

*Souvenir
George Plutau*



POUR
Deux Pianos
PAR
Théodore LACK

OP. 129

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SONATINE

POUR DEUX PIANOS.

THÉODORE LACK.

Op. 129.

PIANO A.

Allegro con spirito.

1.

ff

p

ff

p

p leggiero.

sf

p

sf

p

sf

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The upper staff begins with a *cresc.* marking. The lyrics "Ven do" are written below the first two measures. The dynamic *f* appears in the third measure, and *dimi* appears in the fifth measure.

The second system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the same complex rhythmic pattern. The lyrics "nu en do." are written below the first two measures. The dynamic *pp* appears in the fifth measure.

The third system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a *rallent* marking in the first measure, followed by a *tr* (trill) in the second measure. The tempo marking *Tempo.* appears in the fourth measure. The dynamic *p cresc.* appears in the fifth measure.

The fourth system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a *ff* dynamic marking in the first measure. There are two accents (^) above the notes in the second and third measures. The system ends with a double bar line.

The fifth system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a *p* dynamic marking in the first measure. The system ends with a double bar line.

The sixth system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a *f* dynamic marking in the first measure. The system ends with a double bar line.

First system of musical notation for Piano A, measures 1-8. The music is in treble and bass clefs. Dynamics include *p*, *cresc.*, *sf*, and *sf*. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation for Piano A, measures 9-16. Dynamics include *p*, *sf*, and *p*. A first ending bracket labeled '8' spans measures 10-11.

Third system of musical notation for Piano A, measures 17-24. Dynamics include *pp*, *sf*, and *pp*.

Fourth system of musical notation for Piano A, measures 25-32. Dynamics include *ff*, *dimi*, *nu*, *en*, *do*, and *p*. A first ending bracket labeled '8' spans measures 25-26.

Fifth system of musical notation for Piano A, measures 33-40. Dynamics include *poco riten.*, *pp*, *pp*, and *p*. The instruction *Tempo.* appears above the staff.

Sixth system of musical notation for Piano A, measures 41-48. Dynamics include *poco riten.*, *pp*, *ff*, and *pp*. The instruction *Tempo.* appears above the staff.

8

p leggiero. *sf*

8

p *sf* *p*

8

sf *p* *cresc*

f *diminu*

pp

poco slargando. *f* *p* *tr*

pp

pp

cresc - en - do

tr. *ff* *rallent.*

Tempo. *p* *cresc.* *ff* 8.

2. *Andante cantabile.* (♩ = 69)

p

p

p *rall*

p *mf espressivo.*

cresc - en - do f *p*

PIANO A.

Piu animato.

pp p

cresc. en do f piu cresc. ff

diminuando. rallentando. pp

Tempo 1°

dolce. p

p p e rallentando. pp

Tempo.

cantando. p pp rallentando.

Allegretto un poco vivace (♩ = 76)

5.

p spiritoso.

dimi - nu - en - do *p*

p cresc - en - do *f*

p *cresc* - en - do *f*

PIANO A.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and contains a series of eighth notes, some grouped in triplets, with a forte (*ff*) dynamic marking. The lower staff begins with a bass clef and contains a series of eighth notes, also with a forte (*ff*) dynamic marking. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff features a treble clef and includes triplet markings and dynamic markings of *p* and *pp*. The lower staff features a bass clef and contains eighth notes. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff features a treble clef and includes a trill (*tr*) and dynamic markings of *pp* and *p*. The lower staff features a bass clef and contains eighth notes. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff features a treble clef and includes a trill (*tr*) and a dynamic marking of *p*. The lower staff features a bass clef and contains eighth notes. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff features a treble clef and contains a series of eighth notes with a slur. The lower staff features a bass clef and contains eighth notes. The system concludes with a double bar line.

The sixth system of musical notation consists of two staves. The upper staff features a treble clef and includes a dynamic marking of *p* and a *f* marking. The lower staff features a bass clef and contains eighth notes. The system concludes with the instruction *diminuendo.*

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a 'do' syllable underneath. The piece starts with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns, some with triplets, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand has a melodic line with several triplet eighth notes. A crescendo (*cresc.*) marking is placed above the staff, leading to a forte (*f*) dynamic. The left hand continues with a consistent eighth-note accompaniment.

