



10493

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 Ecossaissen. Op. 72 No. 3. 4. 5. *D—G—Des.*
 Trauermarsch a. d. Sonate Op. 85. *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 mm.

2

Fräul. von THUN-HOHENSTEIN
gewidmet.

82

Brillanter Walzer.

F. Chopin Op. 34. N^o 1.

Vivace.

2.



System 1: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff provides harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A first ending bracket labeled '1.' spans the final two measures, which conclude with a second ending bracket labeled '2.' and a final measure with a '3' above it.

System 2: Treble and bass staves. Treble staff continues the melodic line with triplets and slurs. Bass staff accompaniment includes chords and single notes. Pedal points are marked throughout.

System 3: Treble and bass staves. Treble staff features a complex melodic passage with slurs and accents. Bass staff accompaniment includes chords and single notes. Pedal points are marked throughout.

System 4: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and single notes. Pedal points are marked throughout.

System 5: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and single notes. Pedal points are marked throughout.

System 6: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and single notes. Pedal points are marked throughout.

Op. 10. No. 1.

First system of musical notation. Treble clef contains a melodic line with notes and rests, including a long slur. Bass clef contains a harmonic accompaniment. Dynamics include *p* and *Ped.* markings with asterisks.

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *f* and *Ped.* markings with asterisks.

Third system of musical notation. Treble clef features a melodic line with slurs. Bass clef accompaniment. Dynamics include *p* and *Ped.* markings with asterisks.

Fourth system of musical notation. Treble clef has a melodic line. Bass clef features sustained chords. Dynamics include *Ped.* markings with asterisks.

Fifth system of musical notation. Treble clef has a melodic line. Bass clef accompaniment. Dynamics include *f* and *Ped.* markings with asterisks.

Sixth system of musical notation. Treble clef has a melodic line. Bass clef accompaniment. Dynamics include *mf* and *Ped.* markings with asterisks.

System 1: Treble and bass staves. Treble clef has a forte (*ff*) dynamic marking and a *mf* dynamic marking. Bass clef has a *ff* dynamic marking. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 2: Treble clef has a piano (*p*) dynamic marking. Bass clef has a *p* dynamic marking. Pedal markings: Ped. * Ped. * Ped. *

System 3: Treble clef has a *p* dynamic marking. Bass clef has a *p* dynamic marking. Pedal markings: Ped. * Ped. * Ped. *

System 4: Treble clef has a forte (*f*) dynamic marking. Bass clef has a *f* dynamic marking. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 5: Treble clef has a *f* dynamic marking. Bass clef has a *f* dynamic marking. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 6: Treble clef has a *f* dynamic marking. Bass clef has a *f* dynamic marking. Pedal markings: 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 signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *ped.* (pedal). The first system features a melodic line in the treble staff with a first ending bracket and a corresponding bass line with chords and a *ped.* marking. The second system continues the melodic line with a second ending bracket and includes a *ff* marking. The third system begins with a *ff* marking and features a complex rhythmic pattern in the treble staff. The fourth system shows a melodic line with a *ff* marking and a *ped.* marking. The fifth system features a melodic line with a *ff* marking and a *ped.* marking. The sixth system features a melodic line with a *ff* marking and a *ped.* marking. The page is numbered 6 in the top left corner and has the number 5324.5326 at the bottom center.

First system of musical notation. The right hand features a series of sixteenth-note runs with slurs and accents. The left hand consists of chords with a 'Ped.' (pedal) marking and asterisks indicating sustained notes.

Second system of musical notation. The right hand includes a triplet of eighth notes and a descending scale. The left hand continues with chords and 'Ped.' markings.

Third system of musical notation. The right hand features a triplet of eighth notes and a descending scale. The left hand continues with chords and 'Ped.' markings.

Fourth system of musical notation. The right hand has a series of chords with slurs. The left hand continues with chords and 'Ped.' markings.

Fifth system of musical notation. The right hand features a long ascending scale with slurs and accents. The left hand continues with chords and 'Ped.' markings.

Sixth system of musical notation. The right hand features a long ascending scale with slurs and accents. The left hand continues with chords and 'Ped.' markings.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns, some marked with an '8' above a bracket. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Second system of musical notation. The right hand contains a complex melodic passage with numerous slurs and fingering numbers (1-5). The left hand has a steady accompaniment. Dynamics *fz* and *p* are marked. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The right hand continues with intricate melodic lines, including triplets and slurs. The left hand accompaniment remains consistent. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The right hand features a melodic line with a descending scale-like passage. The left hand accompaniment includes some rests. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation. The right hand contains a melodic line with various slurs and fingering. The left hand accompaniment concludes the piece. Pedal points are indicated by 'Ped.' and asterisks.

4 5 1 4 3 5 3 2 1

Ped. *

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

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

dimin.

p

m.d.

Ped. *

pp

ff

Ped. *

KOMPOSITIONEN

von

Eduard Schütt.

- Op. 13. **Lose Blätter.** Sammlung kleiner Klavierstücke. *M*
Heft I, II je 2,—
- Op. 15. **3 Morceaux** pour Piano.
No. 1. Idylle 1,50
No. 2. Mélancolie 1,50
No. 3. Romance-Fantaisie 1,50
- Op. 16. **2 Morceaux** pour Piano.
No. 1. Etude mignonne 1,50
No. 2. Valse mignonne 1,50
— — Ed. facilitée par Bial 1,50
- Op. 19. **3 Lieder** für 1 mittlere Singstimme mit Begleitung des Pianoforte.
No. 1. „Zu der Rose, zu dem Weine“, von Daumer 1,—
No. 2. Wiegenlied, von Hoffm. v. Fallersleben 1,—
No. 3. „Ich ging im Wald“, von Jul. Wolff. . 1,—
- Op. 20. **6 Morceaux** pour Piano.
No. 1. Humoresque 1,50
No. 2. Poème d'amour 1,50
No. 3. Scherzino 1,50
No. 4. Chanson triste 1,50
No. 5. Arabesque (Etude) 1,50
No. 6. Valse 1,50
- Op. 21. **Poésies.** 3 Romances pour Piano.
No. 1. Gesdur 1,50
No. 2. D moll 1,50
No. 3. Ddur 1,50
- Op. 22. **4 Lieder** für 1 Mezzosopranstimme mit Pianoforte. *M*
No. 1. „Schliesse mir die Augen beide“, von Th. Storm 1,—
No. 2. Abendlied der Mutter, v. Hans Schmidt 1,—
No. 3. Denk' an mich, aus dem Vlämischen nach Bennink Jansonius 1,—
No. 4. „Ueber dem Busch der Rose“, von August Becker. 1,—
- Op. 30. **Miniatures** pour Piano 4,—
Séparément:
No. 1. Prélude 1,—
No. 2. Aveu 1,—
No. 3. Papillons 1,—
No. 4. Cantabile 1,—
No. 5. Barcarolle 1,—
No. 6. Cantique d'Amour 1,—
No. 7. Impromptu-Finale 1,—
- Op. 31. **5 Morceaux** pour Piano 4,—
Séparément:
No. 1. Bluette 1,—
No. 2. Feu follet (Caprice) 1,50
No. 3. Intermezzo 1,—
No. 4. Rêverie 1,50
No. 5. Scherzino-Humoresque 1,50
- Op. 37. **3 Morceaux** pour Piano 3,—
Séparément:
No. 1. Sérénade pastorale 1,50
No. 2. Ariette 1,50
No. 3. A la Humoresque 1,50

