

# Brises du Saint Laurent

COLLECTION

de

Morceaux de Salon favoris



- Nº 1. Hecker, Bleu d'Azur, Valse brillante. .... Pr.  
 Nº 2. Sweet, Les Jongleurs, Galop brillant .....  
 Nº 3. Ryder, Le Cor des Alpes, Transcription.....  
 Nº 4. Mack, Chèvre - Feuille, Valse brillante.....  
 Nº 5. Bollman, Les Cloches du Couvent, Morc. de Salon.,  
 Nº 6. Benedict, Bergeronnette, Valse de Salon. ....  
 Nº 7. Julia Rivé, Dans les bois, Rêverie-Etude.  
 Nº 8. Smith, W.J. La Reine des Fleurs, Valse brill.

- Nº 9. Sudds, F.W., Le Rêve du Berger, Rêverie. Pr.  
 Nº 10. Ryder, T.P., Le Printemps, Caprice.....  
 Nº 11. Wilson, G.D. Légèreté, Rondo-Galop.....  
 Nº 12. Hennings, R.E. Les Sylphes, Caprice de genre ..  
 Nº 13. Smets, Grande Valse brillante .....  
 Nº 14. Wilson, G.D. Les voix du matin .....  
 Nº 15.  
 Nº 16.

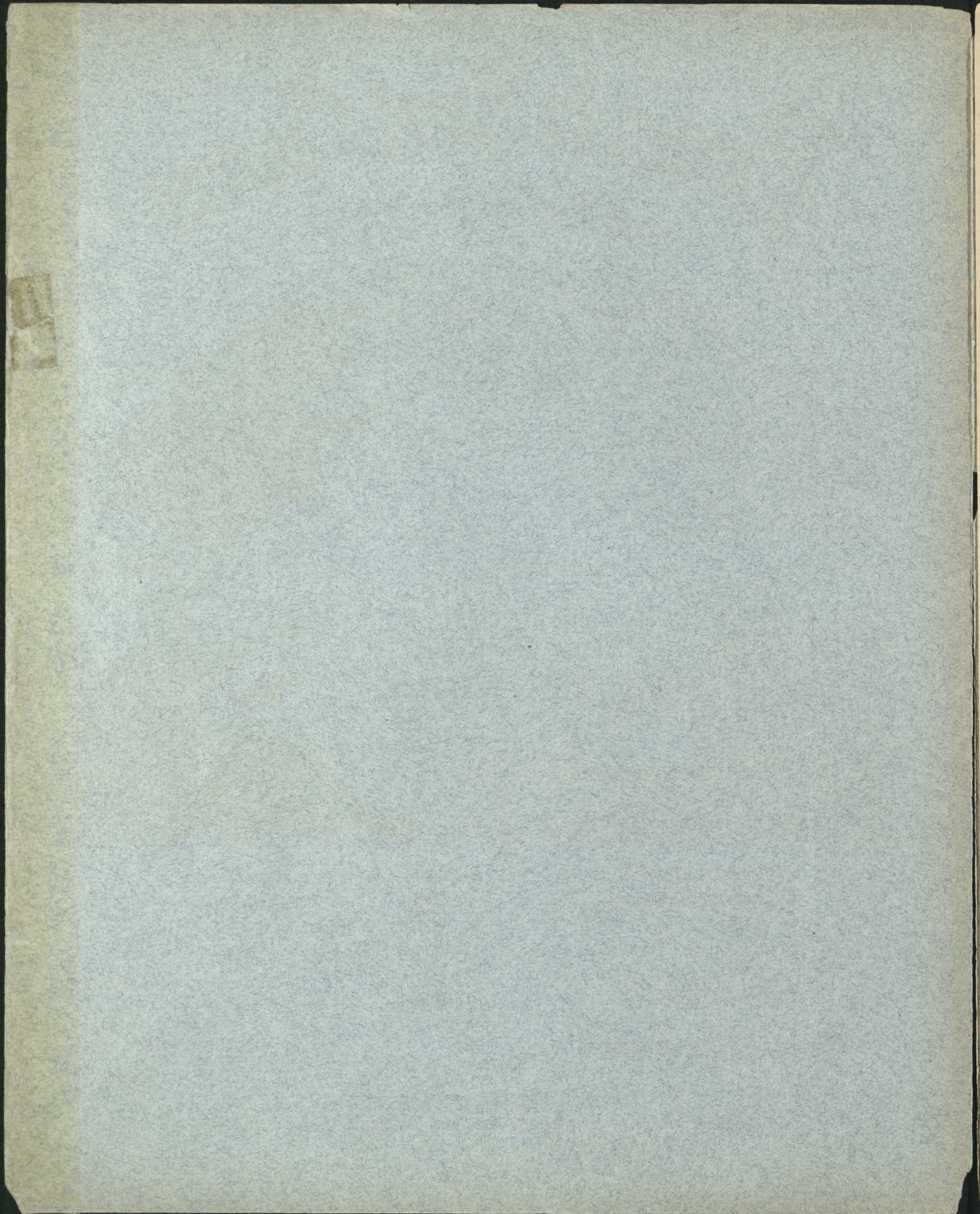
Publié par

**A. J. BOUCHER,**

FOURNISSEUR DES PENSIONNATS CATHOLIQUES DU CANADA ET DES ETATS-UNIS.

Nº 1622, Rue Notre-Dame, Montréal.





