

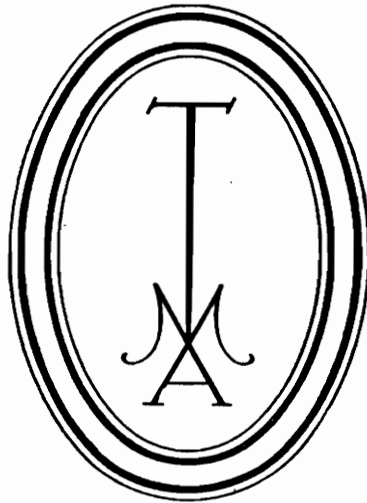
*closed sheet / Rekind*

# BEETHOVEN

## 32 VARIATIONEN

C-MOLL

*(FREDERIC LAMOND)*



TONMEISTER-AUSGABE  
*Nr. 210*

VERLAG ULLSTEIN





250328

LUDWIG VAN BEETHOVEN

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32 VARIATIONEN

C-MOLL

HERAUSGEGEBEN

VON

FREDERIC LAMOND

TONMEISTER-

AUSGABE

*Nr. 210*

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VERLAG ULLSTEIN / BERLIN

# 32 VARIATIONEN

## THEMA

L. VAN BEETHOVEN

ALLEGRETTO (♩=100)

First system of the Theme, measures 1-4. The music is in G major, 3/4 time. The first staff (treble clef) contains the melody with fingerings 2, 4, 3, 2, 1, 3, 1, 3, 2, 4, 3, 2, 1. The second staff (bass clef) contains the accompaniment. Dynamics include *f* and *ben tenuto*. There are repeat signs and asterisks below the bass staff.

Second system of the Theme, measures 5-8. The music continues with dynamics *sf* and *p*. The first staff has fingerings 5, 2, 1, 4, 2, 3, 1. The second staff has fingerings 2, 4, 3, 1, 2, 5. There are repeat signs and asterisks below the bass staff.

## VAR. I

First system of Variation I, measures 1-4. The music is in G major, 3/4 time. The first staff (treble clef) contains a rapid sixteenth-note pattern with fingerings 1 2 3 1, 2 3, 5 4 3 2 1 3, 5, 1 3, 1 3 2 1 3 2, 1 2, 3 1 2, 5 4 3 2 1, 5. The second staff (bass clef) contains the accompaniment. Dynamics include *p leggiermente*. There are repeat signs and asterisks below the bass staff.

Second system of Variation I, measures 5-8. The music continues with dynamics *sf* and *p*. The first staff has fingerings 2 3, 1 2 3, 5 4 3 2 1 3, 5, 1 2 4, 1 4, 2 1. The second staff has fingerings 4 3, 1 2, 1 3. There are repeat signs and asterisks below the bass staff.

VAR. II

*leggermente p*

*p*

*sf p*

VAR. III

*a) pp*

*mfp*

a) u. c. (una corda). linkes Pedal  
t. c. (tre corde). ohne linkes Pedal

a) u. c. (une corde) pédale gauche  
t. c. (trois cordes) sans pédale gauche

a) u. c. (una corda). soft pedal  
t. c. (tre corde). without the soft pedal

VAR. IV (♩ = 108)

First system of Variation IV. Treble clef, bass clef. Dynamics: *p*. Fingering: 2 3 1 3 2 2 3, 2 3 2 3 1, 1 2 3 2 3 2, 1 2 4 3 4. *t.c.* (tutti) marking.

Second system of Variation IV. Treble clef, bass clef. Dynamics: *p*, *sf*. Fingering: 1 2 3 1 3 2, 1 2 1 2 4 3, 2 1 4 3 2 1, 2 3 1 2 4 2. *ℓ* (ritardando) and \* (accents) markings.

VAR. V (♩ = 88)

First system of Variation V. Treble clef, bass clef. Fingering: 5 4, 5 4, 5 4, 5 4. *ℓ* (ritardando) and \* (accents) markings.

Second system of Variation V. Treble clef, bass clef. Dynamics: *cresc.*, *sf*, *dim. - p*. *ℓ* (ritardando) and \* (accents) markings.

