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Schumann, Robert

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Dunk 2579

PHANTASIESTÜCKE

FÜR DAS PIANOFORTE

Miss

Anna Robena Laidlab

zugeeignet von

ROBERT SCHUMANN.

Op. 12.

No. 1. Des Abends M. — 50.	No. 5. In der Nacht . . . M. 1. 25.
- 2. Aufschwung " 1. —	- 6. Fabel " — 75.
- 3. Warum? " — 50.	- 7. Traumes-Wirren. " 1. —
- 4. Grillen " — 75.	- 8. Ende vom Lied. 75.

Preis vollständig in 2 Heften M. 5. —

Eigenthum der Verleger.



LEIPZIG, BEI BREITKOPF & HÄRTEL.

PARIS, BEI J. MAHO.

Eingetragen in das Vereins-Archiv.



DES ABENDS.

Sehr innig zu spielen.

Robert Schumann, Op. 12. N^o 1.

The musical score is arranged in six systems. Each system contains a treble clef staff and a bass clef staff. The first system begins with a piano (*p*) dynamic and includes a 'Pedal.' instruction with a fermata over the first measure. The second system continues the piece. The third system features a *p* dynamic marking. The fourth system includes a *rit.* (ritardando) instruction. The fifth system shows a key signature change to a major key. The sixth system concludes with a *p* dynamic and a 'Pedal' instruction.

* Stich und Druck von Breitkopf & Härtel in Leipzig.

9529

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and is marked with a *p* dynamic.

Second system of musical notation, continuing the piece with similar rhythmic complexity and a *p* dynamic marking.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the bass staff.

Fourth system of musical notation, showing a change in key signature to two sharps (D major) and a *p* dynamic marking.

Fifth system of musical notation, including a *Pedal.* marking and a decorative asterisk symbol in the bass staff.

Sixth system of musical notation, concluding the page with a *rit.* marking in the bass staff.

