

Répertoire moderne pour Flûte seule

MIREILLE

Opéra en 3 actes

DE

CH. GOUNOD

POUR **FLÛTE** SEULE

Prix : 5^f

PARIS, MARGUERITAT, Éditeur,
21, Boulevard Bonne-Nouvelle, 21

MIREILLE

OPÉRA en 3 Actes de CH. GOUNOD.

arrangé pour *FLÛTE seule*

par

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LA CUEILLETTE.

CHŒUR DES MAGNANARELLES.

Allegretto.

№ 1. *f*

dim. *p*

p dolce.

mf

p

cresc. f dim. p

largo. rit.

p

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a piano (*p*) and dolce marking. The second staff ends with a mezzo-forte (*mf*) marking. The third staff starts with a piano (*p*) marking. The fourth staff contains dynamic markings for crescendo (*cresc.*), fortissimo (*f*), diminuendo (*dim.*), and piano (*p*). The fifth staff includes tempo markings for *largo.* and *rit.* (ritardando). The sixth staff ends with a piano (*p*) marking. The remaining staves continue the melodic line with various articulations and dynamics.

MÉLODIE.

« Et moi, si par hasard »

Molto moderato.

♩ 2. $\frac{3}{4}$

p *espressione.*

p

mf >>>>> *p* *simplee.* > *p*

cresc. *f* *dim.* *p rit.* *sf*

ARIETTE

«O légère hirondelle»

Allegretto movt de Valse.

Op. 3. *f* *p* *f* *f* *dim.* *p* *cresc.*

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto movt de Valse'. The score begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic of *f* (forte) and includes a *p* (piano) dynamic later in the measure. The second and third staves are marked *f*. The fourth staff features a *p* dynamic followed by a *cresc.* (crescendo) marking. The fifth staff starts with *ff* (fortissimo) and includes a *dim.* (diminuendo) marking and a *p* dynamic. The remaining staves continue the melodic and harmonic development with various articulations and dynamics.

This page of musical notation consists of ten staves of music, all in the key of G major (one sharp). The notation is written in a single system, with each staff containing a line of music. The music is characterized by frequent use of slurs and ties, indicating a continuous melodic or harmonic flow. Dynamics are indicated by the letters *f* (forte) and *p* (piano) placed below the staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff features a *f* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *f* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *f* dynamic marking. The seventh staff has a *p* dynamic marking. The eighth staff has a *f* dynamic marking. The ninth staff has a *p* dynamic marking. The tenth staff has a *f* dynamic marking. The music is written in a style typical of 18th or 19th-century manuscript notation.

p *cresc.* *sf* >

mf *p*

mf *p*

p *mf* *p* *mf* *p*

f *p*

f *p*

cresc.

tr *b2* *tr* *b* *tr* *b*

sf > *sf* >

Detailed description: This page contains a single melodic line on a treble clef staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into ten systems. The first system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic with an accent (>). The second system features a mezzo-forte (*mf*) dynamic followed by a piano (*p*) dynamic. The third system starts with *mf* and *p*. The fourth system alternates between *p*, *mf*, *p*, *mf*, and *p*. The fifth system contains several triplet markings (3) and ends with *f* and *p*. The sixth system also has triplet markings and ends with *f* and *p*. The seventh system has a *cresc.* marking. The eighth system includes triplet markings and accents (>). The ninth system has triplet markings and accents (>). The tenth system features trills (*tr*) with a flat (*b*) and ends with *sf* >.

tr *sf* > tr *sf* > *cresc.* *mol* - *to.* *f* *sf sf sf*

ff *f* *ff*

DUO.

Oh! c'Vincent»

♩ 4. $\frac{12}{8}$

cresc.

Tempo.

ritard.

Tempo.

ritard. > *p* > > >

dim. > *pp*

CHANSON DE MAGALI.

Allegretto.

No 5.

The musical score consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score is marked with various dynamics and articulations. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It starts with a *mf* dynamic and a *dim.* marking. The second staff begins with a *p* dynamic. The third staff begins with a *f* dynamic. The fourth staff begins with a *mf* dynamic. The fifth staff begins with a *mf* dynamic. The sixth staff begins with a *mf* dynamic. The seventh staff begins with a *mf* dynamic. The eighth staff begins with a *mf* dynamic. The ninth staff begins with a *f* dynamic. The tenth staff begins with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf *dim.*

p

f *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

f *dim.*

f *dim.*

f *dim.* *p*

dim.

p dolce. **Plus lent.**

cresc. **f**

1^o Tempo.

dimi - nu - en - do. *p grázioso.*

cresc. **f**

Andante. *dim.* **sf**

dim. **p**

morendo. **pp**

CHANSON DE TAVEN.

«Voici la saison»

Allegretto.

№ 6. *p*

p *mf*

p *mf* *>*

> *rit.* **Tempo.**

rit. *>* *dimin.* *rit.*

Tempo.

allarg. *rit. sf* *mf*

dim. *p* *morendo.* *cresc.* *f*

The musical score is written on ten staves in treble clef with a 2/4 time signature. It begins with a dynamic of *p* and a tempo marking of *Allegretto.* The piece features various dynamics including *p*, *mf*, *sf*, *f*, *dim.*, *cresc.*, and *morendo.* There are also tempo changes to *Tempo.* and *allarg.* (allargando), and performance directions such as *rit.* (ritardando) and *>* (accent). The score concludes with a double bar line.

