F. Chopin

MAZURKAS

Piano solo

1259

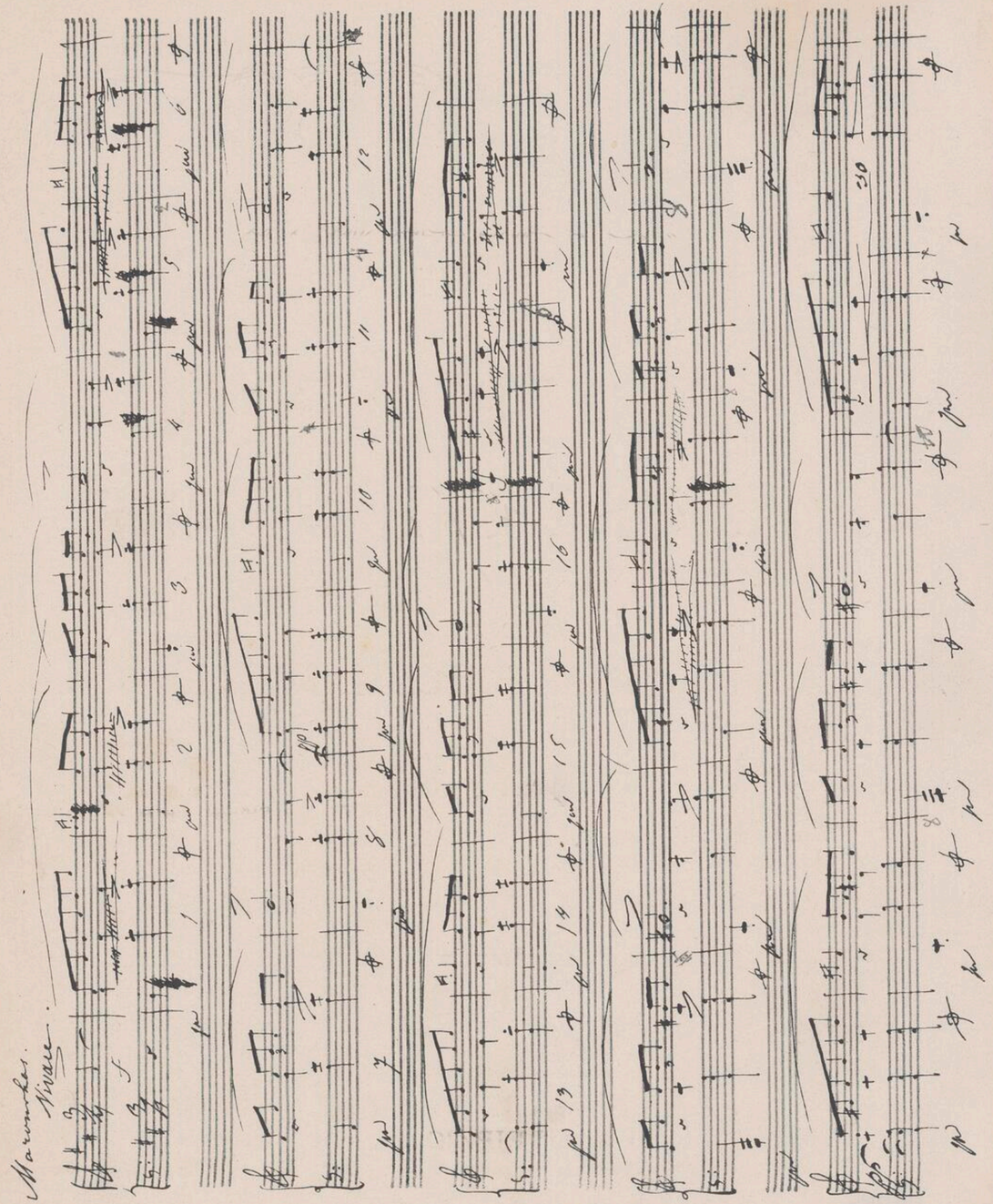
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Ukochanej Jadzi —
Jaśka

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Chopin, Mazurka Op. 33 Nr. 2

Originalhandschrift. Eigentum der Originalverleger Breitkopf & Härtel, Leipzig

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FR. CHOPIN

PIANOFORTE-WERKE

PIANOFORTE WORKS ŒUVRES DE PIANO

HERAUSGEGEBEN VON

IGNAZ FRIEDMAN

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BREITKOPF & HÄRTEL

BERLIN · LEIPZIG · BRÜSSEL

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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 Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded.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 For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included.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 1259/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.

