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Hommage à M^r AMBROISE THOMAS

MIGNON
OUVERTURE
DE
MIGNON

Opéra en Trois Actes

DE

Ambroise Thomas

Arrangée à

HUIT MAINS DEUX PIANOS

P A R

MARIA ISAMBERT

Prix: 15^f

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OUVERTURE DE MIGNON

OPÉRA DE

POUR HUIT MAINS
DEUX PIANOS.

AMBROISE THOMAS

ARRANGÉE PAR

MARIA ISAMBERT.

PREMIER PIANO.

SECONDA A.

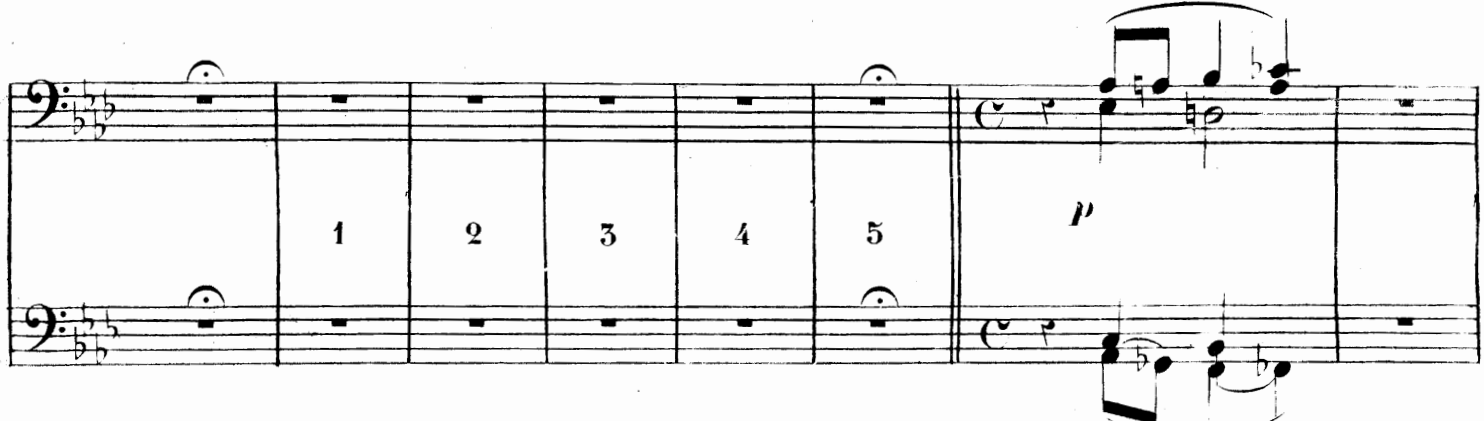
Hommage à M. AMBROISE THOMAS.

1^{er} *PIANO.*

Audantino. (116 = )



Moderato sostenuto.




Ped. *

OUVERTURE DE MIGNON

OPÉRA DE

POUR HUIT MAINS

AMBROISE THOMAS

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DEUX PIANOS.

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PREMIER PIANO.

Hommage à M^r AMBROISE THOMAS.

PRIMA. A.

Andantino (116 = )

1^{er}
PIANO.

Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking. The music is in 6/8 time and begins with a melodic line in the treble clef.


Musical notation for the second system, including a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic marking, followed by a five-measure rest.

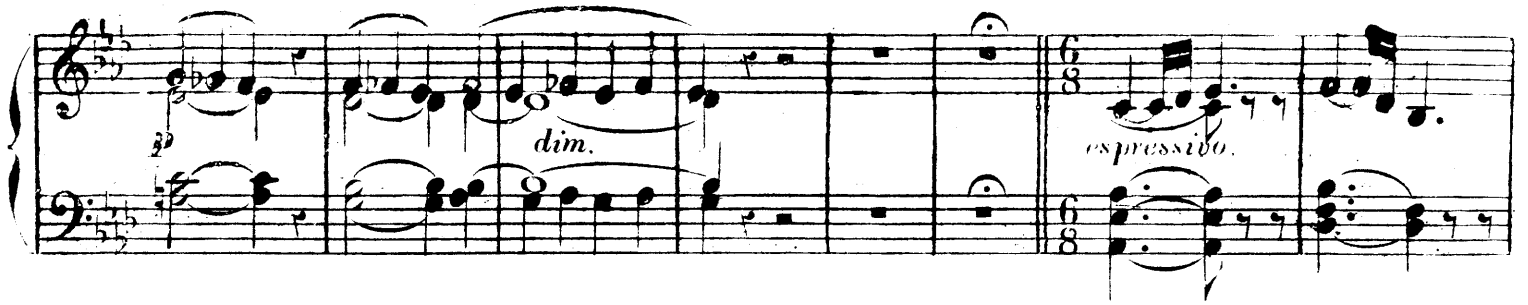
Musical notation for the third system, marked *Moderato sostenuto.* with a piano (*p*) dynamic and a decrescendo (*dim.*) marking.

