

# Enseignement du Violoncelle

## ÉTUDES SPÉCIALES & PROGRESSIVES

*Nouvelles Éditions revues et doigtées par*

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## PRÉFACE



Cet ouvrage a pour but le progrès et le perfectionnement de l'Étude du Violoncelle.

Il s'adresse aux artistes et aux élèves désireux d'atteindre un mécanisme supérieur ; il contient des études réunissant les principales difficultés de l'instrument. Par leurs difficultés ces études exigent une application et un soin tout particuliers, conditions essentielles pour obtenir les progrès que ces remarquables études peuvent assurer.

Cette édition est très supérieure à celles qui ont paru jusqu'à ce jour, car elle contient un certain nombre d'études indispensables, qui n'ont jamais été publiées.

*J. LOEB*



# ÉTUDES JOURNALIÈRES

24 Exercices dans tous les tons

J. J. F. DOTZAUER

Op. 155

Flageolet

N<sup>o</sup> 1 \_ Le mouvement doit être pris très lentement, les nuances rigoureusement observées.

*Adagio sostenuto.*

N<sup>o</sup> 1.

This system contains two staves. The upper staff is a piano part with a treble clef, showing a sequence of notes with fingering numbers 1, 2, 4, and 1. The lower staff is a guitar part with a bass clef, featuring a sequence of notes with various fingering numbers (1, 2, 4, 1, 3, 1, 2, 4, 1, 3) and a 'Flag.' instruction. A dashed line indicates a continuation of the guitar part on the next system.

Nº 2 \_Lentement d'abord avec une articulation nette et forte; de plus en plus vite jusqu'au mouvement "Allegro"

*Allegro.*

Nº 2.

1

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

0 1 1 1 1 0 1 1 1 1 2 0 1

1 1 1 1 1 1 3 2 1 1 1 1 1 1 1 1 1 1

2da

1 2 4 1 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 3 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2da

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

This page of musical notation is for a bass guitar, featuring ten staves of music. The notation is written in a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a continuous sequence of eighth and sixteenth notes, often grouped into slurs. Fingerings are indicated by numbers 1-5 above or below notes. Various accidentals (sharps, flats, naturals) are used throughout. The piece concludes with a double bar line on the final staff.

2da. 1ma. Flag.

Nº 4 - Etude de l'indépendance des doigts, particulièrement du 4<sup>ème</sup> doigt.

Allegro moderato.

Nº 4.

legato.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various fretting techniques such as barre, double stops, and triplets. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a *morendo* instruction. The first staff includes a treble clef and a key signature of one sharp. The remaining staves use a bass clef. The notation is dense with chords and melodic lines, often spanning multiple strings.



Nº 5 - Exercice d'articulation.

Allegro.

Nº 5.

Musical score for guitar, consisting of eight systems of notation. Each system includes a bass staff and a treble staff. The piece is in the key of G major (one sharp) and 3/4 time. The notation features a variety of rhythmic values, including eighth notes, quarter notes, and half notes, often grouped together with slurs. Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are marked with a circled 'p' for piano. The piece concludes with a double bar line. The word 'Flag.' is written below the second system, indicating a specific guitar technique.

N° 6 — Etudier les groupes avec régularité et lancer le trait avec hardiesse jusqu'aux notes élevées.

Adagio assai.

N° 6.

The musical score consists of ten systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second system introduces a second staff, likely for the left hand, with a bass clef. The notation includes various rhythmic values, slurs, and dynamic markings. Key annotations include '2a' and '3a' indicating specific measures or groups, 'dolce' and 'dol.' for dynamics, and numerous fingerings (1-5) and breath marks (0) throughout. The score concludes with a final system of music.

The image displays a page of musical notation for guitar, consisting of multiple systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is dense, featuring numerous notes, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as *calando*, *cres.*, *f*, *dim.*, and *cres poco a poco* are present throughout the score. The piece concludes with the instruction *dim e ritard.*

Flag. - - - - -

N<sup>o</sup> 7 — Sautillé (*Spiccato*); le même exercice doit être étudié en détaché à la corde.

Allegro.

N<sup>o</sup> 7.

1 4 1 4 2 1 4 2 1 4 2 1 4 2

1 5 1 3 1 4 1 2

1 4 1 5 1 4 1 3 1 2

1 3 4 2 2 1 1 2 1 2 1 1

*p* 4 5 2

*p* 4 5 2

*p* 4 3 2

*p* 4 5 2

*p* 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2

0 2 3 2 2 2 2 2 2 2

2 0 2 0 2 0 2 0

1 2da. 1

1 2 1

Flag. - - - -

1 2 3 2

1 2 2

1 2 1 2

2 3 2

N° 8 — Etude du détaché pointé; la première note avec tout l'archet, la seconde à la pointe; à étudier également au milieu de l'archet.

N° 8. Allegro non fando.

This page of musical notation consists of ten staves of music, primarily in bass clef. The key signature is two sharps (F# and C#). The notation is highly detailed, featuring numerous slurs, accents, and specific fingering instructions (e.g., 1, 2, 3, 4, 5, 0). The music appears to be a technical exercise or a piece for guitar, characterized by its complex rhythmic patterns and chordal structures. The staves are arranged in a vertical sequence, with the first staff at the top and the tenth at the bottom. The notation includes various musical symbols such as beams, slurs, and accents, indicating a complex and rhythmic piece.



