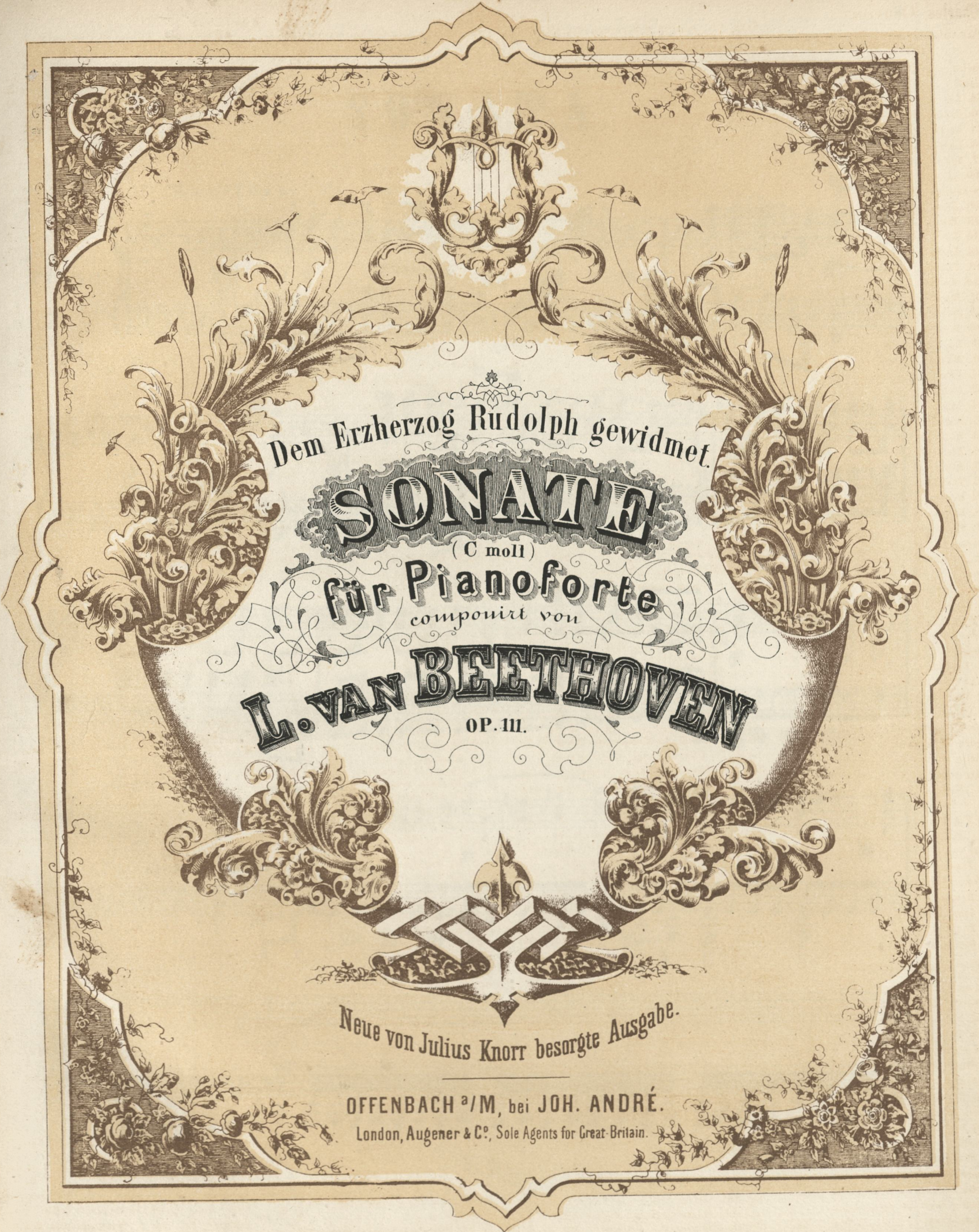




Dem Erzherzog Rudolph gewidmet.

SONATE

(C moll)

für Pianoforte
compouirt von

L. VAN BEETHOVEN

OP. III.

Neue von Julius Knorr besorgte Ausgabe.

