

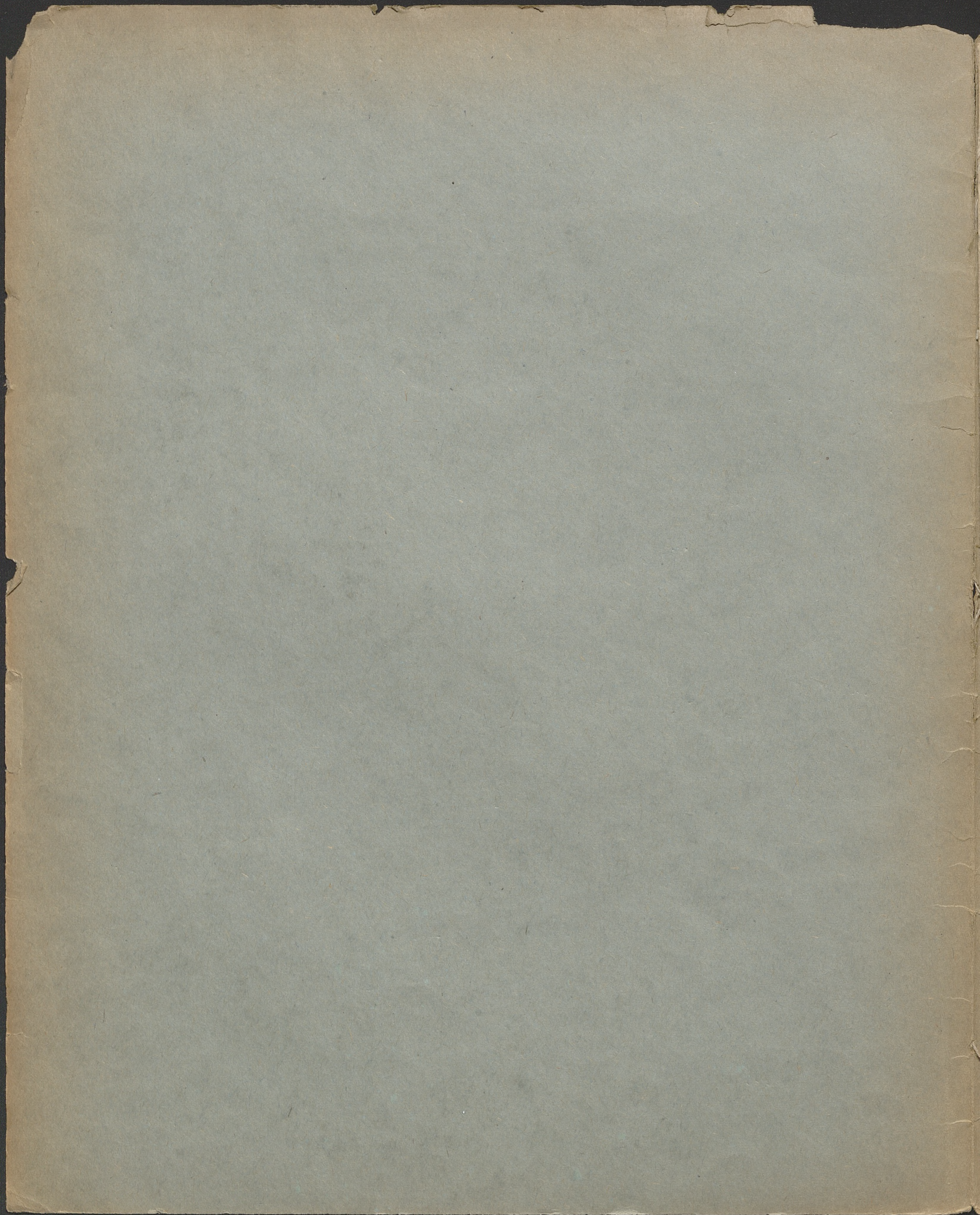


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musicalia





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 BIBLIOTHECA
 UNIV. JAGELL.
 CRACOVENSIS
 musicalia

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. *Ca.*
 - 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 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 „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.

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III Mus.
41

Baron von STOCKHAUSEN gewidmet.

Ballade.

F. Chopin Op. 23.

1. **Largo.**

f *pesante* *dim.* *p*

Moderato.

ped.

