



N^o 2

Chaque net: 3^e Henry Lemoine

1014

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la Norvège et le Danemark.*

13093 bis (1) H.



MADE IN FRANCE

170.  Musical notation for measures 170-171. Measure 170 is in 2/4 time with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 171 continues the pattern with a similar rhythmic structure.

171.  Musical notation for measures 171-172. Measure 171 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 172 continues the pattern with a similar rhythmic structure.

172.  Musical notation for measures 172-173. Measure 172 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 173 continues the pattern with a similar rhythmic structure.

173.  Musical notation for measures 173-174. Measure 173 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 174 continues the pattern with a similar rhythmic structure.

174.  Musical notation for measures 174-175. Measure 174 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 175 continues the pattern with a similar rhythmic structure.

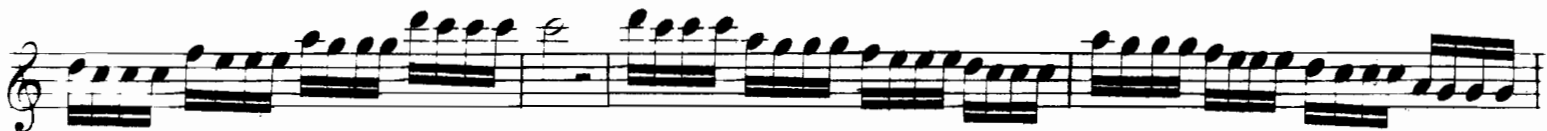
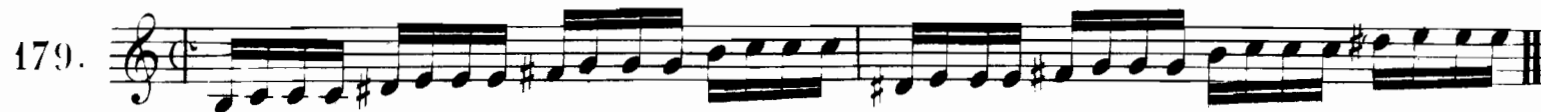
175.  Musical notation for measures 175-176. Measure 175 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 176 continues the pattern with a similar rhythmic structure.

176.  Musical notation for measures 176-177. Measure 176 is in common time (C) with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with eighth and sixteenth notes. Measure 177 continues the pattern with a similar rhythmic structure.

Cloud
Shore
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D. 11. et. 2

877889

COR ALTO.



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195.  Musical staff 195, first line. Treble clef, common time signature. The staff contains a series of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the middle range of the staff.

 Musical staff 195, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

194.  Musical staff 194. Treble clef, common time signature. Similar eighth-note pattern to the previous staff, ending with a double bar line.

195.  Musical staff 195, second instance. Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

196.  Musical staff 196. Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

196 (Bis)  Musical staff 196 (Bis). Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

 Musical staff 196 (Bis), second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

197.  Musical staff 197. Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

 Musical staff 197, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line. Musical staff 197, third line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

198  Musical staff 198. Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

 Musical staff 198, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

199.  Musical staff 199. Treble clef, common time signature. Similar eighth-note pattern, ending with a double bar line.

 Musical staff 199, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

COR ALTO.

200. 



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202. 





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208.  Musical notation for measure 208, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes.


209.  Musical notation for measure 209, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes.


210.  Musical notation for measure 210, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes.


211.  Musical notation for measure 211, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes.


212.  Musical notation for measure 212, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes.

213.  Musical notation for measure 213, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

214.  Musical notation for measure 214, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

215.  Musical notation for measure 215, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

216.  Musical notation for measure 216, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

217.  Musical notation for measure 217, featuring a treble clef, a 4/4 time signature, and a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

218.  Musical notation for measures 218 and 219. The music is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody and ends with a double bar line.


219.  Musical notation for measures 219 and 220. The music is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody and ends with a double bar line.

220.  Musical notation for measures 220 and 221. The music is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody and ends with a double bar line.

221.  Musical notation for measures 221 and 222. The music is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes and sharp signs (#) indicating the key signature. The second staff continues the melody and ends with a double bar line.

222.  Musical notation for measures 222 and 223. The music is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes and sharp signs (#) indicating the key signature. The second staff continues the melody and ends with a double bar line.

