

FRANCIS POULENC

SUITE FRANÇAISE

pour piano

d'après Claude Gervaise (16 siècle)



prix net

DURAND & C^{ie} Editeurs Paris

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MADE IN FRANCE
IMPRIMÉ EN FRANCE

DU MÊME AUTEUR

A sa Guitare, Poésie de Pierre Ronsard. (Chant et Piano).

"Bleuet", Poème de Guillaume Apollinaire. (Chant et Piano).

Cinq Poèmes de Paul Eluard. (Chant et Piano).

Les Soirées de Nazelles. (Suite pour Piano).

Litanies à la Vierge Noire (Notre-Dame de Roc-Amadour), pour
Chœur de femmes ou d'enfants à 3 parties.

(Chant et Orgue).

Parties de voix séparées.

Sécheresses, Poème de Edward James. Cantate pour Chœur mixte et Orchestre.

(Chant et Piano).

Parties de voix séparées.

L'Orchestre (en location).

Sept Chansons pour Chœur mixte a cappella :

- I. *La Reine de Saba*, poème de Jean Legrand.
- II. *A peine défigurée*, poème de Paul Eluard.
- III. *Par une nuit nouvelle*, poème de Paul Eluard.
- IV. *Tous les droits*, poème de Paul Eluard.
- V. *Belle et ressemblante*, poème de Paul Eluard.
- VI. *Marie*, poème de Jean Legrand.
- VII. *Luire*, poème de Paul Eluard.

Suite Française, d'après Claude Gervaise (XVI^e siècle). (Pour Piano.)

Suite Française, version instrumentale pour 9 instruments à vent, tambour.
Clavecin ou Harpe ou Piano.

Tel Jour, telle Nuit, neuf mélodies sur des Poèmes de Paul Eluard.

(Chant et Piano).

- I. *Bonne Journée*. - II. *Une ruine coquille vide*. - III. *Le front comme un drapeau perdu*. - IV. *Une roulotte couverte en tuiles*. - V. *A toutes brides*. - VI. *Une herbe pauvre*. - VII. *Je n'ai envie que de t'aimer*. - VIII. *Figère de force brûlante et farouche*. - IX. *Nous avons fait la nuit*.

(En recueil.)

Trois Poèmes de Louise de Vilморin. (Chant et Piano).

- I. *Le Garçon de Liège*.
- II. *Au delà*.
- III. *Aux Officiers de la Garde blanche*.

Tout Alicia, reine des a Edouard BOURDET pianistes espagnols, I
es pièces d'un SUITE FRANÇAISE musicien royal, gervaise,
librement transposées pour Piano par un compositeur de la
d'après CLAUDE GERVAISE (XVI^e siècle) IV^e République française. Très affectueusement
FRANCIS POULENC