Musical notation for the fourth system, marked *risoluto f* with a forte (*f*) dynamic.

Musical notation for the fifth system, marked *f* with a forte (*f*) dynamic.

SECONDA. A.

Andante ♩ = 92 = 



First system of musical notation, measures 1-8. Treble and bass staves. Dynamics: *p*, *dim.*, *espressivo*. Time signature: 6/8.



Second system of musical notation, measures 9-16. Treble and bass staves. Dynamics: *f*, *p*, *f*.



Third system of musical notation, measures 17-24. Treble and bass staves. Dynamics: *dim.*, *pp*, *1*, *p*.



Fourth system of musical notation, measures 25-32. Treble and bass staves. Dynamics: *cresc.*, *p*, *poco rit.*, *pp*.




Fifth system of musical notation, measures 33-40. Treble and bass staves. Dynamics: *pp*, *rit.*, *ppp*, *p*, *p*.

8

p *cresc.*

8

dim.

Andante (92 = )

1 2 3 4 5 6 7 8 9 10 11 *p*

dim pp *espressivo.* *cresc.*

f p *dim.* *un poco ritenuto.* *pp*

rit smorzando. *pp*

SECONDA. A.

Tempo di Polacca. (100 )

The musical score is written for piano and consists of five systems, each with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di Polacca' with a metronome marking of 100 quarter notes. The score includes various dynamic markings: *f* (forte), *dim:* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The notation includes chords, arpeggios, slurs, and accents. The first system starts with a forte (*f*) dynamic and a diminuendo (*dim:*) leading to a piano (*p*) dynamic. The second system continues with piano (*p*) dynamics. The third system features a mezzo-forte (*mf*) dynamic. The fourth system shows a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a piano (*p*) dynamic.

PRIMA. A.

Tempo di Polacca. (♩ = 100.)

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps and a 3/4 time signature. The music includes a piano (*p*) dynamic marking and various rhythmic patterns.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, showing more complex rhythmic figures and melodic lines.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and intricate melodic passages.

Fifth system of musical notation, including a measure rest of 8 measures, triplets, and dynamics such as forte (*f*), *dim*, and piano (*p*).

Sixth system of musical notation, featuring piano (*p*) and fortissimo (*ff*) dynamics, and complex rhythmic patterns.

SECONDA. A

First system of musical notation, featuring two staves. The upper staff contains a melodic line with dynamic markings *ff*, *p*, *ff*, *p*, and *ff*. The lower staff provides a harmonic accompaniment.

Second system of musical notation, featuring two staves. The upper staff contains a melodic line with dynamic markings *p* and *p*. The lower staff provides a harmonic accompaniment.

Third system of musical notation, featuring two staves. The upper staff contains a melodic line with the lyrics "cre - scen - do" and dynamic markings *f* and *ff*. The lower staff provides a harmonic accompaniment.

Fourth system of musical notation, featuring two staves. The upper staff contains a melodic line with dynamic marking *p*. The lower staff provides a harmonic accompaniment.

Fifth system of musical notation, featuring two staves. The upper staff contains a melodic line with dynamic marking *p*. The lower staff provides a harmonic accompaniment.

PRIMA A.

The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings (indicated by a '3' and a bracket) and is marked with *ff* (fortissimo) in the first and third measures. The lower staff provides a harmonic accompaniment, marked with *ff* in the first measure and *p* (piano) in the second and fourth measures.

The second system continues the musical piece. The upper staff features a melodic line with multiple triplet markings. The lower staff is mostly silent, with a few notes visible in the final measure. The dynamic marking *p* is present at the beginning of the system.

The third system includes vocal entries. The upper staff has a melodic line with triplet markings, marked *p* in the first measure and *rf* (ritardando fortissimo) in the second measure. The lower staff contains the vocal lyrics "cre - sci - tu - do" in the third measure.

The fourth system shows a melodic line in the upper staff with triplet markings. The dynamics are marked *f* (forte) in the first measure, *dim.* (diminuendo) in the second measure, and *p* (piano) in the third measure. The lower staff is mostly silent.

The fifth system continues the melodic line in the upper staff with triplet markings. The lower staff is mostly silent. The dynamic marking *p* is present at the beginning of the system.

The sixth system continues the melodic line in the upper staff with triplet markings. The lower staff is mostly silent. The dynamic marking *p* is present at the beginning of the system.

SECONDA. A

The first system of musical notation consists of two staves. The upper staff begins with a piano introduction marked *p*. The lower staff starts with a forte (*f*) dynamic marking. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a mix of eighth and sixteenth notes, with some chords and slurs.

The second system continues the piece. The upper staff has a fortissimo (*ff*) dynamic marking, while the lower staff is marked *p*. The notation includes various rhythmic values and chordal structures, with some notes beamed together.