VAR. VI (♩ = 126)

*sempre staccato e sforzato*

First system of Variation VI. Treble clef, bass clef. Dynamics: *ff*, *sf*. Fingering: 1 2 4, 1 3 4, 1 5 2, 1 2 1 4, 1 5 2, 1 2 1 3, 1 5 2. *ℓ* (ritardando) and \* (accents) markings.

Second system of Variation VI. Treble clef, bass clef. Dynamics: *cresc.*, *fff*. Fingering: 1 4, 5 4 2 5, 4 2 5, 1 5 2 1 5, 2, 1 4 3 4 2 1, 3 4 2 1, 3. *ℓ* (ritardando) and \* (accents) markings.

VAR. VII (♩ = 88)

Musical score for Variation VII, measures 1-12. The score is in 3/4 time with a tempo of quarter note = 88. It features a treble and bass clef. The first system (measures 1-2) starts with a piano (*p*) dynamic. The second system (measures 3-5) continues with piano dynamics. The third system (measures 6-8) features a fortissimo (*sf*) dynamic. The fourth system (measures 9-12) ends with a piano (*p*) dynamic. The bass line includes several measures marked with a red circle and a star, indicating specific performance techniques.

VAR. VIII

Musical score for Variation VIII, measures 1-12. The score is in 3/4 time. It features a treble and bass clef. The first system (measures 1-2) starts with a piano (*p*) dynamic. The second system (measures 3-4) features a fortissimo (*f*) dynamic. The third system (measures 5-6) returns to piano (*p*) dynamics. The fourth system (measures 7-8) features a fortissimo (*f*) dynamic. The fifth system (measures 9-12) ends with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The bass line includes several measures marked with a red circle and a star, indicating specific performance techniques.

6 VAR. IX (♩ = 60)

*ESPRESSIVO*

VAR. X (♩ = 88)

a) Ausführung:  
Exécution:  
Play:



Musical score for the first system, featuring a treble and bass clef with various musical notations including dynamics like *ff* and fingering numbers.

VAR. XI

Musical score for the second system, labeled **VAR. XI**, with the instruction *sempre forte* and a treble clef.

Musical score for the third system, continuing the piece with treble and bass clefs.

Musical score for the fourth system, featuring complex fingering and a treble clef.

Musical score for the fifth system, including a *ff* dynamic and a treble clef.

VAR. XII (♩ = 88)  
MAGGIORE

Musical score for the sixth system, labeled **VAR. XII**, with the instruction *p semplice* and various dynamics like *sp*, *sf*, and *p*.

## VAR. XIII

VAR. XIII

*p* *sf* *p*

## VAR. XIV (♩ = 100)

sempre staccato

*sf* *p*

## VAR. XV (♩ = 76)

*dolce* *p*

a) Der Herausgeber spielt:  
L'éditeur joue:  
The editor plays:

*cresc.* *risoluto* *dim.* *p*

VAR. XVI

*cresc.* *rinf* *dim.* *p*

VAR. XVII  
MINORE

*dolce*

*Red.* \* *Red.* \* *Red.* \*

*cresc.* *p* *sf* *sf*

a) Dauer der Fermate ungefähr anderthalb Viertel.  
Durée du point d'orgue à peu près un quart et demi.  
Hold the pause for about a beat and a half.







VAR. XXIII

Musical score for Variation XXIII. The piece is in 3/4 time and consists of two systems. The first system begins with a piano (*pp*) dynamic and a *u. c.* (ad libitum) marking. The second system features a forte (*sf*) dynamic followed by a mezzo-forte (*mp*) dynamic. The score includes various articulations such as accents and slurs, and is marked with *ped.* (pedal) and asterisks (\*) to indicate specific performance instructions.

VAR. XXIV (♩ = 104)

Musical score for Variation XXIV, marked with a tempo of quarter note = 104. The piece is in 3/4 time and consists of two systems. The first system is marked *staccato* and *sempre mp*. The second system includes a *cresc.* (crescendo) marking and dynamic markings of *f* and *sf*. The score features complex rhythmic patterns with fingerings and includes *ped.* and asterisk (\*) markings.