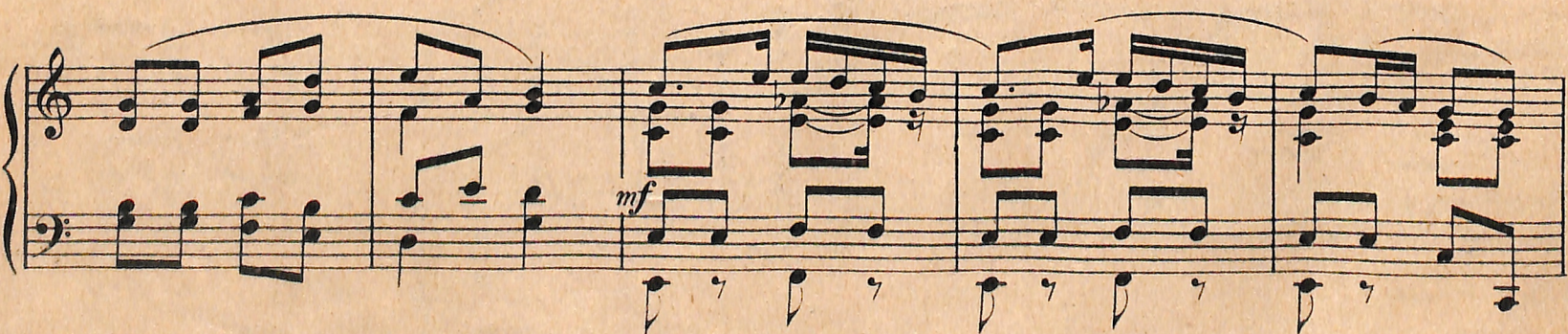
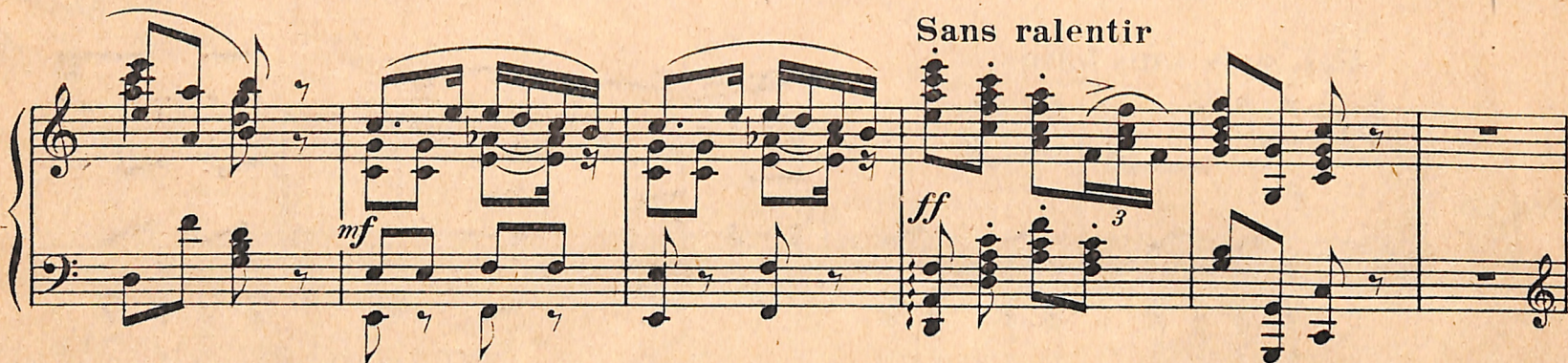
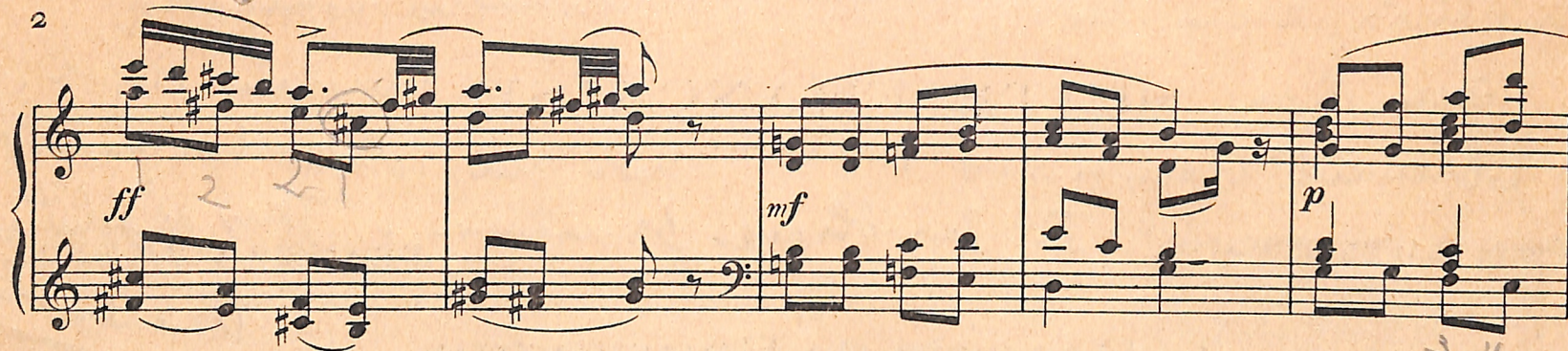
I. Bransle de Bourgogne

Gai, mais sans hâte

PIANO

Handwritten annotations:
Top right: *Tr. Poulenc*
Barcelone
mai 50
Above first system: *2 2 3 4 5*
Above second system: *3 2 3 4 5*
Above third system: *4 3*

Sans ralentir



II. Pavane

Grave et mélancolique

PIANO



Handwritten musical score for piano, featuring six systems of music. The notation includes treble and bass staves with various dynamics and fingerings.

