

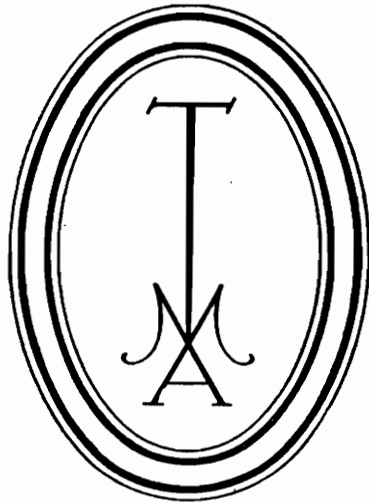
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# BEETHOVEN

## 32 VARIATIONEN

C-MOLL

*(FREDERIC LAMOND)*



TONMEISTER-AUSGABE  
*Nr. 210*

VERLAG ULLSTEIN





250328

LUDWIG VAN BEETHOVEN

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32 VARIATIONEN

C-MOLL

HERAUSGEGEBEN

VON

FREDERIC LAMOND

TONMEISTER-

AUSGABE

*Nr. 210*

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VERLAG ULLSTEIN / BERLIN

# 32 VARIATIONEN

## THEMA

L. VAN BEETHOVEN

ALLEGRETTO (♩=100)

First system of the Theme, measures 1-4. The music is in G major, 3/4 time. The first staff (treble clef) contains the melody with fingerings 2, 4, 3, 2, 1, 3, 1, 3, 2, 4, 3, 2, 1. The second staff (bass clef) contains the accompaniment. Dynamics include *f* and *ben tenuto*. There are repeat signs and asterisks below the bass staff.

Second system of the Theme, measures 5-8. The music continues with dynamics *sf* and *p*. Fingerings 5, 2, 1, 4, 2, 3, 1 are shown. There are repeat signs and asterisks below the bass staff.

## VAR. I

First system of Variation I, measures 1-4. The music is in G major, 3/4 time. The first staff (treble clef) contains a highly technical melody with many sixteenth notes and fingerings 1 2 3 1, 2 3, 5 4 3 2 1 3, 5, 1 3, 1 3 2 1 3 2, 1 2, 3 1 2, 5 4 3 2 1, 5. The second staff (bass clef) contains the accompaniment. Dynamics include *p leggiermente*. There are repeat signs and asterisks below the bass staff.

Second system of Variation I, measures 5-8. The music continues with dynamics *sf* and *p*. Fingerings 2 3, 1 2 3, 5 4 3 2 1 3, 5, 1 2 4, 1 4, 2 1, 1 2, 4 3, 1 2, 1 3 are shown. There are repeat signs and asterisks below the bass staff.



VAR. IV (♩ = 108)

First system of Variation IV. Treble clef, bass clef. Dynamics: *p*. Fingering: 2 3 1 3 2 2 3, 2 3 2 3 1, 1 2 3 2 3 2, 1 2 4 3 4. Includes *t.c.* marking.

Second system of Variation IV. Treble clef, bass clef. Dynamics: *p*, *sf*. Fingering: 1 2 3 1 3 2, 1 2 1 2 4 3, 2 1 4 3 2 1, 2 3 1 2 4 2. Includes *ℓ* and *\** markings.

VAR. V (♩ = 88)

First system of Variation V. Treble clef, bass clef. Fingering: 5 4, 5 4, 5 4, 5 4. Includes *ℓ* and *\** markings.

Second system of Variation V. Treble clef, bass clef. Dynamics: *cresc.*, *sf*, *dim. - p*. Includes *ℓ* and *\** markings.

VAR. VI (♩ = 126)

*sempre staccato e sforzato*

First system of Variation VI. Treble clef, bass clef. Dynamics: *ff*, *sf*. Markings: 3, 4, 1 3 4, 1 5 2, 1 2 1 4, 1 5 2, 1 2 1 3, 1 5 2. Includes *ℓ* and *\** markings.

Second system of Variation VI. Treble clef, bass clef. Dynamics: *cresc.*, *fff*. Fingering: 1 4, 5 4 2 5, 4 2 5, 1 5 2 1 5, 2, 1 2 4, 1 3 2 4 2 1, 3 4 2 1, 3. Includes *ℓ* and *\** markings.

