

Divertissement, pour  
trompette et orchestre  
de Charles Bordes.  
(Imposé au concours du  
Conservatoire royal de  
musique de [...])

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Réduction au piano, par Théo Charlier. Trompette en si bémol et piano. 1929.

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S. Ville  
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à Théo CHARLIER

Charles **BORDES**



20. VI.  
1912

# DIVERTISSEMENT

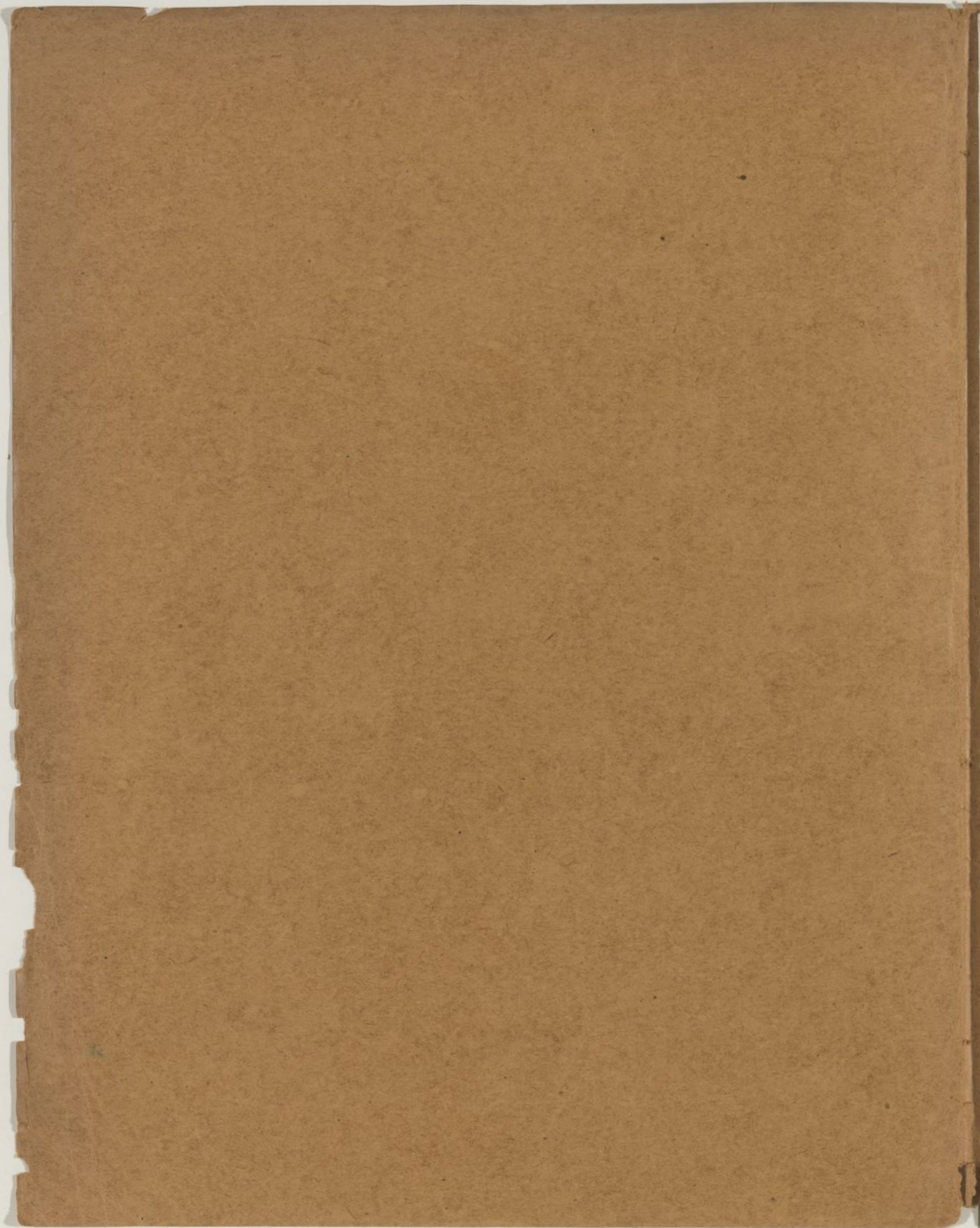
pour Trompette et Orchestre

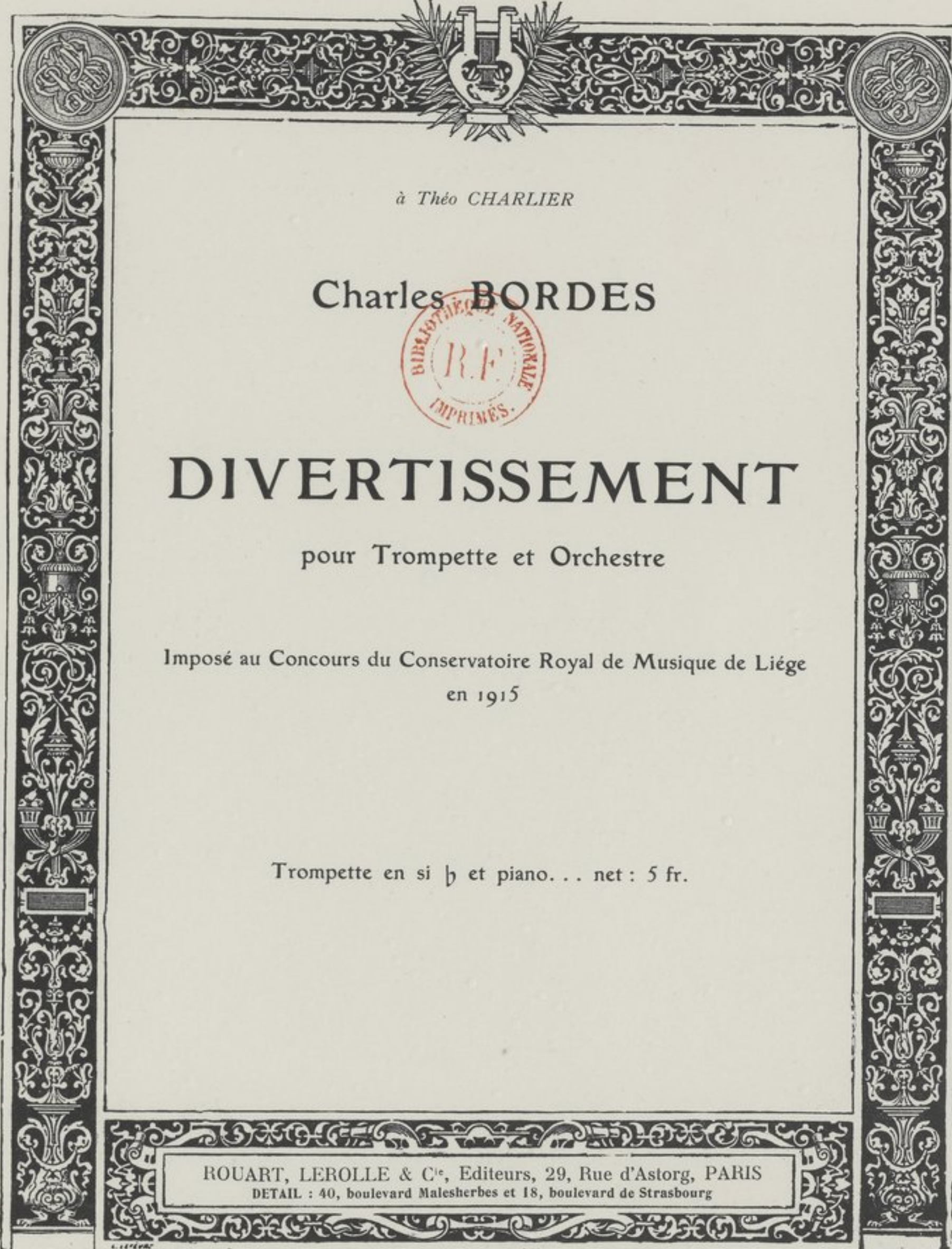
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à Théo CHARLIER

