

CONCERTOS

POUR VIOLON PAR

CH. DE BERIOT

No. 1. Concerto en Ré. Op. 16	Avec accompagnement de Piano	4 25
	" " de Quatuor	4 25
	" " d'Orchestre	7 25
2. Concerto en Si min. Op. 32	Avec accompagnement de Piano	7 25
	" " de Quatuor	8 50
	" " d'Orchestre	16 75
3. Concerto en Mi. Op. 44	Avec accompagnement de Piano	6 25
	" " de Quatuor	8 50
	" " d'Orchestre	16 75
4. Concerto en Ré min. Op. 46	Avec accompagnement de Piano	3 50
	" " de Quatuor	4 25
	" " d'Orchestre	8 50
5. Concerto en Ré. Op. 55	Avec accompagnement de Piano	5 25
	" " d'Orchestre	9 50
6. Concerto en La. Op. 70	Avec accompagnement de Piano	4 25
	" " d'Orchestre	9 50
7. Concerto en Sol. Op. 76	Avec accompagnement de Piano	5 25
	" " d'Orchestre	10 50
8. Concerto en Ré. Op. 99	Avec accompagnement de Piano	6 25
	" " d'Orchestre	13 —
9. Concerto en La min. Op. 104	Avec accompagnement de Piano	4 25
	" " d'Orchestre	7 25
10. Concerto en La min. Op. 127	Avec accompagnement de Piano	4 25
	" " d'Orchestre	8 50

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KLASSISCHE UND MODERNE VIOLIN-COMPOSITIONEN

HERAUSGEGEBEN VON

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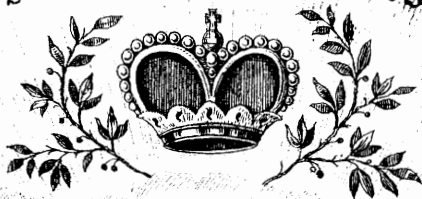
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A son Altesse la Princesse



Fatima Youssoufou

9^{me}

Concerto

pour

VIOLON

avec

accompagnement de Piano ou d'Orchestre

compose par

CH. DE BERIOT


OP. 104.

N° 15395.

avec Piano. . . . P.

avec Orchestre P.

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9^{me} CONCERTO.

Ch. de Beriot, Op:104.

VIOLON.

Allegro maestoso.

PIANO.

The musical score is divided into four systems. The first system shows the beginning of the piece with a *f* dynamic in the piano part. The second system includes trills in the violin and piano parts. The third system features a *p dol.* marking in the piano part. The fourth system concludes with a *cresc.* marking. The piano part is characterized by a steady accompaniment of chords and octaves.

First system of musical notation. The upper staff contains a melodic line with a *pp* dynamic marking. The lower staff is a piano accompaniment with a *f* dynamic marking. The system concludes with a *p* dynamic marking.

Second system of musical notation. The upper staff continues the melody. The lower staff features a complex piano accompaniment with a *p* dynamic marking. The system ends with a *dim.* (diminuendo) marking.

Third system of musical notation. The upper staff has a *f* dynamic marking and includes a *SOLO* section. The lower staff begins with a *pp* dynamic marking and later changes to *p*.

Fourth system of musical notation. The upper staff features a melodic line with a *f* dynamic marking. The lower staff consists of a piano accompaniment with a *f* dynamic marking.

Fifth system of musical notation. The upper staff contains a melodic line with a *f* dynamic marking. The lower staff is a piano accompaniment with a *f* dynamic marking.

The first system consists of a vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment includes a dense chordal texture in the left hand and a more active line in the right hand. A dynamic marking of *p* is present in the piano part.

The second system continues the vocal and piano parts. The vocal line shows a crescendo leading to a more complex melodic passage. The piano accompaniment features a *ff* dynamic marking and includes some triplet-like figures in the right hand.

The third system includes a vocal line with a *riten.* marking and a *dol.* marking. The piano accompaniment also features a *riten.* marking and a *p* dynamic marking. The piano part has a more rhythmic and chordal character.

