



N<sup>o</sup> 2

Chaque net: 3<sup>e</sup> Henry Lemoine

H 014

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la Norvège et le Danemark.*

13093 bis (1) H.



MADE IN FRANCE

170.  Musical notation for measures 170-171. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

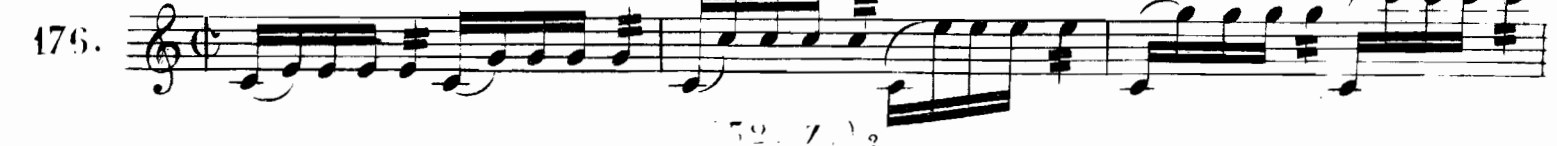
171.  Musical notation for measures 171-172. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

172.  Musical notation for measures 172-173. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

173.  Musical notation for measures 173-174. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

174.  Musical notation for measures 174-175. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

175.  Musical notation for measures 175-176. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

176.  Musical notation for measures 176-177. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Both staves contain eighth and sixteenth notes with various accidentals.

Cloud  
Shore  
M  
-  
D. 11. et. 2

877889

COR ALTO.

A single musical staff in treble clef, containing a series of eighth and sixteenth notes with various rests and accidentals.

177.   
A musical staff starting with the number 177, containing a series of eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

178.   
A musical staff starting with the number 178, featuring eighth and sixteenth notes.

179.   
A musical staff starting with the number 179, containing eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

180.   
A musical staff starting with the number 180, featuring eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

181.   
A musical staff starting with the number 181, featuring eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.

A musical staff in treble clef, continuing the melodic line with eighth and sixteenth notes.


182. 

185. 

184. 

185. 

186. 

187. 

188. 

189. 

190. 

191. 

192. 

195. Musical staff 195, first line. Treble clef, common time signature. The staff contains a series of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the middle range of the staff.

Musical staff 195, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

194. Musical staff 194, first line. Treble clef, common time signature. Similar eighth-note pattern to the previous staff, with some variations in note placement.

195. Musical staff 195, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

196. Musical staff 196, first line. Treble clef, common time signature. Eighth-note pattern with a flat (b) and a sharp (#) marking above the staff.

196 (Bis) Musical staff 196 (Bis), first line. Treble clef, common time signature. Eighth-note pattern with a flat (b) marking above the staff.

Musical staff 196 (Bis), second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

197. Musical staff 197, first line. Treble clef, common time signature. Eighth-note pattern with a flat (b) marking above the staff.

Musical staff 197, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

Musical staff 197, third line. Continuation of the eighth-note pattern from the first line, ending with a double bar line.

198 Musical staff 198, first line. Treble clef, common time signature. Eighth-note pattern with a sharp (#) and a flat (b) marking above the staff.

Musical staff 198, second line. Treble clef, common time signature. Eighth-note pattern with a flat (b) marking above the staff.

199. Musical staff 199, first line. Treble clef, common time signature. Eighth-note pattern with a sharp (#) and a flat (b) marking above the staff.

Musical staff 199, second line. Treble clef, common time signature. Eighth-note pattern with a sharp (#) and a flat (b) marking above the staff.

COR ALTO.

200. 



201. 



202. 





205. 






204. 


205. 


206. 


207. 


208.  Musical notation for measure 208, featuring a treble clef, a 4/4 time signature, and a complex melodic line with many sixteenth notes.