OFFENBACH ^a/M, bei JOH. ANDRÉ.

London, Augener & C^o, Sole Agents for Great-Britain.

SONATA.

PIANO.

Maestoso.

f f sf p cresc. f sf sf

p cresc. f sf sf p dim. pp

cres. f sf p

p cresc. sf sf sf

pp

5 5 sf sf sf

pp

All^o con brio ed appassionato.

The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamics like *cres.*, *f*, *ff*, *sf*, *p*, and *espress* are used throughout. Tempo markings include *mezzo piano poco riten*, *a tempo.*, and *poco riten.*. Fingerings are indicated by numbers 1-5. A trill is marked with *tr*. The piece concludes with a double bar line and a key signature change to three flats.

System 1: *cres.*, *f*, *ff*, *sf*, 3.

System 2: *sf*, *mezzo piano poco riten*, *a tempo.*, *cres.*.

System 3: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, 2 1 5, 1 3 5 1, 3 5 2 1, 5 1 2 3, *sf*, 8.....

System 4: *p*, *a tempo.*, *poco riten.*.

System 5: *espress*, *poco riten.*, *tr*, *a tempo.*, *sf*, *p*.

System 6: *f*, *sf*.

System 7: *sf*.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a complex, fast-moving melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. A forte (*sf*) dynamic marking is present in the first measure.

Second system of musical notation, measures 5-8. Measures 5 and 6 contain a series of chords in the left hand with a *sf* dynamic. Measure 7 has a *sf* dynamic in the right hand. Measure 8 begins with a piano (*p*) dynamic. There are also some markings that look like "Red" and asterisks.

Third system of musical notation, measures 9-12. Measures 9 and 10 feature a rapid ascending scale in the right hand, with fingerings 12, 6, 5, and 5 indicated. Measure 11 has a *sf* dynamic. Measure 12 begins with a *ff* dynamic. The tempo changes to "Adagio tempo 1^{mo}".

Fourth system of musical notation, measures 13-16. The tempo is "Meno allegro." and the instruction "non legato." is written above the staff. Measures 13 and 14 have a *p cres.* (piano crescendo) marking. Measures 15 and 16 have *ff* and *sf* dynamics respectively.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 have a *sf* dynamic. Measures 19 and 20 feature a trill (*tr*) in the right hand.

Sixth system of musical notation, measures 21-24. Measures 21 and 22 have a *sf* dynamic. Measures 23 and 24 feature a trill (*tr*) in the right hand.

Seventh system of musical notation, measures 25-28. Measures 25 and 26 have a *sf* dynamic. Measures 27 and 28 feature a trill (*tr*) in the right hand. The system ends with a double bar line and a repeat sign.

This page of musical notation consists of seven systems of staves. The first system includes dynamics *cres.*, *f*, and *p*, and a trill (*tr*). The second system also features a trill (*tr*). The third system includes *cres.* and a trill (*tr*). The fourth system includes *f* and *sf*. The fifth system includes *sf* and a trill (*tr*). The sixth system includes *ff*, *p*, *ritar*, *dan*, *do.*, and *cres.*. The seventh system includes *ff* and *tr*. The notation includes various musical symbols such as notes, rests, and trills.

cres. *f* *p* *tr*

cres. *tr*

f *sf*

sf *tr*

ff *p* *ritar* *dan* *do.* *cres.*

tr

tempo 1^{mo} cres. p

meno Allegro. ritar - - dan - - do.

cres. poi a poi più allegro.

8.....

cres. p ff sf sf

sf

T. 11.

Detailed description: This is a musical score for piano, spanning measures 1 to 11. The key signature is B-flat major (two flats). The score is written for both hands. The first system (measures 1-4) begins with a 'tempo 1^{mo}' marking and includes a 'cres.' (crescendo) and a 'p' (piano) dynamic. The second system (measures 5-8) features a 'meno Allegro.' tempo change and a 'ritar - - dan - - do.' (ritardando) marking. The third system (measures 9-11) includes a 'cres.' marking, followed by 'poi a poi più allegro.' (then more and more allegro). The fourth system (measures 12-14) starts with a measure rest marked '8.....' and continues with a 'cres. p' marking, followed by 'ff' (fortissimo) and 'sf' (sforzando) dynamics. The fifth system (measures 15-17) continues with 'sf' dynamics. The score concludes with a repeat sign and the marking 'T. 11.'.

