

Paris Conservatory Contest Pieces for Sight-reading: Brass Instruments, 1836–1930

Benny Sluchin and Philippe Brandeis

The present article reports on a project carried out by the Paris Conservatoire as part of the research program on the history of music education in France in the nineteenth century (HEMEF, *Histoire de l'enseignement musical en France au XIX^e siècle*) in partnership with the Archives nationales (AN), the Bibliothèque nationale de France (BNF) and the École pratique des hautes études (EPHE), supported by the National Agency of Music and Dance Research (ANR). The project examines sight-reading pieces that the Conservatoire commissioned especially for its students. The study reveals the historical value of this corpus of music and uncovers some generalized uses at the time, which have been completely abandoned today.

The research program

The part of the project pertaining to the Conservatoire concerns

the pieces specially written during the nineteenth century for the competitions and the examinations of the instrumental and vocal classes.... The Conservatoire implements the inventory of texts given or proposed for exams and competitions, mainly held at the AN, but partly also at the BNF. This inventory (for the nineteenth century) ... through the scanning of these music scores, makes them useable for study at the Conservatoire, in the instrumental and vocal classes as well as in musicological research. Students in instrumental and vocal master classes, and also the departments of musicology and analysis and music education, have been encouraged to participate in this work.¹

The implementation of the program began with a series of visits to the National Archives at the Pierrefitte-sur-Seine site to assess the extent of the corpus directly concerned with the study. Identified as AJ37/197/1 to AJ37/203/4, the texts of tests and examinations are kept as twenty-five folders holding a variable number of texts, from fewer than ten to more than 200. A group of almost 1400 classified texts can be seen in alphabetical order of the disciplines concerned.² Within each conservation file, the chronological order of the events has been maintained. The research was conducted with the help of fellow teachers and pedagogical leaders of the Conservatoire.³ A commission composed of heads of departments of the Conservatoire under the direction of the Director of Music Studies and Research chose four students,⁴ who assisted with the digitization of entire corpus of works.

The corpus

From the first look at the texts themselves, the reader is captivated by the historical, aesthetic, and patrimonial interest of the documents. The following example, the earliest of those written for brass instruments taught at that period, is from 1836 (Figure 1).

Concours de Cor (Partie des Concurrents) Morceau à lire à première vue.

Cor en Fa *allegretto*
Dolce

Violoncelle

Pizzic.

ARCHIVES NATIONALES

Figure 1a: Anonymous, sight-reading piece for horn (1836). Paris, Archives nationales, cote AJ37/203/4, p. 2.

We have here two copies of the same text (Figures 1a and 1b), both lacking the composer's name, though it is possibly Louis-François Duprat, who was horn teacher at the Conservatoire at this time. One copy (Figure 1b) consists of a single sheet, with the words *Partie du Jury* added by a different hand and in ink different from that of the title. The other (Figure 1a), which bears the heading *Partie des concurrents*, is of better quality and clarity. It was copied for the musicians who were competing, and this marking is repeated twice on the title page. Close examination of the jury's copy possibly reveals a trace of the author's name: the initial capital D is the only remaining letter (Figure 2).



Figure 1b: Anonymous, sight-reading piece for horn (1836). Paris, Archives nationales, cote AJ37/203/4.

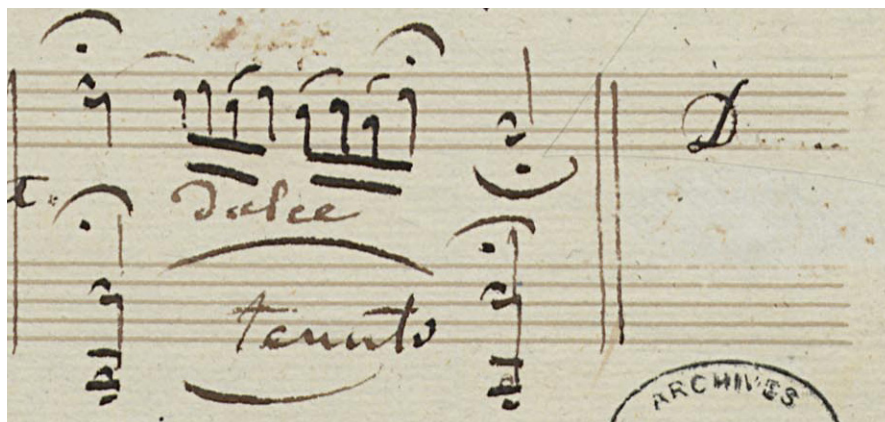


Figure 2: Detail of 1b.

Use and setting of the sight-reading test

The question of the place and the utility of the *déchiffrage* (sight-reading) test, long called “reading at first sight” (“lecture à première vue”), is interesting but quite complex to explain. An exhaustive examination of all seven regulations of the establishment published between Germinal Year VIII (March–April 1800) and 1898 gives no precise description of the admission or exit tests for students. It is mentioned briefly in the regulations of Germinal Year VIII, Title IV, Article 6: “to be admitted to the study of harmony, one must be a reader and know the keyboard,”⁵ which is rather vague and offers little information on the precise place of the *déchiffrage*. The phrase “to be a reader” could very well imply “to know to read a written text,” as is specified more clearly on other occasions in the same regulation, for example in title II, article 2: “No one can be admitted to the Conservatoire if he cannot read and write,”⁶ which leaves no doubt about the meaning of the word “read.” One notes a little further, title XIII, article 6: “Cabinets, adjacent to the rooms of the Library, are open to artists for reading works on the piano,”⁷ which demonstrates that reading music was common practice, but this regulation offers little information on the test itself.

It was only much later that the framework for the sight-reading pieces was explained, by means of two articles published in the newspaper *Le Parnasse*, dated 16 August 1884. The author—and incidentally here, member of the jury—Benjamin Godard (1849–1895) reported on the last of the year-end competitions for violin and cello at the Conservatoire, as follows:

CONSERVATORY COMPETITION CELLO AND VIOLIN

The jury, under the chairmanship of Mr. A. Thomas, was composed of MM. Altès, Guiraud, Fischer, Loys, Madier of Montjau, Pasdeloup, Rabaud, and B. Godard. Cello Performance Piece: 8th Concerto by Romberg. Sight-reading piece by Jules Massenet (9 Competitors).⁸

In this article, Godard reports about the qualities—and the defects—each candidate displayed in sight-reading. Godard’s closing lines express his disapproval of the employed repertoire and provide a bit of comical relief.

As for the pieces of the contest, they were as flat as those of last year and, probably, those of next year. The repertoire of the cello is unfortunately very poor, so there is no need to criticize the choice that has been made of Romberg’s concerto, but the repertoire of the violin is very extensive and varied. Since almost all famous composers have written pieces of different kinds for this instrument, I cannot conceive of the condemnation of young artists to the forced labor of the *camelotte musicale* [i.e., “musical junk”].

Benjamin Godard.⁹

A little further on in the same issue, an article reports a quarrel between Professor of Cornet Jean-Baptiste Arban (1825–1889) and the director of the Conservatoire, Ambroise Thomas (1811–1896). The quarrel concerned the *déchiffrage* for valve cornet:¹⁰

NATIONAL CONSERVATORY OF MUSIC
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We would not like to leave the Conservatoire without saying a word about the incident about which so much has been said and which has divided the wind instrument competition into two sessions.... It concerns the piston [i.e., valve cornet] contest that took place and which we have heard about. —Mr. Ambroise Thomas having indicated a tempo a little too fast for the sight-reading piece, Mr. Arban, whose pupils appeared for the first time with the piston [valve cornet] in C, which he wants to be adopted, thought it prudent to have [his students] play a little less quickly, and made some observations aloud. He then had his pupil, M. Duclaud, start over. When he [Duclaud] had finished, he [Arban] spoke again:

Mr. Arban. —I apologize to Mr. Ambroise Thomas for speaking so sharply earlier, but the piece is really very difficult.

Mr. Thomas. —The tempo that I indicated to you is the tempo of the composer.

Mr. Arban. —I do not disagree, but we can always interpret a piece.

Mr. Thomas. —You should not question me here.

