

31 M<sup>no</sup> 85.

MP 3307 <sup>16</sup>

ANDRÉS VIDAL, HIJO  
01389  
MADRID



à mes amis,  
Monsieur et Madame Raymond Froment.

# SOIRÉE

de Printemps

1<sup>er</sup> DUO

POUR

Piano et Orgue-Harmonium

PAR

## Gabriel Baille

*Directeur du Conservatoire de Musique de Perpignan.*

Op: 64

Prix: 9<sup>f</sup>

PARIS,

BRANDUS et C<sup>ie</sup> Editeurs, 103, Rue de Richelieu

*Tous droits réservés pour la France et l'Étranger.*

(12552)



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Handwritten signature: *Agustín 15/02*

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# SOIRÉE DE PRINTEMPS

1<sup>er</sup> DUO

GABRIEL BAILLE.

pour PIANO et ORGUE-HARMONIUM.

Op. 64.

Musical score for HARMONIUM and PIANO. The score is in 3/4 time and G major. It consists of four systems of music. The first system is marked "Moderato" and includes fingering numbers (1, 4) and a circled 'E'. The second system is marked "Moderato. (♩ = 88)" and starts with a piano dynamic (pp). The third system includes a "cresc." marking. The fourth system includes a "p" marking and a "cresc." marking. Pedal markings (Ped) are present at the end of the fourth system. The score is written for HARMONIUM (top two staves) and PIANO (bottom two staves).

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes in the first measure, followed by a *rall.* marking. The lower staff has a bass clef and contains a piano accompaniment with chords and a *Ped* marking. The system concludes with the tempo marking *a tempo.*

Second system of musical notation. The upper staff continues the melodic line with a *rall.* marking. The lower staff features a complex piano accompaniment with dense sixteenth-note patterns in the right hand and a bass line with chords. The system ends with a *P a tempo.* marking.

Third system of musical notation. The upper staff continues the melodic line with a *cresc.* marking. The lower staff features a piano accompaniment with dense sixteenth-note patterns in the right hand and a bass line with chords. The system ends with a *cresc.* marking.

*cresc.*  
*ff grandioso.*

*cresc.*  
*rit.*  
*ff grandioso.*

*a tempo.*  
*voir céleste.*

*a tempo.*  
*pp*  
*una corda.*

System 1: Treble and bass staves with a grand staff. The treble staff features a melodic line with a long slur. The bass staff has a more active accompaniment. The system concludes with a fermata over the final notes.

System 2: Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. A dashed line with the number '8' is positioned above the treble staff. The system ends with a fermata.

System 3: Treble and bass staves. The treble staff contains the instruction *f (poussez la voix céleste.)* and a slur. The bass staff has a simple accompaniment. A circled '1' is placed below the bass staff. The system ends with a fermata.

System 4: Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. The system concludes with a fermata. Below the staves, there are three pedal markings: 'Ped', 'Ped', and 'Ped', each with a circled cross symbol. The text 'B. & C. 12 552' is centered at the bottom.



The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system includes a grand staff (treble and bass clefs) and a single bass clef staff below it. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a melodic line in the treble clef and a bass line in the bass clef, with a 'Ped' marking below the bass line. The second system shows a complex texture with many notes in both hands, also marked with 'Ped'. The third system includes a 'poco rall.' marking and a circled '4' in the bass line. The fourth system has a 'p' marking in the treble clef and a 'Ped' marking in the bass line. The fifth system features a 'cresc.' marking in the treble clef. The sixth system continues the complex texture with many notes in both hands. The page is numbered '5' in the top right corner.

The image displays a musical score for piano, consisting of six systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the instruction "cresc." and features a melodic line with various ornaments and phrasing. The piano accompaniment consists of chords and arpeggiated figures in both hands. The second system continues the vocal and piano parts. The third system shows the vocal line and piano accompaniment. The fourth system features a more complex piano accompaniment with sixteenth-note patterns in the bass line. The fifth system continues the vocal and piano parts. The sixth system concludes the piece with the instruction "f rull." (forte rullando) and includes a sixteenth-note figure in the bass line. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

②

②

1<sup>o</sup> Tempo.

*dolce.*

*cresc.*

*p*

Ped

This system contains the first system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music includes several triplet markings (3) and a first ending bracket labeled with a circled 2. The piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. It includes markings for *dolce.*, *cresc.*, and *p*. A pedal point is indicated by a circled cross symbol labeled "Ped" below the bass staff.

