
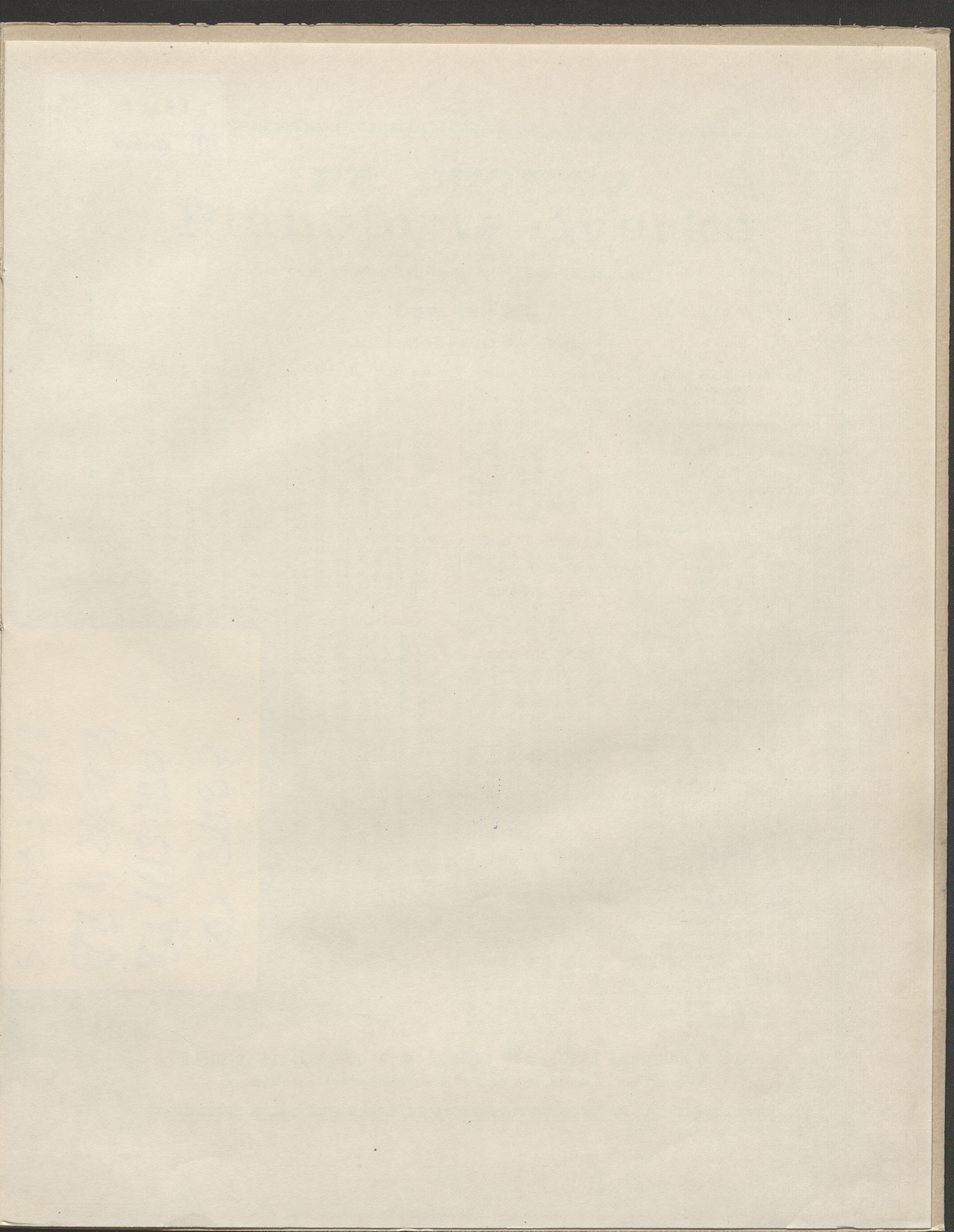
 <p>BIBLIOTEKA UNIW. JAGIELL. KRACOWIENSIS</p>	<p>10493</p> <p>87 musicalia</p> 
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10493

Musicalia

III

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. *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. *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.

- 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.*
 Konzert-Allegro. Op. 46. *A.*
 Berceuse. Op. 57. *Des.*
 Barkarole. Op. 60. *Fis.*
 Trauermarsch. Op. 72 No. 2. *Cm.*
 3 Ecossais. 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.

- Introduktion 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. **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. ■ ■ London, W., Alfred Lengnick & Co.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

10493

III Mus.

87



D1967 nr. 381

Frau NATHANIEL von ROTHSCHILD
gewidmet.

Walzer.

F. Chopin, Op. 64. N^o 2.

Tempo giusto.

7.

The musical score is arranged in five systems, each with a treble and bass staff. Fingerings (1-5) and ornaments (marked with 'x' or 'o') are indicated above notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features characteristic Chopin-style ornaments and grace notes.