1 5na. 2da. pma. Flag.

Nº 9 \_ Exercice en tierces et sixtes; très lié et bien articulé.

Moderato.  $\frac{2}{4}$

Nº 9

Legato

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

This page of musical notation is for guitar, featuring a complex arrangement of chords and melodic lines. The notation is organized into several systems, each containing a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#). The piece includes various musical elements such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 on the fingers and 0 for the open string. The notation is dense, with many notes beamed together. The piece concludes with a double bar line and repeat dots.

*ritard.*

*a Tempo.*

*3<sup>a</sup>*

*3<sup>a</sup>*

3za. 2da. 1ma.

Flag.

N° 10 — Au milieu de l'archet.

Allegro.

N° 10.

4<sup>a</sup> 3<sup>a</sup>

The main musical score consists of ten staves of bass clef notation. It features complex rhythmic patterns with many slurs and accents. Fingerings are indicated by numbers 1-5. There are some specific markings: '3a' on the fourth staff, 'X' on the fifth staff, and 'X 0' on the seventh staff. The notation includes sixteenth and thirty-second notes, often beamed together.

This section contains two staves of musical notation. The first staff is labeled '2da.' and the second '1ma.'. Both staves show rhythmic patterns with fingerings (1, 2, 4, 5, 3) and a 'Flag.' instruction. The notation includes quarter and eighth notes with stems.

This section contains two staves of musical notation. The first staff is labeled '3ra.'. It shows rhythmic patterns with fingerings (1, 2, 4, 5, 3) and a '5'' marking. The notation includes quarter and eighth notes with stems.

N° 11 — Outre la grande variété des coups d'archet il faut étudier très soigneusement la justesse des octaves et des dixièmes.

N° 11. *Allegro.*

The musical score consists of ten staves. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a tempo marking of 'Allegro.' and contains a complex rhythmic pattern with triplets and various bowing techniques indicated by 'p' (pizzicato) and 'x' (col legno). The second staff is in treble clef, continuing the melody with similar rhythmic complexity. The third staff is in treble clef, featuring a change in key signature to two sharps (F#, C#) and a common time signature (C). The fourth staff is in bass clef, continuing the bass line. The fifth staff is in treble clef, showing a change in key signature to one sharp (F#) and a common time signature (C). The sixth staff is in treble clef, continuing the melody. The seventh staff is in treble clef, showing a change in key signature to one sharp (F#) and a common time signature (C). The eighth staff is in treble clef, continuing the melody. The ninth staff is in bass clef, continuing the bass line. The tenth staff is in bass clef, continuing the bass line. The score is highly technical, focusing on precision in bowing and fingering, as indicated by the text above.

This page of musical notation is a complex piece for guitar, consisting of 11 systems of staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *p* (piano) and *mf* (mezzo-forte) are present. The key signature is D major (two sharps). The piece concludes with a final chord and a sequence of fingerings: 1 2 1, 2 1, 4, 1, 4, 1, 4, 2, 4.

2da. 1ma. Flag.

Nº 12 — Le coup d'archet se fait du milieu; le trille brisé bien articulé.  
Allegro non tanto.

Nº 12.

Three staves of musical notation in G major. The first two staves are in bass clef, and the third is in bass clef with a treble clef for the right hand. The music consists of eighth and sixteenth notes with various fingerings and accents. Some notes are marked with an 'X'.

Piano accompaniment for the first piece. It consists of two staves: a bass staff and a treble staff. The bass staff has a treble clef and contains a melodic line with notes marked '3za.', '2da.', and '1ma.'. The treble staff has a bass clef and contains a harmonic accompaniment. A 'Flag' marking is present between the staves.

N° 13 — Le début de cette étude doit être bien soutenu et lié.  
 Dans la romance il faut faire ressortir le chant et jouer les triolets  
 qui servent d'accompagnement avec égalité et douceur.

N° 15. *Largo.* Musical score for a piece in G major. It features a melody in the right hand and a complex accompaniment in the left hand. The score includes various performance instructions such as 'cres.', 'rit.', 'ritard.', 'F', 'dim et ritard.', and 'V. S. Romance.'. Fingerings and accents are clearly marked throughout the piece.



Romanze.

This musical score is for a piece titled "Romanze" in bass clef. It consists of ten staves of music. The key signature has one sharp (F#), and the time signature is 12/8. The score includes various dynamics such as *cres.*, *f*, *dim.*, and *p*. Fingerings are indicated by numbers 1-5 and 0. There are also first and second endings marked with "1a" and "2". The music features a mix of eighth and sixteenth notes, often beamed together in groups of four or six. Slurs are used to group phrases of notes.

This page of musical notation is for a bass guitar piece, likely in the key of D major (two sharps). It consists of 12 staves of music. The notation includes various rhythmic patterns, slurs, and fingerings (numbers 1-4 and 0 for natural). Dynamic markings such as *f*, *cres.*, *dim.*, and *Tempo 1<sup>o</sup>* are used throughout. The piece concludes with a *dim.* marking and a *rallent.* instruction, ending on a *ff* dynamic.

The first system consists of two staves. The top staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains a sequence of notes with fingerings (0, 1, 2, 3, 4, 5) and some notes marked with an 'X'. The bottom staff is also in bass clef with the same key signature and time signature, containing notes with fingerings and an 'X' mark. A 'Flag.' instruction is written below the second staff.

