



Q 28

1011



*Soprano*

LES

# Fleurs du Printemps

*Suite de Valses*

DE

## J. LABITZKY

*Arrangée*

*Pour deux Violons, Alto et Basse,*

*Avec Accompagnement*

*DE CORNET À PISTONS ou FLAGEOLET (ad lib.)*

ou

### ORCHESTRE

*Par*

## A. FESSY.

*Quintette : 6<sup>f</sup>*

*Orchestre : 9<sup>f</sup>*

*A. Lafont.*

*PARIS, chez E. TROUPENAS & C<sup>ie</sup> Rue N<sup>ve</sup> Vivienne, 40.*

*Leipzig, chez Hofmeister.*

*Milan, chez F. Lucca.*

*Londres, chez R. Cocks.*

*E. Troupenas & Co*

41183

1-6

**LES FLEURS DU PRINTEMPS**  
VALSES DE J. LABITZKY Op.110.

Arrangées en Quintette <sup>4</sup>  
PAR A. FESSY.

Moderato. **1<sup>er</sup> VIOLON.**

INTRODUCTION.

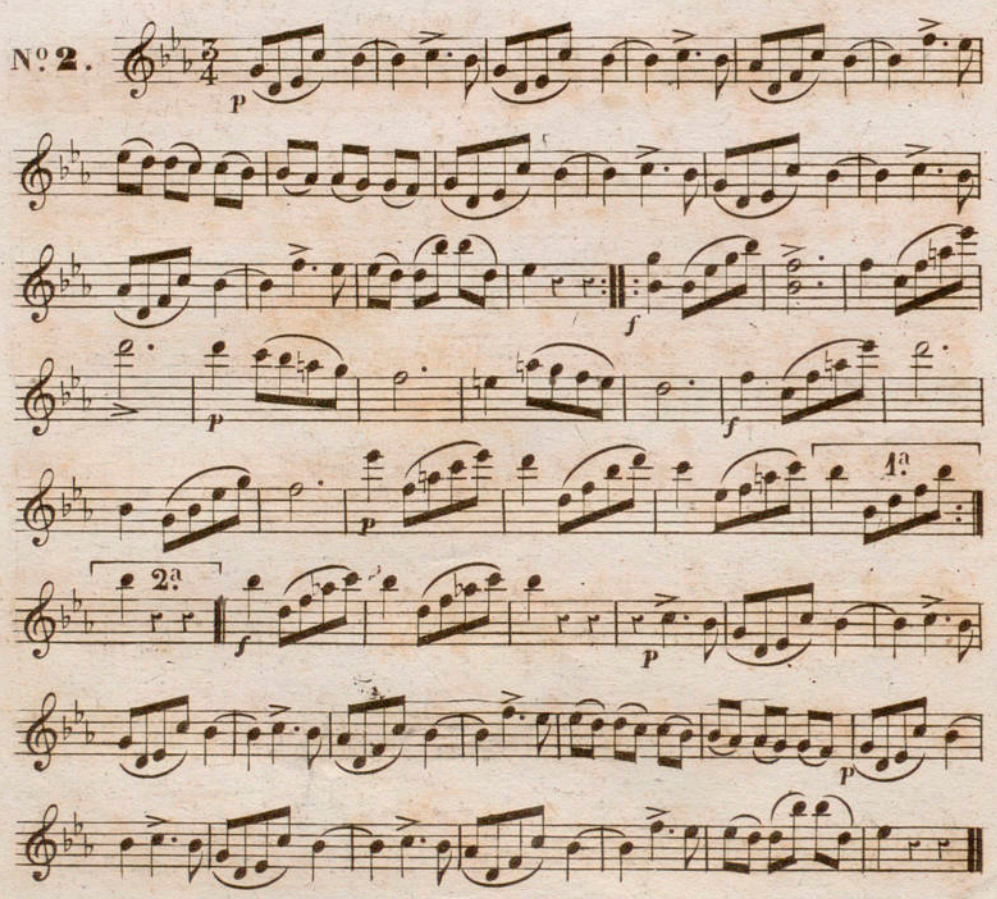
N<sup>o</sup> 1.

no 1924.

Handwritten notes and scribbles at the bottom of the page, including the word 'faro' and various musical symbols.

2

4<sup>er</sup> VIOLON.

N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

4<sup>er</sup> VIOLON.

divisi.

N<sup>o</sup> 4.

N<sup>o</sup> 5.

4<sup>te</sup> VIOLON.

CODA.

*p*

*p*

*pizz.* *arco.* *p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

LES FLEURS DU PRINTEMPS

VALES DE J. LABITZKY Op. 140.

Arrangées en Quintette 4

PAR A. FESSY.

Moderato.

2<sup>d</sup> VIOLON.

INTRODUCTION.

The introduction consists of five staves of music in G major (one flat) and 3/4 time. The first staff begins with a forte (f) dynamic. The second staff ends with a piano (p) dynamic. The third staff includes markings for *pp*, *pizz.*, and *arco.* The fourth and fifth staves continue the melodic and harmonic development.

N<sup>o</sup> 1.

The first dance is in G major and 3/4 time. It consists of six staves of music. The first staff starts with a piano (p) dynamic. The second and third staves continue the melody. The fourth and fifth staves feature a forte (f) dynamic. The sixth staff concludes with first and second endings, marked 1<sup>a</sup> and 2<sup>a</sup>.

N<sup>o</sup> 2.

