

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

Bordes / Charles / 1863-1909 / 0220. Divertissement, pour trompette et orchestre de Charles Bordes. (Imposé au concours du Conservatoire royal de musique de Liège en 1915).
Réduction au piano, par Théo Charlier. Trompette en si bémol et piano. 1929.

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

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

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

Cliquer [ici](#) pour accéder aux tarifs et à la licence

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

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

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

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

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

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

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

7/ Pour obtenir un document de Gallica en haute définition, contacter reutilisation@bnf.fr.

S. Ville
115

à Théo CHARLIER

Charles **BORDES**



20. VI.
1912

DIVERTISSEMENT

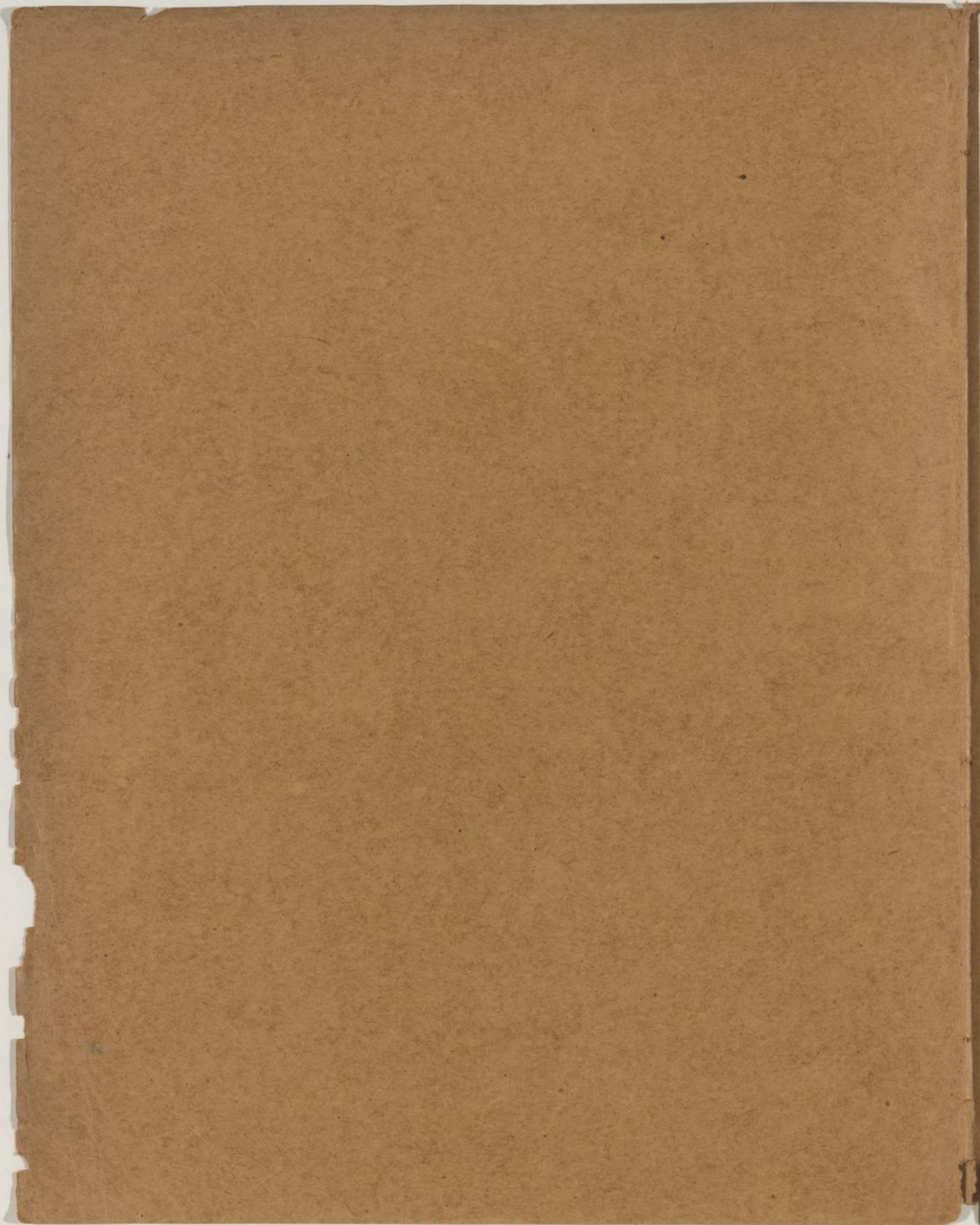
pour Trompette et Orchestre