The second system consists of two staves. The top staff is in treble clef with a key signature of three sharps and a 2/4 time signature. It contains notes with fingerings (2, 3, 4, 5) and an 'X' mark. The bottom staff is in bass clef with a key signature of three sharps and a 2/4 time signature, containing notes with fingerings and an 'X' mark.

N° 14 — Très égal au milieu de l'archet;  
le même exercice doit être étudié aussi à la pointe.

*Allegro agitato.*

N° 14.

This exercise is in bass clef with a key signature of three sharps and a 6/8 time signature. It consists of seven systems of staves. The first system includes a 6/8 time signature and a '1 4 1 0' marking. The notation is dense with sixteenth notes, often beamed together, and includes various fingerings (1-4) and 'X' marks. The piece concludes with a final cadence in the seventh system.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Many notes are marked with an 'X', indicating a natural harmonium or a specific articulation. There are also 'Q' marks, likely representing accents or breath marks. The piece features several trills and slurs. The notation is dense and technical, typical of a guitar exercise or a piece from a method book.

Flag.

N° 15 — Le staccato fort, bien mesuré et articulé avec rythme.

Allegro non troppo.

N° 15.

calando.

The main body of the page contains ten staves of musical notation, all in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. It includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 below the notes. The key signature has one sharp (F#), and the time signature is 4/4.

This system shows the first part of a double bass arrangement. The upper staff is in treble clef and contains a melodic line with many slurs and ties. The lower staff is in bass clef and provides accompaniment with chords and rhythmic patterns. Fingerings are indicated for both hands.

Flag.

This system continues the double bass arrangement. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The notation includes slurs, ties, and fingerings, similar to the previous system.

N° 16 — Les accords arpégés avec souplesse et beaucoup d'égalité et de clarté. Les détachés, qui se trouvent vers le milieu de cette étude, vigoureux et nets au milieu de l'archet.

Allegro.

N° 16.

The musical score consists of 12 staves, each containing a series of arpeggiated chords and detached notes. The notation includes various fingering numbers (1-5) and bowing directions. Specific markings include '2da', '3a', '4a', and 'Qda' (likely indicating a specific bowing technique). The tempo is marked 'Allegro'.

6565. R.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below notes to indicate finger placement. Many notes are marked with a 'Q' for 'quasi' or 'quarter' notes, and some are marked with a '3' for triplets. There are several instances of '2da.' (second ending) and '3da.' (third ending) markings. The piece begins with a dynamic marking of 'F' (forte) and concludes with a '2da.' marking and a final 'F' dynamic. The notation is dense and technical, typical of a guitar exercise or a short study.



Flag. - - - - -

N° 17 — Cet exercice des arpèges doit être étudié avec les différents coups d'archet indiqués, en tirant et en poussant. S'appliquer à obtenir une grande souplesse.

*Allegro giusto.*

N° 17.

Musical staff 1: Bass clef, chordal accompaniment. The staff contains several measures of chords, including triads and dyads, with various accidentals such as sharps and naturals.

Musical staff 2: Bass clef, chordal accompaniment. Similar to the first staff, it features chordal textures with some accidentals.

Musical staff 3: Bass clef, melodic line. It features a series of eighth notes with slurs and accents, moving in a generally ascending and then descending pattern.

Musical staff 4: Bass clef, melodic line. Continues the melodic line from the previous staff, with slurs and accents.

Musical staff 5: Bass clef, melodic line. Continues the melodic line, showing some chromatic movement.

Musical staff 6: Treble and Bass clefs. The top staff has a melodic line with a fermata, and the bottom staff has a harmonic accompaniment. A 'Flag.' marking is present below the bottom staff.

Musical staff 7: Treble and Bass clefs. The top staff has a melodic line, and the bottom staff has a harmonic accompaniment.

Musical staff 8: Treble and Bass clefs. The top staff has a melodic line, and the bottom staff has a harmonic accompaniment.

N° 18 \_ Soignez surtout la régularité des groupes en triolets, la précision des brisés et la sonorité.

Adagissimo con gravità.

N° 18.

The musical score consists of 12 staves of music. The first staff is in bass clef with a 12/8 time signature. The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes. Numerous triplets are indicated by a '3' above the notes. Fingerings are clearly marked with numbers 1-5. The score includes several dynamic and articulation markings: '3a' (third ending), '2da' (second ending), 'dol.' (dolce), and '3a' (third ending). The key signature changes from one flat to two flats. The piece concludes with a final cadence in the bass clef.

This section contains the main body of the musical score, consisting of ten systems of staves. Each system typically includes a bass clef staff and a treble clef staff. The notation is dense with sixteenth and thirty-second notes, often beamed together. Numerous fingerings (1-5) and articulation marks (accents, slurs) are present throughout. Specific markings include '4a.', '3a.', and '5za.' which likely refer to alternate fingerings or techniques. The key signature is one sharp (F#) and the time signature is 3/4.

This section continues the musical score with two systems of staves. The notation is less dense than the previous section, featuring more sustained notes and rests. A 'Flag.' marking is present above the second system, indicating a specific performance instruction. The staves continue with bass and treble clefs and include various fingerings and articulation marks.

