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M. Kalkmann

Fr. Chopin's

Sämtliche

Pianoforte-Werke.

Kritisch revidiert und mit Fingersatz versehen

von

HERRMANN SCHOLTZ.

Band I. · Band II.

Band III.

Eigentum des Verlegers.

9462.

LEIPZIG
C. F. PETERS.

Vorwort.

Als dem Herausgeber von der C.F. Petersschen Verlagshandlung in Leipzig der Auftrag zuteil wurde, die kritische Revision und Fingersatzbearbeitung sämtlicher Klavierwerke Fr. Chopins zu übernehmen, war er sich der Größe der Aufgabe und der Schwierigkeiten, welche sich ihrer vollkommenen Lösung entgegenstellen, wohl bewußt; die innige Verehrung für den genialen Tondichter, sowie langjähriges und intimes Studium seiner Werke, ließen es ihm indes als künstlerische Pflicht erscheinen, der an ihn ergangenen Aufforderung Folge zu leisten.

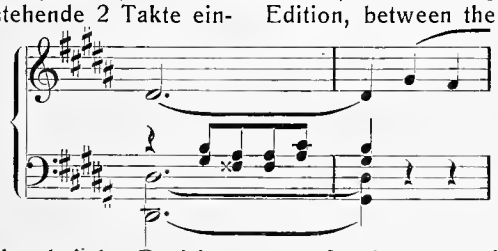
Die Hauptschwierigkeiten seiner Arbeit lagen vor allem in der korrekten Feststellung des Textes, da die vorhandenen französischen, deutschen und englischen Originalausgaben, von denen nur ältere Drucke hier in Betracht kommen, zahlreiche Fehler enthielten, welche zum größten Teil auch in alle späteren Ausgaben, die aber für die kritische Revision keine Bedeutung haben, übergegangen sind.

Zunächst war der Herausgeber bemüht, die obengenannten Originalausgaben miteinander genau zu vergleichen. Bekanntlich hatte Chopin nach Aussage seiner Schüler die Gewohnheit, bei Herausgabe seiner Manuskripte im letzten Augenblick Änderungen (resp. Verbesserungen) vorzunehmen, so daß sich bei einer Stelle manchmal zwei oder sogar drei Lesarten vorfinden. In solchen Fällen ist stets derjenigen der Vorzug gegeben worden, die sich durch größere Feinheit, sei es in melodischer, harmonischer und rhythmischer Beziehung, oder in Betreff durchsichtigerer Stimmführung, auszeichnete.

Besonders erwähnenswert sind hier folgende Stellen:

1. In der neuesten französischen Originalausgabe ist im G-dur-Nocturne Op. 37 No. 2 (Edition Peters: 1900[a], Seite 251, System 2) Takt 3 (bzw. Edition Peters: 1904, Seite 57, System 4, Takt 4) eliminiert worden.

2. Im Gis-moll-Präludium Op. 28 No. 12 sind in der französischen Originalausgabe (Edition Peters: 1900[b], Seite 501, System 6 bzw. Edition Peters: 1908, Seite 19, System 6) zwischen dem vorletzten und drittletzten Takt nachstehende 2 Takte eingeschaltet:



Da sie sich aber im Autograph, welches bei der Revision vorlag, nicht finden, so sind sie im Text ausgelassen worden.

3. Im Finale der B-moll-Sonate Op. 35 (Edition Peters: 1900[c], Seite 616, System 6, Takt 3 und Takt 1 des nächstfolgenden Systems bzw. Edition Peters: 1909, Seite 56, System 4, Takt 2 und 3) hat Chopin die beiden obengenannten Takte, die sich aber in sämtlichen Originalausgaben vorfinden, laut Angabe seiner Schüler, später eigenhändig gestrichen.

4. In der deutschen Originalausgabe der As-dur-Ballade Op. 47 (Edition Peters: 1900[b], Seite 300, System 4 bzw. Edition Peters: 1905, Seite 31, System 4) fehlte der dritte Takt. Derselbe befindet sich aber im Autograph, welches bei der Revision dieser zweiten Auflage dem Herausgeber vorlag, wie auch in der französischen Originalausgabe. Dadurch ist jedoch nicht ausgeschlossen, daß die Lesart in der deutschen Originalausgabe nicht ebenfalls Chopin zum Urheber hat, denn die obigen Beispiele zeigen ja deutlich, daß Chopin bisweilen später Kürzungen in seinen Werken vornahm. Nach des Herausgebers Ansicht ist auch die bisherige deutsche Version durchaus gerechtfertigt, weil darin die Oberstimme größeren melodischen Fluß und der Baß eine wirksamere Fortschreitung erhält; während für Beibehaltung der französischen Lesart lediglich die vollkommnere Symmetrie des Satzbaues sprechen dürfte.

Preface.

When the Editor received from the firm of C. F. Peters, publisher in Leipzig, the commission to undertake a critical revision and fingering of the collective Pianoforte works of Fr. Chopin, he was fully conscious of the magnitude of the charge entrusted to him and the difficulties that stood in the way of a complete fulfilment of his task; nevertheless, his warm admiration for this eminently poetic composer, as well as the intimate study of his works during many years, rendered it an artistic duty to obey the call made upon him.

The principal difficulty of his work lay, above all, in establishing the correctness of the text, as the existing French, German and English editions, of which only the earlier impressions are here taken into consideration, contain numerous errors, which, for the most part, have passed into all the later editions, but are of no importance in a critical revision.

The first thing the Editor did was to compare exactly the above mentioned original editions with each other —. As is well known, Chopin had the habit (according to the report of his pupils) of making alterations (improvements) in his manuscripts at the last moment before their publication, so that there are sometimes to be found two or even three readings of one passage. — In such cases, the preference is always given to those distinguished by greater refinement, either in reference to melody, harmony and rhythm, or as regards the clearer development of the parts.

The following passages call for special mention:

1. In the latest French original Edition, we find that in the G-maj. Nocturne, op. 37 No. 2 (Peters Ed. 1900[a], page 251, stave 2) the third bar (i. e. the fourth bar, acc: to Peters Ed. 1904, page 57, stave 4) has been eliminated.

2. In the g♯ minor Prelude op. 28 No. 12 (Peters Ed. 1900[b], page 501, stave 6, i. e. in Peters Ed. 1908, page 19, stave 6) the following two bars are inserted in the French original Edition, between the last bar but one and the last but three:

As, however, these bars are not found in the autograph used in revising the work, they are omitted from the text.

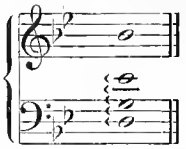
3. In the Finale of the b-minor Sonata, op. 35 (Peters Ed. 1900[c], page 616, stave 6, bar 3 and bar 1 of the following stave, i. e. on page 56, stave 4, bars 2 and 3 of Peters Ed. 1909, Chopin — as his pupils assert — afterwards crossed out with his own hand aforesaid two bars which, nevertheless, are to be found in all other original Editions.

4. In the German original Edition of the Ballad in A♭ major op. 47 (Peters Ed. 1900[b], page 300, stave 4, i. e. on page 31, stave 4 in Peters Ed. 1905), the third bar was omitted; but it is contained in the French original Edition as well as in the manuscript used by the Editor in the revision of the second Edition.

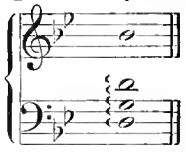
This fact does not, however, exclude the possibility of Chopin's being the author of the text of the German original Edition, for the above examples clearly prove that Chopin, at a later period, sometimes used abbreviations in his works.

It is the Editor's opinion that the German version hitherto used, is quite justified, because the treble has a greater flow of melody and the bass a more effective progression; whilst the sole argument in favour of the French version would be the more perfect symmetry in the construction of the movement.

5. In der französischen Originalausgabe (Edition Peters: 1900[b], Seite 279, bzw. Edition Peters: 1905, Seite 3) lautet der siebente Takt der G-moll-Ballade Op. 23:



während in der deutschen Originalausgabe wie in der französischen Ausgabe von Tellefsen (Chopins Schüler) dieser Takt folgende Gestalt hat:

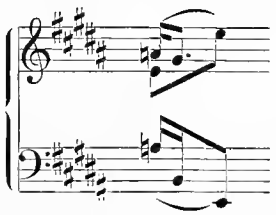


für welche Lesart sich auch der Herausgeber entschied.

Ferner sind hier noch 2 Stellen aus der F-dur-Etüde Op. 25 No. 3 zu erwähnen, die nach des Herausgebers Ansicht auf einen in der Partie der rechten Hand befindlichen Schreibfehler Chopins basieren.

Sämtliche Ausgaben bringen (Edition Peters: 1900[b], Seite 448, System 4, Takt 2 und 4; bzw. Edition Peters: 1907, Seite 69, System 2, Takt 2 und 4) folgende Lesarten des ersten Viertels:

1.



Es erscheint hier bei der ersten Stelle mit dem Vorhalt **a** in der linken Hand gleichzeitig die Auflösung **gis** in der rechten Hand; bei der zweiten der Vorhalt **g** mit der Auflösung **fis,** — eine Satzunreinheit, die Chopin vorher bei den analogen Stellen vermieden, — weshalb sich der Herausgeber zu der im Text befindlichen eigenmächtigen Verbesserung entschlossen hat.

Von Autographen dienten folgende als Vorlage:

1. 24 Präludien, Op. 28.
2. Scherzo, E-dur, Op. 54.
3. Impromptu, Ges-dur, Op. 51.
4. 2 Notturnos, C-moll und Fis-moll, Op. 48.
5. Mazurka, F-moll, Op. 7 No. 3.
6. Skizze zur Mazurka, Op. 30 No. 4.
7. „Là ci darem la mano" de l'opéra: „Don Juan," Varié Op. 2.
8. Ballade, As-dur, Op. 47.

Außerdem erhielt der Herausgeber durch die Güte einer Schülerin Chopins, der Frau Generalin von Heygendorf geborene von Könneritz in Dresden (Chopin dedizierte dieser Dame seine letzten beiden Notturnos Op. 62) 3 Bände seiner Kompositionen, u. a. sämtliche Notturnos in der ältesten französischen Ausgabe, in denen sich von Chopins Hand Verbesserungen, Berichtigungen von Druckfehlern und Ergänzungen dynamischer Zeichen vorfanden, zur Durchsicht.

Ferner hatte der Herausgeber das Glück, während seines Aufenthaltes in Paris, Herrn Georges Mathias (ein langjähriger Schüler von Chopin und gegenwärtig Professor am dortigen Konservatorium) kennen zu lernen, der ihn bei vielen zweifelhaften Stellen mit seinem Rat dankenswert unterstützte.

Um den Notentext für den Spieler bequemer lesbar zu machen, war es notwendig, alle diejenigen Stellen, welche in den bisherigen Ausgaben auf ein System zusammengedrängt waren, auf beide Systeme zu verteilen; ferner einige in schwierigen Tonarten notierte Partien (wie z. B. eine Episode im Mittelsatze der Romanze aus dem E-moll-Konzert) zu enharmonisieren.

Im Interesse der leichteren Spielbarkeit ist bei polyphonen Stellen (wie z. B. im Durchführungsteil des ersten Satzes der

5. In the French original Edition (page 279 in Peters Ed. 1900[b], or page 3 in Peters Ed. 1905), the seventh bar of the Ballad in g-minor, op. 23 runs thus:

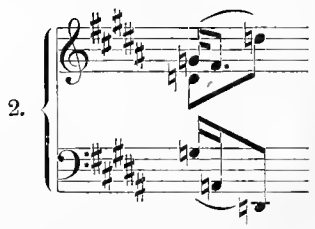
but both in the German original Edition and in the French Edition by Tellefsen (Chopin's pupil) this same bar appears in this form:

which latter reading has been adopted by the Editor.

Attention must also be drawn to two right hand passages in the F-maj. Etude op. 25 No. 3, which the Editor attributes to an error made by Chopin himself.

In every edition (Peters Ed. 1900[b], page 448, stave 4, bars 2 and 4, i. e. on page 69, stave 2, bars 2 and 4 in Peters Ed. 1907) the first beat reads thus:

2.



In the first passage, suspension a in the left hand clashes with the resolution g♯ in the right hand — in the second passage suspension g clashing with resolution f♯ — a piece of false writing carefully avoided by Chopin in analogous passages; the Editor has, accordingly, taken upon himself to make the corrections found in the text.

The following Autographs have served as models:

1. 24 Préludes, op. 28.
2. Scherzo, E-maj., op. 54.
3. Impromptu, G♭ maj., op. 51.
4. 2 Nocturnes, c-min. f♯-min., op. 48.
5. Mazurka, f-min., op. 7 No. 3.
6. Sketch for a Mazurka, op. 30 No. 4.
7. „Là ci darem la mano" de l'opéra: „Don Juan," Varié op. 2.
8. Ballad, A♭-major, op. 47.

In addition to these, through the kindness of a pupil of Chopin, the Frau General von Heygendorf, née von Könneritz of Dresden (Chopin dedicated his last two Nocturnes op. 62 to this lady) the Editor obtained 3 vol. of his compositions for perusal, amongst others, the whole of the Nocturnes in the earliest French Edition, in which occur corrections, amendments of printers' errors, added marks of expression in Chopin's own hand.

During his stay in Paris the Editor was fortunate enough to make the acquaintance of Mr Georges Mathias (for many years a pupil of Chopin, and at the present time Professor at the Paris Conservatoire) who most kindly assisted him with his valuable counsel on many doubtful passages.

In order to facilitate the reading of the music, it was desirable that all those passages which were crowded together upon one stave in the former edition, should be distributed over both staves; it was also expedient to transcribe some parts that are written in difficult keys, for instance: an episode in the middle movement of the Romance, from the e-min. Concerto.

In order to facilitate the execution of polyphonic passages (as for instance, in the working out of the 1st movement of

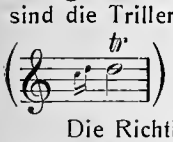
H-moll-Sonate Op. 58) zuweilen ein und dieselbe Stimme ablösend auf beide Hände verteilt worden.

Bei größeren schwierigeren Figuren, die Chopin fast stets in Achtelnoten ausschrieb, schien eine Einteilung in Gruppen angemessen, um die feinste rhythmische und melodische Ausführung anzudeuten.

In gewissen Sätzen, in denen die Melodietöne nicht unmittelbar dem Auge kenntlich sind, wodurch dem subjektiven Ermessen zu viel Spielraum gelassen wird (wie z. B. im Mittelsatz des H-moll-Scherzo Op. 20) hielt es der Herausgeber für zweckentsprechend, die Melodienoten nach seiner Interpretation auszuschreiben.

Bezüglich der Phrasierung, die namentlich in Chopins früheren Werken (wie z. B. in den Rondos und einem großen Teil der Oeuvres posthumes) öfters nur skizzenhaft angedeutet ist, war es dringend geboten, detaillierender zu verfahren, da man bekanntlich in früherer Zeit auf dieses, zur klaren Darstellung des musikalischen Gedankens unerläßliche Hilfsmittel zu wenig Wert legte.

Chopins orthographische Darstellung leidet — das werden auch seine größten Verehrer eingestehen müssen — an manchen Schwächen. Aus diesem Grunde ist bei mehreren Stellen eine genauere und übersichtlichere Notation gewählt worden. So sind die Triller mit Schleiferanfang, deren frühere Schreibweise



Anlaß zu argen Mißverständnissen gegeben hat, in zweifelloser Deutlichkeit dargestellt.

Die Richtigstellung dynamischer Vortragszeichen war ebenfalls ein Punkt, welcher ernstliche Erwägungen erforderte, zumal die bisherigen Ausgaben darin oft sehr divergierten; bei vielen Stellen war es sogar notwendig, Ergänzungen hinzuzufügen, da manche Stücke sehr dürftig mit Vortragszeichen bedacht waren.

Auch die vorhandenen Pedalbezeichnungen, die von Chopin, oder durch ein Versehen des Stechers oder Korrektors, ziemlich ungenau notiert wurden, erschienen in vielen Fällen der Verbesserung bedürftig; ist doch der häufige Harmoniewechsel eine hervorragende Stil-Eigentümlichkeit Chopins.

Betreffs der Applikatur, welche der Herausgeber als den Schwerpunkt seiner Arbeit betrachtet, insofern dadurch die Ausgabe ein gewisses instruktives Gepräge erhält, diente ihm die epochemachende Methode seines Lehrers Hans von Bülow zur Richtschnur. Namentlich ist den Verzierungen, die bei Chopin eine so bedeutende Rolle spielen, die eingehendste Aufmerksamkeit gewidmet. Dabei ist das Prinzip des Fingerwechsels für repetierende Töne stets konsequent durchgeführt worden, und zwar nicht nur, wenn die Repetitionen sich unmittelbar folgen, sondern auch dann, wenn ein oder mehrere andere Töne dazwischen treten. So ist z. B. der Pralltriller stets mit drei Fingern bezeichnet worden, weil nur dadurch eine glatte Ausführung gewährleistet wird. Denn falls ein und derselbe Finger für die erste und letzte Note desselben genommen wird, muß die letztere notwendigerweise unter dem Gesetze der Trägheit leiden, welches dem niederfallenden Finger nicht gestattet, schnell genug seine Taste zu verlassen, um sie erneut mit der erforderlichen Deutlichkeit und Leichtigkeit anschlagen zu können. Dieses physische Gesetz äußert aber bei allen ähnlichen schnellen Figuren (Doppelschlag, Schleifer und Doppelschlag, wie Arpeggio mit repetierter Anfangsnote) seinen hemmenden Einfluß, und dieser ist nur dadurch unwirksam zu machen, daß man bei solchen Tonfolgen einen Fingerwechsel für die sich repetierenden Töne herbeiführt. Dadurch allein wird eine virtuose Ausführung gesichert und einer vorzeitigen Ermüdung der Finger resp. der Hand vorgebeugt.

Eigenes Studium, sowie vielfache Erfahrungen der Lehrpraxis haben den Herausgeber überzeugt, daß aus der konsequenten Befolgung der hier ausgesprochenen Prinzipien sich überraschende Vorteile und Feinheiten für das technische Gelingen gewinnen lassen.

the b-min. Sonata, op. 58), the hands alternate at times in playing one and the same theme.

In passages of greater difficulty which Chopin almost always wrote in quavers, a division into groups appeared desirable, in order to more clearly indicate the finest rhythmical and melodious rendition.

In certain movements, in which the eye may not at once recognise the notes of the melody, whereby too much scope is given to the player's own fancy (for example in the middle movement of the b-min. Scherzo op. 20), the Editor thought it desirable, to write the notes of the melody according to his own interpretation.

In reference to the phrasing, which in Chopin's earlier works, (the Rondos and the greater part of his „Posthumous works") is often merely suggested by a sketch, it was urgently necessary to go into fuller detail, because in former times, as is well known, too little value was set upon this indispensable means of assistance to the clear interpretation of musical thought.

Chopin's musical notation — as even his most ardent admirers must confess — was often defective. On this account, a more exact and careful notation has been chosen for several passages. — Thus, the shake, commencing with an appoggiatura, which owing to the former method of writing gave rise to serious misunderstandings, is now indicated with a clearness that cannot be mistaken.

The correction of the dynamic signs of expression was also a point demanding earnest consideration, in as much as the former editions varied widely in this respect; in many places, it was even necessary to make additions, as a number of pieces were very sparingly marked with signs of expression. Also the Pedal Signs, which either by Chopin, or through the inadvertence of the engraver or corrector are very indistinctly indicated, appeared in many cases to need improvement the more so, as frequent change of harmony is a striking feature in Chopin's compositions.

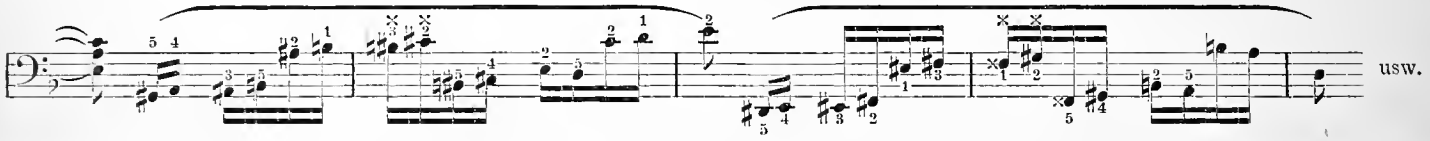
As regards the fingering, which the Editor considers a most important item in his work, embodying, as it does whatever may be contained of an instructive nature in this edition, he has adopted as his model the epoch-marking method of his teacher Hans v. Bülow. To the embellishments, a characteristic feature in Chopin's music, he has devoted the most scrupulous attention, strictly carying out the principle of the change of finger on repeated notes, and indeed, not only when the repetitions follow close upon each other, but also when one or more notes intervene between them.

Thus, for example, the transient shake is always marked with three fingers, as the only means of securing a smooth execution; for in case one and the same finger should be used for the first and last note, the last would of necessity suffer under the law of inertia, which will not allow the falling finger to quit its note with sufficient rapidity to enable it to strike again with renewed clearness and lightness. This physical law, however, exercises its repressive influence in all similar embellishments — the Turn, slurred note and Turn, as well as the Arpeggio with the first note repeated, — and can only be counteracted by a change of finger on the repeating notes. This is the only means of acquiring a masterly execution, and of proventing an unnatural tiring of the fingers or hands.

Personal study and experience in teaching have convinced the Editor, that the strict observance of the principle here inculcated will lead to the most surprising results in the attainment of technical perfection.

Was die teilweise von Chopin selbst angegebenen Fingersätze betrifft, so konnten sie nicht in allen Fällen adoptiert werden, da sich die Kunst des Fingersatzes in den letzten Dezennien — dank den eifrigen Bestrebungen Liszts, Bülows, Tausigs und Krolls — in hohem Grade vervollkommnet hat. Dies betrifft namentlich den häufigen Gebrauch des Daumens auf Obertasten.

Bei den 4 nachfolgenden Takten aus dem Krakowiak (Edition Peters: 1900c, Seite 832, System 6; bzw. Edition Peters: 1912, Seite 66, System 1)



ließ sich bei den mit × bezeichneten Stellen mit der linken Hand ein feines Legato mit dem angegebenen Fingersatze Chopins kaum erzielen. Andererseits ist nicht zu leugnen, daß schon Chopin das Verdienst gebührt, für konsequente Figuren konsequente Fingersätze durchgeführt zu haben, um auf diese Weise eine ruhigere Handhaltung und daraus resultierend eine größere Glätte des Spiels zu erreichen.

Wenn diese Ausgabe dazu beitragen sollte, auch den weniger bekannten, zum Teil technisch schwierigen Werken des Meisters die durchaus verdiente Popularität zu gewinnen, so würde der Herausgeber dies als die schönste Frucht seiner mehrjährigen Arbeit betrachten.

Herrmann Scholtz.

The fingering, as partly indicated by Chopin himself, could not be adopted in all cases, as the art of fingering, during the last decade — thanks to the zealous endeavours of Liszt, Bülow, Tausig and Kroll — has reached a high degree of perfection, more especially with reference to the frequent use of the thumb on the black keys.

In the following 4 bars, from the Krakoviak (Peters Edition 1900c, page 832, stave 6, i. e. page 66, stave 1, in Peters Edition 1912)

it is almost impossible to effect a fine legato in the left hand with the fingering as marked by Chopin. It cannot be denied, on the other side, that Chopin has the merit of having set a certain fingering for certain passages, which, by means of a steadier position of the hand, secures greater smoothness of execution.

If this Edition should assist in popularising the less known, technically difficult works of the master, the Editor will consider this success an ample reward for his many years' labour.

Herrmann Scholtz.

Bei der neuerdings vorgenommenen Revision lagen noch folgende Autographen vor:
Etüden Op. 10, No. 3, 4, 7, 9, 10, 11, 12 und Sonate Op. 4.
In the late revisal, the following autographs have been used:
Etudes op. 10, No. 3, 4, 7, 9, 10, 11, 12, and Sonate op. 4.

Einteilung der beiden Chopin-Ausgaben.

Ausgabe in 3 Bänden: Edition Peters No. 1900a—c.

Band I. 1900a:
Walzer, Mazurkas, Polonaisen, Nocturnes.

Band II. 1900b:
Balladen, Impromptus, Scherzos, F-moll-Fantasie, Etüden, Präludien, Rondos.

Band III. 1900c:
Sonaten, Diverse Stücke, (Berceuse, Barcarolle, Bolero, Tarantelle, Allegro de Concert, Variations brillantes op. 12, Variations sur un air allemand op. posth., Marche funèbre op. posth., 3 Ecossaises), Konzerte, Konzertstücke (Là ci darem la mano, Fantaisie sur des airs polonais, Krakowiak, Grande Polonaise op. 22).

Ausgabe in 12 Bänden: Edition Peters No. 1901—12.

Band I. 1901: Walzer.
„ II. 1902: Mazurkas.
„ III. 1903: Polonaisen.
„ IV. 1904: Nocturnes.
„ V. 1905: Balladen und Impromptus.
„ VI. 1906: Scherzos u. F-moll-Fantasie.
Band VII. 1907: Etüden.
„ VIII. 1908: Präludien und Rondos.
„ IX. 1909: Sonaten.
„ X. 1910: Diverse Stücke (Berceuse, Barcarolle, Bolero, Tarantelle, Allegro de Concert, Variations brillantes op. 12, Variat. sur un air allemand op. posth. Marche funèbre op. posth., 3 Ecossaises).
Band XI. 1911: Konzerte.
„ XII. 1912: Konzertstücke (Là ci darem la mano, Fantaisie sur des airs polonais Krakowiak, Grande Polonaise op. 22).

Der Vertrieb der nachgelassenen Werke von Chopin in England geschieht mit Genehmigung des Eigentümers Herrn Robert Lienau in Berlin.

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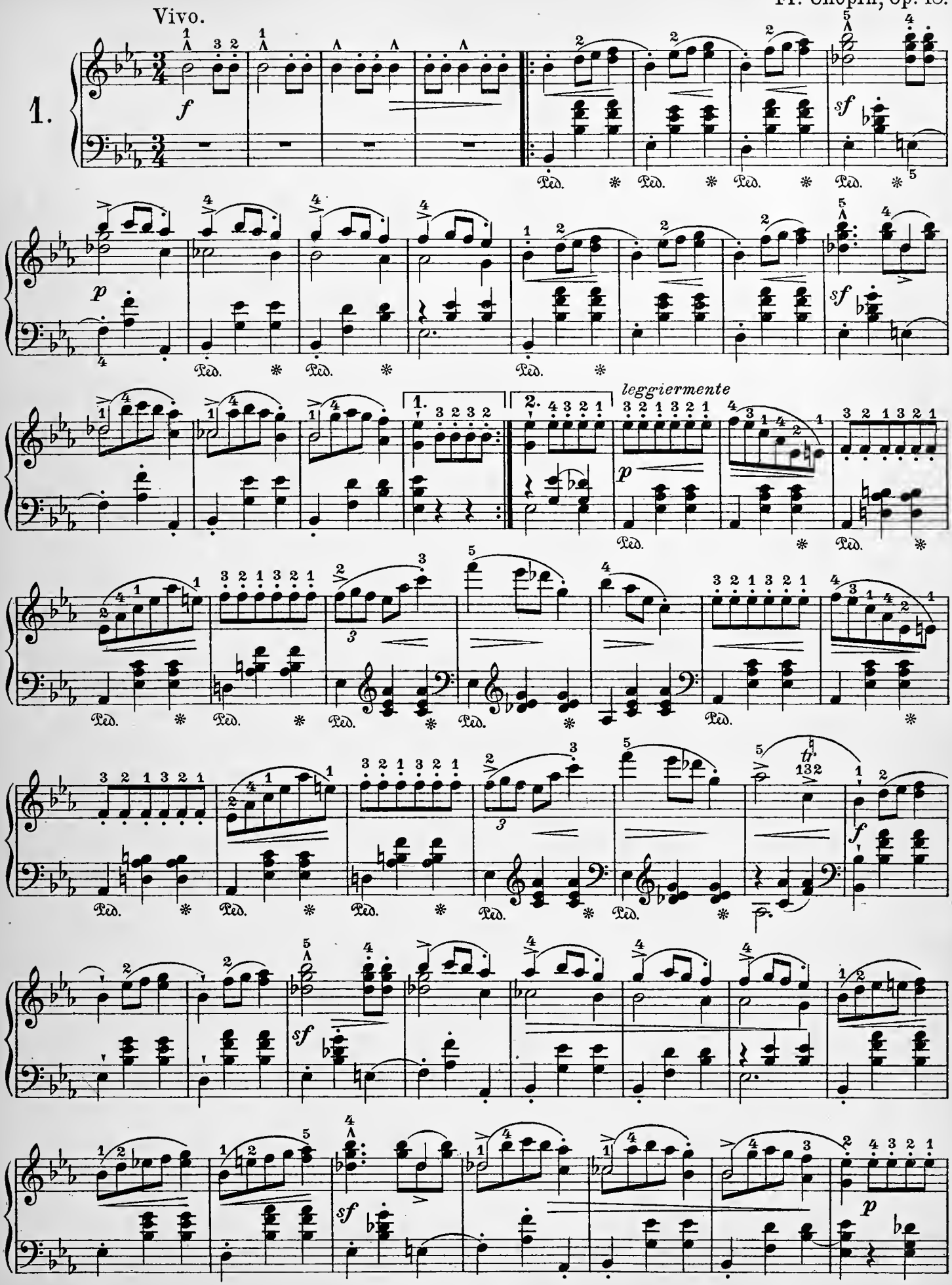
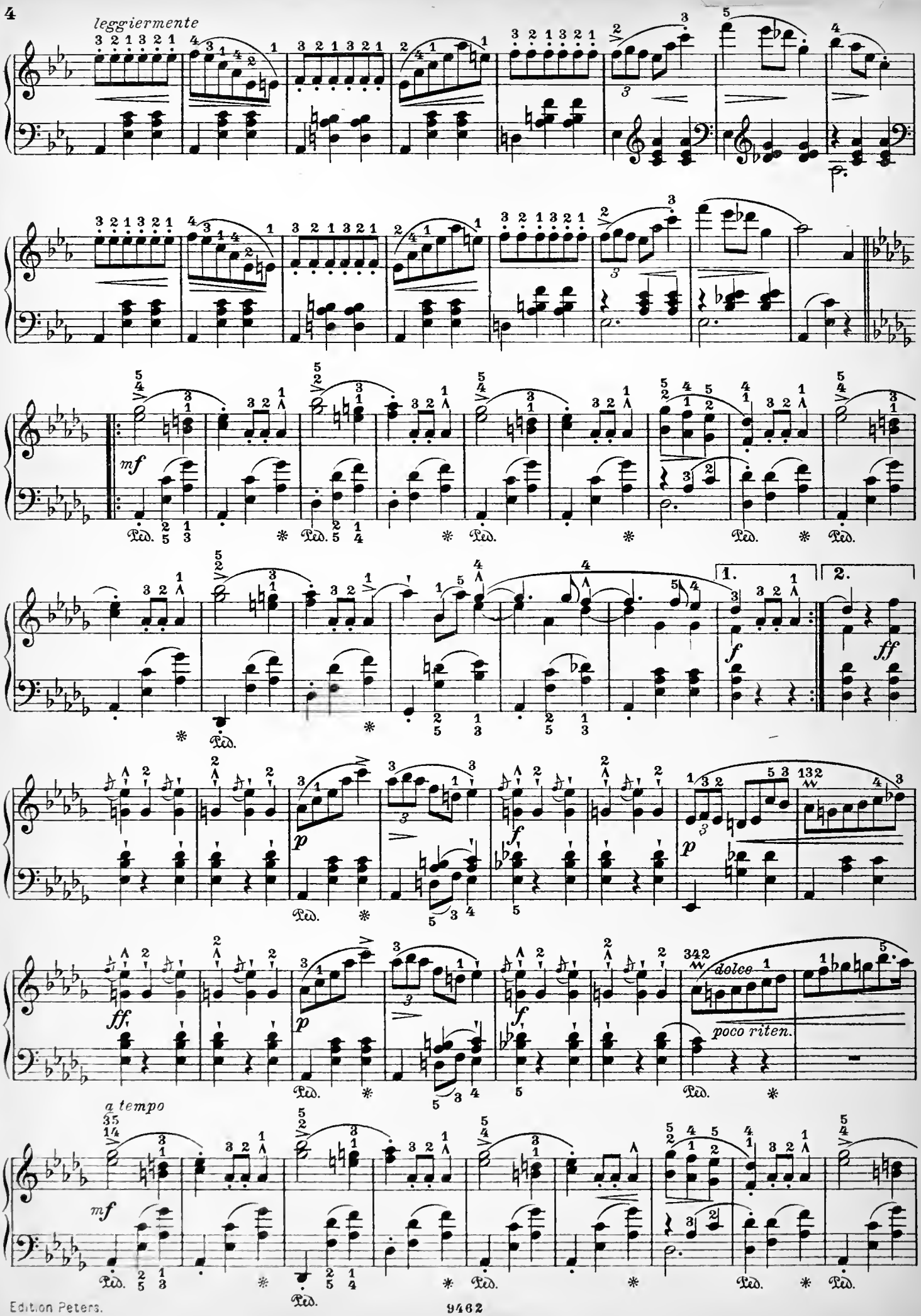
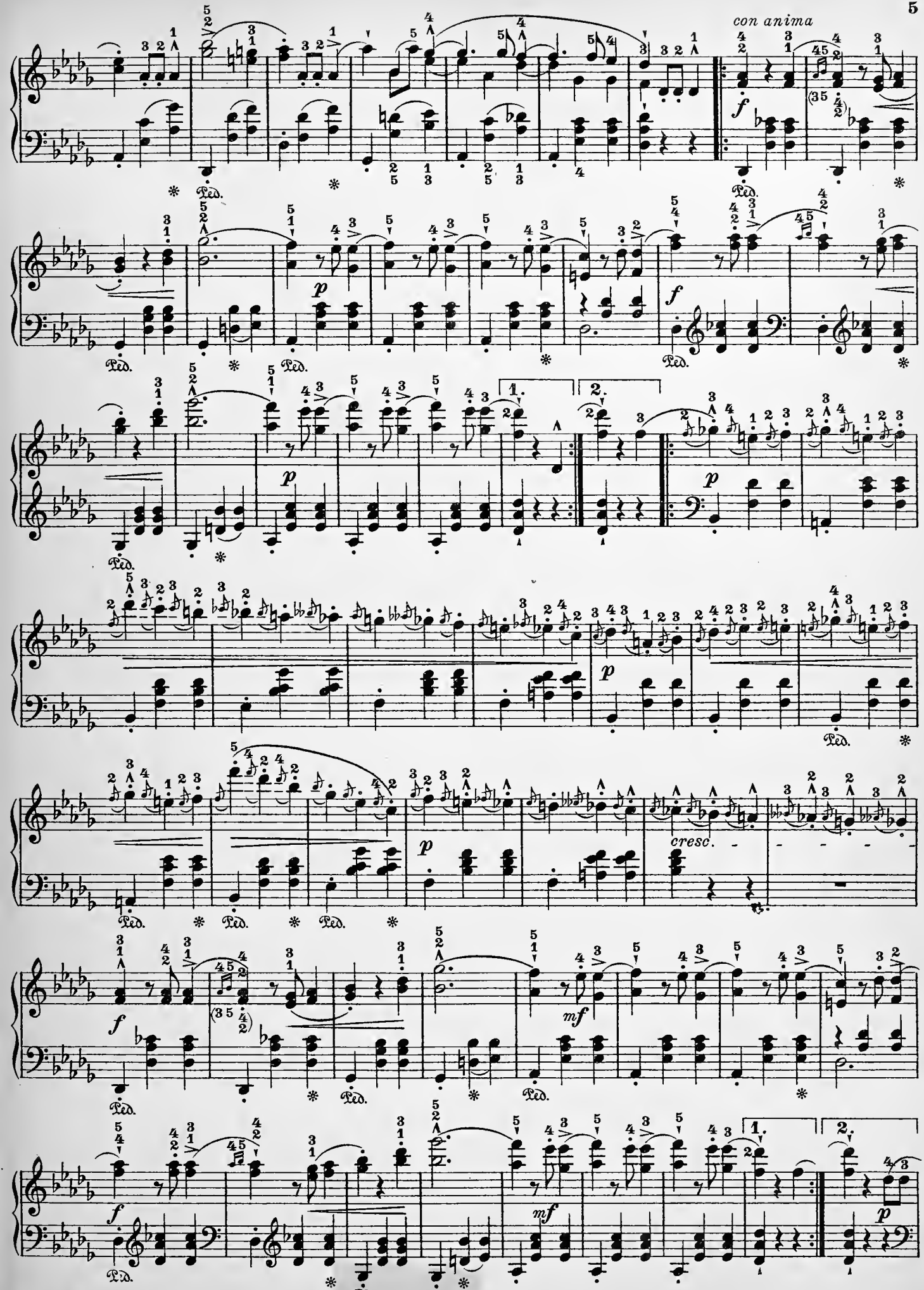
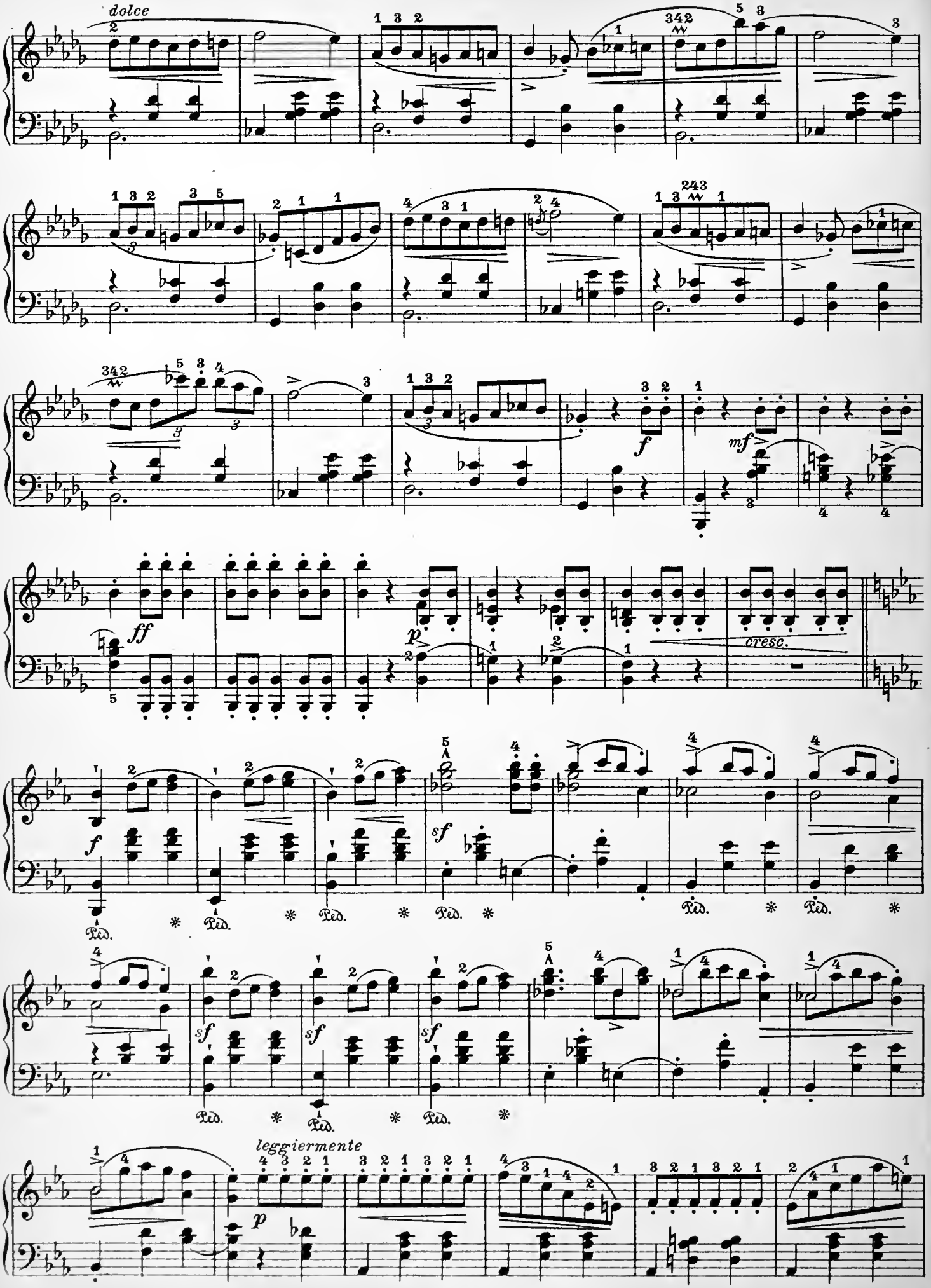
Grande Valse brillante.

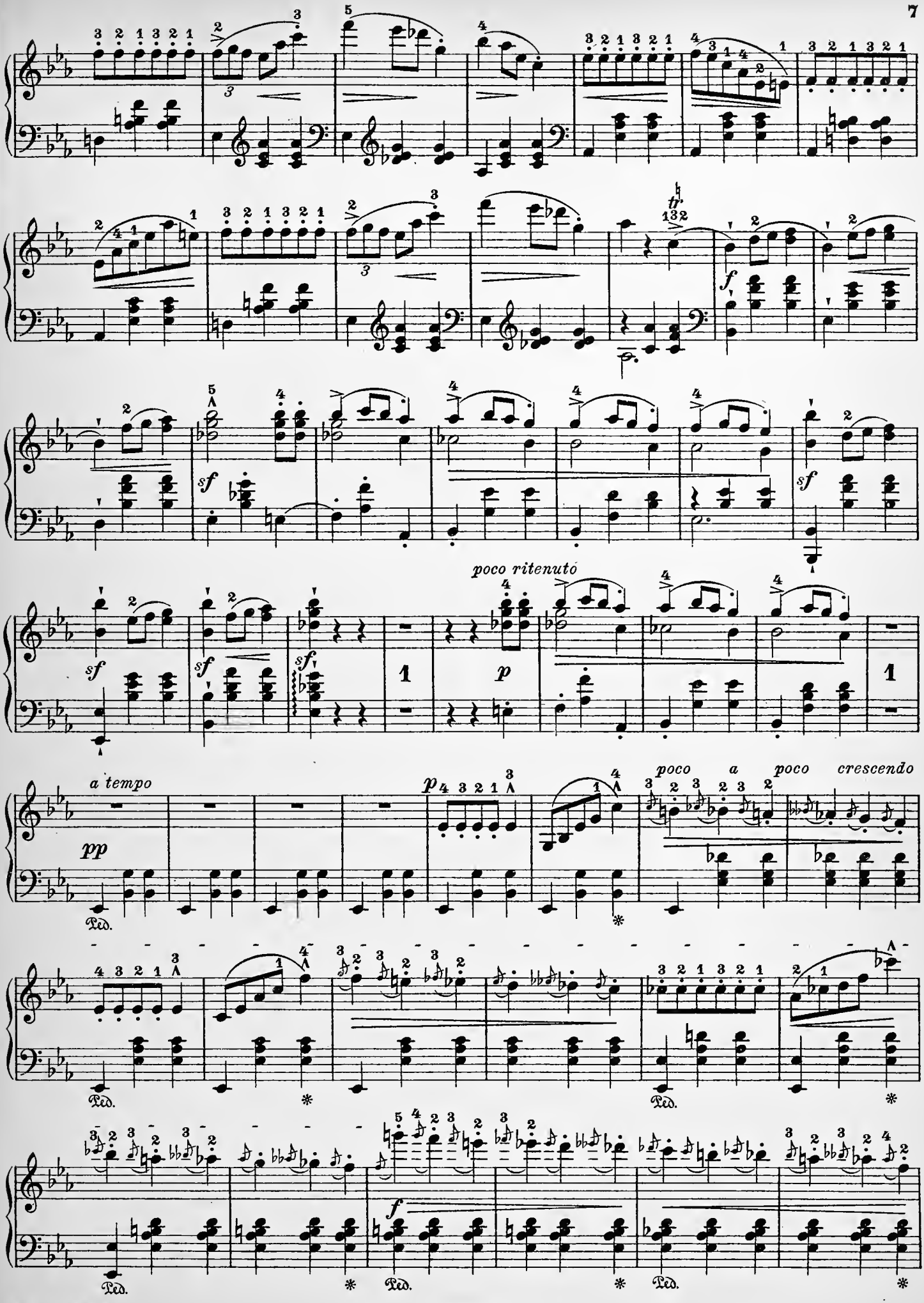
Fr. Chopin, Op. 18.

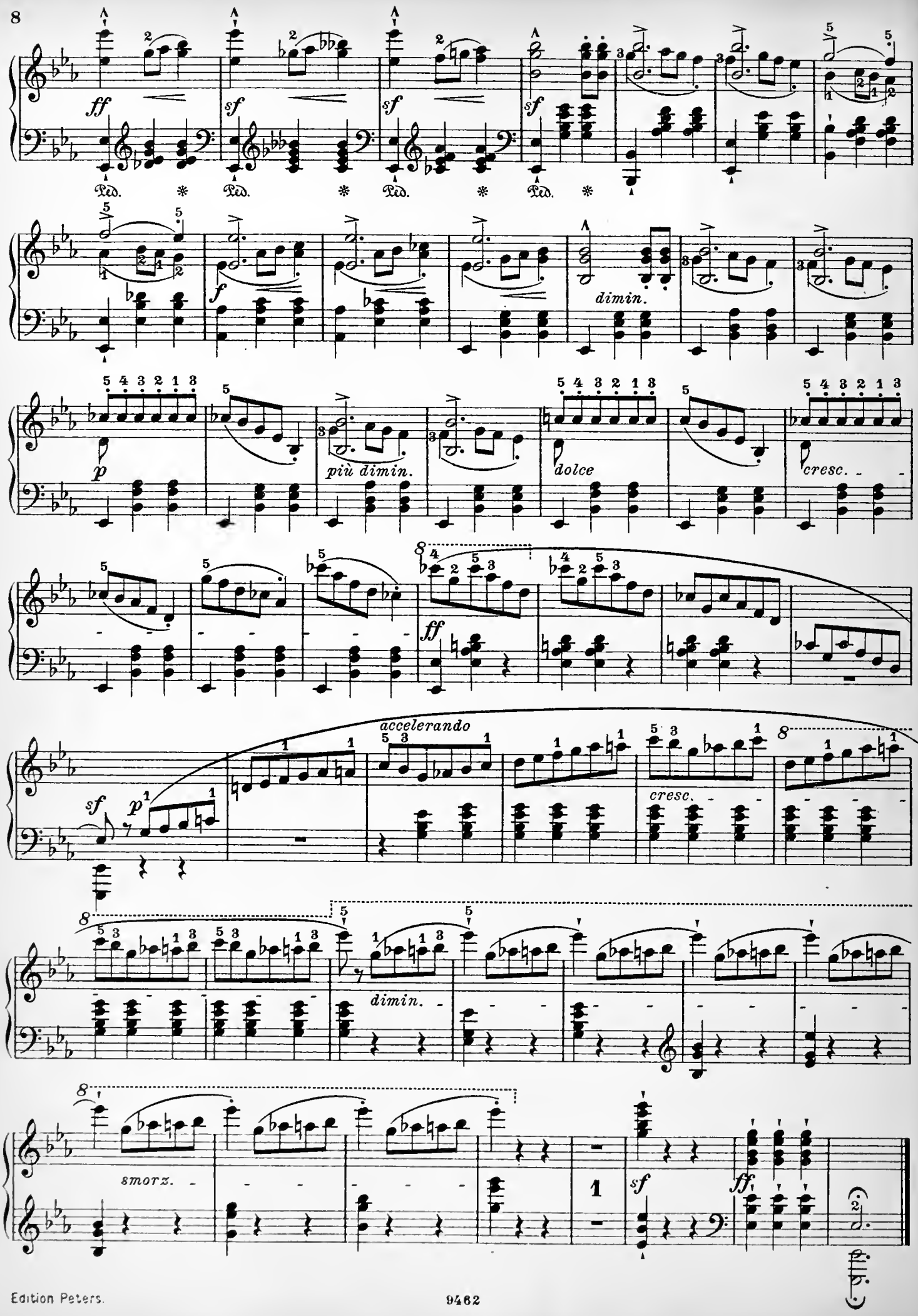



leggiermente
mf
1.
2.
f
ff
p
ff
dolce
poco riten.
a tempo
mf


con anima
f
p
f
p
1.
2.
p
cresc.
f
mf
Ped.


dolce
f
mf
cresc.
ff
p
sf
leggiermente
Ped.


poco ritenuto
a tempo
poco a poco crescendo

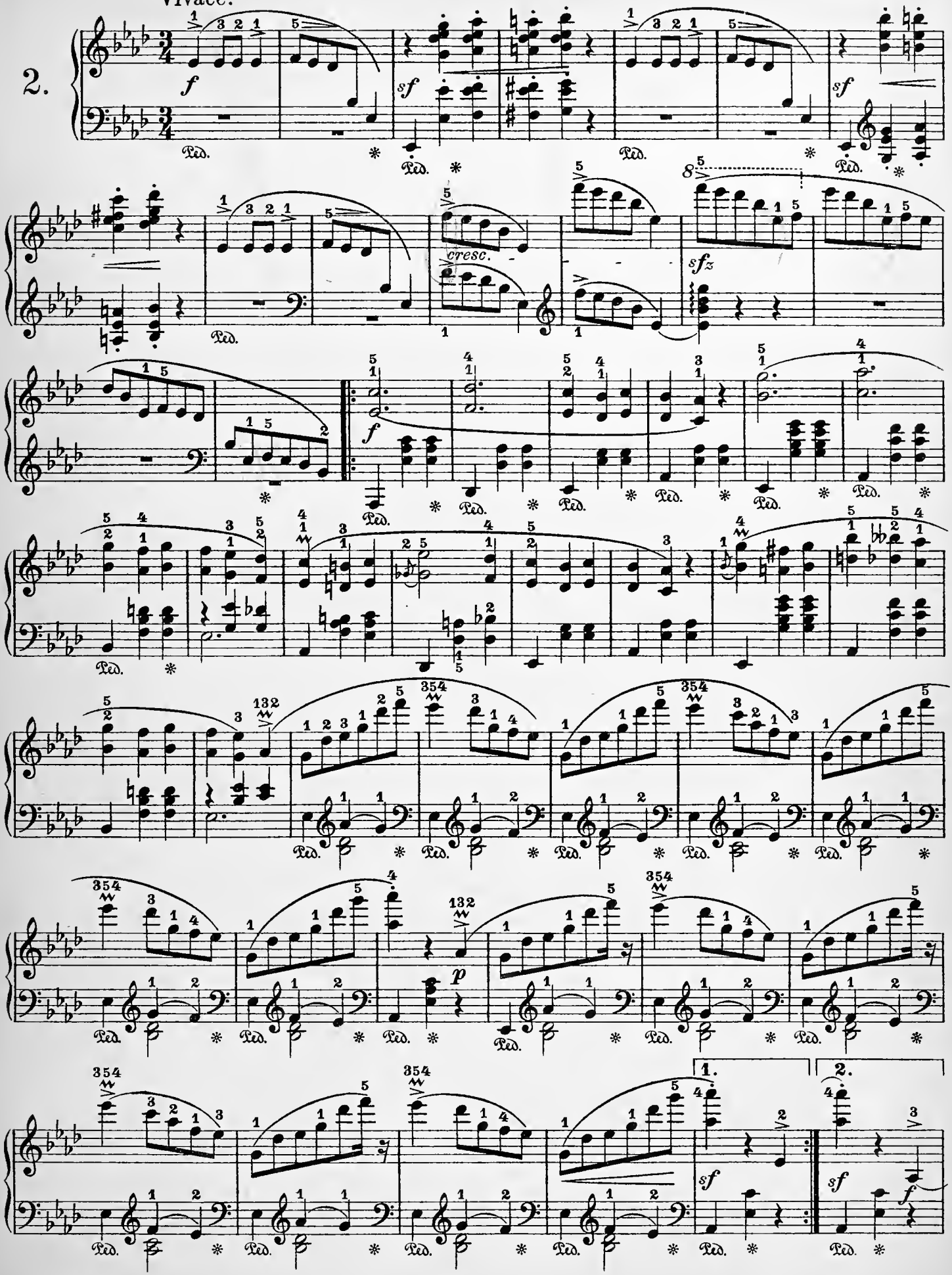

ff
sf
Ped.
f
dimin.
p
più dimin.
dolce
cresc.
accelerando
dimin.
smorz.

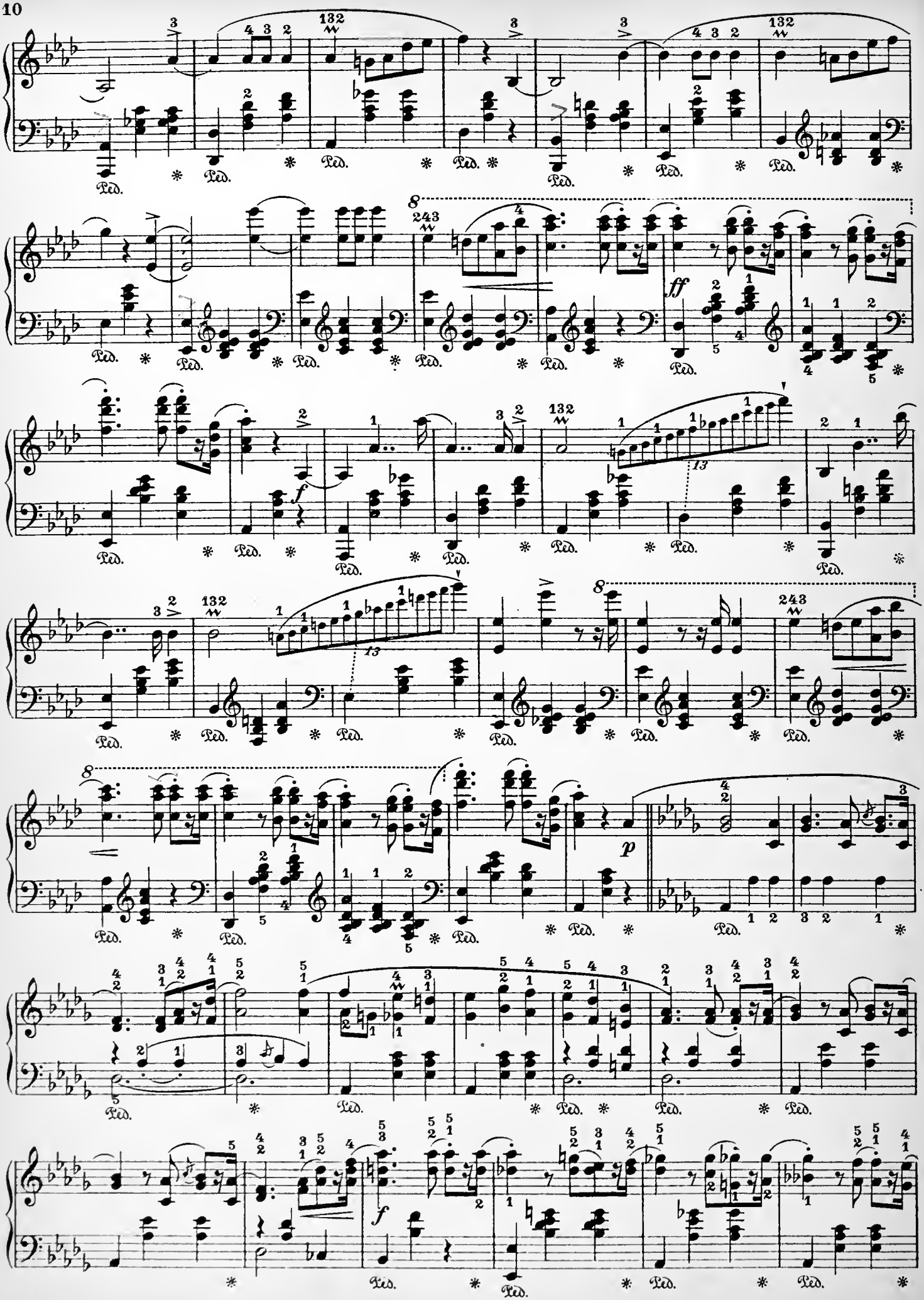
Valse brillante.

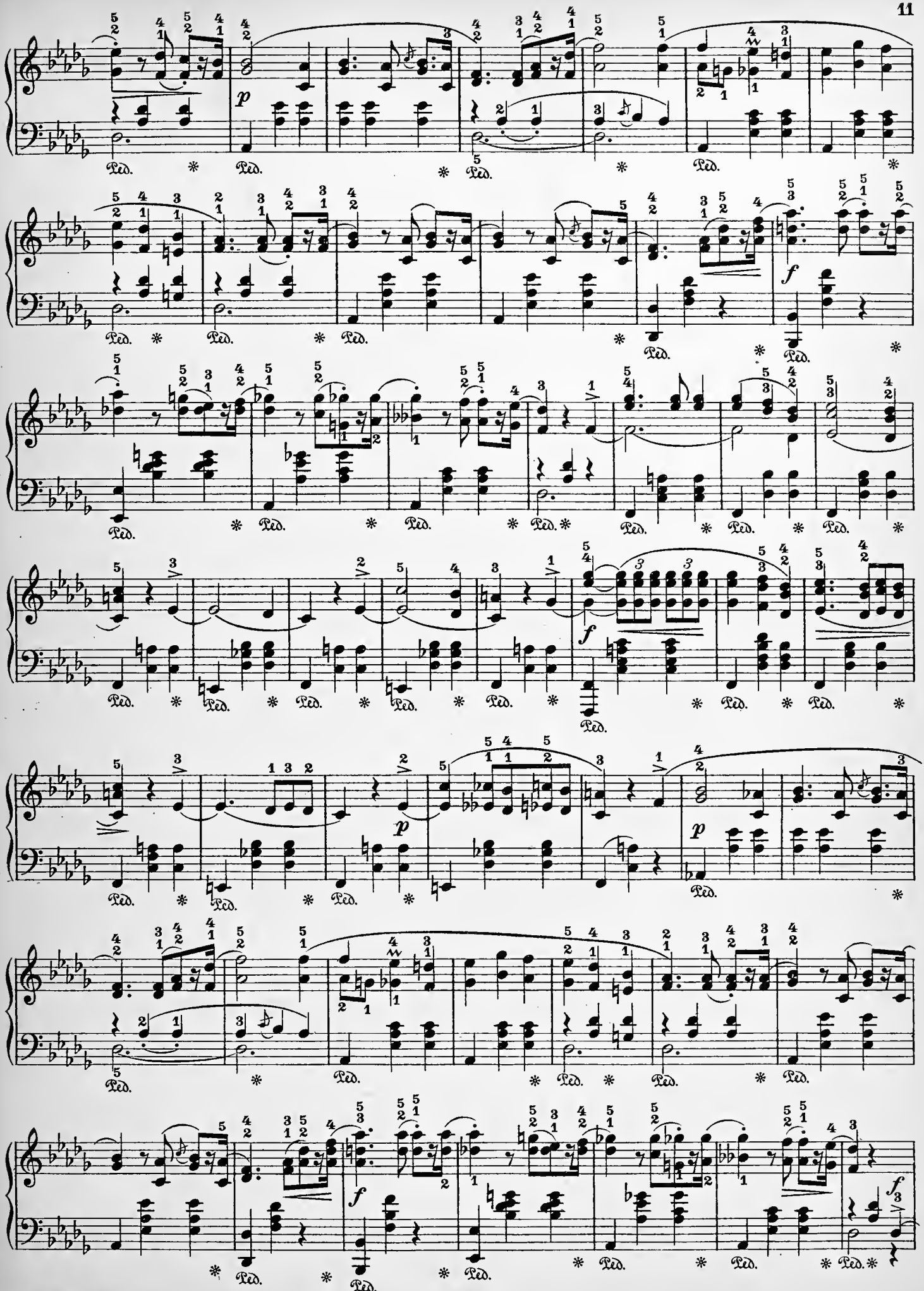
Op. 34 No 1.

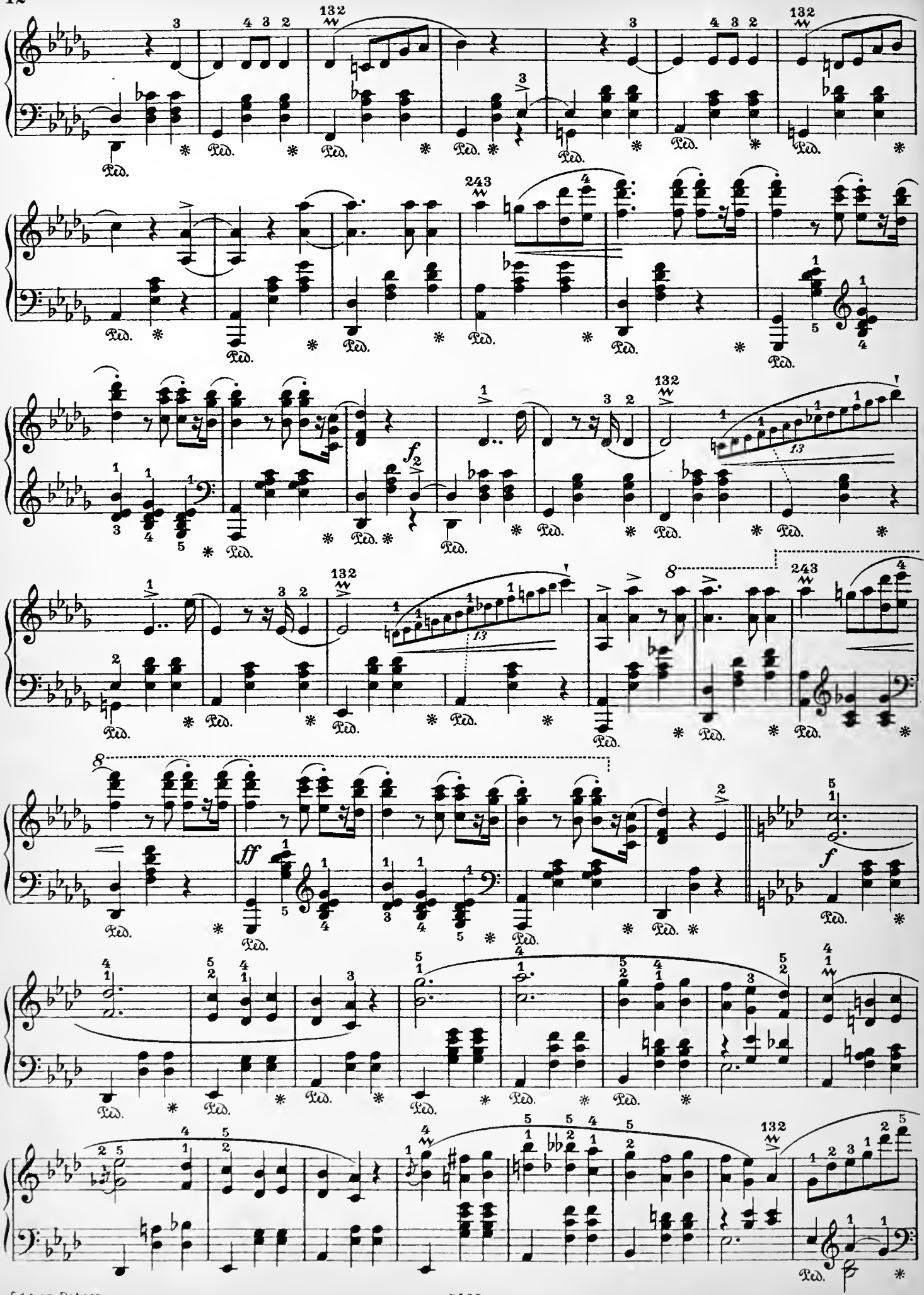
Vivace.

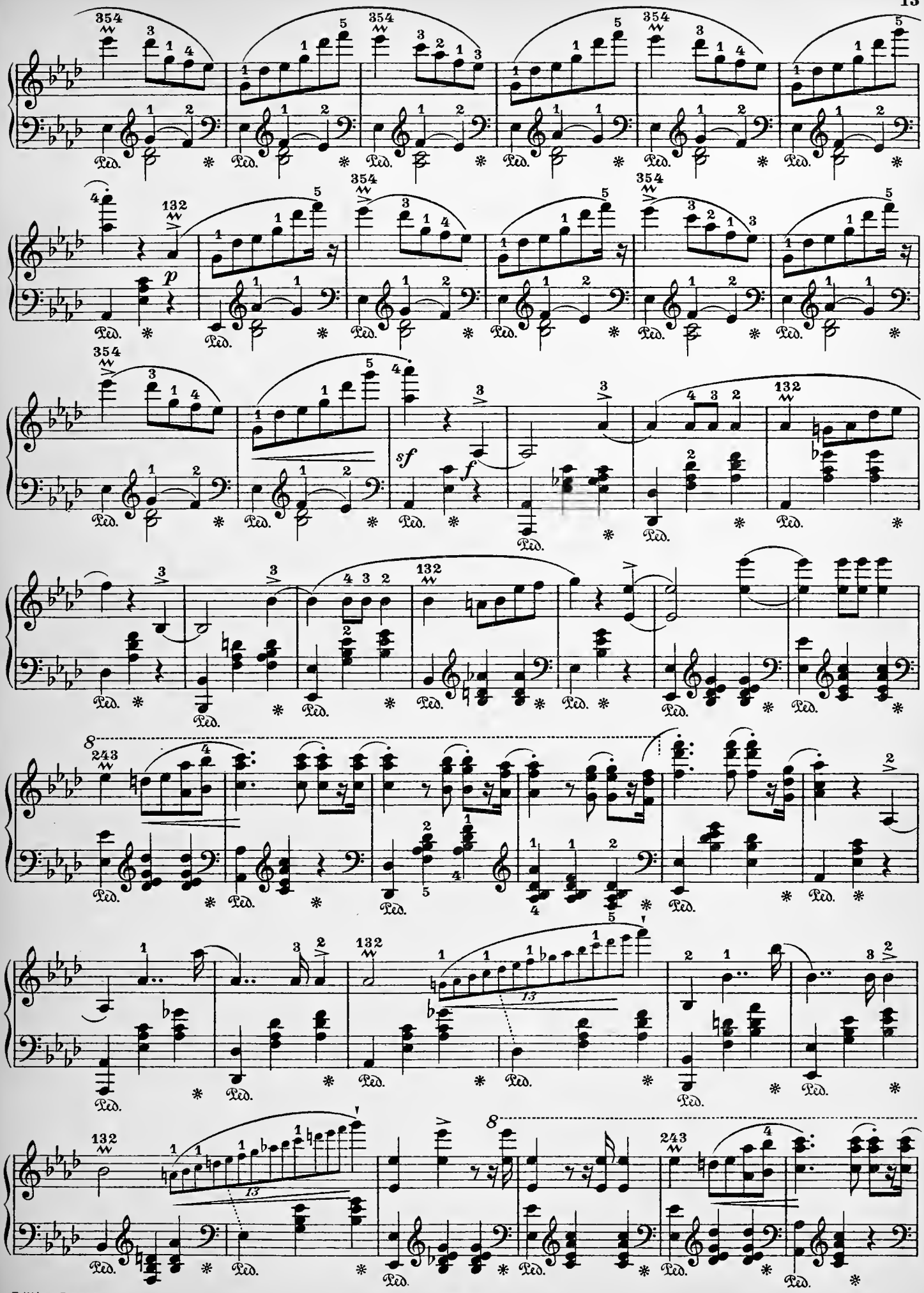
2.

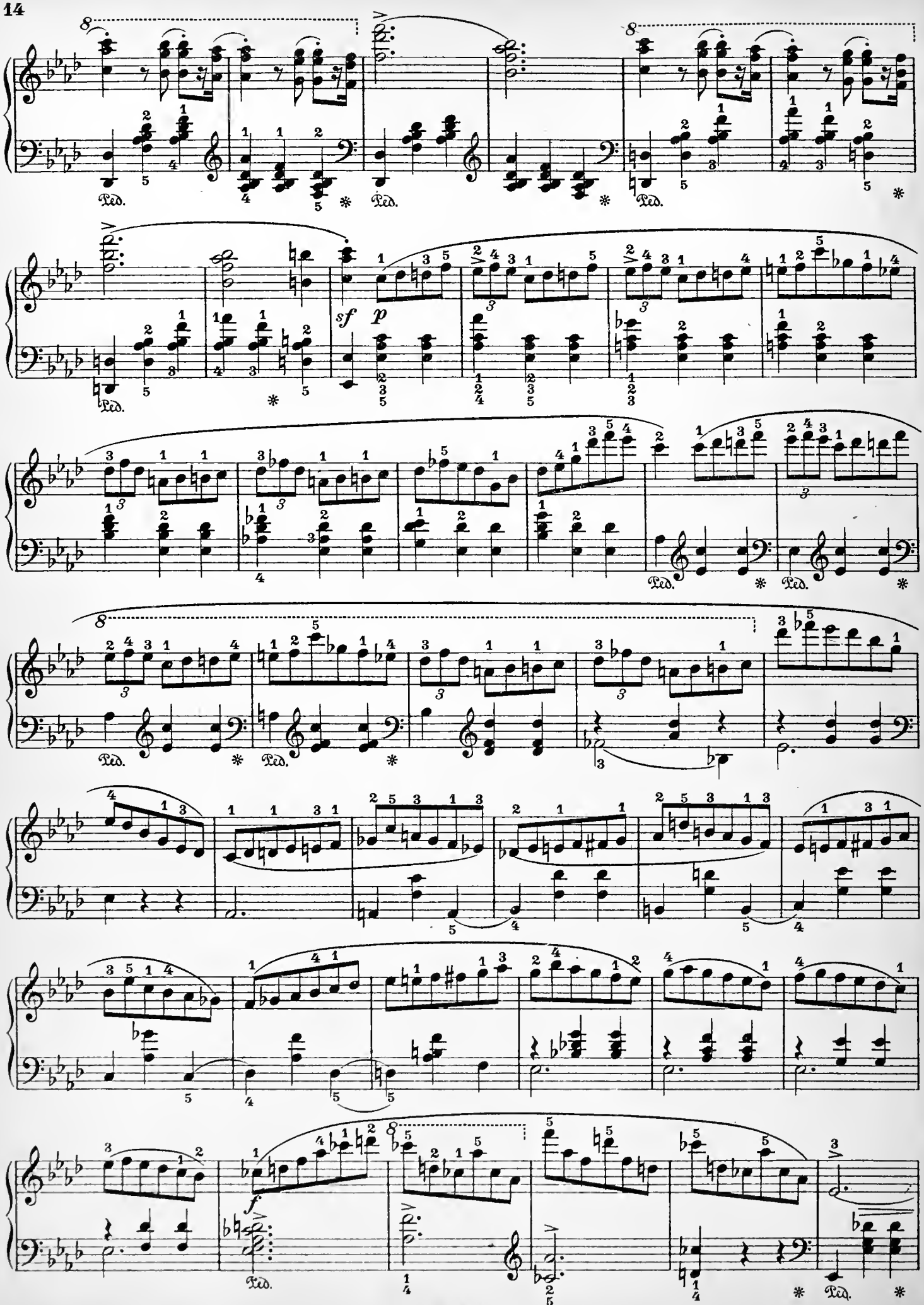


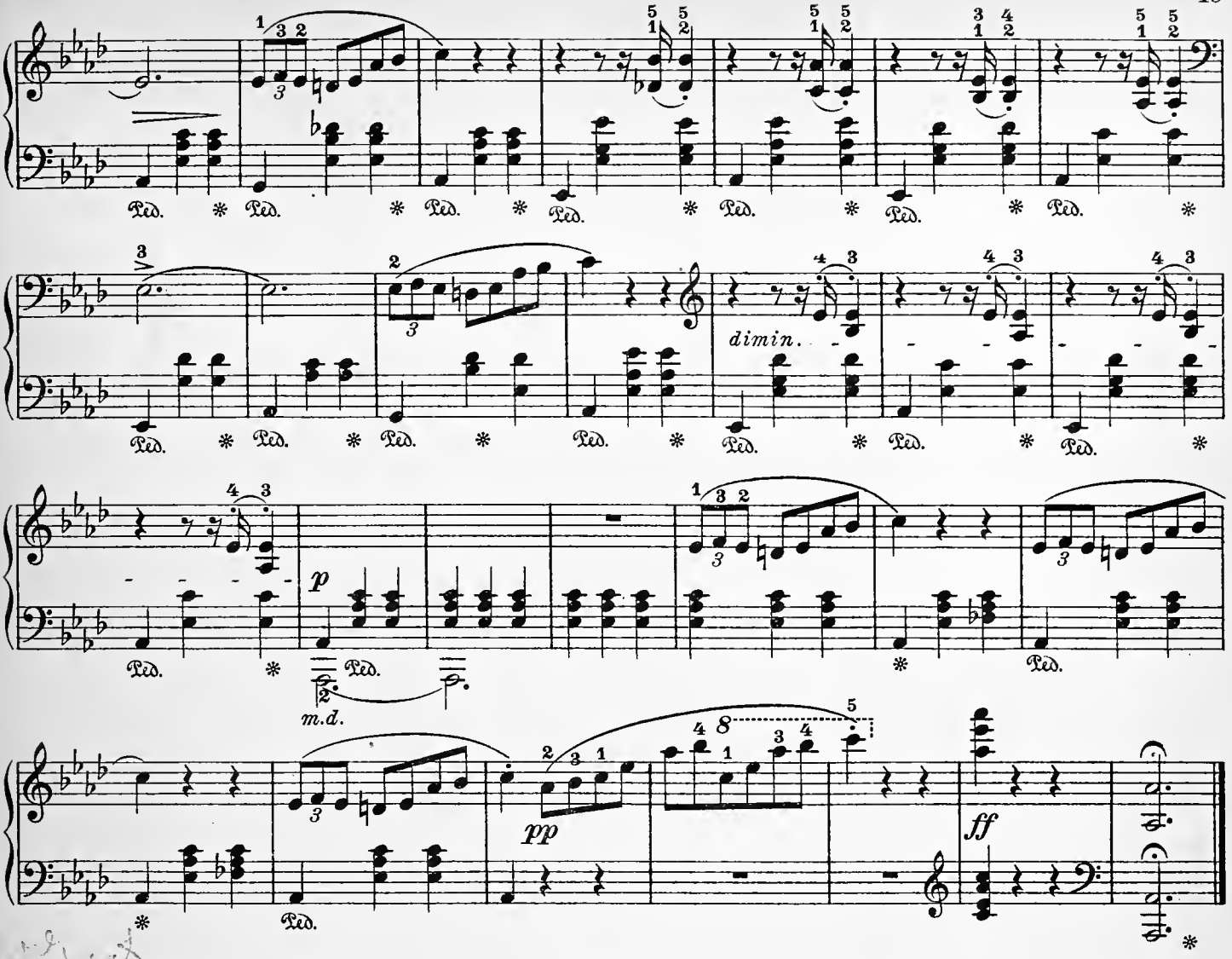

Ped.
ff
f
p
f




Ped.
f
ff
f


354
132
243
p
sf
f
Ped.
8
13

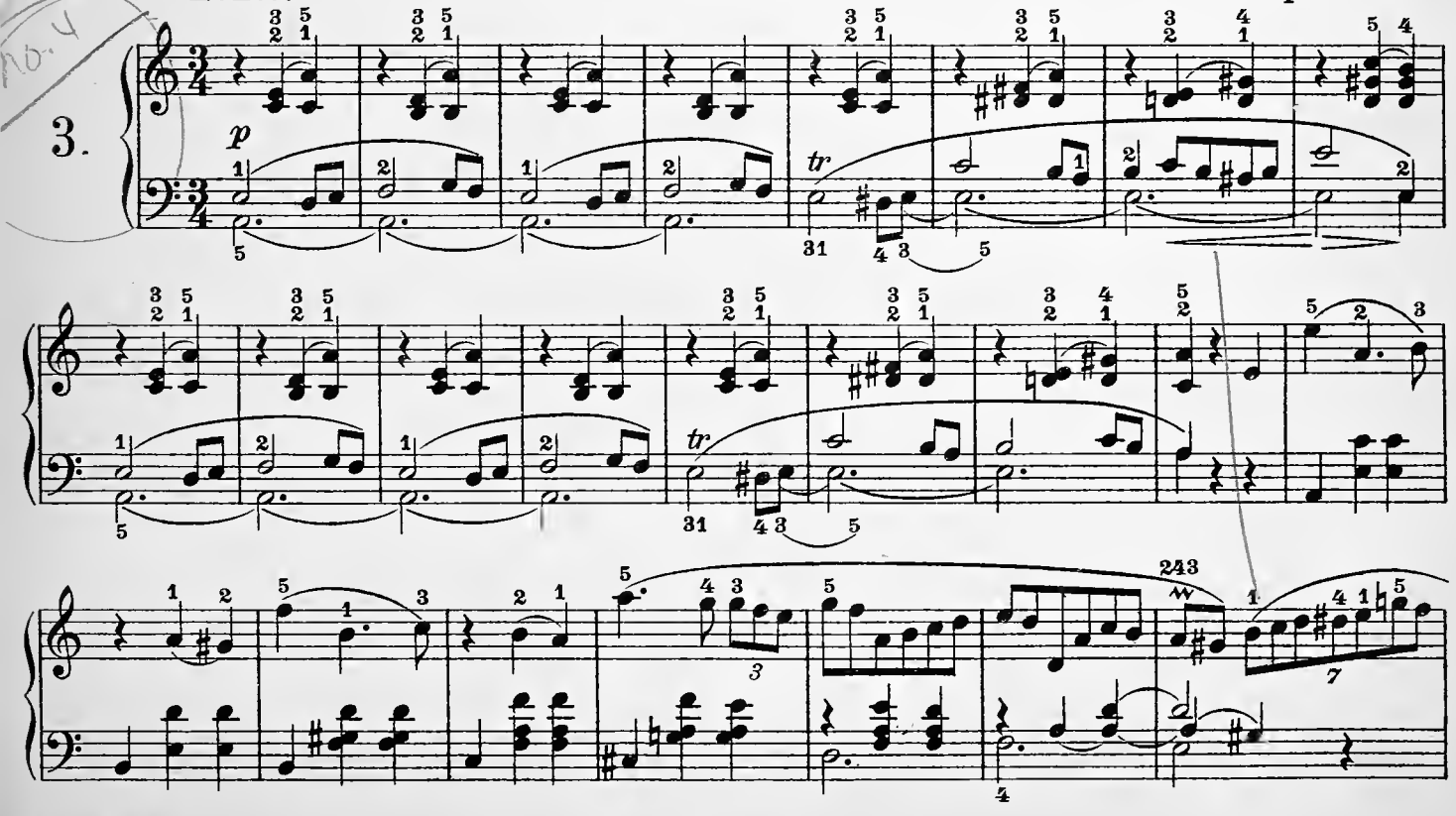

Ped.
sf
p
f

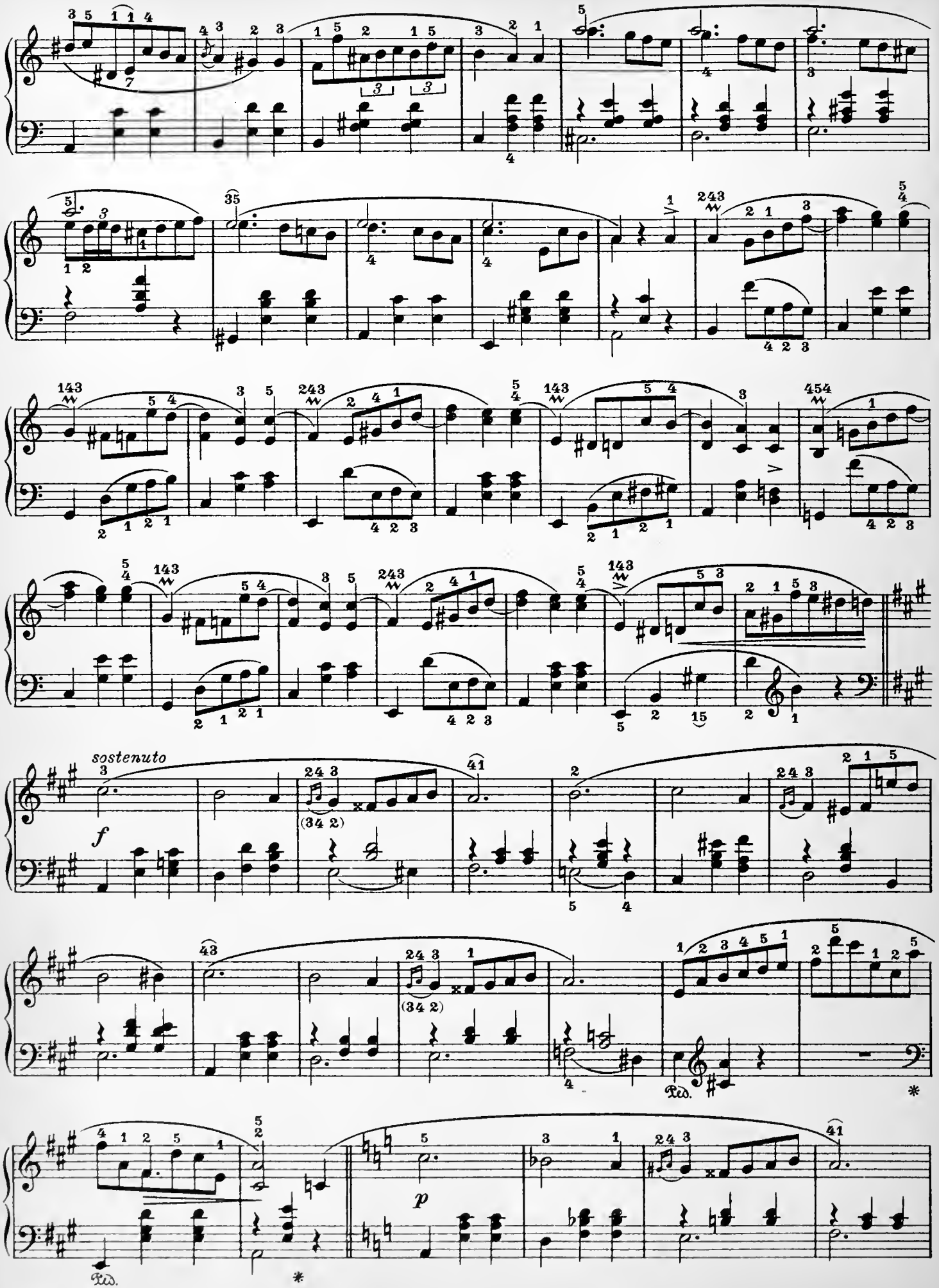


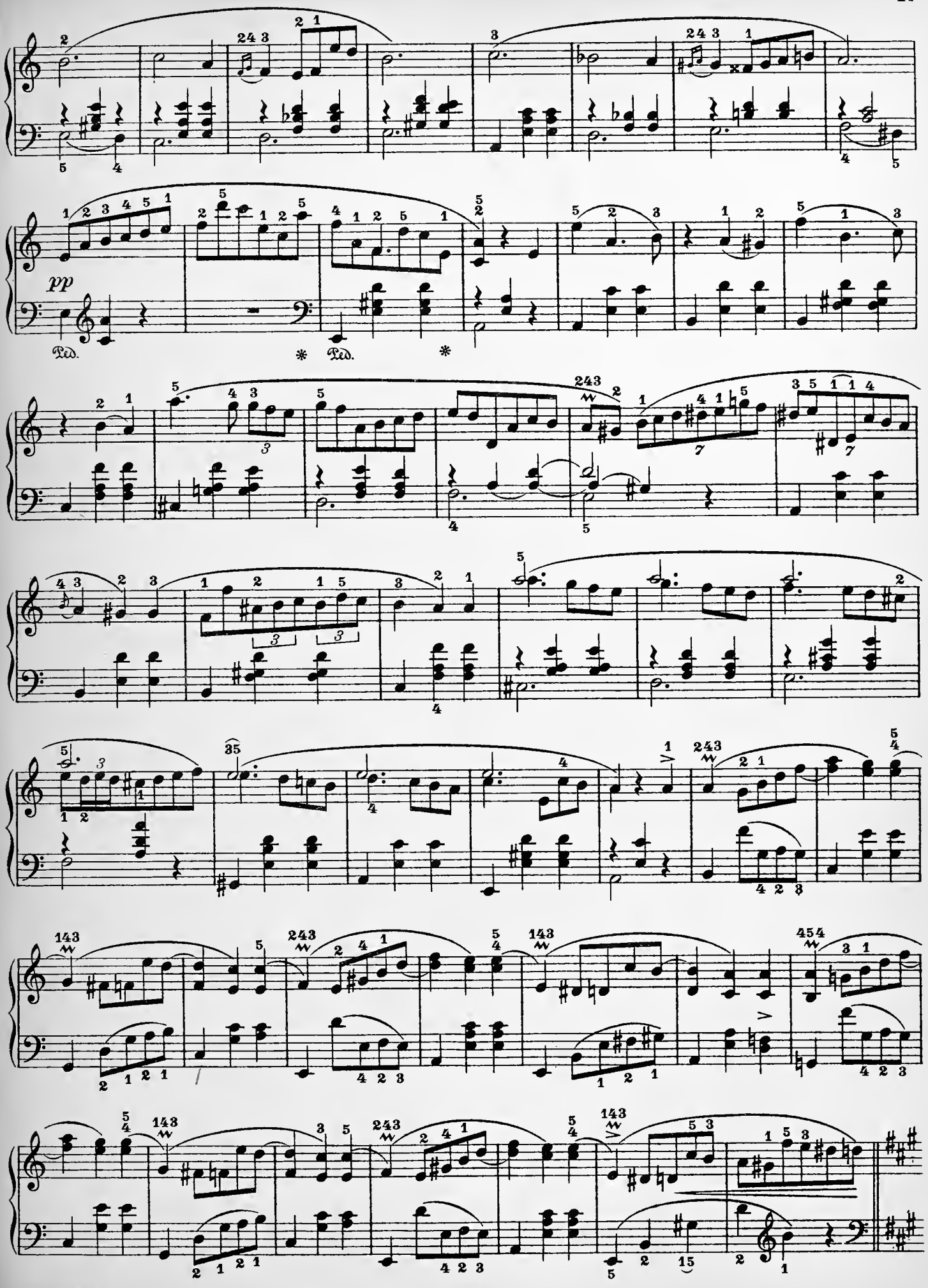
Valse.

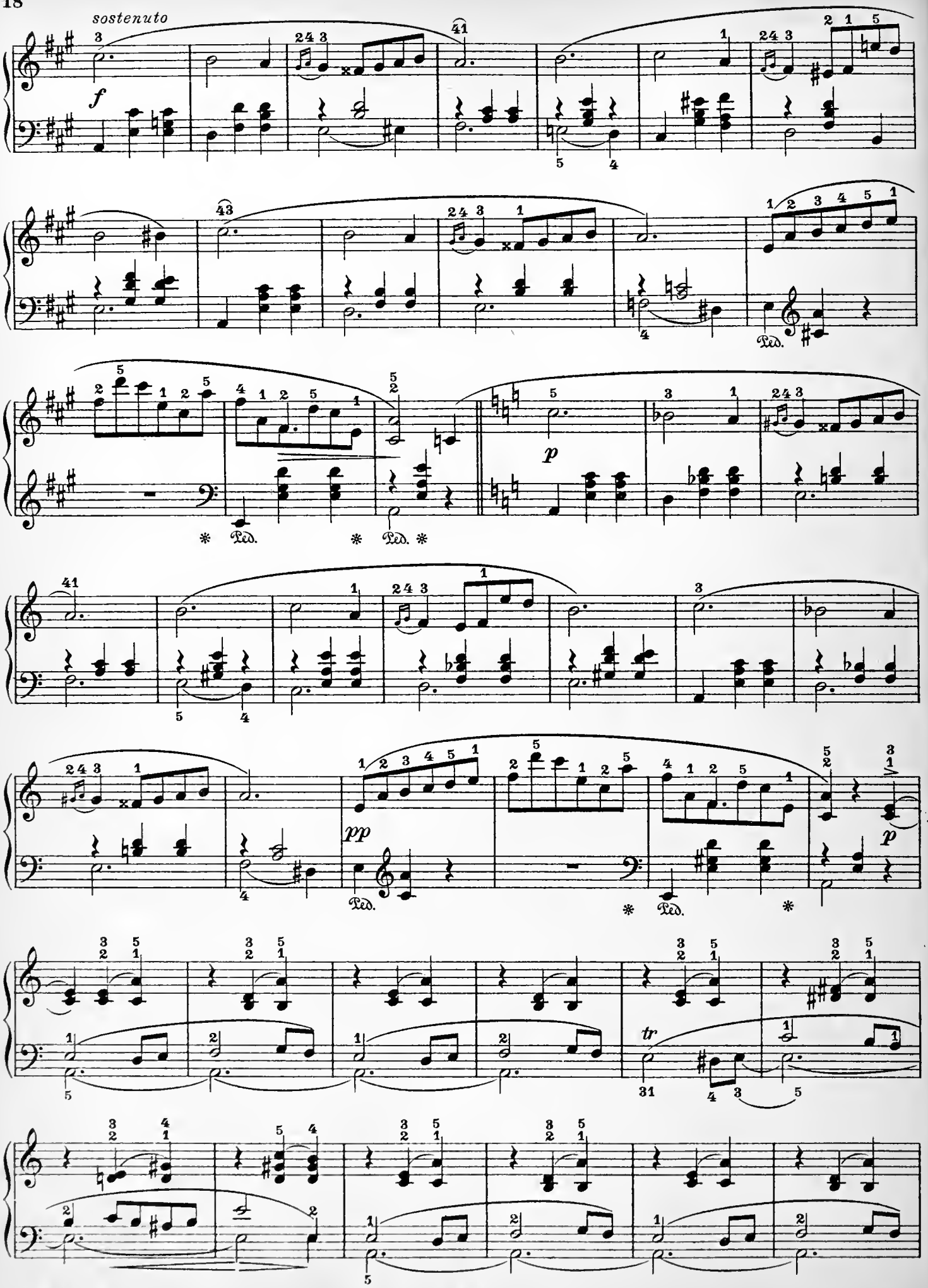
Lento.

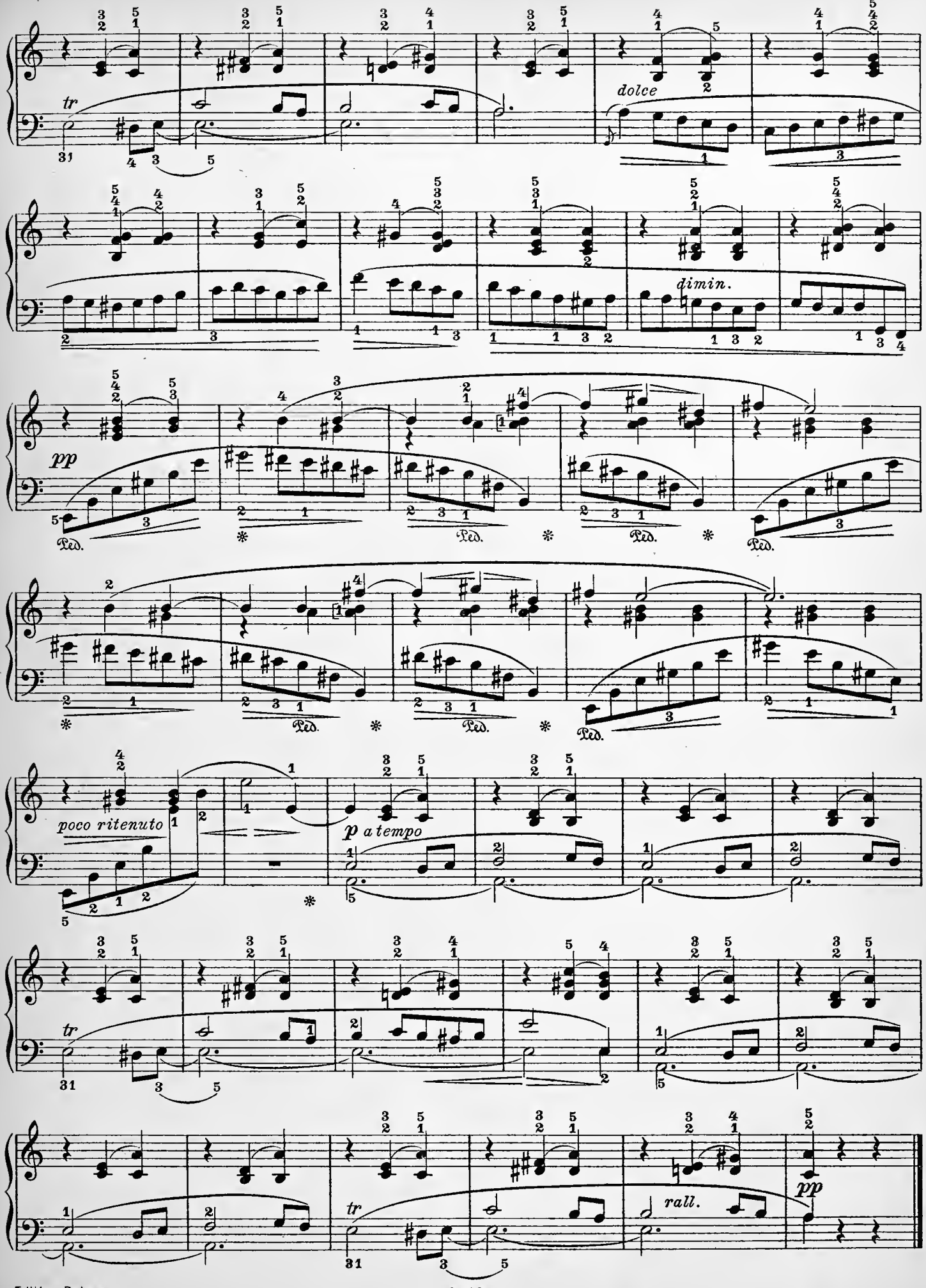
Op. 34 Nº 2.




sostenuto
f
p
Ped.
*

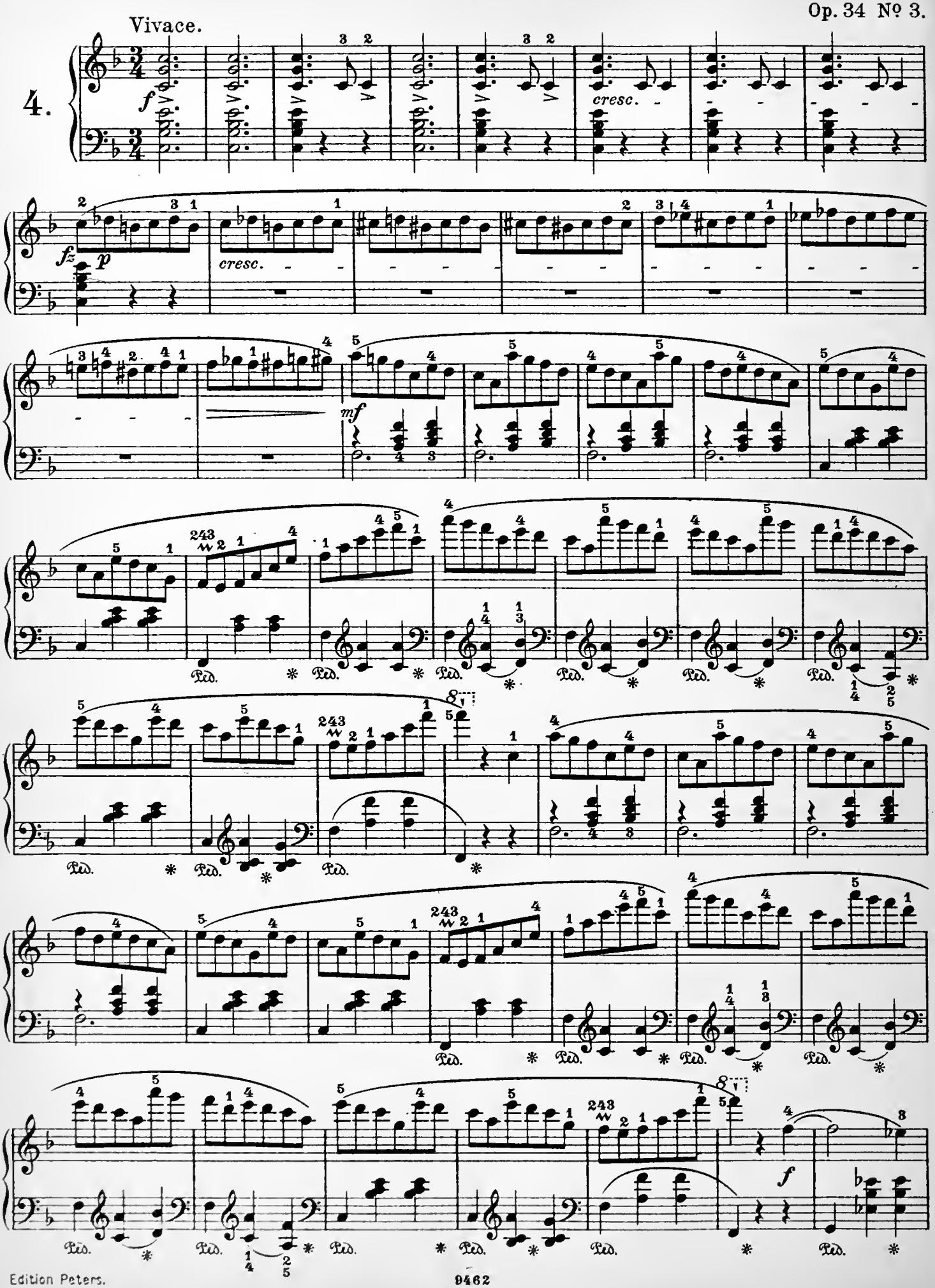

pp
Ped.
*
Ped.
*

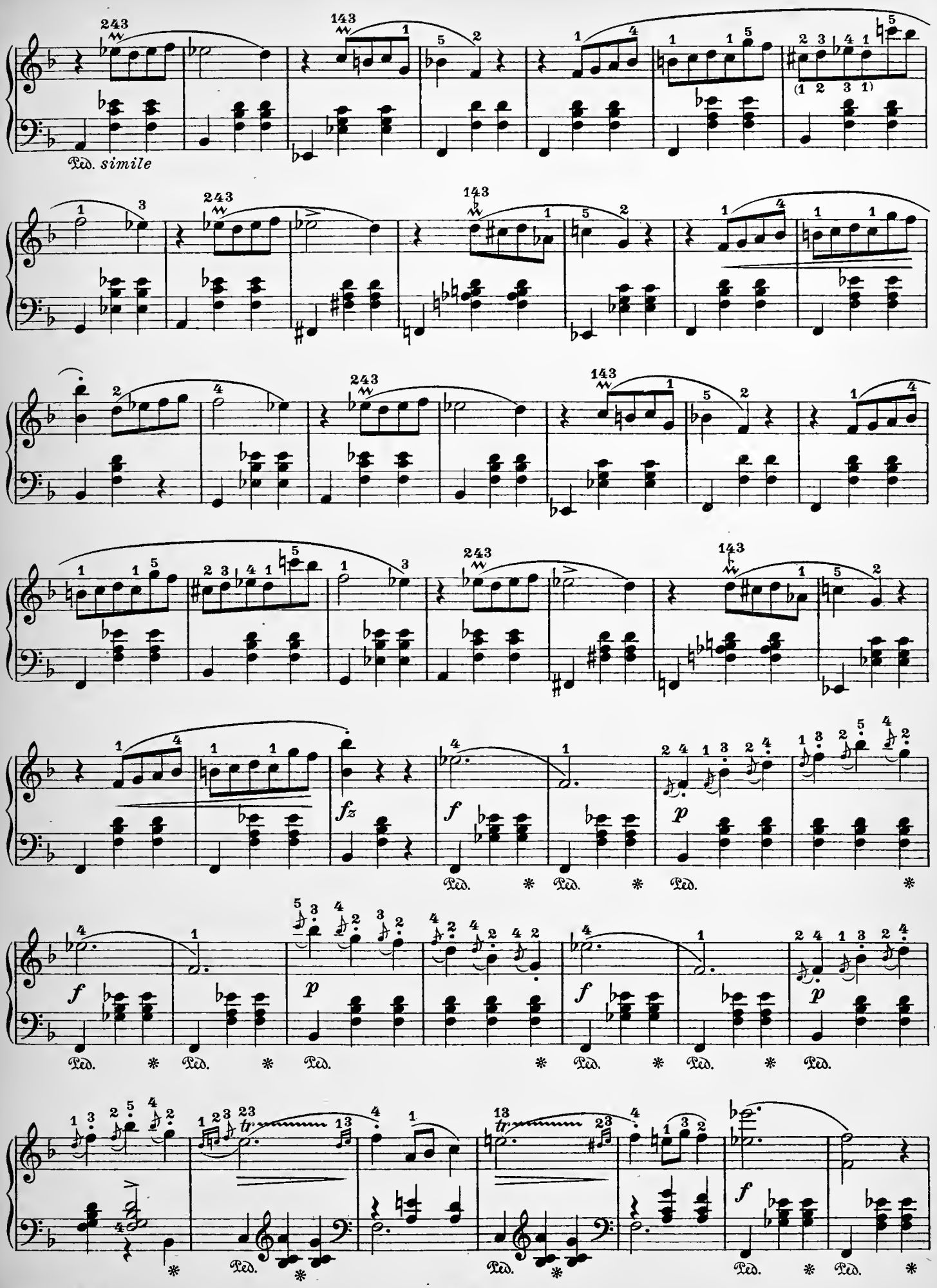

sostenuto
f
p
pp
tr
Ped.

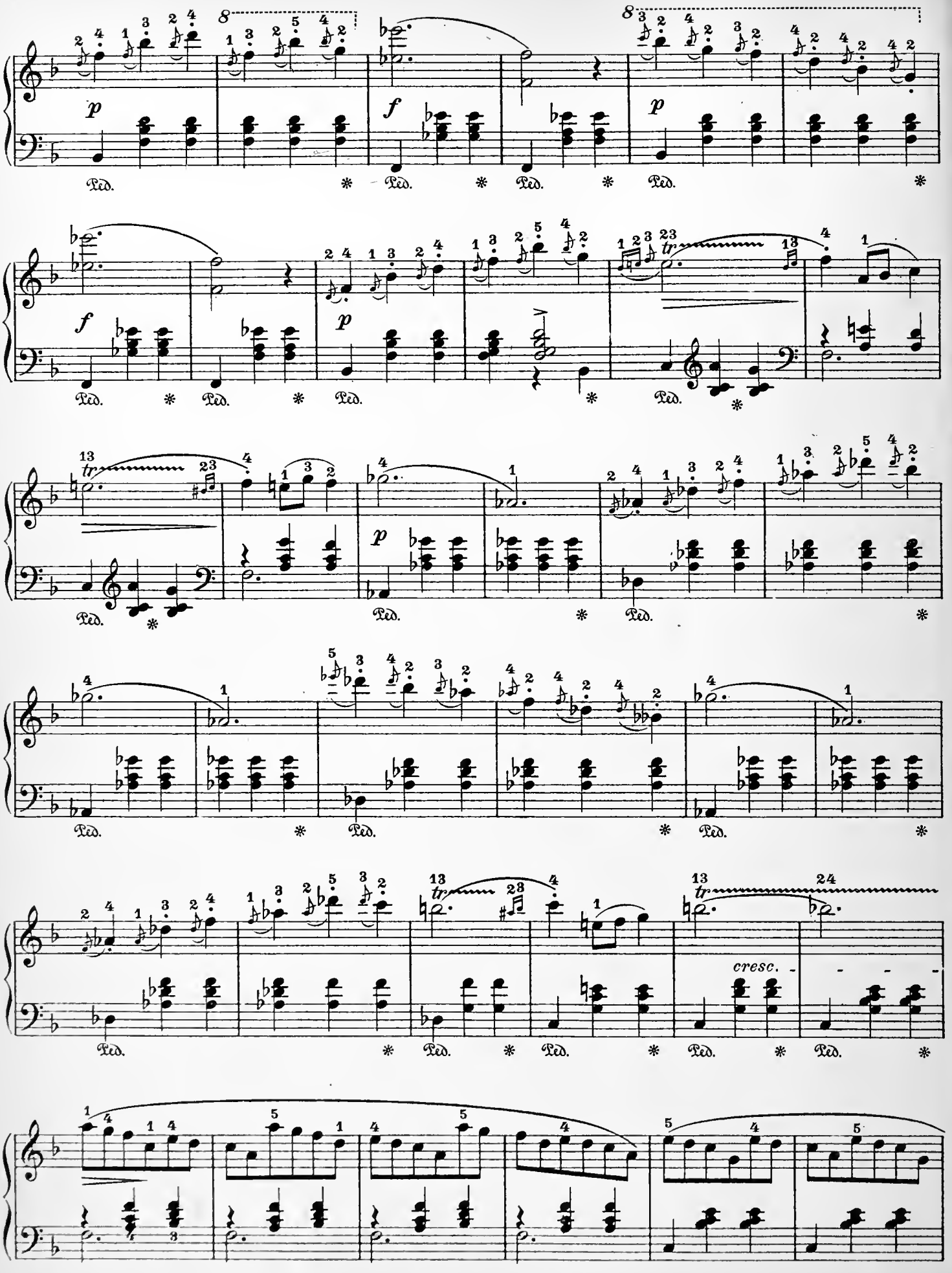

tr
dolce
dimin.
pp
Ped.
poco ritenuto
p a tempo
tr
rall.
pp

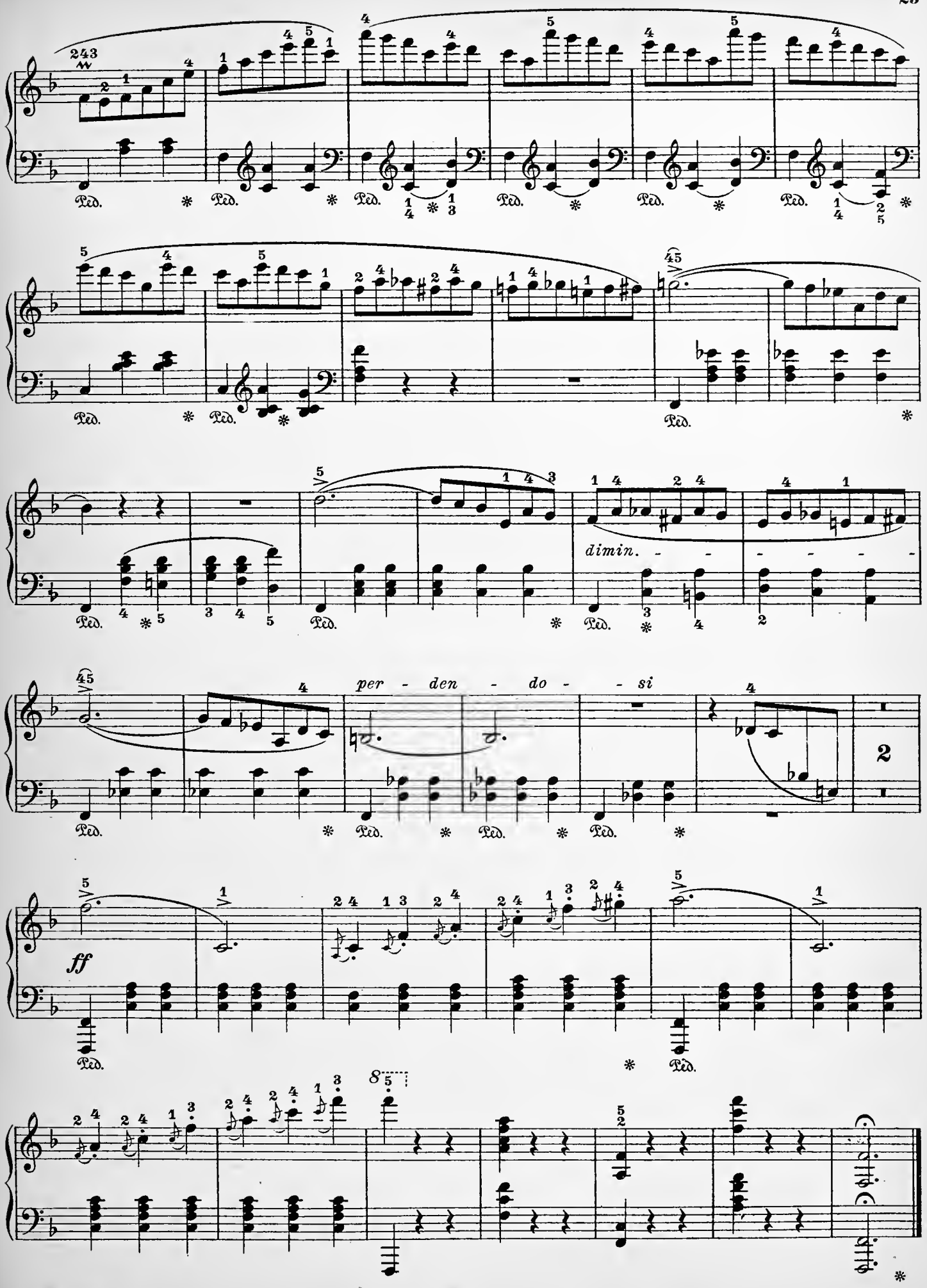
Valse brillante.

Op. 34 № 3.




Ped. simile
fz
f
p
tr


p
f
p
f
p
tr
cresc.

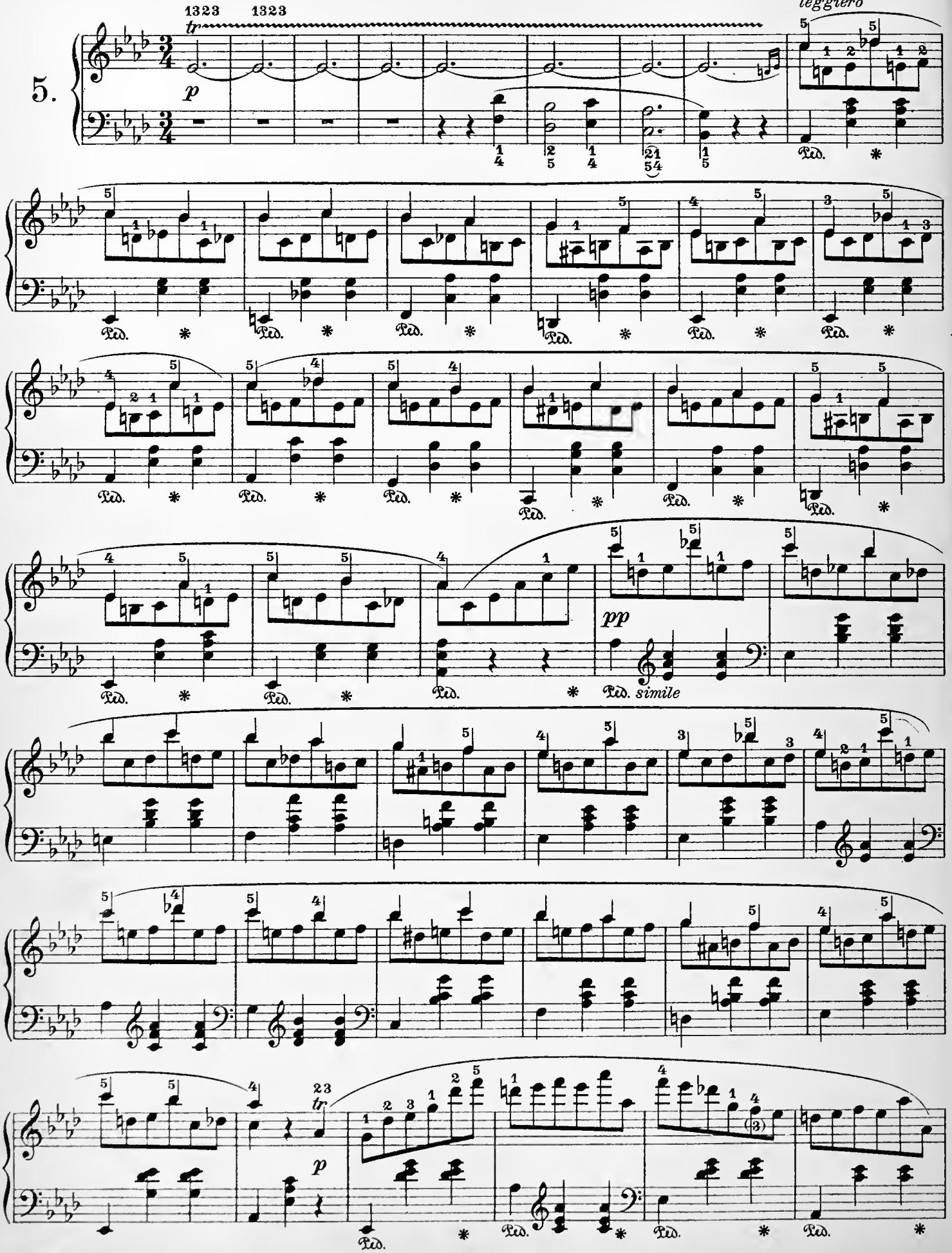

dimin.
per - den - do - si
ff
2

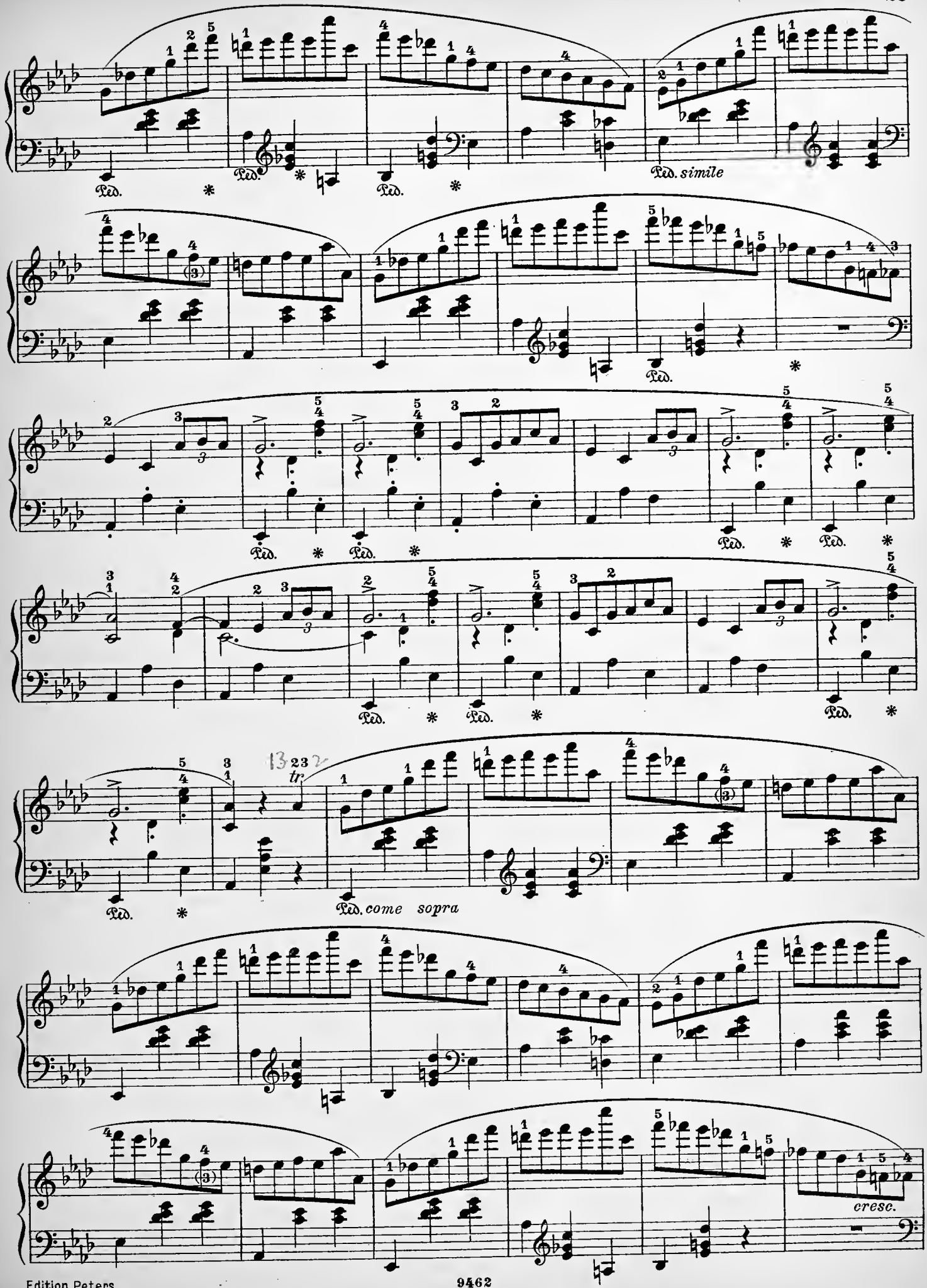
Grande Valse.

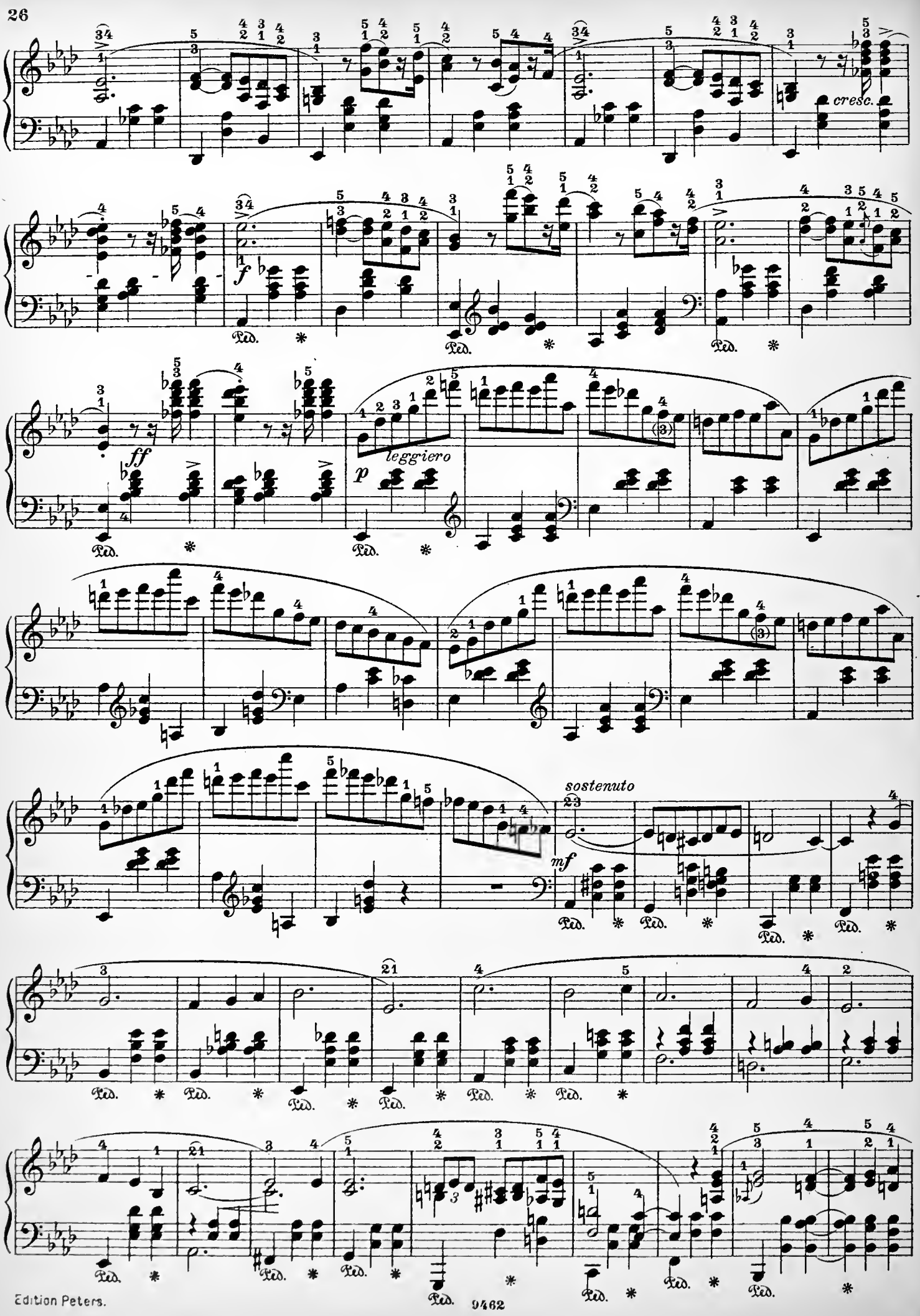
Op. 42.

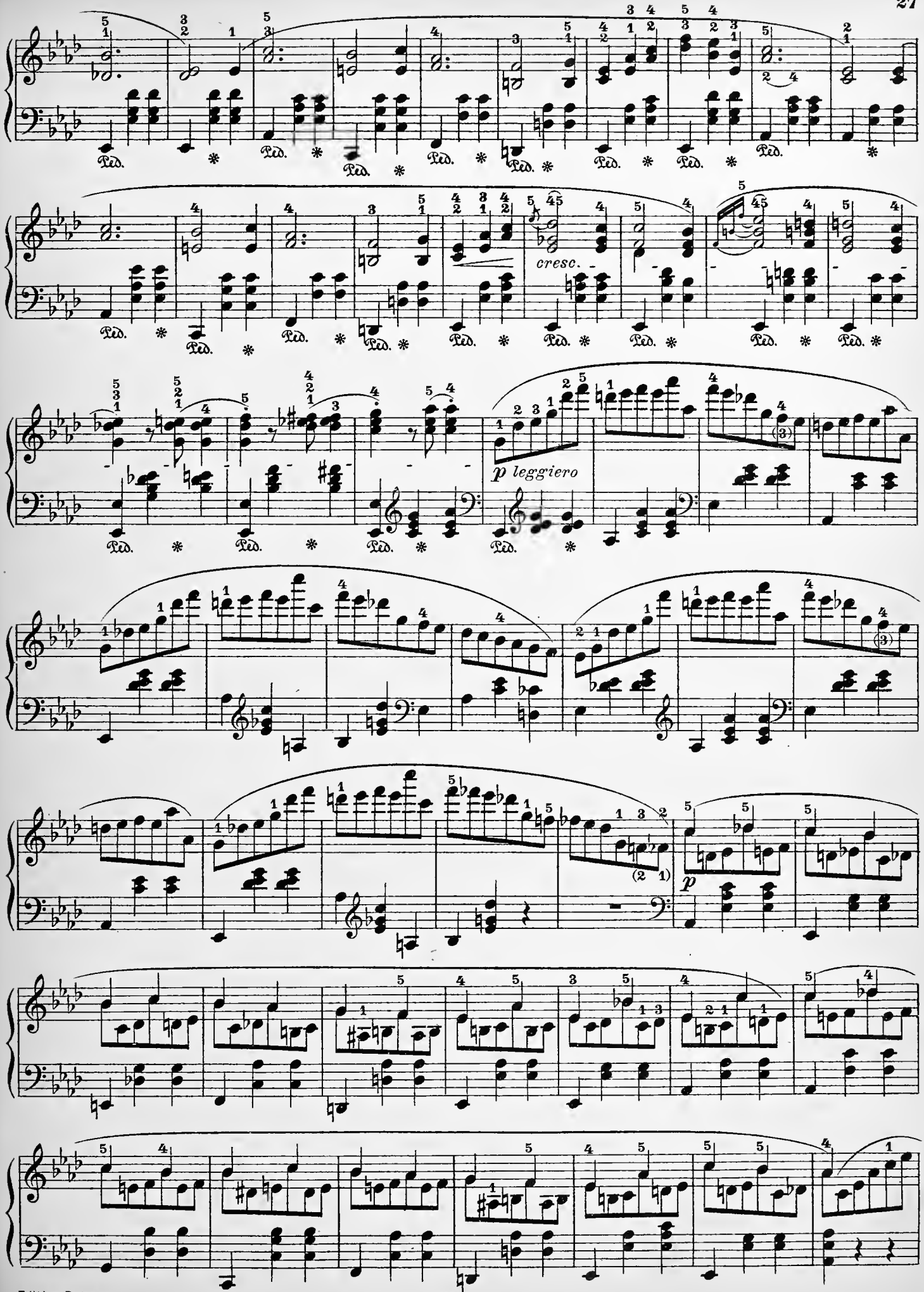
Vivace.

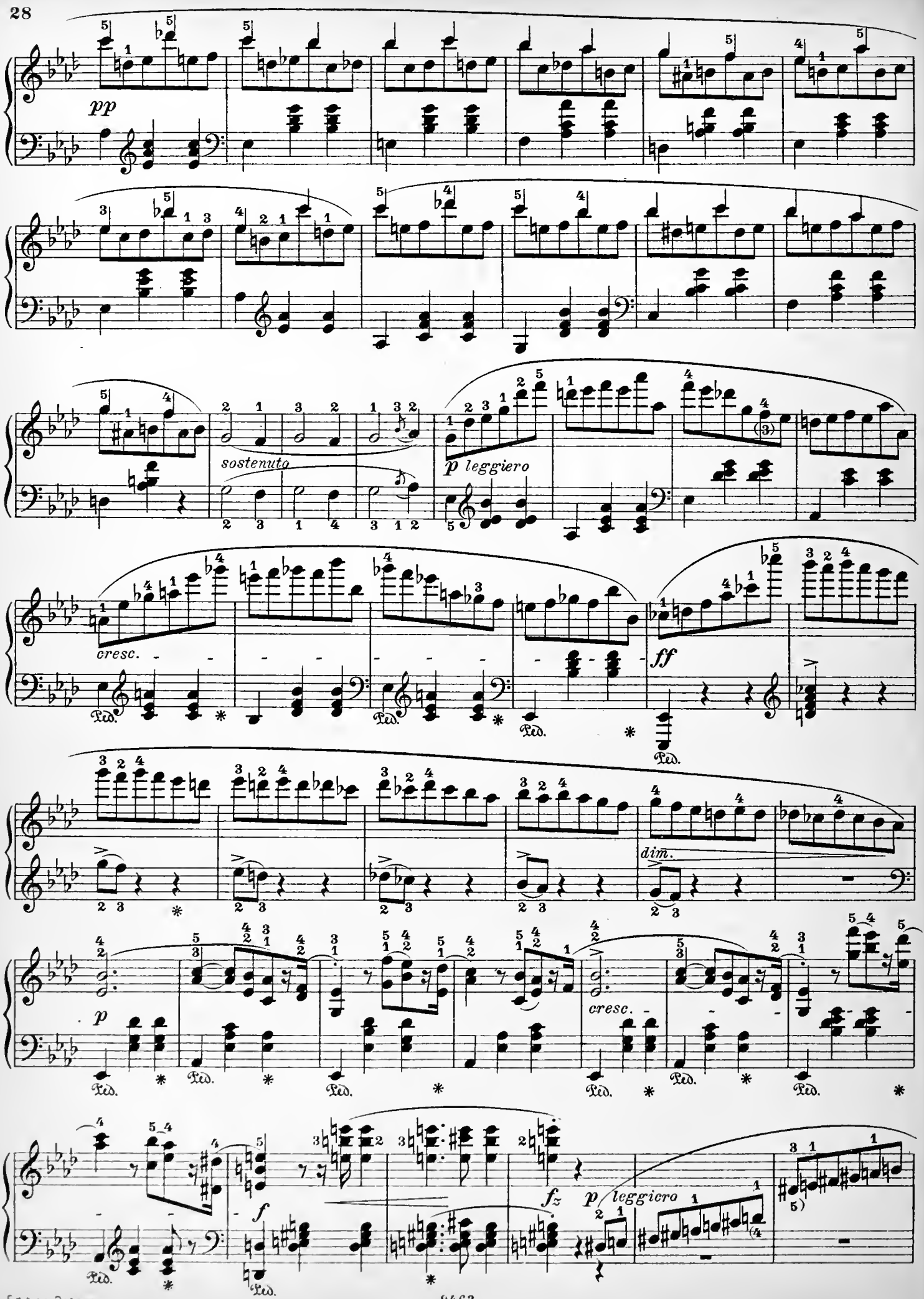
5.

