

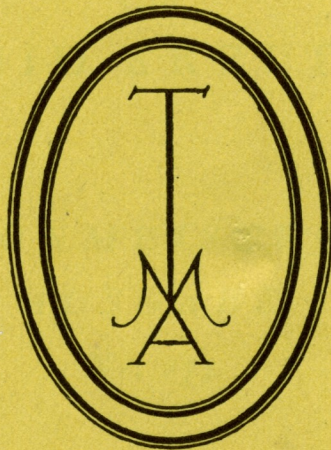
★ ★

# CHOPIN ETÜDEN

C-DUR, F-DUR, F-MOLL

OP. 10 NR. 7-9

(LEONID KREUTZER)



TONMEISTER-AUSGABE

*Nr. 173*

---

VERLAG ULLSTEIN

★

★

F R É D É R I C C H O P I N

---

ETÜDEN

C-DUR F-DUR / F-MOLL

OP. 10. Nr. 7-9

HERAUSGEBEN

VON

LEONID KREUTZER

TONMEISTER

AUSGABE


*Nr. 173*

---

VERLAG ULLSTEIN / BERLIN

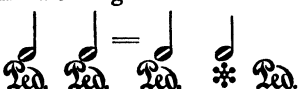
# VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen  $\lceil$  und  $\rceil$  ersetzt. (Anfang, resp. Schluß eines Gedankens.) / Das Pedal muß in der Regel nach der Note getreten werden, unter der das Zeichen steht. / Nur nach einem vorausgegangenen Staccato oder einer Pause darf es gleichzeitig mit dem Erklingen genommen werden. / „Ped“ bedeutet das Einschalten einer allgemeinen Hand- und Pedalpause, worauf das Pedal gleichzeitig mit dem Erklingen genommen werden muß. / Folgen zwei Pedalzeichen aufeinander, so wird das Pedal genau mit der neuen Note aufgehoben und wird dann wieder neu getreten. Dadurch wird ein Ineinanderfließen fremder Elemente vermieden, während gleichzeitig eine lückenlose Verbindung erzielt wird.

Somit heißt: 

## AVANT-PROPOS

Toutes les erreurs manifestes ont été simplement corrigées. Les transformations que l'éditeur a cru bon d'apporter au texte ont été gravées en petits caractères. Nous avons conservé sous ses traits fondamentaux l'indication du mouvement et du jeu, pour autant qu'elle est de Chopin. / Les arcs désignant la phrase ont été remplacés par les signes  $\lceil$  et  $\rceil$  (commencement ou fin d'une pensée). / En général la pédale ne doit être prise qu'après la note marquée „Ped“. / On ne peut la prendre au moment de jouer la note marquée d'un „Ped“ qu'après un staccato ou une pause. / „Ped“ signifie une pause générale des mains et de la pédale. Ensuite la pédale doit être prise en même temps que la note. / Si deux signes „Ped“ se suivent l'un l'autre, il faut lâcher la pédale au moment de toucher la nouvelle note et la reprendre ensuite. De cette façon on évite de mêler des éléments hétérogènes et l'on obtient une liaison parfaite.

Lisez donc: 

## PREFACE

Obvious mistakes which were found in the text have simply been corrected. Changes held to be necessary by the Editor are indicated by small print. The execution marks, as far as indicated by Chopin, have been generally retained. / Phrasing arcs are replaced by the marks  $\lceil$  and  $\rceil$ , i. e. beginning and close of a musical phrase. / The pedal is to be used, as a rule, after the note, below which the mark is set. / Only after a preceding staccato or a pause the pedal may be used simultaneously with the sound. / „Ped“ means interpolating of a general hand- and pedal pause, whereupon the pedal must be used simultaneously with the sound. / If two pedal marks come in succession the pedal has to be raised exactly together with the new note, and then pressed down again. A melting of heterogenous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

# ETÜDEN

Frédéric Chopin Op.10. Nr. 7.

7

*Vivace*

*p*

Ped. \*

Ped. \*

Ped. \*

*cresc.*

1

Ped. \*

Ped. \*

First system of musical notation. Treble clef staff contains a series of chords and single notes. Bass clef staff contains a melodic line with fingerings 1, 3, 1, and 5. Pedal markings 'Ped.' and asterisks are present.

