



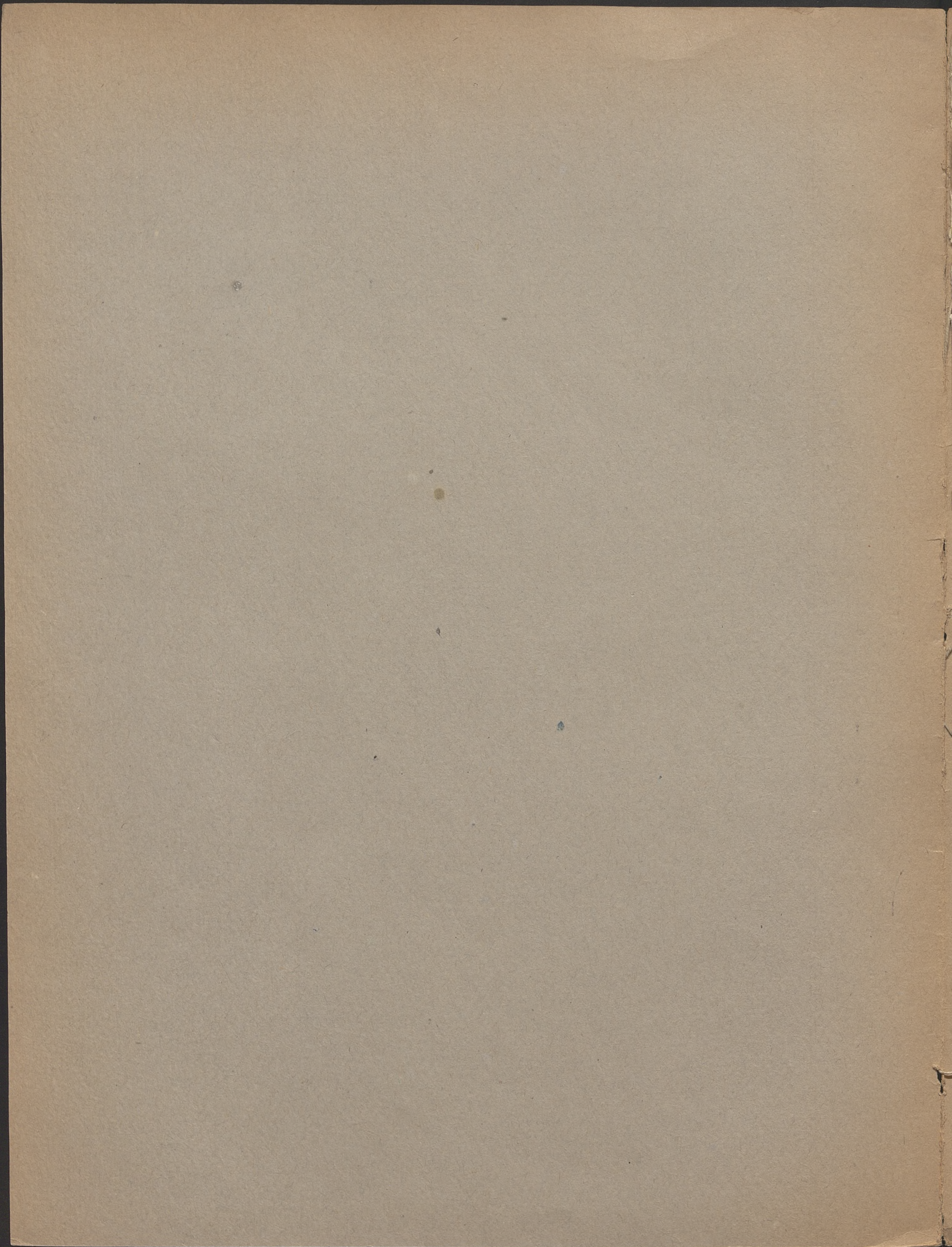
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12

