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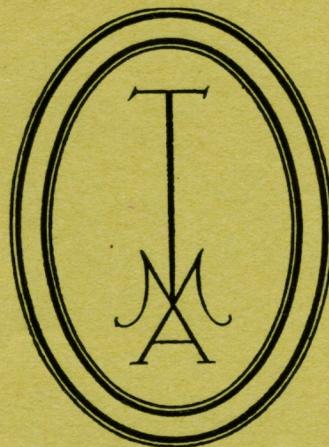
CHOPIN

RONDO

C-MOLL

OP. 16

(LEONID KREUTZER)



TONMEISTER-AUSGABE
Nr. 182

VERLAG ULLSTEIN

F R É D É R I C C H O P I N

R O N D O

C-MOLL, OP. 16

H E R A U S G E G E B E N

V O N

LEONID KREUTZER

T O N M E I S T E R

A U S G A B E

Nr. 182

V E R L A G U L L S T E I N / B E R L I N

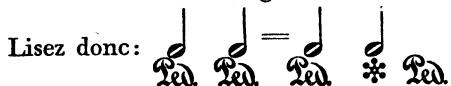
VORWORT

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 Γ und Γ 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.



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 Γ et Γ (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.



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 Γ and Γ , 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 heterogeneous elements is thereby avoided, and at the same time a flawless binding is effected.



LEONID KREUTZER

R O N D O

INTRODUZIONE

ANDANTE

FRÉDÉRIC CHOPIN, Op. 16

4 PIÙ MOSSO

Sheet music for piano, 4 hands, in 2/4 time, key signature of two flats. The music consists of six staves, each with a treble clef and a bass clef. The first four staves are in common time, while the last two are in 2/4 time.

Staff 1: Dynamics: p , $poco a poco cresc.$. Fingerings: 2, 3, 4, 5, I. Pedal markings: Ped., *, Ped., *, Ped., *, Ped.

Staff 2: Fingerings: 2, 3, 5, I, 4, 3, 2, 1, 4, 4. Pedal markings: *, Ped., 4, 4.

Staff 3: Dynamics: p , $sffz$. Fingerings: 3, 5, 2, 3, 4, 5, I. Pedal markings: Ped., *, Ped., 4, Ped., *, Ped.

Staff 4: Fingerings: 5, 4, 3, 2, 1, 4, 5, I. Pedal markings: *, Ped., 4, 4, Ped., *, Ped.

Staff 5: Dynamics: $sffz$, f . Fingerings: 4, 3, I, 5, (1), 2, I. Pedal markings: Ped., *, Ped.

Staff 6: Dynamics: $sffz$, $m.s.$. Fingerings: 2, 3, 4, 2, I. Pedal markings: Ped., *, Ped., m.s.

Staff 7: Dynamics: $sffz$, $m.s.$. Fingerings: 4, 2, I, 2, I, 4, I. Pedal markings: Ped., *, Ped., m.s.

Staff 8: Dynamics: $sffz$, $m.s.$. Fingerings: 2, 3, 4, 2, I. Pedal markings: Ped., *, Ped., m.s.

The image shows a page of sheet music for piano, page 5. The music is arranged in six staves. The top staff starts with a dynamic of ff. The second staff begins with a dynamic of sfz. The third staff starts with a dynamic of f. The fourth staff begins with a dynamic of p. The fifth staff starts with a dynamic of dim. The sixth staff begins with a dynamic of rit. Various performance instructions are scattered throughout the page, including "un poco rall.", "Meno mosso", "dolce", "Ped.", and "a tempo". Fingerings are indicated by numbers above the notes. Measure numbers 243 and 244 are visible.

RONDO
ALLEGRO VIVACE

The sheet music consists of six staves of musical notation for piano, arranged in two systems of three staves each. The key signature is one flat, and the time signature varies between common time and 2/4.