Second system of musical notation. Treble clef staff has a complex chordal texture. Bass clef staff has a melodic line with fingerings 1, 4, and 4. Dynamics include *p* and *leggiero*. Pedal markings 'Ped.' and asterisks are present.

Third system of musical notation. Treble clef staff features dense chordal patterns with fingerings 3, 2, 4, 3, 4, 5. Bass clef staff has a melodic line with fingerings 4, 2, 1, 3, 2, 3, 4, 1. Pedal markings 'Ped.' and asterisks are present.

Fourth system of musical notation. Treble clef staff has a melodic line with a *cresc.* marking. Bass clef staff has a melodic line with *sfz* markings. Pedal markings 'Ped.' and asterisks are present.

Fifth system of musical notation. Treble clef staff has a melodic line with fingerings 4, 2, 5, 1, 3, 2, 1, 5. Bass clef staff has a melodic line with a *cresc.* marking. Dynamics include *f p*. Pedal markings 'Ped.' and asterisks are present.

a) Original fingersatz:  $\begin{matrix} 4 & 5 & 3 & 5 \\ 1 & 1 & 1 & 1 \end{matrix}$  etc.

a) Doigté original:  $\begin{matrix} 4 & 5 & 3 & 5 \\ 1 & 1 & 1 & 1 \end{matrix}$  etc.

a) The original fingering:  $\begin{matrix} 4 & 5 & 3 & 5 \\ 1 & 1 & 1 & 1 \end{matrix}$  etc.

*p*  
*espr.*  
Ped \* Ped \* Ped \*

*p*  
1-5  
Ped \*

Ped \* Ped \* Ped \*

*cresc.*  
Ped \* Ped \* Ped \*

*mf*  
*dim.*  
4 2 5 1 3 2 3  
Ped 1 2 4 \*

First system of musical notation. The upper staff features a complex, rapid melodic line with many slurs and accents. The lower staff contains a bass line with fingerings (1, 2, 3, 4, 3, 2) and dynamic markings including *p* and *ped.* with asterisks.

Second system of musical notation. The upper staff continues with complex melodic patterns. The lower staff includes dynamic markings *cresc.* and *f*, and *ped.* with asterisks. Some notes in the upper staff are marked with  $\frac{4}{2}$ .

Third system of musical notation. The upper staff continues with complex melodic patterns. The lower staff includes *ped.* with asterisks and a *ped.* marking at the end of the system.

Fourth system of musical notation. The upper staff continues with complex melodic patterns. The lower staff includes *f* and *ped.* with asterisks.

Fifth system of musical notation. The upper staff continues with complex melodic patterns. The lower staff includes *cresc.*, *ff*, and *ped.* with asterisks. Some notes in the upper staff are marked with  $\frac{13}{5}$  and  $\frac{15}{5}$ .

Allegro.

The musical score consists of six systems, each with a piano (right) and bass (left) staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Allegro.' and the dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as trills, slurs, and fingerings. Performance instructions include 'Ped.' (pedal), 'cresc.' (crescendo), and 'marc.' (marcato). The piece concludes with a *f* dynamic and a *marc.* instruction.

a) Der üblichen bravurösen Vortragsweise dieser Etüde zieht Herausgeber eine graziöse, duftige vor.

a) Au caractère de bravoure que l'on donne habituellement à cette pièce, nous préférons un ton de grâce et de suavité.

a) The Editor prefers a graceful, florid rendering of this étude to the customary bravura style.



4 1 3 2 4 1 8

*cresc.*

8 5 1 2 5 4 4 2 b 3 1

*dim.*

*f p*

*ped* \*

*ped* \*

*ped* \*

*ped* \*

*ped* \*

*ped* \*

*ped* \*

*f*

*marc.*

*ped* \*

Musical system 1: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 1, 3, 2, 1, 4, 3, 4, 1. Bass staff contains chords and a triplet of eighth notes. Dynamics include 'Ped.' and an asterisk (\*).

Musical system 2: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 4, 2, 3, 1, 3, 2, 3, 1, 4, 3, 1, 5, 4, 1, 3, 1, 3, 1, 5, 4, 1, 3. Bass staff contains chords and a triplet of eighth notes. Dynamics include 'Ped.' and an asterisk (\*).

