

OVERTUREN

FÜR DAS PIANOFORTE.

	Thlr. Ngr.		Thlr. Ngr.		Thlr. Ngr.
Abeille, L. , Peter und Aennchen	10	Gade, N. W. , Op. 14. Ouvert. No. 3, C dur	20	Onslow, G. , L'Alcade de la Vega	15
Abert, J. J. , Astorga	17½	— Op. 37. Hamlet	17½	— Le Colporteur	20
Adam, A. , Le Chalet (Die Schweizerhütte)	20	Gluck, J. C. von , Iphigenie in Aulis	10	Pär, F. , Eleonora	7½
— Der König von Yvetot	15	— Alceste	10	— Sargino	7½
Auber, D. F. E. , Fiorella	10	— Iphigenie in Tauris	10	— Diana et Endimion	7½
— La Muette	12½	— Armida	10	— Pirro	10
— La Fiancée	15	— Orpheus und Eurydice	10	— Una in bene ed una in male	10
— Le Lac des Fées	15	— Dieselben in 1 Band roth cart. 8. n.	15	— Agnese	10
— Die Sirene	15	Götze, C. , Die Majoratsherren	10	— Camilla	10
— Die Barcarolle	15	Gyrowetz, A. , Der Augenarzt	7½	— Achille	10
Beethoven, L. van , Egmont	15	Halevy, F. , Les Treize	17½	— Griselda	10
— Fidelio	10	— Charles VI.	15	Reinecke, C. , Op. 45. Der vierjährige	
— Leonore No. 2	20	— Pique Dame	17½	— Posten	15
— Leonore No. 3	20	Haydn, J. , Jahreszeiten	12½	— Op. 46. Vom Nussknacker und Mau-	
— Sämmtliche Overturen, arr. von		Herold, F. , Ouverture (et Marche) de		— Op. 93. König Manfred	20
E. Pauer.		— Marie	15	Righini, V. , Armida	10
No. 1. Prometheus	15	— Die Täuschung	7½	— Tigranes	10
» 2. Coriolan	15	Himmel, F. H. , Fanchon	7½	Rossini, J. , Armida	10
» 3. Leonore No. 1.	15	Holstein, Franz v. , Haideschacht	15	— Aureliano in Palmira	12½
» 4. Leonore No. 2.	20	Hoven, J. , Ein Abenteuer Carl II.	12½	— Il Barbiere di Seviglia	10
» 5. Leonore No. 3.	20	Kittl, J. F. , Bianca und Giuseppe	15	— Bianca e Falliero	15
» 6. Fidelio (Leonore) No. 4.	10	Lobe, J. C. , Les Flibustiers	10	— Il Bruschino	12½
» 7. Egmont	15	Lortzing, A. , Czaar und Zimmermann	10	— Cendrillon	10
» 8. Ruinen von Athen	10	— Hans Sachs	15	— Corradino	15
» 9. Namensfeier	15	— Casanova	15	— Demetrio e Polibio	10
» 10. König Stephan	15	— Der Wildschütz	15	— Edoardo e Cristina	10
» 11. Weihe des Hauses	20	— Undine	15	— Elisabetta	10
— Dieselben in 1 Band roth cart. 8. n.	2	— Der Waffenschmied	15	— La Gazza ladra	15
Bellini, V. , Ouverture No. 8.	12½	— Zum Gross-Admiral	15	— L'Inganno felice	10
— I Capuleti ed i Montecchi	10	Marliani, La Xacarina	15	— L'Italiana in Algieri	10
Berton, H. , L'heureux retour	15	Marschner, H. , Des Falkners Braut.		— La Scala de Getta	12½
Bierey, G. B. , Rosette, das Schweizer		— Neue Ausgabe	15	— Le Siège de Corinthe	20