FR. CHOPIN
PIANOFORTE-WERKE IN 12 BÄNDEN
BAND II

MAZURKAS

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V. A. 3812

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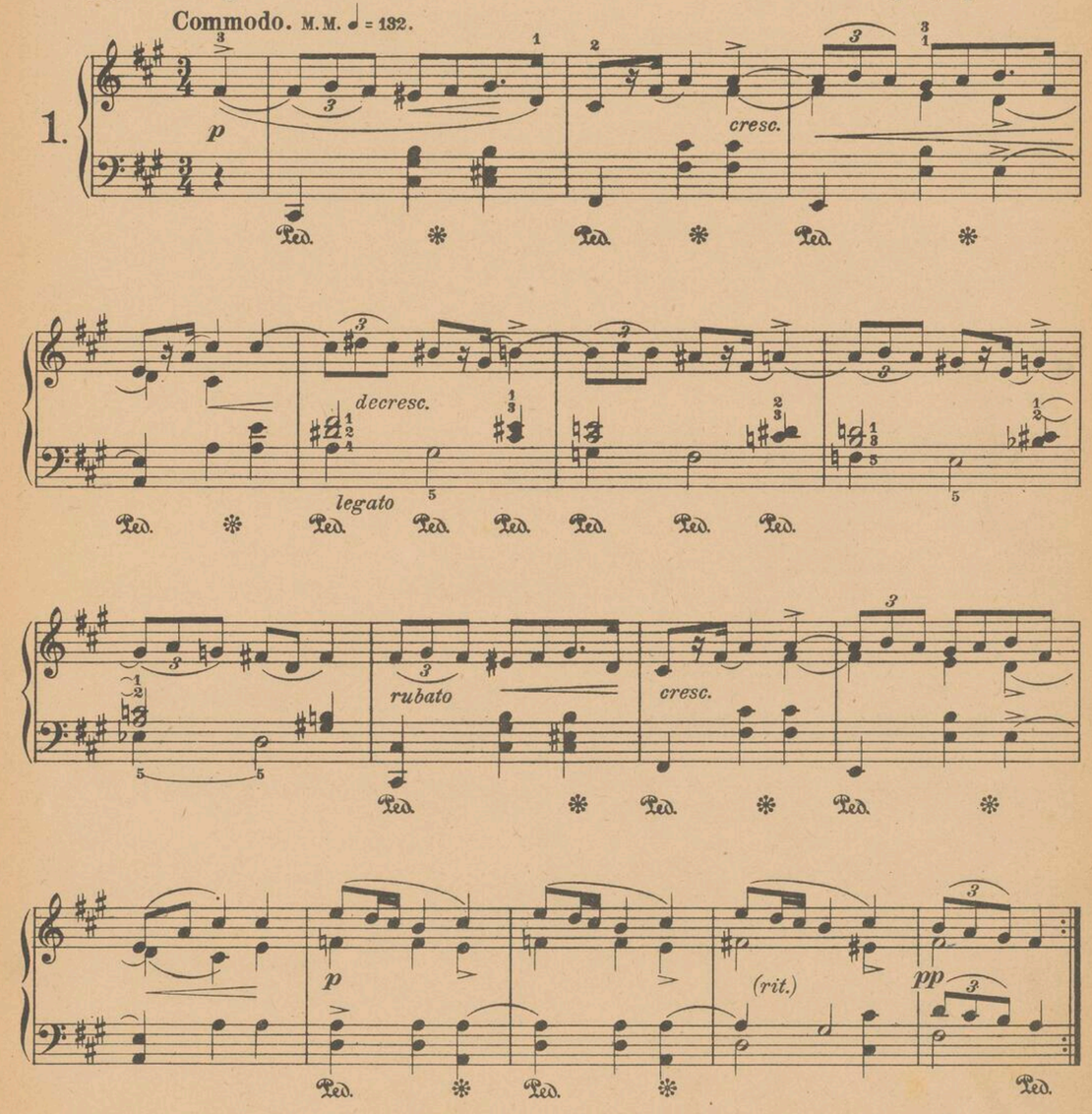
C dur– Ut majeur– C major — Assai vivo. — 52. 128

Mazurkas.

Gräfin Pauline Plater gewidmet.

Herausgegeben von **Ignaz Friedman.**

Fr. Chopin, Op. 6 № 1.



Druck von Breitkopf & Härtel in Leipzig.

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Vivo.

ff *ff* *ff* *sf*

Ped. Ped.

sff *ff* *rall.* Tempo I. *f*

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*

Ped. Ped.

sf *riten.*

Ped. Ped.

a tempo

Ped. Ped. Ped. Ped.

legato

p riten. *rit.* *pp*

Sotto voce. M. M. ♩ = 63.

Op. 6 № 2.

2.

p legato

(poco rit.)

a tempo

p

f

con forza

(poco piu vivo)

leggiero

calando

a tempo primo

con forza

gajo

p

p

f

f

decresc.

sotto voce

sempre legato

p

con forza

p

rubato

f

con forza

Op. 6 № 3.

Vivace. M. M. ♩ = 60.

3.

grazioso

stretto dim.

risvegliato

cresc.

f

Ped. ✻ Ped. ✻

p

f

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.

sf

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

sf

sf

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*

BIBLIOTEKA INSTYTUTU FRYDERYKA CHOPINA

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.

a tempo

1. 2.

dolce *sempre legato*

scherz.

f

sf *sf* *riten.*

a tempo

dolce *legato*

scherz.

1. 2.

D.C. al Fine.

Op. 7 No. 3.

7.

M. M. ♩. = 54.

pp sotto voce

smorz.

p con anima

con forza

rubato

con forza

cresc.

A

p stretto

dolce

tr

p stretto

dolce

ten.

f

p

ff

marcato

pp riten.

smorz.

sotto voce

pp

legato

Tempo I.

f

con forza

tr

rubato

p

8

pp

Presto, ma non troppo. M. M. ♩. = 76.

Op. 7 № 4.

8.

f *p*

legato

sf *p*

scherz.

p

cresc.

