

Elsa Grabowski  
Hélène Louis



# Ma boîte à musiques

Volume 2 : 1<sup>re</sup> cycle (2<sup>e</sup> année)

partitions du Répertoire

CRESCENDO  
Collection dirigée  
par Chantal Boulay et Emmanuel Gaultier

Dessins : Jean-Pierre Lopez

Gérard Billaudot



Éditeur

## Danse slave

op. 46 n° 7

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Anton DVOŘÁK  
(1841 - 1904)

[...] 84

Flauto piccolo

Flauto

Oboi I, II

Clarinetti I, II in B $\flat$

Fagotti I, II

Corni in F  
I  
II  
III  
IV

Trombe I, II in F

Tromboni  
I  
II  
III

Timpani C, G

Piatti  
Gran Cassa

Triangolo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*mf*

*mf*

*fz*

*fz*

*mf*

*mf*

Fl. Picc.

Fl.

Ob. *fz*

Cl.

Fag. *fz* *mf dim.* *pp*

Cor.

Trbe

Trbni

Timp.

Piatti  
Gr. Cassa

Trgl.

VI. I

VI. II

Vle *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

102

Fl. Picc. *mf* *dim.*

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl. *mf* *dim.*

Fag. *mf* *dim.*

Cor. *mf* *dim.*

Trbe

Trbni

Timp.

Piatti Gr. Cassa *pp* *dim.*

Trgl. *p* *dim.*

VI. I *mf* sul G

VI. II *mf* sul G pizz.

Vle *mf* pizz. *dim.*

Vlc. *mf* pizz. *dim.*

Cb. *mf* *dim.*



## Menuet n° 10

KV 103/61d

Wolfgang Amadeus MOZART  
(1756 - 1791)OUVRAGE PROTÉGÉ  
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**Trio**

Violino I  
*p*

Violino II  
*p*

Violoncello  
e Basso  
*p*

6

11



# Menuet n° 11

KV 103/61d

OUVRAGE PROTÉGÉ  
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constitue une CONTREFAÇON

Wolfgang Amadeus MOZART  
(1756 - 1791)



# Havanaise

op. 83

Camille SAINT-SAËNS  
(1835 - 1921)

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
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constitue une CONTREFAÇON

**Allegretto lusinhiero** ♩ = 104

2 Flûtes

2 Hautbois

2 Clarinettes en La

2 Bassons

1 Cor en Mi

1 Cor en Ré

2 Trompettes en Mi

Timbales Si-Mi

Violon solo

Violons

Altos

Violoncelles

Contrebasses



7

Cl.

Bsn.

Cor Ré

Timb.

VI. solo

VI.

Alt.

Vc.

Cb.

*p*

*pp*

*pp*  
arco

*pp*  
arco

*poco marcato*  
sempre pizz.

13

Timb.

VI. solo

VI.

Alt.

Vc.

Cb.

19

VI. solo

VI.

Alt.

Vc.

Cb.



25

Cor Mi

Timb.

VI. solo

VI.

Alt.

Vc.

Cb.

*pp*

# Antiche Danze ed Arie

Suite n° 2, Laura Soave

Ottorino RESPIGHI  
(1879 - 1936)

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
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Andantino ♩ = 80

1 Flauto

2 Oboi

2 Clarinetti Sib

1 Fagotto

Violini

Viole

Violoncelli

Contrabbassi

8

Ob.

Fg.

Vni

Vle

Vc.

Cb.

15

I.

1

Ob.

Fg.

Vni

Vle

Vc.

Cb.

*più p*

*più p*

*più p*

*più p*

*più p*



22

I.

poco rit.

Ob.

Fg.

Vni

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Sélection de certaines parties de l'orchestre

# Gagliarda

**Allegro marcato**  $\text{♩} = 72$

30

Ob. *f*

Fg. *f*

Arpa *f*

35

Ob.

Fg.

A.

39

Ob.

Fg.

A.

43

Ob.

Fg.

A.

2

47

Ob. 

Fg. 

A. 



51

Ob. 

Fg. 

A. 



55

Ob. 

Fg. 

A. 

