CHOPIN

KLAVIERWERKE

BAND II

FRIEDMAN

INSTYTUT FRYDERYKA CHOPINA
504.



F. Chopin

Nach einer Zeichnung von George Sand

FR. CHOPIN

PIANOFORTE-WERKE

PIANOFORTE WORKS ŒUVRES DE PIANO

HERAUSGEGEBEN VON

IGNAZ FRIEDMAN

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Eigentum der Verleger für alle Länder
BREITKOPF & HÄRTEL
BERLIN . LEIPZIG . BRÜSSEL

INSTYTUT FRYDERYKA CHOPINA
504

PREFACE

THE present new Complete Edition of Chopin's works has at the request of the publishers, Messrs. Breitkopf and Härtel, been revised by me, — mainly from the original Mss., and wherever these were not available, on the basis of the earlier and earliest editions, and from original editions.

I approached this task with a certain amount of diffidence; there are so many editions already in existence, and among them so many excellent ones. But most of these, in my opinion, cling too closely to obsolete directions for pedalling and fingering, and also to erroneous phrasing. Since Chopin's time the most enormous progress has been achieved in the construction of the pianoforte — yet this is scarcely noticeable in the pedallings indicated in most of these editions. Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded. Legato-ties have been only too often mistaken for phrasing-bows, and vice versa.

In all this I saw sufficient grounds for undertaking the present difficult task, after all. Far from wishing to designate my work as "excellent", or, as is so often done, as "the" edition, I nevertheless flatter myself that it marks a step forward.

For various reasons this complete edition was not to exceed a certain limit. It is meant to be an edition for the music-loving masses, with whom love and admiration for Chopin are daily on the increase. For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included. I refrained from the pseudo-piety of publishing everything that has come from Chopin's hand. Early indiscretions, school-boy achievements, works which reposed all his life long in their portfolios, most probably to be re-modelled later on, or even consigned to the flames — matter of this kind should not blur the general impression of Chopin's creative genius. And yet this edition has become the most extensive of all.

For the use of specialists, advanced pianists, connoisseurs and amateurs of Chopin's technique and pianistic style etc. Messrs. Breitkopf and Härtel — with my modest assistance — have undertaken the publication of a separate edition on a larger scale, of his Études.

As regards the text, it is universally known, that the most divergent variants occur in corresponding passages of different editions. These discrepancies have arisen either from the alterations Chopin so often made during the printing and correcting of the proofs, without noting them down in the Ms., or from the copies made from the first original Ms. (many compositions appeared simultaneously in Leipzig, Paris and London, and a special copy was made for each city), or even from such improvements and ornaments as were indicated differently by Chopin to different pupils (not always to the advantage of the work in question). Partly, however, these alternative versions have been disseminated by pupils — and *their* pupils, — as "original variants", under false pretences, and without any legitimate authority whatever.

It was a case of choosing one thing, and then adhering to it. Wherever differing interpretations or ornaments are as good as the original text, or wherever Chopin's Ms. has been enriched by a well-established, traditional variant, which reappears in all editions, I have made a note of this, or retained it at discretion. In the same way sundry alterations of a technical nature have been indicated by pre-eminent students and interpreters of Chopin.[1])

Be it yet finally permitted to the editor, on this occasion briefly to protest against the foolish assumption that Chopin was only a drawing-room composer, an interpreter of feminine thrills and emotions, a tone-poet who could only fully appreciate the rhythms of his native country. There are not many composers, whose palette is as rich as Chopin's, — not many in whose work the balance between lyric, dramatic, and even epic elements is maintained in such artistic perfection of style, — not many, who have exercised so great an influence, or had such a revolutionizing effect regarding the treatment of harmony, upon the composers of the whole of the 19th century, even to the present day[2]), not many who knew how to sing their country's woes, or the hymns of highest love and passion with such force, tenderness, and earnestness ..... *Besides* this, and *over* and *above* all this Chopin was a drawing-room composer of the most charming, witty, and elegant type an *arbiter elegantiae* — as there has been none before him or since. This cannot, shall not, and must not be considered a depreciation — it is an added merit.

May this new Complete Edition gain new friends, and continue to do so, for the greatest of the Polish composers, the poet of liberty, of manly strength and chivalry, of womanly tenderness and grace, — the interpreter of the highest, noblest, and most refined impulses and emotions.

IGLS i. Tirol, July 1912.

IGNAZ FRIEDMAN

INSTYTUT FRYDERYKA CHOPINA BIBLIOTEKA 504/m

[1]) These include, besides Liszt, Rubinstein, Princess Czartoryska, and Mikuli of the last generation, the following artists of our own: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal, and Sauer.

[2]) It would be most instructive to make an exhaustive study of Chopin's harmonic style, and its influence on Schumann, Liszt, and Wagner in particular, and also on the whole Russian school.

VORWORT

DIESE neue Gesamtausgabe von Chopins Werken wurde von mir auf Wunsch des Verlages Breitkopf & Härtel, größtenteils auf Grund von Original-Manuskripten, und wo diese nicht zu erlangen waren, auf Grund der älteren und ältesten Ausgaben, auch Urtextausgaben redigiert.

Ich trat mit einer gewissen Beklemmung dieser Aufgabe entgegen; es gibt ja schon so viele und von denen manche ausgezeichnete Editionen. Aber die meisten haften, meiner Ansicht nach, zu sehr an den veralteten Pedalbezeichnungen, Fingersätzen, auch falscher Phrasierung. Es wurden im Klavierbau seit Chopins Zeiten ganz enorme Fortschritte erzielt —, an der Pedalisation der meisten Ausgaben merkt man es kaum. Chopins Fingersatz, in vielen Beziehungen Neuland, ist in mancher Hinsicht doch längst überwunden. Legatobogen wurde nur zu oft mit Phrasierungsbogen verwechselt und umgekehrt.

Dies alles war für mich Grund genug, um die schwere Aufgabe doch zu unternehmen. Weit entfernt davon, dieselbe als „ausgezeichnet", oder wie man es so oft hört, als „die" Ausgabe zu bezeichnen, schmeichle ich mir doch einen Schritt vorwärts getan zu haben.

Die Gesamtausgabe durfte einen gewissen Umfang aus verschiedenen Gründen nicht überschreiten. Es soll die Ausgabe für musikliebende Massen sein, in denen Chopin von Tag zu Tag an Liebe und Bewunderung gewinnt. Deshalb wurden auch nur einige neue, oder weniger bekannte Kompositionen Chopins hinzugefügt. Von der falschen Pietät, alles, was von Chopins Hand stammt, zu veröffentlichen, sah ich ab. Jugendsünden, Schülerzeugnisse, Werke, die lebenslang in der Mappe lagen, um später höchstwahrscheinlich umgearbeitet oder auch verbrannt zu werden . . . ., dies alles darf das Gesamtbild Chopins Schaffen nicht trüben. Und doch wurde diese Ausgabe zur umfangreichsten.

Für Spezialisten, vorgeschrittene Pianisten, Kenner und Liebhaber von Chopins Technik, Klaviersatz, usw. unternahm der Verlag Breitkopf & Härtel mit meiner bescheidenen Hilfe eine größer angelegte Separatausgabe der Etüden.

Was den Text betrifft, so sind, wie allgemein bekannt, die auseinandergehendsten Varianten in übereinstimmenden Stellen der verschiedenen Ausgaben zu finden. Die Verschiedenheiten stammen entweder von Änderungen, die Chopin so oft während des Stiches und der Korrektur vornahm, ohne sie im Manuskripte zu vermerken, oder in Kopien des ersten Manuskriptes (es erschienen viele Kompositionen zugleich in Leipzig, Paris und London; für jede dieser Städte wurde eine Kopie angefertigt), oder auch in Verbesserungen, Verzierungen, die Chopin verschiedenen Schülern während des Unterrichts verschieden angab (nicht immer zum Vorteil des Werkes). Teilweise wurden die Änderungen aber auch von Schülern und deren Schülern, ohne jedwede Autorisation, als „Originalvarianten" in die Welt, unter falscher Flagge, gesandt.

Hier hieß es, eins zu wählen und dabei zu bleiben. In Fällen, wo verschiedene Deutungen, Ornamente ebenso gut als der Urtext sind, oder wo Chopins Manuskript durch eine feststehende, traditionelle Variante, die sich in allen Ausgaben wiederholt, bereichert wurde, habe ich dies angegeben, bzw. beibehalten. Ebenso wurden einzelne Änderungen technischer Natur, von ausgezeichneten Chopinkennern und -Spielern angezeigt.[1])

Es sei endlich auch dem Herausgeber erlaubt, hier noch in Kürze sich gegen die törichte Auffassung aussprechen zu dürfen, Chopin sei nur ein Salonkomponist, ein Übersetzer femininer, sensitiver Gefühle, ein Tonsetzer, der nur die Rhythmen seines Vaterlandes zu Ehren brachte. Es gibt nicht viele Komponisten, deren Palette so reich wäre, wie die Chopins, — nicht viele, wo das Gleichgewicht zwischen lyrischen, dramatischen und sogar epischen Elementen in so vollendeter, künstlerischer Art erhalten wäre —, nicht viele, die von solcher Wirkung und umstürzenden Folgen in harmonischer Hinsicht bis heute auf die Tonsetzer des ganzen 19. Jahrhunderts gewesen sind,[2]) — nicht viele, die die Leiden ihres Vaterlandes, die Hymnen der höchsten Liebe und Leidenschaft mit solcher Wucht, Innigkeit, Eindringlichkeit zu singen wußten ..... Dabei und zugleich war Chopin ein Salonkomponist der entzückendsten, geistreichsten, elegantesten Art, ein Arbiter elegantiae, wie es keinen vor ihm, keinen nach ihm gab. Dies kann, soll und darf nie eine Minderung bedeuten — es ist ein Vorzug mehr.

Möge auch diese neue Gesamtausgabe dem größten polnischen Tonsetzer, dem Dichter der Freiheit, männlichen Kraft und Ritterlichkeit, weiblicher Zärtheit, Grazie, dem musikalischen Dolmetscher höchster, edelster und vornehmster Regungen und Gefühle, neue Freunde werben und weiterhin gewinnen.

IGLS i. Tirol, Juli 1912.

IGNAZ FRIEDMAN

[1]) Zu diesen gehören außer Liszt, Rubinstein, Fürstin Czartoryska, Mikuli der vergangenen Generation, der heutigen: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal und Sauer an.

[2]) Es wäre sehr nützlich, eine ausführliche Studie über die Harmonik Chopins und deren Einfluß auf Schumann, Liszt, Wagner insbesondere, wie auch auf die ganze russische Schule zu unternehmen.

AVANT-PROPOS

A la demande des éditeurs Breitkopf & Härtel, j'ai rédigé cette nouvelle édition de l'ensemble des œuvres de Chopin, en majeure partie d'après les manuscrits autographes et, à défaut de ceux-ci, d'après les éditions originales ou les plus anciennes.

Ce n'est pas sans quelque anxiété que j'ai entrepris cette tâche: il y a déjà tant d'éditions de ces œuvres et parmi elles plus d'une vraiment excellente. Mais presque toutes, selon moi, s'en tiennent trop à des indications vieillies de pédale, de doigté, même de phrasé défectueux. La fabrication des pianos a fait, depuis Chopin, d'énormes progrès, — et c'est à peine qu'on le remarque aux indications de pédale de la plupart des éditions. Les doigtés de Chopin, si souvent nouveaux pour leur époque, n'en sont pas moins depuis longtemps en partie vieillis. De même, on n'a confondu que trop souvent signes de legato et signes de phrasé.

Ces considérations ont suffi pour m'engager à ce travail difficile. Bien loin de vouloir prétendre à donner ici une édition „remarquable" ou, comme on l'entend dire si fréquemment, l'édition „par excellence", je me flatte cependant d'avoir fait un pas en avant.

Cette édition d'ensemble ne devait pas, pour différentes raisons, dépasser certaines dimensions. Elle sera l'édition du peuple des amateurs pour lesquels Chopin devient, chaque jour davantage, un objet d'admiration et d'amour. C'est pourquoi je n'y ai fait entrer que quelques unes des œuvres nouvellement mises au jour ou peu connues du maître. J'ai fait abstraction de cette fausse piété qui aurait consisté à publier tout ce qu'a tracé la main de Chopin. Péchés de jeunesse, travaux d'école, œuvres qu'il garda toute sa vie en portefeuille avec l'idée, peut-être, de les retravailler ou de les brûler un jour . . . , tout cela ne pourrait que nuire à la beauté de l'ensemble des créations de Chopin. Et malgré tout, cette édition est devenue l'une des plus volumineuses.

