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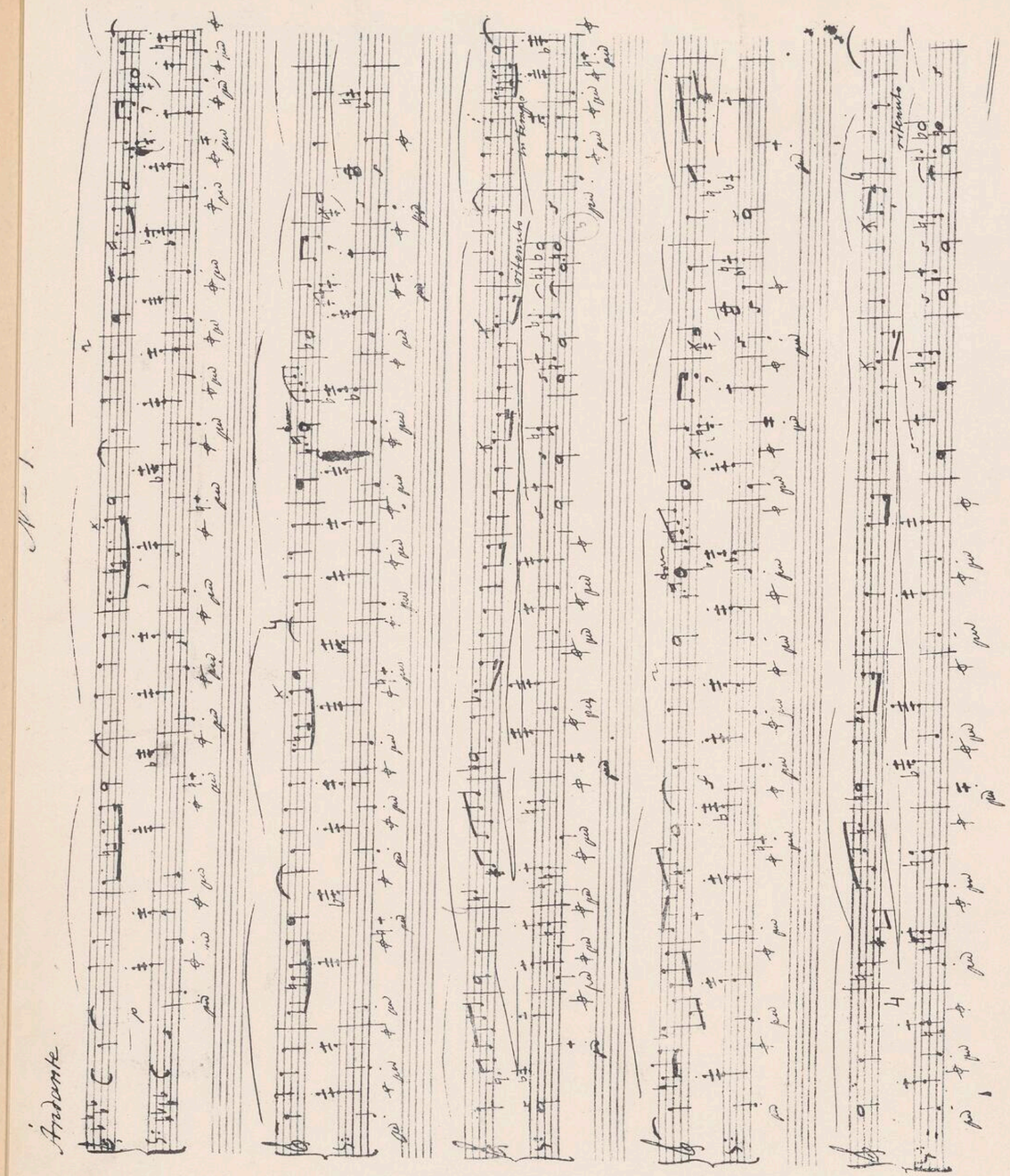
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BAND I

1197

FRIEDMAN

Stefan Siemiątkowski



Chopin, Notturno Op. 55 No. 1

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FR. CHOPIN

PIANOFORTE-WERKE

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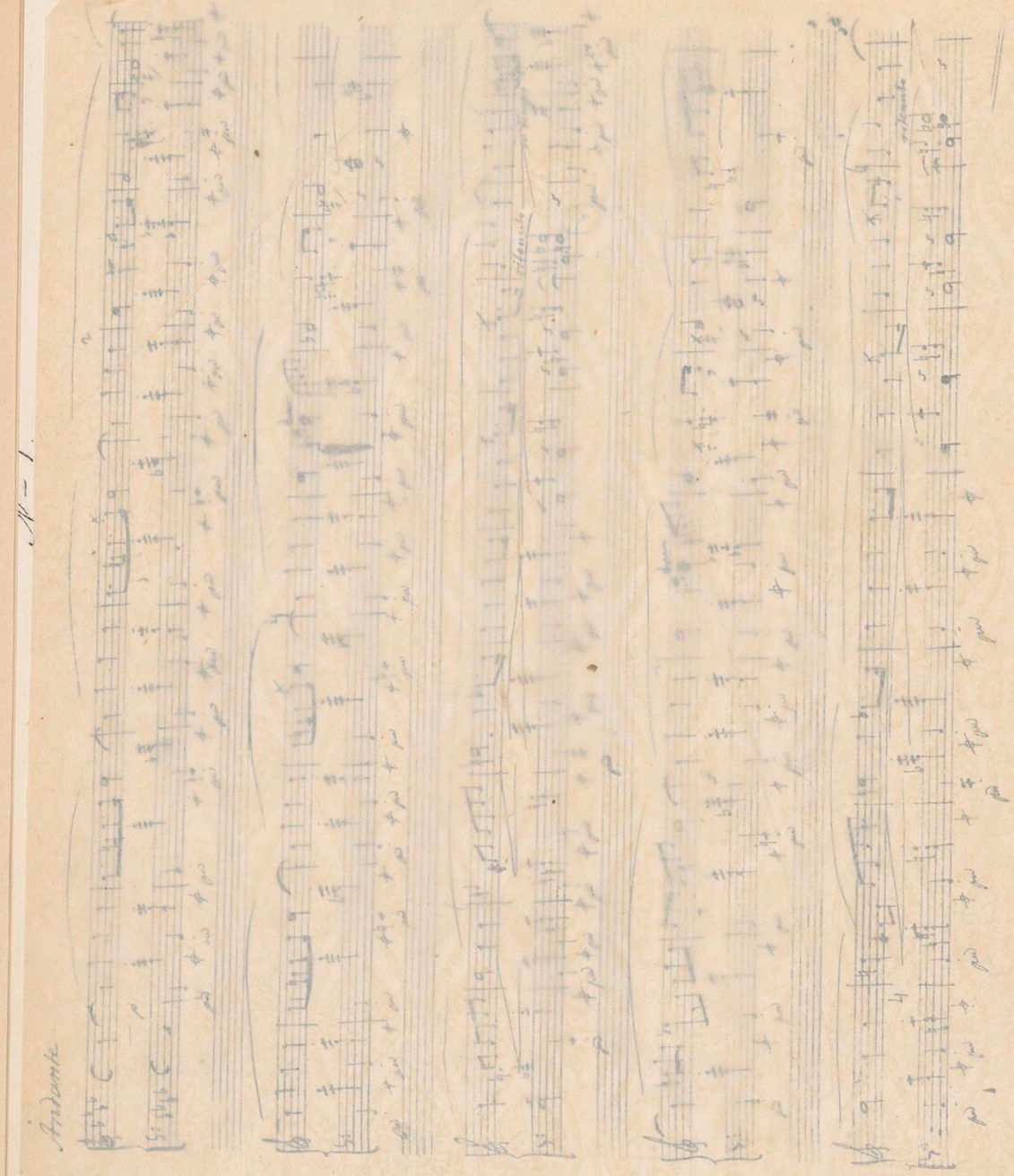
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BREITKOPF & HÄRTEL

BERLIN u. BRÜSSEL LEIPZIG LONDON u. NEW YORK

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RUE DE LA CHAUSSÉE D'ANTIN



Chopin, Notturno Op. 55 No. 1

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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 Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded.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 1197/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 Zartheit, 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

IGNAZ FRIEDMAN
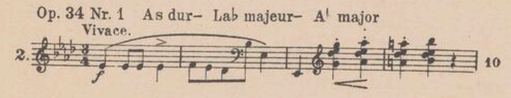
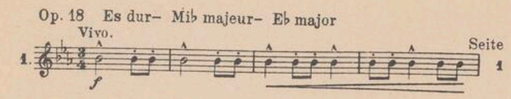
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[1]) Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michalowski, Pachmann, Paderewski, Rosenthal et Sauer.
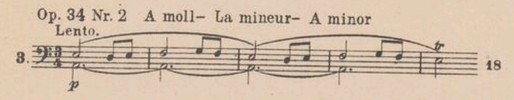
[2]) Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

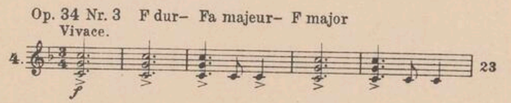
Fr. Chopin, Klavierwerke, Band I (Ignaz Friedman)

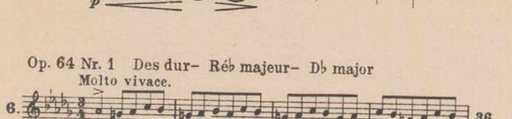
Walzer

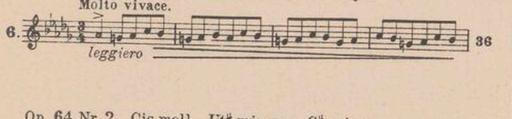


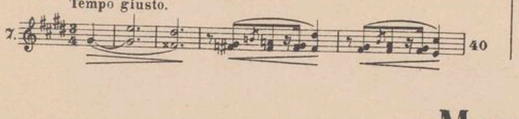


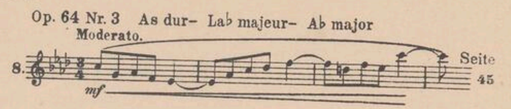


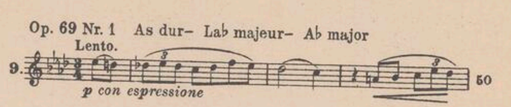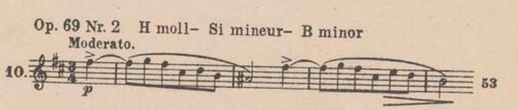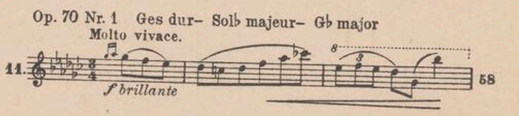






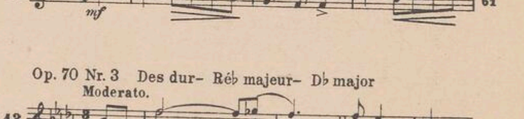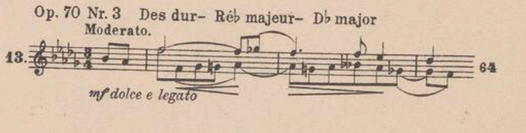




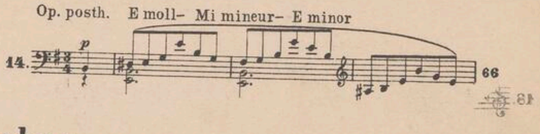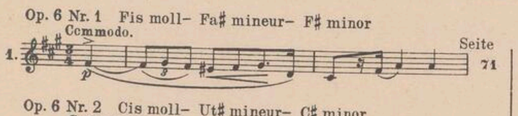






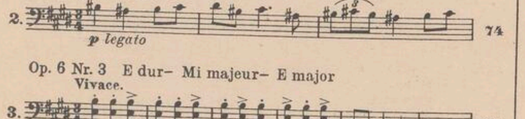


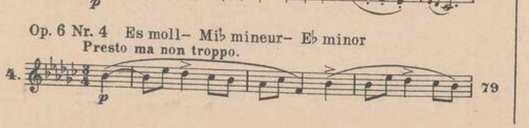




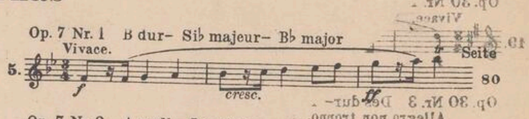
Mazurkas

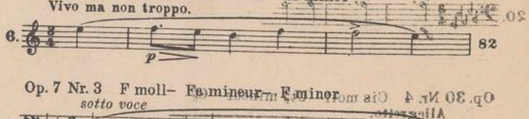


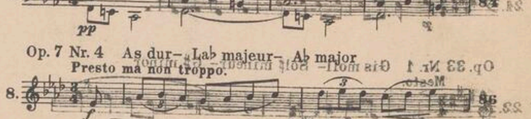


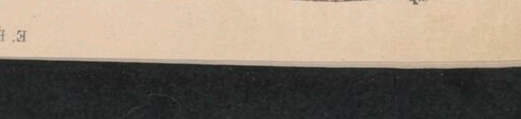












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Grande Valse brillante.