System 1: Treble staff has notes with fingerings 2, 5, 4, 1. Bass staff has chords and single notes. Ornaments: Ped. * Ped. * Ped. * Ped. * Ped. *

System 2: Treble staff has notes with fingerings 5, 2, 1, 4, 3, 2, 3, 2, 3, 4, 2, 1, 3. Bass staff has chords and single notes. Ornaments: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 3: Treble staff has notes with fingerings 3, 2, 3, 2, 3, 1, 3, 2, 4, 3, 2, 3, 3, 3, 3, 3. Bass staff has chords and single notes. Ornaments: Ped. * Ped. * Ped. * Ped. * Ped. *

System 4: Treble staff has notes with fingerings 3, 2, 3, 2, 3. Bass staff has chords and single notes. Ornaments: Ped. * Ped. * Ped. * Ped. * Ped. *

System 5: Treble staff has notes with fingerings 5, 1, 2, 4, 3, 3. Bass staff has chords and single notes. Ornaments: Ped. * Ped. * Ped. * Ped. * Ped. *

piu mosso.

viol. Jac.

Musical notation system 1: Treble and bass staves with a 4-measure phrase. Fingerings 4, 5, 4, 3, 2 are indicated above the first measure. Pedal markings (Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *) are placed below the bass staff.

Musical notation system 2: Treble and bass staves with a 4-measure phrase. Fingerings 3, 5, 4 and 5, 3 are indicated above the first measure. Pedal markings (Ped. * Ped. * Ped. * Ped. * Ped. *) are placed below the bass staff.

Musical notation system 3: Treble and bass staves with a 4-measure phrase. Fingerings 1, 3, 1 and 1, 2 are indicated above the first measure. A *pp* dynamic marking is present in the second measure. Pedal markings (Ped. * Ped. * Ped. * Ped. *) are placed below the bass staff.

Musical notation system 4: Treble and bass staves with a 4-measure phrase. Pedal markings (Ped. * Ped. * Ped. * Ped. * Ped. *) are placed below the bass staff.

Musical notation system 5: Treble and bass staves with a 4-measure phrase. Pedal markings (Ped. * Ped. * Ped. * Ped. * Ped. *) are placed below the bass staff.

Musical notation system 6: Treble and bass staves with a 4-measure phrase. The tempo changes to *Piu lento.* Fingerings 4, 3, 2, 1, 3, 1 are indicated above the first measure. Pedal markings (Ped. * Ped. * Ped. *) are placed below the bass staff.



First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with fingerings (4, 2, 3, 4, 3, 2, 5, 5, 5) and includes the instruction "Ped." followed by an asterisk.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand has a bass line with fingerings (5, 4, 4, 3, 4, 3, 2, 3, 2, 3, 1, 2, 5, 4) and includes the instruction "Ped." followed by an asterisk.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (3, 1, 1, 2, 5, 4, 3, 2, 1, 5). The left hand has a bass line with fingerings (8, 3) and includes the instruction "Ped." followed by an asterisk.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, 5, 5, 4, 3, 3, 1, 3). The left hand has a bass line with fingerings (5, 4, 3, 3, 1, 3) and includes the instruction "poco ritenuto" above the staff and "Ped. Piu mosso." below the staff, followed by an asterisk.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with fingerings and includes the instruction "Ped." followed by an asterisk.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with fingerings and includes the instruction "Ped." followed by an asterisk.

8

pp

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

This system contains the first two staves of music. The upper staff features a melodic line with a dotted line and the number '8' above it, indicating an eighth-note pattern. The lower staff provides harmonic accompaniment. Pedal markings are placed below the bass staff.

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

This system contains the next two staves of music, continuing the melodic and harmonic development. Pedal markings are present below the bass staff.

Tempo I.

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

This system contains the third and fourth staves of music. The tempo marking 'Tempo I.' is placed above the right side of the system. Pedal markings are present below the bass staff.

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

This system contains the fifth and sixth staves of music. Pedal markings are present below the bass staff.

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

This system contains the seventh and eighth staves of music. Pedal markings are present below the bass staff.

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

This system contains the final two staves of music on the page. Pedal markings are present below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Below the staff, the instruction "Ped." is repeated with asterisks: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Più mosso.

Second system of musical notation, continuing the piece. The right hand features more complex melodic patterns with slurs. The left hand accompaniment remains consistent. The instruction "Ped." with asterisks is repeated: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Third system of musical notation. The right hand continues with flowing melodic lines. The left hand accompaniment consists of chords and single notes. The instruction "Ped." with asterisks is repeated: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes a section marked "pp" (pianissimo) starting in the second measure of the system. The instruction "Ped." with asterisks is repeated: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Fifth system of musical notation. The right hand continues with melodic development. The left hand accompaniment features a section marked "Ped." with an asterisk in the fourth measure. The instruction "Ped." with asterisks is repeated: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Sixth system of musical notation, the final system on the page. The right hand concludes with a melodic phrase. The left hand accompaniment ends with a final chord. The instruction "Ped." with asterisks is repeated: "Ped. * Ped. * Ped. * Ped. * Ped. *".

