

★ ★

CHOPIN NOCTURNES

NR.1 B-MOLL, NR.2 ES-DUR, NR.3 H-DUR
OP. 9 NR. 1-3

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 112

VERLAG ULLSTEIN



F R É D É R I C C H O P I N

NOCTURNES

NR. 1. OP. 9 NR. 1, B-MOLL

NR. 2. OP. 9 NR. 2, ES-DUR

NR. 3. OP. 9 NR. 3, H-DUR

HERAUSGEBEN

VON

LEONID KREUTZER

TONMEISTER

AUSGABE

Nr. 112

V E R L A G U L L S T E I N / B E R L I N


VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen Γ und \sqcap ersetzt. (Anfang, resp. Schluß eines Gedankens.) / Das Pedal muß in der Regel nach der Note getreten werden, unter der das Zeichen steht. / Nur nach einem vorausgegangenen Staccato oder einer Pause darf es gleichzeitig mit dem Erklingen genommen werden. / „Ped“ bedeutet das Einschalten einer allgemeinen Hand- und Pedalpause, worauf das Pedal gleichzeitig mit dem Erklingen genommen werden muß. / Folgen zwei Pedalzeichen aufeinander, so wird das Pedal genau mit der neuen Note aufgehoben und wird dann wieder neu getreten. Dadurch wird ein Ineinanderfließen fremder Elemente vermieden, während gleichzeitig eine lückenlose Verbindung erzielt wird.

Somit heißt: 

AVANT-PROPOS

Toutes les erreurs manifestes ont été simplement corrigées. Les transformations que l'éditeur a cru bon d'apporter au texte ont été gravées en petits caractères. Nous avons conservé sous ses traits fondamentaux l'indication du mouvement et du jeu, pour autant qu'elle est de Chopin. / Les arcs désignant la phrase ont été remplacés par les signes Γ et \sqcap (commencement ou fin d'une pensée). / En général la pédale ne doit être prise qu'après la note marquée „Ped“. / On ne peut la prendre au moment de jouer la note marquée d'un „Ped“ qu'après un staccato ou une pause. / „Ped“ signifie une pause générale des mains et de la pédale. Ensuite la pédale doit être prise en même temps que la note. / Si deux signes „Ped“ se suivent l'un l'autre, il faut lâcher la pédale au moment de toucher la nouvelle note et la reprendre ensuite. De cette façon on évite de mêler des éléments hétérogènes et l'on obtient une liaison parfaite.

Lisez donc: 

PREFACE

Obvious mistakes which were found in the text have simply been corrected. Changes held to be necessary by the Editor are indicated by small print. The execution marks, as far as indicated by Chopin, have been generally retained. / Phrasing arcs are replaced by the marks Γ and \sqcap , i. e. beginning and close of a musical phrase. / The pedal is to be used, as a rule, after the note, below which the mark is set. / Only after a preceding staccato or a pause the pedal may be used simultaneously with the sound. / „Ped“ means interpolating of a general hand- and pedal pause, whereupon the pedal must be used simultaneously with the sound. / If two pedal marks come in succession the pedal has to be raised exactly together with the new note, and then pressed down again. A melting of heterogenous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

NOCTURNES

LARGHETTO

CHOPIN, op. 9 No. 1

1. *p espress.*

The score consists of six systems of piano and bass clef staves. The first system is marked *p espress.* and includes fingering numbers and a *Red.* (Reduction) symbol. The second system includes a *22* marking. The third system is marked *smorz.* and *p*. The fourth system is marked *rubato*. The fifth system is marked *f appassion.*. The sixth system is marked *cresc.* and *con forza*. The score concludes with a *smorz.* marking and a double asterisk symbol.

pp

5 3 Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains the first two measures of the piece. The right hand starts with a half note chord (F4, A4, C5) and a dotted half note chord (Bb4, D5, F5). The left hand plays a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2, F2. Fingering for the left hand includes 5, 3, and 5. The piece is in a key with three flats (Bb, Eb, Ab) and 3/4 time.

