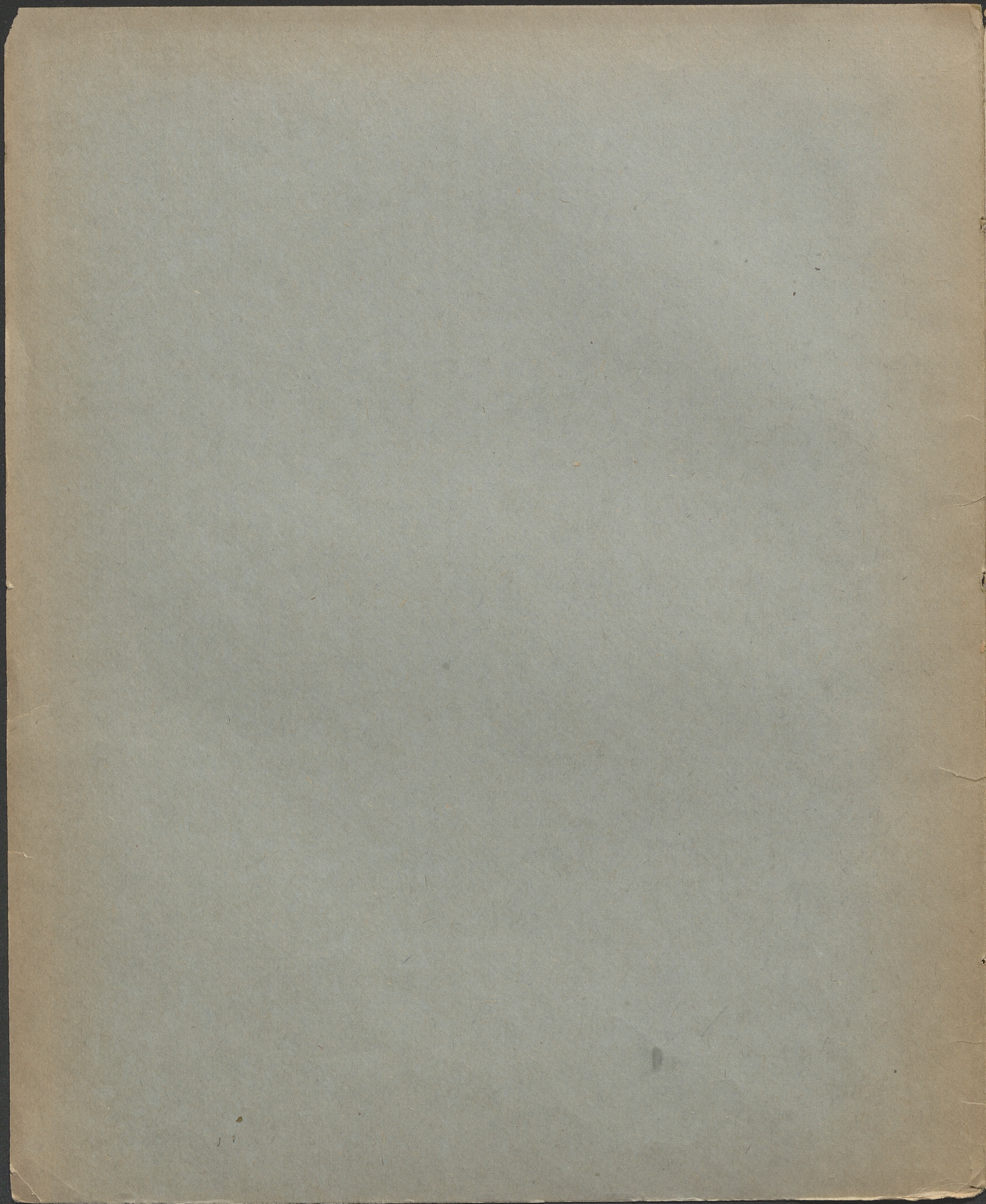




10474

102 musicalia IIII





10474

musicalia



Op. 31

FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen

(zum grössten Theil nach des Autors Notirungen)