Fräulein Laura Harsford gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 18.

Vivo.

Druck von Breitkopf & Härtel in Leipzig.

V. A. 3811.
E. B. 3881

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Ped. Ped. Ped. Ped.

p *f*

Ped. Ped.

f *p* *p*

leggieramente

p

p

mf

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

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

1. 2.

sf *sf* *ff*

Ped. Ped. Ped.

f *p* *ff*

Ped. Ped.

p *f* *dolce poco ritenuto*

mf

con anima

f

Ped.

p

(barcollando)

Ped.

f

p

p

Ped.

cre - - *scen* - - -

Ped.

do - - -

sf

Ped.

f

Ped.

(p)

p

Ped.

dolce

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻

p

Ped. ✻

ff

Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. Ped.

cresc.

f *p*

sf *sf* *sf* *sf*

leggieramente

p

f *sf* *p*

sf *sf* *sf* *sf*

1

poco rit.

a tempo

1 *pp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

poco a poco cre - - - scen -

do

f ff

mi - - - nu en do

sf di - -

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pp

cre - - scen - - - do

ff

sf p

accelerando

cre - - scen - - - do

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

zan - - do

sf ff

Trois Valses brillantes.

Fräulein von Thun-Hohenstein gewidmet. **Op. 34 No 1**

2.

Vivace.

f *l.H.* *sf* *cresc.* *dolce* *mf* *pp*

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1. 2.

mf *cresc.* *ff* *f* *rapido* *ff* *p*

sonore

f *p* *f* *f* (*f*) (*p*) (*ff*) *f*

rapido

ff

dolce

pp

(cresc.)

mf

f

leggiero, non legato

sf *p* *ff*

senza Ped.

espress.

(cresc.)

di - mi - nu - en - do

p

(sopra)

m.d.

pp *ff*

*) Variante des Herausgebers. | *) *Variante de l'auteur de cette édition.* | *) Different reading by the Editor.

Frau G. d'Ivri gewidmet.

Op. 34 № 2.

3.

Lento.

p

tr

tr

languido

mf

p

pp

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sostenuto

f

legatissimo

p

pp

V. A. 3811.

Ped. ✻

tr

sostenuto

f

Ped. ✻ Ped. ✻

p

pp

Ped. ✻ Ped. ✻

tr

tr

espressivo

pp

poco ritenuto

sempre diminuendo

smorzando

Fräulein A. von Eichthal gewidmet.

Op. 34 No. 3.

Vivace.

4.

cre - scen - do

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8

p

f

p

Ped. Ped. Ped. Ped.

tr *tr*

p suivez

Ped.

Ped. Ped. Ped.

13 13 2 3 4

tr

Ped. Ped. Ped. Ped.

13 2 4

tr

cresc.

1 4

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

Ped. Ped. Ped. Ped. Ped.

Ped. Ped.

dim.

Ped. Ped.

per - - den - - do - - si

2

Ped. Ped. Ped. Ped. Ped.

a t.

ff

accelerando -

Ped.

al - -

Fine.

8

Valse.

Vivace. Op. 42.

5.

p *leggiero*

p *non legato*

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grazioso (suivez)

Ped. Ped.

f

p *f* *f*

Ped. Ped. Ped. Ped.

cre *scen* *do*

ff

p leggiero

sostenuto cantabile

mp

Ped. Ped. Ped. Ped.

simile

con duolo

espr.

pp

cre

scen

do

p leggiero

senza Ped.

Ped. Ped. Ped. Ped. Ped.

(Tempo I.)

p

Ped. Ped. Ped.

sostenuto

leggiero

Ped.

cre

scen

do

ff

Ped.

Ped. Ped. Ped.

p

f

non legato

p leggiero

pp

p

poco a poco cresc.

f

sf *leggiero*

f

ff

accelerando

f

cresc.

ff

(senza rit.)

**) *incalzando*

*) oder:
ou aussi:
or also
für kleine Hände
pour les petites mains
for small hands

v. H.

**) oder:
ou aussi:
or also:

martellato

Trois Valses.

Frau Gräfin Delphine Potocka gewidmet.

Op. 64 № 1.

Molto vivace.

6.

leggiero

non troppo legato

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più p

(poco più tranquillo)

sostenuto

tr

*) 1324 1324

cresc.

*)Variante.

pp

Frau Nathaniel von Rothschild gewidmet.

Op. 64 № 2.

Tempo giusto.

7.

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poco più vivo

pp

Più lento.

poco ritenuto

Più mosso.

pp

Tempo I.

(Più mosso.)

(poco rit.)

Gräfin Katharina Bronicka gewidmet.

Moderato. **Op. 64 № 3.**

8.

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(suivez)

a t.

cresc

f

p

cresc.

13231
tr

13241324
tr

ritenuto

f

p sotto voce

espr.

sostenuto *a t.* (rit.)

a t. *f* *(allarg.)* *dimin.* *poco a poco accelerando al fine* *p*

decresc. *cresc.* *r. H.* *l. H.*

Valse.

Op. 69 № 1. Op. posth.

Komponiert 1836.

Lento. ♩= 138.

9.

p con espressione

Ped. *bassi legato*

*) *f*

p

**)

a tempo

***)

riten.

p

con eleganza

*) Im Manuskript auch:
*) *Dans le manuscrit aussi:*
*) In the manuscript also:

**) *leggierissimo*

***)

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a tempo

*) *con anima*

riten.

*)

giocoso

(p)

a tempo

riten.

con forza

f

p

1.

2.

riten.

*) Im Manuskript hier und Wiederholung auch: (links)
*) *Dans le manuscrit ici et à la reprise aussi: (main gauche)*
*) In the manuscript here and in the repeat also: (left hand)

dolce

ten. ten. ten. ten.

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

ten. ten. ten. ten.

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

p

poco - a - poco - - cresc.

f sf p

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

ten. ten. ten. ten.

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

poco - a - poco - - cresc.

f sf pp

ten.

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

ten. ten. ten. ten.

mp

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

f

riten.

Valse.

Op. 69 № 2. Op. posth.

Komponiert 1829.

Moderato. M.M. ♩. = 63.

10.

p

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

f

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

rit.

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

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a tempo

f

dim.

a tempo *con anima*

rit.

a tempo

rit.

f *(poco rit.)*

sf *sf*

rit.

a tempo

(a tempo)

(rit.)

f

sf

sf

riten.

mf dolce

cresc.

dim.

sf

f

(rit.)

(a tempo)

(a tempo)

(rit.)

f

(poco rit.)

sf

sf

rit.

(a tempo)

calando

Valse.

Op. 70 № 1. Op. posth.
Komponiert 1835.

Molto vivace. ♩.= 76-80.

11.

brillante *f*

(p)

simile

molto riten.

V. A. 3811.

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Meno mosso. ♩= 126-132.

cantabile *p*

poco a poco

cresc. *f* *p* *p*

poco a poco cresc. *f* *p*

p

Tempo I.

tr 8

tr 8 *p*

8 *tr* 8

poco rit.

Valse.

Op. 70. № 2. Op. posth.

Komponiert 1843.

Tempo giusto. ♩= 144.

12.

mf *cresc.* *legato*

f

p *riten.*

a tempo

cresc.

f

p

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p grazioso

sf

f

dim.

pp

sf

cresc.

f

mf

cresc.

f

p

p

sf

f

dim.

pp

f

cresc.

Valse.

Op. 70 № 3. Op. posth

Komponiert 1830.

Moderato. M.M. ♩= 138-152.

13.

mf dolce e legato

p

mf

grazioso

dim.

mf

*) Der Herausgeber spielt hier as im Basse, welches Chopin wohl aus Vorsicht vor parallelen Octaven(?) nicht geschrieben hat.

*) *L'auteur de cette édition joue ici la bémol, à la basse, Chopin ne l'ayant sans doute évité que par crainte des octaves parallèles(?)*

*) The Editor here plays ab in the bass, which Chopin probably did not write because he wanted to avoid parallel octaves(?)

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Fine.

cresc.

p

D.C. al Fine.

Valse.

Op. posth.

14.

M. M. ♩.=76.

p

cresc.

Ped.

8

f

grazioso

p

dolce e legato

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f

dol.

1.

2.

p

*) Besser (um parallele Oktaven zu vermeiden)
*) *Préférable (pour éviter les octaves parallèles)*
*) Better (in order to avoid parallel octaves)

espressivo

Mazurkas.

Gräfin Pauline Plater gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 6 № 1.

Commodo. M.M. ♩ = 132.

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Vivo.

ff *sff* *sf*

Ped. Ped.

sff *sff* *rall.* *f*

Tempo I.

cresc. *dim.*

legato

cres.

Ped. Ped. Ped.

p *pp*

*) *f* *scherz.* *sf*

Ped. Ped. Ped.

*)fast zusammen wie:

*)*presque ensemble, comme:*

*)almost together like:

sf *sf* *riten.*

Ped. Ped. Ped.

a tempo

legato

Ped. Ped. Ped. Ped.

p riten. *rit.* *pp*

Op. 6 № 2.

Sotto voce. M. M. ♩ = 63.

2.

p legato

a tempo

(poco rit.)

p

(poco più vivo)

f

con forza

leggiero

calando

a tempo primo

f

con forza

gajo

p

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p

f

f

decresc.

sotto voce

sempre legato

p

con forza

p

rubato

f

con forza

Op. 6 № 3.

Vivace. M. M. ♩ = 60.

3.

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cresc.

f

Ped. ✻ Ped. ✻

f

p

pp

Ped. Ped. Ped. Ped. Ped. ✻

Presto, ma non troppo. M. M. ♩. = 76.

Op. 6 № 4.

4.

p

sf

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

sf

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

tr

sf

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

sf

sf

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Herrn Johns gewidmet.

Op. 7 № 1.

Vivace. M. M. ♩. = 50.

5.

f *cresc.* *ff* *sf* *p scherz.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

cresc. *f*

Ped. ✻

p *legato* *stretto*

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a tempo

poco rall. *f*

sotto voce *pp*

Ped. *poco secco*

a tempo

poco rall. *f*

Ped. ✻

cresc. *f*

Ped. ✻ Ped. ✻

1. 2.

sf

Ped. ✻

Op. 7 № 2.

Vivo, ma non troppo. M. M. ♩ = 160.

6.

p *cresc.*

f stretto *p* *cresc.*

a tempo

poco rall. *Fine.* *p*

cresc.

poco rall.

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a tempo

1. 2.

dolce *sempre legato*

scherz.

f

sf *sf*

riten.

a tempo

dolce *legato*

scherz.

1. 2.

D.C. al Fine.

7.

M. M. ♩. = 54.

pp *sotto voce*

smorz.

p con anima

con forza

rubato

con forza

cresc.

p stretto

dolce

tr

p stretto

dolce

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f *ten.* *p* *ff* *ten.*

f *ten.* *p* *ff* *ten.*

p

marcato

pp riten. *smorz.* *sotto voce*

pp *legato*

Tempo I.

f

con forza

tr

rubato

p

pp

Presto, ma non troppo. M. M. ♩. = 76.

Op. 7 № 4.

8.

f *p*

legato

scherz.

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p

cresc.

(poco allarg.)

a tempo

f *p*

(poco meno mosso)

dolciss.

Ped. Ped. Ped. Ped.

p riten.

sempre legato

molto rallent.

pp sotto voce

smorz.

a tempo

Op. 7 No. 5.

9.

Vivo. M. M. ♩. = 60.

non legato

f semplice *dim.* *mezzo voce* *sotto voce* *cresc.*

Frau Lina Freppa gewidmet.

D. S. senza Fine.

Vivo risoluto. M. M. ♩ = 160.

Op. 17 No. 1.

10.

f *sf* *dim.*

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f *sf* *dim.* *Fine.*

p *(grazioso)* *dol.* *dim.*

D. C. al Fine.

Lento, ma non troppo. M. M. ♩ = 144.

Op. 17 № 2.

