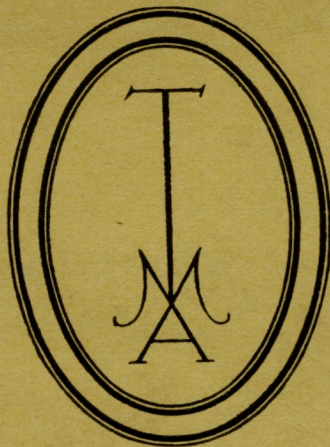


★ 121 ★

CHOPIN
RONDO
C-MOLL
OP. 1

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 180

VERLAG ULLSTEIN

★ ★

F R É D É R I C C H O P I N

R O N D O

C-MOLL, OP. 1

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

V O N

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

Nr. 180

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

Read therefore: 

LEONID KREUTZER

RONDO

FRÉDÉRIC CHOPIN, Op. 1

ALLEGRO (♩ = 108)

5 2

p

4321

2# 2

1

3# 2

I

Red. *

8

1 3 4

3 2 4

4

3123

I # 5

I 2

3

I 2 3

4321

2# 2 3

Red. *

4323

2# I 2

I

8

4 5

5

3

Red. *

I 4 3 I 2

2#

I I

8

I I 3

cresc.

Red. *

3

342

4

5

23

tr

dim.

f

Red. *

First system of musical notation. Treble clef, key signature of two flats. Fingerings: 1 4, 2 4, 5 3 2 4 4, 5 5. Trills (tr) are marked above the first, fourth, and fifth measures. Dynamics: *p* (piano) in the second measure, *f* (forte) in the fourth measure, and *p* in the sixth measure. Pedal markings (Ped. *) are present under the first, second, fourth, fifth, and sixth measures.

Second system of musical notation. Treble clef. Fingerings: 4, 5. Pedal markings (Ped. *) are present under the second, third, fourth, fifth, and sixth measures.

Third system of musical notation. Treble clef. Pedal markings (Ped. *) are present under the first, second, third, fourth, fifth, and sixth measures.

Fourth system of musical notation. Treble clef. Dynamics: *f* (forte) in the fifth measure, *p* (piano) in the sixth measure. Pedal markings (Ped. *) are present under the first, second, third, fourth, fifth, and sixth measures.

Fifth system of musical notation. Treble clef. Dynamics: *sfz* (sforzando) and *p* (piano) are marked in the first, third, and fifth measures. Pedal markings (Ped. *) are present under the first, second, third, fourth, fifth, and sixth measures.

Sixth system of musical notation. Treble clef. Dynamics: *sfz* (sforzando) and *p* (piano) are marked in the second and fourth measures. Pedal markings (Ped. *) are present under the first, second, third, fourth, fifth, and sixth measures.

8

mus. s. *cresc.*

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

PIU LENTO

rit. *p*

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

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

pp

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

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

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

3121 2121 2121

espr.

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

4-5 3121 2121 4

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

8-5 4324

dim. e rit.

a tempo con fuoco

cresc.

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

Red. * Red. Red.

5

sfz

cresc.

Red. Red. Red. * Red. *

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. The key signature has three sharps (F#, C#, G#). The system is divided into two measures. The word "Ped." is written below the left hand in each measure.

Second system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand has a more complex accompaniment with slurs and accents. The system is divided into two measures. The word "Ped." is written below the left hand in each measure. The dynamic markings *sfz* and *p* are present.

Third system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand has a more complex accompaniment with slurs and accents. The system is divided into two measures. The word "Ped." is written below the left hand in each measure. The dynamic markings *sfz* and *p* are present.

Fourth system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand has a more complex accompaniment with slurs and accents. The system is divided into two measures. The word "Ped." is written below the left hand in each measure. The dynamic markings *sfz* and *p* are present.

Fifth system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand has a more complex accompaniment with slurs and accents. The system is divided into two measures. The word "Ped." is written below the left hand in each measure. The dynamic marking *f* is present.

