

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.

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4655.

ALLEGRO MAESTOSO.

Volles Werk. *Oberwerk.*
Hauptwerk.
Pedal.

Volles Werk. *Oberw.*

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

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a minor key. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment. The word "Oberw" is written in the right margin, and the dynamic marking "p" is placed below the bass staff.

Musical score system 2, continuing the piece. It includes a grand staff with treble and bass clefs. The music features a "ritard." (ritardando) instruction. Dynamic markings "p" and "pp" are used. The system concludes with a double bar line and a repeat sign.

Musical score system 3, beginning with the instruction "ALLEGRO." and the tempo marking "1.". The text "Oberw mit sanften Stimmen." is written above the treble staff. The system consists of a grand staff with treble and bass clefs, showing a more active melodic line in the upper staff.

Musical score system 4, starting with a second ending bracket labeled "2.". The system continues with a grand staff of treble and bass clefs, featuring complex harmonic textures and melodic patterns.

First system of a musical score. It consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music features a complex texture with many beamed notes and rests.

Second system of a musical score, continuing from the first. It also consists of three staves with the same clefs and key signature. The notation includes various rhythmic values and rests.

Hauptw. Starke Stimmen.

Third system of a musical score, starting with the instruction "Hauptw. Starke Stimmen." It consists of three staves with the same clefs and key signature. The music is more rhythmic and active than the previous systems.

Fourth system of a musical score, featuring first and second endings. It consists of three staves with the same clefs and key signature. The first ending is marked with a "1." and the second ending with a "2. Oberw." (Oberwiesing). The system concludes with repeat signs.

First system of a musical score for piano. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats and a 3/4 time signature. The first system contains five measures of music.

Second system of the musical score, labeled *Hauptw.* (Main Theme). It consists of three staves. The music continues from the first system, with five measures. The grand staff shows more complex rhythmic patterns.

Third system of the musical score, labeled *Oberw.* (Upper Part) and *p* (piano). It consists of three staves. The music continues with five measures, featuring a change in dynamics and texture.

Während dieses Ritornellshat der Spielende Zeit zum Registriren.

Fourth system of the musical score, which is a ritornello. It consists of three staves. The music is characterized by chords and rests, with five measures. The grand staff shows a series of chords, while the bass staff has 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 musical notation. 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 notes. The bottom staff is a bass clef staff with a melodic line.

Second system of musical notation. 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 notes. The bottom staff is a bass clef staff with a melodic line.

Third system of musical notation. 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 notes. The bottom staff is a bass clef staff with a melodic line. The word "Oberer" 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 musical notation. 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 notes. The bottom staff is a bass clef staff with a melodic line.

Oberw. sechs sanfte Stimmen.

Musical score for six soft voices. The system consists of three staves. The top two staves are joined by a brace and contain complex polyphonic textures with many notes. The bottom staff is mostly empty, with only a few notes in the first few measures.

Hauptw. 3 sanfte 8'

Musical score for three soft voices. The system consists of three staves. The top two staves are joined by a brace and contain complex polyphonic textures. The bottom staff contains a more active melodic line.

Zwei 16' und ein 8'

Oberw.

Musical score for the Oberw. section. The system consists of three staves. The top two staves are joined by a brace and contain complex polyphonic textures. The bottom staff contains a more active melodic line.

Hauptw.

Musical score for the Hauptw. section. The system consists of three staves. The top two staves are joined by a brace and contain complex polyphonic textures. The bottom staff contains a more active melodic line.

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, and the two lower staves are in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The first two staves are bracketed together on the left. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Second system of the musical score, continuing the three-staff arrangement. The top staff has a melodic line with some accidentals, while the lower staves provide harmonic support with chords and moving lines.

Third system of the musical score. The top staff features a more active melodic line with frequent sixteenth-note patterns. The lower staves continue with a steady accompaniment.

Fourth system of the musical score, featuring dynamic markings. The top staff is marked with *Oberw.* (Oberwerk) and *Hauptw.* (Hauptwerk) in alternating measures. The notation includes complex rhythmic patterns and accidentals.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The music is in a key with two flats and a 3/4 time signature. The first system contains five measures of music.

Second system of musical notation, continuing the piece. It features a grand staff and a separate bass line. The second system contains five measures of music.

Third system of musical notation, continuing the piece. It features a grand staff and a separate bass line. The third system contains five measures of music.

Fourth system of musical notation, concluding the piece. It features a grand staff and a separate bass line. The fourth system contains five measures of music, ending with a double bar line.

Kompositionen für Pianoforte zu zwei Händen.

