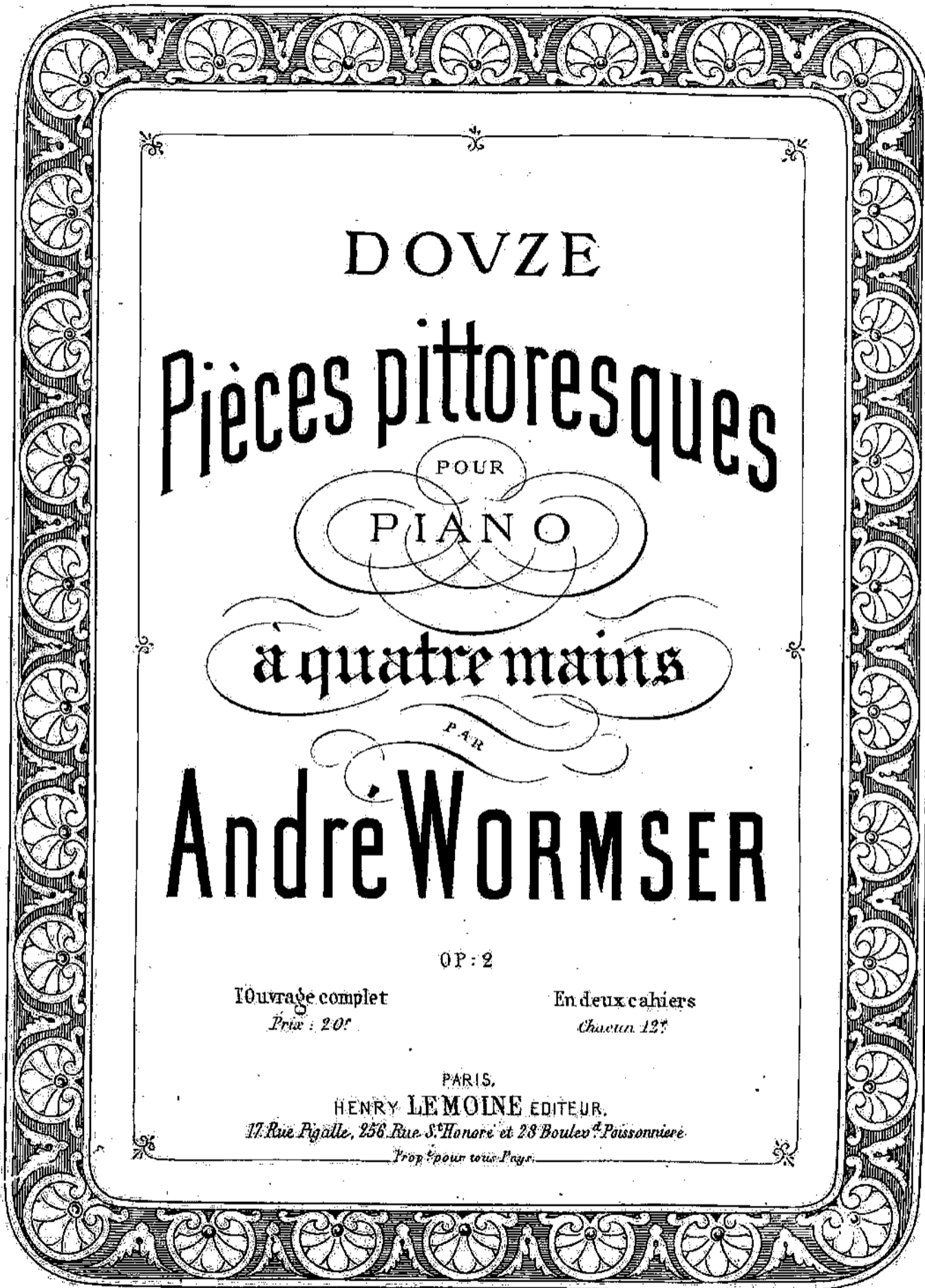


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André WORMSER

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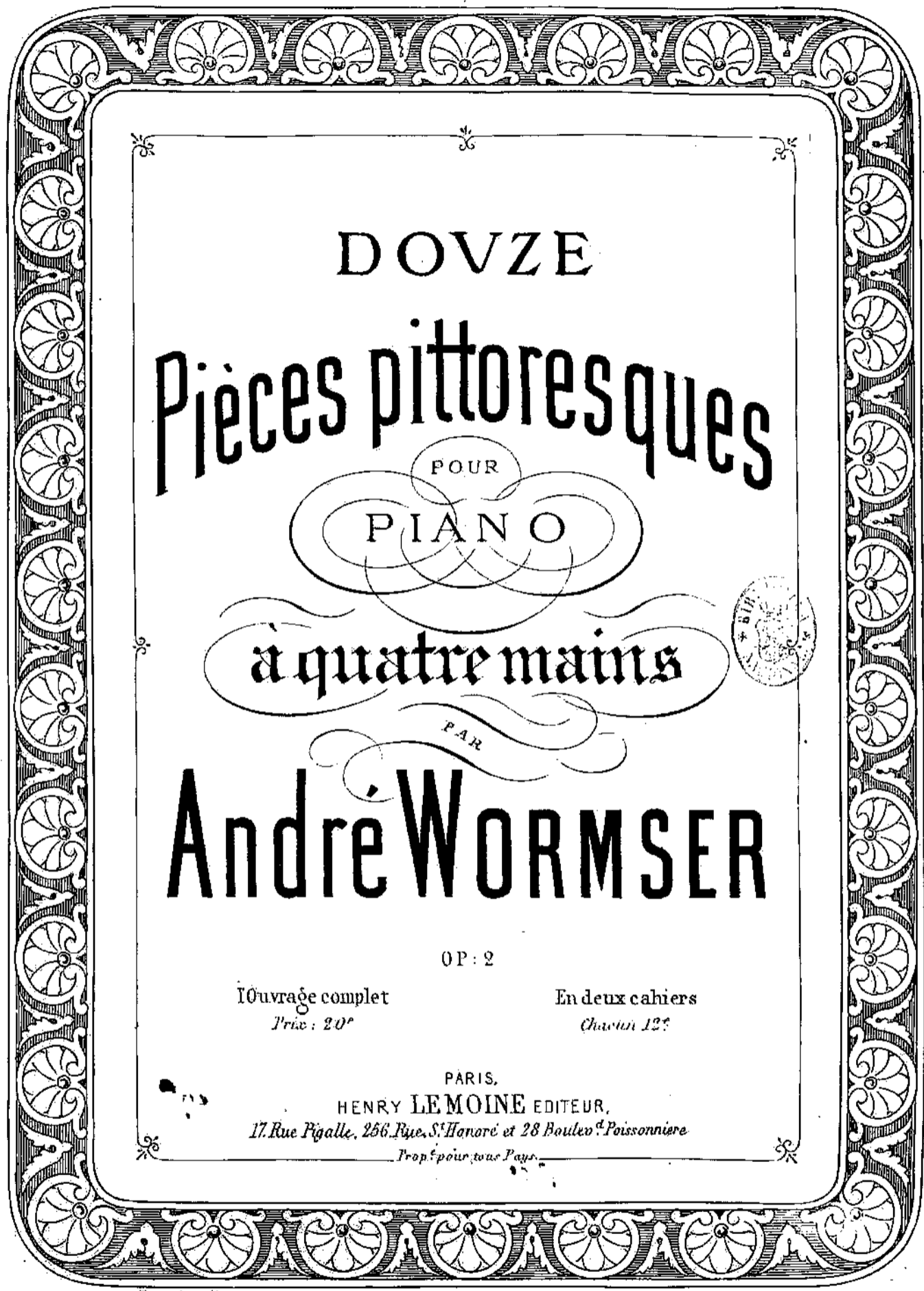
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86	Op. 10. N° 3. 7 ^e — en ré maj.	13°	1 15	46	Op. 8. N° 1. Sonate en fa maj.	9°	1 10	Dussek.				67. Op. 9. N° 1. Sonate en si b maj.				9°				1													
6	Op. 13. 8 ^e — Pathétique	14°	1 15	28	Le Petit Rieu, air varié.	8°	45	25	Op. 16. N° 1. — en ut maj.	7°	75	Field.				18. 5 ^e nocturne				8°				45									
115	Op. 14. N° 1. 9 ^e — en mi maj.	13°	1	215	Le Songe de J.-J. Rousseau.	9°	70	91	Op. 23. La Consolation	10°	75	114. Adieu, rondo				11°				65													
125	Op. 14. N° 2. 10 ^e — en sol maj.	13°	1 50	244	Op. 50. La Parodie, sonate en si b.	8°	1 05	3	L'Adieu	8°	80	Haydn.				2. Air varié en mi maj.				12°				40									
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188	Op. 31. N° 2. 17 ^e — en ré min.	14°	1 25	284. Op. 387. Exercices journaliers				114. Adieu, rondo				11°				65	206	5 ^e — en ut	10°	70	Op. 4. N° 3. 3 ^e — en si b maj.				11°				90				
184	Op. 31. N° 3. 18 ^e — en mi b maj.	13°	1 35	284. Op. 387. Exercices journaliers				2. Air varié en mi maj.				12°				40	206	6 ^e — en ut min.	12°	65	Op. 5. N° 1. 4 ^e — en ut maj.				10°				1 10				
106	Op. 49. N° 1. 19 ^e — en sol min. (fac)	7°	75	284. Op. 387. Exercices journaliers				Lasola ch'lo pianga, transc. varié par Métel				8°				35	206	7 ^e — en fa maj.	12°	70	Op. 5. N° 2. 5 ^e — en ré maj.				11°				1 10				
105	Op. 49. N° 2. 20 ^e — en sol maj. (fac)	7°	75	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	8 ^e — en ut	12°	65	Op. 5. N° 3. 6 ^e — en si b maj.				11°				1 15				
186	Op. 53. 21 ^e — en ut maj.	15°	1 60	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	9 ^e — en ré	11°	65	Op. 6. N° 1. 7 ^e — en ut maj.				11°				1 05				
172	Op. 54. 22 ^e — en fa maj.	13°	1 55	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	10 ^e — en mi b.	11°	65	Op. 6. N° 2. 8 ^e — en la maj.				11°				95				
178	Op. 57. 23 ^e — en fa min.	15°	1 55	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	11 ^e — en mi	11°	65	Op. 6. N° 3. 9 ^e — en fa maj.				11°				1 05				
174	Op. 78. 24 ^e — en fa # maj.	14°	1 75	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	12 ^e — en si b maj.	10°	80	Op. 7. N° 1. 10 ^e — en fa maj.				11°				1 20				
175	Op. 79. 25 ^e — en sol maj. (fac)	8°	80	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	13 ^e — en ut	10°	75	Op. 7. N° 2. 11 ^e — en fa maj.				11°				90				
187	Op. 90. 27 ^e — en mi min.	13°	1 05	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	14 ^e — en la b.	10°	80	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
182	Op. 101. 28 ^e — en la maj.	14°	1 05	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	15 ^e — en ut	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
183	Op. 106. 29 ^e — en si b maj.	16°	2 25	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	16 ^e — en ré	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