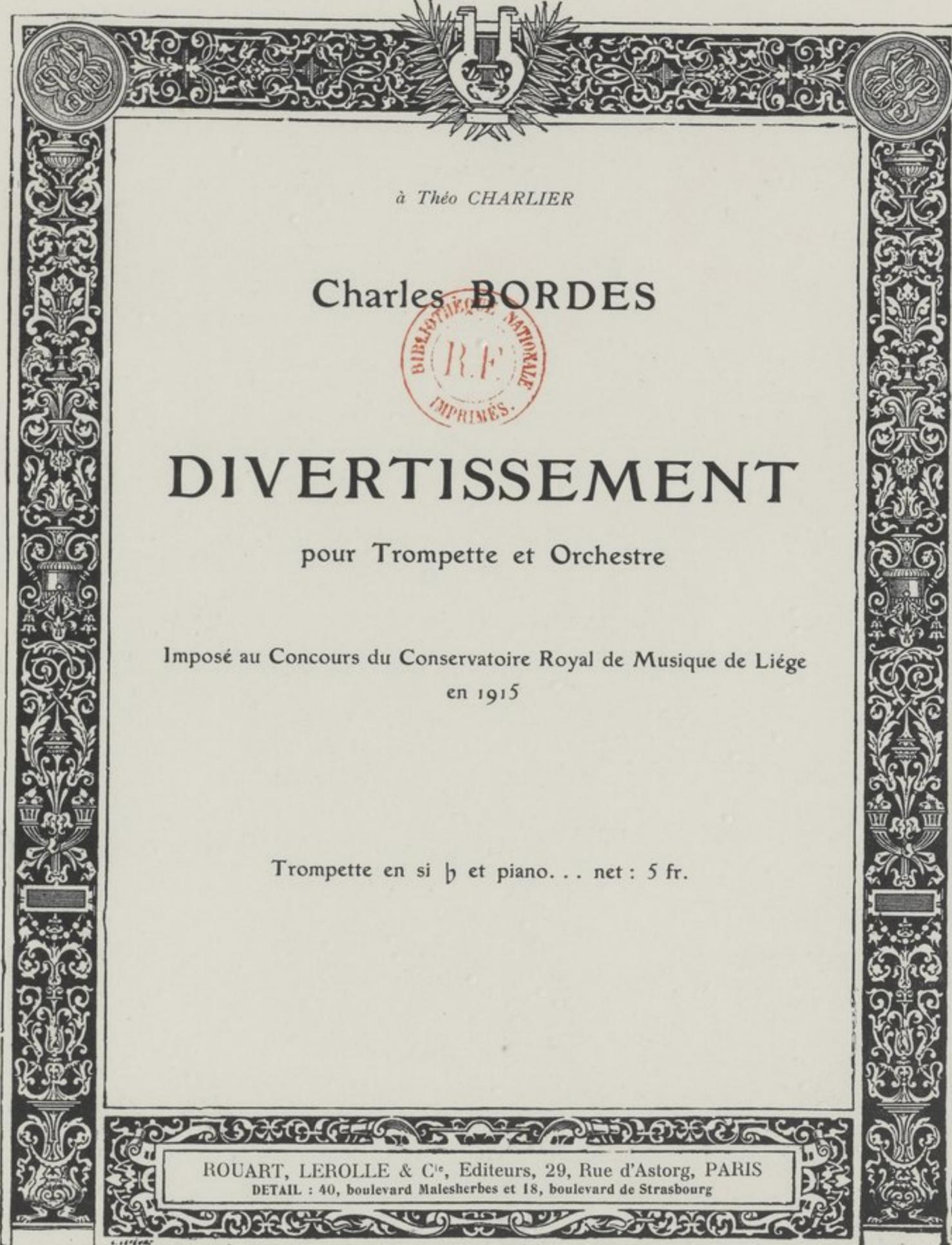
Imposé au Concours du Conservatoire Royal de Musique de Liège
en 1915

Trompette en si \flat et piano. . . net : 5 fr.

BOUART, LEROLLE & C^e, Editeurs, 29, Rue d'Astorg, PARIS
DETAIL : 40, boulevard Malesherbes et 18, boulevard de Strasbourg

Fol. 115^{to}
115





à Théo CHARLIER

Charles BORDES



DIVERTISSEMENT

pour Trompette et Orchestre

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

Trompette en si \flat et piano... net : 5 fr.

ROUART, LEROLLE & C^e, Editeurs, 29, Rue d'Astorg, PARIS
DETAIL : 40, boulevard Malesherbes et 18, boulevard de Strasbourg



DIVERTISSEMENT

DIVISION OF INVESTIGATION



rall. **Tempo**
 1
Sordini dolce

(E) 6 **All^o mod^o** (♩ = 100) **(F)** *cédez un peu*
 4 2 **Piano**

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

3

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

v

1

leggiero **f arditto**

(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
1
ff 3 3 3 simili

(P) **Andante** (♩=60)
cantabile
dolce
1

(Q) 1 Piano
Sordini

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'ò vivo (♩ = 76)

Piano

f

(♩ = ♩)