VAR. VII (♩ = 88)

Musical score for Variation VII, measures 1-12. The score is in 3/4 time with a tempo of quarter note = 88. It features a treble and bass clef. The first system (measures 1-2) starts with a piano (*p*) dynamic. The second system (measures 3-5) continues with piano dynamics. The third system (measures 6-8) features a fortissimo (*sf*) dynamic. The fourth system (measures 9-12) ends with a piano (*p*) dynamic. The bass line includes several measures marked with a red circle and a star, indicating specific performance techniques.

VAR. VIII

Musical score for Variation VIII, measures 1-12. The score is in 3/4 time. It features a treble and bass clef. The first system (measures 1-2) starts with a piano (*p*) dynamic. The second system (measures 3-4) features a fortissimo (*f*) dynamic. The third system (measures 5-6) returns to piano (*p*) dynamics. The fourth system (measures 7-8) features a fortissimo (*f*) dynamic. The fifth system (measures 9-12) ends with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The bass line includes several measures marked with a red circle and a star, indicating specific performance techniques.

6 VAR. IX (♩ = 60)

*ESPRESSIVO*

VAR. X (♩ = 88)

a) Ausführung:  
 Exécution:  
 Play:



Musical score for the first system, featuring a treble and bass clef with various musical notations and fingerings.

VAR. XI

Musical score for the second system, labeled "VAR. XI" and "sempre forte".

Musical score for the third system, continuing the piece with treble and bass clefs.

Musical score for the fourth system, featuring complex rhythmic patterns and fingerings.

Musical score for the fifth system, including dynamic markings like "ff" and "p".

VAR. XII (♩ = 88) MAGGIORE

Musical score for the sixth system, labeled "VAR. XII" and "MAGGIORE", with "p semplice" marking.

## VAR. XIII

VAR. XIII

*p*

*sf* *p*

## VAR. XIV (♩ = 100)

sempre staccato

*sf* *p*

## VAR. XV (♩ = 76)

*dolce*

a) Der Herausgeber spielt:  
L'éditeur joue:  
The editor plays:

*cresc.* *risoluto* *dim.* *p*

VAR. XVI

*cresc.* *rinf* *dim.* *p*

VAR. XVII  
MINORE

*dolce*

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

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

a) Dauer der Fermate ungefähr anderthalb Viertel.  
Durée du point d'orgue à peu près un quart et demi.  
Hold the pause for about a beat and a half.







VAR. XXIII

pp  
u. c.

♩

sf  
mp

♩

VAR. XXIV (♩ = 104)

staccato  
sempre pp

t. c.

♩

cresc.-  
sf

♩

VAR. XXV (♩ = 66)

LEGGIERMENTE

p

♩





*p semplice*

VAR. XXIX (♩ = 92)

*ff* *mf*

*ff* *mf*

*f* *cresc.* *f* *ff*

*f* *ff*

a) Der Herausgeber empfiehlt eine Fermate von kurzer Dauer.  
 L'éditeur recommande un point d'orgue de courte durée.  
 The editor recommends a pause of short duration.

VAR. XXX (♩ = 52)

Musical score for Variation XXX, marked with a quarter note equal to 52 (♩ = 52). The piece is in B-flat major and 3/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Dynamics include *pp*, *cresc.*, *dim.*, and *pp*. The instruction *u. c.* is present below the first few measures.

VAR. XXXI (♩ = 69)

First system of Variation XXXI, marked with a quarter note equal to 69 (♩ = 69). The right hand has a sparse melodic line, and the left hand features a dense, rhythmic accompaniment of eighth notes. Dynamics include *sempre pp* and *pp*. The instruction *u. c.* is present below the first few measures.

Second system of Variation XXXI. The right hand continues with sparse melodic fragments, and the left hand maintains the eighth-note accompaniment. Dynamics include *pp*. The instruction *u. c.* is present below the first few measures.

Third system of Variation XXXI. The right hand has sparse melodic fragments, and the left hand maintains the eighth-note accompaniment. Dynamics include *pp*. The instruction *u. c.* is present below the first few measures.

Fourth system of Variation XXXI. The right hand has sparse melodic fragments, and the left hand maintains the eighth-note accompaniment. Dynamics include *cresc.* and *t. c.*. The instruction *u. c.* is present below the first few measures.

