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Classikerausgabe des Wiener Conservatoriums.

PIANOFORTE MUSIK.

Redigirt und herausgegeben von den
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	<i>M.</i>	<i>S.</i>		<i>M.</i>	<i>S.</i>
Op. 6. 4 Mazurkas	—	40.	Op. 39. Scherzo. Cis moll	—	60.
„ 7. 5 Mazurkas	—	40.	„ 40. 2 Polonaisen	—	50.
„ 9. 3 Nocturnos	—	60.	„ 41. 4 Mazurkas	—	40.
„ 10. Etuden. Heft 1	1.	60.	„ 42. Walzer. As dur	—	40.
„ 10. Etuden. Heft 2	1.	60.	„ 43. Tarantella. As dur	—	40.
„ 11. 1. Concert. Emoll	1.	80.	„ 44. Polonaise. Fis moll	—	60.
„ 12. Brillante Variationen. B dur	—	50.	„ 45. Präludium. Cis moll	—	30.
„ 13. Phantasia (air polonais). A dur	—	80.	„ 46. Concert-Allegro. A dur	—	70.
„ 14. Gr. Concertrondo. Krakowiak. F dur	—	90.	„ 47. 3. Ballade. As dur	—	50.
„ 15. 3 Nocturnos	—	50.	„ 48. 2 Nocturnos	—	60.
„ 16. Rondo. Es dur	—	70.	„ 49. Phantasia. F moll	—	50.
„ 17. 4 Mazurkas	—	50.	„ 50. 3 Mazurkas	—	30.
„ 18. Gr. Walzer. Es dur	—	40.	„ 51. Allegro vivace. Ges dur	—	60.
„ 19. Bolero. C dur	—	50.	„ 52. 4. Ballade. F moll	—	50.
„ 20. Scherzo. H moll	—	60.	„ 53. Polonaise. As dur	—	70.
„ 21. 2. Concert. F moll	1.	40.	„ 54. Scherzo. Es dur	—	60.
„ 22. Polonaise. Es dur	—	80.	„ 55. 2 Nocturnos	—	30.
„ 23. Ballade. G moll	—	50.	„ 56. 3 Mazurkas	—	30.
„ 24. 4 Mazurkas	—	50.	„ 57. Berceuse. Des dur	1.	20.
„ 25. Etuden. Heft 1	1.	10.	„ 58. Sonate. H moll	—	50.
„ 25. Etuden. Heft 2	1.	10.	„ 59. 3 Mazurkas	—	40.
„ 26. 2 Polonaisen	—	40.	„ 60. Barcarolle. Fis dur	—	60.
„ 27. 2 Nocturnos	—	40.	„ 61. Polonaise. Fantaisie. As dur	—	30.
„ 28. 24 Präludien	1.	60.	„ 62. 2 Nocturnos	—	30.
„ 29. Impromptu. As dur	—	30.	„ 63. 3 Mazurkas	—	30.
„ 30. 4 Mazurkas	—	40.	„ 64. No. 1. Walzer. Des dur	—	30.
„ 31. Scherzo. B moll	—	70.	„ 64. „ 2. Walzer. Cis moll	—	30.
„ 32. 2 Nocturnos	—	40.	„ 64. „ 3. Walzer. As dur	—	40.
„ 33. 4 Mazurkas	—	50.	„ 66. Fantaisie-Impromptu. Cis moll	—	40.
„ 34. No. 1. Walzer. A dur	—	40.	„ 67. 4 Mazurkas	—	40.
„ „ 2. Walzer. A moll	—	30.	„ 68. 4 Mazurkas	—	40.
„ „ 3. Walzer. F dur	—	30.	„ 69. 2 Walzer	—	40.
„ 35. Sonate. B moll	—	80.	Mazurka (à Gaillard). A moll	—	20.
„ 35. Trauermarsch daraus einzeln	—	20.	Mazurka. A moll	—	30.
„ 36. Impromptu. Fis dur	—	30.	Polonaise (à Mad. Du-Pont)	—	30.
„ 37. 2 Nocturnos	—	40.	Walzer. Emoll	—	30.
„ 38. 2. Ballade. F dur	—	40.	3 Nouvelles Etudes. F moll, As dur, Des dur	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

Handwritten title in Gothic script, likely 'Die Geschichte der Stadt...' (The History of the City...), with a decorative border.

