

INVENTAIRE

V⁸_me 80
(37)

ÉCOLE LÉONARD

POUR LE

VOLON

N° 3

- N° 1. PREMIERS PRINCIPES DU VIOLON, non trop progressifs
(op. 47) net 8 »
- N° 2. PETITE GYMNASTIQUE DU JEUNE VIOLONISTE, 50 études
faciles (op. 40) prix fort 15 »
- N° 3. SIX SOLOS FACILES avec accompagnement de piano.
- | | |
|--|------|
| Op. 41. N° 1, à M. Dongrie (de Mons) | 7 50 |
| — 2, à M. Ursin (de Christiania) | 7 50 |
| — 3, à M ^{lle} Bido (de Vienne) | 7 50 |
| — 4, à M. Ed. Wimphen. | 7 50 |
| — 5, à M ^{lle} Marie Van Elewyck (de Louvain) | 7 50 |
| — 6, à M. Geza Szarvady. | 7 50 |
- N° 4. VINGT-QUATRE ÉTUDES CLASSIQUES, dédiées à Ary Scheffer
(Op. 21) prix fort 18 »
- N° 5. GRANDE GYMNASTIQUE DU VIOLONISTE, résumé de toutes
les difficultés du violon (Maison Schott, éditeur à Paris) prix fort 15 »
- N° 6. VINGT-QUATRE ÉTUDES HARMONIQUES dans les différentes
positions, avec accompagnement d'un 2^e violon (Op. 46.) net 8 »

SUITE A L'ÉCOLE LÉONARD.

- N° 7. L'ANCIENNE ÉCOLE ITALIENNE DU VIOLON (Étude spéciale
de la double corde), sonates, fugues et morceaux divers de
Corelli, Geminiani, Tartini et Nardini, avec accompagnement
de piano d'après la basse des auteurs, par Léonard net 12 »

Chez RICHULT & C^{ie}, Éditeurs de Musique

4, boulevard des Italiens, au premier

VOIR AU DOS LE CATALOGUE DES ŒUVRES COMPLÈTES DU MÊME AUTEUR

1886

(n^o. 1)



6

SOLOS

POUR VIOLON

- 1^{er} à son Elève M^r DONGRIE (DE MONS)
2^e id M^r URSIN (DE CHRISTIANIA)
3^e id M^{elle} BIDO (DE VIENNE)
4^e id M^r ED. WIMPHEN.
5^e id M^{elle} MARIE VAN ELEWYCK (DE LOUVAIN)
6^e id M^r GEZA SZARVADY.

PAR

H. LEONARD

ŒUV. 41

(N^o)

Prix: 6^f Chaque.

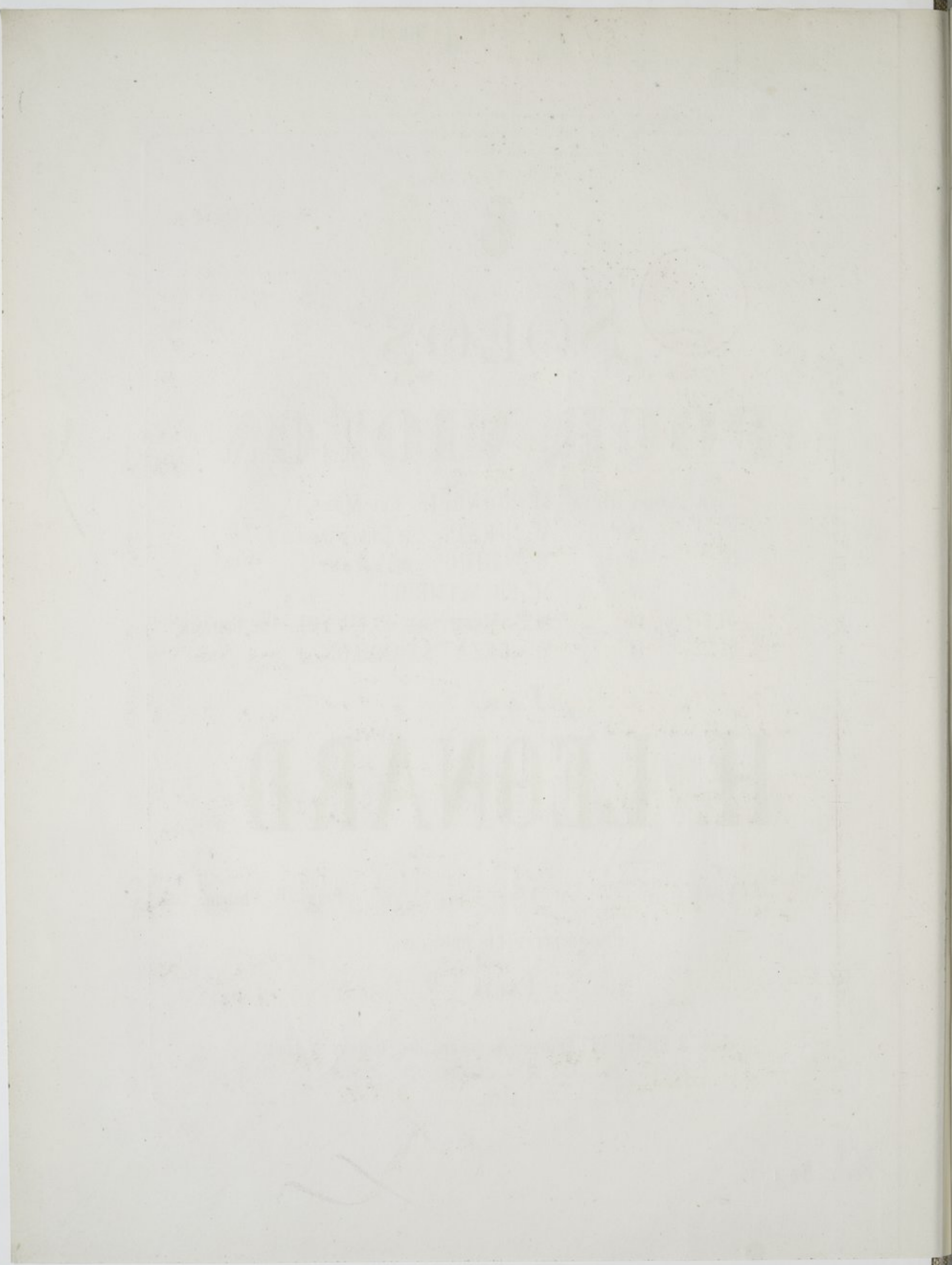
PROPRIÉTÉ POUR TOUS PAYS.

PARIS

chez S. RICHALT Editeur Boulevard des Italiens N^o 4 au 1^{er}
15651. 52. 53. R. 15750 R 4. 9. 6.

1872

V⁸
m.c. 80 (3)



à son élève **DONGRIE**, (de Mons)

1

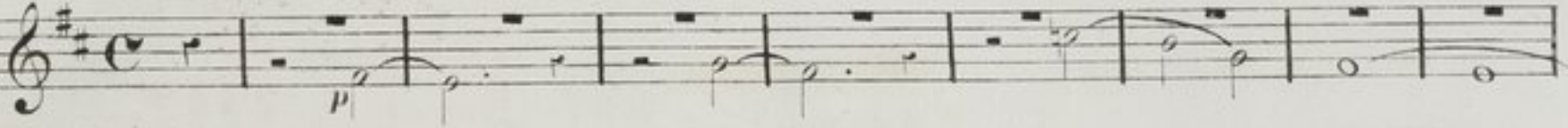
SIX SOLOS.

Pour le VIOLON avec acc^{de} de PIANO.

par **H. LEONARD**.

1^{er} SOLO.

All^o mod^{to}

VIOLON. 

Solo

Largement. 

Dolce. 

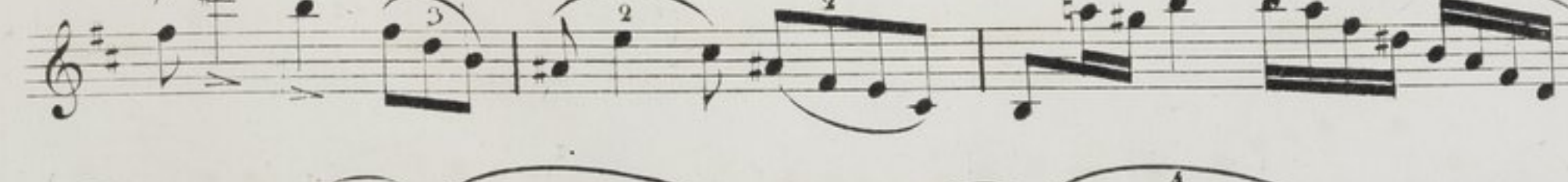
Espres. 

Cresc. 











VIOLON.

Dolce.

p

Sostenuto.

Dim.

Canto sostenuto.

2^a Corda

Cresc.

Espress.

tr

Violon musical score page 2. The score is written for a single violin in treble clef with a key signature of two sharps (F# and C#). The tempo and mood markings include *Dolce.*, *p* (piano), *Sostenuto.*, *Dim.* (diminuendo), *Canto sostenuto.*, *2^a Corda* (second position), *Cresc.* (crescendo), and *Espress.* (espressivo). The music features various technical elements such as slurs, ties, trills, and fingerings (e.g., 1, 2, 3, 4, 0). The page number 2 is in the top left corner.

VIOLON.

5

The score is written for a violin in D major (two sharps). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The tempo marking *Largement.* is placed below the first measure, followed by *Rall.* and then *a tempo.* The dynamics *f* and *ff* are used throughout. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 3, 4, 5, 0, 1, 4). The instruction *4^e Corde.* appears twice, indicating a change in bowing technique. The instruction *restez à la position.* is written below the eighth staff. The piece concludes with a double bar line on the tenth staff.

