

OEUVRES DE PIANO

PAR

STEPHEN HELLER.

	<i>M. 57</i>
Op. 12. Rondoletto sur la Cracovienne du Ballet: La Gipsy	1 50
» 13. Divertissement brillant sur une Romance favorite «Ouvrez moi» de l'Opéra: Les Treize de F. HALÉVY	1 75
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» 2. Romance variée	2 —
» 76. Capriccio über Motive aus dem Liederspiel «Heim- kehr aus der Fremde» von FELIX MENDEL- SSOHN BARTHOLDY	2 —
» 77. Saltarello über ein Thema der vierten Symphonie von FELIX MENDELSSOHN BARTHOLDY	2 —
Dasselbe zu 4 Händen	2 50
» 81. 24 Präludien . 3 Hefte. Heft I. II. III.	2 50
» 85. 2 Tarantelles . No. 1. 1. <i>M. 50 57</i> No. 2	2 —
Les mêmes arr. à 4 mains. No. 1	1 80
» No. 2	2 —
No. 2. Pour deux Pianos arr. par l'Auteur	2 50
» 86. Im Walde . 7 Charakterstücke. Erste Reihe. 4 Hefte. Heft I. II. III. IV.	2 —
Dasselbe zu vier Händen. Heft 1 und 4	2 —
» Heft 2 und 3	2 50
» 88. Troisième Sonate	4 —
Scherzo Capriccio daraus	1 50
» 104. Polonaise	3 —
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» 120. Lieder für das Pianoforte	3 50
» 121. Trois Morceaux . No. 1. Ballade. No. 2. Conte. No. 3. Réverie du Gondolier.	3 —

	<i>M. 57</i>
Op. 122. Valses Réveries	3 —
» 123. Feuilles volantes	4 25
» 124. Kinderscenen	4 —
» 125. 24 Etudes d'expression et de rythme, dédiées à la Jeunesse. Liv. 1. — Liv. 2	4 —
» 126. Trois Ouvertures . No. 1. Pour un Drame	2 50
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Les mêmes arr. à 4 mains. No. 1.	2 75
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» 131. 3 Ständchen	3 —
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» 145. Ein Heft Walzer	2 50

Pianoforte-Werke zu 2 Händen. Roth cart. 4.

Band I. Transcriptionen (Op. 13. 15. 37. 38. 70. 71. 75. 76. 77. 127. 130).	8 —
» II. Im Walde (Op. 86. 128. 136)	6 —
» III. (Op. 81. 85. 88. 104. 119. 120).	9 —

PROPRIÉTÉ DES ÉDITEURS.

LEIPZIG, BREITKOPF & HÄRTEL.

*À Monsieur
Ferdinand Wertheimer.*

RONDOLETTO

pour le Miano

sur la Cracovienne du Ballet

LA GIPSY

composé
par

STEPHEN HELLER.

Nouvelle Édition.

Oeuv. 12.

Propriété des Éditeurs.

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Allegro.

INTRODUCTION.

The first system of the introduction consists of two staves. The treble staff begins with a forte (*f*) dynamic and a piano (*pp*) dynamic. The bass staff provides a rhythmic accompaniment with eighth notes.

The second system continues the introduction. The treble staff features piano (*p*) and forte (*f*) dynamics, with a *Red.* (ritardando) marking at the end. The bass staff continues with eighth-note accompaniment.

The third system includes a trill (*tr*) in the treble staff. Dynamics range from forte (*f*) to piano (*p*), with a *Red.* (ritardando) and *p dol.* (piano dolcissimo) marking. An asterisk (*) is placed above a measure in the treble staff.

The fourth system features a *Red.* (ritardando) marking in the treble staff and a piano (*p*) dynamic in the bass staff. An asterisk (*) is placed above a measure in the treble staff.

The fifth system concludes the introduction with a fortissimo (*ff*) dynamic in the bass staff. The treble staff features a long, sweeping melodic line.

Allegro scherzando.

RONDINO.

The first system of the RONDINO consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is placed above the first measure of the bass staff.

The second system continues the musical piece. The treble staff features a trill (*tr.*) over a note in the fourth measure. The bass staff continues with its accompaniment. The notation includes various note values, slurs, and accents.

The third system shows further development of the melody in the treble staff and the accompaniment in the bass staff. The piece maintains its rhythmic and melodic motifs.

The fourth system includes a dolce (*dol.*) dynamic marking in the bass staff, indicating a softer, more delicate passage. The treble staff continues with its melodic line.

