

Sonate pour piano : op. 45 /  
par A. Claussmann

Claussmann, Aloys (1850-1926). Compositeur. Sonate pour piano : op. 45 / par A. Claussmann. 1908.

**1/** Les contenus accessibles sur le site Gallica sont pour la plupart des reproductions numériques d'oeuvres tombées dans le domaine public provenant des collections de la BnF. Leur réutilisation s'inscrit dans le cadre de la loi n°78-753 du 17 juillet 1978 :

- La réutilisation non commerciale de ces contenus est libre et gratuite dans le respect de la législation en vigueur et notamment du maintien de la mention de source.

- La réutilisation commerciale de ces contenus est payante et fait l'objet d'une licence. Est entendue par réutilisation commerciale la revente de contenus sous forme de produits élaborés ou de fourniture de service.

[CLIQUER ICI POUR ACCÉDER AUX TARIFS ET À LA LICENCE](#)

**2/** Les contenus de Gallica sont la propriété de la BnF au sens de l'article L.2112-1 du code général de la propriété des personnes publiques.

**3/** Quelques contenus sont soumis à un régime de réutilisation particulier. Il s'agit :

- des reproductions de documents protégés par un droit d'auteur appartenant à un tiers. Ces documents ne peuvent être réutilisés, sauf dans le cadre de la copie privée, sans l'autorisation préalable du titulaire des droits.

- des reproductions de documents conservés dans les bibliothèques ou autres institutions partenaires. Ceux-ci sont signalés par la mention Source gallica.BnF.fr / Bibliothèque municipale de ... (ou autre partenaire). L'utilisateur est invité à s'informer auprès de ces bibliothèques de leurs conditions de réutilisation.

**4/** Gallica constitue une base de données, dont la BnF est le producteur, protégée au sens des articles L341-1 et suivants du code de la propriété intellectuelle.

**5/** Les présentes conditions d'utilisation des contenus de Gallica sont régies par la loi française. En cas de réutilisation prévue dans un autre pays, il appartient à chaque utilisateur de vérifier la conformité de son projet avec le droit de ce pays.

**6/** L'utilisateur s'engage à respecter les présentes conditions d'utilisation ainsi que la législation en vigueur, notamment en matière de propriété intellectuelle. En cas de non respect de ces dispositions, il est notamment passible d'une amende prévue par la loi du 17 juillet 1978.

**7/** Pour obtenir un document de Gallica en haute définition, contacter [reutilisationcommerciale@bnf.fr](mailto:reutilisationcommerciale@bnf.fr).

à Mademoiselle Suzanne LE SON

C. 1908



# SONATE

*pour*

## PIANO

*par*

# A. CLAUSSMANN

Op. 45.



Prix net : 4 francs.

HENRY LEMOINE & C<sup>ie</sup>

17, Rue Pigalle, PARIS — BRUXELLES, Rue de l'Hôpital, 44

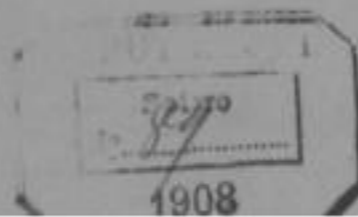
Droits d'exécution, de reproduction et d'arrangements réservés pour tous pays  
y compris la Suède, la Norvège et le Danemark

Copyright by Henry Lemoine et Cie - 1908.

Imp. Chalméud

BnF  
MUS

N. 12136



OUVRAGES EXTRAITS DU CATALOGUE

DE

Henry LEMOINE & Cie, Editeurs

PARIS, 17, rue Pigalle. -- BRUXELLES, 44, rue de l'Hôpital.