von

Carl Mikuli.**Einzel-Ausgabe.****Band I. Mazurkas.**

- No. 1. Op. 6 No. 1. *Fism.*
- No. 2. Op. 6 No. 2. *Cism.*
- No. 3. Op. 6 No. 3. *E.*
- No. 4. Op. 6 No. 4. *Esm.*
- No. 5. Op. 7 No. 1. *B.*
- No. 6. Op. 7 No. 2. *Am.*
- No. 7. Op. 7 No. 3. *Fm.*
- No. 8. Op. 7 No. 4. *As.*
- No. 9. Op. 7 No. 5. *C.*
- No. 10. Op. 17 No. 1. *B.*
- No. 11. Op. 17 No. 2. *Em.*
- No. 12. Op. 17 No. 3. *As.*
- No. 13. Op. 17 No. 4. *Am.*
- No. 14. Op. 24 No. 1. *Gm.*
- No. 15. Op. 24 No. 2. *C.*
- No. 16. Op. 24 No. 3. *As.*
- No. 17. Op. 24 No. 4. *Bm.*
- No. 18. Op. 30 No. 1. *Cm.*
- No. 19. Op. 30 No. 2. *Hm.*
- No. 20. Op. 30 No. 3. *Des.*
- No. 21. Op. 30 No. 4. *Cism.*
- No. 22. Op. 33 No. 1. *Gism.*
- No. 23. Op. 33 No. 2. *D.*
- No. 24. Op. 33 No. 3. *C.*
- No. 25. Op. 33 No. 4. *Hm.*
- No. 26. Op. 41 No. 1. *Cism.*
- No. 27. Op. 41 No. 2. *Em.*
- No. 28. Op. 41 No. 3. *H.*
- No. 29. Op. 41 No. 4. *As.*
- No. 30. Op. 50 No. 1. *G.*
- No. 31. Op. 50 No. 2. *As.*
- No. 32. Op. 50 No. 3. *Cism.*
- No. 33. Op. 56 No. 1. *H.*
- No. 34. Op. 56 No. 2. *C.*
- No. 35. Op. 56 No. 3. *Cm.*
- No. 36. Op. 59 No. 1. *Am.*
- No. 37. Op. 59 No. 2. *As.*
- No. 38. Op. 59 No. 3. *Fism.*
- No. 39. Op. 63 No. 1. *H.*
- No. 40. Op. 63 No. 2. *Fm.*
- No. 41. Op. 63 No. 3. *Cism.*
- No. 42. Op. 67 No. 1. *G.*
- No. 43. Op. 67 No. 2. *Gm.*
- No. 44. Op. 67 No. 3. *C.*
- No. 45. Op. 67 No. 4. *Am.*
- No. 46. Op. 68 No. 1. *C.*
- No. 47. Op. 68 No. 2. *Am.*
- No. 48. Op. 68 No. 3. *F.*
- No. 49. Op. 68 No. 4. *Fm.*
- No. 50. (Notre temps No. 2.) *Am.*
- No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
- No. 2. Op. 9 No. 2. *Es.*
- No. 3. Op. 9 No. 3. *H.*
- No. 4. Op. 15 No. 1. *F.*
- No. 5. Op. 15 No. 2. *Fis.*
- No. 6. Op. 15 No. 3. *Gm.*
- No. 7. Op. 27 No. 1. *Cism.*
- No. 8. Op. 27 No. 2. *Des.*
- No. 9. Op. 32 No. 1. *H.*
- No. 10. Op. 32 No. 2. *As.*
- No. 11. Op. 37 No. 1. *Gm.*
- No. 12. Op. 37 No. 2. *G.*
- No. 13. Op. 48 No. 1. *Cm.*
- No. 14. Op. 48 No. 2. *Fism.*
- No. 15. Op. 55 No. 1. *Fm.*
- No. 16. Op. 55 No. 2. *Es.*
- No. 17. Op. 62 No. 1. *H.*
- No. 18. Op. 62 No. 2. *E.*
- No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*
- No. 2. Op. 10 No. 2. *Am.*
- No. 3. Op. 10 No. 3. *E.*
- No. 4. Op. 10 No. 4. *Cism.*
- No. 5. Op. 10 No. 5. *Ges.*
- No. 6. Op. 10 No. 6. *Esm.*
- No. 7. Op. 10 No. 7. *C.*
- No. 8. Op. 10 No. 8. *F.*
- No. 9. Op. 10 No. 9. *Fm.*
- No. 10. Op. 10 No. 10. *As.*
- No. 11. Op. 10 No. 11. *Es.*
- No. 12. Op. 10 No. 12. *Cm.*
- No. 13. Op. 25 No. 1. *As.*
- No. 14. Op. 25 No. 2. *Fm.*
- No. 15. Op. 25 No. 3. *F.*
- No. 16. Op. 25 No. 4. *Am.*
- No. 17. Op. 25 No. 5. *Em.*
- No. 18. Op. 25 No. 6. *Gism.*
- No. 19. Op. 25 No. 7. *Cism.*
- No. 20. Op. 25 No. 8. *Des.*
- No. 21. Op. 25 No. 9. *Ges.*
- No. 22. Op. 25 No. 10. *Hm.*
- No. 23. Op. 25 No. 11. *Am.*
- No. 24. Op. 25 No. 12. *Cm.*
- No. 25. *Fm.*
- No. 26. *As.*
- No. 27. *Des.*

Band IV. Balladen.