COR ALTO.

223. 

224. 

225. 

226. 

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228.  Musical notation for measures 228-230. The music is written in treble clef with a common time signature (C). It consists of three staves of music. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. The accompaniment features a steady eighth-note pattern in the lower register.

229.  Musical notation for measures 231-233. The notation continues with three staves. The melodic line remains active with eighth and sixteenth notes, while the accompaniment maintains its rhythmic consistency.

230.  Musical notation for measures 234-236. The third system of three staves. The melodic line shows some chromatic movement, and the accompaniment continues with eighth notes.

231.  Musical notation for measures 237-239. The fourth system of three staves. This system introduces a key signature change, with sharp signs appearing on the notes. The melodic line becomes more complex with chromaticism.

232.  Musical notation for measures 240-242. The fifth and final system of three staves on the page. The music concludes with a final cadence in the new key signature.

253.  Musical notation for measure 253, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 253, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

254.  Musical notation for measure 254, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 254, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

255.  Musical notation for measure 255, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 255, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

256.  Musical notation for measure 256, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 256, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

257.  Musical notation for measure 257, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 257, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

258.  Musical notation for measure 258, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 258, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

259.  Musical notation for measure 259, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 259, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

240.  Musical notation for measure 240, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 240, second staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

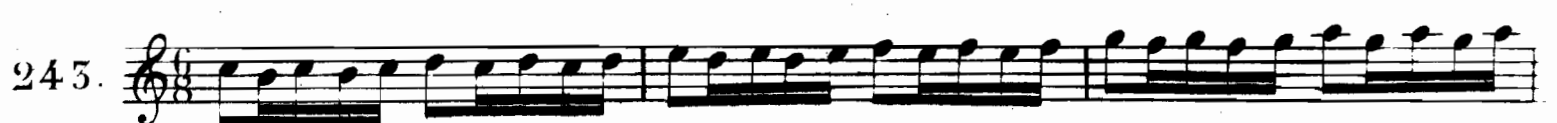


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248. Musical notation for measure 248, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 248, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

249. Musical notation for measure 249, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 249, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

250. Musical notation for measure 250, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 250, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

251. Musical notation for measure 251, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 251, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

252. Musical notation for measure 252, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 252, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

253. Musical notation for measure 253, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

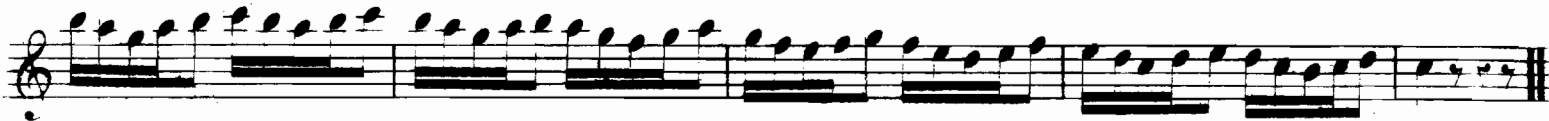
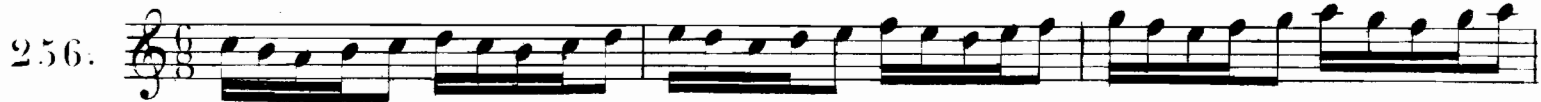
Musical notation for measure 253, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

254. Musical notation for measure 254, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

Musical notation for measure 254, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

255. Musical notation for measure 255, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals.

COR ALTO.

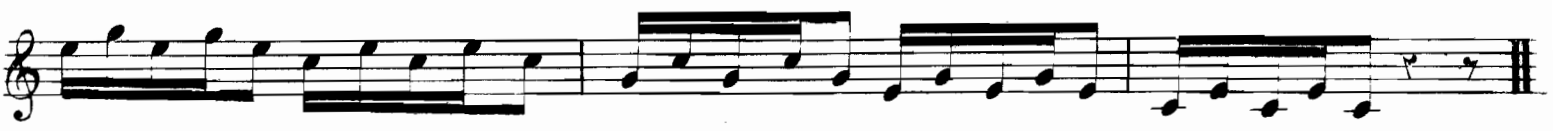


COR ALTO.

