

# Œuvres de Fr. Chopin

Seule édition authentique d'après les notions de l'auteur, par

**C. H. MIKULI.**

## Ballades.

1. Ballade op. 23. G moll . . . . .	55
2. Ballade op. 38. F dur . . . . .	40
3. Ballade op. 47. As dur . . . . .	45
4. Ballade op. 52. F moll . . . . .	55
Compl. . . . .	1

## Concerts.

1. Concert op. 11. E moll . . . . .	2	25
1a. La partie du second piano . . . . .	1	15
2. Concert op. 21. F moll . . . . .	1	50
2a. La partie du second piano . . . . .	1	—

## Etudes.

1. Etude op. 10. № 1	C dur	—	30
2. Etude op. 10. » 2	A moll	—	25
3. Etude op. 10. » 3	E dur	—	25
4. Etude op. 10. » 4	Cis moll	—	30
5. Etude op. 10. » 5	Ges dur	—	30
6. Etude op. 10. » 6	Es moll	—	25
7. Etude op. 10. » 7	C dur	—	25
8. Etude op. 10. » 8	F dur	—	30
9. Etude op. 10. » 9	F moll	—	25
10. Etude op. 10. » 10	As dur	—	25
11. Etude op. 10. » 11	Es dur	—	25
12. Etude op. 10. » 12	C moll	—	30
13. Etude op. 25. » 1	As dur	—	30
14. Etude op. 25. » 2	F moll	—	25
15. Etude op. 25. » 3	F dur	—	25
16. Etude op. 25. » 4	A moll	—	25
17. Etude op. 25. » 5	E moll	—	30
18. Etude op. 25. » 6	Gis moll	—	30
19. Etude op. 25. » 7	Cis moll	—	25
20. Etude op. 25. » 8	Des dur	—	15
21. Etude op. 25. » 9	Ges dur	—	15
22. Etude op. 25. » 10	H moll	—	30
23. Etude op. 25. » 11	A moll	—	45
24. Etude op. 25. » 12	C moll	—	30
25. Etude	F moll	—	25
26. Etude	As dur	—	15
27. Etude	Des dur	—	25
	Compl.	2	60

## Fantaisie.

1. Grande Fantaisie op. 13 A dur . . . . .	—
2. Fantaisie op. 49. F moll . . . . .	60

## Impromptus.

1. Impromptu op. 29 As dur . . . . .	30
2. Impromptu op. 36 Fis dur . . . . .	30
3. Impromptu op. 51 Ges dur . . . . .	30
4. Fantaisie—Impromptu op. 66 Cismoll . . . . .	40
Compl. . . . .	65

## Mazourkas.

1. Mazourka op. 6. № 1 Fis moll . . . . .	15
2. Mazourka op. 6. № 2 Cis moll . . . . .	15
3. Mazourka op. 6. № 3 E dur . . . . .	25
4. Mazourka op. 6. № 4 Es moll . . . . .	15
5. Mazourka op. 7. № 1 B dur . . . . .	15
6. Mazourka op. 7. № 2 A moll . . . . .	15
7. Mazourka op. 7. № 3 F moll . . . . .	25
8. Mazourka op. 7. № 4 As dur . . . . .	15
9. Mazourka op. 7. № 5 C dur . . . . .	15
10. Mazourka op. 17. № 1 B dur . . . . .	15
11. Mazourka op. 17. № 2 E moll . . . . .	15
12. Mazourka op. 17. № 3 As dur . . . . .	15
13. Mazourka op. 17. № 4 A moll . . . . .	25
14. Mazourka op. 24. № 1 G moll . . . . .	15
15. Mazourka op. 24. № 2 C dur . . . . .	25
16. Mazourka op. 24. № 3 As dur . . . . .	15
17. Mazourka op. 24. № 4 B moll . . . . .	25
18. Mazourka op. 30. № 1 C moll . . . . .	15