The fourth system features a vocal line with a *cresc.* marking and a piano accompaniment with a *cresc.* marking. The piano part includes a *f* dynamic marking and a *p* dynamic marking. There are some triplet markings in the piano part.

The fifth system shows the vocal line with a fermata and the piano accompaniment with a *p* dynamic marking. The piano part has a more sustained and chordal texture.

8
rall.

f
pp

p

cresc.

ad libit.

The musical score is arranged in six systems, each containing a violin staff and a piano grand staff. The key signature has one flat (B-flat), and the time signature is 6/8. The score includes various musical notations such as slurs, trills, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The piano part features a steady accompaniment of chords and eighth notes, while the violin part has more melodic and technically demanding passages. The score concludes with a *cresc.* (crescendo) marking in the piano part.

First system of musical notation, featuring a treble and bass clef with complex melodic and harmonic lines.

Second system of musical notation, continuing the melodic and harmonic development.

Third system of musical notation, including dynamic markings such as *f* (forte).

Fourth system of musical notation, featuring dynamic markings *dim.* (diminuendo) and *poco rall.* (poco rallentando).

Fifth system of musical notation, starting with the tempo marking *Adagio. ♩=50* and the dynamic marking *p* (piano). It includes a *SOLO* instruction above the treble clef.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various note values and rests. The grand staff contains a complex accompaniment with many beamed notes and chords. A dynamic marking *p marcato* is located at the bottom right of the grand staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with a *cresc.* marking. The grand staff has a complex accompaniment with a *poco cresc.* marking.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with an *espress.* marking. The grand staff has a complex accompaniment with a *cantato* marking.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with an *8* marking. The grand staff has a complex accompaniment with *cresc.* markings.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with an *8* marking. The grand staff has a complex accompaniment with *cresc.* markings. The word *cloro* is written vertically on the left side of the grand staff.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The top staff contains a melodic line with some grace notes. The grand staff contains a complex accompaniment with many chords and moving lines.

Second system of musical notation. It features a treble clef staff and a grand staff. The treble staff begins with the instruction *f sosten.* and ends with *cresc.*. The grand staff continues the accompaniment. A *Ped.* (pedal) instruction is placed below the bass staff towards the end of the system.

Third system of musical notation. It features a treble clef staff and a grand staff. The treble staff has a melodic line with some slurs. The grand staff continues the accompaniment. A *Ped.* instruction is placed below the bass staff. The system ends with a double bar line and the marking *8^a*.

RONDO.

Fourth system of musical notation, the beginning of the Rondo section. It features a treble clef staff and a grand staff. The tempo is marked *Allegretto moderato.* The treble staff has a melodic line with two triplet markings (indicated by a '3' above the notes). The grand staff has a steady accompaniment.

Fifth system of musical notation. It features a treble clef staff and a grand staff. The treble staff has a melodic line with a *cresc.* instruction. The grand staff continues the accompaniment. The system ends with a double bar line and a *p* (piano) dynamic marking.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and slurs. The grand staff contains a complex accompaniment with many chords and moving lines.

Second system of musical notation, similar in structure to the first, with a treble staff and a grand staff. The melodic line continues with more ornaments and slurs. The accompaniment features dense chordal textures.

Third system of musical notation. The treble staff includes triplets marked with a '3' and a dynamic marking of *p* (piano). The accompaniment continues with complex rhythmic patterns.

Fourth system of musical notation. The treble staff features a *dol.* (dolce) marking and a dynamic marking of *p*. The accompaniment consists of rhythmic patterns with slurs.

Fifth system of musical notation. The treble staff ends with a dynamic marking of *pp* (pianissimo) and an accent mark (^). The accompaniment concludes with a final chordal structure.

First system of musical notation. The top staff is a single melodic line with a treble clef, featuring a series of eighth-note chords and trills. The bottom staff is a grand staff with treble and bass clefs, providing a harmonic accompaniment with chords and a bass line. A *cresc.* marking is present in the upper right of the first staff.