Charles BORDES



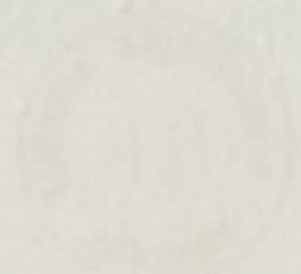
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DIVERTISSEMENT

DIVISION OF INVESTIGATION



à Théo CHARLIER

# DIVERTISSEMENT

pour Trompette et Orchestre

Imposé au Concours du Conservatoire Royal  
de musique de Liège en 1915

Réduction au piano par  
THÉO CHARLIER

CHARLES BORDES

1902

Trompette en Si $\flat$



Allegro *modto*, con spirito (♩ = 108 environ)

Musical score for Trompette en Si $\flat$ , starting with a treble clef, a key signature of three flats (B-flat major), and a 3/4 time signature. The score consists of eight staves of music. The first staff begins with a dynamic marking of *mf*. The second and third staves feature slurs and a '2' indicating a second ending. The fourth staff includes a first ending marked with a circled 'A' and a '2'. The fifth staff has a dynamic marking of *f* and includes a 'V' marking. The sixth staff starts with *poco rit.*, followed by a section marked with a circled 'B' and 'Tempo', which includes a 4-measure rest. The seventh staff begins with *in poco più leggiero* and a dynamic marking of *mf*. The eighth staff starts with *poco allargando*, followed by a section marked with a circled 'C' and 'Tempo', and a dynamic marking of *ff*. The final staff begins with a circled 'D' and 'Più lento e molto espressivo (♩ = 56 environ)', with a dynamic marking of *Piano* and a '7' above the first measure. The piece concludes with the markings *rall. molto* and *dolce*.



*rall.* **Tempo**  
 1  
*Sordini dolce*

**(E)** 6 **(F)** *All<sup>o</sup> mod<sup>o</sup> (♩=100)* *cédez un peu*  
 4 2 **Piano**

**Allegretto e grazioso** (♩=112)  
*Sans Sourd. p*

3

4 *poco rall.* **(G)**  
**Piano** *leggiero*

v

1

*leggiero* **f ardito**

**(H)** **ff**

Piano *f*

*ff*

**I** *f con impeto*

*p con comodo*

*f* **K** 3

Piano *f*

**L** Moins vite 4 4 1

*Lent* *pp* *con Sord.* **M** Largo (♩ = 50 environ) 3 *dolce*

**N** Animez un peu *suivez* *mf* Tempo 2

*poco allargando* Piano *mf legato cantabile* Tempo (animez un peu) 2 Piano *senza Sord.*

Animez un peu *p* *f* Tempo **O** Largo *ff*

**Poco più mosso**  
Piano

*ff* *simili*

**(P) Andante** (♩=60)  
*cantabile*  
*dolce*

**(Q)**  
*Sordini*  
Piano

**(4)**  
Piano

**(R) All? energico non troppo presto** (♩=112 environ)  
*morendo*  
*pp* *ôtez la Sourd.* *mf* *3*

*tr* *petit arrêt ad libitum*

**(S) Allegro vivo** (♩=144)  
*f* *simili*

**(T) 13**

Piano

*f*

Piano

Piano

U

*f ben espressivo*

*p leggiero*

*f*

V

Meno mosso (♩ = ♩)

*sonore*

Tempo all? vivo (♩ = 76)

Piano

*f*

(♩ = ♩)

Piano

*f*

(♩ = ♩)

Cédez un peu

Piano

W

*poco allargando*

Piano

*poco allargando*

*ff*

Tempo

(X)

Piano

*p*

*stringendo e crescendo*

*poco allargando*

*f*

Come primo

(Y)