(poco allarg.)

a tempo

f *p*

(poco meno mosso)

dolciss.

Ped. ✻ Ped. Ped. ✻ Ped.

p riten.

✻ Ped. Ped. Ped. Ped.

sempre legato

molto rallent.

pp sotto voce

smorz.

Ped. ✻ Ped. Ped. ✻ Ped. ✻

a tempo

sf *p*

f

f

sf

Op. 7 № 5.

Vivo. M. M. ♩. = 60.

9.

non legato

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

Ped.

Frau Lina Freppa gewidmet.

D. S. senza Fine.

Vivo risoluto. M. M. ♩ = 160.

Op. 17 № 1.

10.

f *sf* *dim.*

Ped.

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

p *(grazioso)* *dol.*

D. C. al Fine.

Ped.

Lento, ma non troppo. M. M. ♩ = 144.

Op. 17 № 2.

11.

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

legato *pp* *stretto* *cresc.*

a tempo

f *sf* *sf* *p* *riten.* a tempo *(semplice)*

Legato assai. M. M. ♩ = 144. Op. 17 № 3.

12.

dol.

a tempo

legato

stretto

riten.

p

Fine.

*) Wenn möglich, linke Hand nicht arpeggieren.

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

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

cresc.

dim.

a tempo

smorz.

cresc.

(poco più vivo)

ritmico

a tempo

(rit.)

D. S. al Fine.

Lento, ma non troppo. M. M. ♩ = 152.

Op. 17 № 4.

13.

espressivo

ten.

pp

sotto voce

leggiero

p

delicatissimo

ten.

ten.

ten.

poco avvivando

poco riten.

a tempo

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 № 1.

14.

rubato

poco rit.

dolce

fz

fz

fz

fz

1.

2.

con anima

cresc.

p

cresc.

riten.

a tempo

p

dim.

sempre più p

riten.

pp

Allegro non troppo. M. M. ♩ = 192.

Op. 24 Nº 2.

15.

legato

sotto voce

senza Ped.

il basso sempre legato

tr

più f

dolce

riten.

rubato

a tempo

riten.

più f

p

fz

p

pp

riten.

a tempo

dolce

sotto voce

p sempre

piano e legato

poco riten.

a tempo

pp sotto voce

sempre perdendo, senza rit.

Ped.(longa)

Op. 24 Nº 3.

Moderato. M. M. ♩ = 126.

con anima

16.

modest.

dolce

legato

dolciss.

perdendosi

Op. 24 No 4.

Moderato. M. M. ♩ = 132.

17.

p *poco a poco cresc.* *ff* *p* *cresc.* *ff* *p* *scherz.* *dolce* *p* *f* *dim.* *accel.* *riten.*

a tempo

cresc. *ff* *più agitato e stretto* *p* *cresc.* *ff* *(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.

ff

dim.

a tempo

cresc.

ff

più agitato e stretto

p

cresc.

ff

p

pp

riten.

calando

dim.

secco

pp

mancando

pp

sempre rall.

smorz.

Prinzessin von Württemberg, geb. Prinzessin Czartoryska gewidmet

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

18.

p *f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p *f*

Ped. Ped. Ped. Ped. ✻ Ped.

con anima

Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. ✻

dim.

Ped. Ped.

poco ritenuto *p* **a tempo**

f *p*

dim. *rit.*

Ped. ✻ Ped. ✻ Ped.

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

19.

p *f* *p*

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

f *p* *f*

Ped. ✻

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

Ped. ✻ Ped. ✻

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

p poco a poco cresc.

più p

poco riten.

p

a tempo

(rit.)

poco a poco cresc.

p poco a poco cresc.

f

Op. 30 № 3.

Allegro non troppo. M. M. ♩ = 138.

20.

f *r. H.*

l. H.

risoluto

pp

ff

pp

f

pp

con anima

f

dolce

tr

sotto voce

legato

leggiero

cresc.

p

sf *f* *legg.*

dim.

pp slentando

secco *secco*

risoluto

pp *ff* *pp* *f*

pp *f*

Op. 30 No. 4.

21. **Allegretto.** M. M. ♩ = 132.

p *sotto voce*

f *p grazioso*

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p *legg.*

poco ritenuto *(f)* *sempre p*

dim. *pp*

p

con anima *cresc.*

ff

giocoso *p*

ff

dim.

p

p

f

p

p *poco* *stretto*

e *dim.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp *slentando*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Gräfin Mostowska gewidmet.

Mesto. M. M. ♩ = 96. Op. 33 № 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. ✻

