  $\text{♩} = 63$  *f* **Passionato**

**20** Agitato ed accel.  
*p* *p* *cresc.*

**Allegro** *f* *mf* *cresc.* *f*

rall. **21** **Tempo 1<sup>o</sup>** *mf* *p* *p* *3* *3*

**Vivo** *f* *dim.* rall. **CADENZA**

**Moderato**  $\text{♩} = 76$  *a piacere* *p* *3* *2* *accel.* *p*

**Vivo** *f*

*3* *3* *mf* *p* *rall.* *mf*

*p* *f* **Vivo**

*dim.*

*capriccioso*  
*f*

*meno f*  
*p*  
*rall.*

**22** a Tº (Moderato) ♩=84  
*mp*  
*f*

*dim.*  
*calando*  
*accel. cresc.*

**24** Allegro ♩=120  
*f*  
*f*  
*dim.*  
*p energico*

*cresc.*  
*f*

**25**  
*p*  
*cresc.*  
*f*

**26** 3 **27** Più moderato ♩=100  
*dolce cantabile*  
*cresc.*

**28**  
*f*  
2

**29** 1 **30** cantabile  
*p espress.*  
*mf cresc.*

**31** Allegro ♩=120 **32** Poco più sost. ♩=100  
*f*  
*ff*  
*sf*  
1

**33** dolce cantabile *p* *cresc.* **34**

**35** animando poco a poco *f* *mf* *f*

**36** Allegro  $\text{♩} = 120$  *sf* *ff* *sf* *f*

**37** Poco più mosso sost.  $\text{♩} = 112$  *p* *mf* *p* *cresc.*

**38** *f* *mp* *f* *p* *cresc.*

**39**  $\text{♩} = 120$  *mf*

**40** **41** rall. a T<sup>o</sup> All<sup>o</sup>  $\text{♩} = 112$  *dolce cantabile*

**42** *f*

**43** Più animato  $\text{♩} = 120$  *f* *f*

**44** Più mosso  $\text{♩} = 132$  *mf* *f* *sf* *p*

SAXOPHONE ALTO SOLO

45 *f p f p*

*cresc.* 3 3 *f*

46 *sempre staccato p*

47 *p mf p mf f enharm.*

48 *cantabile p cresc. poco a poco sf f*

50 *rall. poco Poco più modto ♩=100 dim. p più f*

51 *animando poco a poco mp*

52 *mf*

53 *Allegro ♩=120 f mp 3*

54 *mf più pesante a Tempo p*

55 *Più mosso ♩=138 f*

*8ª ad lib. sf*



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à Monsieur SIGURD M. RASCHER

# CONCERTO

en Mi $\flat$

pour Saxophone Alto  
et Piano

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**SAXOPHONE ALTO**

**PIANO**

*Allegro mod<sup>to</sup>* M.M.  $\text{♩} = 92$

First system of a musical score. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a dynamic marking of *f*. The piano accompaniment features a rhythmic pattern of eighth notes. A dynamic marking of *cresc.* is placed below the vocal line. A boxed number '2' is positioned above the piano part.

Second system of the musical score. It continues the vocal and piano parts. The vocal line has a dynamic marking of *f*. The piano accompaniment includes dynamic markings of *f*, *mf*, *p*, and *mf* across the system.

Third system of the musical score. The vocal line starts with a dynamic marking of *p*. The piano accompaniment begins with a dynamic marking of *p* and includes *mf* and *p* markings. A boxed number '3' is located at the beginning of the system.

Fourth system of the musical score. The vocal line has a dynamic marking of *p*. The piano accompaniment includes dynamic markings of *mf* and *p*. A boxed number '4' is placed above the piano part.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a dynamic marking of *mf*. The grand staff contains complex rhythmic patterns with various dynamics including *f*, *mf*, and *p*.

Allegretto scherz. ♩ = 112

Second system of musical notation, starting with the tempo and meter marking "Allegretto scherz. ♩ = 112". It features three staves. The top staff has dynamics *mf*, *p*, and *f*. The grand staff below includes a section marked with a circled "5" and dynamics *p* and *mf*.

