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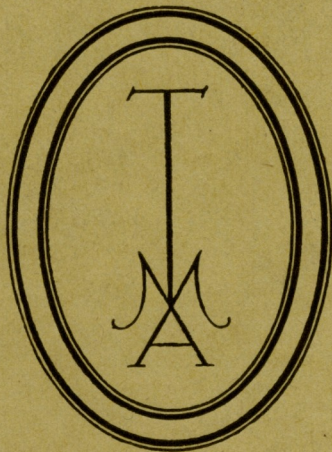
CHOPIN
BERCEUSE

OP. 57

BARCAROLE

OP. 60

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 189

VERLAG ULLSTEIN

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F R É D É R I C C H O P I N

BERCEUSE

OP. 57

BARCAROLE

OP. 60

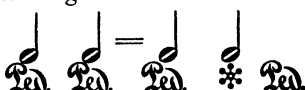
HERAUSGEGEBEN
VON
LEONID KREUTZER

TONMEISTER
AUSGABE
Nr. 189

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

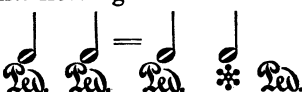
VORWORT

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 heterogenous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

BERCEUSE

ANDANTE

FRÉDÉRIC CHOPIN, Op. 57

dolce

pp

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

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

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

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

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

First system of musical notation. The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand has a simple bass line with notes and rests. The word "Red." is written below the left hand staff.

Second system of musical notation. The right hand continues with complex figures and includes a section marked "un poco cresc.". The left hand has notes and rests. The word "Red." is written below the left hand staff.

Third system of musical notation. The right hand features a melodic line with slurs and fingering. The left hand has notes and rests. The word "Red." is written below the left hand staff.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingering. The left hand has notes and rests. The word "Red." is written below the left hand staff.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingering. The left hand has notes and rests. The word "Red." is written below the left hand staff.

5 5
2 I # 2 I b 2 I 2 I
cresc.
Red. Red.

2 I # 2 I b 2 I 2 I
Red. Red.

8
5 4 3 2 I 4 3 2 I 4 3 2 I 4 3 2 I
2313 2313 tr tr tr
I 4 I 4 3 2 I 2313 I 2 4 3 2 I
brillante *p* *pp*
Red. Red. Red. Red.

8
3 2 I 3 2 I 5 5 5 4 5 4 5 4 5 4 5 3 2
distintamente
Red. Red.

3 3
Red. Red. Red.

Musical notation system 1, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings and articulations. The bass staff provides a harmonic accompaniment. The system includes dynamic markings *p* and *(sostenuto)*, and a *Red.* marking below the bass staff.

Musical notation system 2, continuing the piece. It features a treble and bass staff with complex melodic and harmonic textures. The system includes dynamic markings *p* and *(sostenuto)*, and a *Red.* marking below the bass staff.

Musical notation system 3, continuing the piece. It features a treble and bass staff with complex melodic and harmonic textures. The system includes dynamic markings *pp* and *(sostenuto)*, and a *Red.* marking below the bass staff.

Musical notation system 4, continuing the piece. It features a treble and bass staff with complex melodic and harmonic textures. The system includes dynamic markings *dim.* and *(sostenuto)*, and a *Red.* marking below the bass staff.

Musical notation system 5, concluding the piece. It features a treble and bass staff with complex melodic and harmonic textures. The system includes dynamic markings *pp* and *smorzando*, and a *Red.* marking below the bass staff.

BARCAROLE

FRÉDÉRIC CHOPIN, Op. 60

ALLEGRETTO

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 12/8. The tempo is marked 'ALLEGRETTO'. The score includes various dynamic markings: *f* (forte), *p* (piano), *m.s.* (mezzo sostenuto), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions are marked with 'Ped.' and an asterisk (*). The piece concludes with a trill in the right hand.

cantabile

23 *tr*

cresc.

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

leggiero

m.s.

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

34 *tr*

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

34 *tr*

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

espr.

35 *tr*

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

System 1: Treble and bass staves. Treble staff features a trill with fingering 5 1: 3 1: 4 and 5 1: 4 5: 1: 2 1: 1: 2. Bass staff includes dynamics *pp* and *cresc.*, and fingerings 4, 3, 4, 4. Rehearsal marks are present below the bass staff.

System 2: Treble staff has a trill with fingering 3 4 4 and 5 4 5 3 5 5 4 3 4 5 4 2-4. Bass staff includes dynamics *mf* and fingerings 1 1 2 1 3 2. Rehearsal marks are present below the bass staff.

