



A Monsieur Gabriel TOURNAMILLE



Paris, Alphonse LEDUC Editeur, 35, rue Le Peletier.

Londres, Robert Cocks et C^{ie} Prop^{ie} p^r toutes les Nations.

Imp. Bertaults. Paris.

A. Leduc.

DEUXIÈME BOLERO BRILLANT

J. LEYBACH Op: 90.

à Monsieur Gabriel TOURNAMILLE.

All^o moderato. (♩ = 120)

INTRADA.

The first system of the piece is in 3/4 time. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The music consists of a melody in the right hand and a bass line in the left hand. There are several slurs and accents throughout the system.

The second system continues the piece. It features a forte (*f*) dynamic and includes fingerings such as 1, 2, 3, 4, 5. A 'Ped.' marking is present below the staff. The tempo is marked 'Animato. Cresc:'.

The third system continues the piece. It features a forte (*f*) dynamic and a piano (*p*) dynamic. A 'rit.' marking is present below the staff. A 'Ped.' marking is present below the staff.

Allegretto. (♩ = 112)

The fourth system continues the piece. It features a forte (*f*) dynamic and a piano (*p*) dynamic. Multiple 'Ped.' markings are present below the staff.

The fifth system continues the piece. It features a piano (*p*) dynamic and includes fingerings such as 3, 4, 5. Multiple 'Ped.' markings are present below the staff.

The musical score consists of six systems of two staves each (treble and bass clef). The first system features dynamics *f* and *p*, with a *Ped.* instruction and a circled cross symbol. The second system includes *sfz*, *p*, and *f*, with multiple *Ped.* instructions and circled cross symbols. The third system has a *Scherzando* section marked *p* with a fingering sequence 5 4 3 2 1 5. The fourth system contains a *Cresc.* section and a *p* dynamic, with *Ped.* instructions and circled cross symbols. The fifth system features a circled cross symbol and a *Ped.* instruction. The sixth system includes a *mf* dynamic and a *Ped.* instruction. The score is annotated with various musical symbols such as accents, slurs, and trills.

First system of musical notation. Treble clef contains a melodic line with a five-note arpeggiated figure (1-2-3-4-5) and a crescendo. Bass clef contains a steady accompaniment of chords. Dynamics include *sfz*, *f*, *mf*, and *sfz*. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef features a melodic line with a crescendo and a dynamic of *p*. Bass clef continues with chordal accompaniment. Dynamics include *f* and *f*. Pedal markings are present below the bass line.

Third system of musical notation. Treble clef has a melodic line with a crescendo and a dynamic of *p*. Bass clef has chordal accompaniment. Dynamics include *f*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef features a melodic line with a crescendo and a dynamic of *p*. Bass clef has chordal accompaniment. Dynamics include *mf* and *f*. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef has a melodic line with a crescendo and a dynamic of *p*. Bass clef has chordal accompaniment. Dynamics include *f*. Pedal markings are present below the bass line.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with triplets and slurs, marked with dynamics *mf*, *p*, and *mf*. The left hand provides a steady accompaniment of chords. Pedal markings are present below the bass line.

Second system of musical notation. Dynamics include *f*, *p*, and *f*. The right hand continues with intricate melodic patterns, including slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings are present below the bass line.

Third system of musical notation. Dynamics include *f*, *p*, and *f*. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment consists of chords. Pedal markings are present below the bass line.

Fourth system of musical notation. Dynamics include *pp* and *p*. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment consists of chords. Pedal markings are present below the bass line.

Fifth system of musical notation. Dynamics include *pp*, *p*, and *rit*. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment consists of chords. Pedal markings are present below the bass line.

a Tempo.

