

OEUVRES DE PIANO

PAR

STEPHEN HELLER.

	<i>M</i>	<i>Sp</i>
Op. 12. Rondoletto sur la Cracovienne du Ballet: La Gipsy	1	50
» 13. Divertissement brillant sur une Romance favorite » Ouvrez moi de l'Opéra: Les Treize de F. HALÉVY	1	75
» 15. Rondino brillant sur la Cavatine »Pauvre Couturière« de l'Opéra: Les Treize de F. HALÉVY	1	50
» 37. Fantaisie sur la Romance »En respect mon amour se change« de l'Opéra: Charles VI. de F. HALÉVY	2	—
La même arr. à 4 mains	3	—
» 38. Caprice brillant sur »Avec la douce chansonnette« de l'Opéra: Charles VI. de F. HALÉVY.	1	50
» 70. Le Prophète de G. MEYERBEER. Caprice brillant	2	50
» 71. Aux mânes de FRÉDÉRIC CHOPIN. Élégie et Marche funèbre	2	50
» 75. La Dame de Pique de HALÉVY. No. 1. Rondeau-Caprice	2	—
» 2. Romance variée	2	—
» 76. Capriccio über Motive aus dem Liederspiel »Heim- kehr aus der Fremde« von FELIX MENDELSSOHN BARTHOLDY	2	—
» 77. Saltarello über ein Thema der vierten Symphonie von FELIX MENDELSSOHN BARTHOLDY	2	—
Dasselbe zu 4 Händen	2	50
» 81. 24 Präludien . 3 Hefte. Heft I. II. III.	2	50
» 85. 2 Tarantelles . No. 1. 1 <i>M</i> 50 <i>Sp</i> No. 2	2	—
Les mêmes arr. à 4 mains. No. 1	1	80
No. 2	2	—
No. 2. Pour deux Pianos arr. par l'Auteur	2	50
» 86. Im Walde . 7 Charakterstücke. Erste Reihe. 4 Hefte. Heft I. II. III. IV.	2	—
Dasselbe zu vier Händen. Heft 1 und 4	2	—
Heft 2 und 3	2	50
» 88. Troisième Sonate	4	—
Scherzo Capriccio daraus	1	50
» 104. Polonaise	3	—
» 119. Préludes , composés pour Mlle. Lili. Heft I. II. à Dasselbe, neue Miniatur-Ausgabe	3	—
» 120. Lieder für das Pianoforte	3	50
» 121. Trois Morceaux . No. 1. Ballade. No. 2. Conte. No. 3. Réverie du Gondolier.	3	—

	<i>M</i>	<i>Sp</i>
Op. 122. Valses Réveries	3	—
» 123. Feuilles volantes	4	25
» 124. Kinderscenen	4	—
» 125. 24 Etudes d'expression et de rythme, dédiées à la Jeunesse. Liv. 1. — Liv. 2.	4	—
» 126. Trois Ouvertures . No. 1. Pour un Drame	2	50
» 2. Pour une Pastorale	3	—
» 3. Pour un Opéra-Comique	2	—
Les mêmes arr. à 4 mains. No. 1.	2	75
» 2.	3	50
» 3.	2	50
» 127. Freischütz-Studien	4	50
» 128. Im Walde . 7 Charakterstücke. Zweite Reihe. 4 Hfte. Heft V. VI. VII. VIII.	2	—
» 129. Deux Impromptus	3	75
» 130. 33 Variationen über ein Thema von L. v. BEETHOVEN	4	—
» 131. 3 Ständchen	3	—
» 136. Im Walde . 6 Charakterstücke. Dritte Reihe. Heft IX und X.	2	50
» 137. Deux Tarantelles . No. 1. No. 2	2	—
» 139. 3 Etuden	2	25
» 140. Voyage autour de ma chambre . Cinq Pièces pour Piano	3	50
» 141. 4 Barcarolles pour Piano	2	75
» 142. Variationen über ein Thema von R. SCHUMANN.	2	75
» 143. Vierte Sonate . B moll	3	50
» 144. Zwei Capricen über Themas von Mendelssohn. No. 1. Fingalshöhle und No. 2. Elfenmarsch aus dem Sommernachtstraum	1	75
» 145. Ein Heft Walzer	2	50

Pianoforte-Werke zu 2 Händen. Roth cart. 4.

