

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
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6. Concerto en La. Op. 70	Avec accompagnement de Piano	4 25
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	" " 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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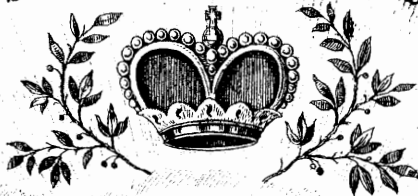
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A son Altesse la Princesse



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 for the Violin and Piano parts of the 9th Concerto by Charles de Beriot, Op. 104. It is in 2/4 time and begins with the tempo marking *Allegro maestoso.* The Violin part (top staff) starts with a trill on the first note. The Piano part (bottom two staves) begins with a forte (*f*) dynamic and a rhythmic accompaniment of chords. The score includes various dynamics such as *p*, *p dol.*, and *cresc.* There are also trills (*tr*) and slurs throughout the piece.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various notes and rests. The grand staff contains a complex accompaniment with many chords and moving lines. Dynamics include *pp* and *p*.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The accompaniment in the grand staff is particularly dense with chords. Dynamics include *f*, *p*, and *dim.*

Third system of musical notation. The treble staff has a melodic line with a *SOLO* marking above it. The grand staff accompaniment is also present. Dynamics include *f*, *pp*, and *p*.

Fourth system of musical notation. This system features a treble staff with a melodic line and a grand staff with a very dense, rhythmic accompaniment consisting of many chords. Dynamics include *f*.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The grand staff accompaniment continues with dense chords. Dynamics include *f*.

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. A dashed line with the number '8' above it spans across the top of the system.

Second system of musical notation. Similar to the first, it has a treble staff and a grand staff. The treble staff continues the melodic line. The grand staff accompaniment features a *p* dynamic marking. A *cresc.* marking is placed above the treble staff towards the end of the system.

Third system of musical notation. It features a treble staff and a grand staff. The treble staff has *riten.* and *dol.* markings. The grand staff has a *riten.* marking in the bass line and a *p* dynamic marking in the treble line.

Fourth system of musical notation. It features a treble staff and a grand staff. Both the treble and bass lines of the grand staff have *cresc.* markings. A *f* dynamic marking is present in the bass line, and a *p* dynamic marking is present in the treble line.

Fifth system of musical notation. It features a treble staff and a grand staff. The treble staff has a dashed line with the number '8' above it. The grand staff has a *p* dynamic marking. The bass line features a long, sustained chord.

8
rall.

pp

p

cresc.

ad libit.

This musical score is arranged in six systems, each containing a violin part (top staff) and a piano accompaniment (bottom staff). The piano part is written in a grand staff with treble and bass clefs. The violin part is in a single staff with a treble clef. The score includes various musical notations such as dynamics (p, f, mf, pp, cresc., dol.), articulation (accents, slurs), and performance instructions (trills, trills with accents, and a fermata). The key signature has one flat, and the time signature is 3/4. The piece concludes with a fermata over the final notes of both parts.

First system of the musical score. It consists of a vocal line at the top and a piano accompaniment below. The vocal line features a melodic line with a crescendo marking (*f cresc.*) and a dynamic marking (*ff*) later in the system. The piano accompaniment includes chords and a bass line with a crescendo marking (*f cresc.*) and a dynamic marking (*ff*). The word *restez* is written at the end of the system.

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a piano (*p*) dynamic marking and the word *tourne* written below the staff.

Third system of the musical score. The vocal line has a dynamic marking (*ff*) and a crescendo marking (*cresc.*). The piano accompaniment includes a dynamic marking (*f*) and a crescendo marking (*cresc.*).

Fourth system of the musical score. The piano accompaniment includes a *Ped.* (pedal) marking and a crescendo marking (*cresc.*). The word *cresc.* appears twice in this system.

Fifth system of the musical score. It includes a dynamic marking (*ff*) and the instruction *listesso tempo TUTTI*. The piano accompaniment features a dynamic marking (*ff*) and a crescendo marking (*cresc.*).

First system of musical notation, consisting of three staves (treble, grand staff, and bass). It features complex melodic lines with slurs and dynamic markings.

Second system of musical notation, continuing the piece with intricate melodic and harmonic textures.

Third system of musical notation, including a forte (*f*) dynamic marking in the bass staff.

Fourth system of musical notation, featuring a *poco rall.* (slightly slower) marking and a *dim.* (diminuendo) instruction in the bass staff.

Fifth system of musical notation, starting with a *SOLO* instruction and a tempo marking of *Adagio. ♩=50*. The piece concludes with a piano (*p*) dynamic marking.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The system concludes with the instruction *p marcato*.

The second system continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note pattern. The system includes the instruction *cresc.* in the vocal line and *poco cresc.* in the piano part.