The third system shows a dynamic shift. The upper staff is marked *ff* and the lower staff is marked *p*. The music continues with similar rhythmic patterns and chordal textures.

The fourth system is marked *p* throughout. The notation features a steady flow of notes and chords, maintaining the piece's rhythmic character.

The fifth system concludes the piece. It features a second ending bracket over the final few measures of the upper staff, indicating a repeat. The lower staff continues with its melodic line.

First system of musical notation, consisting of two staves. The music features a complex melodic line with many accidentals and a bass line with chords and moving lines. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, consisting of two staves. It continues the melodic and harmonic development. Dynamic markings include *ff* and *dim.* (diminuendo).

Third system of musical notation, consisting of two staves. This system is characterized by prominent triplet patterns in the upper voice. A dynamic marking of *p* (piano) is used.

Fourth system of musical notation, consisting of two staves. It features more triplet patterns and a dynamic marking of *fp* (fortissimo piano).

Fifth system of musical notation, consisting of two staves. The upper voice continues with triplet patterns, and a dynamic marking of *p* is present.

Sixth system of musical notation, consisting of two staves. The music concludes with a dynamic marking of *poco crescendo.*

SECONDA A.

First system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a complex chordal texture with many notes. The left hand has a simpler accompaniment. Dynamics include a piano (*p*) marking, a *crescendo* instruction, and a forte (*f*) marking.

Second system of musical notation, continuing the piece. The right hand features a series of slurred eighth-note patterns. Dynamics include piano (*p*) markings.

Third system of musical notation, showing further development of the eighth-note patterns in the right hand.

Fourth system of musical notation, including a trill (*tr*) in the right hand and piano-piano (*pp*) dynamics.

Fifth system of musical notation, featuring piano-piano (*pp*) dynamics and complex chordal textures.

Sixth system of musical notation, concluding the page with a *crescendo* instruction and a change in the right hand's clef to treble.

First system of musical notation. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. A dynamic marking of *p* is present in the second measure.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a more active bass line. Dynamic markings include *crescendo.*, *f*, and *p*.

Third system of musical notation. The right hand features a melodic line with slurs and trills. The left hand plays a steady bass line. The dynamic marking is *mf cantabile*. Trill markings (*tr*) are present above the right hand notes.

Fourth system of musical notation. The right hand has a melodic line with slurs and trills. The left hand plays a bass line. Dynamic markings include *p* and trill markings (*tr*).

Fifth system of musical notation. The right hand plays a series of chords. The left hand plays a bass line. Dynamic markings include *p* and *pp*.

Sixth system of musical notation. The right hand plays a series of chords. The left hand plays a bass line.

PRIMA. A

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *f* (forte) is present.

Second system of musical notation, continuing the piece. It includes a *crescendo.* marking and features more complex rhythmic patterns in both hands.

Third system of musical notation, marked with *ff* (fortissimo). The bass line features a prominent triplet pattern.

Fourth system of musical notation, showing further development of the bass line with various rhythmic figures and accents.

Fifth system of musical notation, primarily consisting of a complex bass line with many chords and rhythmic details.

Sixth system of musical notation, featuring a prominent triplet pattern in the bass line and a melodic line in the treble.

First system of musical notation, consisting of two staves. The right staff features a melodic line with eighth notes and dotted rhythms. The left staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present in the right staff.

Second system of musical notation, consisting of two staves. The right staff continues the melodic line with more complex rhythmic patterns. The left staff features a dense accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the right staff.

Third system of musical notation, consisting of two staves. The right staff features a melodic line with slurs and accents. The left staff provides a harmonic accompaniment with chords and moving bass lines.

Fourth system of musical notation, consisting of two staves. The right staff features a melodic line with triplets and slurs. The left staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right staff, and the word *crescendo* is written below the right staff.

Fifth system of musical notation, consisting of two staves. The right staff features a melodic line with triplets and slurs. The left staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right staff.

Sixth system of musical notation, consisting of two staves. The right staff features a melodic line with triplets and slurs. The left staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right staff.

The musical score is arranged in six systems, each consisting of two staves. The notation includes various musical elements:

- System 1:** Features a melodic line with triplets and a bass line. A dynamic marking of *ff* is present.
- System 2:** Shows a piano (*p*) dynamic marking and a complex texture with many notes.
- System 3:** Includes a mezzo-forte (*mf*) dynamic marking.
- System 4:** Contains a *cresc.* (crescendo) marking.
- System 5:** Features a *sempre* (sempre) marking and another *cresc.* marking.
- System 6:** Ends with a *ff* dynamic marking.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many triplets and slurs. The bass staff provides a harmonic accompaniment. A dynamic marking of *ff* is present in the right-hand part.

Second system of musical notation, continuing the piece. It features a treble and bass staff with similar complex melodic and harmonic textures. Dynamic markings of *mf* are visible in both staves.