The musical score consists of five systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols and instructions:

- System 1:** Starts with a piano (*p*) dynamic. It features a triplet of eighth notes in the treble staff and a steady eighth-note accompaniment in the bass staff. Dynamics change to mezzo-forte (*mf*) and then back to piano (*p*). Pedal markings are present below the bass staff.
- System 2:** Continues with a triplet of eighth notes. Dynamics increase to *sfz* and then *f*. The bass staff accompaniment remains consistent. Pedal markings are present.
- System 3:** Features a forte (*f*) dynamic in the treble staff and a piano (*p*) dynamic in the bass staff. The bass staff accompaniment changes to a more complex pattern. Pedal markings are present.
- System 4:** Includes a crescendo (*Cresc.*) leading to a forte (*f*) dynamic, followed by another crescendo and a return to piano (*p*). An eighth-note triplet is marked with an '8' above it. Pedal markings are present.
- System 5:** Starts with a forte (*f*) dynamic, then moves to piano (*p*), and back to forte (*f*). It concludes with a piano (*p*) dynamic and a triplet of eighth notes. Pedal markings are present.

First system of musical notation. Treble clef has a triplet of eighth notes. Bass clef has a steady eighth-note accompaniment. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef has a melodic line with accents. Bass clef has a steady eighth-note accompaniment. Dynamics include *f*, *sfz*, and *p*. Pedal markings are present below the bass line.

Third system of musical notation. Treble clef has a melodic line with accents. Bass clef has a steady eighth-note accompaniment. Dynamics include *f*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef has a melodic line with accents and a crescendo marking. Bass clef has a steady eighth-note accompaniment. Dynamics include *p* and *Cresc:*. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef has a melodic line with accents and an 8-measure rest. Bass clef has a steady eighth-note accompaniment. Dynamics include *p*. Pedal markings are present below the bass line.

The page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation includes various dynamics, crescendos, and pedal markings.

- System 1:** Treble clef starts with *mf* and a *Cresc:* marking. Bass clef has a *Ped.* marking. Dynamics include *mf* and *f*.
- System 2:** Treble clef starts with *mf* and a *Cresc:* marking. Bass clef has a *Ped.* marking. Dynamics include *mf* and *f*.
- System 3:** Treble clef starts with *p* and a *Cresc:* marking. Bass clef has a *Ped.* marking. Dynamics include *p* and *f*. Fingerings 1-5 and 4-2 are indicated in the treble clef.
- System 4:** Treble clef starts with *p* and a *Cresc:* marking. Bass clef has a *Ped.* marking. Dynamics include *p* and *f*. A triplet of 3 is indicated in the treble clef.
- System 5:** Treble clef starts with *f*. Bass clef has a *Ped.* marking. Dynamics include *f* and *p*.

Pedal markings (*Ped.*) are placed below the bass clef of each system, often with a circled cross symbol. The page concludes with the alphanumeric code **A.L. 3669** at the bottom center.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Features triplets in both staves. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sfz*, *p*, *f ani.*. Includes a trill (*tr*) in the treble staff. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *-mato.*, *p*, *f*, *p*. Includes various articulation marks like accents and slurs. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *Presto.*, *Cresc.*, *ff*. Includes octave markings (8va) and various articulation marks. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕.

MUSIQUE DE PIANO

A QUATRE MAINS

ÉTUDES

- CZERNY (Ch.) Op. 858. *L'Union instructive*. Trente études mélodiques et concertantes, divisées en deux livres. Chaque. 10 »
 LEDUC (Alph.) Op. 156 bis. *Vingt-cinq nouvelles petites études* chantantes et concertantes, comp. expressément pour les *petites mains*. 15 »
 — Op. 191. *École d'ensemble, douze études*, chantantes et concertantes composées expressément pour les *petites mains*. 10 »

AIRS VARIÉS, FANTASIES, ETC.

