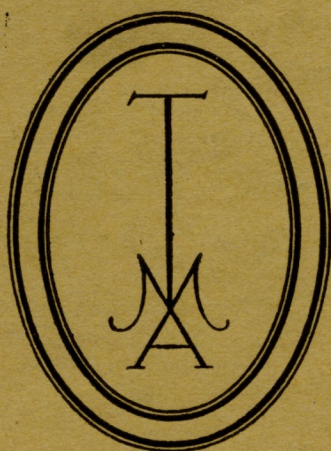


★ ★

# CHOPIN MAZURKAS

HEFT 6

*(LEONID KREUTZER)*



TONMEISTER - AUSGABE

*Nr. 227*

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VERLAG ULLSTEIN

★ ★



F R É D É R I C C H O P I N

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MAZURKAS

HEFT 6

HERAUSGEGEBEN

VON

LEONID KREUTZER

TONMEISTER

AUSGABE

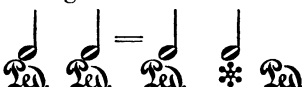
*Nr. 227*

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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  $\lceil$  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 heterogenuous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

# MAZURKAS

VIVACE

FRÉDÉRIC CHOPIN, Op. 63 No. 1

39

The musical score is presented in six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a forte (f) dynamic and a vivace tempo. The first system (measures 39-44) features a series of chords and moving lines with various fingerings (e.g., 4 5, 5 4, 5 3, 5 4) and ornaments. The second system (measures 45-50) continues with similar textures, including a 'Red.' marking. The third system (measures 51-56) shows more complex rhythmic patterns and ornaments. The fourth system (measures 57-62) includes a '4' marking and a '3' marking. The fifth system (measures 63-68) features a 'ten.' (tenuendo) and 'rubato' marking, indicating a change in tempo and dynamics. The sixth system (measures 69-74) concludes with a 'Capriccioso' marking and a piano (p) dynamic, ending with a '3' marking.



First system of a piano score. The right hand features a melodic line with slurs and accents, including a trill marked with a 'V'. The left hand provides a steady accompaniment. Pedal markings are indicated by asterisks and 'Ped.' below the staff. Fingerings are shown as 4, 5, 5, 4.

Second system of the piano score. The right hand continues the melodic development with dynamic markings of *p* and *f*. The left hand accompaniment remains consistent. Pedal markings are present throughout the system.

Third system of the piano score. The right hand has a trill marked with a '4' and a '3'. The left hand features a trill marked with a '5' and a '4'. Dynamic markings include *p* and *cresc.*. Pedal markings are present.

Fourth system of the piano score. The right hand has a trill marked with a '3' and a '2'. The left hand has a trill marked with a '3' and a '2'. Dynamic markings include *dim.*. Pedal markings are present.

Fifth system of the piano score. The right hand has a trill marked with a '3'. The left hand has a trill marked with a '4' and a '5'. Dynamic markings include *cresc.* and *f*. Pedal markings are present.

Sixth system of the piano score. The right hand has a trill marked with a 'V'. The left hand has a trill marked with a 'V'. Dynamic markings include *f*. Pedal markings are present.

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. The music features complex chordal textures and melodic lines with accents.

Second system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. A triplet of eighth notes is marked with '3 4'. The word 'dim.' (diminuendo) is written above the treble staff.

Third system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. The treble staff has a melodic line with a slur and a 'p' (piano) dynamic marking. The bass staff has a long, sustained chordal accompaniment.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. The treble staff has a melodic line with a slur and a '5' fingering. The word 'smorzando' is written above the treble staff. The bass staff has a rhythmic accompaniment. The system ends with a 'vivo' marking and a 'f' (forte) dynamic.

**LENTO**

**Op. 63 No. 2**

Fifth system of musical notation, starting with the number '40' on the left. Treble and bass clefs. Key signature: three flats (Bb, Eb, Ab). Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. The treble staff has a melodic line with a slur and a 'p' (piano) dynamic marking. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 3/4. The system contains two staves. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff. The treble staff has a melodic line with a slur and a '3' fingering. The bass staff has a rhythmic accompaniment.