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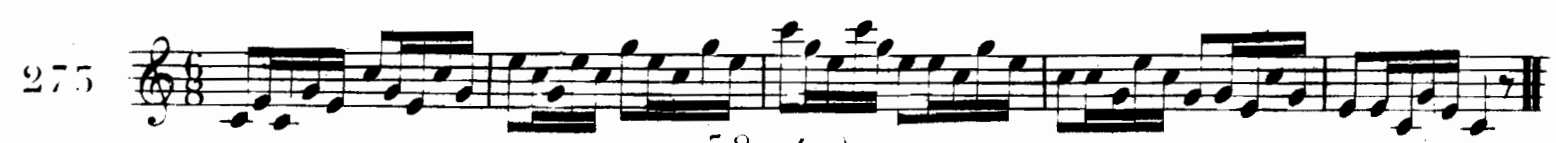
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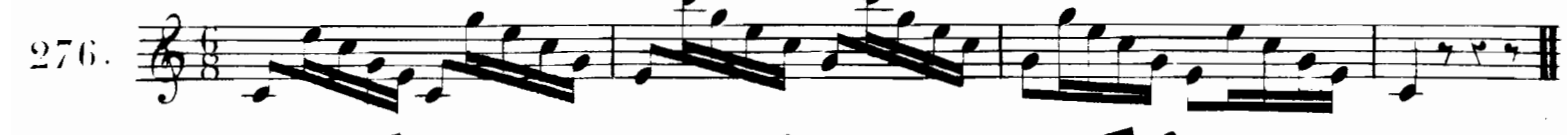
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COR ALTO.

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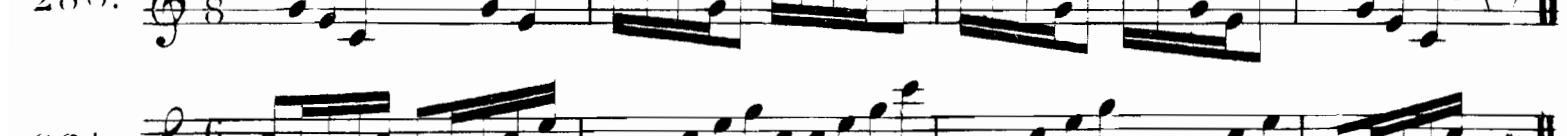
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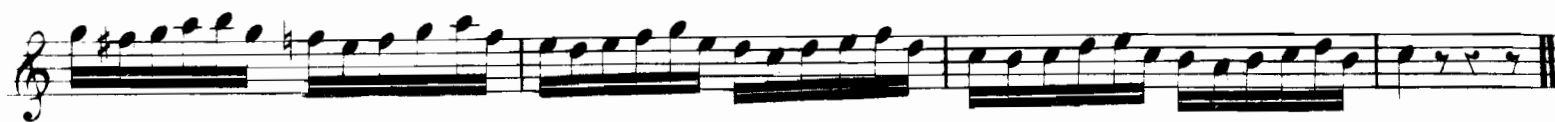
284. 

285. 



COR ALTO.

286.  Musical notation for measure 286, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 286, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

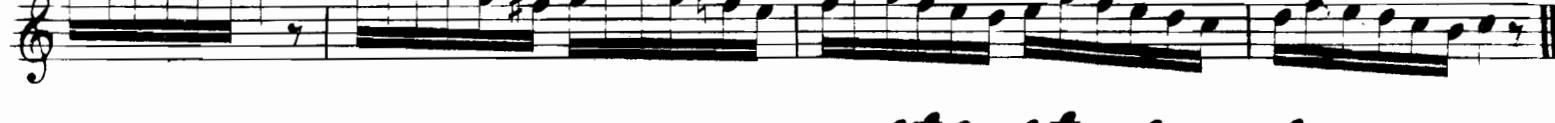
287.  Musical notation for measure 287, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