209.  Musical notation for measure 209, continuing the melodic line with similar rhythmic patterns.


210.  Musical notation for measure 210, showing further development of the melodic motif.

211.  Musical notation for measure 211, maintaining the intricate melodic structure.


212.  Musical notation for measure 212, with a continuation of the fast-moving melodic line.

213.  Musical notation for measure 213, consisting of two staves. The upper staff continues the melodic line, while the lower staff provides a rhythmic accompaniment of eighth notes.

214.  Musical notation for measure 214, also consisting of two staves with a similar melodic and accompaniment structure.

215.  Musical notation for measure 215, featuring two staves with melodic and accompaniment parts.

216.  Musical notation for measure 216, continuing the two-staff format.

217.  Musical notation for measure 217, concluding the page with two staves of music.



218.  Musical notation for measures 218 and 219. The first system (measures 218-219) consists of two staves. The second system (measures 219-220) consists of two staves. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes.

219.  Musical notation for measures 219 and 220. The first system (measures 219-220) consists of two staves. The second system (measures 220-221) consists of two staves. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes.

220.  Musical notation for measures 220 and 221. The first system (measures 220-221) consists of two staves. The second system (measures 221-222) consists of two staves. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes.


221.  Musical notation for measures 221 and 222. The first system (measures 221-222) consists of two staves. The second system (measures 222-223) consists of two staves. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes, including some chromaticism.

222.  Musical notation for measures 222 and 223. The first system (measures 222-223) consists of two staves. The second system (measures 223-224) consists of two staves. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes, including some chromaticism.

COR ALTO.

223.  

224.  

225.  

226.  

227.  

(59. 7.)

COR ALTO

228.  Musical notation for measures 228-230. The music is in common time (C) and consists of three staves. The melody is primarily eighth and sixteenth notes, with some triplets. The bass line provides harmonic support with similar rhythmic patterns.

229.  Musical notation for measures 231-233. The music continues with similar rhythmic patterns. The key signature remains C major. The notation includes various articulations and dynamic markings.

230.  Musical notation for measures 234-236. The music continues with similar rhythmic patterns. The key signature remains C major. The notation includes various articulations and dynamic markings.

251.  Musical notation for measures 237-240. The key signature changes to D major, indicated by two sharps (F# and C#). The music continues with similar rhythmic patterns.

252.  Musical notation for measures 241-244. The key signature remains D major. The music continues with similar rhythmic patterns. The notation includes various articulations and dynamic markings.

253.  Musical staff 253, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 253, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

254.  Musical staff 254, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 254, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

255.  Musical staff 255, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 255, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

256.  Musical staff 256, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 256, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

257.  Musical staff 257, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.


 Musical staff 257, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

258.  Musical staff 258, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 258, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

259.  Musical staff 259, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 259, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

240.  Musical staff 240, first system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

 Musical staff 240, second system. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

241.

242.

243.

244.

245.

246.

247.

248.  Musical notation for measure 248, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

 Musical notation for measure 248, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

249.  Musical notation for measure 249, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

 Musical notation for measure 249, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

250.  Musical notation for measure 250, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

 Musical notation for measure 250, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

251.  Musical notation for measure 251, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

 Musical notation for measure 251, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

252.  Musical notation for measure 252, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

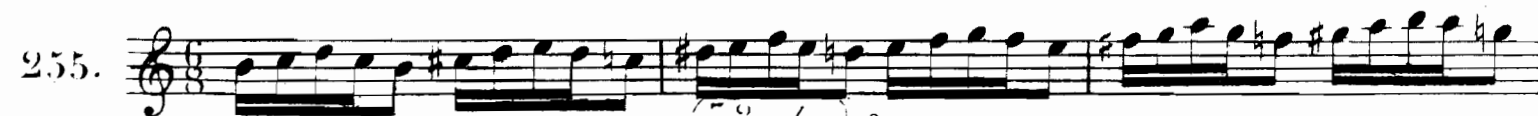
 Musical notation for measure 252, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