- No. 1. Op. 23. *Gm.*
- No. 2. Op. 38. *F.*
- No. 3. Op. 47. *As.*
- No. 4. Op. 52. *Fm.*

Band V. Polonaisen.

- No. 1. Op. 22. *Es.*
- No. 2. Op. 26 No. 1. *Cism.*
- No. 3. Op. 26 No. 2. *Esm.*
- No. 4. Op. 40 No. 1. *A.*
- No. 5. Op. 40 No. 2. *Cm.*
- No. 6. Op. 44. *Fism.*
- No. 7. Op. 53. *As.*
- No. 8. Op. 61. *As.*
- No. 9. Op. 71 No. 1. *Dm.*
- No. 10. Op. 71 No. 2. *B.*
- No. 11. Op. 71 No. 3. *Fm.*
- No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
- Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Cm.*
- No. 2. Op. 35. *Bm.*
- No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
- No. 2. Op. 34 No. 1. *As.*
- No. 3. Op. 34 No. 2. *Am.*
- No. 4. Op. 34 No. 3. *F.*
- No. 5. Op. 42. *As.*
- No. 6. Op. 64 No. 1. *Des.*
- No. 7. Op. 64 No. 2. *Cism.*
- No. 8. Op. 64 No. 3. *As.*
- No. 9. Op. 69 No. 1. *Fm.*
- No. 10. Op. 69 No. 2. *Hm.*
- No. 11. Op. 70 No. 1. *Ges.*
- No. 12. Op. 70 No. 2. *Fm.*
- No. 13. Op. 70 No. 3. *Des.*
- No. 14. *Em.*
- No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
- No. 2. Rondo à la Mazurka. Op. 5. *F.*
- No. 3. Krakowiak. Grosses Concert-Rondo. Op. 14. *F.*
- No. 4. Rondo. Op. 16. *Es.*
- No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
- No. 2. Op. 31. *Bm.*
- No. 3. Op. 39. *Cism.*
- No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
- No. 2. Op. 36. *Fis.*
- No. 3. Op. 51. *Ges.*
- No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
- Brillante Variationen. Op. 12. *B.*
- Variationen über ein deutsches Thema. *E.*
- Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
- No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.**Verschiedene Werke.**

- Bolero. Op. 19. *C.*
- Tarantelle. Op. 43. *As.*
- Concert-Allegro. Op. 46. *A.*
- Berceuse. Op. 57. *Des.*
- Barcarole. Op. 60. *Fis.*
- Trauermarsch. Op. 72 No. 2. *Cm.*
- 3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
- Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Concerte.

- No. 1. Op. 11. *Em.*
- No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduction und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
- Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
- Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
- Grosses Duo (Chopin u. A. Franck) Op. 15 für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
- Op. 2. Variationen „Là ci darem la mano“.
- Op. 11. Concert No. 1.
- Op. 13. Grosse Phantasie.
- Op. 14. Krakowiak. Grosses Concert-Rondo.
- Op. 21. Concert No. 2.
- Op. 22. Grosse Polonaise.

20
Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

10474

Mus.
102

2

Gräfin ADELE von FÜRSTENSTEIN
gewidmet.

Scherzo.

piano - misterioso

F. Chopin, Op. 31.

Presto.

sotto voce

ff

pp

f

pp

ff

ff

1

2

1

1

2

1

2

Detailed description of the musical score: The score is for a Scherzo in B-flat major, Op. 31, No. 2 by Frédéric Chopin. It is in 3/4 time. The first system starts with a piano (*sotto voce*) dynamic and a tempo marking of **Presto.** The piece features several dynamic contrasts: **pp** (pianissimo), **ff** (fortissimo), and **f** (forte). There are numerous slurs and accents throughout. Handwritten annotations include 'piano - misterioso' and 'Presto.' in the first system. The score is divided into measures, with some measures containing fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a final **f** dynamic and a fermata.

5345. 5347.



K1961 m 80

First system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) and *p* (piano). Includes fingerings (1, 4, 1, 4) and a *ped.* (pedal) marking.