Abert, J. J. , Op. 23. Ein Abend auf der Burgruine „Weibertreue“. Musikalisches Tonbild. — 10	No. 6, Thème allemand „An Alexis“. — 12½	Dreyse , 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. Tröstensamkeit. 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 Moissonneurs. 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. 1. Rondo-Valse sur un Motif de P. Henrion. — 12½	— Op. 16. Der Thautropfen (The Dewdrop). Bluette de Salon. — 10
Cah. I. No. 1. Les Cloches. — 10	- 4. Abt, In dunkler Nacht. — 7½	— Op. 154. No. 2, Barcarolle italienne. — 10	— Op. 17. Simplette. Mélodie. — 10
- 2. Le doux Entretien. — 10	- 5. Marschner, A. E., Lüftchen ihr plaudert. — 7½	— Op. 157. Dieu vous bénisse! Bluette. — 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. 158. Songe et Réveil. 2 Fantaisies sur la Sonnambula de Bellini. Liv. 1. 2. á 15 ngr. — 1 —	— 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. 161. Fantaisie sur les Motifs fav. de l'Opéra Attila, de G. Verdi. — 15	— 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. 162. Petite Fantaisie sur la Chansonnette: Les Bordenes de la reine, de P. Henrion. — 12½	— Op. 22. Das Tausendschönchen (Paquerette.) Capriccio. — 10
- 6. Le Chant des Montagnes. — 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. 163. Fantaisie sur la Chansonnette: Le Maréchal-Ferrant, 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. 173. Petite Fantaisie sur le Magister de Village, 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. 174. Cavatine de Bellini. Fantaisie élégante. — 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. 175. Réminiscence de Rossini. Bagatelle. — 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. 176. Ecole primaire. Elementarunterricht für die ersten Anfänger im Pftespiel, in 25 leichten und fortschreitenden Studien. — 1 5	— Op. 93. 3 Légendes. — 22½
- 11. Danse villageoise. — 10	- 2, Air de la Straniera. Cavatine de Beatrice de Tenda. — 12½	— Op. 177. Petite Fantaisie sur un Motif favori d'Etienne Arnaud. — 12½	No. 1, Pensée intime. — 10
- 12. Les Lutins. — 10	- 3, Cavatine de Norma. Polacca de la Straniera. — 12½	— Op. 178. 2 Fantaisies sur Haydée ou le Secret, Opéra de D. F. E. Auber, No. 1, Barcarolle. — 15	- 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	- 2, Cavatine. — 15	- 3. Invocation. — 10
— Op. 2. Souvenir de Leipzig. Grande Valse brillante. — 12½	— Op. 29. La Vogue. Galop brill. en Rondo (A). — 10	— Op. 180. Fantaisie sur Lucie de Lammermoor, de Donizetti. — 17½	— 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. 187. Fantaisie sur l'Opéra Parisina, de Donizetti. — 15	— 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. 240. Ecole moderne du Piano. 1re Partie, Gammes harmonisées, geh. — 1 25	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	2me „ Exercices journaliers, geh. — 1 17½	- 2. Meeresstille (Mer calme). — 7½
— Op. 6. Danse slave. Morceau de Salon. — 15	Burgmüller, Norbert , Op. 8. Sonate (Fm.). — 1 —	3me „ Etudes spéciales, geh. — 1 25	- 3. Blümleins Traum (Rêverie). — 7½
— Op. 7. La Fileuse. Caprice. — 15	— Op. 8. Romance (Des) extraite de la Sonate. (Av. Portrait de M. Burgmüller.) — 10	— Op. 241. Le Gondolier. Barcarolle sur un Thème de Donizetti. — 15	- 4. Vöglein, mein Bote (Petit Oiseau messenger). — 5
— Op. 8. Réverie. — 10	— Op. 13. Rhapsodie (D). — 7½	— Op. 242. Brise d'Italie. Fantaisie sur des Thèmes de Bellini. — 17½	- 5. Im Herbst (L'Automne). — 5
— Op. 9. Louise. Polka brillante. — 10	Chopin, Fréd. , Op. 1. 1er Rondeau (C). Nouv. Edition. — 15	— Op. 255. Douze Etudes mélodiques de Rhythme. — 1 15	- 6. Mazurka. — 5
— Op. 10. La Prise de Voile. Poème musical. — 17½	— Op. 51. Allegro vivace. Impromptu (Ges). — 20	No. 1. La Babillarde., Bagatelle. — 7½	— Op. 90. L'Ecole moderne. Etudes. Cah. 1. — 2 —