184	Op. 109. 30 ^e — en mi maj.	14°	1 20	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	17 ^e — en ut	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
185	Op. 110. 31 ^e — en la b maj.	14°	1 20	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	18 ^e — en ré	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
186	Op. 111. 32 ^e — en ut min.	15°	1 40	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	19 ^e — en mi	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
192	Sans œuvre. 33 ^e — en mi b maj.	8°	80	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	20 ^e — en ré	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
193	— 34 ^e — en fa min.	8°	75	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	21 ^e — en ut	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
184	— 35 ^e — en ré maj.	8°	1	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	22 ^e — en la b.	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
195	— 36 ^e — en ut maj. (fac)	7°	55	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	23 ^e — en mi	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
196	— 37 et 38 ^e — très-faciles, 3 ^e et 4 ^e	7°	65	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	24 ^e — en ré	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
68	Op. 6. sonate à 4 mains	8°	1 05	284. Op. 387. Exercices journaliers				287. Op. 16. Bluettes				11°				40	206	25 ^e — en ut	10°	75	Op. 7. N° 3. 12 ^e — en fa maj.				11°				90				
Bertini.				Field.				Handel.				Mozart.																					
485	Op. 84. N° 1. Thème varié en ré maj.	8°	85	18. 5 ^e nocturne				2. Air varié en mi maj.				SONATES POUR PIANO SEUL.				La collection complète en 1 vol. broché				3				8									
153	L'Espérance, nocturne	12°	50	114. Adieu, rondo				Lasola ch'lo pianga, transc. varié par Métel				La collection complète en 2 vol. chacun				Op. 4. N° 1. 1 ^{re} Sonate en ut maj.				1°				85									
464	Les Regrets, nocturne	12°	60	287. Op. 16. Bluettes				287. Op. 16. Bluettes				Op. 4. N° 2. 2 ^e — en fa maj.				10°				80													
472	— N° 1. Allegretto agitato en mi b.	11°	50	287. Op. 16. Bluettes				287. Op. 16. Bluettes				Op. 4. N° 3. 3 ^e — en si b maj.				11°				90													
473	— N° 2. — gracioso en la	11°	50	287. Op. 16. Bluettes				287. Op. 16. Bluettes				Op. 5. N° 1. 4 ^e — en ut maj.				10°				1 10													
474	— N° 3. Rondo alla polacca	11°	60	287. Op. 16. Bluettes				287. Op. 16. Bluettes				Op. 5. N° 2. 5 ^e — en ré maj.				11°				1 10													
Boccherini.				Haydn.				Mozart.				Haydn.				Mozart.																	
318	Célèbre menuet du 1 ^{er} quintette, transcrit par Ch. Lentz	10°	45	SONATES POUR PIANO.				SONATES POUR PIANO SEUL.				La collection complète en 1 vol. broché				3				8													
278	Le même, transcrit à 4 mains par C. Lentz	9°	55	La collection complète en 1 volume				La collection complète en 2 vol. chacun				Op. 4. N° 1. 1 ^{re} Sonate en ut maj.				1°				85													