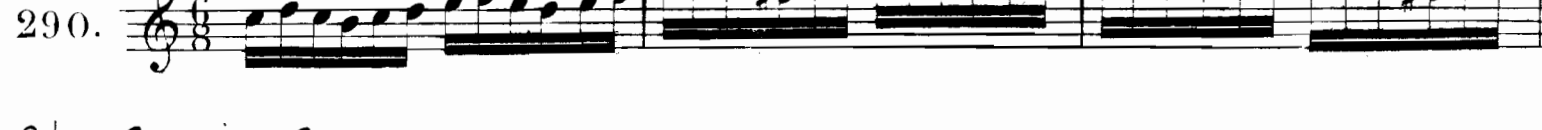
 Musical notation for measure 287, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

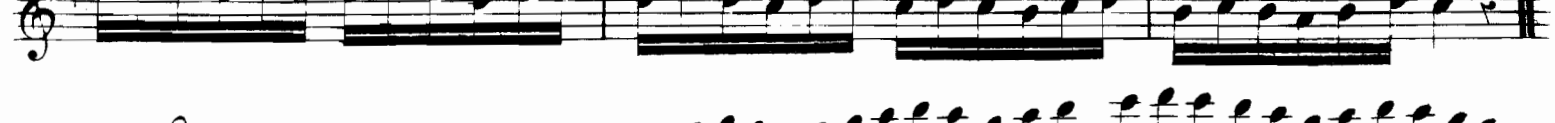
288.  Musical notation for measure 288, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

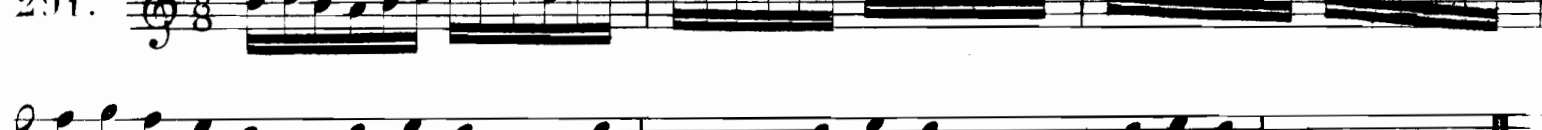
 Musical notation for measure 288, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

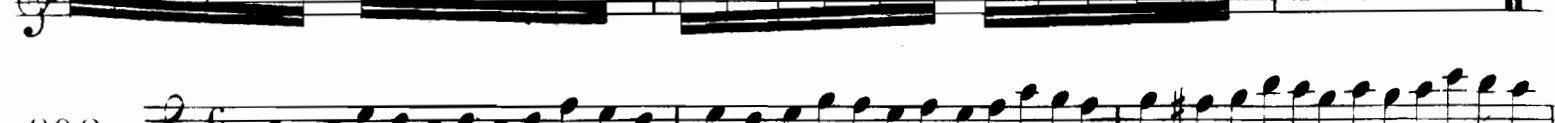
289.  Musical notation for measure 289, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

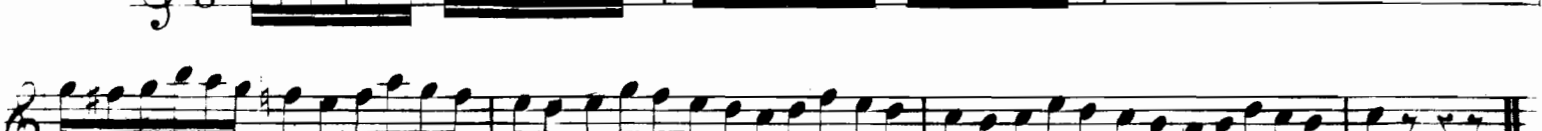
 Musical notation for measure 289, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

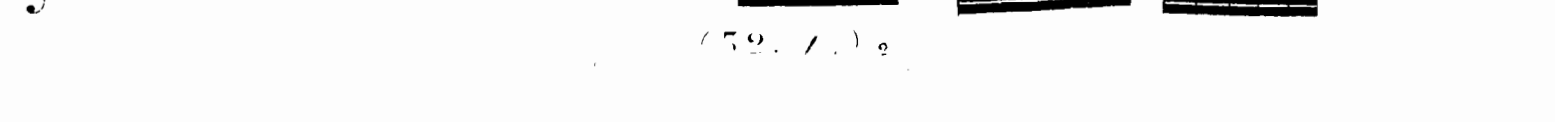
290.  Musical notation for measure 290, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 290, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

291.  Musical notation for measure 291, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 291, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

292.  Musical notation for measure 292, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 292, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

COR ALTO.