*cresc.*

*cresc.*

*cresc.*

Ped

This system contains the second system of music. It continues the piano part with two staves. It features several triplet markings (3) and a circled 2. The marking *cresc.* appears three times. A pedal point is indicated by a circled cross symbol labeled "Ped" below the bass staff.

*rit.*

*suivez.*

This system contains the third system of music. It continues the piano part with two staves. It features several triplet markings (3) and a circled 2. The marking *rit.* appears in the treble staff, and *suivez.* appears in the bass staff.

The musical score on page 8 consists of six systems of two staves each (treble and bass clef). The first system includes a circled number '2' in the bass staff. The second and third systems feature complex, dense textures with many notes and slurs. The fourth system includes a circled number '3' in the bass staff. The fifth system includes a circled number '3' in the bass staff. The sixth system includes a circled number '3' in the bass staff. The score is annotated with numerous 'Ped' (pedal) markings and circled symbols. Dynamic markings include *mf* and *ff*. The key signature has one sharp (F#) and the time signature is 3/4.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with several triplet markings. The middle and bottom staves are in bass clef with the same key signature and contain accompaniment. A dynamic marking 'p' (piano) is present in the second measure of the top staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with some rests. The middle and bottom staves are in bass clef with the same key signature and contain accompaniment.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with some rests. The middle and bottom staves are in bass clef with the same key signature and contain accompaniment. The word 'rall.' is written in the top staff of the third measure, and 'suivez.' is written in the bottom staff of the fourth measure.

1<sup>o</sup> Tempo.

*pp*

1<sup>o</sup> Tempo.

*dolce*

Ped Ped Ped

*cresc.*

⓪⓪  
voix céleste.

pp ⓪⓪

1<sup>o</sup> Tempo.

*f* *rall.*

*pp* *una corda.*

8

*dimin.*

*dimin.*

*ppp*

Ped





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Monsieur et Madame Raymond FROMENT.

# SOIRÉE DE PRINTEMPS

1<sup>er</sup> DUO  
pour PIANO et ORGUE-HARMONIUM.

GABRIEL BAILLE.  
Op: 64.

Moderato. (♩=88)

HARMONIUM.

The musical score is written for Harmonium and consists of five systems of staves. The first system includes fingering numbers (1, 4) and a dynamic marking of *p*. The second system includes a dynamic marking of *p*. The third system includes a triplet marking (3), a *rall.* marking, and an *a tempo.* marking. The fourth system includes a *cresc.* marking. The fifth system includes *cresc.* and *rit.* markings. The score is in G major and 4/4 time.

*grandioso.* *a tempo.*

*voix céleste.*

*pousser la voix céleste.*

*f* *poco rall.* *a tempo.*

*cresc.*

The musical score is written for piano and voice. It consists of seven systems of staves. The first system includes the tempo marking 'grandioso.' and 'a tempo.' with circled first and second endings. The piano part features a forte dynamic 'f' and a circled first ending. The voice part is marked 'voix céleste.' and includes a circled first ending. The second system continues the piano and voice parts. The third system features a circled first ending and the instruction 'pousser la voix céleste.' The fourth system includes a forte dynamic 'f', a 'poco rall.' marking, and a circled fourth ending with 'a tempo.' The fifth system is marked 'cresc.' and features a circled fourth ending. The sixth and seventh systems continue the piano and voice parts.

This musical score consists of six systems of staves, each containing a treble and a bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is characterized by frequent triplet patterns in both hands, often spanning across bar lines. Dynamic markings include *cresc.* (crescendo) in the second and third systems, *rit.* (ritardando) in the fourth system, and *ff* (fortissimo) in the fifth system. There are several circled numbers (2) and a circled 'C' (Crescendo) marking specific points in the music. The notation includes slurs, ties, and various rhythmic values such as eighth and sixteenth notes.

First system of musical notation, measures 1-4. The upper staff features a melodic line with a long slur over measures 2 and 3, and a final flourish in measure 4. The lower staff contains a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* in measures 2 and 3.

Second system of musical notation, measures 5-8. The upper staff continues the melodic line with slurs. The lower staff has a rhythmic accompaniment. A *rall.* marking is present in measure 8.