5 Allegretto scherz. ♩ = 112

Third system of musical notation, continuing the piece. It features three staves. The top staff has dynamics *p* and *f*. The grand staff below includes a section marked with a circled "6" and dynamics *p* and *mf*.

6

Fourth system of musical notation. It features three staves. The top staff has dynamics *mf* and *p*. The grand staff below includes dynamics *mf*, *m.d.*, and *p*. There are also markings for *trb* (trill) above the top staff.

mp

7

mp f mp f mp f p f p f

Stringendo

Poco più mosso ♩ = 120

p cresc. f dim.

stringendo

8

p mp

incalzando

cresc.

p cresc.

Vivo

sf

Vivo

sf f sf

9 **Come prima**

*f* *dim.* *p* *cantabile*

10

*mf* *p* *mf*

**Tranquillo**  
*dolce espress.* *mf*

**Tranquillo**  
*dolce espress.* *pp* *poco* *p* *mf*

**Andante** ♩ = 52

11 **Andante** ♩ = 52

*p*

Musical score system 12. Treble clef: *f*, *p*, triplets. Bass clef: *mf*, *p cantabile*, triplets. Measure 12 is boxed.

Musical score system 13. Treble clef: triplets, *f*. Bass clef: *f*, triplets.

Musical score system 14. Treble clef: *f*, *dim.*, *p*, *dolce*, *cresc.*, *Con moto* ♩ = 76 *accel.*. Bass clef: *f*, *dim.*, *m.d.*, *p*, *cresc.*, *con pedale*. Measure 13 is boxed.

Musical score system 15. Treble clef: *allarg.*, *f*, *rit.*, *a tempo*, *accel.*, *cresc.*. Bass clef: *allarg.*, *rit.*, *14*, *a tempo*, *accel.*, *p*, *cresc.*, *p.*

allarg. rit. a tempo accel.

Musical score for measures 14-15. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by eighth notes, and ends with a quarter note. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. Dynamics include *f*, *p*, *cresc.*, and *dim.*. A box containing the number 15 is placed above the vocal line.

Agitato poco calando Andante sost. ♩ = 63

Musical score for measures 16-17. The system includes a vocal line and a piano accompaniment. The vocal line consists of eighth notes. The piano accompaniment has a bass line with eighth notes and a treble line with chords. Dynamics include *p*, *mf*, *dim.*, and *cresc.*. A box containing the number 16 is placed above the vocal line.

espress. Più mosso Allto ♩ = 92

Musical score for measures 18-19. The system includes a vocal line and a piano accompaniment. The vocal line has a half note followed by eighth notes. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Dynamics include *f*, *dim.*, *mf*, and *p*. A box containing the number 17 is placed above the vocal line.

Agitato poco

18 Agitato poco

Musical score for measures 20-21. The system includes a vocal line and a piano accompaniment. The vocal line has a half note followed by eighth notes. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Dynamics include *mf*, *mp*, *mf m.d.*, and *p*. A box containing the number 18 is placed above the vocal line.

*cresc.* *f* *p* *cresc.*  
 en harm. en harm.  
*cresc.* *f* *p* *cresc.*

rall. **Andante sost. ♩ = 63** **Passionato**  
**19** **Andante sost. ♩ = 63** **Passionato**  
*f* *mf* *p* *cresc.* *f* *dim.*

**Agitato ed accel.**  
*p* *p* *cresc.*  
**20** **Agitato ed accel.**  
*p* *m.d.* *mf* *m.d.*

**Allegro** **rall.**  
*f* *cresc.* *f* *mf*  
**Allegro**  
*f* *poco*  
 Red.



Tempo 1° *p* *b2.* *Più mosso, accel.* *Vivo* *dim.*

21 *Tempo 1°* *Più mosso, accel.*

*p* *p* *mf* *f*

*rall. CADENZA* *Moderato*  $\text{♩} = 76$  *a piacere* *accel.*

*p*

*Vivo* *f* *mf* *p* *mf* *rall.*

*Vivo* *f* *p*

*capriccioso* *dim.* *p*

*f* *meno f* *p* *rall.*

*a T° (Moderato)*  $\text{♩} = 84$  *mp*

22 *a T° (Moderato)*  $\text{♩} = 84$  *p* *mp*

*p* *mp*

animando poco

calando

23 animando poco

dim.

mf

dim.

accel.