It was at these words that the public interfered, taking sides with the professor, cheering on Mr. Arban, covering the voice of Mr. Thomas, and even risking some unsuitable cries. Thus M. Thomas was forced to adjourn the meeting, and announced a few moments later that the competition would continue the next day, behind closed doors, which was done. Let us add that the pupil Duclaud did not suffer, because he won the second prize.

These events, which are repeated every year with more or less violence, are absolutely deplorable. The public absolutely exceeds their rights, by allowing themselves true vulgarities towards a Director whose goodness, perhaps too paternal, is well-known.

In the present case, this goodness faltered for a moment, when a professor publicly apologized, Mr. Thomas did not find a word of conciliation, and this is what caused the public anger. — Mr. Arban was the first to blame himself for speaking sharply first and questioning the Director, but it is excusable, given the situation of a public competition. — He also ameliorated this slight breach of the rules by apologizing. It would have been better if he had

not asked for forgiveness, for then the situation would not have escalated and the incident would have remained insignificant — We can see why the public has turned against the Director, [though] with too much vehemence, it is true.

Fautsi

This event was interesting enough to be recounted again twelve years later—and on the front page!—in *Le Figaro* (2 August 1896) in an article entitled “Les scandales du Conservatoire” (Figure 3).

THE SCANDALS OF THE CONSERVATORY

Let us restate the facts. The first pupil of this class had just finished the required piece and was reading the piece at sight. Ambroise Thomas, as usual, had given the tempo, an andante tempo, when Arban, standing on the stage next to his pupil, suddenly stopped the competitor and called out loud to the president, “Please, the piece is very difficult, do not press so much!” Which meant, in the language of a musician, that Arban wanted adagio instead of andante. The student played with this new tempo and performed to his advantage.¹¹

Another periodical published a caricature of the situation (Figure 3), with the caption, “The Arban-Thomas fight at the Conservatoire. Reflections of the firefighter on duty: Nonetheless, if I were in the place of MM. Arban and Thomas, I would settle my conflict with the sword, the weapon of the brave, rather than with these wind instruments that, with all due respect, look like the machine guns of Soissons.”¹²

In summary, these two articles reveal that the students of the Conservatoire performed the sight-reading in public during the competition for the prize, after playing the required piece, and that it was the president of the jury, in this case the director of the institution, who gave each candidate the tempo at which s/he must play the sight-reading piece. On the other hand, it can be seen from the comments on the sight-reading test that the objective that was of primary interest to the members of the jury was the artistic aspect of the performance, even if the technical aspects were not completely overlooked; Benjamin Godard’s positive and critical remarks (concerning string instruments) are explicit in this regard:

Cello

N° 7. M. DRESSEN. Sight-reading pretty good from the point of view of the notes, but little expression.

Violin

N° 13. M. BOSETTI Sight-reading exact but without expression ...

N° 21. Melle CARPENTER. Excellent playing; very good performance and a lot of musical intelligence, both in the piece of competition and in the sight-reading.¹³



Figure 3: J. Blass, “La lutte Arban-Thomas au Conservatoire,” caricature in *Le Triboulet*, not dated (source: gallica.bnf.fr / Bibliothèque nationale de France).

Accompanying instruments

A quick summary of the notes made during the first visits to the National Archives makes it possible to observe that between 1819, the year of the first archived document, and about 1870 an accompaniment instrument was required for all sight-reading pieces, except those for piano and organ; the notable and absolutely unique exception was the sight-reading piece for solo trumpet of 1835, which was written without accompaniment.

During this period, the accompaniment always devolved to a stringed instrument, never a keyboard. The accompaniment was entrusted most frequently to the cello, sometimes to a “bass” without further indication, or to the violin. The use of the cello as a “natural” accompaniment may surprise us today, yet “the cello has served as an instrument of bass accompaniment from the beginnings of the basso continuo,”¹⁴ as evidenced by numerous editions of music published between 1760 and 1910, for example:

Niccoló Dôthel, *Sonates pour une flûte traversière et violoncelle ... IIe œuvre*
(Paris: Mlle Bertin, 1763)

M. Harteman, *6 sonates avec des airs variés pour flûte et violoncelle ...* (Paris:
Le Roy, 1783)

Ph.-J. Pfeffinger, *Pot-pourri pour le piano forté avec accompagnement de violoncelle ...* (Paris: the composer, 1800).

Moreover, “beyond its function as a melodic bass instrument, it is known that some cellists perform chords on the instrument, creating harmonic accompaniments to several voices. From 1657 to 1834, various documents testify, albeit very sporadically, to the chords of basso continuo on the cello.”¹⁵

It is therefore permissible to imagine that the accompanying cellist, if s/he were able, could embellish the accompaniment part with some chords to make it more polyphonic. In some sight-reading works this practice was indicated by the composer, as evidenced by the test piece for cello by Charles-Nicolas Baudiot (1773–1849), used in the competition of 1829, where the accompanying “bass” part is frequently written in two voices.

Later in the nineteenth century, piano accompaniment gradually prevailed, depending on the instruments. For example, piano accompaniment was first indicated in sight-reading pieces for clarinet and trombone in 1872. By 1877 piano accompaniment was usual for clarinet pieces and, by 1879, for trombone as well. Piano accompaniment became standard for the oboe from 1872, for the horn from 1876, for the bassoon from 1877, and for the trumpet from 1878. Double bass and cello, however, retained the use of cello accompaniment until 1897.

To date, research has failed to identify the instrumentalists who accompanied the sight-reading works. Were they teachers, students, or individuals not officially associated with the Conservatoire? Were they attached to the instrumental classes? Did they

receive remuneration for their participation in the competitions? At present, these questions cannot be answered.

Sight-reading pieces for brass instruments

The following folders in the National Archives contain sight-reading pieces for brass instruments:

AJ/37/198/6: Cor (textes de déchiffrage)

AJ/37/199/1: Cornet à pistons (textes de déchiffrage)

AJ/37/201/2: Saxhorn, saxophone (textes de déchiffrage)

AJ/37/203/1: Trombone (textes de déchiffrage)

AJ/37/203/2: Trompette (textes de déchiffrage)

Table I lists the sight-reading works for brasses. The main column marks the first use of a piece, and the narrow one, further appearances of an earlier work. For some years, no work is indicated, for different reasons. The corpus is far from complete, and we are not dealing with a closed musical collection.

Table 1: Conservatoire sight-reading pieces for brass instruments, 1835–1936.

In the lists below (see Appendix) we have included the name of the composer (when known), tonality, tempo indication, and years in which the pieces were repeated.

	Cor		Trompette		Cornet		Trombone		Saxhorn	
1835			•							
1836	•									
1837				•						
1838							•			
1839										
1840				•						
1841								•		
1842		•								
1843										
1844				•						
1845		•								
1846								•		
1847										
1848				•						
1849										
1850							•			
1851		•	•					•		
1852							•			
1853				•				•		
1854								•		
1855							•			
1856								•		
1857		•		•						
1858				•				•		
1859							•			
1860								•		
1861		•								
1862								•		
1863				•						
1864								•		
1865										
1866								•		
1867								•		
1868										
1869										
1870										
1871										
1872	•		•				•	•		
1873	•		•				•	•		
1874	•		•							
1875							•	•		
1876	•						•			
1877	•		•							
1878	•		•					•		
1879	•		•	•			•			
1880	•	•					•			
1881	•								•	
1882	•						•			

	Cor		Trompette		Cornet		Trombone		Saxhorn	
1883	•									
1884	•		•				•	•		
1885	•	•	•							
1886	•		•				•			
1887	•		•							
1888	•		•				•			
1889		••	•							
1890	•	•	•				•			
1891	•	•	•				•			
1892		•	•				•	•		
1893	•	•	•					•		
1894			•							
1895	•	•	•							
1896	•	••					•			
1897		••		•			•			
1898	•		•				•	•	•	
1899	•	••	•				•			
1900	•	••			•	•	•			•
1901	•	•			•		•			
1902	•	•				•	•			
1903	•	•					•	•		•
1904	•						•	••		
1905	•	•			•		•			•
1906	•				•		•			
1907	•	•				••		•		
1908	•	•			•		•	•		•
1909	•	••			•		•	•		•
1910	•	••					•	•		•
1911	•	••			•	•	•	•		•
1912	•	•			•		•			
1913	•	••			•	•	•	•		
1914	•				•					
1915					•					
1916					•					
1917	•	•								
1918	•									
1919	•						•	••		
1920	•						•			
1921	•				•					
1922	•						•		•	
1923	•						•			
1924					•		•			
1925	•									
1926		•				•				
s.d.			•				•		• x4	

Horn

The folder contains sight-reading pieces for forty-seven different years, the largest number among the brass instruments. The horn has a long history of pedagogy in the Conservatoire, beginning in 1795, the year of the institution's founding, and its class was less frequently interrupted than those for the other brasses. Only one composition for horn appears from before 1872. All the pieces are written for horn in F, but the table in the Appendix also provides an exact designation if it is mentioned (i.e., *Cor à pistons*, *Cor chromatique*). Composers are identified for most of these works, and all except four have piano accompaniment (from 1876 on).