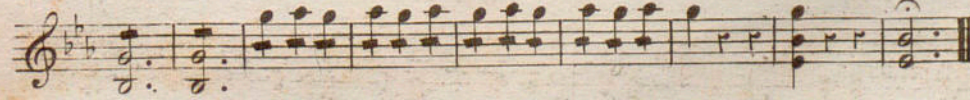
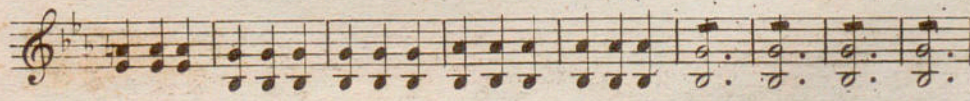
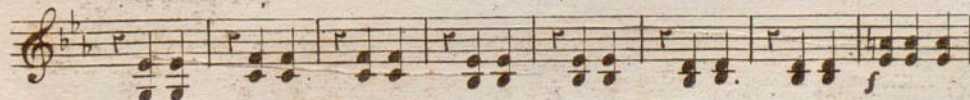
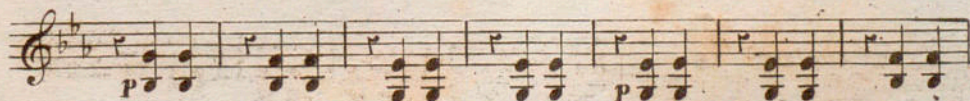
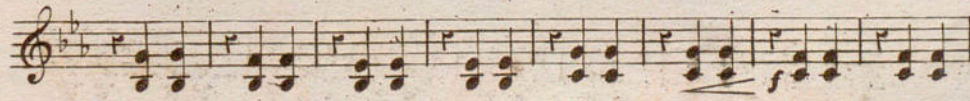
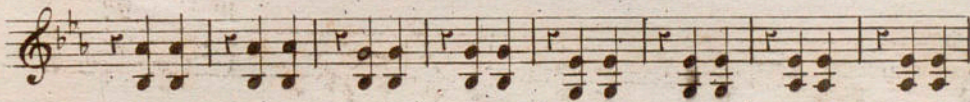
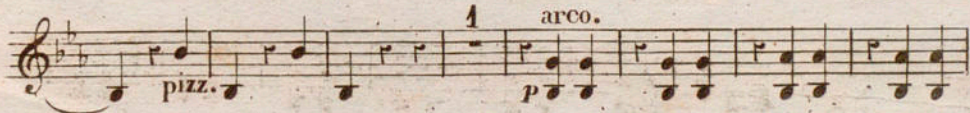
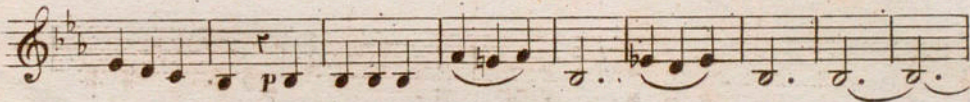
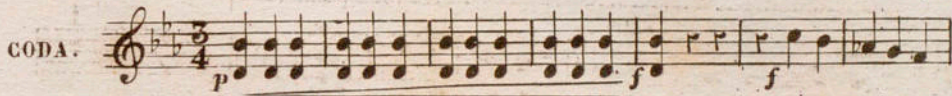
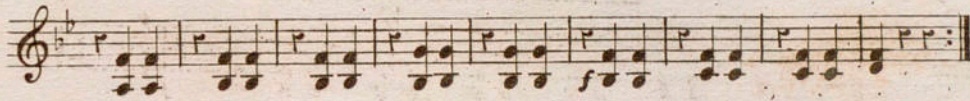
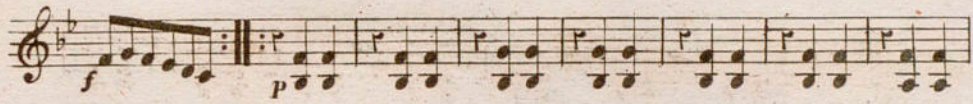
The second dance is in G major and 3/4 time. It consists of six staves of music. The first staff starts with a piano (p) dynamic. The second and third staves continue the melody. The fourth and fifth staves feature a forte (f) dynamic. The sixth staff concludes with first and second endings, marked 1<sup>a</sup> and 2<sup>a</sup>.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

N<sup>o</sup> 5.

2<sup>d</sup> VIOLON.





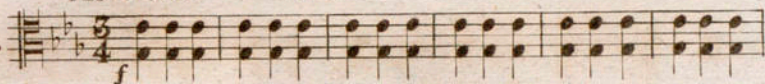
LES FLEURS DU PRINTEMPS

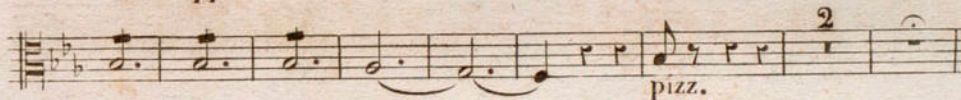
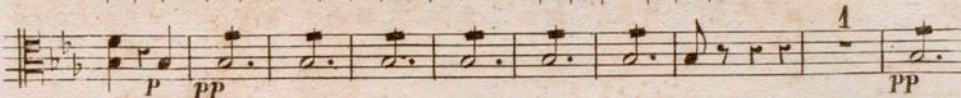
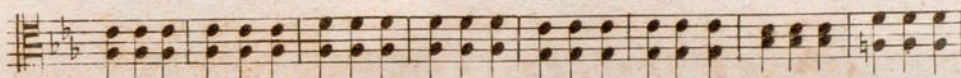
VAISES DE J. LABITZKY. Op. 110.

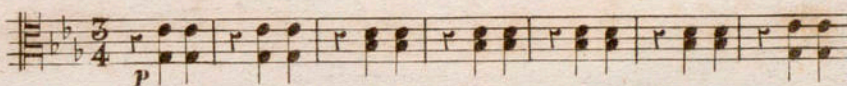
Arrangées en Quintette <sup>1</sup>

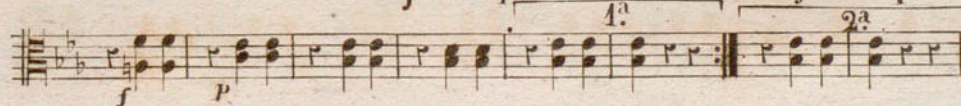
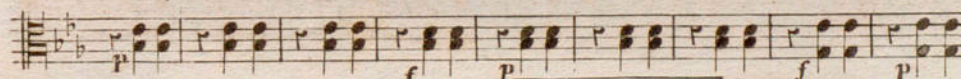
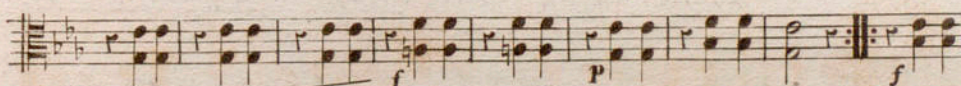
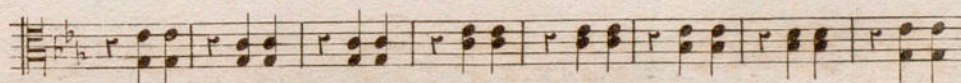
PAR A. FESSY.

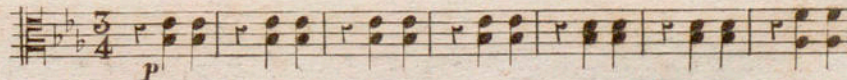
Moderato. ALTO.

