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# Classikerausgabe des Wiener Conservatoriums.

## PIANOFORTE MUSIK.

Redigirt und herausgegeben von den  
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

### Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	<i>N.</i>	<i>S.</i>		<i>N.</i>	<i>S.</i>
Op. 6. 4 Mazurkas . . . . .	—	40.	Op. 39. Scherzo. Cis moll . . . . .	—	60.
„ 7. 5 Mazurkas . . . . .	—	40.	„ 40. 2 Polonaisen . . . . .	—	50.
„ 9. 3 Nocturnos . . . . .	—	60.	„ 41. 4 Mazurkas . . . . .	—	40.
„ 10. Etuden. Heft 1 . . . . .	1.	60.	„ 42. Walzer. As dur . . . . .	—	40.
„ 10. Etuden. Heft 2 . . . . .	1.	60.	„ 43. Tarantella. As dur . . . . .	—	40.
„ 11. 1. Concert. Emoll . . . . .	1.	80.	„ 44. Polonaise. Fis moll . . . . .	—	60.
„ 12. Brillante Variationen. B dur . . . . .	—	50.	„ 45. Präludium. Cis moll . . . . .	—	30.
„ 13. Phantasie (air polonais). A dur . . . . .	—	80.	„ 46. Concert-Allegro. A dur . . . . .	—	70.
„ 14. Gr. Concertrondo. Krakowiak. F dur . . . . .	—	90.	„ 47. 3. Ballade. As dur . . . . .	—	50.
„ 15. 3 Nocturnos . . . . .	—	50.	„ 48. 2 Nocturnos . . . . .	—	50.
„ 16. Rondo. Es dur . . . . .	—	70.	„ 49. Phantasie. F moll . . . . .	—	60.
„ 17. 4 Mazurkas . . . . .	—	50.	„ 50. 3 Mazurkas . . . . .	—	50.
„ 18. Gr. Walzer. Es dur . . . . .	—	40.	„ 51. Allegro vivace. Ges dur . . . . .	—	30.
„ 19. Bolero. C dur . . . . .	—	50.	„ 52. 4. Ballade. F moll . . . . .	—	60.
„ 20. Scherzo. H moll . . . . .	—	60.	„ 53. Polonaise. As dur . . . . .	—	50.
„ 21. 2. Concert. F moll . . . . .	1.	40.	„ 54. Scherzo. Es dur . . . . .	—	70.
„ 22. Polonaise. Es dur . . . . .	—	80.	„ 55. 2 Nocturnos . . . . .	—	60.
„ 23. Ballade. G moll . . . . .	—	50.	„ 56. 3 Mazurkas . . . . .	—	60.
„ 24. 4 Mazurkas . . . . .	—	50.	„ 57. Berceuse. Des dur . . . . .	—	30.
„ 25. Etuden. Heft 1 . . . . .	1.	—	„ 58. Sonate. H moll . . . . .	1.	20.
„ 25. Etuden. Heft 2 . . . . .	1.	10.	„ 59. 3 Mazurkas . . . . .	—	50.
„ 26. 2 Polonaisen . . . . .	—	60.	„ 60. Barcarolle. Fis dur . . . . .	—	40.
„ 27. 2 Nocturnos . . . . .	—	40.	„ 61. Polonaise. Fantaisie. As dur . . . . .	—	60.
„ 28. 24 Präludien . . . . .	1.	60.	„ 62. 2 Nocturnos . . . . .	—	30.
„ 29. Impromptu. As dur . . . . .	—	30.	„ 63. 3 Mazurkas . . . . .	—	30.
„ 30. 4 Mazurkas . . . . .	—	40.	„ 64. No. 1. Walzer. Des dur . . . . .	—	30.
„ 31. Scherzo. B moll . . . . .	—	70.	„ 64. „ 2. Walzer. Cis moll . . . . .	—	30.
„ 32. 2 Nocturnos . . . . .	—	40.	„ 64. „ 3. Walzer. As dur . . . . .	—	30.
„ 33. 4 Mazurkas . . . . .	—	50.	„ 66. Fantaisie-Impromptu. Cis moll . . . . .	—	40.
„ 34. No. 1. Walzer. A dur . . . . .	—	40.	„ 67. 4 Mazurkas . . . . .	—	40.
„ 2. Walzer. A moll . . . . .	—	30.	„ 68. 4 Mazurkas . . . . .	—	40.
„ 3. Walzer. F dur . . . . .	—	30.	„ 69. 2 Walzer . . . . .	—	40.
„ 35. Sonate. B moll . . . . .	—	80.	Mazurka (à Gaillard). A moll . . . . .	—	30.
„ 35. Trauermarsch daraus einzeln . . . . .	—	20.	Mazurka. A moll . . . . .	—	20.
„ 36. Impromptu. Fis dur . . . . .	—	30.	Polonaise (à Mad. Du-Pont) . . . . .	—	30.
„ 37. 2 Nocturnos . . . . .	—	40.	Walzer. Emoll . . . . .	—	30.
„ 38. 2. Ballade. F dur . . . . .	—	40.	3 Nouvelles Etudes. F moll, As dur, Des dur . . . . .	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