Pour les spécialistes, les pianistes avancés, les connaisseurs et les fervents de la technique de Chopin ou de l'écriture pianistique, les éditeurs Breitkopf & Härtel ont entrepris avec mon aide une édition spéciale, plus détaillée, des „Etudes".

Pour ce qui est du texte, on sait combien de variantes diverses les différentes éditions offrent souvent d'un seul et même passage.

Ces différences proviennent tantôt des changements que l'auteur apportait à ses œuvres au cours de la gravure, sans les reporter sur l'autographe ou sur ses copies (un grand nombre d'œuvres paraissaient simultanément à Leipzig, à Paris et à Londres, et l'on établissait une copie pour chacune de ces villes), tantôt de corrections, d'ornements que Chopin indiquait différemment à différents élèves, au cours de ses leçons (et pas toujours pour le plus grand bien des œuvres). Mais les variantes sont aussi le fait d'élèves directs ou indirects de Chopin qui, sans la moindre autorisation, les lancèrent comme autant de „variantes de l'auteur".

Il s'agissait ici de choisir un texte et de s'y tenir. J'ai indiqué tous les cas dans lesquels différentes interprétations, différents ornements sont aussi bons que le texte primitif, ou ceux dans lesquels le manuscrit de Chopin a été enrichi par quelque variante bien établie, traditionnelle et que l'on retrouve dans toutes les éditions. Enfin j'ai noté quelques changements de procédés techniques, proposés par les interprètes les plus distingués de Chopin[1]).

Qu'il me soit permis, en terminant, de protester brièvement contre ceux qui voudraient ne voir en Chopin qu'un compositeur de salon, un interprète de sensibleries féminines, un musicien glorifiant les rythmes seuls de sa patrie. Ils sont bien peu nombreux les compositeurs dont la palette sonore soit aussi riche que celle de Chopin, — bien peu ceux dont l'art ait mis en équilibre aussi parfait les éléments lyriques, dramatiques, voire même épiques, — bien peu ceux qui exercèrent une influence aussi profondément révolutionnaire dans le domaine de l'harmonie, sur tous les compositeurs du XIX[e] siècle[2]), — bien peu, enfin, ceux qui surent chanter avec une telle tendresse, une telle ferveur, un tel emportement les malheurs de leur patrie, les hymnes de l'amour le plus intense et le plus passionné . . . . . Certes Chopin fut aussi le plus exquis, le plus spirituel, le plus élégant des compositeurs de salon, un „arbitre des élégances" tel qu'il n'y en eut ni avant, ni après lui. Il n'en est pas pour autant diminué, au contraire.

Puisse cette édition susciter de nouveaux admirateurs et amis au plus grand des musiciens polonais, au chantre de la liberté, de la force virile et chevaleresque, de la douceur et de la grâce féminines, à l'interprète musical des sentiments les plus élevés, les plus nobles et les plus distingués.

IGLS (Tyrol), Juillet 1912

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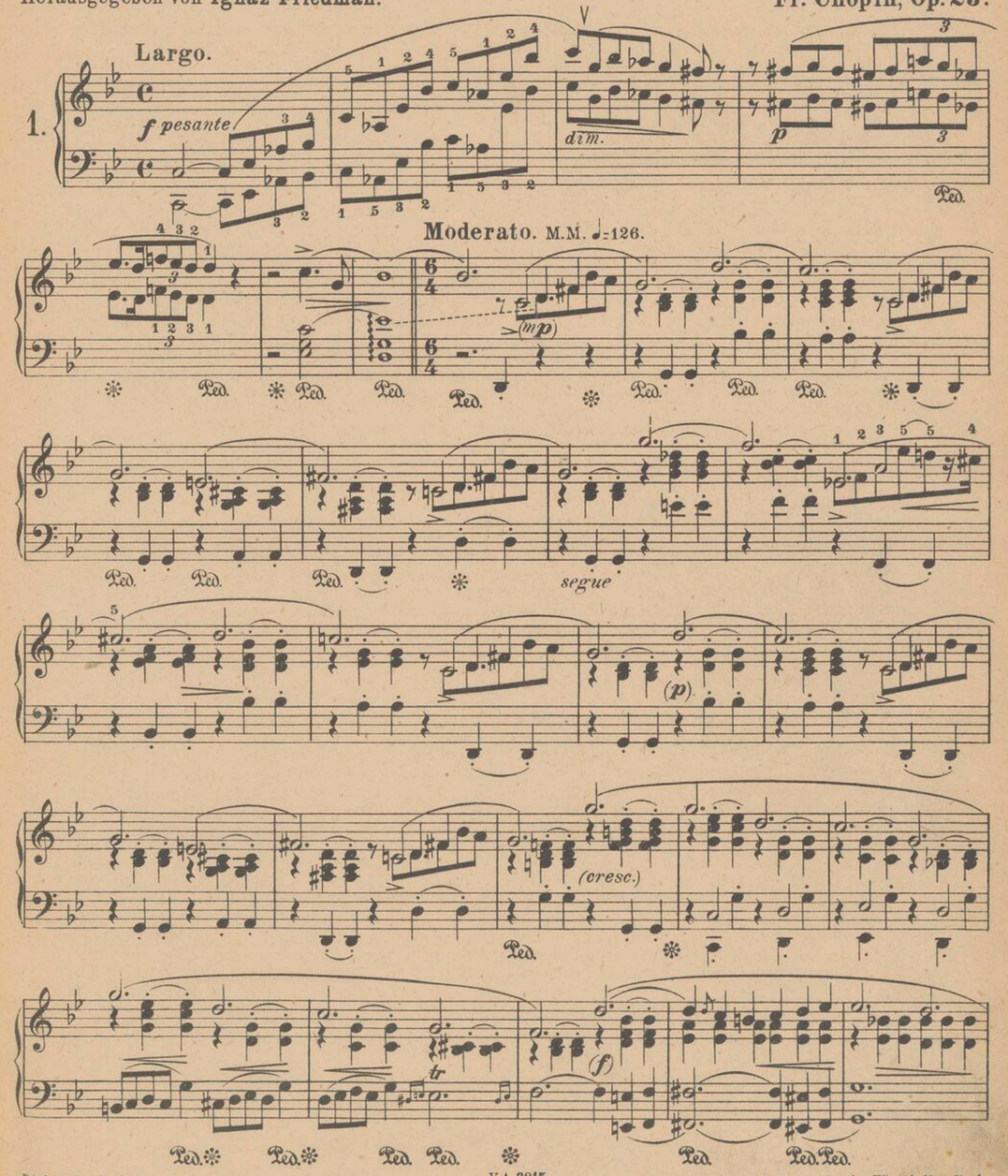
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[1]) Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michalowski, Pachmann, Paderewski, Rosenthal et Sauer.

[2]) Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

Ballade I.

Freiherr von Stockhausen gewidmet.

Herausgegeben von **Ignaz Friedman.** **Fr. Chopin, Op. 23.**



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ritenuto

(mf)

Ped.

*)

p

1-5

agitato

*) Eintellung:
*) *A répartir comme suit:*
*) Division:

sempre più mosso

m.g.

f

dim.

calando

smorz.

perdendo

poco marcato

ritenuto

meno mosso M.M. ♩= 72.

sotto voce

pp

pp

sempre pp

sempre dim.

rallent.

*) **a tempo**

pp

m.g.

m.g.

p

cresc.

m.g.

fz

m.g.

pp

f

cresc.

*) 13 taktige Steigerung auf einem liegenden Bass. (Orgelpunkt.) Derselbe muß auch in Klangstärke immer gesteigert werden.

*) *Gradation de 13 mesures sur une basse tenue (pédale). Cette basse doit aussi augmenter d'intensité d'une manière graduelle et constante.*

*) A climax of 13 bars on an organ point. The latter must be played with continually increasing intensity.

ff

Ped.

fff *)

dim.

sempre più animato

non legato

cresc.

più vivo

(poco rit.)

*) oder:
*) *ou:*
*) or:

*)

scherzando

poco marcato

cresc.

ff

*) In wiegendem Walzerrythmus. | *) *Rythme berceur de valse.* | *) In swaying waltz rythm.

leggieramente

sfp

ff

brillante

ff

sf

con forza

ten.

ten.

sempre forte

riten.

dim. rallent.

meno mosso

*) pp sempre sotto voce

*) Wie auf Seite 5. | *) Comme à la p. 5. | *) As on page 5.

cresc.

f

p

f

cresc.

appassionato

poco ritenuto

*)

Presto con fuoco.

il più forte possibile

sf

sf

*) Fast wie:
*) A peu près comme:
*) Almost as:

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

Ped. * *basso marcato*

cresc.

8

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

8

martellato

ff

Ped. * Ped. * Ped. *

sf *cresc.*

INSTYTUT FRYDERYKA CHOPINA BIBLIOTEKA

8

Ped. *

Ped. *

p ritenuto *accelerando*

sf *f*

Ped. Ped. Ped. Ped. *

8

Ped. Ped. Ped. *

8

ritenuto *accelerando*

sf *p* *ff*

Ped. *

8

fff poco ritenuto *accele*

ran *do*

Ped.

Ballade II.

Robert Schumann gewidmet.

Op. 38.

Andantino. M.M. ♩.= 66-72.

2.

sotto voce

semplice

pp

pp

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(poco rit.)

a tempo

mf espressivo

p

smorzando

liberamente

Presto con fuoco. M.M. ♩. = 104.

ff rapido

marcato

cresc.

ff

dimin.

pp

rallentando

Tempo I.

(rit.)

pp semplice

slentando

p

poco marcato

imitando

soave

stretto più mosso

cresc.

f

cresc.

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

ff

sf *p* riten.

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

Tempo I.

riten.

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

Ped. Ped. Ped. Ped.

stretto più mosso

f

cresc.

Ped. Ped.

ff

accelerando

Presto con fuoco.

Ped. Ped.

8

marcato

Ped. Ped.

8

Ped. Ped.

cresc.

sempre f

marcato

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

ff *tr* *agitato* *mp* *staccato* *con spirito* *cresc.*

cresc. *ff* *cresc.*

Tempo I. **quasi Andante**

f *longa* *pp* *p*

Ballade III.

Fräulein P. de Noailles gewidmet.

Allegretto. M.M. ♩= 66. **Op. 47.**

3.

mezza voce

marcato

f

l.H.

p

f

r.H.

l.H.

tranquillo

ten.

poco f

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cresc.

dim.

cresc.

legato

a tempo

(poco rit.)

pp

mezza voce

cresc.

espressivo

ten.

cresc.

ff

dim.

dim.

cresc.

(poco rit.)

a tempo

p

senza

*) Ausführung:
*) *Exécution:*
*) Execution:

dim.

leggiero

poco marcato

*) mehr im Gebrauch:
*) *plus en usage:*
*) more in use:

imitando

dim.

distinto

cresc.

sostenuto

cresc.

ten.

*) In vielen Ausgaben ist dieser Takt wiederholt, dann aber Begleitung in der Wiederholung:
*) *Dans de nombreuses éditions, cette mesure est répétée mais, la seconde fois, accompagnée comme suit:*
*) In many editions this bar is repeated, but with the following accompaniment:

mezza voce

cresc.

ff

molto cresc.

fz

fz fz p simile

sotto voce

cresc.

sempre crescendo

ff

ancora crescendo

stretto

poco allargando

cresc.

più mosso

affrettando

grandioso

tutta forza

r.H.

l.H.

*) Variante des Herausgebers:
*) *Variante de l'auteur de cette édition.*
*) Variation of the Editor.

Ballade IV.

Frau C. von Rothschild gewidmet.

Andante con moto. M.M. ♪=120-126. Op. 52.

4.

p

in

dim.

ritenuto

tempo

mezza voce

armonioso

p

(poco string.)

a tempo

(rit.)

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a tempo

(poco string.)

a tempo

dim.

(tempo tranquillo)

pp

legato

mezza voce

poco a poco

più agi - tato

(longa)

cresc.

f

cresc.

ritenuto

in tempo

ff

fz

8

dim. accel.

leggieramente

8

ritenuto

in tempo

p

dol.

pp

ritardando

a

pp

tempo

cresc.

p

cresc.

riten.

ten.

leggiero

ten.

dim.

cresc.

ten.

ten.

distinto

dim.

pp

ritardando

smorzando

dolciss.

rallent.

legato


a tempo


accel.
e
cresc.
dim.

in tempo

p leggiero

dol.

f

fz

leggiero

cresc.

fz *ff* *stretto*

fff *pp* *f* *fz*

*) Variante von Rubinstein, gutklingend. | *) *Variante de Rubinstein, dont la sonorité est bonne.* | *) Variation by Rubinstein, sounding well.

marcato

cresc.

