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**X. SCHARWENKA**

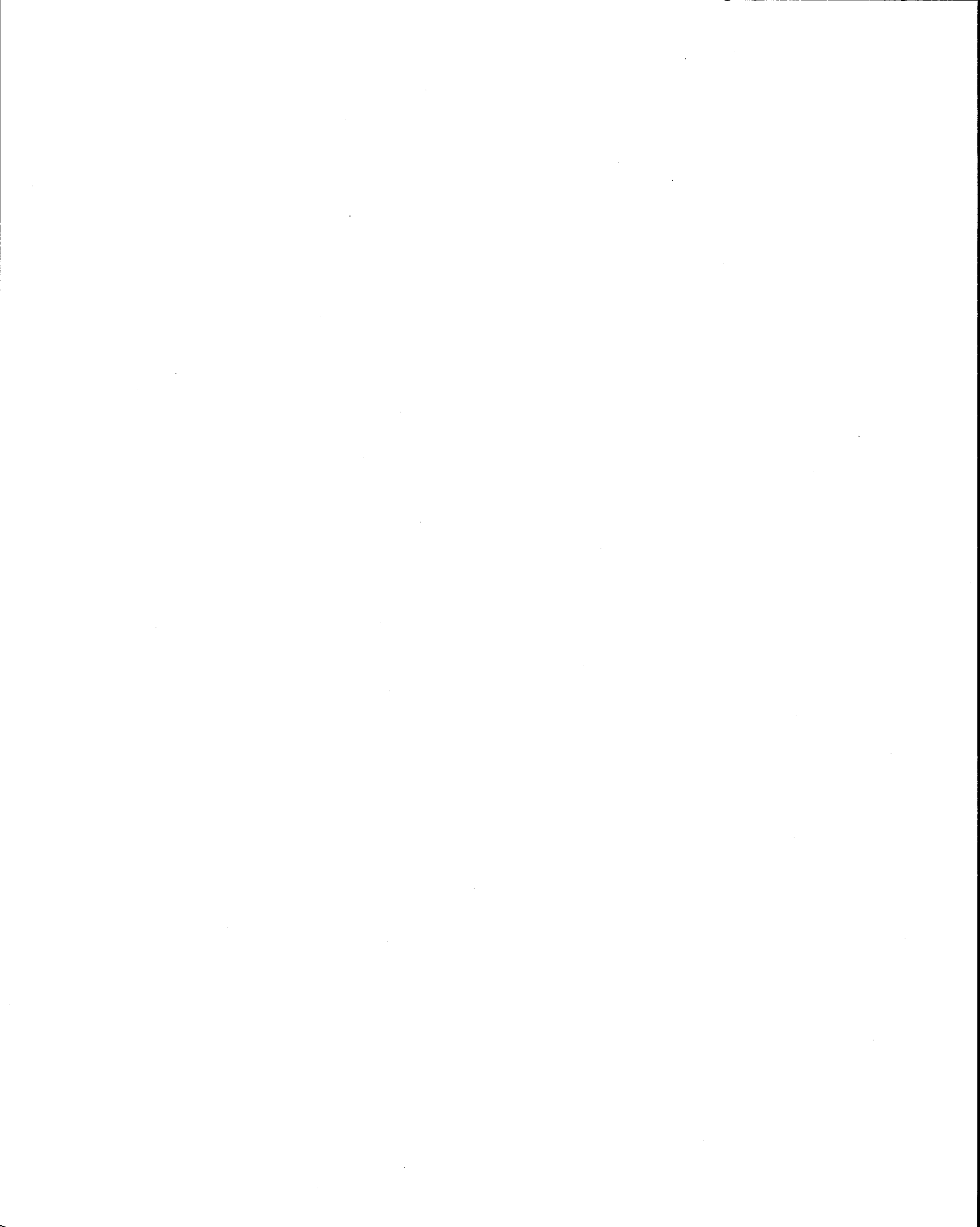
**Meisterschule**

des

**Klavierspiels**

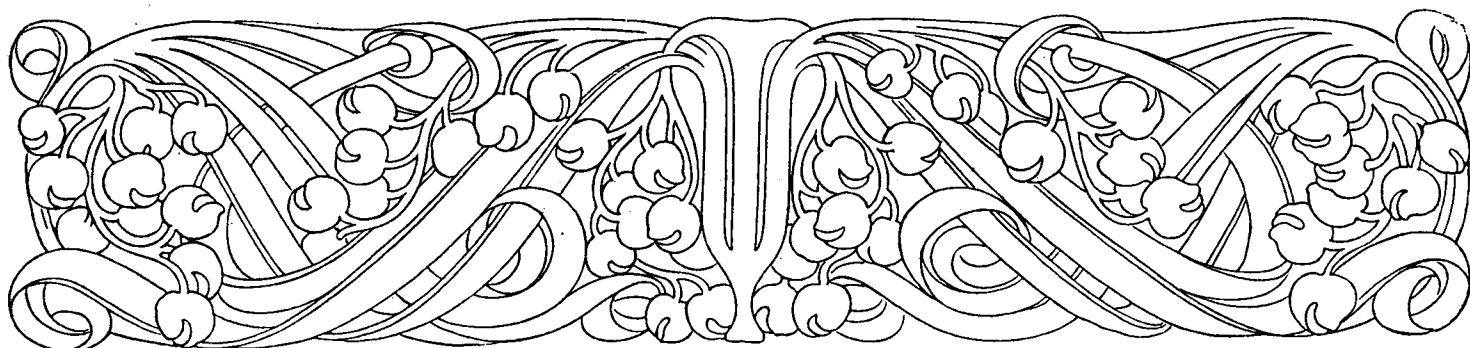
**Band III**





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# Meisterschule des Klavierspiels

Eine Sammlung der zweckmäßigsten Übungen  
aus den Werken unserer großen Etüdenmeister

Zusammengestellt,  
mit instruktiven Bemerkungen versehen und progressiv geordnet von

**Xaver Scharwenka**

Band III

# Master school of piano playing

A Collection of the most useful exercises  
from the works of our great Etude writers

Prepared with instructive explanations in progressive order by

**Xaver Scharwenka**

(English words by Walter Petzet)

Vol. III



Eigentum der Verleger

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## DRITTER BAND.

(Virtuosenschule.)

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### Vorbemerkung.

Als Textvorlage für die Studien aus Clementis Gradus ad Parnassum diente dem Verfasser Carl Tausigs Ausgabe. Den Etüden von Chopin liegt der von Ernst Rudorff kritisch revidierte Originaltext zu Grunde.

Für die Zwecke des vorliegenden Bandes waren zu den genannten Studien und Etüden einige Abweichungen vom Urtext notwendig; sie erstrecken sich in der Hauptsache auf die Beseitigung der veralteten Art der Legatobogenführung und der Notierungsweise; ferner auf den nicht immer einwandfreien Fingersatz und die — im Originaltext teilweise nur dünn gesäten — Vortragsbezeichnungen. Der Notentext blieb selbstverständlich unverändert.

Alle übrigen Etüden dieses Bandes erfuhren eine durchgreifende Revision und genaue instruktive Bearbeitung. Bezüglich der in diesem Bande enthaltenen, die Anschlagsarten betreffenden Anmerkungen sei auf des unterzeichneten Herausgebers »Methodik des Klavierspiels« (Breitkopf & Härtel) verwiesen.

Xaver Scharwenka.

## THIRD VOLUME.

(Virtuoso school.)

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### Introductory remark.

The author used Carl Tausig's edition as text for the studies from Clementis "Gradus ad Parnassum". Chopin's studies were based upon the original text critically revised by Ernst Rudorff.

It was necessary to deviate from the original text in some studies and etudes in order to attain the object of the present volume. This was done mainly to remove the obsolete way of writing notes and slurs, then in regard to the fingering, which was not always faultless, and to the expression marks, which were too thinly distributed. It is self-evident that notes were not changed. All the other studies of this volume were thoroughly revised with an instructive tendency. Concerning the annotations in this volume in regard to the different kinds of touch I refer to my "Methodik des Clavierspiels" (Breitkopf and Härtel).

Xaver Scharwenka.



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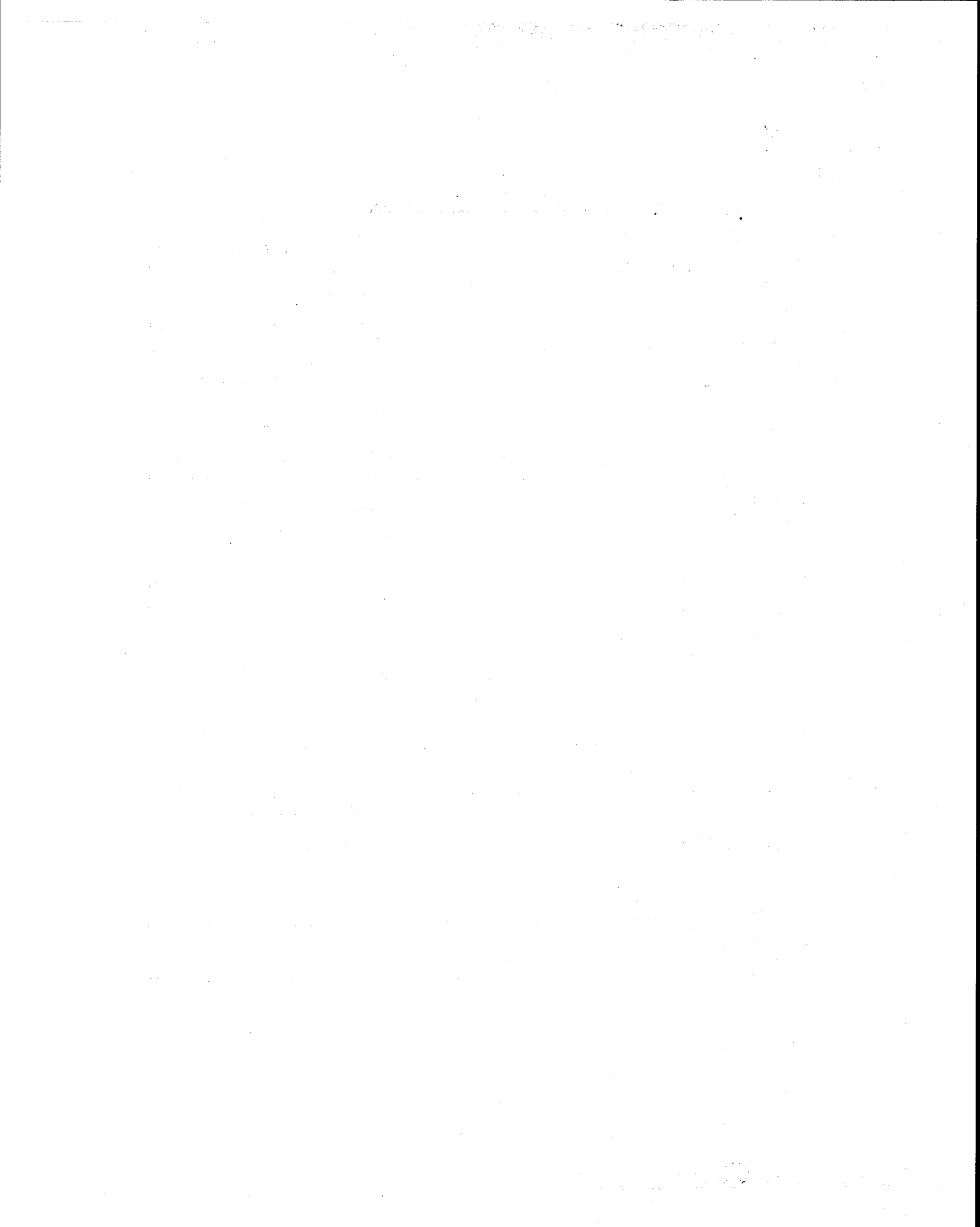
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I. | Development of fingers and general velocity exercises.

Fingerentwicklung und allgemeine Geläufigkeitsübungen.

1.\*

Clementi.

Veloce.

\*) Diese Studie ist legato und non legato zu üben und zwar zunächst in gleichmäßig durchgeführter-mittlerer-Tonstärke. Nach gewissenhafter Durcharbeitung des finger-technischen Übungsstoffes suche man ein schönes piano-nicht säuselnd- und ein forte und fortissimo -nicht polternd- zu erreichen. Man versuche auch, dieser Etüde eine reichere dynamische Ausgestaltung zu geben, wozu das folgende Notenbeispiel als Modell dienen mag:

\*) This study is to be practised legato and non legato, at first in a middle degree of equal strength of tone. After a conscientious elaboration of the practising material for the finger technics try to reach a beautiful piano-not whispering -and a forte and fortissimo- not noisy. Try also to give this study a richer elaboration in regard to dynamics, as shown in the following example:

1 4 3 2 1 4 3 2 1

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 1 4 3 2 1 4 3 2 1 are indicated above the treble staff.

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

Second system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 1 2 3 4 5 4 3 2 1 5 4 3 2 1 are indicated above the treble staff. A *sf* dynamic marking is present in the bass staff.

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

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 1 2 3 4 5 4 3 2 1 5 4 3 2 1 2 3 4 5 5 4 3 2 are indicated above the treble staff. A *sf* dynamic marking is present in the bass staff.

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

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 1 2 3 4 5 1 2 3 4 5 5 4 3 2 1 2 3 4 5 are indicated above the treble staff. A *sf* dynamic marking is present in the bass staff.

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

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 1 2 3 4 5 5 4 3 2 1 2 3 4 5 are indicated above the treble staff. A *sf* dynamic marking is present in the bass staff.

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

Sixth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings 5 4 3 2 1 2 3 4 5 1 2 3 4 5 1 2 3 2 1 4 3 2 are indicated above the treble staff. A *sf* dynamic marking is present in the bass staff.

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

*sf*

This system features a treble clef with a key signature of one flat. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4-5 and 5-4-3-2-1, followed by 4-3-2-5-4-3-2. The left hand provides a bass line with a forte (*sf*) dynamic marking.

*sf* *sf*

The second system continues the piece with similar eighth-note patterns in the right hand and sustained chords in the left hand, marked with *sf*.

*sf*

The third system shows the right hand playing a continuous eighth-note stream, while the left hand has a few chords, including one with a forte (*sf*) dynamic.

5 4 3 2 1 1 1

*sf* *sf*

The fourth system features descending eighth-note patterns in the right hand with fingerings 5-4-3-2-1 and 1-1-1. The left hand has chords, with a forte (*sf*) dynamic marking.

1 *sf* *sf*

The fifth system continues with eighth-note patterns in the right hand and chords in the left hand, marked with *sf*.

*sf*

The final system on the page shows the right hand playing eighth notes and the left hand with sustained chords, marked with a forte (*sf*) dynamic.

2.\*

Clementi.

Veloce.

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

5 4 3 2 1 1 2 3 4

5 4 3 2 1 1 2 3 4

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

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

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

\*) Vergl. Anmerkung zu N<sup>o</sup> 1.

\*) Cf. annotation of N<sup>o</sup> 1.

System 1: Treble clef contains a half note chord (G4, B4) with a slur above it. Bass clef contains a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

System 2: Treble clef contains a half note chord (B3, D4) with a slur above it. Bass clef continues the eighth-note pattern. Dynamics include *sf* (sforzando) and *f* (forte).