COUPLETS D'OURRIAS.

« Si les filles d'Arles »

And^{no} quasi All^{to} e risoluto.

7.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a 7-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills are indicated with 'tr#' above notes in the third and fourth staves. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). Performance instructions include *p delicatamente* and *Plus lent.* (slower). The piece concludes with a *ritard.* (ritardando) and a final *ff* chord.

CAVATINE

«Heureux petit berger»

Moderato.

№ 10.

Tempo.

ritard. *p*

rit. *pp*

CAVATINE.
«Ange du Paradis»

№ 11. *Andante.*

The musical score consists of ten staves of music in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Andante'. The first staff starts with a piano (*p*) dynamic. The second staff includes a *cresc.* marking. The third staff features the instruction 'Un peu plus animé.' and includes *cresc.*, *f rit.*, and *dim.* markings. The fourth staff continues with *cresc.*. The fifth staff has a *Tempo.* marking and includes *cresc.*, *f*, *dim.*, and *p* markings. The sixth staff includes *p*. The seventh staff includes *cresc.*, *f*, *rit*, and *p* markings. The eighth staff includes *dim.*, *cresc*, and *f* markings. The ninth staff includes the instruction 'Plus lent.' and *dim.* markings. The final staff includes *dim.*, *p*, *rall.*, and *pp* markings. The score concludes with a double bar line.

EXTASE

« La foi de son flambeau divin »

Op. 12.

ritard. dim. *a Tempo.* *p*

ff dim. *p* *cresc.* *f* *allarg.*

rit. *cresc.* *Animez.*

f dim. *cresc.* *molto.*

ff *rit.* *long.* *f* *Tempo.*

ff

En Vente chez MARGUERITAT, Éditeur, 21, Boulevard Bonne-Nouvelle, Paris.

RÉPERTOIRE MODERNE

POUR FLUTE SEULE

Gounod	FAUST, opéra en 5 actes.....	1 ^{re} suite	5 »
—	— — —	2 ^{me} suite	5 »
—	ROMEO ET JULIETTE, opéra en 5 actes.....	1 ^{re} suite	5 »
—	— — —	2 ^{me} —	5 »
Mermet	ROLAND A RONCEVAUX; opéra en 5 actes.....	1 ^{re} suite	5 »
—	— — —	2 ^{me} —	5 »
Offenbach	LA JOLIE PARFUMEUSE; opéra-comique en 3 actes.....	une suite	5 »
Vasseur	LA TIMBALE D'ARGENT, opérette en 3 actes.....	—	5 »
Bizet	CARMEN, opéra en 4 actes.....	1 ^{re} suite	5 »
—	— — —	2 ^{me} —	5 »
Gounod	MIREILLE, opéra-comique en 3 actes.....	une suite	5 »
Reyer	LA STATUE, opéra en 3 actes.....	—	5 »
Offenbach	MADAME L'ARCHIDUC, opéra-bouffe en 3 actes.....	—	5 »
Gounod	PHILÉMON ET BAUCIS, opéra-comique en 2 actes.....	—	5 »
Offenbach	MADAME FAVART, opéra-comique en 3 actes.....	—	5 »
—	LA FILLE DU TAMBOUR-MAJOR, opéra-comique en 3 actes.....	—	5 »
Varney	LES MOUSQUETAIRES AU CCUVENT, opéra-comique en 3 actes...	—	5 »
Audran	LA MASCOTTE, opéra-comique en 3 actes.....	—	5 »
Gounod	LE TRIBUT DE ZAMORA, opéra en 4 actes.....	—	5 »
Offenbach	LES CONTES D'HOFFMANN, opéra-comique en 4 actes.....	—	5 »
Verdi	MACBETH, opéra en 4 actes.....	—	5 »
—	LES DEUX FOSCARI, opéra en 4 actes.....	—	5 »
—	LOUISE MILLER, opéra en 4 actes.....	—	5 »
—	ATTILA, opéra en 4 actes.....	—	5 »
—	AROLDI, opéra en 4 actes.....	—	5 »
—	LES BRIGANDS, opéra en 4 actes.....	—	5 »
—	JEANNE D'ARC, opéra en 3 actes.....	—	5 »
—	LA FORCE DU DESTIN, opéra en 4 actes.....	—	5 »
Lecocq	PRINCESSE DES CANARIES, opéra-bouffe en 3 actes.....	—	5 »
Audran	GILLETTE DE NARBONNE, opéra-comique en 3 actes.....	—	5 »
Gounod	SAPHO, opéra en 3 actes.....	—	5 »
Varney	BABOLIN, opéra-comique en 3 actes.....	—	5 »
Audran	LE GRAND MOGOL, opéra-bouffe en 3 actes.....	—	5 »
Planquette ...	RIP-RIP, opéra-comique en 3 actes.....	—	5 »
Varney	LES PETITS MOUSQUETAIRES, opéra-comique en 3 actes.....	—	5 »
Roger	JOSÉPHINE VENDUE PAR SES SCEURS, opéra-bouffe en 3 actes...	—	5 »
Audran	SERMENT D'AMOUR, opéra-comique en 3 actes.....	—	5 »
Paladilhe	PATRIE, grand-opéra en 5 actes.....	—	5 »
Audran	LA CIGALE ET LA FOURMI, opéra-comique en 3 actes.....	—	5 »
Varney	L'AMOUR MOUILLÉ, opéra-comique en 3 actes.....	—	5 »