

EDITION PETERS

No. 3370^a

KULLAK

Kinderleben

Vie d'enfants - Scenes from Childhood

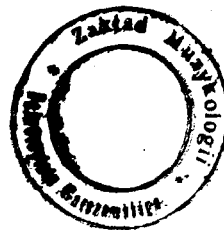
Opus 62



Kinderleben
Kleine Stücke
 für
Pianoforte
 von
THEODOR KULLAK
 OP. 62.
 herausgegeben
 von
ADOLF RUTHARDT.
 Eigentum des Verlegers.
LEIPZIG
C. F. PETERS.

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Es war einmal eine Prinzessin u.s.w.

Il était une fois une princesse... — There once was a beautiful Princess etc.

Th. Kullak, Op. 62.

Allegretto.

1.

The first system of the piece consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains several eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5 above or below notes.

The second system continues the piece. It features a piano (*p*) dynamic in the first measure, followed by a *poco rall.* (slightly slower) section, and then a mezzo-forte (*mf*) section. The notation includes slurs and various note values.

The third system shows a piano-piano (*pp*) dynamic section, followed by a mezzo-forte (*mf*) section. The bass staff has a more active role with eighth-note patterns.

The fourth system continues with piano (*p*) and piano-piano (*pp*) dynamics, leading into a mezzo-forte (*mf*) section. The piece's tempo and dynamics are clearly marked throughout.

The fifth and final system on this page concludes the piece. It features a variety of dynamics including piano (*p*), mezzo-forte (*mf*), and piano-piano (*pp*). The notation includes slurs and various note values, ending with a final chord.

Die Wanduhr.

L'horloge. — The House-Clock.

Allegro vivace.

2.

a tempo 3

Sonntagsmorgen.

Dimanche matin. — Sunday Morning.

3. *Andantino.*

p *dolce*

1. 2. *mf* *p*

pp *rall.*

a tempo

p *mf*

rallent. *a tempo*

p

p

Spielchen auf der Wiese.

Ebats dans la prairie. — A Frolic in the Meadows.

Allegro vivace.

4.

The musical score is written for piano in G major and 6/8 time. It consists of seven systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro vivace'. The first system includes a large number '4.' on the left. Dynamics include *f* (forte) and *p* (piano). The second system includes a *f* dynamic. The third system includes a *p* dynamic. The fourth system includes *mf* (mezzo-forte) and *f* dynamics. The fifth system includes a *p* dynamic and a *cresc.* (crescendo) marking. The sixth system includes a *f* dynamic. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. There are also some slurs and accents. The piece concludes with a final cadence in the seventh system.

Wiegenliedchen.

Berceuse. — A little Cradle-Song.

Allegretto.

5. *p*

2 3 2 3 4 2 1 2 3 4 4 2 1

3 2 4 2 1 2 4 2 1 3 4 2 3 4

mf

5 4 2 3 2 4 2 1 4 2 1

più f *dim. e rall.* *p*

a tempo

5 4 3 1 2 1 2 5 5 3 1 3 2 5 4 3

rall.

3 1 2 3 5 4 3 5 2 3 1 3 4 2 5 4 1 2 3 5

a tempo *mf* *p* *mf*

5 1 2 3 5 1 3 4 2 1 4 4 2 1 4

rall. e dim. *p* *pp*

Tänzchen im Freien.

Ronde en plein air. — A Dance on the green.

Valse.

6.

The first system of music is in 3/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5.

The second system continues the piece, featuring a forte (*f*) dynamic. It includes a repeat sign with first and second endings. The right hand has more complex melodic patterns with slurs and accents, and the left hand continues with a steady accompaniment.

The third system starts with a piano (*p*) dynamic. The right hand has a more active melodic line with many slurs and accents. The left hand accompaniment is simpler, consisting of chords and moving lines.

The fourth system continues with a piano (*p*) dynamic. The right hand has a melodic line with many slurs and accents. The left hand accompaniment is simpler, consisting of chords and moving lines.

The fifth system begins with a *dim.* (diminuendo) dynamic. The right hand has a melodic line with many slurs and accents. The left hand accompaniment is simpler, consisting of chords and moving lines.

The sixth system concludes the piece with a forte (*f*) dynamic. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The piece ends with a fermata over the final chord.

Musical score system 1, measures 1-6. Treble clef, key signature of one sharp (F#). Fingerings: 1 2 1 4, 1 2 1 4, 3, 1 2 1 3. Bass clef, key signature of one sharp (F#). Fingerings: 4, 4, 3, 4, 4, 4.

Musical score system 2, measures 7-12. Treble clef, key signature of one sharp (F#). Fingerings: 5, 1, 5 3 1, 2, 5. Bass clef, key signature of one sharp (F#). Fingerings: 3, 2 3, 5, 4, 5. Dynamics: *p dolce*, *sfz*, *p*.