11.

f *sf* *sf* *f* *sf* *sf* *leggiero* *dolce* *p*

Ped. ✻

V. A. 3812

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legato *pp* *stretto* *cresc.*

a tempo *f* *sf* *sf* *p*

8 *riten.* a tempo *(semplice)*

Ped. ✻

V. A. 3812

Legato assai. M. M. ♩ = 144.

Op. 17 No 3.

12.

dol.

a tempo

legato

stretto

ritard.

*) Wenn möglich, linke Hand nicht arpeggieren.

*) *Si possible, ne pas arpéger la main gauche.*

*) If possible, no arpeggio with the left hand.

Fine.

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2.

cresc.

dim.

a tempo

smorz.

cresc.

(poco più vivo)

ritmico

a tempo

(rit)

D. S. al Fine.

Lento, ma non troppo. M. M. ♩ = 152.

13.

espressivo *ten.* *pp*

sotto voce

leggiero *p* *delicatissimo*

ten.

ten.

poco avvivando

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poco riten. a tempo *ten.*

ten.

ten. *dolce* *p*

ff

ten.

ten.

p

ten.

simile

sotto voce

sempre più piano

calando

perdendosi

Graf von Perthuis gewidmet.

Lento. M. M. ♩ = 108.

Op. 24 No. 1.

14.

rubato

poco rit.

dolce

fz

fz

fz

1.

2.

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con anima

cresc.

p

cresc.

riten.

a tempo

p

dim.

sempre più p

riten.

pp

Allegro non troppo. M. M. ♩ = 192.

Op. 24 № 2.

15.

legato

sotto voce

il basso sempre legato

senza Ped.

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più f

dolce

riten.

rubato

a tempo

riten.

più f

p

fz

p

pp

riten.

a tempo

dolce *sotto voce* *f* *p* *f*

p *f* *p sempre* *piano e legato*

poco riten. a tempo

tr *tr*

pp sotto voce

sempre perdendo, senza rit.

Ped. (*longa*)

Moderato. M. M. ♩ = 126.

16. *con anima*

modest. *fz* *dolce*

p *legato*

fz *p* *fz*

dolciss. *perdendosi*

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Moderato. M. M. ♩ = 132.

17.

p *poco a poco cresc.*

ff *p*

cresc. *ff* *p*

scherz.

dolce *p*

f *dim.* *accel.* *riten.*

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a tempo

cresc. *ff*

più agitato e stretto

p *cresc.*

ff (*p*) *p*

legato *sotto voce*

con anima

f *pp*

f

*) oder: ou: or:

dolcissimo

pp

riten.

cresc.

a tempo

ff

Ped.

pp

con forza

ff

sotto voce

tr

pp

cresc.

accel.

riten.

dim.

a tempo

cresc.

ff

più agitato e stretto

p

cresc.

ff

p

pp

riten.

dim.

calando

secco

pp

mancando

pp

sempre rall.

smorz.

Prinzessin von Württemberg, geb. Prinzessin Czartoryska gewidmet.

Allegretto non tanto. M. M. ♩ = 116-120. Op. 30 № 1.

18.

p *f* *p* *f* *con anima* *p* *dim.* *poco ritenuto* *p a tempo*

Ped. ✻

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f *p* *dim.* *rit.*

Ped. ✻

Vivace. M. M. ♩ = 168-176. Op. 30 № 2.

19.

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

Ped. ✻

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p poco a poco cresc.

più p

poco riten.

a tempo

(rit.)

poco a poco cresc.

p poco a poco cresc.

f

Allegro non troppo. M. M. ♩ = 138.

20.

r. H.

l. H.

risoluto

con anima

dolce

sotto voce

legato

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leggiero

cresc.

p

sf

f

legg.

dim.

risoluto

pp slentando

secco

secco

pp

ff

pp

f

pp

f

Op. 30 No. 4.

Allegretto. M. M. ♩ = 132.

21.

p

sotto voce

f

p

p grazioso

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legg.

poco ritenuto

sempre p

dim.

con anima

cresc.

giocoso

dim.

p

f

p

p *poco* *stretto*

e *dim.*

pp *slentando*

Gräfin Mostowska gewidmet.

Mesto. M. M. ♩ = 96. **Op. 33 Nº 1.**

22.

mp *pp* *pp*

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

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

p (*pp*) (*pp*) *f*

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

appassionato *p* *dim.* *f*

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

p *dim.*

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

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Vivace. M. M. ♩. = 66-72.

Op. 33 № 2.

23.

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amoroso

Semplice. *(Tempo moderato.)* M. M. ♩ = 120.

Op. 33 № 3.

24.

l. H.

Fine.

f *rubato*

dolcissimo *p*

dolce

D.S. al Fine.

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M. M. ♩ = 144 - 152.

Op. 33 № 4.

25.

p *f*

sotto voce

senza Ped.

dim.

p

f

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Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sotto voce *dim.*

f *sf* *sf*

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

8

sf

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

p *f*

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

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sotto voce *dim.*

p *f*

Ped. ✻

sotto voce

dim.

f

sf *sf*

8

sf

p

f

pp

energico

p con grazia

e leggiero

sotto voce

dim.

a tempo

(rit.)

Etienne Witwicki gewidmet.

Op. 41 № 1.

Maestoso. M. M. ♩ = 126.

26.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

cresc.

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

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

(*poco più vivo*)

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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p

cresc.

Ped. ✻ Ped. ✻ Ped.

fz p

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped.

cresc.

riten.

Ped. ✻

pp

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

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

f

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

(5 4 - 4

3 4 5 4 - 4 3 4 5 4 - 4 3 - 4)

con calore (*rit.*)

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

a tempo

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

cresc.

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

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

ff *pesante*

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

p

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

pp *smorz.*

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

Andantino. M. M. ♩ = 116. Op. 41 No. 2.

27.

p *pp* *senza* Ped.

f *dolce*

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marcato la

ff sostenuto

melodia

p *rallent.*

Animato. M. M. ♩. = 72-76.

28.

f *fz* *p* *ritmico* *(rit.)* a tempo

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fff *dim.* *non rit.* *pp*

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

Op. 41 № 4.

Allegretto. M. M. ♩ = 132-138.

29.

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sotto voce

pp

a tempo

(rit.)

f

m.g.

dim.

molto rit.

Léon Szmitkowski gewidmet.

Op. 50 № 1.

Vivace. M.M. ♩= 192.

30.

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espress.

ten.

ten. più tranquillo

p

dim.

f

Allegretto. M. M. ♩=144-152.

Op. 50 № 2.

31.

mp

con grazia

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poco rallent.

a tempo

p *cresc.* *cresc.*

f *p*

ritenuto cresc. *sf* *p*

cresc. *f* *mp*

semplice *(poco rit.)*

Op. 50 No. 3.

Moderato. M.M. ♩ = 126-132.

32.

(m.v.) *imitando*

liberamente

poco rubato *gajo* *f*

cantando *p*

l. H.

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pp

Ped.

(un poco più vivo)

m.v

Ped.

mf

Ped.

(poco rit.)

sostenuto

Ped.

a tempo

dim.

(rit.)

Ped.

Ped.

f

Ped.

(p)

Ped.

f

Ped.

*) wird auch so gespielt:
*) se joue aussi ainsi:
*) is also played thus:

Fräulein C. Maberly gewidmet.

Op. 56 No. 1.

Allegro non tanto. M. M. ♩=126.

33.

dolciss.

cresc.

f

Poco più mosso. M. M. ♩=176.

ritenuto

leggiero

non legato

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legato

rallentando

Tempo I.

p

cresc.

f

ritenuto

Poco più mosso.

rallentando

Tempo I.

p *dolciss.*

f *p*

legatissimo

Op. 56 No. 2.

34.

Vivace. M.M. ♩= 168.

energico

dim.

più p

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legato

(legg.)

dolce

fz *dolce*

legato

senza Ped. *imitando*

poco ritenuto *dolce*

dim.

Op. 56 No. 3.

Moderato. M. M. ♩= 144.

35.

mf

rallentando

in tempo

dim.

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f

Ped. Ped. Ped.

dolce

(pastorale)

Ped. Ped. Ped.

cresc.

f energico

Ped.

p

sempre legato

Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

f sostenuto

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

a tempo

p

(poco rit.)

Ped. Ped. Ped. Ped. Ped.

p

p con tristezza

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

p

pp

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

p

Ped. Ped.

legato

f

Ped. Ped.

f *p*

Ped. Ped.

cresc.

f

p

rallentando

in tempo

imitando

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

imitando

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

fz p

pp

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

pp

cresc.

pp

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

p

poco marcato

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

dim.

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

smorzando

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

Moderato. M.M. ♩=116.

Op. 59 No. 1.

36.

p

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

ten.

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

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

Ped. * Ped. * Ped. * Ped.

cantando

Ped. * Ped.

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ten.

Ped. * Ped. * Ped. * Ped.

sotto voce

cresc.

f

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

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

Ped. * Ped. * Ped.

p

Ped. * Ped. * Ped.

Ped. * Ped. Ped. * Ped.

cresc.

f

p

ten.

ten.

sempre rit. e dim.

pp

Allegretto. M.M. ♩=132 - 138.

Op.59 №2.

37.

dolce

cresc.

f

legatissimo

cresc.

ff

f

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dim.

m. v.

leggiero

fz

fz

fz

p

f

ff

sf

f

p

rall.

a tempo

pp

Op. 59 No 3.

Vivace. M.M. ♩.=69-72.

38.

f

(p)

legg.

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riten.

p

Ped. ✻

a tempo

dolce

Ped. ✻ Ped. ✻ Ped. Ped.

Ped. Ped. ✻ Ped. ✻ Ped. Ped. Ped. ✻

Ped. Ped. ✻ Ped.

Ped. Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sf *p*

secco il

basso

f

Ped. ✻

sf *p*

(p)

dim.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

languido

cresc.

a tempo

f

Ped.

dim.

p

riten.

a tempo

f

dim.

cresc.

cantando

f

rit.

dim.

a tempo

p

ac - ce - le - ran - do e

a tempo

sostenuto

di - mi - nu - en - do sf

maestoso

354

non rit.

Gräfin Laura Czosnowska gewidmet.

Op.63 №1.

39.

Vivace. M.M. ♩.=60-63.

ten.

Capriccioso

(rit.)

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dim.

(poco rit.)

pp

smorzando

vivo

f

Lento. M.M. ♩=120.

Op. 63 No 2.

40.

V.A.3812

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(imitando)

cresc.

senza rit.

*) meistens mit ♭ im Baß gespielt:
*) *se joue le plus souvent avec si bémol à la basse:*
*) mostly played with b♭ in the bass:

V.A.3812

Allegretto. M. M. ♩= 138.

Op. 63 № 3.

41.

mf

p con calore

p

grazioso

f

(sotto voce)

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ten.

cresc.

mf

p

semplice

a tempo

rit.

ben imitando

l.H.

l.H.

f

(longa)

Op. 67 № 1. Op. posth.
Komponiert 1837.

42.

Vivace. ♩= 160.

mf cresc. f p

fz sf p fz

f

leggiero cresc. leggiero dim.

f

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scherzando

cresc. dim. ff fz p

ff fz pp ff p marcato

ff pp riten.

a tempo

p fz sf p

fz f

leggiero cresc. f

Op. 67 № 2. Op. posth.

Komponiert 1849.

Cantabile. ♩= 144.

43.

p

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

sf *sf* *sf*

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

f

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

poco più vivo

sf

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

pp e legatissimo

sf

Ped. * Ped. * Ped.

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sf *p*

p

con malinconia

sotto voce

Ped. *

poco cresc.

rit.

Ped. * Ped.

a tempo

mf

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

sf *sf* *sf*

Ped. * Ped.

f

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

Op. 67 № 3. Op. posth.

Komponiert 1835.

Allegretto. ♩=144.

44.

p *rubato*

cresc. *sf*

ff poco rit.

a tempo

p

tr

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cresc.

ff poco rit.

a tempo

ten. *pp* *riten.*

a tempo

p

cresc. *sf* *ff poco rit.*

Op. 67 № 4. Op. posth.

Komponiert 1846.

Allegretto. ♩=138.

45.

rubato *ritmico*

dolce

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a tempo

(poco rit.)

dolce

Op. 68 № 1. Op. posth.

Komponiert 1830.

Vivace. ♩ = 168.

46.

V. A. 3812

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V. A. 3812

Op. 68 № 2. Op. posth.

Komponiert 1827.

Lento. ♩=116.

47.

p

più p

poco

a tempo

mf

rit.

p

1. 2.

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Poco più mosso. M.M. ♩=144-152.

mf *cresc.*

f

pp

p

mf

pp

legatiss.

Tempo I.

poco a poco riten.

a tempo

rit.

pp

smorzando e dim.