The third system shows a change in the right-hand melody. It starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The right hand has a more active melodic line with some slurs, while the left hand maintains the eighth-note accompaniment.

The fourth system features a forte (*f*) dynamic that increases to fortissimo (*ff*). The right hand has a melodic line with some slurs and a triplet at the end. The left hand continues with the eighth-note accompaniment.

The fifth system begins with fortissimo (*ff*) dynamics, which then softens to piano (*p*). The right hand has a melodic line with several triplet eighth notes. The left hand continues with the eighth-note accompaniment.

The sixth system concludes the piece. It starts with pianissimo (*pp*) dynamics and ends with fortissimo (*ff*). The right hand has a melodic line with some slurs and a triplet at the end. The left hand continues with the eighth-note accompaniment. The system ends with a double bar line and a final chord marked with an 8va symbol.

SONATINE

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PIANO B.

Allegro con spirito.

1.

The musical score for Piano B consists of 16 measures. It begins with a first ending bracket over measures 1-4, marked with a forte dynamic (*sf*). The piece is in 2/4 time and features a variety of dynamics, including piano (*p*) and fortissimo (*sf*). The notation includes treble and bass clefs, with various rhythmic values and articulations.

The first system of the piano part consists of two staves. The right-hand staff contains a melodic line with slurs and accents, featuring the lyrics "cresc - en" and "do". The left-hand staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *cresc*, *f*, and *dimi*.

The second system continues the piano part with two staves. The right-hand staff has lyrics "nu - en do" and dynamic markings *pp*. The left-hand staff continues the accompaniment with various rhythmic patterns.

The third system features a *rallent* marking and a *Tempo.* marking with a right-pointing arrow. It includes triplet markings (3) in the right-hand staff and a *f* dynamic marking. The left-hand staff has a *p* dynamic marking.

The fourth system shows a *ff* dynamic marking in the right-hand staff. The left-hand staff has a *ff* dynamic marking. The system includes a repeat sign and various rhythmic figures.

The fifth system features a *ff* dynamic marking in the right-hand staff and a *p* dynamic marking in the left-hand staff. The system concludes with a final cadence.

The musical score for Piano B is divided into five systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols and dynamic markings:

- System 1:** Features a *cresc.* marking above the first staff. The first staff has a *f* dynamic marking, and the second staff has an *ffp* dynamic marking.
- System 2:** The first staff has a *f* dynamic marking, and the second staff has a *p* dynamic marking.
- System 3:** The first staff has a *p* dynamic marking, and the second staff has a *pp* dynamic marking.
- System 4:** The first staff has a *p* dynamic marking, and the second staff has a *ff* dynamic marking with a hairpin symbol. A handwritten scribble is present above the second staff. The second staff also has a *dimin.* marking.
- System 5:** The first staff has a *p sempre dimin.* marking, and the second staff has a *dimin.* marking.

The first system of musical notation for Piano B consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a fermata over the final notes.

The second system of musical notation for Piano B consists of two staves. It begins with a piano (*pp*) dynamic. The upper staff has a melodic line with a *poco riten.* (slightly ritardando) marking. The lower staff has a piano accompaniment. A *ff* (fortissimo) dynamic marking appears in the lower staff towards the end of the system. The system ends with a fermata.

The third system of musical notation for Piano B consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music starts with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff has a piano accompaniment. A *sf* (sforzando) dynamic marking is present in the lower staff towards the end of the system. The system concludes with a fermata.

The fourth system of musical notation for Piano B consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff has a piano accompaniment. A *sf* (sforzando) dynamic marking is present in the upper staff towards the end of the system. The system concludes with a fermata.

The fifth system of musical notation for Piano B consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff has a piano accompaniment. A *sf* (sforzando) dynamic marking is present in the upper staff towards the end of the system. The system concludes with a fermata.

PIANO B.

cresc. *dim*

nu - en - do *pp*

poco slargando.

tr *f* *p*

pp *piu dimin.*

cresc - *en* - *do molto.* *tr* *ff*

rallent. *tr* *Tempo.* *p* *f* *ff*

Andante cantabile.

2.

p

dolce.

p

p rallent.

mf espressivo.

p

mf espressivo.

p

f

pp

Piu animato.

pp

p

f piu cresc

endo

sf

diminuendo e rallentando

Tempo I°

dolce.

p

p

rallent.

Tempo.

P cantando.

pp rallent.