Third system of musical notation, showing further development of the musical themes. The treble staff has a more active melodic line, while the bass staff continues with rhythmic accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many slurs and accents. A dynamic marking of *mf* is present in the right-hand part.

Fifth system of musical notation, showing a dense texture with many triplets and slurs in both the treble and bass staves.

Sixth system of musical notation, the final system on the page. It features a treble and bass staff with a complex melodic line. The instruction *sempre crescendo* is written across the system, and a dynamic marking of *ff* is present in the right-hand part.

SECONDA A

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The time signature is 7/8. The music features a series of triplet eighth notes in the treble staff, with a dynamic marking of *p* (piano) in the bass staff. The lyrics "cre - scen - do" are written below the bass staff.

Second system of musical notation. It consists of two staves. The treble staff continues with triplet eighth notes, marked with a dynamic of *ff* (fortissimo). The bass staff has a more rhythmic accompaniment, also marked with *ff*.

Third system of musical notation. It consists of two staves. The treble staff continues with triplet eighth notes. The bass staff has a more rhythmic accompaniment.

Fourth system of musical notation. It consists of two staves. The treble staff has a series of chords, marked with a dynamic of *ff*. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. It consists of two staves. The treble staff has a series of chords, marked with a dynamic of *fff* (fortississimo). The bass staff has a rhythmic accompaniment.

8

p *crescendo.*

8

p *crescendo.*

8

ff

8

ff

8

ff

8

ff

PARIS

Transcriptions, Airs variés, Fantaisies, Sonates, etc.

PARIS

SIGNES D'ABRÉVIATIONS : f. FACILE; — t. f. TRÈS FACILE; — m. d. MOTENNE DIFFICULTÉ; — d. DIFFICILE.