Op. 68 № 3. Op. posth.

Komponiert 1830.

Allegro, ma non troppo. ♩= 132.

48.

V. A. 3812

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Poco più vivo.

Tempo I.

V. A. 3812

Op.68 № 4. Op.posth.

Komponiert 1849.

Andantino. ♩= 126.

49.

sotto voce

sempre legatiss.

cresc.

grazioso

Diese Mazurka ist die letzte Inspiration des Meisters, kurz vor seinem Tode; er fühlte sich bereits zu schwach um dieses Stück auf dem Piano selbst zu versuchen.

Cette Mazurka est la dernière œuvre du maître, qui l'écrivit peu avant sa mort et se sentait déjà trop faible pour l'essayer lui-même au piano.

This Mazurka was the master's last inspiration shortly before his death: he felt too weak already to try the piece himself on the piano.

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mf

pp *sempre legato*

rit.

a tempo

D.C. dal segno senza fine.

Allegretto. M.M. ♩=112 - 116.

50.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped.

✻ Ped. Ped. ✻

deciso

poco *f*

p

sonore

Ped. ✻ Ped. ✻

a tempo

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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Ped. ✻

Ped. ✻ Ped. ✻

mf

a tempo

dim. *(poco rit.)* *(pp)*

poco f

p

p

pp

Emil Gaillard gewidmet.

Allegretto. M.M. ♩=108-116.

Op. posth.

51.

p

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

sf

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

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(M. M. ♩=122)

p legatissimo

cresc.

suivez

a tempo

p

sf

con duolo

pp

Assai vivo. M.M. ♩=168.

Op. posth.
Komponiert 1833.

52.

f

Ped.

p dol.

grazioso

f

ff

pp

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ritenuto

p dolce suivez

a tempo

non rit.

f

p
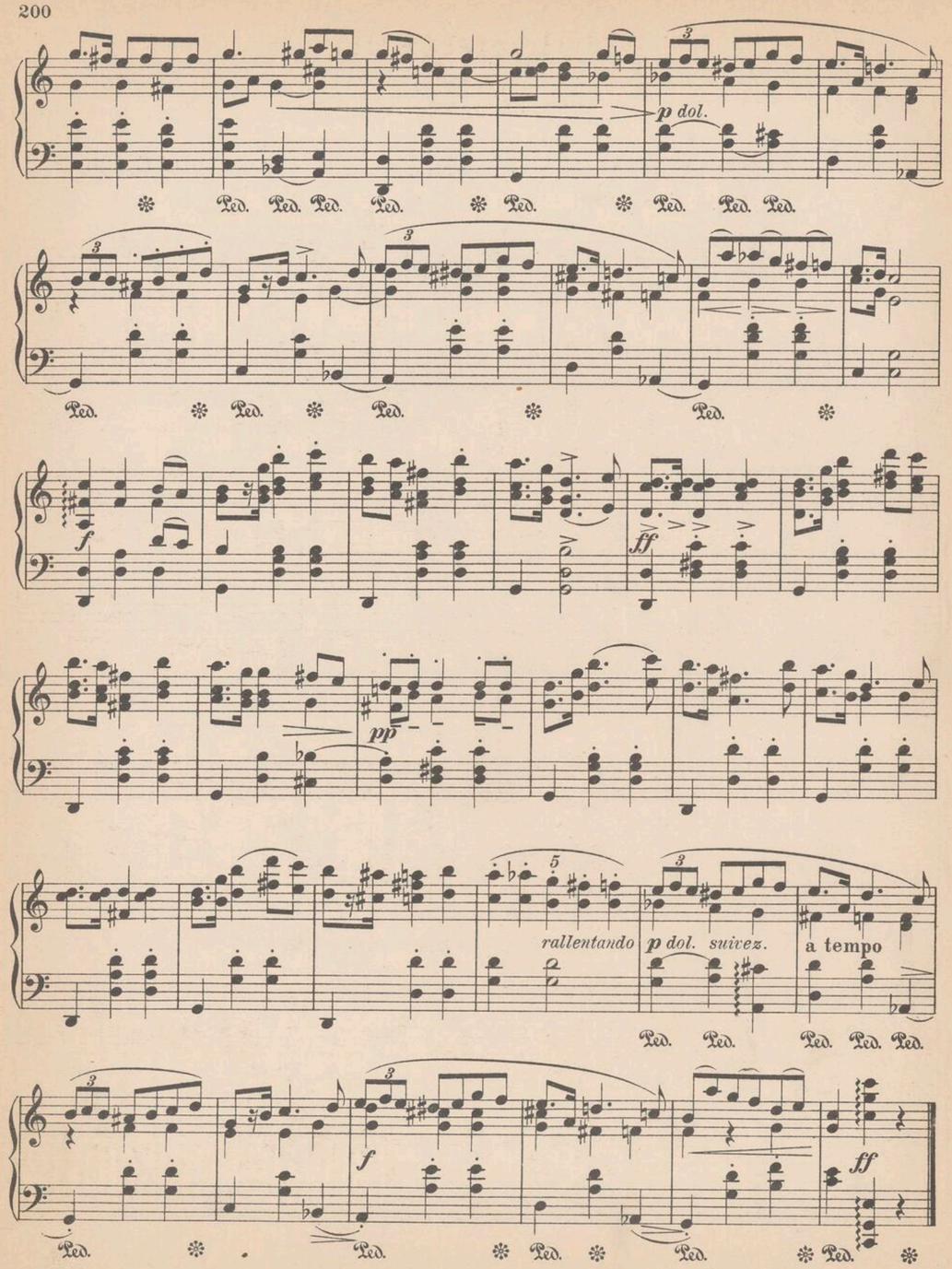
f

ff

p

f

f
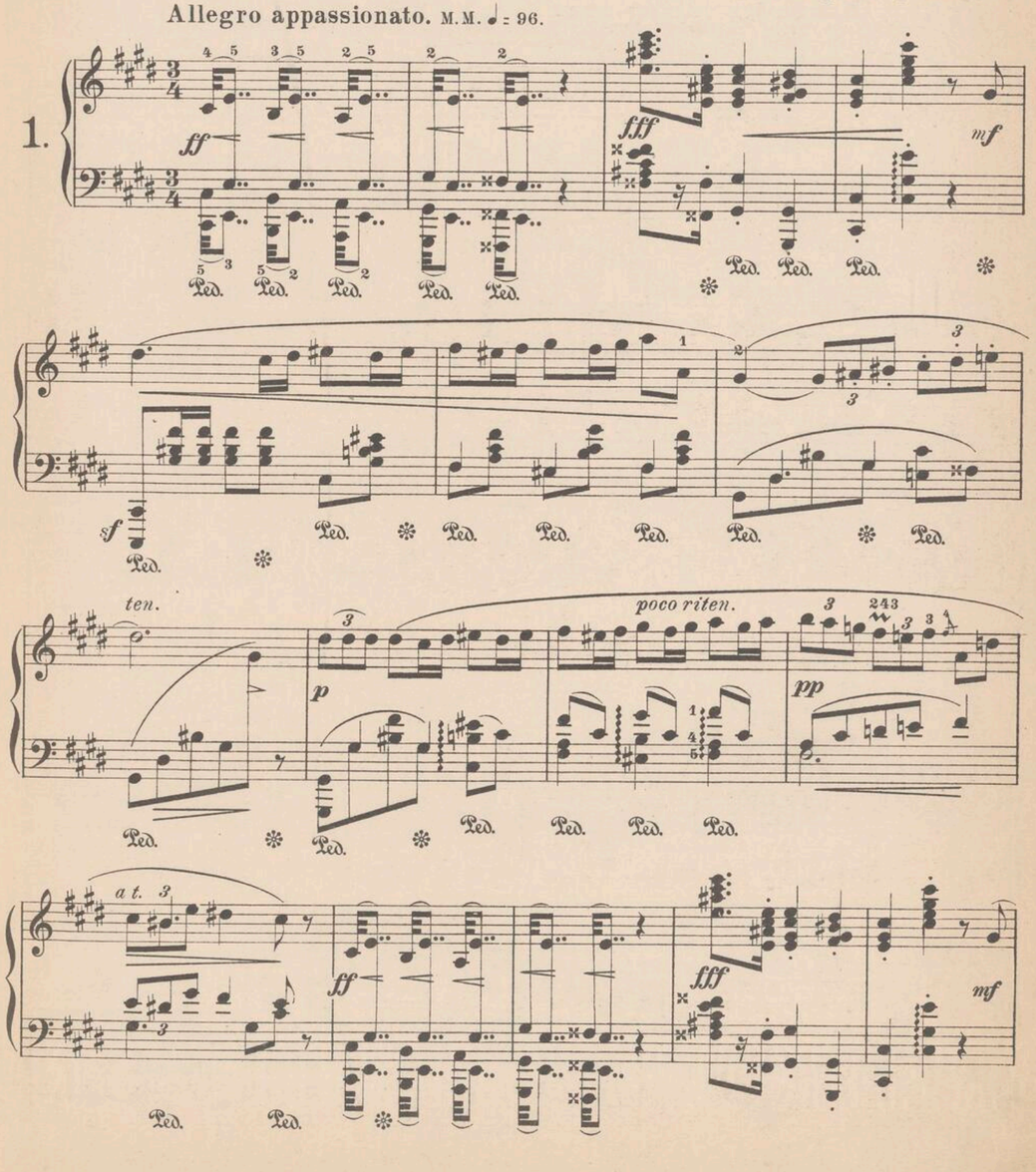


Polonaisen.

J. Dessauer gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 26. № 1.

Allegro appassionato. M.M. ♩ = 96.



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sf

ten.

poco riten.

p

sf

pp

at.

sotto voce

Ped.

cresc.

p

Ped.

cresc.

f

Ped.

cresc.

Ped. sf

Ped. sf

Ped.

sf

p

soave

Ped.

pp

cresc.

riten.

sf

f

con forza

Ped.

ten.

poco riten.

at.

Meno mosso.

con anima

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

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

f

dim. *riten.*

dolciss.

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

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

a t.

rit.

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

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

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

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

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

cresc.

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

riten.

cresc.

ben legato

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

a tempo

dim. *riten.*

a t.

rit.

Maestoso. M.M. ♩ = 96 = 104.

poco riten. *accel.* *poco riten.* Op. 26. № 2.

2.

accel. *riten. e cresc.* a tempo

cresc. M.M. ♩ = 84. *con forza*

agitato

(poco accel.)

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pp

cresc.

f

ff

cresc.

sf

sf

sf

35

tr

ff

sf

dim.

p

calando

p

pp

poco riten.

accel.

poco rit.

sotto voce

pp

accel.

rit.e cresc.

a tempo

p

cresc.

conforza

tr

ff

fff

agitato

sf p

sf

a t.

poco accel.

Meno mosso. M.M. ♩ = 69.

sotto voce

ten.

ten.

sempre pianissimo

poco secco

senza Ped.

ten.

senza Ped.

ten.

pp tremolo

Adagio.

mancando

Tempo I.

poco riten. *accel.* *poco rit.*

pp *p*

accel. *rit. e cresc.*

a tempo

f *cresc.* *ff*

con forza *agitato*

fff *sf* *sf* *p*

poco accel. *a t.* *p*

pp

cresc. *f* *p*

ff *cresc.*

sf *sf*

sf

tr *ff* *sf*

calando

p

p

pp

pp

poco riten.

sotto voce

accel.

rit.

accel.

rit.

pp

p

e cresc.

a tempo

f

cresc.

ff

tr

con forza

fff

sf

agitato

sf p

accel. e stretto

f

f

riten. assai

lento

ff

pp

ppp

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Julius Fontana gewidmet.

Allegro con brio. M.M. ♩=69-76.

Op.40. № 1.

3.



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energico

ff quasi Trombi

fff *marcatissimo*

cresc. *(mp)*

p

fff

cresc. *(mp)*

p

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

ritenuto

fff

cresc.

p

f

f

fff

Allegro maestoso. M.M. ♩=66. Op.40. Nº 2.

4.



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ff sf p ff sf p

Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

espress.

Ped. ✻ Ped. Ped. Ped. Ped. ✻

dim.

Ped. ✻ Ped. Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. Ped. ✻

p

Ped. Ped. Ped.

cresc.

Ped. ✻ f

Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

dim.

Ped. ✻ Ped. ✻ Ped. ✻

espress.

ben ritmico

pp

ff *p*

p

ff *p*

ff *p*

dim.

slentando

espress.

pp

cresc.

p

ff

cresc.

fff

Fürstin Carl von Beauvau geb. Gräfin Komar gewidmet.

Op. 44.

5.

