

Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

Ф. БЛУМЕНФЕЛДЪ

2 НОКТЮРНА

ДЛЯ ФОРТЕПИАНО

СОЧ. 6

F. BLUMENFELD

2 NOCTURNES

pour PIANO

OP. 6

1887
92

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
	A. R.		A. R.		A. R.		A. R.
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.— .85	Andante du 1er Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul . . . . .	.80 —.80	Op. 54. 2 Impromptus. Complet	1.40 —.50	Op. 61. Russes d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.— 1.75
Op. 5. 6 Brimboriens. Complet	1.80 —.60	Op. 2. Suite sur le thème du nom diminutif russe „Sacha“ (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50 —.90	Séparément.		— Morceaux séparés.	
Séparément.		Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud	3.50 1.25	No. 1. Réb . . . . .	.60 —.25	No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60 —.60
No. 1. Au jeu. No. 2. Une pensée à Schumann . . . . .	.60 —.25	Op. 22. 2 Morceaux. Complet	1.60 —.60	No. 2. Lab . . . . .	.80 —.30	No. 2. Grande Valse	1.— .35
No. 3. Un moment d'enthousiasme . . . . .	.40 —.15	Séparément.		— Morceaux séparés.		No. 3. Ballabile des paysans et des paysannes	1.— .35
No. 4. Préludino. No. 5. Un moment sérieux . . . . .	.60 —.25	No. 1. Barcarolle . . . . .	.80 —.30	Acte I		No. 4. Grand Pas des fiancés . . . . .	.80 —.30
No. 6. A l'exercice . . . . .	.60 —.25	No. 2. Novellette . . . . .	.80 —.30	No. 1. Entrée de Raymonda . . . . .	.40 —.15	No. 5. La fricassée . . . . .	.80 —.30
Op. 6. 2 Mazurkas. Complet	1.60 —.60	Op. 23. Walzer über das Thema „S-a-b-e-la“	1.20 —.45	No. 2. Grande Valse	1.— .85	Op. 62. Prélude et Fugue	1.60 —.60
Séparément.		Op. 25. Prélude et 2 Mazurkas. Complet	2.50 —.90	No. 3. Pizzicato . . . . .	.40 —.15	Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur	5.— 1.75
No. 1. sib . . . . .	.60 —.25	Séparément.		No. 4. Prélude et la Romanesca . . . . .	.40 —.15	Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur . . . . .	.80 —.80
No. 2. Fa . . . . .	.80 —.30	No. 1. Prélude	1.— .35	No. 5. Prélude et Variation . . . . .	.40 —.15	Op. 72. Thème et Variations	2.— .70
A. Liadow et A. Glazounow.		No. 2. Mazurka No. I	1.40 —.50	No. 6. Grand Adagio . . . . .	.80 —.30	Op. 74. 1 ^{re} Sonate (en si b)	3.— 1.05
Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow		No. 3. Mazurka No. II	1.20 —.45	No. 7. Valse fantastique . . . . .	.80 —.30	Op. 75. 2 ^{me} Sonate (en mi)	3.— 1.05
I. Allegretto, d'A. Liadow.		Op. 31. 3 Etudes. Complet	2.50 —.90	No. 8. Variation I. . . . .	.40 —.15	Alexandre Gretchaninow.	
II. Moderato, d'A. Liadow.		Séparément.		No. 9. Coda . . . . .	.60 —.25	Op. 3. Pastels. 5 Morceaux miniatures. Complet	1.40 —.50
III. Moderato, d'A. Glazounow.		No. 1. Do	1.20 —.45	Acte II		Séparément.	
IV. Allegretto, d'A. Liadow.		No. 2. mi	1.20 —.45	No. 10. Grand Pas d'action . . . . .	.60 —.25	No. 1. Plainte . . . . .	.60 —.25
