

KALMUS PIANO SERIES

JOHANN SEBASTIAN  
**BACH**

TWO AND THREE PART INVENTIONS

Edited by  
**HANS BISCHOFF**

Translation by  
**ALEXANDER LIPSKY**

Copyright 1943, by  
**EDWIN F. KALMUS**  
PUBLISHER OF MUSIC  
NEW YORK, N. Y.



# PREFACE

## TWO AND THREE-PART INVENTIONS

The publication of the Inventions and Symphonies was based on two manuscripts belonging to the Berlin State Library. The first of these, inherited from the Spohr legacy, has been utilized in the Bach-Gesellschaft edition. Its literal title is as follows:

*“Auffrichtige Anleitung, Wormit denen Liebhabern des Clavires, besonders aber denen Lehrbegierigen, eine deutliche Art gezeigt wird, nicht alleine (1) mit 2 Stimmen reine spielen zu lernen, sondern auch bey weiteren progressen (2) mit dreyen obligaten Partien richtig und wohl zu verfahren, anbey auch zugleich gute inventiones nicht allein zu bekommen, sondern auch selbige wohl durchzuführen, am allermeisten aber eine cantable Art im Spielen zu erlangen, und darneben einen starcken Vorschmack von der Composition zu überkommen. Verfertiget von Joh. Seb. Bach, Hochf. Anhalt-Cöthenischen Capellmeister. Anno Christi 1723.”*

A free translation follows:

*“A proper introduction, whereby lovers of the Clavier and especially those with thirst for true knowledge, are shown a clear way not only (1) of learning to play cleanly in two voices, but (2) also with further progress to proceed with three obligato parts correctly and well—at the same time not only receiving good ideas (i.e., inventions) but also utilizing them for the development of a cantabile style of playing, and for the procurement of a thorough foretaste of composition. Completed by Joh. Seb. Bach, etc. etc.”*

Rust presents a critique of the second manuscript, which had passed through Griepenkerl's hands, in the appendix to the third series of the above-mentioned edition. Even though the representation of the note-text in this copy creates no important difficulties, still the presentation of the ornaments does awaken serious misgivings. In this respect the two manuscripts differ from one another to such an extent that some pieces contain few if any ornaments in one copy, and an altogether excessive number in the other. Moreover, there appear in both manuscripts certain subsequent additions, which do not seem to stem from Bach, although I have no definite means of determining the authenticity of some of the individual ornaments in question. In the interest of the performer's orientation I have, therefore, indicated in large type the ornaments authenticated by their appearance in both copies; those appearing in only one of the copies are printed in small type. In several instances I am unable to assume the responsibility for the completeness of the ornaments because of the difficulty in deciphering the original text. Moreover, I have in certain instances—in a particular piece or section of a piece—completely eliminated the overabundantly appearing ornamental signs of doubtful authenticity; however, this is always mentioned in our text.

For the practical utilization of the volume, it will suffice if one observes all the ornaments printed in large type, and perhaps occasionally interjects one of the others—according to one's individual taste. However, the fingerings given do not take into consideration any of the ornaments in the latter category.

Small notes are bracketed when their authenticity is doubtful. On the other hand, we have placed in parentheses those ornaments which seem absolutely necessary despite the fact that they are missing in both manuscripts; in this instance we use the term “necessary” insofar as it can be applied to matters of indubitably good taste.

In addition to the two sources mentioned above we have also perused the copies of Forkel and Gerber, also a manuscript found in the legacy of the Princess Amalie. I have also listed several important variants taken from an old Hoffmeister printing.

P.S.—A supplementary source is to be found in the autograph contained in the “*Klavierbüchlein*” of Friedemann Bach, which we were able to secure through the courtesy of Mrs. Krug, of Naumburg. However, this source reached us after the engraving of the current volume had already been completed. We, therefore, list below all the belated references to the “*Klavierbüchlein*,” indicated in the various Inventions and Symphonies by capitalized letters.

**FRIEDEMANN BACH'S "KLAVIERBÜCHLEIN,"** begun by Johann Sebastian Bach in the year 1720, contains—among other works for teaching purposes—an almost complete compilation of Inventions and Symphonies.


The arrangement is unusual in that the Symphonies appear before the Inventions; the sequence of the individual pieces is different from the one finally adopted by Bach in the Spohr manuscript. The countless number of corrections, the passages rewritten time and again to the point of illegibility—these definitely place the manuscript as a first draft, lacking many of the finer points of detail and maturity to be found in the two later manuscripts belonging to the Berlin Library. These latter agree on all essential points; yet the Griepenkerl autograph (we have referred to it as the second—in view of its relative value) has been prepared much more superficially; it also stands in closer relationship to the conception found in the "Klavierbüchlein" than to the one in the Spohr autograph. This is due not only to the final sequence of the compositions but also to the working out of certain details in the text.


The careful revision evident in the Spohr manuscript (dating from 1723) definitely endows it with the greatest importance to an editor. In the infrequent instances where errors in script do occur, I have been compelled to reconstruct the readings of the Griepenkerl autograph and the "Klavierbüchlein."

The following collection of variants from the "Klavierbüchlein" is important only in the sense that it contributes to a clearer understanding of the tirelessly industrious character of the composer. These variants also demonstrate how rash it would be to interpret the deviations of text found in the Hoffmeister edition (these are indicated in our text) as mere arbitrary alterations on the part of the editor.


The "Klavierbüchlein" contains considerably fewer ornaments than are to be found in the later copies. However, this in itself should not cast any doubt as to the authenticity of the ornaments in the later manuscripts—unless there are other grounds for suspicion.

### EXAMPLES OF VARIANTS FROM THE "KLAVIERBÜCHLEIN":

A) **Inv. VI.** The lower voice has been altered by superscription, and the figure  is discernible. Similarly in measures 7 and 23.

B) **Inv. VII.** The 3½ measures following are replaced by: 

C) **Inv. VIII.** The 4 measures following are missing; the 5th measure commences with a G in the bass, the 6th with an F, the 7th with an E.

D) **Inv. XI.** There are many corrections. The original form of the motive appears to have been  In place of the final

2½ measures one finds: 

E) **Inv. XIII.** In place of the 6¼ measures following one finds: 

F) **Inv. XV.** There is an A natural instead of an A sharp—similarly in the second autograph; this is poor—in view of the last quarter beat.

G) **Symph. VIII.** 

H) **Symph. VIII.**  The ending is unclear.

I) **Symph. IX.** There is a B double-flat instead of the A natural—similarly later; this is really the more correct version.


