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No. 2820

# X.SCHARWENKA

Meisterschule

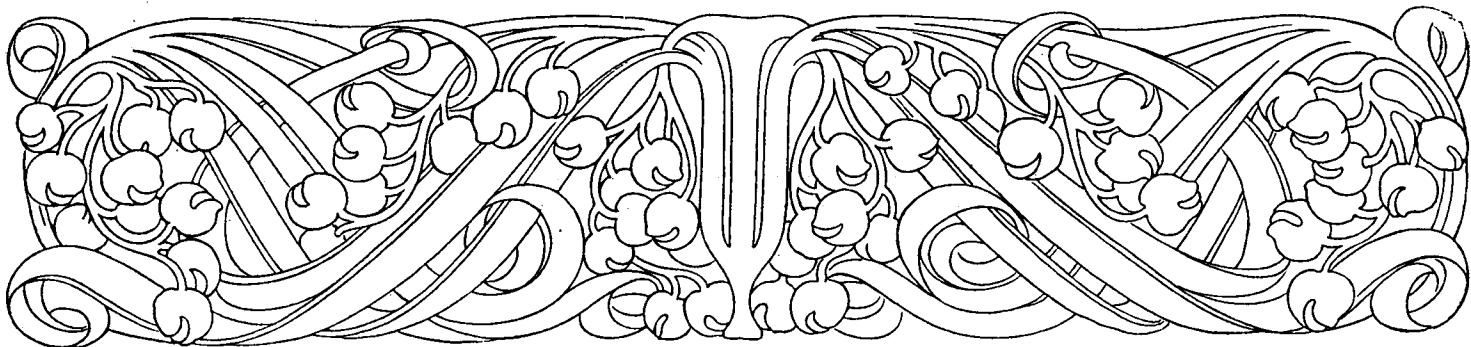
des  
Klavierspiels  
Band III





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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



New York Branch  
24 W. 20th Street

## DRITTER BAND.

(Virtuosenschule.)

### Vorbemerkung.

**A**ls 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. Bezuglich 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.)

### Introductory remark.

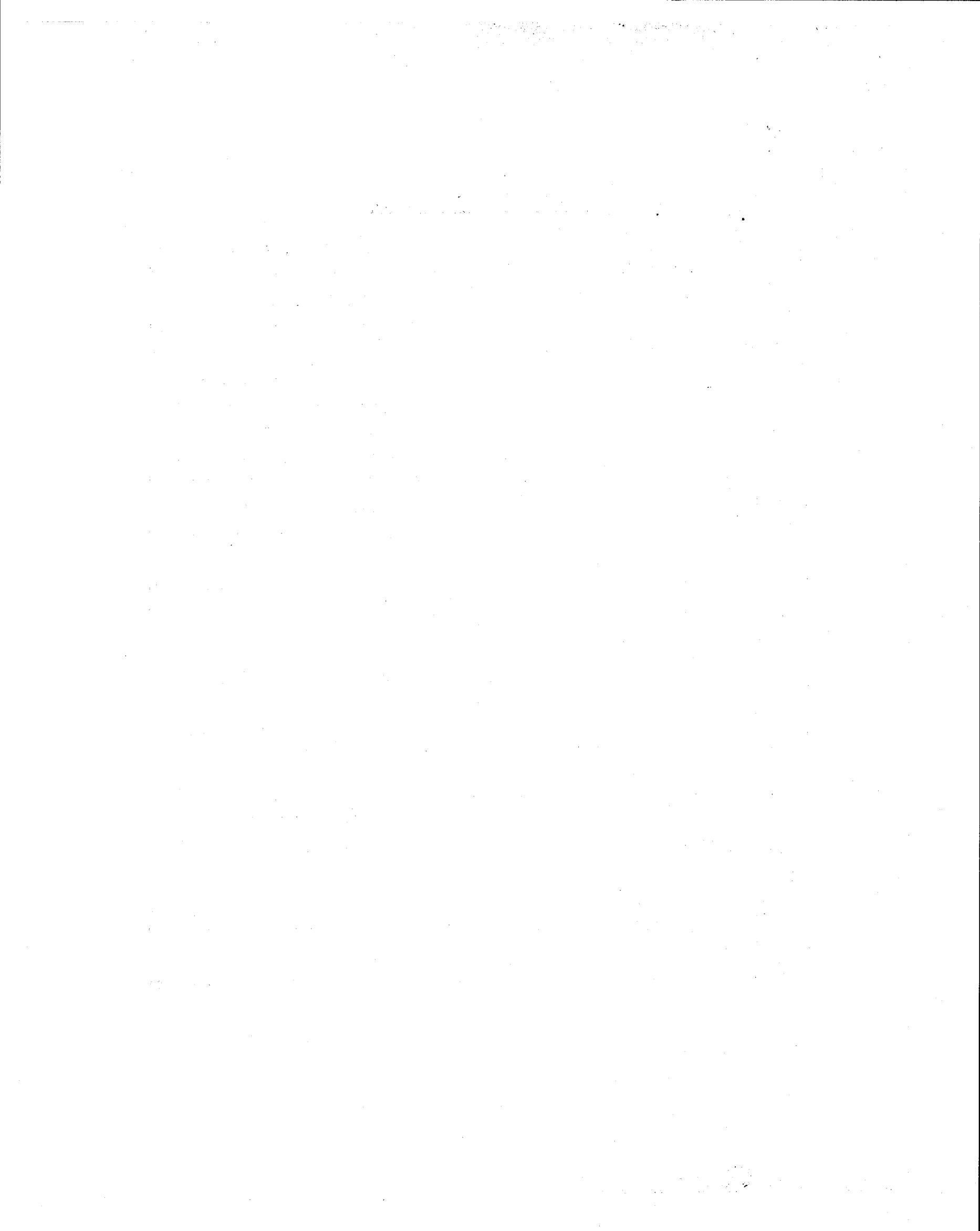
**T**he author used Carl Tausig's edition as text for the studies from Clementis "Gradus ad Parnassum". Chopins studies were based upon the original text critically revised by Ernst Rudorff.

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 remote 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 selfevident 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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## I.

Fingerentwicklung und  
allgemeine Geläufigkeitsübungen.

Development of fingers  
and general velocity exercises.

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:

Musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff is for treble clef instruments and features six measures of eighth-note patterns. Measure 1 starts with a descending scale (1 2 3 4 5 4 3 2 1) followed by a descending scale (5 4 3 2). Measures 2-6 show various eighth-note patterns. The bottom staff is for bass clef instruments and shows sustained notes with grace notes. Measure 1 has grace notes above the bass notes. Measures 2-6 have grace notes below the bass notes. Measure 6 ends with a dynamic *sf*.

A musical score for piano, page 10, showing measures 11 and 12. The top staff consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of one sharp (B major), and a common time signature. It features two hands playing eighth-note patterns. Fingerings are indicated above the notes: in measure 11, the first hand uses 1, 2, 3, 4, 5 and the second hand uses 5; in measure 12, the first hand uses 1, 2, 3, 4, 5 and the second hand uses 5, 4, 3, 2. The bass staff has a bass clef, a key signature of one sharp (B major), and a common time signature. It shows sustained notes with dynamic markings: 'p' (piano) at the beginning of measure 11, 'sf' (sforzando) in measure 11, and 'f' (forte) in measure 12. The music concludes with a repeat sign and the instruction 'riten.' (riten.)

A musical score for piano featuring two staves. The top staff consists of sixteenth-note patterns on a treble clef staff. Fingerings such as 5432, 123b45, and 12321432 are indicated above the notes. The bottom staff is a bass clef staff with notes and a dynamic marking 'sf' above a bass note. Measure numbers 2 and 3 are visible below the staff.

The image displays six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four staves are in bass clef. The first staff begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note pairs. The second staff features sustained notes with grace notes. The third staff contains a continuous series of eighth-note pairs. The fourth staff shows sustained notes with grace notes. The fifth staff consists of eighth-note pairs. The sixth staff concludes with a melodic line.

2. (\*)

Veloce.

Clementi.

The image shows a page of sheet music for piano, consisting of six staves. The first staff is in common time (C) and treble clef, with dynamic markings 'f' and 'p'. The second staff is in common time (C) and bass clef, with a dynamic marking 'f'. The third staff is in common time (C) and treble clef, with a dynamic marking 'f'. The fourth staff is in common time (C) and bass clef, with a dynamic marking 'f'. The fifth staff is in common time (C) and treble clef, with a dynamic marking 'f'. The sixth staff is in common time (C) and bass clef, with a dynamic marking 'f'. Each staff contains a series of notes with specific fingerings indicated below them. The music includes various dynamics such as forte (f), piano (p), and accents. The notation is typical of classical piano music, with a focus on technique and performance.

<sup>\*)</sup> Vergl. Anmerkung zu № 1.

\* Cf. annotation of N° 1.  
V. A. 2820.

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

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

V. A..2820.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *sf* (fortissimo) and *ff* (fississimo). Fingerings are indicated above the notes, such as '5' over a note in the first staff and '3 2 1 2 3' over a series of notes in the third staff. The piano keys are labeled with numbers (1, 2, 3, 4, 5) below the notes to indicate specific fingerings. The music is divided into measures by vertical bar lines.

## 3.

AllegriSSimo.

Clementi.

a)

a) <sup>4</sup>  
poco marc.

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 execu-tion. I refer to my “Methodik des Klavierspiels” and to E. Tetzels “Problem der modernen Klaviertechnik” (Breitkopf and Härtel).

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are bass clef, and the bottom four are treble clef. The music includes various dynamics such as *sf*, *ff*, *meno f*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. The notation is dense and technical, typical of a virtuoso piano piece.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *sf*, *cresc.*, *sf cresc.*, *f*, *ff*, *sf*, *ten.*, and *v.*. Fingerings are indicated by numbers above or below the notes. The first staff uses treble clef, the second staff uses bass clef, and the remaining four staves use both treble and bass clefs. The music features complex rhythmic patterns and harmonic changes, typical of advanced piano literature.

4.

Clementi.