V. Moderato (thème russe) arrangé par A. Glazounow.		No. 3. (La nuit.) Mi . . . . .	.80 —.30	No. 11. Variation I . . . . .	.40 —.15	No. 2. Méditation . . . . .	.40 —.15
Alexandre Borodine.		Op. 36. Petite Valse . . . . .	.80 —.30	No. 12. Variation II . . . . .	.40 —.15	No. 3. Chant d'automne . . . . .	.40 —.15
Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld		Op. 37. Nocturne . . . . .	.80 —.80	No. 13. Variation III . . . . .	.40 —.15	No. 4. Orage . . . . .	.60 —.25
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld		Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains . . . . .	.40 —.15	No. 14. Variation IV . . . . .	.40 —.15	No. 5. Nocturne . . . . .	.60 —.25
1. Ouverture		Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	1.80 —.65	No. 15. Grand Coda . . . . .	.80 —.80	B. Grodzki.	
2. Danses, No. 8 et 17		Op. 41. Grande Valse de concert	1.60 —.60	No. 16. Entrée des jongleurs . . . . .	.40 —.15	Op. 47. Valse capricieuse . . . . .	.80 —.80
3. Marche polovtsienne		Op. 42. 3 Miniatures. Complet	1.60 —.60	No. 17. Danse des garçons arabes . . . . .	.40 —.15	B. Kalafati.	
Felpourri de l'Opéra „Le Prince Igor“		Séparément.		No. 18. Entrée des Sarrazins . . . . .	.40 —.15	Op. 4. 2 Sonates.	
Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul		No. 1. Pastorale . . . . .	.60 —.25	No. 19. Grand Pas espagnol . . . . .	.60 —.25	No. 1. Ré	2.50 —.90
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrit par Théodore Jadoul		No. 2. Polka	1.— .35	No. 20. Danse orientale . . . . .	.40 —.15	No. 2. ré	3.— 1.05
Dans les Steppes de l'Asie centrale. (Eine Steppenskitze aus Mittel-Asien.) Esquisse symphonique, Transcrit par Théodore Jadoul		No. 3. Valse . . . . .	.80 —.30	Acte III		Op. 5. La nuit à Goursoof. Nocturne	1.40 —.50
		Op. 43. Valse de salon	1.60 —.60	No. 21. Le Cortège hongrois . . . . .	.60 —.25	Op. 6. 2 Nouvellettes. Complet	1.60 —.60
		Op. 47. 1 ^{re} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.— .70	No. 22. Grand Pas hongrois . . . . .	.80 —.30	Séparément.	
		Op. 49. 3 Morceaux. Complet	1.60 —.60	No. 23. Danse des enfants . . . . .	.40 —.15	No. 1. mi	1.20 —.45
		Séparément.		No. 24. Entrée . . . . .	.40 —.15	No. 2. si b	1.20 —.45
		No. 1. Prélude . . . . .	.60 —.25	No. 25. Pas classique hongrois . . . . .	.60 —.25	Op. 7. 5 Préludes	1.60 —.60
		No. 2. Caprice-Impromptu . . . . .	.80 —.30	No. 26. Variation I. . . . .	.60 —.25		
		No. 3. Gavotta. Ré . . . . .	.60 —.25	No. 27. Variation II . . . . .	.40 —.15		
				No. 28. Variation III . . . . .	.40 —.15		
				No. 29. Variation IV . . . . .	.40 —.15		
				No. 30. Coda . . . . .	.80 —.30		
				No. 31. Galop . . . . .	.60 —.25		
				No. 32. Apothéose . . . . .	.40 —.15		
				Morceaux supplémentaires.			
				No. 33. Valse . . . . .	.60 —.25		
				No. 34. Mazurka (tirée de l'œuvre 52)	1.— .35		