Second system of musical notation. The top staff continues the melodic line with various ornaments and phrasing. The bottom staff features a complex accompaniment with many chords and a steady bass line. A *p* (piano) dynamic marking is visible in the lower left of the first staff.

Third system of musical notation. The top staff shows melodic development with some trills. The bottom staff continues the accompaniment with a mix of chords and moving lines.

Fourth system of musical notation. The top staff features a more active melodic line with many sixteenth notes. The bottom staff provides a rhythmic accompaniment with chords.

Fifth system of musical notation. The top staff has a melodic line with frequent trills (*tr*). The bottom staff continues with a consistent accompaniment.

Sixth system of musical notation. The top staff continues with trills and melodic movement. The bottom staff concludes with a *p* dynamic marking and some sustained chords.

SOLO

dol.
Ped.

This system contains the first two staves of music. The top staff is a single melodic line marked 'SOLO'. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The music features a series of eighth and sixteenth notes in the solo line, with some slurs. The piano accompaniment consists of chords and moving lines in both hands. A 'dol.' (dolando) marking is placed above the piano part, and a 'Ped.' (pedal) marking is placed below it.

This system contains the third and fourth staves of music. The top staff continues the solo line with slurs. The piano accompaniment in the bottom two staves features a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

cresc.

cresc.

This system contains the fifth and sixth staves of music. The top staff continues the solo line. The piano accompaniment in the bottom two staves becomes more complex, with the right hand playing a series of chords and the left hand playing a more active bass line. A 'cresc.' (crescendo) marking is placed above the piano part.

This system contains the seventh and eighth staves of music. The top staff continues the solo line with slurs. The piano accompaniment in the bottom two staves features a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

This system contains the ninth and tenth staves of music. The top staff continues the solo line with slurs. The piano accompaniment in the bottom two staves features a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

cresc.

grazioso dol.

cresc.

cresc.

cresc.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and ornaments. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a melodic line in the treble and a dense accompaniment in the grand staff.

Third system of musical notation. This system includes dynamic markings: *cresc.* (crescendo) and *f* (forte) in the treble staff, and *cresc.* and *ff* (fortissimo) in the grand staff.

Fourth system of musical notation. It features a *p* (piano) dynamic marking in the treble staff and a *f* (forte) dynamic marking in the grand staff. The notation includes slurs and ornaments.

Fifth system of musical notation, the final system on the page. It includes a *f* (forte) dynamic marking in the treble staff. The notation concludes with a final cadence in both the treble and grand staves.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with various ornaments and a dashed line indicating a breath mark. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines. The key signature has two sharps (F# and C#).

CODA.

The second system begins with the CODA section. The upper staff is a vocal line in treble clef, marked *p molto legg.* (piano, very light). The lower staff is a piano accompaniment in grand staff, featuring trills (*tr*) in the vocal line and a steady accompaniment in the piano. The key signature remains two sharps.

The third system continues the CODA section. The upper staff is a vocal line in treble clef with trills (*tr*). The lower staff is a piano accompaniment in grand staff, with a consistent accompaniment pattern. The key signature remains two sharps.

The fourth system concludes the CODA section. The upper staff is a vocal line in treble clef with a dashed line indicating a breath mark. The lower staff is a piano accompaniment in grand staff, ending with a final chord. The key signature remains two sharps.

First system of musical notation, featuring a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand contains a melodic line with eighth-note patterns and trills, while the left hand provides a rhythmic accompaniment of chords and eighth notes. Trill markings (*tr*) are present above several notes in the right hand.

Second system of musical notation, continuing the piece. It features similar melodic and accompaniment patterns. Trill markings (*tr*) are used in the right hand. The system concludes with a fermata over the final note of the right hand.

Third system of musical notation, characterized by a dense texture of sixteenth-note chords in the right hand. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is placed below the first measure of the left hand.

Fourth system of musical notation, featuring a complex texture with sixteenth-note chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed below the first measure of the left hand. The instruction *ff du talon* is written above the right hand.

Fifth system of musical notation, the final system on the page. It features sixteenth-note chords in the right hand and a rhythmic accompaniment in the left hand. The system ends with a double bar line and a fermata over the final note of the right hand.