253.  Musical notation for measure 253, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

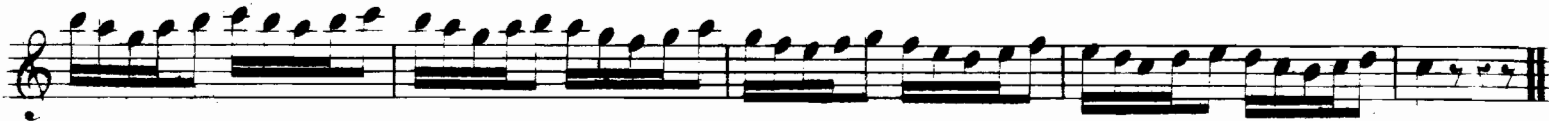
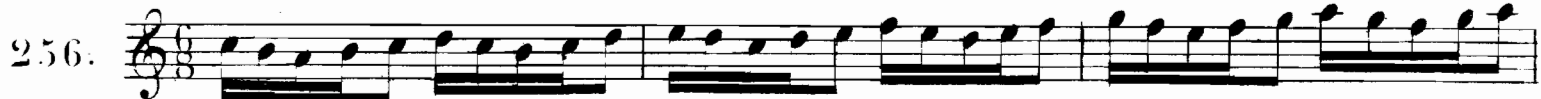
 Musical notation for measure 253, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

254.  Musical notation for measure 254, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

 Musical notation for measure 254, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

255.  Musical notation for measure 255, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps and naturals).

COR ALTO.

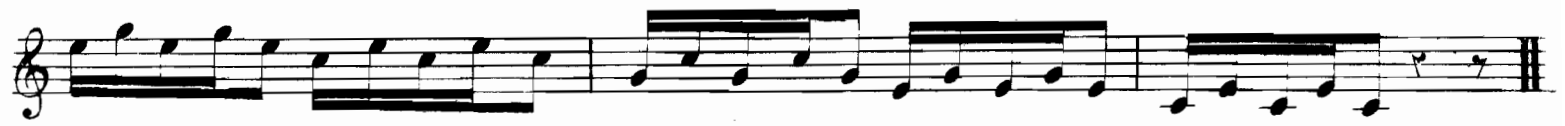


COR ALTO.

264 



265 



266 

267 

268 



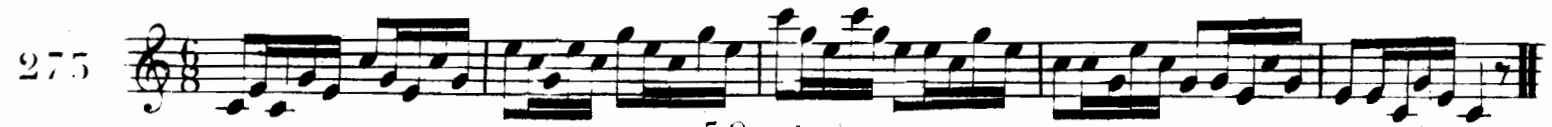
269 

270 

271 



272 

275 



COR ALTO.

Musical score for Alto voice, measures 274-285. The score is written in treble clef with a 6/8 time signature. It consists of 12 staves of music. Measures 274 through 283 are marked with measure numbers. Measures 284 and 285 are marked with measure numbers and contain dense, fast-moving passages. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings.

COR ALTO.

286.  Musical notation for measure 286, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 286, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

287.  Musical notation for measure 287, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

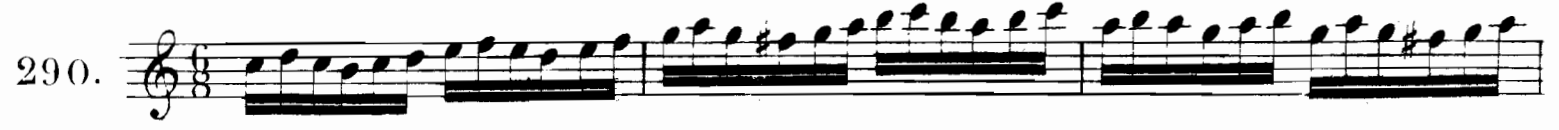
 Musical notation for measure 287, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

288.  Musical notation for measure 288, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 288, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

289.  Musical notation for measure 289, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 289, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

290.  Musical notation for measure 290, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 290, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

291.  Musical notation for measure 291, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 291, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

292.  Musical notation for measure 292, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

 Musical notation for measure 292, second staff. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with stems pointing up, starting on a G4 and ascending to a G5.