Musical score system 3, measures 13-18. Treble clef, key signature of one sharp (F#). Fingerings: 5, 1 2, 1 2, 5 3, 1 2, 5 1 2, 3. Bass clef, key signature of one sharp (F#). Fingerings: 5 4, 5, 4, 3, 1 3. Dynamics: *f dolce*, *sfz*, *p*.

Musical score system 4, measures 19-24. Treble clef, key signature of one sharp (F#). Fingerings: 3, 1, 1 2 1 4, 1 2 1 4, 3, 1 2 1 3. Bass clef, key signature of one sharp (F#). Fingerings: 1 1, 2, 1 1, 2, 1 1, 2. Dynamics: *mf*.

Musical score system 5, measures 25-30. Treble clef, key signature of one sharp (F#). Fingerings: 2, 3, 1 2 1 4, 1 2 1 4, 3, 1. Bass clef, key signature of one sharp (F#). Fingerings: 4, 4, 3, 4, 4. Dynamics: *f*.

Musical score system 6, measures 31-36. Treble clef, key signature of one sharp (F#). Fingerings: 1 2 1 3, 2, 1, 2, 1. Bass clef, key signature of one sharp (F#). Fingerings: 4, 3, 2 3, 1. Dynamics: *p poco rall.*, *f sfz*. Tempo marking: *a tempo*.

Schifflein auf dem See.

Le bâtelet sur le lac. — A little Ship was on the Sea.

Allegretto.

7. *dolce*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with various ornaments and slurs, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* and *p*.

Second system of musical notation. The right hand continues with a melodic line, marked *dim.* and *dolce*. It features a triplet of eighth notes and a slur over a phrase. The left hand has a steady accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics include *pp*.

Fourth system of musical notation. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics include *pp* and *poco animato*.

Fifth system of musical notation. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics include *p* and *mf*.

Sixth system of musical notation. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics include *tranquillo*, *dolce*, and *pp*.

Große Parade.

Grande parade. — Grand Parade.

Tempo di marcia.

8. *mf*

f *mf*

f *f*

tr *mf*

f *Fine. p*

cresc. *sfz* *p*

cresc. *f* *sfz* *mf*

*Dal Segno
sin al Fine.*

Vögelchens Tod.

La mort de l'oiselet. — Robin Redbreast's Death.

Andante con espressione.

9. *dolce, tristamente* *sf* *sf* *sf* *sf* *sf*

p *sf* *sf*

mf *p* *mf* *p* *sf*

sf *sf* *sf* *pp* *rall.* *mf* *a tempo*

p *sf* *sf*

mf *dimin.* *p* *pp*

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat major or D-flat minor). It consists of six systems of two staves each. The first system begins with a treble clef and a key signature change to three flats. The music is marked 'Andante con espressione' and 'dolce, tristamente'. Dynamics include 'sf' (sforzando) and 'p' (piano). Fingerings are indicated by numbers 1-5. The second system continues the piece with similar dynamics and includes a 'p' marking. The third system features 'mf' (mezzo-forte) and 'p' markings. The fourth system includes 'sf', 'pp' (pianissimo), 'rall.' (ritardando), and 'a tempo' markings. The fifth system has 'p' and 'sf' markings. The sixth system concludes with 'mf', 'dimin.' (diminuendo), 'p', and 'pp' markings. The score ends with a double bar line and a '4' below the bass staff.

Die Mühle am Bach.

Le moulin du ruisseau. — The Mill by the Brook.

10.

Allegro vivace.

poco marcato

p

sempre legato

cresc.

f

p

cresc.

f

sfz

fp

5 1 2

5 1

5 1 2

1 2 3

sfz

2 1 2 1 3 1

sfz

f

2 1 2 2 1 3 2 3 2 5 4 2 3 1 5

sfz

sfz

sfz

sfz

1 2 5 1 5 1 2 3 4 2

4 3 1 2 1 5 4 3 4 2 1

sfz

sfz

sfz

sfz

1 2 4

4 2 1

5 1 2

5 1 2

3 4 1

dimin.

p

pp

Schlittschuhlauf.

A patins. — Skating.

11. Allegretto.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Allegretto'. The first system includes the instruction 'dolce' and dynamics 'f' and 'p'. The second system includes 'f' and 'p'. The third system includes 'f', 'mf', and 'poco'. The fourth system includes 'a tempo', 'ritenuto', 'f', 'p', and 'cresc.'. The score is filled with intricate melodic lines, often featuring triplets and slurs, and a steady accompaniment in the bass. Fingerings and articulation marks are clearly indicated throughout.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The bass clef part starts with a mezzo-forte (*mf*) dynamic. The system concludes with a fortissimo (*sfz*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass.