MUSIQUE DE PIANO A QUATRE MAINS

		Degrés	Prix			Degrés	Prix
ACEVES (R. de)	Argonesa, danse d'Espagne	10°	9 »	LANDRY (A.)	N° 3 Valse Légère	5°	—
—	Viva Espana,	10°	9 »	—	N° 4 Sevillane	5°	—
—	Sevilla	10°	9 »	—	N° 5 Charmeuse	7°	—
ALDER (E.)	Gavotte	7°	6 »	—	N° 6 Valse badine	7°	—
—	Menuet-Scherzo	9°	7 50	—	Chaque valse	net	1 50
BERNARD (E.)	Fête Napolitaine, tarantelle	12°	7 50	—	En un recueil	net	6 »
BLANC & DAUPHIN	Scènes et Paysages	net	8 »	LAVIGNAC (A.)	Jour de Fête, op. 16	10°	6 »
—	Les mêmes publiés séparément en 6 fascicules, chacun	net	1 25	—	Berceuse, op. 18	4°	4 »
BLANC (Ad.)	Scherzetto	3°	5 »	—	Galop-Marche	9°	7 50
—	Première Sonatine en ut majeur	4°	8 »	—	— édition facile	6°	6 »
BROUTIN	Danse Israélite	10°	7 50	—	25 Pièces extraites de l'École de la mesure	net	25 »
—	1 <sup>re</sup> Suite d'Orchestre	net	3 »	LENEPVEU (Ch.)	Divertissement de Vellido	10°	6 »
—	Ouverture Triomphale, op. 13	11°	10 »	—	Marche Prétorienne	12°	5 »
BUSSER (H.)	A la Villa Medicia, suite symphonique en 3 parties	net	14 »	—	Galop de Chasse	9°	7 50
—	Hercule au Jardin des Hespérides	net	13 »	—	Airs de Ballet, 1 <sup>re</sup> suite	10°	9 »
—	Suite Funambulesque,			—	— 2 <sup>e</sup> suite	10°	10 »
—	A Priambule, B Valse de ballet, C Andante et danse créole, D Finale	net	9 »	MATHIAS (G.)	Pas Redoublé	11°	9 »
CANNAS	Mandolino-Marche		7 50	—	Ronde Militaire, op. 20, n° 2	10°	7 50
DAVID	Boléro Fanfare, op. 12	12°	7 50	—	Deux Valses Romantiques	10°	9 »
—	La Plaie, op. 27	7°	5 »	—	Valse des Guitareros, op. 51, n° 3	9°	7 50
FERRARI (G.)	Sérénade Espagnole	10°	9 »	—	Les Éléantes, op. 86, n° 3	10°	9 »
GALEOTTI (C.)	Arlequin, op. 21 bis	8°	6 »	—	A la Plata, op. 95 bis	9°	7 50
GANNE (L.)	Marche Parisienne	9°	9 »	—	Fugue Libre, op. 96	11°	9 »
GOUNOD (Ch.)	Fête de Jupiter	9°	9 »	—	Russophile-Valse, op. 115, n° 2	10°	9 »
—	Marche funèbre d'une Marionnette	8°	7 50	—	La Dionysique, pièce de genre, op. 130	8°	6 »
—	Dodelinette, berceuse	3°	5 »	—	Menuet, op. 12 bis	net	9 »
—	Prélude de la Messe de Jeanne d'Arc, net	10°	2 50	—	Mazurka, op. 13 bis	net	10 »
—	Vision de Jeanne d'Arc	7°	5 »	—	2 <sup>me</sup> Boléro, op. 50	9°	7 50
—	Airs de Ballet de Polyeucte :			MUTEL	L'ondée	8°	6 »
—	N° 1 Le Dieu Pan	10°	7 50	—	Compliment, op. 72	3°	4 »
—	N° 2 La Déesse Bellone	10°	8 »	—	Théodora, grande valse	10°	9 »
—	N° 3 Vénus	10°	9 »	—	La Cigale Madrilène, valse	10°	9 »
—	N° 4 Bacchus	10°	8 »	—	A Minuit	9°	7 50
—	N° 5 Bacchanale	10°	10 »	—	Bella Bionda	9°	7 50
GOUNOD & BOSCH	Passacaille	8°	6 »	—	Les Deux Yankees	8°	6 »
KETTEN	Célèbre Sérénade Espagnole, op. 60, n° 3	10°	9 »	—	Ollé	9°	7 50
—	Air de Ballet	10°	9 »	—	Retraite-Marche	8°	6 »
KLEFFEL (A.)	Airs nationaux étrangers, en 2 livres chaque	9°	12 »	—	Tartarin	8°	5 »
LACK (Th.)	Tarentelle, op. 20 bis	4°	7 50	—	Peterhoff-Marche	8°	7 50
—	Sicilienne, op. 21 bis	5°	6 »	—	Les Pifferari, tarantelle, op. 45, n° 3	9°	6 »
—	Musette, op. 22 bis	4°	7 50	—	Retraite aux Flambeaux, op. 54, n° 2	10°	6 »
—	Villanelle, op. 23 bis	4°	7 50	—	Marche Scolaire, op. 68	8°	7 50
—	Galop brillant, op. 51 bis	11°	10 »	—	Les Pupazzi	10°	6 »
—	Pièces extraites de l'École de la mesure	15 »		—	Boléro-Mazurka	11°	9 »
—	1 Le Moulin	5 Mazurka	9 Scherzetto	—	Extracte-Gavotte de Cendrillonnette	7°	5 »
—	2 Gondolina	6 Pigeon vole	10 La Toupie	—	Marche Française	7°	6 »
—	3 Menuet	7 Rondo	11 Villanelle	—	Risette	3°	6 »
—	4 Barcarolle	8 Menuet Pompadour	12 Havanaise	—	Contes de Noël	8°	12 »
—	Chaque pièce			—	Dances Populaires Françaises en 2 suites chaque	9°	9 »
—	6 Valses Mignonnes, op. 62 bis			—	20 Pièces Infantines, en un volume net	10 »	
—	En un recueil	net	5°	—	Chaque pièce séparément	3° au 4°	4 »
—	1 Valse Mélodie	4 Valse Espagnole		—	N° 1 Mélodie		
—	2 — Viennoise	5 — Noble		—	" 2 Grand Mère		
—	3 — Élégante	6 — Légère		—	" 3 Alsacienne		
—	Chaque		5°	—	" 4 Souvenance		
—	6 Mazurkas Mignonnes, op. 63 bis			—	" 5 Simplette		
—	En un recueil	net	5°	—	" 6 Choral		
—	1 En ut majeur	4 En ré majeur		—	" 7 Menuet		
—	2 En sol mineur	5 En la majeur		—	" 8 Variations sur la gamme d'Ut		
—	3 En fa majeur	6 En ut majeur		—	" 9 Historiette		
—	Chaque		5°	—	" 10 Les Bavardes		
—	6 Valses Mignonnes, op. 184 (2 <sup>e</sup> série)			—	THOMÉ (F.)	Pièces Pittoresques, faisant suite aux 20 pièces, en un recueil	15 »
—	En un recueil	net	5°	—	8 PIÈCES EXTRAITES :		
—	7 Valse gracieuse	10 Valse Sudoise		—	1 Sous Bois	5°	4 »
—	8 — Andalouse	11 — Pastorale		—	2 Valse	7°	4 »
—	9 — Allemande	12 — Vive		—	3 Marche Orientale	7°	5 »
—	Chaque		5°	—	4 Ländler	7°	4 »
—	5 Intermzzo		7°	—	5 Mazurka	7°	4 »
—	6 Boléro		8°	—	6 Marche Orientale	7°	5 »
—	7 Sultanelle		8°	—	8 Sultanelle	8°	5 »
LACOME (P.)	Claire de Lune,			THOMÉ (F.)	Arlequin et Colombine	9°	6 »
—	N° 1 Marche nocturne	9°	7 50	—	Sirène, op. 36, n° 2	11°	7 50
—	N° 2 Invocation	9°	7 50	—	Passacaille, op. 37, n° 2	9°	7 50
—	N° 3 Farfadets	10°	9 »	—	Pizzicato, op. 39, n° 3	10°	7 50
—	N° 4 Menuet Bleu et Finale	9°	7 50	—	Tarentelle, op. 43, n° 3	11°	9 »
—	La Suite complète	net	6 »	—	Menuet, op. 45, n° 2	8°	6 »
—	Gigue, op. 41, n° 3	5°	7 50	—	Sérénade d'Arlequin, op. 56, n° 2	10°	7 50
—	Boléro Seguidilla, op. 56, n° 2	8°	6 »	—	Marche Croate, op. 63, n° 2	10°	7 50
—	Sur les Remparts, op. 57	5°	6 »	—	Pierrot, op. 66, n° 2	9°	6 »
—	Une toute petite Sérénade, op. 64	2°	4 »	—	Aragonnaise, op. 72, n° 6	10°	7 50
—	Le Petit Moulin, op. 75, n° 1 bis et 2 bis	3°	7 50	—	Les Noces d'Arlequin, op. 73, n° 2	net	6 »
—	Valse Espagnole, op. 77	3°	5 »	—	Gaillarde, op. 85, n° 3	11°	7 50
—	Danse Bretonne, op. 106	4°	5 »	—	Chanson de Mai, op. 88, n° 3	10°	7 50
—	3 Petites Pièces, op. 136			—	Menuet de la Mariée, op. 89, n° 2	9°	7 50
—	N° 1 Promenade guillerette	1°	3 »	—	Gavotte et Musette, op. 109, n° 4	10°	7 50
—	N° 2 Le Clocheton	1°	3 »	—	Valse Ländler, op. 115, n° 2	9°	7 50
—	N° 3 Les Tamboursnares	1°	3 »	—	Polichinelle, op. 118, n° 2	9°	7 50
—	6 Valses Bleuettes, op. 143			—	Menuet La Vaillière, op. 121, n° 4	9°	7 50
—	N° 1 Valse fleurie	5°	—	—	En Ramant, op. 122, n° 3	9°	7 50
—	N° 2 Alsacienne	6°	—	—	Noce au Château, op. 125, n° 2	9°	7 50
—				—	Pièces Pittoresques, en 2 cahiers, chaque	9° au 11°	12 »
—				WORMSER			

