

A Monsieur H. RABAUD,
Professeur de Violoncelle au Conservatoire National de Paris

Souvenirs?
DE
FREDERIQUE
Drame Lyrique en 5 actes

POUR
VIOLONCELLE

avec accompagnement de PIANO

PAR
Camille SAINT SAËNS

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SOUVENIRS DE **FRÉDÉGONDE**

Drame Lyrique en 5 Actes

CAMILLE SAINT-SAËNS

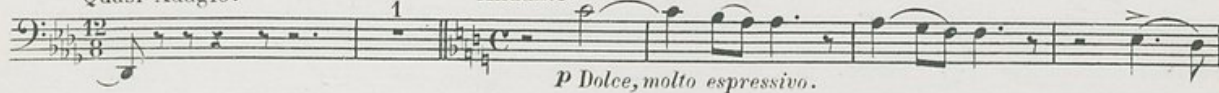
VIOLONCELLE.

Allegro.



Quasi Adagio.

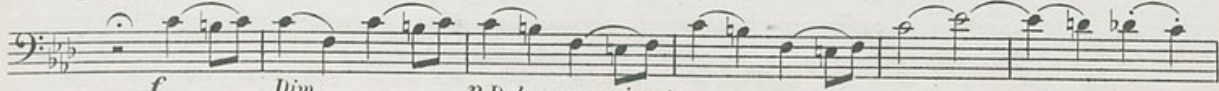
Andante.



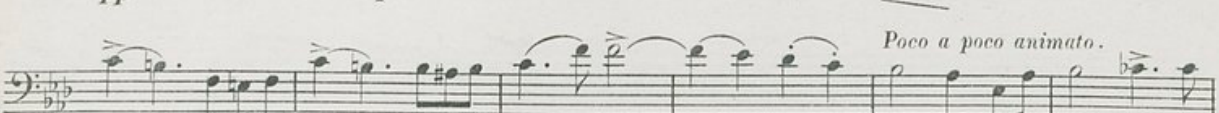
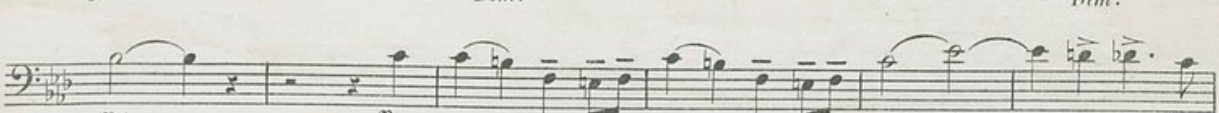
p Dolce, molto espressivo.



Meno mosso.



p Dolce appassionato.



Poco a poco animato.



VIOLONCELLE.

Più Allegro. (non troppo)

ff
 Meno. f
 più f
 Cadenza ad lib. Lento. Dim.
 a Tempo. p
 Pizz. p
 Andante mosso. mf
 Cadenza ad lib. Dim. p
 Accelerando. mf
 Più mosso. Dim. p
 Allegro agitato. 1
 Marcato.
 Cresc.

This musical score for Violoncelle consists of 12 staves. The key signature is B-flat major (two flats). The piece begins with a 'Più Allegro. (non troppo)' tempo marking. The first staff features a series of eighth-note chords, marked 'ff'. The second staff continues with similar chords, marked 'Meno. f'. The third staff shows a change in texture with more melodic lines, marked 'più f'. The fourth staff includes a 'Cadenza ad lib.' section, marked 'Lento.' and 'Dim.', with a 'ff' dynamic. The fifth staff is marked 'a Tempo.' and 'p', followed by a 'Pizz.' (pizzicato) section, also marked 'p'. The sixth staff is 'Andante mosso.' marked 'mf'. The seventh staff has another 'Cadenza ad lib.' section, marked 'Dim.' and 'p', followed by an 'Accelerando.' section marked 'mf'. The eighth staff is 'Più mosso.' marked 'Dim.' and 'p'. The ninth and tenth staves continue with a steady eighth-note pattern. The eleventh staff is 'Allegro agitato.' marked 'mf' and includes a first ending bracket. The twelfth staff is 'Marcato.' and ends with a 'Cresc.' (crescendo) marking.

VIOLONCELLE

3

f *Appassionato.*

Rit. *a Tempo.*

mf *mf* *f*

ff

OSSIA.

