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FRÉDÉRIC CHOPIN VOL. II

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THE OXFORD ORIGINAL EDITION OF

FRÉDÉRIC CHOPIN

VOLUME TWO



CHOPIN'S HAND
MAIN DE FRÉDÉRIC CHOPIN
HAND VON FRÉDÉRIC CHOPIN
(*Collection Edouard Ganche*)

THE OXFORD ORIGINAL EDITION OF

FRÉDÉRIC CHOPIN

Edited from the original edition and the manuscripts by

Publiée d'après l'édition originale et les manuscrits par

Nach den Manuscripten und Original-Ausgaben, herausgegeben von

EDOUARD GANCHE

Président de la Société Frédéric Chopin à Paris

VOLUME
TWO

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PREFACE

To Madame M. Bouvaist-Ganche

FOR MANY years keen music lovers and admirers of Chopin's genius in all countries were hoping for the publication of his works exactly as he had written them. But to give the world an absolutely genuine and correct text of these masterpieces was no easy task.

The search for autograph manuscripts lasted for fifteen years before it was possible to venture even on the idea of a completely faithful and reliable edition. The publication of such an edition only became possible after the acquisition of a full set of these works, every single one of which had been bought by the original owner when first published. We now possess Chopin's entire output in seven volumes, each prefaced by a manuscript table of contents compiled by Chopin's friend Franchomme* or by Sigismund Neukomm†. At the end of the seventh volume is a general index, written by Franchomme and by Chopin himself, who inscribed the opening bars of twelve of the pieces in his own hand—a signal favour which he showed to his pupil Jane Stirling‡, in recognition of the care she was already taking to collect the compositions of her beloved master. It is to this noble-minded Scotswoman, whose life constitutes such a wonderful example of disinterested zeal in the service of genius, that we owe the existence of this unique collection. The notable part which Chopin himself took in the compilation of this index is abundant proof of his interest in and his approval of this collection of his works in their first French edition. On the titles and pages he scattered dedications and comments; he corrected, annotated, and provided many variants to the music. The existence of this set, prepared and preserved by Jane Stirling, remained unknown until 1927, when it came into our hands through Mme. Anne D. Houstoun and made us decide to prepare a new edition of Chopin's piano works—an edition whose text would be in exact accordance with the autograph manuscripts available to us and with this original edition, which had been so carefully supervised by the composer himself. The proposed new edition was, we decided, to be entirely free from additions and alterations. Accordingly, we simply endeavoured to restore Chopin's conceptions to their full purity, admitting not even the slightest modification of that which he himself had written. His masterpieces stand in no need of assistance from specialists, who think that they can add to the splendour of the sun.

The first edition of Chopin's works is unprocurable nowadays. It contains many misprints easily discoverable: but it is nevertheless far superior to the German edition published at the same time, and it ought to have become the prototype of all subsequent editions.

It was this French edition, prepared under his own supervision, which Chopin used with his pupils; and he was never

*Franchomme, 'cello professor at the Paris Conservatoire, 1808-1884.

†Neukomm, Sigismund, Composer, born at Salzburg, died in Paris, 1778-1858.

‡Stirling, Jane Wilhelmina, Scotswoman, pupil of Chopin, 1804-1859.

PRÉFACE

A Madame M. Bouvaist-Ganche

DE TOUTES parts et depuis longtemps, des musiciens d'élite et des admirateurs de l'oeuvre sublime de Frédéric Chopin souhaitaient que ses compositions fussent rendues au monde dans toute leur pureté, comme il les conçut, comme il les écrivit: entreprise magnifique et difficile.

Depuis quinze années nous cherchions des manuscrits de l'illustre musicien sans nous permettre de projeter une édition exactement conforme aux originaux de son oeuvre. La possibilité d'une publication nouvelle nous devint seulement évidente quand nous entrâmes en possession de l'ensemble de cette production musicale, dont chaque partie fut acquise lors de sa première mise en vente. Nous avons toute la création exceptionnelle de Frédéric Chopin réunie en sept volumes. Chacun est précédé d'une table des matières manuscrite rédigée par Franchomme*, l'ami de Chopin, ou par Neukomm†. Terminant le septième volume, une table générale des matières fut écrite par Franchomme et par Chopin lui-même. Pour douze de ses oeuvres, il transcrivit les premières mesures: faveur sans pareille répondant à la prévenance de Jane Stirling‡, qui prenait déjà le soin d'assembler toutes les oeuvres de son maître vénéré. Nous devons cette collection unique à la noble Écossaise, dont la vie offre les plus beaux motifs d'admirer l'action bienfaisante et désintéressée d'une femme envers un homme de génie.

L'insigne participation de Frédéric Chopin au manuscrit de cette table des matières prouve souverainement l'attention et l'approbation qu'il accordait à ce recueil de ses oeuvres dans leur premier tirage français. Sur les titres, les pages, il sema des dédicaces, des notes; et sur la musique il mit des corrections, des annotations, des variantes nombreuses. Préparée et conservée par Jane Stirling, restée inconnue jusqu'en 1927, cette collection, offerte à nous par Mme. Anne D. Houstoun, nous décida d'établir une édition nouvelle de l'oeuvre pour piano de Frédéric Chopin. Elle serait absolument conforme à ses manuscrits connus de nous et à cette édition princeps qui passa si longuement entre les mains du compositeur. Nous n'apporterions ni adjonctions, ni transformations.

Ainsi, nous avons simplement essayé de restituer la pensée pure du créateur, et rien—pas la plus petite modification—n'a été ajouté ni changé à ce que cet admirable génie écrivit. Ses chefs-d'oeuvre peuvent se passer du secours de spécialistes qui se croient capables d'apporter de la lumière au soleil.

L'édition première des oeuvres de Chopin est devenue introuvable. Si elle contient de nombreuses fautes de gravure facilement reconnaissables, elle est supérieure à l'édition allemande publiée dans le même temps, et elle aurait dû devenir le prototype strictement respecté de toutes les éditions ultérieures.

Avec ses élèves, Chopin employa constamment l'édition française établie par

*FRANCHOMME, Professeur de violoncelle au Conservatoire de Paris. (1808-1884).

†NEUKOMM (Sigismond), Compositeur, né à Salzbourg, mort à Paris. (1778-1858).

‡STIRLING (Jane-Wilhelmine), Ecossaise, élève de CHOPIN. (1804-1859).

VORWORT

An Madame M. Bouvaist-Ganche

SEIT VIELEN Jahren hat man in Kreisen von Musikkennern und Verehrern der unsterblichen Werke Chopins den Wunsch, eine Neuausgabe seiner Kompositionen genau nach dem Urtext zu verfassen. Ein wunderbares, jedoch schwieriges Beginnen.

Fünfzehn Jahre lang suchten wir nach den Handschriften des berühmten Musikers, ohne auch nur einen Augenblick ernsthaft eine solche Neuauflage der Urschrift planen zu können. Die Möglichkeit der Verwirklichung unserer Idee schien uns erst gekommen, als wir in den Besitz jener Chopin-Originalwerke gelangten, die Blatt für Blatt sofort nach Erscheinen gesammelt worden waren. Das gesamte musikalische Schaffen Chopins verteilt sich auf 7 Bände, deren jeder einzelne von einem Inhaltsverzeichnis begleitet ist. Diese Verzeichnisse waren von Franchomme*, dem Freunde Chopins, oder von Neukomm† verfasst worden, jedoch finden wir in einem dem siebten Band angegliederten Gesamtinhaltsverzeichnis, das ebenfalls von Franchomme zusammengestellt wurde, auch die Schriftzüge Chopins. Für 12 seiner Werke kopierte er die ersten Takte eigenhändig; sicherlich geschah dies aus besonderer Gefälligkeit gegen Jane Stirling ‡, die sich schon damals der Mühe unterzog, alle Werke ihres verehrten Lehrers zu sammeln.

Die persönliche Mitarbeit Chopins an dem Manuskript des Inhaltsverzeichnisses beweist hinreichend die Aufmerksamkeit, die er dieser ersten französischen Ausgabe seiner gesammelten Werke zuwandte. Die Titel and Seiten versah er mit Widmungen und Anmerkungen, und zwischen dem Notentext finden wir seine Verbesserungen und Änderungen.

Diese von Jane Stirling so sorgfältig zusammengestellte und behütete Sammlung, von der wir bis 1927 nichts wussten, liess uns zu dem Entschluss kommen, die Klavierwerke Chopins neu herauszugeben.

Wir haben somit den Versuch unternommen, die Gedankenwelt des grossen Musikschöpfers wieder erstehen zu lassen, und nichts, auch nicht das geringste, ist an seinen Manuskripten gedeutelt, hinzugesetzt oder entfernt worden, denn seine Meisterwerke bedürfen nicht der Unterstützung jener „Kenner", die sich für fähig halten, mit ihrem matten Lichte die Sonne zu erhellen.

Die allererste Ausgabe von Chopins Werken ist unauffindbar geblieben. Sie mag zwar auch zahlreiche, jedoch leicht erkennbare Druckfehler enthalten haben, doch muss sie immer noch besser, als die zur selben Zeit erschienene deutsche Ausgabe sein, und hätte für alle späteren Editionen das unantastbare Vorbild werden sollen.

Mit seinen Schülern benutzte Chopin fortgesetzt die französische Ausgabe, die unter seinem Augenmerk entstanden war. Damit soll allerdings nicht gesagt sein, dass sie ganz einwandfrei war und den Wünschen und Vorschriften Chopins in

*Franchomme, 'Cellolehrer am Konservatorium Paris, 1808-1884.

†Neukomm (Sigismund), Komponist, geboren in Salzburg, gestorben in Paris, 1778-1858.

‡Stirling (Jane Wilhelmina), Schottin, Schuelerin Chopins, 1804-1859.

known to take exception to anything it contained. This does not mean that it is perfect, or that it is in absolute conformity with his original working manuscripts—those manuscripts which constitute the real standards and make his intentions and decisions regarding certain works quite clear. Unfortunately, in the revision of his manuscript for publication, the composer permitted the intervention of two or three ill-advised counsellors, intimate friends of his, to whom he often entrusted the task of copying the music or of reading the proofs. And he, the great innovator in the domain of harmony, would sometimes accept the suggestions of these incompetent censors, who were entirely blinded by the all too original beauty of his writing. He would then water down his harmonies or even allow them to be modified by these paltry champions of supposedly intangible laws and jog-trot practice. Even to-day there is no lack of people intent on dimming the splendour of Chopin's own magnificent writing by their clumsy, vulgar and pretentious improvements.

To indicate all the differences between the manuscripts upon which Chopin worked and the original editions on the one hand, and the editions now universally available on the other, would be an endless labour. But the present strictly accurate edition will suffice to show to what extent petty minds have at times—even during Chopin's lifetime and with his own resigned consent—lowered the standard of significance achieved by the composer.

Take, for instance, the platitudinous corrections introduced into the Etude in F minor (the first of the *Trois Nouvelles Etudes*) before it was admitted to the ' Méthode des Méthodes ' of Moscheles and Fétis. Since then nobody has even contemplated publishing it in its original form, which shows magnificent particularities of writing, particulars heralding and in every way equalling the accomplishment of the twentieth century. Again, consider the ' Valse ' in C sharp minor (Op. 64, No. 2). The genuine text in its middle part is very different from that in common use, and does not contain that error at the beginning of the phrase in D flat major, which is to be found in all later editions. Nor did Chopin ever write the insipid chord, which is given at the close of the introductory section (seventh bar) of the ' Ballade ' in G minor, in so many widely circulated editions*. He would never have tolerated the colourless harmonies superimposed wholesale into his posthumous works by a musician as self-satisfied as incompetent. But it invariably happens that those who undertake the completion of the unfinished works of a genius display an incredible shortsightedness and incapacity. ' What would *he* have written here? ' Jane Stirling used to ask herself when considering the unfinished manuscripts of Chopin. Saint-Saëns, when he recopied the manuscript of the third Ballade, did not, for all his knowledge of music, dare rectify even the slightest error, nor ' amend ' certain startling combinations of notes. He wished to avoid appearing either disrespectful or ridiculous.

When the works of composers of genius are no longer protected by copyright, and may be reprinted by anyone, there are some people who immediately find fault with them, and see in them a suitable field for the display of their own very superior talent.

They then decree that the works stand in need of ' revision '—which means all sorts of alterations and additions, supposed to be great improvements on the composer's original conception. How happy great composers must feel in the knowledge that a day will come when their music will be improved beyond measure!

Thus, edition following edition, indications such as ' pomposo ' and ' soave ' crop up all over the staves; slurs are lengthened or shortened, dots are added or suppressed, chords become thicker or thinner, values are altered and patterns disfigured. Weird signs are invented and scattered like seed upon the wind. Every conceivable superlative and diminutive is introduced to show the one and only perfect interpretation as discovered by the reviser's sublime and indispensable intuition. A reviser would be no reviser if he did not revise! And he must be careful above all to devise embellishments different from those invented by other revisers, so that the new edition shall in no way resemble any previous one which may be duly protected by copyright.

In 1879, one of Chopin's pupils, who in his turn had become a reviser of his master's works, had the incredible audacity to declare that the manuscripts of the composer of the ' Préludes ' teemed with mistakes such as wrong notes, misplaced signs, lack of accidentals, dots, and proper spacing, incorrect slurs and false indications of octaves. Deliberate falsehood! This contemptuous reviser probably never had access to anything but copies hastily prepared by Chopin for his pupils, his friends and the many who pestered him—to which tedious task he naturally did not devote the most minute care. But the beautiful manuscripts he worked from are admirably precise, definite and complete in all respects. In these original manuscripts—among them that of the *Barcarolle* which is in our possession—are preserved Chopin's real intentions. Wherever the original manuscripts are missing, the hastily written manuscript copies should be collated with some printed copy of the first edition, overhauled by Chopin himself.

The Oxford University Press has realised the need for an edition of Chopin's works worthy of their composer, and printed in exact conformity with his intentions. In this complete edition of Chopin's works, for some time now unobtainable in their complete form, not one note has been added or suppressed. The few indications of fingering are Chopin's own. The variety of shades in the ' repeats ' will appear surprising in their many deviations from current rules and scholastic conventions. They are Chopin's own. He never stipulated that all repeats should be alike. On the contrary, the manuscripts and first edition show that in ' repeats ' he changed the slurs and accentuations and dynamic indications, so as to provide a measure of variety for his listeners.

In Chopin's time, and indeed right up to the beginning of the twentieth century, the Polish outlook, the educational influences and the ethnical elements were

*Seventh bar—Chopin actually wrote in the bass: D, G, E flat.

ses soins et ne la censura jamais. Ce n'est pas à dire pour cela qu'elle soit parfaite ni exactement conforme aux manuscrits de travail—les vrais manuscrits de l'auteur—de certaines oeuvres, à ce qu'il avait écrit et voulu. Le compositeur laissait malheureusement intervenir dans la révision de ses manuscrits deux ou trois piètres conseilleurs, amis très intimes chargés souvent de la copie des morceaux et de la correction des épreuves. Chopin, ce grand innovateur en harmonie, écoutait quelquefois les protestations de ces censeurs terre à terre offusqués des trop belles originalités de son écriture. Alors, il les édulcorait et même les laissait modifier par ces fâcheux prôneurs de lois intangibles et de formes communes. Aujourd'hui encore, il ne manque pas de tripoteurs cherchant à ternir de leurs attouchements maladroits, prétentieux et vulgaires, la magnificence des conceptions du grand polonais.

Il serait interminable d'indiquer toutes les différences entre les manuscrits de travail ou l'édition originale et ces oeuvres publiées universellement. L'édition présente, rigoureusement exacte, montrera quel abaissement de valeur des esprits médiocres ont fait quelquefois subir aux compositions de Chopin, même de son vivant, avec son consentement résigné.

Considérez les plates rectifications infligées à ' l'étude ' en fa mineur (1ère des *Trois Nouvelles Etudes*) pour qu'elle fût acceptée dans la ' Méthode des Méthodes ' de Moscheles et Fétis. Personne, depuis, n'eut la pensée de republier la composition du manuscrit, où se trouve de splendides particularités d'écriture, annonçant, égalant, les procédés accomplis du vingtième siècle. Considérez encore la ' Valse ' en ut dièse mineur (Op. 64, No. 2) fort différente en sa partie médiane, et dont le manuscrit n'offre pas la faute perpétuée dans toutes les éditions au début de la phrase en ré bémol majeur. Jamais Chopin n'écrivit l'insipide accord terminant l'introduction de la ' Ballade '* en sol mineur en des éditions très répandues. Jamais il n'eut toléré les incolores harmonies semées dans ses oeuvres posthumes par un musicien aussi infatué que chétif. Celui qui prend la place d'un créateur de génie pour parachever ses oeuvres révèle une sottise stupéfiante et la montre toujours malheureuse. ' Qu'aurait-il mis là, *lui*? ' se demandait humblement Jane Stirling en considérant les manuscrits laissés inachevés par Chopin. Saint-Saëns, copiant le manuscrit de la troisième Ballade, n'osait pas, avec tout son savoir musical, rectifier de minimes erreurs, ni ' améliorer ' quelques étonnantes réunions de notes. Il ne voulait être ni irrespectueux ni ridicule.

Quand les oeuvres musicales des hommes de génie ne sont plus protégées par les lois et tombent dans le domaine public, des gens les trouvent tout à coup insuffisantes, indigentes et passibles de leur très supérieure collaboration. Ils décrètent alors que ces oeuvres ont besoin d'être ' révisées '. Cela comporte toutes sortes de changements très supérieurs aux conceptions de l'auteur, et des additions et des modifications toujours suréminentes. Les grands musiciens doivent être heureux de savoir qu'un jour, leur musique sera gratifiée d'incroyables perfectionnements.

C'est ainsi que les éditions succédant aux éditions les ' pomposo ' et les ' soave ' apparaissent et se multiplient sur les pages, les courbes de liaisons sont allongées ou raccourcies, les points prodigués ou raréfiés, des accords engraissent ou maigrissent, des blanches noircissent et des noires blanchissent, des doubles croches perdent leur légèreté et des crochets poussent aux simples croches. Des signes sont inventés et semés comme graines au vent. Tous les superlatifs et les diminutifs du sentiment, de la nuance, de l'effet sont découverts, indiqués, et jonchent les feuillets, enserrant toutes les mesures, montrant la meilleure, la supérieure interprétation et l'intuition profonde et indispensable du reviseur. Quand on est réviseur, il faut bien réviser pour montrer qu'on est réviseur. Il convient surtout de changer les ' embellissements ' d'un autre réviseur, afin que la nouvelle publication ne paraisse point présenter la contrefaçon d'une autre édition, celle-ci dûment protégée par une loi commerciale.

En 1879, un élève de Chopin, devenu à son tour un ' réviseur ' de l'oeuvre de son maître, ne poussa-t-il pas l'audace jusqu'à déclarer que les manuscrits de l'auteur des ' Préludes ' étaient ' pleins d'erreurs de plume, telles que fausses notes, signes mal placés, absences d'accidents, de points, d'intervalles, mauvaises indications de coulés et d'octaves . . . ' Affirmations mensongères, répondrons-nous. Ce reviseur-contempteur n'avait sans doute connu que des manuscrits recopiés hâtivement par Chopin pour des élèves, des amis, des solliciteurs: travail fastidieux où le musicien ne mettait pas une exactitude absolue. Par contre, tous ses beaux manuscrits de travail sont d'une admirable précision, d'une sûreté d'écriture et d'indications parfaite. Ces manuscrits premiers—comme celui de la *Barcarolle* que nous possédons—gardent les vraies conceptions du génial créateur. Faute de ces textes primitifs, les manuscrits recopiés en hâte devraient nécessairement être confrontés avec une édition princeps ayant passé entre les mains du compositeur.

Les chefs de la célèbre maison d'édition *The Oxford University Press* ont vu qu'il importait de republier dans une forme adéquate à celle désirée par Chopin son oeuvre incomparable. Ils ont voulu présenter au public ces merveilles d'art, qui n'étaient plus trouvables dans leur intégrité. Cette entreprise les honore.

Dans les pages musicales ainsi rétablies, il n'est rien d'étranger aux indications du compositeur. Les quelques doigtés posés ici et là sont les siens. La variété des nuances dans les reprises surprendra par son infraction des règles adoptées, des convictions scolastiques. Elles sont données par Chopin. Il n'a jamais marqué que toutes les reprises devaient être semblables. Bien au contraire, la lecture des manuscrits comme de l'édition originale montre que dans les répétitions d'un fragment de l'oeuvre, il changeait souvent la notation, les liaisons d'accentuation, les liaisons de prolongation, et les signes d'intensité, afin d'éviter la monotonie de l'interprétation et diversifier quelque peu l'impression auditive. Il

*7ème mesure. CHOPIN avait écrit à la basse: ré, sol, *mi* bémol.

Es reiht sich dann eine Ausgabe an die andere, die „ Pomposo " und „ Soave " entstehen und werden überall angebracht. Die Bindungszeichen werden gedehnt oder gekürzt, man fügt Punkte hinzu oder man lässt sie fort, Akkorde werden verstärkt oder verkleinert. Zeichen werden neu erfunden und häufig, wie die Spreu im Winde, eingestreut. Alle Höhepunkte und Tiefen des Gefühls, der Nuance und des Effektes sind blossgelegt und markiert, jedes Zeitmass genau vorgeschrieben, kurzum überall zeigt sich die tiefsinnige Auslegung des Bearbeiters.

Man muss seinen Beruf als Bearbeiter oder Revident dadurch beweisen, dass man möglichst eingehend revidiert, wobei es jedoch empfehlenswert ist, " Verschönerungen " eines anderen Bearbeiters zu ändern, damit die neue Ausgabe nicht etwa eine Handhabe biete, einer anderen Edition, die womöglich handelsgesetzlich geschützt ist, gegenübergestellt zu werden.

Im Jahre 1879 machte sich ein Schüler Chopins seinerseits an die Revision der Werke seines Lehrers. Er besass die Kühnheit zu erklären, die Manuskripte des Verfassers der „ Preludien " seien voll von Schreibfehlern, sowohl in Gestalt falscher Noten, wie unrichtig gesetzter Zeichen. „ Lügenhafte Behauptungen ", werden wir antworten. Jener Schüler bekam sicherlich keine anderen Manuskripte als die von Chopin hastig für seine Schüler, Freunde und Bekannten angefertigten Abschriften zu sehen. Diese Kopien waren für den Meister natürlich unangenehme Arbeiten, und er liess nicht immer die notwendige Sorgfalt dafür walten. Hierzu im Gegensatz zeigen alle Originalmanuskripte eine bewunderungswürdige Genauigkeit, eindeutige Angaben und eine gleichmässige Handschrift. Solche erstklassige Manuskripte—wie z.B. die in unserem Besitze befindliche „ Barcarolle "—wahren die ursprüngliche Auffassung des grossen Musikschöpfers. In Ermangelung der Originalschriften müssten fehlerhafte Kopien mit einer Erstausgabe, die durch Chopins Hände gegangen war, verglichen werden.

Die Leiter des berühmten Verlagshauses; *The Oxford University Press*, haben erkannt, wie wichtig es ist, Chopins Werke in der von ihm gewünschten Form neu zu veröffentlichen. Der Verlag wollte der Öffentlichkeit diese Wunderwerke der Kunst, deren Urform nicht mehr auffindbar war, wiedergeben. Dieses Unternehmen ehrt die Herausgeber.

Die neue Ausgabe wird keine dem Komponisten fremde Angaben enthalten. Die wenigen Fingersätze, die hier und da zu finden sind, hat man den Originalen entnommen. Man wird über die Mannigfaltigkeit der Feinheiten in den Wiederholungen ueberrascht sein, denn sie bedeuten einen Einbruch in althergebrachte Regeln und scholastische Grundlagen, jedoch sind sie von Chopin vorgeschrieben.

Niemals hat er angegeben, dass Wiederholungen in übereinstimmender Auffassung gespielt werden müssen. Seine Manuskripte und die Originalausgabe beweisen ganz das Gegenteil, dass er in der Wiederholung eines Fragmentes seiner Werke, die für Ausdruck, Dehnung und Betonung gesetzten Zeichen

*Siebenter Takt; Chopin schrieb im Bass d, g, *es*.

but barely acknowledged as factors in the formation of his works. There was, of course, the undeniable evidence of titles such as 'Mazurkas' and 'Polonaises' and the facts of Chopin's heredity: but there the Polish element in his music ended, and his work was represented for the most part in connection with poetic moods and universal feelings expressed in the composer's own manner. But this form of artistic creed, which is still accepted by a few insufficiently informed people, is wrong, as we have shown in our own books*. Chopin's mind was as powerful as his body was weak. Everything of life reached that ardent mind, where music ranged as the winds range over space—music now fiery, now serene, now mournful, now tempestuous; terrifying and destructive, or sweet, voluptuous and soothing. He was, *par excellence*, the bard of love and of freedom; it was from the people, in the social conditions and in the heart of his fellow-countrymen, that he found his burning inspirations.

He could stir the soul or calm it, or transport it on the sounding waves of his music, magnificent in its construction and phrased in terms of the sublime and the eternal. There was nothing weak or mediocre in his mind, which soared high above mere men when he turned in isolation to his own inner world. His music makes a deep impression upon those who can understand it, because it expresses the nobility of the soul in all its fullness. If this music is lofty and enthralling, it is because it springs from a great universal spirit, of which he was the vital personification. It stands for the life of a nation, of Poland, in its general features for universal life, in its intimate particulars for the life of Poland. Chopin thought with Poland, and for Poland: his feelings originated in the supremely keen sensitiveness of the Pole, and he has written nothing which is not a pure and genuine expression of the Polish spirit.

Thus, leading all men to know and love the people whom he loved, defended and exalted, he reached the hearts of all peoples. Of this race, to which he belonged, he is the great hero; and of all men of genius in the world's history he is one of the most wonderful. He has raised music to a level upon which it embraces an accurate sense of both psychological and social life. He has united it, beyond mere feelings and impressions, with the very thoughts and general life of a nation. In order to understand well and to appreciate increasingly the beauties of Chopin's music, it is necessary to study all the principles which went to form it. Nothing in Art is greater or more inspiring.

EDOUARD GANCHE

President of the 'Société Frédéric Chopin'

Paris, *July* 24, 1928

*'Frédéric Chopin, sa vie et ses oeuvres.'—'Dans le Souvenir de Frédéric Chopin.'—'Voyages avec Frédéric Chopin.'—'Paris, Mercure de France.'

n'admettait point une obligation de symétrie. Les premiers réviseurs vinrent et s'empressèrent de tout uniformiser. La longue suite des réviseurs ne s'arrêta plus dans ces surprenants bouleversements.

Au temps de Chopin, et jusqu'au début du vingtième siècle, l'élément ethnique, l'influence éducative et l'idée polonaise étaient petitement reconnue dans la formation de ses oeuvres. Il fallait l'évidence même des titres, Mazurkas, Polonaises, et la provenance du compositeur. Ces visibles indications marquaient les limites de son polonisme. La majeure partie de son art était rattachée à la poésie, aux états de l'âme universelle rendus à la manière de l'auteur. Ces croyances artistiques, qui trompent encore quelques personnes insuffisamment instruites, étaient fausses. Nous l'avons démontré dans nos livres*. Si le corps de Chopin était faible, formidablement puissant était son esprit. Tous les phénomènes de la vie atteignaient le brasier de son cerveau, où la musique régnait comme le vent dans l'espace, tantôt brûlante, tantôt sereine, ou lugubre ou cyclonale, terrifiante ou destructrice, ou chantante et voluptueuse et berceuse. Il était par excellence le chantre de l'amour et de la liberté. Le coeur et le peuple, le sentiment et les faits sociaux, ceux de son pays, motivèrent ses ardentes inspirations. Il broyait l'âme, la rasserénait ou la transportait par les ondes sonores de sa musique, édifiée dans la plus magnifique et la plus robuste structure, celle du sublime et de l'éternel. Son esprit n'avait aucune faiblesse, aucune médiocrité: il planait sur les hommes quand il s'isolait dans son univers intérieur. Sa création impressionne profondément les humains capables de la comprendre, parce qu'il a exprimé toute l'âme dans sa noblesse. Elle est si haute et si captivante parce qu'elle émane d'un esprit collectif dont il était l'unité vibrante. Ce qui l'anime, ce qu'elle traduit, c'est la vie particulière d'une nation, la Pologne, semblable à la vie universelle dans sa généralité, et entièrement spécifique dans son existence intime. Chopin pensait avec la Pologne, pour la Pologne, il ressentait avec la nature supérieurement sensible du Polonais, et il n'a rien écrit qui ne fût une manifestation de la plus pure essence polonaise. Il atteignit tous les peuples par un peuple qu'il fit connaître, aimer, qu'il défendit, et magnifia.

Il en est le héros merveilleux, et des génies du monde il est un des plus beaux génies. Il a élevé la musique jusqu'au sens exact de la vie psychologique et sociale. Il l'a réunie, du sentiment et de l'impression, à la pensée déterminée et aux faits généraux d'une nation. Pour bien comprendre et trouver toujours plus belles les oeuvres de Frédéric Chopin, il est indispensable d'étudier tous les principes qui les engendrèrent. Rien n'est plus passionnant, rien n'est plus grand dans l'Art.