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>
No. 3. Op. 6 No. 3. <i>E.</i>
No. 4. Op. 6 No. 4. <i>Esm.</i>
No. 5. Op. 7 No. 1. <i>B.</i>
No. 6. Op. 7 No. 2. <i>Am.</i>
No. 7. Op. 7 No. 3. <i>Fm.</i>
No. 8. Op. 7 No. 4. <i>As.</i>
No. 9. Op. 7 No. 5. <i>C.</i>
No. 10. Op. 17 No. 1. <i>B.</i>
No. 11. Op. 17 No. 2. <i>Em.</i>
No. 12. Op. 17 No. 3. <i>As.</i>
No. 13. Op. 17 No. 4. <i>Am.</i>
No. 14. Op. 24 No. 1. <i>Gm.</i>
No. 15. Op. 24 No. 2. <i>C.</i>
No. 16. Op. 24 No. 3. <i>As.</i>
No. 17. Op. 24 No. 4. <i>Bm.</i>
No. 18. Op. 30 No. 1. <i>Cm.</i>
No. 19. Op. 30 No. 2. <i>Hm.</i>
No. 20. Op. 30 No. 3. <i>Des.</i>
No. 21. Op. 30 No. 4. <i>Cism.</i>
No. 22. Op. 33 No. 1. <i>Gism.</i>
No. 23. Op. 33 No. 2. <i>D.</i>
No. 24. Op. 33 No. 3. <i>C.</i>
No. 25. Op. 33 No. 4. <i>Hm.</i>
No. 26. Op. 41 No. 1. <i>Cism.</i>
No. 27. Op. 41 No. 2. <i>Em.</i>
No. 28. Op. 41 No. 3. <i>H.</i>
No. 29. Op. 41 No. 4. <i>As.</i>
No. 30. Op. 50 No. 1. <i>G.</i>
No. 31. Op. 50 No. 2. <i>As.</i>
No. 32. Op. 50 No. 3. <i>Cism.</i>
No. 33. Op. 56 No. 1. <i>H.</i>
No. 34. Op. 56 No. 2. <i>C.</i>
No. 35. Op. 56 No. 3. <i>Cm.</i>
No. 36. Op. 59 No. 1. <i>Am.</i>
No. 37. Op. 59 No. 2. <i>As.</i>
No. 38. Op. 59 No. 3. <i>Fism.</i>
No. 39. Op. 63 No. 1. <i>H.</i>
No. 40. Op. 63 No. 2. <i>Fm.</i>
No. 41. Op. 63 No. 3. <i>Cism.</i>
No. 42. Op. 67 No. 1. <i>G.</i>
No. 43. Op. 67 No. 2. <i>Gm.</i>
No. 44. Op. 67 No. 3. <i>C.</i>
No. 45. Op. 67 No. 4. <i>Am.</i>
No. 46. Op. 68 No. 1. <i>C.</i>
No. 47. Op. 68 No. 2. <i>Am.</i>
No. 48. Op. 68 No. 3. <i>F.</i>
No. 49. Op. 68 No. 4. <i>Fm.</i>
No. 50. (Notre temps No. 2.) <i>Am.</i>
No. 51. <i>Am.</i></p> | <p>Band II. Nottornos.</p> <p>No. 1. Op. 9 No. 1. <i>Bm.</i>
No. 2. Op. 9 No. 2. <i>Es.</i>
No. 3. Op. 9 No. 3. <i>H.</i>
No. 4. Op. 15 No. 1. <i>F.</i>
No. 5. Op. 15 No. 2. <i>Fis.</i>
No. 6. Op. 15 No. 3. <i>Gm.</i>
No. 7. Op. 27 No. 1. <i>Cism.</i>
No. 8. Op. 27 No. 2. <i>Des.</i>
No. 9. Op. 32 No. 1. <i>H.</i>
No. 10. Op. 32 No. 2. <i>As.</i>
No. 11. Op. 37 No. 1. <i>Gm.</i>
No. 12. Op. 37 No. 2. <i>G.</i>
No. 13. Op. 48 No. 1. <i>Cm.</i>
No. 14. Op. 48 No. 2. <i>Fism.</i>
No. 15. Op. 55 No. 1. <i>Fm.</i>
No. 16. Op. 55 No. 2. <i>Es.</i>
No. 17. Op. 62 No. 1. <i>H.</i>
No. 18. Op. 62 No. 2. <i>E.</i>
No. 19. Op. 72 No. 1. <i>Em.</i></p> <p>Band III. Etuden.</p> <p>No. 1. Op. 10 No. 1. <i>C.</i>
No. 2. Op. 10 No. 2. <i>Am.</i>
No. 3. Op. 10 No. 3. <i>E.</i>
No. 4. Op. 10 No. 4. <i>Cism.</i>
No. 5. Op. 10 No. 5. <i>Ges.</i>
No. 6. Op. 10 No. 6. <i>Esm.</i>
No. 7. Op. 10 No. 7. <i>C.</i>
No. 8. Op. 10 No. 8. <i>F.</i>
No. 9. Op. 10 No. 9. <i>Fm.</i>
No. 10. Op. 10 No. 10. <i>As.</i>
No. 11. Op. 10 No. 11. <i>Es.</i>
No. 12. Op. 10 No. 12. <i>Cm.</i>
