

PRÉLUDES

MÉLODIQUES

vingt Etudes de genre

POUR

LE PIANO

PAR

J. RUMMEL

EN QUATRE SUITES — CHAQUE SUITE PR: 5^f

LE RECUEIL COMPLET, PR: 18^f

France et Etranger.

Paris, Editeur, **LÉON ESCUDIER**, rue de Choiseul, 21.

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A. P.

Leon Escudier

2^e PRÉLUDES MÉLODIQUES.

1^{re} SUITE.

J. RUMMEL.

90.1.

LE RUISSEAU.



Allegro.

leggieramente.

PIANO.

a tempo.

The first system of music consists of two staves. The upper staff (treble clef) begins with a half note chord, followed by a series of eighth notes with fingerings 5, 4, 5, 2, 4, 5, 2, 4. The lower staff (bass clef) starts with a half note chord and then has a series of eighth notes with fingerings 1, 4, 3, 2, 3, 2, 1, 5, 1, 3, 2. The system concludes with a *ritenuto.* marking and a *fp* (fortissimo piano) dynamic marking.

The second system continues with two staves. The upper staff features a sequence of eighth notes with fingerings 1, 2, 1, 2, 1, 3, 5, 1, 2. The lower staff has a half note chord followed by a series of notes with fingerings 1, 4, 3, 2. A *cres.* (crescendo) marking is placed above the lower staff.

The third system consists of two staves. The upper staff has eighth notes with fingerings 1, 2, 1, 3, 5, 1, 2, 4, 3, 2, 1, 3, 2, 1. The lower staff has a half note chord followed by a series of notes with fingerings 5, 2, 1, 5, 2, 1. A *cres.* marking is present above the lower staff.

The fourth system consists of two staves. The upper staff has eighth notes with fingerings 5, 1, 2, 3, 1, 2. The lower staff has a half note chord followed by a series of notes with fingerings 3, 1, 2, 3, 4. A *cres.* marking is placed above the lower staff.

The fifth system consists of two staves. The upper staff has eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4. The lower staff has a half note chord followed by a series of notes with fingerings 3, 1, 2, 3, 4. A *ff* (fortissimo) dynamic marking is placed above the lower staff.

CAPRICE

Allegro

PIANO. *p*

Ped. * Ped.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The dynamics are marked 'PIANO.' and '*p*'. The music features a series of eighth notes in the right hand and chords in the left hand. There are two 'Ped.' markings with asterisks below the bass staff.

* Ped. * Ped. * Ped. *

The second system of music continues the piece. It features similar rhythmic patterns and dynamics. There are four 'Ped.' markings with asterisks below the bass staff.

mf

Ped. Ped. * Ped. *

The third system of music includes a dynamic marking of '*mf*' in the upper staff. It continues with the same musical style. There are four 'Ped.' markings with asterisks below the bass staff.

Ped. * Ped. *

The fourth system of music concludes the page. It features the same musical style and dynamics. There are four 'Ped.' markings with asterisks below the bass staff.

First system of musical notation. The right hand (treble clef) plays a series of chords and single notes. The left hand (bass clef) plays a rhythmic accompaniment with chords and a melodic line. Dynamics include *Ped.* and *ff*. A star symbol is present below the first measure.

Second system of musical notation. The right hand continues with chords. The left hand features a prominent melodic line with fingerings (1, 2, 3, 4, 5) and dynamics *ff*, *cresc.*, and *f*.

Third system of musical notation. The right hand has chords and a melodic line. The left hand has chords and a melodic line with dynamics *ff* and *p*. A *Ped.* instruction is at the end.

Fourth system of musical notation. The right hand has a complex melodic line with many notes. The left hand has chords. Dynamics include *ff* and *p*. Two *Ped.* instructions with star symbols are present.

Fifth system of musical notation. The right hand has a melodic line with fingerings and a dynamic marking of *f*. The left hand has chords. Dynamics include *ff* and *p*. Three *Ped.* instructions with star symbols are present.

LE MYSTERE

Allegro moderato

PIANO. *p*

Andretto

f *cresc.* *f p*

sp *cresc.*

f *dim.* *p*

Ped.

M.G.

Ped. * Ped. * Ped.

M.G.

sempre. cresc.

tr tr tr

dimin.

rall. fp p

rall. p

90.4
ÉTUDE.

Allegro vivace.

PIANO.

mf brillante.

Ped. * Ped. * Ped. *

8

P dolce.

Ped. *

fp

Ped. * Ped. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with many slurs and ties. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano), *legato.*, and *cres.* (crescendo). Fingerings are indicated with numbers 1-5.

Second system of musical notation. Continuation of the piece. The right hand has intricate passages with slurs and ties. The left hand continues with a steady accompaniment. Dynamics include *p* and *cres.*

Third system of musical notation. The right hand continues with complex melodic lines. The left hand has a more active accompaniment. Dynamics include *fp dim.* (fortissimo then diminuendo). Pedal markings (*Ped.*) with asterisks are present below the bass line.

Fourth system of musical notation. The right hand features rapid, slurred passages. The left hand accompaniment is active. Dynamics include *fp dim.* and *p*. Pedal markings (*Ped.*) with asterisks are present.

Fifth system of musical notation. The right hand has complex melodic lines with slurs and ties. The left hand accompaniment is active. Dynamics include *f* (forte), *dim.*, *p*, and *fz* (forzando). Pedal markings (*Ped.*) with asterisks are present.

Sixth system of musical notation. The right hand continues with complex melodic lines. The left hand accompaniment is active. Dynamics include *p* and *fz*. Pedal markings (*Ped.*) with asterisks are present.

LE PAPILLON.

Allegro.

PIANO. *pp legg.*

Ped. *Ped. *Ped. *

Ped. *Ped. *Ped. *Ped.