N° 19 — Les accords arpégés sur quatre cordes indiqués dans la première mesure doivent s'étudier aussi bien en lié qu'en sautillé.

D'une façon générale il faut allonger l'archet.

N° 19. Allegro.

6565. R.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of 12 staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains several triplet markings (3) and slurs.
- Staff 2:** Continues the melodic line with slurs and dynamic markings like *f*.
- Staff 3:** Shows a change in dynamics with *cres.* and *3/4a.* markings.
- Staff 4:** Features a *f* dynamic marking and a *5/4a.* marking.
- Staff 5:** Includes a *deces.* (decrescendo) marking.
- Staff 6:** Shows a *cres.* (crescendo) marking and a *f* dynamic marking.
- Staff 7:** Contains a *V* (accents) marking and a *f* dynamic marking.
- Staff 8:** Features a *V* marking and a *f* dynamic marking.
- Staff 9:** Continues the melodic development with slurs and dynamic markings.
- Staff 10:** Shows a *f* dynamic marking.
- Staff 11:** Includes a *f* dynamic marking.
- Staff 12:** Ends with a *f* dynamic marking and a final chord.



Three staves of musical notation for guitar. The first staff has a treble clef and a key signature of two flats. It contains a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and accents. The second and third staves continue these patterns with similar fingerings and dynamics like 'f'.

Two staves of musical notation. The top staff is a bass clef line with a series of quarter notes. The bottom staff is a piano accompaniment with a treble and bass clef. A section in the middle is labeled 'Flag.' with a dashed line below it.

N° 21 - Le trille toujours régulier et sans nervosité;  
 lorsqu'il y a trille continu sur plusieurs notes ou mesures,  
 les notes tenues ne doivent pas être interrompues.

Moderato

N° 21

A detailed musical score for guitar, titled 'N° 21 - Moderato'. The score is written in bass clef with a key signature of two flats. It features extensive trills (tr) and complex rhythmic patterns. Fingerings are indicated throughout. The piece concludes with a final chord and a signature 'G. 6565. R.' at the bottom.



Flag.

This block contains a musical score for guitar, consisting of two systems of staves. The first system has two staves, and the second system has two staves. The music is written in a key with two flats and a 3/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Flag.' marking is present above the second staff of the first system. The piece concludes with a double bar line.

N° 22 — Groupes et appoggiatures d'après les exemples indiqués.

Poco Adagio.

N° 22.

Allegro non tanto.

This block contains a musical score for guitar, titled 'N° 22. Groupes et appoggiatures d'après les exemples indiqués.' The score is divided into two tempo sections. The first section is marked 'Poco Adagio' and the second is marked 'Allegro non tanto'. The music is written in a key with two flats and a 3/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes numerous fingerings, slurs, and accents. The piece concludes with a double bar line.

The first system consists of two staves of music. The upper staff is in bass clef and contains a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is also in bass clef and features a similar rhythmic structure with fingerings and slurs. A small, isolated musical fragment is shown below the lower staff.

The second system continues with two staves. The upper staff has eighth-note patterns with fingerings. The lower staff includes dynamic markings: 'cres.' (crescendo) and 'dimin.' (diminuendo). A small, isolated musical fragment is shown below the lower staff.

The third system consists of two staves. The upper staff has eighth-note patterns with fingerings. The lower staff includes a 'Flag.' marking. A small, isolated musical fragment is shown below the lower staff.

The fourth system consists of two staves. The upper staff has a series of notes with fingerings. The lower staff includes a 'Flag.' marking. A small, isolated musical fragment is shown below the lower staff.

The fifth system consists of two staves. The upper staff has a series of notes with fingerings. The lower staff includes a 'Flag.' marking. A small, isolated musical fragment is shown below the lower staff.

N° 23 — Sautillé (*Spiccato*) au milieu de l'archet, léger, égal et rapide. Les groupes de notes liées et pointées doivent se jouer en faisant rebondir l'archet.

Allegro.

N° 23.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *2da.* (seconda) and *1ma.* (prima) are used. There are also articulation marks like accents and slurs. The piece concludes with a final cadence on the tenth staff.

Flag.

N° 24 — Tranquillement avec une forte articulation de la main gauche et souplesse de l'archet.

Allegro non tanto.

N° 24.

This musical score consists of ten staves of music, each written in a bass clef. The music is characterized by extremely rapid sixteenth-note passages, often grouped in pairs or small groups. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamics such as *f*, *3<sup>a</sup>*, and *2<sup>a</sup>* are used throughout. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score concludes with the word "FINE." at the end of the tenth staff.

