

POURQUOI PLEURER ?

Elegie

par



CH. GRAZZIANI-WALTER.

Op. 242.

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	M.	Frs.
Mandoline ou Violon seul.....	60	2 50
Mandoline ou Violon et Piano.....	150	6..
Mandoline et Guitare.....	120	5..
2 Mandolines et Piano.....	180	7 50
2 Mandolines et Guitare.....	130	5..
2 Mandolines, Piano et Guitare.....	230	9..
2 Mandolines, Mandole et Piano.....	2..	7 50
2 Mandolines, Mandole et Guitare.....	150	6..
2 Mandolines, Mandole, Piano et Guitare.....	250	10..

MISS DAISY PRESCOTT.

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Ch. Graziani-Walter, Op. 242.

1^{re} Mandoline.

Largo ♩ = 44.

ff *p* *ff* *p* *f*

rall. *pp* *rit.* *espressivo.*

cresc.

ff marcato. *dim.* *Andante* ♩ = 68. *dolcissimo.*

cresc. ed incalz.

f *dim.*

allargande. *e dim sempre più.* *estinguendosi.*

Compositions et Transcriptions pour Mandoline.

Grande Méthode complète pour la Mandoline par Charles Graziani-Walter.

Graziani-Walter, Charles. Six œuvres originales pour la Mandoline avec accompagnement d'une seconde Mandoline, Mandole, Guitare et Piano.

- Op. 238. Sérénade champêtre (Serenata Campestra).
- Op. 240. En rêvant sur la mer. Barcarolle.
- Op. 241. Languissante. Valse.
- Op. 242. Pourquoi pleurer. Elégie.
- Op. 243. Le sourire de mon enfant.
- Op. 244. Minaudant. Gavotte.

Arrangements divers de cette série:

	No.	1	2	3	4	5	6
A. Mandoline seule	Fr.	2.50	2.50	2.50	2.50	2.50	2.50
	M.	-.60	-.60	-.60	-.60	-.60	-.60
B. Mandoline et Piano	Fr.	6.-	6.-	6.-	6.-	5.-	6.-
	M.	1.50	1.50	1.50	1.50	1.20	1.50
C. Mandoline et Guitare	Fr.	5.-	5.-	5.-	5.-	5.-	5.-
	M.	1.20	1.20	1.20	1.20	1.20	1.20
D. 2 Mandolines et Piano	Fr.	7.50	7.50	8.-	7.50	6.-	7.50
	M.	1.80	1.80	2.-	1.80	1.50	2.-
E. 2 Mandolines et Guitare	Fr.	5.-	5.-	6.-	5.-	5.-	6.-
	M.	1.30	1.30	1.50	1.30	1.30	1.50
F. 2 Mandolines, Piano et Guitare	Fr.	9.-	9.-	10.-	9.-	7.50	10.-
	M.	2.30	2.30	2.50	2.30	1.80	2.50
G. 2 Mandolines, Mandole et Piano	Fr.	7.50	7.50	10.-	8.-	6.-	10.-
	M.	2.-	2.-	2.50	2.-	1.50	2.50
H. 2 Mandolines, Mandole et Guitare	Fr.	6.-	6.-	8.-	6.-	6.-	7.50
	M.	1.50	1.50	2.-	1.50	1.50	2.-
I. 2 Mandolines, Mandole, Piano et Guitare	Fr.	10.-	10.-	12.-	10.-	8.-	12.-
	M.	2.50	2.50	3.-	2.50	2.-	3.-

Graziani-Walter, Charles. 10 Transcriptions célèbres.

- No. 1. Eilenberg, R., op. 176. A toi seule. Sérénade.
- No. 2. Hackh, O., Rose d'Automne, Romance.
- No. 3. Händel, Célèbre Largo.
- No. 4. Millöcker, C., Pour la Patrie. Marche.
- No. 5. Wachs, P., Menuet Pompadour.
- No. 6. Graziani, M., Caprice Mazurka.
- No. 7. Schrammel, J., Vienne reste Vienne. Marche.
- No. 8. Bayer, J., Valses des Poupées.
- No. 9. Waldteufel, E., op. 245. Nuée d'oiseaux. Polka.
- No. 10. Eilenberg, R., op. 173. Bonjour Philippe. Sérénade.