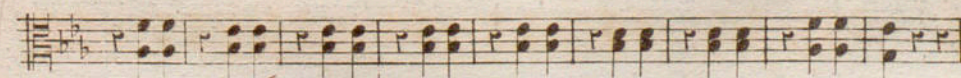
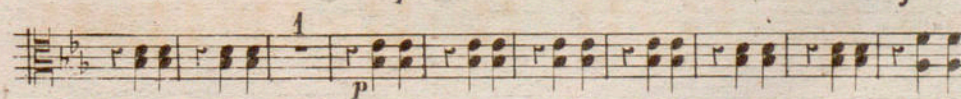
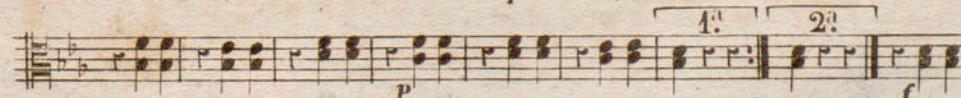
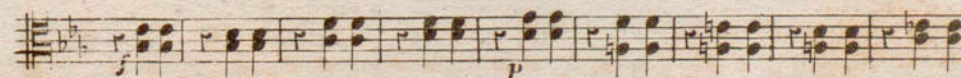
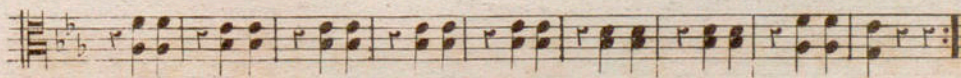
INTRODUCTION. 



N<sup>o</sup> 1. 



N<sup>o</sup> 2. 



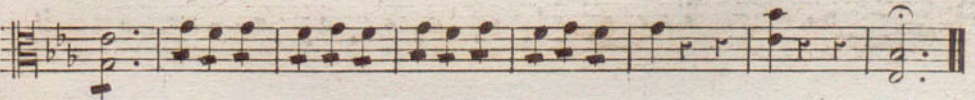
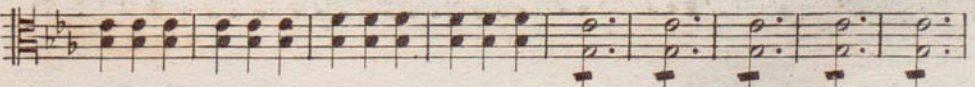
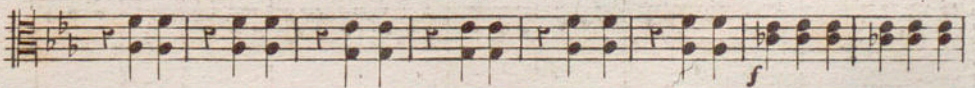
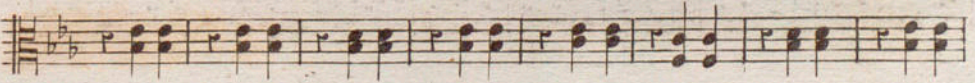
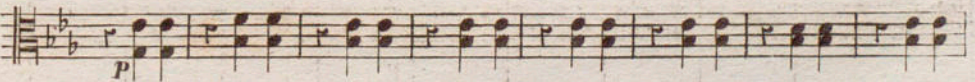
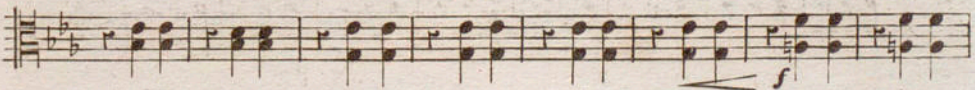
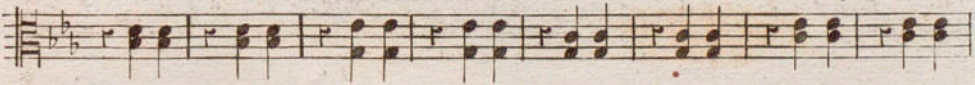
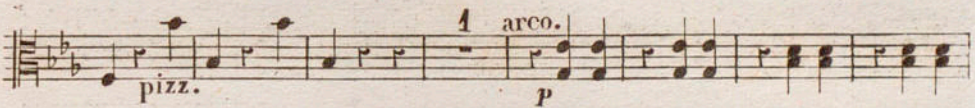
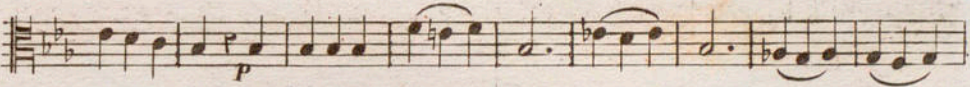
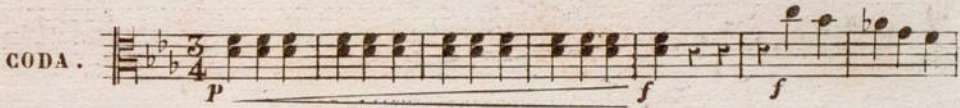
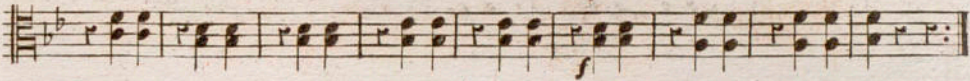
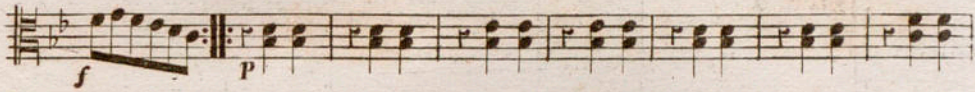
ALTO.

Nº 3.

Nº 4.

Nº 5.

ALTO.