ROBERT SCHUMANN'S WERKE

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

	Mk.	Pf.		Mk.	Pf.
Op. 9. Carneval. Scènes mignonnes sur quatre notes pour le Piano; in As Einzelne Nummern hieraus in d. Perles musicales à 50 Pf. u. 75 Pf.	4	50			
Dasselbe arr. zu 4 Händen	6	75			
Op. 12. Fantasiestücke f. d. Pte. 2 Hefte à No. 1. Des Abends. 50 Pf. — 2. Aufschwung. 1 Mk. — 3. Warum? 50 Pf. — 4. Grillen. 75 Pf. — 5. In der Nacht. 1 Mk. 25 Pf. — 6. Fabel. 75 Pf. — 7. Traumewirren. 1 Mk. — 8. Ende vom Lied. 75 Pf. Dieselben zu 4 Händen arr. Heft 1	2	50			
Heft 2	4	50			
No. 1—4 u. 6 f. Pte u. Viol. bearb. v. L. Abel.	3	75			
Op. 15. Kinderscenen. Leichte Stücke für das Pianoforte	2	50			
Einzelne Nummern in d. Perles musicales à 50 Pf. u. 75 Pf.					
Dieselb. arr. z. 4 Hdn. v. F. L. SCHUBERT Arr. für Viol. u. Pfte. für Vell. u. Pfte. à Am Kamin, Träumerei daraus für Oboe mit Pianof. 75 Pf., mit Streichquartett Träumerei daraus, f. mit Begl. des gesamt. Streichquart. v. H. HEERMANN.	2	50			
Op. 17. Fantasie für das Pianoforte in C. Dieselbe arr. f. d. Pianof. zu 4 Händen	4	—			
Op. 21. Novelletten für das Pianoforte. (<i>Ad. Henckel gewidmet.</i>) 4 Hefte	2	—			
Dieselben einzeln à 75 Pf. bis 1 Mk. 50 Pf.					
Dieselben zu 4 Händen. Heft 1.	3	—			
Heft 2. 2 Mk. 50 Pf. Heft 3. 4.	3	50			
Op. 22. Sonate No. 2 für das Pianoforte. Dieselbe zu 4 Händen arr.	3	50			
Op. 24. Liederkreis von H. Heine, für eine Singstimme und Pianoforte. (<i>Fräul. Pauline Garcia gewidmet.</i>)	3	—			
Dieselben einzeln à 50 bis 75 Pf.					
Dieselben. Ausgabe f. eine tiefere Stimme — Arr. für Pianoforte v. JADASSOHN.	2	25			
Op. 28. Drei Romanzen für das Pianof. in Bmoll, Fis, H. (<i>Gräf Heinrich II. Reuss-Köstritz gewidmet.</i>)	3	—			
Dieselben einzeln. No. 1. 1 Mk. — No. 2. 50 Pf. — No. 3. 1 Mk. 50 Pf. Dieselben f. d. Pianof. zu 4 Händen arr.	4	—			
Op. 29. Drei Gedichte von E. M. Geibel mit Begleitung des Pianoforte.					
No. 1. Ländliches Lied: Und wenn die Primel schneeweiss blickt, für 2 Soprane, 1 Mk. — 2. Lied: In meinem Garten die Nelken, f. 3 Sopr., 75 Pf. — 3. Zigeunerleben: Im Schatten des Waldes, für Sopran, Alt, Tenor und Bass, Partitur	1	50			
Die vier Singstimmen à 25 Pf.	1	—			
Für Männerchor mit 4händiger Pianofortebegleitung von J. HENCKEL	2	50			
Tenor I. II, Bass I. II.	—	25			
— Für Pfte. allein übertragen v. JADASSOHN No. 3. für das Pianoforte zu 2 Händen arr. — Für das Pianoforte zu 4 Händen arr.	1	25			
Op. 37. (u. Cl. Schumann, Op. 12) 12 Gedichte a. F. Rückert's Liebesfrühling, f. Gesang u. Pianoforte. 2 Hefte	2	—			
Dieselben einzeln à 50 bis 75 Pf.					
— Für das Pianoforte übertragen von JADASSOHN. Heft 1—2.	3	—			
Op. 38. Symphonie in B für Orchester. Partitur in 8. geh.	15	—			
Dieselbe in Stimmen.	19	50			
Für 2 Pianoforte zu 8 Händen arr.	13	50			
Für das Pianoforte zu 4 Händen arr.	7	—			
Zu 4 Händen mit Begl. v. Viol. u. Vell. v. F. Hermann.	9	—			
Für das Pianoforte allein arr.	5	—			
Für Pianoforte und Violine arr.	7	50			
Op. 41. Drei Quartette für 2 Violinen, Viola u. Violoncell in A moll, F, A. (<i>Felix Mendelssohn Bartholdy gewidmet.</i>) Partitur S. No. 1, 2, 3.	3	—			
Dieselben in Stimmen	5	—			
Dieselben f. d. Pianof. zu 4 Händen arr. à Dieselben f. d. Pianof. zu 2 Händen arr. à	5	—			
Op. 44. Quintett für Pianoforte, 2 Violinen, Viola u. Violoncell, in Es. (<i>Clara Schumann gewidmet.</i>)	9	—			
Dasselbe Partitur-Ausgabe	12	—			
Dasselbe für 2 Pianoforte zu 4 Händen. Dasselbe für 2 Pianoforte zu 8 Händen. Dasselbe f. d. Pianoforte zu 4 Händen arr. von CLARA SCHUMANN	8	—			
Daraus: Scherzo, arr. für das Pfte. zu 4 Händen v. CLARA SCHUMANN.	1	75			
In modo d'una marcia für das Pianoforte übertragen v. PAUER.	1	50			
Op. 46. Andante u. Variationen f. 2 Pfte. in B. (<i>Fräulein Harriet Parish gewidmet.</i>) Dasselbe f. d. Pianof. zu 4 Händen von F. L. SCHUBERT.	3	50			
Dasselbe für Pianoforte solo arr. von JUL. SCHÄFFER	2	—			
Op. 50. Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester. Partitur.	36	—			
Orchesterstimmen.	40	—			
Singstimmen	9	—			
Klavierauszug mit Worten	15	—			
Derselbe in 8.	6	—			