VAR. XXXII *poco a poco animato*

The first system of music features a treble and bass clef. The treble clef contains a melodic line with slurs and fingering numbers (5, 1, 3, 7). The bass clef contains a complex accompaniment with many sixteenth notes and slurs. The system is divided into two measures, each marked with a red double bar line and an asterisk. The second measure includes the instruction *più cresc..*

The second system continues the piece with similar melodic and accompanimental patterns. It is divided into two measures, each marked with a red double bar line and an asterisk.

The third system introduces a key signature change to one sharp (F#) in the second measure. The treble clef has a melodic line with slurs and fingering (5, 3, 1, 4, 7). The bass clef has a complex accompaniment. The system is divided into two measures, each marked with a red double bar line and an asterisk. The second measure includes the instruction *ff*.

The fourth system features a tempo marking of  $\text{♩} = 120$  and the instruction *ff animato*. The treble clef has a melodic line with slurs and fingering (5, 4, 1, 3, 7). The bass clef has a complex accompaniment. The system is divided into two measures, each marked with a red double bar line and an asterisk.

The fifth system continues the piece with similar melodic and accompanimental patterns. It is divided into two measures, each marked with a red double bar line and an asterisk.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a melodic line with slurs and accents, including a five-fingered scale-like passage. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *sf*. Fingerings are indicated with numbers 1-5. A double bar line is present, with an asterisk (\*) below the right-hand staff.

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with a crescendo marking. The left hand has a more active line with slurs. Dynamics include *sf* and *cresc.*. Fingerings are indicated. A double bar line is present, with an asterisk (\*) below the right-hand staff.

Third system of musical notation. The right hand features a complex melodic line with many slurs and accents, including a four-fingered scale-like passage. The left hand is mostly silent. Dynamics include *ff* and *dim.*. A double bar line is present, with an asterisk (\*) below the right-hand staff.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, including a three-fingered scale-like passage. The left hand is mostly silent. The instruction *poco a poco più tranquillo* is written below the right-hand staff. A double bar line is present.

Fifth system of musical notation. The right hand has a complex melodic line with many slurs and accents, including a three-fingered scale-like passage. The left hand has a rhythmic accompaniment. The tempo marking *pp* is written below the right-hand staff. A tempo marking  $\text{♩} = 76$  is at the beginning. A double bar line is present, with a vertical line and the number 5 below the right-hand staff.

1 4 5  
i 4 5  
i 3 5

*sf*  
Ped. \*

*pp*

Ped. \*

$\frac{2}{1} = 88$   
4 3 3  
*p* *cresc.*

5 2 4 1 5 2

*mf* *p* *cresc.*

4 1 4 1 5 1

Ped. \* Ped. \*

Musical score for piano, page 20. The score is in B-flat major and 3/4 time, with a tempo of 96. It consists of six systems of two staves each. The first system is marked *poco f* and includes fingerings (5, 2, 5, 4, 5) and a "Red." marking. The second system continues the piece. The third system is marked *sf* and includes a section labeled "a)" with a "4" fingering. The fourth system continues the *sf* section. The fifth system continues the *sf* section. The sixth system is marked *cresc.*, *accel.*, and *ff*, and ends with *a tempo* and *p* markings. The score includes various musical notations such as slurs, ties, and dynamic markings.

a) Der Herausgeber empfiehlt das Mitspielen der vom ihm zugefügten kleinen Noten aus klanglichen Gründen.  
 L'éditeur recommande le jeu d'ensemble des petites notes qu'il y a ajoutées pour raison de tonalité.  
 The editor recommends playing the small notes which he has added for more sonority in tone.

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

## J. S. BACH

(EDWIN FISCHER)

### Nr. Englische Suiten

- 287. Nr. 1. A-dur
- 288. Nr. 2. a-moll
- 289. Nr. 3. g-moll
- 290. Nr. 4. F-dur
- 291. Nr. 5. e-moll
- 292. Nr. 6. d-moll

8. Fantasie c-moll

7. Fantasie, Chromatische

### Französische Suiten

- 281. Nr. 1. d-moll
- 282. Nr. 2. c-moll
- 283. Nr. 3. h-moll
- 284. Nr. 4. Es-dur
- 285. Nr. 5. G-dur
- 286. Nr. 6. E-dur