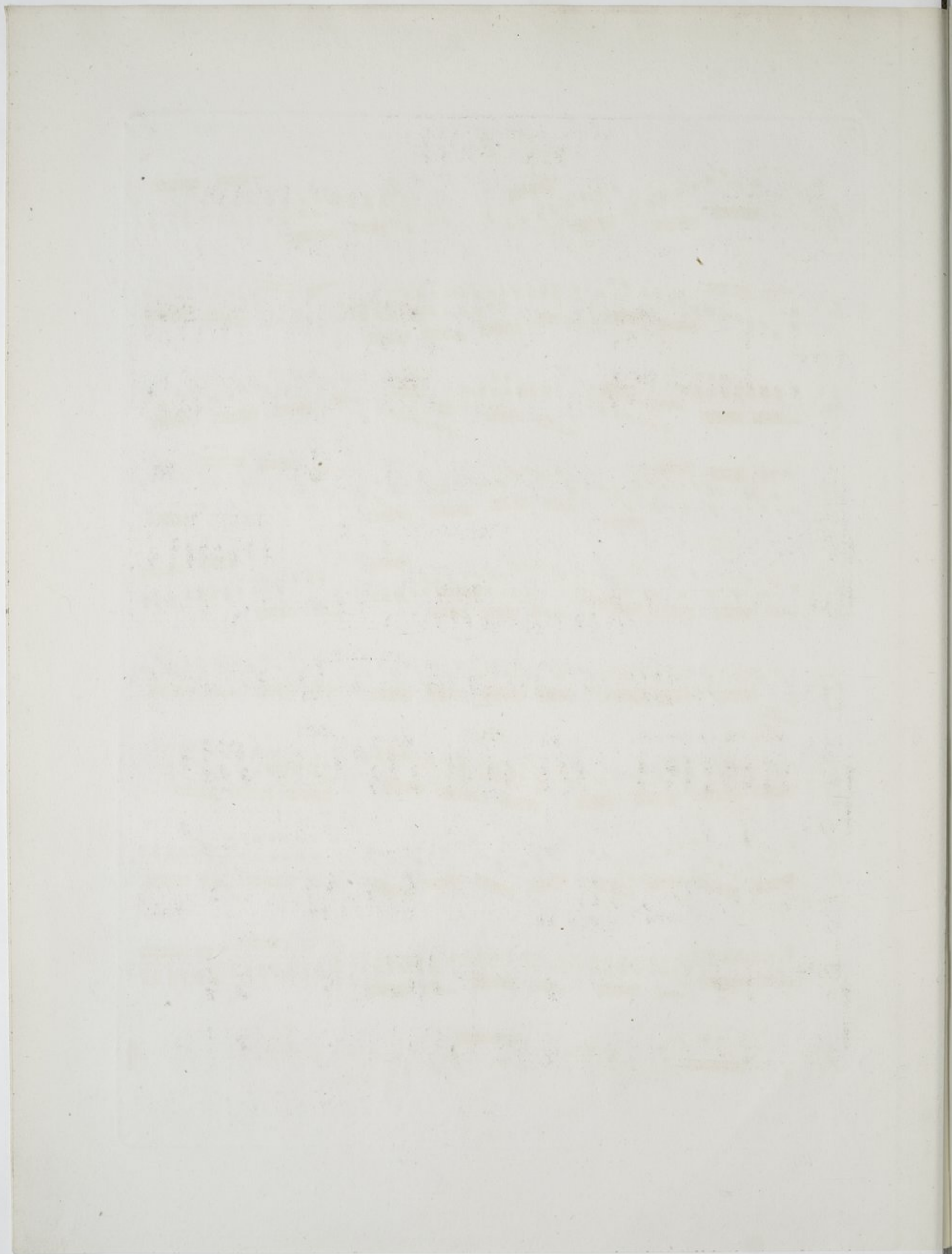
Largement. *Rall.* *a tempo.* *f*

4^e Corde. *4^e Corde.* *f*

ff

Cresc.

ff *restez à la position.*



à son élève **DONGRIE.** (de Mons)

1

SIX SOLOS.

Pour le VIOLON avec acc. de PIANO.

par **H. LEONARD.**

1^{er} SOLO.

VIOLON. Moderato. *p*

PIANO. Moderato. *f*

Rall. *Solo* *Largement.* *p*

Dolce.

p

Espress.

eres een do.

Dolce.

p

p

5

Grave

p

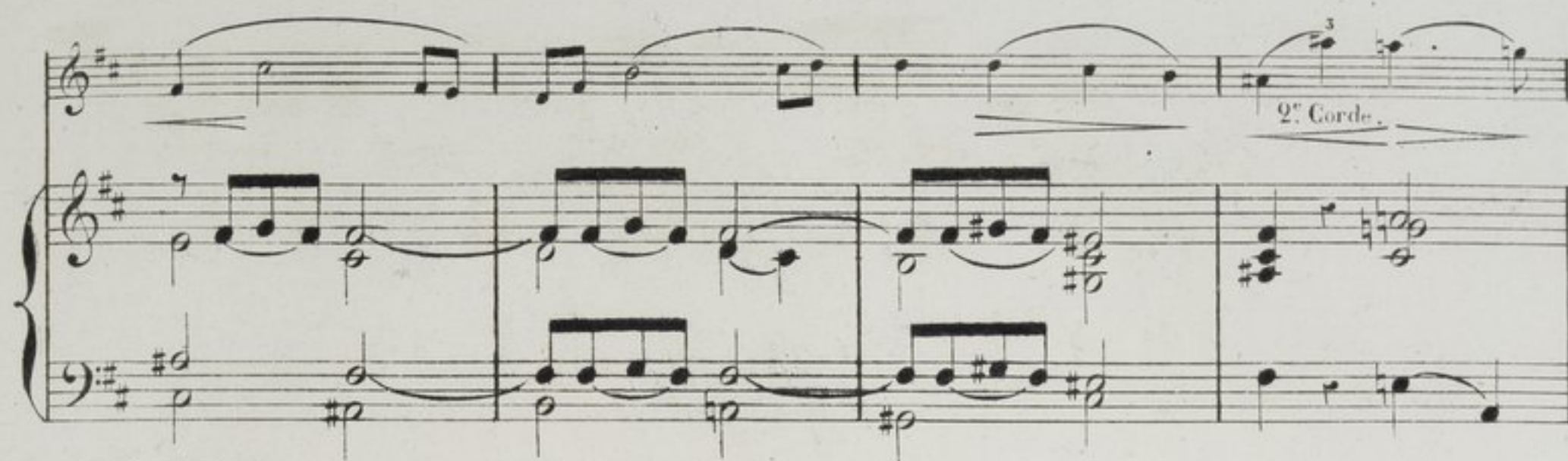
Dolce

First system of musical notation, measures 1-2. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has two sharps (F# and C#). Measure 1 contains a half note F#4 and a half note C#5. Measure 2 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it.

Second system of musical notation, measures 3-4. The system consists of three staves. Measure 3 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. Measure 4 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. The word "Sostenuto." is written below the first staff. The dynamic *f* is written below the first staff.

Third system of musical notation, measures 5-6. The system consists of three staves. Measure 5 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. Measure 6 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. The word "Dim." is written below the first staff.

Fourth system of musical notation, measures 7-8. The system consists of three staves. Measure 7 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. Measure 8 contains a half note F#4 and a half note C#5, with a slur over the C#5 and a trill-like ornament above it. The word "Canto sostenuto." is written above the first staff. The word "Rall." is written below the first staff. The word "Rall:" is written below the first staff. The dynamic *p* is written below the first staff.



First system of musical notation. The upper staff is a single melodic line with a trill marked "2^e Corde." The lower staff is a piano accompaniment with chords and moving lines in both treble and bass staves.



Second system of musical notation. The upper staff features a complex melodic line with triplets and slurs. The lower staff provides a dense piano accompaniment with many sixteenth-note patterns.



Third system of musical notation. The upper staff includes dynamic markings *p*, *Cresc.*, and *Espress.*. The lower staff includes *pp* and *p*. The piano part features a series of chords and moving lines.



Fourth system of musical notation. The upper staff includes the marking *Largement. ad lib.*. The lower staff includes *Cresc.*. The piano part features a series of chords and moving lines.

Rall - a Tempo.

du talon.

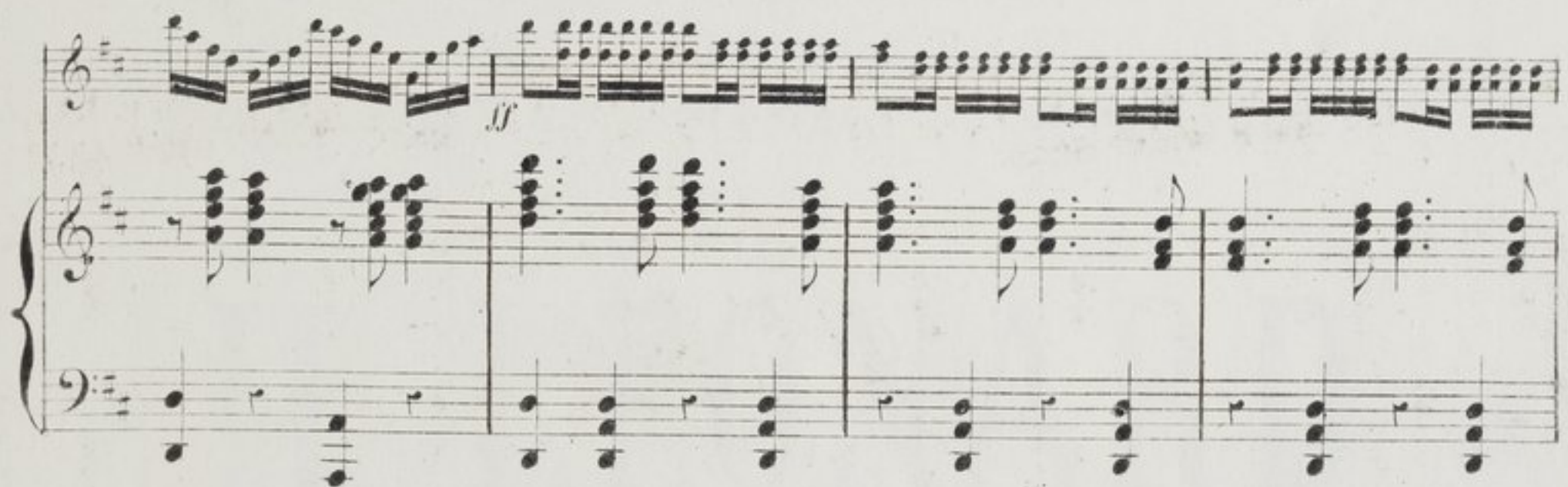
du talon.



First system of musical notation. The upper staff features a vocal line with the lyrics "Cres - cen - do -" and a forte dynamic marking *ff*. The lower staff is a piano accompaniment with a *Cresc.* (Crescendo) marking.



Second system of musical notation. The piano accompaniment in the lower staff includes a *tremolo* marking over a series of rapid sixteenth-note chords.



Third system of musical notation. The upper staff continues with a forte dynamic marking *ff*. The piano accompaniment in the lower staff consists of sustained chords.



Fourth system of musical notation. The piano accompaniment in the lower staff features a melodic line in the right hand and a bass line in the left hand, both concluding the piece with a double bar line.



(142)

14974

6



SOLOS

POUR VIOLON

1^{er} à son Elève M^r DONGRIE (DE MONS)

2^e id M^r URSIN (DE CHRISTIANIA)

3^e id M^{lle} BIDO (DE VIENNE)

4^e id M^r ED WIMPHEN

5^e id M^{lle} MARIE VAN ELEWYCK (DE LOUVAIN)

6^e id M^r GEZA SZARVADY.

, PAR

H. LEONARD

ŒUV. 41

(N^o)

Prix: 6^f Chaque.