— Op. 11. Urka. Mazurka. — 12½	Dreyse , A., Op. 11. Variations sur un Thème original. — 12½	- 2. Le Bal, Valse. — 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	- 3. Sur Mer, Barcarolle. — 5	Hasse, G. , Op. 5. 6 Klavierstücke. Heft 1. Arabeske. Nocturne. — 17½
— Op. 13. Pepita. Polka. — 10	— Op. 15. Les Adieux de Varsovie. Impromptu. — 12½	- 4. Le Départ du Régiment, Marche. — 7½	- 2. Elegie. Scherzo. — 15
— Op. 14. Sur le Lac. Barcarolle. — 17½	— Op. 16. Nocturne (F). — 10	- 5. Piété, Prière. — 5	- 3. Impromptu. Blumenstück. — 15
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½	— Op. 17. L'Absence. Romance. — 10	- 6. Le Calme, Mélodie. — 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	- 7. Colère, Caprice. — 5	— Op. 24. Die Wiederkehr. Etude de Salon. — 17½
— Op. 11. Urka. Mazurka. — 12½	— Op. 20. 2d Rondo militaire. — 1 —	- 8. Douleur, Elégie. — 7½	Heller, Steph. , Op. 27. Caprice brill. (Es). — 20
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½	— Op. 21. Impromptu. — 17½	- 9. L'Amazone, Galop. — 7½	— Op. 50. Scènes pastorales. Liv. 1 (A). — 15
— Op. 13. Pepita. Polka. — 10	— Op. 22. Variations pour la Main gauche seule. — 20	- 10. Causerie intime, Nocturne. — 7½	- 2 (F). — 17½
— Op. 14. Sur le Lac. Barcarolle. — 17½	— Op. 70. La Sirène. Nocturne (Am.). — 12½	- 11. Dans les Bois, Réverie. — 5	— Op. 65. Sonate No. 2 (Hm). — 1 10
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½	— Op. 71. Nocturne (As). — 15	- 12. Fête espagnole, Boléro. — 7½	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	— Op. 256. Feurionlant. Etude d'Agilité. — 10	Cah. 1 (No. 1—6.). — 1 15
— Op. 17. Réverie. — 10	— Op. 73. Invitation á la Polka (G). — 15	— Op. 263. Schule des Anschlags. 12 Etudes d'Égalité et de Goût. — 1 15	- 2. (No. 7—12.) — 1 15
— Op. 18. Réverie. — 10	— Op. 74. La Fête des Innocents. Rondeletto. — 12½	— 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	No. 1, Orange, tu ne saurais m'abattre. — 10
— Op. 9. Louise. Polka brillante. — 10	Burgmüller, Norbert , Op. 8. Sonate (Fm.). — 1 —	— Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforteschule in 152 kleinen Studien, netto zu instructiven Zwecken. — 1 18	- 2, Pensez un peu á moi, qui pense toujours á vous! — 10
— Op. 10. La Prise de Voile. Poème musical. — 17½	— Op. 8. Romance (Des) extraite de la Sonate. (Av. Portrait de M. Burgmüller.) — 10	No. (C). — 20	- 3, Exauce mes vœux! — 10
— Op. 11. Urka. Mazurka. — 12½	— Op. 13. Rhapsodie (D). — 7½	(Gm.). — 25	- 4, Duo (Repos d'Amour). — 7½
— Op. 12. 3 Impromptus. (Solitude. Souvenir. Villageoise.) — 17½	Chopin, Fréd. , Op. 1. 1er Rondeau (C). Nouv. Edition. — 15	(D). — 1 —	- 5, Vie orangeuse. — 12½
— Op. 13. Pepita. Polka. — 10	— Op. 51. Allegro vivace. Impromptu (Ges). — 20		- 6, Si oiseau j'étais, á toi je volerais! — 15
— Op. 14. Sur le Lac. Barcarolle. — 17½	Dreyse , A., Op. 11. Variations sur un Thème original. — 12½		- 7, C'est la jeunesse qui a des ailes dorées. — 12½
— Op. 15. Les Hirondelles. 2me. Caprice-Etude. — 17½	— Op. 13. 1er Rondo militaire. — 22½		- 8, Tu m'attires, m'entraînes, m'englantis! — 7½
— Op. 16. Thème russe (Le Sarafane rouge). Caprice. — 17½	— Op. 15. Les Adieux de Varsovie. Impromptu. — 12½		- 9, Jeunesse d'amour, plaisir céleste; ah, tu l'enfuis, mais la mémoire nous reste. — 10
— Op. 17. Réverie. — 10	— Op. 16. Nocturne (F). — 10		- 10, Comme le ruisseau dans la mer se répand, ainsi ma chère mon coeur t'attend. — 10
— Op. 18. Réverie. — 10	— Op. 17. L'Absence. Romance. — 10		- 11, Dors-tu, ma vie? — 10
— Op. 9. Louise. Polka brillante. — 10	— Op. 18. Les Regrets. — 15		- 12, Plein de soupirs, de souvenirs, inquiet, hélas! le coeur me bat. — 12½
— Op. 10. La Prise de Voile. Poème musical. — 17½	— Op. 20. 2d Rondo militaire. — 1 —		— Souvenir de Varsovie. Valse brill. — 5
— Op. 11. Urka. Mazurka. — 12½	— Op. 21. Impromptu. — 17½		No. 6.