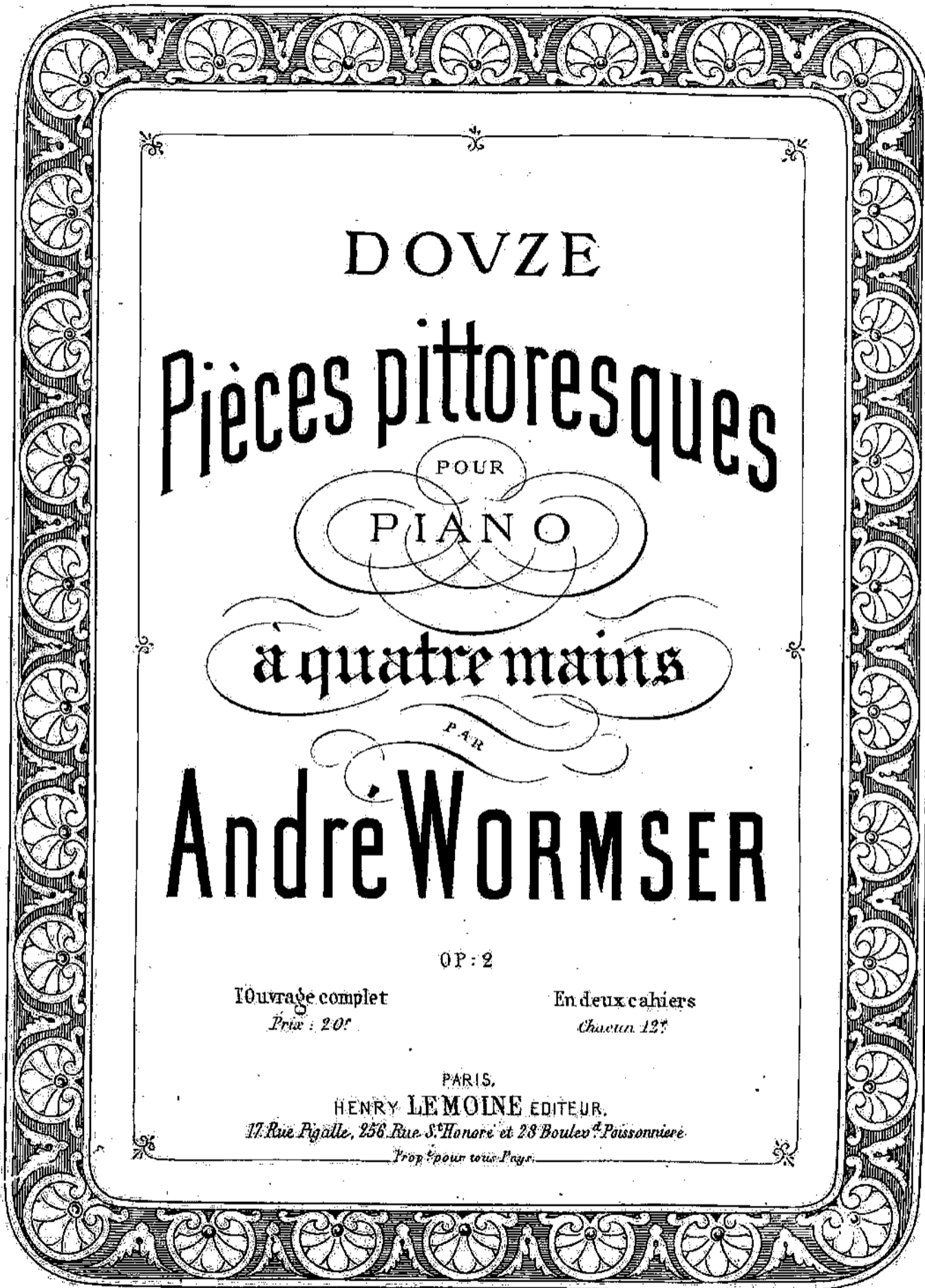


11 etgato 76

4014



DOVZE
Pièces pittoresques
POUR
PIANO
à quatre mains
PAR
André WORMSER

OP: 2

Ouvrage complet
Prix : 20^f

En deux cahiers
Chacun 12^f

PARIS.
HENRY LEMOINE EDITEUR.
17. Rue Pigalle, 256. Rue S. Honoré et 28. Boulev. Poissonnière.
Prop. pour tous. Pays.

Hennerique 67

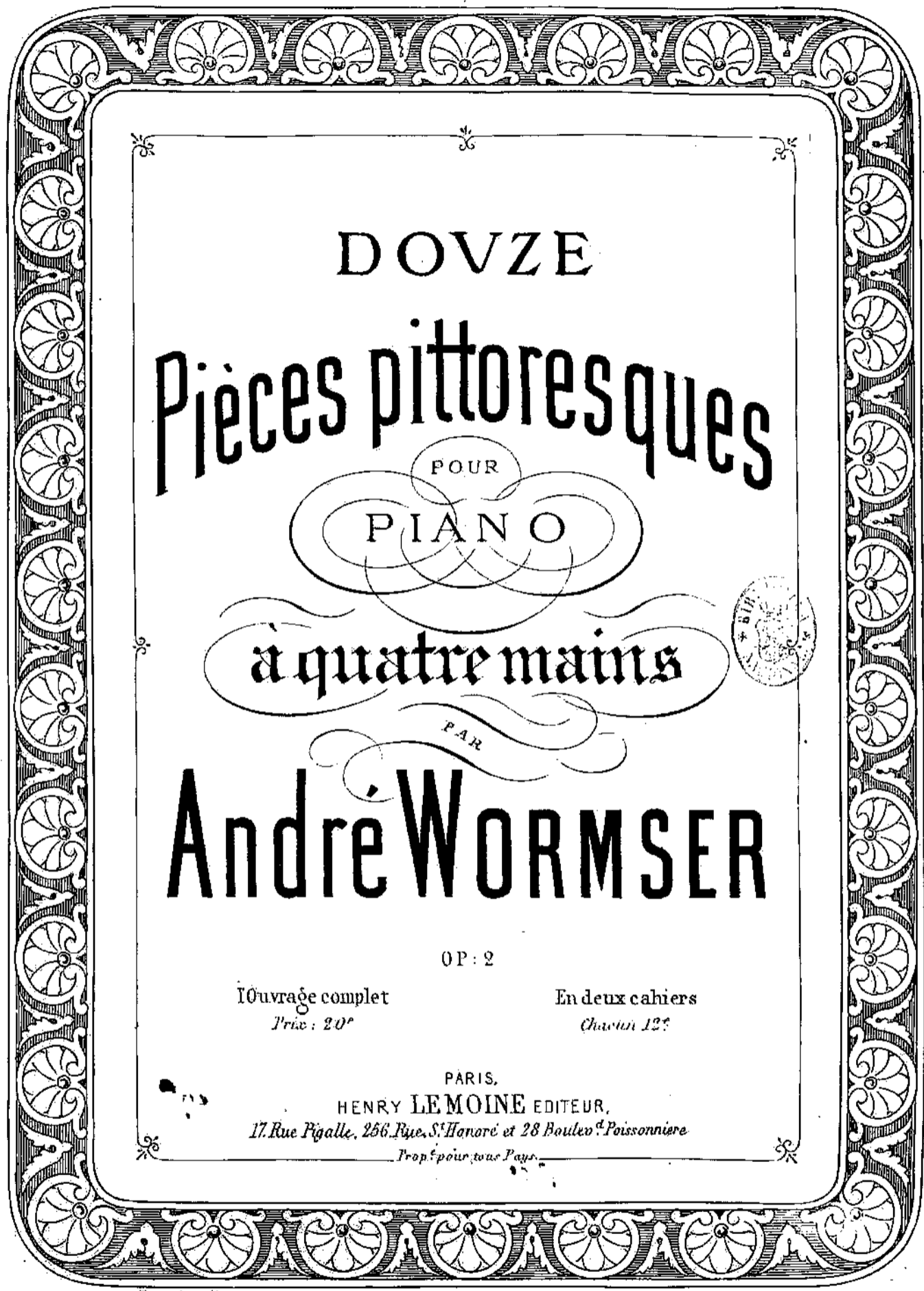
PANTHÉON DES PIANISTES

(ÉDITION LEMOINE)