The best-known composers include:

- 1873, François Bazin, for horn and violoncello (Figure 4)
- 1882, Jules Massenet, horn and piano
- 1895, Paul Vidal
- 1906, Paul Dukas

The famous *Villanelle* for horn and piano of Paul Dukas (1865–1935), published in 1906 by Éditions Durand et fils, was the examination piece for that year.¹⁶ The *Villanelle* adopts large sections of the piece for sight-reading that Dukas composed for the horn competition that same year. This piece, once thought to have been lost, offers a unique example of the relationship between the two pieces: the main test piece (*pièce de concours*) and the one for sight-reading.¹⁷ It is possible that a more in-depth study of the whole corpus would reveal other correspondences of this kind.

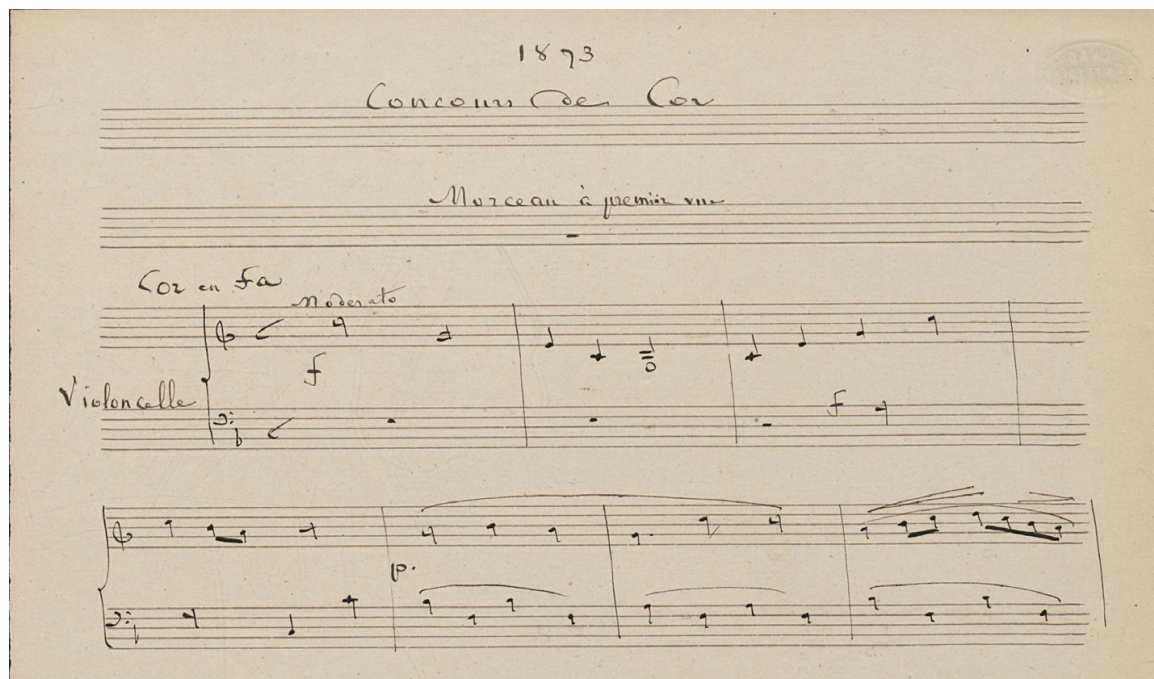


Figure 4: François Bazin, sight-reading piece for horn (1873).

We note:

1907, Alfred Bachelet. “Not used” (“n’a pas servi”) in 1910; contains many markings on the manuscript.

1911, Cesarino Galeotti. Contains also a solo part.

1912, Xavier Leroux. Four bars are crossed out.

1923, Paul Fauchet. Part of the piece is for *Horn in E*.

Cornet à pistons

This folder contains pieces for twenty-four years of the competitions (1900–24); composers for every year except one are identified. There are two copies from each of these years, all for a B \flat instrument. Seven works have metronome markings. The pedagogy of this instrument at the Conservatoire has a long history, from its introduction by Joseph Forestier and Jean-Baptiste Arban in the middle of the nineteenth century to the late twentieth century.¹⁸ These sight-reading pieces for cornet are generally from late in this period and were used for regular as well as military classes.

We note:

1911, Gabriel Parès.

1915, Camille Erlanger. Eight bars crossed out. Solo part included.

1924, Guillaume Balay (Figure 5).

Figure 5: Guillaume Balay, sight-reading piece for *cornet-à-pistons* (1924).

Saxhorn and Saxophone

There are eighteen different compositions, eleven of which are not dated, and only four are attributed. The distinction between saxhorn and saxophone is not always clear, so we preferred to keep them together. We are not convinced that these newly invented instruments would have shared sight-reading works. In 1922, the piece by Guillaume Balay for alto saxophone displays an added note, “et Sax Basse en Si bémol.” Undated piece no. 5 was given to the oboe in 1908. Undated piece no. 4, by P. Dupont, for “Saxophone Alto en Mi bémol et Piano,” also bears the inscription “Baritone ou alto Mi bémol.” Undated piece no. 3 has both solo and piano parts (Figure 6).



Figure 6: Anonymous, sight-reading piece for saxhorn. Undated piece no. 3.

Trombone

The folder contains sight-reading pieces for forty-one years, six of which were composed prior to 1872. For twenty of these years, we have only one copy of each piece, while the remaining twenty-one have two or more copies. Many of these works were also used for military and Conservatoire admission examinations.

The trombone sight-reading pieces include:

1875, Composition by Ernest Giraud, a unique example in that versions for cello accompaniment and piano accompaniment are presented side by side. The left “side” has the version with cello accompaniment; the right side, the version with piano accompaniment (Figure 7). This is

