

PREMIÈRE SONATE.

POUR FLÛTE ET PIANO.

PAR J. DEMERSSEMAN, Op: 22.

FLÛTE.

Andante.
dolce.

p *p* *cresc.* *pp* *tr* *tr* **Allegro.** *<f>* *pp* *dimin.* *Sostenuto.* *Grazioso.* *con fuoco.* *p* *f* *ff* *cresc.* *ff* *p* *f* *pp* *Dolce*

FLÛTE.

Grazioso.

mf

P Dolce.

tempo.

espressivo.

rall:

f

p

P cresc:

f: dim:-

cresc: - - -

f

cresc: - - -

FLUTE

ff

p

cresc. - - - - - *f*

pp *Grazioso.*

6

mf

p

tempo.

rall. - - - *f*

ff

ff

FLUTE.

8

ANDANTE.

Musical staff 1: Treble clef, key signature of three flats. The melody begins with a series of eighth notes, some with accents. Dynamics include *f* and *ff*.

Musical staff 2: Treble clef, key signature of three flats. The melody continues with slurs and accents. Dynamics include *pp* and *p*.

Musical staff 3: Treble clef, key signature of three flats. Features sixteenth-note passages and slurs. Dynamics include *p* and *cresc:*.

Musical staff 4: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *p* and *espressivo..dim:*.

Musical staff 5: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *p* and *Dolce*.

Musical staff 6: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *p*.

Musical staff 7: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *p*.

Musical staff 8: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *pp*.

Musical staff 9: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *pp*.

FINAL.
ALLEGRO. $\frac{1}{2}$ $\frac{3}{4}$
f con fuoco.

Musical staff 10: Treble clef, key signature of three flats. Starts with a repeat sign and first/second endings. Dynamics include *f con fuoco*.

Musical staff 11: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *ff*.

Musical staff 12: Treble clef, key signature of three flats. Features slurs and accents. Dynamics include *p <*.

FLÛTE.

Musical score for Flute, page 6. The score consists of ten staves of music. The key signature is one flat (B-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as slurs, accents, and dynamic hairpins. The first staff begins with *pp*, followed by *f*, *p*, *f*, and *p*. The second staff starts with *cresc.* and *f*, leading to *ff*. The third staff has *p*, *p*, and *f*. The fourth staff begins with *p* and *dolce.*, ending with *f*. The fifth staff has *f*. The sixth staff has *f*. The seventh staff has *f*. The eighth staff has *p*, *1^{re} fois.*, and *pp*. The ninth staff has *f*. The tenth staff has *p*, *p*, *f*, *f*, and *f*. The score concludes with a first ending bracket.

FLÛTE.

p *cresc.:* *f*

p *dolce.*

ff

1

Presser le mouvement.

pp

f

Henri ALTÈS

COMPOSITIONS POUR FLÛTE

FLÛTE et PIANO

OP.

- | | |
|---|------|
| 1. LE PIRATE, de BELLINI, variations | 3 » |
| 2. FANTASIE ORIGINALE en <i>ré</i> | 3 » |
| 4. LA VÉNITIENNE, 1 ^{re} Fantaisie | 2 50 |
| 5. L'HELVÉTIENNE, 2 ^e — | 2 50 |
| 6. L'ESPAGNOLE, 3 ^e — | 2 50 |
| 7. FANTASIE caractéristique en <i>la</i> mineur | 3 » |
| 15. SOLO de CONCERT, en <i>ut</i> | 3 » |
| 20. 1 ^{er} SOLO de CONCOURS en <i>ré</i> | 3 » |
| 21. 2 ^e — — — en <i>ut</i> | 3 » |
| 22. 3 ^e — — — en <i>fa</i> | 3 » |
| 23. 4 ^e — — — en <i>la</i> | 3 » |
| 24. 5 ^e — — — en <i>sol</i> mineur | 3 » |
| 25. 6 ^e — — — en <i>si</i> b. | 3 » |

Transcriptions

CINQ MÉLODIES D'HENRI ALTÈS

- | | |
|--|------|
| 8. APPASSIONNATA - VILLAGEOISE | 2 50 |
| 9. ÉLÉGIE - MONTAGNARDE | 2 50 |
| 10. RÊVERIE | 1 35 |

DEUX FLÛTES

- DIX-HUIT ÉTUDES de BERBIGUIER avec accompagnement d'une 2^e Flûte ad libitum. 5 »
- VINGT ÉTUDES mélodiques et progressives extraites de l'op. 126 de LINDPAINTNER avec accompagnement d'une 2^e Flûte ad libitum. 6 »

FLÛTE, VIOLON et PIANO

OP.

3. FANTASIE CONCERTANTE en *mi* 5 »

FLÛTE

et instruments à cordes

- | | |
|---|------|
| 15. SOLO de CONCERT en <i>ut</i> avec <i>Quatuor</i> | 2 50 |
| 20. 1 ^{er} SOLO de CONCOURS en <i>ré</i> — | 2 50 |
| 21. 2 ^e — — — en <i>ut</i> — | 2 50 |
| 22. 3 ^e — — — en <i>fa</i> avec <i>Quintette</i> | 2 50 |
| 23. 4 ^e — — — en <i>la</i> — | 2 50 |
| 24. 5 ^e — — — en <i>sol</i> mineur — | 2 50 |
| 25. 6 ^e — — — en <i>si</i> b. | 2 50 |

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