



Fr. Chopin's

Werke für das Pianoforte.

Kritisch durchgesehen und mit Fingersatz bezeichnet von
Louis Köhler.

Walzer.

- (Collection Litolf Band 1044.)
- | | | | | | |
|-----|----------------|----------|---|------------------|------------------|
| No. | | | | | |
| 1. | Op. 18. | Es dur | — | Mi bémol majeur | — E flat major. |
| 2. | Op. 34. No. 1. | As dur | — | La bémol majeur | — A flat major. |
| 3. | Op. 34. No. 2. | A moll | — | La mineur | — A minor. |
| 4. | Op. 34. No. 3. | F dur | — | Fa majeur | — F major. |
| 5. | Op. 42. | As dur | — | La bémol majeur | — A flat major. |
| 6. | Op. 64. No. 1. | Des dur | — | Ré bémol majeur | — D flat major. |
| 7. | Op. 64. No. 2. | Cis moll | — | Ut dièze mineur | — C sharp minor. |
| 8. | Op. 64. No. 3. | As dur | — | La bémol majeur | — A flat major. |
| 9. | Op. 69. No. 1. | F moll | — | Fa mineur | — F minor. |
| 10. | Op. 69. No. 2. | H moll | — | Si mineur | — B minor. |
| 11. | Op. 70. No. 1. | Ges dur | — | Sol bémol majeur | — G flat major. |
| 12. | Op. 70. No. 2. | F moll | — | Fa mineur | — F minor. |
| 13. | Op. 70. No. 3. | Des dur | — | Ré bémol majeur | — D flat major. |
| 14. | Posthume | E moll | — | Mi mineur | — E minor. |

Nocturnes.

- (Collection Litolf Band 1045.)
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|-----|----------------|----------|---|-----------------|------------------|
| 1. | Op. 9. No. 1. | B moll | — | Si bémol mineur | — B flat minor. |
| 2. | Op. 9. No. 2. | Es dur | — | Mi bémol majeur | — E flat major. |
| 3. | Op. 9. No. 3. | H dur | — | Si majeur | — B major. |
| 4. | Op. 15. No. 1. | F dur | — | Fa majeur | — F major. |
| 5. | Op. 15. No. 2. | Fis dur | — | Fa dièze majeur | — F sharp major. |
| 6. | Op. 15. No. 3. | G moll | — | Sol mineur | — G minor. |
| 7. | Op. 27. No. 1. | Cis moll | — | Ut dièze mineur | — C sharp minor. |
| 8. | Op. 27. No. 2. | Des dur | — | Ré bémol majeur | — D flat major. |
| 9. | Op. 32. No. 1. | H dur | — | Si majeur | — B major. |
| 10. | Op. 32. No. 2. | As dur | — | La bémol majeur | — A flat major. |
| 11. | Op. 37. No. 1. | G moll | — | Sol mineur | — G minor. |
| 12. | Op. 37. No. 2. | G dur | — | Sol majeur | — G major. |
| 13. | Op. 48. No. 1. | C moll | — | Ut mineur | — C minor. |
| 14. | Op. 48. No. 2. | Fis moll | — | Fa dièze mineur | — F sharp minor. |
| 15. | Op. 55. No. 1. | F moll | — | Fa mineur | — F minor. |
| 16. | Op. 55. No. 2. | Es dur | — | Mi bémol majeur | — E flat major. |
| 17. | Op. 62. No. 1. | H dur | — | Si majeur | — B major. |
| 18. | Op. 62. No. 2. | E dur | — | Mi majeur | — E major. |
| 19. | Op. 72. No. 1. | E moll | — | Mi mineur | — E minor. |

Polonaisen.

- (Collection Litolf Band 1046.)
- | | | | | | |
|-----|----------------|----------|---|------------------|------------------|
| 1. | Op. 22. | Es dur | — | Mi bémol majeur | — E flat major. |
| 2. | Op. 26. No. 1. | Cis moll | — | Ut dièze mineur | — C sharp minor. |
| 3. | Op. 26. No. 2. | Es moll | — | Mi bémol mineur | — E flat minor. |
| 4. | Op. 40. No. 1. | A dur | — | La majeur | — A major. |
| 5. | Op. 40. No. 2. | C moll | — | Ut mineur | — C minor. |
| 6. | Op. 44. | Fis moll | — | Fa dièze mineur | — F sharp minor. |
| 7. | Op. 53. | As dur | — | La bémol majeur | — A flat major. |
| 8. | Op. 61. | As dur | — | La bémol majeur | — A flat major. |
| 9. | Op. 71. No. 1. | D moll | — | Ré mineur | — D minor. |
| 10. | Op. 71. No. 2. | B dur | — | Si bémol majeur | — B flat major. |
| 11. | Op. 71. No. 3. | F moll | — | Fa mineur | — F minor. |
| 12. | Posthume | Gis moll | — | Sol dièze mineur | — G sharp minor. |