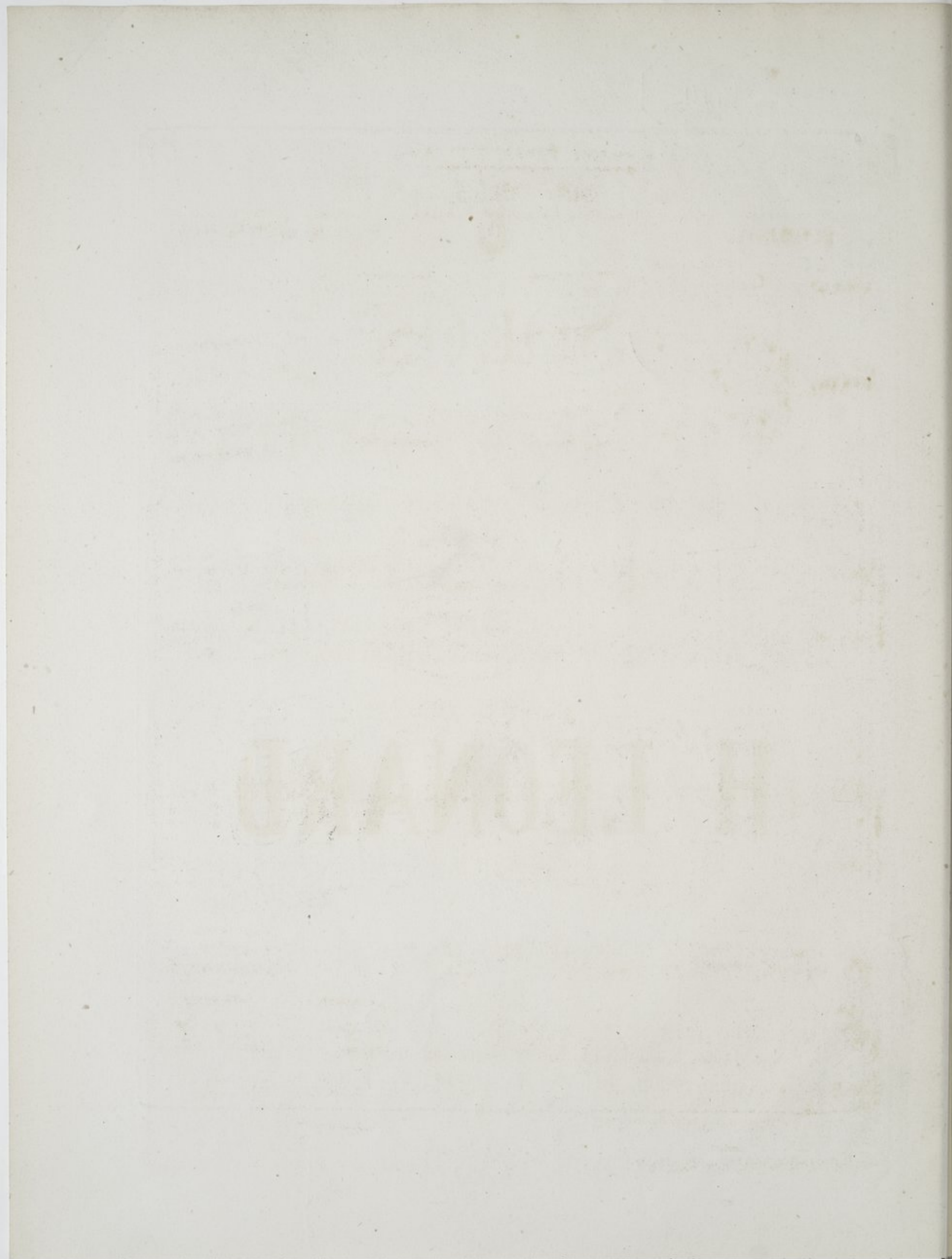
PROPRIÉTÉ POUR TOUS PAYS.

PARIS

chez S. RICHALT Editeur Boulevard des Italiens N^o 4 au 1^{er}

15651. 52. 53. R. 15750 R. 4. 9. 6.

1876



à son élève **URSIN.** (de Christiania)

1

SIX SOLOS.

Pour le VIOLON avec acc. de PIANO.

par **H. LEONARD.**

2^e. SOLO.

VIOLON. *All.^o moderato.*

PIANO. *mf*

Sost.

p

Rall.

p

Handwritten musical score for a piano piece, page 2. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of staves. Each system has a single treble staff for the right hand and a grand staff (treble and bass) for the left hand. The music features flowing sixteenth-note passages in the right hand and block chords or simple bass lines in the left hand. A "Dolce" marking is present in the second system. The piece concludes with a final cadence in the sixth system.

Largement.

The first system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note F#4. The second measure has a half note G#4. The third measure has a half note A5. The fourth measure has a half note B5. The notes are connected by a slur.

The second system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note F#4. The second measure has a half note G#4. The third measure has a half note A5. The fourth measure has a half note B5. The notes are connected by a slur.

The third system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note F#4. The second measure has a half note G#4. The third measure has a half note A5. The fourth measure has a half note B5. The notes are connected by a slur.

The fourth system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note F#4. The second measure has a half note G#4. The third measure has a half note A5. The fourth measure has a half note B5. The notes are connected by a slur.

The fifth system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note F#4. The second measure has a half note G#4. The third measure has a half note A5. The fourth measure has a half note B5. The notes are connected by a slur.

4

Dim. Cédez le mouv!

Suivez. *p*

f *Rall.*

f *du talon.*

Cresc.

p *Cresc.*

1873

1873

1873

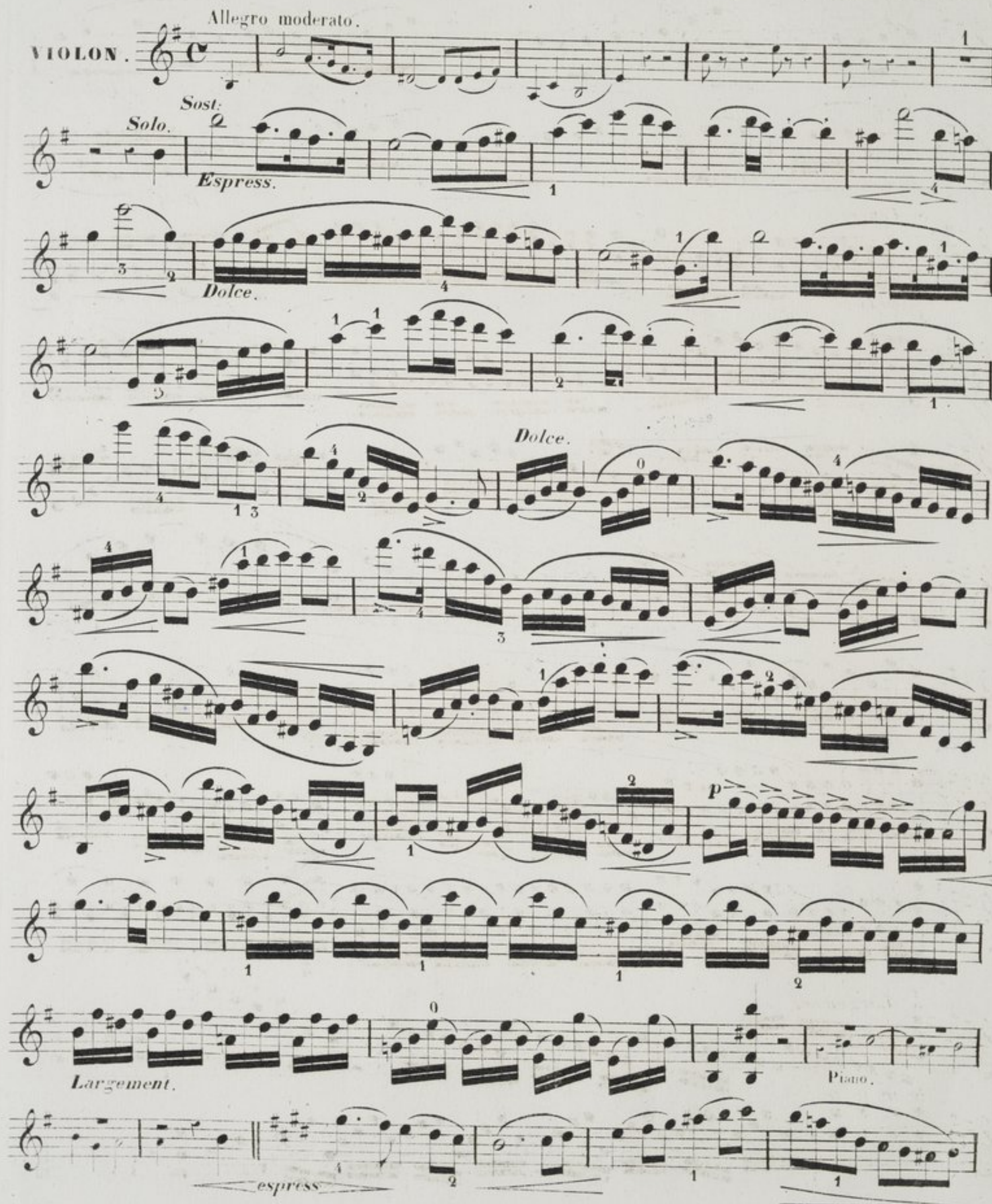
1873

SIX SOLOS.

Pour le VIOLON avec acc. de PIANO.

par **H. LEONARD.****2^e. SOLO.**

Allegro moderato.

VIOLON. 

Largement.

espress

Piano.

VOLON

5

Violon musical score page 5. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The second staff continues the melodic line, ending with a *Dim.* (diminuendo) and *Dolce.* (dolce) marking. The third staff starts with a trill (*tr*) and an *espress* (espressivo) marking, followed by a *f* (forte) dynamic and a *Rall.* (rallentando) marking. The fourth staff is marked *a Tempo.* and begins with a *f* dynamic and the instruction *du talon.* (from the foot). The fifth and sixth staves continue the rapid sixteenth-note passages. The seventh staff is marked *Cresc.* (crescendo). The eighth and ninth staves are dense with sixteenth-note patterns. The tenth staff begins with a *Largement.* (larghetto) marking and a 2-measure rest. The eleventh and twelfth staves conclude the piece with trills (*tr*) and a *ff* (fortissimo) dynamic.