First system of musical notation. Treble clef with key signature of three sharps (F#, C#, G#). Bass clef with key signature of three sharps. Fingerings: 4 4 5, 4 4 5. Dynamics: *sfz*, *p*. Performance markings: *Red.*, ***.

Second system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Performance markings: *Red.*, ***.

Third system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Performance markings: *Red.*, ***.

Fourth system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Dynamics: *m.d.*, *m.s.*, *cresc.*, *m.d.*, *m.s.*. Performance markings: *Red.*, ***.

Fifth system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Fingerings: 4 2 1, 3 2 1, 3 2 1, 4 2 1, 3 2 1, 3 2 1, 4 2 1. Dynamics: *f*, *m.d.*, *m.s.*, *rit.*. Performance markings: *Red.*, ***.

First system of musical notation. Treble clef, bass clef, and grand staff. Key signature: three flats. The system contains three measures. The first measure has a forte (*f*) dynamic and a triplet of eighth notes in the bass line. The second measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The third measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. Fingerings are indicated: 3 2 in the first measure, 3 2 3 I 4 in the second and third measures. The word "Ped." is written below the bass line in the first, second, and third measures.

Second system of musical notation. Treble clef, bass clef, and grand staff. Key signature: three flats. The system contains three measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The second and third measures have a piano (*p*) dynamic and a triplet of eighth notes in the treble line. Fingerings are indicated: 3 2 3 I 5 in the first measure. The word "Ped." is written below the bass line in the first, second, and third measures.

Third system of musical notation. Treble clef, bass clef, and grand staff. Key signature: three flats. The system contains four measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The second measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The third measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The fourth measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. Fingerings are indicated: 4 3 2 3 4 3 in the first measure, 5 4 4 3 in the third measure, and 2 3 in the fourth measure. The word "Ped." is written below the bass line in the first, second, third, and fourth measures. There are asterisks (*) above the first and second measures.

Fourth system of musical notation. Treble clef, bass clef, and grand staff. Key signature: three flats. The system contains three measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The second and third measures have a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The word "Ped." is written below the bass line in the first, second, and third measures.

Fifth system of musical notation. Treble clef, bass clef, and grand staff. Key signature: three flats. The system contains three measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes in the treble line. The second and third measures have a piano (*p*) dynamic and a triplet of eighth notes in the treble line. Fingerings are indicated: 4 3 2 3 4 4 in the first measure. The word "Ped." is written below the bass line in the first, second, and third measures. There is an asterisk (*) above the first measure.

First system of a piano score. The right hand features a melodic line with a fermata over the first measure, followed by a sequence of chords and notes. Fingerings 2, 5, 2, 3, and 4 are indicated. The left hand plays a steady eighth-note accompaniment. Dynamics include *Red.* and *f*.

Second system of the piano score. The right hand continues the melodic development with a fermata and various articulations. The left hand maintains the eighth-note accompaniment. Dynamics include *Red.* and *f*.

Third system of the piano score. The right hand has a fermata and a *dim.* marking. The left hand continues the accompaniment. Dynamics include *Red.* and *dim.*.

Fourth system of the piano score. The right hand features a *pp* marking and a *p* marking. The left hand continues the accompaniment. Dynamics include *pp*, *p*, and *Red.*.

Fifth system of the piano score. The right hand has a fermata and a *pp* marking. The left hand continues the accompaniment. Dynamics include *Red.* and *pp*.

8

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

8

cresc.

f

dim.

Red. *

Red. *

Red. *

Red. *

Red. *

f

p

f

tr

tr

tr

tr

Red. *

Red. *

Red. *

Red. *

Red. *

p

4 2 3 4

2

1

3

Red. *

Red. *

Red. *

Red. *

Red. *

First system of musical notation. Treble and bass staves. Includes trills (tr) and dynamic markings *f* and *p*. Fingerings 1, 1, 2, 1 are indicated. Rehearsal marks (Red. *) are present below the staff.

