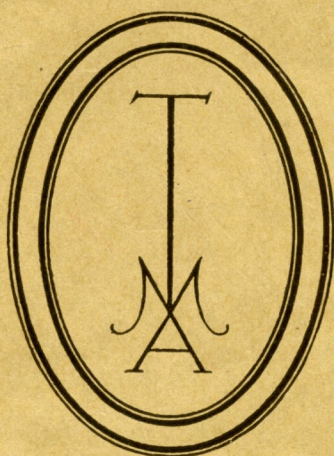


DÜRRE

★ ★

CHOPIN
BALLADE Nr. 2
F-DUR
OP. 38

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 116

VERLAG ULLSTEIN

★

★

F R É D É R I C C H O P I N

BALLADE NR. 2

F - D U R

OP. 38

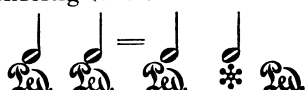
HERAUSGEGEBEN
VON
LEONID KREUTZER

TONMEISTER
AUSGABE
Nr. 116

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

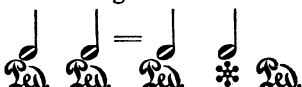
VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen \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

BALLADE

No. 2

ANDANTINO

CHOPIN, Op. 38

3 2 *sotto voce, semplice* *ten.*

Ped. Ped. Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

5 4 4 3 *ten.* 5 4 3 2 1 5 4 3 2 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

4 5 3 *ten.* 5 4 3 5 4 3 5 4 3 2 1 *pp*

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a) b) *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 3 *ten.* 5 4 3 5 4 3 2 1 *p* *ten.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ten. 4 3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a) Ausführung:
Interpretation:
Execution:

4 4 *ten.* 5 4 5 4 *a)*
pp
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ten.
stretto *rit.*
a piacere
 Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

PRESTO CON FUOCO

ff *sfz p* *ff*
 Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sfz p *ff* *strepituoso*
 Ped. * Ped. * Ped. * Ped. *

5b
 Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a)

First system of musical notation. Treble clef, key signature of one flat. Dynamics include *sfz p*, *ff*, and *sfz p*. Performance markings include *Red.*, *Red. **, and *Red.*. The system consists of two staves with various rhythmic patterns and articulations.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics include *dim.*. Performance markings include *Red. ** and *Red.*. A bracket labeled $8\frac{5}{2}$ spans the first two measures of the treble staff.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics include *marc.*, *p*, *poco a*, and *poco cresc.*. Performance markings include *Red.*, *Red. **, and *Red.*. Fingerings *3*, *1*, *4* are indicated in the bass staff.

Fourth system of musical notation. Treble clef, key signature of one flat. Performance markings include *Red.*, *Red. **, and *Red.*. Fingerings *5*, *3*, *1*, *3*, *5* are indicated in the bass staff.

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics include *f* and *rub.*. Performance markings include *Red.*, *Red. **, and *Red.*. A bracket labeled 8 spans the first two measures of the treble staff. Fingerings *3*, *3*, *5* are indicated in the bass staff.

Musical notation for the first system. The piano staff (top) contains chords and rests. The bass staff (bottom) features a melodic line with triplets and slurs. Dynamic markings include *poco*, *a*, *poco*, and *dim.*. Fingerings are indicated with numbers 4 and 5. Pedal markings are present below the bass staff.

Musical notation for the second system. The piano staff continues with chords. The bass staff continues with the melodic line and triplets. Pedal markings are present below the bass staff.

Musical notation for the third system. The piano staff includes fingering numbers *2-3* and *I*. The bass staff continues with the melodic line and triplets. Pedal markings are present below the bass staff.

Musical notation for the fourth system. The piano staff features complex fingering including *3*, *2 3*, *I*, *3*, *2 I*, *2 3 I 4 5 I*, *3*, *2 3 I*, and *5*. The bass staff includes a *rall.* marking. Pedal markings are present below the bass staff.

TEMPO I

Musical notation for the fifth system, starting with **TEMPO I**. The piano staff begins with a *p* marking. The bass staff continues with chords. Dynamic markings include *ten.* and *rall.*. Pedal markings are present below the bass staff.

