

FRIEDRICH CHOPIN'S WERKE.

Instructive Ausgabe

mit erläuternden Anmerkungen und Fingersatz von

DR. THEODOR KULLAK.

unter Mitarbeit des DR. Hans Bischoff.

Band XIII.

VERSCHIEDENE WERKE

für das Pianoforte.

Bolero A-moll Op. 19.	Berceuse . . . Des-dur Op. 57.
Trauermarsch B-moll aus Op. 35.	Barcarolle . . . Fis-dur , 60.
Tarantelle . . . As-dur , 43.	Trauermarsch C-moll Op. 72.Nº2.
Allegro de Concert A-dur , 46.	Drei Ecoſaisen Op. 72.Nº3. 4.u.5.

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1) Bolero.

Th. Kullak.

Fr. Chopin, Op. 19.

Introduzione.

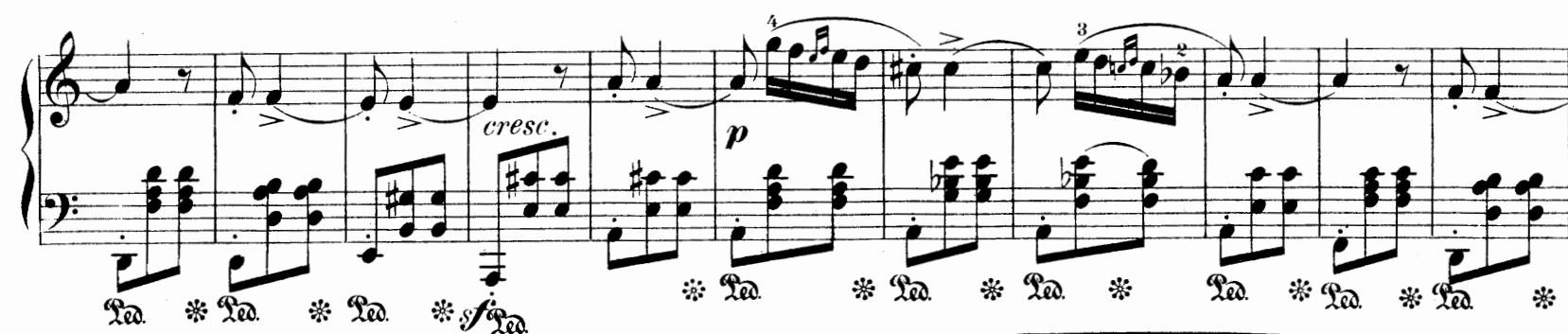
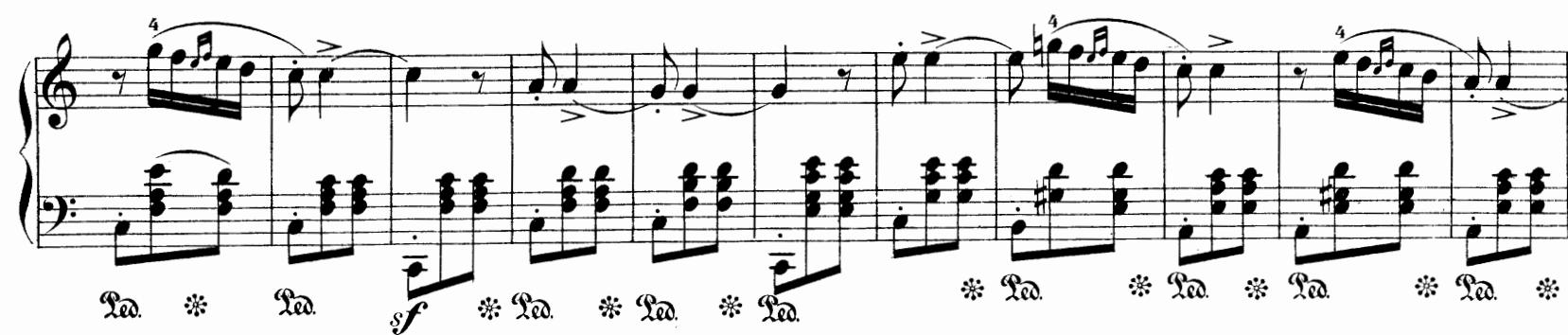
Allegro molto. $\text{♩} = 88$.

