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LE

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POUR PIANO A DEUX ET A QUATRE MAINS

ET

PIANO ET VIOLON

PAR

DIFFÉRENTS AUTEURS

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**COLLECTION**

DE

MORCEAUX TRÈS-FACILES



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**A DEUX ET A QUATRE MAINS**

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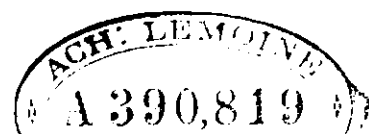
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# ANDANTE VILLANELLE

Et Rondo

POUR PIANO ET VIOLON

W. GOLDNER.



A M<sup>lle</sup> Claire de CHEVRY.

Andantino.

VIOLON.

Andantino 144 = 

PIANO.

*p Loure.*



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and a dynamic marking of *p*. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *pp* and the instruction *Riten.* are placed above the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with slurs and a dynamic marking of *p*. The grand staff contains a piano accompaniment with chords and moving lines. The instruction *Dolce.* is placed above the top staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *p* is placed below the grand staff. The system concludes with a double bar line and a fermata over the final notes.

8

*p*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line begins with a measure containing a fermata and the number '8'. The piano accompaniment starts with a treble clef and includes a triplet of eighth notes in the first measure. A dynamic marking of *p* (piano) is present.

This system contains the second system of music. It continues the vocal and piano parts. The piano accompaniment features a series of chords and moving lines in both hands, with a triplet of eighth notes in the bass line towards the end of the system.

*Dolce.*

5 4

This system contains the third system of music. The piano part includes a section marked *Dolce.* (Dolce). The system concludes with a double bar line. The piano accompaniment features a sequence of chords and moving lines, with a triplet of eighth notes in the bass line.

This system contains the fourth system of music. It continues the vocal and piano parts. The piano accompaniment features a series of chords and moving lines in both hands, with a triplet of eighth notes in the bass line.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a piano (*p*) dynamic marking and contains a series of sixteenth-note runs. The grand staff below contains chords and single notes, with a piano (*p*) dynamic marking in the bass line.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains sixteenth-note runs with fingerings 3, 1, 5, 2, 1, 1, 1. The middle staff has a treble clef and contains sixteenth-note runs with fingerings 4, 5, 5. The bottom staff has a bass clef and contains single notes.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains sixteenth-note runs. The middle staff has a treble clef and contains sixteenth-note runs with fingerings 4, 5, 5. The bottom staff has a bass clef and contains sixteenth-note runs.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains sixteenth-note runs with fingerings 3, 4, 5, 3, 3. The middle staff has a treble clef and contains sixteenth-note runs with fingerings 3, 3. The bottom staff has a bass clef and contains sixteenth-note runs. The system concludes with the dynamic marking *pp* and the instruction *Riten.*

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The grand staff below it consists of a treble and bass clef staff with piano accompaniment.

Second system of musical notation. The treble clef staff includes a piano (*p*) dynamic marking and features a triplet of eighth notes. The grand staff below it consists of a treble and bass clef staff with piano accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes. The grand staff below it consists of a treble and bass clef staff with piano accompaniment.

Fourth system of musical notation. The treble clef staff includes dynamic markings for *Dimin.* and *Calando.*, and a piano (*pp*) dynamic marking. The grand staff below it consists of a treble and bass clef staff with piano accompaniment.



RONDO.

*Scherzando.*  
ALLEGRO. *p*

112 = ALLEGRO. *Scherzando.* *p*

*Cresc.*

*f* *Dimin.*

*Dimin.* *p*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Fingering numbers 2, 4, 1, 3, 1, 3 are visible above the right hand notes. A '4' is written below the left hand notes.

Second system of musical notation. It includes dynamic markings 'Cresc.' and 'mf'. The piano part has a dense texture of chords and moving lines. Fingering numbers 3, 1, 1, 5, 5 are visible above the right hand notes.

Third system of musical notation. It includes a dynamic marking 'sf'. The piano part continues with complex textures. Fingering numbers 2, 1, 3, 4, 2, 1 are visible above the right hand notes.