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# BOLERO.

*ff*

Introduzione.  
Allegro molto. M.M. ♩ = 88.

F. Chopin, Op. 19



*ff* risoluto *leggierissimo e ben legato* *poco a poco*

*cre* *poco più animato* *scen*

*do* *f* *meno forte*

*dim.* *p*

*dim.* *e poco rallent.*

Più lento. M.M. ♩ = 104.

*con anima* *p*

First system of musical notation. Treble clef with a melodic line and a bass clef with a chordal accompaniment. The bass line features a series of chords, each marked with 'Lad.' and an asterisk. A dynamic marking 'f' is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and chordal textures.

Third system of musical notation. Includes dynamic markings 'cresc.', 'fz', and 'p'. The bass line continues with 'Lad.' markings.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation. Features a complex melodic line with fingerings (4, 5, 3, 1, 3, 8, 1, 1, 4, 4) and dynamic markings 'accelerando', 'cresc.', and 'dim.'. The bass line has 'Lad.' markings.

Sixth system of musical notation. Includes dynamic markings 'molto accelerando' and 'e dim.'. The bass line has 'Lad.' markings.

Seventh system of musical notation. Includes dynamic markings 'Lad.' and 'fz'. The piece concludes with a final chord marked with an asterisk.

di Bl. Jao.

Allegro vivace. M.M.  $\text{♩} = 88$ .

First system of musical notation. Treble clef, 3/4 time signature. Dynamics: *fz*, *p*. Performance markings: *ten.*, *ten.*, *ten.*. Fingerings: 1, 4, 4, 1 2 3, 1 3 2. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*. Asterisks: \*

Second system of musical notation. Treble clef, 3/4 time signature. Dynamics: *f*. Performance markings: *ten.*. Fingerings: 1, 4, 2. Pedal markings: *ped.*, *ped.*. Asterisks: \*

Third system of musical notation. Treble clef, 3/4 time signature. Dynamics: *fz*. Performance markings: *ten.*. Fingerings: 1, 2, 3. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*. Asterisks: \*

Fourth system of musical notation. Treble clef, 3/4 time signature. Dynamics: *cresc.*, *fz*, *cresc.*. Performance markings: *ten.*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*. Asterisks: \*

Fifth system of musical notation. Treble clef, 3/4 time signature. Dynamics: *dol.*. Performance markings: *ten.*. Fingerings: 2, 3. Pedal markings: *ped.*. Asterisks: \*

Sixth system of musical notation. Treble clef, 3/4 time signature. Dynamics: *cresc.*, *f*. Performance markings: *tr*, *tr*, *poco ritenuto.*. Fingerings: 1 3, 2, 1 3, 4, 1 3. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*. Asterisks: \*

Seventh system of musical notation. Treble clef, 3/4 time signature. Dynamics: *a tempo*, *fz*, *p*, *dim.*, *poco ritenuto*, *a tempo*. Performance markings: *tr*. Fingerings: 1, 2, 3, 4, 5, 4, 5. Pedal markings: *ped.*, *ped.*. Asterisks: \*

First system of musical notation. Treble clef with a melodic line featuring sixteenth-note runs and slurs. Bass clef with a chordal accompaniment. Performance markings include *Leg.* and asterisks.

Second system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *cresc.*

Third system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *ff*, *fz*, and *Leg.*

Fourth system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *risoluto*, *con anima*, and *ten.*

Fifth system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *Leg.*, *cre-*, *scen-*, and *do*.

Sixth system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *leggiere*, *f*, *p*, and *pp*.

Seventh system of musical notation. Treble clef with a melodic line. Bass clef with a chordal accompaniment. Performance markings include *Leg.*, *ten.*, and *ten.*

*dol. pp*

*ten.*

*8*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *dol. pp* and a *ten.* (tension) marking. A bracketed section of eight notes is labeled with the number '8'. The lower staff is in bass clef and contains a rhythmic accompaniment with a *ped.* (pedal) marking and several asterisks indicating specific notes.