*Ped. *Ped. *Ped. *

Ped. *Ped. *Ped. *Ped. *

Ped. *Ped. *Ped. *Ped. *

The musical score is organized into five systems, each containing a grand staff with a treble and bass clef. The notation is as follows:

- System 1:** Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes. Pedal markings: Ped., *Ped., Ped., *Ped., Ped., *Ped., Ped., *Ped.
- System 2:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking: *f.* Pedal markings: Ped., *Ped., *Ped., *Ped.
- System 3:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Pedal markings: Ped., *Ped., *Ped., Ped.
- System 4:** Treble clef has a melodic line with slurs and a 'cresc.' marking. Bass clef has a rhythmic accompaniment. Pedal markings: *Ped., *Ped., *Ped., *
- System 5:** Treble clef has a melodic line with slurs and a 'fz' marking. Bass clef has a rhythmic accompaniment. Pedal markings: Ped., *Ped., *Ped., *Ped., Ped., *

12 PRÉLUDES MÉLODIQUES.

2^{me} SUITE.

J. RUMMEL.

Op. 6.
LIED.

And^{te} cantabile.

PIANO.

p *sempre* *legato.*

Ped. *

p *sempre* *crescendo.*

poco agitato.
cres.

riten. *a tempo.*
dim. *p* Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * *pp*

Ped. 2 3 4 *p* *

Op. 7.

TARENTELE.

All' vivace.

PIANO.

poco riten. *a tempo.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a series of eighth notes with accents and slurs. The bass line consists of eighth-note chords. Dynamics include *cres.*, *con do.*, and *f*.

Second system of musical notation. Treble clef, key signature of one sharp. The melody includes slurs and fingerings (1, 2, 3, 4, 5). The bass line features chords with slurs. Dynamics include *ff*, *cres*, and *f*.

Third system of musical notation. Treble clef, key signature of one sharp. The melody is marked *legato.* and includes a *Fine.* marking. The bass line has a *pp* dynamic. Dynamics include *fp* and *pp*.

Fourth system of musical notation. Treble clef, key signature of one sharp. The melody features slurs and fingerings. The bass line has chords with slurs. Dynamics include *legato.* and *fp*.

Fifth system of musical notation. Treble clef, key signature of one sharp. The melody includes slurs and fingerings. The bass line has chords with slurs. Dynamics include *mf* and *f*.

D.C.

Op. 8.

SCHERZO.

Scherzo.
ten.
PIANO. *p*
marcato
Ped. *

ten. *ten.*
p
Ped. *

f *f* *fz* *fz* *f* *fz* *fz*
Ped. *

f M.C.
Ped. * Ped. *

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *p*.

Second system of musical notation, including the section labeled **TRIO. dolce.** and the marking **Fin.**. It features a treble and bass clef with notes and dynamic markings like *f* and *p*. Pedal markings (**Ped.**) and asterisks (*****) are present below the staff.

Third system of musical notation, showing complex fingering (e.g., 1 2 3 4, 1 4 3) and dynamic markings like *fz* and *f*. It features a treble and bass clef with notes and rests.

Fourth system of musical notation, featuring a variety of dynamics including *p*, *f*, and *fz*. It includes a treble and bass clef with notes and rests.

Fifth system of musical notation, concluding with a double bar line and the marking **D.C.**. It features a treble and bass clef with notes and dynamic markings like *fz*. Pedal markings (**Ped.**) and asterisks (*****) are present below the staff.

№ 9.
ÉTUDE.

All' scherzando.

PIANO.

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

3

mf

cres.

dim.

marcato.

f

Ped. *

crescendo.

Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a complex melodic line with many triplets and slurs. The left hand has a steady accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation. The right hand continues with a melodic line. A dynamic marking of *p* is present. The tempo marking *a temp* is located at the top right of the system. A *poco rall.* marking is present in the middle of the system.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a steady accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a steady accompaniment. Dynamic markings of *mf* and *cras.* are present.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a steady accompaniment. A dynamic marking of *dim.* is present.

Op. 10.

PETITE HISTOIRE.

Allegretto.

PIANO.

con espressione.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

poco agitato.

dimin.

Ped. * Ped. * Ped. *ritardato.* *

Ped. *

fz *poco agitato.* Ped. *

ritenuto. *rall.* *con espressione.* *P* Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *cres.* *

f *dim.* *a crescendo.* Ped. * Ped. * Ped. * Ped. * Ped. *P* *

PRÉLUDES MÉLODIQUES.

J. RUMMEL.

3.^{ME} SUITE.

№. 11.
VALE.

tempo di Valse

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'tempo di Valse'. The first system contains measures 1 through 4, with dynamics *f*, *p*, and *ff*. The second system contains measures 5 through 8, with dynamics *p*, *f*, and *mf*. The third system contains measures 9 through 12, with dynamics *p* and *fp*. The fourth system contains measures 13 through 16, with dynamics *fp* and *p*. Pedaling instructions are placed below the bass staff, often with an asterisk to indicate a change in pedal. The piece ends with a double bar line and the word 'FIN'.

lusingando.

p

p

Ped. * Ped. *

TRIO.

sostenuto.

p

cresc.

f

Ped. *

p

cresc.

f

Ped. *

cresc.

f

DC

Op. 12.
LA CHASSE.

All'vivace.

PIANO.

Musical notation for the first system of 'LA CHASSE', measures 1-4. The piece is in 6/8 time and B-flat major. The first system shows the piano introduction with dynamics p and f.

Musical notation for the second system of 'LA CHASSE', measures 5-10. The second system continues the piano introduction with dynamics p and f, and includes a 'cresc.' marking.

Musical notation for the third system of 'LA CHASSE', measures 11-16. The third system continues the piano introduction with dynamics f and p.

Musical notation for the fourth system of 'LA CHASSE', measures 17-22. The fourth system continues the piano introduction with dynamics f and pp.

Musical notation for the fifth system of 'LA CHASSE', measures 23-28. The fifth system continues the piano introduction with alternating dynamics f and p.

a tempo.

dim. rall. marcato.

p legg.

f dim.

p cres.

ff f

№. 13.

AVE MARIA.

And.^{te} sempre legato.

p *sostenuto.*

cres.

f *cres.* *Ped. sempre.* *ff* *Ped.* **Ped.* ***

a tempo

molto *rit.* *p*

This system contains the first four measures of the piece. The first measure is marked *molto* and the second *rit.*. The tempo marking *a tempo* is placed above the first measure. The first measure also features a dynamic marking of *p*. The music is written in a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature.