VAR. XXV (♩ = 66)

LEGGIERMENTE

Musical score for Variation XXV, marked *LEGGIERMENTE* and *p* (piano). The piece is in 3/4 time and consists of two systems. The first system is marked *p*. The second system includes dynamic markings of *f* and *sf*. The score features complex rhythmic patterns with fingerings and includes *ped.* and asterisk (\*) markings.





*p semplice*

VAR. XXIX (♩ = 92)

*ff*

*f* *cresc.* *f* *ff*

a) Der Herausgeber empfiehlt eine Fermate von kurzer Dauer.  
L'éditeur recommande un point d'orgue de courte durée.  
The editor recommends a pause of short duration.

VAR. XXX (♩ = 52)

Musical score for Variation XXX, marked with a quarter note equal to 52 (♩ = 52). The score is in 3/4 time and features a piano accompaniment. The right hand plays chords with a 3-measure rest in the first measure, followed by a 4-measure rest and a 5-measure rest. The left hand plays a steady accompaniment. Dynamics include *pp*, *cresc.*, *dim.*, and *pp*. The piece concludes with *u. c.* (ad libitum).

VAR. XXXI (♩ = 69)

First system of Variation XXXI, marked with a quarter note equal to 69 (♩ = 69). The right hand has a 7-measure rest followed by a melodic phrase. The left hand plays a continuous eighth-note accompaniment. Dynamics include *sempre pp* and *pp*. The system ends with a double bar line and a repeat sign.

Second system of Variation XXXI. The right hand continues with a 7-measure rest and a melodic phrase. The left hand continues with the eighth-note accompaniment. Dynamics include *pp*. The system ends with a double bar line and a repeat sign.

Third system of Variation XXXI. The right hand continues with a 7-measure rest and a melodic phrase. The left hand continues with the eighth-note accompaniment. Dynamics include *pp*. The system ends with a double bar line and a repeat sign.

Fourth system of Variation XXXI. The right hand continues with a 7-measure rest and a melodic phrase. The left hand continues with the eighth-note accompaniment. Dynamics include *cresc.* and *t. c.* (ad libitum). The system ends with a double bar line and a repeat sign.

VAR. XXXII *poco a poco animato*

The first system of music features a treble and bass clef. The treble clef contains a melodic line with slurs and fingering numbers (5, 1, 3, 7). The bass clef contains a complex accompaniment with many sixteenth notes and slurs. The system is divided into two measures by a double bar line. The second measure includes the instruction *pù cresc..* above the treble clef. The system concludes with a fermata over the final notes.

The second system continues the piece with similar notation. The treble clef has slurs and fingering (5, 1, 3, 7). The bass clef has slurs and fingering (5, 5, 5, 5, 5, 5). The system is divided into two measures by a double bar line. The system concludes with a fermata over the final notes.

The third system continues the piece. The treble clef has slurs and fingering (5, 3, 1, 4, 7). The bass clef has slurs and fingering (5, 5, 5, 5, 5, 5). The system is divided into two measures by a double bar line. The second measure includes the instruction *ff* above the bass clef. The system concludes with a fermata over the final notes.

The fourth system continues the piece. The treble clef has slurs and fingering (5, 4, 1, 7). The bass clef has slurs and fingering (5, 5, 5, 5, 5, 5). The system is divided into two measures by a double bar line. The second measure includes the tempo marking  $\text{♩} = 120$  above the treble clef and the instruction *ff animato* above the bass clef. The system concludes with a fermata over the final notes.

The fifth system continues the piece. The treble clef has slurs and fingering (2, 5, 2, 5). The bass clef has slurs and fingering (2, 5, 2, 5). The system is divided into two measures by a double bar line. The system concludes with a fermata over the final notes.

First system of the musical score. The right hand features a complex melodic line with slurs and accents, including a 5-fingered scale-like passage. The left hand provides a bass accompaniment with chords and a few melodic fragments. Dynamics include *mf* and *sf*. Fingerings like 2, 4, 3, 1 and 3, 2, 1 are indicated. There are two asterisks (\*) marking specific measures.

Second system of the musical score. The right hand continues with a melodic line, featuring a 4-fingered scale-like passage. The left hand has a steady bass accompaniment. Dynamics include *sf* and *cresc.* (crescendo). Fingerings like 2, 5 and 4, 4 are shown. There are two asterisks (\*) marking specific measures.

