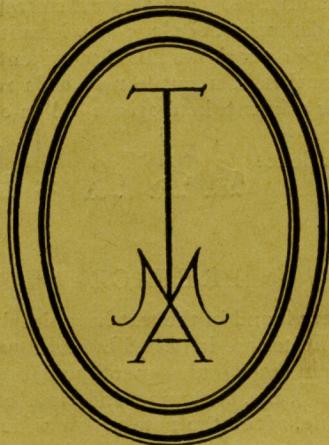


CHOPIN
KLAVIERSONATE
B - MOLL
OP. 35

(LEONID KREUTZER)



TONMEISTER-AUSGABE
Nr. 183

VERLAG ULLSTEIN

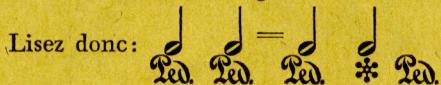
VORWORT

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



LEONID KREUTZER

F R É D É R I C C H O P I N

S O N A T E
B - M O L L
OP. 35

H E R A U S G E G E B E N
VON
L E O N I D K R E U T Z E R

T O N M E I S T E R
A U S G A B E
N r . 1 8 3

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

SONATE

FR. CHOPIN, Op. 35

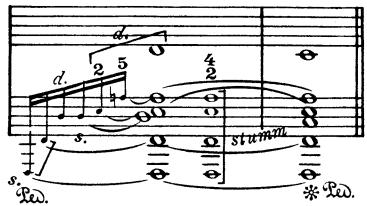
GRAVE ($\text{d} = 40-44$)

DOPPIO MOVIMENTO (ALLEGRO ASSAI)

4

a)

a) Ausführung:
Interpretation:
Execution:



This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time and uses a key signature of four flats. The first five staves begin with a dynamic of *Ped.* followed by an asterisk (*). The sixth staff begins with a dynamic of *p*. Fingerings are indicated above the notes, such as '1' or '2' over a note. Performance instructions include 'Ped.' and '*' under the bass clef, 'f' (fortissimo), 'p' (pianissimo), 'dolce' (dolcissimo), and 'sostenuto'. The music includes various note heads, stems, and rests, typical of a piano score.

a) übliche Lesart: *Interpretation d'usage:* *the usual reading:*

b) Ausführung:
Interpretation:
Execution:

2 3 4 3 2
 Ped. Ped. Ped. Ped. Ped. Ped. Ped.
p con anima
 cresc.
 8
 Ped. Ped. Ped. Ped. Ped. Ped.
 Ped. Ped.
 Ped. Ped. Ped. Ped. Ped. Ped. Ped.
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
allarg.
a tempo
 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Ped. *
 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Ped. *
 $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{4}$
 Ped. *
cresc.

This page contains six staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 17 through 22.

- Staff 1:** Measures 17-18. Dynamics: f , p , cresc. Measure 19: f , p . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: f , p . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.
- Staff 2:** Measures 17-18. Dynamics: f , p , cresc. Measure 19: f , p , marc. Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: f , p , marc. Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.
- Staff 3:** Measures 17-18. Dynamics: $cresc.$ Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.
- Staff 4:** Measures 17-18. Dynamics: sf , sff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: $(sotto voce)$, $4\dimin.$ Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.
- Staff 5:** Measures 17-18. Dynamics: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.
- Staff 6:** Measures 17-18. Dynamics: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.

Section 'a':

1. Measures 17-18. Dynamics: f , p , cresc. Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.

2. Measures 17-18. Dynamics: f , p , cresc. Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: ff . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.

Section 'b':

Measures 17-18. Dynamics: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.

Section 'c':

Measures 17-18. Dynamics: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 19: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1. Measure 20: p , p^I , p^{II} . Articulation: Rwd. with fingerings 1, 2, 3, 5; 2, 3, 5, 1.

a) Diese Wiederholung erscheint uns zweckwidrig.
La reprise nous paraît inutile ici.
This repetition appears to us to be inappropriate.

