



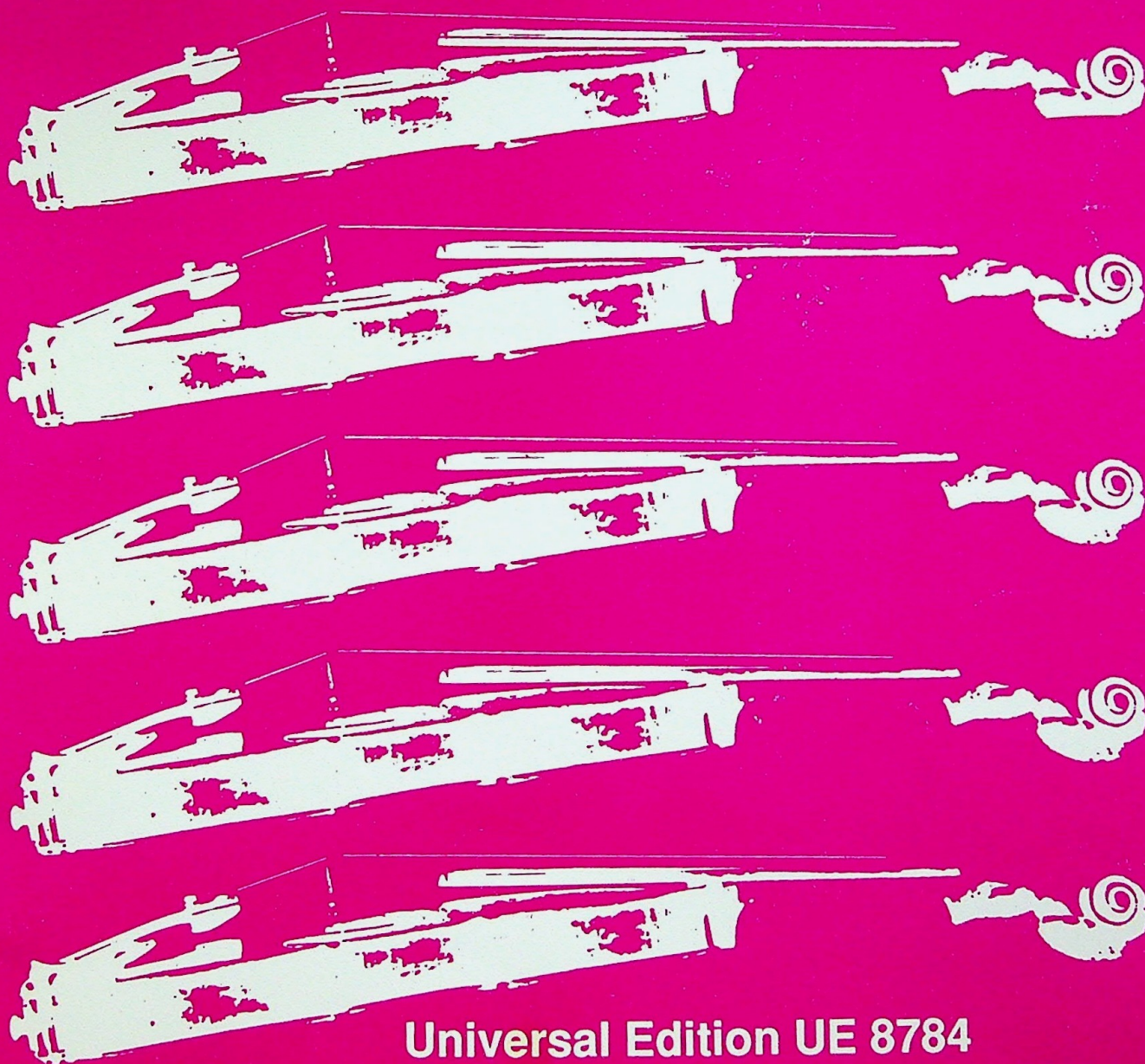
Béla Bartók

**Universal
Geigen
Edition**

**Ungarische Volksweisen
für Violine und Klavier
bearbeitet von Joseph Szigeti**

**Universal
Violin
Edition**

**Hungarian Folk Tunes
for Violin and Piano
arranged by Joseph Szigeti**



Universal Edition UE 8784

Sheba Lopez

Béla Bartók

Universal
Geigen
Edition

Ungarische Volksweisen
für Violine und Klavier
bearbeitet von Joseph Szigeti

Universal
Violin
Edition

Hungarian Folk Tunes
for Violin and Piano
arranged by Joseph Szigeti

All rights in the USA owned and controlled by Boosey & Hawkes Inc., New York

Universal Edition UE 8784

Vorwort

Im Alter von 35 Jahren war Joseph Szigeti bereits ein berühmter Geigenvirtuose im internationalen Konzertleben seiner Zeit. Obwohl er nicht mehr in Ungarn lebte, faßte er den Entschluß, mit Bartók Kontakt aufzunehmen. Mittel dazu wurde eine Klavierkomposition Bartóks, die Szigeti für sein Instrument mit Klavierbegleitung bearbeitete. Szigeti wählte sechs Stücke aus *Für Kinder*, die auf ungarischen Volksliedern basieren, und schickte sein Manuskript an Bartóks Verleger Universal Edition in Wien. Im September 1926 leitete der Verlag das Manuskript an Bartók in Budapest weiter. Der Komponist bewertete die Arbeit positiv und befürwortete sie unter dem Vorbehalt einiger Änderungen. Die Korrekturen betrafen verschiedene Aspekte der Komposition. Zunächst wollte Bartók einige kleinere Verbesserungen der Harmonie und Stimmführung in seiner eigenen Komposition vornehmen. Dann schlug er Änderungen im Klavierpart von Szigetis Bearbeitung vor, Revidierung der Notation (Tonarten, Vorzeichen) und vor allem die Abfolge der Stücke als drei *Attacca*-Blöcke. Szigeti fügte auf Bartóks Vorschlag auch den jetzigen Satz II(b) hinzu. Der Titel *Ungarische Volksweisen* stammt von Bartók, dem *Für Kinder* für ein solches Konzertstück nicht geeignet schien. Nach einer letzten Kontrolle durch Szigeti und Bartók im April 1927 in Budapest erschien die Partitur im Druck. Die Schallplattenaufnahme mit Szigeti und Bartók, die in London im Jahre 1930 bei Columbia erschien (als CD *Bartók at the Piano*, Hungaroton 1991, HCD 12326-31, zugänglich), gilt als wichtiges Dokument, weil sie Bartóks Interpretation dieses Arrangements wiedergibt.

László Somfai

Preface

At thirty-five, Joseph Szigeti was already an internationally famous violin virtuoso. Although he lived abroad, he decided to initiate a fruitful connection with Bartók in a roundabout way. In 1926 Szigeti prepared a transcription for violin and piano of six pieces from Bartók's *For Children*, some Hungarian folksong arrangements which Bartók had set for the piano. Szigeti then sent the manuscript to Bartók's publisher, Universal Edition in Vienna, who passed it on to Bartók in