
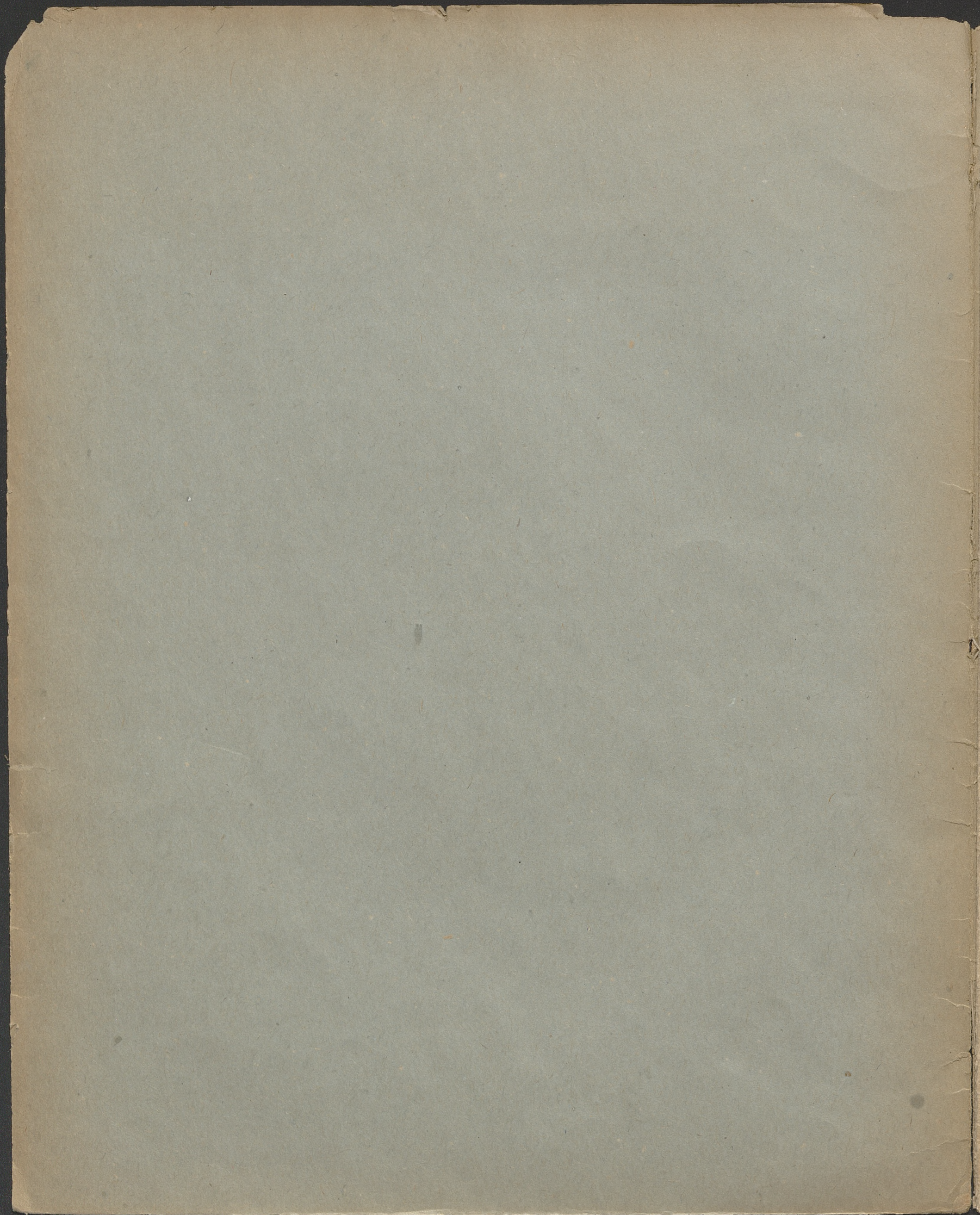

10480
musicalia *10/11* 
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FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen
(zum grössten Teil nach des Autors Notierungen)

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. *Fm.*
 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. *Cia.*
 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. *As.*
 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 Konzert-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.