M.M. ♩=80.

cresc.

ff

f

distinto

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ritmico

secco

sostenuto

f

più f

secco

con forza

ff

f

p

f

ff

ff

poco a poco dim.

p

pp

rallent.

Tempo di Mazurka. M. M. ♩=160.

Doppio movimento.

sotto voce

p

semplice

*) Nach den französischen Ausgaben.
*) *D'après les éditions françaises.*
*) According to the french editions.

p

marcato il Tema

ff rapido brillante

tranquillo

p

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

ff

Ped. Ped.

p

Tempo I.

cresc.

ff

f

tr

secco

stretto

cresc.

ritenuto

dim.

sempre allargando

*)oder (Schluss, rechte Hand) motivisch:
*)*ou (fin, main droite) en suivant le motif:*
*)or (conclusion, right hand) like a motive:

August Leo gewidmet.

Op. 53.

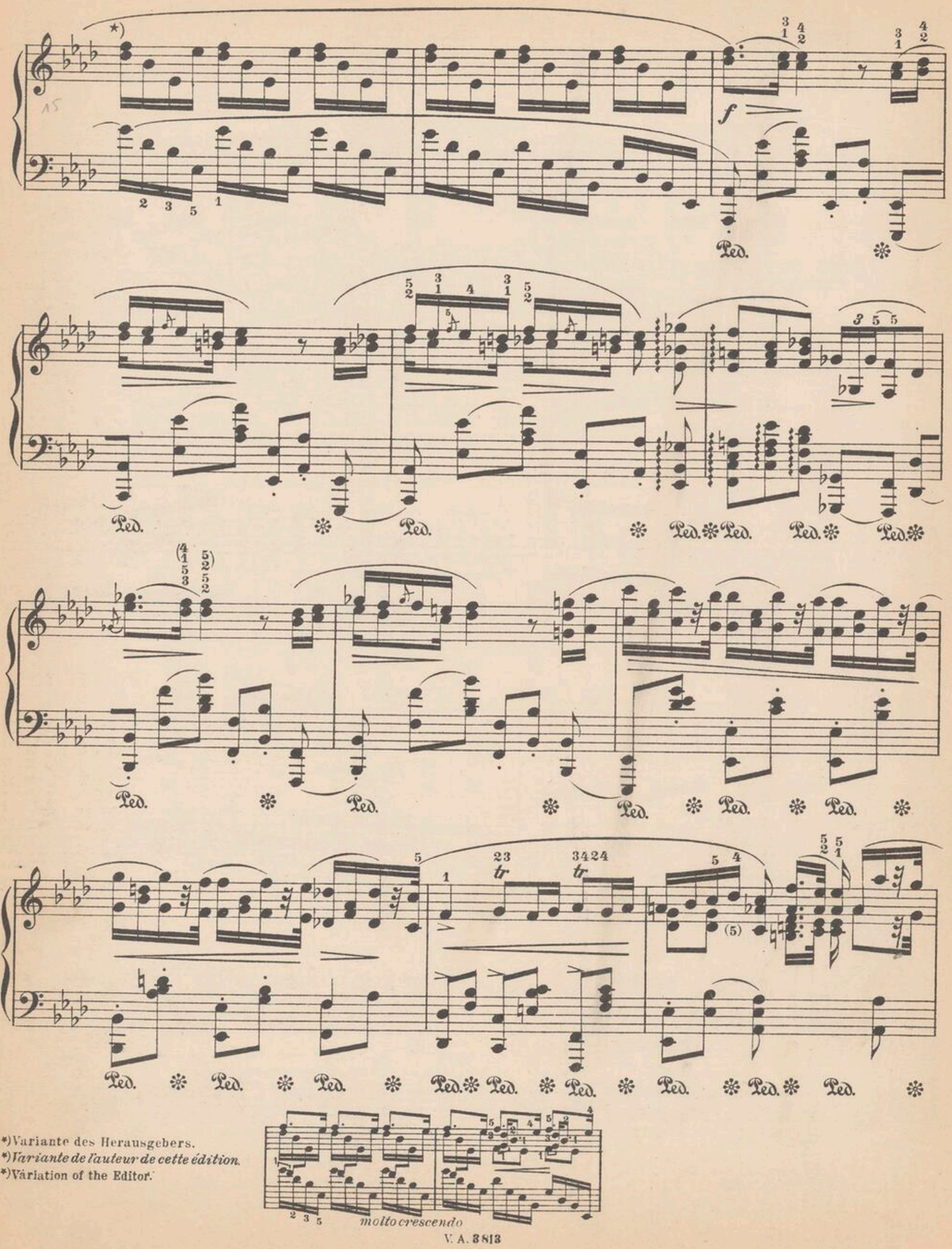
Maestoso.

6.

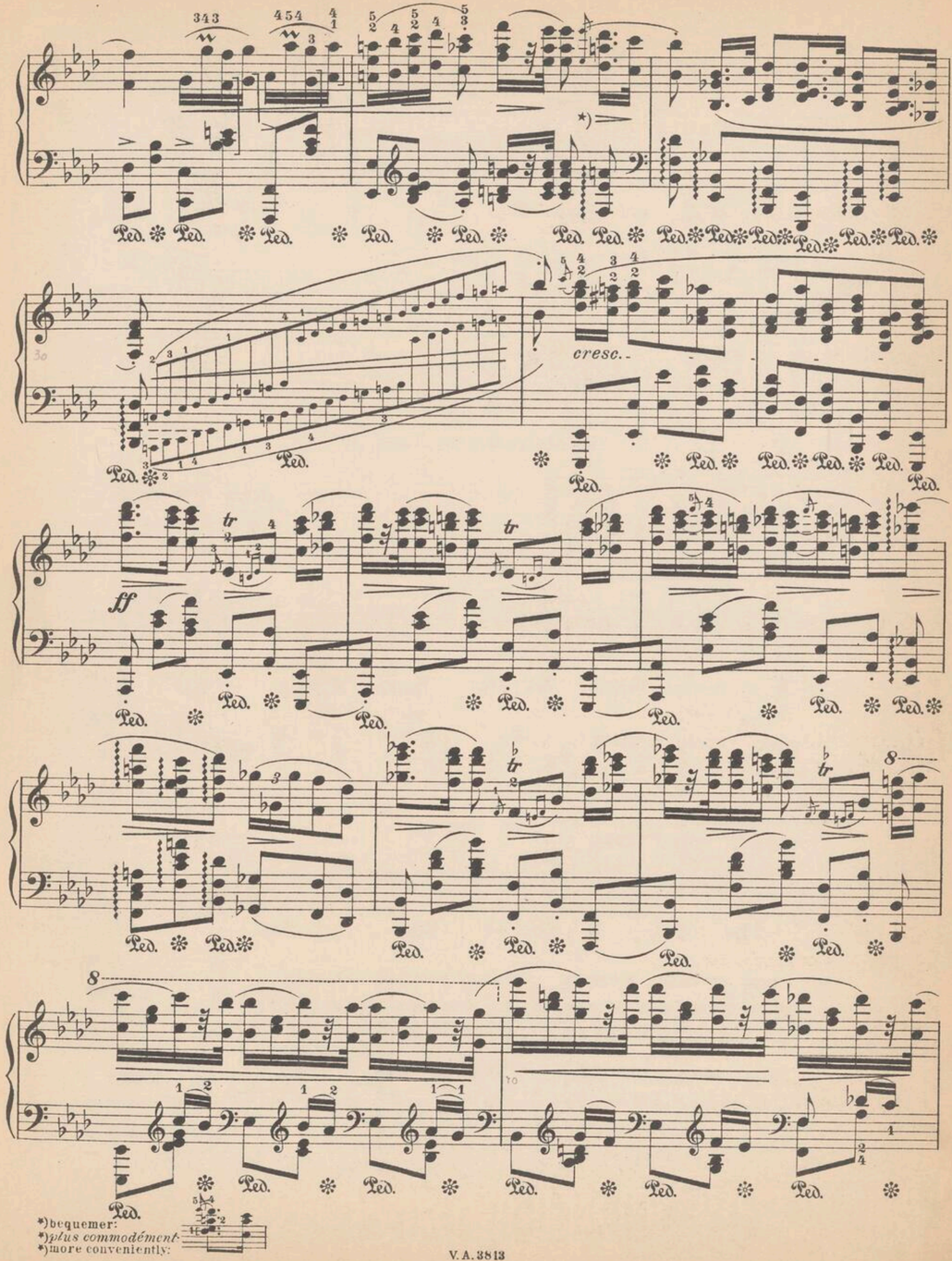
cresc.

cresc.

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



*)bequemer:
*)*plus commodément:*
*)more conveniently:

sostenuto

f

cresc.

ff

8f

*) Meistens so gespielt:
*) *Se joue le plus souvent ainsi:*
*) Mostly played thus:

L'istesso tempo.

sotto voce

staccato

poco *a* *poco* *cresc.*

f *cresc.*

ff

sf *pp*

staccato

poco *a* *poco*

cresc.

f *cresc.*

ff

Ped.

Ped.

p *espressivo*

sf

sf

mf

Ped. ✻ Ped. sf Ped. ✻ Ped. Ped. ✻

Ped. Ped. Ped. Ped. ✻ Ped. sf Ped. ✻ Ped.

sf sf sf

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

smorz.

sf sf sf

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

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*)

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped.

f

tr tr tr tr

8

tr tr

*) Variante von Michalowski:
*) *Variante de Michalowski:*
*) Michalowski's variation:

sempre f

ff

con tutta forza

sff

Polonaise-Fantaisie.

Frau A. Veyret gewidmet.

Op. 61.

Allegro maestoso. M.M. ♩= 76.

7.

r. H.

l. H.

assai rapido

rit.

cresc.

espress.

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pp rallent.

a tempo giusto ♩ = 84.

f quasi Corni

mezza voce

con abbandono

cresc.

f

cresc.

dim.

p

cresc.

(poco rit.) con calore

*) Herausgeber spielt hier das klein gestochene Es, um den Orgelpunkt zu Ende zu führen.
*) *L'auteur de cette édition joue ici le mi bemol, gravé en petit caractère, afin de maintenir l'effet de pédale jusqu'au bout.*
*) Here the Editor plays the small e♭ in order to bring the organ point to a conclusion.

sempre piano

cresc.

poco ritenuto in tempo


p
agitato
f


(poco rit.)
dolce
tranquillo
dim.
pp
delicatiss.
espr.
tr
f
(poco
cresc.
allargando)
f
con
passione

ff

dim.

p

poco pesante

dim.

e rallent.

più lento ♩ = 76.

p

pp

pp

sempre sostenuto

piano e legato

espr.

sempre p

dim.

pp

ten. a.t. rit. p

cresc. dim.

mf p

cresc. dim.

pp

poco

a poco. cresc. simile sf

sf p dim.

pp

f dim. pp

rallent.

a tempo primo ♩ = 88.

poco a poco

cresc.

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

marcato

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

cresc.

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

cresc.

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

accel.

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

f trionfante

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.

sf

ff

Ped. * Ped. * Ped.

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

sempre ff

simile

♩ = 104.

accelerando

*) Oder besser (rechts:)
*) Ou mieux (main droite)
*) Or better (right hand:)

u.s.w.

8

sf

dim.

ritenuto

pp

f ff

Op. 71. № 1. Op. posth.
Komponiert 1827.

Allegro maestoso. ♪ = 84.

8.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

8 a tempo

riten. e dim.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

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

8

f *energico*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

✻

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a tempo

8

riten. e dim.

p

8

8

f

brillante

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

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

sf

8

f

Ped. ✻ Ped. ✻ Ped. ✻

sempre *f*

Ped. ✻ Ped. ✻

pp

Ped. ✻ Ped. ✻

sf *f* *sf*

Ped. Ped. Ped. ✻ Ped. Ped. Ped. ✻

p *cresc.*

Ped. Ped. Ped. Ped. Ped. ✻

f *pp legatissimo*

Ped. ✻

Ped. ✻ Ped. *riten.* ✻

a tempo

p

f

pp

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

delicatamente *sf*

f *p* *pp*

sf *sf*

mf *cresc.* *f*

p *pp*

leggiero

sempre legato

poco *a*

poco *cresc.*

f *ff*

leggiero

p

Ped. Ped. Ped. Ped. Ped.

delicatamente

sf

f

p

f

riten. e dim.

a tempo

p

V. A. 3813

tr

f energico

brillante

p sf poco a sf poco

cresc. sf sf f

sempre f

pp sf f

V. A. 3813

sf *p* *cresc.*

8 *f* *pp legatissimo*

Ped.

8 *fiten.*

Ped. Ped.