Band I. Transcriptionen (Op. 13. 15. 37. 38. 70. 71. 75. 76. 77. 127. 130).	8	—
» II. Im Walde (Op. 86. 128. 136)	6	—
» III. (Op. 81. 85. 88. 104. 119. 120).	9	—

PROPRIÉTÉ DES ÉDITEURS.

LEIPZIG, BREITKOPF & HÄRTEL.

*À Monsieur
Ferdinand Wertheimer.*

RONDOLETTO

pour le Piano

sur la Cracovienne du Ballet

LA GIPSY

composé
par

STEPHEN HELLER.

Nouvelle Édition.

Oeuv. 12.

Propriété des Éditeurs.

Pr. 15 Ngr.-Mk. 1. 50.

Lipsig, Breitkopf & Härtel.

Paris, Brandus & Dufour.

Enregistré aux Archives de l'Union.

9616.

Allegro.

INTRODUCTION.

First system of musical notation for the introduction. It consists of two staves (treble and bass clef) in a key signature of two sharps (F# and C#). The time signature is 6/8. The first measure has a forte (*f*) dynamic marking, and the second measure has a pianissimo (*pp*) dynamic marking. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Second system of musical notation. It continues the two-staff format. Dynamic markings include piano (*p*), forte (*f*), and a *Red.* (reduction) marking. The music includes slurs and accents over the notes.

Third system of musical notation. It includes dynamic markings for forte (*f*), piano (*p*), *Red.*, and piano dolce (*p dol.*). A star symbol (*) is placed above a measure in the bass staff. A trill (*tr*) is indicated above a note in the treble staff.

Fourth system of musical notation. It features dynamic markings for *Red.* and piano (*p*). A star symbol (*) is placed above a measure in the bass staff. The music continues with complex rhythmic patterns and slurs.

Fifth system of musical notation. It features a fortissimo (*ff*) dynamic marking. The system concludes with a large, sweeping slur over the final notes of the introduction.

Allegro scherzando.

RONDINO.

The first system of the RONDINO consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is placed above the first measure of the bass staff.

The second system continues the musical piece. The treble staff features a trill (*tr.*) over a note in the fourth measure. The bass staff continues with its accompaniment. The notation includes various note values, slurs, and accents.

The third system shows further development of the melody in the treble staff and the accompaniment in the bass staff. The piece maintains its rhythmic and melodic motifs.

The fourth system includes a dolce (*dol.*) dynamic marking in the bass staff, indicating a softer, more lyrical passage. The treble staff continues with its melodic line, and the bass staff provides a steady accompaniment.

The fifth and final system of the RONDINO on this page concludes with a final cadence in the treble staff and a sustained accompaniment in the bass staff. The piece ends with a fermata over the final note.

riten. *a tempo.*

f
fp

Vivo.
giocososo
f *f* *p* *f* *f*

pp

f *p* *cre - scen - do* *f* *Cantabile*

pp mf

p mf pp

mf p

p cre - scen - do p p

cre - - scen - do f mf Cantabile.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. The treble clef staff features a more active melodic line with slurs and accents. The bass clef staff continues the accompaniment. Dynamic markings include *f* (forte), *cresc.* (crescendo), and *brillante* (brilliant).

Third system of musical notation. The treble clef staff has a complex melodic line with many slurs and accents. The bass clef staff has a simpler accompaniment. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff has a simple accompaniment. A dynamic marking of *dim.* (diminuendo) is present.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a simple accompaniment. A dynamic marking of *cresc.* (crescendo) is present.

riten. *a tempo.*

p

dolce

p

f

f

dol. *p*

p

p *mf* *p*

pp

p

First system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff contains chords and rests. Dynamics include *cresc*, *p*, and *p*. There are also hairpins and accents (^) in the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a *fp* dynamic marking and long horizontal lines indicating sustained notes or chords.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes a *cresc.* dynamic marking and a *f* dynamic marking. Accents (^) are present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with slurs and ties.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes a *f* dynamic marking and a bass line with slurs and ties.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and accents, and a supporting bass line. The dynamic marking *p* (piano) is present in both staves.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with various slurs and accents throughout.

Vivo.

Third system of musical notation, marked **Vivo.** The treble clef part has a more rhythmic and driving character. The dynamic marking *cresc.* (crescendo) is placed in the middle of the system, and *f* (forte) appears at the end. The bass line provides a steady accompaniment.

Fourth system of musical notation. The treble clef part features a series of slurs and accents, with a dynamic marking *f* (forte) in the middle. The bass line continues with a consistent accompaniment.