Budapest in September of the same year. The composer was impressed by Szigeti's work and approved it after suggesting some changes. These included some minor corrections of the harmony and voice leading in Bartók's original composition as well as some changes in the piano texture, a revision of the key signatures and accidentals, and above all a reorganization of the pieces into three *attacca* blocks. The present II(b) movement was added by Szigeti following Bartók's advice. It is interesting to note that Bartók felt that his title *For Children* was not really suitable for this concert arrangement and that he suggested *Hungarian Folk Tunes* instead. After Szigeti and Bartók had checked the revised form in April in Budapest, the score was published in 1927. The gramophone recording made by Szigeti and Bartók in 1930 was originally released by Columbia in London and reissued on CD in: *Bartók at the Piano*, Hungaroton 1991, HCD 12326-31. It is important as a definitive example of what Bartók considered to be the proper rendition of the score.

L. S.

Préface

A 35 ans, Joseph Szigeti s'était déjà forgé une solide réputation de violoniste virtuose dans le monde musical de son temps et, bien que ne vivant plus en Hongrie, il décida de nouer contact avec Bartók. C'est alors qu'il transcrivit pour violon et accompagnement de piano des pages écrites pour piano par le compositeur—en l'occurrence six pièces tirées de *Pour les enfants* et basées sur des airs populaires hongrois. Szigeti envoya son manuscrit à Universal Edition, à Vienne, les éditeurs de Bartók. En septembre 1926, ces derniers firent parvenir le manuscrit à Bartók, à Budapest. Le compositeur salua ce travail et le recommanda, à la condition que quelques modifications y soient apportées. Les corrections concernaient divers aspects de la composition. Au départ, Bartók voulut apporter de menues améliorations à sa propre composition, quant à l'harmonie et la conduite des voix. Puis il proposa certains changements dans la partie pour piano de la transcription de Szigeti, une révision de la notation (modes, indications) et, surtout, un nouvel ordre des pièces muées alors en trois blocs *attaca*. Sur la proposition de Bartók, Szigeti ajouta encore l'actuel mouvement II (b). Le titre *Airs populaires hongroises* est de Bartók qui était d'avis que *Pour les enfants* ne saurait convenir à un tel morceau de concert. La partition fut imprimée en avril 1927, après ultime examen à Budapest, de Szigeti et Bartók. L'enregistrement discographique avec ces deux interprètes, paru à Londres en 1930 chez Columbia (disponible sous forme de CD, *Bartók at the piano*, chez Hungaroton 1991, HCD 12326-31) apparaît comme un document essentiel grâce à l'interprétation de cet arrangement qu'en restitue Bartók.