*moins fort*

*moins fort*

(Z) Presto

Piano

*poco a poco allargando*

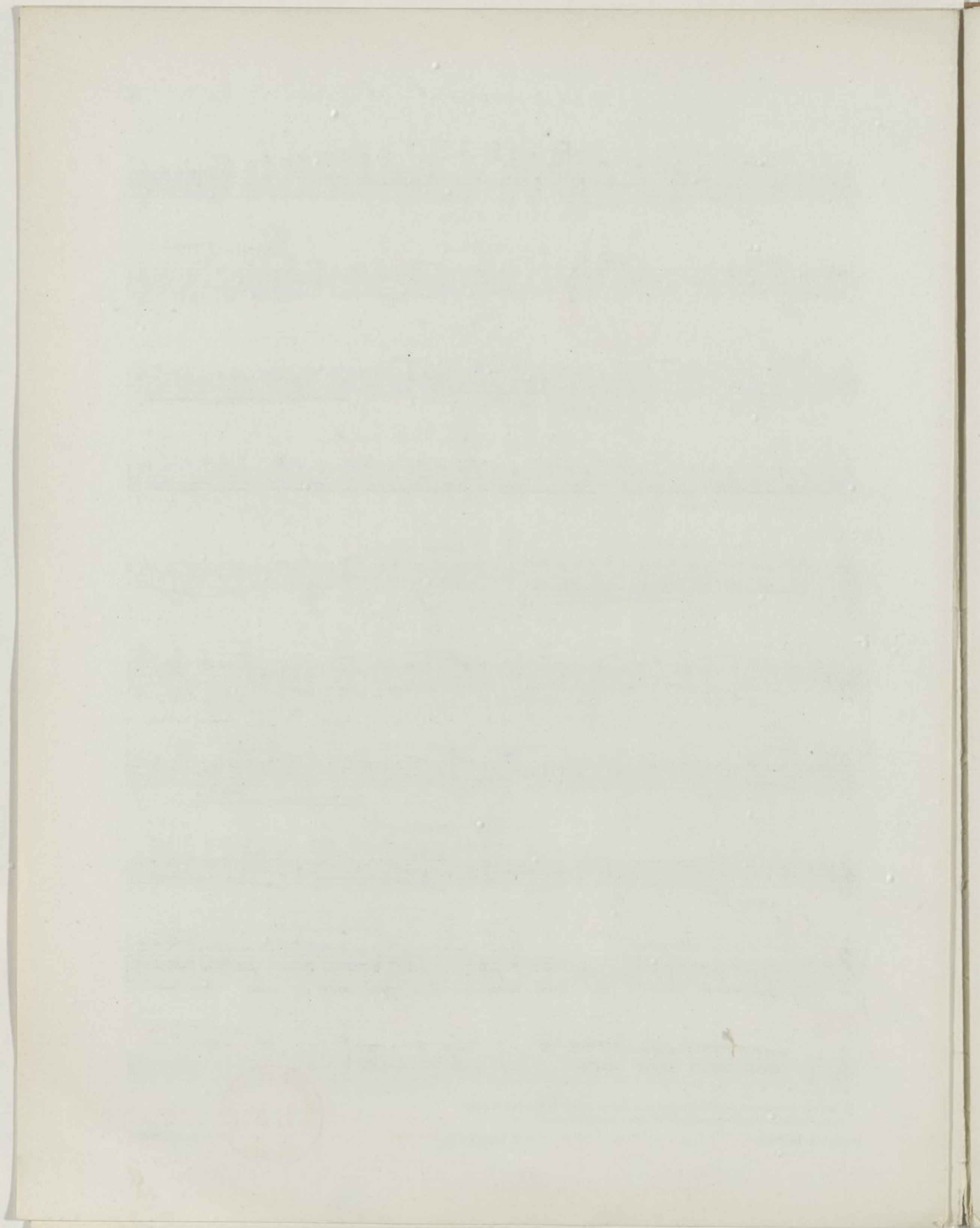
*ff sonore*

Tempo presto

*ff con fuoco*

⊕ Ces six dernières mesures peuvent être jouées 2<sup>e</sup> et 3<sup>e</sup> pistons baissés, l'effet obtenu ainsi répond au con fuoco demandé par l'auteur.





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Réduction au piano par  
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CHARLES BORDES

1902

Allegro mod<sup>o</sup> con spirito

TROMPETTE

Allegro mod<sup>o</sup> con spirito (♩ = 108 environ)

PIANO

*mf*

*poco marcato*

20.

*mf*

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Musical score system 1. It consists of a vocal line and a piano accompaniment. The piano part has a circled letter 'A' above the first measure. Dynamics include *p* and *canto marcato*. There are several slurs and fingerings (numbered 2) throughout the system.

Musical score system 2. It consists of a vocal line and a piano accompaniment. Dynamics include *f*. There are slurs and fingerings (numbered 2) throughout the system.

Musical score system 3. It consists of a vocal line and a piano accompaniment. Dynamics include *poco rit.* and *p leggiero*. There are slurs and fingerings (numbered 2) throughout the system. A circled letter 'B' is above the piano part.

Musical score system 4. It consists of a vocal line and a piano accompaniment. Dynamics include *f* and *p*. There are slurs and fingerings (numbered 2) throughout the system.



mf

p

*v in poco più leggiero*

*v poco allargando*

*mf poco allarg.*

*ff*

*marcato*

*f*

Tempo

Tempo

*diminuendo*

*p*

*rall. molto*

*m.d.*

Più lento e molto espressivo

*dolce*

**(D)** Più lento e molto espressivo (♩ = 56 environ)

*p* *louré* *simili*

*rall.* *Sordini* *dolce* *Tempo*

*rall.* *Tempo* *ppp*

*rall.* *rall.*

**(E)** *poco a poco accelerando*

*p* *p* *pp*

All<sup>o</sup> mod<sup>o</sup> con spirito  
(♩ = 100)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (E-flat major/C minor). The time signature is 3/4. The music begins with a piano introduction, followed by a section marked *f* (forte) in the bass staff, and another section marked *f* in the treble staff.

The second system continues the piano and bass staves. It features intricate piano textures with many sixteenth notes and slurs. The bass staff continues with a steady accompaniment.

(F)

*cédez un peu*

The third system includes piano and bass staves. The piano part is marked *p marcato* and features a series of accented notes. The bass part is marked *mf ben cantato*. The system concludes with a fermata over a chord.

The fourth system continues the piano and bass staves. It features several triplet markings (indicated by a '3' over the notes) in both staves. The piano part has a more active, rhythmic character.

Allegretto e grazioso

*p*  
*sans Sourdine*

The fifth system consists of a single treble staff. It is marked *p* (piano) and *sans Sourdine* (without damper). The tempo is *Allegretto e grazioso*.

Allegretto e grazioso (♩ = 112)

*p*

*simili*

The sixth system consists of piano and bass staves. The piano part is marked *p* and *simili* (similar). The bass part provides a steady accompaniment. The tempo is *Allegretto e grazioso* with a tempo marking of (♩ = 112).

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the piece. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *sfz* (sforzando). The vocal line has some rests and a melodic phrase.

The third system shows the piano accompaniment with dynamic markings *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). It also includes the instruction *poco rit.* (poco ritardando). The music features a dense texture with many sixteenth notes.

The fourth system begins with the instruction *leggiere* (leggiero) and *p* (piano). A circled 'G' is placed above the first measure of the piano part. The piano accompaniment includes *mf* (mezzo-forte) and a sixteenth-note figure in the bass line.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

The second system continues the musical piece, showing the vocal line and piano accompaniment. The piano part features a prominent sixteenth-note figure in the right hand and a steady bass line in the left hand.

The third system includes dynamic markings: *mf* *liger* in the vocal line, *mf* in the piano right hand, and *f ardito* in both the vocal line and piano right hand. The piano part shows a change in texture with more chords in the right hand.

The fourth system shows the vocal line and piano accompaniment. The piano part features a rhythmic pattern of chords in the right hand and a bass line in the left hand, with some notes tied across measures.

First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The system includes dynamic markings such as *ff* and *tr* (trills). A circled letter 'H' is present in the vocal staff.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment shows a change in texture with chords and moving lines. Dynamic markings include *f* and *p*. The key signature remains three flats.

Third system of musical notation. This system includes a change in time signature from 3/4 to 2/4. The piano part features a prominent bass line with accents. Dynamic markings include *f* and *ben marcato*. The key signature remains three flats.

Fourth system of musical notation. It continues the piece with a return to 3/4 time signature. The piano part has a strong *ff* dynamic. The system concludes with a final chord in the piano part.

8

*f con impeto*

*mf leggiero*

*simili*

I

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a first ending bracket labeled 'I' and various dynamic markings.