A. Bazille (m. d.). Entr'acte de <i>Mignon</i> 6 »	Heinrich Hofmann (m. d.). Op. 29. Printemps d'amour, 5 pièces à 4 m.: 5 »	Ries . <i>Di tanti palpiti</i> 6 »	Renaud de Vilbac (suite). 54. Pizzicati de <i>Sylvia</i> 6 »
Beethoven . Op. 6. Sonatine. 6 »	1. La Fête de la nature. 5 »	Op. 53. Le Retour des troupes. 4 50	55. <i>Jean de Nivelle</i> , 1 ^{re} suite, Delibes. 10 »
Op. 45. Trois marches. 7 50	2. Pluie de Printemps 7 50	A. Trojelli (t. f.). Répertoire concertant de M ^{lle} Lili et de M. Toto: 5 »	56. <i>Jean de Nivelle</i> , 2 ^e suite. — 10 »
Variat. sur un thème de Waldstein. 7 50	3. La Chasse. 7 50	1. Ciel azuré, valse 5 »	57. March. -entr'acte <i>Jean de Nivelle</i> . 6 »
Paul Bernard . Œuvres choisies de F. CHOPIN, arrangées à 4 mains: 6 »	4. A ma belle Amie 5 »	2. Dans la Savane, havanaise 5 »	58. <i>La Zamacueca</i> , de Ritter. 7 50
N ^{os} 1. Marche funèb. (ext. de l'op. 35) 6 »	5. Passion 6 »	3. Les Marionnettes, marche. 5 »	59. <i>La Korrigane</i> , ballet de Widor. 10 »
2. Valse en ré bémol, op. 64, n ^o 1 6 »	Le recueil net 10 »	4. Brune et Blonde, sympathie 4 »	Valses célèbres de JOHANN STRAUSS. Transcriptions concertantes: 9 »
3. Nocturne en mi b., op. 9, n ^o 3 5 »	Chansons et danses norvégiennes en trois suites à 4 mains. ch. 10 »	5. Cimes des Alpes, tyrolienne 4 »	<i>Le Beau Danube bleu</i> 9 »
4. Deux mazurkas, op. 7, n ^{os} 1, 2. 6 »	Th. Lécureux . Le Point du jour. 9 »	6. Fife et tambourin, rondoletto 4 »	<i>Les Feuilles du matin</i> 9 »
5. Berceuse, op. 57. 7 50	Lefébure-Wély (m. d.). Op. 53. Fantaisie sur les <i>Monténégrins</i> 9 »	7. Sur la plage, gondoline 4 »	<i>La Vie d'artiste</i> 9 »
6. Premier imprromptu, op. 29. 7 50	ÉCOLE CONCERTANTE DU PIANO PREMIÈRE SÉRIE 9 »	8. Espagne et castagnettes, boléro 4 »	<i>Les Mille et une Nuits</i> 9 »
<i>La Romanesca</i> , caprice concertant. 7 50	Op. 85. N ^{os} 1. Scherzo pastoral. 6 »	9. Départ pour la forêt, fanfare 5 »	<i>Le Sang Viennois</i> 9 »
Ouverture de <i>Sémiramis</i> 9 »	2. Berceuse. 6 »	10. Bouquet de fête, hom. enfantin 5 »	<i>Aimer, boire, chanter</i> 9 »
<i>Mignon</i> , 2 suites concertantes. ch. 9 »	3. Marche 7 30	H. Valiquet (t. f.). École concertante des petites mains: 6 »	<i>Les Bonbons de Vienne</i> 9 »
<i>Don Juan</i> , — ch. 7 50	4. Thème varié. 7 50	1. <i>Bluette des Grains de sable</i> 3 75	<i>Cagliostro</i> , etc., etc. 9 »
<i>La Flûte enchantée</i> , — ch. 7 50	5. Andante. 6 »	2. Polka 3 75	C.-M. de Weber . Op. 3. Trois pièces faciles. 7 50
<i>L'Oie du Caire</i> , suite concertante. 9 »	6. Scherzo-chasse. 7 50	3. <i>Musette</i> — 3 75	Op. 3 bis. Trois pièces faciles. 9 »
Georges Bizet (m. d.). Transcriptions d'après S. THALBERG: 6 »	DEUXIÈME SÉRIE 6 »	4. <i>Paquerette</i> , polka. 3 75	Jules Weiss (f.). <i>Le Jeune Pianiste classique</i> . Transcriptions et réductions faciles et sans octaves des œuvres célèbres de HAYDN, BEETHOVEN, MOZART. 7 50
Sérénade du <i>Barbier de Séville</i> 6 »	N ^{os} 7. Scherzo symphoniq. 6 »	5. <i>Perce-Neige</i> , marche 3 75	HAYDN. 1. Fin. de la symph. en ut. 7 50
Duo de <i>la Flûte enchantée</i> 5 »	8. Rêverie. 5 »	6. <i>Le Liseron</i> , valse 3 75	2. Finale de la 4 ^e symphonie en sol. 7 50
Barcarolle de <i>Giani di Calais</i> 7 50	9. Presto. 7 50	7. <i>L'Été</i> , polka-mazurka 3 75	3. Andante de la symphonie en sol. 7 50
Trio des masques de <i>Don Juan</i> 6 »	10. Andantino. 7 50	8. <i>L'Automne</i> , valse 3 75	4. Finale de la symph. <i>coup de timbale</i> . 7 50
Sérénade de <i>l'Amant jaloux</i> 6 »	11. Boléro. 7 50	9. <i>La Belle au bois dormant</i> , berc. 4 50	BEETHOVEN. 5. Sonate en sol mineur, op. 49, n ^o 1. 7 50