*Allegro.*

*f*

*legato*

*sf* *sf* *sf* *sf*

*legato*

*sf* *sf*

*ff* *sf*

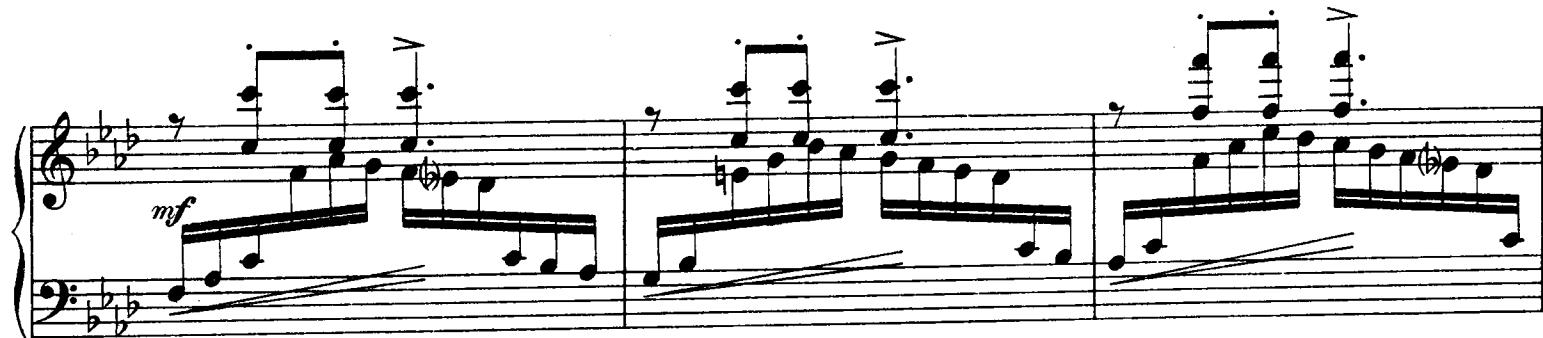
*sf* *sf*

*sf* *sf*

V.A. 2820.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom four staves are in 2/4 time (indicated by a '2'). The key signature is B-flat major (two flats). The notation includes various dynamics such as *sf* (fortissimo), *p* (pianissimo), *cresc.* (crescendo), and *ff* (fississimo). Fingerings are indicated by numbers above or below the notes. Performance instructions like *sempre legato* and *più f* are also present. The music consists of complex chords and rhythmic patterns, typical of advanced piano literature.

The image shows five staves of musical notation for piano, arranged vertically. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The first staff begins with a dynamic of *ff*. The second staff starts with *sf*, and the third staff starts with *sf.* The fourth staff begins with a dynamic of 8. The fifth staff begins with *ten.* The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like *p* and *cresc.* Fingerings are indicated by numbers above or below the keys. The music consists of continuous flowing lines with occasional breaks and changes in rhythm and pitch.



Musical score page 13, measures 5-8. Treble and bass staves in 2/4 time, key signature of four flats. Measure 8 starts with a dotted half note followed by eighth notes.

Musical score page 13, measures 9-12. Treble and bass staves in 2/4 time, key signature of four flats. Fingerings: 1 3 2 4, 5 4 3 2 1 4, 3 2 1 4 3 2, 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1 4 3 2.

Musical score page 13, measures 13-16. Treble and bass staves in 2/4 time, key signature of four flats. Dynamics: *f*, *f*.

Musical score page 13, measures 17-20. Treble and bass staves in 2/4 time, key signature of four flats. Dynamics: *cresc.*, *sf*, *sf*, *sf*.

Sheet music for piano, page 14, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass clefs, and various dynamic markings such as *ff*, *sf*, and *cresc.*. Fingerings are indicated below the notes in some measures. The music is primarily composed of eighth and sixteenth note patterns.

**Measure 1:** Treble clef, B-flat key signature. Dynamics: *ff*. Fingerings: 3 1 2 4 2 1, 3 2 1, 5 4 2 1, 2 3 4.

**Measure 2:** Bass clef, B-flat key signature. Dynamics: *sf*, *sf*, *sf*.

**Measure 3:** Treble clef, B-flat key signature. Dynamics: *sf*, *sf*, *sf*.

**Measure 4:** Bass clef, B-flat key signature. Fingerings: 4 5 4 3 2 1, 4 5 4 3 2 1, 4 5 4 3 2 1, 5.

**Measure 5:** Treble clef, B-flat key signature. Fingerings: 2 3 1 2 3 1, 2 3 4 1 3 5, 4 5 4 3 2 1, 4 5 4 2 1.

**Measure 6:** Bass clef, B-flat key signature. Fingerings: 1 2 1, 1 2 4 5 4 2.

**Measure 7:** Treble clef, B-flat key signature. Fingerings: 5 4 2 1, 2 3 4 1, 5 4 3 2 1, 5 4 3 2 1.

**Measure 8:** Bass clef, B-flat key signature. Fingerings: 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

**Measure 9:** Treble clef, B-flat key signature. Fingerings: 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

**Measure 10:** Bass clef, B-flat key signature. Fingerings: 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

**Measure 11:** Treble clef, B-flat key signature. Fingerings: 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

**Measure 12:** Bass clef, B-flat key signature. Fingerings: 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

5 *legato* 4 3 4 5 4 3 2 3 5 2 1 8 4 3 4 5 4 3 2 3 5 2  
*rinf.* *ff* *sf* *sf* *sf*  
*2 3* *1* *2 3* *1* *2 3* *1* *5 1 4* *5*  
*5*  
*rinf.* *rinf.* *simile*  
*5* *4* *3* *2* *1* *8* *3* *2* *1* *4* *3* *2* *1* *5* *4* *3* *2* *1*  
*meno f*

8.....

*cresc.*

8.....

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

Presto.

5\*)

Cramer.

**Presto.**

*p*

*mf*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). Measure 45 begins with a forte dynamic (f). The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support. Measure 46 continues this pattern. Measure 47 introduces a new rhythmic pattern in the bass clef staff, with eighth-note chords. Measures 48 and 49 continue the bass line. Measure 50 concludes the section with a final forte dynamic (f) in the treble clef staff.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom in bass clef. Both staves are in common time with a key signature of one flat. The score consists of ten measures. Measures 1-3 show eighth-note patterns with fingerings (e.g., 4, 5, 4; 5, 4, 2; 1, 1, 2). Measure 4 begins with a dynamic *poco cresc.* Measures 5-7 show eighth-note patterns with fingerings (e.g., 5, 5, 4, 3; 5, 4, 2, 1). Measure 8 starts with a dynamic *p*. Measures 9-10 show eighth-note patterns with fingerings (e.g., 5, 1, 2; 1, 4).

\*) Strenges legato in beiden Händen.

| \*) Strict legato in both hands.

dimin.

*p*

*mf*

*f*

*cresc.*

*p*

*cresc.*

*f*

6.

Chopin.

Vivace. ♩ = 116.

## *Brillante*

*Brillante*

*legato*

*cresc.*

*poco rall.*

*pp*

*a tempo*

*f*

*p*

*cresc.*

*poco cresc.*

*p*

*p*

This page contains six staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in 2/4 time and includes various dynamics such as *poco a poco cresc.*, *cresc.*, *sempre legatissimo*, *più cresc.*, *dim.*, *legato*, *f*, *p*, and *poco a poco decresc.*. Performance instructions like "Ped." and "\*" are placed under specific notes. Fingerings are indicated above certain notes. The page number 19 is located in the top right corner.

V. A. 2820.

7.\*

Presto. M. M.  $\text{d} = 112.$ 

\* Auf die metrische Eigentümlichkeit dieser Etüde sei besonders hingewiesen. Man hüte sich, dem verlockenden  $\frac{6}{4}$  Takt der linken Hand nachgebend, vor einer metrisch falschen Interpretation der - übrigens völlig akzentlos zu spielenden - Figuration in der rechten Hand; die Vierteilung 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  $\frac{6}{4}$  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.

*legato come sopra*

*poco a poco cresc.*      *cresc.* -

*f*

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

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

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as *p*, *smorz.*, *sempre piano*, *ed un poco rall.*, and *pp*. Performance instructions like *Red.* and *\* legato* are also present. The music features a mix of eighth and sixteenth-note patterns, with some measures containing grace notes indicated by small numbers above the stems. The page number 4 is located in the top right corner of the music area.

## 8.

Molto Allegro.

Clementi.

*legato*

*p*      *cresc.*

*mf*

*sf*

*mf*

*sf*

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

*sf*      *sf*

*p*

The sheet music consists of five staves of musical notation for piano, arranged vertically. The music is in common time and uses a key signature of one flat. The notation includes various dynamics such as *cresc.*, *sf*, *p*, and *più cresc.*, as well as *più f*. Fingerings are indicated by numbers (1, 2, 3, 4, 5) above or below the notes. The music features complex patterns of eighth and sixteenth notes, with some measures containing grace notes and slurs.

## 9.

Andante, cantabile e sostenuto.

Cramer.

53  
54  
55  
56  
(5)  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59

*p*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*p*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*cresc.*  
*sf*  
*dim.*  
*poco più f*

*sempre legato*

Musical score page 27, featuring six staves of music for two voices (Soprano and Bass) and piano.

**Staff 1 (Soprano):** Treble clef, B-flat key signature. Measures 1-2: eighth-note patterns. Measure 3: dynamic *tr.* Measure 4: eighth-note pattern. Measure 5: eighth-note pattern.

**Staff 2 (Bass):** Bass clef, B-flat key signature. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern.

**Piano (Right Hand):** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern.

**Piano (Left Hand):** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern.

**Measure 6:** Soprano: dynamic *cresc.* Bass: dynamic *sf*. Piano: dynamic *dim.*

**Measure 7:** Soprano: dynamic *dolce*. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 8:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 9:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 10:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 11:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 12:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 13:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 14:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 15:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 16:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 17:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 18:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 19:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

**Measure 20:** Soprano: eighth-note pattern. Bass: eighth-note pattern. Piano: eighth-note pattern.

## 10.\*)

Vivacissimo.

Clementi.

\* Eine vorzügliche Studie, die Bewegungsfähigkeit der Finger in der Spreizstellung zu erhöhen; sie ist in allen Stärkegraden zu üben; die Sechszehtelfiguren 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.

Musical score for piano, page 29, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of one flat, 5/4 time. Measures show eighth-note patterns. Dynamic: *dimin.* Measure 5 ends with a repeat sign.
- Staff 2 (Second from top):** Treble clef, key signature of one flat, 4/4 time. Measures show eighth-note patterns. Dynamics: *cresc.*, *f*. Measure 5 ends with a repeat sign.
- Staff 3 (Third from top):** Treble clef, key signature of one flat, 3/2 time. Measures show eighth-note patterns. Dynamic: *sempre f*.
- Staff 4 (Fourth from top):** Treble clef, key signature of one flat, 4/4 time. Measures show eighth-note patterns. Dynamic: *cresc.*
- Staff 5 (Bottom):** Bass clef, key signature of one flat, 4/4 time. Measures show eighth-note patterns. Dynamics: *ff*.

Performance instructions include slurs, grace notes, and dynamic markings such as *dimin.*, *cresc.*, *f*, *sempre f*, and *ff*.

## 11.\*

Cramer.

Moderato.

\* 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.

This block contains ten staves of piano sheet music, measures 1 through 10. The music is in common time and consists of two systems. The first system spans measures 1 to 5, and the second spans measures 6 to 10. The notation includes treble and bass staves, with various dynamics like forte (f), piano (p), and crescendo (cresc.), as well as performance instructions such as 'dim.' (diminuendo) and 'più dim.' (more diminuendo). Measure 10 concludes with a final dynamic of piano (p) and a repeat sign at the bottom right.

