# FRÉDÉRIC CHOPIN

## VOL. III

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THE OXFORD ORIGINAL EDITION OF

# FRÉDÉRIC CHOPIN

VOLUME THREE



FRÉDÉRIC CHOPIN ON HIS DEATH-BED (*Sculpture by Clésinger*)
FRÉDÉRIC CHOPIN SUR SON LIT DE MORT (*Marbre par Clésinger*)
FRÉDÉRIC CHOPIN AUF SEINEM STERBEBETT (*Das marmorkunstwerk von Clésinger*)
(*Collection Edouard Ganche*)

THE OXFORD ORIGINAL EDITION OF

# FRÉDÉRIC CHOPIN

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Nach den Manuscripten und Original-Ausgaben, herausgegeben von


EDOUARD GANCHE

Président de la Société Frédéric Chopin à Paris


VOLUME
THREE


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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.

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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.

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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.

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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

*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,

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

seinen ursprünglichen Absichten entsprach.

Unglücklicherweise liess der Komponist bei der Revision seiner Werke zwei oder drei verbohrte Ratgeber—vertraute Freunde—intervenieren, die sich mit dem Kopieren der Stücke und der Revision der Korrekturen befassten. Häufig musste Chopin die Proteste dieser Ratgeber, die der grossartigen Originalität seiner Werke gänzlich verständnislos gegenüberstanden, mitanhören. Er „verlieblichte" dann seine Melodien, ja, er liess sie sogar von jenen entsetzten Verwaltern unantastbarer Gesetze und banaler Ideen verändern. Auch heutzutage fehlt es nicht an Oberklugen, die mit ihren anmassenden Anderungen das Werk des grossen Musikers zu besudeln versuchen.

Es würde zu weit führen, alle Unterschiede zwischen Manuskripten, Originalausgabe und all den späteren Ausgaben aufzuzählen. Die neue exakte Ausgabe wird beweisen, in welchem Masse mittelmässige Menschen Chopins Kompositionen beeinträchtigt haben, ja, sogar schon zu seinen Lebzeiten mit seinem resignierten Einverstaendnis. Man denke nur an die abgeschmackten Veränderungen, die man an der Etude in F-Moll (No. 1 der *Trois Nouvelles Etudes*) vornahm, um sie in der „Méthode des Méthodes" von Moscheles und Fetis zu veröffentlichen. Seitdem hat niemand daran gedacht, diese Komposition dem Manuskript gemäss, das in seiner prachtvollen Eigenart die Methoden des zwanzigsten Jahrhunderts ankündigte und ihnen gleichkam, herauszugeben. Man denke auch an den „Valse in Cis", (Op. 64, No. 2), der in seinem Mittelsatz grundverschieden ist, und in dessem Manuskript, der in allen späteren Editionen wiederholte Fehler, zu Beginn des Des-Dur-Satzes, nicht zu finden ist. Niemals würde Chopin den banalen, in vielen Ausgaben verbreiteten Endakkord zu der Einleitung der „Ballade"* in G-Moll geschrieben haben. Niemals würde er die farblosen Harmonien geduldet haben, die von einem ebenso selbstherrlichen, wie kleingeistigen Musiker seinen Werken eingefügt wurden. Was würde „er" komponiert haben, dachte Jane Stirling, wenn sie die unbeendeten Manuskripte Chopins betrachtete. Selbst Saint Saens unterliess es beim Kopieren des Manuskriptes der Ballade No. 3 trotz seines musikalischen Wissens, einige unverständliche Tonbildungen zu „ verbessern " Er wollte nicht respektlos und auch nicht lächerlich erscheinen.

Wenn die Tonwerke grosser Komponisten nicht mehr unter gesetzlichem Schutze stehen und Allgemeingut geworden sind, finden sich immer Leute, die diese Werke plötzlich für unzureichend, dürftig und ihrer wertvollen Mitarbeit für nötig erklären. Sie verkünden dann, dass jene Werke „revidiert" werden müssen, d.h. sie flechten alle möglichen Änderungen ein, die die Auffassung des Komponisten natuerlich weit uebertreffen. Die Zuversicht, dass eines Tages ihre Kompositionen zu fast nicht glaubhafter Vollkommenheit veredelt werden, sollte die grossen Musiker beglücken.

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

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

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

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

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 rassérénait 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.

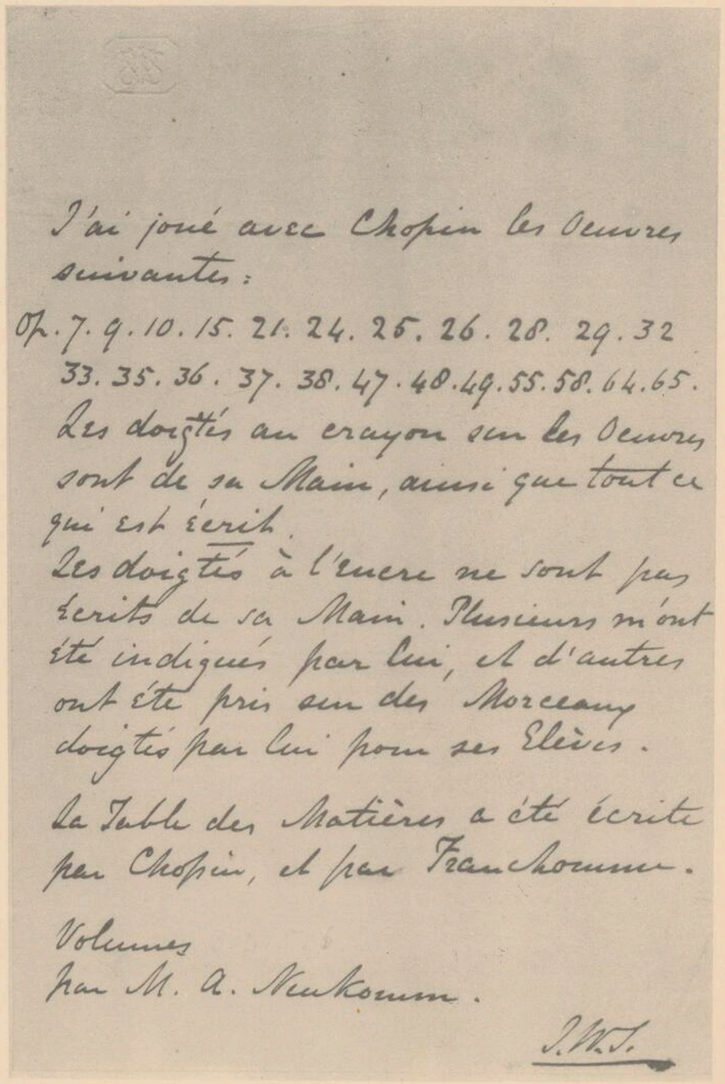
Chopin dachte mit und für Polen, er empfand mit der überaus empfindsamen Natur des Polens und nichts hat er geschrieben, was nicht Ausdruck reinsten polnischen Wesens gewesen waere. Er kam zu allen Völkern durch ein Volk, dessen Namen er verbreitete, für das er Liebe erweckte, das er verteidigte und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



J'ai joué avec Chopin les Oeuvres suivantes:

Op. 7. 9. 10. 15. 21. 24. 25. 26. 28. 29. 32
33. 35. 36. 37. 38. 47. 48. 49. 55. 58. 64. 65.

Les doigtés au crayon sur les Oeuvres sont de sa Main, ainsi que tout ce qui est écrit.

Les doigtés à l'encre ne sont pas écrits de sa Main. Plusieurs m'ont été indiqués par lui, et d'autres ont été pris sur des Morceaux doigtés par lui pour ses Elèves.

La Table des Matières a été écrite par Chopin, et par Franchomme.

Volumes
par M. A. Houstoun.

J. W. S.

Declaration by Jane-Wilhelmina Stirling attached to the complete works of Frédéric Chopin in their original edition. These were annotated and corrected by the composer himself, collated and kept by Jane Stirling, and subsequently by Madame Anne D. Houstoun.

Déclaration de Jane-Wilhelmina Stirling jointe aux volumes des œuvres complètes de Frédéric Chopin dans leur édition originale française. Elles furent annotées et corrigées par le compositeur lui-même, recueillies par Jane Stirling, gardées par elle, puis par Madame Anne D. Houstoun.

Erklärung von Jane-Wilhelmena Stirling, mit den Bänden der vollständigen Werke von Frédéric Chopin in ihrer ursprünglichen Ausgabe verbunden. Sie wurden mit Anmerkungen versehen und korrigiert von dem Componisten selbst, kollationiert von Jane Stirling, und behalten von ihr und später von Madame Anne D. Houstoun.

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MORCEAUX DE CONCERT
CONCERTOS
RONDEAU POUR DEUX PIANOS

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# MAZURKAS

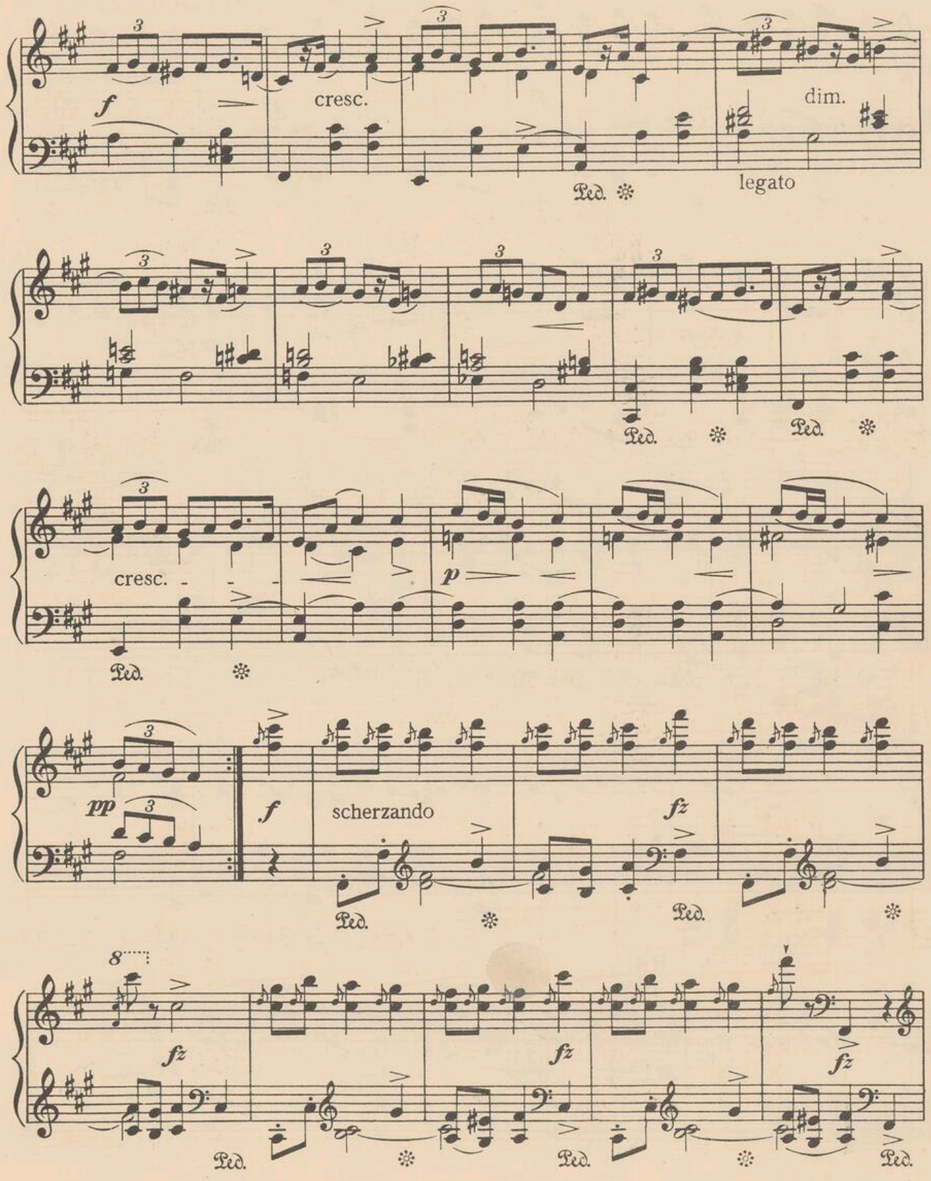
FRÉDÉRIC CHOPIN
Op. 6, No. 1

*A Melle la Comtesse Pauline Plater*

## No. 1




All fingering by Frédéric Chopin.
Tous les doigtés sont de Frédéric Chopin.
Der ganze Fingersatz von Frédéric Chopin.
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Printed in England
OXFORD UNIVERSITY PRESS, AMEN HOUSE, WARWICK SQUARE, LONDON, E.C.4



8

fz fz

Ped. Ped.