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à quatre mains

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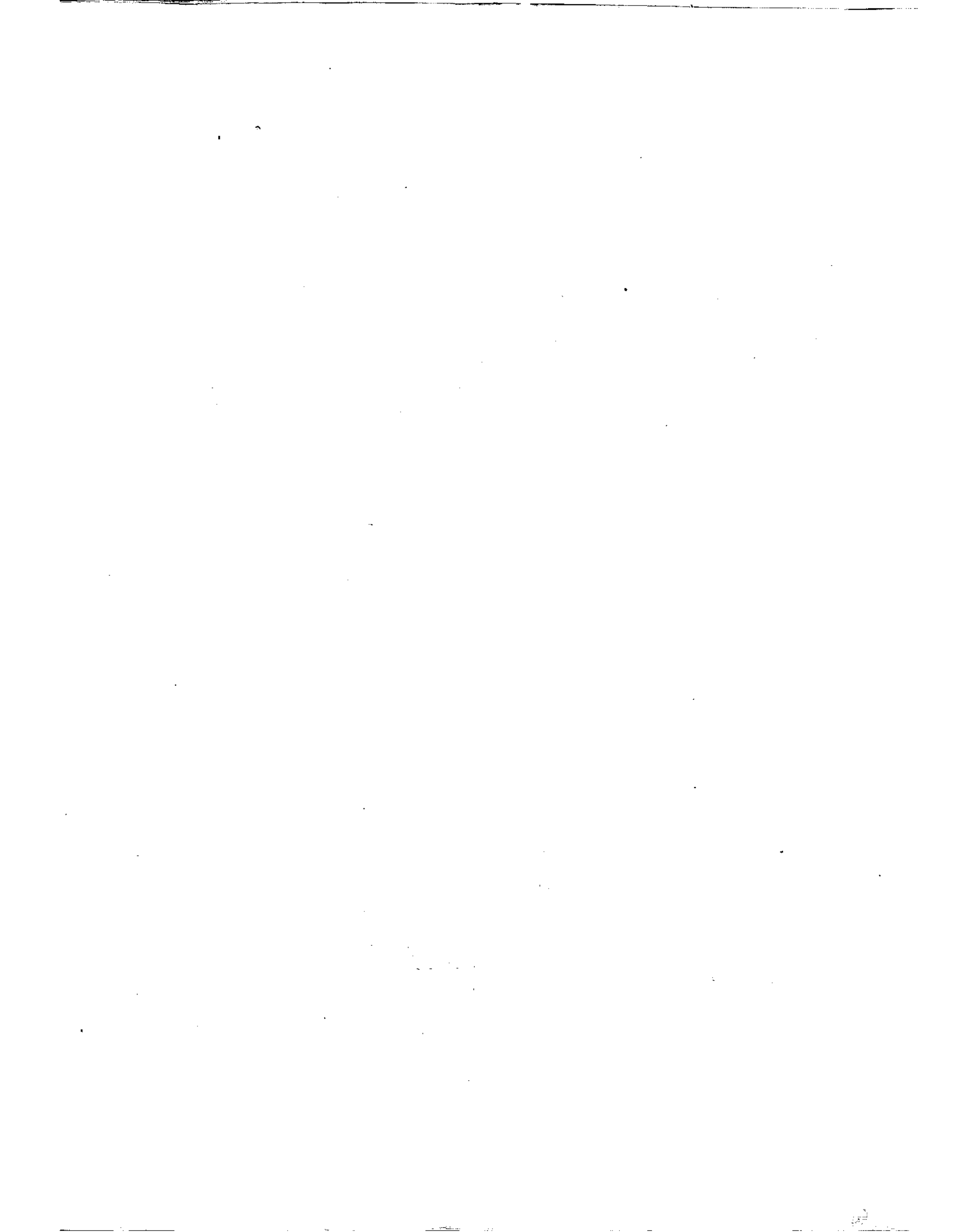
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Key at p. 282 see 1st copy



PIÈCES PITTORESQUES

À 4 MAINS.

André WORMSER Op. 2...

CANON

SECONDA.

76 = *Il canto ben espressivo.*
LENTO. *p*
Ped. * Ped. * Ped. *

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

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

Cresc.
Ped. * Ped. * Ped. *

PIÈCES PITTORESQUES

3

À 4 MAINS

André WORMSER Op. 2.

CANON



PRIMA.

Il canto ben espressivo.

76 =
LENTO. *p*
Ped. * Ped. * Ped. *

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

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

Cresc. *Dimin.*
Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of chords. Pedal markings are indicated by 'Ped.' and an asterisk (*) below the staff.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melodic line in the right hand continues with various note values and rests. Pedal markings are present throughout the system.

Third system of musical notation. This system includes a *Ritard.* (ritardando) marking, indicated by a double-headed arrow pointing to the right. The tempo of the music gradually slows down. Pedal markings continue to be used.

Fourth system of musical notation, starting with the instruction *a Tempo.* (return to tempo). The dynamic markings alternate between *f* (forte) and *p* (piano). The right hand has a more active melodic role, while the left hand provides harmonic support. Pedal markings are present.

Fifth system of musical notation, the final system on the page. It features dynamic markings of *f*, *p Dimin.* (piano, diminishing), and *pp* (pianissimo). The music concludes with a final chord in the right hand. Pedal markings are present.

pp p

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

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

Ritard.

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

a Tempo.

p f f

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

f f p Dimin. pp

Ped. * Ped. * Ped. *

DANSE VILLAGEOISE.



SECONDA.

Grazioso.

80 =

ALLEGRETTO.

p *f* *f* *f*

sf *sf* *sf* *sf*

Sempre p *f* *p*

sf *f*

DANSE VILLAGEOISE.

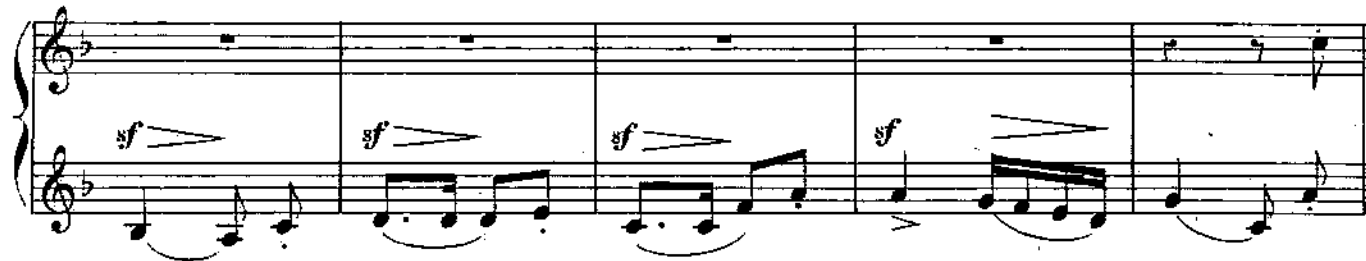
PRIMA.

80 =  

ALLEGRETTO.