[The text on this page is extremely faint and illegible, appearing as ghosting or bleed-through from the reverse side. It seems to consist of several paragraphs of text.]

p

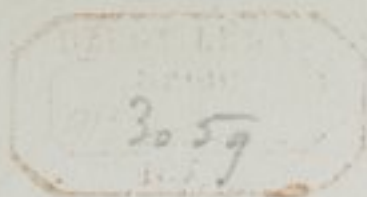
Cresc.

ad lib.

f

tr

tr



(n° 3)



6

SOLOS POUR VIOLON

- | | | |
|----------------------|-------------|--|
| 1 ^{er} | à son Elève | M ^r DONGRIE (DE MONS) |
| 2 ^e | id | M ^r URSIN (DE CHRISTIANIA) |
| <u>3^e</u> | id | M ^{elle} BIDO (DE VIENNE) |
| 4 ^e | id | M ^r ED WIMPHEN. |
| 5 ^e | id | M ^{elle} MARIE VAN ELEWYCK (DE LOUVAIN) |
| 6 ^e | id | M ^r GEZA SZARVADY. |

, PAR

H. LEONARD

ŒUV. 41

(N°)

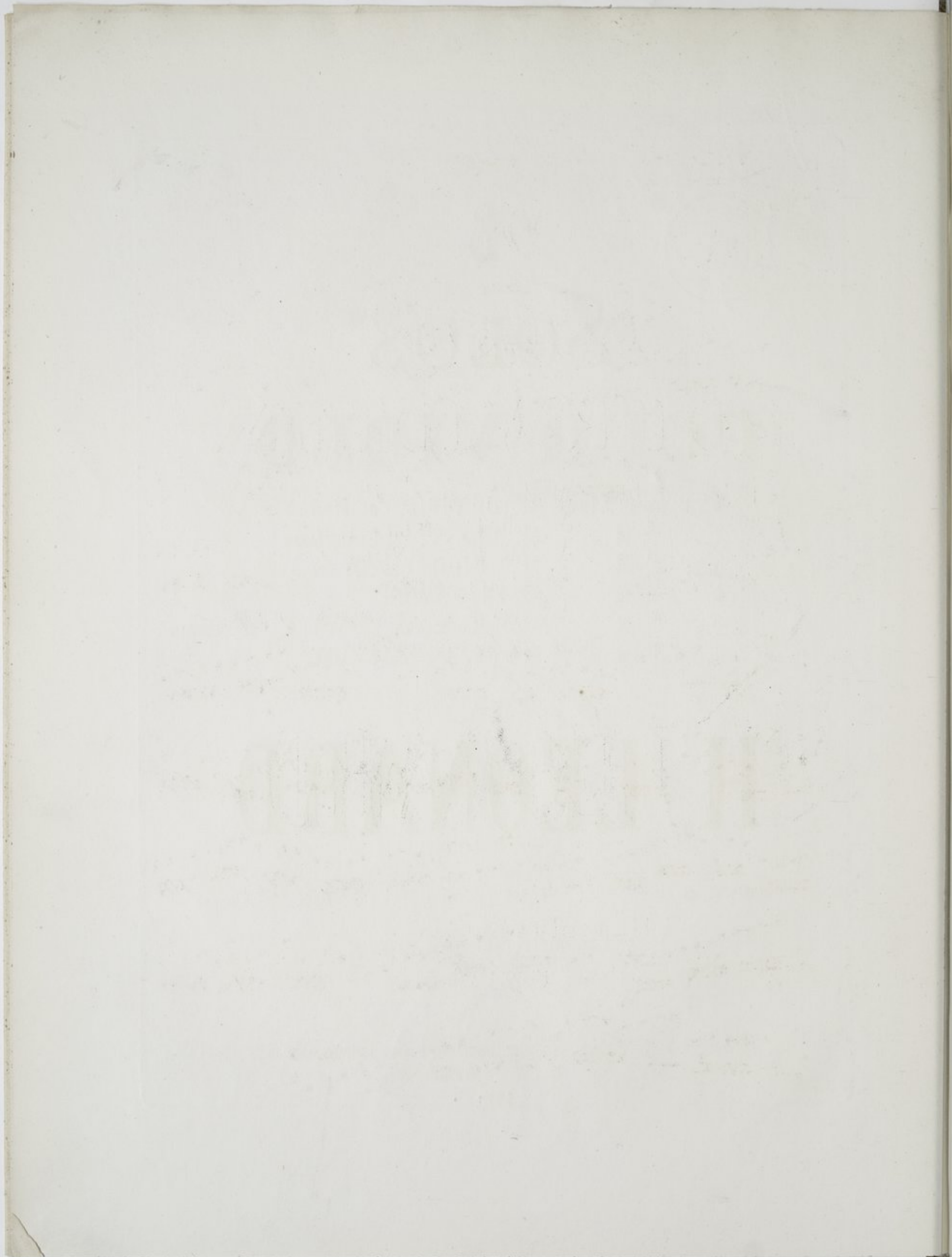
Prix: 6^f Chaque.

PROPRIÉTÉ POUR TOUS PAYS.

PARIS

chez S. RICHALT Éditeur Boulevard des Italiens N°4 au 1^{er}
15651. 52. 53. R. 15750 R 4. 9. 6.

1872 .



à son Elève Mademoiselle BIDO (de Vienne)

SIX SOLOS

pour le VIOLON avec acct. de PIANO.

par H. LEONARD.

3^{me} SOLO.

VIOLON.

Mod^{to} Solo. Largement.

f

restez.

p

f

tr

espress.

restez.

poco rall.

Dolce.

ten.

ten.

Gresc.

p

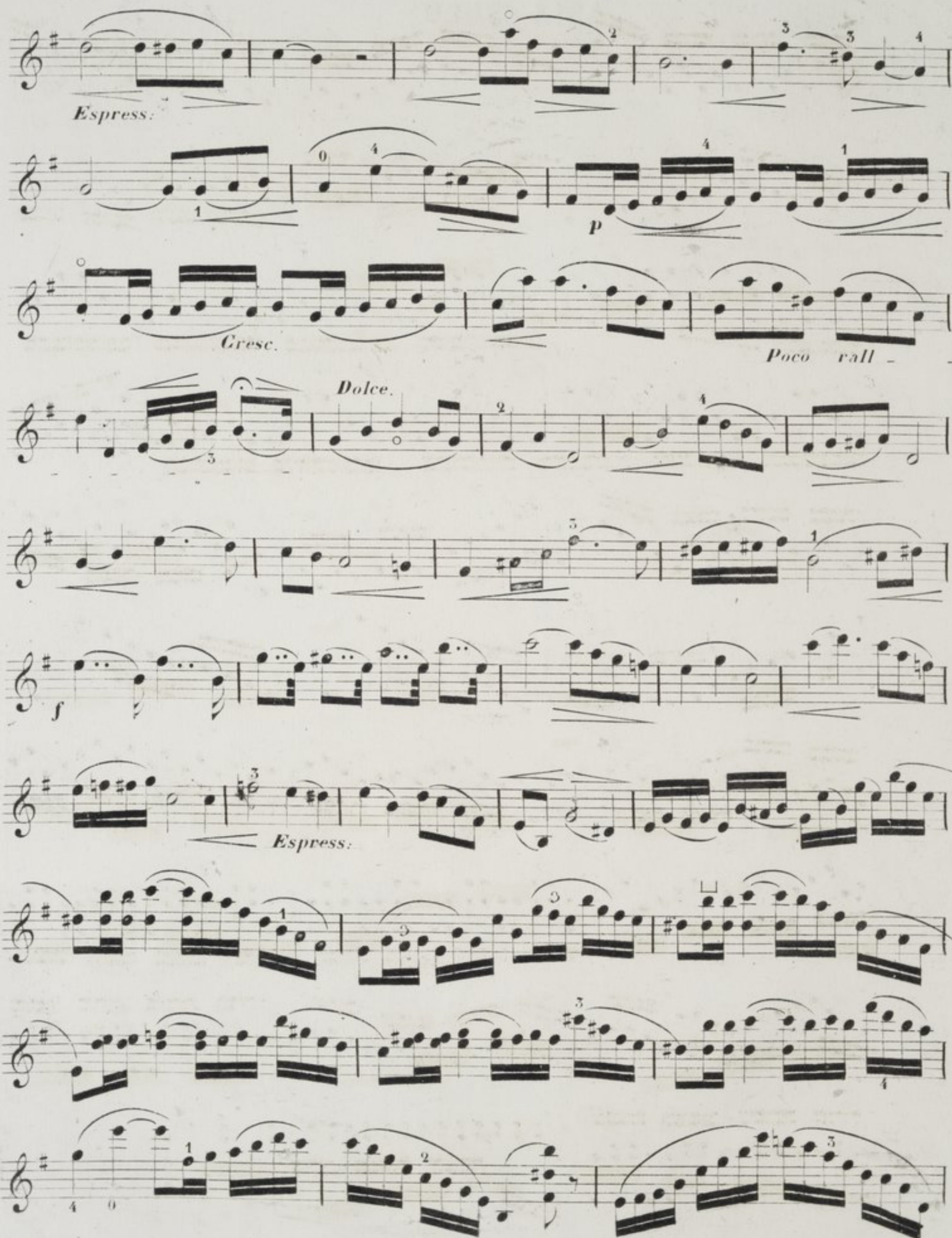
Gresc.

f

f

Poco rall.

VIOLON.