Musical notation for the sixth system. The piano staff includes a *a tempo* marking. The bass staff continues with chords. Dynamic markings include *ten.* and *pp*. Pedal markings are present below the bass staff.

a) Wie auf Seite 3
 Comme a la page 3
 As on page 3

a) *ten.*

pp *espr.*

rub.

Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped.

2-I

Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped.

energico *mf* *cresc.*

Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f *sonore*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

p

Ped. Ped. * Ped. Ped. Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. * Ped. * Ped.

tranquillo

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. * Ped. * Ped.

a) Wie vorher
Comme auparavant
As before

First system of musical notation. Treble and bass staves. Fingerings: 1, 4, 5, 2 in bass; 5, 2, 4, 1 in treble. Dynamics: *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*

Second system of musical notation. Treble and bass staves. Dynamics: *energ.*, *mf*, *cresc.*. Fingerings: *Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings: *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*

PRESTO CON FUOCO

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *sfz p*, *ff*. Fingerings: *Red.*, ** Red.*, *Red.*, *Red.*, ** Red.*, *Red.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *sfz p*, *ff*. *strepitoso*. Fingerings: *Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *Red.*, ** Red.*, *Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first measure is marked *sfz p*. The second measure is marked *ff*. The third measure is marked *sfz p*. Below the bass staff, there are markings: *Red.* under the first measure, *'Red. * Red.* under the second measure, and *Red.* under the third measure.

Second system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first measure has an *8* above it. Below the bass staff, there are markings: *Red. * Red. * Red. * Red. ** under the first four measures, and *Red.* under the fifth measure.

Third system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The word *marcato* is written above the treble staff. Below the bass staff, there are markings: *Red.* under the first measure, *Red.* under the second measure, *Red.* under the third measure, *Red. * Red.* under the fourth measure, *Red. ** under the fifth measure, and *Red. ** under the sixth measure.

Fourth system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). There are fingering numbers *4 5* above the first measure and *3 5* above the third measure. Below the bass staff, there are markings: *Red.* under the first measure, *Red. ** under the second measure, *Red. ** under the third measure, *Red. ** under the fourth measure, *Red. ** under the fifth measure, *Red. ** under the sixth measure, *Red. ** under the seventh measure, and *Red. ** under the eighth measure.

Fifth system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). Below the bass staff, there are markings: *Red.* under the first measure, *Red. ** under the second measure, *Red. ** under the third measure, *Red. ** under the fourth measure, *Red. ** under the fifth measure, *Red. ** under the sixth measure, and *Red. ** under the seventh measure.

Sixth system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first measure is marked *ff*. The word *rit.* is written above the treble staff. There are markings *tr* above the treble staff and *tr* above the bass staff. Below the bass staff, there are markings: *Red.* under the first measure, *Red.* under the second measure, *Red.* under the third measure, and *Red.* under the fourth measure. At the bottom left, there is a marking: *4 3 1* above a treble clef, *3 1* below it, and *Red.* below that.

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

f

Red. *

24 23 4 3 4 4 5 5 2 4 2 4 2 2 4 2 5 2 5 5

Red. *

Red. *

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

Red. *

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

Red. *

Red. *

First system of musical notation, measures 1-4. Includes dynamic marking *mf* and *cresc.*. Rhythmic markings $\frac{3}{2}$, $\frac{4}{2}$, and $\frac{3}{2}$ are present. The score is in G major and 2/4 time. The bass line contains several rests marked with asterisks.

Second system of musical notation, measures 5-8. Includes dynamic marking *ff*. Rhythmic markings $\frac{5}{4}$ and $\frac{5}{2}$ are present. The score continues in G major and 2/4 time. The bass line contains several rests marked with asterisks.

Third system of musical notation, measures 9-12. The score continues in G major and 2/4 time. The bass line contains several rests marked with asterisks.

Fourth system of musical notation, measures 13-16. Includes dynamic marking *cresc.* and *stretto*. The score continues in G major and 2/4 time. The bass line contains several rests marked with asterisks.

Fifth system of musical notation, measures 17-24. Includes dynamic marking *sfz p semplice* and the instruction **TEMPO I**. The score continues in G major and 2/4 time. The bass line contains several rests marked with asterisks.

a) Herausgeber spielt:
Interprétation de l'éditeur:
The editor's reading:

A small musical notation fragment showing a specific reading of a passage, with dynamic marking *m.s.* and a rest marked with an asterisk.

