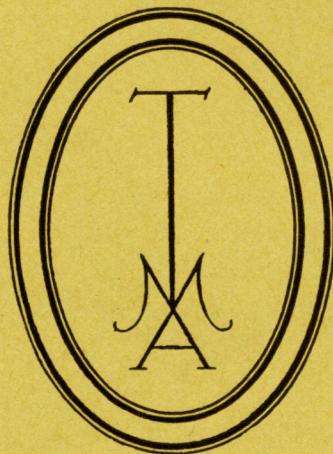


CHOPIN
BALLADE Nr.1
G-MOLL
OP. 23

(LEONID KREUTZER)



TONMEISTER-AUSGABE

Nr. 115

VERLAG ULLSTEIN

F R É D É R I C C H O P I N

BALLADE NR. 1

G - M O L L

OP. 23

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

V O N

LEONID KREUTZER

T O N M E I S T E R

A U S G A B E

Nr. 115

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

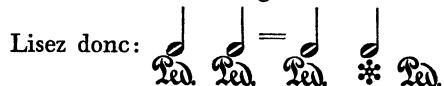
VORWORT

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 Γ und Γ 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.



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 Γ et Γ (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.



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 Γ and Γ , 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.



LEONID KREUTZER

B A L L A D E

No. 1

CHOPIN, Op. 23

LARGO

a) Durch folgende rythmische Variante scheint uns der Ausdruck gesteigert werden zu können:

Il nous semble qu'on peut donner plus d'expression à ce passage en utilisant la variante suivante:

An increase of expression could be apparently produced by the following rhythmic variation:

The musical score consists of six staves, each representing a piano part. The top two staves begin with a forte dynamic (F) and a bassoon-like sound (B). The third staff starts with a piano dynamic (P) and a bassoon-like sound (B). The fourth staff features a dynamic marking 'marc.' (march) above the staff. The fifth staff begins with a piano dynamic (P) and a bassoon-like sound (B), followed by a dynamic marking 'a tempo'. The bottom two staves continue the harmonic and rhythmic patterns established in the previous staves, with various dynamics and performance instructions like 'u. p. rit.' and 'agitato'.

5 *piu mosso*

brillante

8

5 2 4(3)

marc.

T. A. 115

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *f*, *s.f.*, *p*, *p.p.*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions include *sempre*, *marc.*, *MENO MOSSO*, *sotto voce*, *calando*, *stretto*, *rall.*, *a tempo*, *dolce*, and *trang.*. The music features a mix of treble and bass clefs, with some staves using both simultaneously. The notation includes eighth and sixteenth note patterns, along with rests and grace notes.

Treble staff: Measures 1-6. Includes dynamic markings 'Ped.', asterisks (*), and grace note patterns. Measure 3 has a 3/8-5/8-4/8 switch. Measure 4 has a 2/8-4/8 switch. Measure 5 has a 4/8-2/8-1/8 switch. Measure 6 has a 5/8-4/8 switch.

Bass staff: Measures 1-6. Includes dynamic markings 'Ped.', asterisks (*), and grace note patterns. Measure 3 has a 3/8-5/8-4/8 switch. Measure 4 has a 2/8-4/8 switch. Measure 5 has a 4/8-2/8-1/8 switch. Measure 6 has a 5/8-4/8 switch.

The image shows a page of sheet music for a piano, consisting of five staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes frequently, indicated by various sharps and flats. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The music includes several measures of chords and some single notes. There are also some rests and some markings like 'f' (fortissimo) and 'maestoso'. The page number '8' is located at the top left.

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

p più animato (cresc.) *sopra* Red. * Red. *

leggiero *p(f)* Red. * Red. * Red. * Red. *

cal.

a.t. scherzando

trang. *a.t.*

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

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

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

cresc.

f

marc.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and includes various dynamics such as *marc.*, *cresc.*, and *f*. Fingerings are indicated by numbers above the notes. Performance instructions like *ped.* and asterisks (*) are scattered throughout the page. The notation is dense, featuring both treble and bass clefs across the staves.

Sheet music for piano, 12 staves long, showing various musical techniques like grace notes, slurs, and dynamic markings.

Staff 1: Measures 1-6. Treble clef, B-flat key signature. Fingerings: 4, 5, 4, 3, 4, 2, 1; 3, 1; 3, 1; 3, 2, 4, 2, 5. Pedal markings: Ped. (repeated).

Staff 2: Measures 7-12. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 3: Measures 13-18. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 4: Measures 19-24. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 5: Measures 25-30. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 6: Measures 31-36. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 7: Measures 37-42. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 8: Measures 43-48. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 9: Measures 49-54. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 10: Measures 55-60. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 11: Measures 61-66. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Staff 12: Measures 67-72. Treble clef, B-flat key signature. Fingerings: 4, 2, 1; 3, 2, 4, 1; 4, 2, 1; 3, 2, 4, 1. Pedal markings: Ped. (repeated).

