

LUDWIG VAN BEETHOVEN

KLAVIERSONATE

NR. 10. G-DUR

OP. 14. NR. 2

HERAUSGEGEBEN

VON

ARTUR SCHNABEL

TONMEISTER

AUSGABE

Nr. 132

VERLAG ULLSTEIN / BERLIN

V O R W O R T

A V A N T - P R O P O S . P R E F A C E

*

Manche Fingersätze dieser Ausgabe werden vielleicht befremden; zur Erklärung der ungewöhnlicheren sei gesagt, daß die Auswahl nicht ausschließlich zur Bequemlichkeit der Hände getroffen wurde, daß sie vielmehr häufig dem Wunsche entstammt, den musikalischen Ausdruck der jeweiligen Stellen (wie ihn der Herausgeber meint) zu sichern oder mindestens nahezulegen. Dabei leitete ihn auch oft die erziehlche Vorstellung des Klavieres ohne klangliche Unterstützung durch das Pedal, das in der klassischen Klaviermusik sparsam und im Notfall, und nur sehr selten als Färbungsmittel verwendet wurde. Die Kargheit der Pedalisationshinweise entspricht dieser Auffassung; es ist zu erstreben (und zu erreichen), gesangartige Tonfolgen auch ohne Pedal-Leim wie aus einem Stück geformt erscheinen zu lassen.

Fingersätze und Pedalangaben sind fast ausnahmslos vom Herausgeber; die Originaltexte, zumal der früheren Werke, enthalten beinahe gar keine. Die Bindebogen (wie auch die Akzente und Anschlagarten) sind in den Vorlagen gelegentlich mit so offenkundiger, so verwirrender Flüchtigkeit und Sorglosigkeit aufgezeichnet, — hauptsächlich in den Frühwerken —, daß der Herausgeber das musikalische Recht, die musikalische Pflicht zu haben glaubte, sie mitunter nach Überlegung, Sinn und Geschmack zu ändern: zu verkürzen, zu verlängern, zu ergänzen, zu deuten. Derartige Abweichungen sind nicht besonders kenntlich gemacht. Alle anderen Zusätze des Herausgebers aber sind ersichtlich aus kleiner oder eingeklammerter Schrift.

m. d. = rechte Hand / m. s. = linke Hand.

Le doigté inusité que l'on trouvera par endroits dans cette édition surprendra peut-être. Si nous l'avons choisi, c'est moins pour la commodité des doigts que dans le but de fixer le caractère d'un passage — ou de le suggérer d'une façon approximative — selon les intentions de l'éditeur.

Souvent nous avons suivi l'idée — utile au point de vue pédagogique — d'un piano auquel manquerait l'appui de la pédale. Dans la musique classique, il est recommandable de ne faire usage de la pédale que modérément, en cas d'urgence; elle ne doit servir que rarement de «colorant». Aussi bien ne la trouvera-t-on prescrite qu'à fort peu d'endroits. Le pianiste devra s'efforcer de jouer les passages mélodiques «comme d'une pièce», sans avoir recours à la pédale. Il est possible d'y parvenir au prix de certains efforts.

Le doigté et les pédales sont presque exclusivement de la main de l'éditeur; les textes originaux en sont à peu près entièrement dépourvus; c'est là le cas en particulier des œuvres de jeunesse.

Dans ces textes, les arcs (de même que les accents et les indications relatives au jeu) ont été parfois notés très fugitivement et avec beaucoup de négligence, pouvant donner lieu à des erreurs; ici l'éditeur s'est cru le droit et même le devoir de transformer, de raccourcir, de rallonger, de compléter selon que le lui dictaient la raison, le sens du passage, le bon goût. Les transformations de ce genre ne sont pas mentionnées comme telles. Par contre toutes les autres adjonctions de l'éditeur sont imprimées en petits caractères ou placées entre crochets.

m. d. = main droite / m. s. = main gauche.

This or that fingering in this edition may appear somewhat strange. By way of explaining these apparent oddities the Editor ventures to say that his selection was not exclusively made with a view to "easy" playing, but that it frequently arose from a tendency to secure — or, at least, to bring near — the musical expression required by the spirit and essence of the composition. Quite often the Editor was guided by the pedagogic conception of a piano whose tone colouring is unaided by the pedal — the fact being that the pedal is very seldom used in the classic piano literature as a means of colouring. In accordance with this conception the use of the pedal is rarely indicated in this edition. It must be the player's aim to render song-like passages, without recurring to the pedal, if cast in *one* mould.