This system contains the second system of music, continuing the vocal and piano parts from the first system.

*p con comodo*

*pp*

This system contains the third system of music, featuring a piano line with a dynamic marking of *pp* and a vocal line with a dynamic marking of *p con comodo*.

*f*

*mf*

*f*

This system contains the fourth system of music, with dynamic markings of *f*, *mf*, and *f* appearing in the piano part.

**(K)**

**(L)** (♩=92)

*p poco più lento*

*Lent*

*Tempo*

*pp*

*ppp Sourdine*

3

2 *Red.*

\*

*avec Sourdine*

*Lent*

*pp*

*Lent*

*pp*

3

2 *Red.*



**(M)** Largo (♩ = 50 environ)

*dolce*

*dolce*

Tempo (animez un peu)

*poco allargando*

*p canto marcato*

**(N)** Tempo (animez un peu)

*sfz*

*fp*

Tempo

Tempo

*pp*

*ben legato*

Tempo (animez un peu)  
*p legato cantabile*

*poco allargando*

canto marcato

Tempo (animez un peu)  
*sfz p*

Tempo

Tempo *sostenuto*

*p*

Animez un peu

*senza Sordini* *p* *cresc.*

Animez un peu

*cresc.* *f*

Tempo

*f* Tempo

*f*

Largo *ff* Poco più lento

① Largo *cresc. molto* *ff* Poco più lento



*f* *f*



Andante *p*

② Andante *pp legato*

*ff* *p*



*cantabile* *pp dolce*

*legato*



The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a long note, followed by a series of eighth and quarter notes. A 'v' marking is placed above the first measure. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a rhythmic pattern of eighth notes and chords.

The second system continues the musical piece. The vocal line has a few more notes before ending with a rest. The piano accompaniment continues with its rhythmic pattern. A circled 'Q' is placed above the piano part in the third measure. A 'p' (piano) dynamic marking is placed below the piano part in the fourth measure. The letters 'M.G.' are written at the end of the system.

The third system features a 'Sourdine' marking in the vocal line, indicating that the instrument should be muted. The piano accompaniment continues with its rhythmic pattern. The system ends with a double bar line.

The fourth system continues the piano accompaniment. The vocal line has a few notes before ending with a rest. The piano part features a 'mf' (mezzo-forte) dynamic marking in the first measure and an 'f' (forte) dynamic marking in the second measure. The system ends with a double bar line.

*espressivo*

*pp*

*pp*

*M.D.*

*M.G.*

*poco a poco diminuendo e rall. morendo*

*M.D.*

**R** Allegro energico non troppo presto (♩ = 112 environ)

*p*

*M.D.*

*M.G.*

*cres - - - cen - -*

*do*

*p*

*M.D.*

*M.G.*

*cres - - - cen - -*

*ôtez la Sourdine*

*mf*

*do*

*mf*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The top staff begins with a dynamic marking of *f* and contains a melodic line with a triplet of eighth notes. The grand staff features a complex accompaniment with sixteenth-note patterns in both hands, marked with a dynamic of *f*. The system concludes with a *p.* (piano) dynamic marking.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with a triplet. The piano accompaniment in the grand staff maintains its rhythmic intensity with sixteenth-note figures. The system ends with a *p.* dynamic marking.

Third system of musical notation. It begins with a *tr* (trill) in the top staff. A section of the score is marked *petit arrêt ad libitum* (small rest at the performer's discretion) and *Allegro vivo*. A circled *S* (Crescendo) marking is present. The tempo is specified as *Allegro vivo* with a quarter note equal to 144 (♩ = 144). The system includes a dynamic marking of *f* and a change in the piano part's accompaniment.

Fourth system of musical notation. The top staff is marked *simile* (similar) and contains a melodic line with a trill. The piano accompaniment in the grand staff features a trill in the right hand, marked with an *8* (octave) and *tr*. The system concludes with a *f* dynamic marking.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has four flats. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords in the treble and a bass line with eighth notes. A dynamic marking *8<sup>tr</sup>* is placed above the first measure of the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has four flats. The top staff contains a melodic line. The grand staff contains a piano accompaniment. A dynamic marking *8<sup>tr</sup>* is placed above the first measure of the grand staff. A circled 'T' is placed above the grand staff in the final measure. A dynamic marking *f* is placed below the grand staff in the final measure.

Third system of musical notation. It consists of a grand staff (treble and bass). The key signature has four flats. The treble staff contains a complex texture of chords and arpeggios. The bass staff contains a bass line with eighth notes. Vertical lines are drawn under each measure of the bass staff.

Fourth system of musical notation. It consists of a grand staff (treble and bass). The key signature has four flats. The treble staff contains a complex texture of chords and arpeggios. The bass staff contains a bass line with eighth notes. Vertical lines are drawn under each measure of the bass staff. A dynamic marking *ff* is placed below the grand staff in the final measure.



The first system of music features a treble staff with a melodic line starting with a forte (*f*) dynamic. The piano accompaniment consists of a right hand with triplets and a left hand with a steady eighth-note bass line.

The second system continues the piece, with the treble staff showing a melodic line and the piano accompaniment maintaining its rhythmic pattern. A forte (*f*) dynamic is indicated at the beginning.

The third system includes a circled 'U' (Urtext) symbol. The treble staff has a melodic line with a forte (*f*) dynamic and the instruction *ben espressivo*. The piano accompaniment features a right hand with chords and a left hand with a bass line.

The fourth system concludes the page with a melodic line in the treble staff and a piano accompaniment. A forte (*f*) dynamic is present, and the piece ends with a triplet in the right hand.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *leger* and *p*. The piano part includes the markings *p* and *cres - cen -*.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a grand staff. Dynamics include *f*. The vocal line includes the syllable *- do*.

Third system of musical notation. It features a vocal line and a piano accompaniment. The tempo marking is *Meno mosso*. The piano part includes the marking *sonore* and triplets. A circled 'V' is present above the piano part.

Fourth system of musical notation. It features a vocal line and a piano accompaniment. The tempo marking is *Tempo all? vivo*. The piano part includes the marking *f*.

(♩ = ♩)

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat. The vocal line begins with a fermata and then enters with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(♩ = ♩)

18

The second system continues the vocal and piano parts. It includes a section marked with a fermata and a change in key signature to three sharps. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The number '18' is written below the piano part.

*cédez un peu*

The third system shows the vocal line with the lyrics "cédez un peu". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains three sharps.

*poco allargando* *Tempo*

*poco allargando* *Tempo*

W

3

The fourth system contains two systems of piano accompaniment. The first system has a tempo marking of "poco allargando" followed by "Tempo". The second system also has "poco allargando" followed by "Tempo". A circled "W" is present in the first system, and the number "3" is written below the piano part in the second system.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature is 2/4. The first staff contains a melodic line with a dynamic marking of *ff* (fortissimo) and a fermata. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking of *poco allargando* and a fermata. The middle staff has a piano accompaniment with a dynamic marking of *Tempo* and a circled 'X' above a measure. The bottom staff has a piano accompaniment with a dynamic marking of *poco allargando*. The key signature changes to two flats (Bb and Eb).