This system contains the next four measures of the piece. The music continues with similar melodic and harmonic patterns in the grand staff.

This system contains the next four measures of the piece. The music continues with similar melodic and harmonic patterns in the grand staff.

poco rit. *lento.* *Adagio*

This system contains the final four measures of the piece. The tempo markings *poco rit.*, *lento.*, and *Adagio* are placed above the first, second, and third measures respectively. The music concludes with a final cadence in the grand staff.

Op. 14.

LA FILEUSE.

Allegro

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked 'Allegro' and 'PIANO.' The first system begins with a piano (*p*) dynamic and includes a 'Ped.' marking. The second system features a crescendo (*cres.*) and a fortissimo (*f*) dynamic, with an asterisk and 'Ped.' marking. The third system starts with a piano (*p*) dynamic and includes 'Ped.' markings with numbers 4, 5, 4, and 4. The fourth system includes a 'cres.' marking. The fifth system includes 'cres.', 'cen', and 'do.' markings. The score is filled with rhythmic patterns, primarily eighth and sixteenth notes, with various articulations and phrasing slurs.

First system of musical notation. Treble and bass staves. Treble staff contains eighth notes with slurs. Bass staff contains eighth notes with slurs. Dynamic marking *f* is present. Pedal marking *Ped* is at the end of the system.

a tempo.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures with the marking *rall.* below it. Bass staff has a slur over the first two measures. Dynamic marking *p* is present.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures with the marking *cres.* below it. Bass staff has a slur over the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures with the marking *p* below it. Bass staff has a slur over the first two measures. Pedal markings *Ped.* and ** Ped.* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures with the marking *cres* below it. Bass staff has a slur over the first two measures. Dynamic marking *f* is present. Pedal markings *Ped.* and ** Ped.* are present.

Op. 15.

ROMANCE.

And^{te} espressivo. *con simplicità.*

PIANO. *p*

Ped. *

poco stringendo.

poco agitato. *ritenuto.*

rall. *rall.* *a tempo.*

rall. *p*

52 PRÉLUDES MÉLODIQUES

4^{ème} SUITE.

№. 16.

J. RUMMEL.

ÉTUDE.

All^o brillante.

PIANO.

This system contains the first two measures of the piece. The upper staff features a treble clef and a melody with a long eighth-note run. Fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1 are indicated above the notes. The lower staff has a bass clef and accompaniment. The dynamic marking *p* is present.This system contains measures 3 and 4. The upper staff continues the eighth-note melody. A dynamic marking *dim.* is placed between measures 3 and 4, and another *p* appears at the start of measure 4. The lower staff provides accompaniment.This system contains measures 5 and 6. Measure 5 has an *es. f.* dynamic marking. Measure 6 has a *p* dynamic marking. Pedal markings "Ped." and "* Ped." are located below the lower staff. The lower staff has accompaniment.This system contains measures 7 and 8. Measure 7 has an *p* dynamic marking. Pedal markings "Ped." and "* Ped." are located below the lower staff. The lower staff has accompaniment.

This system contains measures 9 and 10. Pedal markings "Ped." and "* Ped." are located below the lower staff. The lower staff has accompaniment.

fp dimin. rall. p

dim.

f

Ad loc. p

Ped. f *

p f f

Op. 17.

LES OCTAVES

Allegro moderato.

PIANO.

fp

Ped.

Ped.

Ped.

Ped.

Ped.

p

Ped.

Ped.

5

55

5

cresc. *fp* *p*

This system contains the first six measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *fp*, and *p*.

fp *Ped.* *

This system contains measures 7 through 12. The right hand continues its melodic development. A *Ped.* instruction with an asterisk is placed below the bass line at the end of the system.

fp *Ped.* * *Ped.* * *Ped.* *

This system contains measures 13 through 18. The right hand has a dense texture of chords. Multiple *Ped.* instructions with asterisks are placed below the bass line.

Ped. *

This system contains measures 19 through 24. The right hand continues with dense chordal textures. A *Ped.* instruction with an asterisk is placed below the bass line.

f *p* *p*

This system contains measures 25 through 30. The right hand features a melodic line with slurs. Dynamics include *f* and *p*. The system concludes with a double bar line.

Op. 18.
NOCTURNE.

Andante cantabile. *con espressione.*

PIANO. Ped. *p* Ped. Ped. Ped.

a tempo. Ped. Ped. *poco riten.* Ped. Ped. Ped. *cres.*

Ped. Ped. *p* Ped. Ped. *pp* Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. *cres.* Ped. *poco rit.* Ped. Ped. *rall.*

a tempo.

Ped. *p* Ped.

a tempo.

Ped. *poco riten.* *Ped. *Ped. *Ped.

a tempo.

Ped. *Ped. *riten.* *Ped. *p* Ped. *Ped.

rall.

Ped. *Ped. *Ped. Ped. *Ped.

Ped. *Ped. *Ped. *pp dim.* *

70.19
ÉTUDE.

Allegro moderato.

PIANO. *p* *legit.*

The first system of the piano study, measures 1-3. It features a treble and bass clef with a common time signature. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato' and the dynamics are 'piano' (*p*) and 'legitimo' (*legit.*).

The second system of the piano study, measures 4-6. The right hand continues with eighth-note chords, and the left hand has a few longer notes. The tempo and dynamics remain consistent with the first system.

crs. *marcato.* *tr.*

The third system of the piano study, measures 7-9. The right hand continues with eighth-note chords. The left hand has a few longer notes. The tempo is marked 'marcato' and there are dynamic markings *crs.*, *tr.*, and *tr.*.

tr. *tr.*

The fourth system of the piano study, measures 10-12. The right hand continues with eighth-note chords. The left hand has a few longer notes. The tempo and dynamics remain consistent with the first system.

p

The fifth system of the piano study, measures 13-15. The right hand continues with eighth-note chords. The left hand has a few longer notes. The tempo and dynamics remain consistent with the first system.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic. Includes two "Ped." (pedal) markings with asterisks and slanted lines.
- System 2:** Starts with a piano (*p*) dynamic. Includes two "Ped." markings with asterisks and slanted lines.
- System 3:** Features a "riten." (ritardando) marking and a piano (*p*) dynamic. Includes a "Ped." marking with an asterisk and a slanted line.
- System 4:** Includes a "Ped." marking with an asterisk and a slanted line.
- System 5:** Includes a "Ped." marking with an asterisk and a slanted line.
- System 6:** Starts with a piano (*p*) dynamic. Includes a "Ped." marking with an asterisk and a slanted line, followed by a "cres." (crescendo) marking and a forte (*f*) dynamic. Ends with an asterisk.