Rit. a Tempo

fz p

Ped. Ped.

3 3 3 3

Ped. Ped. Ped. legato

3 3 3 3

Rit.

p pp



INSTITUT FRYDERYKA CHOPINA BIBLIOTEKA

## MAZURKA No. 2

Op. 6, No. 2

♩=63

sotto voce

p legato

3 3 3

p

Ped. Ped.

3 3

cresc. tr

f con forza

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

leggiero

Ped. Ped.

a Tempo

calando

Ped. Ped. Ped.

tr

f con forza

Ped. Ped. Ped. Ped.

Gajo

p

Ped. Ped. Ped. Ped.

fz f

Ped. Ped.

decresc.

sotto voce

sempre legato

3 3 3

p

Ped.

3 3 3

Rubato

tr

con forza

p

Ped.

tr

f

con forza

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



# MAZURKA No. 3

Op. 6, No. 3

Au.

Vivace ♩.=60

p

3 3

f

Ped.

cresc.

Ped. Ped.

p

f

cresc.

p

Ped. Ped.

ff

Ped.

p

ff

Ped.

Ped.

p

p

Stretto

cresc.

f

dim.

risvegliato

p



Ped.

p

f

Ped.

cresc.

3

3

Ped.

p

f

Ped.

cresc.

3

3

p

pp

Ped.

## MAZURKA No. 4

Op. 6, No. 4

Presto, ma non troppo ♩. = 76






## MAZURKA No. 5

Op. 6, No. 5

Vivo ♩. = 60




Dal segno senza Fine

*A Monsieur Johns*

# MAZURKA No. 6

Op. 7, No. 1

Vivace ♩. = 50

*f* cresc. *ff* *p* scherzando

Stretto

*p* legato



Poco rall. a Tempo

*f*

*pp* sotto voce

Rubato

Poco rall. a Tempo

*f*

cresc.

*f*

*fz*

① Three bars modified by Frederick Chopin.
① Trois mesures modifiées par Frédéric Chopin.
① Drei Taktstriche von Frederick Chopin modifiziert.

## MAZURKA No. 7

Vivo ma non troppo ♩= 160

Op. 7, No. 2

*p*

cresc.

Stretto

*f*

*p*

Poco rall.

a Tempo

cresc.

Fine

*p*

cresc.

① Variante de Chopin



Poco rall.

a Tempo

1

2

dolce

sempre legato

scherzando

*f*

Rit.

*fz* *fz*

Ped. ✻

dolce

legato

scherzando

1

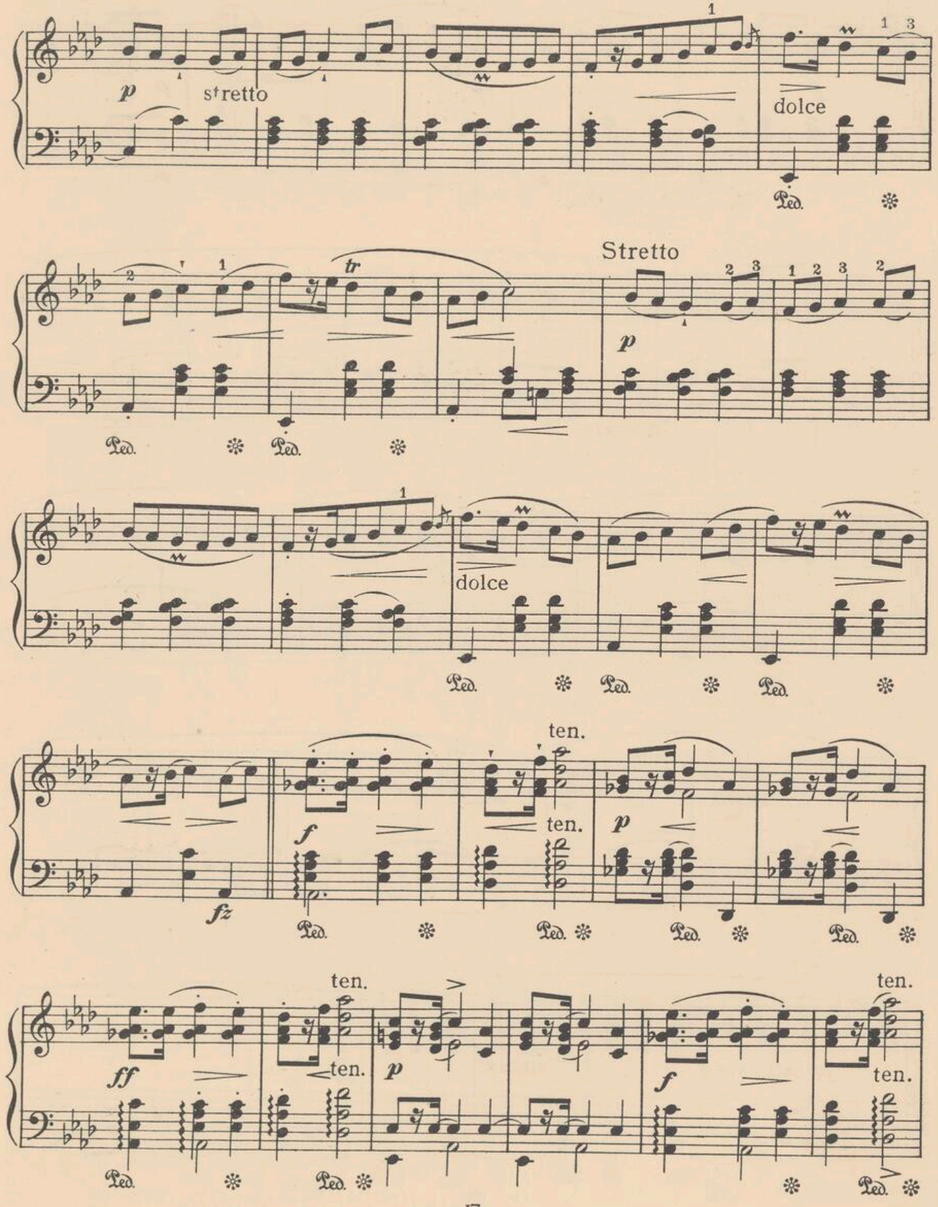
2

D. C. al Fine

MAZURKA No. 8 Op. 7, No. 3





ten.

ten.

*p*

*ff*

*p*

*p*

marcato

*pp* sotto voce

smorz.

*pp*

rit.

*pp*

legato



Tempo I

*f*

con forza

*p* rubato

*pp*

## MAZURKA No. 9

Op. 7, No. 4

Presto ma non troppo ♩.=76

*f* *fz* *p*

legato

*f* *p*

scherzando

Ped. ✻

*p*

*f* *fz* *p*

cresc.

*f* *p*

1 2



dolcissimo

rit.

*p* staccato

sempre legato

molto rall.