Piano

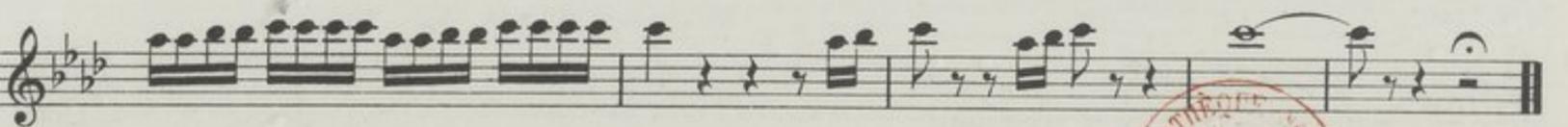
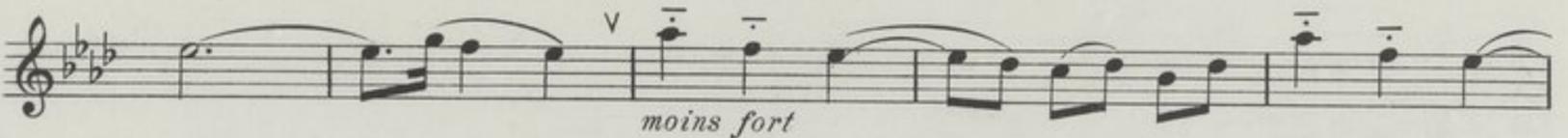
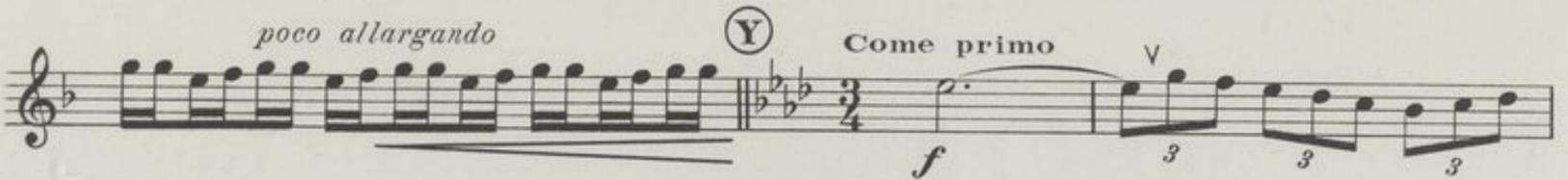
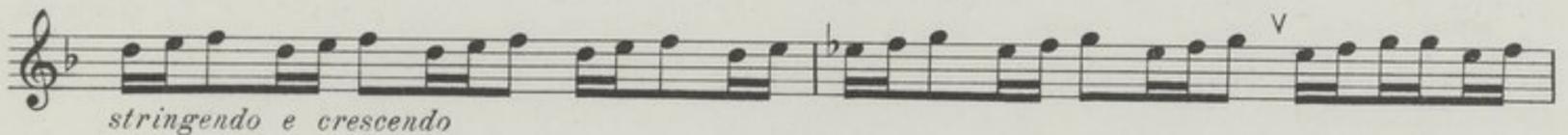
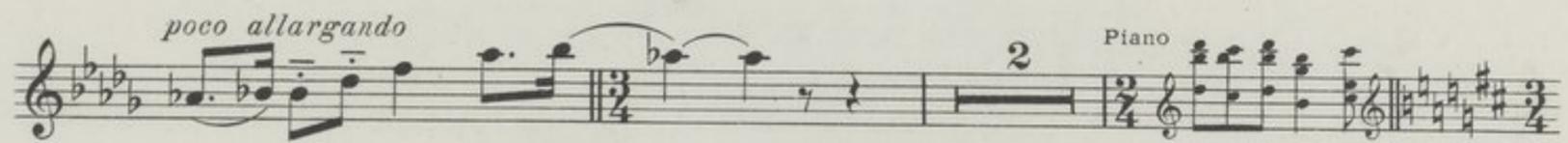
f

(♩ = ♩)

Cédez un peu

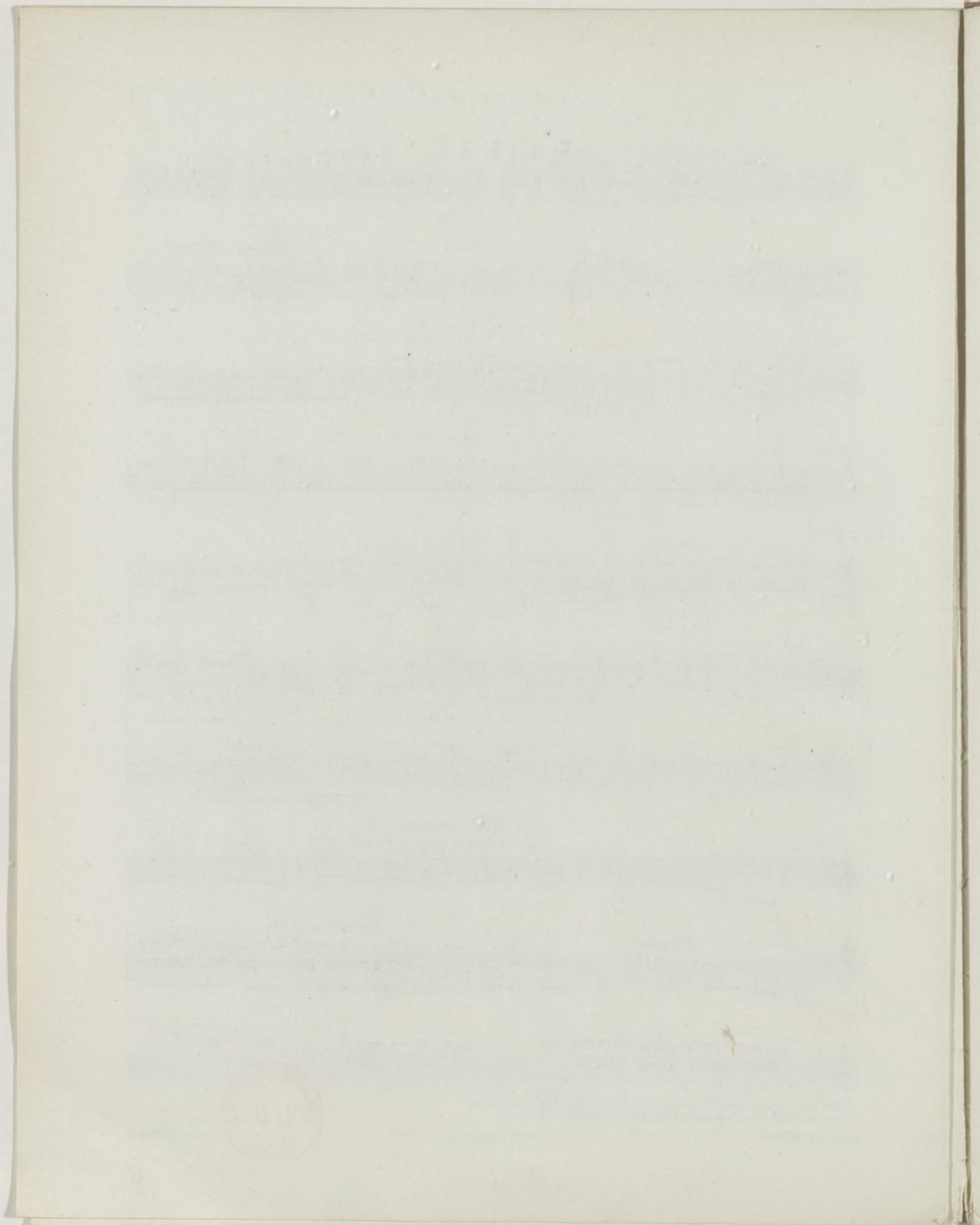
Piano

W



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





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

Allegro mod^o con spirito

TROMPETTE

Allegro mod^o con spirito (♩ = 108 environ)

PIANO

mf

poco marcato

20.