Romance du Saule d' <i>Otello</i> 6 »	12. Scherzo-poste 5 »	10. <i>Le Chat botté</i> , rondo 4 50	6. Sonate en sol, op. 49, n ^o 2. 7 50
Costa diva, cavatine de <i>Norma</i> 6 »	Chaque série, net. 10 »	11. <i>Le Nain jaune</i> , valse. 4 50	7. Allegro, sonate en la, op. 12, n ^o 2. 7 50
Mon cœur soupire (<i>Noces de Figaro</i>) 5 »	Op. 93. Concert à la pension 7 50	12. <i>Le Prince Charmant</i> , pol.-maz. 4 50	8. Allegro, sonate en fa, op. 17. 7 50
Quatuor d' <i>Euryanthe</i> 6 »	Op. 170. Les Caquets du couvent, esquisse symphonique. 9 »	A. E. de Vaucorbeil . Tempo di minueto. 6 »	MOZART. 9. Allegro de la sonate facile. 5 »
<i>David sur le rocher blanc</i> , AIR GALLOIS Chanson et chœur des <i>Saisons</i> 6 »	Op. 184. <i>Hamlet</i> , fant. concertante. 9 »	Renaud de Vilbac (m. d.) École concertante du piano: 6 »	10. Andante de la sonate facile. 5 »
<i>Fenesta vascia</i> , CHANSON NAPOLITAINE 6 »	C.-B. Lysberg (m. d.). <i>Oberon</i> , <i>Preciosa</i> , <i>Freyschütz</i> , g ^{de} f. de concert. 10 »	Transcriptions classiques. 6 »	11. Finale de la sonate 5 »
Ouverture de <i>Don Juan</i> 7 50	La Silésienne, polka brillante 5 »	1. <i>Largh.</i> du quint. en la de Mozart 6 »	12. Marche turque 5 »
Ouverture de <i>Mignon</i> 7 50	La Lithuanienne, polka brillante. 6 »	2. <i>Thème varié</i> du sep. de Beethoven 7 50	13. Andante de la sonate en fa. 6 »
LA FÊTE DU PRINTEMPS. Six airs de ballet d' <i>Hamlet</i> , à 4 mains: 6 »	Marks (m. d.). <i>Mignon</i> , pot-pourri. 7 50	3. <i>Célèbre Menuet</i> de Boccherini 6 »	14. Allegro de la sonate en ut 6 »
N ^{os} 1. Danse villageoise. 6 »	<i>Hamlet</i> , pot-pourri 7 50	4. <i>Rigaudon de Dardanus</i> , Rameau 6 »	HAYDN. 15. Andante de la symphonie <i>Au coup de timbale</i> 6 »
2. Pas des chasseurs 5 »	Georges Mathias (m. d.). Op. 37. Trois marches caractéristiques: 7 50	5. <i>Gavotte favorite</i> , de S. Bach 5 »	16. Finale de la symph. en sol majeur. 6 »
3. Pantomime 5 »	N ^{os} 1. Marche cosaque 7 50	6. <i>Pavane du XVI^e siècle</i> 6 »	17. Finale du trio en fa majeur 6 »
4. Valse-mazurke. 6 »	2. Marche mauresque. 5 »	7. <i>Le Bosquet de la Reine</i> , menuet 5 »	18. Vivace du trio en ut majeur 6 »
5. Pas du bouquet 7 50	3. Marche chinoise. 5 »	8. <i>Le Tambourin</i> , de Rameau 5 »	19. Vivace de la symphonie <i>au coup de timbale</i> 7 50
6. Bacchanale 6 »	Op. 41. Les Parisiennes, gr. valse. 7 50	9. <i>Sérénade</i> , de Beethoven. 9 »	20. Allegro de la symph. en ré maj. Chaque cahier complet net. 9 »
HAMLET, trois transcriptions: 6 »	Op. 42. Trois esquisses concertant ^{es} : 5 »	10. <i>Andante varié</i> , sonate à Kreutzer 9 »	J.-B. Wekerlin . Scènes normandes 9 »
N ^{os} 1. Prélude de l'Esplanade 6 »	N ^{os} 1. Marche de soldats (Egmont). 6 »	11. <i>Ballet de Prométhée</i> , de Beethoven 6 »	Ed. Wolff (m. d.). <i>La Perle du Brésil</i> , de F. David, duo à 4 mains 9 »
2. Marche danoise 5 »	2. Réverie de Marguerite (<i>Faust</i>) 7 50	12. <i>Adagio</i> du septuor, de Beethoven 7 50	<i>Orphée aux Enfers</i> , fant. concertante 9 »
3. Valse d'Ophélie. 5 »	3. Les Sorciers au Brocken (<i>Faust</i>) 7 50	2 ^e SÉRIE. 6 »	<i>Chanson de Fortunio</i> , fant. concert. 7 50
Méditation de Ch. Gounod sur le premier prélude de Bach 6 »	Ouverture de <i>la Flûte enchantée</i> 9 »	Opéras et oratorios. 10 »	A SIX MAINS
F. Burgmuller (m. d.). <i>Les Yeux bleus</i> 7 50	<i>La Flûte enchantée</i> , 12 transcript. 9 »	13. <i>Mignon</i> , 1 ^{re} suite, A. Thomas. 10 »	Claire Bertou . Les honneurs par tagés, polka concertante. 7 50