- 1) Der **Bolero** ist ein spanischer Nationaltanz. In seiner künstlerischen Ausgestaltung wird er mit Vorliebe bei Musikstücken angewandt, welche auf maurische Situationen hinweisen. Seinem Ursprung aus dem Tanzlied entspricht sein lyrischer, theils graziöser, theils leidenschaftlicher Charakter. Der fast stereotype Castagnettentypus $\text{♪} \text{♪} \text{♪} \text{♪}$ beherrscht auch den Chopin'schen **Bolero** mit Ausnahme einiger Stellen des Seitensatzes. Dem eigentlichen Tanz geht hier eine im Styl einer freien Phantasie gehaltene Einleitung voraus. Dann folgt Hauptsatz, (**H.S.**) Seitensatz (**S.S.**), Wiederholung des ersten, und **Coda**.

- 1) *The Bolero is a Spanish national dance. In its artistic elaboration it is used with preference for pieces of music which suggest Moorish situations. To its origin in a song with dance corresponds its lyric, partly graceful, partly passionate character. The almost stereotyped castanet rhythm $\text{♪} \text{♪} \text{♪} \text{♪}$ predominates also in the Bolero of Chopin except in some parts of the Secondary Subject. The dance, proper, is preceded here by an introduction treated in the style of a free fantasia. Then follows Chief Subject, (H.S.) Secondary Subject (S.S.) the repetition of the former, and Coda.*



Più lento. $\text{♩} = 104.$



A musical score page featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of six measures. Measures 1-3 are grouped by a brace. Measure 1 starts with a dynamic instruction 'molto acceler.' and ends with 'e dim.'. Measures 4-6 are grouped by another brace. The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. An asterisk (*) is placed below the first measure.

A continuation of the musical score from the previous page. It features two staves. The top staff continues the melodic line with six measures. The bottom staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. A circled dot is placed below the first measure.

Allegro vivace. $\text{♩} = 88.$

A musical score page featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of eight measures. Measures 1-4 are grouped by a brace. Measure 1 starts with 'H.S. 1' and '4' above the first note, followed by 'ten.'. Measures 2-4 are marked with asterisks (*). Measures 5-8 are grouped by another brace. Measure 5 starts with 'sfp' and '2'. Measures 6-8 are marked with asterisks (*). The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are marked with asterisks (*).

A continuation of the musical score from the previous page. It features two staves. The top staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are grouped by a brace. Measure 5 starts with '21' and '51'. Measures 6-8 are marked with asterisks (*). The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are marked with asterisks (*).

A continuation of the musical score from the previous page. It features two staves. The top staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are grouped by a brace. Measure 5 starts with '3'. Measures 6-8 are marked with asterisks (*). The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are marked with asterisks (*).

A continuation of the musical score from the previous page. It features two staves. The top staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are grouped by a brace. Measure 5 starts with '21' and '51'. Measures 6-8 are marked with asterisks (*). The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are marked with asterisks (*).

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A continuation of the musical score from the previous page. It features two staves. The top staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are grouped by a brace. Measure 5 starts with 'cresc.'. Measures 6-8 are marked with asterisks (*). The bass staff has a single note in measure 1, followed by three short dashes in measures 2-3, and a single note in measure 4. Measures 5-8 are marked with asterisks (*).

A musical score for piano, consisting of six staves of music. The music is written in common time and includes various dynamics such as *p*, *f*, *cresc.*, *dol.*, *poco riten.*, *a tempo*, and *dim.*. Articulations include slurs, grace notes, and accents. Performance instructions like "21", "32", and "51" are placed above certain notes. The score features a mix of treble and bass clefs, with some staves using both simultaneously. The piano's right hand is primarily responsible for melodic lines and chords, while the left hand provides harmonic support and bass lines. The overall style is complex and dynamic, typical of late 19th-century piano music.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in various keys and time signatures, with dynamic markings such as *p*, *pp*, *sff*, and *cresc.*. Performance instructions include *riten.*, *a tempo*, *poco rallent.*, *leggieriss.*, *H.S.*, and *riten.* The music includes complex fingerings, grace notes, and slurs. The piano keys are indicated by vertical lines with numbers 1 through 5 above them, corresponding to the fingers. The bass staff uses Roman numerals I, II, III, IV, V, VI, VII, VIII to indicate specific notes or chords.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of styles, including fast eighth-note patterns, sustained notes, and more melodic lines. Articulation marks like dots and dashes are placed throughout the notes. Performance instructions such as "Rit.", "a tempo", "sf", "p", "dim.", "cresc.", "dolce", and "ten." are interspersed among the staves. The music is divided into measures by vertical bar lines, and some measures contain multiple measures of music. The overall complexity of the music suggests it is intended for an advanced pianist.

a) Marche funèbre.