No. 13. Op. 25 No. 1. <i>As.</i>
No. 14. Op. 25 No. 2. <i>Fm.</i>
No. 15. Op. 25 No. 3. <i>F.</i>
No. 16. Op. 25 No. 4. <i>Am.</i>
No. 17. Op. 25 No. 5. <i>Em.</i>
No. 18. Op. 25 No. 6. <i>Gism.</i>
No. 19. Op. 25 No. 7. <i>Cism.</i>
No. 20. Op. 25 No. 8. <i>Des.</i>
No. 21. Op. 25 No. 9. <i>Ges.</i>
No. 22. Op. 25 No. 10. <i>Hm.</i>
No. 23. Op. 25 No. 11. <i>Am.</i>
No. 24. Op. 25 No. 12. <i>Cm.</i>
No. 25. <i>Fm.</i>
No. 26. <i>As.</i>
No. 27. <i>Des.</i></p> <p>Band IV. Balladen.</p> <p>No. 1. Op. 23. <i>Gm.</i>
No. 2. Op. 38. <i>F.</i>
No. 3. Op. 47. <i>As.</i>
No. 4. Op. 52. <i>Fm.</i></p> | <p>Band V. Polonaisen.</p> <p>No. 1. Op. 22. <i>Es.</i>
No. 2. Op. 26 No. 1. <i>Cism.</i>
No. 3. Op. 26 No. 2. <i>Esm.</i>
No. 4. Op. 40 No. 1. <i>A.</i>
No. 5. Op. 40 No. 2. <i>Cm.</i>
No. 6. Op. 44. <i>Fism.</i>
No. 7. Op. 53. <i>As.</i>
No. 8. Op. 61. <i>As.</i>
No. 9. Op. 71 No. 1. <i>Dm.</i>
No. 10. Op. 71 No. 2. <i>B.</i>
No. 11. Op. 71 No. 3. <i>Fm.</i>
No. 12. <i>Gism.</i></p> <p>Band VI. Praeludien.</p> <p>Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. <i>Cism.</i></p> <p>Band VII. Sonaten.</p> <p>No. 1. Op. 4. <i>Cm.</i>
No. 2. Op. 35. <i>Bm.</i>
No. 3. Op. 58. <i>Hm.</i></p> <p>Band VIII. Walzer.</p> <p>No. 1. Op. 18. <i>Es.</i>
No. 2. Op. 34 No. 1. <i>As.</i>
No. 3. Op. 34 No. 2. <i>Am.</i>
No. 4. Op. 34 No. 3. <i>F.</i>
No. 5. Op. 42. <i>As.</i>
No. 6. Op. 64 No. 1. <i>Des.</i>
No. 7. Op. 64 No. 2. <i>Cism.</i>
No. 8. Op. 64 No. 3. <i>As.</i>
No. 9. Op. 69 No. 1. <i>Fm.</i>
No. 10. Op. 69 No. 2. <i>Hm.</i>
No. 11. Op. 70 No. 1. <i>Ges.</i>
No. 12. Op. 70 No. 2. <i>Fm.</i>
No. 13. Op. 70 No. 3. <i>Des.</i>
No. 14. <i>Em.</i>
No. 15. <i>E.</i></p> <p>Band IX. Rondos.</p> <p>No. 1. Rondo. Op. 1. <i>Cm.</i>
No. 2. Rondo à la Mazurka. Op. 5. <i>F.</i>
No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. <i>F.</i>
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>
No. 2. Op. 31. <i>Bm.</i>
No. 3. Op. 39. <i>Cism.</i>
No. 4. Op. 54. <i>E.</i></p> | <p>Band XI. Impromptus.</p> <p>No. 1. Op. 29. <i>As.</i>
No. 2. Op. 36. <i>Fis.</i>
No. 3. Op. 51. <i>Ges.</i>
No. 4. Phantasie-Impromptu. Op. 66. <i>Cism.</i></p> <p>Band XII. Variationen.</p> <p>La ci darem la mano. Op. 2. <i>B.</i>
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 Ecossaisen. 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>
No. 2. Op. 21. <i>Fm.</i></p> <p>Band XVI. Kammermusik.</p> <p>Introduction und Polonaise für Pianoforte und Violoncell. Op. 3. <i>C.</i>
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) 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 „La 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.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