First system of musical notation. Treble and bass staves. Treble staff has a forte (*sf*) dynamic marking. Bass staff has a forte (*sf*) dynamic marking. The system concludes with an 8-measure rest in the treble staff.

Second system of musical notation. Treble staff has a trill (*tr.*) marking. Bass staff has a forte (*sf*) dynamic marking. The system concludes with a forte (*sf*) dynamic marking.

Third system of musical notation. Treble staff has an 8-measure rest. Bass staff has a fortissimo (*ff*) dynamic marking, followed by a series of forte (*f*) markings, and ends with a diminuendo (*dim.*) marking.

Fourth system of musical notation. Treble staff has a piano (*p*) dynamic marking. Bass staff has a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fifth system of musical notation. Treble staff has a piano (*p*) dynamic marking. Bass staff has a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Sixth system of musical notation. Treble staff has a piano (*p*) dynamic marking. Bass staff has a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

ARIETTA.

Adagio molto semplice cantabile (♩ = 63)

The musical score is written for piano and consists of six systems of music. Each system contains a treble and a bass staff. The key signature is one sharp (F#). The tempo is marked "Adagio molto semplice cantabile" with a tempo indication of "♩ = 63".

The first system begins with the word "ARIETTA." and the tempo marking. The music starts with a piano (*p*) dynamic. The second system includes a first ending bracket labeled "1" and a crescendo marking (*cres.*). The third system features a second ending bracket labeled "2", a dynamic marking of *sf = p*, a *dol.* (dolando) marking, and the instruction "sempre legato." The fourth system includes first and second ending brackets labeled "1" and "2". The fifth system includes a crescendo marking (*cres.*) and a piano (*p*) dynamic. The sixth system ends with a forte (*f*) dynamic marking.

2 *Lo stesso tempo.*

sf

mano sinistra.

sempre legato. *cres.*

1 2

cres. *p* *cres.*

1 2

sf *p*

12 32

Listesso tempo.

Listesso tempo.

The musical score is written for piano and consists of six systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a grand staff (treble and bass clef on a single staff). The time signature is 12/32. The piece begins with a forte (*f*) dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*. The piece ends with a first ending bracket.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a repeat sign with first and second endings. The second system includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The third system includes a crescendo (*cres.*) marking. The fourth system includes a fortissimo (*sf*) dynamic marking. The fifth system includes a fortissimo (*sf*) dynamic marking. The sixth system includes first and second endings, marked with '1' and '2' respectively, and a repeat sign. The page is numbered '13' in the top right corner.

f *p* *cres.* *sf* *sf*

1 2

9 16 9 16

T. 11.

pp

sempre. p

leggiere.

cres.

pp

sempre. pp

This musical score is for a piano piece, spanning measures 1 to 16. It is written for a grand piano with a treble and bass staff. The time signature is 9/16. The piece begins with a piano (*pp*) dynamic. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 5-8) continues the accompaniment in the bass staff, with the instruction *sempre. p* (always piano). The third system (measures 9-12) shows the treble staff with a melodic line and the bass staff with a rhythmic accompaniment. The fourth system (measures 13-16) features a treble staff with a melodic line and the bass staff with a rhythmic accompaniment. The fifth system (measures 17-20) begins with the instruction *leggiere.* (light) and *cres.* (crescendo), followed by a treble staff with a melodic line and the bass staff with a rhythmic accompaniment. The sixth system (measures 21-24) continues the accompaniment in the bass staff, with the instruction *pp* (piano) and *sempre. pp* (always piano). The seventh system (measures 25-28) features a treble staff with a melodic line and the bass staff with a rhythmic accompaniment. The eighth system (measures 29-32) continues the accompaniment in the bass staff, with the instruction *pp* (piano) and *sempre. pp* (always piano).