*pp* sotto voce

smorzando

Ped. ✻ Ped. ✻

a tempo

*f* *p*

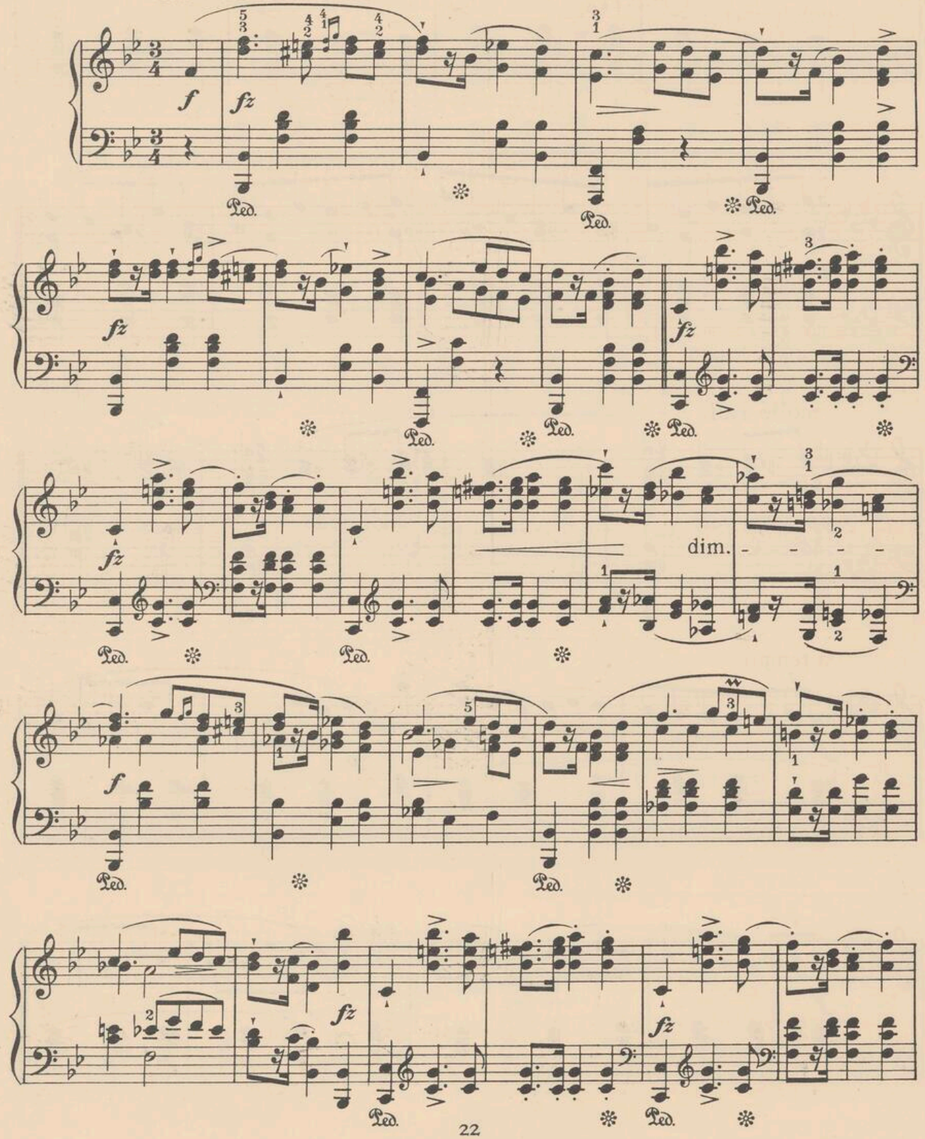
*f* *f*

*A Madame Lina Freppa*

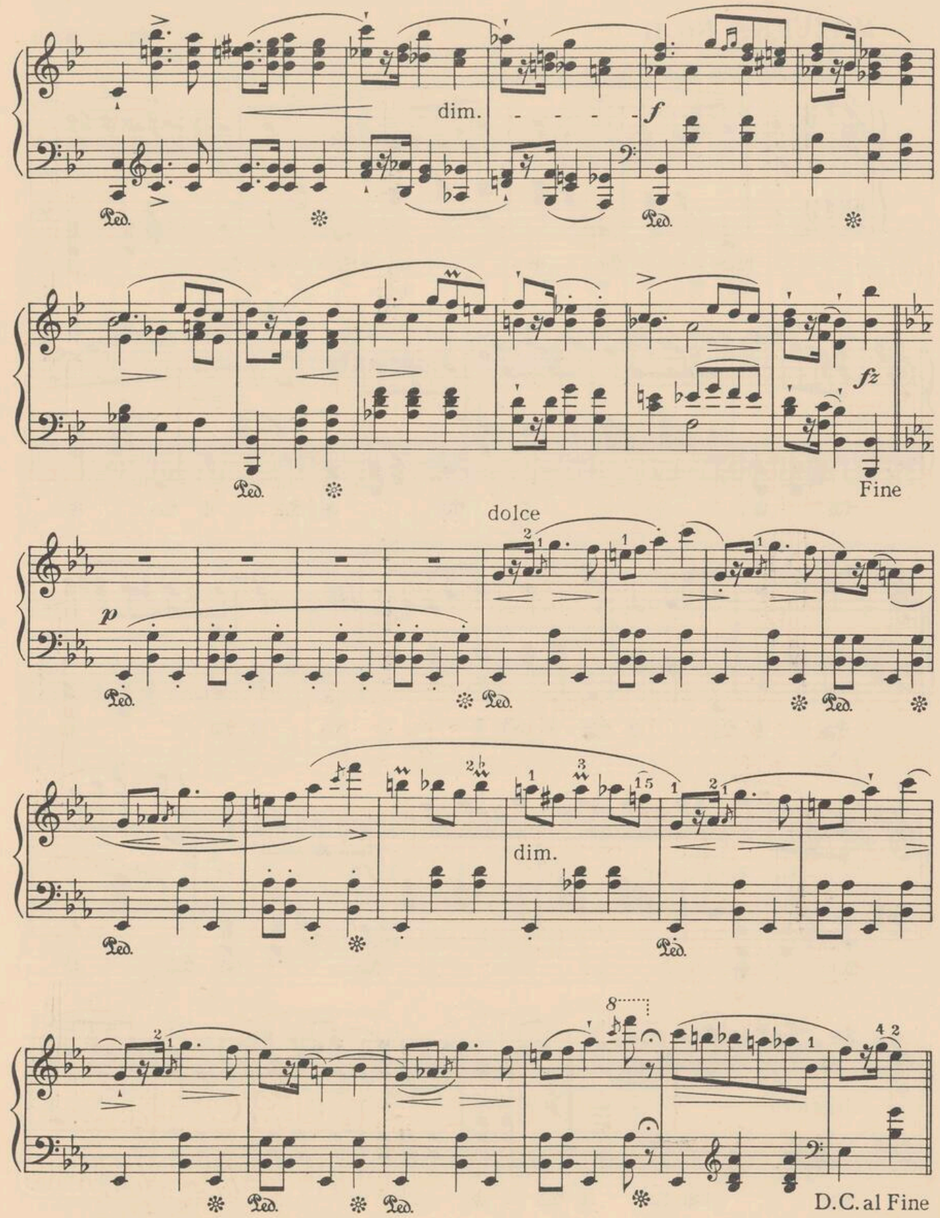
## MAZURKA No 10.

Op. 17, No. 1

Vivo e risoluto. ♩= 160





## MAZURKA No. II

Op. 17, No. 2

Lento, ma non troppo ♩ = 144

*f* *fz* *fz* *fz* *fz* *fz* *f* *fz* *fz*

leggiero *p* dolce



Stretto

*pp*

in Tempo

cresc. *f*

*p* rit.

## MAZURKA No. 12

Op. 17, No. 3








cre - scen - - - do

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

1 2 𝄋

Ped. Dal segno al Fine



## MAZURKA No. 13

Op. 17, No. 4

Lento, ma non troppo ♩=152

*pp* sotto voce

espressivo

ten.

*p*

delicatissimo

ten.

ten.

ten.

Poco rit.

in Tempo

ten.



ten.

dolce

ten.

ten.

p

ten.

Ped.

sotto voce

sempre più piano

Ped.

calando

perdendosi



*A Monsieur le Comte de Perthuis*

## MAZURKA No. 14

Op. 24, No. 1

Lento ♩ = 108

rubato

Ped.

dolce

fz

Con anima

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

Ped. * Ped. * Ped. *

cresc. Rit.

Ped. * Ped. *

a Tempo

dim.

Ped. * Ped. * Ped. *

sempre più *p*

Ped. * Ped. * Ped. *

Rit.

*pp*

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



## MAZURKA No. 15

Op. 24, No. 2

Allegro non troppo ♩ = 108

sotto voce

il basso sempre legato

più *f*

dolce

Rit.

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

Rubato

Ped. Ped. Ped. Ped.

Rit. a Tempo

Ped. Ped. Ped.

tr tr

più *f*

*p* *fz* *p* *pp*

Ritenuto



a Tempo

dolce sotto voce

Ped. Ped. Ped. Ped. Ped.

*f* *p*

*f*

Ped. Ped. Ped. Ped.

sempre piano e legato

*f* *p*

Poco rit.

Tempo I

sotto voce



## MAZURKA No. 16

Op. 24, No. 3

Moderato con anima ♩ = 126

dolce

dolce

*p* legato

Ped. ✻

Ped. ✻ Ped. ✻

*fz* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*fz* dolce

1 2

dolcissimo

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

perdendosi

Ped. ✻ Ped. ✻



## MAZURKA No. 17

Op. 24, No. 4

Moderato ♩ = 132

*p*

poco a poco cresc.

Ped. ✻ Ped. ✻

*ff*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*p*

cresc.

Ped. ✻ Ped. ✻

*ff* *p*

Ped. ✻ Ped. ✻

dolce

scherz.

dim.

Accel.

Rit.

a Tempo

cresc.

Più agitato e stretto

cresc.



legato

sotto voce

Con anima

pp

dolciss.

Rit.

a Tempo

cresc.

con forza

pp

ff

tr

pp sotto voce

cresc.

ff

accel.

rit.

a tempo

dim.

cresc.

ff

p

Più agitato e stretto



ff

p

rit.

dim.

pp calando

pp

mancando

pp

sempre rallent.

smorzando

fz p

*A la Princesse de Würtemberg*
*née Princesse Czartoryska*

## MAZURKA No. 18

Op. 30, No. 1

Allegretto non tanto








## MAZURKA No. 19

Op. 30, No. 2

Allegretto

poco a poco cresc.

## MAZURKA No. 20

Op. 30, No. 3

Allegro non troppo

Risoluto

Con anima



dolce

sotto voce

ben legato

cresc.

dim.

slentando

Risoluto





Allegretto

legato

sotto voce

Poco rit.

a tempo

sempre *p*

dim.

*pp*

Poco rit.



in Tempo

sempre *p*

Con anima

cresc.

cresc.

*ff*

ten.

ten.

*p*

Stretto

cresc.

*ff*

Ped. Ped. Ped.

dim.

Ped. Ped.



Ped. Ped. Ped.

Ped. Ped.

calando

Ped.

dim.

smorzando

*A M^elle la Comtesse Rose Mostowska*

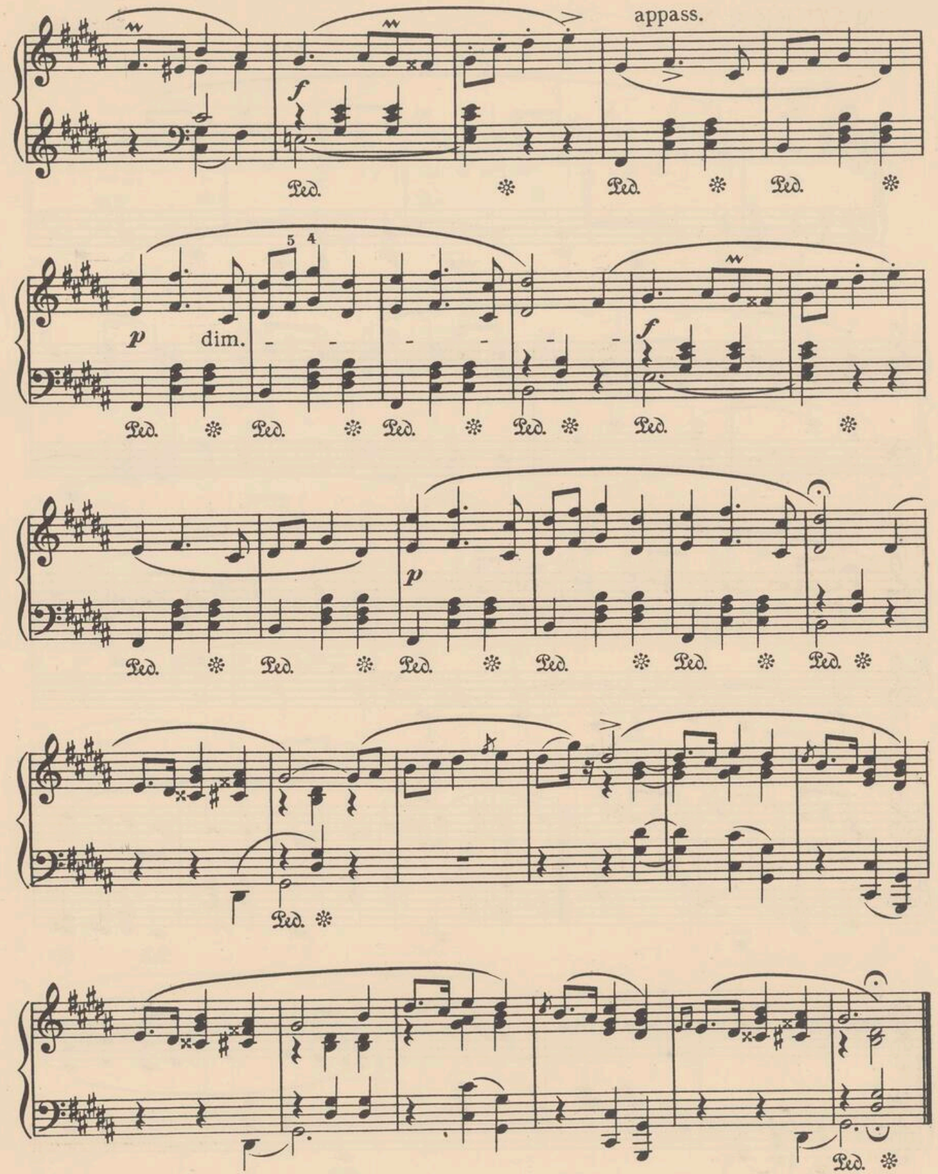
# MAZURKA No. 22

Op. 33, No. 1




① *Lento*. Chopin's correction. On the manuscript he had written *presto*.
① *Lento*. Correction de Chopin. Il avait mis sur le manuscrit *presto*.
① *Lento*. Korrektur von Chopin. Auf dem Manuskript hatte er *presto* geschrieben.





Semplice

*p*

Ped. ✻



dolce

## MAZURKA No. 24

Op. 33, No. 3

Vivace

*f*

*pp*

*f*

*pp*



*ff*

*pp*

*f*

cresc.

*fz*

*ff*

*f*

Ped.

1 2

*f*

*pp*

*f*

*ff*

*pp*

Accelerando

smorzando

8

## MAZURKA No. 25

Op. 33, No. 4

Mesto

sotto voce

dim.



sotto voce

dim.

sotto voce

dim.

① Here Chopin authorised a cut of 24 bars.
① Ici, Chopin permettait une coupure de 24 mesures.
① Chopin berichtigte das auschreiden von 24 Takten.

fz

rall.

fz



f

f

pp

*A Etienne Witwicki*

## MAZURKA No 26

Andantino

Op. 41, No. 1

*p*

*f*

sotto voce

dim.






MAZURKA No. 27

Op. 41, No. 2

Animato



cresc.

ff

fz

fz

fz

dim.



## MAZURKA No. 28

Op. 41 No.3

dolce

Ped. ✻ Ped. ✻

Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

sotto voce

*pp*

Ped. ✻



*f*

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻

dim.

Ped. ✻ Ped. ✻

## MAZURKA No 29

Op. 41 No. 4

Maestoso

*p*

cresc.

cresc.

*f*



*p*

cresc.

*fz*

*p*

dim.

cresc.

Rit.

*pp*

Ped.

cresc.



*f*

Ped.

cresc.

Ped. Ped. Ped. Ped.

*ff*

*p*

*pp*

smorz



*A Monsieur Léon Szmitkowski*

## MAZURKA No. 30

Op. 50, No. 1

Vivace

*f*

Ped. Ped.

Ped. Ped.

*p* *f*

Ped.

*p* *f* *p*

Ped.