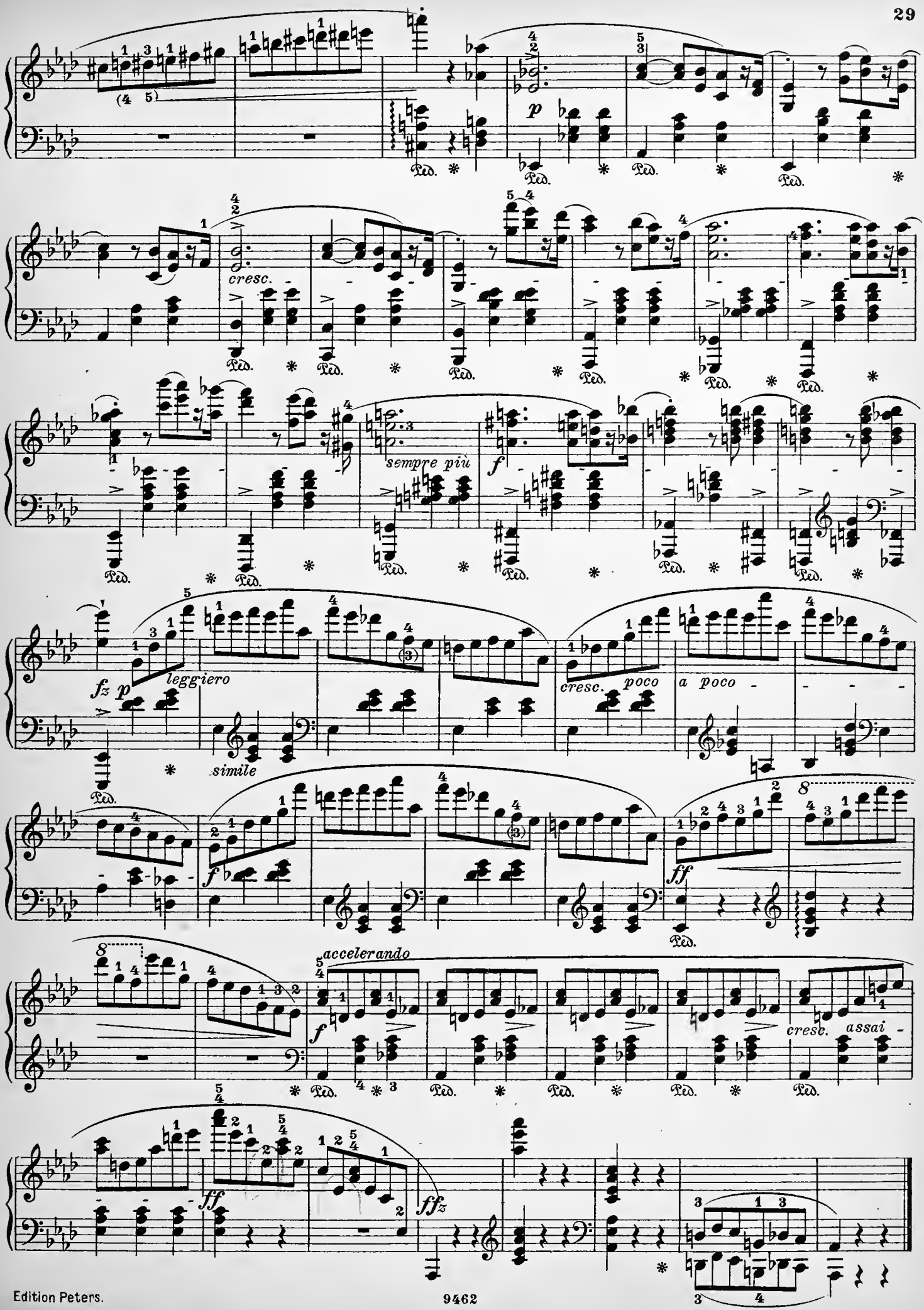



Ped. simile
tr
Ped. come sopra
cresc.


cresc.
f
Ped.
ff
leggiero
p
sostenuto
mf

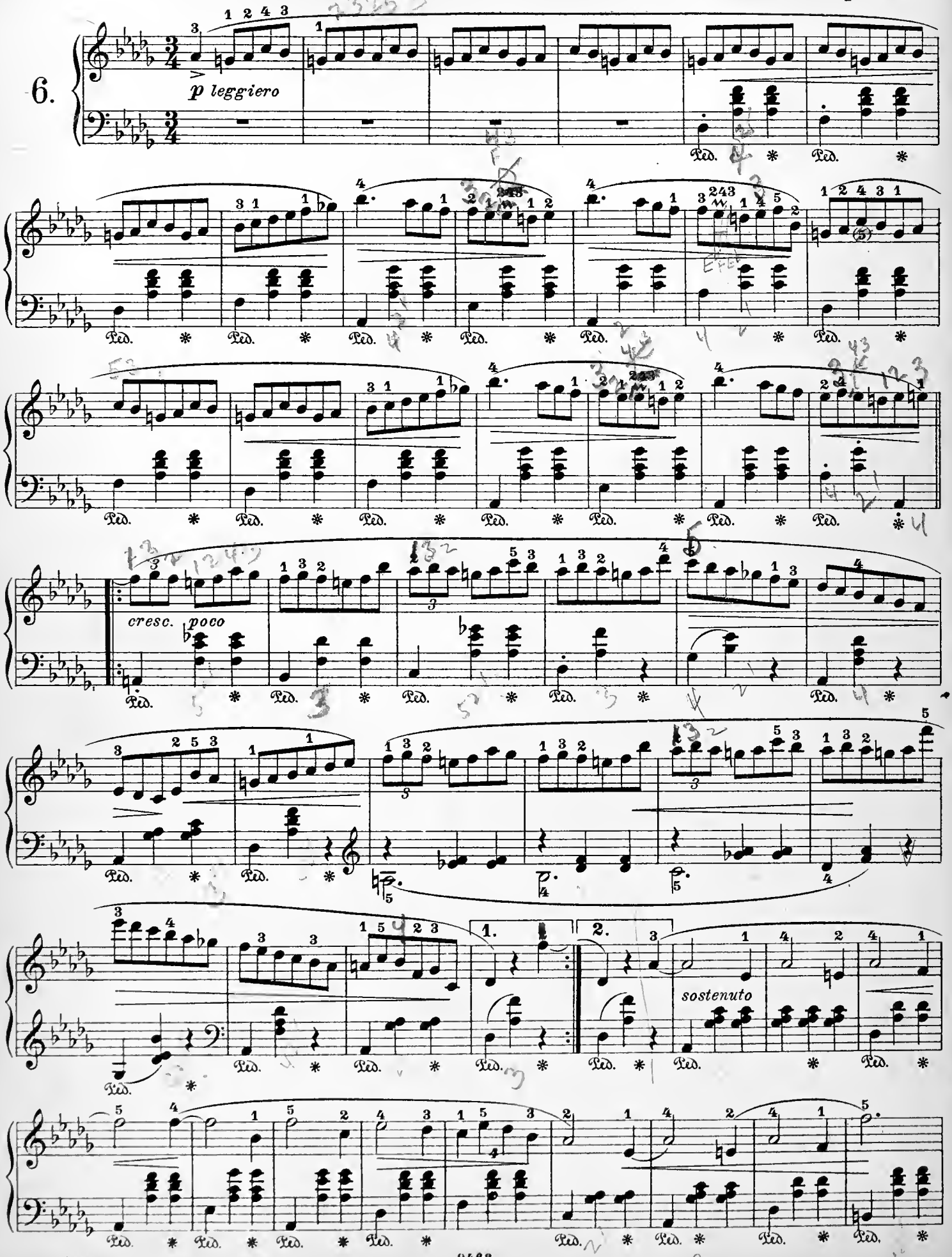

cresc.
p leggiero
p

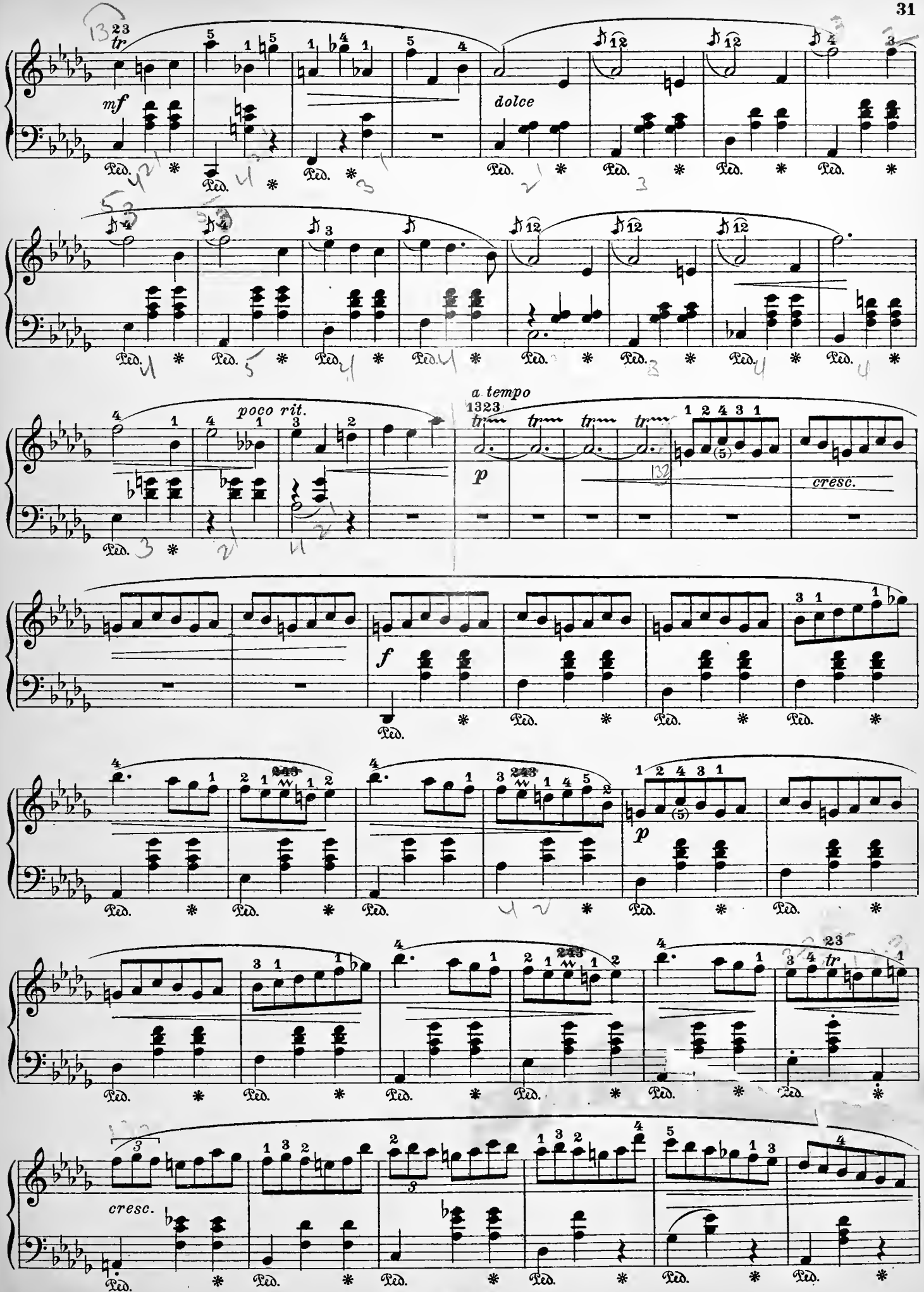

pp
sostenuto
p leggiero
cresc.
ff
dim.
p
cresc.
f
fz
p leggiero

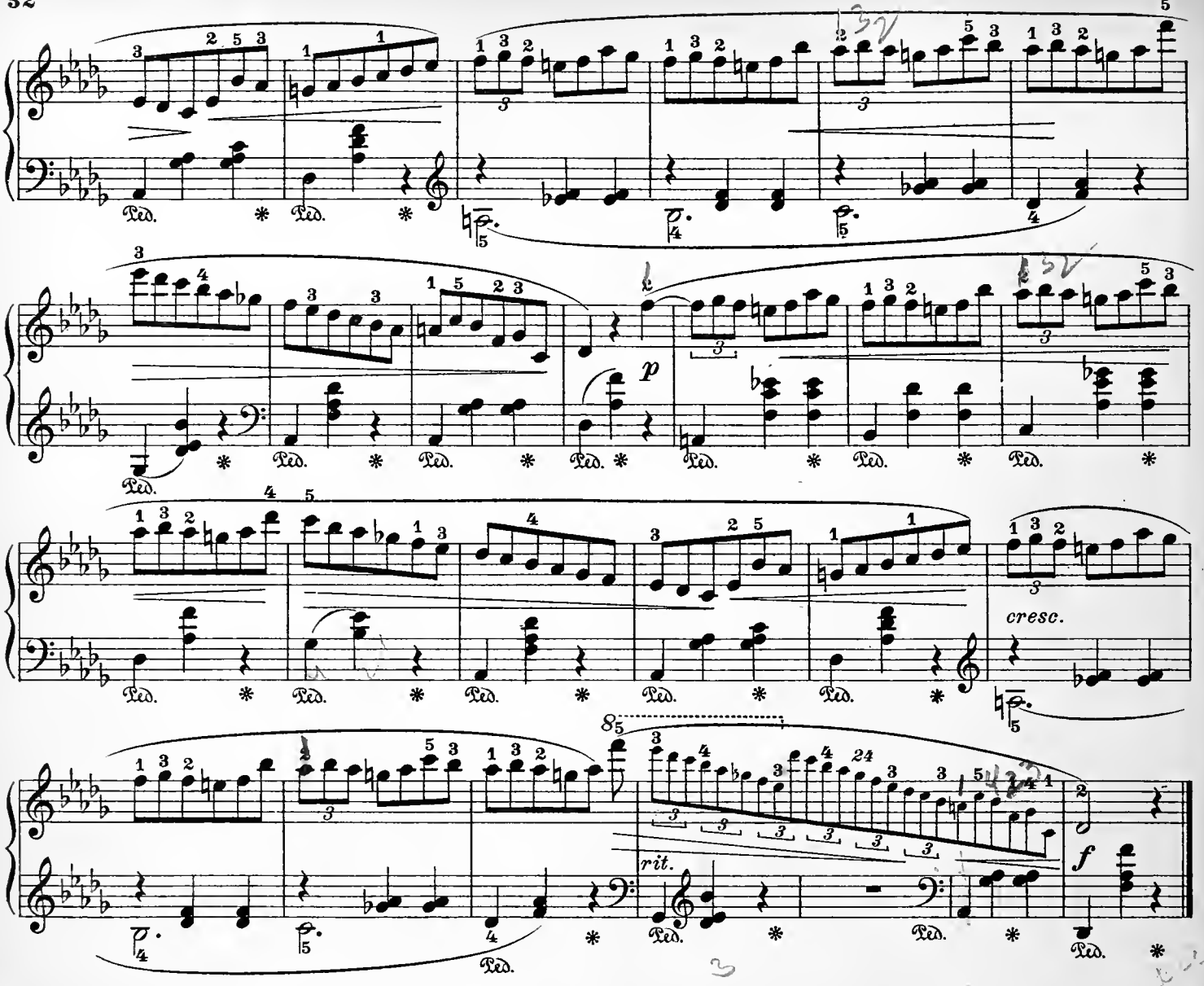

cresc.
sempre più
leggiero
simile
cresc. poco a poco
accelerando
cresc. assai

Valse.

Molto vivace. Op. 64 № 1.




mf
dolce
poco rit.
a tempo
p
cresc.
f
p
cresc.

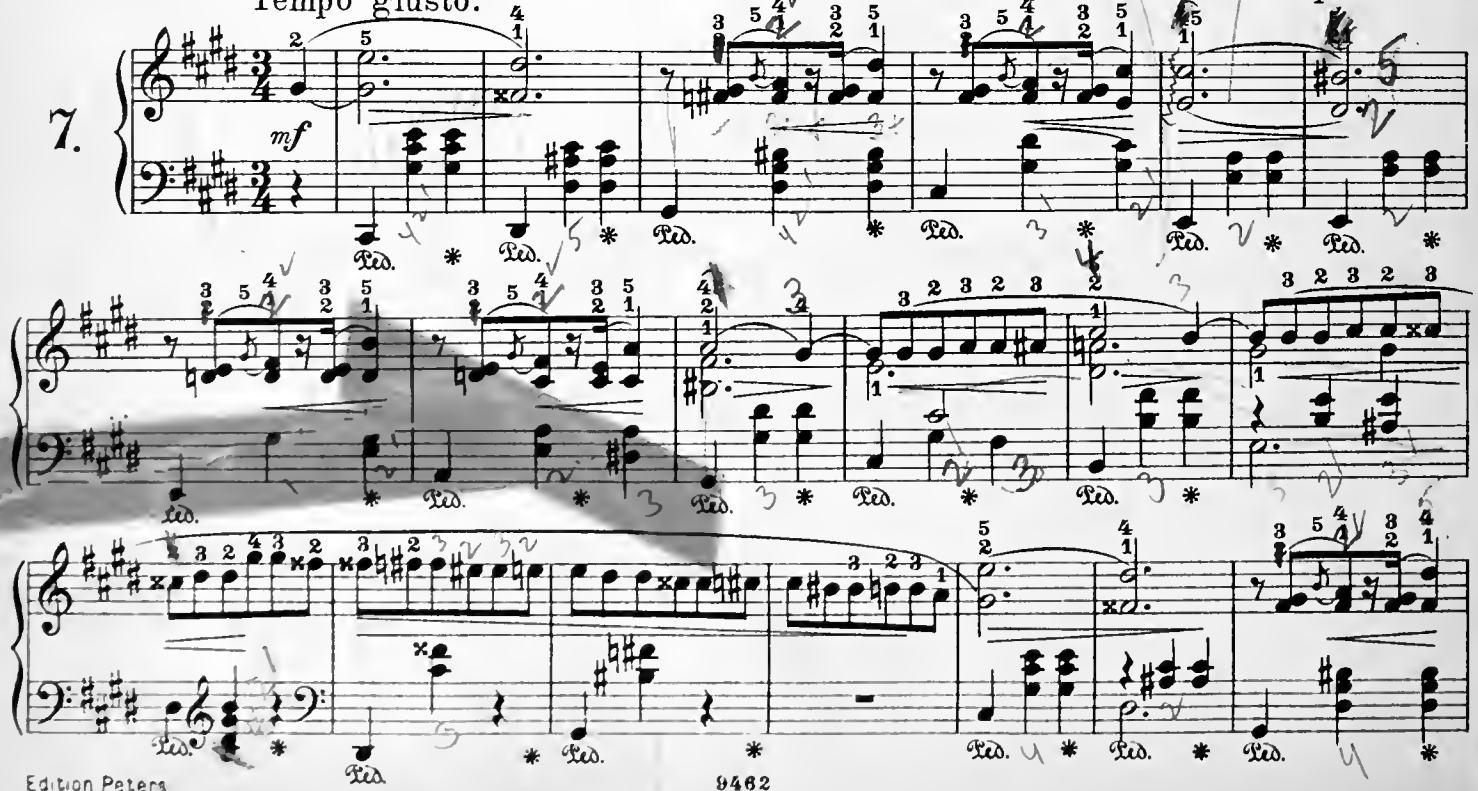


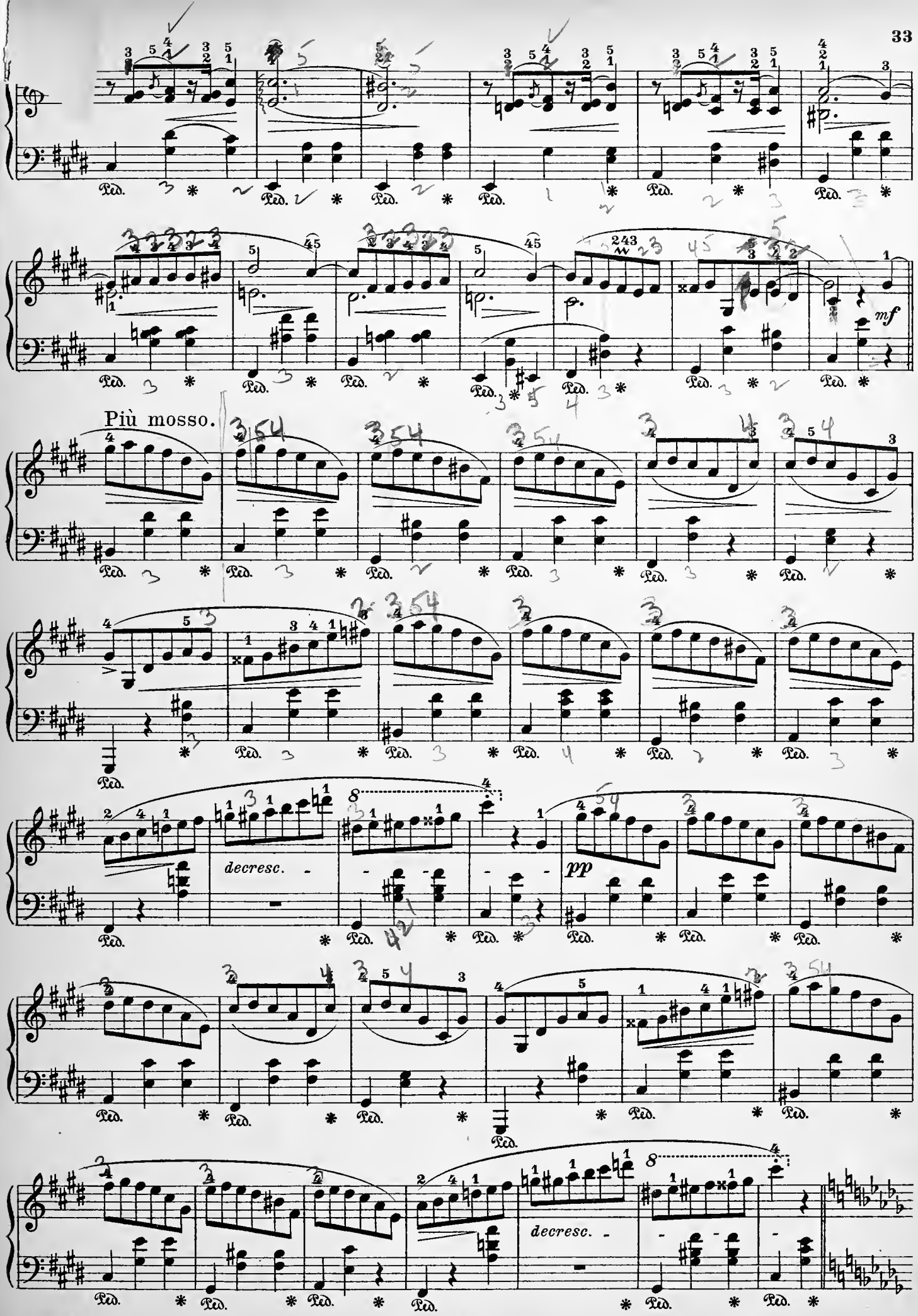
Valse.

Tempo giusto.

Op 64 Nº 2.

7.




Più mosso.
mf
decresc.
pp
decresc.

Più lento.

mf

dolce

poco riten.

Più mosso.

mf

decresc.

pp

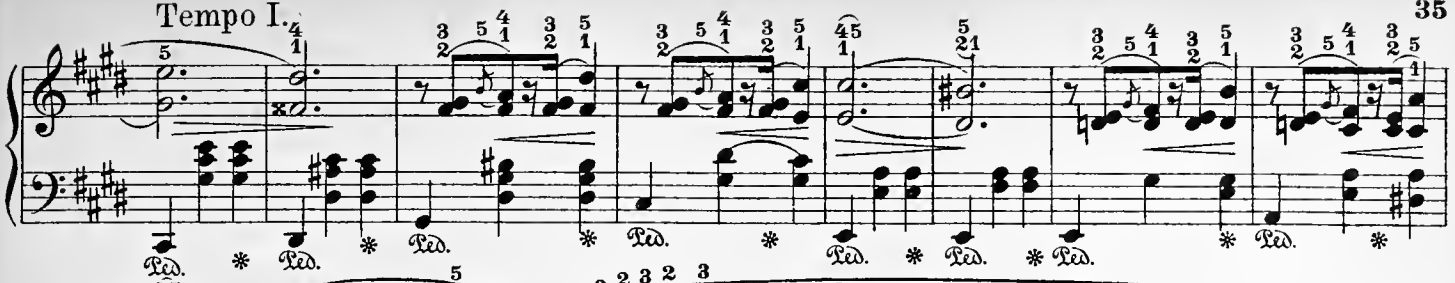
decresc.

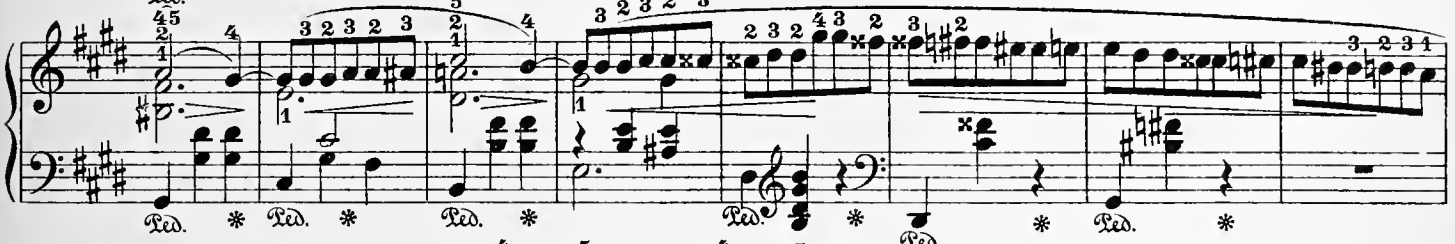
mf

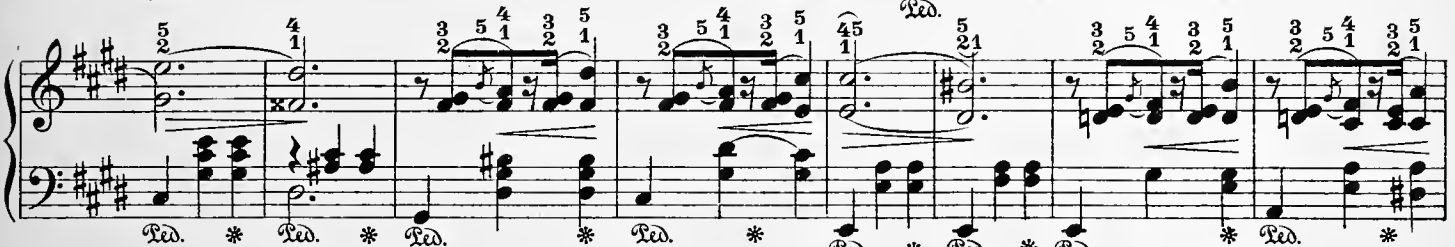
Edition Peters.

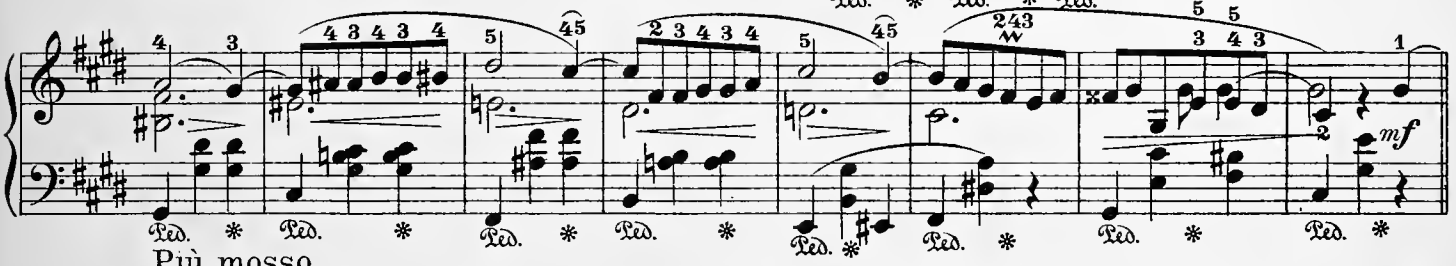
9462

Tempo I.

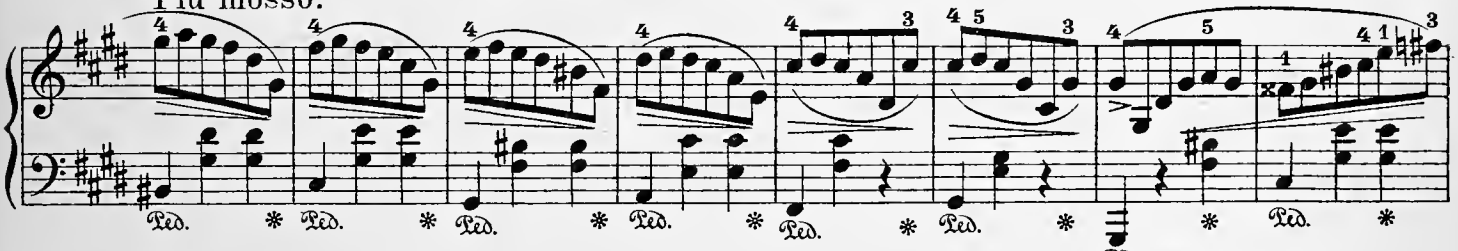


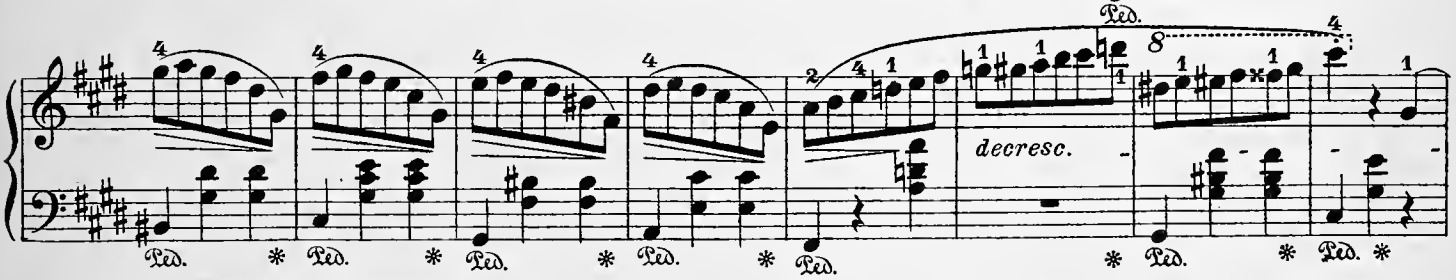


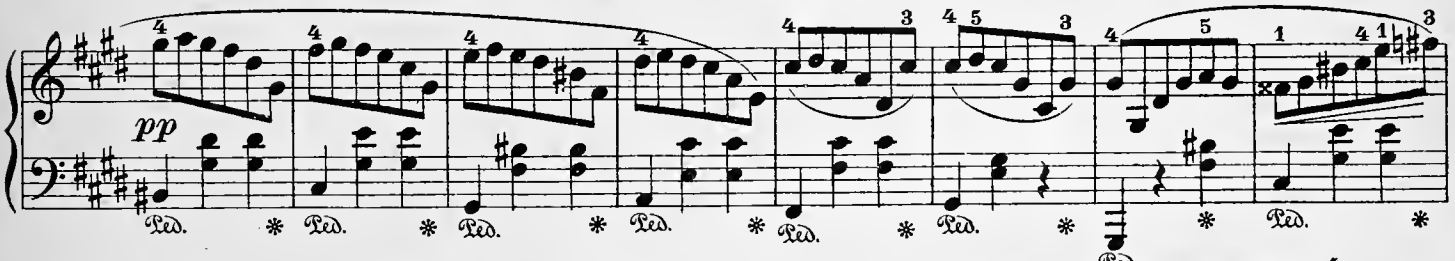


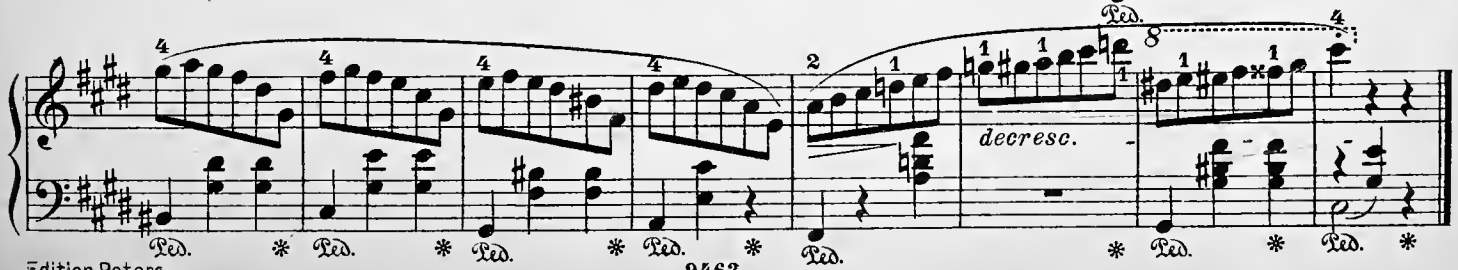


Più mosso.





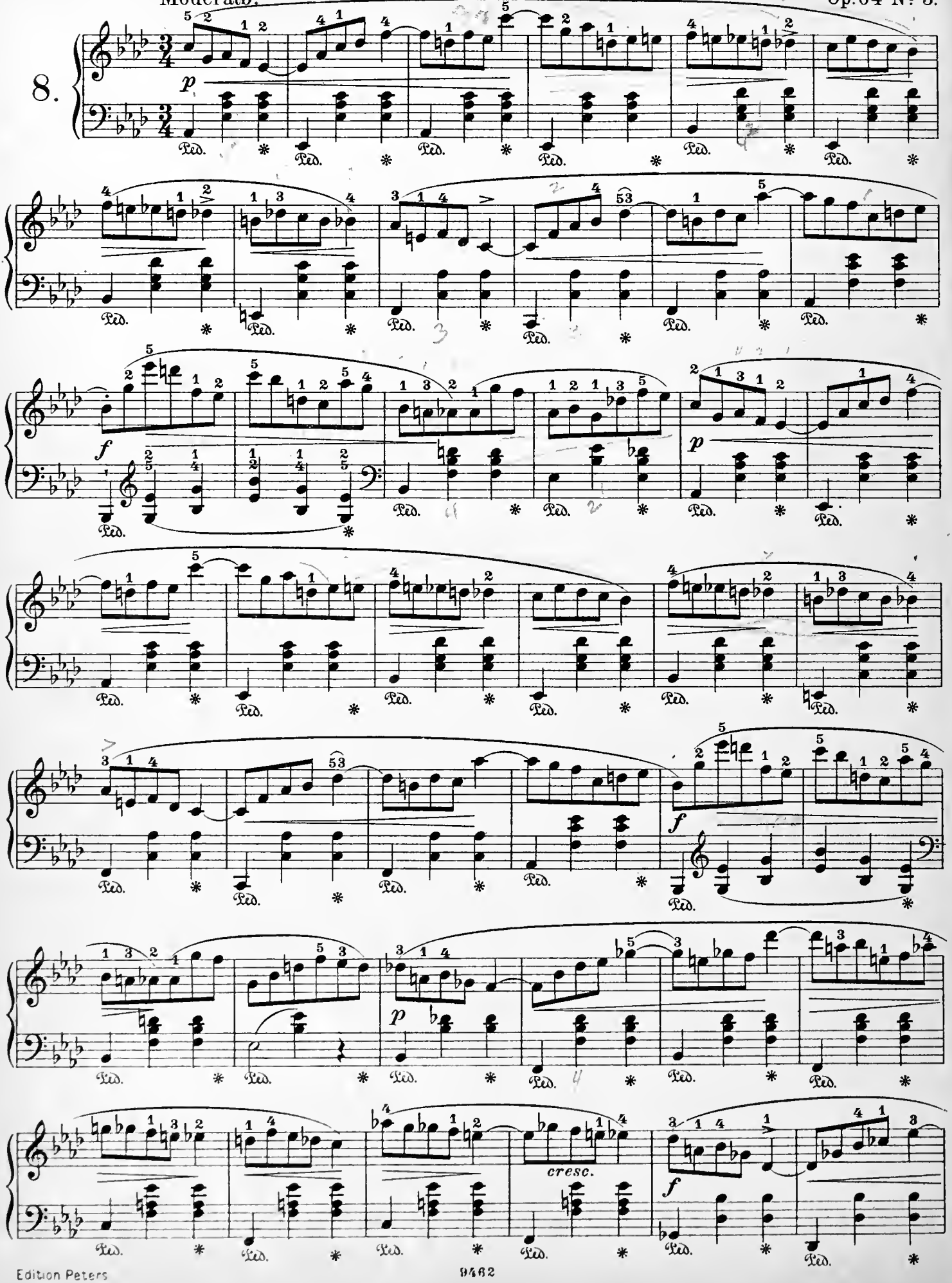


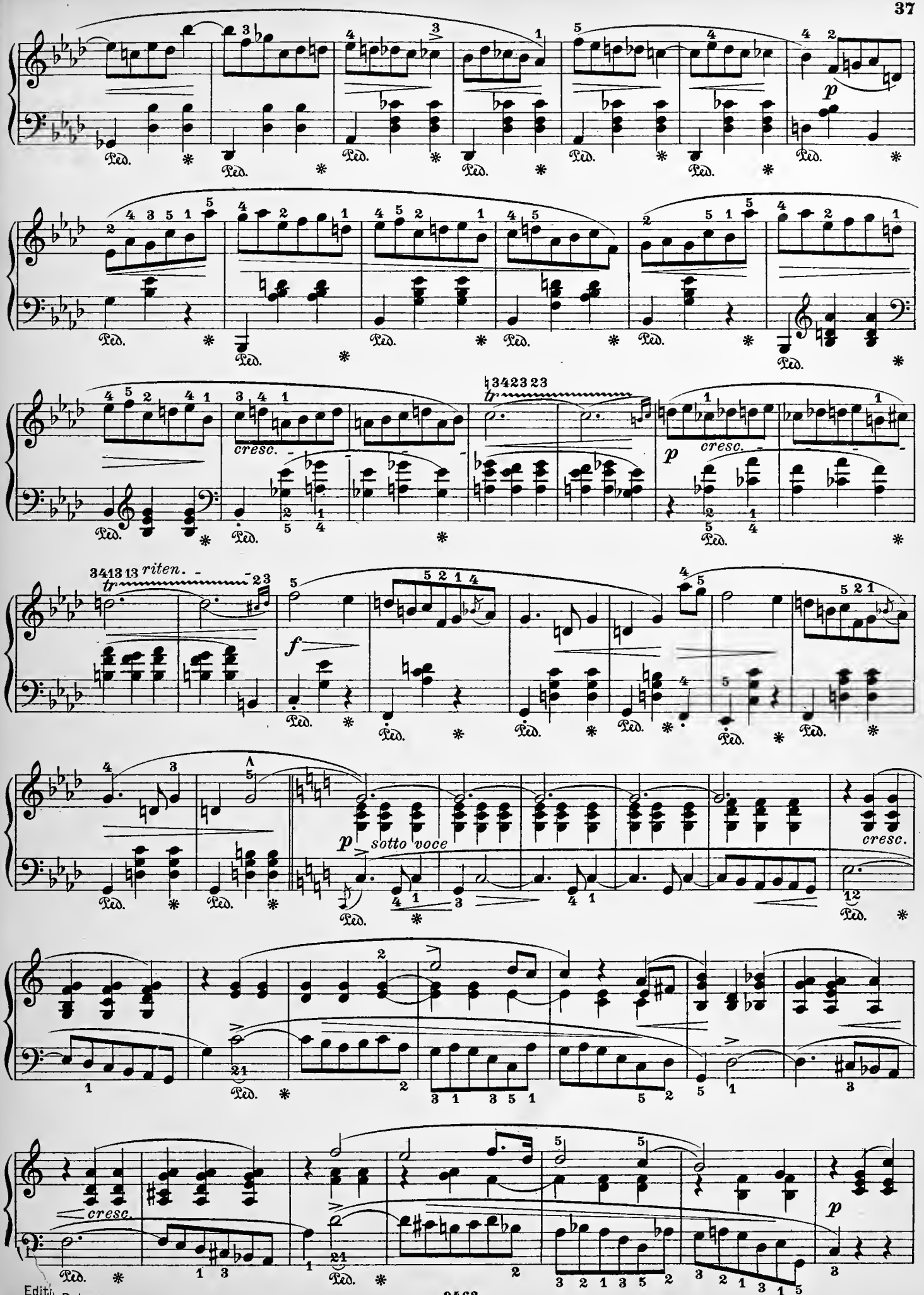


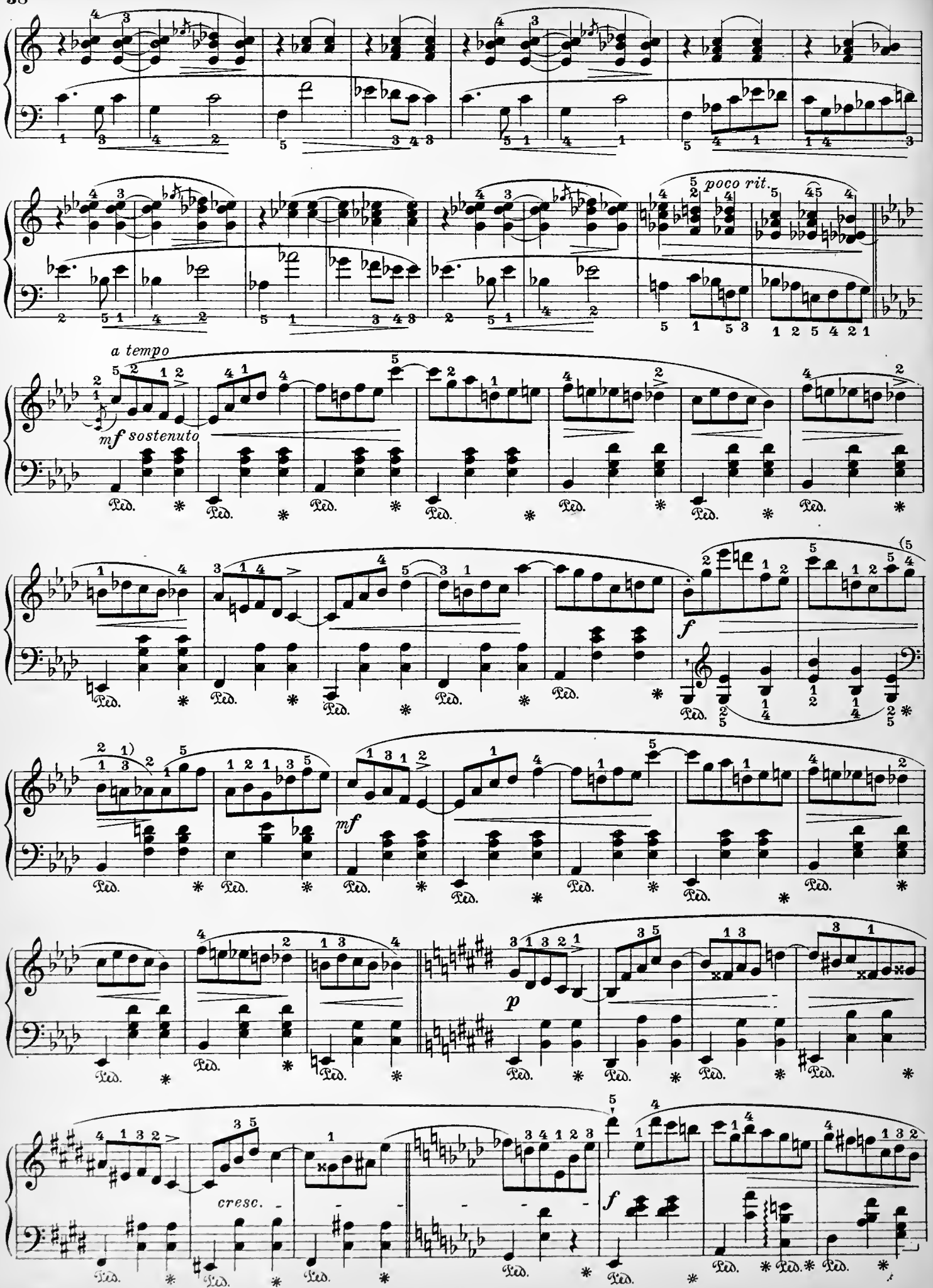
Valse.

Moderato. Op. 64 No 3.

8.




p
cresc.
tr
riten.
f
sotto voce
cresc.
cresc.
p


poco rit.
a tempo
mf sostenuto
f
mf
p
cresc.
f
Ped.

poco a poco accelerando

f dim. p

sin al fine

cresc. f

decresc.

cresc.

m.g.

m.d.

Valse.

Lento. (♩ = 138.) Op. 69 Nº 1.

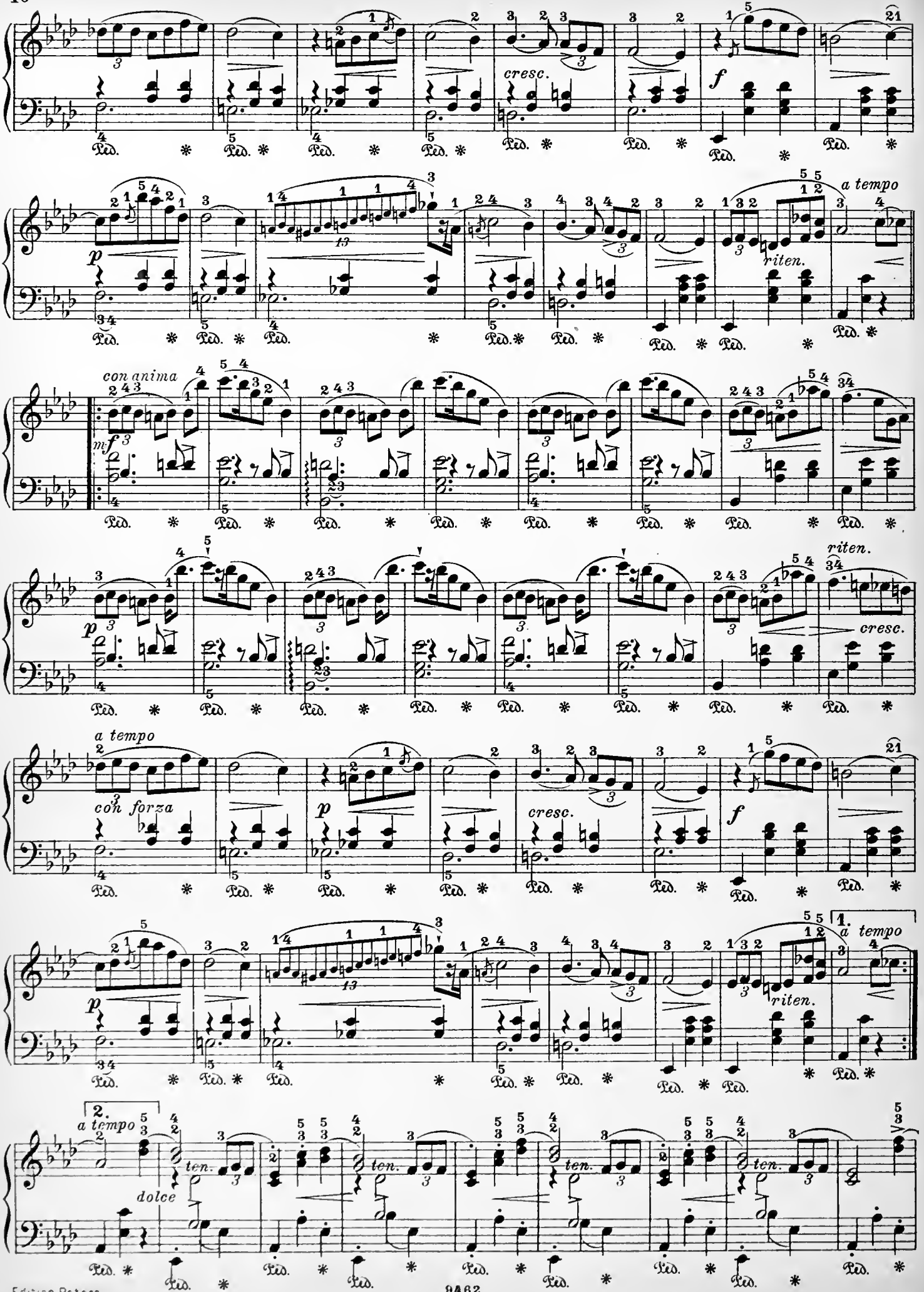
9.

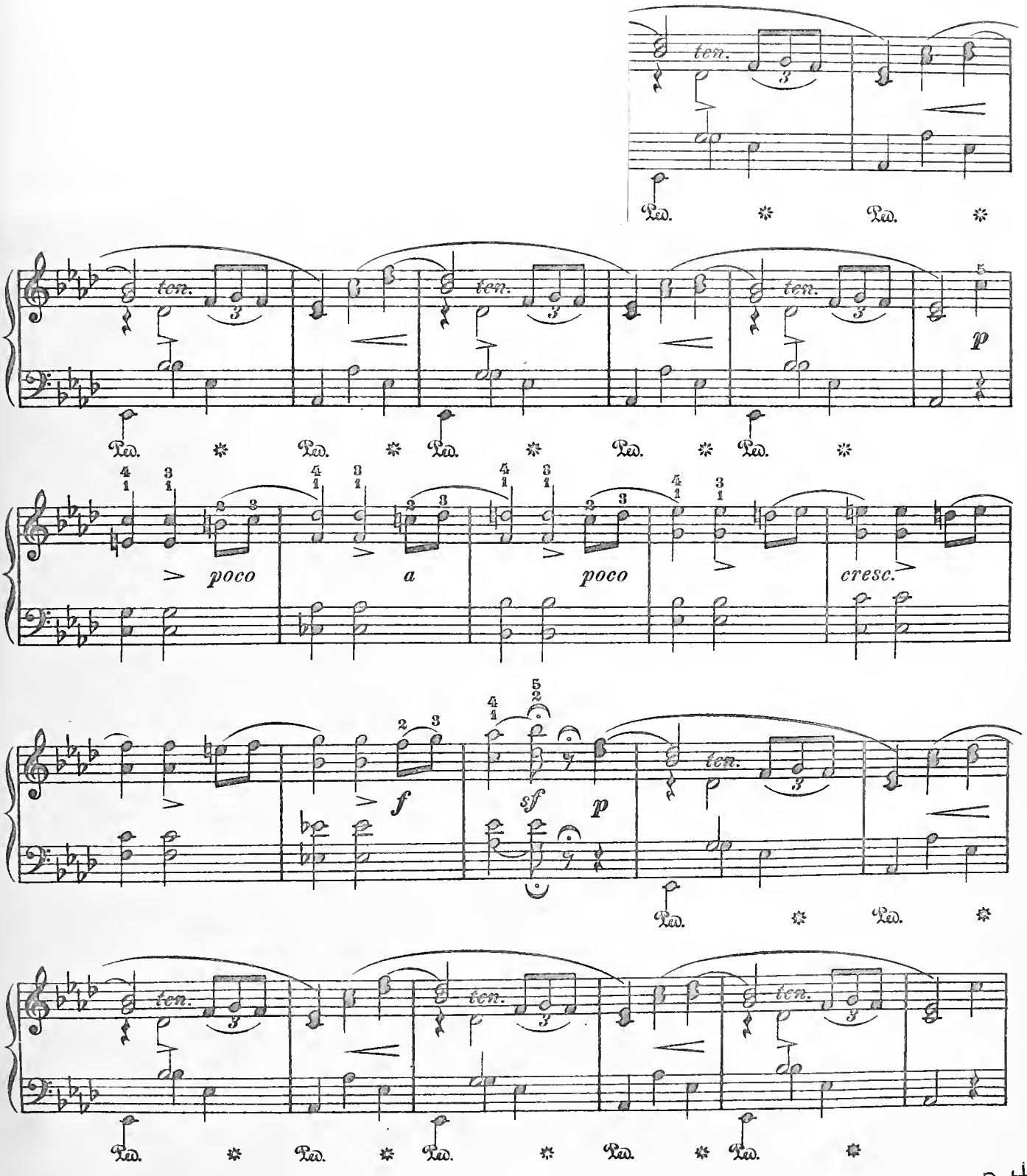
p con espressione

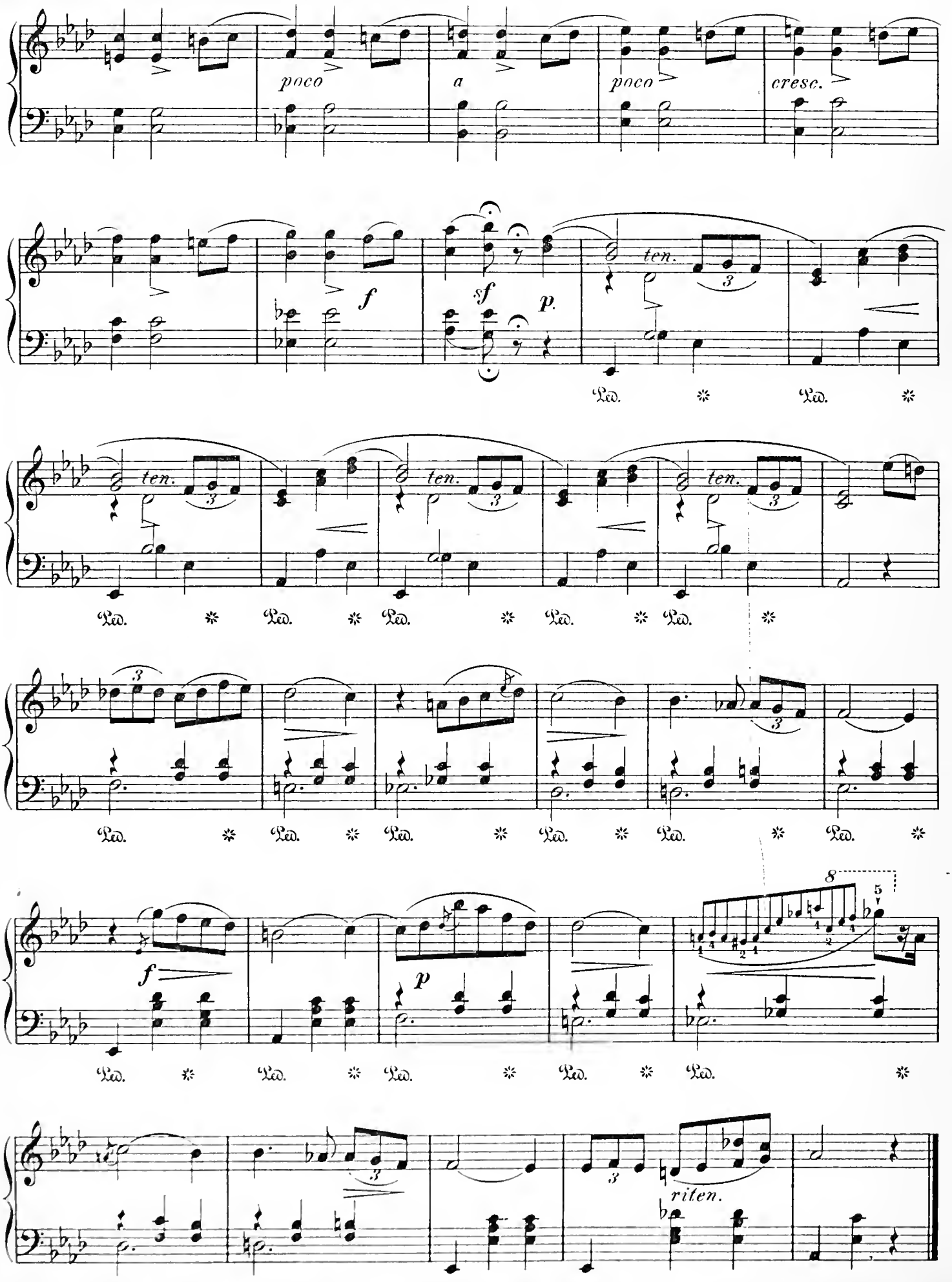
cresc.

f p

riten. a tempo


cresc.
f
a tempo
riten.
con anima
mf
p
riten.
cresc.
a tempo
con forza
p
cresc.
f
1. a tempo
riten.
2. a tempo
dolce
ten.


ten.
Ped.
poco
a
cresc.
f
sf
p

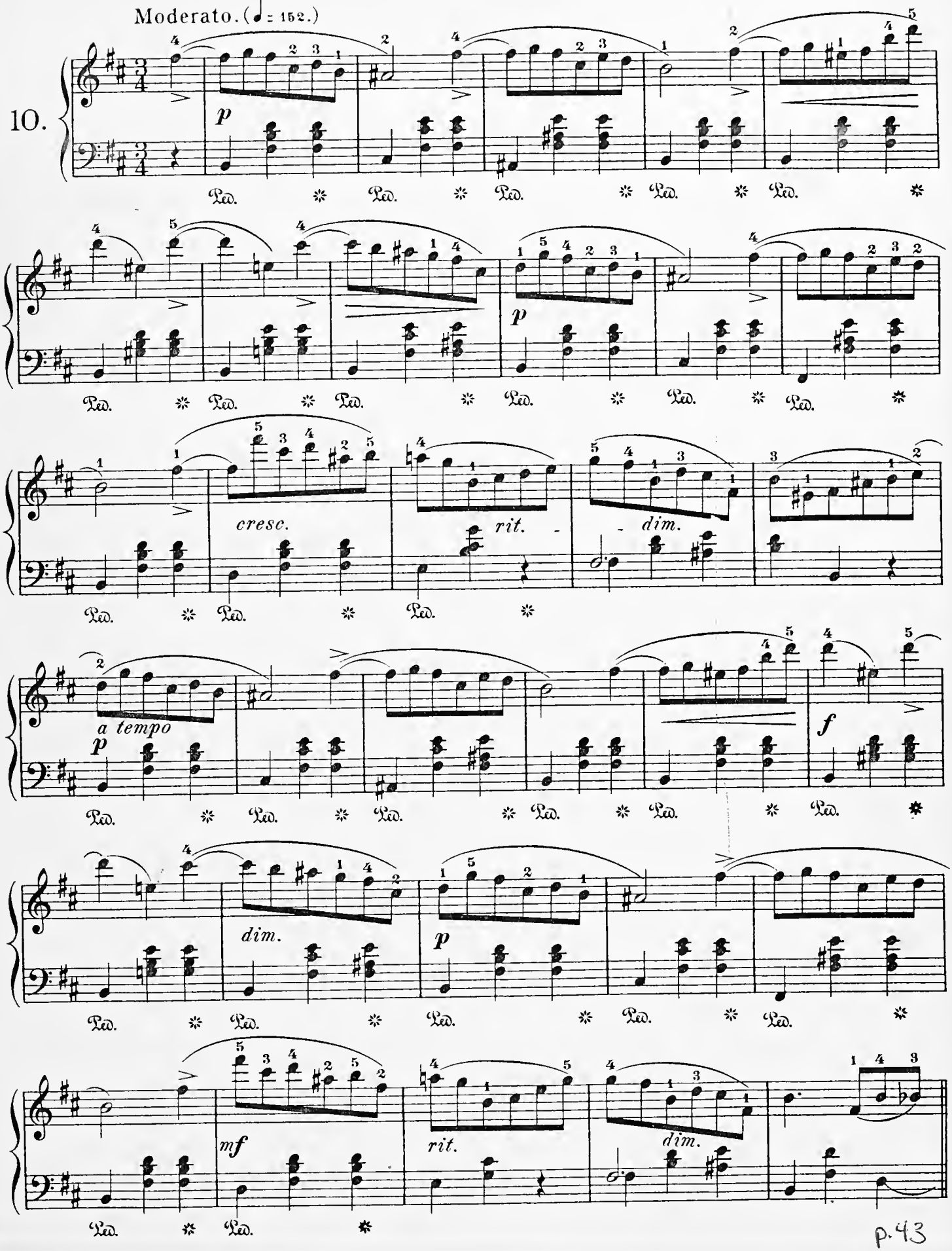

poco
a
poco
cresc.
f
sf
p.
ten.
Ped.
f
p
8
5
riten.

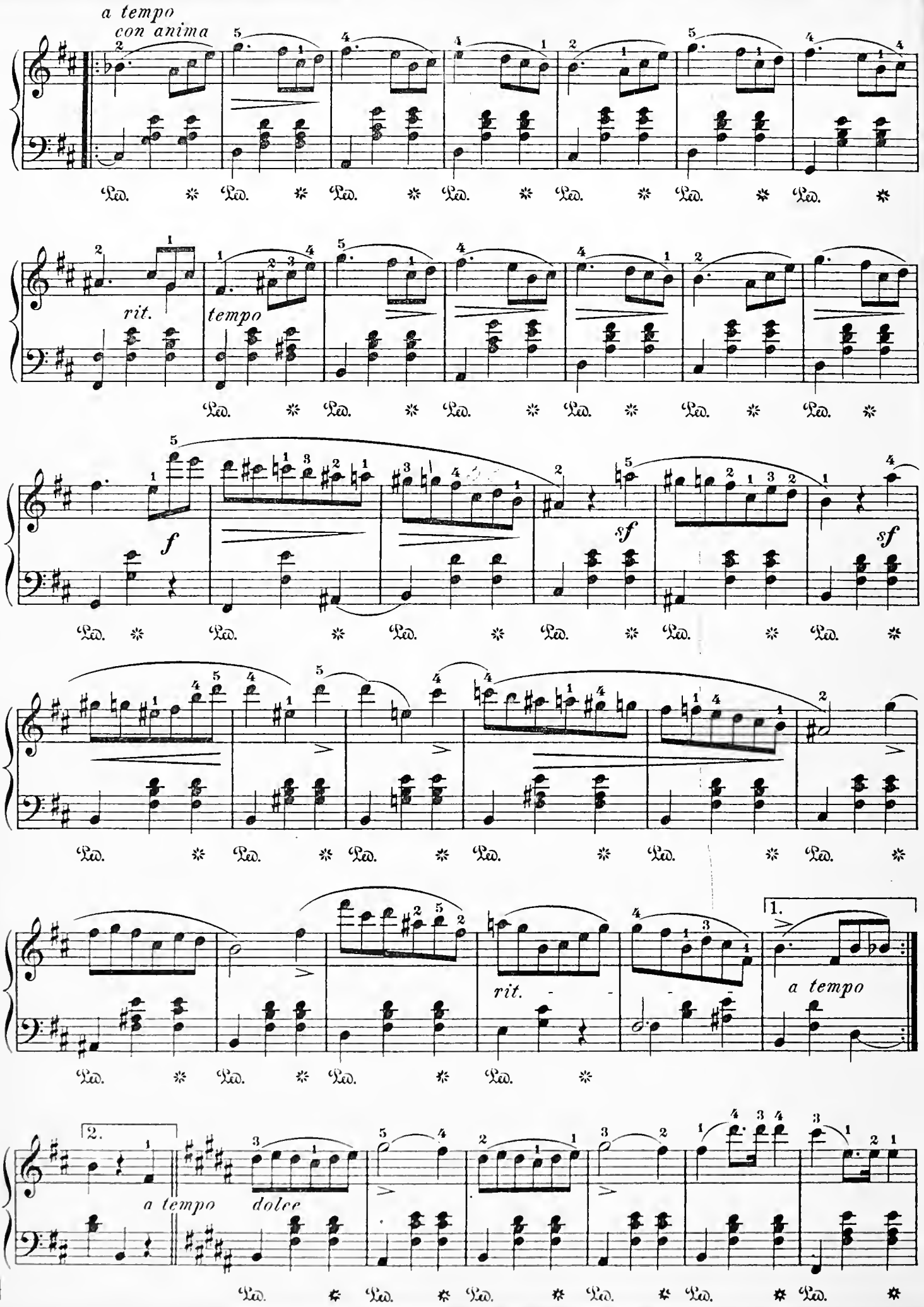
Valse.

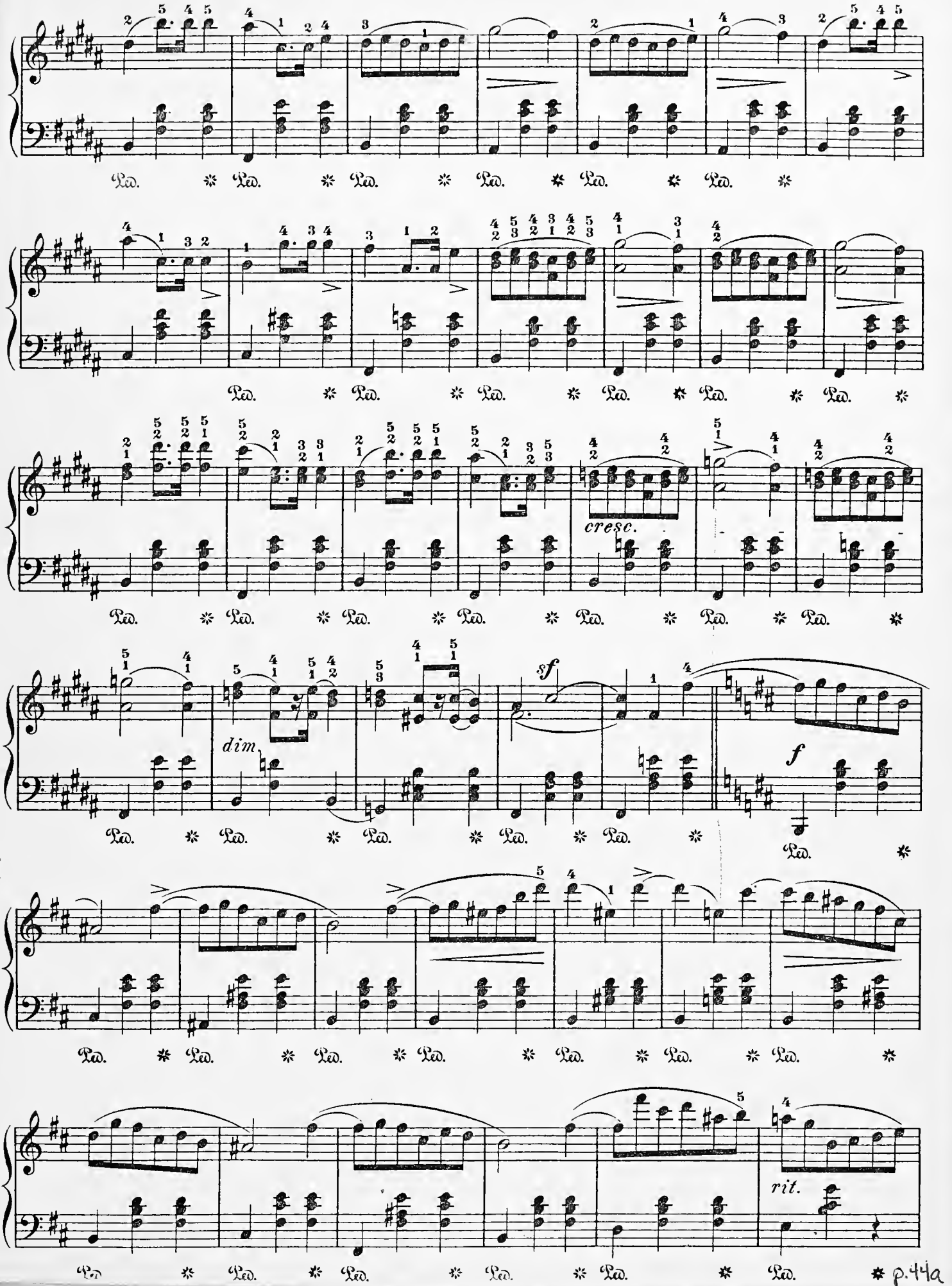
(Posthumous.)

F. CHOPIN. Op. 69, Nº 2.
(1829.)

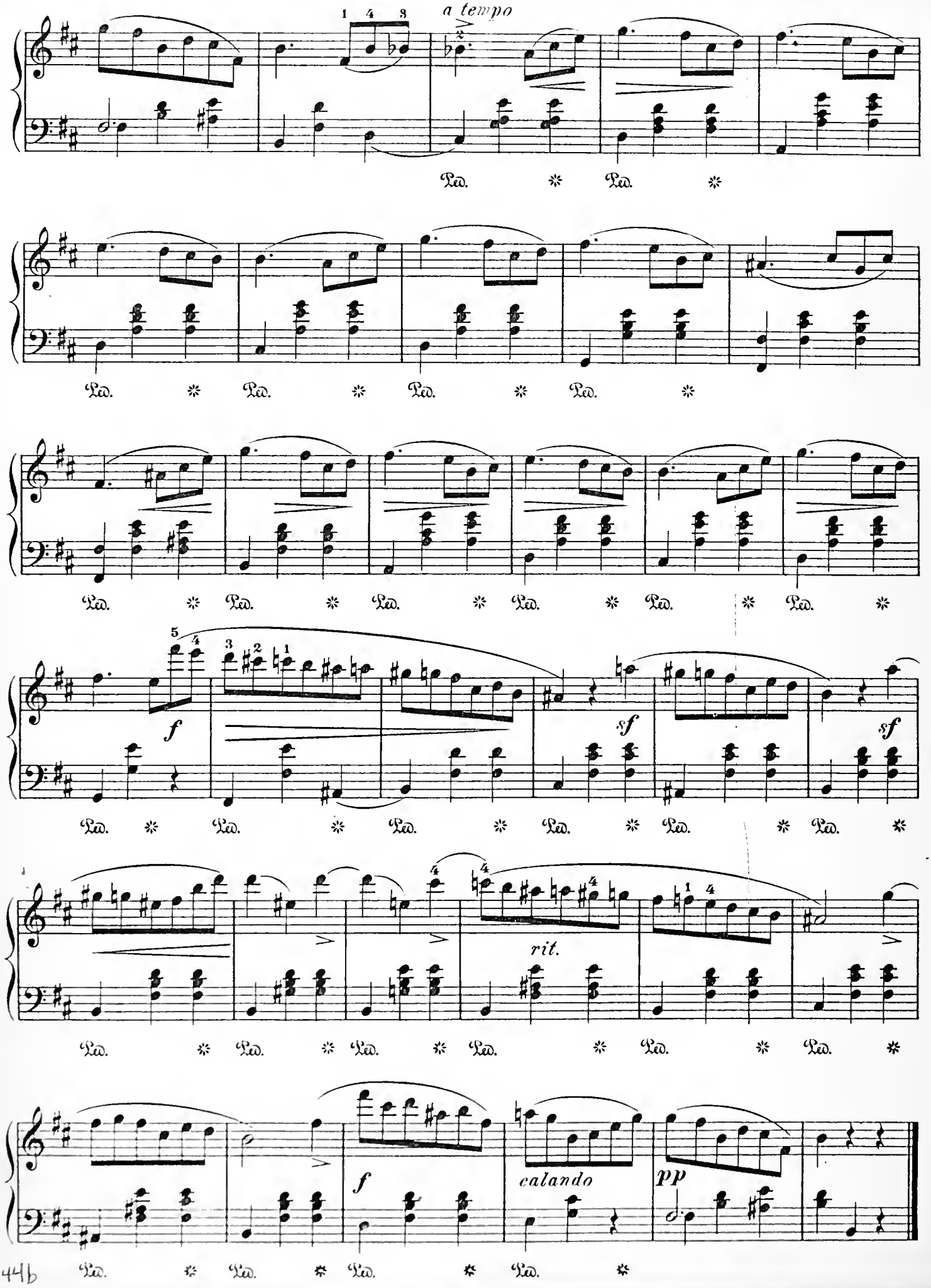
Moderato. (♩ = 152.)




a tempo
con anima
rit.
tempo
f
sf
sf
rit.
a tempo
1.
2.
a tempo
dolce
Ped.



p.44a

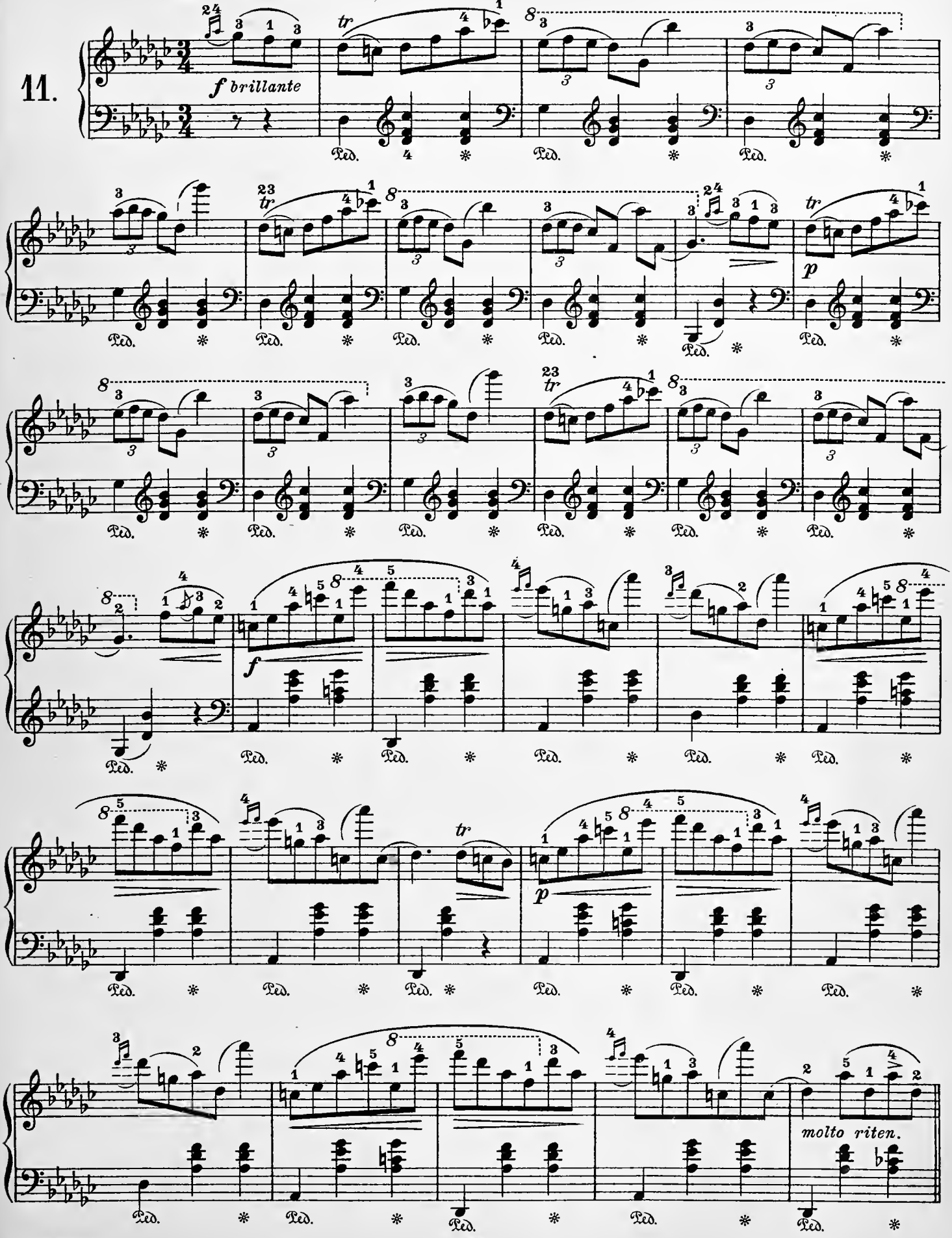

a tempo
Ped.
f
sf
sf
rit.
f
calando
pp

Valse.

Molto vivace. (♩. = 88.)

Op. 70 No 1.

11.



Meno mosso. (♩ = 96.)

cantabile

p

cresc. poco a poco

f

p

cresc. poco a poco

f

p

Tempo I.

f brillante

p

Valse.

Op. 70 No 2.

Tempo giusto. (♩ = 144.)

12.

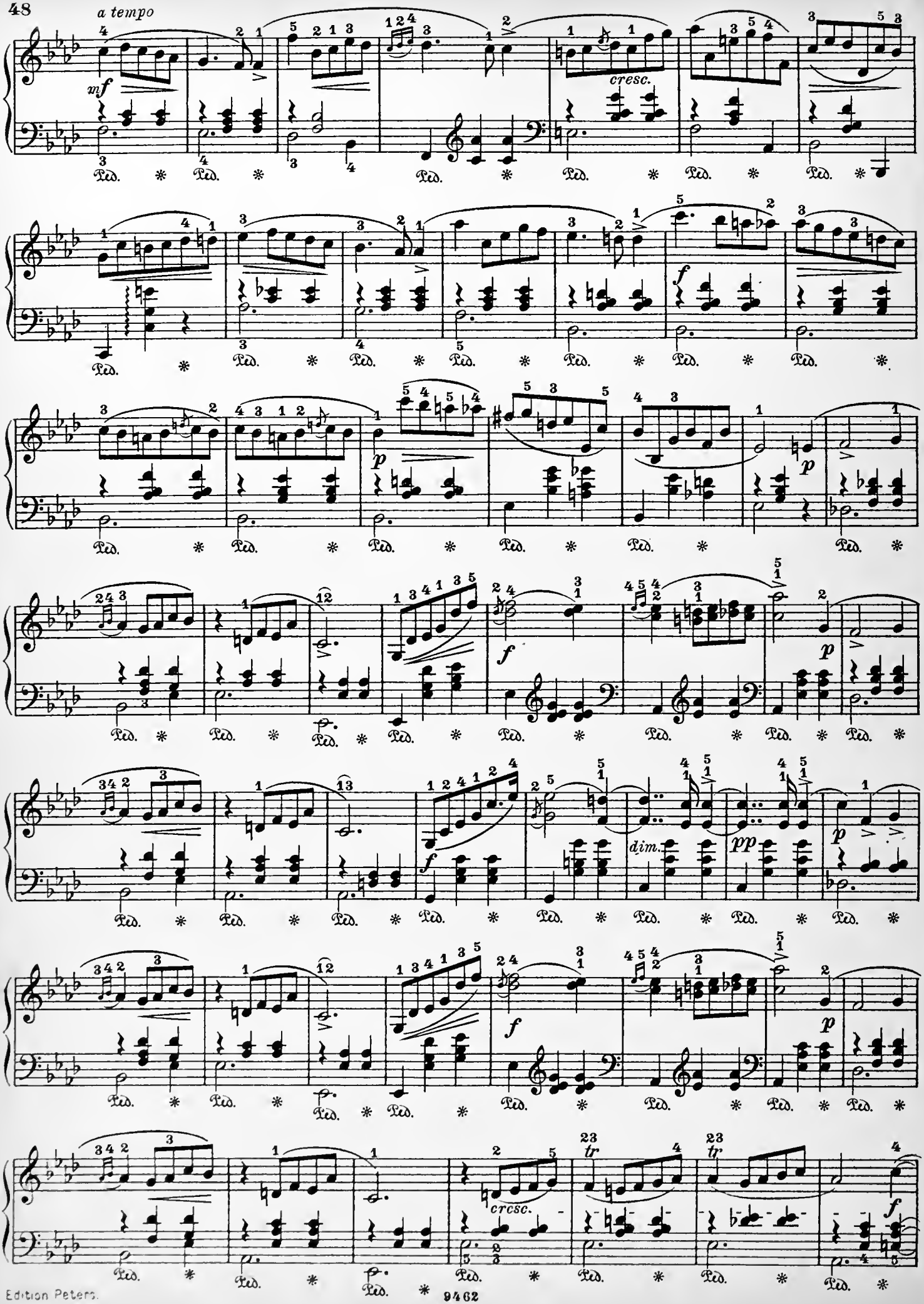
mf

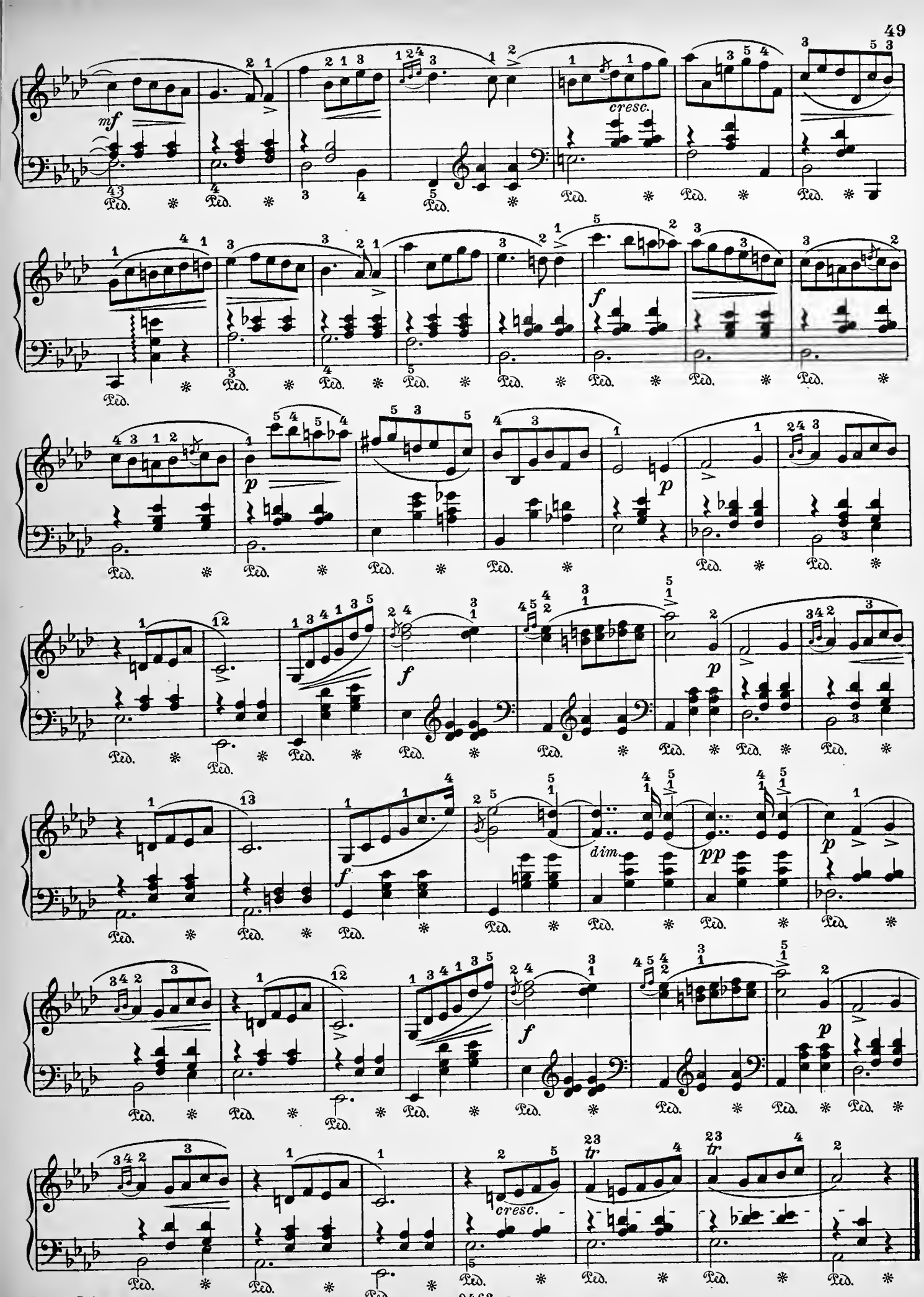
cresc.

f

p

riten.

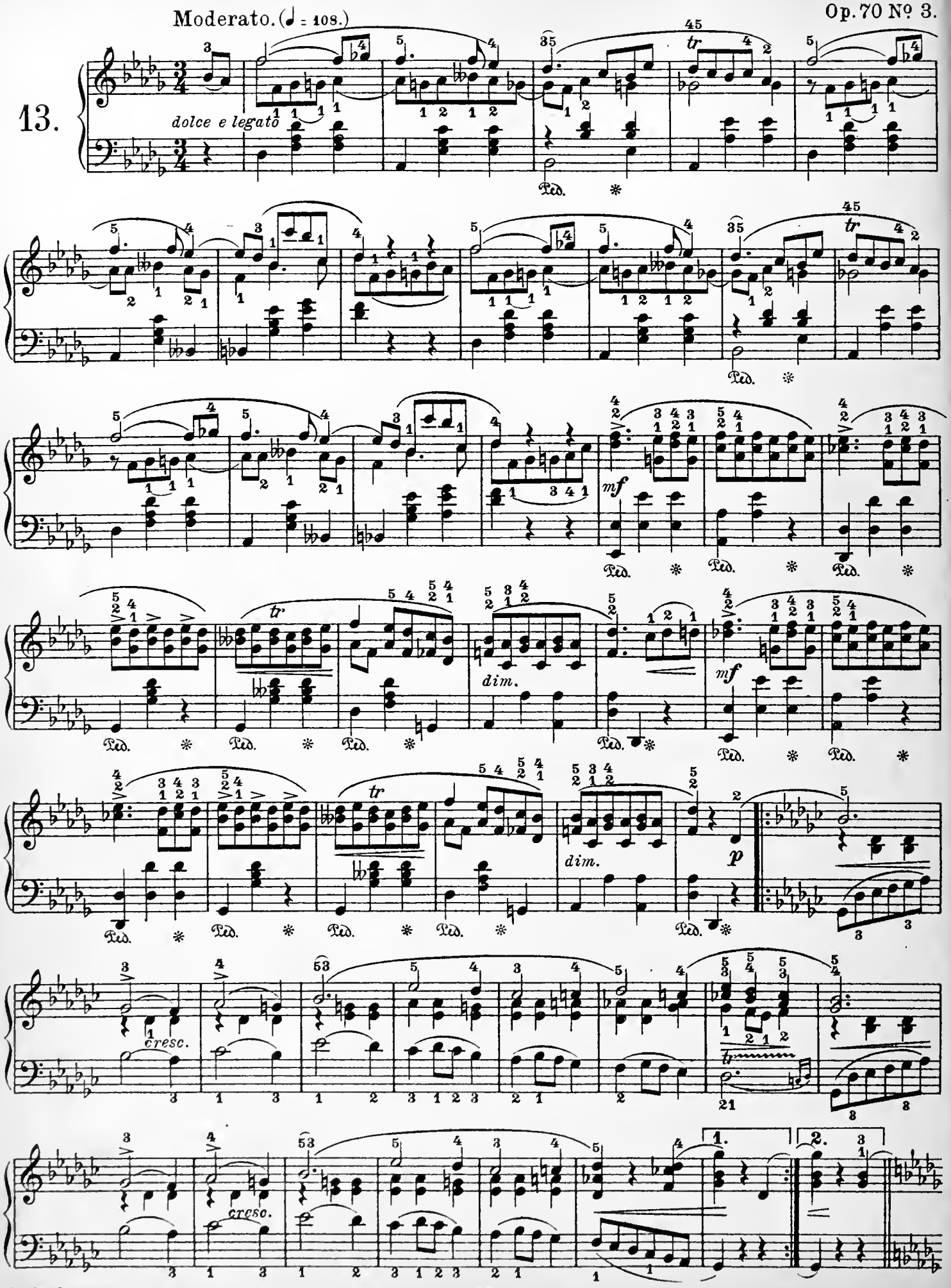

a tempo
mf
cresc.
f
p
dim.
pp
tr
cresc.

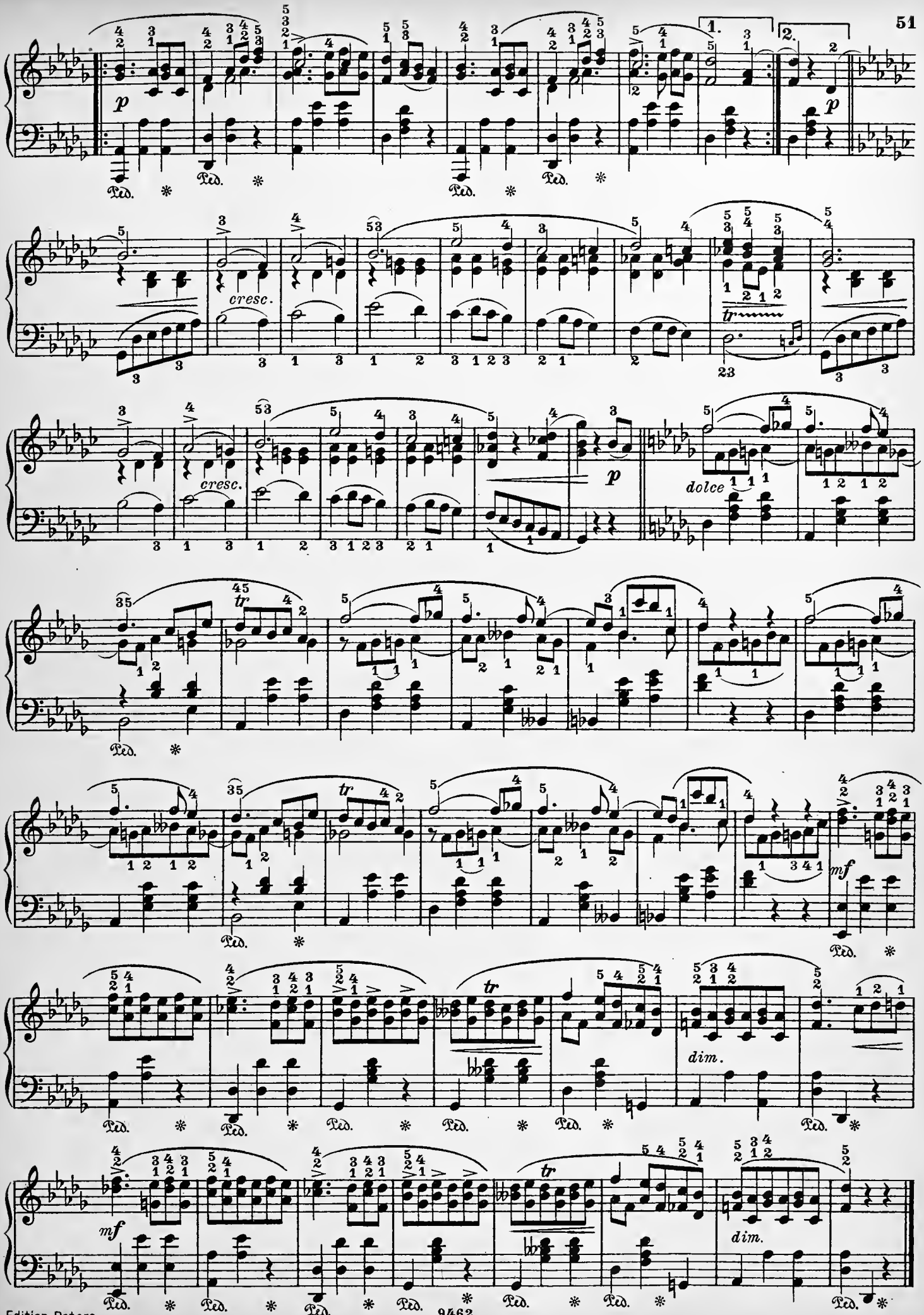

mf
cresc.
f
p
f
p
dim.
pp
p
f
p
cresc.
tr
tr

Valse.

Op. 70 Nº 3.

13.

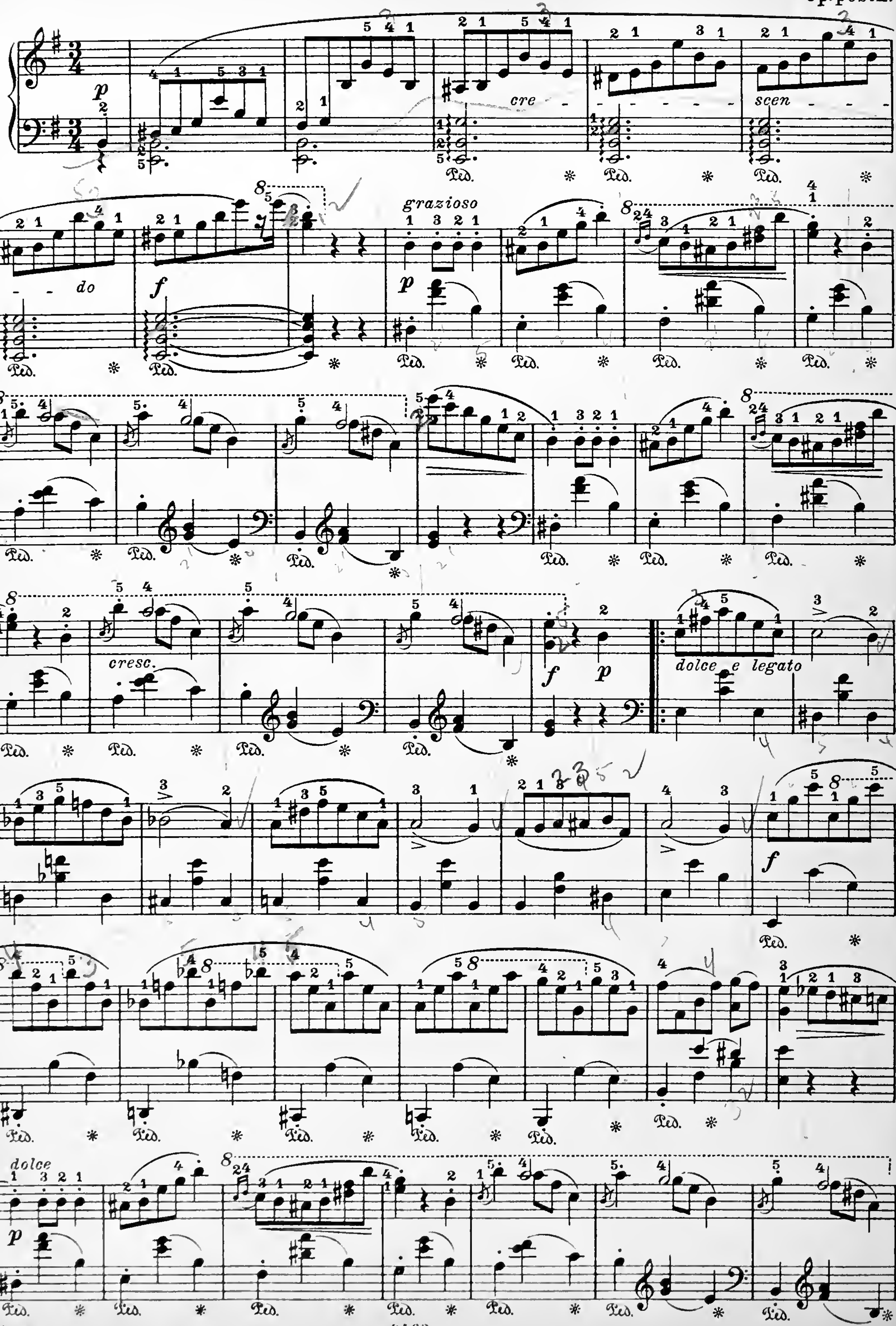


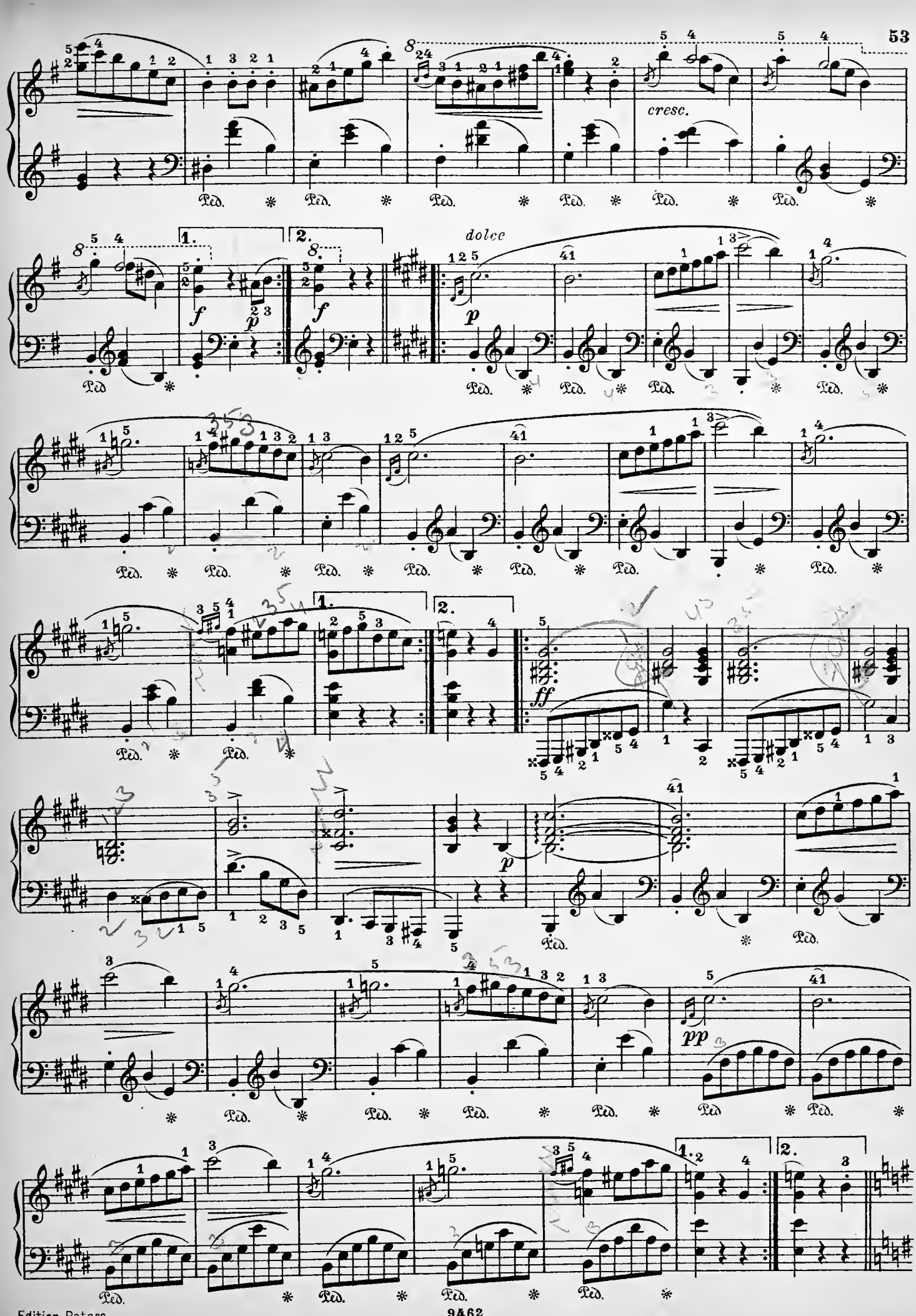

1.
2.
p
cresc.
tr
dolce
mf
dim.
Ped.

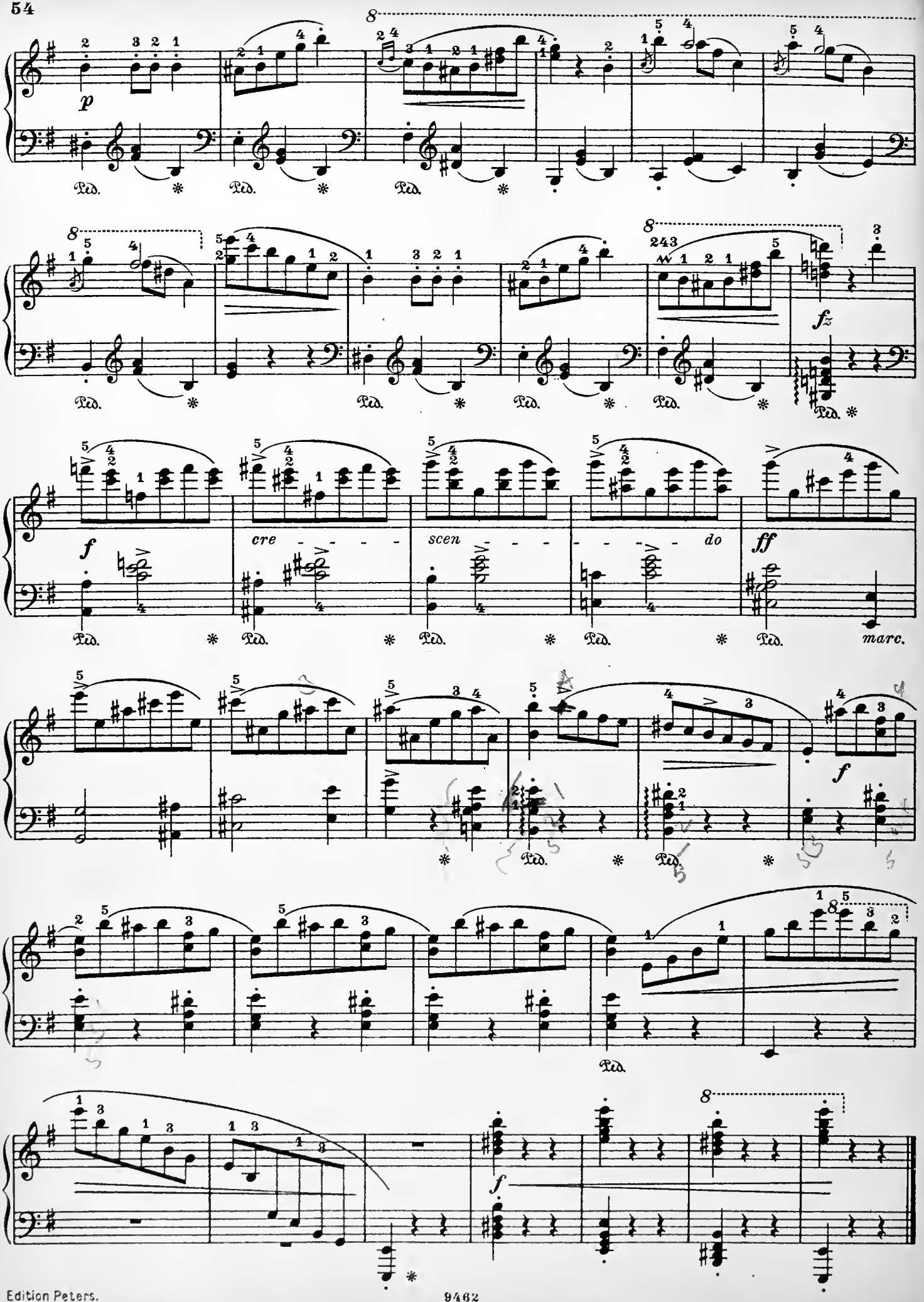
Valse.

Op. posth.

14.

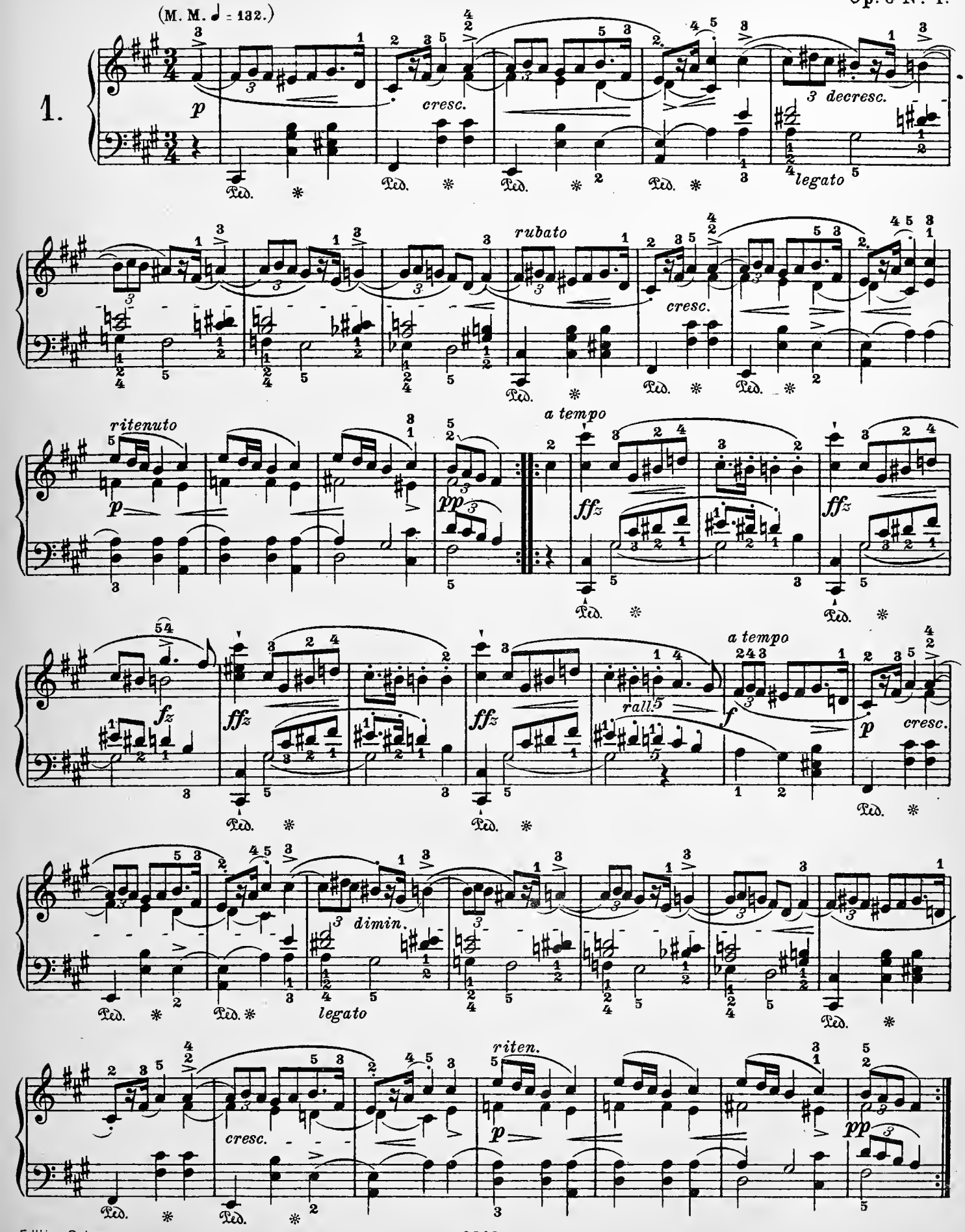


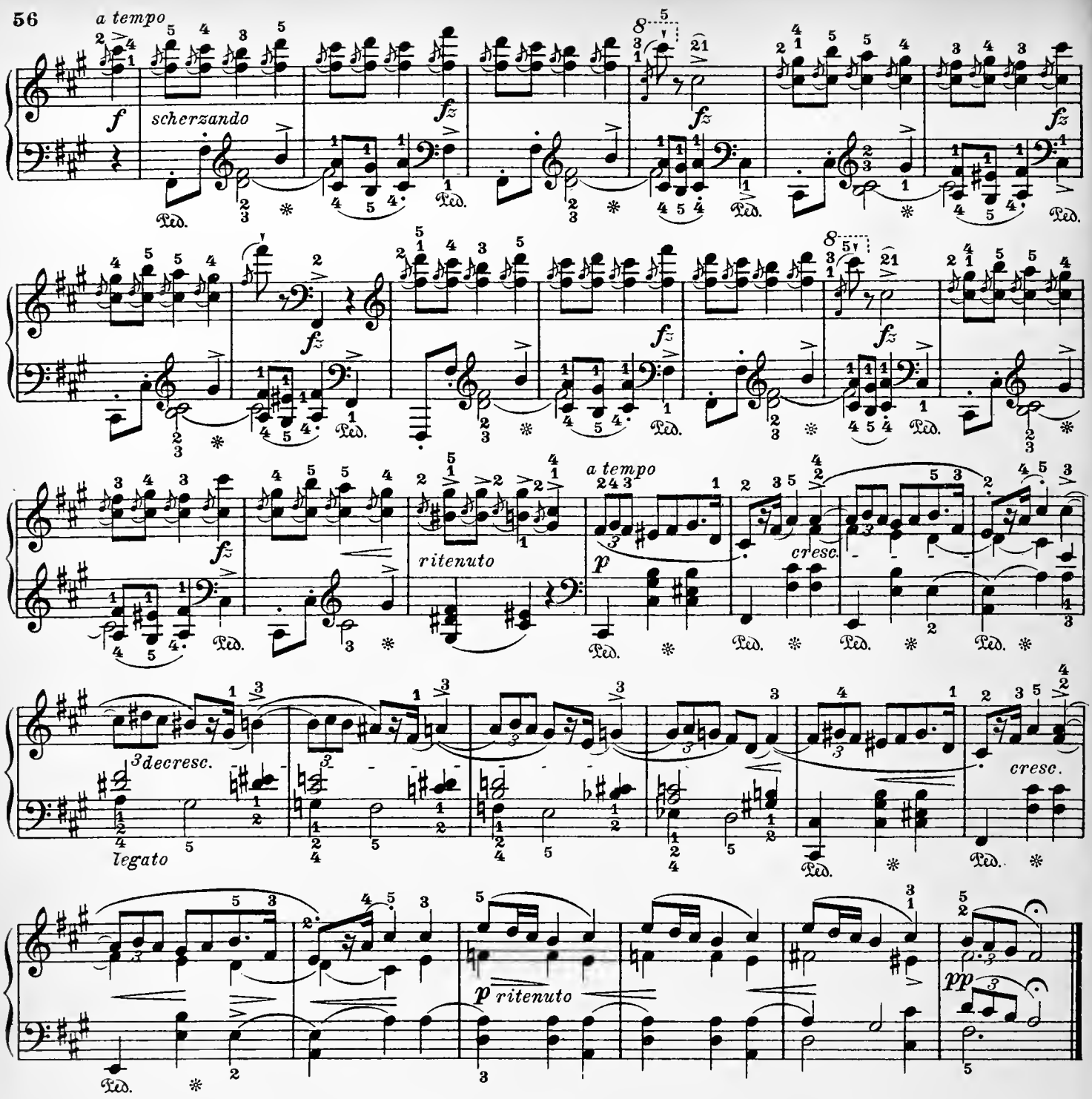

cresc.
dolce
ff
pp
Ped.


p
Ped.
fz
f
cre - - - - -
scen - - - - -
- - - - - do
ff
marc.

Mazurkas.

Op. 6 Nº 1.

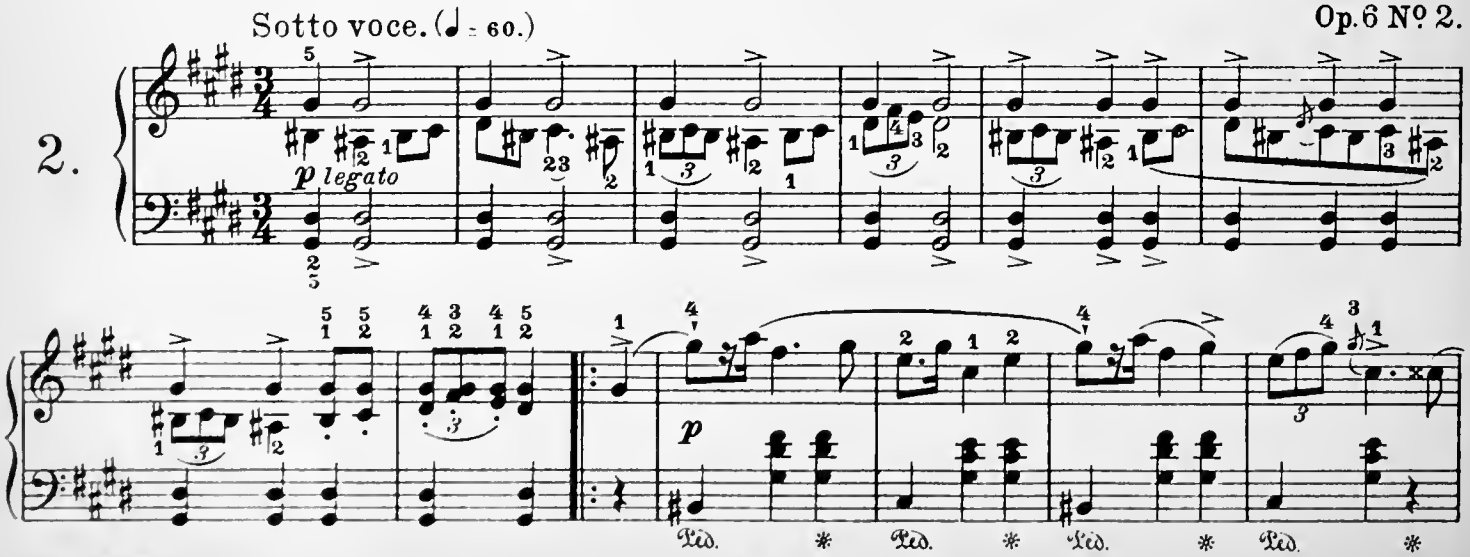


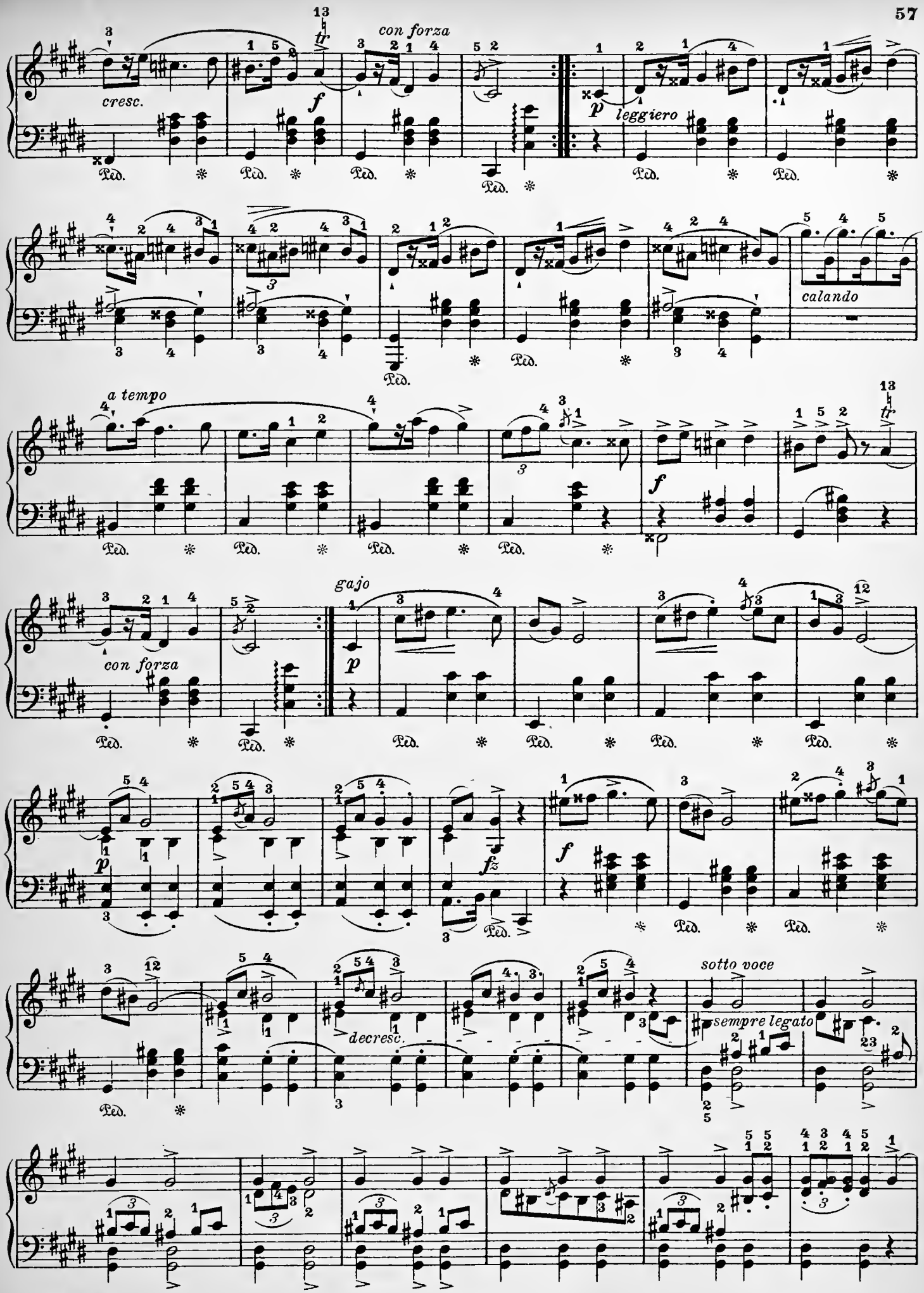


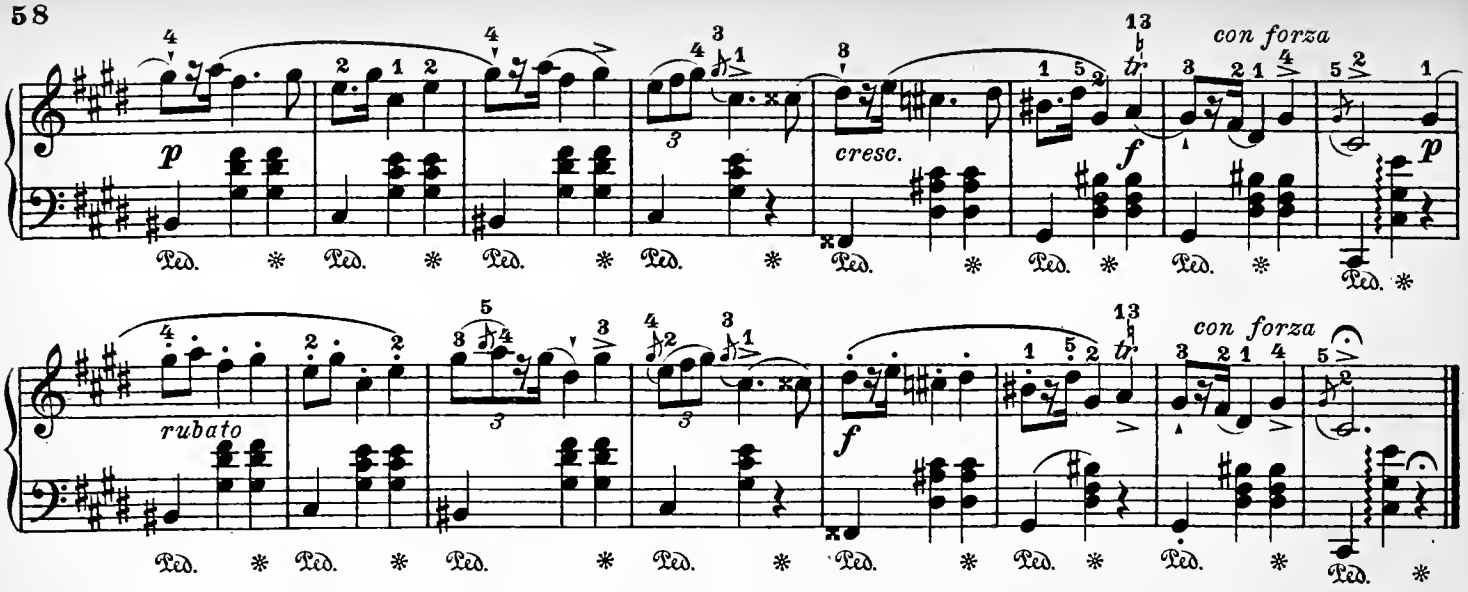
Sotto voce. (♩ = 60.)

Op. 6 Nº 2.

2.



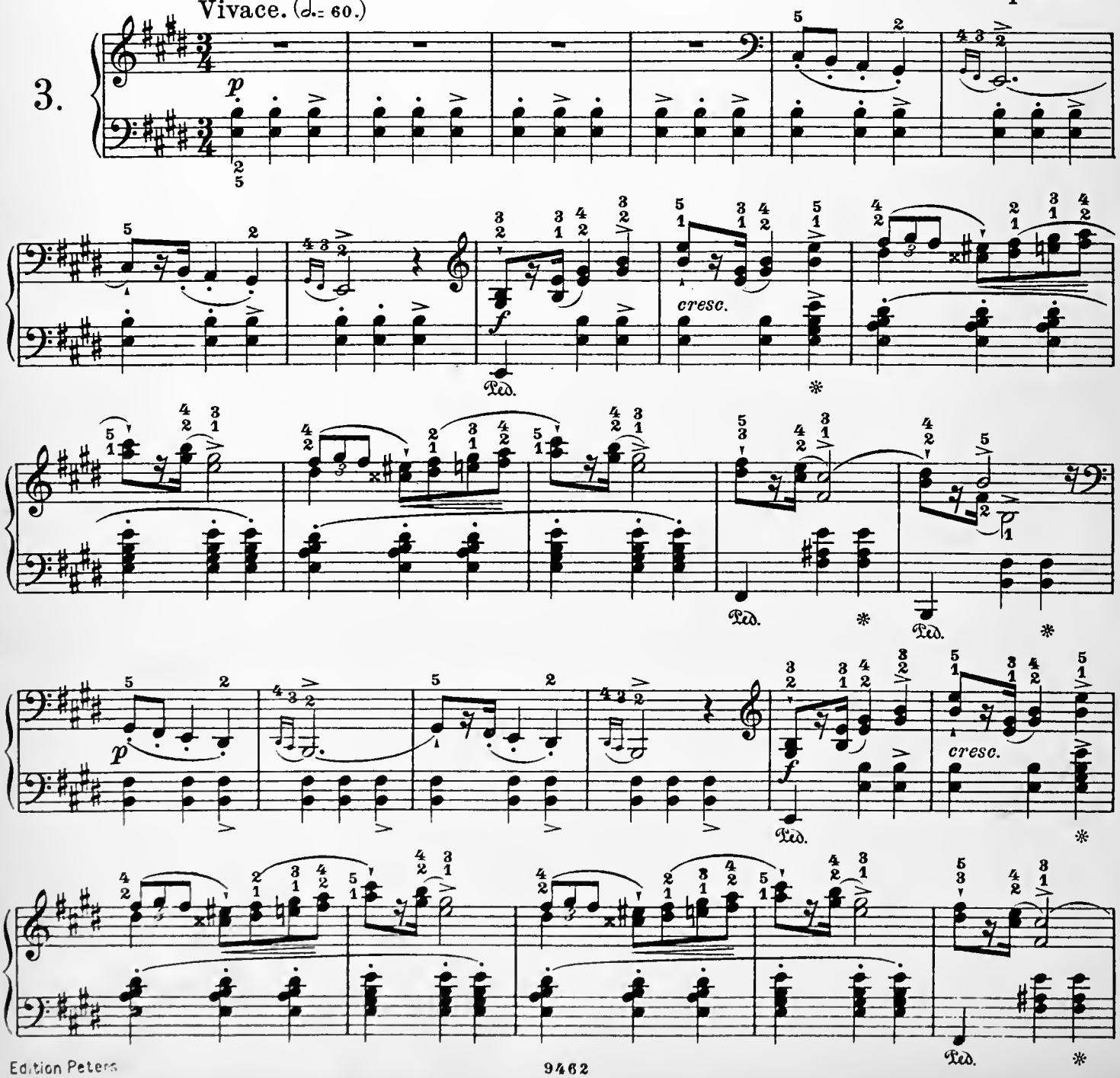

cresc.
con forza
leggiero
calando
a tempo
gajo
con forza
decresc.
sotto voce
sempre legato

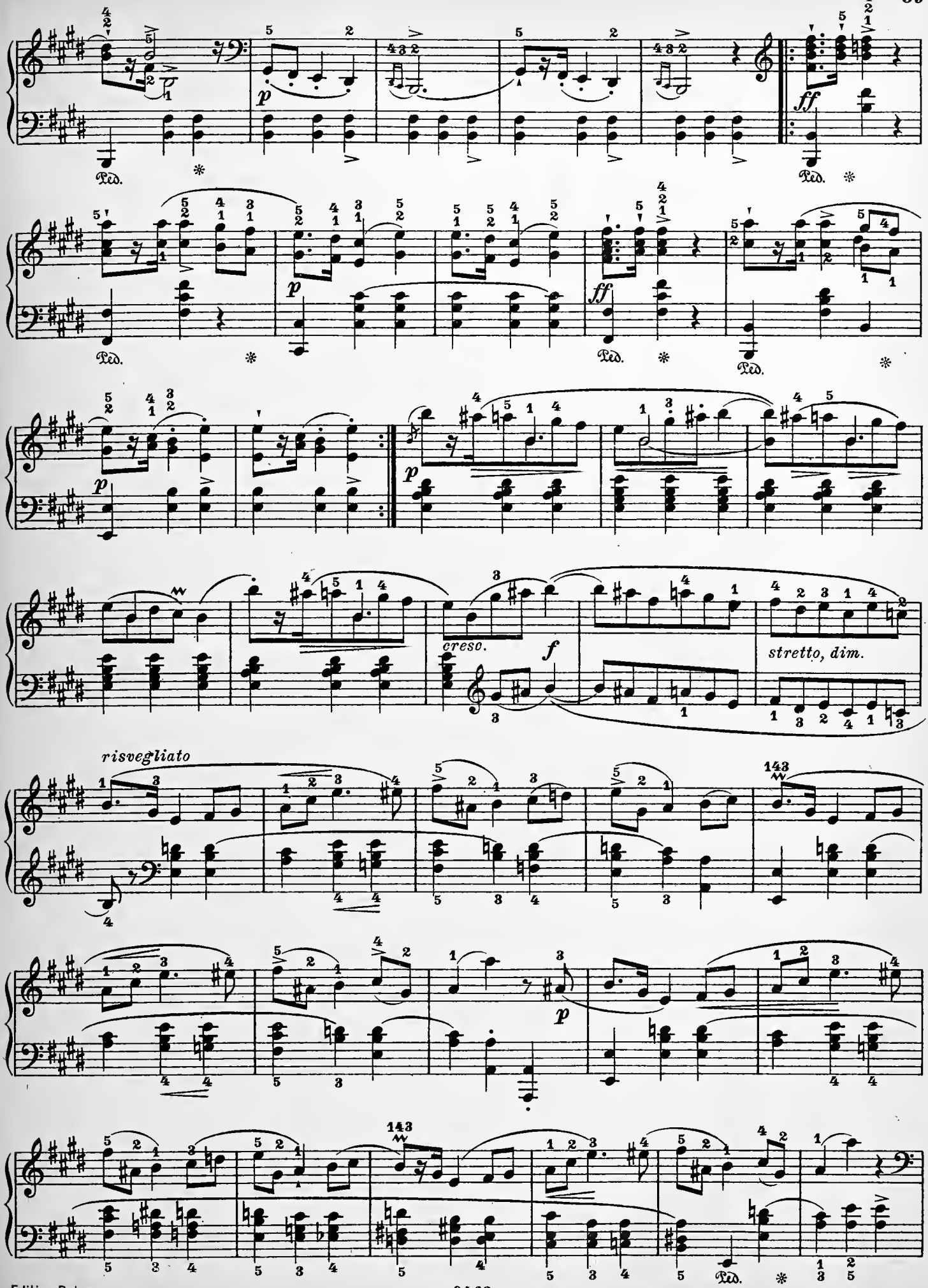


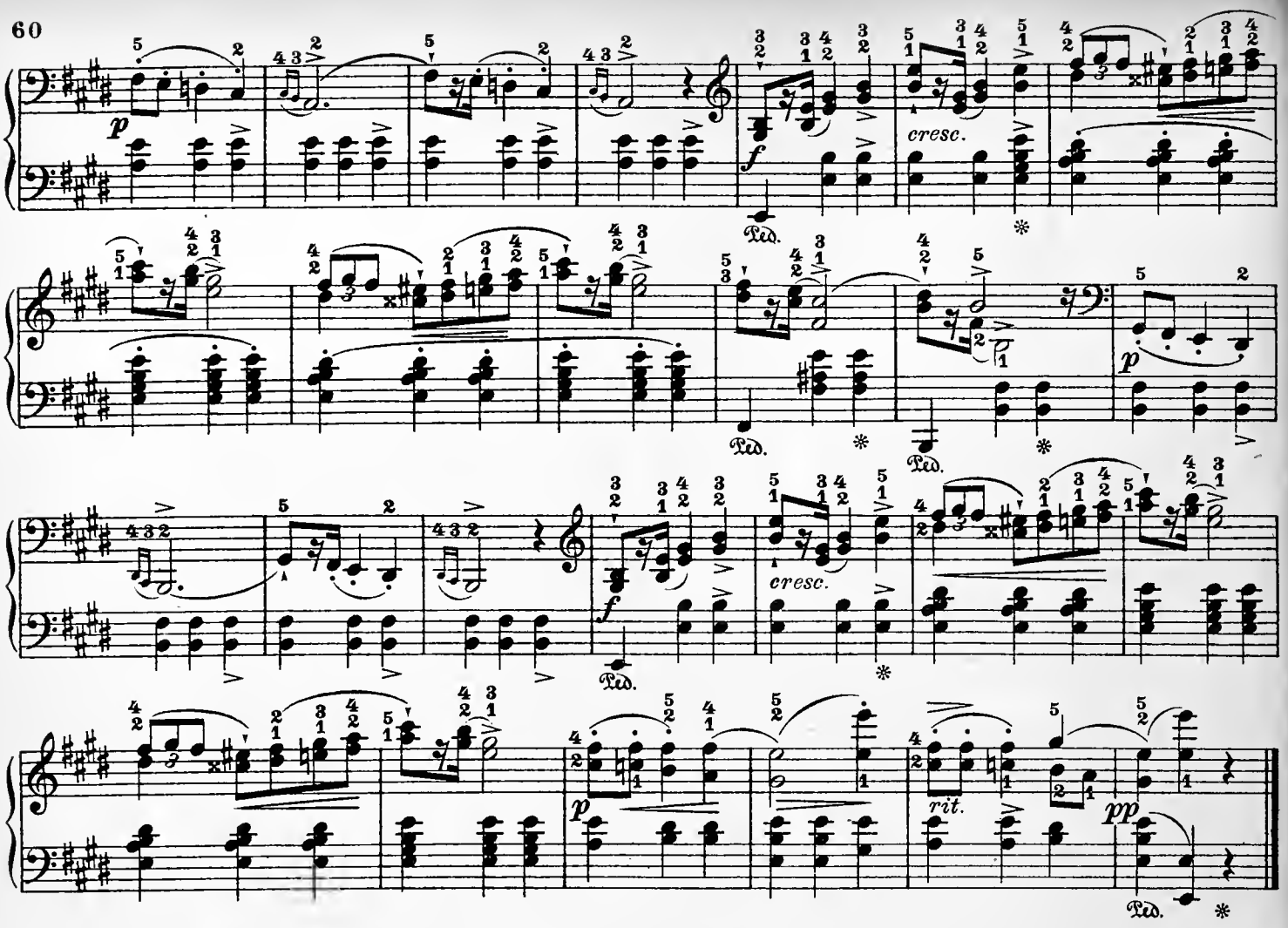
Op. 6 № 3.

3.

Vivace. (♩.= 60.)



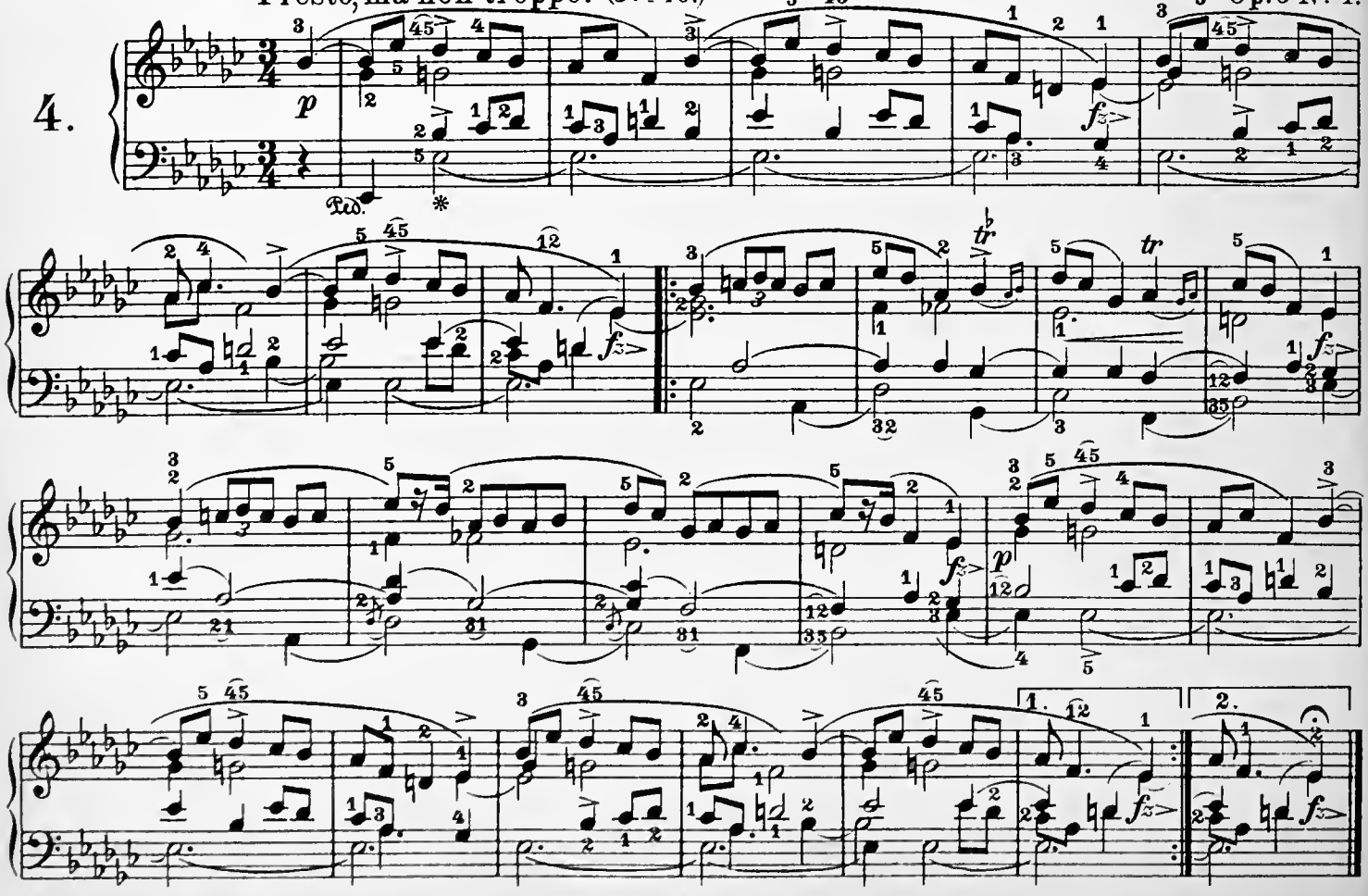

p
ff
Ped.
p
ff
Ped.
Ped.
p
p
cresc.
f
stretto, dim.
risvegliato
143
p
143
Ped.



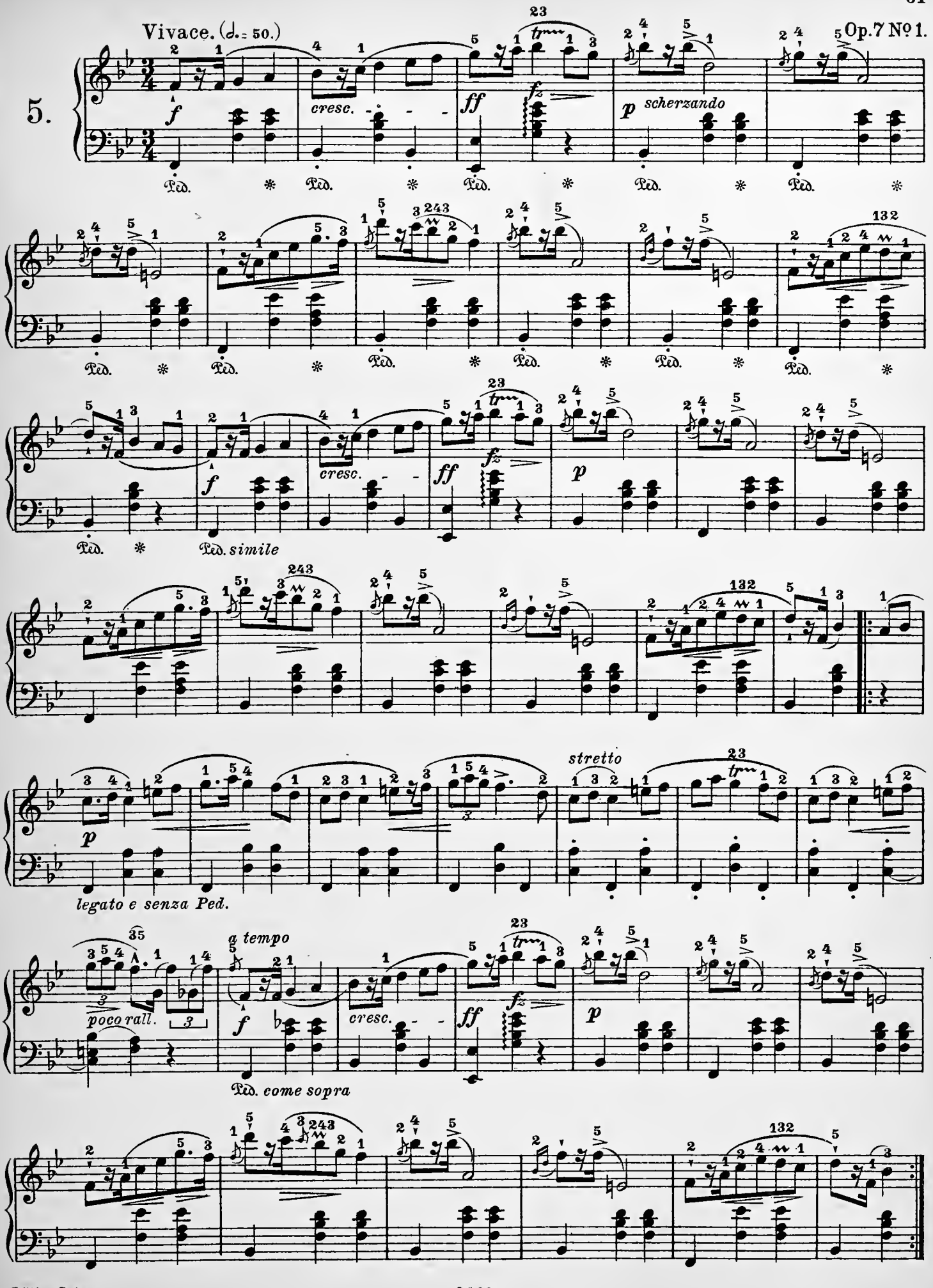
Presto, ma non troppo. (𝅗𝅥. = 76.)

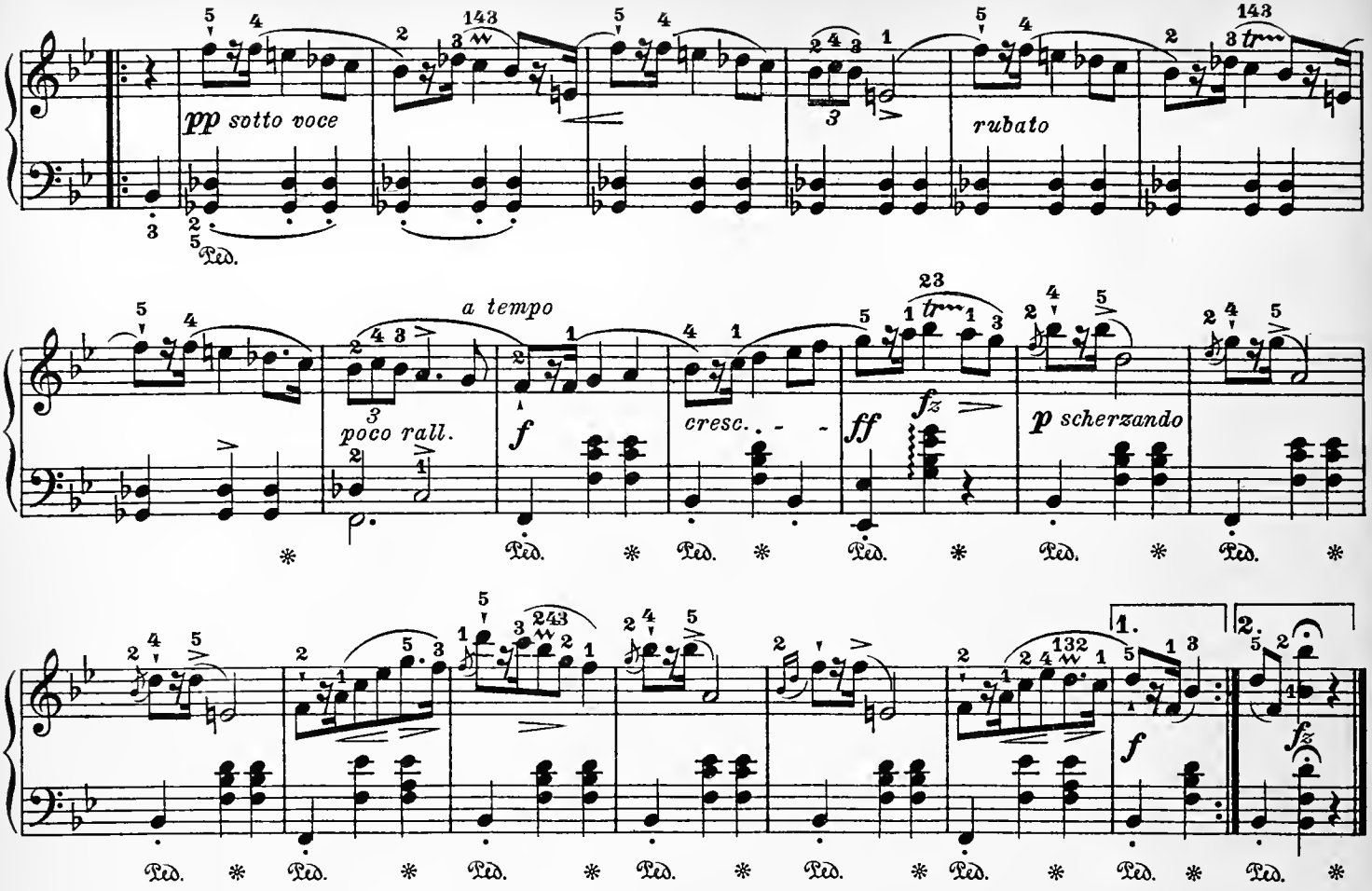
Op. 6 Nº 4.

