

Charles Chaynes

**Hélio Ramalho**

Arquivo Musical

# CONCERTO

*pour Trompette en Ut ou Sib et Orchestre*

*(Concours du Conservatoire National de Musique)*

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Trompette et Piano

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Hélio Ramalho  
Arquivo Musical

CONCERTO  
pour Trompette en Ut ou Sib et Orchestre

à Messieurs E. Foveau et R. Sabarich  
Professeurs au Conservatoire National de Musique

Durée : 11 minutes.

Charles CHAYNES

I

TROMPETTE  
en UT

Moderato 116 = ♩

PIANO

*rit.*

T<sup>o</sup> Allegro  
(♩ = ♩)

Sourbine

*mp*

*p*

facium oviput  
cresc.

*mf*  
*sf* *f* *dim*

*sf* *f* *mf*

Overt  
*sf* *mf*

*sf* *mf*

Musical score system 1, featuring two staves. The upper staff contains a melodic line with various ornaments and dynamics, including *mp* and *mf*. The lower staff provides harmonic accompaniment with chords and rhythmic patterns.

Musical score system 2, featuring two staves. The upper staff continues the melodic line with trills and slurs, marked with *mf* and *ff*. The lower staff features complex chordal textures and rhythmic accompaniment.

Musical score system 3, featuring two staves. The upper staff includes dynamic markings such as *dim.* and *mp.*. The lower staff continues the accompaniment with various chordal structures.

Musical score system 4, featuring two staves. The upper staff is marked with *pp* and *ppp*. A central instruction reads "(Sourd. boi.)". The lower staff continues the accompaniment with *pp* dynamics.

Musical score system 5, featuring two staves. The upper staff includes dynamic markings such as *mp*, *cresc.*, and *mf*. The lower staff continues the accompaniment with *cresc.* dynamics.

mus.

*mp*

*sf*

*mp*

*sf*

*sempre 8<sup>a</sup> bassa*

This system contains two staves of music. The upper staff begins with a piano (*mp*) dynamic and features a melodic line with several accidentals (flats and naturals). The lower staff provides harmonic support with chords and includes a forte (*sf*) dynamic marking. The instruction "sempre 8<sup>a</sup> bassa" is written below the lower staff.

*mp*

*mp*

*fin de l'oe b.*

This system continues the musical piece. It features piano (*mp*) dynamics in both staves. The lower staff concludes with the instruction "fin de l'oe b." (end of the octave).

*mp*

*dim.*

*ppp*

This system shows a dynamic shift. It begins with mezzo-piano (*mp*) dynamics, followed by a decrescendo (*dim.*) leading to pianissimo (*ppp*) dynamics. The music is characterized by long, sustained notes and complex chordal textures.

, (sans Sourdine)

*f*

*f*

This system starts with the instruction "(sans Sourdine)" (without mutes). The music is marked with forte (*f*) dynamics. It features a complex rhythmic and harmonic structure with many accidentals and slurs.

Musical score system 1, featuring two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment with chords and moving lines.

Musical score system 2, featuring two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff features a more active accompaniment with slurs and dynamic markings such as *mf*.

Musical score system 3, featuring two staves. The upper staff has a melodic line with a *cresc.* marking. The lower staff includes a large, sustained chord in the bass line.

Musical score system 4, featuring two staves. The upper staff begins with a *poco* marking and contains a melodic line with slurs. The lower staff has a complex accompaniment with many slurs and dynamic markings.

Musical score system 5, featuring two staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff has a complex accompaniment with many slurs and dynamic markings.

First system of musical notation. It consists of two staves: a piano part on the top staff and a string part on the bottom staff. The piano part features several triplet figures. Dynamic markings include *pp* and *ppp*. The string part includes a section marked *string. 3*.

Second system of musical notation. It consists of two staves: a piano part on the top staff and a string part on the bottom staff. The piano part features several triplet figures. Dynamic markings include *pp* and *ppp*. The string part includes a section marked *string. 3*.

**Presto**

Third system of musical notation. It consists of two staves: a piano part on the top staff and a string part on the bottom staff. The piano part features several triplet figures. Dynamic markings include *pp* and *ppp*. The string part includes a section marked *string. 3*.