CATALOGUE PAR NOMS D'AUTEURS

N ^o de la Collect.	Auteur	Degrés	Prix nets.	N ^o de la Collect.	Auteur	Degrés	Prix nets.	N ^o de la Collect.	Auteur	Degrés	Prix nets.		
286	Op. 6. Danse slave	14 ^e	80	148	Marche hongroise, arr. à 4 mains	8 ^e	85	824	11 ^e — en ré	9 ^e	85		
289	Op. 15. Les Hivendelles	14 ^e	80	247	arr. à 2 mains	13 ^e	60	825	12 ^e — en si b	10 ^e	60		
Bach.				Chelard.				Chopin.					
14	Deux Gavottes favorites	11 ^e	45	Collection complète des valse, 1 vol.				3	833	14 ^e — en si b	6 ^e	05	
Beethoven.				Clement.				Chopin.					
SONATES POUR PIANO SEUL.				152. Op. 3. 1 ^{re} Polonoise en ut maj.				15 ^e	1	834	15 ^e — en ré	10 ^e	55
La collection complète en 3 volumes brochés				21	255	Op. 5. Cinq mazurkas	12 ^e	80	335	16 ^e — en ut	10 ^e	75	
32	Op. 2. N ^o 1. 1 ^{re} Sonata en fa min.	18 ^e	1	202	Op. 7. Quatre mazurkas. N ^o 1.	12 ^e	85	338	17 ^e — en fa	9 ^e	65		
44	Op. 2. N ^o 2. 2 ^e — en ut maj.	18 ^e	1 30	212	Op. 7. — N ^o 2.	12 ^e	45	341	18 ^e — en ut min.	10 ^e	80		
54	Op. 2. N ^o 3. 3 ^e — en ut maj.	18 ^e	1 50	222	Op. 7. — N ^o 3.	12 ^e	85	342	19 ^e — en ré	10 ^e	85		
95	Op. 7. 4 ^e — en si b maj.	13 ^e	1 50	232	Op. 7. — N ^o 4.	12 ^e	85	343	20 ^e — en ut	10 ^e	75		
64	Op. 10. N ^o 1. 5 ^e — en ut min.	12 ^e	1 05	69	Op. 9. Trois nocturnes à M ^{me} Pleyel.	15 ^e	1	354	21 ^e — en sol.	10 ^e	70		
77	Op. 10. N ^o 2. 6 ^e — en fa maj.	12 ^e	1 05	145	Op. 15. Trois nocturnes à F. Hiller.	14 ^e	85	355	22 ^e — en ré.	9 ^e	60		
86	Op. 10. N ^o 3. 7 ^e — en ré maj.	12 ^e	1 15	256	Op. 17. Quatre mazurkas.	12 ^e	80	358	23 ^e — en sol.	9 ^e	75		
6	Op. 13. 8 ^e — Pathétique.	14 ^e	1 15	51	Op. 18. Grande valse en ut b.	14 ^e	65	362	24 ^e — en si b.	9 ^e	75		
115	Op. 14. N ^o 1. 9 ^e — en mi maj.	13 ^e	1	305	Op. 22. 6 ^e Polonoise brillante en mi b.	16 ^e	1 35	363	25 ^e — en fa.	9 ^e	75		
125	Op. 14. N ^o 2. 10 ^e — en sol maj.	13 ^e	1 50	128	Op. 23. Ballade.	15 ^e	95	364	26 ^e — en la.	9 ^e	70		
135	Op. 22. 11 ^e — en si b maj.	14 ^e	1 50	91	Op. 24. Quatre mazurkas.	12 ^e	90	372	27 ^e — en mi.	9 ^e	55		
144	Op. 26. 12 ^e — en la b maj.	13 ^e	1 15	455	Op. 25. Deux polonoises à Dessauer.	14 ^e	1	373	28 ^e — en ut.	9 ^e	75		
145	Op. 27. N ^o 1. 13 ^e — en mi b maj.	14 ^e	1 15	81	Op. 27. Deux nocturnes.	14 ^e	75	374	29 ^e — en si min.	9 ^e	75		
26	Op. 27. N ^o 2. 14 ^e — en ut # min.	14 ^e	1 35	92	Op. 29. Impromptu.	14 ^e	60	375	30 ^e — en fa.	9 ^e	65		
184	Op. 28. 15 ^e — en ré maj.	14 ^e	1 55	282	Op. 30. Quatre mazurkas.	12 ^e	85	376	31 ^e — en ré.	8 ^e	65		
185	Op. 31. N ^o 1. 16 ^e — en sol maj.	14 ^e	1 20	93	Op. 33. Deux nocturnes.	14 ^e	70	382	32 ^e — en la.	8 ^e	50		
188	Op. 31. N ^o 2. 17 ^e — en ré min.	14 ^e	1 20	228	Op. 33. Quatre mazurkas.	12 ^e	1 05	384	33 ^e — en mi.	8 ^e	55		
184	Op. 31. N ^o 3. 18 ^e — en mi b maj.	13 ^e	1 25	71	Op. 34. Trois valse. N ^o 1, en la b.	12 ^e	75	SONATES POUR PIANO ET VIOLON					
106	Op. 49. N ^o 1. 19 ^e — en sol min. (fac)	7 ^e	75	73	Op. 34. — N ^o 2, en la min.	11 ^e	55	AVEC ACCOMPAGNEMENT DE VIOLONCELLE (non obligé).					
105	Op. 49. N ^o 2. 20 ^e — en sol maj. (fac)	7 ^e	80	78	Op. 37. — N ^o 3, en fa maj.	11 ^e	55	79	1 ^{re} Sonate en sol.	11 ^e	1 15		
166	Op. 53. 21 ^e — en ut maj.	15 ^e	1 00	468	Op. 37. Deux nocturnes.	12 ^e	75	109	2 ^e Sonate en fa # min.	12 ^e	1 15		
172	Op. 54. 22 ^e — en fa maj.	13 ^e	1 55	264	Op. 41. Quatre mazurkas.	12 ^e	85	PIÈCES DIVERSES A 2 ET A 4 MAINS.					
178	Op. 57. 23 ^e — en fa min.	15 ^e	1 55	275	Op. 42. Grande valse.	14 ^e	85	22	Ariette variée en mi b maj.	10 ^e	65		
174	Op. 78. 24 ^e — en fa # maj.	14 ^e	1 75	444	Op. 46. Allegro de concert en la.	17 ^e	1 15	41	Les Sept Paroles du Christ.	11 ^e	8		
175	Op. 79. 25 ^e — en sol maj. (fac)	8 ^e	80	463	Op. 48. Deux noct. à M ^{lle} Duperré. 14 ^e	12 ^e	95	97	Menuet du Bouff.	7 ^e	85		
176	Op. 81. 26 ^e — les Adieux, l'Absence et le Retour.	14 ^e	1 10	235	Op. 50. Trois mazurkas.	12 ^e	95	102	Menuet de la Symphonie (la Reine).	8 ^e	50		
177	Op. 90. 27 ^e — en mi min.	12 ^e	1 05	302	Op. 59. Polonoise en la b.	16 ^e	80	197	Hymne autrichien.	10 ^e	50		
182	Op. 101. 28 ^e — en la maj.	14 ^e	1 05	266	Op. 59. Trois mazurkas.	12 ^e	1 10	108	Symphonie (la Militaire), arr. à 4 mains.	10 ^e	2 25		
183	Op. 106. 29 ^e — en si b maj.	16 ^e	2 25	83	Op. 57. Berceuse.	14 ^e	50	123	(la Reine).	10 ^e	2		
184	Op. 109. 30 ^e — en mi maj.	14 ^e	1 20	272	Op. 59. Trois mazurkas.	12 ^e	1	218	8 ^e — en mi b maj.	8 ^e	50		
185	Op. 110. 31 ^e — en la b maj.	14 ^e	1 20	81	Op. 64. Trois valse. N ^o 1, en ré b.	12 ^e	85	224	Thème varié en ut maj.	8 ^e	50		
186	Op. 111. 32 ^e — en ut min.	15 ^e	1 40	74	Op. 64. — N ^o 2, en ut.	12 ^e	55	233	Andante de la symph. en sol transcrit pour piano par Hayward.	8 ^e	50		
192	Sans œuvre. 33 ^e — en mi b maj.	8 ^e	80	75	Op. 64. — N ^o 3, en la b.	12 ^e	55	315	Menuet d'une symph. en si b, transcrit pour piano par Danhauser.	9 ^e	35		
193	— 34 ^e — en fa min.	8 ^e	75	82	Op. 64. — N ^o 4, en la b.	12 ^e	45	Henselt.					
194	— 35 ^e — en ré maj.	8 ^e	1	274	Mazurka élégante.	12 ^e	45	225	Étude extraite de l'Op. 2 (St Fédats petit oiseau).	15 ^e	55		
195	— 36 ^e — en ut maj. (fac)	7 ^e	55	Clement.				Henselt.					
196	— 37 et 38 — très-faciles. 3 ^e et 4 ^e	8 ^e	65	15	Op. 2. Sonate en ut maj. (aux octaves).	10 ^e	60	Hérold.					
68	Op. 5. sonate à 4 mains.	8 ^e	1 05	47	Op. 21. N ^o 1. Sonate en ré maj.	8 ^e	90	33	Op. 37. Rondo brillant en ut maj.	10 ^e	65		
SONATES POUR PIANO ET VIOLON				204	Op. 31. N ^o 2. Sonate en sol maj.	8 ^e	75	Hummel.					
La collection complète en 1 volume broché.				96	Op. 36. Six sonates fac. 1 ^{re} liv. 2 ^e et 3 ^e	1 05	1 05	254	Op. 11. Rondo en mi b.	10 ^e	65		
9	Op. 12. N ^o 1. 1 ^{re} Sonate en ré maj.	13 ^e	1 40	102	Op. 36. — 2 ^e liv. 4 ^e et 5 ^e	1 50	1 50	11	Op. 19. Sonate en mi b maj.	14 ^e	1 25		
39	Op. 12. N ^o 2. 2 ^e — en la maj.	13 ^e	1 40	Couperin.				335	Op. 52. Rondo en ut maj.	4 ^e	50		
99	Op. 12. N ^o 3. 3 ^e — en si b maj.	14 ^e	1 50	48	Op. 8. N ^o 1. Sonate en fa maj.	9 ^e	1 10	76	Op. 55. La Bella Capriciosa.	14 ^e	1 10		
18	Op. 23. 4 ^e — en la min.	13 ^e	1 40	215	Le Petit Rieu, air varié.	8 ^e	45	122	Op. 58. Rondo brillant.	15 ^e	1 40		
39	Op. 24. 5 ^e — en fa maj.	14 ^e	1 60	244	Op. 50. La Parodie, sonate en si b.	8 ^e	1 05	448	Op. 81. Allegro de la 5 ^e sonate en fa # min.	16 ^e	1 05		
52	Op. 30. N ^o 1. 6 ^e — en la maj.	14 ^e	1 40	Czeray.				42	Op. 85. Concerto en la min.	18 ^e	2 35		
60	Op. 30. N ^o 2. 7 ^e — en ut min.	14 ^e	1 75	224	Op. 387. Exercices journaliers.	2	2	62	Op. 89. — en si min.	18 ^e	2 50		
139	Op. 30. N ^o 3. 8 ^e — en sol maj.	14 ^e	1 85	Dussek.				Marcellion.					
189	Op. 47. 9 ^e — en la maj.	15 ^e	2 50	67	Op. 9. N ^o 1. Sonate en si b maj.	9 ^e	1	203	Indiana, grande valse.	10 ^e	75		
179	Op. 90. 10 ^e — en sol maj.	14 ^e	1 50	25	Op. 16. N ^o 1. — en ut maj.	7 ^e	75	213	Le Torreni, grande valse brillante.	10 ^e	75		
PIÈCES DIVERSES A 2 ET A 4 MAINS.				91	Op. 23. La Consolation.	10 ^e	75	Ch. Mayer.					
4	Six valse et une marche funèbre.	9 ^e	85	3	L'Adieu.	8 ^e	80	226	Op. 144. Fleur de Salon, nocturne.	13 ^e	1		
57	Rondo en ut maj.	8 ^e	60	5	Chantons l'Hymne.	7 ^e	80	Mendelssohn.					
65	Variat sur le duo de la Motinava.	8 ^e	70	43	Ma Barque légère.	10 ^e	75	12	Op. 14. Rondo capriccioso.	12 ^e	65		
139	Bagatelles.	8 ^e	25	112	La Matinée.	8 ^e	80	453	Op. 16. Trois fant. ou caprices. N ^o 1.	10 ^e	50		
205	Andante favori en fa maj.	11 ^e	70	258	Canzonetta Rondo en sol min.	8 ^e	50	454	— N ^o 2.	11 ^e	50		
36	Fragments des Ruines d'Athènes, arr. à 4 m.	10 ^e	75	Dreyschock.				454	— N ^o 3.	10 ^e	50		
19	Grand septuor, arr. à 4 mains.	14 ^e	2 25	237	Op. 16. Bluettes.	11 ^e	40	53	Op. 28. 3 ^e recueil de rom. sans paroles.	12 ^e	1 25		
208	5 ^e symphonie en ut min., arr. à 4 mains.	15 ^e	3 50	18	5 ^e nocturne.	8 ^e	45	124	Presto, extrait de la fantasia. Op. 28.	13 ^e	75		
58	6 ^e symphonie pastorale, arr. à 4 mains.	12 ^e	3 50	114	Midi, rondo.	11 ^e	65	276	Marche du Songe d'une nuit d'été, arr. pour piano, par Goldner.	13 ^e	60		
48	7 ^e — en la.	12 ^e	3 50	Field.				288	La même, arrang. à 4 m. par R. de Vilban.	10 ^e	78		
489	Chœur des derviches des Ruines d'Athènes, transcrit par Wormser.	14 ^e	55	Handel.				242	Op. 25. Extrait du Concerto en sol min. par Hummel.	18 ^e	85		
483	Marche turque des Ruines d'Athènes, transcrit par Wormser.	14 ^e	80	Haydn.				Mozart.					
Bertini.				SONATES POUR PIANO.				SONATES POUR PIANO SEUL.					
485	Op. 84. N ^o 1. Thème varié en ré maj.	8 ^e	85	La collection complète en 1 volume.				La collection complète en 1 vol. broché.					
153	L'Espérance, nocturne.	12 ^e	50	108	1 ^{re} Sonate en mi b.	12 ^e	1 10	La collection complète en 2 vol. chacun					
461	Les Regrets, nocturne.	12 ^e	60	116	2 ^e — en mi min.	10 ^e	85	27	Op. 4. N ^o 1. 1 ^{re} Sonate en ut maj.	1 ^e	85		
Op. 187. Trois solos.				126	3 ^e — en mi b.	11 ^e	1 10	247	Op. 4. N ^o 2. 2 ^e — en fa maj.	10 ^e	80		
472	— N ^o 1. Allegretto agitato en mi b.	11 ^e	50	186	4 ^e — en sol min.	12 ^e	65	45	Op. 4. N ^o 3. 3 ^e — en si b maj.	11 ^e	90		
473	— N ^o 2. — gracioso en la.	11 ^e	50	206	5 ^e — en ut.	10 ^e	70	55	Op. 5. N ^o 1. 4 ^e — en ut maj.	10 ^e	1 10		
474	— N ^o 3. Rondo alla polacca.	11 ^e	60	216	6 ^e — en ut min.	12 ^e	65	66	Op. 5. N ^o 2. 5 ^e — en la min.	11 ^e	1 10		
Boccherini.				204	7 ^e — en ré.	11 ^e	65	85	Op. 5. N ^o 3. 6 ^e — en ré maj.	11 ^e	1 15		
318	Célèbre menuet du 1 ^{er} quintette, transcrit par Ch. Lentz.	10 ^e	45	312	8 ^e — en mi b.	11 ^e	65	94	Op. 6. N ^o 1. 7 ^e — en ut maj.	11 ^e	1 06		
278	Le même, transcrit à 4 mains par C. Lentz.	9 ^e	55	322	9 ^e — en mi b.	9 ^e	85	7	Op. 6. N ^o 2. 8 ^e — en la maj.	11 ^e	95		

