



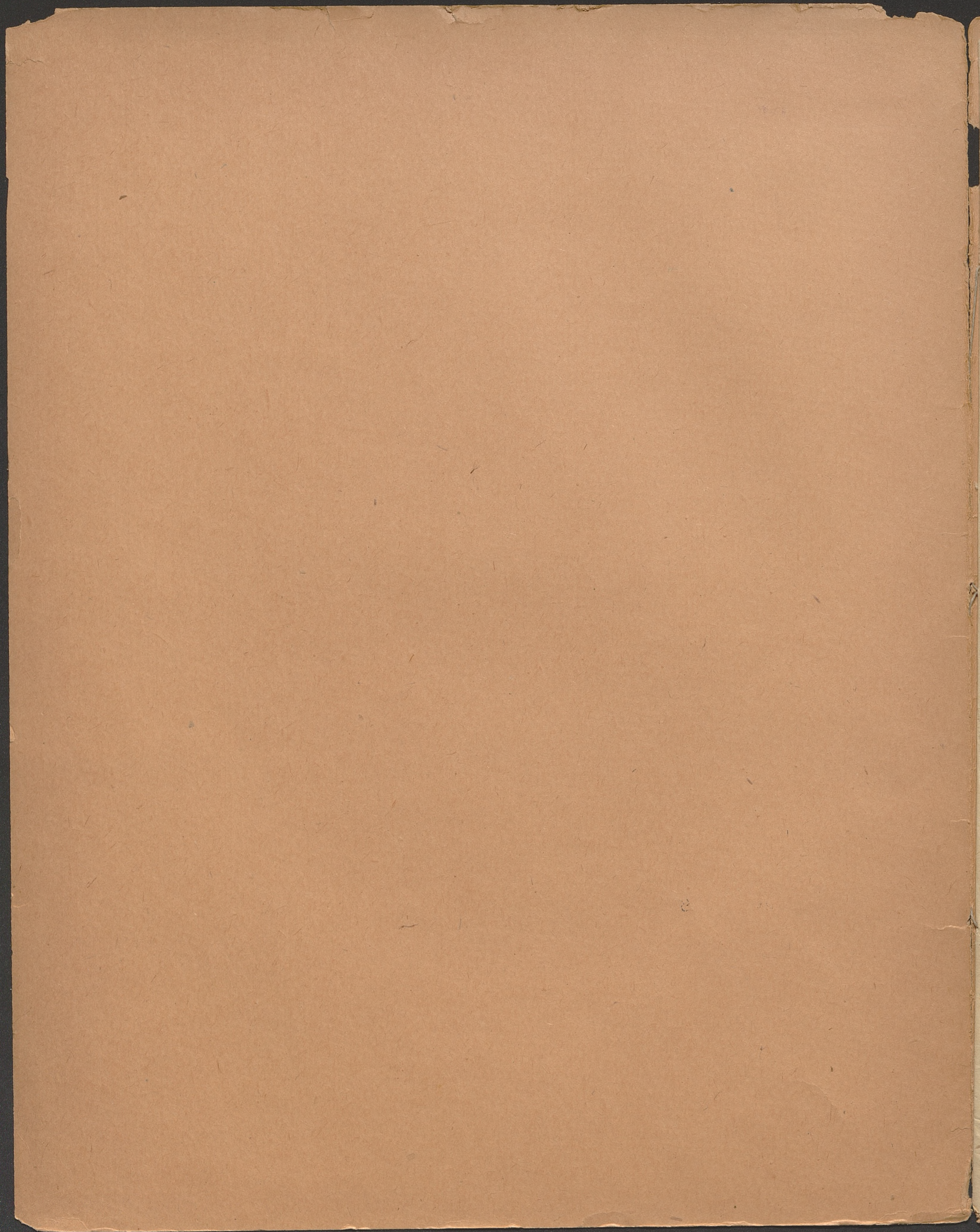
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FR. CHOPIN'S

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. 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. 63 No. 4. *G.*
 No. 43. Op. 63 No. 5. *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. Franchomme, 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.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

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Mus.