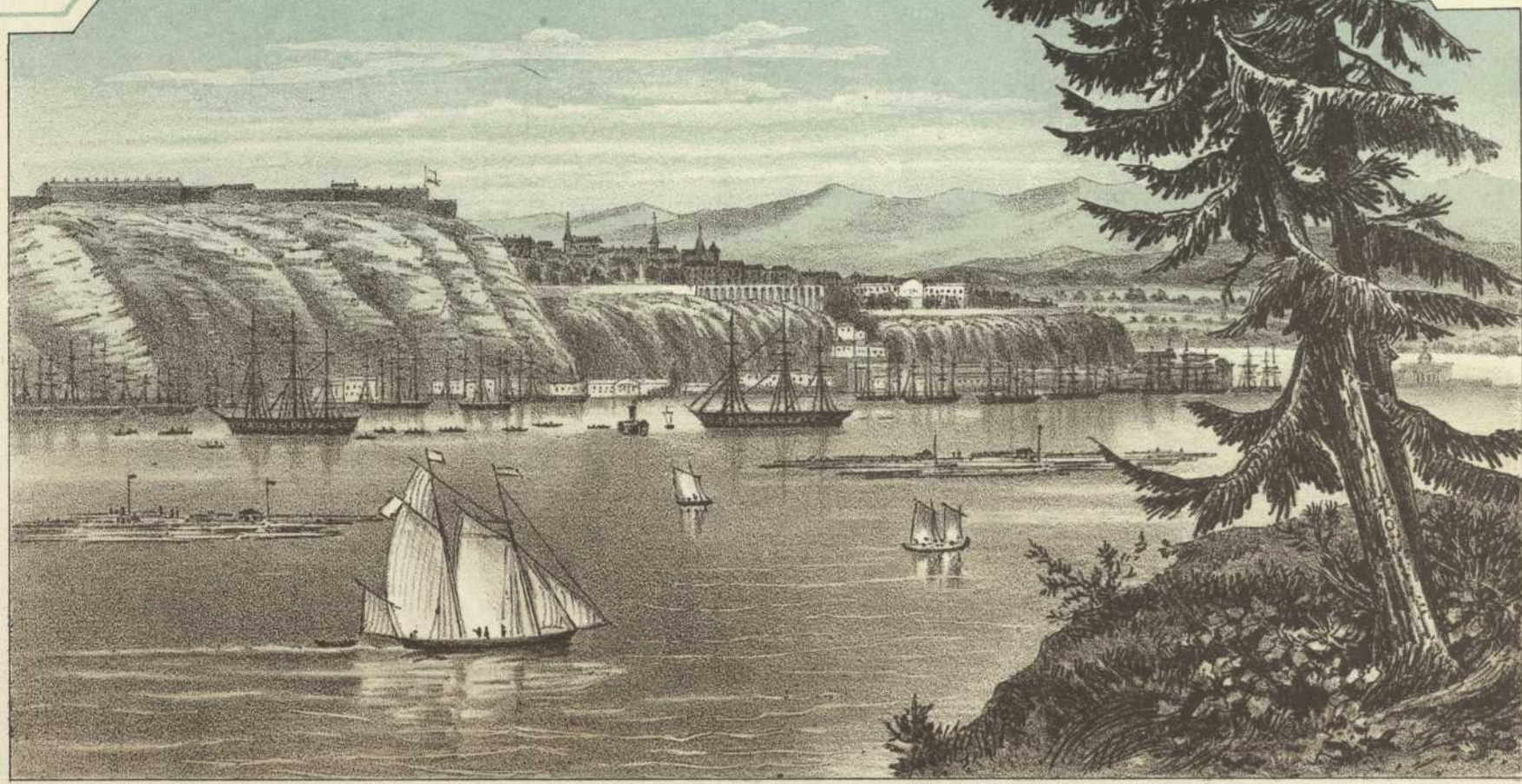


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Oscar Brandstetter, Leipzig.



## LES SYLPHES.

## CAPRICE DE GENRE.

(LAS SILFIDES. CAPRICO GENERICO.)

R. E. HENNINGS.

## INTRODUCTION.

Largo.

Quasi Recit. *p* *pp* *f* molto rall.

## Allegro vivace.

*f* *p* *ff* *p rit.* *f*



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Dynamics: *p* (piano) at the start, *f* (forte) in the middle, and *p* at the end. A *Qw.* (quasi) marking is present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many slurs and ties. Bass staff has a harmonic accompaniment. Dynamics: *f* (forte), *ff* (fortissimo), and *rit.* (ritardando). A *con espress.* (con espressione) marking is present. A *Qw.* (quasi) marking is present below the bass staff. A *\** (asterisk) marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Dynamics: *vivo* (vivo), *f* (forte), and *lusingando p* (lusingando piano). A *Qw.* (quasi) marking is present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Dynamics: *ff* (fortissimo), *p* (piano), and *rit.* (ritardando).



First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *a tempo*. Bass staff has a whole note chord marked *Qw.* The system concludes with a *f* (forte) chord and a *p* (piano) melodic line marked *lusingando*.

Second system of musical notation. Treble staff continues the melodic line with eighth notes. Bass staff continues with a steady accompaniment of eighth notes.

