

FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen
(zum grössten Theil nach des Autors Notirungen)
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. *Em.*
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. *Am.*
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. *Am.*
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. *Am.*
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. *Am.*
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. *Am.*
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. *Am.*
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. *Am.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
No. 3. Krakowiak. Grosses Concert-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.*
Concert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Barcarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Am.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Concerte.

- No. 1. Op. 11. *Em.*
No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduction 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) 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. Concert No. 1.
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Concert-Rondo.
Op. 21. Concert No. 2.
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

Frau von LINDE gewidmet.

Rondo.

F. Chopin Op. 1.

Allegro. (M.M. ♩ = 108.)

1. *p* *mf* *f*

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.* *

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BIBLIOTEKA
 BN
 NARODOWA
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Handwritten musical score, first system. Treble and bass clefs. Includes fingerings (e.g., 2 5, 4 1 3 2 4 1, 1), dynamics (p, f), and articulation (tr). A large bracket spans the top of the system with handwritten numbers 4, 2, 3 above it.

Handwritten musical score, second system. Treble and bass clefs. Includes fingerings (e.g., 5, 4, 2, 1, 2, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3) and a pedal point marked "Ped. *".

Handwritten musical score, third system. Treble and bass clefs. Includes fingerings (e.g., 1 4, 2 3, 1 4, 3 2, 1 3, 2 4, 1 5, 3 4, 1 4, 3 4, 1 5, 2 3) and a pedal point marked "Ped. *".

Handwritten musical score, fourth system. Treble and bass clefs. Includes dynamics (cresc., p) and a pedal point marked "Ped. *".

Handwritten musical score, fifth system. Treble and bass clefs. Includes dynamics (cresc.) and a pedal point marked "Ped. *".

Handwritten musical score, sixth system. Treble and bass clefs. Includes dynamics (cresc., dim.) and a pedal point marked "Ped. *".

Handwritten mark resembling a stylized '2' or a flourish.

Più lento. (♩ = 132.)

cre - scen - do ritard. con moto espr.

The first system of music features a treble staff with a melodic line and a bass staff with accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Più lento' with a quarter note equal to 132 beats per minute. The first measure is marked 'cre - scen - do' and the second 'ritard.'. The third measure is marked 'con moto espr.'. There are fingerings (1, 2, 3) and slurs over the treble staff. Pedal marks with asterisks are present in the bass staff.

The second system continues the piece with similar notation. It includes a handwritten 'sh' above the treble staff. The bass staff contains several 'Ped.' marks with asterisks.

The third system shows further development of the musical themes. The bass staff continues with 'Ped.' marks and asterisks.

The fourth system includes a trill (tr) in the treble staff. The bass staff has 'Ped.' marks and asterisks. A dynamic marking 'f' is visible.

The fifth system continues with complex melodic and harmonic textures. The bass staff has 'Ped.' marks and asterisks.

The sixth system concludes the page with intricate musical notation. The bass staff has 'Ped.' marks and asterisks. The number '5339.5340.' is printed at the bottom of the system.

dim. e ritard. Ped. Ped. Ped.

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

cresc. Ped. Ped. Ped. Ped.

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

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

Ped. *

Ped. *

2 1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1 2

Ped. * Ped. * Ped. *

Ped. *

Ped. *

f *m.g.* *m.d.* *accelerando*

Tempo più moto. (♩ = 108.)

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

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Handwritten numbers: 2, 3, 4, 5, 7

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

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

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

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

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

pp mf

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

2

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *mf*.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand features trills and slurs. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *f*.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *f*.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *f* and *p*.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *f* and *p*.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains six measures. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and a 'Ped.' marking with an asterisk in the first measure. Dynamics include *cresc.* and *p*.

2 1
3 1 4 1 3
1 3 2 1 2 3 1 3

8
m.d.
f m.d. m.g.
f 3 2 1
Ped.

3 5 1 3
1 3 5
Ped. 5
Ped. 5
Ped. 5
Ped. 5
8

2 1
3 2 1
Ped. 5
Ped. 5
Ped. 5
8

8
loco
p
Ped. 5
Ped. 5
Ped. 5
8

Musical notation for the first system, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line. Pedal points are marked with asterisks and "Ped." below the bass staff.

Musical notation for the second system, including fingering numbers (1-5) and dynamic markings "cresc." and "dim.".

Più lento. (♩ = 132.)

Musical notation for the third system, starting with "calando" and "p a tempo" markings.