COR ALTO.

293.

294.

295.

296.

297.

298.

299.

500.

301.

302.

COR ALTO.


505.  Musical notation for measures 505 and 506. Measure 505 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 506 continues the melodic line and ends with a double bar line.

304.  Musical notation for measures 304 and 305. Measure 304 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 305 continues the melodic line and ends with a double bar line.

505.  Musical notation for measures 505 and 506. Measure 505 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 506 continues the melodic line and ends with a double bar line.

506.  Musical notation for measures 506 and 507. Measure 506 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 507 continues the melodic line and ends with a double bar line.

507.  Musical notation for measures 507 and 508. Measure 507 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 508 continues the melodic line and ends with a double bar line.

508.  Musical notation for measures 508 and 509. Measure 508 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 509 continues the melodic line and ends with a double bar line.

509.  Musical notation for measures 509 and 510. Measure 509 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 510 continues the melodic line and ends with a double bar line.

510.  Musical notation for measures 510 and 511. Measure 510 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a bass line with eighth notes. Measure 511 continues the melodic line and ends with a double bar line.

COR ALTO.

511. 

512. 

515. 



514. 



515. 



516. 



517. 

518. 

519. 

520. 

COR ALTO

Musical score for Alto Horn (COR ALTO), measures 521-530. The score is written in 6/8 time and consists of 10 staves. The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) and *pp* (pianissimo). Measure numbers 521 through 530 are printed at the beginning of each staff. The score concludes with a double bar line and repeat dots.



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## MUSIQUE DE COR ET CORNET A PISTONS

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|                  |   |         |
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| 3          | — <i>Etoile de Séville</i>    | 13 | — <i>Il Furioso</i>           |
| 4          | — <i>Les 4 Fils Aymon</i>     | 14 | — <i>La Parisina</i>          |
| 5          | — <i>Les Capulets</i>         | 15 | — <i>Les Matelots</i>         |
| 6          | — <i>Les Puritains</i>        | 16 | — <i>Stradella</i>            |
| 7          | — <i>La Somnambule</i>        | 17 | — <i>Soirées Italiennes</i>   |
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| 9          | — <i>Anna Bolena</i>          | 19 | — <i>La Donna del Lago</i>    |
| 10         | — <i>L'Élixir d'Amore</i>     | 20 | — <i>La Cenerentola</i>       |
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| —                    | 6 Études caractéristiques . . . . .      | 1 50    |
| —                    | 70 Exercices . . . . .                   | 2 50    |
| GATTERMANN . . . . . | Études (1 <sup>er</sup> livre) . . . . . | 6 »     |

|                            |                                   |         |
|----------------------------|-----------------------------------|---------|
| NIESSEL . . . . .          | Méthode à 3 Pistons . . . . .     | net 5 » |
| NIESSEL & BOUCHÉ . . . . . | Nouvelle petite Méthode . . . . . | 2 50    |
| G. PARÈS . . . . .         | Méthode élémentaire . . . . .     | 1 50    |
| —                          | Gammes et Exercices . . . . .     | 1 50    |