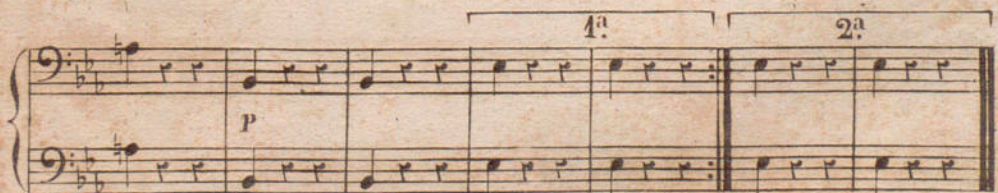
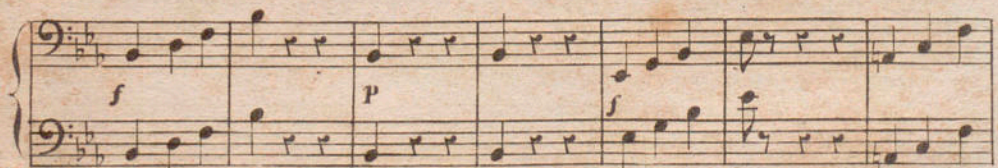
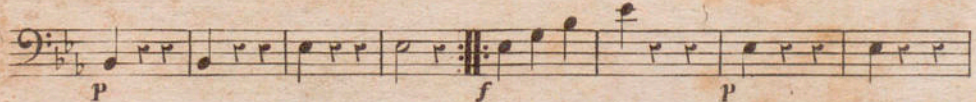
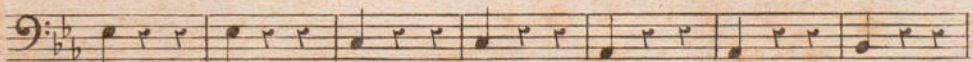
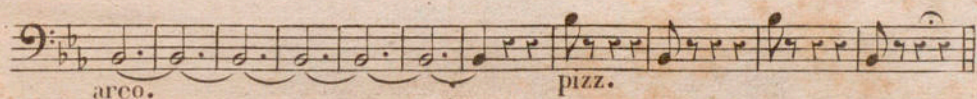
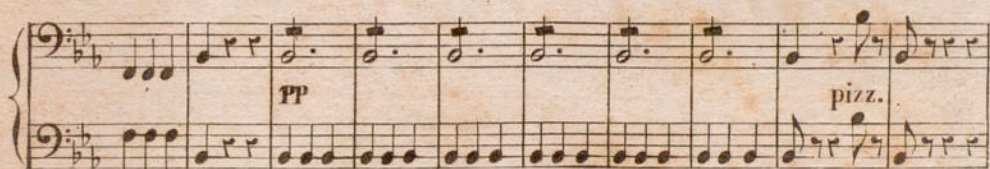
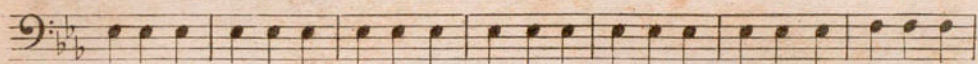
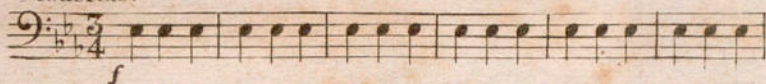


**LES FLEURS DU PRINTEMPS**  
**VAUSES DE J. LABITZKY. Op. 110.**

Arrangées en Quintette 4  
PAR A. FESSY.

Moderato. VIOLONCELLE et C-BASSE.

INTRODUCTION.



at page 3

VIOLONCELLE et C - BASSE.

N° 2.

N° 3.

N° 4.

N° 5.



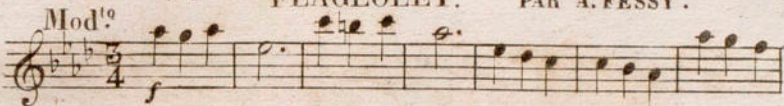
LES FLEURS DU PRINTEMPS

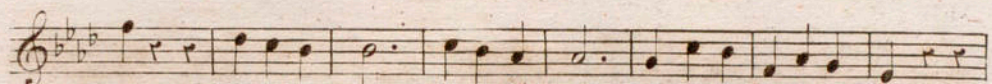
Arrangées en Quintette 1

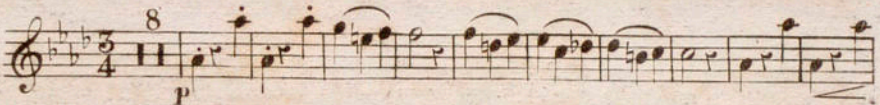
VALES DE J. LABITZKY, Op. 110.

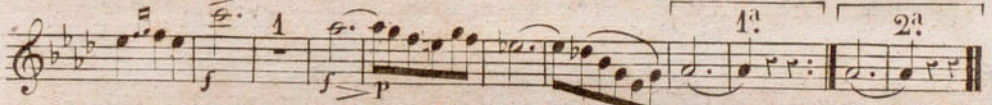
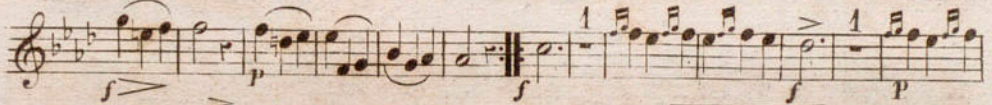
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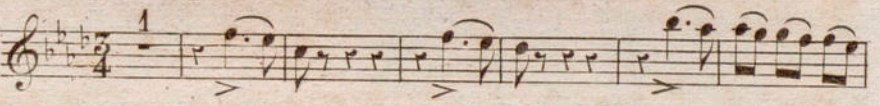
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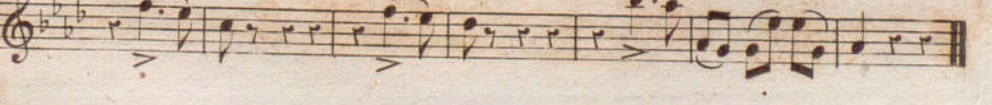
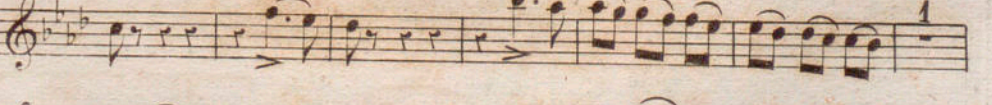

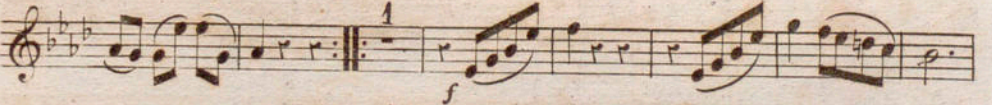
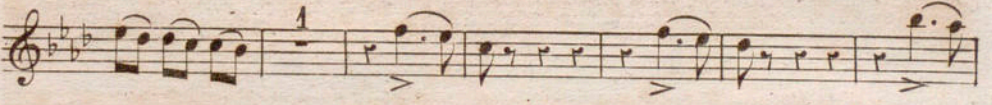
INTRODUCTION. *Mod<sup>o</sup>* 



N<sup>o</sup> 1. 



N<sup>o</sup> 2. 





N<sup>o</sup> 3.

N<sup>o</sup> 4.

FLAGEOLET.

N<sup>o</sup> 5.

GODA.

**LES FLEURS DU PRINTEMPS**  
VALSES DE J. LABITZKY. Op. 140.

Arrangées en Quintette 1  
PAR A. FESSY.

FLUTE.

INTRODUCTION. *Mod<sup>to</sup>*

11

N<sup>o</sup> 4.

8

1

1<sup>a</sup>

2<sup>a</sup>

N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

FLÛTE.

First system of musical notation, consisting of three staves. The first two staves contain a melodic line with various ornaments and dynamics. The third staff contains a chordal accompaniment with first and second endings marked "1ª" and "2ª".