Third system of musical notation. It consists of three staves. The top staff has a melodic line. The middle staff has a piano accompaniment with a dynamic marking of *p* and a fermata. The bottom staff has a piano accompaniment with a dynamic marking of *p*. The key signature remains two flats.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking of *p* and a fermata, with the instruction *stringendo e crescendo* below it. The middle staff has a piano accompaniment with a dynamic marking of *p* and a fermata, with the instruction *stringendo e crescendo* below it. The bottom staff has a piano accompaniment with a dynamic marking of *p* and a fermata, with the instruction *poco allargando* below it. The key signature remains two flats.

Come primo

*ff*

① Come primo

*f*

*moins fort*

*moins fort*

*p*

*p poco a poco animando e cres - cen - do*

Presto

**Z** Presto

*ff*

*poco a poco allargando*

*ff sonoro*

*poco a poco allargando*

Tempo presto

*ff con fuoco*

Tempo presto

*ff con fuoco*

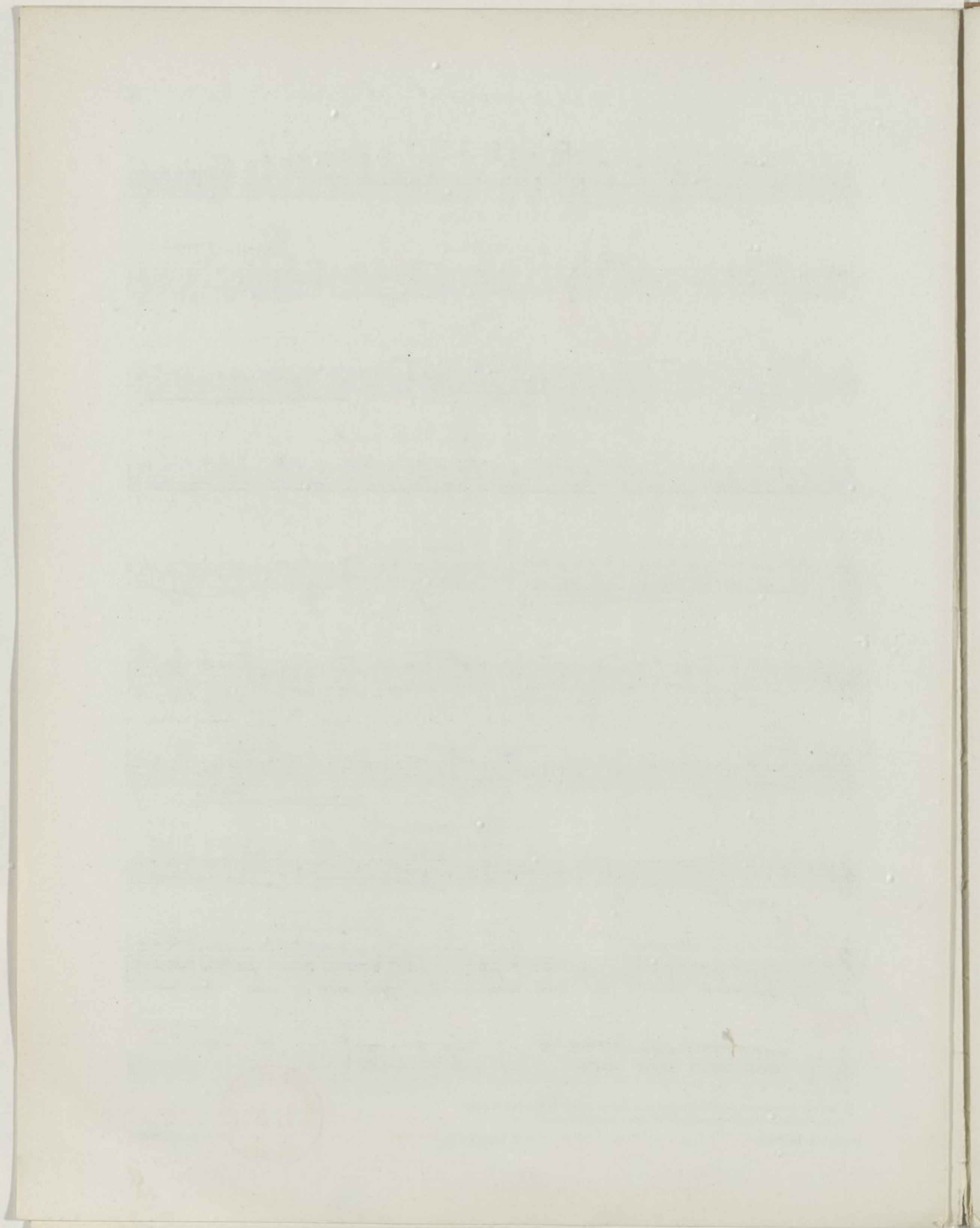
*suivez*

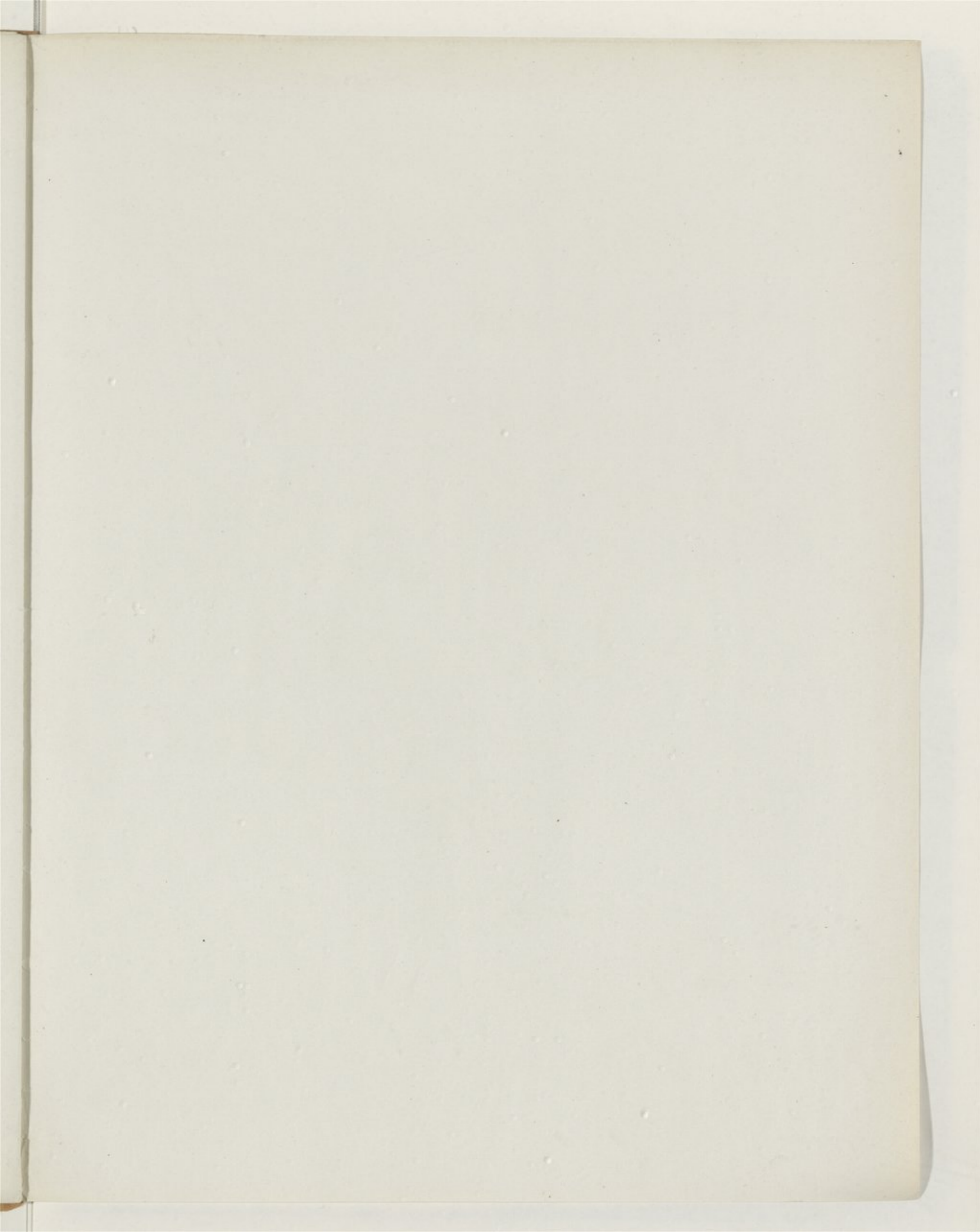
*Red.*

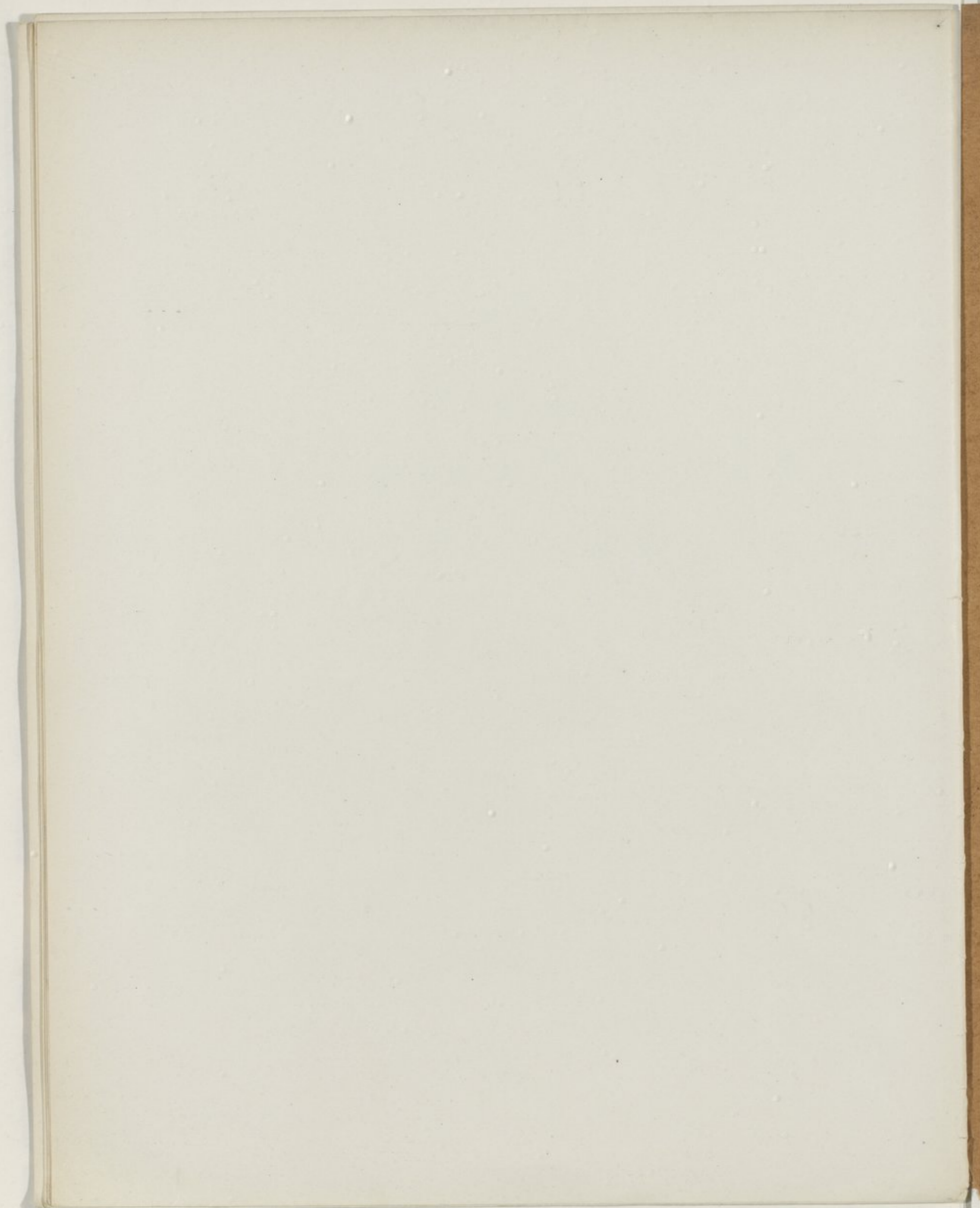
*M.G.*

⊕ Ces six dernières mesures peuvent être jouées 2<sup>e</sup> et 3<sup>e</sup> pistons baissés, l'effet obtenu ainsi répond au con fuoco demandé par l'auteur.