The fingerings and pedal indications are almost without exception by the Editor; the original texts, especially those of earlier works, contain next to none. The binding arcs as well as the accents and manners of touch were indicated by the composer in such an obvious and confusing flightiness and carelessness — especially in his early works, — that the Editor held it to be not only within his right, but in duty bound to change them occasionally according to his best judgement, sense and taste: to abbreviate, to lengthen, to supplement, to interpret. Changes of this kind are not especially noted; all other additions made by the Editor are to be recognized either by smaller print or by brackets.

m. d. = right hand / m. s. = left hand.

ARTUR SCHNABEL

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Printed in Germany

SONATE

No. 10

DER BARONIN VON BRAUNGEWIDMET

ALLEGRO (♩ = 104)

BEETHOVEN, Op. 14 Nr. 9

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRO' with a quarter note equal to 104 beats per minute. The score includes various dynamics such as *p dolce*, *mf*, *sf*, *cresc.*, and *molto p*. Articulation includes *ligato* and *tr* (trill). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a trill and a fermata.

5 4 4 3 I 4 2 3 4 3 I 5 4 4 2 5 I

pp *p*

legiero

5 I 4 2 5 I 4 2 4 2 3 I 4 3 I 5 4 5 4 3 I 5 2 4 I 2

p

2 3

3 5 5 2 4 I a) 2 3 2 I 2 5

p

(-) 4 5 3 4 I 3 I 4 I 3

cresc. *p*

3 5 4 5 3

3 I 3 I 4 I 4 I 2 5 3 5 3 5 I 3 4 I 3 2

cresc. *f* *sf*

leg. *

2 I

a) *Leichter:*
Exécution plus facile:
This way is easier of execution:

5 3 I 3 2

tranquillo

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The tempo is marked *tranquillo*. The piece begins with a forte (*f*) dynamic and includes various articulations such as slurs, accents, and breath marks. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics range from *ppp* to *f*. The score includes several trills (marked *tr.*) and triplets. The piece concludes with a *non dim.* instruction.

5 1 4 2 4 3 4 3 5 4 5 4 4 5 4 2 3 1 4 2 3 1

p

decresc. *pp* *f*

no. *more.*

2 5 2 1 2 1 3 5 1 4 1 1

no. *no.*

no. *no.*

no. *no.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 4, 2, 5, 2, 1, b, 5, 4). The left hand has a bass line with slurs and fingerings (e.g., 5, 2, 1, b, 5, 4). Dynamics include *sf* and *p*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (e.g., 4, 2, b, 3, 2, b, 3, 1, 2, 2, b, 1, 5, 3). The left hand has a bass line with slurs and fingerings (e.g., 4, 5, 4). Dynamics include *sf*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (e.g., 24, b, 1, b, 3, b, 5, 1, 3, 5, 1, 3, 2, 1, 2, 1, 3). The left hand has a bass line with slurs and fingerings (e.g., 4, 4, 4, 2, 1, 5, 3, 4, 4, 4). Dynamics include *mp* and *cresc.*

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (e.g., 1, 1, 5, 4, 1, b, 5, 2, 4, 1, 5). The left hand has a bass line with slurs and fingerings (e.g., 1, 5, 2, 4, 3, 1). Dynamics include *sf*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (e.g., 2, 1, 3, 4, 1, b, 5, 2, 4, 1, 5). The left hand has a bass line with slurs and fingerings (e.g., 2, 1, 2, 1). Dynamics include *f* and *sf*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (e.g., 1, 1, 5, 4, 1, b, 5, 2, 4, 1, 5). The left hand has a bass line with slurs and fingerings (e.g., 2, 1, 2, 1). Dynamics include *f* and *sf*.