FRÉDÉRIC CHOPIN

SONATEN

b-moll – si bémol mineur – b flat minor

h-moll – si mineur – h minor

Grave Doppio movimento Op. 35
(allegro assai)

Op. 58

T. A.
Nr. 183

T. A.
Nr. 184

SCHERZI

Nr. 1. h-moll – si mineur – h minor

Nr. 2. b-moll – si bémol mineur – b flat minor

Presto con fuoco Op. 20

Presto Op. 31

T. A.
Nr. 204

T. A.
Nr. 205

Nr. 3. cis-moll – ut dièse mineur – c sharp minor

Nr. 4. E-dur – mi majeur – e major

Presto con fuoco Op. 39

Presto Op. 54

T. A.
Nr. 206

T. A.
Nr. 50

IMPROMPTUS

Nr. 1. As-dur – la bémol majeur – a flat major

Nr. 2. Fis-dur – fa dièse majeur – f sharp major

Allegro assai, quasi presto Op. 29

Allegretto Op. 36

T. A.
Nr. 200

T. A.
Nr. 200

Nr. 3. Ges-dur – sol bémol majeur – g flat major

Fantaisie-Impromptu cis-moll – ut dièse mineur – c sharp minor

Tempo giusto (Allegro vivace) Op. 51

Op. 66

T. A.
Nr. 200

T. A.
Nr. 118

BALLADEN

g-moll – sol mineur – g minor

F-dur – fa majeur – f major

Largo Op. 23

Andantino Op. 38

T. A.
Nr. 115

T. A.
Nr. 116

As-dur – la bémol majeur – a flat major

f-moll – fa mineur – f minor

Allegretto Op. 47

Andante con moto Op. 52

T. A.
Nr. 163

T. A.
Nr. 164

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 Namen
Bach / Präludium, Allegro
und Fuge Es-dur / Capriccio
über die Abreise des geliebten
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
- *132. Sonate Nr. 10. G-dur op. 14
Nr. 2
- *133. Sonate Nr. 11. B-dur op. 22
- *134. Sonate Nr. 12. As-dur op. 26
135. Sonate Nr. 13. Es-dur op. 27
Nr. 1. (quasi una fantasia)
136. Sonate Nr. 14. cis-moll op. 27
Nr. 2. (quasi una fantasia)
(Mondscheinsonate)
137. Sonate Nr. 15. D-dur op. 28
138. Sonate Nr. 16. G-dur op. 31
Nr. 1
139. Sonate Nr. 17. d-moll op. 31
Nr. 2
140. Sonate Nr. 18. Es-dur op. 31
Nr. 3
141. Sonatine Nr. 1. g-moll, op. 49
Nr. 1, Nr. 2. G-dur, op. 49 Nr. 2
142. Sonate Nr. 21. C-dur op. 53
143. Sonate Nr. 22. F-dur op. 54
144. Sonate Nr. 23. f-moll op. 57
(Appassionata)
145. Sonate Nr. 24. Fis-dur op. 78
146. Sonate Nr. 25. G-dur op. 79
147. Sonate Nr. 26. Es-dur op. 81a
(Les adieux)
148. Sonate Nr. 27. e-moll op. 90
149. Sonate Nr. 28. A-dur op. 101
150. Sonate Nr. 29. B-dur op. 106
(Für das Hammerklavier)
151. Sonate Nr. 30. E-dur op. 109
152. Sonate Nr. 31. As-dur op. 110
153. Sonate Nr. 32. e-moll op. 111
207. Sechs Variationen F-dur op. 34

208. Fünfzehn Variationen mit Fuge
Es-dur op. 35 (Eroica-Var.)
209. Dreiunddreißig Veränderun-
gen über einen Walzer von
Diabelli, C-dur op. 120
210. Zweiunddreißig Variationen
c-moll
211. Sechs Variationen über das
Ballett „Nel cor più non mi
sento“ von Paisiello, G-dur /
Sechs leichte Variationen über
ein Originalthema G-dur /
Sechs leichte Variationen über
ein Schweizer-Lied F-dur /

* * * CHOPIN

(LEONID KREUTZER)

Balladen

- *115. Nr. 1. g-moll op. 23
- *116. Nr. 2. F-dur op. 38
- *163. Nr. 3. As-dur op. 47
- *164. Nr. 4. f-moll op. 52