System 1: Treble staff starts with *pp* (pianissimo). Bass staff has a *mp* (mezzo-piano) marking. A handwritten *8 a b a l* is written below the bass staff. A handwritten *mp* is written above the treble staff. A handwritten *4* is written above the treble staff.

System 2: Treble staff starts with *pp*. Bass staff has a *mf* (mezzo-forte) marking. A handwritten *mp* is written above the treble staff. A handwritten *4* is written above the treble staff.

System 3: Treble staff starts with *p* (piano). Bass staff has a *mf* marking. A handwritten *4* is written above the treble staff. A handwritten *7 2 a 4 5* is written above the treble staff.

System 4: Treble staff starts with *f* (forte). Bass staff has a *mf* marking. A handwritten *4* is written above the treble staff. A handwritten *1 2 3 4 5* is written below the bass staff. A handwritten *4 5 6 7 8* is written below the bass staff.

System 5: Treble staff starts with *p*. Bass staff has a *p* marking. A handwritten *4* is written above the treble staff. A handwritten *1 2 3 4 5* is written below the bass staff. A handwritten *4 5 6 7 8* is written below the bass staff.

System 6: Treble staff starts with *pp*. Bass staff has a *pp* marking. A handwritten *4* is written above the treble staff. A handwritten *1 2 3 4 5* is written below the bass staff. A handwritten *4 5 6 7 8* is written below the bass staff. A handwritten *clair* is written above the treble staff.

III. Petite marche militaire

Mouvement de pas redoublé

PIANO

The musical score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score is divided into five systems, each containing two staves. The first system is marked with a handwritten '3 5' above the first measure and '1 2' below it. The second system has a handwritten '12' above the fifth measure. The third system has a handwritten '29' above the fifth measure. The fourth system has a handwritten '10' above the fifth measure. The fifth system has a handwritten '10' above the fifth measure. The score includes various dynamic markings: *f^{sec}* (first system), *ff* (third system), *mf* (fourth system), and *p* (fifth system). It also includes articulation marks like accents (>) and tenuto marks (ten.). The piece concludes with a final cadence in the fifth system.

First system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic. The system concludes with a *p subito-clair* instruction.

Second system of musical notation. Treble and bass staves. Treble staff includes handwritten fingering numbers (4, 3, 2, 5, 2, 2, 4, 5, 7). Bass staff includes handwritten fingering numbers (1, 2, 1, 2, 1, 2, 1, 2, 4) and a *mf* dynamic. The system concludes with a *f* dynamic and a *sec* instruction.

Third system of musical notation. Treble and bass staves. Treble staff features repeated eighth-note patterns with accents. Bass staff features repeated eighth-note patterns with a flat.

Fourth system of musical notation. Treble and bass staves. Treble staff includes handwritten fingering numbers (5, 4, 5, 5, 4, 5, 5, 4, 5, 4, 5, 4, 3, 2, 5). Bass staff includes handwritten fingering numbers (1, 2, 2, 1, 2, 1, 2, 2, 3, 2, 5).

Fifth system of musical notation. Treble and bass staves. Treble staff includes a *mf* dynamic. The system concludes with a *sec* instruction.

Sixth system of musical notation. Treble and bass staves. Treble staff includes a *ff* dynamic. The system concludes with a *sf* dynamic and a *sec* instruction.

IV. Complainte

Calme et mélancolique

PIANO

p

p

plaintif

pp

mp

pp

ppp

laissez vibrer

Ad.

