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X.SCHARWENKA

Meisterschule

Masterschool

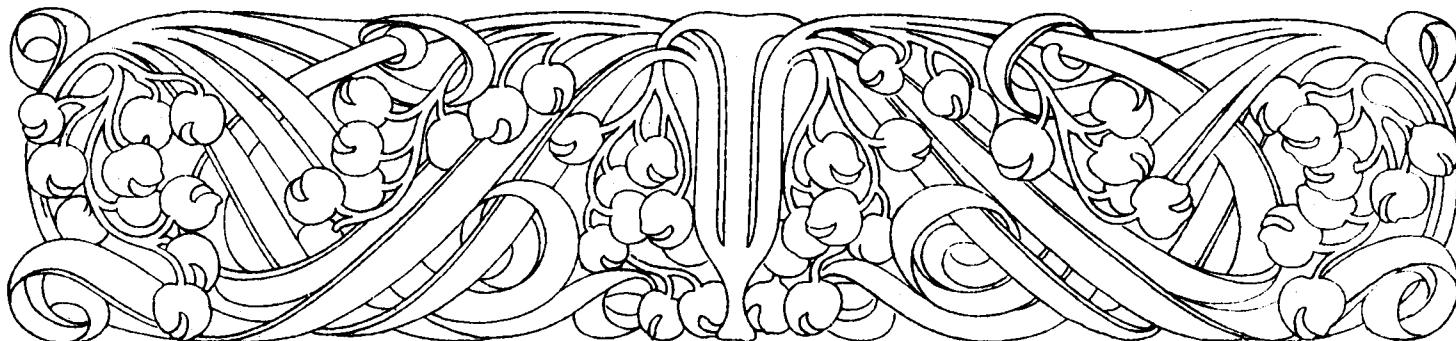
Band II



Piano solo



Herrn Robert Robitschek freundschaftlich zugeeignet



Meisterschule des Klavierspiels

Eine Sammlung der zweckmäßigen Übungen
aus den Werken unserer großen Etüdenmeister

Zusammengestellt,
mit instruktiven Bemerkungen versehen und progressiv geordnet von

Xaver Scharwenka

Band II

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. II



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S21

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ZWEITER BAND.

(Für die Oberstufe.)

Vorbemerkung über den Gebrauch dieser Etüden.

Die vorliegende Sammlung enthält das zweckmäßigste Übungsmaterial unsrer großen Etüdenmeister, nach Anschlagsarten in progressiver Folge geordnet. Der erfahrene Lehrer wird, der Individualität des Schülers entsprechend, gewiß öfter in die Lage kommen, mancherlei Modifikationen in der Reihenfolge des Übungsstoffes eintreten zu lassen. Auch ist es aus technischen Gründen geraten, die Anschlagsarten *abwechselnd* üben zu lassen; also nach einer Periode von reinen Fingergeläufigkeits-Übungen einige Übungen im Seitenschlag, in Terzen, Sexten, Oktaven usw., desgl. Handgelenk- und Ellenbogengelenk-Übungen. — Alles bei absoluter Vermeidung von Versteifung der unbeteiligten Gelenke.

Die Legatobogen sind meistenteils fortgelassen und wurden nur dort beibehalten, wo eine andre Anschlagsart ausgeschlossen erschien. Die Etüden sollen — wenn nicht anders vorgezeichnet — zunächst legato, dann aber auch non legato, und zwar sowohl mit Schlagbewegung als auch mit Druckbewegung — wo letzteres angängig — geübt werden.

Auch das Stakkato ist in seiner zweifachen Grundform — als *positives* (durch Schlag gebildetes) und als *negatives* (durch Druck gebildetes) zu studieren.

Nebenher können meine »Beiträge zur Fingerbildung« op. 77 (Breitkopf & Härtel), sowie »Studien und Ratschläge im Oktavenspiel« op. 78 (im selben Verlage erschienen) mit Nutzen verwendet werden.

Im Anschluß an die Übungen dieses Bandes empfehle ich eine Auswahl von Präludien und Fugen aus Bachs Wohltemperierten Klavier.

Die vorliegenden Etüden sind zuerst langsam und in mittlerer Tonstärke zu üben. Das Zeitmaß ist, sobald der Schüler genügende Sicherheit erlangt hat, nur sehr allmählig zu steigern. Erst wenn das vorgeschriebene Zeitmaß erlangt ist, und die Etüde technisch fehlerlos durchgeführt werden kann, beginne man mit dem Studium der Dynamik. Sämtliche Etüden sind piano, mezzo forte, forte, und schließlich mit den vorgeschriebenen dynamischen Schattierungen zu üben. Der Dynamik wende man seine besondere Aufmerksamkeit zu. Um die Ausdrucksfähigkeit im Anschlag und Vortrag zu fördern, bin ich öfter von den meistenteils nur dünn gesäten Vortragsbezeichnungen der Originale abgewichen und habe die vorliegenden Etüden dynamisch reicher ausgestattet.

Hinsichtlich der Tonbildung bzw. der Ausführung der verschiedenen Anschlagsarten verweise ich auf meine »Methodik des Klavierspiels« (Breitkopf & Härtel).

Xaver Scharwenka.

SECOND VOLUME.

(For the upper classes.)

Introductory remark for the use of these studies.

The present collection contains the most useful material from the works of our great Etude writers, arranged in progressive order according to the different kinds of touch. The experienced teacher will certainly pay attention to the individuality of the pupil and therefore occasionally change the order of these studies. For technical reasons it is also to be advised, to practise *alternately* the different kinds of touch, — that is: after a number of simple exercises for the finger dexterity take a few studies for side stroke, then in thirds, sixths, octaves and so on, also exercises for the wrist and the elbow. Everywhere the stiffening of unused muscles is absolutely to be avoided.

The legato slurs are mostly omitted and were only kept, where another kind of touch seemed to be impracticable. The studies should be practised — unless marked otherwise — at first *legato*, then also *non legato* and this as well with stroke touch as with pressure, where the latter is possible.

Also *staccato* is to be studied in its double fundamental form: positive (produced by stroke) and negative (produced by pressure). Besides my "Beiträge zur Fingerbildung" op. 77 (Breitkopf and Härtel) and "Studien u. Ratschläge im Oktavenspiel" op. 78 (the same publishers) may be used successfully.

After having finished the exercises of this volume I recommend a selection of preludes and fugues from Bach's well tempered clavichord. The present studies are to be practised at first slowly and with a moderate degree of strength. The tempo should be increased only little by little as soon as the pupil has gained a sufficient security. The study of the dynamics ought *not* to be begun, before the prescribed time is reached and the study can be executed without technical mistakes. All studies should be practised *piano*, *mezzo forte*, *forte* and finally with the prescribed shading of the dynamics. Special attention is called to this point. I have occasionally changed the expression marks, which were too thinly distributed in the originals, and have given these studies a richer elaboration in regard to dynamics. All this was done to promote their fitness in touch and execution.

Concerning tone production, respectively the execution of the different kinds of touch, I refer to my "Methodik des Klavierspiels" (Breitkopf and Härtel).

Xaver Scharwenka.

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Allgemeine
Geläufigkeits - Übungen
im Legato, non legato und staccato.

I.

General
velocity exercises
in legato, non legato and staccato.

1.

Czerny.

Allegro molto.

sempre staccato

8.....

cresc.

sf dim.

p

15 1 4 2 3 23 4 1 4 1 5 3 2 1 4 2

cresc.

f p sf

Sheet music for piano, page 2, featuring six staves of musical notation. The music is in common time and consists of measures 2 through 15. The notation includes treble and bass staves, with various dynamics such as *mf*, *p*, *sf*, *cresc.*, *dimin.*, and *cresc.*. Performance instructions like "15" and "8....." are also present. The music is divided into measures by vertical bar lines and measures by horizontal bar lines.

8.....

8.....

8.....

8.....

8.....

8.....

Allegro.

2.

Cramer.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by 'c') and has a treble clef. The bottom staff is also in common time and has a bass clef. Measure 11 starts with a dynamic 'f' (fortissimo) and a tempo marking 'p' (pianissimo). The melody consists of eighth-note patterns. Measure 12 begins with a dynamic 'p' (pianissimo) and continues the eighth-note patterns. The score includes a crescendo instruction 'cresc.' at the end of measure 12.

***)** Man benütze die Pause, um die Hände nach dem Akkordgriff sogleich wieder in ihre ruhige Lage auf der Klaviatur zu bringen. Die Finger in „gesammelter“ Stellung.

**) Make use of the rest for gaining at once a quiet position of the hands on the keyboard. The fingers in a "collected" position.*

Sheet music for piano, featuring six staves of musical notation. The music includes dynamic markings such as *cresc.*, *dimin.*, and *f*. Fingerings are indicated by numbers above the notes. The music consists of six staves, likely representing two hands and bass. The first staff uses treble clef, the second staff uses bass clef, and the remaining four staves alternate between treble and bass clefs. The music concludes with a final dynamic marking of *p*.

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3

cresc.

dimin.

f

1 2 # 4 1 2 # 4 1 2 # 4 1 2 # 4 1 2 # 4 1 2 # 4

1 5 4 2 1 4 2 1 3

dimin.

p

V.A. 2819.

3.

Allegro brillante.

Cramer.

*) Vergl. Anmerkung zu N° 2.

*) Cf. annotation of N° 2.
V.A. 2819.

dimin.

L.H. 4

p *cresc.*

più cresc.

dimin.

p

V.A. 2819.

4.

Allegro moderato.

Cramer.

Legato ed espressivo il basso.

poco cresc.

mf *dimin.*

p *sf* *sf* *sf*

The musical score consists of five staves of piano music. The top staff (treble clef) has dynamic markings 'sf' at measures 1 and 2, and 'p' at measure 4. Fingerings include '3' over a note in measure 1, '4' over a note in measure 2, '5' over a note in measure 3, '21' over a note in measure 4, '4' over a note in measure 5, and '5' over a note in measure 6. Measure numbers '45', '3', '43', and 'tr' are placed above specific notes. The middle staff (bass clef) shows continuous eighth-note patterns. The bottom staff (bass clef) also shows continuous eighth-note patterns. The rightmost staff (bass clef) shows continuous eighth-note patterns. The leftmost staff (bass clef) shows continuous eighth-note patterns.

5.

Moderato con espressione.

Cramer.

The image shows six staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and consists of mostly eighth-note patterns. Various dynamics are indicated, including crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), sforzando (sf), and a漸強 (漸強) symbol. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and combinations like 42, 31, 53, 43, etc. The notation includes several grace notes and slurs. The music is divided into measures by vertical bar lines.