# Musique de Violoncelle

## Violoncelle et Piano

	FR. C.
<b>Lutgen (H. J.)</b> Recueil de mélodies.	
— Op. 30. 4 <sup>re</sup> Série. (Suite).	
— 3 <sup>e</sup> livre. SPOHR, La Rose (M.) . . . . .	2 »
— 4 <sup>e</sup> — BETHOVEN, Prière (F.) . . . . .	2 »
— 5 <sup>e</sup> — LUTGEN, Chant du Pénitent (F.)	2 »
— MOZART, Air Noces de Figaro (F.)	2 »
DALAYRAC, Nida, Folle par	2 »
aridou (F.) . . . . .	
— 6 <sup>e</sup> — GLUCK, Air d'Orphée (M.) . . . . .	2 »
BELLINI, Meco tu viene (M.) . . . . .	2 »
Op. 31. 2 <sup>e</sup> Série :	
— 1 <sup>er</sup> livre. MOZART, Air Prise de Jéricho (F.)	2 »
PROCH, Le cor des Alpes (F.) . . . . .	2 »
KUCKEN, La captive, mélodie (M.) . . . . .	2 »
GLUCK, Air et chœur d'Alceste . . . . .	2 »
— 3 <sup>e</sup> — BETHOVEN, Loin d'elle (M.) . . . . .	2 »
SCHUBERT, La jeune mère (M.) . . . . .	2 »
— 4 <sup>e</sup> — SCHUBERT, Joueur de vielle (F.) . . . . .	2 »
SCHUBERT, Jeune religieuse (F.) . . . . .	2 »
— 5 <sup>e</sup> — BETHOVEN, Adélaïde (F.) . . . . .	2 »
— 6 <sup>e</sup> — ROSSINI, Romance du Saule (M.) . . . . .	2 »
PROCH, Reviens, cavatine (M.) . . . . .	2 »
Op. 32. 3 <sup>e</sup> Série :	
— 1 <sup>er</sup> livre. STIGELLI, Rayon de tes yeux (F.)	2 50
GRÉTRY, Sérénade (F.) . . . . .	2 50
— 2 <sup>e</sup> — MENDELSSOHN, Air de Paulus (M.) . . . . .	2 50
MOZART, Cara Imagine (M.) . . . . .	2 50
— 3 <sup>e</sup> — KÜCKEN, Une larme (F.) . . . . .	2 50
KÜCKEN, Adieu du soir (F.) . . . . .	2 50
— 4 <sup>e</sup> — SCHUBERT, Chanson de nuit du	2 50
voyageur (M.) . . . . .	
SÉRÉNADÉ (M.) . . . . .	
— 5 <sup>e</sup> — MOZART, Vedrai Carlo (M.) . . . . .	2 50
— La ci darem la mano (M.) . . . . .	2 50
— 6 <sup>e</sup> — ***. La Romanesca (F.) . . . . .	2 50
Op. 32 bis. Deux mélodies transcrites :	
— N <sup>o</sup> 1. MENDELSSOHN, Première violette (F.)	2 »
— 2. MENDELSSOHN, Parfums d'Italie (F.)	2 »
— Op. 33. Barcarolle du 3 <sup>e</sup> trio de Pesca.	2 50
<b>Magnier (Ch.)</b> , Op. 47. Mélodie . . . . .	2 »
<b>Marcello</b> , Andante (Papin) (F.) . . . . .	1 70
<b>Méhul</b> , Air de Stratonice (Papin) (M.) . . . . .	2 50
— Romance de Joseph (M.) . . . . .	4 »
<b>Mendelssohn</b> , Op. 4. Sonate, fa min. (D.) . . . . .	3 »
— Op. 17. Variations, thème tyrolien (T. D.) . . . . .	3 50
— 49. Romance (Papin) (M.) . . . . .	2 »
— 45. Sonate en si bémol (T. D.) . . . . .	4 »
— 52. Allegretto de la 2 <sup>e</sup> symphonie (D.) . . . . .	1 70
— La chesse (Papin) (M.) . . . . .	2 50
<b>Millet</b> , Menuet (M.) . . . . .	2 »
<b>Mohr</b> (D.), Op. 4. Fantaisie sur le Lac . . . . .	3 50
— Op. 14. Romance et menuet de Mozart (M.) . . . . .	3 »
— 15. Villanelle, fantaisie pastorale (D.) . . . . .	3 »
<b>Moscheles</b> (J.), Op. 34. 3 <sup>e</sup> sonate (D.) . . . . .	4 »
— Op. 37. Grand caprice ou nocturne sur	4 »
des airs de Rossini (D.) . . . . .	
— 63. Introduction et rondo écossais (D.) . . . . .	3 50
<b>Mozart</b> , Larghetto du quintette, Op. 108 (M.) . . . . .	2 »
— Romance du 8 <sup>e</sup> concerto et menuet du 2 <sup>e</sup>	3 »
quatuor, transcrit par Mohr (M.) . . . . .	
— Variations s. les Noces de Figaro (Jansa) (D.)	3 50
— Variations s. Clémence de Titus (Pixis) (D.)	2 50
<b>Mozart (fils)</b> , Op. 49. Grande sonate (D.) . . . . .	5 »
<b>Nathan</b> (E.), Le Secret d'une fleur (F.) . . . . .	2 50
<b>Niedermeyer</b> , Le lac, transcr. p. Papin . . . . .	1 70
— Fantaisie (Paque.) . . . . .	1 70
(Mohr) . . . . .	3 50
<b>Norblin</b> (Em.) Carnaval napolitain (M.) . . . . .	2 50
<b>Novella</b> (J.), Op. 41. Souvenir d'Italie (D.) . . . . .	2 »
<b>Offenbach</b> (Jacques), Deux âmes au ciel,	1 70
élégie (M.) . . . . .	
— Op. 15. Fantaisie sur Le cor des Alpes (M.) . . . . .	2 »
— 22. Prière et boléro (M.) . . . . .	3 50
— 27. Caprices, la romance de Joseph (M.) . . . . .	2 50
— 30. Le Sylphe, rondo (D.) . . . . .	3 50
— 32. Fantaisie sur la Sonnambula (M.) . . . . .	3 50
— 33. — sur Les Puritains (M.) . . . . .	3 50
— 69. — sur Richard Cœur de Lion (F.) . . . . .	2 50
— 70. — sur Jean de Paris (F.) . . . . .	2 50
— 71. — sur Le Barbier (F.) . . . . .	2 50
— 72. — sur Noces de Figaro (F.) . . . . .	2 50
— 73. — sur La Norma (F.) . . . . .	2 50
— 74. Fantaisie facile et brillante (F.) . . . . .	2 50
— 75. Fantaisie sur Le Tambourin (M.) . . . . .	2 50
— 76. Chant des mariniers galants (M.) . . . . .	1 70
<b>Paganini</b> , Les charmes de Padoue (D.) . . . . .	2 50
— Effusion musicale. 1 <sup>er</sup> livre, Divertisse-	1 70
ment concertant (M.) . . . . .	
— 2 <sup>e</sup> livre. La danse des sorcières (M.) . . . . .	2 50
<b>Pariset</b> (O.), Un rêve, mélodie (M.) . . . . .	2 50
<b>Papin</b> (G.), Album mélodique du violon-	
celliste. Collection d'œuvres des	
maîtres anciens et modernes.	