Third system of musical notation. Treble staff features a *ff* (fortissimo) chord followed by a *p* (piano) melodic line with fingerings (5, 3, 2, 4, 3, 1, 4, 3, 1). A bracketed section contains fingerings (5, 2, 1, 4, 2, 1). The system ends with a *rit. marcato* (ritardando, marcato) section.

Fourth system of musical notation. Treble staff begins with a *molto sostenuto* (very sustained) section marked *p dolce* (piano, dolce). It includes fingerings (1, 2, 1, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 5, 4, 2, 1, 2, 1, 4, 3, 2). The bass staff continues with a steady accompaniment.

Fifth system of musical notation. Treble staff continues the melodic line with fingerings (3, 2, 1, 3, 2, 4, 3). The bass staff features a *cresc. poco rit.* (crescendo, poco ritardando) section marked *ff* (fortissimo), followed by a *p dolce a tempo* (piano, dolce, a tempo) section.





First system of musical notation. The treble staff contains a melodic line with various ornaments and fingerings (2, 1, 2, 1, 5, 3, 4, 2). The bass staff provides harmonic support. The tempo/mood marking *con espress. p rit.* is present.



Second system of musical notation. The treble staff features a melodic line with a crescendo marking *cresc.* and a forte marking *f*. The bass staff includes the tempo/mood marking *più mosso ben marcato*.



Third system of musical notation. The treble staff includes a melodic line with a forte marking *ff* and a tempo/mood marking *ben marcato*. The bass staff provides harmonic support.



Fourth system of musical notation. The treble staff includes a melodic line with a forte marking *f* and a tempo/mood marking *molto cresc.*. The bass staff includes a forte marking *ff* and a piano marking *p*.