System 3: Treble staff has a trill with fingering a) 4 5 2 1 and 5 3 4 2 5 4 2 5 5 4 2 1 5 4 3 4 2. Bass staff includes fingerings 5 5 5 5 and rehearsal marks. Rehearsal marks are present below the bass staff.

System 4: Treble staff has a trill with fingering 5 3 1 5 2 1 5 3 2 and 5 3 1 5 2 1 5 2 1 5 2 1 4 1. Bass staff includes dynamics *cresc.* and fingerings 3 3 5 3. Rehearsal marks are present below the bass staff.

System 5: Treble staff has a trill with fingering 4 5 and 4 1. Bass staff includes dynamics *sempre cresc.*, *rubato*, *f*, and *p*. Rehearsal marks are present below the bass staff.

a) Der Triller müsste abweichend vom Original: heißen. (In der Auflösung wieder e#)

a) Par dérogation au texte original, le trille devrait être: (à la résolution, reprendre mi#)

a) The trill should be, different from the original, (when dissolved, e# again)

5 2 4 3 2 1 2 3 4 5

m.s. *m.s.* *rall.*

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

pp a tempo

Red. *

Un poco più mosso

2 3 I 2 2-I 2 3 4 5

sotto voce

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

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

brillante

4 I 2 4 5

Red. Red. Red. Red. Red.

First system of a piano score. The right hand features a complex melodic line with many accidentals and fingerings (4, 4, 5, 5, 2, 4, 5). The left hand provides a steady accompaniment. Below the staff, there are several "Red." markings and a "*" symbol.

Second system of a piano score, starting with the instruction "brillante". The right hand has a more active melodic line with fingerings like 4, 1, 5, 4, 5, 3, 5. The left hand continues with accompaniment. "Red." markings are present below the staff.

Third system of a piano score. The right hand has a melodic line with fingerings 3, 4, 3, 5, 4, 3, 4, 5, 2, 1. The left hand accompaniment is consistent. "Red." markings are placed below the staff.

Fourth system of a piano score. The right hand begins with a trill marked "tr" and "f". The melodic line continues with fingerings 4, 2, 3, 4, 5, 4, 4, 3. The left hand accompaniment is steady. "Red." markings are below the staff.

Fifth system of a piano score, starting with the instruction "sfz". The right hand has a melodic line with fingerings 4, 1, 2, 4, 5, 4, 1, 4, 2. The left hand accompaniment is consistent. "Red." markings are below the staff.

35 *tr* 23 5 4 1 3 4 3

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

This system features a treble clef with a trill marked 'tr' and a fermata over a note, and a bass clef with a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The piece is in a key with three sharps (F#, C#, G#).

ff 2 4 5 5 1 5 1 *mf* 4 2 4 1 1 1

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

This system includes dynamic markings *ff* and *mf*. The treble clef has a melodic line with slurs and accents, while the bass clef continues with accompaniment. Fingerings and articulation marks like 'x' are present.

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

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

This system features a *cresc.* marking. The treble clef has a melodic line with a triplet of eighth notes. The bass clef has a steady accompaniment.

rit. 5 4 1 *animato* 4 5 4

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

This system includes *rit.* and *animato* markings. The treble clef has a melodic line with a fermata. The bass clef has a steady accompaniment.

4 5 5 5 4 1 1 1 1 1 1 1

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

This system features a *d.* marking. The treble clef has a melodic line with slurs and accents. The bass clef has a steady accompaniment.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various performance markings such as *Red.*, *mf*, *pp*, *rit.*, *dim.*, *tr*, *mf* *sonore*, *m.d.*, *calando*, *tranquillo*, and *dolce*. Fingerings are indicated by numbers 1-5. The score concludes with a final cadence and the number 10 in the bass staff.

Musical notation for the first system, measures 1-8. The piece is in D major (two sharps). The right hand features a complex melodic line with many trills and grace notes. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. The word "Red." appears below the bass staff at measures 1, 3, and 5. A bracket above the right staff spans measures 1-8.

Musical notation for the second system, measures 9-24. The right hand continues with intricate trills and grace notes. A trill is marked with "tr" at measure 24. The left hand accompaniment remains consistent. Fingerings are indicated throughout. The word "Red." appears below the bass staff at measures 9, 15, 19, and 23. A bracket above the right staff spans measures 9-24. The word "cresc." is written below the right staff at measure 22.