4.



Op. 7 No 1.

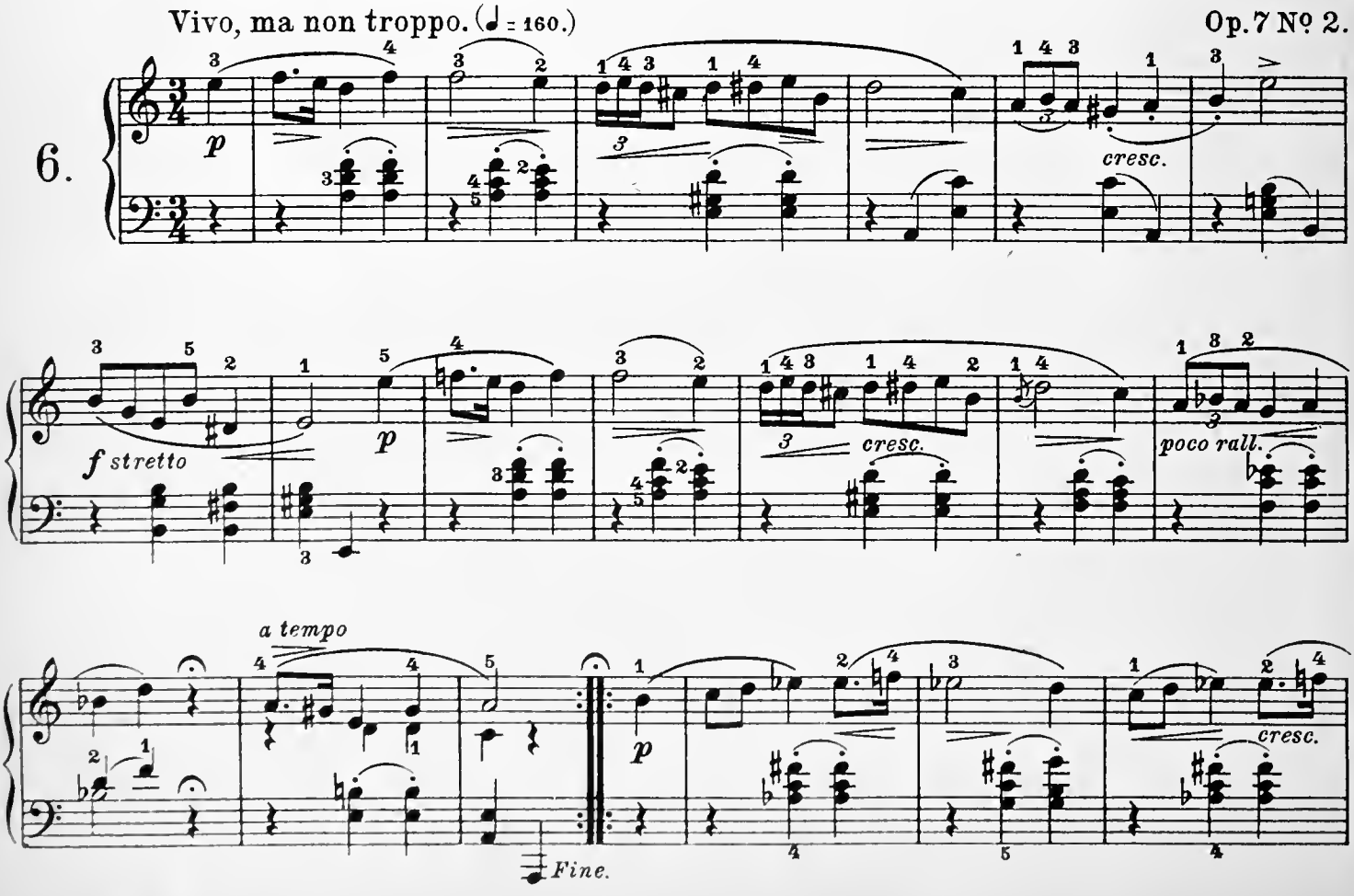

5.
Vivace. (♩. = 50.)
f
cresc.
ff
fz
p
scherzando
Ped.
Ped. simile
stretto
legato e senza Ped.
a tempo
poco rall.
Ped. come sopra

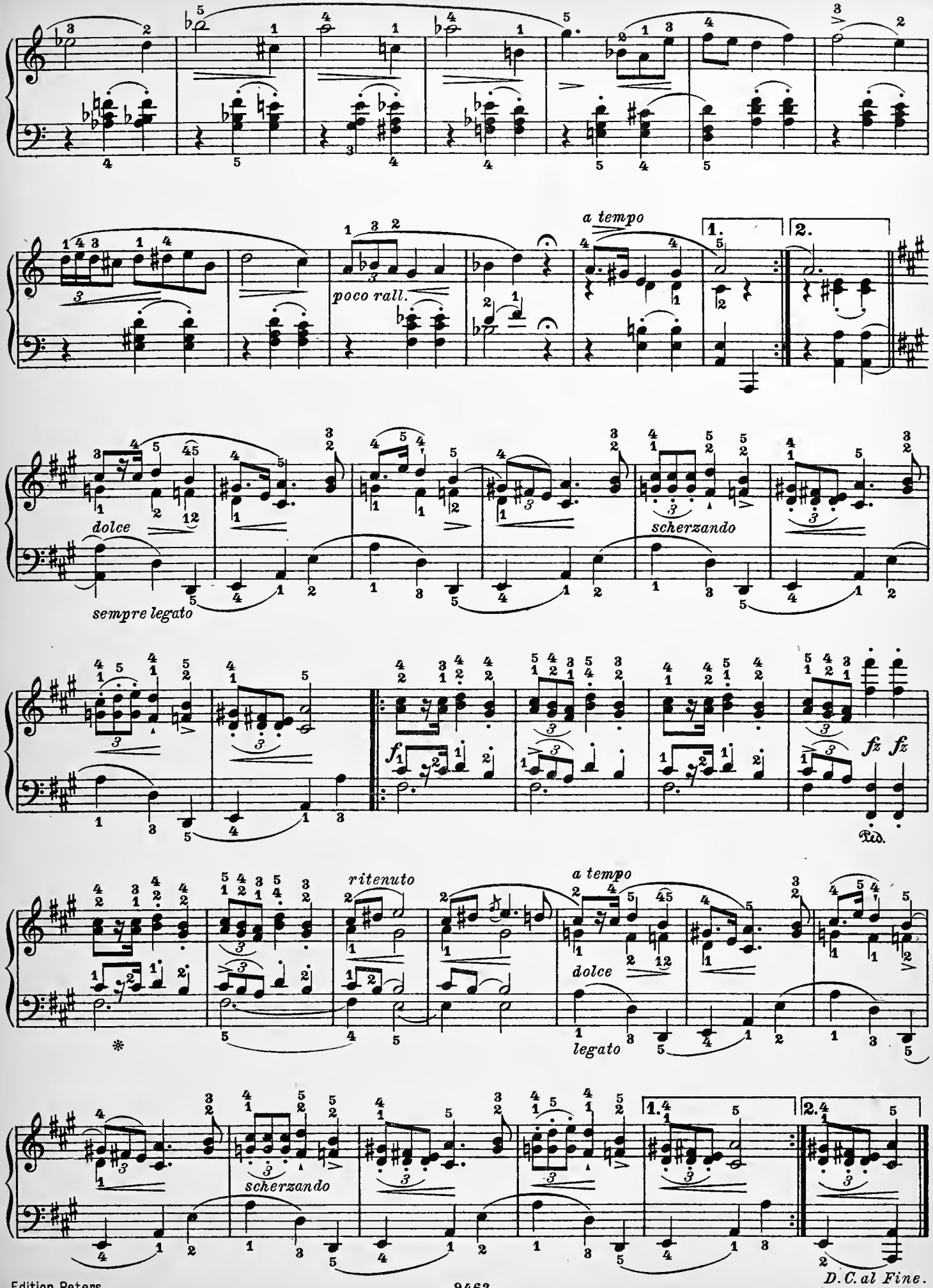


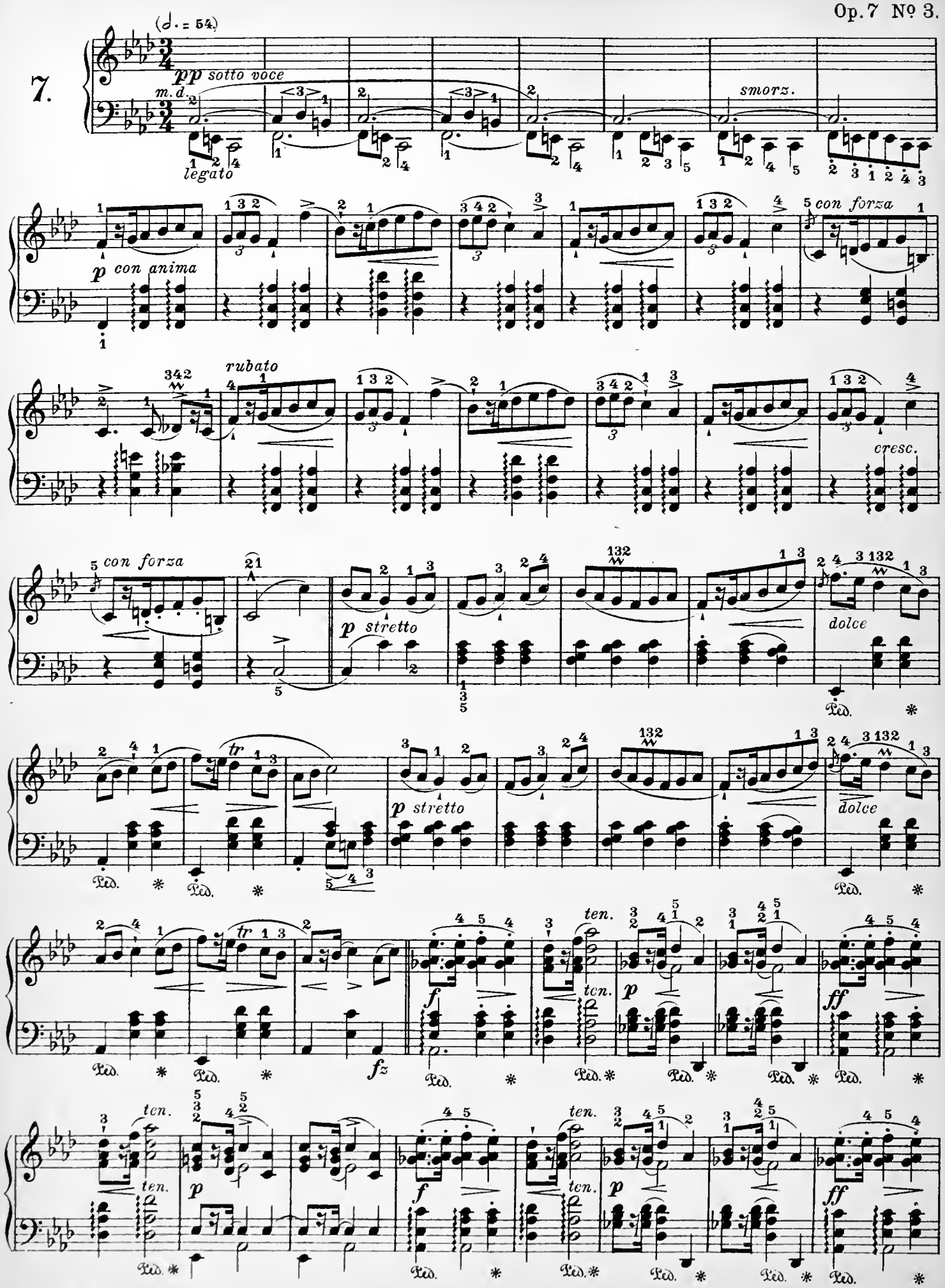
6.

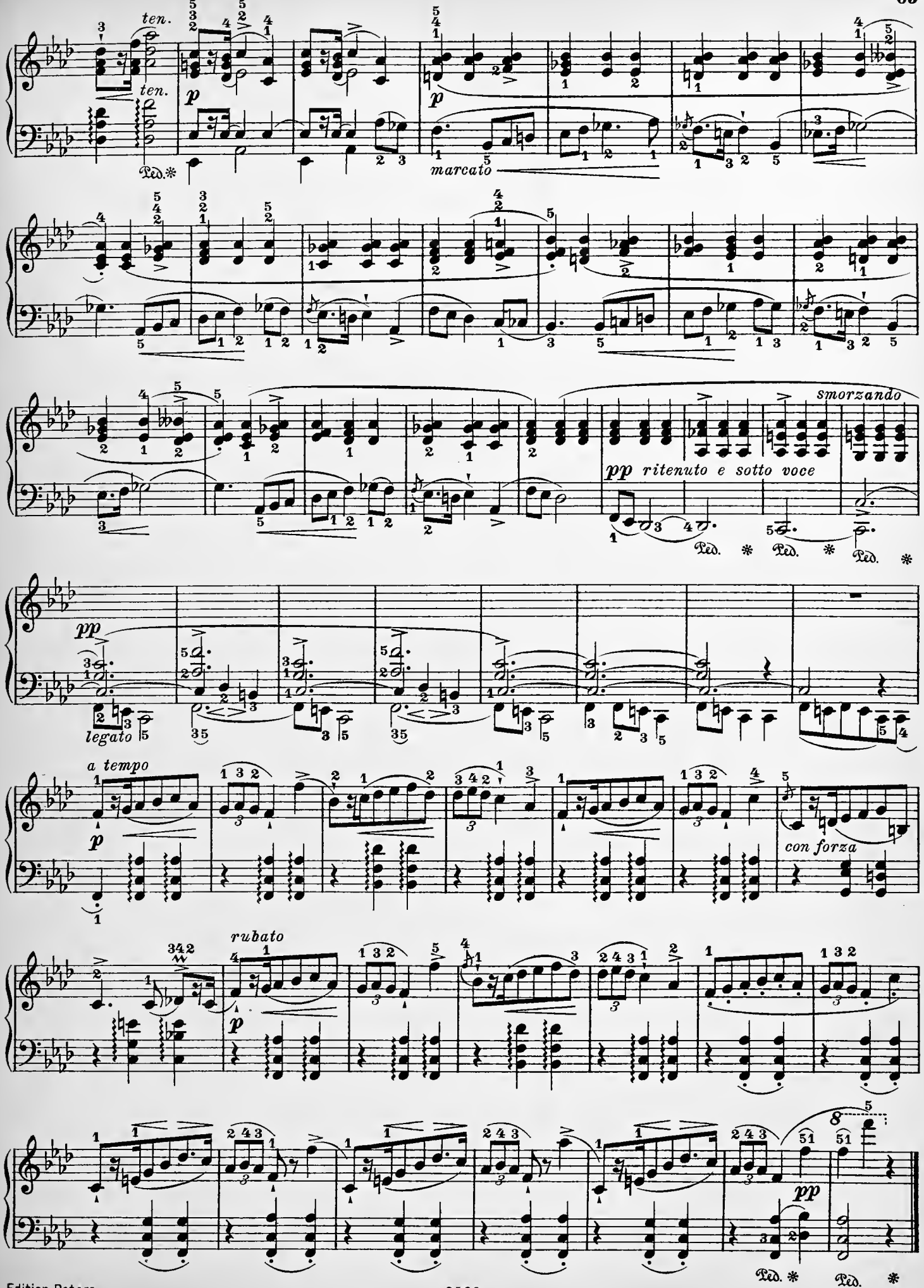
Vivo, ma non troppo. (♩ = 160.)

Op. 7 № 2.




poco rall.
a tempo
1.
2.
dolce
sempre legato
scherzando
fz fz
Ped.
ritenuto
a tempo
dolce
legato
scherzando
D.C. al Fine.

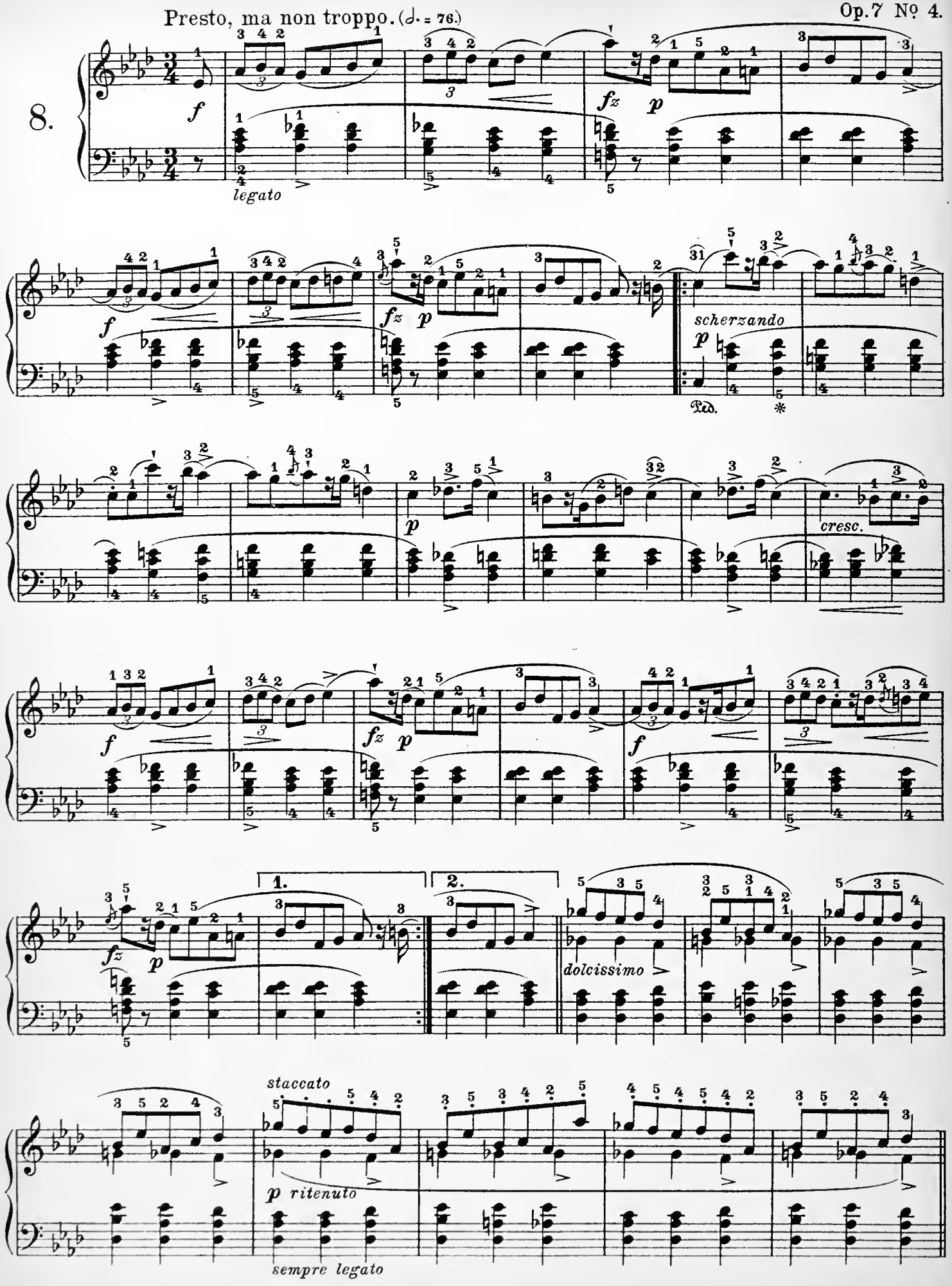

7.
(♩. = 54)
pp sotto voce
m. d.
legato
smorz.
p con anima
con forza
rubato
cresc.
con forza
p stretto
dolce
tr
fz
f
ten.
p
ff

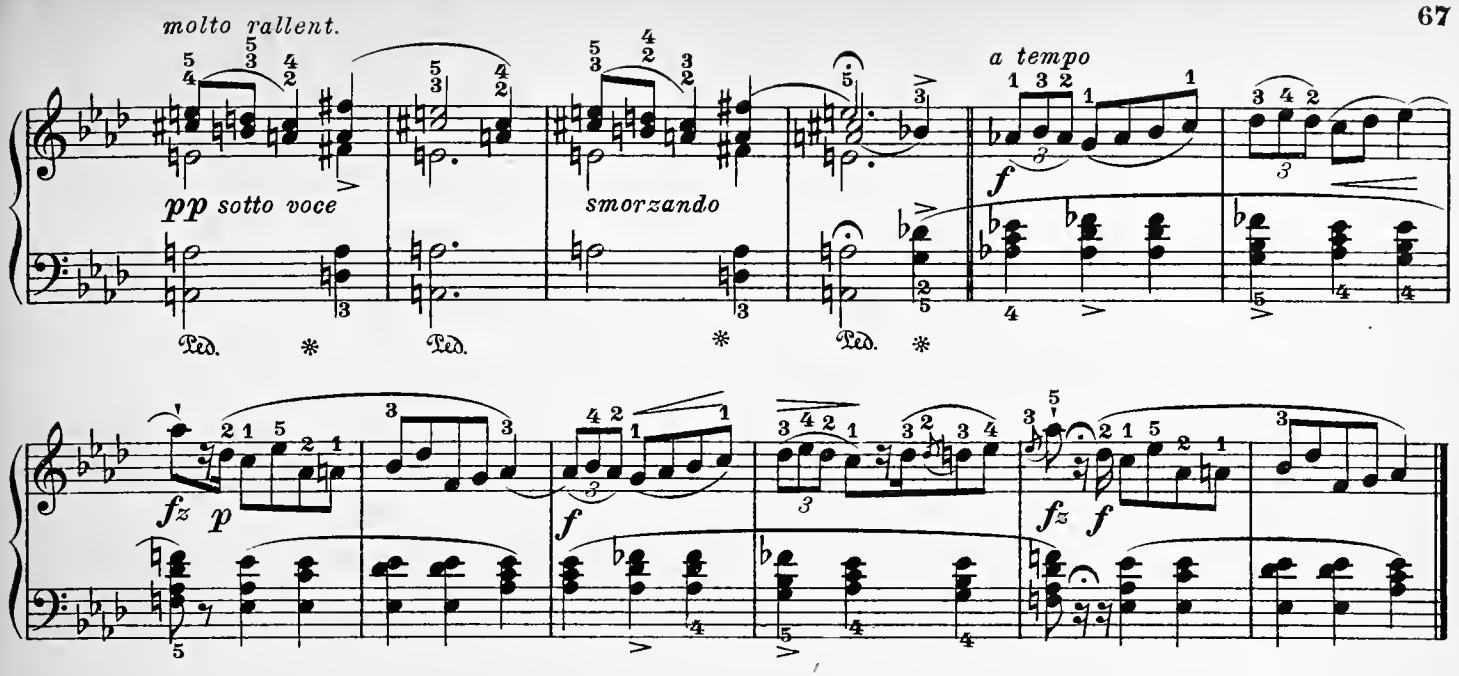

ten.
ten.
Ped.*
p
marcato
smorzando
pp ritenuto e sotto voce
Ped. * Ped. * Ped. *
pp
legato
a tempo
p
con forza
rubato
p
pp
Ped. * Ped. *

Presto, ma non troppo. (♩. = 76.)

Op. 7 № 4.

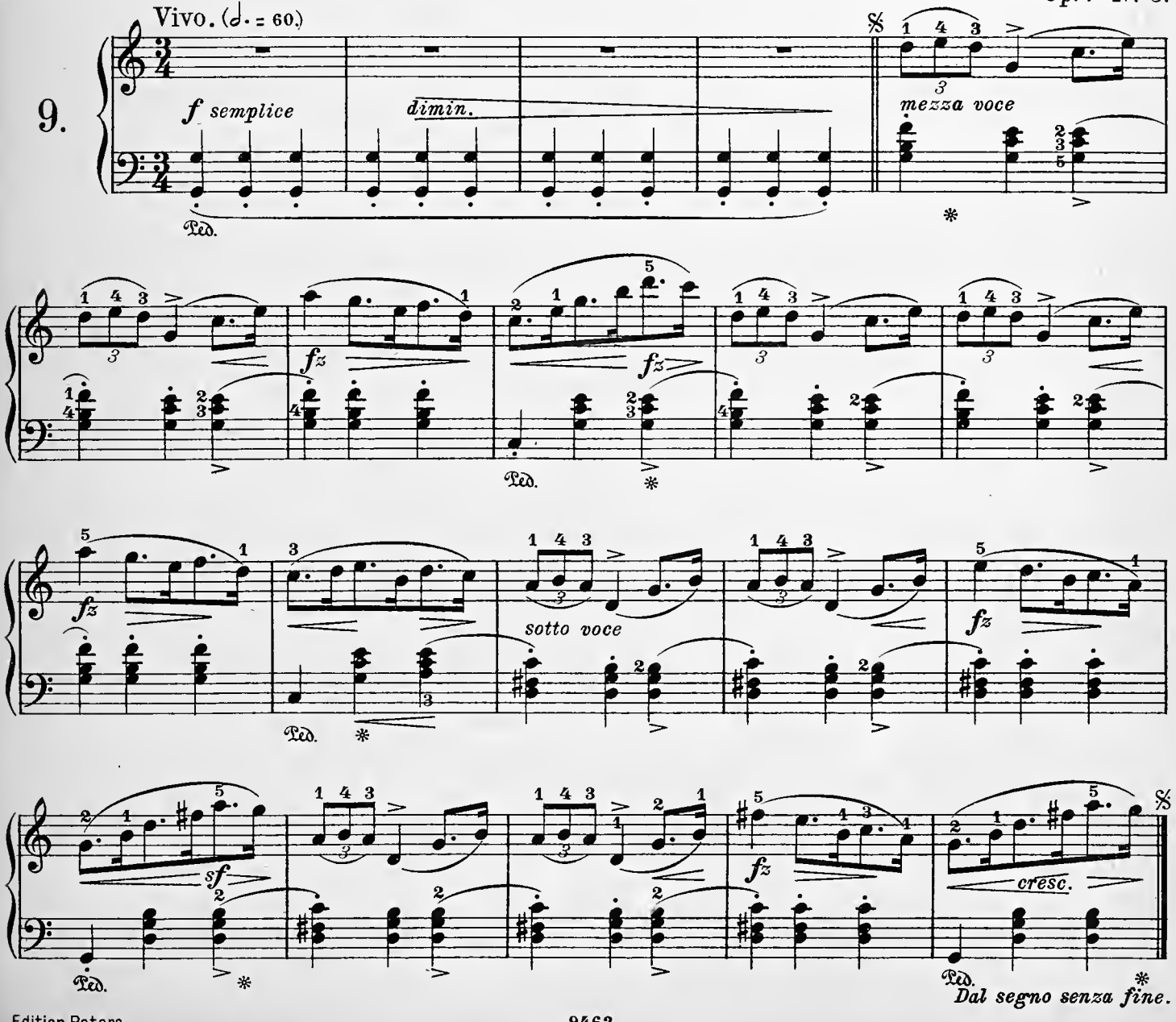
8.




molto rallent.
pp sotto voce
smorzando
a tempo
f
fz p
f
fz f

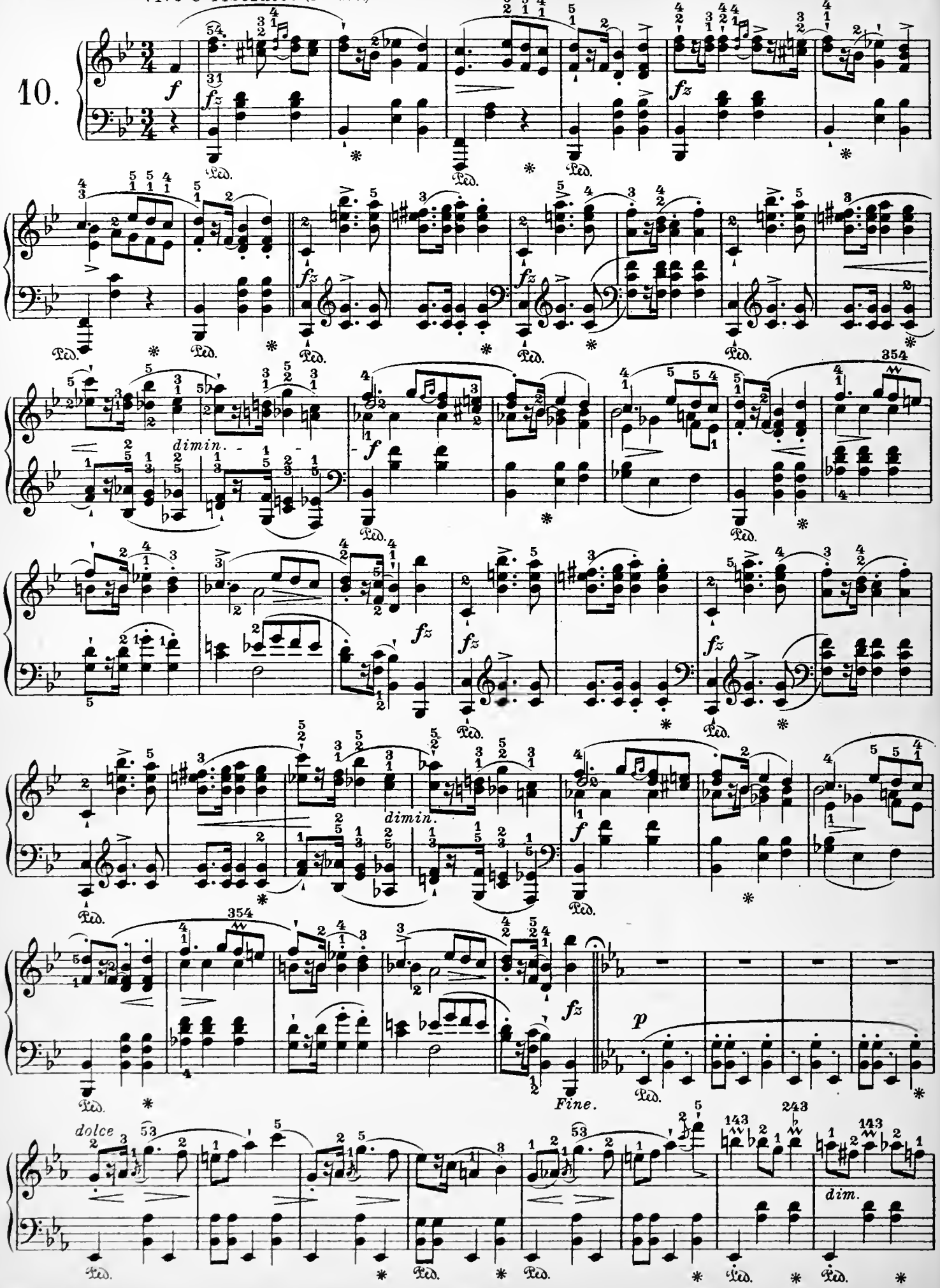
Op. 7 No. 5.

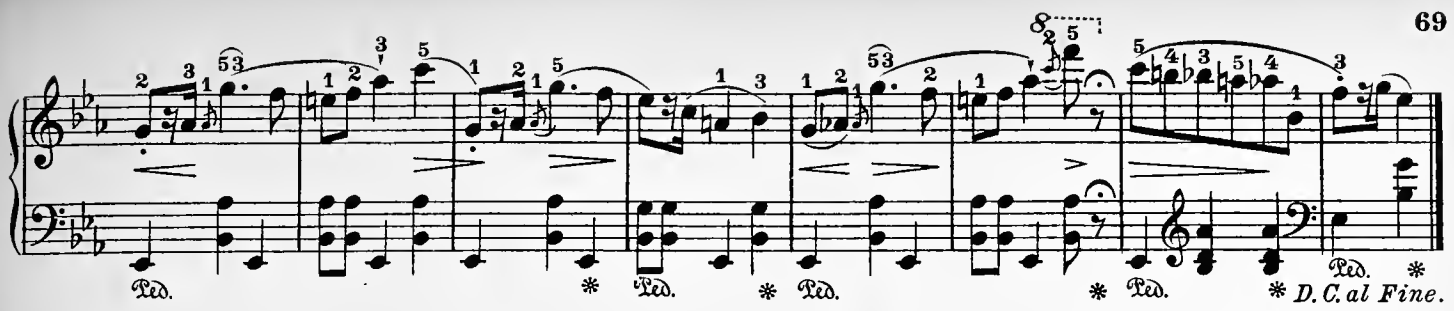
9.


Vivo. (♩. = 60.)
f semplice
dimin.
mezza voce
fz
fz
fz
sotto voce
sf
cresc.
Dal segno senza fine.

Vivo e risoluto. (♩ = 160.)

10.

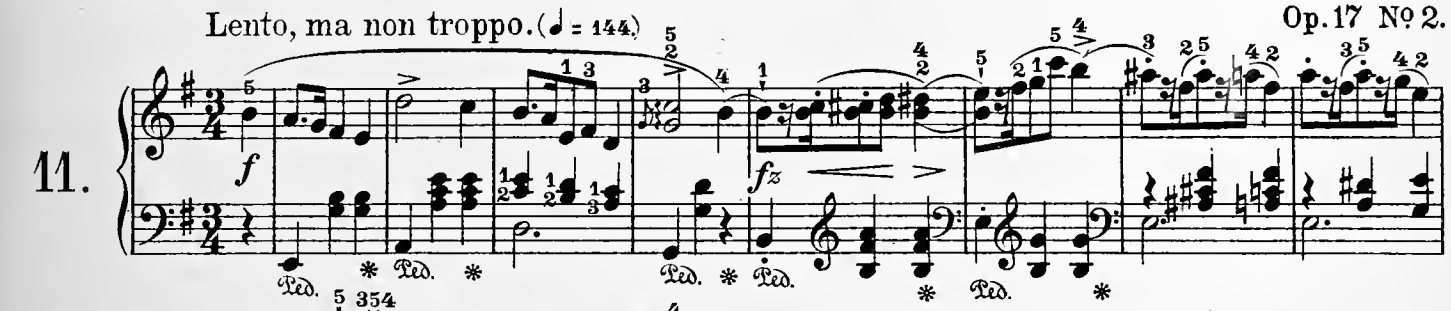


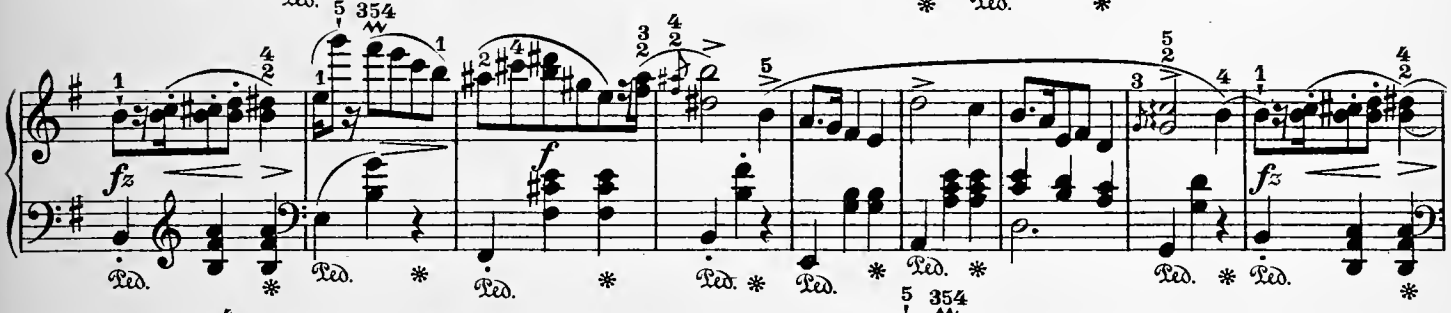


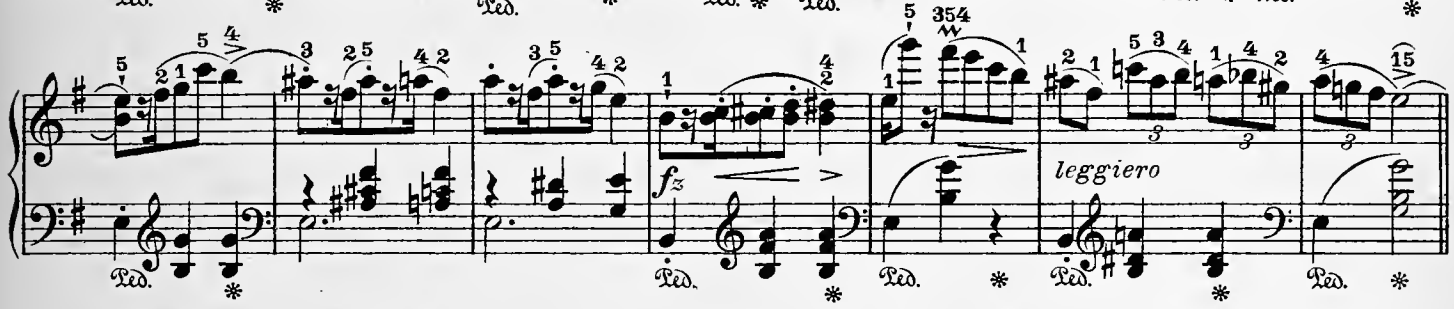
Lento, ma non troppo. (♩ = 144.)

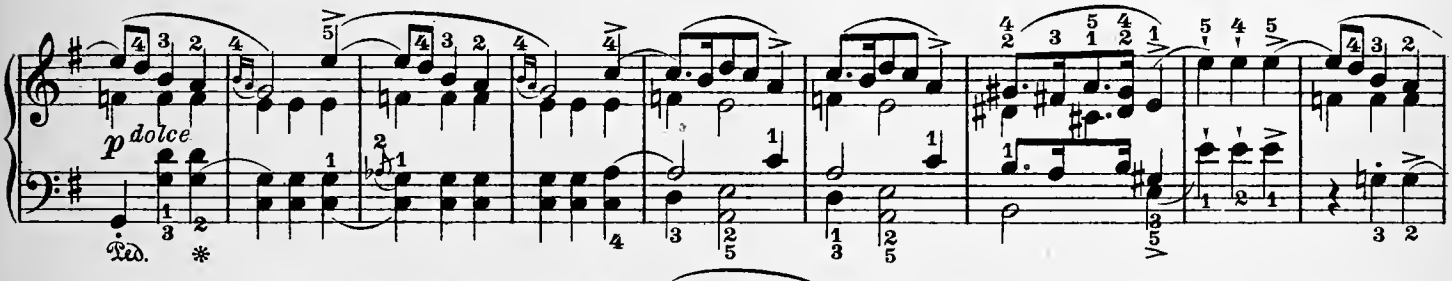
Op. 17 No 2.

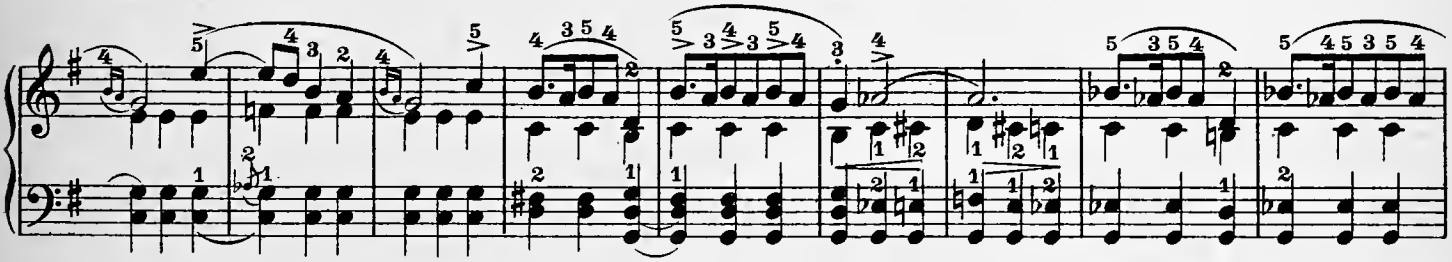
11.

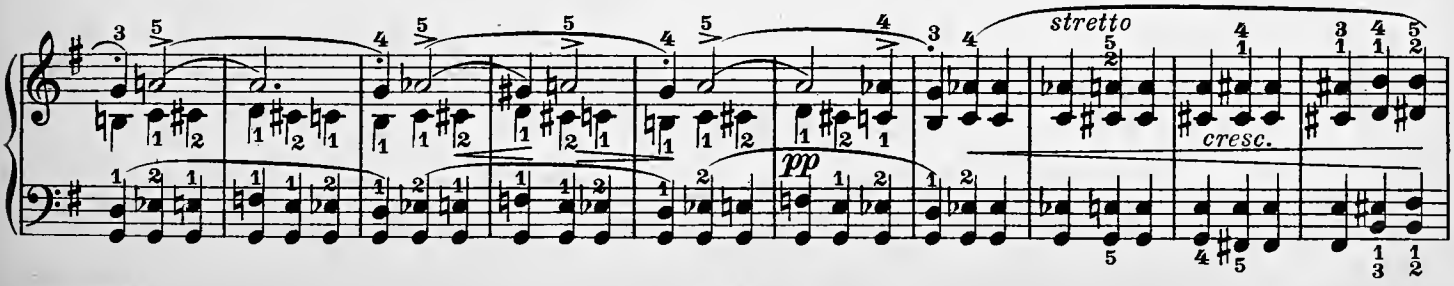


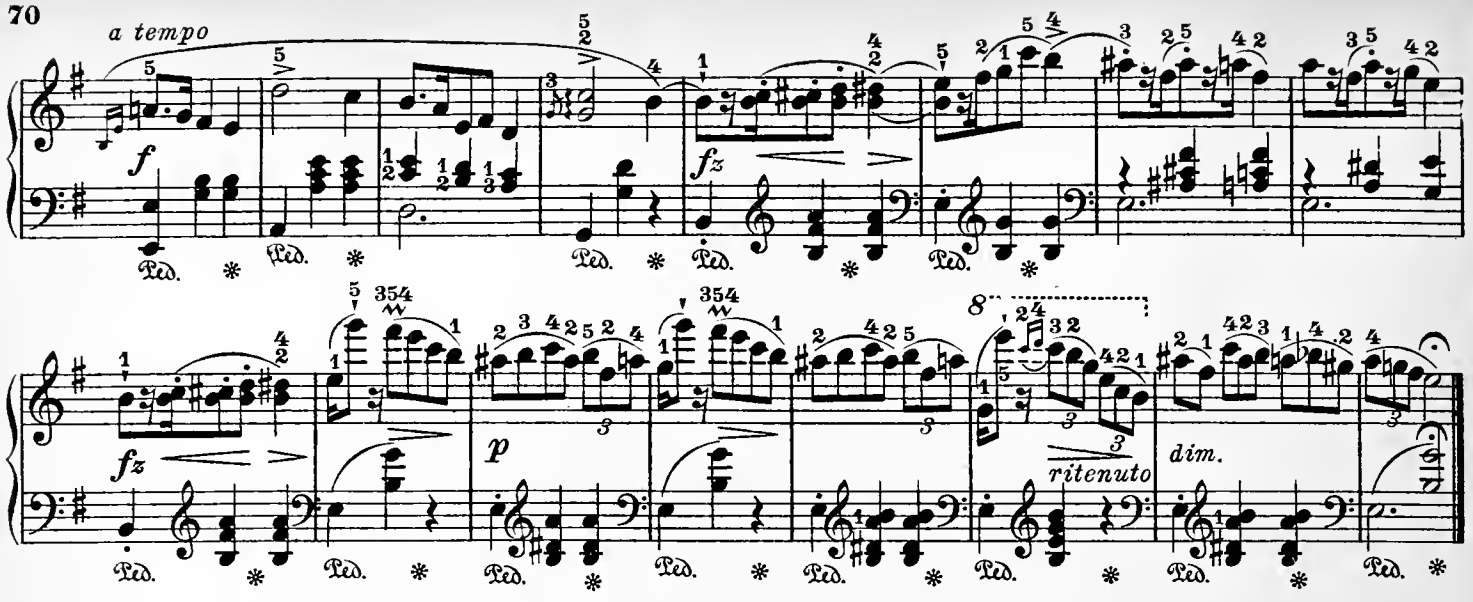








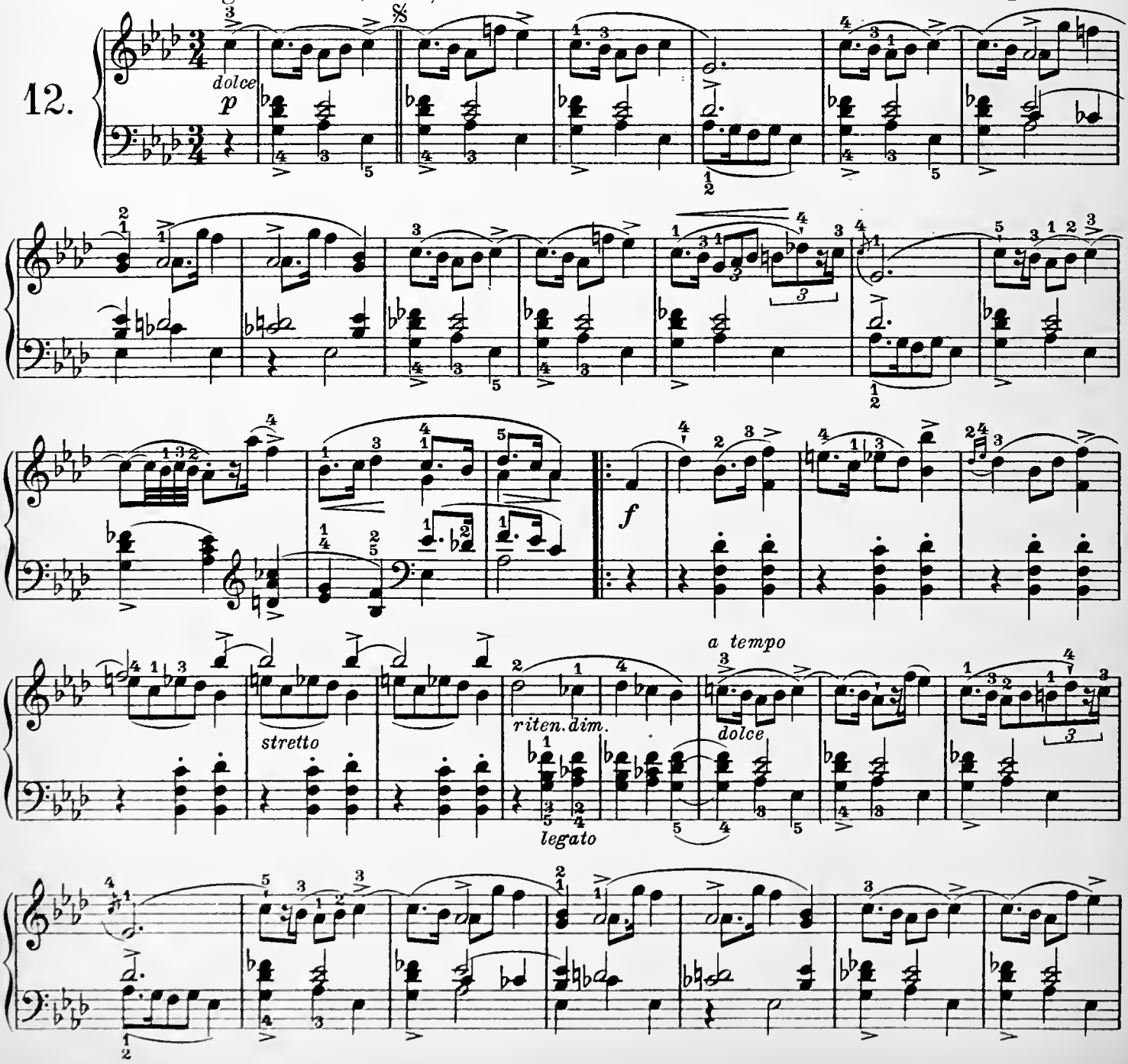


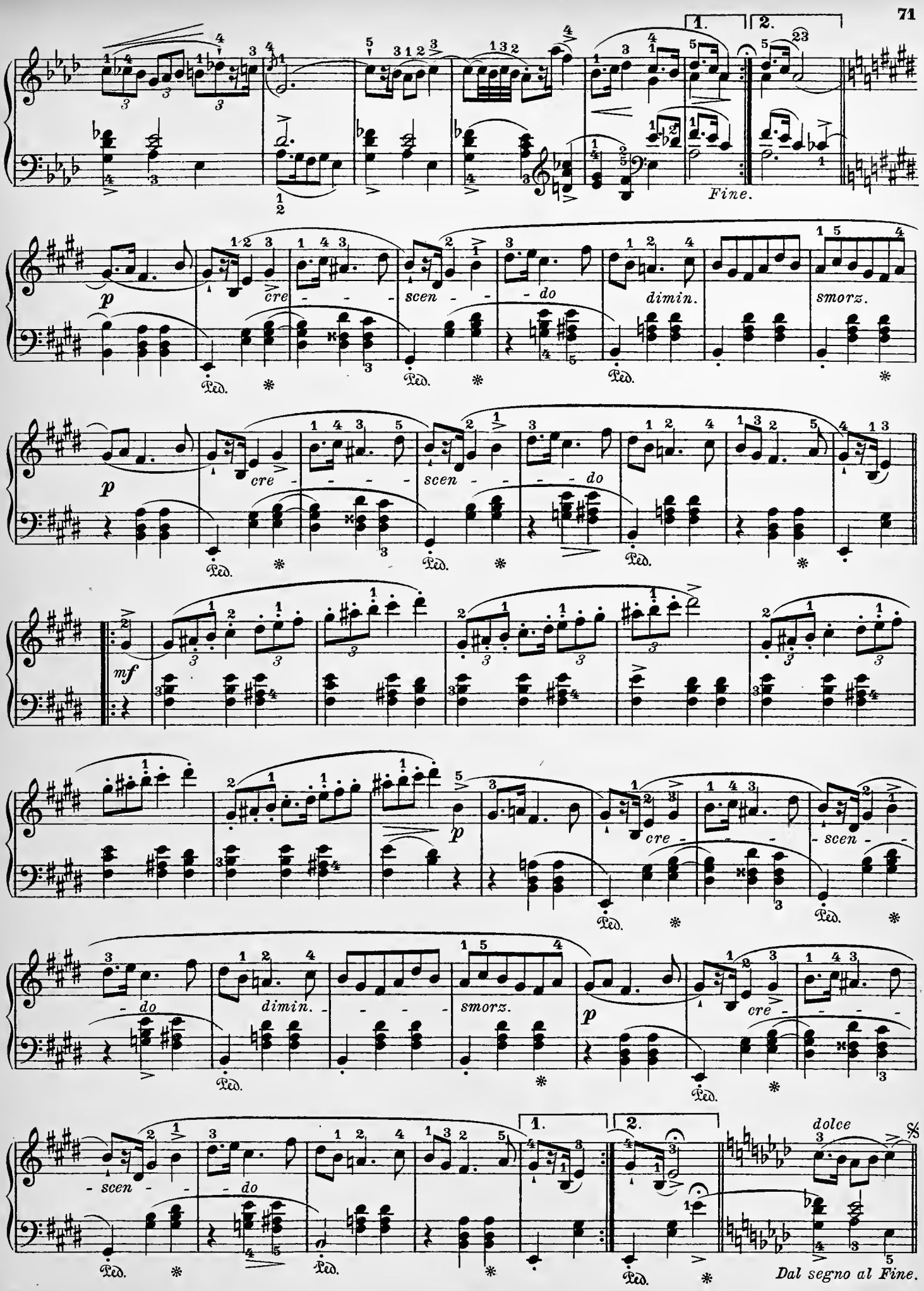


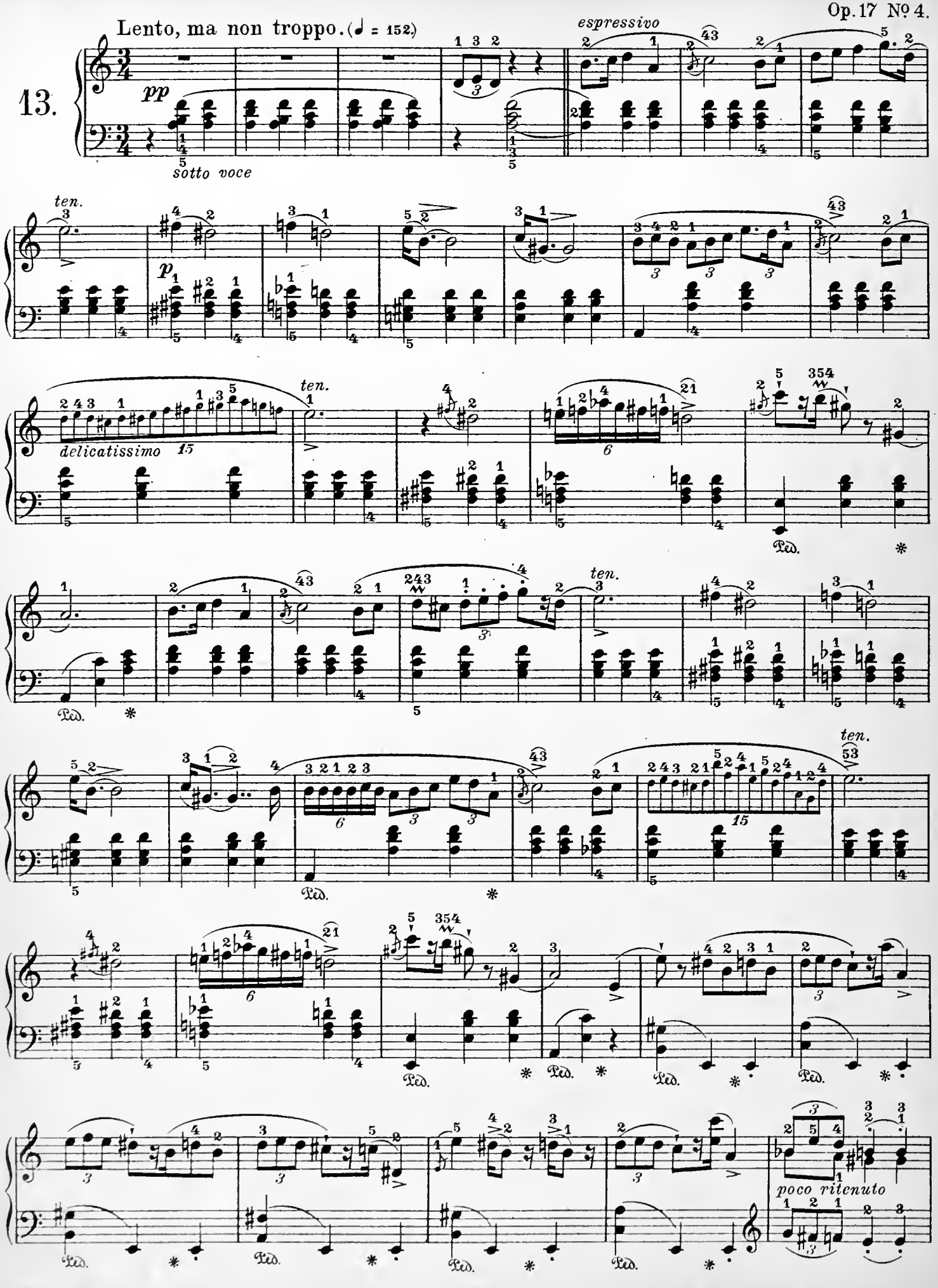
Legato assai. (♩ = 144)

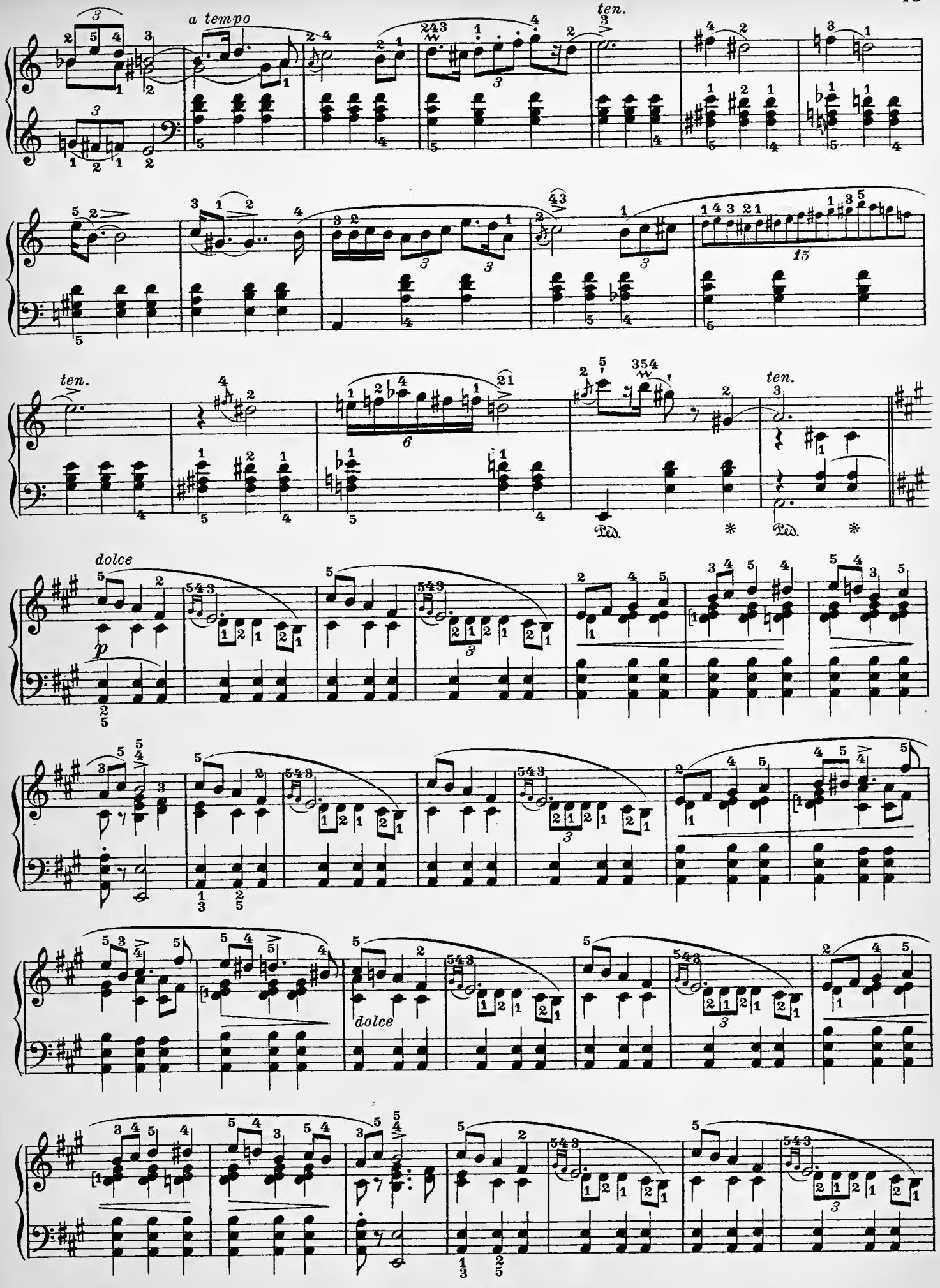
Op. 17 № 3.

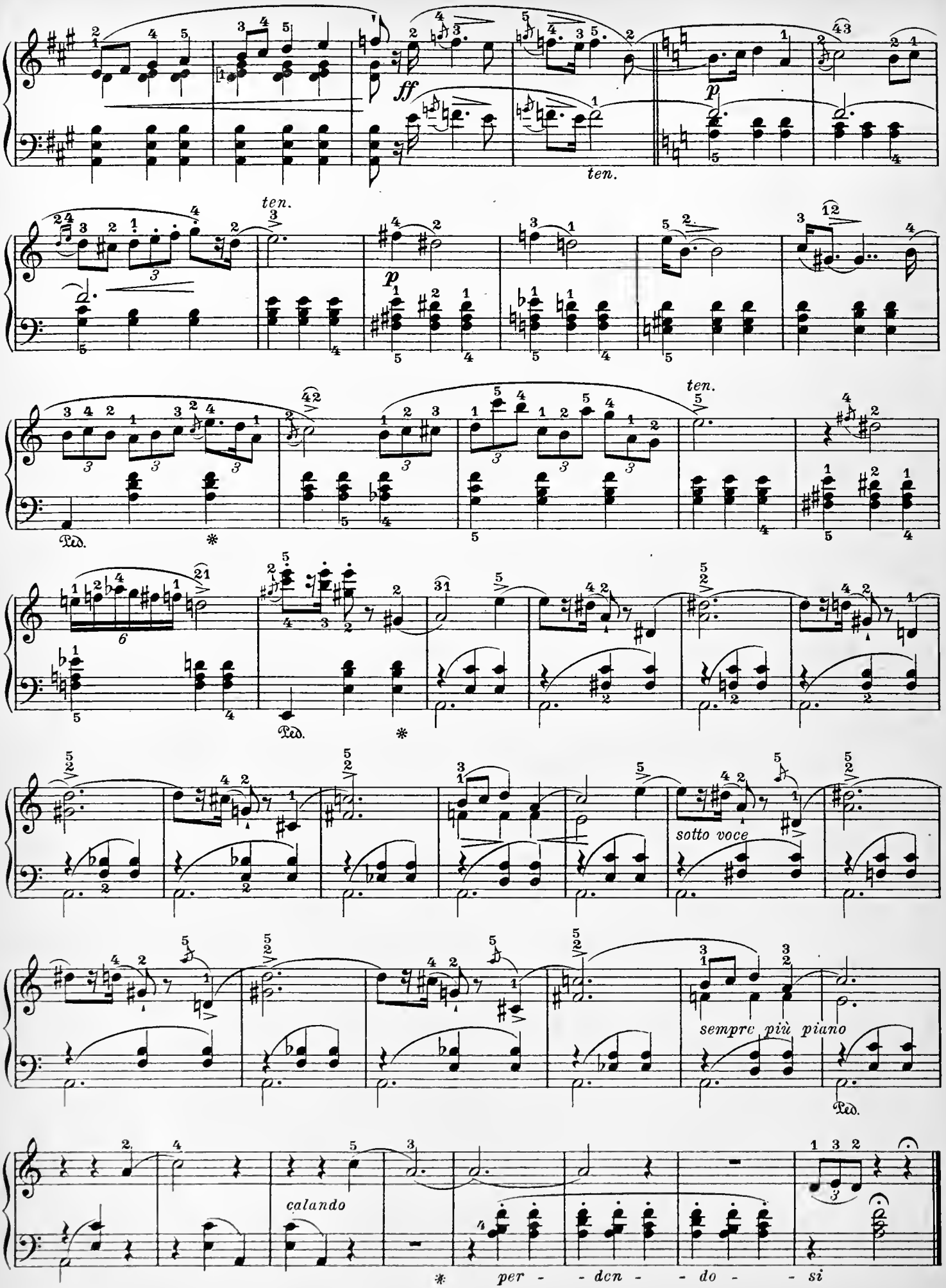
12.




1.
2.
Fine.
p
cre - - - -
scen - - -
- do
dimin.
smorz.
mf
dolce
Dal segno al Fine.


13.
Lento, ma non troppo. (♩ = 152)
pp
sotto voce
espressivo
ten.
p
delicatissimo
15
6
Ped.
poco ritenuto

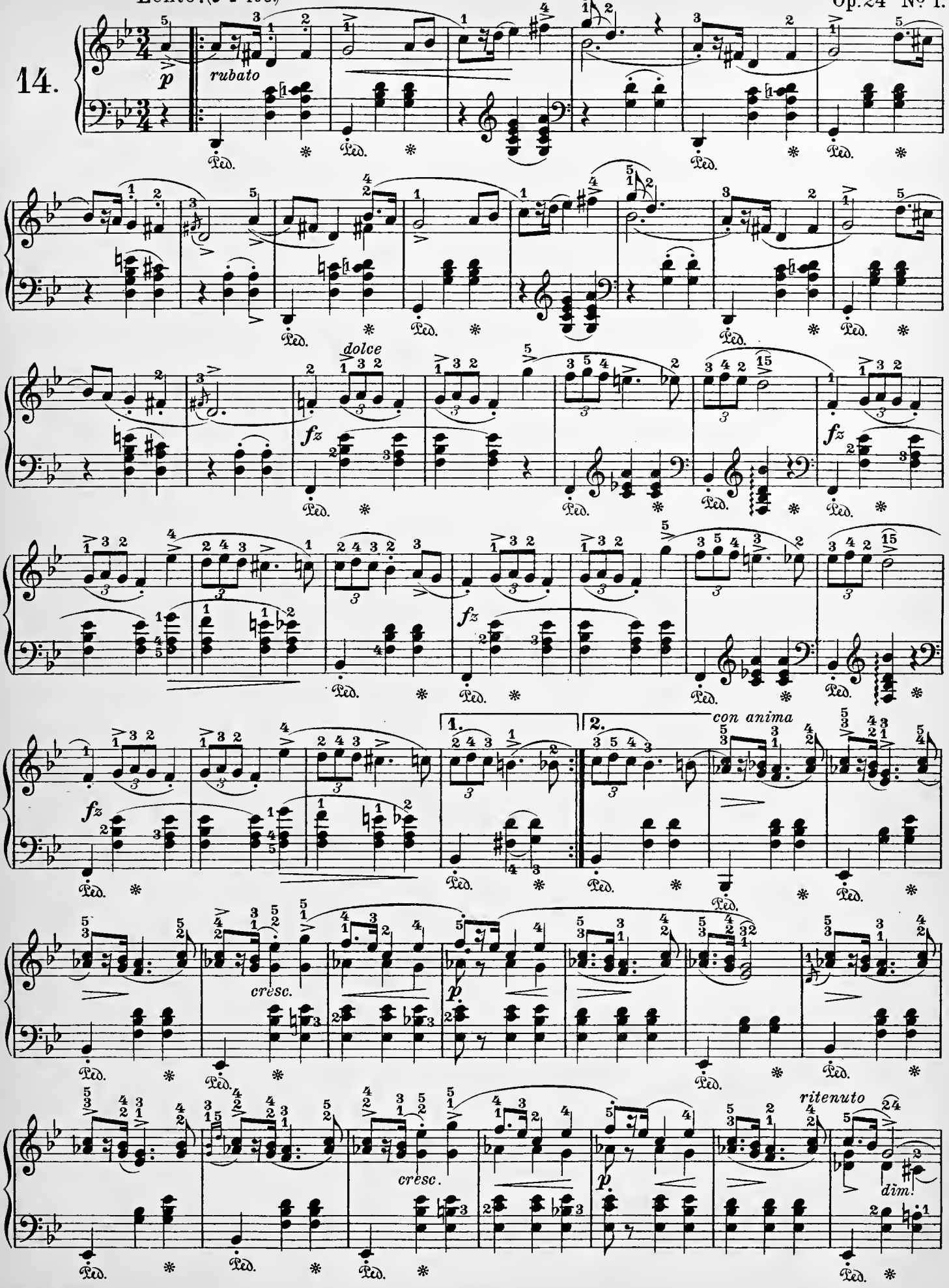

a tempo
ten.
ten.
ten.
dolce
p
dolce
Ped.
Ped.


ff
p
ten.
ten.
p
ten.
Ped.
*
Ped.
*
sotto voce
sempre più piano
Ped.
calando
* per - - den - - do - - si

Lento. (♩ = 108.)

Op. 24 No 1.

14.



p

sempre più p

ritenuto

pp

Op. 24. Nº 2.

Allegro non troppo. (♩ = 138)

15.

legato

sotto voce

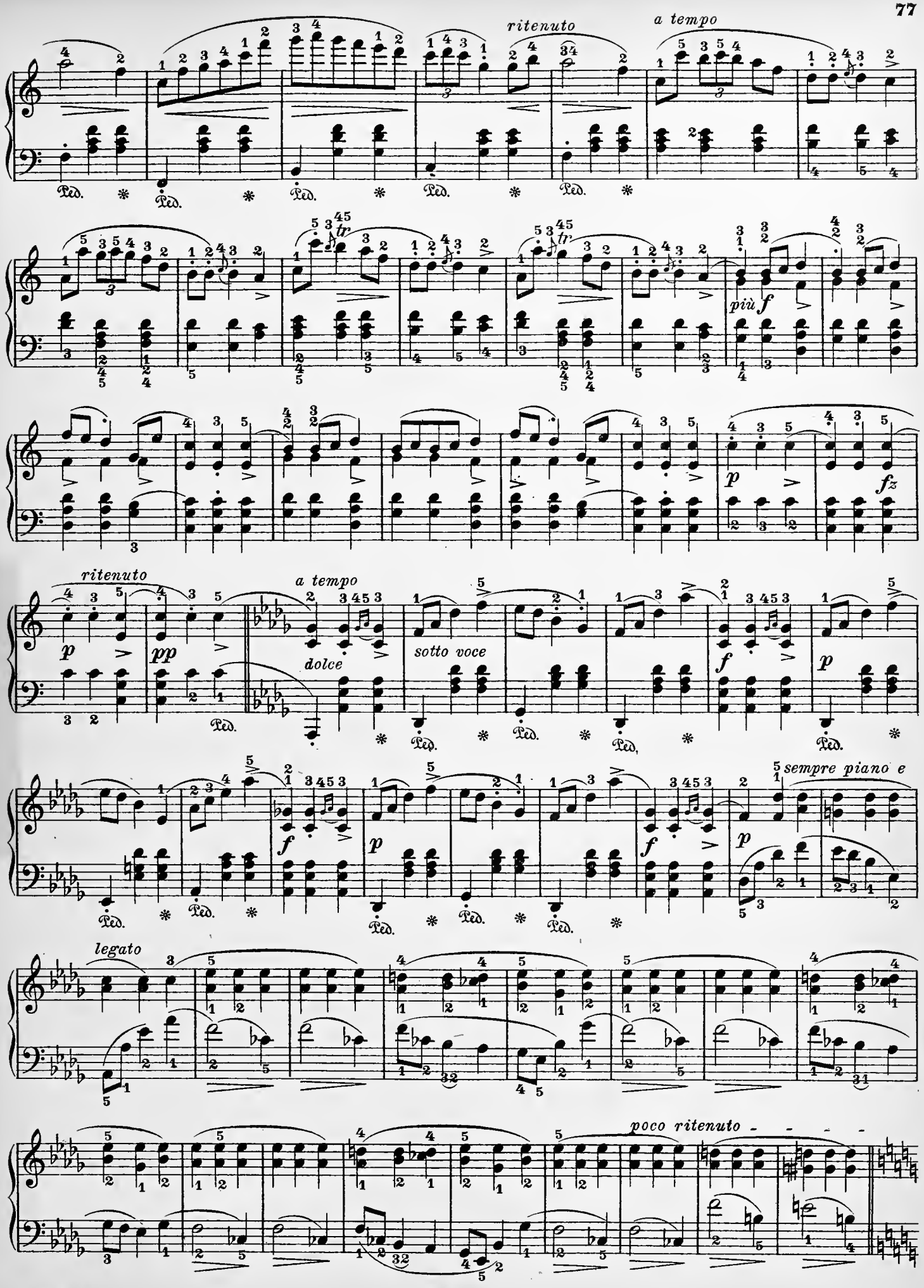
il basso sempre legato

più f

dolce

ritenuto

rubato


ritenuto
a tempo
più f
p
fz
ritenuto
a tempo
dolce
sotto voce
f
p
pp
sempre piano e
legato
poco ritenuto

a tempo

sotto voce

pp

Moderato con anima. (♩ = 126)

Op. 24 № 3.

16.

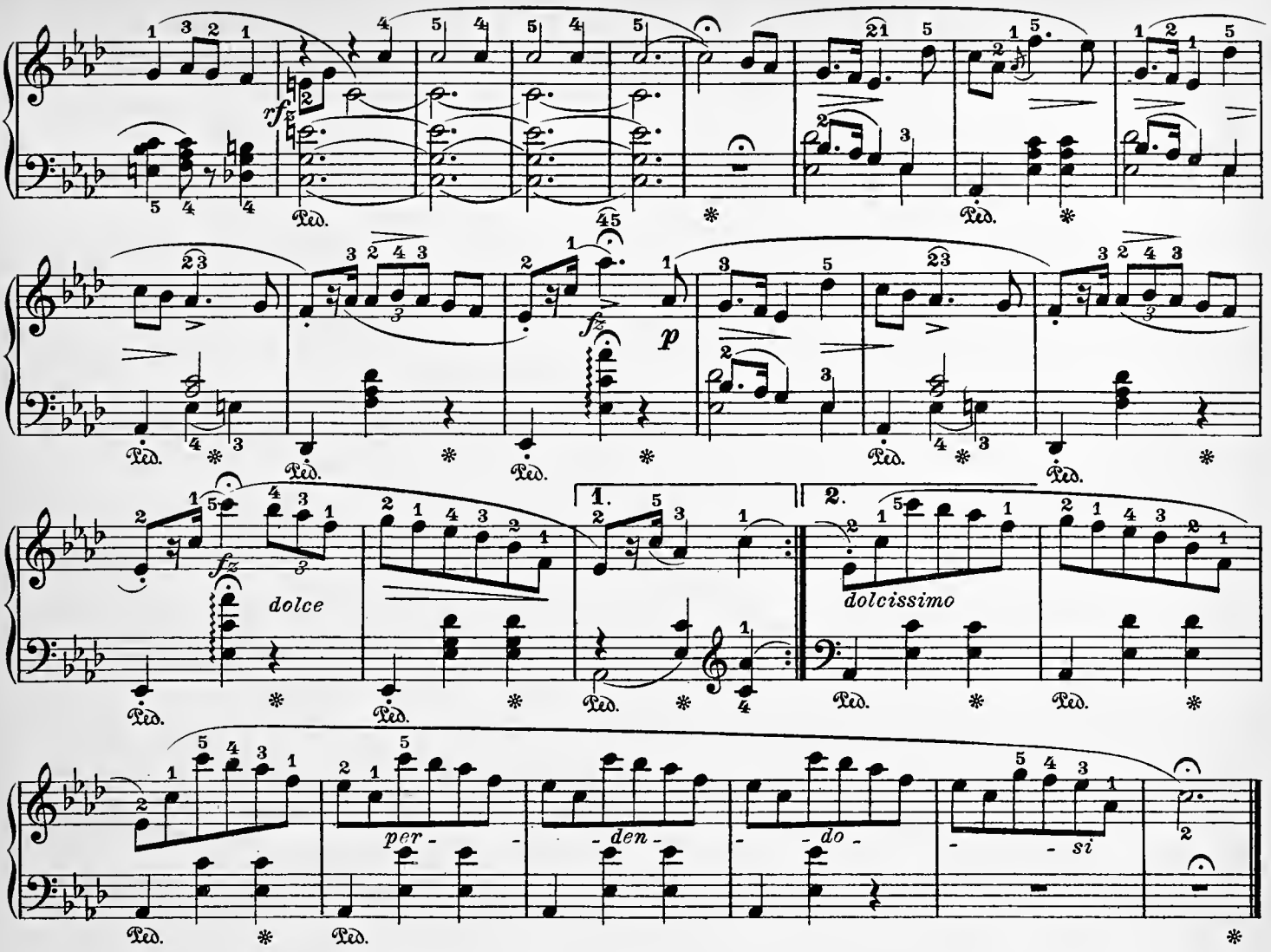
mf

fz *p*

fz *dolce*

2.

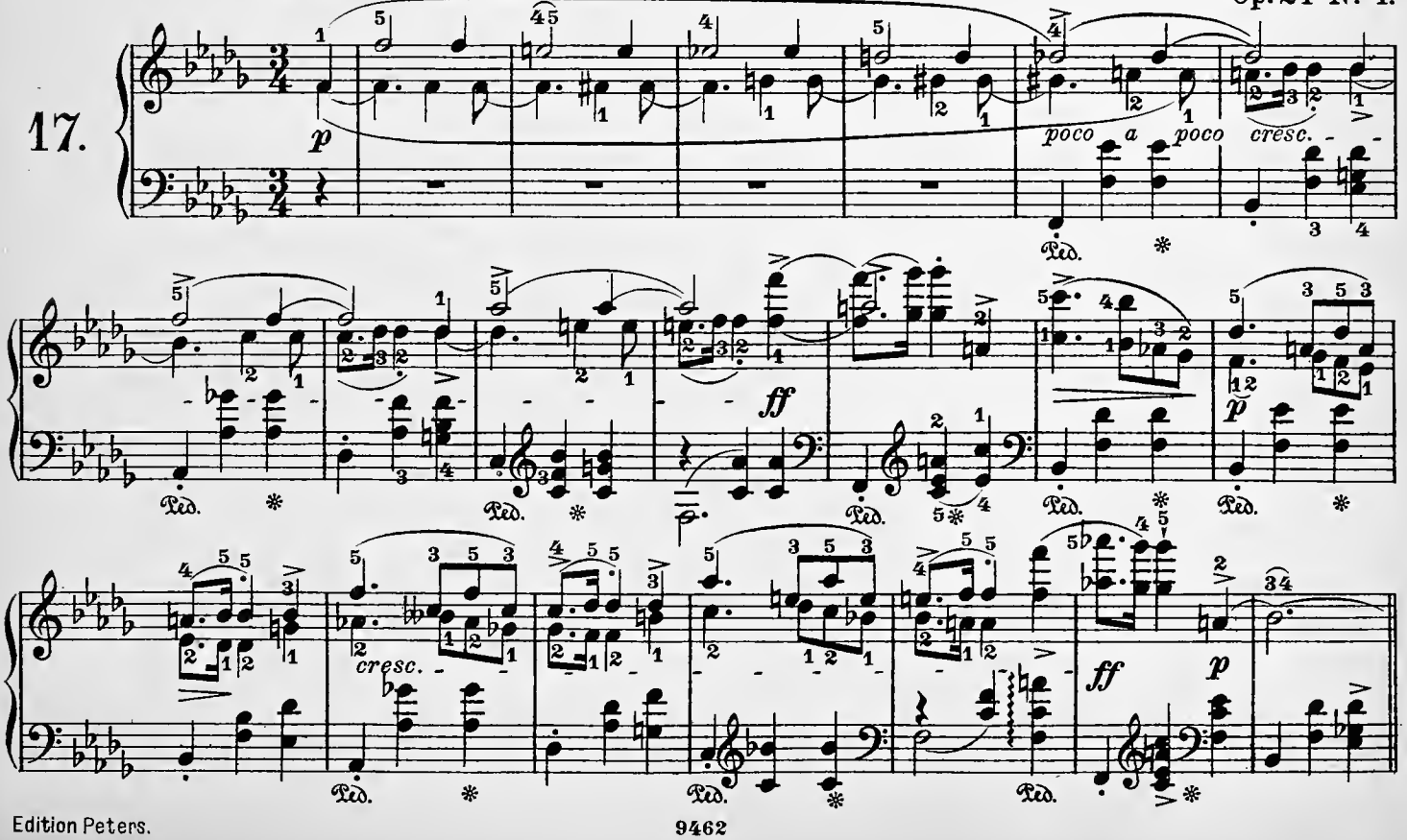
p legato

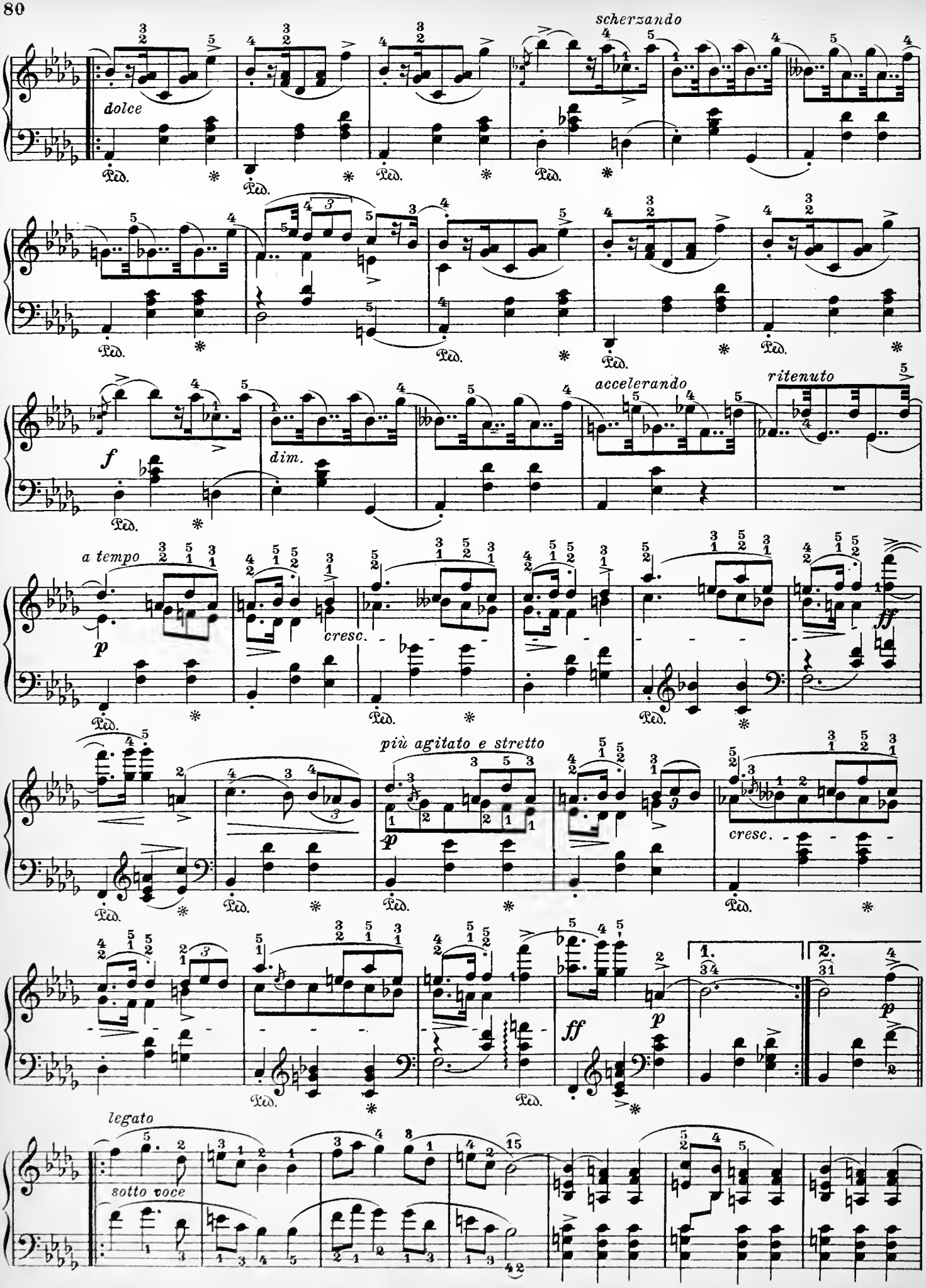


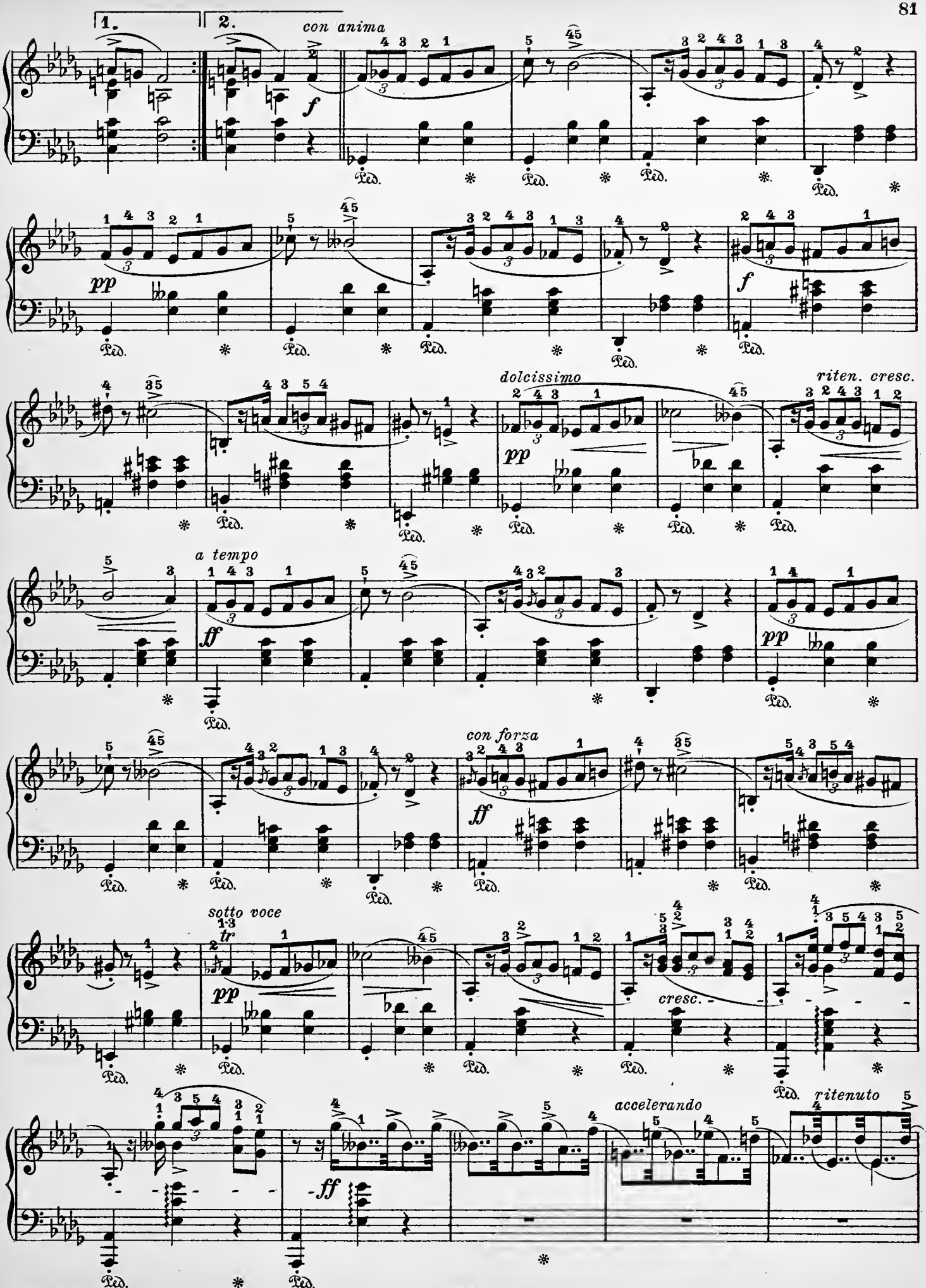
Moderato. (♩ = 132.)

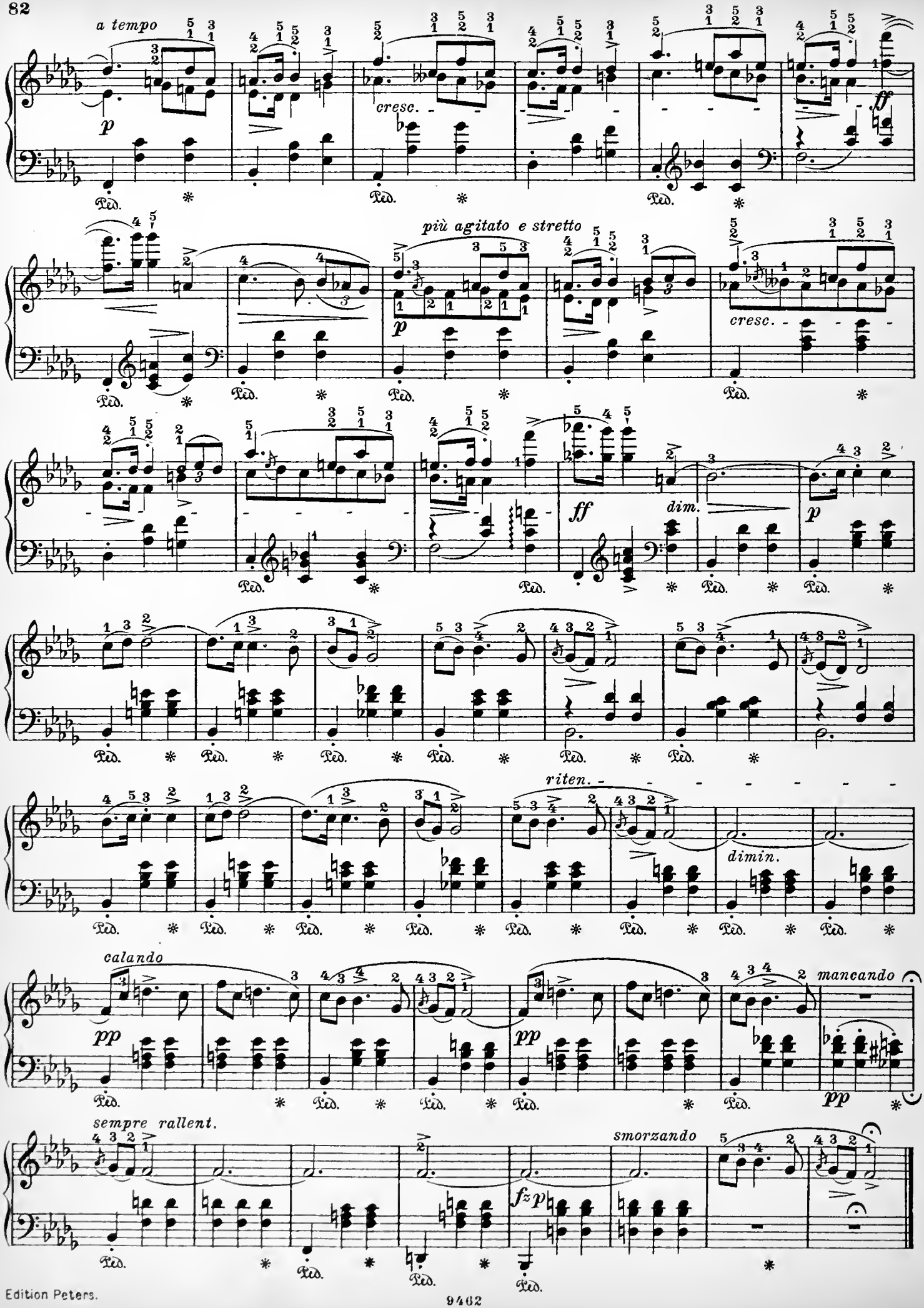
Op. 24 Nº 4.

17.




scherzando
dolce
Ped.
accelerando
ritenuto
dim.
a tempo
cresc.
più agitato e stretto
legato
sotto voce
1.
2.

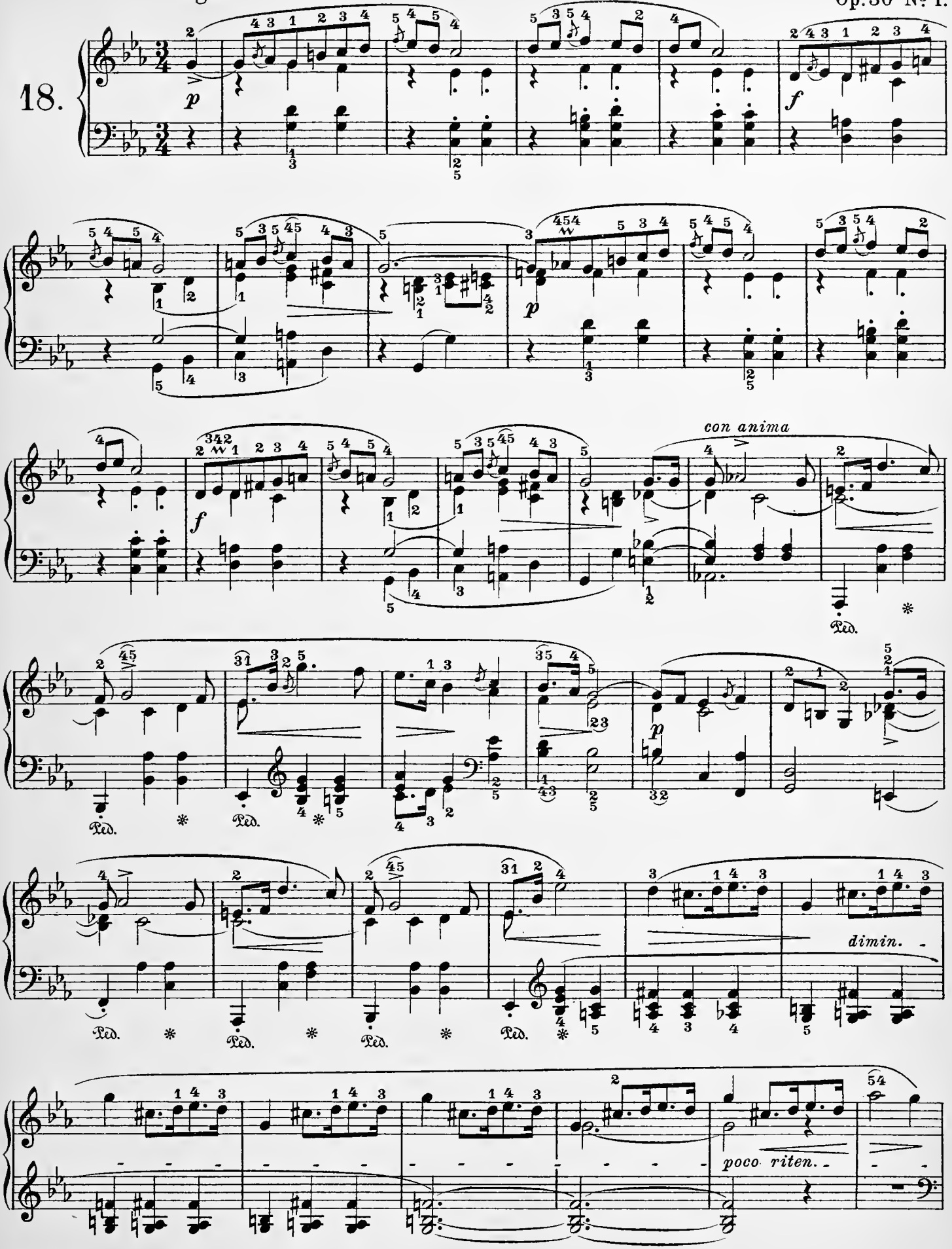

1.
2.
con anima
f
pp
dolcissimo
riten. cresc.
a tempo
ff
pp
con forza
ff
sotto voce
tr
pp
cresc.
accelerando
ritenuto
-ff
Ped.

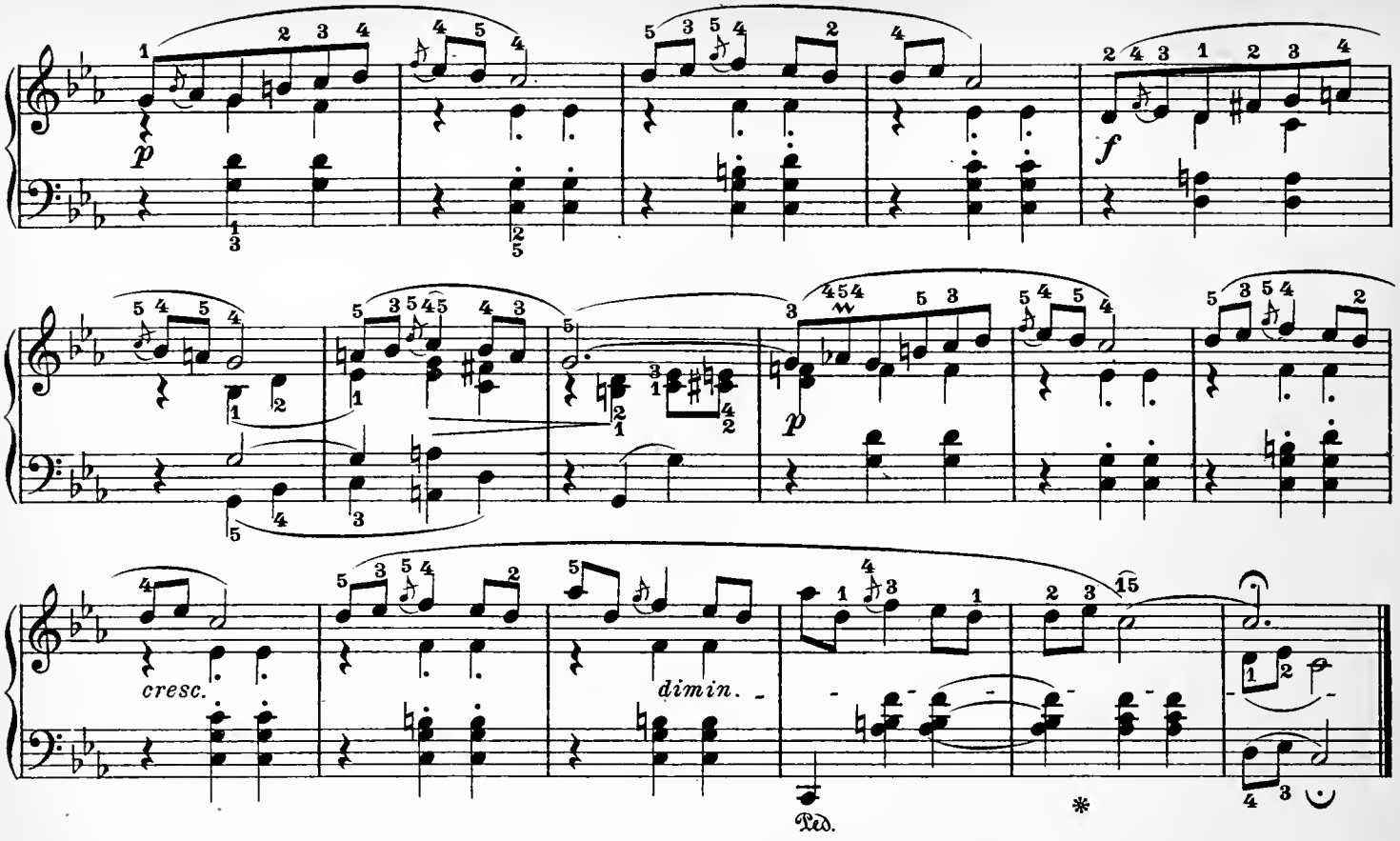

a tempo
cresc.
più agitato e stretto
cresc.
ff
dim.
riten.
dimin.
calando
mancando
sempre rallent.
smorzando

Allegretto non tanto.

Op. 30 № 1.

18.

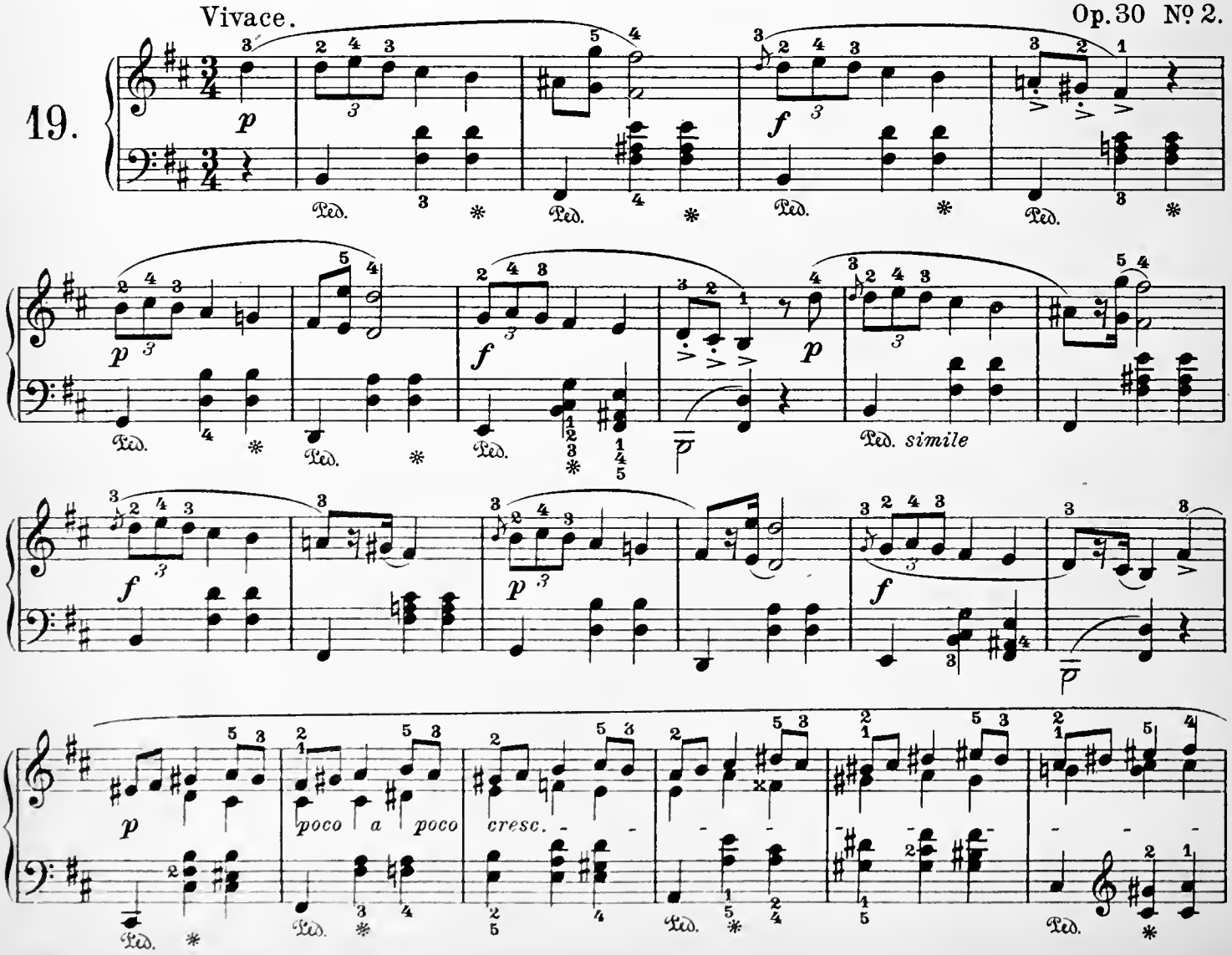


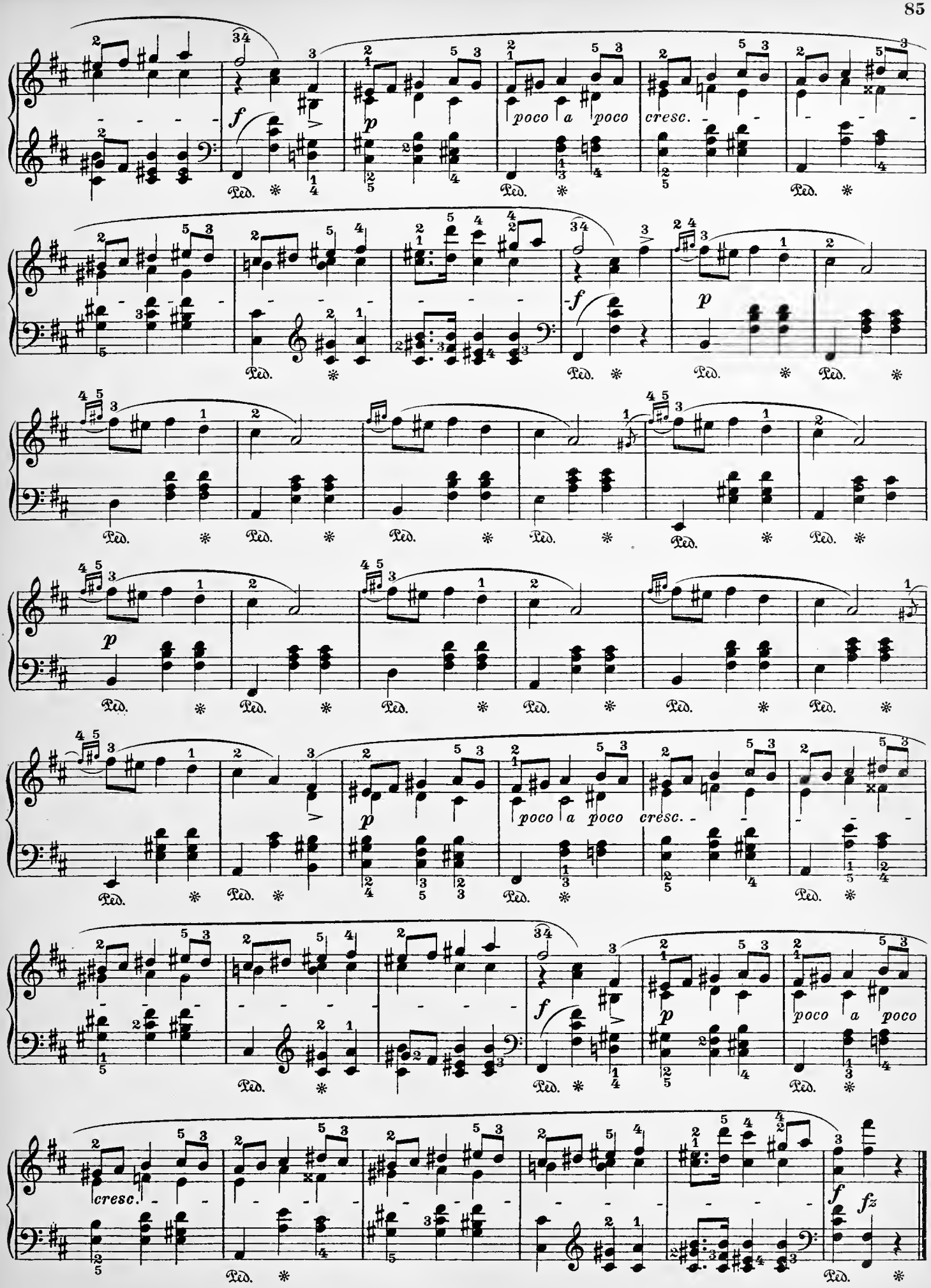


Vivace.

Op. 30 № 2.

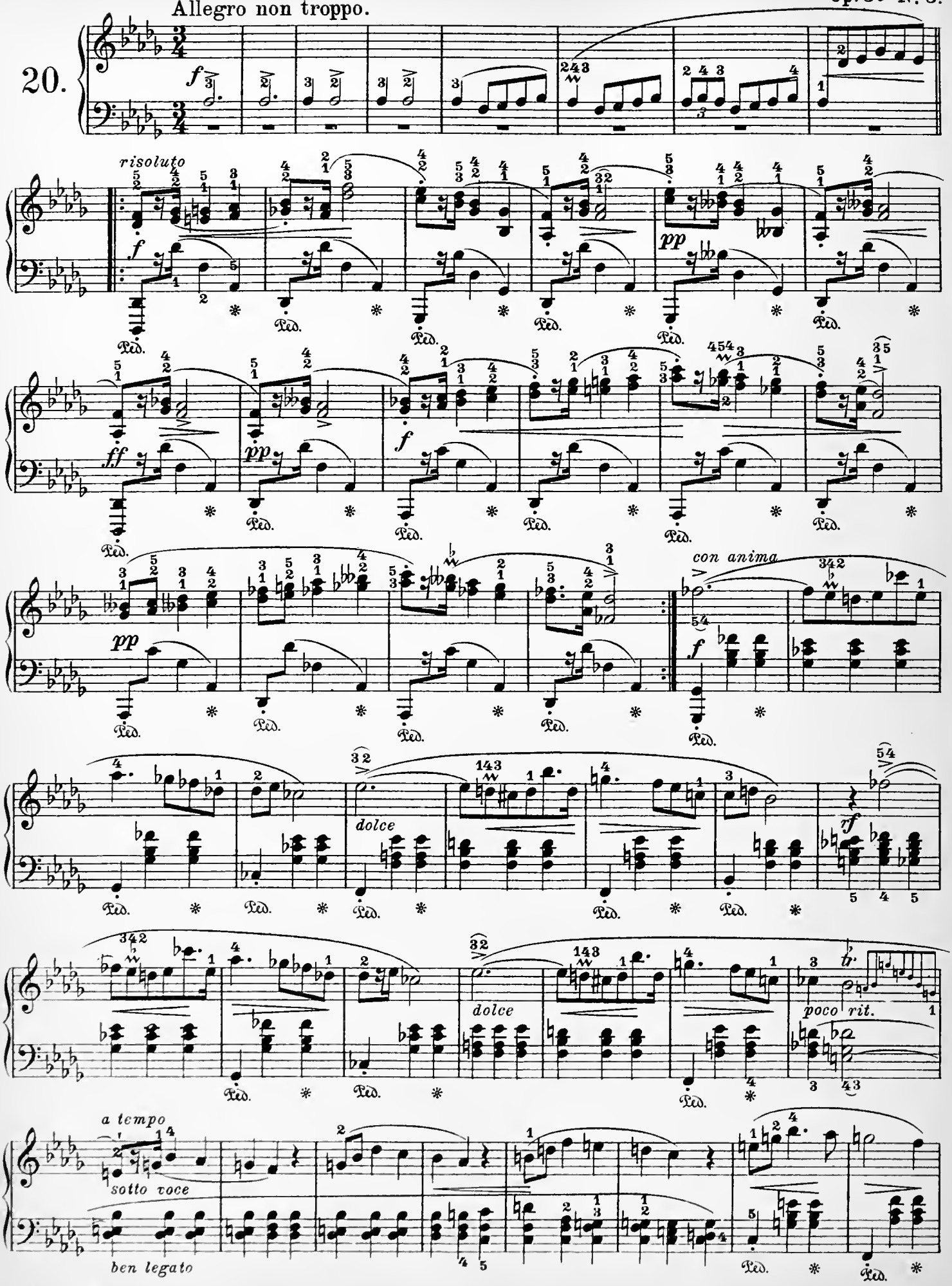
19.

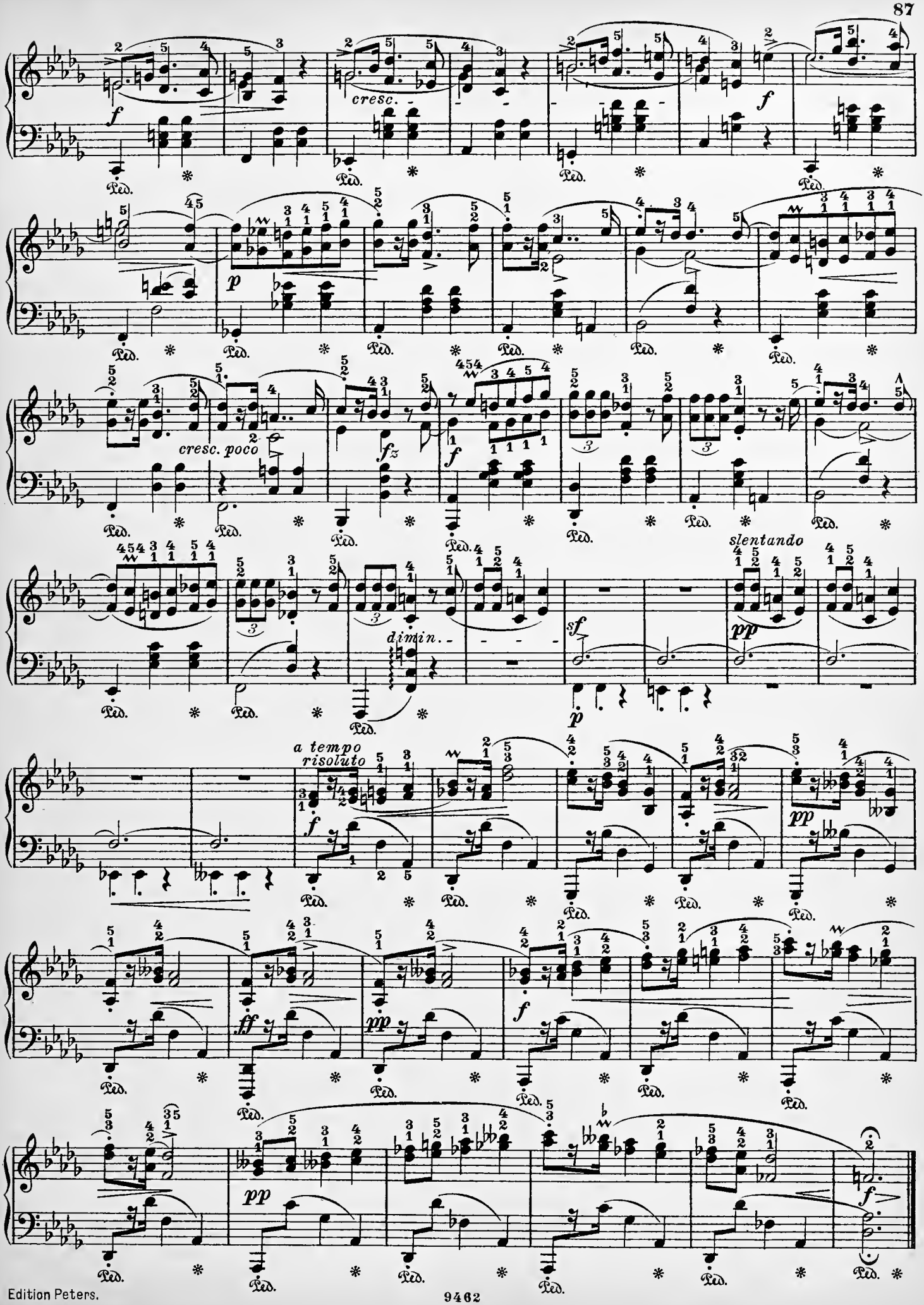



f
p
poco a poco
cresc.
Ped.
f
p
Ped.
p
Ped.
poco a poco
cresc.
Ped.
f
p
poco a poco
Ped.
cresc.
f fz
Ped.

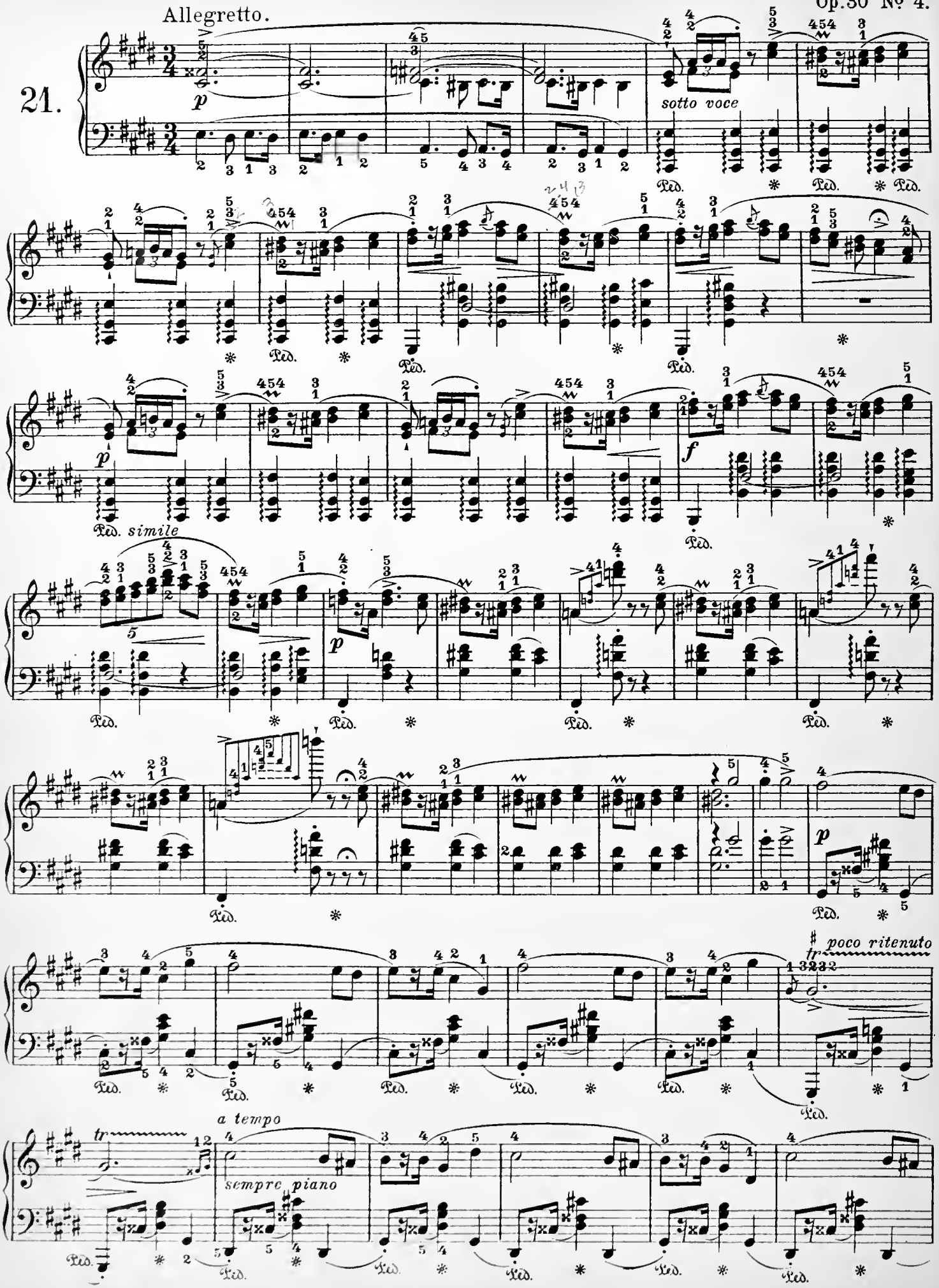
Allegro non troppo.

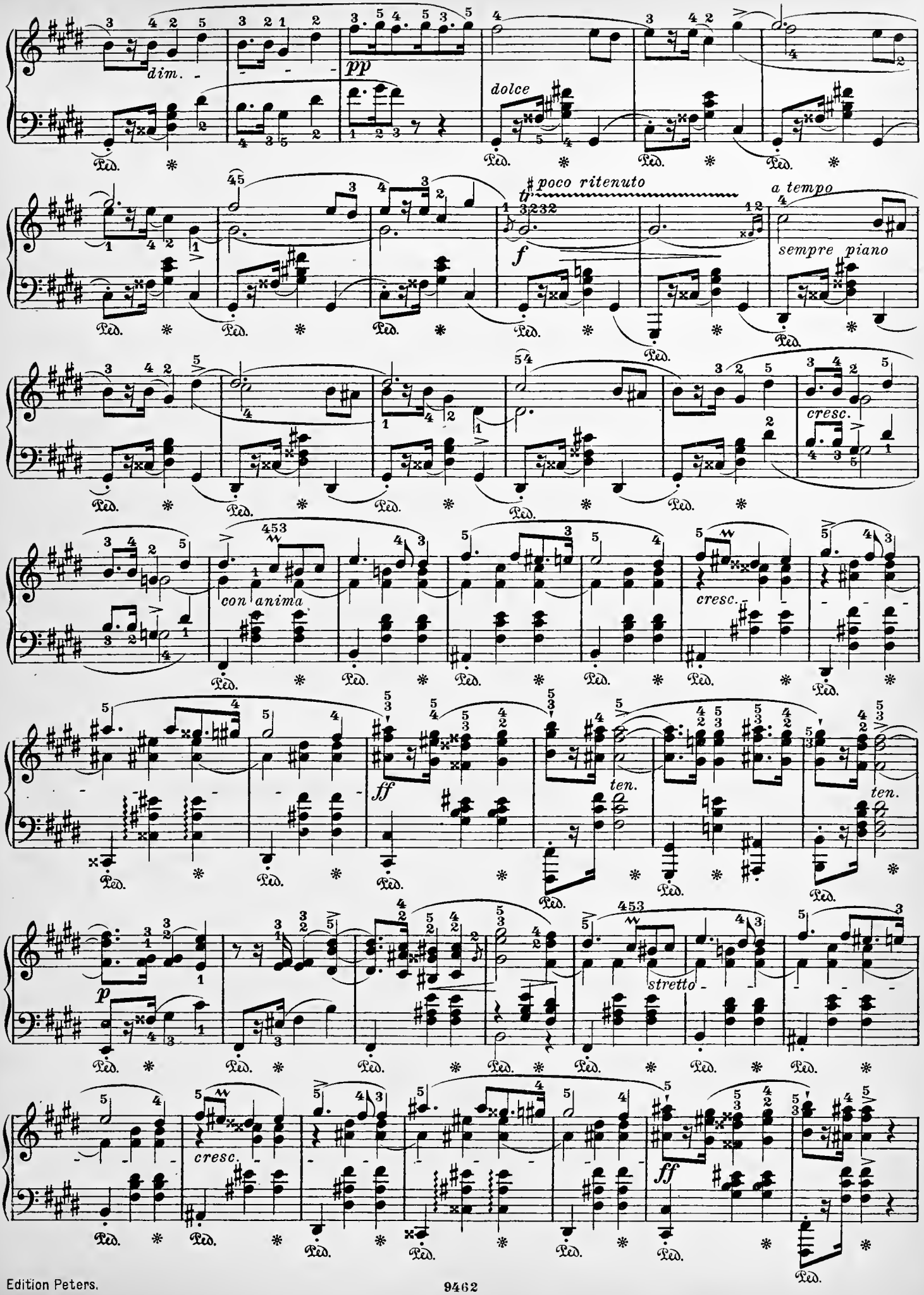
20.

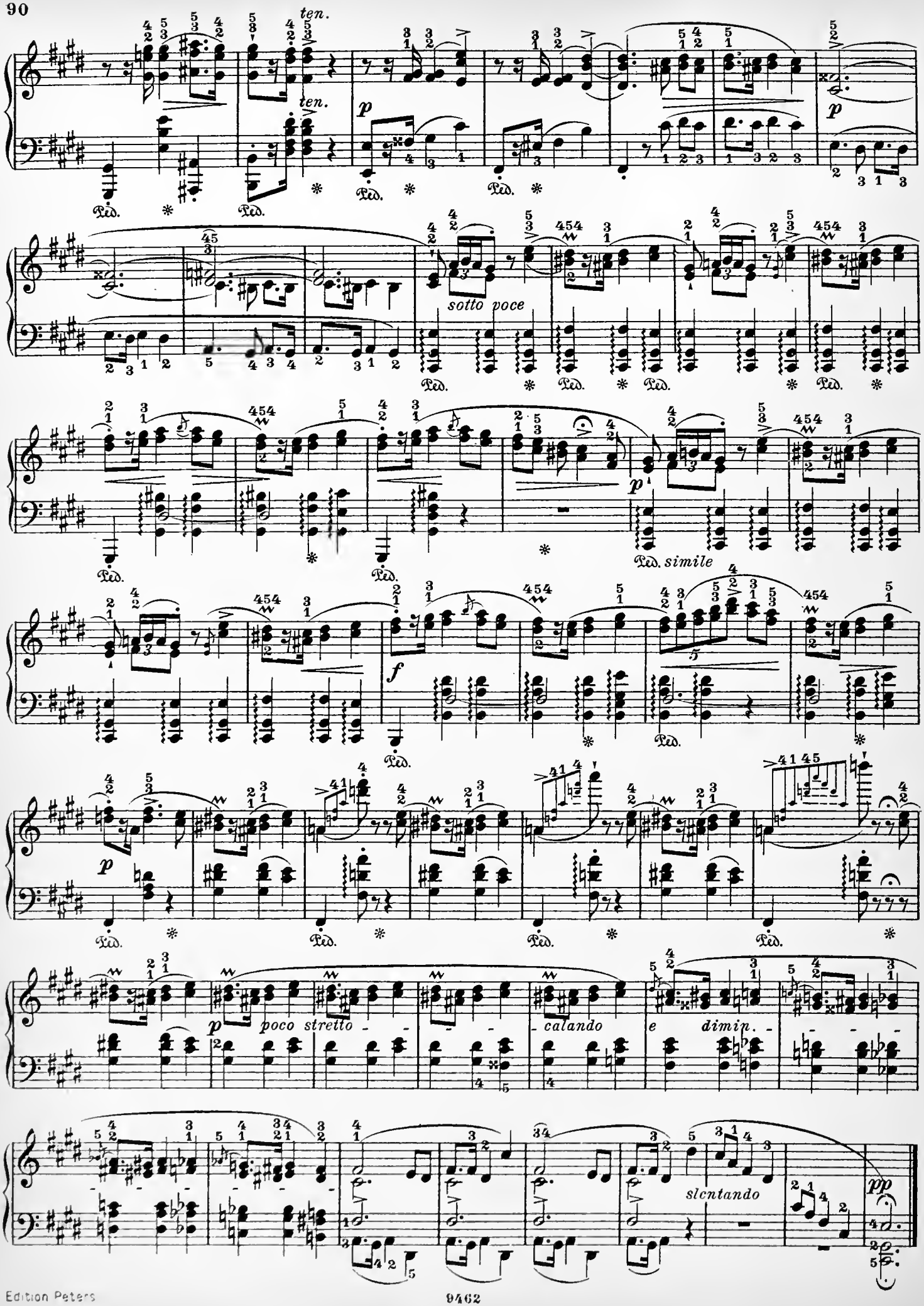



cresc.
cresc. poco
dimin.
slentando
a tempo
risoluto

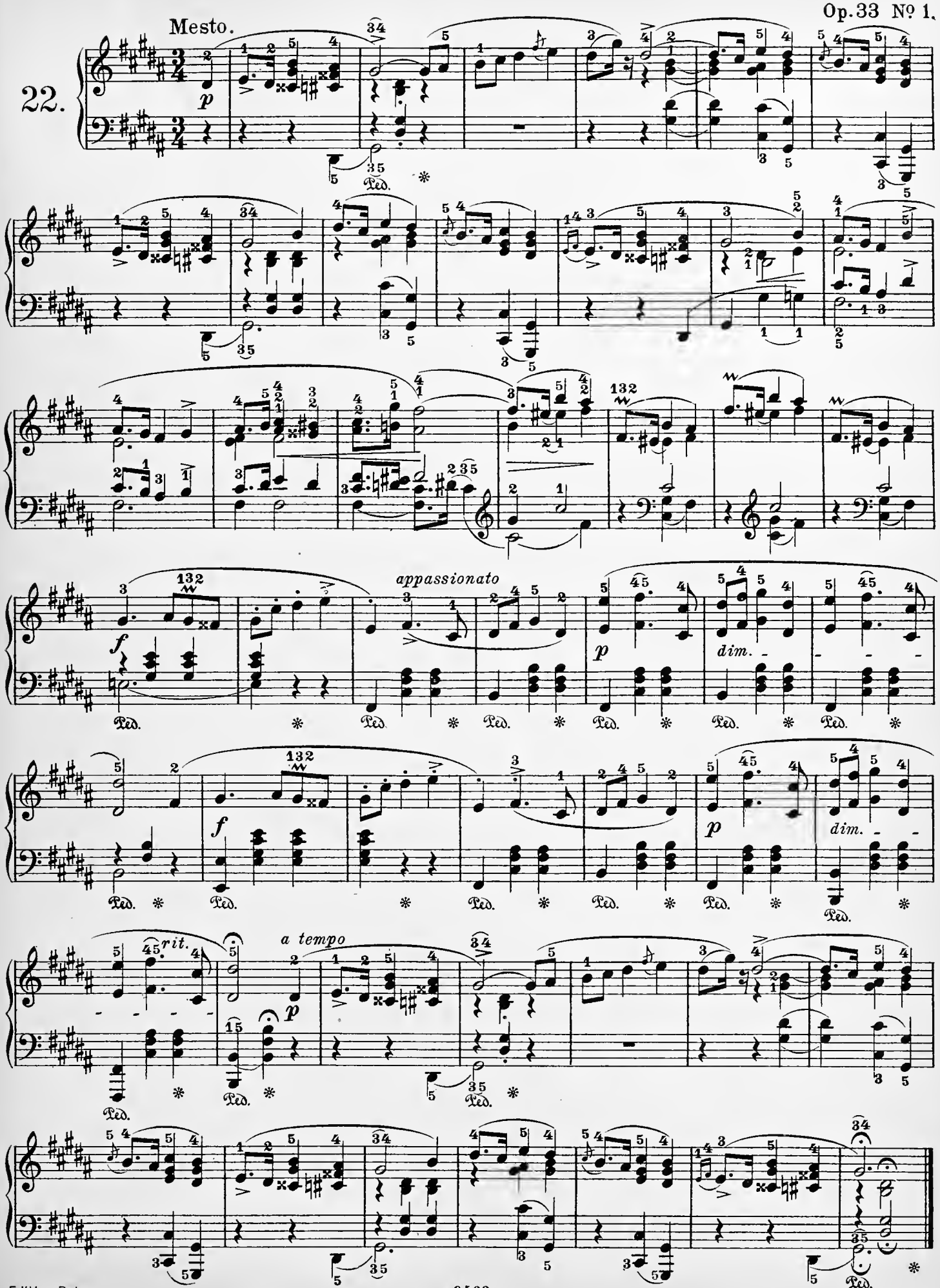
Op. 30 № 4.


Allegretto.
21.
p
sotto voce
Ped.
simile
f
poco ritenuto
a tempo
sempre piano


dim.
pp
dolce
poco ritenuto
a tempo
sempre piano
f
cresc.
con anima
cresc.
ff
ten.
ten.
p
stretto
cresc.
ff


ten.
ten.
p
sotto poce
p
simile
f
p
poco stretto
calando
e dimin.
slentando
pp

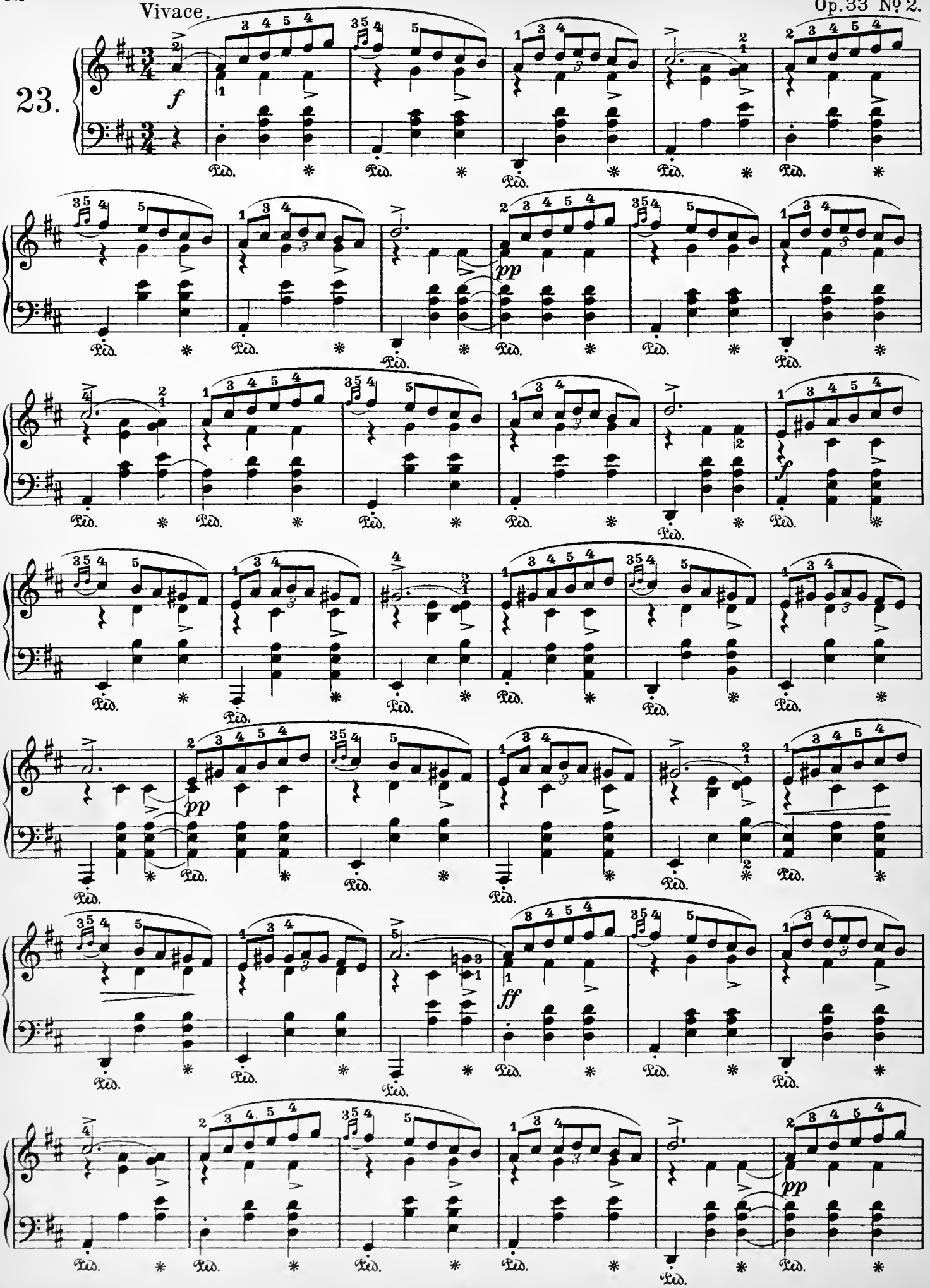
Op. 33 Nº 1.