Second system of musical notation. Treble and bass staves. Includes trills (tr) and dynamic markings *f* and *p*. Fingerings 2, 4, 5 are indicated. Rehearsal marks (Red. *) are present below the staff.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *p*. Fingerings 4, 3, 4, 2, 1 are indicated. Rehearsal marks (Red. *) are present below the staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.* and *calando*. Fingerings 2, 4, 4, 5, 5 are indicated. Rehearsal marks (Red. *) are present below the staff.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *p* and the instruction *dolce*. Fingerings 4, 3, 4, 3, 4, 5, 4, 2, 3, 2 are indicated. Rehearsal marks (Red. *) are present below the staff.

Sixth system of musical notation. Treble and bass staves. Includes dynamic marking *p*. Fingerings 5, 4, 3, 2, 1, 1, 3, 1 are indicated. Rehearsal marks (Red. *) are present below the staff.

System 1: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Includes fingerings (I, 2, I, 2, I, 4, I, 2, I, 4, 3), a *cresc.* marking, and a measure with a dotted line and a circled 8. Pedal markings: Ped., Ped., *, Ped., *, Ped., *.

System 2: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Includes fingerings (2, 4, 3, 1, 2, 1, 3, 5, 2, 1). Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

System 3: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Pedal markings: Ped., Ped., *, Ped., *, Ped., Ped.

System 4: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Includes a *p* marking. Pedal markings: Ped., Ped., Ped., Ped., Ped., *, Ped., *.

System 5: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Includes a *cresc.* marking and a *f* marking. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 6: Treble and bass staves. Treble clef, key signature of three flats. Bass clef, key signature of three flats. Includes fingerings (3, 5, 4, 1, 2, 3, 5, 4, 2, 3), *m.d.* (mezza-dita) markings, and *m.s.* (mezza-sostegno) markings. Pedal markings: Ped., Ped., *, Ped., Ped.

The musical score consists of seven systems, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various dynamics: *m.d.* (mezzo-forte), *m.s.* (mezzo-soprano), *p* (piano), and *cresc.* (crescendo). Performance markings include *Red.* (likely a reduction or repeat sign), asterisks (*), and specific fingering numbers (1-5). The piece features intricate melodic lines in the right hand and more rhythmic accompaniment in the left hand, with some passages involving octaves and complex chordal textures.

8
1-2
5 4
I b I b I b I b I
I b I b I b I b I
I 3
3
f dim. calando
Red. * Red. * Red. * Red.

PIÙ LENTO

4-5 2 5
2 I 3 2 I
3-I 3 4 4 3-5
p
Red. * Red. * Red. * Red. * Red. *

tr 3 3 2 3 3 3 4-5
Red. * Red. * Red. * Red. *

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

tr 3 3 2 1 4 3 4 3 5
f
Red. * Red. * Red. * Red. * Red. *

3 2 1 2 3 3 4 5 3 5
p espr.
Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

First system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Fingerings: 1, 3, 2, 3, 2, 1, 3, 1, 3, 1, 3, 1. Fingerings in bass: 1, 3, 1, 2, 4, 2, 1, 2. Performance markings: *Red.*, *Red.* *, *Red.*, *Red.* *, *Red.*, *Red.* *, *Red.*, *Red.*

Second system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Fingerings: 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 1, 4, 3, 1, 2, 3, 2, 1. Performance markings: *Red.*, *Red.* *, *Red.*, *Red.* *, *Red.*, *Red.*, *Red.*. *dim. e rit.*

TEMPO I (♩ = 108)

Third system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Performance markings: *f*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*

Fourth system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Performance markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *dim.*

Fifth system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Performance markings: *pp*, *p*, *

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. Below the bass staff, there are four pairs of markings: 'Ped.' followed by an asterisk.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. Below the bass staff, there are four pairs of markings: 'Ped.' followed by an asterisk.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. Below the bass staff, there are four pairs of markings: 'Ped.' followed by an asterisk.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. Below the bass staff, there are four pairs of markings: 'Ped.' followed by an asterisk.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. Below the bass staff, there are four pairs of markings: 'Ped.' followed by an asterisk. The word 'cresc.' is written above the second measure of the bass staff.