## 12.

*Allegro maestoso e patetico.*

Moscheles.

*ff*

*v. v.* *v. v.* \* *v. v.*

*sf* *sf* *sf* *sf*

*v. v.* \* *v. v.*

*sf* *sf*

*v. v.* \* *v. v.*

*pp*

*v. v.* \* *v. v.*

*cresc.*

*f*

*v. v.* \* *v. v.* \* *v. v.* \* *v. v.* \*

Sheet music for piano, page 33, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various dynamics such as *f*, *ff*, *sempre f*, and *cresc.*. Fingerings are indicated by numbers above the notes, such as 2 1 5 4, 2 4 1 3, 1 5 2 4, 1 4 1 2, 1 2 4, 5 4, 1 2 1 3 1 2 4, 1 3 5 3, 3 2 1 2 1, 3 2 1 2 1, 3 1 3 2, 3 2 1 2 1, 1 2 5, 1 2 3 4, 1 2 3 4, 5 2 4 5, 1 2 3 1, 3 2 1, 3 2 1, 2 3 1, 2 3 1, 2 1 5, 4, 5 8, 5 4, 8, and 5 4. Performance instructions include *Repet.* (repetition), *\* Repet.*, *Repet.*, *Repet.*, *Repet.*, and *V.A. 2820.*

8.....

V. A. 2820.

13.  
Hexentanz.

Henselt.

**Allegro con brio e feroce.**

*p leggiero*

*poco cresc.*

*dimin.* *cresc.*

*f*

*p*

*cresc.*

*f*

*dim..*

*p*

*espressivo*

*cresc.*

*sf*

*ff impetuoso*

*p*

*cresc.*

*ff*

V. A. 2820.

dim. *p sempre staccato il basso*  
*non legato e preciso* *pp*  
*f* *sff* *sff*  
*precipitandosi*  
*ff impetuoso* *sf* *sf*  
 V. A. 2820.

14.

### **Allegro con molto brio.**

Clementi.

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      1 2 4

*f più cresc.*      *ten.*

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

8:      8:      8:      8:      8:      8:      8:      8:

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

8:      8:      8:      8:      8:      8:      8:      8:

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

ff      2

*mf*      *cresc.*

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

*f*      *ten.*

Musical score for piano, page 40, featuring six staves of music. The score includes dynamic markings such as *ff*, *sf*, *ten.*, *sf*, *sf*, *dimin.*, *poco cresc.*, *mf*, *cresc.*, and *p*. The music consists of six staves, each with a treble or bass clef, and includes fingerings like 1, 2, 3, 4, 5, and 6. The score is divided into measures by vertical bar lines.

Musical score for piano, page 41, showing eight staves of music. The score includes dynamic markings such as *più cresc.*, *sf*, *dimin.*, *ff*, *cresc. molto*, *ten.*, *sf*, *dim.*, and *p*. Fingerings are indicated above certain notes. The music consists of complex patterns of eighth and sixteenth notes, with some staves featuring bass clefs and others treble clefs. The score is divided into measures by vertical bar lines.

15.

**Allegro. M.M. ♩=176. 8**

*legato* 5 1 2 4 5

Chopin.



The image shows a page of sheet music for piano, page 44. The music is arranged in six staves. The top two staves are treble clef, and the bottom four are bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Measure 2: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Measure 3: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Measure 4: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Measure 5: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Measure 6: Treble staff has eighth-note pairs (1,2) (3,4) (5,6). Bass staff has eighth-note pairs (1,2) (3,4) (5,6). Various dynamics and performance instructions are included, such as "cresc.", "dim.", "p", "f", "sfor.", "Ped.", and "8th". Fingerings are indicated above the notes in some staves.

The image shows a page of sheet music for piano, page 45. The music is arranged in ten staves, each consisting of a treble clef staff above a bass clef staff. The music is in common time. Fingerings are indicated by numbers above the notes, such as '1 2 4' or '5'. Various dynamics are marked, including 'più cresc.', 'cresc.', 'dim.', and 'f'. The page features decorative floral ornaments at the beginning of some staves and at the end. The bottom right corner contains the text 'V. A. 2820.'.

## 16.

Vivace assai.  $\text{d}=152$ .

Chopin.

*Ped. legatissimo*

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

*cresc.* *f* *dolce* *p*

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

*cresc.* *f* *sf*

*legatissimo*

*f* *cresc.*

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

*sotto voce* *p* *simile*

*cresc.* *f*

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

*sotto voce* *p* *dim.* *poco rallent.*

*Ped.* *a tempo* *legatissimo* *\* Ped.* *\* Ped.* *\* Ped.* *\**

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

*Ped.* *\**

8.....

*cresc.*

*simile*

*Ped.* \*

*dolcissimo*

*rall.*

5  
*Ped.*

*a tempo*

*pp* *cresc.* *Re. \**

*p* *cresc.* *più cresc.* *Re. simile* *\* Re. \**

*Re. \* Re. \* a tempo*

*b rall. e dim.* *p dolcissimo*

*Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \**

*8 sempre dim. e leggierissimo dim.*

*Re. legato \* Re. \**

*rall.*

*smorz.*

## 17.

Allegro moderato. ( $\text{♩} = 132$ )*molto legato*

Thalberg.

Musical score page 51, featuring ten staves of piano music. The score consists of two systems of five staves each. The top system starts with a treble clef, a key signature of four sharps, and a dynamic of *p*. It includes instruction markings such as "cresc.", "poco cresc.", and "dimin.". The bottom system begins with a bass clef, a key signature of one sharp, and a dynamic of *p*. The score concludes with the instruction "V. A. 2820".

52

*f*

*f marcato*

*cresc.*

*ff*

*dim.*

*p poco cresc.*

*dimin.*

*p legato*

*ritard.*

## 18.

Allegretto.  $\text{J} = 76.$ 

Chopin.

*p*      *sf*

*cresc.*

*sf*

*cresc.*

*sf*

*cresc.*

*cresc.*

*sf*      *p*

*cresc.*

*sf*

*cresc.*

*sf*

Musical score for piano, page 54, featuring five systems of music. The score consists of two staves (treble and bass) in common time, with a key signature of one flat.

**System 1:** Dynamics include *Red.*, *\* Red.*, *\* Red.*, *cresc.*, *Red.*, *\* Red.*, *\**. Measure 1 ends with a fermata over the bass staff.

**System 2:** Dynamics include *sfp*, *cresc.*, *f*, *Red.*, *\* Red.*, *\* Red.*, *\**. Measure 2 ends with a fermata over the bass staff.

**System 3:** Dynamics include *sfp*, *cresc.*, *con forza*, *sfp*, *dolce*, *pp poco ritenuto*, *Red.*, *\**, *Red.*, *\**. Measures 3-4 end with a fermata over the bass staff.

**System 4:** Dynamics include *pp dolcissimo*, *p*, *cresc.*, *Red.*, *\**, *Red.*, *\**. Measures 5-6 end with a fermata over the bass staff.

**System 5:** Dynamics include *ritenuto*, *a tempo*, *p*, *Red.*, *\**, *Red.*, *\**. Measures 7-8 end with a fermata over the bass staff.

cresc.

Ped. \*

piu cresc.

Ossia

*p dolcissimo*

*piu p*

Ped. \*

Ped. \*

Ped. \*

*f*

*smorz.*

*f*

*ff*

Ped. \*

Ped. \*

## 19.

Allegro.

Moscheles.

The sheet music contains eight staves of musical notation for piano. The music is in common time and uses a key signature of one flat. Fingerings are shown above the notes, such as '2 1 4 3 2 1' and '4 3 2 1'. Dynamics include 'p', 'cresc.', 'pp', 'cresc.', 'sf', and 'sf \*'. Measure numbers 1 through 8 are marked below the staves. The music starts with a dynamic 'p' and ends with a dynamic 'sf'.

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



## 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).

1  
2  
3  
4  
5  
6  
7  
8

*cresc.*

*sf*

*v*



più cresc.

ff

V

dimin.

p

cresc.

ff

V

1 2 3 4 5 6 7 8

## 21 \*)

Clementi.

Presto non troppo.

The music is divided into sections by vertical bar lines. The first section ends at measure 16. The second section begins at measure 17 with a dynamic 'sf' (sforzando). The third section begins at measure 25 with a dynamic 'sf'. The fourth section begins at measure 33 with a dynamic 'sf'. The fifth section begins at measure 41 with a dynamic 'sf'. The sixth section begins at measure 49 with a dynamic 'sf'. The seventh section begins at measure 57 with a dynamic 'sf'. The eighth section begins at measure 65 with a dynamic 'sf'.

\*) In beiden Händen mit gemischtem Seitenschlag (Arm-  
rollung) auszuführen Vergl. Anmerkung zu № 20.\*) To be executed in both hands with combined side stroke  
(arm rolling) Cf. annotation of № 20.  
V. A. 2820.

Piano sheet music page 10, measures 8-15. The music is in 2/4 time, key signature of A major (two sharps). The left hand plays eighth-note patterns, and the right hand plays sixteenth-note patterns. Measure 8 starts with a forte dynamic. Measure 9 begins with a mezzo forte dynamic. Measure 10 starts with a crescendo. Measure 11 starts with a forte dynamic. Measure 12 starts with a mezzo forte dynamic. Measure 13 starts with a crescendo.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *ff*, *sf*, *cresc.*, *meno f*, *più cresc.*, *ten.*, and *dim.*. Fingerings are indicated above the notes in some staves. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. The overall style is characteristic of a virtuosic piano piece from the late 19th century.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is A major (no sharps or flats). The time signature varies between common time and 5/4.

- Staff 1 (Top Left):** Treble clef. Dynamics: *p*, *cresc.*, *f*. Fingerings: 2, 1, 2, 3; 4, 3, 2, 1; 2, 2; 1, 1, 1, 1.
- Staff 2 (Top Right):** Bass clef. Dynamics: *f*.
- Staff 3 (Second Column Left):** Treble clef. Dynamics: *sf*.
- Staff 4 (Second Column Middle):** Bass clef. Dynamics: *sf*, *simile*, *sf*.
- Staff 5 (Second Column Right):** Treble clef. Dynamics: *sf*.
- Staff 6 (Bottom Left):** Treble clef. Dynamics: *sf*.
- Staff 7 (Bottom Middle):** Bass clef. Dynamics: *sf*.
- Staff 8 (Bottom Right):** Treble clef. Fingerings: 5, 2, 1.
- Staff 9 (Bottom Far Right):** Treble clef. Fingerings: 5, 2, 1, 3, 2, 4, 2; 5, 2, 4; 5, 4, 3, 4; 1, 2, 1, 3, 1, 4.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in treble clef. The music is in common time. Various dynamics are indicated throughout, including *f*, *rf*, *sf*, *ff*, *cresc.*, *mezzo forte*, and *sf*. Fingerings are also present, such as '1 2 1 3 2 4 1' and '3 2 4 1'. The music includes a mix of eighth and sixteenth note patterns, with some measures featuring grace notes or slurs.

