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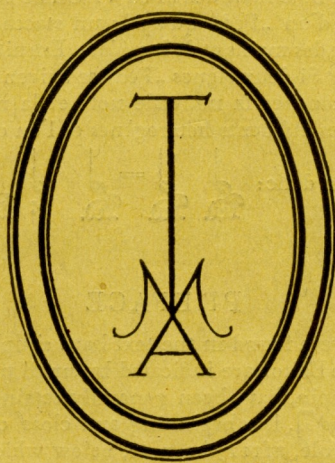
CHOPIN

POLONAISEN

CIS-MOLL, OP. 26 NR. 1

ES-MOLL, OP. 26 NR. 2

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 193

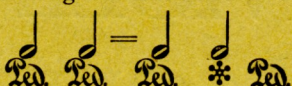
VERLAG ULLSTEIN

★

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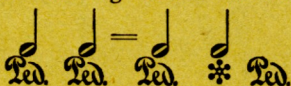
VORWORT

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 \lceil und \rceil 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 \lceil et \rceil (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 \lceil and \rceil , 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 heterogenuous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

F R É D É R I C C H O P I N

P O L O N A I S E N

CIS-MOLL, OP. 26 NR. 1

ES-MOLL, OP. 26 NR. 2

H E R A U S G E G E B E N

V O N

L E O N I D K R E U T Z E R

T O N M E I S T E R

A U S G A B E

Nr. 193

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

FRÉDÉRIC CHOPIN

POLONAISEN

Nr. 193. Heft 1 – cahier 1 – part 1.

Nr. 1. cis-moll – ut dièse mineur – c sharp minor Op. 26 Nr. 1.
Allegro appassionato

Nr. 2. es-moll – mi bémol mineur – e flat minor Op. 26 Nr. 2.
Maestoso

Nr. 194. Heft 2 – cahier 2 – part 2.

Nr. 3. A-dur – la majeur – a major Op. 40 Nr. 1.
Allegro con brio

Nr. 4. c-moll – ut mineur – c minor Op. 40 Nr. 2.
Allegro maestoso

Nr. 195. Heft 3 – cahier 3 – part 3.

Nr. 5. fis-moll – fa dièse mineur – f sharp minor Op. 44.
Moderato

Nr. 196. Heft 4 – cahier 4 – part 4.

Nr. 6. As-dur – a bémol majeur – a flat major Op. 53.
Maestoso

Nr. 197. Heft 5 – cahier 5 – part 5.

Nr. 7. Polonaise-Fantaisie As-dur – a bémol majeur – a flat major
Allegro maestoso Op. 61.

Nr. 198. Heft 6 – cahier 6 – part 6.

Nr. 8. d-moll – ré mineur – d minor Op. 71 Nr. 1.
Allegro maestoso

Nr. 9. B-dur – si bémol majeur – b flat major Op. 71 Nr. 2.
Allegro, ma non troppo

Nr. 10. f-moll – fa mineur – f minor Op. 71 Nr. 3.

POLONAISEN

ALLEGRO APPASSIONATO

FRÉDÉRIC CHOPIN, Op. 26 No. 1

1. *ff*

f *p* *f*

p *rub.*

(rit.) *pp*

sotto voce

First system of the musical score. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a 5-measure rest, followed by a series of chords and melodic lines with various fingerings (1, 2, 3, 5) and accents. The bass staff features a steady accompaniment of chords, with some notes marked with 'Red.' and asterisks. Dynamics include *p* (piano).

Second system of the musical score. The treble staff continues with complex melodic passages, including triplets and sixteenth-note runs, with fingerings like 2, 3, 1, 5, 5, 1. The bass staff maintains the accompaniment. Dynamics range from *mf* (mezzo-forte) to *f* (forte), with a *cresc.* (crescendo) marking. 'Red.' and asterisks are used for specific notes.

Third system of the musical score. The treble staff features a more active melodic line with eighth and sixteenth notes, including fingerings like 2, 2-3, 2, 2-3, 3. The bass staff continues with chords and some melodic movement. Dynamics include *p* (piano).