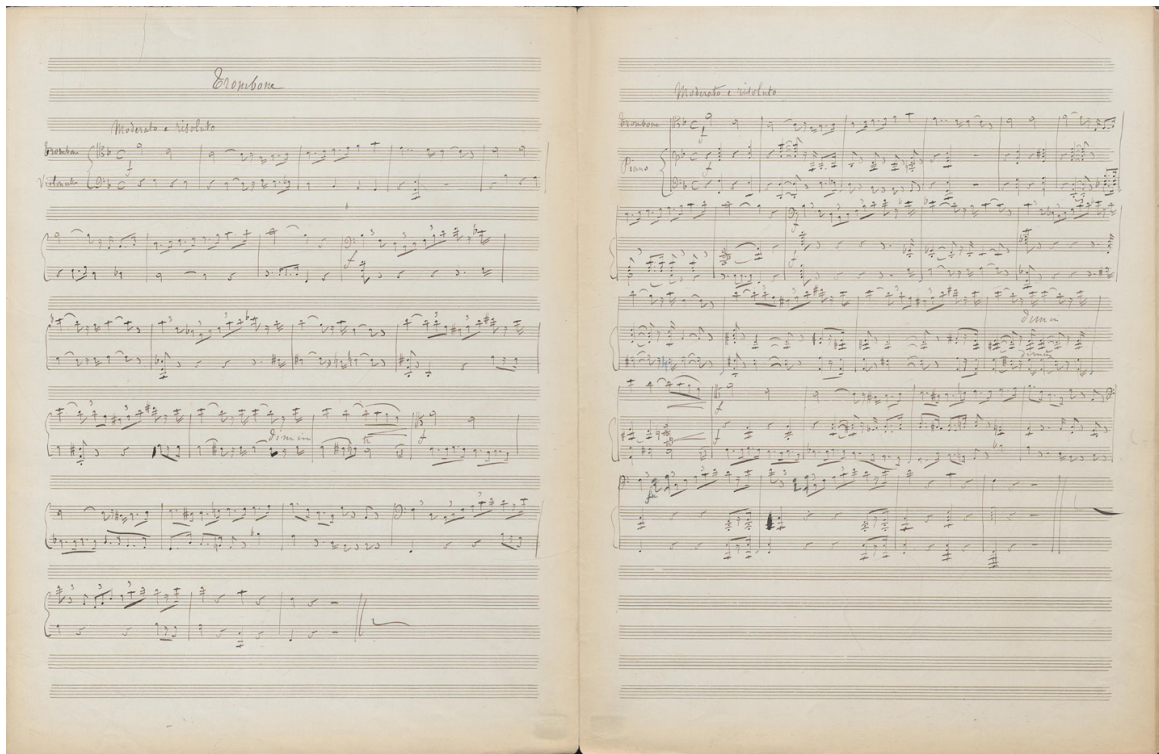


Figure 7: Ernest Giraud, sight-reading piece of trombone (1875).

the last year for which we have a piece with a cello accompaniment for the trombone.

1897, Paul Vidal. Short cadenza included.

1902, Alexandre Guilmant. Autograph corrections.

1906, Isaac Albéniz. The piece was performed in Nancy in 1927, but there is no mention of the circumstances. It probably served for an examination or audition for the local conservatoire or orchestra. This short piece has been published and also recorded.

1908, Guy Ropartz. The piece is in B \flat minor, the same tonality as his well-known *Pièce de Concours* from the same year (Figure 8).

1910, Carlos Salzedo. Note at the end after the signature: “Lecture à vue concours de trombone Paris, 1910” (sight-reading test piece, trombone, Paris, 1910).

1912, Philippe Gaubert.

Several names caught our attention: Samuel Rousseau, G. Pfeiffer, Alfred Bachelet, Henri Büsser, Guy Ropartz, and Alexandre Guilmant, who were the composers of the required pieces in various years. There are some obvious similarities (meter, tonality, etc.) among these pieces.

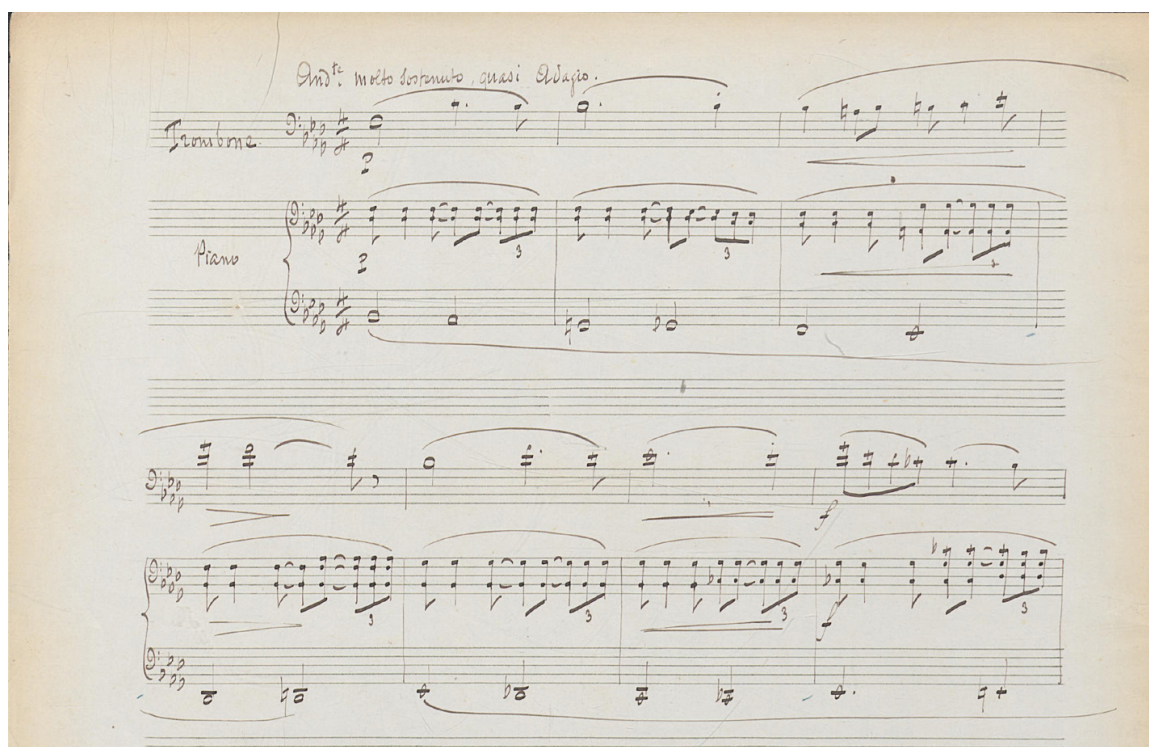


Figure 8: Guy Ropartz, sight-reading piece for trombone (1908).

Trumpet

This folder contains sight-reading pieces for twenty-three years, within the span 1835–99; one piece is undated. The majority of these works postdate 1872. Only two years (1835 and 1877) have two copies; all the rest are unique copies. Few pieces were used a second time. These markings (of the years the piece was used) were usually penciled on the parts. As we have parts that are missing, this information is

A handwritten musical score for Trompette en Fa. At the top, there is a list of years: "Pour le concours 1835 - 1837. 1840. 1844 = 1848 = 1853 = 1858 - 1863". The title "Trompette en Fa." is written in large, elegant cursive. The score is in 2/4 time and consists of four staves. The first staff is marked "Adagio" and the second "Allegro". The third staff is marked "Tempo di Marcia". The music includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like "p" and "f". There are also two circular "ARCHIVES" stamps on the page.

Figure 9: Sight-reading piece for trompette en Fa (1835).

probably not accurate. One work is for unaccompanied trumpet (1835) (Figure 9). F trumpet is specified in fourteen works, E-trumpet in four, E \flat trumpet in two, D trumpet in two, and one work is designated *trompette chromatique* (1898).

The initials F.B. on the 1873 sight-reading piece may stand for François Bazin. There is one work with violin accompaniment (1851) (Figure 10). Four pieces have cello accompaniment, while all the rest (from 1878 on) are with piano.



Figure 10: Sight-reading piece for trumpet (1851).

Earlier Studies

Some scholars examined the corpus before us. In particular, James R. Briscoe presented a paper dealing with Conservatoire sight-reading pieces for brass instruments in 2007¹⁹ and has initiated a publication project for these works, as well as *Morceaux de Concours*.²⁰

Two areas of research are crucial to understanding these sight-reading pieces: the history of the Paris Conservatoire²¹ and of military music in France.²² The sources mentioned in the endnotes constitute a suggested bibliography to cover these huge areas.

Conclusion

Our research team had hoped to uncover unknown works by famous composers, but we discovered that such “rare pearls” were for the most part already known and many of them had been published. On the other hand, our study revealed important details of historical performance practices, such as the use of cello accompaniment for more than half a century and the place of sight-reading in public competitions. Another important discovery was the Conservatoire’s desire to commission sight-reading works from well-known composers at the forefront of the avant-garde of the time (i.e., Debussy, Fauré, Dukas, Ibert, and others), thereby securing a foothold in “modernity.” The HEMEF research program hopes to make this exceptional body of works available online.

Benny Sluchin served as a trombonist with the Israel Philharmonic Orchestra and was engaged as co-principal of the Jerusalem Radio Symphony Orchestra. A member of Ensemble intercontemporain in Paris since 1976, he has premiered numerous works and recorded Keren by Iannis Xenakis and Sequenza V by Luciano Berio, in addition to nineteenth- and twentieth-century works for trombone.