Allegro  $\text{♩} = 120$

p

accel.

24 Allegro  $\text{♩} = 120$

p

cresc.

f

p energico

25

p energico

cresc.

f

26

cresc.

f

mp energico

Più moderato ♩ = 100

*dolce cantabile*

**27** Più moderato ♩ = 100

*mf espress.*

First system of musical notation, measures 27-28. It consists of a grand staff with three staves. The top staff is a vocal line with a few notes. The middle and bottom staves are piano accompaniment. Measure 27 features a piano accompaniment with a forte (*f*) dynamic. Measure 28 begins with a mezzo-forte (*mf*) dynamic and includes the instruction *espress.*

Second system of musical notation, measures 28-29. It consists of a grand staff with three staves. The top staff is a vocal line with a few notes. The middle and bottom staves are piano accompaniment. Measure 28 features a piano accompaniment with a forte (*f*) dynamic and includes the instruction *espress.*. Measure 29 begins with a piano accompaniment with a forte (*f*) dynamic and includes the instruction *cresc.*

Third system of musical notation, measures 29-30. It consists of a grand staff with three staves. The top staff is a vocal line with a few notes. The middle and bottom staves are piano accompaniment. Measure 29 features a piano accompaniment with a forte (*f*) dynamic and includes the instruction *cresc.*. Measure 30 features a piano accompaniment with a forte (*f*) dynamic and includes the instruction *espress.*

Fourth system of musical notation, measures 30-31. It consists of a grand staff with three staves. The top staff is a vocal line with a few notes. The middle and bottom staves are piano accompaniment. Measure 30 features a piano accompaniment with a piano (*p*) dynamic and includes the instruction *espress.*. Measure 31 features a piano accompaniment with a piano (*p*) dynamic.

*cantabile*  
*mf cresc.*

**30** *cantabile*  
*mp* *cresc.* *espress.* *sempre cresc.*

*f* **31** *Allegro*  $\text{♩} = 120$  *ff*

*f* *sempre f*

*f* **32** *Poco più sostenuto*  $\text{♩} = 100$  *cresc.*

*sf* *ff* *p* *p*

*dolce cantabile* **33**

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, starting with measure 34. It includes a vocal line and piano accompaniment. The piano part has a complex texture with many chords and moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo). The key signature remains two flats.

Third system of musical notation, starting with measure 35. It includes a vocal line and piano accompaniment. The piano part features a prominent triplet in the bass line. Dynamics include *f* (forte), *p* (piano), and *espress.* (espressivo). The tempo instruction *animando poco a poco* is present. The key signature is two flats.

Fourth system of musical notation, continuing from the previous system. It includes a vocal line and piano accompaniment. The piano part has a driving eighth-note bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte). The tempo instruction *animando poco a poco* continues. The key signature is two flats.

Allegro ♩ = 120

**36** Allegro ♩ = 120

ff sf f

p cresc. f

Poco più sostenuto ♩ = 112

**37** Poco più sostenuto ♩ = 112

*cantabile*

p poco sf mp mf f mf m.d.

**38**

p poco sf mp mf f p

Musical score for measures 37-39. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has two flats. Measure 37 starts with a forte (*f*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a piano (*p*) dynamic. The tempo is marked as  $\text{♩} = 120$ . There are triplets and slurs throughout the passage.

Musical score for measures 40-42. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has two flats. Measure 40 has a piano (*p*) dynamic. Measure 41 has a mezzo-forte (*mf*) dynamic. Measure 42 has a piano (*p*) dynamic. The tempo is marked as  $\text{♩} = 120$ . There are triplets and slurs throughout the passage.

Musical score for measures 41-43. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has two flats. Measure 41 starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The tempo is marked as *rall.* followed by *Allegro*  $\text{♩} = 112$ . The marking *dolce cantabile* is present. Measure 42 has a piano (*p*) dynamic. Measure 43 has a piano (*p*) dynamic. The marking *staccato sempre* is present. There are triplets and slurs throughout the passage.