Musical notation for the fourth system, featuring a series of "Ped." markings with asterisks.

Musical notation for the fifth system, including trills and "Ped." markings.

Musical notation for the sixth system, concluding the page with various musical notations.

Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings. The bass line includes fingerings 1, 3, 2, 3, 1 and 1, 3, 1, 3. Pedal marks (Ped.) and asterisks (*) are present below the bass line.

Musical notation for the second system, including a *diminuendo ritard.* instruction. The bass line includes fingerings 5, 1, 2, 1 and 5. Pedal marks (Ped.) and asterisks (*) are present below the bass line.

Tempo I. (♩ = 108.)

Musical notation for the third system, showing a change in tempo and dynamics. The piece is in a more active style with many sixteenth notes.

Musical notation for the fourth system, featuring a piano (*p*) dynamic marking. The notation is dense with sixteenth notes in both hands.

Musical notation for the fifth system, including *pp* and *mf* dynamic markings. The bass line includes fingerings 5, 1, 2, 1 and 5. Pedal marks (Ped.) and asterisks (*) are present below the bass line.

Musical notation for the sixth system, including a piano (*p*) dynamic marking. The bass line includes fingerings 5, 1, 2, 1 and 5. Pedal marks (Ped.) and asterisks (*) are present below the bass line.

First system of musical notation. The right hand features a trill (tr) and a sixteenth-note scale. The left hand has a bass line with several chords. Pedal marks (Ped. *) are placed below the bass line. A dotted line above the right hand indicates a phrase boundary.

Second system of musical notation. The right hand includes a trill (tr) and a sixteenth-note scale with fingering numbers (4 1, 4 1, 4 1, 3 5). The left hand continues the bass line. Pedal marks (Ped. *) are present. A dynamic marking of *f* is visible.

Third system of musical notation. The right hand has a trill (tr) and a sixteenth-note scale. The left hand features a *ff* dynamic marking. Pedal marks (Ped. *) are present.

Fourth system of musical notation. The right hand includes a trill (tr) and a sixteenth-note scale. The left hand has a *p* dynamic marking. Pedal marks (Ped. *) are present.

Fifth system of musical notation. The right hand has a sixteenth-note scale. The left hand features a *cresc.* dynamic marking. Pedal marks (Ped. *) are present.

Sixth system of musical notation. The right hand has a sixteenth-note scale. The left hand features a *ff* dynamic marking. Pedal marks (Ped. *) are present.

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Neuere Claviermusik.