Grazioso.

p *f* *f* *f*



f *p* *pp e leggiero.*



8



Animato e

f

scherzando. *Riten.*

Di - mi - nu - en - do.

a Tempo.

p

f *p* *Dimin.*

pp *pp* *ff*

pp *ff*

8

Animato e

8

Di mi nu en

a Tempo.

do.

p

8

pp

8

ff *pp* *ff*

CORTÈGE

SECONDA.



96 = 



Cresc. *p* *p un poco marcato.*
Una corda.



Ritard. *pp*
a Tempo.
Tre corde.



Dimin.
Ped. * Ped. *



CORTÈGE

PRIMA.

96 = *MAESTOSO.* *p sostenuto.* *Seconda.*

Cresc. *p* *pp sostenuto.* *Prima.* *Una corda.*

Ritard. *a Tempo.* *p ben cantabile.* *Tre corde.*

Dimin. *Ped.* * *Ped.* *

Poco più animato.

Dolce.

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

in Tempo.

Un poco riten.

pp

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

Animato sempre

Cre - scen

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

Un poco stargando.

Allegro 126

do.

Dimin.

pp

Ped. * Ped. * Ped. *

Sempre staccato.

a Tempo.

Cre - scen

Riten.

do.

f

8^a bassa. Ped. *

8^a bassa. Ped. * Ped. * Ped. * Ped. *

Poco più animato.

Cresc.

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

Un poco riten. **pp**

in Tempo.

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

Animato sempre. *Un poco stargando.*

Cre - - - - - do. *Dimin.*

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

Allegro 126 = ♩ **pp**

Ped. *

Riten. **a Tempo.**

- - - - - do. **f**

Ped. *

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

The musical score is written for piano and consists of seven systems of staves. The first system features a grand staff with two bass clefs and a dynamic marking of *ff*. Pedal markings are present below the staves. The second system continues with a grand staff, including the instruction *p e leggero.* The third system is a grand staff with dynamics *f* and *ff*. The fourth system is a grand staff with the tempo marking **Più lento** 66 = ♩, the instruction *Slurgando.*, and the dynamic *p Sostenuto (comme sur l'orgue.)*. The fifth system is a grand staff with the tempo marking **Meno lento.**, the instruction *Una corda.*, and the dynamic *pp*. The sixth system is a grand staff with multiple *Ped.* markings. The seventh system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, featuring a 7-measure rest in the upper staff. The page number 7941. H. is printed at the bottom center.

The musical score consists of six systems of staves. The first system shows a melodic line in the right hand and a bass line in the left hand, with dynamics *ff* and *f*. The second system includes the instruction *p. e leggiero.* and dynamics *p* and *f*. The third system features a complex texture with *ff* dynamics and a pedaling instruction. The fourth system is marked *Più lento 66 =* and includes *Stargando.*, *p Sostenuto (comme sur l'orgue.)*, and *mf*. The fifth system is marked *Meno lento.* and *pp*, with the instruction *Una corda.*. The sixth system continues the melodic and bass lines.

CAPRICCIO.

SECONDA.



92 = **MODERATO.**
p scherzando.
Una corde.

Più mosso 116 = *p*
Tre corde.

Più f *p e leggero.*
Una corda.

CAPRICCIO



PRIMA.

92 = MODERATO. *p scherzando.*

8 - *Più mosso* 116 = *p*

Più f *p e leggero.*

Cre - scendo *f* *p*

Tre corde. Una corda.

Un poco più animato.

Piu mosso.

Express.

Tre corde.

8

Cre scendo f p

V V V

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Dynamic markings *Cre scendo*, *f*, and *p* are placed between the staves. The system concludes with three downward-pointing 'v' marks.

8

V V V V V V V V V V V V V V V V

This system continues the musical piece with two staves. The lower staff is characterized by a series of downward-pointing 'v' marks, likely indicating fingerings or specific articulation points.

8

^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

This system shows two staves of music. The lower staff includes several upward-pointing '^' marks, possibly indicating accents or breath marks.

8

Un poco più animato.

This system contains two staves. The lower staff features upward-pointing '^' marks. The instruction *Un poco più animato.* is written in the right-hand margin.

Più mosso.

8

3 3 3 3

This system contains two staves. The instruction *Più mosso.* is centered above the first staff. The lower staff features several triplets, each marked with a '3'.

SECONDA.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. The instruction "Una corda." is written below the left hand.

Second system of musical notation. The right hand continues with slurred eighth notes. The instruction "Tre corde." is written below the left hand, and the dynamic marking "mf" is placed above the right hand.

Third system of musical notation. The right hand has a melodic line with slurs. The instruction "Una corda." is written below the left hand, and the dynamic marking "pp" is placed above the right hand. A dashed line labeled "8 bassa" is drawn below the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs. The instruction "Tre corde." is written below the left hand, and the dynamic marking "pp" is placed above the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs. The instruction "Una corda." is written below the left hand. Dynamic markings "mf" and "ff" are placed above the right hand.

PRIMA.

(7) 21

Espress.

pp

pp

p

Diminuendo pp *f* *ff*

ROMANCE SANS PAROLES



SECONDA.

152 =

ALLEGRO
CANTABILE.

p

p

Ped. *

mf

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

Un poco più riten.

mf

Cre.

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


scen *do.* *f Sempre più lento.* *sf*

f

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

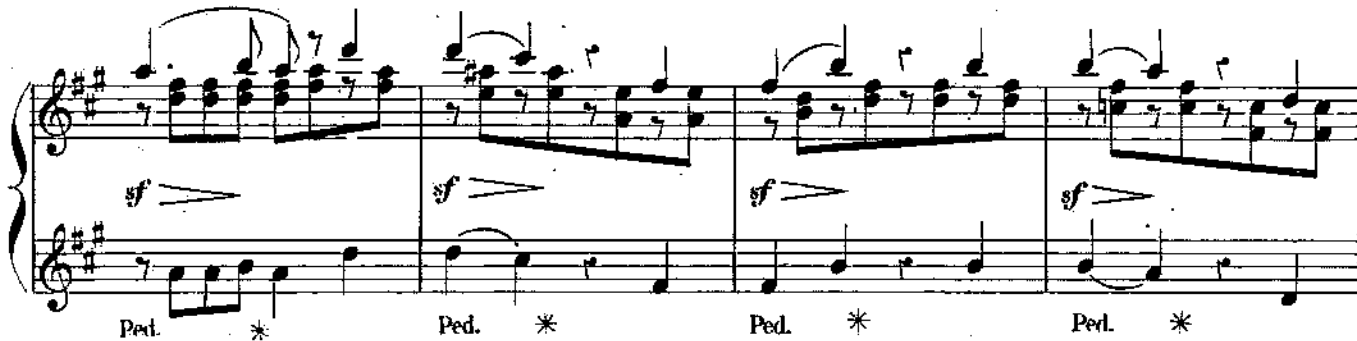
ROMANCE SANS PAROLES

PRIMA.