Footnote: a) Ausführung: Interpretation: Execution:

MENO MOSSO
l.H. rall.
p

T. A. 115

appassionato e rubato

PRESTO CON FUOCO

A musical score for piano, consisting of five staves. The top staff is in common time, C major, with a dynamic of f(fff). It features a series of eighth-note chords and rests, with performance instructions like "Ped." and asterisks. The subsequent staves follow a similar pattern, each starting with a different key signature (C major, G major, E major, B-flat major, and F major) and maintaining the same time signature and dynamic level. Each staff includes "Ped." and asterisk markings, and the music concludes with a final instruction "Ped." followed by an asterisk.

A musical score for two pianos, page 15. The score consists of six staves of music. The top four staves are in common time, while the bottom two are in 2/4 time. The key signature changes frequently, including B-flat major, G major, E major, and D major. The music features various dynamics such as 'Ped.' (pedal), '*' (staccato), 'cresc.' (crescendo), 'mf' (mezzo-forte), and 'sfz' (sforzando). Measure numbers 1 through 8 are printed above the staves. The bass clef is used for all staves. The score is written in black ink on white paper.

T. A. 115

FRÉDÉRIC CHOPIN

SONATEN

b-moll — si bémol mineur — b flat minor Op. 35

Grave Doppio movimento (allegro assai)

T. A. Nr. 183

m.d.

m.s.

Riu Riu Riu Riu Riu Riu

h-moll — si mineur — h minor Op. 58

T. A. Nr. 184

f

Riu Riu Riu Riu Riu Riu

SCHERZI

Nr. 1. h-moll — si mineur — h minor Op. 20

Presto con fuoco

T. A. Nr. 204

ff

sforzando

sforzando

Riu Riu Riu Riu Riu Riu

Nr. 2. b-moll — si bémol mineur — b flat minor Op. 31

Presto

T. A. Nr. 205

sotto voce

Riu Riu Riu Riu Riu Riu

Nr. 3. cis-moll — ut dièse mineur — c sharp minor Op. 39

Presto con fuoco

T. A. Nr. 206

mf(p)

trang.

Riu Riu Riu Riu Riu Riu

Nr. 4. E-dur — mi majeur — e major Op. 54

Presto

T. A. Nr. 50

p

ff

Riu Riu Riu Riu Riu Riu

IMPROPMTUS

Nr. 1. As-dur — la bémol majeur — a flat major Op. 29

Allegro assai, quasi presto

T. A. Nr. 200

Riu Riu Riu Riu Riu Riu

Nr. 2. Fis-dur — fa dièse majeur — f sharp major Op. 36

Allegretto

T. A. Nr. 200

Riu Riu Riu Riu Riu Riu

Nr. 3. Ges-dur — sol bémol majeur — g flat major Op. 51

Tempo giusto (Allegro ritmico)

T. A. Nr. 200

Riu Riu Riu Riu Riu Riu

Fantaisie-Imromptu cis-moll — ut dièse mineur — c sharp minor Op. 66

T. A. Nr. 118

Riu Riu Riu Riu Riu Riu

BALLADEN

Largo g-moll — sol mineur — g minor Op. 23

a piacere(f)

T. A. Nr. 115

Riu Riu Riu Riu Riu Riu

Andantino F-dur — fa majeur — f major Op. 38

sotto voce semplice

T. A. Nr. 116

Riu Riu Riu Riu Riu Riu

Allegretto As-dur — la bémol majeur — a flat major Op. 47

mezza voce

T. A. Nr. 163

Riu Riu Riu Riu Riu Riu

Andante con moto f-moll — fa mineur — f minor Op. 52

rubato pp

T. A. Nr. 164

Riu Riu Riu Riu Riu Riu

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH

(EDWIN FISCHER)

- Nr.
 10. Englische Suiten I, Nr. 1/3
 11. Englische Suiten II, Nr. 4/5
 12. Englische Suiten III, Nr. 6
 5. Fantasien und Fugen
 6. Präludien und Fugen
 7. Fantasie c-moll
 Chromatische Fantasie
 8. Französische Suiten I, Nr. 1/3
 9. Französische Suiten II, Nr. 4/6
 *3. Zweistimmige Inventionen
 *4. Dreistimmige Inventionen
 166. Italienisches Konzert
 13. Partiten I, Nr. 1/2
 14. Partiten II, Nr. 3/4
 15. Partiten III, Nr. 5/6
 *1. Zwölf kleine Präludien und sechs kleine Präludien
 16. Toccaten und Fugen I, Nr. 1/2
 17. Toccaten und Fugen II, Nr. 3/5
 18. Toccaten und Fugen III, Nr. 6/7
 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
 165. Variationen in italienischer
 Manier, Fuge über den Na-
 men Bach, Präudio, Allegro
 und Fuge Es-dur, Capriccio
 über die Abreise des gelieb-
 ten Bruders

BEETHOVEN

(ARTUR SCHNABEL)

155. Albumblatt „Für Elise“
 161. Andante F-dur (Andante fa-
 vorit)
 156/158. Bagatellen I/III
 *123/153. Sämtliche Sonaten und
 Sonatinen in Einzel-Aus-
 gaben
 162. Ecossaisen
 159. Fantasie g-moll op. 77
 154. Rondo C-dur op. 51 Nr. 1 und
 Rondo G-dur op. 51 Nr. 2
 207/211. Variationen F-dur op. 34;
 Es-dur op. 35 (Eroica); C-dur
 op. 120 (Diabelli); c-moll;
 G-dur (Nel cor più) u. a.