The third system shows the vocal line with an *8^{va}* marking and the piano part with a *cantato* instruction. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fourth system features the vocal line and piano accompaniment. The piano part includes a *cresc.* instruction. The system ends with a *cresc.* instruction in the piano part.

The fifth system features the vocal line and piano accompaniment. The piano part includes a *cresc.* instruction. The system concludes with the instruction *all.* in the piano part.

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 grand staff towards the end of the system.

Third system of musical notation. It features a treble clef staff and a grand staff. The grand staff begins with a *Ped.* instruction. The music continues with various chordal textures and melodic fragments. The system ends with a fermata over a chord.

RONDO.

Fourth system of musical notation, marking 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 contains a melody with several triplet markings (indicated by a '3' above the notes). The grand staff provides a steady accompaniment.

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

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 melodic line with a *dol.* (dolce) marking. The accompaniment includes a *p* (piano) dynamic marking and continues with complex textures.

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

First system of musical notation. The upper staff features a melodic line with trills (*tr*) and a *cresc.* marking. The lower staff provides a harmonic accompaniment with chords and a rhythmic pattern.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff features a piano (*p*) dynamic and a complex rhythmic accompaniment.

Third system of musical notation. The upper staff shows melodic development with slurs and accents. The lower staff continues the accompaniment with various chordal textures.

Fourth system of musical notation. The upper staff features a more active melodic line with slurs and accents. The lower staff accompaniment remains consistent in style.

Fifth system of musical notation. The upper staff includes trills (*tr*) and a melodic line. The lower staff accompaniment features a steady rhythmic pattern.

Sixth system of musical notation. The upper staff features trills (*tr*) and a melodic line. The lower staff accompaniment includes a piano (*p*) dynamic marking and concludes with a sustained chord.

SOLO

dol.
Ped.

This system features a solo line in the upper staff and piano accompaniment in the lower two staves. The solo line begins with a 'SOLO' marking and contains several measures of eighth-note runs. The piano accompaniment includes a 'dol.' (dolce) marking and a 'Ped.' (pedal) marking. The key signature has two sharps (F# and C#).

This system continues the piano accompaniment from the first system, featuring a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

cresc.

cresc.

This system includes a 'cresc.' (crescendo) marking in the piano accompaniment. The solo line continues with melodic phrases, and the piano accompaniment shows increasing intensity.

This system continues the piano accompaniment, maintaining the eighth-note texture in the right hand and a consistent bass line in the left hand.

This system concludes the piano accompaniment on this page, with the right hand ending on a final chord and the left hand on a sustained bass note.

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 detailed 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 and continues the complex accompaniment in the grand staff.

The first system of the musical score consists of two staves. The upper staff is a vocal line with a melodic line and some lyrics. The lower staff is a piano accompaniment with a rhythmic pattern of chords and single notes. Dynamic markings include *cresc.* and *ff*. There are also some performance instructions like *8* and *7* above the notes.

CODA.

The CODA section begins with the instruction *p molto legg.* in the vocal line. The piano accompaniment features a steady rhythmic pattern. The vocal line includes several trills, marked with *tr*.

The second system of the CODA section continues the piano accompaniment and vocal line. The piano part has a consistent rhythmic accompaniment, while the vocal part features trills and melodic phrases.

The third system of the CODA section concludes the piece. The piano accompaniment features a final chord progression, and the vocal line ends with a melodic phrase. There are some performance instructions like *8* above the notes.

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, while the left hand provides a harmonic accompaniment. Trills are indicated by 'tr' above certain notes.

Second system of musical notation, continuing the piece. It includes trills ('tr') and a fermata over a note in the right hand.

Third system of musical notation, featuring a complex rhythmic pattern in the right hand with sixteenth-note runs and a fermata. The left hand has a steady accompaniment.

Fourth system of musical notation, marked with a forte dynamic (*ff*) and the instruction '*ff* du talon' (pedal point). It features dense chordal textures in both hands.

Fifth system of musical notation, concluding the piece with a final cadence. It includes a fermata and a final chord.

AIRS VARIÉS

POUR

VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

CH. DE BERIOT

	<i>M. S.</i>		<i>M. S.</i>
No. 1. Air varié en Ré min. Op. 1.		No. 7. Air varié en Mi. Op. 15.	
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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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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— 2 ^o Quintuor pour Piano, 2 Violons, Viola et Violoncelle. Op. 5 n. 17 —	— II. Serenade (F-dur) für 2 Violinen, Viola und Violoncell. Op. 63. Partitur 2 50
— Quartetto per due Violini, Viola et Violoncello. Op. 17	Stimmen 4 —
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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	(Délicie)
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	(Délicie)
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)