8

f

dim.

f

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

p

f

Red. *

Red. *

Red. *

Red. *

p

Red. *

Red. *

Red. *

Red. *

cresc.

ff

Red. *

Red. *

Red. *

Red. *

8

p

f

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH (EDWIN FISCHER)

- Nr. Englische Suiten
287. Nr. 1. A-dur
288. Nr. 2. a-moll
289. Nr. 3. g-moll
290. Nr. 4. F-dur
291. Nr. 5. e-moll
292. Nr. 6. d-moll
- Fantasien und Fugen a-moll Nr. 1 und 2
Fantasien c-moll und a-moll
Präludien und Fugen Nr. 1. a-moll, Nr. 2. a-moll, Nr. 3. G-dur
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 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 Vortragsstücke:
Menuetten, kleine Fugen, drei kleine Stücke in H-dur
Variationen in italienischer Manier / Fuge über den Namen Bach / Präludio, Allegro und Fuge Es-dur / Capriccio über die Abreise des geliebten Bruders

BEETHOVEN (ARTUR SCHNABEL)

- Albumblatt „Für Elise“
Andante F-dur (Andante favori)
Bagatellen op. 33
Neue Bagatellen op. 119
Bagatellen op. 126
Eccossais
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 Veränderungen über einen Walzer von Diabelli, C-dur op. 120
Zweiunddreißig 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, E-dur
172. op. 10. Nr. 4—6. cis-moll, Ges-dur, es-moll
173. op. 10. Nr. 7—9. C-dur, F-dur, f-moll
174. op. 10. Nr. 10—12. As-dur, Es-dur, c-moll
175. op. 25. Nr. 1—3. As-dur, f-moll, F-dur
176. op. 25. Nr. 4—6. a-moll, e-moll, gis-moll
177. op. 25. Nr. 7—9. cis-moll, Des-dur, Ges-dur
247. op. 25. Nr. 10—12. h-moll, a-moll, c-moll
248. Trois nouvelles Etudes
- Impromptus
200. Nr. 1/3. 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
194. { Nr. 5. fis-moll op. 44
Nr. 6. As-dur op. 53
195. Nr. 7. As-dur op. 61
196. Nr. 8. d-moll op. 71 Nr. 1
197. { 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
255. { Nr. 9. As-dur op. 69 Nr. 1
Nr. 10. h-moll op. 69 Nr. 2
Nr. 11. Ges-dur op. 70 Nr. 1
Nr. 12. f-moll op. 70 Nr. 2
257. { Nr. 13. Des-dur op. 70 Nr. 3
Nr. 14. e-moll op. posth.
191. Allegro de Concert A-dur op. 46
189. { Berceuse Des-dur op. 57
Barcarole Fis-dur op. 60
190. Boléro a-moll op. 19, Tarantelle op. 43
117. Fantasie f-moll op. 49
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

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KLAVIERWERKE IN DER TONMEISTER-AUSGABE

HÄNDEL

(JAMES KWAST)

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

* * *

HAYDN

(JAMES KWAST)

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

* * *

MENDELSSOHN

(MAYER-MAHR)

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

Rondo brillant Es-dur op. 29,
mit Orchester

65. Rondo Capriccioso E-dur
op. 14
55. Variations sérieuses op. 54
Drei Capricen op. 16
Capriccio E-dur op. 118, Etüde
f-moll, Scherzo h-moll

LIEDER OHNE WORTE

42. Heft 1, op. 19
Nr. 1. E-dur, Nr. 2. a-moll,
Nr. 3. A-dur (Jägerlied), Nr. 4.
A-dur, Nr. 5. fis-moll, Nr. 6.
g-moll (Venet. Gondellied)

43. Heft 2, op. 30
Nr. 7. Es-dur, Nr. 8. Des-dur,
Nr. 9. E-dur, Nr. 10. h-moll,
Nr. 11. D-dur, Nr. 12. fis-moll
(Venet. Gondellied)