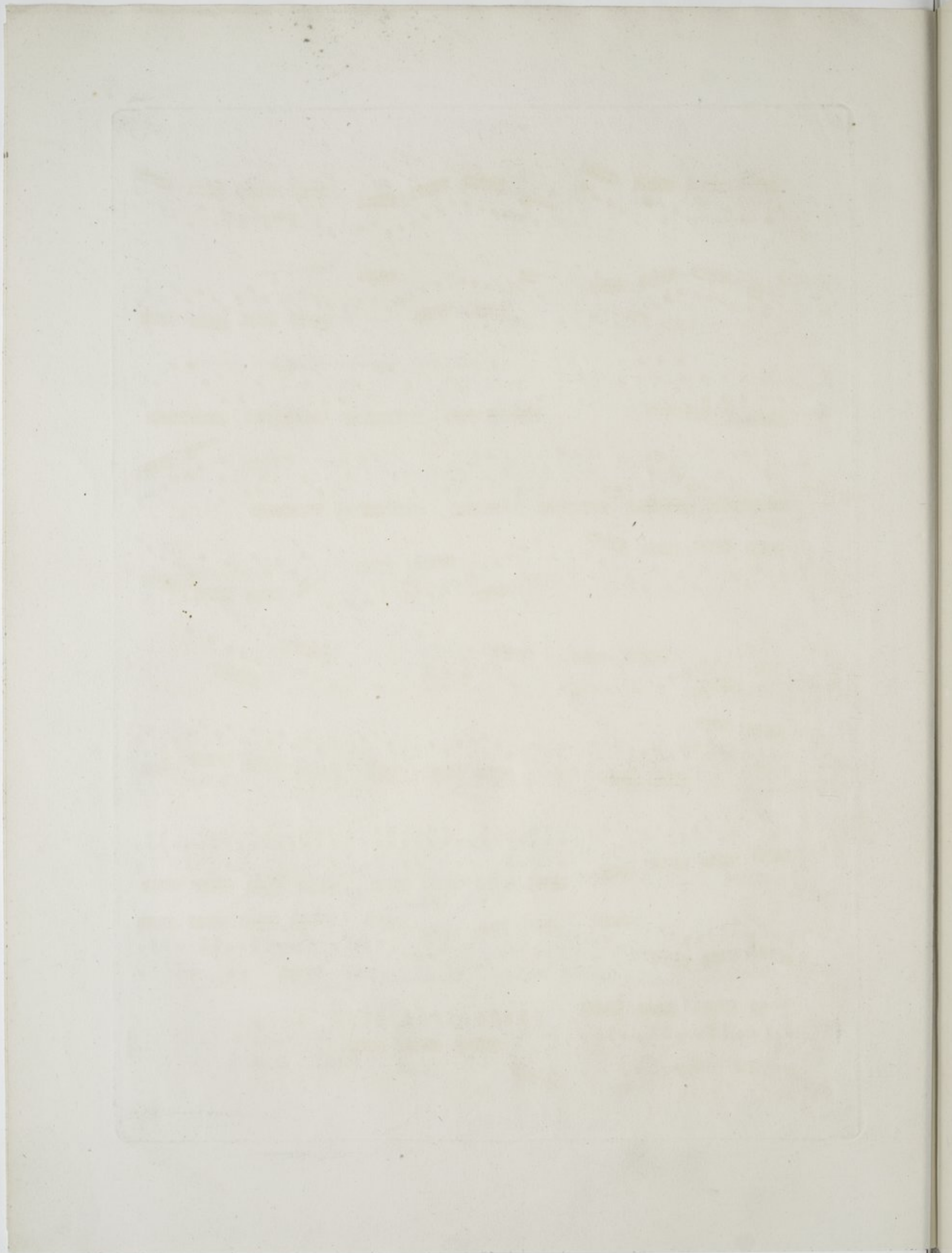


Violon musical score page 2. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with the instruction *Espress.* and contains several measures with fingerings 2, 3, 3, and 4. The second staff includes a *p* dynamic marking and fingerings 1, 0, 4, 4, and 1. The third staff features a *Cresc.* marking and a *Poco rall.* instruction. The fourth staff is marked *Dolce.* and includes fingerings 3, 2, and 4. The fifth staff begins with a *f* dynamic marking. The sixth staff contains a *Espress.* marking. The seventh, eighth, and ninth staves continue the melodic and technical development of the piece with various fingerings. The tenth staff concludes the page with fingerings 4, 0, 1, 2, and 3. The score is characterized by rapid sixteenth-note passages, slurs, and dynamic contrasts.

VIOLOX

5

This page of a musical score for Violon (Viola) contains ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano (*p*) dynamic and a first finger fingering (1) on the first staff. The music is characterized by rapid sixteenth-note passages and slurs. The dynamics vary throughout, including *f* (forte) and *ff* (fortissimo). Fingering numbers (1, 2, 3, 4) are indicated above various notes. The piece concludes with a double bar line on the tenth staff.



THE FIRST PART OF THE HISTORY OF THE
REIGN OF CHARLES THE FIRST

IN THE YEAR 1625

BY JOHN BURNET

IN TWO VOLUMES

LONDON

PRINTED BY J. BARNES

IN THE YEAR 1741

BY J. BURNET

IN TWO VOLUMES

LONDON

PRINTED BY J. BARNES

SIX SOLOS.

Pour le VIOLON avec acc. de PIANO.

par **H. LEONARD.****3^{me} SOLO.**

VIOLON. Moderato. Solo. *f*

PIANO. Moderato. *p*

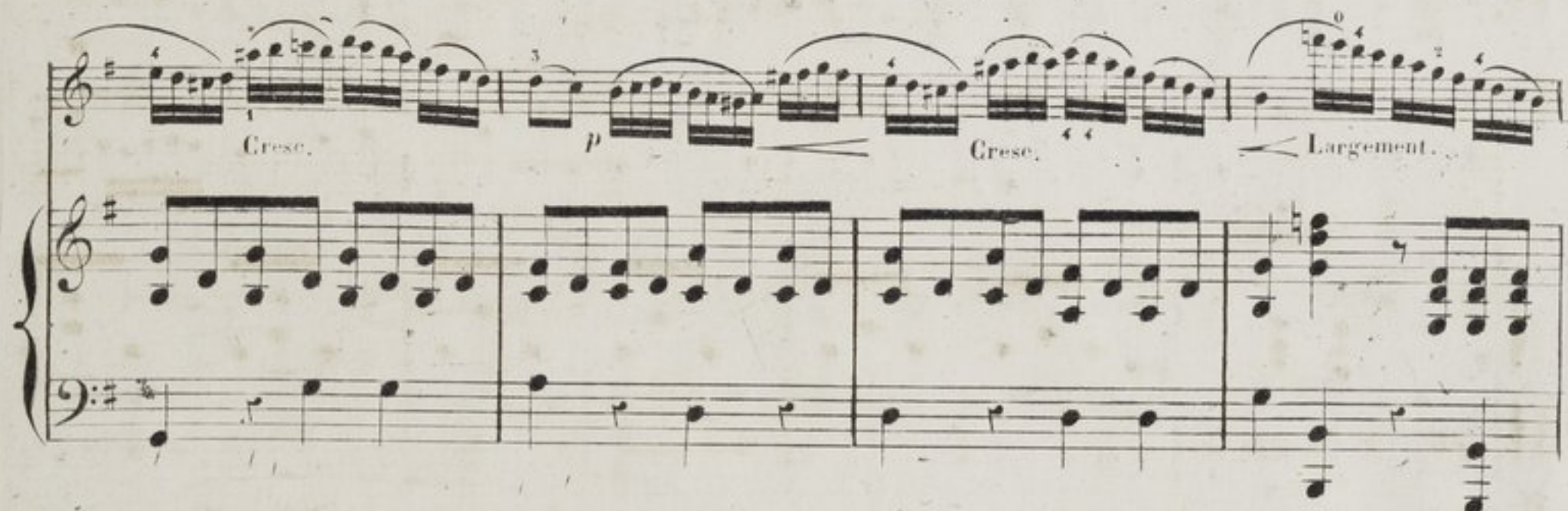
Dolce. *pp*



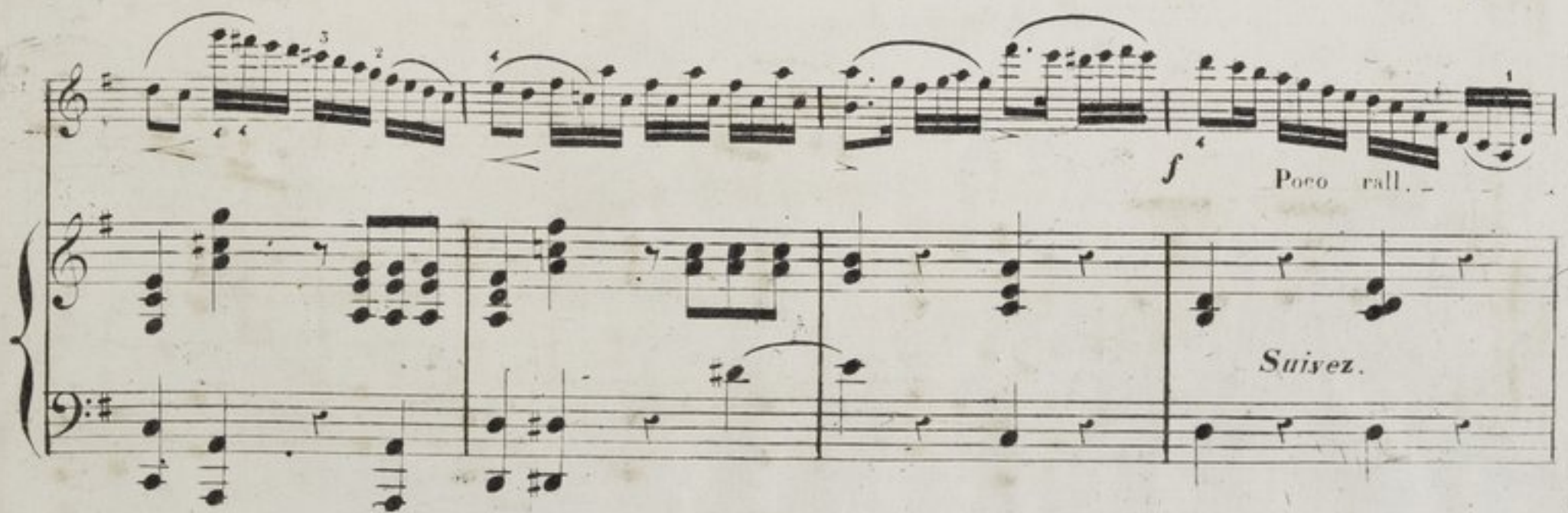
First system of musical notation. The upper staff features a melodic line with a 4-measure rest marked "restez.", followed by a "Poco rall." section and a "Dolce." section. The lower staff provides harmonic accompaniment, starting with a piano (*p*) dynamic and including the instruction "Suivez.".



Second system of musical notation. The upper staff continues the melodic line with "ten." markings. The lower staff continues the accompaniment, with a "Dolce." instruction appearing in the final measure.



Third system of musical notation. The upper staff includes "Cresc." markings and a piano (*p*) dynamic, leading into a "Largement." section. The lower staff continues the accompaniment.



Fourth system of musical notation. The upper staff features a forte (*f*) dynamic and a "Poco rall." instruction. The lower staff includes the instruction "Suivez.".

Dolce.

p *Cresc.* *Poco rall.* *p* *Suivez.*

Dolce. *pp*

f.

This is a handwritten musical score for piano and violin, consisting of six systems of staves. The notation is in G major (one sharp) and 3/4 time. The first system includes a violin staff with a melodic line and a piano accompaniment. The second system features a 'Dolce' marking and a piano dynamic 'p'. The third system includes 'Espress.' and 'Rall.' markings, followed by a 'Suivez.' instruction. The fourth system begins with a forte 'f' dynamic and a 'a Tempo.' marking. The fifth and sixth systems continue the melodic and harmonic development, with the sixth system ending with a piano dynamic 'p'. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

Dolce.

p

Espress.

Rall.

Suivez.

f a Tempo.

p

15655. R.

First system of musical notation, measures 1-4. The treble staff features a continuous eighth-note melody. The piano accompaniment in the grand staff begins with a piano (*p*) dynamic, showing a bass line with eighth notes and chords in the right hand.

Second system of musical notation, measures 5-8. The treble staff continues the eighth-note melody. The piano accompaniment features a series of chords in the right hand and a bass line with eighth notes. A crescendo hairpin is visible in the right hand, leading to a forte (*f*) dynamic in measure 8.

Third system of musical notation, measures 9-12. The treble staff has a forte (*ff*) dynamic and contains a rapid sixteenth-note passage. The piano accompaniment consists of sustained chords in the right hand and a bass line with eighth notes.

Fourth system of musical notation, measures 13-16. The treble staff continues the sixteenth-note passage with a forte (*f*) dynamic. The piano accompaniment features a bass line with eighth notes and sustained chords in the right hand, also marked with a forte (*f*) dynamic.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and contains a supporting accompaniment of eighth notes. The system concludes with a fermata over the final measure.