6

stretto

cresc.

a tempo cant.

b)

cresc.

p

cresc.

f patetico

ff

b) Original weniger plastisch und vermutlich

a) Wir halten unbedingt das \natural h für richtiger als das b der alten Ausgaben. Lied.
Le si bécarré est a coup sûr plus juste que le si bémol des anciennes éditions.
We are strongly of opinion that the \natural B natural is more appropriate than the B of the old edition. T. A. 183

b) Original weniger plastisch und vermutlich ein Verschen:

Moins plastique dans l'original. Il s'agit probablement d'une erreur.
In the original edition less plastic; presumably a mistake.

This page contains six staves of musical notation for piano, spanning from measure 106 to 140. The music is in common time and consists of six staves, each with a different key signature. The notation includes various dynamics such as *p*, *cresc.*, *rub.*, *stretto*, *f*, *calando*, and *dim.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.* and *** are also present. The page number 7 is located in the top right corner.

a) Das ~~he~~ einiger Ausgaben halten wir für falsch.
le sol bénarre que l'on trouve dans plusieurs éditions est une faute à notre avis.
 The ~~he~~ in some editions we hold to be erroneous. T. A. 183

sostenuto

a)

p sonore dolce

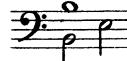
b)

cresc.

rubato

a) Vergleiche Ausführung der analogen Stelle auf S. 3
comparez l'exécution du passage analogue p. 3
of the annotation to the identical passage on page 3

b) Original:
Dans l'original:
Original:



allarg.

a tempo

sffz f

cresc.

p

stretto

fff

T. A. 183

SCHERZO

T. A. 183

Sheet music for piano, page 11, featuring five staves of musical notation. The music is in 5/4 time, with a key signature of one flat. The notation includes various dynamics such as *sfz*, *mp*, *f*, *p(f)*, and *p ma marcato*. Fingerings are indicated above the notes, and performance instructions like "Leichter" (easier), "plus facile", "easier of execution", "Ebenso weiter", "de même, plus loin", "the same", "und", "et ensuite", and "and" are provided. The music consists of complex chords and rhythmic patterns.

a) Leichter:
plus facile:
easier of execution:



Ebenso weiter:
de même, plus loin:
the same



und
et ensuite:
and



PIÙ LENTO (UN POCO)

a) Um die Oberstimme besser hervorheben zu können:
Afin de faire mieux ressortir la voix supérieure:
In order to better accentuate the upper voice:



weiter laut Text
la suite conformé
ment au texte.
further on, accord-
ing to the text.

b) Diese 2 Takte wie oben.
Ces 2 mesures, comme on l'a ou
plus haut.
These two bars as above.

a)

a) Wie Seite 12.
comme à la page 12
as on page 12

p *espr.*

d.

p

p

rub.

1.

2.

T. A. 183

a) Wie Seite 12
comme à la page 12
as on page 12

TEMPO I

accel.

cresc.

(f/p)

Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p dim.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

crescendo

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Musical score for piano, page 16, featuring five staves of music. The score includes dynamic markings such as *sforzando* (*sfz*), *mezzo-piano* (*mp*), *forte* (*f*), *pianissimo* (*p*), and *diminuendo* (*dim.*). Articulation marks include *pedal* (*Ped.*) and *staccato* (*). The score consists of two systems of music, each with five staves. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef and a treble clef. Various musical elements include eighth-note patterns, sixteenth-note patterns, and sustained notes. The score concludes with a section labeled *p ma marcato* and *dim.*

a) siehe Seite 11
comme à la page 11
as on page 11

The musical score consists of five staves of piano music. The first staff starts with a dynamic of p and a crescendo instruction. The second staff begins with a dynamic of ff . The third staff features a diminuendo dynamic (*dimin.*) and a piano dynamic (*p*). The fourth staff includes a vocal instruction *senza rallentare! cant.* and a dynamic of b . The fifth staff concludes with a dynamic of pp and a sforzando instruction (*s.*) followed by a measure number 5.

a) Wir möchten die Echtheit des Es anzweifeln und machen folgende Korrektur:
Nous doutons de l'authenticité du mi b et corrigeons comme suit:
We are inclined to doubt that this e flat is correct, and propose this correction:



b) Auf das Herüberbinden des 3. Viertels in der linken Hand sei besonders hingewiesen.
 Il faut prendre garde de bien tirer la 3^e noire de la gauche à la note suivante.
 We call your attention particularly to the binding over the third quarters in the left hand.

