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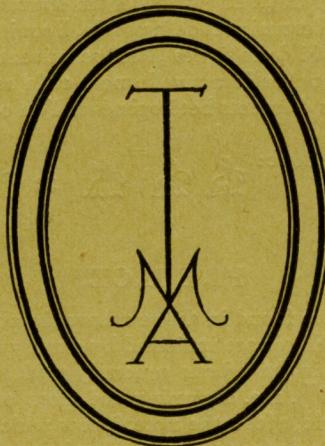
CHOPIN

KLAVIERSONATE

H-MOLL

OP. 58

(LEONID KREUTZER)



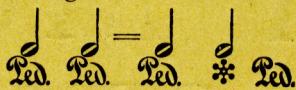
TONMEISTER-AUSGABE

Nr. 184

VERLAG ULLSTEIN

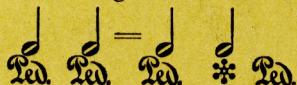
VORWORT

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.

Somit heißt: 

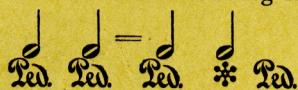
AVANT-PROPOS

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 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.

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 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.

Read therefore: 

LEONID KREUTZER

F R É D É R I C C H O P I N

S O N A T E
H - M O L L
OP. 58

H E R A U S G E G E B E N
VON
LEONID KREUTZER

TONMEISTER
AUSGABE
Nr. 184

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

SONATE

A MADAME LA COMTESSE E. DE PERTHUIS

ALLEGRO MAESTOSO

FR. CHOPIN, Op. 58

A musical score for piano and voice, page 3, featuring six staves of music. The top two staves are for the piano (treble and bass clef), and the bottom four staves are for the voice (treble and bass clef). The key signature is A major (three sharps). Measure 5 starts with a piano dynamic *p*, followed by a vocal entry with *cant.*. Measures 6-7 show a continuation of the piano line with dynamic *pp* and *Rit.*, and the vocal line with *cant.*. Measure 8 begins with a piano dynamic *p*, followed by a vocal line with *Rit.*. Measures 9-10 show a continuation of the piano line with dynamic *pp* and *Rit.*, and the vocal line with *Rit.*. Measure 11 starts with a piano dynamic *f*, followed by a vocal entry with *ritenuto*. Measures 12-13 show a continuation of the piano line with dynamic *mf* and *marcato*, and the vocal line with *Rit.*. Measures 14-15 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 16-17 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 18-19 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 20-21 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 22-23 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 24-25 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 26-27 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 28-29 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 30-31 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 32-33 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 34-35 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 36-37 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 38-39 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 40-41 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 42-43 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 44-45 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 46-47 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 48-49 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 50-51 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 52-53 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*. Measures 54-55 show a continuation of the piano line with dynamic *f* and *sforz.*, and the vocal line with *Rit.*.

Ped. rit. m.s.
a tempo sostenuto (ma poco)

p

2 3 1 2 3 4

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

3 1 2 3 4

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

m.d.

5 3 4 3 2 1 5 4 3

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

2 1 5 4 3 2 1 5 4 3

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

tr. 12

2313

3 2 1 5 4 3 2 1 5 4 3

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

8

3 2 1 5 4 3 2 1 5 4 3

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

tr. 213

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

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

214 32 1

sonore allarg.

tr. 213

3 2 1 5 4 3 2 1 5 4 3

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

p

a tempo

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

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

3 2 1 5 4 3 2 1 5 4 3

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

a)

 b)

 a)

 b)

 a)

 b)

This musical score page contains six staves of piano music. The top four staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is A major (three sharps). The music includes dynamic markings like 'cresc.', 'dim.', 'f appassion.', and 'p'. Fingerings are indicated above the notes, such as '1 2 4' or '5'. Performance instructions like 'Ped.' and '*' are placed under specific notes. The bottom staff features a bass clef and includes a section labeled 'a)' with two endings, '1.' and '2.'. The score concludes with a note about a repetition.

*a) Diese Wiederholung müßte wegfallen.
Il faudrait jouer sans reprise.
This repetition ought to be omitted.*

T. A. 184

Sheet music for piano, page 8, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Measures 1-2. Treble clef. Dynamics: p , $dolce$. Fingerings: 5, 3, 2. Pedal markings: Ped. , Ped. , Ped. , Ped. , Ped. , Ped. .

Staff 2: Measures 3-4. Treble clef. Dynamics: $b\text{e.}$, $b\text{e.}$, $b\text{e.}$, $b\text{e.}$, $b\text{e.}$, $b\text{e.}$. Fingerings: 3, 3, 3, 3. Pedal markings: Ped. , Ped. , Ped. , Ped. , Ped. , Ped. .