EDOUARD GANCHE

Président de la Société Frédéric Chopin

Paris, 24 *Juillet* 1928.

**Frédéric CHOPIN, sa vie et ses oeuvres.*—*Dans le Souvenir de Frédéric Chopin.*—*Voyages avec Frédéric CHOPIN.*—Editions du 'Mercure de France.'—PARIS.

veränderte, um eine monotone Wiedergabe zu vermeiden und die klangliche Wirkung zu verstärken.

Zu Lebzeiten Chopins und bis zum Beginn des 20 Jahrhunderts wurde das nationale Element, der erzieherische Einfluss und die polnische Idee seiner Werke kaum verstanden. Man war sich zwar über die Bedeutung der Titel, wie Mazurka, Polonaise und über die Herkunft des Komponisten klar. Jedoch mit diesen sichtbaren Zeichen waren die Grenzen seines Polentums gegeben. Der grösste Teil seiner Werke fusste auf Poesie und Seelenleben, dem er auf seine Art Ausdruck verlieh. Jedoch ist diese gekünstelte Vermutung, durch die heute noch manche Menschen sich täuschen lassen, unrichtig. Wir haben dies in unseren Schriften* gezeigt. Wenn auch Chopin körperlich schwach war, so war sein Geist umso machtvoller. Alle Bewegungen des Lebens erfasste er mit der Glut seines Empfindens, durch die die Musik stürmte, wie der Wind im Weltraum, in feurigen und ernsten, schauerlichen und stürmischen Weisen, verderbend und zerstörend, und oft singend, sehnsüchtig und einschläfernd.

Er war *par excellence* Verkünder von Liebe und Freiheit. Herz und Gefühl, sein Volk und die Geschehnisse in seinem Vaterlande erweckten seine leuchtenden Inspirationen. Er zermalmte die Seele, er gab ihr neues Leben und führte sie auf den Schwingen seiner hehren und ewigen Musik.

Seine Musik hinterlässt bei allen Menschen, die fähig sind, sie zu verstehen, tiefen Eindruck, denn in ihr hat Chopin den ganzen Adel seiner Seele verkündet. Sie ist so herrlich und bezaubernd, weil sie von einem universellen Geist durchströmt wurde, dessen lebendige Verkörperung er war. Was ihn beseelte und was er vertonte, das war das Leben eines Volkes, Polens, das zwar ähnlich dem allgemeinen Weltgetriebe und in seinen Tiefen doch so sondergeartet ist.

Chopin dachte mit und für Polen, er empfand mit der überaus empfindsamen Natur des Polens und nichts hat er geschrieben, was nicht Ausdruck reinsten polnischen Wesens gewesen waere. Er kam zu allen Völkern durch ein Volk, dessen Namen er verbreitete, für das er Liebe erweckte, das er verteidigte und verherrlichte.

Für Polen ist er der Held, und unter den Weltgenies eines der grössten. Er hat die Musik zu dem tatsächlichen Sinn des Wesens der Seele und der menschlichen Gesellschaft erhoben. Er hat sie über Gefühl und Empfindung zum Ausdruck umgrenzter Gedanken und des Alltages eines Volkes geführt.

Um die Werke Friedrich Chopins zu verstehen und sie immer herrlicher zu empfinden, ist es unerlässlich, die Grundlagen auf denen seine Werke entstanden sind, zu studieren. Es gibt nichts Berauschenderes und nichts Grossartigeres in der Kunst.

EDOUARD GANCHE

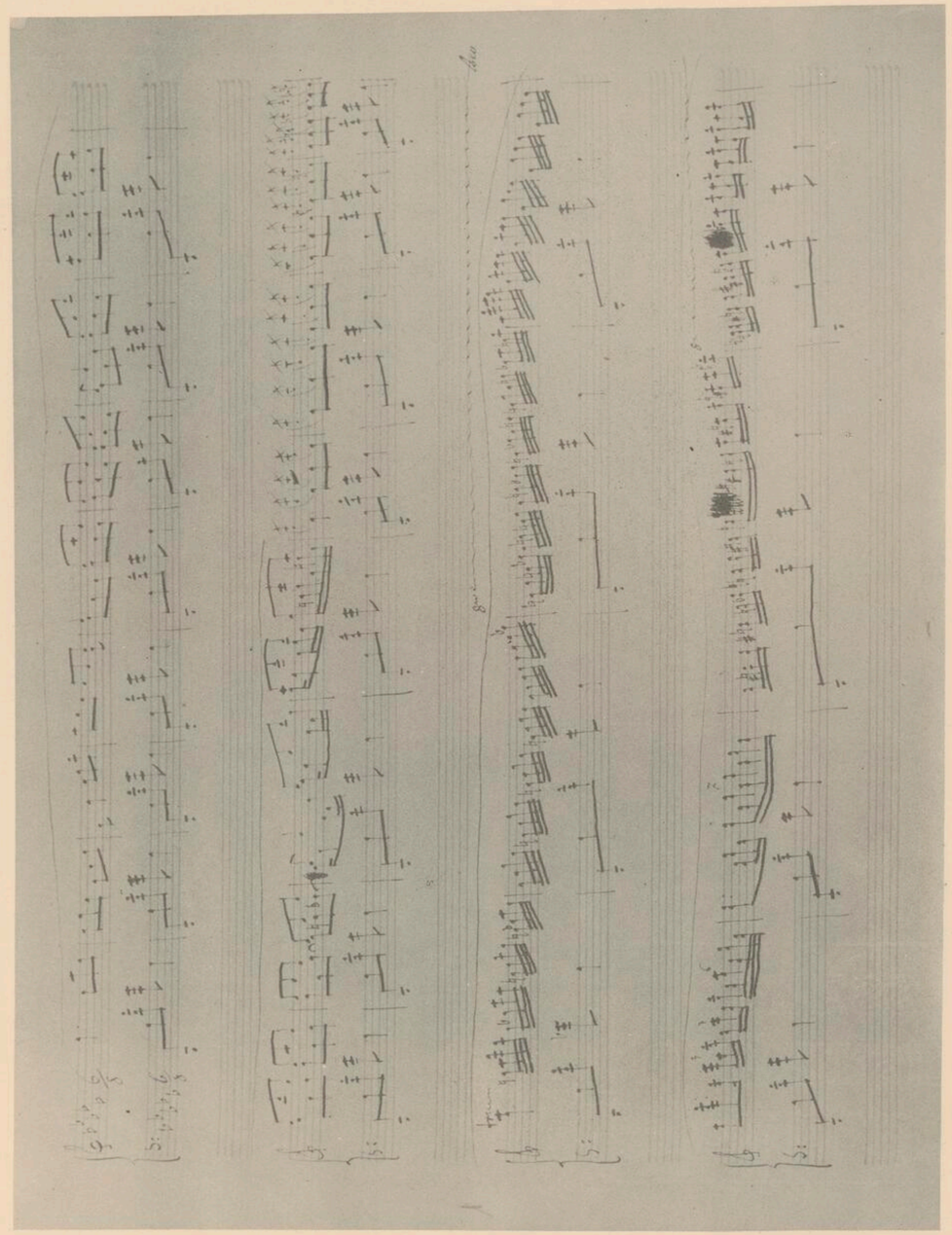
President der Société Frédéric Chopin

Paris, *den* 24 *Juli* 1928.

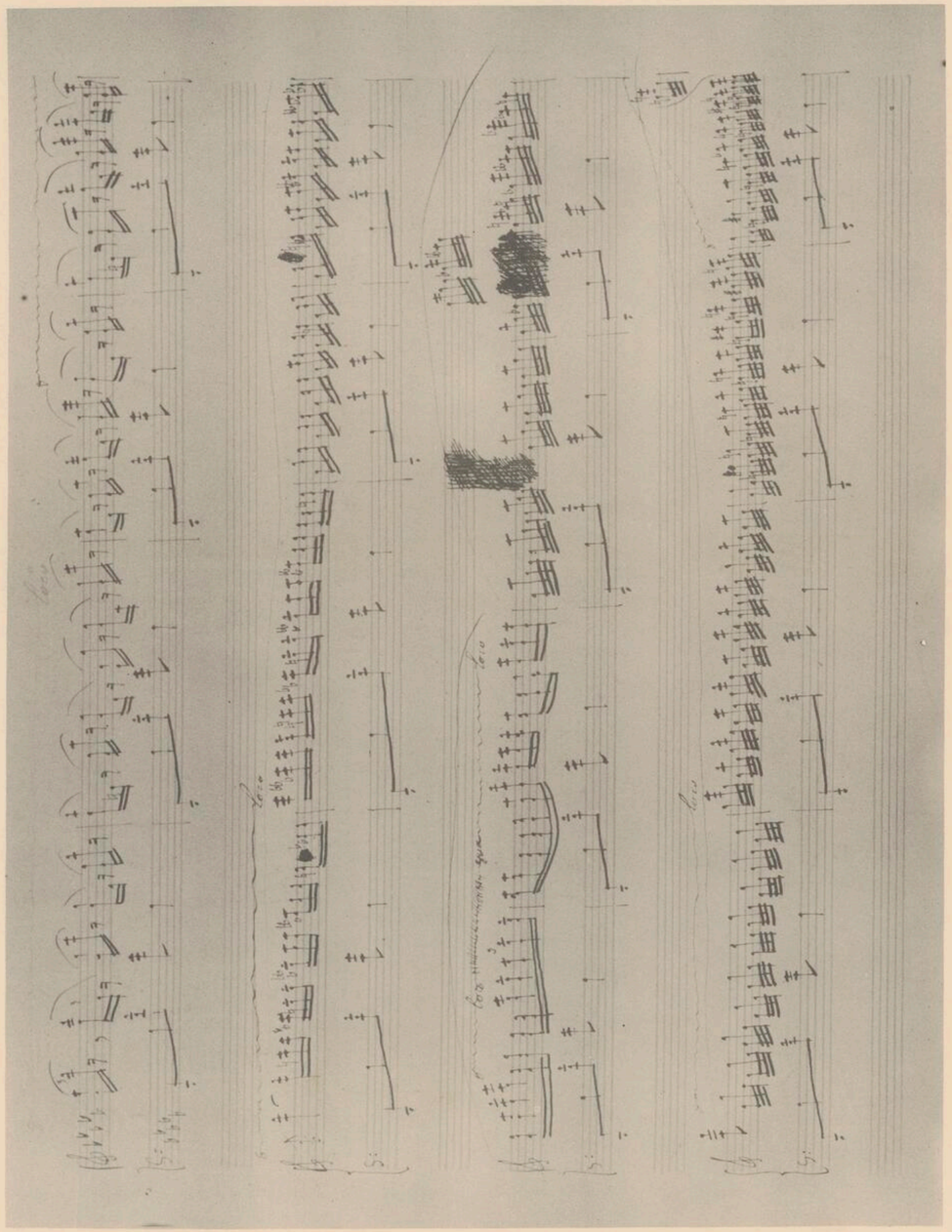
*Friedrich Chopin, sein Leben und seine Werke.—Dem Andenken Friedrich Chopins.—Reisen mit Friedrich Chopin. Ausgaben 'Mercure de France. Paris.'

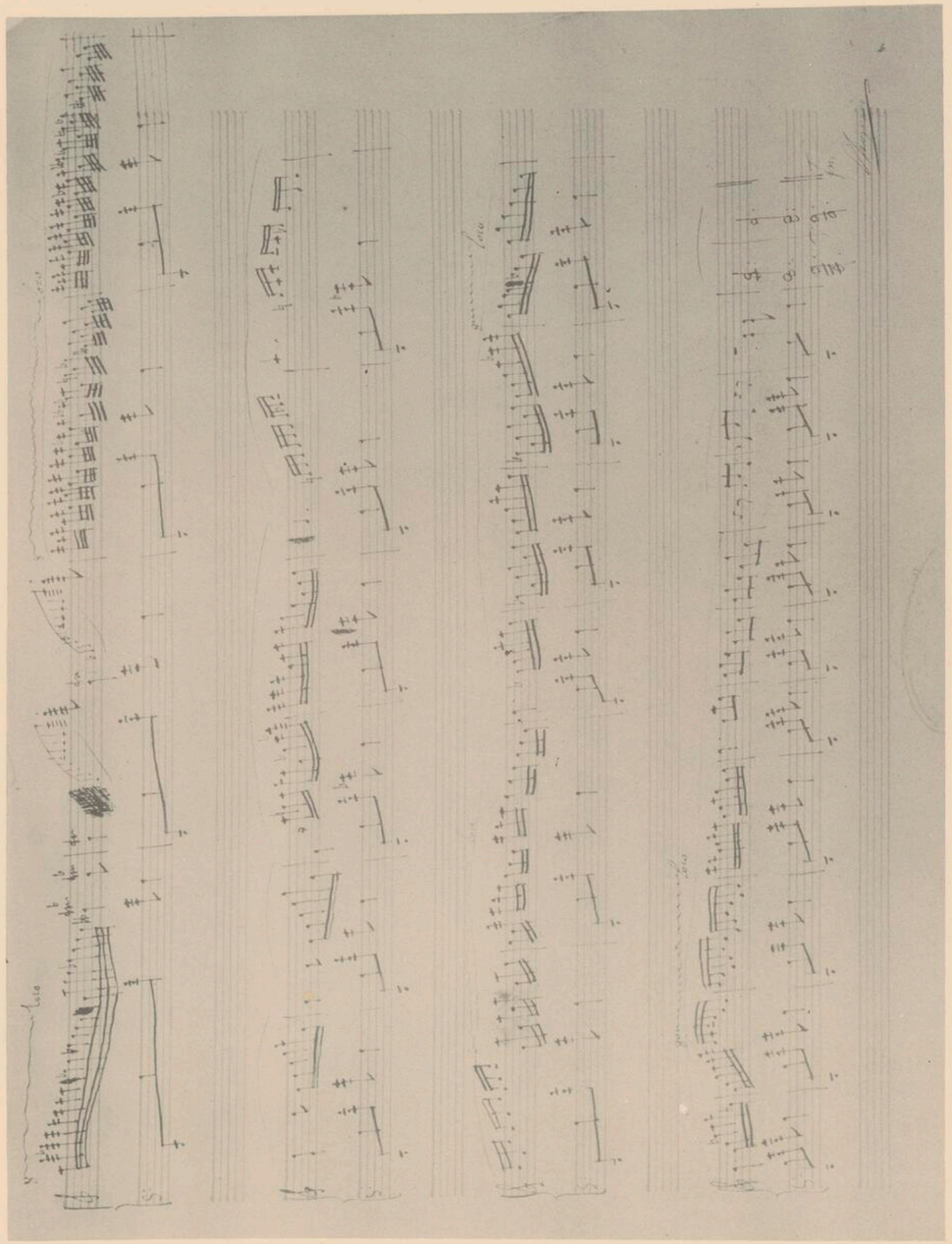


DELACROIX: PROFILE OF DANTE, AFTER THE MASK OF FRÉDÉRIC CHOPIN
DELACROIX: PROFIL DE DANTE D'APRES LE MASQUE DE FRÉDÉRIC CHOPIN
DELACROIX: DAS PROFIL VON DANTE NACH DER MASKE VON FRÉDÉRIC CHOPIN
(*Musée de Louvre*)



CHOPIN'S MANUSCRIPT OF THE ' BERCEUSE '
' BERCEUSE ', DE FRÉDÉRIC CHOPIN, PHOTOGRAPHIE DU MANUSCRIT
CHOPIN'S MANUSKRIPT VON ' BERCEUSE ', PHOTOGRAPHIE DES MANUSKRIPTS
(*Bibliotheque du Conservatoire de Musique de Paris*)





Contents

BALLADES ET IMPROMPTUS

SCHERZOS ET FANTAISIE

RONDEAUX

BERCEUSE, BARCAROLLE, ET VARIATIONS, ETC.

SONATES

BALLADES ET IMPROMPTUS

BIBLIOTEKA INSTYTUT FRYDERYKA CHOPINA

INDEX

BALLADES

			Pages
No. 1	G minor Sol mineur	Op. 23	1
No. 2	F major Fa majeur	Op. 38	16
No. 3	A♭ major La bémol majeur	Op. 47	26
No. 4	F minor Fa mineur	Op. 52	39

IMPROMPTUS

No. 1	A♭ major La bémol majeur	Op. 29	55
No. 2	F♯ major Fa dièse majeur	Op. 36	62
No. 3	G♭ major Sol bémol majeur	Op. 51	70
Fantaisie-Impromptu	C♯ minor Ut dièse mineur	Op. 66 (Œuvre posth.)	77

THE OXFORD EDITION OF CHOPIN'S WORKS
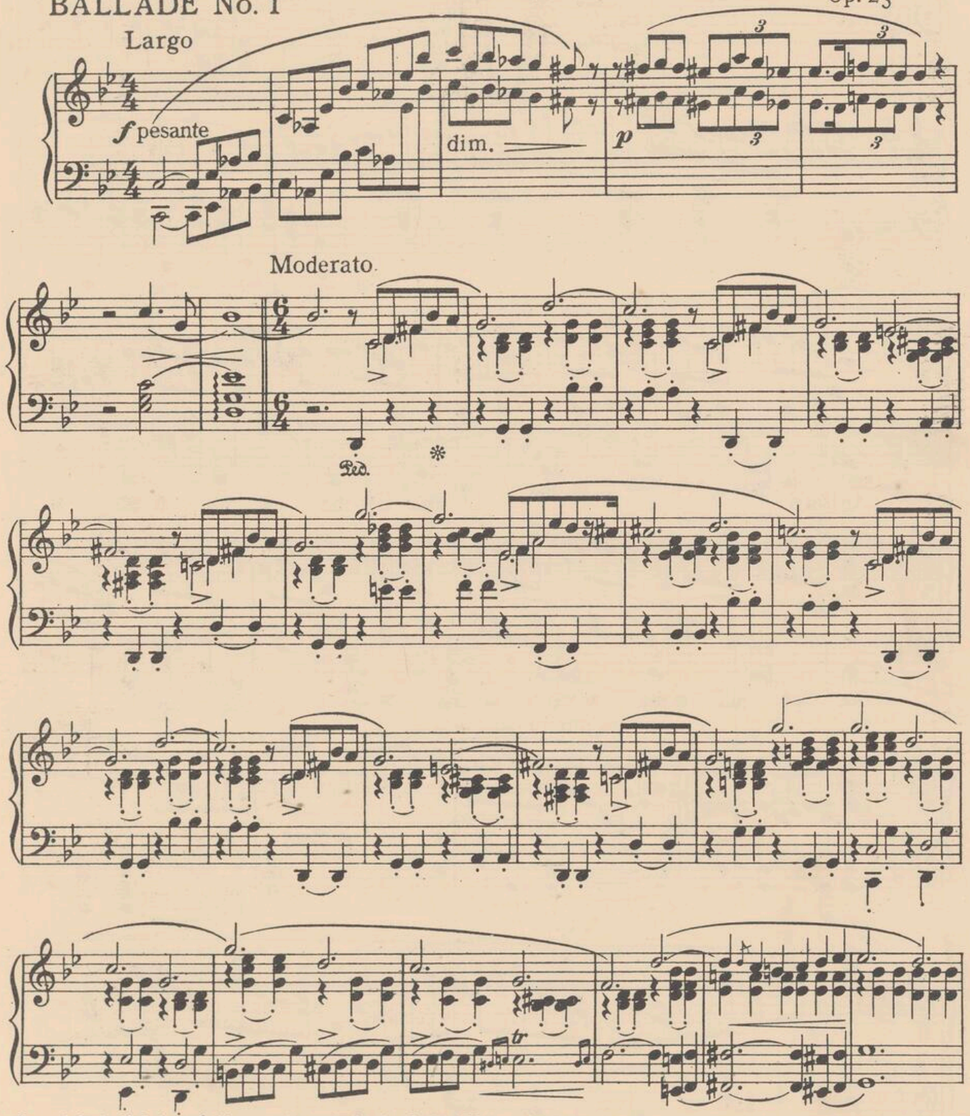
BALLADES

A Mr. le Baron de Stockhausen

FR. CHOPIN

Op. 23

BALLADE No. 1



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OXFORD UNIVERSITY PRESS, AMEN HOUSE, WARWICK SQUARE, LONDON, E.C.4.

rit.

a Tempo

Agitato

sempre più mosso

calando

smorz.

Rit.

Meno mosso
sotto voce

pp

sempre *pp*

sempre

dim.

rallentando

a tempo

pp

cresc.

fz *pp*

f

cresc.

ff

fff

dim.

più animato

cresc.

Ped. * Ped. * Ped. *

ff

fz

tr

con forza

ten.

ten.

sempre *f*

ritenuto

dim. e rall.

Meno mosso

pp sempre sotto voce

cresc.

cresc.

appassionato

poco rit.

Il più forte possibile

Presto con fuoco

fz

fz

cresc.

cresc.

Rit. Accel.

Rit. Accel.

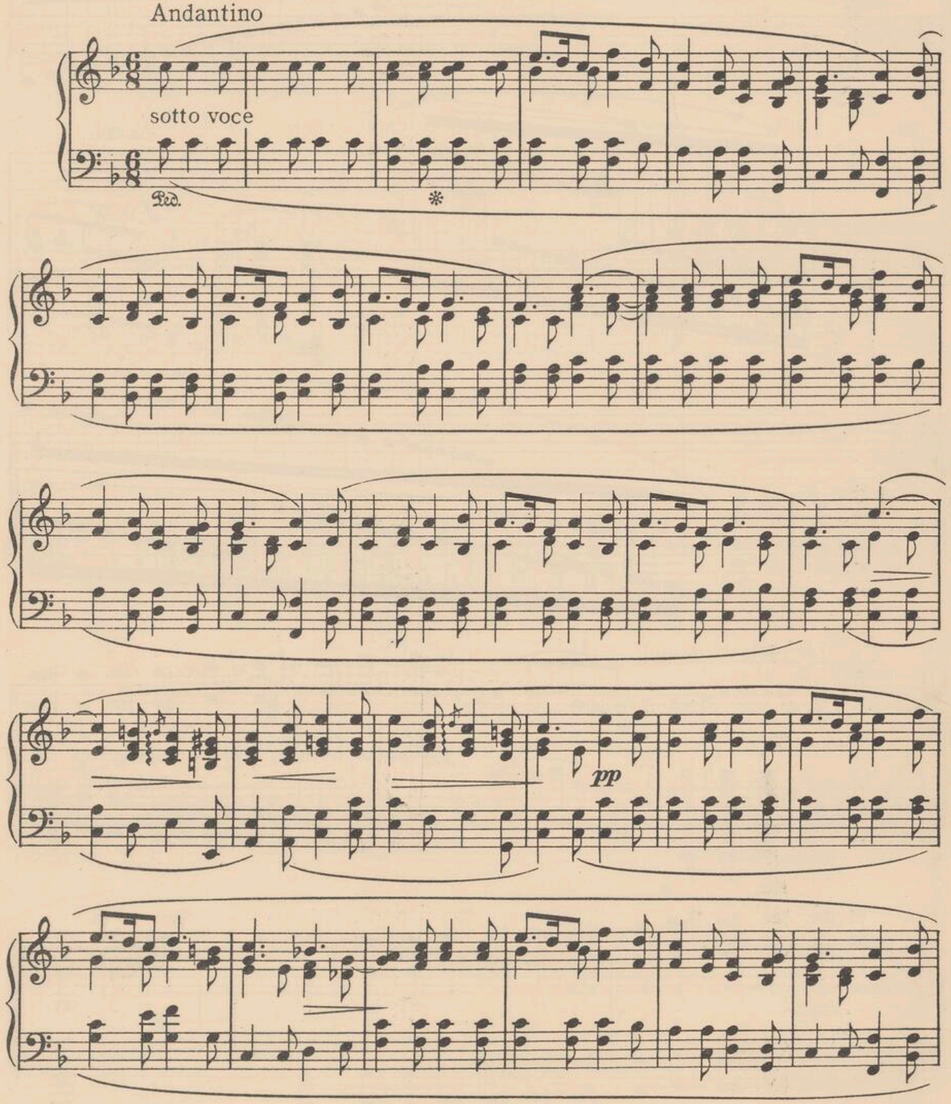
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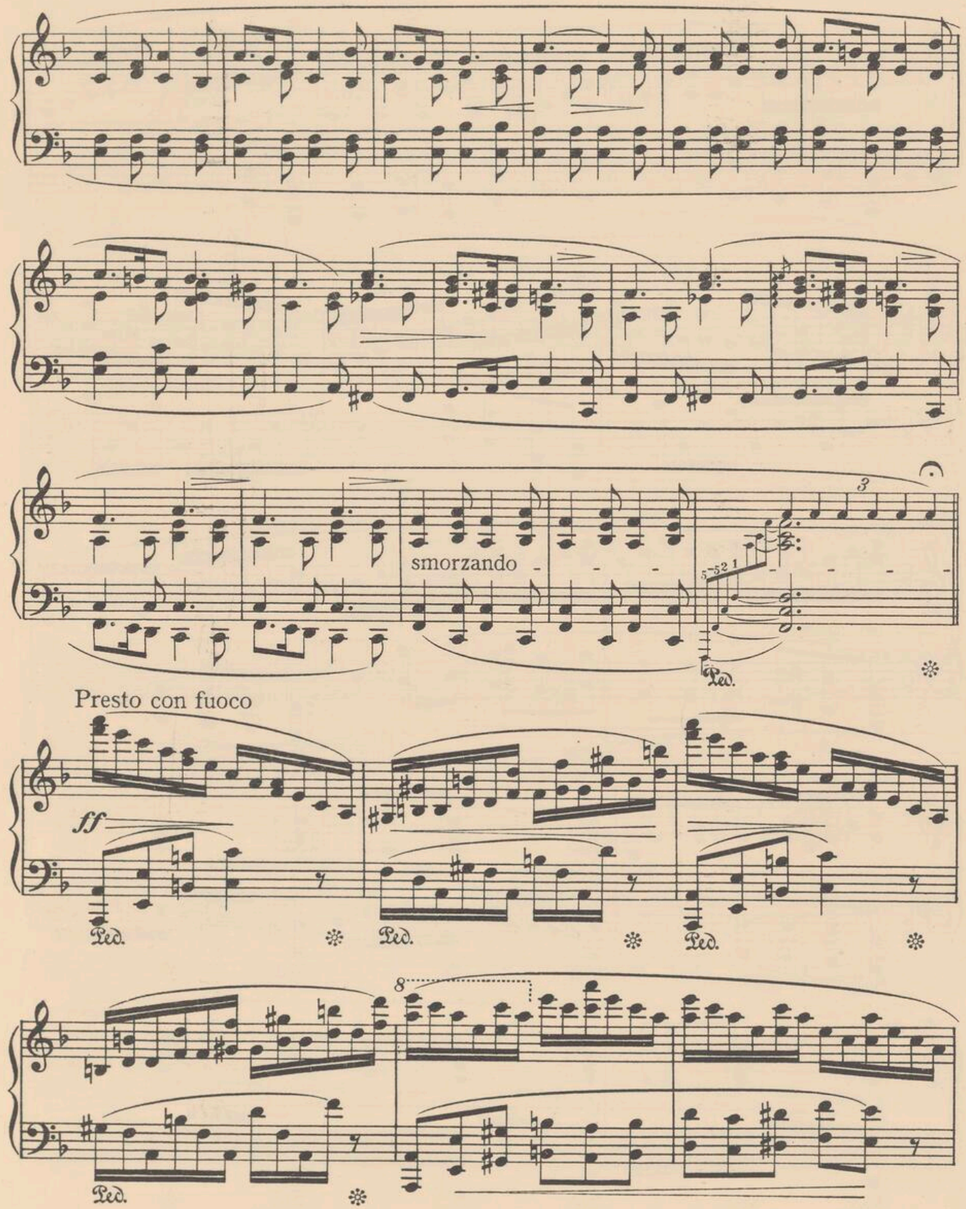
A Robert Schumann

BALLADE No. 2

Op. 38

Andantino





8

Ped. Ped.

8

Ped.

cresc.

Ped. Ped. Ped.

Ped. Ped. Ped.

ff

Ped. Ped. Ped.

dim.

Ped. Ped. Ped.

Ped. Ped. Ped.

rallentando

Ped. Ped.

Tempo I

pp

slentando

Ped. Ped. Ped.

Ped.

Stretto più mosso

cresc. *f* cresc.

ff

rit. Tempo I

fz *p*

Ped.

ritenuto

Ped. Ped. Ped.

Stretto più mosso

cresc. *f* cresc.

ff accel.

Presto con fuoco

Ped.

8

Ped.

Ped.

Ped.

Ped.

8

cresc.

Ped.

sempre forte

marcato

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

cresc.

ff

cresc.

Tempo I

fz

pp

① B♭ in the MS., B♮ in the original edition.
① Si♭ sur le manuscrit, si♮ dans l'édition originale.
① B♭ in dem Manuskript, B♮ in dem Ursprungliche Auflage.
② Variante de Chopin. Manuscrit:

A Melle. Pauline de Noailles

BALLADE No. 3

Op. 47

Allegretto

mezza voce

f

p

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ten.

cresc.

tr

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

p

pp

Ped.

ten.

cresc.

ff

p

① **Original edition. In the MS there is no A in the treble clef, throughout this bar.**
Edition originale. Il n'y a pas de *la* en clef de sol sur le manuscrit jusqu'à la fin de la mesure.
Ursprüngliche Auflage. In dem Manuskript ist kein A im Diskantschlüssel, den ganzen Taktstrich hindurch.