*) Arrangement:

u.s.w.
etc.

accel. sin' al fine

cresc.

*) oder:
*) *ou:*
*) or:

u.s.w. bis zu Ende der Passage.
etc. jusqu' à la fin du passage.
etc. up to the end of the passage.

con forza

Impromptu I.

Der Gräfin von Loban gewidmet.

Allegro assai, quasi presto. M. M. ♩ = 144-168. **Op. 29.**

5.

legato

legatissimo

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cresc.

poco riten.

dim. accelerando

smorzando

p

f

M. M. ♩ = 132-138.
sostenuto

f

ad lib.

p riten.

a tempo

ten.

f

f

leggiero

f cresc.

ff

mezza voce

p

dolcissimo

con forza

mezza voce

f

cresc. con passione

Tempo I.

rit.

legatissimo

cresc.

8

f

poco ritenuto

accelerando

dim.

p

smorzando

p

sotto voce

pp

mp

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

p calando

pp

Ped. * Ped. Ped. Ped.

Impromptu II.

Op. 36.

Andantino. M. M. ♩ = 48.

6.

p *dim.* *mp* *simile*

tr

p

*) In anderen Ausgaben vervollständigt auf:
(parallele Octaven)
*) *Complété dans d'autres éditions, de la manière suivante:*
(octaves parallèles)
*) In other editions completed as:
(parallel octaves)

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ritenuto

M. M. ♩ = 88.

f

cresc.

ff

rallent.

dim.

a tempo

p

pp

(poco rit.)

cresc.

tranquillo

leggiero

p

mf basso cantande

Ped. Ped. Ped. Ped. ✻

Ped. ✻ Ped. Ped. Ped. ✻

Ped.

cresc.

Ped. ✻ Ped. ✻

Ped. Ped. Ped. Ped.

pp

Ped. Ped. ✻ Ped. ✻

pp

cresc.

dim. (rit.) *p* > armonioso

pp *p* *ff*

*) Dieses Stück wird von vielen mit einem *pp* Schluß versehen, was die Wirkung nur fördern kann.
*) *Un grand nombre d'interprètes terminent ce morceau sur un* ***pp****, ce qui ne peut qu'en augmenter l'effet.*
*) Many provide this piece with a *pp* conclusion, which can only enhance the effect.

Impromptu III.

Frau Gräfin Esterházy gewidmet.

Op. 51.

Tempo giusto. M. M. ♩.= 96–112.

7.

p (*poco rit.*)

Ped.

a.t. *mf*

V. A. 3815

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legatissimo

*) 5 3 5 3

p

pp

*)Oder wie in den Parallelstellen das letzte ces gebunden.
*) *Ou, comme dans les passages correspondants, le dernier ut bémol lié.*
*)Or as in the parallel passages the last c♭ tied.

con calore

p

mf

poco f

p con grazia

pp

ppp

(poco rit.)

Sostenuto. M. M. ♩ = 120.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

quasi Cello

Ped. ✻ Ped. ✻

Ped. ✻

dolce

Ped. Ped. ✻

Ped. ✻

f

Ped. ✻

dim.

Ped. Ped. ✻

riten.

Ped. Ped. ✻ Ped. Ped. ✻

Tempo I.

mf

Ped. ✻

poco f

p con grazia

pp

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

8

ppp

f

ff

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

Fantaisie-Impromptu.

Op. 66. Op. posth.

Allegro agitato. M.M. ♩ = 72-76.

8.

sf

Ped. ✻ Ped.

p

cresc.

dim.

Ped. ✻ Ped. ✻ Ped.

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f

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

p

cresc.

f

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

Ped. ✻ Ped. ✻ Ped. ✻

pp

riten.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

a tempo

p

Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sempre cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻

ff

Ped. ✻

riten.

Ped. Ped. ✻ Ped. ✻ Ped.

Moderato cantabile. (♩ = 100-104)

largo

pesante

Ped. ✻ Ped. ✻

sotto voce

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

132

delicato

rit.

a tempo

poco energico

sf

pp

sf

mf

f

pp

tr

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

Tempo primo.

riten.

p

Ped. ✻

8

cresc.

dim.

f

p

cresc.

f

pp

a tempo

riten.

p

8

cresc.

sempre cresc.

f

8

ff

sempre f

p

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

ff

p

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

poco - a - poco -

Ped. * Ped.

dimi - nu - en - do

p

*

pp il canto marcato

Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. Ped.

Ped. Ped. Ped. ✻

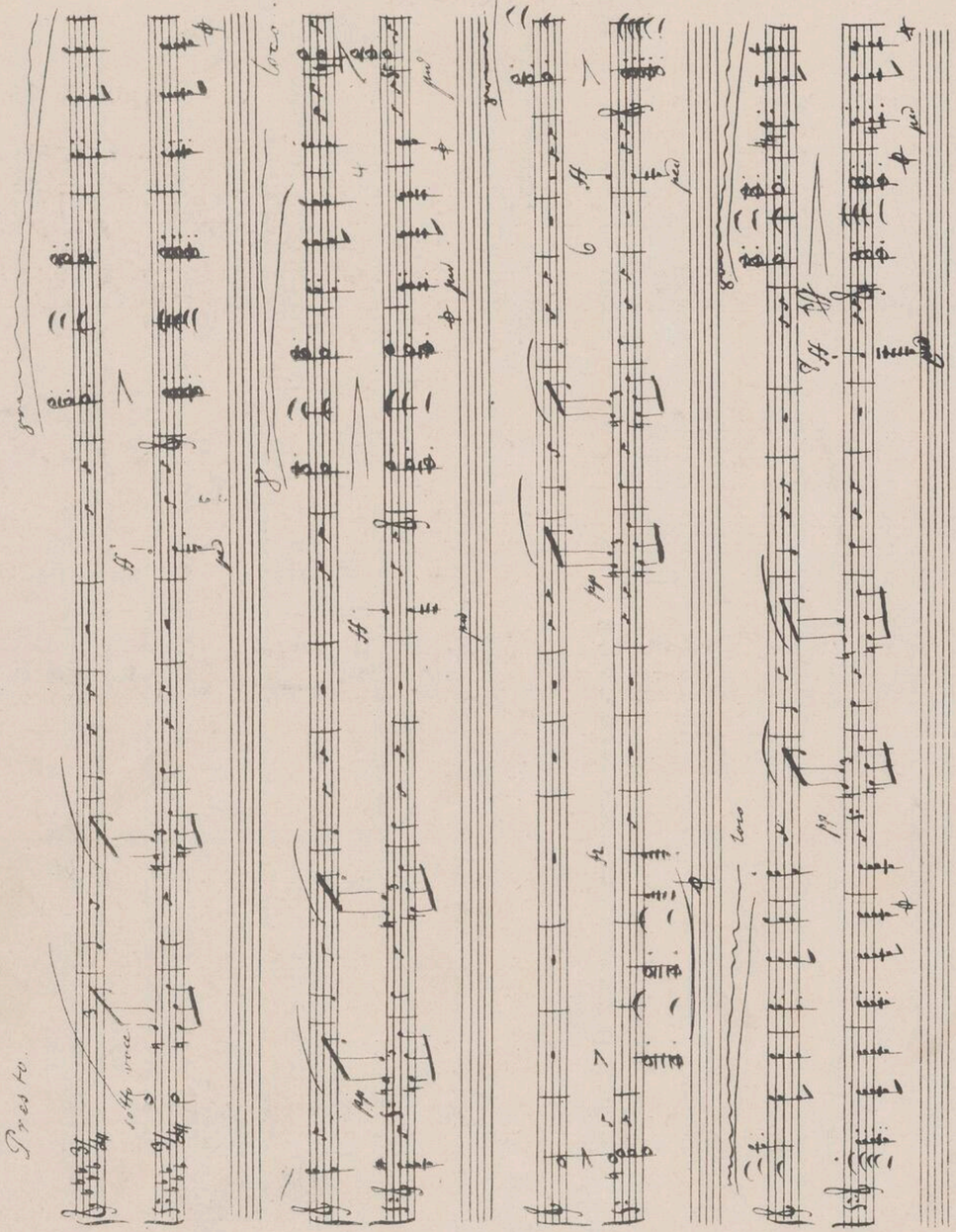
4 3 5 3 2 5 3 3

riten.

ppp

Ped. ✻ Ped. ✻ Ped. ✻

FRYDERYKA CHOPINA



Chopin, Scherzo No. 2, Op. 31

Originalhandschrift. Eigentum der Originalverleger Breitkopf & Härtel, Leipzig

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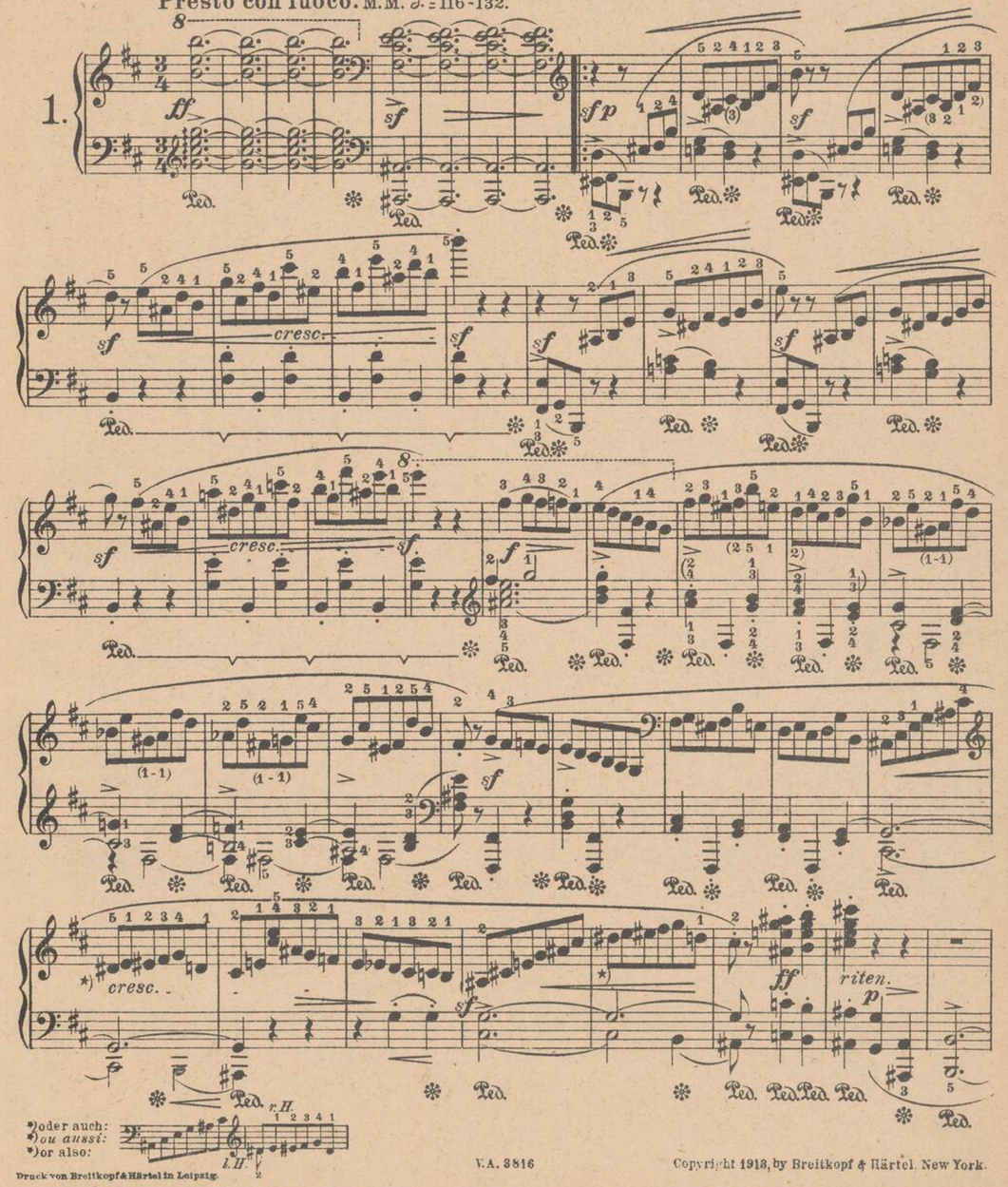
Scherzo I.