**Cadenza**

Fourth system of musical notation. It consists of two staves: a piano part on the top staff and a string part on the bottom staff. The piano part features several triplet figures. Dynamic markings include *pp* and *ppp*. The string part includes a section marked *string. 3*.

Fifth system of musical notation. It consists of two staves: a piano part on the top staff and a string part on the bottom staff. The piano part features several triplet figures. Dynamic markings include *pp* and *ppp*. The string part includes a section marked *string. 3*.

Musical score system 1, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes marked *mf*. The bass staff contains a chordal accompaniment with a dynamic marking of *p*. A fermata is placed over the final notes of the treble staff.

Musical score system 2, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes marked *mf* and a dynamic marking of *p*. The bass staff contains a chordal accompaniment with a dynamic marking of *p*. A fermata is placed over the final notes of the treble staff.

Musical score system 3, featuring a treble and bass staff. The treble staff contains a melodic line with a dynamic marking of *mf*. The bass staff contains a chordal accompaniment with a dynamic marking of *mf*. A fermata is placed over the final notes of the treble staff.

Musical score system 4, featuring a treble and bass staff. The treble staff contains a melodic line with a dynamic marking of *mf*. The bass staff contains a chordal accompaniment with a dynamic marking of *mf*. A fermata is placed over the final notes of the treble staff.

Musical score system 5, featuring a treble and bass staff. The treble staff contains a melodic line with a dynamic marking of *mf*. The bass staff contains a chordal accompaniment with a dynamic marking of *mf*. A fermata is placed over the final notes of the treble staff.



*piu dolce* Sourd. bol.

Musical score for Sourd. bol. section. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The music is marked *ppp piu dolce*. The notation includes various accidentals and dynamic markings.

sans Sourd.

Musical score for sans Sourd. section. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The music is marked *mf*. The notation includes various accidentals and dynamic markings.

*cresc.*

Musical score for *cresc.* section. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The music is marked *cresc.*. The notation includes various accidentals and dynamic markings.

*cresc.*

Musical score for *cresc.* section. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The music is marked *mf*. The notation includes various accidentals and dynamic markings.

*cresc.*

string.

Musical score for string. section. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The music is marked *mf*. The notation includes various accidentals and dynamic markings.

Musical score system 1, featuring piano and bass staves. The piano staff contains a melodic line with a triplet of eighth notes and a fermata. The bass staff provides harmonic accompaniment with chords and moving lines. Dynamics include *pp*, *dim.*, and *rall.*

Musical score system 2, continuing the piano and bass staves. The piano staff has a melodic line with a fermata and a triplet. The bass staff continues the accompaniment. Dynamics include *To Io*, *pp*, *ppp*, *dim.*, and *ppp*.

Musical score system 3, continuing the piano and bass staves. The piano staff features a melodic line with a fermata and a triplet. The bass staff continues the accompaniment. Dynamics include *cresc.*, *8va*, *b*, and *pp*.

Musical score system 4, continuing the piano and bass staves. The piano staff has a melodic line with a fermata and a triplet. The bass staff continues the accompaniment. Dynamics include *mp*, *p*, and *pp*.

Musical score system 5, continuing the piano and bass staves. The piano staff has a melodic line with a fermata and a triplet. The bass staff continues the accompaniment. Dynamics include *mp*, *p*, and *ppp*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, slurs, and dynamic markings such as *mf* and *sf*. A triplet of eighth notes is visible in the right hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including slurs, dynamic markings like *pp*, and various rhythmic figures.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes slurs, dynamic markings such as *p* and *pp*, and various rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes slurs, dynamic markings like *mp*, and various rhythmic patterns.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes slurs, dynamic markings such as *mp*, and various rhythmic patterns.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *cresc.* and *tr.* (trills). The key signature has two sharps (F# and C#).

Musical score system 2, continuing the grand staff notation. It features complex rhythmic patterns and dynamic markings including *cresc.* and *tr.*. The key signature remains two sharps.

Musical score system 3, showing further development of the musical themes. It includes dynamic markings like *pp* (pianissimo) and *tr.*. The key signature is two sharps.

