

# 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. *Es.*  
 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. *Fm.*  
 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. *Es.*  
 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. *Es.*  
 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. *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 Ecosseisen. Op. 72 No. 3. 4. 5. *D--G--Des.*  
 Trauermarsch a. d. Sonate Op. 35. *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) 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. *E.*

Leipzig, Fr. Kistner. ■ ■ London, W., Alfred Lengnick & Co.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.



*delicato*

*pp*

Ped. \*

*diminuendo e rallentando*

8

**THEMA.**  
**Andantino.** (♩ = 54.)

*p semplice senza ornamenti*

Ped. \* Ped. \* Ped. \*

*p*

*delicato*

Ped. \* Ped. \* Ped. \*





VAR. III.  
Tranquillamente. (♩ = 60.)

The musical score is written for piano and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Tranquillamente' with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *p* (piano) and *marcato*. It features complex fingerings, including triplets and sixteenth-note runs, and is marked with 'Ped.' (pedal) and asterisks. The first system begins with a *p* dynamic and includes fingerings like 5, 1, 3, 2, 1, 5, 1, 3, 2, 1. The second system includes a *marcato* section with fingerings like 5, 3, 2, 1, 1, 2, 1, 1, 5, 3, 1, 4, 1, 3, 1, 2, 3, 4, 2, 1. The third system starts with a *p* dynamic and includes fingerings like 1, 2, 3, 5, 3, 2, 1, 5, 3, 2, 1, 2, 3, 1, 2, 3, 1, 1. The fourth system includes fingerings like 5, 3, 2, 1, 5, 3, 2, 1, 2, 3, 1, 1, 2, 4, 2, 1, 2. The fifth system includes fingerings like 5, 2, 1, 2, 3, 1, 1, 2, 4, 2, 1, 2. The sixth system includes fingerings like 1. The score concludes with a double bar line and repeat dots.

VAR. IV.

(♩ = 63.)

First system of musical notation for 'VAR. IV.' in G major, 3/4 time. The piece begins with a piano (*p*) dynamic and an *espressivo sempre* instruction. The right hand features a melodic line with a trill (*tr*) and a triplet of eighth notes (*legatiss.*). The left hand provides a steady accompaniment. Performance markings include *sostenuto* and *pesante*. Fingering numbers (1-5) are provided for various notes.

Second system of musical notation. It begins with a second ending marked '2.'. The dynamics increase to *f* with a *cresc.* (crescendo) marking. The right hand has a more active melodic line with triplets and sixteenth notes. The left hand continues with a steady accompaniment. Performance markings include *espress.*, *tenuto*, and *pesante*. Fingering numbers are present throughout.

Third system of musical notation. It features a first ending marked '1.' and a second ending marked '2.'. The dynamics range from *p* to *pp* (pianissimo). The right hand has a melodic line with a trill and a triplet. The left hand has a steady accompaniment. Performance markings include *sempre sostenuto*, *pesante f<sup>z</sup>*, *smorz.*, and *pp*. The system concludes with an *attacca.* marking.

Tempo di Valsa. (♩. 72.)

First system of musical notation for 'Tempo di Valsa.' in G major, 3/4 time. The piece starts with a *legg.* (leggiero) dynamic. The right hand has a melodic line with a trill and a triplet. The left hand has a steady accompaniment. Performance markings include *f* and *brillante*. Fingering numbers are present.

Second system of musical notation. It begins with a *dim.* (diminuendo) marking. The dynamics range from *p* to *f*. The right hand has a melodic line with a trill and a triplet. The left hand has a steady accompaniment. Performance markings include *p* and *f*. Fingering numbers are present.

legato

cresc. dim. leggier.

tr

cresc. fz

1

tr

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the treble with many slurs and fingerings (1-5). A *cresc.* marking is present. The bass line provides harmonic support with chords and single notes.

Second system of the musical score. The treble staff continues with intricate melodic patterns, including a trill (*tr*) and various slurs. Dynamics include *f elegant.*, *dim.*, and *f risoluto*. The bass staff has a *ped.* (pedal) marking with an asterisk and a *marcato* instruction. Fingerings are clearly indicated throughout.

Third system of the musical score. The treble staff features a *cresc.* marking followed by a *f* dynamic and then a *dim.* marking. The bass staff includes a *ped.* marking with an asterisk and a *poco più animato* instruction. The music continues with complex melodic and harmonic textures.

Fourth system of the musical score. The treble staff begins with a *f cresc.* marking and later includes a *dim.* and *p* marking. The bass staff has a *ped.* marking with an asterisk. The system concludes with a *ped.* marking and an asterisk.

Fifth system of the musical score. The treble staff has a *il canto ben marcato* instruction, followed by *poco*, *a poco*, and *cresc.* markings. The bass staff includes a *ped.* marking with an asterisk. The system ends with a *ped.* marking and an asterisk.

Sixth system of the musical score. The treble staff starts with a *ff* dynamic, followed by a *legato* instruction, and ends with another *ff* dynamic. The bass staff has a *ped.* marking with an asterisk. The system concludes with a *ped.* marking and an asterisk.