Copyright 1929 by

ROUART LEROLLE & C^{ie} Editeurs, 29 rue d'Astorg, Paris.

R. L. 11636 & C^{ie}

TOUS DROITS D'EXECUTION PUBLIQUE DE REPRODUCTION
ET D'ARRANGEMENTS RESERVES POUR TOUS PAYS
Y COMPRIS LA SUÈDE LA NORVEGE ET LE DANEMARK

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a circled section labeled 'A' and dynamic markings 'p' and 'canto marcato'. Fingerings '2' are indicated throughout.

Musical score system 2, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking 'f' and fingerings '2'.

Musical score system 3, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings 'poco rit.' and 'Tempo', and a circled section labeled 'B'. The tempo marking 'Tempo' appears twice.

Musical score system 4, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and 'p', and fingerings '2'.

mf

p

v in poco più leggiero

v poco allargando

p

mf poco allarg.

Tempo

ff

marcato

f

Tempo

f

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^o mod^o con spirito
(♩ = 100)

First system of musical notation. The piano part (left) features a melody with dynamic markings *f* and *f*. The bass part (right) has a dynamic marking *f*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Second system of musical notation, continuing the piano and bass parts from the first system.

Third system of musical notation. It includes a vocal line with lyrics "cédez un peu" and "ben cantato". The piano accompaniment has a dynamic marking *p marcato*. A circled letter **F** is placed above the first measure of the piano part. The key signature is three flats and the time signature is 3/4.

Fourth system of musical notation, featuring piano and bass staves with triplets. The key signature is three flats and the time signature is 3/4.

Fifth system of musical notation. It begins with the tempo marking "Allegretto e grazioso" and the instruction "sans Sourdine". The key signature is three flats and the time signature is 3/4.

Sixth system of musical notation. It begins with the tempo marking "Allegretto e grazioso" and the instruction "simili". The key signature is three flats and the time signature is 3/4.

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 part 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. The piano part includes a *mf* (mezzo-forte) marking and a sixteenth-note figure in the bass line.

The first system of music consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has three flats, and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the piece. It features a melodic line in the treble staff and piano accompaniment in the middle and bass staves. The piano part includes a triplet of eighth notes in the bass line and a sixteenth-note run in the treble line. The notation includes various articulation marks and dynamic markings.

The third system introduces dynamic markings. The top staff begins with *mf* *liger* and later has *f arditto*. The middle staff begins with *mf* and later has *f arditto*. The bottom staff continues the piano accompaniment. The music features a mix of eighth and sixteenth notes.

The fourth system shows the continuation of the piano accompaniment. The top staff has a melodic line with some rests. The middle and bottom staves show the piano part with chords and moving lines. The notation includes slurs and articulation marks.

First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part includes a right-hand section with a tremolo effect and a left-hand section with a steady eighth-note accompaniment. Dynamics include *ff* and *tr*. A circled 'H' is present in the vocal line.

Second system of musical notation. The piano accompaniment continues with a right-hand section of chords and a left-hand section of eighth notes. Dynamics include *f* and *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. The piano accompaniment features a right-hand section with chords and a left-hand section with eighth notes. Dynamics include *f* and *ben marcato*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The piano accompaniment features a right-hand section with chords and a left-hand section with eighth notes. Dynamics include *ff*. The system concludes with a fermata over the final notes.

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 has a complex texture with many chords and moving lines. A first ending bracket labeled 'I' is present. Dynamics include *f con impeto* and *mf leggiero*. The word *simili* is written below the piano part.

This system continues the piano accompaniment from the first system, showing dense chordal textures and melodic lines in both hands.

p con comodo

pp

This system features a vocal line with a dynamic marking of *p con comodo* and a piano accompaniment with a dynamic marking of *pp*. The piano part has a more rhythmic and chordal texture.

f

mf

f

This system continues the piano accompaniment with dynamic markings of *f*, *mf*, and *f*. It features a mix of chordal textures and melodic lines.

(K)

(L) (♩=92)

Lent

p poco più lento

Tempo

pp

ppp Sourdine

3

2 Red.

*

Lent

avec Sourdine

pp

Lent

pp

3

2 Red.

(M) Largo (♩ = 50 environ)

dolce

dolce

Tempo (animez un peu)

poco allargando

p canto marcato

sfz

(N) Tempo (animez un peu)

fp

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 *3* *3* *3*

Andante *p*

② *Andante* *pp legato*

ff *p*

cantabile *pp dolce*

legato

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line begins with a long note, followed by a series of eighth and quarter notes. A 'v' marking is placed above the first measure. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with quarter notes and rests.

The second system continues the piano accompaniment. The right hand features a circled 'Q' marking above a measure. The left hand has a 'p' (piano) dynamic marking. The right hand ends with a 'M.G.' marking. The piano accompaniment continues with rhythmic patterns in both hands.

The third system includes a 'Sourdine' marking on the vocal staff. The piano accompaniment continues with rhythmic patterns in both hands. The right hand has a 'p' dynamic marking. The piano accompaniment continues with rhythmic patterns in both hands.