Third system of musical notation, measures 9-12. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. A *pp<sup>o</sup> Tempo.* marking is present in measure 9.

Fourth system of musical notation, measures 13-16. The upper staff continues the melodic line with slurs. The lower staff has a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. A fermata is placed over the final note in measure 20.

Sixth system of musical notation, measures 21-24. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *pp* in measure 21, *dimin.* in measure 23, and *ppp* in measure 24. A *voix céleste.* marking is present above the first two notes of measure 21.



# MUSIQUE D'ORGUE-HARMONIUM

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## MÉTHODES.

- BRISSON** (Frédéric). École d'orgue traitant spécialement de soufflerie et contenant 38 exercices, 59 exemples et 20 études sur des motifs de compositeurs célèbres..... 25 »
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## AIRS VARIÉS, FANTASIES, ETC.

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- BOISSIER-DURAN**. Trio du 5<sup>e</sup> acte de *Robert le Diable*, transcrit pour violon, piano et orgue..... 10 »
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- *La Charité*, chœur de Rossini, transcrit pour harmonium ou orgue, piano et violon..... 7 50
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- Op. 69. *Robert le Diable*, grand duo caractéristique pour piano et orgue..... 12 »
- Op. 70. *Le Pardon de Ploërmel*, duo de concert pour piano et orgue. 7 50
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- Mélodies de *L'Africaine*, arrangées pour harmonium seul, trois suites, chaque..... 7 50
- *L'Africaine*, trio pour violon, piano et orgue..... 12 »
- Op. 102. Méditation sur la *Messe de Rossini*, trio pour piano ou orgue, violon et violoncelle..... 12 »
- Scène pour orgue exécutée dans *Dalila*, d'Octave Feuillet..... 6 »
- Mosaïque sur *L'Ombre*, pour orgue expressif..... 7 50
- Trente mélodies de Schubert, transcrites pour piano seul par St-Heller, arrangées pour harmonium seul, en deux séries :

- |                                |                                    |
|--------------------------------|------------------------------------|
| <b>1<sup>re</sup> série.</b>   | <b>2<sup>e</sup> série.</b>        |
| 1. Adieu.                      | 1. Le Chasseur des Alpes.          |
| 2. La Jeune Vierge.            | 2. Tu es le repos.                 |
| 3. Éloge des larmes.           | 3. L'Illusion.                     |
| 4. La Rose.                    | 4. L'Exilé.                        |
| 5. Sur le bord du lac.         | 5. À Mignon.                       |
| 6. La plainte du Pâtre.        | 6. Impatience.                     |
| 7. Les Larmes.                 | 7. Dans le bosquet.                |
| 8. Les Astres.                 | 8. Les Plaintes de la jeune fille. |
| 9. La Berceuse.                | 9. Le Voyageur.                    |
| 10. La jeune Fille et la Mort. | 10. Bonjour.                       |
| 11. Rosemunde.                 | 11. Le Pêcheur.                    |
| 12. La Sérénade.               | 12. Chanson des Chasseurs.         |
| 13. Ave Maria.                 | 13. La Truite.                     |
| 14. La Cloche des Agéniaux.    | 14. Le Jour de vieille.            |
| 15. Mes rêves sont liés.       | 15. Sois toujours mes amours.      |