The fifth and final system of the RONDINO on this page concludes the piece. It features a final melodic flourish in the treble staff and a concluding accompaniment in the bass staff.

riten. *a tempo.*

fp

Vivo. *giocososo*

f *f* *p* *f* *f*

5 4 5 2

pp

f *p* *cre - scen - do* *f* *Cantabile*

pp mf

p mf pp

mf p

p cre - scen - do p p

cre - - scen - do f mf Cantabile.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues the accompaniment. Dynamic markings include *f* (forte), *cresc.* (crescendo), and *brillante* (brilliant).

Third system of musical notation. The treble clef staff has a complex melodic passage with many slurs. The bass clef staff has a simpler accompaniment. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a simple accompaniment. A dynamic marking of *dim.* (diminuendo) is present.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a simple accompaniment. A dynamic marking of *cresc.* (crescendo) is present.

riten. *a tempo.*

p

dolce

f

dol. *p*

p *mf* *p*

pp

First system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff contains chords and rests. Dynamics include *cresc.* and *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a *fp* dynamic marking and sustained chords.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes a *cresc.* marking and a *f* dynamic marking.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a melodic line with slurs and rests.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes a *f* dynamic marking and chords.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *p* (piano) is present in both staves.

The second system continues the musical piece with similar melodic and harmonic textures. The upper staff features more complex rhythmic patterns, while the lower staff maintains a steady accompaniment.

Vivo.

The third system is marked **Vivo.** and includes the dynamic marking *cresc.* (crescendo) in the lower staff, leading to a *f* (forte) dynamic. The upper staff has a more active melodic line with slurs.

The fourth system features a *f* (forte) dynamic. It includes a fermata over a note in the upper staff, indicated by a curved line with a vertical stem and a dotted line. The lower staff has a more active accompaniment.

The fifth system is marked *brillante.* and includes a *f* (forte) dynamic. It features triplet markings (3) over notes in the upper staff. The lower staff is marked *leggiero.* (leggiero). The system concludes with a final chord in the lower staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a supporting line with eighth notes. Dynamics include *dim.* and *ff* *ped.*

Second system of musical notation. The treble clef staff features a more complex melodic line with some triplets. The bass clef staff continues the supporting line. Dynamics include ** ff* and *f*.

Third system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a supporting line. Dynamics include *dim.*, *ff* *ped.*, and ** ff*.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a supporting line. Dynamics include *f* and *ff*. There are dotted lines above the treble staff in the second and third measures.

Fifth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a supporting line. Dynamics include *f* and *ff* *ped.*. There are dotted lines above the treble staff in the first and second measures.

FRIEDRICH CHOPIN'S WERKE.

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4. Etude. Op. 10. No. 4. Cis moll.	—	45	—
5. Etude. Op. 10. No. 5. Ges dur.	—	45	—
6. Etude. Op. 10. No. 6. Es moll.	—	30	—
7. Etude. Op. 10. No. 7. C dur.	—	45	—
8. Etude. Op. 10. No. 8. F dur.	—	60	—
9. Etude. Op. 10. No. 9. F moll.	—	45	—
10. Etude. Op. 10. No. 10. As dur.	—	60	—
11. Etude. Op. 10. No. 11. Es dur.	—	45	—
12. Etude. Op. 10. No. 12. C moll.	—	45	—
13. Etude. Op. 25. No. 1. As dur.	—	45	—
14. Etude. Op. 25. No. 2. F moll.	—	45	—
15. Etude. Op. 25. No. 3. F dur.	—	60	—
16. Etude. Op. 25. No. 4. Amoll.	—	45	—
17. Etude. Op. 25. No. 5. E moll.	—	60	—
18. Etude. Op. 25. No. 6. Gis moll.	—	60	—
19. Etude. Op. 25. No. 7. Cis moll.	—	45	—
20. Etude. Op. 25. No. 8. Des dur.	—	30	—
21. Etude. Op. 25. No. 9. Ges dur.	—	30	—
22. Etude. Op. 25. No. 10. H moll.	—	60	—
23. Etude. Op. 25. No. 11. Amoll.	—	75	—
24. Etude. Op. 25. No. 12. C moll.	—	60	—
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27. Etude. Des dur.	—	30	—
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4. Mazurka. Op. 6. No. 4. Es moll.			
5. Mazurka. Op. 7. No. 1. B dur.	}	—	75
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7. Mazurka. Op. 7. No. 3. F moll.			
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11. Mazurka. Op. 17. No. 2. Emoll.			
12. Mazurka. Op. 17. No. 3. As dur.			
13. Mazurka. Op. 17. No. 4. Amoll.	}	—	90
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15. Mazurka. Op. 24. No. 2. C dur.			
16. Mazurka. Op. 24. No. 3. As dur.			
17. Mazurka. Op. 24. No. 4. B moll.	}	—	90
18. Mazurka. Op. 30. No. 1. C moll.			
19. Mazurka. Op. 30. No. 2. H moll.			
20. Mazurka. Op. 30. No. 3. Des dur.			
21. Mazurka. Op. 30. No. 4. Cis moll.	}	—	90
22. Mazurka. Op. 33. No. 1. Gis moll.			
23. Mazurka. Op. 33. No. 2. D dur.			
24. Mazurka. Op. 33. No. 3. C dur.			
25. Mazurka. Op. 33. No. 4. H moll.	}	—	90
26. Mazurka. Op. 41. No. 1. Cis moll.			
27. Mazurka. Op. 41. No. 2. Emoll.			
28. Mazurka. Op. 41. No. 3. H dur.			
29. Mazurka. Op. 41. No. 4. As dur.	}	—	75
30. Mazurka. Op. 50. No. 1. G dur.			
31. Mazurka. Op. 50. No. 2. As dur.			
32. Mazurka. Op. 50. No. 3. Cis moll.			
33. Mazurka. Op. 56. No. 1. H dur.	}	—	I 5
34. Mazurka. Op. 56. No. 2. C dur.			
35. Mazurka. Op. 56. No. 3. C moll.			
26. Mazurka. Op. 59. No. 1. Amoll.			
37. Mazurka. Op. 59. No. 2. As dur.	}	—	90
38. Mazurka. Op. 59. No. 3. Fis moll.			
39. Mazurka. Op. 63. No. 1. H dur.			
40. Mazurka. Op. 63. No. 2. F moll.			
41. Mazurka. Op. 63. No. 3. Cis moll.	}	—	60
42. Mazurka. (Notre temps No. 2.) Amoll.			