5 1 2 3 4 2 3 4

System 3: Treble clef contains a half note chord (C4, E4) with a slur above it. Bass clef continues the eighth-note pattern. Dynamics include *f* (forte).

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

System 4: Treble clef contains a half note chord (D4, F4) with a slur above it. Bass clef continues the eighth-note pattern. Dynamics include *f* (forte).

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

System 5: Treble clef contains a half note chord (E4, G4) with a slur above it. Bass clef continues the eighth-note pattern. Dynamics include *sf* (sforzando).

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

System 6: Treble clef contains a half note chord (F4, A4) with a slur above it. Bass clef continues the eighth-note pattern. Dynamics include *sf* (sforzando).

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

This page of musical notation consists of six systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with a slur and a fermata, and a bass staff with a rhythmic accompaniment. The second system continues the melodic and accompanimental lines, with a dynamic marking of *sf*. The third system features more complex melodic patterns in the treble and a steady accompaniment in the bass. The fourth system shows a change in the bass line's texture, with a dynamic marking of *sf*. The fifth system includes a *ff* dynamic marking and features a more active bass line. The sixth system concludes the piece with a final melodic flourish in the treble and a sustained accompaniment in the bass. Numerous fingerings and articulations are indicated throughout the score.



## 3.

Allegriſſimo.

Clementi.

The musical score consists of four systems of piano music. Each system has a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and includes fingerings: 1 3 2 4, 3 5 2 4, 3 1 4 2, 5 3 4 2. The second system includes a staccato marking (a dot over a note) and a *sf* dynamic. The third system includes a *poco marc.* marking and a *sf* dynamic. The fourth system includes a *cresc.* marking and a *ff* dynamic. Various fingerings and articulation marks (dots over or under notes) are present throughout the piece.

a) Das durch einen Punkt über oder unter der Note ange-deutete Stakkato ist durch Handgelenkschlag auszu-führen; der Keil<sup>(1)</sup> dagegen verlangt ein Armstakkato. (Bewegungszentrum im Ellenbogen -oder Schulterge-lenk.) Diese Andeutungen werden bezügl. ihrer Bedeu-tung für die „Technik“ nur dann nutzbringend für den Ausführenden sein, wenn er die Mühe nicht scheut, sich einige physiologische Kenntnisse von den Funktionen seiner Ausführungsorgane anzueignen. Ich verweise auf meine „Methodik des Klavierspiels“ sowie auf E. Tetzels „Problem der modernen Klaviertechnik“ (Breitkopf & Härtel).

a) The staccato marked as a dot over or under the note is to be executed by the wrist; the stem<sup>(1)</sup> requires the arm! (Centre of the movement in the elbow or the shoul-der joint). These remarks will be of use for the technics of such a player only, who takes care to gain some know-ledge of the physiological functions of the organs of exe-cution. I refer to my „Methodik des Klavierspiels“ and to E. Tetzels „Problem der modernen Klaviertechnik“ (Breitkopf and Haertel).



First system of musical notation. Treble clef, key signature of one flat. The piece begins with a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamics include *sf cresc.* and four *sf* markings. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Continues the piece with similar rhythmic patterns. Dynamics include *sf* and *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Features a *cresc.* marking. The right hand has a more active melodic line with many slurs. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Features a *ff* marking. The piece becomes more technically demanding with rapid sixteenth-note passages in both hands. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Continues with rapid sixteenth-note passages. Dynamics include *sf* and *sf*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Features a *ten.* marking above the treble clef. The piece concludes with a series of chords and a final melodic flourish. Dynamics include *sf*. Fingerings are indicated with numbers 1-5.

4.

Clementi.

Allegro.

The musical score is written for piano in 6/8 time, marked *Allegro*. It consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat). The score includes various dynamics: *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The instruction *legato* is used in several places. Fingerings are indicated by numbers 1-5. The piece concludes with a repeat sign and a double bar line.

First system of musical notation. Treble clef with a whole rest. Bass clef with a melodic line. Dynamics: *sf*. Fingerings: 4 5 4 3 1 3, 2 1 4 3 1 2, 4 5 4 3 2 1, 4 3 2 1 2 1, 4 5 4 3 2 1.

Second system of musical notation. Treble clef with chords. Bass clef with a melodic line. Dynamics: *sf*. Fingerings: 3 2, 4 5 4 3 2 1 3, 5 4 2 3 1 5, 3 4 2 3 4 5, 2 3 1 2 3 1, 2 3 4.

Third system of musical notation. Treble clef with chords. Bass clef with a melodic line. Dynamics: *sf*. Fingerings: 4, 5 4 3 1 2, 5 4 3 2 1, 4 2, 5 4 3 1 2, 5 4 3 2 2, 4 2, 5 4 1, 2 1 3 2, 1 3 2 1 3 2.

Fourth system of musical notation. Treble clef with chords. Bass clef with a melodic line. Dynamics: *p*, *cresc.*, *f*. *sempre legato*. Fingerings: 5 2 1 3, 1 4, 4, 2 1 4 3 2, 1 3 2 1 3 2, 5 2 1, 2 3 4 3 2 1, 2 3 4 3 2 1.

Fifth system of musical notation. Treble clef with chords. Bass clef with a melodic line. Dynamics: *piu f*. Fingerings: 2 3, 1 5, 3 4 5 4 3 2, 2 1 2, 3 2 3, 4, 1 5, 3 2 3 4, 4 3 2 3 1, 2.

Sixth system of musical notation. Treble clef with chords. Bass clef with a melodic line. Dynamics: *cresc.*, *ff*. Fingerings: 3 4 5 4 3 2, 1 3 2 1 4 3, 2 1 3 2 1 2, 1 3 2 5 1 4, 5 2, 5 4 3 2 4 1, 1 2, 1 2 1, 2 1 2 3.

ff sf sf

1 4 5 4 3 4 2 4 1 5 1

2 5 4 5 3

1 5 1 3 2 4 2 4 1 5 1

sf

5 4 2 1 3 2 1 8

2 5 4 1

8

4 2 1 3 2 1 8

2 4 2 5

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

5 1 4 3 4 3 2

ten. p ten. ten. cresc.

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







5 *legato* 4 3 4 5 4 3 2 3 5 2 1 3 4 3 4 5 4 3 2 3 5 2

*rinf.* *ff* *sf* *sf*

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

*rinf.* *rinf.* *simile*

5 2 1 2 3 1 1 3 2 4

*meno f*

3 1 7 5 4 3 2 1 3 4 2 1 3 8 3 2 1 4 3 2 1 5 4 3 2 1

8.....

*cresc.*

8.....

*f*

*ff* *sf* *sf* *sf* *sf*

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

5\*)

Cramer.

Presto.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The piece is marked 'Presto' and includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *simile*, *poco cresc.* (poco crescendo), and *cresc.* (crescendo). The score is heavily annotated with fingerings (numbers 1-5) and slurs. The first system begins with a *p* dynamic and includes fingerings such as 4 1 2 5 / 5 2 1 3 and 1 3 2 1 / 2 5 4 2. The second system features a *f* dynamic and includes fingerings like 4 5 and 1 2 4. The third system is marked *simile* and includes fingerings such as 5 4 2 1 / 2 1 and 2 1 2 1. The fourth system includes *poco cresc.* and *p* dynamics, with fingerings like 2 1 2 5 / 3 2 1 and 5 4 3. The fifth system includes *cresc.* and *f* dynamics, with fingerings like 5 1 2 / 1 4 and 5 2 1 / 1 4.

\*) Strenges legato in beiden Händen.

| \*) Strict legato in both hands.



6.

Chopin.

Vivace. ♩ = 116.  
Brillante

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a treble staff containing a complex melodic line with many slurs and fingerings (e.g., 8 3 5 1 4 2 4 1 5 2 3 1 4 2 5 1 4). The bass staff provides harmonic support with chords and single notes. Dynamics include *f*, *p*, and *cresc.*. Pedal points are indicated by *Ped. \** below the bass staff. The second system continues the melodic development, ending with a *pp* dynamic. The third system features a *f* dynamic and a *cresc.* marking. The fourth system has a *cresc.* marking. The fifth system includes a *poco cresc.* marking. The sixth system concludes with a *poco rall.* marking and a final chord. The piece is in B-flat major and 4/4 time.

*legato*

*poco a poco cresc.*

*cresc.*

*sempre legatissimo*

This system features a treble clef staff with intricate fingerings (e.g., 5, 4, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 2, 1, 2, 1, 2, 3, 2, 1, 2, 8, 4, 2, 8) and a bass clef staff with a steady accompaniment. Dynamics include *poco a poco cresc.* and *cresc.*. Pedal markings (*Ped.*) and asterisks are present.

*piu cresc.*

*f*

This system continues the piece with a treble clef staff and a bass clef staff. Dynamics include *piu cresc.* and *f*. Fingerings like 8, 5, 2, 5, 1, 2, 1, 5, 2, 1, 1, 1, 1, 1, 1, 2, 3, 5, 2, 5, 5, 2, 5, 1, 2, 1, 1, 2, 3 are shown. Pedal markings and asterisks are used.

*dim.*

*p*

This system shows a treble clef staff with dynamics *dim.* and *p*. Fingerings include 5, 5, 5, 5, 5, 1, 4, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 5, 4, 5, 2, 1, 5, 5. Pedal markings and asterisks are present.

*legato*

*dim.*

*p*

*cresc.*

This system features a treble clef staff with dynamics *dim.*, *p*, and *cresc.*. Fingerings include 5, 4, 2, 1, 4, 2, 4, 1, 5, 2, 1, 4, 2, 4, 1, 1, 2, 5, 1, 5, 5, 1, 2, 5. Pedal markings and asterisks are used.

*piu cresc.*

*f*

This system shows a treble clef staff with dynamics *piu cresc.* and *f*. Fingerings include 8, 5, 4, 5, 4, 1, 2, 1, 5, 1, 1, 5, 4, 1, 2, 1, 5, 1, 2, 1, 4, 5, 4, 3, 5, 4, 3, 5, 1, 4. Pedal markings and asterisks are present.

*p*

*cresc.*

*f*

*p*

This system features a treble clef staff with dynamics *p*, *cresc.*, *f*, and *p*. Fingerings include 8. Pedal markings and asterisks are used.

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

*cresc.* - - - *poco rall.*  
Ped. \* Ped. Ped. \* Ped. Ped.

*pp* *delicato smorz.* *p* *poco cresc.*

*p* *poco cresc.*

*f* *ff*

*cresc.* *ff*

Ped.

Presto. M. M.  $\text{♩} = 112$ .

Chopin.

*p molto legato*

*Red. \**

*sempre legato come sopra*

*Red. \**

*Red. \* Red. \**

*dim.*

\*) Auf die metrische Eigentümlichkeit dieser Etüde sei besonders hingewiesen. Man hüte sich, dem verlockenden  $\frac{3}{4}$  Takt der linken Hand nachgebend, vor einer metrisch falschen Interpretation der—übrigens völlig akzentlos zu spielenden—Figuration in der rechten Hand; die Viertelung derselben soll nicht so äußerlich durch Akzente zum Ausdruck gelangen, als vielmehr innerlich empfunden werden.

\*) Special attention is called to the metrical peculiarity of this study. Be careful not to follow the tempting  $\frac{3}{4}$  time of the left hand and avoid in the right hand a metrically wrong interpretation of the figuration, which is to be played without the slightest accent. The division into four parts should not be expressed externally by accents, but should only be felt internally.

2

*legato come sopra*

This system contains the first two measures of the piece. The right hand features a complex melodic line with many accidentals and a fermata over the final note. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *legato come sopra* is written below the first measure.

*Ped.* \*

This system contains measures 3 and 4. The right hand continues with a similar melodic texture. The left hand accompaniment remains consistent. Pedal markings (*Ped.*) and asterisks (\*) are placed below the first and third measures.

*Ped.* \*

This system contains measures 5 and 6. The melodic and accompaniment patterns continue. Pedal markings (*Ped.*) and asterisks (\*) are placed below the first and third measures.

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

This system contains measures 7 and 8. The right hand melody is highly active. Pedal markings (*Ped.*) and asterisks (\*) are placed below the first and seventh measures.

*poco a poco cresc.* *cresc.*

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

This system contains measures 9 and 10. The first measure is marked *poco a poco cresc.* and the second measure is marked *cresc.*. Pedal markings (*Ped.*) and asterisks (\*) are placed below the first, third, and seventh measures.

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

This system contains measures 11 and 12. The right hand features a triplet of eighth notes in the final measure, with fingerings 1, 2, 3 indicated. Pedal markings (*Ped.*) and asterisks (\*) are placed below the first, third, and seventh measures.



1 4 1 4

*p* *smorz.*

*sempre piano*

*Ped.* \* *legato*

*Ped.* \*

*Ped.* \*

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

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

2 4 1

*dim. ed un poco rall.* *pp*

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

\*)

8.

Molto Allegro.

Clementi.

*legato*  
*p* *cresc.* *mf*  
*sf* *f* *sf* *sf*  
*p*

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with fingerings 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is present in the first measure.

Second system of musical notation. The right hand continues with sixteenth-note patterns, including a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*, *sf*, and *p*.

Third system of musical notation. The right hand features sixteenth-note patterns with fingerings 1, 2, 4, 2, 4, 1, 2, 4, 1, 4, 1. The left hand has a steady eighth-note accompaniment. Dynamic markings include *sf* and *cresc.*

Fourth system of musical notation. The right hand features sixteenth-note patterns with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. The left hand has a steady eighth-note accompaniment. Dynamic markings include *f*, *cresc.*, and *più cresc.*

Fifth system of musical notation. The right hand features sixteenth-note patterns with fingerings 5, 1, 2, 1. The left hand has a steady eighth-note accompaniment. A *più f* marking is present.

9.

Andante, cantabile e sostenuto.

Cramer.

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

*p* *tr*

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

*p* *tr*

2 1 2 1 3 2 1

*p* *più p*

*sempre legato*

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

*cresc.* *sf* *dim.*

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

*poco più f* *tr*

5 4 5 3 4 3 2 1

First system of musical notation. The right hand features a melodic line with a trill (tr.) and a fermata. The left hand plays a complex rhythmic pattern with fingerings 1, 2, 4, 4, 4, 5.

Second system of musical notation. The right hand continues the melodic line with a trill. The left hand includes dynamic markings *cresc.* and *sf*, followed by *dim.* Fingerings 1, 2, 4, 4, 4, 5, 4, 5 are indicated.

Third system of musical notation. The right hand has a trill. The left hand is marked *dolce* and features a continuous rhythmic accompaniment.

Fourth system of musical notation. The right hand includes a trill. The left hand continues the rhythmic accompaniment.

Fifth system of musical notation. The right hand has a fermata. The left hand is marked *più p* and continues the rhythmic accompaniment.

Sixth system of musical notation. The right hand features a trill. The left hand includes fingerings 1, 2, 1, 4, 1, 3, 5, 5, 2, 1, 2, 1, 3.

## 10. \*)

Vivacissimo.

Clementi.