LA MARCHE.

All. moderato.

PIANO.

P
legg.

Ped. *Ped. *

Ped. *Ped. *Ped. *

Ped. *Ped. *Ped. *

P

Ped. *Ped. *Ped. *

Ped. *Ped. *Ped. *

Musical notation system 1: Treble and bass staves. Treble clef has dynamics *f*, *p*, and *poco cres.*. Bass clef has *Ped.* markings with asterisks. Fingerings 3, 4, 3, 4 are indicated in the treble staff.

Musical notation system 2: Treble and bass staves. Treble clef has *a tempo.* and *rull.* markings. Bass clef has *Ped.* markings with asterisks. Fingerings 8, 8, 3, 3, 2, 8, 5 are indicated in the treble staff.

Musical notation system 3: Treble and bass staves. Treble clef has *marcato.* marking. Bass clef has *Ped.* markings with asterisks. Fingerings 7, 7, 7, 7, 7, 7, 7, 7 are indicated in the bass staff.

Musical notation system 4: Treble and bass staves. Treble clef has *ff* marking. Bass clef has *Ped.* markings with asterisks. Fingerings 8, 8, 8, 8, 8, 8, 8, 8 are indicated in the treble staff.

Musical notation system 5: Treble and bass staves. Treble clef has *ff* marking. Bass clef has *Ped.* markings with asterisks. Fingerings 1, 2 are indicated in the treble staff.





MUSIQUE POUR LE PIANO A DEUX MAINS

FACILE ET MOYENNE FORCE

A. LECARPENTIER

81 ^e Bagatelle sur Dom Sébastien.....	7 50
80 ^e Bagatelle sur I Due Foscari, de Verdi...	6 "
81 ^e Bagatelle sur Gibby la Cornemuse.....	6 "
Op. 88. Fantaisie sur Dom Sébastien.....	7 50
Op. 110. Fantaisie sur Ernani, de Verdi.....	6 "
Op. 120. Rondo. Polka sur Gibby la Cornemuse.....	6 "
Op. 121. Rondo. Valse sur I Due Foscari, de Verdi.....	6 "
Op. 134. Trois petites fantaisies sur I Lombardi (Jérusalem), de Verdi.....	5 "
N ^o 1. Romance et chœur de soldats.....	5 "
N ^o 2. Polonaise. Chœur des Pélerins.....	5 "
N ^o 3. Marche guerrière. Duo.....	5 "
Op. 138. Fantaisie sur Gastibelza, de MAILLANT.....	6 "
Op. 140. Deux petites fantaisies sur le Caïd, d'A. THOMAS, chaque.....	5 "
Op. 158. Fant. sur Raymond, d'A. THOMAS.....	6 "
Op. 159. Fantaisie sur le Songe.....	6 "
Op. 160. Fantaisie sur Bonsoir, monsieur Pantalon.....	6 "
Op. 186. Deux fantaisies sur Il Trovatore, de Verdi, chaque.....	5 "
Op. 191. Deux fantaisies sur les Vêpres Siciliennes, de Verdi, chaque.....	5 "
Op. 197. 2 Petites fantaisies sur la Traviata, chaque.....	5 "
Op. 198. Au bord de la mer, rêverie.....	5 "
Op. 199. Petite fantaisie sur Maître Pathelin.....	5 "
Op. 212. Petite fantaisie sur Bruscolino.....	5 "
Op. 213. Petite fantaisie sur la Magicienne.....	5 "
Op. 214. Six mélodies de la Magicienne, tr. pour les petites mains.....	5 "
Op. 220. Petite fantaisie sur Rigoletto, de Verdi.....	6 "
Op. 231. Deux petites fantaisies sur Pierre de Médicis, du prince J. PONIAROWSKI, chaque.....	5 "
Op. 234. Fantaisie sur Un Ballo in Maschera, de Verdi.....	5 "
Op. 244. Petite fantaisie sur Alceste, de GLUCK.....	5 "
Op. 251. Petite fantaisie sur la Forza del Destino, de Verdi.....	6 "

HUNTEN

Op. 53. Variations sur Gustave.....	6 "
Op. 201. Deux rondes militaires.....	6 "
Op. 202. Rondo Magyare.....	6 "

J. RUMMEL

8 Mosaïques sur les opéras de Verdi:	
1. Il Trovatore.....	5 "
2. Il Trovatore.....	5 "
3. Ernani.....	5 "
4. Rigoletto.....	5 "
5. I Lombardi.....	5 "
6. Luisa Miller.....	5 "
7. Les Vêpres siciliennes.....	5 "
8. La Traviata.....	5 "

RÉCRÉATIONS MÉLODIQUES

10 Mosaïques sur les opéras de G. Verdi.

1. Masnadieri.....	6 "
2. Macbeth.....	6 "
3. Macbeth.....	6 "
4. Aroldo.....	6 "
5. Attila.....	6 "
6. Giovanna d'Arco.....	6 "
7. Un Ballo in Maschera.....	6 "
8. Un Ballo in Maschera.....	6 "
Fantaisie sur Simon Boccanegra.....	7 50
Illustrat. d'Il Trovatore, air, Miserere et duo. Polka-Mazurka de salon sur Un Ballo in Maschera.....	7 50
5 "	5 "

La Forza del Destino, 2 cahiers-mosaïques, ch. 6 "