Fifth system of musical notation. The treble staff includes a melodic line with a piano marking *p* and a forte marking *ff*. The bass staff includes a piano marking *p* and a tempo/mood marking *molto rit. e dim.*. The word *brill.* is written below the bass staff.



*molto sostenuto*

*p dolce*

*cresc. poco rit. ff*

*a tempo p dolce*

*Allegro vivace.*

*f*

*p*

*f*

*p*

*f*

*ff*

*con espress. rit.*

*vivo*



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff provides harmonic support. Dynamics include *f* and *p*. The tempo/mood marking *lusingando* is present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features a more active line. Dynamics include *ff*. A first ending bracket with a repeat sign is shown above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff includes triplets and slurs. Bass staff features a melodic line. Dynamics include *p*. Markings include *rit. marcato* and *brill.* with fingerings. The tempo/mood marking *p più mosso* is present.

Fourth system of musical notation. Treble and bass staves. Treble staff features complex melodic patterns with many slurs and accents. Bass staff provides harmonic support. Dynamics include *cresc.*, *ff*, and *p*. A first ending bracket is shown above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic patterns. Bass staff features a melodic line. Dynamics include *cresc.* and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff provides harmonic support. Dynamics include *ff*, *p*, *f*, and *ff*. The piece concludes with the marking *Fine.*



# OUVRAGES HAUTEMENT RECOMMANDÉS

POUR

## PIANO ET CHANT

PUBLIÉS PAR

# A. J. BOUCHER

MONTRÉAL, No. 1622, RUE NOTRE-DAME, MONTRÉAL.

### *Piano Solo.*

|                                                              |         |
|--------------------------------------------------------------|---------|
| Allstrom, Le Bluet. Valse élégante . . . . .                 | 25 cts. |
| Baumbach, Rêves de bonheur, Mélodie-Réverie . . . . .        | 50 "    |
| Benedict, Bergeronnette. Valse de Salon . . . . .            | 75 "    |
| Bennet, Les Vacances. Galop . . . . .                        | 40 "    |
| Blake, Marche aux Flambeaux . . . . .                        | 50 "    |
| Bollmann, Les Cloches du Couvent. Morceau de Salon . . . . . | 60 "    |
| Chopin, La Gracieuse. Valse de Salon . . . . .               | 50 "    |
| — Valse en la bémol . . . . .                                | 60 "    |
| Cramer, Le Petit Rien. Romance variée . . . . .              | 35 "    |
| Detré, Turquoise. Schottisch brillante . . . . .             | 35 "    |
| Fisher, La Fauvette. Caprice élégant . . . . .               | 40 "    |
| Groscurth, Circus-Galop . . . . .                            | 50 "    |
| Hecker, Bleu d'azur. Valse brillante . . . . .               | 50 "    |
| Henninges, Les Sylphes. Caprice de genre . . . . .           | 60 "    |
| Herx, Baudouin. Marche militaire . . . . .                   | 50 "    |
| Leduc, Le Rossignol. Morceau de Salon . . . . .              | 50 "    |
| — Un Rayon de soleil . . . . .                               | 50 "    |
| Mack, Chèvre-feuille. Valse brillante . . . . .              | 50 "    |
| Marcaillou, Indiana. Suite de Valses . . . . .               | 35 "    |
| Medina, Reine du cœur. Polka de Salon . . . . .              | 35 "    |
| Mendelssohn, Chanson du Printemps . . . . .                  | 35 "    |
| Metca, Bébé-Valse . . . . .                                  | 30 "    |
| Meyer, Soleil levant. Polka-Réverie . . . . .                | 50 "    |
| Morelle, Guignol. Polka . . . . .                            | 35 "    |
| — Les Etrennes. Valse mignonne . . . . .                     | 35 "    |
| Prévôt, Enfantillage. Valse élégante . . . . .               | 35 "    |
| Rivé, Dans les bois. Réverie-étude . . . . .                 | 75 "    |
| Rossini, Ouverture <i>Gazza-ladra</i> . . . . .              | 50 "    |
| Ryder, Cache-cache. Schottisch . . . . .                     | 25 "    |
| — Le Cor des Alpes. Mélodie . . . . .                        | 40 "    |
| — Le Printemps. Caprice . . . . .                            | 50 "    |
| — La Toupie. Galop . . . . .                                 | 40 "    |
| — La Violette. Polka . . . . .                               | 40 "    |
| Schumann, Berceuse . . . . .                                 | 50 "    |
| Smets, Grande Valse brillante . . . . .                      | 60 "    |
| Smith, La Reine des Fleurs. Valse brillante . . . . .        | 40 "    |
| Stiegler, Joyeux compagnons. Polka . . . . .                 | 50 "    |
| Sudds, Le Rêve du berger. Réverie . . . . .                  | 50 "    |
| Sweet, Les Jongleurs. Galop brillant . . . . .               | 40 "    |
| Van Gael, Polka des oiseaux . . . . .                        | 60 "    |
| Weber, C. M. Dernière pensée musicale . . . . .              | 75 "    |
| — L'Invitation à la Valse . . . . .                          | 60 "    |
| — Rondo en mi bémol . . . . .                                | 75 "    |
| Weber, H. L'Orage Imitation de la nature . . . . .           | 75 "    |
| Wilson, A travers champs. Rondo-Polka . . . . .              | 50 "    |
| — Heureux retour. Rom. sans paroles . . . . .                | 35 "    |
| — La Chapelle. Caprice . . . . .                             | 50 "    |
| — Les Clochettes du traineau . . . . .                       | 50 "    |
| — Légèreté. Rondo-Galop . . . . .                            | 50 "    |