Hirtenmädchen	10	Mayr, G. S. , La Rosa bianca	10	— Tancred	10
Böhner, L. , Der Dreierherrenstein	15	Méhul, F. , Le Trésor supposé (die Schatz-		— Torvaldo e Dorlisca	12½
Boieldieu, A. , La Fête du village voisin	15	— gräber)	7½	— La Donna del Lago	7½
— Charles de France	20	— Joseph	7½	— Il Turco in Italia	10
— Le petit Chaperon rouge	15	— Les 2 Aveugles de Tolède	10	— Le Comte Ory	5
— Le Calif de Bagdad	10	— La Journée aux Aventures	12½	Schmidt, G. , Prinz Eugen, der edle Ritter	17½
— Les Voitures versées	10	Mendelssohn Bartholdy, F. , Sommer-		— Weibtreue	15
— La Dame blanche	20	— nachtstraum	25	Schmidt, J. P. , Alfred le Grand	15
Boisselot, X. , Die Königin von Leon.	15	— Fingals-Höhle (Hébrides)	15	Schmiedt, S. , Melida	10
Carafa, M. , Solitaire	20	— Meeresstille und glückliche Fahrt	15	Schumann, R. , Op. 115. Manfred	25
— Masaniello	15	— Mährchen von der schönen Melusine	25	Spontini, G. , La Vestale	10
Catel, Semiramis.	15	— Athalia	15	Steibelt, D. , Romeo et Juliette	20
Cherubini, L. , Ouverturen.		— Heimkehr aus der Fremde	17½	Stiehl, H. , Jery und Bätely	15
No. 1. Ali Baba	15	— Op. 101. Ouverture in Cdur	20	Taubert, Op. 134. Der Sturm	15
» 2. Die Abenceragen	15	— Ouverturen. No. 1—7. Roth cart. n.	2	Thomas, A. , Le Panier fleuri	15
» 3. Medea	15	Mercadante, X. , Les 2 Figaros	12½	Wagner, R. , Vorspiel (Ouverture) zu	
» 4. Der Wasserträger	12½	Meyerbeer, G. , Die Hugenotten	20	— Tristan und Isolde	10
» 5. Elise	15	— Der Prophet	1	— Vorspiel (Ouverture) zu Lohengrin	5
» 6. Faniska	15	Morlacchi, F. , Les Danaïdes	15	— Eine Faust-Ouverture	25
» 7. Lodoiska	15	Mozart, W. A. , Die Zauberflöte	10	Weber, C. M. v. , Ouverturen (No. 1—11)	
» 8. Anacréon	15	— Entführung aus dem Serail	10	— in 1 Band roth cart. 8. n.	1
» 9. Der portug. Gasthof	15	— Don Juan	10	Weigl, J. , Die Uniform	7½
— Dieselben in 1 Band roth cart. 8. n.	1	— Die Hochzeit des Figaro	10	— Das Waisenhaus	5
Cimarosa, D. , Matrimonio per raggio		— Clemenza di Tito	10	— Die Schweizerfamilie	5
(Heirath durch List)	5	— Idomeneo	10	— L'Imboscata	10
Coccia, C. , La Donna selvaggia	15	— Così fan tutte	7½	Winter, P. , Das unterbrochene Opferfest	5
Donizetti, G. , Anna Bolena	15	Nicolo, J. , Les Confidences	15	— Die Pyramiden	5
— Roberto Devereux	15	— Cendrillon	10	— Calypso	10
— Adelia	15	— L'Une pour l'autre	15	— Colmal	10
Gade, N. W. , Nachklänge von Ossian.	17½				

