CHOPIN

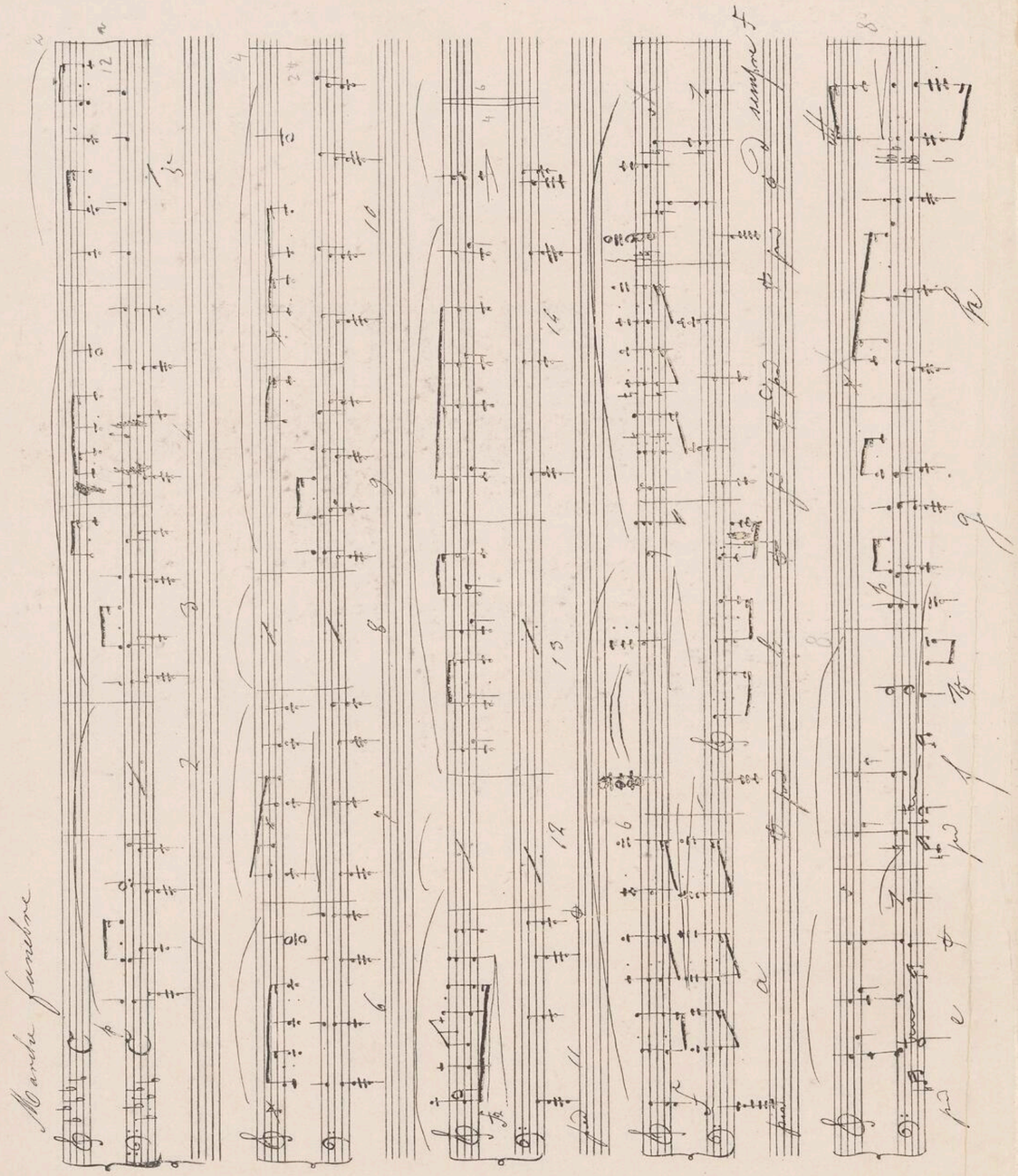
KLAVIERWERKE

BAND III

1199

FRIEDMAN

Stefan Siemiątkowski



Chopin, Marche funèbre aus Sonate Op. 35

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FR. CHOPIN

PIANOFORTE-WERKE

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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 Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded.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 For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included.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-NARODOWY BIBLIOTEKA 1193/II

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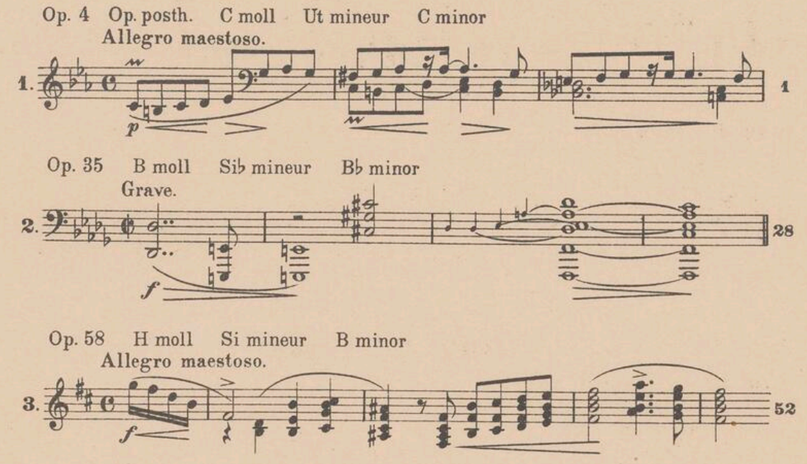
[1]) Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michalowski, Pachmann, Paderewski, Rosenthal et Sauer.

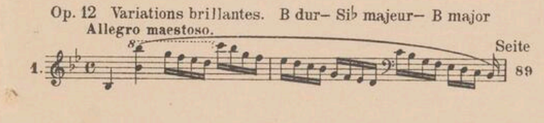
[2]) Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

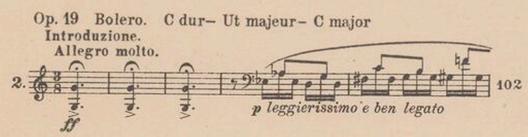
Fr. Chopin, Klavierwerke, Band III (Ignaz Friedman)

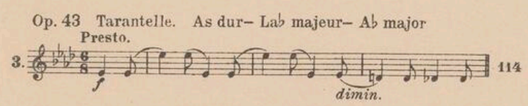
Sonaten

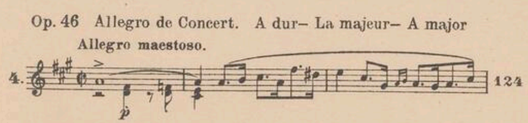


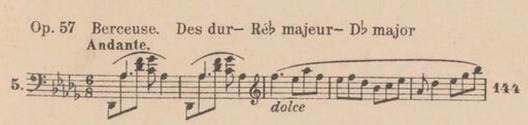
Verschiedene Stücke

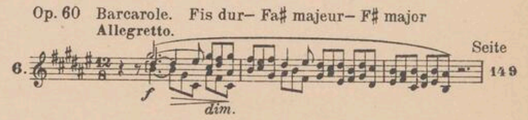


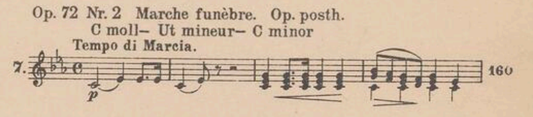


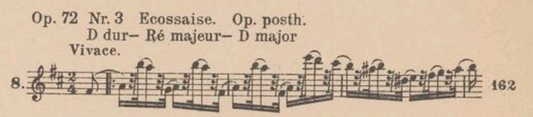


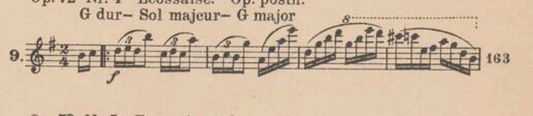


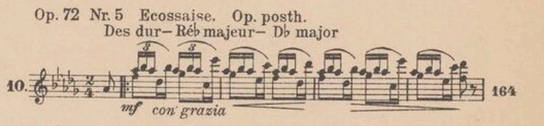


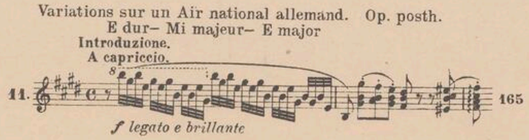






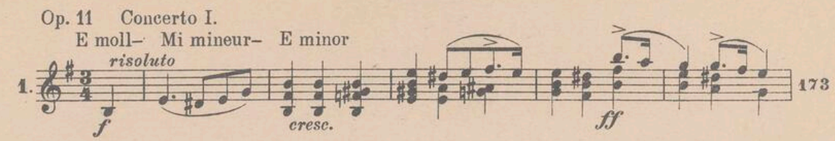




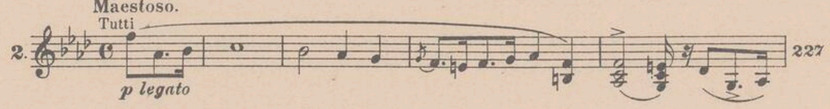


Konzerte

Op. 11 Concerto I.
E moll– Mi mineur– E minor

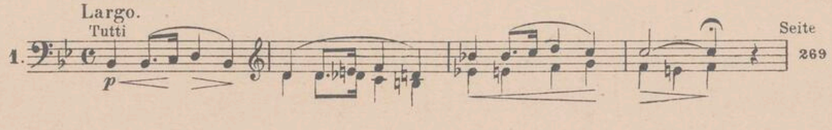


Op. 21 Concerto II.
F moll– Fa mineur– F minor
Maestoso.

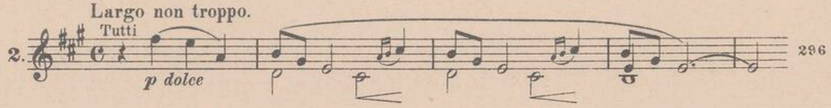


Konzertstücke

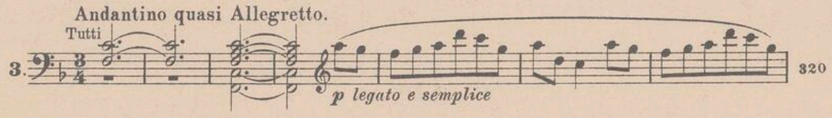
Op. 2. Là ci darem la mano
B dur Sib majeur Bb major
Introduzione.
Largo.



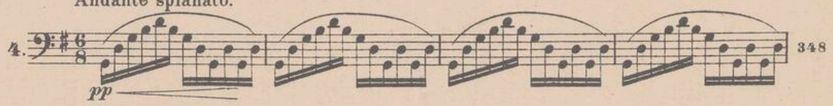
Op. 13. Grande Fantaisie
A dur La majeur A major
Introduzione.
Largo non troppo.



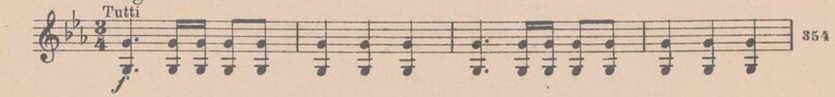
Op. 14. Krakowiak. Grand Rondo de Concert
F dur Fa majeur F major
Introduzione.
Andantino quasi Allegretto.



Op. 22. Grande Polonaise brillante mit vorausgehendem Andante spianato
Es dur Mib majeur Eb major
Andante spianato.



Polonaise.
Allegro molto.



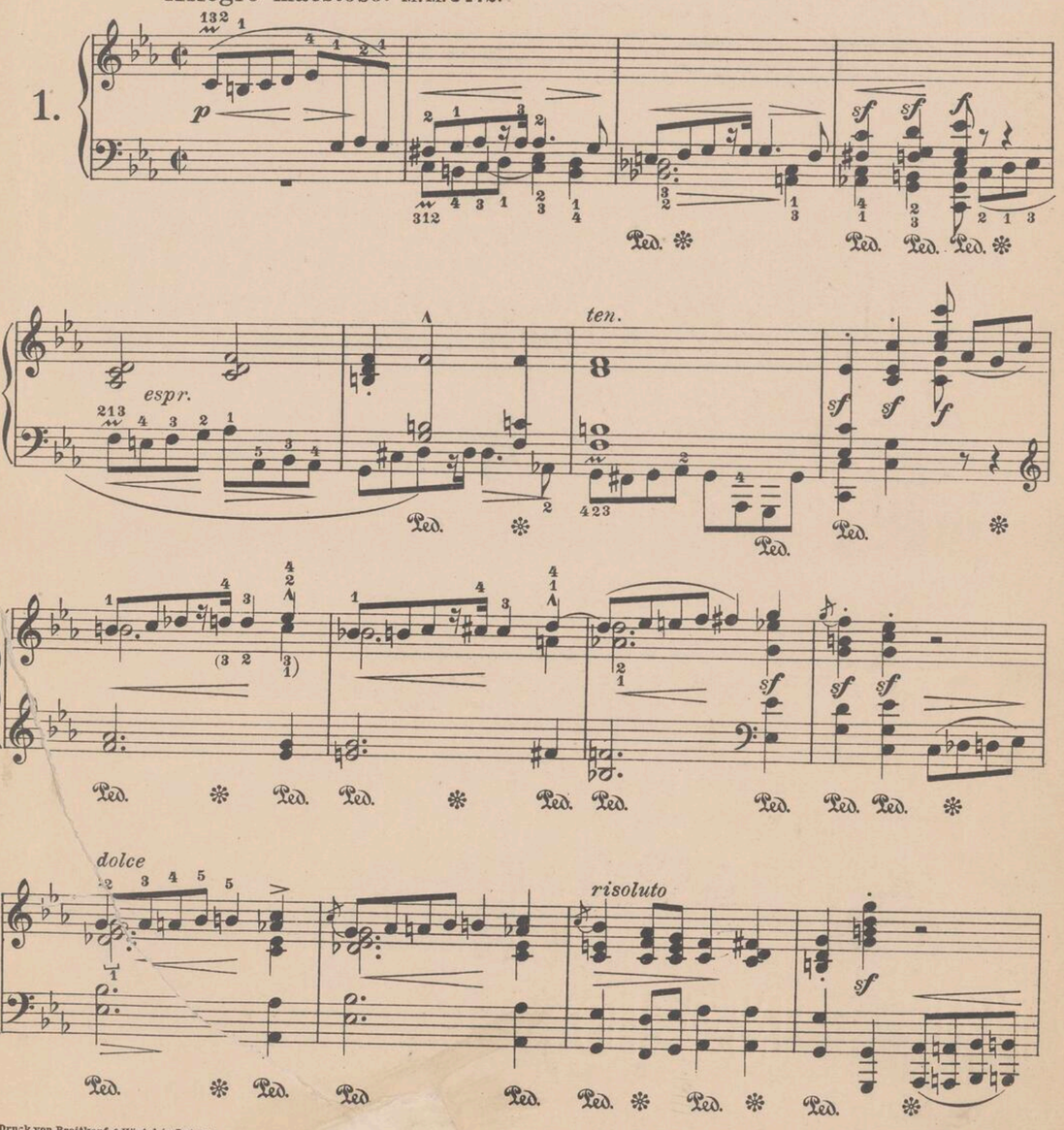
Sonate.