Musical system 3: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 1, 5, 1, 3, 1, 3. Bass staff contains chords and a triplet of eighth notes. Dynamics include '(menof)', 'f', and 'Ped.'. An asterisk (\*) is present under the second measure.

Musical system 4: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains chords and a triplet of eighth notes. Dynamics include 'Ped.' and an asterisk (\*).

Musical system 5: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 3, 1, 2, 4, 1. Bass staff contains chords and a triplet of eighth notes. Dynamics include 'Ped.' and an asterisk (\*).

Musical system 6: Treble and bass staves. Treble staff contains a sequence of eighth notes with fingerings: 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains chords and a triplet of eighth notes. Dynamics include 'Ped.' and an asterisk (\*).

This page of musical notation consists of six systems, each with two staves (treble and bass clef). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *cresc.* (crescendo) are used throughout. Pedal markings (*Ped.*) and asterisks (\*) are placed below the staves to indicate specific performance techniques. The piece concludes with a final chord and a *Ped.* marking.

This page of musical notation consists of seven systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *cresc. molto*, *p*, *dimin.*, and *(f) pp*. Pedal markings (*Ped.*) and asterisks (\*) are used throughout. The piece concludes with a double bar line and a final note in the bass clef staff.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The piece begins with a piano (*ped.*) marking. The notation includes various rhythmic values and dynamic markings such as *ped.* and *\**.

Second system of musical notation. The upper staff continues the treble clef line, and the lower staff continues the bass clef line. The *ped.* marking is present in both staves, along with *\** symbols.

Third system of musical notation. The upper staff continues the treble clef line, and the lower staff continues the bass clef line. A *cresc.* marking is visible in the upper staff. The *ped.* marking is present in both staves, along with *\** symbols.

Fourth system of musical notation. The upper staff continues the treble clef line, and the lower staff continues the bass clef line. A forte (*f*) marking is present in the upper staff. The *ped.* marking is present in both staves, along with *\** symbols. The tempo marking *marc.* is also present.

Fifth system of musical notation. The upper staff continues the treble clef line, and the lower staff continues the bass clef line. A fortissimo (*ff*) marking is present in the upper staff. The notation includes complex rhythmic patterns and fingerings (e.g., 1, 3, 2, 1, 3, 2, 1, 3, 2). The *ped.* marking is present in both staves, along with *\** symbols.

8. 3 2 1 3 2 1

*dim.*

Ped. \* 1 2 3 Ped. \* Ped. \*

*p* *espr*

Ped. \* Ped. \* Ped. \*

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

1 4 1 2 3 1 4 1 3 1

Ped. \* Ped. \*

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

*cresc.*

*a)*

Ped. \* Ped. \*

8. 4 2 1 3 2 1 2 1

*dim.*

Ped. \* Ped. \*

a) Im Original: fis, g.  
 Dans l'original: fa dièze, sol.  
 In the original: f sharp, g.

Musical notation system 1. Treble clef staff with a dotted line above it containing the number 8. Bass clef staff below it. Fingerings (1-5) are indicated above notes. Dynamics include *Ped.* and asterisks (\*).

Musical notation system 2. Treble clef staff with a dotted line above it containing the number 8. Bass clef staff below it. Dynamics include *p*. Pedals are marked with *Ped.* and asterisks (\*).

Musical notation system 3. Treble clef staff with a dotted line above it containing the number 8. Bass clef staff below it. Dynamics include *pp*. Pedals are marked with *Ped.* and asterisks (\*).

Musical notation system 4. Treble clef staff with a dotted line above it containing the number 8. Bass clef staff below it. Dynamics include *f*. Pedals are marked with *Ped.* and asterisks (\*).

Musical notation system 5. Treble clef staff with a dotted line above it containing the number 8. Bass clef staff below it. Dynamics include *ff*. Pedals are marked with *Ped.* and asterisks (\*).

*Allegro molto agitato.*

*Op. 10. Nr. 9.*

9

*p sotto voce* *cresc.* *con forza*

Ped. Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped. Ped. Ped.

*con forza* *rit.* *a tempo*

*p*

Ped. Ped. \* Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped. Ped. Ped.