Fifth system of musical notation. The treble clef part includes a triplet of notes marked *brillante.* (brilliantly). The dynamic marking *f* (forte) is repeated in the middle of the system. The bass line has a dynamic marking *leggero.* (light) in the final measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a supporting line with quarter and eighth notes. Dynamics include *dim.* and *ff* *ped.*

Second system of musical notation. The treble clef staff features a more complex melodic line with some triplets. The bass clef staff has a steady accompaniment. Dynamics include ** ff* and *f*.

Third system of musical notation. The treble clef staff continues the melodic development. The bass clef staff provides harmonic support. Dynamics include *dim.*, *ff* *ped.*, and ** ff*.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. A dotted line with an '8' above it spans across the system.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a supporting accompaniment. Dynamics include *f* and *ff* *ped.*. A dotted line with an '8' above it spans across the system.

FRIEDRICH CHOPIN'S WERKE.

Erste kritisch durchgesehene Gesamtausgabe.

Verlag von BREITKOPF & HÄRTEL in Leipzig.

Für das Pianoforte.		M	9
Band I. Balladen.			
Complet in 1 brosch. Bände 3 —			
1. Erste Ballade. Op. 23. G moll.	1	—	—
2. Zweite Ballade. Op. 38. F dur.	—	90	—
3. Dritte Ballade. Op. 47. As dur.	—	90	—
4. Vierte Ballade. Op. 52. F moll.	1	—	—
Band II. Etuden.			
Complet in 1 brosch. Bände 7 50			
1. Etude. Op. 10. No. 1. C dur.	—	45	—
2. Etude. Op. 10. No. 2. Amoll.	—	45	—
3. Etude. Op. 10. No. 3. E dur.	—	45	—
4. Etude. Op. 10. No. 4. Cis moll.	—	45	—
5. Etude. Op. 10. No. 5. Ges dur.	—	45	—
6. Etude. Op. 10. No. 6. Es moll.	—	30	—
7. Etude. Op. 10. No. 7. C dur.	—	45	—
8. Etude. Op. 10. No. 8. F dur.	—	60	—
9. Etude. Op. 10. No. 9. F moll.	—	45	—
10. Etude. Op. 10. No. 10. As dur.	—	60	—
11. Etude. Op. 10. No. 11. Es dur.	—	45	—
12. Etude. Op. 10. No. 12. C moll.	—	45	—
13. Etude. Op. 25. No. 1. As dur.	—	45	—
14. Etude. Op. 25. No. 2. F moll.	—	45	—
15. Etude. Op. 25. No. 3. F dur.	—	60	—
16. Etude. Op. 25. No. 4. Amoll.	—	45	—
17. Etude. Op. 25. No. 5. E moll.	—	60	—
18. Etude. Op. 25. No. 6. Gis moll.	—	60	—
19. Etude. Op. 25. No. 7. Cis moll.	—	45	—
20. Etude. Op. 25. No. 8. Des dur.	—	30	—
21. Etude. Op. 25. No. 9. Ges dur.	—	30	—
22. Etude. Op. 25. No. 10. H moll.	—	60	—
23. Etude. Op. 25. No. 11. Amoll.	—	75	—
24. Etude. Op. 25. No. 12. C moll.	—	60	—
25. Etude. F moll.	—	30	—
26. Etude. As dur.	—	30	—
27. Etude. Des dur.	—	30	—
Band III. Mazurkas.			
Complet in 1 brosch. Bände 7 80			
1. Mazurka. Op. 6. No. 1. Fis moll.	}	75	—
2. Mazurka. Op. 6. No. 2. Cis moll.			
3. Mazurka. Op. 6. No. 3. E dur.			
4. Mazurka. Op. 6. No. 4. Es moll.			
5. Mazurka. Op. 7. No. 1. B dur.	}	75	—
6. Mazurka. Op. 7. No. 2. Amoll.			
7. Mazurka. Op. 7. No. 3. F moll.			
8. Mazurka. Op. 7. No. 4. As dur.			
9. Mazurka. Op. 7. No. 5. C dur.	}	90	—
10. Mazurka. Op. 17. No. 1. B dur.			
11. Mazurka. Op. 17. No. 2. E moll.			
12. Mazurka. Op. 17. No. 3. As dur.			
13. Mazurka. Op. 17. No. 4. Amoll.	}	90	—
14. Mazurka. Op. 24. No. 1. G moll.			
15. Mazurka. Op. 24. No. 2. C dur.			
16. Mazurka. Op. 24. No. 3. As dur.			
17. Mazurka. Op. 24. No. 4. B moll.	}	90	—
18. Mazurka. Op. 30. No. 1. C moll.			
19. Mazurka. Op. 30. No. 2. H moll.			
20. Mazurka. Op. 30. No. 3. Des dur.			
21. Mazurka. Op. 30. No. 4. Cis moll.	}	90	—
22. Mazurka. Op. 33. No. 1. Gis moll.			
23. Mazurka. Op. 33. No. 2. D dur.			
24. Mazurka. Op. 33. No. 3. C dur.			
25. Mazurka. Op. 33. No. 4. H moll.	}	90	—
26. Mazurka. Op. 41. No. 1. Cis moll.			
27. Mazurka. Op. 41. No. 2. E moll.			
28. Mazurka. Op. 41. No. 3. H dur.			
29. Mazurka. Op. 41. No. 4. As dur.	}	75	—
30. Mazurka. Op. 50. No. 1. G dur.			
31. Mazurka. Op. 50. No. 2. As dur.			
32. Mazurka. Op. 50. No. 3. Cis moll.			
33. Mazurka. Op. 56. No. 1. H dur.	}	I 5	—
34. Mazurka. Op. 56. No. 2. C dur.			
35. Mazurka. Op. 56. No. 3. C moll.			
26. Mazurka. Op. 59. No. 1. Amoll.			
37. Mazurka. Op. 59. No. 2. As dur.	}	90	—
38. Mazurka. Op. 59. No. 3. Fis moll.			
39. Mazurka. Op. 63. No. 1. H dur.			
40. Mazurka. Op. 63. No. 2. F moll.			
41. Mazurka. Op. 63. No. 3. Cis moll.	}	60	—
42. Mazurka. (Notre temps No. 2.) Amoll.			