AIRS VARIÉS

POUR

VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

CH. DE BERIOT

No. 1. Air varié en Ré min. Op. 1.	<i>M. 3.</i>	No. 7. Air varié en Mi. Op. 15.	<i>M. 3.</i>
Avec accomp. de Piano .	2 —	Avec accomp. de Piano .	2 75
„ „ de Quatuor .	2 —	„ „ d'Orchestre .	3 50
„ „ d'Orchestre .	4 25	„ 8. Air varié en Ré. Op. 42.	
„ 2. Air varié en Ré. Op. 2.		Avec accomp. de Piano .	3 50
Avec accomp. de Piano .	2 —	„ „ d'Orchestre .	4 25
„ „ de Quatuor .	2 —	„ 9. Air varié en Ré. Op. 52.	
„ „ d'Orchestre .	3 50	Avec accomp. de Piano .	4 75
„ 3. Air varié en Mi. Op. 3.		„ „ d'Orchestre .	7 75
Avec accomp. de Piano .	2 75	„ 10. Air varié en Ré. Op. 67.	
„ „ de Quatuor .	3 75	Avec accomp. de Piano .	4 25
„ „ d'Orchestre .	5 25	„ „ d'Orchestre .	7 25
„ 4. Air varié en Si. Op. 5.		„ 11. Air varié en La. Op. 79.	
Avec accomp. de Piano .	2 75	Avec accomp. de Piano .	3 25
„ „ de Quatuor .	2 75	„ „ d'Orchestre .	5 25
„ „ d'Orchestre .	5 25	„ 12. Air varié en Sol. Op. 88.	
„ 5. Air varié en Mi. Op. 7.		Avec accomp. de Piano .	4 25
Avec accomp. de Piano .	3 25	„ „ d'Orchestre .	8 50
„ „ d'Orchestre .	3 75	„ 13. Air varié en Ré-bémol. Op. 121.	
„ 6. Air varié en La. Op. 12.		Avec accomp. de Piano .	2 75
Avec accomp. de Piano .	2 75	„ 14. Air varié en Sol (tiré de la Méthode).	
„ „ d'Orchestre .	3 50	Avec accomp. de Piano .	1 75

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MUSIQUE DE CHAMBRE.

Dernières Publications.

Cossmann, B. Une Vision, pour Violoncelle avec acc. de Quatuor ou de Piano. <i>M. 3</i>	Tolhurst, H. Andante religioso pour Violon, Orgue-Mélodium et Piano. <i>M. 3</i>
Avec accomp. de Quatuor 1 50 2 50
Avec accomp. de Piano 1 50	Verdi, G. Quatuor en Mi-min, pour 2 Violons, Viola et Violoncelle. Partition et Parties séparées n. 12 —
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Liszt, F. Angelus. Prière aux anges gardiens, pour Quatuor d'instruments à cordes. Partition — 75	— Viertes Quartett (E-moll) für 2 Violinen, Viola und Violoncel. Op. 35. Partitur 4 —
Parties séparées 2 —	Stimmen 7 —
Lux, F. Fantasie für Pianoforte, Harmonium und Violine (oder Violoncell) über Motive aus der Oper »Das Käthchen von Heilbronn« comp. und arr. 6 —	— Fünftes Quartett (F-moll) für 2 Violinen, Viola und Violoncel. Op. 37. Stimmen 5 —
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Sgambati, G. 1 ^{er} Quintuor (Fa-min) pour Piano, 2 Violons, Alto et Violoncelle. Op. 4 n. 12 —	Stimmen 3 —
— 2 ^o Quintuor pour Piano, 2 Violons, Viola et Violoncelle. Op. 5 n. 17 —	— II. Serenade (F-dur) für 2 Violinen, Viola und Violoncel. Op. 63. Partitur 2 50
— Quartetto per due Violini, Viola et Violoncello. Op. 17	Stimmen 4 —
Partitur n. 4 —	— III. Serenade (D-moll) für 2 Violinen, Viola, Violoncel solo und Bass. Op. 69. Partitur 2 —
Stimmen n. 6 —	Stimmen 3 50
Steinbach, Fr. Septett für Oboe, Clarinette, Horn, Violine, Viola, Violoncelle und Pianoforte 19 75	— Schlummerlied für Viola, Violoncell und Pianoforte. Op. 76. 2 —
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Partition 2 —	No. 1. Maestoso et Andantino 2 —
Parties séparées 4 25	2. Larghetto 1 25
— 2 ^o Quatuor (Fa-maj.) pour 2 Violons, Alto et Violoncelle. Op. 22	3. Alla Polacca 2 25
Partition 3 —	Wüllner, F. Trio pour Piano, Violon et Violoncelle. Op. 9. 9 50
Parties séparées 7 —	

