

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. *Cm.*
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. *Fm.*
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 Ecossaises. 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. Franckhonne, 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.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.



ELISE GAVARD gewidmet.

Berceuse.

F. Chopin Op. 57.

Andante.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (F major), and the time signature is 6/8. The tempo is marked 'Andante'. The first system begins with a piano (*p*) dynamic and a 'dolce' marking. Pedal points are indicated by 'Ped.' with an asterisk below the bass staff. Fingerings and articulation are clearly marked throughout the piece. The score concludes with a final cadence and a large 'A' handwritten in the bottom right corner.

System 1: Treble clef with a melodic line featuring sixteenth-note runs and slurs. Bass clef with a simple accompaniment. Pedal markings: Ped. * Ped. * Ped. *

System 2: Treble clef with chords and some sixteenth-note patterns. Bass clef with accompaniment. Pedal markings: Ped. * Ped. *

System 3: Treble clef with a complex sixteenth-note passage. Bass clef with accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 4: Treble clef with a rhythmic sixteenth-note pattern. Bass clef with accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 5: Treble clef with a dense sixteenth-note texture. Bass clef with accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 6: Treble clef with a sixteenth-note passage. Bass clef with accompaniment. Pedal markings: Ped. * Ped. * Ped. *

2 bars
4/2

Ad!!

Musical system 1: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical system 2: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical system 3: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical system 4: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical system 5: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical system 6: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass staff.

KOMPOSITIONEN

von

Eduard Schütt.

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|---|---|
| Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke. <i>M</i>
Heft I, II je 2,— | Op. 22. 4 Lieder für 1 Mezzosopranstimme mit Pianoforte. <i>M</i>
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. 15. 3 Morceaux pour Piano.
No. 1. Idylle 1,50
No. 2. Mélancolie 1,50
No. 3. Romance-Fantaisie 1,50 | 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. 16. 2 Morceaux pour Piano.
No. 1. Etude mignonne 1,50
No. 2. Valse mignonne 1,50
— — Ed. facilitée par Bial 1,50 | 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. 19. 3 Lieder für 1 mittlere Singstimme mit Be-
gleitung 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. 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 |
| 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. Dmoll 1,50
No. 3. Ddur 1,50 | |