First system of musical notation, measures 1-3. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a melodic line with notes and rests. The left hand plays a bass line with fingerings 2, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 2. Pedal markings are present under the bass line. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). Fingerings 4 and 5 are indicated above the right hand notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic line. The left hand bass line has fingerings 2, 3, 2, 2, 3, 2, 2, 3, 2. Pedal markings are present. Dynamics include *p* and *cresc.*

Third system of musical notation, measures 7-9. The right hand has fingerings 2, 5, 4, 1, 2, 2. The left hand bass line has fingerings 2, 5, 5, 2, 5, 5, 2, 5, 5. Pedal markings are present. Dynamics include *stretto* (marked with a > symbol), *f*, and a dotted line with an 8 below it.

Fourth system of musical notation, measures 10-12. The right hand has fingerings 2, 3, 2, 3. The left hand bass line has fingerings 2, 5, 5, 2, 5, 2, 3, 2, 3. Pedal markings are present. Dynamics include *accel.* (accelerando), *cresc.*, and *ff* (fortissimo).

Fifth system of musical notation, measures 13-15. The right hand has fingerings 2, 4, 2, 5. The left hand bass line has fingerings 2, 4, 2, 5, 3, 5, 2, 5. Pedal markings are present. Dynamics include *f*, *pp* (pianissimo), and *f*.

Sixth system of musical notation, measures 16-18. The right hand has fingerings 3, 5, 2, 5. The left hand bass line has fingerings 2, 4, 2, 5, 2, 4, 2, 5. Pedal markings are present. Dynamics include *pp* and *fappassionato* (marked with a > symbol).

5 *rall.* *a tempo*  
*f* *pp* *p sempre agitato*  
 Ped. Ped. Ped. Ped. Ped. Ped.

*con forza*  
 Ped. Ped. Ped. Ped. Ped. Ped.

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

*con forza*  
 Ped. Ped. Ped. Ped. Ped. Ped.

*sfz* *p* *cresc.*  
 Ped. Ped. Ped. Ped. Ped. Ped.

*cresc.*  
 Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and includes a crescendo and accelerando (*cresc. ed accel.*) instruction. The left hand (bass clef) features a steady eighth-note accompaniment with a *Ped.* (pedal) marking. Fingerings are indicated with numbers 2, 4, and 4.

Second system of musical notation. The right hand starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment, marked *Ped.* and including a *a tempo* instruction. Fingerings 2, 5, 5, 2, 4, 4, 2, 5, 5 are shown.

Third system of musical notation. The right hand begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The left hand continues with eighth-note accompaniment, marked *Ped.* and including a *pp smorz.* (pianissimo, *smorz.*) instruction.

Fourth system of musical notation. The right hand starts with a pianissimo (*pp*) dynamic, followed by a fortissimo (*ff*) dynamic. The left hand continues with eighth-note accompaniment, marked *Ped.* and including a *ffrit.* (fortissimo, *frit.*) instruction.

Fifth system of musical notation. The right hand begins with a pianissimo (*ppp*) dynamic, followed by a *smorz.* (smorzando) instruction. The left hand continues with eighth-note accompaniment, marked *Ped.* and including a *smorz.* instruction. Fingerings 2, 5, 2, 1 are shown.

