

Aug. 1856. S. 100

Concert-Variationen

für die

ORCEL

über eine russische Kirchenmelodie von Bortnianski

componirt

und seinem Freunde

Herrn

ADOLPH HESSIG

Königl. Musikdirector und Ober-Organist an der St. Bernardin. Kirche zu Breslau

zugeeignet von

AUGUST FREYER

Organist an der evangelisch-lutherischen Kirche zu Warschau.

Op. 3.

Pr. 15 Ngr.

Eigenthum der Verleger.

LEIPZIG bei FRIEDRICH HOFMEISTER.

Eingetragen in das Vereins-Archiv.

4655.

ALLEGRO MAESTOSO.

Volles Werk. *Oberwerk.*
Hauptwerk.
Pedal.

Volles Werk. *Oberw.*

Volles Werk. *Oberw.* *Volles Werk.*

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The treble staff contains a melodic line with various note values and rests. The bass staff contains a supporting line with chords and single notes. The word "Oberw" is written in the right margin of the treble staff, and the dynamic marking "p" is placed below the bass staff.

Second system of musical notation, continuing from the first. It features the same two-staff layout. The treble staff shows a continuation of the melodic line, with some notes tied across measures. The bass staff continues with harmonic support. The dynamic marking "p" is present in the first measure, and "pp" appears later. The word "ritard." is written above the treble staff towards the end of the system.

Third system of musical notation, starting with the instruction "ALLEGRE." in the left margin. The treble staff contains a more active melodic line. The bass staff provides a steady accompaniment. The dynamic marking "Oberw mit sanften Stimmen." is written in the left margin. A first ending bracket labeled "1." spans the final measures of the system.

Fourth system of musical notation, starting with a second ending bracket labeled "2." above the first measure. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The system concludes with a double bar line.

First system of a musical score. It consists of three staves. The top two staves are grouped by a brace on the left and contain a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The bottom staff is a single bass clef line, mostly containing rests.

Second system of a musical score, continuing the piano accompaniment from the first system. It consists of three staves with the same layout as the first system.

Hauptw. Starke Stimmen.

Third system of a musical score, featuring a vocal line. It consists of three staves. The top two staves are grouped by a brace and contain a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff contains a vocal line with lyrics.

Fourth system of a musical score, featuring a vocal line with two endings. It consists of three staves. The top two staves are grouped by a brace and contain a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff contains a vocal line with lyrics. The system is divided into two endings: "1." and "2. Oberw.".

First system of a musical score, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of a musical score, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. The word *Hauptw.* is written above the treble staff.

Third system of a musical score, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. The word *Oberw.* is written above the treble staff, and a *p* dynamic marking is present.

Während dieses Ritornellshat der Spielende Zeit zum Registriren.

Fourth system of a musical score, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Oberw. 3 schwache 3 füssige Stimmen.

Tripler Violoncello 3' Solo t. 8'

First system of musical notation, featuring a vocal line with a treble clef and a piano accompaniment with two bass clefs. The piano part includes a section labeled 'Tripler Violoncello 3' Solo t. 8''.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including first and second endings marked '1.' and '2.'.

Fourth system of musical notation, concluding the piece.

First system of a musical score. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a bass clef staff with a few chords and a long note. The bottom staff is a bass clef staff with a melodic line.

Second system of a musical score. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a complex melodic line. The middle staff is a bass clef staff with a few chords and a long note. The bottom staff is a bass clef staff with a melodic line.

Third system of a musical score. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a complex melodic line. The middle staff is a bass clef staff with a few chords and a long note. The bottom staff is a bass clef staff with a melodic line. The word "Oberur" is written above the top staff in the fourth measure, and a dynamic marking "p" is written below the top staff in the fifth measure.

Fourth system of a musical score. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a complex melodic line. The middle staff is a bass clef staff with a few chords and a long note. The bottom staff is a bass clef staff with a melodic line.

Oberw. sechs sanfte Stimmen.