The musical score is presented in five systems, each with a treble and bass staff. The tempo is 'Vivacissimo'. The piece begins with a forte (f) dynamic. The first system includes fingerings (4, 2, 4) and accents. The second system features a 'cresc.' marking and fingerings (5, 4, 2). The third system has a 'ff' dynamic and a 'cresc.' marking. The fourth system includes a 'p' dynamic and a 'cresc.' marking. The fifth system ends with a 'f' dynamic. The key signature changes from one flat to two sharps. The score is marked with 'Clementi.' in the top right corner.

\*) Eine vorzügliche Studie, die Bewegungsfähigkeit der Finger in der Spreizstellung zu erhöhen; sie ist in allen Stärkegraden zu üben; die Sechszehntelfiguren zunächst mit hohem Fingerhub; später mit Druckbewegung, wobei die Fingerkuppen in steter Berührung mit den Tasten bleiben. Der „cantus“ ist ausschließlich durch Armdruck zu bilden.

\*) An excellent study to promote the facility of movement in a spread out position of the fingers. It is to be practised in all degrees of strength. At first lift the fingers high in the sixteenth (semiquaver) passages. Later press the keys and keep the tips of the fingers in continuous touch with the keys. The „cantus“ is to be formed exclusively by pressure of the arm.

5 4  
4 2  
*dimin.*  
2 3 4  
1 3 5

*cresc.*  
*f*  
1 2 5  
3 4  
5

3 2  
*sempre f*  
3 4  
2 4  
2 3

*cresc.*

*ff*

## 11.\*)

Cramer.

Moderato.

The musical score is written for piano in G major (one sharp) and 12/8 time. It is divided into five systems. The first system begins with a treble clef and a dynamic marking of *mf*. The tempo is marked *Moderato*. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the fifth system.

\*) Auch diese Etüde bietet-ebenso wie die sieben noch folgenden-sehr wertvolles Material für die Fingerentwicklung in der Hand-Spreizstellung. Das Passagenwerk der rechten Hand *leggiero*-mit „springenden“ Fingern.

\*) Also this study offers-like the seven following ones-very valuable material for the development of fingers in a spread out position. The passage work of the right hand *leggiero*-with “leaping” fingers.





# 12.

*Allegro maestoso e patetico.*

Moscheles.

*ff*

*Ped.*

*sf*

*sf*

*sf*

*sf*

*pp*

*Ped.*

*cresc.*

*f*

*Ped.*

*sf*

*Ped.*

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

*f*

*f*

*Red.* \*

*Red.* 1 2 4 2 2 1 2 1 3 1 2 4 \*

*sempre f*

1 3 5 3 \*

*Red.* 3 2 1 2 1 \*

*Red.* 3 2 1 2 1 \*

*Red.* 3 1 3 2 \*

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

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

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

*cresc.*



# 13. Hexentanz.

Henselt.

Allegro con brio e feroce.

The musical score is arranged in five systems, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in 2/4 time and features a rhythmic accompaniment of chords and single notes. The violin part is written in 2/4 time and consists of a melodic line with numerous fingerings indicated by numbers 1-5. The score includes various dynamic markings: *p leggiero*, *poco cresc.*, *dimin.*, *p*, *cresc.*, *f*, and *dim..*. There are also some specific markings like (b) in the piano part. The piece concludes with a *p* dynamic marking.

*espressivo*

*cresc.*

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

*sf*

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

*sf impetuoso*

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

*ff*

*p*

*cresc.*

*ff*

8 ..... 5 4 1



14.

Allegro con molto brio.

Clementi.

The musical score is written for piano in C major and 2/4 time. It consists of six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and includes a first ending marked with a dotted line and the number 8. The second system features a crescendo (*cresc.*) and a forte (*f*) dynamic. The third system includes a first ending marked with a dotted line and the number 8. The fourth system is marked with fortissimo (*ff*) and includes tenuto (*ten.*) and sforzando (*sf*) markings. The fifth and sixth systems continue with alternating *ten.* and *sf* markings. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs).



2 5 3 1 2    2 5 4 3 2    2 5 4 3 2

*meno f*    *poco a poco cresc.*

*sf*    *sf*    *sf*

2 5    2    2 5 4 2    1

*f più cresc.*    *sf*

*ten.*

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

5 4    2 1    2 1    8.....

*ff*

*mf*    *cresc.*

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

*f*    *ten.*

First system of musical notation. The right hand (treble clef) features a complex melodic line with fingerings 1, 5, 3, 2, and 2. The left hand (bass clef) has a bass line with a forte (*ff*) dynamic and a tenuto (*ten.*) marking. The system concludes with a *sf* dynamic marking.

Second system of musical notation. The right hand continues with a melodic line, including fingerings 1, 1, 2, 5, 4, 1, 2. The left hand features a *ten.* marking and a *sf* dynamic. The system ends with a *ten.* marking and a *sf* dynamic.

Third system of musical notation. The right hand has a melodic line with fingerings 2, 5, 1, 2, 1, 2. The left hand includes a *sf* dynamic, a *ten.* marking, and another *sf* dynamic. The system concludes with a *sf* dynamic.

Fourth system of musical notation. The right hand begins with a *dimin.* (diminuendo) marking. The left hand features a *sf* dynamic and a *sf* dynamic. The system ends with a *sf* dynamic.

Fifth system of musical notation. The right hand starts with a *sf* dynamic. The left hand includes a *p* (piano) dynamic, a *poco cresc.* (poco crescendo) marking, and a *sf* dynamic. The system concludes with a *sf* dynamic.

Sixth system of musical notation. The right hand has a melodic line with fingerings 1, 5, 4, 1, 2, 1, 2, 4, 2, 1, 5, 4, 2. The left hand includes a *mf* (mezzo-forte) dynamic and a *sf* dynamic. The system ends with a *sf* dynamic.

Seventh system of musical notation. The right hand begins with a *p* dynamic and a *cresc.* (crescendo) marking. The left hand includes a *p* dynamic and a *cresc.* marking. The system concludes with a *cresc.* marking.

*piu cresc. sf* *simile*

*sf*

*sf* *dimin.* *ff*

*p* *cresc. molto* *ff*

*ff* *sf* *ten.*

*sf* *dim.* *ten.*

*p* *sf*

15.

Chopin.

Allegro. M.M. ♩ = 176.

*legato*

The musical score is presented in six systems, each with a treble and bass clef staff. The tempo is marked 'Allegro. M.M. ♩ = 176.' and the articulation is 'legato'. The piece is in 3/4 time and has a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Pedal markings ('Ped.') and asterisks are used to indicate specific performance techniques. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final cadence in the bass clef staff.

5 4 2 1 5 8 5 1 2 4 5 3 2 1 5

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

5 1 2 3 5 8 5 3 2 1 5 1 2 3 5

col 8va  
Ped. \* Ped. \* Ped. \*

5 3 2 1 5 5 1 2 4 5 8 5 3 2 1 5

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

1 2 3 5 8 2 1 5 1 2 3 5 8

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

8 5 3 2 1 5 5 1 2 3 5 8 5 3 2 1 5

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

5 8 5 3 2 1 5 1 2 3 5 8 5 3 2 1 5

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

First system of music. Treble clef, 7/8 time signature. Features a melodic line with fingerings (1, 2, 3, 5, 2, 1, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 2, 3, 4) and a bass line with triplets. Dynamics include *cresc.* and *p*. Pedal points are marked with *Ped.* and asterisks.

Second system of music. Treble clef, 7/8 time signature. Features a melodic line with fingerings (5, 3, 2, 1, 1, 2, 3, 5, 1, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1) and a bass line with chords. Dynamics include *f*. Pedal points are marked with *Ped.* and asterisks.

Third system of music. Treble clef, 7/8 time signature. Features a melodic line with fingerings (1, 2, 3, 5, 2, 1, 5, 1, 2, 3, 5, 1, 2, 3, 4, 5) and a bass line with chords. Dynamics include *dim.* and *p*. Pedal points are marked with *Ped.* and asterisks.

Fourth system of music. Treble clef, 7/8 time signature. Features a melodic line with octaves (8) and a bass line with chords. Dynamics include *p*. Pedal points are marked with *Ped.* and asterisks.

Fifth system of music. Treble clef, 7/8 time signature. Features a melodic line with octaves (8) and a bass line with chords. Dynamics include *p*. Pedal points are marked with *Ped.* and asterisks.

Sixth system of music. Treble clef, 7/8 time signature. Features a melodic line with octaves (8) and a bass line with chords. Dynamics include *p* and *cresc.*. Pedal points are marked with *Ped.* and asterisks.

5 8.....5 4 2 1 5 1 2 4 1 2 4 *più cresc.*

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

8 5 4 2 1 5 5 1 2 3 5 8.....5 3 2 1 5

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

5 8.....5 3 2 1 5 1 2 3 5 1 2 4 *cresc.*

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

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

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

5 1 2 3 5 1 2 3 5 1 2 3 5 8.....

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

8 5 2 3 1 5 8.....

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

16.

Chopin.

Vivace assai. ♩ = 152.

*f*  
Ped. *legatissimo* \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

*cresc.* *f* *dolce* *p*  
Ped. \* Ped. \* Ped. \* *legatissimo*

*p*

*cresc.* *f* *sf*  
Ped. \* Ped. \* Ped. \*



*legatissimo*

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps. Dynamics include *f* and *cresc.*. Performance markings include *Red.*, *\* Red.*, and *Red. legato*.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics include *p*. Performance markings include *sotto voce*, *Red.*, *\* Red.*, and *simile*.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two flats (Bb and Eb). Bass clef, key signature of two flats. Dynamics include *cresc.* and *f*. Performance markings include *Red.*, *\* Red.*, and *Red.*.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Bass clef, key signature of two flats. Dynamics include *p*, *dim.*, and *poco rallent.*. Performance markings include *sotto voce*, *Red.*, *\* Red.*, and *Red.*.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics include *a tempo*. Performance markings include *legatissimo*, *Red.*, *\* Red.*, and *Red.*.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics include *p*. Performance markings include *Red.* and *\* Red.*.

*cresc.*  
*simile*

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

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

*cresc.* *più cresc.*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*legato* *legatissimo e dim.*  
*sp*  
*Red.* \* *Red.* \* *Red.* \*

*dolcissimo* *rall.*  
*Red.* \*

a tempo

pp cresc.

Red. \*

p cresc.

Red. simile \* Red. \*

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

rall. e dim. p dolcissimo

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

sempre dim. e leggierissimo dim.

Red. legato \* Red. \*

smorz. rall.

Allegro moderato. (♩ = 132.)

*molto legato*

Thalberg.

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 132 beats per minute. The performance style is 'molto legato'. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). Fingering numbers (1-5) and slurs are used throughout. The piece concludes with a double bar line and repeat signs.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The right hand features a complex, rapid melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. Continues the piece with similar melodic and accompanimental textures. Dynamics include *p*.

Third system of musical notation. Dynamics include *poco cresc.* (poco crescendo).

Fourth system of musical notation. Dynamics include *p* and *cresc.*. Fingerings like 5 1 2 5 4 1 2 5 4 are visible in the left hand.

Fifth system of musical notation. Features a prominent *sf* (sforzando) dynamic marking in the left hand.

Sixth system of musical notation. Dynamics include *p* and *dimin.* (diminuendo).

Seventh system of musical notation. Dynamics include *p* and *cresc.*



# 18.

Chopin.

Allegretto.  $\text{♩} = 76.$

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The score includes various dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), *sf* (sforzando), and *p* (piano). Performance instructions include 'Ped.' (pedal) and asterisks (\*) indicating specific points of interest or articulation. The piece features intricate rhythmic patterns, including triplets and sixteenth-note runs, and is characterized by its delicate and refined texture.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* *cresc.*

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* *sfp cresc.* *f*

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* *con forza sfp cresc.* *sfp dolce* *pp poco ritenuto*

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* *pp dolcissimo* *p cresc.*

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* *ritenuto* *a tempo* *p*



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats. The upper staff features a complex texture of sixteenth-note chords and arpeggios. The lower staff provides a rhythmic accompaniment with similar textures. A *cresc.* marking is present above the first measure. The system concludes with a *Red.* (ritardando) marking and two asterisks.

Second system of musical notation. It continues the grand staff from the first system. The upper staff has a *cresc.* marking above the first measure. The lower staff has a *piu cresc.* marking above the first measure. The system concludes with a *Red.* marking and two asterisks.

Third system of musical notation. It continues the grand staff. The upper staff has a *f* marking above the first measure. The lower staff has a *p dolcissimo* marking above the first measure. The system concludes with a *Red.* marking and two asterisks. An *Ossia* marking is present on the right side, with a small musical fragment above it.

Fourth system of musical notation. It continues the grand staff. The upper staff has a *f* marking above the first measure. The lower staff has a *f* marking above the first measure. The system concludes with a *Red.* marking and two asterisks.

Fifth system of musical notation. It continues the grand staff. The upper staff has a *f p* marking above the first measure. The lower staff has a *smorz.* marking above the first measure. The system concludes with a *Red.* marking and two asterisks.

Allegro.

Moscheles.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in G major (one sharp). The time signature is common time (C). The tempo is marked 'Allegro.' and the composer is 'Moscheles.' The score is divided into seven systems. The first system starts with a piano (*p*) dynamic and includes fingerings 'a) 2 1 4 3 2 1' and '4 3 2 1'. The second system has a piano (*p*) dynamic. The third system has a pianissimo (*pp*) dynamic. The fourth system has a piano (*p*) dynamic and includes a 'cresc.' marking. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The seventh system starts with a forte (*f*) dynamic, includes a 'Red.' marking, and ends with a piano (*p*) dynamic and a 'sf' marking. The score concludes with a double bar line.

a) Die Finger vollführen, gleichwie beim Fingergelenkstakato, eine dem Handinnern zu gerichtete, energisch zupfende Bewegung. Vergl. Anmerkung zu No 36.

a) The fingers execute, as they do in playing staccato with the finger joints, an energetically plucking movement in the direction to the palm. Cf. annotation of No 36.

*cresc.*

*a tempo*

*rallent. e dimin.* *p*

*cresc.* *p* *cresc.*

*f* *sf* *sf* *sf*

*sf* *p* *più p*

*cresc.* *ff*

## II.\*)

Der Seitenschlag und  
ähnliche Bewegungsformen.

The side stroke and  
similar forms of movement.

## 20.

Cramer.

Allegro spiritoso.

\*) Über den Seitenschlag und seine Verwendung als technisches Hilfsmittel verweise ich auf die diesbezügl. Anmerkungen in Band I & II, sowie auf meine „Beiträge zur Fingerbildung“ Op. 77, Heft II (Breitkopf & Härtel).

\*) In regard to the side stroke and its use as a means for technics I refer to the annotations in vol. I and II and to my „Beitraege zur Fingerbildung“ Op. 77 Vol. II (Breitkopf and Haertel).

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of chords with moving upper voices, starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with chords and moving lines. The left hand has a few notes. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with chords and moving lines. The left hand has a few notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex, fast-moving melodic line with many sixteenth notes. The left hand has a few notes. Fingerings are indicated with numbers 1-5 above the notes.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with a complex, fast-moving melodic line. The left hand has a few notes. A *sf* (sforzando) marking is present in the right hand.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with a complex, fast-moving melodic line. The left hand has a few notes. A *sf* (sforzando) marking is present in the right hand.