Fantasia & Impromptus.

- (Collection Litolf Band 1049.)
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|----|---------|---------------------|--|
| 1. | Op. 49. | Fantasia. | F moll — Fa mineur — F minor. |
| 2. | Op. 66. | Fantasia-Impromptu. | |
| 3. | Op. 29. | Impromptu. | As dur — La bémol majeur — A flat major. |
| 4. | Op. 36. | Impromptu. | Fis dur — Fa dièze majeur — F sharp major. |
| 5. | Op. 51. | Impromptu. | Ges dur — Sol bémol majeur — G flat major. |

Concertos.

- (Collection Litolf Band 1058.)
- | | | |
|----|---------|-------------------------------|
| 1. | Op. 11. | E moll — Mi mineur — E minor. |
| 2. | Op. 21. | F moll — Fa mineur — F minor. |

Mazurkas.

- (Collection Litolf Band 1047.)
- | | | | |
|-----|---------|-------------|---------------------------------------|
| 1. | Op. 6. | 4 Mazurkas. | Fis moll, Cis moll, E dur, E moll. |
| 2. | Op. 7. | 5 Mazurkas. | B dur, A moll, F moll, As dur, C dur. |
| 3. | Op. 17. | 4 Mazurkas. | B dur, E moll, As dur, A moll. |
| 4. | Op. 24. | 4 Mazurkas. | G moll, C dur, As dur, B moll. |
| 5. | Op. 30. | 4 Mazurkas. | C moll, H moll, Des dur, Cis moll. |
| 6. | Op. 33. | 4 Mazurkas. | Gis moll, D dur, C dur, H moll. |
| 7. | Op. 41. | 4 Mazurkas. | Cis moll, E moll, H dur, As dur. |
| 8. | Op. 50. | 3 Mazurkas. | G dur, As dur, Cis moll. |
| 9. | Op. 56. | 3 Mazurkas. | H dur, C dur, C moll. |
| 10. | Op. 59. | 3 Mazurkas. | A moll, As dur, Fis moll. |
| 11. | Op. 63. | 3 Mazurkas. | H dur, F moll, Cismoll. |
| 12. | Op. 67. | 4 Mazurkas. | G dur, G moll, C dur, A moll. |
| 13. | Op. 68. | 4 Mazurkas. | C dur, A moll, F dur, F moll. |
| 14. | Posth. | 2 Mazurkas. | A moll, A moll. |

Balladen.

- (Collection Litolf Band 1048.)
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|----|---------|--|
| 1. | Op. 23. | G moll — Sol mineur — G minor. |
| 2. | Op. 38. | F dur — Fa majeur — F major. |
| 3. | Op. 47. | As dur — La bémol majeur — A flat major. |
| 4. | Op. 52. | F moll — Fa mineur — F minor. |

Rondos & Variationen.

- (Collection Litolf Band 1053.)
- | | | | |
|----|---------|---|--|
| 1. | Op. 1. | Rondo. | C moll — Ut mineur — C minor. |
| 2. | Op. 5. | Rondo à la Mazur. | F dur — Fa majeur — F major. |
| 3. | Op. 16. | Rondo. | Es dur — Mi bémol majeur — E flat major. |
| 4. | Op. 12. | Variations brillantes (Je vends des Scapulaires.) | |
| 5. | | Variations sur un Air National Allemand. | |

Scherzos.

- (Collection Litolf Band 1054.)
- | | | |
|----|---------|---|
| 1. | Op. 20. | H moll — Si mineur — B minor. |
| 2. | Op. 31. | B moll — Si bémol mineur — B flat minor. |
| 3. | Op. 39. | Cis moll — Ut dièze mineur — C sharp minor. |
| 4. | Op. 54. | E dur — Mi majeur — E major. |

Concertstücke (Piano & Orchester).