## Danse hongroise

Wo01 n° 1

Johannes BRAHMS  
(1833 - 1897)

OUVRAGE PROTÉGÉ  
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(photocopie, numérisation, ...)  
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constitue une CONTREFAÇON

## Allegro molto

Kleine Flöte

2 Flöten

2 Oboen

2 Klarinetten in B

2 Fagotte

1. in C

2. in C

4 Hörner

3. in Es

4. in Es

2 Trompeten in D

Pauken in G, D

Triangel

1. Violine

2. Violine

Bratsche

Violoncell

Kontrabaß

9

Kl. Fl.

Fl.

Ob.

Klar. (B)

Fag.

(C)  
Hr.

(Es)  
Hr.

Trpt. (D)

Pk.

Trgl.

1. Viol.

2. Viol.

Br.

Vcl.

Kb.

*sf*

*sf*

*sf*

*p*

*p*

*f* *p*

*tr*

*p*



17

This musical score page covers measures 17 through 20. The woodwind section includes Kl. Fl., Fl., Ob., Klar. (B), Fag., Hr. (C), and Hr. (Es). The string section includes Trpt. (D), 1. Viol., 2. Viol., Br., Vcl., and Kb. The percussion section includes Pk. and Trgl. The score is in a key with two flats and a 3/4 time signature. Dynamics such as *sf*, *f*, and *p* are indicated throughout. The woodwinds play active melodic and harmonic parts, while the strings provide a steady accompaniment. The percussion features a snare drum pattern and a bass drum with a trill.

Kl. Fl. *sf*

Fl. *sf*

Ob.

Klar. (B) *sf*

Fag. 1.

(C) Hr.

(Es) Hr.

Trpt. (D)

Pk. *tr*

Trgl. *f p*

1. Viol.

2. Viol.

Br.

Vcl.

Kb.

# Une petite musique de nuit

Sérénade KV 525

Wolfgang Amadeus MOZART  
(1756 - 1791)

OUVRAGE PROTÉGÉ  
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MÊME PARTIELLE,  
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constitue une CONTREFAÇON

**Allegro**

Violino I  
*f*

Violino II  
*f*

Viola  
*f*

Violoncello  
e Basso  
*f*

5

*tr*

8

*tr*

*p*

*p*

12

Musical score for measures 12-16. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'sf' (sforzando).

17

Musical score for measures 17-20. It features four staves. This section includes trills ('tr') and dynamic markings like 'sf', 'p', and 'cres' (crescendo).

21

Musical score for measures 21-23. It features four staves. The first staff includes lyrics: "- cen - - - - - do". The music is marked with 'f' (forte) and features a dense texture of sixteenth notes.

24

Musical score for measures 24-27. It features four staves. The music includes chords, sixteenth notes, and rests, ending with a fermata in the final measure.

# Une petite musique de nuit

Sérénade KV 525

OUVRAGE PROTÉGÉ  
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(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Wolfgang Amadeus MOZART  
(1756 - 1791)

**Allegretto**

Violino I

Violino II

Viola

Violoncello e Basso

*f* *f* *f* *f* *simile* *simile*

6 *tr* *tr* *p* *p* *p* *p*

11 *cresc.* *f* *tr* *tr* *cresc.* *f* *cresc.* *f* *cresc.* *f* *simile*

## Valse de l'Empereur

op. 437

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Johann STRAUSS fils  
(1825 - 1899)

## Introduction

Langsames Marschtempo

Flöte 1

Flöte 2

Oboe

Klarinette in B

Fagott

Horn in F 1-2

Horn in F 3-4

Trompete in F

Posaune

Pauken

Tamburin

Große Trommel

Harfe

Violine I

Violine II

Viola

Violoncello

Kontrabass

7

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F)  
1-2

Hn. (F)  
3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

pp

1.  
pp

p

p

p

1.  
p

p

1.  
p

p

pp

p

p

p

p

p

13

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

*tr*

*pp*

*p*

*pp*

*1.*

*1.*

*tr*

*tr*

*tr*

*p*

19

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

1.

*p*

*tr*

*tr*

*pp*

*pp*

Solo

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*



25

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

*pp*

*tr*

*arco*

*p*

*pp*

*arco*

*p*

*arco*

*p*

*arco*

*p*

a 2

3

Fl. 1  
Fl. 2  
Ob.  
Kl. (B)  
Fg.  
Hn. (F) 1-2  
Hn. (F) 3-4  
Trp. (F)  
Pos.  
Pk.  
Tamb.  
Gr. Tr.  
Hfe  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*mf*  
*p cresc.*  
*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

(tr)

37

Fl. 1  
*f*

Fl. 2  
*f*

Ob.  
*f* a 2

Kl. (B)  
*f*

Fg.  
*f*

Hn. (F) 1-2  
*f*

Hn. (F) 3-4  
*f*

Trp. (F)  
*f*

Pos.  
*f*

Pk.  
*f*

Tamb.