<i>Benedetta</i> , fantaisie brillante. 7 50	Ed. Membreé . Les Tourelles, valse. 9 »	14. <i>Mignon</i> , 2 ^e suite, — 10 »	Léonie, polka-mazurka 7 50
<i>Ma brunette</i> , fantaisie polka 7 50	Mozart . Sonate en ré naturel majeur 7 50	15. <i>Hamlet</i> , 1 ^{re} suite, — 10 »	R. de Vilbac . ÉCOLE CONCERTANTE DU PIANO à six mains: 7 50
<i>Le Déserteur</i> , grande valse. 7 50	Sonate en si bémol majeur 7 50	16. <i>Hamlet</i> , 2 ^e suite, — 10 »	N ^{os} 1. Andante de la 3 ^e symph., Haydn 7 50
<i>Chanson de Fortunio</i> , valse. 7 50	1 ^{re} Sonate en fa mineur. 6 »	17. <i>Perle du Brésil</i> , 1 ^{re} suite, F. David 10 »	2. Menuet (symph. en sol min.), Mozart. 7 50
<i>Ta main</i> , fantaisie-valse. 7 50	Grande sonate en ut majeur. 10 »	18. <i>Perle du Brésil</i> , 2 ^e suite, — 10 »	3. Final de la 16 ^e symph., Haydn 7 50
<i>Le Ramier passager</i> 7 50	2 ^e Sonate en fa. 9 »	19. <i>Ballet de Don Juan</i> , de Mozart. 10 »	4. Scherzo (symph. en ré maj.), Beethoven. 7 50
<i>Sirène de Sorrente</i> , fantaisie-valse. 7 50	A. Neldy . Souvenir de Saintonge, bal 7 50	20. <i>La Création</i> , de J. Haydn. 10 »	5. Romance symph. de la Reine, Haydn 7 50
<i>La Flûte enchantée</i> , grande valse. 7 50	J. Offenbach . Symph. de l'avenir. 4 50	21. <i>Les Saisons</i> , — 10 »	6. <i>Marche turque</i> , de Mozart. 7 50
<i>Néméa</i> , valse hongroise 7 50	Ch. Poisot (m. d.). <i>La Flûte enchantée</i> , fantaisie 7 50	22. <i>Les Deux Journées</i> , Cherubini. 10 »	7. Chœur de <i>la Création</i> , Haydn. 7 50
<i>Ay chiquita</i> , g ^{de} valse espagnole 7 50	Ponce de Léon . Marc. de <i>Sémiramis</i> 6 »	23. <i>Petits riens</i> , ballet inéd. de Mozart 10 »	8. Menuet symph. mi, Mozart. 7 50
<i>Mignon</i> , grande valse de salon. 7 50	H. Rosellen . Op. 40. <i>Beatrice di Tenda</i> 9 »	24. <i>L'Oie du Caire</i> , suite — 10 »	9. Hymne Impérial d'Autriche, Haydn 7 50
<i>Le Pont des soupirs</i> , grande valse. 7 50	Op. 62. 1 ^{er} Quadrille italien varié. 9 »	3 ^e SÉRIE. 18 »	10. Marche des Ruines d' <i>Athènes</i> , Beethoven. 7 50
Gollmann (m. d.). <i>Souvenir du Bourg d'Irè</i> , polonaise. 4 50	Op. 72. Marche du <i>Désert</i> 10 »	F. Mendelssohn . Romances sans paroles transcrites à 4 mains: 25 »	11. La chasse, <i>Saisons</i> , de Haydn 7 50
F. Couperin . Musettes 7 50	Op. 90. 2 ^e Quadrille italien varié. 9 »	25. Chant du Printemps (op. 62, n ^o 6) 5 »	12. Alleluia du <i>Messie</i> , oratorio de Hændel. 7 50
Ch. Czerny (m. d.). Transcriptions: 6 »	Op. 117. Rondo sur la <i>Gazza ladra</i> . 5 »	26. Chant de la Fileuse (op. 67, n ^o 4) 6 »	CÉLÈBRES POLKAS VIENNOISES
N ^{os} 1. Quatuor de <i>I Puritani</i> 6 »	Op. 175. Esmeralda, grande valse. 7 50	27. 1 ^{er} Barcarolle (op. 19, n ^o 6) 5 »	13. <i>Pizzicato</i> -Polka, J. Strauss 7 50
2. <i>Tre giorni</i> , air de Pergolèse 6 »	J. Rummel (f.). <i>Valse de Venzano</i> . 7 »	28. <i>Volkslied</i> (op. 53, n ^o 5) 6 »	14. <i>Retour du printemps</i> , Schindler 7 50
3. <i>Adélaïde</i> , de Beethoven 7 50	<i>Barcarolle d'Oberon</i> , de J.-A. Pacher. 6 »	29. Air de chasse (op. 19, n ^o 3) 6 »	15. <i>Lazzi</i> -Polka, Fahrbach 7 50
4. Air d'église de <i>Stradella</i> 6 »	<i>Fleur des Alpes</i> , de J. Schrad. 6 »	30. Marche funèbre (op. 62, n ^o 3) 5 »	16. <i>Polka des Masques</i> , Strauss 7 50
5. <i>Les Noces de Figaro</i> 7 50	<i>Santa Lucia</i> , de Paul Bernard 6 »	31. Duetto (op. 38, n ^o 6) 5 »	17. <i>La Machine à coudre</i> , Strobl. 7 50
6. Duetto de <i>Zelmira</i> , Rossini 7 50	<i>Carnaval de Venise</i> , de J.-Ch. Hess. 6 »	32. Le Chant du Barde (op. 33, n ^o 3) 6 »	18. <i>Le Bal masqué</i> , Anton Seifert 7 50