- (Collection Litolf Band 1055.)
- | | | |
|----|---------|---|
| 1. | Op. 2. | La ci darem la mano. |
| 2. | Op. 13. | Grande Fantaisie sur des Airs Polonais. |
| 3. | Op. 14. | Krakowiak. Grand Rondo de Concert. |

Sonaten.

- (Collection Litolf Band 1057.)
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|----|---------|--|
| 1. | Op. 4. | C moll — Ut mineur — C minor. |
| 2. | Op. 35. | B moll — Si bémol mineur — B flat minor. |
| 3. | Op. 58. | H moll — Si mineur — B minor. |

Diverse Stücke.

- (Collection Litolf Band 1056.)
- | | | |
|-----|-----------------|---|
| 1. | Op. 46. | Allegro de Concert. |
| 2. | Op. 60. | Barcarolle. |
| 3. | Op. 19. | Bolero. |
| 4. | Op. 57. | Berceuse. |
| 5. | Op. 43. | Tarantelle. |
| 6. | Op. 72 No. 2. | Marche funèbre. |
| 7. | Op. 72 No. 3-5. | Trois Ecossaises. |
| 8. | Op. 3. | Introduction et Polonaise pour Piano & Violoncelle arr. |
| 9. | | Andante Spianato de la Polonaise Op. 22. |
| 10. | | Marche funèbre de la Sonate Op. 35. |
| 11. | | Marche funèbre de la Sonate Op. 35. Edition simplifiée. |

HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

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DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

10469

III Mus.

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K 1955 m 153

LA CI DAREM LA MANO.

Air varié.

(Dédié à M^r Titus Woyciechowski.)

INTRODUZIONE.

Fr. Chopin, Op. 2.

Largo. (♩ - 63.)

Vel.
p

Solo *tr* *tr* *sostenuto*
p *mf* *sf* *f*
Ped. ben marcato *Ped. ** *51*

leggiere *ten.* *legato assai*
p *poco cresc.* *sf*
*Ped. ** *Ped.* **Ped.* ***

espress. *ten.*
cresc. *p* *pp*
Ped. **Ped.* *sempre legato e tenuto* *Ped.* **Ped.* ***

8.....
legatissimo e dim. *mezza voce* *sf*
Ped. *Ped.* *Ped.* *** *Ped.* ***

Albi. Jaz.

sf dim. p dim.

Ped. * Ped. *

ben marcato il canto

sf p cresc. > sf

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

p legg. sf con forza

Ped. * Ped. Ped. Ped.

dim. p pp rallent. smorz.

Ped. Ped. *

Poco più mosso. (♩ - 80.)

Viol. f risoluto sf

Basso Ped. *

Fl. *p* *f* *Ped.* **Ped.*

ten. Clar. *p* *f* *legato* *Ped.* **Cor.*

dim. *energico* *f.* *sf* *sf* **Ped.*

sempre legato *sf* *sf* *Ped.* *Ped.* *sempre ben marc.* *Ped.*

sf *cresc.* *ff* *dim.* **Ped.* *Ped.* *Ped.* **Ped.*

The musical score consists of seven systems of two staves each (treble and bass clef). The first system includes the instruction *calando* and *pp* with *Ped.* markings. The second system features *poco a poco cresc.* and *il basso legato*. The third system has *dim.* and *leggierissimo*. The fourth system includes *Ped.* markings and a *cresc.* instruction. The fifth system shows a *dim.* instruction. The sixth system contains a *dim.* instruction. The score is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 24) and *Ped.* (pedal) markings throughout.

8.....
p
pp il basso
dim.
dolce
tr
Ped. *Ped.* ** Ped.* *Ped.*

8.....
pp
dim.
tr
Ped. *Ped.* *Ped.* *Ped.*

8.....
staccato ma leggero e sempre più p
accelerando
Ped.

