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musicalia



FR. CHOPINS Pianoforte-Werke

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

von

Carl Mikuli.

Einzel-Ausgabe.

- | | | | |
|--|---|--|--|
| <p>Band I. Mazurkas.</p> <p>No. 1. Op. 6 No. 1. <i>Fism.</i>
No. 2. Op. 6 No. 2. <i>Cism.</i>
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No. 5. Op. 42. <i>As.</i>
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No. 7. Op. 64 No. 2. <i>Cism.</i>
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No. 4. Rondo. Op. 16. <i>Es.</i>
No. 5. Rondo. Op. 73. <i>C</i> (für zwei Pianoforte).</p> <p>Band X. Scherzos.</p> <p>No. 1. Op. 20. <i>Hm.</i>
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No. 3. Op. 39. <i>Cism.</i>
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No. 3. Op. 51. <i>Ges.</i>
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Brillante Variationen. Op. 12. <i>B.</i>
Variationen über ein deutsches Thema. <i>E.</i>
Variation aus „Hexameron“. <i>E.</i></p> <p>Band XIII. Phantasien.</p> <p>No. 1. Grosse Phantasie über polnische Themen. Op. 13. <i>A.</i>
No. 2. Phantasie. Op. 49. <i>Fm.</i></p> <p>Band XIV. Verschiedene Werke.</p> <p>Bolero. Op. 19. <i>C.</i>
Tarantelle. Op. 43. <i>As.</i>
Konzert-Allegro. Op. 46. <i>A.</i>
Berceuse. Op. 57. <i>Des.</i>
Barkarole. Op. 60. <i>Fis.</i>
Trauermarsch. Op. 72 No. 2. <i>Cm.</i>
3 Ecossais. Op. 72 No. 3. 4. 5. <i>D—G—Des.</i>
Trauermarsch a. d. Sonate Op. 35. <i>Bm.</i></p> <p>Band XV. Konzerte.</p> <p>No. 1. Op. 11. <i>Em.</i>
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Trio für Pianoforte, Violine und Violoncell. Op. 8. <i>Gm.</i>
Sonate für Pianoforte und Violoncell. Op. 65. <i>Gm.</i>
Grosses Duo (Chopin u. A. Franck) Op. 15 für Pianoforte und Violoncell. <i>E.</i></p> <p>Band XVII. Supplement.</p> <p>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.</p> |
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Leipzig, Fr. Kistner. □ □ London, W., Alfred Lengnick & Co.

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III Mus.
12 [3]

Variationen über ein deutsches Thema.

(Aus dem Nachlass.)

INTRODUCTION.
A capriccio.

F. Chopin.

f legato e brillante *dim.*

sostenuto *p* *ff* *f veloce* *dim.*

leggier. *legato*

leggierissimo sempre legato *p*

pp e poco rall. *p e legato*



delicato

pp

diminuendo e rallentando

THEMA.
Andantino. (♩ = 54.)

p semplice senza ornamenti

p

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

p

delicato

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

VAR. II.
Scherzando. (♩ = 72.)

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked 'Scherzando' with a quarter note equal to 72 beats per minute. The score includes various dynamic markings such as *fz*, *p*, *f*, *pp*, and *dim.*. It also features performance instructions like 'Ped.' (pedal) and 'Ped.*' (pedal with a star), along with fingering numbers (1-5) and articulation marks (accents, slurs). The piece concludes with a first and second ending section.

VAR. III.
Tranquillamente. (♩ = 60.)

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Tranquillamente' with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *p* (piano) and *marcato*. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout, often accompanied by asterisks. The piece concludes with a double bar line and repeat dots.

5355. 5358.

VAR. IV.

(♩ = 63.)

First system of musical notation for 'VAR. IV.' in G major, 3/4 time. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes markings for *espressivo sempre*, *sostenuto*, *legatiss.*, and *pesante*. The lower staff features a piano (*p*) dynamic and includes fingering numbers (1, 5, 4, 2, 4, 1) and a first ending bracket.

Second system of musical notation for 'VAR. IV.' in G major, 3/4 time. It consists of two staves. The upper staff includes markings for *espress.*, *tenuto*, *cresc. f*, and *pesante*. The lower staff includes a forte (*f*) dynamic and *pesante* markings. Both staves contain complex fingering and articulation marks.

Third system of musical notation for 'VAR. IV.' in G major, 3/4 time. It consists of two staves. The upper staff includes markings for *sempre sostenuto*, *p*, *pesante fz*, and *smorz. pp*. The lower staff includes a piano (*p*) dynamic and *attacca.* marking. Both staves contain complex fingering and articulation marks.