293.

294.

295.

296.

297.

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299.

500.

301.

302.


COR ALTO.

505.  Musical notation for measures 505 and 506. Measure 505 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 506 continues the melodic line and ends with a double bar line.

304.  Musical notation for measures 304 and 305. Measure 304 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 305 continues the melodic line and ends with a double bar line.

505.  Musical notation for measures 505 and 506. Measure 505 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 506 continues the melodic line and ends with a double bar line.

506.  Musical notation for measures 506 and 507. Measure 506 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 507 continues the melodic line and ends with a double bar line.

507.  Musical notation for measures 507 and 508. Measure 507 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 508 continues the melodic line and ends with a double bar line.

508.  Musical notation for measures 508 and 509. Measure 508 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 509 continues the melodic line and ends with a double bar line.

509.  Musical notation for measures 509 and 510. Measure 509 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 510 continues the melodic line and ends with a double bar line.

510.  Musical notation for measures 510 and 511. Measure 510 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 511 continues the melodic line and ends with a double bar line.

COR ALTO.

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512. 

515. 



514. 



515. 



516. 



517. 

518. 

519. 

520. 

COR ALTO

Musical score for Alto Horn (COR ALTO) in 6/8 time, measures 521-530. The score consists of 10 staves of music. Measures 521-523 are marked with a piano (p) dynamic. Measures 524-526 are marked with a piano (p) dynamic. Measures 527-529 are marked with a piano (p) dynamic. Measure 530 is marked with a piano (p) dynamic. The music features a complex rhythmic pattern with many sixteenth notes and rests.

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MUSIQUE DE COR ET CORNET A PISTONS

MÉTHODES

DAUPRAT	Méthode revue par BRÉMOND, professeur au Conservatoire	net 6 »
GALLAY	Méthode complète	8 35
—	24 Exercices dans tous les tons (op. 37)	3 »
—	12 Grandes études brillantes (op. 43)	3 35
—	12 Etudes (op. 57)	3 »
G. PARÈS	Méthode élémentaire du Cor à Pistons	1 50
—	Gammes et Exercices	1 50

CONCERTOS

DAUPRAT	1 ^{er} Concerto avec Acc ^t d'orchestre (op. 1)	net 4 »
—	2 ^o Concerto — — (op. 9)	4 »
—	3 ^o Concerto — — (op. 18)	4 »
—	4 ^o Concerto — — (op. 19)	4 »
—	5 ^o Concerto — — (op. 21)	4 »

DUOS POUR 2 CORS

DAUPRAT	Duos avec Acc ^t d'orchestre (op. 12)	net 3 »
—	20 Duos en différents tons (op. 14)	4 »
GALLAY	12 Duos (op. 2)	2 50
—	12 Petits airs (op. 3)	2 50
—	12 Duos (op. 10)	2 50
—	3 Grands Duos (op. 38)	3 »
—	6 Duos brillants en 2 suites (op. 41) chacune	1 70

COR ET PIANO

BRÉMOND	1 ^{er} Solo	net 3 35
—	Clair de Lune, de THOMÉ	1 70
—	A la Nuit, de GOUNOD	1 70
—	Adagio de la Sonate Pathétique de BEETHOVEN	1 70
DAUPRAT	3 Solos (op. 11)	3 35
—	2 Solos (op. 12)	4 »
—	3 Solos (op. 16)	3 35
—	3 Solos (op. 17)	4 »
—	3 Solos (op. 20)	4 »
—	1 ^{er} Thème varié (op. 23)	2 50
—	2 ^o Thème varié (op. 24)	2 50
GALLAY	9 ^e , 10 ^e , 11 ^e , 12 ^e Solos, nouvelle édition augmentée du 13 ^e et 14 ^e solos, œuvres posthumes, pour Cor seul	net 4 »
—	9 ^o Solo avec Acc ^t de Piano (op. 39)	3 »
—	10 ^o Solo — — (op. 45)	3 »
—	11 ^o Solo — — (op. 52)	3 »
—	12 ^o Solo — — (op. 55)	3 »
RATEZ	Quatre Pièces	3 »