* Frau Fürstin M. Czartoryska, Frau F. Streicher und Herr Dr. F. v. Hiller behaupten die Autenticität dieses *E*s gegenüber dem *D* älterer Auflagen.



Stich und Druck der Röder'schen Officin in Letztau.

riten.

Ped. *

Ped. * Ped. * Ped. *

agitato

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

sempre più mosso

Ped. * Ped. *

f

Ped. *

Ped. *

4
albi. Jag.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks. Performance markings: *calando* and *smorz.*

Fourth system of musical notation. Treble clef, bass clef. Performance markings: *Meno mosso.*, *sotto voce*, *riten.*, and *pp*. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks.

Sixth system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and a piano pedal section with notes and asterisks.

3 5 3 2 1 3 3 1 3 3 1

sempre pp

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

34 34 1 3 1 3 1 3 1 3 1 3 1

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

34 1 34 1 4 1 2 3 2 1 2 2

sempre dim.

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

1 2 1 4 *m.d.* *a tempo*

rallentando *m.g.* *pp*

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

34 *m.g.* *m.g.* 5 4 5

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

4 5 *cresc.* *m.g.* *fz* *pp* *m.g.* *f* *m.g.* *cresc.* *m.g.*

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

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (1, 2, 4, 5, 7). The bass clef staff provides a harmonic accompaniment. Pedal markings are present below the bass staff, including 'Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is visible in the right-hand staff.

Second system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff features a steady accompaniment. Pedal markings include '* Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is present.

Third system of musical notation. The treble clef staff has a complex melodic passage with many ornaments and fingerings (1, 2, 3, 4, 5). The bass clef staff has a rhythmic accompaniment. Pedal markings include '* Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is present.

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff has a rhythmic accompaniment. Pedal markings include '* Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is present.

Fifth system of musical notation. The treble clef staff features a very dense melodic passage with many ornaments and fingerings (1, 2, 3, 4, 5). The bass clef staff has a rhythmic accompaniment. Pedal markings include '* Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is present.

Sixth system of musical notation. The treble clef staff has a melodic line that ends with a *dim.* (diminuendo) marking. The bass clef staff has a rhythmic accompaniment. Pedal markings include '* Ped.', '* Ped.', and '* Ped.'. A dynamic marking of *ff* is present.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (e.g., 5 4 3 2 1 3 2 1, 1 2 1 1 2 1, 1 2 1 1 2 1). The left hand provides a harmonic accompaniment. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand continues with a melodic line, including a *ff* dynamic marking. The left hand features a bass line with a *Ped.* marking and a *ff* dynamic marking.

Third system of musical notation. The right hand includes a *leggiere* marking and a *fz* dynamic marking. The left hand includes a *p* dynamic marking and a *Ped.* marking.

Fourth system of musical notation. The right hand features a melodic line with a *ff* dynamic marking. The left hand includes a *Ped.* marking.

Fifth system of musical notation. The right hand features a melodic line with a *ff* dynamic marking. The left hand includes a *fz* dynamic marking and a *Ped.* marking.

First system of musical notation. The right hand (treble clef) plays chords and rests. The left hand (bass clef) plays a continuous eighth-note pattern. Pedal markings 'Ped.' and asterisks are present below the bass line.

Second system of musical notation. The right hand features complex chords with fingerings (1-5) and slurs. The left hand continues the eighth-note pattern. Pedal markings are present.

Third system of musical notation. The right hand plays chords with slurs. The left hand continues the eighth-note pattern. Pedal markings are present.

Fourth system of musical notation. The right hand has chords with slurs. The left hand continues the eighth-note pattern. Pedal markings are present.

Fifth system of musical notation. The right hand has chords with slurs and fingerings. The left hand continues the eighth-note pattern. Pedal markings are present. The system concludes with the instruction 'con forza ten.'.

ten. *sempre f*

This system contains the first two systems of music. The first system has a treble staff with triplets and a bass staff with a continuous eighth-note pattern. The second system continues this pattern. Pedaling instructions 'Ped.' are placed below the bass staff, with asterisks indicating pedal changes. Fingerings are indicated with numbers 1-5.