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

p

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. ✻

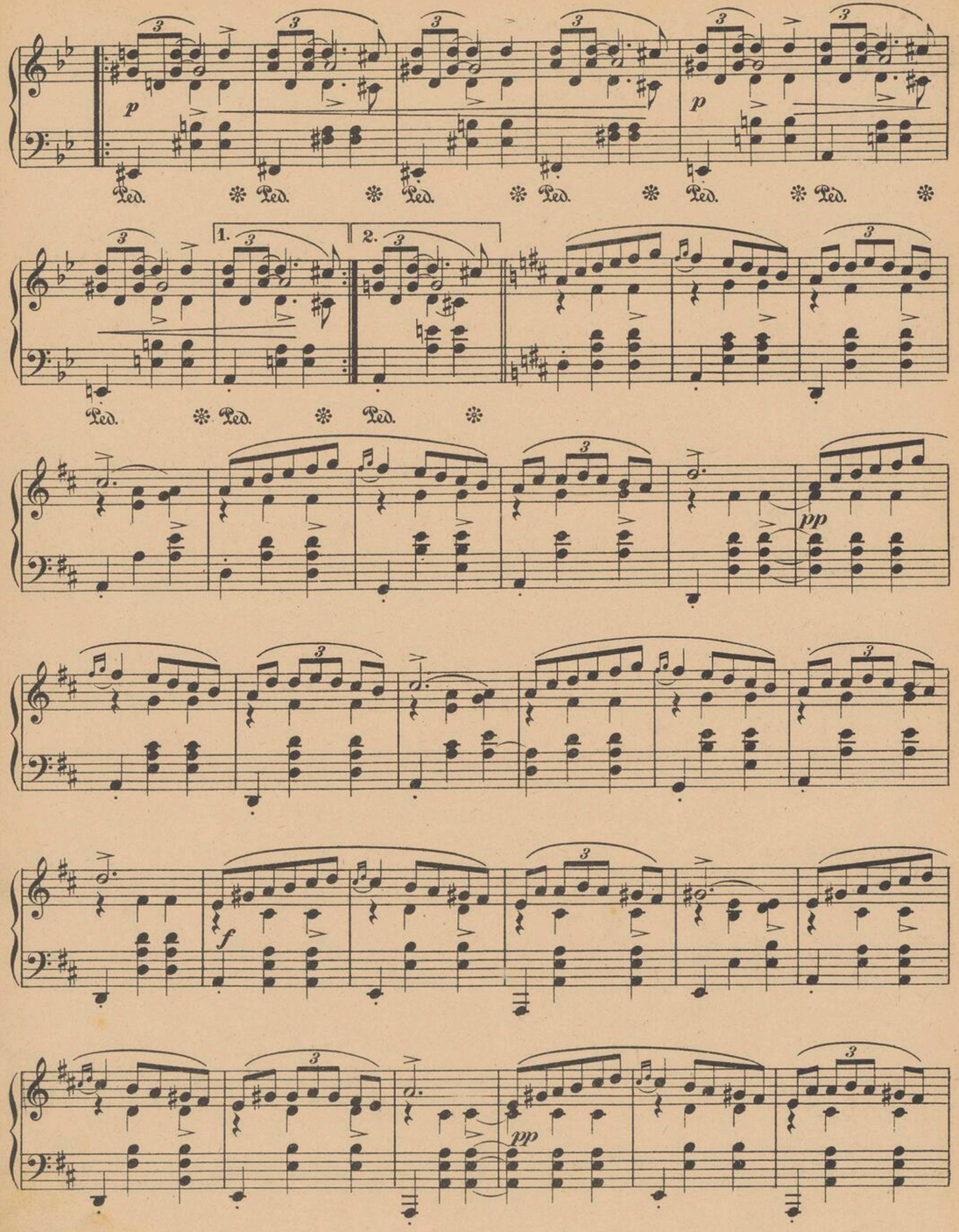
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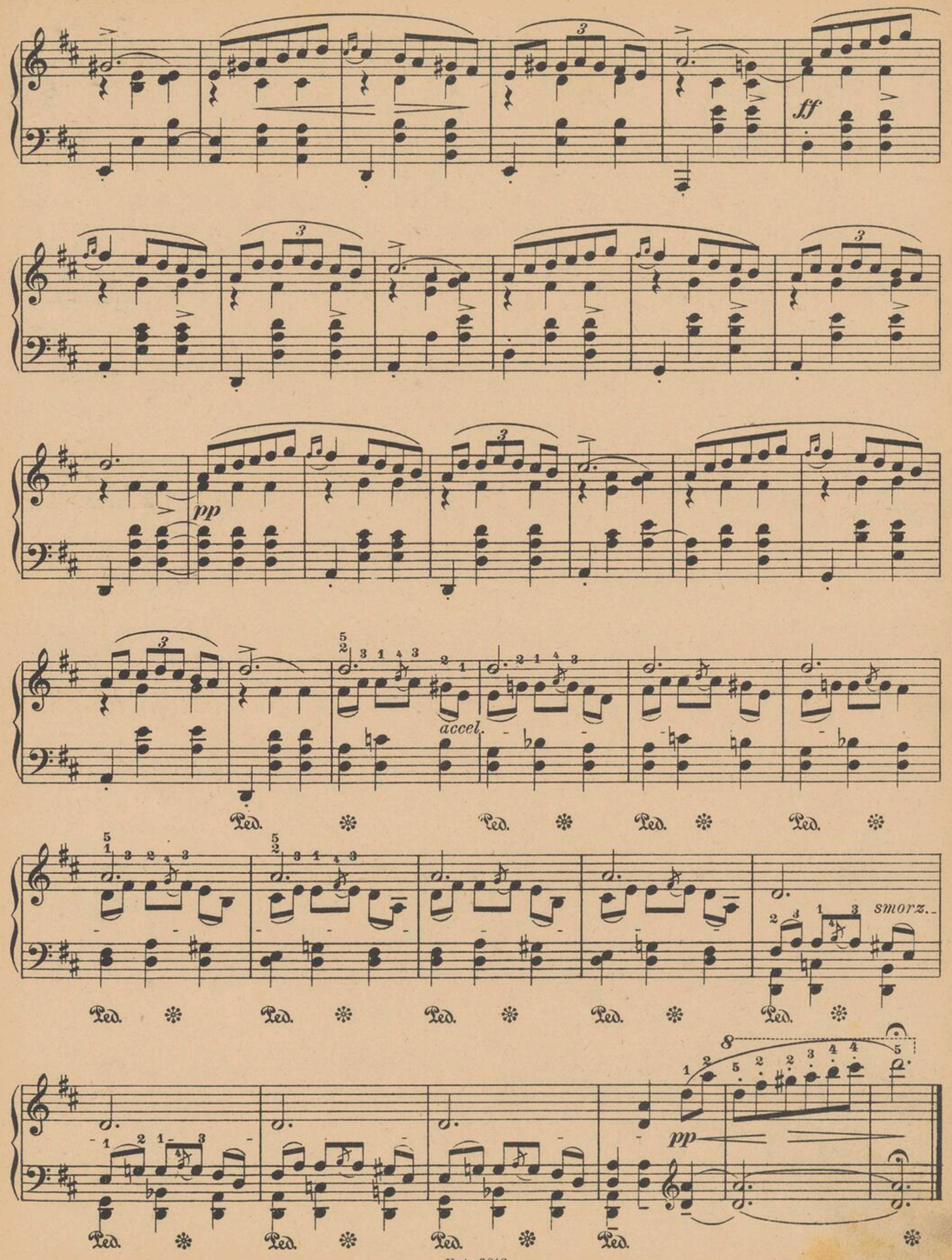
Vivace. M. M. ♩. = 66-72.