à Mademoiselle Suzanne LE SON



C.1908

# SONATE

*pour*

PIANO

*par*

## A. CLAUSSMANN

Op. 45.



Prix net : 4 francs.

**HENRY LEMOINE & C<sup>ie</sup>**

17, Rue Pigalle, PARIS -- BRUXELLES, Rue de l'Hôpital, 44

Droits d'exécution, de reproduction et d'arrangements réservés pour tous pays  
y compris la Suède, la Norvège et le Danemark

Copyright by Henry Lemoine et Cie - 1908.

Imp. Chalmers

N. 12136



à Mademoiselle Suzanne LE SON

1

# SONATE

(Société nationale des Beaux-Arts, 1907.)

pour Piano

A. CLAUSSMANN

Op. 45.

## I

*Allegro non troppo*

Copyright by Henry Lemoine et C<sup>ie</sup>, 1908.

14° Degré des Tablettes de H<sup>e</sup> Lemoine.

20308. H.

Tous droits d'édition, d'exécution, de reproduction  
et d'arrangements réservés pour tous pays.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand (bass clef) plays a rhythmic accompaniment of triplets. The tempo is marked as *molto*.

Second system of musical notation. The right hand features a dense texture of triplets, marked with a forte (*f*) dynamic. The left hand continues with triplets. The tempo remains *molto*, and the dynamic shifts to fortissimo (*ff*) in the latter part of the system.

Third system of musical notation. The right hand has a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand plays triplets. The tempo is marked as *molto*.

Fourth system of musical notation. The right hand features a dense texture of triplets, marked with a forte (*f*) dynamic. The left hand continues with triplets.

Fifth system of musical notation. The right hand features a rapid sixteenth-note passage, marked with *subito p* and *Espress.* (Espressivo). The left hand has a bass line with triplets. The tempo is *molto*.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *p* and *f*.

Second system of musical notation, featuring a grand staff. It includes dynamic markings *p*, *agitato*, *Cresc.*, and *poco*. The music consists of eighth and sixteenth notes with various articulations.

Third system of musical notation, featuring a grand staff. It includes dynamic markings *a*, *poco*, and *f*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *mf*, *Molto*, and *cresc.*. The music features triplet markings (indicated by the number 3) and consists of eighth and sixteenth notes.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings *f* and *G*. The music features a complex rhythmic pattern with many sixteenth notes and rests, and includes a section with a 'G' marking.

*Sempre ff*

*Dim. poco a poco*

*p dolce*  
*Sempre dim.*  
*Rit.*

*a Tempo*  
*Molto dolce*  
*p marcato il canto*

*p*  
*Cresc.*

*Cédez un peu* a Tempo

*p dolce* *Dim. rit.* *p*

This system contains the first two measures of the piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand consists of a steady triplet accompaniment. Dynamic markings include *p dolce*, *Dim. rit.*, and *p*.

8

*p molto cresc. e string.*

This system contains measures 3 and 4. The right hand continues with triplets and slurs. The left hand maintains the triplet accompaniment. A dynamic marking of *p molto cresc. e string.* is present.

*ff*

This system contains measures 5 and 6. The right hand has a more active melodic line. The left hand continues with the triplet accompaniment. A dynamic marking of *ff* is present.

This system contains measures 7 and 8. The right hand continues with a melodic line. The left hand continues with the triplet accompaniment.

*Sempre ff*

This system contains measures 9 and 10. The right hand continues with a melodic line. The left hand continues with the triplet accompaniment. A dynamic marking of *Sempre ff* is present.

*Sempre ff*

*Dim. poco a poco*

*p* *pp* *Rallent.*

*ppp* *long* *p* *Cresc.*

*f* *p*

The musical score consists of five systems of staves. The first system features a treble clef staff with a dashed line above it containing the number '8', and a bass clef staff. The second system has a treble clef staff and a bass clef staff. The third system has a bass clef staff. The fourth system has a bass clef staff. The fifth system has a treble clef staff and a bass clef staff. Performance instructions include 'Sempre ff', 'Dim. poco a poco', 'p', 'pp', 'Rallent.', 'ppp', 'long', 'p', 'Cresc.', 'f', and 'p'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Cre scen do

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is characterized by frequent triplet patterns. The first measure has a dynamic marking of *Cre*. The second measure has a dynamic marking of *scen*. The third measure has a dynamic marking of *do*. There are also some 'X' marks above notes in the first and third measures.

*molto*

This system contains the next two staves of music. It continues the triplet patterns from the previous system. A dynamic marking of *molto* is present in the first measure. The music concludes with a *ff* (fortissimo) dynamic marking in the final measure.

*p*

8<sup>a</sup> bassa

This system contains the third and fourth staves of music. The upper staff continues with chords and melodic lines, while the lower staff features more triplet patterns. A dynamic marking of *p* (piano) is present in the first measure of the lower staff. The label "8<sup>a</sup> bassa" is written below the first measure of the lower staff, with a dashed line extending to the right.

*f*

This system contains the fifth and sixth staves of music. The upper staff has a dynamic marking of *f* (forte) in the first measure. The lower staff continues with complex rhythmic patterns, including triplets.

*p*

This system contains the seventh and eighth staves of music. The upper staff has a dynamic marking of *p* (piano) in the first measure. The lower staff concludes the piece with a final melodic line.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes and a dynamic marking of *sf*. The third system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes and a dynamic marking of *sf*. The fourth system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes and a dynamic marking of *p*. The fifth system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes and a dynamic marking of *p*. The word *Grazioso* is written above the treble staff in the third system. The piece concludes with a final triplet of eighth notes in both staves.