Allegretto un poco vivace.

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a piano (*p*) dynamic and includes trills (*tr*) in the right hand. The second system features a forte (*f*) dynamic. The third system includes the instruction *f* *dimi - nuen - do* *p*, indicating a dynamic shift. The fourth system contains several triplet markings (*3*) in the right hand. The fifth system is marked with a *cresc.* (crescendo) and includes *f* and *ff* dynamics. The sixth system features *ff* and *p* dynamics and continues with triplet markings.

PIANO B.

The first system of the piano part consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a dynamic marking of *p*. The bass staff starts with a bass clef and contains corresponding accompaniment. A bracket with the number '8' spans across the first few measures of the treble staff.

The second system continues the piano part with two staves. The treble staff features more complex rhythmic patterns and a dynamic marking of *p*. The bass staff provides a steady accompaniment with chords and single notes.

The third system of the piano part shows two staves. The treble staff has a dynamic marking of *f* in the later measures. The bass staff continues with its accompaniment, including some chordal textures.

The fourth system of the piano part consists of two staves. The treble staff has a dynamic marking of *p* and later *f*. The bass staff features a prominent melodic line with a slur and a dynamic marking of *f*.

The fifth system of the piano part consists of two staves. The treble staff contains a melodic line with triplets, indicated by the number '3' below the notes. The lyrics 'dimi - nu - en - do' are written below the treble staff. The bass staff provides accompaniment. A dynamic marking of *p* is present in the later measures.

The first system of musical notation for Piano B. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a series of eighth notes in the right hand, with trills (tr) in both hands. Dynamics include piano (*p*) and a crescendo (*cresc.*).

The second system of musical notation for Piano B. It consists of two staves. The upper staff continues with eighth notes and trills. The lower staff features a steady eighth-note accompaniment. Dynamics include piano (*p*) and accents (>) are used throughout.

The third system of musical notation for Piano B. It consists of two staves. The upper staff has a dynamic marking of *f* and includes a first ending bracket with a repeat sign and a measure rest. The lower staff has a dynamic marking of *ff* and includes triplet markings (3) in the right hand.

The fourth system of musical notation for Piano B. It consists of two staves. The upper staff features triplet markings (3) in the right hand. The lower staff has a dynamic marking of *p* and includes triplet markings (3) in the left hand.

The fifth system of musical notation for Piano B. It consists of two staves. The upper staff has a dynamic marking of *pp* and includes accents (^) on the final notes. The lower staff has a dynamic marking of *ff* and includes accents (^) on the final notes.