3. Inventionen, Zweistimmige

4. Inventionen, Dreistimmige

166. Italienisches Konzert F-dur

1. Präludien, Zwölf kleine und sechs kleine

Das Wohltemperierte Klavier in 12 Heften

### Klavierkonzerte

\*10. f-moll / \*12. d-moll

\*11. A-dur / \*23. E-dur

## BEETHOVEN

(FREDERIC LAMOND)

- 161. Andante F-dur
- 154. Rondo C-dur, op. 51 Nr. 1
- 168. Rondo G-dur, op. 51 Nr. 2

### Variationen

- 207. F-dur op. 34
- 210. 32 in c-moll
- 111. 6 leichte, G-dur
- 211. „Nel cor più“, G-dur

### Sonaten

(ARTUR SCHNABEL)

- 123. Nr. 1. f-moll op. 2 Nr. 1
- 124. Nr. 2. A-dur op. 2 Nr. 2
- 125. Nr. 3. C-dur op. 2 Nr. 3
- 126. Nr. 4. Es-dur op. 7
- 127. Nr. 5. c-moll op. 10 Nr. 1
- 128. Nr. 6. F-dur op. 10 Nr. 2
- 129. Nr. 7. D-dur op. 10 Nr. 3
- 130. Nr. 8. c-moll op. 13 (Pathétique)
- 131. Nr. 9. E-dur op. 14 Nr. 1
- 132. Nr. 10. G-dur op. 14 Nr. 2
- 133. Nr. 11. B-dur op. 22

- 134. Nr. 12. As-dur op. 26
- 135. Nr. 13. Es-dur op. 27 Nr. 1 (quasi una fantasia)
- 136. Nr. 14. cis-moll op. 27 Nr. 2 (quasi una fantasia) (Mondscheinsonate)
- 137. Nr. 15. D-dur op. 28
- 138. Nr. 16. G-dur op. 31 Nr. 1
- 139. Nr. 17. d-moll op. 31 Nr. 2
- 140. Nr. 18. Es-dur op. 31 Nr. 3
- 141. Nr. 19. g-moll op. 49 Nr. 1
- 57. Nr. 20. G-dur op. 49 Nr. 2
- 142. Nr. 21. C-dur op. 53
- 143. Nr. 22. F-dur op. 54
- 144. Nr. 23. f-moll op. 57 (Appassionata)
- 145. Nr. 24. Fis-dur op. 78
- 146. Nr. 25. G-dur op. 79
- 147. Nr. 26. Es-dur op. 81 a (Les Adieux)
- 148. Nr. 27. e-moll op. 90
- 149. Nr. 28. A-dur op. 101
- 150. Nr. 29. B-dur op. 106 (Für das Hammerklavier)
- 151. Nr. 30. E-dur op. 109
- 152. Nr. 31. As-dur op. 110
- 153. Nr. 32. c-moll op. 111

209. Diabelli-Variationen C-dur op. 120

## BRAHMS

(EUGEN D'ALBERT)

### Sonaten

- 449. Nr. 1, op. 1 C-dur
- 454. Hieraus einzeln: Andante „Verstohlen geht der Mond auf“
- 450. Nr. 2, op. 2 fis-moll
- 451. Nr. 3, op. 5 f-moll
- 455. Hieraus einzeln: Andante „Der Abend dämert“ „Das Mondlicht scheint“
- 452. Scherzo op. 4 es-moll
- 456. Schumann-Variationen op. 9
- 457. 4 Balladen op. 10
- 453. Händel-Variationen op. 24
- 466. Klavierstücke op. 76

### Hieraus einzeln

- 470. Nr. 2. Capriccio h-moll
- 471. Nr. 7. Intermezzo a-moll
- 458. Rhapsodie h-moll, op. 79 Nr. 1
- 463. Rhapsodie g-moll, op. 79 Nr. 2
- 459. Fantasien op. 116 Nr. 1—3
- 460. Fantasien op. 116 Nr. 4—7
- 465. 3 Intermezzi op. 117
- 464. 6 Klavierstücke op. 118

### Hieraus einzeln

468. Nr. 2. Intermezzo A-dur

- 467. Nr. 3. Ballade g-moll
- 469. Nr. 5. Romanze F-dur
- 461. 4 Klavierstücke op. 119
- 462. Gavotte von Gluck

\* \* \*

## CHOPIN

(LEONID KREUTZER)