The second system of musical notation, measures 5-8, includes vocal lines. The upper staff features a vocal melody with lyrics: *p* Cres - cen - do. The lower staff provides a piano accompaniment with lyrics: *Cres - cen - do.* The system ends with a fermata.

The third system of musical notation, measures 9-12, continues the piano accompaniment. The upper staff has a dense texture of sixteenth-note chords. The lower staff features a steady eighth-note bass line. A *Cresc.* (crescendo) marking is placed over the first measure, and a *f* (forte) dynamic marking appears in the third measure.

The fourth system of musical notation, measures 13-16, shows the piano accompaniment reaching its conclusion. The upper staff features a rapid sixteenth-note passage in the final measure. The lower staff has a more active bass line. The system ends with a double bar line and a final chord.



E

SOLOS

POUR VIOLON

*avec accompagnement de Piano*1^{re} à son Eleve M^r DONGRIE (DE MONS)2^e id M^r URSIN (DE CHRISTIANIA)3^e id M^{lle} BIDO (DE VIENNE)4^e id M^r ED. WIMPHEN.5^e id M^{lle} MARIE VAN ELEWYCK (DE LOUVAIN)6^e id M^r GEZA SZARVADY.

, PAR

H. LEONARD

O.B.

ŒUV. 41

(N^o)

Prix: 7.50 Chaque.

PROPRIÉTÉ POUR TOUTS PAYS.

Depôt pour la Suède et la Norwège, Carl Warmuth à Christiania

PARIS.

chez RICHHAULT et C^{ie}, Editeurs, Boulevard des Italiens, N^o 4 au 1^{er}

15651. 52. 53. R. 15750 R. 4. 9. 6.

1863

MAISON SIMON RICHHAULT
Fondée en 1805
RICHHAULT & C^{ie} SUCC^{rs}
EDITEURS DE MUSIQUE
4, BOUL^{le} DES ITALIENS AU 1^{er}
PARIS

H. LEONARD

4^{me} SOLO

Pour VIOLON et PIANO.

H. LÉONARD, Oeuv: 41.

VIOLON.

Andante.

2^e Corde 3^e Corde

eres: espress:

dolce.

Allegro.

RÉCITATIF.

Un poco più vivo.

Lento.

Animato.

V.S.

Moderato.

dolce. *eres:* *>*

p dolce espress:

restez.

4. Corda. 3. Corda. 3. Corda.

f

pp dolce.

tr

tr

Sostenuto.

f Animato.

VOLON.

5

f

restez.

restez.

restez.

restez.

f *espress:*

poco rall: *à Tempo.* *restez.*

restez.

tr *tr*

1845

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

1846

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

1847

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

1848

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

1849

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

1850

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

Aug 1st

Sep 1st

Oct 1st

Nov 1st

Dec 1st

4^{me} SOLO

A son élève et ami Edmond WIMPHEN.

Pour VIOLON et PIANO.

H. LÉONARD, Œuvre 44.

Andante.

VIOLON.

Sostenuto.

PIANO.

Andante.

p

espress:

es:

dim:

ES.

First system of musical notation. The upper staff is a single melodic line with a *pp* (pianissimo) dynamic marking. The lower staff is a piano accompaniment with chords and moving lines. A *pp* marking is also present in the piano part.

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

Third system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment with a *p* marking.

RÉCITATIF.

Allegro.
Un poco più vivo. *ad libitum.*
Allegro. *espress:*

Fourth system of musical notation, labeled **RÉCITATIF.** It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked *Allegro.* and the dynamics include *f* (forte) and *espress:* (espressivo).

Lento. *Animato.*

p *p*

Animato.

rall:

rall:

Moderato. *dolce.* *Moderato.*

p

cres: *p dolce, espress:*

f *p*

Handwritten musical score for a piano piece, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

The first system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic development in the treble and the harmonic support in the bass. The third system introduces a *dolce.* (dolce) marking and a *pp* (pianissimo) dynamic. The fourth system shows a continuation of the melodic line with a *pp* marking. The fifth system features a melodic line with a *pp* marking. The sixth system concludes the piece with a final melodic phrase and a *pp* marking.

Handwritten musical score for a piano piece, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like *p* and *Sostenuto*. The piece concludes with a double bar line and the initials *F.S.*

4

Animato.

f

f

p

f

Handwritten musical score on page 7, featuring a vocal line and piano accompaniment. The score is written in a single system with a vocal staff and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, and dynamic markings. The word *restez.* is written in the vocal line. The piano accompaniment consists of chords and arpeggiated figures. The score is divided into measures by vertical bar lines.

restez.

f



restez.

f *espress:*

p

à Tempo

eros:

p

The musical score is written on a single page, numbered 9 in the top right corner. It consists of two systems of staves. Each system has a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is written in a style typical of 19th-century manuscript notation. The first system includes a key signature of one sharp (F#) and a time signature of 2/4. The second system includes a key signature of one flat (Bb) and a time signature of 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'tr'. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. The melodic line is more complex, featuring many sixteenth and thirty-second notes. The score ends with a double bar line and a repeat sign.



Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

se

6

SOLOS

POUR VIOLON

avec accompagnement de Piano

- | | | |
|-----------------|-------------|--|
| 1 ^{re} | à son Eleve | M ^r DONGRIE (DE MONS) |
| 2 ^e | id | M ^r URSIN (DE CHRISTIANIA) |
| 3 ^e | id | M ^{elle} BIDO (DE VIENNE) |
| 4 ^e | id | M ^r ED. WIMPHEN. |
| 5 ^e | id | M ^{elle} MARIE VAN ELEWYCK (DE LOUVAIN) |
| 6 ^e | id | M ^r GEZA SZARVADY. |



, PAR



H. LEONARD

J.B.

ŒUV. 41

(N^o)

Prix: 7.50 Chaque.

PROPRIÉTÉ POUR TOUS PAYS.

Dépôt pour la Suède et la Norvège, Carl Warmuth à Christiania

PARIS.

chez RICHHAULT & C^{ie}, Editeurs, Boulevard des Italiens, N^o 4 au 1^{er}

15651. 52. 53. R. 15750 R. 4. 9. 6.

1886

MAISON SIMON RICHHAULT
Fondée en 1805
RICHHAULT & C^{ie} S^{ucc}^{es}
EDITEURS DE MUSIQUE
4, BOUL. DES ITALIENS AU 1^{er}
PARIS

3

20102

H. LEONARD

5.^{me} SOLO

Pour VIOLON,
avec Accompagnement de PIANO.

Par H. LÉONARD.

VIOLON.

Andante con moto.

SICILIANA.

4^e Corde. *espress:* 2^e Corde. *cres:*

Allegro non troppo.

(PASTORALE.)

dim: *P* *cres:*

V.S.

VIOLON.

A page of musical notation for a Violon, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into sections by dynamic markings and tempo indications.

f

Léger.

Sostenuto.
4^e Corde.

3^e Corde.

Léger.

Sostenuto.

Piano. *Sostenuto.*

VOLON.

5

Violon musical score page 5. The score is written for a Violon (Violoncello) and consists of 11 staves. The key signature is one flat (B-flat). The tempo is marked "Tempo 1.^o". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a "2.^a Corde." marking. The third staff has a "dim:" marking. The fourth staff has a "p" marking. The fifth staff has a "3" marking. The sixth staff has a "2" marking. The seventh staff has a "3" marking. The eighth staff has a "4" marking. The ninth staff has a "p" marking. The tenth staff has a "f" marking. The eleventh staff has a "ff" marking. The score ends with a double bar line.

2.^a Corde.

dim:

Tempo 1.^o

Un poco più lento.

p

f

ff

1910

1910

1910

1910

1910

1910

1910

1910

1910

1910

1910

1910

1910

5.^{me} SOLO.

Pour VIOLON,

avec Accompagnement de PIANO.

à son Elève

Par H. LÉONARD.

M.^{lle} Marie Van ELEWYCK, (de Louvain)

Allegretto. (SICILIANA)

VIOLON.

PIANO.

dolce.

p

p

cres.

cres.

f

PASTORALE.

Allegro non troppo.

The musical score is written for a vocal part and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked "Allegro non troppo." The score consists of seven systems of music. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo). The score also includes performance instructions like *dim:* (diminuendo) and *cres:* (crescendo). The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The vocal line is characterized by long, flowing phrases with many slurs and ties.

Allegro non troppo.

f

dim: *p*

pp

cres: *f*

p *cres:* *f*

Handwritten musical score on page 5, featuring a vocal line and a piano accompaniment in G major. The score consists of six systems of staves. The piano part includes various textures such as chords, arpeggios, and sixteenth-note patterns. Dynamic markings include *f*, *ff*, *p*, and *pp*. The tempo/style marking *dolce* appears in the fifth system. The key signature has two sharps (F# and C#).

Handwritten musical score for guitar, page 6. The score is written in treble and bass staves, with a key signature of one sharp (F#). The music features various techniques including fingerings (1, 2, 3, 4, 0), dynamics (f, p), and articulation (accents). The score is divided into four systems, each with a treble staff and a bass staff. The first system includes a forte (f) dynamic. The second system includes a forte (f) dynamic. The third system includes a 4th Corde. (4th string) marking and a piano (p) dynamic. The fourth system includes a 3rd Corde. (3rd string) marking and a piano (p) dynamic. The score concludes with a final chord in the bass staff.

dolce.

f

p

Sostenuto.

p



Handwritten musical score for piano and voice, consisting of six systems. The first system is in G major. The second system changes to B minor and includes the instruction "Sostenuto." with a fermata. The third system changes to D minor. The fourth and fifth systems continue in D minor. The sixth system concludes the piece. Dynamics include *f*, *mf*, and *V* (fortissimo). Fingerings and breath marks are indicated throughout.

2^e Corde.

dim:

cres:

Tempo 4^o

V.S.

The first system of musical notation consists of five measures. The upper staff features a melodic line with a long slur spanning the first four measures, ending with a repeat sign. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears in the fourth measure of the lower staff.

The second system of musical notation consists of five measures. The upper staff continues the melodic line with various note values and slurs. The lower staff continues the accompaniment. The system concludes with a repeat sign in the final measure of the upper staff.

Un poco più lento.