## Violoncelle et Piano

	FR. C.
<b>Papin</b> (G.), Série A (facile). 40 transcriptions	
en 3 cahiers :	
Cahier I. Marcello, Andante . . . . .	1 70
Schumann, Op. 124. Chant	2 »
du Berceau . . . . .	
— II. Reber, La Captive . . . . .	2 »
Beethoven, Chanson de Mai . . . . .	1 70
— III. Haendel, Ariette de l'or-	1 70
atorio : Suzanne . . . . .	
Niedermeyer, Le Lac . . . . .	2 50
— IV. Méhul, Air de Stratonice . . . . .	2 50
Weber, Barcarolle d'Obéron . . . . .	2 50
— V. Berlioz, Repos de la Sainte-	2 50
Famille (de l'Enfance du	
Christ) . . . . .	
Mendelssohn, La Chasse . . . . .	2 50
Série C (artistique) :	
N <sup>o</sup> 1. Bach (J.-S.), Sicilienne cé-	1 35
lèbre . . . . .	
N <sup>o</sup> 2. Mendelssohn, Romance sans	2 »
paroles, Op. 49 . . . . .	
N <sup>o</sup> 2 bis. — pour violoncelle	2 »
et orgue . . . . .	
N <sup>o</sup> 3. Chopin, Andante, Lamento	1 70
N <sup>o</sup> 3 bis. — pour violoncelle	1 70
et orgue (pour service funèbre)	
N <sup>o</sup> 4. Berlioz, Le spectre de la Rose	2 50
<b>Pénavaire</b> , Réverie, barcarolle (M.) . . . . .	2 50
<b>Piatti</b> (A.), Op. 6. Mazurkas sentimentales (M.) . . . . .	1 70
— Op. 8. Airs Baskirs, scherzo (T. D.) . . . . .	2 50
— 9. Souvenir des Puritains (T. D.) . . . . .	3 »
— 10. Amour et caprice, fantaisie (T. D.) . . . . .	3 »
— 11. La Suédoise, caprice sur 2 airs	2 50
nationaux (T. D.) . . . . .	
<b>Planchet</b> , Allegro appassionato (D.) . . . . .	2 50
— Réverie (D.) . . . . .	2 50
— Capriccio (D.) . . . . .	2 50
<b>Platel</b> , Op. 3. 1 <sup>er</sup> concerto en mi mineur (D.) . . . . .	5 »
— Allegro du 2 <sup>e</sup> concerto (D.) . . . . .	3 50
<b>Reber</b> (H.), Op. 9. 6 valse (M.) . . . . .	2 50
— Op. 11. Largo moderato (Lee) (M.) . . . . .	3 »
— 45. 6 pièces en 3 suites. Chaque . . . . .	3 »
— 15. N <sup>o</sup> 5, séparé, Berceuse célèbre . . . . .	1 70
— Valse La nuit de Noël, transcr. par Lee (M.) . . . . .	2 50
— La captive (Papin) (M.) . . . . .	2 »
<b>Ries</b> (Franz), Op. 7. N <sup>o</sup> 1, Humoresque (M.) . . . . .	2 »
— N <sup>o</sup> 2. L'approche du printemps (M.) . . . . .	1 70
<b>Rode</b> (P.), Op. 10. Air varié (D.) . . . . .	2 »
— Adante, transcr. par Seligmann (M.) . . . . .	1 70
<b>Romanesca</b> (La), air du 16 <sup>e</sup> siècle (Batta).	1 70
— (Servais) . . . . .	2 »
— (Kummer) . . . . .	1 70
— (Lutgen) . . . . .	2 50
<b>Romberg</b> (B.), Op. 2. 1 <sup>er</sup> concerto si bémol . . . . .	6 »
— Op. 3. 2 <sup>e</sup> concerto en ré (T. D.) . . . . .	6 »
— 3. 3 grandes sonates (D.) . . . . .	6 »
— 6. 3 <sup>e</sup> concerto en sol (T. D.) . . . . .	6 »
— 7. 4 <sup>e</sup> — en mi mineur . . . . .	6 »
— 11. 2 airs russes (T. D.) . . . . .	2 50
— 19. 3 airs russes variés (T. D.) . . . . .	2 50
— 20. 2 — (T. D.) . . . . .	2 50
— 30. 5 <sup>e</sup> concerto fa dièse mineur (T. D.) . . . . .	6 »
— 31. 6 <sup>e</sup> concerto en fa majeur (T. D.) . . . . .	6 »
— 35. Elégie (T. D.) . . . . .	3 »
— 36. Polacca (T. D.) . . . . .	3 »
— 42. Air suédois (M.) . . . . .	2 50
— 43. 3 sonates. N <sup>o</sup> 1 en si bémol (D.) . . . . .	3 50
— — — 2 en ut (D.) . . . . .	4 »
— — — 3 en sol (D.) . . . . .	4 »
— 44. 7 <sup>e</sup> concerto suisse en ut (D.) . . . . .	6 »
— 46. Divertissement sur des airs au-	2 50
trichiens (D.) . . . . .	
— 49. Souvenir de Vienne, rondo (D.) . . . . .	4 »
— 50. Cantabile, et allegretto (D.) . . . . .	2 50
— 54. Concertino en ré mineur (D.) (Loeb) . . . . .	2 50
— 52. 4 <sup>e</sup> collection d'airs russes (D.) . . . . .	2 50
— 55. Le bal masqué (D.) . . . . .	3 50
— 57. Concertino en sol mineur (D.) . . . . .	4 »
— 61. Les charmes de Leipsik, intro-	2 50
duction, variations et rondo (D.) . . . . .	
— 63. Cantabile et variations sur des	3 »
airs westphaliens (M.) . . . . .	
— 67. Rondo Alla Mazurka (T. D.) . . . . .	3 50
— 68. La belle bergère, pièce brill. (D.) . . . . .	3 »
— 70. La buona maniera, fantaisie (T. D.) . . . . .	4 »
— 72. Concertino pour 2 viol <sup>on</sup> av. piano . . . . .	4 »
— Le même pour violon et violon-	4 »
celle avec piano . . . . .	
— 2 nocturnes (M.) . . . . .	2 50
— La Cachucha, danse espagnole (D.) . . . . .	2 50
— Rondoletto (T. D.) . . . . .	2 50
<b>Ronchini</b> (F.), Miniatures. 6 petits mor-	
ceaux faciles et progressifs :	
— N <sup>o</sup> 4. Berceuse . . . . .	1 50
— 2. Aveu . . . . .	1 50
— 3. Chant villageois . . . . .	1 50
— 4. Barcarolle . . . . .	1 50
— 5. Mazurka . . . . .	1 50
— 6. Sérénade espagnole . . . . .	1 50
— Canto religioso avec harpe (ad lib.) (M.) . . . . .	2 50