Holder of a doctorate in mathematics, Sluchin is involved in acoustic research at Ircam. He edited Brass Urtext, a series of original texts on teaching brass instruments, and published Le trombone à travers les âges (Buchet-Chastel) with Raymond Lapie. Two of his books were awarded the Sacem Prize for pedagogic publications: Contemporary Trombone Excerpts and Jeu et chant simultanés sur les cuivres. His publication on brass mutes is a benchmark and his research on computer-assisted interpretation has been the object of several presentations and scientific publications. His numerous recordings of John Cage's music are closely related to his research. His recent film Iannis Xenakis, Le dépassement de soi was produced by Mode Records.

After classical studies at the Conservatoire National Supérieur de Musique in Paris, Philippe Brandeis won the Grand Prix for Organ and Improvisation at the European Competition de Beauvais. Chief organist at the Church of Saint-Louis-des-Invalides in Paris, he is now responsible for the department of instrumental disciplines at the Paris Conservatoire and organ teacher at the Cergy-Pontoise Conservatoire. He performs extensively in France and abroad, and has recorded a CD devoted to French Romantic composers on the grand organ of the Sacré-Cœur de Montmartre in Paris.

Notes

¹ Excerpt from presentation folder of the HEMEF program, ANR project, p. 13:

“les morceaux spécialement écrits au cours du XIXe siècle pour les concours et les examens des classes instrumentales et de chant Le Conservatoire national supérieur de musique et de danse de Paris met en œuvre l’inventaire des textes donnés ou proposés aux examens et concours, conservés principalement aux Archives nationales, mais en partie aussi à la BNF (Bibliothèque nationale de France). Cet inventaire sera réalisé pour le XIXe siècle avec l’aide de vacataires demandés et sous la direction du CNSMDP [Conservatoire national supérieur de musique et de danse de Paris] qui mettra en œuvre la saisie d’un choix de ces partitions, les rendant exploitables pour les études au Conservatoire, tant en classe d’instrument et de chant qu’en recherche musicologique, notamment lors d’une journée d’étude consacrée au déchiffrement. Les élèves en master des classes instrumentales et de chant, mais aussi du département de musicologie et analyse, et de formation à la pédagogie, sont amenés à participer à ces travaux.”

² AJ/37/197/1: Accompagnement au piano (textes de basses chiffrées et de chants donnés à accompagner en improvisation première vue)

AJ/37/197/2: Alto (textes de déchiffrement)

AJ/37/197/3: Basson (textes de déchiffrement)

- AJ/37/198/1: Chant (textes de lecture à vue d'un solfège pour les épreuves d'admission dans les classes)
 AJ/37/198/2: Clarinette (textes de déchiffrage)
 AJ/37/198/3: Clavier (textes de déchiffrage)
 AJ/37/198/5: Contrebasse (textes de déchiffrage)
 AJ/37/198/6: Cor (textes de déchiffrage)
 AJ/37/199/1: Cornet à pistons (textes de déchiffrage)
 AJ/37/199/2: Flûte (textes de déchiffrage)
 AJ/37/199/3: Fugue (sujets de composition)
 AJ/37/199/4: Harmonie (textes de basses et chants donnés à traiter à quatre parties)
 AJ/37/199/5: Harmonie et accompagnement pratique (textes de basses et chants donnés à l'écrit à traiter à quatre parties et basses chiffrées données à accompagner au piano à l'oral)
 AJ/37/199/6: Harpe (textes de déchiffrage)
 AJ/37/199/7: Hautbois (textes de déchiffrage)
 AJ/37/200/1: Orgue (textes de choral ou plain-chant pour l'accompagnement, sujets de fugue et sujets modernes ou libres d'improvisation)
 AJ/37/200/2: Piano (textes de déchiffrage)
 AJ/37/201/1: Piano (textes de déchiffrage)
 AJ/37/201/2: Saxhorn, saxophone (textes de déchiffrage)
 AJ/37/201/3: Solfège des chanteurs (textes de déchiffrage)
 AJ/37/202/1: Solfège des instrumentistes (déchiffrages)
 AJ/37/202/3: Examen de dispense (déchiffrages et texte de dictée pour 1920)
 AJ/37/203/1: Trombone (textes de déchiffrage)
 AJ/37/203/2: Trompette (textes de déchiffrage)
 AJ/37/203/3: Violon (textes de déchiffrage)
 AJ/37/203/4: Violoncelle (textes de déchiffrage)

³ For strings, Diana Ligeti, professor of sight-reading for strings; for brass, Marc Lys, professor of sight-reading for brass; for bassoon, viola, and piano, Anne Bongrain, head of the Conservatoire's research and publishing center (CREC) and Cécile Reynaud, professor at the École Pratique des Hautes Etudes, general director of the HEMEF research program. Philippe Brandeis, director of research and coordinator of the research program HEMEF for the Conservatoire, assisted with sight-reading works for organ and woodwinds, except for bassoon.

⁴ Cameron Crozman (student in the cello class), Philippe Hattat (student in the piano and chamber music classes and in composition disciplines), David Jorda-Manault (student in composition disciplines) and Yannaël Pasquier (student in composition disciplines).

⁵ Constant Pierre, *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs* (Paris: Imprimerie nationale, 1900), 232. "Pour être admis à l'étude de l'harmonie, il faut être lecteur et connaître le clavier."

⁶ *Ibid.*, 231. "Nul ne peut être admis élève au Conservatoire s'il ne sait lire et écrire."

⁷ *Ibid.*, 235. "Des cabinets, adjacents aux salles de la Bibliothèque, sont ouverts aux artistes pour la lecture des ouvrages sur le piano."

⁸ "Le Bulletin musical" in *Le Parnasse: organe des concours littéraires de Paris* (16 August 1884): p. 2. "CONCOURS DU CONSERVATOIRE, VIOLONCELLE ET VIOLON, Le jury, sous

la présidence de M. A. Thomas, était composé de MM. Altès, Guiraud, Fischer, Loys, Madier de Montjau, Padeloup, Rabaud et B. Godard. Violoncelle, Morceau d'exécution: 8° Concerto de Romberg. Morceau à déchiffrer de Jules MASSENET (9 Concurrents)."

⁹ Ibid. "Quant aux morceaux du concours, ils étaient aussi plats que ceux de l'année dernière et, probablement, que ceux de l'année prochaine. Le répertoire du violoncelle étant malheureusement très pauvre il n'y a pas lieu de critiquer le choix qui a été fait du concerto de Romberg, mais le répertoire du violon étant très étendu et très varié, puisque presque tous les compositeurs célèbres ont écrit des morceaux de différents genres pour cet instrument, je ne conçois pas que l'on condamne de jeunes artistes aux travaux forcés de la camelotte musicale. Benjamin GODARD."

¹⁰ CONSERVATOIRE NATIONAL DE MUSIQUE / DISTRIBUTION DES PRIX / "Nous ne voudrions pas quitter le Conservatoire sans dire un mot de l'incident dont on a tant parlé et qui a fait partager en deux séances le concours d'instruments à vent.... C'est à propos du concours de piston qu'a eu lieu la scène que l'on sait. – M. Ambroise Thomas ayant indiqué un mouvement un peu serré pour le morceau à déchiffrer, M. Arban, dont les élèves essayaient pour la première fois le piston en ut qu'il veut faire adopter, crut prudent de les faire lire un peu moins vite, et se permit quelques observations à haute voix. Il fit ensuite recommencer son élève, M. Duclaud. Quand il eut fini, il reprit la parole:

M. Arban. – Je demande pardon à M. Ambroise Thomas de la vivacité que j'ai eue tout à l'heure, mais c'est que le morceau est vraiment très difficile.