*con forza*

*dolciss.*

*ten.*

*ritenuto*

The second system continues the piece. The upper staff has a dynamic marking of *con forza* and a *dolciss.* (dolcissimo) marking. It includes a *ten.* marking and a *ritenuto* (ritardando) marking. The lower staff features a *ped.* marking and asterisks.

*a tempo dim.*

The third system shows a change in tempo and dynamics. The upper staff has a *a tempo dim.* (ad libitum) marking. The lower staff has a *ped.* marking and asterisks.

*crescendo*

*f*

The fourth system features a *crescendo* marking in the upper staff and a *f* (forte) dynamic marking. The lower staff has a *ped.* marking and an asterisk.

The fifth system contains complex rhythmic patterns in both the upper and lower staves. The lower staff has a *ped.* marking and an asterisk.

*8*

*ped.*

The sixth system concludes the page. It features a bracketed section of eight notes labeled '8'. The lower staff has a *ped.* marking and an asterisk.



System 1: Treble and bass clefs. Treble clef contains a melodic line with a *cresc.* marking and a *p* dynamic. Bass clef contains a rhythmic accompaniment with *fz* and *p* dynamics. A *4* fingering is indicated above the final measure.

System 2: Treble clef contains a melodic line with a *pp* dynamic and a *ritenuto* marking. Bass clef contains a rhythmic accompaniment with *pp* dynamic. A *a tempo* marking is present above the treble clef. *Leg.* and asterisk symbols are placed below the bass clef.

System 3: Treble clef contains a melodic line with a *poco rallent.* marking and a *pp* dynamic. Bass clef contains a rhythmic accompaniment with *pp* dynamic. A *fz* dynamic is present in the final measure. *Leggieriss.* is written above the treble clef. *Leg.* and asterisk symbols are placed below the bass clef.

System 4: Treble clef contains a melodic line with a *cresc.* marking and a *fz* dynamic. Bass clef contains a rhythmic accompaniment with a *fz* dynamic. *Leg.* and asterisk symbols are placed below the bass clef.

System 5: Treble clef contains a melodic line with a *ritenuto* marking. Bass clef contains a rhythmic accompaniment with a *l. H.* marking and a *cresc.* marking. A *21* measure count is indicated above the bass clef. A *fz* dynamic is present in the final measure. *Leg.* and asterisk symbols are placed below the bass clef.

System 6: Treble clef contains a melodic line with a *21* measure count and a *51* measure count. Bass clef contains a rhythmic accompaniment. *Leg.* and asterisk symbols are placed below the bass clef.

System 1: Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (2, 3, 1, 4, 2). Bass staff contains a rhythmic accompaniment of chords. A *ped.* marking is present at the start, and an asterisk is placed below the first measure.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. *ped.* markings are present at the beginning and end of the system, with asterisks below the first and last measures.

System 3: Treble and bass staves. Treble staff includes the marking *ten.* and *cresc.*. Bass staff includes a *ped.* marking. An asterisk is placed below the first measure.

System 4: Treble and bass staves. Treble staff includes a triplet and a slur. Bass staff includes a *ped.* marking. Asterisks are placed below the first and last measures.

System 5: Treble and bass staves. Treble staff includes a slur with fingerings (2, 1, 4, 5) and another slur with fingerings (1, 4, 3, 2, 1, 3, 6). Bass staff continues the accompaniment.

System 6: Treble and bass staves. Treble staff includes a slur with fingerings (1, 4, 3, 2) and a slur with fingerings (1, 3, 2). Bass staff includes a *cresc.* marking and a *f* dynamic marking. *ped.* markings are present at the beginning and end, with asterisks below the first and last measures.

System 7: Treble and bass staves. Treble staff includes the marking *ritenuto* and *a tempo*. Bass staff includes a *fz* dynamic marking and a *p* dynamic marking. *ped.* markings are present at the beginning and end, with asterisks below the first and last measures.

1 2  
*dim.* *fz p*  
Led. \* Led. \*

*trium*  
Led. \* Led. \* Led. \* Led. \* Led. \*

323 *cresc.* 28

5 8 5 2 1 2  
*cresc.*  
Led. \* Led. \* Led. Led. Led. Led. Led. Led.

8 5 2 1 4 1 4 1 4 1 2  
*ff* *risoluto* *ff*  
Led. \* Led. Led. Led. Led. Led. Led. Led.