This musical score, page 15, is written for piano and consists of seven systems of two staves each. The notation is highly complex, featuring dense, rapid arpeggiated figures in both the right and left hands. The right hand often plays in the upper register, while the left hand provides a harmonic and rhythmic foundation in the lower register. The piece is marked with *pp* (pianissimo) in the fourth system. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes many beamed sixteenth and thirty-second notes, creating a shimmering, textured effect. The final system concludes with a double bar line.

The image displays a handwritten musical score for piano, organized into five systems. Each system consists of two staves. The notation is dense, featuring a variety of note values, including sixteenth and thirty-second notes, as well as rests and accidentals. The first system includes the instruction *ppleggiero.* in the right-hand staff. The score is written on aged, slightly yellowed paper.

musical score for piano, page 17, featuring five systems of staves with various musical notations including dynamics, articulation, and performance instructions.

System 1: Treble and Bass staves. Treble staff has a rapid sixteenth-note run. Bass staff has a similar run. Dynamics: *cres.*

System 2: Treble and Bass staves. Treble staff has a series of chords. Bass staff has a rapid sixteenth-note run. Dynamics: *sf*, *Red*, *cres.*, *sf* *

System 3: Treble and Bass staves. Treble staff has a rapid sixteenth-note run. Bass staff has a series of chords. Dynamics: *Red*, *sf* *, *Red* *, *Red*, *f* *tr*

System 4: Treble and Bass staves. Treble staff has a series of chords. Bass staff has a rapid sixteenth-note run. Dynamics: *dim.*, *tr*, *4/2*, *tr*, *p* *cres.*

This page contains eight systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 2/4. The dynamics include *p* (piano), *f* (forte), and *cres.* (crescendo). The music is written in a key with one sharp (F#) and a 2/4 time signature.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second system features a forte (f) dynamic, followed by a piano (p) dynamic. The third system is marked with a forte (f) dynamic. The fourth system is marked with a forte (f) dynamic. The fifth system is marked with a forte (f) dynamic, followed by a piano (p) dynamic. The sixth system is marked with a piano (p) dynamic, followed by a piano (p) dynamic. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second system features a forte (f) dynamic, followed by a piano (p) dynamic. The third system is marked with a forte (f) dynamic. The fourth system is marked with a forte (f) dynamic. The fifth system is marked with a forte (f) dynamic, followed by a piano (p) dynamic. The sixth system is marked with a piano (p) dynamic, followed by a piano (p) dynamic.

This image shows a page of musical notation, likely for a piano. The page is numbered '21' in the top right corner. It contains several systems of musical staves. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various trills marked with 'tr'. Dynamic markings are present throughout, including 'pp' (pianissimo), 'sf' (sforzando), and 'p dim.' (piano diminuendo). The piece concludes with a double bar line. The page is labeled 'T. 11' at the bottom center.