Musical score for the first system, featuring six soft voices. The notation is arranged in three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with three flats and a common time signature. The first two staves contain complex polyphonic textures with many beamed notes, while the third staff is mostly empty.

Hauptw. 3 sanfte 8'

Musical score for the second system, featuring three soft voices. The notation is arranged in three staves: a grand staff and a separate bass staff. The music is in the same key and time signature as the first system. The first two staves show a more active melodic line with some grace notes, while the third staff provides a steady bass accompaniment.

Zwei 16' und ein 8'

Musical score for the third system, featuring two 16-foot and one 8-foot voices. The notation is arranged in three staves: a grand staff and a separate bass staff. The music is in the same key and time signature. The first two staves show a melodic line with some grace notes, while the third staff provides a steady bass accompaniment.

Oberw.

Musical score for the fourth system, featuring the Oberw. part. The notation is arranged in three staves: a grand staff and a separate bass staff. The music is in the same key and time signature. The first two staves show a melodic line with some grace notes, while the third staff provides a steady bass accompaniment.

Hauptw.

Musical score for the fifth system, featuring the Hauptw. part. The notation is arranged in three staves: a grand staff and a separate bass staff. The music is in the same key and time signature. The first two staves show a melodic line with some grace notes, while the third staff provides a steady bass accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation. The upper staff contains the text *Oberw. mit sanften Stimmen.* above the notes. The system includes treble and bass clefs with musical notation.

Third system of musical notation, starting with the section header **FINALE.** on the left. The text *Volles Werk.* is written above the first measure. The system includes treble and bass clefs with musical notation.

Fourth system of musical notation, continuing the piece with treble and bass clefs and musical notation.

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 7/8 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music features complex rhythmic patterns with many eighth and sixteenth notes.

Second system of the musical score, continuing the three-staff arrangement. The top staff has a melodic line with some rests, while the middle and bottom staves provide harmonic support with rhythmic accompaniment.

Third system of the musical score. The top staff continues its melodic development, and the bottom two staves show a more active bass line with frequent chordal textures.

Fourth system of the musical score. Above the first staff, the terms *Oberw.* and *Hauptw.* are written, alternating every two measures. The music continues with the same three-staff structure and complex rhythmic language.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains five measures of music, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle and bottom staves are in bass clef with the same key signature. They provide harmonic support with chords and moving bass lines. The bottom staff has a few rests in the first two measures.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment. The bottom staff features a more active bass line with eighth notes and some beaming.

The third system of musical notation consists of three staves. The top staff shows a progression of chords, with some notes beamed together. The middle and bottom staves continue the accompaniment. The bottom staff has a steady eighth-note bass line.

The fourth system of musical notation consists of three staves. The top staff features a series of chords, some with ties. The middle and bottom staves continue the accompaniment. The bottom staff has a steady eighth-note bass line. The system concludes with a double bar line.

Kompositionen für Pianoforte zu zwei Händen.

