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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**).

	N.	S.		N.	S.
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. Phantasie (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. Phantasie. 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	—	60.
„ 21. 2. Concert. F moll	1.	40.	„ 54. Scherzo. Es dur	—	70.
„ 22. Polonaise. Es dur	—	80.	„ 55. 2 Nocturnos	—	60.
„ 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	—	60.	„ 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	—	30.
„ 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).

107.25

SCHERZO N°2

von

FRIEDRICH CHOPIN.

Op.31.

Der Gräfin Adele von Fürstenstein gewidmet.

III
- *mm.*

Presto.

The musical score is written for piano and bass. It features six systems of staves. The first system includes markings for *sotto voce*, *ff*, and *pp*. The second system has *ff* and *pp* markings. The third system has *ff* and *pp* markings. The fourth system has *ff* and *p* markings. The fifth system has *ff* and *pp* markings. The sixth system has *poco ritenuto* and *con anima.* markings. The score includes various musical notations such as slurs, ties, and dynamic markings.



System 1: Treble and bass staves. Treble clef has notes with fingerings 2, 2, 5, 3. Bass clef has a continuous eighth-note accompaniment. A *cresc.* marking is present. The system ends with a fermata over the final notes.

System 2: Treble and bass staves. Treble clef has notes with fingerings 3, 2. Bass clef has a continuous eighth-note accompaniment. A *f* dynamic marking is present, followed by a *dolce* marking. The system ends with a fermata over the final notes.

System 3: Treble and bass staves. Treble clef has chords and notes. Bass clef has a continuous eighth-note accompaniment. The system ends with a fermata over the final notes.

System 4: Treble and bass staves. Treble clef has chords and notes. Bass clef has a continuous eighth-note accompaniment. The system ends with a fermata over the final notes.

System 5: Treble and bass staves. Treble clef has chords. Bass clef has a continuous eighth-note accompaniment. A *cresc.* marking is present, followed by a *ff* dynamic marking. The system ends with a fermata over the final notes.

System 6: Treble and bass staves. Treble clef has chords. Bass clef has a continuous eighth-note accompaniment. A *ff* dynamic marking is present. The system ends with a fermata over the final notes.

System 7: Treble and bass staves. Treble clef has notes with fingerings 5, 1, 4. Bass clef has notes with fingerings 1, 1. The system ends with a final cadence.

Sibl. Jag.

This page of musical notation consists of seven systems of staves. The first six systems are grand staves (treble and bass clefs), while the seventh system is a single treble clef staff. The notation includes various musical elements:

- System 1:** Grand staff with dynamics *p*, *ff*, and *pp*. Includes a first ending bracket labeled '1' and a fermata.
- System 2:** Grand staff with dynamics *ff* and *f*. Includes a first ending bracket labeled '1' and a fermata.
- System 3:** Grand staff with dynamics *pp* and *ff*. Includes a first ending bracket labeled '1' and a fermata.
- System 4:** Grand staff with dynamics *ff*. Includes a first ending bracket labeled '1' and a fermata.
- System 5:** Grand staff with dynamics *ff* and *p*. Includes a first ending bracket labeled '1' and a fermata.
- System 6:** Grand staff with dynamics *ff* and *con anima*. Includes a first ending bracket labeled '1' and a fermata.
- System 7:** Single treble clef staff with dynamics *cresc.* and a fermata.

Other markings include *pp*, *ff*, *f*, *con anima*, *poco ritenuto*, and *cresc.* throughout the piece. There are also several asterisks and 'Tea' markings scattered across the page.

First system of musical notation. The right hand (treble clef) features a melodic line with a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has three flats. Dynamics include *f* and *dolce*. The system concludes with a double bar line and a fermata.

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand accompaniment remains consistent. The system ends with a double bar line and a fermata.

Third system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment continues. The system ends with a double bar line and a fermata.

Fourth system of musical notation. The right hand features a melodic line with a triplet. The left hand accompaniment continues. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment continues. A *cresc.* marking is present. The system ends with a double bar line and a fermata.

Sixth system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment continues. A *ff* marking is present. The system ends with a double bar line and a fermata.

Seventh system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment continues. The system ends with a double bar line and a fermata.

sostenuto

sotto voce

31

p

delicatissimo

pp *slentando*

espressivo

legato

legato

leggiero

*) Diese Stelle der obigen in cis entsprechend, muss so gespielt werden:

Chopin musste sich zu einer Abweichung verstehen, weil die Claviere, als er dies Scherzo schrieb, nur bis zum hohen g reichten.

legato

poco riten.

*Leg. **

legato

*Leg. **

cresc. ed animato

*Leg. **

ff

1

sempre f

Leg.

Leg.

sf *agitato*

cresc. *ff*

This is a handwritten musical score for piano, consisting of seven systems of staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes treble and bass clefs, notes, rests, and various musical symbols such as slurs, ties, and ornaments. Dynamics include *smorzando*, *sotto voce*, *ff*, *pp*, and *poco ritenuto*. Performance instructions include *1*, *Red.*, and *pp*. The score is written on aged, yellowed paper with some damage and staining.

con anima

cresc.

f dolce

cresc.

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

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

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

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

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

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

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

a tempo

poco ritard.

ff

Lea. * *Lea.* * *Lea.*

cresc.

Lea. * *Lea.* * *Lea.* * *Lea.* *

Più mosso.

f

Lea. *

stretto e cresc.

Lea. *

Più mosso.

marcato

cresc.

martellato

ff

Lea. * *Lea.* * *Lea.* * *Lea.* * *Lea.*

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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	—	60.
" 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	—	30.
" 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	—	—
" 25. 1. Concert. Gmoll	1.	10.
" 28. Phantasie. Fismoll	—	—
" 29. Rondo brillant. Esdur	—	—
" 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 gioioso. Ddur	—	70.
" 54. 17 Variations sérieuses	—	40.
" 82. Variationen. Esdur	—	50.
" 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)	—	—
" 31. Andante. Esdur	—	—
" 32. Allegro leggiere. Fismoll	—	—
" 33. Andante tranquillo. Bdur	—	—
" 34. Presto. Cdur (Spinnerlied)	—	—
" 35. Moderato. Hmoll	—	—
" 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	—	—
" 65. Aufforderung zum Tanz	—	—
" 72. Polonaise. Edur	—	—
" 79. Concertstück	—	—