R.



DOVZE

Pièces pittoresques

FOUR

PIANO

à quatre mains

PAR

André WORMSER



OP: 2

Ouvrage complet
Prix: 20^{fr}

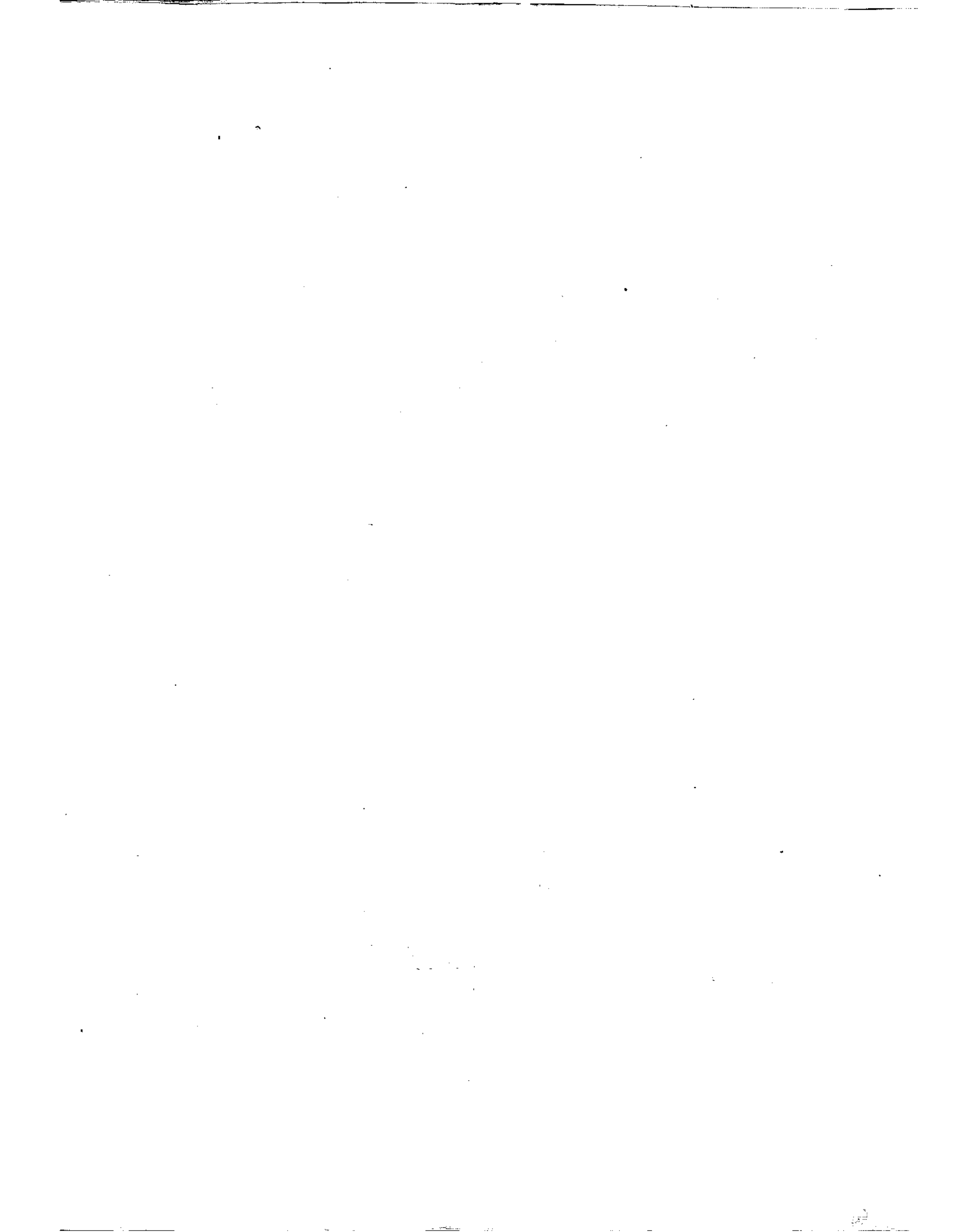
En deux cahiers
Chacun 12^{fr}

PARIS,
HENRY LEMOINE EDITEUR,
17 Rue Pigalle, 256 Rue St Honoré et 28 Boulev^d Poissonniere
Prop^r pour tous Pays.

Amérique 67



Key at p. 282 see 1st copy



PIÈCES PITTORESQUES

À 4 MAINS.

André WORMSER Op. 2...

CANON

SECONDA.

76 =

Du 9^e au 11^e Degré des Tablettes de H^e Lemoine.

PIÈCES PITTORESQUES

3

À 4 MAINS

André WORMSER Op. 2.

CANON



PRIMA.

Il canto ben espressivo.

76 =

7941. H.

p
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ritard.
Ped. * Ped. * Ped. * Ped. *

a Tempo.

f p f p f
Ped. * Ped. * Ped. * Ped. *

f p Dimin. pp
Ped. * Ped. *

pp p

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ritard.

Ped. * Ped. * Ped. * Ped. *

a Tempo.

p f f

Ped. * Ped. * Ped. * Ped. * Ped. *

f f p Dimin. pp

Ped. * Ped. *

DANSE VILLAGEOISE.



SECONDA.

Grazioso.

80 =

ALLEGRETTO.

p *f* *sf* *sf*

Sempre p

f *p* *sf* *sf*

DANSE VILLAGEOISE.

PRIMA.

80 =

ALLEGRETTO.

Grazioso.

p *f* *f* *f*

f *p* *pp e leggiero.*

8

Animato e

f

scherzando. *Riten.*

Di - mi - nu - en - do.

a Tempo.

p

f *p* *Dimin.*

pp *pp* *ff*

pp *ff*

8

sf sf

Animato e

8

Di mi nu en

scherzando. Riten.

a Tempo.

do. p

p

8

pp

8

ff pp ff

CORTÈGE

SECONDA.



96 =

Cresc. *p* *p un poco marcato.*
Una corda.

Ritard. *pp*
Tre corde.

a Tempo.

Dimin.
Ped. * Ped. *

CORTÈGE

PRIMA.

96 = *MAESTOSO.* *p sostenuto.* *Seconda.*

Cresc. *p* *pp sostenuto.* *Prima.* *Una corda.*

Ritard. *a Tempo.* *p ben cantabile.* *Tre corde.*

Dimin. *Ped.* * *Ped.* *

Poco più animato.

Dolce.

Ped. * Ped. * Ped. * Ped. *

Un poco riten.

pp

Ped. * Ped. * Ped. * Ped. * Ped. *

Animato sempre

Crescen.

Ped. * Ped. * Ped. * Ped. *

Un poco stargando.

Allegro 126

do. *Dimin.* *pp*

Ped. * Ped. * Ped. *

Sempre staccato.

Riten.

do. *f*

8^a bassa.

Ped. *

a Tempo.

Ped. * Ped. * Ped. *

Poco più animato.

Cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

Un poco riten. **pp**

in Tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Animato sempre. *Un poco stargando.*

Cre - - - scien - - - do. **Dimin.**

Ped. * Ped. * Ped. * Ped. *

Allegro 126 = ♩

pp *Cre - -*

Ped. *

Riten. **a Tempo.**

- scien - - - do. **f**

Ped. *

Ped. * Ped. * Ped. * Ped. *

The musical score is divided into seven systems, each with a grand staff (treble and bass clefs) and a single treble clef staff at the bottom.

- System 1:** Bass clef. Dynamics: *ff*. Pedal markings: Ped. *.
- System 2:** Bass clef. Dynamics: *p e leggiero*. Pedal markings: Ped. *.
- System 3:** Bass clef. Dynamics: *f*, *ff*.
- System 4:** Bass clef. Tempo: **Più lento** 66 = ♩. Dynamics: *Sturgando*, *p Sostenuto (comme sur l'orgue)*. Pedal markings: Ped. * Ped. *.
- System 5:** Bass clef. Dynamics: *mf*. Tempo: **Meno lento**. Dynamics: *Una corda pp*. Pedal markings: Ped. * Ped. * Ped. * Ped. *.
- System 6:** Treble clef. Pedal markings: Ped. *.

The musical score consists of six systems of staves. The first system shows a melodic line in the right hand and a bass line in the left hand, with dynamics *ff* and *f*. The second system includes the instruction *p. e leggiero.* and dynamics *p* and *f*. The third system features a complex texture with *ff* dynamics and a pedaling instruction. The fourth system is marked *Più lento 66 =* and includes *Stargando.*, *p Sostenuto (comme sur l'orgue.)*, and *mf*. The fifth system is marked *Meno lento.* and *pp*, with the instruction *Una corda.*. The sixth system continues the melodic and bass lines.

CAPRICCIO.

SECONDA.

92 =

MODERATO. *p scherzando.*
Una corde.

Più mosso 116 =

p
Tre corde.

Più f *p e leggero.*
Una corda.

CAPRICCIO



PRIMA.

92 = MODERATO. *p scherzando.*

8- **Più mosso** 116 =

Più f *p e leggero.*

Cre - scendo *f* *p*

Tre corde. Una corda.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Dynamics markings 'Cre scendo', 'f', and 'p' are placed above the upper staff. The instruction 'Tre corde.' is written below the lower staff on the left, and 'Una corda.' is written below the lower staff on the right.

The second system of musical notation continues the piece with two staves. The upper staff features a series of chords and melodic fragments, while the lower staff provides harmonic support with chords and moving lines.

The third system of musical notation continues the piece with two staves. The upper staff has a more active melodic line with many ornaments, and the lower staff continues with a steady bass line.

Un poco più animato.

The fourth system of musical notation continues the piece with two staves. The upper staff has a melodic line with ornaments, and the lower staff has a bass line. The instruction 'Un poco più animato.' is written in the lower right area of the system.