L. S.

UNGARISCHE VOLKSWEISEN

Alle Rechte vorbehalten.
All rights reserved.
Tous droits réservés.

Fotokopieren
grundsätzlich
gesetzlich
verboten



I

Béla Bartók

Transkription*) für Violine und Klavier
von Joseph Szigeti

Parlando

Violino

(Original N° 28)

Piano

simile

poco rit.

a tempo

f

poco rit.

a tempo

f

poco rit.

poco rit.

attacca

*) Aus den Klavierstücken „Für Kinder“ I/II.
Mit Genehmigung des Verlags Karl Rozsnyai, Budapest
Copyright 1927 by Universal Edition

Aufgenommen auf Columbia Platte,
gespielt von Béla Bartók und Joseph Szigeti

12

Andante non molto

(Original N° 18)

Sol
Re
f
p dolce
Re
p
più p sempre legato
f
poco cresc.
f
mf
dim.
p
dim.
p
espr. sonore
sonoro
poco rit.
pp
mp
attacca

22
Allegro vivace

(Original N° 42)

ppp possibile

pp

1)

p subito

p subito

La

sempre Pedal

cresc.

cresc.

simile

1) — = Pedalbezeichnung

This musical score is for a piano and organ arrangement, spanning measures 22 to 35. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of five systems of staves.

- System 1 (Measures 22-23):** The organ part (top staff) features a continuous sixteenth-note pattern. The piano part (bottom staff) has a simple harmonic accompaniment. Dynamics include *mf* and *cresc.*. A *sempre Ped.* instruction is present.
- System 2 (Measures 24-25):** Continuation of the organ's sixteenth-note pattern and piano accompaniment. Dynamics include *mf* and *cresc.*. The tempo marking *molto rit.* appears at the end of the system.
- System 3 (Measures 26-27):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *f* and *sempre cresc.*. The tempo marking *a tempo* is present.
- System 4 (Measures 28-29):** Continuation of the organ's sixteenth-note pattern and piano accompaniment. Dynamics include *f* and *sempre cresc.*. The tempo marking *a tempo* is present.
- System 5 (Measures 30-31):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.
- System 6 (Measures 32-33):** Continuation of the organ's sixteenth-note pattern and piano accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.
- System 7 (Measures 34-35):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.
- System 8 (Measures 36-37):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.
- System 9 (Measures 38-39):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.
- System 10 (Measures 40-41):** The organ part continues with the sixteenth-note pattern. The piano part has a more active accompaniment. Dynamics include *ff*. The tempo marking *a tempo* is present.

Handwritten annotations include "22/35" in the right margin and "35" in the left margin.

a tempo
f

a tempo
f

sempre forte
sempre Ped.

36

mf subito *dim. poco a poco*

mf *dim.*

p

36/47

Handwritten measure numbers 36/47 are written above the first system. The system consists of two staves. The upper staff contains a melodic line with a *pp* dynamic marking and the instruction *sempre decresc.* The lower staff contains a bass line with a *pp* dynamic marking and the instruction *sempre decresc.* A triplet of eighth notes is marked with a '3' in the upper staff.

The second system continues the musical piece. The upper staff features a melodic line with various note values and rests. The lower staff features a bass line with a steady eighth-note accompaniment.

47/49

49/50

Handwritten measure numbers 47/49 and 49/50 are written above the third system. The system consists of two staves. The upper staff contains a melodic line with a *pp possibile* dynamic marking. The lower staff contains a bass line with a steady eighth-note accompaniment.