- CZERNY (Ch.) Op. 857. Grand duo concertant sur les motifs de *SI J'ÉTAIS ROI*. 9 »
 BATTMANN (J.-L.) Op. 124 bis. Trois petits morceaux caractéristiques arrangés par Alph. Leduc :
 N°s 1. *Fanfare*. 6 »
 2. *Boléro*. 6 »
 3. *Tarentelle*. 6 »
 BEYER (F.-L.) *Le Pensionnat*, cinq duos de salon faciles et concertants :
 N°s 1. *Thème original*. 5 »
 2. *Thème de Selcher*. 5 »
 3. *Cavatine de Mercadante*. 6 »
 4. *DON JUAN* de Mozart. 6 »
 5. *Thème de Bellini*. 7 50
 BRISSON (F.) Op. 9 bis. *L'Héroïne*, valse. 6 »
 — Op. 19 bis. *L'Arabesque*. 9 »
 — Op. 22 bis. *Sans amour*. 9 »
 — Op. 25 bis. *La Pluie d'or*. 9 »
 CROISEZ. Op. 139. *Les Etudiants d'Heidelberg*. 7 50
 — Op. 140. *Rêve enchanté*, caprice de genre. 7 50
 CZERNY. *SI J'ÉTAIS ROI*, fantaisie brillante. 9 »
 DELASEURIE (A.) Op. 11. *Fleurs d'Italie*, trois petites fantaisies :
 N°s 1. *BARBIER DE SÉVILLE*. 6 »
 2. *NORMA*. 6 »
 3. *I PURITANI*. 6 »
 — Op. 13. *Le Relais*, galop. 5 »
 — Op. 30. *La Volière*, six petites fantaisies :
 N°s 1. *La Fauvette*, valse. 5 »
 2. *Le Colibri*, polka. 5 »
 3. *L'Oiseau-Mouche*, mélodie. 5 »
 4. *Le Cardinal*, barcarolle. 5 »
 5. *Le Roitelet*, marche. 5 »
 6. *Le Sansonnet*, romanza. 5 »
 GOTTSCHALK. Op. 5 bis. *Le Bananier*, arrangé par Ch. Czerny. 7 50
 GROS. Huit rondes enfantines :
 N°s 1. *Il était une bergère*. 4 »
 2. *Ah! mon beau château*. 4 »
 3. *Qu'est-ce qui passe ici si tard?*. 4 »
 4. *Le Joli petit mari*. 4 »
 5. *La Tour prends garde*. 4 »
 6. *La Marguerite*. 4 »
 7. *Que l'as de belles filles!*. 4 »
 8. *Guilleri*. 4 »
 HERZ (H.) Op. 13. Air tyrolien. 9 »
 LECARPENTIER. Op. 174. Bagatelle sur le *Bijou perdu*, arrangée par Delaseurie. 6 »
 LEDUC (A.) Op. 60. *Grandes variations* brillantes et concertantes. 9 »
 — Op. 61. Fant. sur une *cavatine de Donizetti*. 6 »
 — Op. 62. *Cavatine du PIRATE*. 6 »
 — Op. 71. *Vif et léger*, galop brillant. 7 50
 — Op. 85. *L'Allemande*. 9 »
 — Op. 100. *En avant*, fantaisie militaire. 9 »
 — Op. 103. Deux fantaisies élégantes :
 N°s 1. *Le Départ*, boléro. 7 50
 2. *Le Retour au pays*, fantaisie valse. 7 50
 — Op. 104. *Follette*, fantaisie brillante. 7 50
 — Op. 105. Trois fantaisies italiennes :
 N°s 1. *Thème de Donizetti*. 6 »
 2. *Thème de Mercadante*. 6 »
 3. *Marche de Bellini*. 6 »
 — Op. 107. *Blanche et Emma*, 2 fant. chaque. 6 »
 — Op. 108. *La Française*, fantaisie brillante. 9 »
 — Op. 116. *Les Fleurs d'Orient*, 3 fantaisies :
 N°s 1. *Vagua Luna*. 6 »
 2. *Valse de Donizetti*. 6 »
 3. *Thème de Mercadante*. 6 »
 — Op. 118. *Les Boutons d'or*, 3 petites fant. :
 N°s 1. *Laura*. 6 »
 2. *Dors, mon ange*. 6 »
 3. *L'Orientale*. 6 »
 — Op. 138. *Les Gracieuses*, 2 fantaisies :
 N°s 1. *Mélodie suisse*. 6 »
 2. *Mélodie italienne*. 6 »
 — Op. 144. PREMIÈRE BIBLIOTHÈQUE des jeunes pianistes, 12 petits morceaux très-faciles :
 N°s 1. *Malvina*, valse. 3 »
 2. *Cavatine italienne*. 3 »
 3. *Rosina*, polka. 3 »
 4. *Cavatine de l'Elisire*. 3 »
 5. id. *de Zehnira*. 3 »
 6. *Marche de l'Elisire*. 3 »
 N°s 7. *Rondo turc*. 3 »
 8. *Mignonne*, rondoletto. 3 »
 9. *Petite fleur des bois*. 3 »
 10. *Follette*, rondo-valse. 3 »
 11. *Elle est partie*. 3 »
 12. *Cavatine de la Norma*. 3 »
 Chaque Numéro. 3 »