K) **Symph. X.** 

**Dr. Hans Bischoff.**

# TABLE OF EMBELLISHMENTS



For the uninitiated performer the following indications will suffice—in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat—not before it. Unless indicated otherwise, they should be executed quickly.

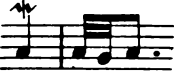

2) The trill (tr or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-

beat is  or . The trill starting on the lower note  and the one starting on the upper note 


usually both end with an after-beat. The following symbols may also be used to indicate the same:  and . The

short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of 

and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Türk, Ch. IV p. 61.)

4) The turn  placed over a note is executed , placed between two notes it is played 

In dotted rhythm, the turn proper ends on the dot .

5) The slurred note  is played 

6) Other embellishments are explained in the annotations.

DR. HANS BISCHOFF.

INVENTIO I. <sup>1</sup>

Allegro. ♩ = 96.

The musical score consists of six systems, each with a treble and bass clef staff. The piece is in C major and 3/4 time. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef has a first finger (1) marking. Dynamics include *f* and *dimin.*

System 2: Treble clef has a first finger (1) marking. Bass clef has first (1) and second (2) finger markings. Dynamics include *cresc.* and *f*.

System 3: Treble clef has a first finger (1) marking. Bass clef has first (1), second (2), and fifth (5) finger markings. Dynamics include *p*.

System 4: Treble clef has a first finger (1) marking. Bass clef has first (1), second (2), and fifth (5) finger markings. Dynamics include *cresc.*, *f*, and *p*.

System 5: Treble clef has a first finger (1) marking. Bass clef has first (1), second (2), and fifth (5) finger markings. Dynamics include *p*, *f*, and *p*.

System 6: Treble clef has a first finger (1) marking. Bass clef has first (1), second (2), and fifth (5) finger markings. Dynamics include *crescendo* and *f*. The piece ends with a double bar line and repeat signs.

1) The Bach-Gesellschaft edition, in the appendix to its third series, contains a variant of this piece which extends the 16th note figures into 16th note triplets. The first (i.e., Spohr) autograph apparently contains the same form; yet the added notes were evidently superscribed later.

2) This note appears as a B natural in the second autograph and in the "Klavierbüchlein."

# INVENTIO II.


Moderato. ♩ = 60.

The musical score is written for piano in a minor key (three flats) and 3/4 time. It consists of seven systems of two staves each. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute. The score is filled with intricate sixteenth-note passages, often in triplets or groups of sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*ff*), with frequent crescendos and decrescendos. Trills and ornaments are used throughout. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand and a fermata in the left hand.

# INVENTIO III.

Allegretto. ♩ = 60.

The musical score for 'INVENTIO III.' is presented in seven systems. Each system contains a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 60. The piece begins with a dynamic marking of *mf*. The first system includes an ornament symbol (a circle with a cross) above a note, with a note '3)' above it. Other markings include *p*, *grazioso*, and *più f*. The second system features *f* and *p cresc.*. The third system has *cresc.*. The fourth system includes *cresc.*, *mf*, *p*, and *f*. The fifth system starts with *mf*. The sixth system includes *f* and *p*. The seventh system features *cresc.*, *f*, and *cresc.*. The score concludes with a final cadence.

3) The following ornament appears in all the autographs: . The ties are traditional.

# INVENTIO IV.

Allegro. ♩ = 78

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of seven systems of music. The first system begins with a forte (*f*) dynamic and includes a first ending bracket labeled 'a)'. The second system features a decrescendo (*dim.*) and a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic and a decrescendo (*dim.*). The fourth system features a crescendo (*cresc.*) and a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic and a crescendo (*cresc.*). The sixth system features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The seventh system includes a piano (*p*) dynamic and a crescendo (*cresc.*). The score is filled with intricate sixteenth-note patterns, often beamed in groups of four, and includes various fingering numbers (1-5) and articulation marks such as slurs and accents.

a) All the eighth notes are to be played lightly *staccato*.

## INVENTIO V.

Allegretto espressivo.  $\text{♩} = 72$ .

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegretto espressivo' with a quarter note equal to 72 beats per minute. The score includes various dynamics such as *p dolce*, *p*, *più f*, *f*, and *mf*. It features numerous ornaments, including mordents and grace notes, and is heavily annotated with fingering numbers (1-5) and slurs. A specific ornament is marked with a '4)' in the first system. A diamond symbol (◆) is placed in the bass staff of the sixth system, indicating a natural sign in the first half of the measure.

4) All the ornaments, excepting the final trill, are missing in the second autograph. Moreover, the ornaments seem to have been subsequently inscribed in the first autograph; the "Klavierbüchlein," as well as the manuscripts of Forkel and Gerber, contain only the final trill. At ◆ there appear natural signs in the first half of the measure.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamic marking: *mf*. Includes fingerings (1, 2, 3, 4, 5) and slurs.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamic markings: *p*, *mf*. Includes fingerings and slurs.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamic markings: *f*, *p*. Includes fingerings and slurs.

### INVENTIO VI.

Allegretto. ♩=138.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two sharps. Time signature: 3/8. Dynamic marking: *p*. Includes a section labeled 'A)' and fingerings.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two sharps. Time signature: 3/8. Dynamic markings: *mf*, *f*. Includes fingerings and slurs.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two sharps. Time signature: 3/8. Dynamic markings: *cresc.*, *f*. Includes fingerings and slurs.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand provides a rhythmic accompaniment with slurs and fingerings (1, 2, 1, 3).

Second system of musical notation. The right hand continues with a melodic line, incorporating a *crescendo* marking and reaching a forte (*f*) dynamic. The left hand accompaniment includes slurs and fingerings (1, 2, 3).

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 2, 1, 3, 1, 2). The dynamic is marked *mf*. The left hand accompaniment includes slurs and fingerings (1, 2, 3).

Fourth system of musical notation. The right hand continues with a melodic line, including a *cresc.* marking and a forte (*f*) dynamic. The left hand accompaniment includes slurs and fingerings (1, 2, 3, 2, 1, 4, 1, 4, 1, 4, 1, 4).

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 5, 1, 1, 5). The left hand accompaniment includes slurs and fingerings (1, 2, 4, 5).

Sixth system of musical notation. The right hand continues with a melodic line, including a piano (*p*) dynamic and a *mf* dynamic. The left hand accompaniment includes slurs and fingerings (1, 2, 1, 1, 1, 1, 1, 1).

Seventh system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 5, 2, 3, 5). The dynamic is marked *f*. The left hand accompaniment includes slurs and fingerings (1, 3, 1).

# INVENTIO VII.

Andante con moto. ♩ = 69.