Abert, J. J. , Op. 23. Ein Abend auf der Burgüne „Weibertreue“. Musikalisches Tonbild. — 10	No. 6, Thème allemand „An Alexis“. — 12½	Dreysehook, A. , Op. 75. La Source. (Souv. de Teplitz.) — 10	Eschmann, J. K. , Op. 25. Rosen und Dornen. 9 kleine charakteristische Studien. (2. Samml. der Klavierkompositionen für kleine Hände.) — 1 —
— Op. 24. Ein Märchen. Musikalisches Tonbild. — 15	- 7, Les Huguenots, — 12½	— Op. 76. Morceau pathétique. — 25	— Op. 36. Caprice-Etude. — 20
— Op. 26. Frühlingsahnung. Musikalisches Tonbild. — 12½	- 8, Air anglais „God save the Queen“. — 12½	— Op. 82. Souvenir d'Irlande. 3 Morceaux faciles et brillants. (Saw ye my father. Charlie is my darling. Maggie lauder.) — 22½	— Op. 37. Trösteinsamkeit. 8 kl. Klavierstücke. (3. Samml. der Klavierkompositionen f. kleine Hände.) — 1 —
— Op. 27. Wiegenlied. — 10	- 9, La Sonnambula. — 12½	— Op. 83. Deux Impromptus. — 17½	— Op. 38. 2 Valses de Salon. — 15
Alkan, C. V. , Op. 15. Trois grandes Etudes dans le Genre pathétique. — 2 —	- 10, Polkas favorites, — 12½	— Op. 84. Le Chant du Combat (Schlachtgesang). — 17½	No. 1 (D). — 15
No. 1, Aime moi! — 22½	- 11, La dernière Pensée de Weber — 12½	— Op. 85. La Mélancolie (As). — 17½	- 2 (As). — 12½
- 2, Le Vent — 22½	- 12, Lucia de Lammermoor. — 12½	— Op. 86. 1er gr. Caprice de Concert (D). — 25	— Op. 39. Gnomes et Sylphes. 3 Galops de Salon. — 12½
- 3, Morte! — 22½	Bierwirth, C. H. , Das Waldvöglein. Melodie-Etude. — 10	— Op. 87. Elégie (Cism.) — 17½	No. 1 (G). No. 2 (Es). No. 3 (C). á — 12½
— Op. 16. 6 Morceaux caractéristiques. (Une Nuit d'Hiver. La Pâque. La Sérénade. Une Nuit d'Été. Les Mois-sonneurs. L'Opéra.) — 25	Blumenthal, Jacq. , Op. 58. Le Dévouement. Morceau. — 15	— Op. 88. 2d gr. Caprice de Concert (Es). — 22½	Favarger, E. Aurèle , Op. 10. Gently. Bluette de Salon. — 12½
— Trois grandes Etudes. — 20	— Op. 59. L'Andalousienne. Danse espagnole. — 20	— Op. 89. Trois Scènes de Chasse. — 22½	— Op. 11. Les Lilas. Air de Ballet. — 12½
No. 1, Fantaisie pour la Main gauche seule. — 20	Brunner, C. T. , Op. 250. Drei leichte Sonatinen. No. 1—3. á 10 ngr. — 1 —	— Op. 90. 1er Impromptu en forme d'une Mazurka. — 15	— Op. 12. Lilian. Mélodie. — 10
- 2, Introd., Variations et Finale pour la Main droite seule. — 1 —	— Op. 404. Lieder-Klänge. 6 leichte Transcriptionen über beliebte Lieder. — 25	— Op. 91. Impromptu en forme d'une Valse brill. — 10	— Op. 14. Marche vaudoise. — 12½
- 3, Etude á Mouvement semblable et perpétuel pour les 2 Mains. — 25	No. 1. Abt, Gute Nacht mein Lieb'. — 7½	— Op. 152. No. 2, Anita. Polka fav. — 7½	— Op. 14. Perrine. Bluette de Salon. — 12½
— Jean qui pleure, et Jean qui rit. 2 Fughe di Camera — 15	- 2. Reichardt, Das Bild der Rose. — 7½	— Op. 153. Bagatelle sur la Lisette, de Béranger. Musique de Berat. — 10	— Op. 15. Das Bächlein (The Rivulet). Melodie. — 10