LEIPZIG, BREITKOPF & HÄRTEL.

OUVERTURE

de l'Opéra „Les Huguenots“ de

G. MEYERBEER.

Poco Andante.

PIANOFORTE.

First system of musical notation for the piano introduction, featuring treble and bass staves. Dynamic markings include *p* and *pp*. A *Ped.* marking is present at the end of the system.

Second system of musical notation, including treble and bass staves. Dynamic markings include *pp* and *ff*. *Ped.* markings are present.

Third system of musical notation, including treble and bass staves. Dynamic markings include *p*. *Ped.* markings are present.

Fourth system of musical notation, including treble and bass staves. Dynamic marking is *pp con delicatezza*.

Fifth system of musical notation, including treble and bass staves. Dynamic markings include *pp* and *p*.

Sixth system of musical notation, including treble and bass staves.

Marquez chaque note du chant.

First system of a piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *cresc.*, *dol.*, and *p*.

Second system of the piano accompaniment. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *cresc.*, *più cresc.*, and *p*.

Third system of the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings include *cresc.* and *p*.

Fourth system of the piano accompaniment. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *cresc.*.

Fifth system of the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic marking includes *dolce.*

Sixth system of the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *dim.*, *pp*, and *dol. forzando.*

First system of a piano score. The right hand features a complex, rapid sixteenth-note passage with many beamed notes. The left hand plays a steady eighth-note accompaniment. The tempo/mood marking *con delicatezza.* is written above the first measure.

Second system of the piano score. The right hand continues with the intricate sixteenth-note texture. The left hand accompaniment remains consistent. The dynamic marking *pp* (pianissimo) is placed above the right hand in the fourth measure.

Third system of the piano score. The right hand melody becomes more melodic and slower, with some notes held. The left hand accompaniment continues. The marking *morendo.* (diminuendo) is written above the right hand in the second measure.

Fourth system of the piano score. The right hand has a few notes, then rests. The left hand plays a dense, rhythmic sixteenth-note pattern. The dynamic marking *pp* and the instruction *Ped.* (pedal) are written above the first measure. An asterisk (*) is placed above the right hand in the second measure.

Fifth system of the piano score. The right hand has a few notes, then rests. The left hand continues with the sixteenth-note pattern. The marking *cresc.* (crescendo) is written above the right hand in the first measure.

molto cresc.

f *ff*
Ped.

Allegro molto.

ff

1

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 12/8 time signature. It begins with a piano (*p*) dynamic marking and features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth-note chords. A *crescendo* marking is placed over the first two measures of the upper staff, leading to a fortissimo (*ff*) dynamic in the third measure.

ORGIE.

Allegro con moto.

The second system, titled "ORGIE." and marked "Allegro con moto.", consists of two staves in 2/4 time. The upper staff begins with a fortissimo (*ff*) dynamic and contains several triplet markings (*3*) over eighth notes. The lower staff provides a steady accompaniment of eighth notes. The system concludes with another fortissimo (*ff*) dynamic marking.

The third system continues the musical piece with two staves. The upper staff features a melodic line with eighth notes and slurs, while the lower staff maintains the eighth-note accompaniment. The key signature remains two flats.

The fourth system consists of two staves. The upper staff has triplet markings (*3*) and accents (>) over eighth notes. The lower staff also features triplet markings and accents, providing a complex rhythmic texture.

The fifth and final system on the page consists of two staves. It continues the melodic and rhythmic themes established in the previous systems, with triplet markings and accents in both staves. The piece concludes with a final chord in the lower staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with accents, while the bass staff provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes triplets of eighth notes, and the bass staff continues with eighth-note accompaniment.

Third system of musical notation, featuring a treble and bass staff. The treble staff shows a sequence of chords, and the bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has chords with accents, and the bass staff includes some sixteenth-note patterns.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains chords with slurs, and the bass staff continues with eighth-note accompaniment.

Sixth system of musical notation, featuring a treble and bass staff. This system includes dynamic markings: *p* (piano) and *f* (forte). The treble staff has chords, and the bass staff features eighth-note accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then another piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then another forte (*f*) dynamic. The bass staff continues with rhythmic accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff starts with a fortissimo (*ff*) dynamic and includes several triplet markings (*3*) over groups of notes. The bass staff features a steady accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. This system continues the rhythmic accompaniment in the bass staff and includes triplet markings (*3*) in the treble staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has triplet markings (*3*) and the bass staff continues with rhythmic accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff has triplet markings (*3*) and the bass staff continues with rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. It includes a 3-measure triplet in the bass line and various rhythmic patterns in both staves.

Second system of musical notation, continuing the piece with complex rhythmic figures and dynamic markings.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring dynamic markings *pp* and *mf* in the bass line.

Fifth system of musical notation, including dynamic markings *cresc.*, *p*, and *mf*.

Sixth system of musical notation, concluding the page with dynamic markings *pp* and *cresc.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The piece begins with a dashed line above the first measure. The notation includes eighth and sixteenth notes, with some notes beamed together. A trill is indicated by a '3' above a note in the final measure. The dynamic marking *ff* is placed below the final measure.