8 a tempo

p

8 *f* *senza rit.*

Op. 71. № 2. Op. posth.

Komponiert 1828.

Allegro, ma non troppo. M.M. ♩= 72 - 76.

9. *risoluto* *f* *dim.*

p *ritmico*

*) Variante von Leschetizky:
*) *Variante de Leschetizky:*
*) Leschetizky's variation:

delicatissimo

**) oder auch links
**) *ou aussi à la main gauche*
**) or also left hand

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cresc.

poco a poco

(poco

a t.

rit.)

dim.

sonore

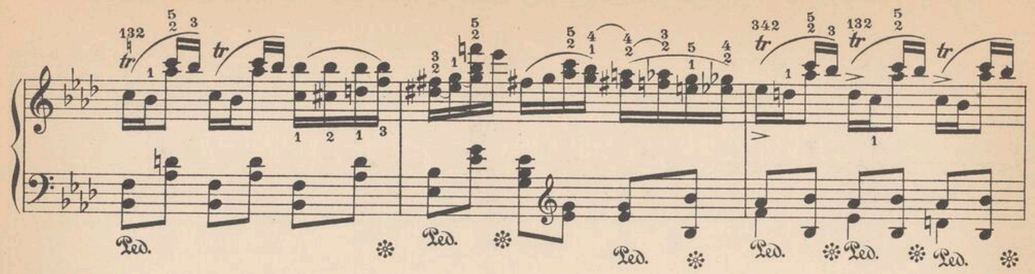
più f
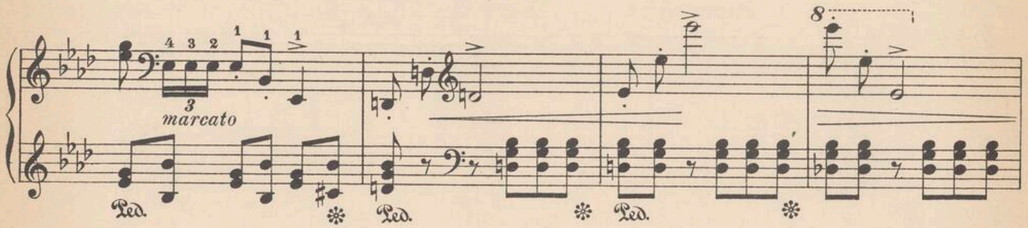
Op. 71. № 3. Op. posth.
Komponiert 1829.
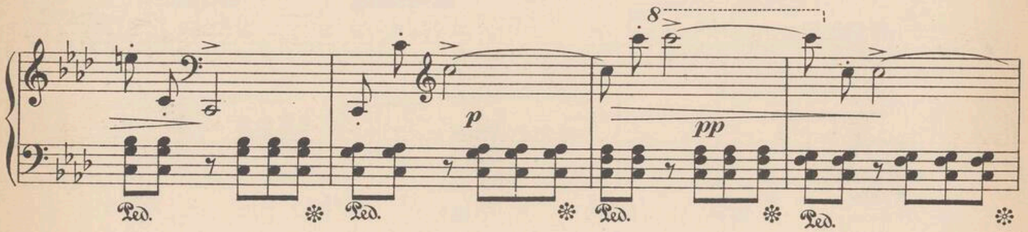
Allegro moderato. ♩=80.
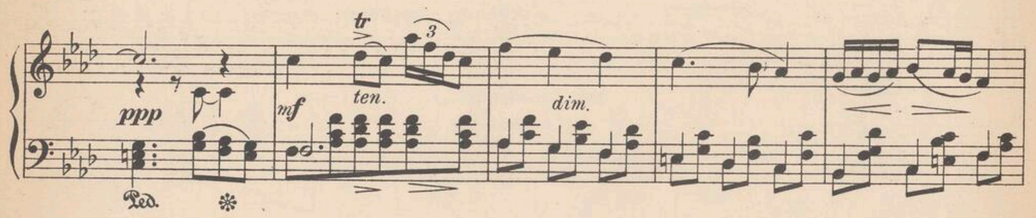
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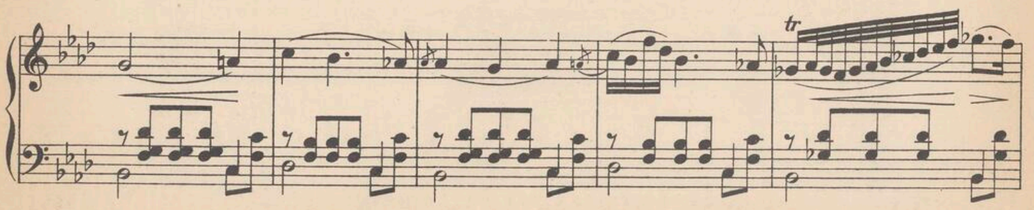
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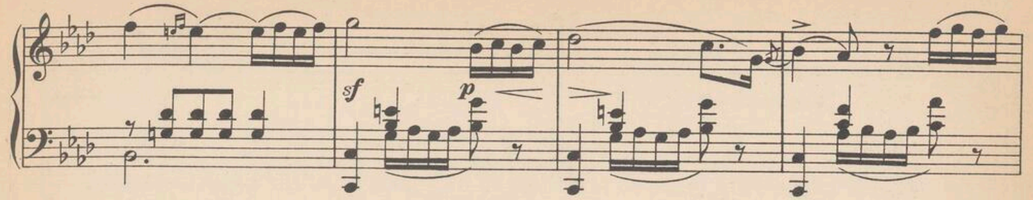