Third system of the musical score. The right hand has a dense, fast-moving melodic line with many slurs and accents. The left hand is mostly silent. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). There is one asterisk (\*) at the end of the system.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents, including a 2-fingered scale-like passage. The left hand is mostly silent. The instruction *poco a poco più tranquillo* is written below the staff. Fingerings like 1, 3, 1, 2 and 1, 3, 1, 2 are shown.

Fifth system of the musical score. The right hand has a fast, intricate melodic line with many slurs and accents, including a 2-fingered scale-like passage. The left hand has a bass accompaniment with chords and a few melodic fragments. Dynamics include *pp* (pianissimo). A tempo marking  $\text{♩} = 76$  is at the beginning. Fingerings like 2, 3, 2, 3 and 2, 3, 2, 3 are shown. There is one asterisk (\*) at the end of the system.

1 4 5  
i 4 5  
i 3 5

*sf*  
Ped. \*

*pp*

Ped. \*

$\frac{2}{1} = 88$   
4 3 3  
*p* *cresc.*  
5 2 4 1 5 2

$\frac{5}{1}$  2 4  
*mf* *p* *cresc.*  
4 1 4 1 5 1  
Ped. \* Ped. \*

Musical score for piano, page 20. The score is in B-flat major and 3/4 time, with a tempo of quarter note = 96. It consists of six systems of two staves each. The first system is marked *poco f* and includes fingerings (5, 2, 5, 4, 5) and "Red." markings. The second system continues the texture. The third system is marked *sf* and includes a section labeled "a)" with a 4-measure phrase. The fourth system continues the *sf* texture. The fifth system is marked *cresc.* and *accel.*, leading to a *ff* section. The sixth system concludes with *a tempo* and *p* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

a) Der Herausgeber empfiehlt das Mitspielen der vom ihm zugefügten kleinen Noten aus klanglichen Gründen.  
 L'éditeur recommande le jeu d'ensemble des petites notes qu'il y a ajoutées pour raison de tonalité.  
 The editor recommends playing the small notes which he has added for more sonority in tone.

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

## J. S. BACH

(EDWIN FISCHER)

### Nr. Englische Suiten

- 287. Nr. 1. A-dur
- 288. Nr. 2. a-moll
- 289. Nr. 3. g-moll
- 290. Nr. 4. F-dur
- 291. Nr. 5. e-moll
- 292. Nr. 6. d-moll

8. Fantasie c-moll

7. Fantasie, Chromatische

### Französische Suiten

- 281. Nr. 1. d-moll
- 282. Nr. 2. c-moll
- 283. Nr. 3. h-moll
- 284. Nr. 4. Es-dur
- 285. Nr. 5. G-dur
- 286. Nr. 6. E-dur

3. Inventionen, Zweistimmige

4. Inventionen, Dreistimmige

166. Italienisches Konzert F-dur

1. Präludien, Zwölf kleine und sechs kleine

Das Wohltemperierte Klavier in 12 Heften

### Klavierkonzerte

\*10. f-moll / \*12. d-moll

\*11. A-dur / \*23. E-dur

## BEETHOVEN

(FREDERIC LAMOND)

- 161. Andante F-dur
- 154. Rondo C-dur, op. 51 Nr. 1
- 168. Rondo G-dur, op. 51 Nr. 2

### Variationen

- 207. F-dur op. 34
- 210. 32 in c-moll
- 111. 6 leichte, G-dur
- 211. „Nel cor più“, G-dur

### Sonaten

(ARTUR SCHNABEL)

- 123. Nr. 1. f-moll op. 2 Nr. 1
- 124. Nr. 2. A-dur op. 2 Nr. 2
- 125. Nr. 3. C-dur op. 2 Nr. 3
- 126. Nr. 4. Es-dur op. 7
- 127. Nr. 5. c-moll op. 10 Nr. 1
- 128. Nr. 6. F-dur op. 10 Nr. 2
- 129. Nr. 7. D-dur op. 10 Nr. 3
- 130. Nr. 8. c-moll op. 13 (Pathétique)
- 131. Nr. 9. E-dur op. 14 Nr. 1
- 132. Nr. 10. G-dur op. 14 Nr. 2
- 133. Nr. 11. B-dur op. 22