- Chaque morceau..... 4 50
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- Op. 81. Scène dans *Dalila*, d'Octave Feuillet, pour orgue..... 6 »
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- |                                |                             |
|--------------------------------|-----------------------------|
| <b>1<sup>re</sup> suite.</b>   | <b>3<sup>e</sup> suite.</b> |
| 1. Le Prophète.                | 25. Les Dragons de Villars. |
| 2. Le Pardon de Ploërmel.      | 26. Le Pardon de Ploërmel.  |
| 3. Stradella.                  | 27. Le Roman d'Élvire.      |
| 4. La Muette de Portici.       | 28. Le Comte Ory.           |
| 5. Zerline.                    | 29. La Fiancée.             |
| 6. Robert le Diable.           | 30. Le Pardon de Ploërmel.  |
| 7. Oberon.                     | 31. La Muette de Portici.   |
| 8. La Postillon de Lonjumeau.  | 32. L'Étoile du Nord.       |
| 9. Le Prophète.                | 33. Le Nozze di Figaro.     |
| 10. La Muette de Portici.      | 34. Haydée.                 |
| 11. Martha.                    | 35. Le Pardon de Ploërmel.  |
| 12. La Sirène.                 | 36. Le Roman d'Élvire.      |
| <b>2<sup>e</sup> suite.</b>    | <b>4<sup>e</sup> suite.</b> |
| 13. Le Philre.                 | 37. L'Ambassadrice.         |
| 14. Guillaume Tell.            | 38. Les Huguenots.          |
| 15. L'ostocq.                  | 39. La Fée aux Roses.       |
| 16. L'Étoile du Nord.          | 40. Guillaume Tell.         |
| 17. Haydée.                    | 41. La Fiancée.             |
| 18. Martha.                    | 42. Le Pardon de Ploërmel.  |
| 19. La Fiancée.                | 43. Le Roman d'Élvire.      |
| 20. Le Postillon de Lonjumeau. | 44. Robert le Diable.       |
| 21. Le Domino noir.            | 45. Fra Diavolo.            |
| 22. La Muette de Portici.      | 46. Le Domino noir.         |
| 23. Les Huguenots.             | 47. Le Roman d'Élvire.      |
| 24. Le Prophète.               | 48. Le Cheral de bronze.    |

- BUISSON**. Cantique du *Domino noir* en trio, piano, violon ou violoncelle et orgue..... 10 »
- DURAND**. 1<sup>re</sup> Romance sans paroles de Mendelssohn en trio pour violon, orgue et piano..... 6 »
- Op. 40. Grand duo sur *Les Huguenots* pour orgue et piano..... 10 »
- Ouverture de *la Sirène* pour harmonium et piano..... 9 »
- Réverie et adagio de H. Vieuxtemps, transcription pour piano et orgue... 7 50
- et **KETTERER**. Duo brillant sur *L'Africaine*, pour harmonium et piano..... 10 »
- Réverie, adagio de H. Vieuxtemps, transcrite pour piano et orgue..... 7 50
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- Grand fantaisie pour orgue-harmonium sur *le Pardon de Ploërmel*... 6 »
- Grand duo pour piano et harmonium sur *le Pardon de Ploërmel*... 9 »
- FESSY**. Fantaisie sur le chœur du *Domino noir*..... 5 »
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- et **HERZ**. Deux duos concertants, pour harmonium et piano. 2 suites, chaque..... 7 50
- N<sup>o</sup> 1. Cavatine de Yaccaj.
2. Thème de Beethoven.
- FRÉLON**. Trois marches pour orgue expressif à percussion :
- N<sup>o</sup> 1. Marche du sacre du *Prophète*..... 6 »
2. Marche de *Robert Bruce*..... 6 »
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- Op. 44. *La Rosée du matin*, caprice pour harmonium..... 5 »
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- Op. 46. *En mer*, chant maritime, pour harmonium..... 5 »
- Op. 47. Impromptu pour harmonium. 5 »
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- Op. 75. Souvenir de *L'Africaine*, pour harmonium..... 6 »
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- LOUIS**. Op. 271. Entretiens familiers pour orgue et piano. 3 suites... chaque. 6 »
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- MEREAUX**. Op. 65. Grand caprice sur *Robert le Diable*, pour harmoniconorde, piano et violon..... 20 »
- MEYERBEER**. Dernière pensée musicale, prélude du 5<sup>e</sup> acte de *L'Africaine*, pour orgue harmonium seul..... 2 50
- Le même, pour orgue-harmonium et piano..... 4 »
- Le même, en trio, pour piano, violon ou violoncelle et orgue..... 6 »
- MIOLAN**. Fantaisie sur *Moïse*, composée par S. Thalberg, arrangée pour mélodium et piano..... 9 »
- Op. 38. Choix de romances sans paroles de Mendelssohn, pour harmonium et piano : En deux suites, chaque..... 9 »
- Fantaisie sur *L'Africaine*, pour orgue-harmonium..... 7 50
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- MOÏSE** (S.). Un pensiero, de G. Ugo, transcrit pour harmonium seul..... 4 »
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- *Prière de Stradella* (Pietà Signore) pour harmonium seul..... 5 »
- SIGHICELLI**. *Crucifixus* de la Messe de Rossini, transcrit pour violon, piano et orgue..... 6 »