Th. Kullak.
Fr. Chopin, Op. 35^a

H.S.

The image shows three staves of piano sheet music. The top staff uses a treble clef and has a dynamic marking *p*. The middle staff uses a bass clef. The bottom staff uses a bass clef. Fingerings are indicated above the notes in the top staff, such as '1 2' and '3 2'. The middle staff has a section labeled 'b)'. The bottom staff features dynamic markings *sforzando* (*sf*) and *f*, and includes performance instructions like 'Ped.' and 'Ped. *'. The music consists of measures of eighth and sixteenth notes.

a) Der **Trauermarsch** ist der B-moll Sonate Op. 35 entlehnt. „Einen solchen Trauermarsch konnte nur der schaffen, in dessen Seele der Schmerz und die Trauer der ganzen Nation als Echo wiederklang!“ (*Karasowsky Chopin Bd. II. Pag. 135*) Liszt berichtet: „Die Leichenfeier Chopin's fand in der Magdalenen-Kirche in Paris am 30. ten October 1849 statt. Als Einleitung hörte man seinen Trauermarsch, den Reber für diese Veranstaltung besonders instrumentirt hatte. — Der Marsch besteht aus einem Hauptsatze und einem Seitensatze (Trio).

Der Hauptsatz kennzeichnet die Trauer der Leidtragen-
den in allen möglichen Schattirungen vom leisen Schluch-
zen bis zum mächtigen Schmerzens-Aufschrei. Der Bass
des 1ten Theiles ist eine Nachahmung des Glockenläutens,
unter dem der Trauerzug sich in Bewegung setzt.

b) Man kann die Linke (*ad lib.*) einen oder zwei Takte vor der Rechten beginnen lassen.

b) The left hand may begin (ad lib.) one or two measures before the right.

a) The Funeral march is taken from the sonata in B flat minor, Op. 35. „Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo.“ (Karasowsky Chopin II. page 135.) Liszt writes: „The funeral ceremony over Chopin’s remains took place in the church of St. Madeleine in Paris on the 30th of October 1849. As prelude was heard his funeral march, which Reber had instrumented especially for this occasion.“ The march consists of a chief and a secondary subject (Trio).

The chief subject depicts the grief of the afflicted, in all possible shadings, from soft sobs to the strongest outcries of pain. The base of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

A musical score page showing two staves of music. The top staff is in B-flat major and common time, with a dynamic instruction 'ad lib.' above it. The bottom staff is in C major and common time, with a dynamic instruction 'p' below it. Both staves feature eighth-note chords throughout the measures.

c) Das wunderschöne Trio in Des dur klingt so trostbringend und friedlich, dass es keinen schöneren Gegensatz gegen den Hauptsatz geben könnte. Es muss mit tiefster Innigkeit, aber ohne wesentliche Abweichungen von Takt und Tempo vorgetragen werden. Für die technische Ausführung des ganzen Marsches sei noch bemerkt, dass überall das strengste *legato* (Druckspiel) notwendig ist.

c) *The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deepest fervor, but without essential deviations from metre and tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest legato (pressure playing) is necessary everywhere.*

This image shows a page of sheet music for piano, consisting of 13 staves. The music is in 2/4 time and primarily in B-flat major. The notation includes various musical elements such as grace notes, dynamic markings (including '342', '45', 'p', and 'ff'), and performance instructions like 'sempre f' and 'Rwd.'. The piano part is divided into two sections, labeled '1.' and '2.', separated by a vertical bar. The music features complex fingerings and pedaling, typical of early 20th-century piano literature.

1) Tarantelle.

Th. Kullak.

Fr. Chopin, Op. 43.

Presto.