PIANO A QUATRE MAINS

- LEDUC (A.) Op. 145. Trois fantaisies brillantes :
 N°s 1. *LA CENERENTOLA*. 6 »
 2. *IL CROCIATO*. 6 »
 3. *LA NIOBÉ*. 6 »
 — Op. 147. Trois fantaisies :
 N°s 1. *NORMA*. 6 »
 2. *SÉMIRAMIDE*. 6 »
 3. *GAZZA LADRA*. 6 »
 — Op. 148. *Les Etincelles*, 3 fantaisies :
 N°s 1. *Rondo turc*. 6 »
 2. *LA STRANIERA*. 6 »
 3. *PARISINA*. 6 »
 — Op. 149. *L'Ecrin musical*, 6 petites fant. :
 N°s 1. *L'Émeraude*. 5 »
 2. *L'Améthyste*. 5 »
 3. *Le Rubis*. 5 »
 4. *L'Opale*. 5 »
 5. *La Topaze*. 5 »
 6. *Le Diamant*. 5 »
 — Op. 153. *Brises des Alpes*, six petites fantaisies très-faciles :
 N°s 1. *ELISIRE D'AMORE*. 5 »
 2. *BARBIER DE SÉVILLE*. 5 »
 3. *Au petit bonheur*. 5 »
 4. *Tyrolienne*. 5 »
 5. *Rondoletto*. 5 »
 6. *Thème italien*. 5 »
 — Op. 160. DEUXIÈME BIBLIOTHÈQUE des jeunes pianistes, composée par F. Beyer, H. Cramer, A. Delaseurie, Ch. Czerny et Alph. Leduc. 20 petits morceaux très-faciles.
 N°s 1. *Ernes'a*, valse mignonne. 5 »
 2. *Première fleur*, Polka-mig. 5 »
 3. *Cavatine de l'Elisire d'Amore*. 5 »
 4. *Ballade allemande*. 5 »
 5. *Rondo montagnard*. 5 »
 6. *La Pensée*, valse gracieuse. 5 »
 7. *Andante de Mozart*. 5 »
 8. *Le Bijou*, rondoletto. 5 »
 9. *Barcarolle*. 5 »
 10. *Souv. de Vienne*, marche. 5 »
 N°s 11. *Cavatine de Beatrice di Tenda*. 5 »
 12. *Cavatine de Mercadante*. 5 »
 13. *Sicilienne*. 5 »
 14. *Cavatine de C.-M. Weber*. 5 »
 15. *Don Giovanni*. 5 »
 16. *Mélodie allemande*. 5 »
 17. *Mélodie suisse*. 5 »
 18. *Vagua Luna*. 5 »
 19. *Cavatine italienne*. 5 »
 20. *Thème français*. 5 »
 Chaque Numéro. 3 »
 — Op. 163. Trois petites fantaisies gracieuses :
 N°s 1. *ROBIN DES BOIS*. 6 »
 2. *Boléro*. 6 »
 3. *Le Cor des Alpes*. 6 »
 — Op. 166. *SI J'ÉTAIS ROI*, chanson du pêcheur. 6 »
 — Op. 168. *Souvenir de Vienne*, fant. gracieuse. 6 »