<p>A. Bazille (m. d.). Entr'acte de <i>Mignon</i> 6 » Beethoven. Op. 6. Sonatine... 6 » Op. 43. Trois marches... 7 50 Variat. sur un thème de Waldstein... 7 50 Paul Bernard. Œuvres choisies de F. CHOPIN, arrangées à 4 mains : N° 1. Marche funèb. (ext. de l'op. 35) 6 » 2. Valse en ré bémol, op. 64, n° 1 6 » 3. Nocturne en mi b., op. 9, n° 3 5 » 4. Deux mazurkas, op. 7, n° 1, 2. 6 » 5. Berceuse, op. 57... 7 50 6. Premier imprromptu, op. 29. 7 50 <i>La Romanesca</i>, caprice concertant. 7 50 Ouverture de <i>Sémiramis</i>... 9 » <i>Mignon</i>, 2 suites concertantes. ch. 9 » <i>Don Juan</i>, — — — ch. 7 50 <i>La Flûte enchantée</i>, — — — ch. 7 50 <i>L'Oie du Caire</i>, suite concertante. 9 » Georges Bizet (m. d.). Transcriptions d'après S. THALBERG : <i>Sérénade du Barbier de Séville</i>... 1 » <i>Duo de la Flûte enchantée</i>... 5 » <i>Barcarolle de Giani di Calais</i>... 7 50 <i>Trio des masques de Don Juan</i>... 6 » <i>Sérénade de l'Amant jaloux</i>... 6 » <i>Romance du Saule d'Otello</i>... 6 » <i>Casta diva</i>, cavatine de <i>Norma</i>... 6 » <i>Mon cœur soupire (Noces de Figaro)</i>... 5 » <i>Quatuor d'Euryanthe</i>... 6 » <i>David sur le rocher blanc</i>, AIR GALLOIS... 6 » <i>Chanson et chœur des Saisons</i>... 6 » <i>Fenestavascia</i>, CHANSON NAPOLITAINE... 6 » Ouverture de <i>Don Juan</i>... 7 50 Ouverture de <i>Mignon</i>... 7 50 LA FÊTE DU PRINTEMPS. Six airs de ballet d'<i>Hamlet</i>, à 4 mains : N° 1. Danse villageoise... 6 » 2. Pas des chasseurs... 5 » 3. Pantomime... 5 » 4. Valse-mazurka... 6 » 5. Pas du bouquet... 7 50 6. Bacchanale... 6 » HAMLET, trois transcriptions : N° 1. Prélude de l'Esplanade... 6 » 2. Marche danoise... 5 » 3. Valse d'Ophélie... 5 » Méditation de Ch. Gounod sur le premier prélude de Bach... 6 » F. Burgmuller (m. d.). <i>Les Yeux bleus</i> 7 50 <i>Benedetta</i>, fantaisie brillante... 7 50 <i>Ma brunnette</i>, fantaisie polka... 7 50 <i>Le Déserteur</i>, grande valse... 7 50 <i>Chanson de Fortunio</i>, valse... 7 50 <i>Ta main</i>, fantaisie-valse... 7 50 <i>Le Ramier passager</i>... 7 50 <i>Sirène de Sorrente</i>, fantaisie-valse... 7 50 <i>La Flûte enchantée</i>, grande valse... 7 50 <i>Néméa</i>, valse hongroise... 7 50 <i>Ay chiquita</i>, 6^e valse espagnole... 7 50 <i>Mignon</i>, grande valse de salon... 7 50 <i>Le Pont des soupirs</i>, grande valse... 7 50 Collmann (m. d.). <i>Souvenir du Bourg d'Irè</i>, polonaise... 4 50 F. Couperin. Musettes... 7 50 Ch. Czerny (m. d.). Transcriptions : N° 1. Quatuor de <i>I Puritani</i>... 6 » 2. <i>Tre giorni</i>, air de Pergolèse... 6 » 3. <i>Adélaïde</i>, de Beethoven... 7 50 4. Air d'église de <i>Stradella</i>... 6 » 5. <i>Les Noces de Figaro</i>... 7 50 6. Duo de <i>Zelmira</i>, Rossini... 7 50 7. <i>Bella adorata</i>, de Mercadante... 6 » 8. <i>Le Meunier et le Torrent</i> (Schubert)... 6 » 9. <i>Il mio tesoro (Don Juan)</i>... 7 50 10. Chœur du <i>Crociato</i>... 7 50 11. Ballade de <i>Preciosa</i>... 6 » 12. Duo de <i>Freyschütz</i>... 7 50 Op. 249. <i>Waverley</i>, 1^{re} gr. fantaisie... 