44. Heft 3, op. 38
Nr. 13. Es-dur, Nr. 14. c-moll,
Nr. 15. E-dur, Nr. 16. A-dur,
Nr. 17. a-moll, Nr. 18. As-dur
(Duetto)

45. Heft 4, op. 53
Nr. 19. As-dur, Nr. 20. Es-dur,
Nr. 21. g-moll, Nr. 22. F-dur,
Nr. 23. a-moll (Volkslied),
Nr. 24. A-dur

46. Heft 5, op. 62
Nr. 25. D-dur, Nr. 26. B-dur,
Nr. 27. a-moll (Trauermarsch),
Nr. 28. G-dur, Nr. 29. a-moll
(Venet. Gondellied), Nr. 30.
A-dur (Frühlingslied)

47. Heft 6, op. 67
Nr. 31. Es-dur, Nr. 32. fis-moll,
Nr. 33. B-dur, Nr. 34. C-dur
(Spinnerlied), Nr. 35. h-moll,
Nr. 36. E-dur

48. Heft 7, op. 85
Nr. 37. F-dur, Nr. 38. a-moll,
Nr. 39. Es-dur, Nr. 40. D-dur,
Nr. 41. A-dur, Nr. 42. B-dur

49. Heft 8, op. 102
Nr. 43. e-moll, Nr. 44. D-dur,
Nr. 45. C-dur, Nr. 46. g-moll,
Nr. 47. A-dur, Nr. 48. C-dur

MOZART

(CARL FRIEDBERG)

- Küchet-
Verzeichnls
84. Sonate Nr. 1. C-dur Nr. 279
85. Sonate Nr. 2. F-dur Nr. 280
86. Sonate Nr. 3. B-dur Nr. 281
87. Sonate Nr. 4. Es-dur Nr. 282
88. Sonate Nr. 5. G-dur Nr. 283
89. Sonate Nr. 6. D-dur Nr. 284
90. Sonate Nr. 7. C-dur Nr. 309
91. Sonate Nr. 8. a-moll Nr. 310
92. Sonate Nr. 9. D-dur Nr. 311
93. Sonate Nr. 10. C-dur Nr. 330
94. Sonate Nr. 11. A-dur Nr. 331
95. Sonate Nr. 12. F-dur Nr. 332
96. Sonate Nr. 13. B-dur Nr. 333
97. Sonate Nr. 14. c-moll Nr. 457
98. Sonate Nr. 15. C-dur Nr. 545
99. Sonate Nr. 16. B-dur Nr. 570
100. Sonate Nr. 17. D-dur Nr. 576
Fantasia d-moll Nr. 397
Fantasia C-dur Nr. 394
Fantasia c-moll Nr. 475
Fantasia c-moll (à la
Constanze) Nr. 396
Rondo Nr. 1. a-moll Nr. 511
Rondo Nr. 2. D-dur Nr. 485
Rondo Nr. 3. F-Dur Nr. 494
Variationen über die
Romanze: „Je suis
Lindor“ Es-dur Nr. 354
Variationen üb. „Ah,
vous dirai-je, Ma-
man“, C-Dur Nr. 265
Variationen üb. „Un-
ser dummer Pöbel
meint“ aus Glucks
Oper: „Die Pilgrime
von Mekka“, G-dur Nr. 455
Variationen über ein
Menuett von Duport,
D-dur Nr. 573

* * *

SCHUBERT

(CONRAD ANSORGE)

101. Wanderer-Fant. C-dur op. 15
Fantasia-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
103. Impromptus op. 90
Nr. 1. c-moll, Nr. 2. Es-dur

104. Impromptus op. 90
Nr. 3. G-dur, Nr. 4. As-dur

105. Impromptus op. 142
Nr. 1. f-moll, Nr. 2. As-dur

221. Impromptus op. 142
Nr. 3. B-dur (Thema mit
Variationen), Nr. 4. f-moll

201. 6 Moments musicaux op. 94

* * *

SCHUMANN

(MAYER-MAHR)

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

* * *

WEBER

(BRUNO EISNER)

212. Aufforderung zum Tanz op. 65
213/215. 3 Sonaten (C-dur, As-dur,
d-moll)
Konzertstücke 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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