Kompositionen und Bearbeitungen von FRANZ LISZT

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) und Fr. Kistner in Leipzig

Instrumentalmusik

- Abschied.** Russisches Volkslied für Pianoforte 1,60
- 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
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 Exempl.) 3,—
- Fantasic** über Motive aus Beethovens „Ruinen von Athen“ für Pianoforte m. Orchesterbegleitung.
Partitur (zugleich Solostimme) .. 7,50
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Dieselbe für Pianoforte zu 4 Händen, arrangiert von Th. Herbert 4,50
Dieselbe für 2 Pianoforte, arrangiert vom Komponisten 8,50
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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. I. Nr. 1. Invocation. (E). Nr. 2. Ave Maria. (B) 2,50
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Livr. IV. Nr. 5. Pater noster. (C). Nr. 6. Hymne de l'Enfant à son Réveil. (As) 2,50
Livr. V. Nr. 7. Funérailles. (Fm) ... 2,50
Livr. VI. Nr. 8. Miserere (d'après Palestrina). (Em). Nr. 9. Andante lagrimoso. (Cism) 2,50
Livr. VII. Nr. 10. Cantique d'Amour. (E) 2,50

- Hirtenmusik** a. „Christus“, bearb. für Klavier zu 2 oder 4 Händen mit 2 Violin., Violoncell u. Harmonium ad lib. (Hauskapelle Nr. 70) kpltt. . 2,—
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Dieselb. einz. (100 St. Nr. 19, 65, 47) je 1,50
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Le même, transcrite pour Violon avec accompagnement de Piano par Ernst Rentsch. (Am) 1,50
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Orchesterstimmen n. 12,—
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- Totentanz** (Danse macabre). Paraphrase über „Dies irae“ für Pianoforte und Orchester. Partitur (zugleich Solostimme) 9,—
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Derselbe für 2 Pianoforte, arrang. v. Komponisten. (Neue Ausgabe) 10,50
Derselbe. Neue, nach eigenen Angaben des Komponisten revidierte Ausgabe für Piano und Orchester, hrsg. v. A. Siloti. Partitur n. 15,—
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Transkriptionen f. Pianoforte

- Nr. 1. R. Schumann. Liebeslied (Widmung): „Du meine Seele“. (As) 2,—
- Nr. 2. C. M. v. Weber. Schlummerlied mit Arabesken. (Fis) 2,—
- 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 v. S.-C.-G. Hallo! Jagdchor u. Steyreraus „Tony“. (H) 2,—
- Nr. 7. A. Rubinstein. „O! wenn es doch immer so bliebe“. (B) 3,—
- Nr. 8. A. Rubinstein. Der Asra. (Gm) 2,—
- 2 Transkriptionen** (Confutatis et Lacrymosa) aus Mozarts Requiem für Pianoforte 1,60
- Die Trauergondel** (La lugubre gondola). Für Pianoforte 2,40
Dieselbe bearbeitet für Klavier und Violine von Richard Lange ... 3,—
- Valse de Concert.** Transcription pour Piano d'après la „Suite en forme de Valse“ de J. de Végh. (Fm) 4,—
- Zwei Vortragsstücke** (Introitus und Trauerode) für Orgel (aus G. W. Körner, op. 16, „Der wohlgeübte Organist“, herausgegeben von A. W. Gottschalg), 7. Auflage 1,50

Gesangsmusik

- 2 Festgesänge** zur Enthüllung des Karl August-Denkmal in Weimar am 3. Septbr. 1875.
Nr. 1. Festgesang: „Karl August weilt mit uns“, für Männerchor (Sopran und Alt ad lib.) mit Blasinstrumenten. Partitur 80
- Nr. 2. Psalmverse: „Der Herr bewahret die Seelen“, für gemischten Chor mit Orgel und Blasinstrumenten. Partitur 1,—
- Gruf:** „Glück auf“ für Männerchor Partitur (60 Pf.) u. Stimm. (je 5 Pf.) —,80
- 3 Lieder** für Sopran oder Tenor mit Pianoforte. (English words by Paul England) 3,—
- Nr. 1. Hohe Liebe: „In Liebesarmen ruht ihr“ (Umland). (As). Nr. 2. Gestorben war ich vor Liebeswonne (Umland). (E). Nr. 3. O lieb, so lang du lieben kannst (Freiligrath) (As).
Daraus einzeln: Nr. 1 und 3 je 1,—