Fourth system of the musical score. The treble staff has a melodic line with a *rit.* (ritardando) and a *tr* (trill) marking. Fingerings include 5, 2-3, 2, 2-3, 3, 2, 1. The bass staff has a steady accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). 'Red.' and asterisks are used for notes.

Fifth system of the musical score. The treble staff has a melodic line with fingerings like 3, 4, 3, 1, 1, 3, 2. The bass staff features a more active melodic line with fingerings like 3, 2, 3, 3, 1, 5. Dynamics include *f* (forte) and *p* (piano).

Sixth system of the musical score. The treble staff has a melodic line with fingerings like 3, 3, 3, 3. The bass staff features a steady accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a *Fine* marking.

MENO MOSSO

con anima

First system of musical notation. Treble clef staff contains a melodic line with fingerings: 4, 3, 2-3, 2, 2, 4, 3, 2, 3, 5, 2, 5, 2, 2, 3, 4, 5, 3, 4, 2. Bass clef staff contains a bass line with fingerings: 2, I, 2, I, 2, 5. Dynamics include *p* and *Red.* (Reduction) markings.

Second system of musical notation. Treble clef staff contains a melodic line with fingerings: 4, 2, 5, 4, 4, 3, 3, 5. Bass clef staff contains a bass line with fingerings: 2, 4, 2, 5, 2, 5. Dynamics include *cresc.* and *Red.* markings.

Third system of musical notation. Treble clef staff contains a melodic line with fingerings: 5, 5, 5, 5, 4, 3, 3, 1, 3, 2, 3, 5, 5, 5, 4, 3, I, 3. Bass clef staff contains a bass line with fingerings: I, 2, I. Dynamics include *f*, *p*, and *dolciss.* markings.

Fourth system of musical notation. Treble clef staff contains a melodic line with fingerings: 5, 2, I, 5, 4, 2, I, 5. Bass clef staff contains a bass line with fingerings: 2, I, 2, 5, I, 2, 5, I, I, I, I, 3, 3. Dynamics include *Red.* markings.

Fifth system of musical notation. Treble clef staff contains a melodic line with fingerings: 4, 3, 2, 3, 3, 3, 4, I, 3, 4. Bass clef staff contains a bass line with fingerings: I, I, I, 3, 3. Dynamics include *rubato*, *p*, and *Red.* markings.

4 4 4 I 5 5 4 [4] 3 (4) 4

p espr.

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

5 5 [4] (4) 4 (4) (5) 5 5 4

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

5 4 5 > 5 5 4 *mp dolce* 5 5

cantabile

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

5 4 [4] 5 4

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

4 [4] 3 4 5 5 5 5 4

cresc.

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

First system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with chords and rests. Dynamics include *fp*. Rehearsal marks are labeled (S) Red. (S) Red. Red. Red. Red. Red. Red. Red.

Second system of the musical score. The right hand continues the melodic line. The left hand has a bass line with chords. Dynamics include *f*. Rehearsal marks are labeled Red. Red. Red. Red. Red. Red. Red. Red.

Third system of the musical score. The right hand features a melodic line with triplets. The left hand has a bass line with chords. Dynamics include *p* and *dolciss.*. Rehearsal marks are labeled Red. Red. Red. Red. (S) Red. (S).

Fourth system of the musical score. The right hand features a melodic line with chords. The left hand has a bass line with chords. Rehearsal marks are labeled Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Fifth system of the musical score. The right hand features a melodic line with a *rub.* marking. The left hand has a bass line with chords. Dynamics include *p*. Rehearsal marks are labeled Red. Red. Red. Red. * Red. * Red. * Red. *

D.C. senza ripetizione sin' al Fine

FRÉDÉRIC CHOPIN, Op. 26 No. 2

MAESTOSO

(tranquillo) *a)*

poco riten.
(tempo di polacca)

accelerando
(tranquillo)

poco
(tempo)

2.