This page contains five staves of musical notation for piano, spanning measures 5 through 10. The music is in common time and consists of two systems. The first system begins with a treble clef, a key signature of one sharp, and a dynamic of forte (f). The second system begins with a bass clef, a key signature of one sharp, and a dynamic of piano (p). Measure 5 starts with a treble clef, a key signature of one sharp, and a dynamic of forte (f). Measure 6 starts with a bass clef, a key signature of one sharp, and a dynamic of piano (p). Measure 7 starts with a treble clef, a key signature of one sharp, and a dynamic of forte (f). Measure 8 starts with a bass clef, a key signature of one sharp, and a dynamic of piano (p). Measure 9 starts with a treble clef, a key signature of one sharp, and a dynamic of forte (f). Measure 10 starts with a bass clef, a key signature of one sharp, and a dynamic of piano (p).

22\*)

Allegro con spirito.

Clementi.

The musical score consists of six systems of piano music. System 1 starts with a forte dynamic (f or tr) and includes markings 4, 5, 1, 5 above the first measure. System 2 starts with a dynamic 2. System 3 starts with a dynamic 3. System 4 starts with a dynamic sf. System 5 starts with a dynamic sf<sup>32</sup>, followed by sf<sup>2</sup>. System 6 starts with a dynamic tr, followed by sf, and ends with a dynamic dim. The bass staff provides harmonic support throughout the piece.

\*) Mit „Seitenschlag nach innen“ auszuführen.

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

Musical score for piano, page 69, featuring six staves of music. The score includes dynamic markings such as *tr*, *sf*, *dim.*, *p*, *pp*, *f*, *v.*, *tr.*, *p tr.*, *f*, *sf*, *sf ten.*, and *dim.*. The score also includes fingerings (e.g., 1 2 1 2) and performance instructions like "ohne Nachschlag". Measure numbers 3, 4, and 32 are indicated above certain measures.

A musical score for piano, page 70, featuring six staves of music. The score consists of two systems of three measures each. The key signature is one flat (B-flat). The time signature changes from common time to 4/2 time in the second system.

**Measure 1:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat at the start, followed by A-flat, C-sharp, and D. Dynamics: *sf*, *sf*, *sf*.

**Measure 2:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *tr*, *sf*, *sf*.

**Measure 3:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *f tr*, *tr*, *sf*, *sf*.

**Measure 4:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *v*, *sf*, *sf*.

**Measure 5:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *sf*.

**Measure 6:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *dim.*, *p*, *f tr*.

**Measure 7:** Treble clef, B-flat key signature. The piano part has eighth-note chords. The bass part has sustained notes: B-flat, A-flat, C-sharp, and D. Dynamics: *sf tr*, *sf*, *ff tr*.

A musical score for piano, featuring six staves of music. The score is in common time and uses a key signature of four flats. The music consists of six measures per staff.

- Staff 1:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *sf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 2:** Bass clef. Measures 1-2: bass notes. Measure 3: dynamic *sf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 3:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *sf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 4:** Bass clef. Measures 1-2: bass notes. Measure 3: dynamic *sf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 5:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *sf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 6:** Bass clef. Measures 1-2: bass notes. Measure 3: dynamic *mf*, bass note. Measure 4: bass note. Measure 5: bass note. Measure 6: bass note.
- Staff 7:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *p*, bass note. Measure 4: dynamic *dim.*, bass note. Measure 5: dynamic *p*, bass note. Measure 6: bass note.

## 23.\*

Presto.

Clementi.

The musical score consists of five staves of piano music. The first staff (treble clef) has a key signature of one sharp and includes dynamics like 'p' and 'cresc.'. The second staff (bass clef) has a key signature of one sharp and includes dynamics like 'sf' and 'V.'. The third staff (treble clef) has a key signature of one sharp and includes dynamics like 'ff' and 'sf'. The fourth staff (bass clef) has a key signature of one sharp and includes dynamics like 'V.' and 'sf'. The fifth staff (treble clef) has a key signature of one sharp and includes dynamics like 'f' and 'sf'.

\*) Mit „Seitenschlag nach außen“ auszuführen.

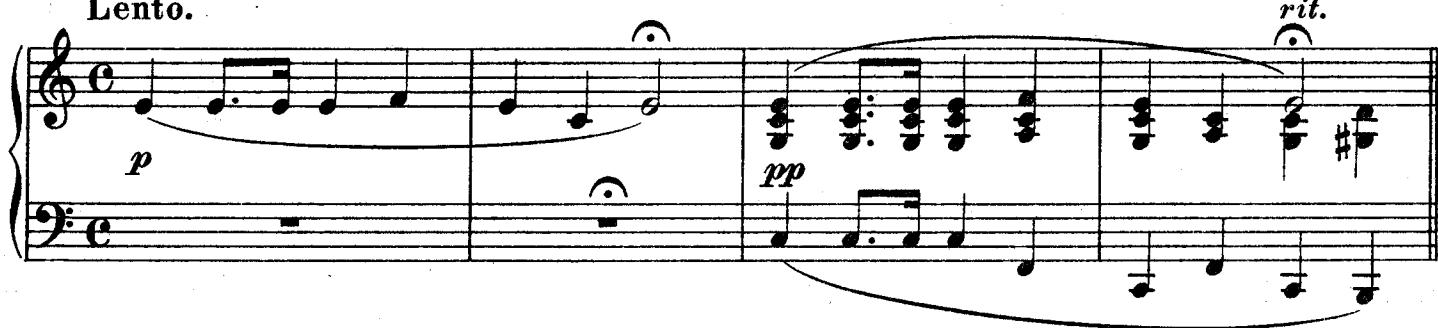
(\*) To be executed with "outward side stroke".

A musical score for piano, consisting of five staves of music. The top staff is in G major (G clef) and B-flat major (B-flat clef), with a key signature of one sharp. The second staff is in F major (F clef) and has a key signature of one sharp. The third staff is in C major (C clef) and has a key signature of one sharp. The fourth staff is in G major (G clef) and has a key signature of one sharp. The fifth staff is in C major (C clef) and has a key signature of one sharp. The music includes various dynamics such as *sf*, *ff*, and *v*, and performance instructions like slurs and grace notes. Measure numbers 1 through 10 are visible at the bottom of the page.

## 24.\*

Chopin.

Lento.

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

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

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



Die nach oben gestrichenen Noten werden durch Seiten-

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

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:

V. A. 2820.

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

1

*cresc.*

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

*f*

*Red.* \*

*dim.*

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

*cresc.* > >

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

V. A. 2820.

8  
2 4 1 5 2 4 1 5 2 4 1 4 2 3 1 5 2 4 1 5 2 4 1  
*f*

dim.

*Ped.*

*cresc.*

*f*

*Ped.*

*dimin.*

V. A. 2820.

Detailed description: This is a page from a piano score, numbered 76. It consists of five staves of musical notation. The top staff starts with a dynamic of *f* and includes fingerings (e.g., 2 4, 1 5) and a crescendo line. The second staff begins with *dim.* and features a bass line with sustained notes. The third staff contains two measures of music with *Ped.* (pedal) markings. The fourth staff starts with *cresc.* and includes a bass line with *Ped.* markings. The bottom staff ends with *dimin.* and concludes with a bass line. Various performance instructions like *Ped.*, *f*, and *cresc.* are placed throughout the staves. Articulation marks such as dots and dashes are also present. Fingerings are indicated above the top staff. Measure numbers 1, 2, 3, and 4 are placed above certain measures in the middle section. The page is numbered 76 at the top left and ends with V. A. 2820. at the bottom center.

A page of musical notation for two staves, Treble and Bass. The music consists of six systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic instruction 'Red.' followed by a measure of sixteenth notes. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a dynamic 'cresc.' followed by a measure of sixteenth notes. The third system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic 'Red.' followed by a measure of sixteenth notes. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic 'Red.' followed by a measure of sixteenth notes. The fifth system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic 'f' followed by a measure of sixteenth notes. The sixth system starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic 'Red.' followed by a measure of sixteenth notes.

78

*p*

*f*

*marcato*

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

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

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

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

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

V. A. 2820.

8.....

*cresc.*

*meno f*

15

8.....

*ff*

*sf*

5 2 5 2 5 5 5 5

8.....

*ff*

*sf*

5 2 5 2 5 5 5 5

5 4 2 1

8.....

*p*

5 2 5 2 5 5 5 5

8.....

*cresc.*

18.....

*f*

*sf*

Re.

\*

V. A. 2820.

dimin.

Ped.

marcato

cresc.

sf

f

5 2 4 1

8

V. A. 2820.

ff      \* Ped.      \* Ped.

p      cresc.

f      sf Ped.

ff      dim.

marcatissimo

veloce

## III.

Doppelgriffe in Terzen,  
Sexten und Oktaven.

Double notes in thirds,  
sixths and octaves.

25

Cramer.

Allegro non tanto.

The sheet music consists of six staves of piano music. Staff 1: Treble clef, key signature of one sharp, common time. Dynamics: *p*, *p*. Fingerings: (3,1), (3,1), (3,1), (3,1), 5, (3,1), (3,1), (3,1). Staff 2: Treble clef, key signature of one sharp, common time. Dynamics: *sf*, *p*, *cresc.*, *sf*, 5. Staff 3: Treble clef, key signature of one sharp, common time. Dynamics: *mf*. Staff 4: Treble clef, key signature of one sharp, common time. Dynamics: *cresc.*. Staff 5: Treble clef, key signature of one sharp, common time. Dynamics: *dim.*, *mf*. Staff 6: Treble clef, key signature of one sharp, common time. Dynamics: *cresc.*.

1

2

3

4

5

6

7

8

## 26 \*)

**Chopin.**

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

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

V.A. 2820.

\* 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.

3 4 5 3 8

cresc.

dim.

sempre legato 45 34 3

poco a poco cresc.

più cresc..

f

2

cresc.

sf p

Musical score for two staves (Treble and Bass) across six systems. The score consists of six systems of music, each starting with a clef (Treble or Bass), a key signature, and a time signature. The notation includes various note heads (black, white, and with stems), rests, and dynamic markings like 'cresc.', 'f', and 'dim.'. Fingerings such as '4 5 4 5' and '3 2 3 4' are indicated above the notes.

27.

**Allegro. M.M.  $\text{d} = 69.$**

Chopin.