Staff 1 (Top): Treble clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a dynamic *p*. Measures 5-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Staff 2: Bass clef. Measures 1-3 show eighth-note patterns. Measures 4-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Staff 3: Treble clef. Measures 1-3 show eighth-note patterns. Measures 4-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Staff 4: Bass clef. Measures 1-3 show eighth-note patterns. Measures 4-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Staff 5: Treble clef. Measures 1-3 show eighth-note patterns. Measures 4-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Staff 6: Bass clef. Measures 1-3 show eighth-note patterns. Measures 4-6 show bass notes with slurs and grace notes. Pedal points are marked "Ped." under the bass notes.

Performance Instructions:

- Measure 4: *cresc.*
- Measure 5: *f*
- Measure 6: *p*
- Measure 7: *rit.*

a tempo

p

8

Red. * Red. Red. * Red. Red. * Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

dolce e leggiero

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

Red. * Red. Red. Red. Red. Red. Red. Red.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 4/4 time and uses a key signature of two flats. The notation includes various dynamic markings such as 'dim.', 'cresc.', 'sfz' (sforzando), and 'rit.' (ritardando). Performance instructions like 'a tempo' and 'p' (piano) are also present. The music features complex fingerings, including numbered fingerings (1 through 5) above and below the notes, and slurs connecting groups of notes. The bass staff includes bass clef and note heads, while the treble staff uses standard note heads. The overall style is characteristic of classical or romantic piano music.

This page contains five staves of musical notation for piano, starting with measure 4 and ending with measure 9.

Staff 1 (Treble Clef):

- Measure 4: Dynamics 4, 2, 5, 3, 2, 1.
- Measure 5: Dynamics 2, 3, 1.
- Measure 6: Dynamics 3, 1.
- Measure 7: Dynamics 2, 1.
- Measure 8: Dynamics 3, 1.
- Measure 9: Dynamics 2, 1.

Staff 2 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

Staff 3 (Treble Clef):

- Measure 4: Dynamics 2, 1.
- Measure 5: Dynamics 3, 1.
- Measure 6: Dynamics 2, 1.
- Measure 7: Dynamics 3, 1.
- Measure 8: Dynamics 2, 1.
- Measure 9: Dynamics 3, 1.

Staff 4 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

Staff 5 (Treble Clef):

- Measure 4: Dynamics 2, 1.
- Measure 5: Dynamics 3, 1.
- Measure 6: Dynamics 2, 1.
- Measure 7: Dynamics 3, 1.
- Measure 8: Dynamics 2, 1.
- Measure 9: Dynamics 3, 1.

Staff 6 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

Staff 7 (Treble Clef):

- Measure 4: Dynamics 3, 1.
- Measure 5: Dynamics 4, 5.
- Measure 6: Dynamics 4, 5.
- Measure 7: Dynamics 4, 5.
- Measure 8: Dynamics 4, 5.
- Measure 9: Dynamics 4, 5.

Staff 8 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

Staff 9 (Treble Clef):

- Measure 4: Dynamics rit.
- Measure 5: Dynamics a tempo, p.
- Measure 6: Dynamics 3.
- Measure 7: Dynamics 4, 5.
- Measure 8: Dynamics 5, 1.
- Measure 9: Dynamics 4, 2.

Staff 10 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

Staff 11 (Treble Clef):

- Measure 4: Dynamics 1, 3.
- Measure 5: Dynamics 4, 5.
- Measure 6: Dynamics 5, 1.
- Measure 7: Dynamics 4, 2.
- Measure 8: Dynamics 3, sfz.
- Measure 9: Dynamics 2.

Staff 12 (Bass Clef):

Repeating bass notes with dynamic markings "Ped. *".

a tempo

p dolce

stretto

a tempo

242

rit.

f

p

cresc.

f

T.A. 182

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in 2/4 time and uses a key signature of one flat. The first five staves are in treble clef, while the last staff is in bass clef.

Staff 1 (Treble Clef): Features six measures. Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns with various slurs and grace notes. Measure 5 begins with a forte dynamic and includes a crescendo instruction ("cresc.") at the end of the measure.

Staff 2 (Treble Clef): Features six measures. Measures 1-4 continue the eighth-note patterns from Staff 1. Measure 5 begins with a forte dynamic.

Staff 3 (Treble Clef): Features six measures. Measures 1-4 continue the eighth-note patterns. Measures 5-6 begin with a forte dynamic and include dynamic markings like *f* and *sfz*.