6.

Moderato.

Cramer.

Moderato.

p legato

cresc.

f

p

cresc.

f

The music consists of eight staves of guitar tablature. The first staff starts with a dynamic of *p* and a marking of *legato*. The second staff begins with *cresc.*. The third staff ends with *f*. The fourth staff starts with *p*. The fifth staff begins with *cresc.*. The sixth staff starts with *p*. The seventh staff ends with *f*. The eighth staff concludes the piece.

Musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *dynam.*, *poco cresc.*, *L.H.*, and *legato*. Fingerings are indicated above the notes, such as 2, 3, 4, 5, and 1. The music is in common time and includes various harmonic changes and performance techniques.

1. Treble staff: Measures 1-2. Fingerings: 2, 21, 2, 3; 4, 5. Bass staff: Measure 1, 2.

2. Treble staff: Measures 3-4. Fingerings: 3, 2; 5, 4, 3, 2; 4, 5, 4, 3, 2. Bass staff: Measure 3, 4.

3. Bass staff: Measure 4, 5. Dynamic: *dynam.*

4. Treble staff: Measures 5-6. Fingerings: 4, 1, 5, 4, 2, 1, 2; 2, 4, 3. Bass staff: Measure 5, 6.

5. Bass staff: Measure 6, 2. Dynamic: *poco cresc.*

6. Treble staff: Measures 7-8. Fingerings: 3, 2, 4, 2, 4, 2, 5, 2; 4, 2, 5. Bass staff: Measure 7, 2.

7. Bass staff: Measure 8, 5. Dynamic: *L.H.*

8. Treble staff: Measures 9-10. Fingerings: 3, 5, 4, 2, 3, 5; 4, 1, 3, 1. Bass staff: Measures 9, 10.

9. Bass staff: Measure 10, 3. Dynamic: *dynam.*

10. Treble staff: Measures 11-12. Fingerings: 2, 1, 3, 2. Bass staff: Measures 11, 12.

11. Bass staff: Measure 12, 5. Dynamic: *p.*

12. Treble staff: Measures 13-14. Fingerings: 3, 5, 4, 1, 2; 1, 5, 3, 2, 1, 2. Bass staff: Measures 13, 14.

13. Bass staff: Measure 14, 5. Dynamic: *p.*

14. Treble staff: Measures 15-16. Fingerings: 5, 2; 5, 3. Bass staff: Measures 15, 16.

15. Bass staff: Measure 16, 1. Dynamic: *dynam.*

16. Treble staff: Measures 17-18. Fingerings: 2, 1, 2; 3, 5, 4, 1, 2. Bass staff: Measures 17, 18.

17. Bass staff: Measure 18, 3. Fingerings: 1, 5, 3, 2, 1, 2; 3, 5, 4, 2, 1, 2. Dynamic: *p.*

7.

Maestoso.

Cramer.

*) Die Baßfiguren sind „durchsichtig“; mit „springenden“ Fingern zu spielen; nicht „klebricht“ – wie Ph. E. Bach sagen würde.



**) Die Ausführung dieser Figur wird durch eine, dem gemischten Seitenschlag (s. d.) ähnliche Schüttelbewegung des Vorderarmes bedeutend unterstützt. Auch hier lebhafte Fingeraktion.

*) The base passages are to be played in a "transparent" way with "leaping" fingers, not "sticky", as Ph. E. Bach would say.



**) The execution of this passage is greatly facilitated by a shaking movement of the forearm similar to the combined side stroke (see that). Also here lively activity of the fingers.

15

f

p

s

f

p

f

p

f

p

f

p

f

cresc.

p

8.

Allegro animato.

Czerny.

p dolce, legato e cantabile

Ped.

mf

poco cresc.

dimin.

A musical score for piano, featuring six staves of music. The music is in common time and consists of five systems. The key signature is three flats. The notation includes various dynamics such as *p*, *sf*, *pp*, *cresc.*, *f*, *dolce*, and *f*. The first system starts with a dynamic of *p* and a tempo of 8. The second system begins with *sf*. The third system shows a crescendo with *cresc.* and ends with *f*. The fourth system begins with *f*. The fifth system starts with *p* and ends with *f*.

dimin.

sf

pp

cresc.

dim.

f

sf

p

cresc.

Ped.

ff

V.A. 2819.

9.

Allegro. *L.H.*

p dolce ed armonioso

pp

p

pp

p

cresc.

Czerny.

This page contains six staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. The key signature is three flats. The notation includes various dynamics such as *f*, *più f*, *p dolce*, *cresc.*, *dim.*, and *L.H. espr.*. The first staff features grace notes and dynamic markings like *Red.* and asterisks. The second staff includes a dynamic transition from *più f* to *dim.*. The third staff features a dynamic transition from *p dolce* to *cresc.*. The fourth staff includes a dynamic transition from *Red.* to *cresc.*. The fifth staff features a dynamic transition from *f* to *cresc.*. The sixth staff concludes with a dynamic marking of *cresc.*

R.H.
L.H.
cresc. ed animato
ff con bravura
dim.
pdolce

pp
Ped.
* Ped.
* Ped.
* Ped.

p
L.H. * Ped.
* Ped.
* Ped.
* D. 8.....

f
fp
cresc.
Ped.
* Ped.
* 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4
8.....

sf
fp
cresc.
8.....

L.H.
5
8.....

L.H.
5
8.....

più f
ff
L.H.
8.....
Ped.
* D.
* Ped. * Ped. *

10.

Allegro.

Cramer.

mf

cresc.

decresc. *f* *p*

cresc. *f*

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

Sheet music for piano, page 25, featuring five staves of musical notation:

- Staff 1:** Treble clef, B-flat key signature. Dynamics: *f*, *dimin.*. Fingerings: 5, 2, 1, 2, 4; 2, 1, 2, 4; 2, 1, 2, 4; 2, 1, 2, 4; 2, 1, 2, 4. Pedal marking: *Ped.*
- Staff 2:** Bass clef, B-flat key signature. Fingerings: 5, 5; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 3:** Treble clef, B-flat key signature. Fingerings: 4, 2, 1, 2, 3, 2, 4, 1; 4, 2, 1, 2, 3, 2, 4, 1.
- Staff 4:** Bass clef, B-flat key signature. Fingerings: 3, 2, 4, 2, 5, 1, 4, 1, 5; 1.
- Staff 5:** Treble clef, B-flat key signature. Fingerings: 5, 2, 1, 2, 3, 2, 4, 1; 5, 2, 1, 2, 3, 2, 4, 1; 5, 2, 1, 2, 3, 2, 4, 1; 5, 2, 1, 2, 3, 2, 4, 1; 5, 2, 1, 2, 3, 2, 4, 1.
- Staff 6:** Treble clef, B-flat key signature. Dynamics: *f*, *cresc.* Fingerings: 3, 2, 1, 5; 3, 4, 3; 4, 2, 1, 2, 5, 4; 2.
- Staff 7:** Bass clef, B-flat key signature. Dynamics: *ff*. Fingerings: 3, 2, 1, 5; 3, 4, 3; 4, 2, 1, 2, 5, 4; 2.
- Staff 8:** Treble clef, B-flat key signature. Dynamics: *pp*, *fp*, *fp*. Fingerings: 2; 2; 5, 2, 1, 2, 1; 2; 2; 4, 3.
- Staff 9:** Bass clef, B-flat key signature. Fingerings: 2; 2; 5, 2, 1, 2, 1; 2; 2; 4, 3.

musical score for piano, page 26. The score consists of six staves. The top section (measures 1-4) features a crescendo, followed by a ritardando and decrescendo, then an acceleration, and finally another crescendo. The bottom section (measures 5-8) shows dynamic changes from *mf* to *ff*, then to *pp*. The music includes various note heads with numbers (e.g., 2, 3, 4, 5) and rests, along with slurs and grace notes.

a tempo

cresc.

ritard. e decresc.

acceler. *cresc.* -

ritard. e dim.

mf

cresc.

f

pp

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1 (Top Left):** Crescendo (cresc.)
- Staff 2 (Top Right):** Crescendo (più cresc.)
- Staff 3 (Middle Left):** Crescendo (f)
- Staff 4 (Middle Right):** Crescendo (ff)
- Staff 5 (Bottom Left):** Crescendo (sf), dynamic markings 5, 4, 3, 2, 1.
- Staff 6 (Bottom Right):** Crescendo (ff), dynamic markings 4, 2, 1.

Fingerings are indicated above many notes, such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes.

II.

Studien im Terzenspiel.

11.*

Studies in thirds.

Grazioso, con delicatezza.

Cramer.

The sheet music contains two systems of six staves each. The first system begins with a dynamic *mf* and includes fingering numbers above the notes. The second system begins with a dynamic *mf* and includes a crescendo instruction *cresc.*. The music consists of eighth-note chords and single notes, primarily in the treble and bass clefs.

* Zur Erlangung eines guten *legato* diene folgende Vorübung: | *) For gaining a good *legato* practise first the following:



Musical score for piano, page 29, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic *f* and a tempo marking of 51. The middle system starts with a dynamic *p*. The bottom system starts with a dynamic *pp* and a tempo marking of 55. The music includes various note heads with fingerings such as 2, 3, 4, 5, and 51, and dynamics like *cresc.*, *mf*, and *p*.

12.*

Allegro vivace.

Czerny.

Chopin | 4 5 2 1 3 4 1 2 5 4 3 2 4 1 2 3 4 1 2 5 4 3 2 4 5 | 3 8.....
Hummel | 5 3 4 3 2 1 4 2 3 1 2 1 4 3 2 3 1 2 5 3 4 3 2 1 4 2 3 1 2 5 4 |

*) Vorübung:

*) Preparatory exercise:



The image shows a page of sheet music for piano, page 31. It consists of six staves of musical notation. The top staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff starts with a bass clef and a key signature of one sharp. The music includes various dynamics such as 'sf' (fortissimo), 'dim.', 'p' (pianissimo), 'cresc.', 'sf', 'dim.', 'p', 'sf', and 'dim.'. Fingerings are indicated above the notes, such as '5 3 2 1 4 2 3 1 5 2' and '3 1 5 1 2 3 4 2 1 4 2 3 1 5 3 2 1 4 2 3 1'. The music is divided into measures by vertical bar lines.

* Für die chromatische Terzentonleiter gibt es zwei verschiedene Fingersätze; beide haben ihre Vorteile und Schwächen. Der den Notenköpfen zunächst liegende ist der sog. Hummelsche Fingersatz; der andere wurde von Chopin bevorzugt und nach ihm benannt.