Second system of musical notation, continuing the grand staff. The treble clef part features a series of chords and eighth notes. The bass clef part has a steady eighth-note accompaniment. A trill is marked with a '3' above a note in the final measure.

Third system of musical notation. The treble clef part has a melodic line with accents (>) above several notes. The bass clef part continues with eighth notes. A trill is marked with a '3' above a note in the first measure. The dynamic marking *ff* is present in the first measure.

Fourth system of musical notation. The treble clef part has a melodic line with accents (>) above notes. The bass clef part has a rhythmic accompaniment. A trill is marked with a '3' above a note in the first measure. The dynamic marking *pp* is in the first measure, and *ff* is in the final measure. A dashed line is above the first measure, and an asterisk (*) is in the final measure.

Fifth system of musical notation. The treble clef part has a melodic line with accents (>) above notes. The bass clef part has a rhythmic accompaniment. The dynamic marking *ff* is in the final measure.

Allegro con spirito.

Sixth system of musical notation. The treble clef part has a melodic line with accents (>) above notes. The bass clef part has a rhythmic accompaniment. A trill is marked with a '3' above a note in the first measure. The dynamic marking *pp* is in the first measure. A '2' is written above the first measure of the bass clef part.

Seventh system of musical notation. The treble clef part has a melodic line with accents (>) above notes. The bass clef part has a rhythmic accompaniment. The dynamic marking *pp* is in the first measure.

This page of piano sheet music consists of seven systems of staves. The first system shows a treble and bass clef with a *cresc.* marking. The second system begins with a *Presto.* tempo marking and includes a *Ped.* (pedal) instruction and a *ff* (fortissimo) dynamic. The music features complex textures with many beamed notes and chords. The final system ends with a double bar line and a *ff* marking.

CHOPIN'S PIANOFORTE-WERKE,

welche mit Eigenthumsrecht im Verlage von

BREITKOPF & HÄRTEL in Leipzig

erschienen sind.