Musical score for measures 42-44. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has two flats. Measure 42 has a mezzo-forte (*mf*) dynamic. Measure 43 has a mezzo-forte (*mf*) dynamic. Measure 44 has a forte (*f*) dynamic. The tempo is marked as  $\text{♩} = 112$ . There are triplets and slurs throughout the passage.

*f*

**Più animato**

*f* *tr* *f* *mf*

**43** **Più animato**

*m.d.* *f* *mf* *f* *mf*

*f* *mp* *mf* *f*

*f* *mf* *p* *mf* *f*

**Più mosso** ♩ = 132

*f* *p* *f* *p* *f*

**44** **Più mosso** ♩ = 132

*sf* *p* *f* *sf* *p* *f*



45

*p* *cresc.* *f*

*sf* *p* *mp* *p* *mp* *mf*

46

*sempre staccato* *p* *p* *p*

*p quasi pizz.* *p* *p* *mf*

47

48

*cantabile* *p* *mf* *f* *mp* *p* *cresc. poco a poco*

*p* *mf* *mf* *p* *p* *cresc. poco a poco*

49

*sf* *f* *dim.* *energico*

*sf* *f* *f* *f* *f*

rall. poco **Poco più moderato** ♩ = 100

50 **Poco più moderato** ♩ = 100

*mf*, *p*, *mf*, *mf*, *mp*, *mf*

*piu. f*

**animando poco a poco**

51 **animando poco a poco**

*mp*, *f*, *p*, *mp*, *mp*

**52** *marcato*

*poco*, *p*, *mf*, *mf*

**Allegro** ♩ = 120

**Allegro** ♩ = 120

53 *f*, *p*

Musical score system 1, measures 48-53. It features a vocal line with triplets and piano accompaniment with chords and triplets. Dynamics include *mf* and *f*.

Musical score system 2, measures 54-59. Measure 54 is marked with a box containing the number 54. The system includes the instruction "più pesante" and "più pesante marcato". Dynamics include *mf* and *f*.

Musical score system 3, measures 60-65. Measure 60 is marked with a box containing the number 55. The system includes the instruction "a Tempo" and "Più mosso ♩ = 138". Dynamics include *p*, *f*, and *poco*.

Musical score system 4, measures 66-71. Measure 66 is marked with a box containing the number 56. The system includes the instruction "8<sup>a</sup> ad lib.". Dynamics include *sf*, *ff*, *p*, and *f*.