Staff 3: Measures 5-6. Treble clef. Dynamics: f . Fingerings: 2, 1, 2, 3, 2. Pedal markings: Ped. , Ped. , esp. , $*\text{Ped.}$, $*\text{Ped.}$, $*\text{Ped.}$, Ped. , Ped. , Ped. .

Staff 4: Measures 7-8. Treble clef. Dynamics: f . Fingerings: 3, 3, 3, 3. Pedal markings: Ped. , Ped. .

Staff 5: Measures 9-10. Treble clef. Dynamics: pp . Fingerings: 1, 1, 3, 3, 2. Pedal markings: Ped. , Ped. .

Staff 6: Measures 11-12. Treble clef. Dynamics: $sotto$ $voce$. Fingerings: 5, 5, 3, 5, 5, 5. Pedal markings: espr. , $*\text{Ped.}$, $*\text{Ped.}$, Ped. , $*\text{Ped.}$, $*\text{Ped.}$, Ped. , Ped. .

The sheet music consists of five staves of musical notation for piano, spanning from measure 5 to measure 9. The key signature changes between measures, starting with two sharps in the first two staves and then shifting to three sharps in the subsequent staves. Measure 5 begins with a dynamic of *ped.* and includes fingerings such as 5, 2, 1, 2, 3, 2, 1, 4, 1, 2, 3, 2, 1, 5, 4, 3, 2, 1. Measure 6 starts with *ped.* and includes fingerings 2, 1, 3, 2, 1, 4, 1, 2, 3, 2, 1, 5, 4, 3, 2, 1. Measure 7 begins with *ritmico* and *cresc.*, followed by fingerings 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Measure 8 starts with *ped.* and includes fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Measure 9 begins with *ped.* and includes fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The music includes various dynamics such as *f*, *sfz*, *p grazioso*, *mf*, *dim.*, *cresc.*, *rit.*, and *l.H.*. Performance instructions like *a)* and *ped.* are also present.

a) Müßte analog der ersten Stelle so heißen:

Le texte devrait être ici, par analogie pour le premier passage:
This ought to read, analogous to the first passage:



measures 1-4

measures 5-8

measures 9-12

measures 13-16

measures 17-20

a) Wirkungsvoller:
Pour obtenir plus d'effet:
More effectual:



The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature varies throughout the piece.

Staff 1: Features a series of eighth-note chords. Fingerings: 3, 4, 3. Dynamics: *mf*. Pedal markings: Ped. (pedal down), Ped. (pedal up).

Staff 2: Features sixteenth-note patterns. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics: *f*, *sfz*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., Ped., Ped., Ped., Ped., Ped.

Staff 3: Features sixteenth-note patterns. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Dynamics: *p grazioso*, *m.s.*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., Ped., Ped., Ped.

Staff 4: Features sixteenth-note patterns. Fingerings: 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Dynamics: *cresc.* Pedal markings: Ped., *, Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Staff 5: Features sixteenth-note patterns. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Dynamics: *rubato*. Pedal markings: Ped., *, Ped., Ped.

Annotations:

- a)** Shows a sixteenth-note chord with fingerings: 2, 1, 2, 1, 2, 1.
- b)** Shows a sixteenth-note chord with fingerings: 5, 4, 3, 2, 1, 2, 3.
- c)** Shows a sixteenth-note chord with fingerings: 4, 2, 1, 2, 3, 4.
- b) Analog der Parallelstelle:** Par analogie pour le passage parallèle: Analogous to the parallel passage.

a tempo

Sheet music for piano, 12 staves long, showing various musical techniques like pedaling, fingerings, and dynamics. The music is in common time, with a key signature of four sharps. Fingerings are indicated above the notes, and pedaling is marked with 'Ped.' and asterisks. Dynamics include 'cresc.', 'p', 'm.s.', 'f appassion', 'm.d.', 'tr.', 'cresc.', 'e', 'stringendo', and 'ff'. The music consists of two systems of six staves each.

a) hd übereinstimmend mit Klindworth.
re hd comme chez Klindworth.
 hd in accordance with Klindworth,

SCHERZO
MOLTO VIVACE

13

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of three flats, and a common time signature (indicated by a '4'). The second system begins with a bass clef, a key signature of one flat, and a common time signature. The music is marked with dynamic instructions such as *pp*, *leggiero*, *sforzando* (sfor.), *rit.*, *a tempo*, and *sfz*. Fingerings are indicated above the notes, often with numbers 1 through 5. The notation includes various note values like eighth and sixteenth notes, and rests. The music is characterized by its rhythmic energy and dynamic range.

MENO MOSSO

espr.