7. <i>Bella adorata</i> , de Mercadante. 6 »	<i>Les Noces de Figaro</i> , de Ch. Neustedt. 6 »	33. Berceuse (op. 67, n ^o 6) 7 50	19. Menuet de BOCCHERINI 7 50
8. <i>Le Meunier et le Torrent</i> (Schubert) 6 »	<i>Où vas-tu, petit oiseau ?</i> de Ch. Hess. 6 »	34. Presto agitato (op. 63, n ^o 3) 7 50	20. Gavotte de GLUCK 7 50
9. <i>Il mio tesoro</i> (<i>Don Juan</i>) 7 50	<i>Résignation</i> , romance (Godefroid) 7 50	35. Andante (op. 53, n ^o 1) 6 »	POUR DEUX PIANOS
10. Chœur du <i>Crocato</i> 7 50	<i>Gouttes de rosée</i> , réverie, — 9 »	36. Allegro (op. 63, n ^o 2) 6 »	M. Isambert . Ouvert. de <i>Mignon</i> . 15 »
11. Ballade de <i>Preciosa</i> 6 »	<i>Prière des Bardes</i> , choral, — 7 50	La série complète, net. 18 »	Ch.-B. Lysberg . Op. 79. <i>Don Juan</i> , 1 ^{er} duo de concert 12 »
12. Duo de <i>Freyschütz</i> 7 50	<i>Les Nuits d'Espagne</i> , boléro, — 9 »	4 ^e SÉRIE 6 »	Op. 92. <i>Oberon</i> , <i>Preciosa</i> , <i>Freyschütz</i> , 2 ^e duo. 15 »
Op. 240. Waverley, 1 ^{re} gr. fantaisie. 9 »	<i>Les Soupirs</i> , andante, — 7 50	F. Mendelssohn . Fragments et morceaux divers: 37 »	Op. 121. <i>La Flûte enchantée</i> , 3 ^e duo. 12 »
Op. 241. Guy-Mannerling, 2 ^e — 9 »	<i>Le Réveil des fées</i> , orientale, — 12 »	37. Canzonetta du 1 ^{er} quatuor 6 »	<i>Bruits des Champs</i> , idylle symphonique, 4 ^e duo de concert 12 »
Op. 242. Ivanhoé, 3 ^e — 9 »	<i>Mignon</i> , 2 suites ch. 7 50	38. Caprice (op. 16, n ^o 2) 6 »	G. Mathias . Op. 21. 1 ^{er} concerto pour piano principal, avec piano d'accomp. 20 »
Op. 243. Rob-Roy, 4 ^e — 9 »	Six fantaisies mignonnes sur des opéras-bouffes célèbres: 6 »	39. Allegro, Reformation's symph. 6 »	Mozart . Gr. sonate pour 2 pianos. 12 »
L.-L. Delahaye . Arlequin, scherzo. 7 50	1. <i>Orphée aux Enfers</i> (Offenbach). 7 50	40. Allegretto, symphonie-cantate. 7 50	
Hommage à Rossini, étude 7 50	2. <i>La Belle Hélène</i> , — 7 50	41. Final du 1 ^{er} concerto (op. 25) 9 »	
Les Réverences, 1 ^{er} menuet 7 50	3. <i>Barbe-Bleue</i> , — 7 50	42. Andante du 2 ^e gr. trio (op. 66) 7 50	
Colombine, 2 ^e menuet. 7 50	4. <i>Chanson de Fortunio</i> , — 7 50	43. Andante avec variations (op. 83) 7 50	
Le pas des Éperons, capr. hongrois 7 50	5. <i>Le Petit Faust</i> (Hervé) 7 50	44. Tempo di minuet., symp. la maj 7 50	
Les Océanides, grande valse 9 »	6. <i>La Reine Indigo</i> (Strauss). 7 50	45. Adagio de la 3 ^e symphonie 9 »	
Dusseck (m. d.). Op. 48. Sonate. 12 »	Six vales célèb. de JOHANN STRAUSS arr. à 4 mains très facilement: 6 »	46. Andante de la 4 ^e symphonie 7 50	
E. Graff (f.). <i>L'Avant-garde</i> , marche de la cavalerie légère autrichienne. 6 »	1. <i>Le Beau Danube bleu</i> 6 »	47. Alleg. non troppo, symp. la min. 7 50	
L. Guénéé (t. f.). Fraix ombrages. 4 50	2. <i>Les Mille et une Nuits</i> 6 »	48. Allegretto, 4 ^e sonate pour piano à 3 mains. 6 »	
Gentil hussard (t. f.). 3 »	3. <i>Les Feuilles du matin</i> 6 »	5 ^e SÉRIE: 6 »	
Les Petits Pianistes, six morc. (t. f.) 9 »	4. <i>La Vie d'artiste</i> 6 »	Miscellanées 49 »	
H. Herz (d.). Op. 156. Grand duo concertant sur le <i>Désert</i> , de F. David 9 »	5. <i>Le Sang viennois</i> 6 »	49. <i>L'Invitation à la Valse</i> , de Weber 7 50	
Hummel (d.). Op. 138. Tyrolienne. 7 50	6. <i>Les Joies de la Vie</i> 6 »	50. Huitième Polonaise, de Chopin. 7 50	
Kozeluck (d.). Op. 49. Sonate. 5 »		51. Gavotte d' <i>Iphigénie</i> , de Gluck. 6 »	
L. Lacombe (d.). March. d. <i>Racoleurs</i> 9 »		52. <i>Sylvia</i> , ballet de Léo Delibes, suite concertante. 10 »	
		53. Valse lente de <i>Sylvia</i> 9 »	