M. Thomas. – Le mouvement que je vous ai indiqué est le mouvement de l'auteur.

M. Arban. – Je ne dis pas le contraire, mais on peut toujours interpréter un morceau.

M. Thomas. – Vous n'avez pas à interpeller ici.

C'est sur ces mots que le public s'en est mêlé, prenant parti pour le professeur, acclamant M. Arban, couvrant la voix de M. Thomas, et risquant même quelques cris peu convenables. Aussi M. Thomas fut-il forcé de lever la séance, et fit annoncer quelques instants après que le concours continuerait le lendemain à huis-clos, ce qui a été fait ; – ajoutons que l'élève Duclaud n'en a pas souffert, car il a eu le second prix.

Ces faits qui se reproduisent tous les ans avec plus ou moins de violence sont absolument déplorables. Le public dépasse absolument ses droits, en se permettant de véritables grossièretés envers un Directeur dont la bonté peut-être trop paternelle est connue.

Dans le cas présent, cette bonté a failli un instant, lorsqu'un professeur lui faisant publiquement des excuses, M. Thomas n'a pas trouvé un mot de conciliation, et c'est là ce qui a déterminé la colère du public. – M. Arban a eu les premiers torts en s'exprimant d'abord avec vivacité et en interpellant le Directeur, mais c'est excusable vu la situation d'un concours public. – Il a d'ailleurs réparé cette légère infraction au règlement en s'excusant. Ce qu'il y a de mieux, c'est que s'il n'eût pas demandé pardon, la scène n'aurait pas recommencé et l'incident serait resté sans importance. – On peut voir par là pourquoi le public s'est tourné contre le Directeur, avec beaucoup trop de véhémence, il est vrai. / FAUTSI"

¹¹ Edmond Stoullig, "Les scandales du Conservatoire," in *Le Figaro*, Sunday, 2 August 1896, p. 1. "LES SCANDALES DU CONSERVATOIRE / Rappelons les faits. Le premier élève de cette classe venait d'achever le morceau imposé et passait au déchiffrement du morceau à vue. Ambroise Thomas, comme d'usage, avait donné le mouvement, un mouvement andante, quand Arban,

placé sur la scène, à côté de son élève, arrête subitement le concurrent et interpelle à haute voix le président. ‘Je vous en prie, le morceau est très difficile, ne nous serrez pas tant!’ Ce qui voulait dire, en langage de musicien, qu’Arban réclamait pour ses élèves un adagio, au lieu d’un andante. L’élève joue avec cette nouvelle mesure et s’en tire fort à son avantage.”

¹² “La lutte Arban-Thomas au Conservatoire. Réflexions du pompier de service: Que nonobstant si j’étais à la place de MM. Arban et Thomas, je réglerions mon tabac avec l’épée, l’arme des braves, plutôt qu’avec ces instruments à vent qu’on dirait, sauf votre respect, des mitrailleuses de Soissons.”

¹³ Benjamin Godard, “Concours du Conservatoire,” *Le Bulletin musical* in *Le Parnasse: organe des concours littéraires de Paris* (16 August 1884): p. 2. “Violoncelle ... / N° 7. M. DRESSEN. (Jacquard.) ... Déchiffrage assez bon au point de vue de la note mais peu d’expression. / Violon / N° 13. M. BOSETTI ... Déchiffrage exact mais sans expression ... / N° 21. Melle CARPENTER. Jeu excellent ; très bonne exécution et beaucoup d’intelligence musicale, aussi bien dans le morceau de concours que dans le morceau à déchiffrer. Le jury lui a décerné un 1^{er} prix.”

¹⁴ *Perspectives sur les programmes de 2e cycle de l’enseignement musical supérieur*, Manuel de l’Association européenne des Conservatoires, Groupe de travail Polifonia sur la recherche artistique dans l’enseignement musical supérieur, version française, p. 76, AEC 2015, <https://www.aec-music.eu/userfiles/File/Polifonia/V150801%20Online%20Book%20FR%20WG2.pdf>, accessed 20 August 2019.

¹⁵ Ibid.

¹⁶ Dominik Rahmer, preface to the score (Munich: G. Henle Verlag, 2012). See also Simon-Pierre Perret, *Correspondance de Paul Dukas*, vol. 1: 1878–1914 (Arles: Actes Sud/Palazetto Bru Zane, 2018).

¹⁷ John Humphries, “The Dukas Villanelle—First Performance.” *Horn Call* 49/3 (May 2019): 74–78. This is a reprint of an article in the *Horn Player*, the journal of the British Horn Society, entitled “Dukas and the boys,” whose text was provided kindly by the author. Earlier in the same journal (vol. 14, no. 1) an article entitled “François Brémond and Paul Dukas’s Villanelle” by John Humphries gives insight on the circumstance of the composition of this work. I would like to express my thanks to John Humphries, who provided me not only with his original texts but also his sources, period journal articles that focus on the 1906 Paris Conservatoire *concours*. See also John Humphries, *The Early Horn, A Practical Guide* (Cambridge: Cambridge University Press, 2003).

¹⁸ Xavier Canin, “Jean-Baptiste Arban, du cornet à la baguette: un musicien français du XIX^e siècle aux multiples talents,” (Ph.D. diss., Sorbonne, 2016).

¹⁹ James Briscoe, “Fauré’s Reforms and the Conservatoire Concours: the Sight-Reading Works for Brass,” in *Paris: un laboratoire d’idées, facture et répertoire des cuivres entre 1840 et 1930, Cité de la Musique – Historic Brass Society – 29 juin–1 juillet 2007*. http://www.citedelamusique.fr/pdf/insti/recherche/colloques_factures/briscoe.pdf, accessed 18 September 2020.

²⁰ Middleton, WI: A-R Editions.

²¹ See Anne Bongrain, ed., *Le Conservatoire de Paris: documents historiques et administratifs (1900–1930)* (Paris: Vrin, 2012); Anne Bongrain and Yves Géraed, eds. *Le Conservatoire de Paris, 1795–1995: Des Menus-Plaisirs à la Cité de la musique* (Paris: Buchet-Chastel, 1996);

Anne Bongrain and Alain Poirier, eds., *Le Conservatoire de Paris, 1795–1995: Deux cents ans de pédagogie, 1795–1995* (Paris: Buchet-Chastel, 1999); Laetitia Chassain-Dolliou, *Le Conservatoire de Paris ou les voies de la création* (Paris: Gallimard, 1995); Emmanuel Hondré, *Le Conservatoire de Paris, regards sur une institution et son histoire* (Paris: Association du bureau des étudiants du Conservatoire, 1995); Martine Kaufmann, *Le Conservatoire de Paris, une institution en perspectives* (Paris, CNSMDP, 1995); and Constant Pierre, *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs* (Paris: Imprimerie Nationale, 1900).

²² Thierry Bouzard, *L'orchestre militaire français: Histoire d'un modèle* (Paris: Éditions Feuilles, 2019); Patrick Péronnet, "L'éducation musicale des musiciens-militaires au XIXe siècle," ms. provided by the author; idem, "Musique officielle et citoyenneté dans la fièvre de 1848," in *Musique, Pouvoirs, Politique, Gonin Philippe*, ed. Philippe Poirier, http://tristan.u-bourgogne.fr/CGC/publications/Musique_Pouvoirs_Politiques/Patrick_Peronnet.html (accessed 18 September 2020); idem, "Le Gymnase musical militaire," ms. provided by the author; and Philippe Gumpowitz, *Les travaux d'Orphée. 150 ans de vie musicale amateur en France: harmonies, chorales, fanfares* ([Paris]: Aubier, 1987).

APPENDIX

In the following lists we have included the name of the composer (when known), tonality, tempo indication, and years in which the pieces were repeated.

The indications "mil." and "adm." stand for "military" and "admittance."