The musical score consists of two systems of piano and bass clef staves. The first system includes markings such as *sotto voce*, *Red.*, and *4*. The second system includes *riten. e cresc. di polacca*, *accelerando (tranquillo)*, *riten. e più cresc. (tempo di polacca)*, *a tempo (Tempo giusto)*, *p*, *p(f)*, *cresc.*, and *ff*. The third system includes *ff*, *agitato*, *p*, *Red.*, and *3-5*. The fourth system includes *Red.*, *4*, *5*, *4*, *3*, *2*, *3*, *1*, *3*, *4*, *4*, *3*, *Red.*, and ***. The score also features various fingerings and articulation marks throughout.

a) Die von Chopin stammenden Vortragsbezeichnungen können uns nicht befriedigen. Wir schlagen die in Klammern angegebene, der Chopinschen Bezeichnungen entgegengesetzte Vortragsweise vor.

a) Les indications datant de Chopin ne peuvent pas nous satisfaire. Nous proposons de suivre les indications placées entre parenthèses, qui prescrivent tout le contraire.

a) The expression marks indicated by Chopin are, to our minds, unsatisfactory. We therefore suggest the marks indicated in brackets which are contrary to those prescribed by Chopin.

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The system contains two staves. The upper staff has a melodic line with various ornaments and fingerings (e.g., 2, 1, b3, b4, 4, 4, 5, 3, 4, 5, 3, 4, 5). The lower staff has a bass line with notes and rests. Dynamics include *p*. There are several asterisks and the word "Red." scattered below the staves.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a triplet (3) and a section marked *pp*. The lower staff has a bass line. Dynamics include *pp*. There are several asterisks and the word "Red." scattered below the staves.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a triplet (3) and a section marked *mp*. The lower staff has a bass line. Dynamics include *mp* and *f*. There are several asterisks and the word "Red." scattered below the staves.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a section marked *ff*. The lower staff has a bass line. Dynamics include *ff* and *f*. There are several asterisks and the word "Red." scattered below the staves.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with a section marked *ff*. The lower staff has a bass line. Dynamics include *ff* and *sfz*. There are several asterisks and the word "Red." scattered below the staves.

a) Sollte es nicht hier, sowie 4 Takte weiter:
 Ne devrait-on pas lire ici, comme
 on le fait 4 mesures plus loin?
 Ought not this, as well as four
 bars further, read as follows?

A small musical notation snippet showing a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all in a treble clef.

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. The upper staff contains a complex melodic line with triplets and sixteenth notes. The lower staff has a rhythmic accompaniment. Dynamics include *f*, *ff*, and *sfz*. There are markings for fingerings (3, 1, 4) and articulation (accents). Below the staff, there are several instances of "Ped." with asterisks.

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with a trill marked "tr" at measure 34. The lower staff has a rhythmic accompaniment. Dynamics include *f*. There are markings for fingerings (2) and articulation (accents). Below the staff, there are several instances of "Ped." with asterisks.

Third system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. The upper staff contains a complex melodic line with triplets and sixteenth notes. The lower staff has a rhythmic accompaniment. Dynamics include *p*. There are markings for fingerings (5, 2, 5) and articulation (accents). The tempo marking *calando* is present. Below the staff, there are several instances of "Ped." with asterisks.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. The upper staff contains a complex melodic line with triplets and sixteenth notes. The lower staff has a rhythmic accompaniment. Dynamics include *pp* and *sotto voce*. The tempo marking *a tempo* is present. Below the staff, there are several instances of "Ped." with asterisks.

Fifth system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. The upper staff contains a complex melodic line with triplets and sixteenth notes. The lower staff has a rhythmic accompaniment. Dynamics include *p*. Below the staff, there are several instances of "Ped." with asterisks.

First system of a musical score. It consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has four flats. The music features dense chordal textures and melodic lines. Dynamics include *p* and *f*, with a *cresc.* marking. There are asterisks and the word "Red." under the lower staff.

Second system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. The music features a *triumph* marking and a *tr* (trill) marking. Dynamics include *ff*. There are asterisks and the word "Red." under the lower staff.

Third system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. The music features an *agitato* marking and dynamics *p* and *p*. There are asterisks and the word "Red." under the lower staff.

Fourth system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. The music features a *b* (flat) marking. There are asterisks and the word "Red." under the lower staff.