Arrangements divers de cette série:

	No.	1	2	3	4	5	6	7	8	9	10
A. Mandoline seule	Fr.	2.50	2.50	2.50	2.50	2.50	2.50	2.50	2.50	2.50	2.50
	M.	-.60	-.60	-.60	-.60	-.60	-.60	-.60	-.60	-.60	-.60
B. Mandoline et Piano	Fr.	5.-	5.-	5.-	6.-	6.-	5.-	5.-	8.-	6.-	6.-
	M.	1.30	1.30	1.30	1.50	1.50	1.30	1.30	2.-	1.50	1.50
C. Mandoline et Guitare	Fr.	3.-	3.-	3.-	4.-	4.-	4.-	4.-	5.-	4.-	4.-
	M.	-.80	-.80	-.80	1.-	1.-	1.-	1.-	1.30	1.-	1.-
D. 2 Mandolines et Piano	Fr.	6.-	6.-	5.-	7.50	7.50	5.-	7.50	10.-	7.50	7.50
	M.	1.50	1.50	1.30	1.80	1.80	1.30	1.80	2.50	2.-	1.80
E. 2 Mandolines et Guitare	Fr.	4.-	4.-	4.-	6.-	5.-	5.-	6.-	7.50	6.-	6.-
	M.	1.-	1.-	1.-	1.50	1.30	1.30	1.50	1.80	1.50	1.50
F. 2 Mandolines, Piano et Guitare	Fr.	7.50	6.-	6.-	9.-	9.-	7.50	9.-	12.-	10.-	10.-
	M.	1.80	1.50	1.50	2.30	2.30	2.-	2.30	3.-	2.50	2.50
G. 2 Mandolines, Mandole et Piano	Fr.	7.50	6.-	6.-	9.-	7.50	6.-	9.-	12.-	10.-	9.-
	M.	1.80	1.50	1.50	2.30	2.-	1.50	2.30	3.-	2.50	2.30
H. 2 Mandolines, Mandole et Guitare	Fr.	5.-	5.-	5.-	7.50	6.-	6.-	7.50	8.-	7.50	7.50
	M.	1.30	1.30	1.30	2.-	1.50	1.50	2.-	2.-	2.-	2.-
I. 2 Mandolines, Mandole, Piano et Guitare	Fr.	9.-	7.50	7.50	12.-	10.-	7.50	12.-	14.-	12.-	10.-
	M.	2.30	2.-	2.-	3.-	2.50	2.-	3.-	3.50	3.-	2.50

Pour Piano et Mandoline.

Pietrapertosa, J. 12 célèbres Valses arrangées pour Piano et Mandoline.

No.	Compos.	Titre	Fr.	Ct.	M.	Pf.
No. 1.	Millöcker, C.,	Le Rêve. Valse	7	50	1	80
No. 2.	»	Laure. Valse	7	50	1	80
No. 3.	»	Au bord du Neckar. Valse	7	50	1	80
No. 4.	»	Carlotta. Valse	7	50	1	80
No. 5.	»	Le beau lac bleu. Valse	7	50	1	80
No. 6.	Strauss, J., Op. 400.	Les Baisers	7	50	1	80
No. 7.	Waldteufel, E., Op. 244.	Retour du printemps. Valse	7	50	1	80
No. 8.	Ivanovici, J.,	Roses d'Orient. Valse	7	50	1	80
No. 9.	Czibulka, A.,	Angelo. Valse	7	50	1	80
No. 10.	Dellinger, R.,	Maritana. Valse	7	50	1	80
No. 11.	Suppé, F. de,	Boccace. Valse	7	50	1	80
No. 12.	»	Titania. Valse	7	50	1	80

Pietrapertosa, J. Op. 132. Les succès du Salon. 30 Transcriptions pour Mandoline avec accompagnement du Piano.

No.	Compos.	Titre	Fr.	Ct.	M.	Pf.
No. 1.	Waldteufel, E., Op. 246.	Invitation à la Gavotte	6	—	1	50
No. 2.	Eilenberg, R., Op. 51.	J'y pense. Gavotte	6	—	1	50
No. 3.	Suppé, F. de,	Boccace. Marche	7	50	1	80
No. 4.	Gobbaerts, A	toi toujours. Gavotte	6	—	1	50
No. 5.	Kral, J. N., Op. 50.	La Messagère. Polka	7	50	1	80
No. 6.	Ziehrer, C. M., Op. 457.	Christophe Colomb. Marche	6	—	1	50
No. 7.	Eilenberg, R., Op. 67.	Graziosa. Bluette	6	—	1	50
No. 8.	Gillet, E.,	Sérénade de Pierrot. Morceau caractéristique	6	—	1	50
No. 9.	Eilenberg, R., Op. 169.	Gavotte Joséphine	6	—	1	50
No. 10.	»	Op. 165. Marche turque	6	—	1	50
No. 11.	Ivanovici, J.,	La Fille du Marin. Valse	7	50	1	80
No. 12.	Gillet, E.,	Bonheur perdu. Valse de Salon	6	—	1	50
No. 13.	Strauss, Joh., Op. 411.	Les Lagunes. Valse	6	—	1	50
No. 14.	Suppé, F. de,	Ne m'oubliez pas. Mélodie	5	—	1	30
No. 15.	Strauss, Joh.,	Qui nous unit! Dis-le! Romance	5	—	1	30
No. 16.	Suppé, F. de,	Boccace. Sérénade	5	—	1	30
No. 17.	Gillet, E.,	Au Village. Air de Gavotte	6	—	1	50
No. 18.	Czibulka, A., Op. 350.	Hambourg. Gavotte	6	—	1	50
No. 19.	Ivanovici, J.,	Eléna. Mazurka	6	—	1	50
No. 20.	»	Mariana-Polka	6	—	1	50
No. 21.	Waldteufel, E., Op. 255.	Souveraine. Mazurka	6	—	1	50
No. 22.	Bayer, J.,	Papa-Maman. Polka	6	—	1	50
No. 23.	Gillet, E.,	Le Rouet de Grand-Maman. Morceau caractéristique	7	50	1	80
No. 24.	Millöcker, C.,	Le beau Lac bleu	5	—	1	30
No. 25.	Ziehrer, C. M., Op. 442.	Un baiser à l'Univers. Valse	6	—	1	50
No. 26.	Millöcker, C.,	Jolis yeux. Mélodie	5	—	1	30
No. 27.	»	Mazurka (Le Pauvre Jonathan)	6	—	1	50
No. 28.	Ziehrer, C. M., Op. 444.	Les Montagnardes. Valse	6	—	1	50
No. 29.	Alberti, H., Op. 80.	Sons du Cœur. Morceau de Salon	6	—	1	50
No. 30.	»	Op. 103. Ave Maria	6	—	1	50