Band IV. Nottornos.		M	9
Complet in 1 brosch. Bände 3 40			
1. Notturmo. Op. 9. No. 1. B moll.	—	45	—
2. Notturmo. Op. 9. No. 2. Es dur.	—	30	—
3. Notturmo. Op. 9. No. 3. H dur.	—	60	—
4. Notturmo. Op. 15. No. 1. F dur.	—	45	—
5. Notturmo. Op. 15. No. 2. Fis dur.	—	45	—
6. Notturmo. Op. 15. No. 3. G moll.	—	45	—
7. Notturmo. Op. 27. No. 1. Cis moll.	—	45	—
8. Notturmo. Op. 27. No. 2. Des dur.	—	45	—
9. Notturmo. Op. 32. No. 1. H dur.	—	45	—

No.	M	9
10. Notturmo. Op. 32. No. 2. As dur.	—	45
11. Notturmo. Op. 37. No. 1. G moll.	—	45
12. Notturmo. Op. 37. No. 2. G dur.	—	60
13. Notturmo. Op. 48. No. 1. C moll.	—	45
14. Notturmo. Op. 48. No. 2. Fis moll.	—	60
15. Notturmo. Op. 55. No. 1. F moll.	—	45
16. Notturmo. Op. 55. No. 2. Es dur.	—	45
17. Notturmo. Op. 62. No. 1. H dur.	—	45
18. Notturmo. Op. 62. No. 2. E dur.	—	45

Band V. Polonaisen.		M	9
Complet in 1 brosch. Bände 4 20			
1. Polonaise. Op. 26. No. 1. Cis moll.	—	45	—
2. Polonaise. Op. 26. No. 2. Es moll.	—	75	—
3. Polonaise. Op. 40. No. 1. A dur.	—	45	—
4. Polonaise. Op. 40. No. 2. C moll.	—	45	—
5. Polonaise. Op. 44. Fis moll.	I	5	—
6. Polonaise. Op. 53. As dur.	—	90	—
7. Polonaise-Phantasie. Op. 61. As dur.	I	—	—