② **The A does not appear in either clef in the MS, but is found in the original edition.**
Aux deux clefs, le *la* n'est pas sur le manuscrit mais se trouve dans l'édition originale.
Der A erscheint in keinem Schlüssel in dem Manuskript; er ist aber in der ursprünglichen Auflage.

③ **G flat in the MS; G natural in the original edition.**
***Sol* bémol dans le manuscrit; *sol* naturel dans l'édition originale.**
G moll im Manuskript; G♮ in der ursprünglichen Auflage.

dim.

cresc.

p

dim.

leggiero

dim.

cresc.

tr

sostenuto

cresc.

ten.

p

mezza voce

cresc.

ff

fz f fz fz fz

smorzando

sotto voce

Ped. ✻ Ped. ✻ Ped. ✻

Ped. Ped. Ped. Ped.

stretto

cresc.

Ped. Ped. Ped. Ped.

Più mosso

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8

A Mme Nathaniel de Rothschild

BALLADE No. 4

Op. 52

Andante con moto

p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

dim.

ritenuto

Ped. Ped.

a Tempo

mezza voce

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

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

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

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

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

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

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

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

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

dim

pp

Ped. * Ped. legato *

mezza voce

fp

ten.

cresc.

f

cresc.

ritenuto

ff

a Tempo

fz

dim. accel.

leggieramente

a Tempo

ritenuto

p

dolce

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ritard. - - - a Tempo

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

ten.

leggiero

Ped. ✻ Ped. ✻ Ped. ✻

ten.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

f dim.

Ped. ✻ Ped. ✻ Ped. ✻

tr

cresc.

f

ten.

Ped. ✻

dim. *pp*

ritardando

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Smorz.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Rall.

dolciss.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

a Tempo

p legato

Ped. ✻

Ped. ✻

Ped. ✻ Ped. ✻

in Tempo

leggiero

dolce

f

fz

cresc.

fz *ff*

Stretto

fff *pp*

f

fz *fz*

fz

cresc.

marcato

ff

8

Accel. sin' al fine

A Melle Caroline de Lobau

IMPROMPTU No. I

Allegro assai, quasi Presto

Op. 29

legato

All fingering by Frédéric Chopin.
Tous les doigtés sont de Frédéric Chopin.
Der ganze fingersatz von Frédéric Chopin.

cresc

Poco riten.

dim. acceller.

smorzando

sostenuto

Riten.

ten.

f

f cresc.

leggiero

mezza voce

ff

una corda

dolciss.

mezza voce

con forza

f

cresc.

legato

cresc.

Poco riten.

acceller.

smorzando

sotto voce

IMPROMPTU No. 2

Op. 36

Andantino

p

Ped. ✻ Ped. ✻

20

tr

23

Ped. ✻ Ped. ✻

Ped.

Ped. ✻ Ped. ✻ Ped. ✻

sostenuto

cresc.

Ped. ✻

f

Ped. Ped.

ff

Ped. ✻

dim.

Rallent.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp

Ped. ✻

Ped. ✻

Ped. ✻ Ped. ✻

24

cresc.

Ped. ✻ Ped. ✻

tr

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

leggiero

f

cresc.

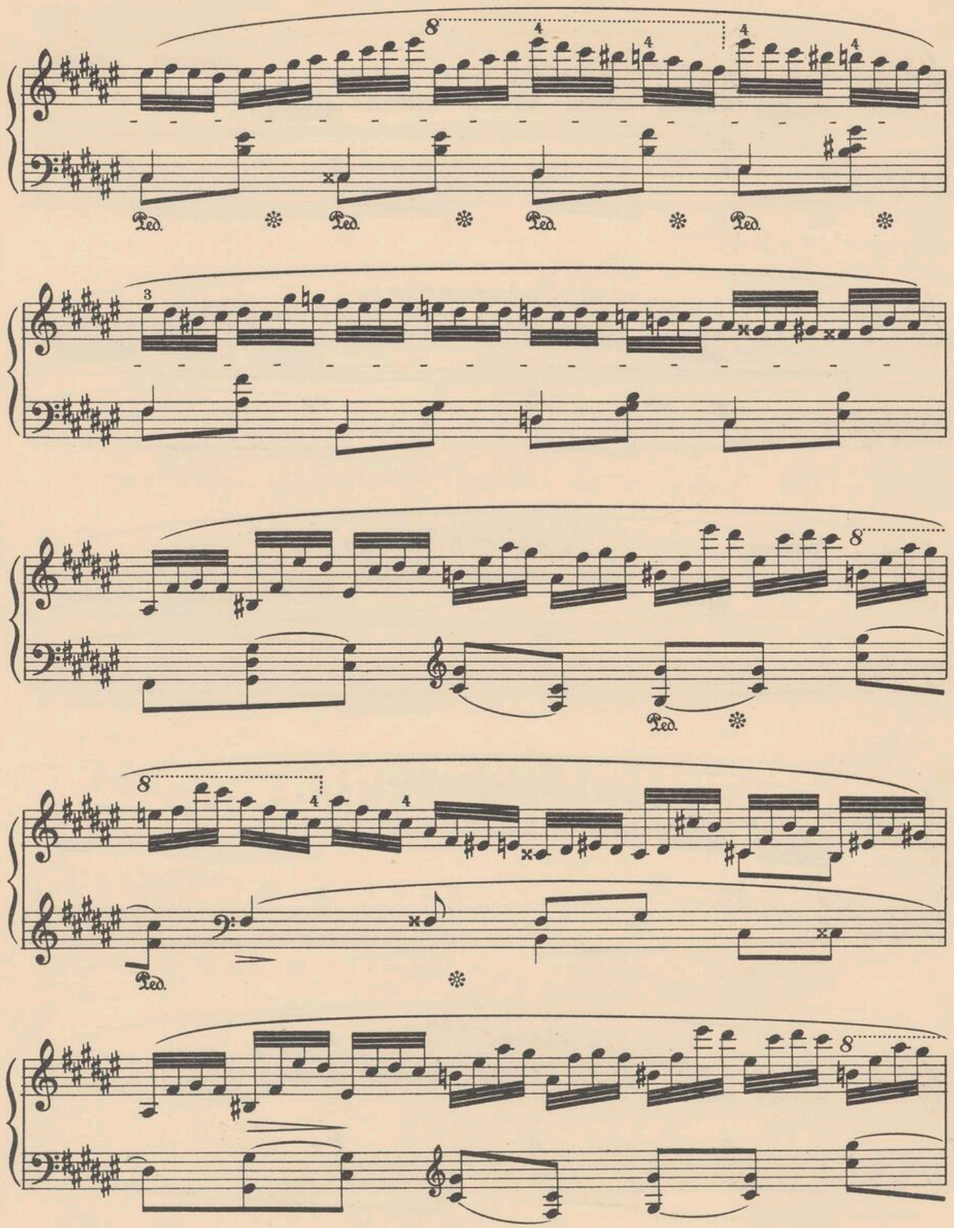
8
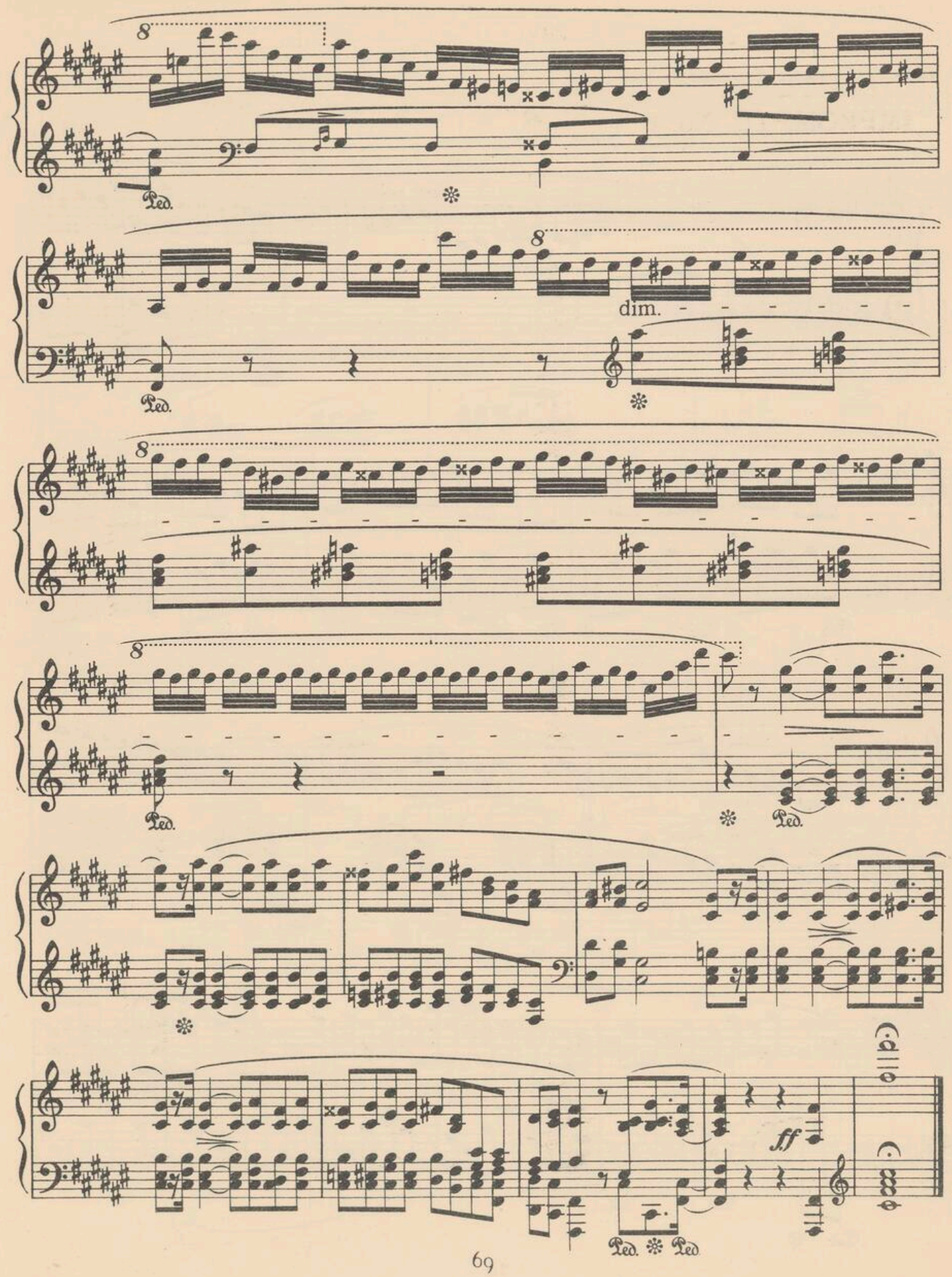
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻

cresc.


8
Ped.
3
4
Ped.
Ped.
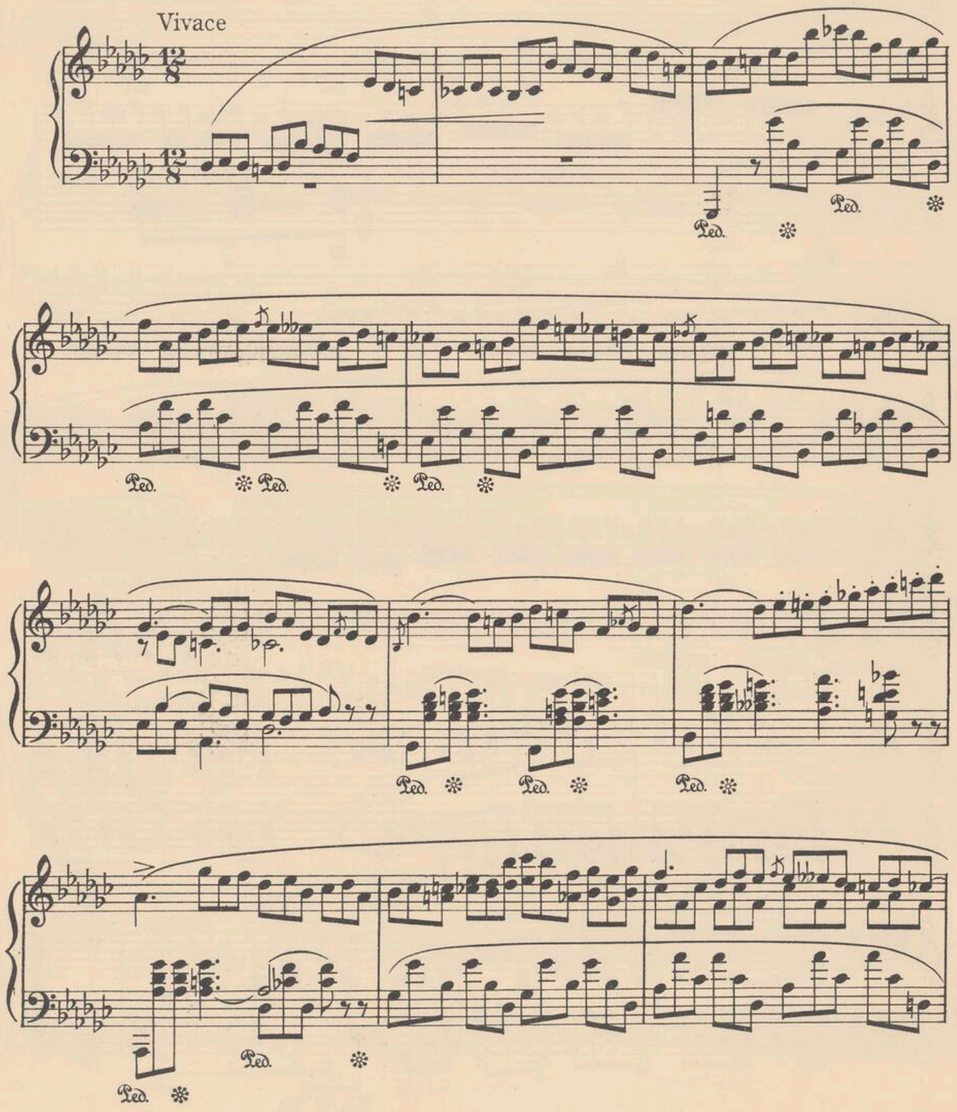

8
Ped.
dim.
Ped.
Ped.
Ped.
ff
Ped.
Ped.
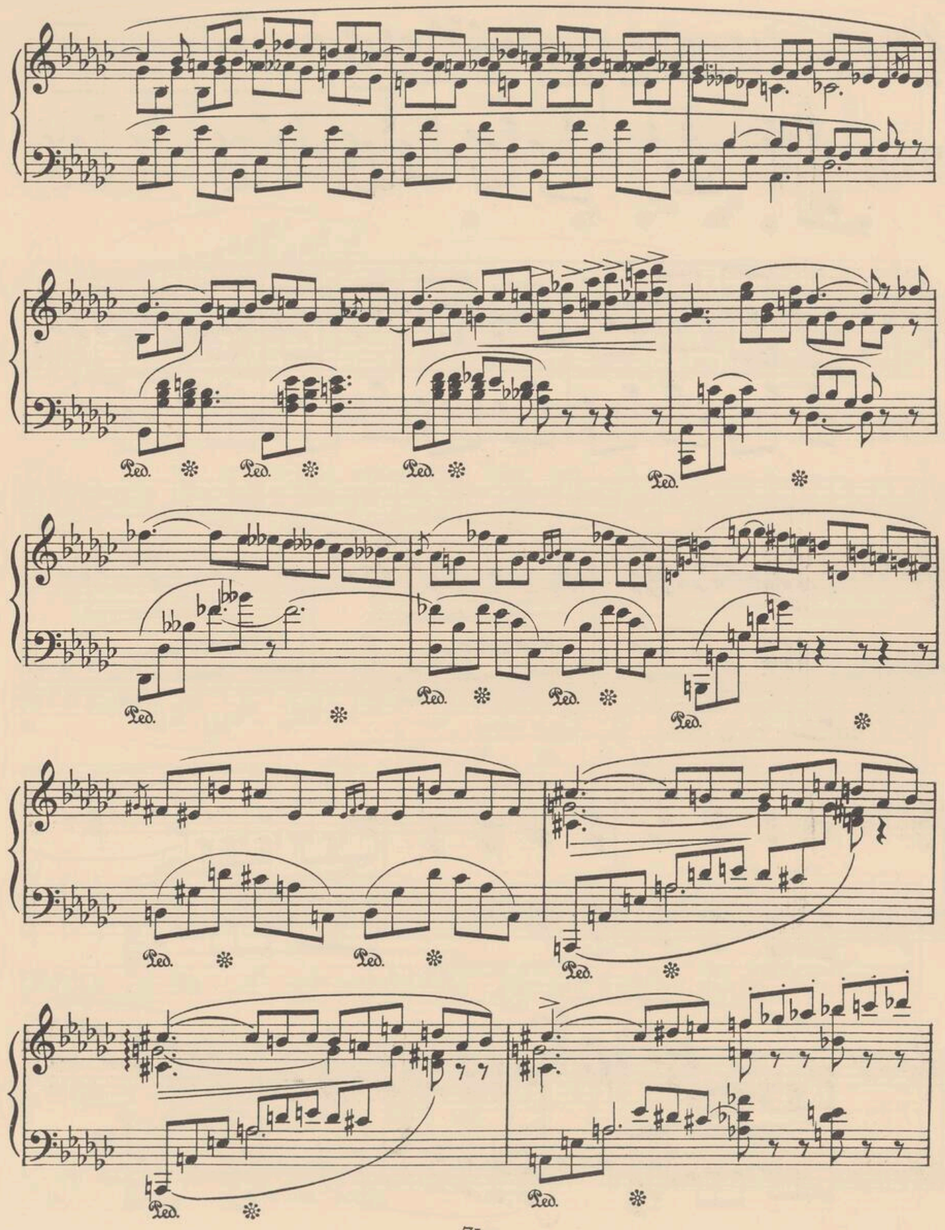
A Mme. la Comtesse Esterhazy
née Comtesse Batthyany

IMPROMPTU No. 3

Op. 51

Vivace





Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Sostenuto

Ped. ✻

f

ff

dim.

Rit.

Tempo I

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻

pp

f

ff

FANTAISIE IMPROMPTU

Œuvre posthume composée vers 1834
Op. 66

Allegro agitato ♩=84

sf

p

cresc. - - - - - - - dim.

f

p cresc. f

a tempo

pp riten. p

cresc.

sempre cresc.

f

ff

rit.

Largo

pesante

Moderato cantabile ♩=88

sotto voce

tr

rit.

a tempo

tr

Rit.

Presto

cresc.

dim.

f

p

cresc.

f

pp

riten.

a tempo

p

cresc.

sempre cresc.

f

ff

sempre *ff*

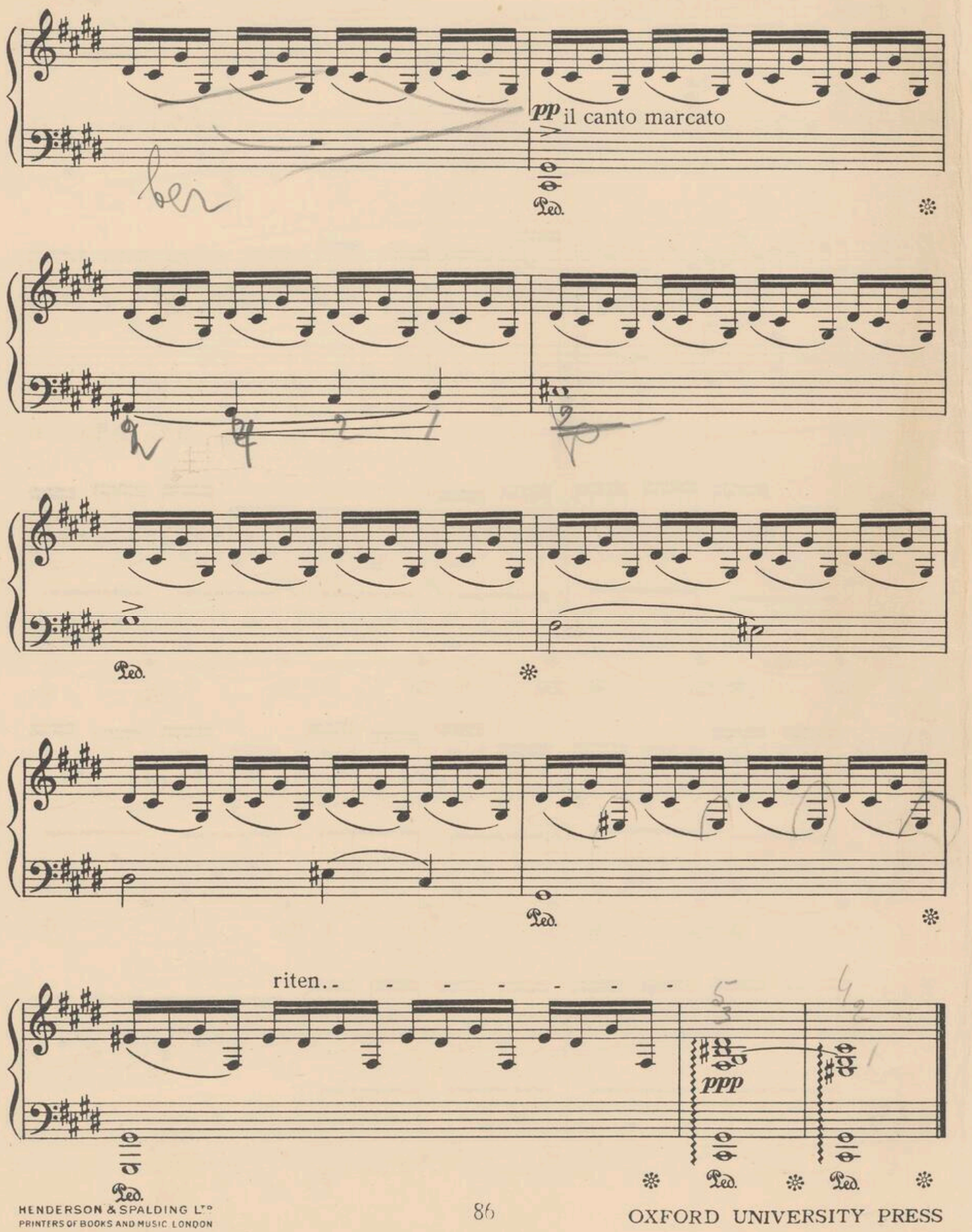
p

ff

p

ff

poco a poco dimi - nu - - - - en - do *p*



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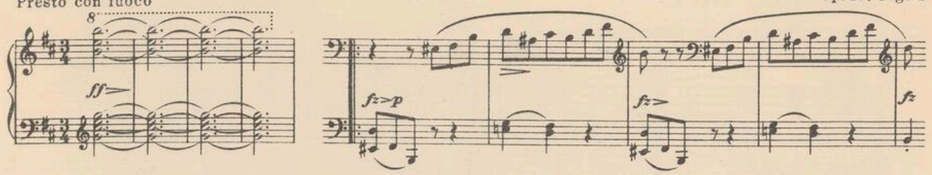
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SCHERZOS ET FANTAISIE

INDEX
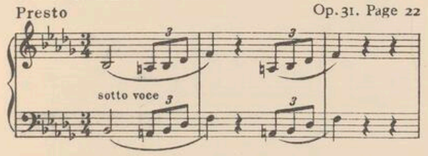
SCHERZOS

No. 1 B minor. Si mineur
Presto con fuoco
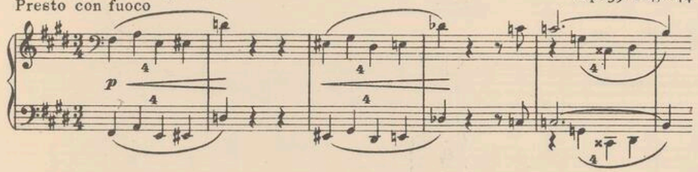


Op. 20. Page 2

No. 2 B♭ minor. Si♭ mineur
Presto
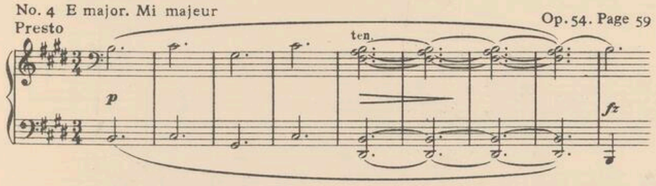


Op. 31. Page 22

No. 3 C♯ minor. Ut♯ mineur
Presto con fuoco



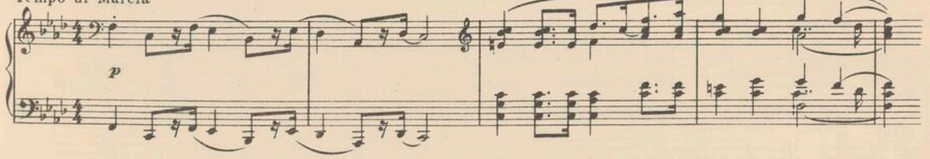
Op. 39. Page 44

No. 4 E major. Mi majeur
Presto



Op. 54. Page 59

FANTAISIE F minor. Fa mineur.
Tempo di Marcia



Op. 49. Page 82
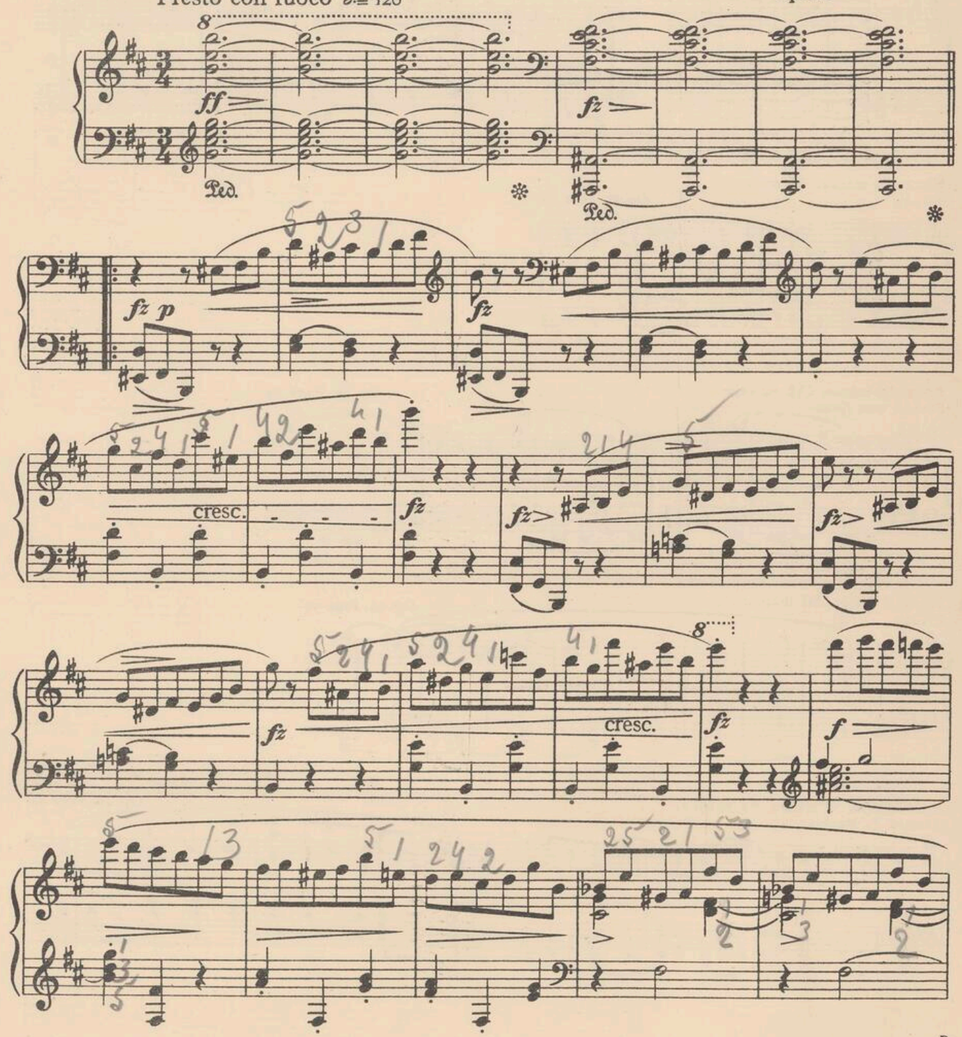
SCHERZOS et FANTAISIE

A Th. Albrecht

SCHERZO No. I

FRÉDÉRIC CHOPIN
Op. 20

Presto con fuoco ♩.= 120



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D
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All fingering by Frédéric Chopin.
Tous les doigtés sont de Frédéric Chopin
Der ganze fingersatz von Frédéric Chopin.

Agitato

sotto voce

cresc.

cresc.

dim.

poco

poco

cresc.

sempre-piú-animato

ff

fz

fff

fz p

fz p

fz

cresc.

fz *fz*

fz *fz*

cresc.

8

fz *f*

cresc.

fz

ff

fz

rit.

f *fz*

dim.

ritenuto

p

Ped. ✻

Agitato

sotto voce

cresc.

cresc.

dim.

poco

a

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

poco

cresc.