Musical score system 1, measures 1-8. Treble clef contains a melodic line with triplets, sixteenth-note runs, and a *dolce* marking. Bass clef contains a bass line with chords and rests. Fingerings (1-5) and dynamics (*p*) are indicated. The bottom line of the system contains the following markings: Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Musical score system 2, measures 9-16. Treble clef continues the melodic line with various rhythmic patterns and slurs. Bass clef continues the bass line with chords and rests. The bottom line of the system contains the following markings: Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Musical score system 3, measures 17-24. Treble clef features a melodic line with slurs and accents. Bass clef continues the bass line with chords and rests. The bottom line of the system contains the following markings: \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Musical score system 4, measures 25-32. Treble clef includes a melodic line with a *pp* marking and a *cresc.* instruction. Bass clef continues the bass line with chords and rests. The bottom line of the system contains the following markings: \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Musical score system 5, measures 33-40. Treble clef features a melodic line with slurs and accents. Bass clef continues the bass line with chords and rests. The bottom line of the system contains the following markings: Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Musical score system 6, measures 41-48. Treble clef continues the melodic line with slurs and accents. Bass clef continues the bass line with chords and rests. The bottom line of the system contains the following markings: Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

ALLEGRETTO

Op. 63 No. 3

41

*p con calore*

*dim.*

*cresc.*

*f*

*p*

*T. A. 227*



First system of a piano score. The right hand features a melodic line with various ornaments and fingerings (e.g., 5, 4, 3, 2, 3, 4, 3, 4, 2, 4, 3, 4). The left hand provides harmonic support with chords and single notes. Fingerings are indicated throughout. The system concludes with a fermata over a chord.

Second system of the piano score. It includes dynamic markings such as *ten.* (tension) and *p* (piano). The right hand continues with intricate melodic patterns, while the left hand maintains a steady accompaniment. The system ends with a fermata.

Third system of the piano score. This system is marked with *cresc.* (crescendo) and *dim.* (diminuendo). The right hand has a more active melodic role, and the left hand features chords with some notes marked with an asterisk. The system concludes with a *p* (piano) dynamic and a fermata.

Fourth system of the piano score. It features markings for *cresc.*, *f* (forte), *(rit.)* (ritardando), and *p a tempo*. The right hand has a melodic line with a fermata, and the left hand has a more rhythmic accompaniment. The system ends with a *p* dynamic and a fermata.

Fifth system of the piano score. The right hand has a melodic line with a *ben imitando* (very imitating) marking. The left hand has a rhythmic accompaniment. The system concludes with a fermata.

Sixth system of the piano score. It includes markings for *cresc.*, *f*, and *m.s.* (more sostenuto). The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. The system ends with a *f* dynamic and a fermata.

VIVACE

Op. 67 No. 1. Op. posth.  
Komponiert 1837

42

*mf* *cresc.*

2/5 Red. \* Red. \* Red. \* Red. \*

*p* *sfz* *p* *sfz*

Red. \* Red. \* Red. \* Red. \*

*sfz*

Red. \* Red. \* Red. \* Red. \*

*leggiero*

Red. \* Red. \* Red. \* Red. \*

*leggiero*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*



*ten.* *scherzando*

*ff* *p* *ff* *p*

Red. \*

*ten.*

*ff* *p*

Red. \*

*ten.* *rit.*

*ff* *p*

Red. \*

*Tempo I*

*sfz* *p* *sfz* *sfz* *p*

Red. \*

*sfz*

Red. \*

*leggiere*

*f*

Red. \*

CANTABILE

Op. 67 No. 2. Op. posth.  
Komponiert 1849

43

*rubato*  
*p*

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

*sfz*

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

*f*

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

*un poco più vivo*  
*sfz p*  
*sfz*  
*mp*

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

*dim.*  
*sfz p*

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



sfz mp dim.

Red. \*

This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of quarter notes in the second. The left hand provides a harmonic accompaniment with chords and a bass line. Dynamics include sfz, mp, and dim. The marking 'Red.' with an asterisk is placed below the bass line.

con malinconia sotto voce

Red. \*

This system contains measures 3 and 4. Measure 3 includes a triplet of eighth notes. Measure 4 features a first ending bracket. The marking 'con malinconia sotto voce' is written above the right hand. The marking 'Red.' with an asterisk is placed below the bass line.

cresc. rit.

Red. \*

This system contains measures 5 and 6. Measure 5 includes a triplet of eighth notes. Measure 6 features a second ending bracket with fingering 2, 5-I, 3, 2. The marking 'cresc.' is written below the right hand, and 'rit.' is written above the right hand. The marking 'Red.' with an asterisk is placed below the bass line.

Tempo I mf

Red. Red. \* Red. \* Red. \* Red. \*

This system contains measures 7 and 8. The marking 'Tempo I' is written above the right hand, and 'mf' is written below the right hand. The marking 'Red.' with an asterisk is placed below the bass line.

sfz

Red. \* Red. \* Red. \* Red. \*

This system contains measures 9 and 10. The marking 'sfz' is written below the right hand. The marking 'Red.' with an asterisk is placed below the bass line.

f

Red. Red. \* Red. \* Red. \* Red. \* Red. Red. Red.