2 4 3 2 I b 5 2 I 5 2

decresc.

pp

sopra 3

4

2 3 4 5 4 5 2

5

3 4 5 I 4 3 4 I 4 I 3 5 2 I 3 5 2 I 2 3 2 3 2 3

cresc.

f

ff marcantissimo

Ad. * *Ad.* *

non trop-
po corfo

3 2 I 2 I 3 4 2 3 3

sf

p dolce, semplice

4 2

4 2 3 5 3 I 4 3 4 5 4 5 4 5 4

3 3 5

4 3 2 23 tr 12 3 2 p 2 4 3 2 3 5 3

cresc.

sf

p cresc.

sf

5 3 5 2

2 4 35 tr 23 5 3 2 4 3 2 3 5 4 5 2 4 4 5

pp *cresc.* *p* *cresc.*

5 5 4 5 3 4 4 4 5

4 4 5 4 4 3 2 4

p

4 2 5 4 5 5

4 2 3 5 3 2 3 2 3 5 3 5 4 I I 3

6 ()

4 3 2 3 5 I 4 2 4 3 5 4 2 4 3 I 5 4 2 4 5 I 4 2

pp *p* *p*

leggiere

5 3 4 4 3 I 5 4 3 I 5 4 I 5 2 3 3 4 2

2 3 5 3 2

5 4 5 4 2 (-) 4 5

a) *p* *cresc.*

5 1/2 1/2 2/3 1/2 3/3 4 2 3 1 4 2 4 2 3 1 4 2 3 1 4 2

a) *Leichter:*
Exécution plus facile:
This way is easier of execution:

5 4 5 3 2 3 4 2

5 3

3 4 3 2 I 3 I 4 3 4 3 2 I 3 I 4 I 4 3 4 5 I 4 I 2 3

p *cresc.* *f* (I 3 I 4 I 3)

f *sf* *p dolce*

sf *p*

4 2 4 5 2 4 2 4 3 5 4 2 4 2

p

cresc. *decresc.* *p* *cresc.*

mf *p* *cresc.* *f* *sf*

p *più p* *p* *semplice*

tranquillo

ANDANTE (♩ = 72)
La prima parte senza replica

The musical score is written for piano and consists of six systems of staves. The first system begins with a piano (*p*) dynamic and includes fingering numbers (e.g., 2, 5, 4, 5, 3, 4, 3, 1, 5, 2, 4, 2, 2, 4, 5) and a first ending bracket. The second system features dynamic markings for crescendo (*cresc.*), fortissimo (*sf*), and piano (*p*), along with a trill (*tr*) and a first ending bracket. The third system includes a piano (*p*) dynamic and a series of 'Ped.' (pedal) markings with asterisks. The fourth system starts with a piano (*p*) dynamic and includes fortissimo (*sf*) markings. The fifth system is marked with a tempo change to $\text{♩} = 80$ and includes the instruction 'sempre legato'. The sixth system features a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The score is filled with detailed fingering and articulation marks throughout.

45

p

cresc.

sf

p

pp 43

2 4 5

3 5 42 4 2 5

(♩ = 72)

cresc.

p

sf

sf

sf

sf

p

non cresc.

4 2 32 4 5 2 5 5 21 54

(♩ = 80)

cresc.

p

1. 5 4 4 2

2.

p

5 4 4 2

(♩ = 69)

p dolce

p

5 4 4 5 4 4 5 4 5 4 3

p

sf

p

sf

p

5 4 4 5 4 3

cresc.

sf

p

5 5 5 2 3

First system of the musical score. The right hand features a complex melodic line with slurs and fingering (4, 5, 3, 4). The left hand provides a steady accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo). A *sf* (sforzando) marking is present at the end of the system.

Second system of the musical score. The right hand continues with slurs and fingering (5, 4, 5, 2). The left hand has a consistent rhythmic pattern. Dynamics include *p*, *f* (forte), and *decresc.* (decrescendo). A first ending bracket is shown at the end.

Third system of the musical score. The right hand has slurs and fingering (5, 4, 3, 4). The left hand continues its accompaniment. Dynamics include *p*, *mp* (mezzo-piano), and *decresc.*. A second ending bracket is shown at the end.

Fourth system of the musical score. The right hand features slurs and fingering (5, 4, 3, 2, 1). The left hand has a simple accompaniment. Dynamics include *pp* (pianissimo), *ppp* (pianississimo), and *p semplice*. Performance instructions include *non troppo accentuare*, *simile*, and *dolce sempre legato*. A tempo marking of $\text{♩} = 72$ is present.