Più mosso.

Express.

Tre corde.

The fifth system of musical notation continues the piece with two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line. The instruction 'Più mosso.' is written above the upper staff. The instruction 'Express.' is written below the upper staff. The instruction 'Tre corde.' is written below the lower staff.

8

Cre scendo f p

V V V

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and some triplets. Dynamic markings *Cre scendo*, *f*, and *p* are placed between the staves. The system concludes with three downward-pointing 'v' marks.

8

V V V V V V V V V V V V V V V V

This system continues the musical piece with two staves. The lower staff is characterized by a series of downward-pointing 'v' marks, likely indicating fingerings or specific articulation points for the accompaniment.

8

^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

This system shows two staves of music. The lower staff features a series of upward-pointing '^' marks, possibly indicating accents or specific articulation points.

8

Un poco più animato.

This system contains two staves. The lower staff includes a triplet of notes. The instruction *Un poco più animato.* is written above the lower staff.

Più mosso.

8

3 3 3 3

This system contains two staves. The instruction *Più mosso.* is written above the upper staff. The lower staff features a series of triplet markings (the number '3') under the notes.

SECONDA.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment with triplets. The instruction "Una corda." is written below the left hand.

Second system of musical notation. The right hand continues with slurred notes. The left hand has triplets and a dynamic marking of *mf*. The instruction "Tre corde." is written below the left hand.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a rhythmic accompaniment with a dynamic marking of *p*. The instruction "Una corda." is written below the left hand, and "8 bassa" is written below a dashed line.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a rhythmic accompaniment with a dynamic marking of *mf*. The instruction "Tre corde." is written below the left hand.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *mf* that transitions to *ff*. The left hand has a rhythmic accompaniment. The instruction "Una corda." is written below the left hand.

PRIMA.

(7) 21

Espress.

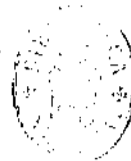
pp

pp

p

Diminuendo pp *f* *ff*

ROMANCE SANS PAROLES



SECONDA.

152 =

ALLEGRO
CANTABILE.


Un poco più riten.

scen do.

f Sempre più lento.

ROMANCE SANS PAROLES

PRIMA.

152 = 

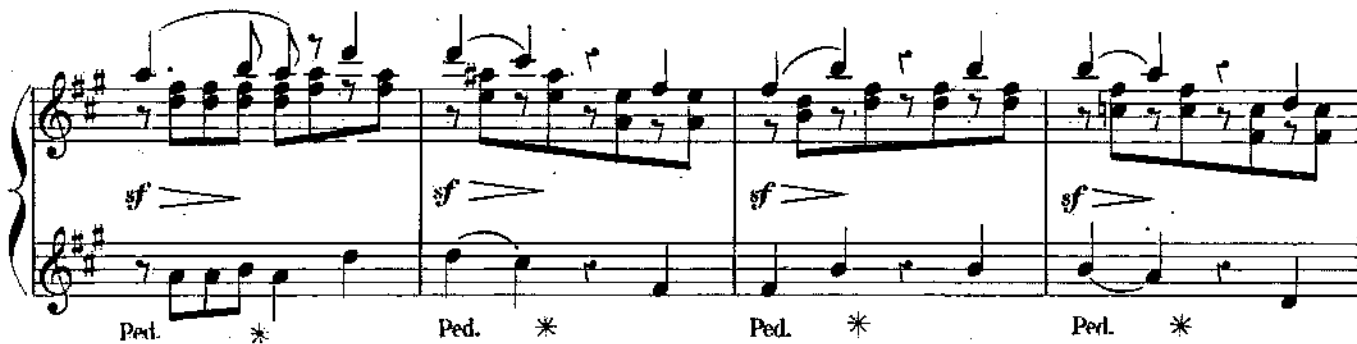
ALLEGRO
CANTABILE.

p



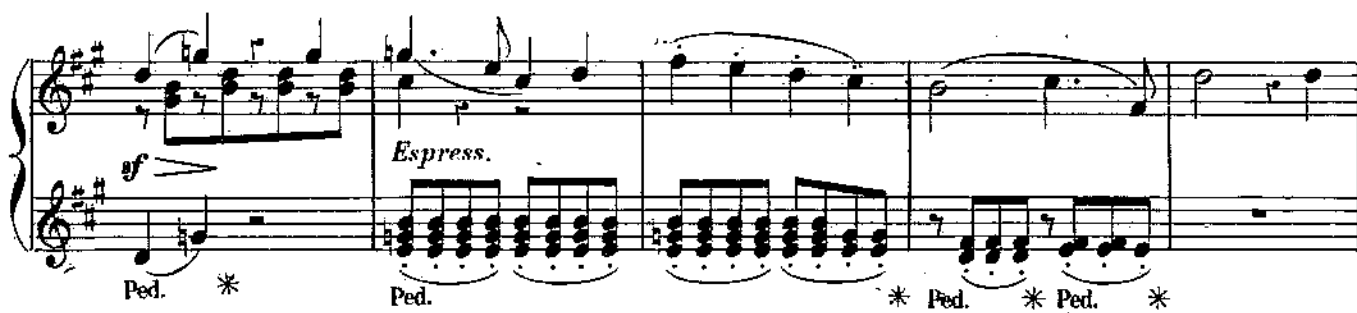
p *sf*

Ped. *



sf

Ped. * Ped. * Ped. * Ped. *

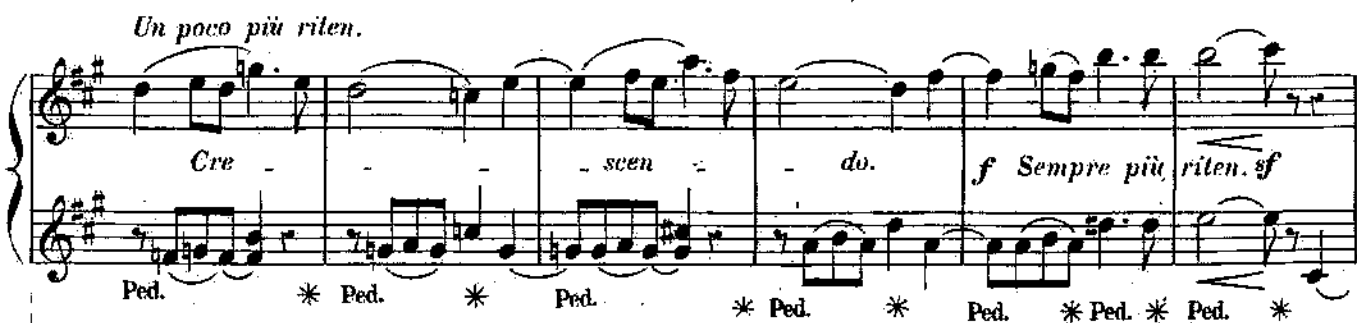


Espress.

Ped. * Ped. * Ped. * Ped. *

Un poco più riten.

Cre - - - - - scen - - - - - do. f Sempre più riten. sf



Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p *pp* *Marcato.*

Poco lento. **Allegretto** 126 = ♩ *p ben cantabile.* *Più p* *Una corda.*

f *pp e dolce.* *Ped.*

p *Ped.* *Ped.*

p *Tre corde.*

Poco lento.

Musical notation for the first system, featuring piano (*p*) and dolce dynamics. The piece is in G major and 3/4 time. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *p* at the beginning, *Dolce.* in the middle, and *sf* at the end.

Allegretto 126 =

Musical notation for the second system, featuring piano (*p*) and pianissimo sostenuto (*pp Sostenuito.*) dynamics. The tempo is **Allegretto** with a metronome marking of 126 = quarter note. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *p* at the beginning and *pp Sostenuito.* in the middle.

Musical notation for the third system, featuring piano (*p*) and fortissimo (*sf*) dynamics. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *Più p* at the beginning and *sf* in the middle.

Musical notation for the fourth system, featuring pianissimo dolce (*pp Dolce.*) dynamics and pedal markings. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *pp Dolce.* in the middle. Pedal markings (*Ped.*) and asterisks (***) are present below the second and fourth measures.

Musical notation for the fifth system, featuring animato and poco a poco dynamics, and piano (*p*) dynamics. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *Animato* and *poco a poco.* in the middle, and *p* at the end. Pedal markings (*Ped.*) and asterisks (***) are present below the first and third measures.

do. *f* *ff*
Ped. * Ped. *

Sempre ff
Ped. * Ped. * Ped. * Ped.

1° Tempo.

ff p *Dolce.* *pp*
Ped. *

f *Slargando.* *sf Dimin.*
Ped. *

a Tempo.

p e riten. *Dimin. e* *Riten.*
Ped. Una corda. * Ped. *

- do. *f* *ff*
Ped. * Ped. *

Sempre ff
Ped. * Ped. * Ped. *

1º Tempo.
Stargando. *pp*
Ped. * Ped.

f *Stargando.*
* Ped. * v v v v

f *Riten.* *p e dolce.*
Ped. * Ped. *

HONGROISE

SECONDA.

92-0

ALLEGRO.

mf Bien rythmé.

Ped. *

f

Dimin.

pp

Una corda.

ff Tre corde.

p Leggiero.

ff

Ped. * Ped. * Ped. * Ped. *

HONGROISE



PRIMA.

92 = ♩

Bien rythmé.

ALLEGRO.

sf *mf* *sf*

8

sf *sf* *p*

Ped. *

8

sf *Dimin.*

f *sf* *sf* *sf*

8

p *Grazioso.*

Ped. * Ped. * Ped. * Ped. *

SECONDA.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with dynamic markings *sf* and *f*. The lower staff has a bass line with a *P* dynamic marking and the instruction *Leggiero.* Below the lower staff, there is a *Ped.* marking and an asterisk.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *mf* dynamic marking. The lower staff has a bass line with several *Ped.* markings and asterisks.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *pp* dynamic marking and the instruction *Leggiero.* The lower staff has a bass line with an *8* marking and a dashed line below it.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with the instruction *Marcato.* The lower staff has a bass line with an *8* marking and a dashed line below it.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *sf* dynamic marking. The lower staff has a bass line with a *pp* dynamic marking and the instruction *una corda.* Below the lower staff, there is an *8* marking and a dashed line.

PRIMA.

The first system of the PRIMA section consists of two staves. The upper staff features a melodic line with trills and an 8-measure rest. The lower staff provides a rhythmic accompaniment with dynamic markings of *f*, *sf*, and *p*.

The second system of the PRIMA section consists of two staves. The upper staff is marked *Grazioso.* and contains a melodic line with slurs. The lower staff is marked with *Ped.* and asterisks, indicating pedal points.

The third system of the PRIMA section consists of two staves. The upper staff has an 8-measure rest and is marked *p*. The lower staff contains a melodic line with dynamic markings of *sf* and *Leggiero.*

The fourth system of the PRIMA section consists of two staves. The upper staff has an 8-measure rest and contains a melodic line with slurs. The lower staff contains a rhythmic accompaniment.

The first system of the SECONDA section consists of two staves. The upper staff has an 8-measure rest and is marked *SECONDA.*. The lower staff contains a melodic line with dynamic markings of *f* and *ppUna corda.*

SECONDA.

Animato poco a poco.

Cre - scen

8

-do poco Tre corde. a poco

8

Cresc. molto. a Tempo.