3 3 3 3  
*Dim.*  
*p* *p* *tr*

*p* *tr* *Cresc.* *tr* *tr*

*f* *Poco a poco dim.*

*p* *Sempre dim.*

*Sombre*  
*Sempre più p e* *Rall. molto*

The musical score consists of seven systems of staves. The first system is marked *a Tempo* and *dolce*, featuring a treble and bass clef with a key signature of one flat. It contains several triplet passages and a *Rit.* (ritardando) marking. The second system continues with *Rit.* and *p* (piano) dynamics. The third system features a *Diminu* (diminuendo) marking. The fourth system includes *Diminu*, *nu*, and *en* markings. The fifth system is marked *Calmato* and *p*. The sixth system features a *Cresc.* (crescendo) marking. The seventh system concludes with a *Cresc.* marking and downward-pointing arrows on the bass staff.



The musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and ornaments. Dynamics include *f*, *molto*, *Dim.*, *p*, *Molto cresc.*, and *f*. Performance instructions include *molto*, *Dim.*, *Molto cresc.*, and *Poco larg.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes articulation marks like slurs and accents. A dashed line with the number '8' indicates an octave transposition in several systems.

1<sup>o</sup> Tempo

First system of musical notation, measures 1-4. The piece is in a minor key (three flats). The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) also begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Second system of musical notation, measures 5-8. The piano (*p*) dynamic continues. A crescendo (*Cresc.*) marking appears in the second staff towards the end of the system. Triplet markings are present in both staves.

Third system of musical notation, measures 9-12. This system is characterized by continuous triplet markings in both the treble and bass staves.

Fourth system of musical notation, measures 13-16. The dynamic increases to fortissimo (*ff*). The music continues with triplet patterns in both staves.

Fifth system of musical notation, measures 17-20. The dynamic returns to piano (*p*). The first staff has a melodic line with some grace notes. The second staff continues with triplet patterns. A fingering sequence (5 4 3 2 1) is indicated in the bass staff.

Sixth system of musical notation, measures 21-24. The dynamic is fortissimo (*f*). The music concludes with a final cadence in both staves.

The first system of music consists of two staves. The upper staff is in bass clef and contains several triplet markings (indicated by a '3' above the notes) and a forte (*f*) dynamic marking. The lower staff is also in bass clef and contains similar rhythmic patterns.

The second system consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking, followed by the instruction *subito* and *Expr.* (expressive). The lower staff is in bass clef and provides harmonic support.

The third system consists of two staves. The upper staff is in treble clef and features a continuous, flowing melodic line with many slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment.

The fourth system consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic pattern with many slurs and ties. The lower staff is in bass clef and continues the accompaniment.

The fifth system consists of two staves. The upper staff is in treble clef and begins with an *Agitato* tempo marking and a piano (*p*) dynamic. The lower staff is in bass clef. A *Cresc.* (crescendo) marking is present in the upper staff towards the end of the system.

The sixth system consists of two staves. The upper staff is in treble clef and begins with a *molto* tempo marking. The lower staff is in bass clef and features a forte (*f*) dynamic marking.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A *Cresc.* (crescendo) marking is placed above the right hand in the second measure.

Second system of musical notation. The right hand continues with a melodic line, marked with *f sf* (forte sforzando) in the first measure and *sempre sf cresc.* (sempre sforzando crescendo) in the third measure. The left hand maintains its accompaniment.

Third system of musical notation. The right hand features a triplet of eighth notes in the first measure, followed by a *ff* (fortissimo) dynamic marking. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand contains several triplet markings (indicated by a '3' above the notes). The left hand continues with its accompaniment.

Fifth system of musical notation. The right hand features a *Dim.* (diminuendo) marking in the second measure, followed by a *poco a poco* (poco) marking in the third measure. The left hand continues with its accompaniment.

Sixth system of musical notation. The right hand begins with a piano (*p*) dynamic. The left hand features a series of triplet markings (indicated by a '3' below the notes) in the first three measures.

*Rit.* **a Tempo**  
*p dolce*

The first system of music consists of two staves. The upper staff begins with a *Rit.* marking and a **a Tempo** instruction. The music is in a key with two flats and a 3/4 time signature. It features a melody with slurs and triplet markings. The lower staff provides accompaniment with triplet patterns. A dynamic marking of *p dolce* is present.

*p*  
**Marcato**

The second system continues the piece. The upper staff has a *p* dynamic marking and a **Marcato** instruction. The music is characterized by slurs and triplet markings. The lower staff continues with triplet accompaniment.

*Cresc.* *f* *Dim.* *Rit.*

The third system includes dynamic markings of *Cresc.*, *f*, and *Dim.*, along with a *Rit.* marking. The music features slurs and triplet markings. The lower staff has a *3* marking under a triplet.

*p* *Poco* *string 3*

The fourth system features a *p* dynamic marking and a *Poco* instruction. The music includes slurs and triplet markings. The lower staff has a *string 3* marking under a triplet.

*ff*

The fifth system features a *ff* dynamic marking. The music includes slurs and triplet markings. The lower staff has a *3* marking under a triplet.

*Sempre ff*

8

8

3

3

3

3

*Dim. molto*

*p*

*pp*

*Rall.*

*sec. ff*

The musical score is written for piano and consists of five systems of staves. The first system begins with the instruction *Sempre ff*. The second and third systems feature an *8* above the treble clef, indicating an octave shift. The fourth system includes the instruction *Dim. molto* and a dynamic marking of *p*. The fifth system starts with *pp*, followed by *Rall.*, and concludes with *sec. ff*. The score contains various musical notations, including chords, arpeggios, triplets, and slurs.

II

Andante sostenuto

PIANO

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *Cresc.*, *Dim.*, *p*. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *Cresc.*, *Dim.*, *molto cresc.*. Includes triplets and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *espress.*, *poco moto*, *dolce*, *p*, *sf*, *Cresc.*. Includes triplets and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *Dim.*, *sf*. Includes triplets and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *Cresc.*, *f*. Includes triplets and slurs.



First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a triplet of eighth notes. Dynamics include *Dim.* and *sf*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked *Marcato*. The left hand features triplet patterns. Dynamics include *Dim. sempre*, *Rit.*, and *sf*.