Fourth system of musical notation. It includes dynamic markings 'f' and 'Diminuendo:'. The piano part features a dense texture of chords. Fingering numbers 1, 2 are visible above the right hand notes.

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic and a *Riten.* (ritardando) marking. The bottom part consists of a grand staff (treble and bass clefs) with a piano (*p*) dynamic and the instruction *sonore.* (sonorous). A *Riten.* marking is also present in the right-hand part of the grand staff. The key signature has two sharps (F# and C#).

Second system of musical notation. The top staff continues the melodic line with a *Riten.* marking. The bottom part continues the grand staff with a piano (*p*) dynamic and a *Riten.* marking. The key signature remains two sharps.

Third system of musical notation. The top staff features a first ending bracket labeled *1<sup>a</sup>* and ends with a piano (*p*) dynamic. The bottom part continues the grand staff with a first ending bracket labeled *1<sup>a</sup>*. The key signature remains two sharps.

Fourth system of musical notation. The top staff features a second ending bracket labeled *2<sup>da</sup>*. The bottom part continues the grand staff with a second ending bracket labeled *2<sup>da</sup>*, a piano (*p*) dynamic, and a *dolce.* (dolce) marking. The key signature remains two sharps.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the upper voice and a complex, rhythmic accompaniment in the lower voices.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano (*p*) dynamic is maintained. The accompaniment in the lower voices includes a sequence of notes with fingerings 4, 2, 4, and 5 indicated below the staff.

Third system of musical notation. The piano (*p*) dynamic is present. The music continues with intricate melodic and harmonic development across the three staves.

Fourth system of musical notation. The piano (*p*) dynamic is present. The system concludes with a series of chords in the right hand, marked with a piano (*p*) dynamic.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a dense texture of sixteenth-note chords in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line includes the lyrics "Cresc - en - do f". The piano accompaniment includes the lyrics "Cresc - en - do f Dimin. p dolce." and a fermata over the final measure.

Third system of musical notation. The vocal line includes the tempo markings "Riten." and "a Tempo." and a dynamic marking "p". The piano accompaniment includes the tempo markings "Riten." and "a Tempo." and a dynamic marking "p".

Fourth system of musical notation, primarily piano accompaniment. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth-note chords.

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The text "Cresc - en - do." is written below the vocal line and above the piano accompaniment.

Musical score system 2, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The dynamic marking *f* is present in both parts.

Musical score system 3, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The dynamic marking *ff* is present in both parts.

Musical score system 4, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The dynamic marking *ff* is present in both parts. Fingerings are indicated with numbers 1, 2, 3, and 4.



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Et Rondo.

W. GOLDNER.

A M<sup>elle</sup> Claire de CHEVRY.

Andantino.  $144 = \text{♩}$

VIOLON.

*p*

*Dolce.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



VIOLON.

1 1 2 0

*Dimin. Calando pp*

RONDO.

*Scherzando.*

112 = Allegro.

*p*

*Cresc.*

*f*

*Dimin. p*

*Cresc.*

*f p*

*Riten.*

*Riten.*

1<sup>a</sup> 2<sup>da</sup>

*p*

*p*

*p*

*p*

*Cresc. - en - do f*

*1* *3* *a Tempo.*

*p* *Riten.*

*Cresc. - en - do*

*f*

*ff*

*ff* *ff*



# LE PETIT PIANISTE

11	A. NGUILLER	Polka	70
12	J. PHILIPOT	Polka	70
13	J. PHILIPOT	Polka	70
14	J. ASCHER	Polka	70
15	J. PHILIPOT	Polka	60
16	L. WALDRUFFEL	Polka	60
17	—	Polka	60
18	A. WALLERSTEIN	Polka	60
19	—	Polka	60
20	—	Polka	60

## 3<sup>ME</sup> SERIE

21	A. ANSON	Polka-Mazurka	60
22	CH. BIZOT	Polka	60
23	—	Polka	60
24	—	Polka	60
25	—	Polka	60
26	—	Polka	60
27	—	Polka	60
28	CH. JOHNSON	Polka	60
29	ED. HOUMELLE	Polka	60
30	TH. LABORDE	Polka	60