First system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff has a few notes, including a triplet marked with a '3' and a dynamic marking of *sf*. A finger number '2' is written below the final note of the bass staff.

Second system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff has notes with fingerings '1' and '3'. A dynamic marking of *p* is present, followed by the instruction *poco a poco*.

Third system of musical notation. The treble clef staff features a dense texture of chords and eighth notes. The bass clef staff has notes with a finger number '3'. A dynamic marking of *cresc.* is written above the first measure.

Fourth system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff has notes with a dynamic marking of *più cresc.*

Fifth system of musical notation. The treble clef staff has chords and eighth notes with fingerings '4' and '3'. The bass clef staff has notes with fingerings '4', '3', and '4'. Dynamic markings of *f* and *sf* are present.

Sixth system of musical notation. The treble clef staff has chords and eighth notes. The bass clef staff has notes with a dynamic marking of *cresc.*

*più cresc.* *ff*

*dimin.*

*p*

*cresc.*

*ff*

*ff*

# 21<sup>\*)</sup>

Clementi.

Presto non troppo.

The musical score for exercise No. 21 by Clementi is presented in six systems. Each system contains a treble and bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Presto non troppo'. The piece begins with a forte (*f*) dynamic. The notation consists of continuous sixteenth-note runs in both hands. Fingerings are indicated by numbers 1 through 5. The score includes several instances of sforzando (*sf*) markings. The final system ends with a final chord in the right hand.

\*)In beiden Händen mit gemischtem Seitenschlag (Arm-  
 rollung) auszuführen Vergl. Anmerkung zu N<sup>o</sup> 20.

\*)To be executed in both hands with combined side stroke  
 (arm rolling) Cf. annotation of N<sup>o</sup> 20.



8

1 5 4 5 3 4 2 3

1 4 1 4

*f*

5 1 2 1 3 2 4 3

1 3 2 4 1 3 2 4 1

3 1 3 1 3 2 3 2 4 2

*mezzo forte*

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

2 1 3 4 1 3 4

2 4 1 3 4

*cresc.*

*p*

1 3

2 2 1

2 4 1 3 4

*cresc.*

*f*

1 3

*mezzo forte*

*cresc.*

3 4 5

3 1 4 1 5

5 2

4 4 5 4 3

2 3 4 5 4 4 5

2 3 2 1 4 2 5 1

1 2 3 2 1 4 2 5

This musical score is for a piano piece, page 64. It consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first system includes a *ff* marking. The second system continues the piece with various fingering numbers (1-5) and a *2* marking. The third system shows a continuation of the piece. The fourth system includes dynamic markings: *meno f*, *sf*, *cresc.*, and *sf*. The fifth system includes *sf* and *più cresc.* markings. The sixth system includes *ten.* and *dim.* markings. The score is written in a style typical of 19th-century piano literature, with detailed fingering and dynamic instructions.

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

*p* *cresc.*

This system contains the first two staves of music. The upper staff features a complex melodic line with various fingerings indicated above the notes. The lower staff provides a harmonic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

*sf*

This system continues the musical piece. The upper staff has a more active melodic line. The lower staff continues with a steady accompaniment. A fortissimo (*sf*) dynamic is marked.

*sf* *simile* *sf*

This system shows further development of the music. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include fortissimo (*sf*), simile, and fortissimo (*sf*).

8 *sf*

This system features a melodic line in the upper staff starting with a repeat sign and the number 8. The lower staff has a rhythmic accompaniment. A fortissimo (*sf*) dynamic is marked.

8 1 2 5 2 1 *sf* V.

This system continues the melodic line in the upper staff with fingerings 1, 2, 5, 2, 1. The lower staff has a rhythmic accompaniment. A fortissimo (*sf*) dynamic is marked. The system ends with a double bar line and a fermata (V.).

1 5 2 *p* *cresc. sf* V.

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

This system features a melodic line in the upper staff with fingerings 1, 5, 2. The lower staff has a rhythmic accompaniment with fingerings 5 1 3 2 4 2 5 2 4 5 4 3 4 1 2 1 3 1 4 1. Dynamics include piano (*p*) and crescendo fortissimo (*cresc. sf*). The system ends with a double bar line and a fermata (V.).

First system of musical notation. Treble clef, key signature of one flat (B-flat). The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (1-4, 2-3, 3-4, 1-4, 1-4, 1-4, 2-3, 1-4, 3, 4). The left hand plays a rhythmic accompaniment with fingerings 1 2 1 3 2 4 1 3 2 4 1 3, 1 1 3 1 3 1 3, and 1 3 1.

Second system of musical notation. Treble clef, key signature changes to two flats (B-flat, E-flat). The piece continues with a *mf* dynamic. The right hand has fingerings 3 4 4 4 1. The left hand has fingerings 1 3 4 5 4 4.

Third system of musical notation. Treble clef, key signature changes to two sharps (F-sharp, C-sharp). The piece continues with a *sf* dynamic. The right hand has fingerings 5 2. The left hand has fingerings 3 2 4 1 3 2 4 1.

Fourth system of musical notation. Treble clef, key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The piece continues with a *ff* dynamic. The right hand has fingerings 4 4. The left hand has fingerings 3 2 4 3. The system concludes with a *mezzo forte* dynamic and fingerings 1 1 2 2 3 4.

Fifth system of musical notation. Treble clef, key signature changes to three sharps (F-sharp, C-sharp, G-sharp, D-sharp). The piece continues with a *cresc.* dynamic. The right hand has fingerings 4 4. The left hand has fingerings 3 2 4 3.

Sixth system of musical notation. Treble clef, key signature changes to four sharps (F-sharp, C-sharp, G-sharp, D-sharp, A-sharp). The piece continues with a *sf* dynamic. The right hand has fingerings 4 4. The left hand has fingerings 3 2 4 3.

Seventh system of musical notation. Treble clef, key signature changes to four sharps (F-sharp, C-sharp, G-sharp, D-sharp, A-sharp, E-sharp). The piece continues with a *sf* dynamic. The right hand has fingerings 4 4. The left hand has fingerings 3 2 4 3. The system concludes with a *mezzo forte* dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes a dynamic marking of *f* (forte) and a fingering of 5 in the right hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* and a fingering of 8 in the right hand.

Third system of musical notation, featuring a grand staff. It includes a dynamic marking of *sempre f* (sempre forte) and a fingering of 8 in the right hand.

Fourth system of musical notation, featuring a grand staff. It includes a dynamic marking of *f* and a fingering of 8 in the right hand. Fingerings 1, 2, and 3 are indicated in the right hand.

Fifth system of musical notation, featuring a grand staff. It includes a dynamic marking of *f* and a fingering of 8 in the right hand. Fingerings 1, 2, and 3 are indicated in the right hand.

Sixth system of musical notation, featuring a grand staff. It includes a dynamic marking of *ff* (fortissimo) and a fingering of 8 in the right hand.

Seventh system of musical notation, featuring a grand staff. It includes a dynamic marking of *ff* and a fingering of 8 in the right hand. Fingerings 5, 4, 2, and 1 are indicated in the right hand.

## Allegro con spirito.

Clementi.

The musical score is written for piano and consists of six systems. Each system contains a treble clef staff and a bass clef staff. The key signature has one flat (F major or D minor), and the time signature is 4/4. The tempo is marked 'Allegro con spirito'. The piece is numbered 22 and is by Clementi. The score includes various performance instructions such as dynamics (f, sf, p, dim.), articulation (tr, sfz), and phrasing slurs. Fingerings are indicated by numbers 1-5 above notes. The score ends with a fermata on the final note.

\*) Mit „Seitenschlag nach innen“ auszuführen.

| \*) To be executed with "inward side stroke"

tr(ohne Nachschlag)

*sf*

3

3

*sf* *dim.* *p* *pp*

*f* *tr*

*sf*

*sf* *tr* *pp* *f*

3 *p tr* *f* *tr* *sf*<sup>32</sup> 4 5

4 1 2 1 2 2 1 2 1 *tr* *sf* *sf ten.* *dim.*

First system of musical notation. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand features a melodic line with slurs and dynamic markings of *sf* (sforzando).

Second system of musical notation. The right hand continues with intricate rhythmic patterns. The left hand includes trills and dynamic markings of *sf*.

Third system of musical notation. The right hand maintains the complex rhythmic texture. The left hand features trills and dynamic markings of *f* and *sf*.

Fourth system of musical notation. The right hand continues with rhythmic patterns. The left hand includes trills and dynamic markings of *sf*. A time signature change to 4/2 is indicated at the end of the system.

Fifth system of musical notation. The right hand continues with rhythmic patterns. The left hand features dynamic markings of *dim.* (diminuendo) and *p* (piano), along with trills and *sf* markings.

Sixth system of musical notation. The right hand continues with rhythmic patterns. The left hand features dynamic markings of *sf* and *ff* (fortissimo), along with trills.



First system of musical notation. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a few notes, including a chord with a trill (tr) and a dynamic marking of *sf*.

Second system of musical notation. The right hand continues with the rhythmic pattern. The left hand has a trill (tr) and a dynamic marking of *sf*.

Third system of musical notation. The right hand continues with the rhythmic pattern. The left hand has a dynamic marking of *sf* and a *ten.* (tension) marking.

Fourth system of musical notation. The right hand continues with the rhythmic pattern. The left hand has a dynamic marking of *sf* and a *dim.* (diminuendo) marking.

Fifth system of musical notation. The right hand continues with the rhythmic pattern. The left hand has a dynamic marking of *mf* (mezzo-forte).

Sixth system of musical notation. The right hand continues with the rhythmic pattern. The left hand has a dynamic marking of *p* (piano) and a *dim.* (diminuendo) marking.

## 23.\*)

Presto.

Clementi.

The musical score is written for piano and consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a *cresc.* marking. The second system starts with a forte (*f*) dynamic and includes a *cresc..* marking. The third system begins with a fortissimo (*ff*) dynamic. The fourth and fifth systems continue with various dynamics and articulation marks like accents and slurs. The piece concludes with a final chord in the bass clef.

\*) Mit „Seitenschlag nach außen“ auszuführen.

| \*) To be executed with "outward side stroke".

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has a few notes, including a half note chord. Dynamics include *sf*.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a more active line with eighth notes and accents. Dynamics include *ff*.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a more active line with eighth notes and accents. Dynamics include *sf*.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a more active line with eighth notes and accents. Dynamics include *sf*. There are fingerings 1 and 5 indicated in the left hand.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a more active line with eighth notes and accents. Dynamics include *sf*. The system ends with a double bar line and repeat signs.

24.\*)

Chopin.

Lento.

Allegro con brio. M. M.  $\text{♩} = 69.$

\*) Eine vorzügliche Studie für den „Seitenschlag nach außen“.

\*) An excellent study for "outward side stroke".

a) Zur leichteren Orientierung bezügl. des Fingersatzes konstruiere man sich die Figuration der ersten Takte (in der rechten Hand) zunächst sechsteilig:

a) In order to find a suitable fingering it is advisable to construct the figuration of the first measures of the right hand at first in 6 parts:

Die nach oben gestrichenen Noten werden durch Seitenschlag (s. d.) gebildet.

The notes marked with stems upward are formed by side stroke (see that).



First system of musical notation. The right hand (treble clef) features a complex melodic line with numerous accidentals and fingerings (1-5). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present. A dotted line above the staff indicates a continuation of the melodic line.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a triplet of eighth notes. A dynamic marking of *dim.* (diminuendo) is present. A *Red.* (pedal) marking is located below the bass staff.

Third system of musical notation. The right hand features a series of slurs and accents. The left hand accompaniment includes a triplet of eighth notes. Multiple *Red.* (pedal) markings are present below the bass staff.

Fourth system of musical notation. The right hand continues with slurs and accents. The left hand accompaniment includes a triplet of eighth notes. A dynamic marking of *cresc.* (crescendo) is present. Multiple *Red.* (pedal) markings are present below the bass staff.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a triplet of eighth notes. A dynamic marking of *f* (forte) is present. A *Red.* (pedal) marking is located below the bass staff.

Sixth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a triplet of eighth notes. A dynamic marking of *dimin.* (diminuendo) is present. A *Red.* (pedal) marking is located below the bass staff.

1 1 5 5

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

cresc.

8 5 4 2 1 5 4 5 4

\* Ped. \* Ped. \*

5 3 5 4 5 4 5 4

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

f

1 5 1 5 1 5 1 5

\* Ped. \*

1 5 1 5 1 5

\* Ped. \*

8 5 2 4 1 5 5

p

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





*meno f* *cresc.*

*ff*

*ff*

*p*

*cresc.*

*f*

dimin. -

Red. \*

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various accidentals and dynamics, starting with a *dimin.* marking. The lower staff provides a harmonic accompaniment. A *Red.* marking and an asterisk are placed below the first measure.

marcato

Red. \*

This system continues the musical score. The upper staff features a more rhythmic melodic line. The lower staff has a steady accompaniment. A *marcato* marking is present in the lower staff, and a *Red.* marking with an asterisk is below the first measure.

cresc.

Red. \*

This system shows the third system of the score. The upper staff includes a triplet of notes. The lower staff has a complex accompaniment. A *cresc.* marking is in the lower staff, and a *Red.* marking with an asterisk is below the first measure.

f

Red. \*

This system shows the fourth system of the score. The upper staff has a melodic line with a repeat sign. The lower staff features a series of chords. A *f* marking is in the lower staff, and a *Red.* marking with an asterisk is below the first measure.

Red. \*

This system shows the fifth system of the score. The upper staff has a melodic line with a repeat sign. The lower staff has a simple accompaniment. A *Red.* marking with an asterisk is below the first measure.

Red. \*

This system shows the sixth system of the score. The upper staff includes fingerings (5 2 4 1, 4 1, 1, 1 5, 2 4, 1 5) and a triplet. The lower staff has a complex accompaniment. A *Red.* marking with an asterisk is below the first measure.

5 4 4 1 1 8 4 1

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

*p* *cresc.*

*Red.* 1 5 1 5 1 5 \*

*f* *Red.* 1 1 1 1 1 \*

*ff* *dim.*

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

*ff* \* *marcatissimo*

*fff* *veloce*

# III.

Doppelgriffe in Terzen,  
Sexten und Oktaven.

Double notes in thirds,  
sixths and octaves.

## 25

Cramer.

*Allegro non tanto.*

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro non tanto*. The score features various intervals: thirds, sixths, and octaves, often with triplets or slurs. Dynamics include *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the right hand.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex, rhythmic pattern of chords and single notes. The bass clef contains a simple harmonic accompaniment. A dynamic marking of *p* is present in the final measure of the system.

Second system of musical notation. The treble clef continues the complex rhythmic pattern. The bass clef accompaniment is more active. A dynamic marking of *poco cresc.* is placed above the bass clef in the fourth measure.

Third system of musical notation. The treble clef features a more melodic line with eighth notes. The bass clef accompaniment is simpler. A dynamic marking of *p* is placed above the bass clef in the third measure.

Fourth system of musical notation. The treble clef continues with a complex rhythmic pattern. The bass clef accompaniment is more active. Dynamic markings include *p* in the second measure, *sf* in the fourth measure, and *p cresc.* in the fifth measure, with *sf* in the sixth measure.

Fifth system of musical notation. The treble clef continues with a complex rhythmic pattern. The bass clef accompaniment is simpler. A dynamic marking of *dim.* is placed above the bass clef in the fifth measure.