19. Mazourka op. 30. № 2 H moll . . . . .	15
20. Mazourka op. 30. № 3 Des dur . . . . .	25
21. Mazourka op. 30. № 4 Cis moll . . . . .	30
22. Mazourka op. 33. № 1 Gis moll . . . . .	15
23. Mazourka op. 33. № 2 D dur . . . . .	25
24. Mazourka op. 33. № 3 C dur . . . . .	15
25. Mazourka op. 33. № 4 H moll . . . . .	30
26. Mazourka op. 41. № 1 Cis moll . . . . .	25
27. Mazourka op. 41. № 2 E moll . . . . .	15
28. Mazourka op. 41. № 3 H dur . . . . .	15
29. Mazourka op. 41. № 4 As dur . . . . .	15
30. Mazourka op. 50. № 1 G dur . . . . .	25
31. Mazourka op. 50. № 2 As dur . . . . .	25
32. Mazourka op. 50. № 3 Cis moll . . . . .	30
33. Mazourka op. 56. № 1 H dur . . . . .	30
34. Mazourka op. 56. № 2 C dur . . . . .	15
35. Mazourka op. 56. № 3 C moll . . . . .	30
36. Mazourka op. 59. № 1 A moll . . . . .	25
37. Mazourka op. 59. № 2 As dur . . . . .	25
38. Mazourka op. 59. № 3 Fis moll . . . . .	30
39. Mazourka op. 63. № 1 H dur . . . . .	25
40. Mazourka op. 63. № 2 F moll . . . . .	15
41. Mazourka op. 63. № 3 Cis moll . . . . .	15
42. Mazourka op. 67. № 1 G dur . . . . .	15
43. Mazourka op. 67. № 2 G moll . . . . .	15
44. Mazourka op. 67. № 3 C dur . . . . .	15
45. Mazourka op. 67. № 4 A moll . . . . .	15
46. Mazourka op. 68. № 1 C dur . . . . .	15
47. Mazourka op. 68. № 2 A moll . . . . .	15
48. Mazourka op. 68. № 3 F dur . . . . .	15
49. Mazourka op. 68. № 4 F moll . . . . .	15
50. Mazourka A moll . . . . .	25
51. Mazourka A moll . . . . .	25
52. Mazourka Fis dur . . . . .	30
52a. Mazourka F dur. (facilitée) . . . . .	30
Compl. . . . .	3

## Nocturnes.

1. Nocturne op. 9. № 1 B moll . . . . .	25
2. Nocturne op. 9. № 2 Es dur . . . . .	15
3. Nocturne op. 9. № 3 H dur . . . . .	30
4. Nocturne op. 15. № 1 F dur . . . . .	25
5. Nocturne op. 15. № 2 Fis dur . . . . .	25
6. Nocturne op. 15. № 3 G moll . . . . .	25
7. Nocturne op. 27. № 1 Cis moll . . . . .	25
8. Nocturne op. 27. № 2 Des dur . . . . .	30
9. Nocturne op. 32. № 1 H dur . . . . .	25
10. Nocturne op. 32. № 2 As dur . . . . .	25
11. Nocturne op. 37. № 1 G moll . . . . .	25
12. Nocturne op. 37. № 2 As dur . . . . .	25
13. Nocturne op. 48. № 1 C moll . . . . .	30
14. Nocturne op. 48. № 2 Fis moll . . . . .	30
15. Nocturne op. 55. № 1 F moll . . . . .	25
16. Nocturne op. 55. № 2 Es dur . . . . .	25
17. Nocturne op. 62. № 1 H dur . . . . .	25
18. Nocturne op. 62. № 2 E dur . . . . .	25
19. Nocturne op. 72. № 1 E moll . . . . .	25
20. Nocturne. Cis moll. (Œuvre posth.) . . . . .	15
Compl. . . . .	2

## Polonaises.

1. Polonaise op. 22. Es dur . . . . .	85
2. Polonaise op. 26. № 1 Cis moll . . . . .	25
3. Polonaise op. 26. № 2 Es moll . . . . .	40
4. Polonaise op. 40. № 1 A dur . . . . .	30
5. Polonaise op. 40. № 2 C moll . . . . .	30
6. Polonaise op. 44. Fis moll . . . . .	55
7. Polonaise op. 53. As dur . . . . .	45
8. Polonaise Fantaisie op. 61. As dur . . . . .	60
9. Polonaise op. 71. № 1 D moll . . . . .	40
10. Polonaise op. 71. № 2 B dur . . . . .	40
11. Polonaise op. 71. № 3 F moll . . . . .	40
12. Polonaise Gis moll . . . . .	30
Compl. . . . .	2