*f*

Ped.

*p*

Ped. ✻ Ped. ✻

*p*

ten.

Ped. ✻

Ped. ✻ Ped. ✻



Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

ten.

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

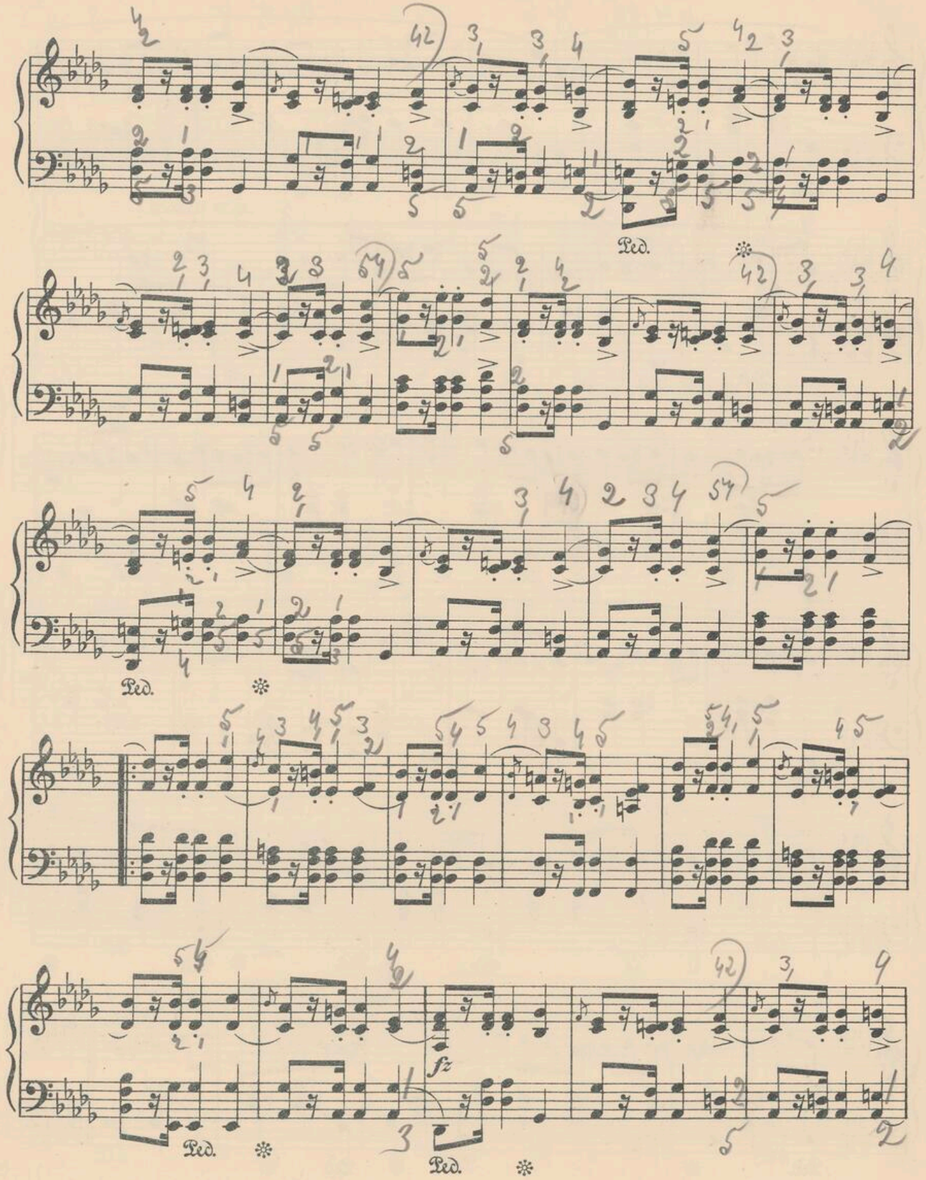
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

## MAZURKA No. 31

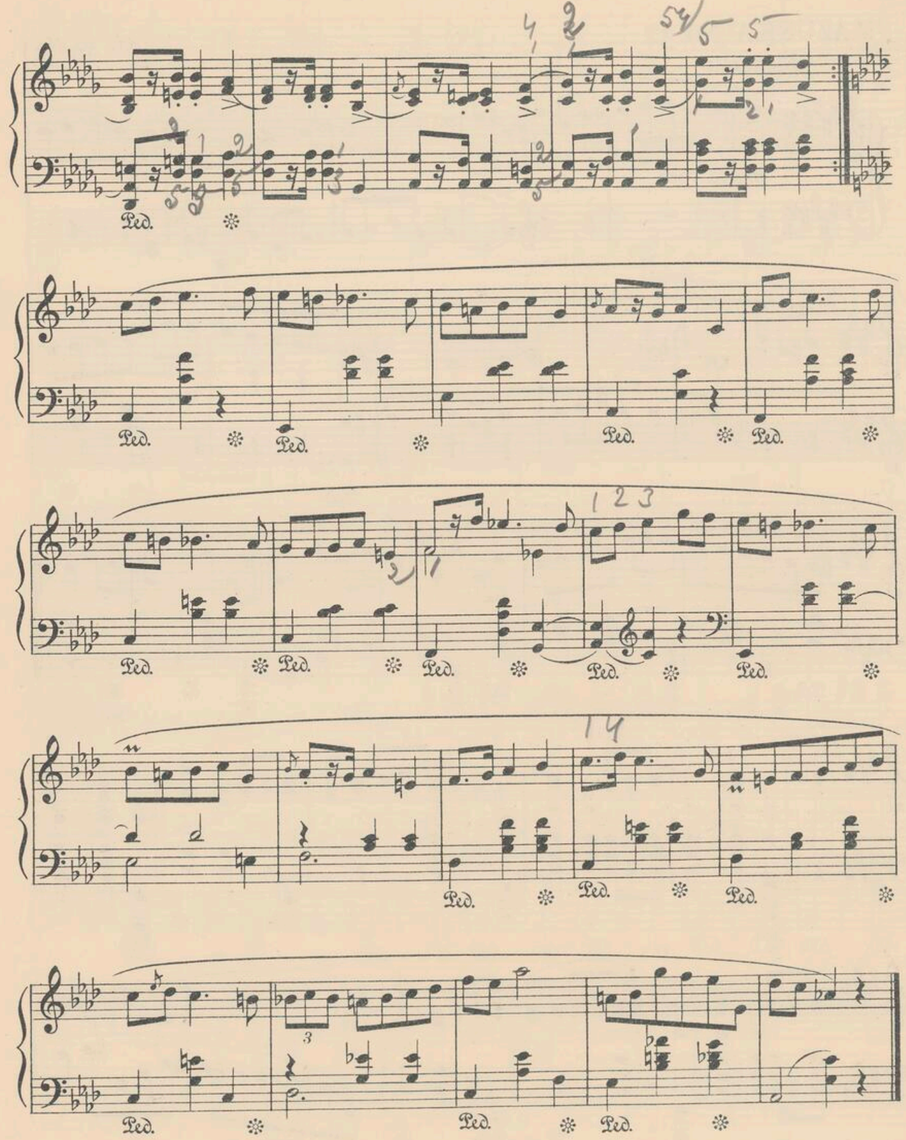
Op. 50, No. 2

Allegretto

mezza voce


Ped.
Ped.
Ped.
Ped.
fz
Ped.
Ped.




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

## MAZURKA No. 32

Op. 50, No. 3

Moderato

mezza voce



pp

sostenuto

Ped. Ped. Ped. Ped.

Ped.

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

3

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

*f* *p*

Ped.



3 3

Ped. Ped.

*f*

Ped. Ped. 3 Ped.

Ped. 3 Ped.

*p*

Ped.

Ped.


Ped.
fz
p
cresc.




p
cres
cen
do
f
dim.
Ped.
slentando
ff

*A Mademoiselle C. Maberly*

## MAZURKA No. 33

Op. 56, No. 1

Allegro non tanto

*p*

dol-

-ciss.

Ped. Ped.

cresc.

*f*

Ped.

Ped. Ped.

Poco più mosso

1 2 rit.

*p* leggiero

Ped. Ped.



Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

poco rallentando

Tempo I

*p*

cresc.

*f*

Rit.

Poco più mosso

leggiero



rallentando

Tempo I

cresc.

*f*

*p*

Vivace

*f*

legato

*p*

Ped. ✻

dim. *p*

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻



*fz* *fz*

*fz* *fz*

dolce

Ped. ✻

*f*

*fz* *fz*

dolce

Ped. ✻

*f*

*fz* *fz*

*p* legatissimo

poco ritenuto

dim.

fz



## MAZURKA No. 35

Op. 56, No. 3

Moderato

mf

f

p

rall.

in tempo

*f* *p*

Ped. ✻

dim.

Ped. ✻ Ped. ✻



*p*

Ped. ✻ Ped. ✻

cresc. *f*

Ped. ✻

*p*

Ped. ✻

sempre legato

*f*

Ped. ✻ Ped. ✻ Ped. ✻

sostenuto

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. ✻

legato



Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻

Ped. ✻

fz p

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



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

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

dim. - - -

## MAZURKA No. 36

Op. 59, No. 1

Moderato

*p*

ten.

ten.



sotto voce

cresc.

*f*

*p*

cresc.

ten.



ten.

## MAZURKA No. 37

Op. 59, No. 2

Allegretto

dolce

mezza voce



Rall.

A tempo

## MAZURKA No. 38

Op. 59 No. 3

Vivace

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻



Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim.

*p*

Ped. ✻

Rit. - - -

A tempo

cresc.

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

dim.

Rit.

Ped. *

A tempo

cresc.

Ped. * Ped. *

dim.

cresc.

Ped. *



dim.

accel. e

A tempo

dim.

sostenuto

*A Mme la Comtesse Laure Czosnowska*

## MAZURKA No. 39

Op. 63, No. 1

Vivace

*fz*

Ped. ✻ Ped. ✻ Ped. ✻

cresc.

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ten.

Ped. ✻ Ped. ✻



dim.

Ped. ✻ Ped. ✻

*p*

Ped. ✻ Ped. ✻

*f*

*p*

Ped. ✻ Ped. ✻

*f*

*p*

Ped. ✻

3

dimin.

3 3 3

cresc.

cresc.

dimin.



## MAZURKA No. 40

Op. 63, No. 2

Lento

a tempo

cresc.



## MAZURKA No. 41

Op. 63, No. 3

Allegretto

sotto voce

Ped. ✻

Ped. ✻

cresc.

ten.

Ped. ✻

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



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

*p*

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

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*A Emile Gaillard*

## MAZURKA No. 42

Allegretto








Ped. Ped. Ped. Ped.

*fz*



Ped.