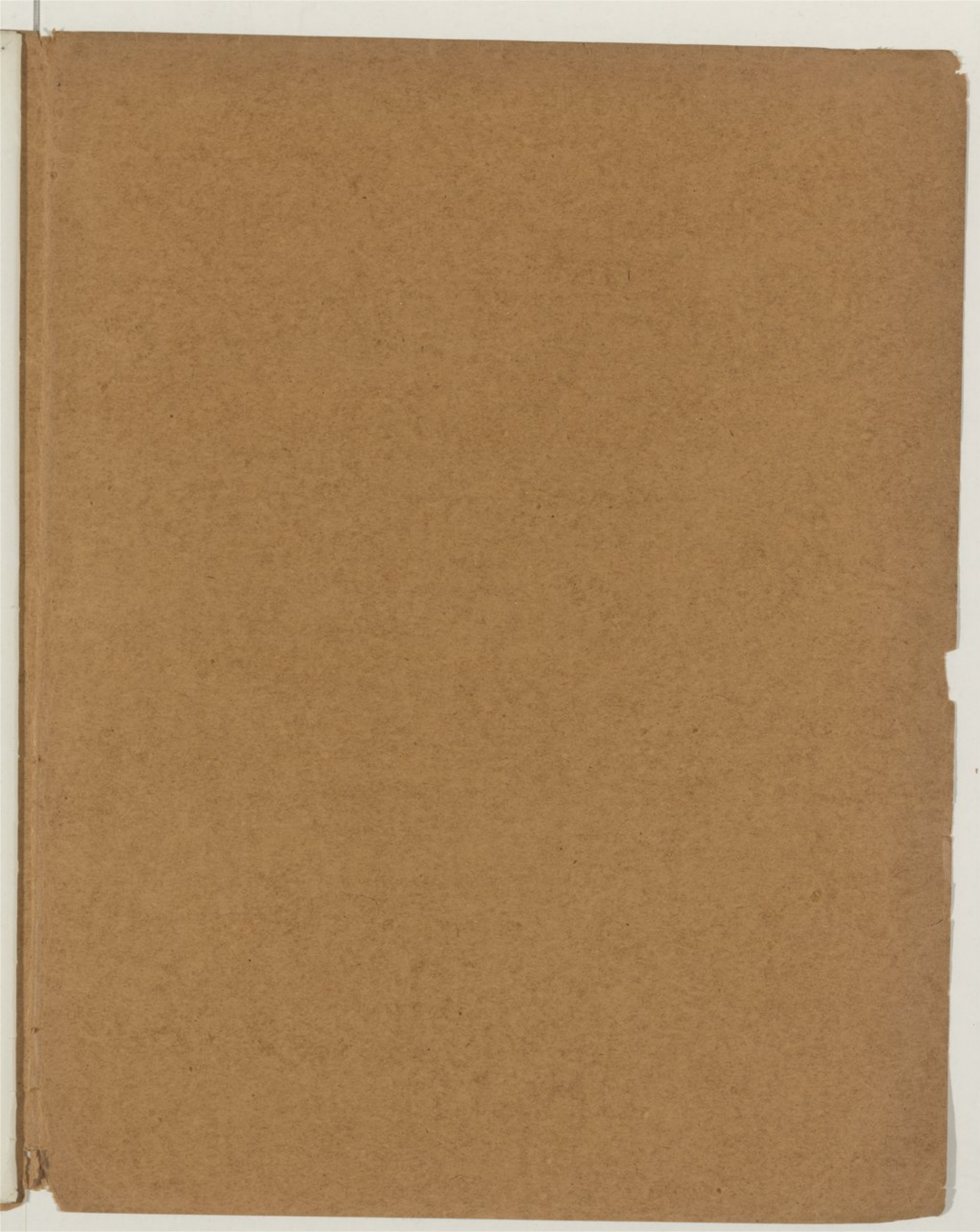












# ROUART, LEROLLE & C<sup>IE</sup>

ÉDITEURS

29, Rue d'Astorg - PARIS (8<sup>e</sup>)