Handwritten: 4

sf 5 *mf*

Handwritten: *très doux*

p

Handwritten: 8 4 3 4 3 1

f *p*

pp

Handwritten: 29, 543

pp sempre *ff* *pp* *m.d.* *m.g.*

VI. Sicilienne

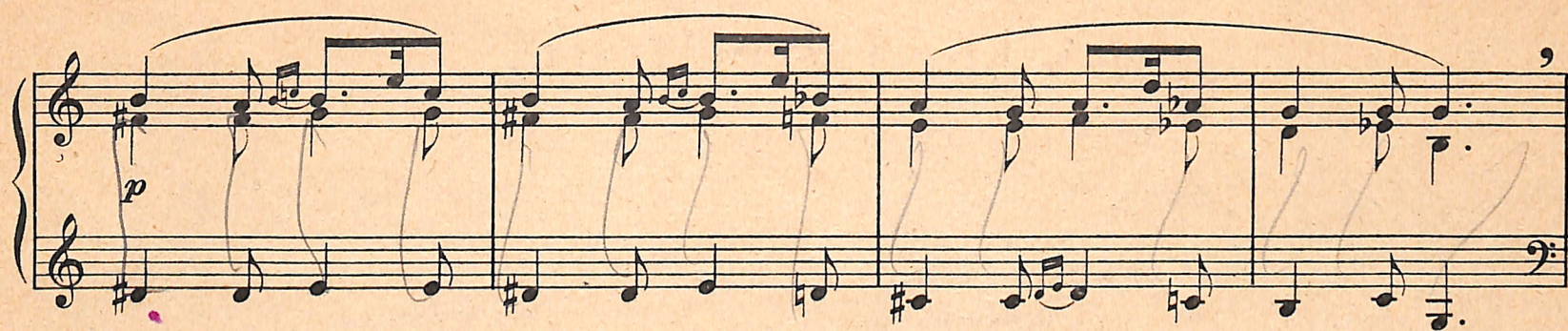
Très doucement *no defuita*

PIANO *pp* *mp*

mélancolique *5 3 4 2* *f*

5 3 2

The musical score is written for piano and consists of four systems of music. The first system is marked 'PIANO' and 'Très doucement', with dynamics 'pp' and 'mp'. The second system continues the piano part. The third system is marked 'mélancolique' and features a melodic line with dynamics 'f' and 'pp'. The fourth system continues the melodic line. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Handwritten annotations in blue and red ink are present throughout the score, including 'no defuita' and '5 3 4 2'.



8al



VII. Carillon

Très animé-très gai (alla breve)

PIANO

ff

The musical score is written for piano and consists of five systems. The first system is marked 'PIANO' and 'ff'. The tempo/mood is 'Très animé-très gai (alla breve)'. The time signature is 2/4. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Handwritten annotations in blue and red ink are present throughout the score, including fingerings (1-5), slurs, and a circled 'pp sempre' marking in the fourth system.

Handwritten: 29, 4, 5, 4

mf

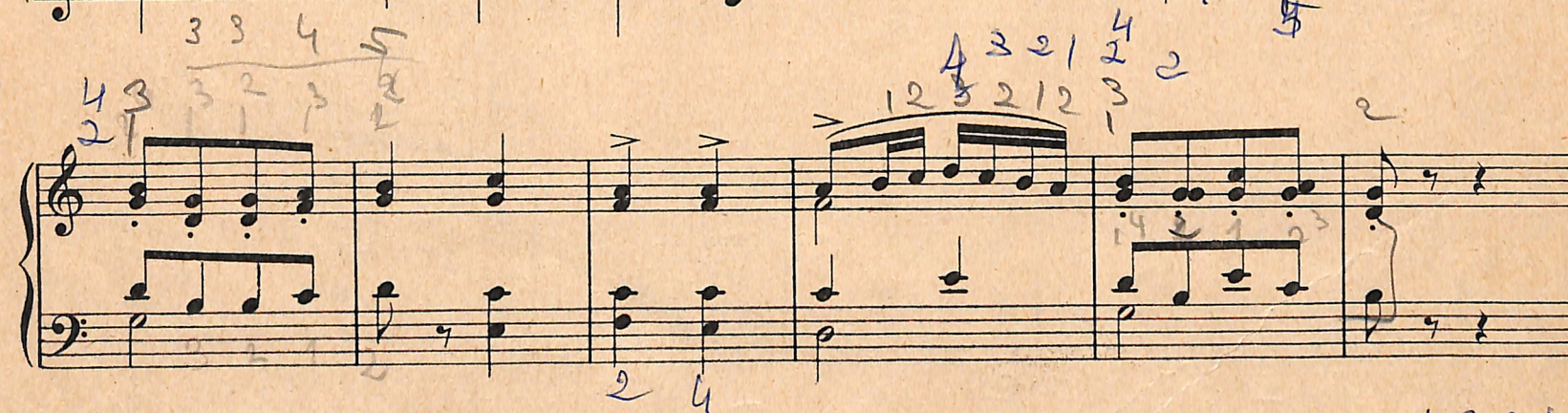
Handwritten: 3, 2, 1, 5, 19, 5, 4, 3, 5, 2