Sixth system of musical notation, the final system on the page. The treble clef continues with a complex rhythmic pattern. The bass clef accompaniment is simpler. Dynamic markings include *piu dimin.* in the fourth measure and *p* in the sixth measure.

Allegro.  $\text{♩} = 144$ .  
*sempre legato*

*p* *cresc.*

*sempre legato* *cresc.*

*dim.* *sf.*

*cresc.*

\*) Diese Etüde bietet eine vorzügliche Vorstudie zur chromatischen Terztonleiter. Man tut gut, zunächst die einfache chromatische Tonleiter mit obigem Fingersatz, doch ohne die Akkordschläge (in der rechten Hand) sorgsam zu studieren.

\*) This study offers an eminent preparation for the scale in chromatic thirds. You do well to study carefully at first the simple chromatic scale with the above given fingering, but without the chords in the right hand.



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

3 4 5 3 8 4 3 4 5 4 5 4 5 4 5 4 5 4 5 4 3 5 4 3 5

4 5 4 3 5 4 5 4 5 4 3 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 3 4 3 4 5 3 4 3 4 5

*cresc.* *f*

*cresc.*

*dim.*



27.

Chopin.

Allegro. M.M.  $\text{♩} = 69$ .

*sotto voce*

*p*

*f*

*Ped.*





First system of musical notation. The right hand (treble clef) features a complex chordal texture with fingerings 4 2, 5 1, and 3 1. The left hand (bass clef) has a melodic line with fingerings 3, 1, and 5. The system includes dynamic markings *Red.* and asterisks.

Second system of musical notation. The right hand has a dense chordal texture with fingerings 3 2 and 5 1. The left hand has a melodic line with fingerings 3, 1, and 5. The system includes dynamic markings *Red.* and asterisks.

Third system of musical notation. The right hand has a complex chordal texture with fingerings 4 2, 4 2, and 4 2. The left hand has a melodic line with fingerings 1 1 5 3 2, 1, 5 2 1 2. The system includes dynamic markings *mf*, *Red.*, and asterisks.

Fourth system of musical notation. The right hand has a complex chordal texture with fingerings 4 2, 4 2, 4 2, 5 3, 5 3, 5 3, 2 5, 1 3. The left hand has a melodic line with fingerings 3 2 5 1 3, 2, 1, 2. The system includes dynamic markings *mf*, *f*, *Red.*, and asterisks.

Fifth system of musical notation. The right hand has a complex chordal texture with fingerings 5 1, 2 5, 1 3, 3 1, 3 1, 2 1. The left hand has a melodic line with fingerings 3, 1, 5. The system includes dynamic markings *sotto voce*, *Red.*, and asterisks.

5 4 5 4 5 4 5 4 5 4 3 4 3 4 5      4 5      5 4 3

3 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

*dimin.*

*And.* \* *And.* \* *And.*

2 1      8 3

*pp*      *poco cresc.*

*And.* \* *And.* \* *And.* \* *And.* \*

8

*And.* \* *And.* \* *And.* \* *And.* \*

8

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

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

*f*      *dimin.*

\* *And.* \* *And.* \* *And.* \*

*lento*

*p*      *f*

*pù dimin.*

*And.* \* *And.*

Vivace. M. M.  $\text{♩} = 69$ .  
*molto legato*

Chopin.

mezza voce

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

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

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

*p*

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

Red. \* Red. \*

*cresc.*

4 5 4 5  
1 2 1 2

*f* *dim.*

*Ped.*

*p*

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

2 5 4 2 5 4 \* 2 5 4

*cresc.* *decresc.*

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

3 4 5 4 1 4

*p* *f*

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

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

*p* *cresc.*

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

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

*f* *ff*

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

8

Allegro vigoroso.

Clementi.

The musical score is written for piano and bass. It begins with a treble staff containing triplets and a bass staff with a forte (f) dynamic. The second system includes a 'cresc.' marking. The third system has 'sf più cresc.' and 'ff' markings, with a dotted line above the treble staff. The fourth system ends with 'mf' and 'sf' markings and includes fingering numbers like 5, 2, 1, 1, 5, 2, 1.

\*) An dieser Stelle sei auf des Herausgebers „Studien und Ratschläge im Oktavenspiel“ Op. 78 hingewiesen. Zu eingehendem Studium sei ferner empfohlen: Etüde Op. 25 N<sup>o</sup> 10 und Polonaise Op. 53 von Chopin; 6<sup>te</sup> Rhapsodie von Liszt und „Erlkönig“ von Schubert-Liszt.

\*) I refer in this place to the authors “Studien und Ratschläge im Oktavenspiel” Op. 78. Further I recommend for a thorough study: Etude Op. 25 N<sup>o</sup> 10 and Polonaise Op. 53 by Chopin; 6<sup>th</sup> Rhapsody by Liszt and “Erlking” by Schubert-Liszt.



ten. *f*

This system contains two staves. The upper staff features a complex, rapid sixteenth-note passage. The lower staff has a more rhythmic accompaniment with some rests. The dynamic *f* is indicated.

*sf*

This system continues the piece with two staves. The upper staff has a melodic line with some accidentals. The lower staff provides harmonic support. The dynamic *sf* is present.

*sf cresc.* *sf* *sf* *sf*

This system features two staves with intricate fingerings (3 1, 5 2, 3 1, 4 3) and slurs. The dynamic markings *sf cresc.* and *sf* are used throughout.

*ff* *sf*

This system consists of two staves. The upper staff has a melodic line with a dynamic of *ff*. The lower staff has a rhythmic accompaniment with a dynamic of *sf*.

*sf*

This system contains two staves. The upper staff has a melodic line with fingerings (8 5 2 4, 4 5, 4 5) and a dynamic of *sf*. The lower staff has a simple accompaniment.

# IV.

Stakkato und non legato. | Staccato and non legato.

## 30.

Thalberg.

*Presto.* (♩ = 112.)

*p*

*sempre staccato*

*cresc.*

*f*

*p*

*f*

*p*

*cresc.*

*sf*

*cresc.*

*f*

*ff*

*p*

*cresc.*

*ff*

sf sf sf

ritard. - - a tempo  
dimin. p

sf p p

sf p p

sf p p

riten.

a tempo

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'a tempo'. The score features a variety of textures and dynamics. The first system begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system features a fortissimo (*ff*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system continues with fortissimo (*ff*) dynamics in both hands. The fourth system also features fortissimo (*ff*) dynamics. The fifth system includes piano (*p*) and fortissimo (*ff*) dynamics, with accents and first endings marked with '8'. The sixth system concludes with fortissimo (*f*) and piano (*p*) dynamics, including a crescendo (*cresc.*) and first endings marked with '8'.

a tempo

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes the marking *ritard. e dim.* and *p*. The second system includes *cresc.*. The third system includes *f*. The fourth system includes *sf* and *ff*. The fifth system includes *sf*. The sixth system includes *cresc.*, *ff*, *ff*, and *sf*. The score features complex textures with many chords and rapid passages, particularly in the right hand. There are also some markings like *8* and *8* with dotted lines above the notes in the fifth and sixth systems.

## 31.

F. Mendelssohn. Aus Op. 54.

Allegro moderato. (♩ = 126)

a) *p*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*sf*  
*p*  
*sf*  
*f*  
*sf*  
*f*  
*sf*  
*sf più f*  
*cresc.*  
*ff*

## 32.

F. Mendelssohn. Aus Op. 54.

Andante con moto. (♩ = 104)

b) *mf*  
*cresc.*  
*p*  
*cresc.*

a) In beiden Händen Handgelenkstakkato.

b) Die durch 'markierten Akkorde sind durch Ellenbogengelenkschlag, alle übrigen durch Handgelenkstakkato zu bilden.

a) In both hands wrist staccato.

b) The chords marked thus ' are to be formed from the elbow joint, all the others staccato from the wrist.

First system of musical notation, piano and bass staves. Dynamics include *f*, *sf*, *cresc.*, and *sf*. Articulation includes accents and slurs.

Second system of musical notation, piano and bass staves. Dynamics include *sf*, *al. ff*, and *sempre ff*. Articulation includes accents and slurs.

33.

Rob. Schumann. Aus Op. 13.

Third system of musical notation, piano and bass staves. Tempo marking:  $\text{♩} = 132$ . Dynamics include *sf* and *staccato sf*. Instruction: *Pedale*.

Fourth system of musical notation, piano and bass staves. Dynamics include *sf*. First ending marked with '1.' and a repeat sign.

Fifth system of musical notation, piano and bass staves. Dynamics include *mf* and *cresc.*. Articulation includes accents and slurs.

Sixth system of musical notation, piano and bass staves. Dynamics include *sf*. First and second endings marked with '1.' and '2.' and repeat signs.

a) Diese Studie ist sowohl mit positivem (Schlag-) als auch mit negativem (Druck-) Stakkato zu üben. Vergl. Anmerkung a) zu No 38.

a) This study is to be practised with positive (stroke) staccato as well as with negative (pressure) staccato. Cf. annotation a) of No 38.

Presto possibile. ♩ = 116

# 34.

Rob. Schumann. Aus Op. 13.

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

*p* *pp*

*p* *pizz.*

1. 2.

*sempre piano* *poco a poco*

*p* *pizz.*

*cresc.* *ff*

1. 2.

*f*

*f* *sf* *Pedale*



First system of musical notation, featuring treble and bass staves with dynamic markings *sf* and *f*. The music includes triplets and various rhythmic patterns.

Second system of musical notation, featuring treble and bass staves with dynamic markings *f* and *p*. A long slur spans across both staves.

Third system of musical notation, featuring treble and bass staves with dynamic markings *And.* and *p*. The system concludes with a star symbol.

35. *Andante con moto.* (♩ = 116) F. Mendelssohn. Aus Op. 54.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *f sempre staccato*. Includes fingerings and a first ending bracket.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *dim.* and *cresc. al*. Includes fingerings and accents.

Sixth system of musical notation, featuring treble and bass staves with dynamic markings *f*, *cresc.*, *ff*, *dim.*, and *p*. Includes fingerings and accents.

Andante con moto. (♩ = 132)  
*sempre assai leggiero*

F. Mendelssohn. Aus Op. 54.

The musical score is written for piano and consists of five systems of two staves each. The first system is marked 'a) p' and 'sempre assai marcato'. The second system continues the piece. The third system features 'sf' and 'poco cresc.' markings. The fourth system has 'sf' and 'f' markings. The fifth system ends with 'sf', 'poco rit.', and a fermata. A 'Ped.' marking with a star symbol is placed below the final measure.

a) Die Figuration der rechten Hand bietet eine vorzügliche Studie für das Fingergelenkstakkato; die Finger vollführen hierbei eine zupfende Bewegung. Die Egalität der Passagen wird durch das auf- und abwärts und äußerst locker zu führende Handgelenk wesentlich gefördert.

a) The figuration of the right hand offers an excellent study for staccato from the finger joint; the fingers execute in this a plucking movement. The evenness of passages is greatly promoted by the wrist, which must be led up- and downward with extreme lightness.

Vivace.  $\text{♩} = 68.$

# 37.

Rob. Schumann. Aus Op. 13.

The musical score is written for piano in 2/4 time, marked 'Vivace' with a tempo of 68 quarter notes per minute. It is in the key of D major. The piece is divided into six systems. The right hand plays a series of staccato eighth-note patterns, often in groups of four or five notes. The left hand provides a simple accompaniment of quarter notes and eighth notes. Performance markings include 'p' (piano) at the beginning, 'cresc.' (crescendo) and 'sf' (sforzando) in the middle, and 'dimin.' (diminuendo) towards the end. Fingerings and articulation are indicated throughout the piece.

a) Die Figuren der rechten Hand mit Fingergelenkstakkato; leicht bewegtes Handgelenk. | a) The passages of the right hand with staccato from the finger joint lightly moved wrist.



Klavier-Musik.