Klavierauszug. Einzel-Ausgabe: No. 1. Einleitung u. Andantino 1 Mk. — 2. Arie. O lass mich von der Luft durchdringen. 75 Pf. — 3. Arie mit Chor. Schlaf nun und ruhe etc. 1 Mk. — 4. Arie. Verstossen! Verschlossen auf's neu etc. 1 Mk. — 5. Arie (mit Schlusschor). Freud', ew'ge Freude. 2 Mk. 75 Pf.	18	—			
Klavierauszug zu 4 Händen ohne Worte arr.	9	—			
Klavierauszug zu 2 Händen ohne Worte arr. — Dasselbe Werk. Transcriptionen für Harmonium und Pianoforte, oder für 2 Pianoforte zu 4 Händen eingerichtet v. JOSEF SOYKA. Heft 1. 2. à 3 Mk. Heft 4	4	—			
Op. 54. Concert f. das Pfte. mit Begl. des Orch., in A. (<i>Ferd. Hiller gewidmet.</i>) Partitur	12	—			
Dasselbe mit Begleitung des Orchesters. Dasselbe mit Begl. eines zweiten Pfte. arr. Dasselbe arr. f. d. Pianoforte zu 4 Händen Dasselbe für das Pianoforte allein.	15	—			
Op. 63. Trio für Pfte., Viol. u. Vell., in F. Dasselbe für das Pianoforte zu 4 Händen arr. von E. NAUMANN	10	50			
Op. 65. Ritornelle von Friedr. Rückert in canonischen Weisen für mehrstimmigen Männergesang. (<i>Fr. Rückert gewidmet.</i>) Partitur und Stimmen	3	—			
Die Partitur allein	1	50			
Stimmen	1	50			
Op. 71. Adventlied v. Rückert. Dein König kommt in niedern Hüllen, f. Sopr.-Solo u. Chor mit Begleit. des Orch. Part.	10	50			
Klavierauszug von R. F. PFRETZSCHNER	4	50			
Streichquartettstimmen.	2	25			
Singstimmen complett	3	—			
Op. 79. Lieder-Album f. d. Jugend. Geh. Erste Abtheilung: 12 Lieder für Jüngere. Zweite Abtheilung: 11 Lieder für Aeltere. Dritte Abtheilung: 5 zweistimmige Lieder Dasselbe elegant geb.	9	—			
Erste Abtheilung: 12 Lieder für Jüngere.	2	50			
Zweite Abtheilung: 11 Lieder für Aeltere.	4	50			
Dritte Abtheilung: 5 zweistimmige Lieder	2	—			
Dasselbe elegant geb.	6	—			
Einzelne Lieder im Liederkreis. à 50 Pf. u. 75 Pf.	6	—			
6 Lieder f. 1 Sgst. daraus für gem. Chor v. G. W. Teschner. Part. u. Stimmen.	2	50			
Dasselbe Werk, für das Pianoforte allein übertragen v. S. JADASSOHN.	3	75			
Kinderstücke daraus für das Pianoforte übertragen von JADASSOHN	2	—			
Op. 92. Introduction et Allegro appassionato, Concertstück f. Pfte. mit Orchester. Partitur S.	9	—			
Für 2 Pianoforte bearb.	5	—			
Für Pianoforte allein.	4	—			
Op. 95. Die Lieder Mignon's , des Harfners und Philinen's. Erste Abtheilung, f. 1 Singstimme mit Begl. des Pianoforte. Dieselben einzeln à 50 Pf. bis 1 Mk. Dieselben. Ausgabe f. eine tiefere Stimme Für d. Pte., allein von JADASSOHN.	4	—			
Op. 98. Requiem f. Mignon: II. Abth.: „Wen bringt ihr uns zur stillen Gesellschaft?“ f. Chor, Solo, u. Orch. Part. Klavierauszug	6	—			
Singstimmen Sopran	—	75			
Alt, Tenor und Bass.	—	50			
Op. 110. Drittes Trio (G moll) für Pianoforte, Violine und Violoncell.	9	—			
Dasselbe f. d. Pfte. zu 4 Händen arr.	6	—			
Op. 115. Manfred. Partitur.	19	50			
Orchesterstimmen.	15	—			
Klavierauszug	9	—			
Derselbe in 8.	3	—			
Singstimmen.	1	50			
Für das Pianoforte zu 4 Händen arr.	3	50			
Für das Pianoforte zu 2 Händen arr.	3	—			
Daraus einzeln: Zwischenactmusik. Zu 2 Händen.	—	50			
Zu 4 Händen.	—	75			
Rufung der Alpenfee. Zu 2 Händen.	—	50			
Zu 4 Händen.	—	75			
Ouverture daraus in Partitur.	6	—			
Dieselbe Orchesterstimmen	9	—			
Dieselbe für das Pianoforte zu 4 Händen. Dieselbe für das Pianoforte zu 2 Händen. Dieselbe, leicht arr. für Pianoforte zu 2 Händen v. FR. BRISLER	3	—			
Op. 120. Vierte Symph. in D moll. Part. Orchesterstimmen	12	—			
Für 2 Pianoforte zu 8 Händen arr.	18	—			
Klavierauszug zu 4 Händen	6	—			
Klavierauszug zu 2 Händen	5	—			
Für Pianoforte und Violine arr.	6	—			
Romanze u. Scherzo daraus f. Pfte. arr. von K. KLAUSER.	1	50			
Op. 121. Zweite grosse Sonate für Pianoforte und Violine	7	50			
Dieselbe, arr. für Violoncell und Pianof. von FR. GRÜTZMACHER.	7	50			
Für das Pianoforte zu 4 Händen arr.	6	—			
Op. 129. Concert für Violoncell. Mit Orchester	11	—			
Mit Pianoforte.	6	—			
Das Pianoforte als Dirigir-Stimme	3	50			
Op. 130. Kinderball. Sechs leichte Tonstücke zu 4 Händen	4	—			
Für das Pianoforte zu 2 Händen arr.	2	50			
Op. 132. Märchen-Erzählungen. Vier Stücke f. Clarinette, Bratsche u. Pfte. für das Pianoforte zu 4 Händen arr.	5	—			
Lieder u. Gesänge (63) v. ROB. u. CLARA SCHUMANN. Mit einem Anhang v. (9) zwei- u. dreistimmigen Liedern. gr. 8. Dieselben. Ausg. f. 1 tief. Stimme. gr. 8. Pianoforte-Werke zu 2 Händen. Erster Band. 4. Roth cartonnirt. n.	4	—			