50

The final system on the page, marked with a handwritten '50' above the upper staff. It consists of two staves. The upper staff contains a melodic line with a final cadence. The lower staff contains a bass line with a steady eighth-note accompaniment.

(sempre Ped.)

Andante sostenuto

II

(Original No 33)

La Re Sol simile La

p

pp

La et Re Sol et Re

pp

m.g.

Re Sol

pp *ppp* *pp*

p *pp* *ppp* *pp* *p*

attacca

57 56 56

65

Allegro

au talon IV. pos. (restez)

(Original N° 6)

The first system of the musical score. The piano part (bottom) is in 2/4 time, starting with a forte (*f*) dynamic and a steady eighth-note accompaniment. The violin part (top) is in 2/4 time, starting with a rest and then playing a series of eighth notes. The tempo is marked 'Allegro' and the performance instruction 'au talon IV. pos. (restez)' is written above the violin staff. The dynamic *f marcato* is written below the violin staff.

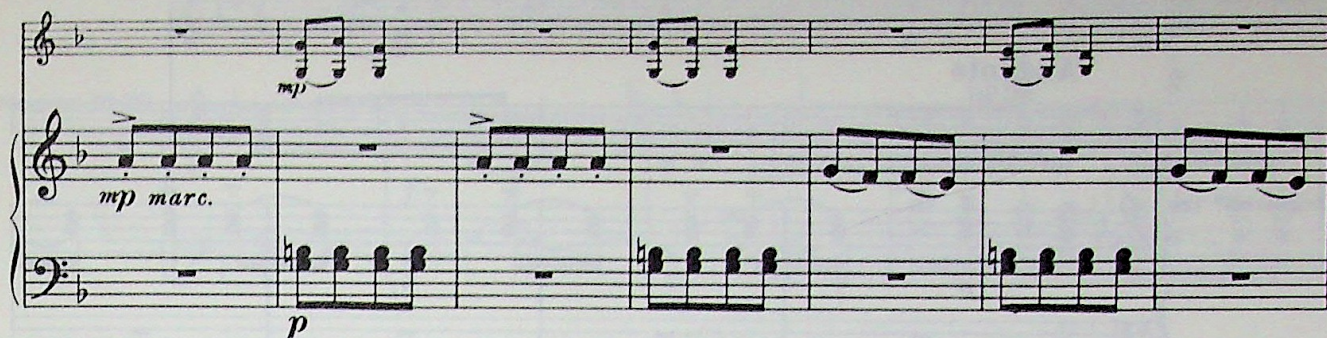
The second system of the musical score. The piano part continues with the eighth-note accompaniment. The violin part features a melodic line with a crescendo leading to a forte (*f*) dynamic and a *sf* (sforzando) accent.

The third system of the musical score. The piano part continues with the eighth-note accompaniment. The violin part features a melodic line with a forte (*f*) dynamic. The piano part has a mezzo-forte (*mf*) dynamic and a crescendo leading to a forte (*f*) dynamic.

The fourth system of the musical score. The piano part continues with the eighth-note accompaniment. The violin part features a melodic line with a forte (*f*) dynamic. The piano part has a mezzo-forte (*mf*) dynamic and a crescendo leading to a forte (*f*) dynamic.

65/67

65-67



First system of musical notation. The top staff is a single melodic line with a mezzo-piano (*mp*) dynamic. The bottom staff is a piano accompaniment with a mezzo-piano (*mp*) dynamic and a marcato (*marc.*) articulation. The bass line features a steady eighth-note pattern.



Second system of musical notation. The top staff features a melodic line with a piano (*p*) dynamic and a *sul Sol* instruction. The bottom staff continues the eighth-note accompaniment with a piano (*p*) dynamic.



Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the eighth-note accompaniment.



Fourth system of musical notation. The top staff includes a *sul Re* instruction and a *ppp* dynamic. It also features a *pizz. main gauche* instruction with an *arco* marking. The bottom staff includes a *dim.* (diminuendo) instruction and ends with a *ppp* dynamic.