Second system of musical notation. Treble clef, bass clef. Dynamics: *ff* and *pp* (pianissimo). Includes fingerings (1, 3, 2, 1, 3) and a *ped.* marking.

Third system of musical notation. Treble clef, bass clef. Dynamics: *poco riten.* (poco ritardando). Includes fingerings (2, 3, 1, 2, 3, 4) and *ped.* markings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *erese.* (crescendo). Includes fingerings (4, 5, 4, 3, 2, 1) and multiple *ped.* markings.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 3, 2, 1) and multiple *ped.* markings.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *dolce* (dolce). Includes fingerings (5, 4, 3, 2, 1, 3, 2, 5) and multiple *ped.* markings.

con elegancia
falcet

Sibl. Jsg.

Musical notation for the first system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The key signature has two flats. The system includes various musical notations such as slurs, accents, and dynamic markings like "Ped." and "*Ped.".

Musical notation for the second system, continuing the piece with similar notation to the first system, including slurs and dynamic markings.

Musical notation for the third system, showing more complex chordal structures in the treble clef and rhythmic patterns in the bass clef.

Musical notation for the fourth system, featuring a "cresc." marking and a "ff" dynamic marking in the bass clef.

Musical notation for the fifth system, including a "ff" dynamic marking and various musical notations.

Musical notation for the sixth system, concluding the page with a final cadence and dynamic markings.

sotto voce

1 *ff*

Lead.

1 *ff*

Lead.

2 *pp* 1 *ff*

Lead.

1 *pp* 1 *ff*

Lead.

ff

Lead. *trium*

p *ff*

Lead.

1 5 4 3

Ped. * Ped. * Ped. * Ped. *

4 2 5 3 4 5 2 3

Ped. * Ped. * Ped. * Ped. * Ped. *

4

cresc.

Ped. * Ped. * Ped. *

1

ff

Ped. * Ped. * Ped. * Ped. *

1

Ped. * Ped. * Ped. *

2

sostenuto

sotto voce

p

delicatissimo

ped.

m.g.

1 *pp* *slentando*

pp

espress.

legato

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, slurs, and fingerings (1-5). A handwritten blue scribble is present above the second measure.

Second system of musical notation, continuing the piece. It includes the instruction *legato* and several *ped.* (pedal) markings with asterisks. Fingerings are indicated throughout.

Third system of musical notation, featuring the instruction *leggiero* (light). It includes *ped.* markings and asterisks. The music shows more complex rhythmic patterns and slurs.

Fourth system of musical notation, showing intricate melodic lines with many slurs and fingerings. *ped.* markings and asterisks are used to indicate pedal points.

Fifth system of musical notation, continuing the complex melodic and harmonic development. It includes *ped.* markings and asterisks.

Sixth system of musical notation, the final system on the page. It features dense melodic passages and *ped.* markings.

cresc. ed animato

4 1 2 4
1 4
1
ff
Ped. * f Ped.

sostenuto
f

m.g.

delicatiss.
Ped. dolce

p
m.g.

5
4
2

1 *pp* *slentando*

2

4

24

3

1

21

This system shows the first two staves of music. The treble clef staff begins with a 5/4 time signature. The music is marked *pp* (pianissimo) and *slentando* (ritardando). Fingerings are indicated above the notes, including a '1' for the first finger and a '2' for the second. Measure numbers 2, 4, 21, and 24 are visible.

24

3

2

3

4

4

4

2

4

1

5

2

4

1

5

espress.

legato

molissimo

Leg.

This system continues the musical piece. It features a handwritten *molissimo* (very slow) marking in the center. The *espress.* (espressivo) marking appears in the treble staff. The *legato* marking is in the bass staff. A *Leg.* (legato) marking is also present in the bass staff. Fingerings are indicated above the notes, including a '5' for the fifth finger.

This system shows the third system of music, continuing the melodic and harmonic development. It features various articulations and phrasing marks throughout both staves.

Leg. *Leg.* *legato*

This system continues the musical piece. It features various articulations and phrasing marks throughout both staves. The *Leg.* and *legato* markings are prominent in the lower part of the system.