- 134. Nr. 12. As-dur op. 26
- 135. Nr. 13. Es-dur op. 27 Nr. 1 (quasi una fantasia)
- 136. Nr. 14. cis-moll op. 27 Nr. 2 (quasi una fantasia) (Mondscheinsonate)
- 137. Nr. 15. D-dur op. 28
- 138. Nr. 16. G-dur op. 31 Nr. 1
- 139. Nr. 17. d-moll op. 31 Nr. 2
- 140. Nr. 18. Es-dur op. 31 Nr. 3
- 141. Nr. 19. g-moll op. 49 Nr. 1
- 57. Nr. 20. G-dur op. 49 Nr. 2
- 142. Nr. 21. C-dur op. 53
- 143. Nr. 22. F-dur op. 54
- 144. Nr. 23. f-moll op. 57 (Appassionata)
- 145. Nr. 24. Fis-dur op. 78
- 146. Nr. 25. G-dur op. 79
- 147. Nr. 26. Es-dur op. 81a (Les Adieux)
- 148. Nr. 27. e-moll op. 90
- 149. Nr. 28. A-dur op. 101
- 150. Nr. 29. B-dur op. 106 (Für das Hammerklavier)
- 151. Nr. 30. E-dur op. 109
- 152. Nr. 31. As-dur op. 110
- 153. Nr. 32. c-moll op. 111
- 209. Diabelli-Variationen C-dur op. 120

## BRAHMS

(EUGEN D'ALBERT)

### Sonaten

- 449. Nr. 1, op. 1 C-dur
- 454. Hieraus einzeln: Andante „Verstohlen geht der Mond auf“
- 450. Nr. 2, op. 2 fis-moll
- 451. Nr. 3, op. 5 f-moll
- 455. Hieraus einzeln: Andante „Der Abend dämmert“ „Das Mondlicht scheint“
- 452. Scherzo op. 4 es-moll
- 456. Schumann-Variationen op. 9
- 457. 4 Balladen op. 10
- 453. Händel-Variationen op. 24
- 466. Klavierstücke op. 76
- Hieraus einzeln
- 470. Nr. 2. Capriccio h-moll
- 471. Nr. 7. Intermezzo a-moll
- 458. Rhapsodie h-moll, op. 79 Nr. 1
- 463. Rhapsodie g-moll, op. 79 Nr. 2
- 459. Fantasien op. 116 Nr. 1—3
- 460. Fantasien op. 116 Nr. 4—7
- 465. 3 Intermezzi op. 117
- 464. 6 Klavierstücke op. 118
- Hieraus einzeln
- 468. Nr. 2. Intermezzo A-dur

- 467. Nr. 3. Ballade g-moll
- 469. Nr. 5. Romanze F-dur
- 461. 4 Klavierstücke op. 119
- 462. Gavotte von Gluck

\* \* \*

## CHOPIN

(LEONID KREUTZER)

### Balladen

- 115. Nr. 1. g-moll op. 23
- 116. Nr. 2. F-dur op. 38
- 163. Nr. 3. As-dur op. 47
- 164. Nr. 4. f-moll op. 52

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- 172. op. 10. Nr. 4—6. cis-moll, Ges-dur, es-moll
- 173. op. 10. Nr. 7—9. C-dur, F-dur, f-moll
- 174. op. 10. Nr. 10—12. As-dur, Es-dur, c-moll
- 175. op. 25. Nr. 1—3. As-dur, f-moll, F-dur
- 176. op. 25. Nr. 4—6. a-moll, e-moll, gis-moll
- 177. op. 25. Nr. 7—9. cis-moll, Des-dur, Ges-dur
- 247. op. 25. Nr. 10—12. h-moll, a-moll, c-moll
- 248. Trois nouvelles Etudes

### Impromptus

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Nr. 2. Fis-dur op. 36  
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- 113. Nr. 4/6. F-dur, Fis-dur, g-moll op. 15
- 114. Nr. 7/10. cis-moll, Des-dur op. 27, H-dur, As-dur op. 52
- 234. Nr. 11/12. g-moll, G-dur op. 57
- 235. Nr. 13/16. c-moll, fis-moll op. 48, f-moll, Es-dur op. 55
- 236. Nr. 17/19. H-dur, E-dur op. 62, e-moll, op. 72