AJ 37 199/1

YEAR	COMPOSER	INSTRUMENTATION	TONALITY	MOUVEMENT	YEARS of REPRISSES		
1900	Juillet	Georges Hüe	Cornet, Piano	F min, F maj	Mouvement de marche modéré	2/4	mil.1900, 1907, adm.1911, mil.1935
1901	Juillet	Charles Silver	Cornet, Piano	F maj	Modéré sans lenteur	3/4	mil.1902
1905	24 Juillet	Georges Marty	Cornet, Piano	Eb maj	Allegretto marziale	2/4	adm.1907
1906	Juillet	Charles Levade	Cornet, Piano	Db maj	Andante sans lenteur	3/4	1913
1908	17 Juillet	Jules Monquet	Cornet, Piano	Eb maj	Allegro maestoso	4/4	
1909	13 Juillet	Paul Vidal	Cornet, Piano	Eb maj	Andantino	2/4	1926
1911	24 Juin	Gabriel Pares	Cornet, Piano	F maj	Modéré	C	
1912	1 Juillet	Eugène Cools	Cornet, Piano	Eb maj	Allegro scherzando	3/4	
1913	25 Juin	Guillaume Balay	Cornet, Piano	Eb maj	Lent	6/8	
1914	25 Juin	Henri Büsser	Cornet, Piano	Bb maj	Allegretto	2/4	
1915	1 Juin	Camille Eerlanger	Cornet, Piano	Eb maj	Maestoso	C/	
1916	23 Mai	Charles Tournemire	Cornet, Piano	Bb maj	Allegro ben moderato	2/4	adm.1931
1921	16 Juin	?	Cornet, Piano	F maj	Allegretto Giocoso	24, 3/4, 2/4	adm.1930
1924	Mai	Guillaume Balay	Cornet, Piano	F maj	Assez lent	6/8	adm.1932, mil.1937, adm.1941

AJ 37 201/2

YEAR	COMPOSER	INSTRUMENTATION	TONALITY	MOUVEMENT	YEARS of REPRISSES	
s.d.1	Anon.	Saxhorn basse si bémol	C min.	Andante con moto	6/4	
s.d.2	Anon.	Basse si bémol	Ab maj.	Andante Religioso	4/4	mil.1905
s.d.3	Anon.	Saxhorn basse si bémol, piano	C min.	Allegretto	6/8	
s.d.4	P. Dupont	Saxophone alto Mi bémol, piano	Bb maj.	Andante con moto	6/4	
s.d.5	Anon.	Saxophone alto	G min.	Andantino	6/8	1920 hautbois
s.d.6	Anon.	Saxophone alto	D maj.	Assez lent	12/8	Juillet 1908 hautbois
s.d.7	Anon.	Saxophone alto	Bb maj.	Moderato	4/4	
s.d.8	P. Dupont	Saxophone alto or saxhorn basse, piano	Bb min.	Andante con moto	3/4	
s.d.9	Anon.	Saxophone alto, piano	Bb maj.	Andantino	6/8	
s.d.10	Anon.	Saxophone alto, piano	Ab maj.	Andantino	2/4	
s.d.11	Anon.	Saxhorn alto, piano	Bb maj.	Andante espressivo	6/8	
1881	Anon.	Saxophone alto, piano	Eb maj.	Allegretto	2/4	
1881	Anon.	Saxhorn contralto, piano	Ab maj.	Martiale	C	
1890	Anon.	Saxophone alto, piano	Ab maj.	Andantino	2/4	
1898	Anon.	Saxhorn basse si bémol, piano	F min.	Allegro Moderato	C	mil.1900, 1903, 1905, mil.1908, 1909, mil.1910, mil.1911
1922	G. Balay	Saxophone alto, piano	F maj.	Lent	6/8	adm.1954
1922	Anon.	Saxhorn basse si bémol, piano	Eb maj.	Gai, animé	3/8	
1922	G. Balay	Saxophone ténor si bémol, piano	Db maj.	Lent	3/4	mil.1932

AJ 37 198/6

YEAR		COMPOSER	INSTRUMENTATION	TONALITY	MOUVEMENT		YEARS of REPRISES
1836	2 Août	anon.	Cor, Violoncelle	C maj.	Allegretto	C/	1842, 1845, 1851, 1852, 1861, 1872, 1879
1872	31 Juillet	François Bazin (F.B.)	Cor, Violoncelle	Bb maj.	Moderato	C	1880
1873	31 Juillet	François Bazin	Cor, Violoncelle	F maj.	Moderato	C	1885, 1893
1874	30 Juillet	Emile Paladilhe	Cor, Violoncelle	F maj.	Allegretto	C	1895
1876	31 Juillet	Emile Paladilhe	Cor, Piano	F maj.	Andante con moto	C	1889, 1896, adm.1902
1877	28 Juillet	Emile Guiraud	Cor, Piano	F maj.	Andante con moto	C	1890
1878	1 Août	Charles Lenepveu	Cor, Piano	F maj.	Allegretto	C	1891
1879	31 Juillet	Jules Cohen	Cor, Piano	F maj.	Allegretto	6/8	1892, 1899
1880	30 Juillet	Hector Salomon	Cor, Piano	F maj.	Allegro	6/8	
1881	29 Juillet	Théodore Dubois	Cor, Piano	F maj.	Andantino	C	
1882	28 Juillet	Jules Massenet	Cor, Piano	Bb maj.	Andante cantabile	3/4	
1883	30 Juillet	Jules Duprato	Cor, Piano	F maj.	Ben moderato	6/8	1889, adm.1896
1884	30 Juillet	Charles Lenepveu	Cor, Piano	F maj.	Moderato	C	1903, adm.1907
1885	31 Juillet	Emile Jonas	Cor, Piano	F maj.	Andantino	6/8	
1886	31 Juillet	Emile Jonas	Cor, Piano	F maj.	Allegretto	6/8	
1887	30 Juillet	Adrien Barthe	Cor, Piano	F maj.	Andantino	3/4	
1888	28 Juillet	Emile Paladilhe	Cor, Piano	F maj.	Andante molto moderato	C	adm.1897, adm.1901
1890	30 Juillet	Charles Lenepveu	Cor, Piano	F maj.	Andante	3/4	
1891	29 Juillet	Adrien Barthe	Cor, Piano	F maj.	Moderato	3/4	1897, 1911
1893	29 Juillet	Charles Lenepveu	Cor, Piano	F maj.	Andantino	3/4	1899, 1910, mil.1911
1895	30 Juillet	Adrien. Barthe	Cor à Pistons, Piano	F maj.	Maestoso molto moderato	3/4	adm.1900, 1905
1896	31 Juillet	Paul Vidal	Cor à Pistons, Piano	F min. / Fmaj.	Andante	3/4	1900
1898	29 Juillet	Victorin Joncieres	Cor chromatique, Piano	C min.	Moderato	3/4	1904, adm.1906, 1913, adm.1915
1899	28 Juillet	Henri Marechal	Cor, Piano	F maj.	Andante con moto	3/4	adm.1903, 1909
1900	27 Juillet	Raoul Pugno	Cor, Piano	A min.	Andantino	3/4	1906
1901	27 Juillet	Alfred Bruneau	Cor à Pistons, Piano	D maj.	Quasi andantino	C	1907, 1911
1902	28 Juillet	Gaston Carraud	Cor, Piano	Bb maj.	Adagio, cantabile	2/4	1905, 1910, 1935
1903	28 Juillet	G. Pfeiffer	Cor chromatique, Piano	Bb maj.	Andante espressivo	3/4	adm.1908, adm.1913
1904	29 Juillet	Georges Hüe	Cor, Piano	F min. / Fmaj.	Poco allegretto	3/4	1912, adm.1917
1905	28 Juillet	Camille Chevillard	Cor, Piano	D min.	Andante con moto	3/4	adm.1909, mil.1911, mil.1913
1906	28 Juillet	Paul Dukas	Cor, Piano	C min.	Andantino	2/4	Opéra 1911, Nancy 1925
1907	12 Juillet	Alfred Bachelet	Cor, Piano	E min.	Moderato	6/8	
1908	17 Juillet	Georges Enescu	Cor simple, Piano	F maj.	Lent	3/4	
1909	13 Juillet	Henri Büsser	Cor, Piano	Bb maj.	Modéré sans lenteur	3/2	Opéra comique, 1931
1910	11 Juillet	Paul Vidal	Cor à Pistons, Piano	Ab maj.	Andantino	C	1926
1911	24 Juin	Cesarino Galeotti	Cor, Piano	F maj.	Andante	4/4	
1912	1 Juillet	Xavier Leroux	Cor, Piano	C maj.	Andante molto espressivo	C	
1913	25 Juin	Paul Vidal	Cor, Piano	C maj.	Allegretto molto	C	
1914	25 Mai	André Gedalge	Cor, Piano	C maj.	Allegretto giocoso	3/4	
1917	24 Mai	Paul Hillemaacher	Cor, Piano	Eb maj.	Molto tranquillo	9/8	
1918	18 Mai	Georges Caussade	Cor, Piano	Db maj.	Lent et expressif	C	
1919	26 Mai	Henri Büsser	Cor, Piano	C min.	Moderato	3/4	1919, 1930
1920	25 Mai	Henri Büsser	Cor, Piano	E maj.	Moderato	2/4	Opéra comique 1929
1921	25-juin	Charles Silver	Cor, Piano	F maj.	Modéré	6/4	
1922	6 Mai	André Bloch	Cor, Piano	F maj.	Moderato	C	1934, mil.1939
1923	5 Mai	Paul Fauchet	Cor, Piano	F min.	Maestoso	2/4	
1925	Mai	Guillaume Balay	Cor, Piano	D min.	Très modéré	3/4	1936