VI

Deux
NOCTURNES
 pour
 Piano
 composées
 par
 Felix Blumenfeld.

Op. 6.

Cplt. Pr. $\frac{M. 1.60}{R. 60}$
 Séparément:
 N° 1. Dur. Pr. $\frac{M. 1.}{R. 35}$
 N° 2. Es moll. Pr. $\frac{M. 80}{R. 30}$

Propriété de l'Editeur pour tous Pays
M. P. BELAÏEFF, LEIPZIG.
 St. Pétersbourg, dépôt général chez U. Jurgenson, Morskaja 9.
 1887
 62

Inst. Lith. de G. G. Roder Leipzig

v

A Madame N. Anastassieff.

Une nuit à Magaratch

(Crimée).
NOCTURNE.

Félix Blumenfeld, Op. 6. N° 4.
1885.

Andante.

cantabile

PIANO.

p

pp

p sempre molto legato ed armonioso

mp

poco cresc.

p

espressiva

First system of a piano score. The key signature has three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line. Dynamics include *cresc.* and *mf*.

Second system of the piano score. It continues the melodic and bass lines. Dynamics include *poco*, *a*, *poco*, and *di mi*.

Third system of the piano score. Dynamics include *nu*, *en*, *do*, and *pp*. A fingering sequence *1 5 3 2* is written below the final measure of the system.

Fourth system of the piano score. It features a melodic line with a fermata over the first measure. The lower staff includes dynamic markings *ped.*, **ped.*, **ped.*, and *simile*.

Fifth system of the piano score, showing the continuation of the melodic and bass lines.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a melodic line in the treble and a supporting bass line. A dynamic marking of *p* (piano) is present in the bass line.

Second system of musical notation, continuing the piece. A dynamic marking of *cresc.* (crescendo) is placed above the treble staff.

Third system of musical notation. Dynamic markings include *piu f* (pianissimo forte) in the bass line and *mf* (mezzo-forte) in the treble line.

Fourth system of musical notation. Dynamic markings include *p* (piano) and *dim.* (diminuendo) in the bass line, and *pp* (pianissimo) in the treble line.

Fifth system of musical notation, concluding the page. It features a treble and bass clef with a key signature of three sharps.

pp pp

pp leggerissimo armonioso

simile

poco marcato il canto

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes, including triplets and slurs. Fingerings are indicated with numbers 1-5. A circled '8' above the staff indicates an octave. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and accents. Fingerings are shown. A circled '8' indicates an octave. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a series of slurred sixteenth notes. Fingerings are indicated. A circled '8' indicates an octave. The left hand accompaniment continues.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics markings *mf* and *m.g.* are present. A circled '8' indicates an octave. The left hand accompaniment continues.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics markings *il canto marcato ed espr.*, *ben promin.*, and *il canto* are present. A circled '8' indicates an octave. The left hand accompaniment continues.

First system of musical notation. The right hand features a melodic line with a *crescendo* marking. The left hand provides a rhythmic accompaniment. Dynamics include *m. g.* and *m. d.*. The system concludes with a *triumphante* marking.

Second system of musical notation. It includes markings for *m. g.*, *m. d.*, *poco rit.*, and *a tempo p perendosi*. The music shows a gradual deceleration and a change in tempo.

Third system of musical notation. The right hand has a *p* dynamic marking. The left hand features a *sempre arpeggiando* texture. The system ends with a *poco cresc.* marking.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand maintains the arpeggiated accompaniment. The system concludes with a *poco cresc.* marking.

Fifth system of musical notation. It includes markings for *mf*, *p*, and *dim. poco rit.*. The music shows a gradual deceleration and a change in dynamics.

Meno mosso.

pp marcato il canto

First system of musical notation. The right hand (treble clef) plays a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) plays a sequence of chords and single notes, including a measure with a fermata over a chord.

Second system of musical notation. Similar to the first system, with the right hand playing an arpeggiated pattern and the left hand playing chords and single notes.

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a measure with the instruction *una corda* above a long note.

Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a *pp* dynamic marking at the start of the system.

Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a *ppp* dynamic marking. The instruction *perdendosi quasi niente* is written across the system. The system concludes with a *ppp* dynamic marking and a final chord.

A Monsieur G. Dutch.

Nocturne.

Félix Blumenfeld, Op. 6. N° 2.
1886.

Adagio. M. M. $\text{♩} = 40.$

PIANO. *pp sempre legato assai* *il canto ben cantabile e*

dolce *m.d.* *5*

m.d. *5* *m.d.* *5* *m.d.* *5*

m.d. *poco* *a* *poco*

cre_ *scen_* *do*

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking *al* is present.

Second system of musical notation. The right hand has a series of chords and a melodic line. The left hand continues with eighth-note accompaniment, including some fingerings (1, 2, 4, 5, 1) and (5, 1, 5). The dynamic marking *f* is present.