Third system of musical notation, marked *1<sup>o</sup> Tempo*. The right hand has a melodic line with slurs and accents, marked *p* and *l'accomp!*. The left hand provides a steady accompaniment.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, marked *Express.*. The left hand features a melodic line with slurs and accents, marked *Dim.* and *p*.

*Molto marcato il canto*

The musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The first system includes the instruction *Cresc. sempre*. The second system includes *f*, *Vibrato*, and *ff*. The third system includes *meno f*, *Dim.*, and *Sempre dim.*. The fourth system is mostly instrumental. The fifth system includes *pp*, *piu pp*, *Rit.*, and dynamic markings *D* and *G*.

*a Tempo*

*p* *Cresc.*

*Molto* *f* *p* *Dim.*

*Rit.* *p* *pp* *pp* *Dim. rall.* *pp* *sf* *Dim.*

*sf* *Dim.* *pp* *Rall.* *Perdendosi*

*ppp* *pppp*

III

**Allegro agitato**

PIANO

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The tempo is marked **Allegro agitato**. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The score begins with a **fp** (fortissimo piano) dynamic and an accent (^) over the first note of the right hand. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. There are several **ff** (fortissimo) markings throughout the piece. The score concludes with a double bar line and a repeat sign.

8

8

8

8

*Legg.*

*sf* *p*

*sf* *p*

*ff* *p*

*p* *ff*

G

*p*

*f*

*f*

*Dim.* *poco a poco*

*fp*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring performance instructions: *Molto Rit.* and *Sosten.* above the staff, and *p espr.* below the staff.

Fifth system of musical notation, including the instruction *Cresc.* and a dynamic marking of *f*.

Sixth system of musical notation, concluding the page with the instruction *Teneramente e sempre ben sosten.* and a dynamic marking of *p*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and a trill marked *tr.*. The bass clef staff contains a harmonic accompaniment. The dynamic marking *p dolce* is present. The tempo marking *Legg.* is also present.

Second system of musical notation. The treble clef staff continues the melodic line with a trill marked *tr.*. The bass clef staff continues the accompaniment. The dynamic marking *p dolce* is maintained.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The dynamic marking *Sempre p* is present. The tempo marking *Legg.* is also present. The marking *Cresc.* is present.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The dynamic marking *f* is present.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The dynamic marking *pp* is present. The marking *Marcato il canto* is present.



First system of musical notation. The upper staff begins with a *mf* dynamic marking. The lower staff contains a *p* dynamic marking, followed by a *mf* marking, and then another *p* marking. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of musical notation. The lower staff includes a *Cresc.* marking, followed by another *Cresc.* marking, and ends with a *pp* marking. The music consists of steady eighth-note patterns in both staves.

Third system of musical notation. The lower staff features a *Cresc.* marking. The music is characterized by dense, rapid sixteenth-note passages in both the upper and lower staves.

Fourth system of musical notation. The upper staff is marked *poco string.* and the lower staff has a *cresc.* marking. The music features a mix of eighth and sixteenth notes.

Fifth system of musical notation. The lower staff includes a *Dim.* marking, and the system concludes with a *Rit.* marking. The music features a mix of eighth and sixteenth notes.



Molto *f* *Meno f*

*Dimi - nu - en*

*do* *Calmato* *pp* *pp* *pp*

*Poco a poco cresc.*

*f* *Dim.* *rit.* *molto*

*Sostenuto*

*p* *Cresc.* *Dim.*

*p* *Cresc.*

*Cresc.* *f*

*Poco marcato*

*p* *Cresc.*

*sf*

*Dolce*

*Dim.* *Rit.*

*a Tempo*

*p*  
*pp*

*Rit.* *a Tempo*

*Dim.* *p legg.*

*piu f*

*Cresc.* *f*

*Sempre piu f*

*ff*

*Precipitato*

*8*

This musical score is written for piano and consists of seven systems of music. Each system contains two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various dynamic markings: *sffp* (sforzando piano), *ff* (fortissimo), *p* (piano), and *sf* (sforzando). Articulation marks, specifically accents (marked with a 'y' symbol), are used throughout the piece. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses slurs to indicate phrasing. A first ending bracket with the number '8' is present in the third system. The piece concludes with a double bar line and repeat dots.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *p*, and an accent (^) over a note in the treble clef.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and the instruction *Sempre cresc.*

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and *fff*, and the instruction *e string.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff*, the instruction *Poco animato*, and *Rit.* with a first ending bracket (1) and a second ending bracket (8).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and the instruction *Rit.* with a first ending bracket (1) and a second ending bracket (8).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and *sf*, and the instruction *Vivo* with a first ending bracket (1) and a second ending bracket (8).



# DIX PIÈCES FAMILIÈRES

POUR PIANO

par

## CLÉMENT BROUTIN

En un Recueil Grand Format ou Format LEMOINE

Prix net: 4<sup>f</sup>

Allegro moderato  
*Ben cantando*

### JOYEUX RÉVEIL

Prix net 1<sup>f</sup>70

Musical score for 'JOYEUX RÉVEIL'. The piece is in 2/4 time, marked 'Allegro moderato' and 'Ben cantando'. The piano part begins with a dynamic marking of *p* and the instruction 'l'accomp<sup>t</sup> *leggierissimo*'. The score consists of two staves, with the right hand playing a melody and the left hand providing accompaniment. Pedal markings are indicated as 'Ped.' with an asterisk.

### MINAUDERIES

Allegretto

*Carezzevole*

Musical score for 'MINAUDERIES'. The piece is in 3/4 time, marked 'Allegretto' and 'Carezzevole'. The piano part begins with a dynamic marking of *p*. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk. The piece concludes with a 'Smile' instruction.

### SÉRÉNITÉ

Andantino

*Ben sostenuto*

Musical score for 'SÉRÉNITÉ'. The piece is in 3/4 time, marked 'Andantino' and 'Ben sostenuto'. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk.

### EXPANSION

Moderato

Prix net 1<sup>f</sup>70

Musical score for 'EXPANSION'. The piece is in 3/4 time, marked 'Moderato'. The piano part begins with a dynamic marking of *p*. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk.

### DUETTINO

Andantino

Musical score for 'DUETTINO'. The piece is in 3/4 time, marked 'Andantino'. The score consists of two staves. A 'Cresc.' instruction is present at the end of the piece.