Voss, Charles, Oeuvres.**I. Fantaisies sur des Opéras favoris.**

	f. kr.
Voss, Charles, op. 63. Souvenir Stradella (brillant)	F. 1.12
— op. 66. Les Huguenots (brill.)	Es. 1.30
— op. 70. Czaar u. Zimmerm. (brill.)	Es. 1.21
— op. 73. La Part du Diable (brill.)	Es. 1.30
— op. 86. Lucrezia Borgia (brill.)	D. 1.12
— op. 97. Sonnambula (brill.)	E. 1.12
— op. 100. „Last Rose of Summer“ et 2 autres motifs de Martha (Conc.)	Des. 1.30
— op. 108. Lucia di Lammerm. (brill.)	D. 1.30
— op. 112. Ernani de Verdi (brill.)	B. 1.21
— op. 115. Lombardi de Verdi (brill.)	As. 1.12
— op. 116. La Juive de Halévy (brill.)	Fm. 1.30
— op. 119. Fille du Régiment (brill.)	Fm. 1.30
— op. 124. La Favorite (gr. et brill.)	Em. 1.30
— op. 132. Macbeth (grande et brill.)	As. 1.30
— op. 138. Don Juan (Concert)	A. 1.30
— op. 146. Don Pasquale (gr. et brill.)	A. 1.30
— op. 148. La Dame blanche (brill.)	C. 1.30
— op. 152. Muette de Portici (Conc.)	Es. 1.48
— op. 157. I Puritani (grande et brill.)	D. 1.30
— op. 162. Indra (grande et brill.)	C. 1.48
— op. 164. Linda di Chamounix (brill.)	G. 1.30
— op. 165. Rigoletto (grande et brill.)	As. 1.48
— op. 173. Rübezahl (grande et brill.)	F. 1.48
— op. 174. Etoile du Nord (Concert)	C. 1.48
— op. 177. Attila (grande et brill.)	Es. 1.48
— op. 180. Tannhäuser (grande)	H. 1.48
— op. 186. Lohengrin (grande)	Es. 1.30
— op. 189. Barbier de Séville (brill.)	Es. 1.30
— op. 191. Freischütz, grande Fantaisie dramatique de Concert	Es. 1.48
— op. 192. Freischütz (grande et brill. de Salon)	C. 1.30
— op. 198. Othello, grande Fant. milit.	A. 1.30
— op. 206. Robert le Diable de Meyerbeer, grande Fantaisie dramatique	H. 1.30
— op. 207. Les Vêpres siciliennes (grande et brillante)	Des. 1.30
— op. 208. Le Domino noir (brill.)	As. 1.30
— op. 221. La Traviata (grande et brill.)	As. 1.30
— op. 228. Preciosa (grande et brill.)	A. 1.30
— op. 229. Morceaux dramatiques sur des Opéras classiques.	
No. 1. Figaro de Mozart	C. 1.30
„ 2. Fidelio de Beethoven	E. 1.30
„ 3. Flûte magique de Mozart	Fs. 1.30
— op. 239. Nabucodonosor de Verdi (grande et brillante)	Es. 1.48
— op. 259. Fra Diavolo (brill.)	G. 1.30
— op. 260. Pardon de Floërmel de Meyerbeer (grande)	Des. 1.48
— op. 262. Joseph en Egypte, grande Fant. et Var. sur la célèbre Romance	C. 1.30
— op. 263. Romeo et Julie (brill.)	Es. 1.30
— op. 264. Jean de Paris (brill.)	B. 1.12
— op. 272. Faust de Gounod (brill.)	D. 1.30
— op. 274. Orphée aux Enfers (brill.)	D. 1.30

II. Oeuvres divers.

Voss, Charles, op. 107. Morceaux de Salon.	
No. 1. Cavatine de Robert le Diable	Fm. — 54
„ 2. Cavat. de Gitana (Zigeunerin)	Des. — 54
„ 3. Polka de Tre Nozze, chanté par Mme. Sontag	D. — 54
„ 4. Die drei Liebchen de Speier	As. — 54
„ 5. Die Schwalben de David	A. — 54
„ 6. Ruck, Ruck, Mädele	E. — 54
— op. 118. Six Morceaux élégants (I.).	
„ 1. Chant bohémien	As. — 54
„ 2. Sérénade de Schubert	Dm. — 54
„ 3. Ave Maria de Schubert	B. — 54
„ 4. Mélancolie de Prume	G. — 54
„ 5. Lob der Thränen de Schubert	D. — 54
„ 6. Liebend geknecht ich dein (Adelheid) de Krebs	Des. — 54
— op. 134. Barcarole d'Oberon	K. 1. —