85

Walzer.

F. Chopin Op. 42.

Vivace.

leggiere

5.

First system of musical notation, featuring a treble staff with a melodic line and a bass staff with accompaniment. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The first measure has a dynamic marking of *p* and a trill (*tr*) over the first note. The second measure has a *ped.* marking. The system ends with a *ped.* marking and an asterisk.

Second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The system is marked with *ped.* and asterisks at the beginning and end of the system.

Third system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The system is marked with *ped.* and asterisks at the beginning and end of the system.

Fourth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The system is marked with *ped.* and asterisks at the beginning and end of the system.

Fifth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The system is marked with *ped.* and asterisks at the beginning and end of the system.



Alte. Nr. 290/45

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

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

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

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

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

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

3. 1st. JAG.

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

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

Ped. * Ped. *

Ped. * Ped. *

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

leggero

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

Musical notation for the first system, featuring a treble and bass staff. The treble staff has a large slur over it. The bass staff contains a sequence of chords marked "Ped." and asterisks.

Musical notation for the second system, including a "sostenuto" marking. The system ends with a large cross symbol.

Musical notation for the third system, showing a sequence of chords in the bass staff with "Ped." and asterisk markings.

Musical notation for the fourth system, featuring a treble staff with notes and a bass staff with chords, including "Ped." and asterisk markings.

Musical notation for the fifth system, with a treble staff containing fingerings (1, 5, 4, 3, 4, 5, 4) and a bass staff with chords, including "Ped." and asterisk markings.

Musical notation for the sixth system, showing a treble staff with chords and a bass staff with chords, including "Ped." and asterisk markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line, while the left hand provides harmonic support with chords and single notes.

Third system of musical notation. The right hand continues with a melodic line, and the left hand features a more rhythmic bass line with some triplet-like patterns.

Fourth system of musical notation. The right hand has a section marked *leggiere* (light) with fingerings 1, 2, 5, 2, 3, 4, 3, 4, 1, 4, 2, 4, 5. The left hand has a section marked *sostenuto* (sustained) with fingerings 1, 2, 3, 4, 3, 4, 1, 4, 2, 4, 5. Pedal points are indicated with 'Ped.' and asterisks.

Fifth system of musical notation. The right hand has a section marked *cresc.* (crescendo) with fingerings 1, 4, 1, 8, 2, 3, 4, 3, 1, 4, 1, 8, 1, 4, 1. The left hand has a section marked *ff* (fortissimo) with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1. Pedal points are indicated with 'Ped.' and asterisks.

Sixth system of musical notation. The right hand has a section marked *8va* (octave) with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. The left hand has a section marked *8va* with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1. Pedal points are indicated with 'Ped.' and asterisks.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The upper staff begins with a piano (*p*) dynamic. The lower staff contains several chords, some marked with "Ped." and others with an asterisk (*).

Second system of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the harmonic accompaniment with "Ped." and asterisk markings. A piano (*p*) dynamic marking appears at the end of the system.

Third system of musical notation. The upper staff features a complex melodic passage with many accidentals and slurs. The lower staff has fewer notes, with "Ped." and asterisk markings. The system concludes with a final chord.

Fourth system of musical notation. The upper staff continues with melodic figures. The lower staff has a steady accompaniment. A "cresc. -" marking is placed above the lower staff. "Ped." and asterisk markings are present throughout the system.

Fifth system of musical notation. The upper staff features a melodic line with slurs and ornaments. The lower staff continues the accompaniment. "Ped." and asterisk markings are used. The system ends with a final chord.

System 1: Treble and bass staves. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Dynamics include *leggiro* and *f*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

System 2: Treble and bass staves. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Dynamics include *f*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 3: Treble and bass staves. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Dynamics include *ff*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 4: Treble and bass staves. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Dynamics include *f* and *cresc.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 5: Treble and bass staves. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Dynamics include *ff*. Pedal markings: Ped. * Ped. *

Handwritten annotations: *240 39*, *3 1 2 4 9 1*, *3*

Studienwerke für Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

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		Heft III (No. 18—21)	3.—
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