 — Op. 172 bis. *Priez pour elle*, arrangé par Ch. Czerny. 7 50
 — Op. 174. Fantaisie sur la romance *Petite fleur des bois*, de Masini. 6 »
 — Op. 176. Fantaisie brillante sur la romance *L'Oiseau bleu*, de Thys. 7 50
 — Op. 181. *Fleur d'Espagne*, 3 pet. fantaisies :
 N°s 1. *Madrilèna*. 6 »
 2. *Gallegada*. 6 »
 3. *Boléro*. 6 »
 — *L'Arabesque des jeunes élèves*, arrangée par A. Delaseurie. 6 »
 — *Le Bouquet de fleurs*, 3 petites fantaisies :
 N°s 1. *Thème italien*. 5 »
 2. *I PURITANI*. 5 »
 3. *L'ELISIRE D'AMORE*. 5 »
 — *L'Élégante*, fantaisie. 6 »
 — *Les Inséparables*, trois bagatelles :
 N°s 1. *Valse du BARBIER*. 6 »
 2. *Thème italien*. 6 »
 3. *Duo de NORMA*. 6 »
 — Fantaisie mignonne sur OBERON. 6 »
 — *Le Rêve du cœur*, pensée romant. de Cramer. 7 50
 — Op. 195. *Les Pâquerettes*, six petites esquisses musicales composées expressément pour les petites mains :
 N°s 1. *Rose pompon*, valse. 4 50
 2. *Ronde des montagnes*. 4 50
 3. *Barcarolle*. 4 50
 4. *Odessa*, polka-mazurka. 4 50
 5. *Romanza*. 4 50
 6. *Marche militaire*. 4 50
 — Op. 199 bis. *L'Aquarium*, 6 bluettes mus. :
 N°s 1. *Valse mignonne*. 5 »
 2. *Marche*. 5 »
 3. *Pas redoublé*. 5 »
 4. *Chanson montagnarde*. 5 »
 5. *Chanson espagnole*. 5 »
 6. *Barcarolle*. 5 »
 — LE CARNAVAL DE VENISE, fantaisie brillante. 7 50
 LOUIS (N.) Op. 237. Duo concertant sur *SI J'ÉTAIS ROI*. 9 »
 MATTEI. Op. 22 bis. *Vaillance*, fantaisie-polka. 7 50
 — Op. 15. *Le Tourbillon*, grande valse. 9 »
 RHEIN (Ch.) Op. 54. Duo brillant sur un thème de *Carafa*. 7 50
 ROSELLEN (H.) Op. 63. Fantaisie sur *MINA*. 9 »
 THALBERG (S.) Op. 9. *LA STRANIERA*. 9 »
 VILBAC (R. de). *La Fanfare des Dragons*. 9 »
 WEBER. Op. 65. *Invitation à la valse*. 6 »
 WOLFF (E.) Fantaisie sur *MINA*, de Thomas. 9 »