Musical score system 4, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp* and *tr.*. The key signature has two sharps.

Musical score system 5, the final system on the page. It includes dynamic markings like *cresc.* and *tr.*. The key signature has two sharps.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various notes, rests, and dynamic markings such as *sf* and *pp*. A fermata is present over a note in the upper staff.

Second system of musical notation, continuing the grand staff. It features complex rhythmic patterns and dynamic markings including *mf* and *pp*. A fermata is also present in the upper staff.

Third system of musical notation, showing further development of the musical piece. It includes dynamic markings like *mf* and *pp*, along with slurs and accents.

Fourth system of musical notation, featuring the instruction *molto ritmico* and dynamic markings *sf* and *pp*. The notation includes slurs and accents.

Fifth system of musical notation, concluding the page with dynamic markings *sf* and *pp*. It includes a key signature change to one sharp (F#) and a first ending bracket. The first ending is marked with *8va* and *ba. i.*

*cresc.* *2* *strings.*

This block contains the beginning of a musical score for strings. It features a single staff with a treble clef. The music starts with a *cresc.* marking and a dynamic of *2*. The word *strings.* is written below the staff. The notation includes various rhythmic values and accidentals.

*a Tempo* *cresc.*

This block continues the musical score for strings. It is marked *a Tempo* and includes a *cresc.* marking. The notation shows a variety of rhythmic patterns and melodic lines.

*Più vivo* *sf*

This block continues the musical score for strings. It is marked *Più vivo* and includes a *sf* (sforzando) marking. The notation features more complex rhythmic and melodic structures.

*Più vivo* *sf*

This block continues the musical score for strings. It is marked *Più vivo* and includes a *sf* marking. The notation shows a continuation of the complex rhythmic and melodic patterns.

*8-7*

This block continues the musical score for strings. It includes a marking that looks like *8-7*, possibly indicating a specific rhythmic or melodic sequence. The notation is dense with various rhythmic and melodic elements.

# MUSIQUE POUR PIANO

(degrés de 5 à 9) (A à J)

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- SONATE
- Artieu.** MARCHÉ  
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- SONATE en si mineur
- Auric.** LE MARIAGE DE LE TROUADÉC  
- LA PASTORALE  
- PETITE SUITE
- Bach.** RAINURE de la Suite d'orchestre en si mineur (Lach)  
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(Kartum)  
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- OUVERTURE DE LA CANTATE N° 29 (Séigneur, nous le remercions) (Kartum)  
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- POLONAISES  
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- TRISTESSE  
- VINGTIÈME ET DERNIER NOCTURNE, en ut dièse mineur (œuvre posthume)