Ansorge, Conrad. Ballade . . . 2,50	Kirchner, Theodor. Op. 45.	Pfohl, Ferdinand. Op. 11. Suite élégiaque. 5 Morceaux.	Schütt, Eduard. Op. 20. 6 Morceaux.
— Traumbilder . . . 2,—	No. 3. Novallette . . . —,75	No. 4. Scherzo bohémien . . . 2,—	No. 1. Humoresque . . . 1,—
Bowling, Whewall. Op. 3. Suite . . . 2,—	No. 4. Mazurka . . . —,75	No. 5. Fantaisie russe . . . 1,50	No. 2. Poème d'Amour . . . 1,—
Brambach, C. Jos. Op. 83. Phantasiestück . . . 2,—	No. 5. Intermezzo . . . —,75	Pintti, Carl. Op. 14. Frühlingbilder. 4 Stücke . . . 3,—	No. 3. Scherzino . . . 1,—
Davidoff, Charles. Op. 20 No. 2. Am Springbrunnen (Kirchner) . . . 2,—	No. 6. Romanze . . . —,75	Einzel:	No. 4. Chanson triste . . . 1,—
— Op. 23. Romance sans Paroles (Reinecke) . . . 1,—	Krzyżanowski, Ignaz. Op. 48.	No. 1. An der Quelle . . . 1,50	No. 5. Arabesque. Etude . . . 1,—
Dörffel, Bernhard. Polka Caprice . . . 1,—	Menuett . . . 1,20	No. 2. Waldeinsamkeit . . . 1,—	No. 6. Valse . . . 1,—
Draeseke, Felix. Op. 21. Was die Schwalbe sang. 5 lyrische Stücke . . . 3,—	— Op. 49. 2 Valses.	No. 3. Im Grünen . . . 1,—	— Op. 21. Poésies. 3 Romances.
— Op. 43. Rückblicke. 5 lyrische Stücke . . . 4,—	No. 1. <i>As</i> . . . 1,20	No. 4. Bei der Linde . . . 1,—	No. 1. <i>Ges</i> . . . 1,—
Erb, Marie Joseph. Op. 37. Bagatelles.	No. 2. <i>Des</i> . . . 1,20	Rehberg, Willy. Op. 2. 3 Stücke . . . 1,50	No. 2. <i>Dm</i> . . . 1,—
No. 1. Aubade . . . 1,20	— Op. 50. 2 Nocturnes.	Einzel:	No. 3. <i>D</i> . . . 1,—
No. 2. Mandola . . . 1,20	No. 1. <i>Gm</i> . . . 1,20	No. 1. Menuett . . . —,50	— Op. 30. Miniatures . . . 4,—
No. 3. Valse-Bluette . . . 1,20	No. 2. <i>Fdur</i> . . . 1,20	No. 2. Liebesliedchen . . . —,50	Séparément:
No. 4. Chanson slave . . . —,60	— Op. 51. Sérénade . . . 1,20	No. 3. Gavotte . . . —,50	No. 1. Prélude . . . 1,—
No. 5. Guitare-Valse . . . 1,20	— Op. 52. Impromptu . . . 1,50	— Op. 16. 4 Stücke.	No. 2. Aveu . . . 1,—
Fuchs, Robert. Op. 8. Ländliche Szenen . . . 3,—	— Op. 53. Dumka . . . 1,20	No. 1. Canzonetta . . . 1,—	No. 3. Papillons . . . 1,—
— Op. 11. Improvisationen. Heft I . . . 1,50	— Op. 54. 2 Mazourkas.	No. 2. Gavotte . . . 1,—	No. 4. Cantabile . . . 1,—
Heft II . . . 2,—	No. 1. <i>C</i> . . . 1,20	No. 3. Alumbblatt . . . 1,—	No. 5. Barcarolle . . . 1,—
— Op. 12. Capriccietti. 11 Stücke . . . 3,—	No. 2. <i>A</i> . . . 1,20	No. 4. Ländler . . . 1,—	No. 6. Cantique d'Amour . . . 1,—
— Op. 23. Scherzo . . . 1,50	— Op. 55. 2 Nocturnes.	Reinhold, Hugo. Op. 12. 5 Bagatellen . . . 2,—	No. 7. Impromptu-Finale . . . 1,—
— Op. 24. 3 Stücke . . . 2,—	No. 1. <i>Es</i> . . . 1,20	— Op. 14. Intermezzo scherzoso . . . 1,—	— Op. 31. 5 Morceaux . . . 4,—
— Op. 30. Neue Improvisationen. Heft I, II . . . je 2,—	No. 2. <i>F</i> . . . 1,20	— Op. 15. Romanze und Walzer . . . 1,—	Séparément:
— Op. 32. Jugendklänge. Leichte Stücke. Heft I, II . . . je 2,50	— Op. 56. Gavotte . . . 1,20	— Op. 25. 5 Mazurkas . . . 2,—	No. 1. Sérénade pastorale . . . 1,50
Goetz, Hermann. Op. 13. Genrebilder . . . 2,—	Lamberg, Joseph. Op. 10 No. 1. Mazurka . . . 1,20	— Op. 27. Jugendalbum. 10 kleine mittelschwere Musikstücke . . . 2,—	No. 2. Ariette . . . 1,50