CHOPIN

(LEONID KREUTZER)

- *115, 116, 163, 164. Balladen Nr. 1—4
 *171/177, 247, 248. Etüden I/IX
 *200. 3 Impromptus
 *117. Fantasie f-moll op. 49
 *118. Fantaisie-Impromptu
 *222/228. Mazurkas I/VII
 *112/114, 234/236. Nocturnes I/VI
 *193/199. Polonaisen I/VII
 *178, 179, 245, 246. Präludien I/IV
 *180/182. Rondos I/III
 *204/206, 50. Scherzi I/IV
 *183, 184. Sonaten b-moll, h-moll
 *249/256. Walzer
 191. Allegro de concert A-dur op. 46
 189. Berceuse Des-dur op. 57
 Barcarole Fis-dur op. 60
 190. Boléro a-moll op. 19, Tarantelle
 op. 43
 202. Klavierkonzert Nr. 1. e-moll,
 op. 11
 203. Klavierkonzert Nr. 2. f-moll,
 op. 21
 192. Variations brillantes

HÄNDEL

(JAMES KWAST)

- *119, 120. Suiten A-dur, F-dur/d-moll
 *121, 122. Suiten G-dur/E-dur, fis-moll
 *229, 230. Suiten g-moll/f-moll
 *231, 232. Suiten h-moll/d-moll, d-moll
 *233. Suiten e-moll, B-dur

HAYDN

(JAMES KWAST)

- *68/79. 12 Sonaten in Einzelausgaben

* *

MENDELSSOHN

(MAYER-MAHR)

58. Andante cantabile e Presto
 agitato H-dur, Capriccio fis-
 moll op. 5
 53. Drei Capricen op. 33
 60. Capriccio brillant h-moll
 op. 22
 51. Sieben Charakterstücke
 op. 7
 *67. Sechs Kinderstücke op. 72
 63. Konzert d-moll op. 40
 61. Konzert g-moll op. 25
 *42/49. Lieder ohne Worte I/VIII
 54. 6 Präludien und Fugen op. 35
 56. 3 Präludien u. Etüden op. 104
 *66. Fantasie fis-moll op. 28
 62. Rondo brillant Es-dur op. 29
 *65. Rondo Capriccioso E-dur
 op. 14
 *55. Variations sérieuses op. 54
 52. Drei Capricen op. 16
 Capriccio, op. 118, Etüde f-
 moll, Scherzo h-moll

* *

MOZART

(CARL FRIEDBERG)

- *84/100. Sämtliche Sonaten in Einzel-
 Ausgaben
 216. Fantasien d-moll, C-dur
 *217. 2 Fantasien e-moll
 218. 3 Rondos a-moll, D-dur und
 F-dur
 219/220. Variationen I/II

SCHUBERT

(CONRAD ANSORGE)

- *101. Wanderer-Fant. C-dur op. 15
 102. Fantas.-Sonate G-dur op. 78
 *106. Sonate a-moll op. 42
 *107. Sonate D-dur op. 53
 *108. Sonate B-dur (nachgelassenes Werk)
 109. Sonate A-dur op. 120
 110. Sonate a-moll op. 143
 *201. 6 Moments musicaux op. 94
 *103, 104. 4 Impromptus op. 90
 *105, 221. 4 Impromptus op. 142

* *

SCHUMANN

(MAYER-MAHR)

- *19. Abegg-Variationen op. 1
 *20. Albumblätter op. 124
 *28. Album für die Jugend op. 68
 *21. Arabeske op. 18
 Blumenstück op. 19
 22. Carnaval op. 9
 23. Concert sans Orchestre op. 14
 24. Davidsbündler op. 6
 25. Etudes symphoniques op. 13
 26. Faschingsschwank aus Wien
 op. 26
 27. Humoreske op. 20
 *29. Kinderszenen op. 15
 *30. Kreisleriana op. 16
 31. Nachtstücke op. 23
 *33. Papillons op. 2
 34. Phantasie C-dur op. 17
 *35. Phantasiestücke op. 12
 *37. Romanzen op. 28
 39. Sonate fis-moll op. 11
 *40. Sonate g-moll op. 22
 38. Toccata op. 7
 *36. Waldszenen op. 82
 *237/244. 8 Novelletten op. 21

* *

WEBER

(BRUNO EISNER)

212. Aufforderung zum Tanz op. 65
 213. Sonate C-dur op. 24
 214. Sonate As-dur op. 39
 215. Sonate d-moll
 258. Konzertstück f-moll op. 79
 259. Rondo brillant op. 62
 260. Momento Capriccioso
 261. Polonaise E-dur op. 21

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