Leg. *Leg.* *Leg.*

This system continues the musical piece. It features various articulations and phrasing marks throughout both staves. The *Leg.* marking is repeated in the lower part of the system.

leggiere

1 4 1 4 4 3 1 2 3 4 1 5 1

ped. * *ped.* * *ped.* * *ped.* *

4 1

ped. * *ped.* * *ped.* * *ped.* *

cresc. ed

1 4 1 4 1 4

ped. * *ped.* * *ped.* * *ped.* *

animato

ff

ped. * *ped.* * *f*

sempre f

1

ped. *

1 3 2 1 5 4 4 3 2 1 4 3

ped. * *ped.* *

attaca

veloce

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the treble with many slurs and fingerings (1, 2, 5, 4, 1, 5, 1, 4, 1, 4, 1, 3, 5, 4, 1, 5, 4, 1, 2, 1, 1). The bass staff contains a more rhythmic accompaniment with some chords marked with 'x'. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the piece with similar notation. The treble staff has a melodic line with slurs and fingerings (4, 5, 4, 1, 5, 4, 5, 4, 1, 4, 1, 1, 2, 1, 4, 3, 2, 1, 5). The bass staff has a steady accompaniment. The system ends with a fermata and the handwritten word "marcato" written in cursive below the staff.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings (2, 1, 7, 3, 1, 2, 1, 4, 3, 2, 2, 1, 4, 3, 2, 2, 1, 4, 3, 2). The bass staff continues with a rhythmic accompaniment. The system concludes with a fermata.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1). The bass staff has a rhythmic accompaniment. The system ends with a fermata.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 2, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1). The bass staff has a rhythmic accompaniment. The system ends with a fermata.

Sixth system of musical notation. The treble staff has a melodic line with slurs and fingerings (1, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1). The bass staff has a rhythmic accompaniment. The system ends with a fermata and the handwritten dynamic marking "ff" (fortissimo) above the staff.

dim. JAG.

ff

Ped.

cresc.

Ped.

Ped.

fz

ff *sempre con fuoco*

Ped.

Ped.

Ped.

poco a poco ritardando

Musical notation for the first system, featuring piano accompaniment with triplets and a 'Ped.' marking.

Musical notation for the second system, including vocal lines with lyrics "di - mi - nu - en - do" and piano accompaniment.

Volcissimo

Musical notation for the third system, starting with "calando" and ending with "smorzando".

Musical notation for the fourth system, featuring "pp" and "sotto voce" markings.

Musical notation for the fifth system, including "ff" and "Ped." markings.

Musical notation for the sixth system, including "f" and "Ped." markings.

First system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo) and *ff* (fortissimo). Includes a *Red.* (Reduction) marking and a star symbol.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp* and *ff*. Includes a *Red.* marking and a star symbol.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Includes a *Red.* marking, a *trium* (triumph) marking, and a star symbol.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano). Includes a *Red.* marking and a star symbol.

Fifth system of musical notation. Treble clef, bass clef. Includes a *Red.* marking and a star symbol.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *con anima*. Includes a *Red.* marking and a star symbol.

molte con eleganza

5
2
1
cresc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

4 3 4 5
21
f *dolce*
Ped. * Ped. * Ped. * Ped. * Ped. *

4 3 2 1 3
Ped. * Ped. * Ped. * Ped. * Ped. *

5 1 4 3 1 2 1
2 4 3
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

cresc.
Ped. * Ped. * Ped. * Ped. *

First system of musical notation, consisting of a grand staff with treble and bass clefs. The bass line features a series of eighth-note patterns, each marked with 'Ped.' and an asterisk. The treble line contains chords and a melodic line with a long slur.

Second system of musical notation, continuing the grand staff. The bass line continues with eighth-note patterns and 'Ped.' markings. The treble line shows a sequence of chords and a melodic line.

Third system of musical notation. The treble line has a melodic line with fingerings (1, 8, 5, 4) and a slur. The bass line has 'Ped.' markings and a dynamic marking of 'ff'.

Fourth system of musical notation. The treble line features a melodic line with fingerings (1, 8, 1, 4, 5, 4, 3, 1, 4, 1, 4) and a slur. The bass line has 'Ped.' markings and a dynamic marking of 'ff'.

Fifth system of musical notation. The treble line has a melodic line with fingerings (1, 4) and a slur. The bass line has 'Ped.' markings and a dynamic marking of 'cresc.'.

Sixth system of musical notation. The treble line has a melodic line with fingerings (1) and a slur. The bass line has 'Ped.' markings and a dynamic marking of 'f'. The system concludes with the instruction 'più mosso'.

5 4 1 5 4 1

ped. *

stretto cresc.

ped. *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

marcato

ped. * *ped.* *

più mosso

ped. * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* *

rit. *

Neuere Claviermusik.