5 5

pp

calando

p

Rwd. * *Rwd.* * *Rwd.* *Rwd.* *Rwd.* *Rwd.* *Rwd.* *Rwd.* *Rwd.* * *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* * *Rwd.* *Rwd.* *

Rwd. * *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* * *Rwd.* * *Rwd.* *Rwd.* *Rwd.* *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* *Rwd.* *

Rwd. * *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* *Rwd.* * *Rwd.* *Rwd.* *

TEMPO I

mp

Rwd. * *Rwd.* *

Rwd. * *Rwd.* * *Rwd.* * *Rwd.* * *Rwd.* * *Rwd.* * *Rwd.* * *Rwd.* *

8.....

rit. a tempo

crescendo

f

ff

sfz

sfz

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

T. A. 184

LARGO

17

4 3 2 5 4 2 5
f p dolce
Ped. Ped. Ped. Ped. Ped.* Ped. Ped.

1 4 2 3
Ped. Ped. Ped. Ped. Ped. *Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2
dolce
Ped. Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. Ped.

1 4 2 3 (2-4)
Ped. Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

5
pp
Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 1 4 5
1 3 2 3 4 5
Ped. Ped. Ped. Ped. * Ped. Ped.

13 tr 2 1 3-5
4 5 5 5 5
rit.
espri. 5 1 3
2 1 2 5 4 2 1 5 2 1
Ped. * Ped. Ped. Ped. * Ped. Ped.

un poco più mosso

5
4 3 2 1
Ped.
Ped.
Ped.
Ped.
Ped.

4 3 2 1
Ped.
Ped.
Ped.
Ped.
Ped.

4 3 2 1
Ped.
Ped.
Ped.
Ped.
Ped.

4 3 2 1
Ped.
Ped.
Ped.
Ped.
Ped.

4 3 2 1
m.s.
2 1 2
Ped.
Ped.
Ped.
Ped.
Ped.

5 1 5
m.s.
2 1 3 2 4
Ped.
Ped.
*

4 3 2 1
Ped.
Ped.
Ped.
Ped.
Ped.

Music score for piano, page 19, showing five staves of musical notation. The score includes dynamic markings such as *Ped.*, *m.d.*, *cresc.*, and *f*. Performance instructions include *2-1* and *3 m.s.*. The music features complex patterns of eighth and sixteenth notes, with some measures featuring grace notes and slurs. The key signature changes between staves, and the time signature varies throughout the piece.

Sheet music for piano, page 20, featuring six staves of musical notation. The music is in common time and includes dynamic markings such as *Ped.*, *rit.*, *pp*, and *a tempo*. Fingerings like 1, 2, 3, 4, 5, and 3 1 2 4 are indicated throughout the piece.

The first staff (treble clef) shows a sequence of eighth-note patterns with pedaling. The second staff (bass clef) shows eighth-note chords. The third staff (treble clef) shows a sequence of eighth-note patterns with pedaling. The fourth staff (bass clef) shows eighth-note chords. The fifth staff (treble clef) shows a sequence of eighth-note patterns with pedaling. The sixth staff (bass clef) shows eighth-note chords.

34 tr. diminuendo smorzando pp

Ped. * Ped.

TEMPO I

4

dolciss.

34 (23) tr. (12)

3243232 -

a)

a) Das Dis ist problematisch und kann durch ein Fis ersetzt werden.

Ce ré dièze est bien problématique; on peut le remplacer par un fa dièze.

The d sharp is problematical and can be substituted by a f sharp.

FINALE
PRESTO NON TANTO

The musical score consists of six staves, each representing a piano part. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music is in 6/8 time throughout. Various dynamics are indicated, including *f*, *mf(p)*, and *dim.*. Performance instructions such as *ben marcato* and *Ped.* are also present. The score is divided into measures by vertical bar lines, and specific notes or groups of notes are often numbered (e.g., 1, 2, 3, 4, 5) above them. The overall style is complex and rhythmic, typical of a final movement.

23

Ped. * 5 Ped. 4 * Ped. * Ped. * Ped. * Ped. * Ped.

f

cresc.

ff

marc.

sfz

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.

p

T. A. 184

This page contains eight staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged in two columns of four. The top staff uses bass clef, while the others use treble clef. The key signature varies between major and minor keys throughout the page.

- Staff 1 (Bass):** Features dynamic markings like *sffz* and *leggiero*, and fingerings such as 3, 4, 5, 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3.
- Staff 2 (Treble):** Shows fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 3 (Bass):** Includes dynamic *p* and fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 4 (Treble):** Features fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 5 (Bass):** Shows fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 6 (Treble):** Includes fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 7 (Bass):** Features fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.
- Staff 8 (Treble):** Shows fingerings 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 3, 5, 1, 3, 2, 1, 4, 3.