Nr.	Klavier zu 2 Händen.
363	Adagio. Sammlung klassischer Sätze.
111/12	Alte Meister. Samml. wertv. Klavierst.
411	d. 17. u. 18. Jahrh. (Pauer). 3 Bde.
2596	Armee-Märsche.
	Bach, J. S., Klavierw. (Reinecke). 12 Bde.:
2	I. 49 Stücke.
3	II. Englische Suiten.
4	III. Klavierübung I. (Partiten.)
6	IV. Klavierübung II.
6/7	V/VI. Wohltemper. Klavier I, II.
8	VII. 21 Stücke.
1484	VIII. 22 Stücke.
1854	IX. Stücke, Originale u. Bearb.
1855	X. Stücke, Originale u. Bearb.
1922/23	XI/XII. 16 Konzerte.
1	— Album. (Reinecke). 8. I/II.
1569	— Aria m. 30 Veränderungen. (Klindworth)
1261	— Chaconne (Lamping).
2384	— Chaconne (Busoni).
2161	— Zweist. Inventionen (Busoni).
2359	— Orgel-Chor.-Vorsp. (Busoni) Hft. I.
2641	— Choral-Vorspiele (Royer).
1374/72	— Orgeloktaven, C., Dm. (Busoni).
1442	— Kleine Präludien (Reinecke).
1445	— Präludien und Fugen (Reinecke).
1873	— Tokkata u. Fuge. (Tausig-Kühner)
1916	— 6 Tonstücke. (Busoni).
465	— Auswahl bel. Vortragsst. (Köhler).
2374	Bach-Mugellini, Wohltemper. Klav. I.
2241	Bach, W. Fr., Orgel-Konzert (Stradal). I
2293	— Phantasie u. Fuge, A moll (Stradal).
408	Beethoven, Op. 20. Septett (Horn).
21. 929	— Album. (Reinecke). 8. I/II.
2650	— Ecosaisien (Busoni).
22	— Sämtl. Konzerte (Reinecke).
984/88	— Dieselben einzeln: Nr. 1—5.
1378/74	— Konz. Nr. 4, G., Nr. 5, Es. (d'Albert).
1413	— Sämtliche Märsche.
1505	— Violinromanz, Cavatine, Lento etc.
1742	— Sämtl. Sonaten (Reinecke). 8.
35/86	— Dies. u. Sonatin. (Reinecke). 8. I/II.
1324/25	— Sämtl. Sonaten und Sonatinen. (Reinecke). 8. I/II.
1743	— Sämtl. Sonaten. Instr. A. (Reinecke).
4181/II	— Dieselben und Sonatinen. Pracht-Ausgabe (Reinecke). I/II.
1714/15	— Prachtausg. (Reinecke). Fol. I/II.
1155	— Sonatinen. Instr. Ausg. (Reinecke)
45	— 54 kleinere Stücke (Reinecke). 8.
59	— 9 Symphon. (Kalkbrenner, Liszt).
401/II	— Dieselben (Liszt). I/II.
766/73	— Dieselben einzeln: Nr. 1—8.
774	— Nr. 9. D moll.
47	— Sämtl. Variationen (Reinecke). 8.
1586	— Ausgew. Variationen (Reinecke)
1600	— Siebe Jugendbibliothek. Heft I.
2101/2	Bendel, F., Vortragsstücke I/II.
812	Berger, Etüden Op. 12, 22 (Reinecke) 8.
2429	Berlioz, Ungarischer (Ragoczy) Marsch
2179	— Gnomoncher und Sympheant aus »Fausts Verdammung« (Tausig).
1327/29	Bertini, Etüden Op. 29, 32, 100.
280	— Dieselben in 1 Bde. (Dörfel). 8.
435/86	— Etüden f. d. Unterr. bez. (Hennes) I/II.
2226	— Op. 84. 12 leichte Klavierstücke.
2202	Bizet, G., Album.
967	Breslau, Op. 27. Technische Grundlage
1552	— Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
2606/8	Bülow, Klass. Klavier-Werke a. seinen Konzert-Programmen. I/III.
2609	Bülow-Cramer, 60 Etüden.
26. 0/18	— Dasselbe in 4 Heften.
1263	Burgmüller, Op. 35. Meiststunden.
2614/15	— Op. 105, 109. Etüden.
2068	— Ausg. Vortragsst. (X. Scharwenka).
2071	— Ausgew. Etüden a. Op. 100. (do.)
1598	Cherubini, Album (Reinecke). 8.
	Chopin, Pfte.-Werke. 10 Bde. (Reinecke):
49	1. Balladen. 71 1. Balladen. 8
50	2. Etüden. 72 2. Etüden. 8.
51	3. Mazurkas. 73 3. Mazurkas. 8.
52	4. Nottornos. 74 4. Nottornos. 8
53	5. Polonaisen. 75 5. Polonaisen. 8
54	6. Präludien. 76 6. Präludien. 8
55	7. Rondos und Scherzos. 77 7. Rondos und Scherzos. 8
55a	7a. Rondos. 78 8. Sonaten. 8
55b	7b. Scherzos. 79 9. Walzer. 8
56	8. Sonaten. 80 10. Verschied. Werke. 8
57	9. Walzer.
58	10. Versch. W.
95/97	— Pfte.-Werke (Reinecke.) I/III.
96a/97a	— Dieselben in 2 Abteilungen.
92/93	— Dies. in 2 Abt. I/IV u. VI/X) 8.
89	— Ergänzungsband hierzu.
61/70	— Pfte.-Werke. (Orig.-Ausg.) 10 B. 8.
81. 729	— Album. (Reinecke). 8. I/II.
2152	— 4 Impromptus. Op. 29, 36, 51 u. 66.
94	— Konzerte u. Konzertst. (Reinecke).
82	— Konzerte und Konzertstücke. 8.
1193/84	— Konzerte Op. 11, 21 (Reinecke).
287	Clementi, Gradus ad Parnassum (50 Etüden) (Köhler). 8.
2018/20	— Gradus ad Parnassum. Vollst. instr. Ausgabe v. Br. Mugellini. I/III.
2616	— Gradus ad Parnassum (Tausig).
1468	— Ausgewählte Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner)
281	— Präludien u. Übungen (Reinecke). 8.
471/73	— Sämtliche 64 Sonaten. I/III.
1604/6	— Ausgew. Sonaten (Germer). I/III.
286	— Sonatinen Op. 36, 37, 38 (Dörfel).
510	— Sonatinen (Op. 36) (A. Hennes).
1495	Corelli, Album. Orig. u. Bearb. 8.
1601	Couperin, Album (Reinecke). 8.
951	Cramer, Album. Orig. u. Bearb. 5.
407	— 42 Etüden (Knorr).
440/43	— Die ber. Etüden. (Coccius). 4 Bde.
938	— Ausgewählte Etüden (Henselt).
1417	— Ausgew. Etüden. Instr. Ausg. (Kühner)
288	— Pianoforte-Schule (Brissler). 8.
2741	— Erster Anfang. 100 leichte Übungen
790	— Kl.-Unterr. f. Anfänger. 100 Erhol.

Nr.	Klavier zu 2 Händen.
2722	Czerny, Op. 92. Toccata in C.
807/10	— Op. 199. 100 Übungsst. 4 Bde.
900	— Dieselben in einem Bande.
2440	— Op. 261. 125 Passagen-Übgn (L. Klee).
901	— Op. 299. Schule d. Geläufigkeit.
811/14	— Dieselbe. I/IV.
2724/25	— Op. 335. Legato u. Staccato. I/II.
1571	— Op. 337. 40 tägliche Übungen.
2728	— Op. 365. Schule des Virtuosen.
2727/30	— Dasselbe in 4 Heften.
2781	— Op. 399. Schule der linken Hand.
2732	— Op. 481. 50 Übungsstücke.
2738	— Op. 584. Kleine Pianoforte-Schule.
2734	— Op. 599. Erster Lehrmeister.
845	— Op. 636. Vorlesung z. Fingerfertigkeit.
409	— Op. 684. Aufmunterung zum Fleiß.
902	— Op. 740. Kunst der Fingerfertigkeit.
816/21	— Dieselbe. I/VI.
2735	— Op. 748. 25 Übung. f. kleine Hände.
2786/37	— Op. 8. 2. Prakt. Fingerübung. I/II.
2738	— Op. 821. 100 Staktige Übungen.
2789/40	— Op. 834. Virtuosität (Neue Schule der Geläufigkeit) I/II.
2030	— Op. 849. 30 Etudes de Mécanisme
2296	Dechund, H., Moderne Fingerübungen.
1879/80	Deutsche Tänze. (Pauer). 2 Bde. 8.
1225/28	Diabelli, Op. 151. 183. Sonatin. (Krause).
1445	Döhler, Op. 47. Großer Walzer B.
1429	Döring, Op. 30. Rhythmische Studien.
1595	Dusseck, Op. 20. 6 Sonatinen (Jadasohn)
289	— Leichte instr. Stücke u. Sonaten.
2503	— Sonaten. Op. 10, 70, 77.
408	Duvernoy, Op. 61. 24 melodische Etüden.
487	— Op. 120. 15 Etüden.
1593	— Op. 271. Die musikal. Woche.
1937	Eggenling, Studien f. d. h. mech. Ausbild.
416	Field, Sämtl. Nottornos (Reinecke).
1765	Fielliz, Klavierw. Bd. I. Op. 7, 17, 25, 37.
1768	— Bd. II. Op. 27, 43, 49, 61.
2134	— Op. 37. 4 Stimmungsbilder.
2380	Förster, Aus der Kinderwelt. Op. 96.
1008	— Musikalisches Bilderbuch. Op. 9.
1741	Frey, Anfangsgründe des Klavierspiels.
804	Gade, Pianofortewerke.
751	— Album. Orig. u. Bearb. 8.
2299	— Op. 23. Sonate, Emoll.
861	Gavotten-Album (Pauer). 8.
927	Glück, Album. Orig. u. Bearb. 8.
1954	Götz, Op. 7. Lose Blätter. 9 Klavierst.
520	Grenzbach, Etüden Op. 7 u. 8.
2407/8	— Etüden. Op. 7, 8.
749	Grieg, Op. 7. Sonate Em.
1784/86	Händel, Klavierw. (Kühner). I/III.
100/958	— Album. (Krause). 8.
1819	— Leichte Stücke (C. Kühner).
1202	— 17 Menuetten (Pauer).
2405	Haessler, Op. 13. Grande Gigue. D moll.
1821	Hässner, Op. 26. Heidelbg. Kommerslied-Potpourri. Mit Singstimme.
115. 937	Haydn, Jos., Album. (Reinecke) 8. I/II.
1191a/b	— Sämtl. 54 Sonat. Nr. 1—3 u. 9—17.
1191	— Nr. 18—Schluß.
539	— Sonaten f. d. Unterr. (Hennes).
121	— 7 kleinere Stücke.
485	— 12 kleine Stücke.
124a/b	— 12 Symphonien (Rietz). I/II.
1822	— Dieselben. Wohl. Ausg. in 1 Bde.
776/39	— 14 Symphonien einzeln.
2024	— Symphonie Nr. 16. (Oxford).
2025	— Symphonie Nr. 18. (Abschieda-).
1498	Haydn, Mich., Album. (Schmid). 8.
	Heller, Pianofortewerke (5 Bde.):
446	— Band I. Transkriptionen: Op. 13, 15, 37, 38, 70, 71, 75, 76, 77, 127, 130.
447	— Band II. Im Walde: Op. 86, 128, 136.
448	— Band III. Verschiedenes: Op. 81, 85, 88, 104, 119, 120.
552	— Band IV. Op. 121—126.
553	— Band V. Op. 129, 131, 137, 139—145.
2278	— Op. 77. Saltarello, A moll.
1588	— Op. 81. 24 Präludien.
2261	— Op. 85 Nr. 1. Tarantelle, A moll.
2345	— Op. 86. Im Walde. Hft. I. Nr. 1—2.
2388	— Heft IV. Nr. 7.
1589	— Op. 119. 32 Präludien.
1996	— Op. 125. 24 Etüden f. d. Jugend.
2329	— Op. 129. 2 Impromptus.
2284	— Op. 145. Ein Heft Walzer.
1639	— Tarantellen. Op. 85 u. 137.
752.1407	— Album (Reinecke). 8. I/II.
1005	Heim, 20 Kinderstücke. Op. 9.
	Hennes, Klav.-Unterrichtsbrieft. Kurs I.
	— Kursus II—V (Geb. je 1. u. 4. Heft).
	— 250 melod. Übungsstücke. (Klavier-Unterrichtsbrieft ohne Text in 5 Abteilungen.) Abt. I kart.
	— Abt. II—V kart.
2007	Henriques, Miniatures. Op. 11.
1891	Henselt, Op. 5. 12 Etüden.
1390	— Album (Reinecke). 8.
1447	Herz, Gammes (Deutsch-engl.).
1864	Hofmann, H., Op. 52. Tromp. v. Sakk.
1908/9	— Vortragsstücke. Bd. I, II.
2008	— Album. (C. Reinecke). 8.
1496/97	Hummel, Pfte.-Werke in 2 Bänden.
968	— Op. 18. Phantasie (Henselt).
2560	— Op. 41. Rondo Es dur.
2537	— Op. 42. Sechs sehr leichte Stücke.
292	— Sonaten (Reinecke). 8.
2417	Hüntten, Op. 128. Nr. 1. Großer brill. Walzer.
1966	Jadassohn, Album (Reinecke). 8.
1385	Jaell, Op. 142. Lohengrin-Transkript.
362.402	— Im Salon. Samml. vorzügl. Vortr.-Stücke (Reinecke). 4 Bände. 8.
543.1273	Jugendbibliothek für den Unterricht
	Heft I. Beethoven. (A. Krüner)
1915	— II. Mendelssohn (C. Kühner)
2032	— III. Fr. Schubert. (Reinecke)
851 I/II	Kadenzen zu Mozarts Konzerten v. Beethoven, Hummel, Mozart, Reinecke
179	Kalkbrenner, Ausgew. Pfte.-Werke. 8
2158	— Op. 61. Konz. Nr. 1. D moll (Reinecke)
1436	— Op. 169. Etüden.
1495	Kirchner, Op. 25. Nachbilder.
1283/84	— Op. 71. 100 kleine Studien. I/II.

Nr.	Klavier zu 2 Händen.
	Der junge Klassiker. (Pauer). 8:
364	— Band I. Corelli—Mozart.
365	— Bd. II. Haefliger—Field.
469	— Bd. III. Onslow—Schubert.
478	— Bd. IV. Mendelssohn—Gegenwart
282/84	Klavierkonzerte alt. u. neuer Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Ries, Schumann, Weber (Reinecke). 4 Bde.
523	— Bd. IV. Mendelssohn—Gegenwart
1789	Klee, Elementar-Klavierschule.
449/50	Kiengel, Kanons u. Fugen. I/II.
453	Knorr, Jul., Materialien.
496	— Wegweiser.
906	Köhler, L., Op. 70. Mechan. u. techn. Studien.
557	— Op. 120. Virtuosen-Studien.
980	— Op. 135. Klavier-Etüden.
981	— Op. 145. Klavier-Etüden.
982	— Op. 166. Technik der Mittelstufe.
962	— Op. 200. Kleinkinder-Klav.-Schule.
459/60	— Sonatenstudien. I/II.
1794/96	— Heft 1/3.
1863/65	— Heft 4/6.
1884/86	— Heft 7/9.
1902/4	— Heft 10/12.
2788/89	Koschat, Th., Walzer-Album, I/II.
1439	Krause, Op. 2. Triller-Etüden.
2506	— Op. 4. Übungsstücke f. Anfänger.
1481	— Op. 5. Etüden.
2390	— Op. 10 Nr. 2. Sonatine G moll.
2391	— Op. 12 Nr. 1. Sonatine D dur.
2393	— Op. 12 Nr. 3. Sonatine F dur.
1989	— Op. 15. 10 Etüden f. d. linke Hand.
941	— Op. 25. Notenbuch f. Anfänger.
2241	— Op. 31. 12 Studien für junge Spieler.
356	— Instr. Sonaten. Op. 1, 10, 12, 15, 21, 24
2754	Krug, Schwannentanz. Lohengrin.
1490	Kuhau, Op. 41. 8 leichte Rondos.
293	— 12 Sonatinen. Op. 20, 55, 59.
511	— Sonatinen. (A. Hennes).
1282	— 7 Sonatinen. Op. 60, 88. (Krause)
1847/89	Kühner, Etüdenschule des Klavierspiels.
1870/73	— Mustersamml. v. Etüden. H. 1—12.
2601	— Vortrags-Album, Heft I.
2742	Kunz, Op. 14. 200 kl. 2stim. Kanons n. Le Couppey, Op. 17. Das Alphabet.
1400	— Op. 20. L'Agilité (25 Etüden).
570	— ABC des Pffe. (Deutsch-französ.).
731	— Schule der Mechanik. (D. franz.)
131	Lemoine, Op. 37. 50 Etüden.
1485	Liszt, Album. Origin. u. Bearb. 8.
2472	— Ferne Geliebte v. Beethoven.
2593	— Consolations (H. Germer).
2812	— Consolation Nr. 2. E dur.
1384/85	— 12 Etüden. I/II.
2587	— Eroica-Etüde.
2262	— Festspiel u. Brautlied a. Lohengrin.
2538	— Impromptu Fis dur.
2431	— Isoldens Liebestod, erleicht. (Kleinmichel).
484	— Paganini-Etüden.
930	— Dieselben. 8.
2853	— La Campanella.
2290	— Phantasiestück ü. Motive a. Rienzli
1482	— Illustration. a. Meyerbeers Prophet
366	— 42 Lieder von Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann
541/42	— Symphon. Dichtungen. 2 Bde.
2442	— Tasso (Forchhammer).
2446	— Mazepka (Stark).
305	— Transkript. aus Wagners Opern.
1898	Loewe, Album (Reinecke). 8.
1971	Lortzing, Album (Reinecke). 8.
319	Lumbye, 6 Phantasien u. Festmärsche.
320	— Ausgewählte Tänze.
2364	— Kroll's Balkklänge. Walzer.
2055	— Traumbilder. Phantasie.
372	Marsch-Album. 8.
2596	Märsche (Armeemärsche) leicht.
353	Märsche, berühmte. Leicht bearbeitet
1898	Marschner, Album. (G. Münzer). 8.
2743	Mayer, Ch., Op. 61. Etüden.
2744	— Op. 121. Jugendblüten.
1183	Mazurken-Album (Pauer). 8.
1578/80	Mendelssohn, Smtl. Pfte.-Werke. 3 B.
172/74	— Dieselben (Rietz). 3 Bände. 8.
158a	— Dieselben in 1 Bde. (Rietz). 8.
158	— Dies. ohne Lied. ohne W. (Rietz). 8
130. 726	— Album. (Reinecke). 8. I/II.
132	— Konzerte u. Konzertst. (Rietz). 8.
1291	— Dieselben. Instr. Ausg. (Reinecke)
156	— Sämtl. 79 Lieder (Czerny).
161	— 48 Lieder ohne Worte (Rietz).
160	— Dieselben (Rietz). 8.
721	— Dieselben. Instr. Ausg. (Schmidt).
909/16	— Dieselben Ausgabe in 8 Heften.
1740	— Dieselben. Neue instr. Pracht-Ausg. v. K. Klindworth.
2439	— Sämtliche 7 Märsche.
1481	



VOLKSAUSGABE BREITKOPF & HÄTEL.