5) This is a D sharp in the second autograph.  
 6) The Bach-Gesellschaft edition has an erroneous D sharp in place of the D. The D appears in all the manuscripts.

# INVENTIO VIII.

Vivace.  $\text{♩} = 120.$

The musical score for Invention VIII, BWV 999, is presented in seven systems. Each system consists of a treble and bass staff. The piece is in G major and 3/4 time, marked 'Vivace' with a tempo of 120 quarter notes per minute. The notation includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), *più f* (più forte), *diminuendo*, and *crescendo*. Fingerings are indicated by numbers 1-5. The score features numerous slurs, accents, and articulation marks. The piece concludes with a fermata on the final note.

# INVENTIO IX.

Andantino con espressione.  $\text{♩} = 60.$

The musical score consists of seven systems of piano and bass staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is 'Andantino con espressione' with a metronome marking of quarter note = 60. The score includes various musical notations: dynamics such as *p*, *piangendo*, *mp molto espressivo*, *cresc.*, and *più p*; articulation including slurs, accents, and ornaments; and fingerings indicated by numbers 1-5. The piece concludes with a fermata on the final note of the bass staff.

7) D flat and A flat, respectively, according to both of the Berlin autographs and Gerber. The natural signs in the Spohr autograph were doubtless subsequent additions. In the "Klavierbüchlein" the notes are D natural and A flat.

8) From this point on, both manuscripts contain many obvious errors in script—in view of the omission of accidentals. They were added later in the Spohr autograph; some of the ornaments appearing in this manuscript were also subsequent additions. The "Klavierbüchlein" contains only one single ornament.

# INVENTIO X.

Allegro piacevole. ♩ = 100.

The musical score for 'Inventio X' is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro piacevole' with a quarter note equal to 100 beats per minute. The score is divided into six systems, each containing two staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. The third system features a forte (*f*) dynamic and another 'cresc.' marking. The fourth system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fifth system features a 'crescendo' marking and a forte (*f*) dynamic. The sixth system concludes with a forte (*f*) dynamic. The score is rich with musical ornaments, including mordents and grace notes, and contains numerous fingerings and articulation marks. The piece ends with a fermata over the final note.

## INVENTIO XI.

Moderato. ♩ = 80.

The musical score for Invention XI is presented in seven systems, each with a treble and bass staff. The key signature is one flat (G minor), and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The score includes various dynamics such as *mf*, *sf*, *p*, *cresc.*, *f*, and *dim.*, and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the bass staff.

9) This composition contains only a single ornament in the 2nd autograph, the "Klavierbüchlein," and in Gerber.

10) The first autograph has a D instead of the B flat.

## INVENTIO XII.

Vivace.  $\text{♩} = 70$ .

The musical score for Invention XII, BWV 999, is presented in seven systems. Each system consists of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 12/8. The tempo is marked 'Vivace' with a quarter note equal to 70 beats per minute. The score includes various musical notations such as dynamics (f, p, mf, cresc., marcato), articulation (accents, slurs), and fingerings. The piece concludes with a double bar line and repeat signs.

11) *F* sharp instead of *C* sharp—according to the Spohr manuscript.

12) According to Hoffmeister:

Musical notation for the alternative ending of Invention XII, BWV 999, according to Hoffmeister. It shows a short melodic phrase in the treble clef.

# INVENTIO XIII.

Allegro. ♩ = 116.

The musical score for Invention XIII is presented in seven systems. Each system contains a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a piano (*p*) dynamic and includes markings for mezzo-forte (*mf*), forte (*f*), and diminuendo (*diminuendo*). A section starting at measure 13 is marked with a dynamic of *dim.* and a piano (*p*) dynamic. The score concludes with a *cresc.* (crescendo) marking and a fermata on the final note.

13) In all the autographs this appears as an A natural, not as an A flat.

# INVENTIO XIV.

Andante con moto.  $\text{♩} = 69.$

*lusingando*

14) The first autograph has an *A* instead of the *D*.

# INVENTIO XV.

*Allegro commodo. ♩ = 98.*

First system of musical notation, measures 1-3. The piece is in G major and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *p* (piano) in the first measure.

Second system of musical notation, measures 4-6. The right hand continues with intricate melodic patterns, including a triplet in measure 5. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) in measure 5.

Third system of musical notation, measures 7-9. The right hand features a series of sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *p* (piano) in measure 8. The instruction *leggermente staccato* (lightly staccato) is written below the left hand.

Fourth system of musical notation, measures 10-12. The right hand has a more complex melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte) in measure 10, *dimin.* (diminuendo) in measure 11, and *p mf* (piano mezzo-forte) in measure 12. The instruction *legato* (legato) is written below the left hand.

Fifth system of musical notation, measures 13-15. The right hand features a melodic line with grace notes. The left hand has a steady accompaniment. Dynamics include *p* (piano) in measure 14. The instruction *cresc.* (crescendo) is written below the left hand.

Sixth system of musical notation, measures 16-18. The right hand has a series of sixteenth-note runs with slurs. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte) in measure 17 and *mf* (mezzo-forte) in measure 18.

Seventh system of musical notation, measures 19-21. The right hand features a melodic line with grace notes and slurs. The left hand has a steady accompaniment. Dynamics include *f* (forte) in measure 19. The piece concludes with a final cadence in measure 21.

SINFONIA I.<sup>1)</sup>Allegro moderato.  $\text{♩} = 96.$ 

The musical score is presented in seven systems, each with a treble and bass staff. The tempo is marked "Allegro moderato" with a quarter note equal to 96 beats per minute. The score includes various dynamic markings: *mf*, *leggiero*, *p*, *crescendo*, *f*, *dim.*, *cresc.*, and *f*. The music is characterized by complex keyboard techniques, including numerous triplets, sixteenth-note passages, and various ornaments (some in large type, some in small type). The key signature changes from one sharp (F#) to two flats (Bb and Eb) over the course of the piece.

1) The ornaments in small type are derived mainly from the second autograph. The "Klavierbüchlein" contains but few of the ornaments appearing in large type; moreover, it has additional ornaments only in very rare instances. The Symphonies (Nos. 1-15) are also known as "Three Part Inventions."

# SINFONIA II.

Andante con moto.  $\text{♩} = 60.$

The musical score is written for piano and consists of six systems. The first system begins with the tempo marking "Andante con moto. ♩ = 60." and dynamic markings "mf" and "espressivo". The second system includes "p" and "mf". The third system includes "p". The fourth system includes "cresc.". The fifth system includes "dimin.". The sixth system includes "p". The score features various musical notations including slurs, ornaments, and fingerings.