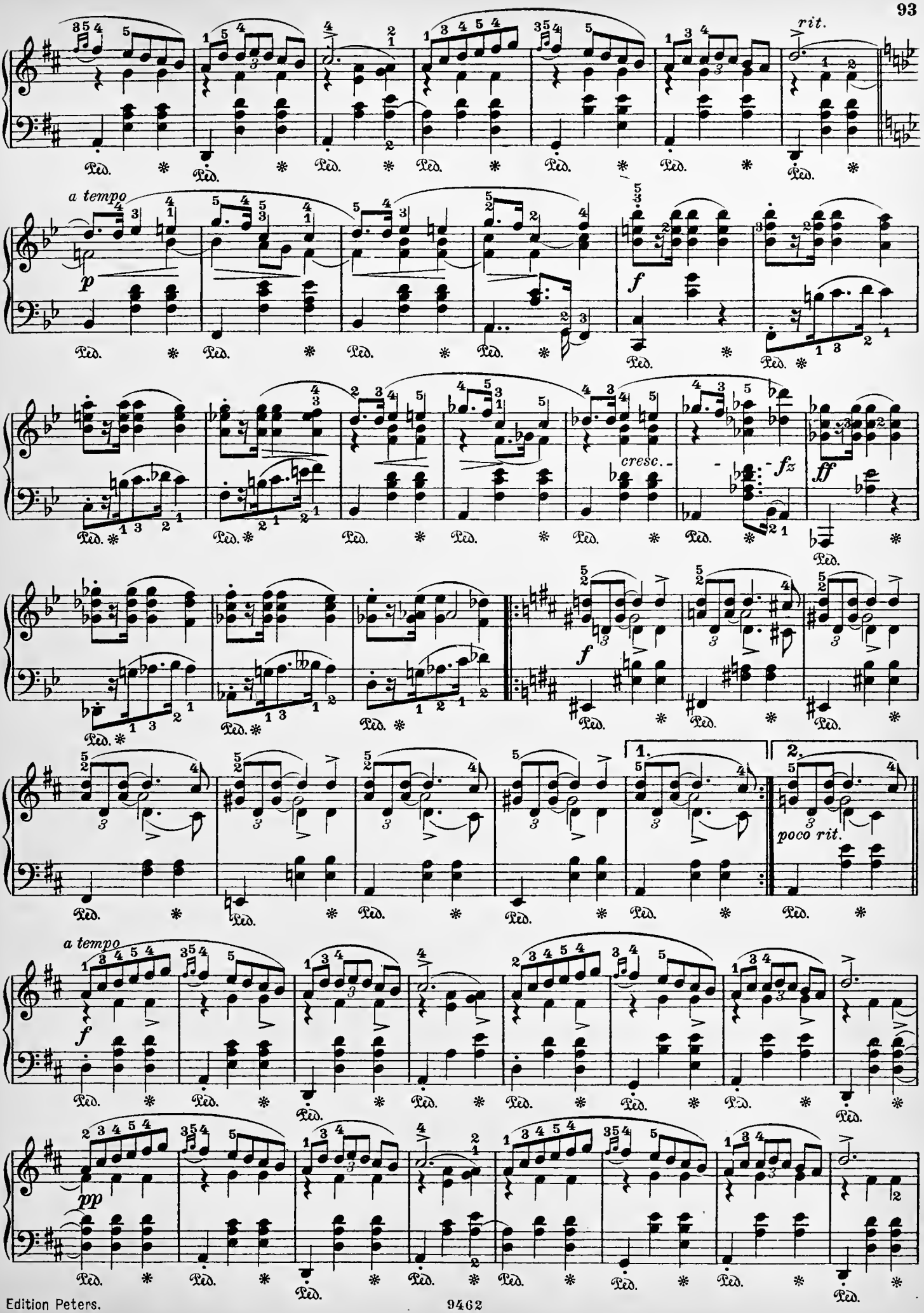


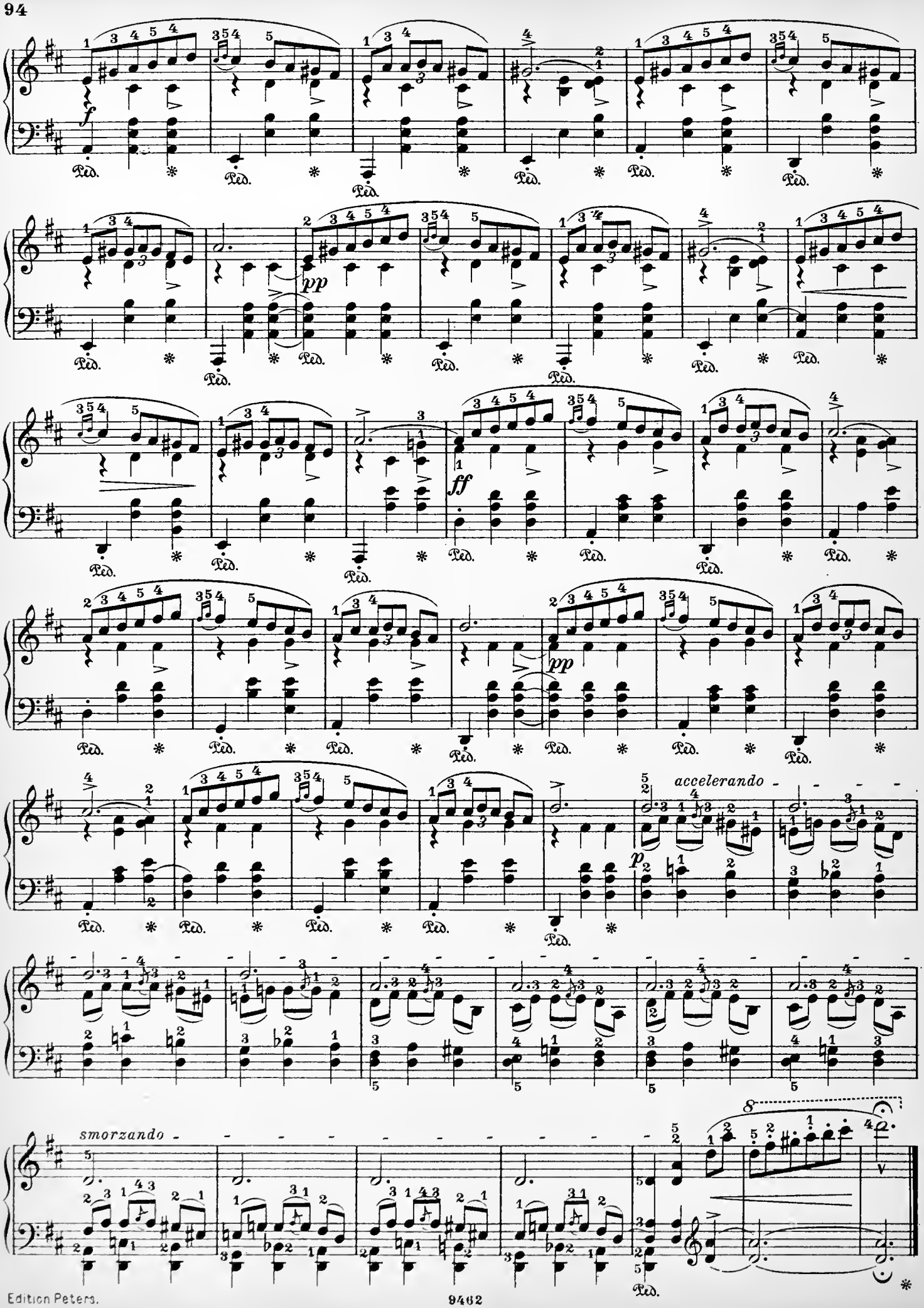
Vivace.

Op. 33 № 2.

23.

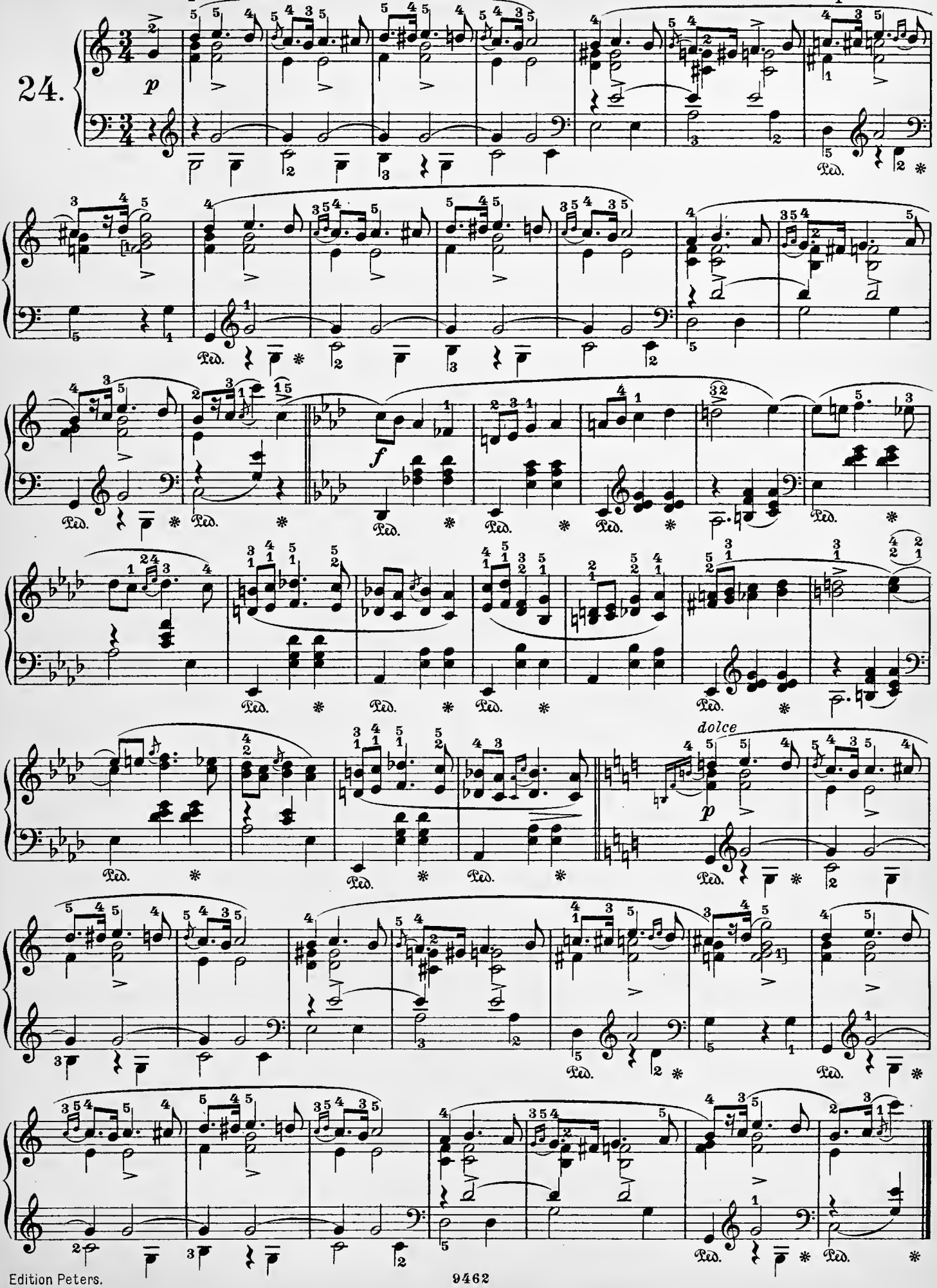



rit.
a tempo
p
f
cresc.
fz
ff
1.
2.
poco rit.
a tempo
f
pp


f
pp
ff
pp
accelerando
p
smorzando

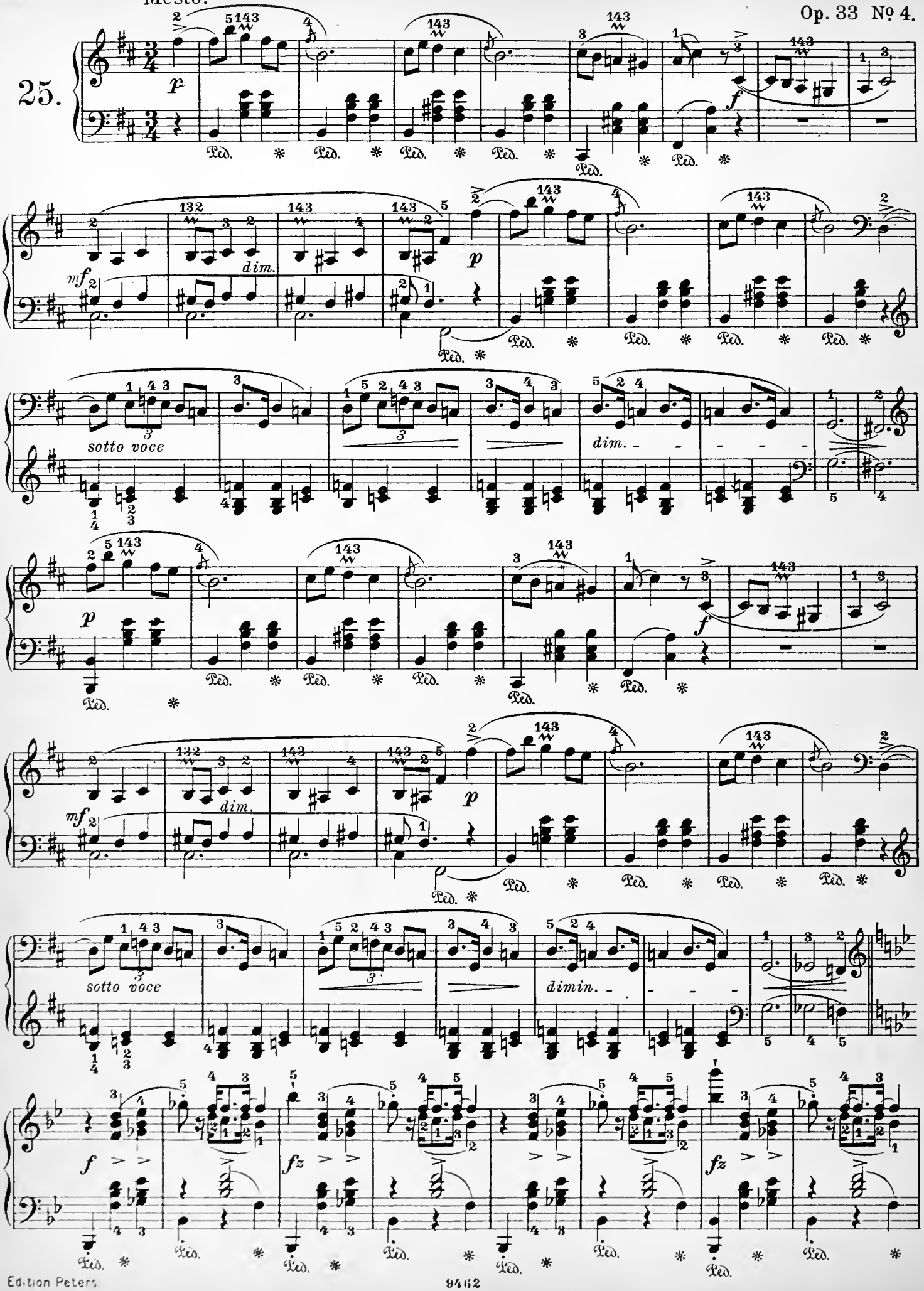
Semplice.

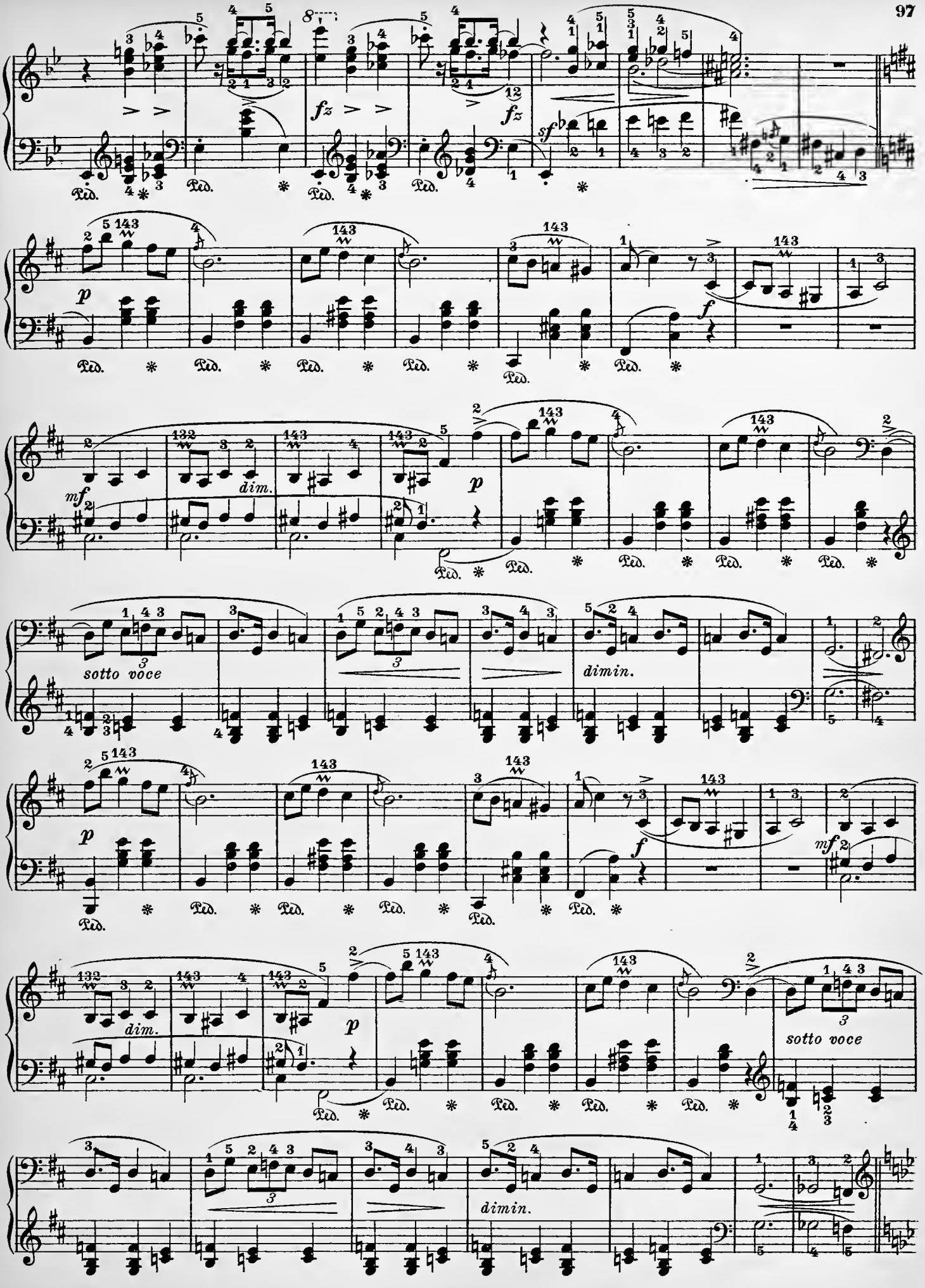
Op. 33 № 3.

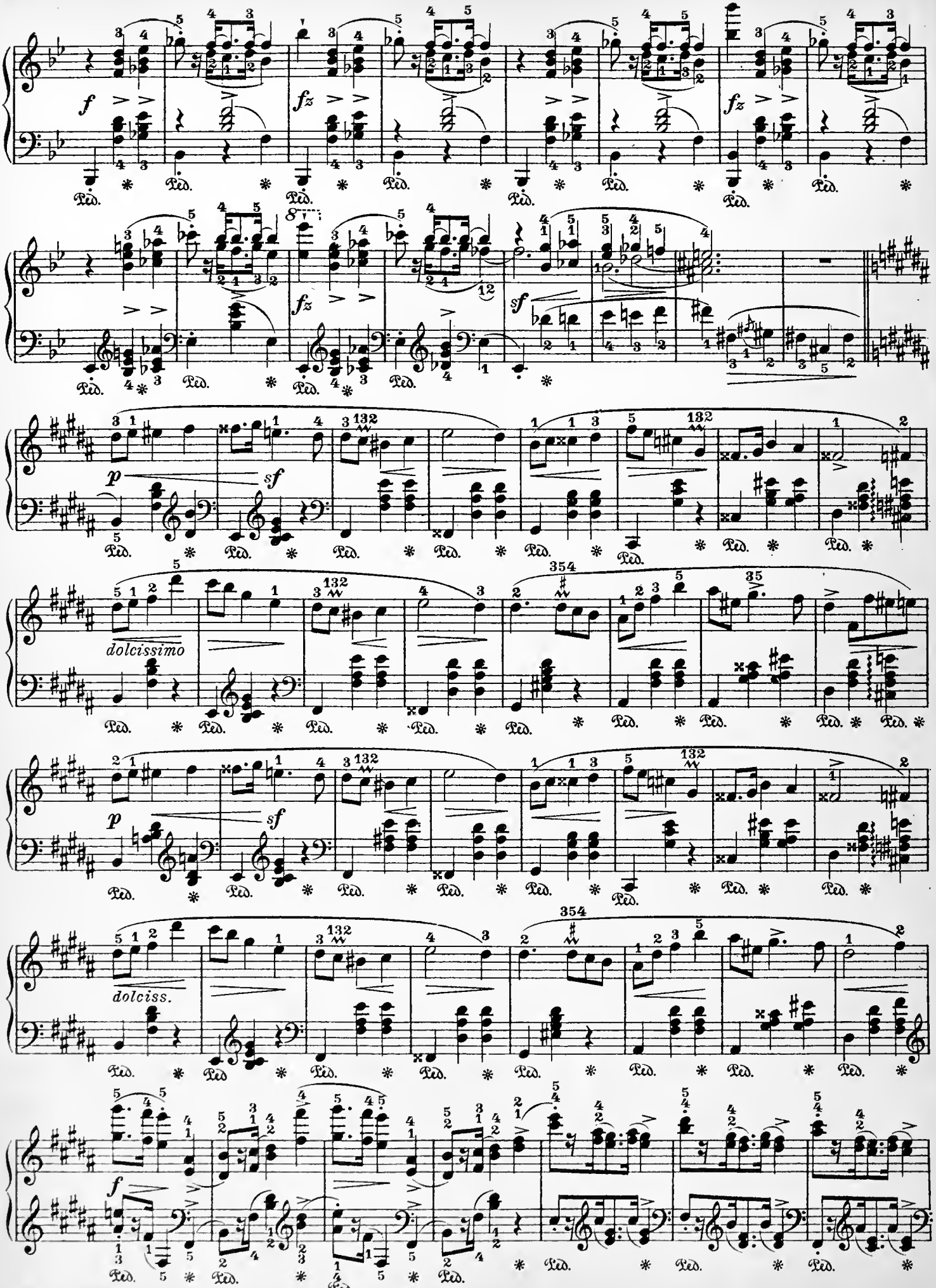


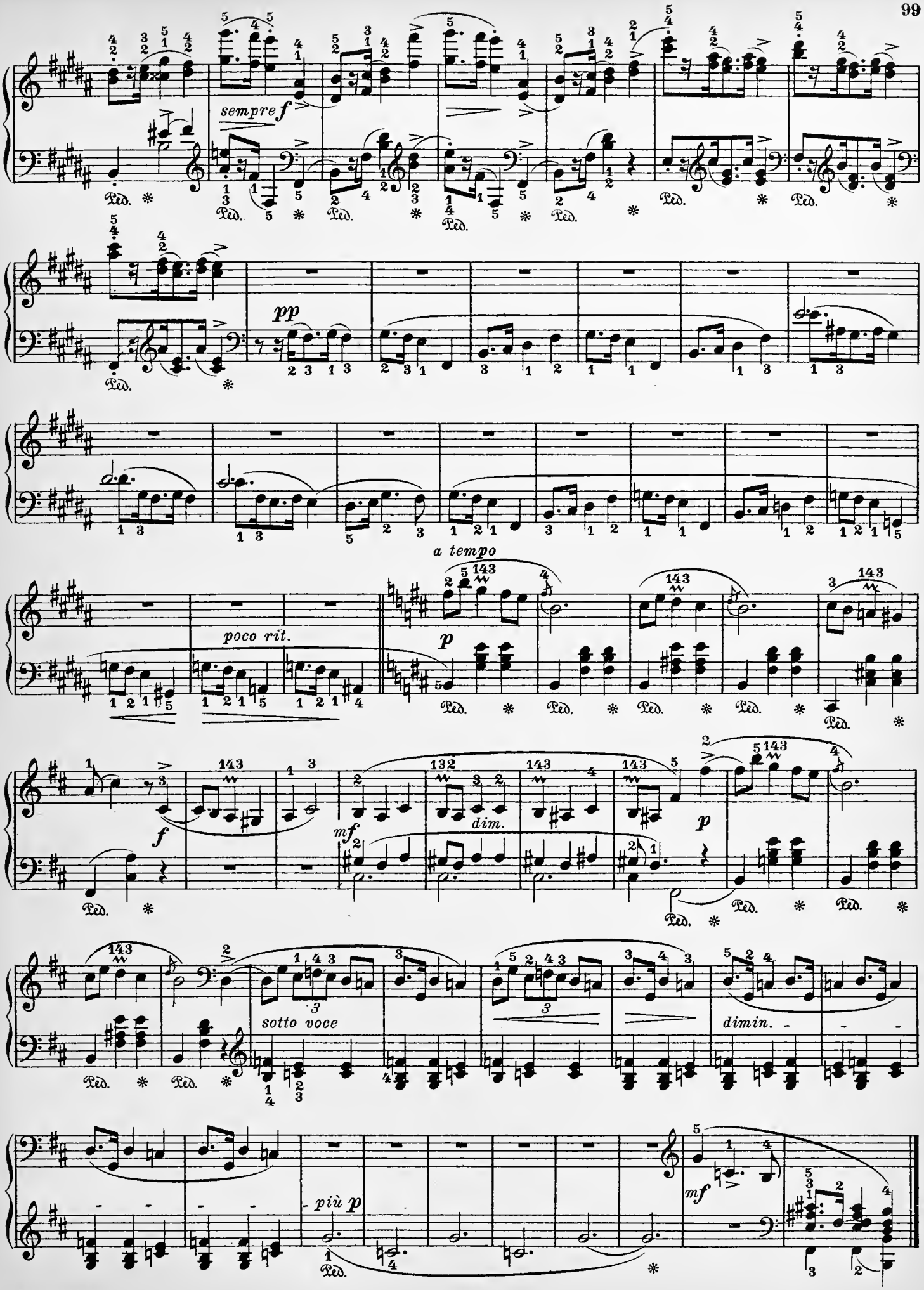
Mesto.

25.




fz
fz
sf
p
f
mf
dim.
p
f
mf
sotto voce
dimin.
sotto voce
dimin.

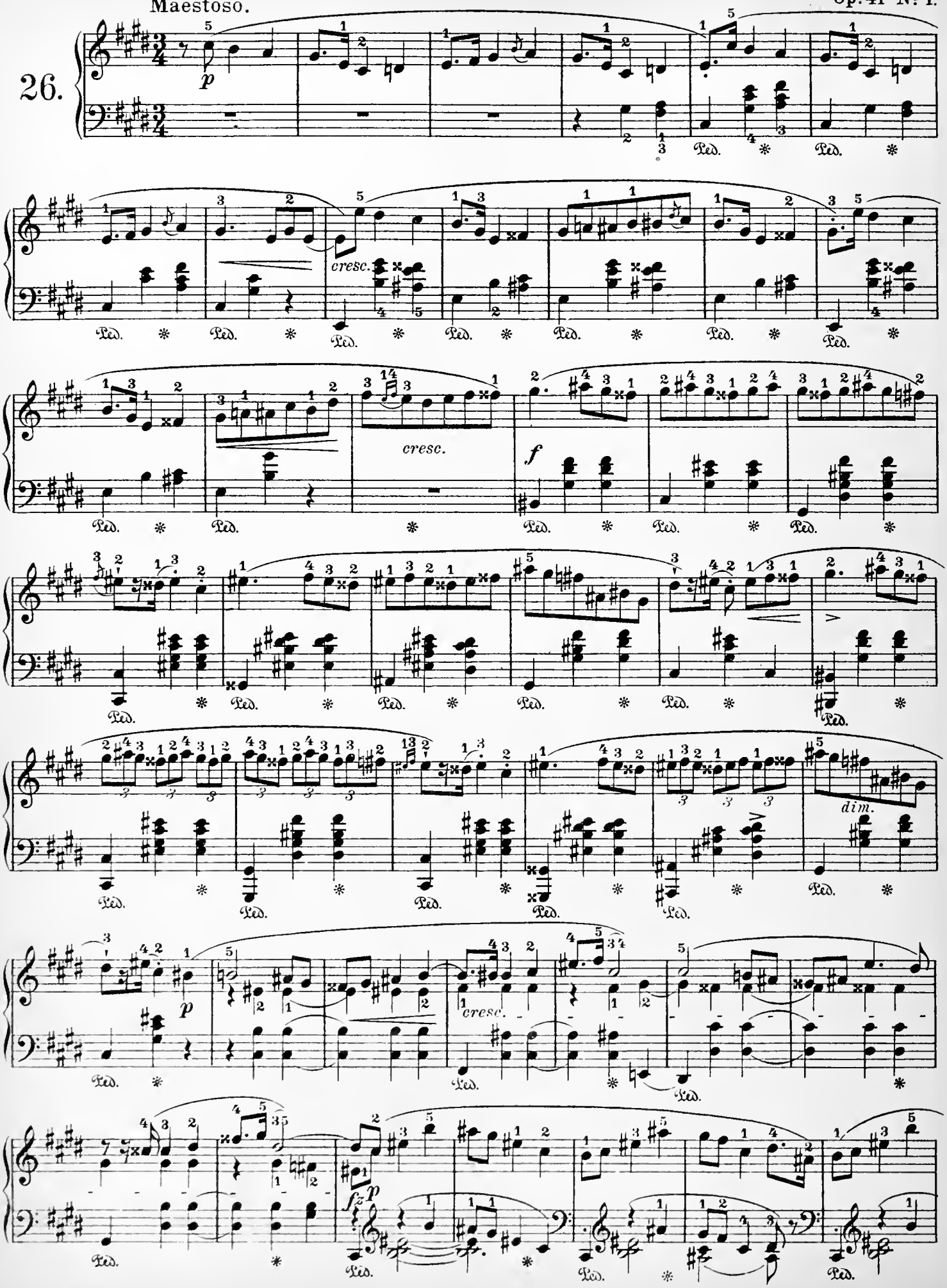

f
fz
sf
p
dolcissimo
dolciss.
Ped.

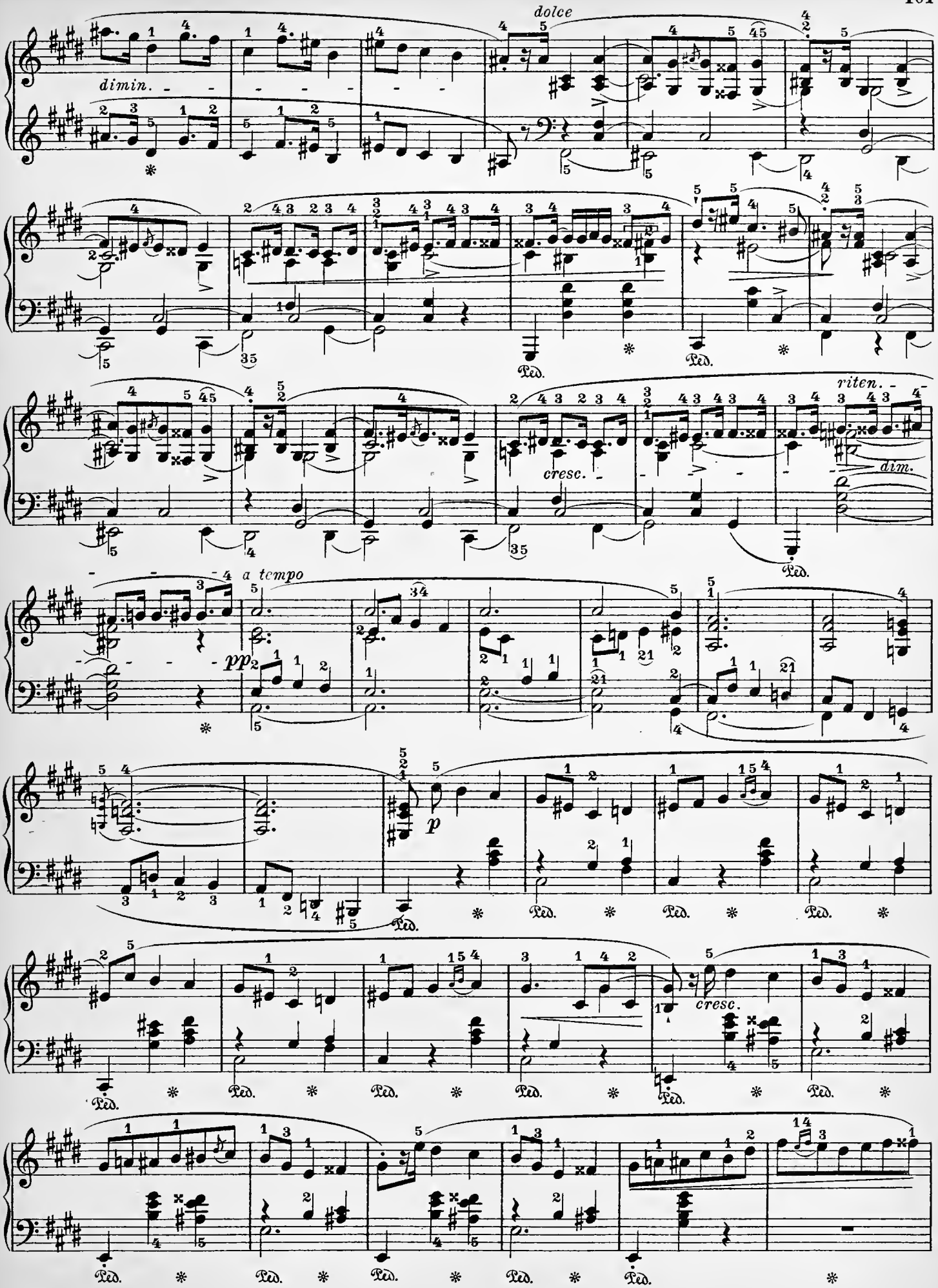

sempre f
pp
a tempo
poco rit.
p
f
mf
dim.
p
sotto voce
dimin.
più p
mf

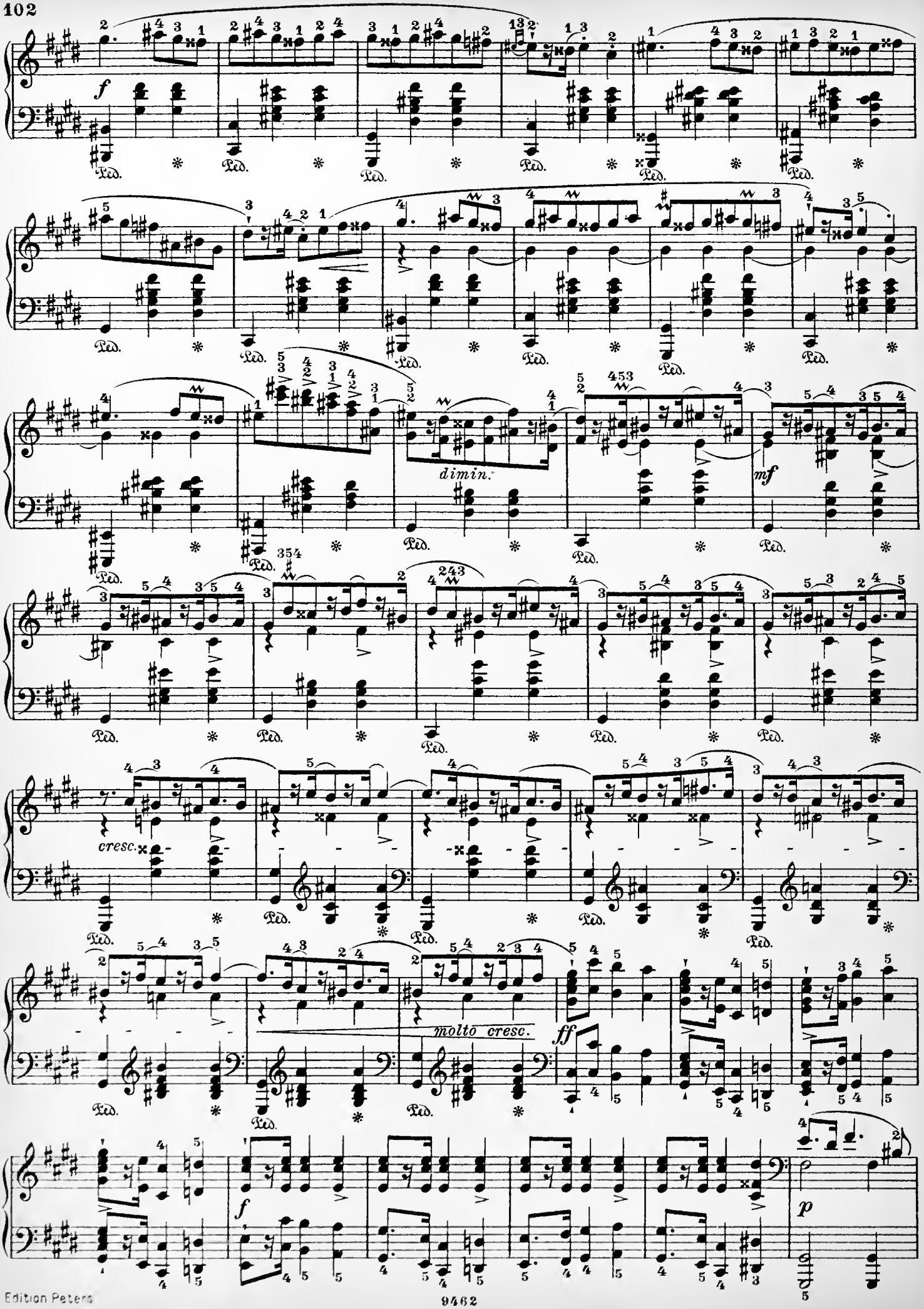
Maestoso.

Op. 41 № 1.

26.




dolce
dimin.
cresc.
riten.
dim.
a tempo
pp
p
cresc.
Ped.


f
Ped.
dimin.
mf
cresc.
molto cresc.
ff
p

pp

smorz.

Andantino. Op. 41 № 2.

27.

p

f

Ped. ✻

p

cresc.

f

sostenuto

ff

decresc.

rallent.

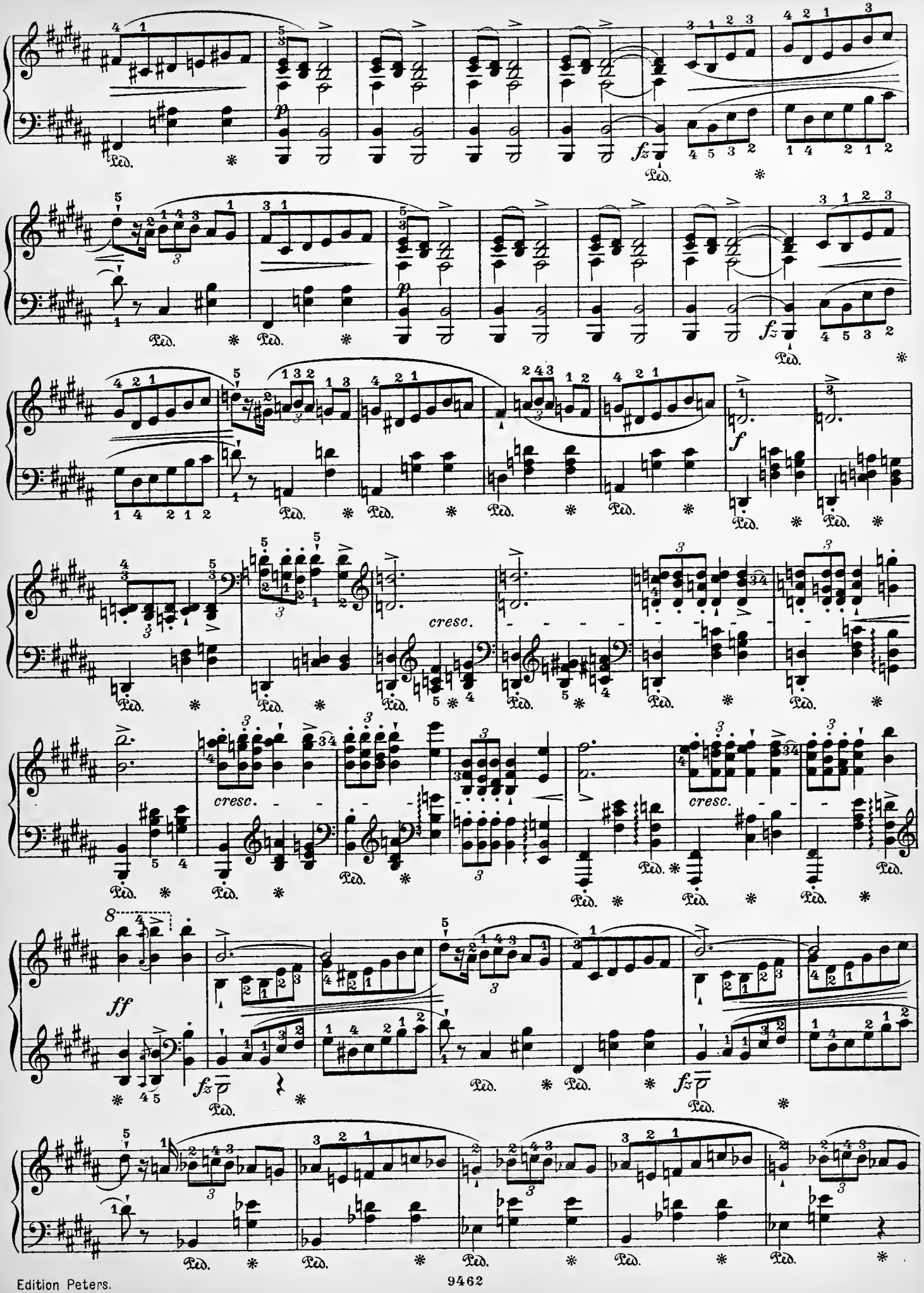
Op. 41 № 3.

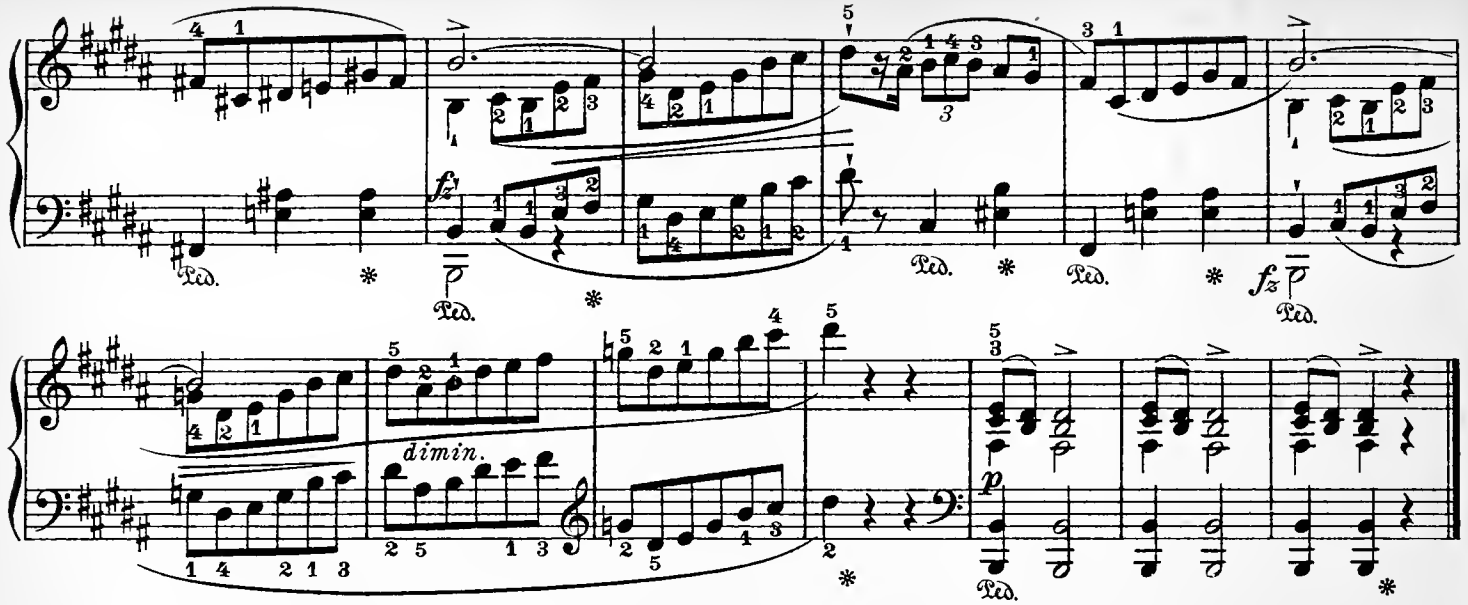
Animato.

28.

p

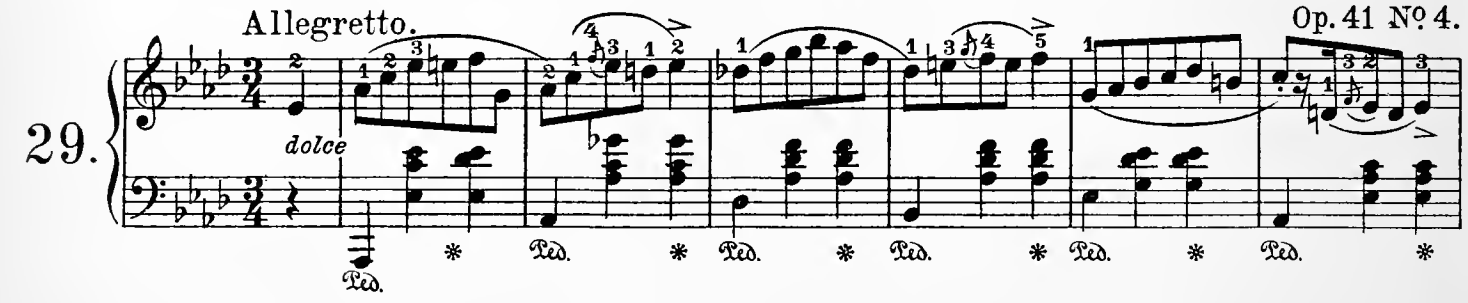
fz

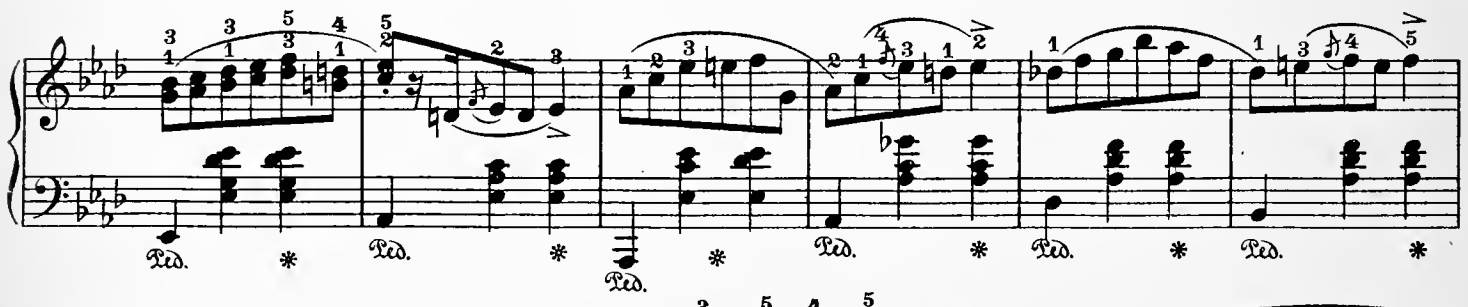

Ped.
*
p
fz
cresc.
f
ff

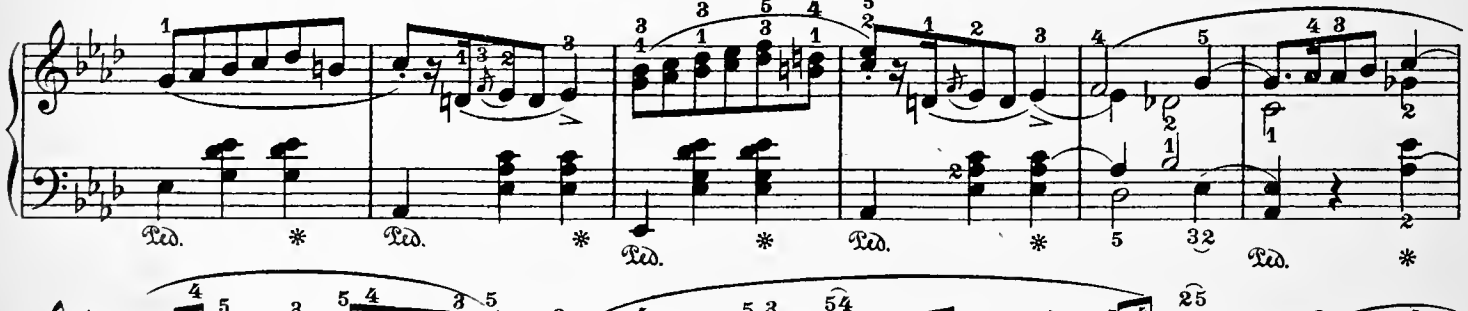


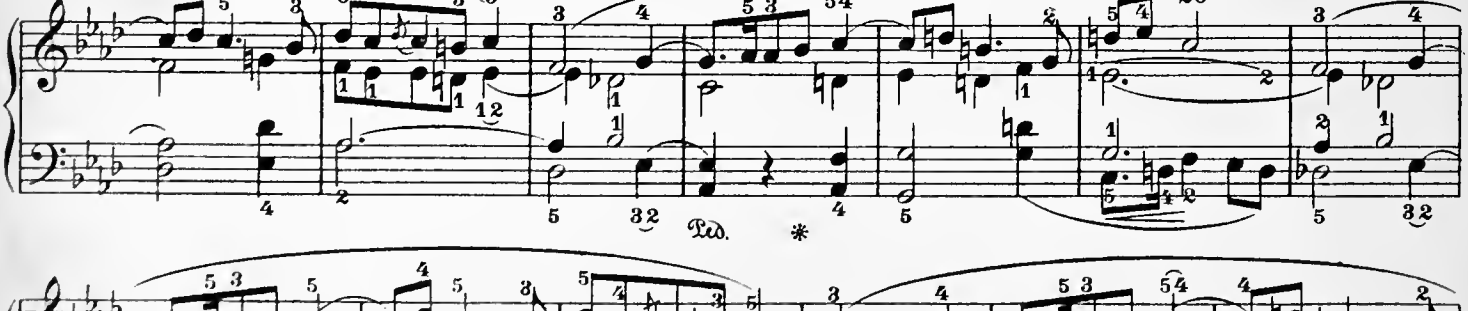
Allegretto. Op. 41 No. 4.

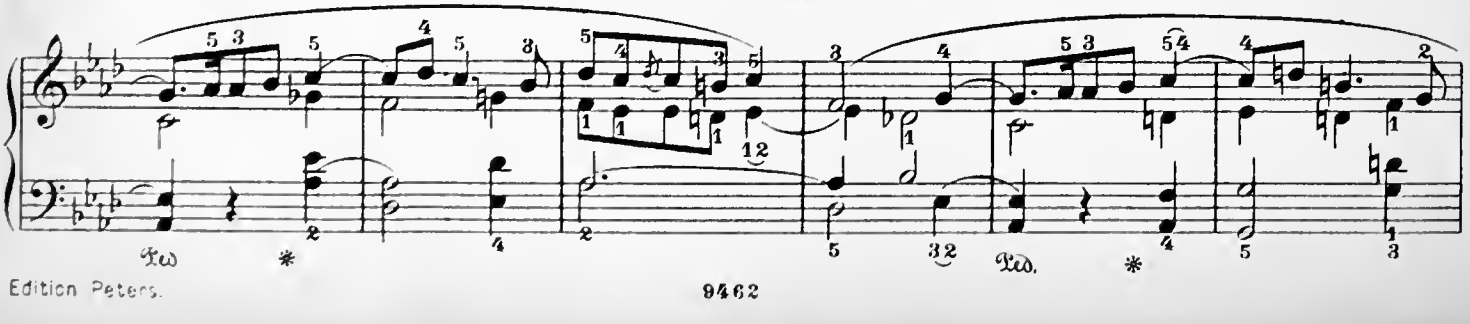
29.

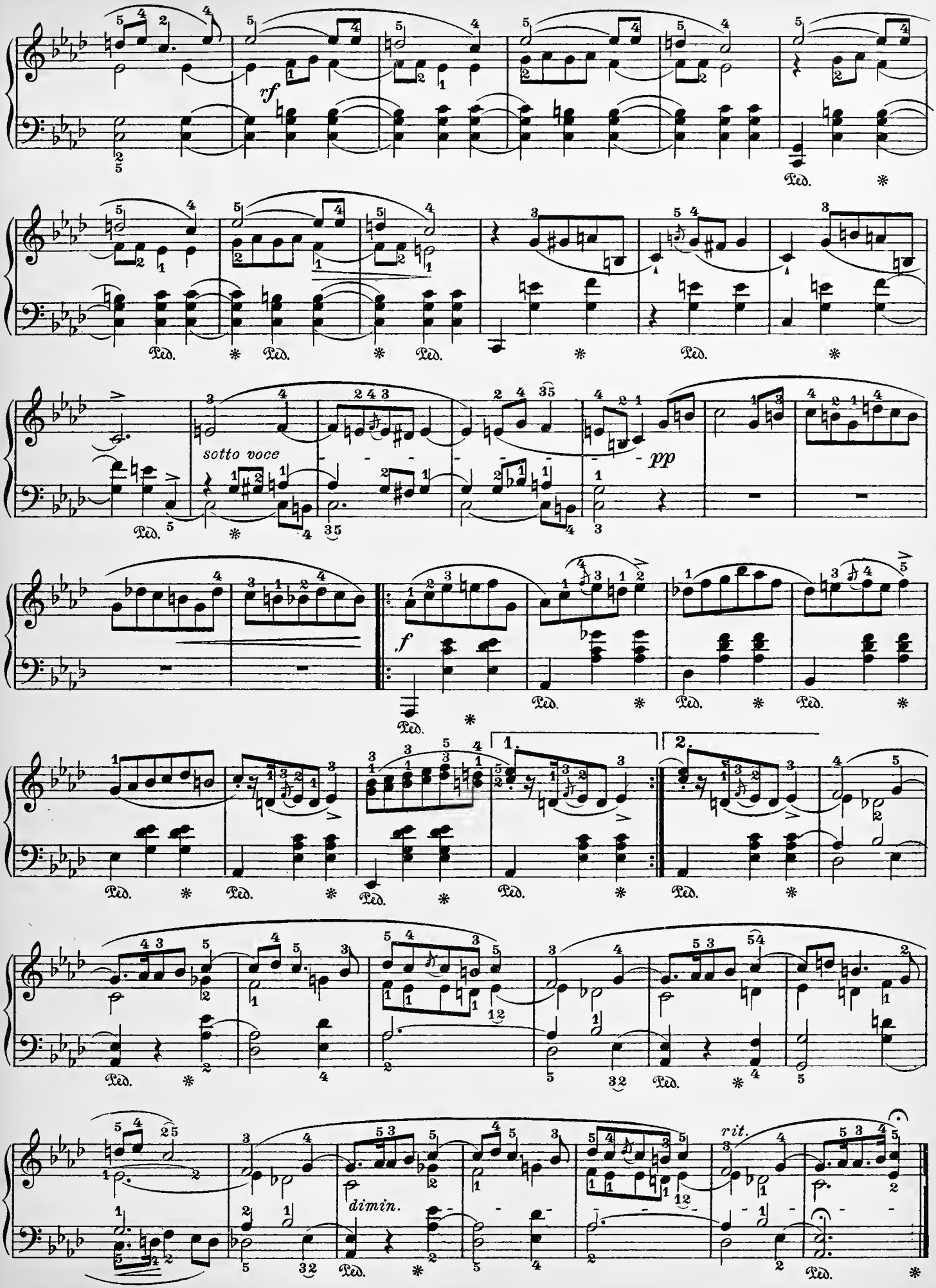








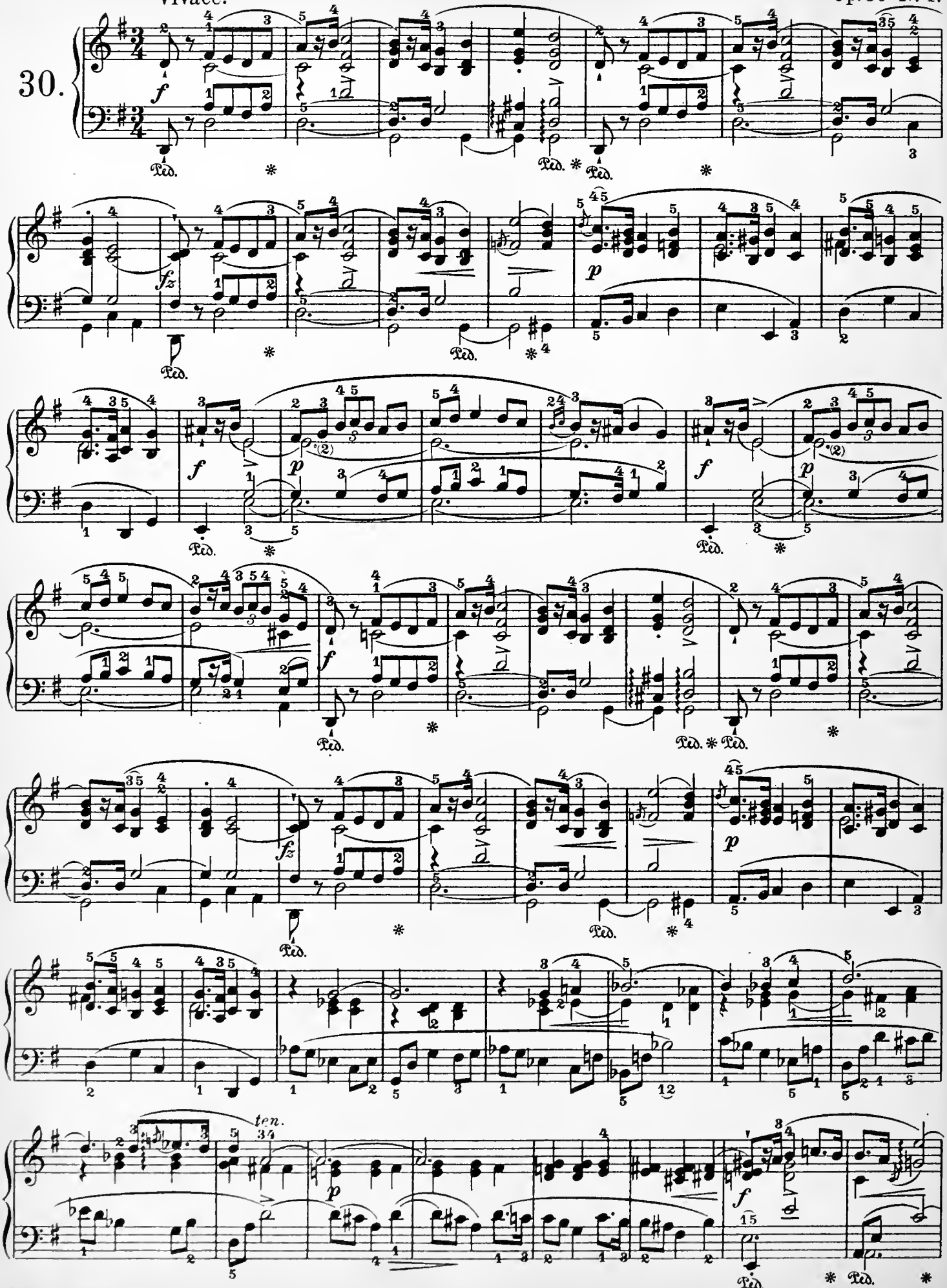


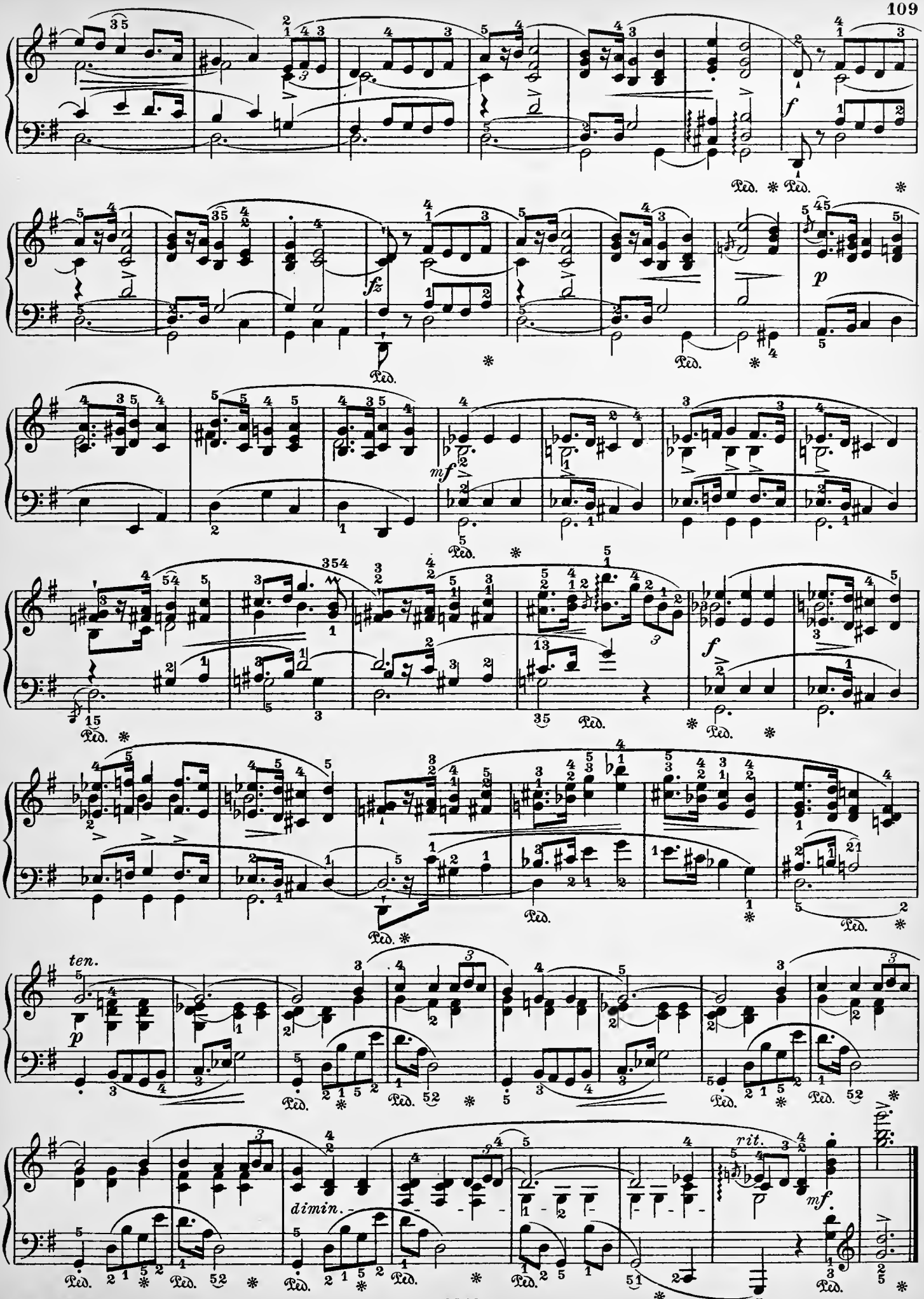

rf
Ped.
sotto voce
pp
f
1.
2.
dimin.
rit.

Vivace.

Op. 50 No 1.

30.




f
fz
p
mf
f
p
ten.
dimin.
rit.
mf
Ped.

Allegretto.

31.

mezza voce

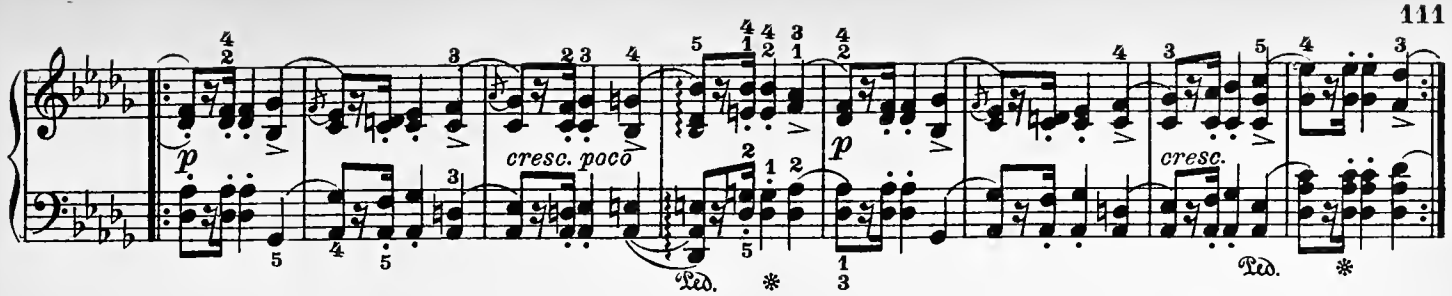
dolce

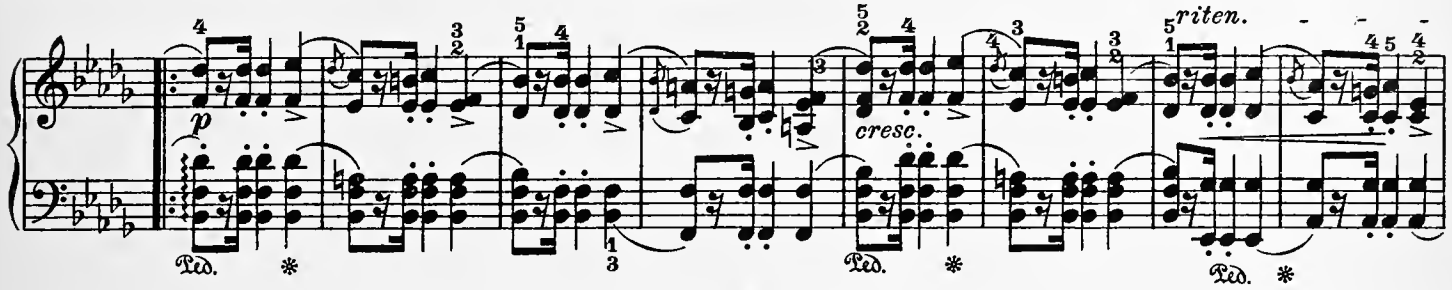
poco cresc.

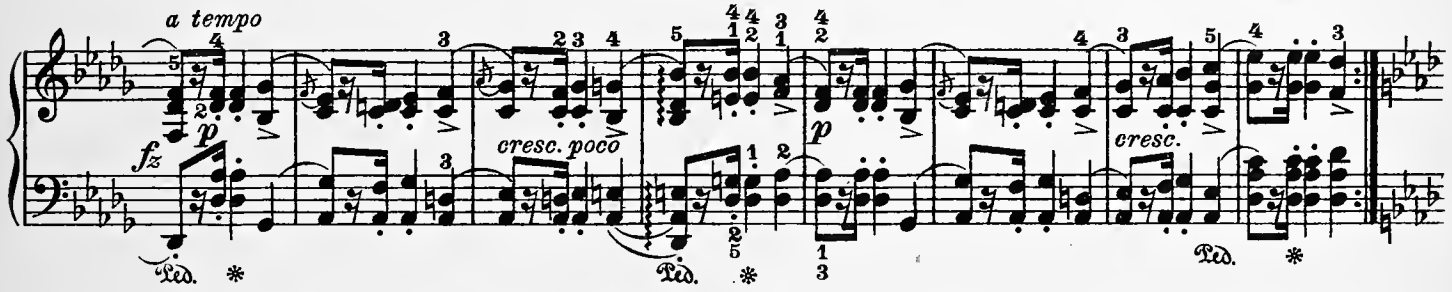
dimin.

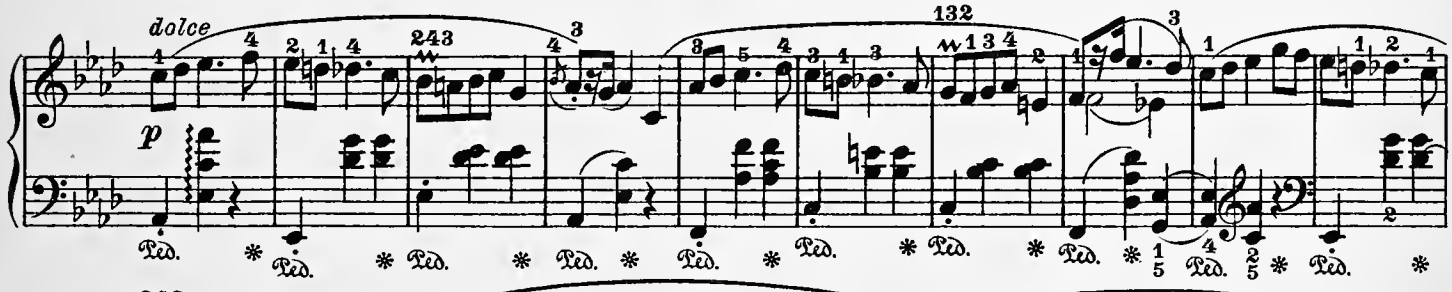
p

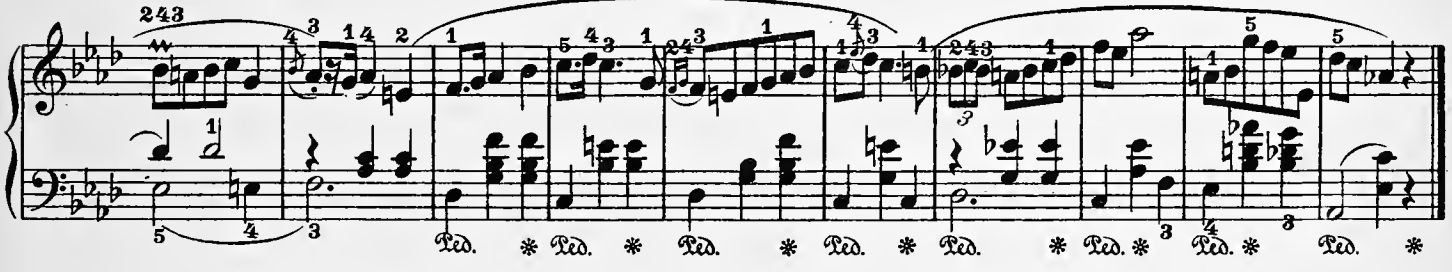
dolce







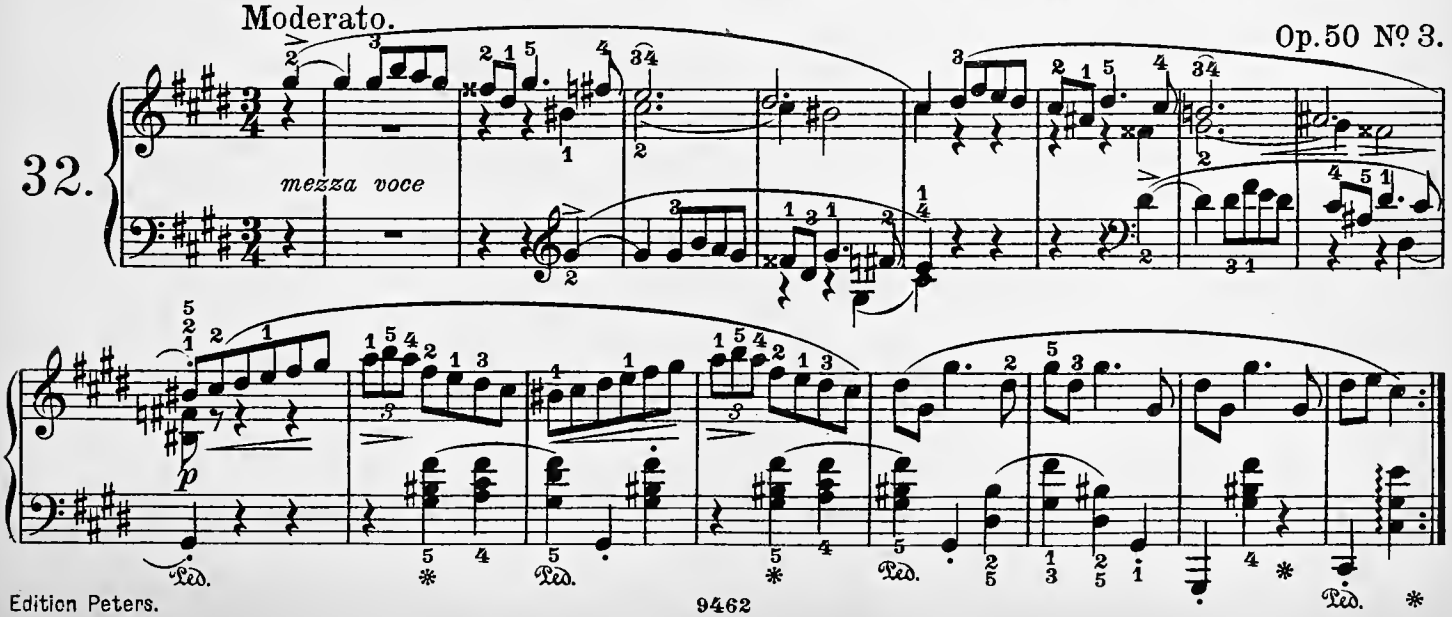


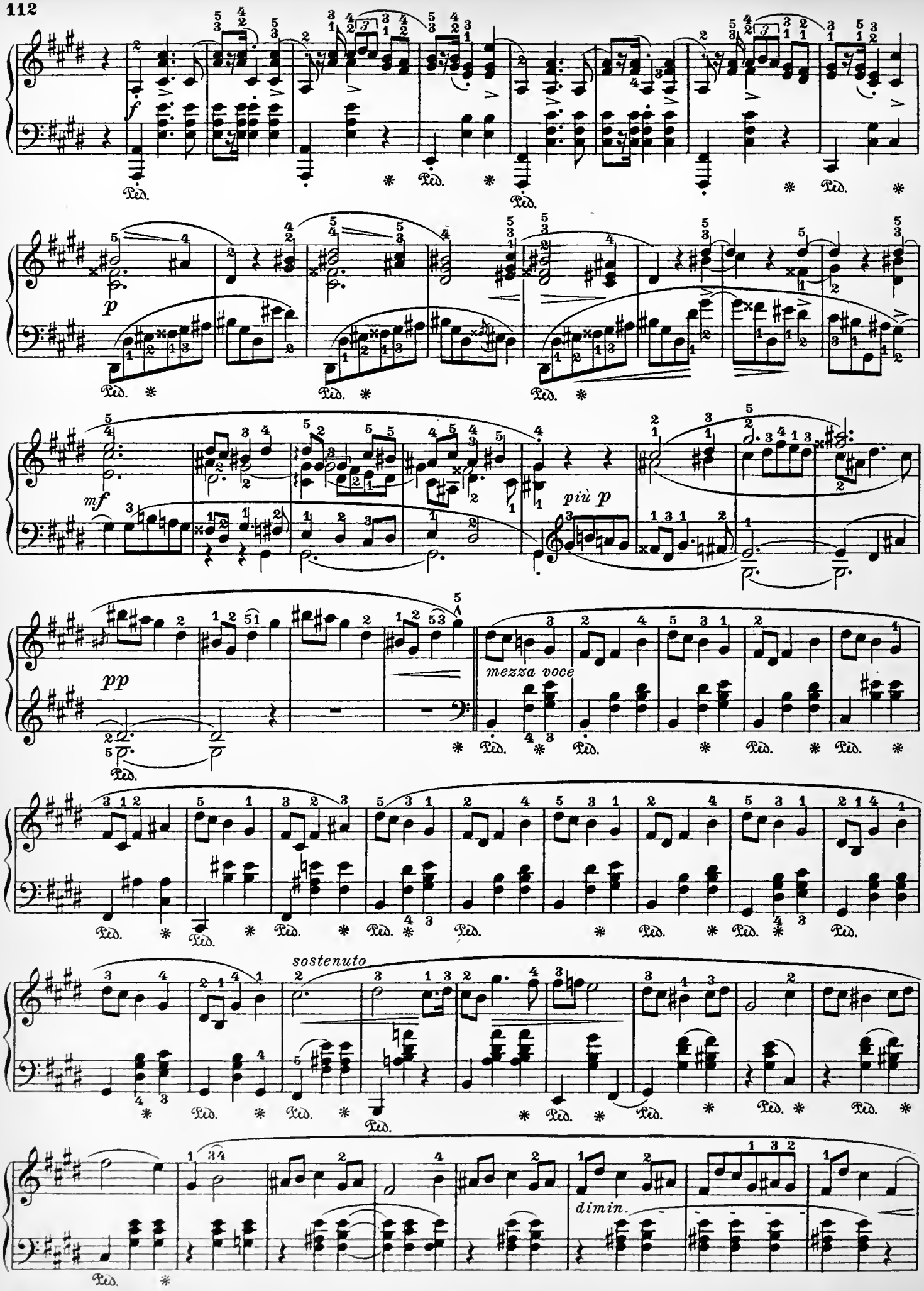


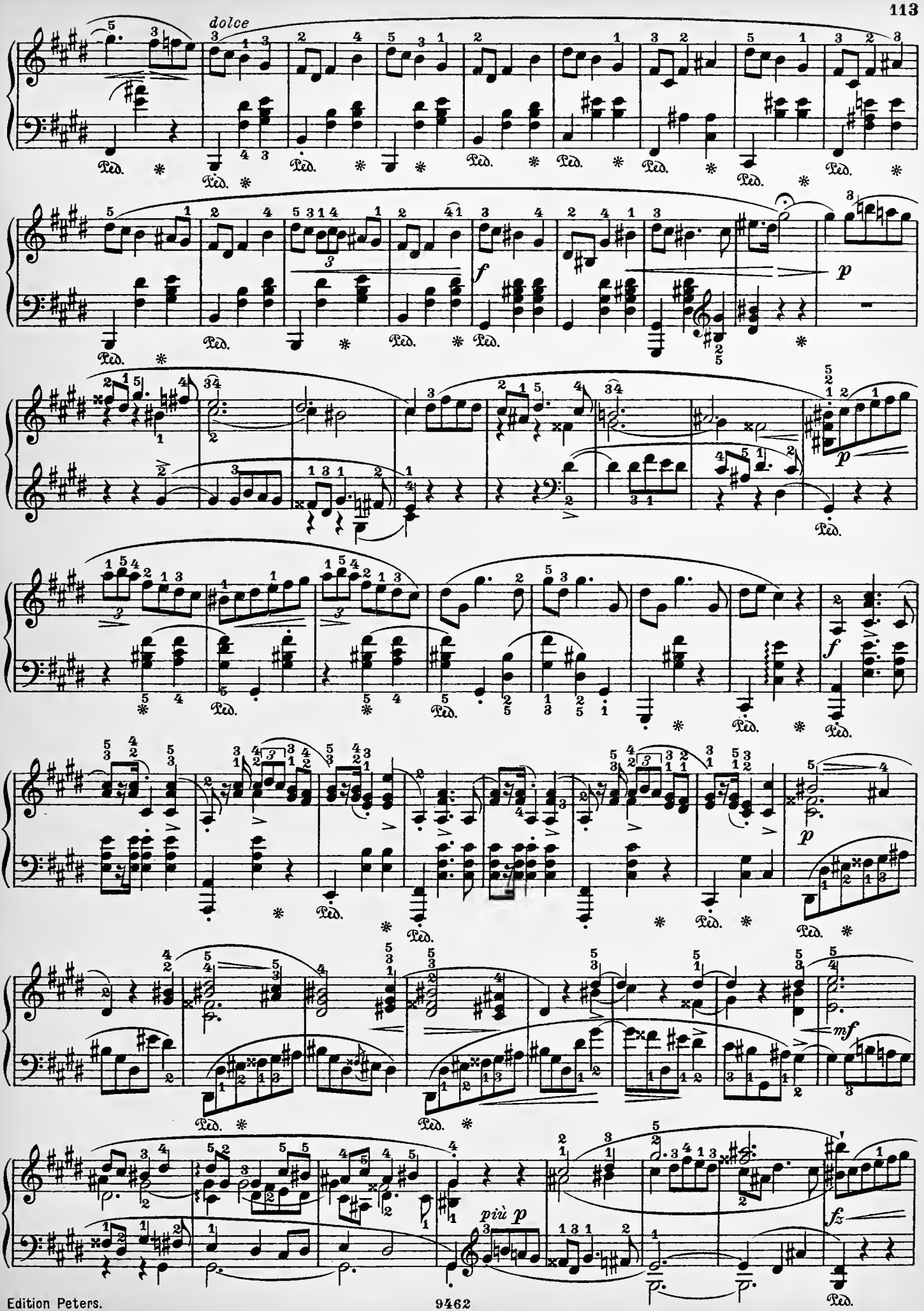
Moderato.

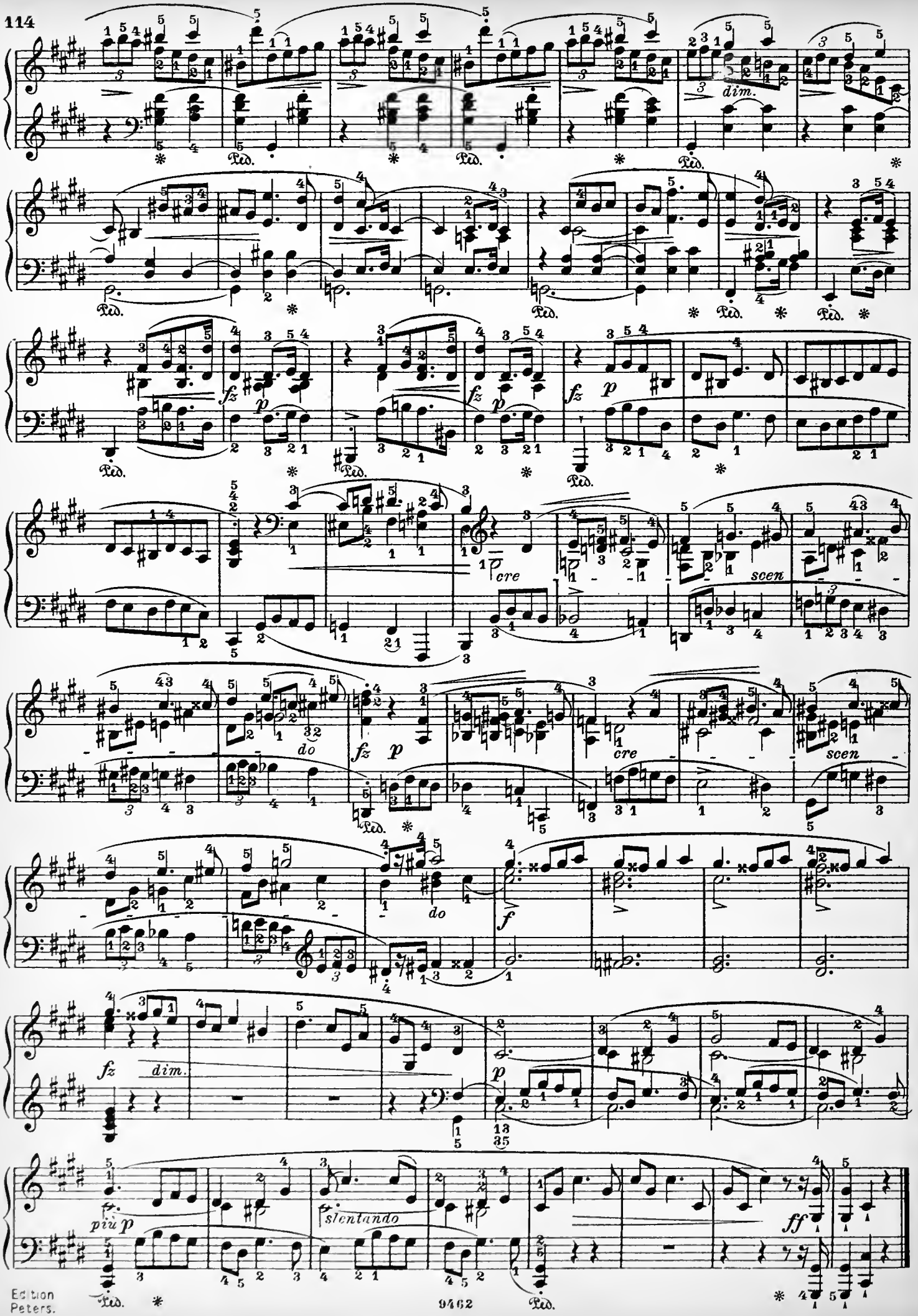
Op. 50 Nº 3.

32.

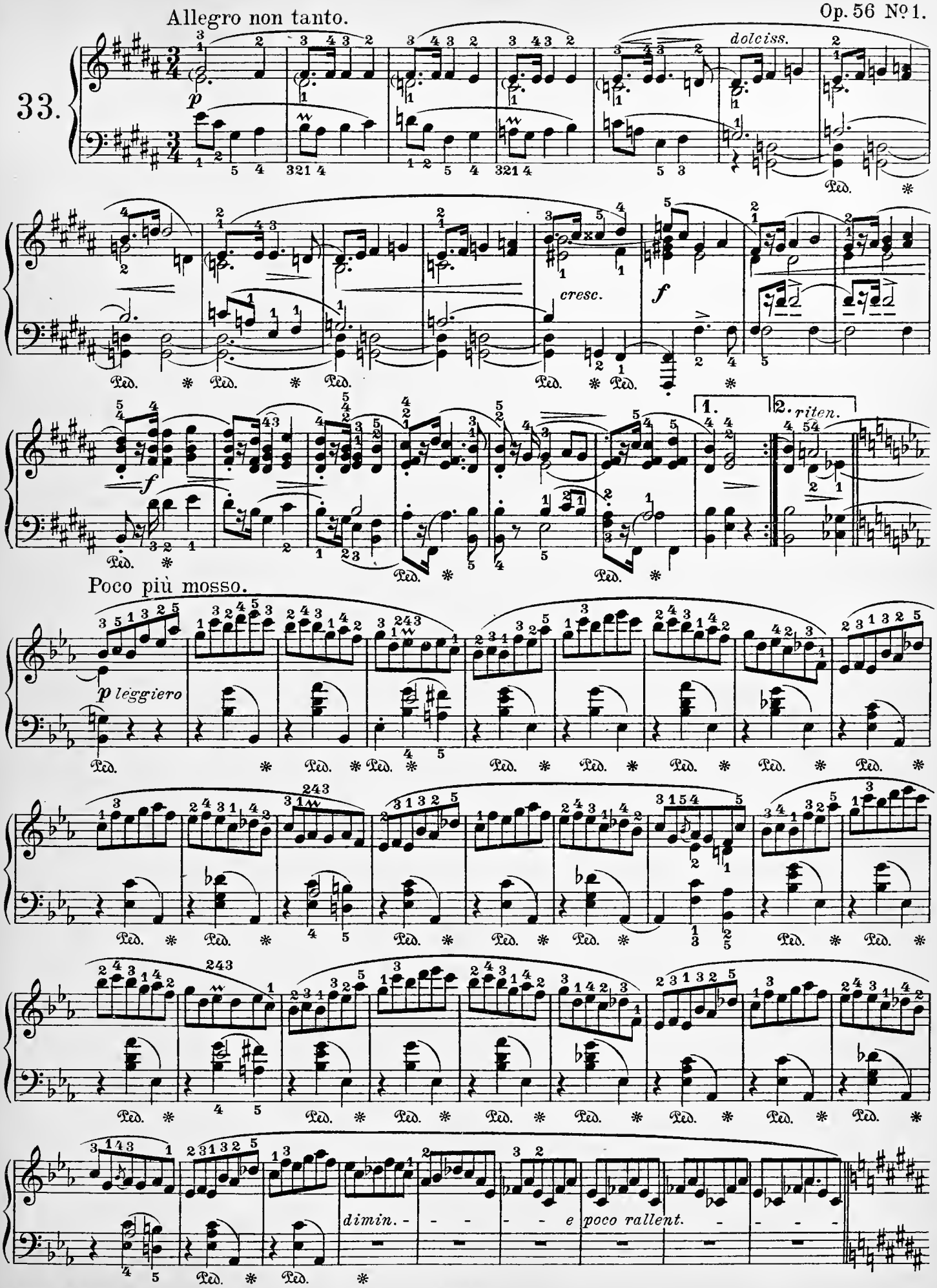


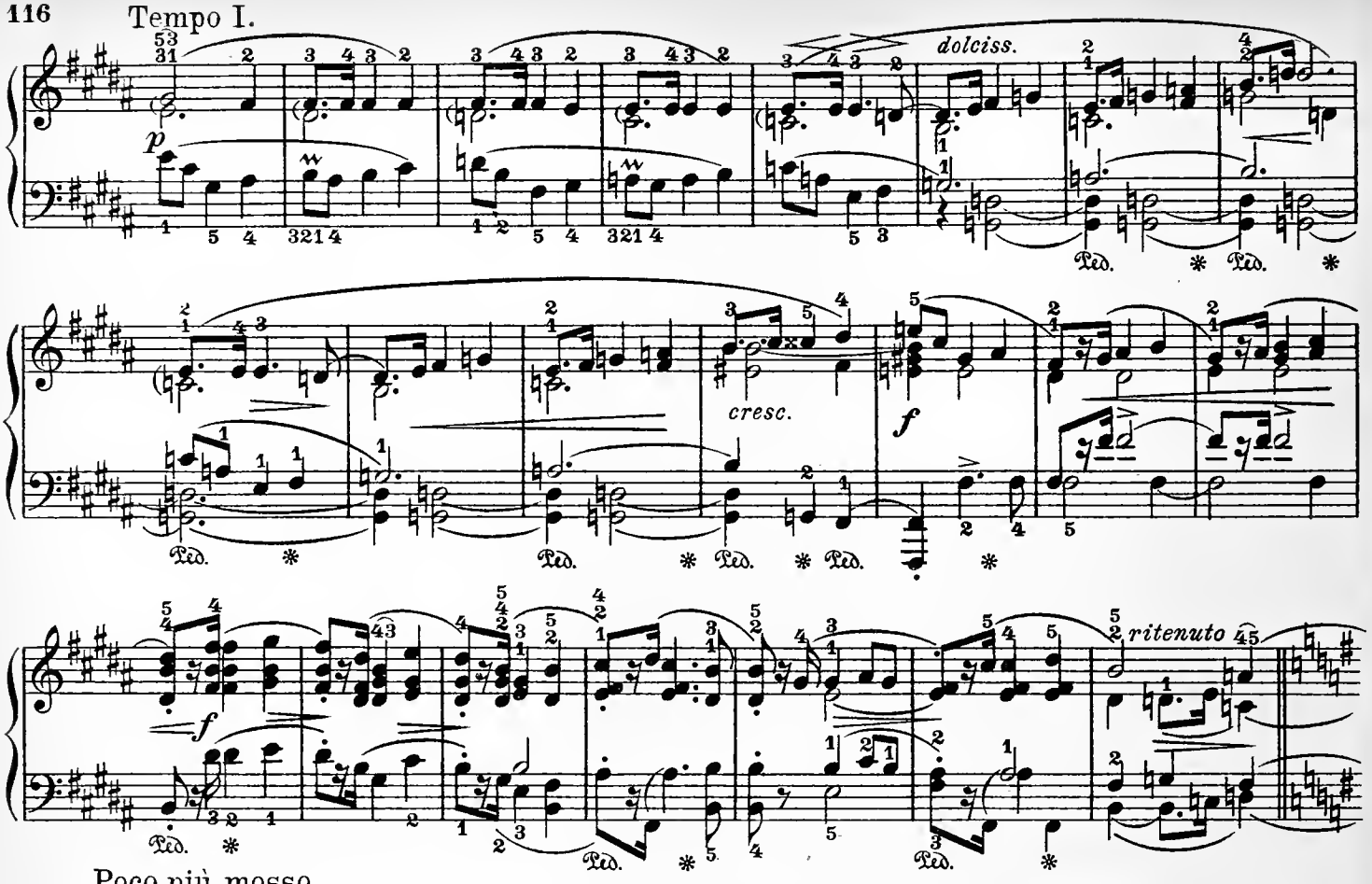

f
Ped.
p
mf
più p
pp
mezza voce
sostenuto
dimin.

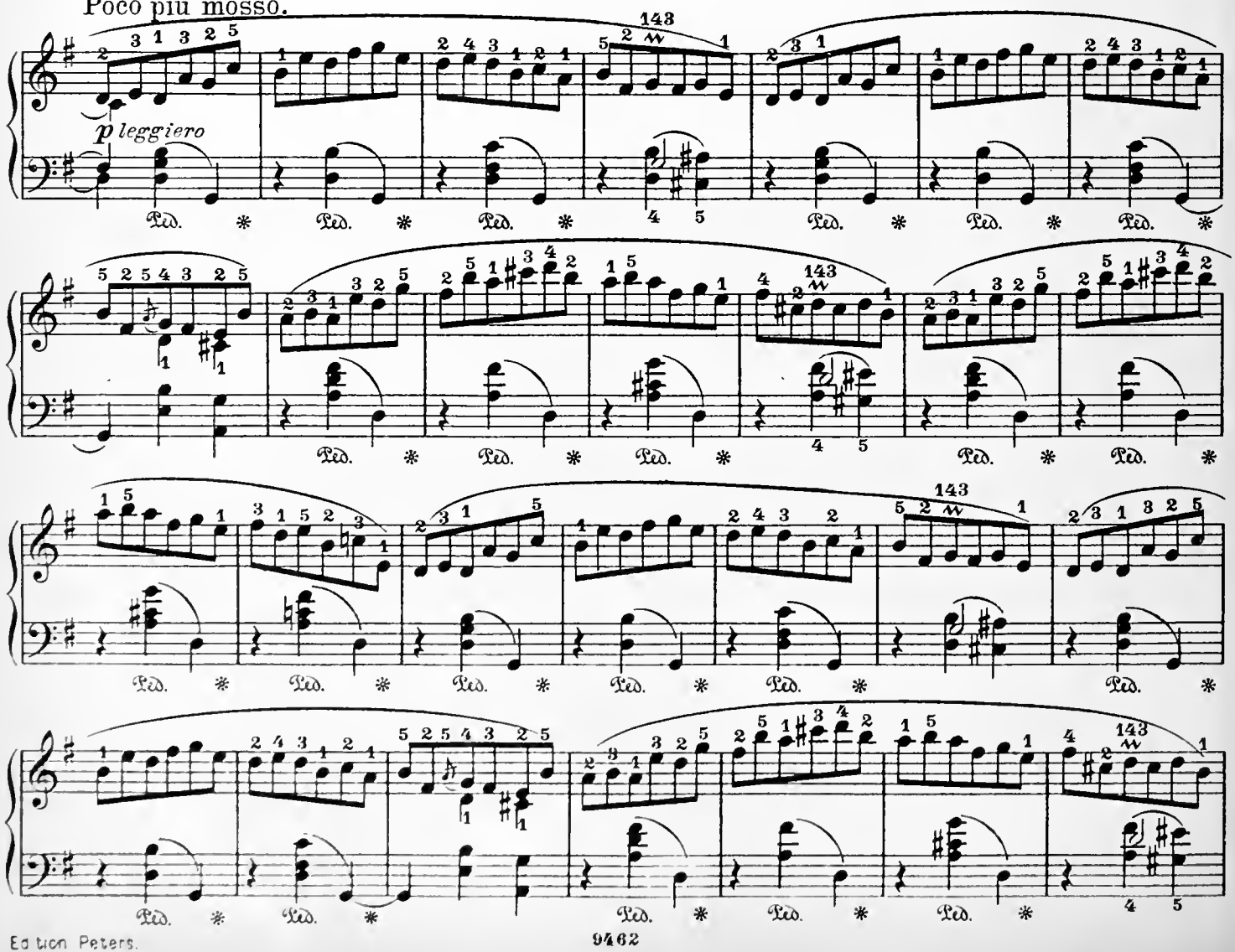

dolce
Ped.
f
p
mf
più p
fz

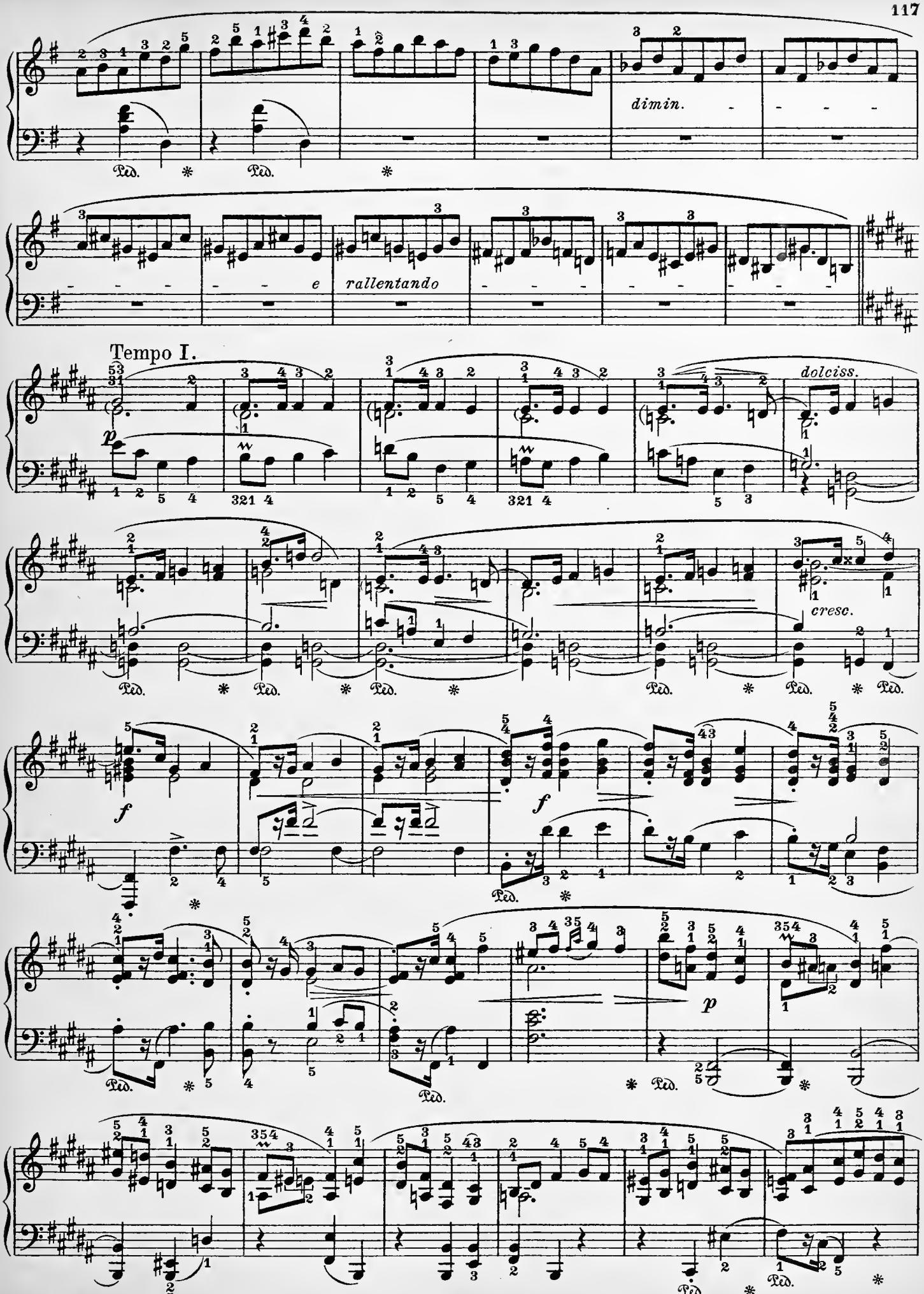

dim.
cre
scen
do
fz
p
f
dim.
più p
slentando
ff

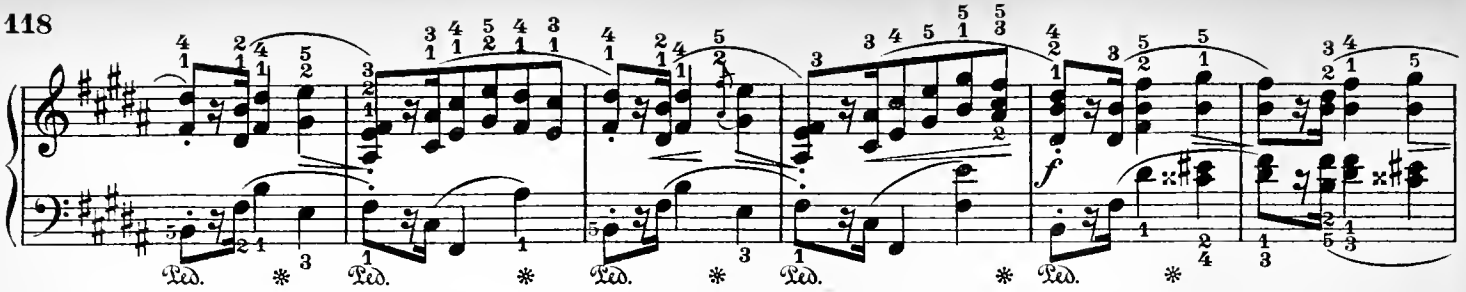
Op. 56 Nº 1.

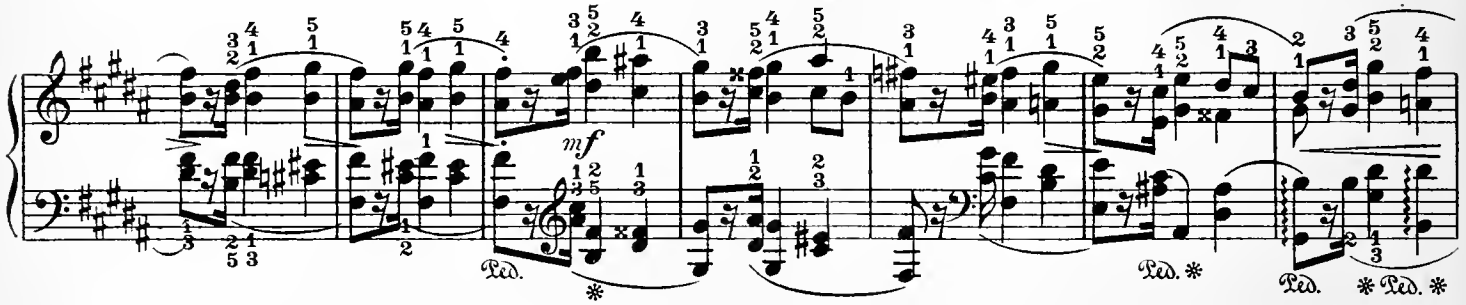

Allegro non tanto.
33.
p
dolciss.
cresc.
f
1.
2.
riten.
Poco più mosso.
p leggiero
dimin.
e poco rallent.

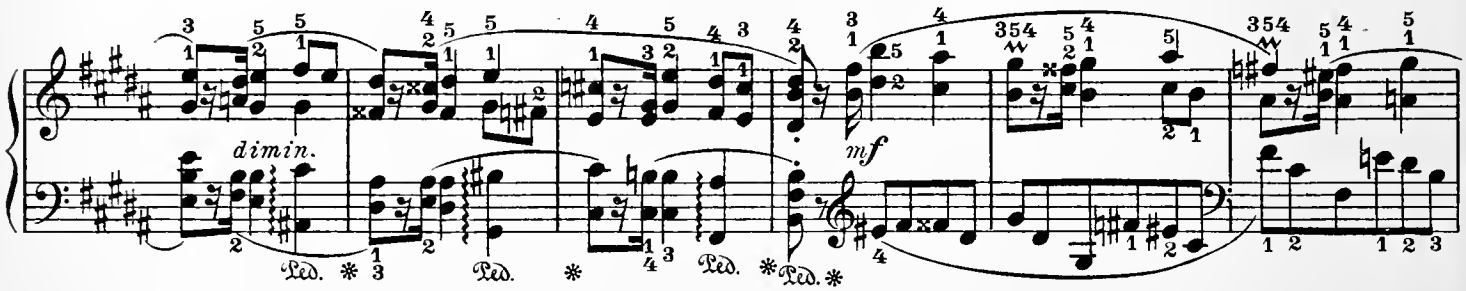

Tempo I.
p
dolciss.
cresc.
f
f
ritenuto

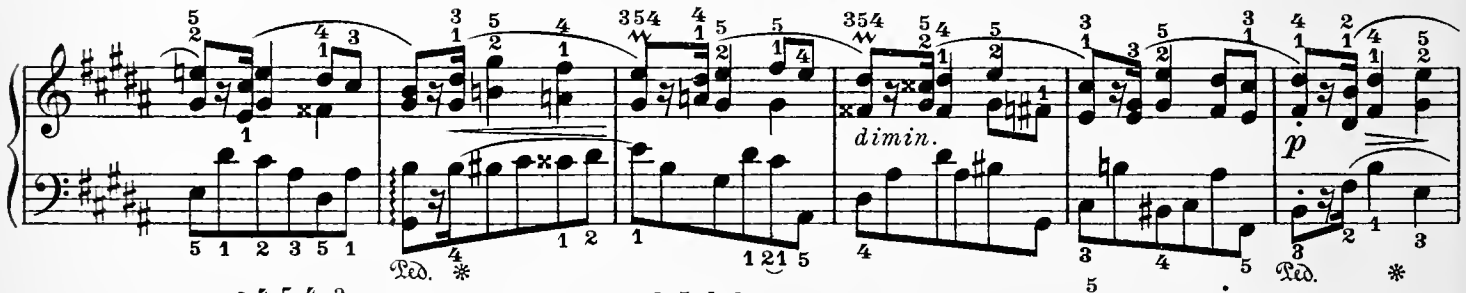

Poco più mosso.
p leggiero

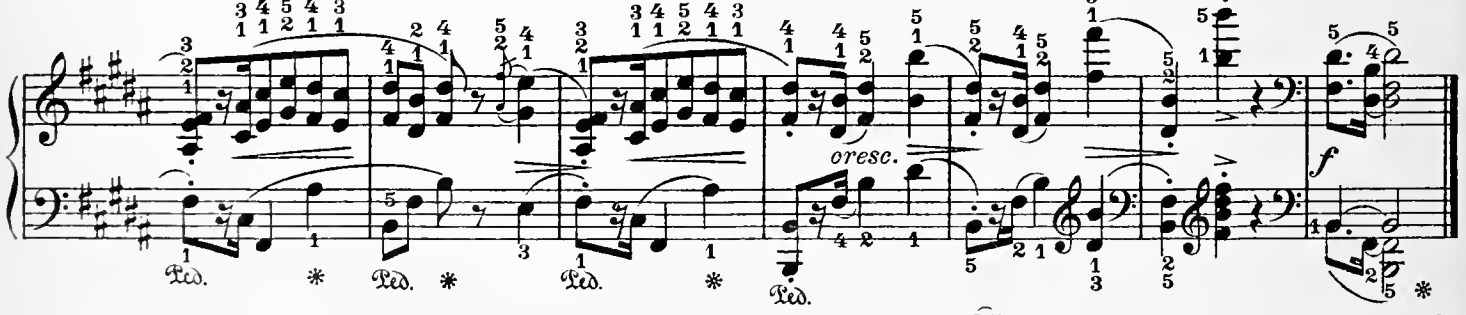

dimin.
e
rallentando
Tempo I.
dolciss.
cresc.



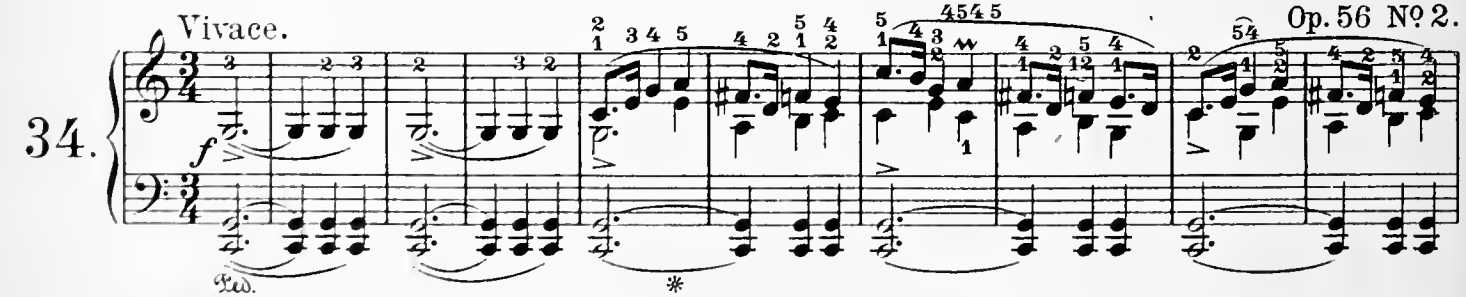


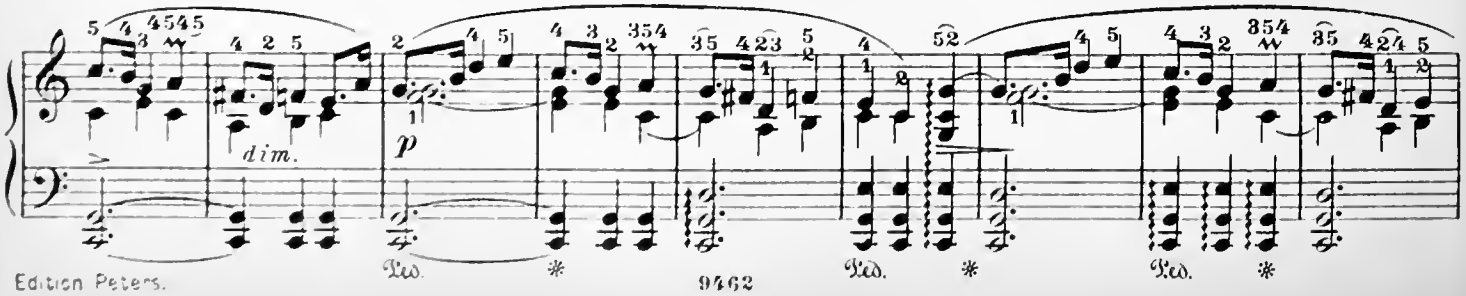


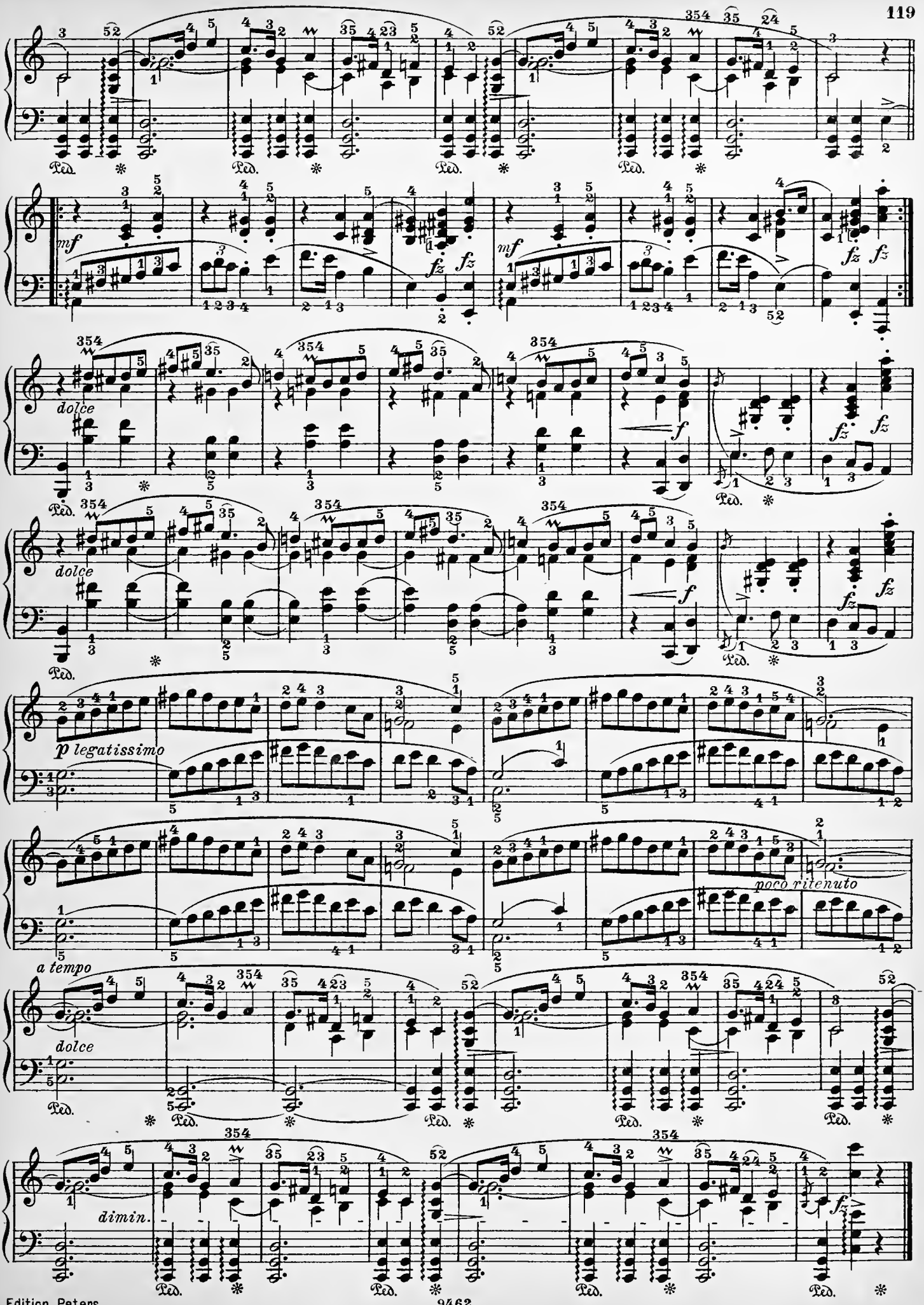


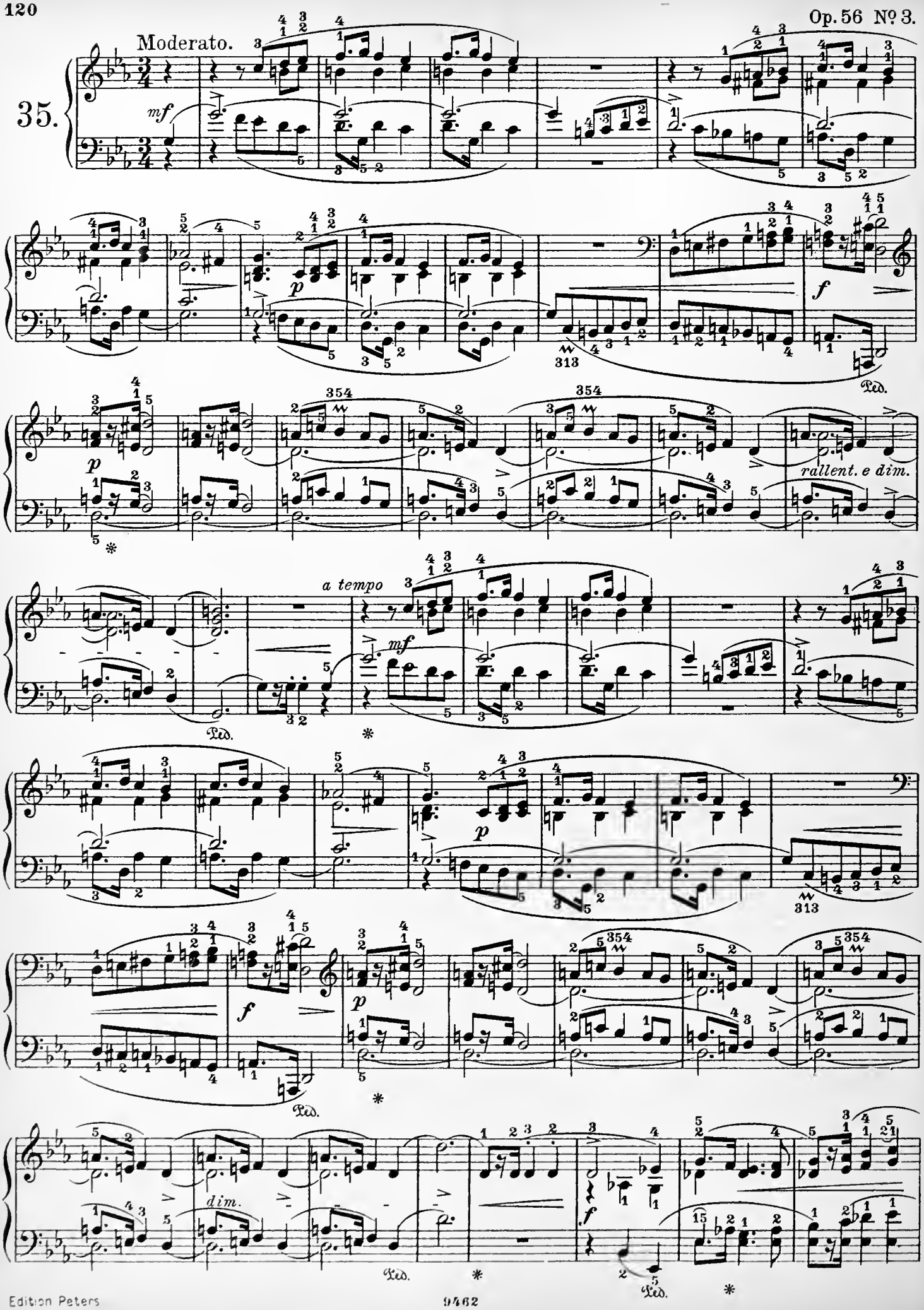


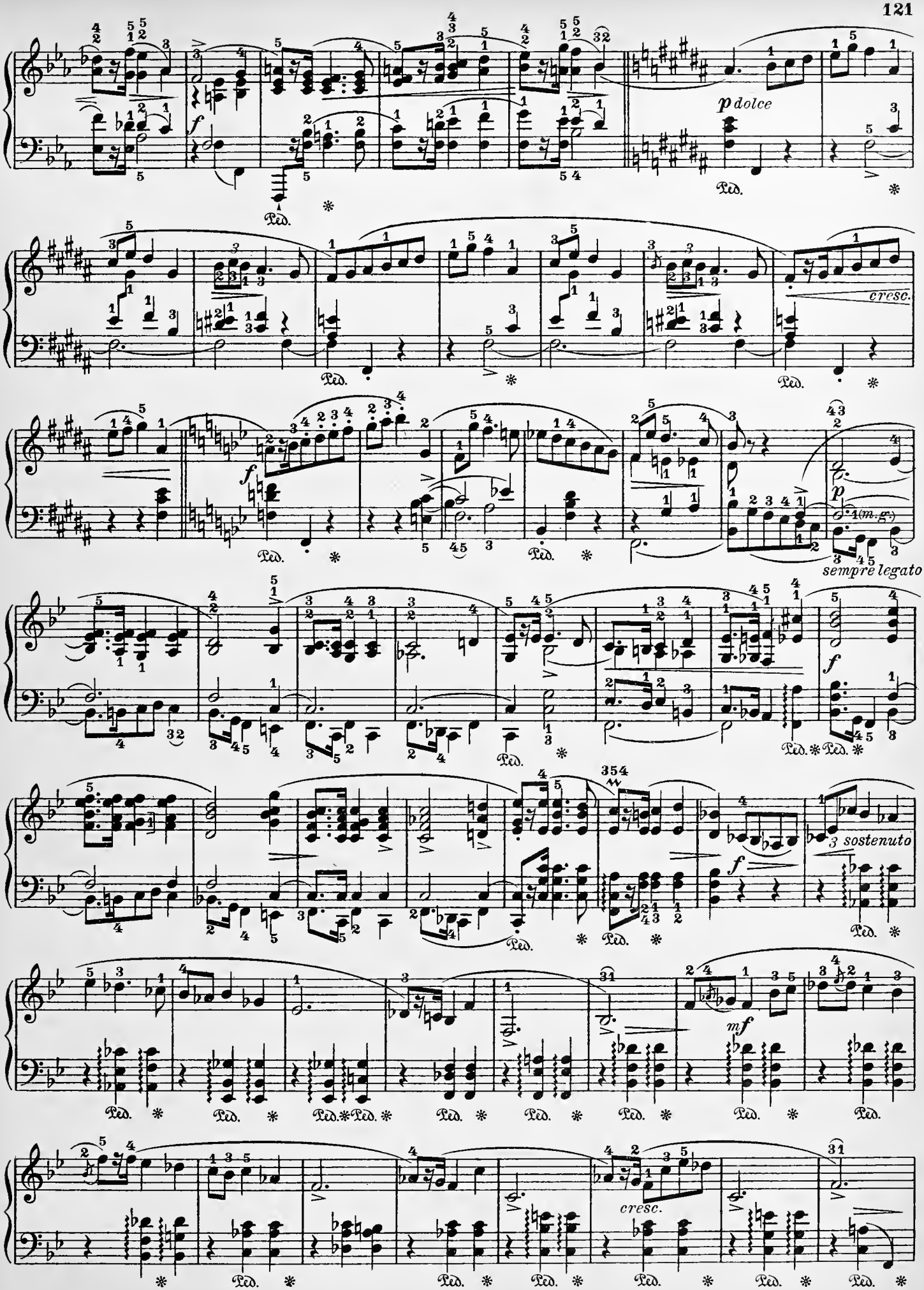
34. Vivace. Op. 56 Nº 2.

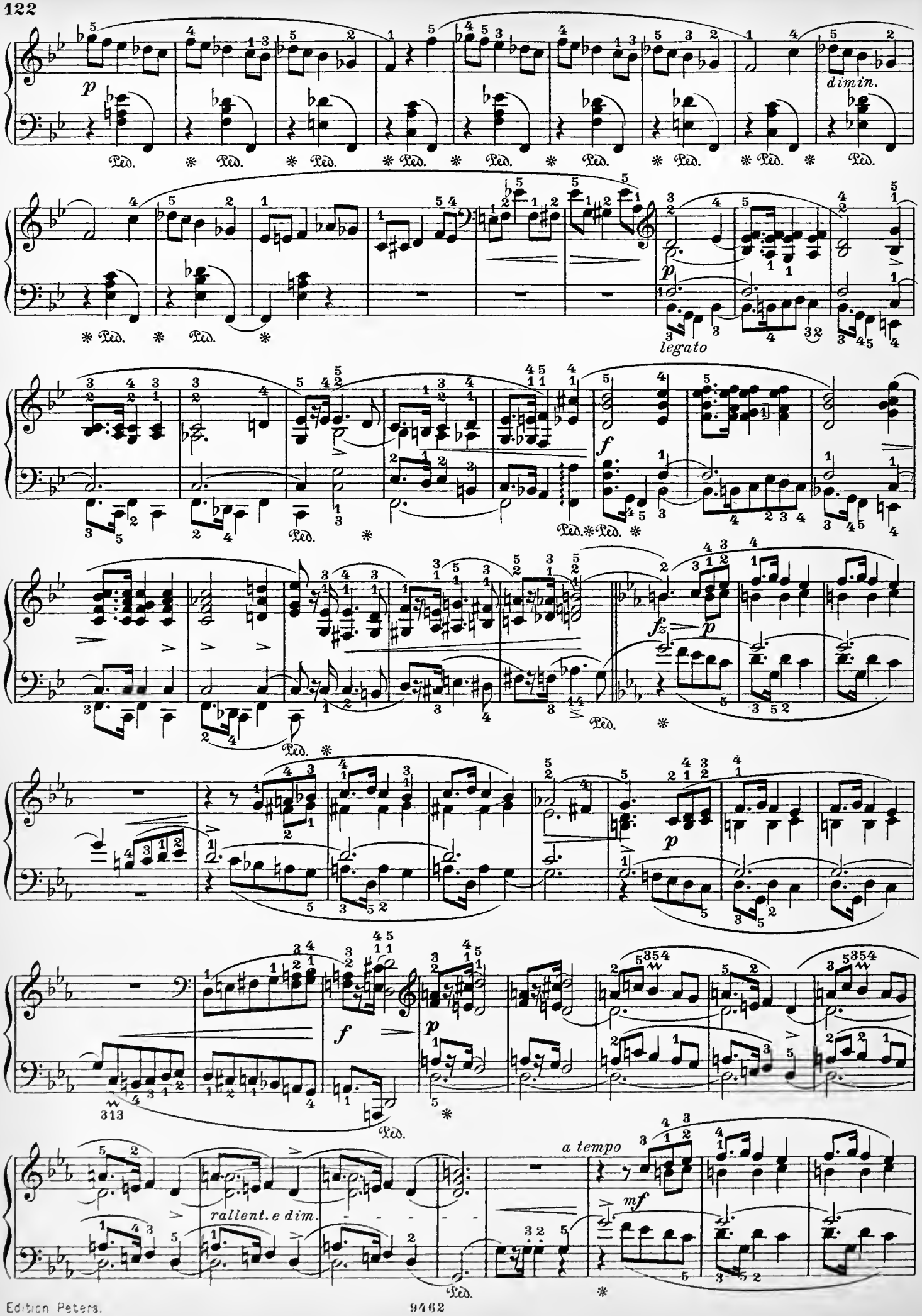


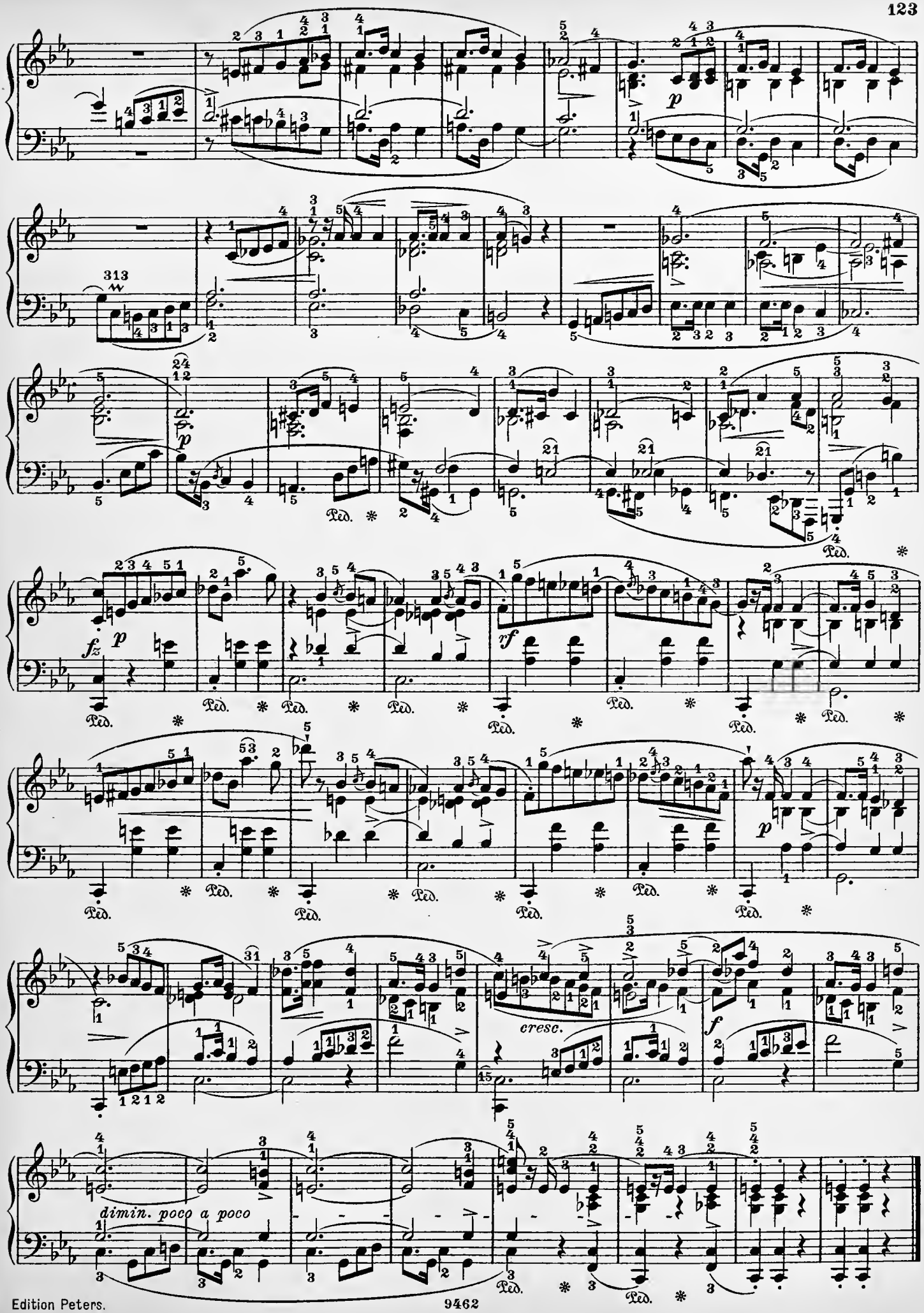



mf
fz
dolce
f
p legatissimo
poco ritenuto
a tempo
dimin.
Ped.


Moderato.
35.
mf
p
f
313
Ped.
rallent. e dim.
a tempo
dim.


p dolce
cresc.
f
p
sempre legato
f
3 sostenuto
f
mf
cresc.
Ped.

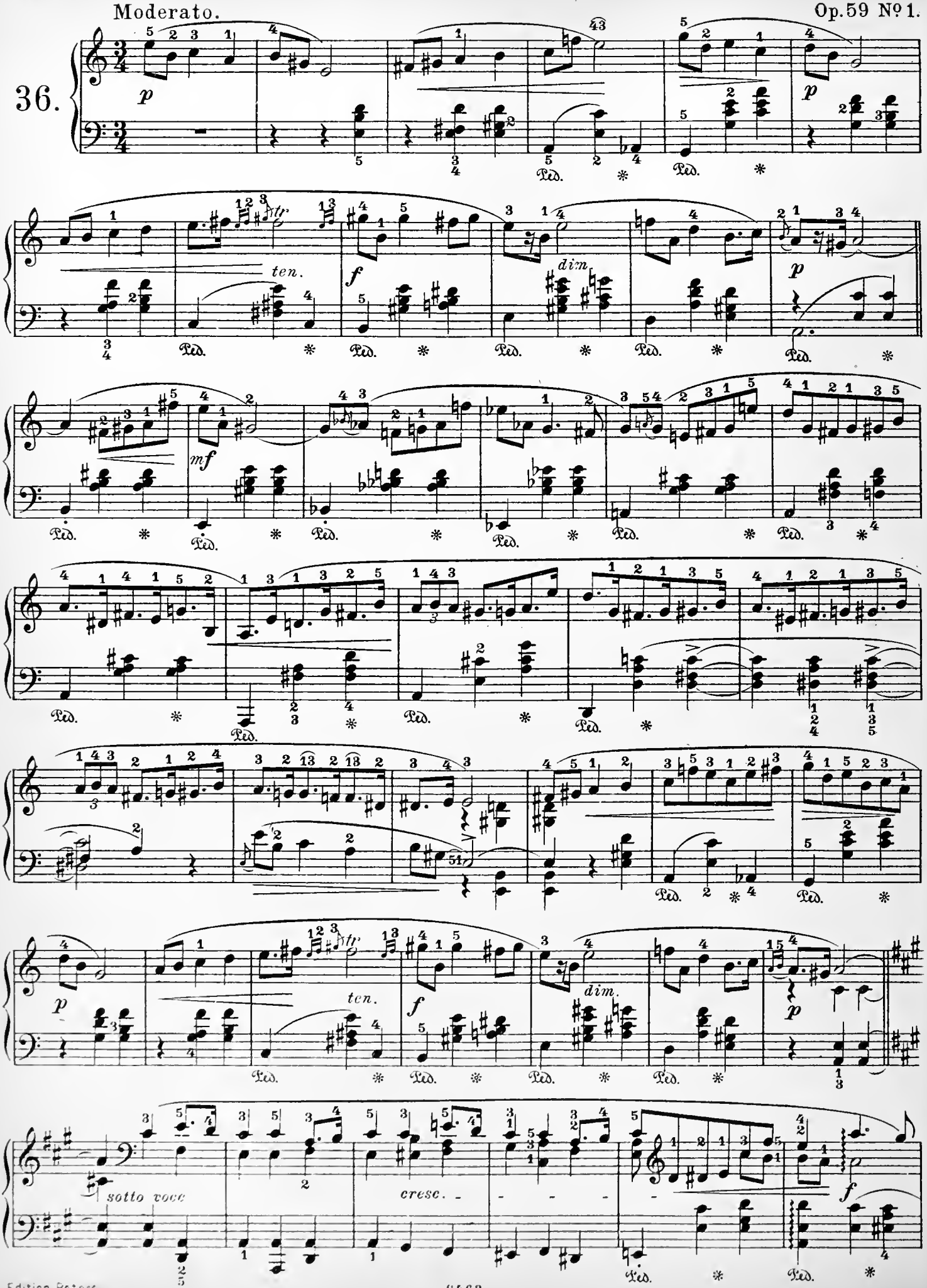

p
dimin.
Ped.
legato
f
fz
a tempo
mf
rallent. e dim.