Argenton, Ant. d' , Op. 12. 12 Etudes poétiques. Cah. I. 1. 12½ Cah. II. 1 10	- 3. Graben-Hoffmann, Erinnerung. — 7½	— Op. 154. No. 2, Barcarolle italienne. — 10	— Op. 16. Der Thautropfen (The Dewdrop). Bluette de Salon. — 10
Cah. I. No. 1. Les Cloches. — 10	- 4. Abt, In dunkler Nacht. — 7½	— Op. 155. No. 1. Rondo-Valse sur un Motif de P. Henrion. — 12½	— Op. 17. Simplette. Mélodie. — 10
- 2. Le doux Entretien. — 10	- 5. Marschner, A. E., Lüftchen ihr plaudert. — 7½	— Op. 156. No. 2. Barcarolle italienne. — 10	— Op. 19. Der Rosen Schönste (The Rose of Roses). Salon-Walzer. — 15
- 3. La Fuite. — 10	- 6. Heiser, Zieht im Herbst die Lerche fort. — 7½	— Op. 157. Dieu vous bénisse! Bluette. — 10	— Op. 20. Clarice. Melodie. — 10
- 4. Le Prisonnier. — 10	Burgmüller, Fréd. , Op. 18. Deux Mélodies variés. (Cavatine dei Aragonesi in Napoli. Cavatine d'Anna Bolena.) — 10	— Op. 158. Songe et Réveil. 2 Fantaisies sur la Sonnambula de Bellini. Liv. 1. 2. á 15 ngr. — 1 —	— Op. 21. Nonchalance. Fantaisie. — 12½
- 5. Les Fanfares. — 10	— Op. 19. Introd. et Variations brill. (F) sur la Romance favorite: La jeune Batelière, de Masini. — 15	— Op. 161. Fantaisie sur les Motifs fav. de l'Opéra Attila, de G. Verdi. — 15	— Op. 22. Das Tausendschönchen (Paquerette.) Capriccio. — 10
- 6. Le Chant des Montages. — 10	— Op. 25. Encouragement aux jeunes Pianistes. 3 Morceaux faciles. (Rondo sur une Chansonnette de Mlle Puget, Variat. sur une Chansonnette de Masini. Rondo sur une Chansonnette de Mlle Puget.) — 10	— Op. 162. Petite Fantaisie sur la Chansonnette: Les Bordes de la reine, de P. Henrion. — 12½	Godefroid, J. M. , Op. 2. Le Dévouement. Allegro agitato. — 20
Cah. II. No. 7. La Cascade. — 10	— Op. 26. Délices de l'Opéra italien. 6 Mélodies gracieuses de Bellini. Liv. 1. Marche de Norma. Polacca de Bianca e Fernando. — 12½	— Op. 163. Fantaisie sur la Chansonnette: Le Maréchal-Ferrant, de P. Henrion. — 12½	Gregoir, Jos. , Op. 90. La Ronde de Nuit. Morceau caractéristique. — 15
- 8. Cantilène. — 10	- 2, Fantaisie sur Beatrice di Tenda. Capriccio sur la Straniera. — 12½	— Op. 173. Petite Fantaisie sur le Magister de Village, de P. Henrion. — 12½	— Op. 91. Fantaisie-Caprice sur un Thème russe. — 17½
- 9. Vénitienne. — 10	- 3, Cavatine dei Capuleti e Montecchi. Boléro sur la Cavatine del Pirata. — 12½	— Op. 174. Cavatine de Bellini. Fantaisie élégante. — 12½	— Op. 92. Capriccioso sur un Thème de Grétry. — 12½
- 10. Insomnia. — 10	— Op. 27. Souvenir de Bellini. 6 Morceaux élégants. Liv. 1. Duetto de Norma. Cavatine de Beatrice di Tenda. — 12½	— Op. 175. Réminiscence de Rossini. Bagatelle. — 12½	— Op. 93. 3 Légendes. — 22½
- 11. Danse villageoise. — 10	- 2, Air de la Straniera. Cavatine de Beatrice de Tenda. — 12½	— Op. 176. Ecole primaire. Elementarunterricht für die ersten Anfänger im Pftespiel, in 25 leichten und fortschreitenden Studien. — 1 5	No. 1. Pensée intime. — 10
- 12. Les Lutins. — 10	- 3, Cavatine de Norma. Polacca de la Straniera. — 12½	— Op. 177. Petite Fantaisie sur un Motif favori d'Etienne Arnaud. — 12½	- 2. Conte d'Enfant. — 7½