Fifth system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. The music features a *p* marking. There are asterisks and the word "Red." under the lower staff.

MENO MOSSO

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'MENO MOSSO'. The first system includes the instruction 'sotto voce' in the treble staff. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include accents (>) and slurs. The bass staff contains 'Ped.' markings with asterisks (*). The score is a continuous piece of music with various rhythmic patterns and textures.

First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a rhythmic accompaniment. Rehearsal marks are indicated by 'Red.' and an asterisk '*' below the staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 4, 3, 4, 5, 4, 5, 2. Bass staff continues the accompaniment. Rehearsal marks are indicated by 'Red.' and an asterisk '*' below the staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 4, 5. Bass staff continues the accompaniment. Rehearsal marks are indicated by 'Red.' and an asterisk '*' below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 1. Bass staff continues the accompaniment. Rehearsal marks are indicated by 'Red.' and an asterisk '*' below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 4, 3, 4, 4, 3, 4, 4, 3. The tempo changes to *Adagio.* at the end of the system. Rehearsal marks are indicated by 'Red.' and an asterisk '*' below the staff.

musical score system 1, bass clef, *sotto voce*, *Red.*, *

musical score system 2, bass clef, *p*, *Red.*, *

musical score system 3, bass clef, *p (f)*, *cresc.*, *Red.*, *

musical score system 4, treble clef, *ff*, *tr*, *Red.*, *

musical score system 5, treble clef, *ff*, *p*, *agitato*, *Red.*, *

TEMPO I

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The system contains two staves. The right staff has a melodic line with eighth and sixteenth notes. The left staff has a bass line with chords and eighth notes. There are dynamic markings *Red.* and *** under the bass line.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with eighth notes and some slurs. The left staff has a bass line with chords and eighth notes. There are dynamic markings *Red.*, ***, and *p* throughout the system.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with eighth notes and some slurs. The left staff has a bass line with chords and eighth notes. There are dynamic markings *pp*, *Red.*, and *** throughout the system. A small 'a)' is written above the right staff.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with eighth notes and some slurs. The left staff has a bass line with chords and eighth notes. There are dynamic markings *mp*, *Red.*, and *** throughout the system.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with eighth notes and some slurs. The left staff has a bass line with chords and eighth notes. There are dynamic markings *f*, *ff*, and *Red.* throughout the system.

a) siehe Seite 9
 voir page 9
 vide page 9

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals and a triplet of eighth notes. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *ff* and *f*. Performance markings include *Red.* and asterisks (*) under the bass line.

Second system of musical notation. The right hand continues with a melodic line, ending with a *sfz* marking. The left hand has a long, sustained note in the bass. Dynamics include *ff*. Performance markings include *Red.* and asterisks (*) under the bass line.

Third system of musical notation. The right hand has a melodic line with a *sfz* marking. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks (*) under the bass line.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. Performance markings include *Red.* and asterisks (*) under the bass line.

Fifth system of musical notation. The right hand features a melodic line with a trill (*tr*) marking. The left hand has a steady eighth-note accompaniment. Performance markings include *Red.* and asterisks (*) under the bass line.

calando

p

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

a tempo

pp

sotto voce

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

* Red.

p

p (f) *cresc.*

* Red. * Red.

ff

* Red. Red.

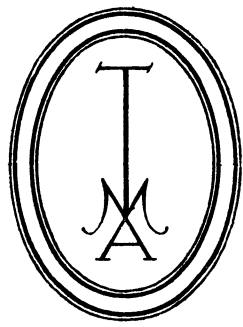
First system of the musical score. The right hand features a tremolo on a whole note followed by a melodic line with a crescendo hairpin. The left hand plays a steady accompaniment of chords. Performance markings include *ff* and *Red.* with asterisks.

Second system of the musical score. The right hand begins with a *p* dynamic and *agitato* marking, followed by a melodic line with a crescendo. The left hand continues with chords. Performance markings include *p*, *Red.*, and asterisks.

Third system of the musical score. The right hand has a melodic line with a crescendo. The left hand has a melodic line with a crescendo. Performance markings include *Red.* and asterisks.