### DUOS POUR 2 CORNETS

|                     |  |          |
|---------------------|--|----------|
| BOUCHÉ . . . . .    | Douze Duos faciles et brillants en 2 suites. Chacune . . . . .                             | net 1 70 |
| CORNETTE . . . . .  | Airs de <i>La Fille du Régiment</i> . . . . .  | 2 50     |
| —                   | — des <i>Martyrs</i> . . . . .   | 2 50     |
| —                   | — de <i>Linda di Chamouni</i> en 2 suites. Chacune . . . . .                               | 2 50     |
| DAUVERNÉ . . . . .  | 15 Duos faciles extraits de sa Méthode . . . . .   | 1 70     |
| FORESTIER . . . . . | 12 Duos en 2 suites, chacune . . . . .   | 1 70     |
| GALLAY . . . . .    | 18 Duos faciles et progressifs pour cornet à pistons et cor en 4 suites. Chacune . . . . . | net 2 »  |
| —                   | 12 Petits airs, 2 cornets . . . . .  | 2 50     |
| MESSEMER . . . . .  | 14 Duos, 2 suites, chacune . . . . .   | 2 »      |
| NIESSEL . . . . .   | Ouverture du <i>Chalet</i> . . . . .   | 1 70     |
| —                   | — de <i>La Gazza Ladra</i> . . . . .   | 1 70     |
| —                   | — du <i>Barbier</i> . . . . .  | 1 70     |
| —                   | — de <i>Tancredi</i> . . . . .   | 1 70     |
| —                   | — du <i>Jeune Henry</i> . . . . .  | 1 70     |
| —                   | — du <i>Maçon</i> . . . . .  | 1 70     |

### Airs d'opéras pour 2 cornets

|   |          |   |          |
|---|----------|---|----------|
| <i>La Fille du Régiment</i> . . . . .                   | net 2 50 | <i>Nabucodonosor</i> en 2 suites, chac. . . . . | net 2 50 |
| <i>Les Martyrs</i> . . . . .                            | 2 50     | <i>Charles VI</i> . . . . .                     | 3 »      |
| <i>Linda di Chamouni</i> en 2 suites, chacune . . . . . | 2 50     | <i>Eclair</i> . . . . .                         | 3 »      |
| <i>Le Chalet</i> . . . . .                              | 2 50     | <i>La Juive</i> . . . . .                       | 2 50     |
| <i>La Norma</i> en 2 suites, chacune . . . . .          | 2 50     | <i>Les Mousquetaires de la Reine</i> . . . . .  | 2 50     |
| <i>Les Puritains</i> . . . . .                          | 2 50     | <i>La Reine de Chypre</i> . . . . .             | 2 50     |
| <i>La Somnambule</i> . . . . .                          | 2 50     | <i>La Reine Topaze</i> . . . . .                | 3 »      |
|   |          | <i>Le Val d'Andorre</i> . . . . .               | 2 50     |

### AIRS D'OPÉRAS POUR CORNET SEUL

|                                      |          |  |          |
|--------------------------------------|----------|--|----------|
| <i>Anna Bolena</i> . . . . .         | net 1 70 | <i>La Fée aux Roses</i> . . . . .              | net 2 50 |
| <i>Les Capulets</i> . . . . .        | 1 70     | <i>La Fille du Régiment</i> . . . . .          | 1 70     |
| <i>La Cenerentola</i> . . . . .      | 1 70     | <i>Guido et Ginevra</i> . . . . .              | 2 50     |
| <i>La Chanteuse voilée</i> . . . . . | 2 »      | <i>La Juive</i> . . . . .                      | 2 50     |
| <i>Le Chalet</i> . . . . .           | 2 50     | <i>Le Maçon</i> . . . . .                      | 1 70     |
| <i>La Donna del Lago</i> . . . . .   | 1 70     | <i>Les Mousquetaires de la Reine</i> . . . . . | 2 50     |
| <i>L'Eclair</i> . . . . .            | 2 50     | <i>Les Puritains</i> . . . . .                 | 1 70     |
| <i>Elisire d'Amore</i> . . . . .     | 1 70     | <i>La Reine de Chypre</i> . . . . .            | 2 50     |
| <i>Ernani</i> . . . . .              | 2 50     | <i>La Reine Topaze</i> . . . . .               | 2 50     |
| <i>L'Etoile de Séville</i> . . . . . | 1 70     | <i>Les 4 Fils Aymon</i> . . . . .              | 1 70     |
| <i>La Fanchonnette</i> . . . . .     | 2 »      | <i>La Somnambule</i> . . . . .                 | 1 70     |
|                                      |          | <i>Le Val d'Andorre</i> . . . . .              | net 2 50 |