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

8

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

sempre
più animato

8

ff

Ped. * Ped. * Ped. 8 * Ped. * Ped. *

8

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

8

fz fff

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

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

fz p

Ped. *

cresc.

fz

fz

cresc.

8

fz

f

fz

cresc. - - - - - - - - - - - - - - - - - -

Rit.

ff

p

f

fz

dim.

p

Ped. * Ped.

ca - - - - lan - - - - - do

* Ped. * Ped. * Ped. *

Molto più lento ♩= 108
sotto voce e ben legato

Rit.

poco - a - poco - cresc. - - - -

Con anima

Rit.

dim. - - - -

sempre piano

Rit.

poco - - - a - -

con anima

- poco - cresc. - - -

Rit.

dim.

pp

sempre dim.

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

e ral- lentando

8

ff

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

Rit.

Tempo I

pp ff pp smorz.

molto con fuoco

Ped. *

fz

cresc.

8

fz fz f

cresc.

fz

fz

fz

Rit.

ff p f

f

dim.

ritenuto

p

Ped.

Agitato

sotto voce

cresc.

cresc.

cresc.

dim.

poco

a

poco

8

cresc.

Ped.

8

ff

Ped.

animato

8

Ped.

8

fz

fff

Ped.

Ped.

Ped.

fz p

fz

cresc.

fz

8

cresc.

fz

f

fz

cresc.

fz

Rit.

ff

p

f

dim.

ritenuto

p

Rall.

a Tempo

Ped.

Ped.

f

ed accel.

cresc.

Risoluto e

fz

Ped. Ped. Ped. Ped. Ped.

sempre più animato

f

cresc.

ff

fff

con brio

fz

cresc.

fff

A Mᵉˡˡᵉ Adèle de Furstenstein

SCHERZO No. 2

Op. 31

Presto

sotto voce

Con anima

cresc.

ff

p

ff

pp

ff

pp

ff

pp

ff

ff

p

tr

Con anima

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Sostenuto

sotto voce

p

delicatiss.

Ped.

Ped.

pp

slentando

espr.

legato

Ped.

legato

Ped.

leggiero

Ped.

cresc. ed animato

ff

fz

fz

Ped.

Sostenuto

f

delicatiss.

Ped.

8

pp

slentando

Ped.

espr.

legato

Ped.

Ped.

legato

Ped.

Ped.

Ped.

leggiero

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

cresc. ed animato

ff

fz

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

fz

Ped.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

8

Ped. Ped. ✻

Agitato

8

Ped.

3

cresc.

ff

Ped.

cresc.

8

ffz

ff sempre con fuoco

dim.

calando

smorz.

sotto voce

8 *ff* *p*

Ped. Ped.

8 *ff* *pp*

Ped.

con anima

Ped. Ped. Ped.

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

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

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

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

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

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

cresc.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

cresc.

Ped.

Ped. Ped. Ped. Ped. Ped.

Più mosso

fz *f*

Ped.

stretto e cresc.

marcato

Più mosso
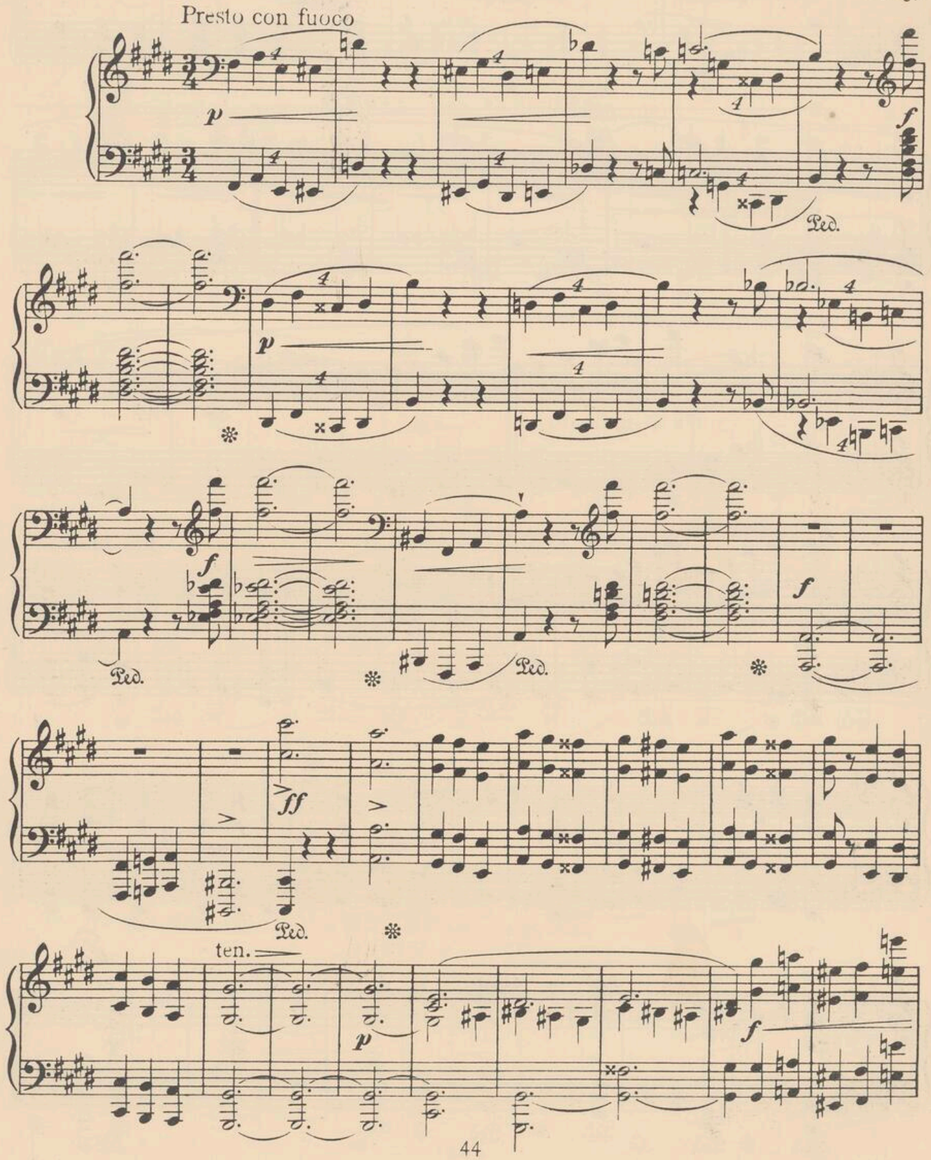
Ped. Ped. Ped. Ped.
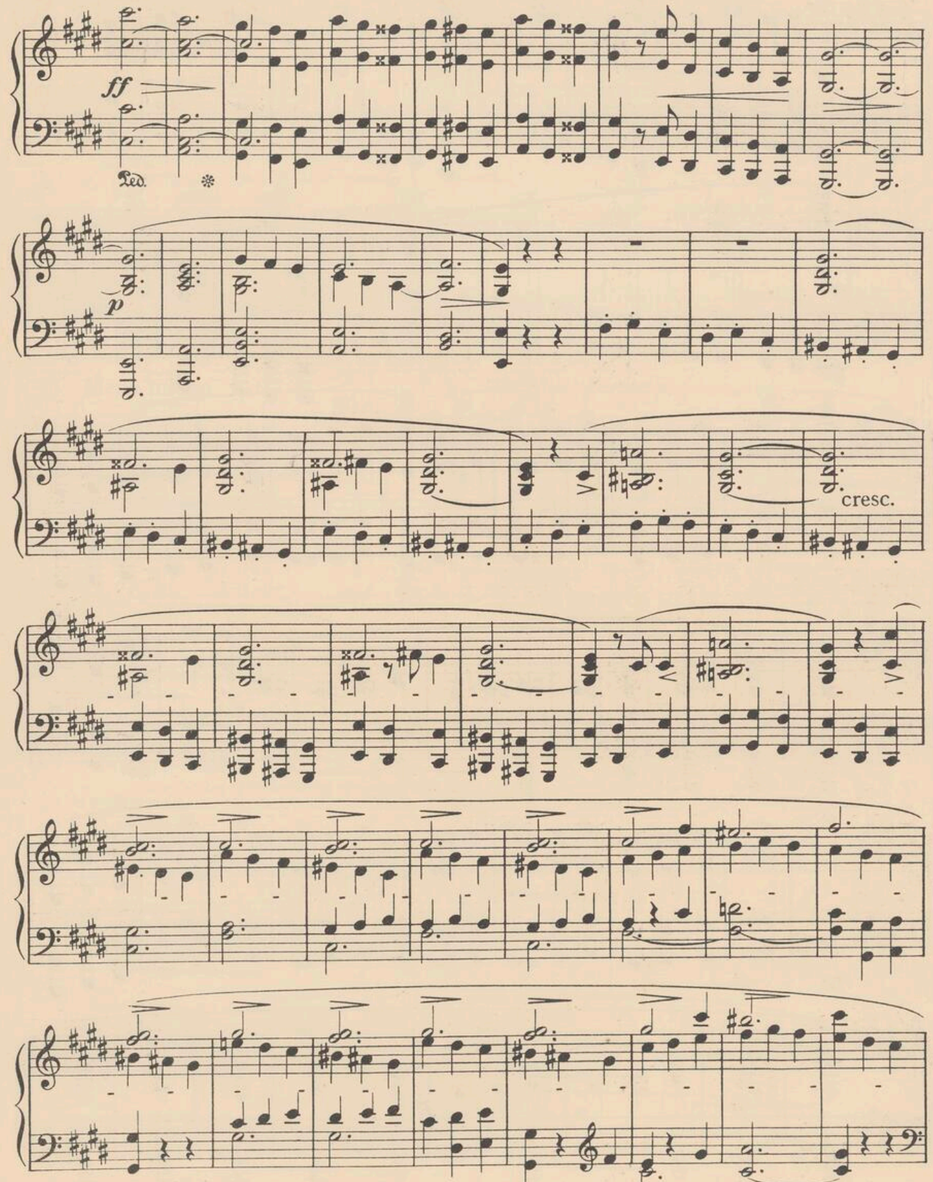
A son ami A. Gutmann

SCHERZO No. 3

Op. 39

Presto con fuoco





f

ff

p

f

p

Ped.

p

f

rall.

Meno mosso

sostenuto

Ped.

pp

Ped.

f

p

Ped.

f

pp

cresc.

p

f

f

p

f

p

pp

fz

leggiero

fz

fz

fz

Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped.

p

Ped.

f

p

f

Ped.

Stretto

f

cresc.

Accelerando

ff

ten.

p

f

ff

Ped. ✻

p

cresc.

ff

sosten.

8
p
Ped.
p
Ped.
Ped.
f
Ped.
f
8
8
pp

8
Ped.
Ped.
Ped.
Ped.
8
Ped.
cresc.
Ped.

Ped.

Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

ff stretto

Tempo I
con fuoco

f

Ped.

ff

Ped.

8

tr

ff

8

8

Ped.

Ped. Ped. Ped.

fff

8

Ped. Ped. Ped. Ped. Ped.

A Mademoiselle Clotilde de Caraman

SCHERZO No. 4

Op. 54

Presto

ten.

p

fz

Ped.

Ped.

Ped.

ten.

ten.

fz

Ped.

fz Ped.

leggiero

8

fz

Ped.

8

Ped.

8

fz

Ped.

8

Ped.

ten.

8

fz

f

Ped.

fz

Ped.

p

Ped.

f

p

Ped.

ten.

ten.

fz

Ped.

Ped.

fz

Ped.

pp

fz
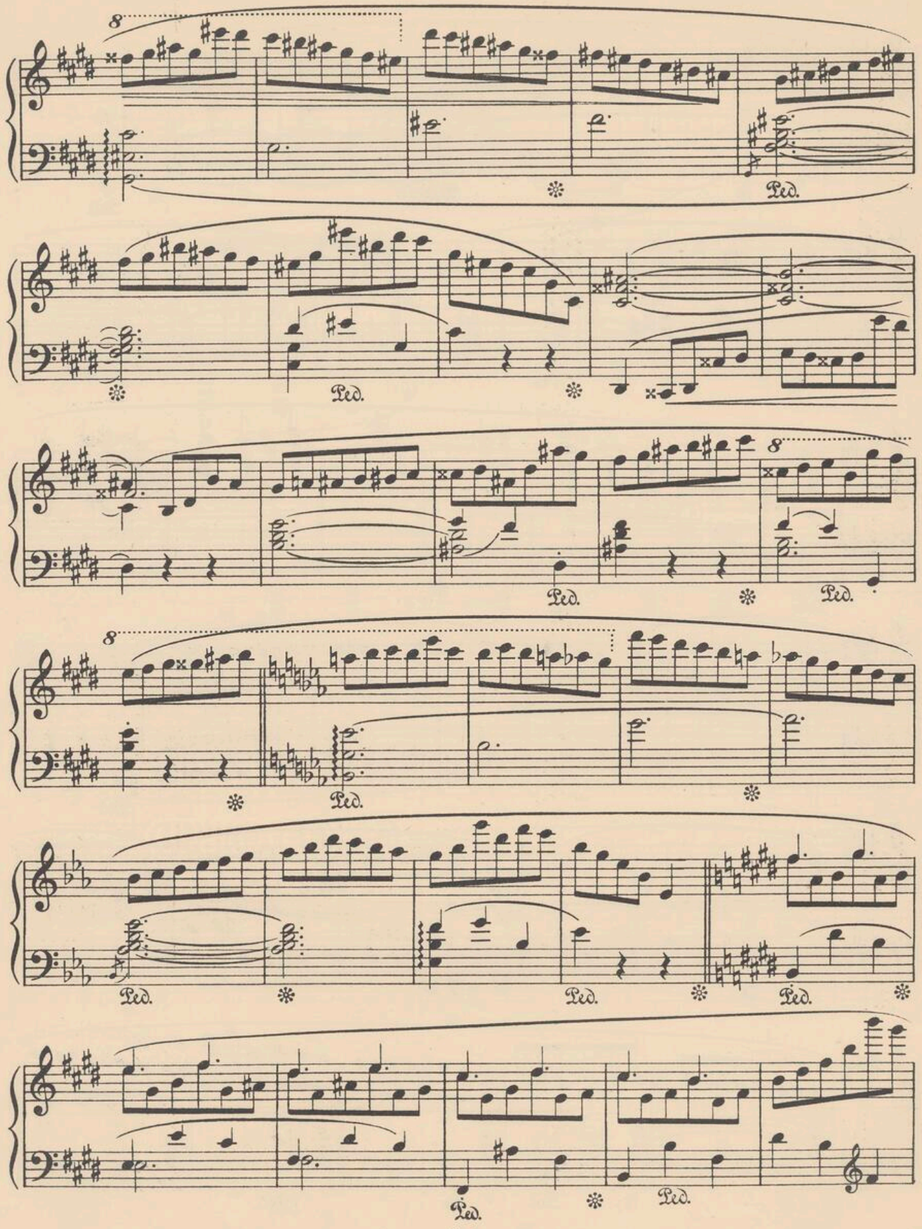
Ped.
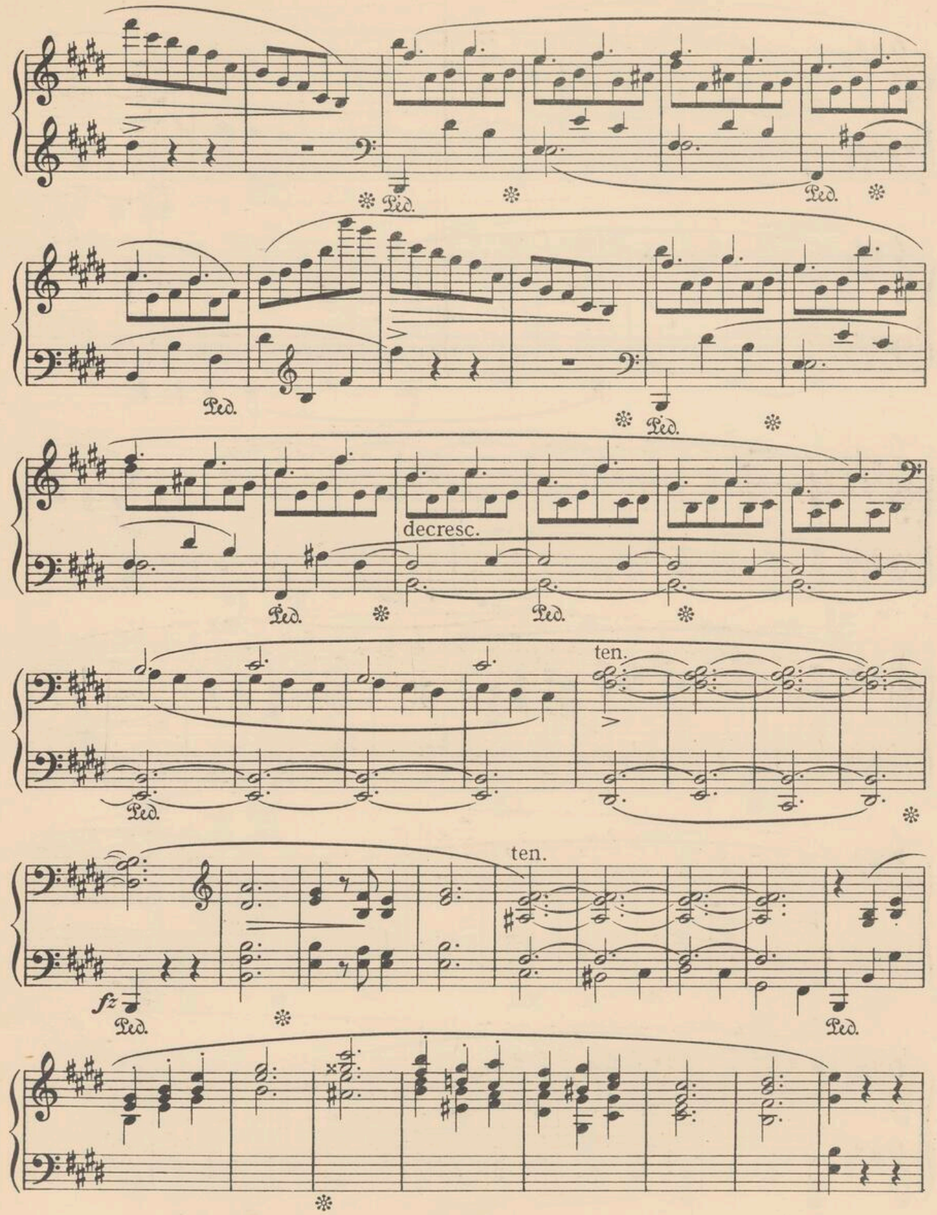
mf

leggiero

Ped.

Ped.


8
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
decresc.
Ped.
Ped.
ten.
Ped.
ten.
fz
Ped.
Ped.

f

Ped. *

ten.

Ped.

Ped.

fz

leggiero

8

8

cresc.- ed - > accel - > - leran - - - do

Ped. Ped. *

Ped.

Stretto

ff

Ritenuto

fz *p* *p*

Più lento

Ped. * Ped. * Ped. *

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

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

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

pp

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

sostenuto

* Ped. * Ped. * Ped. *

p

* Ped. * Ped. * Ped. *

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

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

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

pp

Ped. * Ped. * Ped. *

sostenuto

poco

poco

cresc.

cresc.

ff

cresc.

ed

accel.

decresc.

ed

accel.

cresc.

Tempo I

f

fz

fz

sempre *f*

fz

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

ten. Ped. Ped. Ped. Ped. Ped.

p

f

p

f

ten.

ten.

p

Ped.

f

cresc.

ten.

f

fz

cresc.

ff

Ped.

Ped.

fz *p*

leggiero

8

Ped.

Ped.

decresc.

dimin.

rallentando

a Tempo

Più presto

cresc.

A Mme la Princesse C. de Souzzo

FANTAISIE

Op. 49

Tempo di marcia

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

ff *p*

pp

poco - - a - - poco -

p

Ped. ✻ Ped. ✻

doppio - movimento

cresc.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ff

Ped. ✻

Ped.

Ped.

cresc.

✻ Ped. ✻

f

cresc.

8

ff

fz p cresc.

cresc.

ff

①② **E in the original edition. Usually the octave E is replaced by the octave B**
①② *Mi* **édition originale. Habituellement l'octave** *mi* **est remplacé par l'octave** *si*
①② **E in der ursprünglicher Auflage. Gewöhnlich wird die Oktave E mit der Oktave H versetzt**

p

f

8 8

Ped.

8 8

Ped. Ped.

8

Ped.

p cresc.

Ped. Ped. Ped.

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

Ped. Ped. Ped. Ped.

8 3 3

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

3 3 3

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

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

8

Ped. Ped. Ped.

8

Ped. ✻ Ped. ✻ Ped.

8

Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped.

✻ Ped.

accel.

8

dim. calando

8

rall. *pp*

Lento sostenuto

3

3 3

Ped.

Tempo I

fz *f*

cresc.

f

cresc.

f

f

Adagio sostenuto

ff *pp*

Assai allegro

fz

cresc.

dim.

ff

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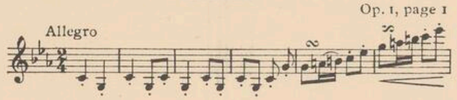
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RONDEAUX

INDEX
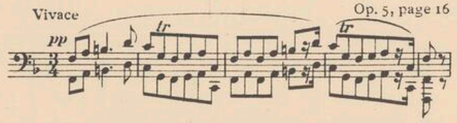
Rondeau

Op. 1, page 1



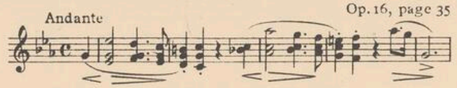
Rondeau à la mazurka

Op. 5, page 16



Rondeau

Op. 16, page 35



RONDEAUX
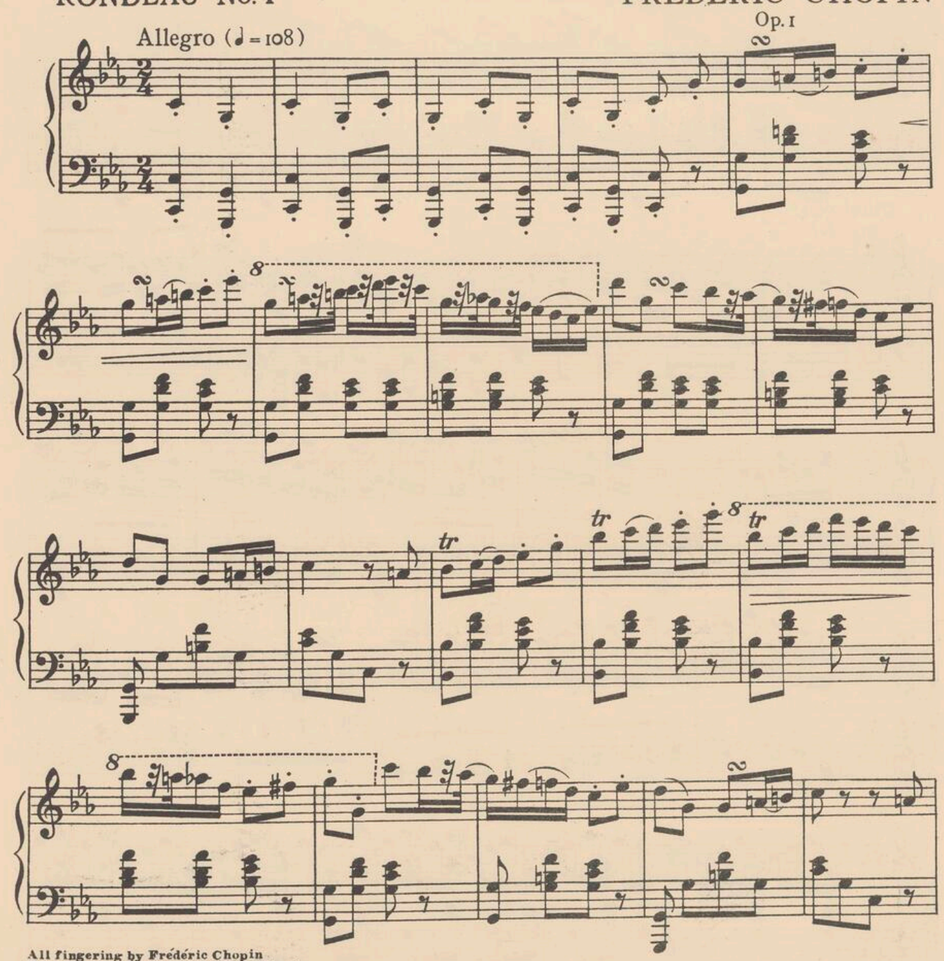
À Madame de Linde

RONDEAU No. I

FRÉDÉRIC CHOPIN

Op. 1

Allegro (♩ = 108)



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tr tr tr tr tr

f f p

tr tr

f

cresc. cresc. p

dim. dim.

Ped. *

Più lento
(♩=132)

cresc. ritard. con molto espr.

tr tr

f

tr

dim. e ritar.

a tempo, con fuoco

cresc.

Ped. ✻
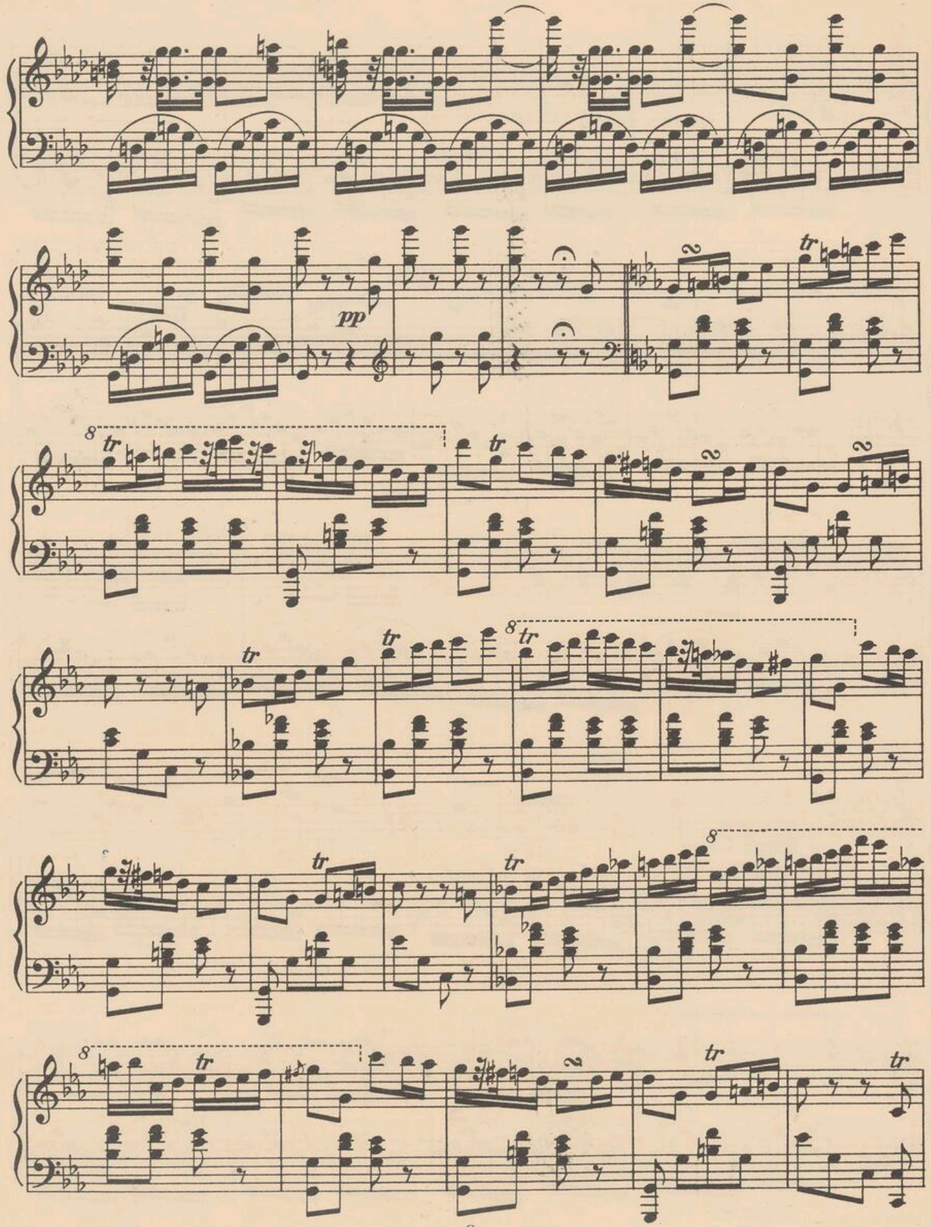
Ped. ✻ Ped. ✻

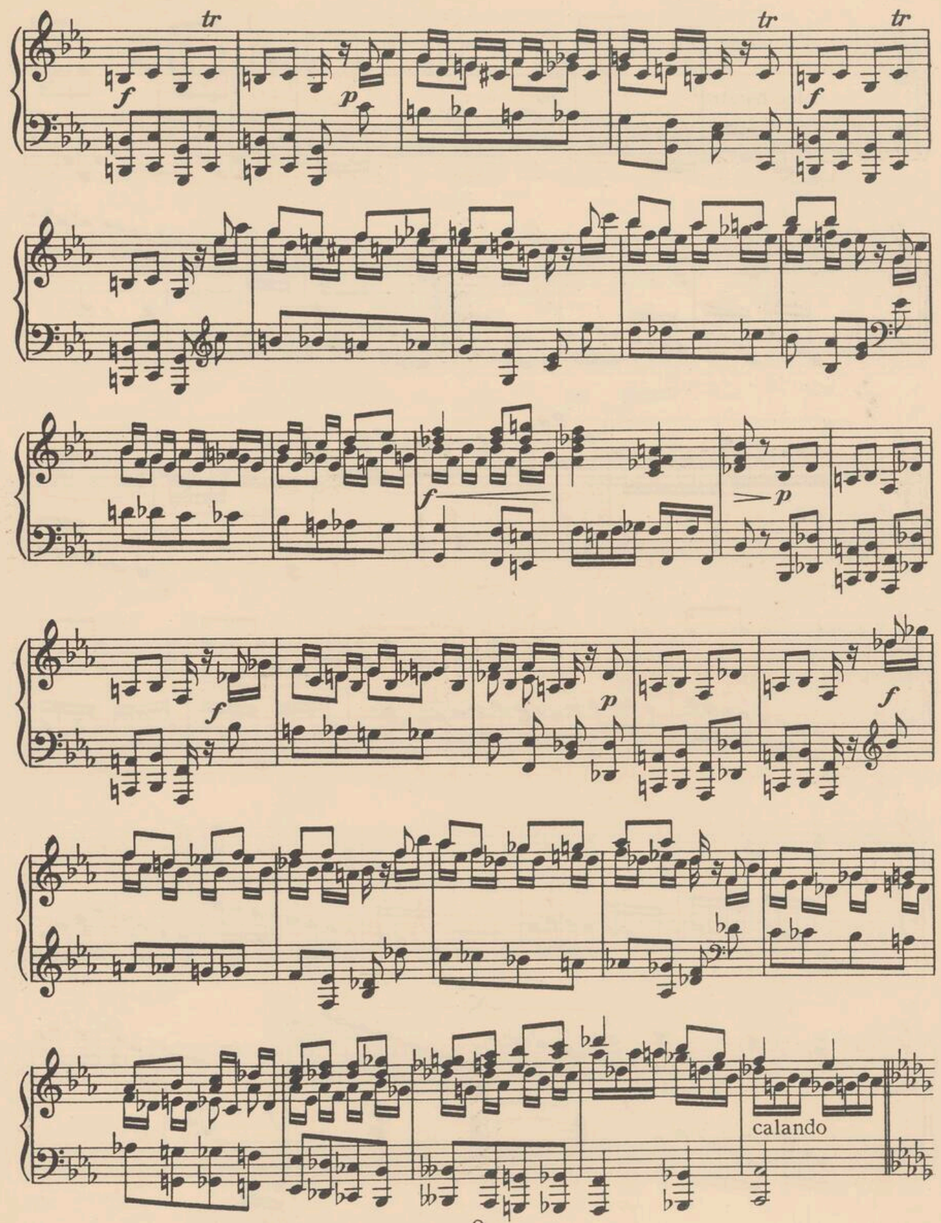
f 3 8 f 3 f 3 f 3 Ped. ✻

Tempo I (♩=108)

tr

tr


tr
pp
8
tr
tr
8
tr
tr
8
tr
tr
8
tr
tr


tr
tr
tr
f
p
f
f
p
f
p
f
calando

dolce legato

cresc.