67

(ad libitum attacca)

III

Andante

sul Sol

mp dolce

(Original N° 13)

p

La

Re

calando

*molto espr.**flautato**mp*
molto sostenuto

Re

*pp**ppp**pp**ppp**pp**attacca*

786

Poco vivace

(Original N° 36)

f *p* *cresc.*

f *p* *cresc.*

marcato

mf *f* *restez* *mf* *cresc.*

mf *f* *cresc.*

dim. *f* *1.*

dim. *f cresc.*

86 95 *95* *pizz. m. g.*

f marc. *f*

END

Béla Bartók

Universal
Geigen
Edition

Ungarische Volksweisen
für Violine und Klavier
bearbeitet von Joseph Szigeti

Universal
Violin
Edition

Hungarian Folk Tunes
for Violin and Piano
arranged by Joseph Szigeti

Violino

All rights in the USA owned and controlled by Boosey & Hawkes Inc., New York

Universal Edition UE 8784a

UNGARISCHE VOLKSWEISEN

Alle Rechte vorbehalten.
All rights reserved.
Tous droits réservés.

Violino

Fotokopieren
grundsätzlich
gesetzlich
verboten



Béla Bartók

Transkription^{*)} für Violine und Klavier
von Joseph Szigeti

(Original No. 28)

Parlando
sul Sol

simile

poco rit.

a tempo

f

poco rit.

attacca

(Original No. 18)

Andante non molto

f

Re

p dolce

poco cresc.

dim.

p

sonoro

attacca

^{*)} Aus den Klavierstücken „Für Kinder“ I/II
Mit Genehmigung des Verlags Karl Rozsnyai, Budapest
Copyright 1927 by Universal Edition
Copyright renewed 1954 by Boosey & Hawkes, Inc., New York

U.E. 8784a

Aufgenommen auf Columbia Platte,
gespielt von Béla Bartók und Joseph Szigeti

Allegro vivace

Allegro vivace

(Original No 42)

3

ppp possibile

0 1 4

2 3 4

La

p subito

3

1

cresc.

3 2 3 1

mf cresc.

2

molto rit.

a tempo

3

2

sempre cresc.

ff

Violino

3

The musical score for Violino consists of ten staves of music. The notation includes various musical symbols such as notes, rests, beams, and slurs. Handwritten numbers (1, 2, 3, 4) are placed above many of the notes, likely indicating fingerings. The score includes several performance instructions and dynamics:

- molto rit.* (very slow) and *a tempo* (return to tempo) are written above the second staff.
- f* (forte) is written below the second staff.
- mf subito* (moderato-forte, suddenly) is written below the third staff.
- dim. poco a poco* (diminuendo, little by little) is written below the third staff.
- pp* (pianissimo) is written below the fifth staff.
- sempre decresc.* (always decrescendo) is written below the sixth staff.
- ossia:* (or) is written above the seventh staff, followed by an alternative notation.
- pp possibile* (pianissimo, possible) is written below the tenth staff.

The score is written in a single system, with each staff representing a line of music. The key signature and time signature are not explicitly shown, but the notation suggests a common time signature.

Violino

II

Andante sostenuto

(Original N° 33)

La 2 Re 2 Sol 3 La simile

2 3 1

La et Re Sol et Re

2 4 1 3

pp

1 2

pp

Re Sol

pp

pp

attacca

Allegro

(Original N° 6)

au talon IV. pos.(restez)

f marcato

2

sf

sf

mp marc.

mp

4

sul Sol

pp

sul Re

ppp

pizz. main gauche

arco

pizz. m. g.

arco

pizz. m. g.

arco

(ad libitum attacca)

Violino

III

Andante
sul Sol
(Original N° 13)
mp dolce

molto espr.
flautato
La

Re
calando
pp
ppp
molto sostenuto
Re
attacca

Poco vivace
(Original N° 38)
f
p
cresc.

marcato
mf
f
restez
mf
cresc.

dim.
f
fff
pizz. main gauche

The musical score for Violino III consists of two parts. The first part, 'Andante' (Original N° 13), is in 2/4 time and features a melodic line with various dynamics including *mp dolce*, *molto espr.*, *flautato*, *pp*, *ppp*, and *molto sostenuto*. It includes performance markings such as 'sul Sol', 'calando', and 'attacca'. The second part, 'Poco vivace' (Original N° 38), is in 2/4 time and features a more rhythmic, chordal texture. It includes dynamics like *f*, *p*, *cresc.*, *marcato*, *mf*, and *fff*, along with performance markings like 'pizz. main gauche'. Handwritten annotations include fingerings, slurs, and dynamic markings like 'V' and 'V V'.