Meno mosso.

pp sempre *sotto voce*

cresc. *f* *p*

This system contains the third and fourth systems of music. The third system features a treble staff with chords and a bass staff with a similar chordal texture. The fourth system continues with chords and includes dynamic markings like 'cresc.', 'f', and 'p'. Pedaling instructions 'Ped.' are present below the bass staff.

cresc.

poco ritenuto

Presto con fuoco.

il più f possibile

fz

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 music is in a key with one flat (B-flat). The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Pedal markings are present below the bass staff, consisting of the word "Ped." followed by an asterisk. There are four such pairs of markings in this system.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The key signature remains one flat. The upper staff continues the melodic line. The lower staff includes a "cresc." marking above the staff. Pedal markings ("Ped." with an asterisk) are present below the bass staff, with two pairs in this system.

Third system of musical notation. The grand staff continues. The upper staff has a fermata-like symbol above the first measure. The lower staff has several "Ped." markings with asterisks below it, indicating pedal points.

Fourth system of musical notation. The grand staff continues. The upper staff has a fermata-like symbol above the first measure. The lower staff has several "Ped." markings with asterisks below it.

Fifth system of musical notation. The grand staff continues. The upper staff has a fermata-like symbol above the first measure. The lower staff has several "Ped." markings with asterisks below it. A dynamic marking of "ff" (fortissimo) is present at the end of the system.

Sixth system of musical notation. The grand staff continues. The upper staff features complex rhythmic patterns with triplets and sextuplets, indicated by numbers 3 and 6 above the notes. The lower staff has a "cresc." marking above the staff. Pedal markings ("Ped." with an asterisk) are present below the bass staff.

Musical notation system 1: Treble and bass staves. Treble clef has a series of notes with fingerings 1, 2, 3, 5, 1, 2, 5, 1, 3, 5, 1, 3, 2, 5, 3, 1, 2, 5. Bass clef has a sustained chord with a Ped. marking below. A dashed box highlights the first six notes of the treble staff.

Musical notation system 2: Treble and bass staves. Treble clef has notes with fingerings 1, 3, 5, 1, 3, 2, 5, 3, 1, 2, 5. Bass clef has a sustained chord with a Ped. marking below.

Musical notation system 3: Treble and bass staves. Treble clef has a melodic line with 'valli' marking. Bass clef has a rhythmic accompaniment. Includes markings: *riten.*, *accel.*, *fz*, *Ped.*, *p*, *f*. A dashed box highlights a section of the treble staff.

Musical notation system 4: Treble and bass staves. Treble clef has a melodic line with a '6' marking. Bass clef has a rhythmic accompaniment.

Musical notation system 5: Treble and bass staves. Treble clef has notes with a '6' marking. Bass clef has notes with a '3' marking. Includes markings: *riten.*, *accel.*, *ff*, *poco riten.*, *accele*. A dashed box highlights a section of the treble staff.

Musical notation system 6: Treble and bass staves. Treble clef has notes with lyrics 'ran do'. Bass clef has notes with lyrics 'do'. Includes a Ped. marking below.

★ Erfolgreiche Klaviermusik ★

C. Ansoerge M.
Traumbilder (Erinnerung – Vergangenheit – Zu spät) 2. –
Allgem. Musikztg.: Originell in der Erfindung, durchaus fesselnd, bestimmt im Ausdruck und musikalisch fein empfunden.

S. Bortkiewicz
Lamentations et Consolations
 Heft I (Nr. 1–4) 3. –
 Heft II (Nr. 5–8) 3. –

M. Enrico Bossi
 Op. 137. 5 Stücke
 Nr. 1. Präludium Nr. 1. C 1.50
 Nr. 2. Präludium Nr. 2. Es 1.50
 Nr. 3. Intermezzo Nr. 1. Dm 1.50
 Nr. 4. Intermezzo Nr. 2. Ges 1.50
 Nr. 5. Studie. Bm 1.50

H. Cassimir
 2 Klavierstücke nach Versen aus **H. Conradis** „Lieder eines Sünders“
 Nr. 1. Abendstimmung. Des 1.50
 Nr. 2. Unruhe der Nacht. Fism 1.50
Signale: Künstlerisch vornehme Musik von wirklich poetischem Gehalt, die der flachen Mode auch nicht die leiseste Konzession macht.