Druck von Breitkopf und Härtel in Leipzig.

Erweit

*Opus
257A*

PHANTASIESTÜCKE

FÜR DAS

Pianoforte

MISS

ANNA ROBENA LAIDLAV

zugewidmet

von

ROBERT SCHUMANN.

Op. 12.

1^s Heft. Des Abends. Aufschwung. Warum? Grillen.

2^s Heft. In der Nacht. Fabel. Traumswirren. Ende vom Lied.

Heft II

Eigenthum der Verleger.

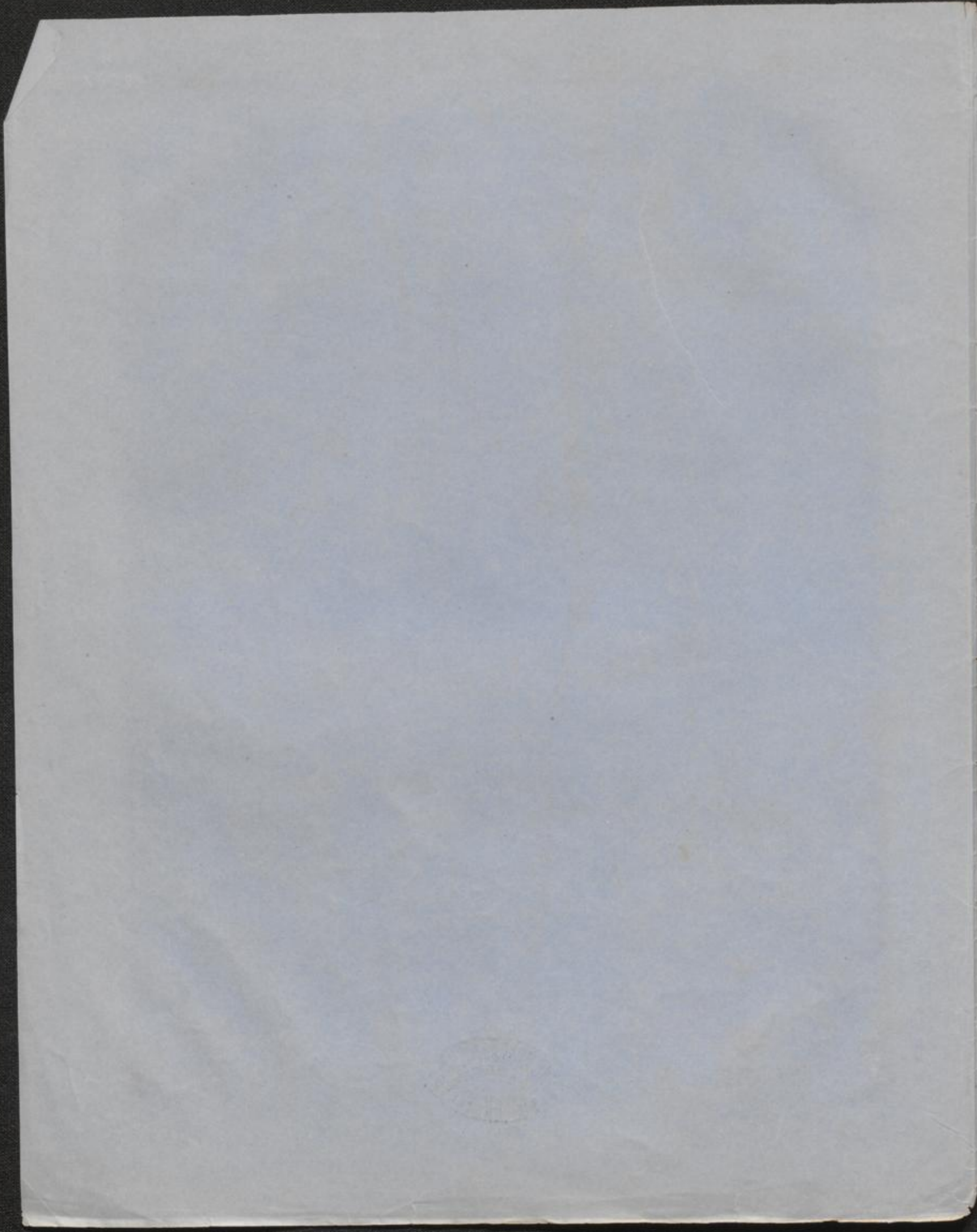
Pr. 25 Ngr.