T. Albrecht gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 20.

Presto con fuoco. M.M. ♩. = 116-132.



V.A. 3816

Druck von Breitkopf & Härtel in Leipzig.

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sf f dim.

espress. riten.

p

1.

2.

Agitato.

sotto voce

cresc.

cresc. dim.

poco

poco

cresc.

ff sempre più animato

sf fff

sfp

sf sf cresc. sf

cresc.

cresc.

f

dim.

riten.

ff

riten.

p

Ped. Ped.

Agitato.

sotto voce

cresc.

cresc.

dim.

poco

a

poco

cresc.

ff

sempre più animato

sf

8

fff

sf p *sf* *sf* *cresc.*

sf *sf* *sf* *sf*

8

cresc.

sf *f*

sf

cresc.

ff *riten.* *p* *f* *f*

dim. *p* *Ped.*

calando *p* *pp* *longa*

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

Molto più lento. M.M. ♩.=100-108.

sotto voce e ben legato

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

riten.

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

poco a poco cresc.

con anima

a tempo

sempre p

riten.

poco a poco cresc.

a tempo

dim.

riten.

sempre dim.

Tempo I.

riten.

smorz.

cresc.

8

f

sf

cresc.

sf

ff

riten.

p

f

f

dim.

riten.

p

1

Agitato.

sotto voce

cresc.

cresc.

dim.

poco

a

poco

8

cresc.

8

ff

8

sempre più animato

sf

8

fff

sfp *sf* *sf* *cresc.*

sf *sf* *sf* *sf* *cresc.*

8

sf. *f*

sf *cresc.*

sf

sf *ff* *riten.* *p*

f *dim.*

riten. *p* *rall.* *a tempo ed accel.* *f* *cresc.*

Ped. ✻ Ped. ✻ Ped.

risoluto e sempre più animato

sf *mf* *cresc.*

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

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

8

ff

Ped. ✻ Ped.

stretto

fff

con brio

sempre più mosso

sf *)

cresc.

fff

martellato e molto crescendo

ff (mf)

*) oder auch:
*) *ou aussi:*
*) or also:

Scherzo II.

Der Gräfin Adele von Fürstenstein gewidmet.

Op. 31.

Presto. M.M. ♩. = 100.

2.

sotto voce 3

ff

pp

ff

sf

pp

ff

pp

fff

sf

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ff

p

ff

pp

poco ritenuto

con anima

cresc.

f

dolce

cresc.

avvivando

ff

*)Für kleine Hände:
*)*Pour les petites mains:*
*)For small hands:

cresc.

con bravura

ff

8

M.M. ♩.= 84.
sostenuto

sotto voce

(poco rit.)

a t.

p

delicatissimo

pp

slentando

*) Chopin mußte die Passage kürzer als die parallele setzen, da die Klaviatur damals auch kleiner war. Daher die übliche Änderung (auch bei Klindworth), korrekt:

*) *En comparant ce passage à celui auquel il sert de pendant, on remarquera que Chopin a dû le resserrer pour tenir compte de l'étendue restreinte du clavier d'alors. La transformation qu'on lui fait subir habituellement (voir aussi Klindworth) est donc bien correcte:*

*) Chopin had to make the passage shorter than its parallel, the key-board also being smaller in his time. The usual alteration (also to be met with in Klindworth) is therefore correct:

8

loco

delicatissimo

mp espressivo

legato

legato

leggiero

poco cantando il basso

cresc. ed animato

sostenuto

delicatissimo

pp slentando

*)

espr. legato

Ped. ✻

legato

poco riten.

*) Wie Seite 21
*) *Comme à la page 21.*
*) As on page 21.

leggiero

Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻

f

cresc.ed animato

ff

sf

1

Ped. ✻

sempre f

brillante

e con

forza

agitato

sf

simile

cresc.

ff

p

ff

cresc.

sempre con fuoco

ff

simile

dim.

calando

smorzando

sotto voce

ff

pp

sf

8

p

ff

pp

poco ritenuto

con anima

cresc.

f

dolce

cresc.

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

f

ff

cresc.

Più mosso. M.M. ♩.= 116-126.

stretto e cresc.

marcato

Più mosso.

Scherzo III.

A. Gutmann gewidmet.

Op. 39.

Presto con fuoco. M.M. ♩. = 104.

3.

p *f*

p *f*

p *risoluto* *f*

ff *incalzando* *ten.*

p *f* *ff*

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p

legato

secco

cresc.

staccato

f

ff

ff

p

f

sfp

p

pp

p

rallent.

meno mosso
M.M. ♩.= 84.

sostenuto

leggierissimo

p

f

p

f

p

f

p

pp

cresc.

dim.

cresc.

(poco rit.)

2-4 a t.

sostenuto

dim.

*) Korrekte, zeitgemäße Änderung (auch bei Klindworth)
*) *Changement correct et justifié (voir aussi Klindworth)*
*) Correct alteration, in harmony with the requirements of the time (also in Klindworth)

sotto voce

stretto e marcato

cresc.

Tempo I.

ten.

*) Laut Manuskript, und nicht wie sonst:
*) *Conformement au manuscrit, et non pas comme habituellement:*
*) According to manuscript, and not as usual:

**) Herausgeber spielt hier:
**) *L'auteur de cette edition joue ici:*
**) Here the Editor plays:

cresc.

staccato

ff

meno mosso

sostenuto

Ped. * Ped.

pp

Più lento.

sotto voce

recitando

pp

pp

smorz.

cresc.

ff

stretto

Tempo I.

con fuoco (3 2) *cresc.*

Ped.

ff

Ped. Ped. Ped. Ped. Ped.

simile

Ped.

8

Ped. Ped. Ped. Ped.

cresc.

ff

Ped.

*) Praktisch eingerichtete, ausgezeichnet klingende Variante von Michalowski:

*) *Variante ingénieuse et sonnant admirablement de Michalowski:*

*) A practical and excellent sounding reading by Michalowski:

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

stretto

fff

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

molto crescendo e brillante

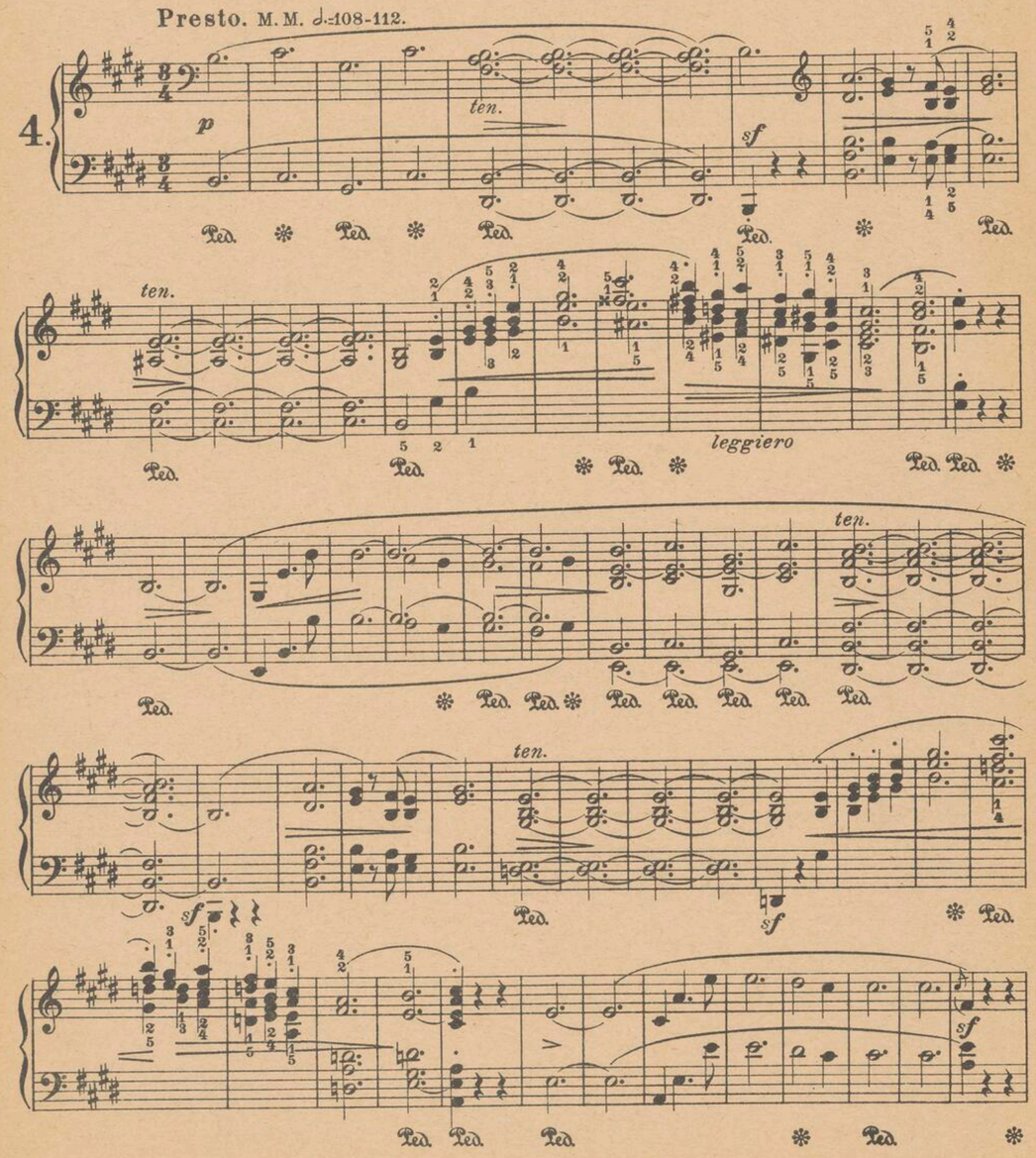
mf

Scherzo IV.

Fräulein J. von Caraman gewidmet.
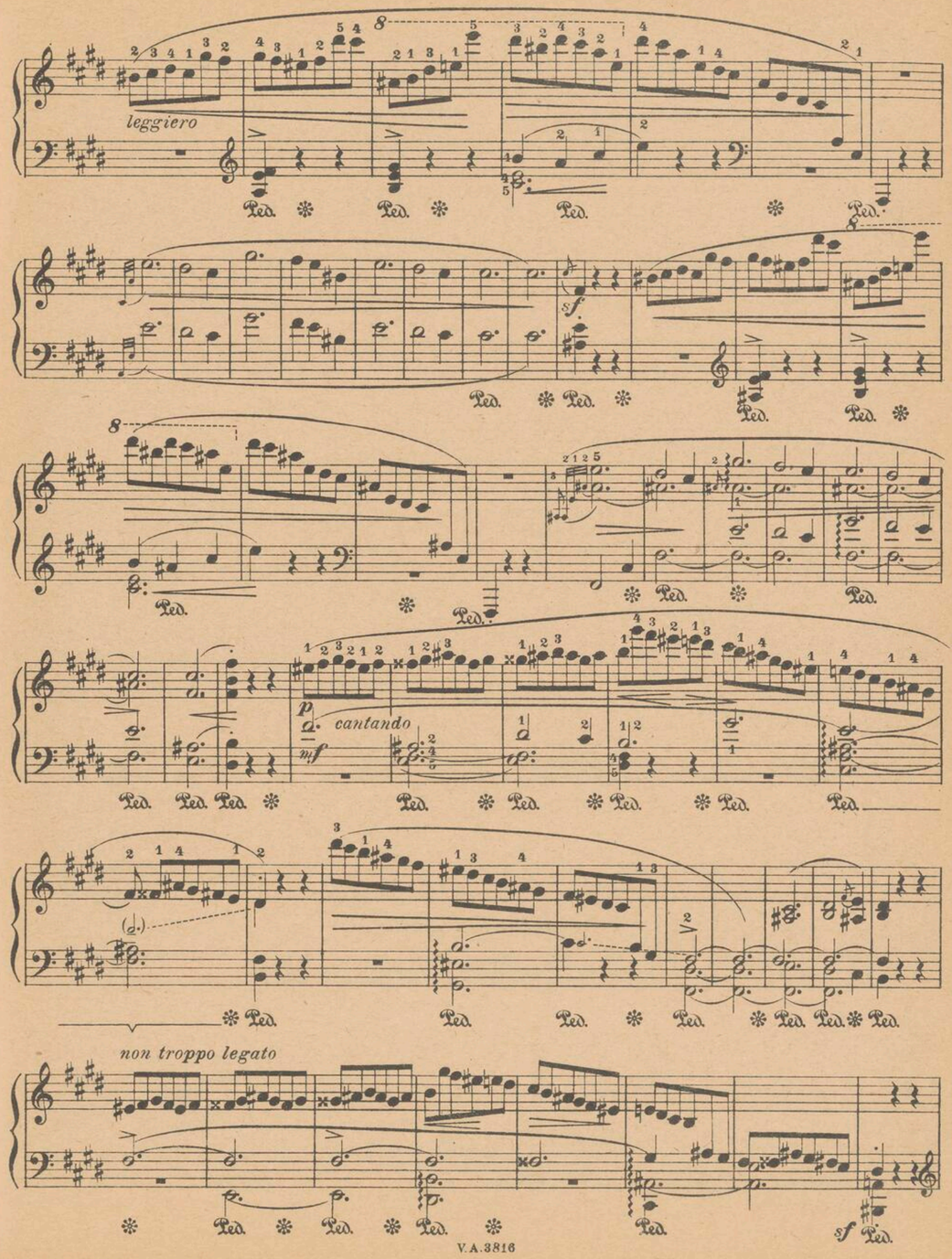
Op. 54.