# MUSIQUE POUR SAXOPHONE ET PIANO

## SAXOPHONE ALTO MI b ET PIANO

- X.\*\*\* CARNAVAL DE VENISE, FANTAISIE brillante  
(L. Mayeur) (6<sup>e</sup>)
- Ackermans. PETITE FANTAISIE ITALIENNE (5<sup>e</sup>, 6<sup>e</sup>)
- Albeniz. CHANT D'AMOUR (5<sup>e</sup>)
- Amellér. BELLE PROVINCE, POINTE AU PIC (5<sup>e</sup>)  
- BELLE PROVINCE - BAIE COMEAU (3<sup>e</sup>)
- Barat. NOSTALGIE (4<sup>e</sup>)
- Bariller. FAN'JAZZ (1<sup>er</sup>, 2<sup>e</sup>)  
\*- RAPSODIE BRETONNE (8<sup>e</sup>) (O.)
- Beaucamp. CHANT ÉLÉGIAQUE (2<sup>e</sup>)  
- TARENTELE (6<sup>e</sup>)
- \*Bernier. HOMMAGE A SAX (8<sup>e</sup>) (O.)
- Berthelot. ADAGE ET ARABESQUE (4<sup>e</sup>)  
- UN AIR TRISTE, UN AIR GAI (3<sup>e</sup>)
- \*Bigot. PRÉLUDE ET DANSES (8<sup>e</sup>)
- \*Bitsch. AUBADE (mi b) (7<sup>e</sup>)  
- VILLAGEOISE (3<sup>e</sup>)
- Bloch. LES MAISONS DE L'ÉTERNITÉ
- Bonneau. CONCERTO (7<sup>e</sup>) (O.)  
- DEUX CAPRICES EN FORME DE VALSE pour saxophone alto solo avec accompagnement de piano ou d'orchestre à cordes et harpe (ou piano) ad lib. (O.) (5<sup>e</sup>, 7<sup>e</sup>)  
Le saxophone solo vendu avec saxophone et piano  
- PIÈCE CONCERTANTE DANS L'ESPRIT «JAZZ» (8<sup>e</sup>) (O.)  
- SUITE (5<sup>e</sup>) (O.)  
1. Improvisation - 2. Danse des démons - 3. Plainte - 4. Espièglerie
- \*Boutry. DIVERTIMENTO (7<sup>e</sup>, 8<sup>e</sup>) (O.)
- Bozza. ARIA (5<sup>e</sup>)  
- LE CAMPANILE (1<sup>er</sup>, 2<sup>e</sup>)  
- CHANSON A BERGER (3<sup>e</sup>)  
- CONCERTINO (8<sup>e</sup>) (O.)  
- DIPTYQUE (8<sup>e</sup>)  
- FANTAISIE ITALIENNE (Mule) (6<sup>e</sup>)  
- IMPROMPTU ET DANSE (saxophone alto) (6<sup>e</sup>)  
- GAVOTTE DES DEMOISELLES (3<sup>e</sup>)  
- MENUET DES PAGES (3<sup>e</sup>)  
- PARADE DES PETITS SOLDATS (1<sup>er</sup>, 2<sup>e</sup>)  
- PETITE GAVOTTE (3<sup>e</sup>)  
- PRÉLUDE ET DIVERTISSEMENT (6<sup>e</sup>)  
\*- PULCINELLA, op. 53, N° 1 (7<sup>e</sup>)  
- RÊVES D'ENFANTS (1<sup>er</sup>, 2<sup>e</sup>)  
- SCARAMOUCHE, op. 53, N° 2 (7<sup>e</sup>)  
- TARENTELE (8<sup>e</sup>)
- \*Brenta. SAXIANA (8<sup>e</sup>) (O.) (en location)
- Brown. ARLEQUINADE (6<sup>e</sup>)
- \*Busser. ARAGON (Mule) (6<sup>e</sup>)  
\*- ASTURIAS (Mule) (7<sup>e</sup>)  
- AU PAYS DE LEON ET DE SALAMANQUE, op. 116 (5<sup>e</sup>) (O.)
- Carles. CANTILÈNE (1<sup>er</sup>, 2<sup>e</sup>)
- Castèrède. PASTORALE (4<sup>e</sup>)  
- SCHERZO (6<sup>e</sup>)
- Chailleux. ANDANTE ET ALLEGRO (4<sup>e</sup>)
- Challan (R.). CONCERTO (8<sup>e</sup>) (O.)
- Charpentier (J.). CONCERT N° 5 (O.)  
- GAVAMBODI 2 (8<sup>e</sup>)  
- POUR DIANE (ou cor) (prép. 1)
- Clérisse. RÉVERIE (3<sup>e</sup>)  
- SÉRÉNADE VARIÉE (5<sup>e</sup>)
- Combes-Damien. FABLE DU SOUFFLE
- \*Constant (M.). MUSIQUE DE CONCERT (8<sup>e</sup>) (O.)  
1. Toccata - 2. Aria - 3. Ostinato - 4. Intermezzo - 5. Variazioni
- Coriolis (de). PAVANE (1<sup>er</sup>, 2<sup>e</sup>)
- Corniot (René). ÉGLOGUE ET DANSE PASTORALE (7<sup>e</sup>) (O.)
- Cui. EN PARTANT (Mule) (5<sup>e</sup>)
- Dachez. MELODIÈNE (déb. 1 et 2) (alto ou ténor)  
- SAXORAMA (déb. 1 et 2) (alto ou ténor)
- \*Damase. CONCERTSTÜCK (8<sup>e</sup>) (O.)
- Dautremer. RÉVERIE INTERROMPUE (3<sup>e</sup>)  
\*- TANGO ET TARENTELE (8<sup>e</sup>)
- Debussy. THE LITTLE NEGRO (Le Petit Nègre) (4<sup>e</sup>)
- \*Defaye. AMPELOPSIS (8<sup>e</sup>)
- Delgiudice. BADINAGE (alto ou ténor) (prép. 2, élém. 1)
- Delvincourt. CROQUEBOUCHES, 6 pièces (Londeix)  
- LINZER TART (4<sup>e</sup>)
- Denisov. DEUX PIÈCES  
- SONATE (8<sup>e</sup>)