Slargando. ff

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cresc. ff

Ped.*

Animato poco

sf *p* *Cre* *sf*

This system shows a piano accompaniment with a treble and bass clef. The melody in the treble clef starts with a forte (*sf*) dynamic, followed by a piano (*p*) section, and then a crescendo (*Cre*) leading to another forte (*sf*) section. The bass clef provides harmonic support.

a poco.

scen *do* *poco*

This system continues the piano accompaniment. It includes the vocal lyrics "scen" and "do" written below the notes. The tempo marking *a poco.* is present. The system ends with a measure marked with an 8.

8

Cresc. molto.

a poco. *Stargando.*

This system features a piano accompaniment with a treble and bass clef. It includes the instruction *Stargando.* and a crescendo (*Cresc. molto.*) marking. The system ends with a measure marked with an 8.

8

a Tempo.

ff

This system shows a piano accompaniment with a treble and bass clef. It includes the instruction *a Tempo.* and a fortissimo (*ff*) dynamic marking. The system ends with a measure marked with an 8.

8

Cresc. *ff*

This system features a piano accompaniment with a treble and bass clef. It includes a crescendo (*Cresc.*) and fortissimo (*ff*) dynamic marking. The system ends with a measure marked with an 8.

FUGHETTA



Con spirito.

SECONDA.

104 = 

ALLEGRETTO.



8^a bassa.



Ten.



FUGHETTA



104

Con spirito.
Seconda.

PRIMA.

ALLEGRETTO.

Prima.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The lyrics are: "Cre - scen - do". The piano part features intricate arpeggiated patterns. Dynamic markings include *p*, *f*, *sf*, and *ff*. The vocal line includes the lyrics "Cre - scen - do" with dynamic markings *f* and *p*.

Cre - scen - do. *f p*

The first system of music features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The lyrics 'Cre - scen - do.' are written below the staff, with 'Cre' under the first measure, 'scen' under the second, and 'do.' under the third. The dynamic marking *f p* is placed at the end of the system.

f p Cre - scen - do.

The second system continues the piano accompaniment. It begins with a dynamic marking of *f p*. The lyrics 'Cre - scen - do.' are written below the staff, with 'Cre' under the third measure, 'scen' under the fourth, and 'do.' under the fifth. The music features various articulations and slurs.

f ff

The third system shows a change in dynamics, starting with *f* and moving to *ff*. The right hand has several trills marked with 'tr' and accents. The left hand continues with a steady accompaniment.

p f

The fourth system features a dynamic shift from *p* to *f*. The right hand plays a series of chords and moving lines, while the left hand remains accompanimental.

sf

The fifth system is marked with *sf* (sforzando). The right hand has a more active melodic line with slurs and accents, while the left hand provides a consistent accompaniment.

sf p e scherzando.

The sixth and final system on the page is marked with *sf p e scherzando.*. The right hand continues with a lively, playful melody, and the left hand provides a rhythmic base.

Espress..

The first system of musical notation consists of two staves. The upper staff features a series of sixteenth-note chords with slurs, while the lower staff has a more rhythmic accompaniment. The tempo marking "Espress.." is centered between the staves.

pp

The second system continues the musical piece. The upper staff has a melodic line with slurs, and the lower staff provides harmonic support. The dynamic marking "pp" (pianissimo) is placed in the middle of the system.

Cre - - - - - scen

The third system shows the vocal line with the lyrics "Cre" and "scen" spread across the staves. The piano accompaniment continues with rhythmic patterns.

f > do. p

The fourth system features the vocal line with the lyric "do." and the piano accompaniment. Dynamic markings "f" and "p" are present.

Cre - - - - - scen - - - - - do.

The fifth system contains the vocal line with the lyrics "Cre", "scen", and "do." and the piano accompaniment.

f

The sixth system shows the final part of the musical notation on this page, with the piano accompaniment and dynamic marking "f".

Espress.

f *pp* *f*

f *f* *f* *Cre* *scen*

f *f* *f* *f* *f* *p* *do.*

Cre *scen* *do.* *f*

f

Musical notation for the first system, featuring a piano accompaniment with a *Riten.* marking.

Musical notation for the second system, including *a Tempo.*, *Dim. p*, and *e dolce.* markings.

Musical notation for the third system, showing piano accompaniment with various dynamics.

Musical notation for the fourth system, including a *Piu p* marking.

Musical notation for the fifth system, including *a Tempo.* and *Riten.* markings.

Musical notation for the sixth system, including *Molto largo.* and *ff* markings.

Riten.

a Tempo.

p e dolce.

f

Piu p

a Tempo.

Riten.

Dolcissimo.

Molto largo.

8

PAYSAGE



SECONDA.

88 = ♩.
ALLEGRETTO
TRANQUILLO.

a Tempo.

PAYSAGE



PRIMA.

♩ = 88
ALLEGRETTO
TRANQUILLO.

a Tempo.

SECONDA.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *Più f* and two accents (^) above the staff.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *Più p* and *pp*.

Poco più animato.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *sf*.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *sf* and a tempo marking of *Riten.*

Poco lento.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *Sostenuto.*

1° Tempo.

Musical notation system 6, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *p Leggiero.*

Più f

Più p

Poco più animato.
pp *pp sempre.*

Riten.

Poco lento.
Sostenuto.

1° Tempo.
mf *pp*

SECONDA.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the grand staff. A piano dynamic marking (*p*) is present in the bass clef.

Third system of musical notation, continuing the grand staff. The lyrics "Cre" and "scen" are written below the notes in the bass clef.

Fourth system of musical notation, continuing the grand staff. The lyrics "do.", "f Dimi", and "nuen" are written below the notes in the bass clef. A forte dynamic marking (*f*) is present.

Fifth system of musical notation, continuing the grand staff. The lyrics "do." and a piano dynamic marking (*p*) are written below the notes in the bass clef.

Sixth system of musical notation, continuing the grand staff. A pianissimo dynamic marking (*ppp*) is present in the bass clef. The system concludes with a double bar line.

mf *f* *Dimin.*

p

Cre *scen.*

do. *f* *Di* *mi*

nuen *do.* *p* *p*

Dimin. *ppp*



VALSE

SECONDA.

160

ALLEGRETTO.

p

Cre - scen - do. *pp* *mf*

P e sostenuto.

VALSE



PRIMA.

160 =

8-

First system of musical notation, featuring treble and bass staves with chords and melodic lines.

Second system of musical notation, including 'Ped.' and '*' markings.

Third system of musical notation, including 'Ped.' and '*' markings.

Fourth system of musical notation, including 'a Tempo.', 'Rit.', and 'Ped.' markings.

Fifth system of musical notation, including lyrics 'Cre - scen - do.' and 'Stringendo.' marking.

First system of musical notation. Treble and bass clefs. A dashed line with the number '8' above it spans the first two measures of the treble staff. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble and bass clefs. A dashed line with the number '8' above it spans the first two measures of the treble staff. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Third system of musical notation. Treble and bass clefs. A dashed line with the number '8' above it spans the first two measures of the treble staff. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Fourth system of musical notation. Treble and bass clefs. A dashed line with the number '8' above it spans the first two measures of the treble staff. The system concludes with the instruction 'a Tempo.' and a 'Rit.' (ritardando) marking with a wedge. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Fifth system of musical notation. Treble and bass clefs. The system contains dynamic and performance markings: 'p Sostenuto.', 'Cre.', and 'Stringendo.' followed by the syllables '- scen - do.' The music consists of sustained chords and moving lines.

f *Rit.* *P Suivez la 1^a.*

Ped. * Ped. *

Riten. *a Tempo.*

Ped. * Ped. * Ped. *

Sempre cresc. *Stringendo.*

f *Rall.* *P Suivez.*

Ped. * *

Rit. molto. *a Tempo.* *Marcato il basso.*

Ped. * Ped. * Ped. *

f *Rit.* *P a capriccio.*

Ped. * Ped. *

Riten. *Sostenuto.*

a Tempo.

Ped. * Ped. * Ped. *

Sempre cresc. *Stringendo.*

Ped.

A capriccio.

*

Rit. molto. *Con grazia.*

a Tempo.

Ped. * Ped. * Ped. *

8-

SECONDA.

Dimi - nu - en - do.

Ped. *

Cre - scen - do. *f* Dimi -

- nu - en - do.

PP Una corda.

Ped. *

p

*

Dimi - nu - en - do.

Ped. * Ped. * Ped. *

Cre - scen - do. *f* Dimi -

- nu - en - do.

pp

Ped. * Ped.

ppp

*

EGLOGUE



SECONDA.

42 = ♩

AUSSI LENT
QUE POSSIBLE.

Una corda. *pp*

Ped. * Ped. * Ped. * Ped. *

Poco meno 50 = ♩

Crescendo... *mf* *pp* *mf*

Ped. * Ped. * Ped. *

Poco meno 58 = ♩

pp *p*

sf *Marcato*

EGLOGUE

PRIMA.

42 = ♩
 AUSSI LENT
 QUE POSSIBLE.
Dolcissimo è legato.

8

pp *Crescendo.* *mf* *pp*

Poco meno 50 = ♩
mf Cantabile. *pp*
 Ped. Tre corde. * Ped. * Ped. * Ped. Una corda. *

8 Poco meno 58 = ♩
 Tre corde. *Marcato e espress.*
 Ped. * Ped. * Ped. *

Ped. * Ped. *

f Ped. *

SECONDA.

Stesso tempo 58 =

Musical notation for the first system, featuring a treble and bass staff. The bass staff has a key signature of one flat and a 2/4 time signature. Dynamics include *sf* and *f*. Pedal markings are present: "Ped." followed by an asterisk, and "Ped." followed by an asterisk. A fermata is placed over a group of notes in the treble staff.

Musical notation for the second system. It includes a tempo change to "Stesso tempo 58 = ♩". The key signature changes to one sharp. Dynamics include *sf*, *p*, and *f*. Pedal markings include "Ped." followed by an asterisk and "Una corda." followed by *p*. A fermata is present over a group of notes in the treble staff.

Musical notation for the third system. Dynamics include *p*, *sf*, and *f*. Performance instructions include "Espress." and "Tre corde." Pedal markings include "Ped." followed by an asterisk.

Musical notation for the fourth system. Dynamics include *sf* and *f*. Pedal markings include "Ped." followed by an asterisk and "Ped." followed by an asterisk. There are accents (^) over some notes in the treble staff.

Musical notation for the fifth system. Dynamics include *sf* and *f*. A vocal line is present with the lyrics "Cre sf - sf - sf - sf - sf - scen". Pedal markings include "Ped." followed by an asterisk and "Ped." followed by an asterisk.

8^a bassa

8^a bassa

Animato molto.

8^a bassa

1^o Tempo $\text{♩} = 42$

p *fff* *pp* *Sostenuto.* *p*
Una corda.
Ped. *

a Tempo.

f *pp* *Rit.* *pp*
Ped. * Ped. *

f - f - sf sf - sf - do. *f Espress.* *sf*

Ped. * Ped. * Ped. * Ped. *

8----- *Animato molto.*

ff *ff* *Dimin.* *mf* *ff*

Ped. * Ped. * Ped. * Ped. *

1^o Tempo 42 = ♩

8-----

p *p*

Una corda.

8-----

f *pp Riten.* *a Tempo.*

Tre corde. Ped. *

8-----

p *ppp*

Ped. * Una corda. Ped. *

INTERMEZZO

SECONDA.