2) According to Hoffmeister: 

Moreover, the first autograph has no ornaments excepting the three trills.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting line with fingerings (2, 3, 4, 1, 1 3 1, 1 3 1). A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It includes complex fingerings and a dynamic marking of *mf*.

Third system of musical notation, featuring a dynamic marking of *p* and *poco più f*.

Fourth system of musical notation, featuring a *crescendo* marking and a dynamic marking of *f*.

### SINFONIA III.<sup>3)</sup>

Allegretto grazioso. ♩ = 76.

Fifth system of musical notation, starting with a dynamic marking of *dolce*.

Sixth system of musical notation, concluding the section with a dynamic marking of *mf*.

3) The ornaments are missing in the first autograph and in the "Klavierbüchlein."

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides a harmonic accompaniment with fingerings indicated by numbers 1-5. Dynamics include *p* and *più f*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. Dynamics include *f*.

Third system of musical notation. The treble clef staff shows a melodic phrase with a slur. The bass clef staff has a steady accompaniment. Dynamics include *più p* and *dimin.*

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a steady accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a steady accompaniment. Dynamics include *mf*.

Sixth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a steady accompaniment. Dynamics include *p*.

# SINFONIA IV. 4)

Andante mesto. ♩ = 56.



The musical score consists of seven systems, each with a treble and bass staff. The tempo is marked 'Andante mesto' with a quarter note equal to 56 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics: *p* *espressivo*, *mf*, *p*, *cresc.*, *f*, *diminuendo*, *cresc.*, *mf*, *f*, *diminuendo*, *rit.*, and *p*. Fingerings are indicated by numbers 1-5. There are also small ornaments in some notes, which are noted as being derived from the second autograph. The notation includes slurs, ties, and various rhythmic values.

4) All the ornaments in small type are derived from the second autograph.

# SINFONIA V. 5)

Andantino, ♩ = 52.

5) It is neither possible nor worthwhile to list all the deviations in both manuscripts in the appearance of the ornaments in this composition. The three 32nd note groups

should be played not as triplets, but so as to give the preceding dot the value of a 32nd note, e.g.  to be played ; compare Rust's prefaces to the 22nd and 23rd Series of the Bach-Gesellschaft. Moreover, the first note of the group appears in the text originally as a sixteenth; the two notes following were added subsequently. The grace-notes may, in keeping with the tempo, be played as sixteenth notes. The "Klavierbüchlein" contains no ornaments at all; of the three 32nd note groups, only the first note appears—as a sixteenth note.

6) The notes in parentheses are missing in one of the autographs.

7) In place of the next four measures Hoffmeister has the following variant:

The same version appears in the "Klavierbüchlein." At the ? there is a G instead of an A flat.

# SINFONIA VI.

Allegro.  $\text{♩} = 104.$

*p leggiero* *mf*

*diminuendo* *p*

*crescendo poco a poco* *f*

*diminuendo*

*più forte* *mf*

*f*

8) The 3rd finger is meant for larger hands.

# SINFONIA VII. 9)

Andante molto espressivo. ♩ = 56.

The musical score consists of seven systems of piano accompaniment, each with a treble and bass clef staff. The music is in 3/4 time and features a variety of textures and dynamics. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are marked with a double asterisk (\*\*). Dynamics include *p*, *più f*, *f*, *mf*, *più p*, and *crescendo*. A specific ornament is labeled with the number 10 in the first system.

9) The ornaments appear only in the second autograph.

10) 

The notation shows a quarter note with a double asterisk ornament above it, followed by a quarter rest.

# SINFONIA VIII.

Allegretto. ♩ = 60.

11) The editor deems it advisable to retain the inverted mordent in the theme throughout the composition, although it appears in the autographs only at the beginning. The Gerber copy repeats the mordent several times, but the ornaments in other places deviate from the versions in the autographs.

# SINFONIA IX.<sup>12)</sup>

Largo.  $\text{♩} = 50.$

*p sempre espressivo*

*mf*

*p m.s.*

*cresc.*

*f*

*tranquillo*

*p*

*cresc. poco*

*a poco*

*f*

*mf*

*p*

*espressivo*

*più forte*

*crescendo poco a poco*

*p*

*mf*

12) In view of the fact that the numerous ornaments appearing in the second autograph have already been published by Dr. Rust (Appendix to the 3rd series of the Bach-Gesellschaft edition), I shall disregard them—since they are of no value to the performer.

13) The Bach-Gesellschaft edition has a G flat. This contradicts not only the three autographs and the Gerber copy, but is also at variance with the appearance of the theme in the 11th measure. The copy of the Amalien Library also contains our text. The G flat is evidently an arbitrary version of the editor.

14) The Bach-Gesellschaft edition has a C flat instead of C. Compare the previous note.

## SINFONIA X.

All. gro.  $\text{♩} = 100.$ 

15) According to the second Berlin autograph: 


16) G sharp instead of G in the second Berlin autograph. In the "Klavierbüchlein" there is also a G sharp, with a slightly different figuration.

# SINFONIA XI. 17)

Andantino.  $\text{♩} = 46.$

The musical score consists of seven systems of piano accompaniment, each with a treble and bass clef staff. The tempo is marked 'Andantino' with a quarter note equal to 46 beats. The key signature has one flat. The score includes various dynamics such as *p dolente*, *mf*, *p*, *crescendo*, *sempre con espressione*, *crescendo ma tranquillo*, and *dimin.*. There are also performance markings like *fr.* and *tr.*. Fingerings and articulation marks are present throughout the piece.

17) The ornaments appearing in the first few measures give an adequate idea to the reader of their overabundance in the second autograph.

18) According to the second Berlin autograph, the rhythm of the middle voice is 

19) The ending is abbreviated in Hoffmeister as follows:

A short musical fragment showing the abbreviated ending of the piece, consisting of a few measures in the piano part.

SINFONIA XII.<sup>20)</sup>Allegro.  $\text{♩} = 104.$ 

*p leggiermente accentuato*

*mf*

*dim.*

*f* *p*

*crescendo*

*f*

*p*

20) The ornaments are taken from the second autograph. If one wishes to play the double turn at  $\text{♩}$  (p. 35), one can take the *D* with the left hand.

21) The reading *B* sharp and *D* sharp in place of *B* natural and *D* natural contradict all the autographs.



SINFONIA XIII. <sup>22)</sup>

Andante pensieroso. ♩ = 108.

*p cantando*

*cresc.*


*mf*

*p un poco leggiero*

*mf*

*p*

22) The ornaments in small type are taken from the second autograph.