Joseph Elsner gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 4. Op. posth.

Allegro maestoso. M. M. ♩=72.



Druck von Breitkopf & Härtel in Leipzig.

V. A. 3819.
E. B. 3883.

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espressivo

simile

sf sf

marcato

sempre cresc.

simile

f

p

legato

p *cresc.*

f *con forza* *marcato*

p

espr. *sf* *cresc.*

sff *dim.*

1. 2. *sf* *f* *tr*

molto legato

simile

simile

cresc.

simile

ff f

con abandono

ben marcato

simile

cresc.

cresc.

cresc.

con forza

decresc.

INSTYTUT FRYDERYKA CHOPINA BIBLIOTEKA

Menuetto.

Allegretto. ♩= 60.

scherzando *p* *cresc.*

sf *sf* *p* *ten.* *sf* *p*

p *sf* *sf* *Fine.*

leggiero *ten.* *commodo* *ten.*

pp

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

ben marcato

p *pp*

Trio.

con espress. *Dal Segno al Fine.*

p *p*

ten.

legatiss. *sf*

sf *f* *ff*

(Menuett da Capo)

Larghetto. ♩ 72.

con molt' espressione

p *p* *p* *pp* *(poco rit.)*

espress.

rit. *a tempo* *leggiero* *pp*

pp *cresc.* *(poco stretto)*

p (poco rit.) *pp* *a tempo*

pesante e rallentando

a tempo *legato armonioso* *leggieriss.*

cresc. *f* *rit.* *pp*

p dolcissimo *pp*

ppp *leggierissimo e smorz.* *pp*

Finale.

Presto. ♩= 132.

con fuoco

f

sf *sf* *f*

cresc.

dim.

simile

sf

cresc.

dim.

p

cresc.

cresc.

ff *f*

cresc.

sf *f*

sf

f

dim.

f

dim.

p

f *p* *f* *p* *sff* *p*

sff *legato* *sf* *sf* *sf*

dim.

appassionatamente

f *cresc.*

p più calmato e ritard. *pp* *marcato*

a tempo

f *tr* *f*

sf *sf* *ben marcato*

dim. *p* *f* *cresc*

f *sf* *ben marcato* *cresc.* *simile*

f

f

cresc.

p

pp

sempre legato

sf

cresc.

f *dim.*

sempre legato

p *cresc.*

f *sf* *sf* *sf* *sf* *segue*

energico

ff *p* *sf* *sf*

dim.

p

f *f*

ff

legato *cresc.* *dim.*

p

cresc. *p* *sf* *sf*

cresc.

sf *f* *dim.* *ten.* *f*

sf

sf

8

ff sf p f f sf p

f f sf p f f sf p p pp

8 8

cresc. ten.

8 8

8

sempre legato

tr tr

sf sf

sf

sf p

marcato

f

dim.

sf p sf f

sempre ben marcato

sff cresc.

sff sff cresc. f

ff fff

Sonate.

Op. 35

Grave. M. M. ♩= 40 - 44.

Doppio movimento. ♩=108-116.

2.

f *p* *fz* Ped.

agitato

Ped. Ped. Ped.

cresc.

*) 8

**)

fz

*) Herausgeber empfiehlt Verstärkung der Bässe.
*) *L'auteur de cette édition estime qu'il y a lieu de renforcer les basses.*
*) The Editor recommends strengthening the basses.

**) Im Manuskript keine Bogen.
**) *Pas de liaisons dans le manuscrit.*
**) No slurs in the manuscript.

stretto

cresc.

ff

1. 2.

ritenuto

sotto voce

p

pp

cresc.

cresc.

cresc.

ff

*) Laut Manuskript; auch logischer, als das üblich gespielte h im Bass.
*) *Conformément au manuscrit, ce qui est du reste plus logique que le si ♮ que l'on joue habituellement à la basse.*
*) According to manuscript; it is also more logical than the usually played b in the bass.

feroce

stretto

ff

cresc.

(poco rit.)

sostenuto

pp

cresc.

cresc.

*) Im Manuskript keine Bogen.
*) *Pas de liaisons dans le manuscrit.*
*) No slurs in the manuscript.

cresc.

cresc.

ff

stretto

fff

con tutta forza

Scherzo. M.M. ♩= 69.

ben ritmato *f*

leggiero ed armonioso

pp *misterioso* *pp*

f

*) Der Herausgeber spielt bei dieser und ähnlichen Stellen wie folgt: (Klingt durchdringender)

*) *L'auteur de cette édition exécute ce passage et d'autres analogues comme suit, pour obtenir une sonorité plus mordante:*

*) The Editor plays this and similar passages as follows (It has a more marked effect.)

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

incalzando

ff

dolcissimo

f

dim.

Più lento. ♩.= 60.

p

pp

p

espressivo

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

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

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

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

tr tr 1. 2. Ped. *

accelerando

cresc.

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

Tempo I.

f

8

pp pp

f

fz fz

8 8

fz

f

8 8

fz

pp

ff

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

p dim. rallent.

Ped. Ped. Ped. Ped. Ped.

lento

smorz.

Ped. Ped. Ped. Ped. Ped.

Marche funèbre. M. M. ♩=66.

simile

sempre f

sempre f

sempre f

cresc.

*) Laut Manuskript; bei Klindworth das übliche:
*) *Conforme au manuscrit; dans l'édition Klindworth, la version habituelle:*
*) According to manuscript; Klindworth has the usual:

p

fz

fz

f

sempre f

p

ff

sempre f

poco rit.

p

attacca

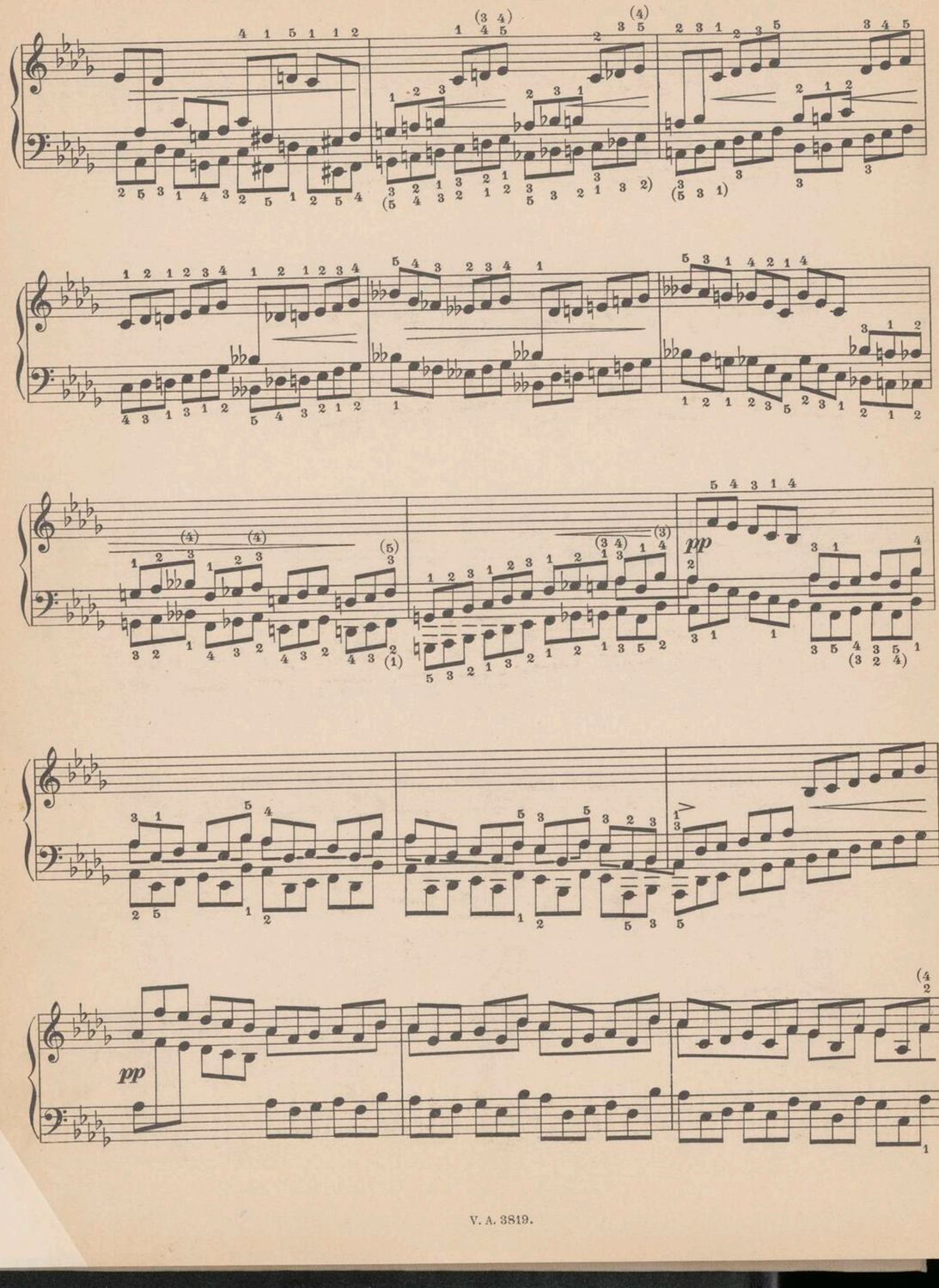
Presto. M. M. ♩= 112 - 116.

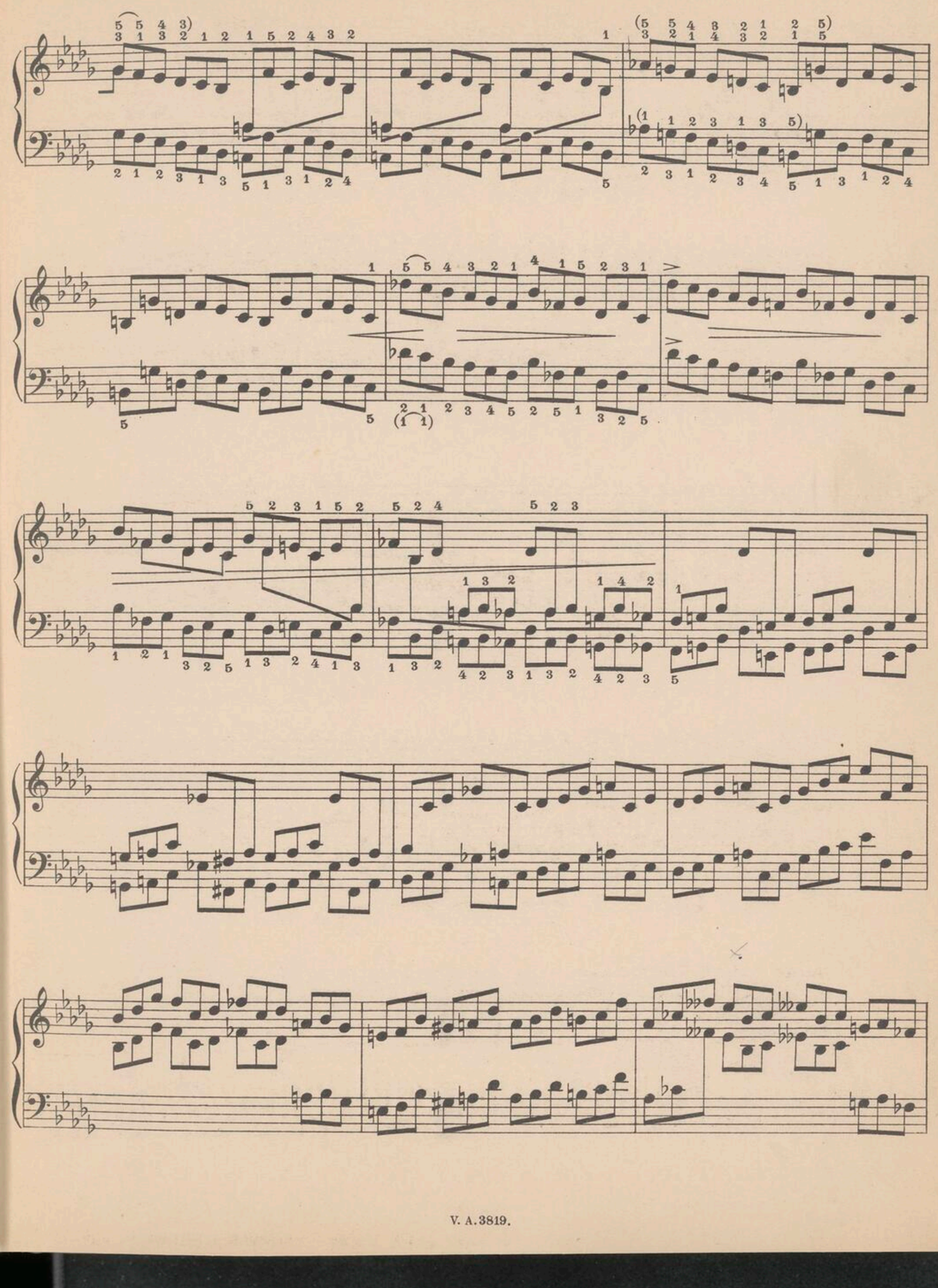
sotto voce e legato

Wegen durchgehends raschen Harmoniewechsels kann in diesem Teile das Pedal nur aus koloristischen Gründen gebraucht werden. Daher sieht der Herausgeber von der genauen Bezeichnung ab, mit dem Hinweis, das Pedal nur sporadisch, bei großem crescendo und accentuierten Stellen, dann aber kurz (nicht mehr als 2 Triolen) zu gebrauchen.