PERLES ENFANTINES

17 Récréations très-faciles sur les opéras de Verdi.

1. Il Trovatore.....	4 "
2. Il Trovatore, Miserere.....	4 "
3. Luisa Miller.....	4 "
4. Un Ballo in Maschera.....	4 "
5. La Traviata.....	4 "
6. Ernani.....	4 "
7. I Lombardi.....	4 "
8. I Masnadieri.....	4 "
9. Attila.....	4 "
10. Aroldo.....	4 "
11. Macbeth.....	4 "
12. Rigoletto.....	4 "
13. Les Vêpres Siciliennes.....	4 "
14. Giovanna d'Arco.....	4 "
15. I Due Foscari.....	4 "
16. Simon Boccanegra.....	4 "
17. La Forza del Destino.....	4 "

2^e COLLECT. — PERLES ENFANTINES

15 Récréations pour le piano très-faciles.

1. Joconde, de NICOLÒ.....	4 "
2. Genesentola, de ROSSINI.....	4 "
3. Euryanthe, de WEBER.....	4 "
4. Anna Bolena, de DONIZETTI.....	4 "
5. Gustave ou le Bal masqué, d'AMBER.....	4 "
6. Le Sacrifice interrompu, de WINTER.....	4 "
7. Faust, de SCHN.....	4 "
8. Beatrice di Tenda, de BELLINI.....	4 "
9. Parisina, de DONIZETTI.....	4 "
10. Torquato Tasso, de DONIZETTI.....	4 "
11. I Puritani, de BELLINI.....	4 "
12. Il Furioso, de DONIZETTI.....	4 "
13. Il Matrimonio segreto, de Cimarosa.....	4 "
14. La Donna del Lago, de ROSSINI.....	4 "
15. Le Nozze di Figaro, de MOZART.....	4 "

FLEURS D'ITALIE

6 Mosaïques pour le piano, moyenne force.

1. Norma, de BELLINI.....	6 "
2. La Sonnambula, de BELLINI.....	6 "
3. Belisario, de DONIZETTI.....	6 "
4. Roberto d'Evreux, de DONIZETTI.....	6 "
5. I Puritani, de BELLINI.....	6 "
6. Fausta, de DONIZETTI.....	6 "

BONBONNIÈRE DES PIANISTES

30 Mélodies très-faciles tirées des opéras les plus célèbres.

1. Il Trovatore, de Verdi.....	2 "
2. Il Trovatore (Miserere), de Verdi.....	2 "
3. Les Vêpres Siciliennes, de Verdi.....	2 "
4. Un Ballo in Maschera, de Verdi.....	2 "
5. La Traviata, de Verdi.....	2 "
6. Ernani, de Verdi.....	2 "
7. I Lombardi, de Verdi.....	2 "
8. I Masnadieri, de Verdi.....	2 "
9. Aroldo, de Verdi.....	2 "
10. Attila, de Verdi.....	2 "
11. Macbeth, de Verdi.....	2 "
12. Rigoletto, de Verdi.....	2 "
13. Giovanna d'Arco, de Verdi.....	2 "
14. Luisa Miller, de Verdi.....	2 "
15. Simon Boccanegra, de Verdi.....	2 "
16. I Due Foscari, de Verdi.....	2 "
17. La Forza del Destino, de Verdi.....	2 "
18. Genesentola, de ROSSINI.....	2 "
19. Euryanthe, de WEBER.....	2 "
20. Anna Bolena, de DONIZETTI.....	2 "
21. Gustave, d'AMBER.....	2 "
22. Beatrice di Tenda, de BELLINI.....	2 "
23. Parisina, de DONIZETTI.....	2 "
24. Torquato Tasso, de DONIZETTI.....	2 "
25. I Puritani, de BELLINI.....	2 "
26. Il Furioso, de DONIZETTI.....	2 "
27. La Donna del Lago, de ROSSINI.....	2 "
28. Il Matrimonio segreto, de CIMAROSA.....	2 "
29. Le Nozze di Figaro, de MOZART.....	2 "
30. Don Juan, de MOZART.....	2 "

H. LEMOINE

13 ^e Bagatelle sur le galop de Gustave.....	5 "
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H. CRAMER

Romance sans paroles.....	3 "
Mosaïque sur Louise Miller, de Verdi.....	6 "
Pierre de Médicis. Choix de mélodies.....	6 "
Un Ballo in Maschera. Choix de mélodies.....	6 "
La Traviata. Choix de mélodies.....	6 "
Rigoletto. Choix de mélodies.....	6 "
Il Trovatore. Choix de mélodies.....	6 "
Simon Boccanegra. Choix de mélodies.....	6 "
La Forza del Destino. Choix de mélodies.....	6 "

BEYER

Op. 98. Trois fantaisies sur I Due Foscari, de Verdi, chaque.....	5 "
Op. 42. Fantaisie sur Ernani, de Verdi.....	6 "
Op. 42 bis. Fant. sur I Lombardi, de Verdi.....	6 "

J. B. DUVERNOY

Op. 53. Fantaisie sur Gustave.....	6 "
Op. 102. Fantaisie sur Attila, de Verdi.....	7 50

MUSIQUE POUR LE PIANO A QUATRE MAINS

FRÈRES BILLENA

Fantaisie sur Il Trovatore, de Verdi.....	9 "
Op. 27. Fantaisie sur la Traviata, de Verdi.....	9 "
Op. 26. Fant. sur les Vêpres siciliennes, Verdi.....	9 "
Op. 37. Fantaisie sur la Magicienne, d'HALEY.....	9 "
Valse de la Traviata, de Verdi.....	7 50
Op. 43. Fantaisie sur Macbeth, de Verdi.....	9 "
Op. 47. Fantaisie sur Rigoletto, de Verdi.....	9 "
Op. 49. Fantaisie sur Pierre de Médicis.....	9 "
Op. 50. Fant. sur Un Ballo in Maschera, Verdi.....	9 "
Op. 52. Fantaisie sur Ernani, de Verdi.....	9 "
Op. 54. Fantaisie sur Aroldo, de Verdi.....	9 "
Op. 53. Fantaisie sur I Lombardi, de Verdi.....	9 "
Op. 56. Fantaisie sur I Due Foscari, de Verdi.....	9 "
Op. 57. Fantaisie sur Attila, de Verdi.....	9 "
Op. 58. Fant. sur Giovanna d'Arco, de Verdi.....	9 "
Op. 60. Fant. sur La Forza del Destino, Verdi.....	9 "