*ten.* *f* *accelerando* *dim.*  
Led. \* Led. \* Led. \* Led. \* Led. \*

8  
Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

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# Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

## Friedrich Chopin.

(R. u. h. v. Anton Door.)

Op.	No.	Titel	M.	Pf.
6.	4	Mazurkas	—	40.
7.	5	Mazurkas	—	40.
9.	3	Nocturnos	—	60.
10.		Etuden. Heft 1.	1.	60.
10.		Etuden. Heft 2.	1.	60.
11.	1.	Concert. Emoll.	1.	80.
12.		Brillante Variationen. Bdur.	—	50.
13.		Phantasie (air polonais). Adur.	—	80.
14.		Gr. Concertrondo. Krakowiak. Fdur.	—	90.
15.	3	Nocturnes	—	50.
16.		Rondo. Esdur	—	70.
17.	4	Mazurkas	—	50.
18.		Gr. Walzer. Esdur	—	40.
19.		Bolero. Cdur.	—	50.
20.		Scherzo. Hmoll.	—	60.
21.	2.	Concert. Fmoll.	1.	40.
22.		Polonaise. Esdur	—	80.
23.		Ballade. Gmoll.	—	50.
24.	4	Mazurkas	—	50.
25.		Etuden. Heft 1.	1.	—
25.		Etuden. Heft 2.	1.	10.
26.	2	Polonaisen	—	60.
27.	2	Nocturnos	—	40.
28.	24	Präludien	1.	60.
29.		Impromptu. Asdur	—	30.
30.	4	Mazurkas	—	40.
31.		Scherzo. Bmoll.	—	70.
32.	2	Nocturnos	—	40.
33.	4	Mazurkas	—	50.
34.	No. 1.	Walzer. Adur	—	40.
34.	2.	Walzer. Amoll.	—	30.
34.	3.	Walzer. Fdur	—	30.
35.		Sonate. Bmoll.	—	80.
35.		Trauermarsch daraus einzeln	—	20.
36.		Impromptu. Fisdur	—	30.
37.	2	Nocturnos	1.	40.
38.	2.	Ballade. Fdur	—	40.
39.		Scherzo. Cismoll	—	60.
40.	2	Polonaisen	—	50.
41.	4	Mazurkas	—	40.
42.		Walzer. Asdur	—	40.
43.		Tarantella. Asdur	—	40.
44.		Polonaise. Fismoll.	—	60.
45.		Präludium. Cismoll	—	30.
46.		Concert-Allegro. Adur	—	—
47.	3.	Ballade. Asdur	—	50.
48.	2	Nocturnos	—	—
49.		Phantasie. Fmoll	—	60.
50.	3	Mazurkas	—	50.
51.		Allegro vivace. Gdur	—	30.
52.	4.	Ballade. Fmoll	—	60.
53.		Polonaise. Asdur	—	50.
54.		Scherzo. Esdur	—	70.
55.	2	Nocturnos	—	—
56.	3	Nocturnos	—	—
57.		Concert-Allegro. Adur	—	1. 20.
58.		Concert-Allegro. Adur	—	50.
59.		Concert-Allegro. Adur	—	40.
60.		Concert-Allegro. Adur	—	40.
61.		Concert-Allegro. Adur	—	40.
62.		Concert-Allegro. Adur	—	40.
63.		Concert-Allegro. Adur	—	40.
64.		Concert-Allegro. Adur	—	40.
65.		Concert-Allegro. Adur	—	40.
66.		Concert-Allegro. Adur	—	40.
67.		Concert-Allegro. Adur	—	40.
68.		Concert-Allegro. Adur	—	40.
69.		Concert-Allegro. Adur	—	40.
70.		Concert-Allegro. Adur	—	40.
71.		Concert-Allegro. Adur	—	40.
72.		Concert-Allegro. Adur	—	40.
73.		Concert-Allegro. Adur	—	40.
74.		Concert-Allegro. Adur	—	40.
75.		Concert-Allegro. Adur	—	40.
76.		Concert-Allegro. Adur	—	40.
77.		Concert-Allegro. Adur	—	40.
78.		Concert-Allegro. Adur	—	40.
79.		Concert-Allegro. Adur	—	40.
80.		Concert-Allegro. Adur	—	40.