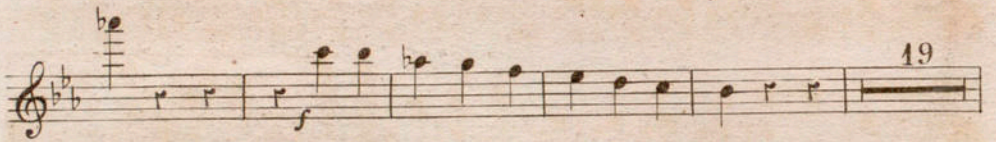
Nº 4.

Second system of musical notation, labeled "Nº 4". It features a 3/4 time signature and includes various ornaments, trills, and dynamics like "f" and "p".

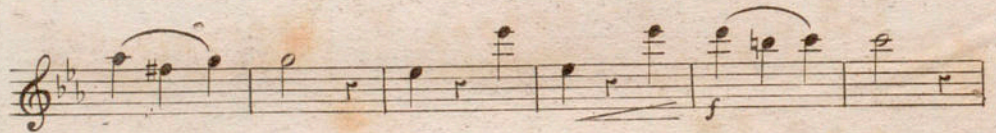
Nº 5.

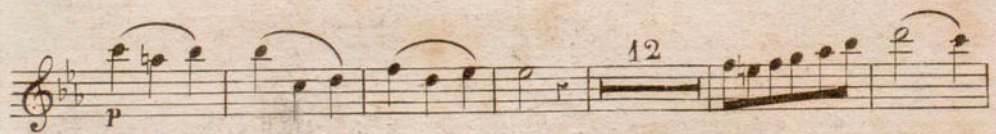
Third system of musical notation, labeled "Nº 5". It features a 3/4 time signature and includes various ornaments, trills, and dynamics like "f" and "p".

CODA. 

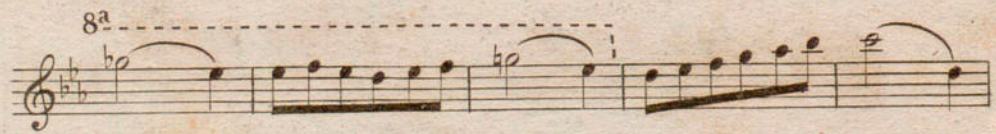


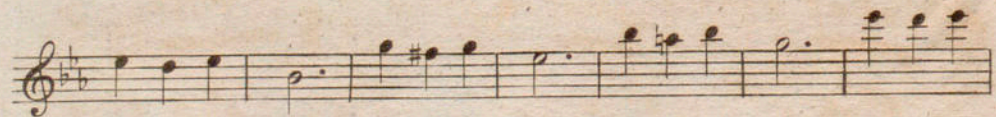


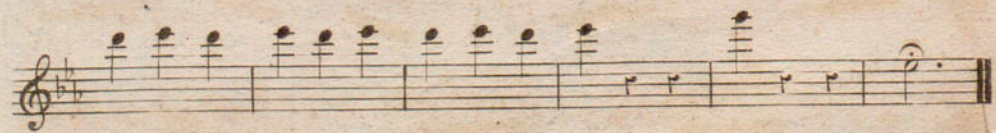












LES FLEURS DU PRINTEMPS  
VALES DE J. LABITZKY. Op. 110.

Arrangées en Orchestre 1  
PAR A. FESSY.

CLARINETTES en Sib.

INTRODUCTION. *Mod<sup>o</sup>* *f*

*pp*

*pp*

N<sup>o</sup> 1. *p* *Solo.*

*f* *p*

*f* *f*

*f* *1<sup>a</sup>* *2<sup>a</sup>*

N<sup>o</sup> 2.

The musical score is for two clarinet parts, numbered 2. It is written in B-flat major (one flat) and 2/4 time. The score consists of eight systems, each with two staves. The first system is marked with a piano (*p*) dynamic. The second system also has a piano (*p*) dynamic. The third system features a first ending marked '1' and a forte (*f*) dynamic. The fourth system has a forte (*f*) dynamic and includes first and second endings marked '1<sup>a</sup>' and '2<sup>a</sup>'. The fifth system is marked with a forte (*f*) dynamic and includes a first ending marked '1' and a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The seventh system has a piano (*p*) dynamic. The eighth system has a piano (*p*) dynamic. The score concludes with a double bar line.



CLARINETTES en Si b.

N<sup>o</sup> 3. Solo.

N<sup>o</sup> 4.

CLARINETTES en Si b.

N<sup>o</sup> 5.

2 4

Solo.

Solo.

CODA.

15 1

E. T. et C.

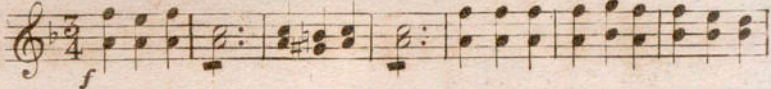
LES FLEURS DU PRINTEMPS


VALES DE J. LABITZKY. Op. 140.

Arrangées en Quintette

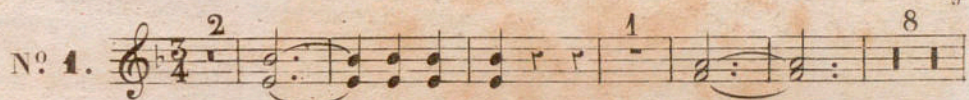
PAR A. FESSY.

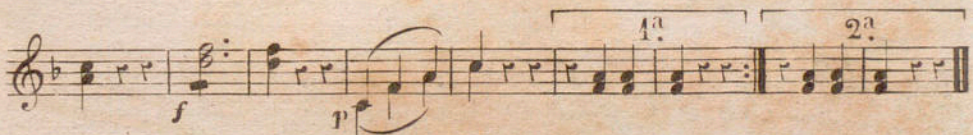
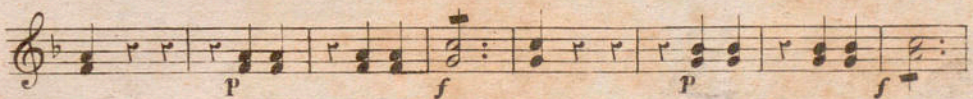
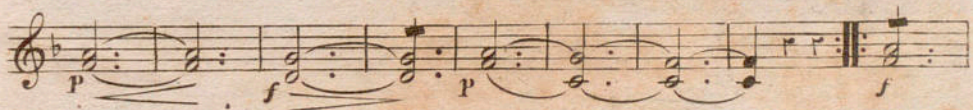
Mod<sup>o</sup> CORNETS à CYLINDRE en Sib.