Ascher, Jos. , Op. 1. Tarantella di Bravura. — 15	— Op. 28. Rondeau sur un Thème fac. de l'Opéra L'Elisir d'Amore. — 10	— Op. 178. 2 Fantaisies sur Haydée ou le Secret, Opéra de D. F. E. Auber, No. 1, Barcarolle. — 15	- 3. Invocation. — 10
— Op. 2. Souvenir de Leipzig. Grande Valse brillante. — 12½	— Op. 29. La Vogue. Galop brill. en Rondo (A). — 10	- 2, Cavatine. — 15	— Op. 94. Polonaise. — 17½
— Op. 3. L'Espérance. Nocturne. — 10	— Op. 31. Charmantilles. Rondinetto et Variat. sur deux Thèmes favoris de Donizetti et Mercadante. — 10	— Op. 180. Fantaisie sur Lucie de Lammermoor, de Donizetti. — 17½	— Op. 95. Fliegende Blätter. (Feuilles volantes). — 22½
— Op. 4. Fleur du Bal. Valse. — 10	No. 1, Rondinetto (C) sur l'Air fav. du Charlatan de l'Opéra L'Elisir d'Amore. — 10	— Op. 187. Fantaisie sur l'Opéra Parisina, de Donizetti. — 15	No. 1. In die Ferne (Au loin). — 5
— Op. 5. Le Sourire. Caprice en forme de Valse. — 12½	- 2, Duetto de l'Opéra Elisa e Claudio, varié (G). — 10	— Op. 240. Ecole moderne du Piano. 1re Partie, Gammes harmonisées, geh. — 1 25	- 2. Meeresstille (Mer calme). — 7½
— Op. 6. Danse slave. Morceau de Salon. — 15	Burgmüller, Norbert , Op. 8. Sonate (Fm.). — 1 —	2me „ Exercices journaliers, geh. — 1 17½	- 3. Blümleins Traum (Réverie). — 7½
— Op. 7. La Fileuse. Caprice. — 15	— Op. 8. Romance (Des) extraite de la Sonate. (Av. Portrait de M. Burgmüller.) — 10	3me „ Etudes spéciales, geh. — 1 25	- 4. Vöglein, mein Bote (Petit Oiseau messenger). — 5
— Op. 8. Réverie. — 10	— Op. 13. Rhapsodie (D), — 7½	— Op. 241. Le Gondolier. Barcarolle sur un Thème de Donizetti. — 15	- 5. Im Herbst (L'Automne). — 5
— Op. 9. Louise. Polka brillante. — 10	Chopin, Fréd. , Op. 1. 1er Rondeau (C). Nouv. Edition. — 15	— Op. 242. Brise d'Italie. Fantaisie sur des Thèmes de Bellini. — 17½	- 6. Mazurka. — 5
— Op. 10. La Prise de Voile. Poème musical. — 17½	— Op. 51. Allegro vivace. Impromptu (Ges). — 20	— Op. 255. Douze Etudes mélodiques de Rhythme. — 1 15	— Op. 90. L'Ecole moderne. Etudes. Cah. 1. — 2 —
— Op. 11. Urka. Mazurka. — 12½	Dreysehook, A. , Op. 11. Variations sur un Thème original. — 12½	No. 1. La Babillarde., Bagatelle. — 7½	Hagemann, M. , Op. 12. L'Aquila. Morceau de Salon. — 15
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½	— Op. 13. 1er Rondo militaire. — 22½	- 2. Le Bal, Valse. — 7½	Hasse, G. , Op. 5. 6 Klavierstücke. Heft 1. Arabeske. Nocturne. — 17½
— Op. 13. Pepita. Polka. — 10	— Op. 15. Les Adieux de Varsovie. Impromptu. — 12½	- 3. Sur Mer, Barcarolle. — 5	- 2. Elegie. Scherzo. — 15
— Op. 14. Sur le Lac. Barcarolle. — 17½	— Op. 16. Nocturne (F). — 10	- 4. Le Départ du Régiment, Marche. — 7½	- 3. Impromptu. Blumenstück. — 15
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½	— Op. 17. L'Absence. Romance. — 10	- 5. Piété, Prière. — 5	Hause, K. , Op. 22. Die Quelle im Thale. Air original varié et Etude de Concert. — 17½