pp

5 5 2 1 3 5 Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 3 and 4. The right hand has chords: (F4, A4, C5), (Bb4, D5, F5), (F4, A4, C5), and (Bb4, D5, F5). The left hand continues the eighth-note scale: E2, D2, C2, B1, A1, G1, F1, E1. Fingering for the left hand includes 5, 5, 2, 1, 3, 5, 5, 3, 5, 5, 5, 5, 5, 5. The piece is in a key with three flats (Bb, Eb, Ab) and 3/4 time.

p

Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 5 and 6. The right hand has chords: (F4, A4, C5), (Bb4, D5, F5), (F4, A4, C5), and (Bb4, D5, F5). The left hand continues the eighth-note scale: D1, C1, B0, A0, G0, F0, E0, D0. Fingering for the left hand includes 5, 3, 2, 1, 1, 5. The piece is in a key with three flats (Bb, Eb, Ab) and 3/4 time.

Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 7 and 8. The right hand has chords: (F4, A4, C5), (Bb4, D5, F5), (F4, A4, C5), and (Bb4, D5, F5). The left hand continues the eighth-note scale: C0, B0, A0, G0, F0, E0, D0, C0. Fingering for the left hand includes 5, 5, 5, 5, 5, 5, 5, 5. The piece is in a key with three flats (Bb, Eb, Ab) and 3/4 time.

pp

Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 9 and 10. The right hand has chords: (F4, A4, C5), (Bb4, D5, F5), (F4, A4, C5), and (Bb4, D5, F5). The left hand continues the eighth-note scale: B0, A0, G0, F0, E0, D0, C0, B0. Fingering for the left hand includes 5, 5, 5, 5, 5, 5, 5, 5. The piece is in a key with three flats (Bb, Eb, Ab) and 3/4 time.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *mf*, *rubato*. Performance markings: *Red.*, ***, *4*, *4*, ***, ***. Includes a slur and a fermata.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *rubato*. Performance markings: *Red.*, ***, *Red.*, ***, *5*, *4*, *Red.*, *4*, *Red.*, *Red.*, *Red.*. Includes a slur and a fermata.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Performance markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, ***. Includes a slur.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *mf*, *rubato*, *rubato*. Performance markings: *Red.*, *Red.*, *Red.*, ***, *Red.*, ***, *Red.*, ***, *Red.*, ***. Includes a slur and a fermata.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *p*, *pp*. Performance markings: *Red.*, *5*, *4*, *Red.*, *4*, *Red.*, *5*, *4*, *Red.*, *5*, *5*, *Red.*, *Red.*. Includes a slur and a fermata.

a tempo

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red.

System 1: Treble clef with notes and fingerings (5, 3, 1, 3, 2, 1, 4, 4, 3, 2, 3, 4, 4). Bass clef with chords and 'Ped.' markings. Dynamics include *mf* and *f*.

System 2: Treble clef with notes and fingerings (5, 4, 5, 4, 3, 1, 4, 2, 1, 2, 1, 3, 2, 4, 2, 3, 2, 3). Bass clef with chords and 'Ped.' markings. Dynamics include *dolce* and *con anima*.

System 3: Treble clef with notes and fingerings (4, 3, 2, 5, 4). Bass clef with chords and 'Ped.' markings. Dynamics include *mf*.

System 4: Treble clef with notes and fingerings (4, 1, 2, 4, 3, 2, 1, 4). Bass clef with chords and 'Ped.' markings. Dynamics include *p*.

System 5: Treble clef with notes and fingerings (2, 3, 3, 5, 2, 4, 5, 4, 3, 5, 4, 1, 2, 1, 2, 3, 1, 4, 3, 2, 3). Bass clef with chords and 'Ped.' markings. Dynamics include *dolce*.

System 1: Treble clef with notes and fingerings (2, 4, 2, 4, 5, 2, 4, 2, 4, 3, 5, 4, 3, 5, 4, 2, 4, 3, 2, 1, 5, 5, 4, 3, 2). Bass clef with chords and 'Red.' markings. Dynamics include *pp*.

System 2: Treble clef with notes and fingerings (b1, 3, bb, 2, 3, 2, 3, 2, 4). Bass clef with chords and 'Red.' markings. Dynamics include *p*.

System 3: Treble clef with notes, trills, and fingerings (5, 2, tr, 2, 4, I, 4, 5). Bass clef with chords and 'Red.' markings. Dynamics include *mf* and *agitato*.