## Violoncelle et Piano

	FR. C.
<b>Ronchini</b> (F.), Gondoliera . . . . .	2 50
— 2 pièces : N <sup>o</sup> 1, Petite valse lente . . . . .	2 »
— 2, Menuet en mi majeur (F.) . . . . .	2 »
<b>Rubinstein</b> , Op. 26. Romance s. parol. (M.) . . . . .	1 70
<b>Sabon</b> , Noël, Souvenir de Bethléem, offer-	2 »
toire pastoral (M.) . . . . .	
<b>Sasserno</b> (A.), Op. 15. Prière à Marie (M.) . . . . .	1 70
<b>Sauzay</b> (E.), Op. 8 bis. Romance (M.) . . . . .	1 70
<b>Schneider</b> (F.), Op. 3. Mélodie (M.) . . . . .	2 50
<b>Schubert</b> (Franz), 40 mélodies transcrites	
par Jansa, Op. 62. . . . . Complet.	6 »
— N <sup>o</sup> 1. Je dois te fuir (M.) . . . . .	1 »
— 2. La poste (D.) . . . . .	1 »
— 3. Ah ! laissez pleurer les fous (D.) . . . . .	1 »
— 4. La matinée orageuse (M.) . . . . .	1 »
— 5. Le joueur de vielle. — L'illusion (M.) . . . . .	1 »
— 6. L'hiver (F.) . . . . .	1 »
— 7. Le ruisseau (M.) . . . . .	1 »
— 8. Le tilleul (M.) . . . . .	1 »
— 9. Point d'asile (M.) . . . . .	1 »
— 10. Regrets (M.) . . . . .	1 »
— 10 mélodies transc. p. Jansa, Op. 63. . . . .	6 »
N <sup>o</sup> 1. Mon séjour (F.) . . . . .	1 »
— 2. La femme du pêcheur (M.) . . . . .	1 »
— 3. La sérénade (M.) . . . . .	1 »
— 4. Message d'amour (M.) . . . . .	1 »
— 5. Le départ (M.) . . . . .	1 »
— 6. Au bord de la mer (M.) . . . . .	1 »
— 7. L'exilé (M.) . . . . .	1 »
— 8. La ville (M.) . . . . .	1 »
— 9. L'oiseau messager (M.) . . . . .	1 »
— 10. L'atlas (F.) . . . . .	1 »
— Rémiscences sur des mélodies de Schu-	3 50
bert, par Kummer, Op. 59 :	
Le roi des Aulnes. — L'éloge des	
larmes. — La Sérénade. — La Bar-	
carolle. — La poste . . . . .	
— 6 mélodies (Etudes d'expression), arr.	
par Lee :	
— N <sup>o</sup> 4. Marguerite . . . . .	1 70
— 2. Sérénade . . . . .	1 50
— 3. Sois mes seules amours . . . . .	1 50
— 4. Le roi des Aulnes . . . . .	2 50
— 5. La jeune religieuse . . . . .	2 50
— 6. Ave Maria et Adieu . . . . .	1 70
— 5 mélodies transcrites par Lee :	
Au bord de la fontaine. — Le dé-	
part. — L'attente. — Le calme	
plat. — Chanson de nuit . . . . .	
<b>Schubert</b> (Ch.), Op. 9. Romance (D.) . . . . .	2 50
— Op. 13. 2 caprices en forme d'études (T. D.) . . . . .	2 50
<b>Schumann</b> , Op. 15. Réverie (Jancourt) (F.) . . . . .	1 35
— (Binon) (M.) . . . . .	1 35
— Op. 70. Adagio et allegro (D.) . . . . .	3 »
— 73. 3 fantaisies (D.) . . . . .	4 »
— 124. Chant du berceau (Papin) (M.) . . . . .	1 70
<b>Seligmann</b> (P.), Op. 4. 2 <sup>e</sup> thème original (D.) . . . . .	3 »