POURQUOI PLEURER ?

ELEGIE.

Ch. Graziani-Walter, Op. 242.

1^{re} Mandoline. *Largo* ♩ = 68.

Piano. *Largo* ♩ = 44.

espressivo.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The music is in a key with one flat (B-flat) and a 3/4 time signature. The top staff features a melodic line with a long slur. The grand staff contains a complex, rhythmic accompaniment with many beamed notes. The bottom staff has a few notes with a slur.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with a slur. The accompaniment in the grand staff remains dense and rhythmic. The bottom staff shows a few notes with a slur.

Third system of musical notation. The top staff has a melodic line with a slur. The grand staff accompaniment continues with its characteristic rhythmic pattern. The bottom staff has a few notes with a slur.

Fourth system of musical notation, the final system on the page. It maintains the three-staff structure. The melodic line in the top staff concludes with a slur. The accompaniment in the grand staff continues until the end of the system. The bottom staff has a few notes with a slur.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff contains a melodic line with a long slur. The grand staff contains a complex rhythmic accompaniment with many beamed notes. The key signature has one flat, and the time signature is 7/8.

Second system of the musical score. It features the same three-staff layout. The melodic line in the top staff has the instruction *cresc.* written above it. The grand staff accompaniment continues with similar rhythmic patterns. The instruction *cresc.* is also written below the grand staff. A double bar line with repeat dots is located at the end of the system.

Third system of the musical score. It maintains the three-staff structure. The melodic line in the top staff has a slur. The grand staff accompaniment is dense with beamed notes. The instruction *allegro* is written vertically below the grand staff on both sides of the system.

Fourth system of the musical score. It follows the same three-staff format. The melodic line in the top staff has the instruction *f marcato.* written above it. The grand staff accompaniment continues with its complex rhythmic texture. The instruction *ff* is written vertically below the grand staff on both sides of the system.

dim.

alio

This system features a single melodic line in the upper staff with a long slur and a *dim.* marking. The lower staves show a piano accompaniment with a rapid sixteenth-note pattern in the right hand and a simple bass line in the left hand.

Andante ♩ = 68.

dolcissimo.

Andante ♩ = 68.

pp

This system is marked *Andante* with a tempo of ♩ = 68. The upper staff has a melodic line with a slur and a *dolcissimo.* marking. The lower staves feature a piano accompaniment with a sixteenth-note pattern in the right hand and a simple bass line in the left hand, marked *pp*.

This system continues the piano accompaniment from the previous system, showing the right hand's sixteenth-note pattern and the left hand's simple bass line.

This system continues the piano accompaniment from the previous system, showing the right hand's sixteenth-note pattern and the left hand's simple bass line.

crese. ed incalz.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with a long slur. The grand staff contains a piano accompaniment with chords and eighth notes.

Second system of the musical score. It follows the same three-staff layout. The top staff has a melodic line with a dynamic marking of *f* (forte). The piano accompaniment continues with similar rhythmic patterns.

Third system of the musical score. The top staff features a melodic line with dynamic markings: *dim.*, *allargando.*, and *dim. sempre*. The piano accompaniment also includes a *dim.* marking in the second measure.

Fourth system of the musical score. The top staff has a melodic line with dynamic markings: *più.* and *estinguendosi.* The piano accompaniment concludes with a large slur over the final measures.