# MAZURKA No. 43

Op. 67, No. 1
Œuvre posthume

Vivace ♩= 160

mf cresc.

f p fz sf p

fz f

leggiero cresc.

legg. f legg.



scherzando

f cresc. ff p

ff fz pp

ff marcato ff pp

Rit. a tempo

p fz

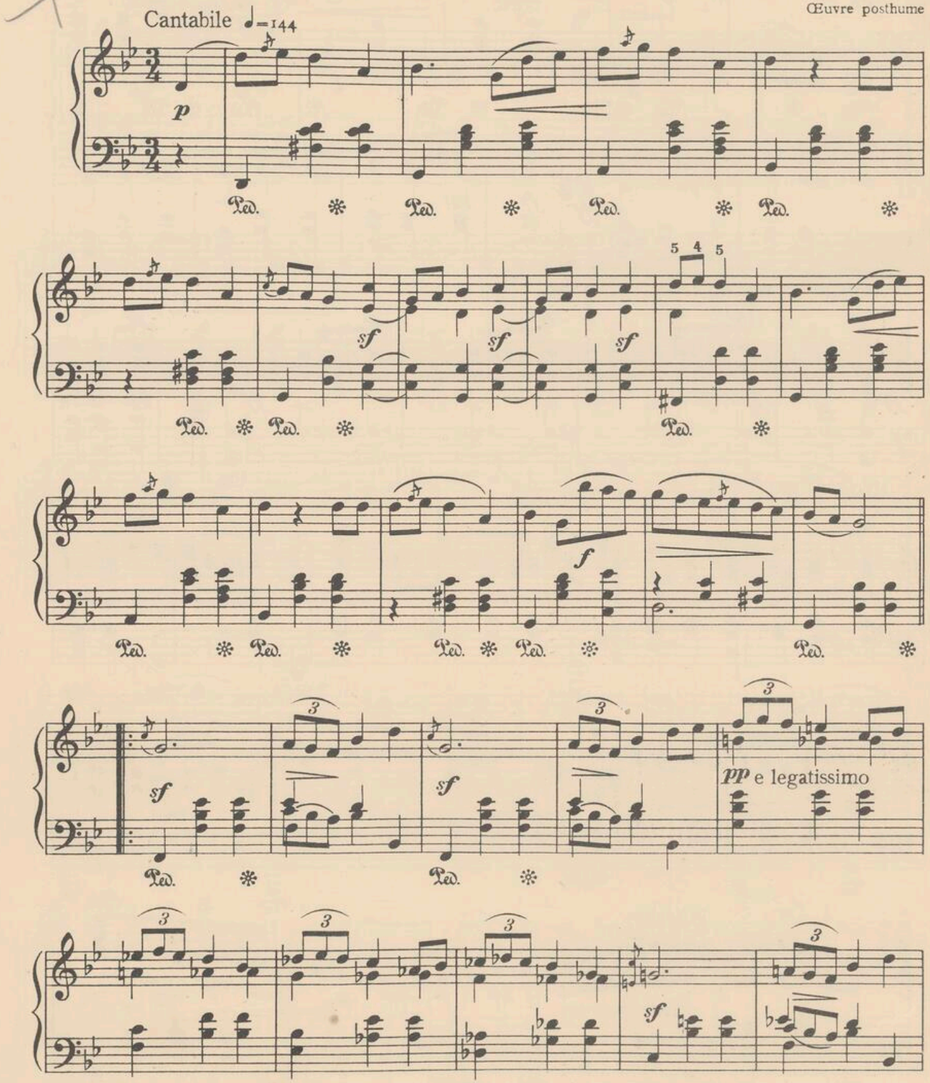
fz p fz f

leggiero cresc. f

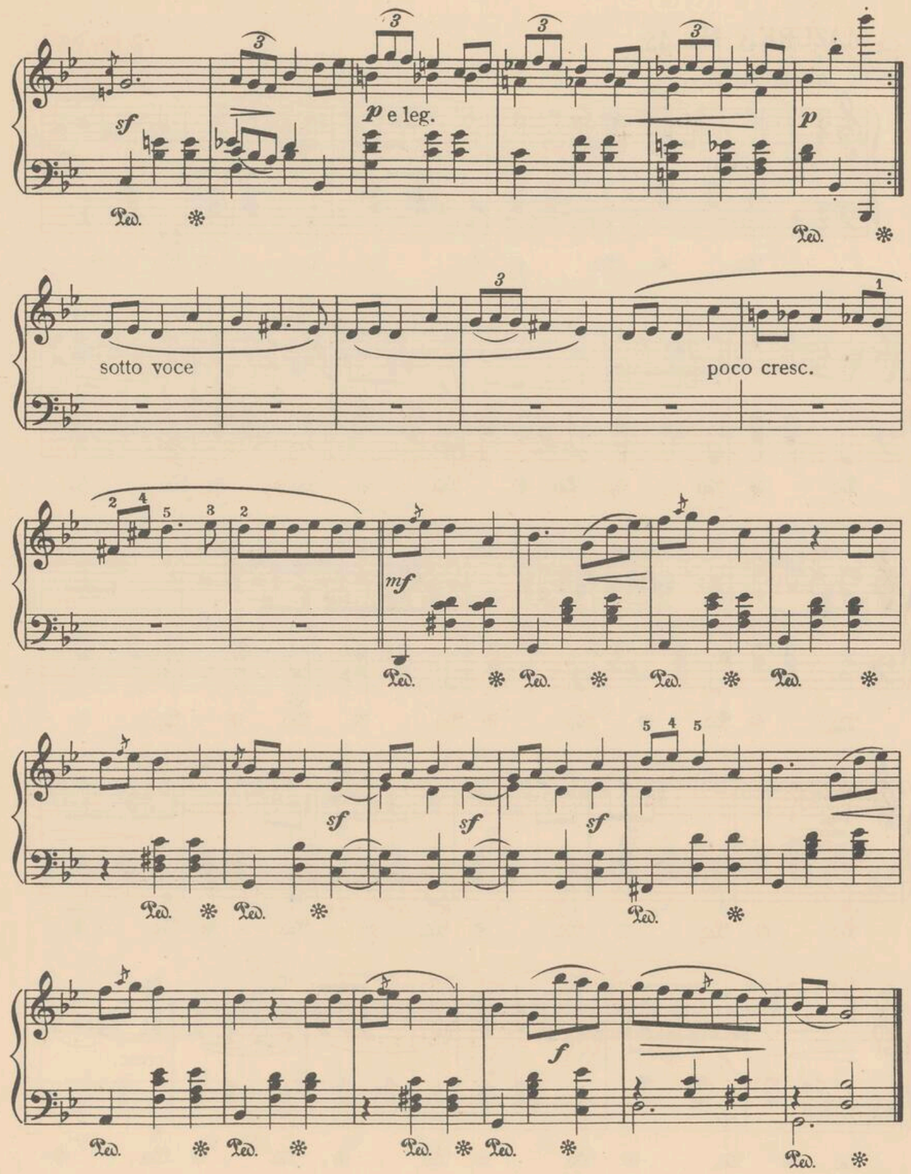
# MAZURKA No. 44

Op. 67, No. 2
Œuvre posthume

Cantabile ♩=144





## MAZURKA No. 45

Op. 67, No. 3
Œuvre posthume

Allegretto ♩=144

p rubato

tr

f

Poco rit.

a Tempo

cresc.

sf ff p



Poco rit.

a Tempo

ten.

sf pp

Rit.

p

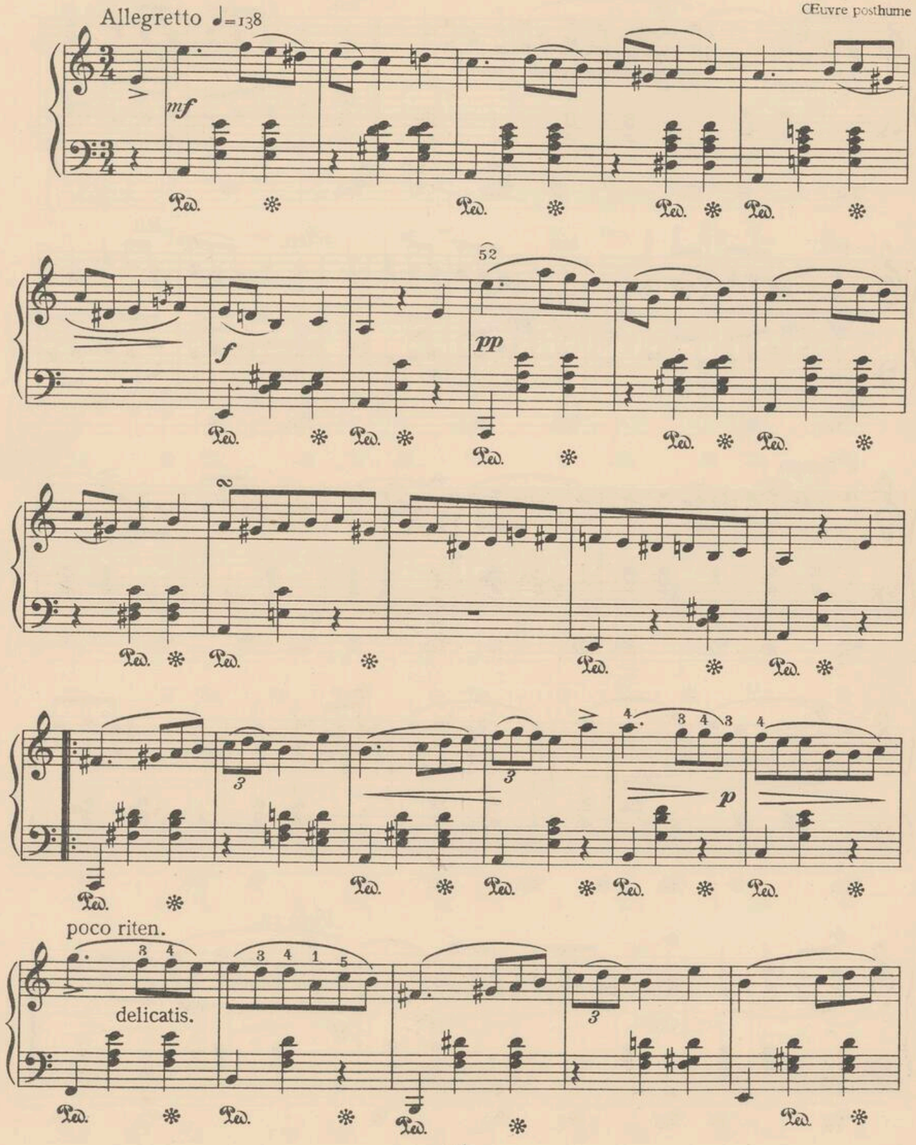
cresc.

Mate, allegro ma troppo

## MAZURKA No. 46

Op. 67, No. 4
Œuvre posthume

Allegretto ♩=138








52

*f* *pp*

cresc.



## MAZURKA No. 47

Op. 68, No. 1
Œuvre posthume

Vivace ♩= 168

*f* *sf* *sf* *sf* *p*

cresc.

# MAZURKA No. 48

Op. 68, No. 2

Œuvre posthume

Lento ♩=116

*p*

Rit. a Tempo

1 2



Poco più mosso

*mf* cresc. *f* *pp* *p*

*mf* *pp* legatissimo

Poco a poco rit. Tempo I

*p*

Rit. a tempo

*p*

# MAZURKA No. 49

Op. 68, No. 3

Œuvre posthume

Allegro, ma non troppo ♩=132

① B♮ indicated by Chopin.
① Si♮ indiqué par Chopin.
① B♮ von Chopin angedemtet.



Poco più vivo

Rit.

Tempo I

## MAZURKA No. 50

Op. 68 No. 4
Œuvre posthume

Andantino ♩=126 legatis.

sotto voce

sempre legatis.

cresc.



mf

pp sempre legato

D. C. dal segno senza Fine

## MUZURKA No. 51

Allegretto

*(Notre temps No 2)*

*p*

*mf*

*p*



dolce

*mf*

poco cresc.

*mf*

dim.

*p*

cresc.



poco

*f*

*p*

*pp*

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# MORCEAUX DE CONCERT

# MORCEAUX DE CONCERT

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THE OXFORD EDITION OF CHOPIN'S WORKS

# MORCEAUX DE CONCERT

*A Monsieur Titus Woyciechowski*

## 'LÀ CI DAREM LA MANO' de l' Opéra 'DON JUAN'

FRÉDÉRIC CHOPIN

Op. 2




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

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legato assai

espress.

ten.

sempre legato e tenuto

legatiss. e dim.

dim.

dim.

ben marcato

cresc.



leggiero

con forza

dim.

Rall.

Poco più mosso (♩ = 80)

TUTTI

smorz.

SOLO

risoluto

TUTTI

SOLO

staccato

ten.

TUTTI

SOLO

legato

dim.

energico

sempre legato

sempre ben marcato

cresc.

dim.



p calando

pp

il basso legato

poco - - - a -

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

Flau.

- al - - - - - dim.

leggieriss.

p

cres - - - - - cen - - - - -

- - do di - mi - nu - - - en - do

p

pp

Ped. per il basso

delicato

tr

Ped. Ped.

Ped. Ped.



tr

Ped. Ped.