### INTERMEZZO

Allegretto

Prix net 1<sup>f</sup>70

Musical score for 'INTERMEZZO'. The piece is in 2/4 time, marked 'Allegretto'. The piano part begins with a dynamic marking of *p*. The score consists of two staves.

### PROMENADE

Allegro moderato

Prix net 1<sup>f</sup>70

Musical score for 'PROMENADE'. The piece is in 2/4 time, marked 'Allegro moderato'. The piano part begins with a dynamic marking of *p*. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk.

### PETITE FUGUE

Allegro scherzando

*p una corda*

Musical score for 'PETITE FUGUE'. The piece is in 3/4 time, marked 'Allegro scherzando'. The piano part begins with a dynamic marking of *p una corda*. The score consists of two staves.

### INQUIÉTUDE

Agitato

Prix net 1<sup>f</sup>70

Musical score for 'INQUIÉTUDE'. The piece is in 3/4 time, marked 'Agitato'. The piano part begins with a dynamic marking of *mf*. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk.

### DOUCE RÉUNION

Allegro moderato

*p*

*Cresc.*

Musical score for 'DOUCE RÉUNION'. The piece is in 2/4 time, marked 'Allegro moderato'. The piano part begins with a dynamic marking of *p*. The score consists of two staves. Pedal markings are indicated as 'Ped.' with an asterisk. The piece concludes with a 'Cresc.' instruction.



# L'ORCHESTRE AU SALON

## COLLECTION DE MORCEAUX A SIX MAINS SUR LE MEME PIANO

N°	Compositeur	Titre	Degré	PRIX NETS	N°	Compositeur	Titre	Degré	PRIX NETS
	F. DELACOUR.	<i>Six danses.</i>			30.	CH. GOUNOD.	MARCHE FUNÈBRE D'UNE MARIONNETTE	7°	2 70
1.	—	POLKA	8°	2 >	31.	J. ASCHER...	MAZURKA DES TRAINÉAUX	7°	3 >
2.	—	VALSE	8°	3 >	32.	L. LEMOINE..	MARCHE HONGROISE, de Rakoczy	7°	2 50
3.	—	GALOP	8°	2 70	33.	—	SIX VALSES, de L. V. Beethoven	7°	3 >
4.	—	POLKA-MAZURKA	8°	2 50	34.	A. BLANC....	AU CLAIR DE LA LUNE	5°	2 50
5.	—	SCHOTTISH	8°	2 50	35.	L. LEMOINE..	MENUET DE BOCCHE-RINI	6°	2 >
6.	—	REDOWA	8°	2 50	36.	ALF. MUTEL..	LES CAQUETS	6°	2 50
	CH. CZERNY.	<i>Les Trois Sœurs.</i>			37.	L. LEMOINE..	ALLEGRETTO SCHERZANDO de la 8 <sup>e</sup> S <sup>e</sup> en fa maj. de Beethoven	7°	2 70
	Op. 609	<i>Six rondos.</i>			38.	ALF. MUTEL..	ROMANCE à 3 Notes de Boieldieu	1 <sup>er</sup>	1 20
7.	—	RULE BRITANIA	4°	1 70	39.	A. BLANC....	MALBROUGH s'en va-t-en guerre	3°	2 50
8.	—	AIR DE CHASSE	4°	1 70	40.	—	GOD SAVE THE QUEEN	3°	2 >
9.	—	AIR SUISSE	4°	1 70	41.	A. MUTEL...	CONSERVEZ BIEN LA PAIX DU CŒUR. Air de Gaveaux	2°	1 70
10.	—	AIR IRLANDAIS	4°	1 70	42.	A. BLANC....	CHANTONS VICTOIRE	4°	2 50
11.	—	AIR SUISSE	4°	1 70	43.	H. LEMOINE..	VALSE ET GALOP. Divertissement	6°	3 >
12.	—	AIR DE HENDEL	4°	1 70	44.	L. LEMOINE..	OUV. DE LA FLUTE ENCHANTÉE	8°	3 >
13.	A. CROISEZ...	LES TROIS TYROLIENNES	4°	2 50	45.	J. BOSCH....	PASSACAILLE	8°	2 50
14.	—	MARCHE	2°	2 50	46.	TH. LACK...	TARENTELE	5°	3 >
15.	R. de VILBAC.	LA CHASSE	6°	2 50	47.	A. WORMSER.	NOCTURNE DU SONGE D'UNE NUIT D'ÉTÉ de Mendelssohn	8°	2 70
16.	—	MARCHE HONGROISE	5°	2 50	48.	—	FINAL DE LA SYMPHONIE EN RÉ MAJEUR de Haydn	7°	3 35
17.	ALARY.....	VALSE	2°	1 70	49.	L. LEMOINE..	DIVERT. D'ORPHÉE	5°	2 50
18.	G. BACH.....	DIVERTISSEMENT	6°	2 >	50.	E. PESSARD..	RETRAITE AUX FLAMBEAUX	7°	2 50
19.	ALF. MUTEL..	L'ONDÉE, fantaisie sur <i>Il pleut bergère</i>	3°	2 50	51.	F. THOMÉ....	MENUET DE LA MARIÉE	7°	3 >
20.	A. WORMSER.	MARCHE DES RUINES D'ATHÈNES, de Beethoven	8°	2 >	52.	A. LANDRY..	LE PETIT MOULIN	2°	2 50
21.	—	ANDANTE DE LA SYMPHONIE EN SOL, de Haydn	7°	2 70	53.	A. LANDRY..	FANEUSES et FAUCHEURS	3°	2 50
22.	L. LEMOINE..	MARCHE TURQUE, de Mozart	7°	2 50					
23.	Ad. DAVID....	LA PLUIE	4°	2 >					
24.	F. DELACOUR.	OUVERT. DU CALIFE DE BAGDAD	8°	3 >					
25.	A. BLANC....	AH ! VOUS DIRAI-JE MAMAN	5°	2 50					
26.	G. VAN CALT.	GALOP-MARCHE, de Lavignac, arrangement facile	5°	3 >					
27.	L. LEMOINE..	ROMANCE DE LA SYMPHONIE A LA REINE, de Haydn	6°	2 50					
28.	ALF. MUTEL..	PISTOLET DE PAILLE ET SABRE DE BOIS, fonde militaire	6°	2 70					
29.	L. LEMOINE..	OUVERT. DU VOYAGE EN CHINE	7°	3 >					

HENRY LEMOINE ET C<sup>ie</sup>, EDITEURS

PARIS, 17, RUE PIGALLE. — BRUXELLES, 44, RUE DE L'HÔPITAL

Reproduction et Exécution réservées pour tous pays, y compris la Suède, la Norvège et le Danemark