Presto. M. M. ♩=108-112.



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ten.

espress.

leggiero

mf ma dolce

decresc.

(rit.)

a t.

ten.

sf

f

imitando

p

leggiero

8

sf

Ped.

p cresc. - - - - - *ed* - *accel.* -

secco

ff *stretto*

sf p *riten.*

M.M. ♩. = 84-92.
più lento

p

pp

sostenuto

p

p

pp

sostenuto

pocorit.

a t.

dim.

imitando

smorz.

poco a poco cresc.

ff

p

cresc. ed accel.

decresc. ed accel.

cresc.

Tempo I.

f

sf
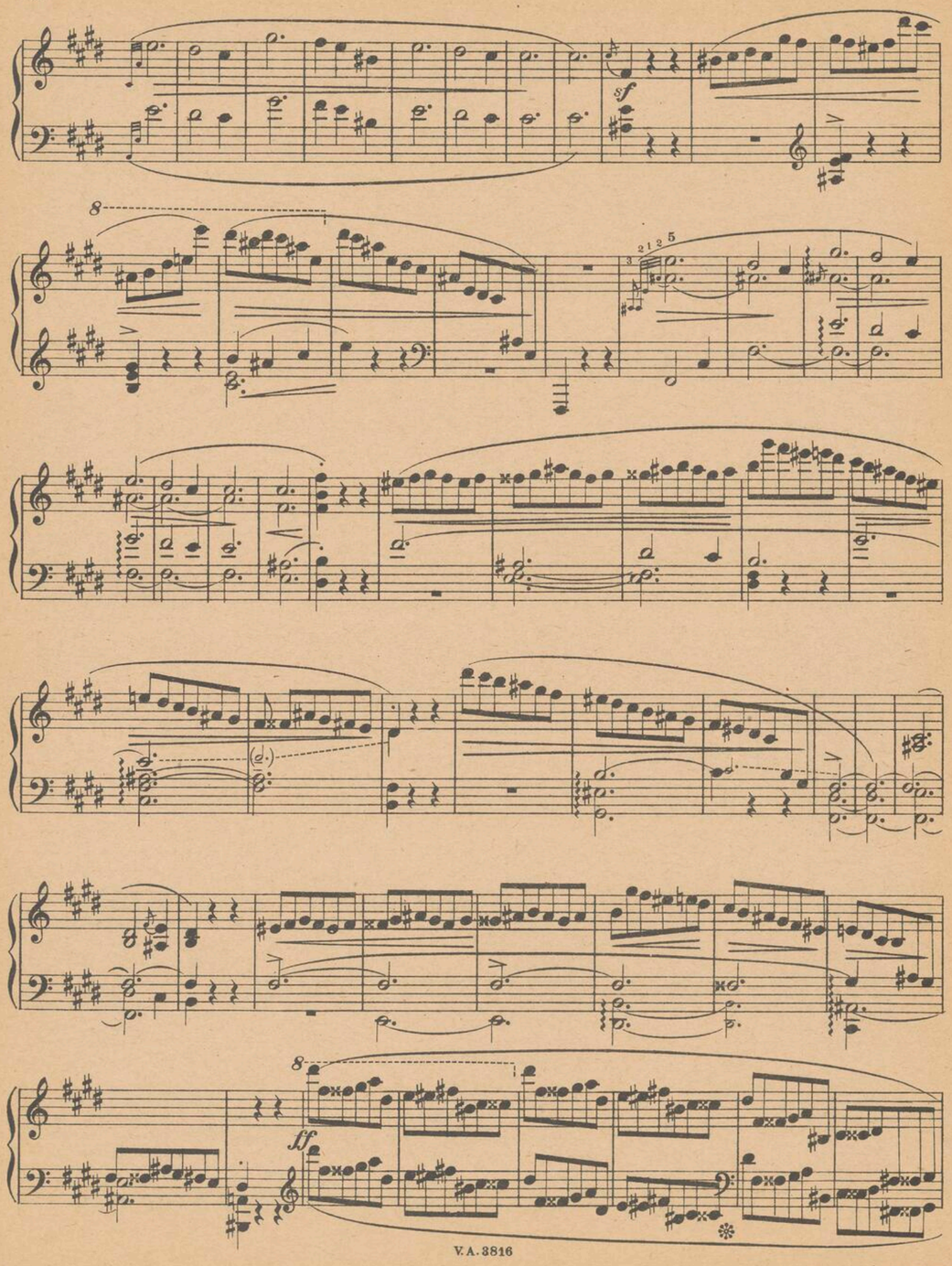
p
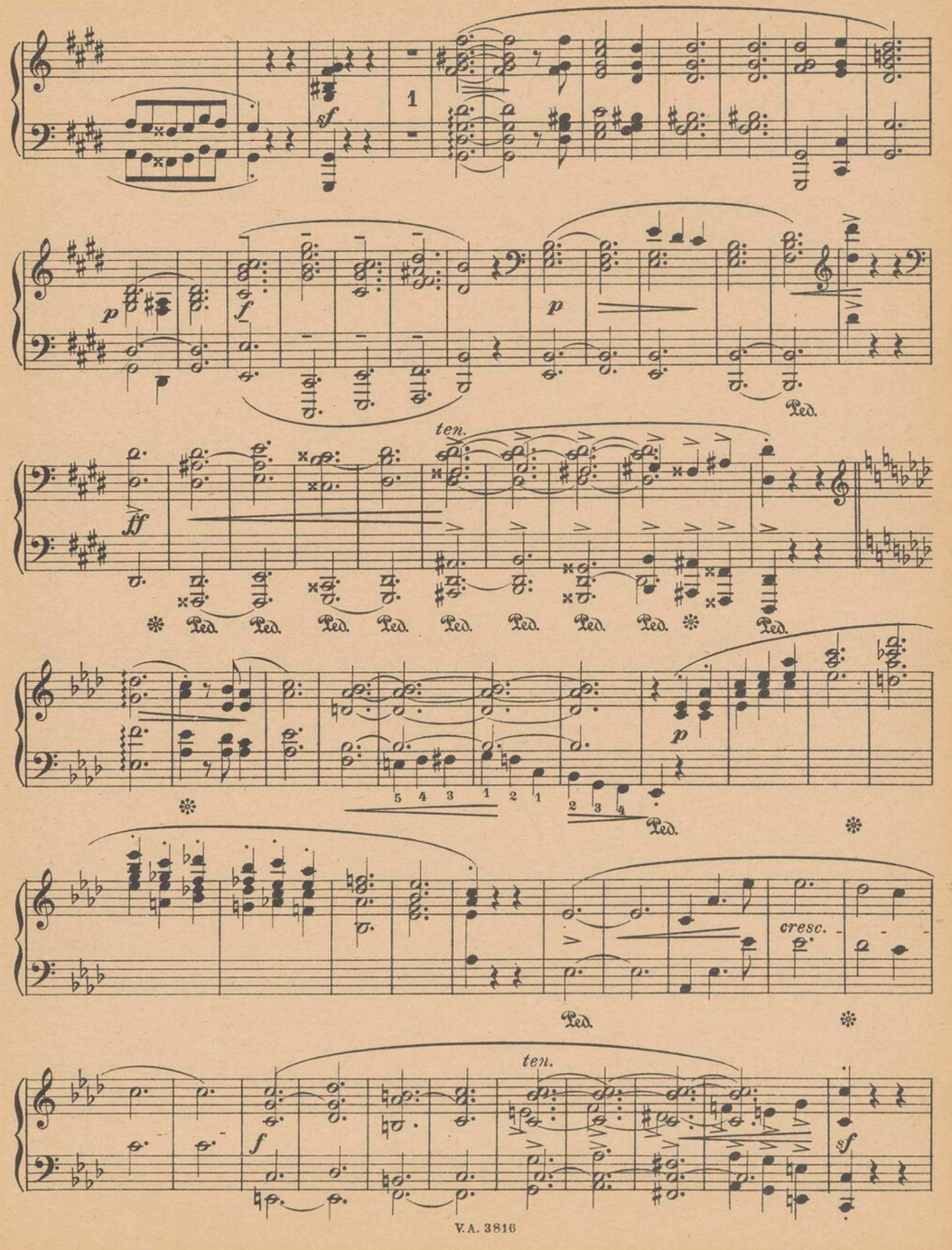
staccatissimo

sf

sf

leggiero


sf
8
ff


sf
1
p
f
p
Ped.
ten.
ff
Ped.
p
cresc.
ten.
f
sf

cresc.

ff

sf p

8

Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻

8

✻ Ped. ✻

mf

p

Ped. ✻ Ped. ✻

3 1 2 3 1 2

5 3 2 1 3 2

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻

tranquillo

decresc.

poco - rit.

dim.e rall.

poco - a - poco - a - tempo

cresc.

e - poi - sempre - stretto

marcatissimo - sempre - accelerando

con tutta forza

prestissimo

Fantaisie.

Der Prinzessin C. von Souzzo gewidmet.

Marcia. Op.49.

Grave. M.M. ♩= 72-80.

p

espress.

cresc.

ten.

ff

p

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mp

p

poco

(♩= 58)

p

a - - - poco - - - doppio movimento

cresc.

(♩= 92)

ff

p cresc.

f (cresc.)

8 ff

(♩= 80-92)
agitato

*) vibrato

sf p l.H.

cresc.

*) Herausgeber spielt hier wegen crescendo und Deutlichkeit:
*) *L'auteur de cette édition joue, à cause du crescendo et pour obtenir plus de clarté, comme suit:*
*) On account of the crescendo and for the sake of clearness the Editor plays here, as follows:

8 p

(1)

8

drammatico

cresc.

*) Laut Manuskript hier
*) *Le manuscrit porte ici*
*) According to manuscript

wegen kleiner Klaviatur (Siehe Parallelstelle, Seite 77).
à cause du clavier restreint d'alors (v. le passage correspondant).
on account of small key-boards (see parallel passage).

senza Ped.

simile

poco allarg.

a t.

r.H. r.H. ff p

cresc. cresc.

p

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

f

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

cresc. cresc.

calmato mp

p pp

slentando accel.

dim.

calando rall. pp

Lento, sostenuto. M.M. ♩=60.

mp *(religioso)*

p

sempre legato

simile

pp

riten.

Tempo primo.

fz *f*

crescendo *sempre*

r.H.

ff *ten.*

agitato

cresc.

cresc.

p

f

cresc.

cresc.

f

p

f

p

cresc.

simile

ff

stretto

più mosso

sempre forte

cresc.

sempre più mosso

ff

sf

Ped.

Adagio sostenuto.

ff

Ped.

recitando

pp

cresc.

smorz.

Allegro assai.

cresc.

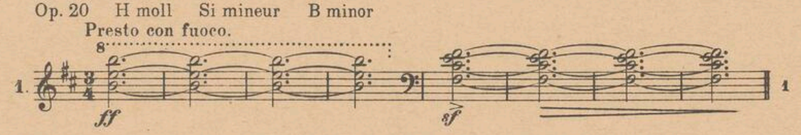
dim.

ff

Fr. Chopin, Scherzos und Fantasie, herausgegeben von Ignaz Friedman.
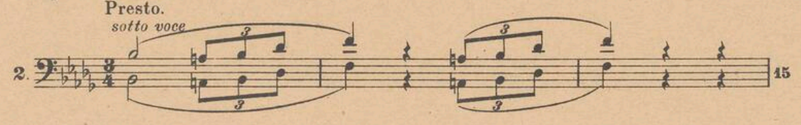
Op. 20 H moll Si mineur B minor

Presto con fuoco.
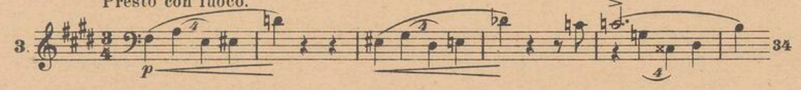


Op. 31 B moll Sib mineur Bb minor

Presto.