The music includes several performance instructions and dynamics, such as *cresc.* (crescendo) and *leggiero* (leggiero). Fingerings are indicated above the notes, often consisting of a number followed by a letter (e.g., 1A, 2B, 3C, 4D, 5E).

cresc.

f legato

dim.

mf

T.A. 184

Musical score for piano, page 26, featuring six staves of music. The score includes dynamic markings such as *p.*, *cresc.*, *ff*, and *sfz*. Articulation marks include *ped.*, *marc.*, and *sforz.* Performance instructions like *2*, *3*, *4*, *5*, *1*, *2*, *3*, *4*, *5*, *8*, *1*, *3*, *4*, *3*, *2*, *1*, and *** are scattered throughout the music. The score consists of six staves, with the bottom staff being bass clef and the others treble clef. Measures range from 1 to 12, with measure 12 ending on a double bar line.

Sheet music for piano, 5 staves. Measure 83 starts with a treble clef, 2 flats, and a dotted half note. The music consists of complex chords and arpeggiated patterns. Measures 84-85 show more intricate harmonic structures with various fingerings (e.g., 4-5, 5-4, 3-2, 1-2) and dynamics (e.g., *p*, *f*, *molto*, *cresc.*). The bass staff uses a bass clef and 2 flats throughout. The right hand part includes many slurs and grace notes. Measure 86 begins with a treble clef, 2 flats, and a dotted half note. The music continues with a mix of treble and bass clefs, 2 flats, and various dynamics and fingerings.

Sheet music for piano, page 28. The score consists of eight staves of musical notation, each with a treble clef, a bass clef, and a key signature of one flat. The music is in common time.

Staff 1: Features rapid sixteenth-note patterns in the treble and bass staves. Fingerings such as 1 2 3 4 1 5 4 and 5 5 are indicated above the treble staff. Pedal marks (Ped.) and asterisks (*) are placed below the notes.

Staff 2: Continues the sixteenth-note patterns. A dynamic instruction "cresc." is placed above the treble staff, and "sfz" (sforzando) is placed above the bass staff.

Staff 3: Shows more sixteenth-note patterns. A dynamic "molto" is placed above the treble staff.

Staff 4: Features sixteenth-note patterns. A dynamic "marcato" is placed above the treble staff, and "sfz p" (sforzando piano) is placed above the bass staff. A dynamic "molto" is placed above the treble staff.

Staff 5: Shows sixteenth-note patterns. A dynamic "cresc." is placed above the treble staff, and "f" (fortissimo) is placed above the bass staff.

Staff 6: Continues the sixteenth-note patterns. A dynamic "cresc." is placed above the treble staff.

29

f

cresc.

ff marcatissimo

T.A. 184

A musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The key signature is one sharp (F#). The score includes various dynamics such as 'cresc.', 'ff' (fortissimo), and 'p' (pianissimo). The bass staff features continuous eighth-note patterns labeled 'Ped.' (pedal) under each measure. The treble staff has more complex note heads and rests. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 18.

31

32 33 34 35 36 37 38

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

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

cresc. Ped. Ped. Ped. Ped. Ped. Ped.

ff Ped. Ped. Ped. Ped. Ped. Ped.

sfz Ped. Ped. Ped. Ped. Ped. Ped.

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

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

8. a) mf Ped. Ped. Ped. Ped.

molto cresc. Ped. Ped. Ped. Ped.

a) Die Harmoniesierung der nächsten 4 Takte erscheint uns nicht authentisch. Eine Korrektur wäre jedoch nur im vierten Takt angebracht. Herausgeber spielt dort.

a) L'harmonisation des 4 mesures suivantes ne nous semble pas être authentique. Toutefois il ne conviendrait de corriger qu'à la quatrième mesure. Interprétation de l'éditeur:

a) The harmonizing of the next four bars does not appear to us to be authentic. A correction, however, would only be appropriate in the fourth bar.

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top row contains two staves each, and the bottom row contains three staves. The notation includes various dynamics such as *ff*, *cresc.*, *rit.*, *ad lib.*, *dim.*, and *f*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *a)*, *con tutta la forza*, and *cresc.* are also present. The music is in common time, with a key signature of four sharps.

a) Herausgeber spielt:
Interpretation de l'éditeur: The Editor plays:

Ré.

A.T. 184

FRÉDÉRIC CHOPIN

SONATEN

b-moll — si bémol mineur — b flat minor Op. 35

Grave
Doppio movimento (allegro assai)

T. A.
Nr. 183

h-moll — si mineur — h minor Op. 58

T. A.
Nr. 184

SCHERZI

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Presto con fuoco

T. A.
Nr. 204

Nr. 2. b-moll — si bémol mineur — b flat minor Op. 31

Presto

T. A.
Nr. 205

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

Presto con fuoco

T. A.
Nr. 206

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Presto

T. A.
Nr. 50

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Allegro assai, quasi presto

T. A.
Nr. 200

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

Allegretto

T. A.
Nr. 200

Nr. 3 Ges-dur — sol bémol majeur — g flat major Op. 51

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