WERKE FÜR VIOLINE UND KLAVIER

aus dem Katalog der Universal Edition

- | | | | |
|--------|---|----------|--|
| 10582 | Alte Geige 20 leichte Originalkompositionen alter Meister | 797 | Mozart Violinkonzert A-Dur, K.V. 219 |
| 10914 | Alte Meistersonaten 5 leichte bis mittelschwere Sonaten | 12299 | Peragallo Concerto |
| 12651 | Angerer Eine technische
und durchaus musikalische Etüde | 8639 | Rathaus op. 14, Sonate I |
| 7247 | Bartók Sonate I | 7050 | Respighi Concerto Gregoriano |
| 7259 | – Sonate II | 13301/02 | Schmelzer 6 Sonatae unarum fidium per Violino e
Basso continuo |
| 12967 | – Mosonyi 15 Ungarische Bauernlieder | 14128 | Skalkottas Little Suite.Nr. 1 |
| 8474 | – Székely Rumänische Volkstänze | 13993 | Stockhausen Plus Minus, 2 x 7 Seiten für Ausarbeitungen |
| 8784 | – Szigeti Ungarische Volksweisen | 14790 | – Aus den sieben Tagen |
| 310 | Beethoven op. 61, Konzert mit Kadenzen von
Léonard Jacobsen | 1012 | Strauss op. 8, Konzert d-Moll |
| 306 | – op. 40 und 50, 2 Romanzen | 1047 | – op. 18, Sonate Es-Dur |
| 8439/a | Berg Kammerkonzert (2 Klaviere) | 3858 | Szymanowsky op. 9, Sonate |
| 10903 | – Violinkonzert | 3866 | – op. 23, Romanze D-Dur |
| 11587 | Burkhard op. 69, Violinkonzert | 6626 | – op. 28, Notturmo e Tarantella |
| 10999 | Casella-Vivaldi Concerto in c-Moll | 6836 | – op. 30, Mythes: I la Fontaine d'Arethus ^e |
| 8567 | Cassadó Sonate | 6837 | – – II Narcisse |
| 8457 | – Danse du Diable vert | 6838 | – – III Dryades et Plan |
| 11992 | Einem op. 11, Sonate | 6624 | – op. 35, Violinkonzert |
| 2175 | Ghedini Bizzarria | 8432 | – op. 52, Berceuse |
| 12147 | Kodály-Szigeti Intermezzo aus „Háry János“ | 5298 | – Kochanski Polnische Weise |
| 11839 | Krenek Sonate | 1511 | – – Bauerntanz aus „Harnasie“ |
| 13999 | Kurtág op. 4, 8 Duos für Violine und Cymbal (od. Klavier) | 8694 | – – Lied der Roxane aus „König Roger“ |
| 11678 | Martin Violinkonzert | 10999 | Vivaldi-Casella Concerto c-Moll |
| 12874 | – Sonate | 6642 | Webern op. 7, 4 Stücke |
| 11688 | Marx Frühlingssonate | 7138 | Wladigeroff op. 11, Concerto f-Moll |
| | | 13119 | Zelenka 11 kleine Duette |