MARCIA FUNEBRE

The musical score consists of ten staves of music for two bassoon parts. The key signature is B-flat major (two flats), and the time signature varies between common time and 5/4. The score is divided into sections by measure numbers and dynamic markings such as *p*, *cresc.*, *mf*, *f*, *trum*, *molto*, *p*, *mf*, *f*, *dim.*, and *p*. The bassoon parts are labeled "Ped." (pedal) and "Ped. * Ped." (pedal and sustain). The music features various rhythmic patterns, including sixteenth-note figures and sustained notes, with some measures containing rests. The score concludes with a final section marked *p*.

2 3 I 3
p equalmente

243 4 I 5 4 1 24 24 tr.
2 3 I 3 2 1 3 2 1 2 4
molto

4-2 3 I 3 2 1 3 2 1 2 4
pp

1. 2.
T. A. 183

FINALE
PRESTO

(sotto voce e legato)

pp

cresc.

una corda

Ped.

mp

(1)

Ped.

Ped.

a)

p cresc.

mp dim.

pp cresc.

T.A. 183

*a) Herausgeber hält ein be für logischer.
Nous croyons qu'il est plus logique de jouer mi bémol.
The Editor thinks that a be is more logical.*

The sheet music contains six staves of musical notation for two hands. The top two staves are in Treble clef, and the bottom four staves are in Bass clef. The key signature is B-flat major (two flats). The music includes various fingerings (e.g., 1, 2, 3, 4, 5, 3-4, 5-4) and performance instructions such as 'molto dimin.', 'ppp' (pianissimo), 'cresc.', and 'Ped.'. The notation 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 marking of *dim.*. Fingerings such as 5 2 4, 1 2 1, 5 2 3 1 3 2, 5 2 4, 1 3, 2, 5, 2 3, 1 4, 1 3 2 4, and 1 3 2 are indicated above the notes. The second staff uses a bass clef and includes dynamic markings *pp*, *Red.*, and ***. The third staff also uses a bass clef and includes dynamic markings *cresc.*, *Red.*, and ***. The fourth staff uses a treble clef and includes dynamic markings *mp*, *Red.*, and ***. The fifth staff uses a bass clef and includes dynamic markings *Red.*, ***, and *Red.*. The notation consists of eighth and sixteenth note patterns, with some notes having accidentals like b and $\#$.

a) Die übliche Einfügung von Takt 9 u. 10 (S. 21) halten wir für problematisch.

) L'intercalation des mesures 9 et 10 (p.21) qui est d'usage à cet endroit nous semble bien problématique.

) We hold that the usual insertion of bars 9 and 10 is problematical.

4

dim.

Rit. * *Rit.* * *Rit.* *

Rit. * *Rit.* *

sforz. > *sforz.* >

molto

cresc.

pp

ff

T. A. 183

FRÉDÉRIC CHOPIN

SONATEN

h-moll — si mineur — h minor

Op. 58

T. A.
Nr. 184

Rit. Rit. Rit. * # * Rit. Rit. Rit. *

SCHERZI

Nr. 3. cis-moll — ut dièse mineur — c sharp minor Op. 39

IMPROVIMENTUS

Nr. 2. Fis-dur — fa dièse majeur — f.sharp major Op. 36
 Allegretto

Nr. 3 Ges-dur — sol bémol majeur — g flat major
Tempo giusto (*Allegro ritmico*) Op. 51
T. A. Nr. 200

Fantaisie-Impromptu cis-moll — ut dièse mineur — c sharp minor
Op. 66

BALLADEN

Andantino F-dur — fa majeur — f major Op. 33

T. A.
Nr. 116

sotto voce semplice

Rit.