8.....
poco a poco calando

8.....
pp
sf
con forza e prestissimo
Ped. *Ped.* *Ped.* ***

8.....
attacca il Tema

TEMA.
Allegretto. (♩ -58.)
semplice

The musical score is written for piano in 2/4 time, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Allegretto' with a quarter note equal to 58 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems. The first system includes the instruction 'mezza voce' and 'sf' (sforzando). The second system includes 'ten.' (tenuto). The third system includes 'sf' and 'ten.'. The fourth system includes 'sf' and 'ten.'. The fifth system includes 'sf'. The sixth system includes 'sf', 'leggero', and 'ten.'. The score contains various musical notations such as slurs, ties, and dynamic markings. The right hand often plays chords and moving lines, while the left hand provides harmonic support with chords and moving bass lines.

Tutti
tr
f
 Fl.
p
 Viol.
 Cor.
ff

VAR. 1.
Brillante.
marcato
mezza voce
cresc.
 Ped. *

sempre legato
mf
dim.
sf
fp
 Ped. * Ped. * Ped. ten. *

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

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

8.....

Ped. *

8.....

cresc.
Ped. *

8.....

fp *cresc.* Ped. *

8.....

Ped. *dim.* * *sf* *cresc.* Ped. *

8.....

Ped. *f* *f* *Tutti* *f*

Fl. *p* Cl. *dolce*

Fl. *p* Cl. *dolce*

VAR. 2.

Veloce, ma accuratamente. (♩ - 92.)

The first system of music features a treble and bass clef with a 2/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand plays a series of sixteenth-note chords, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat.

The second system continues the piece with a *cresc.* (crescendo) marking. It features a *sf* (sforzando) dynamic followed by a *p poco* (poco piano) dynamic. The right hand has more complex rhythmic patterns, including some triplets and sixteenth-note runs. The left hand continues with eighth-note accompaniment.

The third system includes a first ending bracket. It starts with a *poco cresc.* (poco crescendo) marking and ends with a *dim.* (diminuendo) marking. The right hand continues with intricate sixteenth-note patterns, and the left hand provides harmonic support.

The fourth system features a second ending bracket. The right hand has a series of sixteenth-note chords and runs. The left hand continues with eighth-note accompaniment. The piece concludes with a final chord in the right hand.

The fifth system begins with a *f* (forte) dynamic, followed by a *sf* (sforzando) dynamic and a *dim.* (diminuendo) marking. It then transitions to a *p* (piano) dynamic and ends with a *cresc.* (crescendo) marking. The right hand features a series of sixteenth-note chords and runs, while the left hand provides accompaniment.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a minor key. The top staff features a complex melodic line with many sixteenth notes and slurs, with fingerings like 4 1, 4 1, and 8. The middle staff has a similar texture with slurs and fingerings. The bottom staff provides harmonic support with chords and single notes. Performance markings include *dim.* (diminuendo) and *Ped.* (pedal) with an asterisk.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and fingerings, marked with *cresc.* (crescendo). The middle and bottom staves continue the harmonic accompaniment. Performance markings include *p* (piano) and *cresc.*

Third system of musical notation. It consists of three staves. The top staff features a melodic line with slurs and fingerings, marked with *legatiss.: dim.* (legatissimo, then diminuendo). The middle and bottom staves continue the accompaniment. Performance markings include *f* (forte), *legatiss.: dim.*, and *Ped.* with an asterisk.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and fingerings, marked with *p* (piano). The middle and bottom staves continue the accompaniment. Performance marking includes *p*.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and fingerings, marked with *cresc.* and *sfp* (sforzando). The middle and bottom staves continue the accompaniment. Performance markings include *cresc.* and *sfp*.

Tutti
cresc. *f*

Cl. *Fl.* *Fag.*
p *f*

VAR. 3. *sempre sostenuto*
(♩ - 63.)
mezza voce *cresc.*
preciso

cresc. *f* *dim.* *p*

tr *cresc.* *sf* *cresc.*
1.

Sibl. Jag.

2. 8^{va}

f p sf

*Ped. *Ped. * ben marcato*

*Ped. *Ped. **

tr p cresc.

legatiss. e cresc.

tr cresc. sf dim. p

tr sf cresc. sf f

8^{va}

Tutti
tr
f
 Cor.
f
ff
 Fag. *p*

VAR. 4.
 Con bravura. (♩ = 92.)

sempre stacc. e f

f sempre stacc.

p
cresc.

fp cresc. f

Tutti f marc.

cresc. ff p

sf p

VAR. 5.
Adagio. (♩ = 69)

ff espressivo sf

sf cresc. f* p pp con forza

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 flats (B-flat and E-flat). The time signature is 4/4. The music begins with a trill (tr) in the right hand and a series of notes in the left hand. Dynamics include *risoluto*, *pp*, and *Ped.*. There are first and second endings indicated by '1.' and '2.'. A 'Timp.' (timpani) part is shown above the right staff. The system ends with a fermata over a whole note chord.