Universal Geigen Edition

UE 17 757	L. BERIO	Duetti per due violini
UE 17 581	–	10 ausgewählte leichte Duos aus „Duetti per due violini“
UE 2 588	F. DRDLA	Fantasie über „Carmen“ von G. Bizet für Violine und Klavier
UE 17 600	H. EBENHÖH	21 Duos für 2 Violinen op. 22/3
UE 56	F. FIORILLO	36 Etudes ou Caprices für Violino solo / Révision Ottó Szende
UE 17 580	Ch. HEMPEL	Miniaturen, fünf leichte Stücke für Violine und Klavier
UE 6 160	H.E. KAYSER	36 Etudes Op. 20 pour violon seul
UE 17 855	P. KOLMAN	Universal Geigen Album / 12 beliebte Stücke großer Meister, bearbeitet in leichter Form – Band I
UE 17 856	–	Universal Geigen Album / 10 beliebte Stücke großer Meister, bearbeitet in leichter Form – Band II
UE 17 857	–	Universal Geigen Album / 10 beliebte Stücke großer Meister, bearbeitet in leichter Form – Band III
UE 17 588	R. LEVIN	Kadenzen zu Mozarts Violinkonzerten
UE 36	J. F. MAZAS	Etudes speciales Op. 36/1 für Violino solo (Szende)
UE 37	–	Etudes brillantes Op. 36/2 für Violino solo (Szende)
UE 240	–	12 petites Duos Op. 38, Band I (Szende)
UE 241	–	– Band II (Szende)
UE 242	–	6 Duos Op. 39, Band I (Szende)
UE 243	–	– Band II (Szende)
UE 250	–	Duos faciles, Op. 60 (Szende)
UE 253	–	Duos faciles, Op. 61 (Szende)
UE 17 577	W. A. MOZART	„Die Entführung aus dem Serail“, nach einer Ausgabe von 1799, für zwei Violinen (Kovacic)
UE 17 578	–	„Die Hochzeit des Figaro“, nach einer Ausgabe von 1799, für zwei Violinen (Kovacic)
UE 17 579	–	„Die Zauberflöte“, nach einer Ausgabe von 1792, für zwei Violinen (Kovacic)
UE 17 585	H. PURCELL	Leichte Stücke für Violine und Klavier (Nagy)
UE 17 589	F. SCHUBERT	Leichte Stücke für Violine und Klavier (Nagy)
UE 17 599	H. Ch. SIEGERT	Spielstücke aus Violinschulen des 18. Jahrhunderts für zwei Violinen, Band I
UE 17 582	–	– Band II
UE 17 587	G. Ph. TELEMANN	Konzert C-Dur für Violine und Orchester, Ausgabe für Violine und Klavier
UE 17 590	–	Leichte Stücke für Violine und Klavier, bearbeitet von István Nagy
UE 17 584	P. I. TSCHAIKOWSKY	Leichte Stücke für Violine und Klavier, bearbeitet von István Nagy
UE 17 583	A. VIVALDI	Konzert D-Dur für Violine und Orchester, Ausgabe für Violine und Klavier
UE 17 586	–	Konzert g-Moll für Violine und Orchester, Ausgabe für Violine und Klavier
UE 5 969	F. WOHLFAHRT	60 Etüden op. 45 für Violine solo, Band I
UE 5 970	–	– Band II
UE 18 075	A. ZEMLINSKY	Serenade A-Dur für Violine und Klavier