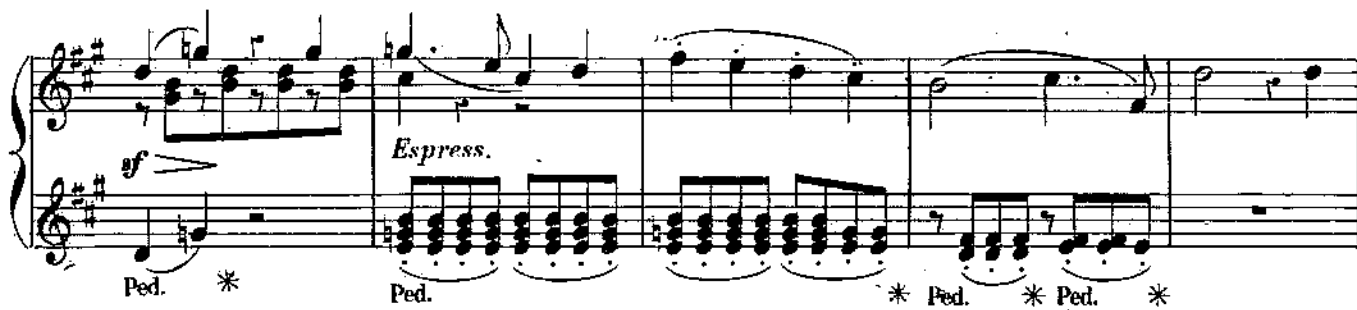
152 = 

ALLEGRO
CANTABILE.

p

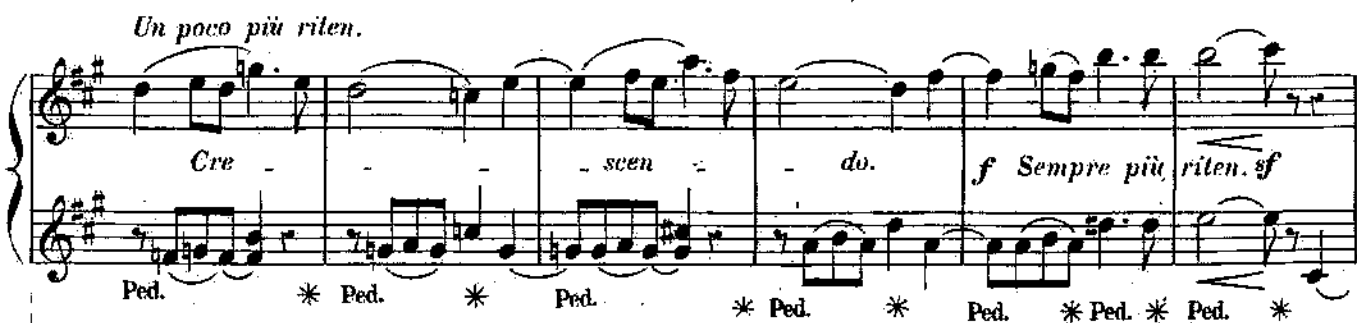


Espress.



Un poco più riten.

Cre - - - - - scen - - - - - do. f Sempre più riten. sf



p *pp* *Marcato.*

Poco lento. **Allegretto** 126 = ♩ *p ben cantabile.* *Più p* *Una corda.*

f *pp e dolce.* *Ped.*

p *Ped.* *Ped.*

p *Tre corde.*

Poco lento.

Musical notation for the first system, featuring piano (*p*) and dolce dynamics. The piece is in G major and 3/4 time. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *p* at the beginning, *Dolce.* in the middle, and *sf* at the end.

Allegretto 126 = ♩

Musical notation for the second system, featuring piano (*p*) and pianissimo sostenuto (*pp Sostenuito.*) dynamics. The tempo is **Allegretto** with a metronome marking of 126 = ♩. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *p* at the beginning and *pp Sostenuito.* in the middle.

Musical notation for the third system, featuring piano (*p*) and fortissimo (*sf*) dynamics. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *Più p* at the beginning and *sf* in the middle.

Musical notation for the fourth system, featuring pianissimo dolce (*pp Dolce.*) dynamics and pedal markings. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *pp Dolce.* in the middle. Pedal markings (*Ped.*) and asterisks (***) are present below the second and fourth measures.

Musical notation for the fifth system, featuring animato and poco a poco dynamics, and a diminuendo (*Dimin.*) marking. The first staff has a melodic line with a slur over the first four measures, and the second staff has a bass line with a slur over the first four measures. The dynamics are *Animato* and *poco a poco.* in the middle. A *Dimin.* marking is present in the first measure. Pedal markings (*Ped.*) and asterisks (***) are present below the first and third measures.

do. *f* *ff*

Ped. * Ped. *

Sempre ff

Ped. * Ped. * Ped. * Ped.

1° Tempo.

ff p *Dolce.* *pp*

Ped. *

f *Slargando.* *sf Dimin.*

Ped. *

a Tempo.

p e riten. *Dimin. e* *Riten.*

Ped. Una corda. * Ped. *

- do. *f* *ff*
Ped. * Ped. *

Sempre ff
Ped. * Ped. * Ped. *

1º Tempo.
Stargando. *pp*
Ped. * Ped.

Stargando. *f*
* Ped. * V V V V

f *Riten.* *p e dolce.*
Ped. * Ped. *

HONGROISE

SECONDA.

92-0

ALLEGRO.

mf Bien rythmé.

Ped. *

f

Dimin.

pp

Una corda.

ff Tre corde.

P Leggiero.

ff

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

The musical score is written for piano in G major and 2/4 time. It consists of five systems of staves. The first system shows the beginning of the piece with a tempo marking of 'ALLEGRO.' and a dynamic of 'mf Bien rythmé.'. The second system includes a 'Ped.' marking with an asterisk. The third system features a dynamic of 'f' and a 'Dimin.' instruction. The fourth system has dynamics of 'pp' and 'ff', and includes the instructions 'Una corda.' and 'Tre corde.'. The fifth system starts with a dynamic of 'P Leggiero.' and ends with 'ff'. Pedal markings with asterisks are placed below the bass staff in the second, fourth, fifth, and sixth measures of the fifth system.

HONGROISE



PRIMA.

92 = ♩

Bien rythmé.

ALLEGRO.

sf *mf* *sf*

8

sf *sf* *p*

Ped. *

8

sf *Dimin.*

f *sf* *sf* *sf*

8

p *Grazioso.*

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

SECONDA.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with dynamic markings *sf* and *f*. The lower staff has a bass line with a *P* dynamic marking and the instruction *Leggiero.* Below the lower staff, there is a *Ped.* marking and an asterisk.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *mf* dynamic marking. The lower staff has a bass line with several *Ped.* markings and asterisks.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *pp* dynamic marking and the instruction *Leggiero.* The lower staff has a bass line with an *8* marking and a dashed line below it.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with the instruction *Marcato.* The lower staff has a bass line with an *8* marking and a dashed line below it.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff with a *sf* dynamic marking. The lower staff has a bass line with a *pp* dynamic marking and the instruction *una corda.* Below the lower staff, there is an *8* marking and a dashed line.

The first system of the PRIMA section consists of two staves. The upper staff features a melodic line with trills and an 8-measure rest. The lower staff provides a rhythmic accompaniment with dynamic markings of *f*, *sf*, and *p*.