Second system of musical notation. It continues the grand staff from the first system. Dynamics include *plagg. e legato* and *pesante*. The music features a series of sixteenth-note runs in the right hand and a steady accompaniment in the left hand. The system ends with a fermata over a whole note chord.

Third system of musical notation. It continues the grand staff. Dynamics include *Cantabile e molto legato*, *espress.*, and *pp*. The music features a series of sixteenth-note runs in the right hand and a steady accompaniment in the left hand. The system ends with a fermata over a whole note chord.

Fourth system of musical notation. It continues the grand staff. Dynamics include *sf*, *cresc.*, and *ten.*. The music features a series of sixteenth-note runs in the right hand and a steady accompaniment in the left hand. The system ends with a fermata over a whole note chord.

Fifth system of musical notation. It continues the grand staff. Dynamics include *sf*, *legatissimo*, *cresc.*, and *dim.*. The music features a series of sixteenth-note runs in the right hand and a steady accompaniment in the left hand. The system ends with a fermata over a whole note chord.

Sixth system of musical notation. It continues the grand staff. Dynamics include *stretto e con forza* and *sf*. The music features a series of sixteenth-note runs in the right hand and a steady accompaniment in the left hand. The system ends with a fermata over a whole note chord.

Musical score for the first system, featuring piano and bass staves. The piece is in a minor key and 3/4 time. The first system includes triplets of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *cresc.*, *p delicato*, *calando*, *smorz.*, and *pp*. Pedal points are indicated with "Ped." and "Ped.".

Alla Polacca. (♩ - 96.)

Musical score for the second system, starting with *Tutti* and *Solo* markings. The piece is in 3/4 time. The first system includes dynamic markings *f*, *sf*, *p*, and *cresc.*. Pedal points are indicated with "Ped.".

Musical score for the third system, featuring piano and bass staves. The piece is in 3/4 time. The first system includes dynamic markings *sf*, *p*, and *scherzando*. Pedal points are indicated with "Ped.".

Musical score for the fourth system, featuring piano and bass staves. The piece is in 3/4 time. The first system includes eighth notes and quarter notes. Pedal points are indicated with "Ped.".

Musical score for the fifth system, starting with *Tutti* and *cresc.* markings. The piece is in 3/4 time. The first system includes dynamic markings *f* and *cresc.*. Pedal points are indicated with "Ped.".

8.....

Solo

tr

ff

tr

sf

8.....

sf stacc.

legato

ten. *ten.* *ten.*

cresc.

Ped.

8.....

p molto legato cresc.

8.....

Tutti

f *cresc.*

Solo *leggiere*

fz *Ped.* *

Ped. *

Ped. *

cresc. *f* *Ped.* *

Ped. *

Ped. *sf* *

dim. *sf* *cresc.* *Ped.*

Ped. *Ped.* *Ped.*

8.....

f legato *dim.* *fz* *cresc.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various dynamics such as *f* (forte), *sf* (sforzando), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano). Performance instructions include *Ped.* (pedal) and *ben attaccato*. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of the sustain pedal, indicated by asterisks and the word *Ped.* with a star. Some systems include a dotted line with the number 8, likely indicating a repeat or a specific measure count. The notation is dense and detailed, with many slurs and phrasing marks.

First system of musical notation. Treble clef staff contains a melodic line with dynamics *dim.* and *sf*. Bass clef staff contains a rhythmic accompaniment with *Ped.* markings and asterisks. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. Treble clef staff contains a melodic line with dynamics *dim.* and *sf*. Bass clef staff contains a rhythmic accompaniment with *Ped.* markings and asterisks. A *cresc.* marking is present in the middle of the system.

Third system of musical notation. Treble clef staff contains a melodic line with dynamics *dim.* and *sf*. Bass clef staff contains a rhythmic accompaniment with *Ped.* markings and asterisks. A *cresc.* marking is present in the middle of the system.

Fourth system of musical notation. Treble clef staff contains parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). Bass clef staff contains piano accompaniment. Dynamics include *Tutti*, *ff*, and *sf*. A *cresc.* marking is present at the end of the system.