Op. 33 № 2.

23.

amoroso


p
Ped.
1.
2.
pp
f


ff
pp
accel.
smorz.
Ped.

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

Op. 33 № 3.

24.

l. H.

Fine.

rubato

dolcissimo

dolce

D. S. al Fine.

M. M. ♩ = 144 - 152.

Op. 33 № 4.

25.

sotto voce

dim.

senza

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sotto voce *dim.*

f *sf* *sf*

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

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.

energico

f

p con grazia

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

e leggiero

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

f

pp

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

Ped. * Ped. * Ped. * Ped.

p

Ped. * Ped. * Ped. * Ped.

sotto voce

dim.

a tempo

(*rit.*) *f*

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

Etienne Witwicki gewidmet.

Op. 41 № 1.

Maestoso. M. M. ♩ = 126.

26.

p

cresc.

cresc.

(*poco più vivo*)

f

p

cresc.

fz p

dim.

cresc.

riten.

pp

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

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

f

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

concalore *(rit.)*

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

a tempo

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ff *pesante*

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

p

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

pp *smorz.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

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

27.

p *pp* *senza* *f* *dolce*

Ped. ✻

marcato la

ff sostenuto

melodia

p *rallent.*

Ped. ✻

Animato. M. M. ♩. = 72-76

Op. 41 № 3.

28.

Ped. * Ped. * Ped. * Ped. fz * Ped. *

Ped. * Ped. fz * Ped. * Ped. *

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

Ped. fz * Ped. * Ped. * Ped. *

(rit.) a tempo

Ped. fz * Ped. * Ped. *

ritmico

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

Ped. * Ped.

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

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

fff

Ped. * Ped fz * Ped. * Ped. * Ped. *

Ped. fz * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. fz * Ped. * Ped. *

dim. non rit.

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

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

Allegretto. M. M. ♩ = 132-138.

Op. 41 No. 4.

29.

sotto voce

pp

a tempo

(rit.)

f

m.g.

dim.

molto rit.

Leon Szmitkowski gewidmet.

Vivace. M.M. ♩=192. Op. 50 № 1.

30.

ten. più tranquillo

p

dim.

f

Allegretto. M.M. ♩=144-152.

Op. 50 № 2.

31.

mp

con grazia

poco rallent.

a tempo

p *cresc.* *cresc.*

f *p*

ritenuto cresc. *sf* *p*

cresc. *f* *mp*

semplice (poco rit.)

Moderato. M. M. ♩ = 126-132. **Op. 50 № 3.**

32. (m.v.) *imitando*

liberamente

poco rubato *gajo* *f*

cantando *p*

l. H.

pp

(un poco più vivo)

m.v

mf

(poco rit.)

sostenuto

dim.

(rit.)

a tempo

(p)

f

f

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

Fräulein C. Maberly gewidmet.

Op. 56 No. 1.

33.

Allegro non tanto. M. M. ♩= 126.

dolciss.

cresc. *f*

Poco più mosso. M. M. ♩= 176.

ritenuto *leggiero* *non legato*

legato

rallentando

Tempo I.

p

cresc. *f*

ritenuto

Poco più mosso.

rallentando

Tempo I.

dolciss.

legatissimo

Op. 56 №2.

34.

Vivace. M.M. ♩= 168.

energico

dim.

più p

legato

(legg.)

dolce

legato

senza Ped.

imitando

poco ritenuto

dolce

dim.

Moderato. M. M. ♩= 144.

Op. 56 No 3.