Gr. Tr.

Hfe

VI. I  
*f*

VI. II  
*f*

Vla.  
*f*

Vc.  
*f*

Kb.  
*f*

42

Fl. 1

Fl. 2

Ob. a 2

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*pp*

*acc*

*tr*

*1.*

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Pk.

Tamb.

Gr. Tr.

Hfe

VI. I

VI. II

Vla.

Vc.

Kb.

*pp*

*p*

*pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

## Valse de l'Empereur

op. 437

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Sélection de certaines parties de l'orchestre

Johann STRAUSS fils

(1825 - 1899)

## Valse 1

Tempo di Valse

*ben legato*

Violine I

Violine II

Viola

Violoncello

Kontrabass

*p*

*ben legato*

*p*

*p*

*pizz.*

*p*

8

*tr*

16

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*f*

*arco*

*f*

24

Musical score for measures 24-31. The score consists of five staves. The top staff is a treble clef with a melodic line featuring accents and slurs. The second staff is a treble clef with a chordal accompaniment. The third staff is a bass clef with a chordal accompaniment. The fourth staff is a bass clef with a melodic line featuring slurs. The fifth staff is a bass clef with a rhythmic accompaniment of eighth notes.

32

Musical score for measures 32-39. The score consists of five staves. The top staff is a treble clef with a melodic line featuring slurs and accents. The second staff is a treble clef with a melodic line featuring slurs and accents, with *pp* markings. The third staff is a bass clef with a melodic line featuring slurs and accents, with *pp* markings. The fourth staff is a bass clef with a melodic line featuring slurs and accents, with *pp* markings. The fifth staff is a bass clef with a rhythmic accompaniment, including a *pizz.* marking and *pp* markings.

40

Musical score for measures 40-47. The score consists of five staves. The top staff is a treble clef with a melodic line featuring slurs and a trill. The second staff is a treble clef with a melodic line featuring slurs. The third staff is a bass clef with a melodic line featuring slurs. The fourth staff is a bass clef with a melodic line featuring slurs. The fifth staff is a bass clef with a rhythmic accompaniment.

48

Musical score for measures 48-55. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mf* and *pp*. The Violoncello part is marked *arco*.

56

Musical score for measures 56-62. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *ff*.

63

Musical score for measures 63-69. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass.



# Valse de l'Empereur

op. 437

Johann STRAUSS fils  
(1825 - 1899)

OUVRAGE PROTÉGÉ  
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[...] **Valse 3**  
36

Flöte 1

Flöte 2

Oboe

Klarinette in B

Fagott

Horn in F 1-2

Horn in F 3-4

Trompette in F  
à 2

Posaune

Tamburin

Große Trommel

Violine I

Violine II

Viola

Violoncello

Kontrabass

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Tamb.

Gr. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 42. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes two flutes (Fl. 1 and Fl. 2), oboe (Ob.), clarinet in B-flat (Kl. (B)), and bassoon (Fg.). The brass section includes two horns in F (Hn. (F) 1-2 and Hn. (F) 3-4), a trumpet in F (Trp. (F)), and a trombone (Pos.). The percussion section includes a snare drum (Tamb.) and a large drum (Gr. Tr.). The string section includes two violins (VI. I and VI. II), a viola (Vla.), a violoncello (Vc.), and a double bass (Kb.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4. The page number 42 is located at the top left.

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Tamb.

Gr. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

*ff marcato*

*ff marcato*

*a 2*

*3. v*

*ff marcato*

*f*

*p*

*cresc.*

*f*

*cresc.*

*ff marcato*

*ff marcato*

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F) 1-2

Hn. (F) 3-4

Trp. (F)

Pos.

Tamb.

Gr. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

62

Fl. 1

Fl. 2

Ob.

Kl. (B)

Fg.

Hn. (F)  
1-2

Hn. (F)  
3-4

Trp. (F)

Pos.

Tamb.