23) The second autograph has: 

First system of musical notation, featuring a treble and bass clef with various notes, rests, and ornaments. The key signature has one flat (B-flat).

### SINFONIA XIV.<sup>24)</sup>

Allegretto.  $\text{♩} = 76.$

Second system of musical notation, including dynamic markings *p*, *mf*, and *dim.* with various musical notations.

Third system of musical notation, including the dynamic marking *nuendo* and a measure marked with a circled 25).

Fourth system of musical notation, continuing the piece with various notes and ornaments.

Fifth system of musical notation, including the dynamic marking *rit.* (ritardando).

Sixth system of musical notation, including the dynamic marking *mf*.

Seventh system of musical notation, including the dynamic marking *mf*.

[24) The ornaments in small type are taken from the second autograph.  
 25) In the autographs, this note is an A—not an A flat.

# SINFONIA XV.

Allegro vivace. ♩ = 100

The musical score is presented in seven systems, each containing a treble and bass staff. The key signature is D major (two sharps) and the time signature is 9/16. The tempo is marked 'Allegro vivace' with a quarter note equal to 100 beats per minute. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *sfp* (sforzandissimo), *leggierissimo* (very light), *mf* (mezzo-forte), and *p* (piano). Performance markings include *crescendo* and numerous fingering numbers (1-5) for both hands. The notation includes sixteenth and thirty-second notes, often beamed together, and rests. The piece concludes with a final cadence in the bass staff.



**A BEGINNERS METHOD FOR TONETTE, RECORDER or any simple C Instrument, by ELIZABETH SHEINWOLD**

The use of a Tonette, Recorder or simple Woodwind is becoming more and more frequent in the teaching of the rudiments of music to children—or grown-ups—both in Public Schools or in private lessons. The above method supplies much needed material. It will be gladly sent on approval.

**ALL ABOUT PITCH by Ann E. HOLDEN**

Memory Aids for mastering the complete Theory and Notation of Pitch, Intervals, Chords, Scales and Key Signatures. For Teacher or Selfteacher.

Twelve graded lessons and worksheets with simple clear explanations which can easily be understood by 11 or 12 year olds, but which do not write down to the Adult.

**BEGINNERS BOOKS AND PIECES FOR PIANO**

BACH, The Little Musicbook of Anna Magdalena BACH, complete (128 pages) .....

BACH, A First Book (Grades 1-1½) .....

BACH, K. Ph. Em., Solfegietto .....

BARTOK, (modern pianopieces), For Children, I, II .....

BARTOK, 10 Easy Pieces .....

BARTOK, First Term at the Piano .....

BEETHOVEN, Sonatinas, complete .....

BEETHOVEN, 6 German Dances .....

BEETHOVEN, (& MOZART) Easy Compositions (grades 1-2) selected by Kurt Herrmann.....

GRETCHANINOFF, Glassbeads op. 123, 12 childrens pieces .....

HAYDN, Twelve Easy Pieces .....

HAYDN, 10 German Dances .....

HERRMANN, Easy Compositions from Three Centuries .....

HERRMANN, The Direct Path—Easy Studies from the Great Masters .....

MENDELSSOHN, Songs without Words, complete, and 6 Children's Pieces, op. 72 .....

MOZART, Leopold Mozart's Little Musicbook for Wolfgang Amadeus MOZART on his 7th birthday (1762) ..

MOZART, Easy Compositions .....

MOZART, (and BEETHOVEN) Easy Compositions arranged by Kurt Herrmann.....

SCHUMANN, Album No. 1, see contents under Schumann.....

TUERK, Dan. Gottlob, 49 pieces for Beginners at the Piano .....

**STUDIES**

HANON, 60 Exercises Complete .....

HANON, Exercises Book I .....

**PIANO MUSIC**

**J. S. BACH COMPLETE WORKS**  
For Piano Edited by H. Bischoff

The Bischoff Edition of Bach's Piano Works has been recognized as one of the best of all Bach Editions. Bischoff when revising his texts went back to the original sources—he compared these sources—and selected for his Edition the ones in which the intentions of the composer were best expressed. In addition to this critical selection Bischoff also states the deviations he has found in the various manuscripts and autographs. He evaluates these according to their importance. Thus, every performer is able to decide for himself which version to accept.

Wall Tempered Clavichord, Vol. I .....

Vol. II .....

6 Partitas and Overture in French Style.....

Chromatic Fantasy and Fugue .....

Italian Concerto .....

Short Preludes and Fugues .....

2 and 3 Part Inventions .....

French Suites .....

English Suites .....

Goldberg Variations .....

4 Duets for piano solo .....

Toccatas .....

Capriccio on the Departure of a beloved Brother .....

Also—

Art of the Fugue, in open score with piano reduction .....

(from the New Bach Society Edition)

Musical Offering .....

371 Chorals in 2 volumes—each vol.....

69 Chorals with figured bass.....

The Little Notebook of Anna Magdalena Bach Complete, 128 pages.....

This is the first U.S.A. print of the COMPLETE book, of which only some 20 pieces are generally known. There are, of course, many more, in the book. It contains a preface which clears up the origin of the various pieces and shows that—surprisingly—the majority are NOT by J. S. BACH.

**BARTOK**

"For Children" vol. I, II .....

10 Easy Pieces .....

First Term at the Piano (18 Easy Pieces).....

SONATINA .....

**BEETHOVEN**

Sonatas complete

Vol. I (Sonatas 1 to 15) .....

Vol. II (Sonatas 16 to 32) .....

IN THE ORIGINAL, UNEDITED VERSION (Urtext)

This edition was hitherto published abroad only. It has the great advantage that nothing has been changed or edited and therefore presents the Sonatas the way they appeared during Beethoven's lifetime.

Separately from the URTEXT Edition:

Sonata Pathétique .....

Moonlight Sonata .....

Sonatinas, complete .....

Various pieces

Contents: Bagatelles, complete, viz, op. 33, op. 119, op. 126, 2 Preludes op. 39, 2 Rondos op. 51, Phantasy op. 77, Polonaise op. 89, Rondo a Cappr. op. 129 Andante, Praeludium, Rondo

Variations complete, Vol. I, II .....

Piano Concertos No. 1, 2, 3, 4, 2 pianos, 4 hands .....

**BRAHMS PIANO WORKS—in 3 Volumes**  
Edited by E. v. Sauer

Volume I: CONTENTS:

\*Op. 1 Sonata in C major .....

\*Op. 2 Sonata in F sharp minor .....

Op. 4 Scherzo in E flat minor .....

\*Op. 5 Sonata in F minor .....

Op. 9 Variations on a Theme by Robt. Schumann ..