- \*Désenclos. PRÉLUDE, CADENCE ET FINAL (8<sup>e</sup>)
- Dourson. ALLEGRETTO GRACIOZO (alto ou ténor)
- \*Dubois (P.M.). CONCERTSTÜCK (8<sup>e</sup>) (O.)  
- CONCERTO (7<sup>e</sup>) (O.)  
- DIVERTISSEMENT (7<sup>e</sup>, 8<sup>e</sup>) (O.)  
- DIX FIGURES A DANSE, petit ballet (4<sup>e</sup>)  
1. Gaillarde - 2. Danse grecque - 3. Virelai - 4. Bransle - 5. Pavane - 6. Passepied - 7. Complainte - 8. Rigaudon - 9. Menuet vif - 10. Intermezzo.  
- LE LIÈVRE ET LA TORTUE, impromptu (7<sup>e</sup>) (O.)  
- MAZURKA, hommage à Chopin  
- PIÈCES CARACTÉRISTIQUES EN FORME DE SUITE (4<sup>e</sup>, 6<sup>e</sup>)  
1. A l'Espagnole - 2. A la Russe - 3. A la Française - 5. A la Hongroise - 6. A la Parisienne.  
- SONATE (8<sup>e</sup>)  
- SONATINE (7<sup>e</sup>, 8<sup>e</sup>) (O.)
- Duclos. PIÈCE BRÈVE (3<sup>e</sup>)
- Dukas. ALLA GITANA (Mule) (6<sup>e</sup>)
- Dupont (P.). ROMANCE en si b (4<sup>e</sup>)
- Fauré. PIÈCE (9<sup>e</sup>)
- Finzi. DE L'UN A L'AUTRE (ou clarinette)
- Flamant. ROMANCE (Mule) (5<sup>e</sup>)
- Franck (C.). PIÈCE II (Mule) (5<sup>e</sup>)
- Gabaye. PRINTEMPS (7<sup>e</sup>)
- Gagnon. FANTAISIE LYRIQUE (mi b)
- Gallois Montbrun. INTERMEZZO (6<sup>e</sup>)  
- SIX PIÈCES MUSICALES D'ÉTUDES (5<sup>e</sup>, 6<sup>e</sup>)  
1. Ballade. La Souplesse - 2. Intermezzo. Les Trilles - 3. Ronde. Le Staccato - 4. Lied. La Sonorité - 5. Valse. Le Chromatisme - 6. Finale. La Vélacité.
- \*Gaubert. INTERMÈDE CHAMPÊTRE (Mule) (5<sup>e</sup>, 6<sup>e</sup>)
- Ghidoni. DOUCE CHANSONNETTE (élém. 1 et 2)  
- MÉLODIE (alto ou ténor)  
- PIÈCE BRÈVE (alto ou ténor) (élém. 1 et 2)
- Glazounov. CONCERTO en mi b (8<sup>e</sup>) (O.)
- Gretchaninov. 2 MINIATURES FACILES, op. 145 (2<sup>e</sup>)
- Grovlez. SARABANDE ET ALLEGRO (5<sup>e</sup>, 6<sup>e</sup>)
- Guillou. SONATINE (5<sup>e</sup>)
- Hasquenoph. CONCERTINO
- Husa. ÉLÉGIE ET RONDEAU (7<sup>e</sup>) (O.)
- Ibert. L'AGE D'OR (extrait de «Le Chevalier errant») (5<sup>e</sup>)  
- ARIA en ré (6<sup>e</sup>)  
- CONCERTINO DA CAMERA (9<sup>e</sup>) (O.)  
- HISTOIRES (Mule) (3e, 5<sup>e</sup>). Le Recueil :  
La Meneuse de tortues d'or - Le Petit Ane Blanc - Le vieux Mendiant - Dans la maison triste - Le Palais abandonné - Bajo, la mesa - La Cage de Cristal - La Marchande d'eau fraîche.  
Morceaux séparés :  
- LE PETIT ANE BLANC  
- DANS LA MAISON TRISTE
- Isabelle. DUO CONCERTANT
- Jolivet. FANTAISIE IMPROMPTUE (4<sup>e</sup>, 5<sup>e</sup>)
- Joly. CANTILÈNE ET DANSE (6<sup>e</sup>) (O.)
- Krumlovsky. CONCERTINO (6<sup>e</sup>) (O.)
- Lajtha. INTERMEZZO (6<sup>e</sup>)
- Lantier. SICILIENNE (5<sup>e</sup>)
- Lemaire (F.). DEUXIÈME BALLADE (2<sup>e</sup>)
- \*Lemaire (J.). MUSIQUES LÉGÈRES (7<sup>e</sup>)
- Londeix. TABLEAUX AQUITAINS, 4 morceaux séparés :  
1. Bachelette (2<sup>e</sup>) - 2. La Gardeuse de porcs (1<sup>er</sup>) - 3. Le Traverser de landes (2<sup>e</sup>) - 4. Le Raconteur d'histoires (2<sup>e</sup>)
- Louvier. HYDRE A CINQ TÊTES (3<sup>e</sup>)
- Markovitch. COMPLAINTÉ ET DANSE (6<sup>e</sup>)
- Mériot. COMME UN DIMANCHE (déb. 2)
- Meyer. GENETS ET BRUYÈRES (3<sup>e</sup>)
- Mindlin. BLUES SONG (prép. 1)  
- LE FORGERON (déb. 2)  
- LE PETIT SOLDAT (prép. 1 et 2)
- Mortari. MELODIA (3<sup>e</sup>)
- Nivelet. MA BERGÈRE, brillantes variations (Médinger) (6<sup>e</sup>)
- Noda. GEN. concerto (8<sup>e</sup>) (O.)
- Oubradous. RÉCIT ET VARIATIONS sur un air populaire (7<sup>e</sup>)
- Perrin (M.). ARELQUINS (6<sup>e</sup>)  
- BERCEUSE (2<sup>e</sup>)  
- MIRAGE (4<sup>e</sup>, 5<sup>e</sup>) (O.)