* There are two different fingerings for the chromatic scale in thirds; each one has advantages and disadvantages. The one nearest to the notes is called Hummel's fingering; the other one was preferred by Chopin and called after him.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes throughout the page, indicated by various sharps and flats. The first staff features dynamic markings 'mf' and 'cresc.'. The second staff includes dynamics 'f' and 'sf'. The third staff has a dynamic 'sf'. The fourth staff contains dynamics 'sf' and 'dimin.'. The fifth staff includes dynamics 'p' and 'cresc.'. The sixth staff features dynamics 'p' and 'cresc.'. The music is annotated with numerous fingering numbers (e.g., 1, 2, 3, 4, 5) above and below the notes, and there are several slurs and grace notes.

8.....

f

p

cresc.

f sempre stacc.

fpp

cresc.

molto cresc.

sf

ff

*) Die Fingerbezeichnung ist hier absichtlich fortgelassen; der Schüler soll den Fingersatz selbstständig finden.

*) The fingering is here intentionally omitted; the pupil should find his own fingering.

13.

Allegro comodo.

legato

42

n dolce

Czerny.

p dolce

legato

Czerny

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a continuous series of eighth-note chords. The bottom staff uses a bass clef and shows sustained notes with vertical stems. The music is in common time.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a series of sixteenth-note patterns. The bottom staff uses a bass clef and shows eighth-note patterns. Measure 11 ends with a double bar line and a repeat sign. Measure 12 begins with a repeat sign and continues the rhythmic patterns. Measure 13 starts with a measure repeat sign and concludes with a final double bar line.

A musical score for piano. The top staff shows two hands playing eighth-note chords in a treble clef. The dynamics are marked 'p' (piano) at the beginning, followed by 'cresc.' (crescendo). The bottom staff shows bass notes in a bass clef. The dynamics change to 'f' (forte) in the middle of the measure.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic (*p*) and includes a crescendo instruction (*cresc.*). Fingerings are indicated above the notes in measure 12: 5, 1, 2, 4, 3, 1, 4, 2.

* Spieler mit genügender Spannweite halten auch hier das c mit dem Daumen fest.

*) Players, who are able to stretch it, hold also here the *c* with the thumb.

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *p*, *dolce*, *staccato*, *cresc.*, *f*, and *p*. Fingerings are indicated above the keys in the upper staff, such as 5 4 2 1, 3 4 2 1, etc. The bass staff contains sustained notes and bass clef. The music consists of six measures per staff, with measure 6 being the last on the page.

The musical score consists of five staves of piano music, each with a treble clef and a bass clef. The notation is as follows:

- Staff 1:** Measures 1-6. Treble clef. The first measure shows eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note triplets. The third measure has eighth-note triplets. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.
- Staff 2:** Measures 1-6. Bass clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.
- Staff 3:** Measures 1-6. Treble clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.
- Staff 4:** Measures 1-6. Bass clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.
- Staff 5:** Measures 1-6. Treble clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

Dynamic and Performance Instructions:

- Measure 1:** No specific dynamic or performance instruction.
- Measure 2:** Crescendo (cresc.)
- Measure 3:** Forte (f)
- Measure 4:** No specific dynamic or performance instruction.
- Measure 5:** No specific dynamic or performance instruction.
- Measure 6:** Staccato (stacc.)
- Measure 7:** No specific dynamic or performance instruction.
- Measure 8:** Crescendo (cresc.)
- Measure 9:** Fortissimo (ff)
- Measure 10:** No specific dynamic or performance instruction.

Fingerings:

- Staff 3, Measure 1:** Finger 4 over finger 1.
- Staff 3, Measure 2:** Finger 4 over finger 1.
- Staff 3, Measure 3:** Finger 4 over finger 1.
- Staff 3, Measure 4:** Finger 4 over finger 1.
- Staff 3, Measure 5:** Finger 4 over finger 1.
- Staff 3, Measure 6:** Finger 4 over finger 1.
- Staff 4, Measure 1:** Finger 4 over finger 1.
- Staff 4, Measure 2:** Finger 4 over finger 1.
- Staff 4, Measure 3:** Finger 4 over finger 1.
- Staff 4, Measure 4:** Finger 4 over finger 1.
- Staff 4, Measure 5:** Finger 4 over finger 1.
- Staff 4, Measure 6:** Finger 4 over finger 1.
- Staff 5, Measure 1:** Finger 4 over finger 1.
- Staff 5, Measure 2:** Finger 4 over finger 1.
- Staff 5, Measure 3:** Finger 4 over finger 1.
- Staff 5, Measure 4:** Finger 4 over finger 1.
- Staff 5, Measure 5:** Finger 4 over finger 1.
- Staff 5, Measure 6:** Finger 4 over finger 1.

14.

Allegro vivace.

Czerny.

The image shows six staves of musical notation for piano, likely from a score by Chopin. The staves are arranged vertically, with the top two staves sharing a common treble clef and key signature, and the bottom four staves sharing a common bass clef and key signature.

- Staff 1:** Treble clef. Dynamics: *f*, *legato*. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2}$.
- Staff 2:** Bass clef. Dynamics: *p*.
- Staff 3:** Treble clef. Dynamics: *f*. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2} \frac{5}{1}$.
- Staff 4:** Bass clef. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2} \frac{5}{1}$.
- Staff 5:** Treble clef. Dynamics: *pp*, *leggiermente*. Fingerings: $\frac{3}{1}$, $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{3}{1}$, $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$.
- Staff 6:** Bass clef. Fingerings: $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{5}{1} \frac{4}{2}$.
- Staff 7:** Treble clef. Dynamics: *cresc.* Fingerings: $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{5}{1} \frac{4}{2}$.
- Staff 8:** Bass clef. Fingerings: $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{5}{1} \frac{4}{2}$.
- Staff 9:** Treble clef. Dynamics: *fz*. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2} \frac{5}{1}$.
- Staff 10:** Bass clef. Dynamics: *p*.
- Staff 11:** Treble clef. Dynamics: *f*. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2} \frac{5}{1}$.
- Staff 12:** Bass clef. Dynamics: *p*.

The image shows a page of sheet music for piano, page 39. The music is arranged in six staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The first two staves begin with a dynamic of *cresc.* The third staff starts with *p dolce*. The fourth staff begins with *f*. The fifth staff starts with *ff*. The sixth staff begins with *p*. Fingerings are indicated above the notes in several staves. Measures are numbered '8' at the beginning of the third, fourth, fifth, and sixth staves. Measure numbers '4' and '3' are also present above certain notes. The page number '39' is located in the top right corner.

*) 15.

Allegro vivace.

Czerny.

8.....

8.....

8.....

8.....

8.....

8.....

*) Der Schüler versuche, den Fingersatz zu dieser Studie, die zunächst *legato*, dann aber auch *staccato* geübt werden muß, selbständig zu finden. Zu bevorzugen sind diejenigen Fingersätze, welche - mit besonderer Berücksichtigung der Phrasierung - die Ausführung eines möglichst vollkommenen *legato* begünstigen; so gestaltet sind sie im Allgemeinen auch bei den anderen Anschlagsarten (*staccato*, *non legato* etc.) zu verwenden.

*) The pupil should try to find his own fingering for this study and ought to practise it first *legato* and then also *staccato*. Fingerings are to be preferred, which allow the execution of a *legato* as perfect as possible with special regard to phrasing. Such fingerings should be used in general also for the other kinds of touch (*staccato*, *non legato*, etc.).

Musical score for piano, page 41, measures 8-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 8 starts with eighth-note chords in the treble and bass staves. Measure 9 begins with a dynamic *p*, followed by eighth-note chords. Measure 10 starts with a dynamic *sf*. Measures 11 and 12 show eighth-note chords in both staves. Measure 13 begins with a dynamic *f*, followed by eighth-note chords. Measure 14 starts with a dynamic *p*, followed by eighth-note chords. Measure 15 starts with a dynamic *ff*, followed by eighth-note chords. Measure 16 begins with a dynamic *f*, followed by eighth-note chords. Measure 17 starts with a dynamic *sf*. Measures 18 and 19 show eighth-note chords in both staves. Measure 20 begins with a dynamic *p*, followed by eighth-note chords. Measure 21 starts with a dynamic *f*, followed by eighth-note chords. Measure 22 begins with a dynamic *p*, followed by eighth-note chords. Measure 23 starts with a dynamic *f*, followed by eighth-note chords. Measure 24 begins with a dynamic *p*, followed by eighth-note chords. Measure 25 starts with a dynamic *ff*, followed by eighth-note chords. Measure 26 begins with a dynamic *f*, followed by eighth-note chords. Measure 27 starts with a dynamic *p*, followed by eighth-note chords. Measure 28 begins with a dynamic *sf*.

16.

Allegro.

Czerny.

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top staff in each column is in treble clef, and the bottom staff is in bass clef. The music consists primarily of eighth-note patterns. Various dynamics are indicated throughout, including *p legato*, *cresc.*, *più cresc.*, *fp*, *f*, *p*, *sf*, *fp cresc.*, *mp*, and *f*. Fingerings such as 1, 2, 3, 4, 5, and 6 are also present. The time signature varies frequently between common time and compound time (2/2, 3/2, 4/2).

The image shows a page of sheet music for piano, consisting of six staves. The top staff uses a treble clef and has a dynamic marking of 'cresc.'. The second staff uses a bass clef. The third staff uses a treble clef and has a dynamic marking of 'più cresc.'. The fourth staff uses a bass clef and has a dynamic marking of 'ff' (fortissimo). The fifth staff uses a treble clef and has a dynamic marking of 'dimin.'. The bottom staff uses a bass clef and has a dynamic marking of 'mf' (mezzo-forte). Fingerings are indicated above the notes in each staff, such as '4 2 1 2 1 2' or '3 4 5 4 3 4'. The music includes various note heads, stems, and bar lines, typical of a piano score.

***) Man studiere beide Fingersätze; der obere bildet eine sehr gute Studie für die geschickte Verwendung des Daumens auf den Obertasten.**

* Both fingerings should be studied; the upper one being a very good study for an easy application of the thumb on black keys.

Allegro moderato, ma energico.

Cramer.

p legato

poco a poco cresc.

ff

dim.

f

non legato

legato

dimin.

ff

$\frac{5}{4}$

$\frac{5}{3}$

$\frac{4}{2} \frac{3}{2} \frac{5}{2}$

$\frac{2}{1} \frac{4}{2} \frac{4}{1} \frac{5}{2} \frac{4}{1} \frac{3}{2} \frac{5}{2} \frac{4}{2}$

$\frac{5}{2} \frac{4}{2}$

dimin.

più dimin.

p

sf

dimin.

pp

1
2
3
4
5
6
7
8

V. A. 2819.

18.