The fourth system continues the piano accompaniment. The right hand has a 'mf' (mezzo-forte) dynamic marking. The left hand has a 'f' (forte) dynamic marking. The piano accompaniment continues with rhythmic patterns in both hands.

espressivo

pp

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, marked 'espressivo'. The lower staff provides a rhythmic accompaniment with slurs and accents, marked 'pp'.

pp

M.D.

M.G.

poco a poco diminuendo e rall. morendo

M.D.

This system contains three staves. The top staff has a melodic line marked 'pp'. The middle and bottom staves have accompaniment with slurs and accents, marked 'M.D.' and 'M.G.' respectively. A performance instruction 'poco a poco diminuendo e rall. morendo' is written across the bottom staff.

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

p

M.D.

M.G.

cres - - - cen - -

This system contains two staves. The top staff is marked 'Ⓡ Allegro energico non troppo presto (♩ = 112 environ)'. The bottom staff has accompaniment with slurs and accents, marked 'p', 'M.D.', and 'M.G.'. The word 'cres - - - cen - -' is written across the bottom staff.

do

p

M.D.

M.G.

cres - - - cen - -

This system contains two staves. The top staff has a melodic line with the syllable 'do' underneath. The bottom staff has accompaniment with slurs and accents, marked 'p', 'M.D.', and 'M.G.'. The word 'cres - - - cen - -' is written across the bottom staff.

ôtez la Sourdine

mf

do

mf

This system contains two staves. The top staff is marked 'ôtez la Sourdine' and 'mf'. The bottom staff has accompaniment with slurs and accents, marked 'do' and 'mf'. The system concludes with a key signature change to three flats.

Musical notation for the first system, featuring a treble clef with a melody and a grand staff with piano accompaniment. The key signature has three flats and the time signature is 3/4. Dynamics include 'f' and 'p'.

Musical notation for the second system, continuing the melody and piano accompaniment from the first system.

petit arrêt ad libitum Allegro vivo
f
(S) *Allegro vivo* (♩=144)
f

simile
tr

System 1: Treble clef with a melodic line. Grand staff with piano accompaniment. The piano part features a wavy line above the treble staff labeled '8tr' and a steady eighth-note bass line.

System 2: Treble clef with a melodic line. Grand staff with piano accompaniment. The piano part includes a wavy line labeled '8tr' and a bass line that ends with a section marked 'f' and 'T'.

System 3: Grand staff with piano accompaniment. The treble staff contains a series of chords with a wavy line above them. The bass staff has a steady eighth-note line with vertical accents.

System 4: Grand staff with piano accompaniment. The treble staff contains a series of chords with a wavy line above them. The bass staff has a steady eighth-note line with vertical accents. The system concludes with a section marked 'ff'.



The first system of music consists of three staves. The top staff is a single treble clef line with a forte (*f*) dynamic marking. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a forte (*f*) dynamic and contains several triplet markings (*3*) over groups of notes. The bottom staff features a steady accompaniment of chords.

The second system continues the musical piece. It features similar notation to the first system, with a grand staff and a single treble staff. The piano accompaniment in the bottom staff continues with chordal patterns, while the middle staff shows more complex melodic lines with some chromaticism.

The third system includes a circled 'U' (Urtext symbol) above the middle staff. The instruction *f ben espressivo* is written below the top staff. The notation shows a continuation of the piano accompaniment and melodic development, with some chromatic movement in the bass line.

The fourth system concludes the page. It features the same notation as the previous systems, with a grand staff and a single treble staff. The piano accompaniment in the bottom staff continues with chordal patterns, and the middle staff shows melodic lines with some chromaticism.

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 is marked *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 is marked *Tempo all? vivo*. The piano part includes the marking *f*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A tempo marking $(d=d)$ is present.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a section with triplets in the right hand. A tempo marking $(d=d)$ is present. The number 18 is written below the piano part.

Third system of musical notation. The vocal line has the lyrics "cédez un peu" written below it. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Fourth system of musical notation. The vocal line has the lyrics "poco allargando" and "Tempo" written below it. The piano accompaniment includes a section with triplets in the right hand. A circled 'W' is written in the left margin.

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 top staff begins with a *ff* dynamic marking. The grand staff contains complex chordal textures with various articulations and slurs.

Second system of musical notation. It consists of three staves. The top staff has a *poco allargando* marking above it, followed by a *V* (ritardando) and then *Tempo*. The grand staff below has a *poco allargando* marking below it. A circled 'X' is placed above a measure in the right hand. The system concludes with a *V* and *Tempo* marking.

Third system of musical notation. It consists of three staves. The grand staff features a prominent melodic line in the right hand with slurs and accents, and a supporting bass line. The key signature changes to two flats (Bb and Eb).

Fourth system of musical notation. It consists of three staves. The top staff begins with a *p* dynamic marking, followed by *stringendo e crescendo*, a *V* (ritardando), and *poco allargando*. The grand staff below also begins with a *p* dynamic marking, followed by *stringendo e crescendo* and *poco allargando*. The system ends with a circled '8' above a measure in the right hand.