W. KRUGER

Miserere du Trovatore.....	7 50
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CROISEZ

Fantaisie sur le Caïd.....	6 "
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J. RUMMEL

LA NOUVELLE ITALIE

1. Il Trovatore, 1 ^{re} suite.....	6 "
2. Il Trovatore, 2 ^{de} suite.....	6 "
3. Ernani.....	6 "
4. Rigoletto.....	6 "
5. I Lombardi.....	6 "
6. Luisa Miller.....	6 "
7. Les Vêpres Siciliennes.....	6 "
8. La Traviata.....	6 "

8 Récréations mélodiques sur les opéras de G. Verdi.

1. I Masnadieri.....	7 50
2. Macbeth, 1 ^{re} suite.....	7 50
3. Macbeth, 2 ^{de} suite.....	7 50
4. Aroldo.....	7 50
5. Attila.....	7 50
6. Giovanna d'Arco.....	7 50
7. Un Ballo in Maschera, 1 ^{re} suite.....	7 50
8. Un Ballo in Maschera, 2 ^{de} suite.....	7 50

La Forza del Destino, 2 cahiers-mosaïques, ch. 7 50

J. RUMMEL

PERLES ENFANTINES

17 Récréations très-faciles sur les opéras de G. Verdi.

1. Il Trovatore.....	6 "
2. Il Trovatore (Miserere).....	6 "
3. Luisa Miller.....	6 "
4. Un Ballo in Maschera.....	6 "
5. La Traviata.....	6 "
6. Ernani.....	6 "
7. I Lombardi.....	6 "
8. I Masnadieri.....	6 "
9. Attila.....	6 "
10. Aroldo.....	6 "
11. Macbeth.....	6 "
12. Rigoletto.....	6 "
13. Les Vêpres Siciliennes.....	6 "
14. Giovanna d'Arco.....	6 "
15. I Due Foscari.....	6 "
16. Simon Boccanegra.....	6 "
17. La Forza del Destino.....	6 "

H. LEMOINE

Galop de Gustave, d'après Herz.....	6 "
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ŒUVRES POUR LE PIANO A DEUX MAINS

EMILE PRUDENT

Op. 31. Septuor d'Ernani, de VERDI.....	8 "
Op. 49. Chanson à boire.....	6 "
Op. 52. Sous les Palmiers.....	7 50
Op. 55. Misère du Trovatore.....	7 50
Op. 56. La Folie, étude.....	7 50
Op. 57. L'Aurore dans les bois.....	9 "
Op. 58. Chant du Lac tranquille.....	9 "
Op. 59. Fabliau.....	7 50
Op. 60. Études-Mérid. (1 ^{er} cahier).....	20 "
Op. 61. Quatuor de Rigoletto, de VERDI.....	9 "
Op. 62. Chanson de Rigoletto, variations.....	9 "
Op. 63. Un Ballo in Maschera, de VERDI, fantaisie de concert.....	9 "
Op. 64. Le Chant d'Ariel, scherzo-valse.....	9 "
Op. 65. Solitude, andante.....	7 50
Op. 66. La Traviata, de VERDI, fantaisie en trois parties.....	20 "
Op. 67. Les Trois Rêves, morceau de concert d'Orphée, de GLUCK (J'ai perdu mon Eurydice).....	5 "
Iphigénie, de GLUCK (prélude, air de ballet). Canzonetta.....	7 50
Sicilienne.....	4 "
Alceste, marche solennelle.....	5 "

S. THALBERG

Fantaisie sur <i>Il Trovatore</i> , de VERDI.....	9 "
Fantaisie sur <i>La Traviata</i> , de VERDI.....	9 "

ROSELLEN

Op. 4. Deux rondes sur <i>Gustave</i>	6 "
Op. 64. Fantaisie sur <i>Dom Sébastien</i>	9 "
Op. 69. Fantaisie sur <i>I Lombardi (Jérusalem)</i> , de VERDI.....	8 "
Op. 81. Fantaisie sur <i>Ernani</i> , de VERDI.....	9 "
Op. 89. Fant. sur <i>I Due Foscari</i> , de VERDI.....	9 "
Op. 93. Fantaisie sur <i>Gibby</i>	9 "
Op. 113. Fantaisie sur le <i>Caid</i>	9 "
Op. 121. 2 fant. sur le <i>Songe</i> , de A. THOMAS: N° 1. Chœur des Gardes-Chasses.....	6 "
N° 2. Le Rêve.....	6 "
Op. 130. Fantaisie sur <i>Raymond</i>	7 50
L'Orientale, polka-mazurka.....	4 "
Op. 139. Fant. sur <i>Luisa Miller</i> , de VERDI.....	7 50
Op. 141. Tarentelle de la <i>Tonelli</i> , transcrite.....	6 "
Op. 141. Fantaisie sur la <i>Tonelli</i>	6 "
Op. 145. Fant. sur <i>Il Trovatore</i> , de VERDI.....	6 "
Op. 147. Fantaisie sur <i>Rigoletto</i> , de VERDI.....	6 "
Op. 149. Barcarolle des <i>Vêpres Siciliennes</i>	6 "
Op. 154. <i>La Traviata</i> , fantaisie.....	7 50
Op. 159. Deux Méditations.....	5 "
Op. 160. Souvenir de <i>Bruschino</i>	6 "
Op. 161. <i>La Magicienne</i> , fantaisie brillante.....	7 50
Op. 170. <i>Un Ballo in Maschera</i> , de VERDI.....	7 50
Op. 173. <i>Pierre de Médicis</i> , du prince J. PONIATOWSKI.....	7 50

E. KETTERER

Op. 115. <i>Il Trovatore</i> , de VERDI, illustration.....	9 "
Op. 127. <i>La Forza del Destino</i> , fant. tr.....	7 50
Op. 134. <i>Les Vêpres siciliennes</i> , fant. tr.....	7 50

M^{ME} MENNECHET DE BARIVAL

Six études poétiques :	
N° 1. Rosine.....	4 "
N° 2. L'Adieu.....	4 "
N° 3. Ninon.....	3 "
N° 4. Le Collier de perles.....	4 "
N° 5. Les Roses de mai.....	3 "
N° 6. Les Voix plaintives.....	4 "
En recueil les six études.....	12 "