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FÜR

VIOLINE

MIT PIANOFORTE-BEGLEITUNG.

MORCEAUX CLASSIQUES.

CHOIX DES PLUS CÉLÈBRES

COMPOSITIONS ET TRANSCRIPTIONS

POUR

VIOLON

AVEC ACCOMP. DE PIANO.

No.	Arrangé ou revu par.
1. ARNE, T. Air et Gavotte	(Dyer)
2. BACH, J. S. Adagio	(De Swert & Ritter)
3. — Andante du Concerto Italien	(Musin & Ernesti)
4. — Gigue de la Sonate IV	(Alard)
5. — Chaconne de la Sonate IV	(Alard)
6. — Air et Gavotte de la Suite en Ré	(Haddock)
7. — Gavotte en Sol mineur	(Alard)
8. — Gavotte et Rondo de la Sonate VI	(Alard)
9. — Andante en La mineur	(De Swert & Ritter)
10. — 2 Préludes	(Papendick)
11. — Sarabande en Mi mineur	(Moffat)
12. — Wiegenlied (Berceuse) de l'Oratorio pour Noël (Hartog)	
13. BABELLA, E. Larghetto de la Sonate II	(Alard)
14. BEETHOVEN, L. van. Adelaide	(De Swert)
15. — Adagio du Septuor, Op. 20	(Gariboldi)
16. — Adagio de la Sonate pathétique, Op. 13	(Lamoury)
17. — Adagio de la 9 ^{me} Symphonie, Op. 125	(Einzig)
18. — Andante du Quatuor, Op. 16	(Haddock)
19. — Andante con Variazioni	(Alard)
20. — Cavatina et Danza du Quatuor, Op. 130	(Haddock)
21. — Six Valses	(Moret)
22. BOCCHERINI, L. Menuet célèbre du Quintuor (Haddock)	
23. — do. do. do.	(Lamoury)
24. — Pastorale et Menuet do. do.	(Alard)
25. CAMPAGNOLI, B. Allegro spiritoso	(Ragghianti)
26. CHABRAN, F. Largo de la Sonate V	(Alard)
27. CHERUBINI, L. Ave Maria	(Ritter)
28. — Scherzo du 1 ^{er} Quatuor	(Haddock)
29. CHOPIN, F. Nocturne, Op. 9, No. 2	(Gibson)
30. — Deux Mazurkas	(Gibson)
31. — Cantabile de la Fantaisie, Op. 66	(Moffat)
32. — Polonaise en Sol bémol, Op. posth.	(Forberg)
33. — Valse en Mi mineur, Op. posth.	(Forberg)
34. CORELLI, A. Adagio de la Sonate I (De Swert & Ritter)	
35. — Andante do. do.	(De Swert & Ritter)
36. — Sarabande	(Moffat)
37. FERRARI, D. Rondo de la Sonate II	(Alard)
38. FIELD, J. Romance (Nocturne)	(Artôt)
39. — Deux Nocturnes, No. 1, en Si bémol	(Oberhoffer)
40. — do. No. 2, en Ré	(Oberhoffer)
41. FIORILLO, F. In Memoriam	(Ragghianti)
42. FRANCOEUR, F. Aria et Sarab. de la Son. IV (Alard)	
43. — Sarabande de la Sonate IV	(Moffat)
44. GLUCK, C. Gavotte d'Iphigénie en Aulide	(Kross)
45. — Air d'Orphée	(Vizentini)
46. — Air d'Orphée	(Moffat)
47. HÄNDEL, G. F. Album, en 3 Cahiers	
(18 Transcriptions)	(Moffat)
48. — Adagio de la Sonate X	(Alard)
49. — Air „Verdi prati“	(Moffat)
50. — Air „Lascia ch'io pianga“ (Rinaldo)	(Lamoury)
51. — Air varié „The Harmonious Blacksmith“	(Alard)
52. — Andante de la Sonate en La (De Swert & Ritter)	
53. — Larghetto en Sol mineur	(De Swert & Ritter)
54. — Larghetto en Fa	(De Swert & Ritter)
55. — Larghetto de la Sonate XIII en Ré	(Alard)