Fifth system of musical notation. Treble clef staff contains a melodic line with dynamics *sf* and *p*. Bass clef staff contains a rhythmic accompaniment with *Ped.* markings and asterisks. A *cresc.* marking is present at the end of the system. The instruction *sempre legato* is written above the treble staff and *sempre ben marcato* below the bass staff.

Sixth system of musical notation. Treble clef staff contains a melodic line. Bass clef staff contains a rhythmic accompaniment with *Ped.* markings and asterisks. Dynamics include *sf*.

sf
 Ped. *p* * Ped. * Ped. * Ped.
 4 8 1 4 2 4 2

fz *sempre legato*
 Ped. * Ped. * Ped. * Ped.

sf *f* Ped. * Ped. * Ped. * Ped.
energico

Ped. *cresc.* * Ped. *
 4 5 4 4 8 5 4 4 4

ff *con forza* *sf* *mf* *sf p* *sempre legato*
 Ped. * Ped. * Ped. *
 * Fag. *ben marcato*

Ped. * Ped. * Ped. *
 1 8 1 1 1 1 1 1 3 2

First system of musical notation. The right hand features a melodic line with a *sf* dynamic marking. The left hand has a bass line with a *Ped.* marking and several asterisks. A $\frac{4}{2}$ time signature is present.

Second system of musical notation. The right hand has a melodic line with a *Ped.* marking and a dotted line above it. The left hand has a bass line with a *sf* marking and several asterisks.

Third system of musical notation. The right hand has a melodic line with a *Ped.* marking and a *cresc.* marking. The left hand has a bass line with a *f* marking and the instruction *molto con energico*. Below the system, the instruction *sempre ben marcato* is written.

Fourth system of musical notation. The right hand has a melodic line with a *Ped.* marking and a *ff* marking. The left hand has a bass line with a *Ped.* marking.

Fifth system of musical notation. The right hand has a melodic line with a *Ped.* marking and a *legatissimo leggierissimo e* instruction. The left hand has a bass line with a *sf* marking and several asterisks.

Sixth system of musical notation. The right hand has a melodic line with a *dimin.* marking and a dotted line above it. The left hand has a bass line with several asterisks and *Ped.* markings.

8.....

Musical system 1: Treble and bass clefs. Treble clef contains eighth-note patterns with fingerings 2, 1, 1, 4, 1, 3. Bass clef contains chords with 'Ped.' markings and dynamics *sf* and *p*.

8.....

Musical system 2: Treble clef contains eighth-note patterns with fingerings 4, 5, 4, 5, 4, 5. Bass clef contains chords with 'Ped.' markings and dynamics *sempre più p*.

Musical system 3: Treble clef contains eighth-note patterns with fingerings 4, 5, 4, 5, 4, 5. Bass clef contains chords with 'Ped.' markings and dynamics *f*. A star symbol is present below the bass line.

Musical system 4: Treble and bass clefs. Treble clef contains eighth-note patterns with fingerings 1, 3, 3, 1. Bass clef contains eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1. Dynamics *sempre ff* are indicated.

8.....

Musical system 5: Treble clef contains eighth-note patterns with fingerings 2, 1, 2, 1. Bass clef contains eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1.

Musical system 6: Treble and bass clefs. Treble clef contains eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1. Bass clef contains eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1. Dynamics *mf* are indicated.

COLLECTION LITOLFF.

Pianoforte-Musik * Musique de Piano * Pianoforte Music

Schwierig — difficile — difficult.