Handwritten: 2, 4, 5, 2, 1, 2, 1, 2, 5, 4, 5

Handwritten: 0

Handwritten: 39

Handwritten: 4, 3, 2, 1, 2, 4, 2, 2





Noizay
Octobre 1935

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MUSIQUE FRANÇAISE MODERNE

△ △ △

HENRI DUTILLEUX

Piano et Chant :

L'ANNEAU DU ROI - Scène lyrique.

LA GEOLÉ, pour Baryton ou Mezzo-soprano - Chant et Piano.

— — — — — Accompagnement d'Orchestre (*En location.*)

QUATRE MÉLODIES, pour Baryton ou Mezzo-soprano - Chant et Piano

1. - FÉERIE AU CLAIR DE LUNE.

2. - POUR UNE AMIE PERDUE.

2bis- — — — — — transcription pour ténor ou soprano.

3. - REGARDS SUR L'INFINI.

4. - FANTASIO.

Accompagnement d'Orchestre (*En location.*)

JEAN HUBEAU

Piano seul :

CONCERTO HÉROÏQUE, réduction par l'Auteur.

VARIATIONS.

Piano et Violon :

CONCERTO EN DO MAJEUR. Accompagnement d'Orchestre (*En location.*)

SONATE EN UT MINEUR.

Deux Violons

SONATINE CAPRICE.

Piano et Trompette chromatique :

SONATE, pour trompette chromatique en ut.

— — — — — en si b.

ANDRÉ JOLIVET

Piano

ÉTUDES SUR DES MODES ANTIQUES

CINQ DANSES RITUELLES :

A. Danse initiatique. — B. Danse du Héros. — C. Danse Nuptiale. — D. Danse du Rapt.

E. Danse funéraire.

Accompagnement d'Orchestre (*En location.*)

Piano et Chant :

LES TROIS COMPLAINTES DU SOLDAT :

1. La Complainte du Soldat vaincu. — 2. La Complainte du Pont de Gien. — 3. La Complainte à Dieu. Accompagnement d'Orchestre (*En location.*)

Voix, Cor Anglais, Violoncelle et Harpe :

SUITE LITURGIQUE, partition, parties

Piano et Violoncelle :

NOCTURNE.

Trompette et Piano :

CONCERTINO.

CLAUDE PASCAL

Piano :

L'ALBUM DE LISETTE ET POULOT, 12 morceaux - Exercices assez faciles

Saxophone Alto en mi b et Piano :

SONATINE.

Deux Violons, Alto et Violoncelle :

QUATUOR : Partition in-16.

Parties séparées.

Instruments à Vent :

OCTUOR. 2 Flûtes, Hautbois, Clarinette si b, 2 Bassons, Cor en fa, Trompette en ut.

Partition in-16. Parties d'instruments.

PIERRE SANCAN

Piano :

BERCEUSE.

MOUVEMENT.

TOCCATA.

Piano et Flûte :

SONATINE.

▽ ▽ ▽

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