Moderato.

legato

Cramer.

L. H.

legato possibile

poco cresc.

dimin.

p

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is primarily in common time, with some measures in 2/4 time indicated by a 2/4 symbol. The left hand is generally positioned in the bass clef (F), while the right hand is in the treble clef (G). Fingerings are indicated above the notes, such as '4 3 2 1 5' and '5 3 2 1 4'. Dynamics include 'mf', 'sf', 'cresc.', 'f', 'p', and 'più cresc.'. Measure numbers 47 through 56 are present at the top of the page. The music consists of a continuous series of eighth and sixteenth note patterns, with occasional rests and changes in key signature.

19.

Allegro con brio.

Cramer.

Allegro con brio.

legato

p

cresc.

sempre legato

f

*) Etwas komplizierter, jedoch für die Erreichung eines einwandfreien *legato* besser gestalteter Fingersatz wäre folgender:

*) A little more complicated fingering, which would however promote a faultless *legato*, would be the following:

etc.

Con moto.

Cramer.

5
2 4
1
mf cresc.
cresc.

f p

* Der Schüler versucht hier einen Fingersatz zu konstruieren, dessen Prinzip dem in den beiden vorhergehenden Takt gegebenen (unteren) entspricht.

***)**The pupil should try to construct a fingering, whose principle is based upon the one given in the two preceding (lower) bars.

Musical score for piano, page 50, featuring six staves of music. The score consists of two systems of three staves each. The key signature is one flat (B-flat). The time signature varies between common time and 2/4.

Staff 1 (Top): Treble clef. Measures 1-4 show eighth-note chords. Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *mf*.

Staff 2: Treble clef. Measures 1-4 show eighth-note chords. Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *f*.

Staff 3 (Bottom): Bass clef. Measures 1-4 show eighth-note chords. Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *p*.

Staff 4 (Second System): Treble clef. Measures 1-4 show eighth-note chords. Dynamic: *p cresc.* Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *f*.

Staff 5: Treble clef. Measures 1-4 show eighth-note chords. Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *dimin.* Measure 6 starts with a bass note, followed by eighth-note chords. Dynamic: *p dolce*.

Staff 6 (Bottom): Bass clef. Measures 1-4 show eighth-note chords. Measure 5 starts with a bass note, followed by eighth-note chords. Dynamic: *p rit.*

III.

Einfacher
und gemischter Seitenschlag.*)

Simple
and combined side stroke.*)

21. **)

Czerny.

Molto allegro.

*) Der „Seitenschlag“ ist eine Anschlagsart von außerordentlicher Bedeutung, welcher den Spielmechanismus des ganzen Armes in Anspruch nimmt. Er beruht bezügl. seiner Bewegungsform auf der Drehbewegungsfähigkeit des Vorderarmes um seine Längsachse. (Rollung). Ausführlich ist der „Seitenschlag“ in meinen „Beiträgen zur Fingerbildung, Op. 77 Heft III“ behandelt. Vergl. auch „Vorstufe“ und Band I der „Meisterschule des Klavierspiels“

**) Als Vorübung empfehle ich den Gebrauch des „Stützfingers“ – in diesem Fall der Daumen: (Seitenschlag nach außen)



Vom 9ten Takt ab kommt auch in der linken Hand der „Seitenschlag“ zur Anwendung.

**) Die Ausführung der kurzen Vorschläge hat so zu geschehen, daß die Vorschlagsnote an Stelle der Hauptnote tritt; also:



*) The “side stroke” is a sort of touch of extraordinary importance, which throws itself upon the mechanism of the entire arm. In regard to its form of movement it is based upon the facility of turning the fore-arm around its bone as axle. (Rolling). The “side stroke” is treated extensively in my “Beiträge zur Fingerbildung, Op. 77 Vol. III”. See also “Preparation” and Vol. I of the “masterschool of piano playing.”

**) As a preparatory exercise I recommend the use of the “supporting finger” in this case the thumb: (Outward side stroke)



Beginning from the 9th bar also the left hand uses the “side stroke”.

**) The short grace-notes are to be executed in such a manner, that the grace-note takes the place of the main note; that is:



Musical score for piano, page 52, featuring six staves of music. The score includes dynamic markings such as *pp*, *cresc.*, *ff*, *p scherzoso*, *cresc.*, *ff*, *p*, *dolce*, and *pp*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff being bass clef.

8.....

cresc.

8.....

f *sf* *dimin.*

*) Um eine falsche Akzentuation zu vermeiden, muß die rechte Hand, ehe der zweite Finger den Anfangston der nächstfolgenden Figur bildet, zunächst in eine ruhige Stellung gebracht werden. Vorübung im langsamen Tempo!

*) To avoid wrong accentuation the right hand must be brought into a quiet position, before the second finger attacks the first tone of the following passage. Preparation in slow time!

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *p*, *f*, *sf*, *ten.*, *leggierissimo*, and *cresc.*. Performance instructions like "5 4", "5 2", "1 2 3 5", and "4 3 2" are also present. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes.

8.....

8.....

sf

dimin.

4 5

4 5

3

f

4 5

3

p

3

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

sf cresc.

3

8.....

5 2 1 4 2 1 5 1 4

ff

5 2 1 4 2 1 5 1 4

22.

Allegro non troppo.

Cramer.

The musical score consists of eight staves of piano music. The top two staves are in E-flat major (three flats) and common time. The treble staff starts with a forte dynamic (f) followed by a crescendo. The bass staff starts with a piano dynamic (p) followed by a decrescendo. Fingerings like 1 4 and 5 are shown above the notes. Measure numbers 1 through 8 are placed above the notes. The music is primarily composed of eighth-note patterns in the treble staff, with sustained bass notes providing harmonic support.

*) Der Anfangston einer jeden Figur ist durch Seiten-
schlag zu bilden.

*) The first tone of each passage is to be struck by
side stroke.
V. A. 2819.

The musical score consists of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is 2/4.

- Systems 1-5:** The treble staff contains eighth-note patterns. The bass staff contains sustained notes. Measures 1-4 have a bass note on the second line. Measure 5 has a bass note on the third line.
- System 6:** The treble staff contains a melodic line with note heads numbered 5, 1, 3, 4, 4, 1, 3, and 4. The bass staff contains sustained notes. A dynamic marking "sf" (sforzando) is placed at the end of the bass staff.

23.*

Allegro agitato.

Cramer.

The music is composed for two hands on a four-line staff system. The top line represents the treble clef, and the bottom line represents the bass clef. The staff is divided into measures by vertical bar lines. The tempo is indicated as Allegro agitato. The dynamics and performance instructions include:

- Measure 1: Treble staff, dynamic *f*; Bass staff, dynamic *V*.
- Measure 2: Treble staff, dynamic *f*; Bass staff, dynamic *V*.
- Measure 3: Treble staff, dynamic *V*. The bass staff has a dynamic marking below it.
- Measure 4: Treble staff, dynamic *f*. The bass staff has a dynamic marking below it.
- Measure 5: Treble staff, dynamic *V*. The bass staff has a dynamic marking below it.
- Measure 6: Treble staff, dynamic *f*. The bass staff has a dynamic marking below it.

Performance instructions and dynamics include:

- dimin.* (Measure 2, Treble staff)
- simile* (Measure 4, Treble staff)
- cresc.* (Measure 8, Bass staff)
- f*, *p*, *ff* (various dynamics throughout)

*) Die rechte Hand führt den ersten Ton einer jeden Figur durch Seitenschlag aus. Über den Anschlag selbst vergl. Anmerkung *) zu N° 7.
In der linken Hand leichtes *staccato* mit geringer Betonung der guten Taktteile.

) The right hand strikes the first tone of each passage by side stroke. About the touch itself see annotation) of N° 7.
In the left hand light *staccato* and a little accent of the accented parts of the bar.

The image shows a page of sheet music for piano, consisting of eight staves. The music is in common time and uses a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'dimin.', 'p', 'cresc.', 'fz', 'f', and 'V'. The bass staff features a prominent bass clef and includes measure numbers 15, 16, 17, 18, 19, 20, 21, and 22. The treble staff has a soprano clef.

24.*

Allegro moderato.

Cramer.

The sheet music consists of eight staves of musical notation for piano. The key signature is two sharps (F major). The tempo is Allegro moderato. The dynamics include *pp*, *cresc.*, *sf*, *ff*, and *pp*. Fingerings such as 3, 2, 1; 5; 3 2 1; 5; 2 1 3 4; 2 1 3 5; 4 1 3 4; 5; 4 3 2; 3 4; 2; 3; 5 4 3; and 5 4 3 are indicated above the notes. Measure numbers 1 through 16 are present above the top staff. The music features various note values including eighth and sixteenth notes, and rests. The bass staff uses a bass clef and includes harmonic information with Roman numerals I, II, III, IV, V, VI, VII, and VIII.

*) Vergl. Anmerkung zur vorhergehenden Etüde.

| *) See annotation of the preceding study.
V. A. 2819.

cresc.

ff

dimin.

p.

pp

25.

Molto allegro.

Czerny.

*) Die nach unten gestrichenen Noten der linken Hand sind mit Seitenschlag auszuführen.

*) The notes of the left hand with the stems downward are to be played by side stroke.

8

f

sf

p

f

f

p

f

ff

Po

*) Durch eine schüttelartige Bewegung, an welcher der
ganze Arm teilnimmt, auszuführen.

*) To be executed by a shaking movement, in which the
entire arm takes part.

A musical score for piano, page 64, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *sf* (fortissimo) in common time. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The middle system begins with a dynamic of *ffz* (fortississimo) in common time. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. Various dynamics and performance instructions are included, such as *mf*, *cresc.*, *fp*, *cresc.*, *dim.*, *p*, *f*, and *poco cresc.*

Musical score page 65, featuring six staves of music for two voices (Soprano and Bass) and piano. The score is in common time and includes dynamic markings such as *p*, *cresc.*, *f*, *sf*, *fp*, and *più cresc.*. The vocal parts are written in soprano and bass clefs, respectively. The piano part is shown in the bass clef staff. Measure numbers 1 through 8 are indicated above the staves. The score concludes with a final measure ending with a fermata over the bass clef staff.

26.*

Molto allegro.

Czerny.

*) Der Seitenschlag in Verbindung mit Fingerrepetition. Vorübung:

*) The side stroke combined with finger repetition. Preparatory exercise:



8.....

p

5.....

cresc. -

8.....