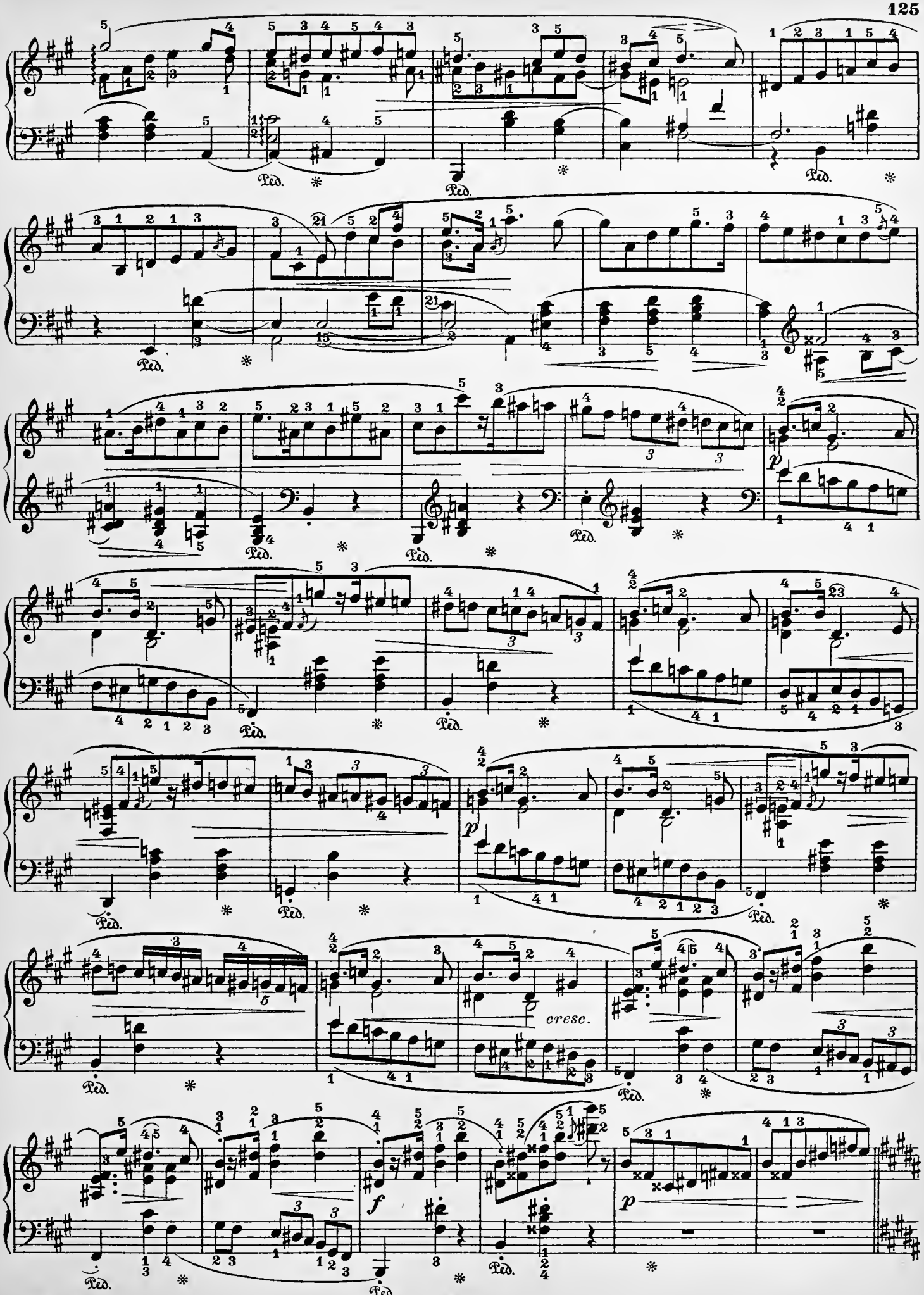

p
fz
rf
cresc.
f
dimin. poco a poco
Ped.

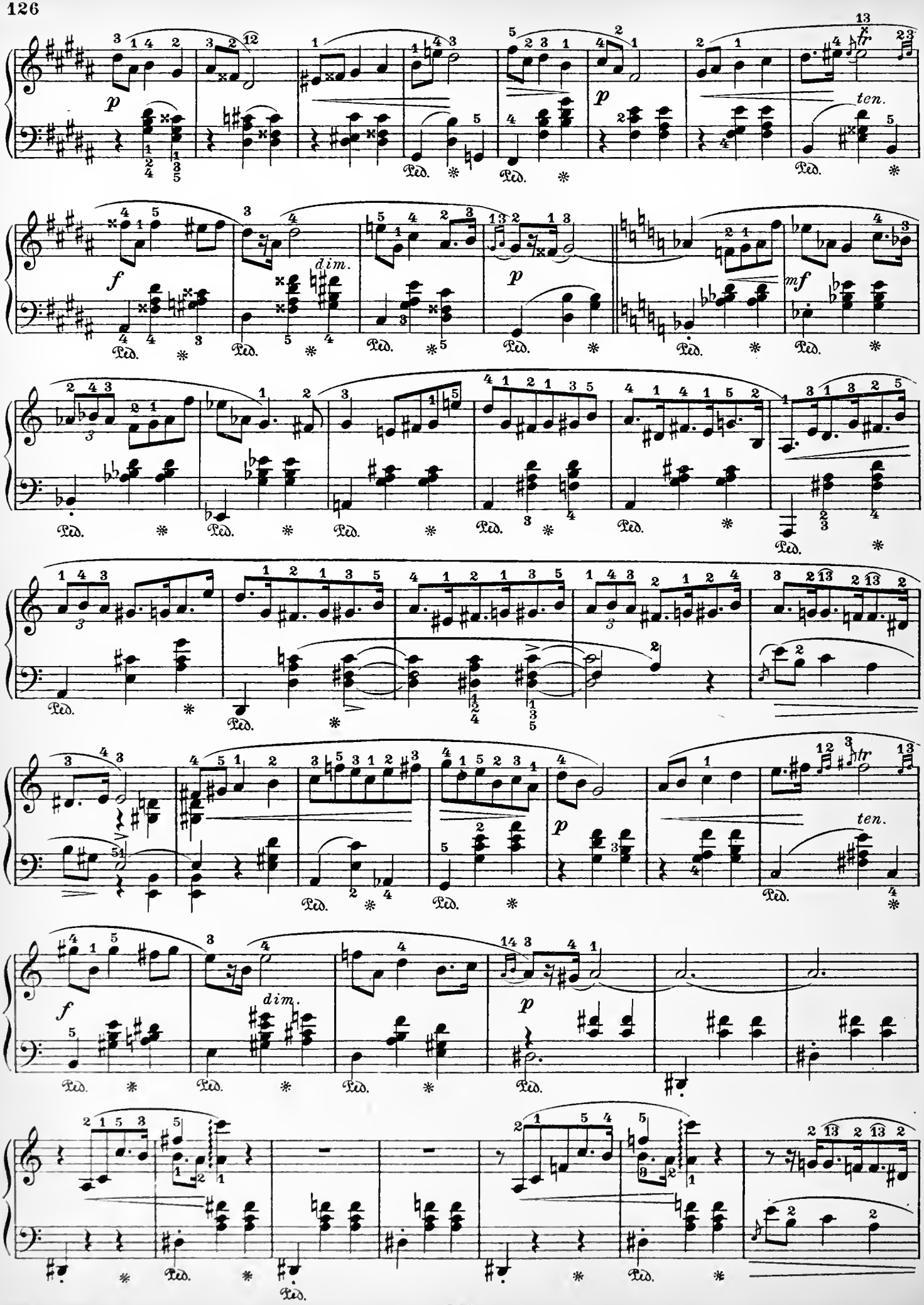
Moderato.

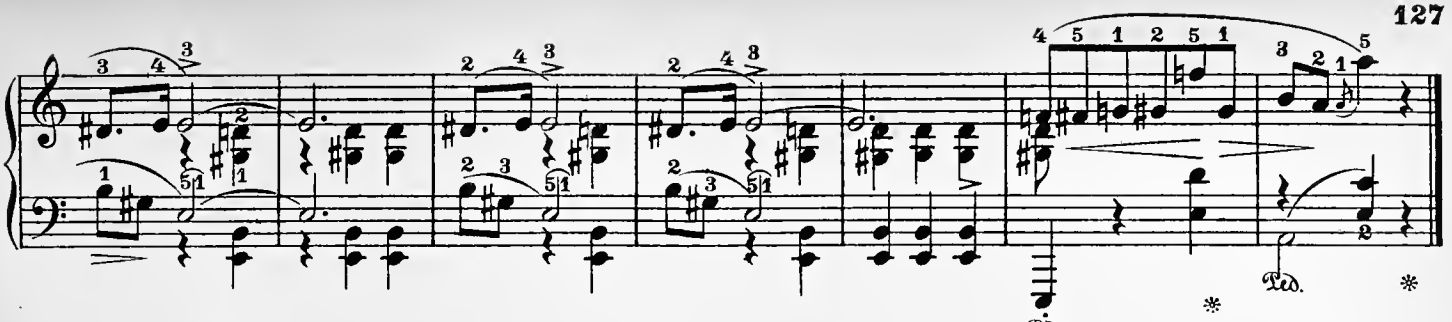
Op. 59 No 1.

36.



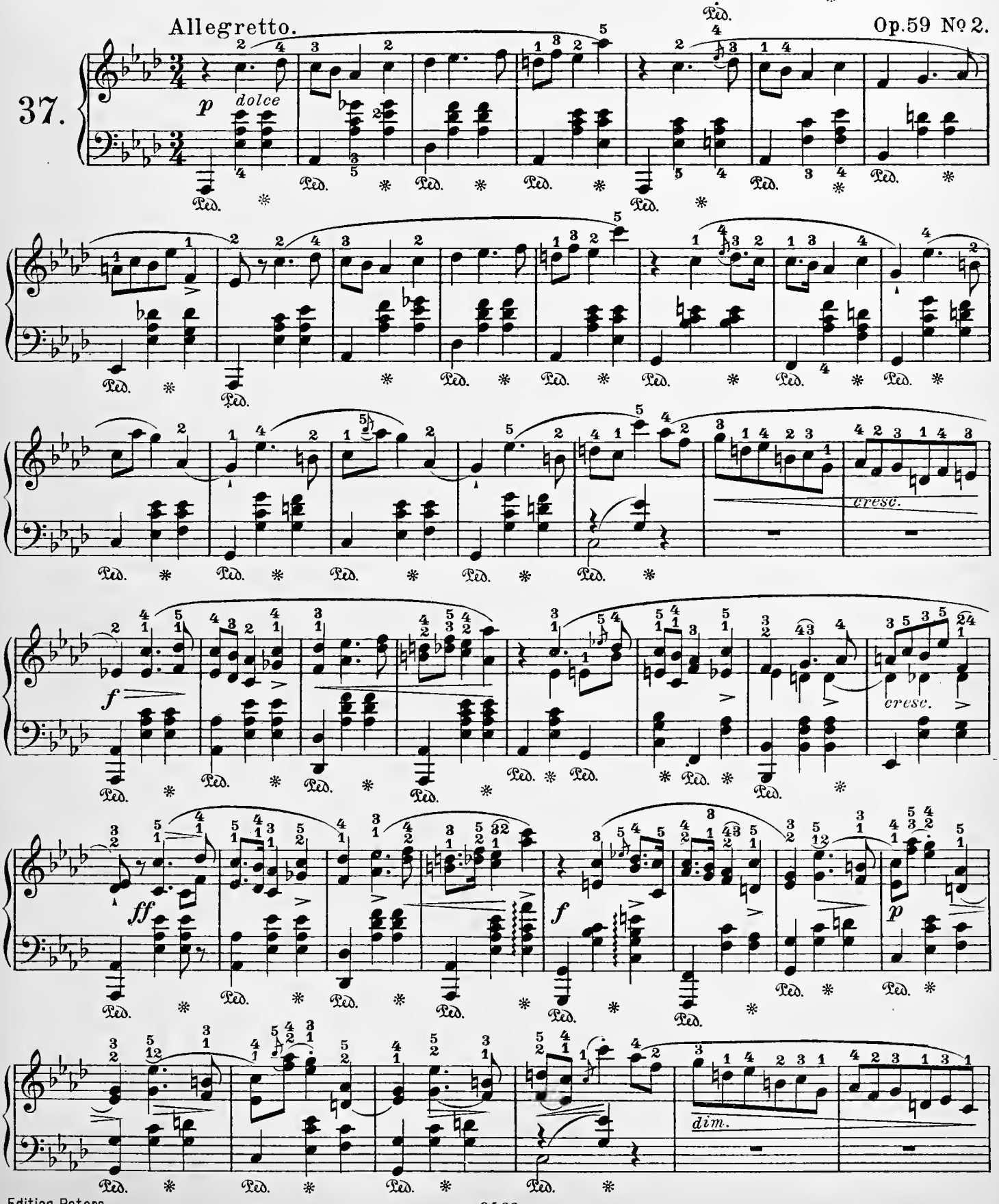

Ped.
cresc.
f
p

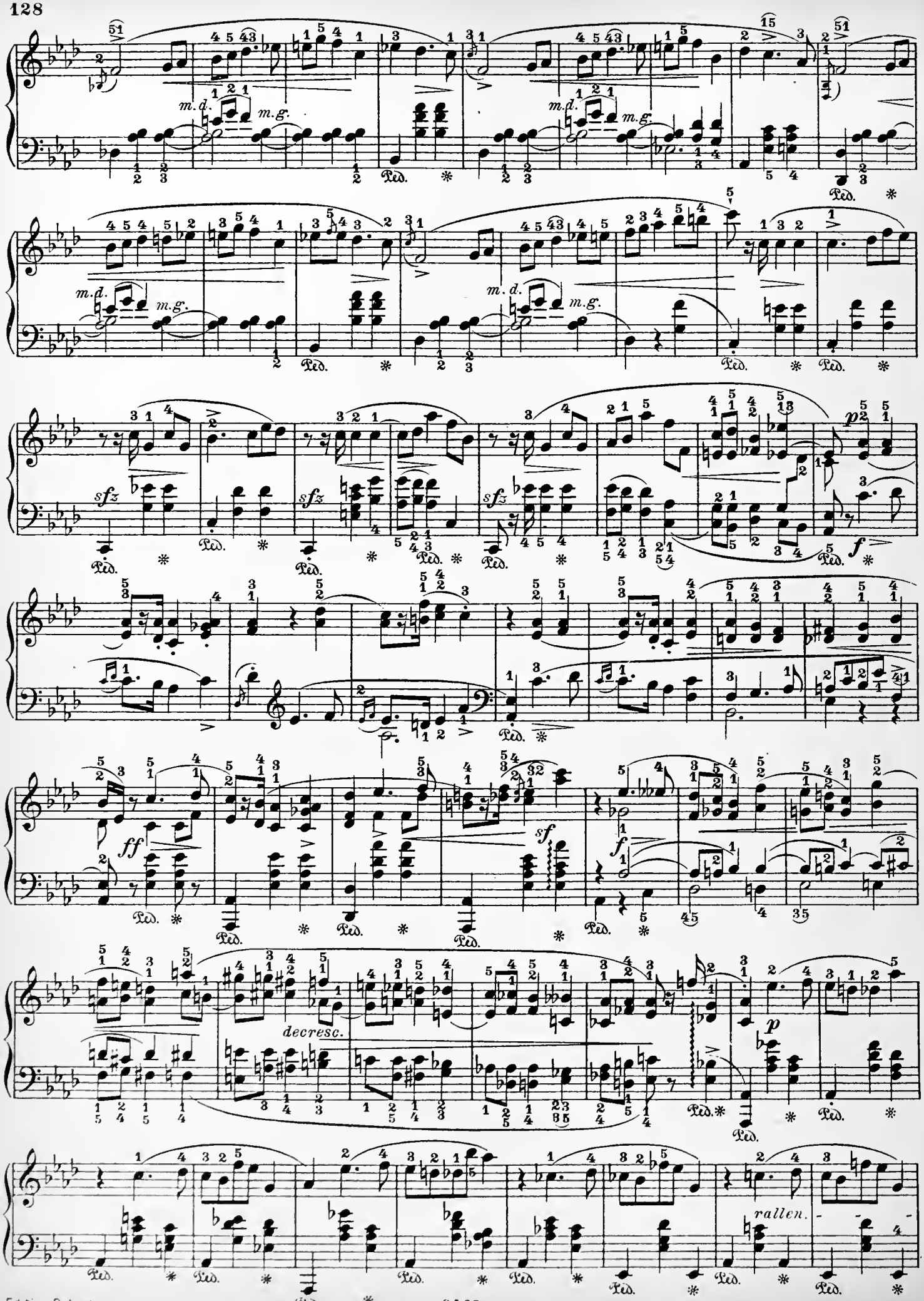

p
ten.
f
dim.
p
mf
p
ten.
f
dim.
p

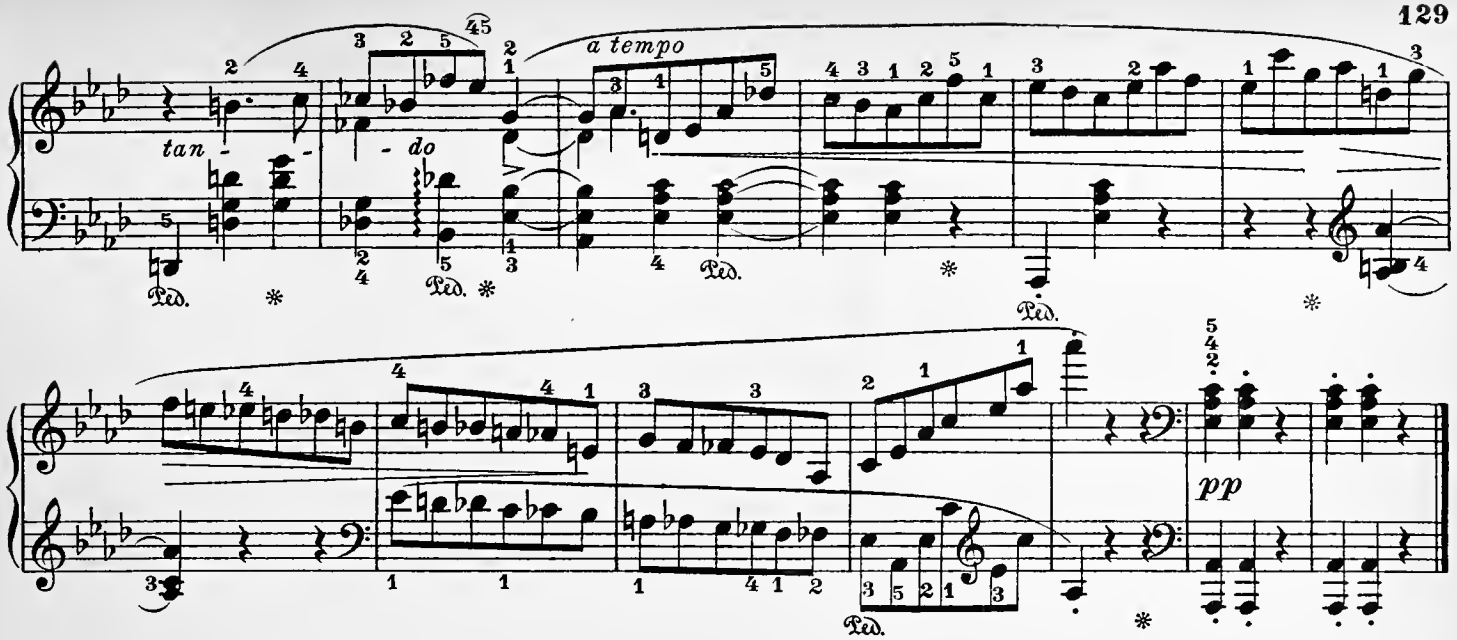


Allegretto. Op. 59 No 2.

37.

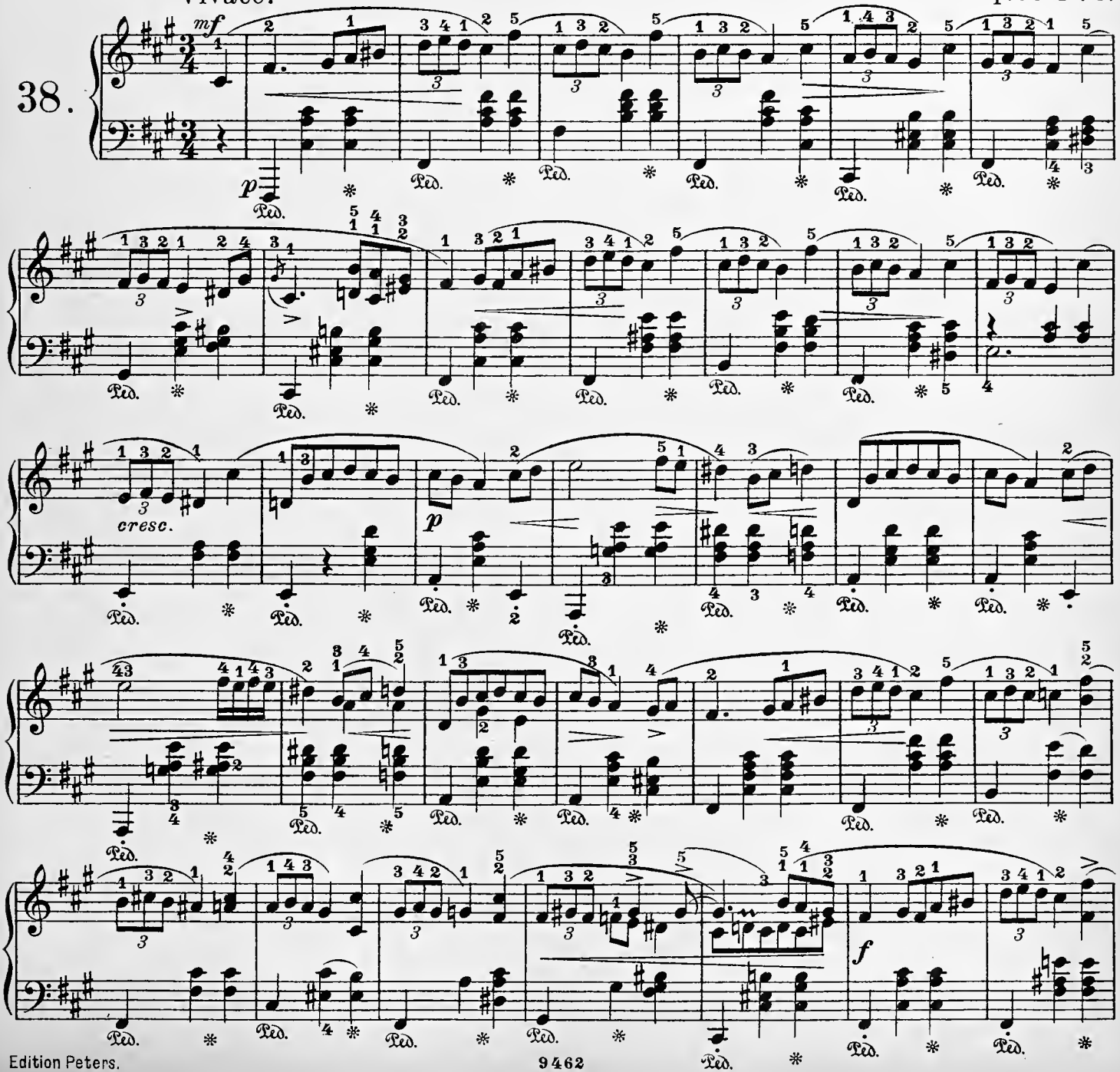


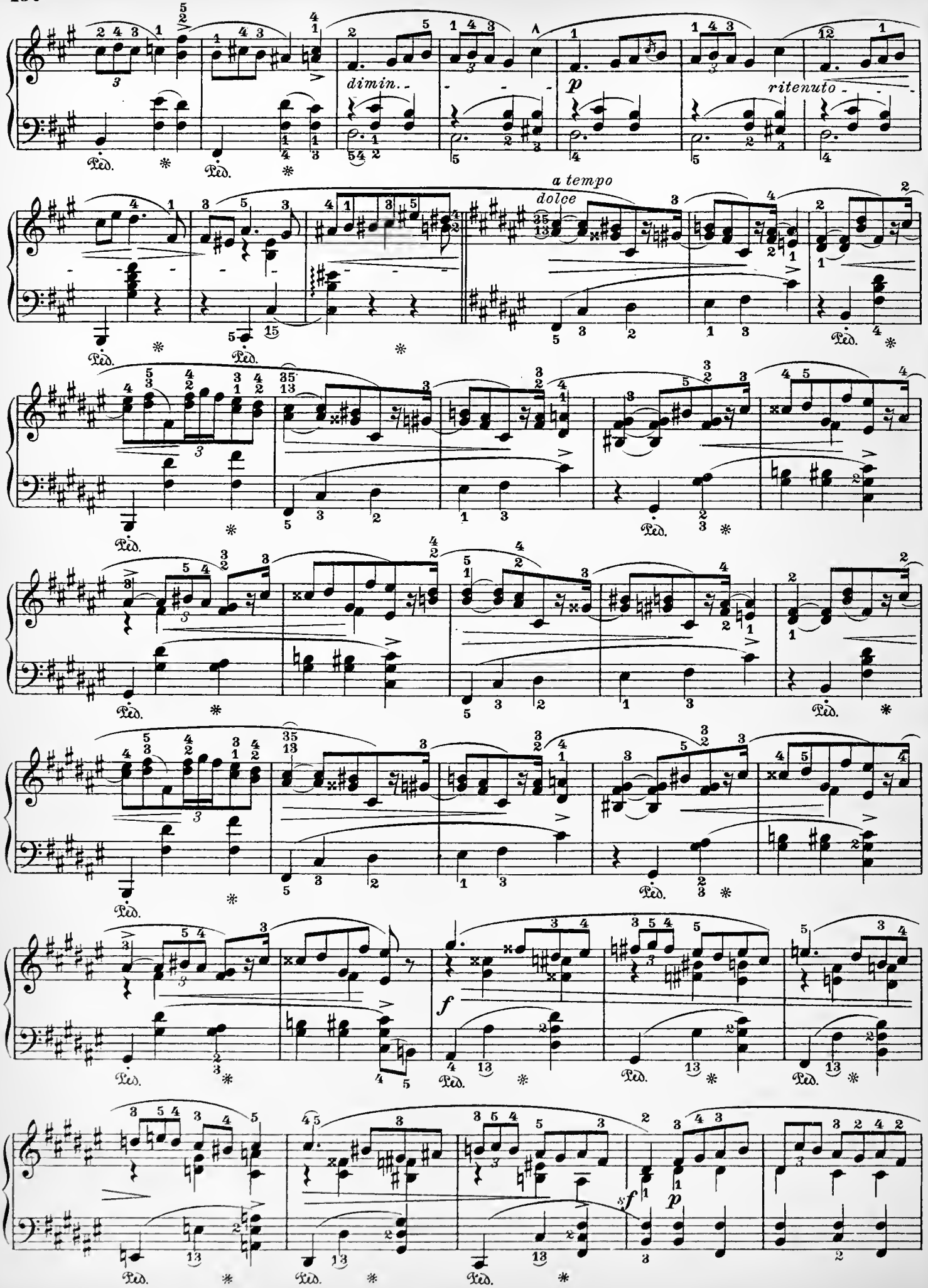

m.d.
m.g.
Ped.
sfz
f
ff
sf
p
decresc.
rallen.

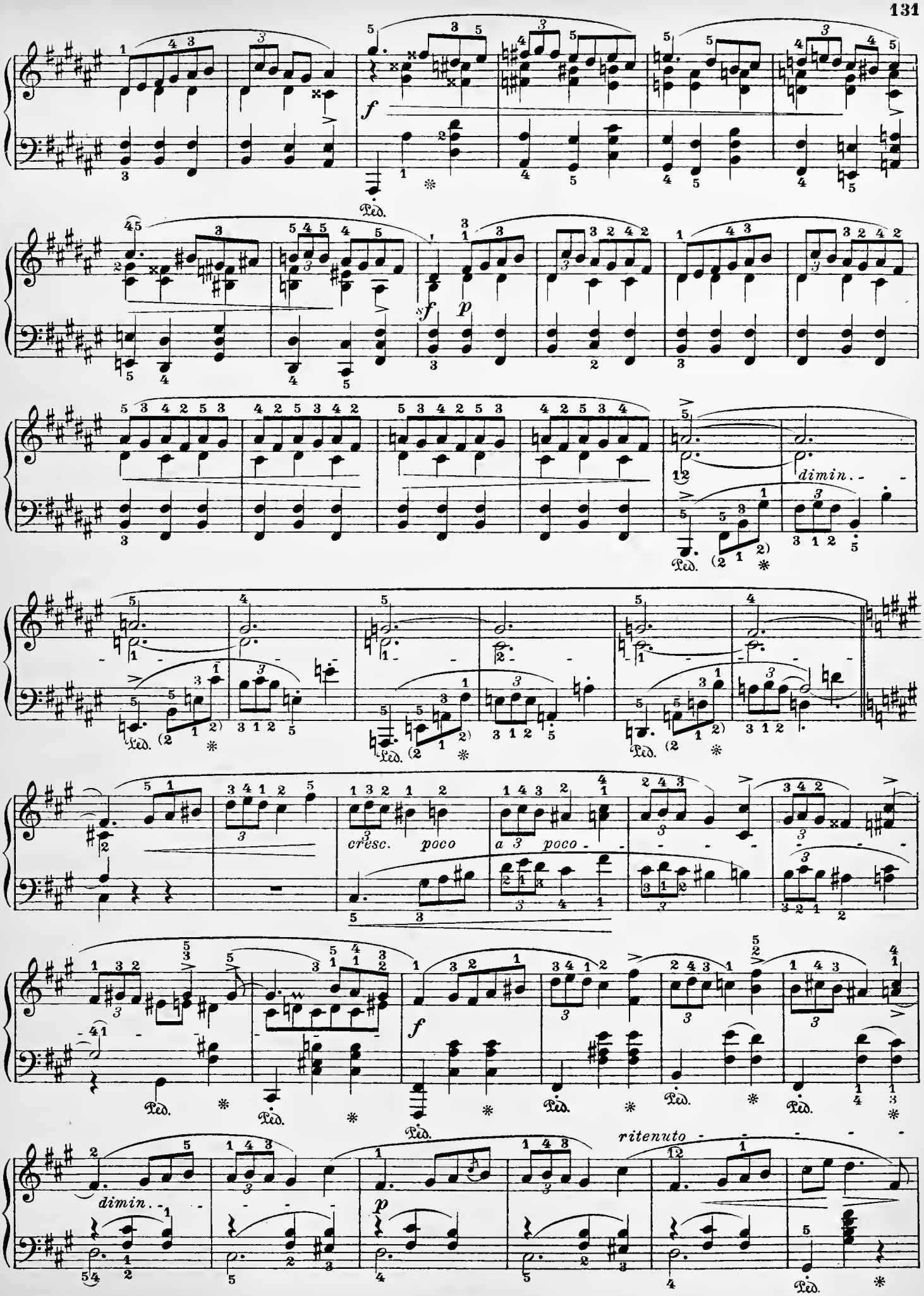


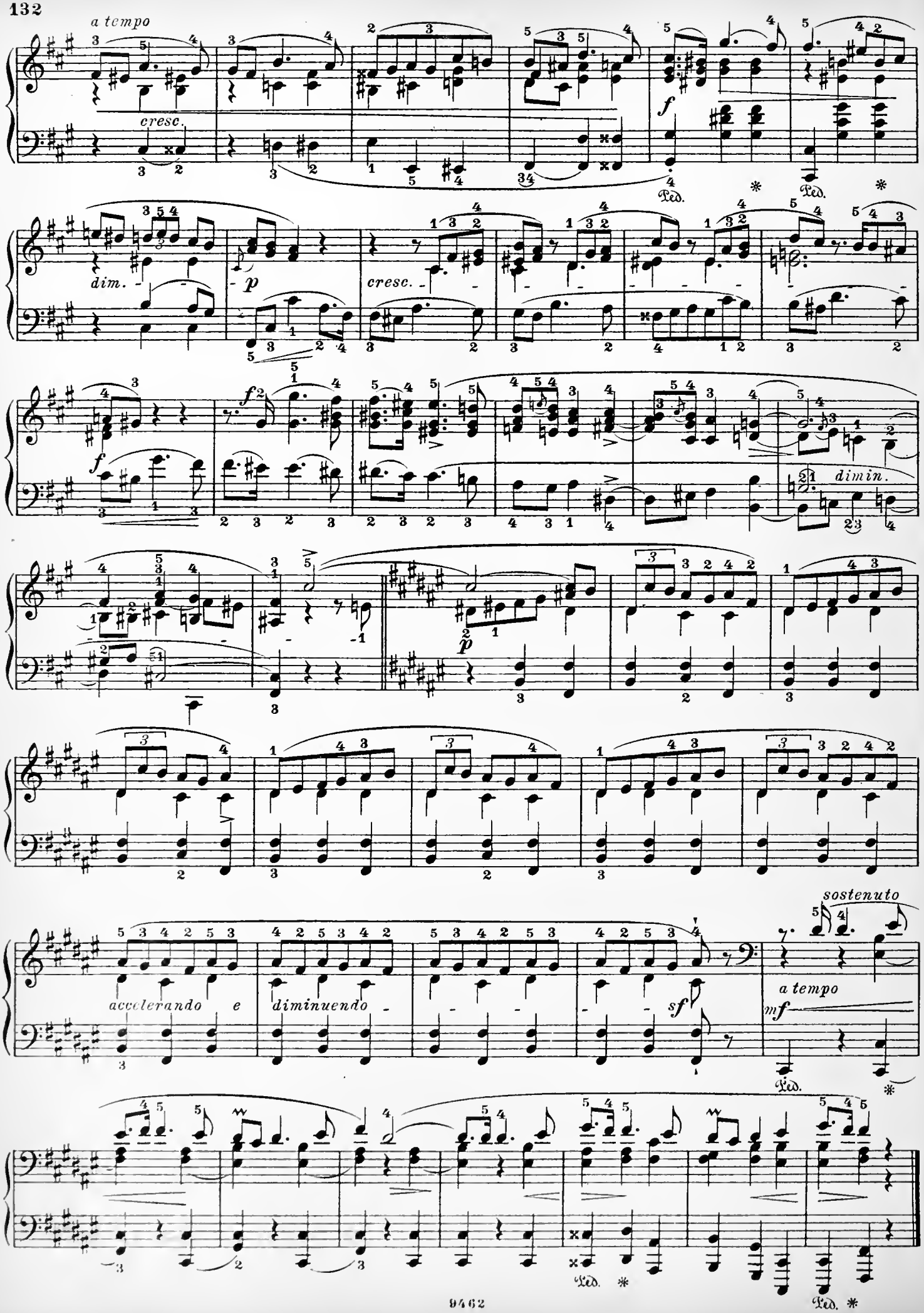
Vivace. Op. 59 No 3.

38.

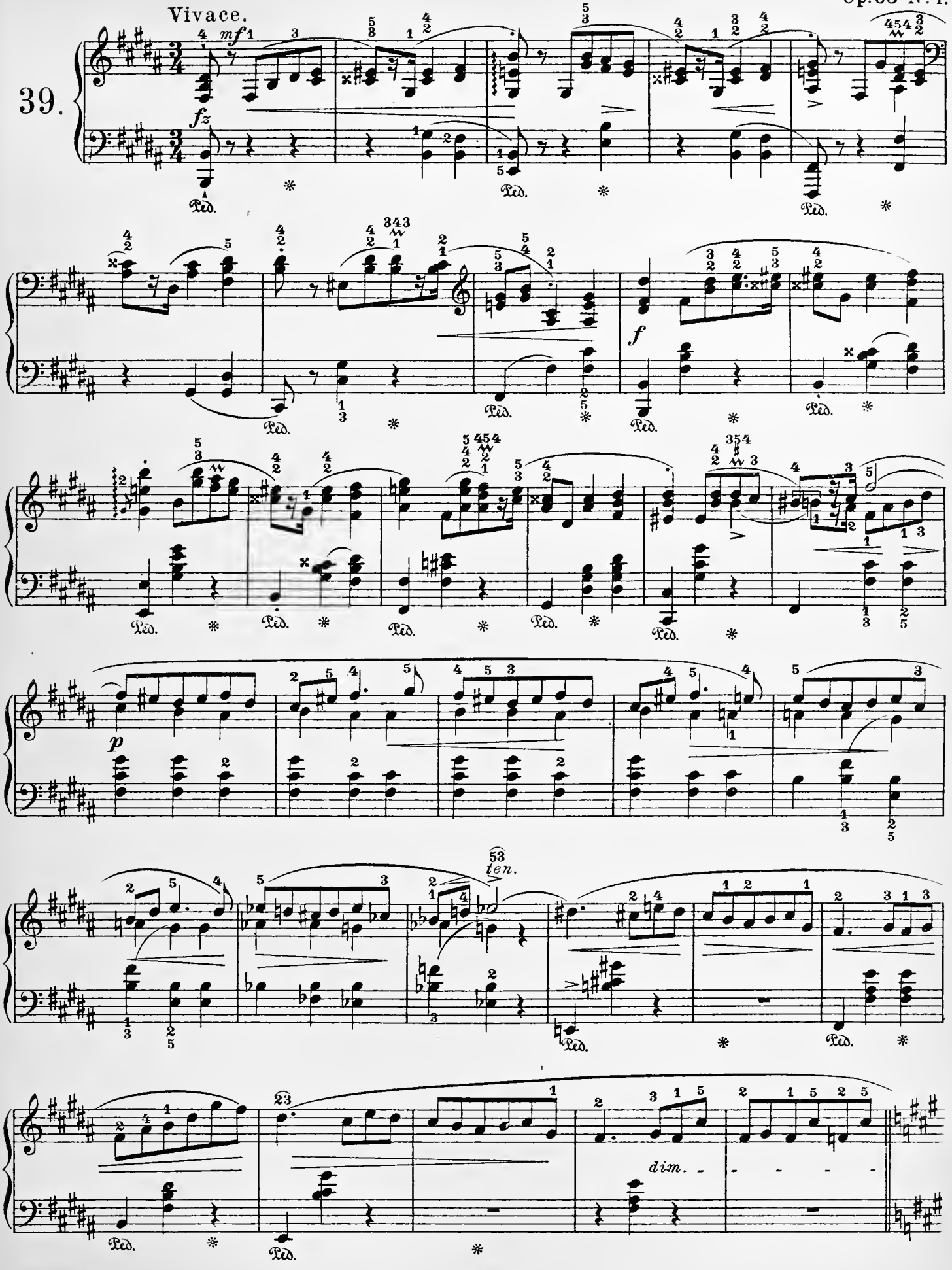


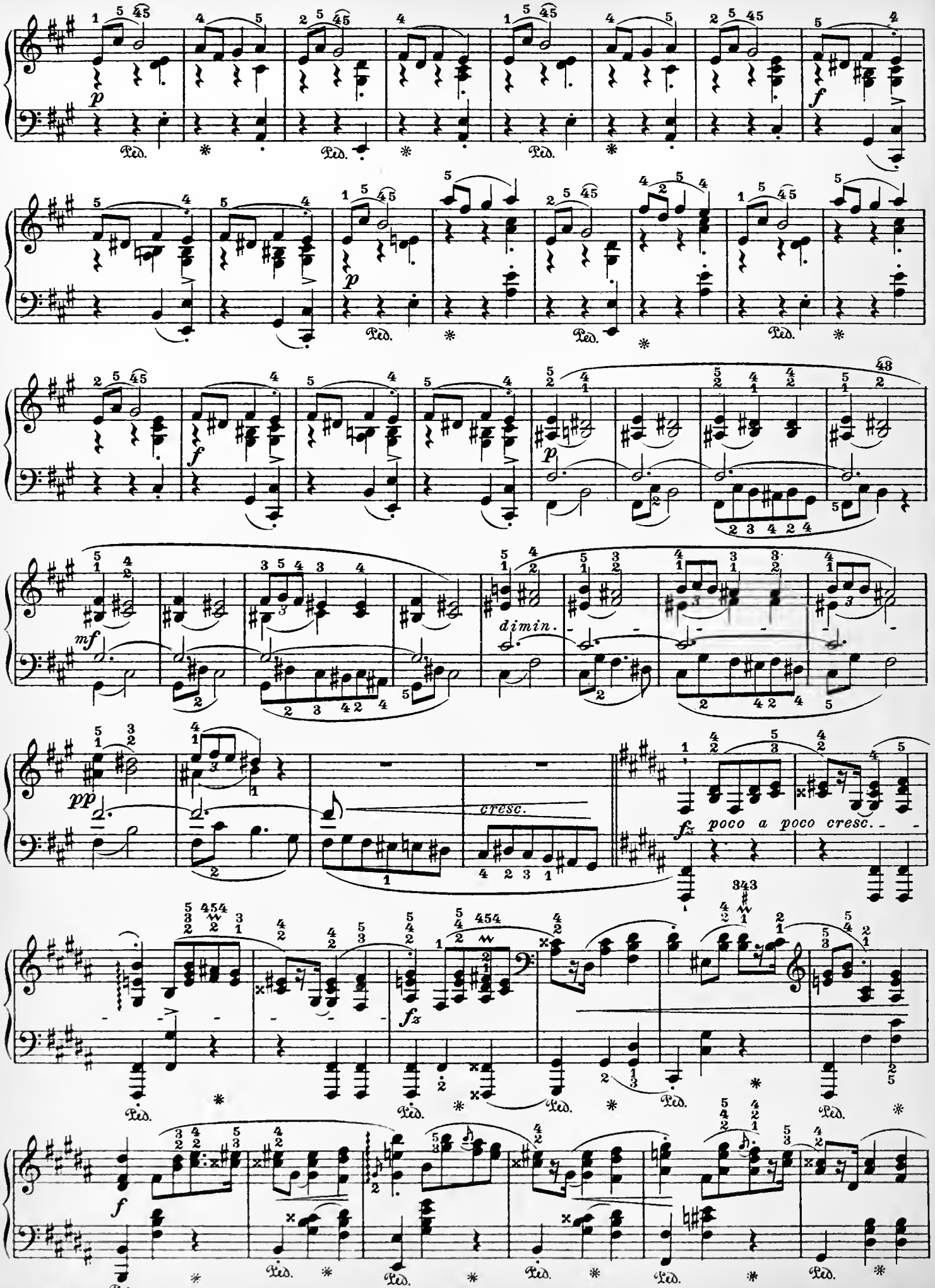

dimin.
p
ritenuto
a tempo
dolce
f
sf
p


f
Ped.
sf
p
dimin.
cresc.
poco
a 3
poco
f
dimin.
p
ritenuto


a tempo
cresc.
f
Ped.
dim.
p
cresc.
f
dimin.
p
accelerando e diminuendo
sf
sostenuto
a tempo
mf

Op. 63 No 1.




p
Ped.
f
mf
dimin.
pp
cresc.
fz
poco a poco cresc.

dimin.

pp

8

f

Op. 63 № 2.

Lento.

40.

p

poco rit.

a tempo

cresc.

f

Allegretto.

Op. 63 № 3.

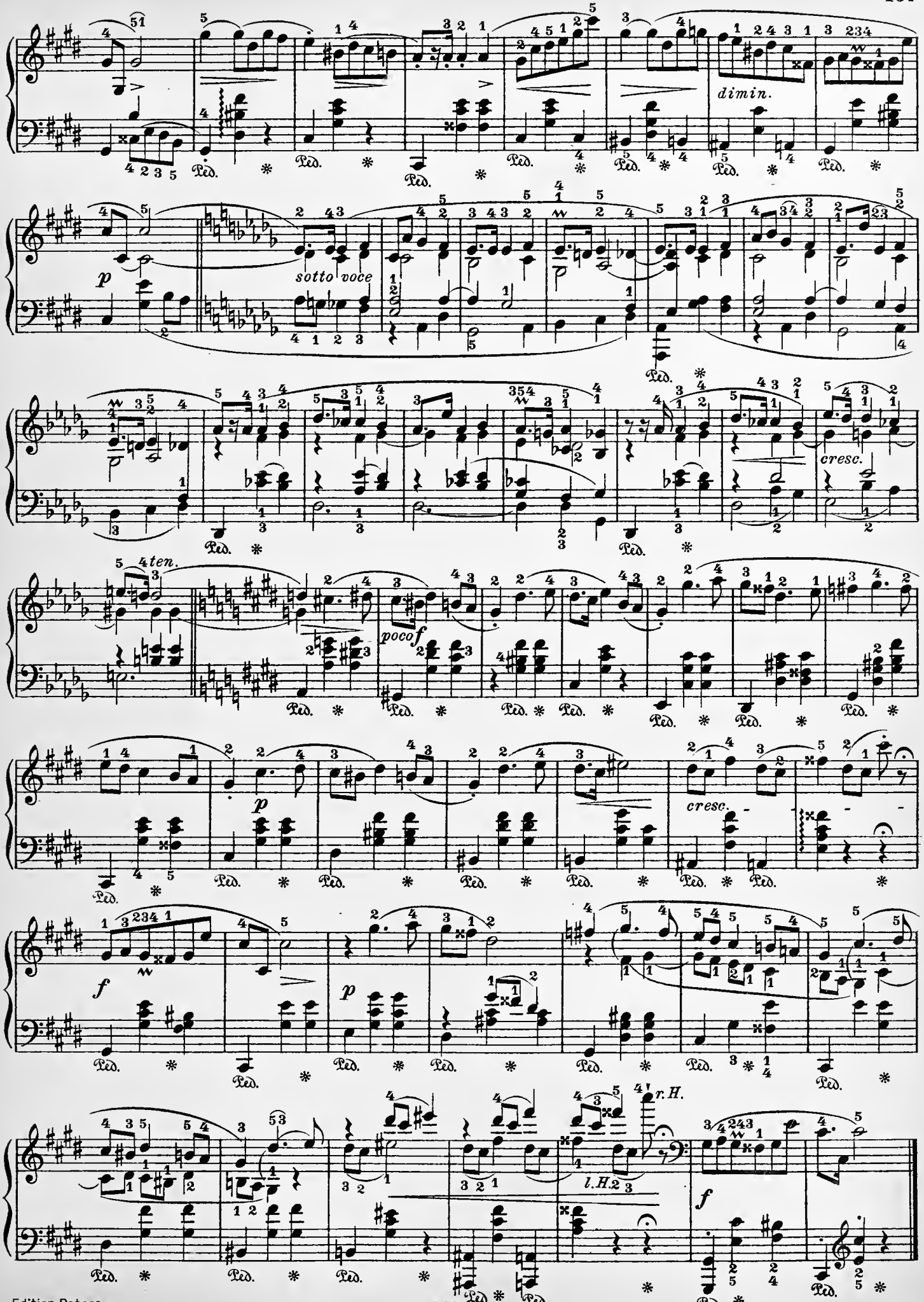
41.

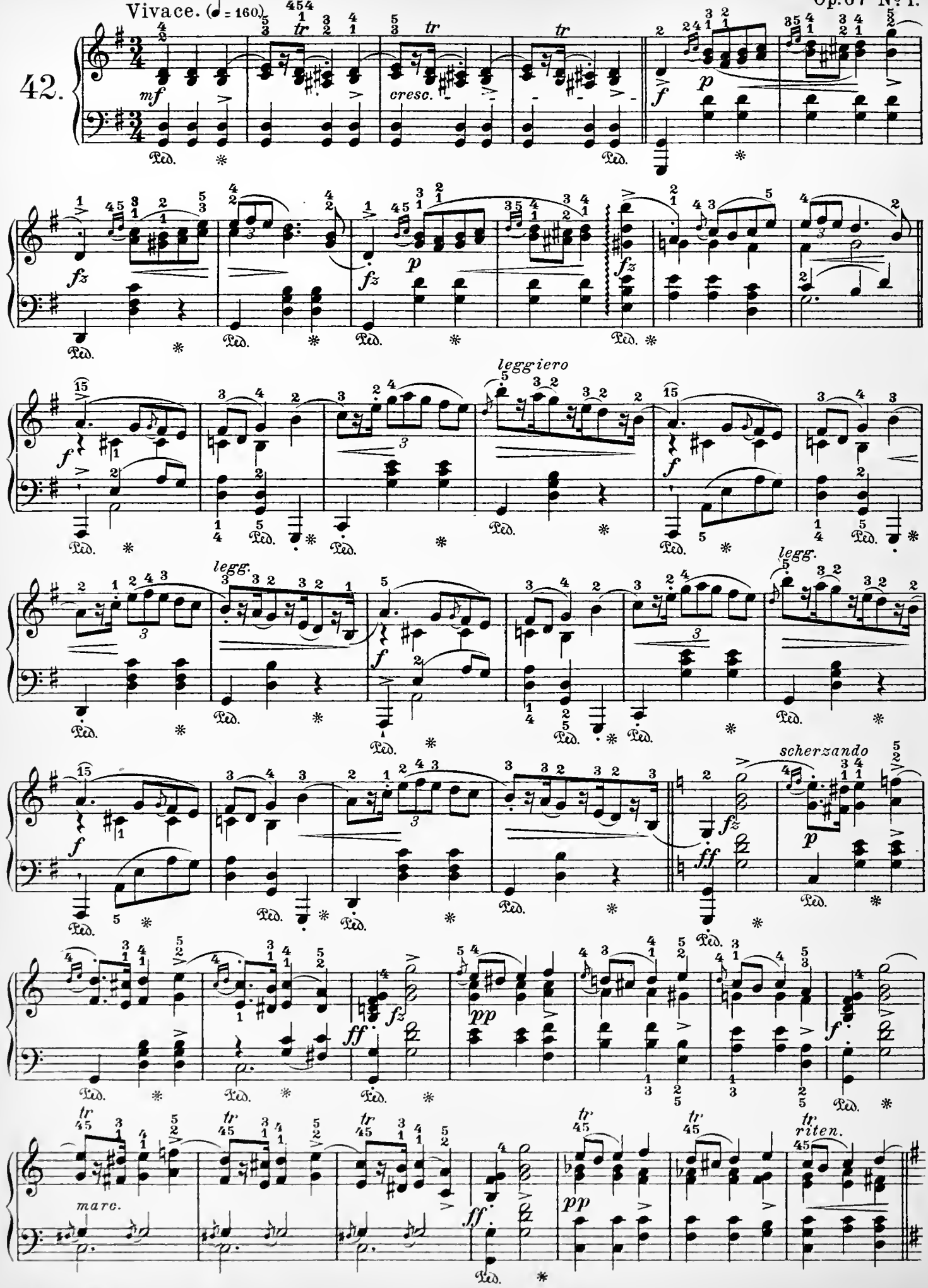
p

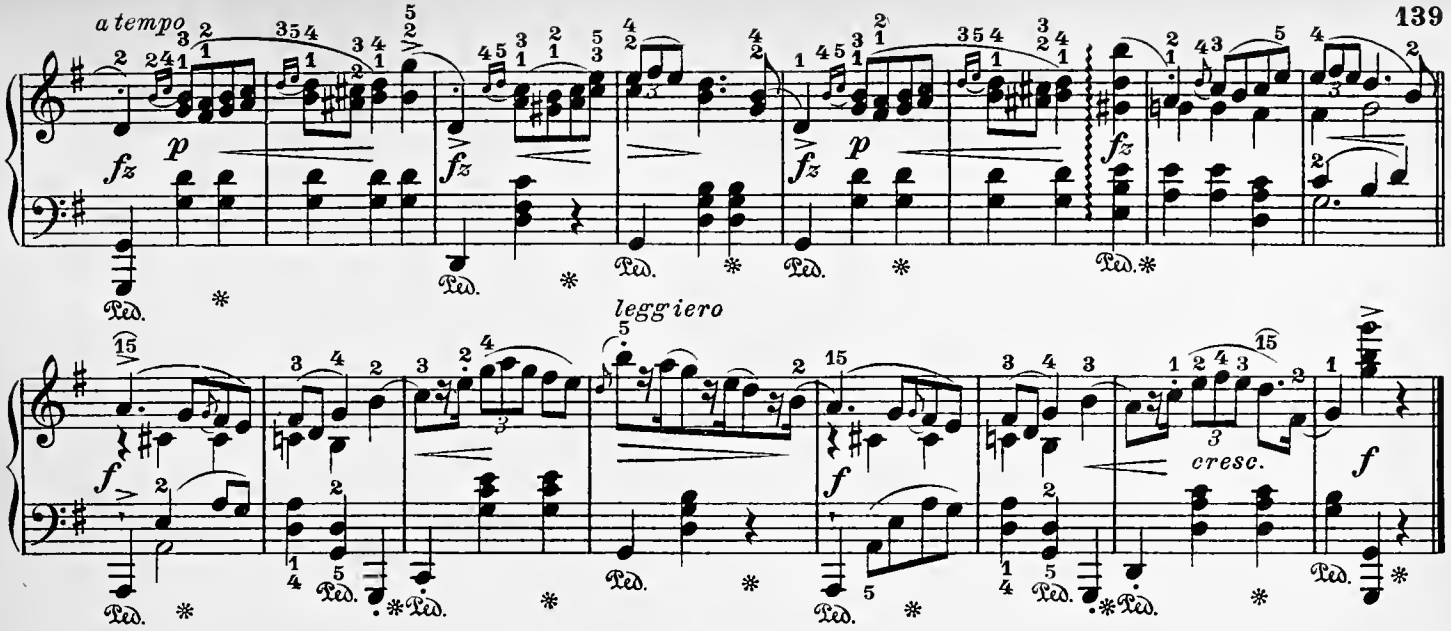
mf

cresc.

f


dimin.
p
sotto voce
cresc.
ten.
poco f
p
cresc.
f
p
r.H.
l.H.
f

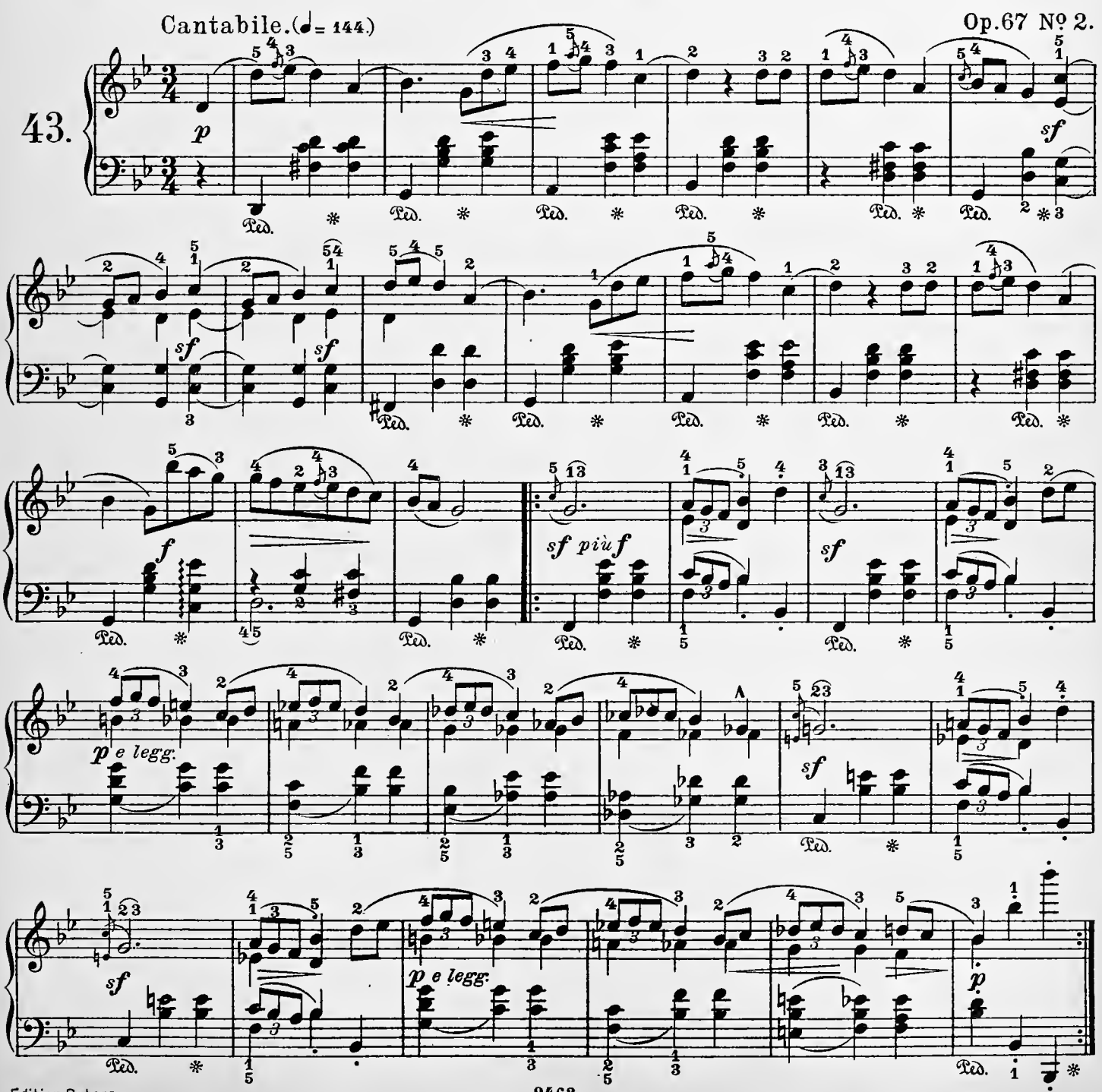

Vivace. (♩ = 160.)
42.
mf
cresc.
tr
f
p
fz
leggiero
legg.
scherzando
ff
pp
marc.
riten.
Ped.

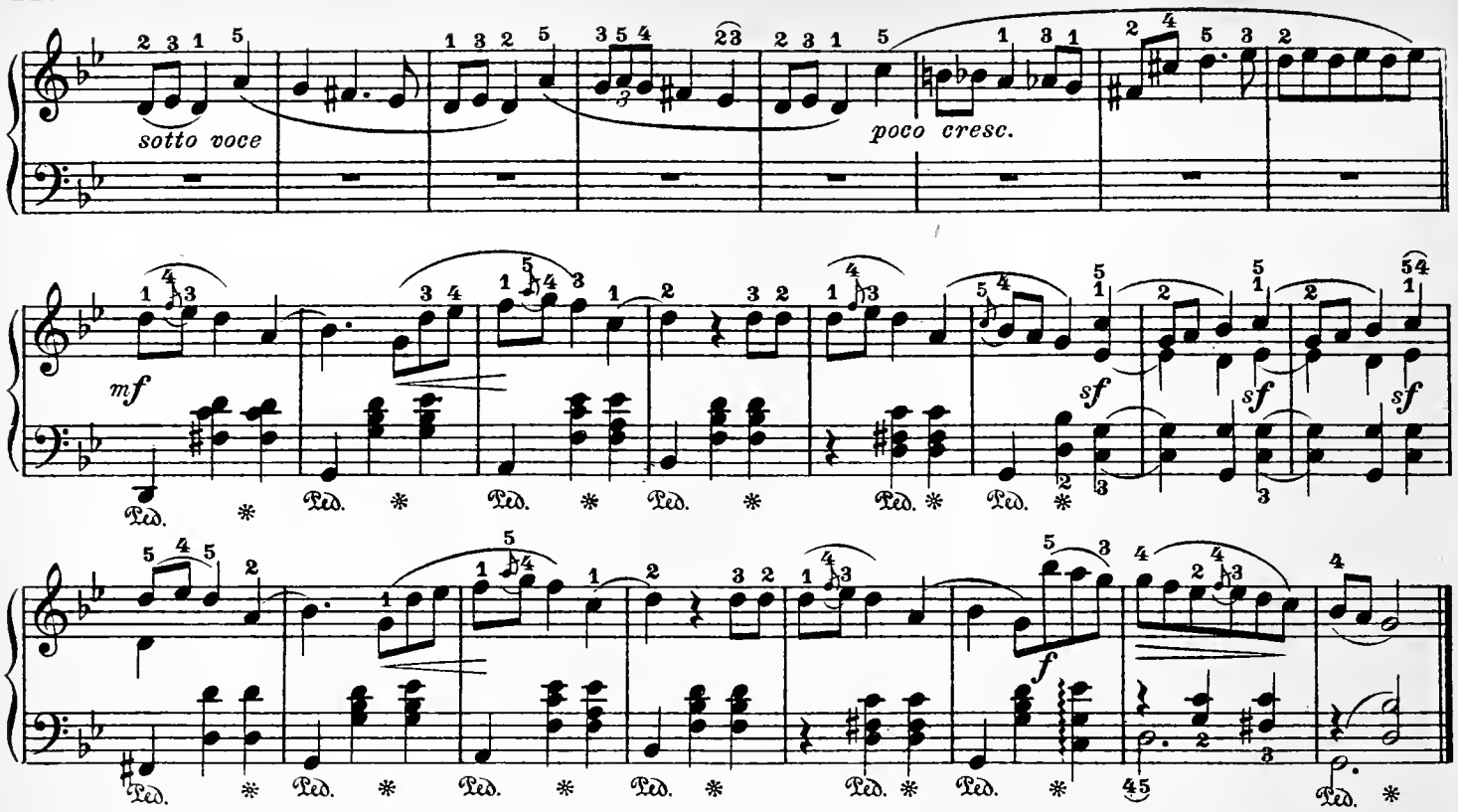


Cantabile. (♩= 144.)

Op. 67 No 2.

43.

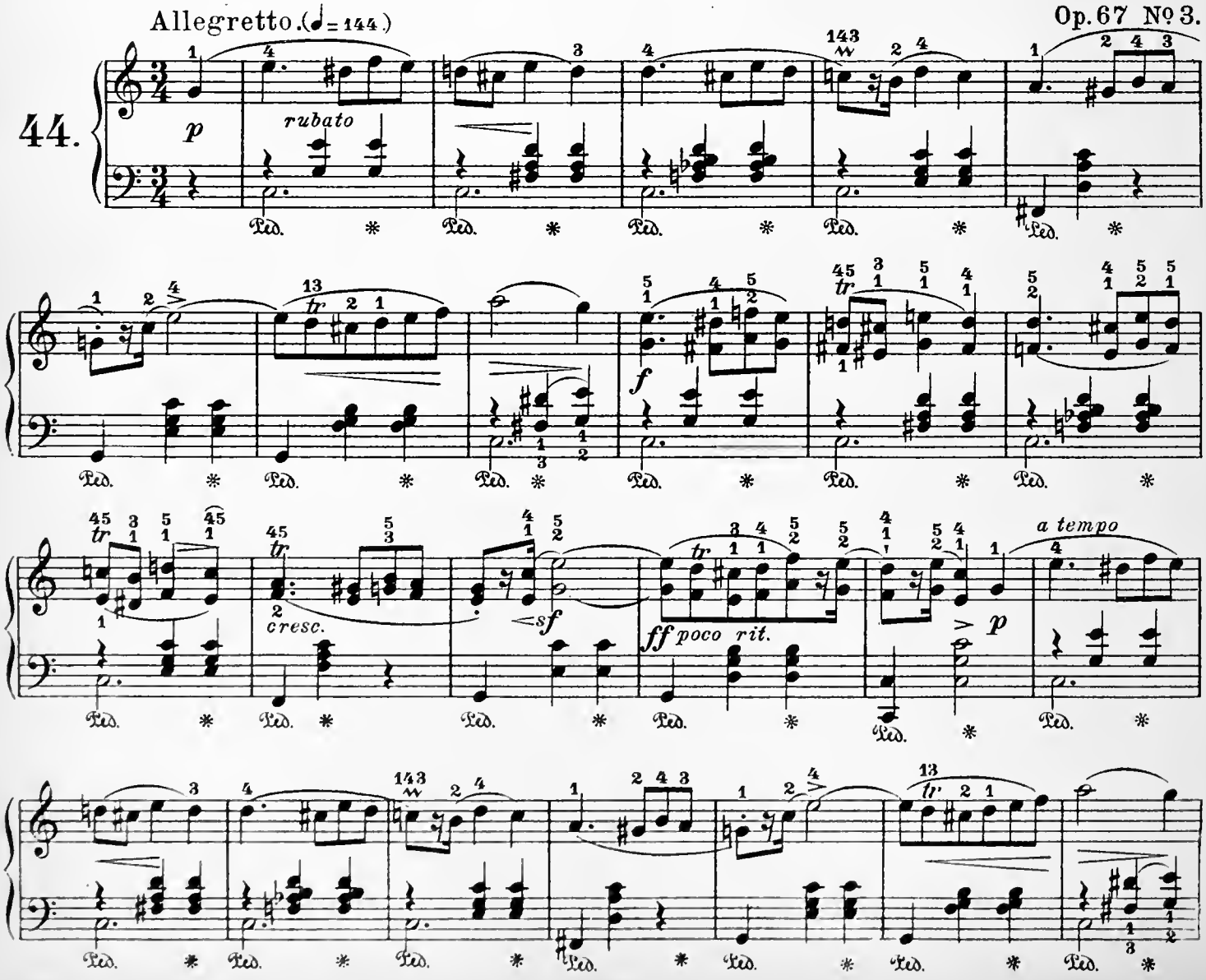


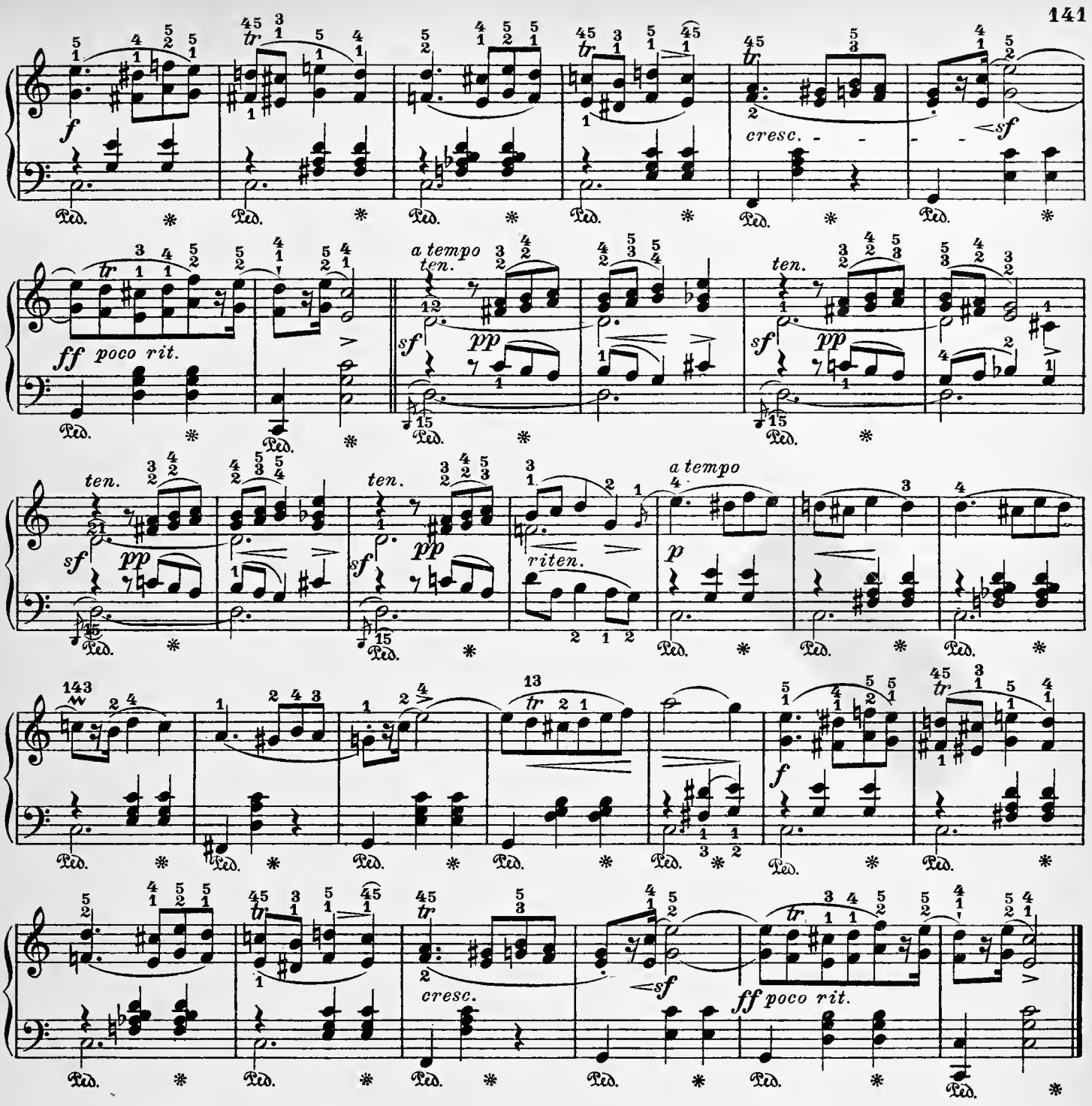


Allegretto. (♩ = 144.)

Op. 67 No. 3.

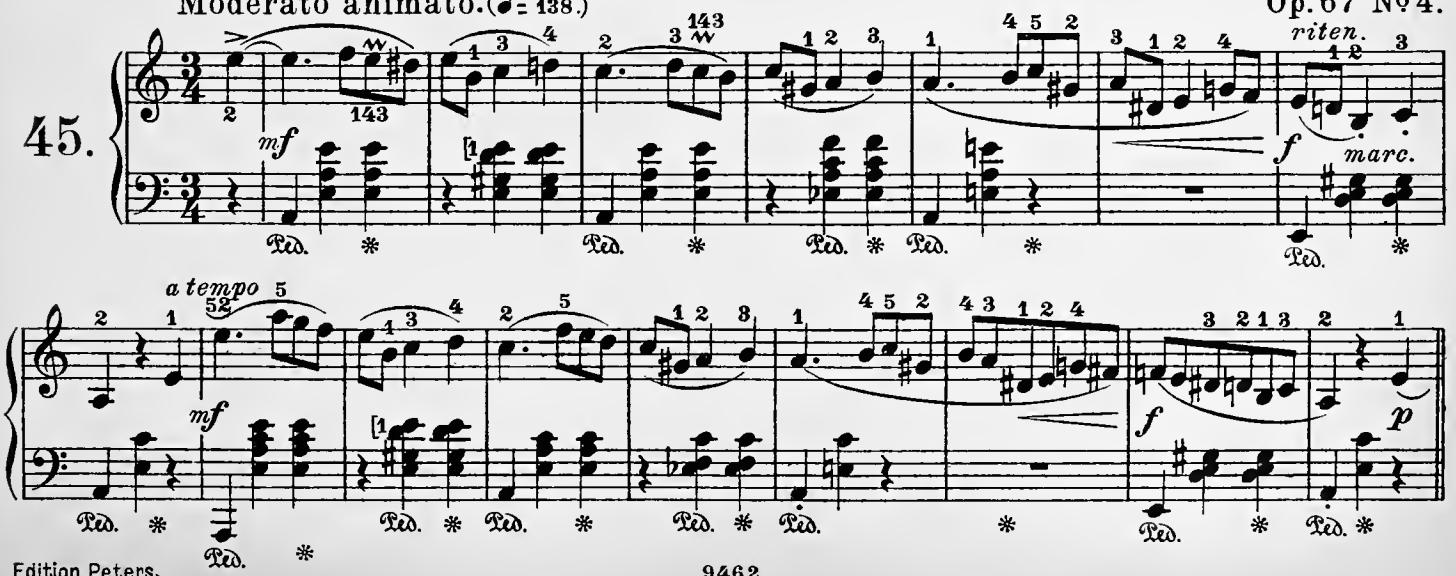
44.

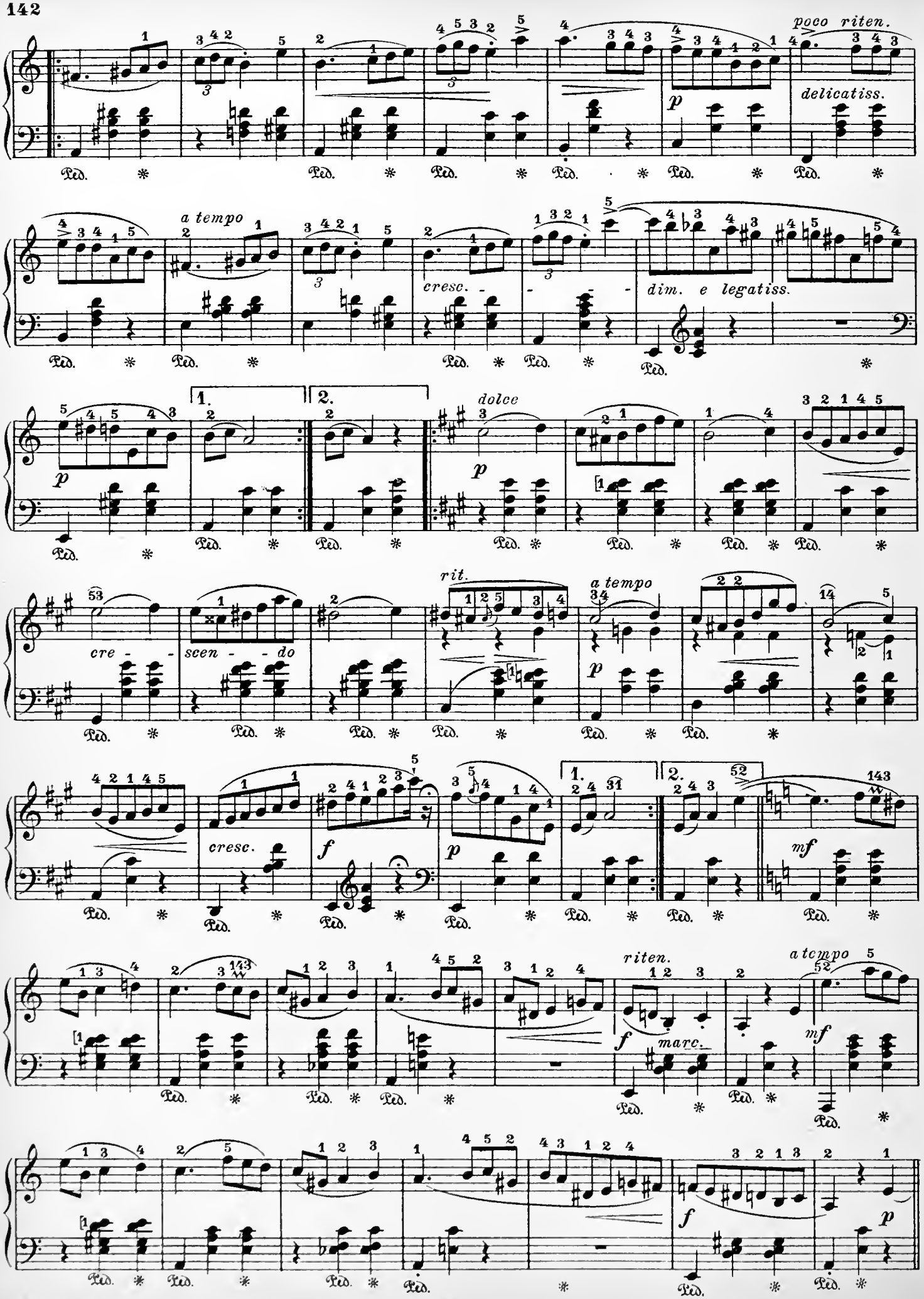




Moderato animato. (♩ = 138.)

Op. 67 № 4.




poco riten.
delicatiss.
a tempo
cresc.
dim. e legatiss.
1.
2.
dolce
cre - scen - do
rit.
a tempo
cresc.
riten.
a tempo
marc.

poco rit.

delicatiss.

a tempo

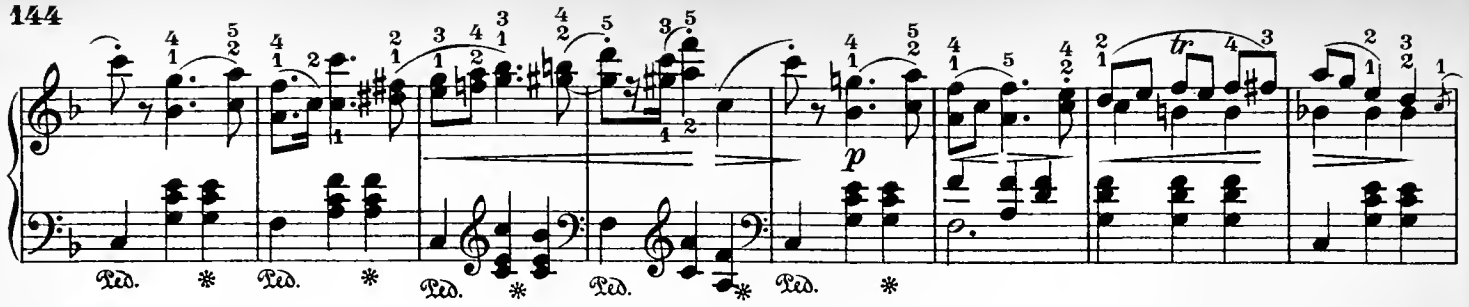
cresc.

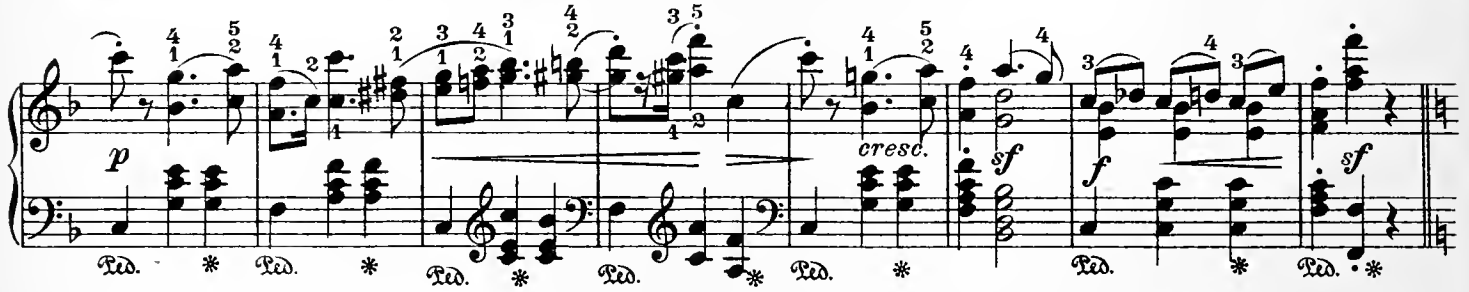
dim. e legatiss.

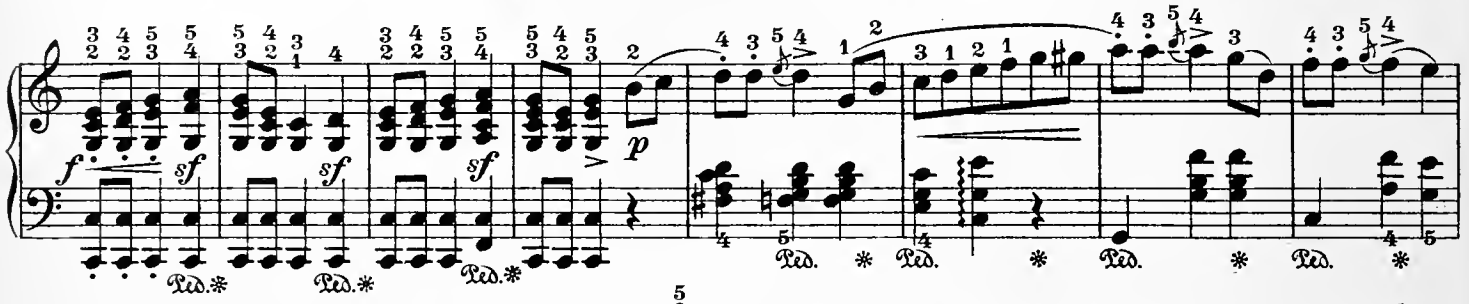
Vivace. (♩ = 168)

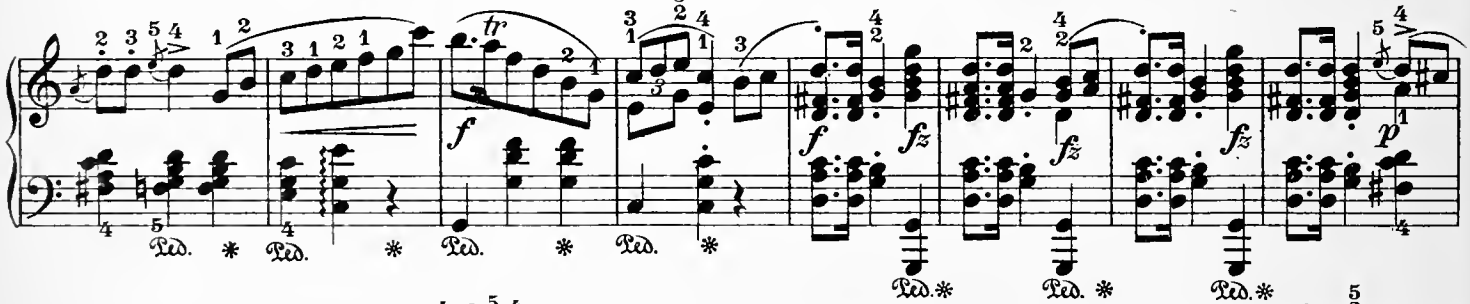
Op. 68 № 1.

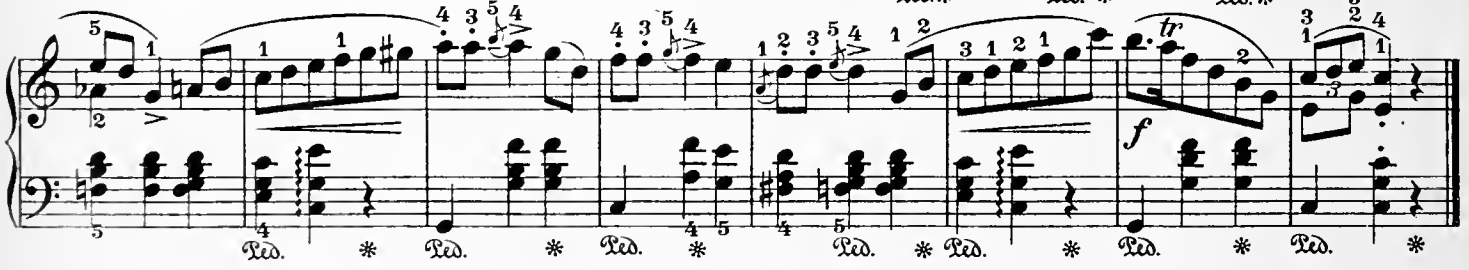
46.







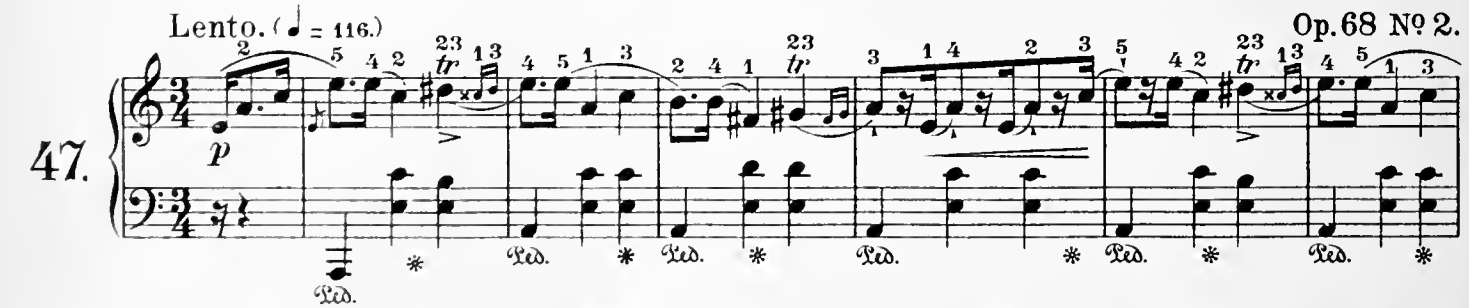


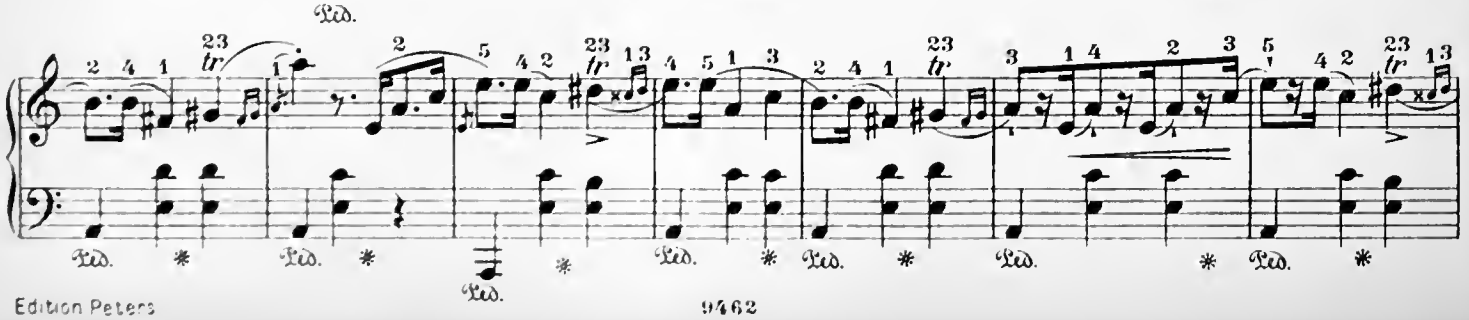


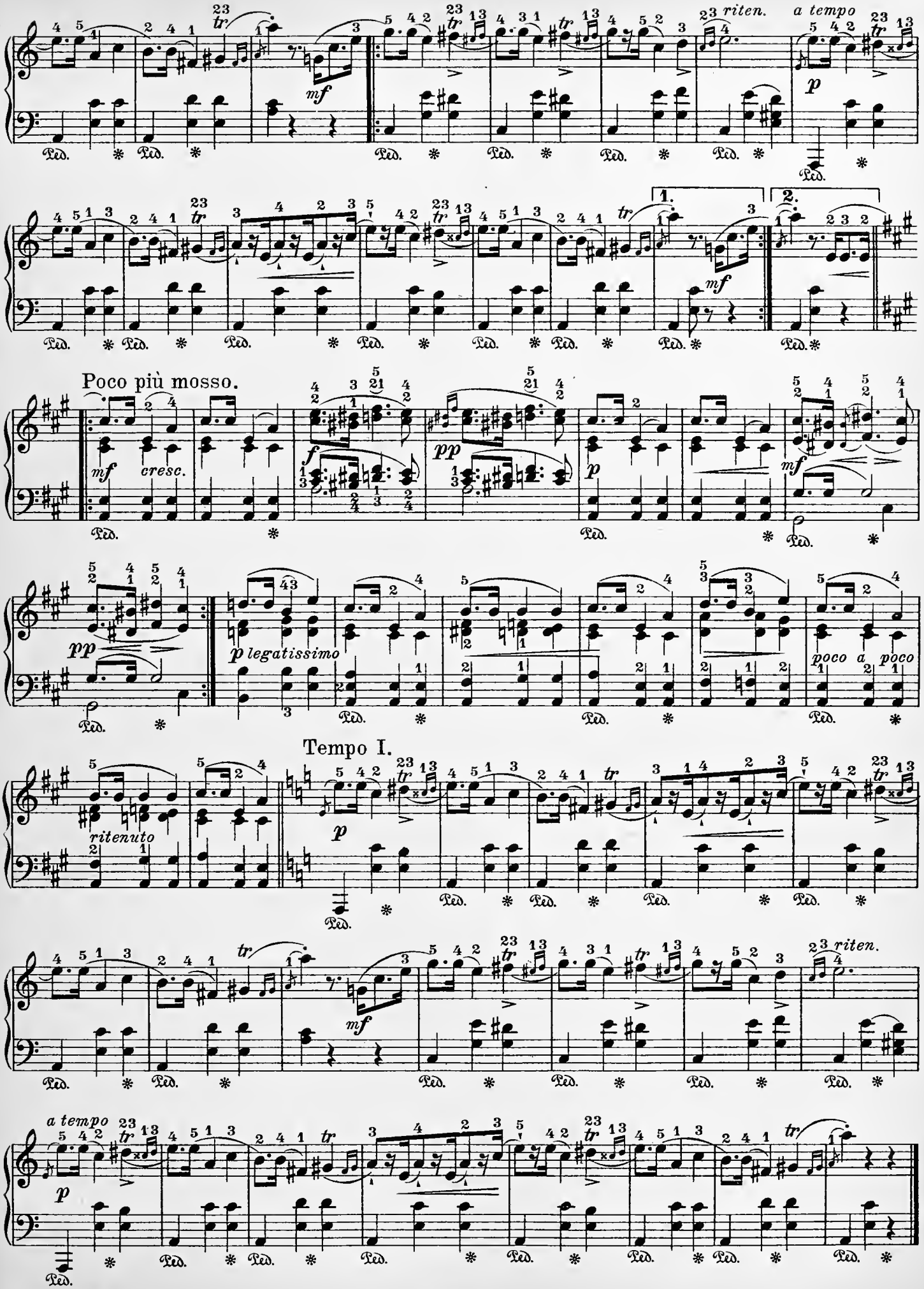
Lento. (♩ = 116.)

Op. 68 № 2.

47.






riten.
a tempo
1.
2.
Poco più mosso.
mf
cresc.
f
pp
p
mf
pp
p legatissimo
poco a poco
Tempo I.
ritenuto
p
mf
riten.
a tempo
p

Allegro, ma non troppo. (♩ = 132.)

Op. 68 № 3.

48.

Poco più vivo.

Tempo I.

riten.

Andantino. (♩ = 126.)

Op. 68 No. 4.

49.

sotto voce e

legatiss.

sempre legatiss.

cresc.

(Fine.)

mf

dim.

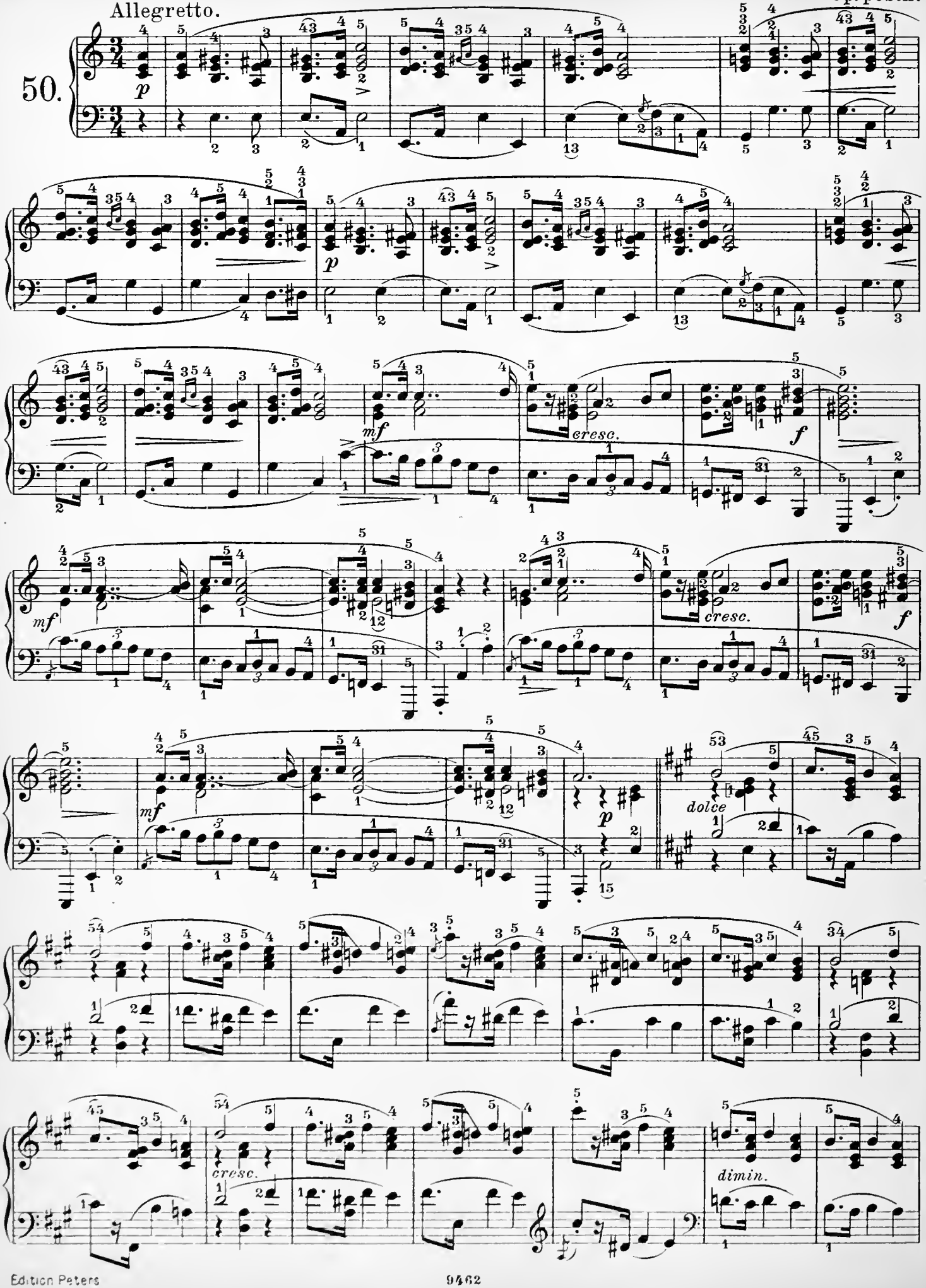
pp

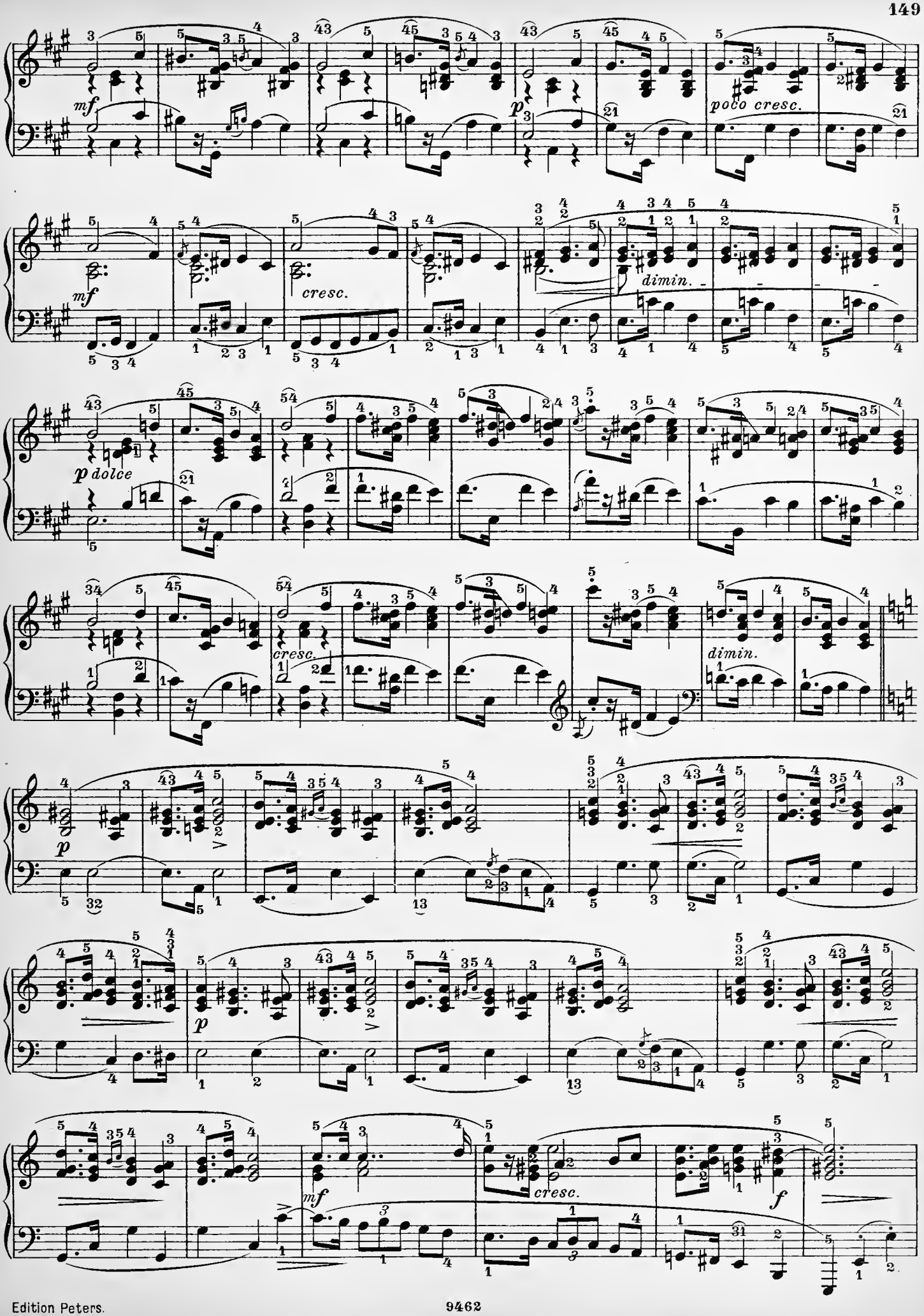
sempre legato

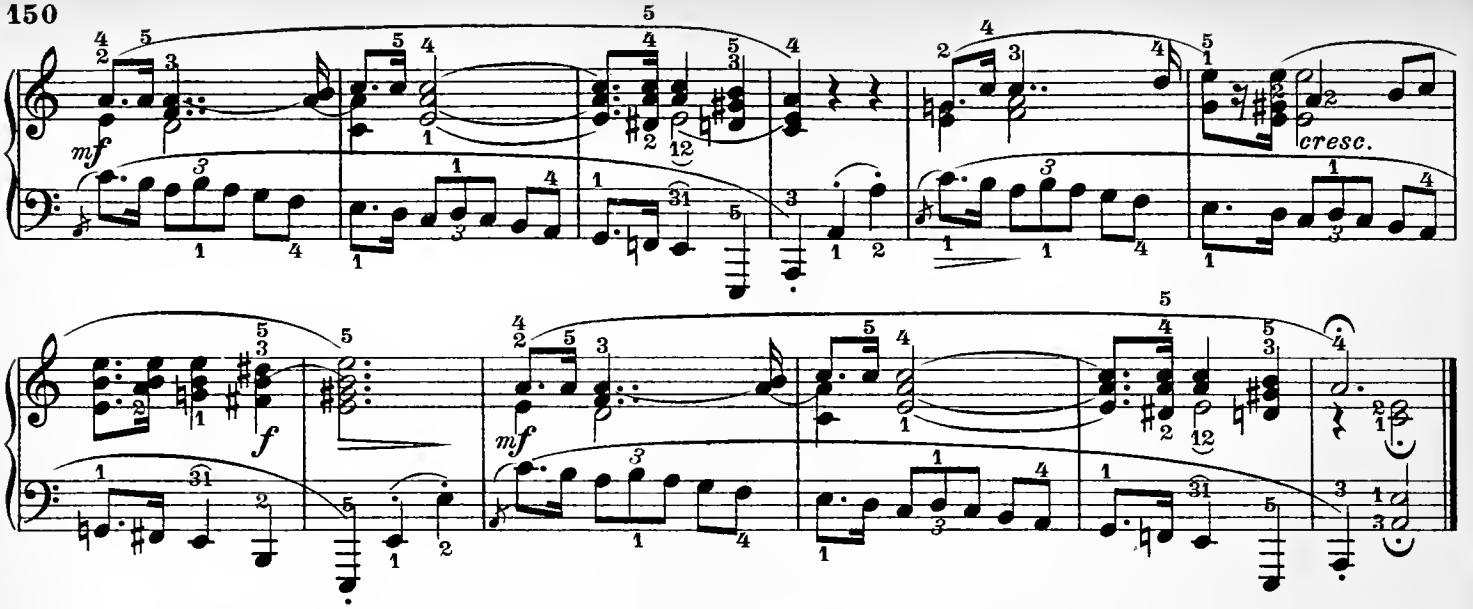
D. C. dal segno senza fine.

Allegretto.

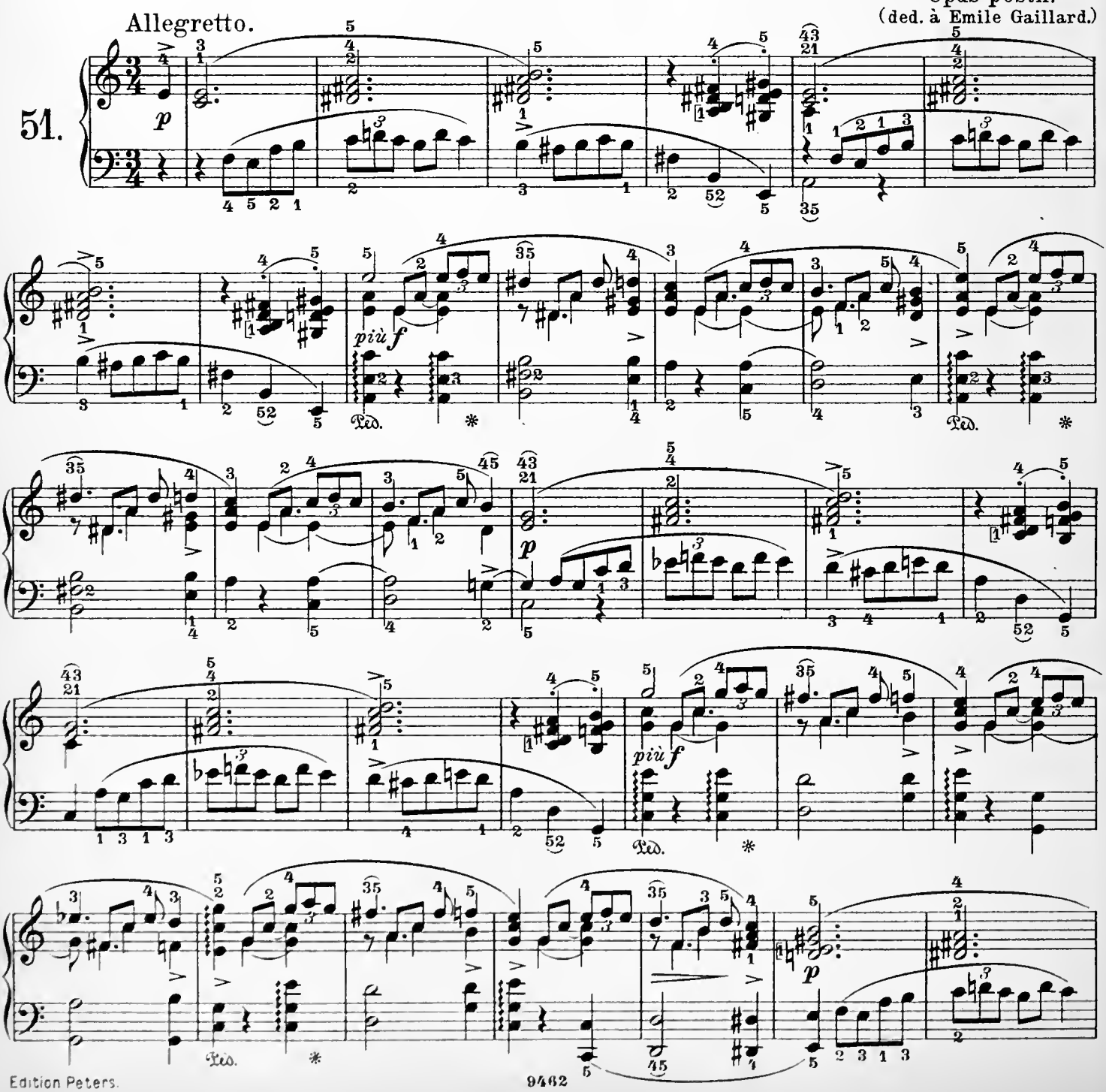
50.

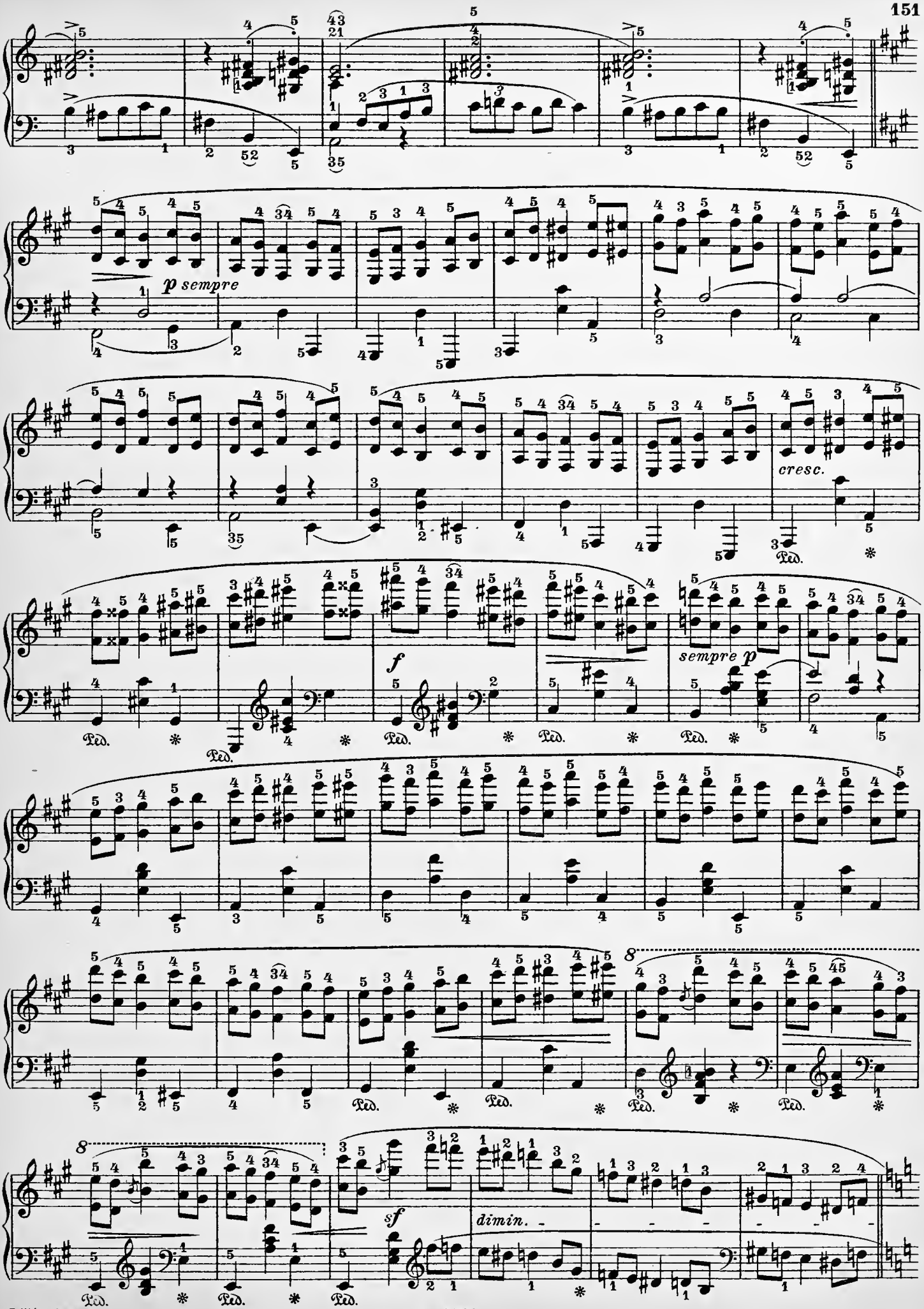


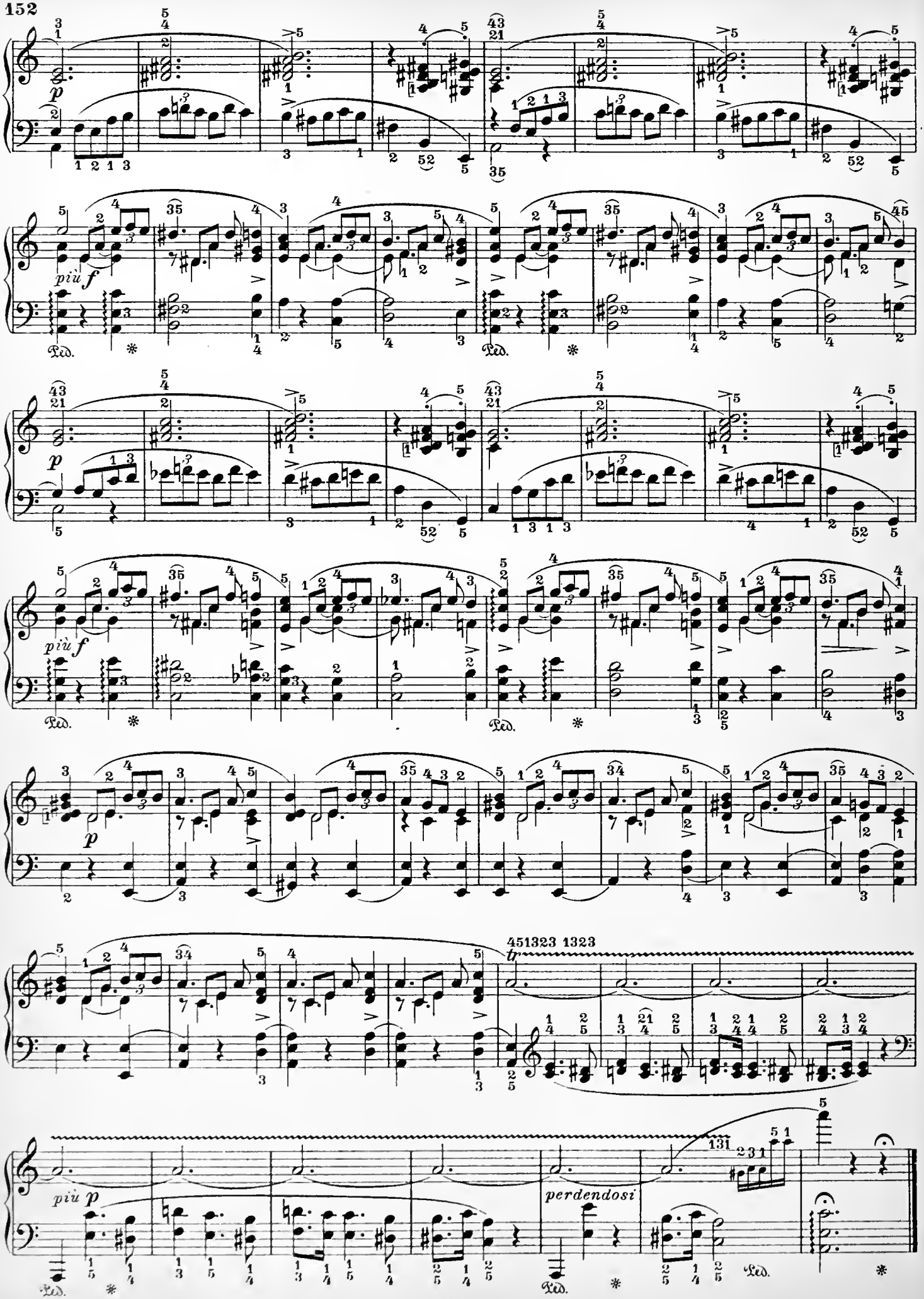

mf
p
poco cresc.
mf
cresc.
dimin.
p dolce
cresc.
dimin.
p
p
mf
cresc.
f



Opus posth.
(ded. à Emile Gaillard.)

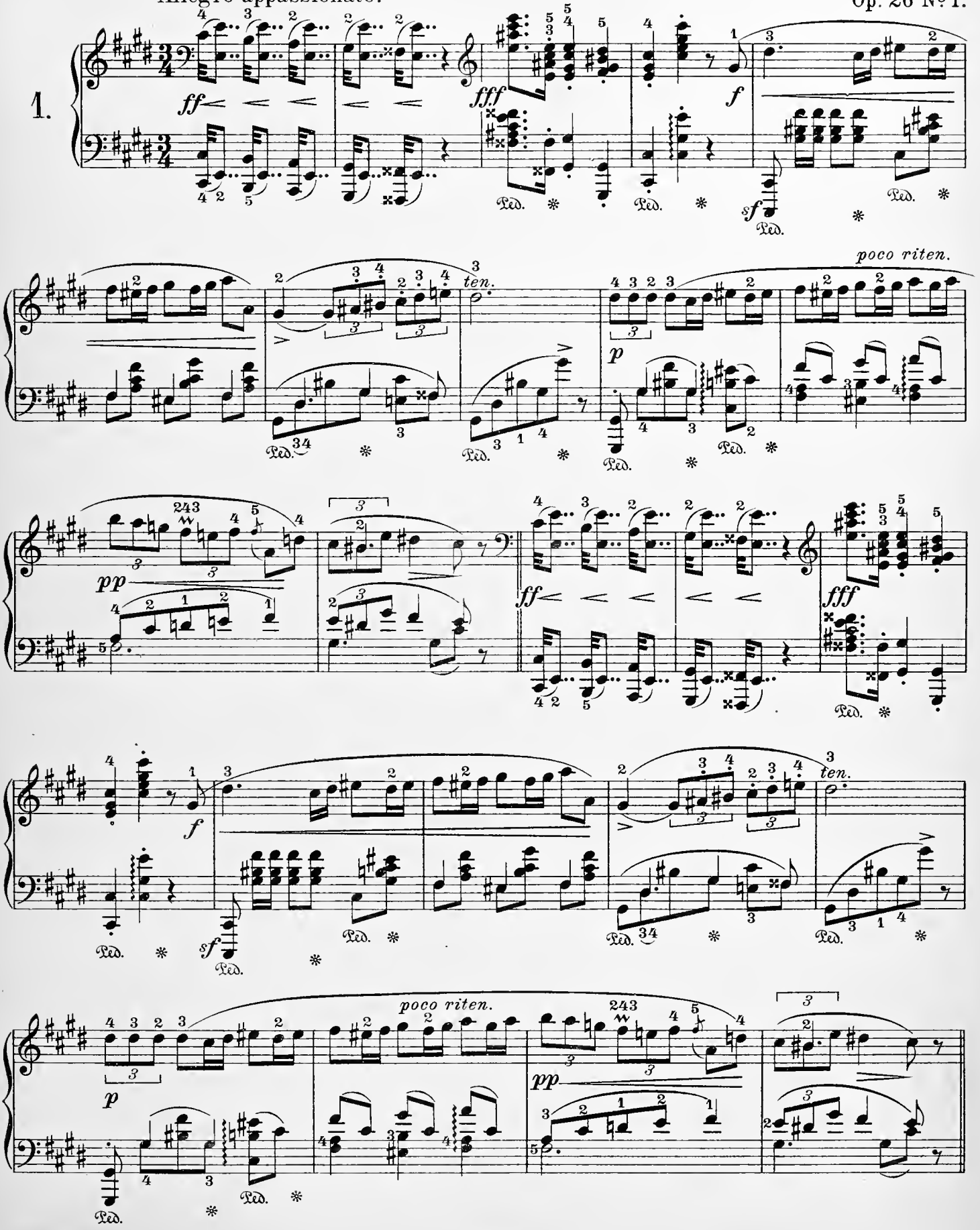


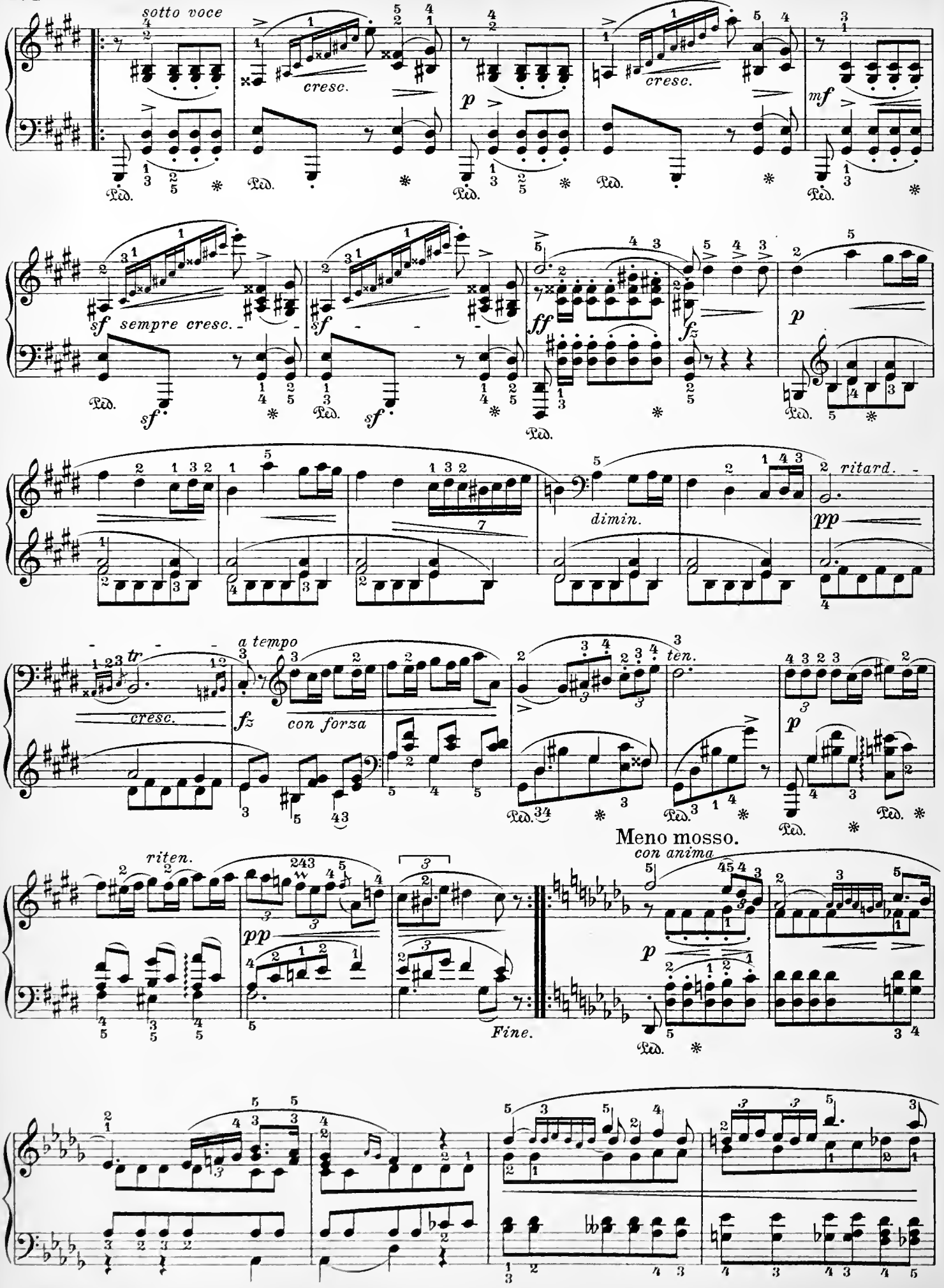

p sempre
cresc.
f
sempre p
sf
dimin.
Ped.
8

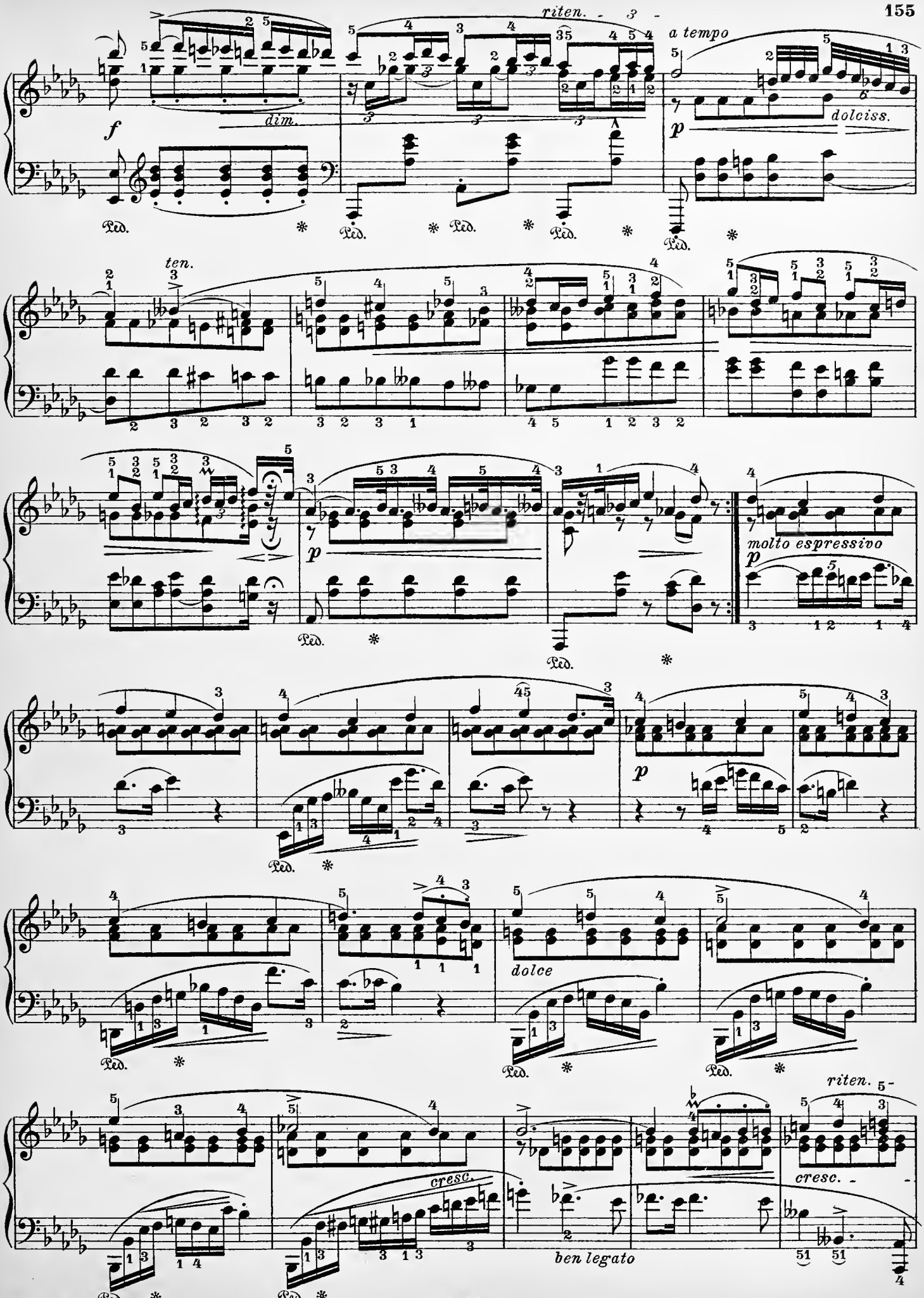

p
più f
Ped.
p
più f
Ped.
p
tr
451323 1323
più p
perdendosi
Ped.

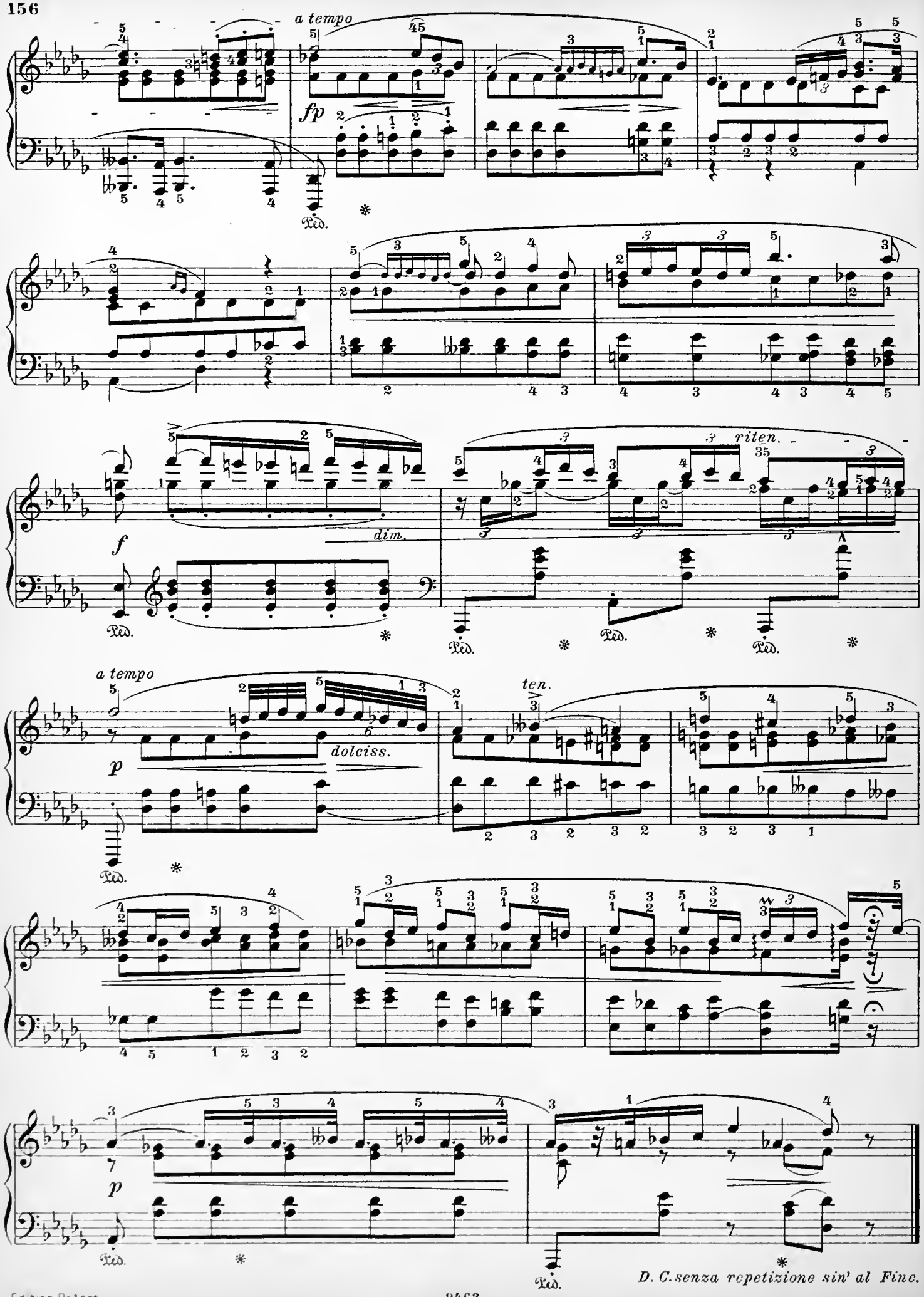
Polonaises.

Allegro appassionato. Op. 26 No 1.



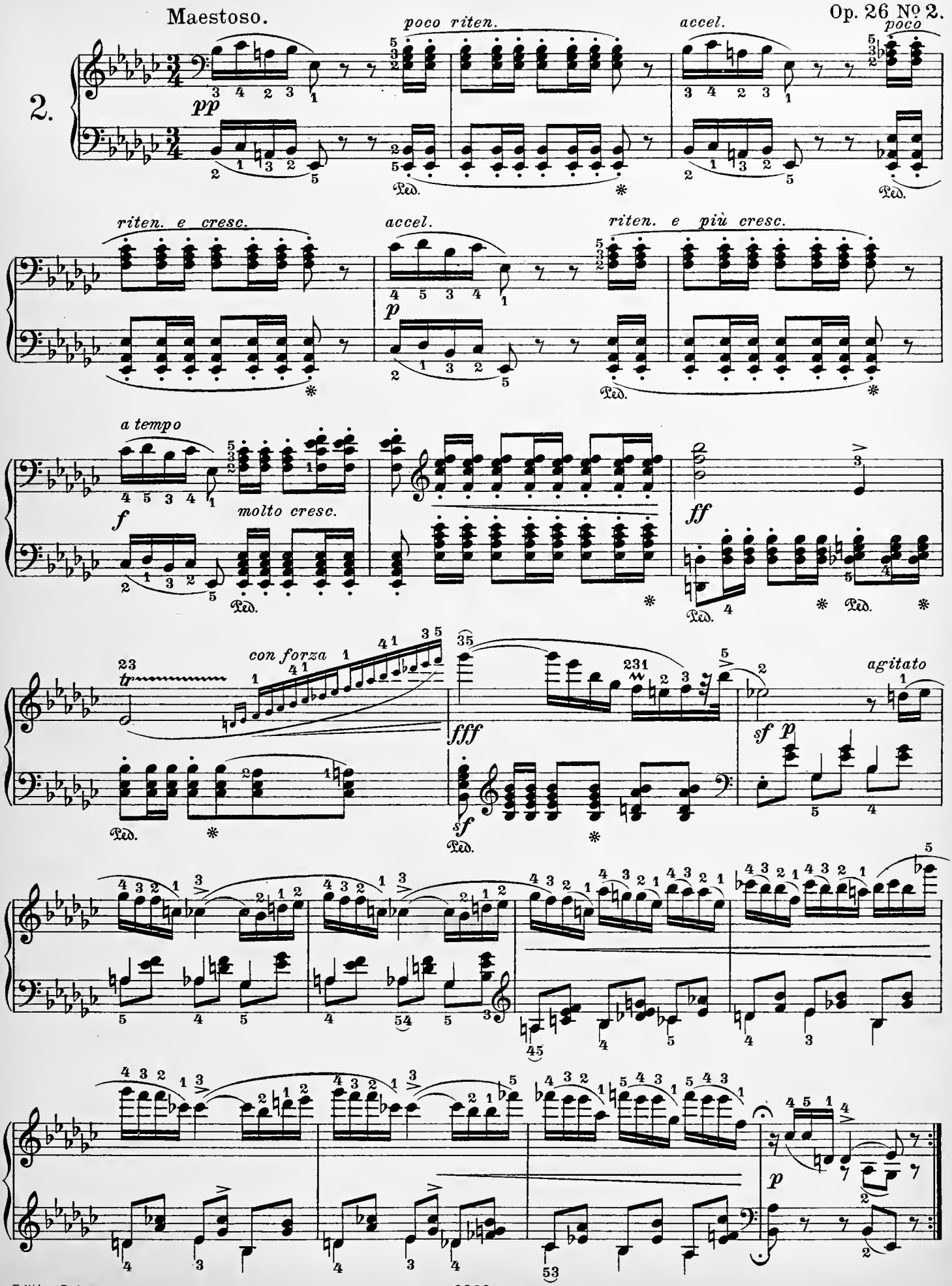

sotto voce
cresc.
cresc.
mf
sempre cresc.
ff
dimin.
ritard.
pp
tr
a tempo
fz
con forza
ten.
riten.
Meno mosso.
con anima
Fine.

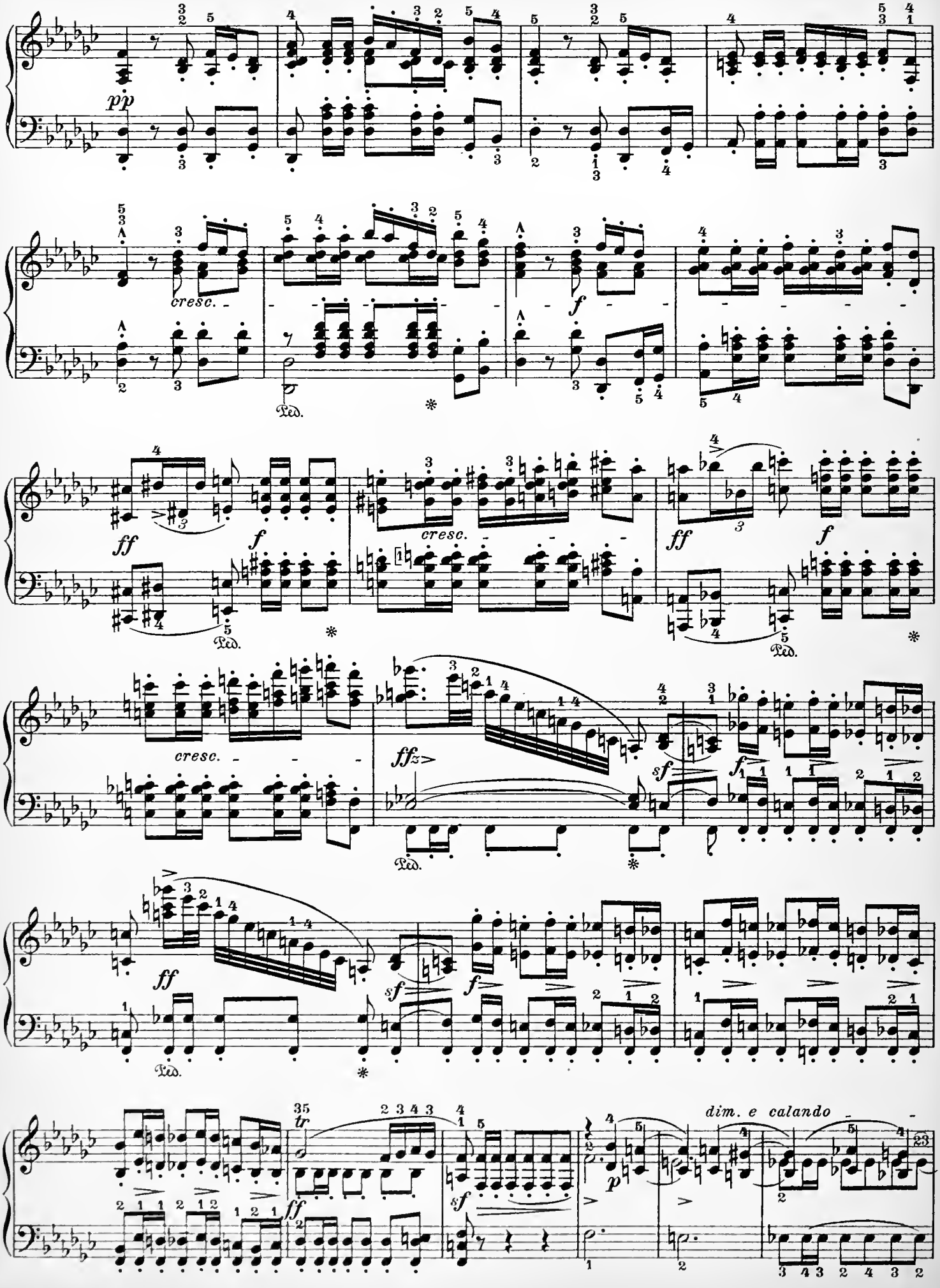

riten.
a tempo
dim.
dolciss.
ten.
molto espressivo
dolce
cresc.
ben legato
riten.
cresc.