No.	Arrangé ou revu par.
56. HÄNDEL, G. F. Marche de „Scipio“	(Haddock)
57. — Air en Fa de „Judas Maccabaeus“	(Haddock)
58. — Marche do. do.	(Haddock)
59. — Air en La do. do.	(Haddock)
60. — Symphonie pastorale du „Messie“	(Haddock)
61. — Air „Love in her eyes“ d'Acis et Galatea (Haddock)	
62. HAYDN, J. Adagio du 66 ^{me} Quatuor	(Délicieux)
63. — Andante-Sérénade	(Lamoury)
64. — Adagio de l'Op. 64	(Lamoury)
65. — Adagio cantabile de l'Op. 77	(Lamoury)
66. — Adagio cantabile de l'Op. 22	(Lamoury)
67. — L'Aurore, Adagio, de l'Op. 78	(Lamoury)
68. — Adagio non lento de l'Op. 44	(Lamoury)
69. — Presto	(Lamoury)
70. — Minuetto	(Lamoury)
71. — Andante più tosto	(Alard)
72. — Sérénade	(Alard)
73. — Hymne Autrichienne du célèbre Quatuor	(Moret)
74. KREUTZER, R. Adagio du Concerto en Ré (Alard)	
75. KUHLAU, F. Six Sonatines, Op. 55. En 6 Nos (Schaab)	
76. LECLAIR, J. M. Andante	(De Swert & Ritter)
77. — Largo d'une Sonate	(Ritter)
78. — Sarabande de la Sonate III	(Moffat)
79. — Sarabande et Tambourin de la même.	(Alard)
80. LOCATELLI, P. Aria	(De Swert & Ritter)
81. — Cantabile	(De Swert & Ritter)
82. — Siciliano	(De Swert & Ritter)
83. LOTTI, A. Air „Par dicesti“	(Ritter)
84. LULLY, J. B. Gavotte et Rondo	(Kross)
85. MANFREDI, P. Adagio de la Sonate VI	(Alard)
86. MARTINI, P. Gavotte célèbre	(Kross)
87. — Plaisir d'Amour, Romance	(Vizentini)
88. MENDELSSOHN, F. Andante du Quatuor,	
Op. 44, No. 2 (Haddock)	
89. — Canzonetta du Quatuor, Op. 12	(Haddock)
90. — Menuet du Quatuor, Op. 44, No. 1	(Haddock)
91. — Arioso de l'Oratorio „Elias“	(Moffat)
92. — Religioso do. do.	(Moffat)
93. — Mélodie do. do.	(Moffat)
94. — Lied ohne Worte, Op. 19, No. 2	(Moffat)
95. — Venetianisches Gondellied	(Moffat)
96. — Frühlingslied, Op. 62, No. 6	(Dancla)
97. MOZART, W. A. Adagio	(Kross)
98. — Andante du 3 ^{me} Quintuor	(Haddock)
99. — Andante	(Lamoury)
100. — Ave Verum	(Moffat)
101. — Un poco Adagio du Concerto, Op. 76	(Alard)
102. — Cantabile	(Moffat)
103. — „Dove Sono“ du Figaro	(Léonard)
104. — Menuet de la Symphonie en Mi-bémol	(Haddock)
105. — Menuet du 2 ^{me} Quatuor en Ré mineur	(Haddock)
106. — Menuet d'une Symphonie	(Lamoury)
107. — Menuet do. do.	(Moffat)
108. — Larghetto du célèbre Quintuor	(Kross)
109. — Larghetto do. do.	(Ritter)
110. — Larghetto do. do. (Offertoire) (Alard)	