- POÈME (5<sup>e</sup>)  
- RÊVES (4<sup>e</sup>)
- \*Petit (P.). ANDANTE ET FILEUSE (8<sup>e</sup>)  
- SAXOPÉRA (3<sup>e</sup>)
- Pienné (G.). CANZONETTA (Mule) (6<sup>e</sup>)  
- CANZONETTA (Petit) (6<sup>e</sup>)
- Planel (R.). PRÉLUDE ET SALTARELLE (7<sup>e</sup>)  
- SUITE ROMANTIQUE, 6 pièces (4<sup>e</sup>) :  
1. Sérénade italienne - 2. Danseuses - 3. Chanson triste - 4. Valse sentimentale - 5. Conte de Noël - 6. Chanson du muletier
- Quate. LIGHT OF SOTHIS (6<sup>e</sup>)
- Raphaël (Günther). RÉCITATIF (3<sup>e</sup>)
- Ravel. PIÈCE EN FORME DE HABANERA (6<sup>e</sup>) (O.)
- Reutter. ÉLÉGIE (3<sup>e</sup>)
- \*Rieunier. LINEAL (8<sup>e</sup>)
- Rougnon. CANTABILE  
- SOLO DE CONCERT  
- II<sup>e</sup> SOLO DE CONCERT
- Rueff. CHANSON ET PASSEPIED (4<sup>e</sup>)  
- CONCERTINO, op. 17 (7<sup>e</sup>) (O.)
- Rydin. FABLIAU (déb. 2, prép. 1)  
- HONGROISE (déb. 2, prép. 1)
- Sauguet. SONATINE BUCOLIQUE (7<sup>e</sup>)
- Sichler. LA MÉMOIRE DE L'ONDE (alto ou ténor) (prép. 1)
- Simon. ÉCHO (mi b) (élém. 1 et 2)
- Succari. IL EST RACONTÉ  
- FLEURS D'UN SONGE (alto) (moy.)
- Tcherepnine (A.). SONATINE SPORTIVE (8<sup>e</sup>)
- Telemann. SONATE en mi b (Londeix) (3<sup>e</sup>, 4<sup>e</sup>)
- Thiriet. ADAGIO (3<sup>e</sup>)
- Tomasi. BALLADE (7<sup>e</sup>) (O.)  
- CHANT CORSE (4<sup>e</sup>)  
\*- CONCERTO (8<sup>e</sup>) (O.)  
- INTRODUCTION ET DANSE (7<sup>e</sup>) (O.)
- Tourneur. 1<sup>re</sup> PARTIE DU CONCERTO, d'après Mozart (5<sup>e</sup>)
- Tournier (F.). VARIATIONS SUR UN THÈME DE CLAUDE LEJEUNE (XVII<sup>e</sup> s.) (1<sup>er</sup>, 2<sup>e</sup>)
- Villette. ARABESQUE (4<sup>e</sup>, 5<sup>e</sup>)  
- SAXETTO (4<sup>e</sup>)
- Weber (Alain). MÉLOPÉE (4<sup>e</sup>)  
- SAXETTO (4<sup>e</sup>)
- Wystraete. ALPHONIC (prép. 2, élém. 1)  
- SAXAUBADE (prép. 2, élém. 1)  
- PETITE PIÈCE (alto ou ténor)