## 4<sup>ME</sup> SERIE

31	CH. LE CORBEILLER	Polka-Mazurka	60
32	—	Polka	60
33	L. LAMBERT	Polka	70
34	CH. LE CORBEILLER	Polka	60
35	CH. DE MALLEVILLE	Polka	60
36	CH. LENTZ	Polka	60
37	—	Polka	60
38	J. PASDELOUP	Polka	60
39	A. TAIXY	Polka	60
40	TH. LEMURER	Polka	60

## 5<sup>ME</sup> SERIE

41	CH. LENTZ	Quadrille	70
42	CH. LE CORBEILLER	Quadrille	70
43	ARTH. KEMOLNE	Quadrille	70
44	IS. JUHLEN	Quadrille	90
45	CH. LE CORBEILLER	Quadrille	80
46	ED. BULLARD	Schottisch	80
47	CH. LES	Quadrille	40
48	A. WALLERSTEIN	Redowa	40
49	CH. BIZOT	Galop	50
50	CH. LE CORBEILLER	Mazurka	60

## 6<sup>ME</sup> SERIE

51	H. LEMOINE	Quadrille	70
52	ACH. LEMOLNE	Quadrille	70
53	—	Quadrille	70
54	CH. LENTZ	Valse	40
55	—	Valse	60
56	—	Valse	30
57	—	Valse	40
58	CH. BIZOT	Schottisch	60
59	—	Redowa	60
60	H. DESGRANGES	Galop	80

# FORMAT LEMOINE

# LE PETIT PIANISTE

## PREMIERE SERIE.

*Morceaux à quatre mains*

N°	Compositeur	Titre	Degré	Prix net
1	R. DE VILBAC	Mélopée	1 <sup>er</sup>	75
2	F. SOR	Mélopée valse	1 <sup>er</sup>	75
3	R. DE VILBAC	Romance	1 <sup>er</sup>	75
4	F. SOR	Mélopée	1 <sup>er</sup>	75
5	R. DE VILBAC	Rondo valse	1 <sup>er</sup>	75
6	W. GOLDNER	Sonatine	2 <sup>e</sup>	75
7	F. SOR	Scherzo	2 <sup>e</sup>	75
8	H. LEMOINE	Valse	2 <sup>e</sup>	75
9	W. GOLDNER	Sonatine	2 <sup>e</sup>	75
10	H. LEMOINE	Rondo	3 <sup>e</sup>	75

## DEUXIEME SERIE.

*Morceaux à deux mains*

N°	Compositeur	Titre	Degré	Prix net
11	CH. LENTZ	Minet, très-petit rondo valse	1 <sup>er</sup>	40
12	H. LEMOINE	Air anglais, très-petit rondo	1 <sup>er</sup>	40
13	A. CROISEZ	Barcarolle	1 <sup>er</sup>	40
14	R. DE VILBAC	Romance	1 <sup>er</sup>	40
15	CH. LENTZ	Rondolletto sur <i>Le Gladiateur</i>	1 <sup>er</sup>	40
16	ACH. LEMOINE	Rondolletto	1 <sup>er</sup>	40
17	A. CROISEZ	Canzone	1 <sup>er</sup>	40
18	ACH. LEMOINE	Andantino	1 <sup>er</sup>	80
19	R. DE VILBAC	Rondino valse	1 <sup>er</sup>	50
20	E. JANNOT	Barcarolle	2 <sup>e</sup>	50

## TROISIEME SERIE.

*Morceaux pour piano et violon.*

N°	Compositeur	Titre	Degré	Prix net
21	W. GOLDNER	Mélopée	1 <sup>er</sup>	50
22	J. GARCIN	Pastorale	2 <sup>e</sup>	60
23	R. DE VILBAC	Andante et scherzo	2 <sup>e</sup>	80
24	W. GOLDNER	1 <sup>re</sup> Sonatine en <i>ut</i> maj.	3 <sup>e</sup>	90
25	J. GARCIN	Ballade	3 <sup>e</sup>	80
26	AD. BLANC	Ménuet	4 <sup>e</sup>	85
27	CH. SCHWENCKE	Air italien varié	4 <sup>e</sup>	1 05
28	W. GOLDNER	2 <sup>e</sup> Sonatine en <i>sol</i> maj.	4 <sup>e</sup>	1
29	J. GARCIN	Mazurka	5 <sup>e</sup>	90
30	AD. BLANC	1 <sup>re</sup> Sonatine en <i>ré</i> maj.	5 <sup>e</sup>	1 05