Leipzig, bei Breitkopf & Härtel.

Eingetragen in das Verzeichniss

5835.





PHANTASIESTÜCKE

FÜR DAS

Pianoforte

MISS

ANNA ROBENA LAIDLAV

zugeeignet

von

ROBERT SCHUMANN.

Op. 12.

1^o Heft. Des Abends. Aufschwung. Warum? Grillen.

2^o Heft. In der Nacht. Fabel. Traumewirren. Ende vom Lied.

Heft 1.

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Pr. 25 Ngr.

Leipzig, bei Breitkopf & Härtel.

Eingetragen in das Königsarchiv.

5835.



IN DER NACHT.

Robert Schumann, Op. 12.

Mit Leidenschaft.

5875 h

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and dynamic markings such as *f* and *sf*. The bass staff provides a rhythmic accompaniment with slurs and dynamic markings including *p* and *f*.

Second system of musical notation, continuing the piece. It shows complex phrasing in both staves with various dynamic markings like *sf* and *p*.

Third system of musical notation, featuring a melodic line in the treble staff and a more active bass line. Dynamic markings include *p*.

Fourth system of musical notation, showing intricate rhythmic patterns in the bass staff and melodic development in the treble staff.

Fifth system of musical notation, the final system on the page. It includes a variety of dynamic markings such as *f*, *sf*, and *p*, and concludes with a final cadence.

ASTA b

2

pp f

f p

Etwas langsamer.

p

p

pp

p rit.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and ties, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the bass staff and a *p* (piano) dynamic marking in the treble staff. The tempo is marked *Tempo I.* above the staff.

Fourth system of musical notation, starting with a *pp* (pianissimo) dynamic marking in the treble staff. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, including a *Pedal.* instruction in the bass staff and a *pp* dynamic marking in the treble staff. The system concludes with a *f* (forte) dynamic marking in the bass staff.

Sixth system of musical notation, featuring a *f* dynamic marking in the treble staff and a *sf* (sforzando) marking in the bass staff. The system ends with a *sf* marking in the bass staff.

5835 b

Nach - und - nach - immer - schneller

Pedal.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a minor key, indicated by two flats in the key signature. The upper staff begins with a series of eighth notes, followed by a half note and a quarter note. The lower staff features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. Dynamic markings include *sf* (sforzando) and *f* (forte).

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff maintains the intricate rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

The third system shows further development of the musical themes. The upper staff has a more active melodic line. The lower staff continues with its rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte).

The fourth system features a melodic line in the upper staff with some slurs and accents. The lower staff continues with its rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

The fifth system concludes the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues with its rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

as33 b

Handwritten musical score for piano, consisting of five systems of two staves each. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as notes, rests, slurs, and dynamic markings like *p*, *f*, *sf*, and *pp*. The piece concludes with a double bar line and a fermata over the final notes.

5875 b

9

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and slurs. Dynamics include *s* (sforzando) and *f* (forte).

Second system of musical notation, consisting of two staves. It continues the complex texture from the first system, with various articulations and dynamics.

FABEL.

Langsam. Schnell.

Third system of musical notation, consisting of two staves. It is divided into two sections: "Langsam." (slow) and "Schnell." (fast). The first section includes a *p* (piano) dynamic and a "Pedal." marking. The second section includes a *pp* (pianissimo) dynamic.