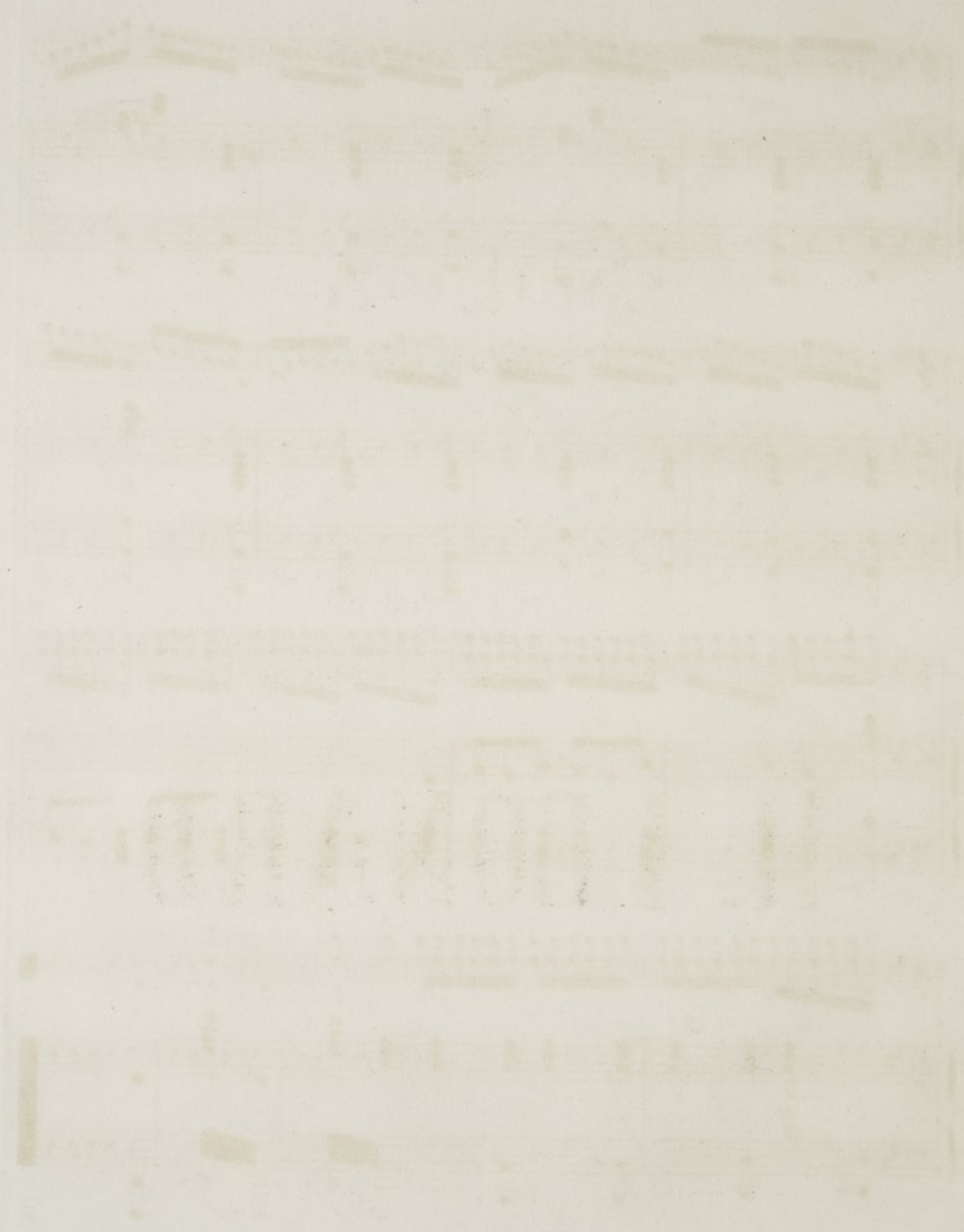
The third system of musical notation consists of five measures. The upper staff begins with a piano (*p*) dynamic marking and contains a series of sixteenth-note patterns. The lower staff features a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) appears in the fourth measure of the upper staff.

Un poco più lento.

The fourth system of musical notation consists of five measures. The upper staff continues the sixteenth-note patterns from the previous system. The lower staff continues the eighth-note accompaniment. A dynamic marking of *f* (forte) appears in the fourth measure of the upper staff.

Handwritten musical score on page 11, featuring four systems of piano and violin staves. The music is in D major and 2/4 time. The first system shows a violin melody with a crescendo and piano accompaniment. The second system continues the melody with a forte (*f*) dynamic. The third system features a fortissimo (*ff*) violin melody and piano accompaniment. The fourth system concludes the piece with a final fortissimo (*ff*) section.





6

6

SOLOS

POUR VIOLON

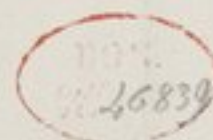
avec accompagnement de Piano

- | | | |
|-----------------|-------------|---|
| 1 ^{re} | à son Eleve | M ^r DONGRIE (DE MONS) |
| 2 ^e | id | M ^r URSIN (DE CHRISTIANIA) |
| 3 ^e | id | M ^{lle} BIDO (DE VIENNE) |
| 4 ^e | id | M ^r ED. WIMPHEN. |
| 5 ^e | id | M ^{lle} MARIE VAN ELEWYCK (DE LOUVAIN) |
| 6 ^e | id | M ^r GEZA SZARVADY. |



, PAR

H. LEONARD



J.B.

ŒUV. 41

(N^o)

Prix: 6^f Chaque.

PROPRIÉTÉ POUR TOUS PAYS.

Dépôt pour la Suède et la Norvège, Carl. Warmuth à Christiania

PARIS.

chez RICHALT et C^{ie}. Editeurs. Boulevard des Italiens, N^o 4 au 1^{er}

15651. 52. 53. R. 15750 R. 4. 9. 6.

1886

MAISON SIMON RICHALT
Fondée en 1805

RICHALT & C^{ie} SUCC^{rs}
ÉDITEURS DE MUSIQUE
4, BOUL^d DES ITALIENS AU 1^{er}
PARIS

H. LEONARD

RECEIVED
JAN 10 1885
LIBRARY OF THE
MUSEUM OF COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY

6.^{me} SOLO

Pour VIOLON,

avec Accompagnement de PIANO.

Par H. LEONARD.

VIOLON.

Adagio espressivo.

sostenuto. espress:

VIOLON.

4.^e Corde.

p

f

espress: ff

f

mf

dolce.

p

f risoluto.

All.^o Mot.^{to}

Allegro Moderato.

f restez à la position.

restez.

Appassionato.

4^e Corde.

2^e Position.

f

dolce.

cres:

f

Large.

p

dolce.

p cres:

f restez.

à Tempo.

4^e Corde.

rall: cres:

espress:

3^e Corde.

p cres:

f

VIOLON.

The musical score for Violon consists of 12 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous slurs and ties throughout the piece. Key markings include:

- restez.**: Located on the 8th staff.
- rall:**: Located on the 9th staff.
- à Tempo.**: Located on the 10th staff.
- tr**: Trill markings appear on the 10th and 11th staves.
- ff**: Fortissimo dynamic marking on the 11th staff.

The score concludes with a final double bar line on the 12th staff.

THE
JOURNAL
OF
THE
ROYAL
ANTHROPOLOGICAL
INSTITUTE
OF GREAT
BRITAIN
AND IRELAND
VOLUME
LXXV
PART I
1905
LONDON
PUBLISHED BY THE
INSTITUTE
11, BEDFORD SQUARE, W.C.1
1905

0100

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

6.^{me} SOLO

POUR VIOLON

avec Accompagnement de PIANO.

PAR H. LÉONARD,

à son Élève GEZA SZARVADY.

VIOLON. Adagio espressivo.

PIANO. Adagio espressivo.

sosten: espress:

4^e Corde.

The first system of musical notation consists of a single melodic line in treble clef and a grand staff in F# major. The grand staff features a continuous eighth-note accompaniment in both the treble and bass staves. The melodic line includes a four-measure phrase starting with a quarter note, followed by eighth notes, and ending with a half note. A fermata is placed over the final half note. A dynamic marking of *p* (piano) is located below the first measure of the grand staff.

The second system of musical notation continues the piece. The single melodic line features a half note followed by a quarter note, then a half note with a fermata. The grand staff continues with the eighth-note accompaniment. The bass staff has a half note with a fermata in the first measure, followed by a quarter note in the second measure, and a half note in the third measure.

The third system of musical notation shows the melodic line with a half note, a quarter note, and a half note with a fermata. The grand staff continues with the eighth-note accompaniment. The bass staff has a half note with a fermata in the first measure, followed by a quarter note in the second measure, and a half note in the third measure.

The fourth system of musical notation concludes the piece. The single melodic line features a half note, a quarter note, and a half note with a fermata. The grand staff continues with the eighth-note accompaniment. The bass staff has a half note with a fermata in the first measure, followed by a quarter note in the second measure, and a half note in the third measure. A dynamic marking of *f* (forte) is located below the first measure of the grand staff.

2
f

cres: f

3

0 2 0 3

cres: ff

f

Handwritten musical notation for a piano piece, consisting of multiple systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and ornaments. Performance instructions are written throughout the score, including *ad libitum.*, *espress:*, *dolce.*, and *risoluto.*. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Allegro Moderato.

f Restez à la position.

Allegro Moderato.

f *p*

Restez à la position.

f *p*

Appassionato.

4^e Corde.

p *f* *p* *f*

eres:

2^de Position.

p *f*

2 dolce.

Handwritten musical score for a piano piece, page 7. The score is in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system has a treble staff with a melodic line and a grand staff with harmonic accompaniment. The second system continues the melodic and harmonic development. The third system features a "cres:" (crescendo) marking and a "f" (forte) dynamic. The fourth system includes a "Large." tempo change and a "p" (piano) dynamic. The fifth system continues with a "p" dynamic. The sixth system concludes with a "V.S." (Verso) marking. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

45750.R.N.º 6.



Largo. 2

p

cres:

dolce.

p

cres:

f restez. *rall:*

p *cres:* *f* suivez. *rall:*

4. Corde.

cres: *espress:*

pp *cres:*

pp

3^e Corde.

p

cres: *f*

cres:

p

f

45750. R. N^o 6.

Handwritten musical score for a piece in D major, featuring a violin and piano. The score is divided into three systems. The first system includes a "2^d Position." marking. The second system includes the instruction "eres:". The third system includes the instruction "restez.". The piano part features complex chordal textures and arpeggiated figures.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The key signature is D major (two sharps). The first system features a treble staff with a complex, rapid melodic line marked with a forte 'f' dynamic, and a grand staff (treble and bass) with a more rhythmic accompaniment. The second system includes a tempo change to 'à Tempo.' and a 'rall.' (rallentando) marking. The third system continues the 'rall.' and includes a 'f' dynamic. The fourth system features a 'tr' (trill) marking and a 'ff' (fortissimo) dynamic. The fifth system includes a 'cres.' (crescendo) marking and a 'f' dynamic. The sixth system features a 'f' dynamic and a '8va' (octave) marking. The notation is dense and expressive, with various musical symbols such as notes, rests, and dynamic markings. The handwriting is clear and professional, typical of a composer's manuscript.