Les changements d'harmonie se succédant très rapidement dans cette partie, on ne pourra y utiliser la pédale que pour colorer la sonorité. Nous renonçons par conséquent à en indiquer l'emploi d'une manière précise. Il va de soi qu'on ne la mettra que par intermittence, au cours d'un grand crescendo ou dans les passages accentués, et alors en ne la gardant que très peu de temps (deux triolets au plus.)

On account of the quick change of harmony to be found throughout this passage the pedal can only be used for the purpose of obtaining tone-colour. The Editor therefore has dispensed with any precise directions, and will only point out that the pedal should be used in a sporadic manner, at great crescendos and accentuated passages, and then only for a short time (no more than 2 triplets.)


pp
pp



pp

mor-

morando

secco

pp

ppp

ff

Ped.

Sonate.

Gräfin E. von Perthuis gewidmet.

Allegro maestoso. M. M. ♩=104-108.

Op. 58

3.

f

sf *p*

ten.

cresc.

ten.

f

sf

*) In Chopins Manuskript wie folgt:
*) *Dans le manuscrit de Chopin, comme suit:*
*) In Chopin's manuscript as follows:

wohl Schreibfehler, denn harmonische Unterlage:
sans doute une faute d'écriture, étant donnée la base harmonique:
this must be a clerical error, for harmonic foundation:

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cresc.

simile

r.H. l.H. r.H. l.H.

dim.

sostenuto

con calore

patetico

*) In Chopins Manuskript *g*, beide Kreuze fehlen, wohl Schreibfehler.
*) *Le manuscrit de Chopin a ici un sol, les deux dièses manquent, ce qu'il faut attribuer sans doute à une erreur de plume.*
*) In Chopin's manuscript we find *g*, both sharps are wanting, must be clerical error.

leggiero

melodico

tenuto

legat.

ritenuto

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

r.H.

l.H.

in tempo

dolce

distinto

1.

2.

*) Laut Manuskript; in anderen Ausgaben der Parallelstelle (2 Takte früher) entsprechender.
*) *Conforme au manuscrit; d'autres éditions notent comme se rapportant mieux au passage correspondant (2 mes. plus haut.)*
*) According to manuscript; in other editions more in accordance with the parallel passage (2 bars before.)

sempre f

p

r. H.

5-1

espress.

p

dim. *pp*

cresc.

f

r. H. *l. H.*

dim.

sostenuto

con calore

p

f

tr

f

leggiero

l. H.

r. H.

tenuto

riten.

in tempo

dolce

Ped.

cresc.

f

ff

Scherzo.

Molto vivace.

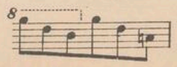
leggiero

brillante

poco ritenuto

in tempo

*) Laut Manuskript; in anderen Ausgaben immer:
*) *Conforme au manuscrit; d'autres éditions portent toujours:*
*) According to manuscript; in other editions always:



cresc.

l. H.

ff

p legato

pp

misterioso

p

pp

pp

pp

poco ritenuto

in tempo

non troppo legato

brillante

8

8

poco ritenuto

l. H. *f*

cresc.

ff

Largo. M.M. ♩= 52-56.

ff *p* *cantabile*

cresc. *dim.* *pp*

f

3434 13 45 23 21 214

M.M. ♩=80-88.
sostenuto

5 4 3 2 1

dolce

dim. sempre

4 1 3 2 3 1 2 1 5-4

dim.

mp

con forza

f

dolce

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped.

pp

Ped.

cresc. tr tr dim.

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

pp p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped.

dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f tr tr dim.

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

pp

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

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

Finale.

Presto non tanto. M.M. ♩.=126.

marcatissimo

f *cresc.*

8

agitato

p

con passione

ff

dim.

sf

r. H.

l. H.

l. H.

leggiero non legato

simile

sfz

cresc.

f

f

con passione

ff

l. H.

leggiero

cresc.

Ped.

cresc.

sf

cresc.

impetuoso

l.H.

cresc.

f incalzando il tema

cresc.

ancora più *f*

passionato

ff brillante

marcatissimo

agitato

dim.

con brio

cresc.

coll 8va ad libitum

8va

Variations brillantes.

Sur le Rondeau favori: „**Je vends des Scapulaires**" de Ludovic.

Fräulein **Emma Horsford** gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 12.

Allegro maestoso. ♩=116.

1.

risoluto sf

con forza

cresc.

p (poco rit.)

a tempo

dolce

legato

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poco riten.

simile

p

dim.

leggierissimo

poco rallent.

Thême.

Allegro moderato. M.M. ♩.=76.

dolce pp

cresc.

sf

legato

riten.

f

ff

♩.=92.

legato

cresc.

sf

riten.

p

poco cresc.

cresc.

p

leggieriss.

riten.

ff

p

f

ff

Scherzo. ♩=66.

pp

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

simile

dim. e riten.

sf

f

p

f

p

cresc.

p

cresc.

poco stretto

dim. riten.

dolciss.

Ped. * Ped. *

riten.

pp

rall.

mp

Ped. Ped. Ped. * Ped. *

Lento. ♪=120.

ten.

con anima

Ped. legato * Ped. * * Ped. * Ped. * Ped. *

riten.

*)

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

*) Falsche Baßführung, Herausgeber spielt hier:
La conduite de la basse est fausse; l'auteur de cette édition joue ici:
Wrong progression of bass, the editor plays this passage:

leggieriss.

leggieriss.

dolciss.

poco cresc.

riten.

Französische Ausgabe:
Edition française:
French edition:

rall.

a tempo

ten.

delicatiss.

cresc.

dim.

rall.

sempre dim.

Scherzo vivace. ♩.=76.

pp

a tempo

delicatamente
poco rall.

dolciss.

ff

f

dolce

simile

*) Auch: wie im ersten Takt.
Ou aussi: *comme dans la première mesure.*
Also: as in the first bar.

cresc.

f

cresc.

leggiero
p non troppo legato

scherz.

f

cresc.

sf

decresc.

sopra

f

leggiero

p

Ped.

f

cresc.

con fuoco

ff

p

sempre più animato

cresc.

simile

veloce

sf

cresc.

dim.

riten.

a t.

f

cresc.

ff

l.H.

ff

Bolero.

Frau Gräfin E. von Flahault gewidmet.

Op. 19.

Introduzione.

Allegro molto. ♩.=88.

2.

ff risoluto

p leggierissimo e ben legato

poco - - - a - poco - - - cre - - poco più

animato

scen-

do

f

meno f

dim.

p

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dim. - - - - - e

poco rallent - - - - -

Più lento. ♪=126.

mf con anima

p

sf

p

cresc.

sf

p

accelerando

cresc.

dim.

molto accelerando

e dim.

(poco rit.)

Allegro vivace. ♩= 88–100.

ten.

sf p

ten.

sf

con grazia

p

ten.

cresc.

sf

cresc.

dolce

*) Oder: Ou: Or:

simile

cresc.

poco ritenuto

a tempo

dim.

con energico

risoluto

con anima

senza Ped.

cre - scen - do

(poco rit.)

p leggiero

ten.

dolce

con forza

dolciss.

ritenuto

a tempo

dim.

f

p

cresc.

sf

p

pp

ritenuto

a tempo

poco rallent.

a tempo

pp

8

sf p leggieriss.

Ped. * Ped.

cresc.

sf p

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

ritenuto

cresc.

a tempo

p

sf

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

8

ten.

cresc.

8

cresc.

ritenuto

a tempo

f

sf

p

dim.

sf p

cresc.

f

cresc.

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

ff

Ped.

risoluto

ff

ten.

Ped. Ped.

accelerando

f

dim.

Ped.

ff

Ped.

Tarantelle.

Op. 43.

Presto. M. M. ♩. = 160 – 176.

3.

f *dimin.* *p*

ff *non legato* *f* *ff* *p*

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Ped. Ped. Ped. Ped. Ped. ✻ Ped. ✻

sf *pp* Ped. ✻ *senza* Ped.

Ped. Ped. *sf* *sf* *ff* Ped. ✻ Ped. ✻

sf *ff* Ped. ✻ Ped. ✻

sf Ped. *p* Ped. Ped.

Ped. Ped. *simile* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *sf* Ped.

poco a poco più animato

più animato

p

f

f

f

dim.

Ped.

*

sempre più animato e cresc.

pp
non legato

senza Ped.

cresc.

sfp *p*

f *sf*

sf *sf* *sf*

sf *sf* *cresc.* *sempre*

sf *fff*

sf

Presto.

ff

Allegro de Concert.

Fräulein F. Müller gewidmet.

Op. 46.

Allegro maestoso.

*) quasi Clar. e Fagotti

4.

quasi Corni

cresc.

cresc.

*) Bis zum Solo-Klaviereinsatze die ganze Introduction orchestral spielen; es ist, wie man es sofort am Klaviersatz merken kann, ein Klavierauszug eines Orchestertutti.

Toute l'introduction, jusqu'à l'entrée du solo de piano, doit être jouée d'une manière orchestrale. Il s'agit en effet, comme on peut s'en rendre compte au premier coup d'oeil, de la réduction pour le piano d'un tutti d'orchestre.

The whole introduction should be played in the orchestral style up to the entry of the pianoforte solo; it is the pianoforte score of an orchestral tutti, as can be immediately noticed from the pianoforte arrangement.

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cresc.

simile

quasi Timpani

quasi Trombi

*) Klaviermäßiger:

Plus conforme au caractère de l'instrument:

More in keeping with the pianoforte:

p

cresc.

ff

cresc.

f

cresc.

radolcendo

p

quasi Oboi e Clar.

Viol. e Celli

rallentando

quasi Clar. e Fagotti

pp

p (Cadenza ad lib.)

accel.

rite - ff -

nuto

sf *dolce*

*) Solo-Klaviereinsatz.
Entrée du Solo de Piano.
Entry of solo pianoforte.

**) Oder:
Ou:
Or:

f (poco allarg.)

sonore

f

Ped. Ped. Ped.

con bravura

Ped. Ped. Ped. Ped. Ped.

p

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

sf *cresc.*

sf *cresc.*

Ped. Ped.

sf *cresc.*

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

Ped.

dim.

Ped. Ped. Ped.

sf *cresc.*

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

simile

poco ritenuto

sostenuto

mf

Ped. Ped.

mp

cresc.

p cresc.

f sonore

cresc.

con forza

poco ritenuto

ten.

a tempo

f

cresc.

cresc.

f

p *f* *cresc.* *marcato* *stretto* *ff*

Ped. ✻

*) Orchester-Tutti.
*) *Tutti d'orchestre.*
*) Orchestral tutti.

*) *sempre ff* *p*

ff *liberamente* *ten.*

**)

*) Klaviermäßiger:
*) *Plus conforme au caractère de l'instrument:*
*) More in keeping with the pianoforte:

1. g. 1. auch: *aussi:* also:

**) Klavier Solo
**) *Piano solo.*
**) Pianoforte solo.

tr ten. tr

34 tr ten. tr

Ped. Ped. Ped.

3 3 3 3 3 3 3 3 3 3

Ped.

legato

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

143 8

Ped. Ped. Ped. Ped.

8 leggieremente

Ped. Ped. Ped.

8

3 3 3

sf. f

Ped. Ped. Ped.

8

sf f

Ped. Ped. Ped. Ped.

8

sf

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

dolce

cresc. radol

cendo cresc.

marcato

cresc.

ff stretto

con forza

*) Orchester-Tutti.
*) *Tutti d'orchestre.*
*) Orchestral tutti.

Berceuse.

Frau Elise Gavard gewidmet.

Op. 57.

Andante. M.M. ♪= 116.

5.

p *dolce* *simile* *tr*

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armonioso

sostenuto

pp

p

dim.

senza rit.

pp

Barcarole.

Baronin von Stockhausen gewidmet.