5.....

f

8.....

p

8.....

cresc. -

8.....

sf

dimin.

Sheet music for piano, page 68, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. The first measure starts with a dynamic *p*. The second measure contains a grace note pattern with the instruction *1 3 2 4*. The third measure has a bass note with a dynamic *p*. The fourth measure features a bass note with a dynamic *p* and the instruction *staccato*. The fifth measure starts with a dynamic *cresc.*. The sixth measure starts with a dynamic *sf*. The seventh measure starts with a dynamic *p*. The eighth measure starts with a dynamic *pp*. The ninth measure starts with a dynamic *cresc.*. The tenth measure starts with a dynamic *f*. The eleventh measure starts with a dynamic *fp*.

1 3 2 1 3 2 1 1 3 2
cresc. *sf* *p*

4 3 2 1 4 3 2 1 4 3 2 1
f *p* *p*

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

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

2d. 5 3 2
ff

27.

Molto allegro.

Czerny.

*) Die nach oben gestrichenen Noten der rechten Hand (\hat{N}) sind durch Seitenschlag auszuführen.

*) The notes of the right hand with the stems upward (\hat{N}) are to be played by side stroke.

8.....

sf

Re. * Re. * Re. *

p

dimin.

simile

dim.

8.....

p

8.....

cresc.

8.....

8.....

cresc.

stacc.

8.....

simile

f

f

Ped. * Ped. * Ped. *

The sheet music consists of six staves of musical notation for piano. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various dynamic markings such as *fp*, *cresc.*, *ff*, and *simile*. Performance instructions like "Reo." and "*" are also present. Fingerings are indicated above certain notes in the right-hand staves. Measure numbers 8 and 8.1 are marked at the beginning of the last two staves.

*) Seitenschlag nach innen; der Daumen führt ihn aus.

*) Inward side stroke; executed by the thumb.

III a.

Der gemischte Seitenschlag | The combined side stroke.

28.*

Sehr lebhaft.

Cramer.

*) Mit „gemischem Seitenschlag“ auszuführen;— eine Anschlagsart, welche durch eine schüttelartige Bewegung des Armes bewirkt wird. Vergl. die diesbezügl. Anmerkungen des vorhergehenden Bandes, der „Vorstufe“ und der „Methodik des Klavierspiels.“

*) To be executed by combined side stroke;— a sort of touch, which is effected by a shaking movement of the arm. See the annotations referring to that in the preceding volume, the "Preparation" and the "Methodik des Klavierspiels."

dimin.

dolce

p

poco cresc.

smarz.

29.*

Vivace.

Cramer.

p dolce

Ped. * Ped. * Ped. *

* simile

cresc.

f

sf dimin.

*) Vergl. Anmerkung zu N° 28.

*) Cf. annotation of N° 28.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, while the subsequent staves use only a bass clef. The key signature is one flat throughout. The music consists of eighth-note patterns and occasional sixteenth-note grace notes. Various dynamics and performance instructions are included:

- Staff 1: Dynamics include *p*, *ped.*, ** ped.*, and ** ped.*
- Staff 2: Dynamics include *ped.*, ** ped.*, ** ped.*, and ** ped.*
- Staff 3: Dynamics include *cresc.*, *sf*, *ped.*, ** ped.*, ** ped.*, and ** ped.*
- Staff 4: Dynamics include *f*, *dimin.*, *mf*, and *simile*.
- Staff 5: Dynamics include *p*.

Sheet music for piano, page 78, featuring five staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *cresc.* Measure 6: *ped.* Measure 7: *** *ped.* Measure 8: ***
- Staff 2:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *f*. Measure 6: *poco cal.* Measure 7: *** *ped.* Measure 8: ***
- Staff 3:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *dolce*. Measure 6: *** *ped.* Measure 7: *** *simile*. Measure 8: ***
- Staff 4:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *cresc. poco a poco*.

8.....

più cresc.

8.....

f

p

pp

calando

ff

30.

Cramer.

Vivo. 5

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The first staff begins with a dynamic of *cresc.* The second staff starts with a dynamic of *f*. The third staff features a series of sixteenth-note patterns with fingerings such as 1 2 5 4, 3 5 4, 3 5 4, 3 5 4, 3 5 4, and 3 5 4. The fourth staff includes dynamics *mf legato*, *cresc.*, and *f*. The fifth staff contains a dynamic of *dimin.* The sixth staff ends with a dynamic of *pp*.

31*)

Allegro.

Czerny.

The sheet music contains five staves of piano music. Staff 1: Treble clef, 3/4 time, major key. Dynamics: *p*, *il canto ben legato*. Staff 2: Bass clef, 3/4 time, major key. Staff 3: Treble clef, 3/4 time, major key. Staff 4: Bass clef, 3/4 time, major key. Staff 5: Treble clef, 3/4 time, major key. Measure numbers 1 through 10 are indicated above the staves. Various dynamics and performance instructions are included throughout the piece.

*) Man unterschätze die Schwierigkeit dieser Etüde nicht:
Trotz der ausdrucksvoll und streng *legato* auszuführen-
den melodischen Stimme in der rechten Hand muß die
Schüttelbewegung des Armes konsequent durchgeführt
werden.

*) Do not underrate the difficulty of this study: The shak-
ing movement of the arm must be carried through with
consequence in spite of the melodic part in the righthand,
which is to be executed with expression in a perfect *legato*.

3 2 4 5

il canto ben legato

2 4 3 2 3 4 3

ff

2 3 4 5

p

2 4 3

5 4

2

4 2

2 2 2

pp

2 4

2 4

2 3 5 2 4 8.....

V.A. 2819.

8.....

cresc.

8.....

f

sf

dimin.

8.....

p

8.....

#p.

8.....

#p.

Re.

8.....

p

b

cresc.

V.A. 2819.

f agitato
dolce legato
più p
ff
ff
ff

V.A. 2819.
 P.D.

IV.

Gebrochene Akkorde.

Broken Chords.

32.

Allegro.

Cramer.

*) Zum sicheren und müheloseren Auffinden eines zweckmäßigen Fingersatzes für derartige Figurationen berücksichtige man die „Handlagen“ - wie folgendes Beispiel veranschaulicht:

*) Observe the positions of the hand, if you wish to find easily a satisfactory fingering for such passages, - as to be seen in the following example:





33.*

Allegro.

Cramer.

mf legato

cresc.

f

p

poco cresc.

dim.

*) Vergl. Anmerkung zur vorhergehenden Etüde.

| *) See annotation of the preceding study.

A musical score for piano, consisting of six staves of music. The score is in common time and uses various key signatures, including G major (two sharps), E major (one sharp), A major (no sharps or flats), D major (one sharp), and B-flat major (one flat). The dynamics indicated include *p* (piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano keys are represented by vertical lines with black dots indicating the keys to be played.

34.*

Czerny.

Allegro.

*) Vergl. Anmerkung zu № 32.

| *) See annotation of № 32.
V.A. 2819.

Musical score for orchestra and piano, page 90. The score consists of eight staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat. Measure 1 starts with eighth-note patterns in the piano parts. Measure 2 begins with a forte dynamic (ff) in the piano's bass line. Measures 3-4 show eighth-note patterns in the piano parts. Measure 5 features a dynamic change to ff in the piano's bass line. Measures 6-7 show eighth-note patterns in the piano parts. Measure 8 concludes with a forte dynamic (ff) in the piano's bass line. The subsequent measures continue with eighth-note patterns in the piano parts. The bottom six staves represent the orchestra, with various instruments like strings, woodwinds, and brass. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns.

This image shows the piano score for page 10, spanning measures 8 through 15. 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. Measure 8 begins with a dynamic of *fz*. Measures 9 and 10 show eighth-note patterns with various accidentals. Measure 11 features sixteenth-note patterns with dynamics *pianissimo* (*pianiss.*) and *sf* (sforzando). Measures 12 and 13 continue with sixteenth-note patterns, with measure 13 ending with a dynamic of *cresc.* Measures 14 and 15 conclude the section with sixteenth-note patterns, ending with a dynamic of *ff* (fortississimo) and a repeat sign (*Re.*). The score includes several key changes and time signatures throughout the measures.

35.*)

Allegro vivace.

Czerny.

Allegro vivace.

2

f

poco

sf

fz (**)

poco cresc.

4 1 2 3 5 4 5 4 2

5 1 4 2 5 4 2 5 1 2

*) Vergl. Anmerkung zu № 32.

**) Die erste Note einer jeden 16tel Figur ist durch Seitenschlag auszuführen.

*) See annotation of N° 32.

**) The first note of each 16th (semiquaver) passage is to be executed by side stroke.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of two sharps. The music includes dynamic markings such as *f*, *ff*, *p*, *sforzando* (sf), *più cresc.*, *dimin.*, and *cresc.*. The score features various musical elements including eighth-note patterns, sixteenth-note patterns, and sustained notes. Measure numbers 8, 8, 8, 8, 8, and 8 are indicated above the staves at regular intervals.

A musical score for piano, page 94, featuring six staves of music. The score consists of two systems of three staves each. The top staff (treble clef) has a dynamic of *f*. The second staff (bass clef) has a dynamic of *f*. The third staff (treble clef) has a dynamic of *f*. The fourth staff (bass clef) has a dynamic of *sf*. The fifth staff (treble clef) has a dynamic of *fz*. The sixth staff (bass clef) has a dynamic of *f*. The music includes various note values, rests, and dynamic markings such as *sf*, *fz*, and *ff*. Measure numbers 8 and 9 are indicated above the staves.

V.

Staccato-Studien.

Staccato studies.

36.*

Molto allegro.

Czerny.

Musical score for Staccato study No. 36 by Czerny. The score is in common time and consists of eight staves of piano music. The key signature changes frequently, indicated by various sharps and flats. Dynamics include f, ff, p, cresc., and dim. Measure numbers 8 are placed above several measures. The music is divided into sections by vertical bar lines.

* Diese Etüde ist sowohl mit positivem (Schlag-) als auch mit negativem (Druck-) Staccato zu üben. Vergl. „Methodik des Klavierspiels“.

* This study is to be practised as well with positive (stroke) as with negative (pressure) staccato. See "Methodik des Klavierspiels."

Allegro comodo più tosto moderato.

Cramer.

con spirito

L.H.

f

pp

f

pp

mf

p

p

p

f

p

decresc.

*) Mit „Armstakkato“ auszuführen.

| *) To be executed by “armstaccato.”

a tempo

rallentando

decresc.

38.

Molto allegro.

Czerny.