## MUSIQUE INSTRUMENTALE

PIANO ET VIOLON		PIANO ET VIOLON		VIOLON SEUL		PIANO ET VIOLONCELLE	
Prix sets		Prix sets		Prix sets		Prix sets	
Bachmann (Alberto). Nocturne.....	2 *	Huc (George). Romance pour violon (existe avec orchestre).....	2 50	Offenbach (J.). Airs de la « Vie Parisienne ».....	2 *	Stupuy (Paul). Contemplation, mélodie.....	2 *
— Sérénade.....	2 *	Kral (J.-N.). La Viennoise, célèbre marche.....	2 *	Pietrapertosa. Bals de Société. Recueil de danses.....	1 50	Trills' Peter. Aubon vieux temps. I. Gallant souvenir. II. Marivaudage.....	2 25
Balutet (M.). Sonate en sol mineur.....	3 *	Kricus. Dans la campagne.....	1 50	— Paris Dansant. Recueil de danses.....	1 50	— Soir à Séville : I. Romance.....	1 75
Bemberg (H.). Rêverie.....	2 50	— Sérénade mélancolique.....	1 75	— Variétés musicales, marches et morceaux de genre.....	1 50	II. Pendant le Boléro.....	2 50
— Cantilène.....	2 *	— Concerto en ré majeur.....	6 *	— Bijoux, airs d'opéras célèbres.....	1 50	— Devant l'espace.....	2 25
— Scherzo appassionato.....	3 *	Labezy (Marcel). Sonate.....	3 *	Viardot (Paul). Etudes mélodiques et progressives (avec 2 <sup>e</sup> violon accompagnateur). 1 <sup>er</sup> cahier, 1 <sup>re</sup> position, 20 études.....	3 50	— Re traite moldave.....	2 25
Bentz (J.). La Première position : 1 <sup>re</sup> Série.....	2 50	Lamothe (G.). Madrigal de François 1 <sup>er</sup> Louis XIV, air à danser.....	2 *	— Id. 2 <sup>e</sup> cahier, 21 études.....	4 *	Van Goens (D.). Tarentelle, op. 24.....	3 *
2 <sup>e</sup> Série.....	2 50	Landy (A.). Petits violons du roi.....	2 *	Villers (de). Gammes.....	2 50	— Valse de concert, op. 23.....	2 50
Berthet (F.). Berceuse pour piano et violon (ou violoncelle).....	2 *	Laporte (L.). Sérénade vénitienne.....	2 50				
— Andante.....	2 *	Le Borne. Nocturne de l'absent.....	2 50				
Bonnay (Th.). L'Espérance, andante.....	1 75	— Symph. Concerto (2 pianos).....	10 *				
— Le Souvenir, caprice.....	1 75	Le Bref (A.). Fantaisie.....	2 *				
Bordier d'Angers (Jules). A la rame, barcarolle.....	2 50	Léclerc (Dezso). Sérénade à Thibault.....	2 *				
Bourgault-Ducoudray. Les Bergers à la Crèche.....	2 *	Leken (G.). Sonate en sol.....	3 *				
Bresles (H.). Binou, rêverie bretonne.....	2 *	Lemaître (L.). Aubade.....	2 *				
Bull (Georges). Nuit seraine, barcarolle.....	2 *	Lemaître (Amédée). Aubade.....	2 *				
Capet (L.). Vision.....	1 75	Léon (Laurent). Menuet en ré, très facile.....	2 *				
Carman. Berceuse.....	2 *	— Rondo mignon, très facile.....	1 35				
Castéra (René de). Sonate en mi min. ....	7 *	Léonevallo (R.). Sérénade.....	2 *				
Charpentier (A.). Quatre petites pièces très faciles à la première position : N <sup>o</sup> 1. En Vacances.....	1 *	Lesur. Sonate.....	3 *				
2. Berceuse.....	1 *	Léocart (H.). Fantaisie romantique.....	2 50				
3. Prière.....	1 *	— Sérénade.....	1 75				
4. Pastorale.....	1 *	Magnard (Alb.). Sonate, op. 13.....	3 *				
Christien (Hedwige). Sérénade.....	2 50	Marchot (Alfred). Rêve d'enfant.....	2 50				
— Vers l'Infini.....	2 *	Martin Petrus. Impromptu.....	2 *				
Collin (H.). L'Anniversaire.....	2 50	Massart (R.). Six mélodies de Th. Radoux, transc. en deux suites : 1 <sup>re</sup> suite : N <sup>o</sup> 1. Vous m'oubliez.....	5 *				
Crickboom (Mathieu). Esquisses.....	3 *	2. Sérénade du Titien.....	5 *				
Crocé-Spinelli Novelette (ou violonc.).....	2 50	3. Fant. sur paroles du cœur.....	5 *				
Dalacroze (E. Jacques). Berceuse, op. 13.....	2 *	2 <sup>e</sup> suite : N <sup>o</sup> 1. Chanson du Pêcheur.....	5 *				
— Canzonetta, op. 11.....	2 50	2. La Nuit sur la lagune.....	5 *				
— Chant mélancolique, op. 2.....	1 75	3. La Joconde.....	5 *				
— Romance, op. 2.....	2 50	Mathieu (Ant.). Berceuse.....	1 75				
— Romance, op. 2.....	2 50	— Romance sans paroles.....	1 35				
Defosse (H.). Berceuse.....	1 75	Michiels (Gustave). Bohéma-Czardas.....	2 50				
Desmoulin. Sonate.....	3 *	Millont (B.). Souvenir.....	1 35				
Desormes (L.-C.). En revenant de la Revue, polka.....	2 *	Navil (C.). Hymne à la nuit.....	2 50				
— Le Soir, prière (transcription de A. Joubert).....	1 75	Neustedt (Ch.). Gavotte favorite de Marie-Antoinette, transc. par Em. Périer.....	2 50				
Diot (Albert). Capriccio en forme de sérénade.....	2 *	Offenbach (J.). Fantaisie sur « La Vie Parisienne ».....	2 50				
Domere (Jules). Trois mélodies.....	4 *	Palicot (G.). Sérénade d'Amour.....	2 50				
— Les premiers beaux jours. — Doux espoir. — Simplicité.....	4 *	Parent (Armand). Mélodie sur une Etude de Schumann.....	1 35				
Doret (Gustave). Air.....	2 *	— Sonate en fa.....	3 *				
Dupérier (Jean). Sonate poétique.....	5 *	Paulin (Gaston). Cavatine moderne.....	2 50				
Durand (E.). Le Binou.....	2 50	Ferrot (G.). Doux réveil. Berceuse.....	1 75				
D'Erlanger (Frédéric). Sonate.....	3 *	— Calme solitude.....	1 75				
Eymieu. Prélude dramatique.....	2 *	— Rêve d'Arlequin.....	2 *				
Farjall (Lucien). Mazurka-caprice.....	2 50	Pfeiffer (G.). Musette, transcrite par Louis Gregh.....	2 50				
— Causerie badine.....	2 50	— Op. 28. Sonate.....	6 *				
Faye-Jozin (Fréd. de). Cantilène.....	1 35	Raynal (F.). Berceuse.....	1 75				
Flamant (Ed.). Op. 5. Aubade.....	1 50	Rechscl (Maurice). Scherzando.....	2 *				
Flaxland (Gustave). Berceuse d'Yvonne.....	1 75	Ropartz (J. Guy). Lamento.....	3 *				
— Réverie.....	2 *	Roussel (Albert). Sonate en ré mineur.....	3 *				
Focheux (J.). Rêve d'enfant, berceuse.....	1 75	Ruiz del Portal. Retraite espagnole (transc. par L. Gregh).....	2 50				
Forster (R.). Douce Mandoline, célèbre sérénade.....	2 *	Satie (Erik). Choses vues à droite et à gauche.....	2 50				
— Valse de la Femme, mélodie.....	1 35	Schindler (Gaston). Andante.....	2 25				
Gaudon (E.). Marche des petits vosgiens.....	2 *	Schmitt (Florent). Chant du Soir.....	2 *				
Georges (Alexandre). Prélude d'Axel.....	2 50	Simon (C. P.). Sonate fantaisie.....	5 *				
Gregh (Louis). Chanson béarnaise (transc. par Em. Périer).....	2 *	— 2 <sup>e</sup> Sonate.....	7 *				
— Les Bergers Watteau (transc. par Em. Périer).....	2 50	— Romance sans paroles.....	2 50				
— Pastorale Louis XV.....	2 50	Sivori (C.). Dors mon enfant, berceuse.....	2 50				
— Simple histoire.....	1 75	— Cantabile.....	2 50				
— Sérénade basque.....	2 50	Szule (Joseph). Sonate.....	3 *				
— L'immensité (suite de valse).....	3 *	Thomas (Alex.). Quatre pièces faciles et progressives. Recueil.....	4 *				
— Murmure de bal (intermezzo).....	3 *	N <sup>o</sup> 1. Berceuse.....	1 35				
— Réverie-sérénade.....	2 *	2. Romance sans paroles.....	1 35				
— Ocean of love (Océan d'Amour), suite de valse.....	3 *	3. Pavane.....	1 *				
— Rubis royal, valse.....	3 *	4. Valse lente.....	1 75				
— Soir d'Automne, suite de valse.....	3 *	Toby (H. P.). Menuet des Petits pages.....	2 50				
— Coquette, arrangé par J.-G. Pennequin.....	2 50	— Gavotte-Trianon.....	2 50				
— Staccato.....	2 50	— Sérénade mauresque.....	2 50				
Guiot (G.). Mélodie élégiaque.....	2 50	— Op. 67. Romance.....	2 70				
Halet (L.). Comme à Venise, barcarolle.....	1 75	Traut (P.). Elégie.....	1 75				
Hallée-Frédau. Andante.....	2 *	Vinée (Anselme). Sonate.....	5 *				
— Berceuse.....	2 *	Wailly (Paul de). 1 <sup>re</sup> Sonate, op. 26.....	3 *				
— Cavatine.....	2 50	— 2 <sup>e</sup> Sonate.....	3 *				
Hervilliers (de F.). Gavotte des Eschoillers.....	1 75	Breville (de) Sonate en ut dièse piano et violon.....	10 *				
— Hymne des 15 ans.....	1 75						
Holzer (B.). Loin d'ici ma pensée, mél.....	1 50						
Chausson (E.). Trio.....	12 *						