The second system of the PRIMA section consists of two staves. The upper staff is marked *Grazioso.* and contains a melodic line with slurs. The lower staff is marked with *Ped.* and asterisks, indicating pedal points.

The third system of the PRIMA section consists of two staves. The upper staff has an 8-measure rest and is marked *p*. The lower staff contains a melodic line with dynamic markings of *sf* and *Leggiero.*

The fourth system of the PRIMA section consists of two staves. The upper staff has an 8-measure rest and contains a melodic line with slurs. The lower staff contains a rhythmic accompaniment.

The second system of the SECONDA section consists of two staves. The upper staff has an 8-measure rest and is marked *SECONDA.*. The lower staff is marked *ppUna corda.* and contains a rhythmic accompaniment.

SECONDA.

Animato poco a poco.

Cresc. *scen*

8

do *poco* *a* *poco*

Tre corde.

8

Cresc. *molto.* *a Tempo.*

Slargando. *ff*

V Ped. * Ped. *

V Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cresc. *ff*

Ped. *

V

Animato poco

sf *p* *Cre* *sf*

a poco.

scen *do* *poco*

a poco.

Cresc. molto.
Staccando.

a Tempo.

ff

tr *Cresc.* *ff*

FUGHETTA



Con spirito.

SECONDA.

104 =

ALLEGRETTO.

8^a bassa.

Ten.

FUGHETTA



104

Con spirito.
Seconda.

PRIMA.

ALLEGRETTO.

The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents, marked with *sf* (sforzando). The lower staff is in treble clef and contains a simple accompaniment of quarter notes.

Prima.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system, marked with *sf*. The lower staff continues the accompaniment.The third system of music consists of two staves. The upper staff features a melodic line with slurs and accents, marked with *p* (piano) in the middle. The lower staff continues the accompaniment.The fourth system of music consists of two staves. The upper staff continues the melodic line, marked with *sf*. The lower staff continues the accompaniment.The fifth system of music consists of two staves. The upper staff continues the melodic line, marked with *sf*. The lower staff continues the accompaniment.

Cre - scen - do *f* *p* *sf*

p *sf* *sf* *sf* *f*

ff *p* *f* *sf* *sf*

p

Cre - scen - do. *f p*

f p Cre - scen - do.

f ff

p f

sf

sf p e scherzando. sf

SECONDA.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. The instruction *Espress.* is written in the middle of the system.

Second system of musical notation, continuing the piece. The instruction *pp* is written in the middle of the system.

Third system of musical notation, featuring a grand staff. The lyrics *Cre - scen* are written below the notes.

Fourth system of musical notation, featuring a grand staff. The lyrics *do.* and *p* are written below the notes.

Fifth system of musical notation, featuring a grand staff. The lyrics *Cre - scen - do.* are written below the notes.

Sixth system of musical notation, featuring a grand staff. The music concludes with various note values and rests.

First system of musical notation, piano accompaniment. The right hand features a melody with slurs and accents, and the left hand provides harmonic support with chords and moving lines. The marking *Espress.* is present.

Second system of musical notation, piano accompaniment. The right hand continues the melodic line with slurs and accents, and the left hand features more complex rhythmic patterns. Dynamic markings *sf* and *pp* are used.

Third system of musical notation, piano accompaniment. The right hand has a steady melodic flow with slurs and accents, and the left hand has a more active bass line. Dynamic markings *sf* and *pp* are used. The lyrics *Cre* and *scen* are visible.

Fourth system of musical notation, piano accompaniment. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings *sf* and *p* are used. The lyrics *do.* are visible.

Fifth system of musical notation, piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings *f* are used. The lyrics *Cre*, *scen*, and *do.* are visible.

Sixth system of musical notation, piano accompaniment. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings *f* are used.

Musical notation for the first system, featuring a piano accompaniment with a *Riten.* marking.

Musical notation for the second system, including *a Tempo.*, *Dim. p*, and *e dolce.* markings.

Musical notation for the third system, showing piano accompaniment with various dynamics and articulation.

Musical notation for the fourth system, including a *Piu p* marking.

Musical notation for the fifth system, including *a Tempo.* and *Riten.* markings.

Musical notation for the sixth system, including *Molto largo.* and *ff* markings.

Riten.

a Tempo.

p e dolce.

f

Piu p

a Tempo.

Riten.

Dolcissimo.

Molto largo.

8

PAYSAGE



SECONDA.

88 = ♩.

ALLEGRETTO
TRANQUILLO.

p *Leggiero.*

Cre *scen*

do.

p *Riten.* *a Tempo.* *p*

PAYSAGE



PRIMA.

♩ = 88
ALLEGRETTO
TRANQUILLO.

a Tempo.

SECONDA.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *Più f* and two accents (^) above the staff.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *Più p* and *pp*.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The music includes the tempo marking *Poco più animato.* and dynamic markings of *sf*.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *sf* and a tempo marking of *Riten.*

Musical notation system 5, featuring a grand staff with treble and bass clefs. The music includes the tempo marking *Poco lento.* and a dynamic marking of *Sostenuto.*

Musical notation system 6, featuring a grand staff with treble and bass clefs. The music includes the tempo marking *1° Tempo.* and a dynamic marking of *p Leggiero.*

Più f

Più p

Poco più animato.
pp *pp sempre.*

Riten.

Poco lento.
Sostenuto.

1° Tempo.
mf *pp*

SECONDA.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a supporting line in the bass, with various note values and rests.

Second system of musical notation, continuing the grand staff. It includes a piano dynamic marking (*p*) and features more complex rhythmic patterns and phrasing in both staves.

Third system of musical notation, featuring vocal lyrics. The lyrics are "Cre" and "scen". The notation includes a grand staff with vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lyrics. The lyrics are "do.", "f Dimi", and "nuen". It includes a forte dynamic marking (*f*) and a piano dynamic marking (*p*).

Fifth system of musical notation, featuring vocal lyrics. The lyrics are "do." and "p". It includes a piano dynamic marking (*p*) and shows the vocal line and piano accompaniment.

Sixth system of musical notation, featuring a piano dynamic marking (*ppp*). The system shows a grand staff with complex piano accompaniment and a vocal line.

mf *f* *Dimin.*

p

Cre *scèn.*

do. *f* *Di* *mi*

nuen *do.* *p* *p*

Dimin. *ppp*



VALSE

SECONDA.

160

ALLEGRETTO.

p

Cre - scen - do. *pp* *mf*

P e sostenuto.

VALSE



PRIMA.

160 = 



8- 

p 

8- 

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with a 'b' (flat).

Second system of musical notation, including a 'Ped.' (pedal) marking and an asterisk (*) below the staff.

Third system of musical notation, including a 'Ped.' (pedal) marking and an asterisk (*) below the staff.

Fourth system of musical notation, including a 'Rit.' (ritardando) marking and a 'Ped.' (pedal) marking. The system concludes with the instruction 'a Tempo.'

Fifth system of musical notation, including the instruction 'Marcato il canto.' and the lyrics 'Cre - Stringendo. - scen - do.' written across the staff.