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- Defaye.** SUITE (7°)
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- GRANDE VALSE, extraite du 4<sup>es</sup> des fleurs  
- LA SOURCE, réduction piano  
- SYLVIA, réduction piano  
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- Delvincourt.** CROQUEMBOUCHES, 12 pièces en numéros séparés (5°, 6°)  
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- 5 PIÈCES (5°, 7°)
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- LES POUX DE BASSAN, caprice canadien (5°)  
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- 3 PIÈCES pour clavier ou piano (8°)  
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- Dusseck.** 1<sup>er</sup> SOLO du 1<sup>er</sup> Concerto en mi b majeur, op. 3  
- 1<sup>er</sup> SOLO du 2<sup>e</sup> Concerto en fa majeur, op. 14  
- 1<sup>er</sup> SOLO du 3<sup>e</sup> Concerto en mi b majeur, op. 15  
- 1<sup>er</sup> SOLO du 4<sup>e</sup> Concerto en fa majeur, op. 17  
- 1<sup>er</sup> SOLO du 5<sup>e</sup> Concerto en si b majeur, op. 22  
- 1<sup>er</sup> SOLO du 6<sup>e</sup> Concerto en fa majeur, op. 27
- Dutilleul.** AU GRÉ DES ONDES, 6 petites pièces (5°)  
- 3<sup>es</sup> SONATINES - D'ombre et de silence - Sur un même accord - Le jeu des contrastes
- Emmanuel.** TROIS SONATINES :  
- 2° SONATINE (Bourguignonne)  
- 2° SONATINE (Pastorale)  
- 3° SONATINE
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- \*Escaich.** LES LITANIES DE L'OMBRE
- Facchinetti.** 1<sup>re</sup> SONATE pour piano  
- SUITE POUR PIANO
- Falk.** 10 ÉTUDES ATONALES dont 2 de concert
- Fauré.** APRÈS UN RÊVE (Luzzati)  
- BALLADE, op. 19  
- SIX BARCAROLLES ET CINQ IMPROMPTUS, en un recueil  
En numéros séparés : BARCAROLLES n°s 1, 2, 3, 4, 5, 6  
IMPROMPTUS n°s 1, 2, 3  
- BARCAROLLES, IMPROMPTUS, NOCTURNES, en un recueil  
En numéros séparés : 9° BARCAROLLE - IMPROMPTUS n° 4, 5, NOCTURNES n°s 9, 10  
- BERCEUSE, op. 16 (Bentfeld)  
- CLAIR DE LUNE, transcription  
- DOLLY, six pièces, op. 56 (Cortot), en un recueil  
1. Berceuse - 2. Mlle-on - 3. Le jardin de Dolly - 4. Kitty-ralse - 5. Tendresse - 6. Le Pas espagnol  
En numéros séparés : 1, 2, 3, 4, 6  
- MAZURKA, op. 32  
- NOCTURNES de 1 à 8 (Thyssen-Valentin), en un recueil ou en numéros séparés  
- PÉLÉAS ET MÉLISANDE, op. 80, suite  
1. Prélude - 2. Finesse - 3. Sicilienne - 4. Mort de Mélisande  
- PIÈCES BRÈVES, op. 84, en un recueil  
1. Capriccio - 2. Fantaisie - 3. Fugue en la mineur - 4. Adagio eto - 5. Improvisation - 6. Fugue - 7. Allégresse - 8. Nocturne  
En numéros séparés : 1, 5, 6, 8  
- PRÉLUDES, en un recueil  
En numéros séparés : 3° PRÉLUDE, op. 103 - 7° PRÉLUDE, op. 103  
- ROMANES SANS PAROLES, op. 17, 1, 2 et 3  
En numéros séparés : n°s 1, 2, 3  
- SHYLOCK, Musique de scène pour la comédie de E. Harauourt, d'après Shakespeare  
1. Prélude et duo son (avec chant) - 2. Dair'acte - 3. Madrigal (avec chant) - 4. Epithalme - 5. Nocturne - 6. Final  
- SICILIENNE, op. 78  
- THÈME ET VARIATIONS, op. 73  
- VALSES, recueil de 4 valse-caprices  
En numéros séparés : N° 1, op. 30 - N° 2, op. 38 - N° 3, op. 59