### Balladen

- 115. Nr. 1. g-moll op. 23
- 116. Nr. 2. F-dur op. 38
- 163. Nr. 3. As-dur op. 47
- 164. Nr. 4. f-moll op. 52

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- 171. op. 10. Nr. 1—3. C-dur, a-moll, E-dur
- 172. op. 10. Nr. 4—6. cis-moll, Ges-dur, es-moll
- 173. op. 10. Nr. 7—9. C-dur, F-dur, f-moll
- 174. op. 10. Nr. 10—12. As-dur, Es-dur, c-moll
- 175. op. 25. Nr. 1—3. As-dur, f-moll, F-dur
- 176. op. 25. Nr. 4—6. a-moll, e-moll, gis-moll
- 177. op. 25. Nr. 7—9. cis-moll, Des-dur, Ges-dur
- 247. op. 25. Nr. 10—12. h-moll, a-moll, c-moll
- 248. Trois nouvelles Etudes

### Impromptus

- 200. {Nr. 1. As-dur op. 29  
Nr. 2. Fis-dur op. 36  
Nr. 3. Ges-dur op. 51
- 118. Fantaisie-Impromptu op. 66

### Nocturnes

- 112. Nr. 1/3. b-moll, Es-dur, H-dur, op. 9
- 113. Nr. 4/6. F-dur, Fis-dur, g-moll op. 15
- 114. Nr. 7/10. cis-moll, Des-dur op. 27, H-dur, As-dur op. 52
- 234. Nr. 11/12. g-moll, G-dur op. 37
- 235. Nr. 13/16. c-moll, fis-moll op. 48, f-moll, Es-dur op. 55
- 236. Nr. 17/19. H-dur, E-dur op. 62, e-moll, op. 72

### Mazurkas

- 222/228. Nr. 1/9, 10/17, 18/25, 26/32, 33/38, 39/45, 46/51

### Polonaisen

- 193. {Nr. 1. cis-moll op. 26 Nr. 1  
Nr. 2. es-moll op. 26 Nr. 2

- 194. {Nr. 3. A-dur op. 40 Nr. 1  
Nr. 4. c-moll op. 40 Nr. 2
- 195. Nr. 5. fis-moll op. 44
- 196. Nr. 6. As-dur op. 53
- 197. Nr. 7. As-dur op. 61 (Polonaise-Fantaisie)
- 198. {Nr. 8. d-moll op. 71 Nr. 1  
Nr. 9. B-dur op. 71 Nr. 2  
Nr. 10. f-moll op. 71 Nr. 3
- \*199. Grande Polonaise brillante op. 22 mit Orchester

### Préludes

- 178. op. 28. Nr. 1—9
- 179. op. 28. Nr. 10—14
- 245. op. 28. Nr. 15—18
- 246. op. 28. Nr. 19—24 u. op. 45

### Rondos

- 180. c-moll op. 1
- 181. à la mazur, F-dur op. 5
- 182. c-moll op. 16

### Scherzi

- 204. Nr. 1. h-moll op. 20
- 205. Nr. 2. b-moll op. 31
- 206. Nr. 3. cis-moll op. 39
- 50. Nr. 4. E-dur op. 54

### Sonaten

- 183. b-moll op. 35
- 184. h-moll op. 58

### Walzer

- 249. Nr. 1. Es-dur op. 18 Grande Valse brillante
- 250. Nr. 2. As-dur op. 34 Nr. 1 Valse brillante
- 251. {Nr. 3. a-moll op. 34 Nr. 2  
Nr. 4. F-dur op. 34 Nr. 3
- 252. Nr. 5. As-dur op. 42 Grande Valse
- 253. {Nr. 6. Des-dur op. 64 Nr. 1  
Nr. 7. cis-moll op. 64 Nr. 2
- 254. Nr. 8. As-dur op. 64 Nr. 3
- 255. {Nr. 9. As-dur op. 69 Nr. 1  
Nr. 10. h-moll op. 69 Nr. 2
- 256. {Nr. 11. Ges-dur op. 70 Nr. 1  
Nr. 12. f-moll op. 70 Nr. 2  
Nr. 13. Des-dur op. 70 Nr. 3
- 257. {Nr. 14. e-moll op. posth.