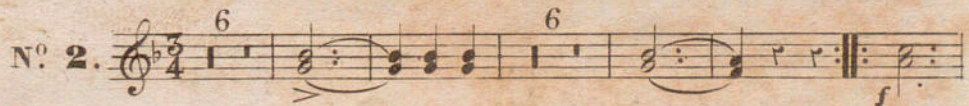
INTRODUCTION. 

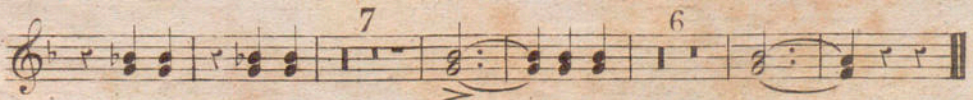
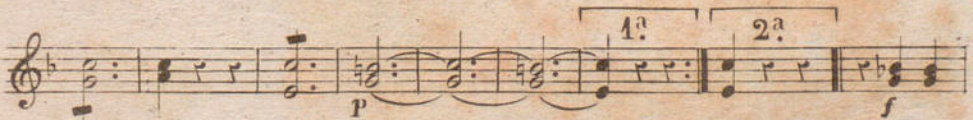
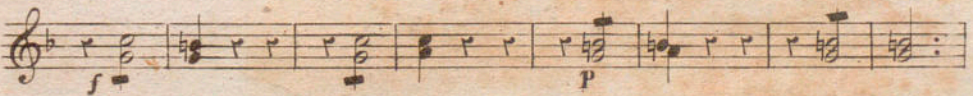


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N<sup>o</sup> 1. 



N<sup>o</sup> 2. 



CORNETS à CYLINDRE en Sib.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

1 3 1 2

1<sup>a</sup> 3 2<sup>a</sup> 3

1<sup>a</sup> 2<sup>a</sup>

1 1 1 1<sup>a</sup> 2<sup>a</sup>



# LES FLEURS DU PRINTEMPS

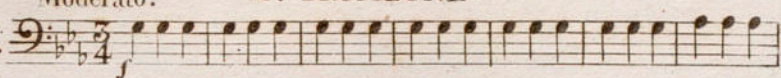
VALES DE J. LABITZKY, Op. 110.

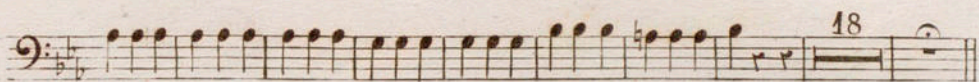
Arrangées en Orchestre

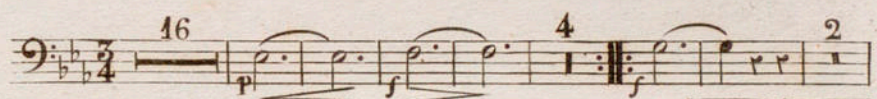
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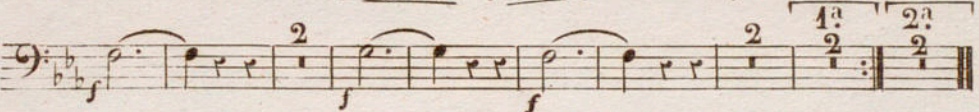
Moderato.

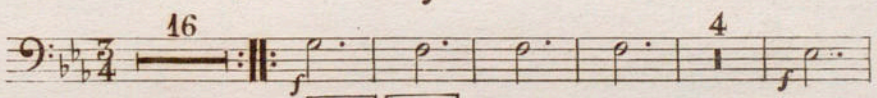
2<sup>e</sup> TROMBONE.

INTRODUCTION. 

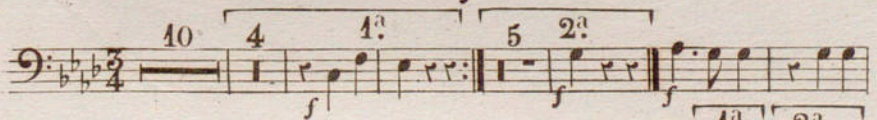


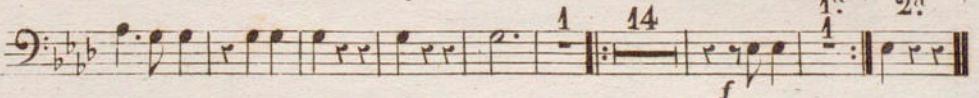
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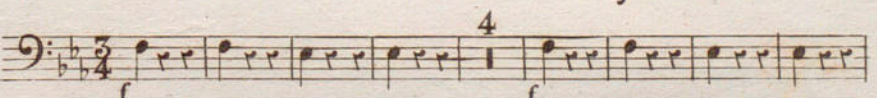


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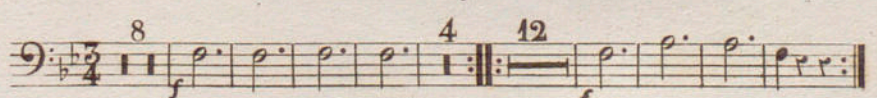


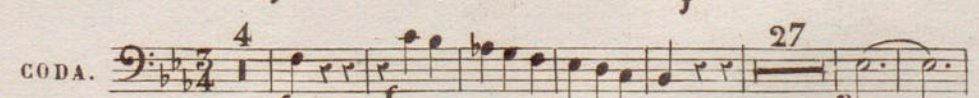
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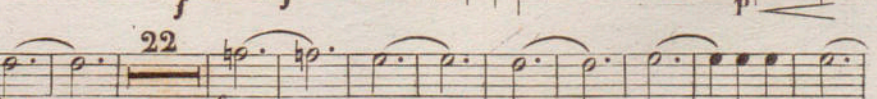


N<sup>o</sup> 4. 



N<sup>o</sup> 5. 



CODA. 