Staff 4 (Bass Clef): Features six measures. Measures 1-4 continue the eighth-note patterns. Measures 5-6 begin with a forte dynamic.

Staff 5 (Treble Clef): Features six measures. Measures 1-4 continue the eighth-note patterns. Measures 5-6 begin with a forte dynamic.

Staff 6 (Bass Clef): Features six measures. Measures 1-4 continue the eighth-note patterns. Measures 5-6 begin with a forte dynamic.

Performance Instructions: The music includes several performance instructions such as "Ped.", "*", and "f". Slurs and grace notes are used throughout the piece.

Sheet music for piano, page 12, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 12 through 17.

Staff 1: Measures 12-13. Treble clef. Key signature: two flats. Fingerings: 1, 2, 1; 2. Measure 14: 1, 2. Measure 15: 1, 2. Measure 16: 8. Measure 17: 1, 2, 1.

Staff 2: Measures 12-13. Treble clef. Key signature: two flats. Measures 14-15: Rest. Measure 16: * Ped. Measure 17: * Ped.

Staff 3: Measures 12-13. Bass clef. Key signature: two flats. Measures 14-15: Rest. Measure 16: * Ped. Measure 17: * Ped.

Staff 4: Measures 12-13. Treble clef. Key signature: one flat. Measures 14-15: Rest. Measure 16: * Ped. Measure 17: * Ped.

Staff 5: Measures 12-13. Bass clef. Key signature: one flat. Measures 14-15: Rest. Measure 16: * Ped. Measure 17: * Ped.

Performance Instructions:

- Measure 17:** *dim.*
- Measure 14:** *calando*
- Measure 16:** *a tempo*
- Measure 17:** *p*
- Measure 17:** *leggiero*

Musical score for piano, page 13, featuring five staves of music. The score includes dynamic markings such as *sfz* (sforzando) and *dolce e leggiero*, and performance instructions like *Ped.* (pedal) and asterisks (*) indicating specific pedal settings. Fingerings are indicated above certain notes throughout the score.

dolce e leggiero

T.A.182

Sheet music for piano, page 14, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one flat. The notation includes treble and bass staves, with some staves containing multiple voices or parts. Various dynamics and performance instructions are included, such as *dim.*, *cresc.*, *ff*, *sfp*, *sfz*, *rit.*, and *ped.* Measures 1-3 show eighth-note patterns with bass notes. Measures 4-6 feature sixteenth-note patterns with bass notes. Measure 7 begins with a dynamic *dim.* and includes a bass line. Measure 8 concludes the section.

The image displays a page of sheet music for piano, arranged in six staves. The music is in common time and uses a key signature of two flats. The notation includes various note values, rests, and dynamic markings like 'rit.' (ritardando), 'a tempo' (tempo), and 'sfz' (sforzando). The bass line is primarily composed of eighth-note patterns, while the treble line features chords and more complex melodic lines. The score is divided into measures by vertical bar lines.

a tempo

p dolce

stretto

rit.

a tempo

p

cresc.

sffz

sffz

8

8

sfz

sfz

The image shows a page of sheet music for a piano, consisting of six staves. The music is in common time and uses a key signature of one flat. The first three staves are in bass clef, while the remaining three are in treble clef. The notation includes various note heads, stems, and bar lines. Performance instructions such as "sfz" (sforzando), "cresc.", "tr" (trill), "dim.", "p" (piano), and "Rwd." (riten. dec.) are placed throughout the music. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the staves. The page number "17" is located in the top right corner.