PIANO A QUATRE MAINS

OUVERTURES

- ADAM (A.). *LE BIJOU PERDU*. 9 »
 — *SI J'ÉTAIS ROI*. 9 »
 DAVID (S.). *MADMOISELLE SYLVIA*, arrangée par Renaud de Vilbac. 9 »

MUSIQUE A SIX MAINS

SUR UN PIANO

- CZERNY (Ch.) *Adèlina*, valse mignonne. 6 »
 — Op. 798. *Airs suédois* (œuvre posthume). 7 50
 — Fantaisie sur un air suisse de Delaseurie. 7 50
 — Rondino sur *CENDRILLON* de Nicolo. 7 50
 — *L'ELISIRE D'AMORE*, fantaisie brillante. 7 50
 — *Marche de Bellini*. 6 »
 — *Mélodie allemande*, fantaisie. 7 50
 — *Caprice en forme de rondo* sur un thème d'HAYDN. 7 50
 — *Rondoletto mignon* (œuvre posthume). 6 »
 — Fantaisie brillante sur des thèmes de LA SOMNAMBULA (œuvre posthume). 7 50
 HOFFMANN (L.) N°s 1. *Marche facile*. 5 »
 — 2. *Alexandra*, marche facile. 5 »
 — 3. *Marche des PURITAINS*. 6 »
 — 4. *Grande marche brillante*. 6 »
 — *Air allemand en forme de rondo*. 6 »
 — Rondino sur des motifs suisses. 6 »
 LEDUC (Alph.) *Elisabeth*, polka de salon. 6 »
 — Fantaisie brillante sur *SÉMIRAMIS*. 8 »
 — *Les Trois cousines*, quadrille. 5 »
 — *Pastorale et tyrolienne*. 6 »
 MICHEUZ (G.) Divertissement sur *LA NORMA*. 7 50

MUSIQUE POUR DEUX PIANOS

A QUATRE MAINS

- CZERNY (Ch.) Op. 299. *Études de la vélocité*, arrangées pour deux pianos concertants :
 Premier piano. 20 »
 Deuxième piano. 12 »
 — Op. 834. *Nouvelle école de vélocité*, arrangée pour deux pianos concertants :
 Premier piano. 24 »
 Deuxième piano. 15 »
 — Op. 860. OBERON. Grand duo concertant. 10 »
 — *Deuxième duo* brillant et concertant. 9 »
 — *Quatrième duo* facile et brillant. 7 50
 RICHERT (F.) *Premier duo* concertant. 9 »
 — *Troisième duo* concertant et brillant. 9 »
 THALBERG (S.) Op. 9 bis. *LA STRANIERA*, duo concertant arrangé par Ch. Czerny. 10 »

MUSIQUE POUR DEUX PIANOS

A HUIT MAINS

- CZERNY, A. LEDUC, G. MICHEUZ, F. RICHERT.
 N°s 1. Ouverture de *SI J'ÉTAIS ROI*. 12 »
 2. — de la *CHASSE DU JEUNE HENRI*. 12 »
 3. — de *SÉMIRAMIS*. 12 »
 4. — de *TANCRÈDE*. 12 »
 5. — de *L'ITALIENNE A ALGER*. 10 »
 6. — de la *FLÛTE ENCHANTÉE*. 10 »
 7. — de *EURYANTHE*. 10 »
 8. — de *DÉMOPHON*. 10 »
 9. — de la *CARAVANE*. 9 »
 10. — de la *GAZZA LADRA*. 12 »
 11. — du *BARBIER DE SÉVILLE*. 12 »
 12. — de *ELISABETH*. 10 »
 13. — de *ROBIN DES BOIS*. 12 »
 14. — de *OBERON*. 12 »
 — Op. 850. 5 fant. brillantes et concertantes :
 N°s 1. *Partant pour la Syrie*. 9 »
 2. Fantaisie sur la *SOMNAMBULA*. 9 »
 3. — sur le *FREYSCHUTZ*. 9 »
 4. — sur *ANNA BOLENA*. 9 »
 5. — sur *I PURITANI*. 9 »
 — *God save the queen et Rule Britannia*. 6 »
 — Six petites fantaisies brillantes et faciles :
 N°s 1. *Fantaisie italienne*. 6 »
 2. *Valse du BARBIER DE SÉVILLE*. 6 »
 3. *Marche de Bellini*. 6 »
 4. *LA CENERENTOLA*. 6 »
 5. *Le Diamant*. 7 50
 6. *Fleur d'Orient*. 8 »
 MAGNUS. *Marche russe*, arrangée par Micheuz. 8 »
 MICHEUZ (G.) *Andante*, la première symphonie de Beethoven. 8 »
 RENAUD DE VILBAC. Ouverture de *SÉMIRAMIS* avec accompagnement d'orgue-harmonium. 18 »
 RICHERT (F.) Op. 12. *Souvenir de NORMA*, fantaisie brillante. 8 »
 — *Boléro* brillant. 8 »