This system contains measures 11 and 12. The marking 'f' is written below the right hand. The marking 'Red.' with an asterisk is placed below the bass line.

ALLEGRETTO

Op. 67 No. 3. Op. posth.  
Komponiert 1835

44

*giocoso*

*p* (*rubato*)

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and single notes. Dynamics include *f*. Pedal markings are indicated by 'Ped.' and asterisks.

Second system of musical notation. Features a *sfz* dynamic marking and a *f* dynamic marking. Includes a triplet of eighth notes and a *(rit.)* marking. The right hand has a *ten.* marking. The left hand has a *sfz* marking. Pedal markings are present.

Third system of musical notation. Features a *ten.* marking and a *pp* dynamic marking. Includes a triplet of eighth notes and a *rit.* marking. The right hand has a *pp* marking. The left hand has a *sfz* marking. Pedal markings are present.

Fourth system of musical notation. Starts with *a tempo* and a *p* dynamic marking. The right hand has a *ten.* marking. The left hand has a *sfz* marking. Pedal markings are present.

Fifth system of musical notation. Features a triplet of eighth notes. The right hand has a *f* dynamic marking. The left hand has a *sfz* marking. Pedal markings are present.

Sixth system of musical notation. Features a *cresc.* marking and a *sfz* dynamic marking. Includes a triplet of eighth notes and a *un poco rit.* marking. The right hand has a *sfz* marking. The left hand has a *sfz* marking. Pedal markings are present.

ALLEGRETTO

Op. 67 No. 4. Op. posth.  
Komponiert 1846

45

*f* *rubato*

*ritmico* *ff* *f*

*p* *dolce*

*p*

*p*



System 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Fingerings: 2, 4, 3 2 1 4 3 4 5, 4, 4 2 2, 2, 4, 3 2 1 3 4. Performance markings: \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

System 2: Treble clef, key signature of two sharps. Fingerings: I, 2 4 2 4 I, 2 4 3 2 I 4, 1. 5 4, 2. 5 I 3, 2 4 3. Performance markings: *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *mf*

System 3: Treble clef, key signature of two sharps. Fingerings: 5. Performance markings: *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *rubato* *f* *mf*

System 4: Treble clef, key signature of two sharps. Performance markings: *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *f* *p* *dolce*

System 5: Treble clef, key signature of two sharps. Fingerings: 3. Performance markings: *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

System 6: Treble clef, key signature of two sharps. Fingerings: 3. Performance markings: *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *senza rit.*