Accelerando

staccato, ma leggiero e sempre più piano

Ped.

poco a poco calan -

- - do ppp

sf

con forza e prestissimo

attacca il Tèma:

TÈMA
Allegretto. ♩= 58

mezza voce

sf

ten.

ten.

sf

sf ten.

sf

sf

ten.

sf

sf

ten.



sf

sf

sf

ten. leggiero

TUTTI

f

Fl.

p

Corno

Viol.

f

VAR.1
Brillante.

marcato

m.v.

sempre legato

cres - - - cen - - do

Ped. Ped. Ped.

dim.

legato

ten.

cres - - cen -

do

Ped. *f*

1 2

cres - - - cen - - do

Ped. Ped. Ped. Ped.

Ped.

cresc.



ten.

*fz*

cresc.

Ped.

dim.

*sf*

cresc.

Ped.

*fz*

TUTTI

*f*

*f*

Fl.

Cl.

*p*

*f*

VAR. 2

Veloce ♩= 92










① This bass is to be used when playing without accompaniment.
① On se sert de cette basse en jouant sans accompagnement.
① Dieses Blasinstrument ist zu gebrauchen wann ohne Begleitung gespielt wird.











sf cres - - - - - - cen - - - - - -

8

- - - - - - do dim.

f

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

8

f dimi - nu - en - do

Ped. *



8

p cresc. - - - - - - - - - - - -

8

legatissimo

f dim. - - - - - - - - - - - -

Ped. *

cresc.

sf cresc.

cresc.

TUTTI

Cl. Fl.



VAR. 3

Sempre sostenuto ♩= 63

preciso

cresc.

sf cresc. sf dim.

p

cresc. ten. sf

1 2 8

f p

sf

sf sf

ben marcato

Ped. Ped.

sf

tr

cresc.

sf sf

legatiss. e cresc.

Ped. Ped.



f tr

tr sf

cresc. dim.

f

tr sf

sf

8va TUTTI

tr

f f

Ped.

p

Fag.

f f

## VAR. 4

Con bravura ♩= 92

sempre staccato e forte

*p*

Sempre staccato

*f*



cresc.

*p*

*f*

TUTTI

*tr*

*f*

marcato

cresc.

*ff*

*sf*

*p*

*sf*

*p*

VAR. 5

Adagio. ♪= 69
espressivo

ff sf

15

tr 14 8

cresc.

f p 3 pp 3 con forza ff risoluto

tr

Tim.

pp pp

Ped.

8

sf pleggiero e legato

1

Cantabile e molto legato

2

pp espress. ppp



tenuto

sf 3 cresc. 6 p

Ped.

legatiss.

sf 8 36

8 tr 20 stretto e con forza

sf

3 3 3 3 cresc. p 8 8

8 calando smorz. pp

Alla Polacca ♩=96

TUTTI

SOLO

Cello

cresc.

scherz.

in 8va ad lib.

TUTTI

cresc.

SOLO

legato



stacc.

legato

ten.

ten.

ten.

cresc.

p molto legato

cre

scen

do

TUTTI

cresc.

SOLO leggiero

fz

Ped. Ped.

5 6 6 6 6

8

cresc.

f

Ped. Ped. Ped. sf

5

dim.

sfp cresc.

Ped. Ped. Ped.

f legato

fz cresc.

Ped. Ped.



8

f dim. f dim. sf

Ped. sf

f dim. p cresc.

sf ben attaccato

f f sf p sf p dim.

8

p cre - - - - scen - - do -

8

f p cresc.

cresc.

dim.

cresc.

cresc.

dim.

cresc.

TUTTI

Cl.

cresc.

28

SOLO

sempre legato

sempre ben marcato

cresc.

*f*–*sf* sempre legato

cre - - -

energico

- scen - - - do

con forza

TUTTI

Clar.

Fag.

29

SOLO
sempre legato
ben marcato
molto con energia
cresc.
sempre ben marcato
legatissimo, leggierissimo
e dimi - - nuen - - do



sempre - più - - - -
- pia - - -
- no - -
sempre
TUTTI

*A Monsieur J. P. Pixis*

# FANTAISIE

*sur des airs nationaux polonais*

Op. 13

Largo, ma non troppo ♩ = 84

Introd.

Clar. TUTTI sempre legato

*p* dolce

Viol

Fag.

Clar.

Viol.

Fag.

*ff*

Clar.

*p*

Fag.

*p*

*pp*

SOLO Cantabile

Ped.

con forza



Ped.

leggierissimo

*f* con forza

cresc.

*p*

dolce

delicatissimo

cresc.

leggierissimo

Poco rit.

con anima

legg. e legatissimo

cresc.



dim.

cre - - - - scen - - - - - - - - - do

dim.

poco rall.

smorz.

Fag.

legato

dim.

Clar.

Flau.

SOLO

AIR: "JUZ MIESIAC ZASZEDL"

Andantino

dolce e semplice

legatiss.

delicatissimo

Poco rall.

Clar.

leggierissimo

ten.

sempre legato



Poco rall.

cresc.

dim.

a tempo

cresc.

decresc.

cresc.

p



cre - scen - do

fz

cre

fz

scen

fz

do

fz

dim.

sempre legatissimo

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

poco a poco dim.

smorzando Cor.

Ped. ✻



THÈME DE CHARLES KURPIŃSKI

Allegretto ♩= 84 *con 8a*

TUTTI Clar.

8 SOLO *ff*

Presto con fuoco ♩= 84

*ff* con forza

*ff* ritenuto

Lento, quasi Adagio. ♩= 50

leggiero

*f*

*fz p*

*fz*

ten.

con forza ed appassionato

*ff*



Stretto

dim

espress. ma semplice

Poco rit.

*f*

molto rall.e dim.

A tempo

Molto più mosso ♩= 84

*f* agitato

cresc.

*fz*

Molto agitato.

cre

scen

do

de

cre

Rit.

scen

do



*f*

*fz p*

*p*

cresc.

*f*

*fz p*

cresc.

*fz*

legatissimo

marcato

poco cresc. dimin. poco cresc. dimin.

cresc. poco



cresc. dimin. poco cresc.

poco rit. dimin. smorz.

TUTTI

Viol.

TUTTI Corni

Fag.

Flauto

SOLO

stretto

poco a poco cresc.

cresc.

KUJAWIAK

Vivace ♩.= 66

scherz

Viol.

dolce



ten.

leggierissimo

8

scherz

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

8

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

*fz* tr tr stretto

Ped. *fz* *fz* *fz*

tr tr

3 *fz* *p* dimi - - - un - en - do

Ped. * Ped.

a tempo

poco rallentando Fag. tr

Ped.



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

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

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

1 5 cre - - scen - - - - - - do

Ped. * Ped. * Ped.

8

*ff*

Ped. * Ped. * Ped. * Ped.

8 tr tr tr tr TUTTI Violini

con forza

*p* *f*

Brillante

SOLO

*fz*

Ped. ✻

8

Ped. ✻ Ped. ✻

8

*fz*

Ped. ✻ Ped. ✻

cre - - - scen - - - do

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

8

*fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.



8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

cre - - - scen - - -

*fz*

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

do

*fz*

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

8

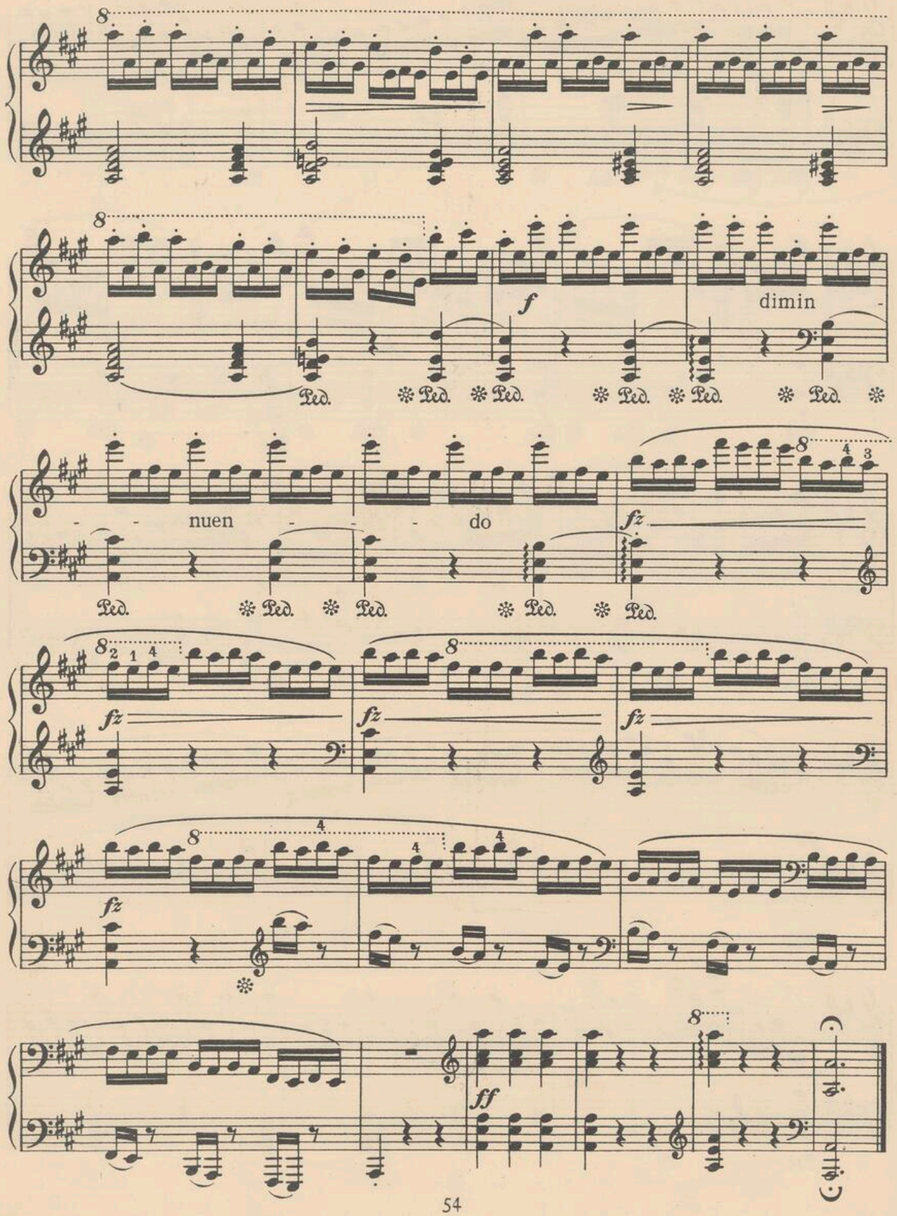
*fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

leggierissimo

Ped. ✻






*A Madame la Princesse Adam Czartoryska.*
*Née Princesse Sapieha.*

# KRAKOWIAK

*Grand Rondeau de Concert*

Op. 14




① This bass is to be used when playing without accompaniment.
① On se sert de cette basse en jouant sans accompagnement (*note de Chopin*).
① Dieses Blasinstrument ist zu gebrauchen wann ohne Begleitung gespielt wird.

8

8

Cor.

8

poco stretto

Clar.

Molto allegro ♩.=69

8

*ff*



8

con forza

*p*

poco cresc.

dim.

A

RONDEAU

Allegro non troppo ♩=104

SOLO

*p*

Ped.

Poco rit.

a Tempo

*fz* leggieriss.

ten.

Poco rit.

scherzando

a Tempo

ten.

*fz* *p*

scherzando



A3

legatissimo

cre - scen - do

*ff*

TUTTI

*ff*

sempre *ff*

Fl.

*ff*

Cl.

*p*

Fag.

*ff* *p*

SOLO

*fz*

ben marcato

Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻

8

*p*



8

Ped. ✻ Ped. ✻ Ped. ✻

leggieriss.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

*fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

*fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

*f* con forza

Ped. ✻ Ped. ✻ ✻ Ped. ✻

fz
cresc.
legato
cresc.
legato
f
fz
fz
ben marcato
sempre cresc.
cresc.
cresc.



con forza
p
fz
poco
a
poco
cre
scen
do
Clar.
ff
fz
p
fz
Fag.
ff
Ped.
Clar.
Viol.
meno f
dimin.
Cor.

scherzando

poco stretto

TUTTI

ff

sempre ff



SOLO

leggierissimo

poco cresc.

fz poco stretto

sempre leggieriss.

cresc.

con forza

TUTTI

ff

fz

SOLO
legato

*f*

Ped.