- 191. Allegro de Concert A-dur op. 46
- 189. {Berceuse Des-dur op. 57  
Barcarole Fis-dur op. 60
- 190. Boléro a-moll op. 19, Tarantelle op. 43
- 117. Fantasie f-moll op. 49
- \*202. Klavierkonzert e-moll op. 11
- \*203. Klavierkonzert f-moll op. 21
- 192. Variations brillantes op. 12 B-dur

Jedes Heft ist einzeln käuflich / Vollständige Verzeichnisse durch jede Musikalienhandlung

\* Werke mit Orchester bringen den vollständigen Orchesterpart im zweiten Klavier

(Fortsetzung umseitig)

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

Fortsetzung

## CLEMENTI

(JAMES KWAST)

Nr.

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

## HÄNDEL

(JAMES KWAST)

Klavier-Suiten

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121. e-moll / 122. E-dur (enth. d. Grobschmied-Variationen) u. fis-moll  
229. g-moll (enth. d. Passacaglia) / 230. f-moll  
251. g-moll / 252. d-moll, d-moll  
253. e-moll, B-dur

## HAYDN

(JAMES KWAST)

Sonaten

68. Nr. 1. Es-dur, c Allegro mod.  
69. Nr. 2. e-moll,  $\frac{3}{8}$  Presto  
70. Nr. 3. C-dur,  $\phi$  Allegro con brio  
71. Nr. 4. E-dur,  $\frac{3}{4}$  Moderato  
72. Nr. 5. A-dur,  $\frac{3}{4}$  Allegretto  
73. Nr. 6. As-dur, c Allegro mod.  
74. Nr. 7. D-dur, c Moderato  
75. Nr. 8. G-dur,  $\frac{3}{8}$  Allegretto innocente  
76. Nr. 9. B-dur, c Allegro  
77. Nr. 10. D-dur,  $\frac{3}{4}$  Andante con espressione  
78. Nr. 11. C-dur,  $\frac{3}{4}$  Andante con espressione  
79. Nr. 12. F-dur,  $\frac{3}{4}$  Allegro mod.

## LISZT

(MORIZ ROSENTHAL)

Alle bekannten Klavier-Werke  
Laut besonderem Verzeichnis

## MENDELSSOHN

(MAYER-MAHR)

- \*60. Capriccio brillant h-moll op. 22 mit Orchester  
51. Sieben Charakterstücke op. 7  
66. Fantasie fis-moll op. 28

67. Sechs Kinderstücke op. 72  
\*61. Klavierkonzert g-moll op. 25  
\*63. Klavierkonzert d-moll op. 40  
54. Präludium und Fuge e-moll op. 35, Nr. 1  
\*62. Rondo brillant Es-dur op. 29 mit Orchester  
65. Ronde Capriccioso E-dur op. 14  
55. Variations sérieuses op. 54  
Drei Fantasiaen oder Capriccios op. 16  
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59. Nr. 2. e-moll  
64. Nr. 3. E-dur  
351. Scherzo a capriccio fis-moll

Lieder ohne Worte

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Nr. 3. A-dur (Jägerlied),  
Nr. 4. A-dur, Nr. 5. fis-moll,  
Nr. 6. g-moll (Venet. Gondellied)  
43. Heft 2, op. 30  
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(Venet. Gondellied)  
44. Heft 3, op. 38  
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Nr. 17. a-moll, Nr. 18. As-dur  
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47. Heft 6, op. 67  
Nr. 31. Es-dur, Nr. 32. fis-moll,  
Nr. 33. B-dur, Nr. 34. C-dur  
(Spinnerlied), Nr. 35. h-moll,  
Nr. 36. E-dur  
48. Heft 7, op. 85  
Nr. 37. F-dur, Nr. 38. a-moll,  
Nr. 39. Es-dur, Nr. 40. D-dur,  
Nr. 41. A-dur, Nr. 42. B-dur  
49. Heft 8, op. 102  
Nr. 43. e-moll, Nr. 44. D-dur,  
Nr. 45. C-dur, Nr. 46. g-moll,  
Nr. 47. A-dur, Nr. 48. C-dur

## MOZART

Sonaten

(CARL FRIEDBERG)