	<i>Fl. Ngr.</i>		<i>Fl. Ngr.</i>		<i>Fl. Ngr.</i>
Op. 12. Variations brill. sur le Rondeau favori :		Le même arr. avec Violon par L. Damrosch.	1 5	Op. 63. 3 Mazourkas. H dur, F moll, Cis moll.	20
Je, vends des scapulaires, de Ludovic de Herold et Halevy. B dur	20	Op. 33. 4 Mazourkas. Cis moll, D dur, C dur, H moll	1 —	Les mêmes arr. à 4 mains.	15
Les mêmes arr. à 4 mains.	20	Les mêmes arr. à 4 mains.	1 —	- 64. 3 Valses. Desdur, Cis moll, As dur.	1 —
- 15. 3 Nocturnes. F dur, Fis dur, G moll	20	Pour Violonc. et Pianoforte par C. Grimm.	1 —	Les mêmes séparées.	15
Les mêmes arr. à 4 mains.	20	- 34. 3 Valses brillantes. As dur, A moll, F dur.	17½	Les mêmes arr. à 4 mains.	10
- 16. Rondeau. Es dur	1 —	Les mêmes arr. à 4 mains.	15	- 65. Sonate avec Violoncelle. G moll.	2 —
Le même arr. à 4 mains.	1 —	- 35. Sonate. B moll	1 5	La même arr. à 4 mains.	1 20
- 17. 4 Mazourkas. B dur, Emoll, As dur, A moll	20	La même arr. à 4 mains.	1 40	La même arr. p. Piano et Violon p. F. David	2 —
Les mêmes arr. à 4 mains.	25	Marche funèbre tirée de la Sonate arr. p. Orch. Partition	15	Thematisches Verzeichniss der im Druck erschienenen Compositionen von Fr. Chopin.	1 —
Les mêmes arr. p. Viol. ou Vclle. av. Piano p. C. Kissner	25	La même arr. p. Orchestre	1 40	Portrait v. Fr. Chopin. Stahlstich nach dem Medaillon von Bovy. Radirt von Schauer. Fol.	10
- 18. Grande Valse brillante. Es dur	20	La même arr. à 4 mains.	10	Valses. 8. Roth cart.	1 —
La même arr. à 4 mains.	20	La même à 2 mains.	10	Polonaises. 8. Roth cart.	1 15
Les mêmes arr. p. Viol. ou Vclle. av. Piano p. C. Kissner.	25	La même arr. à 8 mains.	20	Nocturnes. 8. Roth cart.	1 40
- 20. Scherzo. H moll.	1 —	La même arr. p. Violon ou Violoncelle avec Piano par V. Hamm.	12½	Mazourkas. 8. Roth cart.	1 15
Le même arr. à 4 mains.	1 —	- 36. 2me Impromptu. Fis dur.	15	Ballades, Berceuse, Barcarolle. 8. Roth cart. n.	1 40
- 21. 2me Concerto avec accomp. d'Orch. F moll. Partition.	5 —	Le même arr. à 4 mains.	12½	Préludes, Scherzos, Impromptus. 8. Roth cart. n.	2 —
Le même avec accomp. d'Orch.	4 —	- 37. 2 Nocturnes. G moll, G dur.	20	Sonates, Allegro, Fantaisie, Variations. 8. Roth cart.	2 —
Le même avec accomp. de Quintuor	3 —	Les mêmes arr. à 4 mains.	20	12 Etuden. 8. Roth cart.	1 40
Le même arr. p. deux Pianos p. A. Horn	2 25	Les mêmes arr. p. Viol. ou Vclle. av. Piano p. C. Kissner	25	— Mazurkas. Einzel-Ausgabe.	
(La Partie du premier Piano est identique avec la partie principale de l'Original.)		- 38. Ballade. F dur.	20	No 1. Op. 17. No. 1. B dur	5
Le même sans accompagnement.	1 20	La même arr. à 4 mains.	20	- 2. - 17. - 2. Emoll.	5
Le même arr. à 4 mains.	2 —	- 39. 3me Scherzo. Cis moll.	25	- 3. - 17. - 3. A dur	5
- 22. Grande Polonaise brill. précédée d'un Andante spianato avec accomp. d'Orchestre. Es dur	2 15	Le même arr. à 4 mains.	25	- 4. - 17. - 4. A moll.	7
La même sans accompagnement.	1 40	- 40. 2 Polonaises. A dur, Cmoll.	20	- 5. - 24. - 1. G moll.	5
La même arr. à 4 mains.	1 40	Les mêmes arr. à 4 mains.	20	- 6. - 24. - 2. C dur.	7½
Andante spianato solo	10	- 41. 4 Mazourkas. Cis moll, Emoll, H dur, As dur	22½	- 7. - 24. - 3. As dur.	5
- 23. Ballade. G moll	25	Les mêmes arr. à 4 mains.	20	- 8. - 24. - 4. B moll.	10½