## Préludes.

1.	Prélude	op. 28. № 1	C dur . . .	—	15
2.	Prélude	op. 28. № 2	A moll . . .	—	15
3.	Prélude	op. 28. № 3	C dur . . .	—	15
4.	Prélude	op. 28. № 4	E moll . . .	—	15
5.	Prélude	op. 28. № 5	D dur . . .	—	15
6.	Prélude	op. 28. № 6	H moll . . .	—	15
7.	Prélude	op. 28. № 7	A dur . . .	—	15
8.	Prélude	op. 28. № 8	Fis moll . . .	—	30
9.	Prélude	op. 28. № 9	E dur . . .	—	15
10.	Prélude	op. 28. № 10	Cis moll . . .	—	15
11.	Prélude	op. 28. № 11	H dur . . .	—	15
12.	Prélude	op. 28. № 12	Gismoll . . .	—	25
13.	Prélude	op. 28. № 13	Fis dur . . .	—	15
14.	Prélude	op. 28. № 14	Es moll . . .	—	15
15.	Prélude	op. 28. № 15	Des dur . . .	—	25
16.	Prélude	op. 28. № 16	B moll . . .	—	25
17.	Prélude	op. 28. № 17	As dur . . .	—	25
18.	Prélude	op. 28. № 18	F moll . . .	—	15
19.	Prélude	op. 28. № 19	Es dur . . .	—	25
20.	Prélude	op. 28. № 20	C moll . . .	—	15
21.	Prélude	op. 28. № 21	B dur . . .	—	15
22.	Prélude	op. 28. № 22	G moll . . .	—	15
23.	Prélude	op. 28. № 23	F dur . . .	—	15
24.	Prélude	op. 28. № 24	D moll . . .	—	30
25.	Prélude	op. 45.	Cis moll . . .	—	25
	Compl.			1	30

## Rondos.

1. Rondo op. 1 C moll . . . . .	55
2. Rondo à la mazourka op. 5 F dur . . . . .	60
3. Krakowiak op. 14 F dur . . . . .	90
4. Rondo op. 16 Es dur . . . . .	70
5. Rondo op. 73 C dur (pour deux pianos) . . . . .	60

## Scherzos.

1. Scherzo op. 20 H moll . . . . .	70
2. Scherzo op. 31 B moll . . . . .	75
3. Scherzo op. 39 Cis moll . . . . .	55
4. Scherzo op. 54 E dur . . . . .	75

## Sonates.

1. Sonate op. 4 C moll . . . . .	1	15
2. Sonate op. 35 B moll . . . . .	—	90
3. Sonate op. 58 H moll . . . . .	1	30

## Valses.

1. Grande Valse brillante op. 18 Es dur—	40
2. Valse brillante op. 34 № 1 As dur —	40
3. Valse brillante op. 34 № 2 A moll —	30
4. Valse brillante op. 34 № 3 F dur —	25
5. Valse op. 42 As dur . . . . .	40
6. Valse op. 64 № 1 Des dur . . . . .	25
7. Valse op. 64 № 2 Cis moll . . . . .	30
8. Valse op. 64 № 3 Aa dur . . . . .	30
9. Valse op. 69 № 1 F moll . . . . .	25
10. Valse op. 69 № 2 H moll . . . . .	30
11. Valse op. 70 № 1 Ges dur . . . . .	25
12. Valse op. 70 № 2 F moll . . . . .	25
13. Valse op. 70 № 3 Des dur . . . . .	15
14. Valse E moll . . . . .	25
15. Valse E dur . . . . .	25
Compl. . . . .	1 60

Variations op. 2 . . . . .	1
Variations brillantes op. 12. B dur . . . . .	45
Bolero op. 19. C dur . . . . .	45
Tarantelle. Op. 43. As dur . . . . .	40
Concert-Allegro. Op. 46 A dur . . . . .	70
Berceuse op. 57. Des dur . . . . .	25
Barcarolle op. 60. Fis dur . . . . .	40
Marche funèbre. Op. 72. № 2 C moll . . . . .	25
Trois Ecossaises. Op. 72. № 3, 4, 5. . . . .	25
Souhait d'une jeune fille. Op. 74 № 1. . . . .	30
Chant du tombeau. Op. 75 . . . . .	30
Marche funèbre (de la Sonate op. 35). . . . .	25
Variations E dur . . . . .	40
Variations (Hexaméron) . . . . .	15

**W. BESSEL ET C<sup>IE</sup>, EDITEURS**

**St.-PETERSBOURG**

Perspective de Nevsky, № 54.