### *Piano solo.*

|                                                   |         |
|---------------------------------------------------|---------|
| Wyman, Echos des bois. Réverie de Salon . . . . . | 40 cts. |
| — L'Alouette. Mélodie variée . . . . .            | 60 "    |
| — Lorena. Mélodie variée . . . . .                | 75 "    |
| — Vagues argentines. Réverie mélodie . . . . .    | 75 "    |

### *Piano à 4 mains.*

|                                                 |         |
|-------------------------------------------------|---------|
| Allstrom, Le Bluet. Valse . . . . .             | 75 cts. |
| Hecker, Bleu d'azur. Valse brillante . . . . .  | 50 "    |
| Herx, Baudouin. Marche militaire . . . . .      | 60 "    |
| Ryder, La Toupie. Galop . . . . .               | 50 "    |
| Stadeler, L'Eclat de rire. Polka . . . . .      | 50 "    |
| Wilson, A travers champs. Rondo-Polka . . . . . | 75 "    |

### *Romances choisies.*

#### *Pour Pensionnats.*

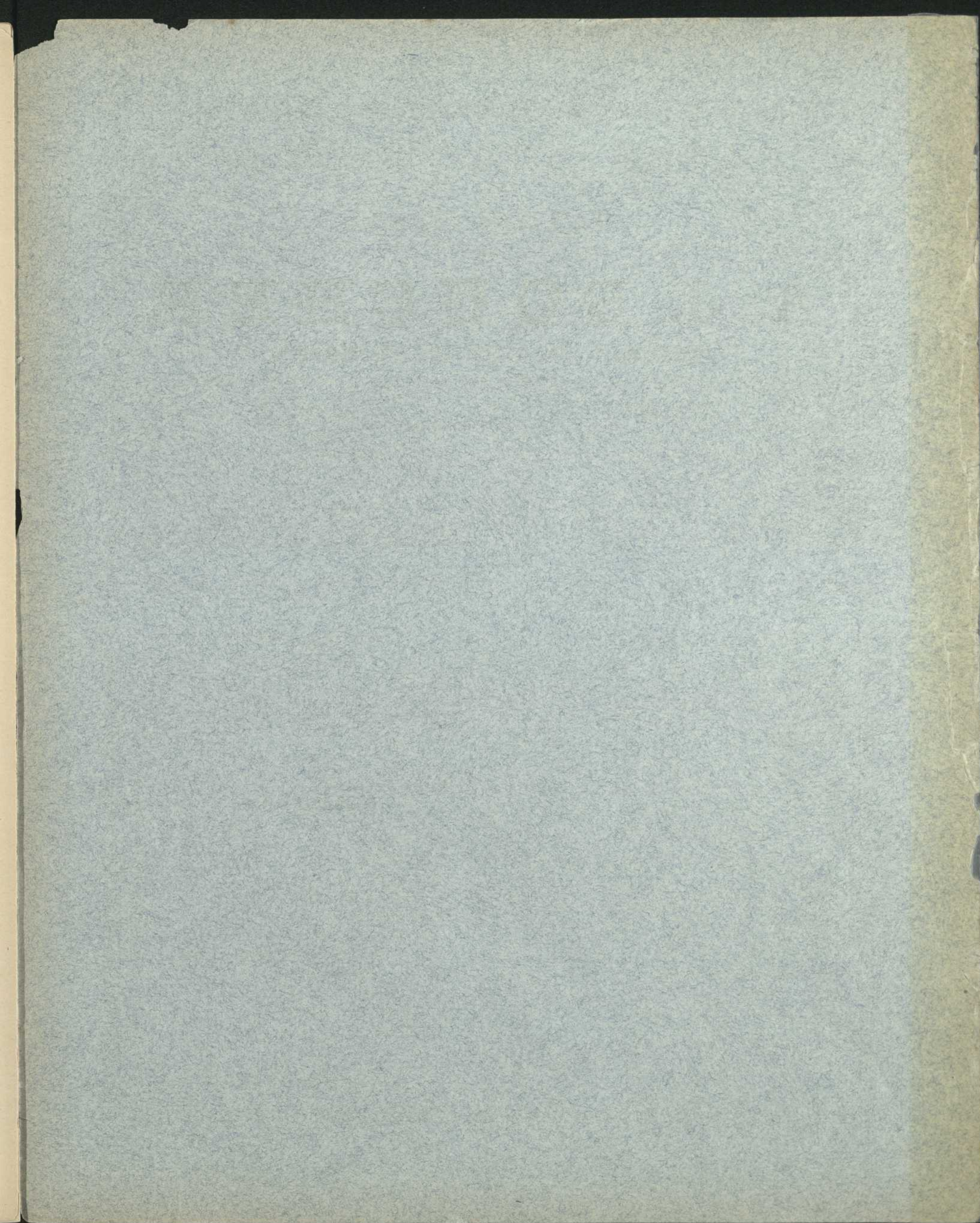
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|-------------------------------------------|---------|
| Ce que l'on aime toujours . . . . .       | 35 cts. |
| Mes trois lettres . . . . .               | 35 "    |
| Mon rêve . . . . .                        | 35 "    |
| Pauvre mère! Romance dramatique . . . . . | 50 "    |
| Réveil d'un beau jour, le . . . . .       | 35 "    |