9 » Op. 241. <i>Guy-Mannering</i>, 2^e — 9 » Op. 242. <i>Ivanhoé</i>, 3^e — 9 » Op. 243. <i>Rob-Roy</i>, 4^e — 9 » L. L. Delahaye. Arlequin, scherzo. Hommage à Rossini, étude... 7 50 <i>Les Réverences</i>, 1^{er} menuet... 7 50 <i>Colombine</i>, 2^e menuet... 7 50 <i>Le pas des Eperons</i>, capr. hongrois... 7 50 <i>Les Océanides</i>, grande valse... 9 » Dussek (m. d.). Op. 48. Sonate... 12 » E. Graff (f.). <i>L'Avant-garde</i>, marche de la cavalerie légère autrichienne... 6 » L. Guénee (t. f.). <i>Frais ombrages</i>. Gentil hussard (t. f.)... 3 » <i>Les Petits Pianistes</i>, six morc. (t. f.)... 9 » H. Herz (d.). Op. 156. Grand duo concertant sur <i>le Désert</i>, de F. David... 9 » Hummel (d.). Op. 138. Tyrolienne... 7 50 Kozeluck (d.). Op. 19. Sonate... 5 » L. Lacombe (d.). <i>Marche d. Racoleurs</i> 9 »</p>	<p>Heinrich Hofmann (m. d.). Op. 29. <i>Printemps d'amour</i>, 5 pièces à 4 m. : 1. <i>La Fête de la nature</i>... 5 » 2. <i>Pluie de Printemps</i>... 7 50 3. <i>La Chasse</i>... 7 50 4. <i>A ma belle Amie</i>... 5 » 5. <i>Passion</i>... 6 » Le recueil net... 10 » <i>Chansons et danses norvégiennes</i> en trois suites à 4 mains. ch. 10 » Th. Lécureux. <i>Le Point du jour</i>... 9 » Lefébure-Wély (m. d.). Op. 53. <i>Fantaisie sur les Monténégrins</i>... 9 » ÉCOLE CONCERTANTE DU PIANO PREMIÈRE SÉRIE Op. 85. N° 1. <i>Scherzo pastoral</i>... 6 » 2. <i>Berceuse</i>... 6 » 3. <i>Marche</i>... 7 50 4. <i>Thème varié</i>... 7 50 5. <i>Andante</i>... 6 » 6. <i>Scherzo-chasse</i>... 7 50 DEUXIÈME SÉRIE N° 7. <i>Scherzo symphonique</i>... 6 » 8. <i>Réverie</i>... 5 » 9. <i>Presto</i>... 7 50 10. <i>Andantino</i>... 7 50 11. <i>Boléro</i>... 7 50 12. <i>Scherzo-poste</i>... 5 » Chaque série, net... 10 » Op. 93. Concert à la pension... 7 50 Op. 170. <i>Les Caquets du couvent</i>, esquisse symphonique... 9 » Op. 184. <i>Hamlet</i>, fant. concertante... 9 » C.-B. Lysberg (m. d.). <i>Oberon, Preciosa, Freyschütz</i>, g^{de} f. de concert. 10 » <i>La Silésienne</i>, polka brillante... 5 » <i>La Lithuanienne</i>, polka brillante... 6 » Marks (m. d.). <i>Mignon</i>, pot-pourri... 7 50 <i>Hamlet</i>, pot-pourri... 7 50 Georges Mathias (m. d.). Op. 37. Trois marches caractéristiques : N° 1. <i>Marche cosaque</i>... 7 50 2. <i>Marche mauresque</i>... 5 » 3. <i>Marche chinoise</i>... 5 » Op. 41. <i>Les Parisiennes</i>, gr. valse... 7 50 Op. 42. Trois esquisses concertant : N° 1. <i>Marche de soldats (Egmont)</i>... 5 » 2. <i>Réverie de Marguerite (Faust)</i>... 6 » 3. <i>Les Sorciers au Brocken (Faust)</i>... 7 50 Ouverture de <i>la Flûte enchantée</i>... 9 » <i>La Flûte enchantée</i>, 12 transcript. 9 » Ed. Membrée. <i>Les Tourelles</i>, valse... 9 » Mozart. Sonate en ré naturel majeur... 7 50 Sonate en si bémol majeur... 7 50 1^{re} Sonate en fa mineur... 6 » Grande sonate en ut majeur... 10 » 2^e Sonate en fa... 9 » A. Neldy. <i>Souvenir de Saintonge</i>, bal... 7 50 J. Offenbach. <i>Symph. de l'avenir</i>... 4 50 Ch. Poissot (m. d.). <i>La Flûte enchantée</i>, fantaisie... 7 50 Ponce de Léon. <i>Marc de Sémiramis</i>... 6 » H. Rosellen. Op. 40. <i>Beatrice di Tenda</i> : Op. 62. 