System 4: Treble clef with notes and fingerings (3, 2, 4, I). Bass clef with notes and fingerings (5, 5, 3, 2, I, 5, 3, 2, I). Dynamics include *f* and *pp cresc.*

System 5: Treble clef with notes and fingerings (2, I, 4, 2, I, 3, I, 4, 3, I, 3, 4, I, 2, 5). Bass clef with notes and fingerings (5, 3). Dynamics include *f dim. e rall.*, *p*, and *pp*.

p scherz.

5 5 5 5 Red. Red. Red. Red. Red. Red.

leggiero

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

mp cantabile

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

p dolce

mp

Red. Red. Red. Red. Red. Red.

The musical score consists of six systems of grand staff notation. Each system includes a treble and bass clef with various musical notations:

- System 1:** Treble clef has a melodic line with fingering numbers (I, 3, 4, I, 4, 2, 3, 4, I, 2, I, 5). Bass clef has a bass line with 'Ped.' markings and fingering numbers (I, 4, 5, 5, 3, 2, 5). Dynamics include 'cresc.'.
- System 2:** Treble clef has a melodic line with fingering numbers (4, I, 3, 4, 5, I, 4, 5, 3, 2, 2, I, 4, 3, 2). Bass clef has a bass line with 'Ped.' markings and a '*' Ped. marking. Dynamics include 'p animando e cresc.'.
- System 3:** Treble clef has a melodic line with fingering numbers (2, I, 3, 2, 3, 2, 3, 3, 2, I). Bass clef has a bass line with 'Ped.' markings and '*' Ped. markings. Dynamics include 'sfz'.
- System 4:** Treble clef has a melodic line with fingering numbers (5, 5, 2, I, 2, I, 3, 2, 4, 4, I, 2, 5, 2). Bass clef has a bass line with 'Ped.' markings and '*' Ped. markings. Dynamics include 'con forza', 'rall.', and 'a tempo'. There are also markings for '7', '14', and 'pp'.
- System 5:** Treble clef has a melodic line with fingering numbers (5, 4, I, 2, 3, 3, I, 2, 5, I, 3, 2, 3). Bass clef has a bass line with 'Ped.' markings.
- System 6:** Treble clef has a melodic line with fingering numbers (2, I, 3, 4, (2), I, 5, 4, 2, I). Bass clef has a bass line with 'Ped.' markings. Dynamics include 'pp dolce' and 'mp'.

4 3 2 231 2 I 4 5 I 4 2 3

3 2 I 2 4 4 3 2 I 2 I

pp *rubato*

Red. Red. Red. Red. Red. Red.

4 3 2 I 4 3 2 I 3 4 5 I 4 5 I 4 3 2

8 9

p *animando e cresc.*

Red. Red. Red. Red. Red. Red.

3

sfz

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

5 I 4 2 I 5 3 2 4 I 3 5 2 I 4 2 I 4

4

con forza *a tempo*

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

I 3 2 3 3 1 2 5

4 4

Red. Red. Red. Red. Red. Red. Red. Red.

2 I 3 5 4

pp dolce *f*

5 I 3 2 I 5 3 I 3 2 I 5

Red. Red. Red. Red. Red. Red. Red. Red.

First system of the musical score. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). The dynamic marking *espr.* is present at the end of the system.

Second system of the musical score. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The right hand has a melodic line with a fermata. The left hand continues with eighth notes. Dynamics include *f* (forte) and *m.d.* (mezzo-dolce). A fingered scale in the left hand is shown with fingering numbers 5, 2, 1, 5, 2, 3. The system ends with a piano (*p*) dynamic and a *Red.* (ritardando) marking.

Third system of the musical score. It starts with a *rall.* (rallentando) marking and a fingered scale in the right hand with fingering 2, 3, 4, 1. The tempo changes to *a tempo scherz.* (scherzando). The left hand features a series of ascending eighth-note patterns, some marked with *Red.* and others with an asterisk (*).

Fourth system of the musical score. The right hand has a melodic line with a fermata. The left hand continues with eighth-note patterns. A *pp* (pianissimo) dynamic is marked. The system concludes with a *Red.* marking and a fingered scale in the right hand with fingering 5, 1, 3, 1, 2, 3, 1, 4, 3.