COR SEUL

GALLAY	Six Solos pour Cor en fa	net 4 »
—	20 Mélodies d'ADAM, BELLINI, ROSSINI, WEBER, en 2 suites (op. 33). Chaque	2 »
—	Récréation musicale sur des thèmes variés en 2 suites (op. 44). Chaque	2 »
—	18 Mélodies en 2 suites (op. 53). Chaque	2 »
—	2 Fantaisies mélodiques en 2 suites (op. 53) Chaque	2 »

COR A PISTONS

NIESSEL. I	Airs favoris du <i>Chalet</i>	II	Airs favoris de <i>Fausta</i>
2	— <i>Maçon</i>	12	— <i>Fille du Régiment</i>
3	— <i>Etoile de Séville</i>	13	— <i>Il Furioso</i>
4	— <i>Les 4 Fils Aymon</i>	14	— <i>La Parisina</i>
5	— <i>Les Capulets</i>	15	— <i>Les Matelots</i>
6	— <i>Les Puritains</i>	16	— <i>Stradella</i>
7	— <i>La Somnambule</i>	17	— <i>Soirées Italiennes</i>
8	— <i>Nozze di Lammermoor</i>	18	— <i>Il Barbiere</i>
9	— <i>Anna Bolena</i>	19	— <i>La Donna del Lago</i>
10	— <i>L'Élixir d'Amore</i>	20	— <i>La Cenerentola</i>
	Chaque		net 1 70

CORNET A PISTONS

MÉTHODES, ÉTUDES

BARON	Méthode	net 2 »
BOUCHÉ	Méthode complète élémentaire	5 »
—	Méthode de GALLAY	—
DAUPRAT	330 Études en 2 livres. Chaque	3 »
DAUVERNÉ	Méthode Théorique et Pratique	7 »
GALLAY	12 Études brillantes	3 35
—	24 Exercices	3 »
—	6 Études caractéristiques	1 50
—	70 Exercices	2 50
GATTERMANN	Études (1 ^{er} livre)	6 »

NIESSEL	Méthode à 3 Pistons	net 5 »
NIESSEL & BOUCHÉ	Nouvelle petite Méthode	2 50
G. PARÈS	Méthode élémentaire	1 50
—	Gammes et Exercices	1 50

DUOS POUR 2 CORNETS

BOUCHÉ	Douze Duos faciles et brillants en 2 suites. Chacune	net 1 70
CORNETTE	Airs de <i>La Fille du Régiment</i>	2 50
—	— des <i>Martyrs</i>	2 50
—	— de <i>Linda di Chamouni</i> en 2 suites. Chacune	2 50
DAUVERNÉ	15 Duos faciles extraits de sa Méthode	1 70
FORESTIER	12 Duos en 2 suites, chacune	1 70
GALLAY	18 Duos faciles et progressifs pour cornet à pistons et cor en 4 suites. Chacune	net 2 »
—	12 Petits airs, 2 cornets	2 50
MESSEMER	14 Duos, 2 suites, chacune	2 »
NIESSEL	Ouverture du <i>Chalet</i>	1 70
—	— de <i>La Gazza Ladra</i>	1 70
—	— du <i>Barbier</i>	1 70
—	— de <i>Tancredi</i>	1 70
—	— du <i>Jeune Henry</i>	1 70
—	— du <i>Maçon</i>	1 70

Airs d'opéras pour 2 cornets

<i>La Fille du Régiment</i>	net 2 50	<i>Nabucodonosor</i> en 2 suites, chac.	net 2 50
<i>Les Martyrs</i>	— 2 50	<i>Charles VI</i>	— 3 »
<i>Linda di Chamouni</i> en 2 suites, chacune	— 2 50	<i>Eclair</i>	— 3 »
<i>Le Chalet</i>	— 2 50	<i>La Juive</i>	— 2 50
<i>La Norma</i> en 2 suites, chacune	— 2 50	<i>Les Mousquetaires de la Reine</i>	— 2 50
<i>Les Puritains</i>	— 2 50	<i>La Reine de Chypre</i>	— 2 50
<i>La Somnambule</i>	— 2 50	<i>La Reine Topaze</i>	— 3 »
		<i>Le Val d'Andorre</i>	— 2 50