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

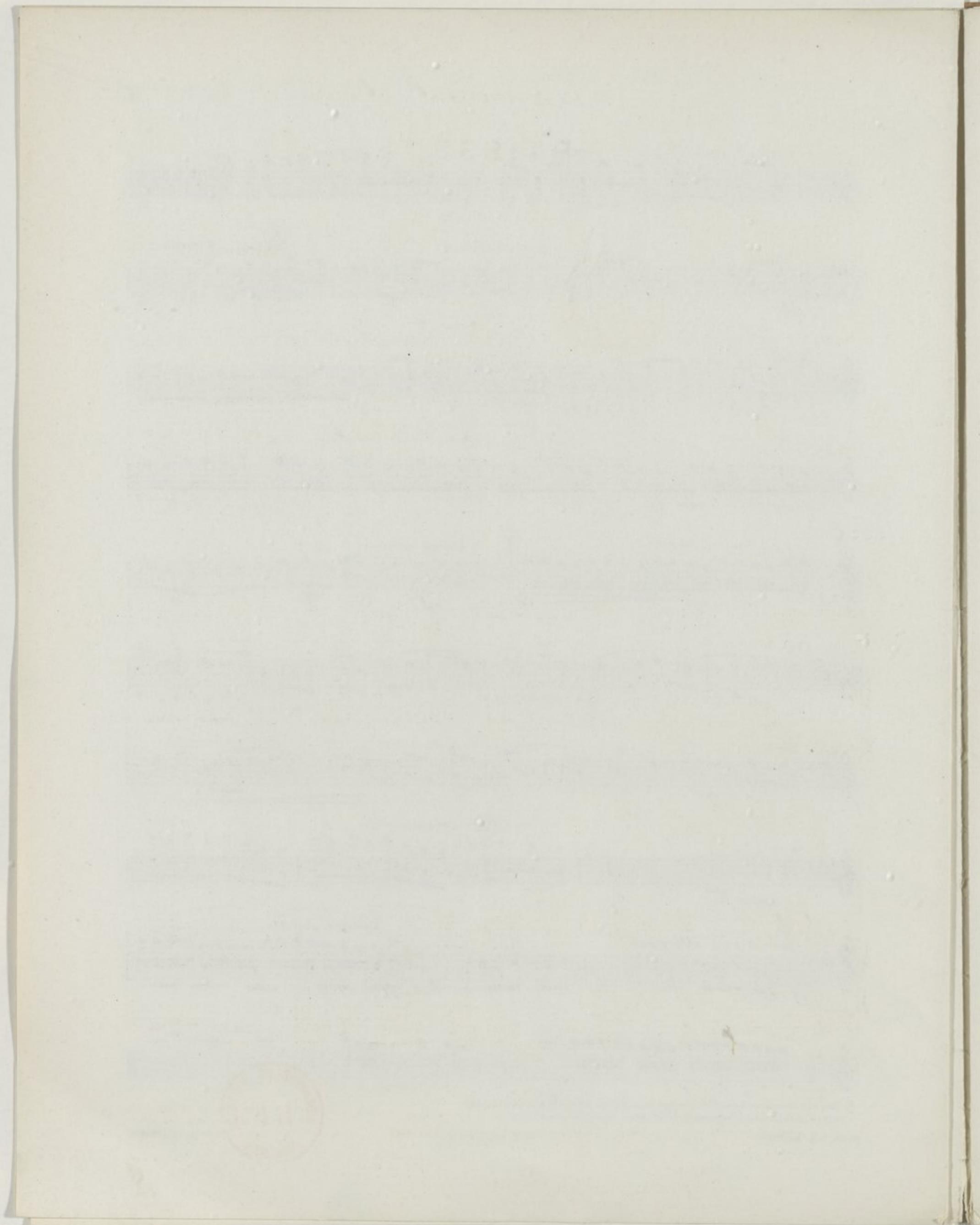
suivez

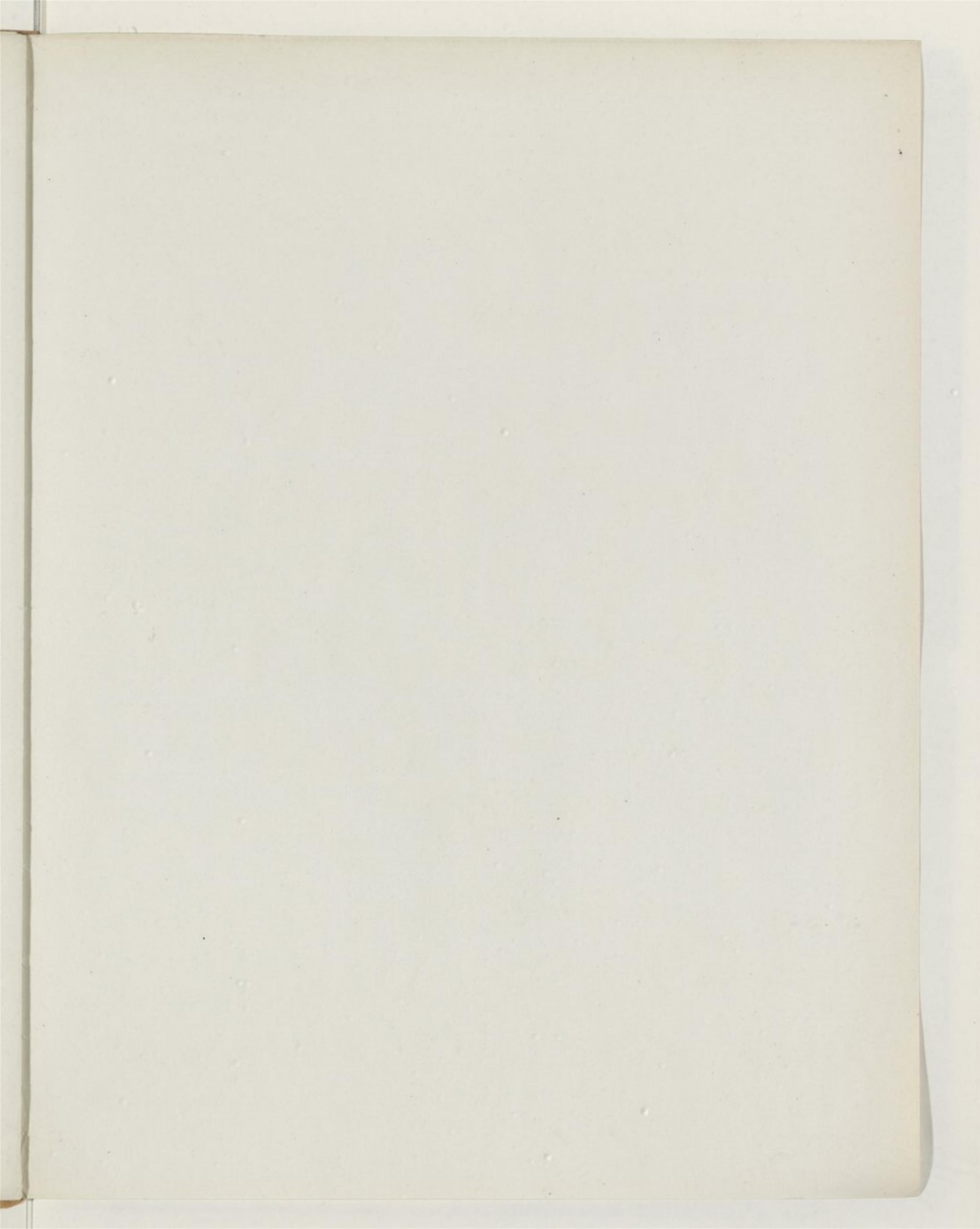
Red.