1^{er} <i>Quadrille italien varié</i>... 9 » Op. 72. <i>Marche du Désert</i>... 10 » Op. 90. 2^e <i>Quadrille italien varié</i>... 9 » Op. 117. <i>Rondo sur la Gazzaladra</i>... 5 » Op. 173. <i>Esmeralda</i>, grande valse... 7 50 J. Rummel (f.). <i>Valse de Vensano</i>. <i>Barcarolle d'Oberon</i>, de J.-A. Pachet... 6 » <i>Fleur des Alpes</i>, de J. Schad... 6 » <i>Santa Lucia</i>, de Paul Bernard... 6 » <i>Carnaval de Venise</i>, de J.-Ch. Hess... 6 » <i>Les Noces de Figaro</i>, de Ch. Neustedt... 6 » <i>Où vas-tu, petit oiseau ?</i> de Ch. Hess... 6 » <i>Résignation</i>, romance (Godefroid) 7 50 <i>Gouttes de rosée</i>, rêverie, — 9 » <i>Prière des Bardes</i>, choral, — 7 50 <i>Les Nuits d'Espagne</i>, boléro, — 9 » <i>Les Soupirs</i>, andante, — 7 50 <i>Le Réveil des fées</i>, orientale, — 12 » <i>Mignon</i>, 2 suites... ch. 7 50 Six fantaisies mignonnes sur des opéras-bouffes célèbres : 1. <i>Orphée aux Enfers</i> (Offenbach)... 7 50 2. <i>La Belle Hélène</i>, — 7 50 3. <i>Barbe-Bleue</i>, — 7 50 4. <i>Chanson de Fortunio</i>, — 7 50 5. <i>Le Petit Faust</i> (Hervé)... 7 50 6. <i>La Reine Indigo</i> (Strauss)... 7 50 Six valses célèb. de JOHANN STRAUSS arr. à 4 mains très facilement : 1. <i>Le Beau Danube bleu</i>... 6 » 2. <i>Les Mille et une Nuits</i>... 6 » 3. <i>Les Feuilles du matin</i>... 6 » 4. <i>La Vie d'artiste</i>... 6 » 5. <i>Le Sang viennois</i>... 6 » 6. <i>Les Joies de la Vie</i>... 6 »</p>	<p>Ries. <i>Di tanti palpiti</i>... 6 » Op. 53. <i>Le Retour des troupes</i>... 4 50 A. Trojelli (t. f.). Répertoire concertant de M^{lle} Lili et de M. Toto : 1. <i>Ciel azuré</i>, valse... 5 » 2. <i>Dans la Savane</i>, havanaise... 5 » 3. <i>Les Marionnettes</i>, marche... 5 » 4. <i>Brune et Blonde</i>, sympathie... 4 » 5. <i>Cimes des Alpes</i>, tyrolienne... 4 » 6. <i>Fifre et tambourin</i>, rondoletto... 4 » 7. <i>Sur la plage</i>, gondoline... 4 » 8. <i>Espagne et castagnettes</i>, boléro... 4 » 9. <i>Départ pour la forêt</i>, fanfare... 5 » 10. <i>Bouquet de fête</i>, hom. enfantin... 5 » H. Valiquet (t. f.). École concertante des petites mains : 1. <i>Bluette des Grains de sable</i>... 3 75 2. <i>Polka</i> — — 3 75 3. <i>Musette</i> — — 3 75 4. <i>Paquerette</i>, polka... 3 75 5. <i>Perce-Neige</i>, marche... 3 75 6. <i>Le Liseron</i>, valse... 3 75 7. <i>L'Été</i>, polka-mazurka... 3 75 8. <i>L'Automne</i>, valse... 3 75 9. <i>La Belle au bois dormant</i>, berc. 4 50 10. <i>Le Chat botté</i>, rondo... 4 50 11. <i>Le Nain jaune</i>, valse... 4 50 12. <i>Le Prince Charmant</i>, pol.-maz. 4 50 A. E. de Vaucorbeil. <i>Tempo di minueto</i>... 6 » Renaud de Vilbac (m. d.) École concertante du piano : 1^{re} SÉRIE. Transcriptions classiques. 1. <i>Largh.</i> du quint. en la de Mozart 6 » 2. <i>Thème varié</i> du sep. de Beethoven 7 50 3. <i>Célèbre Menuet</i> de Boccherini 6 » 4. <i>Rigaudon de Dardanus</i>, Rameau 6 » 5. <i>Gavotte favorite</i>, de S. Bach 5 » 6. <i>Pavane du XVI^e siècle</i>... 6 » 7. <i>Le Bosquet de la Reine</i>, menuet 5 » 8. <i>Le Tambourin</i>, de Rameau... 