8.....;

8.....;

martellato

cresc.

ff

f p

cresc. sf

sf

sf

ff

sf

ff

Re.

dolce ed un poco legato

cresc.

5 2 5 4 3

V.

A musical score for piano, consisting of six staves of music. The score is written in common time and uses a key signature of one flat. The music includes various dynamics such as *molto cresc.*, *dimin.*, *p*, *f*, *cresc.*, *più cresc.*, *sf*, and *ff*. The score also features several performance instructions like *2ed.* and *V* (with downward arrows) under specific notes. Measure numbers 8 and 8... are visible above certain measures. The music is divided into sections by vertical bar lines and includes both treble and bass clefs.

8.....

sf ff sf sf

Red. * Red. *

39.

Molto allegro.

Czerny.

8.....

4 5 4 4 5 4

p (3) (3)

staccato

van

pp

1. 2.

4 3 4 5
 4 4 4 4
pp

dolce

stacc.

pp *cresc.*

dimin. *p*

cresc. *f*

Allegro.

Czerny.

40.*

p *poco cresc.* *simile*

p *cresc.*

p *cresc.*

f *dim.*

p *cresc.*

ff *sf*

* Mit „durchsichtigem“ Anschlag, der eine sehr lebendige Fingeraktion verlangt. Die Stakkato-Achtel (in beiden Händen) mit Seitenschlagbewegung.

* With “transparent” touch, which requires a very great activity of the fingers. The staccato quavers ($\frac{1}{8}$ th) in each hand with side stroke.

Allegro vivo.

The music is composed for two hands on a four-line staff system. The top two lines represent the treble clef (G-clef) and the bottom two lines represent the bass clef (F-clef). The key signature is A major (two sharps). The time signature is common time (indicated by a 'C'). The music features a variety of note values, including eighth and sixteenth notes, and rests. The first measure begins with a forte dynamic (f) and a 'staccato' instruction. Subsequent measures include dynamics such as p (piano), cresc. (crescendo), fz (fortissimo), and ff (fortississimo). Measure numbers 8 and 8... are indicated above certain measures. The music is divided into sections by vertical bar lines and includes several repeat signs.

* Durchweg *staccato* zu spielen. Sehr zu empfehlen ist der Gebrauch des vierten Fingers für die Obertasten. Ausführlich behandelt ist das Oktavenspiel in meinem Op. 78 „Studien und Ratschläge im Oktavenspiel.“

* To be played throughout *staccato*. The use of the fourth finger on black keys is much to be recommended. Octave playing is extensively treated in my op. 78 "Studien und Ratschläge im Oktavenspiel."

42*)

Scherzando.

Cramer.

The music is in 2/4 time, B-flat major. The right hand plays sixteenth-note patterns, while the left hand provides harmonic support. Various dynamics and performance instructions are included, such as 'sempre staccato', 'poco cresc.', 'pp', 'cresc.', and 'p'. Fingerings like 12121212 and 1242 are marked above the right-hand staves.

*) Die Sechzehntel der rechten Hand sind durch Fingergelenkstakkato auszuführen; durchweg *staccato*,

nicht etwa sondern

*) The 16th (semiquavers) of the right hand are to be executed *staccato* from the finger joints;

not but

107

più cresc.

f

cresc.

dimin.

p

3 2 1 2

4 2 1

1 2 1 2

*) Auch hier mit Fingergelenkstakkato.

*) Here also staccato from the finger joints.

4

dimm. *p*

pp

più p

cresc. *dimin.* *p*

1/3 2 5

43.

Czerny.

Allegro maestoso, ma con forza.

ten.

The music is composed of six staves of piano notation. The first staff (treble clef) starts with a dynamic of **ff** and a tempo marking of **ten.** The second staff (bass clef) also starts with **ff**. The third staff (treble clef) has a dynamic of **sf** and a tempo marking of **8**. The fourth staff (bass clef) has a dynamic of **sf** and a tempo marking of **60**. The fifth staff (treble clef) has a dynamic of **sf** and a tempo marking of **8**. The sixth staff (bass clef) has a dynamic of **sf** and a tempo marking of **8**. The music consists of various patterns of eighth and sixteenth notes, with some sixteenth-note figures marked with a circled asterisk (*).

*) Die Sechzehntel der rechten Hand sind nicht etwa durch einfache Daumenaktion, sondern unter Zuhilfenahme des schwingenden Vorderarmes zu bilden. Dasselbe gilt auch da, wo die Sechzehntelbewegung von anderen Fingern übernommen wird; also Takt 5, 6 usw.

*) The 16th (semiquavers) of the right hand are to be given not only by a simple movement of the thumb, but with support of the swinging fore arm. The same rule is to be observed, where the 16th (semiquaver) movement is taken up by other fingers, as in bars 5, 6 and so on.

d

dimin.

cresc.

ff

sf

fz

V

The musical score consists of six systems of two-staff notation. The top staff is in G major (Treble clef) and the bottom staff is in C major (Bass clef). Measure numbers 1 through 8 are placed above the staves. Various dynamics are marked throughout the piece, including *fz*, *p*, *ff*, *cresc.*, *fff*, *sf*, and *dec.*. Measure 1 starts with *fz* and *p*, followed by a crescendo. Measure 2 starts with *ff*. Measure 3 starts with *fz* and *p*, followed by a crescendo. Measure 4 starts with *ff*. Measure 5 starts with *fz*. Measure 6 starts with *ff*. Measure 7 starts with *fff*. Measure 8 starts with *sf*.

VI.

Fingerrepetition. | Fingerrepetition.

44^{*}

Moto agitato.

Cramer.

The sheet music consists of eight staves of piano music. The first two staves are in common time (2/4) and major key. The subsequent six staves show various rhythmic patterns and dynamics, including *rif* (rhythmical freedom), *p* (piano), *cresc.* (crescendo), *f* (forte), and *f.* (fortissimo). Fingerings such as 1 3 2 1 4 2 1 5, 1 3 2 1 4 2 1 5 2, and 1 3 2 1 4 2 1 3 2 1 4 2 1 4 2 are indicated above the staves. Measure numbers 1, 2, and 1/2 are also present. The music is divided into two sections by vertical bar lines.

^{*}) In dieser ausgezeichneten Fingergelenkstudie haben der Daumen und der zweite Finger eine zupfende Bewegung auszuführen.

^{*}) In this excellent study for the finger joints the thumb and the second finger must execute a "plucking" movement.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. It includes dynamic markings *rif* and *p*. The bottom system starts with a bass clef, a key signature of one sharp, and common time. It includes dynamic markings *p*, *cresc.*, and *legato*. The score concludes with dynamic markings *cresc.* and *più cresc.*

Three staves of musical notation for piano, measures 114-117. The top staff shows chords in the treble clef. The middle staff shows eighth-note patterns in the bass clef. The bottom staff shows eighth-note patterns in the bass clef. Measure 114 ends with a dynamic *ff*. Measures 115-116 show eighth-note patterns. Measure 117 begins with a dynamic *sf*.

45.

*Allegro.**legato**p*

Czerny

Two staves of musical notation for piano, measures 45-48. The top staff shows sixteenth-note patterns in the treble clef. The bottom staff shows eighth-note patterns in the bass clef. Measure 45 starts with a dynamic *p*. Measure 46 shows sixteenth-note patterns. Measure 47 shows sixteenth-note patterns. Measure 48 starts with a dynamic *cresc.* and ends with a dynamic *f*. Fingerings 4 3 2 1 are indicated under the bass notes in measures 45-47, and 4 3 2 1 are indicated under the bass notes in measure 48.

1.

2.

cresc.

dim.

8.....

cresc.

8.....

sf

dim.

p

4 5 4 2



KLAVIER-MUSIK.

Klavier zu 2 Händen.