tr
Ped.
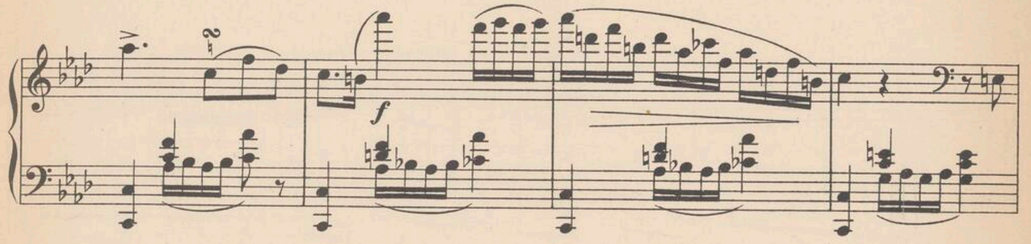

marcato
Ped.
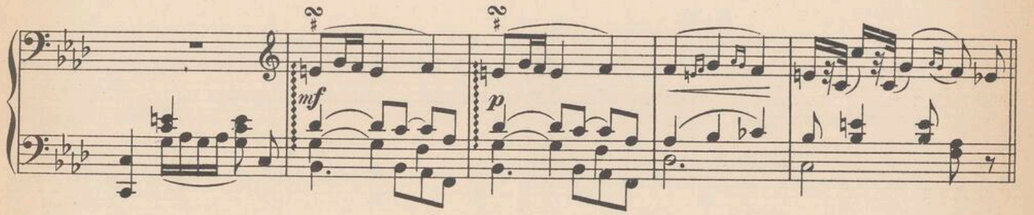

p
pp
Ped.
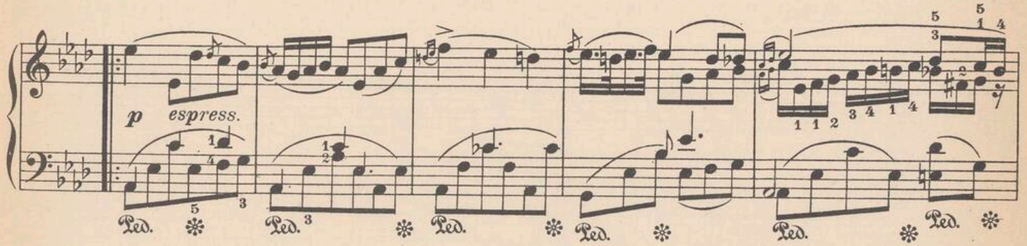

ppp
mf
ten.
dim.
tr
Ped.
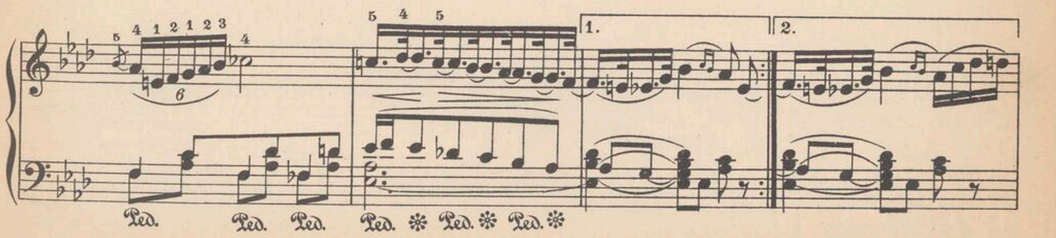

tr
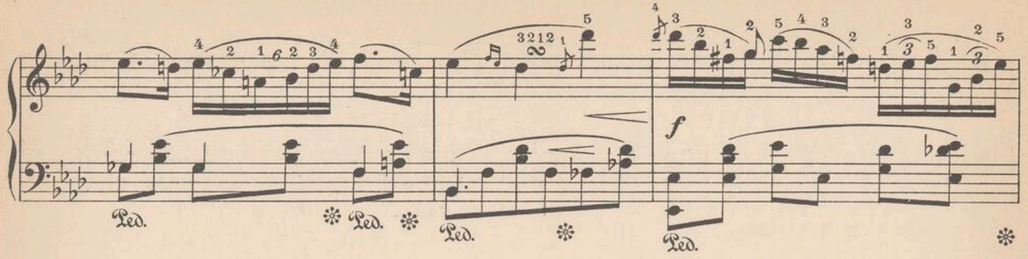

sf
p
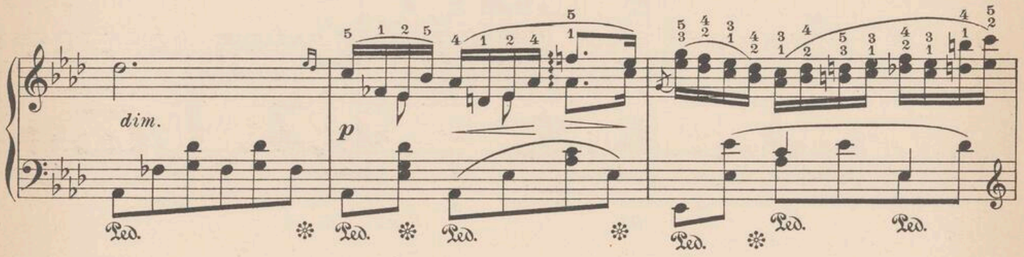

f
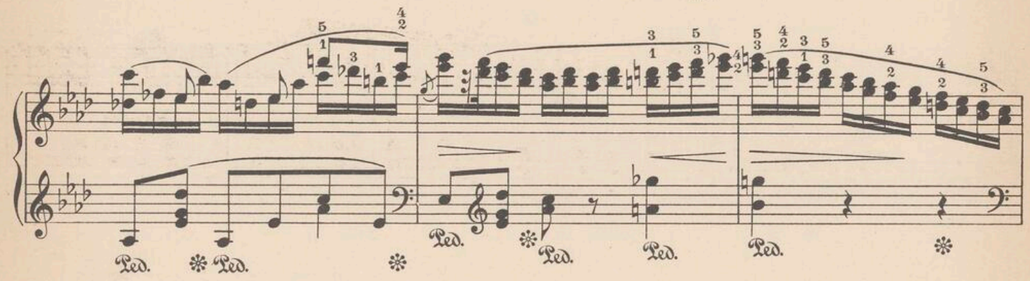

mf
p
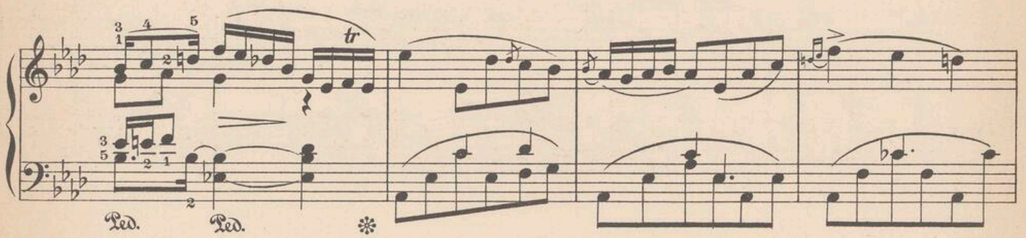

p
espress.
Ped.
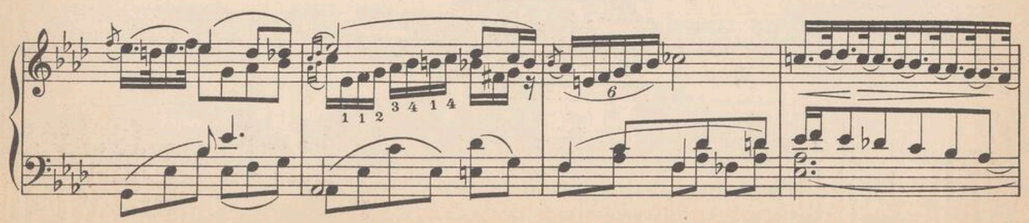

1.
2.
Ped.
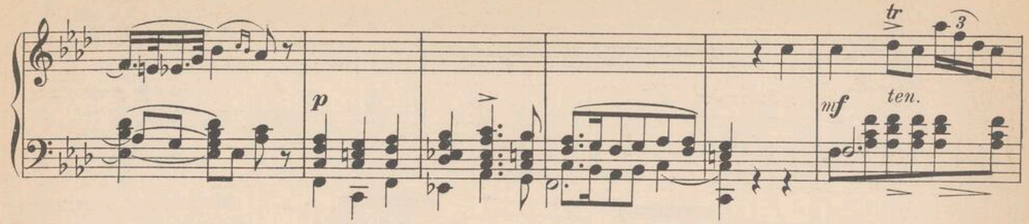

Ped.
f
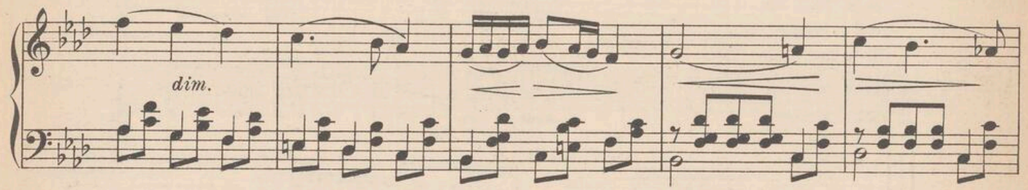

dim.
p
Ped.
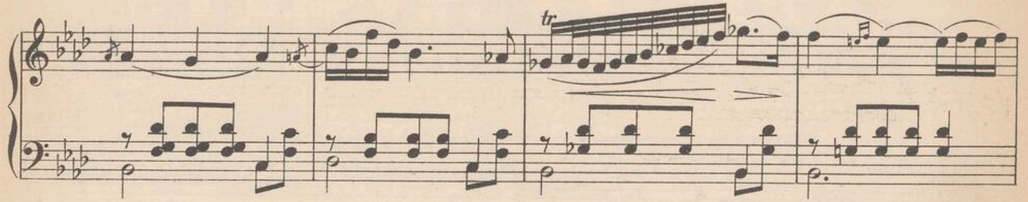

Ped.
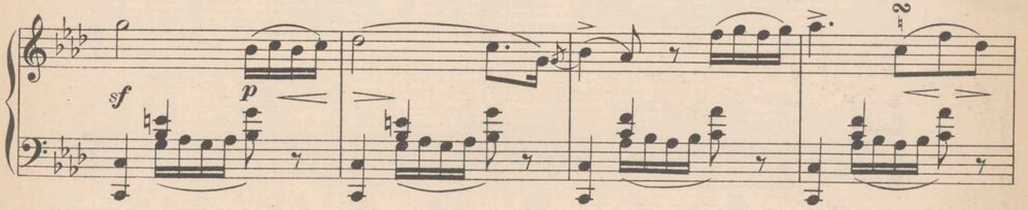

tr
Ped.
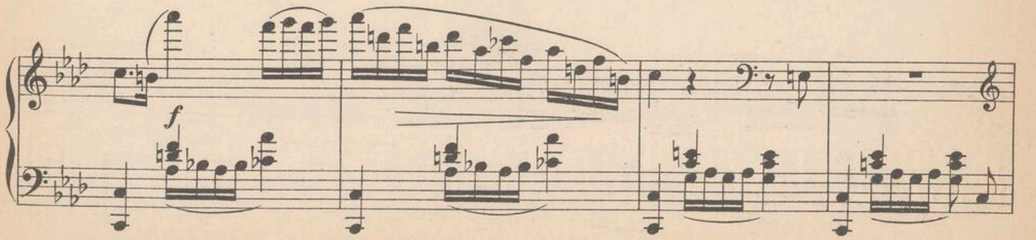



p
tr
mf
ten.


dim.


tr


sf
p


f

mf *p* *mf*

8

f

marcato

8 8

p *pp* *ppp* *mf* *ten.* *dim.*

f

mf *p*

Op. posth.
Komponiert 1822.

Moderato. M.M. ♩ = 63.

11.

f *p*

p dolce con grazia

p *f*

dimin. *rubato*

sec.

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a tempo

grazioso *espress.* *p*

p dolce

f

dimin. *sec.* *rubato*

Trio.

f *energico*

tr *f*

energico

sempre dimin. e calando

dolce graziosamente

f *sf*

f *dim.*

p

f

dimin. e calando

f

p *dolce con grazia*

tr

dimin.

rubato

sec.

a tempo

grazioso

espressivo
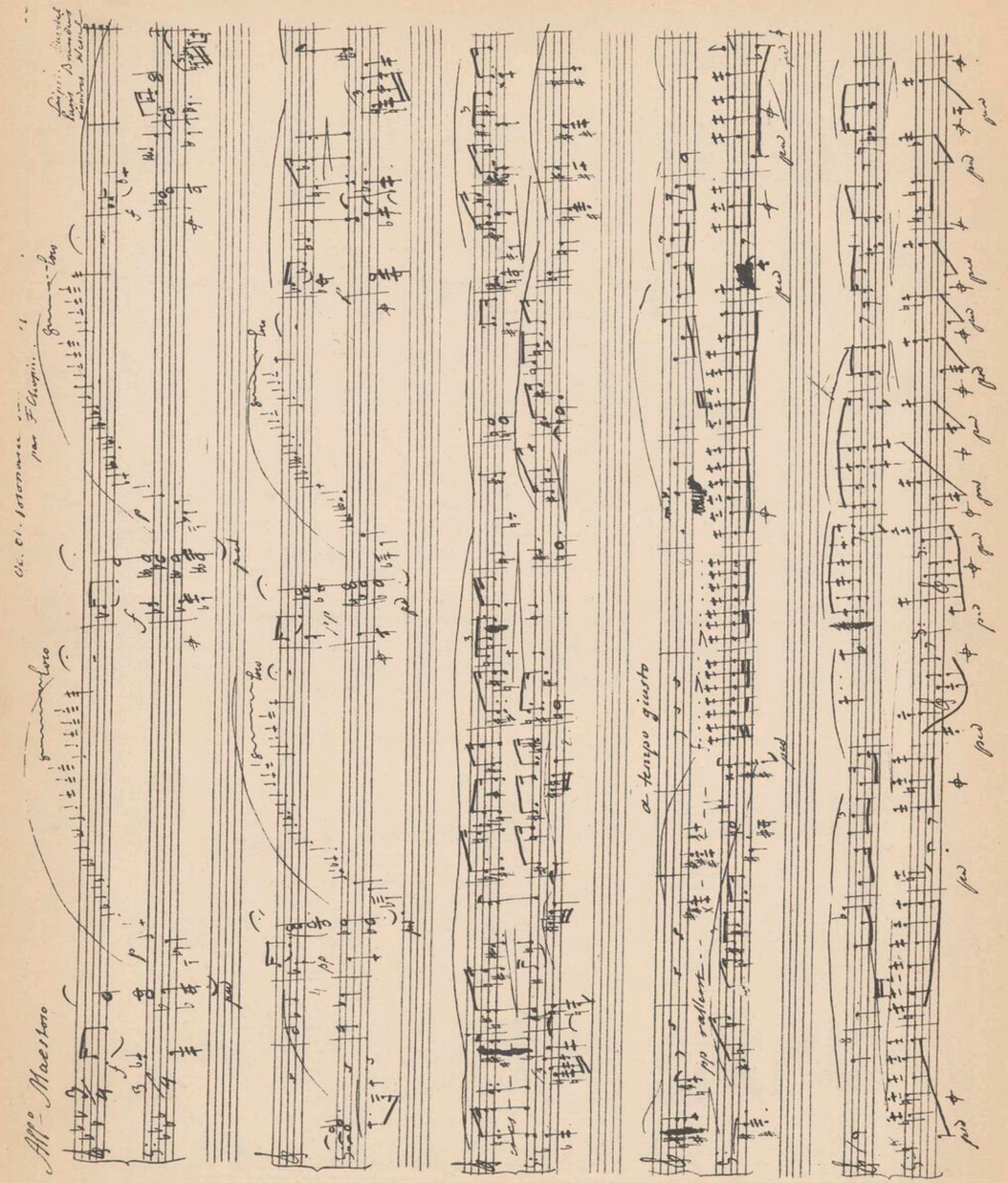
p

p *dolce*

tr

dimin.

sec. *rubato*



Chopin, Polonaise-Phantasie Op. 61

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Trois Nocturnes.

Frau Camilla Pleyel gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 9, Nº 1.

Larghetto. M.M. ♩=116.

1.

p espress.

smorz. *(rit.)* *p*

legatissimo

f *p*

a tempo

tr

fappassionato

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cresc. con forza p smorz.

sotto voce pp

poco rallent. ppp f

a tempo

cresc. p

poco rallent. f

a tempo

cresc. f poco stretto

sf poco rall. pp

a tempo

f

sf p poco rall. pp

a tempo

f f

con forza

pp r. H.

ppp

legatissimo

sempre pp

sf

smorz.

sempre p

Tempo I.

rall. e dolciss.

8

legatiss.

20

tr

f

cresc.

8

ff

dim.

p

smorz.

ff

accelerando

dim.

ritenuto

pp

Andante. M.M. ♪= 132.

Op. 9, No 2.

2.

espress. dolce

f

p

tr

p

pp

poco ritard.

piangendo

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a tempo

poco rallent.

a tempo

sf *p*

cresc.

p

(non arpegg.)

poco rall.

Tempo I.

tr

*) Oberer Fingersatz von Chopin. | *En haut, le doigté de Chopin.* | Upper fing ring by Chopin.

tr

p

pp

poco rubato

sempe *pp*

dolcissimo

p

con forza

sotto voce

ff *(senza tempo ad libitum, quasi Cadenza)*

cresc.

dim.

rallent. smorz.

Tempo I.

pp

ppp

Op. 9, Nº 3.

3.

Allegretto. M. M. ♩. = 63-66.

p *scherz.*

Ped. * Ped. * Ped. * Ped. * *simile*

Ped. * Ped. *

leggierissimo

Ped. * Ped. *

espress.

Ped. * Ped. *

f

p semplice

Ped. Ped. Ped.

tr

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dolce *pp*

scherzando *(poco rit.)*

a tempo

p *sostenuto*

Ped. *

f *sf* *p*

Ped. * Ped. * *simile*

stretto cresc.

sf con forza

a tempo

rallent.

Ped.

p

f

stretto e cresc.

sf con forza

rallent.

Tempo I.

Ped.

*) Die Skala hervortreten lassen.

Les degrés de l'échelle bien en dehors.

The scale to be brought out prominently.

pp

Agitato. M.M. ♩=80-84.

f cresc.

Ped.

sf p sf

ritenuto

pp cresc.

(2 1–1 2 1)

ff dimin. p f

smorz. pp

Ped.

risoluto

f

con forza

senza tempo e legatissimo

dim.

Adagio.

rallent.

pp *smorz.*

legatiss.

rallent.

ppp

*) Oder:
Ou:
Or:

l. H.

Trois Nocturnes.

Ferdinand Hiller gewidmet.

Op. 15, Nº 1.

Andante cantabile. M.M. ♩=66 - 69.

4.

semplice e tranquillo

sempre legato

dolciss.

poco cresc. e ritenuto

p

a tempo

dolciss.

smorzando

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Con fuoco. M.M. ♩= 84 - 88.

f

Ped. Ped. Ped.

f

Ped. Ped.

sf *cresc.*

Ped. Ped. Ped.

ff *dim.*

sf

Ped. Ped. Ped. Ped.

pp e poco ritenuto *dim.*

Ped. Ped. Ped.

a tempo

cresc. *dim.*

Ped. Ped.

f con fuoco

Ped. Ped.

f

Ped. Ped.

sf *cresc.*

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

cresc.

Ped. Ped. Ped. Ped. Ped.

sempre legato

psf *pp*

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

dim. *rall.* *calando*

Ped. Ped. Ped.