Ansorge, C. Ballade 2,50	Kienzl, W. Op. 34. Romantische Blätter 3,—	Longo, A. Op. 21. 3 Mazurkas. No. 1. <i>B.</i> 1,50	Ruthardt, A. Op. 24. Introduction et Scène de Bal. 1,—
— Traumbilder 2,—	No. 5. In der Polenschenke 1,—	No. 2. <i>Gm.</i> 1,50	— Op. 25. Ballade vom Rhein 1,50
Behn, H. Op. 6. Sonate <i>Cm.</i> 5,—	No. 6. Wiegenlied 1,—	No. 3. <i>Es.</i> 1,50	— Op. 29. Scherzo-Idylle 1,50
Bial, C. Op. 21. Valse-Caprice 1,—	No. 7. Schlaflose Nacht 1,—	— Op. 23. Suite romantica No. 4 3,—	Schumann, G. Op. 1. 3 Stücke. No. 1. Burleske 1,—
Brüll, I. Op. 8. Phantasiestücke. Heft I, II je 2,50	No. 8. Ländler 1,—	Separati: No. 1. Preludio 1,—	No. 2. Barcarole 1,—
Davidoff, Ch. Op. 20 No. 2. Am Springbrunnen (Kirchner) 2,—	No. 9. Walzer 1,—	No. 2. Romanza 1,—	No. 3. Phantasie-Impromptu 1,—
— Op. 23. Romance sans Paroles (Reinecke) 1,—	No. 10. Erinnerungen 1,—	No. 3. Novelletta 1,50	— Op. 2. Stimmungsbilder. Kleine poetische Tonstücke 1,50
Draesecke, F. Op. 21. Was die Schwalbe sang. 5 lyrische Stücke 3,—	Kirchner, Th. Op. 45. 6 Stücke Einzel: No. 1. Ballade —,75	Malezewski, J. Op. 8. 10 Mazurkas. No. 1—10 je 50 Pf. bis 1,—	Schütt, Ed. Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke. Heft I, II je 2,—
— Op. 43. Rückblicke. 5 lyrische Stücke 4,—	No. 2. Mazurka —,75	Martucci, G. Op. 76. 3 Morceaux. No. 1. Novellette 1,50	— Op. 15. 3 Morceaux. No. 1. Idylle 1,—
Erb, M. J. Op. 37. Bagatelles. No. 1. Aubade 1,20	No. 3. Novelette —,75	No. 2. Nocturne 1,50	No. 2. Mélancolie 1,—
No. 2. Mandola 1,20	No. 4. Mazurka —,75	No. 3. Scherzo 1,50	No. 3. Romance-Fantaisie 1,—
No. 3. Valse-Bluette 1,20	No. 5. Intermezzo —,75	Mikuli, C. Op. 24. 10 Pièces. Cah. I, II je 2,50	— Op. 16. 2 Morceaux. No. 1. Etude mignonne 1,50
No. 4. Chanson slave —,60	No. 6. Romanze —,75	Niemann, R. Op. 39. Notturmo — Op. 41. 3 kleine Concertstücke für die linke Hand allein. No. 1. Romance 1,50	No. 2. Valse mignonne 1,50
No. 5. Guitare-Valse 1,20	Krug, A. Op. 56. Silvana. Waldstücke in leichter Spielart no. Einzel: No. 1. Morgens im Walde 1,—	No. 2. Alla Gavotte 1,50	— Ed. facilitée par Bial 1,50
Fuchs, R. Op. 8. Ländliche Scenen — Op. 11. Improvisationen. Heft I, II je 2,—	No. 2. Blümchen am Wege 1,—	No. 3. Presto 1,50	— Op. 20. 6 Morceaux. No. 1. Humoresque 1,—
— Op. 12. Capriccietti. II Stücke — Op. 23. Scherzo 1,50	No. 3. Die Jagd 1,—	— Op. 44. Intermezzo 1,50	No. 2. Poème d'Amour 1,—
— Op. 24. 3 Stücke 2,—	No. 4. Rast 1,—	Piutti, C. Op. 14. Frühlingbilder. 4 Stücke Einzel: No. 1. An der Quelle 1,50	No. 3. Scherzino 1,—
— Op. 30. Neue Improvisationen. Heft I, II je 2,—	No. 5. Die Mühle 1,—	No. 2. Waldeinsamkeit 1,—	No. 4. Chanson triste 1,—
