

A Monsieur F. BRÉMOND, Professeur au Conservatoire



POUR

COR chromatique en Fa

*avec accomp.<sup>t</sup> de PIANO*

I. ANDANTE ..... 6 fr.

II. ALLEGRO ..... 6 fr.

Les deux réunies ..... net. 3 fr.

PAR

CHARLES QUEF

• OP. 12 •

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A handwritten signature in cursive script, reading "A. Leduc", enclosed within a simple oval border.

**ALLEGRO**

Pour **COR** Chromatique  
avec *Accompagnement de PIANO*

**CHARLES QUEF**

Op. 12. (N° 2)

*Allegro agitato.*

*Allegro agitato. (120 = ♩)*

The first system of music features a vocal line on a single staff with a melodic line and some rests. Below it is a grand staff with a treble clef and a bass clef. The right hand plays a complex, flowing melody with many slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes a triplet of eighth notes in the right hand and a consistent eighth-note bass line in the left hand.

The third system shows the vocal line with a melodic phrase. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with eighth notes.

The fourth system concludes the page. The vocal line has a long, sustained note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

A tempo. *p*

Allarg. A tempo.

Rit. A tempo. *mf*

A tempo.

Suivez.

*ff*

*ff* *mf*

Rit. *p*

*p* Suivez. *pp*

*p*

*pp* *Cresc.*

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has two flats. There are trill ornaments above some notes in the treble staff.

Second system of musical notation. The treble staff has a melodic line with a *Cresc.* marking and a *Rall.* marking. The grand staff accompaniment includes a *Cresc.* marking and a *ff* dynamic marking.

Third system of musical notation. The treble staff begins with the instruction *Sans bouché, pp* and a *Rall.* marking, followed by *A tempo.* The grand staff accompaniment starts with a *p* dynamic marking and includes a *pp* marking.

Fourth system of musical notation, showing a complex melodic line in the treble staff and dense accompaniment in the grand staff.

Fifth system of musical notation. The grand staff accompaniment features a *Cresc.* marking and a *f* dynamic marking.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. The piano accompaniment continues with intricate patterns, including some triplet-like figures in the right hand.

Third system of musical notation. The piano part shows a shift in texture, with more sustained chords and a more active bass line.

Fourth system of musical notation. The piano accompaniment features a prominent melodic line in the right hand, starting with a *p* (piano) dynamic marking.

Fifth system of musical notation. The piano part includes a *Cresc.* (Crescendo) marking above the staff. The texture becomes more dense and dramatic.

First system of musical notation. The upper staff contains a melodic line with a triplet of eighth notes, a fermata, and a dynamic marking of *ff*. The lower staff contains a bass line with triplets and a *Cresc.* marking. An *8va* marking is present above the right side of the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many slurs and accents, and a *8va* marking above the right side.

Third system of musical notation. The upper staff has markings for *Rit.*, *Ad lib.*, and *Rall.*. The lower staff has markings for *Suivez.* and *Rall.*.

Fourth system of musical notation. The upper staff is mostly empty with a *A tempo.* marking. The lower staff has markings for *A tempo.* and *Rall.*.



# CATALOGUE

DE

## MUSIQUE POUR COR

### Classification des forces en Neuf Degrés

1<sup>er</sup>, 2<sup>e</sup>, 3<sup>e</sup> degré (*facile*), 4<sup>e</sup>, 5<sup>e</sup>, 6<sup>e</sup> degré (*moyenne force*), 7<sup>e</sup>, 8<sup>e</sup>, 9<sup>e</sup> degré (*difficile*).

### Méthodes

|  | Prix Nets |
|--|-----------|
| CLODOMIR (P.). Méthode de Cor à pistons . . . . .                                | 1.25      |
| — Méthode de Cor d'harmonie . . . . .  | 1.25      |
| MOHR (J.). . . Grande Méthode de 1 <sup>er</sup> et 2 <sup>e</sup> Cors. . . . . | 15 »      |

### Études

|  | Degrés                        | Prix Nets |
|--|-------------------------------|-----------|
| BRÉMOND (F.) . Exercices journaliers pour Cor à pistons, divisés en 7 séries spéciales . . . . . | 4 <sup>e</sup> 9 <sup>e</sup> | 15 »      |
| — Exercices et Études, tirés de la Méthode de Cor simple de J. Mohr pour Cor à pistons. . . . .  | 5 <sup>e</sup> 9 <sup>e</sup> | 3 »       |

### Cor à pistons

AVEC ACCOMPAGNEMENT DE PIANO

|  |                |      |
|--|----------------|------|
| BRÉMOND (F.) . Réverie . . . . .                     | 6 <sup>e</sup> | 2 »  |
| LEROUX (X.) . . Sonate. . . . .                      | 8 <sup>e</sup> | 3 »  |
| PESSARD (E.) . . Op. 30. Chanson du piqueur. . . . . | 5 <sup>e</sup> | 1 65 |
| — Op. 39. Pièce mélodique en <i>ut</i> . . . . .     | 6 <sup>e</sup> | 2 »  |
| QUEF (Ch.) . . . Op. 12. Deux Pièces . . . . .       | 6 <sup>e</sup> | 3 »  |
| 1 Andante . . . . .                                  | 6 <sup>e</sup> | 2 »  |
| 2 Allegro. . . . .                                   | 6 <sup>e</sup> | 2 »  |

### Cor d'harmonie

AVEC ACCOMPAGNEMENT DE PIANO

|  |                |      |
|--|----------------|------|
| HESS (Ch.-L.) . . Romance en <i>mi b</i> . . . . . | 5 <sup>e</sup> | 1.35 |
| PESSARD (E.) . . Op. 24. Mélodie . . . . .         | 5 <sup>e</sup> | 1.65 |

### Trios

(DEUX CORNETS A PISTONS OU SAXHORNS, UN COR OU SAXOTROMBA)

|  |      |
|--|------|
| CLODOMIR (P.). Op. 23. Premier Trio ou Divertissement. . . . . | 2.50 |
| — Op. 34. Deuxième Trio ou Divertissement. . . . .             | 2.50 |

*Combinaisons de tonalité pouvant servir à l'exécution de ces Trios :*

- |  |   |
|--|---|
| 1. Deux Cornets en <i>la</i> et Alto ou Cor en <i>ré</i> ;     | 3. Deux Cornets en <i>sol</i> et Baryton ou Cor en <i>ut</i> ;      |
| 2. Deux Cornets en <i>la b</i> et Alto ou Cor en <i>ré b</i> ; | 4. Deux Cornets en <i>fa</i> et Baryton ou Clairon en <i>si b</i> . |

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