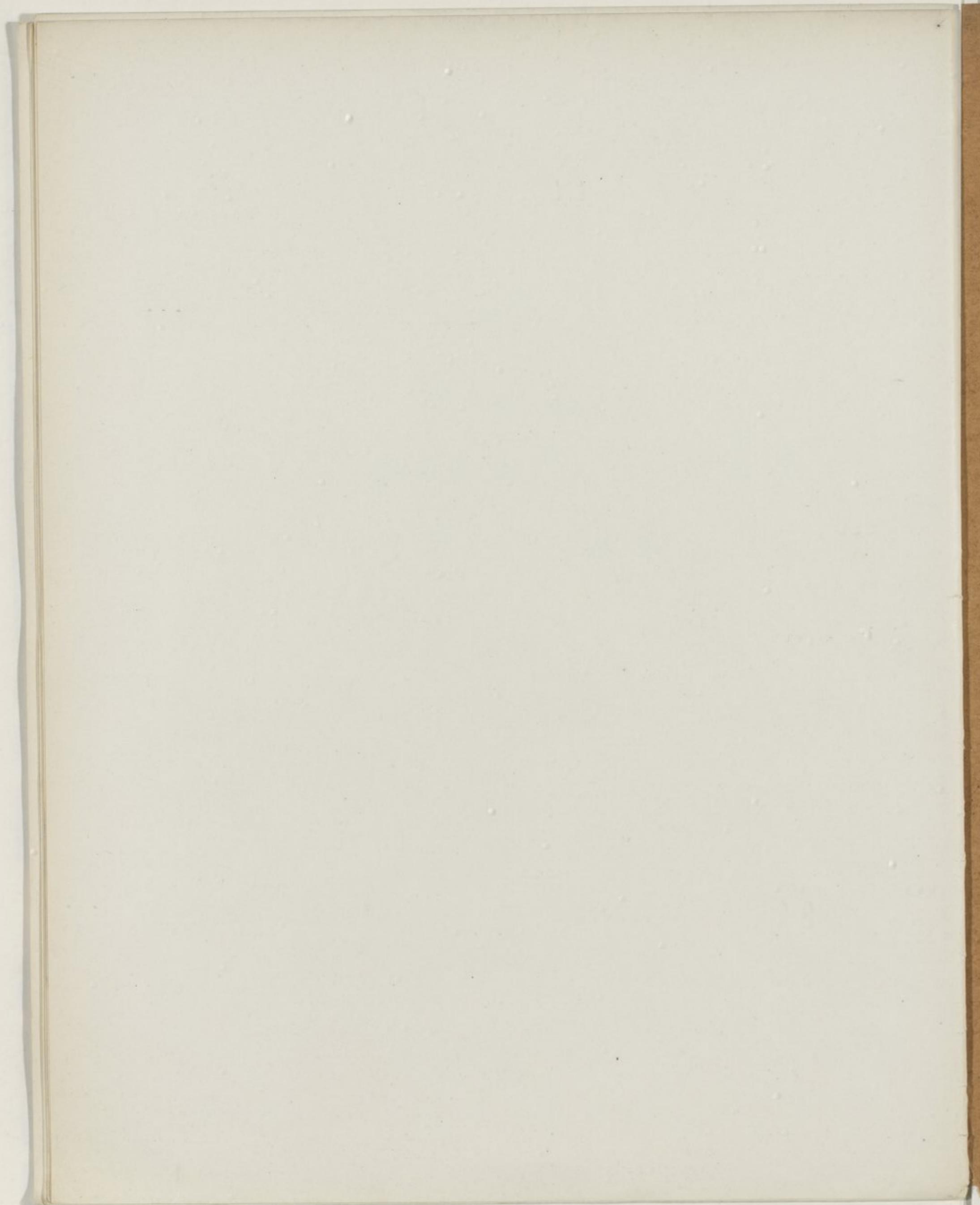
M.G.