— Op. 32. Jugendklänge. Leichte Stücke. Heft I, II je 2,50	No. 6. Tanz im Walde 1,—	No. 3. Im Grünen 1,—	No. 5. Arabesque. Etude 1,—
Goetz, H. Op. 13. Genrebilder	No. 7. Sonnenuntergang 1,—	No. 4. Bei der Linde 1,—	No. 6. Valse 1,—
Gouvy, Th. Op. 79. 6 Stücke. No. 1. Praeludium 1,—	No. 8. Abschied vom Walde 1,—	Rehberg, W. Op. 2. 3 Stücke Einzel: No. 1. Menuett —,50	— Op. 21. Poésies. 3 Romances. No. 1. Ges. No. 2. <i>Dm.</i> No. 3. <i>Dje</i> 1,—
No. 2. Etude 1,—	Krzyżanowski, I. Op. 48. Menuett — Op. 49. 2 Valses. No. 1. <i>As.</i> No. 2. <i>Des</i> 1,20	No. 2. Liebesliedchen —,50	— Op. 30. Miniatures 4,—
No. 3. Impromptu 1,—	— Op. 50. 2 Nocturnes. No. 1. <i>Gm.</i> No. 2. <i>Fdur</i> 1,20	No. 3. Gavotte —,50	Séparément: No. 1. Prélude 1,—
No. 4. Capriccio 1,—	— Op. 51. Sérénade 1,20	— Op. 16. 4 Stücke. No. 1. Canzonetta 1,—	No. 2. Aveu 1,—
No. 5. Romanze 1,—	— Op. 52. Impromptu —,50	No. 2. Gavotte 1,—	No. 3. Papillons 1,—
No. 6. Divertimento 1,—	— Op. 53. Dumka 1,20	No. 3. Albumblatt 1,—	No. 4. Cantabile 1,—
Grimaldi, Fr. Op. 37. Album mélodique. 6 Morceaux. no. Einzel: No. 1. En se promenant avec Elle. Idylle 1,—	— Op. 54. 2 Mazourkas. No. 1. <i>C.</i> No. 2. <i>A.</i> je 1,20	No. 4. Ländler 1,—	No. 5. Barcarolle 1,—
No. 2. Sous ta fenêtre. Chanson passionnée 1,—	— Op. 55. 2 Nocturnes. No. 1. <i>Es.</i> No. 2. <i>F.</i> je 1,20	Reinhold, H. Op. 12. 5 Bagatellen — Op. 14. Intermezzo scherzoso 1,—	No. 6. Cantique d'Amour 1,—
No. 3. Réverie. Etude mignonne 1,50	— Op. 56. Gavotte 1,20	— Op. 15. Romanze und Walzer — Op. 25. 5 Mazurkas 2,—	No. 7. Impromptu-Finale 1,—
No. 4. Jeunesse poudrée. Menuet 1,—	Lamberg, J. Op. 10. No. 1. Mazurka 1,20	— Op. 27. Jugendalbum. 10 kleine mittelschwere Musikstücke 2,—	— Op. 31. 5 Morceaux 4,—
No. 5. Tristesse. Romance — Op. 6. Plainte. Mazurka 1,—	No. 2. Valse grotesque 1,20	— Op. 28. 3 Impromptus. No. 1. <i>Esm.</i> No. 2. <i>As.</i> No. 3. <i>Cism.</i> je 1,50	Séparément: No. 1. Sérénade pastorale 1,50
No. 6. Plainte. Mazurka 1,—	— Op. 11 No. 1. Sérénade 1,20	— Op. 37. Polonaise und Walzer — Op. 43. Blätter 2,—	No. 2. Ariette 1,50
Heuser, C. Op. 21. 3 Stücke. No. 1. Barcarole 1,—	No. 2. Valse-Caprice 1,20	— Op. 44. Instabile 2,50	No. 3. A la Humoresque 1,50
No. 2. Serenade 1,—	— Op. 12. Nippes. Suite de petits Morceaux en Forme de Danse 3,—	— Op. 45. Suite mignonne 1,50	Schwalm, R. Op. 62 No. 1. Notturmo No. 2. Gavotte 1,—
No. 3. Capriccietto 1,—	— Op. 13. (4) Bizarreries 2,—	— Op. 47. Variationen 2,50	Singer, E. Op. 10 No. 1. Romance
— Op. 27. 3 Stücke. No. 1. Canzonetta 1,—	— Op. 14 No. 1. Valse expressive No. 2. Barcarole 1,20	— Op. 48. Intermezzo 2,50	Strass, O. Op. 3. Sérénade