Fourth system of musical notation, consisting of two staves. It continues the piece with intricate rhythmic patterns and dynamics.

Langsam.

Fifth system of musical notation, consisting of two staves. It features a *mf* (mezzo-forte) dynamic and a "Langsam." (slow) tempo marking.

Schnell.

First system of musical notation, featuring a treble and bass clef. The tempo is marked 'Schnell.' and the dynamic is 'p'. The music consists of six measures with complex rhythmic patterns.

Second system of musical notation, continuing the piece with six measures of complex rhythmic patterns.

Third system of musical notation, continuing the piece with six measures of complex rhythmic patterns.

Fourth system of musical notation, continuing the piece with six measures of complex rhythmic patterns.

Fifth system of musical notation, continuing the piece with six measures of complex rhythmic patterns.

Sixth system of musical notation, continuing the piece with six measures of complex rhythmic patterns.

First system of musical notation, featuring a treble and bass clef. The music consists of complex rhythmic patterns with many slurs and accents, typical of a piano accompaniment.

Second system of musical notation, continuing the complex rhythmic patterns from the first system.

Third system of musical notation, continuing the complex rhythmic patterns.

Fourth system of musical notation, continuing the complex rhythmic patterns.

Fifth system of musical notation, continuing the complex rhythmic patterns.

Sixth system of musical notation, concluding the page with a final cadence. The music is marked *Langsam.* (slow) and includes dynamic markings *mf*, *p*, and *pp*.

ritar - dan - do Tempo I.

Langsam.

mf

Immer - lang -

sa -

samer

pp

TRAUMES WIRREN.

Aeusserst lebhaft.

The musical score is written for piano in 2/4 time, featuring a complex, rhythmic texture. The piece is marked 'Aeusserst lebhaft' (extremely lively). The notation includes a variety of dynamic markings: *f* (forte) appears in the first system, the second system, and the fourth system; *rit.* (ritardando) is used in the second system; and *p* (piano) is used in the fifth system. A 'Pedal.' marking is present in the first system. The score is divided into five systems, each with a treble and bass staff. The first system includes a 'Pedal.' marking. The second system includes a 'rit.' marking. The third system includes a double bar line. The fourth system includes a double bar line. The fifth system includes a double bar line. The piece concludes with a final cadence in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of sixteenth-note chords with slurs, starting with a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with chords and some eighth-note movement.

Second system of musical notation. The treble staff continues with sixteenth-note chords, including a large slur over the first four measures. The bass staff continues with a steady accompaniment. Dynamics include *p* (piano) and *f* (forte).

Third system of musical notation. The treble staff features sixteenth-note chords with slurs, marked with *f* (forte) and *rit.* (ritardando) markings. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff continues with sixteenth-note chords and slurs, marked with *f* (forte). The bass staff provides accompaniment with chords and some melodic lines.

Fifth system of musical notation. The treble staff features sixteenth-note chords with slurs, marked with *f* (forte). The bass staff includes first and second endings, labeled "1. H." and "2. H." (likely for the right hand). The system concludes with a double bar line and repeat signs.

5875 b

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The bass line begins with a *pp* dynamic marking. A large slur covers the right-hand part across the first three measures.

Second system of musical notation, continuing the piece. The bass line has a *p* dynamic marking. The right-hand part features a series of chords and some melodic movement.

Third system of musical notation. The right-hand part has a *pPedal.* marking. The bass line continues with a steady accompaniment.

Fourth system of musical notation. The right-hand part features a series of sixteenth-note patterns. Dynamics include *mf* and *f*. The bass line has a consistent accompaniment.

Fifth system of musical notation. The right-hand part continues with sixteenth-note patterns. Dynamics include *f*. The bass line has a consistent accompaniment.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex texture with many sixteenth notes and slurs. Dynamic markings include *f* and *ff*. There are also markings for *s* (sostenuto) with dotted lines below the bass staff.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and dynamic markings such as *f* and *ff*.

Third system of musical notation. A marking *ppedal.* is present in the bass staff. Dynamic markings include *f* and *ff*.

Fourth system of musical notation. A marking *rit.* (ritardando) is present in the treble staff. Dynamic markings include *f*.

Fifth system of musical notation, the final system on the page. It includes dynamic markings such as *f* and *p*.

First system of musical notation. The upper staff contains a melodic line with dynamics *f* and *p*, and markings for first and second endings (*r. II.*). The lower staff provides a bass accompaniment.