Allegretto. M.M. ♩.= 76-84. **Op. 60.**

6.

f *dim.*

p

cantabile

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cresc

leggiero

cantando

*) Für kleinere Hände:
Pour les petites mains:
For smaller hands:
links
main gauche
left hand

cresc.

dim.

cresc.

dim.

f *dim.* rallent.

poco più mosso

pp

ten.

s.v.

ten.

sempre p

simile

*) Wie früher.
Comme plus haut.
As before.

ten.

cresc.

f

fp cresc.

tr

f

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

fp

cresc.

ritenuto

poco più mosso M.M. ♩.=100.

con abandono

p

dim.

tr

meno mosso ♩.=88.

mf

p

poco rit.

a tempo

dolce sfogato liberamente

cresc.

Tempo I.

ritenuto

f

cresc.

sempre cresc.

cresc.

più mosso

♩ = 100

ff

sempre più

grandioso

*) In der ganzen Coda (eine der kühnsten und mächtigsten Eingebungen Chopins) den verkappten Orgelpunkt anzeigen und mitschattieren.

On aura soin, dans toute la Coda (l'une des inspirations les plus puissantes et les plus audacieuses de Chopin) de marquer la pédale latente et de la nuancer comme l'ensemble de la phrase.

Throughout the Coda (one of the boldest and most powerful inspirations of Chopin) one should mark and help to shade the disguised organ point.

Marche funèbre.

Op. 72. Nº 2. Op. posth.

Komponiert 1829.

Tempo di Marcia. (♩=84)

7.

p *cresc.*

mf *p*

cresc.

p

Trio. *legato*

cresc. *f* *p*

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f *p*

dim. *p*

p *cresc.*

mf *p*

cresc. *f*

Trois Ecossaises.

Op. 72. Nº 3. Op. posth.
Komponiert 1830.

Vivace. M.M. ♩= 108.

8.

mf *brillante*

f

non legato

V. A. 3820. Copyright 1913, by Breitkopf & Härtel, New-York.

f

Op. 72. Nº 4. Op. posth.
Komponiert 1830.

M. M. ♩= 100 - 108.

9.

f

V. A. 3820

Op. 72. Nº 5. Op. posth.

Komponiert 1830.

M.M. ♩=96.

10.

mf *con grazia*

f

cresc.

f

f

auch:
auss:
also:

Variations

sur un Air national allemand.

Introduzione.
A capriccio.

Frau Oberst Sowińska gewidmet.

Op. posth.

11.

f legato e brillante *dim.* *sostenuto* *p* *ff*

f veloce *dim.*

leggieramente

legato

leggierissimo

sempre legato *p*

pp e rall

p legato

delicato

pp

p *diminuendo e rallentando*

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Thema.

Andantino. M. M. ♩ = 54.

simplice

p

p

delicato

Var. I.

Elegantamente. (♩ = 80)

mezza voce

stacc. *fz*

pp *poco rall.*

a tempo

Var. II.

Scherzando. (♩ = 72.)

fz *p* *fz* *p* *f* *dim.* *f* *p*

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

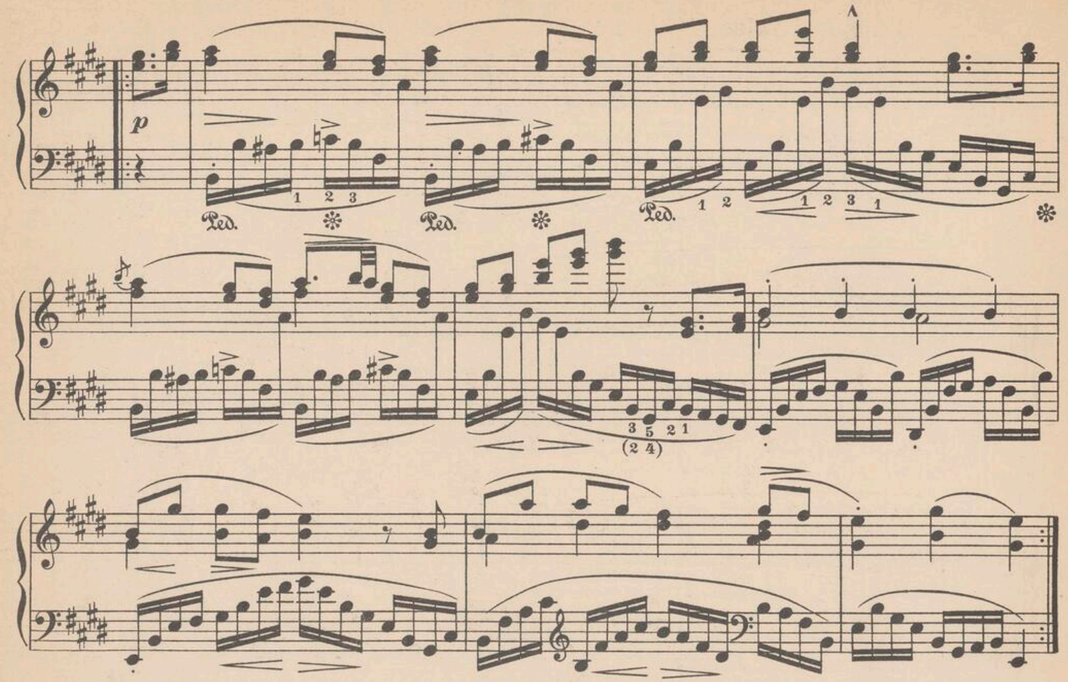
f *dim.*

Var. III.

Tranquillamente. (♩ = 60.)

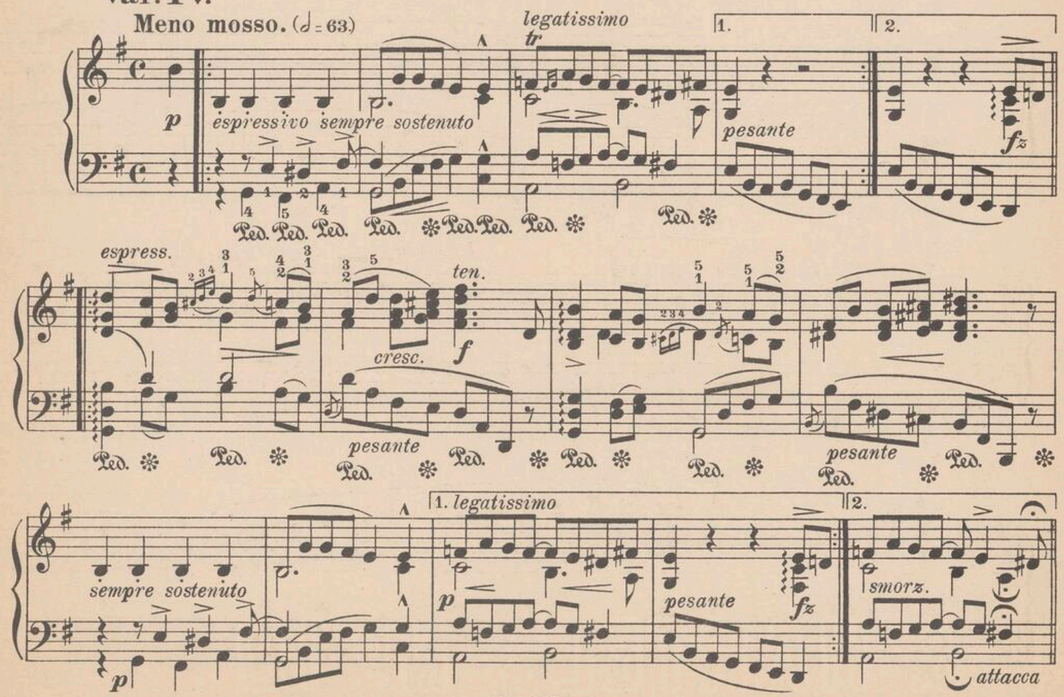
p

marcato

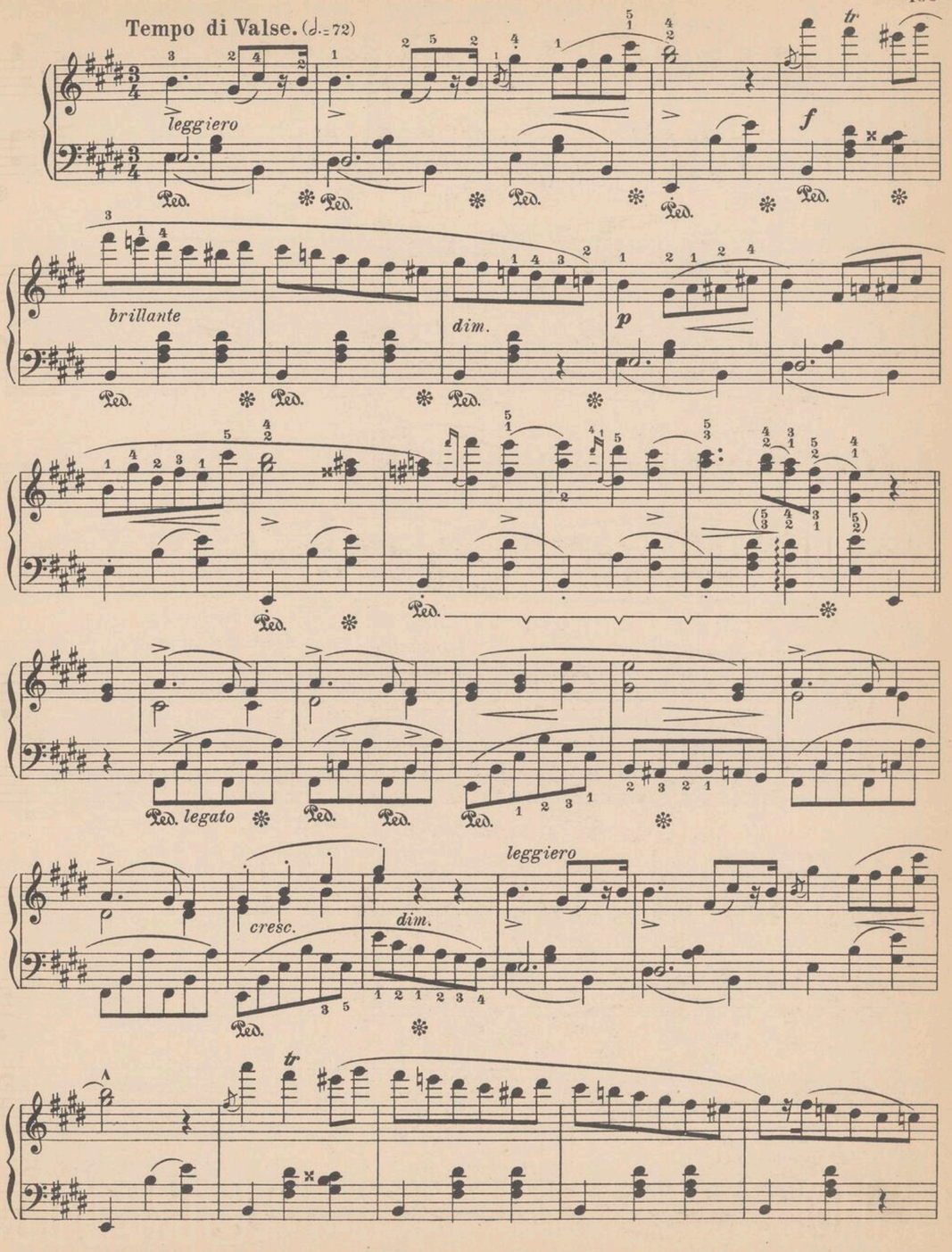


Var. IV.