Fifth system of the musical score. The right hand features a melodic line with a fermata and a fingered scale with fingering 2, 3, 5. The left hand has eighth-note patterns, some marked with an asterisk (*). Dynamics include *Red.* and *mp* (mezzo-piano).

Sixth system of the musical score. The right hand has a complex melodic line with many trills and fingerings (3, 1, 3, 1, 3, 4, 5, 4, 2, 1, 3, 1, 3, 1, 4, 5, 3, 1, 4). The left hand continues with eighth-note patterns. Dynamics include *mp* and *Red.*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece is in 4/4 time. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a steady bass line. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line in several places.

Second system of musical notation. The right hand begins with a *marcato* section, marked with a '7' and a triplet of eighth notes. This is followed by a *molto* section and then a *f stretto* section. The left hand continues with a bass line. Fingerings and the word "Ped." are present.

Third system of musical notation. The right hand includes a *rall.* section and a *rubato* section. The *rubato* section features a complex melodic line with many slurs and accents. The left hand has a bass line with some slurs. Fingerings and the word "Ped." are present.

Fourth system of musical notation. The right hand contains a dense, fast-moving passage with many slurs and accents. The left hand has a bass line. The word "dim." is written below the right hand. Fingerings and the word "Ped." are present.

ADAGIO

Fifth system of musical notation, starting with the tempo marking "ADAGIO". The right hand begins with a *rall.* section, followed by a *pp smorz.* section, and ends with another *rall.* section. The left hand has a bass line. The word "Ped." is present. The system concludes with a double bar line and a fermata over the final note.

CHOPIN

NOCTURNES IN DER TONMEISTER-AUSGABE

Nr. d.
T. A.
112 Nocturnes
Heft 1 Nr. 1

Larghetto Op. 9 Nr. 1

p espressivo

Nr. 2

Andante Op. 9 Nr. 2

p espressivo

Nr. 3

Allegretto Op. 9 Nr. 3

p scherzando

113 Nocturnes
Heft 2 Nr. 4

Andante cantabile Op. 15 Nr. 1

p semplice

Nr. 5

Larghetto Op. 15 Nr. 2

p

Nr. 6

Lento Op. 15 Nr. 3

p languido e rubato

114 Nocturnes
Heft 3 Nr. 7

Larghetto Op. 27 Nr. 1

pp sotto voce

Nr. 8

Lento sostenuto Op. 27 Nr. 2

p dolce

Nr. 9

Andante sostenuto Op. 32 Nr. 1

p

Nr. 10

Lento Op. 32 Nr. 2

p dolce

Nr. d.
T. A.
234 Nocturnes
Heft 4 Nr. 11

Andante sostenuto Op. 37 Nr. 1

p

Nr. 12

Andantino Op. 37 Nr. 2

p un poco grazioso

Nr. 13

Andantino Op. 37 Nr. 3

235 Nocturnes
Heft 5 Nr. 13

Lento Op. 48 Nr. 1

mp fiero

Nr. 14

Andantino Op. 48 Nr. 2

p dolce

Nr. 15

Andante Op. 55 Nr. 1

p

Nr. 16

Lento sostenuto Op. 55 Nr. 2

f molto cantabile

236 Nocturnes
Heft 6 Nr. 17

Andante Op. 62 Nr. 1

p dolce

Nr. 18

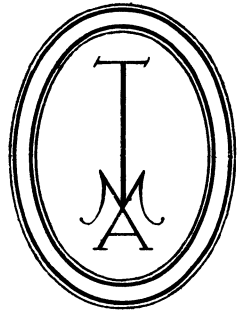
Lento Op. 62 Nr. 2

p cantabile

Nr. 19

Andante Op. 72
(Oeuvre posthume)