412 = 

ALLEGRETTO
PIACEVOLE.



Una corda. * Ped. * Ped. * Ped. *

p *sf* *Espress.* *p* Tre corde.


f *Riten.* *p* *a Tempo.*

Ped. * Ped. * Ped. * Ped. *

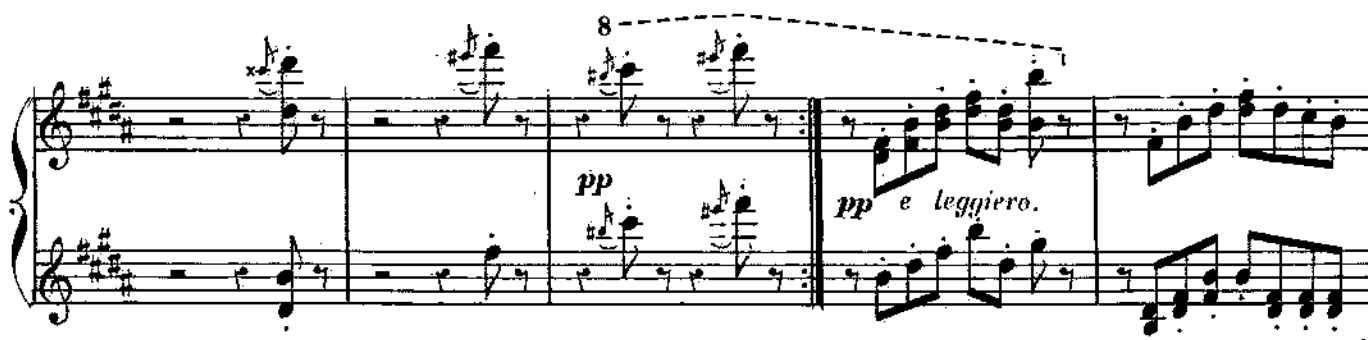

INTERMEZZO



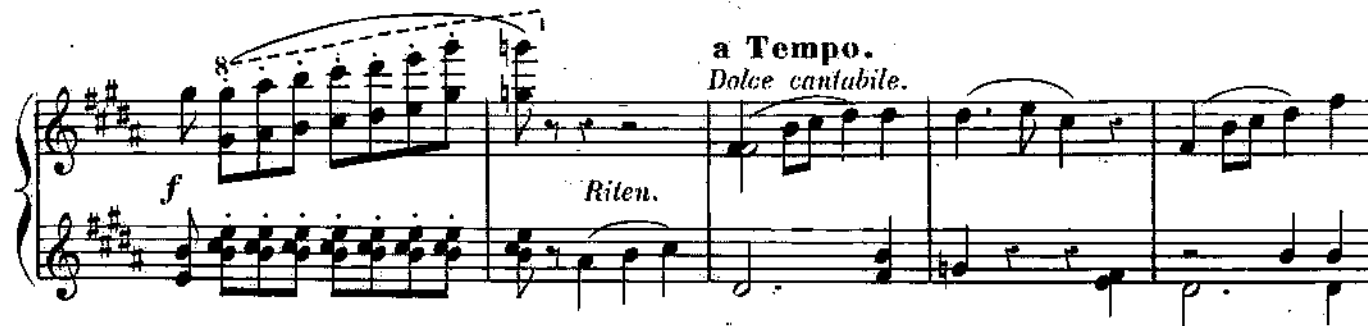
PRIMA.

112 = 

ALLEGRETTO
PIACEVOLE.



a Tempo.
Dolce cantabile.



Piu p
Ped. * Ped. * Ped. * Ped. * Ped. *

Animato poco a poco.

p e cre - scen - do f
Ped. *

a Tempo.

Riten. p
Ped. * Ped. * Ped. * Ped. *

Animato.

pp f pp
8 bassa

Strigendo.

pp f ff
Ped. *

8

Piu p

8

Animato poco a poco.

p - e - cre - scen - do

8

a Tempo.

f *Riten.* *p legg.* *sf*

Animato.

Leggiero. *ff* *pp*

Strigendo.

ff

MAZURK

SECONDA.

TEMPO
DI
MAZURK.

p

Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

sf

Ped. *

sf

MAZURK



PRIMA.

TEMPO
DI
MAZURK.

p *f e brillante.*

8

8

8

8

8

Musical score for the first system, featuring piano accompaniment. The score includes various dynamics such as *Dimin.*, *p*, and *Riten.*, along with multiple *Ped.* markings and asterisks. The music is written in a key with two flats and a 3/4 time signature.

Più lento e un poco a capriccio.

Musical score for the second system, marked **Più lento e un poco a capriccio.** The score includes *Espress.*, *Una corda.*, and *Tre corde.* markings, along with *Ped.* markings and asterisks.

Musical score for the third system, continuing the **Più lento e un poco a capriccio.** section. It includes *Cresc.* markings and *Ped.* markings with asterisks.

All^o vivace.

Musical score for the fourth system, marked **All^o vivace.** The score includes *mf*, *Una corda.*, *mf*, *Tre corde.*, *pp*, *Ritard.*, and *p* markings, along with *Ped.* markings and asterisks.

Musical score for the fifth system, concluding the piece with **a Tempo.** markings. It includes *Rit.*, *a Tempo.*, *Rit.*, *a Tempo.*, *Rit.*, and *a Tempo.* markings, along with *Tre corde.* and *Cresc.* markings, and *Ped.* markings with asterisks.

Dimin. *Riten.*

Più lento e un poco a capriccio.

pp *Dolce.*

All^o vivace.

pp *mf* *pp Ritard.* *p Scherzando.*

a Tempo.

Rit. *a Tempo.* *Rit.* *a Tempo.* *Rit.*

scen do. *f* *Diminuendo.* *p*

Ped. * Ped. *

pp *trm* *Ritard.* *Espress.* *Una corda.*

Ped.

Tre corde.

* Ped. * Ped. * Ped. * Ped. *

Cresc. *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

All^o vivace.

Una corda. *mf* *Tre corde.* *pp* *Ritard.* *f*

a Tempo.

Rit. *a Tempo.* *Rit.* *a Tempo.* *Rit.* *p* *Cre.* *scen*

Tre corde.

Ped. * Ped. * Ped. * Ped. *

8

Cre - scen - do.

f *p*

8

pp *p* *Ritard.*

Piu lento.

8

Dolce.

8

Cresc. *mf* *pp* *mf*

8

pp *Ritard.* *f* *Brillante.*

All^o vivace.

8

Rit. *a Tempo.* *Rit.* *a Tempo.* *Rit.* *a Tempo.* *Cre - scen - do.*

a Tempo.

scen do.

Ped. * Ped. * Ped. *

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a vocal line with the lyrics 'scen do.' and a piano accompaniment. The piano part includes several chords with downward-pointing triangles indicating fingerings. Pedal markings 'Ped. *' are placed below the bass staff at three points.

1° Tempo.

Ped. * Ped. * Ped. *

This system contains the next two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature changes to one sharp (F#). The tempo marking '1° Tempo.' is placed above the second staff. The piano accompaniment is more active, with many chords and downward-pointing triangles. Pedal markings 'Ped. *' are placed below the bass staff at three points.

Ped. * Ped. * Ped. * Ped. *

This system contains the next two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature remains one sharp (F#). The piano accompaniment continues with complex chordal textures and downward-pointing triangles. Pedal markings 'Ped. *' are placed below the bass staff at four points.

Ped. * Ped. * Ped. *

This system contains the next two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature remains one sharp (F#). The piano accompaniment features a mix of chords and moving lines. Pedal markings 'Ped. *' are placed below the bass staff at three points.

sf

This system contains the next two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature remains one sharp (F#). The piano accompaniment includes a dynamic marking '*sf*' (sforzando) above the second staff. Pedal markings 'Ped. *' are placed below the bass staff at three points.

Ped. * Ped. * Ped. * Ped. *

This system contains the final two staves of music on the page. The upper staff is in treble clef and the lower in bass clef. The key signature remains one sharp (F#). The piano accompaniment concludes with several chords and downward-pointing triangles. Pedal markings 'Ped. *' are placed below the bass staff at four points.

8
do. f
1º Tempo.

ff

8
ff

ff

8
sf

8
sf



N° de la collect.	Degrés.	Prix nets.
137. Op. 7. N° 3. 12° — en ré maj.	12°	1 30
146. Sans œuvre. 18° Sonate en fa maj.	18°	70
147. — — — — — en ré maj.	10°	1 10
156. — — — — — en ut maj.	7°	80
157. — — — — — en mi b maj.	9°	70
166. — — — — — en sol maj.	9°	95
167. — — — — — fantaisie et son.	14°	1 50

SONATES A 4 MAINS.

N° de la collect.	Degrés.	Prix nets.
La collection complète en 1 vol.	6	5
158. 1 ^{re} Sonate en sol maj.	9°	1 25
83. 2 ^e — — — — — en si b maj.	9°	1 25
8. 3 ^e — — — — — en ré maj.	8°	1 15
188. 4 ^e — — — — — en fa maj.	10°	1 75
178. 5 ^e — — — — — en ut maj.	10°	1 75
188. 6 ^e — — — — — en fa min.	9°	75
198. Sonate pour 2 pianos en ré maj.	13°	2

SONATES, PIANO ET VIOLON.

N° de la collect.	Degrés.	Prix nets.
La collection complète en 1 vol.	10	5
29. 1 ^{re} Sonate en sol maj.	11°	1 25
49. 2 ^e — — — — — en mi b maj.	11°	1 15
119. 3 ^e — — — — — en ut maj.	11°	1 05
149. 4 ^e — — — — — en ut min.	11°	1 05
199. 5 ^e — — — — — en la maj.	9°	1 10
219. 6 ^e — — — — — en ré maj.	11°	1 05
239. 7 ^e — — — — — en fa maj.	10°	1 30
249. 8 ^e — — — — — en ut maj.	10°	1 25
259. 9 ^e — — — — — en fa maj.	10°	1 30
269. 10 ^e — — — — — en si b maj.	10°	1 45
279. 11 ^e — — — — — en sol maj.	10°	1 20
289. 12 ^e — — — — — en mi b maj.	10°	1 45
299. 13 ^e — — — — — en si b maj.	10°	1 55
309. 14 ^e — — — — — en la maj.	10°	1 75
319. 15 ^e — — — — — en mi b maj.	10°	1 60
329. 16 ^e — — — — — en la maj.	9°	55
339. 17 ^e — — — — — en si b maj.	10°	1 20
349. 18 ^e — — — — — en fa maj.	10°	1 25

THÈMES variés.