Nr. Klavier zu 2 Händen.

**Schumann, Sämtl. Klavierw. (Quartausg.)**  
 2619 — Band III  
 2677 — Op. 18. Arabeske C.  
 2678 — Op. 19. Blumenstück Des.  
 2620 — Band IV  
 2679 — Op. 20. Humoreske B.  
 2680 — Op. 21. Novelletten.  
 2681 — Op. 22. Sonate G m.  
 2682 — Op. 23. Nachtstücke.  
 2683 — Op. 26. Faschingschwank a. Wien.  
 2684 — Op. 28. 3 Romanzen. B m. Fis, H.  
 2685 — Op. 32. Scherzo, Gigue etc.  
 2621 — Band V  
 2686 — Op. 56. Studien für den Pedalfügel.  
 2687 — Op. 58. Skizzen für den Pedalfügel.  
 2688 — Op. 68. Album f. d. Jugend. 48 St.  
 2689 — Op. 72. Vier Fugen.  
 2690 — Op. 76. Vier Märsche.  
 2691 — Op. 82. Waldszenen. 9 Klavierst.  
 2622 — Band VI  
 2692 — Op. 99. Bunte Blätter. 14 Stücke.  
 2693 — Op. 111. 3 Phantasiestücke.  
 2694 — Op. 118. 3 Sonaten f. d. Jugend.  
 2695 — Op. 124. Albumblätter. 20 Stücke.  
 2696 — Op. 126. 7 Stücke in Fughettenform.  
 2697 — Op. 133. Gesänge der Frühe.  
 2643 — Konzerte u. Konzertst. Op. 54, 92, 134.  
 2704 — Op. 54. Konzert A m.  
 2705 — Op. 92. Introduction und Allegro.  
 2706 — Op. 134. Konz. Allegro m. Intr. D m.  
 2722 — Sonaten Op. 11, 14, 22.  
 2714 — Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo) u. Op. 22 (Presto).  
**(Silbergrau.) Originale. Oktavausgaben:**  
 631/32 — In 2 Abteil. (einschl. Konzerte).  
 625/30 — In 6 Bdn. (Inhalt wie Quartausg.).  
 698 — Ergänz.-Bd.: Konzerte u. Konzertst.  
 699 — Op. 6. Die Davidsbündler.  
 694 — Op. 9. Karneval.  
 695 — Op. 12. Phantasiestücke.  
 696 — Op. 15. Kinderszenen.  
 697 — Op. 21. Novelletten.  
 698 — Op. 68. Album f. d. Jugend. 48 St.  
 699 — Op. 82. Waldszenen. 9 Stücke.  
 640 — Op. 99. Bunte Blätter. 14 Stücke.  
 641 — Op. 124. Albumblätter. 20 Stücke.  
 698 — Konzerte u. Konzertst. Op. 54, 92, 134.  
 642 — Sonaten Op. 11, 14, 22.  
**Schumann, R., Sämtliche Klavierwerke.**  
 Originale. Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün.) Quartausgaben.  
 Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern:  
 623/24 statt 2623/24 | 704/8 statt 2704/6  
 617/22 » 2617/22 | 714 » 2714  
 643 » 2643 | 722 » 2722  
 658/97 » 2658/97

**Bearbeitungen:**  
 498 — Op. 41. Streich-Quartette (Klauser).  
 574 — Op. 44. 47. Quintett u. Quartett.  
 1408 — Op. 48. Andante u. Variat. (Schäffer).  
 707 — Op. 52. Ouvertüre, Scherzo u. Finale.  
 360 — Album u. Orig. u. Bearb. (Reinecke) 8.  
 718 — Album u. Neue Folge (Reinecke) 8.  
 1900 — Album de chants p. la Jeunesse. Op. 79.  
 1316 — Ausgewählte Lieder (Jadassohn).  
 308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).  
 575 — Sämtl. Symphonien (Klauser usw.).  
 886/99 — Dieselben einzeln: Nr. 1—4.  
**Sibelius, Jean, Op. 5. Sechs Impromptus.**  
 2414 — Op. 9. Eine Sage (Schneider).  
 2290 — Op. 10. Karelia-Ouvertüre.  
 2286 — Op. 11. Karelia-Suite.  
 2156 — Op. 12. Sonate.  
 2282 — Op. 16. Frühlingslied (Vårsång).  
 2271 — Op. 22 Nr. 3. Schwan v. Tuonela.  
 2272 — Op. 22 Nr. 4. Lemminkäinen.  
 2623 — Op. 24 Nr. 1. Impromptu.  
 2629 — Op. 24 Nr. 2. Romanze A dur.  
 2650 — Op. 24 Nr. 3. Caprice.  
 2288 — Op. 24 Nr. 4/5. 2 Miniaturen (Romance-Valse).  
 2470 — Op. 24 Nr. 6. Idyll.  
 2406 — Op. 24 Nr. 7. Andantino F dur.  
 2585 — Op. 24 Nr. 8. Nocturno.  
 2890 — Op. 24 Nr. 9. Romanze.  
 2289 — Op. 24 Nr. 10. Barkarole.  
 2415 — Op. 26. Finlandia.  
 2480 — Op. 31 Nr. 3. Gesang der Athener.  
 2505 — Op. 36 Nr. 1. Schwarze Rosen.  
 2420 — Op. 36 Nr. 4. Schilfrohr säuselt.  
 2163 — Op. 41. Kyllikki. 3 lyrische Stücke.  
 2224 — Op. 44. Valse triste aus »Kuolema«.  
 2808 — Gesang v. d. Kreuzspinne (Ekman).  
 2281 — König Kristian-Suite I. Teil. (Elegie, Menuett, Musette u. Kreuzspinne)  
 2872 — II. Teil. Nocturne-Serenade.  
 2373 — III. Teil. Ballade.  
 2787 — Album.  
 2370/71 — Sinigaglia. 2 Danze piemontesi. Op. 31.  
 2795 — Lustspiel-Ouvertüre. Le Baruffa Chiozzotte. Op. 32.  
 1990 — Skandinavische Musik.  
 1081/82 — Skandinavische Volksmusik. I/II.  
**Sonatenstudien.** Siehe unter Köhler.  
**Sonaten-Album.** Beethoven, Clementi, Dussek, Haydn, Krause, Kuhlau, Mozart, Reinecke, Scarlatti. (Krause).  
 1009/11 — Sonntags-Musik. (Pauer) I/II.  
 561/62 — Steibelt, 50 Etüden. I/II.  
**Strauß, Rich., Op. 1. Festmarsch.**  
 2689 — Op. 7. Serenade f. Blasinstrumente.  
 2760 — Op. 20. Don Juan (O. Singer).  
 2761 — Op. 24. Tod u. Verkündigung (O. Singer).  
 2762 — Op. 28. Till Eulenspiegel (O. Singer).  
 2763 — Op. 30. Zarathustra (Schmalz).  
 2785 — Op. 40. Ein Heldenleben (O. Singer).  
 1083 — Synagogal-Melodien, alte hebräische.  
**Tarantellen-Album.** (Pauer) 8.  
**Taubert, W., Pianoforte Werke.**  
 827 — Op. 26. Etüden.  
 354 — Op. 26. Etüden. 8.  
 1506 — Dieselben. Krit. Ausg. v. Epstein.

Nr. Klavier zu 2 Händen.

**Thalberg, Album (Reinecke) 8.**  
 829 — Die Kunst des Gesanges. Op. 70.  
 1064 — Toft. Op. 35. Kitchens Erlebnisse.  
 2237 — Tonleitern (mit Schlaßkadenzen).  
 2236 — Tschairowsky, Album (Ludwig Klee).  
 2793 — Orchester-Album.  
 4027 — Die Jahreszeiten. Op. 37a.  
 4028 — Kinder-Album. Op. 30.  
**Unsere Meister, Album s., herausgegeben von C. Reinecke. 48 Bde.**  
 1012/15 — Unsr Lieblin. (Reinecke.) I/IV.  
 2790 — Volkmann, Rob., Op. 25b. Intermezzo.  
 1602/1726 — Wagner, Album (Reinecke) 8. I/II.  
 2571 — Polonaise, 3 dur.  
 2422 — Anger, Perlen a. Lohengrin (Heintz).  
 2378 — Brautlied auf Lohengrin.  
 2754 — Schwanenlied a. Lohengrin (Krug).  
 1365 — Lohengrin-Transkription. (Jaell, Op. 142).  
 304 — Lyrische Stücke aus Lohengrin.  
 421 — Angereichte Perlen aus Lohengrin und Tristan u. Isolde (Heintz).  
 1988 — Anger, Perlen a. Tristan (Heintz).  
 420 — Lyrische Stücke a. Tristan u. Isolde.  
 1494 — — Mit überlegtem franz. Text.  
 1876 — 3 Paraphrasen a. Tristan (Tausig).  
 277 — Weber, Sämtl. Pfte.-Werke (Reinecke).  
 270.950 — Album u. Orig. u. Bearb. 8. I/II.  
 873 — Sämtl. Sonaten (Reinecke).  
 276 — Dieselben (Reinecke).  
 2246 — Aufforderung zum Tanz (Orig.).  
 2178 — Dasselbe (Tausig-Scharwenka).  
 1710 — Weihnachtsalbum.  
**Wielhayer, Theod., Tonleitern-Schule nach neuen Grundsätzen (d.-e.).**  
 713.1421 — Wohlfahrt, Kind.-Kl.-Schule. I/II. Kart.  
 4006 — Kleine Leute. I. Melod.-Alb. Op. 68.  
 1058 — Wolff, G. T., Für kleine Leute. Op. 25.  
 2145 — Kl. Licht- u. Schattenbilder. Op. 48.  
 2145 — 52 melodische Stücke (Op. 19 u. 26).  
**Ouvertüren zu 2 Händen.**  
 30 — Beethoven, sämtliche 11 Ouvertüren  
 2103/4 — Berlioz, Ouvertüren I/II.  
 278 — Cherubini, Sämtliche Ouvertüren.  
 98 — Gluck, berühmte Ouvertüren (Schubert) 9.  
 198 — Mendelssohn, 5 ber. Ouvert. (Jadassohn).  
 165 — Sämtliche Ouvertüren.  
 161 — Dieselben. 8.  
 243 — Mozart, berühmte Ouvertüren.  
 497 — Ouvertüren zu den Jugend-Opern.  
 2409/12 — Ouvertüren-Album I. (Auber, Bellini, Boieldieu, Donizetti, Hérold, Rossini) II. (Balfé, Cherubini, Cimarosa, Gluck, Halévy; Kreutzer). III. (Adam, Maillart, Marschner, Reissiger, Spohr, Spontini). IV. (Bizet, Lortzing, Nicolai, Reinecke, Schubert).  
 644 — Schumann, Sämtliche Ouvertüren.  
 2230 — Sibelius, Op. 10. Karelia-Ouvertüre.  
 2795 — Sinigaglia, Op. 32. Baruffa Chiozzotte.  
 2755 — Suppé, berühmte Ouvertüren.  
 2836 — Wagner, 3 Vorspiele zu Lohengrin und Tristan u. Isolde.  
 2565 — Faust-Ouvert. leicht (Kleinmichel).  
 2185/96 — König Enzo, Polonia (Mottl).  
 2437 — Christoph Columbus (Mottl).  
 2493 — Ruler Britannia (Mottl).  
 274 — Weber, Sämtl. Ouvertüren (Reinecke).  
 278 — Dieselben (Reinecke) 8.  
**Klavierauszüge zu 2 Händen.**  
 \* Ausgabe mit Hinzufügung des Textes.  
 412 — Bach, J. S., Matthäus-Passion.  
 \*1823 — Beethoven, Egmont (Krug).  
 \*29 — — Wohlfeile Ausg.  
 \*2158 — Bizet, G., Carmen (Gut. F. Kogel).  
 867 — Boieldieu, Weiße Dame (Jadassohn).  
 1165/66 — Gluck, Iphigenie in Aulis, auf Tauris.  
 102.44 — Lortzing, Undine, Waffenschmied.  
 48 — — Zar und Zimmermann.  
 385 — Mendelssohn, Athalia (Rietz).  
 866 — Lobgesang.  
 765 — Dasselbe 8.  
 887/88 — Oedipus 8. Sommernachtstraum.  
 159 — Sommernachtstraum 8.  
 463 — Meyerbeer, Hugenotten (Schwenke).  
 \*747 — Dasselbe (Kogel) 8.  
 1468 — Dasselbe. Neue revid. Ausg. (Kogel).  
 464 — Der Prophet (Schwenke).  
 \*748 — Dasselbe (Kogel) 8.  
 1467 — Dasselbe. Neue revid. Ausg. (Kogel).  
 1512 — Mozart, Requiem (Richter).  
 536 — Schumann, Manfred. Op. 115.  
 529 — — Paradies und Peri. Op. 50.  
 \*431 — Wagner, Das Liebesmahl d. Apostel. 8.  
 \*502 — — Lohengrin, mit szen. Bemerk. 8.  
 \*1565 — Dasselbe, mit szen. Bemerk.  
 \*980 — Dasselbe mit engl. Text.  
 \*431 — — Tristan u. Isolde, m. szen. Bemerk.  
 15. 18 — Weber, Freischütz, Oberon 8.  
**Klavier zu 4 Händen.**  
 2376 — Armand, Op. 9. 6 leichte Stücke.  
 2069/70 — Op. 20. 10 Phantasiest. I/II.  
 2197 — Bach, C. Ph. Em., Symphonie. D dur.  
 2434 — Bach, J. S., 6 Klav.-Konzerte (Waldersee).  
 2289 — Chaconne D moll (Reinecke).  
 20 — Siehe Jugendbibliothek Heft V.  
 20 — Beethoven, Op. 20. Septett.  
 113 — 5 Klavier-Konzerte.  
 2382.2275 — Klavier-Konzert Nr. 1, 5.  
 1592 — Violin-Konzert (Hermann).  
 1499 — Märsche.  
 — Sämtliche Streich-Quartette.  
 2461/62 — Bd. I/II. Op. 18 Nr. 1—3, 4—6.  
 — — — III. Op. 59 Nr. 1—2.  
 — — — IV. Op. 69 Nr. 3. Op. 74.  
 2465 — — — V. Op. 95. 127.  
 2464 — — — VI. Op. 140. 131.  
 2467 — — — VII. Op. 132. 133. 135.  
 — — — 9 Symphonien, 2 Bde.  
 41/42 — Dieselben einzeln: Nr. 1—8.  
 869/80 — — — Nr. 9. D m.  
 661

Nr. Klavier zu 4 Händen.