Tempo di Valsa. (♩. 72.)

First system of musical notation for 'Tempo di Valsa.' in G major, 3/4 time. It consists of two staves. The upper staff includes markings for *plegg.*, *f*, and *brillante*. The lower staff includes a piano (*p*) dynamic and *brillante* marking. Both staves contain complex fingering and articulation marks.

Second system of musical notation for 'Tempo di Valsa.' in G major, 3/4 time. It consists of two staves. The upper staff includes markings for *dim.*, *p*, and *brillante*. The lower staff includes a piano (*p*) dynamic and *brillante* marking. Both staves contain complex fingering and articulation marks.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The bass line features a sequence of notes with fingerings: 1 2 3 1, 2 1, and 5. The word *legato* is written below the bass line.

Second system of musical notation. Treble clef. The bass line includes fingerings 1 2 5 and 1. The word *cresc.* is written above the bass line, and *dim.* is written below it. The word *leggier.* is written above the treble line.

Third system of musical notation. Treble clef. The word *tr* is written above the treble line. The bass line consists of chords.

Fourth system of musical notation. Treble clef. The word *cresc.* is written above the bass line, and *fz* is written below it. The bass line features chords.

Fifth system of musical notation. Treble clef. The bass line includes a fingering of 1. The system concludes with a sequence of notes in the bass line with a fingering of 1.

Sixth system of musical notation. Treble clef. The word *tr* is written above the treble line. The bass line consists of chords.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings (e.g., 2, 3, 3, 2, 1, 4, 3, 2, 5, 1, 1, 3, 2, 5, 4, 2, 1). A *cresc.* marking is present in the middle of the system.

Second system of musical notation. The treble clef part includes dynamic markings: *f elegant.*, *dim.*, and *f risoluto*. The bass clef part includes *ped.* and *marcato* markings. Fingerings like 3, 2, 1, 1, 2, 1, 2, 1, 4, 3, 1, 2, 1 are shown.

Third system of musical notation. The treble clef part includes *cresc.*, *f*, and *dim.* markings. The bass clef part includes *ped.* and *poco più animato* markings. Fingerings like 5, 1, 1, 4, 1, 2, 4, 5, 4, 5, 1, 4, 2 are shown.

Fourth system of musical notation. The treble clef part includes *f cresc.* and *dim. p* markings. The bass clef part includes *ped.* markings. Fingerings like 5, 1, 2, 4, 1, 3, 5, 3, 1, 4, 3, 2, 5, 1, 5, 2, 1, 4, 1, 1 are shown.

Fifth system of musical notation. The treble clef part includes the instruction *il canto ben marcato* and *poco a poco cresc.* markings. The bass clef part includes *ped.* markings. Fingerings like 8, 3, 1, 2, 3, 1, 4, 2, 1, 2, 3, 1, 1, 2, 3, 1 are shown.

Sixth system of musical notation. The treble clef part includes *ff* and *legato* markings. The bass clef part includes *ff* and *ped.* markings. Fingerings like 8, 2, 5, 4, 1, 2, 5, 4, 1, 2, 5, 4, 1 are shown.



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 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,—
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- Glanes de Woronince** p. Piano
Nr. 1. Ballade ukrain (Dumka) (Hm).
Nr. 2. Mélodies polonaises. (As). Nr. 3.
Complainte (Dumka). (Gism).
Daraus einzeln:
Nr. 2. Mélodies polonaises (L. Klee,
Ausgew. Klavierstücke Nr. 24) 1,—
- Harmonies poétiques et religieuses** pour Piano.
Livr. I. Nr. 1. Invocation. (E). Nr. 2.
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dans la Solitude. (Fis) 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. (Gism) 2,50
Livr. VII. Nr. 10. Cantique d'Amour. (E) 2,50

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Transkriptionen f. Pianoforte

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Nr. 2. C. M. v. Weber. Schummerlied 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 z. S.-C.-G. Halloh! Jagdchor u. Steyrer aus „Tony“. (H) 2,—
Nr. 7. A. Rubinstein. „O! wenn es doch immer so bliebe“. (B) 3,—
Nr. 8. A. Rubinstein. Der Asra. (Gm) 2,—
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Dieselbe bearbeitet für Klavier und Violine von Richard Lange ... 3,—
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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,—
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Nr. 1. Hohe Liebe: „In Liebesarmen ruht ihr“ (Uhland). (As). Nr. 2. Gestorben war ich vor Liebeswonne (Uhland). (E). Nr. 3. O Lieb, so lang du lieben kannst (Freiligrath) (As).
Daraus einzeln: Nr. 1 und 3 je 1,—