N° de la collect.	Degrés.	Prix nets.
La collection complète en 1 vol.	8	55
393. Allegretto, 1 ^{er} thème varié en sol maj.	10°	55
394. Air de Wilhelm de Nassau, 2 ^e thème varié en ré maj.	8°	55
395. Minuetto de Fischer, 3 ^e thème varié en ut maj.	10°	85
398. Je suis Lindor, 4 ^e thème varié en mi b maj.	11°	85
402. Marche des Mariages samnites, 5 ^e thème varié en fa maj.	10°	55
50. Une Fête brillante, 6 ^e thème varié en ut maj.	10°	85
403. La Belle Française, 7 ^e thème varié en mi b maj.	10°	85
35. Lison dormait, 8 ^e thème varié en ut maj.	11°	1 05
16. Ah! vous dirai-je, maman? 9 ^e thème varié en ut maj.	9°	75
404. Salue tu Domine, 10 ^e thème varié en fa maj.	10°	55
405. Mio caro Adone, 11 ^e thème varié en sol maj.	9°	45
412. Allegretto, 12 ^e thème varié en fa maj.	9°	45
413. Allegretto, 13 ^e thème varié en la maj.	9°	55
414. Come un agnello, 14 ^e thème varié en la maj.	11°	75
415. Chanson allemande, 15 ^e thème varié en sol maj.	11°	85
422. Allegretto, 16 ^e thème varié en si b maj.	10°	80
423. Minuetto de Dupont, 17 ^e thème varié en ré maj.	10°	70
424. Chanson allemande, 18 ^e thème varié en fa maj.	11°	85
214. Ariette, 19 ^e thème varié en la maj.	12°	85
425. Chanson allemande, 20 ^e thème varié en mi b maj.	11°	75

PIÈCES DIVERSES A 2 ET A 4 MAINS.

N° de la collect.	Degrés.	Prix nets.
64. Menuet de la symphonie en mi b.	8°	45
168. Marche turque.	8°	45
98. Menuet de la symph. en mi b. à 4 m.	7°	55
78. Symphonie en sol min. arr. à 4 m.	11°	2 10
188. — — — — — en mi b.	11°	2 10
228. Marche turque arr. à 4 m. par de Vilbac.	8°	65
229. Rondo en ré maj.	7°	55

Ouvertures célèbres.

N° de la collect.	Degrés.	Prix nets.
La collection complète en 3 vol. Chacun.	8	5
10. Du Jeune Henri.	11°	1 25
20. Du Freyschutz.	12°	1
30. De Semiramide.	11°	1 50
40. Du Barbier de Séville.	10°	1 10
50. De la Gazza ladra.	10°	1 10
60. D'Obéron.	11°	1 25
70. De Don Juan.	10°	1 15
80. De l'Italienne à Alger.	10°	1 15
90. De Tancredi.	10°	85

N° de la collect.	Degrés.	Prix nets.
100. De Fidello.	11°	1 15
110. De Jean de Finlande.	9°	1 25
120. Des Noces de Figaro.	9°	95
130. D'Eurianthe.	12°	1 15
140. D'Otello.	10°	1 15
150. De Norma.	10°	1 05
160. De la Flûte enchantée.	10°	1 05
170. Des Capuletti.	9°	1 05
180. D'Egmont.	11°	1 15
190. De la Cenerentola.	10°	1 25
200. D'Iphigénie en Aulide.	9°	1 15
210. De Preciosa.	11°	1 05
220. De Coriolan.	12°	1 15
230. Du Calife de Bagdad.	9°	1 05
240. De la Caravane.	8°	75
250. De la Fée aux Roses.	9°	1 25
260. Du Jubilé.	11°	1 15
270. Du Ballet de Prométhée.	12°	1 05
280. Du Ballet de Sapho.	8°	1 05
290. Du Ballet des Portraits.	9°	1 15
300. De la Clochette.	9°	1 05

Ouvertures célèbres.

ARRANGÉS POUR PIANO A 2 MAINS.

par R. de Vilbac.

N° de la collect.	Degrés.	Prix nets.
La collection complète en 4 vol. Chacun.	5	5
101. Du Jeune Henri.	11°	1
111. Du Freyschutz.	14°	75
121. De Semiramide.	11°	1
131. Du Barbier de Séville.	10°	75
141. De la Gazza ladra.	11°	1
151. D'Obéron.	14°	75
161. De Don Juan.	10°	75
171. De l'Italienne à Alger.	10°	75
181. De Tancredi.	10°	85
191. De Fidello.	12°	75
201. De Jean de Finlande.	10°	95
211. Des Noces de Figaro.	10°	70
221. D'Eurianthe.	13°	75
231. D'Otello.	10°	75
241. De Norma.	11°	85
251. De la Flûte enchantée.	11°	70
261. Des Capuletti.	9°	65
271. D'Egmont.	12°	75
281. De la Cenerentola.	10°	85
291. D'Iphigénie en Aulide.	10°	75
301. De Preciosa.	12°	70
311. Du Coriolan.	13°	75
321. Du Calife de Bagdad.	9°	75
331. De la Caravane.	9°	55
341. De la Fée aux Roses.	10°	55
351. Du Jubilé.	12°	90
361. Du Ballet de Prométhée.	12°	75
371. Du Ballet de Sapho.	8°	70
381. Du Ballet des Portraits.	10°	75
391. De la Clochette.	9°	70
401. De Charles VI.	8°	75
411. De la double Hélice.	8°	80
421. De l'Éclair.	8°	85
431. De la Fanchonnette.	8°	85
441. De la Juive.	1 05	85
451. Des Mousquetaires.	8°	80
461. De la Reine de Chypre.	8°	65
471. De Sylva.	8°	85
481. Du Val d'Andorre.	8°	85
491. Du Voyage en Chine.	7°	70

Ouvertures.

ARRANGÉS POUR PIANO ET VIOLON.

par R. de Vilbac et Ad. Blanc.

N° de la collect.	Degrés.	Prix nets.
La collection en 1 vol.	8	5
207. Du Jeune Henri.	10°	1 25
217. Du Freyschutz.	14°	1
227. De Semiramide.	10°	1 50
237. Du Barbier de Séville.	10°	1 05
247. De la Gazza ladra.	11°	1 30
257. D'Obéron.	12°	96
267. De Don Juan.	10°	1
277. De l'Italienne à Alger.	9°	1 15
287. De Tancredi.	9°	85
297. De Fidello.	11°	1

Ouvertures.

ARRANGÉS POUR PIANO ET ORGUE.

par R. de Vilbac.

N° de la collect.	Degrés.	Prix nets.
La collection en 1 vol.	8	5
306. Du Jeune Henri.	12°	1 35
316. Du Freyschutz.	12°	1 15
326. De Semiramide.	11°	1 50
336. Du Barbier de Séville.	10°	1 20
346. De la Gazza ladra.	11°	1 40
356. D'Obéron.	12°	1 30
366. De Don Juan.	10°	1
376. De l'Italienne à Alger.	9°	1 15
386. De Tancredi.	9°	1
396. De Fidello.	11°	1 10

N° de la collect.	Degrés.	Prix nets.
187. Rigandon de Dardanus, transcrit.	8°	59
248. La Tambourin.	7°	35

Rameau.

N° de la collect.	Degrés.	Prix nets.
236. Op. 19. Révarie.	12°	60
235. Op. 27. Romanes sans paroles.	12°	55
240. Barcarolle extraite de l'Op. 28.	13°	50
255. Op. 35. Simple histoire.	13°	60

Bizet.

24. Op. 122. Rondo élégant.	14°	95
-----------------------------	-----	----

Rosenbaum.

368. Op. 39. N° 1. Andante et Rondo.	10°	60
--------------------------------------	-----	----

Schubert.

118. Op. 96. Impromptu en ut min.	12°	75
253. Op. 51. Trois marches militaires à 4 m.	11°	75

TRANSCRIPTION POUR PIANO DE 40 MÉLODIES

par F. Thomé.

Chaque cahier de 4 mélodies, 1 franc.

481. Adieu.		
Les Astres.		
L'Attente.		
Ave Maria.		
Barcarolle.		
La Cloche des Agonisants.		
Le Calme plat.		
Chanson de nuit du Voyageur.		
Chant nocturne du Chasseur.		
Chant du Cygne.		
402. Le Départ.		
Le Désir du Printemps.		
L'Eloge des Larmes.		
498. La Fille du pêcheur.		
La Fuite du temps.		
L'Ilustre.		
Jeannette.		
404. La jeune Religieuse.		
Je dois le fuir.		
La jeune Fille et la Mort.		
La jeune Mère.		
Le Joueur de vielle.		
405. M'aime-t-elle encore?		
Marguerite.		
La Matinée orageuse.		
502. Le Nautonnier.		
Nuit et Songes.		
Plaintes de la jeune fille.		
La Poste.		
503. Les Regrets.		
Le Roi des Aulnes.		
La Rose.		
Le Secret.		
504. La Sérénade.		
Sols toujours mes seules amours.		
Son Image.		
Toute ma Vie.		
505. La Truie.		
Le Vieillard.		
La Voyageur.		

Schulhoff.

432. Op. 5. Quatre mazurkas N° 1. En fa maj.	13°	50
433. — — — — — N° 2. En mi maj.	13°	50
434. — — — — — N° 3. En ré maj.	13°	50
435. — — — — — N° 4. En fa min.	13°	50
148. Op. 14. Berceuse.	9°	45
237. Op. 18. N° 1. Styrienne.	12°	60
228. Op. 18. N° 2. Styrienne en ré b.	12°	50
295. Op. 18. N° 3. Mazurka.	12°	50
Op. 28. Trois idylles.		
292. Op. 28. N° 1. Chant du berger.	12°	40
268. Op. 28. N° 2. Dans les montagnes.	12°	55
254. Op. 28. N° 3. Danse rustique.	15°	50
284. Op. 25. Chanson de paysans de Bohême.	13°	55
248. Op. 25. La même. arr. à 4 mains par B. Brice.	11°	75

Steibelt.

81. L'Orage, rondo pastoral.	13°	75
245. Op. 37. N° 1. Sonate en ut maj.	7°	95
282. Op. 37. N° 2. Sonate en la maj.	7°	85
314. Polonaise (à M. de Billington).	8°	60

R. de Vilbac.

249. Op. 31. Menuet Louis XV.	9°	55
-------------------------------	----	----

Weber.

26. Op. 3. Six pièces fac. à 4 m. 1 ^{er} livre.	5°	1 15
118. Op. 3. — — — — — 2 ^e livre.	7°	1 50
87. Op. 24. 1 ^{re} Sonate en ut maj.	16°	1 50
17. Op. 39. 3 ^e — — — — — en la r maj.	16°	1 85
169. Op. 47. Grand duo pour piano et clarinette ou violon.	15°	1 75
184. Op. 62. Rondo brillant en mi b maj.	14°	95
1. Op. 65. Invitation à la valse.	18°	75
268. Op. 65. — — — — — Arr. à 4 m. par de Vilbac.	11°	1 05
229. Op. 65. — — — — — Arr. pour piano et violon par de Vilbac et Blanc.	13°	1 20
37. Op. 72. 2 ^e polonaise.	14°	75
148. Op. 70. Le Crotal		

PUBLICATIONS NOUVELLES DE H. LEMOINE.

THÉORIE DE LA MUSIQUE PAR A. DANHAUSER

PROFESSEUR AU CONSERVATOIRE DE MUSIQUE DE PARIS.

Prix net : 4 fr.

MUSIQUE DE PIANO

BEETHOVEN — COLLECTION COMPLÈTE DES SONATES (Cinq volumes, édition diamant).