# CHOPIN

## ETÜDEN IN DER TONMEISTER-AUSGABE

### Heft 1, T. A. 171

1 **Allegro** Op.10 Nr.1  
*f* *leggiero*

2 **Allegro** Op.10 Nr.2  
*p*

3 **Lento, ma non troppo** Op.10 Nr.3  
*p*

### Heft 2, T. A. 172

4 **Presto** Op.10 Nr.4  
*con fuoco sfz p cresc.*

5 **Vivace** Op.10 Nr.5  
*f p cresc.*

6 **Andante** Op.10 Nr.6  
*con molto espressione p*

### Heft 3, T. A. 173

7 **Vivace** Op.10 Nr.7  
*p*

8 **Allegro** Op.10 Nr.8  
*tr (f) p*

9 **Allegro molto agitato** Op.10 Nr.9  
*p sotto voce cresc. con forza*

### Heft 4, T. A. 174

10 **Vivace assai** Op.10 Nr.10  
*p cresc.*

11 **Allegretto** Op.10 Nr.11  
*sfz p sempre arpeggiato*

12 **Allegro con fuoco** Op.10 Nr.12  
*f*

### Heft 5, T. A. 175

13 **Allegro sostenuto** Op.25 Nr.1  
*p sempre un poco marcato la melodia*

14 **Presto (ma non troppo; più tosto andantino)** Op.25 Nr.2  
*p*

### Op.25 Nr.3

15 **Allegro**  
*p leggiero*

### Heft 6, T. A. 176

16 **Agitato** Op.25 Nr.4  
*p sempre staccato*

17 **Vivace** Op.25 Nr.5  
*p scherzando*

18 **Allegro** Op.25 Nr.6  
*sotto voce*

### Heft 7, T. A. 177

19 **Lento** Op.25 Nr.7  
*p espr. rubato*

20 **Vivace** Op.25 Nr.8  
*mezza voce cresc.*

21 **Allegro assai** Op.25 Nr.9  
*p leggiero*

### Heft 8, T. A. 247

22 **Allegro con fuoco** Op.25 Nr.10  
*p*

23 **Allegro con brio** Op.25 Nr.11  
*Lento p pp frisoluto*

24 **Allegro molto con fuoco** Op.25 Nr.12  
*f*

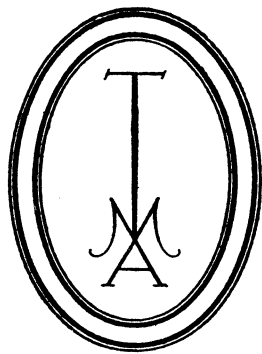
## DREI NEUE ETÜDEN

### Heft 9, T. A. 248

25 **Andantino**  
*una corda*

26 **Allegretto**  
*sotto voce*

27 **Allegretto**  
*dolce una corda legato staccato*



# 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
- Fantasien und Fugen a-moll  
Nr. 1 und 2
- Fantasien c-moll und a-moll  
Präludien und Fugen  
Nr. 1. a-moll, Nr. 2. a-moll,  
Nr. 3. G-dur
- Fantasia c-moll  
Chromatische Fantasia
- 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. Zweistimmige Inventionen  
4. Dreistimmige Inventionen  
Italienisches Konzert F-dur
- Partiten
- Nr. 1. d-moll  
Nr. 2. c-moll  
Nr. 3. a-moll  
Nr. 4. D-dur  
Nr. 5. G-dur  
Nr. 6. e-moll
1. Zwölf kleine Präludien und  
sechs kleine Präludien
- Toccaten und Fugen
- Nr. 1. D-dur  
Nr. 2. d-moll  
Nr. 3. g-moll  
Nr. 4. G-dur  
Nr. 5. e-moll  
Nr. 6. fis-moll  
Nr. 7. c-moll
- Das wohltemperierte Klavier
- Band I, Heft 1  
Band I, Heft 2  
Band I, Heft 3  
Band II, Heft 1  
Band II, Heft 2  
Band II, Heft 3
- Leichtere Vortragsstücke:  
Menuette, kleine Fugen,  
drei kleine Stücke in H-dur

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)

Albumblatt „Für Elise“  
Andante F-dur (Andante fa-  
vori)

Bagatellen op. 33  
Neue Bagatellen op. 119  
Bagatellen op. 126  
Eccossais

Fantasia g-moll op. 77  
Rondo G-dur op. 51 Nr. 1  
Rondo G-dur op. 51 Nr. 2

Sonaten

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) (Mond-  
scheinsonate)

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
- Nr. 21. C-dur op. 53  
Nr. 22. F-dur op. 54  
Nr. 23. f-moll op. 57  
(Appassionata)
- Nr. 24. Fis-dur op. 78  
Nr. 25. G-dur op. 79  
Nr. 26. Es-dur op. 81 a (Les  
adieux)
- Nr. 27. e-moll op. 90  
Nr. 28. A-dur op. 101  
Nr. 29. B-dur op. 106 (Für  
das Hammerklavier)
- Nr. 30. E-dur op. 109  
Nr. 31. As-dur op. 110  
Nr. 32. c-moll op. 111