Musical notation for the third system, measures 25-45. The piece returns to a regular tempo, marked "Tempo I." at measure 45. The right hand features a series of trills, with measures 24 and 34 marked with "tr". The left hand accompaniment continues. The word "rit." is written below the right staff at measure 32, and "f" is written below the right staff at measure 45. The word "con grandezza" is written below the bass staff at measure 45. The word "Red." appears below the bass staff at measures 25, 27, 32, 33, 34, 41, 43, and 44.

Musical notation for the fourth system, measures 46-84. The right hand features a series of chords and arpeggios. The left hand accompaniment continues. The word "Red." appears below the bass staff at measures 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, and 84.

Musical notation for the fifth system, measures 85-96. The right hand features a series of chords and arpeggios. The left hand accompaniment continues. The word "cresc." is written below the right staff at measure 85. The word "Red." appears below the bass staff at measures 85, 87, 89, 91, 93, 95, and 96.

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand plays a rhythmic accompaniment with triplets and sixteenth notes. The key signature has three sharps (F#, C#, G#). There are eight 'Ped.' markings below the left hand.

Second system of the piano score. It begins with the instruction 'rubato' and a fermata over a chord. The tempo then changes to 'più mosso'. The right hand has a melodic line with a fermata and a dynamic marking of 'ff'. The left hand continues with rhythmic patterns. There are five 'Ped.' markings, with the first one preceded by an asterisk (*).

Third system of the piano score. The right hand has a melodic line with a long slur. The left hand features a complex rhythmic pattern with many slurs and fingerings. There are six 'Ped.' markings.

Fourth system of the piano score. The right hand has a melodic line with a long slur. The left hand has a complex rhythmic pattern with many slurs and fingerings. There are five 'Ped.' markings.

Fifth system of the piano score. The right hand has a melodic line with a long slur. The left hand has a complex rhythmic pattern with many slurs and fingerings. There are six 'Ped.' markings.

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

tr *rit.* *passionato* *a tempo*

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

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

tr *tr* *tr* *tr* *p ad lib.*

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

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

8 5 1 3

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

Red. *

calando

p *m.s.* *m.s.*

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

meno mosso
pp

p cantabile

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

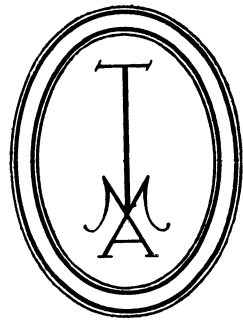
4 I 3 5 I 4 I I I 8 I 5 I I I

Red. Red.

8 2 I 4 4 3 5 4 I 3

pp sin al fine (cresc.) *(ff)*

Red. * Red. Red. Red. Red.



KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH

(EDWIN FISCHER)

- Nr.
Französische Suiten
- *281. Nr. 1. d-moll
 - *282. Nr. 2. c-moll
 - *283. Nr. 3. h-moll
 - *284. Nr. 4. Es-dur
 - *285. Nr. 5. G-dur
 - *286. Nr. 6. E-dur
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
- Englische Suiten
- 287. Nr. 1. A-dur
 - 288. Nr. 2. a-moll
 - 289. Nr. 3. g-moll
 - 290. Nr. 4. F-dur
 - 291. Nr. 5. e-moll
 - 292. Nr. 6. d-moll
- *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 / Präludio, 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. Ecossaises
- 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. c-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
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(JAMES KWAST)

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KLAVIERWERKE IN DER TONMEISTER-AUSGABE

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(JAMES KWAST)

- Nr.
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*121, 122. Klaviersuiten
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*229, 230 Klaviersuiten
g-moll/f-moll
*231, 232. Klaviersuiten
a-moll/d-moll, d-moll
*233. Klaviersuiten e-moll, B-dur

* * *

HAYDN

(JAMES KWAST)

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*69. Sonate Nr. 2. e-moll
*70. Sonate Nr. 3. C-dur
*71. Sonate Nr. 4. E-dur
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*73. Sonate Nr. 6. As-dur
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*75. Sonate Nr. 8. G-dur
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*77. Sonate Nr. 10. D-dur
*78. Sonate Nr. 11. C-dur
*79. Sonate Nr. 12. F-dur
*80. Andante varié f-moll, Adagio
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* * *

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(MAYER-MAHR)

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54. Sechs Präludien und Fugen
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56. Drei Präludien und Etüden
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62. Rondo brillant Es-dur op. 29,
mit Orchester
*65. Rondo Capriccioso E-dur
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*55. Variations sérieuses op. 54
52. Drei Capricen op. 16
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f-moll, Scherzo h-moll

LIEDER OHNE WORTE

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