Sheet music for piano, page 10, measures 1-10. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 1: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 2: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 3: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 4: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 5: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 6: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 7: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 8: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 9: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E). Measure 10: Treble staff has eighth-note chords (F#-A-C#-E) followed by a rest. Bass staff has eighth-note chords (D-G-B-E).

The image shows a page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and uses a key signature of four sharps. The notation includes various dynamic markings such as 'dim.', 'p' (piano), and 'f' (forte). Fingerings are indicated by numbers above or below the keys. Pedal instructions like 'Ped.' and '\*' are placed at specific points. The music consists of complex chords and arpeggiated patterns, typical of advanced piano repertoire.



4 2 5  
2 4

3 1 4  
2 3

5  
1

*mf*

*f*

*sf*

*sotto voce*

V. A. 2820.

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

*dimin.*

*poco cresc.*

*f*

*dimin.*

*p*

*f*

*lento*

V.A. 2820.

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

Chopin.

mezza voce

Ped. 2 4 1 2 4 5 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. 5 3 1 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

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

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

4 5      4 5

*sf*      *dim.*

*Ped.*       $\begin{smallmatrix} 2 & 1 \\ 5 & 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 & 1 \\ 4 & 5 \end{smallmatrix}$

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

*cresc.* -      *decresc.*

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

$\begin{smallmatrix} 3 & 4 \\ 5 & 1 \end{smallmatrix}$        $\begin{smallmatrix} 4 & 3 \\ 5 & 1 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$

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

*f*

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

$\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 4 & 3 \\ 5 & 1 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$

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

*p*

*cresc.* -

$\begin{smallmatrix} 4 & 3 \\ 5 & 1 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$        $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$

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

*sf ff*

## 29.\*

Allegro vigoroso.

Clementi.

The musical score for Etude Op. 25, No. 29, is presented in five staves. The first two staves are in common time (C), with dynamics f and staccato. The third staff begins with a dynamic cresc. The fourth staff features a dynamic ff. The fifth staff concludes with a dynamic sf. Various musical markings include 2/4, 3/4, 5/4, and 6/8 time signatures.

\* 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° 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° 10 and Polonaise Op. 53 by Chopin; 6<sup>th</sup> Rhapsody by Liszt and “Erlking” by Schubert-Liszt.

ten.

*f*

*sf*

*4*

*sf cresc.*      *sf*      *sf*      *sf*      *8*.....

*ff*

*sf*

*8*.....

*sf*

*8*.....

*5*

*4*

*5*

*4*

*5*

*sf*

IV.

## Stakkato und non legato. | Staccato and non legato.

30.

Thalberg.

*ritard.* - *a tempo*  
*dimin.*  
*p*  
*p*  
*p*  
*p*  
*riten.*  
*V. A. 2820.*

a tempo

8

8.....

*p*

*ff*

*sf*

*ff*

*ff*

*p*

*f sf*

*p*

*f sf*

*p*

*f sf*

*cresc.*

*f sf*

*f sf*

*f sf*

*a tempo*

*ritard. e dim.*

*p*

*cresc.*

*f*

*V. A.*

*sf*

*sf*

*sf*

*sf*

*cresc.*

*ff*

*sf*

*sf*

*sf*

*V. A. 2820.*

## 31.

F. Mendelssohn. Aus Op. 54.

**Allegro moderato.** (♩ = 126)

## 32.

**Andante con moto.** (♩ = 104)

F. Mendelssohn. Aus Op. 54.

a) In beiden Händen Handgelenkstakkato.

b) Die durch 'markierten Akkorde sind durch Ellenbogen-gelenkschlag, 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.

## 33.

Rob. Schumann. Aus Op. 13.

$\text{d} = 132.$

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

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

Presto possibile. ♩ = 118

34.

### Rob. Schumann. Aus Op. 13.

Presto possibile. ♩=116

Rob. Schumann. Aus Op. 13.

The sheet music consists of six staves of musical notation for piano. The first staff is in common time (♩=116), featuring a treble clef and a bass clef, with a key signature of two sharps. It includes dynamic markings such as *p*, *pp*, and *cresc.*. The second staff begins with a treble clef and a key signature of three sharps, followed by a bass clef and a key signature of two sharps. It features dynamic markings like *p*, *Re. \**, *Re. \**, *sempr. piano*, *poco a poco*, and *cresc.*. The third staff continues in common time with a treble clef and two sharps. The fourth staff begins with a treble clef and two sharps, followed by a bass clef and two sharps. The fifth staff continues in common time with a treble clef and two sharps. The sixth staff concludes the piece, starting with a treble clef and two sharps, followed by a bass clef and two sharps. Various dynamics like *sf*, *f*, *ff*, and *sfp* are used throughout, along with fingerings (e.g., 1, 2, 3, 4, 5) and performance instructions like 'Pedale'.

V. A. 2820.

## 35.

Andante con moto. ( $\text{♩} = 116$ )

F. Mendelssohn. Aus Op. 54.

36.

**Andante con moto.** (♩ = 132)

*sempre assai leggiero* 54

## F. Mendelssohn. Aus Op. 54.

A musical score for piano, featuring five staves of music. The top staff begins with dynamic *p*, tempo *sempre assai leggiero*, and measure 5. The second staff starts with *sempre assai marcato*. The third staff includes dynamics *sf*, *poco cresc.*, and *sf*. The fourth staff features dynamics *sf* and *f*. The bottom staff concludes with dynamics *sf*, *poco rit.*, and a fermata. Measure numbers 1 through 5 are indicated above the staves.

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.

## 37.

Rob. Schumann. Aus Op. 13.

Vivace. = 68.

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.

## 38.\*

Rob. Schumann. Aus Op. 13.

*d = 92.*

\* Zu weiterem Studium im Stakkatospiel seien folgende Werke empfohlen: *Memento capriccioso* von C.M.v. Weber, *Etude C dur* von Rubinstein, sowie des Herausgebers *Etude Op. 27 N° 3*.

<sup>a)</sup> Die Akkorde der rechten Hand mit negativem (Druck-) Stakkato; die Fingerkuppen dicht an der Taste belassen, d. h. die Tasten erst fühlen, bevor sie angeschlagen werden. Die linke Hand durch Fingergelenkstakkato mit federnd bewegtem Handgelenk.

\* For further study in staccato playing I recommend the following works: *Memento capriccioso* by C. M. v. Weber, *Etude C major* by Rubinstein, and the author's *Etude Op. 27 N° 3*.

<sup>a)</sup> The chords of the right hand with negative (pressure) staccato; keep the tips of the fingers close by the keys, that is feel first the keys, before you strike. The left hand by staccato from the finger joint with lightly elastic wrist.

Klavier-Musik.

Nr. Klavier zu 2 Händen.

- 863 Adagio. Sammlung klassischer Sätze.  
111/121 Alte Meister. Samml. wertv. Klavierst.  
d. 17. u. 18. Jahrh. (Pauer). 8 Bde.  
2586 Armee-Märche.  
Bach, J.S., Klavierw. (Reinecke). 12 Bde.:  
2 i. 49 Stücke.  
3 II. Englische Suiten.  
4 III. Klavierübung I. (Partituren.)  
5 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. 764 — Album. (Reinecke). 8. I/II.  
1869 — Aria m. 30 Verändern. (Klindworth)  
1261 — Chaconne (Lamping).  
2384 — Chaconne (Busoni).  
2161 — Zweist. Inventionen (Busoni).  
2459 — Orgel-Chor. Vorsp. (Busoni) Hft. I.  
2641 — Choral-Vorspiele (Reger).  
1371/72 Orgeltökkaten, C. Dm. (Busoni).  
1442 — Kleine Präludien (Reinecke).  
1443 — Präludien und Fugen (Reinecke).  
1873 — Tokkata u. Fuge. (Tausig-Kühner)  
1918 — 6 Tonstücke. (Busoni).  
465 — Auswahl bei. Vortragast. (Köhler).  
2374 Bach-Mugellini, Wohltemper. Klav. I.  
2241 Bach, W. Fr., Orgel-Konzert (Stradal).  
2293 — Phantasie u. Fuge, Amoll (Stradal).  
403 Beethoven, Op. 20. Septett (Horn).  
21. 829 — Album. (Reinecke). 8. I/II.  
2050 — Ecossaisen (Busoni).  
22 — Sämtl. Konzerte (Reinecke).  
984/88 — Dieselben einzeln: Nr. 1—5.  
1878/74 Konz. Nr. 4, G., Nr. 5, Es. (d'Albert).  
1413 — Sämtliche Märche.  
1605 — Violinromanz., Cavatina, Lento etc.  
1712 — Sämtl. Sonaten (Reinecke). 8.  
35/36 — Dies.u. Sonatin. (Reinecke). 8.I/II.  
1324/25 — Sämtl. Sonaten und Sonatinen. (Reinecke). 8. I/II.  
1713 — Sämtl. Sonaten. Instr.A. (Reinecke).  
4181/II — Dieselben und Sonatinen. Pracht-Ausgabe (Reinecke). I/II.  
1714/15 — Prachttag. (Reinecke). Fol.I/II.  
1155 — Sonatinen. Instr. Ausg. (Reinecke)  
45 — 54 kleinere Stücke (Reinecke). 8.  
39 — 9 Symphon. (Kalkbrenner, Liszt).  
401/II — Dieselben (Liszt). I/II.  
766/73 — Dieselben einzeln: Nr. 1—8.  
774 — Nr. 9. Dmoll.  
47 — Sämtl. Variationen (Reinecke). 8.  
1586 — Ausgew. Variationen (Reinecke)  
1600 — Sieber Jugendbibliothek. Heft I.  
210/2 Bendel, F., Vortragsstücke I/II.  
312 Berger, Etüden Op. 12, 22 (Reinecke). 8.  
2429 Berlioz, Ungarischer (Ragoczy) Marsch  
2179 — Gnomenchar u. Syphilentanz aus  
»Fausts Verdammung« (Tausig).  
1827/29 Bertini, Etüden Op. 29, 32, 100.  
280 — Dieselben in 1 Bde. (Dörffel). 8.  
435/86 — Etüden f. Unterr. (Hennes) I/II.  
2226 — Op. 84. 13 leichte Klavierstücke.  
2202 Bizet, G., Album.  
967 Breslau, Op. 27. Technische Grundlage  
1562 — Op. 30. Tech. Übungen für den  
Elementar-Klavier-Unterricht.  
2606/8 Bülow, Klass. Klavier-Werke a. seinen  
Konzert-Programmen. I/III.  
2809 Bülow-Cramer, 60 Etüden.  
26/0/18 — Dasselbe in 4 Heften.  
1268 Burgmüller, Op. 35. Mußestunden.  
2641/15 — Op. 105, 109. Etuden.  
2068 — Ausg. Vortragast. (X. Scharwenka).  
2074 — Ausgew. Vortragast. a. Op. 100. (do.).  
1598 Cherubini, Album (Reinecke). 8.  
Chopin, Pfe.-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. Notturnos. 74 4. Notturnos. 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.  
57 9. Walzer. 8. Versche. 8.  
58 10. Versch. W.
- 95/97 — Pfe.-Werke (Reinecke). I/III.  
96a/97a — Dieselben in 2 Abteilungen.  
92/93 — Dies. in 2 Abt. (IV/V. VI/VII) 8.  
89 — Ergänzungsband hierzu. 8.  
61/70 — Pfe.-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.  
1193/94 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.  
2816 — 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 (Gerner). I/III.  
286 — Sonatinen Op. 38, 37, 38 (Dörffel).  
510 — Sonatinen (Op. 36) (A. Hennes).  
1495 Corelli, Album. Orig. u. Bearb. 8.  
1601 Couperin, Album (Reinecke). 8.  
951 Cramer, Album. Orig. u. Bearb. 8.  
407 — 42 Etüden (Knorr).  
440/48 — Die ber. Etüden. (Cocci). 4 Bde.  
938 — Ausgewählte Etüden. (Henselt).  
1417 — Ausgew. Etüd. Instr. Ausg. (Kühner).  
288 — Pianoforte-Schule (Brissler). 8.  
Czerny, Studienwerke. (Krause u. a.):  
2741 — Erster Anfang. 100 leichte Übungen  
790 — Kl.-Unterr. f. Anfänger. 100 Erhol.