Meno mosso. (♩= 63)



Tempo di Valse. (♩.= 72)



cresc.

fz

(2) *cresc.*

f *elegantemente*

dim.

f risoluto

marcato

cresc.

f

dim.

poco più animato

f *cresc.*

p

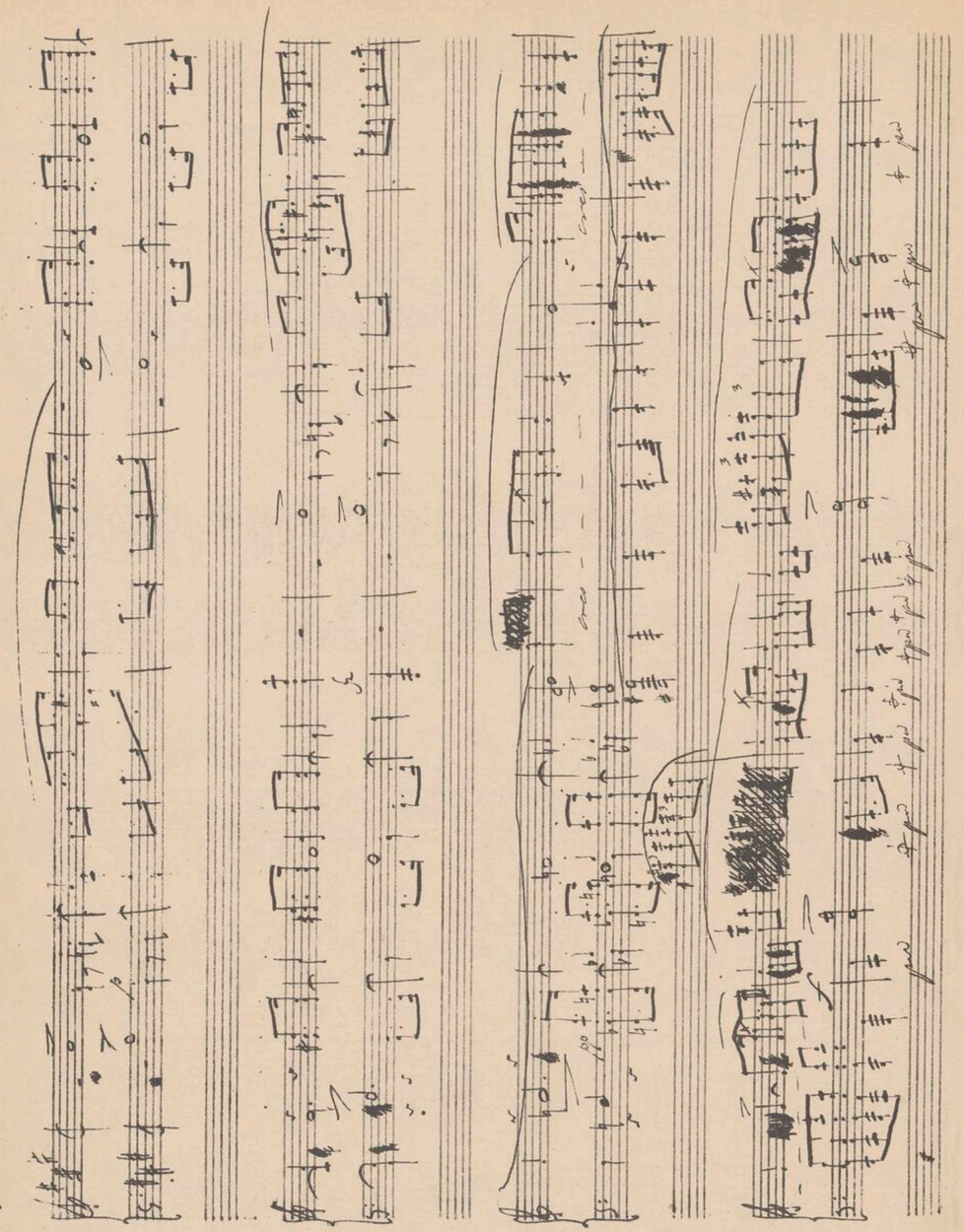
il canto

ben marcato

poco *a* *poco* *cresc.*

ff

ff



Chopin, Konzert-Allegro Op. 46

Originalhandschrift. Eigentum der Originalverleger Breitkopf & Härtel, Leipzig

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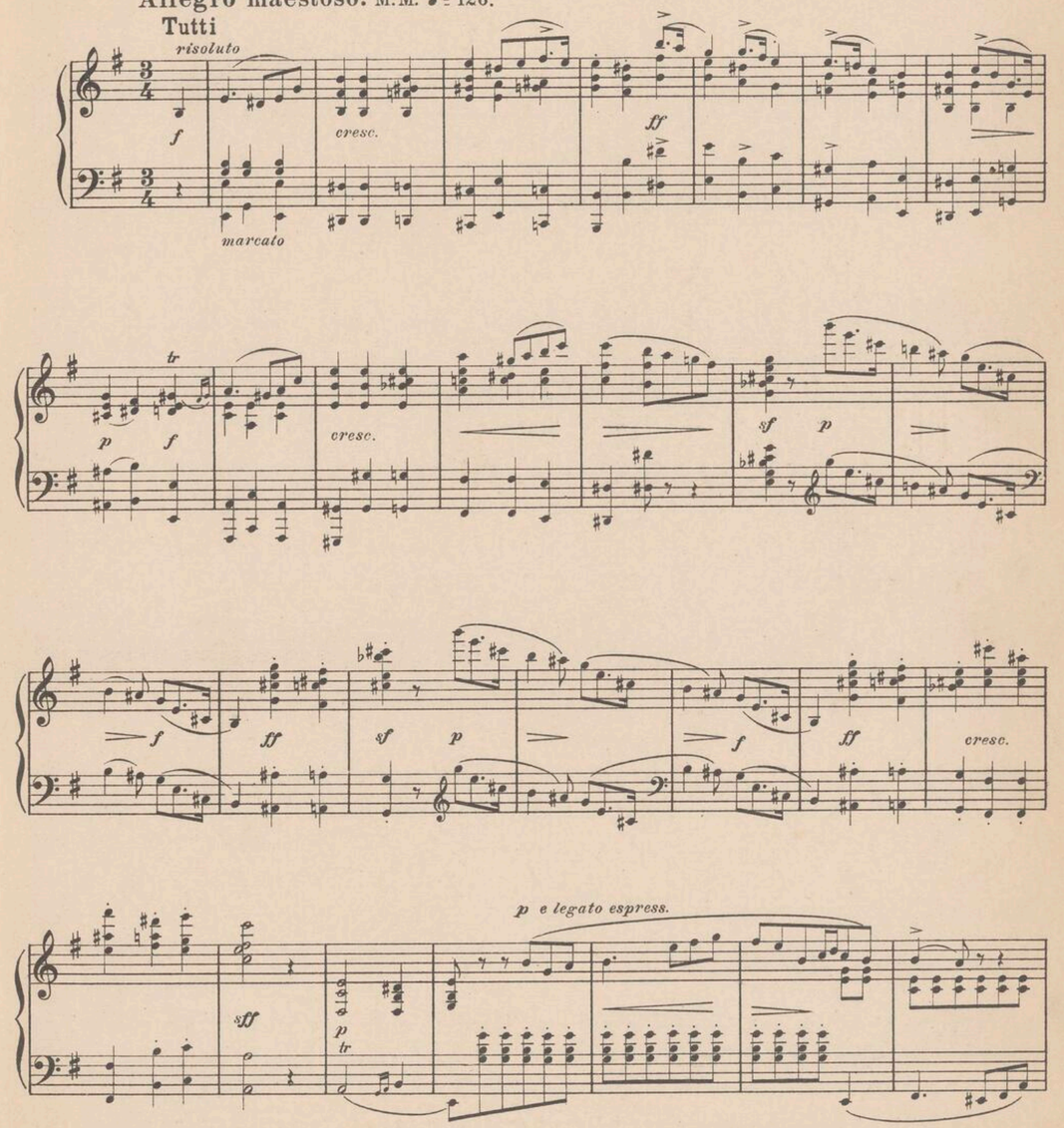
Concerto I.

Friedrich Kalkbrenner gewidmet.

Herausgegeben von **Ignaz Friedman.** **Fr. Chopin, Op. 11.**

Allegro maestoso. M.M. ♩ = 126.

Tutti



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cresc.

cresc.

f sf

A

ff

f pp

Fl.

legatissimo

p

dol.

Clar.

Cantabile.
legatiss.

p

p

15

Ped. *

cresc.

f

cresc.

sf

ff con forza

B

ff

Cor.
sfp

Clar.

Fag.

dim.

ff

ff

Cor.
sfp

Clar.

Fag.

pp

legatiss.

Fl.

p

sempre più *p*

smorz.

C
Solo

ff

tr

ff

p espress.

sf

Vcl.

legatiss.

m.d.

sf

stretto

pp

risoluto

staccato

con forza

sf *p*

tranquillo

poco agitato

dim.

p

Ped. Ped. Ped.

cresc.

f

Ped. Ped. Ped. Ped.

pp

f

Ped. Ped. Ped. Ped. Ped.

D *con fuoco*

pp

sf

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

sf *cresc.* *fff*

Ped. Ped. Ped.

dimin.

f

Ped. Ped. Ped.

cresc.

*)

con forza

appassionato

p dolce

Ped. Ped.

*) wird gewöhnlich sicherheitshalber gespielt:
*) *Se joue habituellement, pour plus de sûreté:*
*) Generally played for the sake of safety.

con espressione

legato

*)

con anima

cresc.

sf

*) In manchen Ausgaben:
*) *Dans plusieurs éditions:*
*) In many editions:

con forza

stretto

appassionato

f

p

f

p

sf

legatissimo

stretto

sf

fagitato

cresc.

stretto

riten.

E a tempo

sf

sf leggierissimo

poco cresc.

a tempo

risoluto

riten.

cresc.

sempre cresc.

p delicatissimo

cresc.

dolce

ben marcato

cresc.

cresc.

sempre più cresc.

cresc.

sempre più cresc.

ff ben marcato

Tutti

F

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

**) Herausgeber spielt hier:
**) *L'auteur de cette édition joue ici:*
**) The Editor plays here:

cresc.

Fl.

Clar.

Cor.

cresc.

pp

G Solo

dolce ed espressivo

p

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

leggierissimo

m.d.

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

legatissimo

Ped. *

leggiero

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

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

a tempo

rall. - - **H** *Risoluto*

sf

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

Ped. * Ped. *

8

Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

Ped. Ped.

Ped. Ped.

sempre più ff

marcato

Ped. Ped. Ped.

8

Ped. Ped. Ped.

sf p

Ped. Ped. Ped.

cresc. ff

Ped. Ped. Ped.

8

fff con bravura

sf

Ped. Ped.

Ped. Ped.

K Tutti

f cresc.

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

ff p f cresc.

sf p f ff sf p f ff cresc.

L Solo

ff p p

19

m.d.

Ped. *

(pp)

8 14

con forza

legatiss.

sfp p tranquillo

cresc.

f *p*

f

pp

tr *tr* *tr*

cresc.

dimin. *cresc.*

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

ff *sf* *sf*

Ped. Ped.

rall.

M a tempo

dolce con espress.

legatissimo

*) 5 3

ff

Ped.

stretto

sempre stretto

cresc.

con passione

tenuto

Ped. Ped. Ped. Ped. Ped.

ritenuto
con forza

agitato
a tempo

N

sf non legato

Ped. Ped. Ped. Ped. Ped.

*) Wird gewöhnlich so gespielt:
*) *Se joue habituellement ainsi:*
*) Is generally played thus:

(pp)

con fuoco

cresc.

643

Ped. Ped.

sempre più animato

cresc.

m.g.

cresc.

*) Variante des Herausgebers:
*) *Variante de l'auteur de cette édition:*
*) Editor's variation:

cresc.

Tutti

marcato

Cor.

Fl.

*) Oder wie in der Parallelstelle:
*) *Ou comme dans le passage correspondant:*
*) Or as in the parallel passage:

Romanze.

Larghetto. ♩=80.

Tutti

Violini con sordini

pp legatissimo

sempre pp

Solo **cantabile**

sostenuto

cresc.

p

Viol.

legatissimo

cresc.

A

f sf sf p

espressivo

cresc.

leggierissimo e legatissimo

dim.

pp

Fl.

p

f

p

cresc.

con forza

sf p leggiero

dim.

dolcissimo

dim. e rallent.

pp delicatissimo e legatissimo

smorz.

dim. e rallent.

B a tempo

Tutti

Viol.

Solo

leggieriss.

legato

cresc.

con fuoco

sf p

dimin.

legatissimo

leggierissimo

cresc.

agitato

Cor. Fag.

con forza

C sotto voce

dimin.

p dramatico

il basso sempre legato

cresc.

con forza

cresc. appassion.

p dolce

cresc.

leggierissimo

dimin.

Fl.

D

leggierissimo

cresc.

cresc.

f e veloce

sf p dolcissimo

(tr)

leggierissimo

dim.

pp

smorz.

rallent.

leggierissimo dim. e rall.

a tempo

Tutti

Viol.

Vcl.

E Solo

legatissimo

sempre leggierissimo

armonioso

dim.

sempre legatissimo

dimin.

poco rallent.

smorz.

attacca

Rondo.

Vivace. ♩=104.

Tutti

Clar.

Fl.

Oboe

Fag.

sf risoluto

pp

ff

Solo

dim.

p

p scherzando

staccato

suivez

p

rall.

leggierissimo

legatissimo

Fl.

Clar.

p leggieriss.

rallent.

dim.

a tempo

stretto

poco riten.

a tempo

A

Tutti

cresc.

ff

p

cresc.

Solo

p leggierissimo *dimin.* *poco rall.* a tempo *sf*

scherzando

Tutti *ff* *p*

ff *cresc.* *sf*

cresc. Solo *ff risoluto*

B Viol *sf*

Fl. Clar. *p* *f legato* *p*

cresc. *legato* *f*

cresc. *legato* *f*

p *legato* *f*

p *cresc.*

(3 2)

dolce

marcato

cresc.

sf

cresc.

sf

leggierissimo legatissimo e dim.

rall.

C

a tempo

Tutti

Viol.

pp

Solo

dolce

Tutti

Viol.

Solo

Tutti

Viol.

pp

Solo

poco stretto

rall.

Tutti

Viol.

Solo

sf

ff

cresc.

Tutti

D Solo

ten.

sf *p*

Ped.

sempre legato

cresc.

sf

f

legatissimo

p

ben marcato

cresc.

simile

sempre più f

sf *p* *brillante*

leggierissimo

Tutti
Viol.

Solo

p

E

dolcissimo

a tempo

poco rall.

p dolcissimo

a tempo

rall.

f

A

a tempo

stretto poco riten.

F

Tutti

cresc.

ff

p

Solo

leggiero dimin.

rall.

a tempo

scherzando

Tutti

ff

p

ff

cresc.

G Solo

sf *legato*

cresc.

cresc.

dim.

ten.

sf

dim.

cresc.

ff

cresc.

p legato

sf

marcato

cresc.

sf p

cresc.

con fuoco

cresc.

sf

H

sf p

sf

f

cresc.

sf

cresc.

387

Ped. Ped. Ped.

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

8

cresc.

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

8

ff

Ped.

3 2 4

I

cresc.

Ped.

sf *p*

Tutti
Viol.