	M.	Pf.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

## J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
77. Sonate. L'invocation. Fmoll	1.	10.

## J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur	—	—
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## J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
18. Phantasie. Esdur	1.	10.
20. Sonate. Fmoll	—	80.
55. La bella capricciosa. Polonaise	—	70.
81. Sonate. Fismoll	1.	40.
85. Concert. Amoll	1.	60.
89. Concert. Hmoll	2.	50.
106. Sonate. Ddur	1.	20.
109. Rondo brillant	—	50.
120. La Galante. Rondo. Esdur	—	50.

## F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
7. 7 Characterstücke	1.	30.
14. Rondo capriccioso	—	50.
16. 3 Phantasien	—	60.
22. Capriccio. Fmoll	—	—
25. 1. Concert. Gmoll	1.	10.
28. Phantasie. Fismoll	—	—
29. Rondo brillant. Esdur	—	—
33. No. 1. Caprice	—	60.
33. 2. Caprice	—	60.
33. 3. Caprice	—	40.
35. 1. Präludium u. Fuge Emoll	—	60.
35. 2. Präludium u. Fuge Ddur	—	30.
35. 3. Präludium u. Fuge Hmoll	—	40.
35. 4. Präludium u. Fuge Asdur	—	40.
35. 5. Präludium u. Fuge Fmoll	—	40.
35. 6. Präludium u. Fuge Bdur	—	40.
40. 2. Concert. Dmoll	1.	40.
43. Serenade u. Allegro gioioso. Ddur	—	70.
54. 17 Variations sérieuses	—	40.
82. Variationen. Esdur	—	40.
83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

## Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
2. Andante espressivo. Amoll	—	20.
3. Molto allegro e vivace. Adur	—	30.
4. Moderato. Adur	—	20.
5. Poco agitato. Fismoll	—	30.
6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
7. Andante espressivo. Esdur	—	20.
8. Allegro di molto. Bmoll	—	20.
9. Adagio non troppo. Edur	—	20.

## Lieder ohne Worte.

No.	Titel	M.	Pf.
10. Agitato e con fuoco. Hmoll	—	30.	
11. Andante gracioso. Ddur	—	20.	
12. Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.	
13. Con moto. Esdur	—	20.	
14. Allegro non troppo. Gmoll	—	20.	
15. Presto e molto vivace. Edur	—	30.	
16. Andante. Adur	—	20.	
17. Agitato. Amoll	—	—	
18. Duetto. Andante con moto. Asdur	—	—	
19. Andante con moto. Gdur	—	—	
20. Allegro non troppo.	—	—	
21. Presto agitato. Gmoll	—	—	
22. Adagio. Fdur	—	—	
23. Volkslied. Allegro. Amoll	—	—	
24. Molto allegro vivace.	—	—	
25. Andante espressivo. Fdur	—	—	
26. Allegro con fuoco. Gdur	—	—	
27. Andante maestoso. Gmoll	—	—	
28. Allegro con anima. Gdur	—	—	
29. Venetianisches Gondellied. Andante con moto. Amoll	—	—	
30. Allegretto grazioso. Adur (Frühlingslied)	—	—	
Andante. Esdur	—	20.	
Allegro leggiero. Fismoll	—	20.	
Andante tranquillo. Bdur	—	20.	
Presto. Cdur (Spinnerlied)	—	30.	
Moderato. Hmoll	—	20.	
Allegretto non troppo. Edur	—	20.	

## Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
42. Sonate. Amoll	1.	10.
53. Sonate. Ddur	1.	40.
78. Phantasie. Gdur	1.	30.
90. No. 1. Impromptu. Cmoll	—	40.
90. 2. Impromptu. Esdur	—	40.
90. 3. Impromptu. Gdur	—	40.
90. 4. Impromptu. Asdur	—	40.
94. Heft 1. Moments musicaux	—	40.
94. Heft 2. Moments musicaux	—	40.
122. Sonate. Esdur	1.	—
142. Heft 1. Impromptus	—	70.
142. Heft 2. Impromptus	—	80.

## R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur	—	—
19. Blumenstück. Desdur	—	—
20. Humoreske. Bdur	—	—
23. Nachtstücke	—	—
26. Faschingschwank aus Wien. Bdur	—	—

## C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
21. Gr. Polonaise. Esdur	—	40.
24. Sonate. Cdur	1.	20.
32. Concert. Esdur	—	1. 10.
39. Sonate. Asdur	—	1. 40.
62. Rondo brillant. Esdur	—	40.
65. Aufforderung zum Tanz	—	40.
72. Polonaise. Edur	—	40.
79. Concertstück	—	—