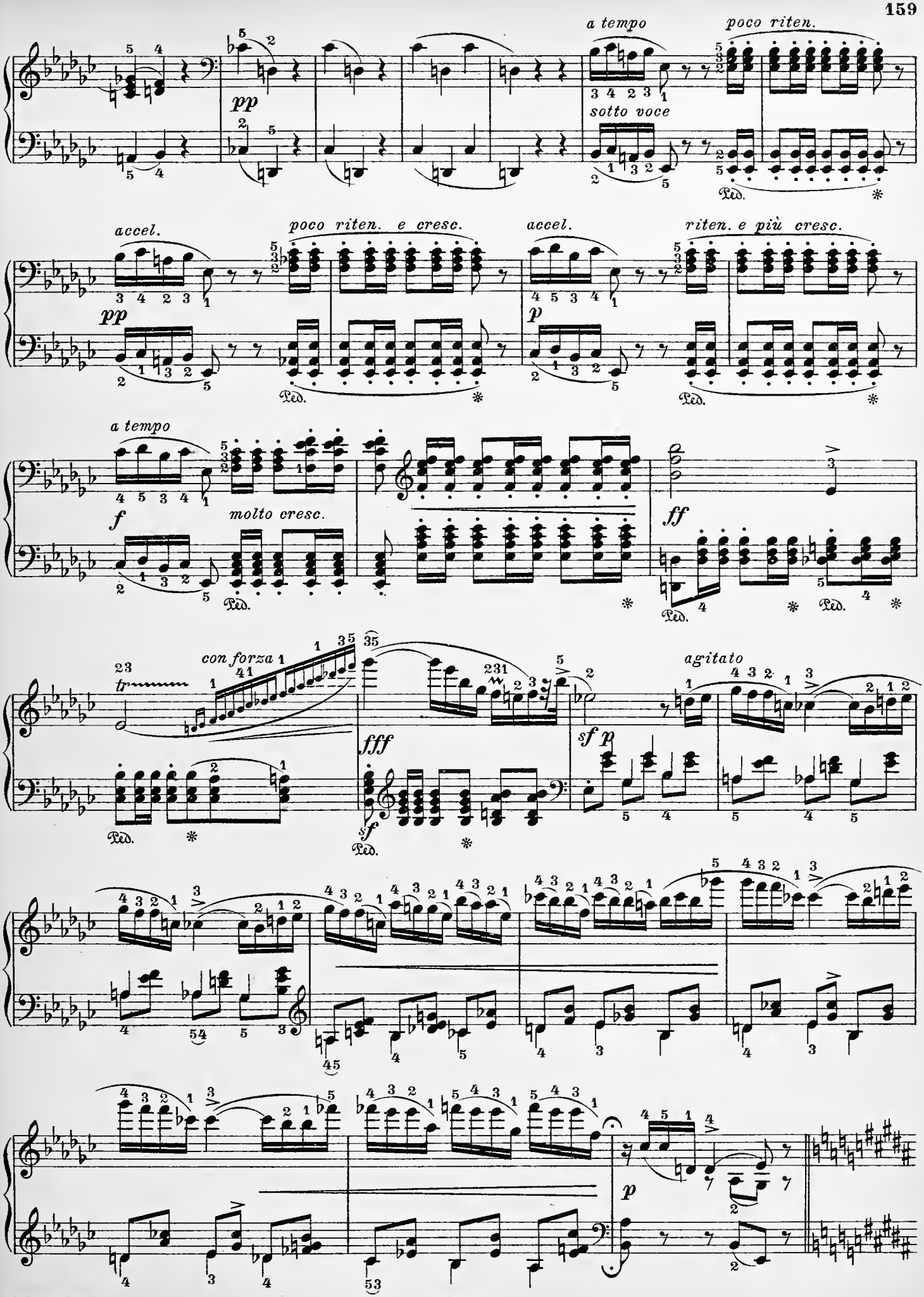

a tempo
fp
Ped.
dim.
f
riten.
a tempo
dolciss.
p
ten.
p
D. C. senza repetizione sin' al Fine.

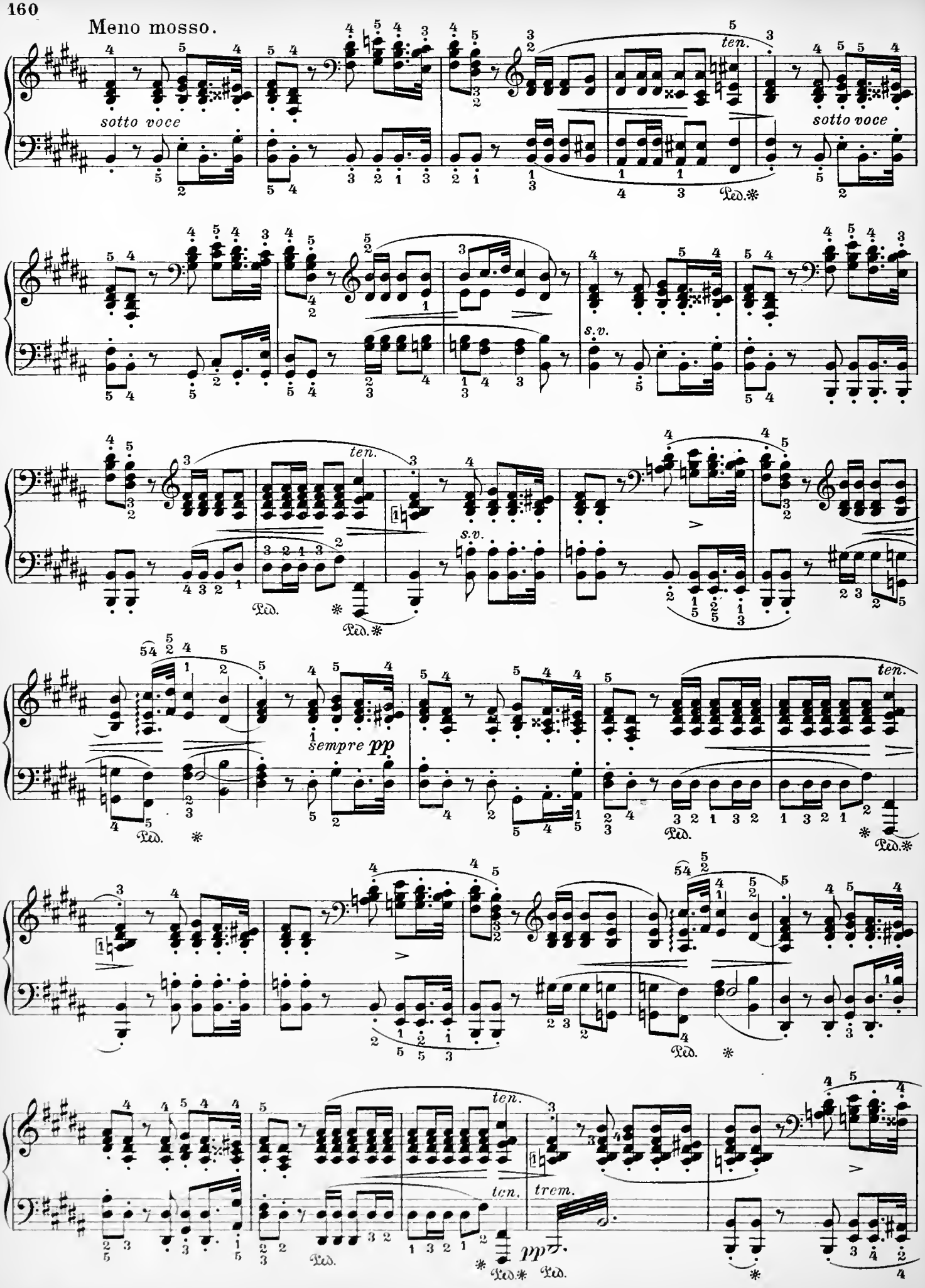
Maestoso.

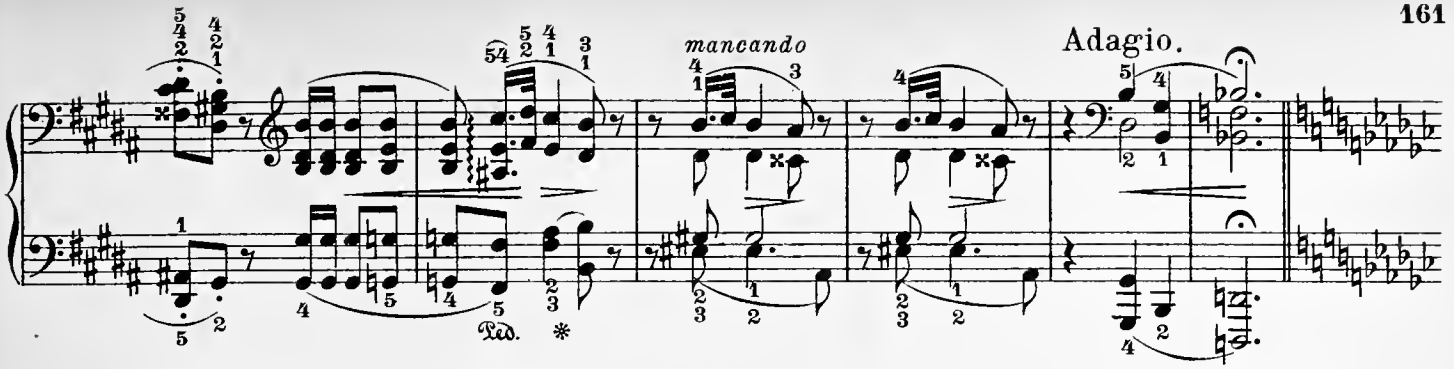
Op. 26 No 2.

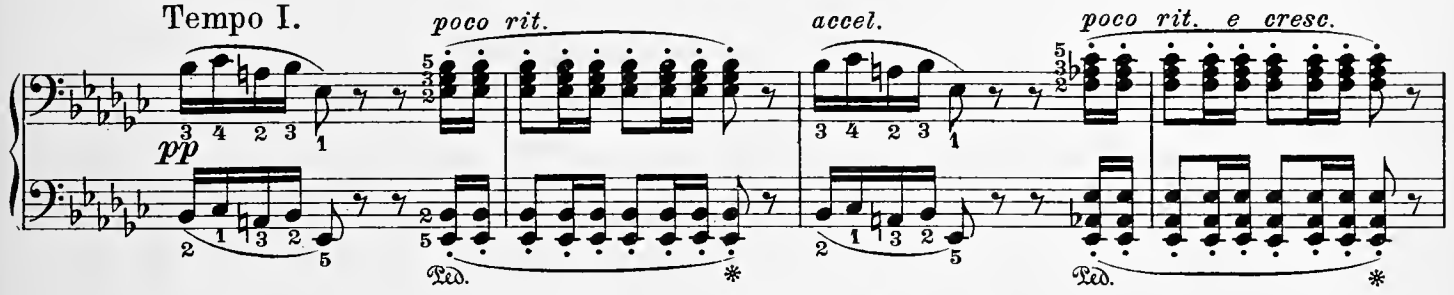


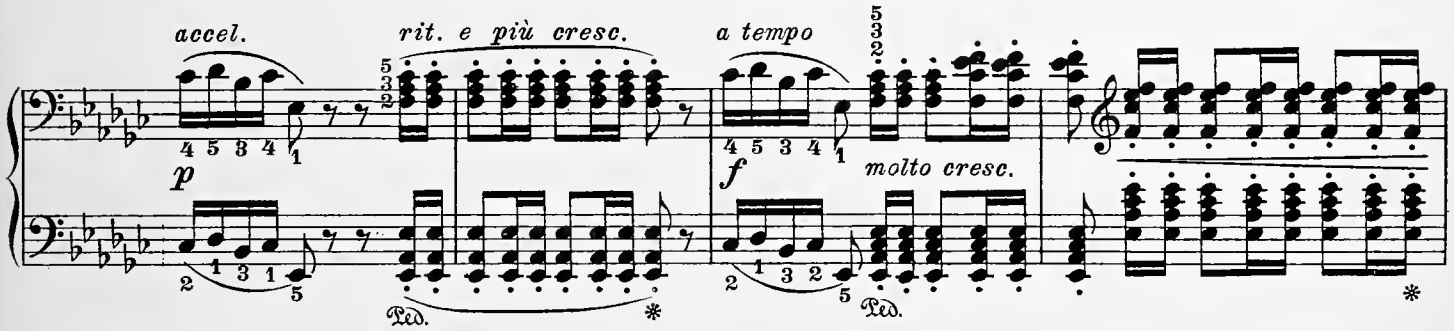

pp
cresc.
f
Ped.
ff
cresc.
ffz
sf
dim. e calando
p

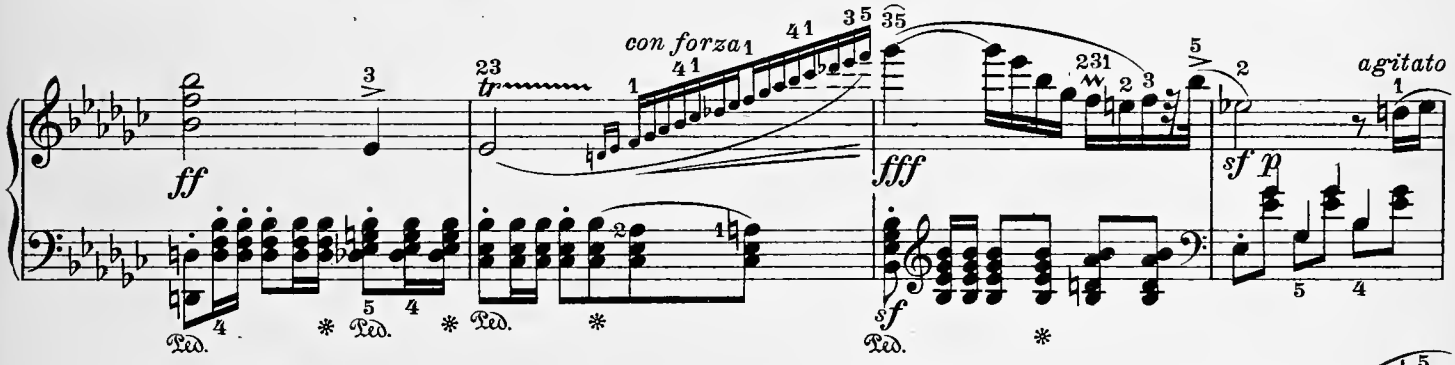

a tempo
poco riten.
pp
sotto voce
accel.
poco riten. e cresc.
accel.
riten. e più cresc.
pp
p
a tempo
f
molto cresc.
ff
con forza
tr
fff
sf
sf p
agitato
p

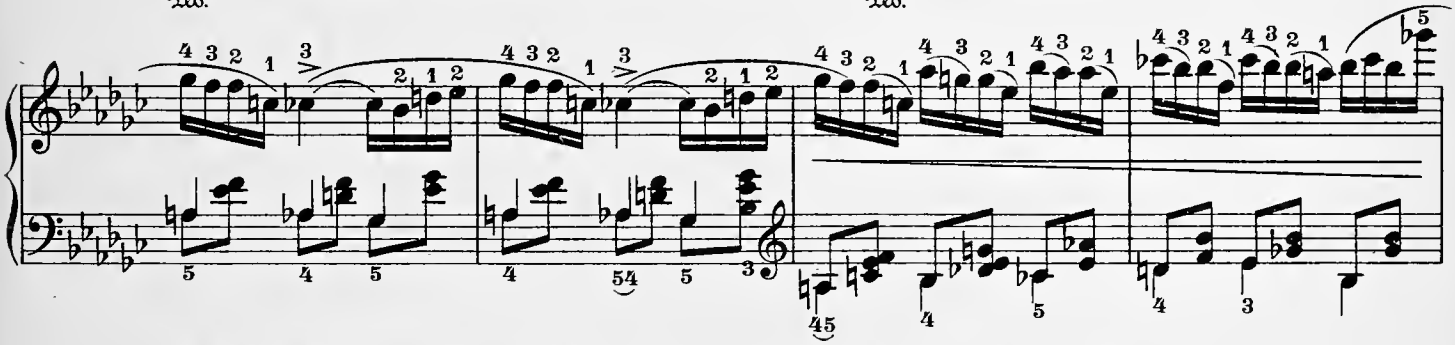

Meno mosso.
sotto voce
ten.
Ped.
sotto voce
s.v.
ten.
Ped.
s.v.
sempre pp
ten.
Ped.
ten.
Ped.
ten.
ten.
trem.
pp
Ped.
Ped.

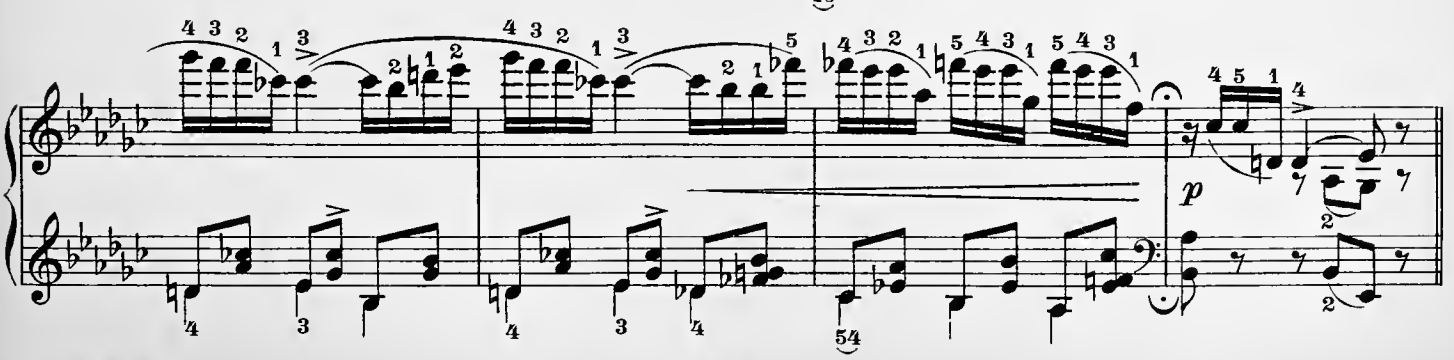

mancando
Adagio.

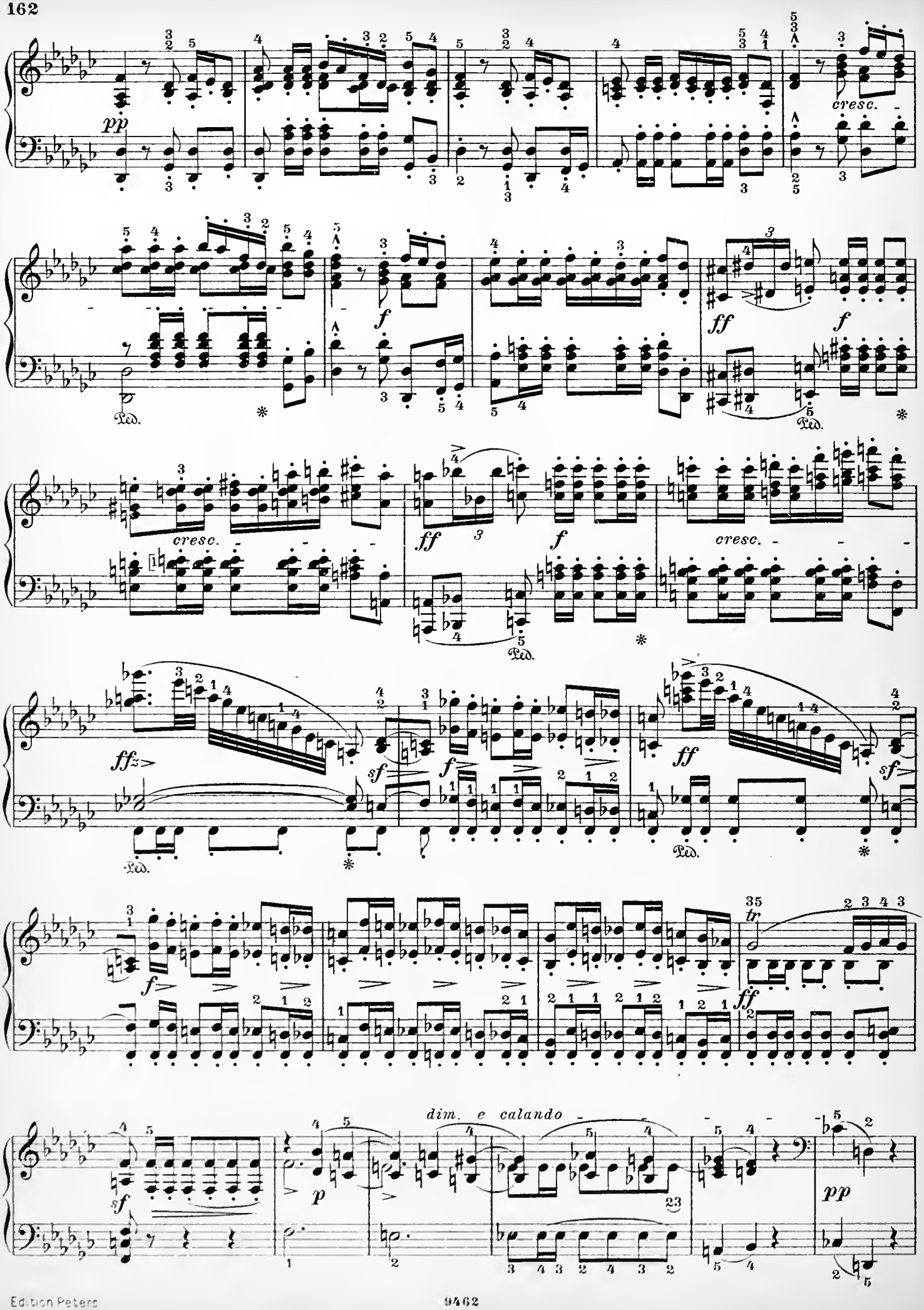

Tempo I.
poco rit.
accel.
poco rit. e cresc.
pp

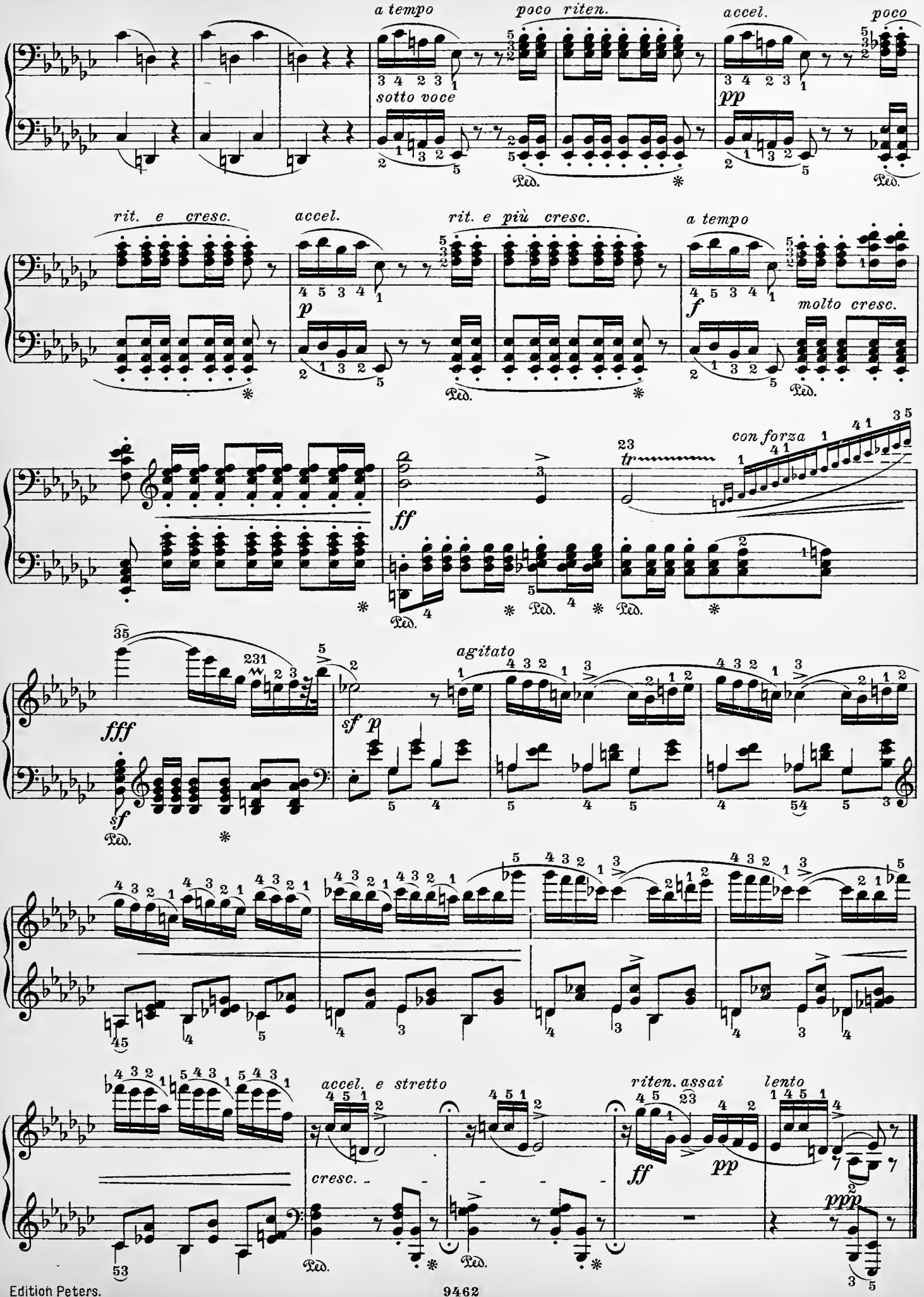

accel.
rit. e più cresc.
a tempo
molto cresc.
p
f


con forza
agitato
ff
fff
sf p
sf




p


pp
cresc.
f
ff
f
Ped.
cresc.
ff
f
cresc.
ffz
sf
f
ff
sf
Ped.
f
35
tr
ff
dim. e calando
sf
p
pp


a tempo
poco riten.
accel.
poco
sotto voce
pp
rit. e cresc.
accel.
rit. e più cresc.
a tempo
p
f
molto cresc.
ff
con forza
tr
fff
sf p
agitato
sf
accel. e stretto
cresc.
riten. assai
lento
ff
pp
ppp

Allegro con brio.

3.

f

Ped. * Ped. * Ped. *

ffz

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

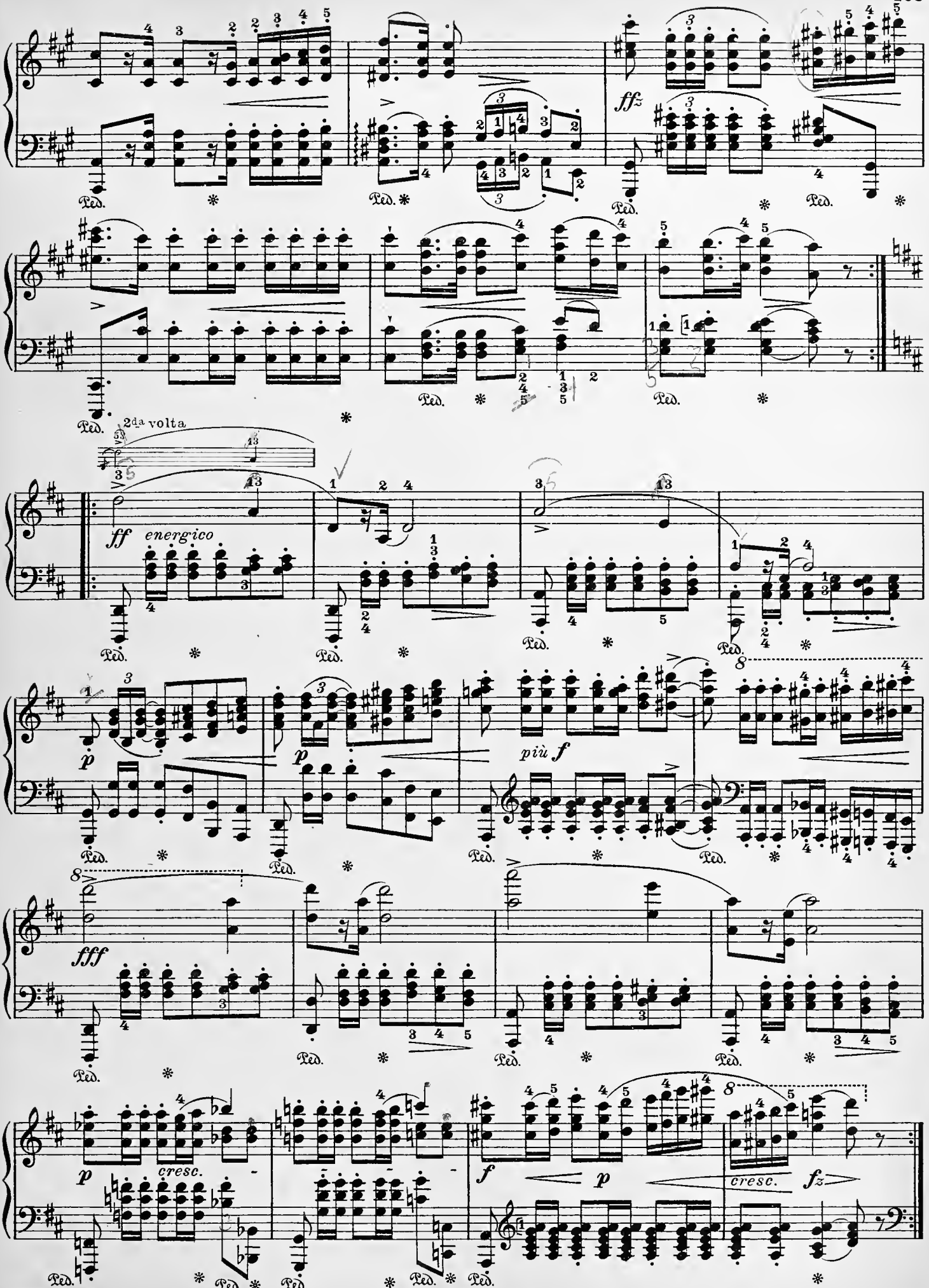
Ped. * Ped. * Ped. *

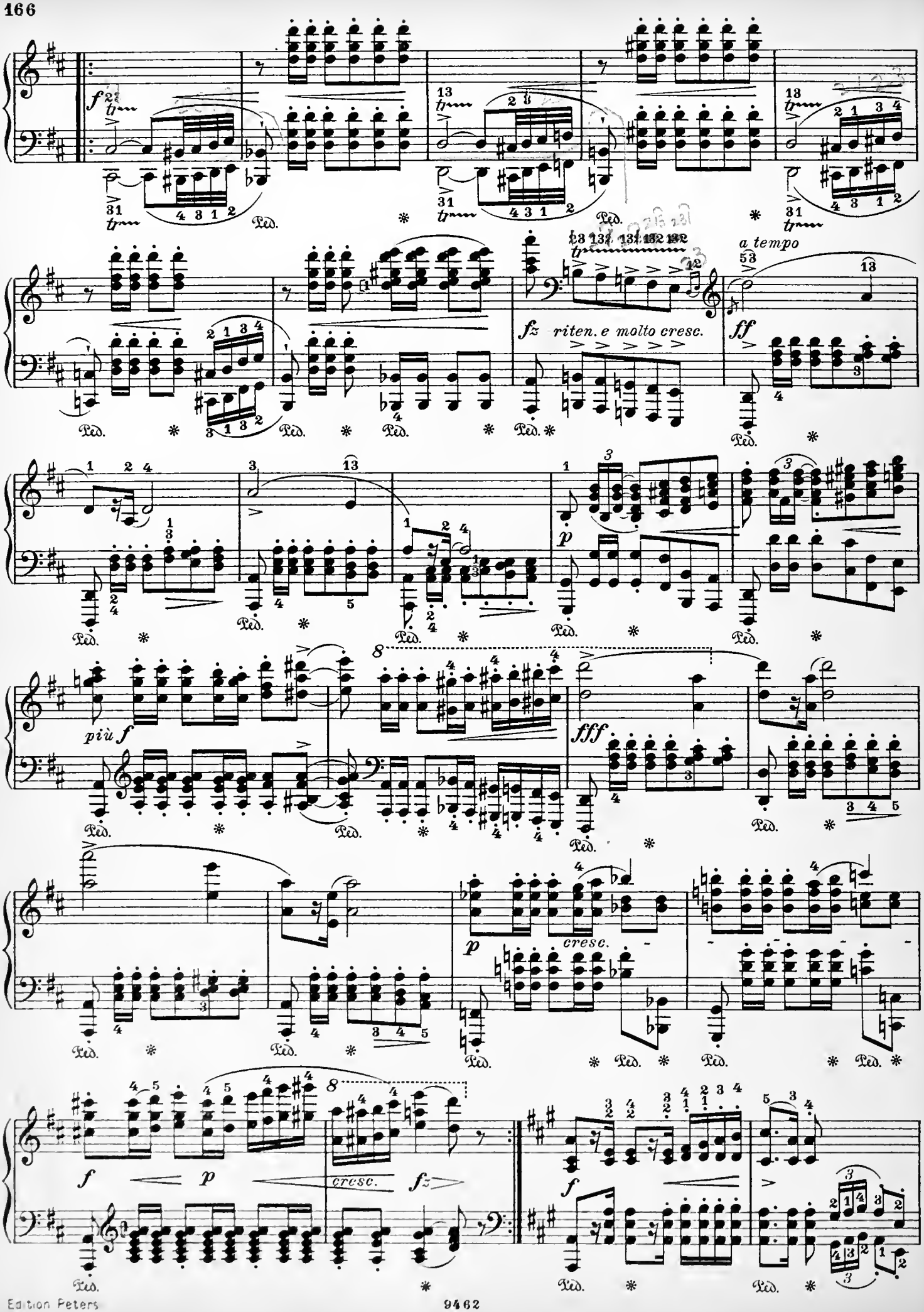
ffz

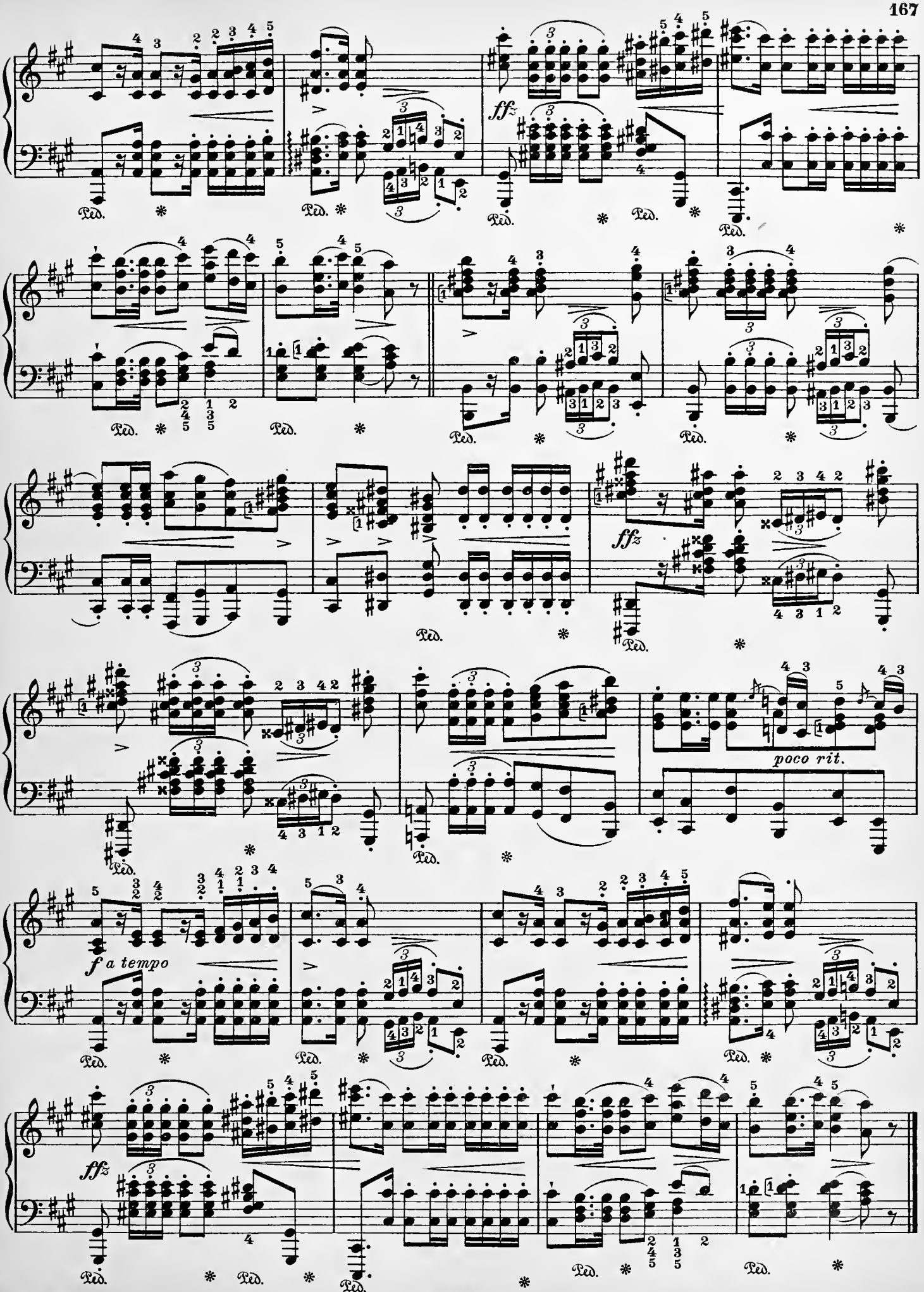
Ped. * Ped. * Ped. *

poco rit. *f a tempo*

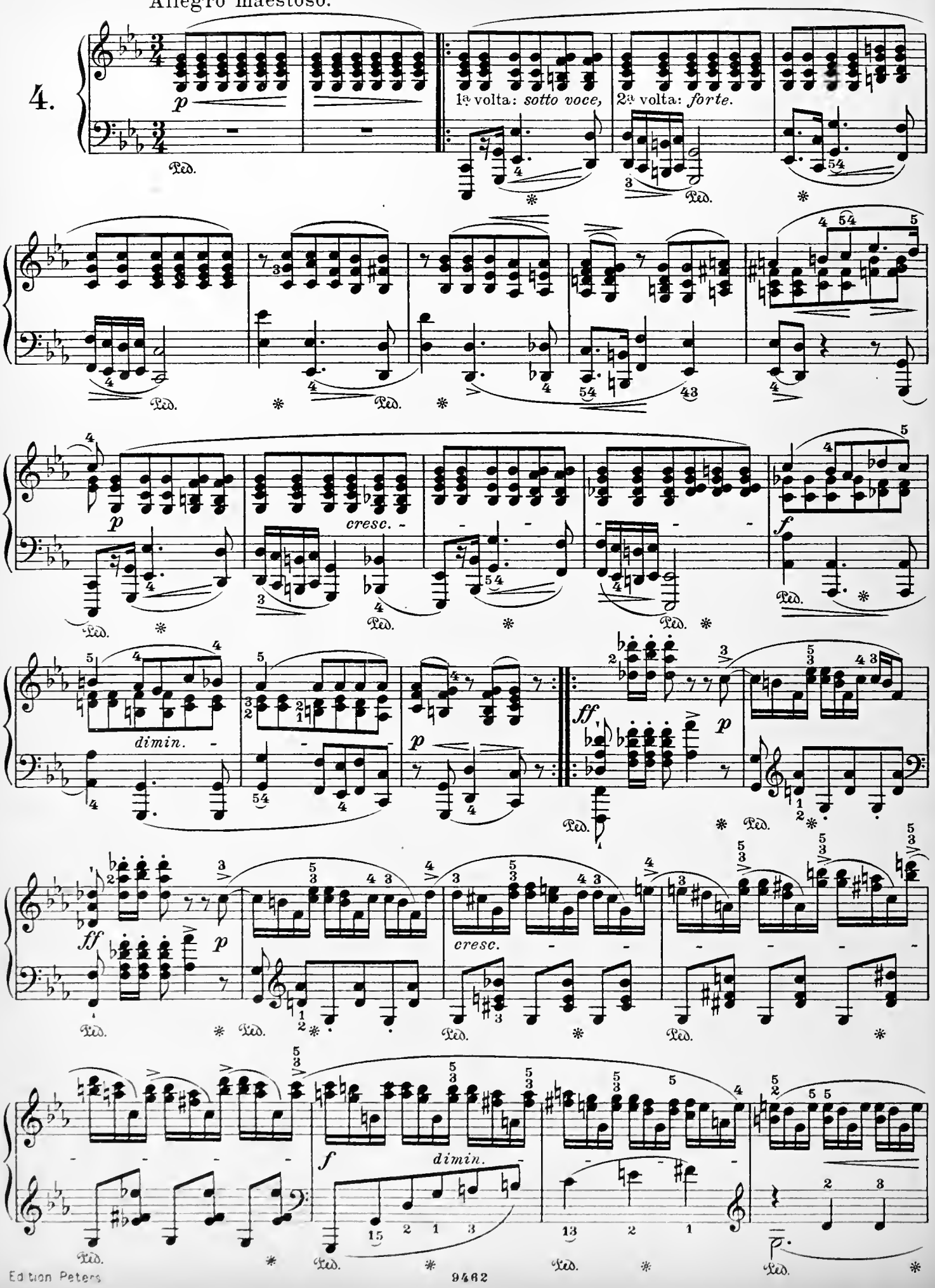
Ped. * Ped. * Ped. *

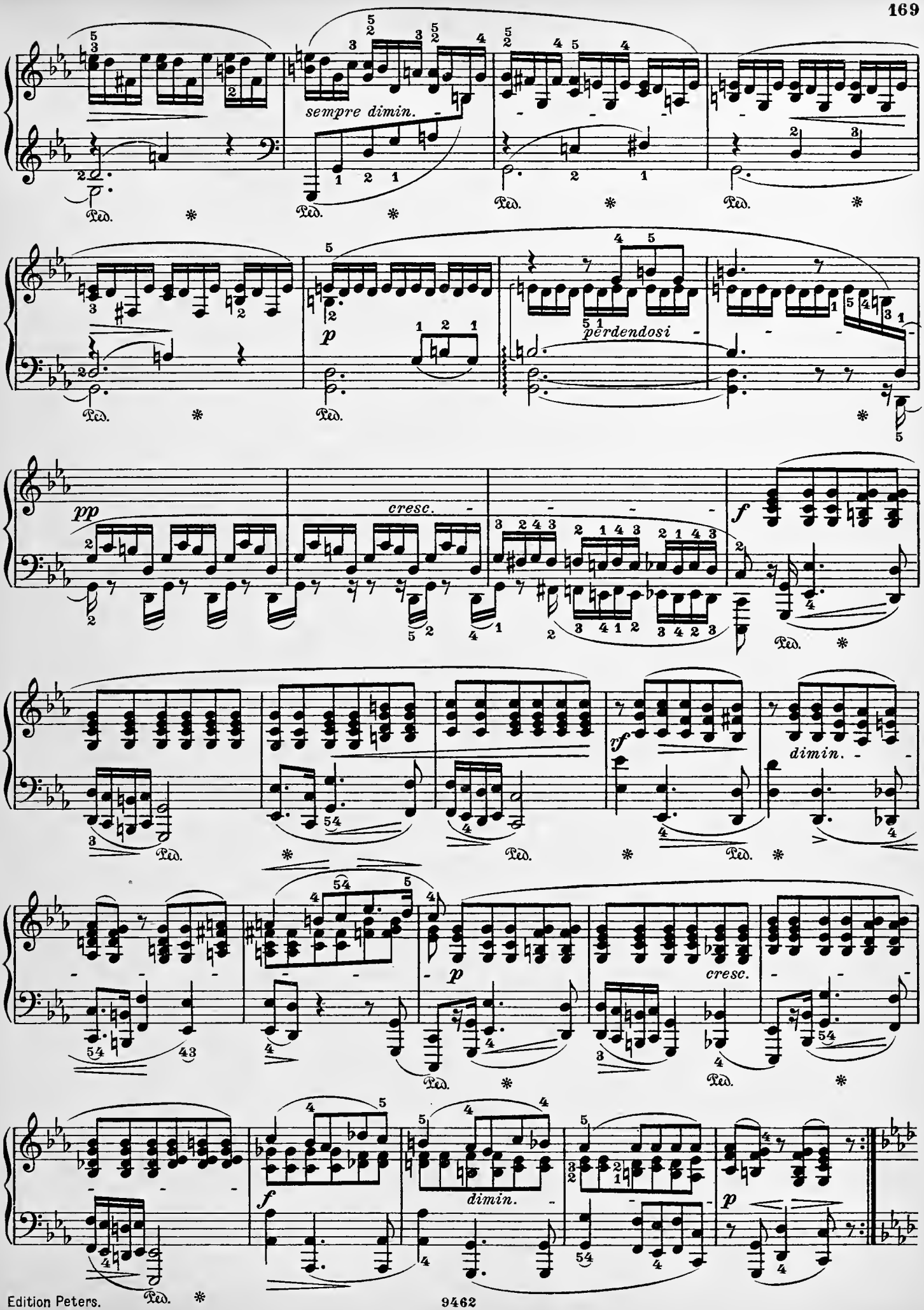

ffz
2da volta
ff energico
più f
fff
cresc.
f
p
cresc.
fz

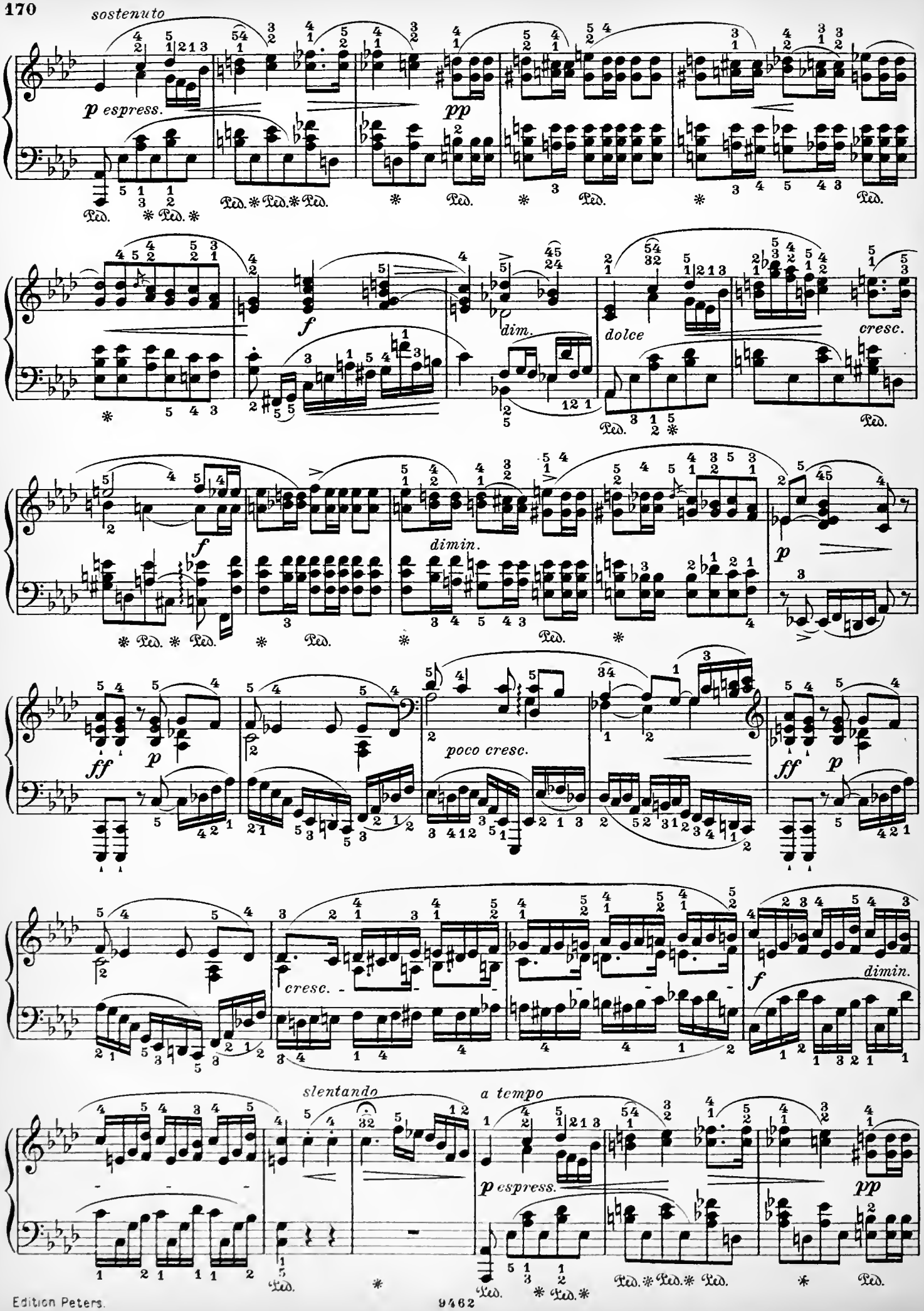

f
Ped.
fz riten. e molto cresc.
ff
a tempo
più f
fff
p
cresc.
f
p
cresc.
fz

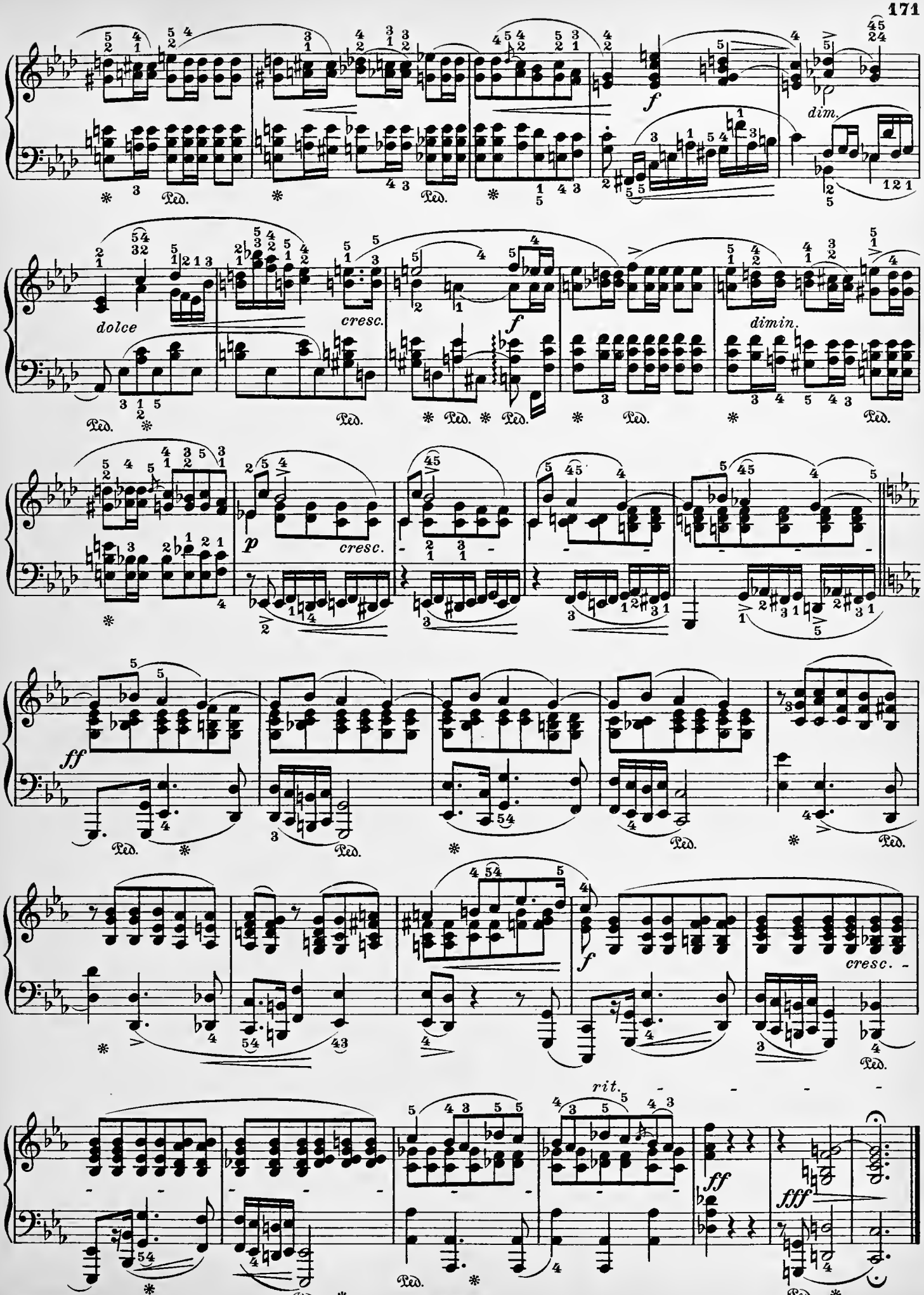

ffz
ffz
poco rit.
f a tempo
ffz

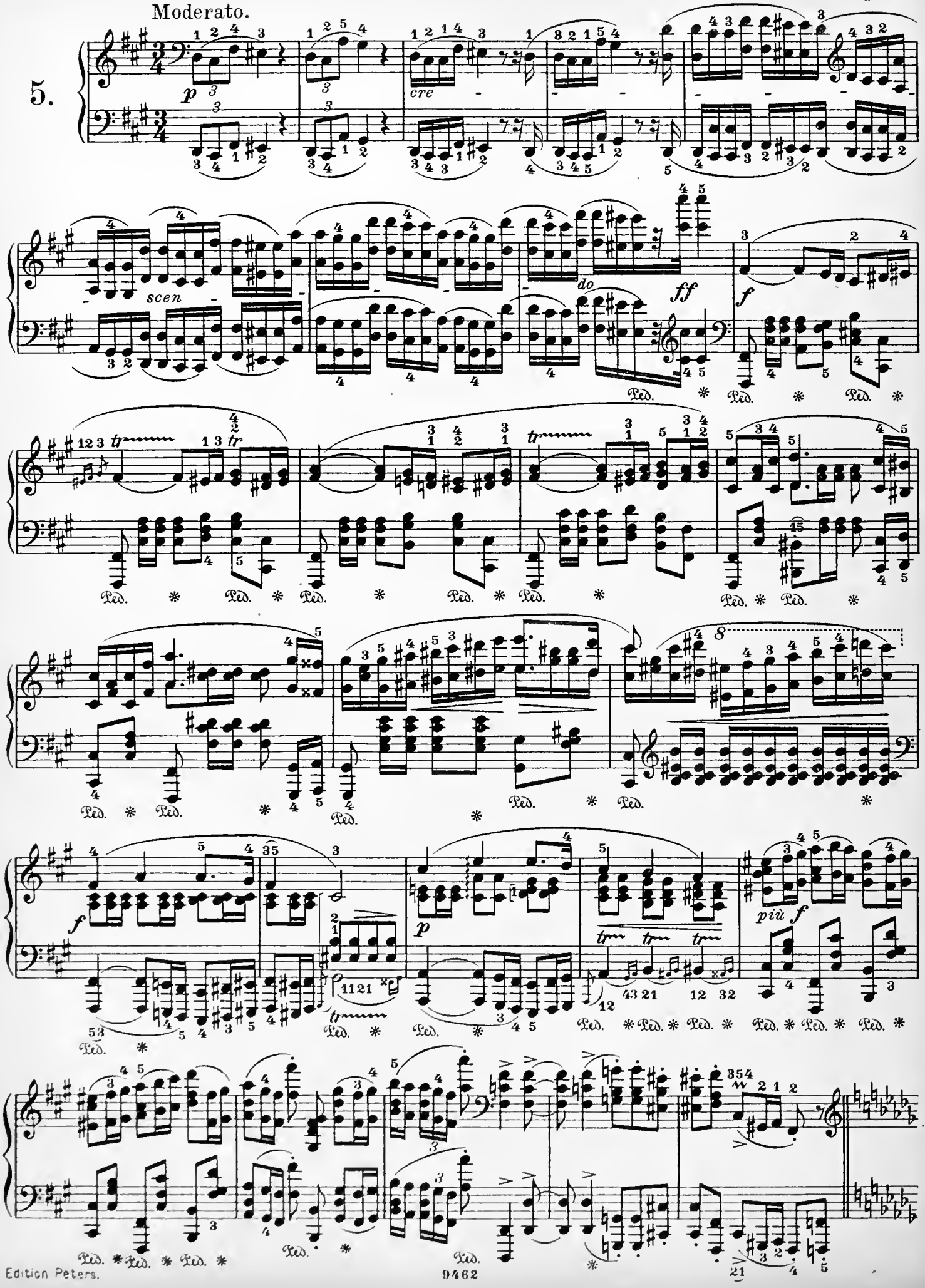
Allegro maestoso.

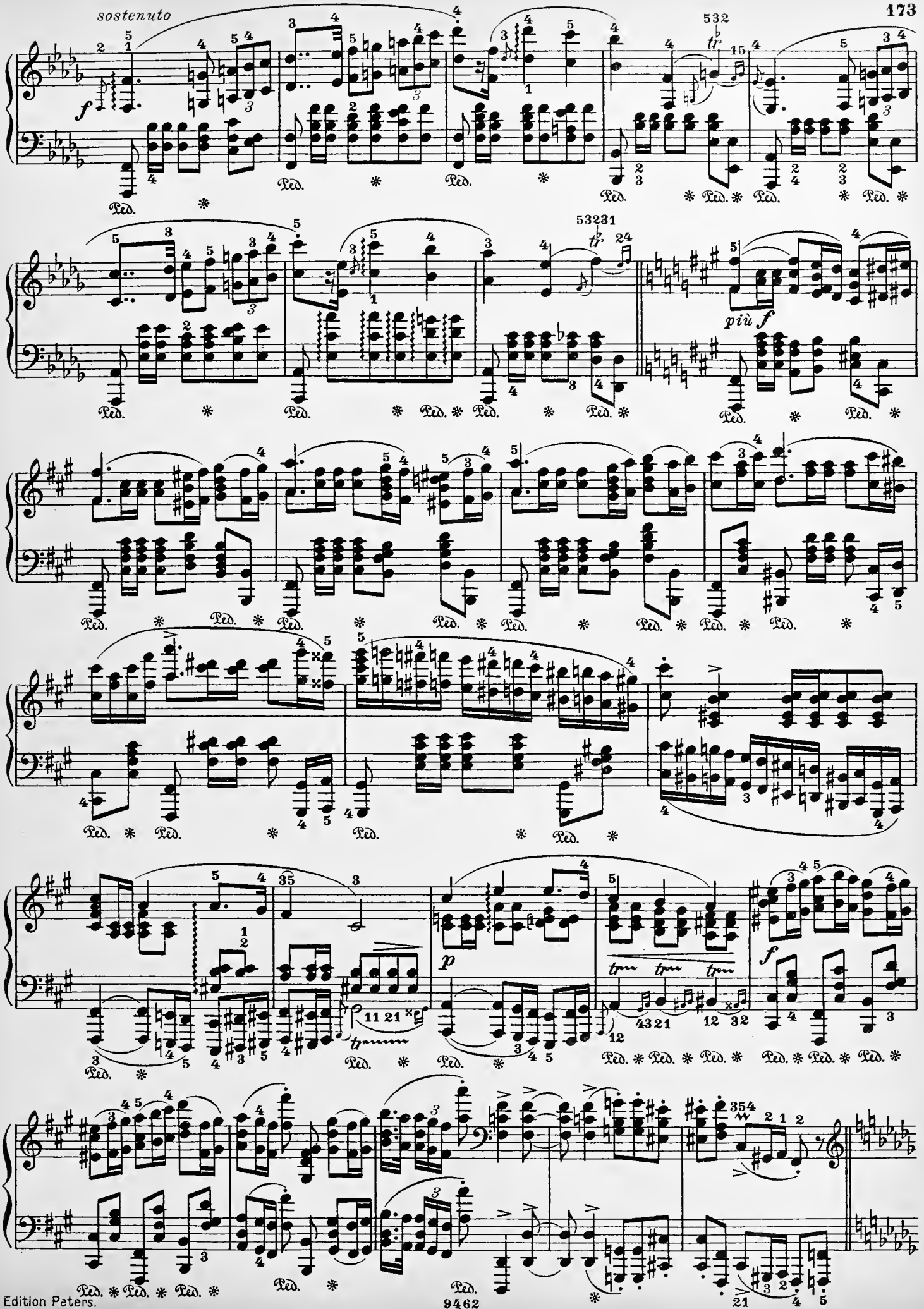


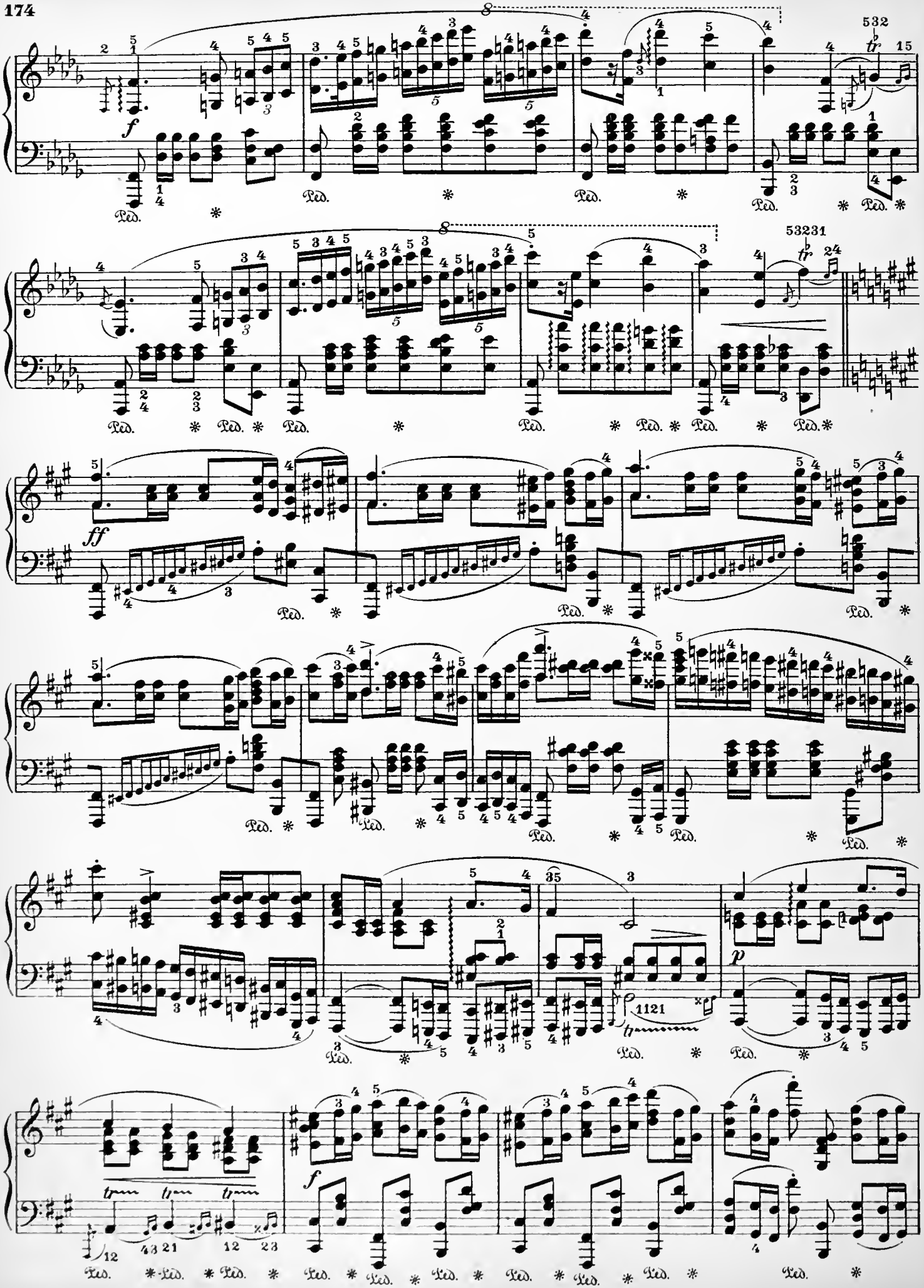

sempre dimin.
perdendosi
cresc.
dimin.
cresc.
dimin.

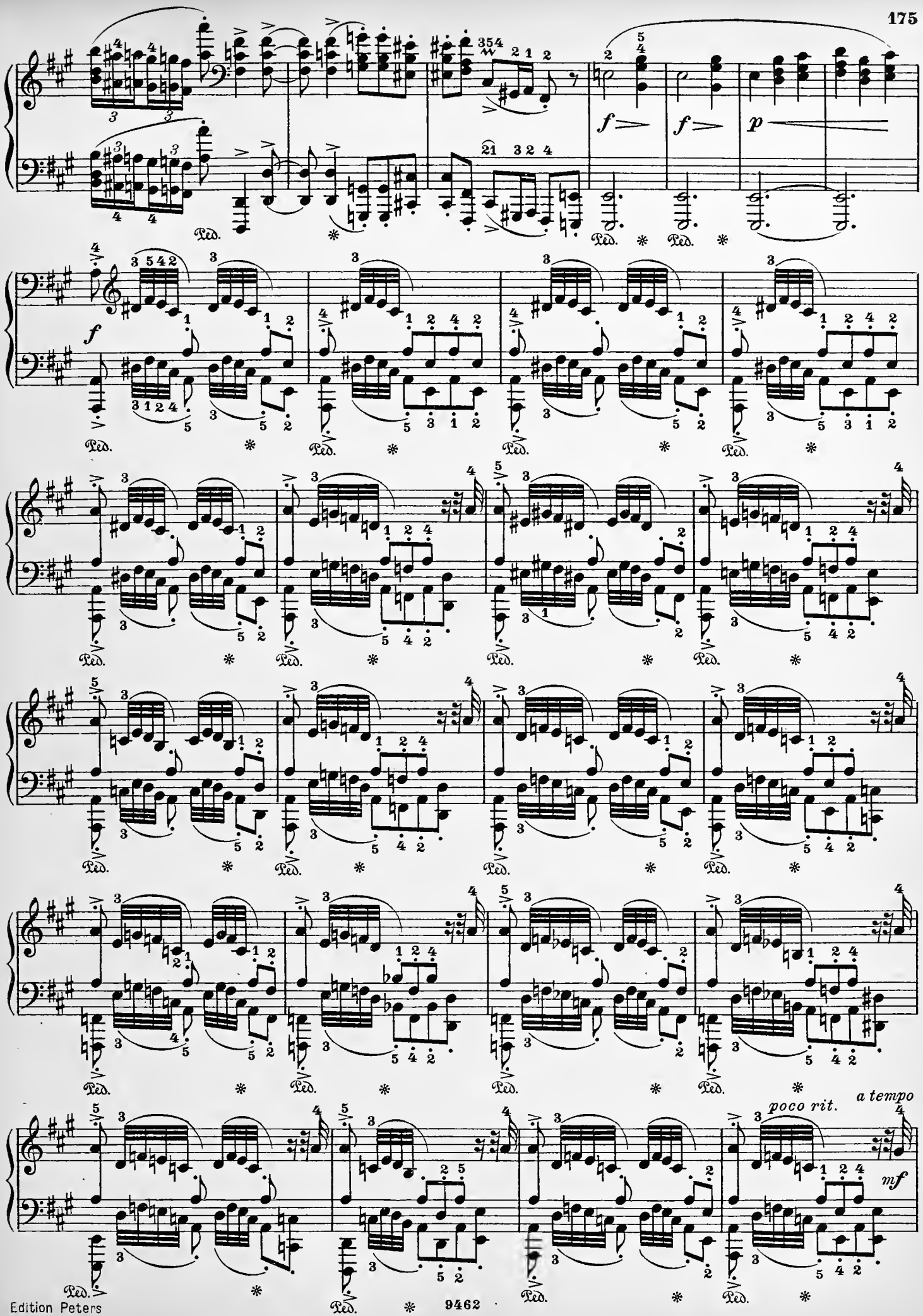

sostenuto
p espress.
pp
f
dim.
dolce
cresc.
f
dimin.
p
ff
p
poco cresc.
ff
p
cresc.
f
dimin.
slentando
a tempo
p espress.
pp

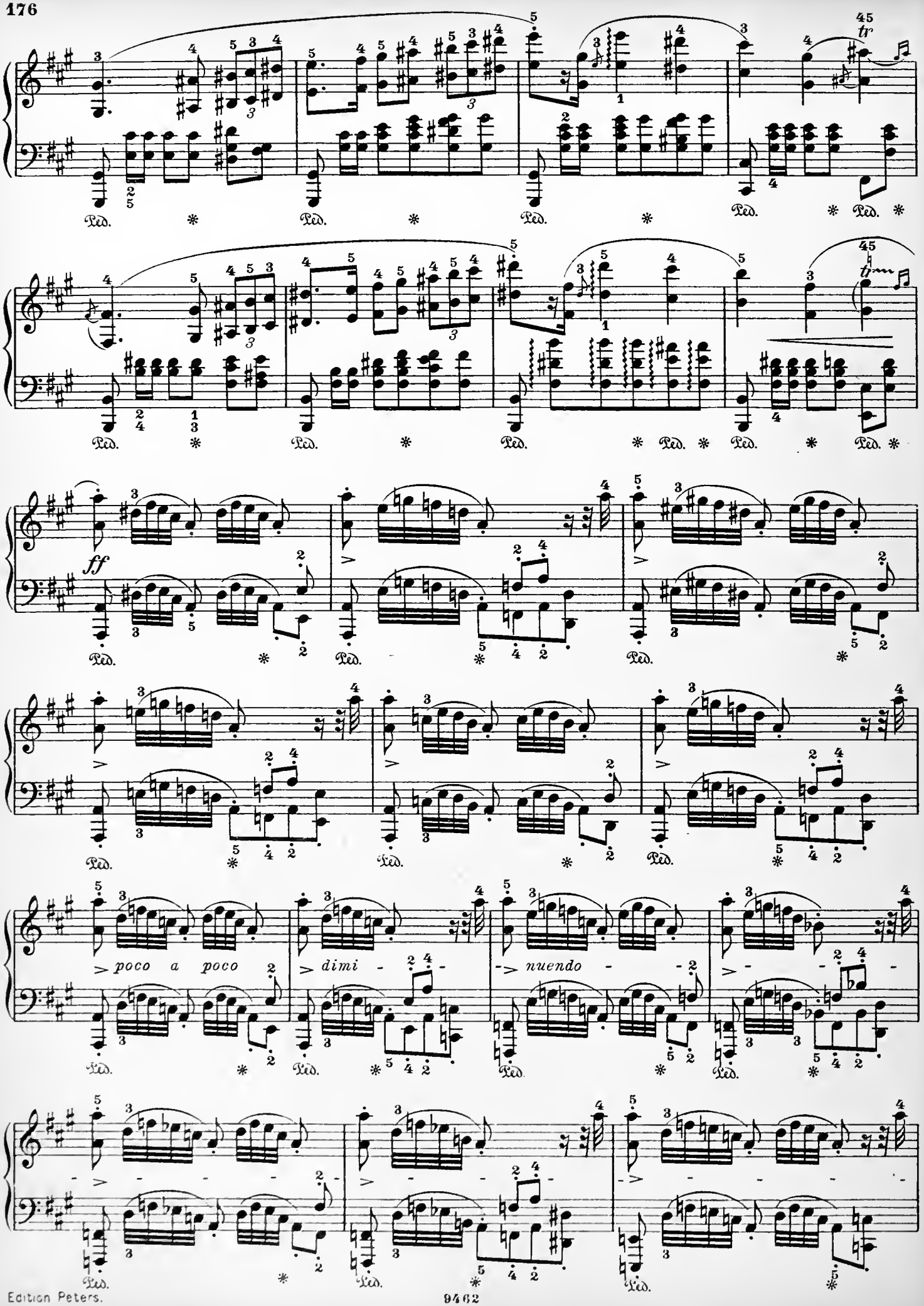

dim.
dolce
cresc.
f
dimin.
p
cresc.
ff
f
cresc.
rit.
ff
fff
Ped.

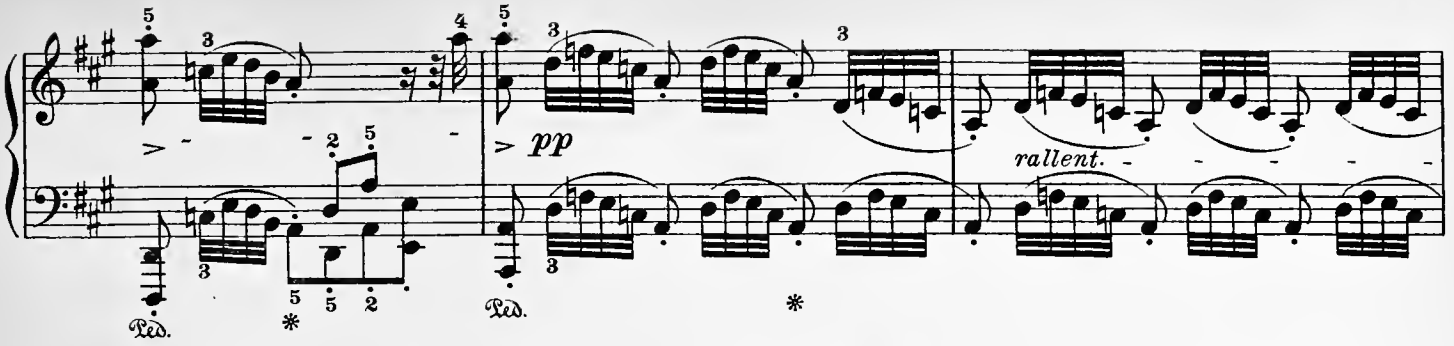

Moderato.
5.
p
cre
scen
do
ff
f
tr
Ped.
f
p
più f


sostenuto
f
più f
p
f

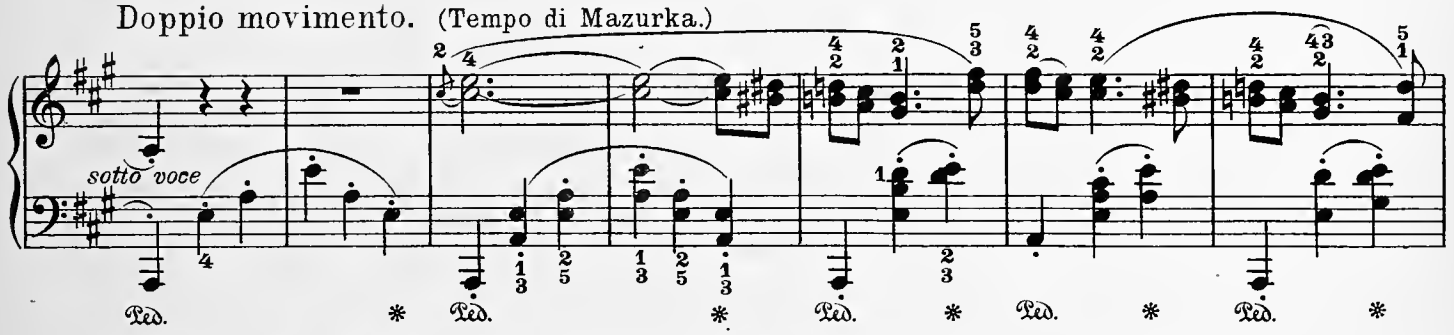

f
Ped.
ff
p
1121
tr

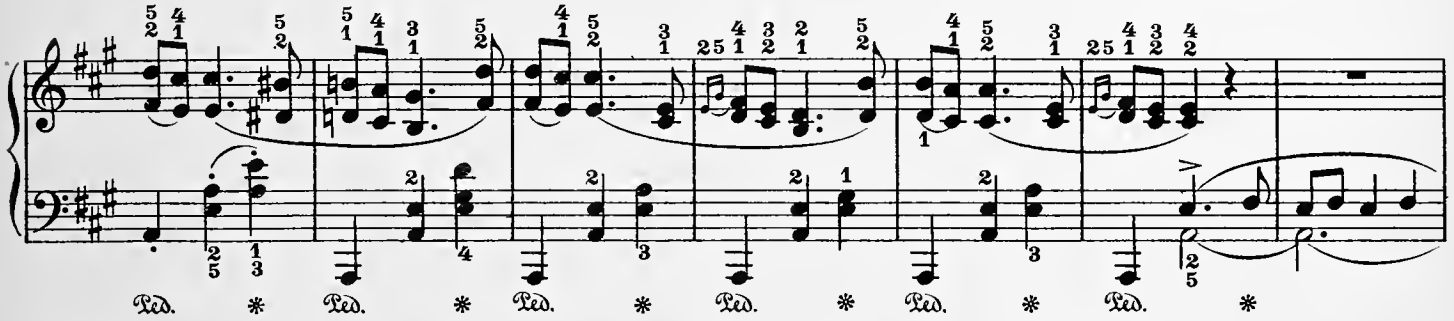

f
f
p
poco rit.
a tempo
mf
Ped.

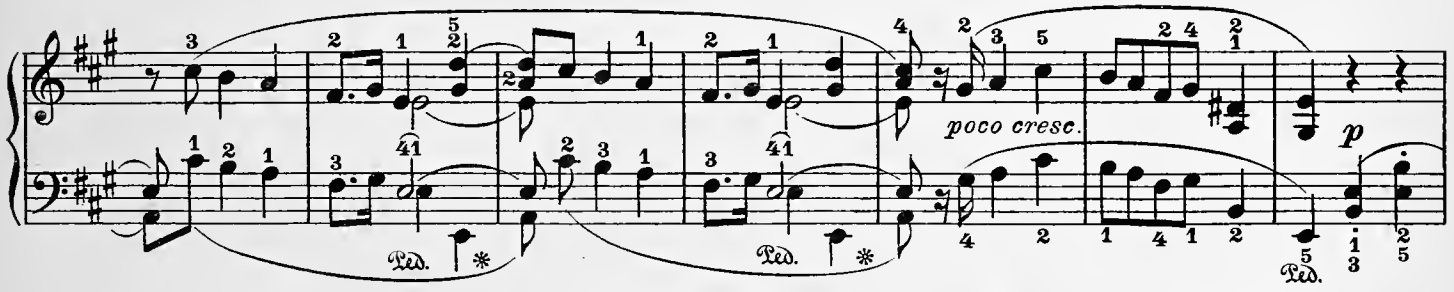

tr
ff
poco a poco
dimi - nuendo

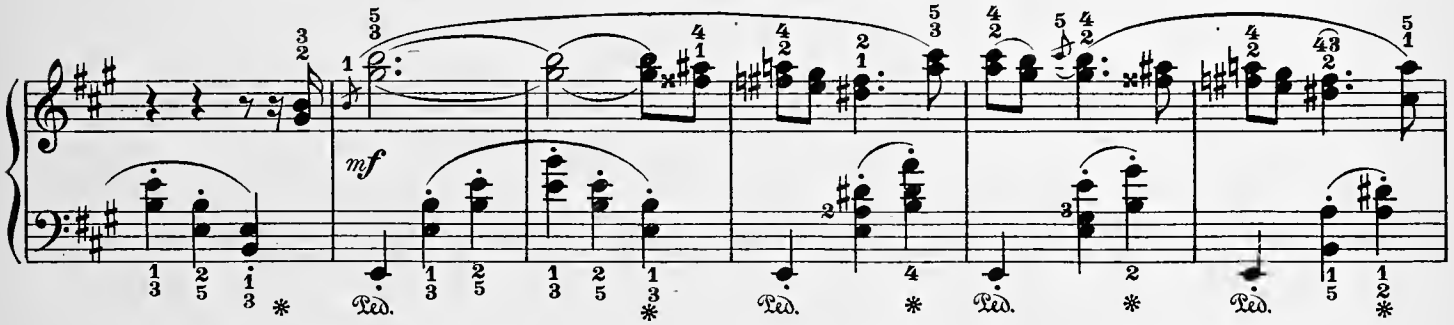


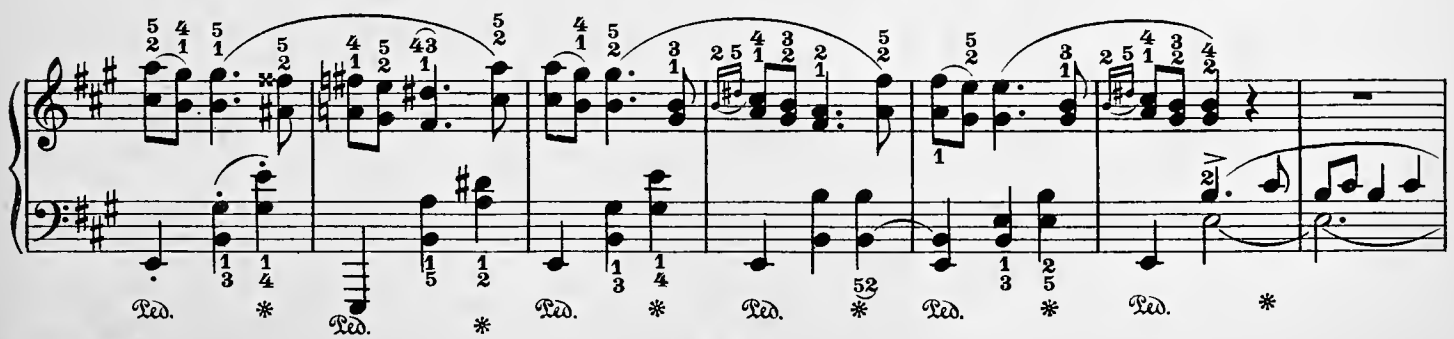
Doppio movimento. (Tempo di Mazurka.)

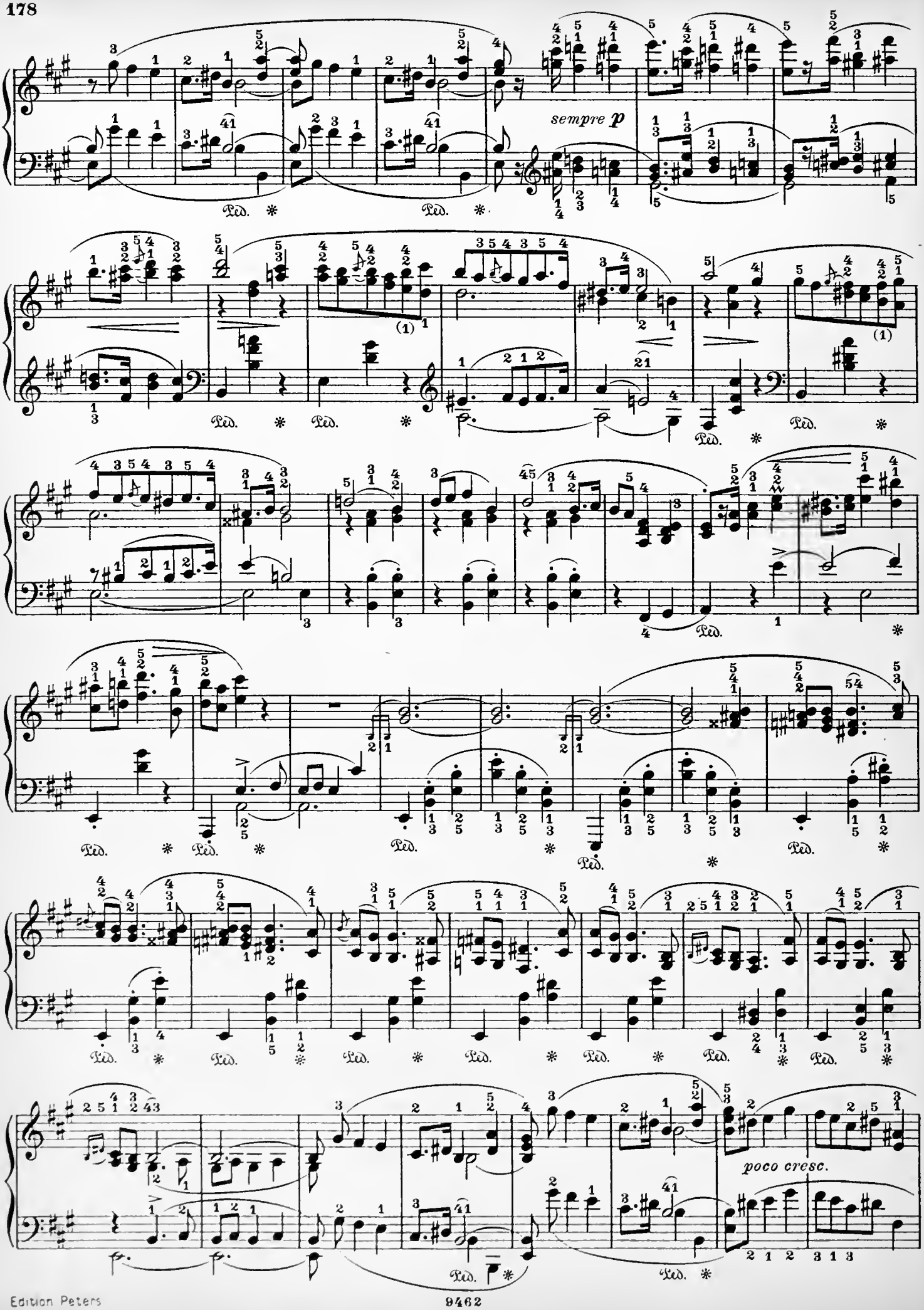


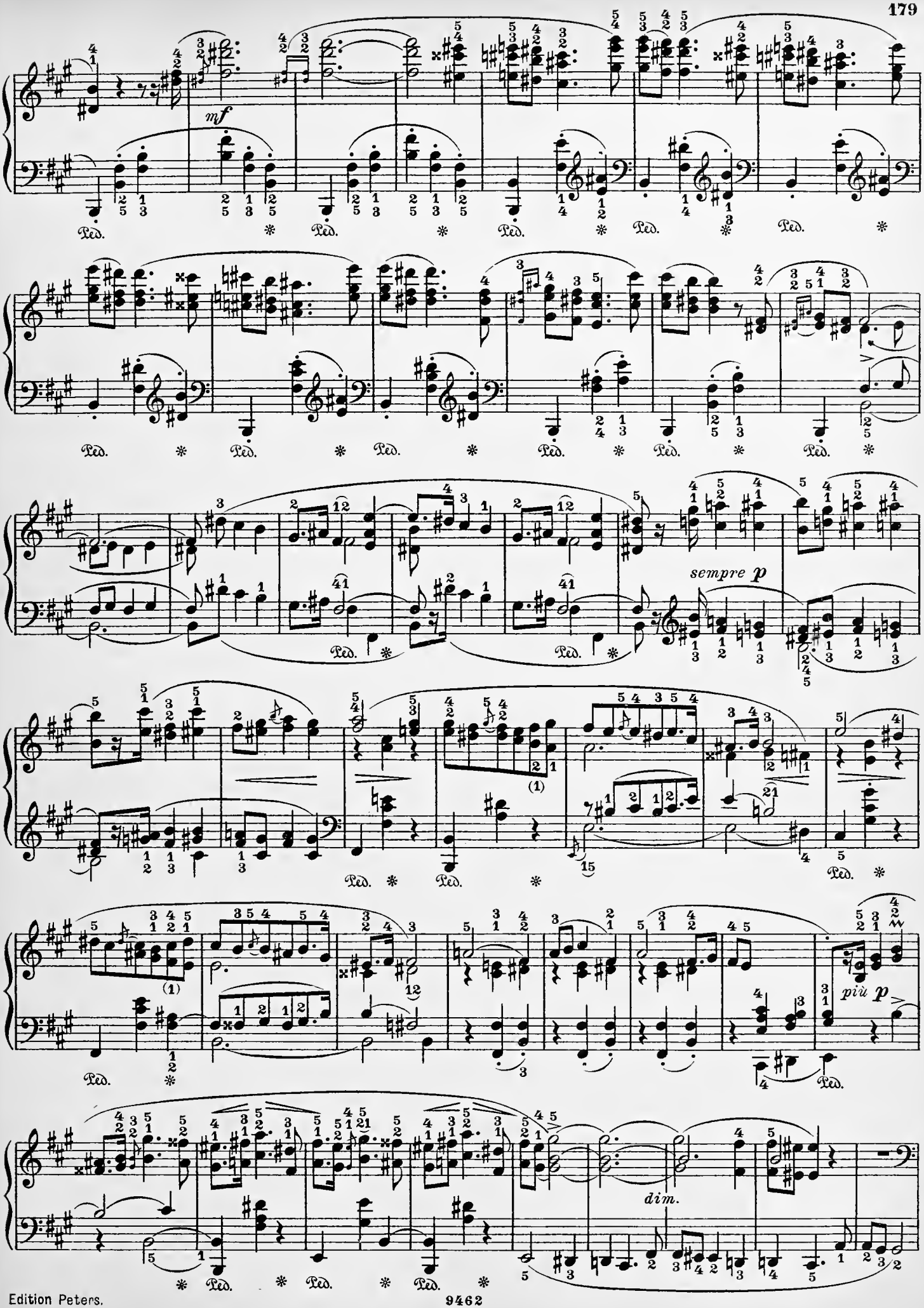


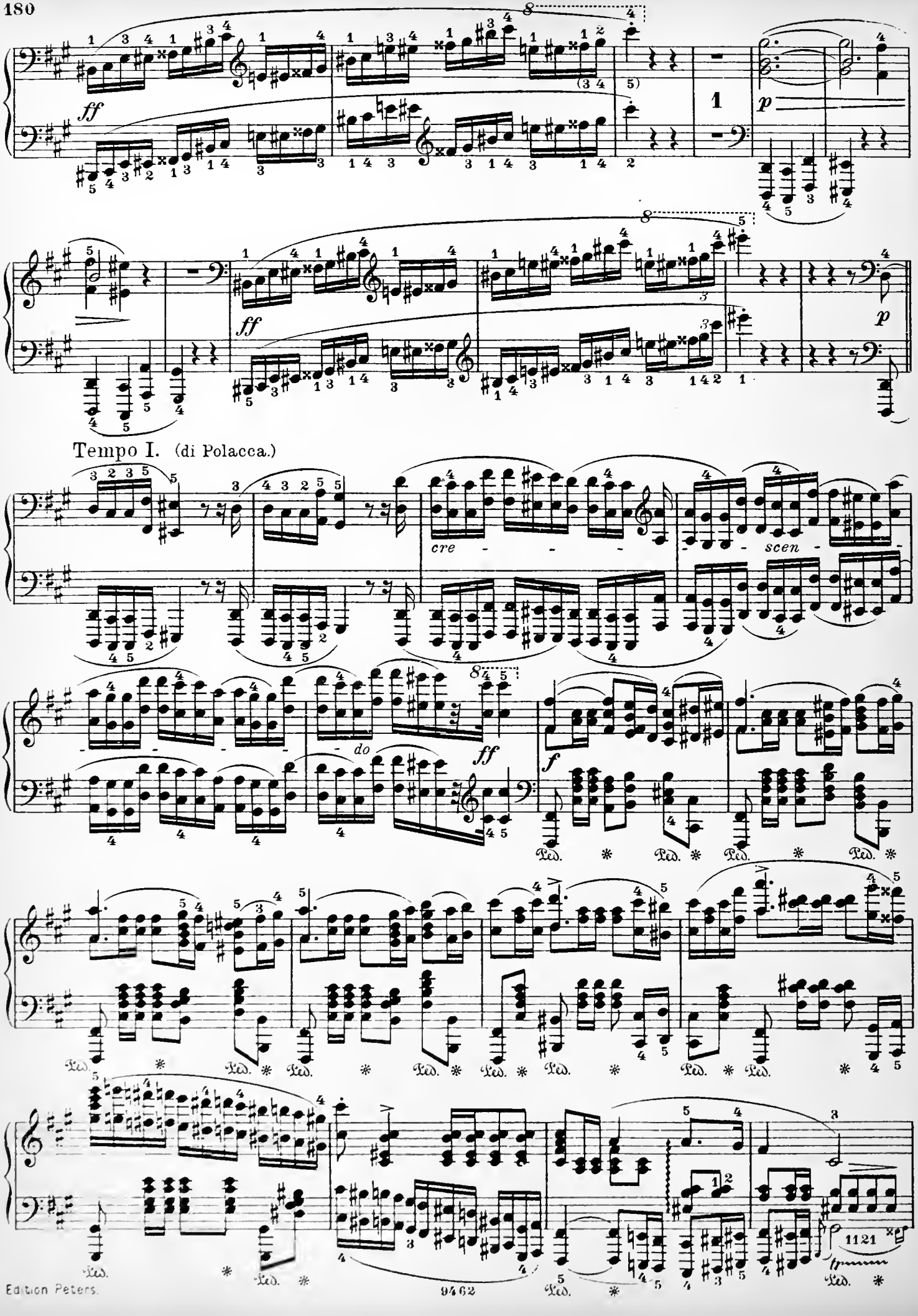


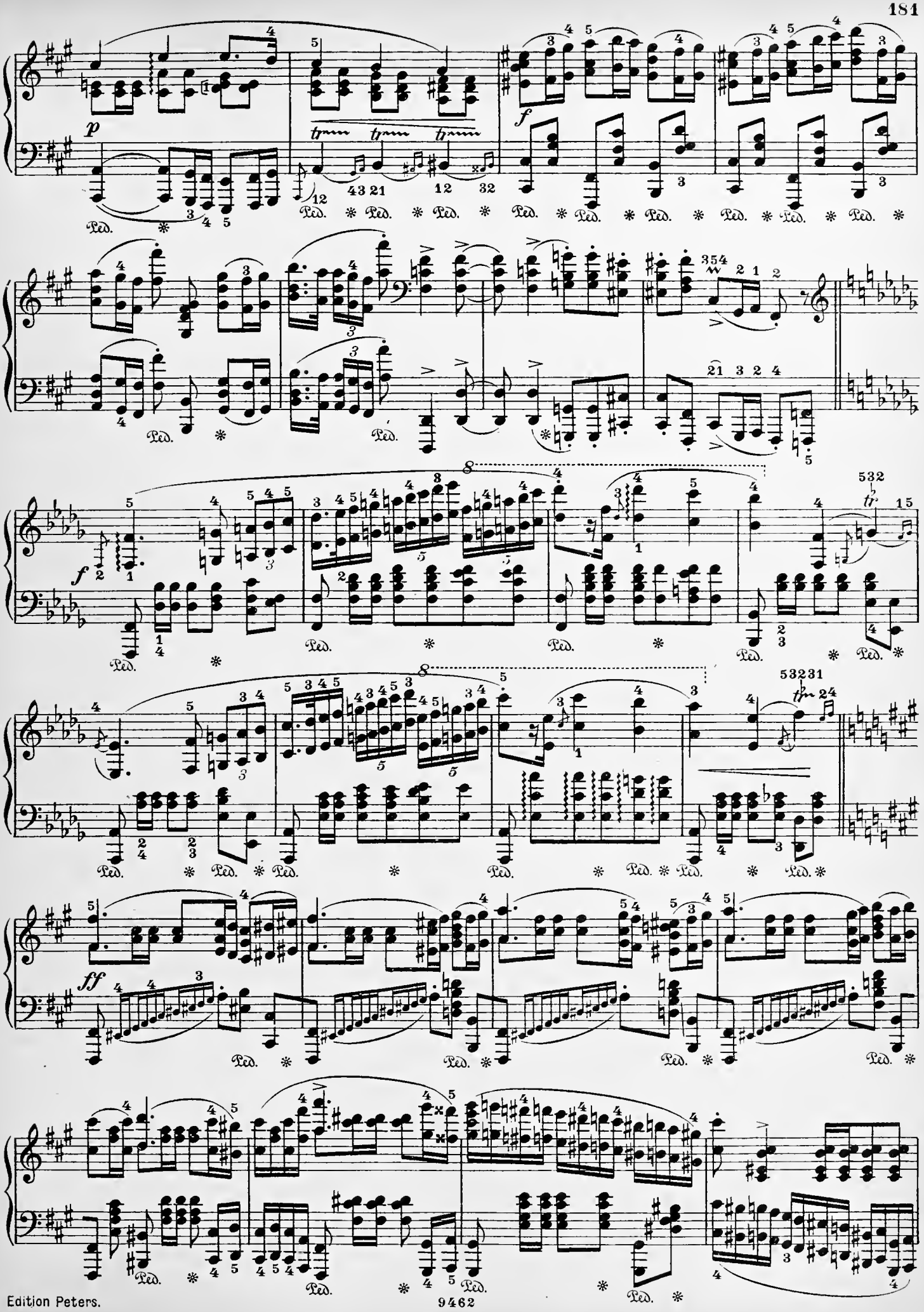


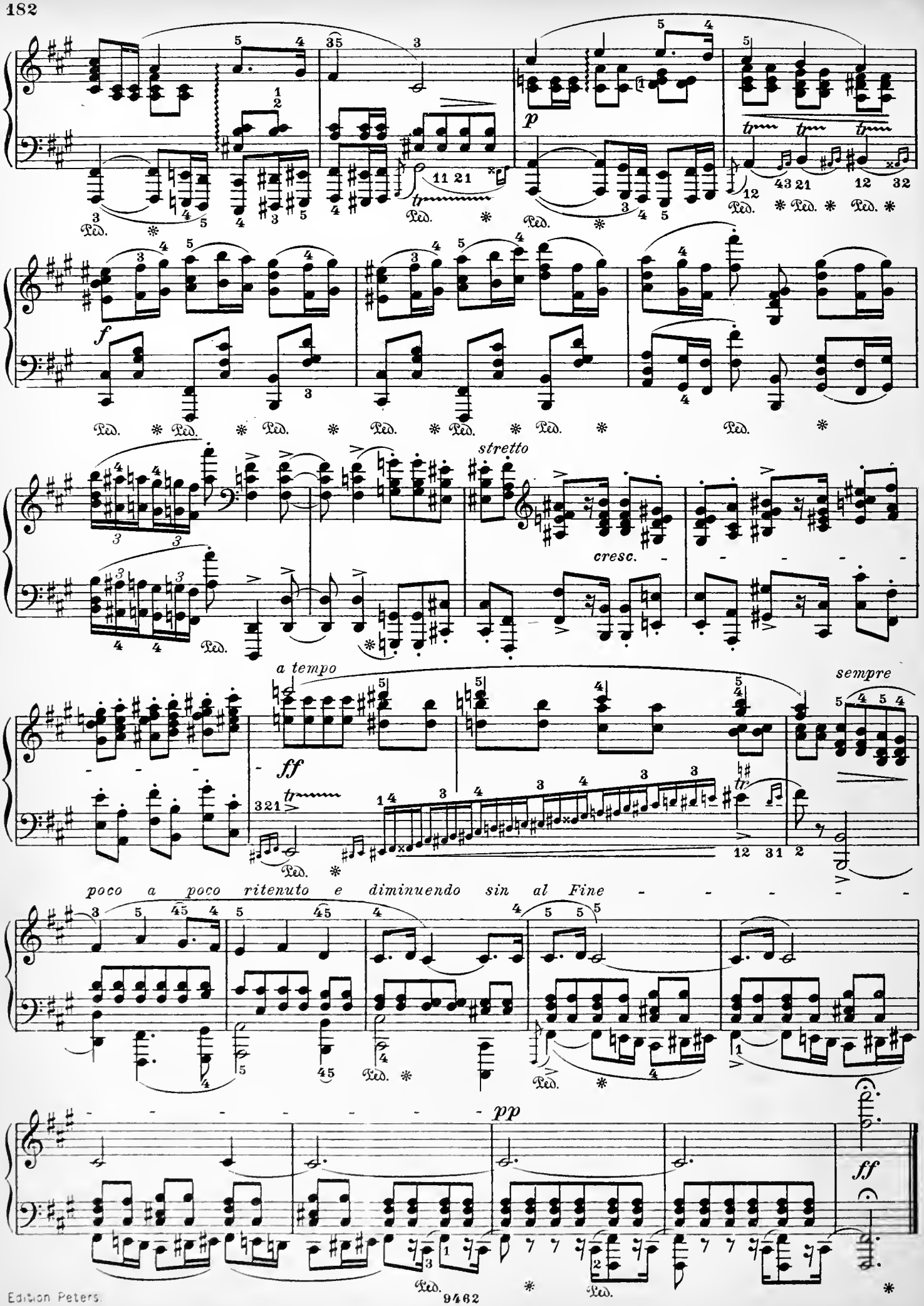



sempre p
poco cresc.


mf
Ped.
sempre p
più p
dim.

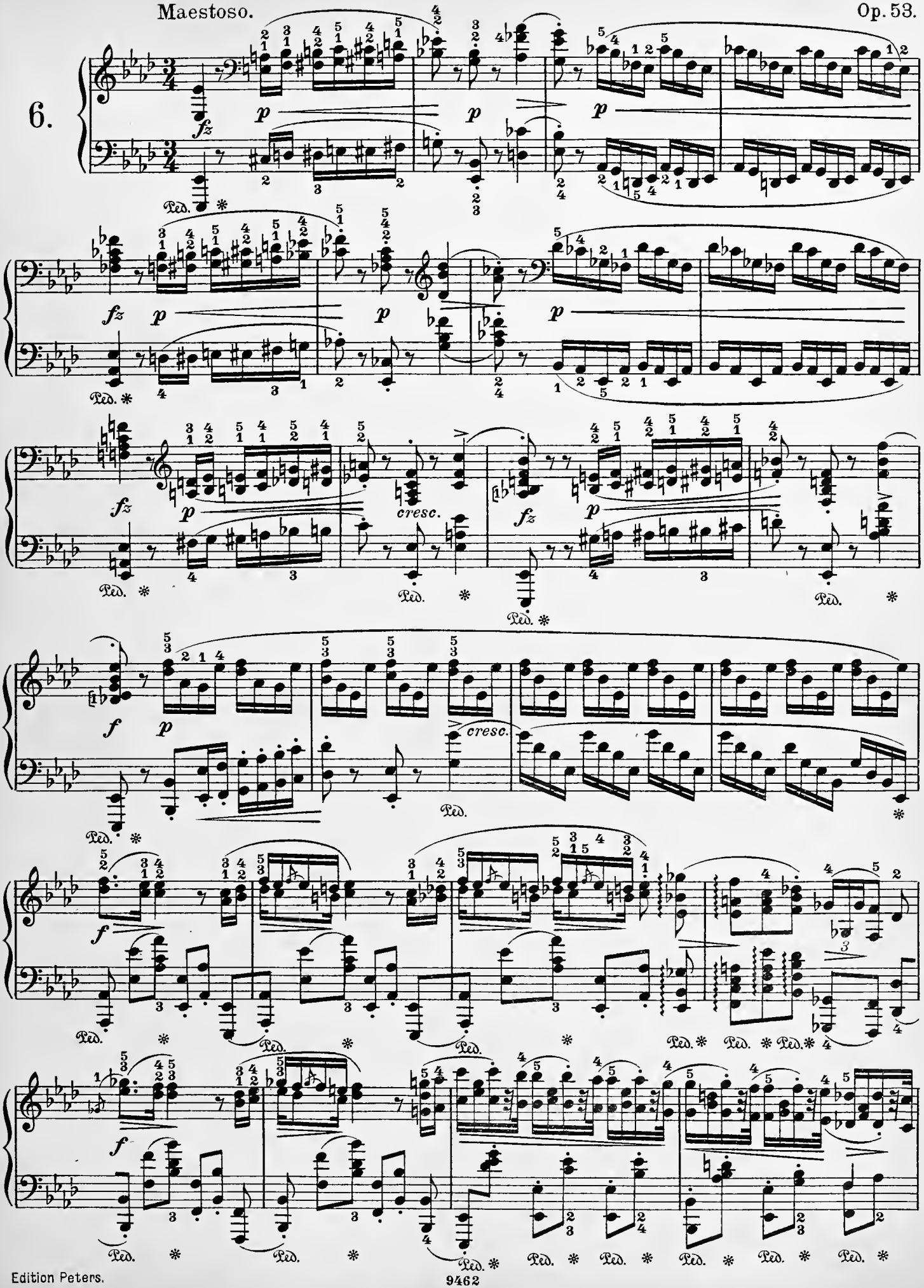

ff
p
Tempo I. (di Polacca.)
cre - - - scen - - - do
ff
f
Ped.
1121

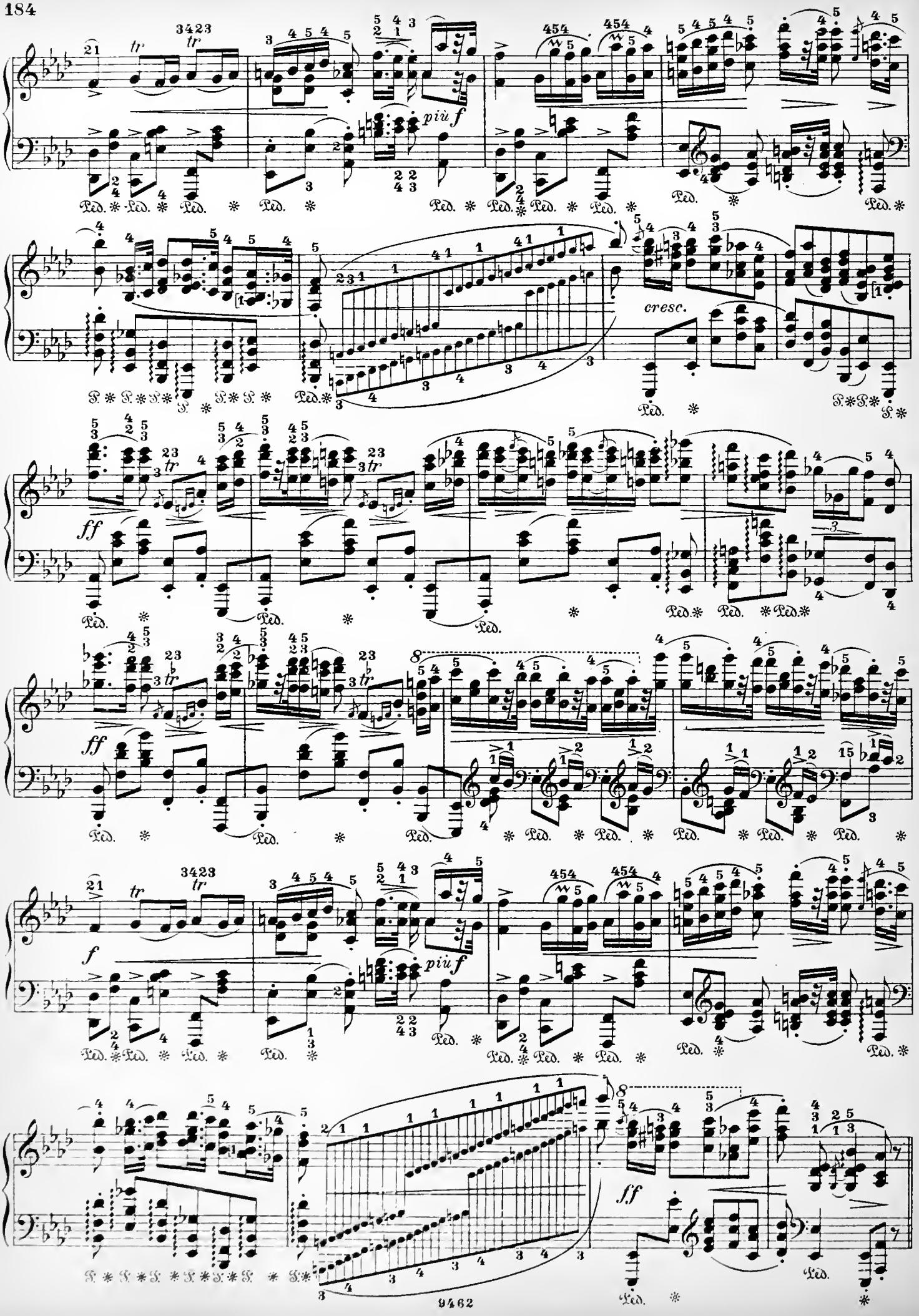


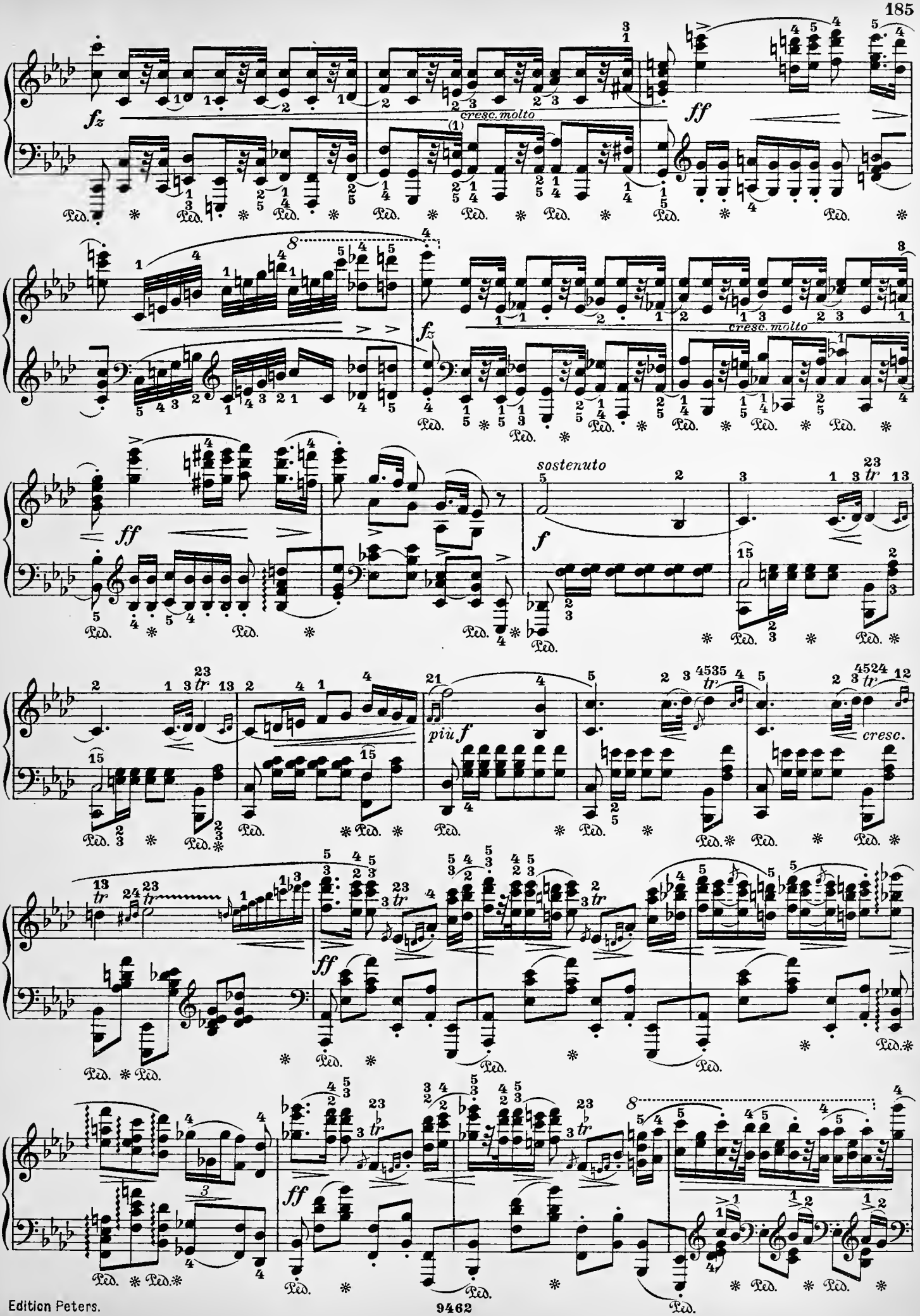

p
f
stretto
cresc.
a tempo
ff
sempre
poco a poco ritenuto e diminuendo sin al Fine
pp
ff
Ped.

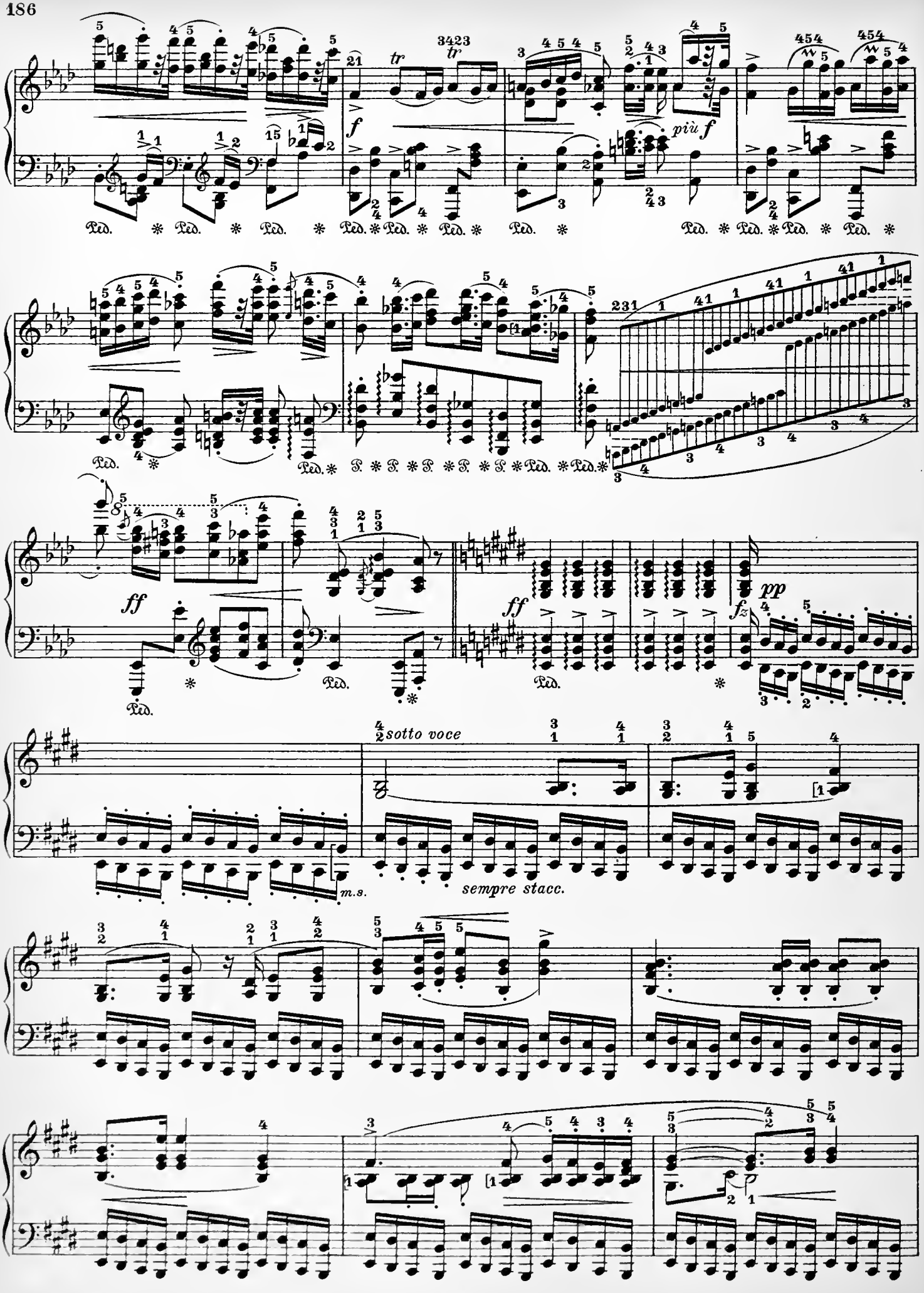
Maestoso. Op. 53.

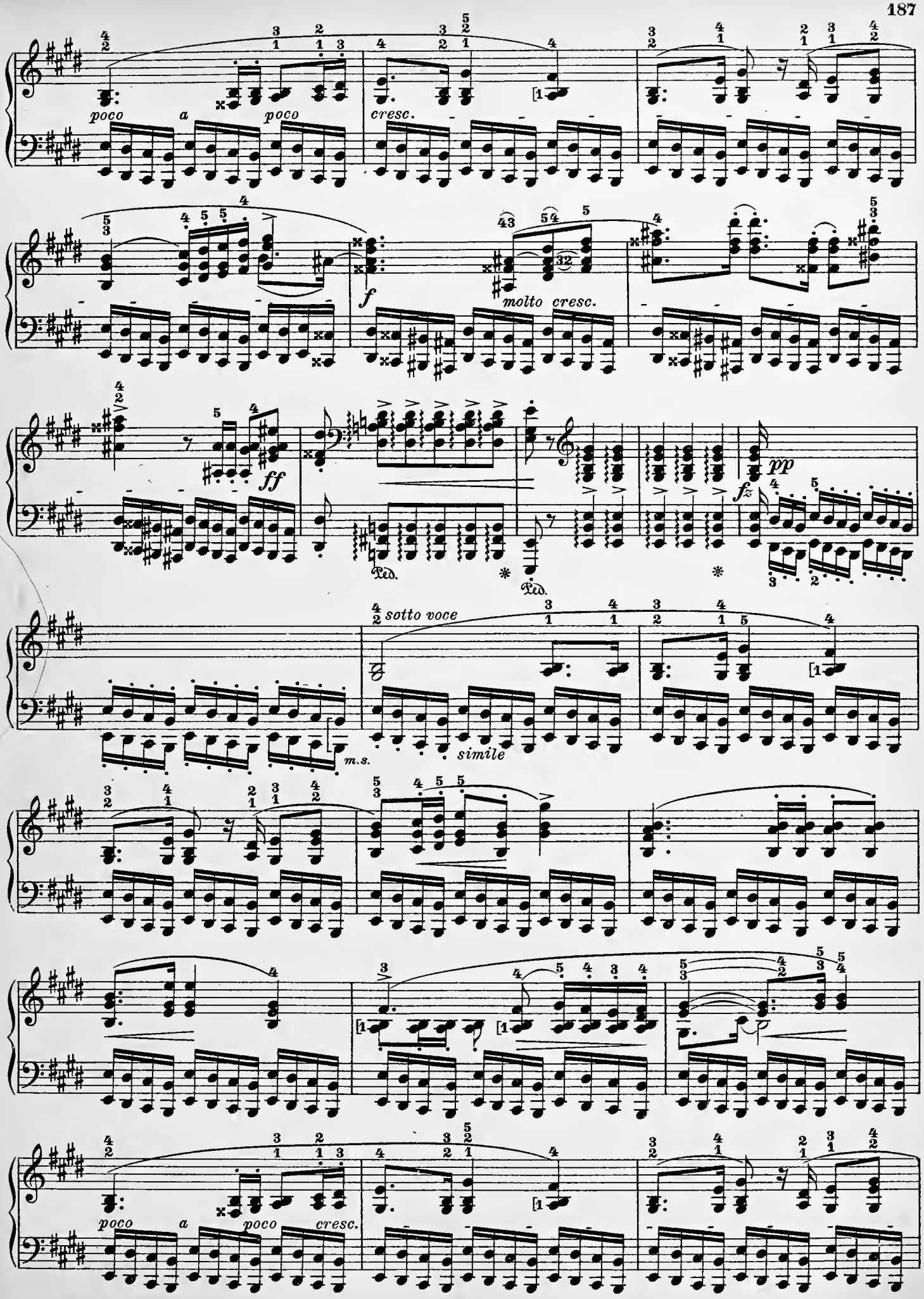
6.

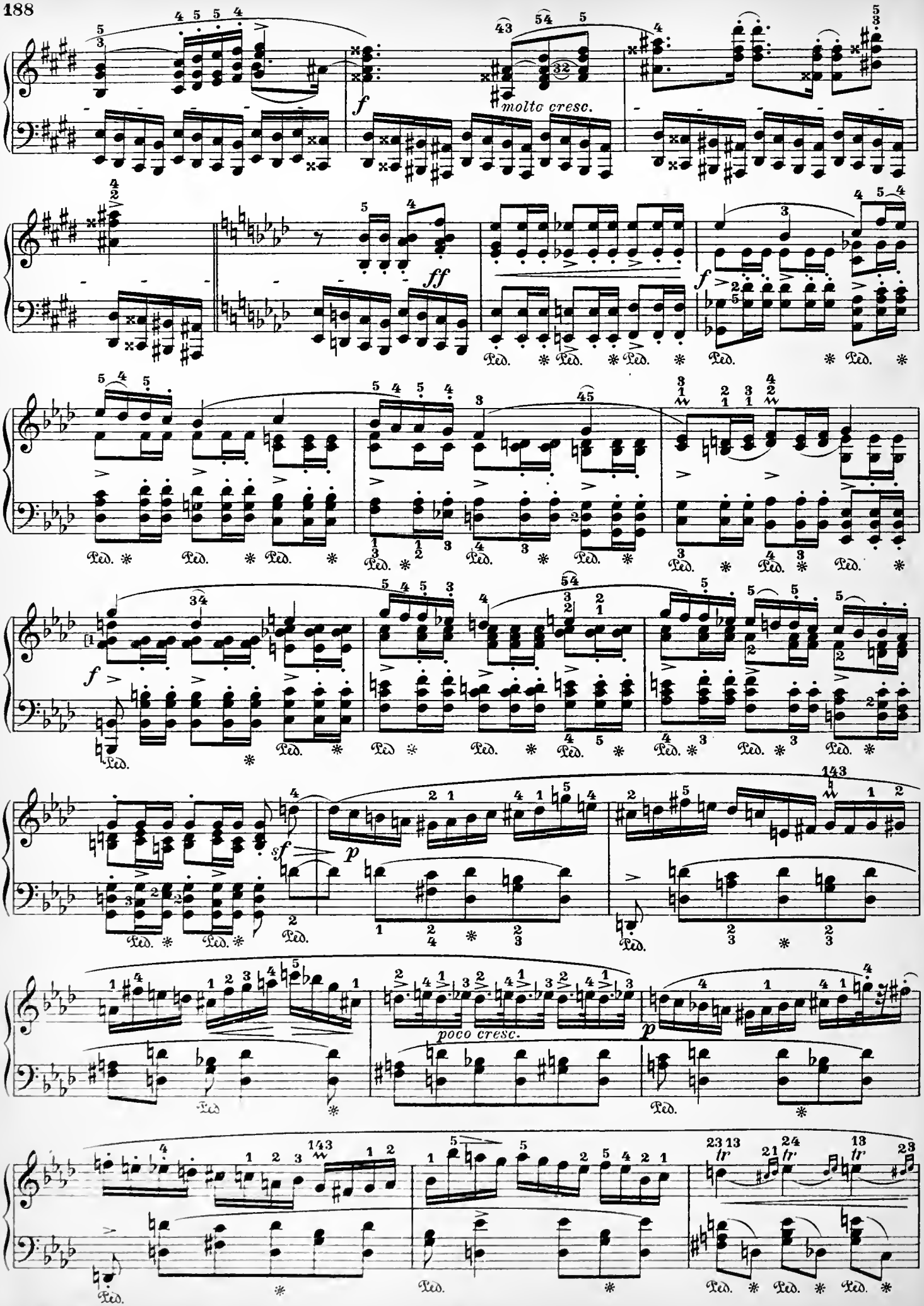


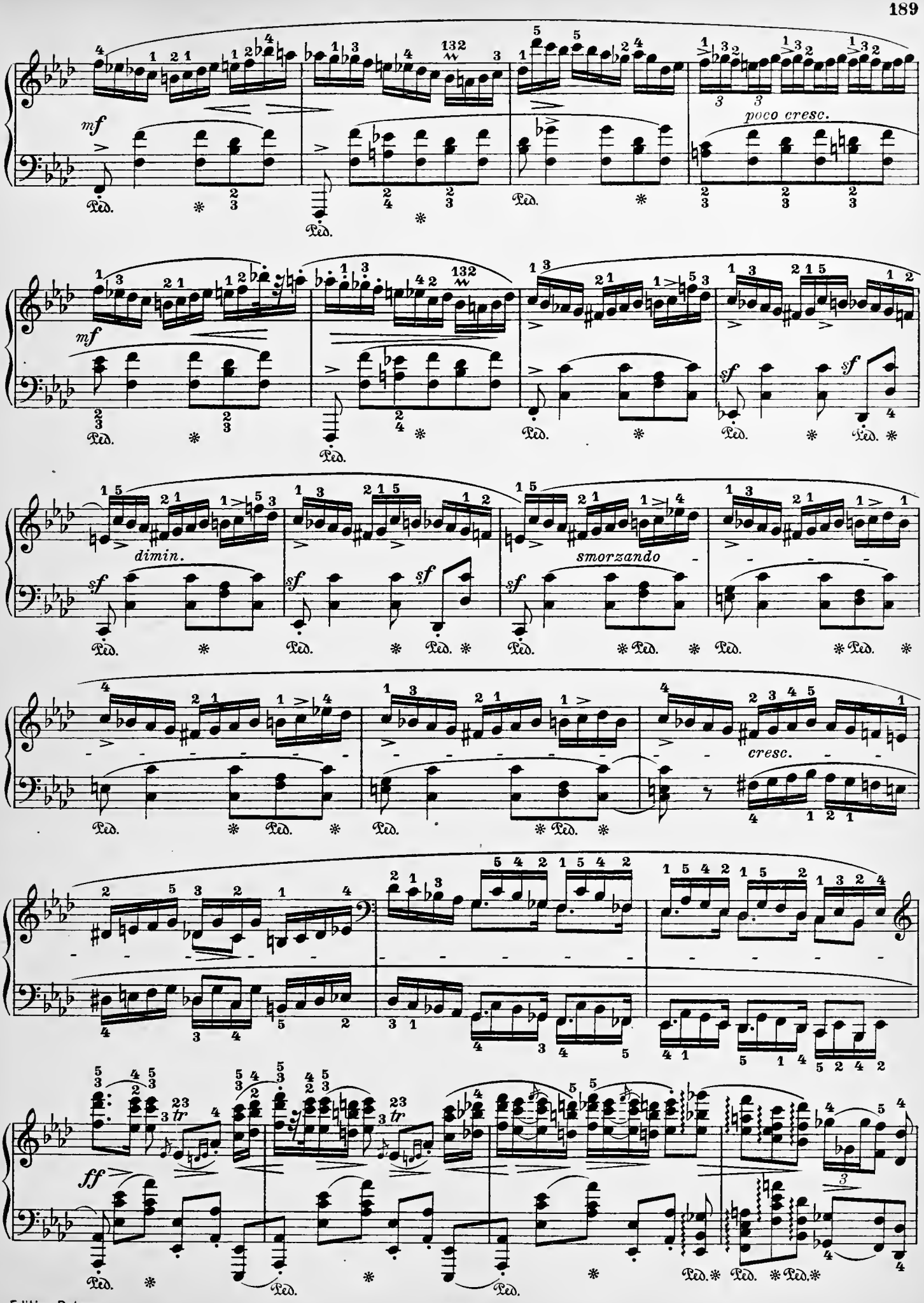

più f
cresc.
ff
ff
f
più f
ff

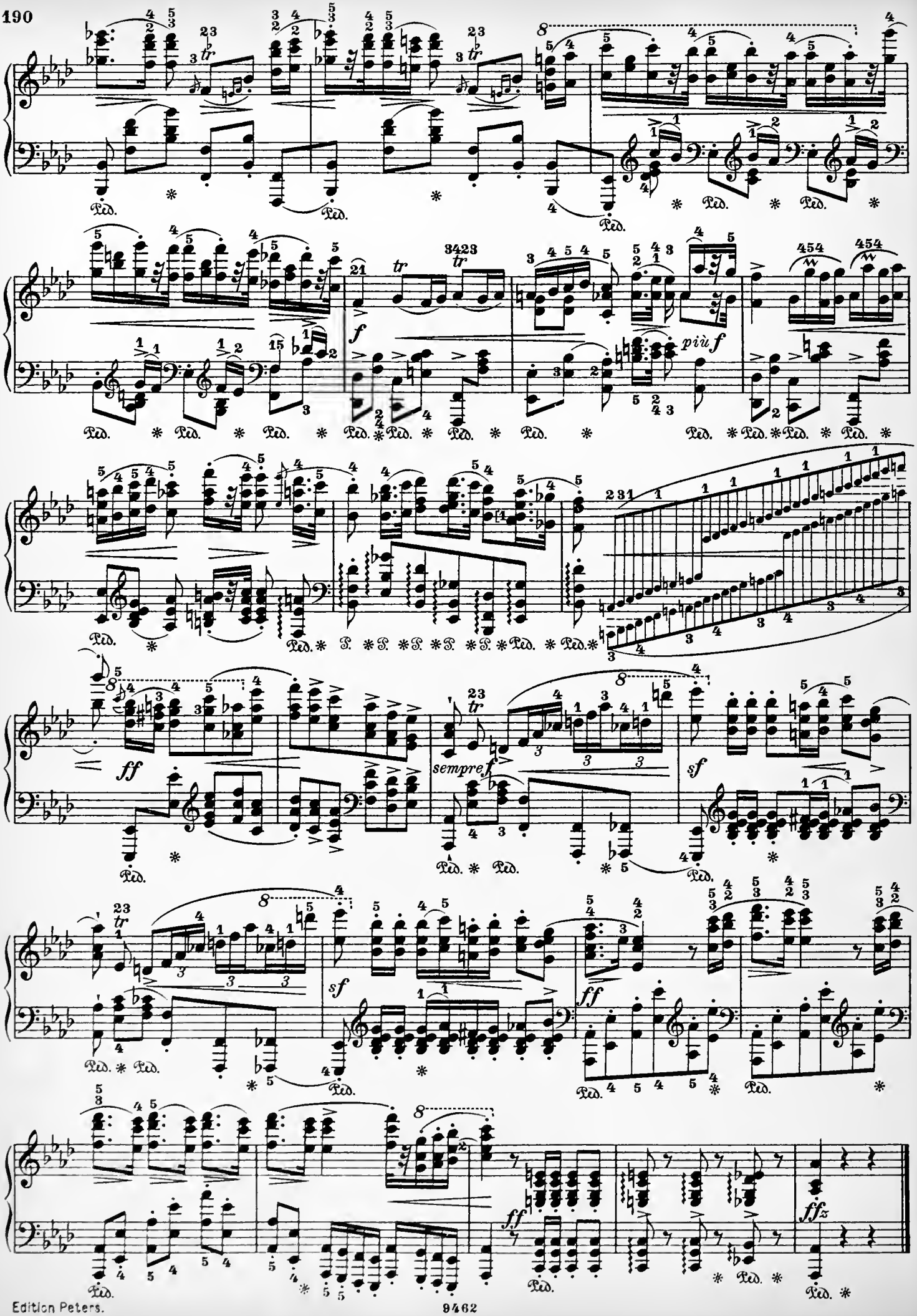

fz
cresc. molto
ff
fz
cresc. molto
ff
sostenuto
f
più f
cresc.
ff
ff


più f
ff
pp
fz
sotto voce
m.s.
sempre stacc.


poco
a
poco
cresc.
f
molto cresc.
ff
Ped.
pp
fz
sotto voce
simile
m.s.
poco
a
poco
cresc.

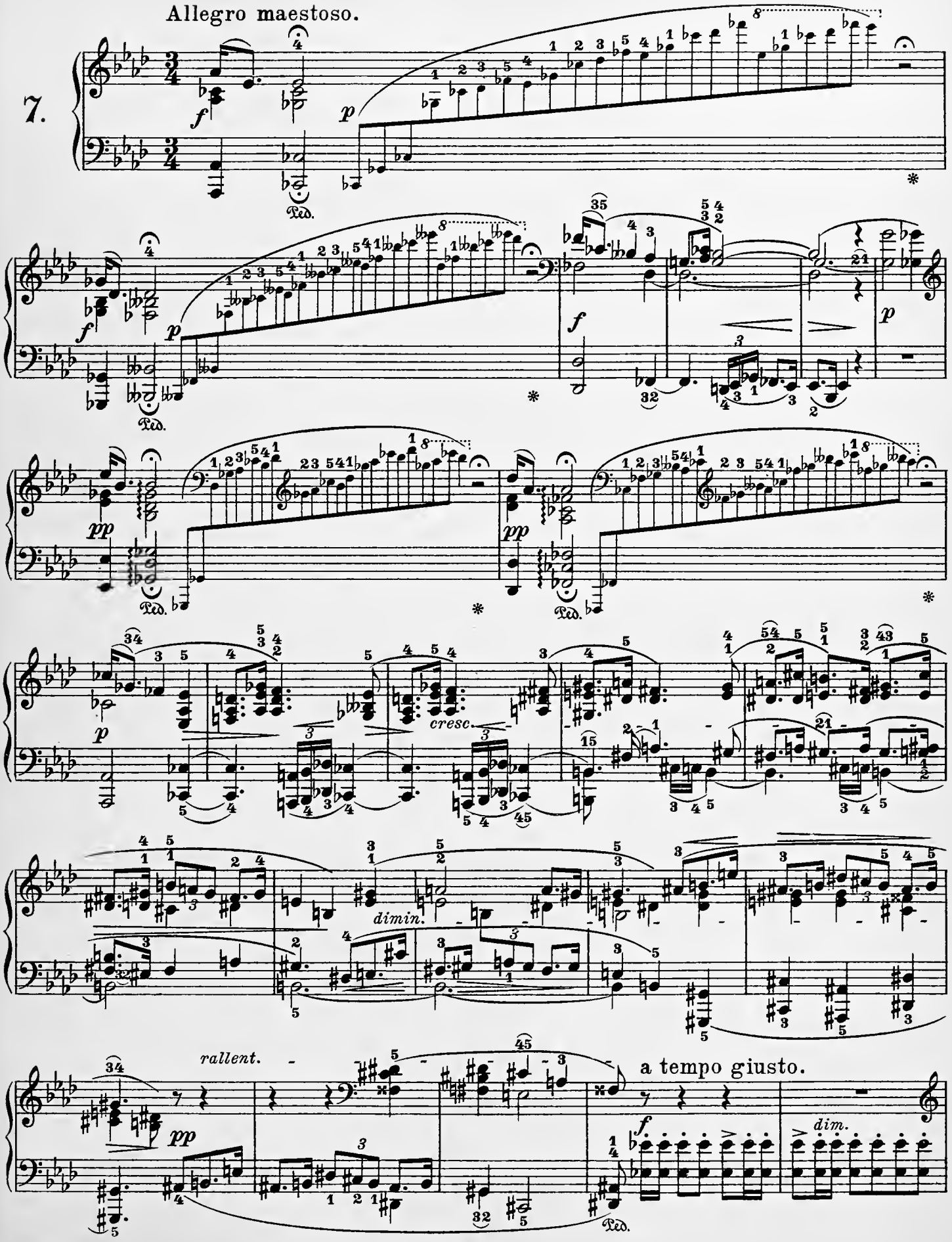

molto cresc.
poco cresc.