Ped.

p

dim.

calando

Più lento (♪= 132)

a tempo

Rit.

dim.

Tempo Iº (♩= 108)

p

pp

À Mademoiselle la Comtesse
Alexandrine de Moriolles

RONDEAU À LA MAZURKA

Op. 5

Vivace ♩ = 132

leggiermente

pp *tr* *tr* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

scherzando

tr *tr* *tr* *tr* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻
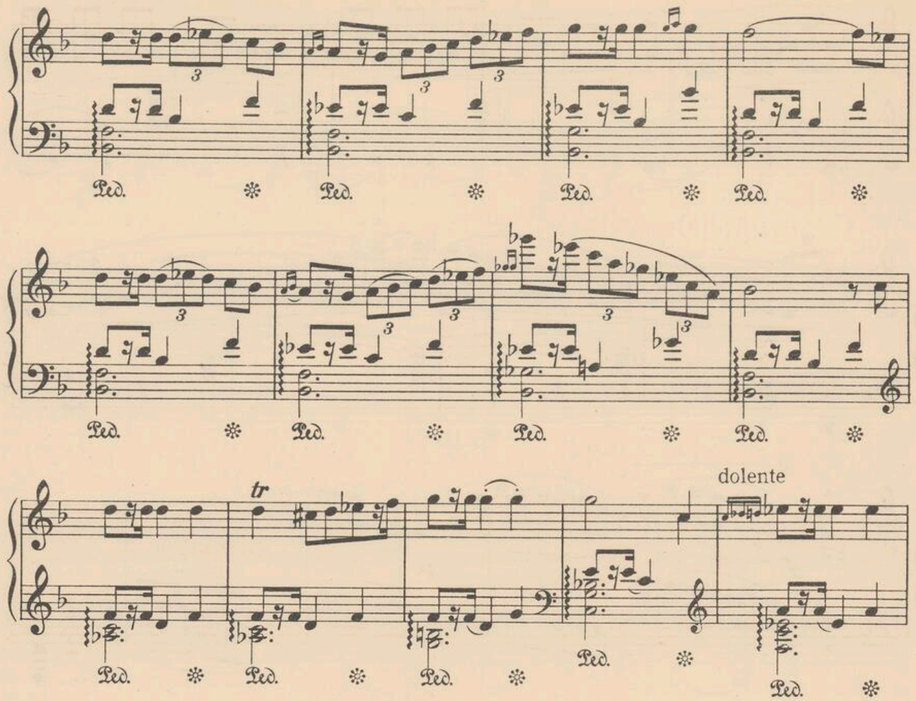
lusingandó e leggiero
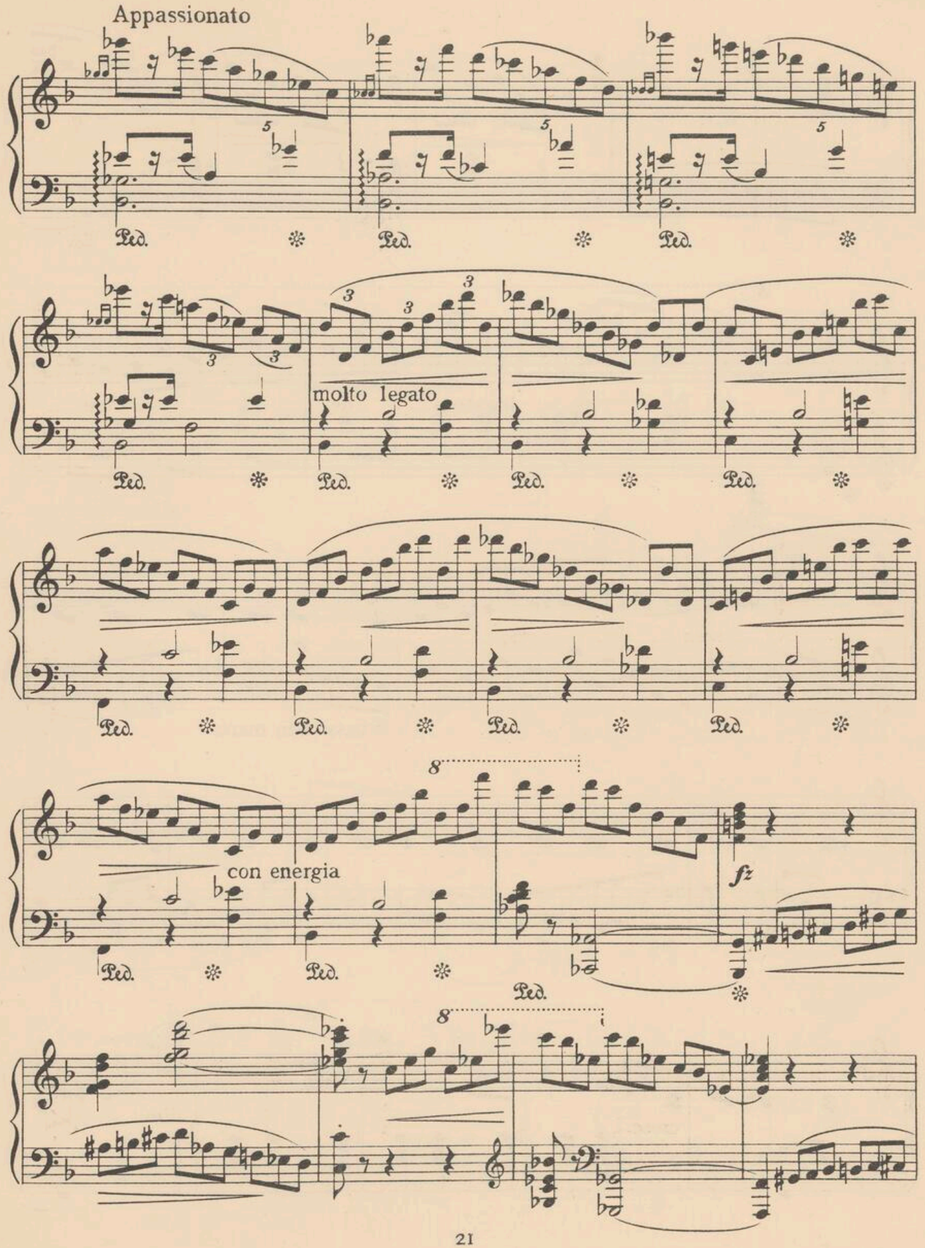
risvegliato

meno *f*

poco più *p*

Tranquillamente e cantabile


dolente
rall. - - - - - - a tempo


Appassionato
molto legato
con energia

Ped.

8

legato e de - - - - cre -

Ped.

- - - scen - - - do

p

il basso ben marc.

p

cresc.

8

dim.

dim.

cres - - -

8

cen - - - - - - do

pp

poco - - - - a - - - poco

cres - - - - - - - - - - cen - do

ben marcato

Ped. ✻

8

Ped. ✻

Ped. ✻ Ped. ✻

8

legato

8

Ped. ✻ Ped. ✻

tr tr tr tr

Un poco rall.

Tranquillamente e cantabile

espress.

dolente

cresc.

sempre legato

cresc.

fz fz

dim.

dim.

Ped. Ped. Ped. Ped. Ped.

fz fz

cresc.

p

sempre più p

ben marcato

Rall.

a Tempo

ppp

Ped.

Ped.

dim.

molto legato e sempre più *p*

legato

f

ff *f* *ff* *fff*

À Mademoiselle Caroline Hartmann

RONDEAU

INTRODUZIONE

Andante ♩=84

Op. 16

Agitato

fz

con forza

p

Ped.

cresc.

Ped.

ff

veloce

sf

Più mosso ♩=152

poco a poco cresc.

poco a poco cresc.

con fuoco

cresc.

cresc.

Meno mosso

sotto voce

Poco riten.

Rallent.

dim.

RONDEAU

Allegro vivace ♩=96

ritenuto

Poco riten.

Poco riten.

fz risoluto

dolce e leggiero

cre -

scen

do

legatissimo e decresc.

Poco riten.

Rallent.

a tempo

Poco rubato

Riten.

Riten.

a tempo

fz *p* dolce

Stretto

Riten.

a tempo

f brillante

p

f

8

p

Ped.

cresc.

8

f

Ped.

3

Ped.

cresc.

legato

8

f

fz

fz

Ped.

Ped.

Ped.

1

1

8

f

Ped.

legatissimo e dimin. - -

calando

leggiero

Risoluto

dolce e leggiero

cresc.

decresc.

Poco riten.

Rallent.

a Tempo

Ped. Ped. Ped. Ped. Ped.

Riten.

fz dolce

Ped. Ped. Ped. Ped. Ped.

Ped.

Ped. Ped. Ped. Ped.

cresc. cresc.

fz *fz*

fz *fz*

cresc. - - - *f* *fz*

Ped. Ped. Ped. Ped.

fz *fz*

fz *fz* cresc.

fz

tr tr tr

dim.

Ped.

p dim.

Riten.

a Tempo

leggiero

con forza

Riten.

dimin.

fz

8

Ped. * Ped.

8 8

f

Ped. * Ped. *

8

cresc. *f*

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

8

8

fz *p* leggiero

Ped. * Ped. *

fz

cresc. - - -

8

8

8

con forza

Ped. *

ritenuto

dim.

pp

cresc.

f

ff

ff

Rallent.

dim.

dim.

sempre dim.

pp

smorz.

ff
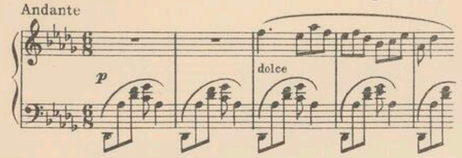
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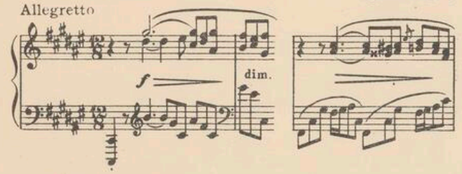
BERCEUSE, BARCAROLLE, ET VARIATIONS, ETC.

INDEX
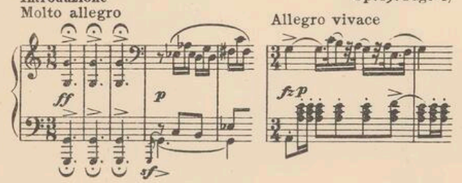
BERCEUSE Op. 57. Page 1
Andante
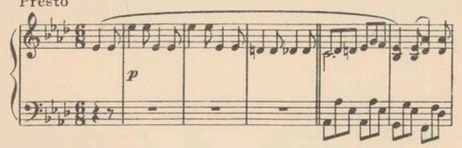


BARCAROLLE Op. 60. Page 7
Allegretto
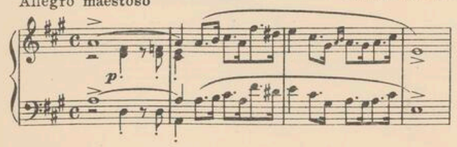


BOLÉRO Op. 19. Page 17
Introduzione
Molto allegro
Allegro vivace
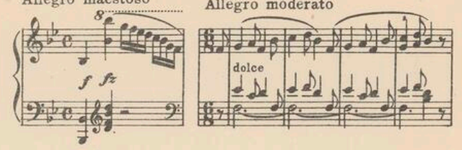


TARENTELLE Op. 43. Page 30
Presto
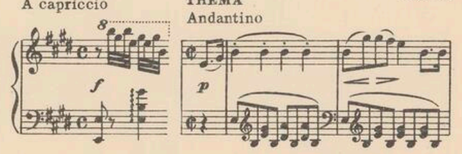


ALLEGRO DE CONCERT Op. 46. Page 40
Allegro maestoso
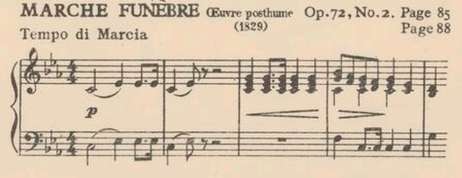


VARIATIONS BRILLANTES Op. 12. Page 62
Introduzione
Allegro maestoso
THÉMA
Allegro moderato
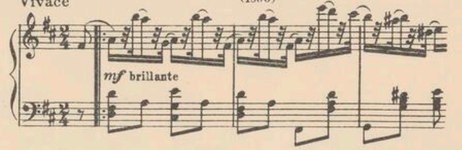


VARIATIONS Œuvre posthume
Introduzione
A capriccio
THÉMA
Andantino
Page 75



MARCHE FUNÈBRE Œuvre posthume (1829) Op. 72, No. 2. Page 85
Tempo di Marcia
Page 88



TROIS ÉCOSSAISES Œuvre posthume (1830) Op. 72, No. 3. Page 91
Vivace
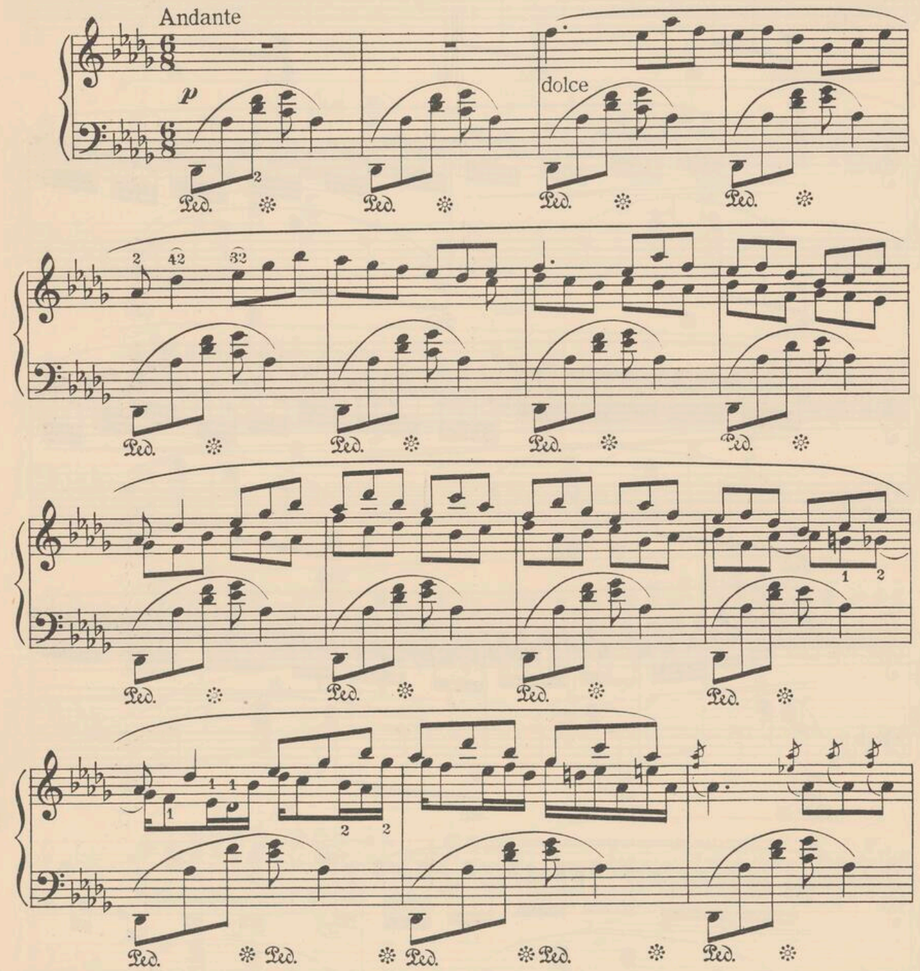


THE OXFORD EDITION OF CHOPIN'S WORKS

BERCEUSE, BARCAROLLE et VARIATIONS etc.

À Mademoiselle Elise Gavard

BERCEUSE

FRÉDÉRIC CHOPIN
Op. 57



All fingering by Frédéric Chopin.
Tous les doigtés sont de Frédéric Chopin.
Der ganze fingersatz von Frédéric Chopin.

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OXFORD UNIVERSITY PRESS, AMEN HOUSE, WARWICK SQUARE, LONDON, E.C.4.

tr

① Sur le manuscrit:

Ped.

Ped.

Ped.

Ped.

①

8

Ped.

②

①② Manuscript: E, G.
①② Sur le manuscrit: mi, sol.

8

leggieriss.

Ped. Ped. Ped. Ped.

8

①

Ped.

Ped.

②

Ped.

sostenuto

Ped. Ped. Ped.

5

p

Ped. Ped.

①② Manuscript, Bw. Original edition, A.
①② Sur le manuscrit S.w. Edition originale, la.

pp

dim.

À Mme la Baronne de Stockhausen

BARCAROLLE

Op. 60

Allegretto

f

dim.

cantabile

p

cresc.

legg.

dim.

tr

cresc.

54 12

53 12

f dim.

cresc.

ten. ten.

f dim.

Rall.

Poco più mosso

pp

Ped.

ten.

sotto voce

Ped.

ten.

sempre *p*

Ped.

ten.

Ped.

Ped.

cresc.

f

Ped.

f

Ped.

p

cresc.

Ped.

f

Ped.

Ped.

Ped.

Ped.

p

cresc.

Ped.

Ped.

Rit.

Ped.

Ped.

Poco più mosso

Meno mosso

dolce sfogato

Ritenuto

cresc.

Tempo Iº

cresc.

cresc.

Più mosso

ff

ten.

Rit.

Tempo Iº

ff

f

sempre *f*

8

Ped.

calando

sf *p*

dim.

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

leggiero

pp

1 4 1 4

Ped.

8

Ped. Ped. Ped.

8

cresc.

ff

Ped. Ped. Ped.

À Mme la Comtesse E. de Flahaut

BOLÉRO

Op. 19

INTRODUCTION

Molto allegro ♩.=88

ff risoluto

p leggierissimo e ben legato

poco a

sf

Poco più animato

poco

cres -

cen - do -

f

meno *f*

dim. *p*

Ped.

dim. - - - e - poco - rall - - -

Più lento ♪= 104
con anima

accel.

molto accel. e dim.

Allegro vivace ♩= 88

ten.

ten.

ten.

cresc.

cresc.

dolce

cresc.

Poco rit.

a Tempo

Poco rit.

dim.

a Tempo

cresc.

Risoluto

Con anima

ten.

cresc.

leggiero

ten.

dolce

con forza

dolciss.

ten.

Rit.

a Tempo

dim.

cresc.

Rit.

aTempo

Poco rall.

a Tempo

leggierissimo

cresc.

rit.

a Tempo

ten.

cresc.

Rit.

a tempo

dim.

cresc.

Risoluto

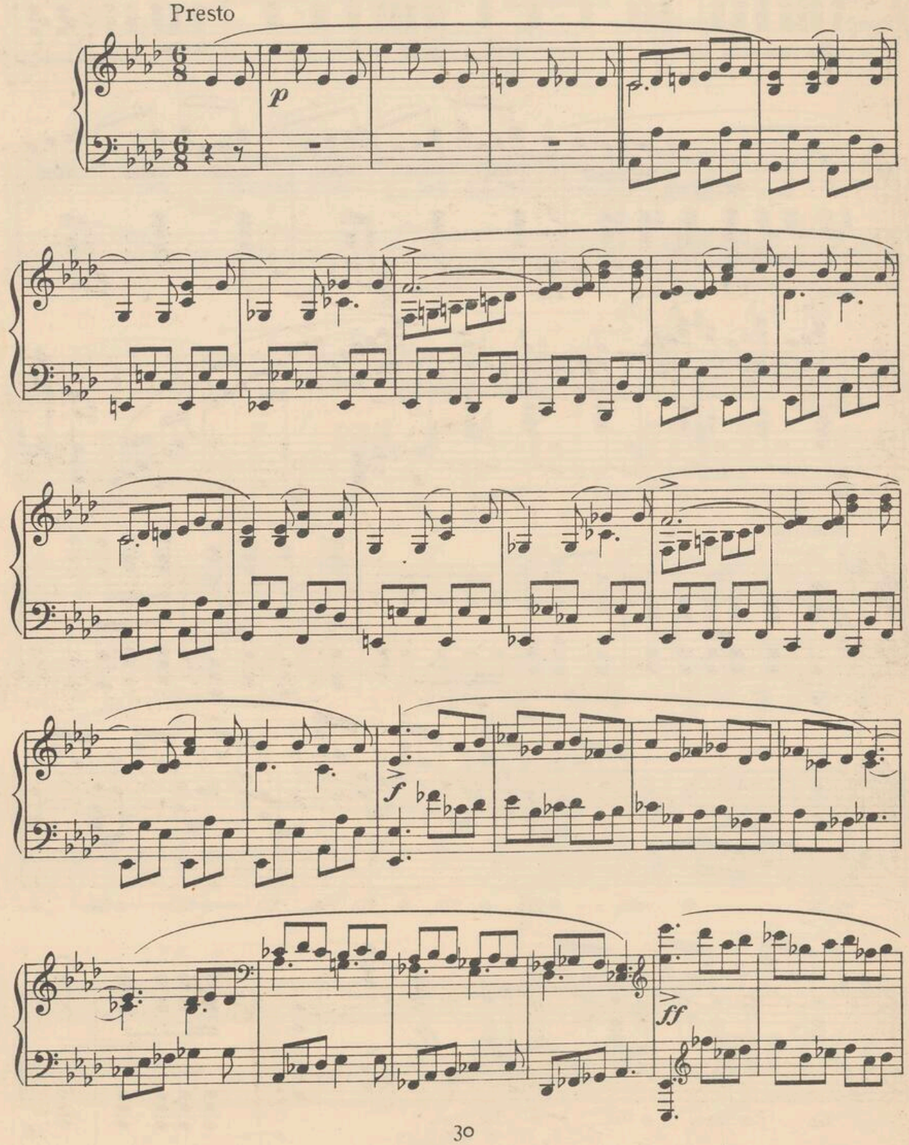
accel.
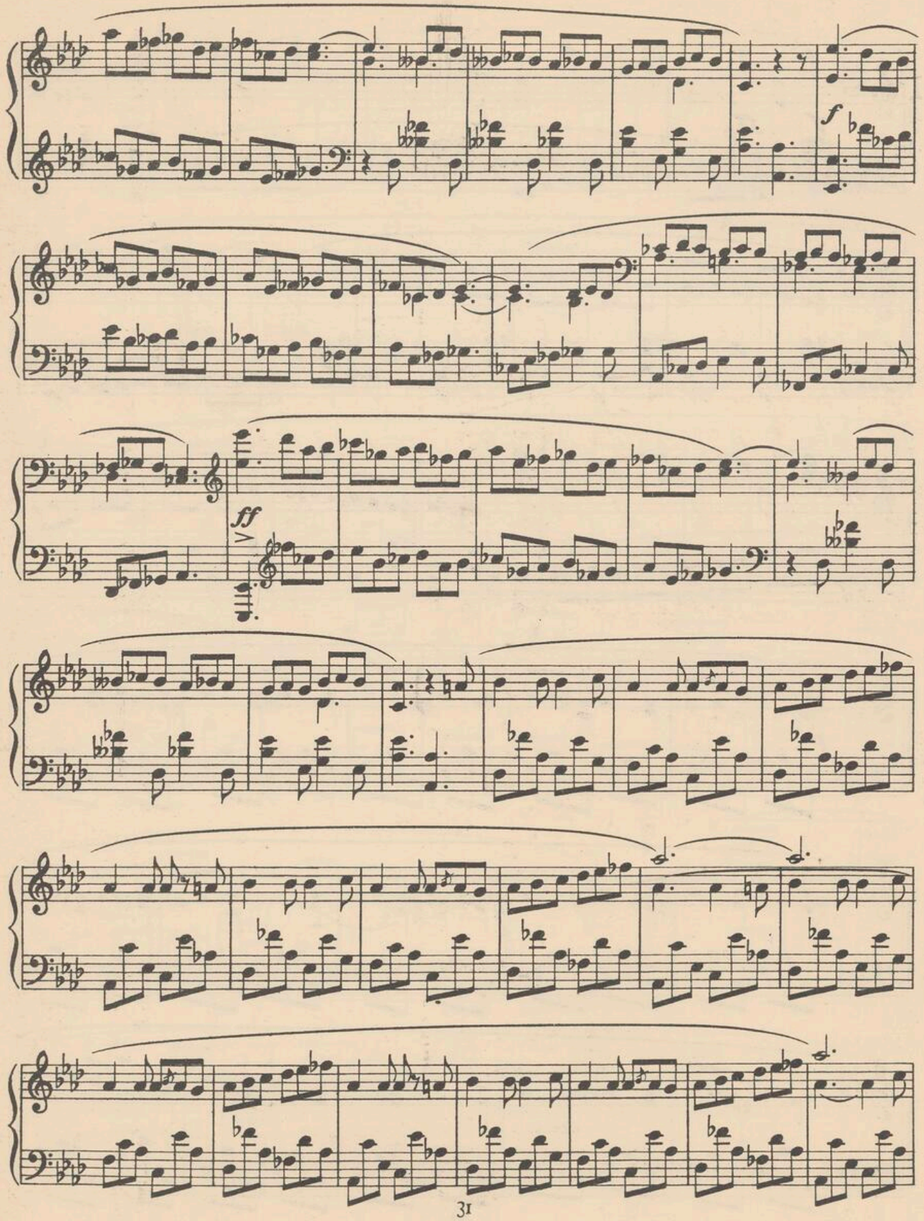
dim.

TARENTELLE

Op. 43

Presto





sf ff

p

cresc.

dim.

p

cresc.

dim.

8

8

cresc.

dim.