## SAXOPHONE EN SI b ET PIANO

- Amellér. BELLE PROVINCE, BAIE COMEAU (3<sup>e</sup>) soprano ou ténor (ou alto)
- Babayan. MANTRA (5<sup>e</sup>) soprano
- Bariller. FAN'JAZZ (1<sup>er</sup>, 2<sup>e</sup>)
- Clérisse. A L'OMBRE DU CLOCHER (3<sup>e</sup>) soprano ou ténor  
- SÉRÉNADE VARIÉE (5<sup>e</sup>) tous saxos
- Delgiudice. BADINAGE (prép. 2, élém. 1) ténor ou alto  
- PHYGIENNE (élém. 1) ténor ou alto
- Feld. ÉLÉGIE soprano  
- SONATE (7<sup>e</sup>) soprano
- Holstein. CHANSON DE FLÛTE (ou flûte, ou hautbois, ou clarinette, ou trompette ut ou si b, ou violon) en 4 cahiers (2<sup>e</sup>) :  
Cahier I : 1. Chanson d'aube - 2. Chanson d'amour - 3. Chanson courtoise  
Cahier II : 4. Chanson épique - 5. Chanson rieuse - 6. Chanson funèbre  
Cahier III : 7. Chanson gaillarde - 8. Chanson violente - 9. Chanson satirique  
Cahier IV : 10. Chanson de chasse - 11. Chanson de danse - 12. Chanson de toile
- Louvier. ÉPHÉMÈRES (6<sup>e</sup>) soprano
- Milhalovici. CHANI PREMIER, ténor
- Ravel. PIÈCE EN FORME DE HABANERA (6<sup>e</sup>) (O.) soprano
- Rougnon. VALSE LENTE
- Sichler. LA MÉMOIRE DE L'ONDE (prép. 1) ténor ou alto
- Strimer. SÉRÉNADE (5<sup>e</sup>) soprano ou ténor
- Telemann. SONATE en si b (Londeix) (3<sup>e</sup>, 4<sup>e</sup>) soprano
- Tomasi. CHANT CORSE (4<sup>e</sup>) ténor
- Vouillemin. DIVERTIMENTO sur des chants populaires (ou clarinette ou quintette à cordes) (O.)



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DEBUSSY, DEFAYE, DELERUE,  
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DUBOIS, DUCOL, DUPRÉ,  
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