Fifth system of the musical score. The right hand has slurs and fingering (4, 3, 4, 2, 1, 2). The left hand continues with a simple accompaniment. Dynamics include *p* and *cresc.*. Measure numbers 35 and 36 are indicated.

Sixth system of the musical score. The right hand has slurs and fingering (2, 5, 4, 3, 1, 3, 4, 5). The left hand continues with a simple accompaniment. Dynamics include *rinf.* (rinfacciato), *cresc. molto*, and *mp*. Measure numbers 34 and 35 are indicated.

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *p*, *pp*, *cresc.*, *f*, and *ff*. Performance instructions include *tranquillo* and *dolce semplice*. The score features complex fingering and articulation marks, including slurs and accents. The first system includes the tempo marking *tranquillo* and dynamics *p* and *pp*. The second system includes *cresc.* and *p*. The third system includes *cresc.* and *f*. The fourth system includes a tempo marking $(\text{♩} = 66)$, *p sf*, *f*, and *decresc.*. The fifth system includes *p* and *pp*. The sixth system includes *pp* and *ff*. The score concludes with a final chord in the bass clef.

SCHERZO

ALLEGRO ASSAI (♩ = 88)

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked "ALLEGRO ASSAI" with a quarter note equal to 88 beats per minute. The score includes various musical notations such as dynamics (p, mf, f, cresc.), articulation (accents, slurs), and fingerings. The first system starts with a piano (p) dynamic. The second system includes a crescendo (cresc.) and a piano (p) dynamic. The third system features a mezzo-forte (mf) dynamic and a non iuagu instruction. The fourth system includes a forte (f) dynamic and a piano leggiero (p leggiero) dynamic. The fifth system includes a forte (f) dynamic and a piano (p) dynamic. The score concludes with a double bar line and a repeat sign.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) chord in the left hand and a piano (*p*) melody in the right hand. The right hand features a series of sixteenth-note runs with fingerings 1 2, 1 3 5, 2 3 5, and 2. A slur covers the first two measures. The left hand has a bass line with notes G2, A2, B2, and C3. A *Red.* (Reduction) symbol with a circled asterisk is present below the first measure.

Second system of musical notation. The right hand continues with sixteenth-note runs, including a triplet of eighth notes (fingerings 1 3 5) and a pair of eighth notes (fingerings 2 3 5). The dynamic changes to *pp* (pianissimo). The left hand has a bass line with notes G2, A2, B2, and C3. A *Red.* symbol with a circled asterisk is present below the first measure.

Third system of musical notation. The right hand features eighth-note runs with fingerings 1 2, 3, 1, 1, 1, 1, 4, 2, 1. A slur covers the last two measures. The dynamic is *p*. The left hand has a bass line with notes G2, A2, B2, and C3. A *Red.* symbol with a circled asterisk is present below the first measure.

Fourth system of musical notation. The right hand continues with eighth-note runs, including a triplet of eighth notes (fingerings 4 1, 3, 5). The dynamic is *p*. The left hand has a bass line with notes G2, A2, B2, and C3. A *cresc.* (crescendo) marking is present below the first measure.

Fifth system of musical notation. The right hand features eighth-note runs with fingerings 3, 4, 4, 2, 5, 4, 1, 1, 1, 2. A slur covers the last two measures. The dynamic is *p*. The left hand has a bass line with notes G2, A2, B2, and C3. A *mf* (mezzo-forte) marking is present below the first measure. The instruction *non lunga* (not long) is written above the first measure.

Sixth system of musical notation. The right hand continues with eighth-note runs, including a triplet of eighth notes (fingerings 5, 3, 4) and a pair of eighth notes (fingerings 5, 3). The dynamic is *p*. The left hand has a bass line with notes G2, A2, B2, and C3. A *Red.* symbol with a circled asterisk is present below the first measure.