Très long

The musical score is written for a cello (Violoncelle) and includes a piano accompaniment section. The score is divided into several systems. The first system begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth notes and a half note, followed by a dynamic marking of *f* and the instruction *Appassionato.* The second system continues with a treble clef and a key signature of one sharp (F#). It includes a *Rit.* (Ritardando) marking followed by *a Tempo.* The third system introduces a bass clef and a key signature of one sharp (F#). It features a *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes. The fourth system continues with a bass clef and a key signature of one sharp (F#). It includes a *mf* dynamic marking and a *f* (forte) dynamic marking. The fifth system features a treble clef and a key signature of one sharp (F#). It includes a *ff* (fortissimo) dynamic marking. The sixth system is a piano accompaniment section, marked "OSSIA." (Ossia). It features a treble and bass clef and a key signature of one sharp (F#). It includes a *Très long* marking. The seventh system continues with a treble and bass clef and a key signature of one sharp (F#). It includes a *Très long* marking.

VIOLONCELLE.

Andante.

p

Cresc.

mf

f

Rit.

Dim.

p

a Tempo.

4

p *Espress.*

Cresc.

p

Poco rit.

a Tempo.

mf

Poco animato.

p

Cresc.

f

Rit.

f

a Tempo Andante.

mf *Molto espress.*

Cresc.

String.

Ad lib.

ff

Dim.

Rit.

a Tempo.

p

Allegro moderato.

f

Dim.

f

ff

Sempre f

ff Poco slargando.

OSSIA

2° Corde.

Sempre ff

ff

Sempre ff

RÉPERTOIRE DES SOCIÉTÉS ET CERCLES SYMPHONIQUES

(Œuvres publiées en format in-4°)

	Pr. Nets		Pr. Nets
BOUVAL (J.). ÉCOLE DES JALOUX.		LIPPACHER. Suite d'orchestre :	
Pastorale Watteau en 1 acte.		N° 1. Menuet.....	6 "
N° 1. Introduction.....	6 "	2. Défilé-Marche.....	6 "
2. Gavotte.....	6 "	3. Valse lente.....	6 "
3. Menuet.....	6 "	4. Tarentelle.....	6 "
4. Rigodon.....	6 "	Chaque partie supplémentaire.	75
Chaque partie supplémentaire.	75	— La Partition d'orchestre (des quatre	
COLOMER. Premier divertissement pour		N°s réunis).....	5 "
Harpe ou Piano obligé avec accom-		MARÉCHAL (Henri). ESQUISSES	
pagnement d'Orchestre.....	3 "	VÉNITIENNES :	
Chaque partie supplémentaire.	20	Suite d'orchestre.	
ERLANGER (Camille). Sérénade Carnava-		N° 1. Passe-Pied.....	8 "
lesque.		2. Sérénade mélancolique.....	8 "
Partition et parties séparées...	8 "	3. Desdémone endormie.....	6 "
Chaque partie supplémentaire..	75	4. Guitare.....	8 "
GEORGES (Alexandre). POÈMES		Partition et parties séparées.	
D'AMOUR : suite d'orchestre.		Chaque partie supplémentaire..	0 75
N° 1. Adam et Ève.....	8 "	DE MONTALENT. Chasse gardée, ouvert^{re}	8 "
4. Catulle et Lesbie.....	8 "	Chaque partie supplémentaire.	75
8. Antoine et Cléopâtre.....	8 "	PFEIFFER (G.). MARINE :	
9. Vénus et Adonis.....	6 "	Étude symphonique.	
Partition et parties séparées.		La partition.....	10 "
Chaque partie supplémentaire..	75	Orchestre complet en parties.	20 "
GODARD (Benjamin). JEANNE D'ARC :		Chaque partie supplémentaire.	1 50
N° 9. Danse des Morisques.....	10 "	URICH (J.). LE PILOTE, Op. en 3 actes.	
Chaque partie supplémentaire.	2 "	Tarentelle.....	8 "
LACOME. Suite d'orchestre (f¹ in-8°) :		Prélude du 3 ^e acte.....	8 "
N° 1. Défilé-Parade.....	2 "	Partition et parties séparées.	
2. Berceuse.....	2 "	Chaque partie supplémentaire..	0 75
3. Gigue.....	2 "		
4. Gaillarde.....	2 "		
5. Sérénade.....	2 "		
6. Rigaudon.....	2 "		
Chaque partie supplémentaire.	20		

MUSIQUE D'ENSEMBLE

SANDRÉ (G.). Deux morceaux dans le		ANTHIONE (E.). Souvenir d'antan (2 Vio-	
style ancien (2 Violons, Alto,		lons, Alto et Violoncelle).....	1 "
Violoncelle et Contrebasse).		Chaque partie supplémentaire.	25
N° 1. Menuet.....	2 "	FOURNIER-ALIX. Intermezzo (2 Violons,	
2. Gavotte.....	2 "	Alto et Violoncelle).....	3 "
Chaque partie supplémentaire.	75	Chaque partie supplémentaire.	1 "

N. B. — Pour recevoir franco, adresser le prix indiqué