35.

rallentando

in tempo

dim.

f

Ped. Ped. Ped. Ped.

dolce *(pastorale)*

Ped. Ped. Ped.

cresc. *f energico*

Ped.

p

sempre legato

Ped. Ped. Ped.

f

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

f sostenuto

Ped. Ped. 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. Ped.

p

Ped. Ped. Ped. *legato*

f

Ped. Ped. Ped. Ped.

f *p*

Ped. Ped.

cresc.

rallentando

in tempo

imitando

irritando

poco marcato

dim.

smorzando

Op. 59 No. 1.

Moderato. M.M. ♩= 116.

36.

p

ten.

cantando

ten.

sotto voce

cresc.

f

p

cresc.

f

p

ten.

ten.

sempre rit. e dim.

pp

Op.59 №2.

Allegretto. M.M. ♩=132 - 138.

37.

dolce

cresc.

f

legatissimo

cresc.

ff

f

dim.

m. v.

leggiero

fz

p

f

ff

sf *f*

p

rall.

a tempo

pp

Vivace. M.M. ♩.=69-72.

Op. 59 No 3.

38.

f

(*p*)

legg.

p *riten.*

a tempo

dolce

sf *p* *secco il*

basso

f

sf *p*

(*p*) *dim.*

languido

cresc.

a tempo

f

dim.

p

riten.

a tempo

f

dim.

cresc.

cantando

f

rit.

dim.

a tempo

p

ac - ce - le - ran - do e

di - mi - nu - en - do sf

a tempo

sostenuto

máestoso

354

non rit.

Gräfin Laura Czosnowska gewidmet.

Op.63 №1.

39.

Vivace. M.M. ♩.=60-63.

sf

Ped.

cresc.

f

p

ten.

Capriccioso

(*rit.*)

f

p

dim.

cresc.

sf

dim.

(poco rit.)

pp

smorzando

vivo

f.

Lento. M.M. ♩= 120.

Op. 63 No. 2.

40.

*)

(imitando)

cresc.

senza rit.

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

Allegretto. M.M. ♩= 138.

Op.63 No 3.

41.

mf

p con calore

p

grazioso

f

(sotto voce)

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.

scherzando

a tempo

Op. 67 № 2. Op. posth.
Komponiert 1849.

Cantabile. ♩= 144.

43.

p

sf *sf* *sf*

f

poco più vivo

sf

pp e legatissimo

sf

sf

p

con malinconia

sotto voce

poco cresc.

rit.

a tempo

mf

sf *sf* *sf*

f

Op. 67 № 3. Op. posth

Komponiert 1835.

Allegretto. ♩=144.

44.

p *rubato*

cresc. *sf*

ff poco rit.

a tempo *p*

ff poco rit.

f *cresc.*

sf *ff poco rit.*

a tempo *ten.* *pp* *1–5*

ten. *sf* *pp* *riten.*

a tempo *p*

cresc. *sf* *ff poco rit.*

Op. 67 № 4. Op. posth.

Komponiert 1846.

Allegretto. ♩=138.

45.

rubato *ritmico*

dolce

V. A. 3812

a tempo

(poco rit.)

dolce

V. A. 3812

Op. 68 № 1. Op. posth.

Komponiert 1830.

Vivace. ♩= 168.

46.

Op. 68 № 2. Op. posth.
Komponiert 1827.

Lento. ♩=116.

47.

p

più p

poco

a tempo

mf *rit.* *p*

1. 2.

Poco più mosso. M.M. ♩=144-152.

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

mf *pp* *legatiss.*

poco a poco riten.

Tempo I.

a tempo

rit. *pp*

smorzando e dim.

Allegro, ma non troppo. ♩= 132.

Op. 68 № 3. Op. posth.
Komponiert 1830.

48.

Poco più vivo.

riten.

Tempo I.

non rit.

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.

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. ✻

Ped. ✻

mf

Ped. ✻ Ped. ✻

a tempo

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

poco f

p

p

pp

Emil Gaillard gewidmet.

Allegretto. M.M. ♩=108-116.

Op. posth.

51.

p

sf

p legatissimo

cresc.