Third system of musical notation. The right hand has chords with fingerings (3, 5) and (5). The left hand has eighth-note accompaniment with a slur. The dynamic marking *crescendo* is present.

Fourth system of musical notation. The right hand has chords with a slur and a fermata. The left hand has eighth-note accompaniment. The dynamic marking *piu f* is present.

Fifth system of musical notation. The right hand has chords with a slur and a fermata. The left hand has eighth-note accompaniment. The dynamic marking *dim.* is present.

mf cresc.

ff agitato e sempre piu mosso

sempre crescendo

mf *precipitato* *f*

First system of musical notation, featuring a treble and bass clef. The music consists of a series of chords and melodic lines. The key signature has four flats. The system concludes with the dynamic marking *p dim. e poco*.

Second system of musical notation. It begins with the instruction *a poco rall. al*. The system concludes with the tempo marking **Tempo I.** and the dynamic marking *pp*.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking. The music shows a gradual increase in volume and intensity.

Fifth system of musical notation, concluding with a *f* (forte) dynamic marking. The system features complex chordal structures and melodic lines.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by three flats in the key signature. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a steady accompaniment with eighth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the lower staff. The melodic and accompaniment parts continue with similar rhythmic patterns.

Third system of musical notation, featuring a dynamic marking of *espressivo assai* in the lower staff. The music maintains its complex texture and rhythmic drive.

Fourth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the lower staff. The melodic line shows some variation in phrasing.

Fifth system of musical notation, the final system on the page. It concludes the musical passage with a final cadence in the lower staff.

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff provides a harmonic accompaniment. A forte (*f*) dynamic marking is present in the second measure of the bass staff.

The second system continues the piece. It features dynamic markings: *poco dim.* in the first measure, *p* in the second measure, and *poco a poco dim. al Fine.* in the third measure. The music concludes with a final chord in the bass staff.

The third system shows more complex harmonic textures. The treble staff has several chords and a melodic line. The bass staff continues with a steady accompaniment.

The fourth system includes a triplet in the treble staff. The music continues with intricate chordal and melodic patterns in both staves.