CATALOGUE

DES

ŒUVRES DE H. LÉONARD

POUR LE VIOLON

ÉTUDES

- Op. 21. 24 Études classiques, dédiées à Ary Scheffer 18 »
Grande gymnastique du violoniste . . . 18 »
 Le même, en deux suites, chaque . . . 9 »
 Op. 40. **Petite Gymnastique du jeune violoniste** . 15 »
 Op. 45. 24 études harmoniques, dans les positions
 (avec un 2^e violon) . . . net 8 »
L'Ancienne Ecole italienne (étude de la
 double corde). Recueil de fagots et de mor-
 ceaux divers de Corelli, Tartini, Geminiani
 et Nardini . . . net 12 »
 Op. 47. **École Léonard**, premiers éléments du violon,
 net 8 »

CONCERTOS

- Op. 1^{er} mi majeur, avec accomp. de piano . 12 »
 — — — — — l'orchestre . 18 »
 Op. 14. 2^e ré majeur, avec accomp. de piano . 18 »
 — — — — — l'orchestre . 18 »
 Op. 16. 3^e la majeur, avec accomp. de piano . 15 »
 — — — — — l'orchestre . 18 »
 Op. 26. 4^e ré majeur, avec accomp. de piano . 12 »
 — — — — — l'orchestre . 18 »
 Op. 28. 5^e ré majeur, avec accomp. de piano . 12 »
 — — — — — l'orchestre . 18 »

FANTAISIES, AIRS VARIÉS ET MORCEAUX DIVERS

- Op. 1. Air varié avec accomp. de piano . . . 7 50
 Op. 2. Souvenir d'Haydn, avec accomp. de
 piano (nouvelle édition) . . . 9 »
 — — — — — l'accomp. de quatuor . . . 10 »
 Op. 3. Fantaisie sur des thèmes russes, avec
 accomp. de piano . . . 7 50
 Op. 4. Regrets et prière, avec accomp. de piano . 10 »
 Op. 9. Souvenir de Grétry, avec accomp. de piano 12 »
 — — — — — l'accomp. d'orchestre . 15 »
 Op. 11. Romance, sans accompagnement . . . 4 50
 La même, avec accomp. de piano . . . 7 50
 Op. 15. Fantaisie militaire, avec accomp. de piano 10 »
 — — — — — l'accomp. d'orchestre . 15 »
 Op. 17. Sérénade, 2^e morceau de salon, avec accomp.
 de piano . . . 9 »
 Op. 18. Fantaisie sur le Désir, de Beethoven, avec
 accomp. de piano . . . 9 »
 — — — — — l'accomp. d'orchestre . 15 »
 Op. 19. Fantaisie sur des thèmes de Donizetti,
 avec accomp. de piano . . . 9 »
 — — — — — l'accomp. d'orchestre . 20 »
 Op. 20. Éloge, avec accomp. de piano . . . 6 »
 Op. 22. Les Échos, pastorale avec accomp. de piano 10 »
 — — — — — l'accomp. d'orchestre . 18 »
 Op. 23. Fantaisie suédoise, avec accomp. de piano 10 »
 — — — — — l'accomp. d'orchestre . 18 »
 Op. 24. Scène populaire espagnole, avec accomp.
 de piano . . . 9 »
 — — — — — l'accomp. d'orchestre . 18 »
La Bataille, thème et variations de Paganini,
 avec accomp. de piano . . . 7 50
6 morceaux caractéristiques :
 1. Andante et Allegro. — 2. Tristezza, Marcia.
 — Andante et Rondoletto. — 4. Meditazione
 et scherzo. — 5. Polonaise. — 6. Morceau de
 concert. Chaque . . . 7 50
 Op. 27. Souvenirs de Blankenbergue, morceaux
 caractéristiques, avec accomp. de piano :
 N^o 1. Au bord de la mer . . . 5 »
 2. Promenade à la campagne . . . 6 »
 3. Course à l'âne (folie musicale) . . . 6 »
 4. Les Adieux . . . 5 »

- Op. 29. Fantaisie sur Don Juan, de Mozart, avec
 accomp. de piano . . . 10 »
 — — — — — l'accomp. d'orchestre . . . 12 »
 Op. 30. Souvenir de Bade, avec accomp. de piano 12 »
 — — — — — l'accomp. d'orchestre . . . 18 »
 Op. 42. Retour du paladin, polonaise, avec accomp.
 de piano . . . 9 »
 — — — — — l'accomp. d'orchestre . . . 15 »
Transcription-caprice sur Martha, de Flo-
 tow, avec accomp. de piano . . . 9 »
Fantaisie sur les Dragons de Villars, de
 Maillart, avec accomp. de piano . . . 9 »
 Op. 43. 1^{er} morceau de salon, avec acc. de piano 9 »
Airs bohémiens et styriens, avec accomp.
 de piano . . . 9 »
Il Trovatore, de Verdi, fantaisie de salon,
 avec accomp. de piano . . . 9 »
 Op. 44. Six solos de concertos, pour les jeunes
 élèves, avec accomp. de piano, chaque . . . 7 50
Ernani, de Verdi, fantaisie de salon, avec
 accomp. de piano . . . 9 »
Valse-caprice de concert, avec acc. de piano
 accomp. d'orchestre . . . 9 »
 Six sonates de Tartini, avec accomp. de
 piano, d'après la basse de l'auteur.
 Chaque sonate . . . 7 50
Le Trille du Diable, de Tartini (avec ca-
 denza), avec accomp. de piano . . . 7 50
Variations sur une gavotte de Corelli, par
 Tartini, avec accomp. de piano . . . 9 »
La Folia, de Corelli (avec cadenza), avec acc.
 de piano . . . 7 50
 — — — — — l'accomp. d'orchestre . . . 9 »
Le Violon, au point de vue de l'orchestration
 (à l'usage des compositeurs qui ne connais-
 sent pas l'instrument) . . . 7 50
 5 cadences pour les 2^e et 3^e concertos, de
 Viotti et le Trille du Diable, de Tartini . . 6 »

DUOS PIANO ET VIOLON CONCERTANTS

- Avec Liolt :
1. Rêve du captif . . . 9 »
 2. Scène champêtre . . . 9 »
 3. Rêve d'amour . . . 9 »
 4. La Capricieuse . . . 9 »
- Avec Joseph Grégoir :
- Jérusalem, de Verdi, 1^{er} grand duo . 10 »
 Le Prophète, de Meyerbeer, 2^e — . 12 »
 Airs styriens, 3^e — . 9 »
 Dom Pasquale, de Donizetti, 4^e — . 10 »
 Les Mousquetaires de la reine, d'Halévy, 5^e — . 12 »
 Roméo et Juliette, de Bellini, 6^e — . 10 »
 Vêpres siciliennes, de Verdi, 7^e — . 12 »
 Six duos d'amateurs, sur des mélodies russes en
 six cahiers (8^e, 9^e, 10^e, 11^e, 12^e, 13^e liv. des grands
 duos), chaque . . . 6 »
 Il Trovatore, de Verdi, 11^e grand duo . 12 »
 Six duos sur des thèmes originaux :
 1. Regrets, 15^e — . 6 »
 2. Chant de mal, 16^e — . 6 »
 3. Le Bal, 17^e — . 6 »
 4. Bonheur passé, 18^e — . 6 »
 5. Sur l'eau, 19^e — . 6 »
 6. Pensée d'amour, 20^e — . 6 »
 Ernani, de Verdi, 21^e — . 12 »
 Martha, de Flotow, 22^e — . 10 »
 Le Carnaval de Venise, 23^e — . 10 »
 Rigoletto, de Verdi, 24^e — . 10 »
 Le Pardon de Floermel, de Meyerbeer, 25^e — . 12 »
 Tanhauser, de Richard Wagner, 26^e — . 12 »
 Airs bohémiens, 27^e — . 9 »

- Faust, de Gounod, 28^e — . 12 »
 La Reine de Saba, de Gounod, 29^e — . 12 »
 L'Africaine, de Meyerbeer, 30^e — . 10 »
 Roméo et Juliette, de Gounod, 31^e — . 10 »
 Mignon, d'Ambroise Thomas, 32^e — . 9 »
 Don Carlos, de Verdi, 33^e — . 9 »
 Die Valküre, de Richard Wagner, 34^e — . 9 »
 Meistersinger, de Rich. Wagner, 35^e — . 9 »
 Rienzi, de Richard Wagner, 36^e — . 9 »
 Lohengrin, de Richard Wagner, 37^e — . 9 »
 Das Rheingold, de Richard Wagner, 38^e — . 9 »
 Oheron, de C.-M. de Weber, 39^e — . 9 »
 Don Juan, de Mozart, 40^e — . 9 »
 Freyschütz, de C. M. de Weber, 41^e — . 9 »
 La Favorite, de Donizetti, 42^e — . 9 »
 La Muette de Portici, d'Auber, 43^e — . 12 »
 Euryanthe, de C.-M. de Weber, 44^e — . 9 »
 Aida, de Verdi, 45^e — . 9 »
 Le Vaisseau fantôme, de R. Wagner, 46^e — . 10 »
 Richard Cœur de Lion, de Grétry, 47^e — . 9 »
 La Juive, d'Halévy, 48^e — . 10 »
 Airs irlandais, 49^e — . 9 »
 Armide, de Gluck, 50^e — . 9 »
 Moïse, de Rossini, 51^e — . 12 »
 Zampa, d'Hérold . . . 9 »
 Airs espagnols . . . 9 »
 Tristan et Isolde, de Richard Wagner . . . 9 »

DUOS POUR DEUX VIOLONS

- Duo de concert, sans accompagnement . . . 9 »
 La Bataille, variations de Paganini, avec acc. de piano 9 »
 — — — — — sans l'accompagnement 6 »

DUOS VIOLON ET VIOLONCELLE

- Avec Servalis :
- 1^{er} Grand duo de Concert sur des airs nation. anglais 9 »
 - 2^e — — — — — sur des thèmes de Beethoven 9 »
 - 3^e — — — — — sur des thèmes originaux . . . 9 »
- L'Africaine, de Meyerbeer . . . 9 »

TRIOS

- Sérénade humoristique à l'espagnole, pour trois
 violons, avec accompagnement de piano . . . 12 »

TRANSCRIPTIONS

- 6 morceaux de Ferd. Kufferath, pour piano et vio-
 lon : 1. Pastorale. — 2. Regret. — 3. Bonheur. —
 4. Pensée intime. — 5. Désir. — 6. Jadis, Chaque. 6 »
 Dove Sono, des Noces de Figaro, de Mozart . . . 5 »
 Prière à la Madone, de Gordiniani . . . 5 »
 Pieta Signore, air d'église de Stradella . . . 5 »
 L'Etoile du soir, de Tanhauser, ce Wagner . . . 5 »
 Cinq Gedichte, de Wagner . . . 9 »

A PARAÎTRE

SCÈNES ENFANTINES

POUR LE VIOLON, AVEC ACCOMPAGNEMENT DE PIANO .
 Six morceaux descriptifs

1. Promenade dans les bois.
2. Chatte et Souris.
3. Coqs et Poules.
4. La Sérénade du lapin.
5. Les Tourterelles (Idylle).
6. L'Ano et l'Anier.