# COLLECTION DE MORCEAUX A DEUX PIANOS

## DEUX PIANOS 4 MAINS

### Musique Classique

#### Œuvres Originales

N° de collection	Œuvre	Degrés	Preis
4	HUMMEL . . . Introduction et Rondo	13°	3 »
132	MOZART . . . Sonate en Ré	13°	2 »

#### Œuvres Classiques pour Piano

avec 2<sup>e</sup> piano concertant (le 2<sup>e</sup> piano par L. LEMOINE)

75	HAENDEL . . . Courante en sol majeur	9°	2 50
134	— . . . Passacaille en sol mineur	9°	1 25
89	HAYDN . . . Finale de la 1 <sup>re</sup> Sonate	10°	3 »
135	— . . . Finale de la 11 <sup>me</sup> Sonate	9°	1 25
90	MOZART . . . Allegro de la Sonate en la mineur	11°	3 »
91	BEEHOVEN . . . Allegro de la 18 <sup>me</sup> Sonate	13°	4 »
92	MENDELSSOHN . . . Fantaisie Op. 16 n° 2	11°	2 50
136	— . . . Pièce caractéristique Op. 7	12°	2 »
93	HELLER . . . Feuillet d'album	10°	2 50

#### Œuvres classiques pour Piano

arrangées pour 2 pianos concertants

N° de collection	Œuvre	Degrés	Preis
36	BEEHOVEN . . . Scherzo de la Sonate, Op. 2 N° 1 (Carissan)	8°	3 »
47	— . . . Sonate fantaisie, Op. 27 N° 1 (Carissan)	9°	2 50
21	CHOPIN . . . Polonaise brillante, Op. 3 (Th. Lack)	15°	4 »
94	MENDELSSOHN . . . Rondo Capriccioso, Op. 14 (Lemoine)	12°	3 »
13	MOZART . . . Sérénade de Don Juan (Ketton)	14°	2 50
20	WEBER . . . Invitation à la valse, Op. 65 (Lack)	12°	3 »
10	ZIMMERMANN . . . Concerto en ré majeur (Ravina)	15°	6 »

#### Œuvres classiques pour Orchestre

transcrites pour 2 pianos concertants

16	BEEHOVEN . . . Op. 21. 1 <sup>re</sup> symphonie (Lavignac et Lack)	12°	5 »
44	— . . . Op. 35. 2 <sup>e</sup> — (Lavignac et Lack)	12°	6 70
41	— . . . Allegretto de la 8 <sup>me</sup> symphonie (Wormser)	10°	2 50
30	HAYDN . . . Finale de la 16 <sup>me</sup> symphonie (Wormser)	9°	2 50
123	MENDELSSOHN . . . Op. 61. Le songe d'une nuit d'été en part. (L. Lemoine)	12°	8 »
3	WEBER . . . Ouverture d'Oberon (Diemer et Guiraud)	15°	5 »

### Musique Moderne

#### Œuvres Originales

2	CZERNY . . . Grand duo sur Linda	13°	4 »
15	LACK . . . Op. 65. Duo symphonique	13°	6 »
14	— . . . Op. 66. Polonaise de Concert	14°	3 »
27	— . . . Rapsodie sur le Freyschutz	14°	3 »
26	— . . . Rapsodie sur la Juive	14°	3 »
7	RAVINA . . . Op. 9 bis. Grand duo sur Euryante	15°	5 »
8	ROSELLEN . . . Op. 21 bis. Grand duo sur la Norma	15°	4 »
18	THOME . . . Op. 63. Marche Croate	10°	2 50
11	WEHLE . . . Op. 92. Allegro de Concert	14°	4 »
128	MESQUITA . . . Op. 144. Une fête à Madrid	12°	3 »

#### Œuvres modernes pour Piano

avec 2<sup>e</sup> piano concertant (le 2<sup>e</sup> piano de l'auteur)

51	LANDRY . . . Op. 41. Gigue	5°	2 50
52	— . . . Op. 44. Minuetto	4°	2 »
53	— . . . Op. 48. L'Ecurieul	7°	2 50
59	— . . . Op. 72. Sérénade Andalouse	10°	2 50
82	— . . . Op. 82. Jouvencelle	9°	2 50
76	— . . . Op. 83. Gavotte Louis XV	9°	2 50
84	— . . . Op. 89. En Buissonnant	9°	2 50
77	— . . . Op. 114. En Voguant	10°	2 50
85	— . . . Op. 129. Pâques Fleuries	11°	2 50
115	LEMAIRE (F) . . . Op. 55. Gavotte des Fiançailles	9°	2 50
116	— . . . Op. 58. Valse-Arabesque	10°	3 »
117	— . . . Op. 17. Rêverie	10°	2 »
108	— . . . Op. 18. Valse-Sérénade	11°	2 50
104	MESQUITA . . . Op. 119 bis. L'Extase, valse lente	10°	3 »
31	THOME F. . . Op. 37. Passacaille (style ancien)	10°	3 »
57	— . . . Op. 43. Tarentelle	12°	3 »
39	— . . . Op. 71. La Naiade, valse lent	11°	3 »
32	— . . . Op. 84. Nedja, valse lente	11°	3 »
33	— . . . Op. 85. Gaillarde (style ancien)	10°	3 »
34	— . . . Op. 88. Chanson de Mai	10°	4 »
35	— . . . Op. 89. Le Menuet de la Mariée (style ancien)	9°	3 »
37	— . . . Op. 90. Gigue (style ancien)	12°	3 »
45	— . . . Op. 91. Passepied (style ancien)	10°	3 »
38	— . . . Op. 95. Scherzo extrait de la sonate	16°	3 »
55	— . . . Op. 109. Gavotte et Musette (style ancien)	10°	3 »
56	— . . . Op. 112. Clair de lune	10°	2 50
58	— . . . Op. 116. Trianon (style ancien)	9°	2 50
69	— . . . Op. 121. Menuet La Vallière (style ancien)	10°	2 50
70	— . . . Op. 122. En Ramant	10°	2 50