1) Wie alle Chopin'schen Tänze, so ist auch die Tarantelle ein Stimmungsbild, und zwar von der düstersten Färbung. Der Componist schwelgt in den entlegensten Klangcombinationen, und die der Tarantelle eigenthümliche ruhelose Hast ist zu ekstatischer Wildheit gesteigert. „Ein Stück in Chopin's tollster Manier. Man sieht den wirbelnden, von Wahnsinn besessenen Tänzer vor sich, und es wird einem selbst wirblich dabei zu Muthe.“ (Rob. Schumann.)

1) Like all Chopin's dances, the Tarantella also is a mood-picture, and indeed one of a gloomy coloring. The composer revels in the most far-fetched clang-combinations, and the restless haste peculiar to the Tarantella, is enhanced to ecstatic wildness. “A piece in Chopin's most frenzied style. One sees before one the whirling dancer possessed with madness, and one's own head begins to whire” (Robt. Schumann.)

S. 7316 (3)

The sheet music contains six systems of musical notation for piano, arranged in two staves. The top staff is in G minor (two sharps) and common time. The bottom staff is also in G minor (two sharps) and common time. The music features a variety of note values (eighth, sixteenth, thirty-second), rests, and grace notes. Fingerings are indicated above the notes, such as '3 2 1' or '4 3 2'. The bass staff uses Roman numerals below the notes to indicate specific fingerings. Each system begins with a dynamic marking 'cresc.'.

The image shows a page of sheet music for piano, consisting of 12 staves. The music is in 3/4 time and uses a treble and bass clef. The key signature changes frequently, indicated by a mix of sharps and flats. The first section (staves 1-4) features eighth-note patterns with dynamic markings like 'cresc.' and 'p'. The second section (staves 5-8) includes sixteenth-note patterns with 'cresc.' and 'sf'. The third section (staves 9-12) has eighth-note patterns with 'sf' and 'ff'. A performance instruction 'poco a poco più animato' appears above the staff in section 9. The music concludes with three endings, each starting with a 'Rit.' (ritardando) instruction. The first ending ends with a double bar line and repeat dots, the second ending ends with a single bar line and repeat dots, and the third ending ends with a final bar line.

più animato

sempre più animato e cresc.

pp

cresc.

f

sf

fff

ff

1^o Concert . Allegro.

Th. Kullak.
Friedrich Chopin, Op. 46.

Allegro maestoso. (♩ = 104.)

- 1.) Die Form dieses Werkes erinnert an die ersten Sätze der Clavierconcerpte. Robt. Schumann hob bereits die Vereinigung des orchesterlichen und soloartigen Claviersatzes als die Eigenthümlichkeit des **Allegro de Concert** hervor. Neuerdings ist eine Bearbeitung desselben für Piano und Orchester von J. L. Nicodé bei Breitkopf u. Härtel erschienen. Zur bequemeren Uebersicht haben wir andeutungsweise die Hauptabschnitte als **Tutti** und **Solo** gekennzeichnet.
- 2.) Diejenigen Theile, die wir mit Bezug auf Anmerk. 1 **Tutti** genannt haben, erfordern orchestrales Spiel, d. h. festen, möglichst grossen Ton und unbedingt strenge Rhythmik. Jedes Rubato ist hier ausgeschlossen.

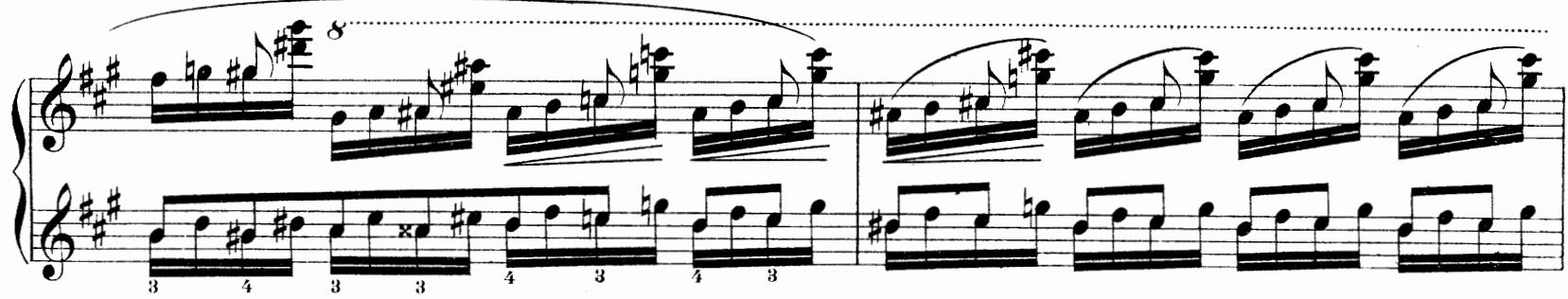
- 1.) *The form of this work reminds one of the first movements of piano-concertos. Robt. Schumann has already called attention to the union of the orchestral and solo-like piano-styles as the peculiarity of this Allegro de Concert. An adaptation of the same for piano and orchestra by J. L. Nicodé, has recently been published by Breitkopf and Härtel. For greater convenience of survey we have designated, by way of suggestion, the chief sections as TUTTI and SOLO.*
- 2.) *Those parts which, conformably to Remark 1, we have called TUTTI, require orchestral playing, i.e. a firm tone as large as possible and an unconditionally strict rhythm. All Rubato is here excluded.*