- \*Gallois Montbrun.** ALBERGO (1<sup>er</sup> mouvement de la SONATE pour piano) (6°)  
- MÉLODIES ET PROVERBES, 12 pièces (4°, 6°, 6°) en un recueil  
1. Tant va la croûte à l'œuf... - 2. Patience et longeur de temps... - 3. Prudence... - 4. Tout vient à point... - 5. La raison du plus fort... - 6. Mieux vaut tenir... - 7. L'habit... - 8. Bien mal acquis... - 9. On a souvent besoin... - 10. Heureux les simples d'esprit... - 11. Pierre qui roule... - 12. Rien ne sert de courir...  
N° 10 séparé  
- MOSAÏQUE, 8 pièces (5°, 7°), en numéros séparés  
1. Nazare - 2. Seznora - 3. Queluz - 4. Arrada - 5. Caparica - 6. Cascais  
7. Obidos - 8. Caravelos  
- 3 PIÈCES (6°, 6°, 6°), en un recueil  
1. Prélude - 2. Menuet - 3. Danse
- Galos.** AU MATIN SUR LES CIMES (5°)  
- DOLOROSA (5°)  
- LE LAC DE CÔME (5°)  
- SOUVENIR DES CHAMPS (5°)  
- SUR LE LAC MAJUR (6°)
- Gaubert.** LE CHEVALIER ET LA DEMOISELLE
- Gounod.** AVE MARIA
- Grunenwald.** LA MÉLODIE INTERIEURE (6°)  
- PRÉLUDE (5°)
- Guillon** (J.) TOCCATA (6°)
- Harsanyi.** 3 IMPROMPTUS  
- 6 PIÈCES COURTES  
- 3 PIÈCES DE DANSE  
- LA SEMAINE, 7 petites pièces pour tous les jours de la semaine
- Hasquenoph.** 8 INVENTIONS
- Haydn.** CONCERTO, op. 21 (Philipp)  
- 4 SONATES pour clavier, éditées par P. Badura-Skoda :  
1. PARTITA en sol majeur, Hob. XVI/6 - Landon 13, texte français  
PARTITA en sol majeur, Hob. XVI/6 - Landon 13, texte allemand  
PARTITA en sol majeur, Hob. XVI/6 - Landon 13, texte anglais  
2. SONATE en la b majeur, Hob. XVI/4b - Landon 31, texte français, allemand, anglais  
3. SONATE en ut majeur, Hob. XVI/20 - Landon 33, texte français, allemand, anglais  
4. SONATE en la majeur, Hob. XVI/23 - Landon 38, texte français, allemand, anglais
- Heller.** LE COR D'OPÉRON
- Houdy.** CONCERTO pour clavier ou piano (7°) (0)
- Hummel.** ŒUVRES CHOISIES, éditées par N. Lee  
- FRANCHISE (6°)  
- FÉBRIQUE, réduction par l'auteur (7°)  
- HISTOIRES, 10 pièces graduées en un recueil (4°, 7°)  
Les mêmes, édition de luxe, recueil orné d'une lithographie hors texte de Jean Vohr (tirage limité).  
1. La menuse de tortues d'or - 2. Le petit âne blanc - 3. Le vieux mendiant - 4. A Giddy girl - 5. Dans la maison triste - 6. Le palais abandonné - 7. Bijo James - 8. La cage de cristal - 9. La marchande d'eau fraîche - 10. Le cortège de Balais  
numéros séparés : 1 à 9  
- MATIN SUR L'EAU (6°)  
- 4 PIÈCES CÉLÈBRES (extraits des «Histoires», en un recueil  
Le petit âne blanc - A Giddy girl - La cage de cristal - La marchande d'eau fraîche  
- VALSE (L'éventail de Jeanne)  
- LES RENCONTRES, petite suite en forme de ballet (7°, 8°), en un recueil  
1. Les Bonnetières - 2. Les Céciles - 3. Les Mignardes - 4. Les Bergères  
5. Les Barattes  
Numéros séparés : 2, 3, 4, 5  
- TOCCATA SUR LE NOM D'ALBERT ROUSSEL (6°)  
- LE VENT DANS LES RUINES (en Champagnette, 1915) (6°)
- Indy** (G.). PETITE SONATE, op. 9  
- SUITE EN PARTIES (Szamozwinn)  
- SYMPHONIE pour piano et orchestre, sur un chant montagnard français, la partie de piano  
- TABLEAU DE VOYAGE, 13 pièces, op. 33 (6°)  
1, 7 - 2. En marche - 3. Pluie - 4. Lac vert - 5. Le Glas - 6. La Poste - 7. Fête de village - 8. Hâte au soir - 9. Départ matinal - 10. Larmes - 11. Beuion - 12. La pluie - 13. Rêve
- Infante.** GUDALOUVIR (7°)  
- POCHADES ANDALOUSES (7°)
- Jacque Dupont.** CONCERT, pour piano et orchestre, op. 2 (0)  
1. Andante - 2. Presto  
Partie de piano (6°)  
- PÉCS, op. 4 (6°) : 1. Scherzo  
- SCHERZO, op. 42 (7°, 8°)  
- SOIRS À JUAN-LES-PINS (5° 6°) :  
2° soir - Tango - 3° soir - Fox-Trot - 4° soir - Paso-doble - 5° soir - Blues - 6° soir - Rumba
- Jolas.** B FOR SONATA  
- CALLING EC (6°)  
- CHAINON D'APPROCHE  
- STANCES (0)  
- TANGO SI (7°)  
- TROIS ÉTUDES CAMPANAIRES
- Johivel.** CONCERTO (0)  
- 2° SONATE

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