Allegretto As-dur — la bémol majeur — a flat major

Op. 47

Andante con moto
rubato

f-moll - fa mineur - f minor

Op. 52

T. A.
Nr. 164

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 Na-
 men Bach, Präludio, Allegro
 und Fuge Es-dur, Capriccio
 über die Abreise des gelieb-
 ten Bruders

BEETHOVEN (ARTUR SCHNABEL)

155. Albumblatt „Für Elise“
 161. Andante F-dur (Andante fa-
 vor)*)
 156/158. Bagatellen I/III
 *123/153. Sämtliche Sonaten und
 Sonatinen in Einzel-Aus-
 gaben
 162. Ecossaisen
 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)

- *115, 116, 163, 164. Balladen Nr. 1—4
 *171/177, 247, 248. Etüden I/IX
 *200. 3 Impromptus
 *117. Fantasie f-moll op. 49
 *118. Fantaisie-Impromptu
 *222/228. Mazurkas I/VII
 *112/114, 234/236. Nocturnes I/VI
 *193/199. Polonaisen I/VII
 *178, 179, 245, 246. Präludien I/IV
 *180/182. Rondos I/III
 *204/206, 50. Scherzi I/IV
 *183, 184. Sonaten b-moll, h-moll
 *249/256. Walzer
 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
 202. Klavierkonzert Nr. 1. e-moll,
 op. 11
 203. Klavierkonzert Nr. 2. f-moll,
 op. 21
 192. Variations brillantes
 * *

HÄNDEL (JAMES KWAST)

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

HAYDN (JAMES KWAST)

- *68/79. 12 Sonaten in Einzelausgaben

* *

MENDELSSOHN

(MAYER-MAHR)

58. Andante cantabile e Presto
 agitato H-dur, Capriccio fis-
 moll op. 5
 53. Drei Capricen op. 33
 60. Capriccio brillant h-moll
 op. 22
 51. Sieben Charakterstücke
 op. 7
 *67. Sechs Kinderstücke op. 72
 63. Konzert d-moll op. 40
 61. Konzert g-moll op. 25
 *42/49. Lieder ohne Worte I/VIII
 54. 6 Präludien und Fugen op. 35
 56. 3 Präludien u. Etüden op. 104
 *66. Fantasie fis-moll op. 28
 62. Rondo brillant Es-dur op. 29
 *65. Rondo Capriccioso E-dur
 op. 14
 *55. Variations sérieuses op. 54
 52. Drei Capricen op. 16
 Capriccio, op. 118, Etüde f-
 moll, Scherzo h-moll
 * *

MOZART

(CARL FRIEDBERG)

- *84/100. Sämtliche Sonaten in Einzel-
 Ausgaben
 216. Fantasien d-moll, C-dur
 *217. 2 Fantasien e-moll
 218. 3 Rondos a-moll, D-dur und
 F-dur
 219/220. Variationen I/II

SCHUBERT (CONRAD ANSORGE)

- *101. Wanderer-Fant. C-dur op. 15
 102. Fantas.-Sonate G-dur op. 78
 *106. Sonate a-moll op. 42
 *107. Sonate D-dur op. 53
 *108. Sonate B-dur (nachgelassenes Werk)
 109. Sonate A-dur op. 120
 110. Sonate a-moll op. 143
 *201. 6 Moments musicaux op. 94
 *103, 104. 4 Impromptus op. 90
 *105, 221. 4 Impromptus op. 142
 * *

SCHUMANN (MAYER-MAHR)

- *19. Abegg-Variationen op. 1
 *20. Albumblätter op. 124
 *28. Album für die Jugend op. 68
 *21. Arabeske op. 18
 Blumenstück op. 19
 22. Carnaval op. 9
 23. Concert sans Orchestre op. 14
 24. Davidsbündler op. 6
 25. Etudes symphoniques op. 13
 26. Faschingsschwank aus Wien
 op. 26
 27. Humoreske op. 20
 *29. Kinderszenen op. 15
 *30. Kreisleriana op. 16
 31. Nachtstücke op. 23
 *33. Papillons op. 2
 34. Phantasie C-dur op. 17
 *35. Phantasiestücke op. 12
 *37. Romanzen op. 28
 39. Sonate fis-moll op. 11
 *40. Sonate g-moll op. 22
 38. Toccata op. 7
 *36. Waldszenen op. 82
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