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and bar lines. There are several performance instructions and markings: 'Ped.' (pedal) with asterisks, 'cresc.', 'ff' (fortissimo), 'sf' (sforzando), 'p' (pianissimo), 'tr' (trill), and dynamic markings like '1 2', '4 3 2 1', and '5 4 3 2 1'. Fingerings are indicated above some notes, such as '1 2 3 4' and '5 4 3 2 1'. The music is divided into measures by vertical bar lines.

3) Von hier ab ist der Vortrag freier zu halten. Die Cantilenen verlangen jene Mischung von Anmuth und Leidenschaft, welche den Chopin'schen Clavierstil charakterisiert; die Fiorituren zierlich und nicht zu metronomfest. In den Passagen mag das Tempo gelegentlich ein wenig beschleunigt werden.

3) From here on, the delivery is to be more free. The Cantilenas demand that blending of amiability and passion which is characteristic of Chopin's pianoforte-style; the embellishments must be elegant and not too rigidly metronomic. In the passages, the tempo may occasionally be somewhat accelerated.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various note heads, stems, and bar lines. The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. The music features dynamic markings such as 'Ped.', '*' (asterisk), 'trum.', 'f', 'p', 'sf', and 'cresc.'. Fingerings are indicated by numbers above or below the notes. The page number '24' is located at the bottom left, and the copyright notice 'S. 2316 (6)' is at the bottom right.



Sheet music for piano, page 23, measures 13-17. The music continues in 2/4 time with a key signature of two sharps. The left hand provides harmonic support with eighth-note chords, while the right hand performs intricate sixteenth-note figures. Measure 13 starts with a piano dynamic. Measure 14 begins with a forte dynamic. Measure 15 starts with a piano dynamic. Measure 16 begins with a forte dynamic. Measure 17 ends with a forte dynamic.

Sheet music for piano, page 23, measures 18-22. The music remains in 2/4 time with a key signature of two sharps. The left hand maintains its eighth-note chordal function, and the right hand's sixteenth-note patterns continue. Measure 18 starts with a piano dynamic. Measure 19 begins with a forte dynamic. Measure 20 starts with a piano dynamic. Measure 21 begins with a forte dynamic. Measure 22 ends with a forte dynamic.

Sheet music for piano, page 23, measures 23-27. The music is still in 2/4 time with a key signature of two sharps. The left hand provides harmonic support with eighth-note chords, and the right hand's sixteenth-note patterns persist. Measure 23 starts with a piano dynamic. Measure 24 begins with a forte dynamic. Measure 25 starts with a piano dynamic. Measure 26 begins with a forte dynamic. Measure 27 ends with a forte dynamic.

Sheet music for piano, page 23, measures 28-32. The music shifts to a new section, indicated by dynamic changes and fingerings. The left hand provides harmonic support with eighth-note chords, and the right hand's sixteenth-note patterns continue. Measure 28 starts with a piano dynamic. Measure 29 begins with a forte dynamic. Measure 30 starts with a piano dynamic. Measure 31 begins with a forte dynamic. Measure 32 ends with a forte dynamic.

Sheet music for piano, page 23, measures 33-37. The music continues in 2/4 time with a key signature of two sharps. The left hand provides harmonic support with eighth-note chords, and the right hand's sixteenth-note patterns continue. Measure 33 starts with a piano dynamic. Measure 34 begins with a forte dynamic. Measure 35 starts with a piano dynamic. Measure 36 begins with a forte dynamic. Measure 37 ends with a forte dynamic.