The fifth system features markings for *m. g.* (mezzo-giochi) in the first and third measures. It also includes a triplet in the treble staff. The system ends with a double bar line and repeat dots.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet.	2. — .70	Op. 2. 4 Morceaux. Complet.	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet.	2. — .70
No. 1. Chant d'automne.	.60 — .25	No. 1. La b	1. — .85	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa #	1. — .35	No. 2. Souvenir douloureux.	.60 — .25	No. 19. Mi b . . . . .	.60 — .25
No. 3. Valse	1. — .35	No. 3. La . . . . .	.80 — .30	No. 3. Quasi Mazurka . . . . .	.80 — .30	No. 20. ut . . . . .	.60 — .25
E. Alenoff.		Op. 2. 3 Valses. Complet.		No. 4. Mazurka de concert	1. — .35	No. 21. Si b . . . . .	.60 — .25
Op. 7. 3 Morceaux. Complet.	2. — .70	Séparément.		Op. 3. 3 Etudes. Complet.	2. — .70	No. 22. sol . . . . .	.60 — .25
Séparément.		No. 1. mi . . . . .	.80 — .30	Séparément.		No. 23. Fa . . . . .	.60 — .25
No. 1. Valse-Improptu.	1. — .35	No. 2. ré #	1. — .35	No. 1. Ré b	1.20 — .45	No. 24. ré . . . . .	.60 — .25
No. 2. Mazurka rustique.	.80 — .30	No. 3. Si b	1.40 — .50	No. 2. mi . . . . .	.60 — .25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte . . . . .	.80 — .30	Op. 3. Variations sur un thème original	1.80 — .65	No. 3. La . . . . .	.80 — .30	Mi	1.40 — .50
Op. 8. 2 Mazurkas. Complet.	1.40 — .50	Op. 5. 5 Morceaux. Complet.	1.80 — .65	Op. 4. Valse-Etude	1.40 — .50	Op. 21. 3 Morceaux. Complet.	1.60 — .60
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet.	1.60 — .60	Séparément.	
No. 1. Ré b . . . . .	.80 — .30	No. 1. Romance . . . . .	.60 — .25	Séparément.		No. 1. Moment de désespoir . . . . .	.60 — .25
No. 2. Mi . . . . .	.80 — .30	No. 2. Etude . . . . .	.60 — .25	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — .35	No. 2. Le soir . . . . .	.60 — .25
Op. 9. 5 Morceaux. Complet.	2. — .70	No. 3. Burlesque . . . . .	.60 — .25	No. 2. mi b . . . . .	.80 — .30	No. 3. Une course	1. — .35
Séparément.		No. 4. Prélude . . . . .	.40 — .15	Op. 8. Variations caractéristiques sur un thème original	2. — .70	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 — .30	No. 5. Etude . . . . .	.80 — .30	Op. 11. Mazurka	1.60 — .60	No. 1. Mazurka (en La b) . . . . .	.80 — .30
No. 2. Notturmo . . . . .	.60 — .25	Op. 6. 4 Morceaux. Complet.	1.80 — .65	Op. 12. 4 Préludes. Complet.	1.60 — .60	No. 2. Valse brillante (en Si)	1.40 — .50
No. 3. Improptu . . . . .	.60 — .25	Séparément.		Séparément.		Op. 23. Suite polonaise. Complet	1.60 — .60
No. 4. Burlesque . . . . .	.60 — .25	No. 1. Valse. La . . . . .	.80 — .30	No. 1. en Sol . . . . .	.60 — .25	Séparément.	
No. 5. Novellette . . . . .	.80 — .30	No. 2. Nocturne . . . . .	.60 — .25	No. 2. en Mi . . . . .	.60 — .25	No. 1. Krakovienne (Krakowiak) . . . . .	.60 — .25
Op. 10. 4 Morceaux. Complet.	2. — .70	No. 3. Intermezzo . . . . .	.60 — .25	No. 3. en Ut # . . . . .	.60 — .25	No. 2. A la Mazurka (Kujawiak) . . . . .	.80 — .30
Séparément.		No. 4. Improptu . . . . .	.60 — .25	No. 4. en Ré . . . . .	.40 — .15	No. 3. Berceuse (Kolysanka) . . . . .	.40 — .15
No. 1. Petites Variations.	1.20 — .45	Op. 8. 2 Préludes. Complet.	1. — .35	Op. 13. 2 Improptus. Complet.	1.80 — .65	No. 4. Mazurka (Mazurek) . . . . .	.80 — .30
No. 2. Valse . . . . .	.60 — .25	Séparément.		Séparément.		Op. 24. Etude de concert en fa #	1.40 — .50
No. 3. Intermezzo . . . . .	.80 — .30	No. 1. Mi . . . . .	.40 — .15	No. 1. La b	1.40 — .50	Op. 25. 2 Etudes - Fantaisies. Complet	2. — .70
No. 4. Canzona . . . . .	.80 — .30	No. 2. Ré b . . . . .	.60 — .25	No. 2. Sol b . . . . .	.80 — .30	Séparément.	
A. N. Alpheraky.		Op. 9. Miniatures. Complet.	1.60 — .60	Op. 14. Sur mer. Etude	1.60 — .60	No. 1. sol	1.20 — .45