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4. Nottorno. Op. 15. No. 1. F dur.	—	45	—
5. Nottorno. Op. 15. No. 2. Fis dur.	—	45	—
6. Nottorno. Op. 15. No. 3. G moll.	—	45	—
7. Nottorno. Op. 27. No. 1. Cis moll.	—	45	—
8. Nottorno. Op. 27. No. 2. Des dur.	—	45	—
9. Nottorno. Op. 32. No. 1. H dur.	—	45	—

No.	M	9
10. Nottorno. Op. 32. No. 2. As dur.	—	45
11. Nottorno. Op. 37. No. 1. G moll.	—	45
12. Nottorno. Op. 37. No. 2. G dur.	—	60
13. Nottorno. Op. 48. No. 1. C moll.	—	45
14. Nottorno. Op. 48. No. 2. Fis moll.	—	60
15. Nottorno. Op. 55. No. 1. F moll.	—	45
16. Nottorno. Op. 55. No. 2. Es dur.	—	45
17. Nottorno. Op. 62. No. 1. H dur.	—	45
18. Nottorno. Op. 62. No. 2. E dur.	—	45

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2. Polonaise. Op. 26. No. 2. Es moll.	—	75	—
3. Polonaise. Op. 40. No. 1. A dur.	—	45	—
4. Polonaise. Op. 40. No. 2. C moll.	—	45	—
5. Polonaise. Op. 44. Fis moll.	I	5	—
6. Polonaise. Op. 53. As dur.	—	90	—
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3. Præliudium. Op. 28. No. 3. G dur.	—	—	—
4. Præliudium. Op. 28. No. 4. E moll.	—	—	—
5. Præliudium. Op. 28. No. 5. D dur.	—	—	—
6. Præliudium. Op. 28. No. 6. H moll.	—	—	—
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9. Præliudium. Op. 28. No. 9. E dur.	—	—	—
10. Præliudium. Op. 28. No. 10. Cis moll.	—	—	—
11. Præliudium. Op. 28. No. 11. H dur.	—	—	—
12. Præliudium. Op. 28. No. 12. Gis moll.	—	—	—