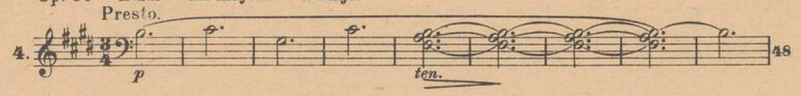
Op. 39 Cis moll Ut♯ mineur C♯ minor

Presto con fuoco.



Op. 54 E dur Mi majeur E major

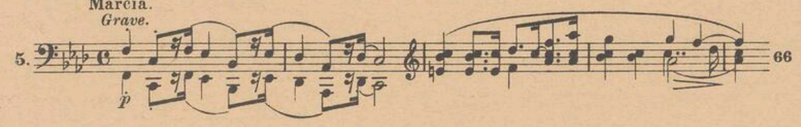
Presto.



Fantasie Op. 49 F moll Fa mineur F minor

Marcia.

Grave.



INSTYTUT FRYDERYKA CHOPINA

Chopin, Etüde Op. 25 Nr. 1

Originalhandschrift. Eigentum der Originalverleger Breitkopf & Härtel, Leipzig

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12 Etudes.

Franz Liszt gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 10. № 1.

Allegro. M. M. ♩=176.

legato

1.

f

simile

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(mf)

col 8

*) Der Fingersatz in Klammern ist nur für Hände, die diese ausnahmlich breite und schwere Position nicht greifen können. Sonst gilt der Originalfingersatz.

Les doigtés placés entre parenthèses ne sont destinés qu'à ceux dont la main ne peut embrasser un espace aussi grand, dans une position aussi difficile, autrement, les doigtés originaux sont préférables.

The fingering in parentheses is only for hands that cannot grasp this exceptionally wide and difficult position; otherwise the original fingering holds good.

cresc.

f

dim.

cresc.

f

dim.

cresc.

dim.

(senza rit.)

Franz Liszt gewidmet.

Op. 10. № 2.

2.

Allegro. ♩ = 144

sempre legato

p *cresc.*

sempre legato

p *cresc.*

dim.

f

cresc.

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sempre legato

f

p

cresc.

dim.

sempre legato

p *poco* *a* *poco* *cresc.*

sempre legato

poco *a* *poco*

cresc.

f

Ped. Ped. Ped. Ped. Ped.

cresc.

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

f sf p

Ped. ✻

Ped. ✻

sempre legato

Ped. ✻ Ped. ✻

8

cresc.

8

f

8

cresc.

8

8

dim.

(senza rit.)

Franz Liszt gewidmet.

Op. 10. Nº 3.

3.

Lento, ma non troppo. ♪ = 100

legatissimo

p

cresc. *stretto* *pp* *ten.* *ritenuto*

cresc. *stretto* *con forza* *crescendo e ritenuto* *ff* *ten.*

ten. *rallent.* *pp* *poco più animato.*

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cresc. *f* *p*

cresc. *f* *p*

cresc. *cresc.* *cresc.*

cresc. *ff*

con forza

sempre più -

con fuoco

con bravura

cresc.

stretto

riten. e cresc.

legatissimo

sempre p

dim.

simile

*) Als verkappter Orgelpunkt zu verstehen.

Doit être interprété comme une sorte de pédale dissimulée.

To be understood as a disguised organ-point.

smorzando poco rallent.

a tempo

poco cresc.

cresc.

stretto

cresc.

dim.

rallent.

smorz.

Franz Liszt gewidmet.

Op. 10. № 4.

Presto. ♩=88.

4.

sf con fuoco *sfp* *cresc*

f *sf*

sfp

ff *sf*

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cresc.

f *sf*

sf

**)

sf

leggiero

sf

sf *sf*

*) Im Autograph × vor *c*; in den Ausgaben ♯. | *L'autographe porte* × *devant* la; *dans les éditions* ♯. | In the autograph × before *a*; in the editions ♯

**) Im Autograph × vor *e*; in den Ausgaben ♯. | *L'autographe porte* × *devant* mi; *dans les éditions* ♯. | In the autograph × before *e*; in the editions ♯

cresc.

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

Ped. Ped. Ped. Ped.

sf cresc. ff

Ped.

f

Ped. Ped.

f

Ped.

cresc.

Ped. Ped.

cresc. cresc.

Ped. Ped. Ped.

cresc. ff

Ped. Ped. Ped.

3) con forza

Ped. sf p

Ped. Ped.

cresc.

sf Ped. Ped. sf Ped.

Ped.

f *sfp*

ff

cresc.

ff *fff*

Ped.

sf *ff con più fuoco possibile*

segue

(1 2 1) *simile*

fff

Franz Liszt gewidmet.

Op. 10. № 5.

Vivace. ♩ = 116.

5.

f brillante *legato* *cresc.*

p *f* *p*

a tempo

poco rall. *pp* *f* *p* *cresc.*

f *p*

cresc.

p

*) Nur Kistner hat hier *des*, die anderen Ausgaben *es*, an den späteren Parallelstellen hat auch er in den ältesten Drucken *es*.

Kistner seul a ici un ré bémol, les autres éditions un mi bémol. Dans les passages correspondants qui suivent, les plus anciens tirages de Kistner ont aussi le mi bémol.

Only Kistner gives *d♭* here, the other editions give *e♭*; in the later parallel passages he too gives *e♭* in the oldest impressions.

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poco a poco cresc.

cresc. *cresc.*

sempre legatissimo

f *f*

dim. *dim.*

p *marcato la melodia* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

cresc. *poco rallent.* *pp* *delicato smorz.*

a tempo *p* *poco cresc.*

p *poco cresc*

f

ff *cresc.*

ff *dim.*

Franz Liszt gewidmet.

Andante. M.M. ♩. = 69. *con molto espressione*

Op. 10. № 6.

6.

p

sempre legato.

cresc.

f

sempre legato

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pesante

cresc.

cresc.

fp

legato

p

cresc.

stretto e cresc.

f

poco riten.

smorz.

a tempo

p

sosten.

dim.

smorz.

rallent.

Franz Liszt gewidmet.

Op. 10. № 7.

Vivace. ♩. = 84.

7.

p

cresc.

cresc.

p

1-5

Ped. ✻

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delicato

sf

cresc.

espress.

cresc.

cresc.

*) Herausgeber spielt hier:
L'auteur de cette édition joue ici:
Here the editor plays:

Franz Liszt gewidmet.

Op. 10. Nº 8.

8.

Allegro. ♩ = 88

velocè

cresc.

fz

f

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fz

cresc.

fz

f

meno f

Ped.

marcato

f

dim.

simile

cresc.

dim.

poco rallent.

pp poco - - - - - - a - - - - - - poco - -

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

f

cresc.

senza

sempre legatissimo

sempre legatissimo

p

pp

f

ff

*) e in allen Originalausgaben, erst in späteren Kistnerschen Drucken ist ♭ vor e hinzugefügt.

Le mi naturel dans toutes les éditions originales. C'est seulement dans les tirages plus récents de Kistner qu'on trouve le mi bémol.

e in all original editions, only in the later impressions of Kistner's edition a flat was placed before e.

**) Hier wie bei allen Unisono-Passagen, auch in Oktaven möglich:
Ce passage, comme tous les passages à l'unisson, peut aussi être exécuté en octaves:
As in all unisono passages, also possible in octaves.

u.s.w.
etc.
etc.

Franz Liszt gewidmet.

Op. 10. Nº 9.

9.

Allegro molto agitato. ♩. = 96.

p legatissimo *cresc.* *con forza*

sf *segue*

ritenuto *cresc.* **a tempo** *sotto voce* *sempre legatissimo*

p *cresc.*

*) Im Autograph überall Pralltriller, die in sämtlichen Originalausgaben offenbar absichtlich fehlen.

L'autographe a partout des mordants qui, intentionnellement sans doute, ont tous été supprimés dans les éditions originales.

In the autograph there are all mordents, which have been left out in all original editions evidently with intention.

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f *fz* *p*

cresc. *sempre più stretto* *e più*

f *accelerando* *cresc.*

ff *f* *pp*

f stretto *pp* *f appassionato*

pp *f* *pp* *poco rallent.*

a tempo

sempre agitato

sempre legato

con forza

fz

cresc.

cre - scen - - do

stretto

sempre più cresc.

ed accelerando

f

p

sotto voce

pp

ten.

p

pp smorz.

f

pp

ff riten.

pp

leggierissimo.

smorz.

*) Vorschlagsnote *as* nur im Autograph.

L'appogiature la bemol ne se trouve que dans l'autographe.

The grace-note *a♭* only in the autograph.

Franz Liszt gewidmet.

Op. 10. No 10.

Vivace assai. ♩= 152.

10.

f *legatissimo*

cresc. *f* *dim.* *dolce*

segue

p

legatissimo

staccato *cresc.*

senza Ped.

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f *sf*

legatissimo *f* *cresc.*

sotto voce *p*

cresc. *f*

sotto voce *p* *dim.* *poco rallent.*

a tempo

p

cresc.

cresc.

f

sf

cresc.

cresc.

sfp

legatissimo e dim.

dolcissimo

rallent.

a tempo

pp *cresc.*

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

8

(*f*)

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

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

8

rall.

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

8

dolcissimo *sempre*

Ped. * Ped. * Ped. *

8

dim. *e* *leggierissimo*

Ped. * Ped. *

dim. *smorz.*

f *rit.*

*) *ces* steht im Autograph; in den Ausgaben ist das ♭ vor *c* offenbar aus Versehen fortgelassen worden.

ut bémol est conforme à l'autographe; c'est évidemment par inadvertance que le bémol a été oublié devant l'ut, dans les éditions

The autograph gives *c*♭; in the editions the ♭ before the *c* was evidently omitted by mistake.

Franz Liszt gewidmet.

Op. 10. Nº 11.

Allegretto. ♩ = 76

11.

fz p
armonioso

cresc

cresc.

cresc.

cresc.

cresc.

cresc.

cresc

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sf p

sf p
cresc.

sf p
cresc.
con forza

sf p dolce

pp poco ritenuto

pp dolcissimo

p
cre - - - scen - -

do

ritenuto pp

a tempo

*) Das Autograph hat statt der obersten Note *c* das höhere *f*. Offenbar ist *c*, das in sämtlichen Ausgaben steht, auf Chopins Willen zurückzuführen.

L'autographe porte, au lieu de l'ut d'en haut un fa plus aigu. Cependant il est évident que l'ut, qui se trouve dans toutes les éditions a bien été voulu par Chopin.

Instead of the upper note *c* the autograph gives the higher *f*. Evidently the *c*, which is to be found in all editions, was placed there by Chopin's express will.

**) Ausführung ungefähr:
Exécution approximative:
To be played about as follows:

***)

simile

ossia:

p dolcissimo

smorz.

*) Das „ossia“ eine Variante, die Chopin in das Exemplar der Frau Dubois eingetragen hat.

**) Die eingeklammerten Noten fehlen im Autograph.

L'ossia est une variante notée par Chopin dans l'exemplaire de Mme. Dubois.

Les notes placées entre parentheses manquent dans l'autographe.

The "ossia" is a reading written by Chopin in Madame Dubois' copy.

The notes in parentheses are not in the autograph.

Allegro con fuoco. ♩ = 160.

Op. 10. Nº 12.

12.

energico

cresc.

legatissimo

sempre legato

sf con forza

cresc.

f appassionato

ten.

con forza

dimin.

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sotto voce *p*

cresc. *fz* *fz*

cresc. stretto *sf*

f

cresc.

cresc. *sf*

ff *ff*

f *p* *f*

p *fz*

f *p* *fz* *cresc.*

ff *f* *p*

fz p

p

smorz.

Ped. ✻

sotto voce *poco* *sotto voce*

ral - len - tan - do

pp *pp*

p *ff ed appassionato* *fff*

*) Oder auch: / *Ou aussi:* / Or also: u.s.w. / *etc.* / etc.