| Un nid est si doux! . . . . .             | 35 "    |

### Assortiment complet

de

Musique d'orgue,  
Chants sacrés,  
Messes en Musique,  
Messes en plain-chant harmonisé,  
Chœurs d'Orpheon,  
Cantates pour Fêtes,  
Cantates pour Distribution de Prix,  
Chants Comiques,  
Romances de Salon,  
Recueils de Mélodies,  
Extraits d'Opéras,  
etc. etc. etc.







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| Bollmann, Les Cloches du Couvent. Morceau de Salon . . . . . | 60 "    |
| Chopin, La Gracieuse. Valse de Salon . . . . .               | 50 "    |
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| Fisher, La Fauvette. Caprice élégant . . . . .               | 40 "    |
| Groscurth, Circus-Galop . . . . .                            | 50 "    |
| Hecker, Bleu d'azur. Valse brillante . . . . .               | 50 "    |
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| — La Violette. Polka . . . . .                               | 40 "    |
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| Stadeler, L'Eclat de rire. Polka . . . . .      | 50 "    |
| Wilson, A travers champs. Rondo-Polka . . . . . | 75 "    |

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| Mes trois lettres . . . . .               | 35 "    |
| Mon rêve . . . . .                        | 35 "    |
| Pauvre mère! Romance dramatique . . . . . | 50 "    |
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