	f. kr.
Voss, Ch., op. 150. 6 Morceaux élég. (II.)	
No. 1. Der rothe Sarafan	G. — 54
„ 2. 's Mailüfterl de Kreipl	F. — 54
„ 3. Die schönsten Augen de Stigelli	G. — 54
„ 4. Die Thräne de Hölzel	G. — 54
„ 5. 's letzti Fensterl'n de Lachner	G. — 54
„ 6. Die blauen Augen, Air russe	F. — 54
— op. 175. Métamorphoses du Jour, Morc.	
No. 1. Jaleo de Xerès (d. p. Pepita)	Dm. — 54
„ 2. Hoch vom Dachstein (Tyrol.)	F. — 54
„ 3. Air de Concert de Balfe	E. — 54
„ 4. Valse brillante de Ricci	B. — 54
„ 5. Rigoletto (Donna è mobile)	B. — 54
„ 6. Anna-Polka de Strauss fils	D. — 54
— op. 178. Chant des Vivandières de l'Etoile du Nord, transcr. et var.	Es. — 54
— op. 179. Polka d'Auvergne, Comp. orig.	F. — 54
— op. 194. 6 Morceaux élég. transcr. (III.).	
No. 1. Les yeux bleus d'Et. Arnaud	Es. — 54
„ 2. O bleib bei mir d'Offenbach	G. — 54
„ 3. Le Rossignol, Air russe	Dm. — 54
„ 4. Ständchen (de Shakespeare) de Schubert	B. — 54
„ 5. Alpenklage de Hölzel	Es. — 54
„ 6. Barcarole de Marino Faliero	Es. — 54
— op. 211. Carrière de Plaisir, grand Galop de Concert	D. 1.12
— op. 212. Graziella, Valse sentiment.	Es. 1. —
— op. 219. Les deux Cascades, grande Etude brillante	F. 1.12
— op. 220. Rheinweiniel: „Bekränzt mit Laub den lieben vollen Becher“ im Concert-Styl, übertragen u. variirt	C. 1. —
— op. 224. Polka des Matelots, Souvenir de Marseille, Motifs originaux	D. 1. —
— op. 227. Songe doré, Mélodie et Etude de Concert	Ges. 1. —
— op. 230. Deutsche Volkslieder übertr.	
No. 1. In einem kühlen Grunde	B. — 54
„ 2. Lorelei: „Ich weiss nicht, was soll es bedeuten“ v. Silcher	Es. — 54
„ 3. Morgenroth, leuchtest mir	As. — 54
„ 4. Morgen muss ich fort von hier (Lebewohl)	D. — 54
„ 5. Muss i denn zum Städtele 'naus (Abschied)	A. — 54
„ 6. Ach wie ist's möglich dann (Thüringer Volkslied)	G. — 54
— op. 236. 6 Chansons russes, transcr. et var.	
No. 1. Paschkoff, La Complainte Cism.	— 54
— op. 238. Chansons angl., transcr. et var.	
No. 1. Kathleen Mavourneen (irländ.)	G. — 54
„ 2. Last Rose of Summer	As. — 54
„ 3. Annie Laurie	C. — 54
„ 4. Home sweet home	F. — 54
— op. 241. Com' è gentil. Sérénade de Don Pasquale, transcr. et variée	As. — 54
— op. 242. America. Transcriptions brill. sur des airs américains populaires.	
No. 1. Hail Columbia	C. — 54
„ 2. Yankee doodle	A. — 54
„ 3. Star spangled Banner	B. — 54
„ 4. Boatman Dance	G. — 54
— op. 245. Nouveautés du jour, transcrites et variées.	
No. 1. Valse de Venzano	F. — 54
„ 2. Tyroler und sein Kind	D. — 54
„ 3. Largo al factotum du Barbier de Séville	C. — 54
„ 4. Jägers Abschied (Wer hat dich, du schöner Wald) v. Mendelssohn	Es. — 54
„ 5. Die heimliche Liebe aus dem Versprechen hinter'm Herd	Es. — 54
„ 5B. leicht bearb. v. C. Wachtmann	Es. — 36
„ 6. Le Pardon de Floërmel, Thème transcrit et varié	F. — 54
— op. 253. 2 Transcriptions sur Moïse de Rossini.	
No. 1. Preghiera	Gm. — 54
„ 2. Mi manca la Voce	As. — 54
— op. 254. La Captive d'Amour, Noct.	F. — 45
— op. 258. Danse Cosaque d'après des Motifs originaux de l'Ukraine	Es. 1. 3
— op. 258B. do. leicht, ohne Octaven	— 36