Noch besser, weil links kein klangliches Uebergewicht: / *Mieux encore, parce qu'il n'y a pas de sonorité prépondérante à la main gauche:* / Still better, because of the absence of tonal preponderance in the left hand: u.s.w. / *etc.* / etc.

12 Etudes.

Gräfin d'Agoult gewidmet.

Op. 25. № 1.

Allegro sostenuto. M.M. ♩ = 104 - 120.

13.

p *armonioso*

a tempo

f *(poco rit.)* *p*

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cantando

riten.

*) Der Baß folgt der Lesart von Lemoine und Ashdown & Parry, die gegen die in den ersten Härtel'schen Drucken stehende eine offenbare Verbesserung darstellt.

Nous avons choisi pour la basse la version de Lemoine et de Ashdown & Parry, comme étant une amélioration indiscutable de celle des premières éditions de Härtel.

The bass follows the reading by Lemoine and Ashdown & Parry, which is an evident improvement on the one to be found in the first impressions by Härtel.

cresc.

f

Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻

Ped. ✻Ped. ✻Ped. ✻

Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻

cresc.

Ped. ✻Ped. ✻Ped. ✻

appassionato

poco f

Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻

sfp

Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻

*) as nur in der ersten Ausgabe von Breitkopf & Härtel. In der englischen und französischen Ausgabe fehlt das ♭ vor a. Auch in Chopins Autograph fehlt es, ist aber offenbar von ihm während des Stiches hinzugefügt.

On ne trouve le la bémol que dans la première édition Breitkopf et Härtel. Les éditions française et anglaise n'ont pas de bémol devant le la, mais, bien qu'il manque aussi dans l'autographe, il semble certain qu'il s'agit d'une correction faite pendant la gravure. V.A. 3817

a♭ only in the first edition of Breitkopf & Härtel. In the English and French editions there is no ♭ before the *a*. It is also not to be found in Chopins Autograph, but was evidently added by him during the process of engraving.

5

Ped. ✻Ped. ✻

*)

pp

dim.

Ped. ✻Ped. ✻

Ped. ✻Ped. ✻Ped. ✻Ped. ✻

smorzando

Ped. ✻

pp leggierissimo

Ped. ✻

ppp

rit.

Ped. ✻Ped.

Gräfin d'Agoult gewidmet.

Op. 25. № 2.

Presto. M.M. $\dot{d}$ = 112-120.

14.

p molto legato

dim.

*) Bei Chopin (Manuskript-Kopie) auch folgende Phrasierung:
Chopin (copie du manuscrit) indique aussi le phraser suivant:
In Chopin (copy of manuscript) we also find the following phrasing:

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poco a poco cresc.

cresc.

smorz.

(mf)

p

pp

pp

dim.

pp

Gräfin d'Agoult gewidmet.

Op. 25. No 3.

Allegro, M.M. ♩=120–132.

15.

leggiero

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espr

f

p

riten.

lusingando

*) **in tempo**

f

*) Herausgeber spielt hier Thema mit Daumen, um die Klangsymetrie zwischen Anfang (Thema oben) und 2er Reprise (Thema oben und unten) herzustellen, also ungefähr:

L'auteur de cette édition joue ici le thème avec le pouce, pour établir une symétrie sonore entre le début (theme en haut) et la 2de reprise (theme en haut et en bas), soit approximativement:

The editor plays here the theme with the thumb so as to produce a symmetry of sound between the beginning (theme above) and the 2nd repeat (theme above and below), thus in about the following manner.

cantando, non incalzando

u.s.w.
etc.
etc.

Ped. ✻

8 *p* (*pp*) *dim.*

Ped. ✻ Ped. Ped. Ped. Ped.

riten. **in tempo**

Ped. Ped. ✻ Ped. ✻ Ped. Ped. Ped.

8

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

8 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* (*p*)

Ped. ✻ Ped. ✻ Ped. Ped. ✻

8 *p* 8 *pp*

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

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped.

tr 8

smorz.

✻ Ped.

Gräfin d'Agoult gewidmet.

Op. 25. Nº 4.

Agitato. M.M. ♩=160.

16.

p

simile

legato

staccato

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(pochiss. rit.)

pp

senza Ped.

bassi distinti

a tempo

f

cresc.

segue

f

a tempo

pp poco ritenuto

f

simile

Ped. * Ped. * Ped. * Ped. * Ped. * *senza* Ped.

Ped. Ped. Ped. Ped.

p

p

p

pp

f

p

pp

dim.

rall.

lento

Ped. * Ped.

Op. 25. Nº 5.

17.

Vivace. M.M. ♩=184.

scherzando

dolce

*) In der franz. und engl. Ausgabe lautet die Stelle:
Les éditions française et anglaise notent ce passage comme suit:
In the French and English editions the passage reads:

man kann aber auch so spielen:
mais on peut aussi jouer:
but it can also be played thus:

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con grazia

Oder auch:
Ou encore:
Or also:

Più lento. M.M. ♩=168.

leggiero

sostenuto e cantando

cresc.

f


leggieriss.
p
Ped.
pp
dolce
smorz.
(poco ritenuto)
Tempo primo.
(p)


Ped.
cresc.
ff
sf
p
f
con forza fff

Gräfin d'Agoult gewidmet.

Allegro. M.M. ♩= 69–80

Op. 25. No 6.

18.

sotto voce

p

poco espress.

*) Alle Originalausgaben haben *ais*, das ♮ ist erst späteren Drucken von Br. & H. willkürlich hinzugefügt.

Toutes les éditions originales ont ici un la dièse; le ♮ n'a été ajouté, tout arbitrairement, que dans les impressions ultérieures de Br. & H.

All the original editions give *a♯*; the ♮ has only been added arbitrarily in later impressions by Br. & H.

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dim.

f

Ped. Ped.

8

Ped.

8

leggierissimo

Ped. Ped. Ped.

8

f

Ped.

(*senza rit.*)

Ped. Ped. Ped.

p
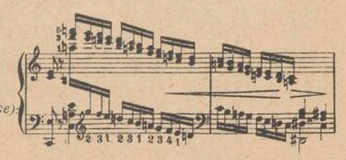
8

Ped. Ped. Ped. Ped.

8

Ped.

*) Oder nach Michalowsky (um das durch Daumenspringen gestörte legato zu decken):
Ou, apres Michalowsky (afin de dissimuler l'imperfection du legato qui résulte du saut du pouce):
Or as by Michalowsky (to hide the skipping of the thumb which interferes with the legato):



Gräfin d'Agoult gewidmet.

Op. 25. No 7.

19.

Lento. M.M. ♩=56.

M.M. ♩=66.

pp

ben distinti le due voci

p

dimin. *pp*

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pp *ten.* *ten.*

cresc.

ritenuto *fff* *pp*

a tempo

ppp

smorz.

mp

pp

ten.

ten.

poco riten.

pp

cresc.

fz

riten.

pp

f

ten.

dimi-

nu - - en - do

smor - - zan - - do

p

pp

pp

Gräfin d'Agoult gewidmet.

Vivace. M.M. ♩=69.

molto legato

Op. 25. No 8.

20.

mezza voce

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(p)

cresc.

sf

dim.

cresc.

decresc.

f

cresc.

sf *ff*

Gräfin d'Agoult gewidmet.

Allegro assai. M. M. ♩=112.

Op. 25. № 9.

21.

*) *leggiero*

**)

p

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cresc.

f marcato

cresc.

appassionato

ff

fz

riten.

fz

p

leggierissimo

dimin.

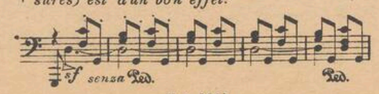
poco secco

pp (poco rit.)

*) Die von Sauer gespielte Variante mit dem durchklingenden *des* (4 Takte) ist von guter Wirkung:

La variante que joue Sauer, en prolongeant la sonorité du ré bémol (4 mesures) est d'un bon effet:

Sauer's reading with the $d\flat$ (sounding through 4 bars) gives a good effect:



Gräfin d'Agoult gewidmet.

Op. 25. Nº 10.

Allegro con fuoco. M.M. ♩=72.

22.

poco *a* *poco* *cresc.*

cresc.

ff

fff

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Lento. M.M. ♩=100.

*)

p

ben legato

ten.

sempre p

cresc.

rit.

semplice

cresc.

dim.

cresc.

rit.

cresc.

dim.

cresc.

rit.

Ped. *

sotto voce e sempre legato

1 2 3 1 2 | 1 1 2 3 1 2

(2 1 2) (2 1 2)

Ped. * Ped. * simile

cresc.

accelerando

*)

Tempo primo.

**)

f

cresc.

ff

cresc.

8

il più forte possibile

Ped. Ped. Ped.

*)

8

Ped. Ped. Ped.

Gräfin d'Agoult gewidmet.

Op. 25. Nº 11.

23.

Lento. M.M. ♩=66.

Allegro con brio. M.M. ♩=69.

V.A.3817

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*) Herausgeber spielt hier:
L'auteur de cette edition joue ici:
Here the editor plays:

V.A.3817

f

Ped.

dim.

Ped.

Ped.

Ped.

Ped.

f

Ped.

dim.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

espr.

Ped.

Ped.

Ped.

f

Ped.

Ped.

Ped.

Ped.

Ped.

leggiero

(*p*)

cantando

Ped.

Ped.

Ped.

f *marcato*

ff *fz*

ff *fz*

p

cre *scen* *do*

f *fz*

dimin.

marcato

cresc.

Ped.

ff

cresc.

dimin.

marcatissimo

*) Herausgeber spielt hier (links) trotz parall. Oktav:
L'auteur de cette édition joue ici (gauche):
Here the editor plays (left):

Gräfin d'Agoult gewidmet.

Op. 25. Nº 12.

Allegro molto con fuoco. M.M. ♩= 80.

24.

f

segue

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sonore

f

8

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

poco a poco

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

cre scen do

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

ff

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

(poco meno f)

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

più f

Ped. * Ped. * Ped. *

segue

Ped. * Ped. * Ped. *

Ped. * Ped. *

cresc.

il più forte possibile

ff

fff

*) Rubinstein spielte von hier das Thema durchgehends in Oktaven:

Rubinstein jouait, à partir d'ici, tout le thème en octaves:

Rubinstein used to play the theme from here throughout in octaves:

u.s.w.
etc.
etc.

Trois Études.

Composées pour la „Méthode des Méthodes"
de Moscheles et Fétis.

Nº 1.

Andantino. M.M. ♩=69.

25.

p

mp *con sentimento*

cresc.

dim.

sempre legato

p

dim.

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cresc.

cresc.

f

cre-

scen *do*

dim. *dim.*

poco smorz.

pp

dim.

Allegretto. M.M. ♩=58–63.

Nº 2.

26.

p egualmenta e dolce — *sempre portamento* — *simile*

pp — *p* — *pp* — *p* — *poco rit.* — *pp* — *cresc.* — *mf*

*) Dieser Takt lautet in der Pariser Ausgabe rechts so:
Pour la main droite, l'édition de Paris notée cette mesure ainsi:
This bar reads thus in the Paris edition, right hand:

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poco f — *p* — *rit.* — *p a tempo* — *p* — *pp* — *pp* — *tr*

*) In der Pariser Ausgabe wieder wie bei Takt 5 auf Seite 116 angegeben.
L'édition de Paris note de nouveau ici comme nous l'avons indiqué à la mes. 5 de la p. 116.
In the Paris edition this is marked again as bar 5 on page 116.

27.

Allegretto grazioso. M.M. ♩=138-144.

dolce *legato* *pp staccato* *segue* *suivez* a t. (poco rit.) *p* a t.

*) Die in kleinen Noten hinzugefügten tiefen Oktaven finden sich nur in der Pariser Ausgabe.

*) *Les notes de l'octave grave, ajoutées en petits caractères, ne se trouvent que dans l'édition de Paris.*

*) The low octaves added in small notes are only found in the Paris edition.

N.B. Rosenthal gebraucht für die untere Staccato-Stimme nur den Daumen-man hat dadurch mehr Auswahl an Fingersatz und besseres legato in der oberen Stimme. Viel schwieriger!

N.B. Rosenthal emploie le pouce, exclusivement, pour le staccato de la partie inférieure; il reste ainsi un plus grand choix de doigtés pour le legato, qui en devient meilleur. Beaucoup plus difficile!

N.B. Rosenthal uses only the thumb for the lower staccato part; this gives the performer a greater choice of fingering and a better legato in the upper part. Much more difficult!