No.	Arrangé ou revu par.
111. NARDINI, P. Adagio cantabile	(Kross)
112. — Larghetto	(Kross)
113. ONSLOW, G. Andante du 4 ^{me} Quatuor	(Haddock)
114. — Adagio religioso du 2 ^{me} Quatuor	(Haddock)
115. PAGANINI, N. Polonaise de la Sonate I	(Alard)
116. — Andante innocentement de la Sonate XIII (Alard)	
117. PAGIN, A. Allegro de la Sonate V	(Alard)
118. PERGOLESE, G. Canzon. „Tre giorni“ (Nina) (Kross)	
119. — do do. do. (De Swert & Ritter)	
120. PORPORA, N. Allegro de la Sonate IX	(Alard)
121. — Allegro de la Sonate I	(Alard)
122. RAMEAU, J. P. Gav. du „Temple de la Gloire“ (Kross)	
123. — Le Tambourin	(Alard)
124. — Rigaudon de „Dardanus“	(Herman)
125. — Deux Menuets	(Moffat)
126. RODE, P. Adagio et Allegro appassionato (Ragghianti)	
127. SCARLATTI, D. Pastorale	(Kross)
128. SCHUBERT, F. Ave Maria (Hymne à la	
Vierge) (Milanollo)	
129. — Ave Maria & Am Meer	(Wilhelmy)
130. — La Sérénade	(Dancla)
131. — La Sérénade	(Moffat)
132. — La Truite, Thème varié	(Délicieux)
133. — Entr'acte de „Rosamunde“	(Haddock)
134. — Ballet de „Rosamunde“	(Haddock)
135. — 12 Mélodies favorites, en 6 Cah. (Gariboldi & Ritter)	
136. SCHUMANN, R. Abendlied (Chant du Soir) (Kross)	
137. — Abendlied	(Wilhelmy)
138. — Schlummerlied (Berceuse) de l'Op. 124	(Kross)
139. — Träumerei (Réverie) de l'Op. 15	(De Reeder)
140. — do. do. do.	(Kross)
141. — 4 Lieder aus Op. 79	(Kross)
142. SENALLIÉ, J. B. Sarabande et Finale	(Alard)
143. SPOHR, L. Siciliano du 1 ^{er} Concerto	(Kross)
144. — Andante „ 3 ^{me} „	(Kross)
145. — Adagio „ 4 ^{me} „	(Kross)
146. — Adagio „ 5 ^{me} „	(Kross)
147. — Adagio „ 10 ^{me} „	(Kross)
148. — Larghetto „ 13 ^{me} „	(Kross)
149. — Menuet ant. „ 14 ^{me} „	(Kross)
150. — Larghetto „ 15 ^{me} „	(Kross)
151. STAD. Rondo de la Sonate III	(Alard)
152. STRADELLA, A. Air d'Eglise (Pietà Signore) (Léonard)	
153. — Air d'Eglise	(Lefebure-Wely)
154. TARTINI, G. Allegro assai de la Sonate II (Alard)	
155. — Allegro de la Sonate X	(Alard)
156. — Andante	(De Swert & Ritter)
157. — Largo	(De Swert & Ritter)
158. — Aria en Ré	(Ritter)
159. — Cantabile	(Léonard)
160. — Larghetto (Trille du Diable)	(Alard)
161. — Presto de la Sonate X	(Alard)
162. VERACINI, F. Sarabande	(De Swert & Ritter)
163. VIOTTI, J. B. Andante zu 24 ^{me} Concerto	(Alard)
164. WEBER, C. M. de. Invitation à la Valse (Hermann)	
165. — Invitation à la Valse	(Danbé)