- Nr. Klavier zu 2 Händen.
- 863 **Adagio.** Sammlung klassischer Sätze.
- 111/12 **Alte Meister.** Samml. wertv. Klavierst. d. 17. u. 18. Jahrh. (Pauer.) 3 Bd.
- 411 — Op. 35. Paganini-Variat. I/II.
- 2596 **Armee-Märsche.**
- Bach, J. S., Klavierw. (Reinecke). 12B.
- 2 — I. 49 Stücke.
- 3 — II. Englische Suiten.
- 4 — III. Klavierübung I. (Partiten.)
- 5 — IV. Klavierübung II.
- 6/7 — V/VI. Wohltemp. Klavier I, II.
- 2374/75 — Dasselbe (Muggellini).
- 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 — A l b u m (Reinecke). 8. I/II.
- 1869 — Aria m. 30 Verändern. (Klindworth)
- 1261 — Chaconne (Lamping).
- 2334 — Chaconne (Busoni).
- 10 — 371 Choräle. (Becker-Dörfel).
- 3747 — 60 ausgew. Choräle (Geßner).
- 2161 — Zweist. Inventionen (Busoni).
- 3127 — Two Part Inventions (Busoni).
- 3345 — Inventioni a due voci (Busoni).
- 2307a/b — Zwei u. dreistimm. Inventionen, spanisch (Busoni).
- 2162 — Dreist. Inventionen (Busoni).
- 3128 — Three Part Inventions (Busoni)
- 3389 — Inventioni a tre voci (Busoni).
- 2876a — Konzert D moll (Reinecke).
- 2956 — Dasselbe (Busoni).
- 2459/60 — Org.-Choral-Vorsp. (Busoni) I/II.
- 2747 — Orgel-Choral-Vorspiel (Reger).
- 3355 — Orgel-Präludium u. Fuge. D dur (Busoni).
- 1371/72 — Orgelokkaten, C. Dm. (Busoni).
- 3478/79 — Ouvert. (Suiten) Nr. 2.3 (Martucci).
- 1442 — Kleine Präludien (Reinecke).
- 1443 — Präludien u. Fugen (Reinecke).
- 1873 — Tokkata u. Fuge (Tausig-Kühner).
- 1916 — 6 Tonstücke (Busoni).
- 485 — Auswahl bel. Vortragst. (Köhler).
- 2374/75 **Bach-Muggellini.** Wohltemp. Kl. I.II.
- 2241 **Bach, W. Fr.** Orgel-Konzert (Stradal).
- 2283 — Phant. u. Fuge, Amoll (Stradal).
- 3495 **Bantock.** Dante u. Beatrice.
- 403 **Beethoven.** Op. 20. Septett (Horn).
- 21, 929 — A l b u m (Reinecke). 8. I/II.
- 2550 — Ecossaisen (Busoni).
- 22 — Sämtl. Konzerte (Reinecke).
- 984/86 — Dieselben einzeln: Nr. 1—3.
- 1373/74 — Konz. Nr. 4, G., Nr. 5, Es. (d'Albert).
- 1413 — Sämtl. Märchen.
- 1505 — Violinromanz, Cavat., Lento etc.
- 1712 — Sämtl. Sonaten (Reinecke). 8.
- 35/36 — Dies.u.Sonatin.(Reinecke). 8. I/II.
- 1324/25 — Sämtl. Sonaten u. Sonatinen. (Reinecke). 8. I/II.
- 1713 — Sämtl.Sonat. Instr.A. (Reinecke).
- 4181/II — Dieselben u. Sonatinen. (Pracht-Ausgabe (Reinecke). I/II.
- 1714/15 — Prachtausg. (Reinecke). Fol.I/II.
- 1155 — Sonatinen. Instr. Ausg. (Reinecke)
- 45 — 54 kleinere Stücke (Reinecke). 8.
- 3653/54 — 9 Symphonien, leicht I/II.
- 39 — Dieselben in 1 Bde. 8.
- 3661/69 — Dieselben einzeln: Nr. 1—9.
- 40/I/II — Dieselben (Liszt). I/II.
- 766/73 — Dieselben einzeln. Nr. 1—8.
- 774 — Nr. 9 D moll.
- 3608 — Jenara Synphonie Cdur (Singer).
- 2472 — Ferne Geliebte (Liszt).
- 3522 — Violinkonzert. Op. 61 (Perabo).
- 2875 — Serenade D dur. Op. 8.
- 2838 — 11 Wiener Tänze (H. Riemann).
- 47 — Sämtl. Variationen (Reinecke). 8.
- 1586 — Ausgew. Variationen (Reinecke).
- 1600 — Siehe Jugendbibliothek, Heft I.
- 2101/2 **Bendel, F.** Vortragstücke I/II.
- 3028/29 — Mondscheinfahrt, Spinnräddchen.
- 3492 **Berens.** Op. 61. N. Schule der Geläufigkeit.
- 3520/32 — Dieselbe. Heft I—IV.
- 3524 — Op. 89. Pflege der linken Hand.
- 312 **Berger.** Etüden Op. 12,22(Reinecke). 8.
- 2429 **Berlloz, Ungar.** (Ragozic) Marsch.
- 1991 — Ungar. Marsch. Sylphantanz u. Irrlichtertanz.
- 2179 — Gnomenchor u. Sylphantanz aus »Fausts Verdammung« (Tausig).
- 1327/29 **Bertini.** Etüden. Op. 29, 32, 100.
- 280 — Dieselben in 1 Bde. (Dörfel). 8.
- 435/36 — Etüd.f.d.Unterr.bez.Hennes I/II.
- 2226 — Op. 84. 12 leichte Klavierstücke.
- 2202 **Bizet, G.** Album.
- 3229 — Carmen-Phantasie.
- 3347 **Blanchet.** Op. 7. 5 Etüden.
- 3369 **Bleyle.** Op. 12. Bausteine.
- 3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
- 2825 **Blumenthal.** Op. 1. La source — Die Quelle.
- 4074/75 **Brahms.** Op. 35. Paganini-Variat. I/II.
- 967 **Breslaur.** Op. 27. Techn. Grundlage.
- 1552 — Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
- 3232 **Bruch.** Op. 12. 6 Klavierst. (Germer).
- 2006/8 **Bülow.** Klass. Klavierwerke a. seinen Konzert-Programmen. I/III.
- 2609 **Bülow-Cramer.** 60 Etüden.
- 2610/13 — Dasselbe in 4 Heften.
- 1263 **Burgmüller.** Op. 35. Mußestunden.
- 3745 — Op. 100. Etüden.
- 2614/15 — Op. 105. 109. Etüden.
- 2068 — Ausg. Vortragsst. (X.Schwarzenka)

Klavier zu 2 Händen.