8

8

Ped. * Ped. *

8

Ped. * Ped. *

8

a Tempo.

Rit.

Ped. * Ped. * Ped. *

p Sostenuto. Cre. Stringendo. do.

f *Rit.* *P Suivez la 1^a*

Ped. * Ped. *

Riten. *a Tempo.*

Ped. * Ped. * Ped. *

Sempre cresc. *Stringendo.*

f *Rall.* *P Suivez.*

Ped. * * * *

Rit. molto. *a Tempo.* *Marcato il basso.*

Ped. * Ped. * Ped. *

f *Rit.* *P a capriccio.*

Ped. * Ped. *

Riten. *Sostenuto.* **a Tempo.**

Ped. * Ped. * Ped. *

Sempre cresc. *Stringendo.*

Ped.

A capriccio.

*

Rit. molto. *Con grazia.* **a Tempo.**

Ped. * Ped. * Ped. *

8-

SECONDA.

Dimi - nu - en - do.

Ped. *

Cre - scen - do. *f* Dimi -

Ped. *

- nu - en - do.

Ped. *

PP Una corda.

Ped. *

p

Ped. *

Dimi - nu - en - do.

Ped. * Ped. * Ped. *

Cre - scen - do. *f* Dimi -

- nu - en - do.

pp

Ped. * Ped.

ppp

*

EGLOGUE



SECONDA.

42 = ♩
AUSSI LENT
QUE POSSIBLE.

Una corda. *pp*

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

Poco meno 50 = ♩

Crescendo... *mf* *pp* *mf*

Ped. * Ped. * Ped. *

Poco meno 58 = ♩

pp *p*

sf *Marcato*

EGLOGUE

PRIMA.

42 = ♩
AUSSI LENT
QUE POSSIBLE.
Dolcissimo è legato.

8

pp *Crescendo.* *mf* *pp*

Poco meno 50 = ♩
mf Cantabile. *pp*

mf Cantabile. *pp*
Ped. Tre corde. * Ped. * Ped. * Ped. Una corda. *

8

Poco meno 58 = ♩
Tre corde. *Marcato e espress.*

Ped. * Ped. * Ped. * Ped.

f
Ped. * Ped. * Ped.

Stesso tempo 58 =

Musical notation for the first system, featuring a treble and bass staff. The bass staff contains a complex rhythmic pattern with many notes. Dynamics include *sf* and *f*. Pedal markings are present: "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Musical notation for the second system. It includes a time signature change from 4/4 to 4/2. The text "Stesso tempo 58 = ♩" is written above the staff. Dynamics include *sf*, *p*, and *sf*. Pedal markings include "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Musical notation for the third system. Dynamics include *p*, *sf*, and *Espress.*. Performance instructions include "Una corda." and "Tre corde." Pedal markings include "Ped." followed by an asterisk.

Musical notation for the fourth system. Dynamics include *sf* and *f*. Pedal markings include "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Musical notation for the fifth system. Dynamics include *sf* and *sf*. A vocal line is present with the lyrics "Cre sf - sf - sf - sf - sf - scen". Pedal markings include "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

8^a bassa

8^a bassa

8^a bassa

1^o Tempo 42 = ♩

p *fff* *pp* *Sostenuto.* *p*
Una corda.

Ped. *

a Tempo.

f *pp* *Rit.* *pp*

Ped. * Ped. *

f - f - sf sf sf - do. *f Espresso.* *sf*

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

Animato molto.

ff *ff* *Dimin.* *mf* *ff*

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

1^o Tempo 42 = ♩

p *p*

Una corda.

f *pp Riten.*

Tre corde. Ped. *

p *ppp*

Ped. * Una corda. Ped. *

INTERMEZZO

SECONDA.

412 = 

ALLEGRETTO
PIACEVOLE.



Una corda. * Ped. * Ped. * Ped. *

p *sf* *Espress.* *p* Tre corde.

f *Riten.* *p* *a Tempo.*

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

INTERMEZZO



PRIMA.

112 =

ALLEGRETTO
PIACEVOLE.

p legg. *f* *p*

pp *pp e leggiero.*

Espress.

f *Riten.* **a Tempo.**
Dolce cantabile.

f *Riten.*

Piu p
Ped. * Ped. * Ped. * Ped. * Ped. *

Animato poco a poco.

p e cre - scen - do f
Ped. *

a Tempo.

Riten. p
Ped. * Ped. * Ped. * Ped. *

Animato.

pp f pp
8 bassa

Strigendo.

pp f ff
Ped. *

8
Piu p

8
Animato poco a poco.
p - e - cre - scen - do

8
a Tempo.
f *Riten.* *p legg.* *sf*

Animato.
Leggiero. *ff* *pp*

Strigendo. *ff*

MAZURK

SECONDA.

TEMPO
DI
MAZURK.

p

Ped. * Ped. *

f

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

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

sf

Ped. *

sf

MAZURK



PRIMA.

TEMPO
DI
MAZURK.

p *f e brillante.*

8

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a piano (*p*) dynamic. The first measure contains a whole rest in the upper staff and a half note in the lower staff. The second measure has a half note in the upper staff and a quarter note in the lower staff. The third measure has a half note in the upper staff and a quarter note in the lower staff. The fourth measure has a half note in the upper staff and a quarter note in the lower staff. The fifth measure has a half note in the upper staff and a quarter note in the lower staff. The sixth measure has a half note in the upper staff and a quarter note in the lower staff. The seventh measure has a half note in the upper staff and a quarter note in the lower staff. The eighth measure has a half note in the upper staff and a quarter note in the lower staff. The system ends with a measure marked *f e brillante.* with a dashed line and the number 8 above it.

8

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a crescendo hairpin. The first measure has a half note in the upper staff and a quarter note in the lower staff. The second measure has a half note in the upper staff and a quarter note in the lower staff. The third measure has a half note in the upper staff and a quarter note in the lower staff. The fourth measure has a half note in the upper staff and a quarter note in the lower staff. The fifth measure has a half note in the upper staff and a quarter note in the lower staff. The sixth measure has a half note in the upper staff and a quarter note in the lower staff. The seventh measure has a half note in the upper staff and a quarter note in the lower staff. The eighth measure has a half note in the upper staff and a quarter note in the lower staff. The system ends with a measure marked *tr* with a dashed line and the number 8 above it.

8

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a trill in the upper staff. The first measure has a half note in the upper staff and a quarter note in the lower staff. The second measure has a half note in the upper staff and a quarter note in the lower staff. The third measure has a half note in the upper staff and a quarter note in the lower staff. The fourth measure has a half note in the upper staff and a quarter note in the lower staff. The fifth measure has a half note in the upper staff and a quarter note in the lower staff. The sixth measure has a half note in the upper staff and a quarter note in the lower staff. The seventh measure has a half note in the upper staff and a quarter note in the lower staff. The eighth measure has a half note in the upper staff and a quarter note in the lower staff. The system ends with a measure marked *tr* with a dashed line and the number 8 above it.