Nr. Klavier zu 2 Händen.

- 272/22 Czerny, Op. 92. Teccata in C.  
807/10 — Op. 159. 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 — Dieselbe in 4 Heften.  
2781 — Op. 399. Schule der linken Hand.  
2732 — Op. 481. 50 Übungstücke.  
2793 — Op. 534. Kl. Klav. Pianofor-e-Schule.  
2734 — Op. 599. Erster Lehrmeister.  
815 — Op. 636. Vorschule 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.  
2788 — Op. 82. 110 Stakkato Übungen.  
2789/40 — Op. 84. Virtuosi at (Neue Schule  
der Geläufigkeit) I/II.  
2030 — Op. 849. 30 Etudes de Mécanisme  
2206 — Dachend, H., Moderne Fingerübungen.  
1879/80 Deutsche Tänze (Pauer). 2 Bde. 8.  
1225/26 Diabelli, Op. 151. 163. Sonatin. (Krause).  
1445 Döhler, Op. 47. Große Walzer B.  
1429 Döring, Op. 30. Rhythmische Studien.  
1595 Dussek, Op. 20. 6 Sonatinen (Jadasohn)  
289 — Leichte instr. Stücke u. Sonaten.  
2603 — Sonaten. Op. 10, 70, 77.  
408 Duvernoy, Op. 61. 24 melodische Etüden.  
457 — Op. 120. 15 Etüden.  
1593 — Op. 271. Die musikal. Woche.  
1337 Egeling, Studien f. d. b. mech. Ausbild.  
416 Field, Samtl. Nocturnos (Reinecke).  
1766 Fieilitz, Klavierw. Bd. I. Op. 7, 17, 28, 37.  
1766 — Bd. II. Op. 27, 48, 49, 61.  
2407/8 Förster, Aus der Kinderwelt. Op. 96.  
1008 — Musikalisches Bilderbuch. Op. 9.  
1711 Frey, Anfangsgründe des Klavierspiels.  
804 Gade, Pianofortewerke.  
751 — Album. Orig. u. Bearb. 8.  
2299 — Op. 28. Sonate, Emoll.  
861 Gavotin-Album (Pauer). 8.  
927 Glück, Album. Orig. u. Bearb. 8.  
1954 Götz, Op. 7. Lose Blätter. 9 Klavierst.  
520 Grenzenbach, Etüden Op. 7 u. 8.  
2407/8 — Etüden. Op. 7, 8.  
749 Grieg, Op. 7. Sonate E.m.  
1784/88 Händel, Klavierw. (Kühner). I/III.  
100/958 — Album. (Krause). 8.  
1919 — Leichte Stücke (C. Kühner).  
1202 — 17 Menuetten (Pauer).  
2405 Haessler, Op. 13. Grande Gigue. D.moll.  
1821 Hässner, Op. 26. Heidelberg. Kommers-  
lieder-Potpourri. Mit Singstim.  
115, 937 Haydn, Jos., Album (Reinecke) 8 I/II.  
1191a/b — Sämtl. 34 Sonat. Nr. 1—8 u. 9—17.  
1191I — Nr. 18—Schluß.  
539 — Sonaten f. d. Unterr. (Hennes).  
124 — 7 kleinere Stücke.  
485 — 12 kleine Stücke.  
124a/b — 12 Symphonien (Rietz). I/II.  
1322 — Dieselben. Wohlf. Ausg. in 1 Bde.  
776/89 — 14 Symphonien einzeln.  
2024 — Symphonie Nr. 16. (Oxford).  
2025 — Symphonie Nr. 18. (Abschieds-).  
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.  
2281 — Op. 85 Nr. 1. Tarantelle. A.moll.  
2385 — Op. 86. Im Walde. Hft. I. Nr. 1—2.  
2388 — Hft. IV. Nr. 7.  
1589 — Op. 119. 32 Präludien.  
2325 — Op. 125. 24 Etüden f. d. Jugend.  
2329 — Op. 129. 2 Impromptus.  
2294 — Op. 145. Ein Heit Walzer.  
1689 — Tarantellen. Op. 85 u. 137.  
752, 1407 — A1b. 20 (Reinecke). 8. I/II.  
1005 Helm, 20 Kinderstücke. Op. 9.  
Hennes, Klav.-Unterrichtsbriefe. Kurs. I.  
Kursus II—V (Geb. je 1. & mehr).  
— 250 melod. Übungstücke. (Klavier-  
unterrichts-Briefe ohne Text in 5  
Abteilungen). Abt. I kart.  
Abt. II—V kart.  
2007 Henriques, Miniaturen. Op. 11.  
1891 Henselt, Op. 5. 12 Etüden.  
1830 — Album (Reinecke). 8.  
1447 Herz, Gammes (Deutsch-engl.).  
1864 Hofmann, H., Op. 52. Tromp. v. Säkk.  
1908/9 — Vortragsstücke. Bd. I, II.  
2008 — Album. (C. Reinecke). 8.  
1496/97 Hummel, Pfe.-Werke in 2 Bänden.  
968 — Op. 18. Phantasie (Henselt).  
2560 — Op. 11. Rondo. Es dur.  
2537 — Op. 42. Sechs sehr leichte Stücke.  
293 — Sonaten (Reinecke). 8.  
2417 Hünten, Op. 128. Nr. 1. Großer brill.  
Walzer.  
1966 Jadassohn, Album (Reinecke). 8.  
1866 Jaell, Op. 142. Lobengrin.-Transkript.  
362, 402 — Im Salón. Samml. vorzügl. Vortr. Stücke  
543, 1272 — (Reinecke). 4 Bände. 8.  
1600 Jugendbibliothek für den Unterricht  
Heft I. Beeth. von. (A. Krause).  
1915 — II. Mendelssohn (C. Kühner).  
2032 — III. Fr. Schubert. (Reinecke)  
851 I/II Kadenzien zu Mozarts Konzerten v. Beeth.  
hoven, Hummel, Mozart, Reinecke  
179 Kalkbrenner, Ausgew. Pfe.-Werke. 8  
2158 — Op. 61. Konz. Nr. 1. Dmoll (Reinecke)  
1436 — Op. 169. Etüden.  
1195 Kirchner, Op. 26. Nachtbilder.  
1283/84 — Op. 71. 100 kleine Studien. I/II.

Nr. Klavier zu 2 Händen.

- Der junge Klassiker. (Pauer). 8:  
864 — Band I. Corelli—Mozart.  
865 — 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, Schu-  
mann, Weber (Reinecke). 4 Bde.  
1789 Klee, Elementar-Klavierschule.  
449/50 Kriegel, Kanons u. Fugen. I/II.  
458 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.  
983 — Op. 200. Kleinkinder-Klav.-Schule.  
1456/60 Sonatenstudien. I/II.  
1794/96 — Heft 1/3.  
1863/65 — Heft 4/6.  
1884/6 — Heft 7/9.  
1902/4 — Heft 10/12.  
2788/89 Koschat, Th., Walzer-Album, I/II.  
1430 Krause, Op. 2. Triller-Etüden.  
2506 — Op. 4. Übungstücke 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.  
1690 — Op. 15. 10 Etüden f. d. linke Hand.  
941 — Op. 25. Notenbuch f. Anfänger.  
2291 — Op. 31. 12 Studien für junge Spieler.  
356 — Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24.  
2754 Krug, Schwanenleda. Lohengrin.  
1490 Kuhlau, Op. 41. 8 leichte Rondos.  
293 — 12 Sonatinen. Op. 20, 55, 59.  
511 — Sonatinen. (A. Hennes).  
1282 — 7 Sonatinen. Op. 60, 88. (Krause)  
1547/53 Kühner, Studenschule des Klavierspi.  
1670/79 — Mustersamml. v. Etüden. H. 1—12.  
2801 — Vortrags-Album, Heft I.  
2742 Kunz, Op. 14. 200 kl. 2st. Kanons n.  
404 — Le Couppey, Op. 17. Das Alphabet.  
1400 — Op. 20. L'Agilité (25 Etüden).  
570 — ABC des Pfe. (Deutsch-französ.).  
731 — Schule der Mechanik. (D. franz.).  
131 — Lemoine, Op. 97. 50 Etüden.  
1455 Liszt, Album. Origin. u. Bearb. 8.  
2472 — Ferne Geliebte v. Beethoven.  
2593 — Consolation. Nr. 2. E dur.  
2812 — 12 Etüden. I/II.  
2587 — Eroica-Etude.  
2262 — Festspiel u. Brautlied a. Lohengrin.  
2538 — Impröptu Fis dur.  
2131 — Isoldens Liebestod, erleicht. (Klein-  
michel).  
484 — Paganini-Etüden.  
930 — Dieselben. 8.  
2553 — La Campanella.  
2290 — Phantasiestück ü. Motive a. Rienzi.  
1462 — 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 — Mazeppa (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.  
2384 — Krolls Ballklänge. Walzer.  
2065 — Traumbilder. Phantasie.  
372 Marsch-Album. 8.  
2596 — Märsche (Armeemärsche) leicht.  
363 — Märsche, Berühmte. Leicht bearbeitet.  
Marschner, Album. (G. Münter.) 8.  
2743 Mayer, Ch., Op. 61. Etüden.  
2744 — Op. 121. Jugendblätter.  
1188 — Mazurken-Album (Pauer). 8.  
1578/80 Mendelssohn, Sml. Pfe.-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.  
158 — Album. (Reinecke). 8. I/II.  
132 — Konzerte u. Konzertst. (Rietz). 8.  
1291 — Dieselben. Instr. Ausg. (Reinecke).  
156 — Sämtl. 79 Lieder (Czerny). 8.  
161 — 48 Lieder ohne Worte (Rietz).  
160 — Dieselben (Rietz). 8.  
721 — Dieselben. Instr. Ausg. (Schmidt).  
909/16 — Dieselben. Ausgabe in 8 Heften.  
1740 — Dieselben. Neueinstr. Pracht-Ausg.  
v. K. Klindworth.  
2439 — Sämtliche 7 Märsche.  
1481 — Sonaten Op. 6, 105, 106.  
177 — Sämtliche Streichquartette.  
182 — Sämtliche Symphonien.  
1402/6 — Dieselben einzeln: Nr. 1—5.  
1915 — Siehe Jugendbibliothek. Heft II.  
1492/93 Merkel, Pianoforte-Werke. I/II.  
2824 — Op. 26. Im wunderschön. Monat Mai.  
2314 — Op. 28. Brillante Polonaise.  
2285 — Op. 29. Maienblüte.  
2266 — Op. 61. Aquarien.  
2339 — Op. 64. Valse-Impromptu.  
2287 — Op. 65. Jagdszene.  
1469 Meyerbeer, Album. Orig. u. Bearb. 8.  
1292 — Krönungsmarsch, Walzer, Redowa,  
Schlittschuh-tanz, Galopp a. Proph.  
2148 Moscheles, Op. 58. Konzert Nr. 3.  
1746/47 — Op. 70. Studien. 2 Bde.  
1748 — Op. 73. 50 Präludien.  
1749 — Op. 95. Characteristische Studien.  
1750 — Rondos: Op. 66, 71, 82, 85, 86, 88, 90, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 53