Op. 10 Ballades No. 1 in D minor ..

Ballades No. 2 in D major ..

Ballades No. 3 in B major ..

Ballades No. 4 in B minor ..

Op. 21 No. 1 Variations on a Theme by the Composer ..

Op. 21 No. 2 Variations on a Hungarian Song ..

\*Op. 24 Variations and Fugues on a Theme by Haendel .....

**BRAHMS PIANO WORKS—in 3 Volumes**  
Volume II:

CONTENTS:

\*Op. 76 Piano Pieces: .....

No. 1 Capriccio in F sharp minor ..

No. 2 Capriccio in B minor ..

No. 3 Intermezzo in A flat major ..

No. 4 Intermezzo in B flat major ..

No. 5 Capriccio in C sharp minor ..

No. 6 Intermezzo in A major ..

No. 7 Intermezzo in A minor ..

No. 8 Capriccio in C major ..

\*Op. 79 Two Rhapsodies .....

No. 1 In B minor ..

No. 2 in G minor ..

\*Op. 116 Fantasies .....

No. 1 Capriccio in D minor ..

No. 2 Intermezzo in A minor ..

No. 3 Capriccio in G minor ..

No. 4 Intermezzo in E major ..

No. 5 Intermezzo in E minor ..

No. 6 Intermezzo in E major ..

No. 7 Capriccio in D minor ..

\*Op. 117 Three Intermezzi .....

No. 1 in E flat major No. 2 B flat minor

No. 3 C sharp minor ..

\*Op. 118 Piano Pieces: .....

No. 1 Intermezzo in A minor ..

No. 2 Intermezzo in A major ..

No. 3 Ballade in G minor ..

No. 4 Intermezzo in F minor ..

No. 5 Romance in F major ..

No. 6 Intermezzo in E flat minor ..

\*Op. 119 Piano Pieces: .....

No. 1 Intermezzo in B minor ..

No. 2 Intermezzo in E minor ..

No. 3 Intermezzo in C major ..

No. 4 Rhapsody in E flat major ..

5 Studies: .....

No. 1 Etude after Chopin ..

No. 2 Rondo after Weber ..

No. 3 Presto after J. S. Bach, 1st arrangement ..

No. 4 Presto after J. S. Bach, 2d arrangement ..

No. 5 Chaconne after J. S. Bach for the left hand ..

**Volume III:**

CONTENTS:

\*Op. 15 Piano Concerto #1 in D minor.....

\*Op. 35 Paganini Variations .....

\*Op. 39 Waltzes .....

\*Op. 83 Piano Concerto #2 in B flat major..

Also Sarabandes .....

51 Etudes .....

\* Means separately available

**CHOPIN PIANO WORKS**

From the "First Revised Complete Edition," prepared by a Board of Editors under the direction of Franz Liszt.

Etudes .....

Waltzes .....

Nocturnes .....

Polonaises .....

Rondos .....

Scherzi, Fantasy Fm .....

Preludes .....

Impromptus and Fantasy Impromptu .....

56 Mazurkas .....

Three Sonatas .....

Ballades .....

Albums, I, II, Academic Series .....

The albums are published in an edition fingered and edited by Scholtz.

Contents:

Album I: Valses: op. 34/1, op. 34/2, op. 64/1, op. 64/2, op. 69/2, op. 70/1. Mazurkas: op. 7/1, op. 7/2, op. 17/4, op. 33/4, op. 30/1 op. 30/2. Polonaises: op. 40/1, op. 53. Nocturnes: op. 9/2, op. 15/2, op. 27/2, op. 37/1, op. 48/1. Impromptu: op. 29. Fantasy-Impromptu op. 66. Preludes: op. 28/1, 2, 3, 4, op. 28/6, 7, 8, op. 28/20, op. 28/21, op. 28/15, op. 28/22, 23, 24.

Total 6 Valses, 4 Mazurkas, 2 Polonaises, 5 Nocturnes, 2 Impromptus, 13 Preludes.

Album II: Etudes: op. 10/3, op. 10/5, op. 25/1, op. 25/2, op. 25/9, op. 25/11, op. 25/12. Posthumous Etude No. 1 in f minor. Ballade: op. 23, op. 47. Fantasy: op. 49. Scherzo: op. 31. Berceuse: op. 57. Sonata: op. 35.

Total, 9 Etudes, 2 Ballads, 1 Fantasy, 1 Scherzo, 1 Sonata, Berceuse.

**DEBUSSY**

Ballade .....

**A. GRETCHANINOFF**

Glassbeads, op. 123, 12 children's pieces....

**GRIEG**

Piano Concerto in A minor, op. 16, for 2 pianos, 4 hands .....

**HAENDEL**

14 Suites and Chaconne, for Piano Solo, in 2 volumes .....

**HAYDN**

34 Sonatas complete, Vol. I (1-20).....

II (21-34).....

Twelve Easy Pieces .....

**EIGHT VARIOUS COMPOSITIONS**

Contents: Andante varié, 2 Ariettes con Variazioni, Tema con Variazioni, La Roxelane Air Varié, Adagio, Fantasia, Capriccio.

**MENDELSSOHN**

Songs without Words, complete, and Children's Pieces op. 72 .....

**MOZART Piano Sonatas and 3 Fantasias**

Complete in the ORIGINAL, UNEDITED VERSION (Urtext) .....

Various Pieces (Urtext) .....

Contents: Fantasy and Fugue K394, Fantasies K396/7, Rondos 485, K494, 511, Andante K616, Suite K399, Adagio K540, Menuetto K355, Gigue K574.

Variations complete .....

**TWENTY SONATAS**, edited, fingered and provided with phrasings, by BELA BARTOK.. This is an edition with fingerings and pedalling by a famous composer and pianist. It will satisfy those who wish an edition with phrasings, etc., where pedallings and fingerings do not have to be written in by the teacher.

Always specify KALMUS EDITIONS at your dealers or when making up your requisitions



## PIANO MUSIC

### SEPARATELY:

#### JOHANN SEBASTIAN BACH:

Fantasia in C minor .....  
 A little Fugue C minor, 2 voices .....  
 INVENTIONS: No. 3 & No. 4 .....  
 12 Little Preludes .....  
 6 Little Preludes .....

#### BARTOK:

"For Children," Vol. I, II .....  
 10 Easy Pieces .....  
 First Term at the Piano (18 Easy Pieces) .....  
 SONATINA .....  
 3 Hungarian Folksongs .....  
 Bear Dance .....  
 2 Elegies op. 8 .....  
 Esquisses .....  
 2 Roumanian Dances op. 8a .....  
 4 Nenes op. 8b .....  
 3 Burlesques op. 8c .....  
 2 Images op. 10 .....