- La 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.*
 Konzert-Allegro. Op. 46. *A.*
 Berceuse. Op. 57. *Des.*
 Barkarole. 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. Konzerte.

- 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 „La ci darem la mano“.
 Op. 11. **Konzert No. 1.**
 Op. 13. Grosse Phantasie.
 Op. 14. Krakowiak. Grosses **Konzert-Rondo.**
 Op. 21. **Konzert No. 2.**
 Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner & C. F. W. Siegel

London, Alfred Lengnick & Co., Ltd.

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10480
III mms.
101

2

F. ALBRECHT gewidmet

Scherzo.

F. Chopin Op. 20.

Presto con fuoco. (♩. = 120)

1. *ff* *fz* *fz* *p*

fz *fz* *fz* *fz* *cresc.*

fz *fz* *fz* *fz*

cresc. *fz* *f*

fz

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5345. 5346.



K 1962 nr 507

First system of musical notation. The right hand features a melodic line with various fingering numbers (1, 2, 3, 4, 5) and a dynamic marking of *cresc.* (crescendo). The left hand provides a harmonic accompaniment with a *Ped.* (pedal) marking and a fermata.

Second system of musical notation. The right hand continues with melodic lines and includes a *ff* (fortissimo) dynamic marking and a *riten.* (ritardando) marking. The left hand has a *Ped.* marking and a fermata.

Third system of musical notation. The right hand has a melodic line with a *fz* (forzando) dynamic marking. The left hand features a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking.

Fourth system of musical notation. The right hand starts with a *ritenuto* marking and a *p* (piano) dynamic marking. The left hand includes a *Ped.* marking and a fermata.

Fifth system of musical notation, divided into two parts. The first part is marked *1.* and the second *2.*. The right hand includes a *agitato* marking and a *sotto voce* marking. The left hand has a *Ped.* marking and a fermata.

Sixth system of musical notation. The right hand features a melodic line with a *cresc.* (crescendo) marking. The left hand includes a *Ped.* marking and a fermata.

Sibl. Jao.

1 3 2
cresc. -
dim. -

poco a -
poco -

cresc. -

ff
sempre più animato

fz
fff

Led.

First system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*, and *.

Second system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *fz p*, *fz*, *fz*, and *cresc.*

Third system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *fz*, *fz*, *fz*, and *fz*.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *cresc.*, *fz*, and *f*.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *cresc.*, *ped.*, and *.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass line features a *ped.* marking and a star symbol. The treble line includes a *ff* dynamic marking and a *ritenuto* marking with a hairpin.

Second system of musical notation. Treble clef, key signature of two sharps. The bass line features a *fz* dynamic marking and a *ritenuto* marking. The treble line includes a *dim.* dynamic marking.

Third system of musical notation. Treble clef, key signature of two sharps. The bass line features a *p* dynamic marking, a *ped.* marking, and a star symbol. The treble line includes a *ritenuto* marking.

Fourth system of musical notation. Treble clef, key signature of two sharps. The bass line features a *ped.* marking and a star symbol. The treble line includes markings for *agitato*, *ten.*, *sotto voce*, and *cresc.*

Fifth system of musical notation. Treble clef, key signature of two sharps. The bass line features a *cresc.* marking. The treble line includes a *dim.* dynamic marking.

Sixth system of musical notation. Treble clef, key signature of two sharps. The bass line features a *poco* marking, a *ped.* marking, and a star symbol. The treble line includes a *poco* marking and an *-a-* marking.

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 two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'Ped.' (pedal) marking is present in the bass staff, with asterisks indicating specific points. A 'cresc.' (crescendo) marking is placed above the treble staff. A bracket with the number '8' spans the final two measures of the system.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The notation is dense with sixteenth and thirty-second notes. 'Ped.' markings with asterisks are visible in the bass staff. A bracket with the number '8' is positioned above the first measure of this system.