<img alt="Sheet music for piano, 10 staves. Staff 1: Treble clef, 2 sharps, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 2: Bass clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 3: Treble clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 4: Bass clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 5: Treble clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 6: Bass clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 7: Treble clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 8: Bass clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 9: Treble clef, dynamic ff. Pedal markings: Ped., *, Ped., *. Staff 10: Bass clef, dynamic ff. Pedal markings: Ped., *, Ped., *.
 </p>

26 S. 7316 (4)

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time, with various key signatures (G major, A major, B major) and time signatures (5/4). The notation includes many dynamic markings such as *ff*, *p*, *ten.*, *pp*, and *a tempo*. Articulation marks like *Ped.* (pedal), ***, and *SOLO.* are also present. The music features complex chords, eighth-note patterns, and occasional grace notes. The page number 29 is at the bottom right.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various dynamic markings such as *mp*, *tr.*, *ff*, *p*, *pesante*, *ten.*, *dim.*, *stretto*, *riten.*, *a tempo*, *dolce e grazioso*, and *tr. ten.*. The music features complex fingerings, including numbered fingers (1-5) above and below the notes, and includes several measures of rests and sustained notes. The page number 30 is at the bottom left, and the catalog number S.7316(A) is at the bottom right.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is A major (three sharps). The notation includes various dynamic markings such as 'tr ten.', 'p', and 'legato'. Fingerings are indicated by numbers above or below the notes. Performance instructions like 'Ped.' and '*' are placed under specific notes. The music is divided into measures by vertical bar lines.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various dynamics such as *f*, *s.f.*, *cresc.*, *dolce*, and *tr.* (trill). Fingerings are indicated by numbers above or below the notes. Pedal markings, represented by the word "Ped." with a star symbol (*), are placed under specific notes to indicate when the sustain pedal should be used. The music is divided into measures by vertical bar lines, and each staff begins with a clef (G-clef for treble, F-clef for bass).

TUTTI

*ff
stretto*

S.7316(4)

4) Berceuse.

(CRADLE SONG.)

Th. Kullak.
Fr. Chopin, Op. 57.

Andante.

Andante.

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a key signature of three flats. The second staff uses a bass clef and a key signature of three flats. The third staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time. Dynamic markings include *p* (piano), *dolce*, and various pedaling instructions like "Ped. *". Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2-3-4-5. Measure numbers 1 through 21 are present at the top of the first staff.

1) Der Vortrag der **Berceuse** stellt ebenso hohe Anforderungen an den Geschmack des Spielers, als an die Eleganz der Pianissimo-Technik. Man nehme den Takt nicht gar zu streng, doch nie so frei, dass der ruhig schaukelnde Gang des **Basso ostinato** erheblich gestört würde. Die Melodie des Anfangs ist sehr zart zu spielen, dem Charakter eines Wiegenliedes entsprechend, die folgenden Passagen in jenerträumerrischen, halb verschwimmenden Weise, welche der Phantasie Bild auf Bild andeutet, ohne ein einziges in festeren Conturen zu skizzieren. Man studire übrigens mit hoher Hebung und elastischem Fall der Finger, da die Gefahr der technischen Un-deutlichkeit hierdurch am besten vermieden wird.

1) The delivery of the Cradle-Song makes equally high demands upon the taste of the player and the elegance of pianissimo-technic. Do not take the time too strict, yet not so free as to seriously disturb the quiet rocking movement of the Basso ostinato. The melody at the beginning, is to be played very tenderly, in keeping with the character of a cradle-song; the following passages in that dreamy, half-vanishing way which suggests picture on picture to the fancy without sketching a single one in firmer outlines. Study, moreover, with a higher elevation and an elastic fall of finger, as the danger of technical indistinctness is thereby best avoided.

2) Variante: *Variant.*

⁴⁾Barcarole.

Th. Kullak.
Fr. Chopin, Op. 60.

H.S.(C.S.)
Allegretto.