Etüden

- *171. op. 10. Nr. 1—3. C-dur, a-moll,
E-dur
- *172. op. 10. Nr. 4—6. cis-moll, Ges-
dur, es-moll
- *173. op. 10. Nr. 7—9. C-dur, F-dur,
f-moll
- *174. op. 10. Nr. 10—12. As-dur, Es-
dur, c-moll
- *175. op. 25. Nr. 1—3. As-dur, f-moll,
F-dur
- *176. op. 25. Nr. 4—6. a-moll, e-
moll, gis-moll
- *177. op. 25. Nr. 7—9. cis-moll,
Des-dur, Ges-dur
- *247. op. 25. Nr. 10—12. h-moll,
a-moll, c-moll
- *248. Trois nouvelles Etudes

Impromptus

- *200. Nr. 1. As-dur op. 29
Nr. 2. Fis-dur op. 36
Nr. 3. Ges-dur op. 51
- *118. Fantaisie-Impromptu op. 66

Nocturnes

- *112. Nr. 1/3. b-moll, Es-dur, H-dur,
op. 9
- *113. Nr. 4/6. F-dur, Fis-dur, g-moll
op. 15
- *114. Nr. 7/10. cis-moll, Des-dur
op. 27, H-dur, As-dur op. 32
- *234. Nr. 11/12. g-moll, G-dur
op. 37
- *235. Nr. 13/16. c-moll, cis-moll
op. 48, f-moll, Es-dur op. 55
- *236. Nr. 17/19. H-dur, E-dur op. 62,
e-moll, op. 72

Mazurkas

- *222/228. Nr. 1/9, 10/17, 18/25, 26/32
33/38, 39/45, 46/51

Polonaisen

- *193. Nr. 1. cis-moll op. 26 Nr. 1
Nr. 2. es-moll op. 26 Nr. 2
- *194. Nr. 3. A-dur op. 40 Nr. 1
Nr. 4. c-moll op. 40 Nr. 2
- *195. Nr. 5. fis-moll op. 44
- *196. Nr. 6. As-dur op. 53
- *197. Polonaise-Fantaisie
Nr. 7. As-dur op. 61
- *198. Nr. 8. d-moll op. 71 Nr. 1
Nr. 9. B-dur op. 71 Nr. 2
Nr. 10. f-moll op. 71 Nr. 3
- *199. Grande Polonaise brillante
op. 22 mit Orchester

Préludes

- *178. op. 28. Nr. 1—9
- *179. op. 28. Nr. 10—14
- *245. op. 28. Nr. 15—18
- *246. op. 28. Nr. 19—24 u. op. 45

Rondos

- *180. c-moll op. 1
- *181. à la mazur, F-dur op. 5
- *182. Es-dur op. 16

Sonaten

- *183. b-moll op. 35
- *184. h-moll op. 58

Scherzi

- *204. Nr. 1. h-moll op. 20
- *205. Nr. 2. b-moll op. 31
- *206. Nr. 3. cis-moll op. 39
- *50. Nr. 4. E-dur op. 54

Walzer

- *249. Nr. 1. Es-dur op. 18
Grande Valse brillante
- *250. Nr. 2. As-dur op. 34 Nr. 1
Valse brillante
- *251. Nr. 3. a-moll op. 34 Nr. 2
Nr. 4. F-dur op. 34 Nr. 3
- *252. Nr. 5. As-dur op. 42
Grande Valse
- *253. Nr. 6. Des-dur op. 64 Nr. 1
Nr. 7. cis-moll op. 64 Nr. 2
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IM VERLAG ULLSTEIN / BERLIN

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

HÄNDEL

(JAMES KWAST)

- Nr.
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a-moll/d-moll, d-moll
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* * *

HAYDN

(JAMES KWAST)

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*69. Sonate Nr. 2. e-moll
*70. Sonate Nr. 3. C-dur
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*77. Sonate Nr. 10. D-dur
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*79. Sonate Nr. 12. F-dur
*80. Andante varié f-moll, Adagio
F-dur
*82. Capriccio G-dur
*81. Fantasia C-dur
*83. Kleine Stücke

* * *

MENDELSSOHN

(MAYER-MAHR)

58. Andante cantabile e Presto
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f-moll, Scherzo h-moll

LIEDER OHNE WORTE

- *42. Heft 1, op. 19
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