Second system of musical notation, continuing the piano accompaniment with various rhythmic patterns and dynamics.

Third system of musical notation, continuing the piano accompaniment with various rhythmic patterns and dynamics.

Fourth system of musical notation, continuing the piano accompaniment with various rhythmic patterns and dynamics.

Fifth system of musical notation, including vocal lines with lyrics. The lyrics are "ri - - tar - dan - - do." The system includes dynamics *f* and *mf*, and a *loco.* marking above the vocal line.

. ENDE VOM LIED.

Mit gutem Humor.

First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music is in common time (C). It features a melody in the treble and a bass line in the bass. Dynamic markings include *f* and *Pedal.*

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. It continues the melody and bass line from the first system. Dynamic markings include *f*.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. It includes the lyrics "ar - dan - do." under the notes. Dynamic markings include *rit.*, *Pedal.*, *f*, and *ff*.

Etwas lebhafter.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The tempo is marked as "Etwas lebhafter." Dynamic markings include *ff* and *mf*.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. It concludes the piece with a final cadence. Dynamic markings include *f*.

First system of musical notation, featuring treble and bass staves. The treble staff begins with a piano (*p*) dynamic marking. The bass staff includes a *pp* marking.

Second system of musical notation, featuring treble and bass staves. The treble staff includes a forte (*f*) dynamic marking.

Third system of musical notation, featuring treble and bass staves. The treble staff includes a forte (*f*) dynamic marking.

Fourth system of musical notation, featuring treble and bass staves. The treble staff includes a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring treble and bass staves. The treble staff includes *ff* and *sf* dynamic markings.

Sixth system of musical notation, featuring treble and bass staves. The treble staff includes a forte (*f*) dynamic marking and the instruction *Tempo I.* at the end of the system.

asta b

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values, rests, and dynamic markings such as *f* and *sf*.

Second system of musical notation. It includes a *Pedal. ritard.* instruction above the bass staff, indicating a pedal point and a ritardando effect.

Third system of musical notation. It begins with a *do.* marking in the bass staff, followed by *ff* dynamics.

Fourth system of musical notation, labeled *Coda.* above the treble staff. It features dynamics ranging from *f* to *ppp* and includes a *Pedal. p* instruction.

Fifth system of musical notation, characterized by complex textures and a *rit.* marking at the end of the system.

Sixth system of musical notation, concluding with a *Fine.* marking and a page number *3875 b* at the bottom.