Gr. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

## Symphonie n° 6 dite "Pastorale"

op. 68

5<sup>e</sup> mouvement

(Chant pastoral. Sentiments joyeux et reconnaissants après l'orage)

Ludwig van BEETHOVEN  
(1770 - 1827)OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

**Allegretto** ♩ = 60

Flauti

Oboi

Clarineti in B  
*dolce*

Fagotti

Corni in F  
*p* *cresc.*

Trombe in C

Tromboni

Violini I

Violini II

Viola  
*pp*

Violoncelli  
e Basso  
Vcl.  
*pp* *cresc.*

8

Cl. *p dolce*

Fg. *p dolce*

Cor *sf p*

VI. I *pp*

VI. II *sf p*

Vla *sf p*

Vcl. e Bs *sf p* Vcl. pizz.



15

Cl. *cresc.*

Fg. *cresc.*

Cor *p cresc.*

VI. I *cresc.*

VI. II *p cresc.*

Vla *cresc.* pizz.

Vcl. e Bs *p cresc.* Bassi pizz.

Cl.

Fg.

Cor

VI. I

VI. II

Vla

Vcl.

Bs

Fl.

Ob.

Cl.

Fg.

Cor

Tr.

Tb.

VI. I

VI. II

Vla

Vcl.

Bs



27

Fl.

Ob.

Cl.

Fg.

Cor

Tr.

Tb.

VI. I

VI. II

Vla

Vcl.

Bs

30

Fl.

Ob.

Cl.

Fg.

Cor

Tr.

Tb.

VI. I

VI. II

Vla

Vcl.

Bs

## Fairy Queen

Z 629

Chaconne - Dance for chinese man and woman

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Henry PURCELL  
(1659 - 1695)

1<sup>er</sup> extrait

Violin I

Violin II

Viola

Basso

8

15

2<sup>e</sup> extrait

22

Musical score for measures 22-28. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The music features a complex rhythmic pattern with many sixteenth notes and dotted rhythms. The key signature has one sharp (F#).

29

3<sup>e</sup> extrait

Musical score for measures 29-35. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The music continues with a complex rhythmic pattern, featuring many sixteenth notes and dotted rhythms. The key signature has one sharp (F#).

36

Musical score for measures 36-42. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The music continues with a complex rhythmic pattern, featuring many sixteenth notes and dotted rhythms. The key signature has one sharp (F#).

Musical score for measures 43-49. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Musical score for measures 50-56. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music continues with rhythmic patterns, including some sixteenth-note runs and rests.

Musical score for measures 57-63. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music continues with rhythmic patterns, including some sixteenth-note runs and rests.

## La pie voleuse

Ouverture

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Gioachino ROSSINI  
(1792 - 1868)

Flauti

Oboe

Clarineti (C)

Fagotti

Corni (G)

Tromboni

Violini 1

Violini 2

Viole

Violoncelli e Bassi

Solo  
dolce

Solo

*p*

*p*

*pizz.*

div.

7

Fl.

Ob.

Cl. (C)

Fag.

Cor (G)

VI.

Vla.

Vc. e Bs.

13

Fl.

Ob.

Cl. (C)

Fag.

Cor (G)

VI.

Vla.

Vc. e Bs.

18

Fl. p.

Cl. (C)

Fag.

Solo

VI.

Vla.

Vc. e Bs.

22

Fl. p.

Cl. (C)

Fag.

VI.

Vla.

Vc. e Bs.



## Coppélia

Mazurka

sélection de certaines parties de l'orchestre

OUVRAGE PROTÉGÉ  
toute REPRODUCTION  
(photocopie, numérisation, ...)  
MÊME PARTIELLE,  
sans autorisation  
constitue une CONTREFAÇON

Léo DELIBES  
(1836 - 1891)

Tempo di Mazurka ♩ = 160

Timbales

Grosse Caisse  
Cymbale  
Triangle  
Caisse claire

Violons I

Violons II

Altos

Violoncelles

Contrebasses

7

1. 2.

Timb.

G.C.  
Cym.  
Tri.  
C.C.

Vons I

Vons II

A.

Vc.

Cb.

13

Timb.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.

19 **leggiermente**

Tri.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.

Tri.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.

arco

pizz.

tr.

Timb.

G.C.  
Cym.  
Tri.  
C.C.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.

ff

ff

ff

ff

ff

arco

ff

37

Timb.

G.C.  
Cym.  
Tri.  
C.C.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.

42

Timb.

G.C.  
Cym.  
Tri.  
C.C.

V<sup>ons</sup> I

V<sup>ons</sup> II

A.

Vc.

Cb.