F. Draeseke
 Op. 21. Was die Schwalbe sang
 5 lyrische Stücke. (Vision – Traum im Elfenhain – Abschied ohne Ende – Launische Fee – Weltvergessenheit) 3. –
Kunstwart: Das sind feinste Gaben lyrischer Kleinkunst! Nr. 3 „Abschied ohne Ende“ halte ich für eine der allerbesten und kostbarsten Perlen intimer Kunst. (Dr. Goehler.)

Op. 43. Rückblicke
 5 lyrische Stücke. (Sturmgedanken – Ruhe am Strom – Nur ein Ton – Heimfahrt – Seltsame Botschaft) 4. –
Musikal. Wochenblatt: Eine Folge gestreicher, überaus fesselnder Tonbilder, die sich als Resultat einer kräftigen Phantasie und technischer Meisterschaft darstellen.

P. Graener
 Op. 22. Aus dem Reiche des Pan
 4 Stücke 2. –
Schweiz. Musik-Zeitg.: Weltvergessene, träumende Harmonien in ganz kleinen anspruchlosen Formen.

Hans Huber
 Op. 124. 6 Oktaven-Etüden zum Konzertvortrag
 Nr. 1. Toccata. Dm 1.50
 Nr. 2. Valse-Impromptu. H 1.50
 Nr. 3. Romanze. Es 1.50
 Nr. 4. Intermezzo. E 1.50
 Nr. 5. Nachstück. Am 1.50
 Nr. 6. Valse-Impromptu. B 1.50

S. Karg-Elert
 Op. 17. Bagatellen
 Nr. 1. Humoreske. Dm 1.20
 Nr. 2. Scherzino. G 1.20
 Nr. 3. Kantilene. Des 1.20
 Nr. 4. Impromptu. Hm 1.20
 Nr. 5. Burleske. F 1.20
 Op. 45. Walzer-Szenen: 8 Charakterstücke. 4. –
Prächtige, brillante Vortragsachen von unmittelbarer Wirkung.

J. Lamberg M.
 Op. 14 Nr. 1. Valse expressive. As 1.20
Österreich. Volksztg.: In dem Konzert Grünfeld hat die Valse expressive von Lamberg so allgemein angesprochen, daß das Stück wiederholt werden mußte.
Wiener Salonblatt: Ein Kabinetstück ersten Ranges!

Op. 17. Causeries de Vienne. 5 Stücke 3. –
Die Presse: Es sind reizende Plaudereien, bald bedächtig, bald sprudelnd, – in gutem Sinne wienerisch, nirgends platt, immer kurzweilig. (Dr. Rob. Hirschfeld.)

A. Longo
 Op. 18. 6 Stücke
 Nr. 1. Präludium. Des 1. –
 Nr. 2. Rückkehr. Romanze. Des 1. –
 Nr. 3. Scherzino. Bm 1.50
 Nr. 4. Romanze. Des 1. –
 Nr. 5. Mazurka. As 1.50
 Nr. 6. Novelle. Des 1.50
Chorgesang: 6 Konzertstücke, welche dem Künstler wie dem guten Klavierspieler Befriedigung geben.

Op. 19. Romanische Suite Nr. 3. Dm 3. –
 Einzel:
 Nr. 1. Präludium. Dm 1. –
 Nr. 2. Romanze. B 1. –
 Nr. 3. Scherzo. Dm 1.50
 Op. 20. Nuptialia. Suite. C 3. –
 Einzel:
 Nr. 1. L'Augurio. C 1. –
 Nr. 2. Canto d'Amore. As 1. –
 Nr. 3. Marcia. C 1.50

Op. 23. Romanische Suite Nr. 4. E 3. –
 Einzel:
 Nr. 1. Präludium. E 1. –
 Nr. 2. Romanze. A 1. –
 Nr. 3. Novelle. E 1.50
Klavierlehrer: In Longo machten wir eine neue und wie wir gern hinzufügen, interessante Bekanntschaft usw.

G. Martucci
 Op. 76. 3 Stücke
 Nr. 1. Novelle. Es 1.50
 Nr. 2. Notturmo. H 1.50
 Nr. 3. Scherzo. G 1.50
Schweiz. Musik-Zeitg.: Ein Trifolium geistreicher, feiner Klavierstücke, die von sicherer Formbeherrschung und gründlichster Kenntnis der Wirkungen des Instruments zeugen.