Tempo I.

sotto voce

Ped.

poco cresc. e ritenuto

dolciss.

pp dim. rall. smorzando

Larghetto. M. M. ♩=72-76.

Op. 15, Nº 2.

5.

sostenuto

leggiero

con forza

dolciss.

p

pp e poco ritenuto

cresc

con forza

stringendo

ritenuto (ad lib.)

*) In den ältesten Ausgaben:
Dans les plus anciennes éditions:
In the oldest editions:

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Doppio movimento. M. M. ♩=84-88.

sotto 5 voce

cresc.

f

cresc.

decresc.

f

dim.

pp

dim.
molto rallentando

smorz.

dolce

Tempo I.

leggieriss.

con forza

sf

dim. rall.

pp sf

dim.

smorzando

pp

Lento. M.M. ♩=104.

6.

p languido e rubato

dim.

(*pp*)

f

(*pp*)

a tempo

poco ritenuto

(*pp*)

leggierissimo

f

dim.

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a tempo

dim.

ritenuto

sotto voce

sf

sf

sostenuto

cresc.

sf riten.e dim.

sf

a tempo

rall.

pp

religioso

p

sempre legato

(poco rit.)

a tempo

sf

pp

ritenuto

Deux Nocturnes.

Gräfin Appony gewidmet.

Op. 27, Nº 1.

7.

Larghetto. M.M. ♩= 76.

pp

legato

sotto voce

(poco f)

p

riten.

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Più mosso. M.M. ♩.=60-63.

ten. ten. ten. ten.

p poco agitato

poco a poco cresc.

f sf sf sf sf

sempre più stretto cresc.

sf sf sf

ff appassionato

fff sostenuto ritenuto dim.

Agitato.

sotto voce poco a poco

cresc. ed accelerando

ritenuto con anima ten.

f

stretto ten.

pp

ten. cresc. ed acceler.

fff ff patetico (molto rit.) pesante

con forza

Tempo primo.

sotto voce

sf p

Ped. legato

ritenuto

con duolo

calando

sf p

rallentando

Adagio.

sf > pp

Op. 27, Nº 2.

Lento sostenuto. M.M. ♪ = 112 - 116.

8.

(mf)

p

dolce

espressivo

cresc.

sf

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con forza

cresc.

f

p

f

sf

pp

sempre legatissimo

a tempo

ritenuto

leggierissimo

dolce

cresc.

mf

leggiero

cresc.

cresc.

sf

sf

sf

sf

sf

f diminuendo

sf

f

con forza

con anima

con forza

sf cresc.

appassionato

sf

*) In allen Ausgaben *ces*. In Chopin's Manuskript deutlichst ♮ vor *c*.

Toutes les éditions ont ut bémol, le manuscrit de Chopin, très distinctement, un ♮ devant l'ut.

In all editions *cb*. In Chopin's manuscript very clearly ♮ before *c*.

sf p dolciss.

dim.

con intimo sentimento

mp

dim.

calando

p

smorzando

pp dolcissimo diminuendo

ppp

Deux Nocturnes.

Frau von Billing gewidmet.

Op. 32, No 1.

9.

Andante sostenuto. M.M. ♩=72-76.

mp

delicatissimo

f stretto

p *poco ritenuto*

a tempo

mf

p

a tempo

poco rit.

pp delicatissimo

f stretto

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a tempo

p *poco ritenuto*

tranquillo

poco cresc.

pp

f stretto

p poco ritenuto f

a tempo (rit.)

poco cresc. pp

cresc. f stretto

p ritenuto f

ritenuto (rit.) ad libitum pp

(dramatico) f rapid più largam. sf quasi Recit. p

Adagio. sf sf p f

*) In allen Ausgaben ist der falsche Schluß in Hdur, hier laut Manuskript und französischer Originalausgabe.

Toutes les éditions actuelles ont ici une cadence fausse en si maj.; nous rétablissons celle du manuscrit et de l'édition française originale.

In all editions we find the wrong conclusion in *B major*, the present is according to the manuscript and the French original edition.

Lento.

M. M. ♩ = 72 - 76.

10.

mf

sempre piano e legato

pp delicatiss.

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delicatiss.

M. M. 80=88.

p

poco cresc.

sf

Ped. ✻ Ped. ✻

ff

cresc.

Appassionato. ♩ = 80.

ff

tr

delicatiss.

tr

Ped. ✻

delicatiss.

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

leggieriss.

calmato

tr

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

rit.

Lento.

mf

pp

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

Deux Nocturnes.

Op. 37, No 1.

11.

Andante sostenuto. M.M. ♩. 69-72.

*) Fingersatz von Chopin | *Doigté de Chopin.* | Fingering by Chopin.

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M.M. 84-88.

Tempo I.

ff

cresc.

dim.

p

pp

Andantino. M.M. ♩. = 52–56.

Op. 37, No. 2.

12.

dolce

legatissimo

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poco rit.

sostenuto

simile

poco avvivando

cresc.

rallent.

a tempo

dim

p

tranquillo

(Tempo I.)

f

sonore

espr.

cresc

poco avvivando

rallent.

dim.

a tempo

pp *semplice*

cresc.

cresc.

Ped.

f

p

Ped. ✻ Ped. Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

poco allarg.

Ped.

pp

quasi Recit.

pp

Ped. ✻

Ped.

Deux Nocturnes.

Fräulein Laura Duperre gewidmet.

Op. 48, № 1.

Lento. M. M. ♩ = 60-66.

13.

mezza voce

cresc.

mp

p

con grandezza

ten. *ten.* 1-5

f

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Poco più lento. ♩ = 56.

sotto voce

p

sempre p

pp

cresc.

f

ff

riten.

sempre ff

riten. marcato

sf p accel.

♩ = 66.

pp agitato

cresc

sf passionato

cresc.

f

ten.

ten.

ff riten.

dim.

rall.

pp

Andantino. M. M. ♩= 72-80.

Op. 48, No. 2.

14.

mf

(*cresc.*)

cresc.

pesante

f

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ten.

mf

p *dim.*

mf

(*cresc.*)

cresc.

passionato

vibrato

ritenuto

cresc.

Più lento. ♩= 63.

stretto

cresc.

ritenuto

a tempo

poco ritenuto

in tempo

cresc.

rit.

ritenuto

in tempo

cresc.

ff

Tempo primo.

dim.

p

pp

tr

mf

con abandono

cresc.

p

sempre

13241324

smorz.

Deux Nocturnes.

Fräulein J.W. Stirling gewidmet.

Op. 55, No 1.

15.

Andante. M.M. ♩ = 80-92.

p

tr

poco f

ritenuto

in tempo

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f

riten.

in tempo

pp

Più mosso. (♩ = 108-112.)

p

f

dim.

f rallent.

stretto

ritenuto

Tempo I.

p

molto legato e stretto

p

cresc.

dim. ed accel.

(quasi Cadenza)

(rit.)

in tempo

f

Lento sostenuto. M.M. ♩=69.

Op. 55, Nº 2.

16.

f

cresc.

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p

dolcissimo

pp

con tristezza

p

sospirante

cresc.

ff con passione

p

sfp

semplice

cresc.

dim.

f

p

pp

distinto

cresc.

dim.

sfp

f

dim.

rallent.

in tempo

f

Deux Nocturnes.

Fräulein R. von Könneritz gewidmet.

Op. 62, No 1.

17.

Andante. M.M. ♩=66-72.

f *dolce legato* *p* *sonore* *p* *languido*

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dim. *pp* *f* *fp* (♩=84) *sostenuto* (rit.)

a.t. *cresc.* *dim.*

dolciss. *cresc.* *f*

dim.

pp

Tempo I. *poco più lento*

cresc. *dim.* *dolce*

poco rallent. a 2 tempo

pp *dim.* *rallent.*

Tempo primo. *riten.*

cresc.

dim. a tempo *p*

calando *semplice*

mp *p* *pp* *dolcissimo*

Fräulein R. von Könneritz gewidmet.

Lento. M.M. ♩=66-72. Op. 62, No 2.

18.

sostenuto

cresc.

dolce

f dim.

p

cresc.

ff

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sf dim. p delicatissimo pp

cresc.

ten.

f

(♩= 84-88.)

p

cresc.

agitato

f

cresc.

dim.

p

cresc.

tr

cresc.

poco f

dim.

p

pp

ritenuto

cresc.

dim.

in tempo primo

p

pp

cresc.

rapido

dim.

ritenuto

in tempo

semplice

Nocturne.

Op. 72, № 1. Op. posth.

Komponiert 1827.

Andante. ♩= 69.

19.

in tempo

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p

poco a poco cresc.

f

p aspiratamente

cresc.

simile

f

*) (?)

in tempo

poco dim.

riten.

f (leggiero)

tr

dim.

p

f

(cresc.)

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

Ped. Ped. Ped. simile
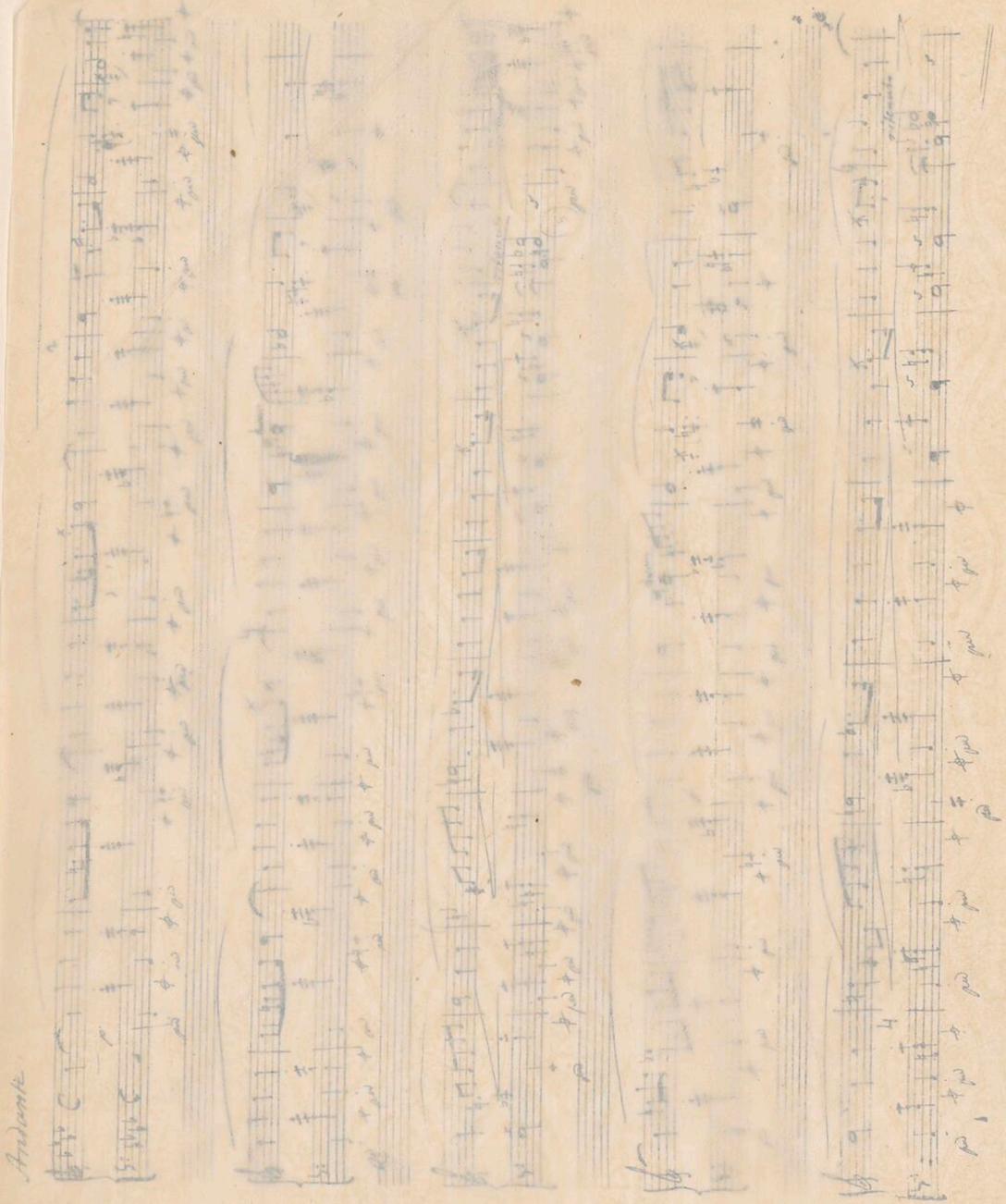
pp calando

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

*) (?)

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