Köchel-  
Verzeichnis

- |                    |         |
|--------------------|---------|
| 84. Nr. 1. C-dur   | Nr. 279 |
| 85. Nr. 2. F-dur   | Nr. 280 |
| 86. Nr. 3. B-dur   | Nr. 281 |
| 87. Nr. 4. Es-dur  | Nr. 282 |
| 88. Nr. 5. G-dur   | Nr. 283 |
| 89. Nr. 6. D-dur   | Nr. 284 |
| 90. Nr. 7. C-dur   | Nr. 309 |
| 91. Nr. 8. a-moll  | Nr. 310 |
| 92. Nr. 9. D-dur   | Nr. 311 |
| 93. Nr. 10. C-dur  | Nr. 330 |
| 94. Nr. 11. A-dur  | Nr. 331 |
| 95. Nr. 12. F-dur  | Nr. 332 |
| 96. Nr. 13. B-dur  | Nr. 333 |
| 97. Nr. 14. c-moll | Nr. 457 |
| 98. Nr. 15. C-dur  | Nr. 545 |
| 99. Nr. 16. B-dur  | Nr. 570 |
| 100. Nr. 17. D-dur | Nr. 576 |

Kompositionen

(ALEXANDER BOROVSKY)

Fantasien

- |             |         |
|-------------|---------|
| 218. d-moll | Nr. 397 |
| 217. c-moll | Nr. 475 |
| 215. c-moll | Nr. 396 |

Rondos

- |             |         |
|-------------|---------|
| 216. a-moll | Nr. 511 |
| 321. D-dur  | Nr. 485 |

## SCHUBERT

(CONRAD ANSORGE)

101. Wanderer-Fant. C-dur op. 15  
\*352. Wanderer-Fantasia mit Orchester (Bearb. Fr. Liszt)

Sonaten

102. Fantasie-Sonate G-dur op. 78  
106. a-moll op. 42  
107. D-dur op. 53  
109. A-dur op. 120  
353. Es-dur op. 122  
110. a-moll op. 143  
186. H-dur op. 147  
354. a-moll op. 164  
355. c-moll (nachgelassenes Werk)  
185. A-dur (nachgelassenes Werk)  
108. B-dur (nachgelassenes Werk)

Impromptus

103. op. 90. Nr. 1. c-moll, Nr. 2. Es-dur

104. op. 90. Nr. 3. G-dur, Nr. 4. As-dur  
356. Ges-dur op. 90. Nr. 3. (Original-Ausgabe)  
105. op. 142. Nr. 1. f-moll, Nr. 2. As-dur  
221. op. 142. Nr. 3. B-dur (Thema mit Variationen), Nr. 4. f-moll  
201. 6 Moments musicaux op. 94  
220. 2 Scherzi

## SCHUMANN

(MAYER-MAHR)

19. Abegg-Variationen op. 1  
20. Albumblätter op. 124  
28. Album für die Jugend op. 68  
{Arabeske op. 18  
21. Blumenstück op. 19  
22. Carnaval op. 9  
24. Davidsbündler op. 6  
25. Etudes symphoniques op. 13  
34. Fantasie C-dur op. 17  
35. Fantasiestücke op. 12  
26. Faschingsschwank aus Wien op. 26  
29. Kinderszenen op. 15  
\*32. Klavierkonzert a-moll  
30. Kreisleriana op. 16  
31. Nachtstücke op. 23  
Novelletten op. 21:  
237, 238. Nr. 1. F-dur, Nr. 2. D-dur  
239, 240. Nr. 3. D-dur, Nr. 4. D-dur  
241, 242. Nr. 5. D-dur, Nr. 6. A-dur  
243, 244. Nr. 7. E-dur, Nr. 8. fis-moll

33. Papillons op. 2  
37. Romanzen op. 28  
39. Sonate fis-moll op. 11  
40. Sonate g-moll op. 22  
38. Toccata op. 7  
36. Waldszenen op. 82

## WEBER

(BRUNO EISNER)

212. Aufforderung zum Tanz op. 65  
\*258. Konzertstück f-moll op. 79  
260. Momento Capriccioso B-dur op. 12  
350. Polacca brillante E-dur op. 72  
261. Grande Polonaise Es-dur op. 21  
259. Rondo brillant Es-dur op. 62  
188. Variationen C-dur op. 28

Sonaten

213. C-dur op. 24  
214. As-dur op. 39  
187. d-moll op. 49  
399. e-moll op. 70

Jedes Heft ist einzeln käuflich / Vollständige Verzeichnisse durch jede Musikalienhandlung  
\* Werke mit Orchester bringen den vollständigen Orchesterpart im zweiten Klavier