Band VI. Praeludien.		M	9
Complet in 1 brosch. Bände 3 —			
Erstes Heft. No. 1—6 75			
1. Praeludium. Op. 28. No. 1. C dur.	—	—	—
2. Praeludium. Op. 28. No. 2. Amoll.	—	—	—
3. Praeludium. Op. 28. No. 3. G dur.	—	—	—
4. Praeludium. Op. 28. No. 4. E moll.	—	—	—
5. Praeludium. Op. 28. No. 5. D dur.	—	—	—
6. Praeludium. Op. 28. No. 6. H moll.	—	—	—
Zweites Heft. No. 7—12 75			
7. Praeludium. Op. 28. No. 7. A dur.	—	—	—
8. Praeludium. Op. 28. No. 8. Fis moll.	—	—	—
9. Praeludium. Op. 28. No. 9. E dur.	—	—	—
10. Praeludium. Op. 28. No. 10. Cis moll.	—	—	—
11. Praeludium. Op. 28. No. 11. H dur.	—	—	—
12. Praeludium. Op. 28. No. 12. Gis moll.	—	—	—
Drittes Heft. No. 13—18 I —			
13. Praeludium. Op. 28. No. 13. Fis dur.	—	—	—
14. Praeludium. Op. 28. No. 14. Es moll.	—	—	—
15. Praeludium. Op. 28. No. 15. Des dur.	—	—	—
16. Praeludium. Op. 28. No. 16. B moll.	—	—	—
17. Praeludium. Op. 28. No. 17. As dur.	—	—	—
18. Praeludium. Op. 28. No. 18. F moll.	—	—	—
Viertes Heft. No. 19—24 90			
19. Praeludium. Op. 28. No. 19. Es dur.	—	—	—
20. Praeludium. Op. 28. No. 20. C moll.	—	—	—
21. Praeludium. Op. 28. No. 21. B dur.	—	—	—
22. Praeludium. Op. 28. No. 22. G moll.	—	—	—
23. Praeludium. Op. 28. No. 23. F dur.	—	—	—
24. Praeludium. Op. 28. No. 24. D moll.	—	—	—
25. Praeludium. Op. 45. Cis moll.	—	—	—

Band VII. Rondos und Scherzos.		M	9
Abth. 1. Rondos 3 —			
1. Rondo. Op. 1. C moll.	—	90	—
2. Rondo à la Mazur. Op. 5. F dur.	I	5	—
3. Rondo. Op. 16. Es dur.	I	35	—
Abth. 2. Scherzos 4 50			
4. Erstes Scherzo. Op. 20. H moll.	I	5	—
5. Zweites Scherzo. Op. 31. B moll.	I	35	—
6. Drittes Scherzo. Op. 39. Cis moll.	I	5	—
7. Viertes Scherzo. Op. 54. E dur.	I	35	—

Band VIII. Sonaten.		M	9
Complet in 1 brosch. Bände 3 60			
1. Sonate. Op. 35. B moll.	I	35	—
Trauermarsch hieraus 45			
2. Sonate. Op. 58. H moll.	2	10	—

Band IX. Walzer.		M	9
Complet in 1 brosch. Bände 3 60			
1. Grosser brillanter Walzer. Op. 18. Es dur.	—	60	—
2. Brillanter Walzer. Op. 34. No. 1. As dur.	—	75	—
3. Brillanter Walzer. Op. 34. No. 2. Amoll.	—	60	—
4. Brillanter Walzer. Op. 34. No. 3. F dur.	—	60	—
5. Walzer. Op. 42. As dur.	—	75	—
6. Walzer. Op. 64. No. 1. Des dur.	—	45	—
7. Walzer. Op. 64. No. 2. Cis moll.	—	45	—
8. Walzer. Op. 64. No. 3. As dur.	—	45	—

Band X. Verschiedene Werke.		M	9
Complet in 1 brosch. Bände 6 60			
1. Brillante Variationen. Op. 12. B dur.	—	90	—
2. Bolero. Op. 19. C dur.	—	90	—
3. Impromptu. Op. 29. As dur.	—	60	—
4. Zweites Impromptu. Op. 36. Fis dur.	—	60	—
5. Tarantelle. Op. 43. As dur.	—	75	—
6. Concert-Allegro. Op. 46. Adur.	I	35	—
7. Phantasie. Op. 49. F moll.	I	5	—
8. Allegro vivace. 3 Impromptu. Op. 51. Gesd.	—	60	—
9. Berceuse. Op. 57. Des dur.	—	45	—
10. Barcarolle. Op. 60. Fis dur.	—	75	—
11. Variation aus Hexameron. E dur.	—	30	—

Für Pianoforte u. Streichinstrumente.		M	9
Band XI.			
Complet in 1 brosch. Bände 9 30			
1. Trio für Pianoforte, Violine und Violoncell. Op. 8. G moll.	—	—	3 45
2. Introduction und brillante Polonaise für Pianoforte u. Violoncell. Op. 3. C dur.	—	—	1 65
3. Sonate für Pianoforte u. Violoncell. Op. 65. G moll.	—	—	2 85
4. Grosses Duo concertant für Pianoforte und Violoncell. E dur (mit A. Franchomme).	—	—	1 80

