

MISS DAISY PRESCOTT.

# 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 ..

SIQUE ET PIA

MISS DAISY PRESCOTT.

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# POURQUOI PLEURER ?

## ELEGIE.

### 1<sup>re</sup> Mandoline.

Ch. Graziani-Walter, Op. 242.

Largo ♩ = 44.

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

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

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- 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.

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	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
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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<sup>re</sup> Mandoline. *Largo* ♩ = 68.

Piano. *Largo* ♩ = 44.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with a long slur over the first two measures and a fermata over the second measure. The middle staff is a grand piano (G-clef) with a complex texture of chords and sixteenth-note patterns. The bottom staff is a bass clef with a melodic line and a fermata over the second measure. A '7' is written below the first measure of the bass staff.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a melodic line with a long slur over the first two measures and a fermata over the second measure. The middle staff is a grand piano with a complex texture of chords and sixteenth-note patterns. The bottom staff is a bass clef with a melodic line and a fermata over the second measure. A sharp sign (#) is written below the second measure of the bass staff.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a melodic line with a long slur over the first two measures and a fermata over the second measure. The middle staff is a grand piano with a complex texture of chords and sixteenth-note patterns. The bottom staff is a bass clef with a melodic line and a fermata over the second measure. A '7' is written below the first measure of the bass staff.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a melodic line with a long slur over the first two measures and a fermata over the second measure. The middle staff is a grand piano with a complex texture of chords and sixteenth-note patterns. The bottom staff is a bass clef with a melodic line and a fermata over the second measure.

First system of musical notation. The top staff is a treble clef with a melodic line. The middle and bottom staves are a grand staff with a complex rhythmic accompaniment. The key signature has one flat and the time signature is 7/8.

Second system of musical notation. The top staff has a melodic line with a *cresc.* marking. The middle and bottom staves are a grand staff with a complex rhythmic accompaniment, also marked *cresc.* The bottom of the system is marked *allegro*.

Third system of musical notation. The top staff has a melodic line. The middle and bottom staves are a grand staff with a complex rhythmic accompaniment. The bottom of the system is marked *allegro* and *ff*.

Fourth system of musical notation. The top staff has a melodic line with a *f* marking and a *marcato* marking. The middle and bottom staves are a grand staff with a complex rhythmic accompaniment, marked *ff*. The bottom of the system is marked *allegro* and *ff*.

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.



*cresc. ed incalz.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line consists of a series of eighth notes with a slur over them. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and single notes in the left hand.

The second system continues the musical piece. The vocal line shows a dynamic change to *f* (forte). The piano accompaniment maintains its rhythmic pattern, with some chromatic movement in the right hand.

The third system includes dynamic markings *dim.* (diminuendo) and *allargando.* (ritardando) in the vocal line. The piano accompaniment also has a *dim.* marking. The tempo is slowing down.

The fourth system concludes the piece with dynamic markings *più.* (più) and *estinguendosi.* (morendo). The piano accompaniment features a large slur over the final chords, indicating a gradual fade-out.