— Op. 16. Thème russe (Le Sarafane rouge). Caprice. — 17½	— Op. 18. Les Regrets. — 15	- 6. Le Calme, Mélodie. — 5	— Op. 24. Die Wiederkehr. Etude de Salon. — 17½
— Op. 11. Urka. Mazurka. — 12½	— Op. 20. 2d Rondo militaire. — 1 —	- 7. Colère, Caprice. — 5	Heller, Steph. , Op. 27. Caprice brill. (Es). — 20
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½	— Op. 21. Impromptu. — 17½	- 8. Douleur, Elégie. — 7½	— Op. 50. Scènes pastorales. Liv. 1 (A). — 15
— Op. 13. Pepita. Polka. — 10	— Op. 22. Variations pour la Main gauche seule. — 20	- 9. L'Amazone, Galop. — 7½	- 2 (F). — 17½
— Op. 14. Sur le Lac. Barcarolle. — 17½	— Op. 70. La Sirène. Nocturne (Am.). — 12½	- 10. Causerie intime, Nocturne. — 7½	— Op. 65. Sonate No. 2 (Hm). — 1 10
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½	— Op. 71. Nocturne (As). — 15	- 11. Dans les Bois, Réverie. — 5	Henselt, Ad. , Op. 2. 12 Etudes caractéristiques de Concert. — 1 15
— Op. 16. Thème russe (Le Sarafane rouge). Caprice. — 17½	— Op. 72. Ballata (Des). — 12½	- 12. Fête espagnole, Boléro. — 7½	Cah. 1 (No. 1—6.) — 1 15
— Op. 17. Réverie. — 10	— Op. 73. Invitation á la Polka (G). — 15	— Op. 256. Feuroulant. Etude d'Agilité. — 10	- 2. (No. 7—12.) — 1 15
— Op. 9. Louise. Polka brillante. — 10	— Op. 74. La Fête des Innocents. Ron-doletto. — 12½	— Op. 263. Schule des Anschlags. 12 Etudes d'Égalité et de Goût. — 1 15	No. 1, Orage, tu ne saurais m'abattre. — 10
— Op. 10. La Prise de Voile. Poème musical. — 17½		— Op. 276. Vorschule der Geläufigkeit. Ecole préparatoire de la Vélocité. 20 Etudes-Exercices sans Octaves comp. pour précéder et faciliter le Travail de celles de Czerny. — 1 15	- 2, Pensez un peu á moi, qui pense toujours á vous! — 10
— Op. 11. Urka. Mazurka. — 12½		— Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien, netto zu instructiven Zwecken. — 1 18	- 3, Exauce mes vœux! — 10
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½		No. (C). — 20	- 4, Duo (Repos d'Amour). — 7½
— Op. 13. Pepita. Polka. — 10		(Gm.). — 25	- 5, Vie orangeuse. — 12½
— Op. 14. Sur le Lac. Barcarolle. — 17½		(D). — 1 —	- 6, Si oiseau j'étais, á toi je volerais! — 15
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½			- 7, C'est la jeunesse qui a des ailes dorées. — 12½
— Op. 16. Thème russe (Le Sarafane rouge). Caprice. — 17½			- 8, Tu m'attires, m'entraînes, m'englantis! — 7½
— Op. 17. Réverie. — 10			- 9, Jeunesse d'amour, plaisir céleste; ah, tu l'enfuis, mais la mémoire nous reste. — 10
— Op. 9. Louise. Polka brillante. — 10			- 10, Comme le ruisseau dans la mer se répand, ainsi ma chère mon coeur t'attend. — 10
— Op. 10. La Prise de Voile. Poème musical. — 17½			- 11, Dors-tu, ma vie? — 10
— Op. 11. Urka. Mazurka. — 12½			- 12, Plein de soupirs, de souvenirs, inquiet, hélas! le coeur me bat. — 12½
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½			— Souvenir de Varsovie. Valse brill. — 5
— Op. 13. Pepita. Polka. — 10			No. 6.