Variationen

- F-dur op. 34  
Es-dur op. 35 (Eroica-Var.)  
33 Veränderungen über einen  
Walzer von Diabelli, C-dur  
op. 120  
32 Var. c-moll  
6 Var. über „Nel cor più  
non mi sento“ von Paisiello,  
G-dur  
6 leichte Variationen über  
ein Originalthema G-dur  
6 leichte Variationen über  
ein Schweizer Lied F-dur

\* \* \*

## 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

Etüden

171. op. 10. Nr. 1—3. C-dur, a-moll,  
E-dur  
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

200. { Nr. 1. As-dur op. 29  
Nr. 2. Fis-dur op. 36  
Nr. 3. Ges-dur op. 51

118. Fantaisie-Impromptu op. 66

Nocturnes

112. Nr. 1/3. b-moll, Es-dur, H-dur,  
op. 9  
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. 32  
234. Nr. 11/12. g-moll, G-dur  
op. 37  
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

Mazurkas

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

Polonaisen

193. { Nr. 1. cis-moll op. 26 Nr. 1  
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. Polonaise-Fantaisie  
Nr. 7. As-dur op. 61  
198. { Nr. 8. d-moll op. 71 Nr. 1  
Nr. 9. B-dur op. 71 Nr. 2  
Nr. 10. f-moll op. 71 Nr. 3  
199. Grande Polonaise brillante  
op. 22 mit Orchester

Préludes

178. op. 28. Nr. 1—9  
179. op. 28. Nr. 10—14  
245. op. 28. Nr. 15—18  
246. op. 28. Nr. 19—24 u. op. 45

Rondos

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

Sonaten

183. b-moll op. 35  
184. h-moll op. 58
- Scherzi
204. Nr. 1. h-moll op. 20  
205. Nr. 2. b-moll op. 31  
206. Nr. 3. cis-moll op. 39  
50. Nr. 4. E-dur op. 54

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  
Nr. 10. h-moll op. 69 Nr. 2  
Nr. 11. Ges-dur op. 70 Nr. 1  
256. { Nr. 12. f-moll op. 70 Nr. 2  
Nr. 13. Des-dur op. 70 Nr. 3  
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, Taran-  
telle op. 43  
117. Fantaisie f-moll op. 49  
Klavierkonzert Nr. 1. e-moll  
op. 11  
Klavierkonzert Nr. 2. f-moll  
op. 21  
Variations brillantes

## CLEMENTI

(JAMES KWAST)

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

*Die mit Nr. bezeichneten Werke sind erschienen (Juni 1926), die übrigen folgen in kurzen Zwischenräumen  
Jedes Heft ist einzeln käuflich / Bei Bestellungen genügt Angabe der Nummer*

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

## HÄNDEL (JAMES KWAST)

### Klavier-Suiten

Nr.

- 119, 120. A-dur, F-dur / d-moll  
121, 122. G-dur / E-dur, fis-moll  
229, 230. g-moll / f-moll  
231, 232. g-moll / d-moll, d-moll  
233. e-moll, B-dur

\* \* \*

## HAYDN (JAMES KWAST)

### Sonaten

68. Nr. 1. Es-dur  
69. Nr. 2. e-moll  
70. Nr. 3. C-dur  
71. Nr. 4. E-dur  
72. Nr. 5. A-dur  
73. Nr. 6. As-dur  
74. Nr. 7. D-dur  
75. Nr. 8. G-dur  
76. Nr. 9. B-dur  
77. Nr. 10. D-dur  
78. Nr. 11. C-dur  
79. Nr. 12. F-dur

Andante varié f-moll, Adagio  
F-dur  
Capriccio G-dur  
Fantasia C-dur  
Kleine Stücke

\* \* \*

## MENDELSSOHN (MAYER-MAHR)

- Andante cantabile e Presto  
agitato H-dur, Capriccio fis-  
moll op. 5  
Drei Capricen op. 33  
Capriccio brillant h-moll  
op. 22  
Sieben Charakterstücke op. 7  
67. Sechs Kinderstücke op. 72  
Konzert g-moll op. 25  
Konzert d-moll op. 40  
Sechs Präludien und Fugen  
op. 35  
Drei Präludien und Etüden  
op. 104  
66. Fantasie fis-moll op. 28  
Rondo brillant Es-dur op. 29,  
mit Orchester