# VOLKSAUSGABE BREITKOPF & HÄRTEL.

## Nr. Klavier zu 2 Händen.

- Schumann, Sämtl. Klavierw. (Quartausg.)  
 2819 — 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. Faschingsschwank 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 Pedalflügel.  
 2687 — Op. 58. Skizzen für den Pedalflügel.  
 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. 78 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. Introduktion 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. Oktaausgaben:  
 631/32 — In 2 Abteil. (einschl. Konzerte).  
 625/30 — In 6 Bd. (Inhalt wie Quartausg.).  
 698 — Ergänz.-Bd.: Konzerte u. Konzertst.  
 693 — Op. 6. Die Davidsbündler.  
 634 — Op. 9. Karneval.  
 635 — Op. 12. Phantasiestücke.  
 636 — Op. 15. Kinderszenen.  
 637 — Op. 21. Novelletten.  
 638 — Op. 63. Album f. d. Jugend. 48 St.  
 639 — 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 verschen. Revidierte Ausgabe. (Blau-grün.) Quartausgaben.

Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern:  
 623/24 statt 2628/24 | 704/6 statt 2704/6  
 617/22 ► 2617/22 714 ► 2714  
 643 ► 2643 722 ► 2722  
 658/97 ► 2658/97

### Bearbeitungen:

- 498 — Op. 41.3 Streich-Quartette (Klauser).  
 574 — Op. 44, 47. Quintett u. Quartett.  
 1408 — Op. 46. Andante u. Variat. (Schäffer).  
 707 — Op. 52. Ouvertüre, Scherzo u. Finale.  
 360 — Album. Orig. u. Bearb. (Reinecke).  
 718 — Album. Neue Folge (Reinecke).  
 1900 — Album de chansons la Jeunesse. Op. 79.  
 1816 — Ausgewählte Lieder (Jadassohn).  
 308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).  
 575 — Sämtl. Symphonien (Klauser usw.).  
 896/99 — Dieselben einzeln: Nr. 1—4.  
 2547 — Sibelius, Jean, Op. 5. Sechs Impromptus.  
 2414 — Op. 9. Eine Sage (Schnieder).  
 2230 — Karneval-Ouvertüre.  
 2236 — Op. 11. Karelia-Suite.  
 2156 — Op. 12. Sonate.  
 2232 — Op. 16. Frühlingslied (Värsång).  
 2271 — Op. 22 Nr. 3. Schwan v. Tuonela.  
 2272 — Op. 22 Nr. 4. Lemminkainen.  
 2523 — Op. 24 Nr. 1. Impromptu.  
 2529 — Op. 24 Nr. 2. Romanze A dur.  
 2530 — Op. 24 Nr. 3. Caprice.  
 2288 — Op. 24 Nr. 4/5. 2 Miniaturen (Romance-Valse).  
 2470 — Op. 21 Nr. 6. Idyll.  
 2406 — Op. 24 Nr. 7. Andantino Fdur.  
 2535 — Op. 24 Nr. 8. Nocturno.  
 2380 — Op. 24 Nr. 9. Romanze.  
 2289 — Op. 24 Nr. 10. Barkarole.  
 2415 — Op. 26. Finlandia.  
 2480 — Op. 31 Nr. 3. Gesang der Athener.  
 2565 — Op. 36 Nr. 1. Schwarze Rosen.  
 2420 — Op. 36 Nr. 4. Schilfrohr säusle.  
 2168 — Op. 41. Kylliikki. 3 lyrische Stücke.  
 2224 — Op. 44. Valse triste aus »Kuolemak«.  
 2008 — Gesang v. d. Kreuzspinn (Ekman).  
 2281 — König Kristian-Suite I. Teil (Elegie, Menuett, Musette u. Kreuzspinn).  
 2872 — II. Teil, Nocturne-Serenade.  
 2378 — III. Teil, Ballade.  
 2187 — Album.

Sinigaglia, 2 Danze piemontesi. Op. 31.  
 2795 — Lustspiel-Ouvertüre. Le Baruffe Chiozzotte. Op. 92.

1980 — Skandinavische Musik.  
 1081/82 — Skandinavische Volksmusik. I/II. Sonatenstudien. Siehe unter Köhler.

762 — Sonatinen-Album. Beethoven, Clementi, Dussek, Haydn, Krause, Kuhlaus, Mozart, Reinecke, Scarlatti (Krause).

1009/11 — Sonntags-Musik. (Pauer) I/III.  
 561/62 — Steibelt, 50 Etüden. I/II.

2680 — Strauß, Rich., Op. 1. Festmarsch.  
 2149 — Op. 7. Serenade f. Blasinstrumente.

2760 — Op. 20. Don Juan (O. Singer).  
 2761 — Op. 24. Tod u. Verklärung (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.

1156 — Tarantellen-Album. (Pauer). 8.

554 — Taubert, W., Pianoforte-Werke.

327 — Thalberg, Op. 26. Etüden.

354 — Op. 26. Etüden. 8.

1506 — Dieselben. Krit. Ausg. v. Epstein.

## Nr. Klavier zu 2 Händen.

- 1885 Thalberg, Album (Reinecke). 8.  
 829 — Die Kunst des Gesanges. Op. 70.  
 1064 Tofft, Op. 35. Käthchen Erlebnisse.  
 2237 Tonleitern (mit Schulkladenzen).  
 2235 Tschaikowsky, Album (Ludwig Klee).  
 2793 — Orchester-Album.  
 4027 — Die Jahreszeiten. Op. 37a.  
 4028 — Kinder-album. Op. 30.  
 Unsere Meister, 7 Alben u. herausgegeben von C. Reinecke. 48 Bde.  
 1012/13 Unsere Lieblinge. (Reinecke). I/IV.  
 2790 Volkmann, Rol., Op. 25b. Intermezzo.  
 1602/1736 Wagner, Album (Reinecke). 8. I/I.  
 2571 — Polonaise. Dür.  
 2423 — Anger, Perlen a. Lohengrin (Heintz).  
 2378 — Brautlied a. Lohengrin.  
 2754 — Schwanenlied a. Lohengrin (Krug).  
 1865 — Lohengrin-Transkription. (Jaell, Op. 142).  
 304 — Lyrische Stücke aus Lohengrin.  
 421 — Angeregte Perlen aus Lohengrin und Tristan u. Isolde (Heintz).  
 1988 — Anger, Perlen a. Tristan (Heintz).  
 420 — Lyrische Stücke a. Tristan u. Isolde.  
 1494 — Mit übergelegtem franz. Text.  
 1876 — 3 Paraphrasen a. Tristan (Tausig).  
 2705 — Album. Orig. u. Bearb. 8. I/II.  
 373 — Säml. Sonaten (Reinecke).  
 276 — Dieselben (Reinecke) 8.  
 2216 — Aufforderung zum Tanz (Orgig.).  
 2178 — Dasselbe (Tausig-Scharwenka).  
 1710 Weihnachtalbum.  
 2098 Wiehmayer, Theod., Tonleitern-Schule nach neuen Grundsätzen (d-e).  
 713/1421 Wohlfaht, Kind-Kl.-Schule. I/II. Kart.  
 1006 — Kleine Leute. 1. Melod.-Alb. Op. 56.  
 1009 Wolff, G.T., Für kleine Leute. Op. 25.  
 1056 — Kl. Licht- u. Schattenbilder. Op. 48.  
 2145 — 52 melodische Stücke (Op. 19 u. 28).

## Ouvertüren zu 2 Händen.

- 30 Beethoven, Sämtliche 11 Ouvertüren  
 2103/9 Berlioz, Ouvertüren I/II.  
 2783 Cherubini, Sämtliche Ouvertüren.  
 98 Glück, Berühmte Ouvertüren (Schubert) 3.  
 198 Mendelssohn, 5 ber. Ouvertüren (Jadassohn).  
 165 — Sämtliche Ouvertüren.  
 161 — Dieselben. 8.  
 213 Mozart, Berühmte Ouvertüren.  
 497 — Ouvertüren zu den Jugend-Opern.  
 2409/12 Ouvertüren-Album I. (Auber, Bellini, Boieldieu, Donizetti, Hérold, Rossini), II. (Balfe, Cherubini, Cimarosa, Gluck, Halévy, Kreutzer). III. (Adam, Maillett, Marschner, Reissiger, Spohr, Spontini). IV. (Bizet, Lortzing, Nicolai, Reinecke, Schubert).  
 644 Schumann, Sämtliche Ouvertüren.  
 2230 Sibelius, Op. 10. Karelia-Ouvertüre.  
 2795 Sinigaglia, Op. 92. Baruffe Chiozzotte.  
 2755 Suppé, Berühmte Ouvertüren.  
 2388 Wagner, 3 Vorspiele zu Lohengrin und Tristan u. Isolde.  
 2563 — Faust-Ouvert. leicht (Kleinmichel).  
 2195/36 — König Enzio, Polonia (Mottl).  
 2437 — Christoph Columbus (Mottl).  
 2483 — Rude Britannia (Mottl).  
 274 Weber, Sämtl. Ouvertüren (Reinecke).  
 273 — Dieselben (Reinecke). 8.