Solo

p

Tutti
Viol.

Solo

8

8

Tutti
Viol.

Solo

dolcissimo

poco stretto

pp rallent.

Tutti
Viol.

a tempo

Solo

f

cresc.

f

Tutti

Solo

K

f brillante

sf *p*

Ped. Ped. Ped. Ped. Ped.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped. ✻

sempre cresc.

sf

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

sf

dolce

Ped. ✻ Ped. ✻

L

leggiero

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

simile

f

veloce

Ped. *sf* Ped.

sf ✻ Ped. *sf* Ped.

cresc.

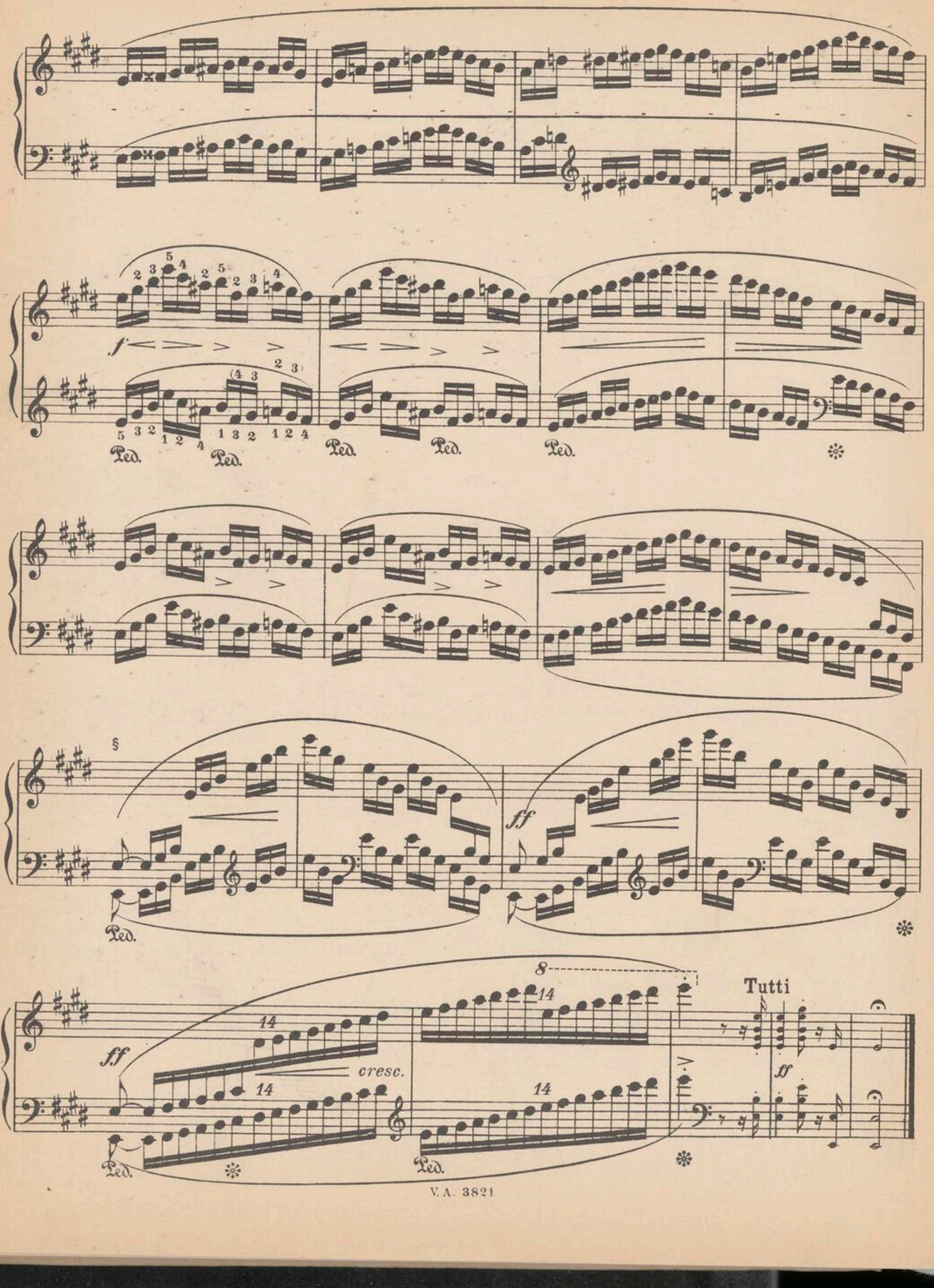
✻

*) *sf*

cresc.

Ped. Ped. ✻

*) Oder nach Tausig in Oktaven bis zum Zeichen §.
*) *Ou, comme Tausig, en octaves jusqu'au signe §.*
*) Or, according to Tausig, in octaves up to the sign §.

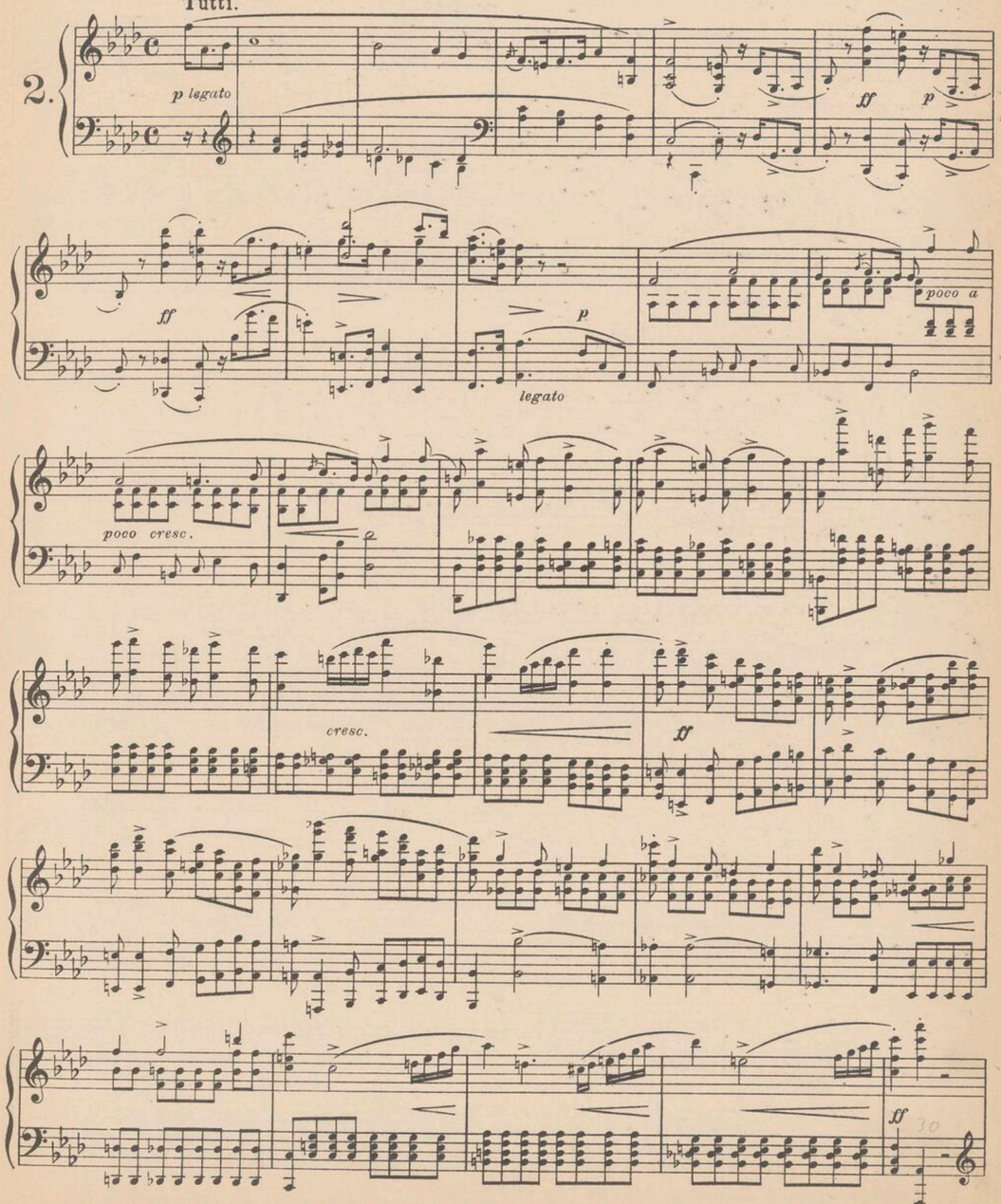


Concerto II.

Frau Gräfin Delphine Potocka, geb. Gräfin Komar gewidmet.

Maestoso. ♩= 138. **Op. 21.**

Tutti.



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A

p

Ob.

dolce e legato

f

Fag.

Cor.

Viol.

cresc.

ff

sf p

Clar.

Cor.

Fag.

Fl.

Viol.

f

f sf

Fl.

Viol.

Fl.

Viol.

sf sf sf p

p

Solo.

B

ff

pp

Ped.

legato

p

Ped.

f

Ped.

ff

con forza

Ped.

p

Ped.

sempre legato e piano il Basso

Ped.

espress.

cresc.

f

Ped.

stretto

sostenuto

cresc.

cresc.

legato

poco riten.

a tempo

C *con anima*

leggiero

poco riten.

a tempo

mf

p *con abandono*

con forza

cresc.

sempre più stretto

ff *pp* *leggierissimo*

p con duolo

risoluto

pp dolce

*) oder auch:
*) *Ou aussi:*
*) Or also:

**) Ausgezeichnete Variante von Leschetizky:
**) *Variante excellente de Leschetizky:*
**) An excellent variation by Leschetizky:

u.s.w.

fz cresc. ff sf

D Tutti.

cresc. ff f cresc. p Clar. Fag.

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

pp cresc. f

ff ff

Fl. sf p Fag.

Solo.
a tempo

poco ritard. con anima

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

*) Viol. Fag.

Ped.

*)

Viol.

p f

Ped. Ped. Ped.

con forza

Ped. Ped. Ped.

pp f legatissimo pp pp f

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

tr 8 leggieriss. 8 leggieriss.

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

a tempo

poco ritenuto 8 m.s.

Ped. Ped. Ped. Ped.

sf f Ped. Ped. Ped.

p m.s. Ped. Ped.

sf f Ped. Ped. Ped.

sf Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

sf Ped. Ped.

sf Ped. Ped. Ped. Ped. Ped. Ped.

poco a poco cresc. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

f

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

sf *sf*

Ped. Ped. Ped. Ped.

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

con forza

Ped. Ped. Ped. Ped. Ped.

E **Tutti**

f

Ped. Ped. Ped.

crerc. *ff* *sempre*

Solo

ff *ff* *sf* *p* *tr* *sostenuto* *poco riten.*

a tempo

con anima *dolciss.* *ritenuto*

Ped. Ped. Ped.

a tempo

Ped. Ped. Ped.

mf *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

Ped. ✻ Ped. ✻

ff *sf*

Ped. ✻ Ped.

pp *dolce*

sf *cresc.*

con fuoco *cresc.*

ff

*) Vergleiche Parallelstelle.
*) *V. le passage correspondant.*
*) Compare parallel passage.

cresc.

ff *cresc.*

sf **Tutti**

ff *f*

sf

ff *p* *f* *f* *ff*

Larghetto. ♩= 56.

Solo

Fl. Ob. Viol. Clar. Fag. Fl. Ob. Clar. Fag. Viol.

pp

molto con delicatezza

dim.

dolciss.

legato

dim.

cresc.

con forza

F a tempo

ff

delicatiss.

poco ritenuto

f

legg.

dolciss.

stacc.

raddolcendo

string.

smorz.

Viol.

con forza

Viol.

Fl.

appassionato

con forza cresc.

sempre più stretto

cresc.

sotto voce

Fl.

Clar.

Fl.

Clar.

cresc.

f

con forza

ff

p

smorz.

legg.

Cor.

pp

G

Fl.

velocciss.

cresc.

pp delicatiss.

legatiss.

dolciss.

a tempo

dim.

rallent.

sosten.

pp

con forza

(poco rit.)

dolciss.

con abandono

f

Tutti

a tempo

riten.

Fl.
Ob.

Viol.

Clar.

Fag.

pp

f

dim.

smorz.

*) Originalfingersatz von Chopin.
*) *Doigté original de Chopin.*
*) Original fingering by Chopin.

Allegro vivace. ♩= 69.

p *semplice ma* *graziosamente*

Ped.

342

sf *ben legato*

Tutti

ff

Solo

sf

243

p

323

molto legato

f *cresc.*

H

Tutti

ff

Fl.

p

Cor.

Fag.

Solo

riten.

in tempo

leggieramente

Ped.

Tutti

Clar.

Fag.

Fl.

Ob.

Viol.

Viol. col legno

pp

Scherzando.

I Solo

poco riten.

in tempo

rubato

f p

a tempo

riten. f Fag. risvegliato sf

f rubato

p

pp

dolciss.

dolciss. dim.

riten.

a tempo

mf

pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Ped. Ped.

8

legatiss.

leggieriss.

dim.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8

sf

m.g.

Ped. Ped. ✻ Ped. ✻ Ped.

8

Ped. ✻ Ped. ✻ Ped. ✻

p non legato

cantando

Ped. Ped. ✻ Ped.

Ped. Ped. Ped.

p

pp

tr

smorz.

a tempo

K

tr

rallent.

risvegliato

cresc.

f

ff

p

cresc.

Tutti

Solo

sf

p

poco a poco cresc.

dolciss.