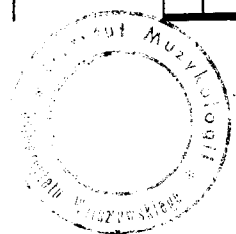
Second system of musical notation. It features a first ending (1.) and a second ending (2.). The dynamics are piano (*p*) and mezzo-forte (*mf*). The system ends with a piano (*p*) dynamic.

Third system of musical notation. The treble clef part features complex fingering and dynamic markings of forte (*f*) and piano (*p*). The bass clef part also includes dynamic markings of forte (*f*) and piano (*p*).

Fourth system of musical notation. The treble clef part continues with complex fingering and dynamic markings of forte (*f*) and mezzo-forte (*mf*). The bass clef part includes dynamic markings of forte (*f*) and mezzo-forte (*mf*).

Fifth system of musical notation. The tempo is marked *a tempo*. The piece is marked *poco ritenuto* (slightly slower). The dynamics include piano (*p*) and *cresc.* (crescendo). The system ends with a piano (*p*) dynamic.

Sixth system of musical notation. The treble clef part features dynamic markings of forte (*f*) and piano (*p*). The bass clef part includes dynamic markings of forte (*f*) and piano (*p*).



Das Abendglöcklein.

La clochette du soir. — The little Evening-Bell.

Andantino con moto.

12.

The musical score is written for piano in 6/8 time, featuring a treble and bass clef. It consists of several systems of music with various dynamics and articulations. Fingerings are indicated by numbers 1-5. The score includes:

- First system: Treble clef with *pp* and triplets; Bass clef with *p dolce* and slurs.
- Second system: Treble clef with slurs and accents; Bass clef with *mf* and slurs.
- Third system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Fourth system: Treble clef with slurs and accents; Bass clef with *mf* and slurs.
- Fifth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Sixth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Seventh system: Treble clef with slurs and accents; Bass clef with *p* and slurs.
- Eighth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Ninth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Tenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Eleventh system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twelfth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Fourteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Fifteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Sixteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Seventeenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Eighteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Nineteenth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twentieth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-first system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-second system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-third system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-fourth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-fifth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-sixth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-seventh system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-eighth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Twenty-ninth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirtieth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-first system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-second system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-third system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-fourth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-fifth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-sixth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-seventh system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-eighth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Thirty-ninth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Fortieth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-first system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-second system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-third system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-fourth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-fifth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-sixth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-seventh system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-eighth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Forty-ninth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.
- Fiftieth system: Treble clef with slurs and accents; Bass clef with *pp* and slurs.



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STUDIENWERKE FÜR KLAVIER

No.	Schulen.	No.	Tägliche Studien.	No.	Studien etc. für die linke Hand.
2721	In neuen Ausgaben von A. d. Ruthardt. BEYER, Op. 101 Vorschule im Klavierspiel.	2714	CRAMER, Op. 100, Tägliche Studien. 100 tägl. Studien zur Erlangung und Bewahrung der Virtuosität.	2716	ALBUM FÜR DIE LINKE HAND (Ruthardt).
3520a/e	KÖHLER, Op. 249 Praktischer Lehrgang. Unterrichtsmaterial aus der Klavierliteratur aller Epochen.	2409	CZERNY, Op. 337, 40 tägliche Übungen.	3188	BERENS, Op. 89 Pflege der linken Hand.
1969a/b	KÖHLER, Op. 300 Prakt. Klavierschule. 2 Bde. Vollständiger Lehrgang vom ersten Anfange bis zur Mittelstufe, sowie Volks- und Opern- melodien, Märsche, Tänze und Kompositionen von Bach, Mozart, Beethoven usw.	3118	CZERNY, Op. 848 Neue tägl. Übungen (Ruthardt). Für kleine Hände; Vorübungen zu den 40 täg- lichen Übungen.	2842	CZERNY, Op. 399 Schule der linken Hand.
3478a/b	LEBERT UND STARK, Große theoretisch-prakti- sche Klavierschule. Neu bearbeitet und ergänzt.	290	HERZ, Tonleiterstudien (Gammes). Mit biographischer Skizze.	3244	CZERNY, Op. 718, 24 Etüden für die linke Hand.
1322	WOHLFAHRT, Op. 88 Volksklavierschule.	1416	LOESCHHORN, Klavier-Technik. Neu bearbeitet und ergänzt von EMIL SAUER.	3516	GRIEG, Ausgewählte Lyrische Stücke.
3471/72	WOHLFAHRT, Kinder-Klavierschule oder ABC.	2096	LOESCHHORN, Op. 177 Tonleiter-Schule. Neu bearbeitet und ergänzt von EMIL SAUER.	2033	KÖHLER, Op. 302 Schule der linken Hand.
	Formenlehre.	3018	PISCHNA, Exercices progressifs (Sauer).	3314	REINECKE, Op. 179 Klaviersonate. Für die linke Hand allein.
3230	PRAKTISCHE FORMENLEHRE DER KLA- VIERMUSIK (Noaizsch). Lied-, Menuett-, Rondo- und Sonatenform an analysierten Bei- spielen dargestellt.	3042	PLAIDY, Technische Studien (Sauer).		Oktaven-Studien.
		2467a	SCHMITT, Exercices préparatoires aus Op. 16. Mit Ergänzungsübungen v. AD. RUTHARDT.	3175	CZERNY, Op. 553 Oktaven-Studien (Ruthardt). Sechs Übungen in fortschreitender Schwierigkeit.
		2890	TONLEITERN. (Loeschhorn-Sauer).	3273a/c	KULLAK, Op. 48 Schule des Oktavenspiels, 3 Bde. Neu bearbeitet und erweitert v. EMIL SAUER.
		375	WIECK, Pianoforte-Studien.	2083	LOESCHHORN, Op. 176 Oktaven-Schule (Sauer).
				3367	PACHER, Op. 11, 6 Oktaven-Übungen (Ruthardt).
				3319c	SAUER, Moto perpetuo in Oktaven.