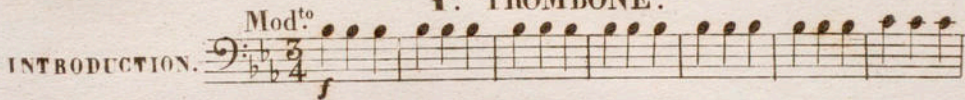


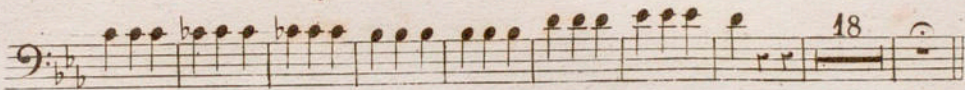


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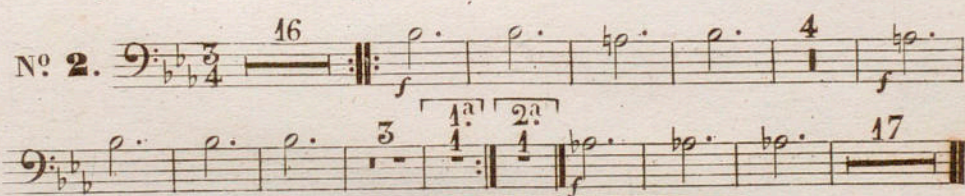
Arrangées en Orchestre  
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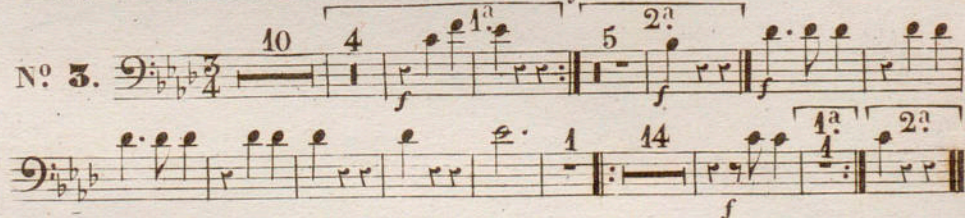
1<sup>er</sup> TROMBONE.

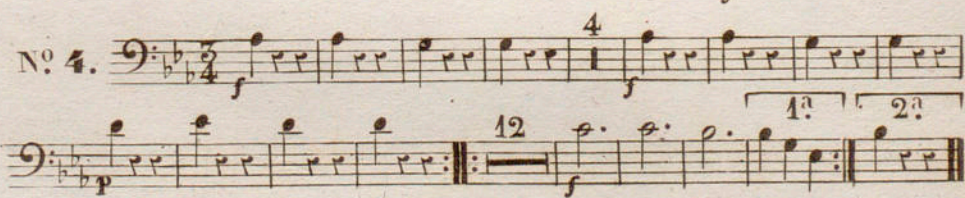
INTRODUCTION. *Mod<sup>to</sup>*  


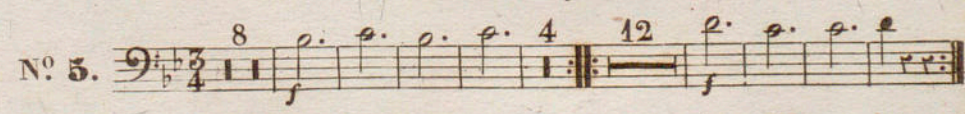


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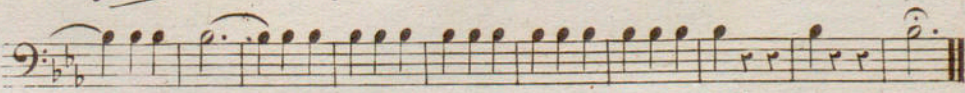
N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

N<sup>o</sup> 4. 

N<sup>o</sup> 5. 

CODA. 



LES FLEURS DU PRINTEMPS

VALES DE J. LABITZKY. Op. 110.

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PAR A. FESSY.

Mod<sup>to</sup>

5<sup>e</sup> TROMBONE.

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INTRODUCTION. *f* 48

N<sup>o</sup> 1. *p* *f* 48 4 2

N<sup>o</sup> 2. *f* 48 4 17

N<sup>o</sup> 3. *f* 10 4 4<sup>a</sup> 5 2<sup>a</sup> 14 4<sup>a</sup> 2<sup>a</sup>

N<sup>o</sup> 4. *f* 4 12 4<sup>a</sup> 2<sup>a</sup>

N<sup>o</sup> 5. *f* 8 4 12

GODA. *f* 4 27 *p* 22



*Trigle*

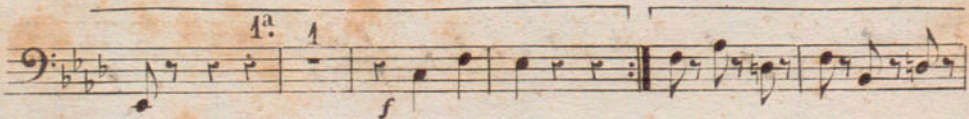
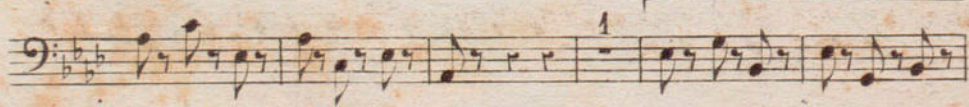
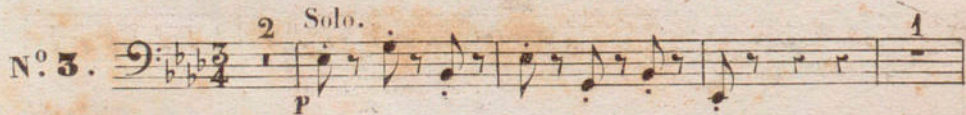
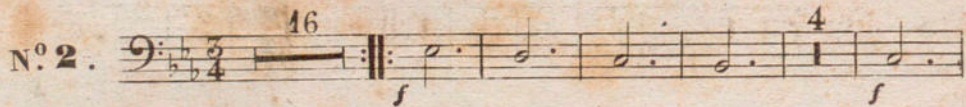
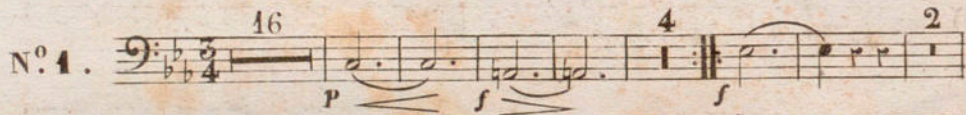
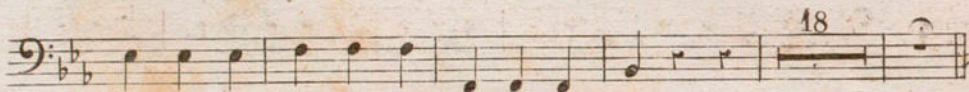
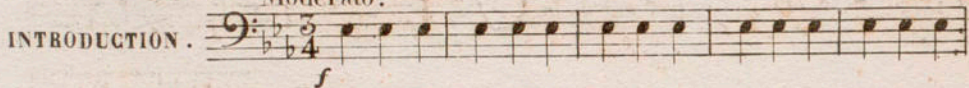
**LES FLEURS DU PRINTEMPS**  
**VALES DE J. LABITZKY Op. 140.**

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PAR A. FESSY.