No. 2. Serenade 1,—	— Op. 15 No. 1. Berceuse. — An der Wiege —,80	— Op. 50. Valses pittoresques 2,—	— Op. 4. Capriccio
No. 3. Rondo gracioso 1,—	No. 2. Fileuse. — In der Spinnstube 1,50	— Op. 51. Stimmungsbilder 2,50	— Op. 11. Mazurka
Haber, H. Op. 3. 3 Stücke im alten Styl 2,50	— Op. 16. 3 Morceaux. No. 1. Romance 1,50	Reubke, O. Op. 7. Scherzo <i>Esm</i> 1,50	— Op. 12. Capriccietto
— Op. 4. 4 Stücke 4,—	No. 2. Mazurka et Intermezzo No. 3. Improvisation 1,50	Rheinberger, J. Op. 183. Vortragsstudien Einzel: No. 1. Praeludium 1,—	— Op. 13. Arabesque
— Op. 5. 5 Stücke 5,—	— Op. 17. Causeries de Vienne. 5 Morceaux 3,—	No. 2. Humoreske 1,—	— Op. 14. Humoresque
— Op. 6. 6 Stücke 6,—	— Op. 19. 4 Morceaux. No. 1. Une Valse 1,—	No. 3. Menuett 1,—	— Op. 14. Pierrot et Pierrette. 4 Morceaux. No. 1. Chanson d'Amour 1,—
— Op. 7. 7 Stücke 7,—	No. 2. Chant sans Paroles 1,—	No. 4. Romanze 1,—	No. 2. Sérénade de Pierrot 1,—
— Op. 8. 8 Stücke 8,—	No. 3. Menuetto 1,—	No. 5. Impromptu 1,—	No. 3. Valse de Pierrette 1,—
— Op. 9. 9 Stücke 9,—	No. 4. Romance 1,—	No. 6. Ermahnung 1,—	No. 4. Scherzino (Carnaval) 1,—
— Op. 10. 10 Stücke 10,—	Longo, A. Op. 8. Petites Pièces. Cah. I, II je 2,50	No. 7. Trauermarsch 1,—	— Op. 3. 2 Nocturnes. No. 1. <i>Dm.</i> No. 2. <i>Fism</i> je 1,—
— Op. 11. 11 Stücke 11,—	— Op. 18. 6 Morceaux. No. 1. Prélude 1,—	No. 8. Ungeduld 1,—	— Op. 4. Valse-Caprice 1,50
— Op. 12. 12 Stücke 12,—	No. 2. Le Retour. Romance No. 3. Scherzino 1,50	No. 9. Refrain 1,—	— Op. 5. 3 Morceaux. No. 1. Cracovienne 1,—
— Op. 13. 13 Stücke 13,—	No. 4. Romance 1,—	No. 10. Elegie 1,—	No. 2. Bagatelle 1,—
— Op. 14. 14 Stücke 14,—	No. 5. Mazurka 1,50	No. 11. Rondolletto 1,—	No. 3. Humoresque 1,—
— Op. 15. 15 Stücke 15,—	No. 6. Novellette 1,50	No. 12. Burleske 1,—	Wilm, N. von. Op. 65. 3 Stücke. No. 1. Agitato 1,50
— Op. 16. 16 Stücke 16,—	— Op. 19. Suite romantica No. 3 3,—	— Op. 184. Romantische Sonate	No. 2. Cantabile 1,50
— Op. 17. 17 Stücke 17,—	Separati: No. 1. Preludio 1,—	— Op. 43. Blätter 2,—	No. 3. Patetico 1,50
— Op. 18. 18 Stücke 18,—	No. 2. Romanza 1,—	— Op. 44. Instabile 2,50	Winding, A. Op. 28. Contraste. Heft I, II je 2,—
— Op. 19. 19 Stücke 19,—	No. 3. Scherzo 1,50	— Op. 45. Suite mignonne 1,50	Żeleński, L. Op. 35. Grand Scherzo de Concert 2,50
— Op. 20. 20 Stücke 20,—	— Op. 20. Nuptialia. Suite di 3 Pezzi 3,—	— Op. 47. Variationen 2,50	
— Op. 21. 21 Stücke 21,—	Separati: No. 1. L'Augurio 1,—	— Op. 48. Intermezzo 2,50	
— Op. 22. 22 Stücke 22,—	No. 2. Canto d'Amore 1,—	— Op. 50. Valses pittoresques 2,—	
— Op. 23. 23 Stücke 23,—	No. 3. Marcia 1,50	— Op. 51. Stimmungsbilder 2,50	
— Op. 24. 24 Stücke 24,—			