5

rit.

a tempo

p

8

leggiero

243 254 254 243 254

8243 243 254 254

con forza

rit. *sfsz p*

a tempo

The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is in 2/4 time and uses a key signature of two flats. The first staff features sixteenth-note patterns with dynamic markings like 'Ped.' and asterisks (*). The second staff contains eighth-note patterns with similar markings. The third staff includes sixteenth-note patterns with dynamics such as 'f' and 'p'. The fourth staff features eighth-note patterns with dynamics like 'cresc.' and 'f'. The fifth staff contains sixteenth-note patterns with dynamics including 'sfz' and 'p'. The music is divided into measures by vertical bar lines.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a dynamic instruction 'cresc.' in the middle. The second staff uses a bass clef and includes the number '8' at the end. The third staff uses a treble clef and includes the dynamic 'f' and the instruction 'con forza'. The fourth staff uses a bass clef and includes the dynamic 'dim.'. The fifth staff uses a treble clef and includes the dynamic 'rit.'. Each staff contains various musical notes and rests, with some notes having numerical or letter-like markings above them (e.g., '1', '2', '3', '4', '5', 'b'). The bottom staff also features a bass clef.

a tempo

pp

ped. 5 *ped.* *ped.* *ped.* *ped.*

cresc.

ff

dim. e rall.

tr.

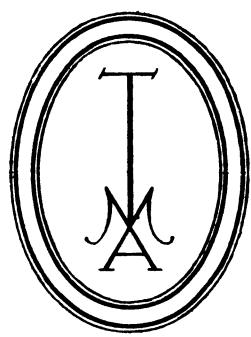
a tempo

pp

smorz.

m.s. *m.d.*

ff



KLAVIERWERKE IN DER TONMEISTER - AUSGABE

J. S. BACH
(EDWIN FISCHER)

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

Fantasiens und Fugen a-moll
Nr. 1 und 2

Fantasiens c-moll und a-moll

Präludien und Fugen
Nr. 1. a-moll, Nr. 2. a-moll,
Nr. 3. G-dur

Fantasia c-moll
Chromatische Fantasie

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 I:

Nr. 1. d-moll, Nr. 2. c-moll

Partiten II:

Nr. 3. a-moll, Nr. 4. D-dur

Partiten III:

Nr. 5. G-dur, Nr. 6. e-moll

1. Zwölf kleine Präludien und sechs kleine Präludien

Toccaten und Fugen I:

Nr. 1. D-dur, Nr. 2. d-moll

Toccaten und Fugen II:

Nr. 3. g-moll, Nr. 4. G-dur

Nr. 5. e-moll

Toccaten und Fugen III:

Nr. 6. fis-moll, Nr. 7. c-moll

Das wohltemperierte Klavier
Band I, Heft 1

Das wohltemperierte Klavier
Band I, Heft 2

Das wohltemperierte Klavier
Band I, Heft 3

Das wohltemperierte Klavier
Band II, Heft 1

Das wohltemperierte Klavier
Band II, Heft 2

Das wohltemperierte Klavier
Band II, Heft 3

Leichtere Vortragstücke:
Menuetten, kleine Fugen, drei
kleine Stücke in H-dur

Variationen in italienischer
Manier / Fuge über den Na-
men Bach / Präludio, Allegro
und Fuge Es-dur / Capriccio
über die Abreise des gelieb-
ten Bruders

BEETHOVEN

(ARTUR SCHNABEL)