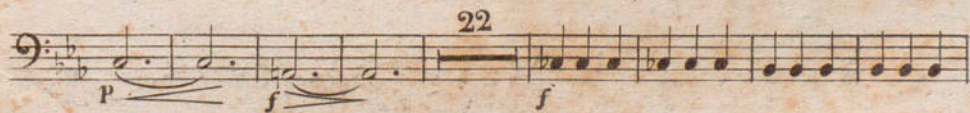
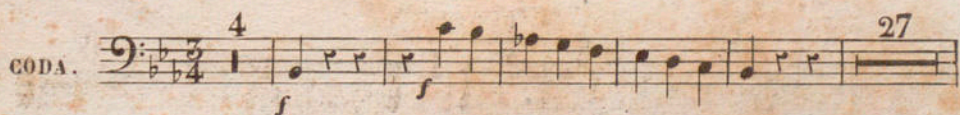
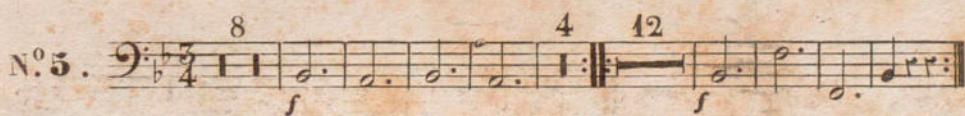
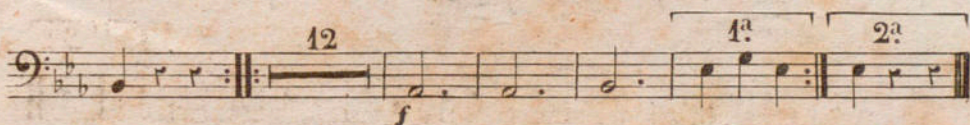
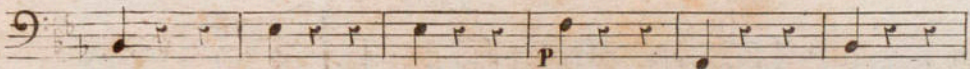
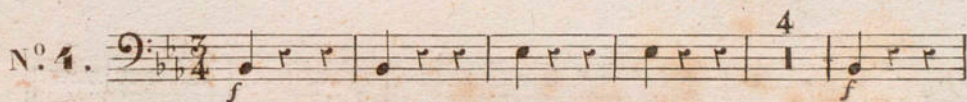
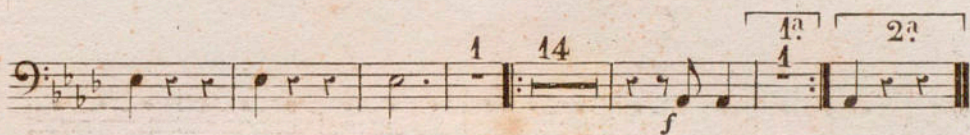
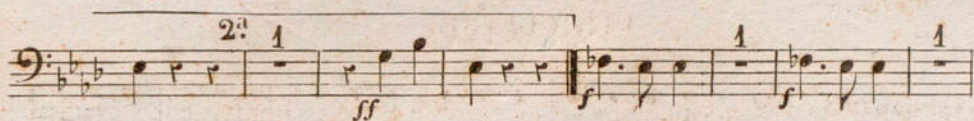
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LES FLEURS DE PRINTEMPS

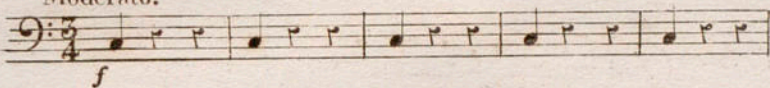
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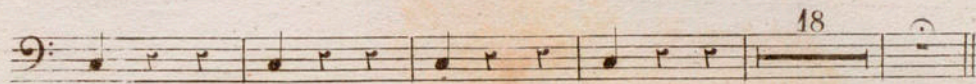
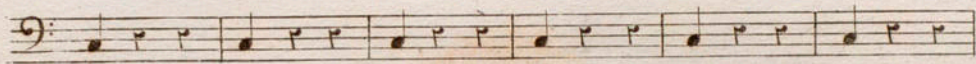
Arrangées en Orchestre

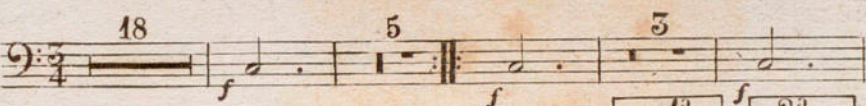
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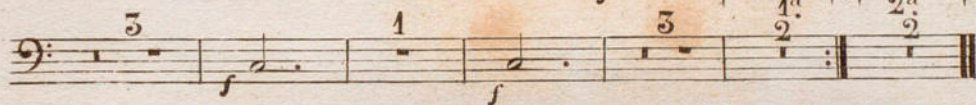
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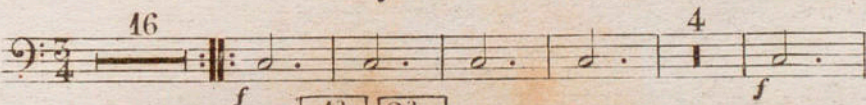
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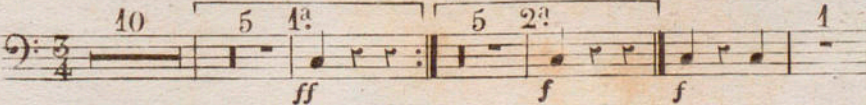


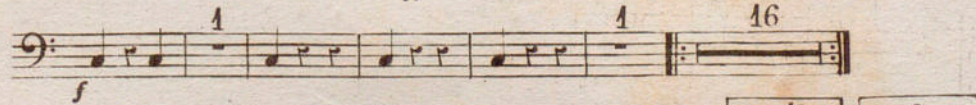
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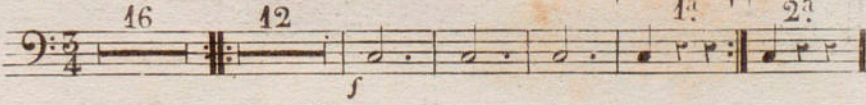


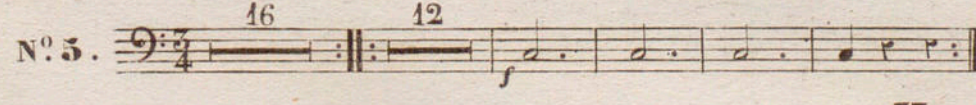
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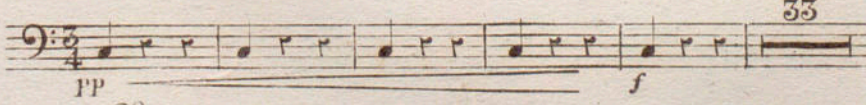


N° 3. 



N° 4. 



N° 5. 



CODA. 