crescendo

4 1 3

sf 5 1 3 2

(♩ = 80)

decresc. *p dolce*

molto p

3 2 3 1 2 3 4 4 5 3

2 3 5 2

p *poco*

2 3 4 3 5 2 1 2 3 1

4 5 4 4 5 2

mp

4 4 2 1 2 *mp*

5 3 2 4 4 5 4 4 4 4 4 1 3 1 2

sf 5 4 5 4 4 2 1 4 5 4 1

p

4 1 5 3 1 3 1 2

3 3 5 1 4 2 1 2 4 5 2

p *sf* *sf*

1 2 2 3 1 4 1 2

1 2 1 2

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Starts with a forte (*sf*) dynamic. The bass line features a *crescendo* marking. The system concludes with a mezzo-forte (*mf*) dynamic.
- System 2:** Features a decrescendo (*decresc.*) marking. The bass line includes a *pp* (pianissimo) dynamic and a *molto p* (pianissimo) marking.
- System 3:** Includes a *poco* (poco) marking in the bass line.
- System 4:** Continues the melodic and harmonic development.
- System 5:** Includes a tempo marking of $\text{♩} = 84$ and a piano (*p*) dynamic.
- System 6:** Concludes with a forte (*sf*) dynamic and a decrescendo (*decresc.*) marking.

The notation is densely packed with notes, rests, and articulation marks, including accents, slurs, and various fingerings (e.g., 1, 2, 3, 4, 5) for both hands.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 88. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a first ending bracket in the final system.

Annotations and markings include:
- *p* (piano)
- *fiù p*
- *non troppo lunga*
- *p*
- *sf* (sforzando)
- *p*
- *p cresc.*
- *mf*
- *non lunga*
- *p*
- *cresc.*
- *p*
- *sf*
- *sf*
- *p*

de - cre - scen - do

f

pp

non pressare

pp *cresc.* *f* *p*

(♩ = 80) *non legato*

p *cresc.* *poco* *a poco*

mf *sempre cresc.*

f *cresc.*

(♩ = 92)

p *leggiero*

ff *non legato*

cresc. molto, *non accelerare* *ff*

(♩ = 80)

p *semplice* *ff* *non legato* *cresc. poco a poco* *pp*

sopra

mf *sempre cresc.* *sf* *sf*

f *cresc.* *sf* *sf* (1)

ff

22 (♩ = 92)

non legato

1 3 2 4 1 3 2 4 1 2 1 3 2 4 1 2 1 3 2 3 5 3 5 3 4 5 3

p leggiero *cresc. molto, non accelerare*

(♩ = 80)

5 3 5 3 5 3 3 3 3 4

ff *ff p*

3 *p* I I I

non legato *sf* *p*

leggierissimo *Ed. **

3 *p* I I I

sf *p*

2 4 5 4 2 3

sf *sf* *molto*

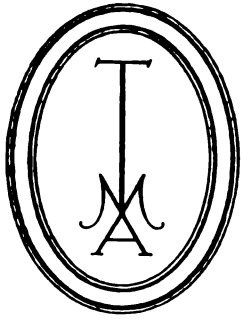
(2) 5 3 2 5 3 2

mf *p* *p* (*poco*) *pp* *non presto* *p*

(2) *p*

(2)

1 3 (2)