Ad. Bavié. Op. 11. <i>La Régente</i> , valse. Op. 12. <i>Boléro fanfare</i> . Op. 13. <i>Sur la falaise</i> , nocturne. Op. 14. <i>Mazurka des polonais</i> . Op. 15. <i>La Copricolosa</i> , valse. Op. 16. <i>Chanson d'autrefois</i> . Op. 17. <i>La Reine des prés</i> , valse. Op. 18. <i>Pompadour-Mazurka</i> . Op. 19. <i>Christmas-Polka</i> . Op. 20. <i>A toute bride</i> , galop brill. Op. 21. <i>Réverie</i> . Op. 22. <i>Mazurka originale</i> . Op. 23. <i>Réverie orientale</i> . Op. 24. <i>2^e nocturne</i> . Op. 25. <i>OBillet blanc</i> , polka-max.	J. Leybaen. Op. 188. <i>Fantaisie sur Guido et Ginevra</i> . Op. 189. <i>Fant. sur Charles VI</i> . Op. 143. <i>La Temple</i> . Op. 144. <i>Souvenances</i> . H. Kettchen. Op. 10. <i>La Chasse au papillon</i> , étude caractéristique. Ch. Lorel. <i>Rayons d'automne</i> . N° 1. <i>A l'ombre des bois</i> . N° 2. <i>Souvenir d'enfance</i> . N° 3. <i>Epiques</i> . N° 4. <i>Rêve d'enfant</i> . N° 5. <i>Orientale</i> . N° 6. <i>Valse alavo</i> . H. Verley. <i>Gavotte Pompadour</i> .	L. Simeur. Op. 18. <i>Valse de salon</i> . Op. 19. <i>Chanson de mai</i> . M. Escelles. <i>Triste Belle</i> , transcription du duo de <i>la Reine de Chypre</i> . Ch. Lorel. Transcription du 11 ^e quintette de Boccherini. A. Danhauser. <i>Menuet d'une symphonie en si b de Haydn</i> , transcrit. C. Chesneau. <i>Marche funèbre</i> . F. Hitz. <i>Réverie</i> . H. Fousard. <i>Farandole</i> . — <i>Danse de Sauvages</i> , polka. — <i>Rétraite aux flambeaux</i> . — <i>La Distraction</i> , valse.	A. Le Beau. <i>Marche pèlerin</i> . — <i>Les Vagabonds</i> , Suite de valse. Ch. Goussod. <i>La Lièvre</i> . — <i>Marche Gribou d'une Marionnette</i> . F. Thomé. Transcription de 40 mélodies de P. Schubert. F. Beyer. Op. 86. <i>Fantaisie sur l'Éclair</i> . — <i>Fantaisie sur Fan-ghonette</i> . Op. 42. <i>Bouquet de mélodies sur Charles VI</i> . F. Ghy. <i>Air provençal</i> .
---	---	--	--

COLLECTIONS : Le petit Pianiste. — Cent airs populaires, arrangés par R. de Vilbao (en 10 cahiers). — Souvenirs lyriques. — Historiettes musicales. — Répertoire lyrique, fantaisies sur les principaux opéras, par F. Beyer. — Le Panthéon des Pianistes, (Collection des classiques.)

MUSIQUE DE PIANO — QUATRE MAINS

H. Ravina. Transcription des <i>Symphonies de Beethoven</i> . (Les 7 premières sont publiées.) W. Goldner. <i>Scherzo en sol min.</i> (facile).	C. Chesneau. <i>Marche funèbre</i> , arrangée 4 mains par R. de Vilbao. M. Wogritsch. 1 ^{re} Sonatine (facile).	Ch. Goussod. <i>Marche funèbre d'une marionnette</i> , arrang. par Wormser. H. Fousard. <i>Rétraite aux flambeaux</i> , arr. à 4 mains par Charles Pollet.	F. Mendelssohn. <i>Marche du Songe d'une nuit d'été</i> , transcrit par R. de Vilbao.
--	---	---	--

COLLECTIONS : Le petit Pianiste. — Cent airs populaires, arrangés à 4 mains par R. de Vilbao (en 10 cahiers). — 3 volumes d'Ouvertures célèbres, arrangées par R. de Vilbao. — Les Beautés dramatiques, arrangements à 4 mains par R. de Vilbao, sur les opéras connus.

MUSIQUE DE PIANO — SIX MAINS

L'ORCHESTRE AU SALON. — COLLECTION DE MORCEAUX FACILES.

F. Delacour. — Six danses. N° 1. <i>Polka</i> . N° 2. <i>Valse</i> . N° 3. <i>Galop</i> .	N° 4. Polka-mazurka N° 5. Schottisch N° 6. Redowa	Ch. Caerny. — <i>Les trois Sœurs</i> , 6 rondos. N° 7. <i>Ride Britannia</i> N° 8. <i>Air de chasse</i> . N° 9. <i>Air suisse en sol maj.</i>	N° 10. Air irlandais N° 11. Air suisse en ut N° 12. Air de Hérald	N° 13. Croisez. <i>Les trois Tyroliennes</i> . N° 14. — <i>Marche</i> . N° 15. R. de Vilbao. <i>La Chasse</i> . N° 16. — <i>Marche hongroise</i> . N° 17. Alary. <i>Valse</i> . N° 18. R.-G. Bach. <i>Divertissement</i> .	N° 19. A. Mütel. <i>L'Ondée</i> . N° 20. A. Wormser. <i>Marche des Ruines d'Athènes</i> , de Beethoven. N° 21. — <i>Andante de la Symphonie en sol de Haydn</i> .
---	--	---	--	---	---

MUSIQUE DE CHANT

Ch. Goussod. <i>Que la volonté soit faite</i> . — <i>Chanson d'Avril</i> . — <i>Le Pays bienheureux</i> . — <i>La Fleur du foyer</i> . — <i>L'Ouvrier</i> . — <i>Prière du soir</i> . — <i>Ma belle amie est morte</i> . — <i>Chanson de la brise</i> (duo). — <i>Heureux sera le jour</i> . — <i>La Fauvette</i> . — <i>Fleur des Bois</i> (duo). — <i>Si vous voulez votre femme</i> . — <i>Quant mal (français-italien)</i> . — <i>Barcarola, duo (franç.-italien)</i> . — <i>Biondina</i> . Poème en 12 chants (français-italien), séparés et réunis en 1 vol.	C. Chesneau. <i>Les Soirées parisiennes</i> . N° 1. <i>Les Fleurs</i> . N° 2. <i>Les Souhaits</i> . N° 3. <i>Carmosine</i> . N° 4. <i>L'Alibi</i> . N° 5. <i>Chanson de Barbirine</i> . N° 6. <i>Le Lever</i> . Ch. Lecocq. <i>Une larme de tes yeux</i> . Ch. Lorel. <i>La Nuit du saint Martin</i> . Ascher. <i>Les Traineurs</i> , mazurka, arrangée par Malo. Marcelthon. <i>Indiana</i> , valse, arr. pour chant par Malo. Nicou-Choron. <i>Misere</i> , arr. sur la sonate en ut # min. de Beethoven pour chant, piano, violon, orgue (orchestre et chœur, ad libitum).	F. Schubert. 40 mélodies choisies, traduites par J. Barbier, 1 vol. Prix net : 4 fr. (format Lemoine). Ces mélodies sont publiées séparément (édition populaire). H. Fousard. <i>La Pêche au Printemps</i> , boléro. — <i>Ode à la Nuit</i> , méditation. — <i>Seule, hélas!</i> , célèbre mélodie écossaise. — <i>Y n'fait pas l'âtre</i> , chansonnette. — <i>Le Sabot d'ind'lon</i> , id. — <i>La Hâte en fleur</i> , id. — <i>J'ai perdu ma mandoline</i> , id. Lombard. <i>Vive la fête et les châteaux</i> , id. Alf. Le Beau. <i>Les Champs</i> , mélodie. — <i>Au Rossignol</i> . — <i>L'Attente</i> .	CHŒUR. H. Fousard. <i>Vive la France!</i> chœur à quatre voix d'hommes avec accord de musique militaire (ad lib.) Partitions Piano et Chant (FORMAT LEMOINE.) Bazin. <i>Le Voyage en Chine</i> . Hérold. <i>La Clochette</i> . Halévy. <i>La Juive</i> . — <i>L'Éclair</i> . — <i>Les Mousquetaires de la Reine</i> . — <i>Guilto et Ginevra</i> (italien). — <i>Le Val d'Andorre</i> . Thomas. <i>La Double Bébé</i> .
---	--	---	---

MUSIQUE D'ORGUE

Alf. Le Beau. <i>Souvenirs de la Péninsule</i> . Op. 185. <i>L'Allée mystérieuse</i> . Op. 186. <i>La Tour abandonnée</i> . Op. 187. <i>La Source du Loing</i> . Op. 188. <i>L'Abbaye de Moutiers</i> . Op. 189. <i>Fête champêtre</i> . Op. 140. <i>Les Adieux</i> .	B. Savary. Op. 87. <i>Le Cortège nuptial</i> . Op. 88. <i>La Vallée au rouet</i> . Op. 89. <i>L'Espérance</i> . Op. 40. <i>Coups-de-feu</i> . Ch. Lorel. <i>Marche triomphale</i> . — <i>Réverie</i> . L. Sari. <i>Causerie</i> .
--	--

Collection de l'Orgue des Salons.

PIANO ET VIOLON

Alard. <i>Fantaisie sur la Juive</i> , violon et piano. Ch. Lorel. <i>Dors, mon enfant</i> , berceuse. M. Wogritsch. 1 ^{re} et 2 ^e sonatines faciles. H. Fousard. <i>Berceuse</i> . — <i>La Printemps</i> , méditation. — <i>Une plainte</i> , élégie. A. Rabuteau. 10 airs populaires (faciles).	Ch. Lamoury. 1 ^{re} , 2 ^e et 3 ^e sonatines (faciles), piano et violon. R. de Vilbao et Blanc. 10 ouvertures célèbres. Ch. Lorel. <i>Berceuse</i> , piano et violoncelle. A. Lavignac et Blanc. <i>Richard Cœur-de-Lion</i> (tiré des <i>Beautés dramatiques</i>).
--	--

COLLECTIONS : Le petit Pianiste. — L'École d'accompagnement. — Les Beautés dramatiques, arrangements sur les opéras connus, pour Piano et Violon, Piano et Violoncelle et Piano et Flûte.

PIANO ET ORGUE

Ch. Lorel. <i>Dors, mon enfant</i> , berceuse. — <i>Canzonetta</i> . — <i>Nocturne</i> . Ch. Lorel. <i>Marche triomphale</i> . Nicou-Choron. <i>Adagio de la sonate en ut # min. de Beethoven</i> . R. de Vilbao. 10 ouvertures célèbres.	PIANO VIOLON ET ORGUE Nicou-Choron. <i>Adagio de la sonate en ut # min. de Beethoven</i> . R. de Vilbao. <i>Prière de Moïse</i> . — <i>Romanço de la symphonie à la Reine, de Haydn</i> . <i>Collection des beautés classiques</i> , par A. Blanc.
--	---

ORCHESTRE

<i>Les Traineurs</i> , mazurka d'Ascher. <i>Marche honnête</i> , de Chelard. Musique de danse <i>Les Sauterelles</i> , polka de Graziani. <i>Le Bastille</i> . <i>La Speranza</i> , valse. <i>Venise</i> , polka-mazurka. <i>Le Basilis</i> , quadrille. <i>Les Pêcheurs</i> , mazurka de David. <i>Rives d'Or</i> , valse de Ch. Lorel. <i>Le Voyage en Chine</i> , quadrille. — <i>polka</i> .	MUSIQUE MILITAIRE <i>Les Traineurs</i> , mazurka d'Ascher. <i>Marche honnête</i> , de Chelard. <i>Vive la France!</i> de H. Fousard, accompagnement du chœur.
--	---

Imp. H. Lemoine, 47, rue Pigalle.