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cresc. a tempo (poco rit.) *pp* *dim.* *cresc.* *dim.* *ff*

Fr. Chopin, Etüden, herausgegeben von Ignaz Friedman.

Op. 10 Nr. 1 C dur– Ut majeur– C major — Allegro. — Seite 1
Op. 10 Nr. 2 A moll– La mineur– A minor — Allegro. — 6
Op. 10 Nr. 3 E dur– Mi majeur– E major — Lento ma non troppo. — 10
Op. 10 Nr. 4 Cis moll– Ut♯ mineur– C♯ minor — Presto con fuoco. — 14
Op. 10 Nr. 5 Ges dur– Solb majeur– Gb major — Vivace. — 20
Op. 10 Nr. 6 Es moll– Mib mineur– Eb minor — Andante. — 24
Op. 10 Nr. 7 C dur– Ut majeur– C major — Vivace. — 28
Op. 10 Nr. 8 F dur– Fa majeur– F major — Allegro. — 32
Op. 10 Nr. 9 F moll– Fa mineur– F minor — Allegro molto agitato. — 38
Op. 10 Nr. 10 As dur– Lab majeur– Ab major — Vivace assai. — 42
Op. 10 Nr. 11 Es dur– Mib majeur– Eb major — Allegretto. — 48
Op. 10 Nr. 12 C moll– Ut mineur– C minor — Allegro con fuoco. — 51

Op. 25 Nr. 1 As dur– Lab majeur– Ab major — Allegro sostenuto. — Seite 56
Op. 25 Nr. 2 F moll– Fa mineur– F minor — Presto. — 60
Op. 25 Nr. 3 F dur– Fa majeur– F major — Allegro. — 64
Op. 25 Nr. 4 A moll– La mineur– A minor — Agitato. — 68
Op. 25 Nr. 5 E moll– Mi mineur– E minor — Vivace. — 72
Op. 25 Nr. 6 Gis moll– Sol♯ mineur– G♯ minor — Allegro. — 78
Op. 25 Nr. 7 Cis moll– Ut♯ mineur– C♯ minor — Lento. — 84
Op. 25 Nr. 8 Des dur– Réb majeur– Db major — Vivace. — 88
Op. 25 Nr. 9 Ges dur– Solb majeur– Gb major — Allegro assai. — 91
Op. 25 Nr. 10 H moll– Si mineur– B minor — Allegro con fuoco. — 94
Op. 25 Nr. 11 A moll– La mineur– A minor — Allegro con brio. — 100
Op. 25 Nr. 12 C moll– Ut mineur– C minor — Allegro molto con fuoco. — 108

Trois études.

Composées pour la „Méthode des Méthodes“ de Moscheles et Fétis.

Nr. 1 F moll– Fa mineur– F minor — Andantino. — 114
Nr. 2 As dur– Lab majeur– Ab major — Allegretto. — 116
Nr. 3 Des dur– Réb majeur– Db major — Allegretto. — 118

24 Préludes.

Herausgegeben von **Ignaz Friedman.**

J.C. Kessler gewidmet.

Fr. Chopin, Op. 28. No 1.

Agitato. M.M. ♪ = 176.

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Op. 28 Nº 2.

Lento. M.M. ♩= 69.

2.

p *mf*

Ped. Ped. Ped. Ped. *simile*

p

Ped. Ped. Ped. Ped.

cresc.

dim.

Ped. Ped.

slentando

Ped. Ped. Ped. Ped.

sostenuto

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

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Op. 28 Nº 3.

Vivace. M.M. ♩=138–160.

3.

p leggieramente

Ped. Ped. Ped.

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p leggiero

p

Ped.

Largo. M.M. ♩=88.

Op.28 No 4.

4.

espress.

Ped.

stretto

f

dim.

p

smorz.

pp

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Allegro molto. M.M. ♩.=80.

Op.28 Nº 5.

5.

cresc.

dim.

cresc.

a tempo

(poco rit.)

p

dim.

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senza rit.

f

Lento assai. M.M. ♩ = 66–72.

Op.28 Nº 6.

6.

sotto voce

simile

sostenuto

pp

sostenuto

ppp

pp poco rit.

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Andantino. M.M. ♩=96.

Op. 28 No 7.

7.

p dolce

pp semplice

Molto agitato. M.M. ♩=84.

Op. 28 No 8.

8.

mp

leggiero

p

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mf

p

poco passionato

cresc.

f

ff

p

p *poco riten.*

molto agitato e stretto

p *cresc.*

fff

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

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻

pp

Ped. ✻ Ped. ✻

(poco rit.)

✻ Ped. ✻

a tempo

Ped. ✻

Ped. Ped. Ped. Ped.

Op. 28 No 9.

9. Largo. M.M. ♩=60-66.

f *tr* *cresc.* *tr*

(poco rit.) a t. *ff* *decresc.* *p*

cresc. *ritenuto* *ff*

Op. 28 No 10.

10. Allegro molto. M.M. ♩=112-132.

leggiero *p*

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Op. 28 No 11.

11. Vivace. M.M. ♩.=104.

legato *poco pastorale* *mf* *p*

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Op. 28 No. 12

Presto. M.M. ♩.=76-84.

12.

f *cresc.*

cresc.

ff

cresc. *f*

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(poco rit.)

a.t.

cresc.

cresc.

f

r.H. l.H.

l.H.

poco riten

senza rit.

r.H. *dim.* r.H.

l.H. l.H.

ff

Lento. M.M. ♩=100.

13.

p legato

simile

pp

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Più lento.

sostenuto

Tempo I.

diminuendo e smorzando

ppp

Allegro. M.M. ♩=96–112.

14.

pesante

cresc.

tempestuoso

ff

p

pp

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Sostenuto. ♩=80–92.

15.

p

pp

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sotto voce

simile

cresc.

cresc.

ff

p

cresc.

cresc.

ff

p

legatissimo

pp

poco f

f

dim

smorzando

slentando

ritenuto

Presto con fuoco. M. M. ♩= 100. **Op. 28, No. 16.**

16.

simile

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cresc.

ff

simile

stretto

sempre più animato

con tutta forza

*) oder auch in Oktaven:
*) *ou aussi en octaves:*
*) or also in octaves:

u. s. w.

Allegretto. ♩= 72.

Op. 28 Nº 17.

17.

V. A. 3818

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p

p dim. leggiero

f

mf

p

sotto voce

pp

sf

perdendosi

Op. 28 Nº 18.

Allegro molto, sempre con passione. M. M. ♩ = 66 - 80.

18.

cresc. energico ma liberamente

agitato

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cresc.

rapid.

incalzando

fff

Vivace. M. M. ♩ = 152 - 176.

Op. 28. Nº 19.

19.

legato

mf

armonioso

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cresc.

p

espress.

pp

cresc.

dim.

ff

Op. 28 № 20.

Largo. M.M. ♩= 60.

20.

ff *p* *simile* *non arpegg.*

ritenuto *pp* *cresc.*

Op. 28 № 21.

Cantabile. M.M. ♩= 96.

21.

dim.

f

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pp *cresc.* *ff*

dim. *cresc.* *f*

Molto agitato. M.M. ♩. = 120-132.

Op. 28. Nº 22.

22.

f

simile

cresc.

ff

ff

cresc.

ff (allarg.)

Moderato. M.M. ♩ = 120-144.

Op. 28 Nº 23.

23.

p delicatiss.

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poco ritenuto

in tempo

dim. smorz.

Op. 28 No. 24.

Allegro appassionato. ♩= 76.

vibrato

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Ossia:

sempre - con -

suono

sempre forte

*)Die obere Variante von Chopin scheint dem Herausgeber ausdrucksvoller und kräftiger als das üblich gespielte b a.
*)*La variante de Chopin notée plus haut nous paraît plus puissante et plus expressive que le si bémol-la joué habituellement.*
*)The upper reading by Chopin seems to the Editor to be more expressive and forceful than the usually played b flat-a.

cresc.

fff stretto

sempre ff

stretto

fff

l.H.

Prélude.

Elisabeth Czernicheff gewidmet.

Op. 45.

Sostenuto. M.M. ♩=72-76

25.

ten.

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ritenuto

f

Ped.

Cadenza
a piacere

leggiero

dim.

f

p

smorz.

pp

Rondeau.

Frau von Linde gewidmet. **Op. 1**

Allegro. ♩= 108.

p

mf

p

legato

f

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dim.

cresc.

ritard.

Più lento. (♩ = 132)

con molt' espressione

f

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

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

Ped. Ped. Ped. ✻ Ped. ✻

dim. e ritard.

a tempo con fuoco

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

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

r. H.

r. H. *l. H.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped.

p

Ped. ✻ Ped.

r.H. *f* l.H. *f*

Ped. ✻ Ped.

A tempo primo. ♩= 108.

Ped. ✻ Ped. Ped. Ped. Ped.

simili

Ped. ✻ Ped. Ped.

pp *p*

Ped. ✻

Ped.

legato

p

f

legato

p

f

calando

legato

p

f

p

f

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

calando

dolce legato

cresc.

rH

f

l.H.

armonioso

cresc.

dim.

calando

*) Das Auflösungszeichen vor G (in anderen Ausgaben) scheint dem Herausgeber fehlerhaft zu sein.
*) *L'auteur de cette édition pense que le bécarre devant le sol (que l'on trouve dans d'autres éditions) est faux.*
*) It seems to the Editor that the natural before g (in other editions) is an error.

Più lento. ♪ = 132.

a tempo

f

ritard.

dim.

a tempo ♩ = 108.

Ped. Ped. Ped. Ped.

pp

Ped.

Rondeau à la Mazur.

Der Gräfin Alexandrine von Moriolles gewidmet.

Op. 5.

Vivace. ♩ = 152.

leggiermente

pp *p* *cresc.* *ff* *f*

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scherzando

simile

lusingando e leggiero

risvegliato

meno f

poco più piano

tranquillo e cantabile

(poco rall.)

dolente

rall.

a tempo

cresc.

appassionato

molto legato

con

energico

sf

legato e decresc.

p

il basso ben marcato

cresc.

dim.

cresc. dim. ben ritmato

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

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

cresc.

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

pp

Ped. * Ped. Ped. *

poco a poco cresc. cresc.

Ped. * Ped. * ben marcato

Ped. * Ped. *

legato

1 2 3 4 1
(2 3 4 5)

p

p un poco rallent.

tranquillo e cantabile

espress.

dolente

crescendo

cresc.

cresc.

cresc.

sempre legato

cresc.

dim.

dim.

Ped. Ped. Ped. Ped.

sf sf

Ped. Ped. Ped. Ped. Ped.

cresc.

8

8

p

Ped. ben marcato

sempre più piano rallent.

Ped.

a tempo

ppp p

Ped.

8

8

8

8

Ped.

dim.

molto legato e sempre più piano

legato

Rondeau.

Fräulein Karoline Hartmann gewidmet.

Op. 16.

Introduzione.

Andante. ♩ = 88.

agitato

con forza

cresc.

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Più mosso. ♩=138.

poco a poco cresc.

poco a poco cresc.

con fuoco

r.H.

l.H.

meno mosso

sotto voce

poco riten.

pp

rall.

riten.

Rondo.

Allegro vivace. ♩=96.

poco riten.

risoluto

poco riten.

sf

dolce e leggiero

8

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

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

sf *sf* *sf*

legatiss. *decresc.*

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

poco riten.

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

rall. **a tempo**

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

poco rubato

riten.

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

riten. *sf*

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

a tempo

p dolce

stretto

a tempo

riten.

brillante

f

p

f

p

cresc.

f

cresc.

legato

f

sf

f

legatiss.

dim.

calando

leggiero

pp

risoluto

sf

f

dolce e leggiero

cresc.

8

f *decresc.*

Ped. Ped. Ped. Ped. Ped.

poco riten. *rall.* **a tempo**

Ped. Ped.

riten.

a tempo

dolce

(poco rit.) **a tempo**

grazioso

cresc. *cresc.*

sf *sf*

Ped. Ped.

sf cresc. f

sf sf

sf sf

cresc. sf

(1 2 3 4) sf dim.

p dim. poco smorzando

riten. a tempo

leggieremente

353

con forza

riten. dim. sf

p

cresc.

f

cresc.

f

leggier.

sf

cresc.

simile

p

rapido
con forza

riten.

dim.

pp

ff

ff

dim.

e rall.

dim. *sempre* *dim.*

pp

smorz.

l.H.

ff

V. A. 3818

Narodowy
Instytut
Fryderyka
Chopina
504/n



Nach einer Zeichnung von George Sand

FR. CHOPIN

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