**Beethoven, Sämtliche Klavier-Trios.**  
 46a/b — Dieselben in 2 Abt.  
 490 — Sämtliche Streich-Trios.  
 191.8 — Siehe Jugendbibliothek Heft I.  
 2766 — Bertini, Op. 97. 25 Studien (L. Köhler).  
 83 — Chopin, Sämtl. Mazurkas (Schubert).  
 85 — Sämtliche Polonaisen (Schubert).  
 86 — Sämtliche Walzer (Schubert).  
 285 — Clementi, 7 Sonaten (Dörfel).  
**Diabelli, Unterrichtswerke. (Krause):**  
 840 — Bd. I. Übungsstücke. Op. 149.  
 942 — Bd. II. Jugendfreuden. Op. 163, Sonatinen Op. 24, 54, 58, 60.  
 943 — Bd. III. Sonat. Op. 32, 33, 37, 150, 152.  
 953 — Sonatinen Op. 24, 54, 58, 60.  
 954 — Sonatinen Op. 32, 33, 37.  
 2187 — Sonaten. Op. 83. 73.  
 955 — Sonatinen Op. 150, 152.  
 952 — Jugendfreuden. Op. 163.  
 2388 — Elgar, Op. 20. Serenade E moll.  
 1018/20 — Förster, Aufmunterung d. Schüler. 24 melod. Übungsst. Op. 24, 3 Bde.  
 1204 — Gade, Symphonien E, A m, D m, F.  
 560 — Grenzebach, 36 Klavierstücke im Umfange von 5 Tönen.  
 917 — Gurliitt, Op. 28. Präludien u. Choräle.  
 106 — Händel, 12 Orgel-Konzerte. I/II.  
 2289 — Siehe Jugendbibliothek Heft V.  
 125a/b — Haydn, 12 Symphon. (Rietz). 2 Bde.  
 862/75 — 14 Symphonien. Einzeln.  
 2027 — Symphonie Nr. 18 (Oxford).  
 2028 — Symphonie Nr. 18 (Abschieds-).  
 127 — 12 Klaviertrios (Burchard).  
 127a/b — Dieselben in 2 Abt.  
 2267 — Siehe Jugendbibliothek Heft III.  
 2600 — Heller, Op. 85 Nr. 2. Tsarantelle, As dur.  
 1599 — Henselt, 10 Etüden aus Op. 5. Bearb.  
 2838 — Hofmann, Op. 19. Italien-Liebesnovelle.  
 1280 — Op. 52. Trompeter v. Säckingen.  
 1685 — Op. 54a. 2 Serenaden.  
 1281 — Op. 57. Ekkehard.  
 1576 — Op. 79. Waldmärschen.  
 1580 — Jugendbibliothek für den Unterricht (A. Krause). Bd. I. Klassiker.  
 1561 — Bd. II. Romantiker.  
 1988 — Heft I. Beethoven.  
 1989 — Heft II. Weber.  
 2267 — Heft III. Haydn.  
 2288 — Heft IV. Rob. Schumann.  
 2289 — Heft V. Bach-Händel.  
 2270 — Heft VI. Mozart.  
 2318 — Heft VII. Mendels. hn.  
 2319 — Heft VIII. Franz Schubert.  
 488/89 — Krause, Instruktive Sonaten I/II.  
 294 — Kuhlau, Sonatinen Op. 44, 66.  
 2601/02 — Kühner, Schule d. vierh. Klaviersp. I/II.  
 2548 — Liszt, Phantasie und Fuge. Ad nos, ad salutarem.  
 506/77 — — Symphon. Dichtungen. 2 Bde.  
 2438 — — Les Préludes.  
 2306 — — Isoldens Liebestod.  
 2580 — — Tannhäuser, Einzug der Gäste auf Wartburg.  
 422 — — Transkript. aus Wagners Opern.  
 2057 — Lumbye, Traumbilder. Phantasie. 10 Märsch-Album.  
 2987 — Mendelssohn, Orig.-Pfte.-Werke (Rietz).  
 457 — Sämtliche 79 Lieder.  
 1708 — Sämtliche Märsche.  
 468 — Sämtl. Orgelwerke: Op. 37 Prälud. u. Fugen. Op. 65 Sonaten (Schubert).  
 392 — Sämtl. Pfte.-Quartette (Brüller).  
 478 — Sämtliche Streich-Quartette.  
 178a/c — Dieselb. in 3 Abt. (1/2, 3/5, 6/7).  
 183 — Sämtliche Symphonien.  
 876/80 — Dieselben einzeln: Nr. 1—5.  
 890 — Sämtliche Pianoforte-Trios.  
 391 — Op. 20. Oktett in Es.  
 1233 — Op. 25. Klavier-Konzert G m.  
 163 a — Op. 37. Präludien und Fugen.  
 1234 — Op. 40. Klavier-Konzert D m.  
 1296 — Op. 64. Violin-Konzert.  
 163 b — Op. 65. 6 Orgel-Sonaten.  
 2318 — Siehe Jugendbibliothek Heft VII.  
 1283 — Meyerbeer, Krönungsmarsch, Walzer, Redowa, Schlittschuh-Tanz u. Galopp aus dem Prophet.  
 216 — Mozart, Sämtl. Orig.-Kompos. (Dörfel).  
 893 — — Hafner-Serenade.  
 894 — — Serenade Nr. 9, D [320] (Schubert).  
 280/81 — 12 Symphonien. 2 Bde.  
 949 — Symphonie Nr. 22—41 einzeln.  
 895 — Symphonie f. 98h (Burchard).  
 2270 — — Symph. D [K.-V. Anh. 293] (Schubert).  
 1481/82 — Siehe Jugendbibliothek, Heft VI.  
 1318 — Neumann, Op. 1. Stücke f. Anfang. I/II.  
 345/47 — Nicodé, Op. 29. Bilder aus dem Süden.  
 1415 — Pianoforte-Musik, Klass. u. mod. Samml. vorzügl. Stücke. (Reinecke) 4 B.  
 1686 — Reinecke, Op. 47. 8 Sonatinen.  
 2841/42 — Op. 48. 10 kleine Phantasien über deutsche Kinderlieder. I/II.  
 1687 — Scharwenka, Ph., Op. 21. Tanz-Suite.  
 2850/51 — Op. 30. All' Oregarese, Walzer.  
 2768/59 — Schmitt, Jac., Sonatinen. Op. 208, 209.  
 262a/b — Schubert, Orig.-Werke (Reinecke). 2 B.  
 1458 — — Bd. 3. (Suppl.) (Ouv., Phant. usw.)  
 486 — Märsche (Reinecke).  
 1298 — Polonaisen.  
 466 — Symphonie Nr. 7, C (E. F. Richter).  
 2189 — — Symp. Nr. 8 H moll (Unvollendet).  
 2319 — Siehe Jugendbibliothek, Heft VIII.  
 645 — Schumann, sämtliche Originalwerke. (Clara Schumann).  
 499 — Klavier-Werke: Bd. I. (Op. 9, 12, 15).  
 500 — — Bd. II. Op. 21 Novelletten (Jadassohn).  
 501 — — Bd. III. Op. 17, 22, 28.  
 646 — Sämtl. Symphonien (Jansen).  
 786/89 — Sämtl. Symphon. einzeln: Nr. 1—4.  
 576 — Trios, Phantasiestücke, Märchen-erzählungen.  
 896 — Op. 9. Karneval (Schmitz).  
 897 — Op. 12. Phantasiestücke (Röhr).  
 898 — Op. 15. Kinderszenen (Schubert).  
 899 — Op. 17. Phantasie (Horn).  
 840 — Op. 22. Sonate G m. (Reinecke).  
 841 — Op. 28. 3 Romanzen (Schubert).  
 457 — Op. 41. 3 Quartette (Dresch).

Nr. Klavier zu 4 Händen.

**Schumann, Op. 44, 47. Quintett und Quartett.**  
 851 — Op. 46. Andante und Variationen.  
 708 — Op. 52. Ouvert., Scherzo u. Finale.  
 805 — Op. 54. Klavier-Konzert A m.  
 703 — Op. 63. Erstes Trio (Naumann).  
 750 — Op. 66. Bilder aus Osten.  
 2760 — Op. 63. Jugend-Album.  
 754 — Op. 80. Zweites Trio (Naumann).  
 701 — Op. 85. 12 vierh. Klavierstücke.  
 756 — Op. 88. Phantasiestücke (Naumann).  
 806 — Op. 92. Konzertstück G (Naumann).  
 702 — Op. 109. 9 charakterist. Tonstücke.  
 755 — Op. 110. Drittes Trio (Horn).  
 703 — Op. 130. Kinderball.  
 757 — Op. 132. Märchenerzählungen.  
 2283 — Siehe Jugendbibliothek Heft IV.  
 2176 — Sibelius, Op. 10. Karelia-Ouvertüre.  
 2167 — — Op. 11. Karelia-Suite (K. Ekman).  
 2421 — — Op. 22 Nr. 3. Schwan v. Tuonela.  
 2273 — — Op. 44. Valse triste a. »Kuolema«.  
 2389/340 — — König Kristian Suite. I/III.  
 2320/281 — Sinigaglia, Danze piemontesi I/II.  
 2793 — — Lustspiel-Ouvert. Baruffa Chiozzotte.  
 2597 — Strauss, Festmarsch (s. Marschalbium).  
 1454 — Tours, Klavierstücke (Suite de Pièces).  
 1021/231 — Unsr Lieblinge. Die schönsten Melod., leicht v. C. Reinecke. 4 Bde.  
 1053 — Vogel, Album f. kleine Klaviersp. Op. 47.  
 1417 — Wagner, Lyrische Stücke a. Lohengrin.  
 572 — — Lyrische Stücke aus Tristan (Sitt).  
 269 — Weber, Sämtl. Orig.-Werke (Reinecke).  
 1999 — — Siehe Jugendbibliothek Heft II.  
 908 — Wohlfahrt, Der Klavierfreund. Kart.  
**Ouvertüren zu 4 Händen.**  
 32 — Beethoven, Sämtliche 11 Ouvertüren.  
 279 — Cherubini, Sämtliche Ouvertüren.  
 2086 — Cornelius, Der Barbier von Bagdad.  
 99 — Gluck, Ouvertüren.  
 166 — Mendelssohn, Sämtliche 11 Ouvertüren.  
 214 — — 5 berühmte Ouvertüren.  
 499 — Mozart, berühmte Ouvertüren.  
 556 — Reinecke, Ouvertüren.  
 647 — Schumann, Sämtliche Ouvertüren.  
 2176 — Sibelius, Op. 10. Karelia-Ouvertüre.  
 2796 — Sinigaglia, Op. 32. Baruffa Chiozzotte.  
 2401 — Wagner, Lohengrin. Einleitung u. 3. Akt.  
 2583 — — Tristan und Isolde. Vorspiel.  
 275 — Weber, Sämtliche Ouvertüren.  
**Klavier-Auszüge zu 4 Händen.**  
 859 — Boieldieu, Weiße Dame.  
 109 — Donizetti, Lucrezia Borgia.  
 2657 — Gluck, Alceste.  
 2558/59 — Haydn, Schöpfung, Jahreszeiten.  
 1613 — Herold, Marie.  
 28. 43 — Lortzing, Zar, Undine.  
 393 — Mendelssohn, Athalia.  
 394 — — Lobgesang.  
 395 — — Oedipus.  
 396 — — Sommernachtstraum.  
 104/5 — Meyerbeer, Hugenotten, Prophet.  
 2292 — Mozart, Krönungs-Messe.  
 1426 — — Requiem.  
 537 — Schumann, Manfred.  
 523 — — Paradies und Peri.  
 614 — Wagner, Lohengrin (Schubert).  
 1409 — — Lohengrin d.-e. (Kleinmichel).  
 18. 19 — Weber, Freischütz, Oberon.  
**2 Klaviere 4 händig.**  
 \* Zur Aufführung 2 Expl. erforderlich  
 568/69 — Bach, 10 Konzerte. Pianoforte I, II.  
 22 — Beethoven, Konzerte. Pfte. I. (Reinecke).  
 566 — — Pfte. II (Reinecke).  
 1910/13 — — Symphonien: Bd. I (1—5). Bd. II (6—9).  
 2204 — — Symphonie Nr. 2 D dur. Op. 36.  
 1507/8 — Bibliothek für 2 Pianoforte (Krause).  
 2543 — Bruch, Op. 11. Phantasie D moll.  
 2257 — Chopin, Op. 73. Rondo, G dur (A. Krause).  
 94 — — Konzerte u. Konzertstücke. Pfte. I.  
 1264 — — — Pfte. II (Reinecke).  
 12424 — Clementi, Original-Sonaten. (Krause).  
 530/311 — Klavierkonzerte alter und neuer Zeit.  
 951 — Pianoforte II. Bd. I, II, IV.  
 532 — — — Bd. III.  
 (Pfte. I s. 2-häg. Nr. 282/3, 523, 284.)  
 \*2077 — Liszt, Concerto pathétique (Bülow).  
 \*508/9 — — Symphon. Dichtungen. 2 Bde.  
 451/52 — Mendelssohn, Sämtliche Ouvertüren.  
 2402 — — 5 berühmte Ouvertüren.  
 2791 — Meyerbeer, Krönungsmarsch a. Prop. t.  
 2125 — Mozart, Sonate u. Fuge (Krause).  
 2940 — Reinecke, Op. 94. La belle Griselidis.  
 1487 — Schubert, Symp. Nr. 7, C (Klindworth).  
 2825/27 — Schumann, Symphonien Nr. 1, 2, 3.  
 \*649 — — Op. 46. Andante u. Variationen.  
 1448 — — Op. 47. Klavier-Quartett (Waage).  
 890 — — Op. 54. Klavier-Konzert (Horn).  
 891 — — Op. 92. Konzertstück (Hermann).  
 892 — — Op. 134. Konzert-Allegro. (Busoni).  
 \*2334 — Wagner, Brautlied a. Lohengrin (Snoer).  
 \*2517 — — Isoldens Liebestod.  
**2 Klaviere 8 händig.**  
 1229 — Beethoven, Op. 80. Phantasie.  
 1203a/b — — Märsche.  
 265/66 — — 9 Symphonien. Bd. I (Nr. 1—5).  
 267/68 — — — Bd. II (Nr. 6—9).  
 1174/81 — — Symphonien einzeln: Nr. 1—3.  
 1182 — — — Nr. 9.  
 2295 — Chopin, Op. 40 Nr. 1. Polonaise, A dur.  
 1299 — Jugendbibliothek. 8 kürzere Stücke f. d. Unterricht (Knorr). Pfte. I, II.  
 2572 — Liszt, Spinnerlied a. Flieg. Holländer.  
 1253 — Mendelssohn, Op. 11. Symp. Cm. (Busoni).  
 1360 — — Op. 52. Symphonie B (Horn).  
 2368 — — 5 berühmte Ouvertüren.  
 2423 — — Hochzeitsmarsch u. Kriegsmarsch.  
 2543 — — Nocturno a. d. Sommernachtstraum.