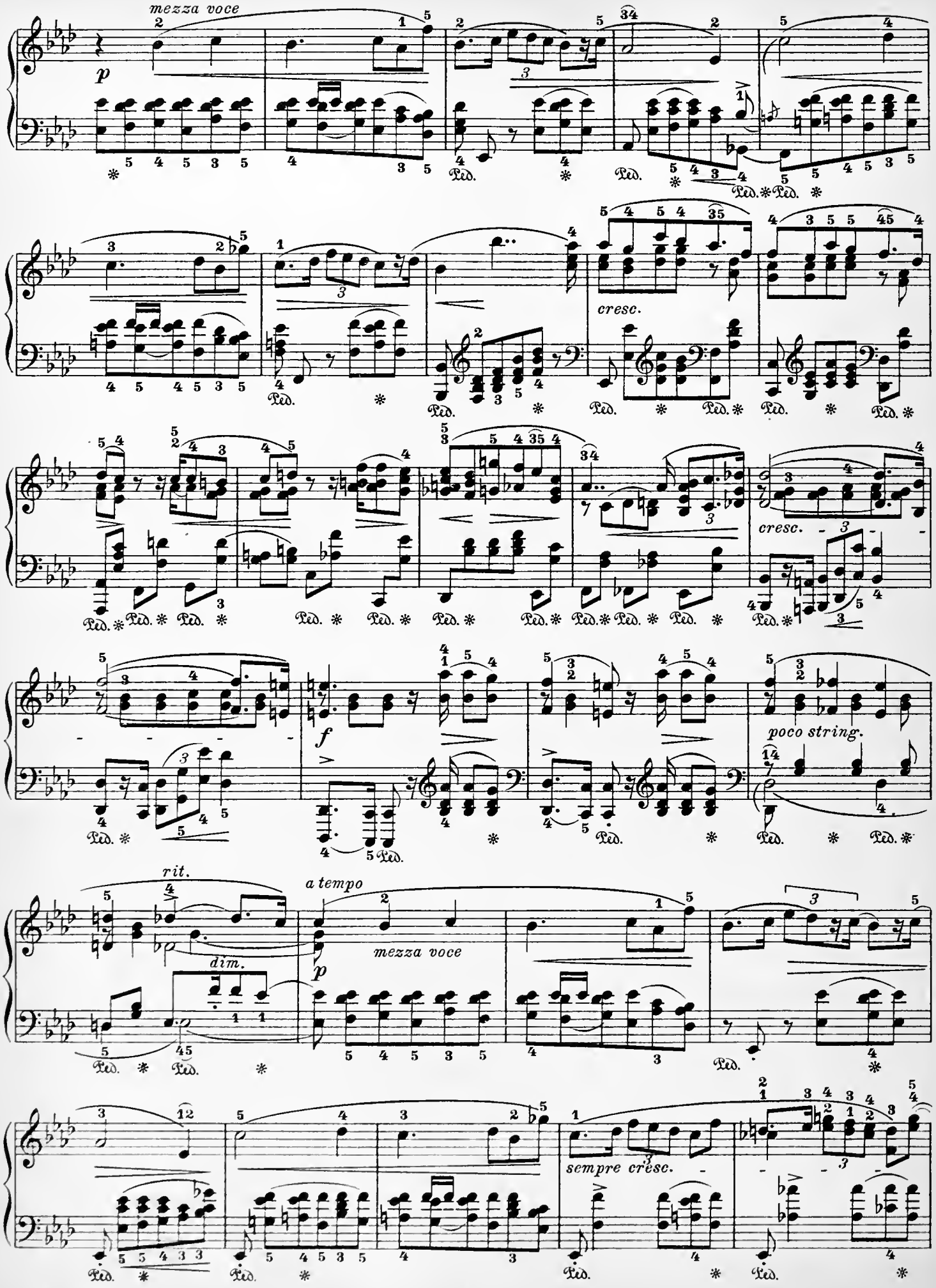

mf
poco cresc.
mf
dimin.
sf
smorzando
cresc.
ff
tr

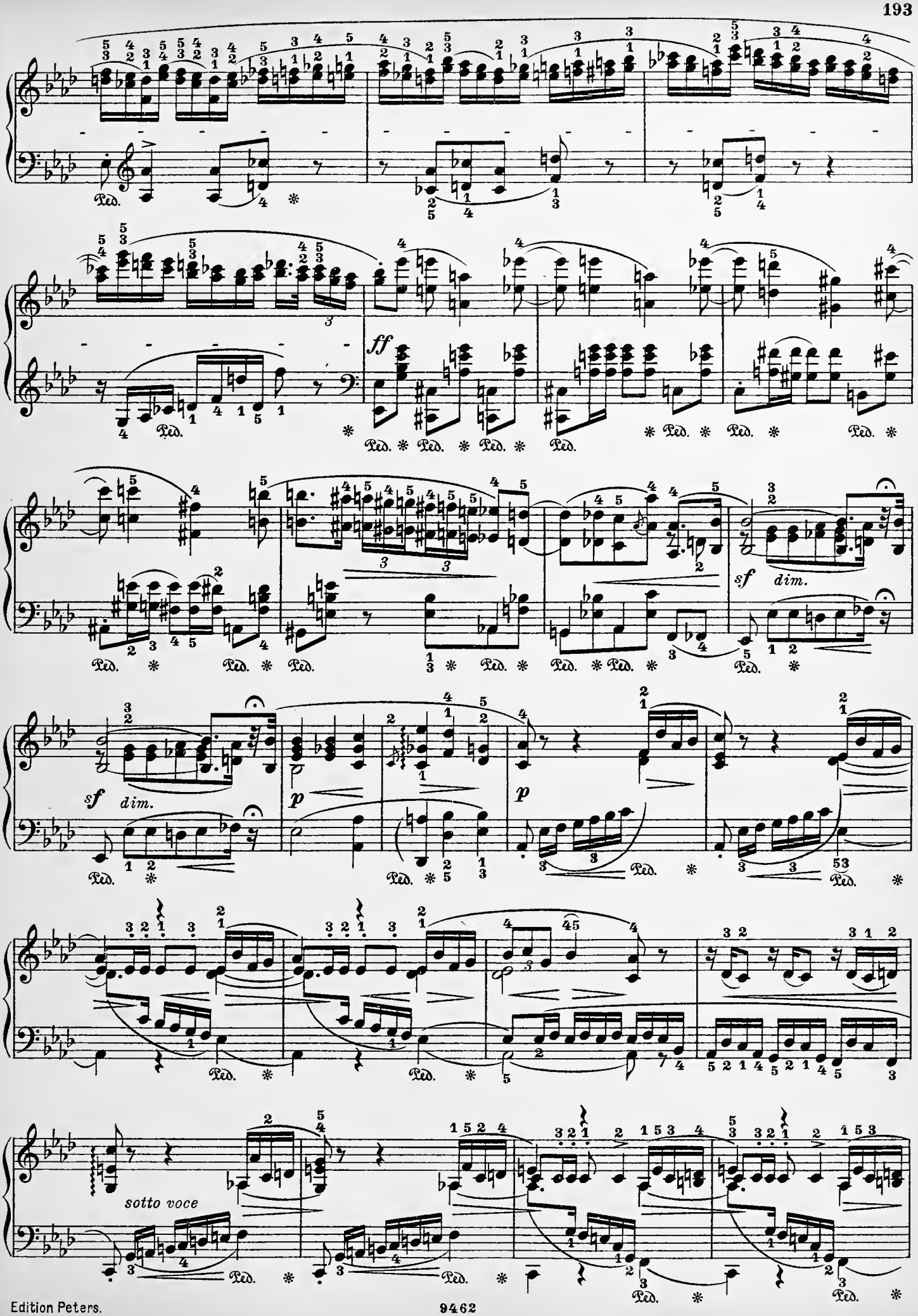

f
più f
ff
sempre f
sf
ff
sf
ff
ffz

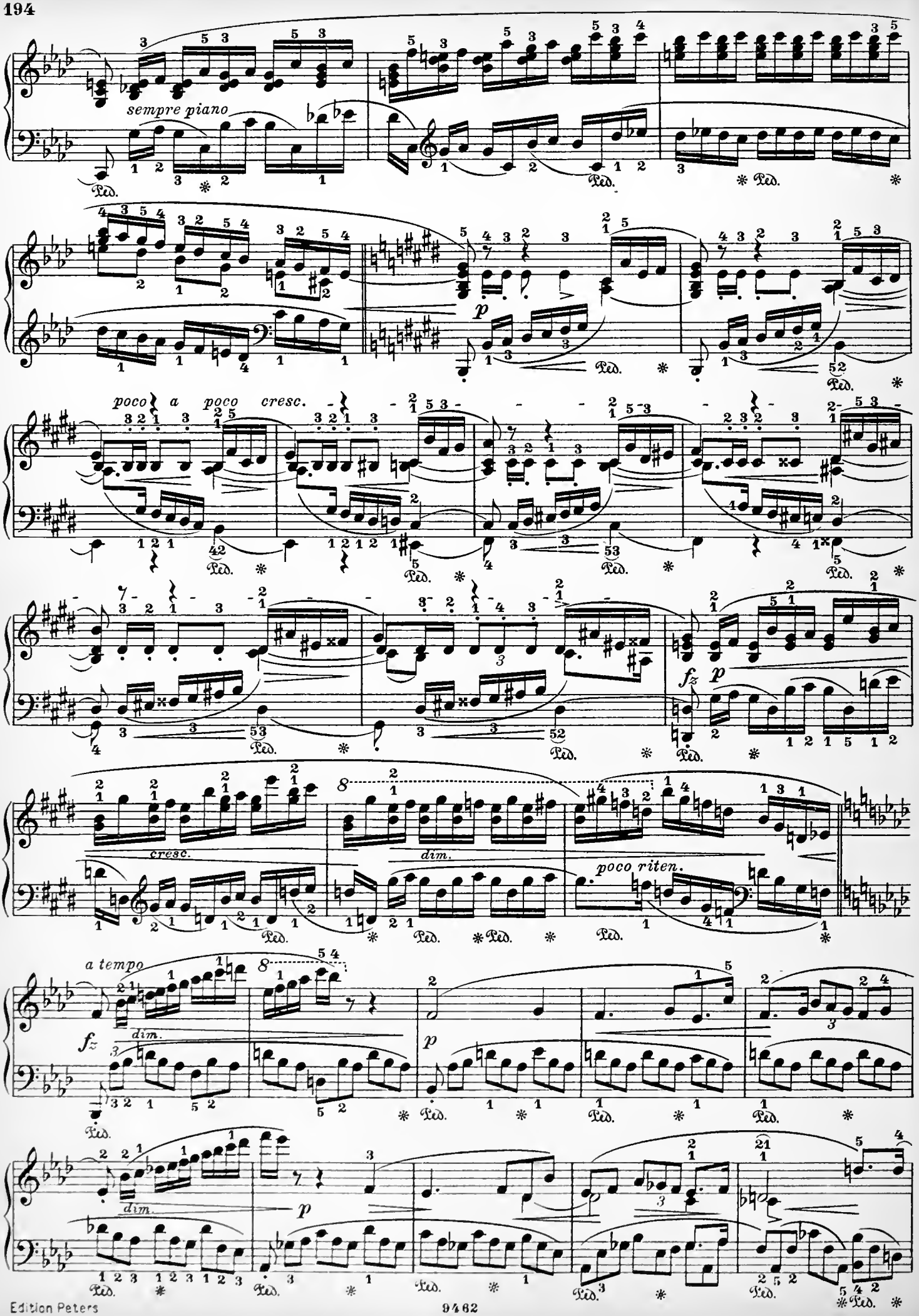
Polonaise - Fantaisie.

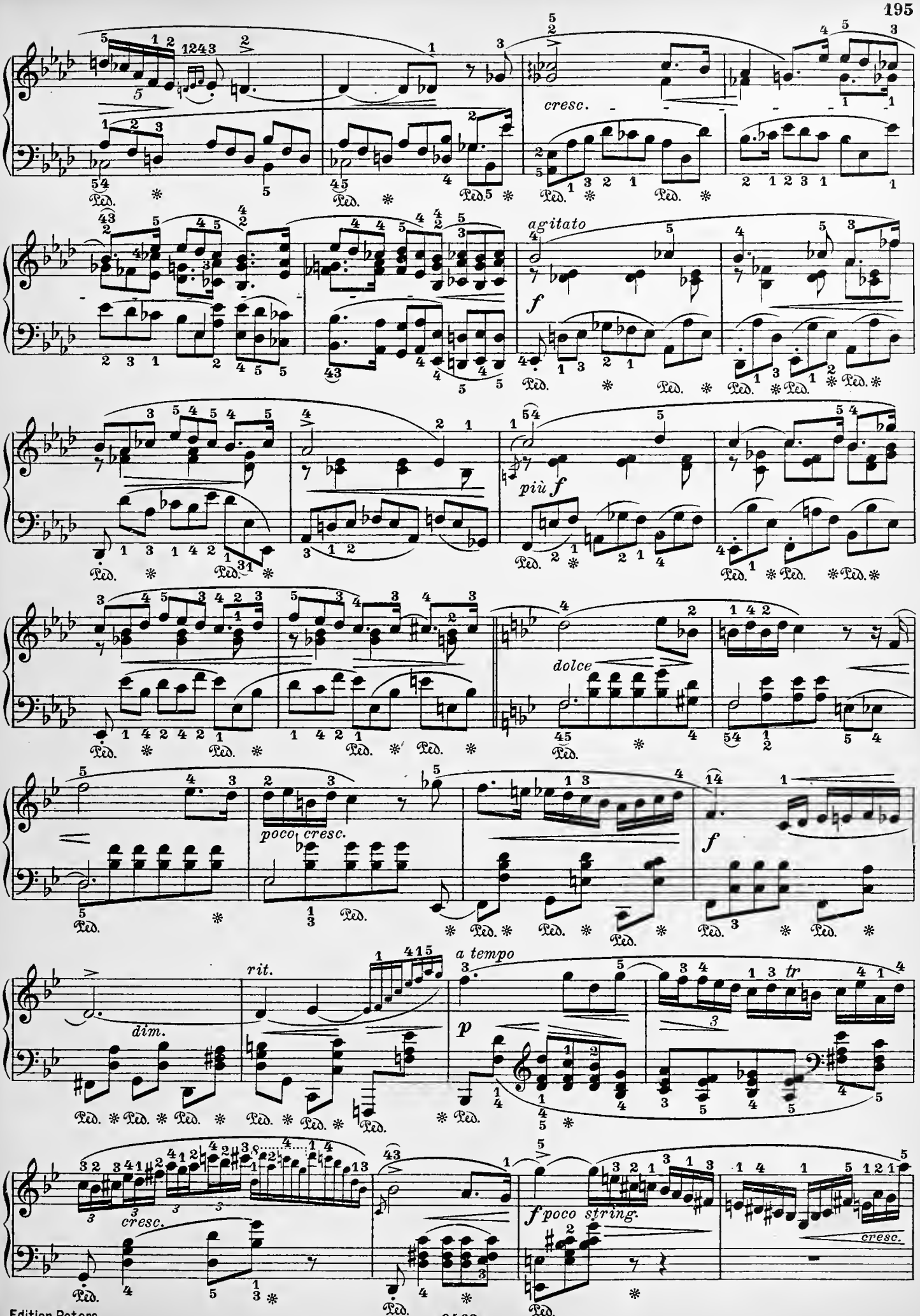
Op. 61.

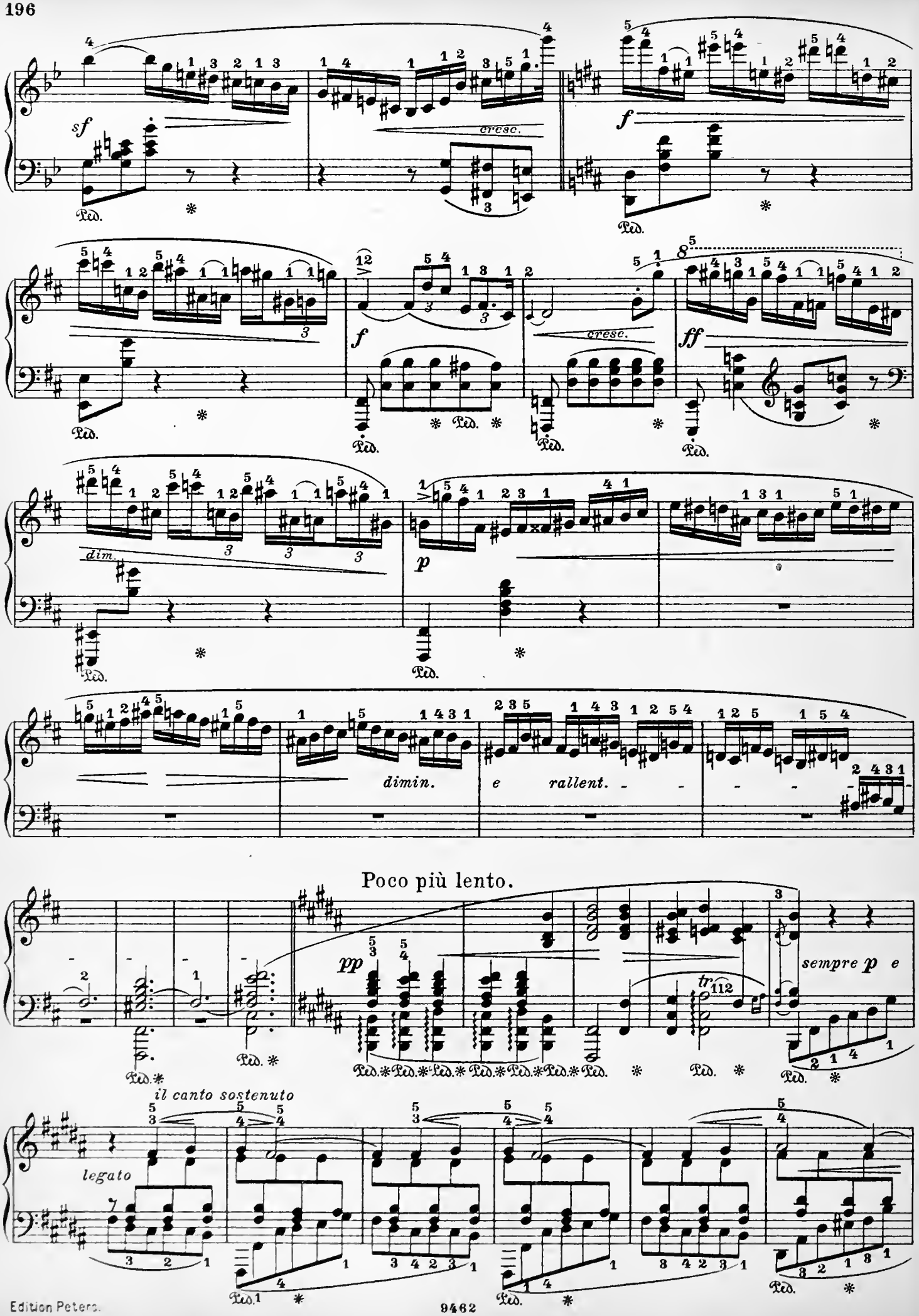


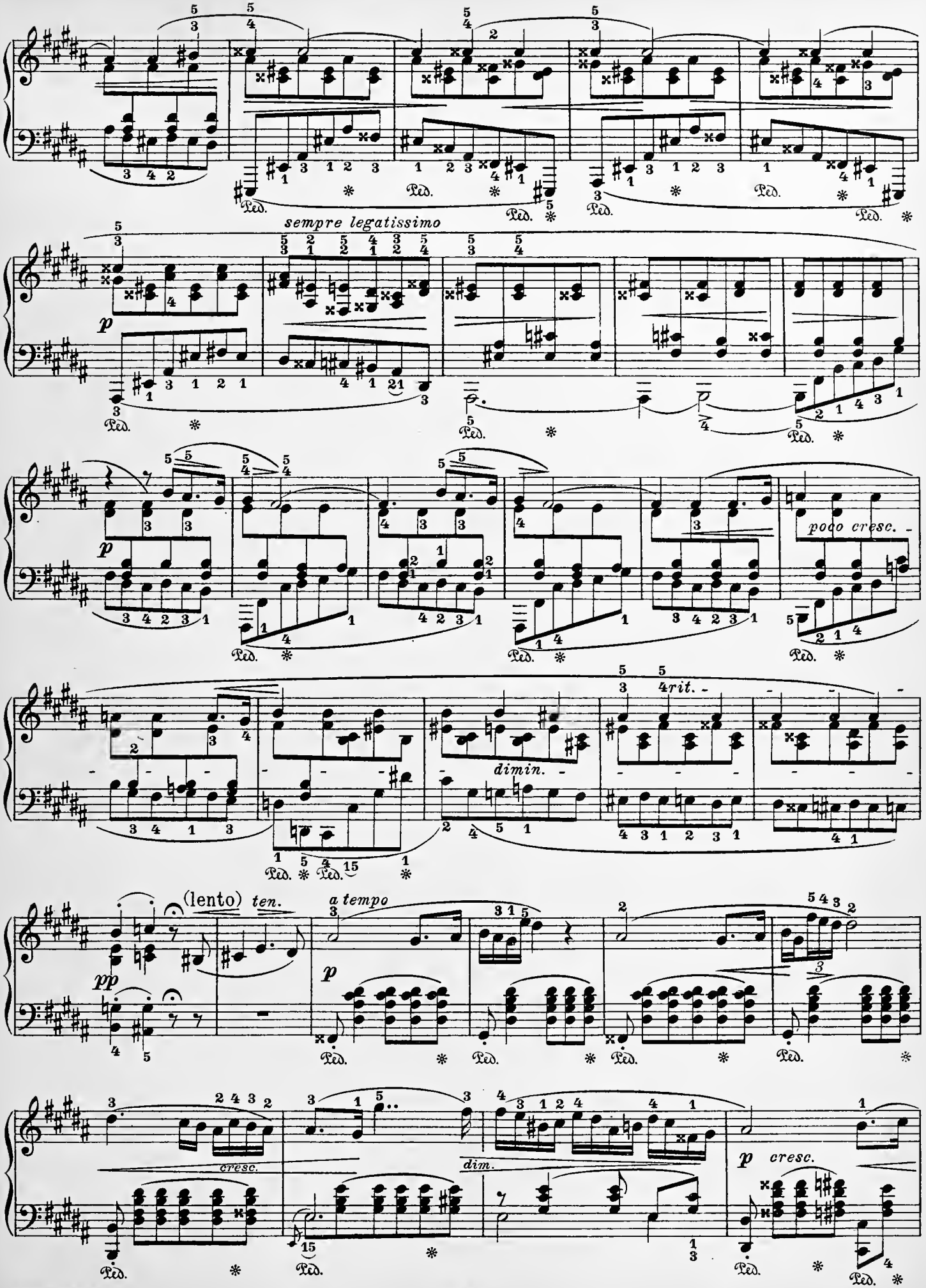

mezza voce
p
cresc.
cresc.
poco string.
f
rit.
dim.
a tempo
mezza voce
p
sempre crèsc.

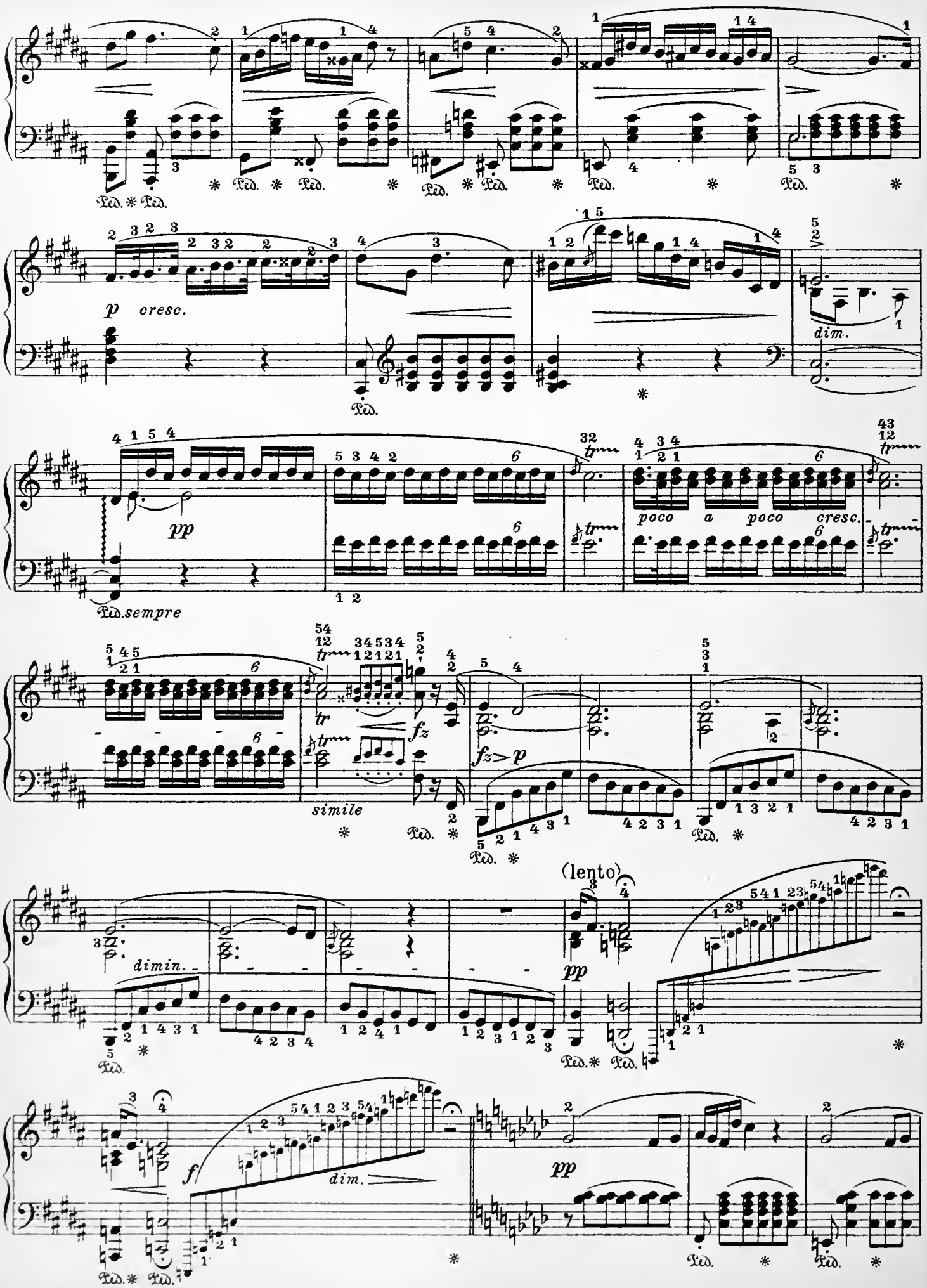

ff
sf dim.
p
sotto voce

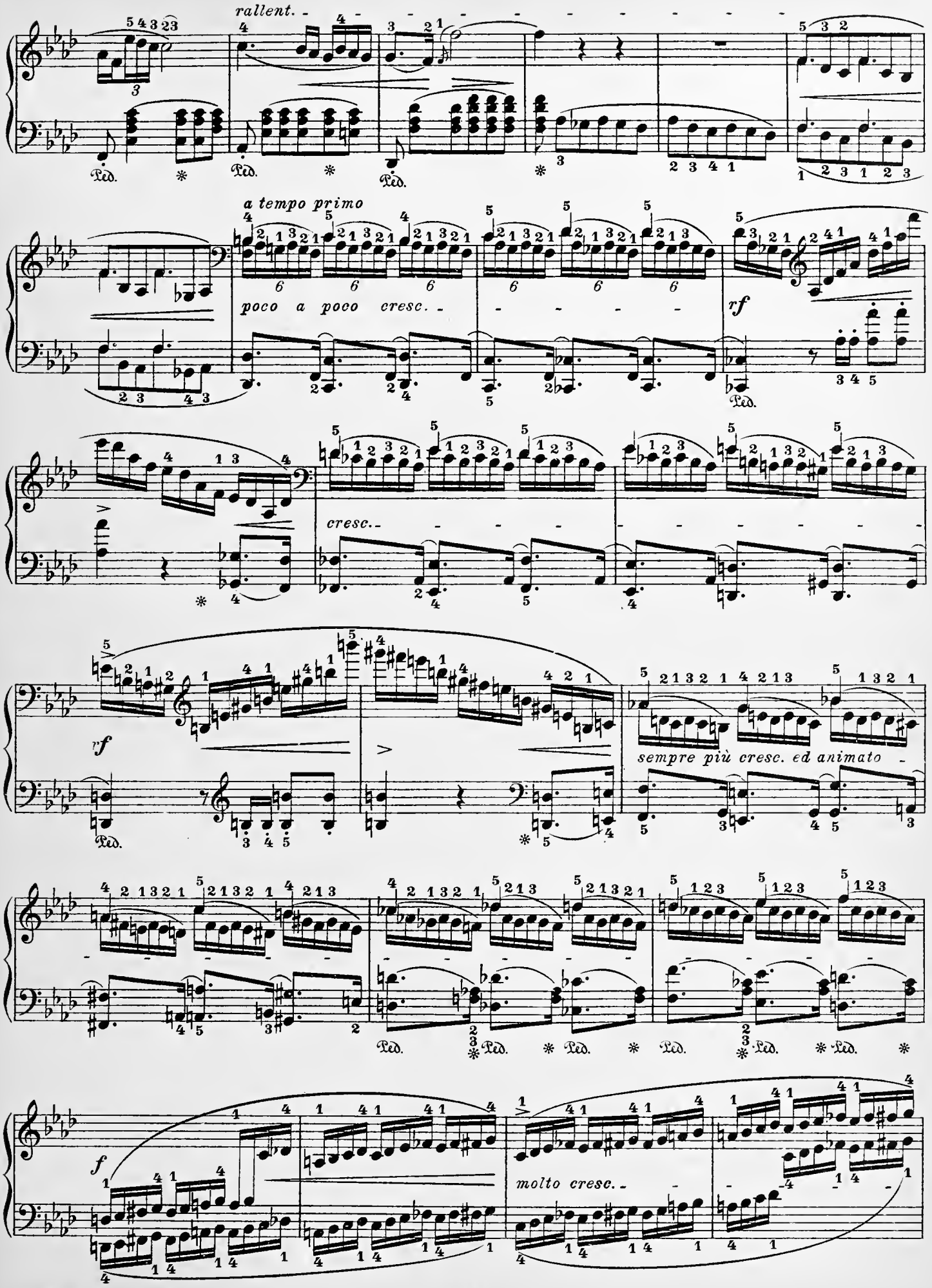

sempre piano
poco a poco cresc.
cresc.
dim.
poco riten.
a tempo
dim.
dim.

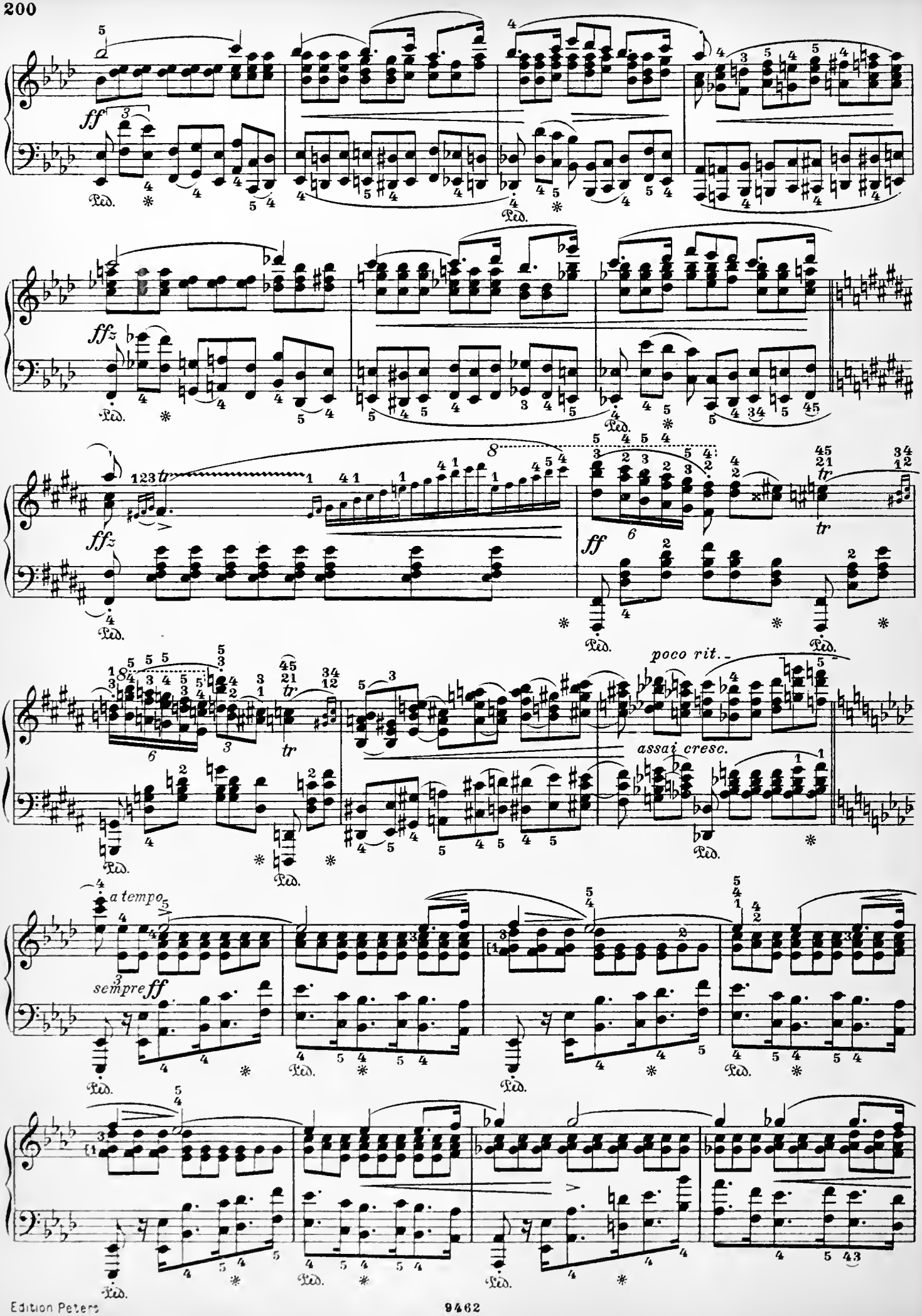

cresc.
agitato
f
più f
dolce
poco cresc.
f
rit.
a tempo
dim.
p
tr
cresc.
f poco string.
cresc.

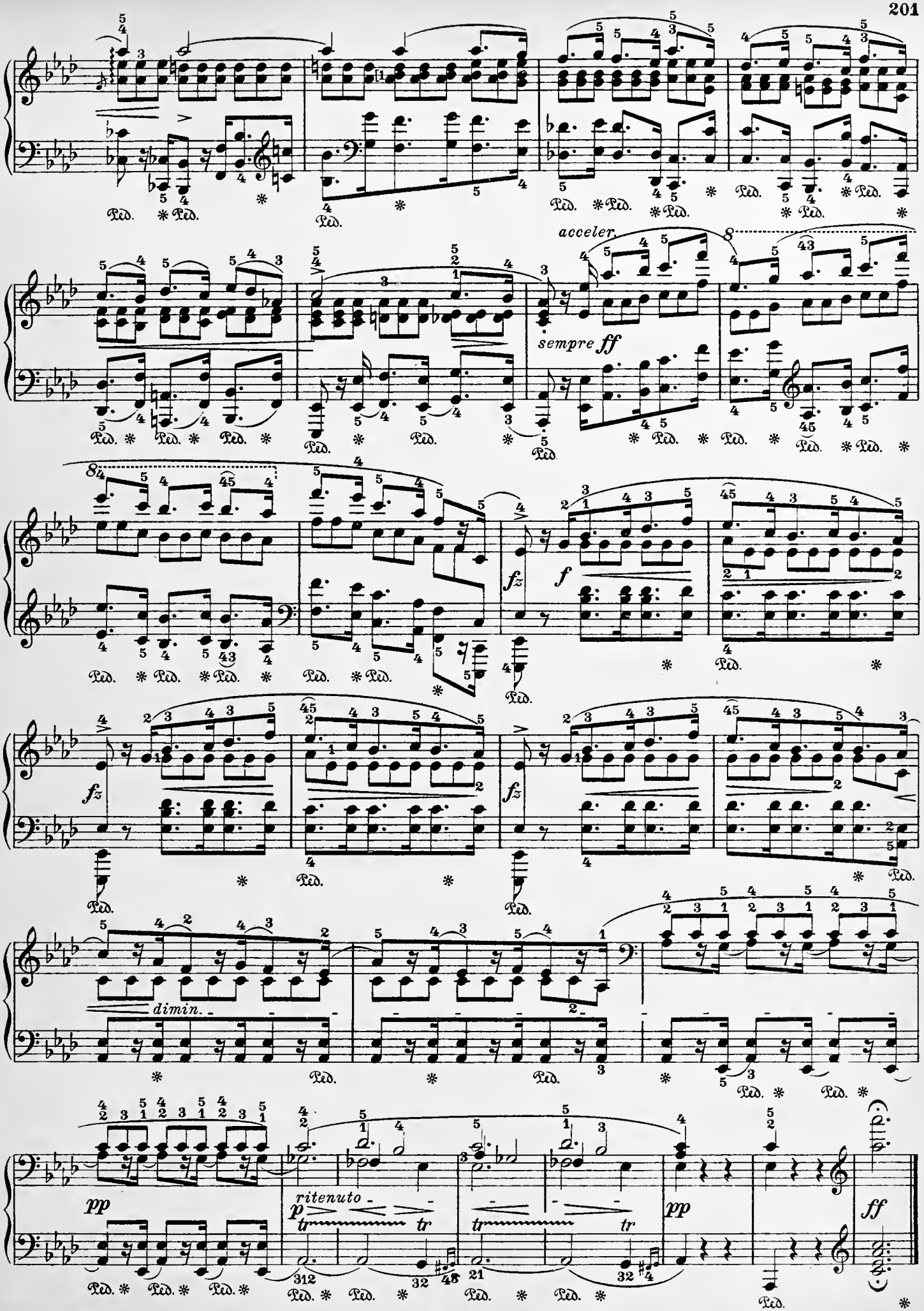

sf
cresc.
f
Ped.
ff
dim.
p
dimin.
e rallent.
Poco più lento.
pp
sempre p e
tr
il canto sostenuto
legato


sempre legatissimo
p
poco cresc.
4rit.
dimin.
(lento)
ten.
a tempo
pp
p
cresc.
dim.
p
cresc.


Ped. * Ped.
p cresc.
dim.
pp
Ped. sempre
poco a poco cresc.
simile
fz
fz > p
(lento)
dimin.
pp
f
dim.
pp

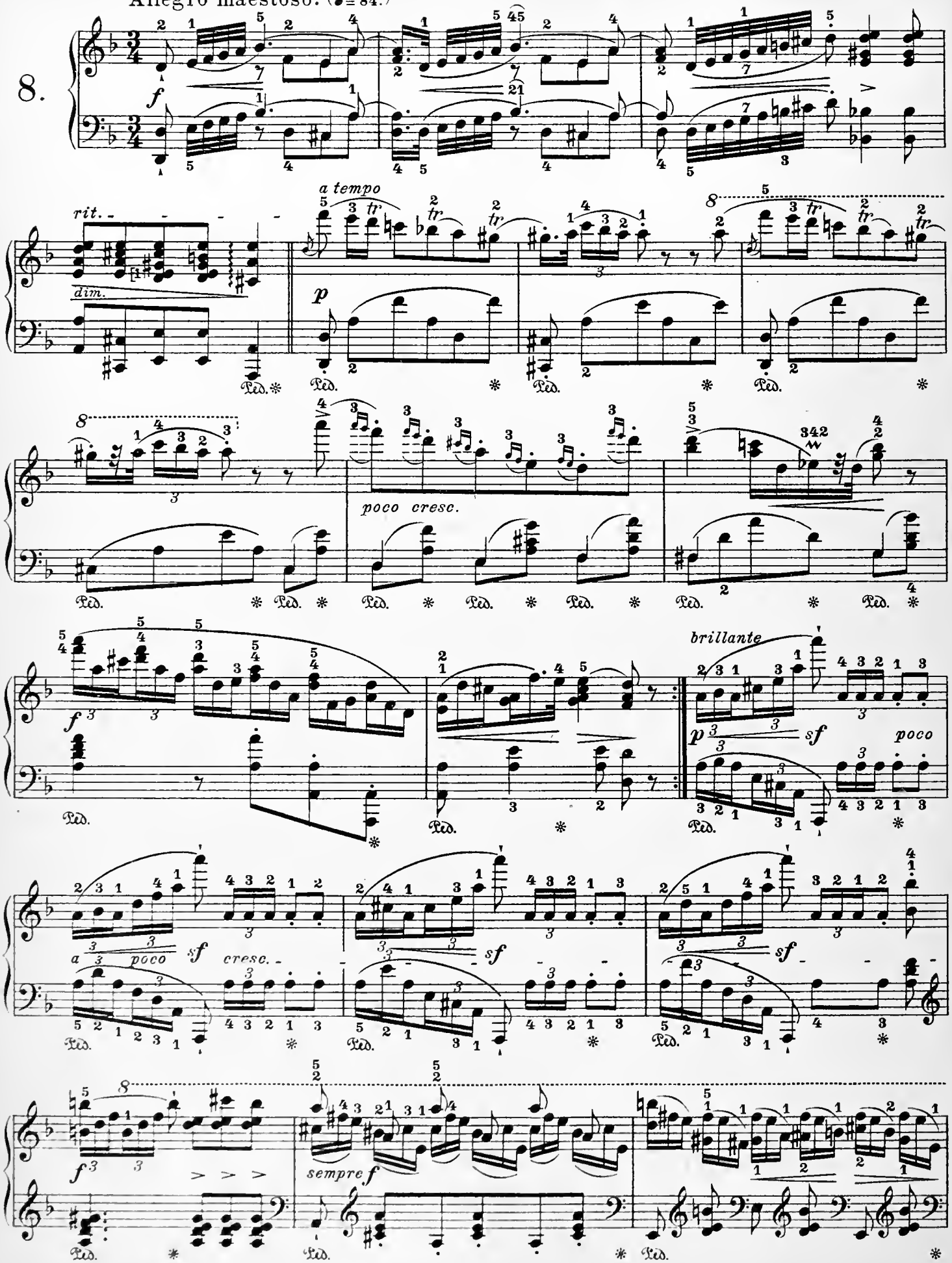

rallent.
a tempo primo
poco a poco cresc.
rf
cresc.
rf
sempre più cresc. ed animato
f
molto cresc.

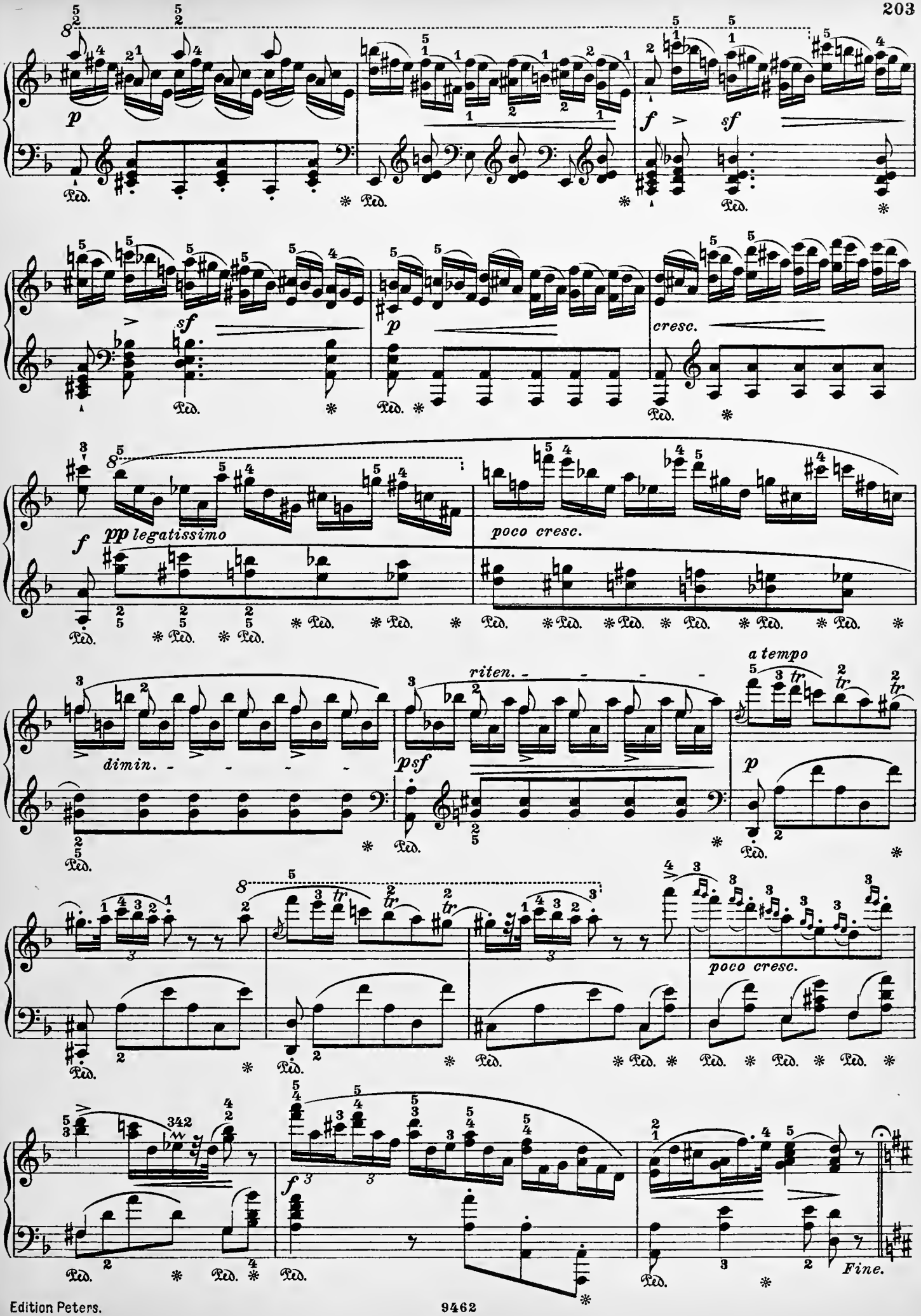

ff
Ped.
ffz
tr
poco rit.
assai cresc.
a tempo
sempre ff

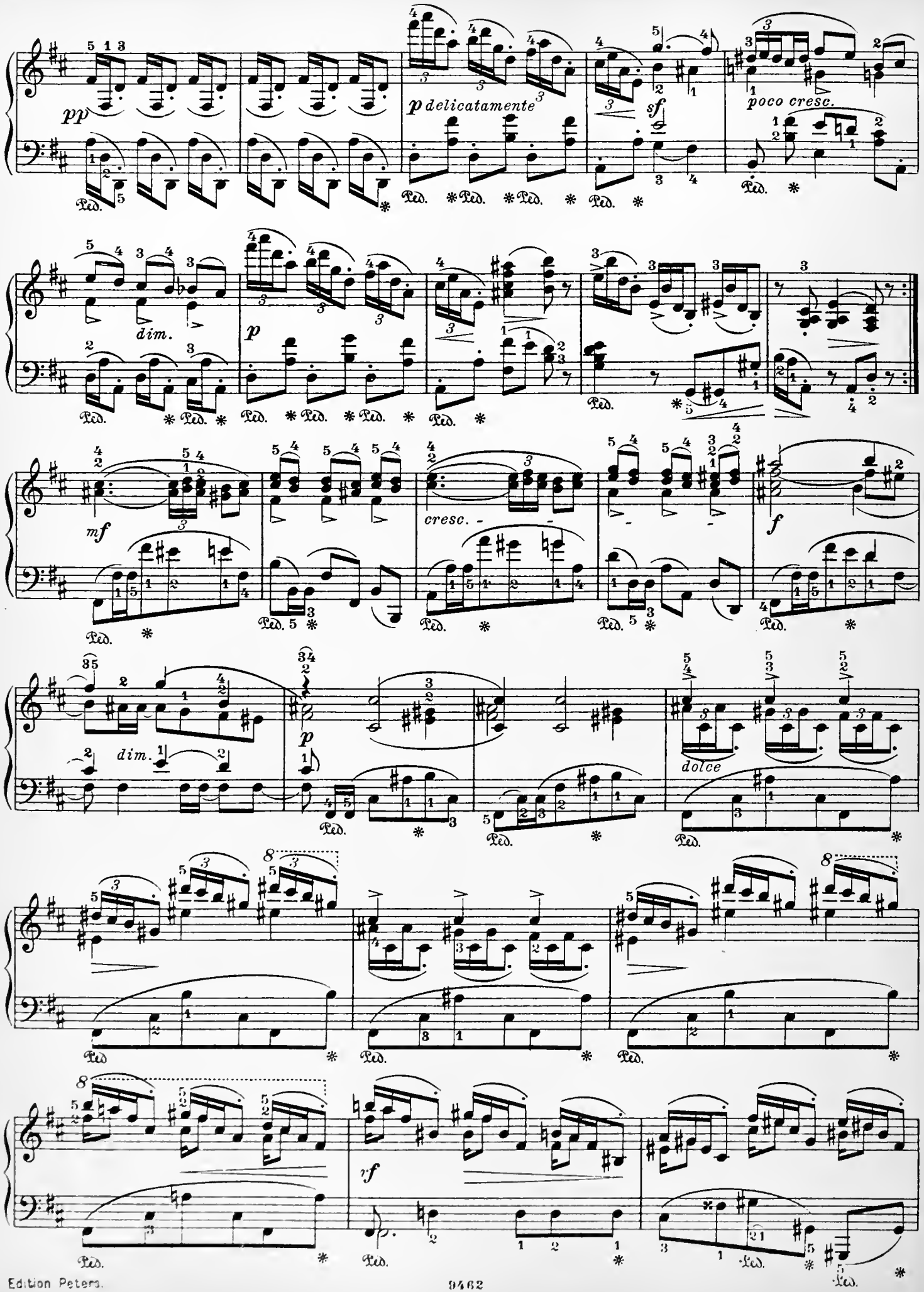

acceler.
sempre ff
fz
f
dimin.
pp
ritenuto
p
tr
ff

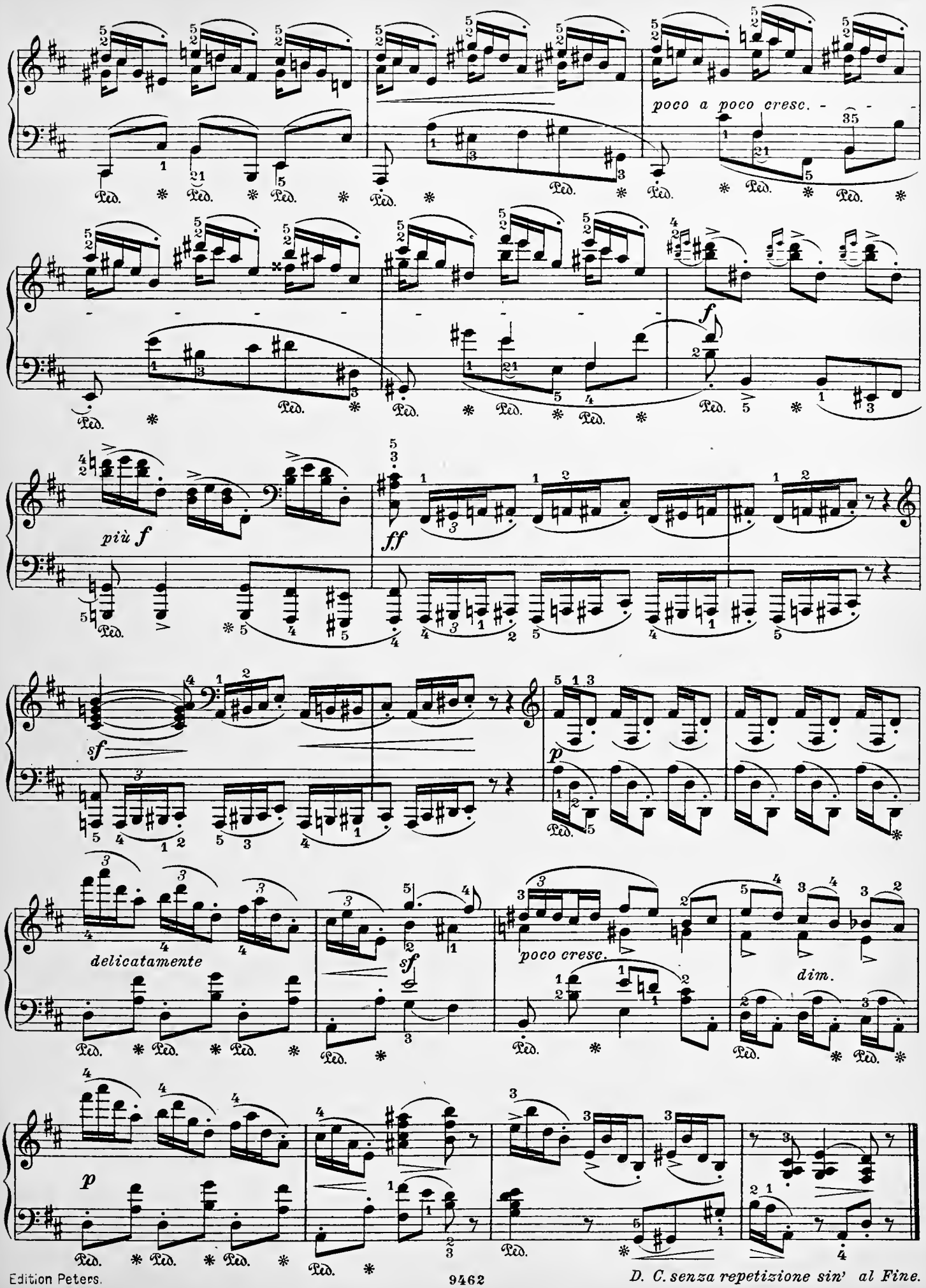
Allegro maestoso. (♩= 84.)

8.



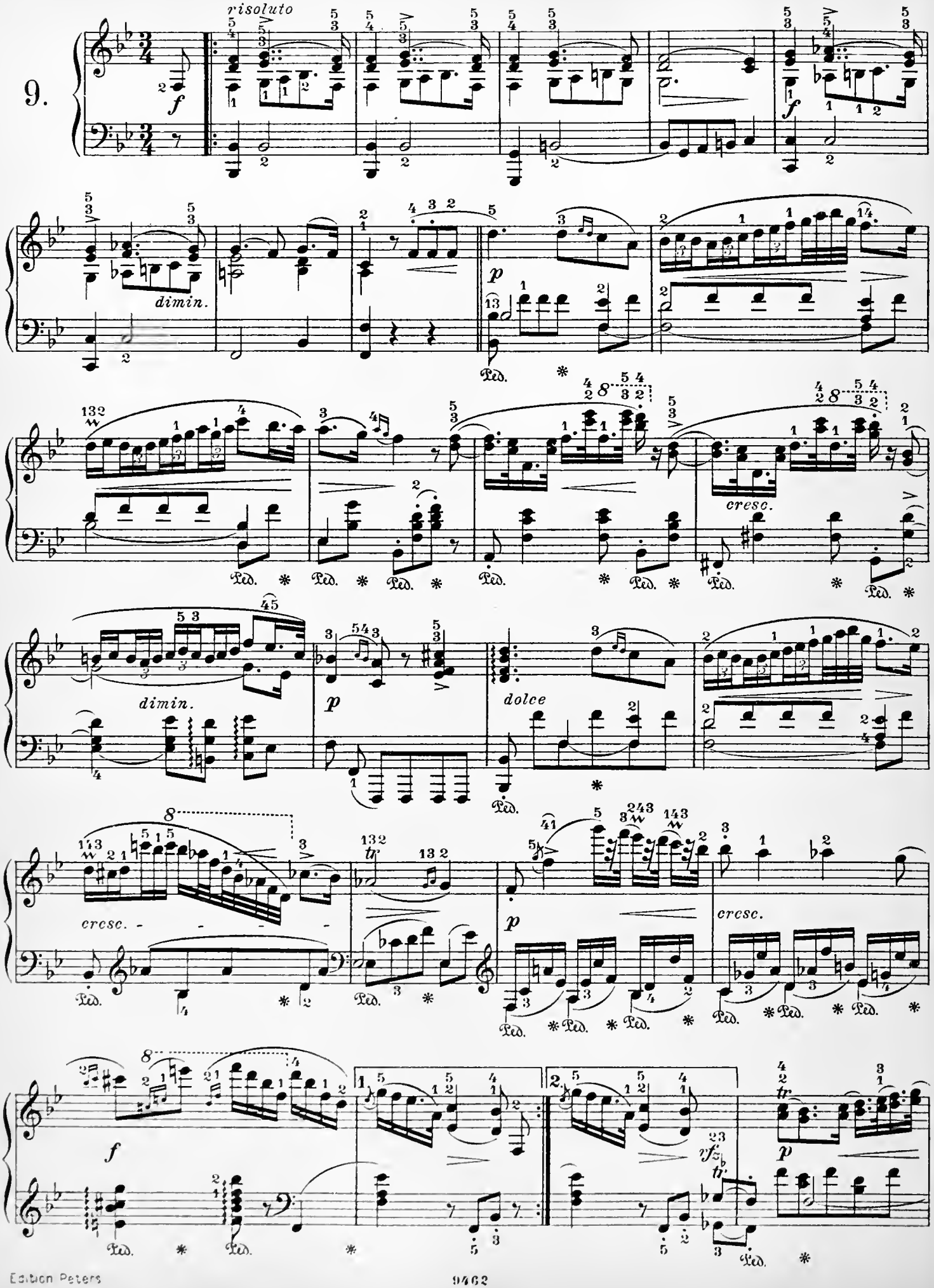

p
f
sf
sf
p
cresc.
f
pp legatissimo
poco cresc.
dimin.
riten.
psf
a tempo
p
poco cresc.
f
Fine.

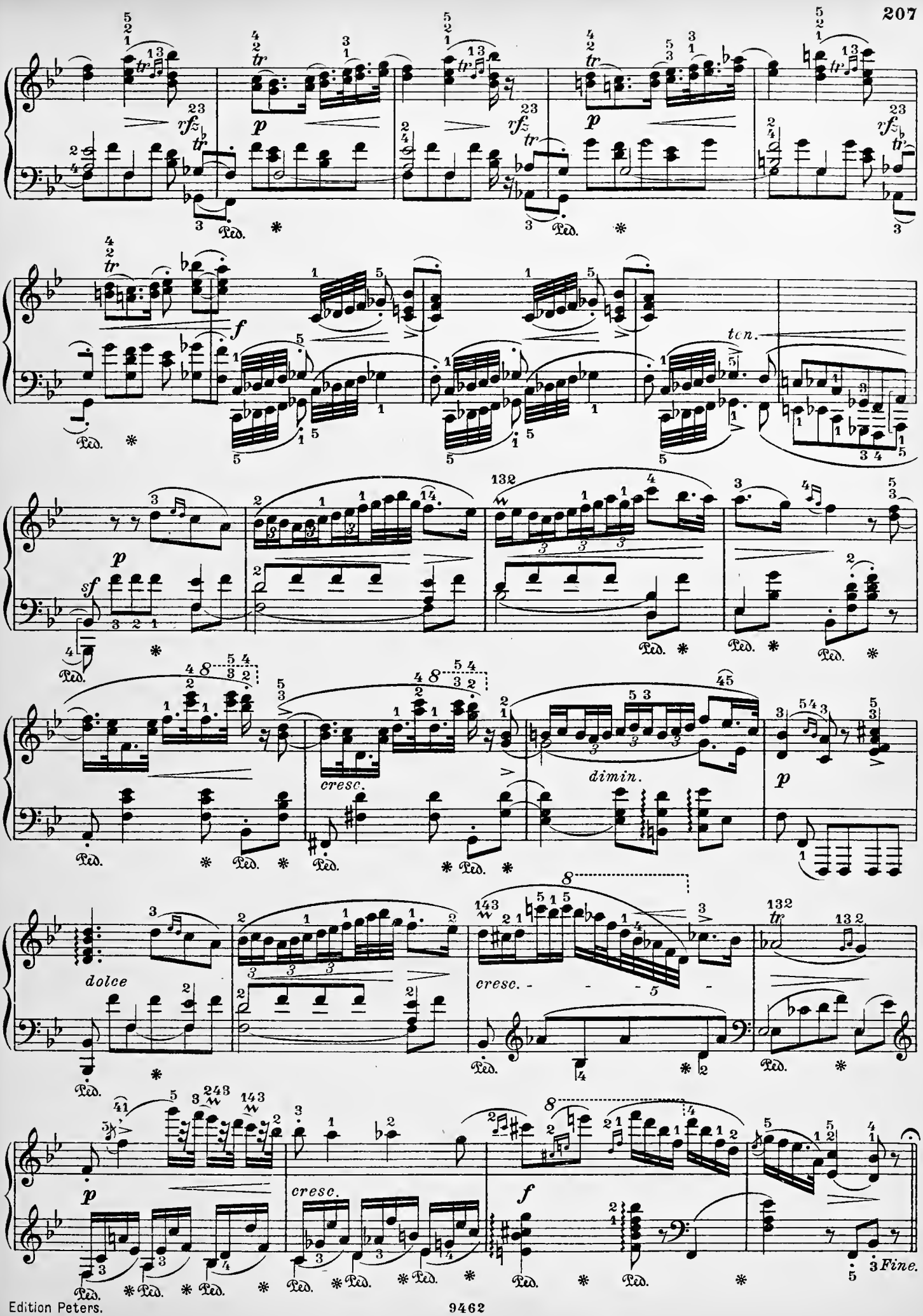

pp
p delicatamente
sf
poco cresc.
dim.
p
mf
cresc.
f
dim.
p
dolce
rf
Ped.

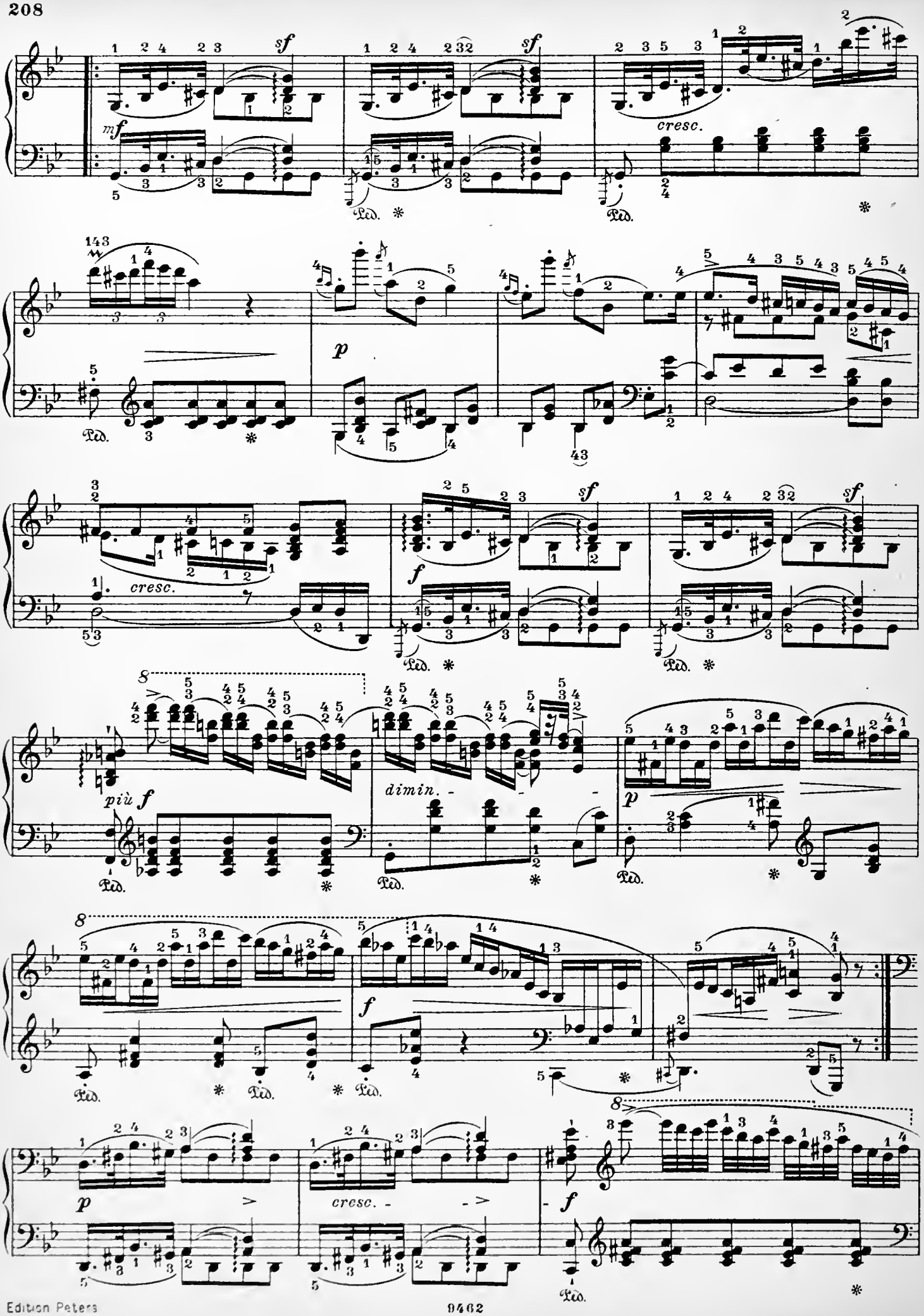

poco a poco cresc.
più f
ff
sf
p
delicatamente
sf
poco cresc.
dim.
p

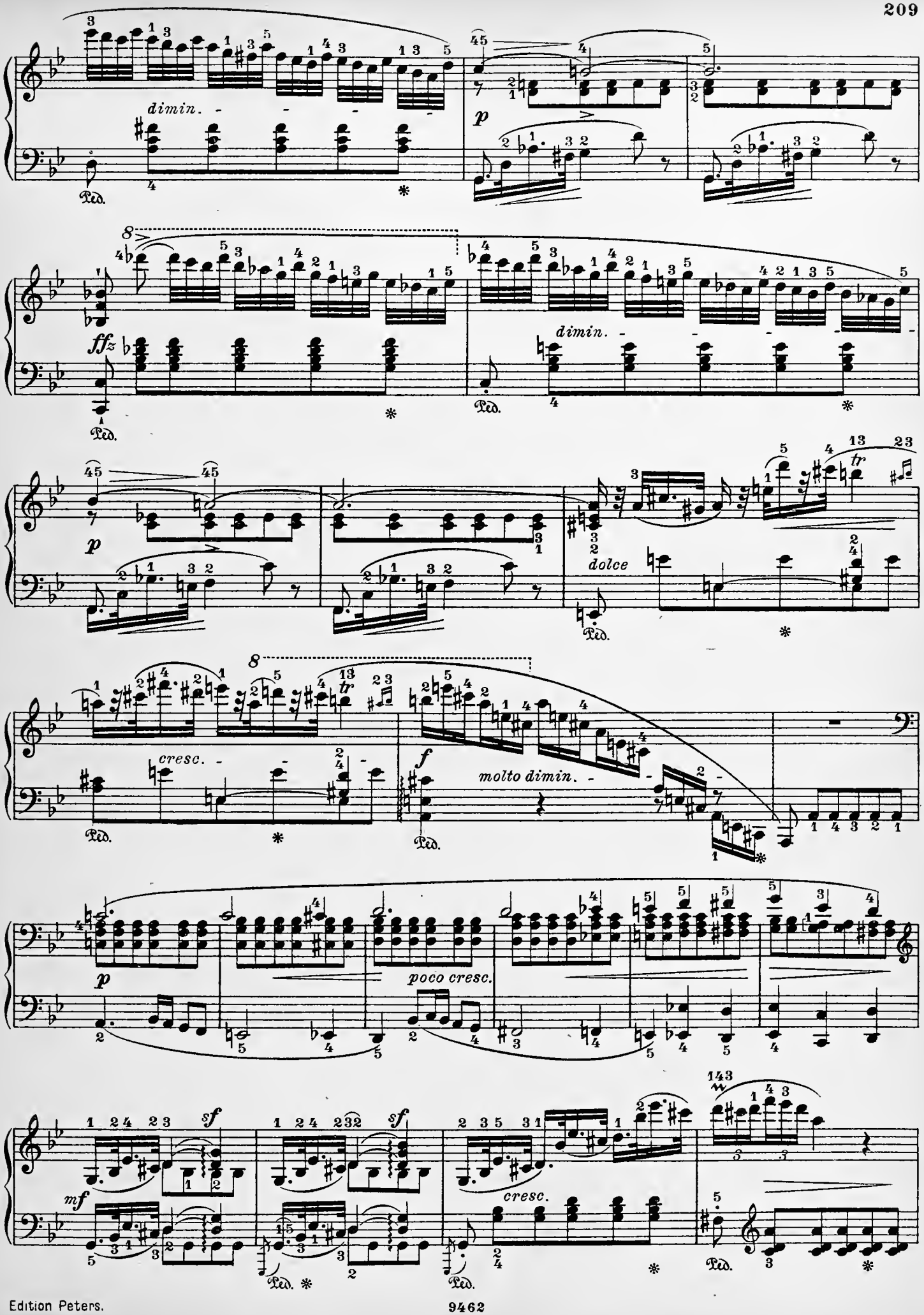
Allegro, ma non troppo. (♩ = 92.) Op. 71 № 2.

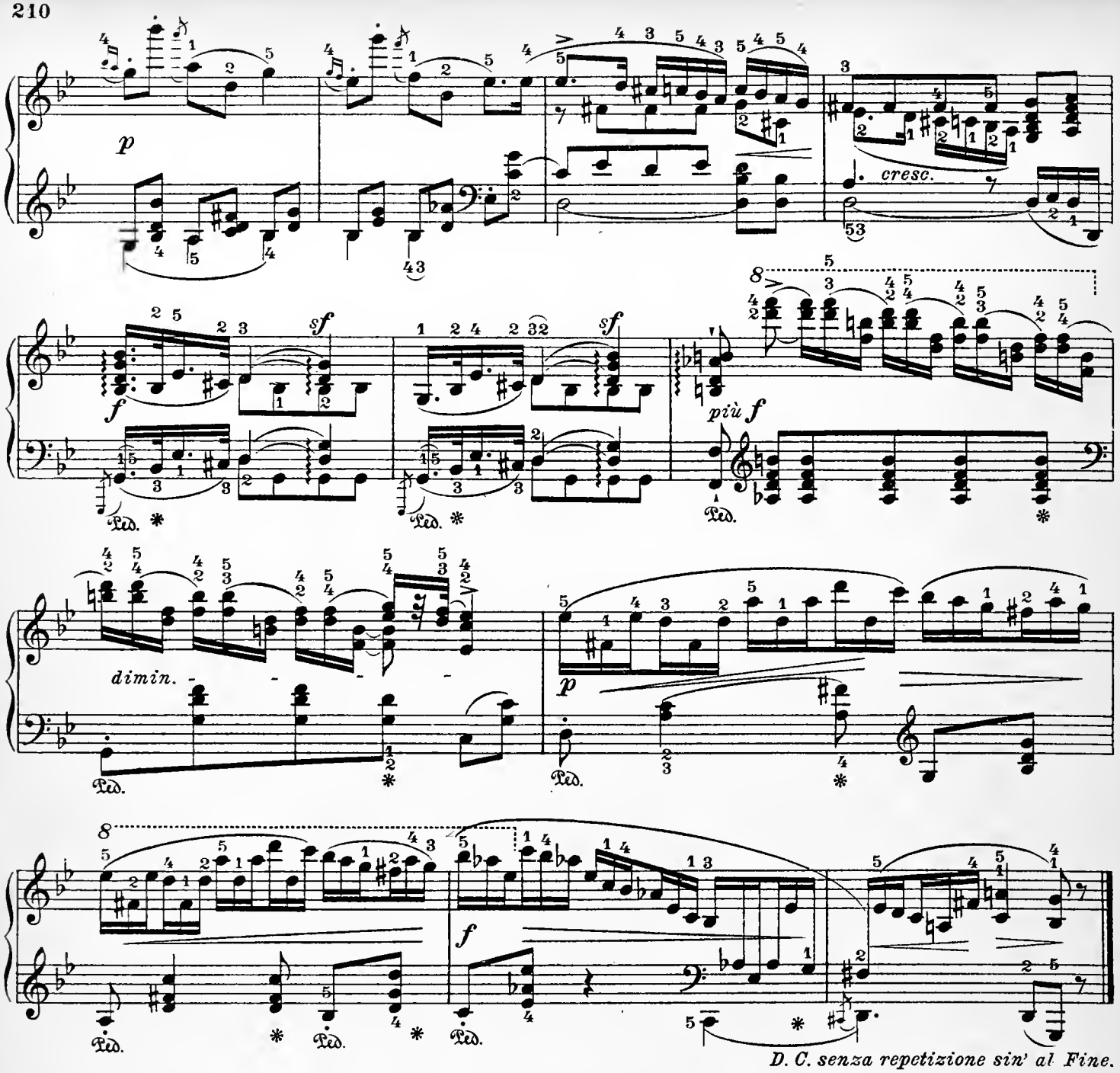
9.




rfz
p
f
ten.
sf
cresc.
dimin.
dolce
cresc.
f
Fine.


mf
sf
cresc.
p
f
più f
dimin.
cresc.

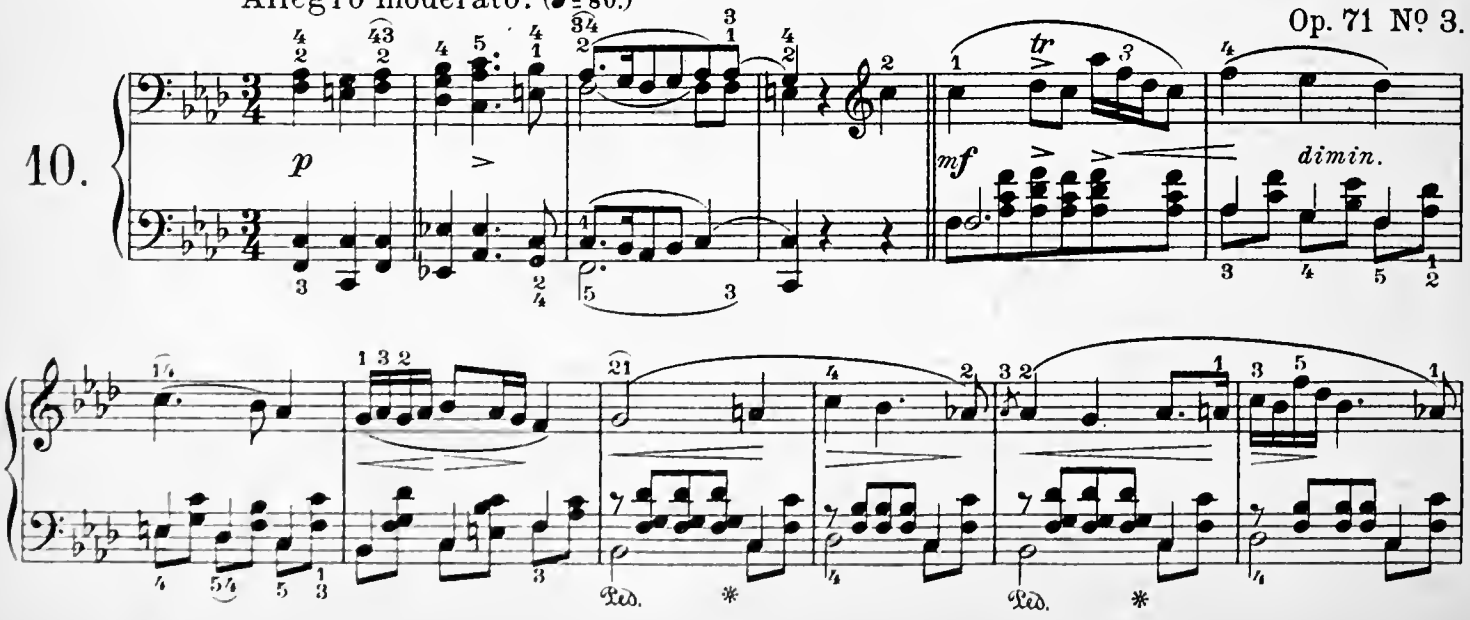

dimin.
Ped.
p
8
ffz
dimin.
dolce
tr
cresc.
molto dimin.
f
poco cresc.
mf
sf
143

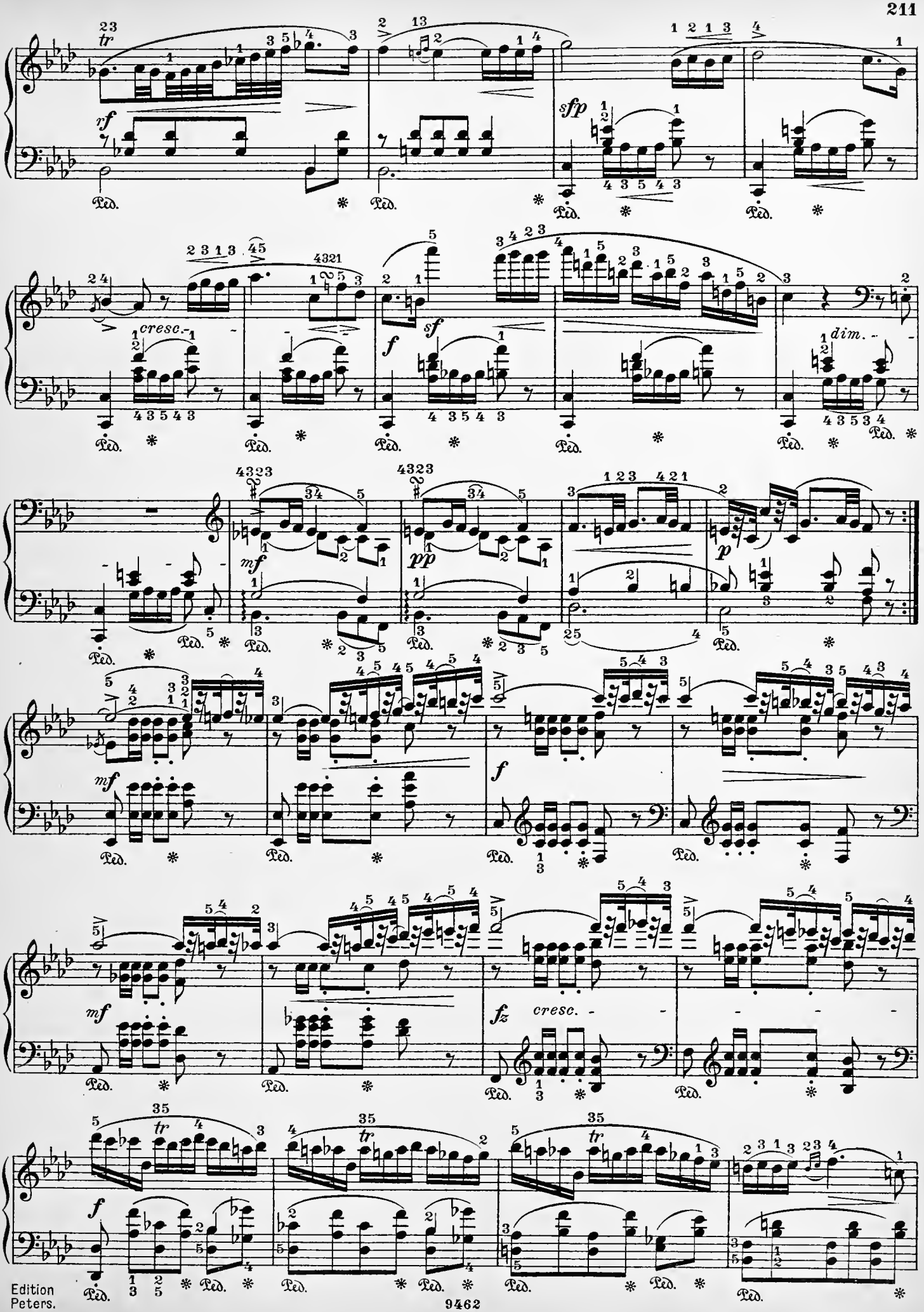


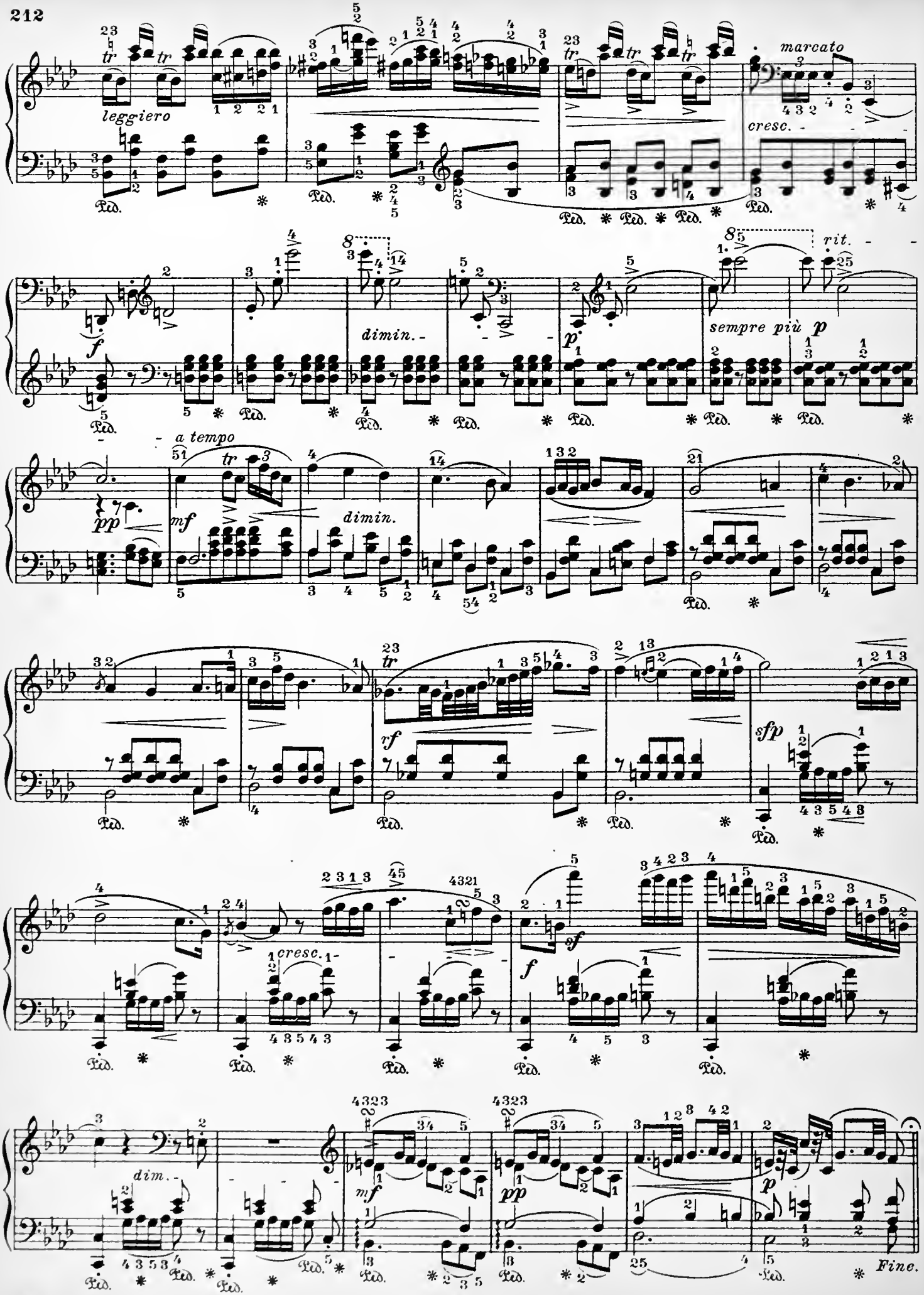
Allegro moderato. (♩ = 80.)

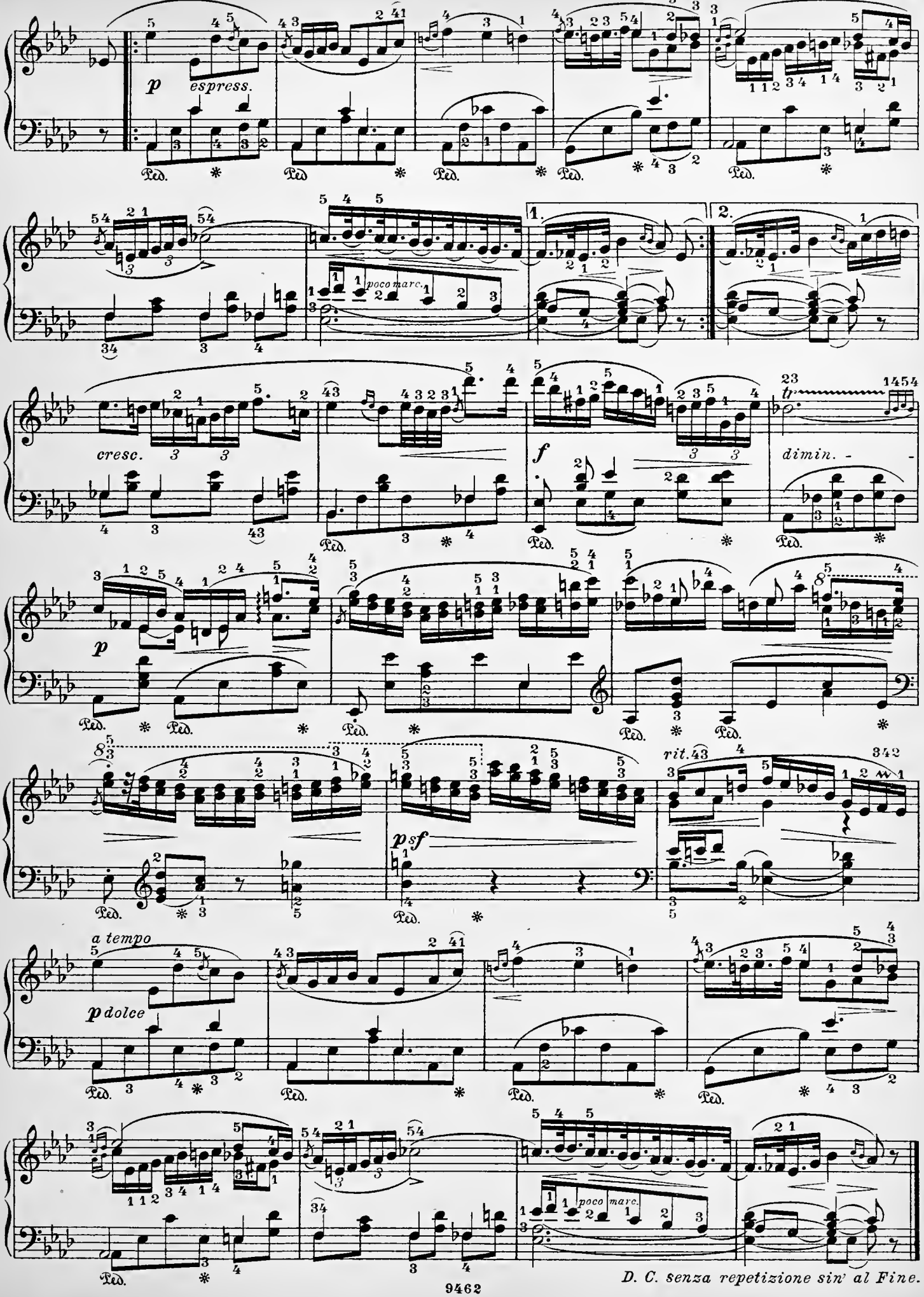
Op. 71 Nº 3.

10.




tr
rf
sfp
cresc.
f
sf
dim.
mf
pp
p
mf
f
mf
fz
cresc.
f
tr

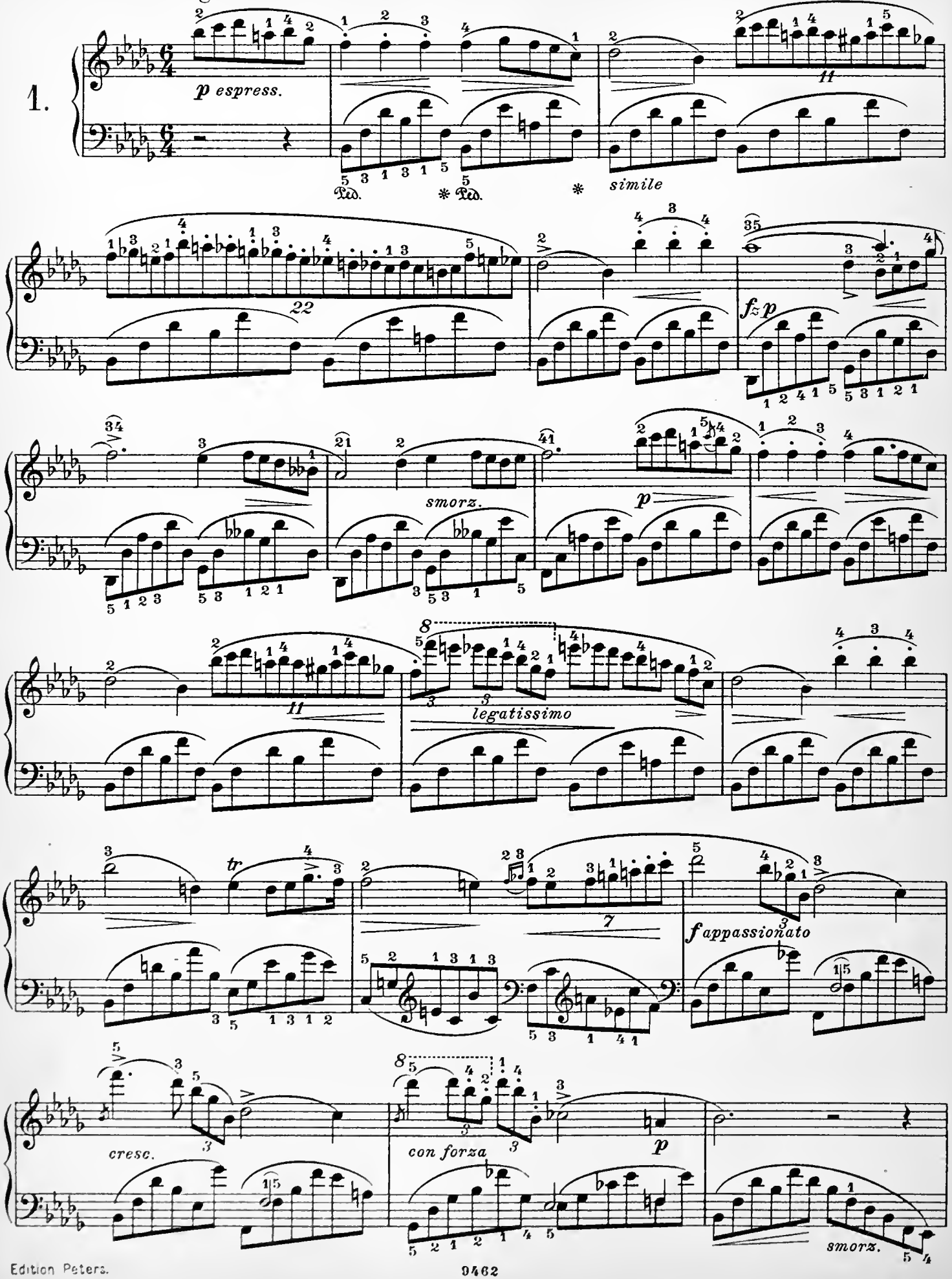

leggiero
marcato
cresc.
dimin.
sempre più p
rit.
a tempo
dimin.
rf
sfp
cresc.
sf
dim.
Fine.

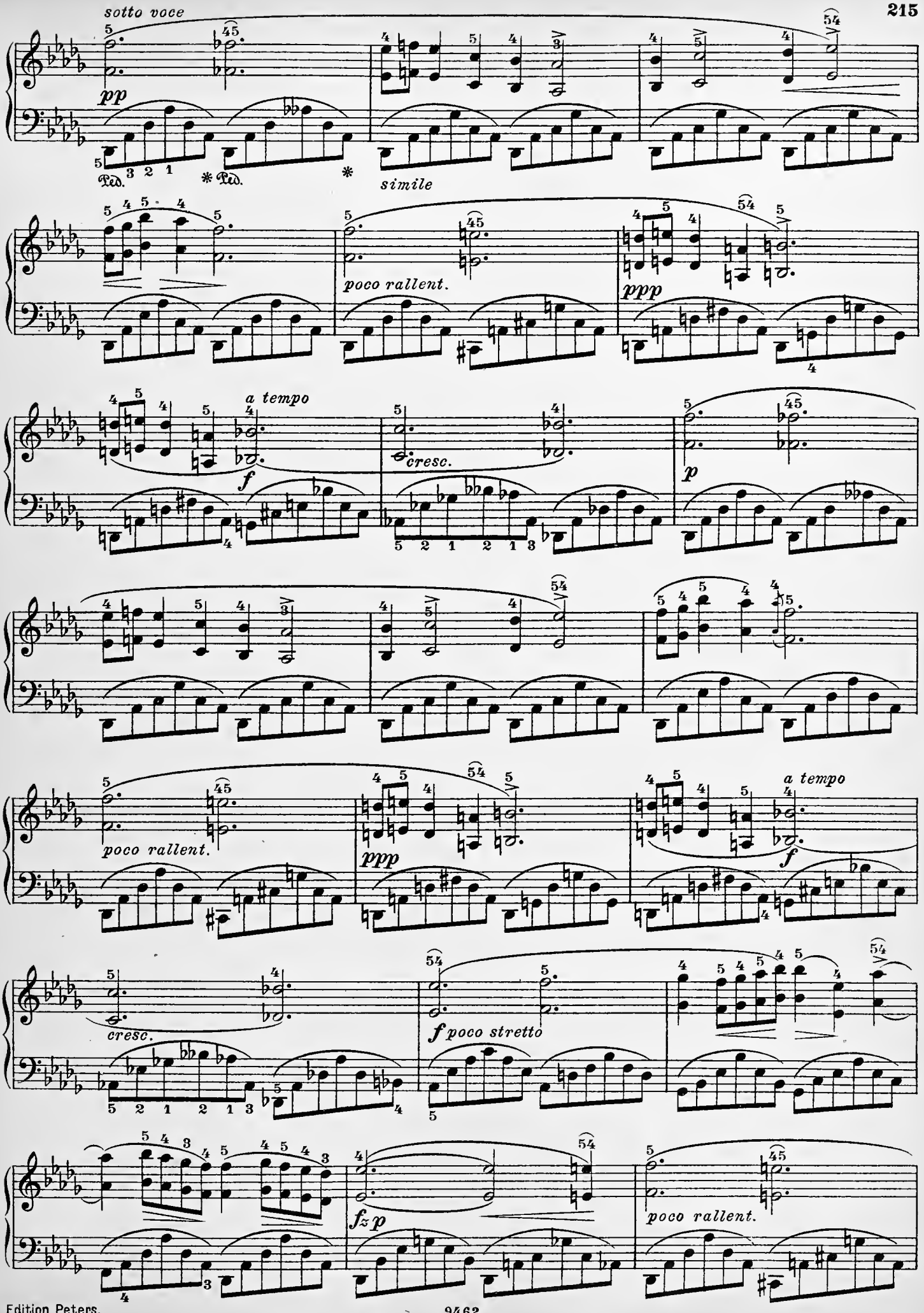

p espress.
poco marc.
1.
2.
cresc.
f
dimin.
p
rit.
p sf
a tempo
p dolce
poco marc.
D. C. senza repetizione sin' al Fine.

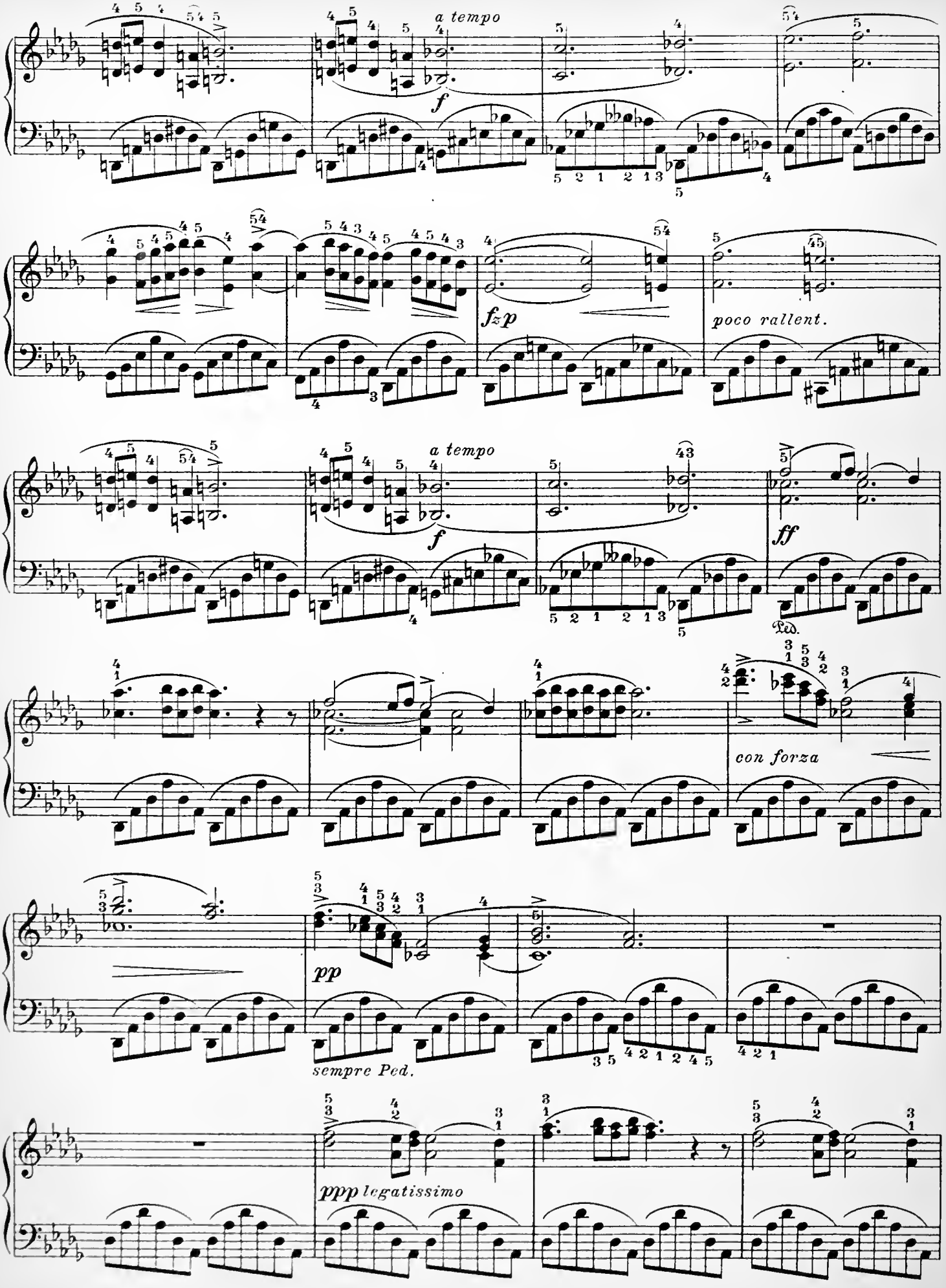
Nocturnes.

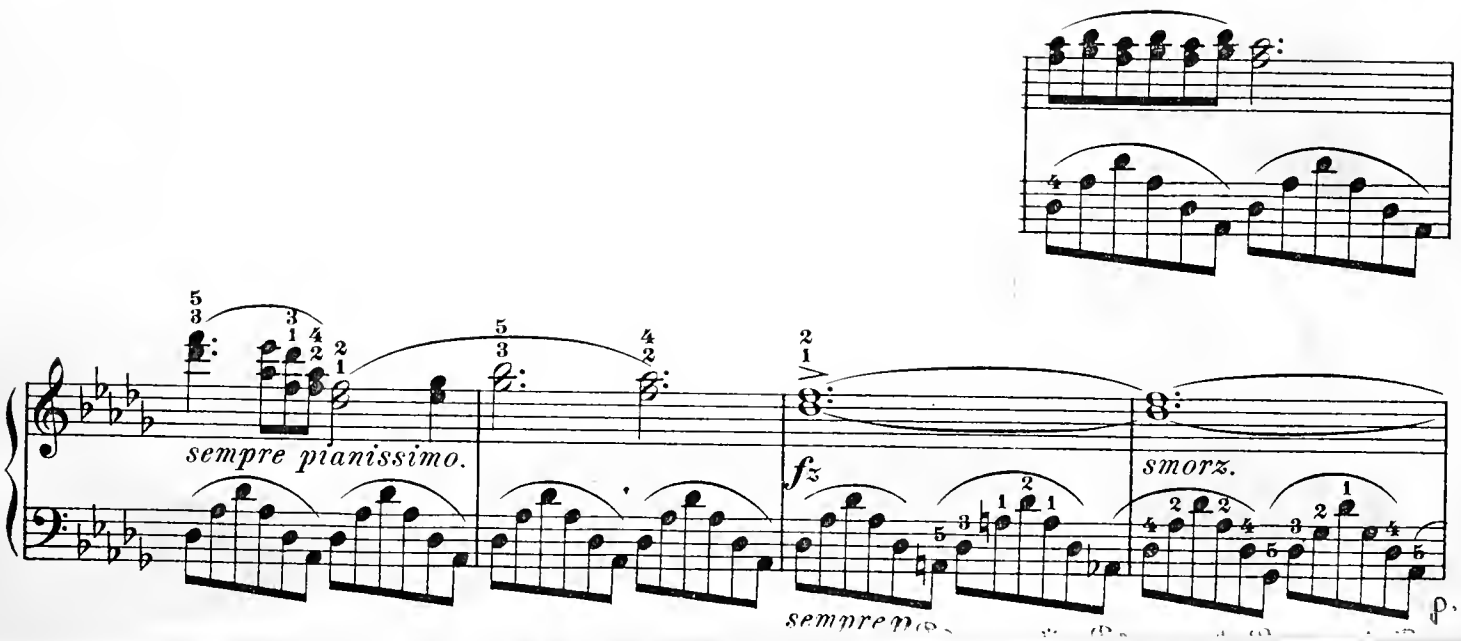
Larghetto. (♩ = 116.)

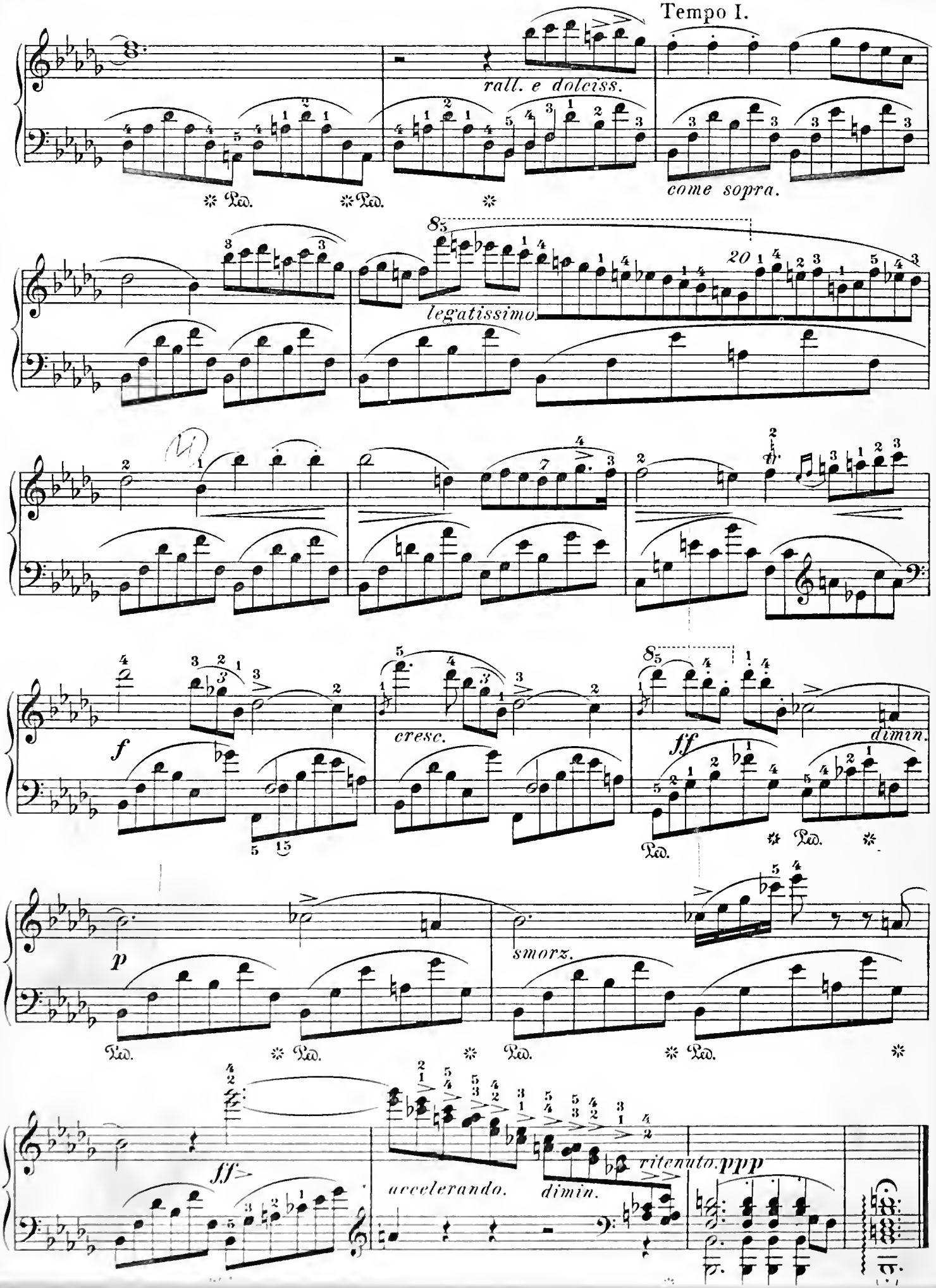
Op. 9 № 1.

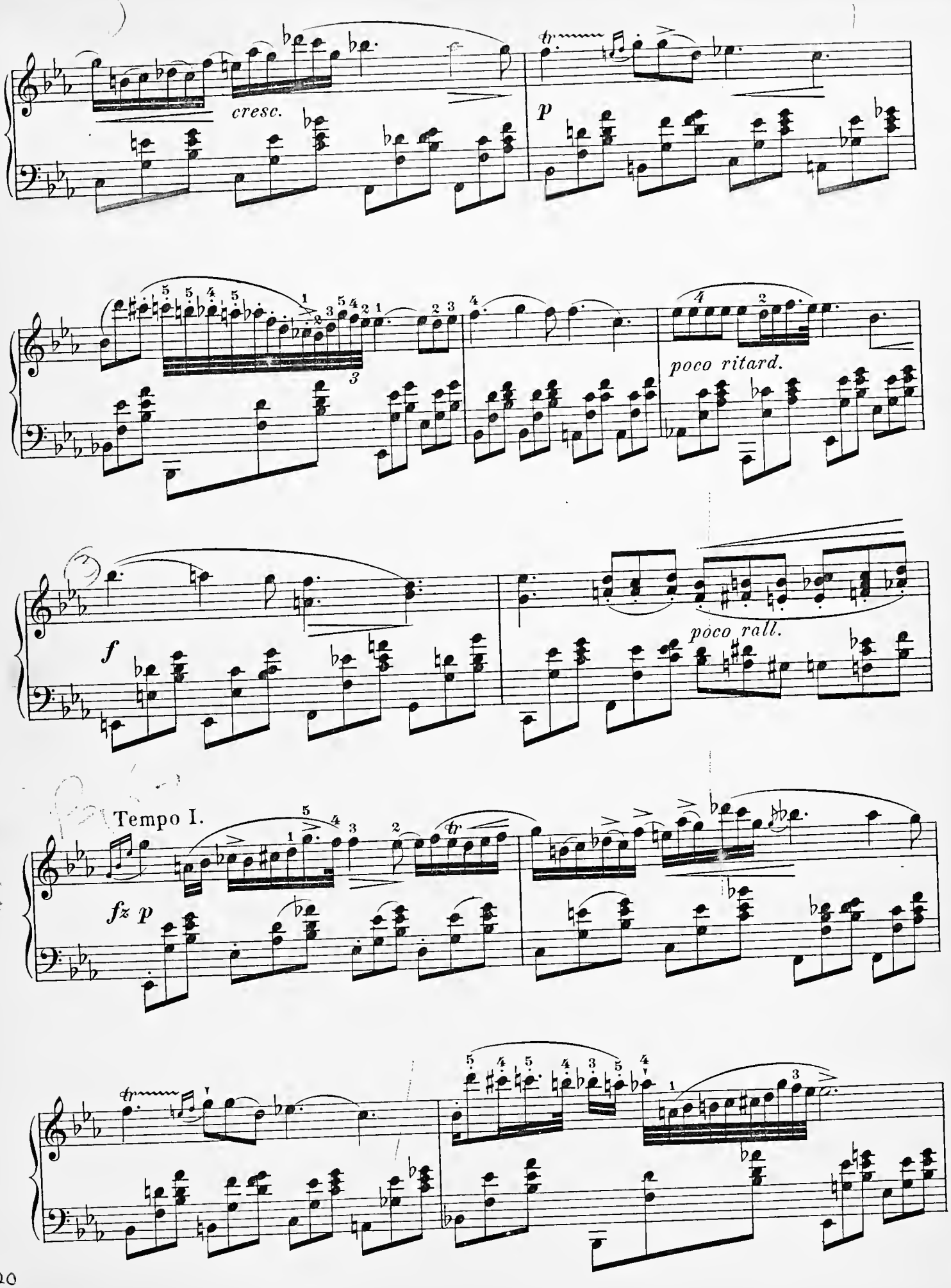



sotto voce
pp
Ped. * Ped. *
simile
poco rallent.
ppp
a tempo
f
cresc.
p
poco rallent.
ppp
a tempo
f
cresc.
f poco stretto
fz p
poco rallent.


a tempo
f
fzp
poco rallent.
a tempo
f
ff
Ped.
con forza
pp
sempre Ped.
ppp legatissimo


sempre pianissimo.
fz
smorz.

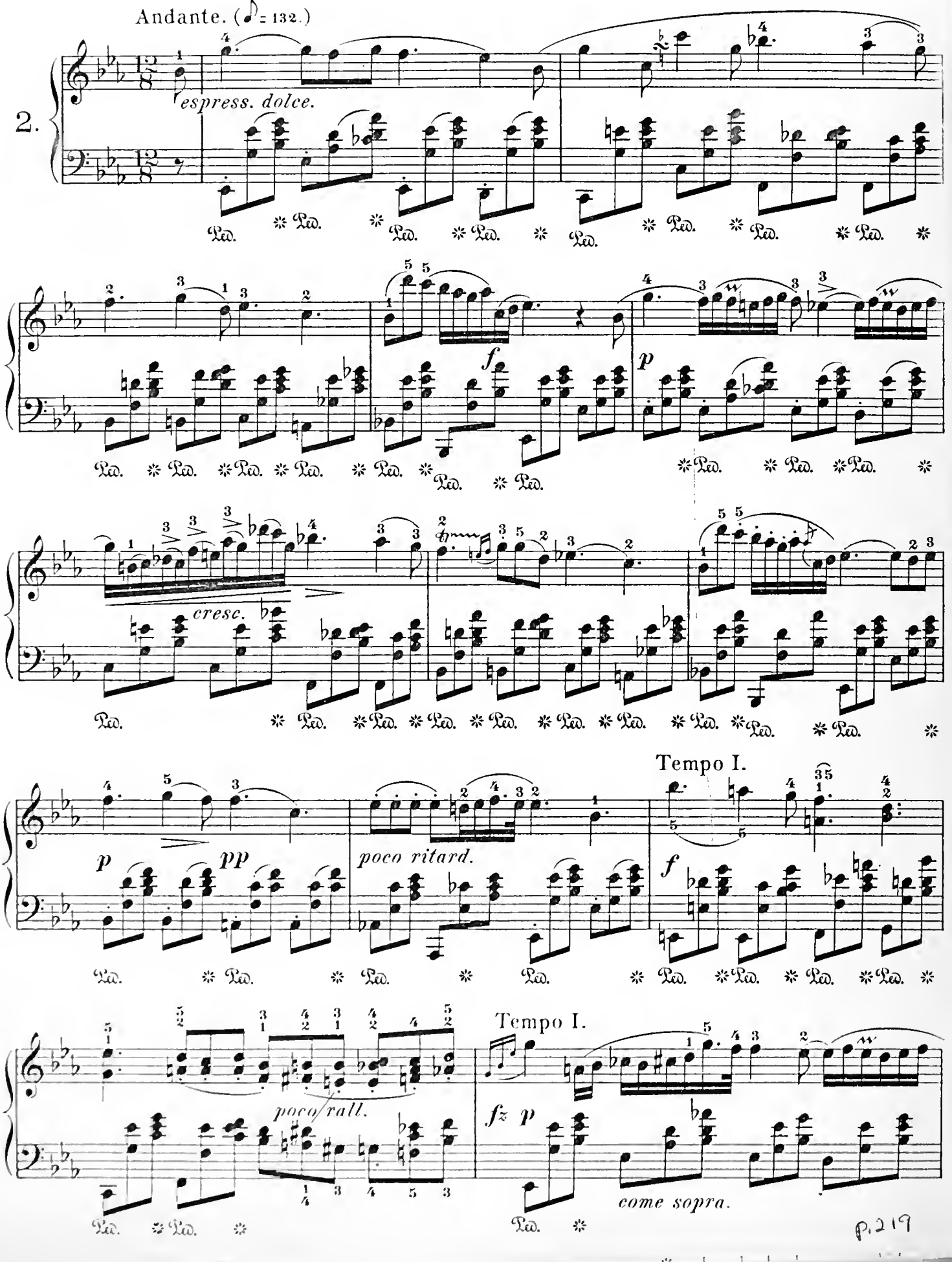

Tempo I.
rall. e dolciss.
come sopra.
8va
legatissimo
cresc.
dimin.
smorz.
accelerando.
dimin.
ritenuto.
Ped.

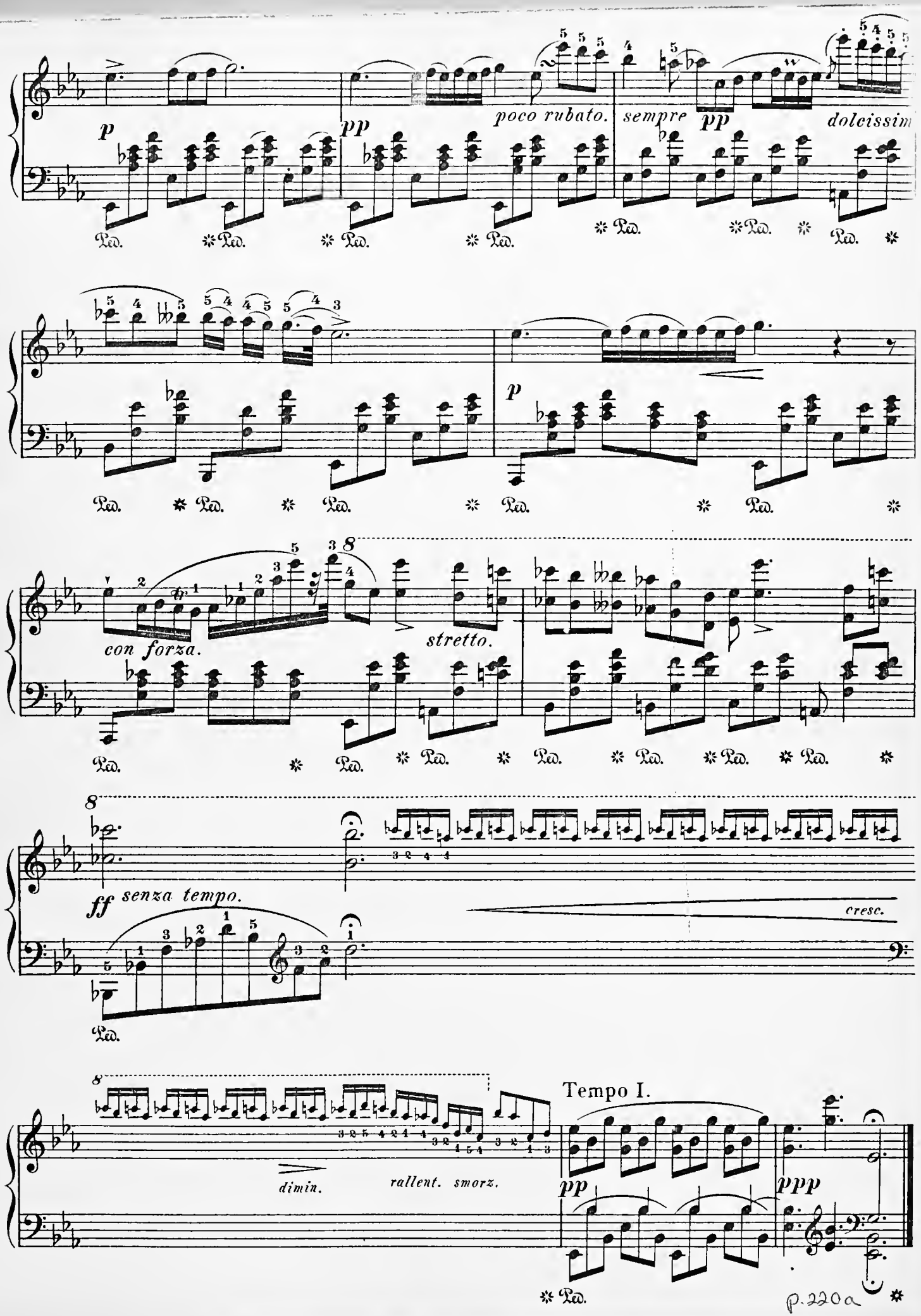

cresc.
p
poco ritard.
f
poco rall.
Tempo I.
fz p

À Madame CAMILLA PLEYEL.

Nocturne.

F. CHOPIN. Op. 9, Nº 2.




p
pp
poco rubato.
sempre
pp
dolcissim
Ped.
p
con forza.
stretto.
8
ff
senza tempo.
cresc.
Tempo I.
dimin.
rallent. smorz.
pp
ppp

Allegretto. (♩=66)

Op. 9 Nº 3.

3.

p *scherzando*

Ped. * Ped. * *simile*

leggierissimo

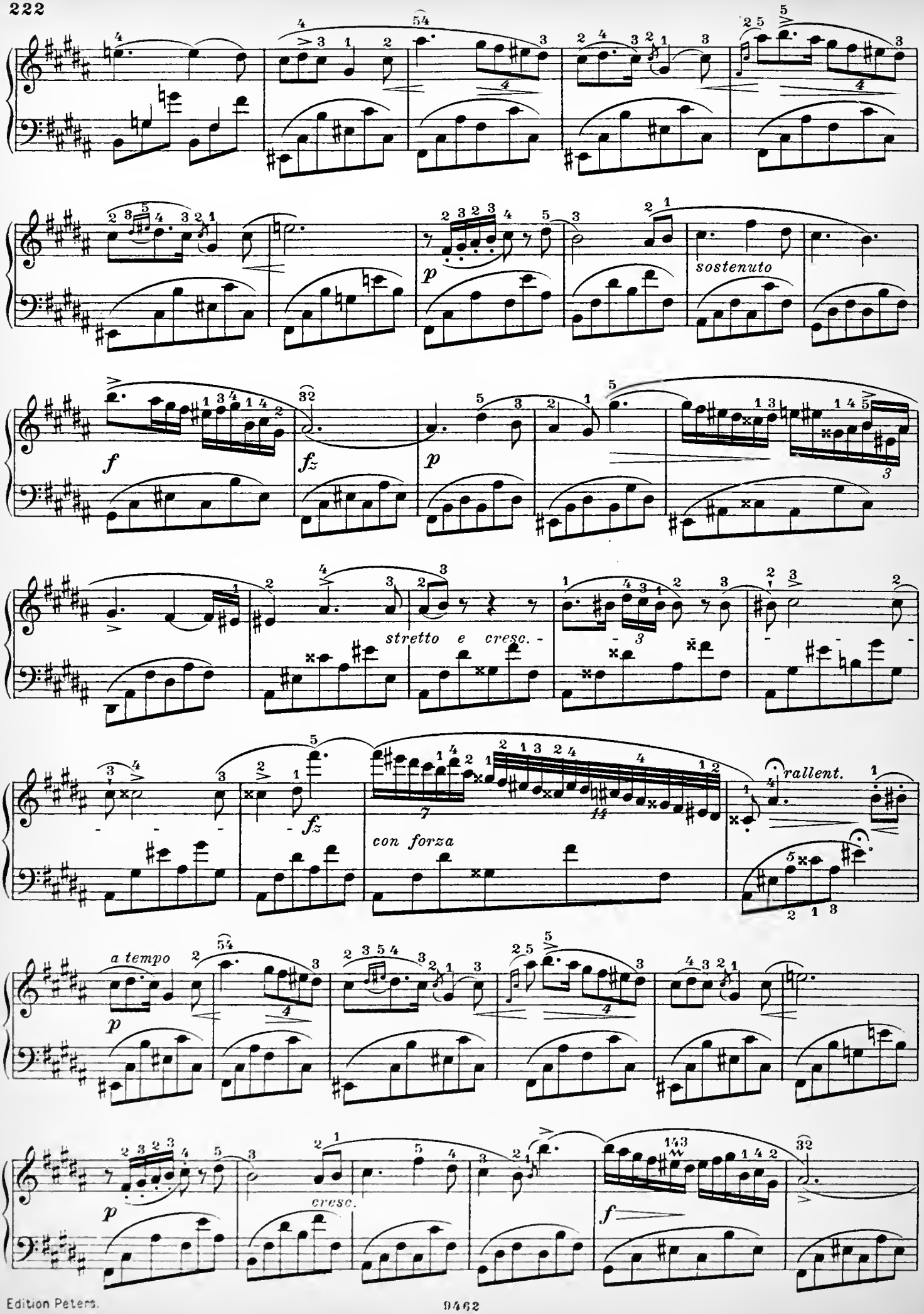
espress.

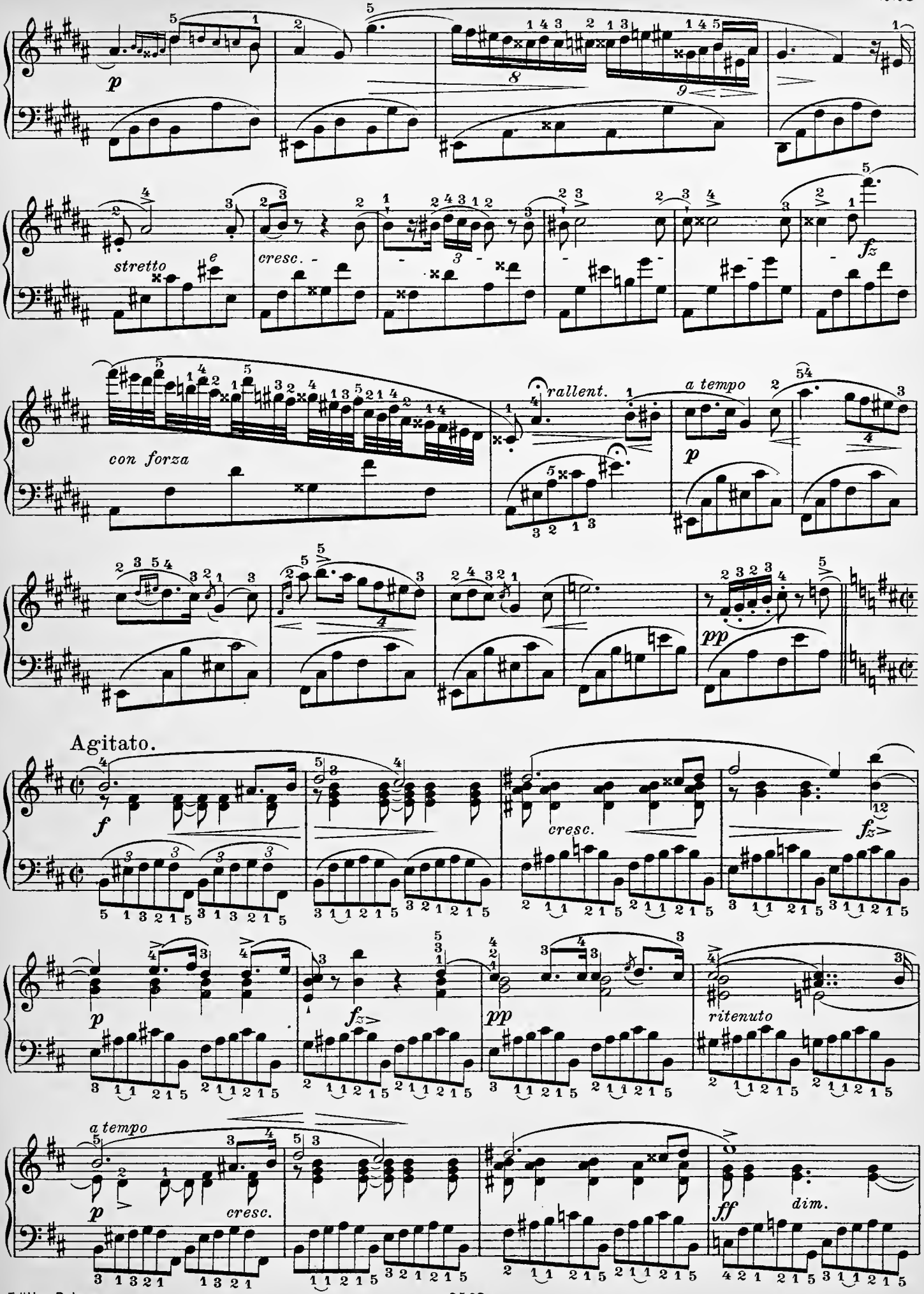
f

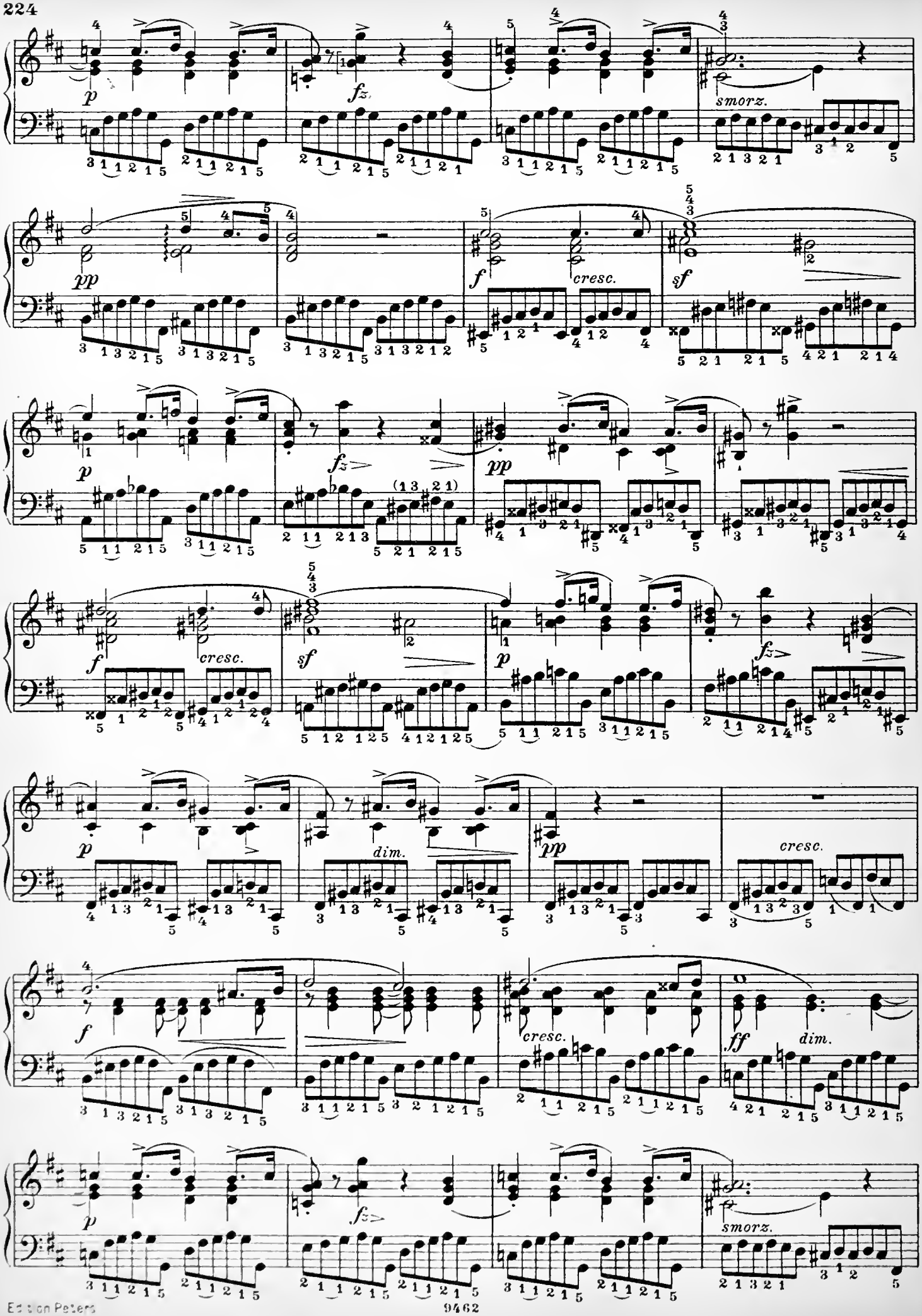
p

dolciss.

scherz.


sostenuto
stretto e cresc.
fz
con forza
rallent.
a tempo
cresc.


p
stretto
cresc.
fz
con forza
rallent.
a tempo
p
pp
Agitato.
f
cresc.
fz
p
fz
pp
ritenuto
a tempo
p
cresc.
ff
dim.


p
fz
smorz.
pp
f
cresc.
sf
dim.
ff

rallent. Tempo I. a tempo

pp ff p poco rall. scherz.

risoluto con forza ritenuto

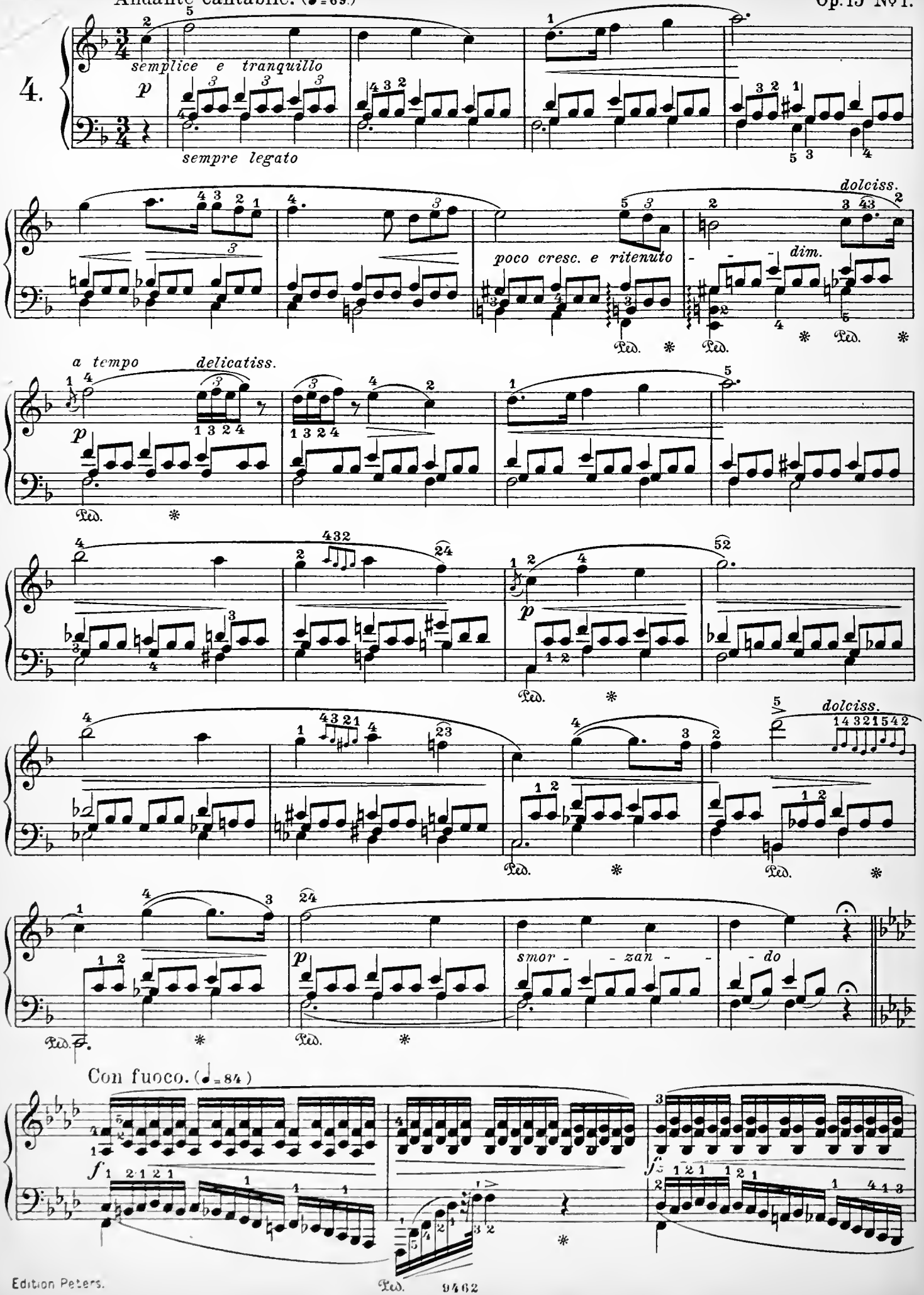
senza tempo e legatissimo dimin.