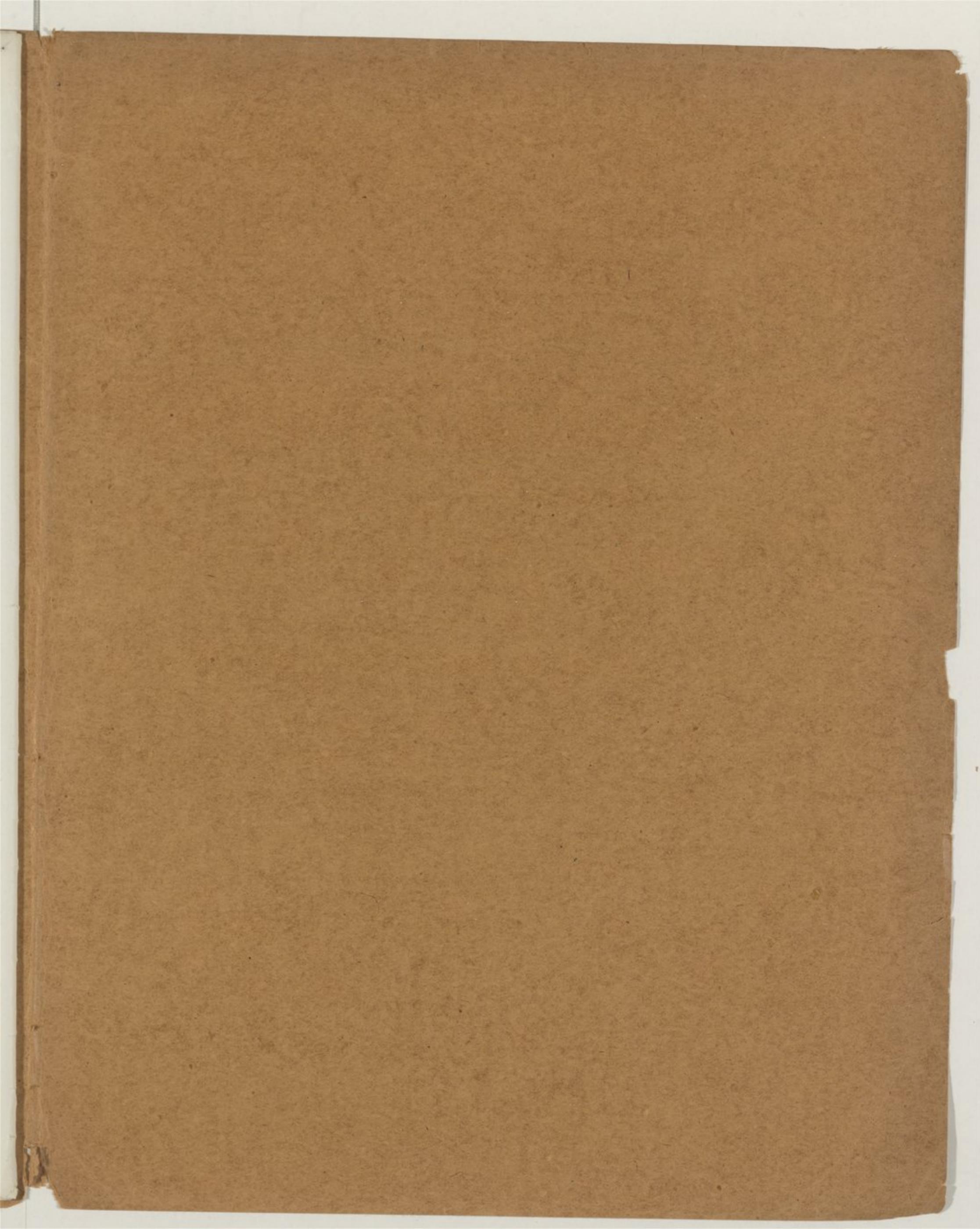
⊕ Ces six dernières mesures peuvent être jouées 2^e et 3^e pistons baissés, l'effet obtenu ainsi répond au con fuoco demandé par l'auteur.











ROUART, LEROLLE & C^{IE}

ÉDITEURS

29, Rue d'Astorg - PARIS (8^e)

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. Galant 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 ^e violon accompagnateur). 1 ^{er} cahier, 1 ^{re} position, 20 études.....	3 50	— Re traite moldave.....	2 25
Bentz (J.). La Première position : 1 ^{re} Série.....	2 50	Lamothe (G.). Madrigal de François 1 ^{er}	2 50	— Id. 2 ^e cahier, 21 études.....	4 *	Van Goens (D.). Tarentelle, op. 24.....	3 *
2 ^e Série.....	2 50	Landy (A.). Petits violons du roi Louis XIV, air à danser.....	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.....	8 *				
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 ^o 1. En Vacances.....	1 *	Lesur. Sonate.....	8 *				
2. Berceuse.....	1 *	Léocart (H.). Fantaisie romantique.....	2 50				
3. Prière.....	1 *	— Sérénade.....	1 75				
4. Pastorale.....	1 *	Magnard (Alb.). Sonate, op. 13.....	8 *				
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 ^{re} suite : N ^o 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 ^e suite : N ^o 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.....	8 *	Millot (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). Capricetto 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.....	8 *				
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.....	8 *	— 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.....	8 *				
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 ^e Sonate.....	7 *				
— Les Bergers Watteau (transc. par Em. Périer).....	2 50	— Romance sans paroles.....	2 50				
— Pastorale Louis XV.....	1 75	Sivori (C.). Dors mon enfant, berceuse.....	2 50				
— Simple histoire.....	1 75	— Cantabile.....	2 50				
— Sérénade basque.....	2 50	Szule (Joseph). Sonate.....	8 *				
— L'immensité (suite de valse).....	3 *	Thomas (Alex.). Quatre pièces faciles et progressives. Recueil.....	4 *				
— Murmure de bal (intermezzo).....	3 *	N ^o 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				
Hatet (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 ^{re} Sonate, op. 26.....	8 *				
— Cavatine.....	2 50	— 2 ^e Sonate.....	8 *				
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 *						