- Nr. Klavier zu 2 Händen.
- 2861 **Busoni.** Concerto. Op. 39.
- 2907 — All' Italia!
- 2908 — Intermezzo.
- 3053 — Berceuse.
- 3054 — Fantasia nach J. S. Bach.
- 3491 — Fantasia contrappuntistica.
- 3841 — Op. 22. Variationen u. Fuge über Chopins C moll-Präludium.
- 1598 **Cherubini.** Album (Reinecke). 8.
- Chopin.** Klavierwerke (Friedman).
- 3811 — Bd. I. Walzer.
- 3812 — II. Mazurkas.
- 3813 — III. Polonoisen.
- 3814 — IV. Nocturnes.
- 3815 — V. Balladen u. Impromptus.
- 3816 — VI. Scherzos und Phantasie.
- 3817 — VII. Etüden.
- 3818 — VIII. Préludes und Rondos.
- 3819 — IX. Sonaten.
- 3820 — X. Verschiedene Stücke.
- 3821 — XI. Konzerte.
- 3822 — XII. Konzertstücke.
- 3881/83 — Dieselben in 3 Bänden.
- 81, 729 — A l b u m (Reinecke). 8. I/II.
- 2152 — Impromptus Op. 29, 36, 51, 66.
- 1193/94 — Konzerte, Op. 11, 21 (Reinecke).
- 3315 **Chevan.** Op. 11. Frühlingszenen.
- 3316 — Op. 15. Tonbild. a. d. Jugendlieb.
- 287 **Clementi.** Gradus ad Parnassum (50 Etüden) (Köhler). 8.
- 2018/20 — Gradus ad Parnassum. Vollst. instr. Ausg. v. Br. Mugellini. I/III.
- 2616 — Gradus ad Parnassum (Tausig).
- 1468 — Ausgew. Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner).
- 3157 — Prälud. u. Übungen (Wiemhayer).
- 471/73 — Sämtliche 64 Sonaten. I/III.
- 1604/6 — Ausgew. Sonaten (Germer). I/III.
- 286 — Sonatinen Op. 36, 37, 38 (Dörfel).
- 510 — Sonatinen (Op. 36) (A. Hennes).
- 1495 **Corelli.** A l b u m. Orig. u. Bearb. 8.
- 1601 **Couperin.** A l b u m. (Reinecke). 8.
- 951 **Cramer.** A l b u m. Orig. u. Bearb. 8.
- 407 — 42 Etüden (Knorr).
- 2609 — 60 Etüden (Bülow).
- 2610/13 — Dasselbe in 4 Heften.
- 440/43 — Die ber. Etüden. (Coccius). 4 Bde.
- 938 — Ausgewählte Etüden (Henseit).
- 1417 — Ausg. Etüd. Instr. Ausg. (Kühner).
- 288 — Pianoforte-Schule (Brissler). 8.
- Czerny.** Studienwerke. (Krause u. a.):
- 2741 — Erster Anfang. 100 leichte Übgn.
- 790 — Kl. Unterr. f. Anfänger. 100 Erhol.
- 2723 — Op. 92. Toccata in C.
- 807/10 — Op. 139. 100 Übungsst. 4 Bde.
- 900 — Dieselben in 1 Bande.
- 2440 — Op. 261. 125 Passagen-Übgn. (L. Klee).
- 901 — Op. 299. Schule d. Geläufigkeit.
- 811/14 — Dieselbe. I/IV.
- 3639 — Op. 335. Legato u. Staccato.
- 2724/25 — Dasselbe. I/II.
- 1571 — Op. 337. 40 tägliche Übungen.
- 2726 — Op. 365. Schule des Virtuosen.
- 227/30 — Dasselbe in 4 Heften.
- 2731 — Op. 399. Schule der linken Hand.
- 3135 — Op. 453. 110 Exercises.
- 2732 — Op. 481. 50 Übungsstücke.
- 2733 — Op. 584. Kleine Pianof.-Schule.
- 2734 — Op. 599. Erster Lehrmeister.
- 815 — Op. 636. Vorschule z. Fingerfertigk.
- 409 — Op. 684. Aufmunterung z. Fleiß.
- 3589 — Op. 718. Etüden f. d. linke Hand.
- 902 — Op. 740. Kunst d. Fingerfertigkeit
- 816/21 — Dieselbe. I/VI.
- 2735 — Op. 748. 25 Übung f. kleine Hände
- 3182 — Op. 777. Fünf-Finger-Melodien.
- 24 Übungsstücke.
- 2736/37 — Op. 802. Prakt. Fingerübung. I/II.
- 2738 — Op. 821. 160 8taktige Übungen.
- 2739/40 — Op. 834. Virtuosität (Neue Schule der Geläufigkeit). I/II.
- 2030 — Op. 849. 30 Etudes de Mécanisme.
- 3592 **Damm.** Herbstblumen (Germer).
- 2296 **Dechend, H.** Moderne Fingerübungen
- 1379/80 **Deutsche Tänze.** (Pauer). 2 Bde. 8.
- 3715 **Diabelli.** 11 Sonatinen. Op. 151, 168.
- 1225/26 — Op. 151, 168. Sonatin. (Krause).
- 1445 **Döhler.** Op. 47. Großer Walzer B.
- 3640 — Album.
- 1429 **Döring.** Op. 30. Rhythmische Studien
- 1595 **Dussek.** Op. 20. 6 Sonatin. (Jadassohn)
- 289 — Leichte Instr. Stücke u. Sonaten.
- 2503 — Sonaten. Op. 10, 70, 77.
- 408 **Duvernoy.** Op. 61. 24 melod. Etüden.
- 457 — Op. 120. 15 Etüden.
- 3494 — Op. 176. Elementar-Unterricht.
- 1593 — Op. 271. Die musikal. Woche.
- 3499 — Op. 276. Vorschule d. Geläufigk.
- 1337 **Eggeling.** Stud. f. d. h. mech. Ausbild.
- 2957/58 — Anweisung u. Studien nach J. S. Bachs Methode. Heft I/II.
- 516 — 30 Exercises.
- 2806/9 **Enna.** Skizzenbuch. Heft I/III.
- 2964 — Kleine Novellen.
- 2965 — Poetische Tonbilder.
- 2966 — Lyrisches Album.
- Etüden-Schule** siehe Kühner.
- 416 **Field.** Sämtl. Notturnos (Reinecke).
- 1765 **Fleitz.** Klavierw. Bd. I. Op. 7, 17, 28, 37
- 1766 — Bd. II. Op. 27, 48, 49, 61.
- 3233 — Op. 7. Kinder d. Südens (Germer).
- 2384 — Op. 37. 4 Stimmungsbilder.
- 2837 — Op. 88. 2 Klavierstücke.
- 2905 — Op. 90. Variertes Thema.
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 — Nr. 5. Es dur.
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 2925 — 27 leichte Stücke n.Kinderliedern.
 2900 — 6 Lieder-Sonatinen.
 1012/15 — Unsre Lieblinge. I/IV.
 3401/3 Rheinberger, Op. 5 Nr. 1. Die Jagd. Nr. 2. Toccata. Nr. 3. Fuge.
 3823 — Op. 53 Nr. 1. Tarantella.
 3497 Rits, Op. 55. Konz. Cis m. (Reinecke).
 1078/79 Rinaldi, Reflets et Paysages. I/II. 8.
 2807 Röntgen, Op. 6. Ballade, D m.
 1004 — Juiklappe. Op. 12.
 1016 — Zwiegespräche. Kl. Klavierstücke.
 1356 Rubinstein, A l b u m (Reinecke). 8.
 3621 — Op. 21. 3 Capricen.
 2544/46 — Op. 22. 3 Serenaden.
 3305 — Op. 41. Sonate Nr. 3. F dur
 1001 Sachs, Aus d.Jugendzeit. 30 Kl. Stücke.
 1808/2088 Salonnemusik. I/II.
 3562 — Sauer, Aus lichten Tagen.
 3588 — Prélude passionné.
 3590 — Scalerö, Op. 19. 6 rom. Stücke.
 3523 — Op. 21. Acht Präludien (Kanons).
 454 Scarlatti, Sämtliche 60 Sonaten.
 432 — 20 ausgew. Sonat. (Cl.Schumann).
 1874 — Pastorale und Capriccio. (Tausig-Kuhner.)
 2188 — 3 Sonaten. (Tausig-Scharwenka).
 2950 Scharwenka, Ph., Op.27. Albumblätter.
 3650/60 — Op. 32. In bunter Reihe. I/II.
 2821/23 — Op. 61. Nr. 1/3. Sonaten.
 3748 — Op. 70b. Drei Tänze.
 3146 — Op. 71. Für die Jugend.
 3221/22 — Op. 72. Vergangene Tage. I/II.
 2280 Scharwenka, X., Op. 3. 5 polnische Nationaltänze.
 2521/25 — Dieselben einzeln.
 3593 — Op. 4. Scherzo, G dur.
 2980 — Op. 5. 2 Erzählungen.
 2343/44 — Op. 6. 36. Sonaten.
 3354 — Op. 17. Impromptu, D dur.
 3749 — Op. 54. Ball-Erinnerungen.
 3398 — Op. 56. Konzert Nr. 2. C moll.
 3670 — Op. 59. Romanzero. II. Teil.
 2497/98 — Op. 62. Album f. d. Jugend. I/II.
 3400 — Op. 76. Nr. 2. Valse-Impromptu.
 1958/60 — Op. 77. Fingerbildung. I/III.
 1994 — Op. 78. Studien im Oktavensp.
 — Op. 80. Konzert Nr. 3. Cis moll.
 2919 — Vorstufe zur Meisterschule.
 2818/20 — Meisterschule. Bd. I/III.
 2201 Schmitt, Al., Exercices préparatoires a. Op. 16 (X. Scharwenka).
 2219 — Dieselben in Gegenbewegungen.
 2748 Schmitt, Jac., Op. 24/49. Sonatinen.
 3086 — Op. 325. Musikal. Schatzkästlein.
 261 Schubert, Sämtl. Pianoforte-Werke (ohne Sonaten) (Reinecke).
 502 — Dies. Bd. I. Phant. u. kl. Stücke.
 503 — — Bd. II. Tänze.
 504 — — Bd. III. Impr.u.Moments mus.
 264 — IV. Sonaten. Bd. I (Reinecke).
 263 — Dieselben (Reinecke). 8.
 3675 — V. Sonaten. Bd. II (Epstein).
 240.1148 — A l b u m (Reinecke). 8. I/II.
 1875 — Militärmarc (Tausig-Kühner).
 1872 — Polonaise mélancolique (do.).
 2000 — 2 Streich-Quartette. Am. u. Dm.
 3718 — Symphonie Nr. 2. B dur.
 3622 — Symphonie Nr. 4 (Tragische), Cm.
 3720 — Symphonie Nr. 5. B dur.
 468 — Symphonie Nr. 5. C dur.
 2320 — Symph.Nr.8, Hm. (Unvollendet).
 2177 — Zwischenakt. u. Ballettmusik a. »Rosamunde« (O. Taubmann).
 2032 — Siehe Jugendbibliothek. Hft. III.
 348/50 Schule der Technik (Reinecke). I/III.
 27 Schumann, Clara, Pfe.-Werke.
 3306/68 Schumann, G., Op. 4. Traumbilder. Heft I/III.
 Schumann, R., Sämtl. Klavierw. Er r t e m. Fingers. u.Vortragsz. versch. instr. Ausgabe. Nach d. Handscr. u. persönl. Überliefreg. v. C. Schumann man n. (Silbergrau). Quartausgaben:
 2623/24 — In 2 Abteil. (einschl. Konzerte).
 2617 22 — In 6 Bänden.
 2643 — Ergänz.-Bd: Konz. u. Konzertst.
 2617 — Band I.
 2658 — Op. 1. Variationen (*Abegg *).
 2659 — Op. 2. Papillons.
 2660 — Op. 3. Studien nach Paganini.
 2661 — Op. 4. Intermezz.
 2662/63 — Op. 5. Impromptus. I. u. II. Ausg.
 2664/65 — Op. 6. Die Davidsbündler. 1. u. 2. Ausgabe.
 2666 — Op. 7. Tokkata. C.
 2667 — Op. 8. Allegro.
 2668 — Op. 9. Zwölf Romanzen.
 2669 — Op. 10. 6 Konzert-Etüden nach Capricen von Paganini.
 2670 — Op. 11. Sonate. Nr. 1.
 2671 — Op. 12. Phantasiestücke.
 2672 — Op. 13. Symphonische Etüden.
 2673 — Band II.
 2668 — Op. 9. Karneval.
 2669 — Op. 10. 6 Konzert-Etüden nach Capricen von Paganini.
 2670 — Op. 11. Sonate. Nr. 1.
 2671 — Op. 12. Phantasiestücke.
 2672 — Op. 13. Symphonische Etüden.
 2673 — Band III.
 2673 — Op. 14. Sonate, F m.
 2674 — Op. 15. Kinderszenen.
 2675 — Op. 16. Kreisleriana.
 2676 — Op. 17. Phantasie, C.
 2677 — Op. 18. Arabeske, C.
 2678 — Op. 19. Blumenstück, Des.
 2679 — 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.
 2684 — Op. 28. 3 Romanzen. Bm., Fis, H.
 2685 — Op. 32. Scherzo, Gigue etc.
 2686 — Op. 56. Studien f. d. Pedalflügel.
 2687 — Op. 58. Skizzen f. d. Pedalflügel.
 2688 — Op. 68. Album f. d. Jugend. 43St.
 2689 — Op. 72. Vier Fugen.
 2690 — Op. 76. Vier Märsche.
 2691 — Op. 82. Waldszenen. 9 Klavierst.
 2692 — Op. 99. Bunte Blätter. 14 Stücke.
 2693 — Op. 111. 3 Phantasiestücke.
 2694 — Op. 118. 3 Sonaten für die Jugend.
 2695 — Op. 124. Albumblätter. 20 Stücke.
 2696 — Op. 126. 7 St. in Fughettenform.
 2697 — Op. 133. Gesänge der Frühe.
 2643 — Konz. u. Konzertst. Op.54,92,134.
 2704 — Op. 54. Konzert, A m.
 2705 — Op. 92. Introduktion u. Allegro.
 2706 — Op.134. Konz.-Allegro m.Intr.Dm.
 2722 — Sonaten, Op. 11, 14, 22.
 2714 — Anhang zu Op. 13 (Variationen), Op.14 (Scherzo). u.Op.22 (Presto). (Silbergrau). Originale. Oktavausgaben:
 631/32 — In 2 Abteil. (einschl. Konzerte).
 625/30 — In 6 Bdn. (Inhalt wie Quartaus.).
 698 — Ergänz.-Bd.: Konz. u. Konzertst.
 633 — Op. 6. Die Davidsbündler.
 634 — Op. 9. Karneval.
 635 — Op. 12. Phantasiestücke.
 636 — Op. 15. Kinderszenen.
 637 — Op. 21. Novelletten.
 638 — Op. 68. Album f. d. Jugend. 43 St.
 639 — Op. 82. Waldszenen. 9 Stücke.
 640 — Op. 99. Bunte Blätter. 14 Stücke.
 641 — Op. 124. Albumblätter. 20 Stücke.
 698 — Konz. u. Konzertst. Op.54,92,134.
 642 — Sonaten. Op. 11, 14, 22.
 Schumann, R., Sämtl. Klavierwerke. Originale. Instruktive Ausgabe. auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün). Quartausgaben. Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern: 623/24 statt 2023/24 704/6 statt 2704/6 617/22 — 2617/22 714 — 2714 643 — 2643 722 — 2722 658/97 — 2658/97 Bearbeitungen: 3707 — Op. 29 Nr. 3. Zigeunerleben.
 498 — Op. 41. 3 Streich-Quart. (Klauser).
 574 — Op. 44. 47. Quintett u. Quartett.
 1408 — Op. 46. Andante u. Variat. (Schäffer).
 707 — Op. 52. Ouvert., Scherzo u. Finale.
 360 — Album. Orig.u.Bearb.(Reinecke)8.
 718 — Album. Neue Folge (Reinecke). 8.
 1900 — Alb. de chants p.la Jeunesse. Op.79.
 1316 — Ausgewählte Lieder (Jadassohn).
 308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).
 575 — Sämtl. Symphon. (Klauser usw.).
 896/99 — Dieselben einzeln: Nr. 1—4.
 2949 Schytte, 3 Märchen nach Andersen.
 2547 Sibelius, Jean, Op. 5. 6 Impromptus.
 2414 — Op. 9. Eine Sage (Schnieder).
 2230 — Op. 10. Karelia-Ouverture.
 2236 — Op. 11. Karelia-Suite.
 2156 — Op. 12. Sonate.
 2232 — Op. 16. Frühlingslied (Vårsång).
 2271 — Op. 22 Nr. 3. Schwan v. Tuonela.
 2272 — Op. 22 Nr. 4. Lemminkainen.
 2528 — 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. 24 Nr. 6. Idyll.
 2406 — Op. 24 Nr. 7. Andantino, F dur.
 2535 — Op. 24 Nr. 8. Nocturno.
 2330 — Op. 24 Nr. 9. Romanze