suivez **a tempo**

p

sf

con duolo

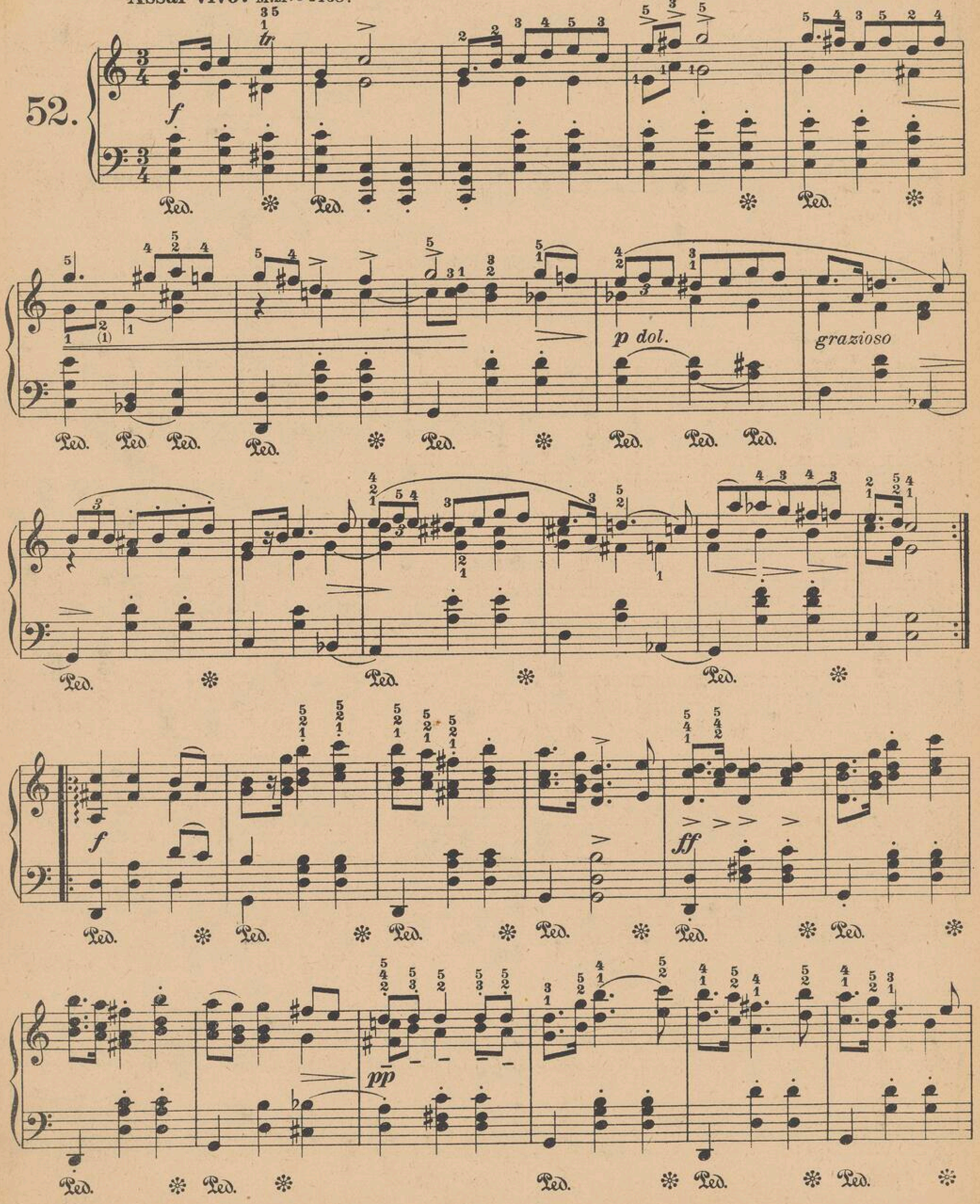
p

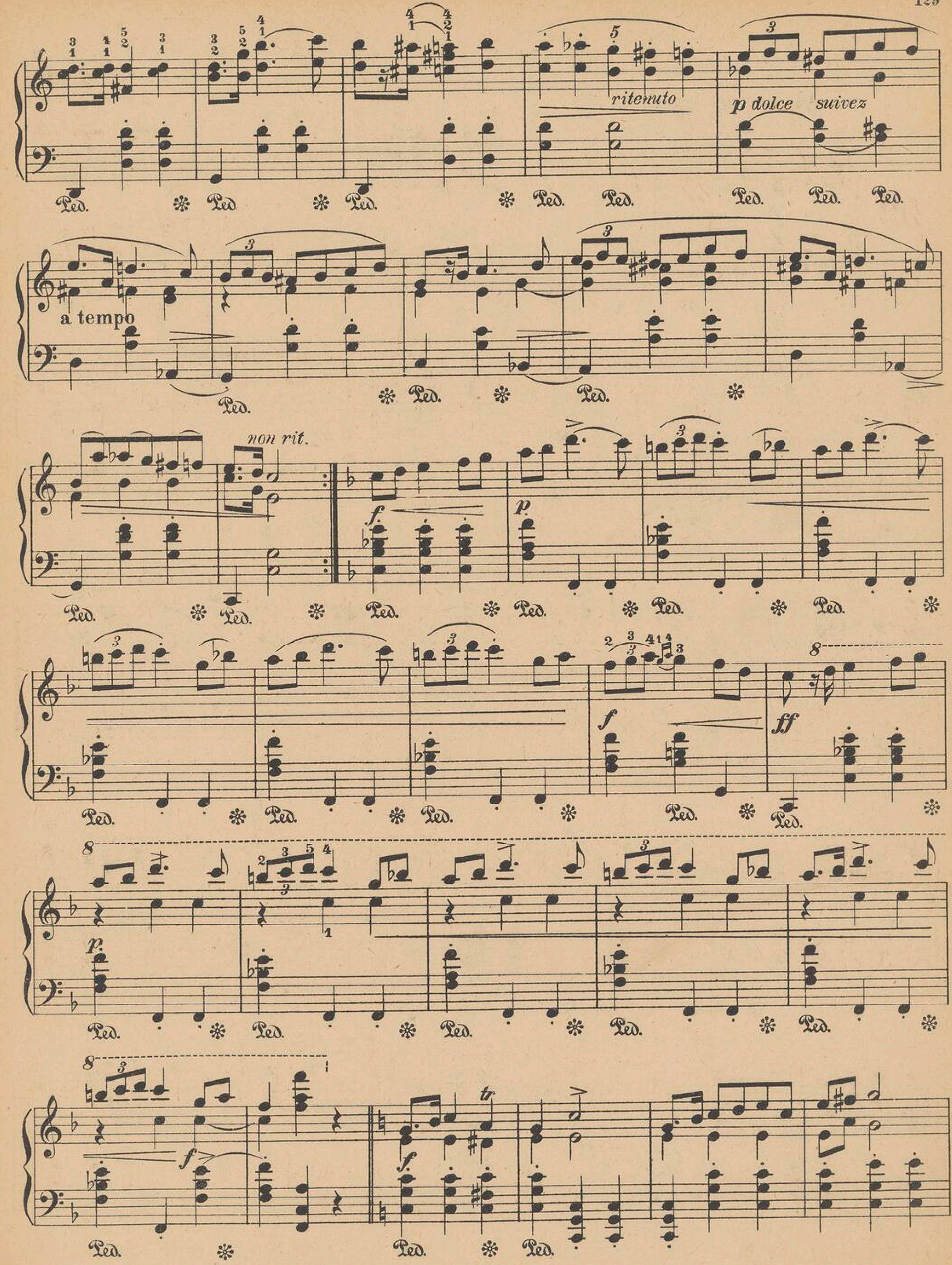
pp

Op. posth.
Komponiert 1833

52.

Assai vivo. M.M. ♩=168.