R. Niemann
 Op. 37. Scherzo. Gm 2. –
 Op. 38. Träumerei. E 1. –
 Op. 39. Notturmo. E 2. –
 Op. 42. Polonaise. D 2. –
 Op. 44. Intermezzo. Bm 1.50
Klavierlehrer: Von den warm empfundenen, erfreulichen Klavierstücken ist besonders die Polonaise (Op. 42) von zwingender Wirkung, allerdings erfordert das technisch schwere Stück glänzendes, feuriges und musikalisches Spiel.

J. Pembaur
 Op. 96. 4 Stücke
 Nr. 1. Frühlingnacht. G 1. –
 Nr. 2. Sommernacht. Des 1. –
 Nr. 3. Herbstnacht. Em 1. –
 Nr. 4. Winternacht. Cm 1. –

C. Piutti M.
 Op. 14 Nr. 1. An der Quelle. A 1.50
Schweiz. Musik-Zeitg.: Zu dem leichten melodischen Fluß gesellt sich bei Piutti eine farbenreiche Harmonisierung, die seinen Gebilden erhöhten Reiz verleiht.

H. Reinhold
 Op. 50. Vales pittoresques 2. –
 Eines der bekanntesten Werke des beliebten und erfolgreichen Wiener Pädagogen.

A. Reuß
 Op. 16. 3 Stimmungen
 Nr. 1. Märchen. D 1.50
 Nr. 2. Trübe Stunden. Gism 1.50
 Nr. 3. Erfüllung. G 1.50
Augsburger Volksztg.: Was der Komponist in den vorliegenden drei Stücken bietet, sind wirklich Stimmungen reizvollster Art, geistreiche Improvisationen von unmittelbarer packender Wirkung. – Reuß bietet in allen drei Nummern fein empfundene zarte Musik von bestrickendem Reiz und in höchstem persönlichen Empfinden.

L. Schlegel
 Op. 30. Ins Album. 4 Stücke
 Nr. 1. Kahnfahrt. E 1. –
 Nr. 2. Kapriccio. Am 1. –
 Nr. 3. Trauermarsch. Em 1. –
 Nr. 4. Walzer. C 1. –
Deutsche Tonkünstler-Zeitung: Vier prächtige Stücke voll Leben und Stimmung, eine wirkliche Bereicherung der Klavier-Litteratur.

O. Singer
 Op. 9. 3 Stücke
 Nr. 1. Burleska. D 1.50
 Nr. 2. Réverie fantastique. As 1.50
 Nr. 3. Böhmisch. Es 1.50
Allgemeine Musikztg.: Ein ausgesprochener Sinn für die Wirkungen pianistischer Feinheiten tritt in allen Stücken zutage. Besonders wird durch die Ausarbeitung des schlichten Themas in „Böhmisch“ die Komposition zu einem Kabinetstück.

L. Thuille
 Op. 37. 2 Stücke
 Nr. 1. Threnodie. Bm 1.50
 Nr. 2. Burla. A 1.50
Signale: Zwei überaus sympathische und feingestaltete Beiträge moderner, wahrhaft dem Charakter und den Grenzen des Instruments angemessener Klaviermusik.

L. Żeleński
 Op. 35. Grand Scherzo de Concert. Es 2.50
 Ein höchst effektvolles dankbares Klavierstück.

O. Zweig
 Op. 6. Suite. E 5. –
 Einzel:
 Nr. 1. Präludium. Em 1.50
 Nr. 2. Toccata. A 1.50
 Nr. 3. Scherzo. Cism 1.50
 Nr. 4. Tema con Variazioni. E 1.50
 Nr. 5. Intermezzo. H 1.50
 Nr. 6. Rondo. E 1.50
Musikalisches Wochenblatt: Wir empfehlen die Suite angelegentlich für das private Studium wie auch besonders für den allgemeinen Unterricht, denn jeder ernst Denkende und streng Prüfende wird davon ohne Zweifel Anregung und Genuß haben.

Op. 8. 12 Deutsche Tänze und Walzer 2. –
Klavierlehrer: Seine Deutschen Tänze sind von sehr ansprechender und feiner Fassung, beweisen deutsche Art und Empfindung, halten sich fern von allem Konventionellen und zeichnen sich durch schönen und natürlichen Klaviersatz aus – eine dankenswerte Gabe für musikalische Erholungsstunden.

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