Handwritten title in Gothic script, likely 'Die Geschichte der Stadt...' (The History of the City...).

(Erst und zweites von Anton Dost)

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III - Mus.



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DREI NOTTURNOS
 von
FRIEDRICH CHOPIN.
 Op.15
Ferdinand Hiller gewidmet.

Andante cantabile. M.M. ♩ = 69.

Nº 1.

semplice e tranquillo

sempre legato

poco cresc. e ritenuto

delicatissimo

dolciss.

smorzando

elbl. Jsg.

Con fuoco. M.M. ♩ = 84.

The musical score consists of six systems of grand staff notation (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Con fuoco' with a metronome marking of quarter note = 84. The piece features various dynamics including *f*, *sf*, *ff*, *pp*, and *ppp*. Performance instructions include *dim.*, *cresc.*, *a tempo*, and *sempre legato*. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and includes markings for fingerings and articulation. The piece concludes with a final cadence in 3/4 time.

First system of a piano score. It consists of two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth notes. Performance markings include *dim.*, *rall.*, and *calando*. There are several asterisks and the letters 'Lea' scattered below the staves.

Tempo I.

Second system of the piano score, starting with the tempo marking *Tempo I.* and the dynamic marking *sotto voce*. It continues with two staves of music, featuring a more melodic line in the treble clef and a rhythmic accompaniment in the bass clef. An asterisk and 'Lea' are present below the staves.

Third system of the piano score. The treble clef part has a melodic line with some triplets and slurs. The bass clef part provides a steady accompaniment. Performance markings include *poco cresc. e ritenuto* and *dolciss.*. Asterisks and 'Lea' are placed below the staves.

Fourth system of the piano score, continuing the melodic and rhythmic development. It features two staves with various musical notations. Asterisks and 'Lea' are visible below the staves.

Fifth system of the piano score. The music continues with two staves. The treble clef part has a melodic line with slurs. Asterisks and 'Lea' are placed below the staves.

Sixth system of the piano score. The treble clef part features a melodic line with a triplet and a slur. The bass clef part has a rhythmic accompaniment. Performance markings include *dolciss.*. Asterisks and 'Lea' are placed below the staves.

Seventh and final system of the piano score. It concludes with two staves. Performance markings include *pp*, *dim.*, *rall.*, and *smorzando*. The system ends with a final melodic flourish in the treble clef. Asterisks and 'Lea' are placed below the staves.

Larghetto. M.M. ♩ = 40.

Nº 2.

sostenuto

leggiere

pp

con forza

dolciss.

pp e poco ritenuto

cresc.

con forza

stringendo

ritenuto

This system contains the first two systems of the musical score. The first system is marked *sostenuto* and features a piano part with a melodic line and a bass part with chords. The second system is marked *leggiere* and *pp*, with a piano part showing a melodic line and a bass part with chords. The third system is marked *con forza* and *dolciss.*, with a piano part showing a melodic line and a bass part with chords. The fourth system is marked *pp e poco ritenuto*, *cresc.*, *con forza*, *stringendo*, and *ritenuto*, with a piano part showing a melodic line and a bass part with chords.

Doppio movimento.

sotto voce

cresc.

This system contains the last two systems of the musical score. The fifth system is marked *sotto voce* and features a piano part with a melodic line and a bass part with chords. The sixth system is marked *cresc.* and features a piano part with a melodic line and a bass part with chords.

f 15

p *cresc.*

decresc. *dim.*

pp *molto rallentando* *smorz.* **Tempo I.**

leggerissimo *con forza*

p *cresc.* *pp sf*

p *decresc.* *smorzando*

Lento. M.M. $\text{♩} = 60.$

Nº 3.

p languido e rubato *dim.*

a tempo *poco ritenuto*

leggierriss. *f* *dim.*

a tempo *dim.* *ritenuto* *sotto voce* *f*

sostenuto

cresc.