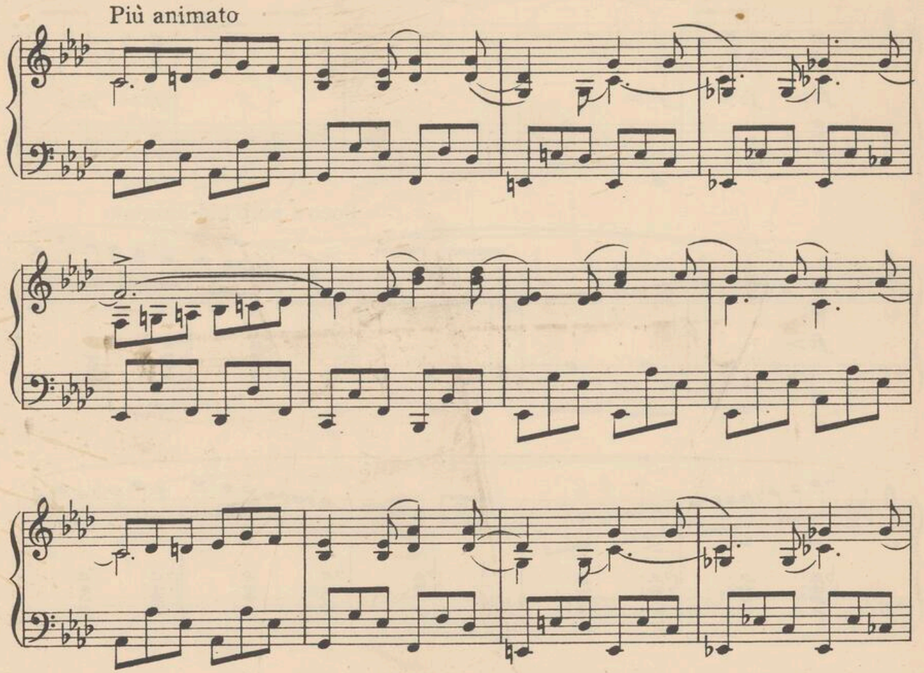
fz fz fz fz fz fz fz fz fz
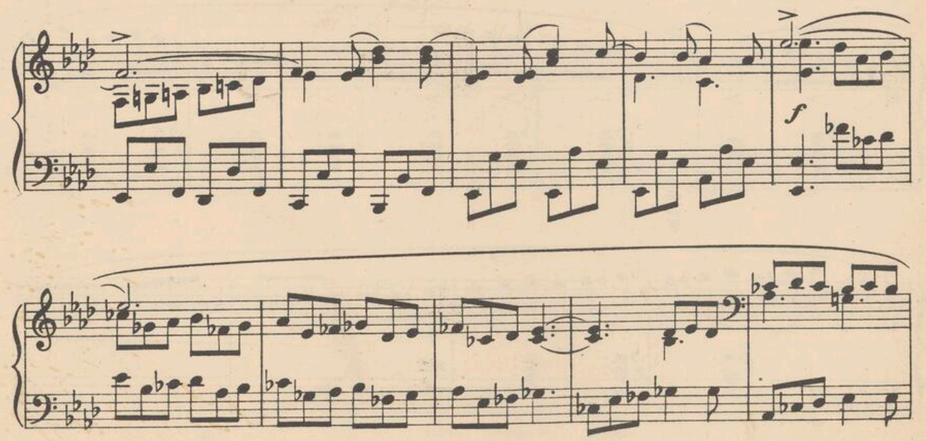
Poco a poco più animato
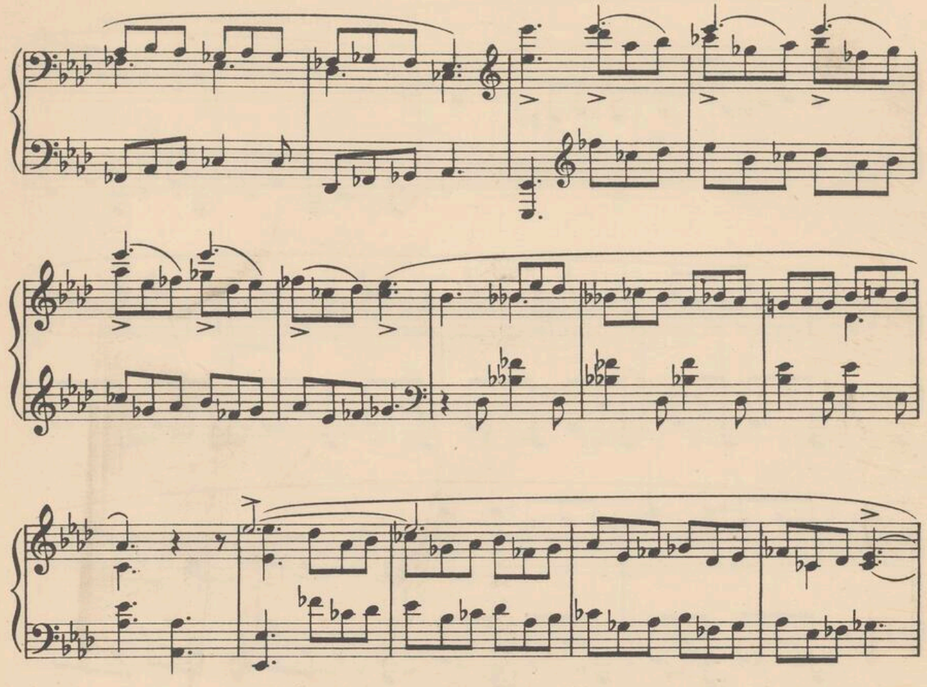
ff
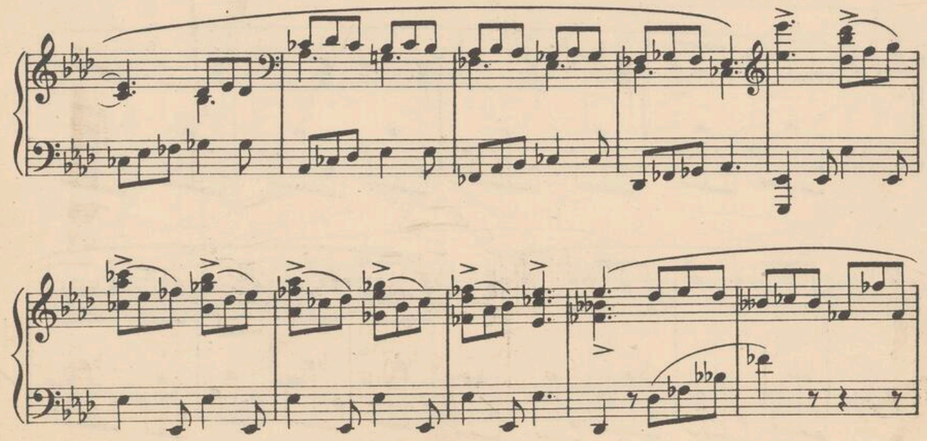
8

Più animato









Sempre più animato crescendo

fz *fff*

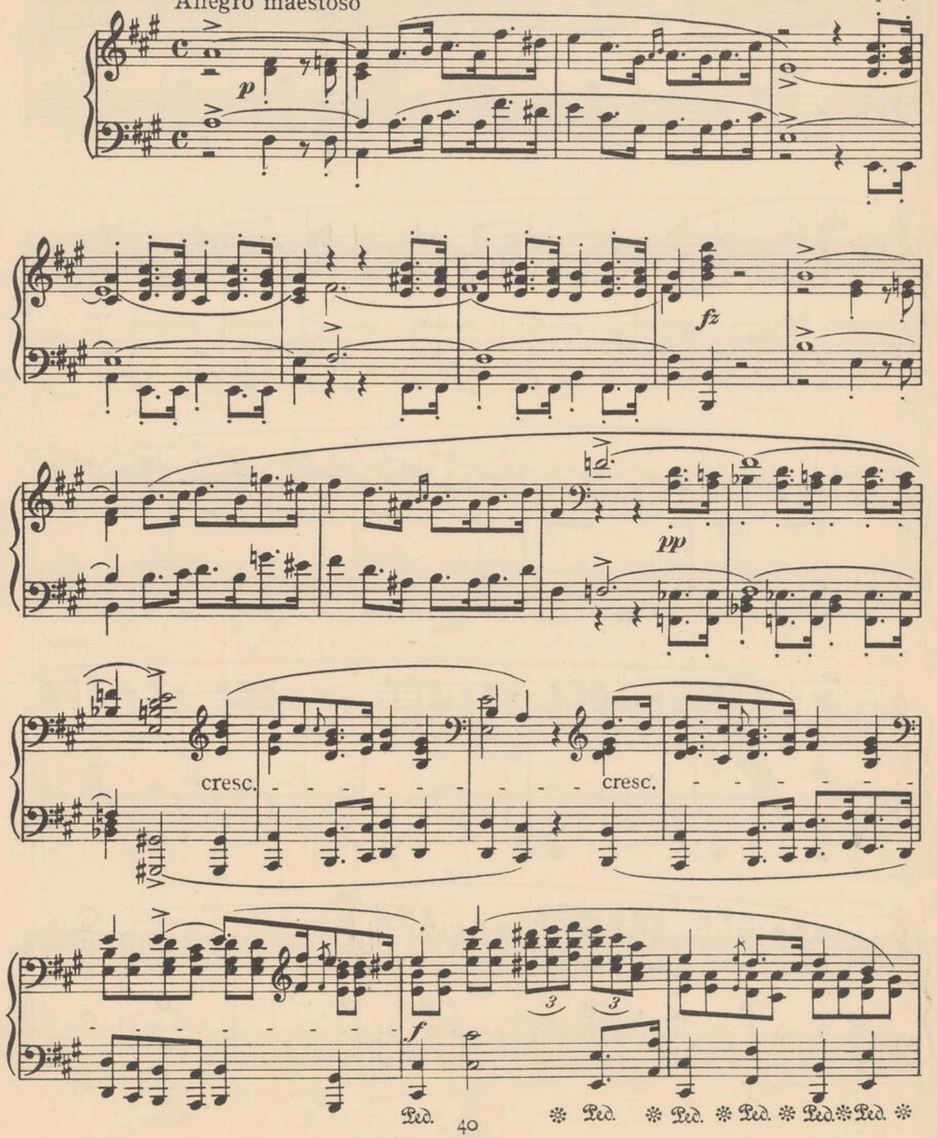
fz *ff*
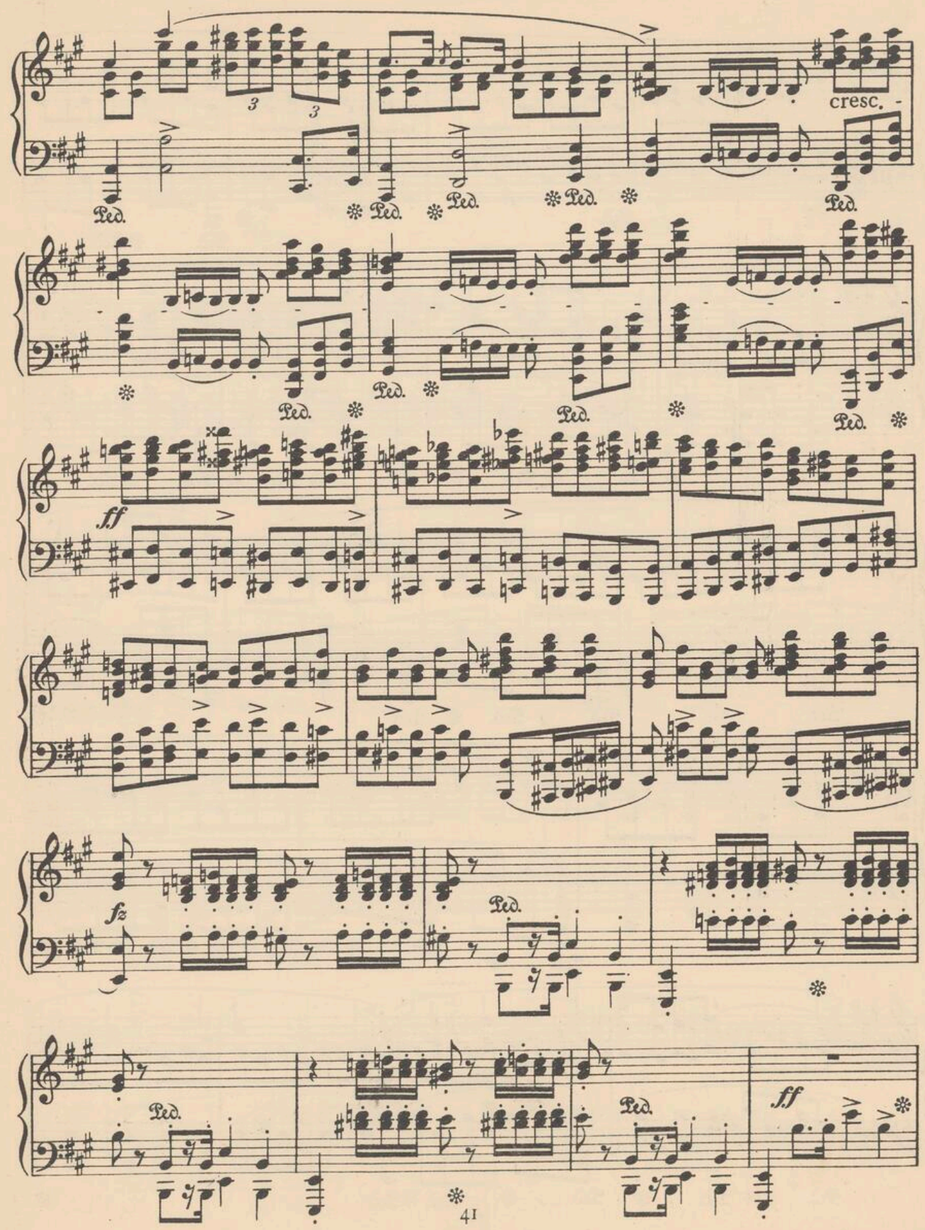
À Mademoiselle F. Müller

ALLEGRO DE CONCERT

Allegro maestoso

Op. 46





Ped. Ped. Ped. Ped.

tr

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

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

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

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

f

Ped. Ped. Ped. Ped. Ped.

cresc.

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

cresc.

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

ff

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

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

raddolcendo

p

Ped. Ped. Ped. Ped. Ped.

Ped. ✻

Ped. ✻

pp

Ped. ✻

Accelerando

p

Ped. ✻

ri - te - nu - to

ff

fz

dolce

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻ Ped. ✻

tr

Ped. Ped. Ped.

f

Ped. Ped. Ped.

leggiero

Ped.

8 8

p

Ped. Ped. Ped.

fz cresc. *fz* cresc.

fz cresc.

Ped.

dim.

Ped. Ped.

8

Ped.

fz cresc.

Poco ritenuto

sostenuto

cresc.

f

cresc.

ten.

poco ritenuto

a Tempo

f

Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

8

p

Ped. ✻ Ped. ✻ Ped. ✻
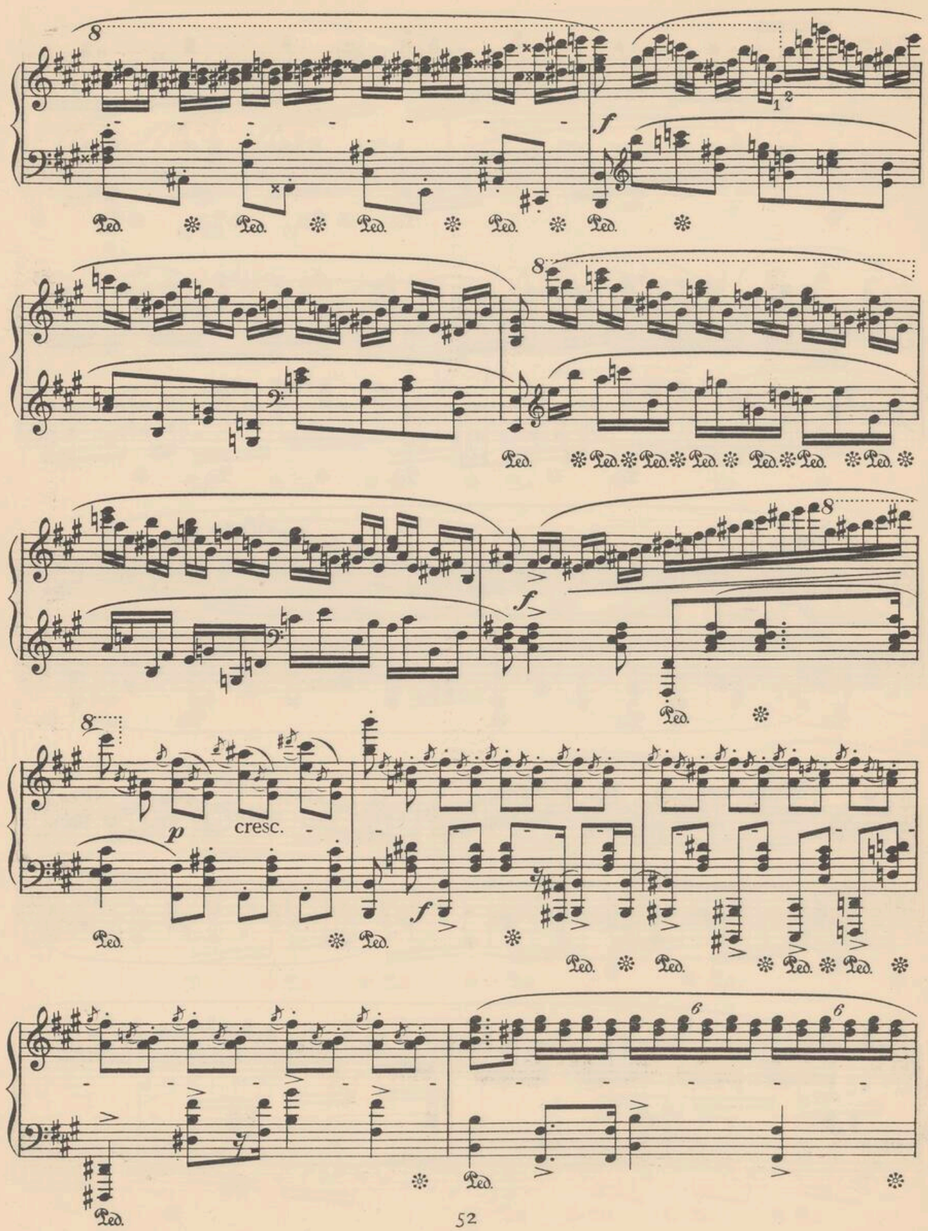
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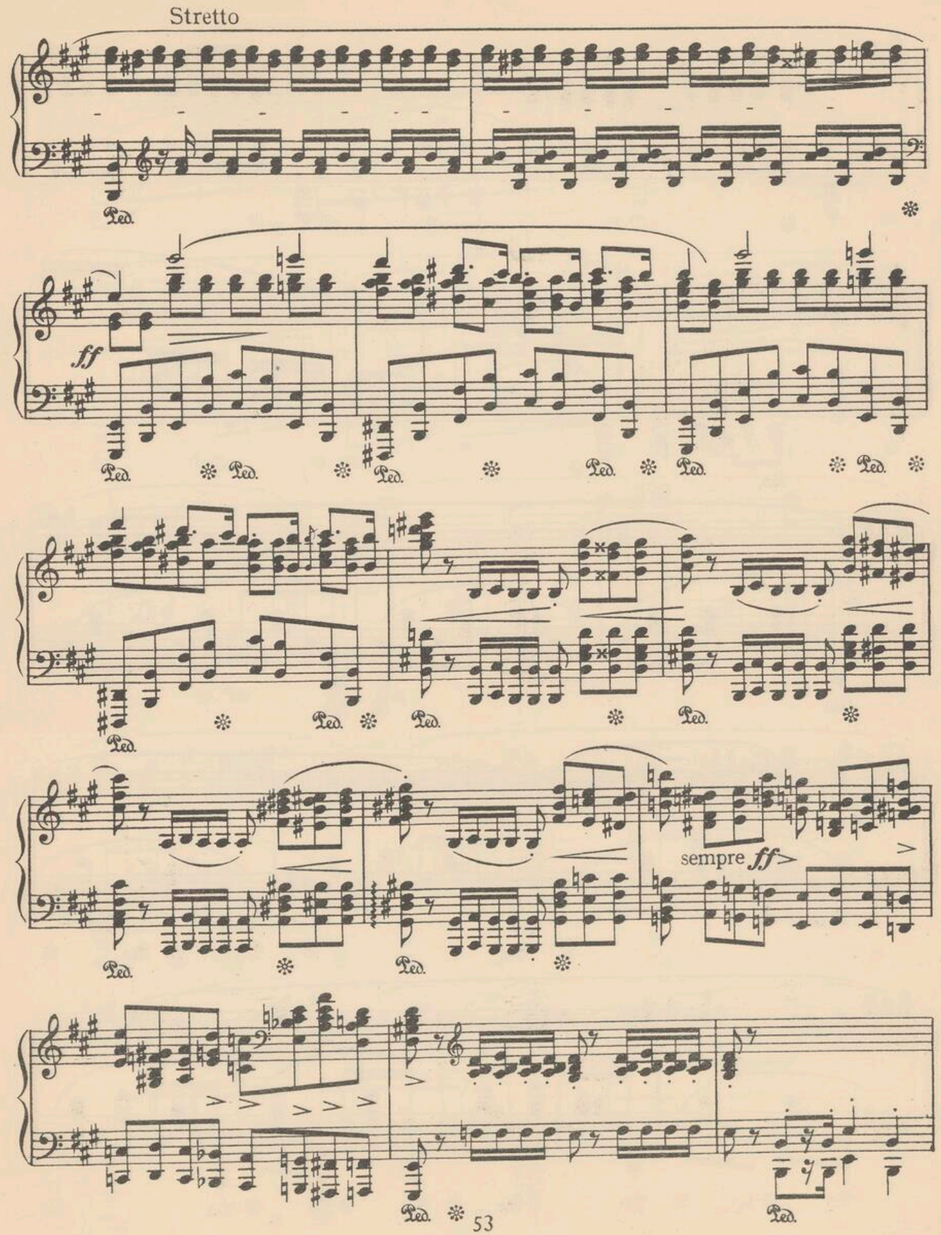
Ped. ✻

8

cresc.

Ped. ✻


8
f
Ped.
8
ff
8
f
8
p
cresc.
f
6
6


Stretto
Ped.
ff
sempre ff

ff

ten.

p

pp

pp

cresc.

ff

ten.

Ped. Ped. Ped. Ped.

p cresc.

Stretto Rit.

f dim. dolce

Ped. Ped.

ten.

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

ten.

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

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

ten.

Ped. Ped. Ped. Ped.

legato

cresc.

Ped. Ped. Ped.

8

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

leggiero

fz

f

dolce

cresc. - - - - raddolcendo

cresc. - - -

cresc.

Stretto

ff

VARIATIONS BRILLANTES

(Sur le Rondeau favori: *"Je vends des Scapulaires"* de Ludovic)

A Mademoiselle Emma Horsford

Op. 12

INTRODUCTION

Allegro maestoso ♩=116

risoluto

f *fz*

con forza

Ped. ✻

cresc.

p

dolce

Ped. ✻

legato

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Poco rit.

Ped. ✻ Ped. ✻ Ped.

dim.

Ped.

Poco rall.

leggierissimo

✻

THEMA

Allegro moderato

dolce

legato

cresc.

Rit.

♩.=92

Rit.

a tempo

poco

cresc.

cresc.

leggierissimo

Rit.

Ped.

*

f

p

f

ff

♩.=66

pp

scherzando

Rit.

dim.

fz

f.

p

f.

p

cresc.

p

cresc.

Poco stretto

dim.

Rit.

dolcissimo

Ped.

*

Ped.

*

Rit.

pp

Rall.

Lento ♩.=43

con anima

ten.

legato

Rit.

leggieriss.

leggieriss.

dolciss.

poco cresc.

Rit.

Rall.

delicatissimo

a Tempo

ten.

cresc.

p dim.

Rall.

sempre dim. pp

Scherzo vivace ♩.=88

p

Poco rall. a Tempo

pp delicatiss. dolciss.

sff p

f dolce

cresc.

f decresc. leggiero

scherzando

cresc.

de - -

- cres - - - cen - - do

leggiero

cresc.

con fuoco

sempre più animato e poco a poco cresc.

veloce

cresc.

dim.

Rit.

a Tempo

f

cresc.

ff

ff

ff

VARIATIONS

(Sur un Air national allemand)
Œuvre posthume

INTRODUCTION

A capriccio

f legato e brillante

dim.

sost.

p

ff

Ped.

f veloce

dim.

Ped.

leggieriss.

legato

leggieriss.

sempre legato

Poco rall.

pp

p legato

delicato

pp

Rall.

p

dim.

THEMA

Andantino ♩=54

semplice senza ornamenti

p

p

delicato

p

VAR. I

Elegamente ♩=80

mezza voce

stacc.

Poco rall.

a Tempo

VAR. II

Scherzando ♩=72

dim.

dim.

VAR. III

Tranquillamente ♩=60

p

marcato

p

VAR. IV

Meno mosso ♩=63

legatiss.

tr

p

espressivo e sempre sostenuto

pesante

espress.

ten.

pesante

fz

cresc.

f

pesante

sempre sostenuto

p

pesante

p

pesante

fz

smorz.

pp

attacca

Tempo di Valse ♩.= 72

leggiero

Ped.

dim.

legato

cresc.

dim.

p leggiero

cresc.

fz

elegante

dim.

f risoluto

marcato

cresc.

f

dim.

Poco più animato

cresc.

dim.

Ped. * il canto ben marcato

poco a poco cresc.

ff legato ff

MARCHE FUNÈBRE

Op. 72, No. 2.
Œuvre posthume, 1829

① Tempo di Marcia ♩ = 84

cresc.

mf

cresc.

cresc.

① Music of the edition of 1855. We give, on page 88, the music of Chopin's manuscript.
① Musique de l'édition de 1855. Nous donnons, page 88, la musique du manuscrit de Chopin.
① Musik der Ausgabe von 1855. Auf seite 88, geben wir, Chopin'sche manuskript musik.

TRIO

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

dim.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

p

cresc.

mf

p

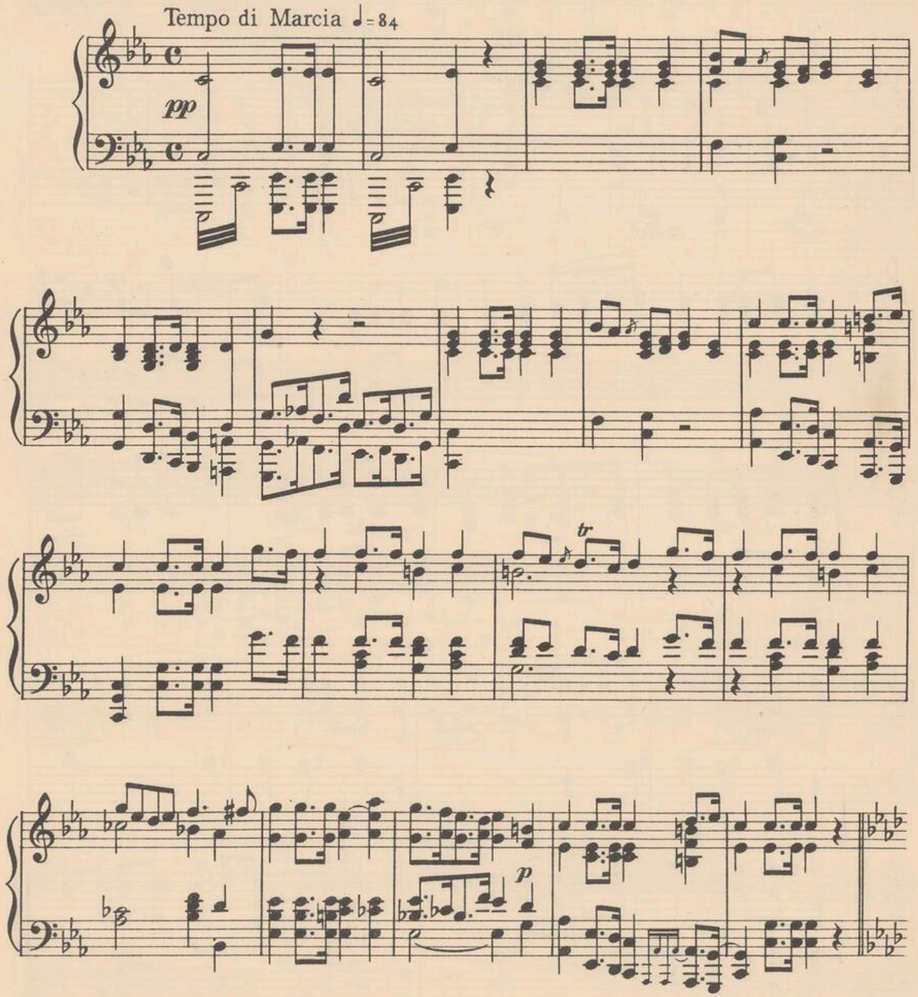
cresc.