### FANTAISIES POUR CORNET ET PIANO

|                    |  |          |
|--------------------|--|----------|
| ALBICI . . . . .   | Les Mousquetaires de la Reine . . . . .  | net 2 »  |
| ARBAN . . . . .    | 1 <sup>re</sup> Fantaisie sur <i>Nabucodonosor</i> p <sup>o</sup> cornet en la . . . . . | 2 50     |
| —                  | 2 <sup>e</sup> — — — — —   | 3 35     |
| —                  | Fantaisie sur <i>Ernani</i> . . . . .  | 3 »      |
| —                  | — sur le <i>Requiem</i> . . . . .  | 3 »      |
| BOUCHÉ . . . . .   | Air varié avec orchestre (op. 4) . . . . .   | 3 »      |
| BERR . . . . .     | Grand Solo avec Acc <sup>t</sup> d'Orchestre . . . . .                                   | 3 35     |
| —                  | Deux Airs variés. Chacun . . . . .   | 2 50     |
| —                  | Trois morceaux de Salom. Chacun . . . . .  | 2 »      |
| —                  | Grand morceau de concert . . . . .   | 2 50     |
| GALLAY . . . . .   | Fantaisie (op. 4) . . . . .  | 2 50     |
| —                  | 9 <sup>o</sup> Solo . . . . .  | 2 50     |
| —                  | 10 <sup>o</sup> Solo pour cornet à 2 pistons . . . . .                                   | 2 50     |
| —                  | Fantaisie sur <i>Bélisario</i> . . . . .   | 3 »      |
| —                  | — <i>L'Élixir d'Amore</i> . . . . .  | 3 »      |
| —                  | — un thème de DONIZETTI . . . . .  | 3 »      |
| —                  | Les Harmonies du Solr, 3 mélodies de PROCH . . . . .                                     |          |
| —                  | N <sup>o</sup> 1 <i>Aux Étoiles</i> . . . . .  | net 1 70 |
| —                  | „ 2 <i>La Batelière du Rhin</i> . . . . .  | 1 70     |
| —                  | N <sup>o</sup> 3 <i>La Nostalgie</i> . . . . .   | net 1 70 |
| —                  | 6 Mélodies de SCHUBERT : . . . . .   |          |
| —                  | N <sup>o</sup> 1 <i>Ave Maria et Barcarolle</i> . . . . .                                | net 2 »  |
| —                  | „ 2 <i>La Truite et La Plainte</i> . . . . .   | 2 »      |
| —                  | N <sup>o</sup> 3 <i>Chanson du Chasseur et Marguerite</i> . . . . .                      | net 2 »  |
| —                  | Les Echos, 3 fantaisies : . . . . .  |          |
| —                  | N <sup>o</sup> 1 <i>Le Cor des Alpes</i> . . . . .                                       | net 2 »  |
| —                  | „ 2 <i>Combat de Cœur</i> . . . . .  | 2 »      |
| —                  | N <sup>o</sup> 3 <i>Je pense à toi</i> . . . . .   | 2 »      |
| —                  | Trois Caprices : . . . . .   |          |
| —                  | N <sup>o</sup> 1 <i>Le Cor de Panseur</i> . . . . .                                      | 2 »      |
| —                  | N <sup>o</sup> 2 <i>Le Zéphire de Mercadante</i> . . . . .                               | 2 »      |
| —                  | N <sup>o</sup> 3 <i>Te dire adieu</i> , de DONIZETTI . . . . .                           | 2 »      |
| GUICHARD . . . . . | Chant National de Charles VI (op. 5) . . . . .   | 2 50     |
| SCHULTZ . . . . .  | Guido et Ginevra (op. 48) . . . . .  | 2 50     |
| —                  | Le Guitarero (op. 102) . . . . .   | 2 50     |
| —                  | La Reine de Chypre (op. 124) . . . . .   | 2 50     |