AJ 37 203/2

YEAR		COMPOSER	INSTRUMENTATION	TONALITY	MOUVEMENT		YEARS of REPRISES
s d		Anon.	Trompette à piston en mi, Piano	E maj	Moderato	C	
1835		Anon.	Trompette en Fa, solo	C maj	Adagio	C/	1837, 1840, 1844, 1848, 1853, 1858, 1863
1851		Anon.	Trompette Ré, Violin	D maj.	Allegro moderato	3/4	1857, 1879
1872		Anon.	Trompette Fa, Cello	F maj.	Maestoso	3/4	
1873		FB ?	Trompette Ré, Cello	D maj.	Moderato	C	
1874		Anon.	Trompette Mi, Cello	E maj.	Allegro moderato	2/4	
1877		Anon.	Trompette Mi, Cello	E maj.	Moderato	C	
1878		Anon.	Trompette Fa, Piano	F maj.	Allegro	2/4	
1879		Anon.	Trompette Fa, Piano	F maj.	Allegro martiale	2/4	
1884		EZ ?	Trompette Mi, Piano	E maj.	Allegretto	3/4	
1885		Anon.	Trompette Fa, Piano	F maj.	Allegretto mouvement de marche	2/4	
1886		EZ ?	Trompette Fa, Piano	F maj.	Andantino mouvement de marche	2/4	1897
1887		EZ ?	Trompette Fa, Piano	F maj.	Mouvement de marche	4/4	
1888		EZ ?	Trompette Fa, Piano	F maj.	Marziale	4/4	
1889		EZ ?	Trompette Fa, Piano	F maj.	Allegro moderato	4/4	
1890		EZ ?	Trompette mi bémol, Piano	Eb maj.	Allegretto	3/4	
1891		Emile Pessard ?	Trompette mi bémol, Piano	Eb maj.	Mouvement de marche	2/4	
1892		EZ ?	Trompette Fa, Piano	F maj.	Marziale - Mouvement modéré	2/4	
1893		EZ ?	Trompette Fa, Piano	F maj.	Allegro moderato	4/4	
1894		EZ ?	Trompette Fa, Piano	F maj.	Andantino	3/4	
1895		EZ ?	Trompette Fa, Piano	F maj.	Mouvement de marche	2/4	
1898	18 Juillet	Emile Pessard	Trompette chromatique, Piano	F maj.	Adagio non Troppo	3/4	
1899		Anon.	Trompette Fa, Piano	C maj.	Modéré (Mouvement de marche)	2/2	

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YEAR		COMPOSER	INSTRUMENTATION	TONALITY	MOUVEMENT		YEARS of REPRISES
1838		Anon.	Trombone, Cello	Bb maj.	Andante	6/8	1841, 1846, 1851, 1854, 1858
1850		Anon.	Trombone, Cello	C maj.	Allegro moderato	C	
1852		Anon.	Trombone, Cello	Bb maj.	Allegro moderato	C	1855, 1859, 1875, 1884
1855		F. Sauteron	Trombone, Cello	D min.	Maestoso	C	1861
1859		Anon.	Trombone, Cello	Bb maj.	Moderato	C	1862, 1864 -1867-1873 - adm_1892
1872		Anon.	Trombone, Piano	Eb maj.	Moderato	C	
1873		F. B.	Trombone, Cello	Bb maj.	Allegro moderato	C	
1875		Ernest Guiraud	Trombone, Cello / Trombone, Piano	F maj.	Moderato et risoluto	C	
1876		Anon.	Trombone, Piano	G min.	Allegretto moderato	C	
1879	24 Juillet	Théodore Dubois	Trombone, Piano	D maj.	Moderato bien rythmé	C/	
1880		Anon.	Trombone, Piano	F maj.	Andante	3/4	1893
1882		Jules Duprato	Trombone, Piano	Bb maj.	Allegro moderato	C	
1884	10 Juillet	Anon.	Trombone, Piano	G min.	Moderato poco allegro giusto	C	
1886		J. Duprato	Trombone, Piano	Bb min.		C	
1888		Adrien Barthe	Trombone, Piano	E min.	Maestoso	3/4	
1890		Anon.	Trombone, Piano	Bb maj.	Allegro con brio	3/8	mil.1898
1891		Anon.	Trombone, Piano	Bb maj.	Andante sans lenteur	6/8	
1892		Adrien Barthe	Trombone, Piano	Eb maj.	Andantino cantabile	3/4	
1896	Juillet	X. Leroux	Trombone, Piano	Db maj.	Très lentement e expressif	C	
1897	11 Juillet	Paul Vidal	Trombone, Piano	C maj.	Andante con moto	6/8	
1898	Juillet	Samuel Rousseau	Trombone, Piano	Ab maj.	Andantino	2/4	
1899	6 Juillet	G. Pfeiffer	Trombone, Piano	D min.	Andante	C	
1900	Juillet	Anon.	Trombone, Piano	C min.	Largement	3/4	mil.1936
1901	Juillet	Alfred Bachelet	Trombone, Piano	C maj.	Andantino	6/8	mil.1904
1902	2 Juillet	Alexandre Guilmant	Trombone, Piano	A maj.	Andante	3/4	mil.1903
1903		Anon.	Trombone, Piano	Bb maj.	Largement sans lenteur	3/4	mil.1905
1904	21 Juillet	Edmond Missa	Trombone, Piano	E maj.	Andante ben marcato	9/8	1908
1905	8 Juillet	Sigismond Stojowski	Trombone, Piano	Eb min.	Andante molto sostenuto	3/4	adm.1907, 1913, 1915
1906	Juin	Isaac Albeniz	Trombone, Piano	Bb min.	Andantino	3/4	1911, Nancy 1927, mil.1935
1908	17 Juillet	Jean Guy Ropartz	Trombone, Piano	Bb min.	Andante molto sostenuto quasi adagio	4/4	mil.1909
1909	13 Juillet	Anon.	Trombone, Piano	Gb maj.	Andante cantabile sostenuto	3/4	mil.1910, 1936
1910		Carlos Salzedo	Trombone, Piano	D maj.	Andante	3/4	
1911	24 Juin	Eugène Cools	Trombone, Piano	Bb min.	Allegretto	3/4	mil.1932
1912	17 Juin	Philippe Gaubert	Trombone, Piano	G maj.	Moderato	C	
1913	25 Juin	Anon.	Trombone, Piano	C min.	Moderato	3/2	
1919	26 Mai	Henri Büsser	Trombone, Piano	D maj.	Andantino cantabile	4/4	adm.1919
1920	25 Mai	De la Nux	Trombone, Piano	F maj.	Très modéré	3/4	1941, 1954
1922	Mai	Paul Fauchet	Trombone, Piano	Bb min.	Andante espressivo	3/4	
1923	Mai	Anon.	Trombone, Piano	Db maj.	Andantino	3/4	adm.1932
1924	Mai	Paul Fauchet	Trombone, Piano	Db maj.	Allegretto grazioso	C/	adm.1933
s d		Anon.	Trombone, Piano	La Majeur	Assez large mais sans lenteur	C	