Für Pianoforte mit Orchester.		Part.	Stim-men.	Klav.-Ansz.
Band XII.				
1. Là ci darem la mano. Op. 2. B dur.	3	15	4	50
2. Grosses Concert. Op. 11. E moll.	1	20	9	—
3. Grosse Phantasie. Op. 13. A dur.	2	85	3	75
4. Krakowiak. Grosses Concert-Rondo. Op. 14. F dur.	3	15	5	—
5. Zweites Concert. Op. 21. F moll.	5	40	7	20
6. Grosse brill. Polonaise. Op. 22. Es dur.	2	25	3	—

Nachgelassene Werke.		M	9
Band XIII. Für das Pianoforte.			
Complet in 2 brosch. Bänden. No. 1—26. 5 70			
No. 27—35. 4 80			
1. Mazurka. G dur. 1825	}	—	30
2. Mazurka. B dur. 1825			
3. Mazurka. Amoll. (Op. 68. No. 2.) 1827			
4. Mazurka. F dur. (Op. 68. No. 3.) 1830			
5. Mazurka. C dur. (Op. 68. No. 1.) 1830	}	—	30
6. Mazurka. D dur. 1829—30			
7. Mazurka. Dieselbe ungearbeitet. 1832			
8. Mazurka. C dur. 1833			
9. Mazurka. G dur. (Op. 67. No. 1.) 1835	}	—	30
10. Mazurka. C dur. (Op. 67. No. 3.) 1835			
11. Mazurka. Amoll. (Op. 67. No. 4.) 1846			
12. Mazurka. G moll. (Op. 67. No. 2.) 1849			
13. Mazurka. Amoll à Gaillard	}	—	45
14. Mazurka. F moll. (Op. 68. No. 4.) 1849			
15. Polonaise. Gis moll. 1822			
16. Polonaise. B moll. 1826			
17. Polonaise. D moll. (Op. 71. No. 1.) 1827	}	—	60
18. Polonaise. B dur. (Op. 71. No. 2.) 1828			
19. Polonaise. F moll. (Op. 71. No. 3.) 1829			
20. Walzer. H moll. (Op. 69. No. 2.) 1829			
21. Walzer. Des dur. (Op. 70. No. 3.) 1830	}	—	30
22. Walzer. E dur. 1829			
23. Walzer. Ges dur. (Op. 70. No. 1.) 1835			
24. Walzer. F moll. (Op. 69. No. 1.) 1835			
25. Walzer. F moll. (Op. 70. No. 2.) 1843	}	—	45
26. Walzer. Emoll			
27. Ecossaise. D dur. (Op. 72. No. 3.) 1830			
28. Ecossaise. G dur. (Op. 72. No. 4.) 1830			
29. Ecossaise. Desd. (Op. 72. No. 5.) 1830	}	—	75
30. Phant.-Impromptu. Cis moll. (Op. 66.) 1834			
31. Notturmo. E moll. (Op. 72. No. 1.) 1827			
32. Sonate. C moll. (Op. 4.)			
33. Trauermarsch. C moll. (Op. 72. No. 2.) 1826	}	—	30
34. Variationen (Schweizerbub), E dur. 1824			
35. Rondo. C dur. (Op. 73.)			
Für zwei Piano-forte. 1828			

Band XIV. Für Gesang mit Pianoforte.		M	9
Complet in 1 brosch. Bände 3 60			
1. Mädchens Wunsch. G dur.	—	—	30
2. Frühling. G moll.	—	—	45
3. Trübe Wellen. Fis moll.	—	—	45
4. Bachanal. C dur.	—	—	30
5. Was ein junges Mädchen liebt. A dur.	—	—	30
6. Mir aus den Augen. F moll.	—	—	45
7. Der Bote. D dur.	—	—	45
8. Mein Geliebter. D dur.	—	—	30
9. Eine Melodie. G dur.	—	—	30
10. Der Reitersmann vor der Schlacht. Es dur.	—	—	45
11. Zwei Leichen. D moll.	—	—	30
12. Meine Freuden. Ges dur.	—	—	45
13. Melancholie. Amoll.	—	—	30
14. Das Ringlein. Es dur.	—	—	30
15. Die Heimkehr. C moll.	—		