#### BEETHOVEN:

Sonatas, complete .....  
 Vol. I, (Sonatas 1 to 15) .....  
 Vol. II, (Sonatas 16 to 32) .....  
 IN THE ORIGINAL, UNEDITED VERSION (Urtext).  
 Sonatina's complete .....  
 Various pieces .....  
 Contents: Bagatelles, complete, viz. op. 33, op. 119, op. 126, 2 Preludes op. 39, 2 Rondos op. 51, Phantasy op. 77, Polonaise op. 89, Rondo a Cappr. op. 129, Andante, Praeludium, Rondo.  
 Variations complete, Vol. I, II .....  
 Piano Concertos No. 1, 2, 3, 4 .....  
 2 pianos, 4 hands .....

### SEPARATELY:

SONATAS: Urtext edition, unedited  
 No. 1 op. 2/1 ..... \$1.25 No. 2 op. 2/2 .....  
 No. 3 op. 2/3 ..... 1.80 No. 4 op. 7 .....  
 No. 5 op. 10/1 ..... 1.80 No. 6 op. 10/2 .....  
 No. 7 op. 10/3 ..... 1.80 No. 8 op. 13 .....  
 No. 9 op. 14/1 ..... 1.25 No. 10 op. 14/2 .....  
 No. 11 op. 22 ..... 2.00 No. 12 op. 26 .....  
 No. 13 op. 27/1 ..... 1.40 No. 14 op. 27/2 .....  
 No. 15 op. 28 ..... 1.75 No. 16 op. 31/1 .....  
 No. 17 op. 31/2 ..... 1.80 No. 18 op. 31/3 .....  
 No. 19 op. 49/1 ..... 1.00 No. 20 op. 49/2 .....  
 No. 21 op. 53 ..... 2.75 No. 22 op. 54 .....  
 No. 23 op. 57 ..... 2.25 No. 24 op. 78 .....  
 No. 25 op. 79 ..... 1.00 No. 26 op. 81a .....  
 No. 27 op. 90 ..... 1.40 No. 28 op. 101 .....  
 No. 29 op. 106 ..... 3.00 No. 30 op. 109 .....  
 No. 31 op. 110 ..... 1.50 No. 32 op. 111 .....

#### BRAHMS PIANO WORK—in 3 Volumes

Edited by E. v. Sauer

#### Volume I.

#### CONTENTS:

\*Op. 1 Sonata in C major .....  
 \*Op. 2 Sonata in F sharp minor .....  
 Op. 4 Scherzo in E flat minor .....  
 \*Op. 5 Sonata in F minor .....  
 Op. 9 Variations on a Theme by Robt. Schumann  
 Op. 10 Ballades No. 1 in D minor  
 Ballades No. 2 in D major  
 Ballades No. 3 in B major  
 Ballades No. 4 in B minor  
 Op. 21 No. 1 Variations on a Theme by the Composer  
 Op. 21 No. 2 Variations on a Hungarian Song  
 \*Op. 24 Variations and Fugues on a Theme by Haendel .....

#### Volume II:

#### CONTENTS:

\*Op. 76 Piano Pieces:  
 No. 1 Capriccio in F sharp minor  
 No. 2 Capriccio in B minor  
 No. 3 Intermezzo in A flat major  
 No. 4 Intermezzo in B flat major  
 No. 5 Capriccio in C sharp minor  
 No. 6 Intermezzo in A major  
 No. 7 Intermezzo in A minor  
 No. 8 Capriccio in C major  
 \*Op. 79 Two Rhapsodies  
 No. 1 in B minor  
 No. 2 in G minor  
 \*Op. 116 Fantasies  
 No. 1 Capriccio in D minor  
 No. 2 Intermezzo in A minor  
 No. 3 Capriccio in G minor  
 No. 4 Intermezzo in E major  
 No. 5 Intermezzo in E minor  
 No. 6 Intermezzo in E major  
 No. 7 Capriccio in D minor  
 \*Op. 117 Three Intermezzi  
 No. 1 in E flat major  
 No. 2 B flat minor  
 No. 3 C sharp minor  
 \*Op. 118 Piano Pieces:  
 No. 1 Intermezzo in A minor  
 No. 2 Intermezzo in A major  
 No. 3 Ballade in G minor  
 No. 4 Intermezzo in F minor  
 No. 5 Romance in F major  
 No. 6 Intermezzo in E flat minor  
 \*Op. 119 Piano Pieces  
 No. 1 Intermezzo in B minor  
 No. 2 Intermezzo in E minor

No. 3 Intermezzo in C major  
 No. 4 Rhapsody in E flat major  
 5 Studies:  
 No. 1 Etude after Chopin  
 No. 2 Rondo after Weber  
 No. 3 Presto after J. S. Bach, 1st arrangement  
 No. 4 Presto after J. S. Bach, 2nd arrangement  
 No. 5 Chaconne after J. S. Bach for the left hand

#### Volume III:

#### CONTENTS:

\*Op. 15 Piano Concerto #1 in D minor .....  
 \*Op. 35 Paganini Variations .....  
 \*Op. 39 Waltzes .....  
 \*Op. 83 Piano Concerto #2 in B flat major .....  
 Also: Sarabandes .....  
 51 Etudes .....

\* Means separately available at prices stated.

#### CHOPIN PIANO WORKS

From the "First Revised Complete Edition," prepared by a Board of Editors under the direction of Franz Liszt.

Etudes .....  
 Waltzes .....  
 Nocturnes .....  
 Polonaises .....  
 Rondos .....  
 Scherzi, Fantasy Fm .....  
 Preludes .....  
 56 Mazurkas .....  
 Three Sonatas .....  
 Ballades .....  
 Albums I, II, Academic Series .....

The albums are published in an edition fingered and edited by Scholtz.

Contents:  
 Album I: Valses: op. 34/1, op. 34/2, op. 64/1, op. 64/2, op. 69/2, op. 70/1, Mazurkas: op. 7/1, op. 7/2, op. 17/4, op. 33/4, op. 30/1, op. 30/2, Polonaises: op. 40/1, op. 53, Nocturnes: op. 9/2, op. 15/2, op. 27/2, op. 37/1, op. 48/1, Impromptu: op. 29, Fantasy-Impromptu op. 66, Preludes: op. 28/1, 2, 3, 4, op. 28/6, 7, 8, op. 28/20, op. 28/21, op. 29/15, op. 28/22, 23, 24.  
 Total 6 Valses, 4 Mazurkas, 2 Polonaises, 5 Nocturnes, 2 Impromptus, 13 Preludes.  
 Album II: Etudes: op. 10/3, op. 10/5, op. 25/1, op. 25/2, op. 25/9, op. 25/11, op. 25/12, Posthumous Etude No. 1 in F minor, Ballade: op. 23, op. 47, Fantasy: op. 49, Scherzo: op. 31, Berceuse: op. 57, Sonata: op. 35.  
 Total, 9 Etudes, 2 Ballads, 1 Fantasy, 1 Scherzo, 1 Sonata, Berceuse.