5 » 9. <i>Sérénade</i>, de Beethoven... 9 » 10. <i>Andante varié</i>, sonate à Kreutzer 9 » 11. <i>Ballet de Prométhée</i>, de Beethoven 6 » 12. <i>Adagio</i> du septuor, de Beethoven 7 50 2^e SÉRIE. Opéras et oratorios. 13. <i>Mignon</i>, 1^{re} suite, A. Thomas. 10 » 14. <i>Mignon</i>, 2^e suite, — 10 » 15. <i>Hamlet</i>, 1^{re} suite, — 10 » 16. <i>Hamlet</i>, 2^e suite, — 10 » 17. <i>Perle du Brésil</i>, 1^{re} suite, F. David 10 » 18. <i>Perle du Brésil</i>, 2^e suite, — 10 » 19. <i>Ballet de Don Juan</i>, de Mozart. 10 » 20. <i>La Création</i>, de J. Haydn... 10 » 21. <i>Les Saisons</i>, — 10 » 22. <i>Les Deux Journées</i>, Cherubini 10 » 23. <i>Petits riens</i>, ballet inéd. de Mozart 10 » 24. <i>L'Oie du Caire</i>, suite — 10 » 3^e SÉRIE. F. Mendelssohn. Romances sans paroles transcrites à 4 mains : 25. <i>Chant du Printemps</i> (op. 62, n° 6) 5 » 26. <i>Chant de la Fileuse</i> (op. 67, n° 4) 6 » 27. 1^{er} <i>Barcarolle</i> (op. 19, n° 6) 5 » 28. <i>Volkslied</i> (op. 53, n° 5) 6 » 29. <i>Air de chasse</i> (op. 19, n° 3) 6 » 30. <i>Marche funèbre</i> (op. 62, n° 3) 5 » 31. <i>Duetto</i> (op. 38, n° 6) 5 » 32. <i>Le Chant du Barde</i> (op. 33, n° 3). 6 » 33. <i>Berceuse</i> (op. 67, n° 6) 7 50 34. <i>Presto agitato</i> (op. 63, n° 3) 7 50 35. <i>Andante</i> (op. 53, n° 1) 6 » 36. <i>Allegro</i> (op. 63, n° 2) 6 » La série complète, net... 18 » 4^e SÉRIE F. Mendelssohn. Fragments et morceaux divers : 37. <i>Canzonetta</i> du 1^{er} quatuor... 6 » 38. <i>Caprice</i> (op. 16, n° 2) 6 » 39. <i>Allegro</i>, Réformation's symph. 6 » 40. <i>Allegretto</i>, symphonie-cantate. 7 50 41. <i>Final</i> du 1^{er} concerto (op. 25). 9 » 42. <i>Andante</i> du 2^e gr. trio (op. 66). 7 50 43. <i>Andante avec variations</i> (op. 83). 7 50 44. <i>Tempo di minueto</i>, symp. la maj 7 50 45. <i>Adagio</i> de la 3^e symphonie... 9 » 46. <i>Andante</i> de la 4^e symphonie... 7 50 47. <i>Alleg. non troppo</i>, symp la min. 7 50 48. <i>Allegretto</i>, 4^e sonate pour piano à 3 mains... 6 » 5^e SÉRIE. Miscellanées. 49. <i>L'Invitation à la Valse</i>, de Weber 7 50 50. <i>Huitième Polonaise</i>, de Chopin. 7 50 51. <i>Gavotte d'Iphigénie</i>, de Gluck. 6 » 52. <i>Sylvia</i>, ballet de Léo Delibes, suite concertante... 10 » 53. <i>Valse lente de Sylvia</i>... 9 »</p>	<p>Renaud de Vilbac (suite). 54. <i>Pizzicati de Sylvia</i>... 6 » 55. <i>Jean de Nivelle</i>, 1^{re} suite, Delibes. 10 » 56. <i>Jean de Nivelle</i>, 2^e suite. — 10 » 57. <i>Marche-entr'acte Jean de Nivelle</i>. 6 » 58. <i>La Zamacueca</i>, de Ritter... 7 50 59. <i>La Korrigane</i>, ballet de Widor. 10 » Valses célèbres de JOHANN STRAUSS. Transcriptions concertantes : <i>Le Beau Danube bleu</i>... 9 » <i>Les Feuilles du matin</i>... 9 » <i>La Vie d'artiste</i>... 9 » <i>Les Mille et une Nuits</i>... 9 » <i>Le Sang Viennois</i>... 9 » <i>Aimer, boire, chanter</i>... 9 » <i>Les Bonbons de Vienne</i>... 9 » <i>Cagliostro</i>, etc., etc... 9 » C.-M. de Weber. Op. 3. Trois pièces faciles... 7 50 Op. 3 bis. Trois pièces faciles... 