CHOPIN'S PIANOFORTE-WERKE,

welche mit Eigenthumsrecht im Verlage von

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	<i>fl. Ngr.</i>		<i>fl. Ngr.</i>
Op. 12. Variations brill. sur le Rondeau favori: Je vends des scapulaires, de Ludovic, de Herold et Halevy. B dur.	20	Op. 35. Marche funèbre, tiré de la Sonate. Oeuv. 35.	10
Les mêmes arr. à 4 mains	20	La même arr. à 4 mains	10
- 15. 3 Nocturnes. F dur, Fis dur, G moll	20	La même arr. à 8 mains	20
Les mêmes arr. à 4 mains	20	La même arr. p. Violon ou Violoncelle avec Piano par V. Hamm	12½
- 16. Rondeau. Es dur	1	- 36. 2me Impromptu. Fis dur	15
Le même arr. à 4 mains	1	Le même arr. à 4 mains	12½
- 17. 4 Mazourkas. B dur, E moll, As dur, A moll	20	- 37. 2 Nocturnes. G moll, G dur	20
Les mêmes arr. à 4 mains	25	Les mêmes arr. à 4 mains	20
- 18. Grande Valse brillante. Es dur	20	Les mêmes arr. p. Viol., Vclle. av. Piano p. G. Kissner	25
La même arr. à 4 mains	20	- 38. Ballade. F dur	20
- 20. Scherzo. H moll	1	La même arr. à 4 mains	20
Le même arr. à 4 mains	1	- 39. 3me Scherzo. Cis moll	25
- 21. 2me Concerto avec accomp. d'Orch. F moll	4	Le même arr. à 4 mains	25
Le même avec accomp. de Quintuor	3	- 40. 2 Polonaises. A dur, C moll	20
Le même sans accompagnement	1 20	Les mêmes arr. à 4 mains	20
Le même arr. à 4 mains	2	- 41. 4 Mazourkas. Cis moll, E moll, H dur, As dur	22½
- 22. Grande Polonaise brill. précédée d'un Andante splanato avec accomp. d'Orchestre. Es dur	2 15	Les mêmes arr. à 4 mains	20
La même sans accompagnement	1 10	- 42. Valse. As dur	20
La même arr. à 4 mains	1 10	La même arr. à 4 mains	20
Andante splanato solo	10	- 46. Allegro de Concert. A dur	1 6
- 23. Ballade. G moll	25	Le même arr. à 4 mains	1
La même arr. à 4 mains	25	- 47. 3me Ballade. As dur	24
- 24. 4 Mazourkas. G moll, C dur, As dur, B moll	25	La même arr. à 4 mains	20
Les mêmes arr. à 4 mains	25	- 48. 2 Nocturnes. C moll, Fis moll	27½
- 25. 12 Études. Livr. 1. 2. à 1 Rthlr. 15 Ngr.	3	Les mêmes arr. à 4 mains	20
Les mêmes séparées:		Les mêmes No. 1. arr. p. Violon av. Piano p. L. Damrosch	12½
No. 1. As dur	7½	- 49. Fantaisie brillante. F moll	1 6
No. 2. F moll	7½	La même arr. à 4 mains	1
No. 3. F dur	10	- 52. 4me Ballade. F moll	1
No. 4. A moll	7½	La même arr. à 4 mains	25
No. 5. E moll	10	- 53. Polonaise. As dur	1
No. 6. Gis moll	10	La même arr. à 4 mains	20
No. 7. Cis moll	7½	La même arr. pour 2 Pianos p. L. Röhr	1 5
No. 8. Des dur	5	- 54. 4me Scherzo. E dur	1 5
No. 9. Ges dur	5	Le même arr. à 4 mains	1 5
No. 10. H moll	10	- 55. 2 Nocturnes. F moll, Es dur	20
No. 11. A moll	12½	Les mêmes arr. à 4 mains	20
No. 12. C moll	12½	Les mêmes arr. p. Viol. avec Piano p. A. Franckomme	20
- 26. 2 Polonaises. Cis moll, Esmoll	25	Les mêmes No. 1. p. Viol. ou Vclle. av. Piano p. C. Kissner	15
Les mêmes arr. à 4 mains	25	- 56. 3 Mazourkas. H dur, C dur, C moll	25
Les mêmes arr. avec Violon par G. Lipinski	1	Les mêmes arr. à 4 mains	1
- 27. 2 Nocturnes. Cis moll, Des dur	20	- 57. Berceuse. Des dur	15
Les mêmes arr. à 4 mains	20	La même arr. à 4 mains	10
- 28. 24 Préludes. En 4 Cahiers	2	- 58. Sonate. H moll	1 15
Cah. I. No. 1-6	15	La même arr. à 4 mains	2
- II. - 7-12	15	Scherzo tiré de la Sonate pour Piano	10
- III. - 13-18	20	- 60. Barcarolle. Fis dur	20
- IV. - 19-24	15	La même arr. à 4 mains	15
- 29. Impromptu. As dur	15	- 61. Polonaise-Fantaisie. As dur	27½
Le même arr. à 4 mains	15	La même arr. à 4 mains	1
- 30. 4 Mazourkas. C moll, H moll, Des dur, Cis moll	25	- 62. 2 Nocturnes. H dur, E dur	22½
Les mêmes arr. à 4 mains	20	Les mêmes arr. à 4 mains	20
- 31. Scherzo. B moll	1 5	- 63. 3 Mazourkas. H dur, F moll, Cis moll	20
Le même arr. à 4 mains	1	Les mêmes arr. à 4 mains	15
Le même arr. avec Violon par L. Damrosch	1 5	- 64. 3 Valses. Des dur, Cis moll, As dur	1
- 33. 4 Mazourkas. Gis moll, D dur, C dur, H moll	1	Les mêmes séparées	15
Les mêmes arr. à 4 mains	1	Les mêmes arr. à 4 mains	10
Pour Violone, et Pianoforte par C. Grimm	1	- 65. Sonate avec Violoncelle. G moll	2
- 34. 3 Valses brillantes. As dur, A moll, F dur	17½	La même arr. à 4 mains	1 20
Les mêmes arr. à 4 mains	15	La même arr. p. Piano et Violon p. F. David	2
- 35. Sonate. B moll	1 5	Thematisches Verzeichniss der im Druck erschienenen Compositionen von Fr. Chopin	n. 1
La même arr. à 4 mains	1 10	Portrait v. Fr. Chopin. Stahlstich nach dem Medaillon von Bovy. Radirt von Schauer. Fol.	n. 15

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