#### DEBUSSY:

Ballade .....

#### GADE: The Children's Christmas Eve .....

#### A. GNETCHANINOFF:

Glassbeads, op. 123, 12 children's pieces .....

#### GRIEG:

Piano Concerto in A minor, op. 16, for 2 pianos, 4 hands .....

#### HAENDEL:

14 Suites and Chaconne, for Piano Solo, in 2 volumes .....  
 Lecons, 7 pieces, 6 Grand Fugues, Fughettes .....

#### HAYDN:

34 Sonatas complete,  
 IA Sonatas #1-10 .....  
 IB Sonatas #11-20 .....  
 Vol. II (21-34) .....

Twelve Easy Pieces .....

#### EIGHT VARIOUS COMPOSITIONS .....

Contents: Andante varie, 2 Ariettas con Variazioni, Tema con Variazioni, La Roxelane Air Varie, Adagio, Fantasia, Capriccio.

#### KULLAK: Scenes from Childhood op. 62 .....

#### MACDOWELL:

WOODLAND SKETCHES op. 51 .....

SEAPIECES op. 55 .....

#### MEDELSSOHN:

Variations Serieuses op. 54 .....

#### MOZART Piano Sonatas and 3 Fantasias

Complete in the ORIGINAL, UNEDITED VERSION (Urtext) .....

Various Pieces (Urtext) .....

Contents: Fantasy and Fugue K394, Fantasies K396/7, Rondos 485, K494, 511, Andante K616, Suite K399, Adagio K540, Menuetto K355, Gigue K574

Variations complete .....

#### MOZART-BARTOK:

TWENTY SONATAS, edited, fingered and provided with phrasings, by BELA BARTOK .....  
 This is an edition with fingerings and pedalling by a famous composer and pianist. It will satisfy those who wish an edition with phrasings, etc., where pedallings and fingerings do not have to be written in by the teacher.

#### MOZART:

### SEPARATELY:

#### SONATAS: ALL URTEXT (Original Unedited):

#1 K279 .....	1.00	#2 K280 .....
#3 K281 .....	1.00	#4 K282 .....
#5 K283 .....	1.00	#6 K284 .....
#7 K309 .....	1.50	#8 K310 .....
#9 K311 .....	1.30	#10 K330 .....
#11 K331 (with Turkish March) .....	1.20	#12 K332 .....
#13 K333 .....	1.20	#14A K475 .....
#14B K457 .....	1.20	#15 K545 .....
#16 K570 .....	1.00	#17 K576 .....
#18 Fantasy and Fugue K394 .....	1.00	

Variations K 24, 25  
 Variations on "Ah dirais-je Maman K265 .....

#### LEOPOLD MOZART'S Little Music Book for Wolfgang Amadeus MOZART, on his 7th Birthday (1762) .....

#### OLD MASTERS

of the 16th, 17th and 18th Centuries .....  
 Some of Contents: German Masters Boehm, Fischer, Froberger, Kuhnau complete Battle between David & Goliath, Matthesen, Pachelbel, Scheidt, etc. Other Masters: John Bull, Byrd, Couperin, Frescobaldi, Galuppi, Paradisi, Rameau, Scarlatti, Zippoli and others.

#### PROKOFIEFF

Classic Symphony, arranged by Composer for piano solo .....

#### SCARLATTI: (Domenico)

10 Selected Sonatas, 1st series, Piano solo .....  
 60 SONATAS, unarranged and unedited (Urtext) Longo numbers are provided for identification.

#### SCHUBERT:

Sonatas, Vol. I .....  
 Various Pieces .....  
 Contents: Adagio and Rondo op. 145, Five Piano Pieces, Adagio E major, Andante A major, 3 Piano pieces; 10 Variations, Huettnerbrenner Variations, Diabelli Variations.  
 Album I, Academic Series .....  
 Contents: Moments Musicaux, op. 94, Impromptus, complete, op. 90, op. 142, Fantasies, op. 15, op. 78, Allegretto, Andante, March, Scherzo.  
 Impromptu op. 142/2 .....

#### ROBERT SCHUMANN:

Complete Works for Piano Solo  
 in 6 Volumes — \$3.75 Each Volume  
 Edited according to manuscript and her personal recollection and tradition by

#### CLARA SCHUMANN

#### CONTENTS

I.  
 Op. 1 Variations on the name Abegg  
 Op. 2 Papillons  
 Op. 3 Studies on Caprices of Paganini  
 Op. 4 Intermezzi  
 Op. 5 Impromptus 1st and 2nd Editions  
 Op. 6 Davidsbundler Dances 1st and 2nd Editions  
 Op. 7 Toccata C major  
 Op. 8 Allegro B minor

#### II.

Op. 9 Carnival  
 Op. 10 Six Concert-Studies  
 Op. 11 Grand Sonata No. 1 F# minor  
 Op. 12 Fantasy Pieces:

1. Evening  
 2. Soaring  
 3. Why?  
 4. Whims  
 5. In the Night  
 6. Fable  
 7. Dream Visions  
 8. The End of the Story

Op. 13 Symphonic Etudes

#### III.

Op. 14 Grand Sonata No. 3, F minor  
 Op. 15 Scenes of Childhood:  
 1. From Foreign Lands and People  
 2. A Curious Story  
 3. Catch Me  
 4. Entreating Child  
 5. Perfect Happiness  
 6. An Important Event  
 7. Dreaming  
 8. By the Fireside  
 9. Knight of the Rocking-Horse  
 10. Almost Too Serious  
 11. Frightening  
 12. Child Falling Asleep  
 13. The Poet Speaks  
 Op. 16 Kreisleriana  
 Op. 17 Fantasia  
 Op. 18 Arabesque  
 Op. 19 Flower Piece

#### IV.

Op. 20 Humoresque Bb major  
 Op. 21 Noctettes  
 Op. 22 Sonata No. 2, G minor  
 Op. 23 Night Visions  
 Op. 26 Carnival Jest from Vienna  
 Op. 28 Three Romances  
 Op. 32 Scherzo, Gigue, Romance and Fughetta