— Op. 41. Fantaisie Reine d'un jour (M.) . . . . .	3 »
— 53. Etudes sentimentales (F.) . . . . .	3 50
— 89. Andante de Rode (M.) . . . . .	1 70
<b>Servais</b> (A.-F.), Op. 1. Fantaisie (T. D.) . . . . .	3 »
— Op. 2. Souvenir de Spa, fantaisie (T. D.) . . . . .	4 »
— 4. Le Désir, fantaisie et variations	5 »
sur la valse de Schubert (T. D.) . . . . .	
— Concerto en si mineur (Loeb) (D.) . . . . .	4 »
— 6. Fantaisie, Barbier de Séville (T. D.) . . . . .	4 »
— 7. Andante cantabile et rondo Alla	4 »
Mazurka, sur un air de Balle (T. D.) . . . . .	
— 8. Fantaisie sur 2 romances de La-	3 50
font (Loeb) (T. D.) . . . . .	
— 9. Fantaisie burlesque sur Le Car-	4 »
naval de Venise (T. D.) . . . . .	
— 10. Souvenir de la Suisse (T. D.) . . . . .	4 »
— 13. Fantaisie sur 2 airs russes (D.) . . . . .	3 »
— 14. Morceau de concert (Loeb) (T. D.) . . . . .	4 »
— 15. Souvenir de St-Petersbourg (T. D.) . . . . .	3 50
— La Romanesca, air du 16 <sup>e</sup> siècle (M.) . . . . .	2 »
— Les Regrets, pensée musicale (Grégoir) (M.) . . . . .	1 35
<b>Servais</b> et <b>Grégoir</b> , 1 <sup>er</sup> duo brillant sur	
un thème de Donizetti (D.) . . . . .	3 »
<b>Sighicelli</b> , Prière barcarole calabraise, (Lee) (D.) . . . . .	2 »
<b>Soyer</b> , Souvenir de printemps, boléro (D.) . . . . .	2 50
<b>Spohr</b> (L.), La Rose, mélodie transcr. p. Kum-	
mer (M.) . . . . .	2 »
— La même, transcr. par Lutgen (M.) . . . . .	2 »
<b>Valensin</b> , Menuet (F.) . . . . .	1 70
<b>Van der Heyden</b> , Mélodie en sol (F.) . . . . .	1 70
<b>Vaslin</b> , Le motif obstiné, petite fantaisie (D.) . . . . .	2 50
— Mes quatre-vingts ans, fantaisie (M.) . . . . .	2 50
— Brimborion, petite fantaisie . . . . .	1 70
<b>Vialon</b> et <b>Bernard</b> , Fantaisie Norma (F.) . . . . .	3 »
<b>Weber</b> , Op. 34. Grand duo en si b. (D.) . . . . .	5 »
— 48. Grand duo en mi b. (D.) . . . . .	5 »
— Grande fantaisie sur Obéron (T. D.) . . . . .	4 »
— Barcarolle d'Obéron (D.) . . . . .	2 50
<b>Werner</b> (A.), Op. 36. Sérénade . . . . .	1 70
<b>Willert-Bordogni</b> et <b>Jancourt</b> , Solo . . . . .	2 50
<b>Ymbert</b> (Th.), Berceuse (M.) . . . . .	2 50

## Violoncelle et Orchestre

	FR. C.
OU QUATUOR	
<b>Baudiot</b> , Op. 16. Air varié (D) . . . . .	3 50
— Pot-pourri, avec Quatuor (M.) . . . . .	4 50
<b>Bordier</b> , L'Escarpolette, av. 2 violons et alto	2 »
Partition . . . . .	1 »
<b>Casella</b> (C.), Sous l'ombrage, av. quintette (F.)	1 50
et partition . . . . .	2 50
— O belle nuit, sérénade, av. quintette	