# Chopin: Mazurkas

in der Tonmeister-Ausgabe

## T. A. 222

Op. 6 No. 1 *Commodo* Pag. 3

1

Op. 6 No. 2 *Allegro* *sotto voce* Pag. 6

2

Op. 6 No. 3 *Vivace* Pag. 8

3

Op. 6 No. 4 *Presto, ma non troppo* Pag. 10

4

Op. 7 No. 1 *Vivace* Pag. 12

5

Op. 7 No. 2 *Vivo, ma non troppo* Pag. 14

6

Op. 7 No. 3 *Andante con moto* Pag. 15

7

Op. 7 No. 4 *Presto, ma non troppo* Pag. 18

8

Op. 7 No. 5 *Vivace* Pag. 20

9

## T. A. 223

Op. 17 No. 1 *Vivo risoluto* Pag. 3

10

Op. 17 No. 2 *cant.* Pag. 5

11

Op. 17 No. 3 *Legato assai* Pag. 7

12

Op. 17 No. 4 *Lento, ma non troppo* Pag. 9

13

Op. 24 No. 1 *Lento cantabile* Pag. 12

14

Op. 24 No. 2 *Allegro non troppo* Pag. 13

15

Op. 24 No. 3 *Moderato* *con anima* Pag. 17

16

Op. 24 No. 4 *Moderato* Pag. 18

17

## T. A. 224

Op. 30 No. 1 *Allegretto non tanto* Pag. 3

18

Op. 30 No. 2 *Vivace* Pag. 4

19

Op. 30 No. 3 *Allegro non troppo* *risoluto* Pag. 6

20

Op. 30 No. 4 *Allegretto* Pag. 8

21

Op. 33 No. 1 *Mesto* Pag. 12

22

Op. 33 No. 2 *Vivace* Pag. 13

23

Op. 33 No. 3 *Moderato* Pag. 17

24

Op. 33 No. 4 *Allegro* Pag. 18

25

## T. A. 225

Op. 41 No. 1 *Maestoso* Pag. 3

26

Op. 41 No. 2 *Andantino* Pag. 7

27

Op. 41 No. 3 *Animato* Pag. 9

28

Op. 41 No. 4 *Allegretto* Pag. 11

29

Op. 50 No. 1 *Vivace* Pag. 13

30

Op. 50 No. 2 *Allegretto* Pag. 15

31

Op. 50 No. 3 *Moderato* Pag. 18

32

## T. A. 226

Op. 56 No. 1 *Allegro non tanto* Pag. 3

33

Op. 56 No. 2 *Vivace* *energico* Pag. 8

34

Op. 56 No. 3 *Moderato* Pag. 10

35

Op. 59 No. 1 *Moderato* Pag. 15

36

Op. 59 No. 2 *Allegretto* Pag. 19

37

Op. 59 No. 3 *Vivace* Pag. 22

38

## T. A. 227

Op. 63 No. 1 *Vivace* Pag. 3

39

Op. 63 No. 2 *Lento* Pag. 5

40

Op. 63 No. 3 *Allegretto* Pag. 7

41

Op. 67 No. 1 Op. posth. *Vivace* Pag. 9

42

Op. 67 No. 2 Op. posth. *Cantabile* *rubato* Pag. 11

43

Op. 67 No. 3 Op. posth. *Allegretto giocoso* Pag. 13

44

Op. 67 No. 4 Op. posth. *Allegretto* Pag. 15

45

## T. A. 228

Op. 68 No. 1 Op. posth. *Vivace* Pag. 3

46

Op. 68 No. 2 Op. posth. *Lento* Pag. 5

47

Op. 68 No. 3 Op. posth. *Allegro, ma non troppo* Pag. 7

48

Op. 68 No. 4 Op. posth. *Andantino* Pag. 8

49

Op. posth. *Allegretto* Pag. 10

50

Op. posth. *Allegretto* Pag. 13

51



# 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  
Präludien und Fugen  
Fantasie 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  
Partiten I, Nr. 1/2  
Partiten II, Nr. 3/4  
Partiten III, Nr. 5/6
1. Zwölf kleine Präludien und sechs kleine Präludien  
Toccaten und Fugen I, Nr. 1/2  
Toccaten und Fugen II, Nr. 3/5  
Toccaten und Fugen III, Nr. 6/7  
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 Vortragsstücke  
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 favori)  
Bagatellen I/III  
123/153. Sämtliche Sonaten und Sonatinen in Einzel-Ausgaben  
Eccossaisien  
Fantasie g-moll op. 77  
Rondo C-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2  
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  
249/257. 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  
Klavierkonzert Nr. 1. e-moll, op. 11  
Klavierkonzert Nr. 2. f-moll, op. 21  
192. Variations brillantes

\* \* \*

## CLEMENTI

(JAMES KWAST)

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

## 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 g-moll/d-moll, d-moll  
233. Suiten e-moll, B-dur

\* \* \*

## HAYDN

(JAMES KWAST)

- 68/79. 12 Sonaten in Einzelausgaben

\* \* \*

## 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 d-moll op. 40  
Konzert g-moll op. 25  
42/49. Lieder ohne Worte I/VIII  
6 Präludien und Fugen op. 35  
3 Präludien u. Etüden op. 104  
66. Fantasie fis-moll op. 28  
Rondo brillant Es-dur op. 29  
65. Rondo Capriccioso E-dur op. 14  
55. Variations sérieuses op. 54  
Drei Capricen op. 16  
Capriccio, op. 118, Etüde f-moll, Scherzo h-moll

\* \* \*

## MOZART

(CARL FRIEDBERG)

- 84/100. Sämtliche Sonaten in Einzel-Ausgaben  
Fantasien d-moll, C-dur  
Fantasie c-moll (à la Constanze)  
3 Rondos a-moll, D-dur und F-dur  
Variationen I/II  
Kleine Fantasie c-moll

## SCHUBERT

(CONRAD ANSORGE)

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

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## 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  
Concert sans Orchestre 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  
Phantasie C-dur op. 17  
35. Phantasiestücke op. 12  
37. Romanzen op. 28  
Sonate fis-moll op. 11  
40. Sonate g-moll op. 22  
Toccatà op. 7  
36. Waldszenen op. 82  
237/244. 8 Novelletten op. 21

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## WEBER

(BRUNO EISNER)

212. Aufforderung zum Tanz op. 65  
213. Sonate C-dur op. 24  
Sonate As-dur op. 39  
Sonate d-moll  
Konzertstück f-moll op. 79  
259. Rondo brillant op. 62  
Momento Capriccioso  
Polonaise E-dur op. 21  
Sonate e-moll op. 70

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