AIRS D'OPÉRAS POUR CORNET SEUL

<i>Anna Bolena</i>	net 1 70	<i>La Fée aux Roses</i>	net 2 50
<i>Les Capulets</i>	— 1 70	<i>La Fille du Régiment</i>	— 1 70
<i>La Cenerentola</i>	— 1 70	<i>Guido et Ginevra</i>	— 2 50
<i>La Chanteuse voilée</i>	— 2 »	<i>La Juive</i>	— 2 50
<i>Le Chalet</i>	— 2 50	<i>Le Maçon</i>	— 1 70
<i>La Donna del Lago</i>	— 1 70	<i>Les Mousquetaires de la Reine</i>	— 2 50
<i>L'Eclair</i>	— 2 50	<i>Les Puritains</i>	— 1 70
<i>Élixir d'Amore</i>	— 1 70	<i>La Reine de Chypre</i>	— 2 50
<i>Ernani</i>	— 2 50	<i>La Reine Topaze</i>	— 2 50
<i>L'Etoile de Séville</i>	— 1 70	<i>Les 4 Fils Aymon</i>	— 1 70
<i>La Fanchonnette</i>	— 2 »	<i>La Somnambule</i>	— 1 70
		<i>Le Val d'Andorre</i>	net 2 50

FANTAISIES POUR CORNET ET PIANO

ALBICI	Les Mousquetaires de la Reine	net 2 »		
ARBAN	1 ^{re} Fantaisie sur <i>Nabucodonosor</i> p ^o cornet en la	2 50		
—	2 ^e — — — — —	3 35		
—	Fantaisie sur <i>Ernani</i>	3 »		
—	— sur le <i>Requiem</i>	3 »		
BOUCHÉ	Air varié avec orchestre (op. 4)	3 »		
BERR	Grand Solo avec Acc ^t d'Orchestre	3 35		
—	Deux Airs variés. Chacun	2 50		
—	Trois morceaux de Salom. Chacun	2 »		
—	Grand morceau de concert	2 50		
GALLAY	Fantaisie (op. 4)	2 50		
—	9 ^o Solo	2 50		
—	10 ^o Solo pour cornet à 2 pistons	2 50		
—	Fantaisie sur <i>Bélisario</i>	3 »		
—	— <i>L'Élixir d'Amore</i>	3 »		
—	— un thème de DONIZETTI	3 »		
—	Les Harmonies du Solr, 3 mélodies de PROCH	—		
—	N ^o 1 <i>Aux Étoiles</i>	net 1 70		
—	„ 2 <i>La Batelière du Rhin</i> — 1 70	N ^o 3 <i>La Nostalgie</i>	net 1 70	
—	6 Mélodies de SCHUBERT :	—	—	
—	N ^o 1 <i>Ave Maria</i> et <i>Barcarolle</i> net 2 »	N ^o 3 <i>Chanson du Chasseur</i> et	—	
—	„ 2 <i>La Truite</i> et <i>La Plainte</i>	<i>Marguerite</i>	net 2 »	
—	Les Echos, 3 fantaisies :	—	—	
—	N ^o 1 <i>Le Cor des Alpes</i>	net 2 »	N ^o 3 <i>Je pense à toi</i>	— 2 »
—	„ 2 <i>Combat de Cœur</i>	— 2 »	— — — — —	—
—	Trois Caprices :	—	—	—
—	N ^o 1 <i>Le Cor de Panseon</i>	— 2 »	—	—
—	N ^o 2 <i>Le Zéphire de Mercadante</i>	— 2 »	—	—
—	N ^o 3 <i>Te dire adieu</i> , de DONIZETTI	— 2 »	—	—
GUICHARD	Chant National de Charles VI (op. 5)	— 2 50	—	—
SCHULTZ	Guido et Ginevra (op. 48)	— 2 50	—	—
—	Le Guitarrero (op. 102)	— 2 50	—	—
—	La Reine de Chypre (op. 124)	— 2 50	—	—