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- 222/228. Nr. 1/9, 10/17, 18/25, 26/32, 33/38, 39/45, 46/51

### Polonaisen

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Nr. 2. es-moll op. 26 Nr. 2

- 194. {Nr. 3. A-dur op. 40 Nr. 1  
Nr. 4. c-moll op. 40 Nr. 2
- 195. Nr. 5. fis-moll op. 44
- 196. Nr. 6. As-dur op. 53
- 197. Nr. 7. As-dur op. 61 (Polonaise-Fantaisie)
- 198. {Nr. 8. d-moll op. 71 Nr. 1  
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- \*199. Grande Polonaise brillante op. 22 mit Orchester

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- 179. op. 28. Nr. 10—14
- 245. op. 28. Nr. 15—18
- 246. op. 28. Nr. 19—24 u. op. 45

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- 180. c-moll op. 1
- 181. à la mazur, F-dur op. 5
- 182. c-moll op. 16

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- 205. Nr. 2. b-moll op. 31
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- 50. Nr. 4. E-dur op. 54

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- 184. h-moll op. 58

### Walzer

- 249. Nr. 1. Es-dur op. 18 Grande Valse brillante
- 250. Nr. 2. As-dur op. 34 Nr. 1 Valse brillante
- 251. {Nr. 3. a-moll op. 34 Nr. 2  
Nr. 4. F-dur op. 34 Nr. 3
- 252. Nr. 5. As-dur op. 42 Grande Valse
- 253. {Nr. 6. Des-dur op. 64 Nr. 1  
Nr. 7. cis-moll op. 64 Nr. 2
- 254. Nr. 8. As-dur op. 64 Nr. 3
- 255. {Nr. 9. As-dur op. 69 Nr. 1  
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- 256. {Nr. 11. Ges-dur op. 70 Nr. 1  
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- 257. {Nr. 14. e-moll op. posth.

- 191. Allegro de Concert A-dur op. 46
- 189. {Berceuse Des-dur op. 57  
Barcarole Fis-dur op. 60
- 190. Boléro a-moll op. 19, Tarantelle op. 43
- 117. Fantasie f-moll op. 49
- \*202. Klavierkonzert e-moll op. 11
- \*203. Klavierkonzert f-moll op. 21
- 192. Variations brillantes op. 12 B-dur

Jedes Heft ist einzeln käuflich / Vollständige Verzeichnisse durch jede Musikalienhandlung

\* Werke mit Orchester bringen den vollständigen Orchesterpart im zweiten Klavier

(Fortsetzung umseitig)

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

Fortsetzung

## CLEMENTI

(JAMES KWAST)

Nr.

- 262/267. Sonatinen. Nr. 1—12  
269/280. Sonaten Nr. 1—12

## HÄNDEL

(JAMES KWAST)

Klavier-Suiten

119. A-dur, F-dur / 120. d-moll  
121. e-moll / 122. E-dur (enth. d. Grobschmied-Variationen) u. fis-moll  
229. g-moll (enth. d. Passacaglia) / 230. f-moll  
251. g-moll / 252. d-moll, d-moll  
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## HAYDN

(JAMES KWAST)

Sonaten

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70. Nr. 3. C-dur,  $\phi$  Allegro con brio  
71. Nr. 4. E-dur,  $\frac{3}{4}$  Moderato  
72. Nr. 5. A-dur,  $\frac{3}{4}$  Allegretto  
73. Nr. 6. As-dur, c Allegro mod.  
74. Nr. 7. D-dur, c Moderato  
75. Nr. 8. G-dur,  $\frac{3}{8}$  Allegretto innocente  
76. Nr. 9. B-dur, c Allegro  
77. Nr. 10. D-dur,  $\frac{3}{4}$  Andante con espressione  
78. Nr. 11. C-dur,  $\frac{3}{4}$  Andante con espressione  
79. Nr. 12. F-dur,  $\frac{3}{4}$  Allegro mod.