Op. 25. 3 Morceaux. Complet.	1.40 — .50	Séparément.		Op. 16. Valse-Improptu.	1.60 — .60	No. 2. mi b	1.20 — .45
Séparément.		No. 1. Fuguetta . . . . .	.40 — .15	Op. 17. Préludes.		Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 — .25	No. 2. Mazurka . . . . .	.60 — .25	Cahier I. Complet	2. — .70	Cahier I. No. 1. Mi b. No. 2. Sol #.	
No. 2. Mazurka . . . . .	.80 — .25	No. 3. Valse. Ré . . . . .	.60 — .25	Séparément.		No. 3. Si. No. 4. Mi.	
No. 3. Sérénade levantine . . . . .	.60 — .25	Op. 10. Prélude . . . . .	.60 — .25	No. 1. Ut . . . . .	.40 — .15	No. 5. Sol	1.40 — .50
Op. 27. 3 Morceaux. Complet.	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	No. 2. la . . . . .	.80 — .30	Cahier II. No. 6. Ré. No. 7. Sol.	
Séparément.		Séparément.		No. 3. Sol . . . . .	.40 — .15	No. 8. Mi b. No. 9. Do.	
No. 1. Mazurka. ut . . . . .	.80 — .30	No. 1. Valse. Sol b	1. — .35	No. 4. mi . . . . .	.80 — .30	No. 10. Fa	1.40 — .50
No. 2. Mazurka. sol . . . . .	.60 — .25	No. 2. Etude . . . . .	.80 — .30	No. 5. Ré . . . . .	.80 — .30	Op. 28. Improptu (en Si)	1. — .35
No. 3. Valse. Mi b . . . . .	.80 — .30	Op. 12. Nocturne . . . . .	.80 — .30	No. 6. si . . . . .	.60 — .25	Op. 29. 2 Etudes. Complet	1.40 — .50
Op. 29. 3 Morceaux. Complet.	1.40 — .50	Op. 13. Improptu et Valse. Complet	1.20 — .45	Cahier II. Complet	2. — .70	Séparément.	
Séparément.		Séparément.		Séparément.		No. 1. en Ré . . . . .	.80 — .30
No. 1. Duo . . . . .	.60 — .25	No. 1. Improptu . . . . .	.60 — .25	No. 7. La . . . . .	.80 — .30	No. 2. en La . . . . .	.80 — .30
No. 2. Scherzo . . . . .	.60 — .25	No. 2. Valse. fa . . . . .	.60 — .25	No. 8. fa # . . . . .	.40 — .15	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
No. 3. Valse . . . . .	.80 — .30	Nicolas Amani.		No. 9. Mi . . . . .	.40 — .15	Séparément.	
Op. 30. 3 Morceaux. Complet.	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 10. ut # . . . . .	.40 — .15	No. 1. Krakowiak . . . . .	.80 — .30
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 11. Si . . . . .	.60 — .25	No. 2. Kujawiak-Obertas	1. — .35
No. 1. Etude. Sol b . . . . .	.40 — .15	Séparément.		No. 12. sol # . . . . .	.80 — .30	No. 3. Mazourka	1. — .35
No. 2. Menuet. ut . . . . .	.60 — .25	No. 1. Prélude . . . . .	.40 — .15	Cahier III. Complet	2. — .70	No. 4. Polonaise	1.40 — .50
No. 3. Etude. Fa . . . . .	.60 — .25	No. 2. Minuetto . . . . .	.80 — .30	Séparément.		Op. 32. Suite lyrique	2. — .70
Nicolas Artciboucheff.		No. 3. Gigue . . . . .	.60 — .25	No. 13. Fa # . . . . .	.60 — .25	Op. 33. 2 Fragments caractéristiques . . . . .	.80 — .30
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	No. 4. Gavotte . . . . .	.80 — .30	No. 14. mi b . . . . .	.40 — .15	Op. 34. Ballade (en forme de Variations)	1.60 — .60
Séparément.		Op. 5. 2 Valses. Complet.	1. — .35	No. 15. Ré b . . . . .	.80 — .30	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. mi b . . . . .	.80 — .30	Séparément.		No. 16. si b . . . . .	.60 — .25	Séparément.	
No. 2. La b	1.20 — .45	No. 1. Valse triste . . . . .	.60 — .25	No. 17. La b . . . . .	.60 — .25	No. 1. en La b . . . . .	.80 — .30
Op. 7. 2 Morceaux. Complet.	1.20 — .45	No. 2. Valse gracieuse . . . . .	.60 — .25	No. 18. (Memento mori.) fa . . . . .	.60 — .25	No. 2. en do . . . . .	.60 — .25
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50			No. 3. en Mi b . . . . .	.60 — .25
No. 1. Valse . . . . .	.60 — .25	Séparément.					
No. 2. Mazurka . . . . .	.60 — .25	No. 1. Souvenir lointain . . . . .	.60 — .25				
		No. 2. Orientale . . . . .	.60 — .25				
		No. 3. Elégie . . . . .	.60 — .25				
		No. 4. La pièce de maman . . . . .	.60 — .25				
		Op. 8. Préludes	1. — .35				