8

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a trill in the upper staff. The first measure has a half note in the upper staff and a quarter note in the lower staff. The second measure has a half note in the upper staff and a quarter note in the lower staff. The third measure has a half note in the upper staff and a quarter note in the lower staff. The fourth measure has a half note in the upper staff and a quarter note in the lower staff. The fifth measure has a half note in the upper staff and a quarter note in the lower staff. The sixth measure has a half note in the upper staff and a quarter note in the lower staff. The seventh measure has a half note in the upper staff and a quarter note in the lower staff. The eighth measure has a half note in the upper staff and a quarter note in the lower staff. The system ends with a measure marked *tr* with a dashed line and the number 8 above it.

8

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a trill in the upper staff. The first measure has a half note in the upper staff and a quarter note in the lower staff. The second measure has a half note in the upper staff and a quarter note in the lower staff. The third measure has a half note in the upper staff and a quarter note in the lower staff. The fourth measure has a half note in the upper staff and a quarter note in the lower staff. The fifth measure has a half note in the upper staff and a quarter note in the lower staff. The sixth measure has a half note in the upper staff and a quarter note in the lower staff. The seventh measure has a half note in the upper staff and a quarter note in the lower staff. The eighth measure has a half note in the upper staff and a quarter note in the lower staff. The system ends with a measure marked *tr* with a dashed line and the number 8 above it.

Musical score for the first system, featuring piano accompaniment. The score includes various dynamics such as *Dimin.*, *p*, and *Riten.*, along with numerous *Ped.* and *** markings. The notation is in a grand staff with treble and bass clefs.

Più lento e un poco a capriccio.

Musical score for the second system, marked **Più lento e un poco a capriccio.** The score includes the instruction *Espress.* and *Una corda.* in the treble clef, and *Tre corde.* in the bass clef. It features several *Ped.* and *** markings.

Musical score for the third system, continuing the **Più lento e un poco a capriccio.** section. It includes the instruction *Cresc.* and several *Ped.* and *** markings.

All^o vivace.

Musical score for the fourth system, marked **All^o vivace.** The score includes dynamics *mf*, *Una corda.*, *mf*, *Tre corde.*, *pp*, *Ritard.*, and *p*. It features several *Ped.* and *** markings.

Musical score for the fifth system, concluding the piece. It includes the instruction **a Tempo.** and dynamics *Rit.*, *a Tempo.*, *Rit.*, *a Tempo.*, *Rit.*, and *Cre*. It features several *Ped.* and *** markings, as well as *Tre corde.* in the bass clef.

Più lento e un poco a capriccio.

All^o vivace.

a Tempo.

scen do. *f* *Diminuendo.* *p*
 Ped. * Ped. *

pp *trm* *Ritard.* *Espress.* *Una corda.*
 Ped.

Tre corde.
 * Ped. * Ped. * Ped. * Ped. *

Cresc. *mf*
 Ped. * Ped. * Ped. * Ped. * Ped. *

All° vivace.
Una corda. mf *Tre corde.* *pp* *Ritard.* *f*

a Tempo.
Rit. *a Tempo. Rit.* *a Tempo. Rit.* *p* *Cre* *scen*
Tre corde.
 Ped. * Ped. * Ped. * Ped. *

8

Cre - scen - do.

f *p*

8

pp *p* *Ritard.*

Piu lento.

8

Dolce.

8

Cresc. *mf* *pp* *mf*

8

pp *Ritard.* *f* *Brillante.*

All^o vivace.

8

Rit. *a Tempo.* *Rit.* *a Tempo.* *Rit.* *a Tempo.* *Cre - scen - do.*

a Tempo.

scen do.

Ped. * Ped. * Ped. *

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a vocal line with the lyrics 'scen do.' and a piano accompaniment. Pedal markings are present below the bass staff.

1° Tempo.

Ped. * Ped. * Ped. *

This system contains the next two staves. The tempo is marked '1° Tempo.' The piano accompaniment continues with complex textures. Pedal markings are present below the bass staff.

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

This system contains the next two staves. The piano accompaniment features a series of descending eighth-note patterns in the bass. Pedal markings are present below the bass staff.

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

This system contains the next two staves. The piano accompaniment continues with complex textures. Pedal markings are present below the bass staff.

sf

This system contains the next two staves. The piano accompaniment features a series of descending eighth-note patterns in the bass. Pedal markings are present below the bass staff.

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

This system contains the final two staves of music on the page. The piano accompaniment continues with complex textures. Pedal markings are present below the bass staff.

8

do. f

1^o Tempo.

This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It starts with a whole note 'do.' followed by a series of eighth notes. The second staff continues with a bass clef and features a dynamic marking of 'f'.

ff

This system contains the third and fourth staves. The third staff continues the melodic line with eighth notes and includes a dynamic marking of 'ff'. The fourth staff provides the bass accompaniment with eighth notes.

8

This system contains the fifth and sixth staves. The fifth staff features a treble clef and includes a dynamic marking of 'ff'. The sixth staff continues the bass accompaniment.

8

tr

This system contains the seventh and eighth staves. The seventh staff includes a dynamic marking of 'ff' and a trill ornament (*tr*) over a note. The eighth staff continues the bass accompaniment.

8

sf

This system contains the ninth and tenth staves. The ninth staff includes a dynamic marking of 'sf'. The tenth staff continues the bass accompaniment.

8

tr

sf

This system contains the eleventh and twelfth staves. The eleventh staff includes a dynamic marking of 'sf' and a trill ornament (*tr*). The twelfth staff concludes the piece with a final chord and a dynamic marking of 'sf'.



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COLLECTIONS : Le petit pianiste. — L'École d'accompagnement. — Les Beautés dramatiques, arrangements sur les opéras connus, pour Piano et Violon, Piano et Violoncelle et Piano et Flûte.

PIANO ET ORGUE

Ch. Lorel. <i>Dors, mon enfant</i> , berceuse. — <i>Canzonetta</i> . — <i>Nocturne</i> . Ch. Lorel. <i>Marche triomphale</i> . Nicou-Choron. <i>Adagio de la sonate en ut # min. de Beethoven</i> . R. de Vilhac. 10 ouvertures célèbres.
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PIANO

VIOLON ET ORGUE

Nicou-Choron. <i>Adagio de la sonate en ut # min. de Beethoven</i> . R. de Vilhac. <i>Prière de Moïse</i> . — <i>Romanço de la symphonie à la Reine, de Haydn</i> . <i>Collection des beautés classiques</i> , par A. Blanc.

ORCHESTRE

Les Traineurs, mazurka d'Ascher.
Marche honnête, de Chelard.

Musique de danse

<i>Les Sauterelles</i> , polka de Graziani. <i>Le Bastille</i> . <i>La Speranza</i> , valse. <i>Venise</i> , polka-mazurka. <i>Le Basilis</i> , quadrille. <i>Les Pêcheurs</i> , mazurka de David. <i>Rives d'Or</i> , valse de Ch. Lorel. <i>Le Voyage en Chine</i> , quadrille. — <i>polka</i> .
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MUSIQUE MILITAIRE

Les Traineurs, mazurka d'Ascher.
Marche honnête, de Chelard.

Vive la France! de H. Fossard, accompagnement du chœur.