p



KLAVIERWERKE IN DER TONMEISTER-AUSGABE

<p>J. S. BACH (EDWIN FISCHER)</p> <p>Nr. 10. Englische Suiten I: Nr. 1. A-dur, Nr. 2. a-moll, Nr. 3. g-moll</p> <p>11. Englische Suiten II: Nr. 4. F-dur, Nr. 5. e-moll</p> <p>12. Englische Suiten III: Nr. 6. d-moll</p> <p>5. Fantasien und Fugen a-moll Nr. 1 und 2 Fantasien c-moll und a-moll</p> <p>6. Präludien und Fugen Nr. 1. a-moll, Nr. 2. a-moll, Nr. 3. G-dur</p> <p>7. Fantasie c-moll Chromatische Fantasie</p> <p>8. Französische Suiten I: Nr. 1. d-moll, Nr. 2. c-moll, Nr. 3. h-moll</p> <p>9. Französische Suiten II: Nr. 4. Es-dur, Nr. 5. G-dur, Nr. 6. E-dur</p> <p>*3. Zweistimmige Inventionen *4. Dreistimmige Inventionen</p> <p>166. Italienisches Konzert F-dur</p> <p>13. Partiten I: Nr. 1. d-moll, Nr. 2. c-moll</p> <p>14. Partiten II: Nr. 3. a-moll, Nr. 4. D-dur</p> <p>15. Partiten III: Nr. 5. G-dur, Nr. 6. e-moll</p> <p>*1. Zwölf kleine Präludien und sechs kleine Präludien</p> <p>16. Toccaten und Fugen I: Nr. 1. D-dur, Nr. 2. d-moll</p> <p>17. Toccaten und Fugen II: Nr. 3. g-moll, Nr. 4. G-dur Nr. 5. e-moll</p> <p>18. Toccaten und Fugen III: Nr. 6. fis-moll, Nr. 7. c-moll</p> <p>167. Das wohltemperierte Klavier Band I, Heft 1</p> <p>168. Das wohltemperierte Klavier Band I, Heft 2</p> <p>169. Das wohltemperierte Klavier Band I, Heft 3</p> <p>41. Das wohltemperierte Klavier Band II, Heft 1</p> <p>111. Das wohltemperierte Klavier Band II, Heft 2</p> <p>170. Das wohltemperierte Klavier Band II, Heft 3</p> <p>2. Leichtere Vortragsstücke: Menuetten, kleine Fugen, drei kleine Stücke in H-dur</p> <p>165. Variationen in italienischer Manier / Fuge über den Namen Bach / Präludio, Allegro und Fuge Es-dur / Capriccio über die Abreise des geliebten Bruders</p>	<p>BEETHOVEN (ARTUR SCHNABEL)</p> <p>155. Albumblatt „Für Elise“</p> <p>161. Andante F-dur (Andante fa- vori)</p> <p>156. Bagatellen op. 33</p> <p>157. Neue Bagatellen op. 119</p> <p>158. Bagatellen op. 126</p> <p>162. Ecossais</p> <p>159. Fantasie g-moll op. 77</p> <p>154. Rondo C-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2</p> <p>*123. Sonate Nr. 1. f-moll op. 2 Nr. 1</p> <p>*124. Sonate Nr. 2. A-dur op. 2 Nr. 2</p> <p>*125. Sonate Nr. 3. C-dur op. 2 Nr. 3</p> <p>*126. Sonate Nr. 4. Es-dur op. 7</p> <p>*127. Sonate Nr. 5. c-moll op. 10 Nr. 1</p> <p>*128. Sonate Nr. 6. F-dur op. 10 Nr. 2</p> <p>*129. Sonate Nr. 7. D-dur op. 10 Nr. 3</p> <p>*130. Sonate Nr. 8. c-moll op. 13 (Pathétique)</p> <p>*131. Sonate Nr. 9. E-dur op. 14 Nr. 1</p> <p>*132. Sonate Nr. 10. G-dur op. 14 Nr. 2</p> <p>*133. Sonate Nr. 11. B-dur op. 22</p> <p>*134. Sonate Nr. 12. As-dur op. 26</p> <p>135. Sonate Nr. 13. Es-dur op. 27 Nr. 1. (quasi una fantasia)</p> <p>136. Sonate Nr. 14. cis-moll op. 27 Nr. 2. (quasi una fantasia) (Mondscheinsonate)</p> <p>137. Sonate Nr. 15. D-dur op. 28</p> <p>138. Sonate Nr. 16. G-dur op. 31 Nr. 