- Albumblatt „Für Elise“
- Andante F-dur (Andante fa-
vori)
- Bagatellen op. 33
- Neue Bagatellen op. 119
- Bagatellen op. 126
- Ecossaisen
- Fantasie g-moll op. 77
- Rondo C-dur op. 51 Nr. 1 und
Rondo G-dur op. 51 Nr. 2
- 123. Sonate Nr. 1. f-moll op. 2 Nr. 1
- 124. Sonate Nr. 2. A-dur op. 2 Nr. 2
- 125. Sonate Nr. 3. C-dur op. 2 Nr. 3
- 126. Sonate Nr. 4. Es-dur op. 7
- 127. Sonate Nr. 5. c-moll op. 10
Nr. 1
- 128. Sonate Nr. 6. F-dur op. 10
Nr. 2
- 129. Sonate Nr. 7. D-dur op. 10
Nr. 3
- 130. Sonate Nr. 8. c-moll op. 13
(Pathétique)
- 131. Sonate Nr. 9. E-dur op. 14
Nr. 1
- 132. Sonate Nr. 10. G-dur op. 14
Nr. 2
- 133. Sonate Nr. 11. B-dur op. 22
- 134. Sonate Nr. 12. As-dur op. 26
- 135. Sonate Nr. 13. Es-dur op. 27
Nr. 1. (quasi una fantasia)
- 136. Sonate Nr. 14. cis-moll op. 27
Nr. 2. (quasi una fantasia)
(Mondscheinsonate)
- 137. Sonate Nr. 15. D-dur op. 28
- 138. Sonate Nr. 16. G-dur op. 31
Nr. 1
- Sonate Nr. 17. d-moll op. 31
Nr. 2
- Sonate Nr. 18. Es-dur op. 31
Nr. 3
- Sonatine Nr. 1. g-moll, op. 49
Nr. 1, Nr. 2. G-dur, op. 49 Nr. 2
- Sonate Nr. 21. C-dur op. 53
- Sonate Nr. 22. F-dur op. 54
- Sonate Nr. 23. f-moll op. 57
(Appassionata)
- Sonate Nr. 24. Fis-dur op. 78
- Sonate Nr. 25. G-dur op. 79
- Sonate Nr. 26. Es-dur op. 81a
(Les adieux)
- Sonate Nr. 27. e-moll op. 90
- Sonate Nr. 28. A-dur op. 101
- Sonate Nr. 29. B-dur op. 106
(Für das Hammerklavier)
- Sonate Nr. 30. E-dur op. 109
- Sonate Nr. 31. As-dur op. 110
- Sonate Nr. 32. c-moll op. 111
- Sechs Variationen F-dur op. 34

Fünfzehn Variationen mit Fuge

- Es-dur op. 35 (Eroica-Var.)
- Dreiunddreißig Veränderun-
gen über einen Walzer von
Diabelli, C-dur op. 120
- Zweihunddreißig Variationen
c-moll
- Sechs Variationen über das
Ballett „Nel cor più non mi
sento“ von Paisiello, G-dur /
Sechs leichte Variationen über
ein Originalthema G-dur /
Sechs 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,
Edur
- 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. 1/3. As-dur op. 29, Fis-
dur op. 26, 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 | |
| Nr. 3. A-dur | op. 40 | Nr. 1 | |
| Nr. 4. c-moll | op. 40 | Nr. 2 | |
| Nr. 5. fis-moll | op. 44 | | |
| Nr. 6. As-dur | op. 53 | | |
| 197. Polonaise-Fantaisie | | | |
| Nr. 7. As-dur | op. 61 | | |
| Nr. 8. d-moll | op. 71 | Nr. 1 | |
| Nr. 9. B-dur | op. 71 | Nr. 2 | |
| Nr. 10. f-moll | op. 71 | Nr. 3 | |
| 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
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- Klavierkonzert Nr. 2. f-moll,
op. 21
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(JAMES KWAST)

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- 269/280. Sonaten Nr. 1—12

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KLAVIERWERKE IN DER TONMEISTER - AUSGABE

HÄNDEL

(JAMES KWAST)

- Nr.
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G-dur/E-dur, fis-moll
229, 230 Klaviersuiten
g-moll/f-moll
231, 232. Klaviersuiten
g-moll/d-moll, d-moll
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HAYDN

(JAMES KWAST)

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71. Sonate Nr. 4. E-dur
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78. Sonate Nr. 11. C-dur
79. Sonate Nr. 12. F-dur
Andante varié f-moll, Adagio
F-dur
Capriccio G-dur
Fantasia C-dur
Kleine Stücke

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MENDELSSOHN

(MAYER-MAHR)

- Andante cantabile e Presto
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Drei Capricen op. 33
Capriccio brillant h-moll
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Rondo brillant Es-dur op. 29,
mit Orchester

65. Rondo Capriccioso E-dur
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55. Variations sérieuses op. 54
Drei Capricen op. 16
Capriccio E-dur op. 118, Etüde
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LIEDER OHNE WORTE

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Nr. 3. A-dur (Jägerlied), Nr. 4.
A-dur, Nr. 5. fis-moll, Nr. 6.
g-moll (Venet. Gondellied)

43. Heft 2, op. 30

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45. Heft 4, op. 53

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(CARL FRIEDBERG)

Köchel-
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(MAYER-MAHR)

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