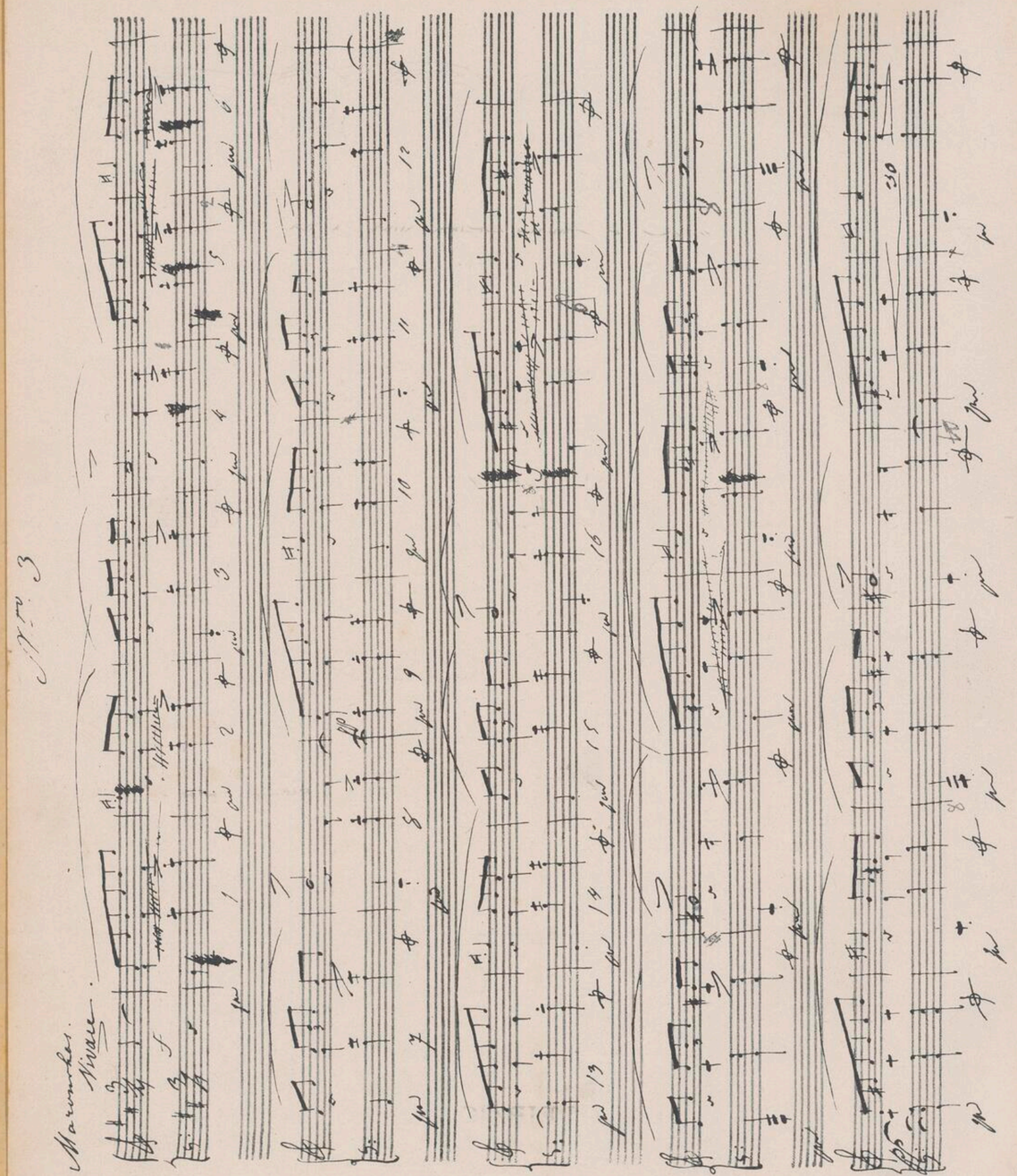




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Chopin, Mazurka Op. 33 Nr. 2

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