ÜBUNGSSTÜCKE UND ETÜDEN

(gl. = ganz leicht; l. = leicht; m. = mittelschwer; s. = schwer.)

2668a/b	l.	BACH, Die ersten Studien (Ruthardt).	2412	m.	CZERNY, Op. 740 Kunst d. Fingerfertigkeit.	3725	s.	HENSELT, Op. 2 Charakt. Etüden (Sauer).
3187	m.	BERENS, Op. 61 Neueste Schule der Ge- läufigkeit (Ruthardt).	2610	m.	CZERNY, Op. 748, 25 Übung. f. kl. Hände.	3726	s.	HENSELT, Op. 5 Zwölf Salon-Etüd. (Sauer).
3374	m.	BERENS, Op. 88 Schule der Tonleitern, Akkorde und Verzierungen.	2844	gl.	CZERNY, Op. 777, 24 Übungsstücke.	291	m.	HERZ, Op. 21 Exercices.
1315	m.	BERGER, Op. 12 Zwölf Etüden.	2969a/b	m.	CZERNY, Op. 802 Prakt. Fingerübungen.	1317a/c	m.	JENSEN, Op. 32 Etüden.
181b	l.	BERTINI, Op. 100 Etüden } nach Frank- reich nicht	2405	m.	CZERNY, Op. 821, 160 kurze Übungen.	3030a/b	s.	KESSLER, Etüden aus Op. 20 und Op. 100.
182a	m.	BERTINI, Op. 29 Etüden } reich nicht	2845a/b	gl.	CZERNY, Op. 823 Kleine Klavierschüler.	1040	gl.	KÖHLER, Op. 218 Kinderübung. u. Melod.
182b	m.	BERTINI, Op. 32 Etüden } lieferbar.	3085a/b	s.	CZERNY, Op. 834 Die höhere Stufe der Virtuosität.	1313a/b	gl.	KÖHLER, Op. 243 Kinderfreund.
3663a/b	s.	BRAHMS, Op. 35 Studien. Paganini-Variat.	2611	m.	CZERNY, Op. 849, 30 Etudes de Mécanisme. (Vorschule zur Geläufigkeit.)	2213	l.	LEMOINE, Op. 37 Etudes enfantines.
3101/3	m.	BURGMÜLLER, Op. 100, 105, 109, Etüd.	2633	gl.	CZERNY, 100 Erholungen.	3600c/d	s.	LISZT, Etüden.
1907	s.	CHOPIN, Etüden.	2667	gl.	CZERNY, 60 Kinderübungen (Ruthardt).	3605	s.	LISZT, Waldesrauschen und Gnomnreigen.
147a/c	m.	CLEMENTI, Gradus ad Parnassum.	2550a/c	m.	DÖRING, Op. 8, Studien.	1318a/c	m.	LOESCHHORN, Op. 38 Melod. Etüden.
3013	m.	CLEMENTI, Gradus (Tausig).	2589a	l.	DÖRING, Op. 76 Vorschule zu Op. 8.	1319a/c	l.	LOESCHHORN, Op. 52 Melod. Etüden.
184a/d	m.	CRAMER, Etüden.	3276	m.	DUVERNOY, Op. 120 Ecole du Mécanisme.	2134a/b	l.	LOESCHHORN, Op. 181 Kinder-Etüden.
2802a/d	m.	CRAMER, Dieselben (Ruthardt).	3277	gl.	DUVERNOY, Op. 176 Elementarunterricht.	2674	s.	MAYER, CH., Op. 119 Stud. z. höh. Ausbild.
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