Clar.

Clar.

pp

ppp

teggieramente

rit.

a tempo

tr

Tutti L

Solo

a tempo

riten

con forza

M

Tutti

ff p f f

ff p Solo brillante

Ped.

(5)

p f

Ped.

(3) cresc.

Ped.

sf pp legatissimo

Ped.

Tutti

Solo

dim

ff

cresc.

Tutti

„Là ci darem la mano“

de l'Opéra „Don Juan“

Varié.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 2.

Titus Woyciechowski gewidmet.

Introduzione.

Largo. ♩= 63.

1.

Tutti

Vcl.

Solo

ben marcato

leggieramente

poco cresc.

ten.

sosten.

legato assai

espress.

sempre legato e tenuto

legatiss. e dim.

mezza voce

simile

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sf dim. p dim.

ben marcato il canto

sf p cresc. sf

p leggiero 20 sf con forza

dim. p pp rallent. smorz.

Un poco più mosso. ♩= 80.

Tutti Solo risoluto

Tutti Solo staccato

Tutti ten. Solo legato

dim. energico

sempre legato

sempre ben marcato

cresc. dim.

p calando

pp *poco a poco cresc.*

il basso legato

al *dim.*

leggierissimo

p

cresc.

dim.

delicato

p *dim.*

pp il basso

dim.

staccato ma leggiere e sempre più piano
accelerando

poco a poco calando

ppp *sf*

con forza e prestissimo

attacca

*) Originalfingersatz von Chopin.
*) *Doigté original de Chopin.*
*) Original fingering by Chopin.

Thema.

Allegretto. ♩=53.

simplice

mezza voce

ten. *sf* *ten.* *ten.*

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

sf *sf ten.*

Ped. Ped.

sf *ten.* *sf* *sf*

Ped. Ped.

ten.

sf *sf* *sf*

sf *ten.* *leggiero*

Tutti

Fl. Viol.

f *p* *f*

Cor.

Var. I.

Brillante. ♩= 76.

marcato

Solo

m.v. *cresc.*

sempre legato

Ped. Ped. Ped. Ped. Ped.

dim. *sf*

legato *ten.*

Ped. *cresc.*

1. 2.

Ped. *fz* Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

cresc.

Ped. Ped.

cresc.

Ped.

ten.

cresc.

Ped. Ped.

sf

cresc.

Ped.

dim.

sf

cresc.

Ped. Ped. Ped.

f

fz

Ped. Ped. Ped. Ped.

Tutti

f

Fl

Clar.

p

f

Var. II.

Veloce ma accuratamente. ♩= 92.

Solo

*) Man bediene sich dieser Baßstimme beim Spiel ohne Begleitung.
*) *On utilisera cette basse, lorsqu'on jouera sans accompagnement.*
*) This bass part should be used when playing without accompaniment

p cresc.

8

f dim.

Ped.

p cresc.

8

f legatiss. dim.

Ped.

p

cresc.

sf cresc.

cresc.

f

Tutti

f

Cl.

p

Fl.

f

Var. III. ♩ = 63.

Solo

sempre sostenuto

m.v.

preciso

cresc.

sf

cresc.

sf

p

dim.

tr

cresc.

sf

1.

cresc.

2.

f

p

sf

sf

sf

f

ben marcato

cresc.

Ped. ✻ Ped. ✻

sf

sf

legatiss. e cresc.

Ped. ✻ Ped. ✻

tr

f

tr

sf

cresc.

f

dim.

tr

sf

sf

Tutti

f

f

Fag.

p

Cor.

f

Var. IV.

Con bravura. ♩= 92.

Solo

sempre staccato e forte

p

sempre staccato

f

p

cresc.

p

f

Tutti

f

marcato

cresc.

ff

p

sf

p

sf

p

Var. V. ♪ = 69.

Adagio.
Solo

espressivo *sf*

sf *cresc.* *f* *p* *pp* *con* *ff*

forza *risoluto* *pp*

p leggier. e legato

sf

pesante

Cantabile e molto legato.

espress.

pp *ppp*

ten.

sf *cresc.* *p*

legatiss.

sf *cresc.* *dim.*

stretto e con forza

sf

cresc.

p delicato

calando *smorz.* *pp*

Alla polacca. M.M. ♩= 96.

Tutti

Solo.

f *sf* *cresc.* *sf* *p* Ped. Ped.

Vcl.

sf *scherzando*

Ped. Ped. Ped. Ped.

con eleganza

Tutti

1-5

f *cresc.*

Solo

f *legato*

Ped. Ped. Ped.

tr *sf* *sf* *sf*

Ped. Ped. Ped. Ped.

legato

ten. *ten.* *ten.* *ten.*

Ped. Ped. Ped. Ped.

tr *cresc.*

ten.

Ped.

sf *p molto legato* *cresc.*

Ped. Ped.

Tutti

f *cresc.*

Ped. Ped. Ped. Ped.

Solo

leggier.

sf

cresc.

f

sf

dim.

f legato

dim.

sf

cresc.

Ped.

f

dim.

sf

Ped.

p

cresc.

f sf p sf p dim.

cresc.

8 *f* *dim.*

cresc. *sf* Ped. Ped. Ped.

sf *dim.* Ped. Ped. Ped.

8 *sf* *cresc.* Tutti Fl. *f* *ff* Ped.

Cl. *p* Fag. *tr* *cresc.* Solo *sempre legato* *sf* *p* *sempre ben marcato* Ped.

8 L.H. *sf* *sf* *sf* *sf* *cresc.* Ped.

sf *p* 8

sf *f* *sempre legato* *sf* Ped. *energico*

cresc. 8 Ped. Ped. Ped.

8 *ff* *con forza* 8 Tutti Cl. *sf* *p* Fag. Ped. Ped. Ped. Ped.

Solo

sempre legato

ben marcato

sf

sf

cresc.

molto con energia

f

sempre ben marcato

ff

f

p legatissimo leggierissimo e dim.

sf

Ped.

sf

Ped.

p

Ped. Ped.

sempre più piano

f

Ped.

Ped. Ped. Ped.

sempre ff

Ped.

Ped.

Tutti

fff

sf

Grande Fantaisie

sur des airs nationaux polonais.

J. P. Pixis gewidmet.

Introduzione. Op. 13.

Largo non troppo. M.M. ♩=84.

2. Tutti *sempre legato*

Clar. *p dolce* Viol. *pp* Clar. Fag. Fag.

ff *p* Clar. Fag.

Solo *tr* *cantabile*

p *pp*

Ped.

con forza

Ped. Ped.

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tr

Ped. Ped.

f *tr* *leggierissimo*

Ped. Ped. Ped. Ped. Ped.

tr *cresc.* *f con forza*

Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped.

p *poco ritenuto* *dolce*

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

delicatissimo

cresc.

leggierissimo

con anima

poco ritenuto

simile

leggierissimo e legatissimo

cresc.

dim.

cresc.

dim.

poco rallentando

smorz.

Fag.

legato

dim.

Clar.

dolcissimo

Fl.

Air: „Jaz miesiac zaszedł."

Andantino. M.M. ♩. = 69.

dolce e semplice
legatiss.

delicatissimo

Clar.
poco rall.

a tempo

leggierissimo

ten.

sempre legato

dim.

ten.

cresc.

dim.

poco rallent.

a tempo

A

leggiero

8 342

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

8

✻ Ped. Basso ✻ Ped. Ped. Ped. Ped. Ped. Basso Ped.

8

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

cresc. decresc. legato

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

8 cresc.

Ped. ✻ Ped.

V.A. 3822

sfp *poco marcato* *cresc.*

Ped. ✻ Ped. ✻ Ped.

8 *sf* *sf*

✻ Ped.

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

Ped. ✻ Ped.

8 *dim.*

8 *sempre legatissimo*

Ped. Ped. ✻ Ped. ✻ Ped.

V.A. 3822

poco a poco

dimin.

smorzando e rall.

Cor.

Thème de Charles Kurpiński.

Allegretto. M.M. ♩ = 84

Tutti.

con 8va

Cello

Clar.

Solo

rall.

ff

Presto con fuoco. M.M. ♩ = 84.

con forza

ff

quasi Recit. liberamente

riten.

Lento, quasi Adagio. M.M. ♩=50.

con molt' espressione

leggiero

f

sf

sf p

sf

ten. ten.

ten.

con forza ed appassionato

ff

dim.

3 stretto

espr.

ma semplice

f poco riten.

con forza

molto rallent.e dim.

Molto più mosso. ♩= 84.
a tempo

f agitato

Ped.

cresc.

sf

molto agitato

cresc.

decresc.

a tempo

ritenuto

f risoluto

sf *p*

cresc.

f

sf *p*

cresc.

sf

m.g.

legatiss.

Ped.

marcato

sf p

poco cresc.

dim.

poco cresc.

dim.

cresc.

sf p

con forza

poco rit. dim.

Tutti

Viol.

Corni

Fag.

Fl.

Solo

stretto

marcato

cresc.

poco a poco cresc.

Kujawiak.

Vivace. ♩.= 66.

scherz.

dolce

pesante

ten.

leggierissimo

non legato

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

poco più animato

Ped. Ped. Ped. Ped.

Ped. Ped.

scherz.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

sf

Ped. Ped. Ped. Ped.

stretto

Ped. *sf* *sf* Ped.

dim. *poco*

Ped.

B a tempo

rallent.

Fig.

tr

Ped. Ped.

simile

cresc.