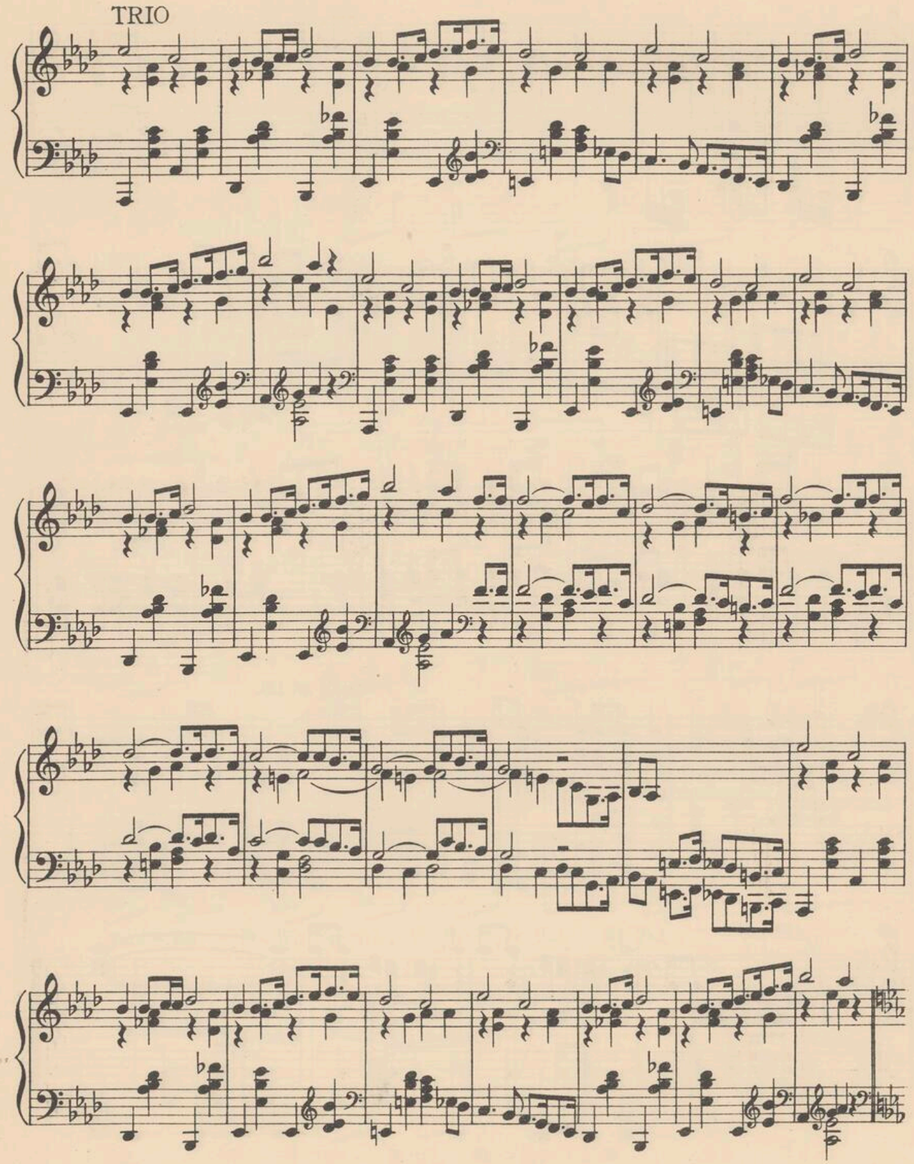
f

MARCHE FUNÈBRE

Musique du manuscrit
Œuvre posthume, 1829

Op. 72





Coda ad lib.

TROIS ÉCOSSAISES

Œuvre posthume, 1830

Op. 72, No. 3

Vivace

I

mf brillante

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8 *f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

II

8 *f* *p*

Ped. ✻ Ped. ✻

1 2

8 8

Ped. ✻

1 2

8 8

Ped. ✻

III

mf

Ped. ✻ Ped. ✻ ✻ Ped. ✻ Ped. ✻

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻
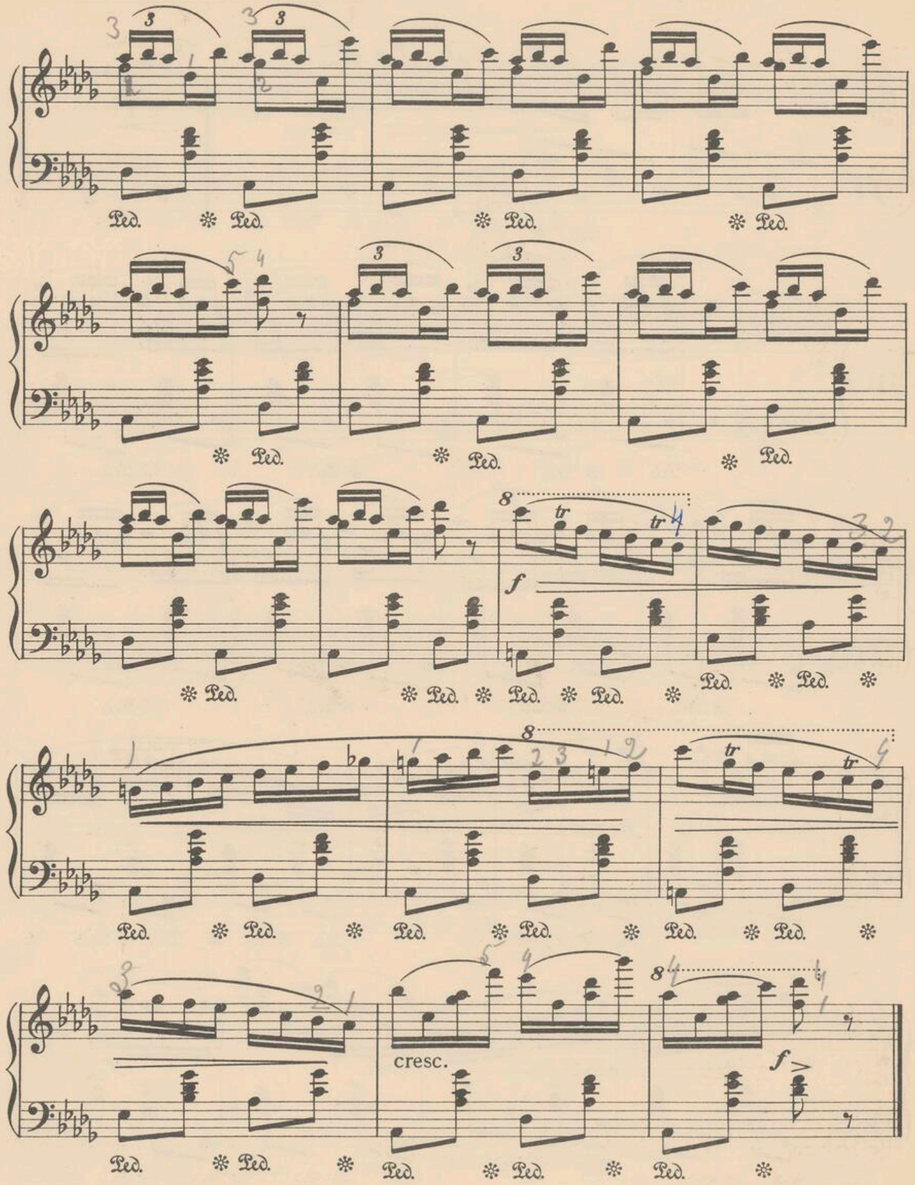
8 tr *f*

8 tr tr

cresc.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻



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SONATES

SONATES

INDEX

Pages:

Sonate I- C minor. Ut mineur. *Op.* 4 *(Œuvre posthume)*.. 1

Minuetto 14

Finale 20

Sonate II - B♭ minor. Si♭ mineur. *Op.* 35 37

Scherzo 46

Marche Funèbre 55

Finale 58

Sonate III- B minor. Si mineur. *Op.* 58 62
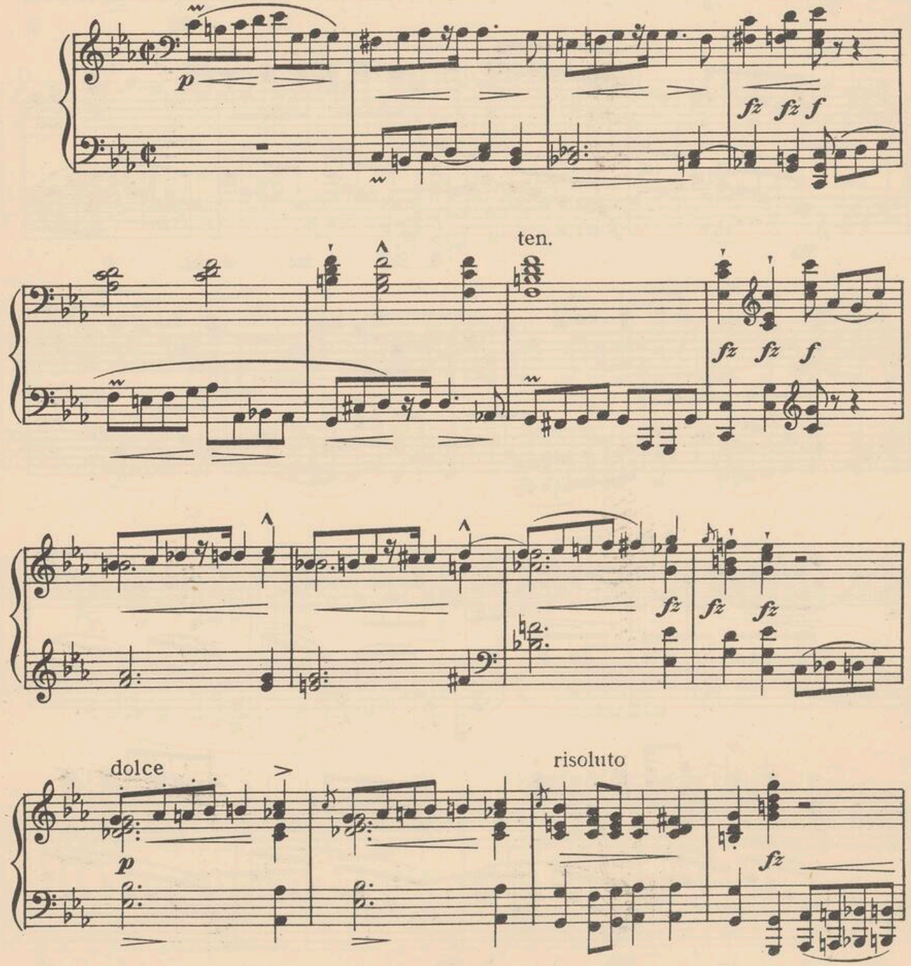
Scherzo 76

Finale 87

SONATE I

FR. CHOPIN
Op. 4

Allegro maestoso ♩= 72



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espressivo

8

Ped. * Ped.

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

fz fz

Ped. * Ped. *

Ped. *

f p

legato

Ped. * Ped. * Ped. *

tr

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

tr

8

p

cresc.

f

con forza

p

Ped. Ped.

8

Ped. * Ped. * Ped.

8 8

fz

cresc.

Ped.

8

ffz

dim.

1 2

fz

f

tr

tr

Ped. ✻

molto legato

f

8

fz *p*

Ped. ✻ Ped. ✻ Ped. ✻
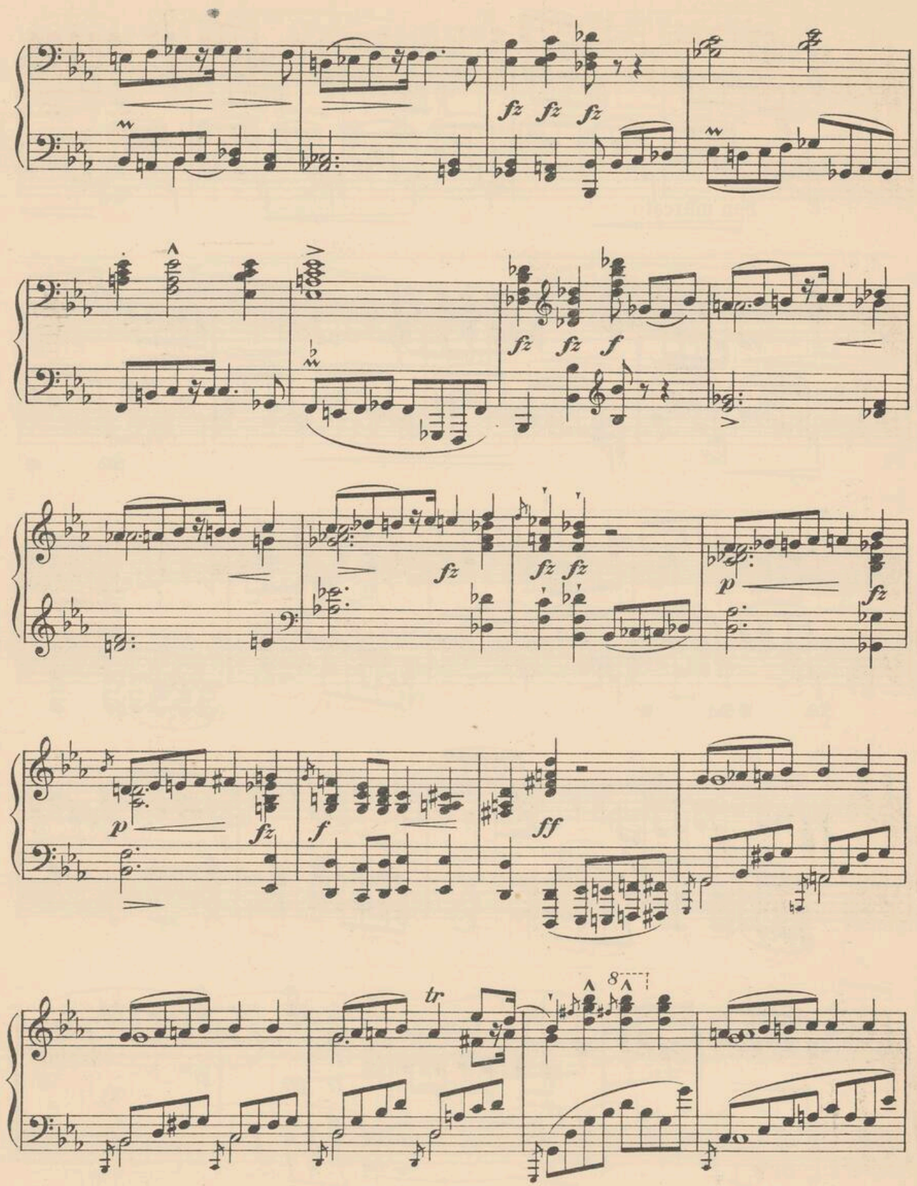
8 8

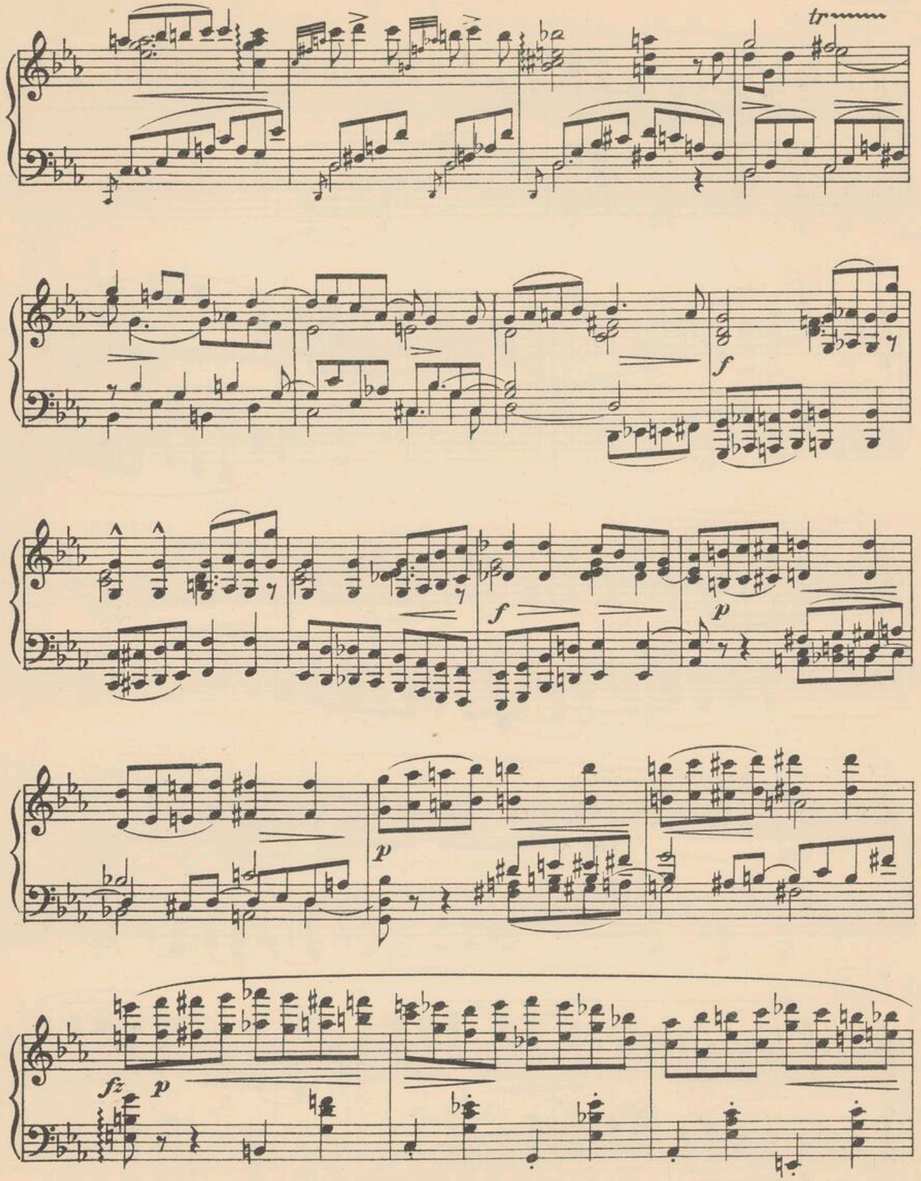
8

8

8

9


fz fz fz
fz fz f
fz
fz fz
p
fz
p
fz
f
ff
tr
8


tr
f
f
p
p
fz
p

tr tr tr f 8 cresc. f 8

con forza ff p f 8 fz fz 8 decresc. ff fz fz fz fz 8 fff p

MINUETTO

Allegretto ♩. = 60

p

scherzando

p

cresc.

fz *fz*

p

ten.

fz

p

fz *fz*

8

p

Ped. ✻ Ped. ✻ Ped. ✻

ten.

leggiero

ten.

8 8 8

pp

cresc.

fz

ben marcato

fz

8

fz *fz*

leggierissimo

p > *pp*

p

cresc.

fz *fz*

p

ten.

fz

8

p *fz* *p* *fz* *p*

Ped. ✻ Ped. ✻ Ped. ✻

TRIO

p con espress.

p

p

Ped.

ten.

Ped. Ped. Ped. Ped.

Ped.

legatissimo

fz

fz

f

ff

stacc.

Minuetto da Capo senza repetizione sin' al Fine.

Larghetto ♩= 72

con molto espressione

p

p

pp

leggiero

8

cresc.

p

Ped. Ped. Ped. Ped.

Rall.

pesante

a tempo

8

Ped. Ped. Ped.

leggieriss.

cresc.

Ped. Ped. Ped. Ped.

f

pp

Ped. Ped. Ped.

p dolciss.

pp

ppp

pp

legatissimo e smorz.

Ped.

FINALE

Presto ♩ = 132

con fuoco

f

cresc.

fz *fz* *f*

f

fz

f

cresc.

dimin.

fz

cresc.

dim.

p

cresc.

cresc.

ffz *f*

cresc.

dim.

dim.

legato

dim.

appassion

ritard.

cresc.

più calmato

a tempo

marcato

f

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

tr

f

8

fz

cresc.

ben marcato

fz

fz

dim.

p

fz

cresc.

f

8

fz

cresc.

ben marcato

8

f

8

8

f

cresc.

8

p

Ped. * Ped. * Ped. *

8

pp

Ped. ✻ Ped. ✻ Ped. ✻

8

Ped.

8

Ped. ✻ Ped. ✻

sempre legato

p

5

fz

cresc.

5

f dim.

sempre legato

p cresc.

f dim.

p cresc.

f fz fz fz

fz segue

energico

ffz p

Ped. fz ✻ Ped. fz ✻

fz dim.

p f

Ped. fz Ped.

f

10

11 ff legato

cresc. dim.

dim.

p

p cresc. p fz fz

cresc.

dim.

ten.

ten.

8

8

dim.

sempre legato

tr

tr

8

fz

fz

8

fz

fz p

dim.

Ped.

Ped.

sempre ben marcato

cresc.

cresc.

Grave

Doppio movimento

Agitato

cres - cen - do

All fingering by Frédéric Chopin.
Tous les doigtés sont de Frédéric Chopin.
Der ganze Fingersatz von Frédéric Chopin.

cresc.

ff

sostenuto

p

cresc.

cresc.

8

fz

p

cresc.

Stretto

f

cresc.

ff

1

2

Rit.

p sotto voce

Ped. ✻ Ped.

pp

✻

Ped. ✻ Ped. ✻

cresc.

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

ff

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped.

✻ Ped.

✻ Ped.

Ped. Ped. Ped.

Ped. Ped.

8

Ped. Ped. Ped.

Stretto

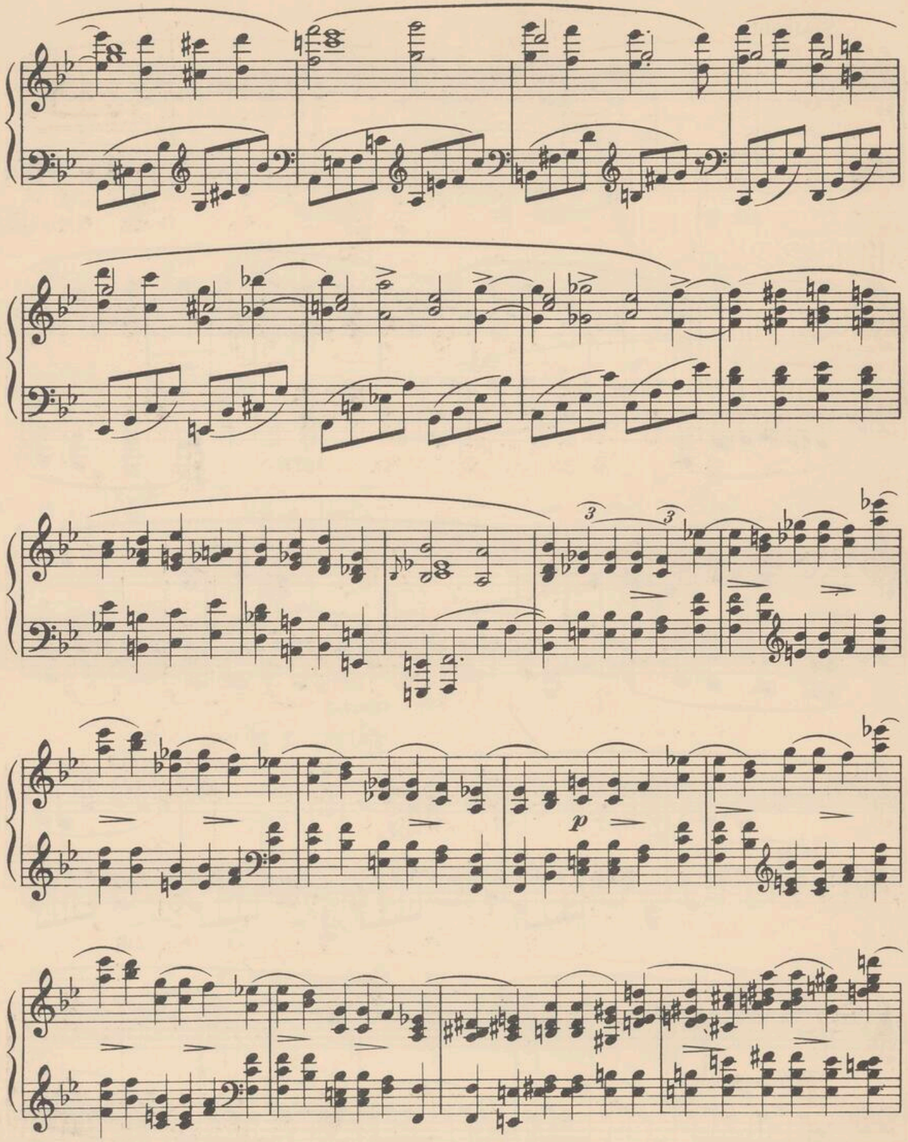
Ped. Ped. Ped. Ped. Ped. Ped.
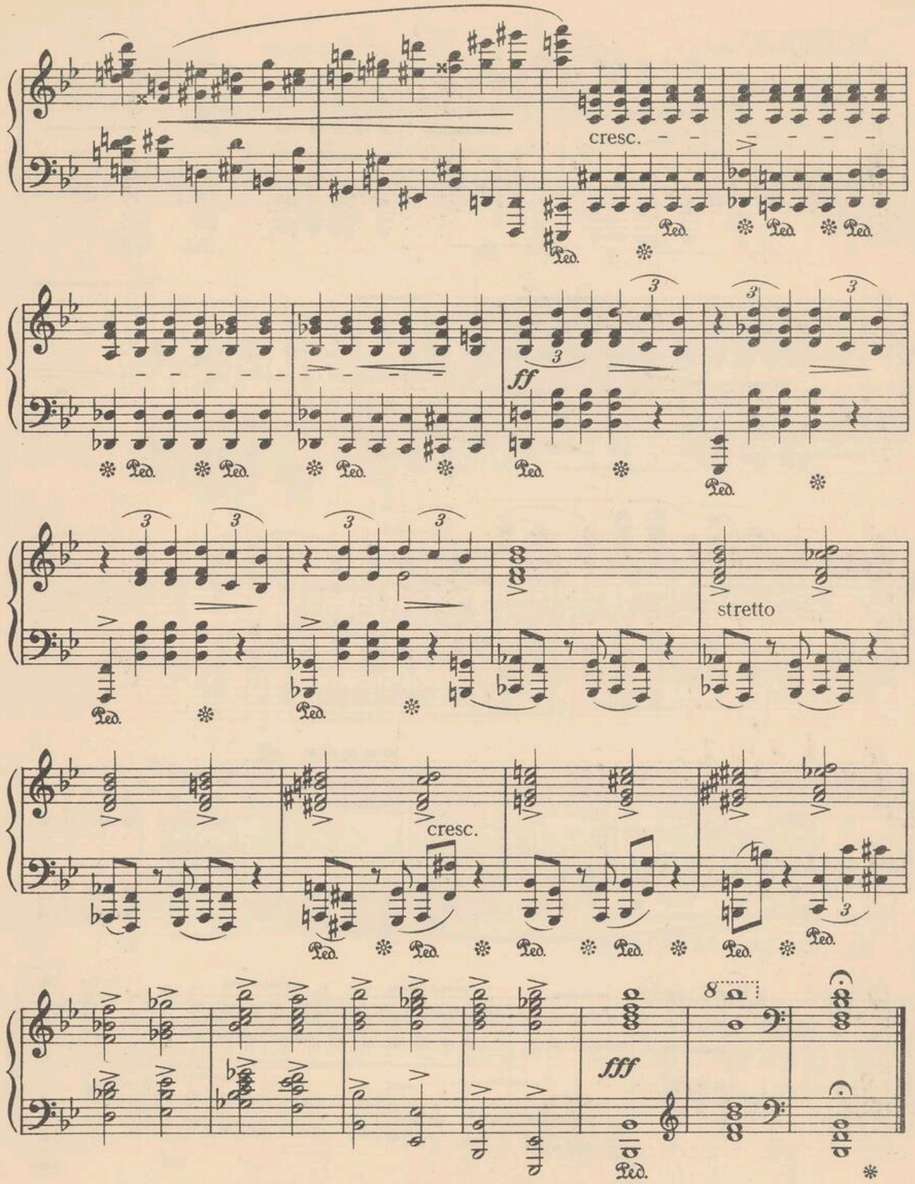
cresc.

Ped. Ped. Ped.