Band VII. Rondos und Scherzos.		M	9
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14. Præliudium. Op. 28. No. 14. Es moll.	—	—	—
15. Præliudium. Op. 28. No. 15. Des dur.	—	—	—
16. Præliudium. Op. 28. No. 16. B moll.	—	—	—
17. Præliudium. Op. 28. No. 17. As dur.	—	—	—
18. Præliudium. Op. 28. No. 18. F moll.	—	—	—
Viertes Heft. No. 19—24 90			
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20. Præliudium. Op. 28. No. 20. C moll.	—	—	—
21. Præliudium. Op. 28. No. 21. B dur.	—	—	—
22. Præliudium. Op. 28. No. 22. G moll.	—	—	—
23. Præliudium. Op. 28. No. 23. F dur.	—	—	—
24. Præliudium. Op. 28. No. 24. D moll.	—	—	—
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Trauermarsch hieraus 45			
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3. Brillanter Walzer. Op. 34. No. 2. Amoll.	—	60	—
4. Brillanter Walzer. Op. 34. No. 3. F dur.	—	60	—
5. Walzer. Op. 42. As dur.	—	75	—
6. Walzer. Op. 64. No. 1. Des dur.	—	45	—
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Band XII.				
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3. Grosse Phantasie. Op. 13. A dur.	2 85	3 75	1 35	—
4. Krakowiak. Grosses Concert-Rondo. Op. 14. F dur.	3 15	5 —	1 65	—
5. Zweites Concert. Op. 21. F moll.	5 40	7 20	2 55	—
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Nachgelassene Werke.		M	9
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No. 27—35. 4 80			
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2. Mazurka. B dur. 1825	—	—	30
3. Mazurka. Amoll. (Op. 68. No. 2.) 1827	—	—	30
4. Mazurka. F dur. (Op. 68. No. 3.) 1830	—	—	30
5. Mazurka. C dur. (Op. 68. No. 1.) 1830	—	—	30
6. Mazurka. D dur. 1829—30	—	—	30
7. Mazurka. Dieselbe ungearbeitet. 1832	—	—	30
8. Mazurka. C dur. 1833	—	—	45
9. Mazurka. G dur. (Op. 67. No. 1.) 1835	—	—	30
10. Mazurka. C dur. (Op. 67. No. 3.) 1835	—	—	30
11. Mazurka. Amoll. (Op. 67. No. 4.) 1846	—	—	30
12. Mazurka. G moll. (Op. 67. No. 2.) 1849	—	—	30
13. Mazurka. Amoll à Gaillard	—	—	45
14. Mazurka. F moll. Op. 68. No. 4. 1849	—	—	30
15. Polonaise. G moll. 1822	—	—	60
16. Polonaise. B moll. 1826	—	—	45
17. Polonaise. D moll. (Op. 71. No. 1.) 1827	—	—	60
18. Polonaise. B dur. (Op. 71. No. 2.) 1828	—	—	60
19. Polonaise. F moll. (Op. 71. No. 3.) 1829	—	—	60
20. Walzer. H moll. (Op. 69. No. 2.) 1829	—	—	45
21. Walzer. Des dur. (Op. 70. No. 3.) 1830	—	—	30
22. Walzer. E dur. 1829	—	—	30
23. Walzer. Ges dur. (Op. 70. No. 1.) 1835	—	—	45
24. Walzer. F moll. (Op. 69. No. 1.) 1835	—	—	45
25. Walzer. F moll. (Op. 70. No. 2.) 1843	—	—	45
26. Walzer. Emoll	—	—	45
27. Ecossaise. D dur. (Op. 72. No. 3.) 1830	—	—	45
28. Ecossaise. G dur. (Op. 72. No. 4.) 1830	—	—	45
29. Ecossaise. Desd. (Op. 72. No. 5.) 1830	—	—	45
30. Phant.-Impromptu. Cis moll. (Op. 66.) 1834	—	—	75
31. Nottorno. Emoll. (Op. 72. No. 1.) 1827	—	—	30
32. Sonate. C moll. (Op. 4.)	—	—	2 —
33. Trauermarsch. C moll. (Op. 72. No. 2.) 1826	—	—	30
34. Variationen 'Schweizerlub'. E dur. 1824	—	—	60
35. Rondo. C dur. (Op. 73.) Für zwei Piano- forte. 1828	—	—	I 50

Band XIV. Für Gesang mit Pianoforte.		M	9
Complet in 1 brosch. Bände 3 60			
1. Mädchens Wunsch. G dur.	—	—	30
2. Frühling. G moll.	—	—	45
3. Trübe Wellen. Fis moll.	—	—	45
4. Bachanal. C dur.	—	—	30
5. Was ein junges Mädchen liebt. A dur.	—	—	30
6. Mir aus den Augen. F moll.	—	—	45
7. Der Bote. D dur.	—	—	45
8. Mein Geliebter. D dur.	—	—	30
9. Eine Melodie. G dur.	—	—	30
10. Der Reitersmann vor der Schlacht. Es dur.	—	—	45
11. Zwei Leichen. D moll.	—	—	30
12. Meine Freuden. Ges dur.	—		