Die Reihe wird fortgesetzt / This series will be continued

UNIVERSAL EDITION WIEN

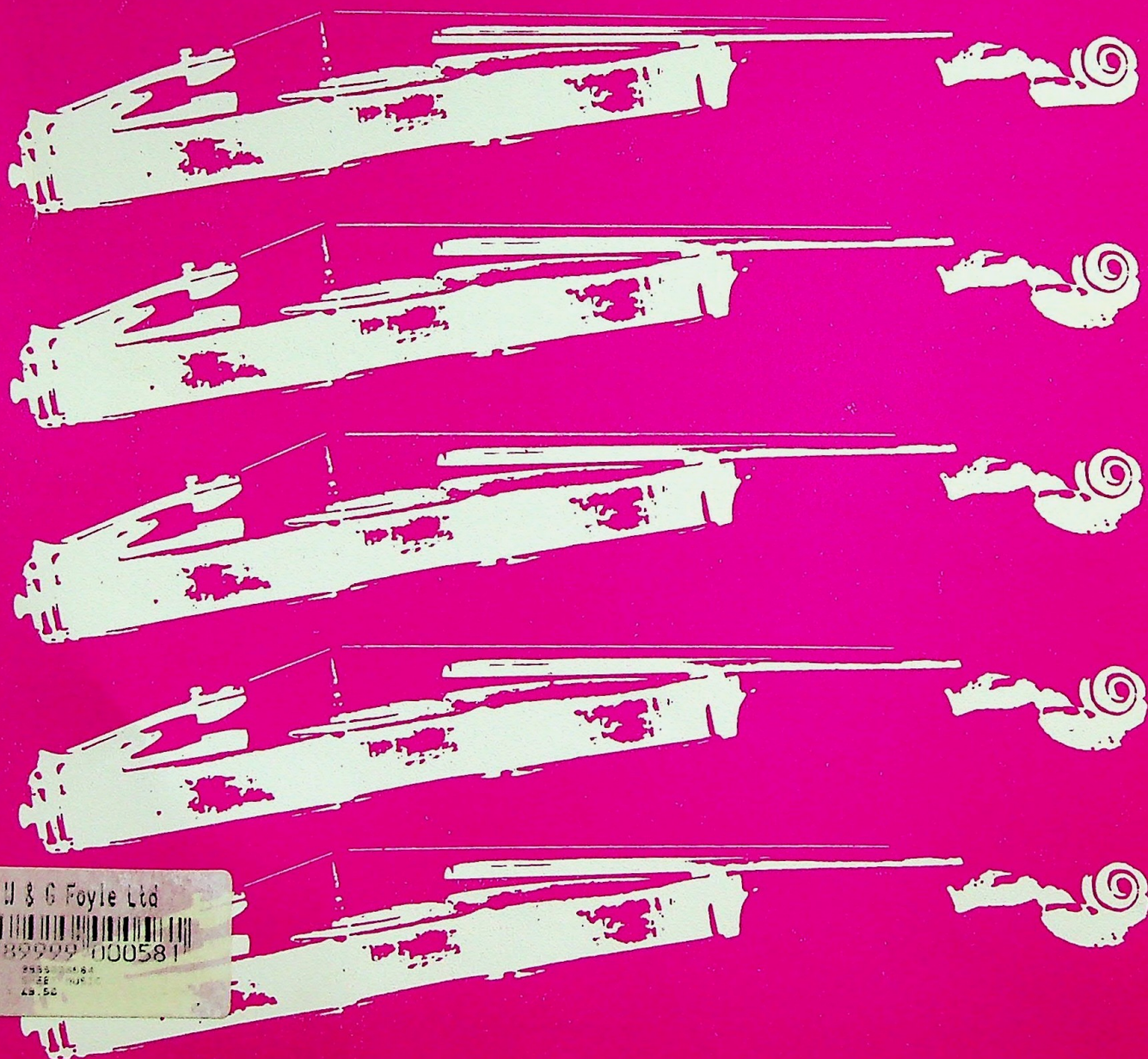
Neue Musik für Violine und Klavier

Béla Bartók	<i>Erste Sonate</i> (1921)	UE 7247
	<i>Zweite Sonate</i> (1922)	UE 7259
	<i>Rumänische Volkstänze</i> (1926) (Transkription von Zoltán Székely)	UE 8474
	<i>Ungarische Volksweisen</i> (1927) (Transkription von Joseph Szigeti)	UE 8784
Gottfried von Einem	<i>Sonate op. 11</i> (1949)	UE 11992
Morton Feldmann	<i>Spring Of Chosroes</i> (1978)	UE 16530
	<i>For John Cage</i> (1982)	UE 17623
Beat Furrer	<i>Studie</i>	
Leoš Janáček	<i>Sonate</i> (1914/21)	UE 17542
Ernst Krenek	<i>Sonate op. 99</i> (1944/45)	UE 11839
Ladislav Kupkovič	<i>Souvenir</i> (1971)	UE 15872
Gerhard Lampersberg	<i>Pfade im Gebirge</i> (1976)	
Frank Martin	<i>II. Sonate</i> (1931)	UE 12874
Nigel Osborne	<i>Mbira</i> (1981)	UE 17971
Arvo Pärt	<i>Fratres</i> (1977/1980)	UE 17274
	<i>Spiegel im Spiegel</i> (1979)	UE 13360
Alfred Schnittke	<i>Quasi una Sonata. 2. Violinsonate</i> (1968)	UE 15826
Arnold Schönberg	<i>Sonate nach dem Bläserquintett op. 26</i> (1923/24) (Bearbeitung von Felix Greissle)	UE 8375
Karlheinz Stockhausen	<i>Sonatine, Werk Nr. 1/8</i> (1951)	UE 15170
	<i>Plus Minus, 2 x 7 Seiten für Ausarbeitungen, Werk Nr. 14</i> (1963)	UE 13993
	<i>Aus den sieben Tagen, Werk Nr. 26</i> (Mai 1968)	UE 14790
Karol Szymanowski	<i>Sonate op. 9</i> (1904)	UE 3858
	<i>Romanze op. 23</i> (1910)	UE 3866
	<i>Notturmo e Tarantella op. 28</i> (1915)	UE 6626
	<i>Mythes op. 30</i> (1915)	
	- 1. <i>La Fontaine d' Arethuse</i>	UE 6836
	- 2. <i>Narcisse</i>	UE 6837
	- 3. <i>Dryades et Pan</i>	UE 6838
	<i>La Berceuse d' Aitacho Enia op. 52</i> (1925)	UE 8432
Anton Webern	<i>Vier Stücke op. 7</i> (1910)	UE 6642
Alexander Zemlinsky	<i>Serenade A-Dur</i> (1895)	UE 18075

Bei Werken ohne UE-Nummer Material nur als Sonderanfertigung bzw. als Kopie des Manuskripts.



Universal Edition UE 8784



W & G Foyle Ltd
9 789999 000581
ISBN 9555-04-64
TITLE UE 8784
PRICE £9.50