9 » Jules Weiss (f.). <i>Le Jeune Pianiste classique</i>. Transcriptions et réductions faciles et sans octaves des œuvres célèbres de HAYDN, BEETHOVEN, MOZART... 7 50 HAYDN. 1. <i>Fin.</i> de la symp. en ut... 7 50 2. <i>Finale</i> de la 4^e symphonie en sol... 7 50 3. <i>Andante</i> de la symphonie en sol... 7 50 4. <i>Finale</i> de la symp. <i>coups de timbale</i>... 7 50 BEETHOVEN. 5. <i>Sonate en sol mineur</i>, op. 49, n° 1... 7 50 6. <i>Sonate en sol</i>, op. 49, n° 2... 7 50 7. <i>Allegro</i>, sonate en fa, op. 12, n° 2... 7 50 8. <i>Allegro</i>, sonate en la, op. 17... 7 50 MOZART. 9. <i>Allegro</i> de la sonate facile... 5 » 10. <i>Andante</i> de la sonate facile... 5 » 11. <i>Finale</i> de la sonate — 5 » 12. <i>Marche turque</i>... 5 » 13. <i>Andante</i> de la sonate en fa... 6 » 14. <i>Allegro</i> de la sonate en ut... 6 » HAYDN. 15. <i>Andante</i> de la symphonie <i>Au coup de timbale</i>... 6 » 16. <i>Finale</i> de la symp. en sol majeur... 6 » 17. <i>Finale</i> du trio en fa majeur... 6 » 18. <i>Vivace</i> du trio en ut majeur... 6 » 19. <i>Vivace</i> de la symphonie <i>au coup de timbale</i>... 7 50 20. <i>Allegro</i> de la symp. en ré maj. Chaque cahier complet net... 8 » J.-B. Wekerlin. Scènes normandes... 9 » Ed. Wolff (m. d.). <i>La Perle du Brésil</i>, de F. David, duo à 4 mains... 9 » <i>Orphée aux Enfers</i>, fant. concertante... 9 » <i>Chanson de Fortunio</i>, fant. concert. 7 50 A SIX MAINS Claire Bertou. Les honneurs partagés, polka concertante... 7 50 <i>Léonie</i>, polka-mazurka... 7 50 R. de Vilbac. ÉCOLE CONCERTANTE DU PIANO à six mains : N° 1. <i>Andante</i> de la 3^e symp., Haydn... 7 50 2. <i>Menuet</i> (symp. en sol min.), Mozart... 7 50 3. <i>Final</i> de la 16^e symph., Haydn... 7 50 4. <i>Scherzo</i> (symp. en ré maj.), Beethoven... 7 50 5. <i>Romance symph.</i> de la Reine, Haydn... 7 50 6. <i>Marche turque</i>, de Mozart... 7 50 7. <i>Chœur de la Création</i>, Haydn... 7 50 8. <i>Menuet symph. mi</i>, Mozart... 7 50 9. <i>Hymne Impérial d'Autriche</i>, Haydn... 7 50 10. <i>Marche des Ruines d'Athènes</i>, Beethoven... 7 50 11. <i>La chasse, Saisons</i>, de Haydn... 7 50 12. <i>Alleluia</i> du <i>Messie</i>, oratorio de Hændel... 7 50 CÉLÈBRES POLKAS VIENNOISES 13. <i>Pizzicato-Polka</i>, J. Strauss... 7 50 14. <i>Retour du printemps</i>, Schindler... 7 50 15. <i>Lazzi-Polka</i>, Fahrback... 7 50 16. <i>Polka des Masques</i>, Strauss... 7 50 17. <i>La Machine à coudre</i>, Strobl... 7 50 18. <i>Le Bal masqué</i>, Anton Seifert... 7 50 19. <i>Menuet</i> de BOCCHERINI... 7 50 20. <i>Gavotte</i> de GLUCK... 7 50 POUR DEUX PIANOS M. Isambert. <i>Ouvert.</i> de <i>Mignon</i>... 15 » Ch. B. Lysberg. Op. 79. <i>Don Juan</i>, 1^{er} duo de concert... 12 » Op. 92. <i>Oberon, Preciosa, Freyschütz</i>, 2^e duo... 15 » Op. 121. <i>La Flûte enchantée</i>, 3^e duo... 12 » <i>Bruits des Champs</i>, idylle symphonique, 4^e duo de concert... 12 » G. Mathias. Op. 24. 1^{er} concerto pour piano principal, avec piano d'accomp. 20 » Mozart. Gr. sonate pour 2 pianos. 12 »</p>
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