Gouvy, Theodor. Op. 79. 6 Stücke.	No. 2. Valse grotesque . . . 1,20	— Op. 28. 3 Impromptus.	No. 3. A la Humoresque . . . 1,50
No. 1. Praeludium . . . 1,—	— Op. 11 No. 1. Sérénade . . . 1,20	No. 1. <i>Em</i> . . . 1,50	Schwalm, Robert. Op. 62 No. 1. Notturmo . . . 1,—
No. 2. Etude . . . 1,—	No. 2. Valse-Caprice . . . 1,20	No. 2. <i>As</i> . . . 1,50	No. 2. Gavotte . . . 1,50
No. 3. Impromptu . . . 1,—	— Op. 12. Nippes. Suite de petits Morceaux en Forme de Danse . . . 3,—	No. 3. <i>Cism</i> . . . 1,50	Singer, Edmund. Op. 10 No. 1. Romanze (Brüll) . . . 1,—
No. 4. Capriccio . . . 1,—	— Op. 13. (4) Bizareries . . . 2,—	— Op. 37. Polonaise und Walzer . . . 1,50	Straus, Oscar. Op. 2. Alla Tarantella . . . 1,50
No. 5. Romanze . . . 1,—	— Op. 14 No. 1. Valse expressive . . . 1,20	— Op. 43. Bluetten . . . 2,—	— Op. 3. Sérénade espagnole . . . 1,50
No. 6. Divertimento . . . 1,—	— Op. 15 No. 1. Berceuse — An der Wiege . . . —,80	— Op. 44. Invitationen . . . 2,50	— Op. 4. Capriccio . . . 1,50
Heuser, Carl. Op. 21. Drei Stücke.	No. 2. Fileuse — In der Spinnstube . . . 1,50	— Op. 45. Suite mignonne . . . 1,50	— Op. 11. Mazurka . . . 1,20
No. 1. Barcarole . . . 1,—	— Op. 16. 3 Morceaux.	— Op. 47. Variationen . . . 2,50	— Op. 12. Capriccietto . . . 1,20
No. 2. Serenade . . . 1,—	No. 1. Romance . . . 1,50	— Op. 48. Intermezzi . . . 2,50	— Op. 13. Arabesque . . . 1,20
No. 3. Capriccietto . . . 1,—	No. 2. Mazurka et Intermezzo . . . 1,50	— Op. 50. Valses pittoresques . . . 2,—	— Op. 14. Humoresque . . . 1,50
Hiller, Ferdinand. Op. 201. Capriccio affettuoso . . . 2,—	No. 3. Improvisation . . . 1,50	— Op. 51. Stimmungsbilder . . . 2,50	Strong, Templeton. Op. 6. 5 Charakterstücke . . . 2,50
Huber, Hans. Op. 14. 3 Stücke im alten Style . . . 2,50	— Op. 17. Causeries de Vienne. 5 Morceaux . . . 3,—	Rosatì, Luigi. Menuett . . . 1,20	— Op. 7. In Tyrol. 9 Charakterstücke . . . 6,—
— Op. 19. Serenade . . . 4,—	Longo, Alessandro. Op. 8. Petites Pièces.	— Sérénade . . . 1,20	— Op. 8. Suite . . . 5,—
— Op. 21. 3 Melodien . . . 2,—	Cah. I (No. 1—6) . . . 2,50	— Valse . . . 1,50	— Op. 22. Ballade . . . 3,—
— Op. 26. Gedenkblätter . . . 3,—	Cah. II (No. 7—12) . . . 2,50	Rückauf, Anton. Op. 10. 6 Stücke.	— Op. 24. 3 Charakterstücke . . . 2,50
— Op. 34. 10 Albumblätter. Heft I, II . . . je 1,50	— Op. 18. 6 Morceaux.	No. 1. Praeludium . . . 1,—	Surzyński, Mieczslaw. Op. 2
— Op. 35. Stimmungen . . . 2,—	No. 1. Prélude . . . 1,—	No. 2. Novallette . . . 1,—	No. 1. Menuetto . . . 1,—
— Op. 60. 4 Ländler zum Concertvortrage.	No. 2. Le Retour. Romance . . . 1,—	No. 3. Alumbblatt . . . 1,—	No. 2. Mazurka . . . 1,—
No. 1. <i>As</i> . . . 1,25	No. 3. Scherzino . . . 1,50	No. 4. Impromptu . . . 1,—	— Op. 3. 2 Nocturnes.
No. 2. <i>E</i> . . . —,75	No. 4. Romance . . . 1,—	No. 5. Walzer . . . 1,—	No. 1. <i>Dm</i> . . . 1,—
No. 3. <i>H</i> . . . —,75	No. 5. Mazurka . . . 1,50	No. 6. Menuett . . . 1,—	No. 2. <i>Fism</i> . . . 1,—
No. 4. <i>Des</i> . . . —,75	No. 6. Novallette . . . 1,50	Ruthardt, Adolf. Op. 24. Introduction et Scène de Bal . . . 1,—	— Op. 4. Valse-Caprice . . . 1,50