HENRY HERZ

Op. 39. 3 Divertissements sur <i>Dom Sébastien</i> , chaque.....	7 50
Fantaisie sur <i>Ernani</i> , de VERDI.....	6 "
Op. 75. Thème favori de <i>Gustave</i>	6 "
— Galop favori de <i>Gustave</i>	5 "
— Trois airs de ballet de <i>Gustave</i> , l'allemande, l'anglaise, la folie, chaque.....	5 "

F. BRISSON

Op. 16. Fantaisie sur <i>Gibby</i>	7 50
Impromptu de <i>Bonsoir Monsieur Pantalon!</i>	6 "
Op. 39. Chœur du <i>Songe d'une Nuit d'été</i>	7 50
Op. 47. La Chasse française.....	7 50
Op. 48. Fantaisie sur <i>Jérusalem</i>	7 50
La Rose et le Papillon, et andante.....	7 50
Lulitza, valse.....	4 "
Op. 57. Rémémorance de <i>Il Trovatore</i>	7 50
Op. 54. Crescendo.....	6 "
Op. 53. La Volière.....	6 "
Op. 58. La Source enchantée.....	7 50
Op. 40. 2 ^{me} Arabesque.....	7 50
Op. 52. Elisabeth, prière transcrite.....	5 "
Op. 84. Fantais. sur <i>Un Ballo in Maschera</i>	7 50

J. LEYBACH

Op. 57. Fant. sur <i>Un Ballo in Maschera</i>	7 50
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L. M. GOTTSCHALK

Op. 2. <i>La Bamboula</i>	8 "
Op. 9. Cap. sur le <i>Songe d'une Nuit d'été</i>	6 "
Op. 13. Fantaisie triomphale sur <i>Jérusalem</i>	9 "
Op. 14. <i>La Jota aragonesa</i>	6 "
Op. 15. Banjo.....	7 50
Op. 16. Dernière espérance.....	7 50
Op. 17. Marche de Nuit.....	7 50
Op. 21. L'Étincelle, mazurka.....	6 "
Op. 22. Souvenirs d'Andalousie.....	7 50
Op. 23. Chant du Soldat.....	9 "
Op. 24. <i>La Natche</i> , polka de salon.....	7 50
Op. 25. Les Follets, polka brillante.....	6 "
Op. 26. Ricordati, méditation.....	6 "
Op. 27. Sospiro, valse poétique.....	7 50
Op. 28. Reflets du passé.....	7 50
Op. 29. Apothéose, marche solennelle.....	9 "
Op. 30. Minuit à Séville.....	7 50
Op. 31. Danza.....	7 50
Op. 32. Bergère et Cavalier.....	9 "
Op. 33. Columbia, caprice américain.....	7 50
Op. 34. Les Yeux créoles, caprice à 4 mains.....	7 50
Op. 35. <i>La Gitanilla</i> , caprice.....	7 50
Op. 36. Fantôme de bonjour.....	7 50
Op. 37. Manhega.....	7 50
Op. 38. Souvenir de la Havane.....	7 50
Op. 39. Printemps d'amour.....	7 50
Op. 40. O ma charmante! épargnez-moi.....	5 "
Op. 41. God save the Queen, fantaisie.....	7 50
Op. 42. La Chute des Feuilles, mélodie.....	7 50
Op. 43. Polonia, caprice de concert.....	9 "
Op. 44. Suis-moi.....	7 50
Op. 45. Murmures Éoliens.....	9 "
Op. 46. Berceuse (cradle song).....	6 "

A. GORIA

Op. 40. Capriccio sur <i>Jérusalem</i> , <i>I Lombardi</i> , de VERDI.....	7 50
Op. 56. Sérénade du roi Richard, du <i>Songe d'une Nuit d'été</i>	6 "
Op. 61. Caprice dramatique sur <i>Raymond</i> , d'A. THOMAS.....	7 50
Op. 61. Le Carillon, 2 ^e caprice sur <i>Raymond</i> Valse des Fleurs.....	7 50
Réverie.....	6 "
Op. 79. <i>Il Trovatore</i> , fantaisie de concert.....	4 "
Op. 94. Illustrations de <i>Rigoletto</i> , de VERDI, fantaisie de concert.....	7 50
Œuvre posthume: <i>La Traviata</i> , fantaisie de concert.....	9 "

DOHLER

Op. 12. Variations sur <i>Gustave</i>	7 50
Op. 54. Andante sur <i>Dom Sébastien</i>	7 50
Deux Fantaisies sur <i>I Lombardi</i> , chaque.....	7 50
Deux Fantaisies sur <i>Macbeth</i> , chaque.....	7 50

MARONTELL

Op. 39. Napolitana, étude de concert.....	8 "
Op. 40. Polonoise de concert.....	7 50
Op. 41. Berceuse, nocturne rêverie.....	5 "
Rêve d'une Fée, valse de salon.....	6 "
Carina, valse de concert.....	6 "
Op. 47. <i>Pierre de Médicis</i> , du prince J. PONIATOWSKI, andante et arioso.....	7 50
Sixième Nocturne.....	7 50
Op. 57. Valse de salon.....	7 50
— Au bord du lac, rêverie.....	7 50

P. PERNY

Op. 52. Adagio et Misère de <i>Il Trovatore</i>	5 "
Op. 42. Caprice-Étude sur <i>Rigoletto</i> , de VERDI.....	7 50
Arloide, de VERDI, caprice.....	7 50
Op. 97. <i>Un Ballo in Maschera</i> , grande mazurka-caprice de concert.....	7 50
Op. 105. Galop de concert sur <i>Un Ballo in Maschera</i>	7 50
Op. 121. <i>La Forza del Destino</i> , Canzone del Tamburo, transcription.....	7 50

N.-R. ESPADERO

(DE LA HAVANE)	
Op. 11. Souvenir d'autrefois.....	6 "
Op. 13. Chant de l'âme.....	7 50
Op. 14. Plainte du Poète.....	7 50
Op. 15. Partez, ingrâte, mélodie.....	5 "
Op. 19. Cantilène.....	9 "
— Ossian, polka de salon.....	6 "