- *2163 **Adam.** 4 beliebte Ouverturen.
 Inhalt: Si j'étais Roi - Postillon (Le Postillon de Lonjumeau) - Königin für einen Tag (La Reine d'un jour) - König von Yvetot (Le Roi d'Yvetot).
- Bach.** Ausgewählte Clavierwerke — Oeuvres choisies — Selected Compositions. Akademische Neuausgabe von Heinrich Germer.
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 2005 — Band 2. 15 dreistimmige Inventionen, 6 Fugen.
- 2114 a/b — Das wohltemperirte Clavier — Le Clavecin bien tempéré — 48 Preludes and Fugues. Akademische Ausgabe, kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 2 Bände.
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 — Clavierwerke. Revidirt von L. Köhler.
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 869 — Französische Suiten — Suites françaises — French Suites.
 870 — 15 Inventionen und Sinfonien — 15 Inventions et Symphonies.
- 301 **Beethoven.** 38 Sonaten.
 247/48 — 32 Sonaten. Revidirt von Köhler und Winkler.
 1/2 — Dieselben. Pracht-Ausgabe. 2 Bände.
- 1980 a/c — 32 Sonaten. Akademische Ausgabe. Kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 3 Bände.
 — Beliebteste Clavierwerke — Compositions favorites — The most favourite Compositions. Revidirt von Cl. Schultze.
- 2006 c — Band 3. (Sonaten Op. 13, 26, 27 No. 2, Rondo in G und Andante in F).
 325 — Sämtliche Stücke — Compositions diverses — Various Pianoforte Pieces. Neu-Ausgabe von Clemens Schultze.
- Inhalt: Bagatellen Op. 33, 119, 126 - Fantasie Op. 77 - Polonaise Op. 89 - Rondos in C Op. 51 No. 1, in G Op. 51 No. 2 und in A - Rondo a Capriccio Op. 129 - Andante favori - An Elise - Allegretto - 2 Bagatellen - Lustig-Traurig - Clavierstück in B.
- Beethoven's Instrumental-Werke.** Arrangirt von L. Winkler.
- 311 — Sämtliche Concerte und Fantasie Op. 80.
 67 — 7 Concerte.
- 344/45 — 9 Sinfonien — 9 Symphonies. 2 Bände.
 5 — Dieselben in 1 Bande.
 346 — Septett Op. 20.
 374 — Romanzen und Serenaden — Romances et Sérénades.
- 6 a/d — 17 Quartette — 17 Quatuors. 4 Bände.
 7 — 10 Trios.
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 8 c — 5 Violoncello-Sonaten — Sonates pour Piano et Violoncelle.
 9 — Quintette, Sextett und Octett.
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- Inhalt: Prometheus - Coriolan - Leonore No. 1. 2. 3 - Fidelio - Egmont - Ruinen - König Stephan - Weihe des Hauses (L'Inauguration) - Namensfeier (Pour le jour de fête).
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- 1057 — Sämtliche Sonaten. (Op. 4. 35. 58.)
 1058 — Sämtliche Concerte. (Op. 11. 21.)
 1131/45 — Vorstehende 15 Bände in 8°.
 1983 — Oeuvres posthumes.
- Inhalt: Impromptu Op. 66 - Walzer Op. 69, 70 und in E moll (Mimneur E minor) - Mazurkas Op. 67, 68 - Nocturne Op. 72 No. 1 - Polonaisen Op. 71 und in Gis moll (Sol # mineur, G sharp minor) - Trauermarsch (Marche funèbre. Funeral March) Op. 72 No. 2 - Variations sur un Air Allemand - 3 Ecossaïses.
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 1788 — Toccata Op. 92.
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 Inhalt: Nocturne - Tarantelle - Ballade - Etude und Andante für die linke Hand (Etude et Andante pour la main gauche) - Ne m'oubliez pas.
- 1578 **Franck.** Prélude, Choral et Fugue.
- *2165 **Halévy.** 3 beliebte Ouverturen.
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- 1539 — — Neue Folge. (Winkler).
 Inhalt: No. 1. C dur (Ut majeur, C major). No. 5. C moll (Ut mineur, C minor). No. 8. Paukenwirbel Es dur (Mi b majeur, E flat major). No. 14. Oxford G dur (Sol majeur, G major). No. 17. Jagd (La Chasse) D dur (Ré majeur, D major). No. 20. D dur (Ré majeur, D major).
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- Inhalt: La Femme du Marin - Le Rêve - Le Fou - L'Ange déchu - Les Soupirs, 2 Nocturnes.
- 1892 **Litolff, H.** Au Pays des Souvenirs.
 1893 — Ballet-Musik aus der Oper: Die Tempelherren — Ballet des Templiers — Ballet Music from: The Templars.
- 2056 **Marschner.** Ouverturen.
 Inhalt: Hans Heiling - Templer und Jüdin (Le Templier et la Juive) - Vampyr.
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 2037 — Le Tremolo Op. 61 No. 2.
 2038 — Arpeggio-Etude Op. 61 No. 3.
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