Third system of musical notation. The notation continues with similar rhythmic complexity. 'Ped.' markings with asterisks are present in the bass staff. Dynamic markings 'f' and 'fff' are visible in the treble staff. A bracket with the number '8' is positioned above the first measure.

Fourth system of musical notation. The piece continues with intricate rhythmic patterns. 'Ped.' markings with asterisks are present in the bass staff. A bracket with the number '8' is positioned above the first measure.

Fifth system of musical notation. The notation continues with similar rhythmic complexity. 'Ped.' markings with asterisks are present in the bass staff.

Sixth system of musical notation, the final system on the page. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music continues with complex rhythmic patterns. A 'cresc.' marking is present above the treble staff. A 'f' dynamic marking is visible in the bass staff. A bracket with the number '8' spans the final two measures of the system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a *cresc.* marking. The bass staff contains a bass line with *ff* markings and accents.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and an *8.* marking. The bass staff contains a bass line with *f* markings and accents.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff contains a bass line with *f* markings and accents.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a *cresc.* marking. The bass staff contains a bass line with *ff* and *rit.* markings, and includes *ped.* and *** symbols.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff contains a bass line with *f* markings and accents.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a *p* marking. The bass staff contains a bass line with *rit.* markings and includes *ped.* and *** symbols.

Molto più lento. (♩ = 108.) ⁹

First system of musical notation, featuring a vocal line with lyrics "ca-lan-do" and a piano accompaniment. The piano part includes a "ped." marking and asterisks. The tempo is "Molto più lento" with a quarter note equal to 108 beats per minute.

Second system of musical notation, primarily piano accompaniment. It includes a "legato" marking and a "ped." marking with asterisks.

Third system of musical notation, primarily piano accompaniment. It includes a "ritenuto" marking and a "ped." marking with asterisks.

Fourth system of musical notation, primarily piano accompaniment. It includes markings for "a tempo", "poco", "a", "poco", and "cresc.". It also features a "ped." marking with asterisks.

Fifth system of musical notation, primarily piano accompaniment. It includes a "con anima" marking and a "ped." marking with asterisks.

Sixth system of musical notation, primarily piano accompaniment. It includes markings for "dim." and "ritenuto", and a "ped." marking with asterisks.

1 2 3 4 5

p sempre

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

1 12 12 1 12 12

ritenuto

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

poco - a - poco - cresc.

f

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

p

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

dim.

ritenuto

pp

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

sempre

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

5345.5346.

dimin. - rallentando - **ff**

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

pp ritmato **ff** **pp** smorzando molto con fuoco **fz** **fz**

fz cresc. - **fz** **fz** **fz**

fz cresc. **fz** **f**

fz

5345. 5345. ped. *

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur. The left hand (bass clef) has a bass line with a long slur. Dynamics include *fz*, *ff*, and *p*. Performance markings include *riten.*, *ped.*, and an asterisk.

Second system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *f* and *dim.*

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *ritenuto* and *p*. Performance markings include *ped.* and an asterisk.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *agitato*, *sotto voce*, *cresc.*, and *cresc.*. A first ending bracket is present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *cresc.*

dim. - - - *poco* -

Ped.

poco -

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

cresc. -

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

ff *sempre* -

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

piu animato *fz*

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

515. Jag.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The music is marked with a dynamic of *fff*. The lower staff begins with a bass clef and contains accompaniment. A dotted line above the first staff indicates a measure rest for 8 measures.

Second system of musical notation, continuing from the first. It features two staves with similar notation. The lower staff includes several measures marked with an asterisk and the word *ped.* (pedal).

Third system of musical notation. The upper staff continues with melodic lines, and the lower staff provides accompaniment. The *ped.* markings continue in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with a *fz* (forzando) dynamic. The lower staff has a bass line with *fz* markings and a *cresc.* (crescendo) marking.