#### Œuvres Modernes

pouvant se jouer chaque piano séparément ou ensemble

63	C. GALEOTTI . . . Op. 17 et 33 1 <sup>re</sup> et 3 <sup>e</sup> Valses lentes	11°	2 50
54	A. LANDRY . . . Op. 52. n° 1 et 2. Echos d'Alsace	4°	1 70
60	— . . . Op. 59 et 74. Tarentelle et Napolitaine	11°	3 »
61	— . . . Op. 75. n° 1 et 2. Le Petit Moulin	3°	2 »
83	— . . . Op. 88 et 127. Pierrette et Arlequin	8°	2 50
62	— . . . Op. 105. n° 1 et 2. Les Perles Russes	4°	2 »
86	— . . . Op. 126. Riant Vallée	4°	2 »
113	— . . . Op. 254. Faneuses et Faucheurs	4°	1 70

#### Œuvres modernes pour Piano

arrangées pour 2 pianos concertants

1	ASCHER . . . Op. 40 bis. Fanfare Militaire (de Vilbac)	13°	3 35
25	BLANC . . . Op. 64. Sonatine	5°	3 »
19	GOUNOD . . . Passacaille (L. Lemoine)	9°	2 50
12	GUTMANN . . . Op. 37. Le Tourbillon (Goldner)	12°	2 70
22	A. LEMOINE . . . Air de Ballet (Lentz)	4°	2 »
43	MARMONTEL . . . Air de Ballet (Courras)	10°	2 50
42	— . . . Tarentelle (V. de la Nux)	12°	3 »
87	MESQUITA (L. de) . . . Op. 23 bis. La Esmeralda	13°	3 »
78	— . . . Op. 51. n° 5. Valse des Guitareros (L. Lemoine)	10°	2 50
97	— . . . Op. 59 bis. Fantaisie Marche	10°	3 »
95	— . . . Op. 60 bis. Boîte à Musique	11°	3 »
105	— . . . Op. 69 bis. Au Soir	12°	2 50
96	— . . . Op. 73 bis. Etude de Concert en ré	14°	3 »
65	— . . . Op. 86. n° 4. Les Élégantes (L. Lemoine)	11°	3 »
79	— . . . Op. 93. n° 2. Cortège	12°	3 »
88	— . . . Op. 112 bis. Charmeuse	11°	3 »
122	— . . . Op. 141. n° 4. Valse Héroïque	11°	3 »
49	PESSARD . . . Op. 54. n° 4. Retraite aux Flambeaux (Lemoine)	10°	2 50
64	SARI . . . Op. 24. n° 5. Risetite (L. Lemoine)	4°	2 50
46	VILBAC . . . Op. 31 bis. Menuet Louis XV (Alder)	8°	1 70
23	ROSENHAIN . . . Op. 39 n° 1 bis. Andante et Rondo (Lack)	9°	3 »

#### Œuvres modernes pour Orchestre

transcrites pour 2 pianos concertants

28	BROUTIN . . . Op. 13. Ouverture Triomphale (Lemoine)	11°	3 35
130	BUSSER (H.) . . . A San Gaetano (Scherzo) en partition	13°	4 »
120	— . . . Hercule au jardin des Hespérides (en part.)	13°	7 »
119	— . . . Op. 7. Minerve, Ouverture de Concert (en part.)	13°	5 »
9	CHELARD . . . Marche Hongroise (de Vilbac)	12°	2 50
48	GOUNOD (Ch.) . . . Fête de Jupiter (L. Lemoine)	11°	3 »
121	— . . . Invocation et Bacchanale (L. Lemoine)	12°	3 »
86	— . . . Marche Funèbre d'une Marionnette (L. Lemoine)	8°	3 »
129	LETOCART . . . Epithalame (L. Lemoine), en partition	10°	2 50
MULDER . . . Suite Espagnole (L. Lemoine),			
71	— . . . N° 1. Malaguena	11°	3 »
72	— . . . N° 2. Jota Aragonesa	10°	3 »
73	— . . . N° 3. Sérénade Espagnole	10°	2 50
74	— . . . N° 4. Marche aux Taureaux	10°	3 »
PESSARD . . . Suite Pittoresque (L. Lemoine),			
124	— . . . N° 1. Prélude et Circassienne	11°	2 50
125	— . . . N° 2. Romance sans paroles	11°	2 »
126	— . . . N° 3. Promenade	11°	2 50
127	— . . . N° 4. Les Pifferari	11°	2 50
17	SALVAYRE . . . Ouverture du Bravo (Lavignac et Lack)	14°	3 35
24	THOME (F.) . . . Op. 73. Les Noces d'Arlequin	10°	6 »
40	— . . . Sérénade d'Arlequin (extraite)	10°	3 »

#### Morceaux de Concert

avec accompagnement d'un 2<sup>e</sup> piano remplaçant l'orchestre.

29	DUVERNOY (A.) . . . Op. 28. Scène de Bal (en partition)	15°	5 »
5	KALKBRENNER . . . Op. 105. Grand Duo	16°	4 »
131	S. LAZZARI . . . Concertstück (en partition)	16°	6 »
81	PESSARD (E.) . . . Op. 103. Solo de Concert	12°	3 35

## DEUX PIANOS 8 MAINS

#### Morceaux concertants

6	ASCHER . . . Fanfare militaire	13°	5 »
50	PESSARD . . . Retraite aux Flambeaux	10°	2 50
67	LAVIGNAC . . . Galop-Marche	10°	3 35
68	GOUNOD . . . Passacaille	9°	3 »
80	THOME . . . Menuet La Vallière	10°	4 »
98	— . . . Marche Croate	11°	3 35
99	SALVAYRE . . . Ouverture du Bravo	10°	5 »
100	ACEVES . . . Sevilla	10°	3 »
101	DAVID . . . Boléro-Fanfare	11°	3 »
102	BAZIN . . . Ouverture du Voyage en Chine	9°	5 »
103	VERDI . . . — De Nabuchodonosor	10°	5 »
106	GOUNOD . . . Fête de Jupiter	10°	5 »

107	CHELARD . . . Marche Hongroise	10°	4 »
108	BROUTIN . . . Ouverture triomphale	10°	4 »
109	VAN CALT . . . Boléro-Fanfare	12°	5 »
110	HEROLD . . . Ouverture du Pré aux Clercs	10°	3 »

#### Morceaux pouvant se jouer chaque piano séparément à 4 mains ou ensemble à 2 pianos 8 mains.

133	LANDRY (A.) . . . Le Petit Moulin, n° 1 bis et 2 bis	3°	2 65
114	— . . . Faneuses et Faucheurs	3°	2 50
111	— . . . Pierrette et Arlequin	8°	4 »
112	— . . . Tarentelle et Napolitaine	10°	5 »