Ped.

Ped.

cresc.

Ped.



*f*

*ff*

cresc.

molto cresc.

con forza

TUTTI

Fl.

Fag.

rall.

*ff*

Poco più lento

Clar.

SOLO

cresc.

ff



legatissimo

SOLO

delicatissimo

Poco rit.

a Tempo

leggiero



ritenuto

Poco rit.

a Tempo

TUTTI

Fl.

Clar.

SOLO

molto legato

ben marcato

Ped.

sempre legato



cresc.

il basso ben marcato

cresc.

cresc.

sempre legato



FL.

FAG.

pesante

Tempo I

poco

stretto

TUTTI

fz

ff

8 SOLO

Ped. * Ped. *

8

Ped. * Ped. *



8

Ped. * Ped. * Ped. *

poco stretto

fz

Ped. * Ped. * Ped. *

cresc.

con forza

Ped. * Ped.

TUTTI

ff

Ped. *

SOLO

*f* agitato

cresc.

*f*

*ff*

*fz p* sempre più agitato e cresc.

*ff*

*fz p*

cresc.



*ff*

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

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

molto cresc.

con forza

*fz* legato

legatissimo

dolciss.

poco a poco cresc.

*ff*



TUTTI

*ff*

Poco meno mosso

SOLO

*fz*

leggiero

cresc.

*fz*

cre - - - scen - - - do

cre - - - scen - - - do



sempre cre - - - scen - - -

do

dim. legatissimo

*A Madame la Baronne d'Est*

# GRANDE POLONAISE BRILLANTE

précédée d'un *Andante spianato*

Op. 22

Andante spianato
Tranquillo ♩.=69

*pp* sempre legato



dolciss.

cresc.

dim.e rall.

a Tempo

delicatissimo

Accel.



a Tempo

*f* ritenuto

*p* leggierissimo

*pp*

sempre dim.

semplice



pp

dimin.

ppp

p

## POLONAISE

Molto allegro ♩=126

TUTTI

*f*

*cresc.*

*ff*

Meno mosso ♩=96

SOLO

*fz*

ritenuto

*p*

sostenuto



leggiero

*f*

*ff*

*p*

*tr*

cresc.

delicatiss.

dolce

leggiero

decresc.



Poco rit.

dolce

pp dolciss.

leggieriss.

*f*

*p*

*f*

*p* legato

cresc.

cre - - - - - -

- scen - - - do

*ff*



Risoluto

SOLO

*ff*

ten.

Con anima

ten.

*p*

dolce

calando

*ff*



con forza

*fz* *p*

espress.

dim. *pp*

Ped. Ped. Ped.

tr

fz p scherz.

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped.



tr

dim. pp

Ped.

f p f

Ped. Ped. Ped.

p dim.

Ped. Ped.

p

Ped. Ped.

f p f

Ped. Ped. Ped.

Poco rit.e dim.

*f* *p* leggiero *ff*

*p* cresc.

delicatiss.



dolce leggiero

decresc. *f*

*ff* Poco rit.

*fz* dolce

*pp* dolciss.

leggieriss.

*f* *p* *f*



*p* legato

cresc.

cresc.

*ff*

TUTTI

*f*

Risoluto
SOLO

*ff*

leggiero

leggiero

*ff*

leggiero



cresc. - - - - - -

*ff*

*fz ff*

leggiero



cresc.

TUTTI

SOLO

cresc.

TUTTI




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# CONCERTOS

THE OXFORD EDITION OF CHOPIN'S WORKS

# CONCERTOS

*A Monsieur Fr. Kalkbrenner*

## No. I

FRÉDÉRIC CHOPIN

Op. 11

Allegro maestoso risoluto ♩=126




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

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ff

fz pp Fl. Cl.

legatissimo dolce

cantabile

p legatiss.



cresc.

f cresc. fz cresc. con forza

cresc.

ff

Cor. fzp Fag. Cl. dim. ff

fzpp Cor. Bas. Cl.

legatiss.

Fl.

*p*

sempre

più

piano

smorz.

SOLO

*ff*

8

5

Ped.

*ff*

tr

8

7

Ped.

*p*

espress.

*fz*

velle

Ped.



Ped.

legatiss.

21

*fz*

7

Ped.

stretto

tr

Ped.

Ped.

8

risoluto

staccato

14

tranquillo

con forza

*fz*

*p*

Ped.

Ped.

Ped.

poco agitato

Ped.

dim.

*p*

cresc.

*f*

*pp*

*f*

*pp*



con fuoco

*fz*

cresc.

*fff*

dim.

*f*

cresc.

con forza

appassionato

*p* dolce

con espressione

legato

Ped.

con anima

cresc.

fz



con forza

stretto

appassionato

fz

p

legatiss.

stretto

fagitato

cresc.

stretto

Rit.

sf

leggierissimo

poco cresc.

ritenuto

risoluto

sempre cresc.

p delicatissimo

cresc.

ben marcato

dolce



cresc.

cresc.

sempre più cresc.

cresc.

sempre più crescendo

ben marcato

TUTTI

cresc.

sempre *f*



sempre *f*

Fl.

Cl.

cresc.

*P* Cor.

cresc.

pp

dolce ed espress.

SOLO

p

leggierissimo

legatissimo

fz



leggiero

Rall.

a Tempo

Risoluto

fz

fz

Ped.

8

8

8

8

8



8

8

8

fz

Ped.

8

Ped.

fz

f

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻



8 8 4 cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

*f*

sempre

più *ff*

marcato

Ped. * Ped. * Ped.

8

*fff*

*fz* *p*

cre - scen - do

*fff*

8

*fz*

Ped.



8

TUTTI

*f*

cresc.

*ff* *p*

Fl. Cl. Fl. Cl.

fz f p

cresc. fz> p tr

SOLO

Ped. ✻

19 7

Ped. ✻

Ped. ✻



tr 8

Ped. ✻ Ped. ✻

con forza 14 legatiss.

fz p

Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

cresc.

*f*

*p*

*f*

*pp*

*tr*

*tr*

*tr*

cresc.

*f*

dim.



cresc.

*f*

*ff*

*fz*

Rall. a Tempo

dolce con espress.

legatissimo

cresc.

stretto

sempre stretto

cresc.



Riten.
con forza

Agitato

Con fuoco

sempre – – – più animato e cresc.



cresc.

cresc.

cresc.

*ff* marcato

TUTTI

Fl.

Cor.

① E♭, correction by Chopin
① *Mi bémol*: correction de Chopin
① E♭, Korrektur von Chopin

ROMANCE

Larghetto ♩=80

Von con sordino

*pp* legatissimo

SOLO
cantabile

*p*

sostenuto

cresc.

Ped.

von

legatiss.



cresc.

*fz* *fz*

*pp* dolcissimo

espressivo

cresc.

leggierissimo e legatissimo

dim.

*pp*

Fl.

fz

Ped.

tr

con forza

cresc.

fz p leggiero

dim.

p dolcissimo

dim. – e – rall.

pp delicatissimo e legatissimo

smorz. – – – – – – –

dimin. e rallent.

Von

SOLO



p leggieriss.

legato

cresc.

con forza

fz p

dimin.

legatissimo

leggierissimo

cresc.

f

p

pp

Cor.

agitato

cresc.

con forza

cresc.

fz

dim.

sotto voce

Ped. il basso sempre legato

cresc.

con forza

cresc. appass.

fz

dolce

cresc.



8

leggieriss.

dim.

Fl.

tr

leggieriss.

cresc.

cresc.

8

forte - e - veloce

fz dolciss.

leggieriss.

dim.

pp

smorz.

rallent.

leggieriss. dim.

rall.

a Tempo

von

velle

legatissimo



sempre leggierissimo

dim.

sempre legatissimo

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

dim.

Ped. ✻ Ped. ✻ Ped. ✻

poco rall. e smorz.

Ped. ✻ Ped. ✻ attacca



RONDO

Vivace ♩ = 104

TUTTI

*ff* risoluto

Cl.

*pp*

Fag.

*ff*

Fl.

Ob.

*ff*

SOLO

dim.

*p*

scherzando

Ped. ✻ Ped.

✻ Ped. ✻ Ped. ✻ Ped. ✻

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

rall. -

legatissimo

leggierissimo

Fl.

Cl.

leggierissimo

di - -

rallen -

a tempo

- mi - - nuen - do

- - - tan - - do

poco ritenuto

stretto



a tempo

TUTTI

cresc.

cresc. - -

SOLO

leggierissimo

dim.

poco rallentando

a tempo

scherzando

TUTTI

ff

cresc.

SOLO

ff risoluto

fz

Fl.

Cl.

f legato

Ped.

p

cresc.

legato

42

cresc.

legato

Ped.

dolce

marcato

43

cresc.

cre

- scen -

do

leggierissimo

legatissimo - e - dim.

rall.

a tempo

von

SOLO

dolce



SOLO

von

SOLO

poco - - - stretto

rall.

von

a tempo

Ped.

SOLO

8

fz cresc. fz fz fz

8

TUTTI SOLO

ff f p fz

ten.

sempre legato

cresc.

Ped. fz

cresc.

Ped. Ped. fz

8 8

f

Ped. Ped.



legatissimo

p

ben marcato

cresc.

Ped. fz

8

sempre più f

Ped. fz Ped. fz Ped. fz

8

p brillante

fz

8

f

8

leggieriss.

von

dolcissimo

Poco rall.

a Tempo

*p* dolciss.



Rall.

a tempo

*f*

stretto

dim.

*f*

*fz*

cresc.

ff p ff p ff p

cresc. ff ff

SOLO

8

dim. rall. a Tempo scherz. legato

8

8

TUTTI.

ff

p ff



SOLO

cresc. fz cresc. legato

cresc.

dim. fz

ten.

dim.

8

2 1 cresc.

8

ff 5 4 1 4 1

Ped.

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

cresc.

p legato

f marcato

cresc.



fz p

f

cresc. con fuoco

cresc.

fz

fz f

cresc.

fz p

Ped. * Ped. *

Ped. Ped. Ped. Ped.

fz fz

Ped. Ped. Ped.

8

cre - - - - - - - - scen - - - - - -

8

- - - - - do

ff

Ped.

TUTTI
Viol.

cresc.

fz p

fff



SOLO

p

Viol.

8 SOLO

8

Viol.

SOLO

dolcissimo

rall.

poco stretto

pp

Ped.

TUTTI

a tempo

SOLO

f

cresc.

cresc.

f

TUTTI

ff

SOLO

*f*

brillante

*fz* *p*

*f*

*p*

sempre

*fz*

cresc.



rit.

a tempo

*fz*

dolce

leggiero

*f*

veloce

*fz*

*fz*

*fz*

cresc.

fz cres - - - - - cen - - -

- - - - do

f

ff

Ped. *

8

ff cresc. ff TUTTI



*A Madame la Comtesse Delphine Potocka*

## CONCERTO II

Op. 21

Maestoso ♩ = 138

TUTTI

p legato ff > p ff

p

legato

poco a poco cresc.

cresc.

ff

ff

p

Ob.

dolce, legato

f

Cor

Viol.

cresc.

fz

p

Clar.

Cor.

Bas.

Fl.

Viol.

fz



f

Fl.

p

Viol.

p

Fl.

Viol.

SOLO

pp

ff

tr

tr

p legato

p

legato

f

ff

con forza

p

sempre legato e piano il basso

cresc.

stretto

sostenuto



cresc.

cresc.

8

*fz*

8

legato

8

8

*p*

Poco rit.

8

Ped. Ped. Ped. Ped.



Con anima

leggiero 15

Ped.

Poco rit.

Ped. Ped.

Ped.

sempre legato

Ped. Ped.

con forza

cresc.

sempre più stretto

*ff* *pp* leggierissimo

Risoluto

*p* con duolo



dolce

cresc.

Ped. * Ped. *

cresc.

TUTTI

cresc.



Fag.

cresc.

a Tempo

Fl.

Poco ritard.

SOLO

con anima

Bas.

TUTTI

SOLO

Viol.

*f*

con forza

*fz*

19

sempre legato *pp*

14

*f*

Ped. ✻

*pp*

13

*f*

*tr*

Ped. ✻

8

leggieriss.