Fifth system of musical notation. Similar to the fourth system, it shows melodic and accompaniment parts with *fz* and *cresc.* markings.

Sixth system of musical notation. The upper staff continues with melodic lines, and the lower staff has accompaniment. A dotted line above the first staff indicates a measure rest for 8 measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *fz*.

Second system of musical notation, including a *cresc.* marking and a *ped.* instruction with an asterisk.

Third system of musical notation, featuring a *ritenuto* marking, a *ff* dynamic, and a *p* dynamic.

Fourth system of musical notation, including a *dim.* marking and a *f* dynamic.

Fifth system of musical notation, featuring a *riten.* marking, a *p* dynamic, and a *rallentando* marking.

Sixth system of musical notation, including a *a Tempo ed accel.* marking, a *cresc.* marking, and a *fz* dynamic. It concludes with a series of *ped.* instructions and asterisks.

Risoluto e sempre più animato

fz *cresc.*

con 8 Ped. * *con 8 Ped.* * *con 8 Ped.* * *Ped.* *

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

ff

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

* *Ped.*

fff

Ped.

8

con brio

Ped. * *Ped.*

Ped. *

cresc. -

fz

fff

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

15

Kompositionen und Bearbeitungen von
FRANZ LISZT

F. R. K I S T N E R & C. F. W. S I E G E L I N L E I P Z I G

Instrumentalmusik

- Abschied.* Russisches Volkslied für Pianoforte 60
- Allegro di Bravura* (Es), op. 4, pour Piano 2,—
- Balladen* für Pianoforte:
Nr. 1 (Des) 2,—
Nr. 2 (Hm) 3,—
- 3 Etudes de Concert* pour Piano.
Nr. 1 (As) 2,—
Nr. 2 (Fm) 2,—
Nr. 3 (Des) 2,—
Dieselben komplett in einem Heft 1,50
Nr. 3 (Des) übertragen für Orgel oder Harmonium und Harfe von M. Enrico Bossi:
für Orgel und Harfe (2 Exempl.) 3,—
für Harmonium und Harfe (2 Expl.) 3,—
- Fantasic* über Motive aus Beethovens „Ruinen von Athen“ für Pianoforte m. Orchesterbegleitung.
Partitur (zugleich Solostimme) .. 7,50
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Nr. 1. Ballade ukraine (Dumka) (Hm).
Nr. 2. Mélodies polonaises. (As). Nr. 3. Complainte (Dumka). (Cism).
Daraus einzeln:
Nr. 2. Mélodies polonaises (L. Klee, Ausgew. Klavierstücke Nr. 24) ... 1,—
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Livr. V. Nr. 7. Funérailles. (Fm) ... 2,50
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Dieselb. einz. (100 St. Nr. 19, 65, 47) je 1,50
Dieselben einzeln (L. Klee, Ausgewählte Klavierstücke Nr. 25–27) je 1,50
Daraus: Nr. 1 und 3, für Harfe übertragen von Edmund Schücker ... 2,50
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Le même, transcrite pour Violon avec accompagnement de Piano par Ernst Rentsch. (Am) 1,50
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Nr. 3. F. Mendelssohn Barth. Wasserfahrt und Jäger-Abschied. (Hm. Es) 2,—
Nr. 4. R. Franz. „Er ist gekommen in Sturm und Regen.“ (Fm) 2,—
Nr. 5. R. Wagner. Recitativ u. Romanze aus dem „Tannhäuser“: „O du mein holder Abendstern.“ (As) 2,—
Nr. 6. Ernst, Herzog z. S.-C.-G. Halloh! Jagdchor u. Steyreraus „Tony“. (H) 2,—
Nr. 7. A. Rubinstein. „O! wenn es doch immer so bliebe“. (B) 3,—
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Daraus einzeln: Nr. 1 und 3 je 1,—