65. Rondo Capriccioso E-dur  
op. 14  
55. Variations sérieuses op. 54

### Drei Fantasien oder Capriccios op. 16

52. Nr. 1. A-dur  
59. Nr. 2. e-moll  
64. Nr. 3. E-dur  
Capriccio E-dur op. 118, Etüde  
f-moll, Scherzo h-moll  
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. Gondel-  
lied)  
43. Heft 2, op. 30  
Nr. 7. Es-dur, Nr. 8. Des-dur,  
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. a-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

## MOZART (CARL FRIEDBERG)

### Sonaten Kschel- Verzeichnis

84. Nr. 1. C-dur Nr. 279  
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  
97. Nr. 14. c-moll Nr. 457  
98. Nr. 15. C-dur Nr. 545  
99. Nr. 16. B-dur Nr. 570  
100. Nr. 17. D-dur Nr. 576  
Fantasia d-moll Nr. 397  
Fantasia C-dur Nr. 394  
Fantasia c-moll Nr. 475  
Fantasia c-moll  
(à la Constanze) Nr. 396  
Rondo Nr. 1.  
a-moll Nr. 511  
Rondo Nr. 2.  
D-dur Nr. 485  
Rondo Nr. 3.  
F-dur Nr. 494  
Variationen üb.  
die Romanze:  
„Jesuis Lindor“  
Es-dur Nr. 354  
Variationen üb.  
„Ah, vous dirai-  
je, Maman“,  
C-dur Nr. 265  
Variationen üb.  
„Uns. dummer  
Pöbel meint“  
a. Glucks Oper  
„Die Pilgrime  
von Mekka“,  
G-dur Nr. 455  
Variationen üb.  
ein Menuett v.  
Duport, D-dur Nr. 573

## SCHUBERT (CONRAD ANSORGE)

101. Wanderer-Phant. C-dur op. 15  
Fantasia-Sonate G-dur op. 78  
Sonaten  
106. a-moll op. 42  
107. D-dur op. 53

108. B-dur (nachgelassenes Werk)  
A-dur op. 120  
a-moll op. 143

### Impromptus

103. op. 90. Nr. 1. c-moll, Nr. 2.  
Es-dur  
104. op. 90. Nr. 3. G-dur, Nr. 4.  
As-dur  
105. op. 142. Nr. 1. f-moll, Nr. 2.  
As-dur  
221. op. 142. Nr. 3. B-dur (Thema  
mit Variationen), Nr. 4.  
f-moll  
201. 6 Moments musicaux op. 94

## SCHUMANN (MAYER-MAHR)

19. Abegg-Variationen op. 1  
20. Albumblätter op. 124  
28. Album für die Jugend op. 68  
{ Arabeske op. 18  
21. } Blumenstück op. 19  
22. Carnaval op. 9  
Concert sans Orchest. op. 14  
Davidsbündler op. 6  
Etudes symphoniques op. 13  
Faschingsschwank aus Wien  
op. 26  
Humoreske op. 20  
29. Kinderszenen op. 15  
30. Kreisleriana op. 16  
Nachtstücke op. 23  
33. Papillons op. 2  
Phantasia C-dur op. 17  
35. Phantasiestücke op. 12  
37. Romanzen op. 28  
Sonate fis-moll op. 11  
40. Sonate g-moll op. 22  
Toccata op. 7  
36. Waldszenen op. 82  
Novelletten op. 21:  
237, 238. Nr. 1. F-dur, Nr. 2. D-dur  
239, 240. Nr. 3. D-dur, Nr. 4. D-dur  
241, 242. Nr. 5. D-dur, Nr. 6. A-dur  
243, 244. Nr. 7. E-dur, Nr. 8. fis-moll

## WEBER (BRUNO EISNER)

212. Aufforderung zum Tanz op. 65  
Sonaten  
213. C-dur op. 24  
As-dur  
d-moll  
Konzertstücke f-moll op. 79  
259. Rondo brillant op. 62  
260. Momento Capriccioso B-dur  
op. 12  
Polonaise E-dur op. 21

Die mit Nr. bezeichneten Werke sind erschienen (Juni 1926), die übrigen folgen in kurzen Zwischenräumen  
Jedes Heft ist einzeln käuflich / Bei Bestellungen genügt Angabe der Nummer