## Klavierauszüge zu 2 Händen.

- \* Ausgabe mit Hinzufügung des Textes.  
 \*12 Bach, J. S., Matthäus-Passion.  
 \*1823 Beethoven, Egmont (Krug).  
 \*23 — Wohlfeile Ausg.  
 \*2158 Bizet, G., Carmen (Gu. t. F. Kogel).  
 357 Boieldieu, Weiß Dame (Jadassohn).  
 1165/66 Gluck, Iphigenie in Aulis, op. Tauris.  
 102/44 Lortzing, Undine, Waffenschmied.  
 48 — Zar und Zimmermann.  
 385 Mendelssohn, Athalia (Rietz).  
 386 — Lobgesang.  
 765 — Dasselbe 8.  
 387/88 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).  
 586 Schumann, Manfred, Op. 115.  
 529 — Paradies und Peri. Op. 50.  
 \*432 — Dasselbe. Neue revid. Ausg. (Kogel).  
 502 — Lohengrin, mit szen. Bemerk. 8.  
 \*1562 — Dasselbe, mit szen. Bemerk.  
 \*960 — Dasselbe mit engl. Text.  
 \*481 — 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. Phantasie-St. I/II.  
 2197 Bach, C. Ph. Em., Symphonie. D dur.  
 522 Bach, J.S., 6 Klav.-Konzerte (Waldensese).  
 2434 — Chaconne D moll (Reinecke).  
 2269 — Siehe Jugendbibliothek Heft V.  
 20 Beethoven, Op. 20. Septett.  
 113 — 5 Klavier-Konzerte.  
 2382/2275 — Klavier-Konzert Nr. 1, 5.  
 1892 — Violin-Konzert (Hermann).  
 1499 — Märsche.  
 — Sämtliche Streich-Quartette.  
 2461/62 — Ed. J/II. Op. 18 Nr. 1—3, 4—6.  
 2463 — ► III. Op. 59 Nr. 1—2.  
 2464 — ► IV. Op. 59 Nr. 3. Op. 74.  
 2465 — ► V. Op. 95. 127.  
 2466 — ► VI. Op. 140. 181.  
 2467 — ► VII. Op. 132. 133. 135.  
 41/42 — 8 Symphonien. 2 Bde.  
 863/60 — Dieselben einzeln: Nr. 1—8.  
 861 — Nr. 9. D m.

## Nr. Klavier zu 4 Händen.

- 46 Beethoven, Sämtliche Klavier-Trios.  
 46a/b — Dieselben in 2 Abt.  
 490 — Sämtliche Streich-Trios.  
 198 — Siehe Jugendbibliothek Heft I.  
 2768 Bertini, Op. 97. 25 Studien (L. Köhler).  
 83 Chopin, Sämtl. Mazurkas (Schubert).  
 85 — Sämtliche Polonaisen (Schubert).  
 86 — Sämtliche Walzer (Schubert).  
 235 Clementi, 7 Sonaten (Dörfel).  
 Diabelli, Unterrichtswerke. (Krause):  
 940 — Bd. I. Übungsstücke. Op. 149.  
 942 — Bd. II. Jugendfreuden. Op. 163,  
     Sonatinen Op. 24, 54, 58, 60,  
     — Bd. III. Sonat. Op. 32, 33, 37, 150, 152.  
 943 — Sonatinen Op. 24, 54, 58, 60.  
 958 — Sonatinen Op. 32, 33, 37.  
 954 — Sonatinen Op. 32, 33, 37.  
 237 — Sonaten. Op. 35, 73.  
 955 — Sonatinen Op. 150, 152.  
 956 — Jugendfreuden. Op. 163.  
 2388 Elgar, Op. 20. Serenade E moll.  
 1013/20 Fürster, Aufmunterung d. Schüler. 24  
     melod. Übungsst. Op. 24, 3 Bde.  
 1204 Gade, Symphonien E, A m., D m., F.  
 560 Grenzbach, 26 Klavierstücke im Umfang von 5 Tönen.  
 917 Gurlikt, 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 — Klaviertrios (Burchard).  
 127a/b — Dieselben in 2 Abt.  
 2267 — Siehe Jugendbibliothek Heft III.  
 2600 Heller, Op. 85 Nr. 2. Tarantelle, As dur.  
 1599 Henselt, 10 Etüden aus Op. 5. Bearb.  
 2388 Hofmann, Op. 19. Italien-Liebesnovelle.  
 1280 — Op. 52. Trompeter v. Säckingen.  
 1635 — Op. 54a, 2 Serenaden.  
 1281 — Op. 57. Ekkehard.  
 1576 — Op. 79. Waldmärchen.  
 1580 Jugendbibliothek für den Unterricht (A. Krause). Bd. I. Klassiker.  
 1581 — Bd. II. Romantiker.  
 1582 — Heft I. Beethoven.  
 1583 — Heft II. Weber.  
 1584 — Heft III. Haydn.  
 1585 — Heft IV. Rob. Schumann.  
 2289 — Heft V. Bach-Händel.  
 2270 — Heft VI. Mozart.  
 2318 — Heft VII. Mendelssohn.  
 2319 — Heft VIII. Franz Schubert.  
 488/59 Krause, Instruktive Sonaten I/II.  
 294 Kuhlau, Sonatinen. Op. 44, 66.  
 2001/02 Kühner, Schule d. vierh. Klaviersp. I/II.  
 2548 Liszt, Phantasie und Fuge. Ad nos, ad salutarem.  
 506/7 — Symphon. Dichtungen. 2 Bde.  
 2458 — Les Préludes.  
 2806 — Isoldens Liebestod.  
 2580 — Tannhäuser, Einzug der Gäste auf Wartburg.  
 — Transkript. aus Wagners Opern.  
 2097 Lumby, Traumbilder. Phantasie.  
 2597 Marsch-Album.  
 897 Mendelssohn, Orig. Pfe. Werke (Rietz).  
 157 — Sämtliche 79 Lieder.  
 1706 — Sämtliche Märsche.  
 168 — Sämtl. Orgelwerke: Op. 37 Prälud. u. Fugen. Op. 65 Sonaten (Schubert).  
 892 — Säml. Pfe. Quartette (Brillier).  
 178 — Sämtliche Streich-Quartette.  
 178a/b — Dieselben in 3 Abt. (1/2, 3/5, 6/7).  
 183 — Sämtliche Symphonien.  
 376/80 Dieselben einzeln: Nr. 1—5.  
 390 — Sämtliche Pianoforo-Trios.  
 391 — Op. 20. Oktett in Es.  
 1233 — Op. 25. Klavier-Konzert G m.  
 163 a — Op. 37. Präludien und Fugen.  
 1284 — Op. 40. Klavier-Konzert D m.  
 1296 — Op. 64. Violin-Konzert.  
 163 b — Op. 65. 6 Orgel-Sonaten.  
 2318 — Siehe Jugendbibliothek Heft VII.  
 1298 Meyerbeer, Krönungsmarsch, Walzer, Redowa, Schlittschuhantz u. Galopp aus dem Prophet.  
 216 Mozart, Sämtl. Orig. Kompos. (Dörfel).  
 893 — Hafner-Serenade.  
 894 — Serenade Nr. 9, D (320) (Schubert).  
 230/31 — 12 Symphonien. 2 Bde.  
 1299 — Symphonie Nr. 22 — einzeln.  
 949 — Symphonie F (98) (Burchard).  
 895 — Symph.D (K.-V. Anh.293) (Schubert).  
 2270 — Siehe Jugendbibliothek Heft VI.  
 1481/82 Neumann, Op. 1. Stücke f. Anfang. I/II.  
 1318 Nicodé, Op. 29. Bilder aus dem Süden.  
 345/47 Pianoforte-Musik, Klass. u. mod. Samml. vorzügl. Stücke. (Reinecke). 4 B.  
 1656 — Lohengrin, mit szen. Bemerk. 8.  
 1658 — Dasselbe, mit szen. Bemerk.  
 \*1515 — Dasselbe mit engl. Text.  
 2341/42 — Tristan u. Isolde, m. szen. Bemerk.  
 1687 Scharwenka, Ph., Op. 21. Tanz-Suite. Op. 30 All' Ongarese, Walzer.  
 2350/51 Schmitt, Joc., 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 — Symph. Nr. 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. 21 Novelletti (Jadassohn).  
 501 — Bd. III. Op. 17, 22, 28.  
 646 — Säml. Symphonien (Jansen).  
 738/69 — Säml. Symphon. einzeln: Nr. 1—4.  
 578 — Trios, Phantasiestücke, Märchen-erzählungen.  
 898 — Op. 9. Karneval (Schmitz).  
 837 — Op. 12. Phantasiestücke (Röhr).  
 838 — Op. 15. Kinderszenen (Schubert).  
 839 — Op. 17. Phantasie (Horn).  
 840 — Op. 22. Sonate G m. (Reinecke).  
 841 — Op. 28. 3 Romanzen (Schubert).  
 487 — Op. 41. 8 Quartette (Dressel).

## Nr. Klavier zu 4 Händen.

- 648 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.  
 763 — Op. 63. Erstes Trio (Naumann).  
 700 — Op. 66. Bilder aus Osten.  
 2780 — Op. 68. 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.  
 2261 — Siehe Jugendbibliothek Heft IV.  
 2178 Sibelius, Op. 10. Karelia-Ouvertüre.  
 2187 — Op. 11. Karelia-Suite (K. Ekman).  
 2421 — Op. 22 Nr. 3. Schwan v. Tuonela.  
 2273 — Op. 44. Valse triste a. »Kuolema«.  
 2388/2400 — König Kristian Suite. I/III.  
 2220/21 Sinigaglia, Danze piemontesi I/II.  
 2793 — Lustspielouvert. Baruffe Chiozzotte.  
 2597 Strauss, Festmarsch (s. Marschalbum).  
 1434 Tours, Klavierstücke (Suite de Pièces).  
 1021/23 Unsere Lieblinge. Die schönsten Melod.  
 1053 — leicht v. C. Reinecke. 4 Bde.  
 1047 Vogel, Album f. kleine Klaviersp. Op. 47.  
 493 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 Guick, Ouvertüren.  
 166 Mendelssohn, Sämtliche 11 Ouvertüren.  
 199 — 6 berühmte Ouvertüren.  
 214 Mozart, Berühmte Ouvertüren.  
 556 Reinecke, Ouvertüren.  
 647 Schumann, Sämtliche Ouvertüren.  
 2176 Sibelius, Op. 10. Karelia-Ouvertüre.  
 2798 Sinigaglia, Op. 32. Baruffe Chiozzotte.  
 2401 Wagner, Lohengrin. Einleitung z. Akt.  
 2568 — Tristan und Isolde. Vorspiel.  
 275 Weber, Sämtliche Ouvertüren.