## LISZT

(MORIZ ROSENTHAL)

Alle bekannten Klavier-Werke  
Laut besonderem Verzeichnis

## MENDELSSOHN

(MAYER-MAHR)

- \*60. Capriccio brillant h-moll op. 22 mit Orchester  
51. Sieben Charakterstücke op. 7  
66. Fantasie fis-moll op. 28

67. Sechs Kinderstücke op. 72  
\*61. Klavierkonzert g-moll op. 25  
\*63. Klavierkonzert d-moll op. 40  
54. Präludium und Fuge e-moll op. 35, Nr. 1  
\*62. Rondo brillant Es-dur op. 29 mit Orchester  
65. Ronde Capriccioso E-dur op. 14  
55. Variations sérieuses op. 54  
Drei Fantasiaen oder Capriccios op. 16  
52. Nr. 1. A-dur  
59. Nr. 2. e-moll  
64. Nr. 3. E-dur  
351. Scherzo a capriccio fis-moll

Lieder ohne Worte

42. Heft 1, op. 19  
Nr. 1. E-dur, Nr. 2. a-moll.  
Nr. 3. A-dur (Jägerlied),  
Nr. 4. A-dur, Nr. 5. fis-moll,  
Nr. 6. g-moll (Venet. Gondellied)  
43. Heft 2, op. 30  
Nr. 7. Es-dur, Nr. 8. b-moll,  
Nr. 9. E-dur, Nr. 10. h-moll,  
Nr. 11. D-dur, Nr. 12. fis-moll  
(Venet. Gondellied)  
44. Heft 3, op. 38  
Nr. 13. Es-dur, Nr. 14. c-moll,  
Nr. 15. E-dur, Nr. 16. A-dur,  
Nr. 17. a-moll, Nr. 18. As-dur  
(Duetto)  
45. Heft 4, op. 53  
Nr. 19. As-dur, Nr. 20. Es-dur,  
Nr. 21. g-moll, Nr. 22. F-dur,  
Nr. 23. a-moll (Volkslied),  
Nr. 24. A-dur  
46. Heft 5, op. 62  
Nr. 25. D-dur, Nr. 26. B-dur,  
Nr. 27. e-moll (Trauermarsch),  
Nr. 28. G-dur, Nr. 29. a-moll  
(Venet. Gondellied), Nr. 30.  
A-dur (Frühlingslied)  
47. Heft 6, op. 67  
Nr. 31. Es-dur, Nr. 32. fis-moll,  
Nr. 33. B-dur, Nr. 34. C-dur  
(Spinnerlied), Nr. 35. h-moll,  
Nr. 36. E-dur  
48. Heft 7, op. 85  
Nr. 37. F-dur, Nr. 38. a-moll,  
Nr. 39. Es-dur, Nr. 40. D-dur,  
Nr. 41. A-dur, Nr. 42. B-dur  
49. Heft 8, op. 102  
Nr. 43. e-moll, Nr. 44. D-dur,  
Nr. 45. C-dur, Nr. 46. g-moll,  
Nr. 47. A-dur, Nr. 48. C-dur

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(CARL FRIEDBERG)

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| 85. Nr. 2.   | F-dur  | Nr. 280 |
| 86. Nr. 3.   | B-dur  | Nr. 281 |
| 87. Nr. 4.   | Es-dur | Nr. 282 |
| 88. Nr. 5.   | G-dur  | Nr. 283 |
| 89. Nr. 6.   | D-dur  | Nr. 284 |
| 90. Nr. 7.   | C-dur  | Nr. 309 |
| 91. Nr. 8.   | a-moll | Nr. 310 |
| 92. Nr. 9.   | D-dur  | Nr. 311 |
| 93. Nr. 10.  | C-dur  | Nr. 330 |
| 94. Nr. 11.  | A-dur  | Nr. 331 |
| 95. Nr. 12.  | F-dur  | Nr. 332 |
| 96. Nr. 13.  | B-dur  | Nr. 333 |
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| 98. Nr. 15.  | C-dur  | Nr. 545 |
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(ALEXANDER BOROVSKY)

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(CONRAD ANSORGE)

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(BRUNO EISNER)

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Jedes Heft ist einzeln käuflich / Vollständige Verzeichnisse durch jede Musikalienhandlung  
\* Werke mit Orchester bringen den vollständigen Orchesterpart im zweiten Klavier