8

leggieriss.

3

3

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻



8

m.d.

m.g.

Ped. ✻

*fz*

*f*

Ped. ✻ Ped. ✻ Ped. ✻

*p*

m.d.

m.g.

Ped. ✻ Ped. ✻

*fz*

*f*

Ped. ✻ Ped. ✻

8

*f*

Ped. ✻ Ped. ✻

fz fz 8

Ped. Ped. Ped.

8 8

Ped. Ped. Ped.

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

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped.



f fz

Ped. Ped.

con forza

TUTTI

ff ff

SOLO sostenuto

Poco riten. a Tempo

Con anima

dolciss.

riten.

dolce



fz

cresc.

con forza

cresc.

cresc.

ff

cresc.

Ped. Ped. Ped.

ff

tr

TUTTI

f

p

ff p

ff



Larghetto ♩=56

TUTTI

p

Fl.
Ob.
Cl.
Fag.

Viol.

Viol.

SOLO

molto con delicatezza

Ped.

dim.

dolciss.

legato

cresc.

con forza

delicatiss.

poco ritard.



legg.

dolciss.

stacc.

radolcendo

string.

smorz.

Viol.

con forza

ff 15 15 Fl. f ff 14 14 Ped. ✻

8 appassionato 14 14 5 5 ①

pp 10 10

m.d. 21 5 7 5 7 con forza cresc. 21 f Ped. ✻

① This unpublished bass was written by Chopin to be played when there was no accompaniment.
① Cette basse inédite fut écrite par Chopin pour être jouée quand il n'y a pas d'accompagnement.
① Dieser unveröffentlichte Bass wurde von Chopin geschrieben, um gespielt zu werden wann keine Begleitung war.



sempre più stretto cresc.

8 ff 20 20 sotto voce 3 7 3 7

10 Fl. 5 Clar. 10 10 Fl. Clar.

cresc.

*f*

*ff* con forza

smorz.



Cor.

*pp* leggieriss.

Fl.

Velociss.

delicatiss.

Ped.

legatiss.

dolciss.

dim.

Rall.

a Tempo

SOLO

*pp* sostenuto

con forza

dolciss.



appassionato

cresc.

Rit.

Viol.

Fl.
Ob.
Cl.

Fl.
Ob.

Clar.

Fag.

Viol.

SOLO

dim. e smorz.

Allegro vivace ♩.=69

semplice ma graziosamente

Ped.

ben

TUTTI

legato

SOLO

molto legato

cresc.



TUTTI

Fl.

Cor.

a Tempo

leggieramente

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



Ped. Ped. Ped. Ped. Cl. Fl. Fag. Ob. von pp

SOLO
scherzando

Poco rit.

a Tempo

Rubato

a Tempo

Rit.

Bas.

risvegliato

Rubato



dolciss.

dolciss.

dim.

Con anima

Rit.

a Tempo

Ped. Ped. Ped. Ped.

Ped. Ped.

cresc.

legatiss.

leggierissimo dim.



fz Ped.

Ped. Ped.

Ped.

p

p pp

Ped.

Rall. a Tempo

smorz.

risveglìato

cresc.

f



ff

cresc.

TUTTI

SOLO

p

Poco a poco rall.

dolciss.

Cl.

ppp

leggieramente

Rit.

a Tempo

tr

TUTTI

SOLO



Rit.

fz

con forza

TUTTI

ff

p

p ff ff

Cor de Signal

ff

SOLO

brillante

Ped. ✻

Ped. ✻



p f

Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped.

cresc. - - -

legatissimo

fz pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

f cresc.

8

8 8

Ped. *

8 8

p f

Ped. * Ped. *

8 8

Ped. *

Ped. * Ped. *



Ped. *

f cresc.

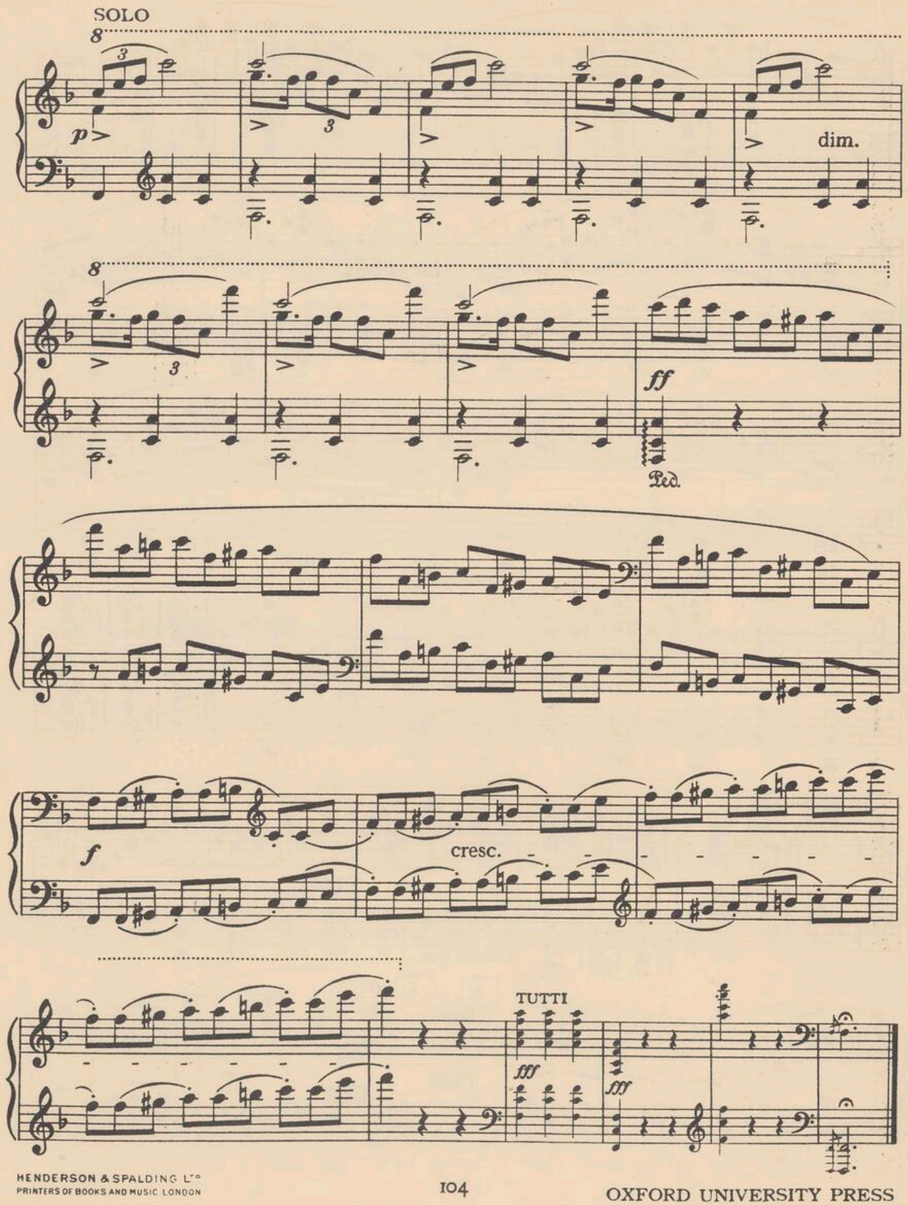
cresc.

8

fff

tr tr TUTTI

ff




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OXFORD UNIVERSITY PRESS

# RONDEAU POUR DEUX PIANOS

THE OXFORD EDITION OF CHOPIN'S WORKS

# RONDEAU

Pour Deux Pianos

FRÉDÉRIC CHOPIN

Op. 73

Œuvre posthume







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

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I

cresc.

ten.

ff

p

p

I

p sotto voce

fz

p

fz

p

fz

fz

fz

I

fz

p ritard.

(♩ = 84)

mezza voce, leggiermente e scherz.

fz

pp e legato

(♩ = 84)

p



I

tr

poco rit.

poco rit.

I

a tempo

p marc.

a tempo

tr

leggiermente e scherzando

I

cresc.

ben marcato

tr

I

*p*

*ff*

*ff*

*f*

*p* scherz.

*p* scherz.

*f*



I

dimin.

cresc.

cresc.

*tr*

*p*

*p*

I

*tr*

cresc.

*tr*

*tr*

cresc.

*f*

leggiero

marcato

tr

ff

leggiero

poco

dim.

f

Ped.

ff

p

sempre legato

p



legatiss.

p legatiss.

cresc.

poco a poco cre - - - -

scen - - - - do - - - - - - - -

segue

cresc. - - -

simplice senza ornamenti

riten. - - - - a tempo simplice

pp e sempre staccato

legato

p



sempre staccato

I

cresc. - - - - - -

poco a poco cresc. -

legato

tr

- cresc. - - - - - f

8

f

8

ff

8

I

cresc. - - - - - f

marcato

sempre più f



8

I

fz fz fz fz

ff

fb

marcato

I

sempre più f

fff

fff

I

fff

cresc. -

p

I

*sf* *sf* *sf* *sf*

sempre più cresc.

I

8

*ff*

sempre

*sf*

*ff*

*ff*

I

cresc.



I

*ff*

*ff*

*pp* e calmato

8

calmato

*pp*

Ped.

8

*p*

Ped.

Ped.

I

8 8 8 8

*pp*

*fz*

*p*

Ped.

I

dim. *fz* dim. dimin.

*p* dimin. e poco calando

a tempo

I

e poco calando *tr*

a tempo

I

*tr* *tr* poco rallent.

poco rit.



I

a tempo *tr* *tr*

*p* e scherzando

I

cresc. *p*

*tr* *tr* *tr*

I

lusingando

*p*

I

fz fz pp staccatiss.

scherz.

f

f

p scherzando

I

dimin.

f

dimin.

I

cresc.

fz p

tr

tr



I

cresc.

marcato

f fz

f

mf

I

cresc.

f

mf

I

f

cresc.

ffz p cresc.

f

cresc.

ffz p

8

I

*ppp* leggiero e legatiss.

*f*

leggieriss.

*pp*

*f*

=

8

I

sempre cresc. - - dim.

*p* e dolce

cresc.

dim.

*p* e dolce

=

I

*p*

cre - -

con fuoco

con

cresc. - -



8

I

scen - - - do

*ff*

fuoco

*f*

=

I

cresc.

cresc.

=

I

cre - - -

scen - - - -

=

I

cresc.

*fff* *p*

cresc.

- do

*sf*

dim.

marcato

*p*

*f* leggiero

*p*

poco dim.

*p*

*f*

con spirito

sempre legato

Ped.

Ped.

Ped.

Ped.



cresc.

cresc.

I

cresc.

dimin.

legatiss.

dimin.

legatiss.

I

I

dim.

cresc.



I

fff

ff

Ped.

Ped.

I

cresc.

ff

Ped.

cresc.

f

I

semplice

p e legato

f

I

I

3 4 2 2 2 1 3

*pp* e sempre - - - staccato

*p*

I

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

I

1 4 tr tr 1 4 tr 2 1

I

1 4 tr

I

1 4 4 2 1 2 1 4

sempre più

*p* sempre più cresc. - - -

cresc.

con fuoco

*f*

legato

con fuoco

legato

8

8



dim.

*f*

decresc.

calando

ten.

dim.

calando

a tempo

legato

*p*

cresc.

*fz*

Ped.

a tempo

cresc.

Ped.

I

cresc.

cresc.

*ffz*

Ped.

*f*

cresc.

*f*

Ped.

*fff*

legato

*ff*

legato



I

di - - mi - - nuen - -

di - - mi - - nu - - en

- - do

*ff*

scherz. e

Ped.

- - do

*ff*

*p* e scherzando

Ped.

I

piano

Ped.

Ped.

con molto fuoco

con molto fuoco e sempre accelerando

sempre accele - ran - do sin'

sin' al fine



- al - fine

sempre più cresc.

sempre più cresc.

dim.

dim.

I

8

sfz

marcato

ff

sempre forte

Ped.

ff

sempre ff

Ped.

fffz

fffz

ff

Ped.

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# FRÉDÉRIC CHOPIN

VOLUME THREE