A. JAEHL

Op. 18. Caprice sur <i>Rigoletto</i>	6 "
Op. 65. Caprice sur <i>Il Trovatore</i>	6 "
Op. 70. Caprice sur <i>La Traviata</i>	7 50
Op. 85. <i>Rigoletto</i> , duo transcrite.....	6 "
Op. 108. Mélodie favorite d' <i>Un Ballo in Maschera</i>	5 "
Op. 109. Tarentelle sur <i>Un Ballo in Maschera</i>	6 "
Op. 110. Mélodie anglaise variée.....	6 "

W. KRUGER

Op. 44. O sommo Carlo, finale d' <i>Ernani</i>	7 50
Op. 45. Sicilienne des <i>Vêpres</i>	6 "
Op. 46. Rom. et duo des <i>Vêpres Siciliennes</i>	6 "
Op. 50. Fantaisie sur <i>Il Trovatore</i> , de VERDI.....	7 50
Op. 51. La Séparation, de ROSSINI, transcrite.....	6 "
Op. 52. Brindisi et duo de <i>La Traviata</i>	7 50
Op. 53. Romance favorite de <i>La Traviata</i>	7 50
Op. 54. Légende.....	4 "
Op. 60. Le Misère du <i>Trovatore</i> , transcrite.....	6 "
Op. 60. — édition facile.....	6 "
Op. 61. Quatuor de <i>Rigoletto</i> , transcrite.....	7 50
Op. 63. <i>Bruschino</i> , fantaisie.....	7 50
Op. 65. <i>La Magicienne</i> , romance: Dors, mon René.....	7 50
Op. 66. Illustrations de <i>La Magicienne</i>	9 "
Marche des Ruines d'Athènes, de BEETHOVEN.....	5 "
Op. 74. Chanson de la Veillée.....	6 "
Op. 75. <i>I Lombardi (Jérusalem)</i> , de VERDI, romance et chœur des Pèlerins transcrits.....	7 50
Op. 76. <i>I Lombardi (Jérusalem)</i> , de VERDI, trio transcrite.....	7 50
Op. 77. <i>Macbeth</i> , de VERDI, andante, brindisi, chœur transcrits.....	7 50
Op. 78. <i>Macbeth</i> , de VERDI, chœur et ballade transcrits.....	7 50
Op. 79. <i>Ernani</i> , de VERDI, cavatine de soprano transcrite.....	7 50
Op. 80. <i>Rigoletto</i> , de VERDI, chœur, air, ballade transcrits.....	7 50
Op. 81. <i>Simon Boccanegra</i> , de VERDI, cavatine et duo transcrits.....	7 50
Op. 82. <i>I Due Foscari</i> , de VERDI, chœur et duo transcrits.....	7 50
Op. 83. <i>Arloide</i> , de VERDI, introduction, chœur, duo transcrits.....	7 50
Op. 84. <i>I Masnadieri</i> , de VERDI, cavat. tr.....	7 50
Op. 85. <i>Luisa Miller</i> , de VERDI, romance et duo transcrits.....	7 50
Op. 86. <i>Attila</i> , cavatine et taretto transcr.....	7 50
Op. 90. <i>Un Ballo in Maschera</i> , de VERDI, romance et barcarolle transcrits.....	7 50
Op. 92. <i>Orphée</i> , de GLUCK, scène des Enfants et romance d' <i>Orphée</i> , transcrits.....	7 50
Op. 93. <i>Orphée</i> , de GLUCK, sc. des Champs-Élysées, transcrite.....	7 50
Op. 94. Les Adieux, mazurka de salon.....	6 "
Op. 98. <i>Pierre de Médicis</i> , du prince J. PONIATOWSKI, cavatine transcrite.....	7 50
Op. 103. Marche des Bohémiens russes.....	7 50
Op. 104. Les Cloches du soir, méditation.....	7 50
Op. 108. <i>Alceste</i> , scène dramatique.....	7 50
Op. 109. L'Écho de la vallée.....	6 "
Op. 110. La Coupe d'or, caprice.....	7 50
Op. 114. Hymne des Nations, de VERDI.....	7 50
Op. 117. <i>Le Voyageur. — Le Départ</i> , deux mélodies de SCHUBERT, transcrits.....	7 50
Op. 119. <i>La Forza del Destino</i> , de VERDI, Ballade et Rataplan transcrits.....	7 50

J. ASCHER

Op. 31. Galop scherzo sur la <i>Tonelli</i>	7 50
Op. 37. Minuetto de <i>Rigoletto</i>	6 "
Op. 69. <i>La Traviata</i> , gr. caprice de concert.....	9 "
Op. 81. Les Commères, dialogue.....	7 50
Op. 86. <i>Les Vêpres Siciliennes</i>	7 50
Nocturne cantab. sur <i>Un Ballo in Maschera</i>	7 50

F. LISZT

6 Nocturnes de Field, doigtés.....	9 "
Soirées de Vienne, en 9 cahiers, chaque.....	6 "
En recueil, net.....	12 "
Les Consolations, 6 pensées poétiques.....	9 "
6 Lieders, de BEETHOVEN, transcrits.....	8 "
Salve, Maria, d' <i>I Lombardi (Jérusalem)</i>	5 "
Marche funèbre de <i>Dom Sébastien</i>	7 50
Rondo alla Turca, des Ruines d'Athènes, de Beethoven.....	9 "

MAGNUS

Op. 67. Barcarolle de <i>Pierre de Médicis</i>	7 50
Op. 76. Marche des Mandarins.....	6 "

A. BILLEMA

Op. 41. Les Abeilles, étude-caprice.....	7 50
Op. 55. Douce Réponse, morceau de salon.....	7 50
Op. 59. <i>Zoora</i> , fantaisie arabe.....	7 50

G. PFEIFFER

Misère du <i>Trovatore</i> , brillamment transcrite pour la main gauche.....	7 50
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OSBORNE

Ballade de <i>Rigoletto</i> , de VERDI.....	5 "
Misère du <i>Trovatore</i>	6 "
Op. 50. Morc. de concert sur <i>Dom Sébastien</i>	9 "