First system of musical notation. It features a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The notation includes various chords and melodic lines. Performance markings include *f*, *riten dim*, *sforz*, and *rall.*. There are also some decorative symbols like a star and a flower-like symbol.

Second system of musical notation. It continues the grand staff. The tempo marking *a tempo religioso* is present. Dynamics include *pp* and *p*. The instruction *sempre legato* is written below the bass line.

Third system of musical notation. This system shows a continuation of the piano accompaniment with complex chordal textures and flowing bass lines.

Fourth system of musical notation. Similar to the previous system, it features dense harmonic structures and melodic movement in both hands.

Fifth system of musical notation. This system is characterized by frequent *sforz* (sforzando) markings, indicating moments of increased intensity and dynamic contrast.

Sixth system of musical notation. It continues the pattern of dynamic contrast with *sforz* markings, interspersed with softer passages.

Seventh system of musical notation. The system concludes with a *ritenuto* marking, indicating a gradual deceleration. Dynamics range from *sforz* to *pp*.

Verlag von Aug. Cranz in Hamburg.

Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pf.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll	1.	80.
" 12. Brillante Variationen. Bdur	—	50.
" 13. Phantasie (air polonais). Adur	—	80.
" 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur	—	70.
" 17. 4 Mazurkas	—	50.
" 18. Gr. Walzer. Esdur	—	40.
" 19. Bolero. Cdur	—	50.
" 20. Scherzo. Hmoll	—	60.
" 21. 2. Concert. Fmoll	1.	40.
" 22. Polonaise. Esdur	—	80.
" 23. Ballade. Gmoll	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur	—	40.
" 34. " 2. Walzer. Amoll	—	30.
" 34. " 3. Walzer. Fdur	—	30.
" 35. Sonate. Bmoll	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur	—	40.
" 39. Scherzo. Cismoll	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas	—	40.
" 42. Walzer. Asdur	—	40.
" 43. Tarantella. Asdur	—	40.
" 44. Polonaise. Fismoll	—	60.
" 45. Präludium. Cismoll	—	30.
" 46. Concert-Allegro. Adur	—	70.
" 47. 3. Ballade. Asdur	—	50.
" 48. 2 Nocturnos	—	60.
" 49. Phantasie. Fmoll	—	50.
" 50. 3 Mazurkas	—	50.
" 51. Allegro vivace. Gesdur	—	30.
" 52. 4. Ballade. Fmoll	—	60.
" 53. Polonaise. Asdur	—	50.
" 54. Scherzo. Esdur	—	70.
" 55. 2 Nocturnos	—	60.
" 56. 3 Mazurkas	—	60.
" 57. Berceuse. Desdur	—	30.
" 58. Sonate. Hmoll	1.	20.
" 59. 3 Mazurkas	—	50.
" 60. Barcarolle. Fisdur	—	40.
" 61. Polonaise-Fantaisie. Asdur	—	60.
" 62. 2 Nocturnos	—	30.
" 63. 3 Mazurkas	—	30.
" 64. No. 1. Walzer. Desdur	—	30.
" 64. " 2. Walzer. Cismoll	—	30.
" 64. " 3. Walzer. Asdur	—	30.
" 66. Fantaisie-Impromptu. Cismoll	—	40.
" 67. 4 Mazurkas	—	40.
" 68. 4 Mazurkas	—	40.
" 69. 2 Walzer	—	40.

	M.	Pf.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
" 77. Sonate. L'invocation. Fmoll	1.	10.

J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur		
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J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
" 18. Phantasie. Esdur	1.	10.
" 20. Sonate. Fmoll	—	80.
" 55. La bella capricciosa. Polonaise	—	70.
" 81. Sonate. Fismoll	1.	40.
" 85. Concert. Amoll	1.	60.
" 89. Concert. Hmoll	2.	50.
" 106. Sonate. Ddur	1.	20.
" 109. Rondo brillant	—	50.
" 120. La Galante. Rondo. Esdur	—	50.