1</p> <p>139. Sonate Nr. 17. d-moll op. 31 Nr. 2</p> <p>140. Sonate Nr. 18. Es-dur op. 31 Nr. 3</p> <p>141. Sonatine Nr. 1. g-moll, op. 49 Nr. 1, Nr. 2. G-dur, op. 49 Nr. 2</p> <p>142. Sonate Nr. 21. C-dur op. 53</p> <p>143. Sonate Nr. 22. F-dur op. 54</p> <p>144. Sonate Nr. 23. f-moll op. 57 (Appassionata)</p> <p>145. Sonate Nr. 24. Fis-dur op. 78</p> <p>146. Sonate Nr. 25. G-dur op. 79</p> <p>147. Sonate Nr. 26. Es-dur op. 81a (Les adieux)</p> <p>148. Sonate Nr. 27. e-moll op. 90</p> <p>149. Sonate Nr. 28. A-dur op. 101</p> <p>150. Sonate Nr. 29. B-dur op. 106 (Für das Hammerklavier)</p> <p>151. Sonate Nr. 30. E-dur op. 109</p> <p>152. Sonate Nr. 31. As-dur op. 110</p> <p>153. Sonate Nr. 32. c-moll op. 111</p> <p>207. Sechs Variationen F-dur op. 34</p>	<p>208. Fünfzehn Variationen mit Fuge Es-dur op. 35 (Eroica-Var.)</p> <p>209. Dreiunddreißig Veränderungen über einen Walzer von Diabelli, C-dur op. 120</p> <p>210. Zweiunddreißig Variationen c-moll</p> <p>211. Sechs Variationen über das Ballett „Nel cor più non mi sento“ von Paisiello, G-dur / Sechs leichte Variationen über ein Originalthema G-dur / Sechs leichte Variationen über ein Schweizer-Lied F-dur /</p> <p style="text-align: center;">* * *</p> <p style="text-align: center;">CHOPIN (LEONID KREUTZER)</p> <p style="text-align: center;">Balladen</p> <p>*115. Nr. 1. g-moll op. 23</p> <p>*116. Nr. 2. F-dur op. 38</p> <p>*163. Nr. 3. As-dur op. 47</p> <p>*164. Nr. 4. f-moll op. 52</p> <p style="text-align: center;">Etüden</p> <p>*171. op. 10. Nr. 1—3. C-dur, a-moll, E-dur</p> <p>*172. op. 10. Nr. 4—6. cis-moll, Ges- dur, es-moll</p> <p>*173. op. 10. Nr. 7—9. C-dur, F-dur, f-moll</p> <p>*174. op. 10. Nr. 10—12. As-dur, Es- dur, c-moll</p> <p>*175. op. 25. Nr. 1—3. As-dur, f-moll, F-dur</p> <p>*176. op. 25. Nr. 4—6. a-moll, e- moll, gis-moll</p> <p>*177. op. 25. Nr. 7—9. cis-moll, Des-dur, Ges-dur</p> <p>*247. op. 25. Nr. 10—12. h-moll, a-moll, c-moll</p> <p>*248. 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KLAVIERWERKE IN DER TONMEISTER-AUSGABE

HÄNDEL

(JAMES KWAST)

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

* * *

HAYDN

(JAMES KWAST)

- *68. Sonate Nr. 1. Es-dur
*69. Sonate Nr. 2. e-moll
*70. Sonate Nr. 3. C-dur
*71. Sonate Nr. 4. E-dur
*72. Sonate Nr. 5. A-dur
*73. Sonate Nr. 6. As-dur
*74. Sonate Nr. 7. D-dur
*75. Sonate Nr. 8. G-dur
*76. Sonate Nr. 9. B-dur
*77. Sonate Nr. 10. D-dur
*78. Sonate Nr. 11. C-dur
*79. Sonate Nr. 12. F-dur
*80. Andante varié f-moll, Adagio
F-dur
*82. Capriccio G-dur
*81. Fantasia C-dur
*83. Kleine Stücke

* * *

MENDELSSOHN

(MAYER-MAHR)

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f-moll, Scherzo h-moll

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Nr. 9. E-dur, Nr. 10. h-moll,
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(Duetto)
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