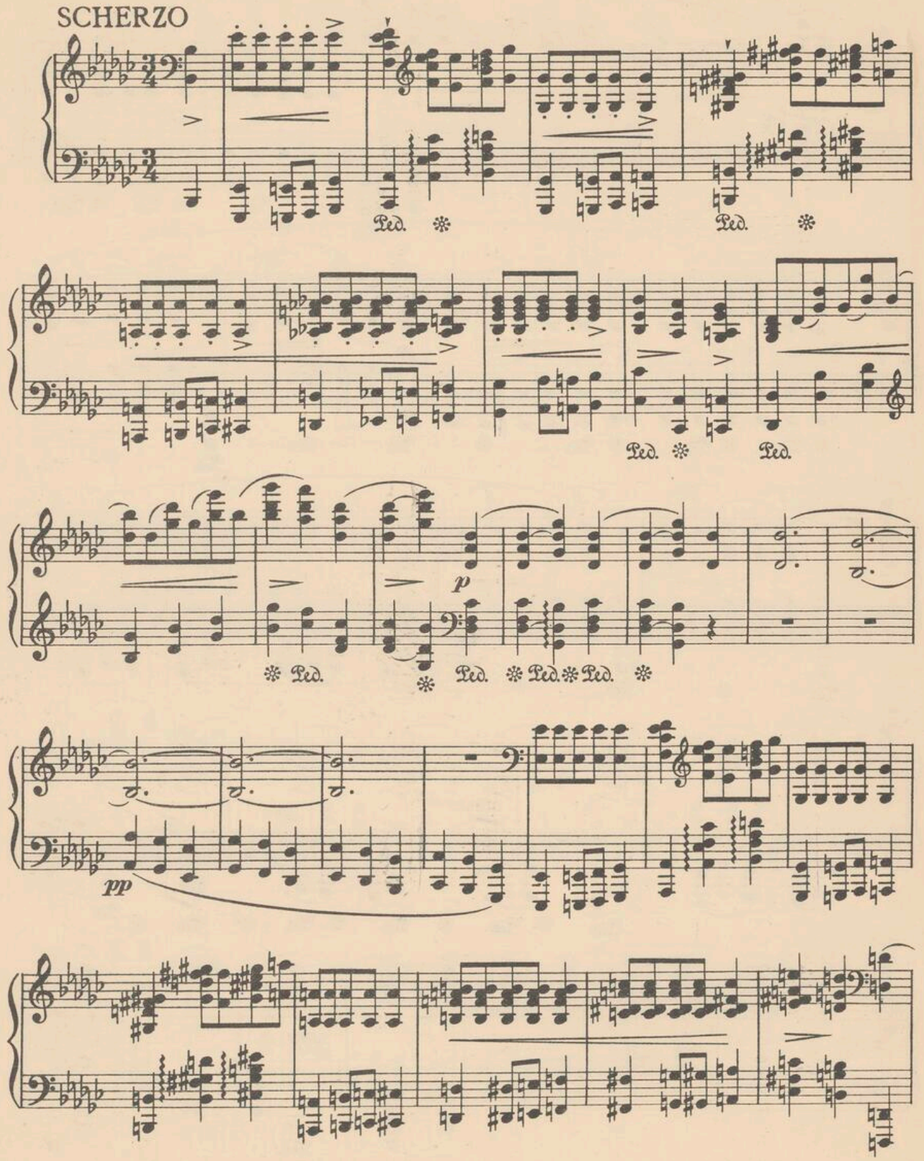
Sostenuto

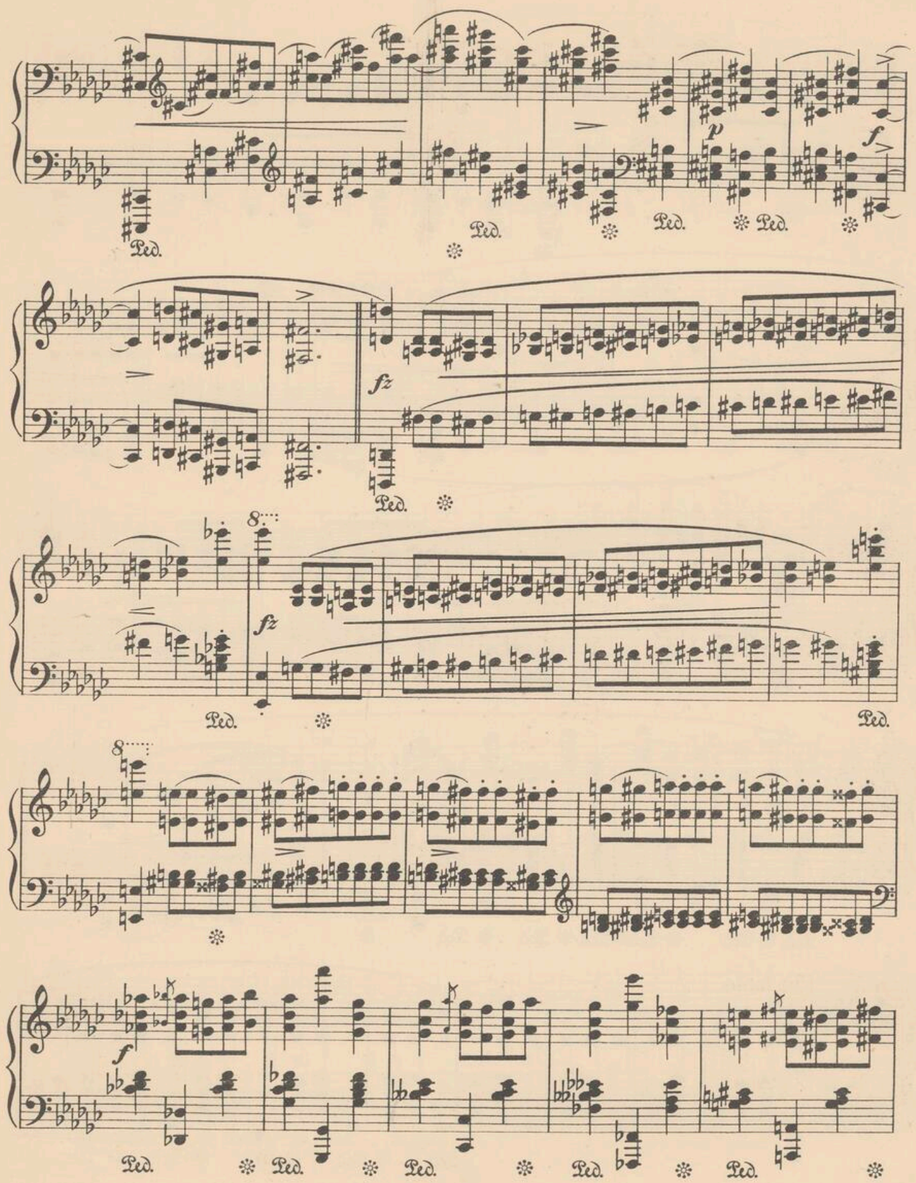
cresc.




cresc.
ff
stretto
cresc.
fff

SCHERZO





8

fz

Più lento

p

ff

f

dim.

Ped. Ped. Ped. Ped.

tr tr

Ped. Ped. Ped. Ped. Ped.

p

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

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

tr tr

Ped. Ped. Ped. Ped. Ped.

1 2

accelerando

cresc.

Tempo Io

Ped. Ped. Ped.

p

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

pp

Ped.

f

fz

Ped.

p

Ped.

Ped.

f

fz

Ped.

Ped.

Ped.

Ped.

fz

Ped.

Ped.

pp

8

ff

Ped. Ped. Ped. Ped. Ped.

dim. rall.

p

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

Lento

smorz.

Ped. Ped. Ped. Ped. Ped.

MARCHE

Lento

p

5 4

fz *fz*

Ped. Ped. Ped.

f

3 4 5

Ped. Ped. Ped. Ped.

sempre *f*

Ped. Ped.

p

ff

trm 1 1

Ped. Ped.

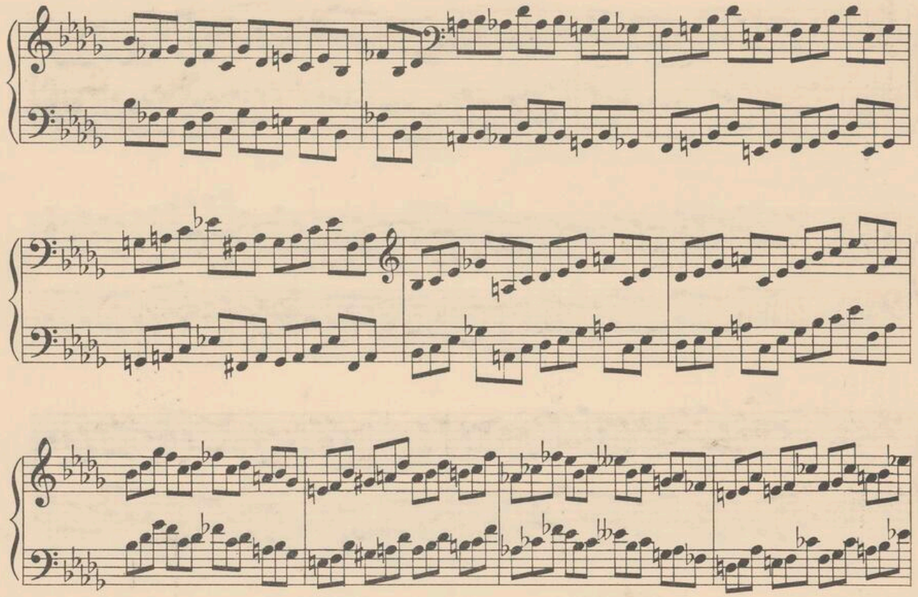
① Variant by Chopin:
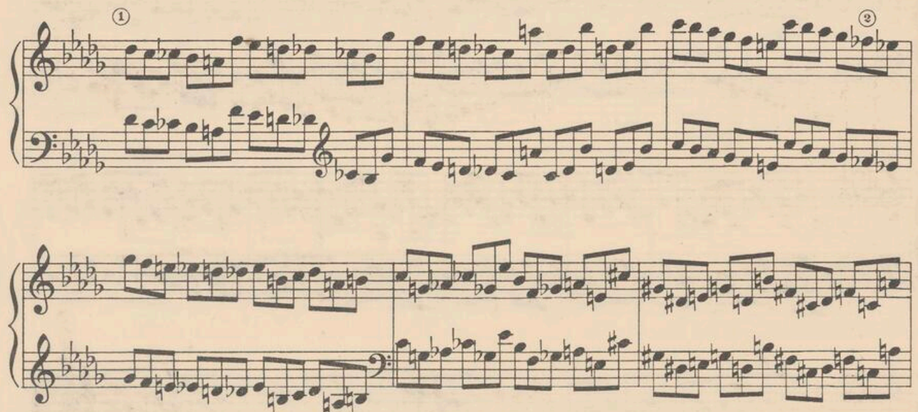
① Variante de Chopin:

FINALE

Presto
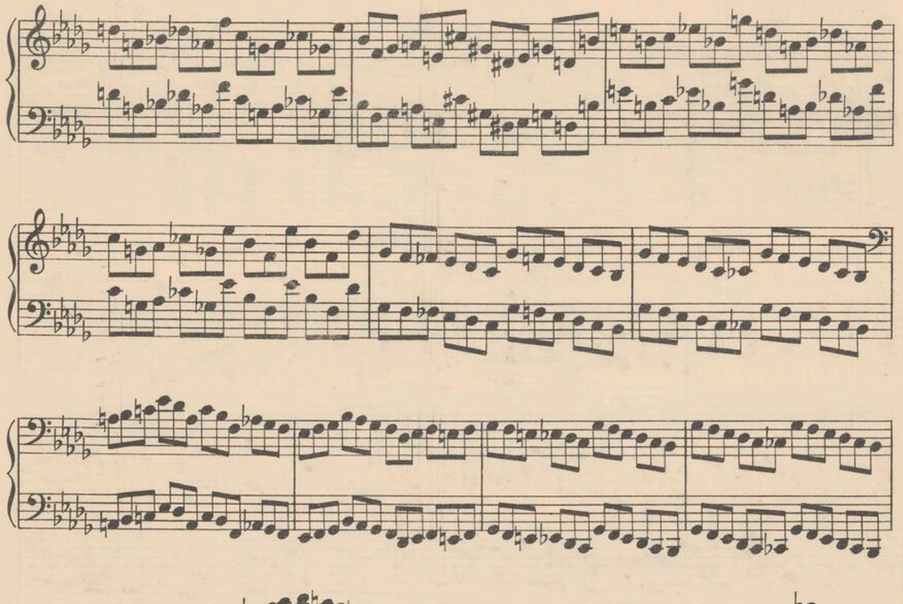
sotto voce e legato
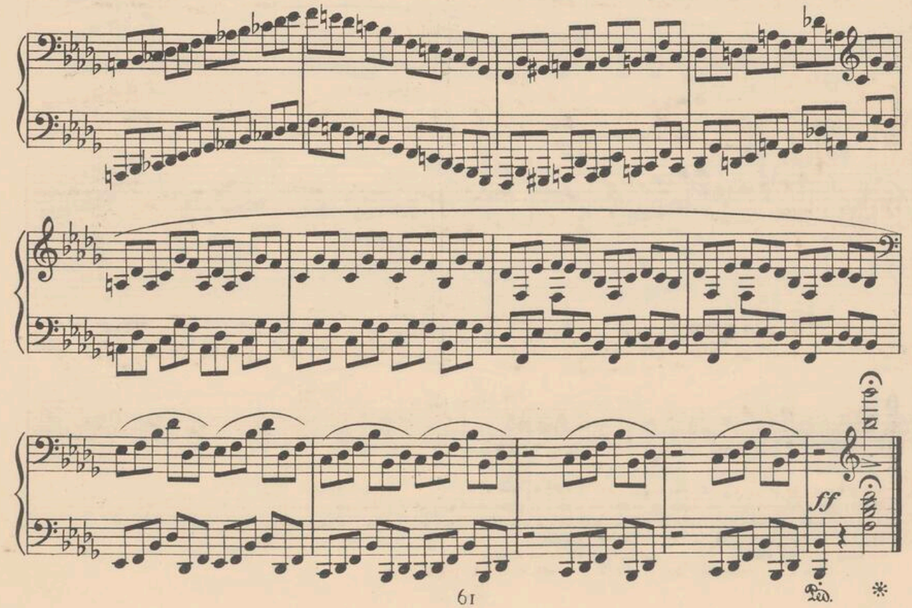




① All editions have here two additional bars which do not exist in the original edition.
Toutes les éditions ont ici deux mesures en plus qui n'existent pas dans l'édition originale.
Alle Auflagen haben hier zwei extra Taktstriche die in der ursprünglichen Auflage nicht vorkommen.

② Flats pencilled in by Chopin before the F and the E.
Bémols mis au crayon par Chopin devant le *fa* et le *mi*.
Moll wurde von Chopin vor dem F und dem E mit Bleistift eingezeichnet.





A Mme la Comtesse E. de Perthuis

SONATE III

Op. 58

Allegro maestoso

f

fz *p*

ten. ten.

cresc.

f

Ped. * Ped. * Ped. *

Ped. *

Ped. * Ped. * Ped. *

dim.

sostenuto

tr

tr

f

pp

cresc.

f

p

cresc.

Rit. a Tempo

dolce

f

f

f

tr

Ped.

f

f *p* legato

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

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped.

Ped. ✻

cresc.

f

Ped. ✻ Ped. ✻

Ped. ✻

Ped. ✻

cresc.

Ped. ✻

Ped.

Ped.

sostenuto

cresc.

rit.

a tempo

cresc.

ff

SCHERZO

Molto vivace

leggiero

Ped. Ped. Ped.

Ped. Ped.

Ped. Ped.

8

Ped. Ped. Ped.

8

Ped. Ped. Ped.

5

Ped. Ped.

Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

cresc.

ff

Ped.

p legato

Poco rit.

a Tempo

8

cresc.

cresc.

Largo

ff

p

Cantabile

f

cresc.

f

pp

sostenuto

① A ♯ pencilled in by Chopin before the A in our original edition. Chopin thus indicated expressly that he *wanted* the A♯.

① Un ♯ écrit au crayon par Chopin devant le *la* dans notre édition originale. Ainsi Chopin indiquait expressement qu'il *voulait* le *la* ♯.

① A♯ von Chopin vor dem A in unserer ursprünglichen Auflage eingezeichnet. Auf dieser weise zeigte Chopin ausdrücklich dass er den A♯ *wünschte*.

cresc.

f

p

Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻

dim.

Ped.

Ped. ✻ Ped. ✻

tr

f

tr

dim.

dolciss.

Ped. ✻ Ped. ✻ Ped.

pp dim. f tr dim. p
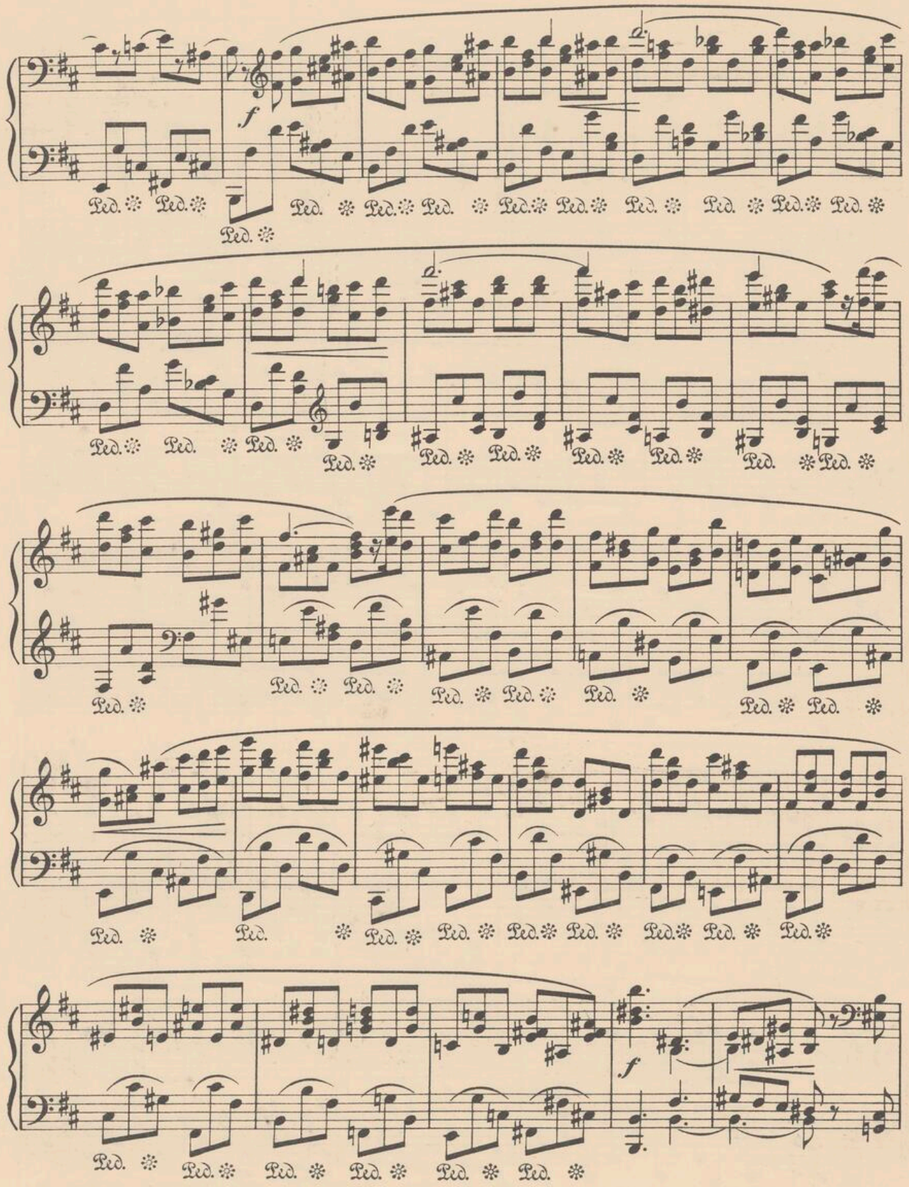
FINALE
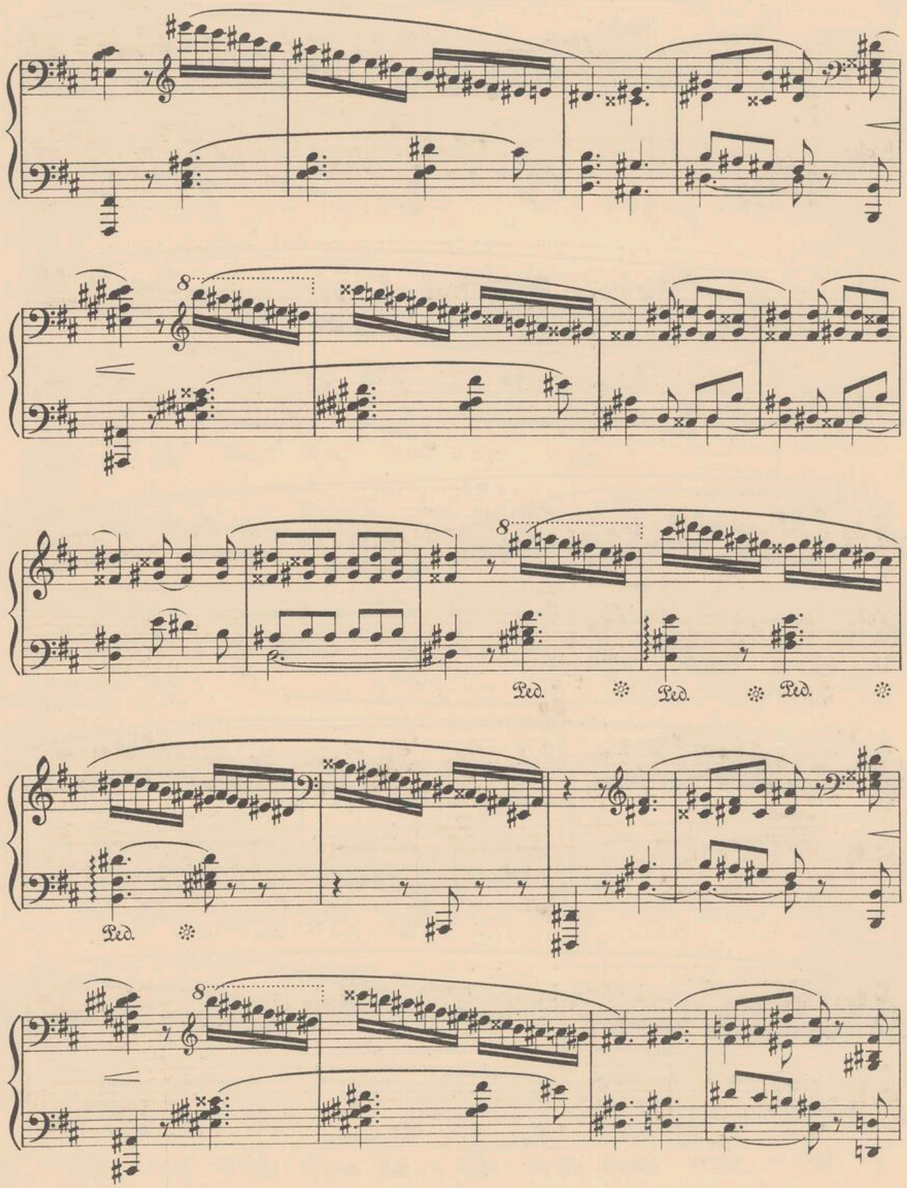
Presto, non tanto

f cresc.

Agitato

p


f
Ped.
f


8
Ped.

leggiero

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

f

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

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

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

cresc.

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

ff

8

Ped. * Ped. * Ped. *

8

8
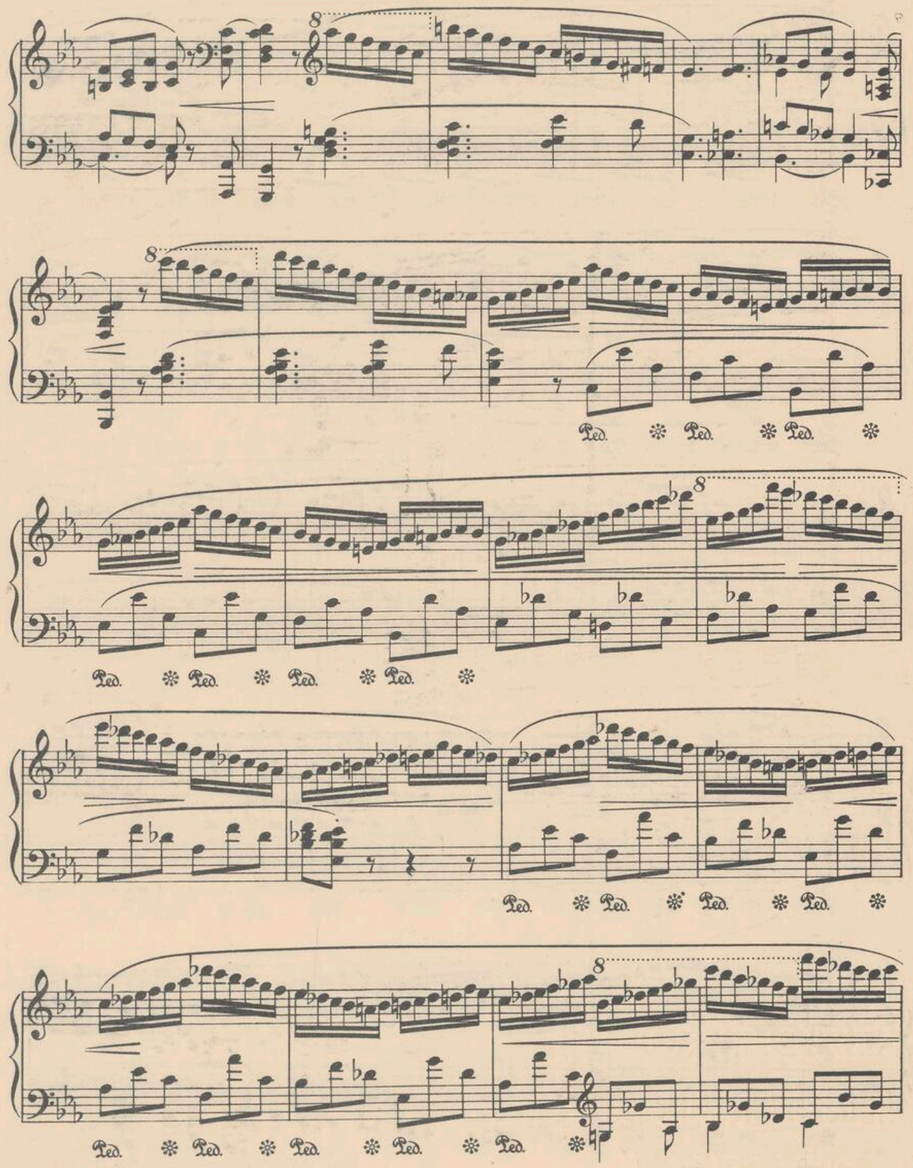
dim.
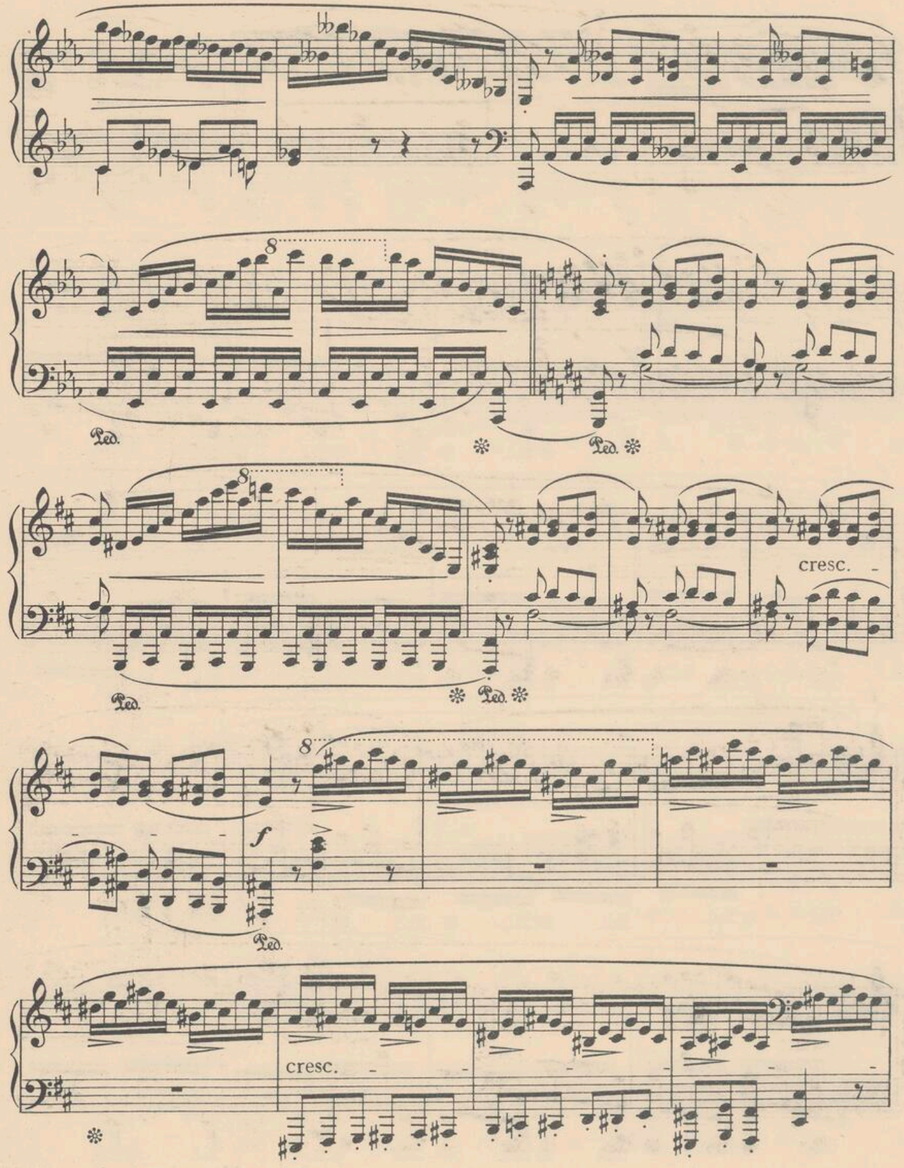
f

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

8

Ped. * Ped. *


Ped.


Ped.
cresc.
f
cresc.

cresc.

f

Ped. ✻ Ped. ✻ Ped. ✻

Ped. Ped.

ff

Ped.

Ped.

decresc.

cresc.

ff

Ped.

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