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III Mus.
2, 11

Nocturne.

F. Chopin Op. 37. N^o 1.

Lento sostenuto.

11.

The musical score for Chopin's Nocturne Op. 37, No. 1, page 2, is presented in five systems. Each system contains a piano (right-hand) staff and a bass (left-hand) staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Lento sostenuto'. The score includes various musical notations such as slurs, ties, and ornaments. Dynamic markings include *p* (piano), *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). Pedal markings are indicated by 'Ped.' with an asterisk. Fingerings are shown with numbers 1-5. A trill is marked 'tr'. The piece concludes with a final cadence in the bass staff.



ff p
Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains the first two staves of music. The upper staff begins with a fortissimo (ff) dynamic and a piano (p) dynamic later. The lower staff includes several pedal markings (Ped.) with asterisks indicating specific points.

cresc. - - -

This system contains the third and fourth staves. A crescendo (cresc.) marking is present in the upper staff. The lower staff continues with the piano accompaniment.

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

This system contains the fifth and sixth staves. It features multiple pedal markings (Ped.) with asterisks throughout the system.

Ped. * Ped. * Ped. *

This system contains the seventh and eighth staves. It includes several pedal markings (Ped.) with asterisks.

p
Ped. * Ped. * Ped. *

This system contains the ninth and tenth staves. It begins with a piano (p) dynamic and includes several pedal markings (Ped.) with asterisks.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The music flows smoothly across the system.

Third system of musical notation. A piano (*p*) dynamic marking is present. A dotted line with the text "con 8va" (with 8th octave) indicates that the right hand's notes should be played an octave higher than written.

Fourth system of musical notation. The right hand features more complex chordal textures and some melodic lines, while the left hand continues with the accompaniment.

Fifth system of musical notation. It begins with a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with some triplets. The left hand has chords. Pedal points are indicated by asterisks and the word "Ped." at the bottom of the system.

First system of musical notation. The right hand features a melodic line with triplets and a dynamic marking of *ff*. The left hand provides a harmonic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand includes a trill (*tr*) and a crescendo (*cresc.*) marking. The left hand continues with accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand features a decrescendo (*dim.*) and a piano (*p*) dynamic marking. The left hand continues with accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand features a piano-piano (*pp*) dynamic marking and a complex melodic passage with fingerings. The left hand continues with accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand features a *ritenuto* marking and a piano-piano (*pp*) dynamic marking. The left hand continues with accompaniment. Pedal markings are present below the bass staff.

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. Blüette 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