Fr. Chopin, Op. 60

The image shows four staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of five sharps and a time signature of 12/8. It features dynamic markings *f*, *dim.*, and *p*. The second staff uses a treble clef and a bass clef, with a key signature of three sharps and a time signature of 12/8. It includes a dynamic marking *cantabile*. The third staff uses a treble clef and a bass clef, with a key signature of three sharps and a time signature of 12/8. The fourth staff uses a treble clef and a bass clef, with a key signature of three sharps and a time signature of 12/8. Various performance instructions like *Ped.*, ***, *tr*, *cresc.*, and *(mf)* are scattered throughout the music.

- 1) Die **Barcarole** besteht aus Hauptsatz (**H.S.**), Seitensatz (**S.S.**), Zwischensatz (**Z.S.**), theilweiser Wiederholung von **H.S.** und **S.S.**, und **Coda a, b, c.** Der Hauptsatz ist graziös und duftig vorzutragen. Eine bestimmtere Haltung erfordert der Seitensatz. Seine Bässe haben im Contrast zu der bisherigen sanften Wellenbewegung etwas von der monotonen Festigkeit der Ruderschläge. Den Zwischensatz spiele man anfangsträumisch zurückhaltend, sodann die Passagen locker und frei (**sfogato**). Von hier alles mit grosser Energie bis zu **Coda b.**

- 1) The Barcarole consists of Chief Subject (C.S.), Secondary Subject (S.S.) Interlude (Z.S.), partial repetition of C.S. and S.S. and Coda a, b, c. The Chief Subject should be graceful and fragrant in delivery. The Secondary Subject requires more definite treatment. Its bases have, in contrast to the hitherto soft wave-motion, something of the monotonous steadiness of oarstrokes. Play the Interlude holding back dreamily at first, then the passages limber and free (*sffogato*). From here, everything with the greatest energy to Coda b.

The musical score consists of five pages of piano music. The top page features a dynamic of **f** and a tempo marking **leggiero dim.**. The middle section includes a performance instruction **2)** above a bracketed measure. The bottom section includes a dynamic **p** and a tempo marking **54**.

2) Ausführung der Triller mit dem Zusatz von unten etwa folgendermassen:
Execution of the trill with auxiliaries from below, about as follows;



The image shows the third page of a piano score, containing six staves of musical notation. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 5 starts with a dynamic 'cresc.' followed by a series of eighth-note chords. Measure 6 begins with a dynamic 'tr' (trill) over a sustained note. Measure 7 features a dynamic 'dim.' followed by a sustained note. Measure 8 starts with a dynamic 'f' (fortissimo), followed by a dynamic 'dim.', and includes a tempo marking 'rallent.'. Measure 9 begins with a dynamic 'pp' (pianississimo) and a tempo marking 'poco più mosso'. Measure 10 consists of a single bass note. Measures 11 and 12 are mostly blank, with a few bass notes and rests.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of three sharps. The notation includes various dynamics such as *ten.*, *cresc.*, *fp*, and *ritenuto*. Fingerings are indicated by numbers above the notes. Pedal markings, including the word "Ped." and asterisks, are placed under specific notes to indicate when the sustain pedal should be used. The music is divided into measures by vertical bar lines.

poco più mosso

meno mosso

dolce sfogato

f

cresc.

ritenuto

tr

MARCHE FUNÈBRE.

H. Bischoff.
Fr. Chopin, Op. 72, N° 2.

Piano.

Tempo di Marcia. (♩ = 84.)

Trio.

A page of sheet music for piano, consisting of 12 staves. The music is in common time and uses a treble and bass clef. The key signature changes frequently, including sections in B-flat major, G major, and F major. The music features complex fingerings (e.g., 2 3 4 5 4 5, 5 4, 3 2 3), slurs, and grace notes. Dynamic markings include forte (f), piano (p), crescendo (cresc.), decrescendo (decresc.), and espressivo (espress.). Performance instructions like "R.W." and "dim." are also present. Measure numbers 35 and 53 are indicated. The music is divided into several sections by measure lines and bar lines.

TROIS ECOSSAISES.

H. Bischoff.
Fr. Chopin, Op. 72, N° 3.

I. **Vivace.** ($\text{d}=108$)

mf brillante

f

tr

cresc.

p

f

mf

tr

dim.

S. 7316 (8)

II.

III.

b) Kleinen Händen wird der Untersatz des 5ten Fingers empfohlen.

S. 7316 (s)