ff

Tutti

Violini

con forza

Solo

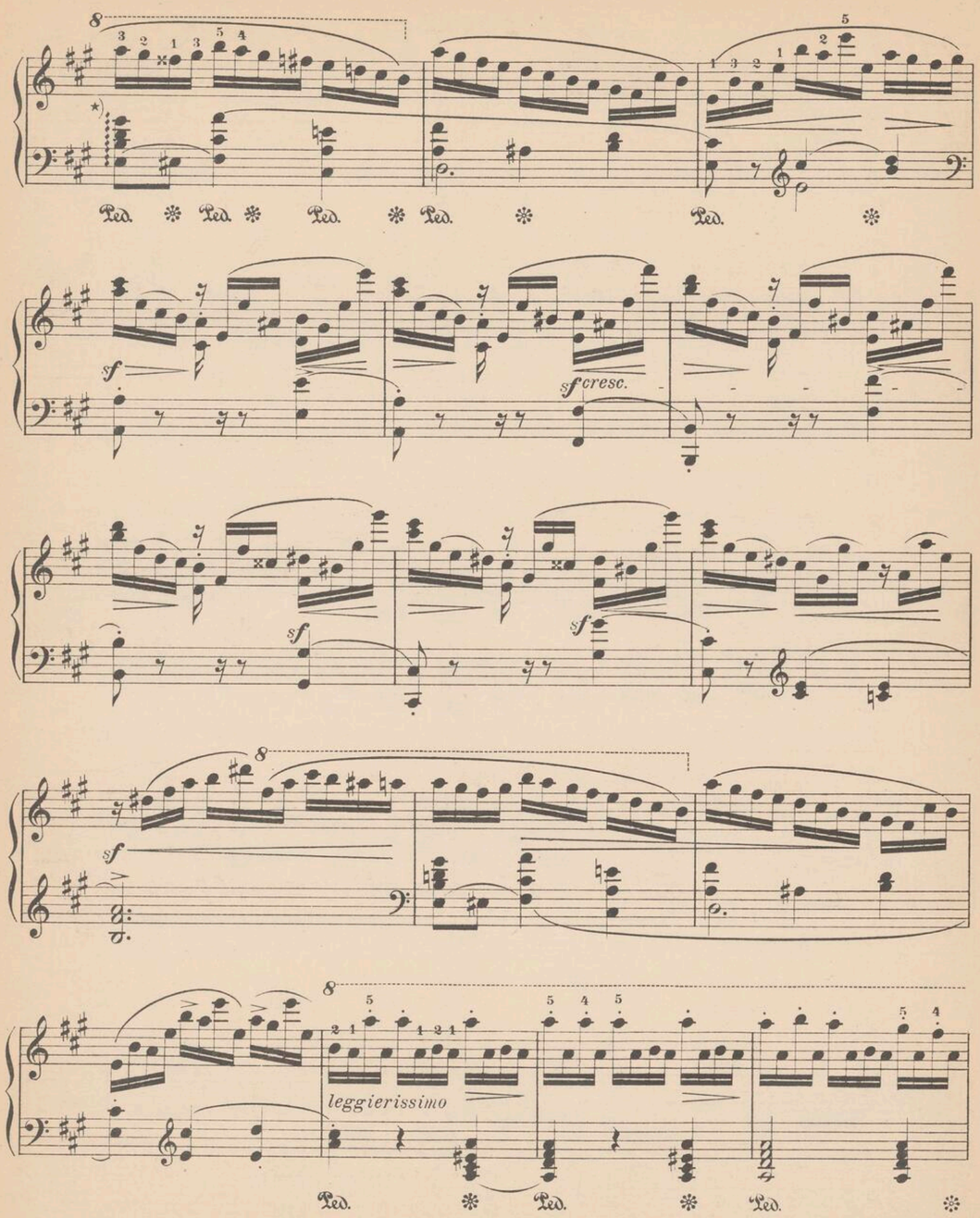
brillante

sf

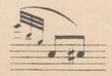
C

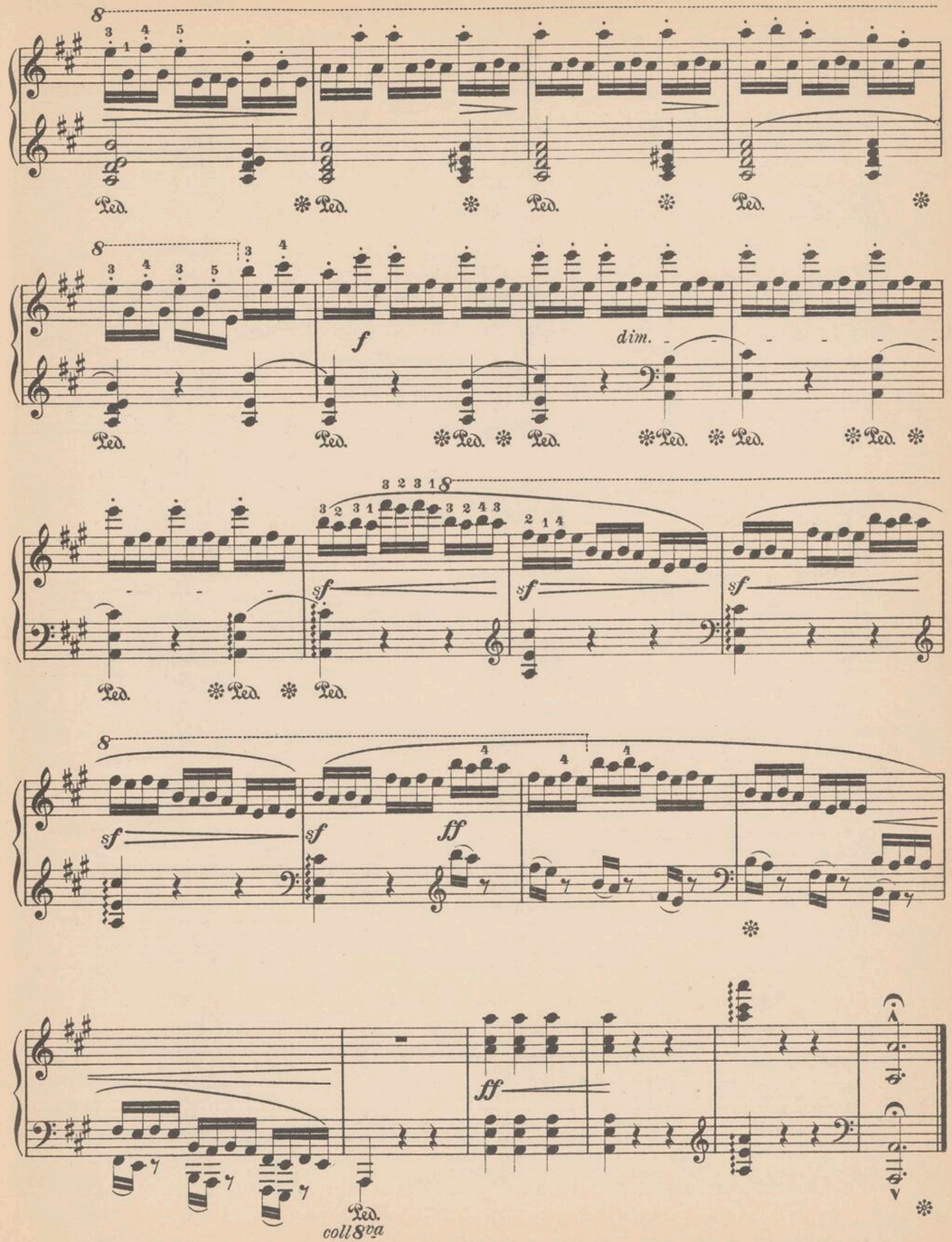
m.g.

cresc.



*) Am besten nach unten arpeggieren wegen der Bassverbindung legato:
*) *On arpègera de préférence de l'aigu au grave, à cause du legato de la basse:*
*) The downward arpeggio is best on account of the bass connection legato:





Krakowiak.

Grand Rondo de Concert.

Frau Fürstin Adam Czartoryska gewidmet.

Introduzione.
Andantino quasi Allegretto. ♩ = 104. **Op. 14.**

3.

Tutti Solo

p *p legato e semplice*

Corni Viol.

Tutti Solo

Cor.

Tutti Solo

Cor.

Cor.

poco stretto

Tutti

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Allegro molto. ♩. = 69.

Solo

ff *con forza*

cresc. *dimin.* *con forza*

p

poco cresc. *dimin.*

p

Rondo.

Allegro non troppo. ♩ = 104.

Tutti
Viol.

Solo

p

poco riten.

ten.

a tempo

sf p leggierissimo

scherz.

poco

riten.

a tempo

ten.

sf p scherzando

tr

legatissimo

f

cresc.

ff

Tutti

sempre ff

Fl.

p

Clar.

Fag.

Solo

f

f *ben marcato*

cresc.

leggierissimo

sf

cresc. -

f con forza

sf

cresc.

legato

cresc.

legato

f

ben marcato

sempre cresc.

cresc.

con forza

poco a poco cresc.

cresc.

Clar.

Fag. *ff* Clar. *meno f* *dimin.* Ped.

Viol. Cor. *pscherz.*

poco stretto

Tutti.

ff

sempre ff

Solo. *leggierissimo*

poco cresc. *sf poco stretto*

sempre leggierissimo *cresc.*

Tutti.

con forza *ff*

*) Von der Mikuli'schen Variante (persönliche Ueberlieferung v. Chopin), das Solo in Oktaven zu spielen, besser absehen. Es klingt zu schwerfällig.

*) *On fera bien de renoncer à la variante de Mikuli, consistant (d'après une indication personnelle de Chopin) à jouer le solo en octaves. La sonorité en devient trop lourde.*

*) It is better not to play Mikuli's reading (a personal Chopin tradition), i.e., to play the solo in octaves. It sounds too heavy.

Solo.
legato

f

Ped.

8

cresc.

f

ff

cresc.

molto cresc.

con forza

ff

Tutti.

rallent.

Fag.

Clar.

Poco più lento.

Tempo I.

Solo.

p

legato

ff

legatissimo

sf

dimin.

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

Ped. * Ped. *

riten.

leggiero poco riten.

delicatissimo

a tempo

V. A. 3822

ten.

sf

poco

Ped. Ped.

a tempo

riten.

scherz.

Ped. Ped.

a tempo

poco riten.

ff

sf

con forza

Tutti.

sf fz

sempre ff

Fl.

p *ff*

Clar. Clar. **Solo.** *molto*

Fag. *ff* *f*

ben marcato

legato

sf

sf *sf* *sf*

sf *cresc.* *sf*

sf

il basso ben marcato

Ped. ✻

cresc.

sf

Ped.

cresc.

sf

Ped.

cresc.

sf

Ped.

cresc.

sempre legato

dimin.

poco riten.

Fl.

Fag.

Poco più lento.

Tempo I.

Tutti.

Solo.

p scherzando

poco stretto

Tutti.

ff

sf

ff

Solo.

leggierissimo

sf poco stretto

cresc.

con forza

Tutti.

ff

Solo.

f agitato *cresc.*

f *ff*

sfp *sempre più agitato e cresc.*

ff

sf *p* *cresc.*

ff

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

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

molto cresc. *con forza* *sf* *legato*

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

8

a tempo

legatiss.

dolcissimo

(poco rit.)

poco a poco cresc.

ff

Tutti.

ff

Poco meno mosso.

Solo.

sf

leggiero

cresc.

sf

molto legato

cresc.

poco *f*

cresc.

f

sempre cresc.

Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

dim. legatissimo

Ped. Ped. Ped.

(3)

8

f *sf* *f*

Ped.

dim. *sf* *ff*

Grande Polonaise brillante

précédée d'un Andante spianato.

Frau Baronin von Est gewidmet.

Op. 22.

Andante spianato. ♩ = 69.

tranquillo

4. *sempre legato* *pp*

p

dolce

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dolcissimo

p

f

cresc.

dimin. e rallent.

a tempo

Ped. ✻ Ped. ✻ Ped. ✻

delicatissimo

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

accelerando

Ped. ✻ Ped. ✻ Ped. ✻

a tempo

f ritenuto *p*

Ped. ✻ Ped. ✻

pp

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

sempre dim.

Ped. ✻ Ped. ✻

ppp

Ped. ✻

Semplice.

legatissimo

pp

dim.

ppp

Polonaise.

Allegro molto. ♩ = 126.

Tutti.

f *cresc.* *f* *ff*

Meno mosso. ♩ = 96.

Solo.

ritenuto *sf* *p* *sostenuto*

f *leggiero* *ff* *p* *cresc.*

delicatiss.

dolce

leggiero

decresc.

poco ritenuto

dolce

dolciss.

leggieriss.

f *p* *f*

p legato *cresc.*

cresc.

ff

Tutti.

f

A Solo.

risoluto

ff

ten.

ten.

con anima

mf

p

dolce

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

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

ff

Ped. ✻

con forza

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

sf p

mf espressivo p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

rit. dim. pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

dim.

B

f

p

f

p

dim.

p

p

f

p

sf *p* *scherz.*

cresc.

f

poco riten.e dim.

Ped.

f

ff

dim.

C

f

leggiero

ff

p

cresc.

delicatiss.

dolce

legg.

f

decresc.

f

ff

poco ritenuto

sf dolce pp dolciss.

leggieriss.

f p f

p legato

cresc.

cresc.

ff

Tutti

f

Solo

D risoluto

ff

leggiero

Ped.

leggiero

cresc.

ff

sf ff

leggiero

ff

leggiero

sf f cresc.

Tutti

ff

Solo

cresc.

Tutti

Solo

ff

f

Ped. Ped.

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

sempre cresc.

Ped.

fff

poco allarg.

V. A. 3822
E. B. 3883

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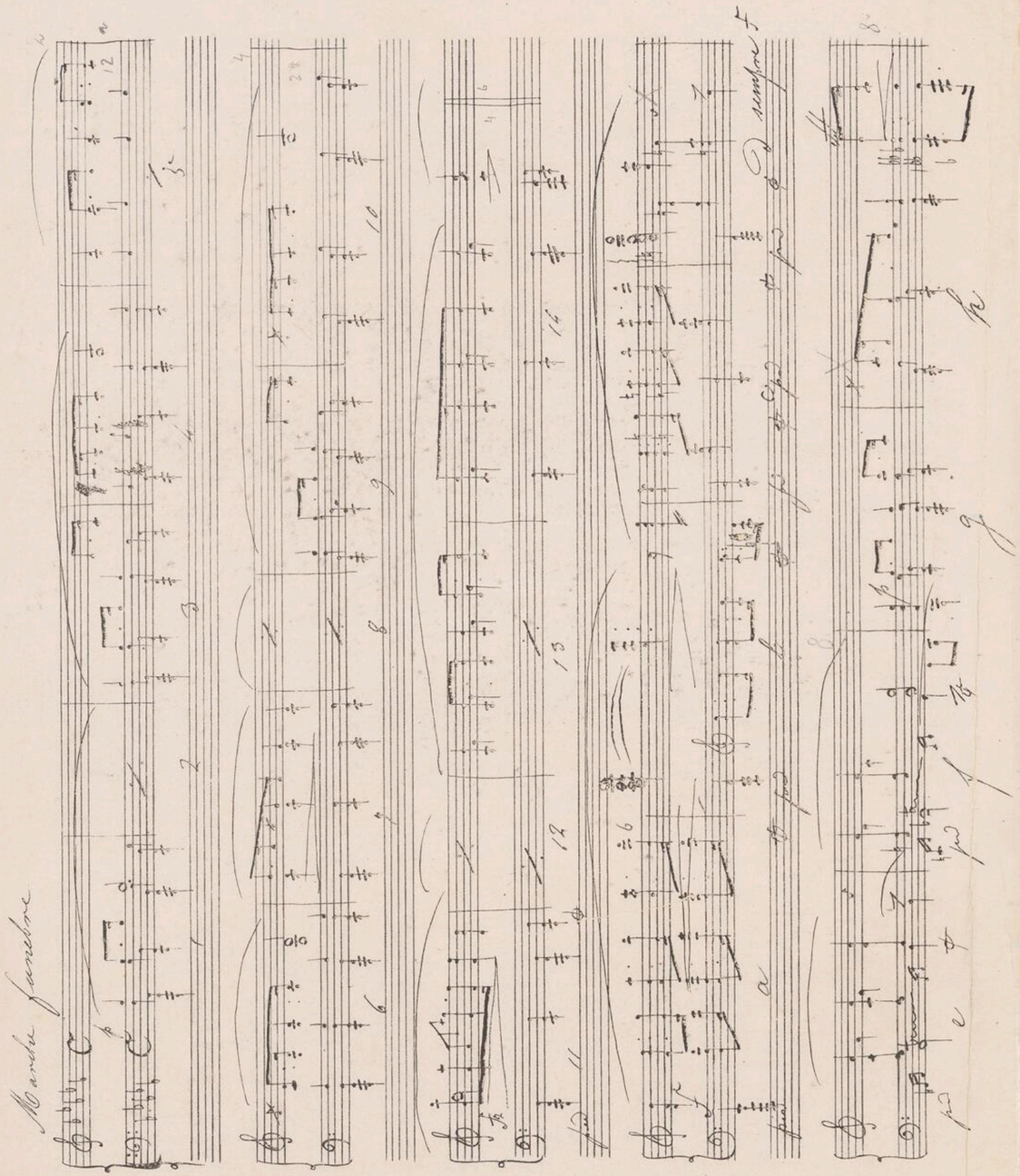
INSTYTUT
FRYDERYKA
CHOPINA
1199/n



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