BEETHOVEN

KLAVIER-SONATEN IN DER TONMEISTER-AUSGABE

Nr. 1 T. A. 123 <i>Allegro</i> Op. 2 Nr. 1	Nr. 12 T. A. 134 <i>Andante con Variazioni</i> Op. 26	Nr. 23 T. A. 144 <i>Appassionata</i> <i>Allegro assai</i> Op. 57
Nr. 2 T. A. 124 <i>Allegro vivace</i> Op. 2 Nr. 2	Nr. 13 T. A. 135 <i>Sonata quasi una Fantasia</i> <i>Andante</i> Op. 27 Nr. 1	Nr. 24 T. A. 145 <i>Adagio cantabile</i> Op. 78 <i>Allegro ma non troppo</i>
Nr. 3 T. A. 125 <i>Allegro con brio</i> Op. 2 Nr. 3	Nr. 14 T. A. 136 <i>Sonata quasi una Fantasia</i> <i>Adagio sostenuto (Mondschein)</i> Op. 27 Nr. 2	Nr. 25 T. A. 146 <i>Presto alla tedesca</i> Op. 79
Nr. 4 T. A. 126 <i>Allegro molto e con brio</i> Op. 7	Nr. 15 T. A. 137 <i>Allegro</i> Op. 28	Nr. 26 T. A. 147 <i>Adagio</i> (Les adieux) Op. 81
Nr. 5 T. A. 127 <i>Allegro molto e con brio</i> Op. 10 Nr. 1	Nr. 16 T. A. 138 <i>Allegro vivace</i> Op. 31 Nr. 1	Nr. 27 T. A. 148 <i>Mit Lebhaftigkeit</i> Op. 90
Nr. 6 T. A. 128 <i>Allegro</i> Op. 10 Nr. 2	Nr. 17 T. A. 139 <i>Largo</i> <i>Allegro</i> Op. 31 Nr. 2	Nr. 28 T. A. 149 <i>Allegretto, ma non troppo</i> Op. 101
Nr. 7 T. A. 129 <i>Presto</i> Op. 10 Nr. 3	Nr. 18 T. A. 140 <i>Allegro</i> Op. 31 Nr. 3	Nr. 29 T. A. 150 <i>Sonate für das Hammerklavier</i> <i>Allegro</i> Op. 106
Nr. 8 T. A. 130 <i>Grave</i> (Pathétique) Op. 13	Nr. 19 T. A. 141 <i>Andante</i> Op. 49 Nr. 1	Nr. 30 T. A. 151 <i>Vivace, ma non troppo</i> Op. 109
Nr. 9 T. A. 131 <i>Allegro</i> Op. 14 Nr. 1	Nr. 20 T. A. 141 <i>Allegro ma non troppo</i> Op. 49 Nr. 2	Nr. 31 T. A. 152 <i>Moderato cantabile</i> Op. 110
Nr. 10 T. A. 132 <i>Allegro</i> Op. 14 Nr. 2	Nr. 21 T. A. 142 <i>Allegro con brio</i> Op. 53	Nr. 32 T. A. 153 <i>Maestoso</i> Op. 111
Nr. 11 T. A. 133 <i>Allegro con brio</i> Op. 22	Nr. 22 T. A. 143 <i>In Tempo d'un Menuetto</i> Op. 54	<i>Allegro con brio</i>

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH (EDWIN FISCHER)

- Nr.
- 10. Englische Suiten I, Nr. 1/3
 - 11. Englische Suiten II, Nr. 4/5
 - 12. Englische Suiten III, Nr. 6
 - 5. Fantasien und Fugen
 - 6. Präludien und Fugen
 - 7. Fantasie c-moll
Chromatische Fantasie
 - 8. Französische Suiten I, Nr. 1/3
 - 9. Französische Suiten II, Nr. 4.6
 - * 3. Zweistimmige Inventionen
 - * 4. Dreistimmige Inventionen
 - 166. Italienisches Konzert
 - 13. Partiten I, Nr. 1.2
 - 14. Partiten II, Nr. 3/4
 - 15. Partiten III, Nr. 5/6
 - * 1. Zwölf kleine Präludien und sechs kleine Präludien
 - 16. Toccaten und Fugen I, Nr. 1.2
 - 17. Toccaten und Fugen II, Nr. 3.5
 - 18. Toccaten und Fugen III, Nr. 6.7
 - 167. Das wohltemperierte Klavier Band I, Heft 1
 - 168. Das wohltemperierte Klavier Band I, Heft 2
 - 169. Das wohltemperierte Klavier Band I, Heft 3
 - 41. Das wohltemperierte Klavier Band II, Heft 1
 - 111. Das wohltemperierte Klavier Band II, Heft 2
 - 170. Das wohltemperierte Klavier Band II, Heft 3
 - 2. Leichtere Vortragsstücke
 - 165. Variationen in italienischer Manier, Fuge über den Namen Bach, Präludio, Allegro und Fuge Es-dur, Capriccio über die Abreise des geliebten Bruders

BEETHOVEN (ARTUR SCHNABEL)

- 155. Albumblatt „Für Elise“
- 161. Andante F-dur (Andante favori)
- 156/158. Bagatellen I/III
- * 123/153. Sämtliche Sonaten und Sonatinen in Einzelausgaben
- 162. Ecosaisien
- 159. Fantasie g-moll op. 77
- 154. Rondo C-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2
- 207/211. Variationen F-dur op. 34; Es-dur op. 35 (Eroica); C-dur op. 120 (Diabelli); c-moll; G-dur (Nel cor più) u. a.

CHOPIN

(LEONID KREUTZER)

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