	f. kr.
Voss, Charles, op. 265. Morceaux de Salon du jour.	
No. 1. Miserere de l'op. Il Trovatore	As. — 45
„ 2. O dites lui, Romance de la Princesse Kotschubey	D. — 45
„ 3. Danse de l'ombre de Pardon de Floërmel	D. 1. —
„ 4. O bitt' euch, liebe Vögelein, Lied von Gumbert	G. — 45
„ 5. La Chanson de l'op. La Chanson de Fortunio d'Offenbach	As. — 45
„ 6. Marche du Sommernachtstraum de Mendelssohn	C. — 54
— op. 273. Die Lauterbacherin, Steyer. Volksmelodie	As. — 45
— op. 276. Oeuvres de R. Wagner, transcr.	
No. 1. Marche de l'op. Tannhäuser	B. — 54
„ 2. Chanson des fileuses (Spinnlied) de l'opéra Der fliegende Holländer	A. — 54
— op. 278. Six Amusements de Salon.	
No. 1. Strauss, Wiener Kinder, Walz.	F. — 54
„ 2. Gungl, Friedrichs-Marsch	C. — 54
„ 3. Strauss, Moulinet-Polka	C. — 54
„ 4. Valse de l'op. Faust de Gounod	1.12
— op. 283. Stanislaw, la Reine de Danse, Morceau brillant	C. 1.12
— op. 284. Feuilles volantes, Transcr.	
No. 1. Il Bacio (Kuss), Valse d'Arditi	D. — 54
„ 2. Marche de Faust de Gounod	B. — 54
„ 3. erscheint später.	
„ 4. Valse de Faust de Gounod	A. 1.12
— Auf Flügeln des Gesanges v. Mendelssohn, in der Weise des Componisten übertragen und variirt	As. — 54
Victor, M., op. 4. Ramage des Oiseaux, Morceau de Salon	— 45
Wachtmann, Ch., Oeuvres.	
— op. 1. La Consolation, Pensée sentim.	G. — 36
— op. 2. Raillerie-Polka	G. — 36
— op. 3. Les Délices des jeunes Pianistes, Morceaux de Salon.	
No. 1. La Réunion, Polonaise	C. — 45
„ 2. L'Insinuation, Polka-Mazurka	F. — 45
„ 3. Le Bouquet des Fleurs, Valse mélodique	G. — 54
„ 4. La Belle du Nord, Mazurka	Es. — 45
— op. 4. Swiëdä, Mazurka élégante	Es. — 54
— op. 5. Premier Nocturne	B. — 36
— op. 6. Le Désir, Mélodie	A. — 27
— op. 7. Six Rondinos élégants, faciles et instructifs cpl. fl. 1.48. En 2 Cah. à 1. —	
No. 1. Rondino giocoso	C. — 18
„ 2. Rondino gracioso	G. — 27
„ 3. Rondino risoluto	C. — 27
„ 4. Rondino sentimental	G. — 27
„ 5. Rondino scherzando	D. — 18
„ 6. Rondino furioso (Tarantelle)	Gm. — 27
— op. 8. Mélodie (C'est pour toi, que bat mon coeur)	Es. — 45
— op. 9. Trois Mazurka-Etudes.	
No. 1. L'Agilité	C. — 36
„ 2. La Tendresse	Des. — 36
„ 3. La Fierté	E. — 36
— op. 10. Fleurs d'Opéras. Petites Fantaisies faciles et instructives.	
No. 1. Rigoletto de Verdi	— 45
„ 2. Il Trovatore de Verdi, I. Fant.	— 45
„ 3. do. do. II. Fant.	— 45
— op. 11. Mes Adieux au Tyrol, Valse sentimentale	B. — 45
— op. 12. Quatre Rondinos	cpl. 1.30
No. 1. Rondino marziale	F. — 27
„ 2. Rondino rustico	D. — 27
„ 3. Rondino amoroso	G. — 27
„ 4. Rondino energico	C. — 36
— op. 13. Deux Morceaux de Salon.	
No. 1. L'Hirondelle, Valse	Es. — 27
„ 2. La Rose d'hiver, Mazurka	Es. — 27
— op. 14. Deux Nocturnes.	
No. 1. Nocturne Prière	A. — 36
„ 2. Nocturne Sérénade	F. — 27
— op. 15. Doux Souvenir, Impromptu styrien (avec Vignette)	C. — 36
— op. 16. Valse romantique, Bluette	As. — 18
— op. 17. Un jour de bonheur, Valse de Salon	B. — 54
— op. 18. Le revoir inattendu, Valse brillante	B. — 54
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