**M O S C O U**

Petrowka, maison Matweeff. 12.

# PRAELUDIUM.

15.

F. Chopin, Op. 28. N<sup>o</sup> 15.

*Sostenuto.*

The musical score is presented in five systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The tempo is marked *Sostenuto.* and the dynamics include *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings. Below the bass staff of each system, there are markings: "Red" and "\*" symbols, likely indicating recording or editing points.

First system of a musical score. The treble clef staff contains a melodic line with a descending sequence of notes, ending with a triplet of eighth notes. The bass clef staff contains a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The system is marked with a piano (*p*) dynamic. Below the staff, there are asterisks and the word "Ped" indicating pedal points.

Second system of the musical score. It continues the melodic and accompanimental lines from the first system. The key signature remains two flats. The system concludes with a double bar line and a key signature change to two sharps (F-sharp and C-sharp).

Third system of the musical score, marked "sotto voce" (softly). The treble clef staff has a melodic line with some rests. The bass clef staff features a continuous eighth-note accompaniment. The key signature is two sharps. The system includes a "cresc." (crescendo) marking and a "Ped" (pedal) marking at the end.

Fourth system of the musical score. The treble clef staff continues with a melodic line. The bass clef staff has a steady eighth-note accompaniment. The key signature is two sharps. The system includes a "cresc." marking and a "Ped" marking at the end.

Fifth system of the musical score. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady eighth-note accompaniment. The key signature is two sharps. The system includes a "Ped" marking at the end.

Sixth system of the musical score. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady eighth-note accompaniment. The key signature is two sharps. The system includes a "ff" (fortissimo) marking at the beginning and a "p" (piano) marking at the end. The system concludes with a double bar line and a key signature change to two flats.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The bass line features a series of eighth-note chords, while the treble line has a melodic line with eighth notes. A slur covers the first two measures.

Second system of musical notation. Treble and bass staves. The piece continues with eighth-note chords in the bass and a melodic line in the treble. A slur covers the first two measures. The system ends with a crescendo (*cresc.*) marking and a fermata over the final notes. Below the staff, there is a "Red" marking and an asterisk (\*).

Third system of musical notation. Treble and bass staves. The piece continues with eighth-note chords in the bass and a melodic line in the treble. A slur covers the first two measures. The system ends with a fermata over the final notes. Below the staff, there is a "Red" marking and an asterisk (\*).

Fourth system of musical notation. Treble and bass staves. The piece begins with a fortissimo (*ff*) dynamic. The bass line features a series of eighth-note chords, while the treble line has a melodic line with eighth notes. A slur covers the first two measures. The system ends with a fortissimo (*fz*) marking and a fermata over the final notes. Below the staff, there are "Red" markings and asterisks (\*) under several notes.

Fifth system of musical notation. Treble and bass staves. The piece begins with a piano (*p*) dynamic. The bass line features a series of eighth-note chords, while the treble line has a melodic line with eighth notes. A slur covers the first two measures. The system ends with a fermata over the final notes. Below the staff, there are "Red" markings and asterisks (\*) under several notes.

Sixth system of musical notation. Treble and bass staves. The piece begins with a piano (*p*) dynamic. The bass line features a series of eighth-note chords, while the treble line has a melodic line with eighth notes. A slur covers the first two measures. The system ends with a fermata over the final notes. Below the staff, there are "Red" markings and asterisks (\*) under several notes. The system is marked with "1 m.d." and "1" below the first measure.

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, key signatures (F# and Bb), and various musical markings such as 'Ped', 'dim.', 'p', 'smorz.', 'slentando', 'f', 'pp', and 'riten.'. The piece features complex melodic lines, arpeggiated figures, and dynamic contrasts.