La même arr. à 4 mains.	25	- 42. Valse. As dur.	20	- 9. - 30. - 1. C moll.	5
- 24. 4 Mazourkas. G moll, C dur, As dur, B moll	25	La même arr. à 4 mains.	20	- 10. - 30. - 2. H moll.	5
Les mêmes arr. à 4 mains.	25	- 46. Allegro de Concert. A dur	1 6	- 11. - 30. - 3. Desdur	7½
- 25. 12 Etudes. Livr. 1. 2. à 4 Rthlr. 15 Ngr. Les mêmes séparées :	3 —	Le même arr. à 4 mains.	1 —	- 12. - 30. - 4. Cis moll.	10
No. 1. As dur.	7½	- 47. 3me Ballade. As dur.	24	- 13. - 33. - 1. Gis moll.	5
No. 2. F moll.	7½	La même arr. à 4 mains.	20	- 14. - 33. - 2. D dur.	10
No. 3. F dur	10	- 48. 2 Nocturnes. C moll, Cis moll.	27	- 15. - 33. - 3. C dur.	5
No. 4. A moll	7½	Les mêmes arr. à 4 mains.	20	- 16. - 33. - 4. H moll.	12½
No. 5. Emoll.	10	Les mêmes No. 1. arr. p. Violon av. Piano p. L. Damrosch	12½	- 17. - 41. - 1. Cis moll.	10
No. 6. Gis moll	10	- 49. Fantaisie brillante. F moll	1 6	- 18. - 41. - 2. Emoll.	5
No. 7. Cis moll	7½	La même arr. à 4 mains.	1 —	- 19. - 41. - 3. H dur.	5
No. 8. Des dur	5	- 52. 4me Ballade. F moll	1 —	- 20. - 41. - 4. As dur.	5
No. 9. Ges dur	5	La même arr. à 4 mains.	25	- 21. - 56. - 1. H dur	10
No. 10. H moll	10	- 53. Polonaise. As dur	1 —	- 22. - 56. - 2. C dur.	5
No. 11. A moll	12½	La même arr. à 4 mains.	20	- 23. - 56. - 3. Cmoll.	10
No. 12. C moll	12½	La même arr. pour 2 Pianos p. L. Röhr.	1 5	- 24. - 63. - 1. H dur.	7½
- 26. 2 Polonaises. Cis moll, Emoll	25	- 54. 4me Scherzo. E dur.	1 5	- 25. - 63. - 2. F moll.	5
Les mêmes arr. à 4 mains.	25	Le même arr. à 4 mains.	1 5	- 26. - 63. - 3. Cis moll.	7½
Les mêmes arr. avec Violon par C. Lipinski.	1 —	- 55. 2 Nocturnes. F moll, Es dur	20	— Nottornos. Einzel-Ausgabe.	
- 27. 2 Nocturnes. Cis moll, Desdur	20	Les mêmes arr. à 4 mains.	20	No 1. Op. 15. No. 1. F dur	10
Les mêmes arr. à 4 mains.	20	Les mêmes arr. p. Vclle. avec Piano p. A. Franchomme	20	- 2. - 15. - 2. Fis dur.	10
- 28. 24 Préludes.		Les mêmes No. 1. p. Viol. ou Vclle. av. Piano p. C. Kissner.	15	- 3. - 15. - 3. G moll.	7½
Les mêmes en 4 Cahiers.	2 —	- 56. 3 Mazourkas. H dur, C dur, Cmoll.	25	- 4. - 27. - 1. Cis moll.	10
Cah. I. No. 1—6	15	Les mêmes arr. à 4 mains.	1 —	- 5. - 27. - 2. Desdur	10
- II. - 7—12.	15	- 57. Berceuse. Desdur.	15	- 6. - 37. - 1. G moll.	7½
- III. - 13—18	20	La même arr. à 4 mains.	10	- 7. - 37. - 2. G dur	10
- IV. - 19—24	15	- 58. Sonate. H moll	1 15	- 8. - 48. - 1. Cmoll.	12½
- 29. Impromptu. As dur	15	La même arr. à 4 mains.	2 —	- 9. - 48. - 2. Fis moll.	12½
Le même arr. à 4 mains.	15	Scherzo tiré de la Sonate pour Piano.	10	- 10. - 55. - 1. F moll.	10
- 30. 4 Mazourkas. Emoll, H moll, Desdur, Cis moll	25	- 60. Barcarolle. Fis dur	20	- 11. - 55. - 2. Es dur.	7½
Les mêmes arr. à 4 mains.	20	La même arr. à 4 mains.	15	- 12. - 62. - 1. H dur.	10
- 31. Scherzo. B moll.	1 5	- 61. Polonaise-Fantaisie. As dur.	27½	- 13. - 62. - 2. E dur.	10
Le même arr. à 4 mains.	1 —	La même arr. à 4 mains.	1 —	— Polonaises. Einzel-Ausgabe.	
		- 62. 2 Nocturnes. H dur, E dur	22½	No 1. Op. 22. Es dur	1 40
		Les mêmes arr. à 4 mains.	20	- 2. - 26. No. 1. Cis moll	10
				- 3. - 26. - 2. Es moll	15
				- 4. - 40. - 1. A dur	10
				- 5. - 40. - 2. Cmoll.	10
				- 6. - 53. As dur.	1 —
				- 7. - 64. As dur. (Phantasia)	27½