F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Characterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Hmoll	—	60.
" 25. 1. Concert. Gmoll	1.	10.
" 28. Phantasie. Fismoll	—	60.
" 29. Rondo brillant. Esdur	—	60.
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll	—	60.
" 35. " 2. Präludium u. Fuge Ddur	—	30.
" 35. " 3. Präludium u. Fuge Hmoll	—	40.
" 35. " 4. Präludium u. Fuge Asdur	—	40.
" 35. " 5. Präludium u. Fuge Fmoll	—	40.
" 35. " 6. Präludium u. Fuge Bdur	—	40.
" 40. 2. Concert. Dmoll	1.	40.
" 43. Serenade u. Allegro giojoso. Ddur	—	70.
" 54. 17 Variations sérieuses	—	70.
" 82. Variationen. Esdur	—	40.
" 83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
" 2. Andante espressivo. Amoll	—	20.
" 3. Molto allegro e vivace. Adur	—	30.
" 4. Moderato. Adur	—	20.
" 5. Poco agitato. Fismoll	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
" 7. Andante espressivo. Esdur	—	20.
" 8. Allegro di molto. Bmoll	—	20.
" 9. Adagio non troppo. Edur	—	20.

Lieder ohne Worte.

No.	M.	Pf.
10. Agitato e con fuoco. Hmoll	—	30.
" 11. Andante gracioso. Ddur	—	20.
" 12. Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.
" 13. Con moto. Esdur	—	20.
" 14. Allegro non troppo. Cmoll	—	20.
" 15. Presto e molto vivace. Edur	—	30.
" 16. Andante. Adur	—	20.
" 17. Agitato. Amoll	—	30.
" 18. Duetto. Andante con moto. Asdur	—	30.
" 19. Andante con moto. Asdur	—	20.
" 20. Allegro non troppo. Esdur	—	30.
" 21. Presto agitato. Gmoll	—	30.
" 22. Adagio. Fdur	—	20.
" 23. Volkslied. Allegro con fuoco. Amoll	—	20.
" 24. Molto allegro vivace. Adur	—	30.
" 25. Andante espressivo. Gdur	—	20.
" 26. Allegro con fuoco. Bdur	—	20.
" 27. Andante maestoso. Emoll	—	20.
" 28. Allegro con anima. Gdur	—	20.
" 29. Venetianisches Gondellied. Andante con moto. Amoll	—	20.
" 30. Allegretto grazioso. Adur (Frühlingslied)	—	20.
" 31. Andante. Esdur	—	20.
" 32. Allegro leggiero. Fismoll	—	20.
" 33. Andante tranquillo. Bdur	—	20.
" 34. Presto. Cdur (Spinnerlied)	—	30.
" 35. Moderato. Hmoll	—	20.
" 36. Allegretto non troppo. Edur	—	20.

Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
" 42. Sonate. Amoll	1.	10.
" 53. Sonate. Ddur	1.	40.
" 78. Phantasie. Gdur	1.	30.
" 90. No. 1. Impromptu. Cmoll	—	40.
" 90. " 2. Impromptu. Esdur	—	40.
" 90. " 3. Impromptu. Gdur	—	40.
" 90. " 4. Impromptu. Asdur	—	40.
" 94. Heft 1. Moments musicaux	—	40.
" 94. Heft 2. Moments musicaux	—	40.
" 122. Sonate. Esdur	1.	—
" 142. Heft 1. Impromptus	—	70.
" 142. Heft 2. Impromptus	—	80.

R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur		
" 19. Blumenstück. Desdur		
" 20. Humoreske. Bdur		
" 23. Nachtstücke		
" 26. Faschingsschwank aus Wien. Bdur		

C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
" 21. Gr. Polonaise. Esdur	—	40.
" 24. Sonate. Cdur	1.	20.
" 32. Concert. Esdur	1.	10.
" 39. Sonate. Asdur	1.	40.
" 62. Rondo brillant. Esdur	—	40.
" 65. Aufforderung zum Tanz	—	40.
" 72. Polonaise. Edur	—	40.
" 79. Concertstück	1.	—