## QUATRIEME SERIE.

N°	Compositeur	Titre	Degré	Prix net
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33	W. GOLDNER	1 <sup>re</sup> Sonatine en <i>sol</i> maj.	1 <sup>er</sup>	90
34	AD. BLANC	1 <sup>re</sup> Sonatine en <i>fa</i> maj.	1 <sup>er</sup>	90
35	—	Scherzetto à 4 mains	3 <sup>e</sup>	80
36	—	1 <sup>re</sup> Sonatine en <i>ut</i> maj.	4 <sup>e</sup>	1 50
37	W. GOLDNER	1 <sup>re</sup> Sonatine en <i>ut</i> maj.	5 <sup>e</sup>	1 40
38	AD. BLANC	Barcarolle pour piano et violon	1 <sup>er</sup>	60
39	—	2 <sup>e</sup> Sonatine en <i>sol</i> min.	4 <sup>e</sup>	95
40	W. GOLDNER	3 <sup>e</sup> Sonatine en <i>fa</i> maj.	4 <sup>e</sup>	1 10

## CINQUIEME SERIE.

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48	CH. LENTZ	Danse des Pagodes à 4 mains	4 <sup>e</sup>	90
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50	J. GARCIN	Valse Piano et violon	4 <sup>e</sup>	90

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N°	Compositeur	Titre	Degré	Prix net
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53	ACH. LEMOINE	Air de ballet	3 <sup>e</sup>	50
54	J. BERNHOFF	Don Juan	id.	90
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56	HY. LEMOINE	Pastorale à 4 mains	2 <sup>e</sup>	80
57	F. SOR	Valse à 4 mains	3 <sup>e</sup>	80
58	J. RUMMEL	Le Voyage en Chine à 4 mains	4 <sup>e</sup>	1 10
59	J. GARCIN	Les Cloches, idylle, piano et viol.	3 <sup>e</sup>	60
60	CH. POISSOT ET DE KONTSKI	Sonatine, pian. et viol.	5 <sup>e</sup>	1

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N°	Compositeur	Titre	Degré	Prix net
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64	ANON.	Le Caire, Lutra	id.	80
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72	—	Marche	id.	40
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83	HY. LEMOINE	Rondino valse, op. 47, n° 3, piano seul	3 <sup>e</sup>	70
84	J. RUMMEL	Le Cor des Alpes, piano seul	4 <sup>e</sup>	70
85	—	Galop de Schullhoff, arr. facile	id.	80
86	W. GOLDNER	2 <sup>e</sup> sonatine en <i>ut</i> maj., à 4 mains	3 <sup>e</sup>	1
87	R. DE VILBAC	La Chasse de L. Mey, id.	6 <sup>e</sup>	1
88	W. GOLDNER	6 <sup>e</sup> sonatine en <i>ré</i> majeur, piano et violon	7 <sup>e</sup>	1
89	VILBAC ET BLANC	Le Freyschütz, piano et violon	3 <sup>e</sup>	1
90	J. GARCIN	Romance sans paroles, id.	3 <sup>e</sup>	60

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N°	Compositeur	Titre	Degré	Prix net
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92	W. GOLDNER	Rondino en <i>ré</i> maj.	3 <sup>e</sup>	60
93	CH. LENTZ	La Récréation (2 <sup>e</sup> suite), six danses, piano seul	3 <sup>e</sup>	1
94	J. RUMMEL	Valse de Schullhoff, arr. facile, piano seul	5 <sup>e</sup>	1
95	—	Thème allemand de Leybach, arrang. facile, piano seul	5 <sup>e</sup>	1
96	A. CROISEZ	Chanson arabe, fantaisie à 4 m.	6 <sup>e</sup>	1 20
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99	VILBAC ET BLANC	La Sombambula, piano et violon	3 <sup>e</sup>	1
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