Fourth system of the musical score. The right hand features a complex melodic line with many beamed notes. The left hand has a melodic line with a crescendo. Performance markings include *Red.* and asterisks.

Fifth system of the musical score. The right hand includes markings for *accel. e stretto*, *rit. assai*, and *(lento) a tempo*. Dynamics range from *cresc.* to *pp*. The left hand has a melodic line with a crescendo. Performance markings include *Red.* and asterisks.



KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH
(EDWIN FISCHER)

Nr. 10. Englische Suiten I:
Nr. 1. A-dur, Nr. 2. a-moll,
Nr. 3. g-moll

11. Englische Suiten II:
Nr. 4. F-dur, Nr. 5. e-moll

12. Englische Suiten III:
Nr. 6. d-moll

5. Fantasien und Fugen a-moll
Nr. 1 und 2
Fantasien c-moll und a-moll

6. Präludien und Fugen
Nr. 1. a-moll, Nr. 2. a-moll,
Nr. 3. G-dur

7. Fantasie c-moll
Chromatische Fantasie

8. Französische Suiten I:
Nr. 1. d-moll, Nr. 2. c-moll,
Nr. 3. h-moll

9. Französische Suiten II:
Nr. 4. Es-dur, Nr. 5. G-dur,
Nr. 6. E-dur

* 3. Zweistimmige Inventionen
* 4. Dreistimmige Inventionen

166. Italienisches Konzert F-dur

13. Partiten I:
Nr. 1. d-moll, Nr. 2. c-moll

14. Partiten II:
Nr. 3. a-moll, Nr. 4. D-dur

15. Partiten III:
Nr. 5. G-dur, Nr. 6. e-moll

* 1. Zwölf kleine Präludien und
sechs kleine Präludien

16. Toccaten und Fugen I:
Nr. 1. D-dur, Nr. 2. d-moll

17. Toccaten und Fugen II:
Nr. 3. g-moll, Nr. 4. G-dur
Nr. 5. e-moll

18. Toccaten und Fugen III:
Nr. 6. fis-moll, Nr. 7. c-moll

167. Das wohltemperierte Klavier
Band I, Heft 1

168. Das wohltemperierte Klavier
Band I, Heft 2

169. Das wohltemperierte Klavier
Band I, Heft 3

41. Das wohltemperierte Klavier
Band II, Heft 1

111. Das wohltemperierte Klavier
Band II, Heft 2

170. Das wohltemperierte Klavier
Band II, Heft 3

2. Leichtere Vortragsstücke:
Menuetten, kleine Fugen, drei
kleine Stücke in H-dur

165. Variationen in italienischer
Manier / Fuge über den Na-
men Bach / Präludio, Allegro
und Fuge Es-dur / Capriccio
über die Abreise des gelieb-
ten Bruders

BEETHOVEN
(ARTUR SCHNABEL)

155. Albumblatt „Für Elise“

161. Andante F-dur (Andante fa-
vori)

156. Bagatellen op. 33

157. Neue Bagatellen op. 119

158. Bagatellen op. 126

162. Ecossais

159. Fantasie g-moll op. 77

154. Rondo C-dur op. 51 Nr. 1 und
Rondo G-dur op. 51 Nr. 2

* 123. Sonate Nr. 1. f-moll op. 2 Nr. 1

* 124. Sonate Nr. 2. A-dur op. 2 Nr. 2

* 125. Sonate Nr. 3. C-dur op. 2 Nr. 3

* 126. Sonate Nr. 4. Es-dur op. 7

* 127. Sonate Nr. 5. c-moll op. 10
Nr. 1

* 128. Sonate Nr. 6. F-dur op. 10
Nr. 2

* 129. Sonate Nr. 7. D-dur op. 10
Nr. 3

* 130. Sonate Nr. 8. c-moll op. 13
(Pathétique)

* 131. Sonate Nr. 9. E-dur op. 14
Nr. 1

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Sechs leichte Variationen über
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* * *

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(LEONID KREUTZER)

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f-moll

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(JAMES KWAST)

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(JAMES KWAST)

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