— Op. 70. Miniaturen . . . 3,—	— Op. 19. Suite romantica No. 3 Separati:	— Op. 25. Ballade vom Rhein . . . 1,50	— Op. 5. 3 Morceaux.
Jadassohn, Salomon. Op. 57. Scherzo . . . 1,50	No. 1. Preludio . . . 1,—	— Op. 29. Scherzo-Idylle . . . 1,50	No. 1. Cracovienne . . . 1,—
— Op. 62. Valse-Caprice . . . 1,—	No. 2. Romanza . . . 1,—	Schlegel, Leander. Op. 7. Ins Album. 5 Stücke.	No. 2. Bagatelle . . . 1,—
— Op. 63. Albumblätter. No. 1—5 je 1,—	No. 3. Scherzo . . . 1,50	No. 1. Zueignung . . . 1,—	No. 3. Humoresque . . . 1,—
Kienzl, Wilhelm. Op. 34. Romantische Blätter. 10 Phantasiestücke:	— Op. 20. Nuptialia. Suite di 3 Pezzi . . . 3,—	No. 2. Liebesliedchen . . . 1,—	Wieniawski, Joseph. Op. 1. 2 Idylles . . . 1,50
No. 1. Gruss an Fr. Schubert . . . 1,—	Separati:	No. 3. Trennungsstunde . . . 1,—	— Op. 7. Valse de Salon . . . 1,50
No. 2. Gedenkblatt . . . 1,—	No. 1. L'Augurio . . . 1,—	No. 4. Rätsel . . . 1,—	— Op. 19. Impromptu <i>H</i> . . . 1,50
No. 3. Fahrender Schüler . . . 1,—	No. 2. Canto d'Amore . . . 1,—	No. 5. Am Grabe Robert Schumanns . . . 1,—	— Op. 23. 8 Mazourkas. Cah. I. 3,—
No. 4. Barcarole . . . 1,—	No. 3. Marcia . . . 1,50	— Op. 9. 3 Stücke.	Cah. II . . . 2,50
No. 5. In der Polenschenke . . . 1,—	— Op. 21. 3 Mazurkas.	No. 1. Kindlein in der Wiege . . . 1,20	— Op. 25. Fantaisie et Fugue . . . 1,50
No. 6. Wiegenlied . . . 1,—	No. 1. <i>B</i> . . . 1,50	No. 2. Humoreske . . . 1,20	— Op. 33. Etude de Concert <i>G</i> . . . 1,50
No. 7. Schlaflose Nacht . . . 1,—	No. 2. <i>Gm</i> . . . 1,50	No. 3. Im Nachsinnen . . . 1,20	— Op. 34. Impromptu <i>F</i> . . . 1,50
No. 8. Ländler . . . 1,—	No. 3. <i>Es</i> . . . 1,50	Schumann, Georg. Op. 1. 3 Stücke.	— Op. 35. Tarentelle . . . 2,—
No. 9. Walzer . . . 1,—	— Op. 23. Suite romantica No. 4 Separati:	No. 1. Burleske . . . 1,—	— Op. 36. Etude de Concert <i>A</i> . . . 1,50
No. 10. Erinnerungen . . . 1,—	No. 1. Preludio . . . 1,—	No. 2. Barcarole . . . 1,—	Wilm, Nicolai von. Op. 65. 3 Stücke.
Kirchner, Theodor. Op. 45. 6 Stücke	No. 2. Romanza . . . 1,—	No. 3. Phantasie-Impromptu . . . 1,—	No. 1. Agitato . . . 1,50
Einzel:	No. 3. Novallette . . . 1,50	— Op. 2. Stimmungsbilder. Kleine poetische Tonstücke . . . 1,50	No. 2. Cantabile . . . 1,50
No. 1. Ballade . . . —,75	Mikuli, Carl. Op. 24. 10 Pieces. I, II . . . je 2,50	Schütt, Eduard. Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke.	No. 3. Patetico . . . 1,50
No. 2. Mazurka . . . —,75	Nawratil, Karl. Op. 19. 3 Stücke.	Heft I (No. 1—6) . . . 2,—	Winding, August. Op. 28. Contrast. Heft I, II . . . je 2,—
	No. 1. Moderato . . . 1,50	Heft II (No. 7—12) . . . 2,—	Żeleński, Ladislaus. Op. 35. Grand Scherzo de Concert . . . 2,50
	No. 2. Maestoso . . . 1,50	— Op. 15. 3 Morceaux.	
	No. 3. Allegro . . . 1,50	No. 1. Idylle . . . 1,—	
	Pfohl, Ferdinand. Op. 11. Suite élégiaque. 5 Morceaux.	No. 2. Mélancolie . . . 1,—	
	No. 1. Prélude . . . 1,50	No. 3. Romance-Fantaisie . . . 1,—	
	No. 2. Elégie . . . 1,50	— Op. 16. 2 Morceaux.	
	No. 3. Moment musical . . . 1,50	No. 1. Etude mignonne . . . 1,50	
		No. 2. Valse mignonne . . . 1,50	
		— Ed. facilitée par Bial . . . 1,50	

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