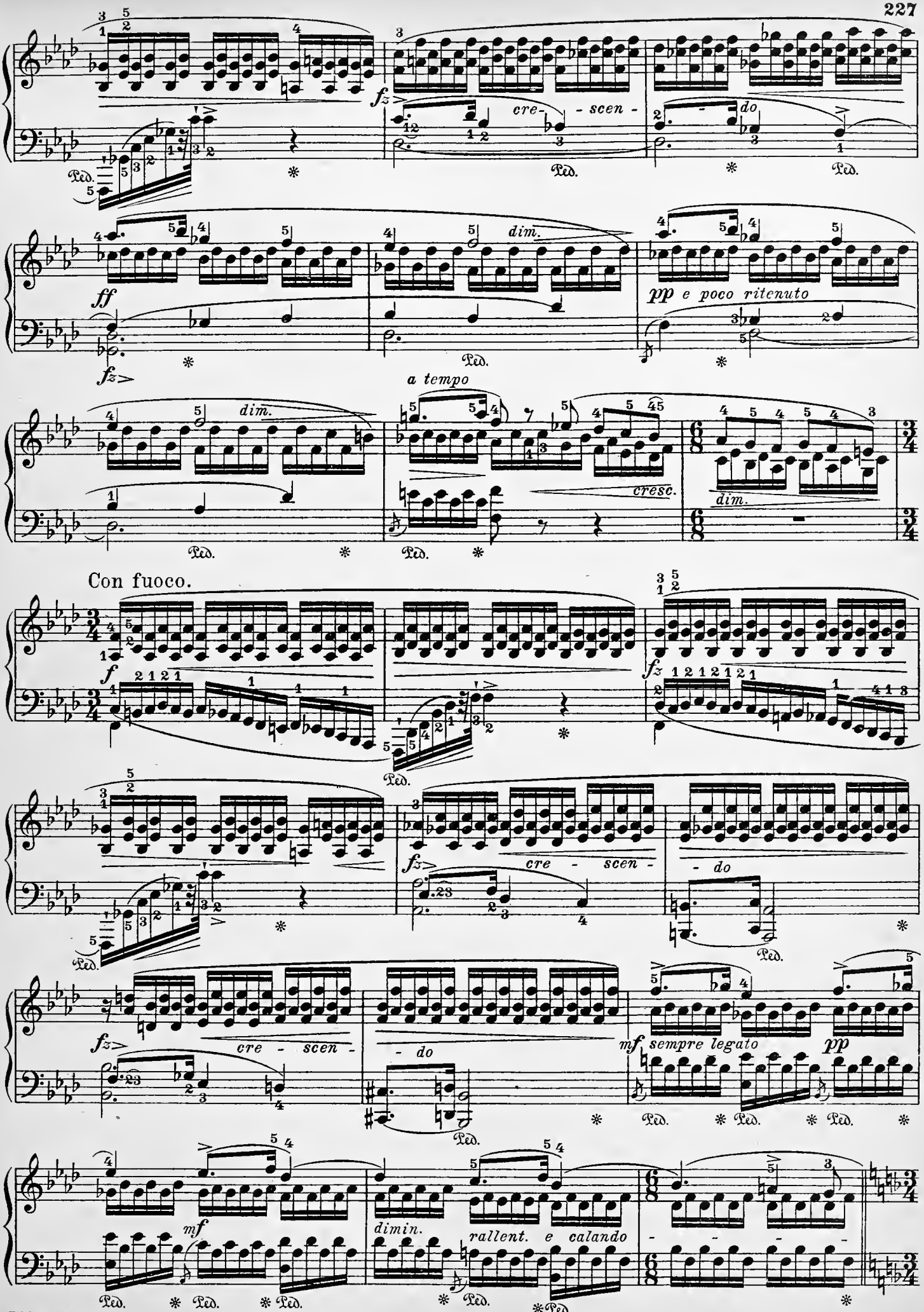
Adagio.

legatiss.

rall. pp smorz. e rallent. ppp

Andante cantabile. (♩= 69.)




fz
cre- - scen -
do
Ped.
ff
dim.
pp e poco ritenuto
a tempo
cresc.
Con fuoco.
f
mf sempre legato
pp
dimin.
rallent. e calando

Tempo I. (♩ = 69.)

sotto voce

poco cresc.

e ritenuto dim.

dolciss.

a tempo

dolciss.

dim. e rall.

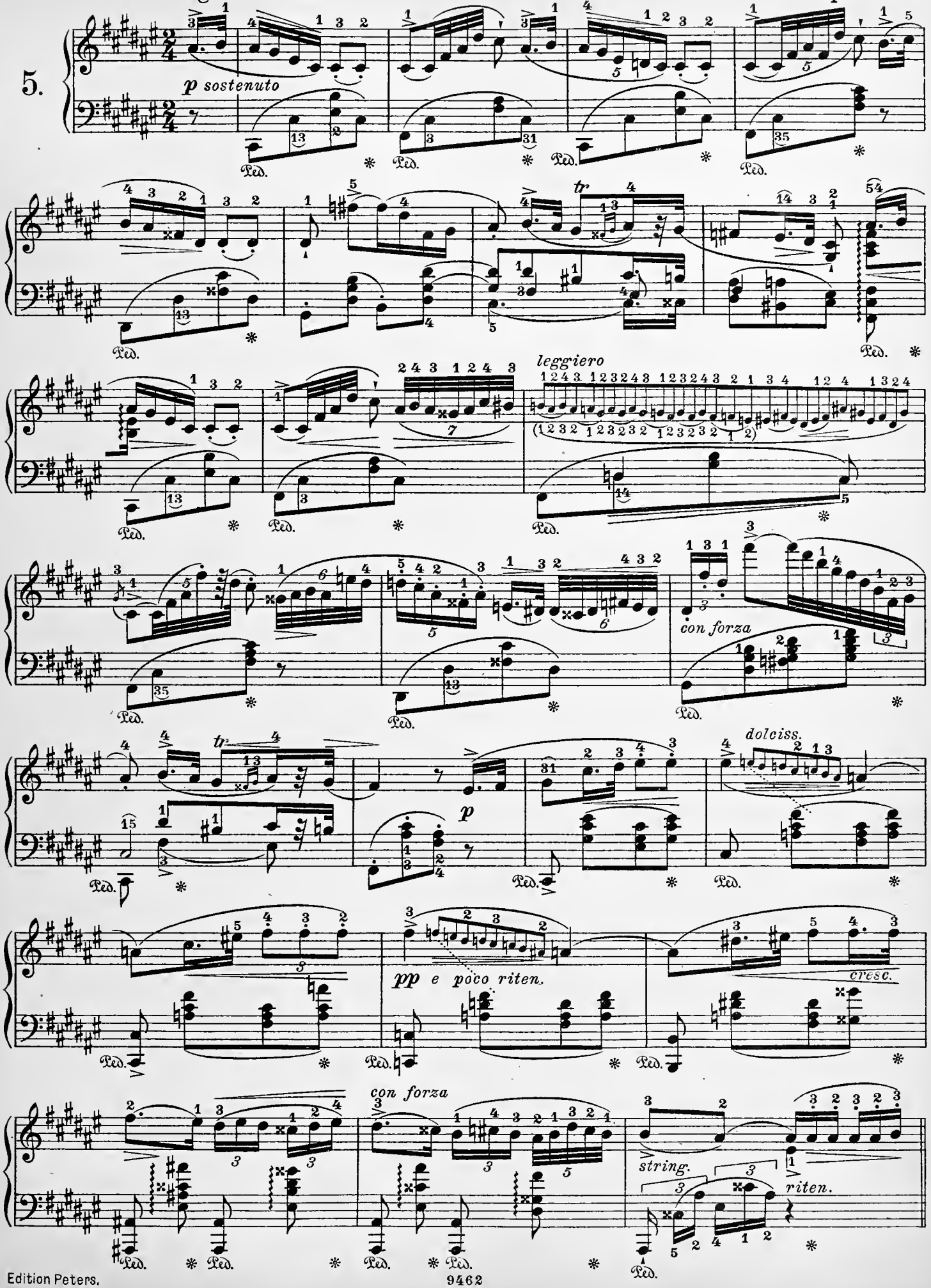
smorzando

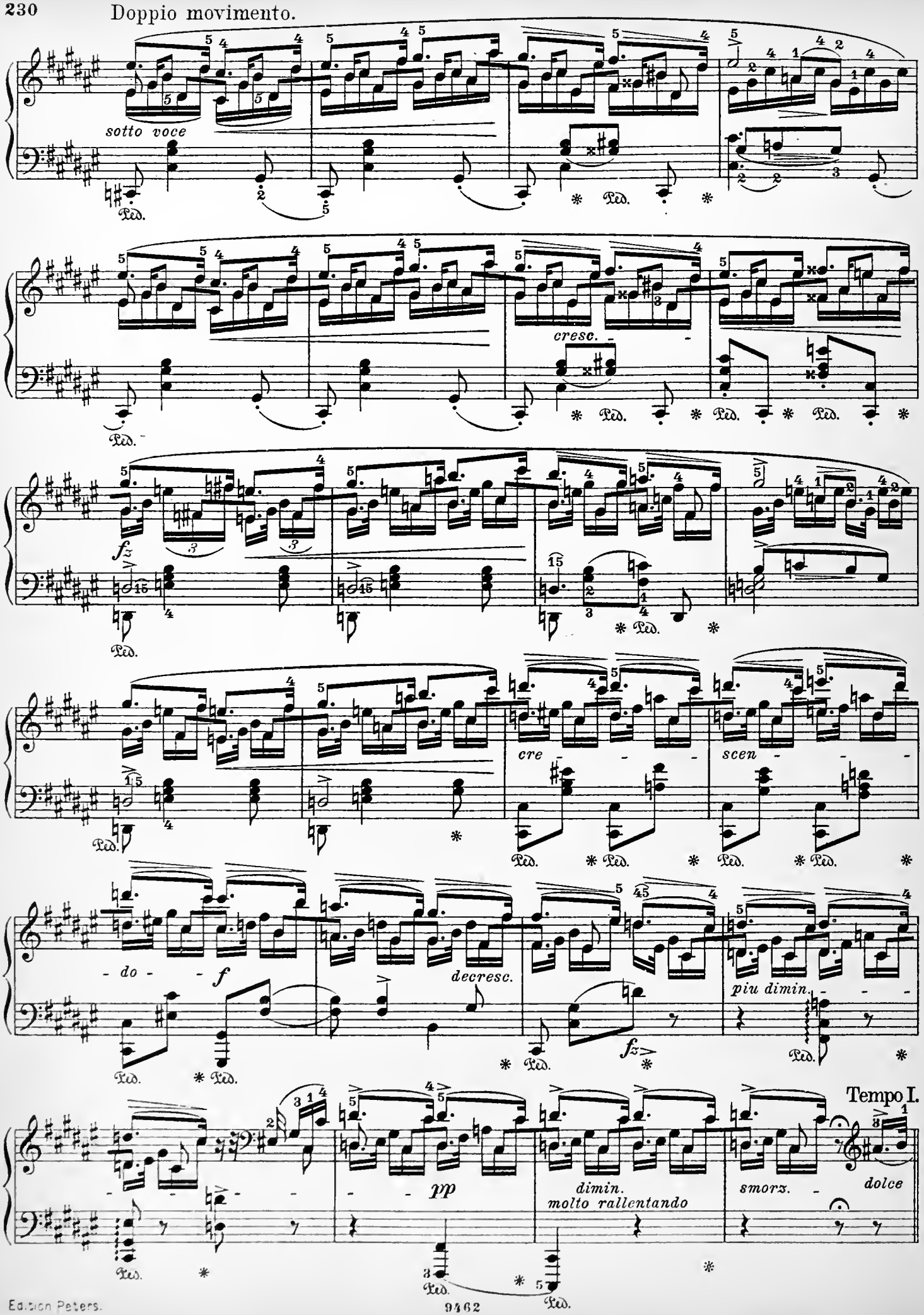
m.g.

m.g.

Larghetto. (♩= 40.)

Op. 15 Nº 2.




sotto voce
cresc.
fz
cre
scen
do
f
decresc.
piu dimin.
fz
Tempo I.
pp
dimin.
molto rallentando
smorz.
dolce

leggierissimo

con forza

fz

tr

a tempo

pp fz

dim. e rall.

sempre dimin.

poco rit.

Lento. (♩. = 60.)

Op. 15 No. 3.

6.

p languido e rubato

f

dimin.

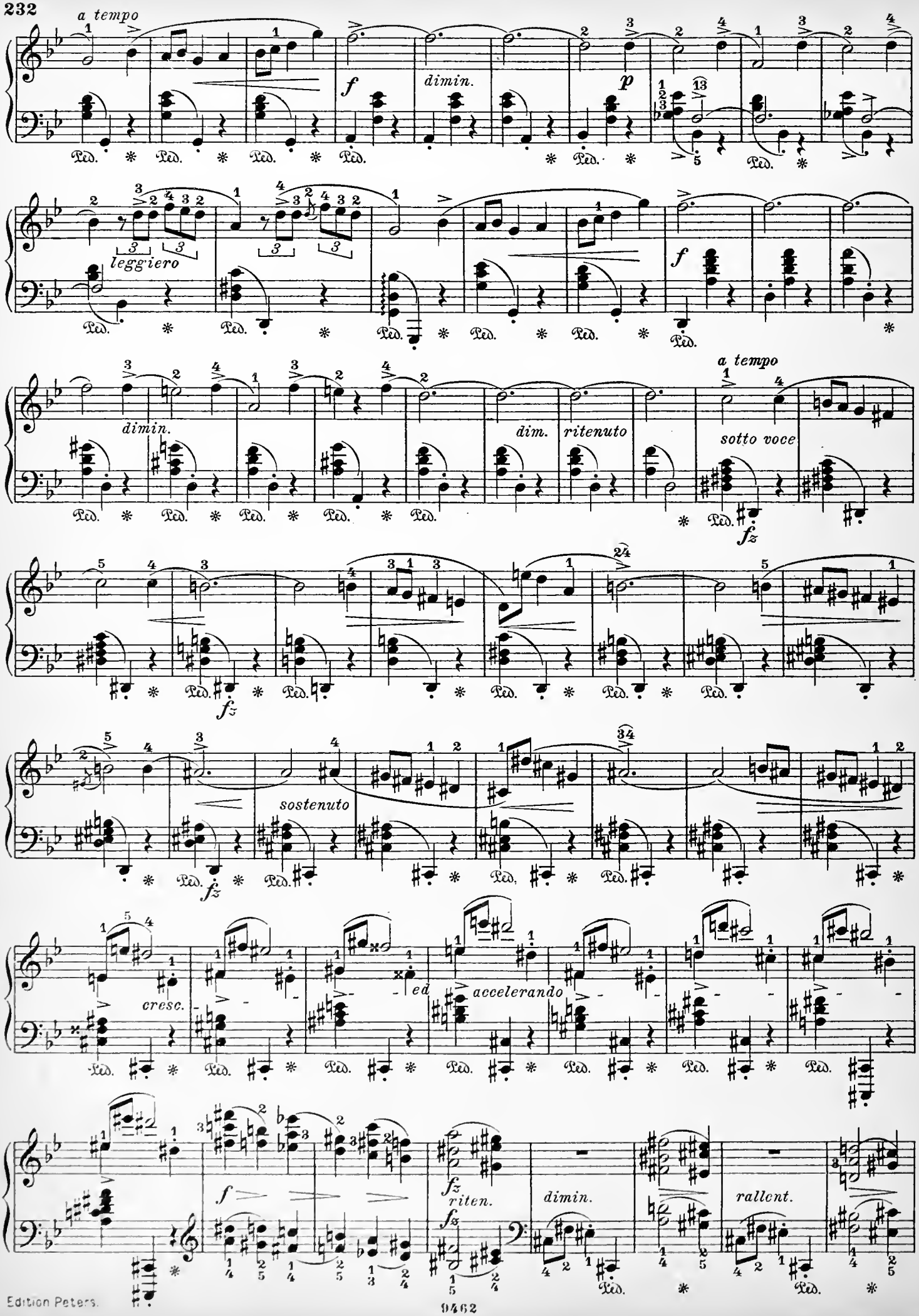
p

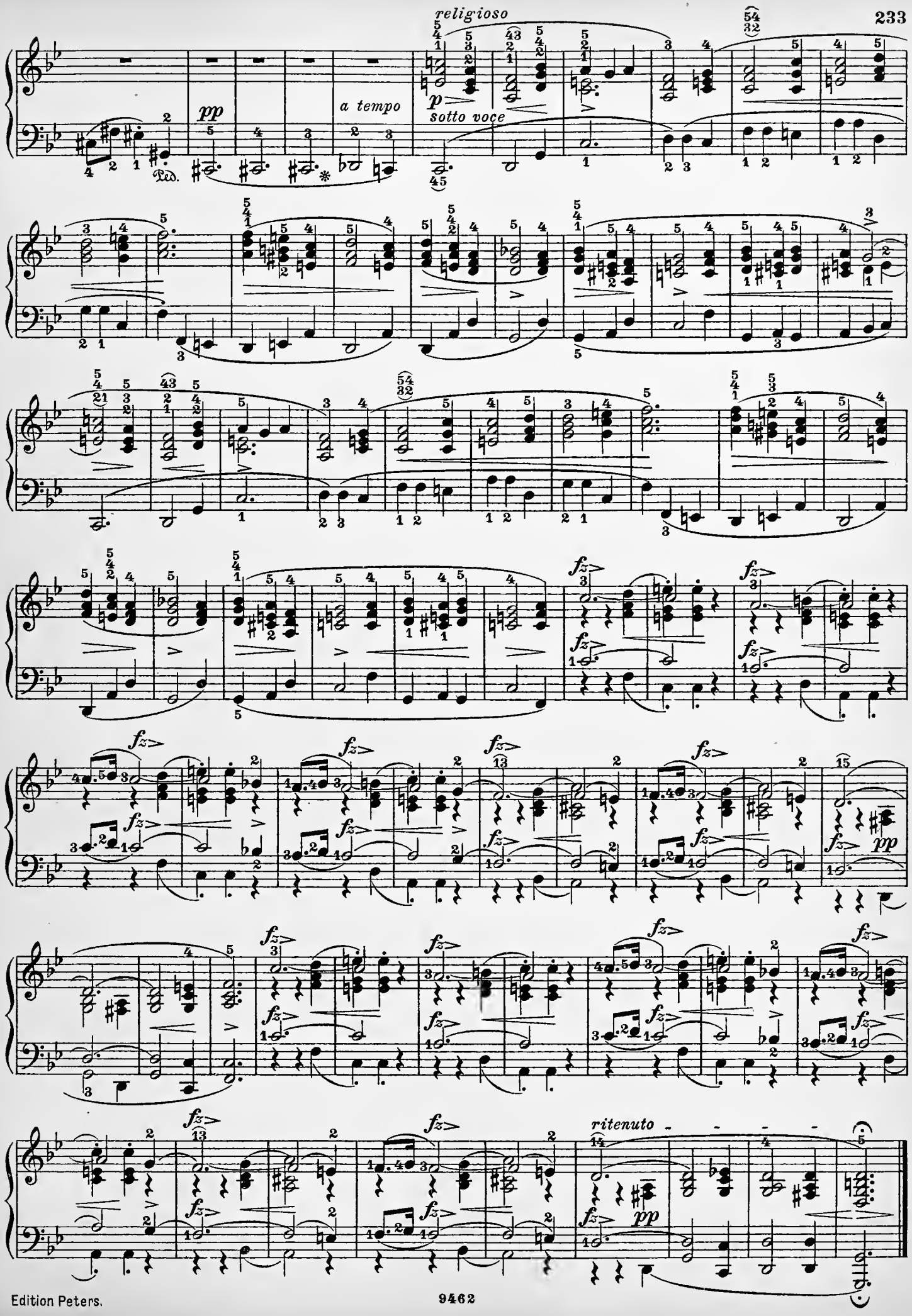
f

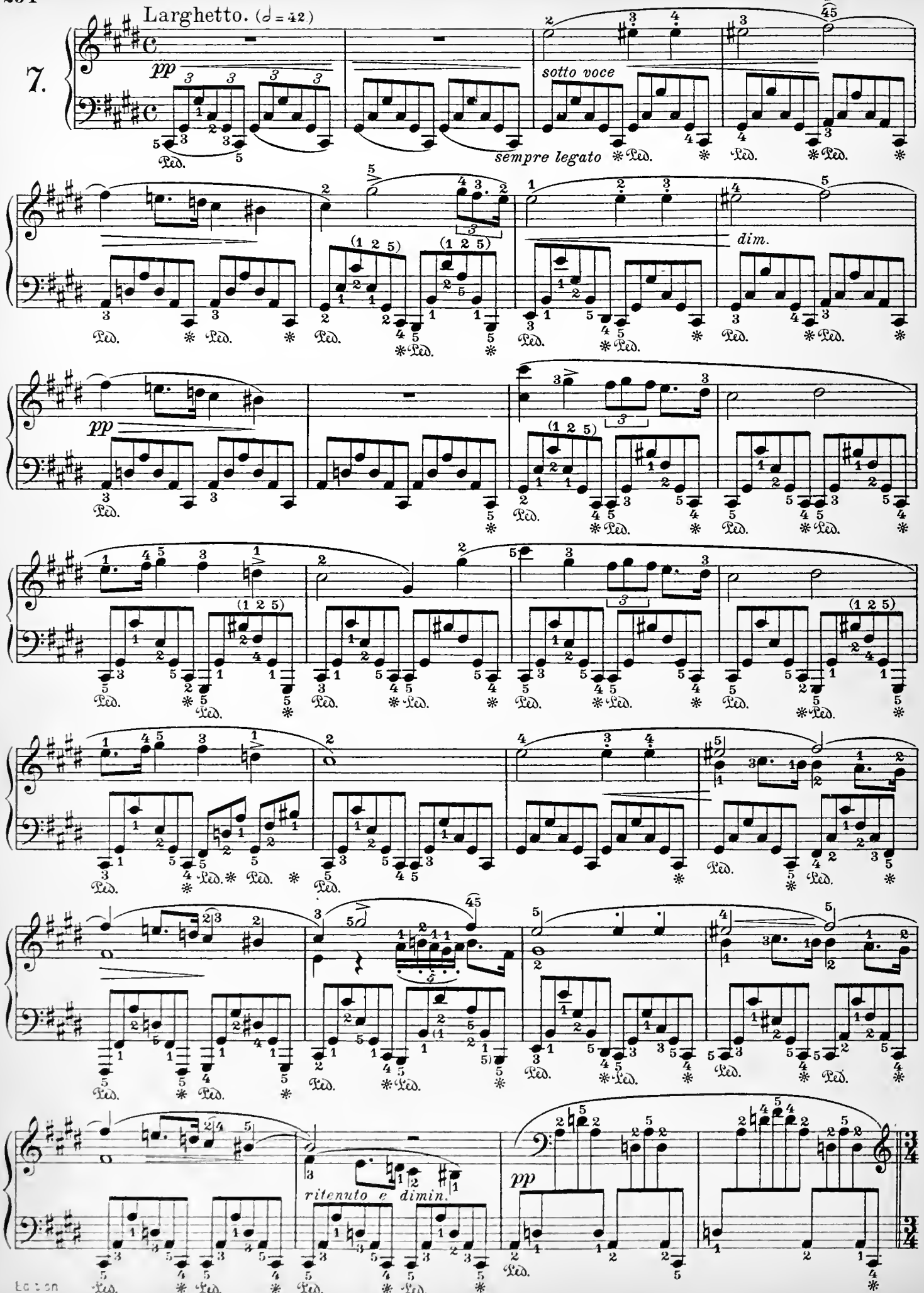
dimin.

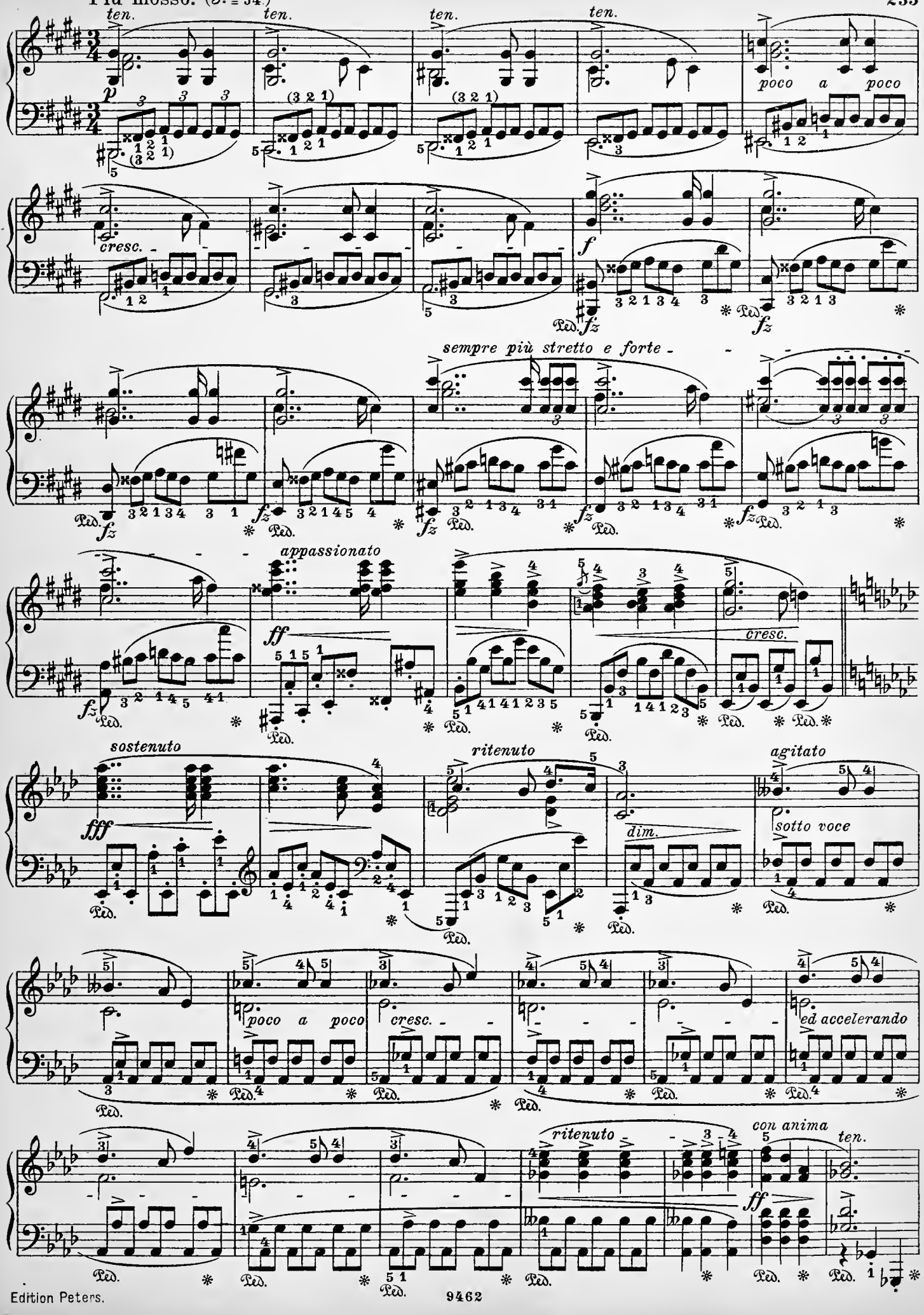
poco riten.

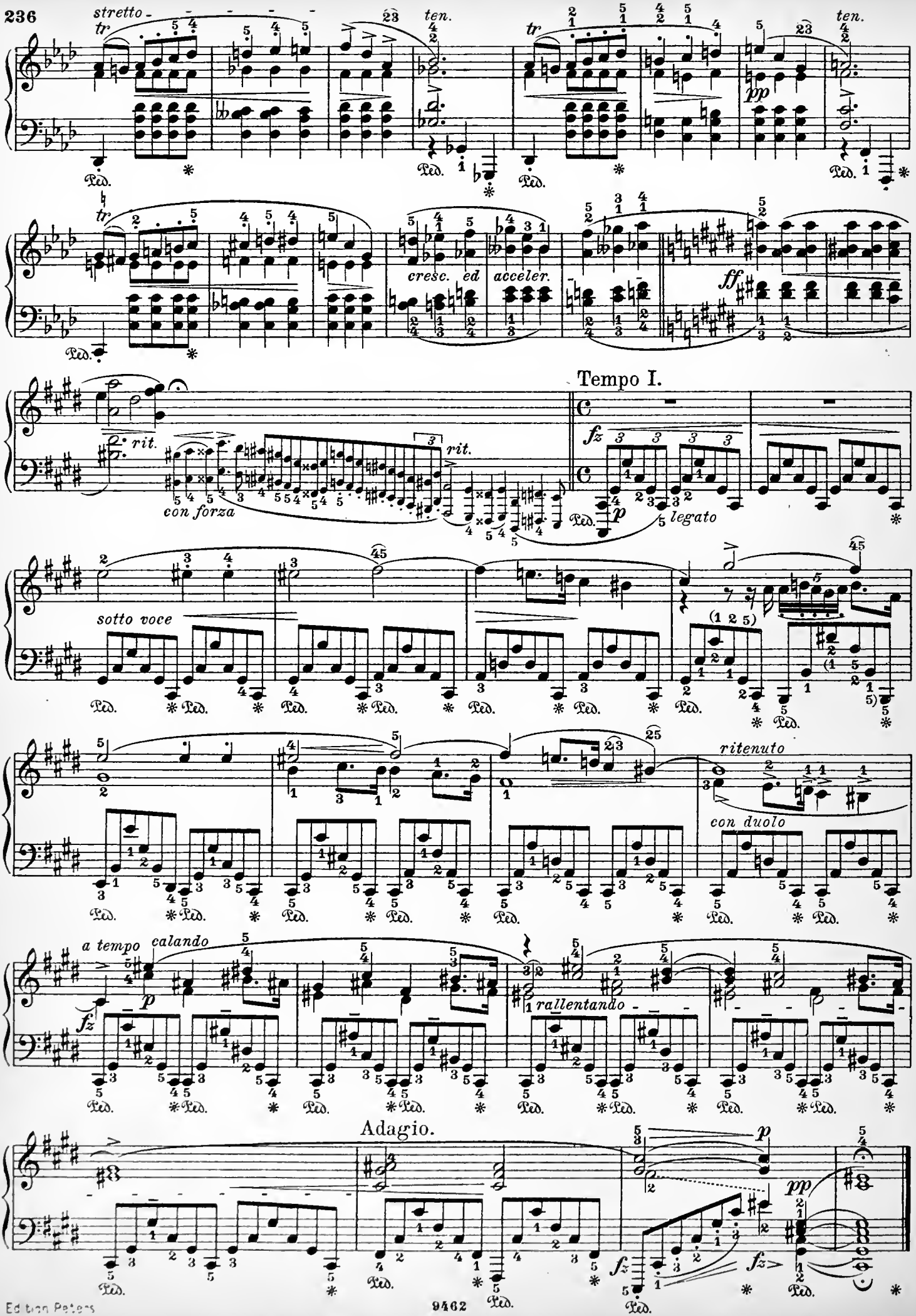
p


a tempo
f
dimin.
p
leggiero
f
dimin.
dim.
ritenuto
a tempo
sotto voce
fz
fz
sostenuto
fz
cresc.
ed
accelerando
f
fz
riten.
dimin.
rallent.

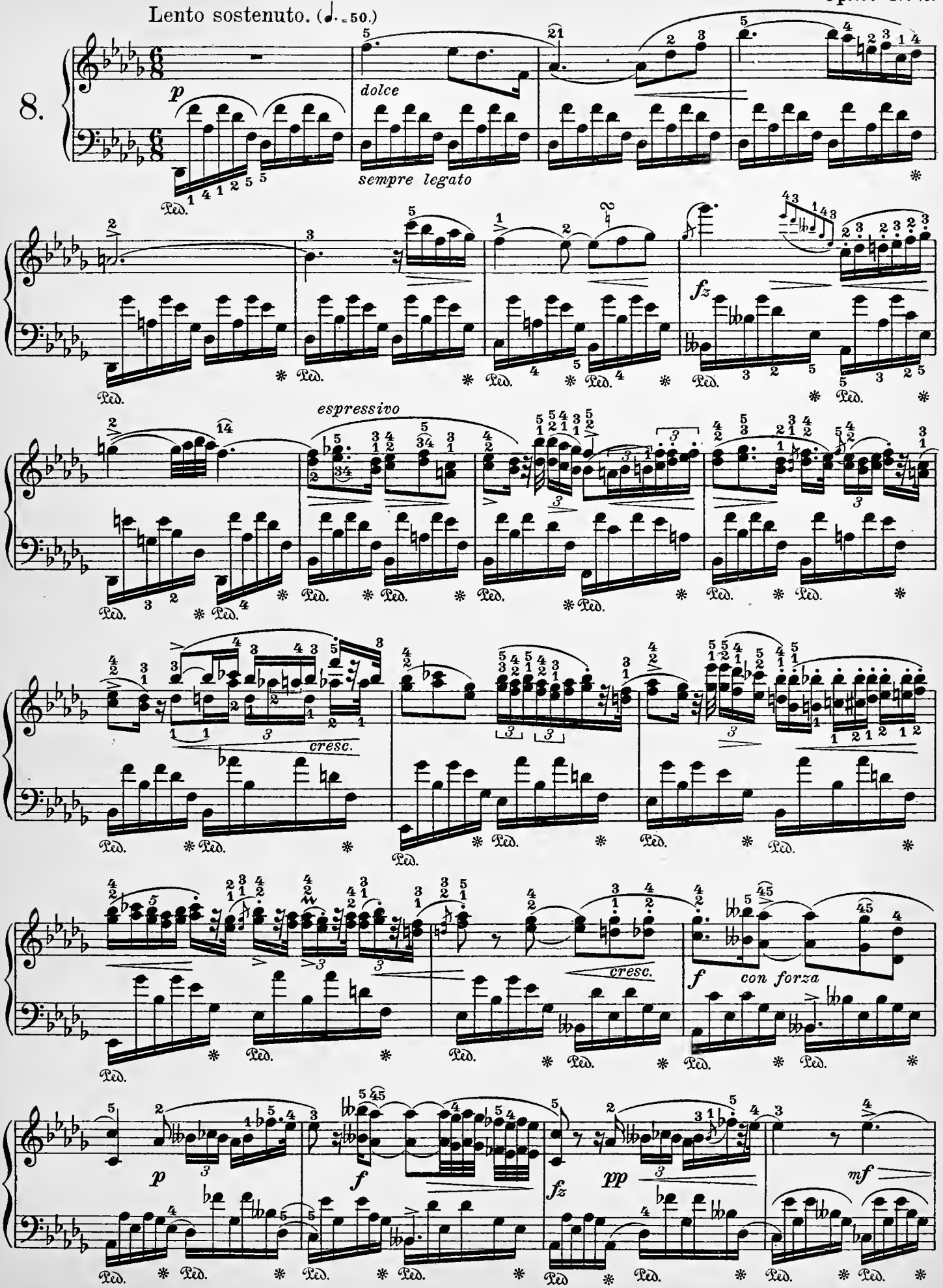

religioso
pp
a tempo
p
sotto voce
Ped.
*
ritenuto
pp

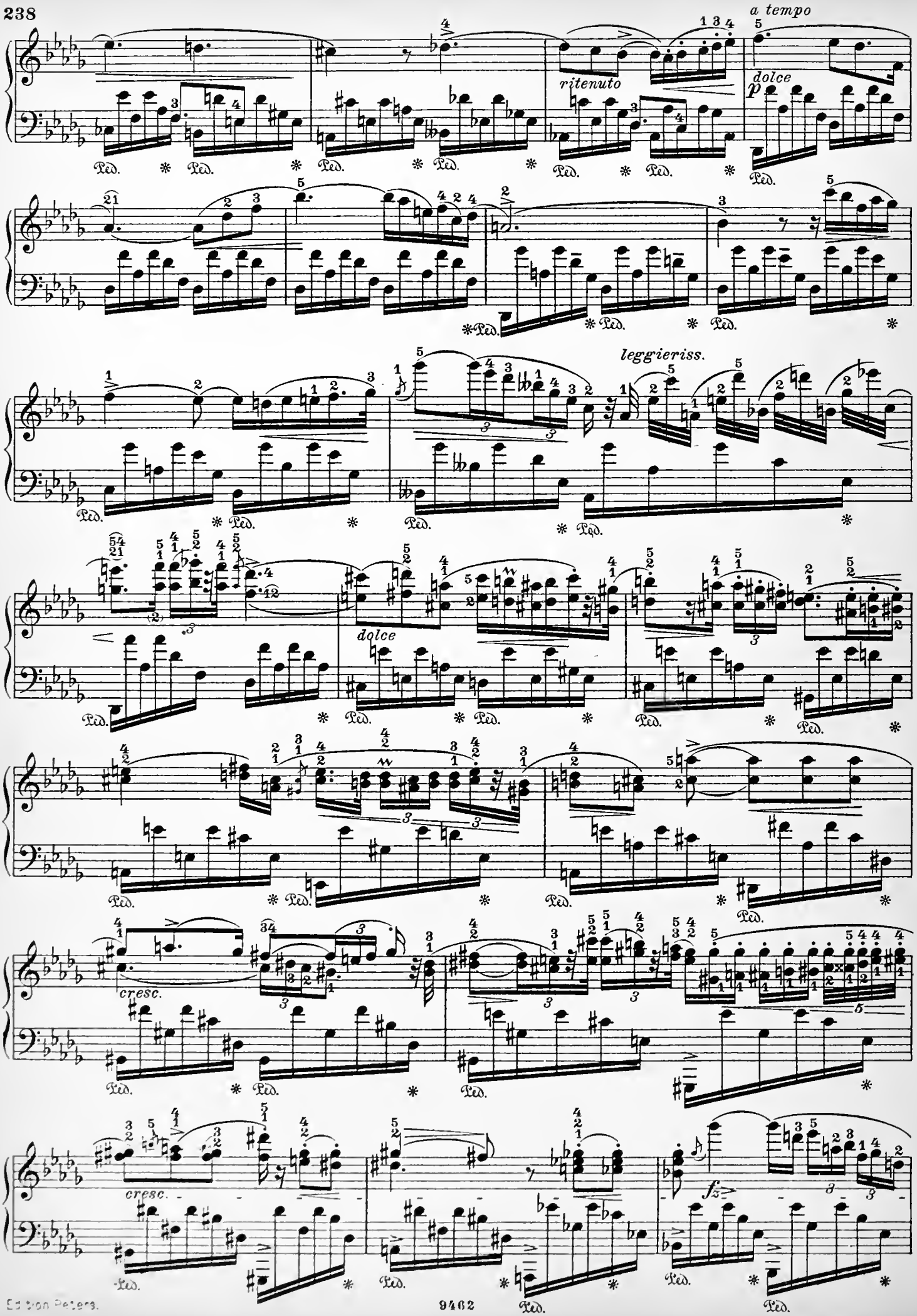

Larghetto. (♩ = 42)
7.
pp
sotto voce
sempre legato
dim.
pp
ritenuto e dimin.
pp

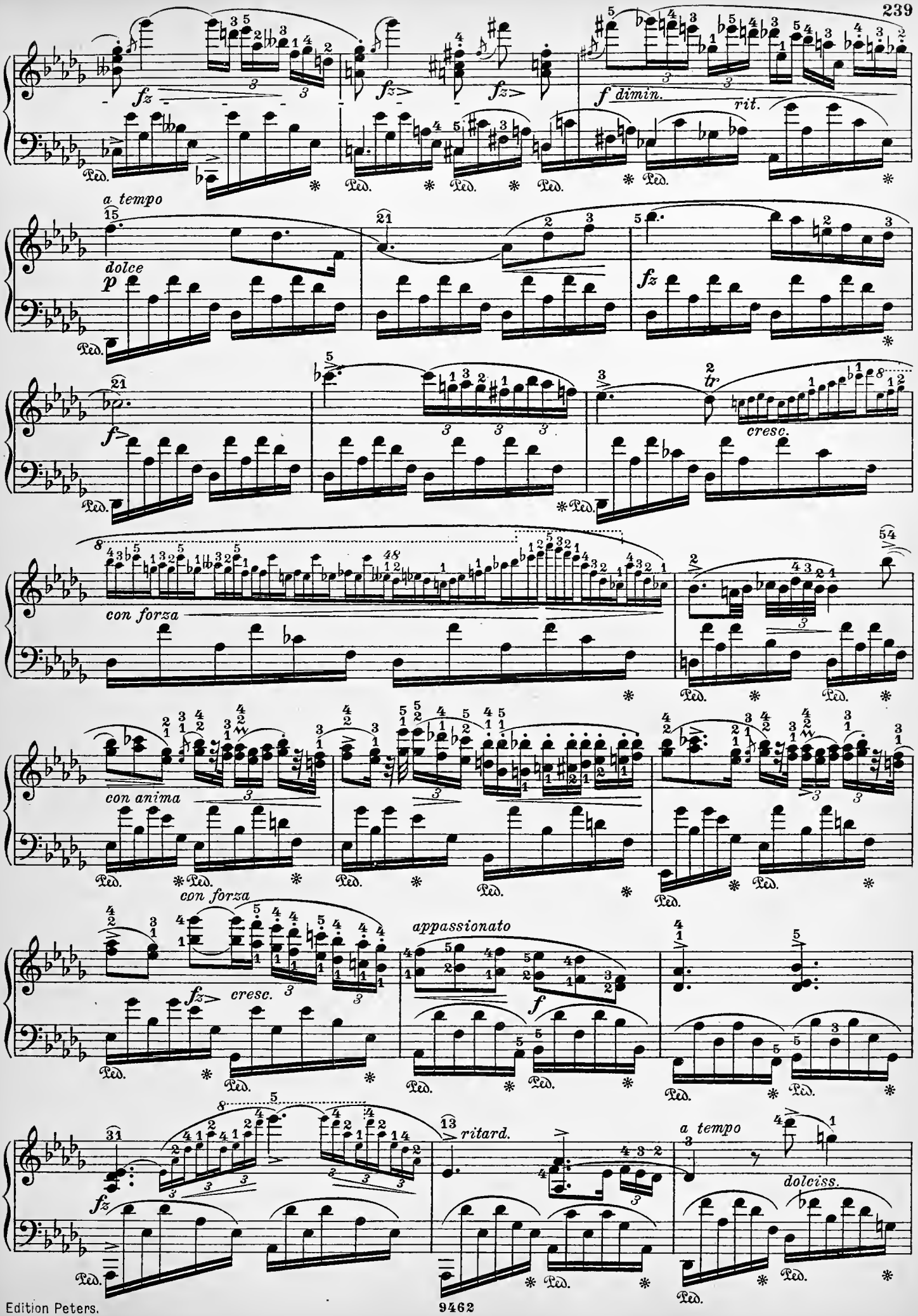

Più mosso. (𝅗𝅥. = 54.)
ten.
ten.
ten.
ten.
poco a poco
cresc.
f
fz
sempre più stretto e forte
appassionato
ff
cresc.
sostenuto
fff
ritenuto
agitato
dim.
sotto voce
poco a poco
cresc.
ed accelerando
ritenuto
con anima
ten.
ff
Ped.

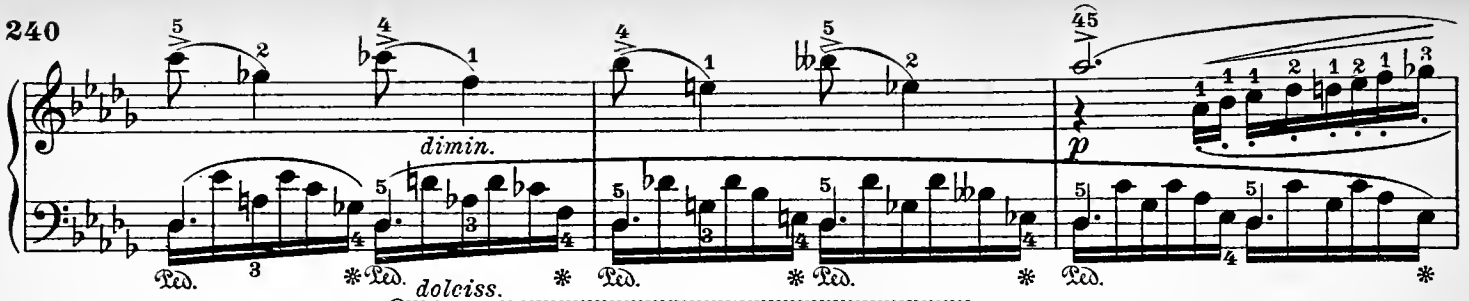


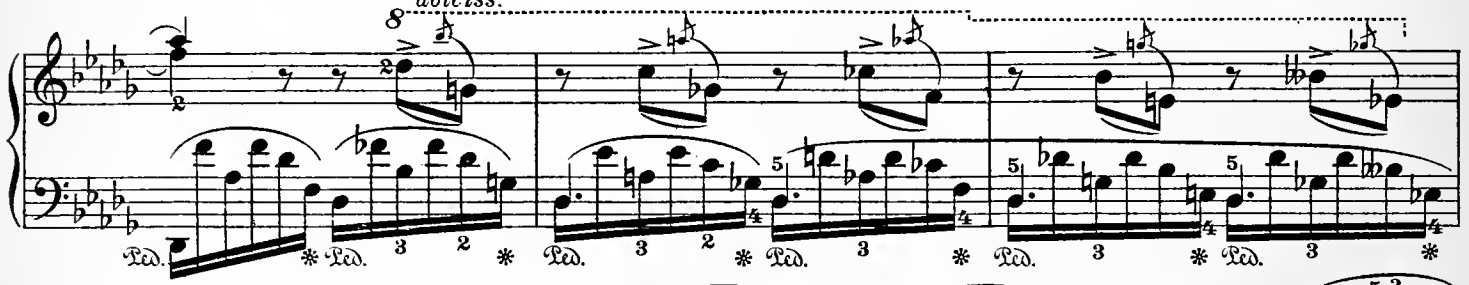
Edition Peters

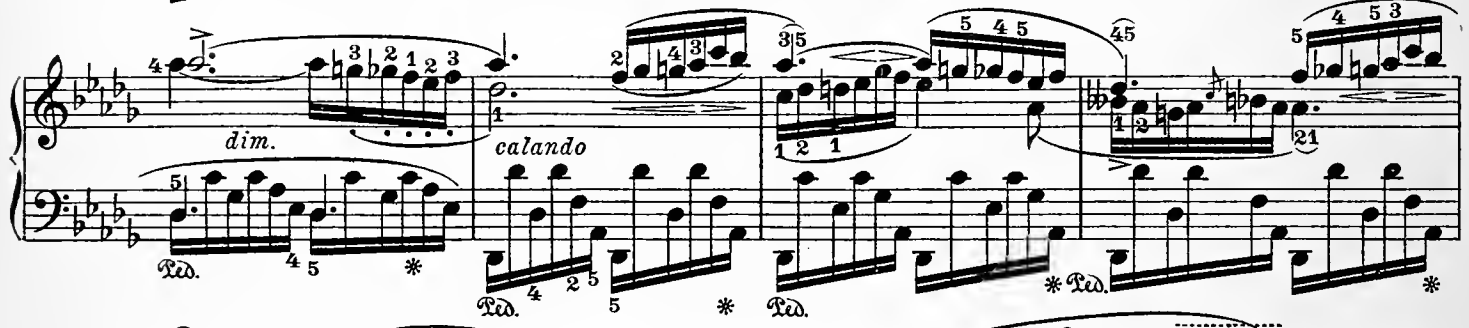

Lento sostenuto. (♩.=50.)
8.
p
dolce
sempre legato
Ped.
fz
espressivo
cresc.
f
con forza
cresc.
p
f
fz
pp
mf

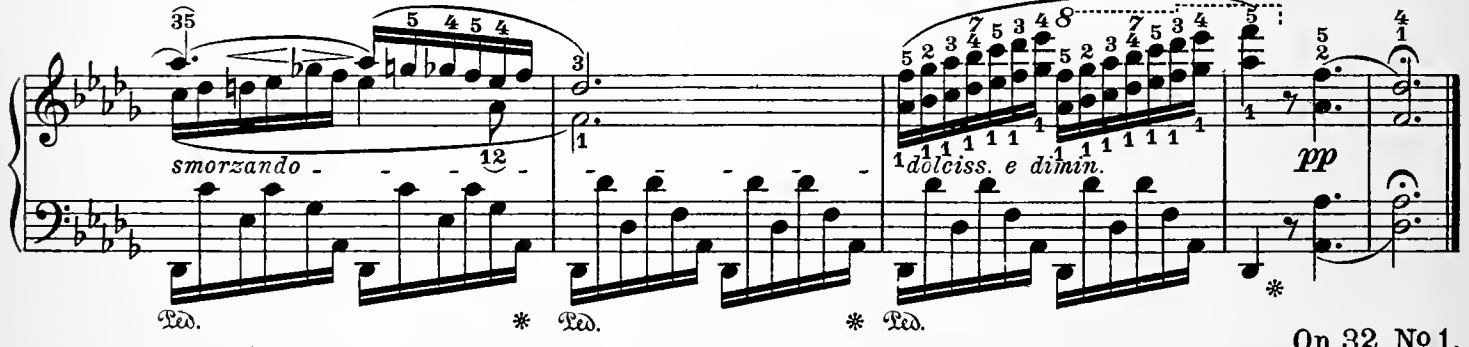

a tempo
ritenuto
dolce
leggieriss.
dolce
cresc.
cresc.
fz


fz
f dimin.
rit.
a tempo
dolce
p
fz
f
tr
cresc.
con forza
con anima
con forza
cresc.
appassionato
f
ritard.
a tempo
dolciss.





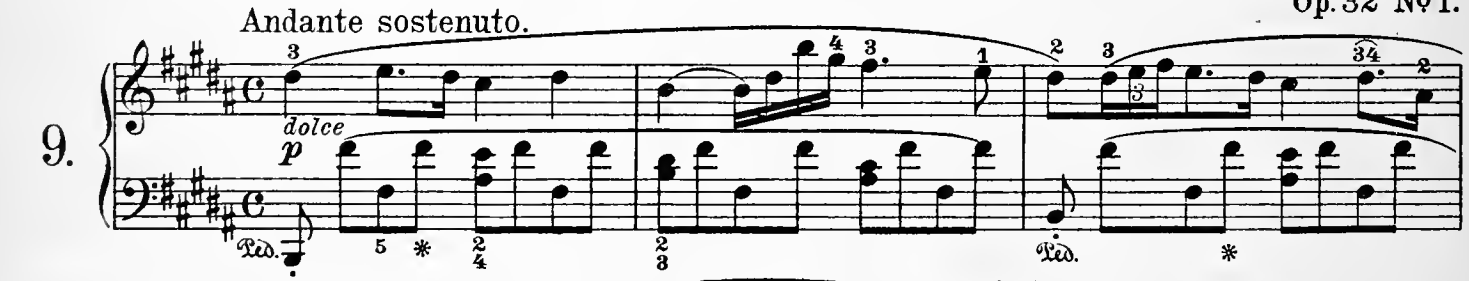


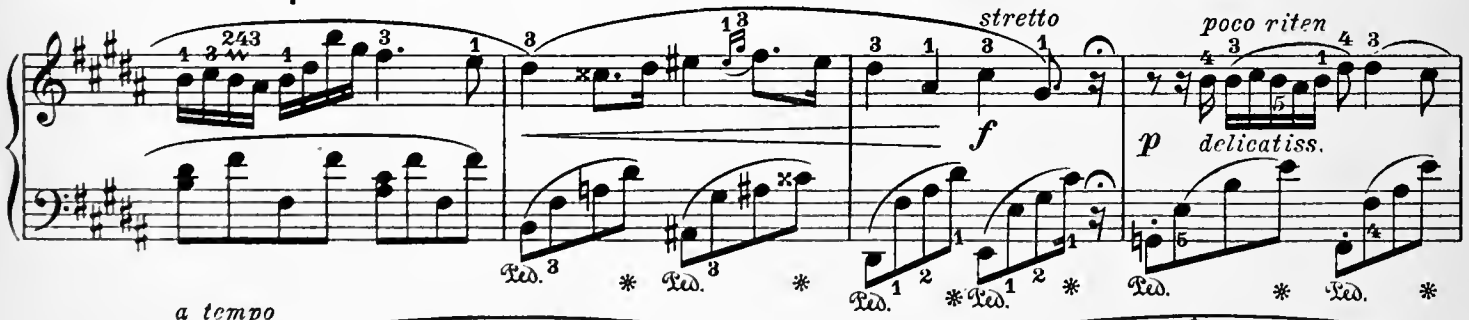


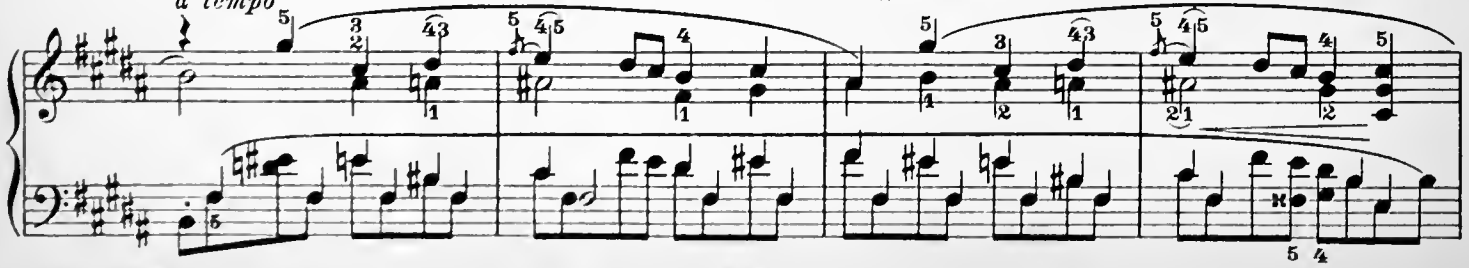
Op. 32 № 1.

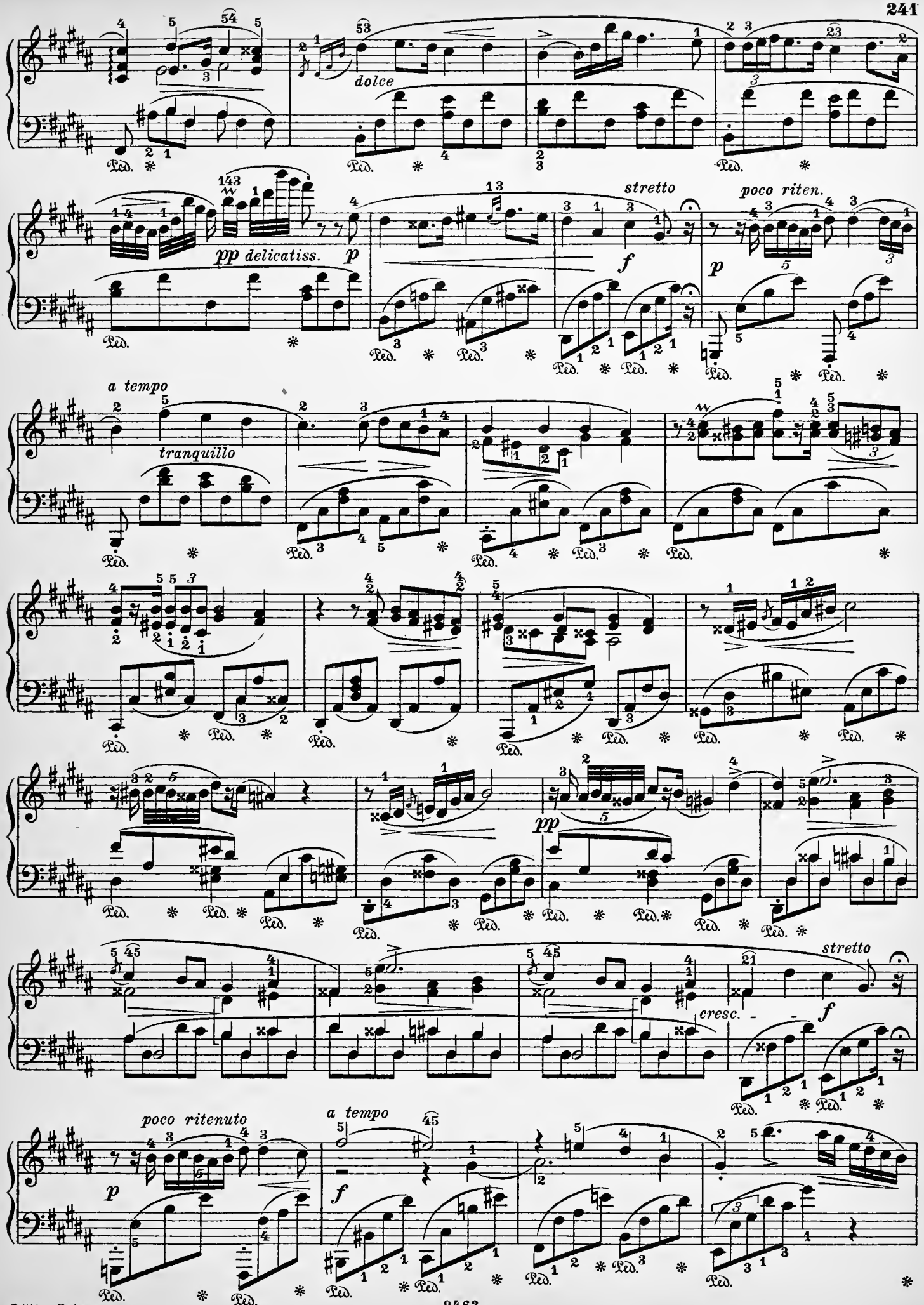
9.

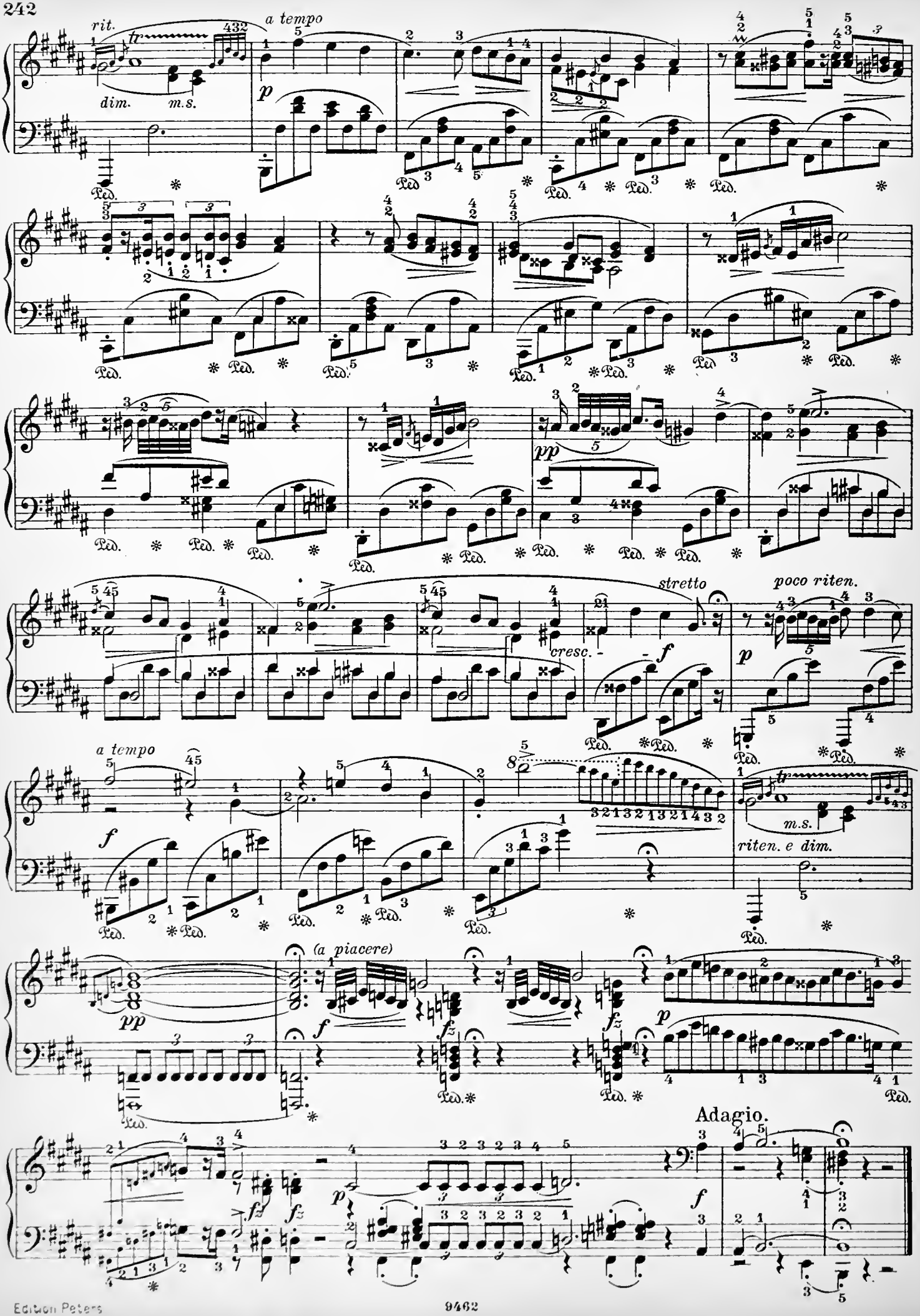
Andante sostenuto.








dolce
pp delicatiss.
p
stretto
f
poco riten.
p
a tempo
tranquillo
pp
stretto
cresc.
f
poco ritenuto
p
a tempo
f


rit.
a tempo
dim.
m.s.
p
stretto
poco riten.
cresc.
f
pp
a tempo
riten. e dim.
(a piacere)
Adagio.

Lento.

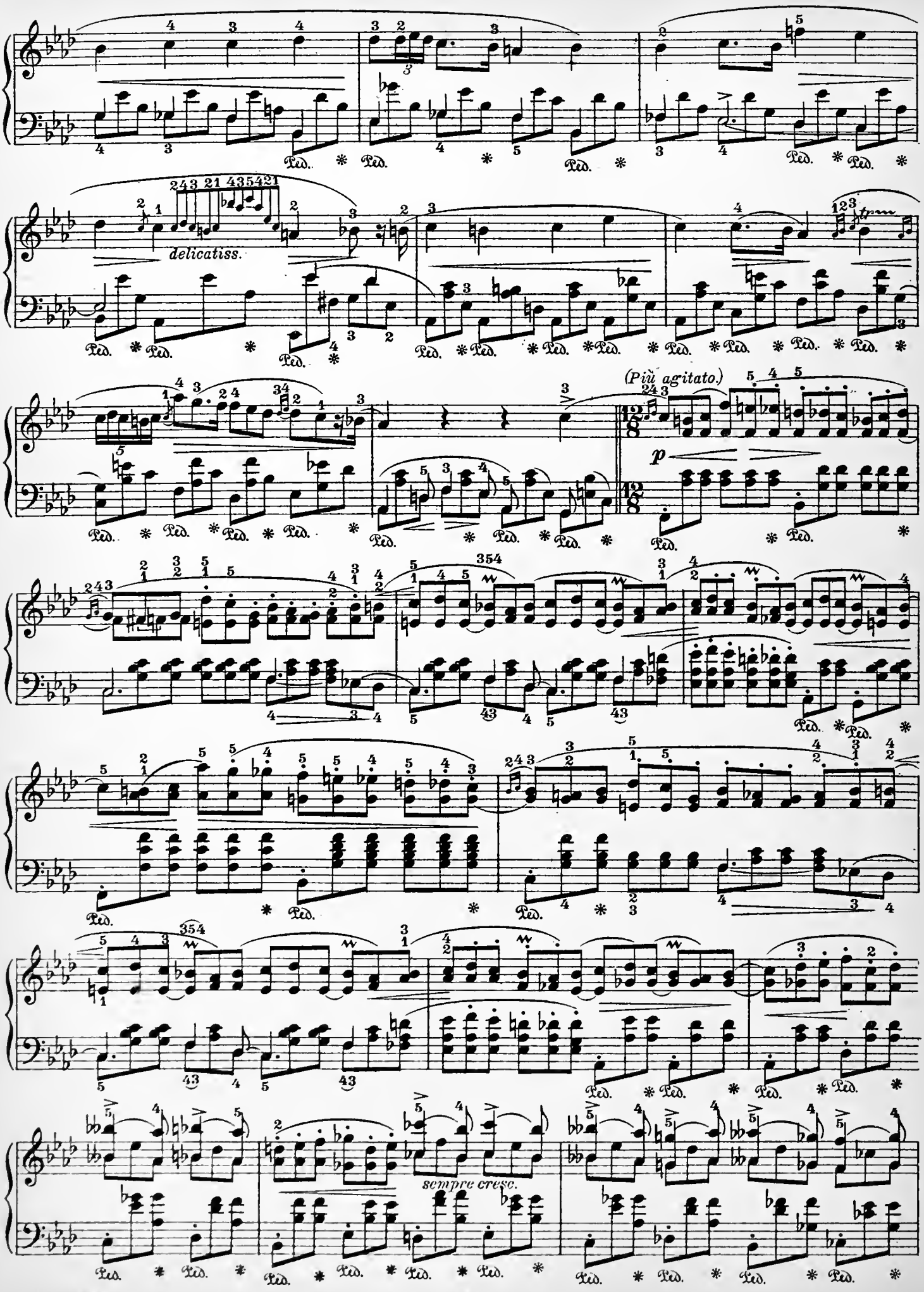
Op. 32 No. 2.

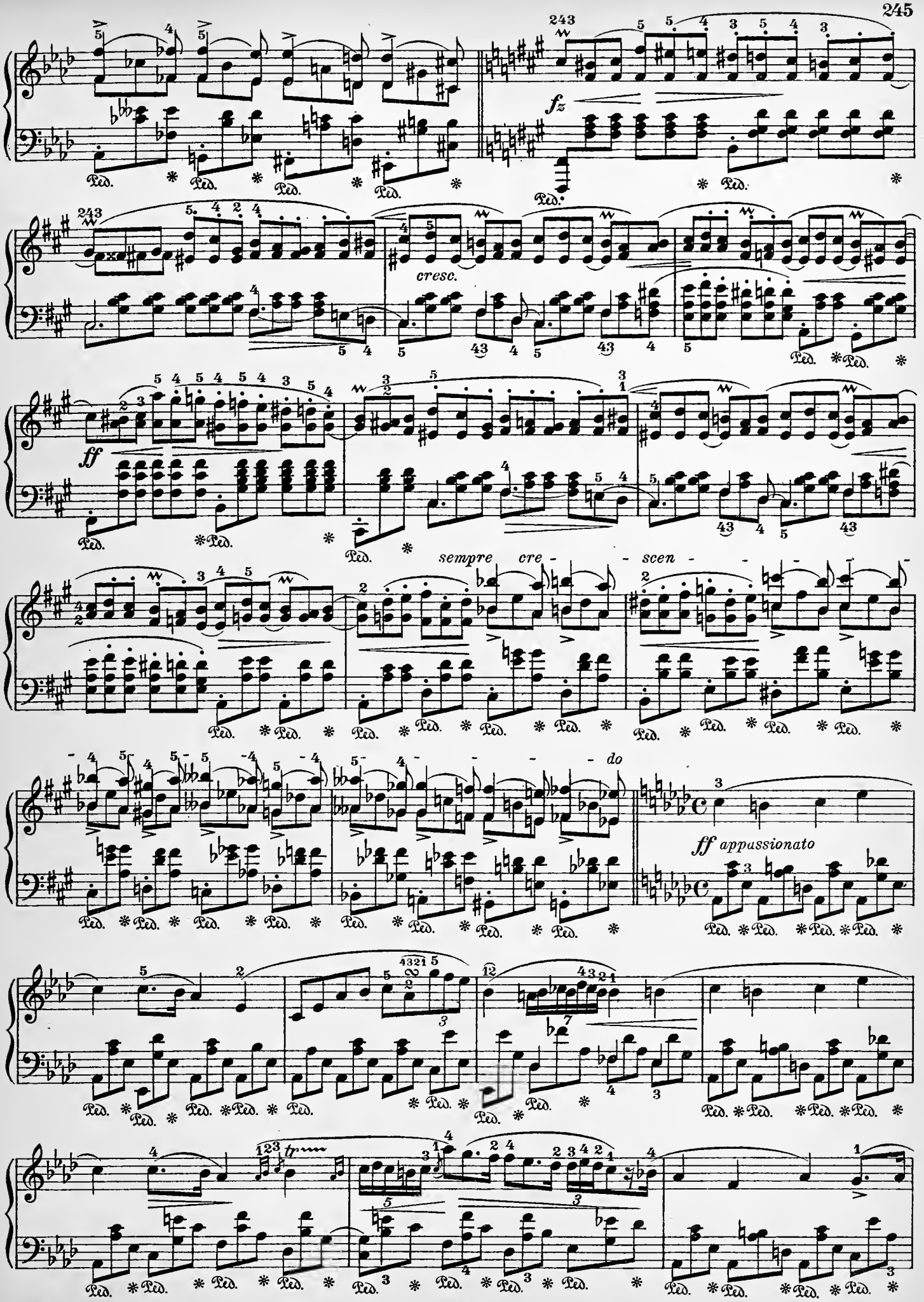
10.

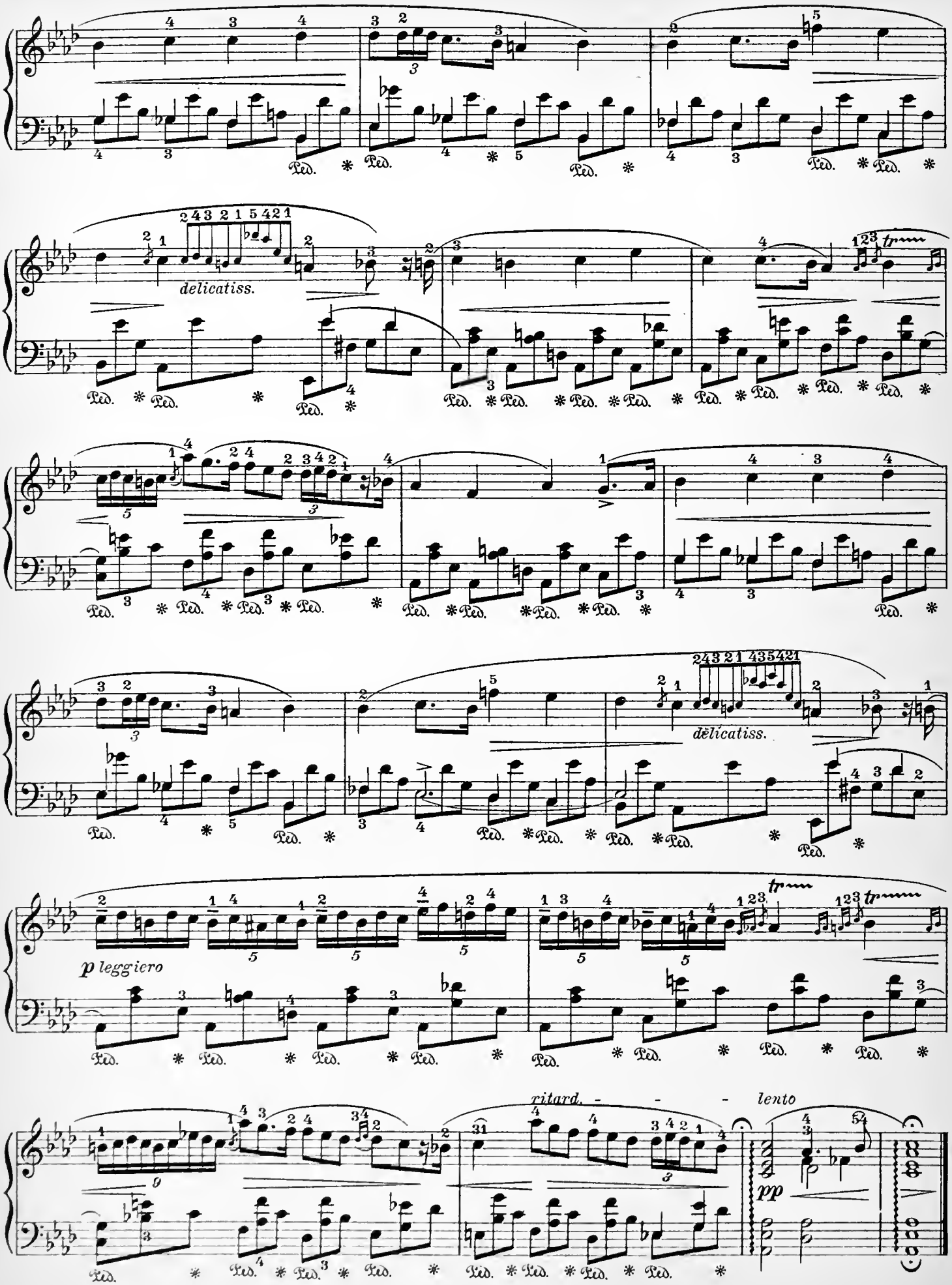
p

sempre piano e legato

delicatiss.

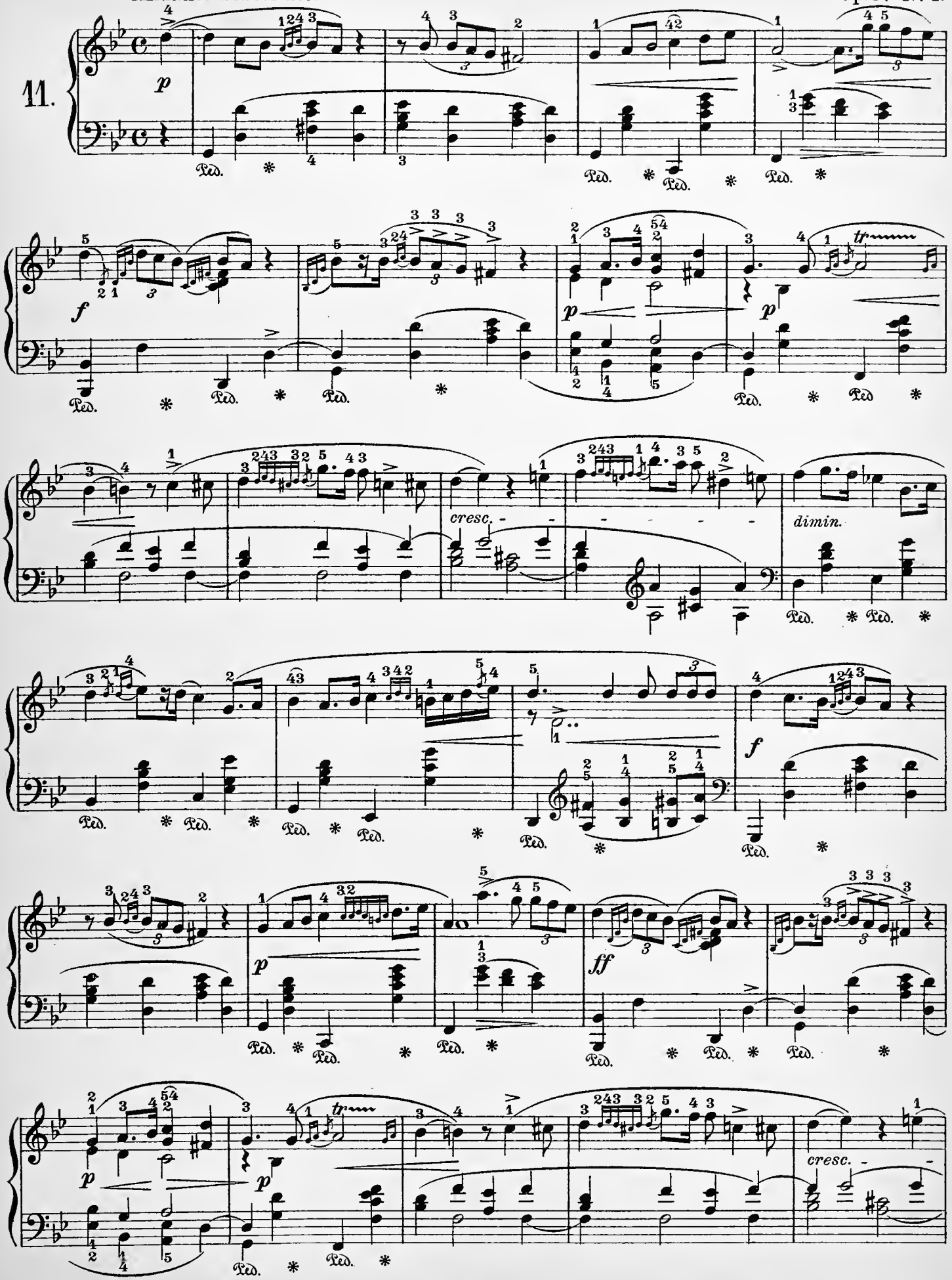

delicatiss.
(Più agitato.)
p
sempre cresc.

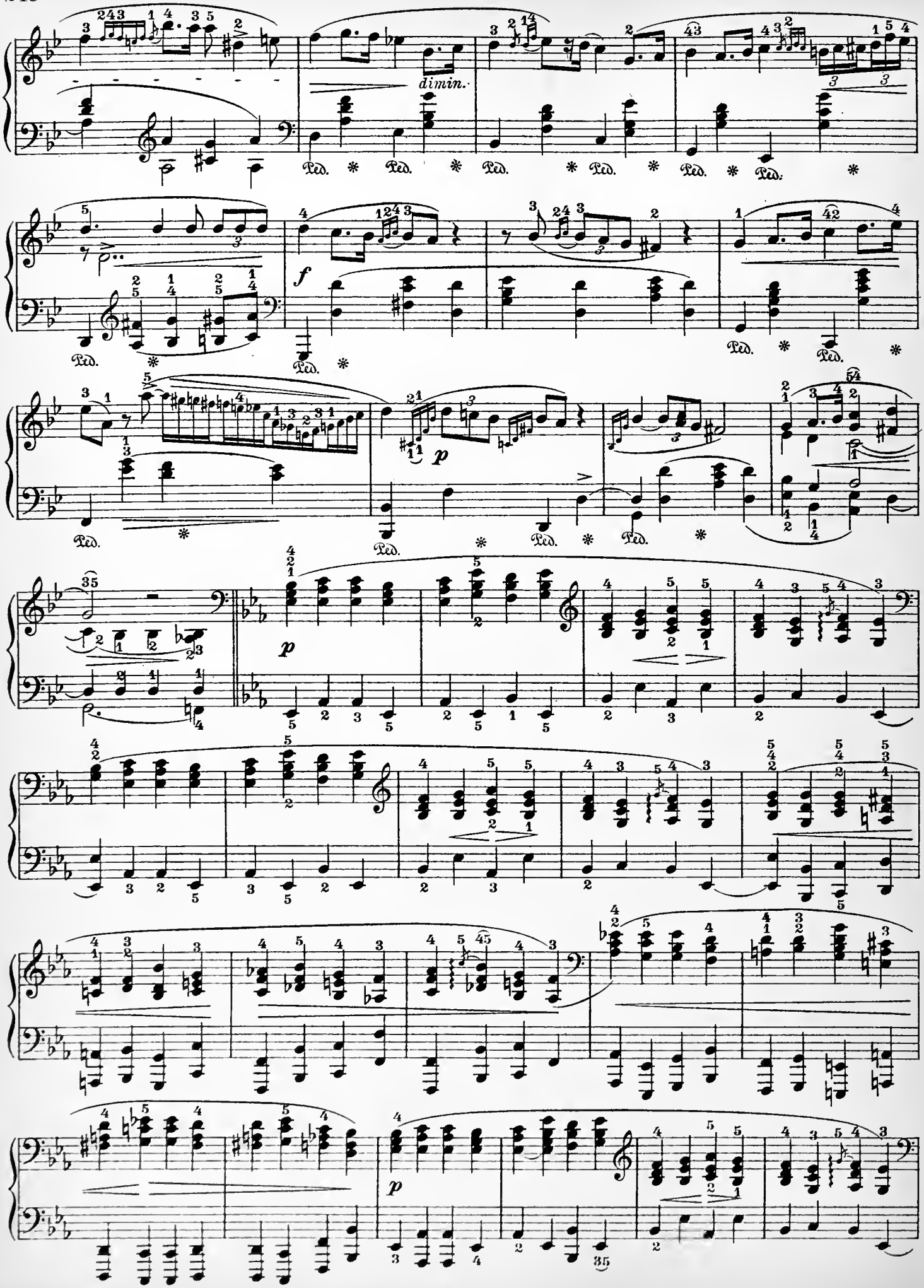

fz
cresc.
ff
sempre cre - - scen - - - -
do
ff appassionato
tr

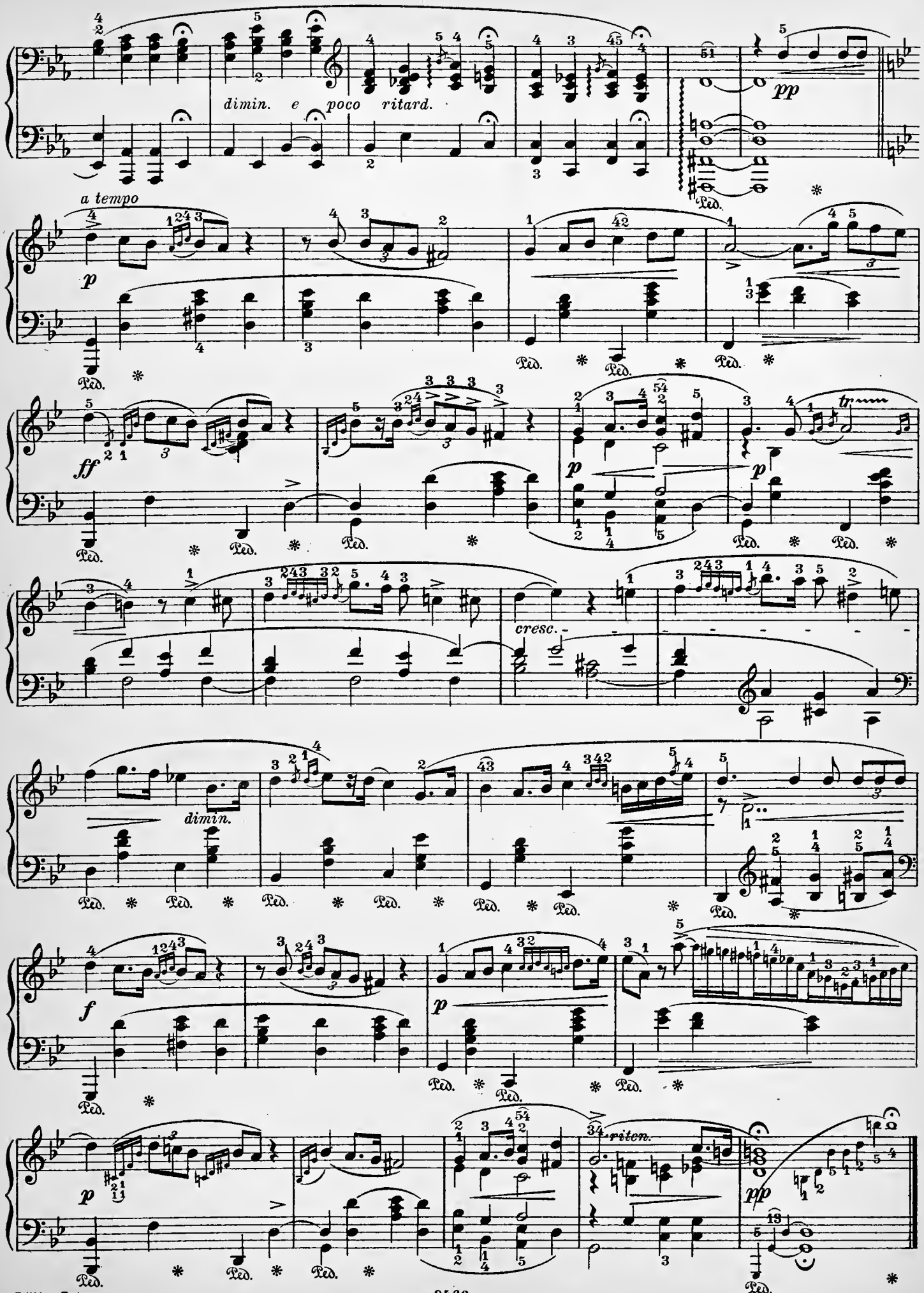

delicatiss.
tr
delicatiss.
p leggiero
tr
tr
ritard. - - - lento
pp

Andante sostenuto. Op. 37 № 1.

11.




dimin.
Ped.
f
p

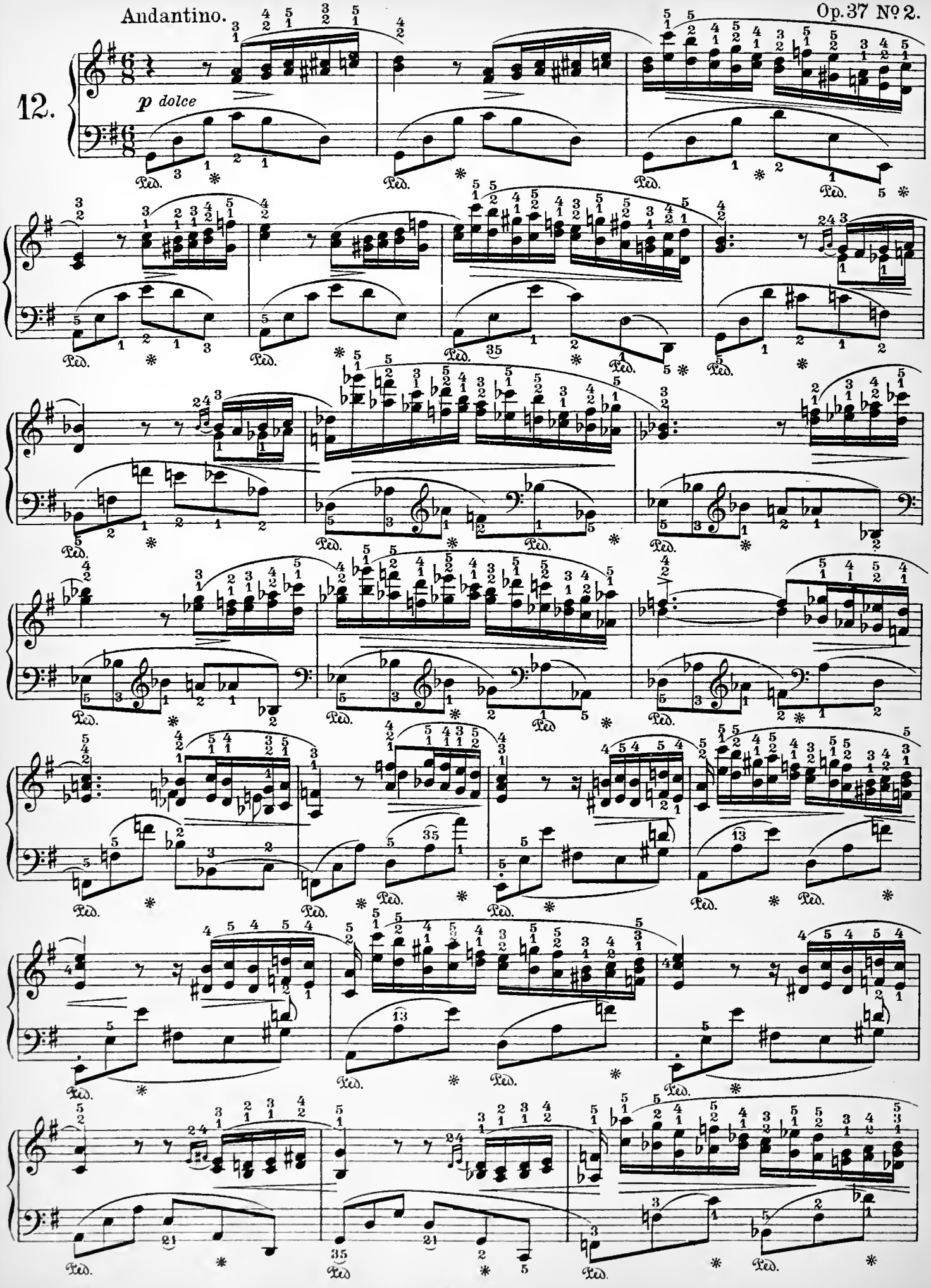

dimin. e poco ritard.
pp
a tempo
p
Ped.
ff
cresc.
tr
dimin.
f
piten.

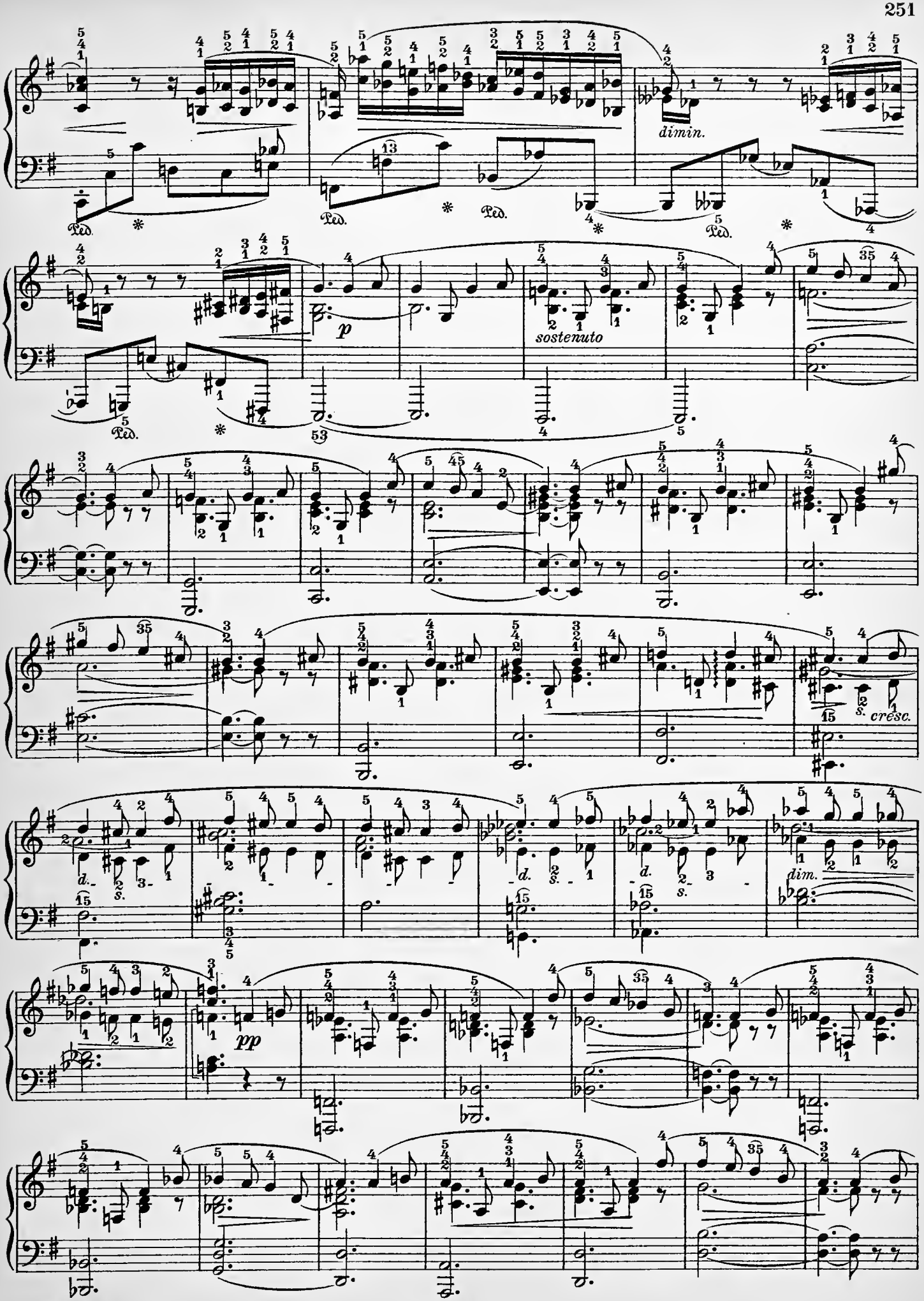
Andantino.

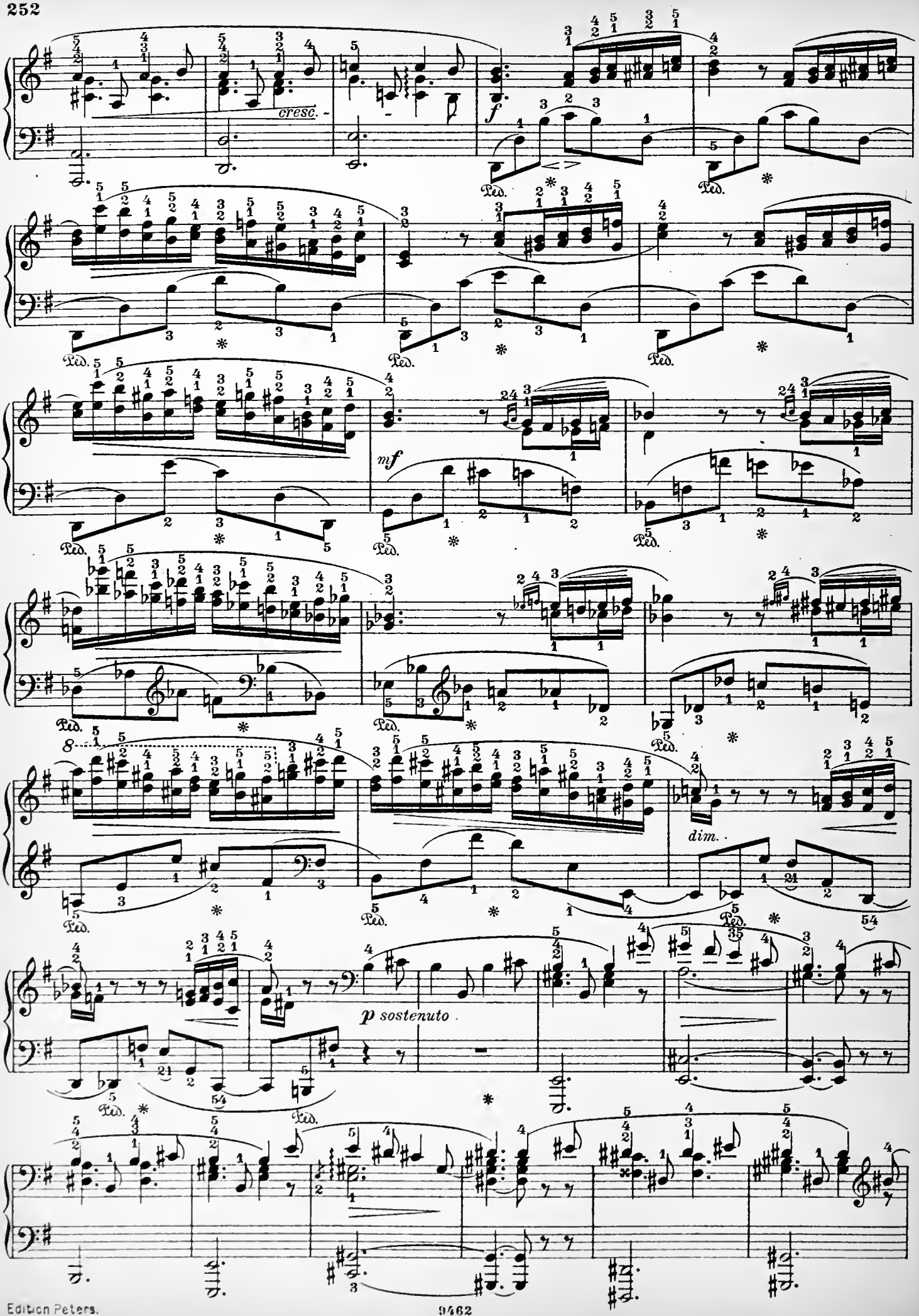
Op. 37 № 2.

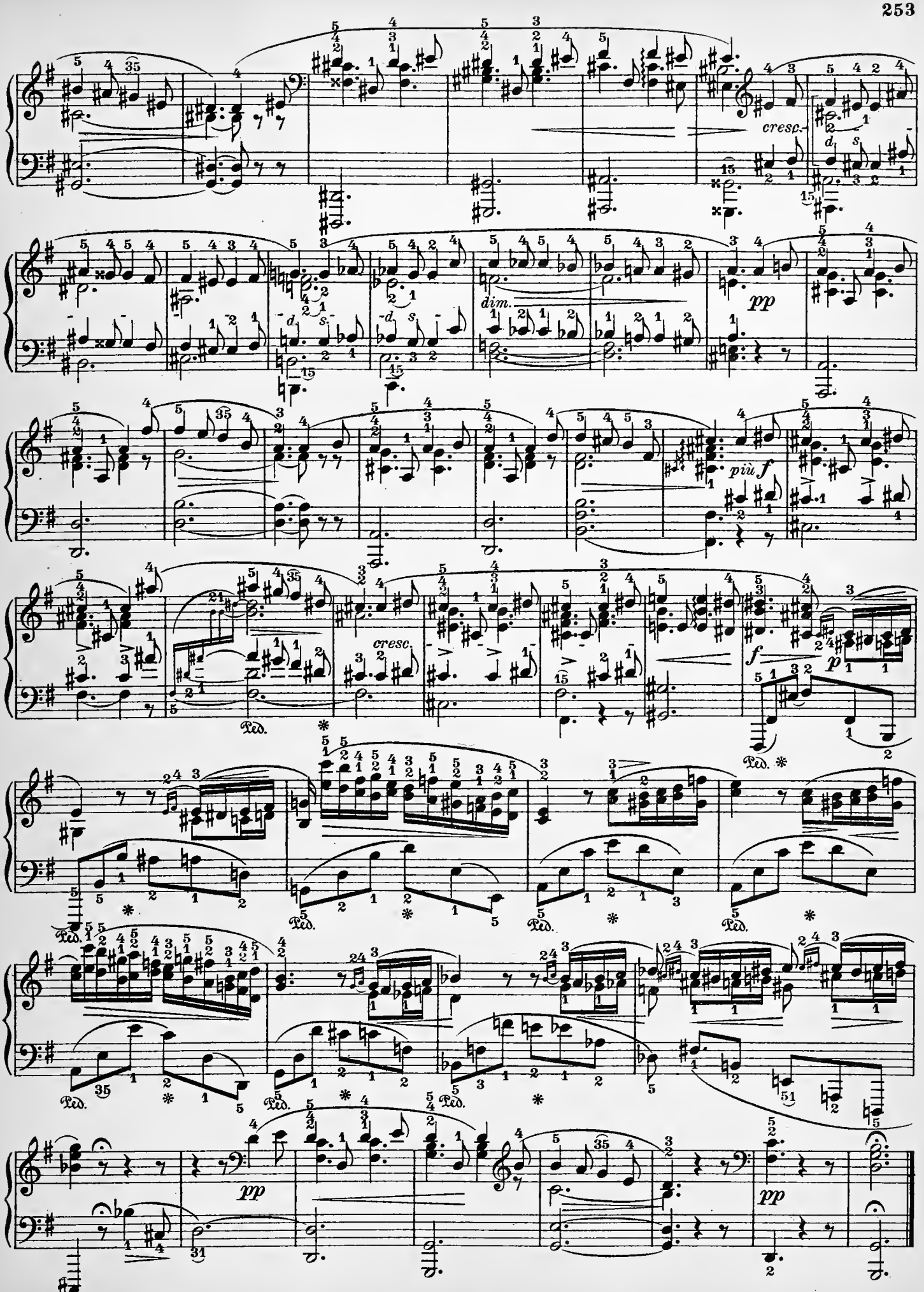
12.

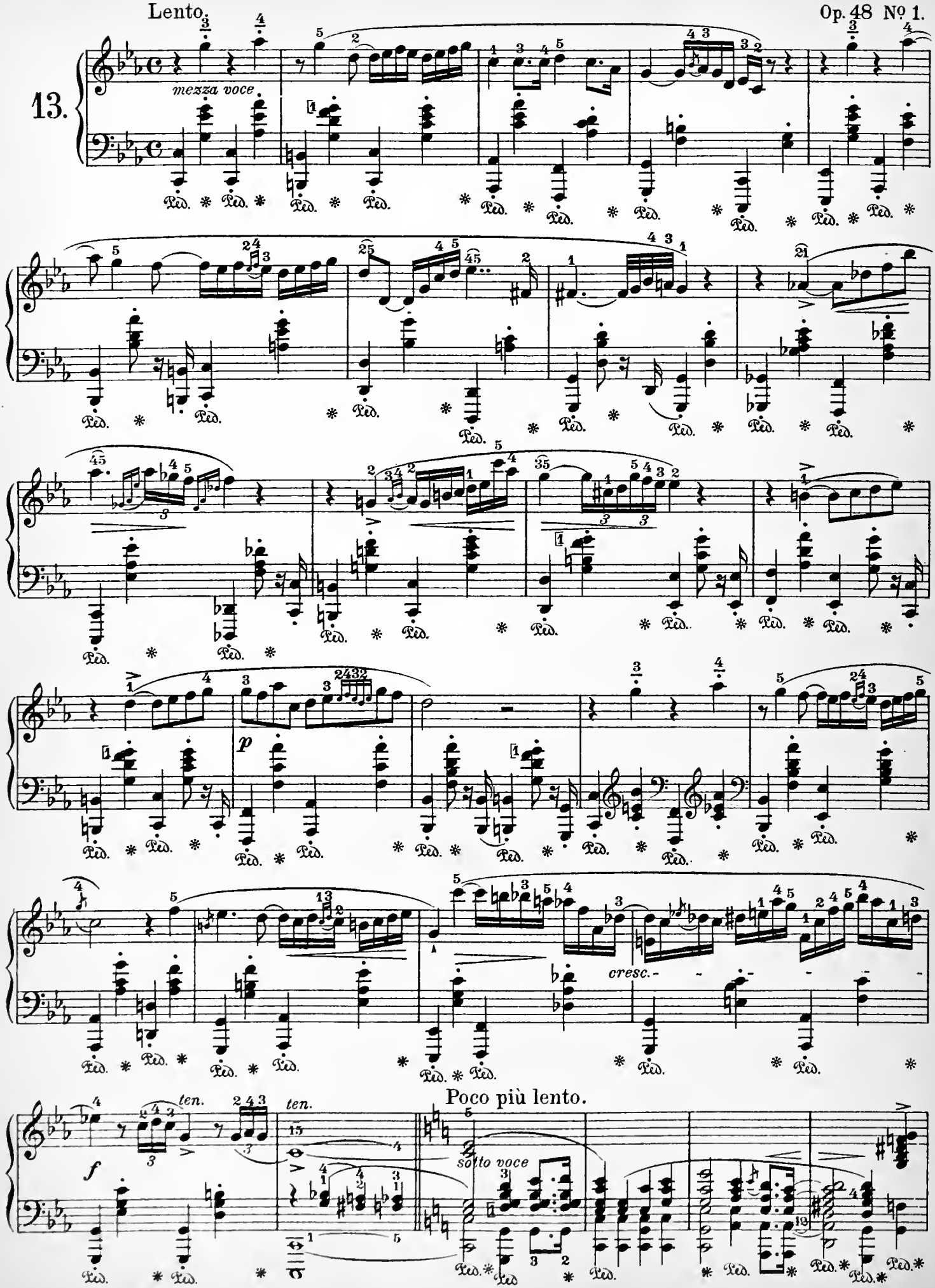
p dolce

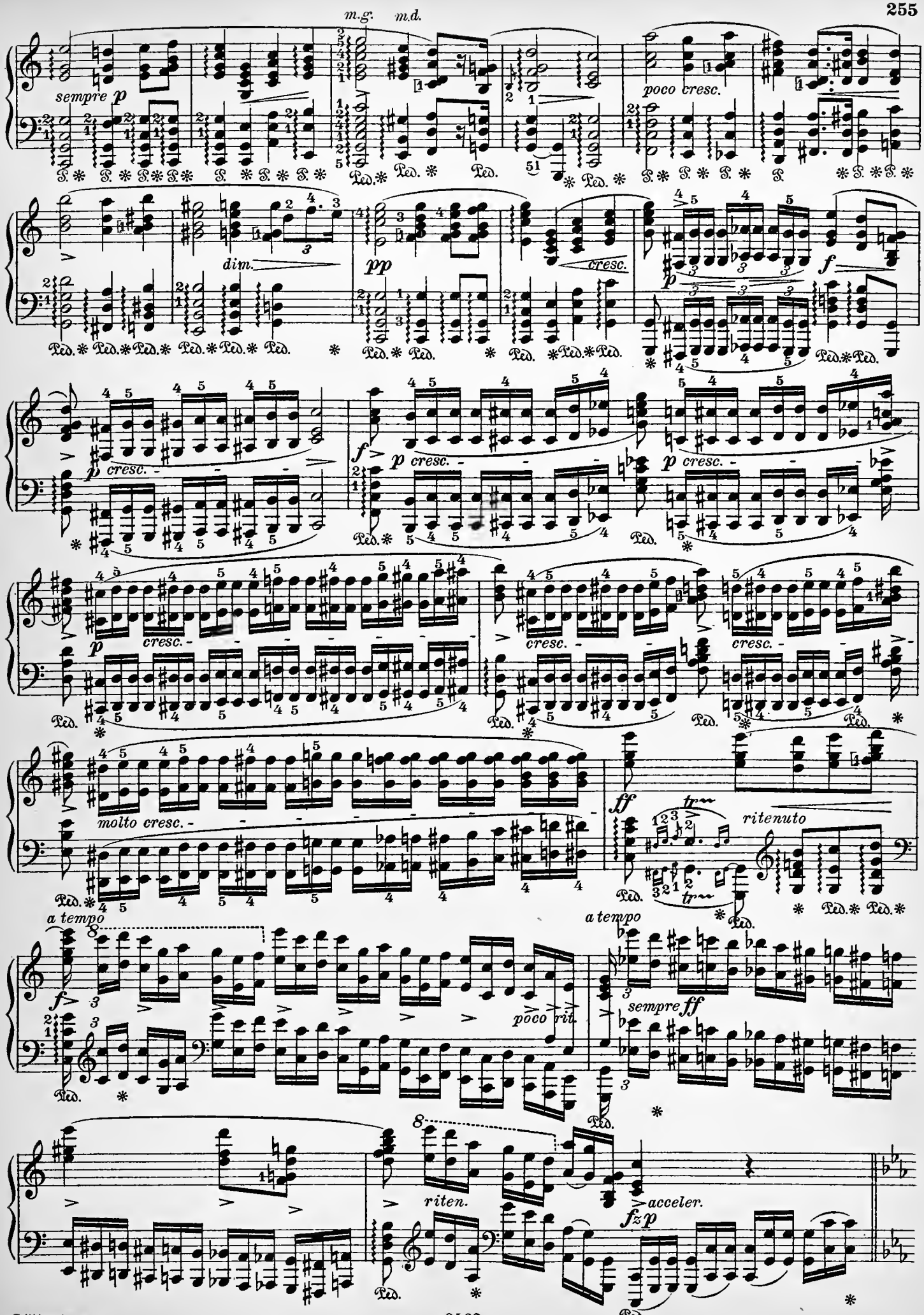


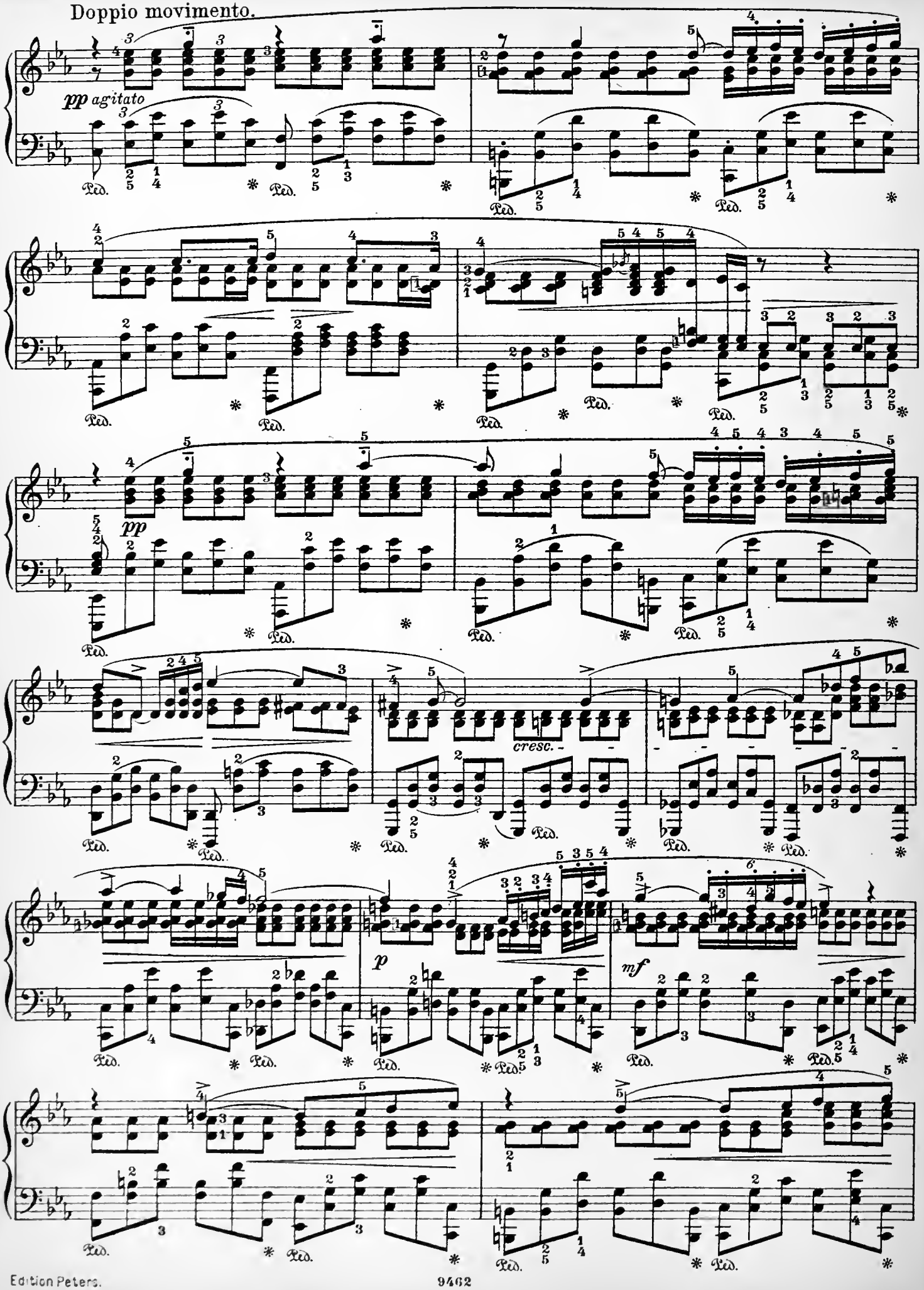

dimin.
Ped.
sostenuto
p
cresc.
dim.
pp

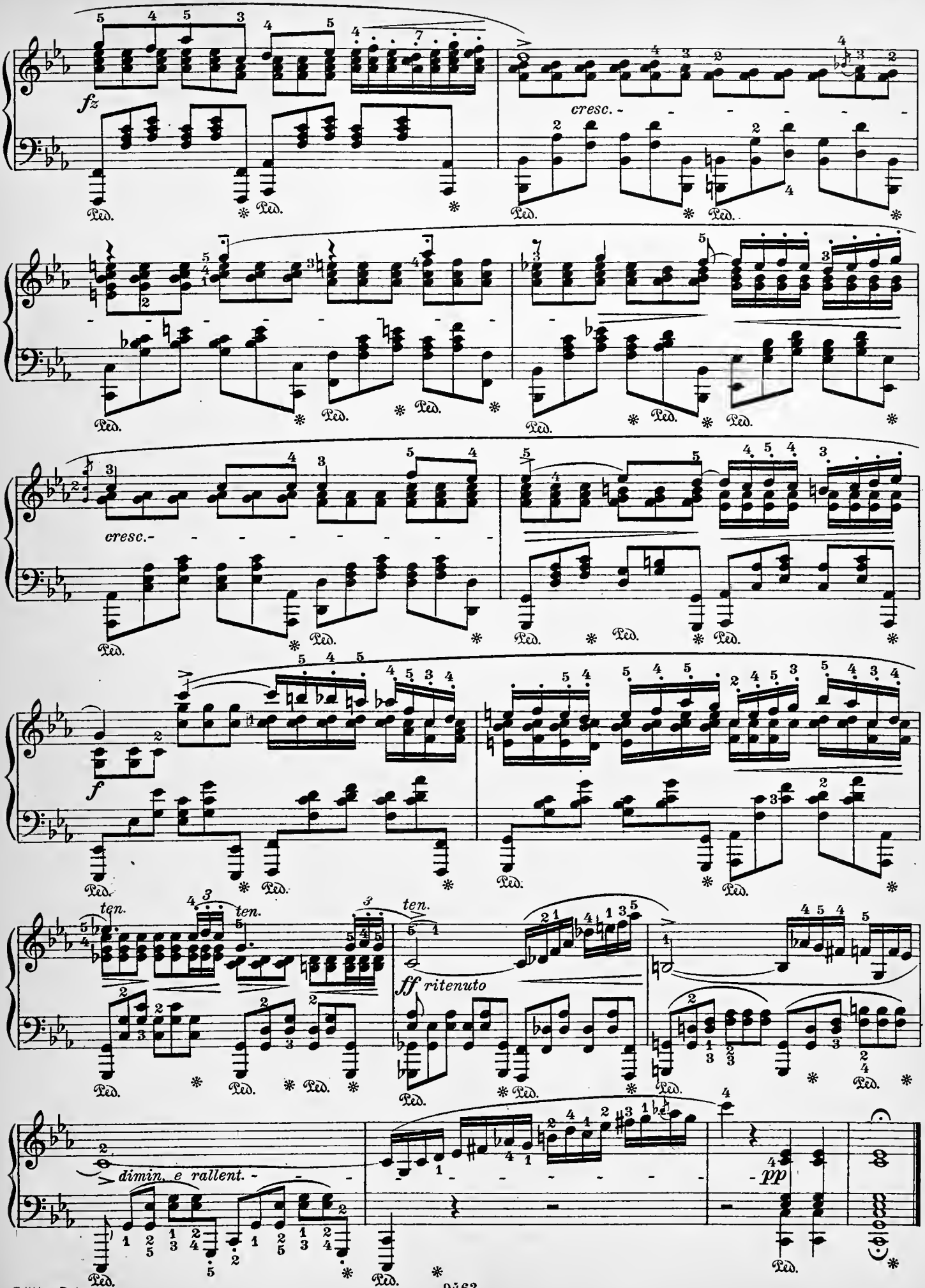

cresc.
f
Ped.
mf
8
dim.
p sostenuto


cresc.
dim.
pp
più f
cresc.
f
p
Ped.
pp
pp


Lento.
Op. 48 Nº 1.
13.
mezza voce
p
cresc.
ten.
ten.
f
Poco più lento.
sotto voce


m.g. m.d.
sempre p
poco cresc.
dim.
pp
cresc.
f
p
p cresc.
molto cresc.
ff
ritenuto
a tempo
poco rit.
sempre ff
riten.
acceler.
fz p

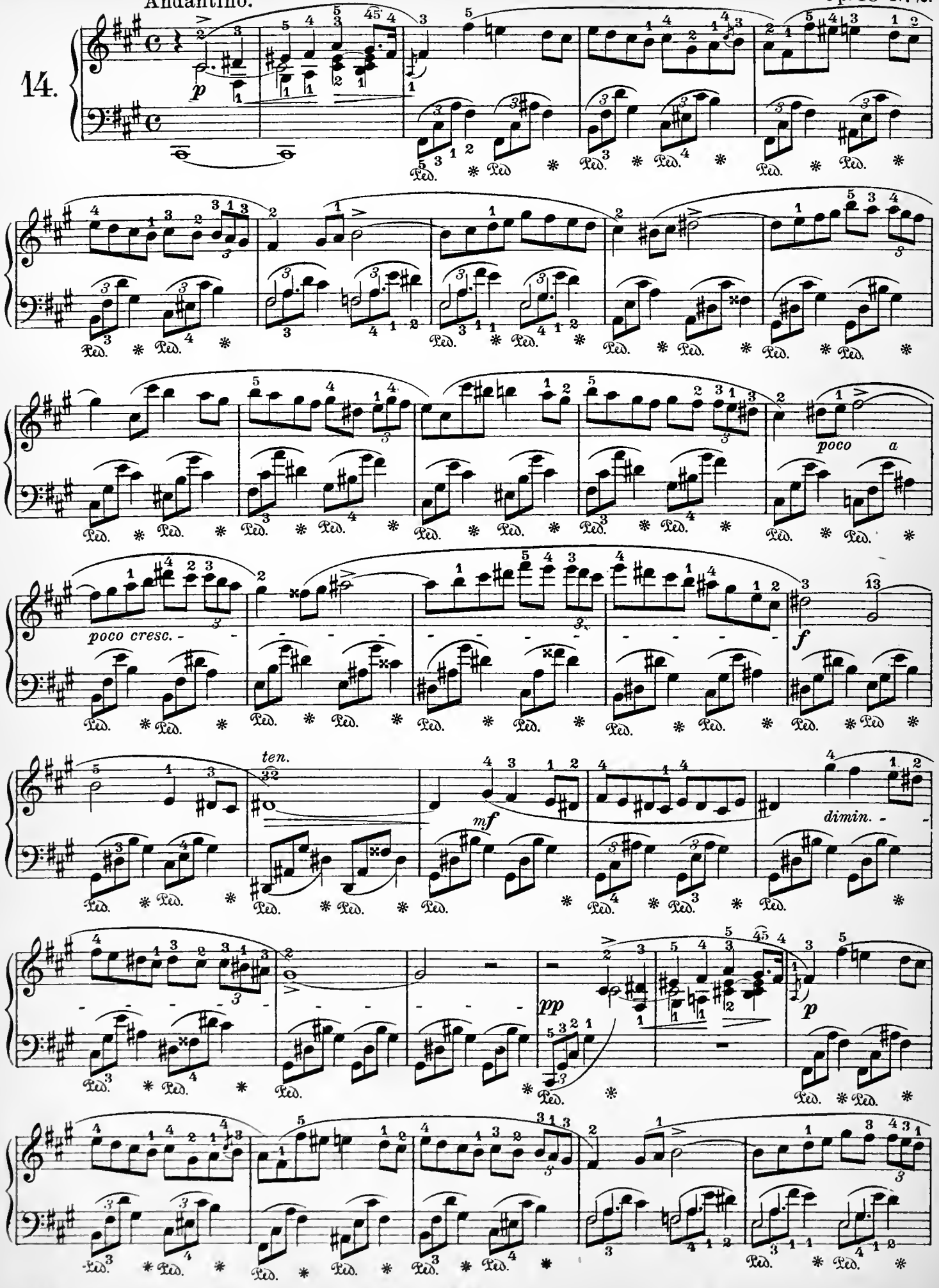

Doppio movimento.
pp agitato
Ped.
pp
cresc.
p
mf

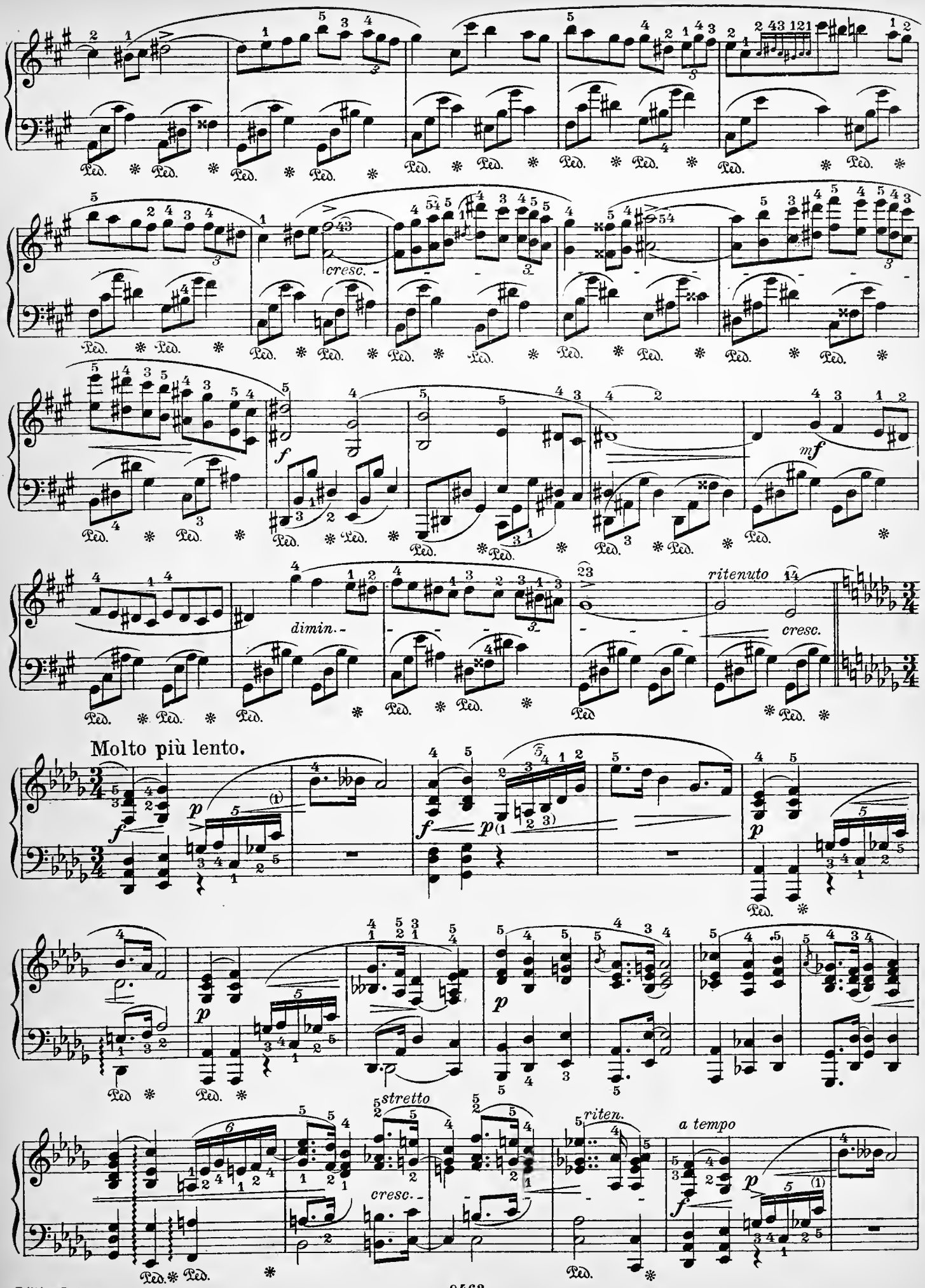

fz
cresc.
cresc.
f
ten.
ten.
ten.
ff ritenuto
dimin. e rallent.
pp
Ped.

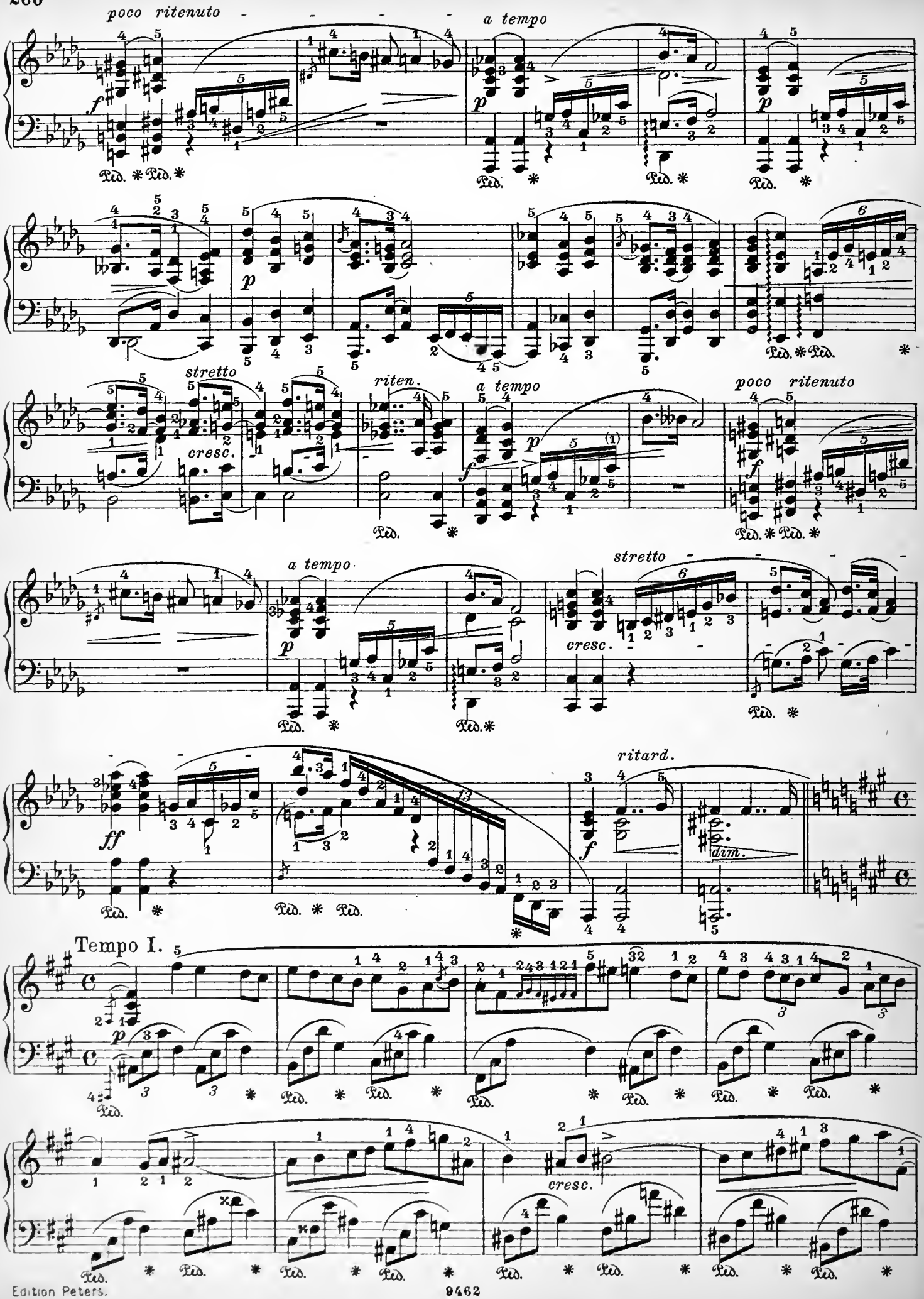
Andantino.

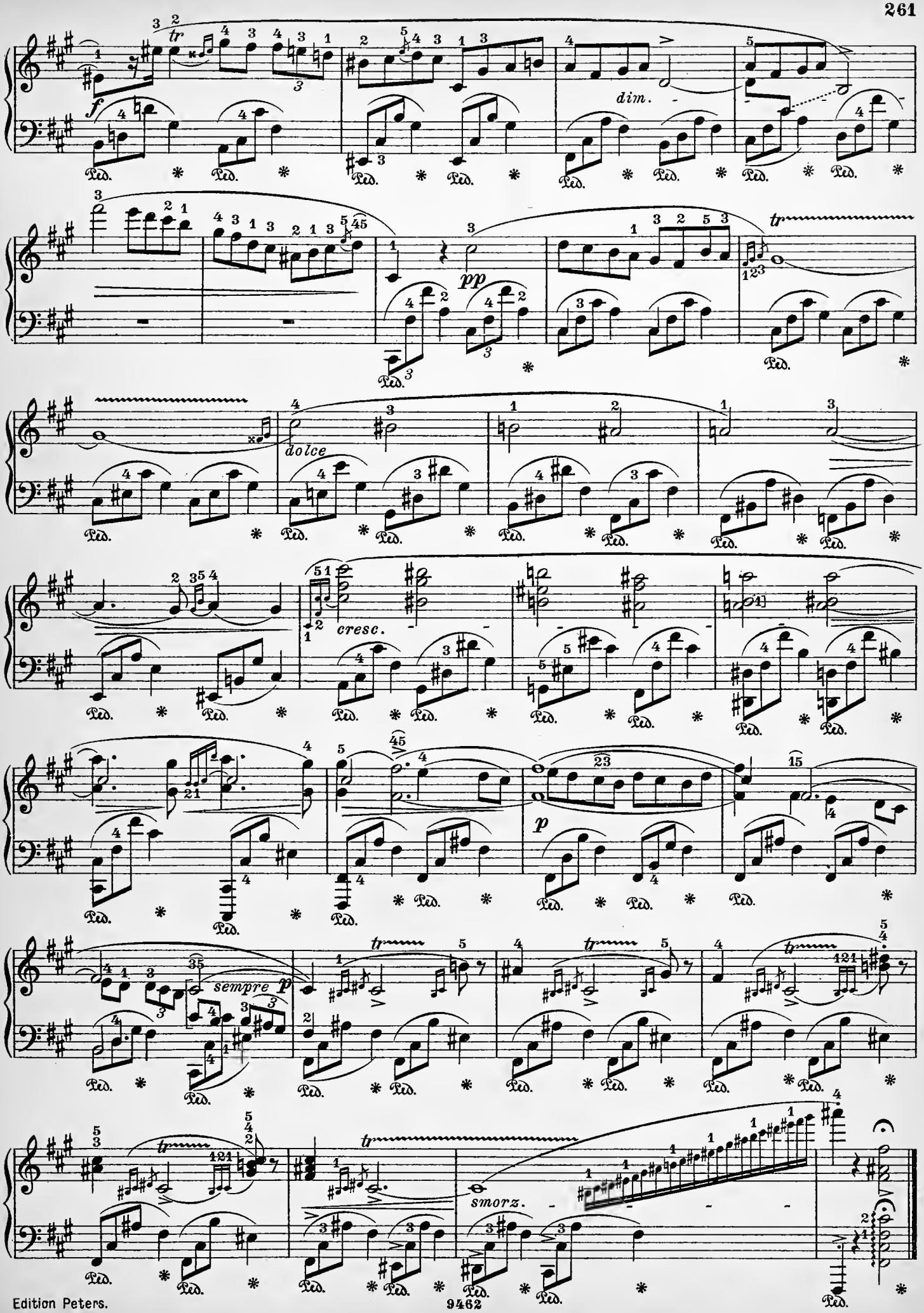
Op. 48 № 2.

14.



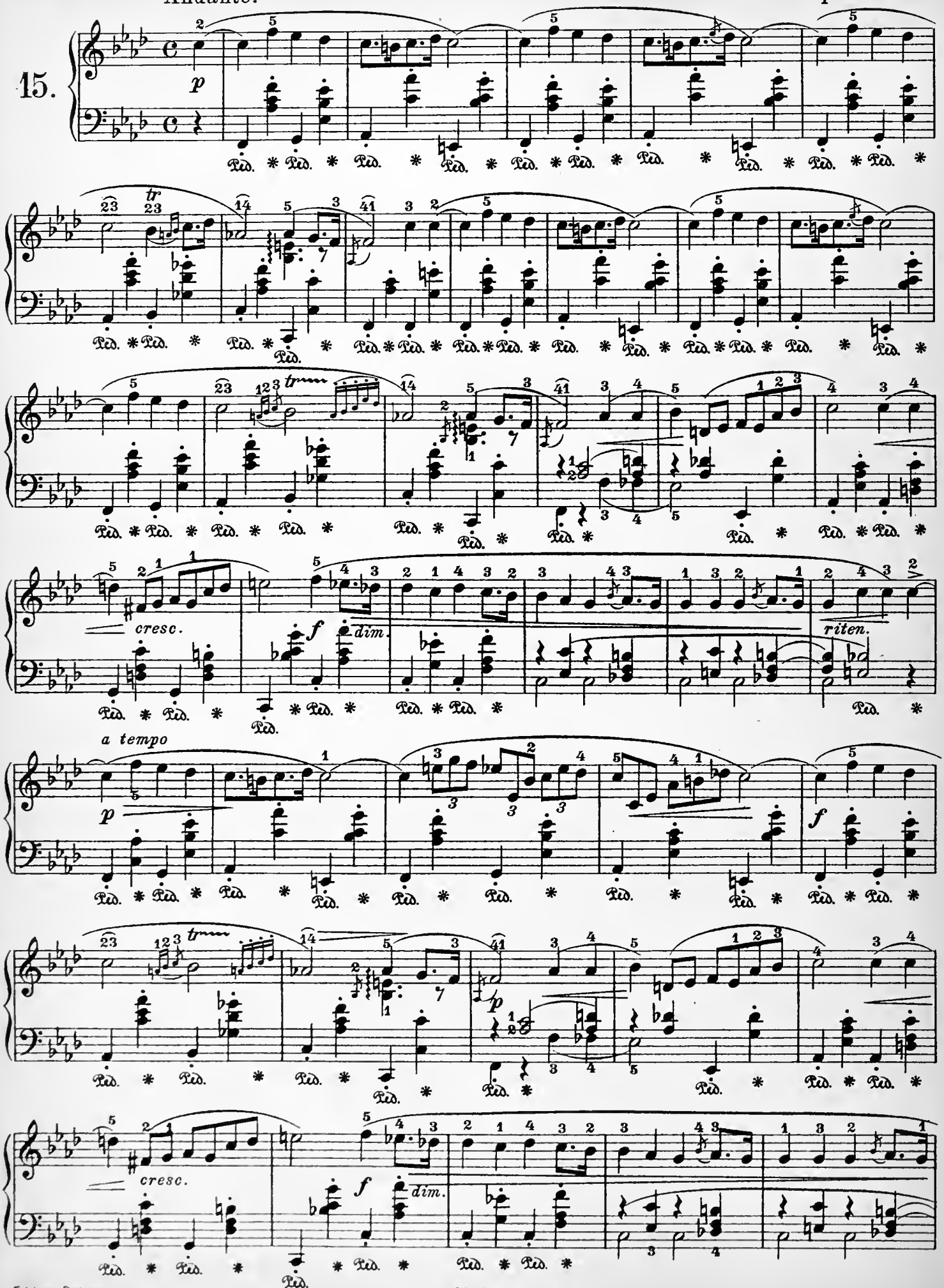

cresc.
f
mf
dimin.
ritenuto
cresc.
Molto più lento.
p
f
stretto
cresc.
riten.
a tempo

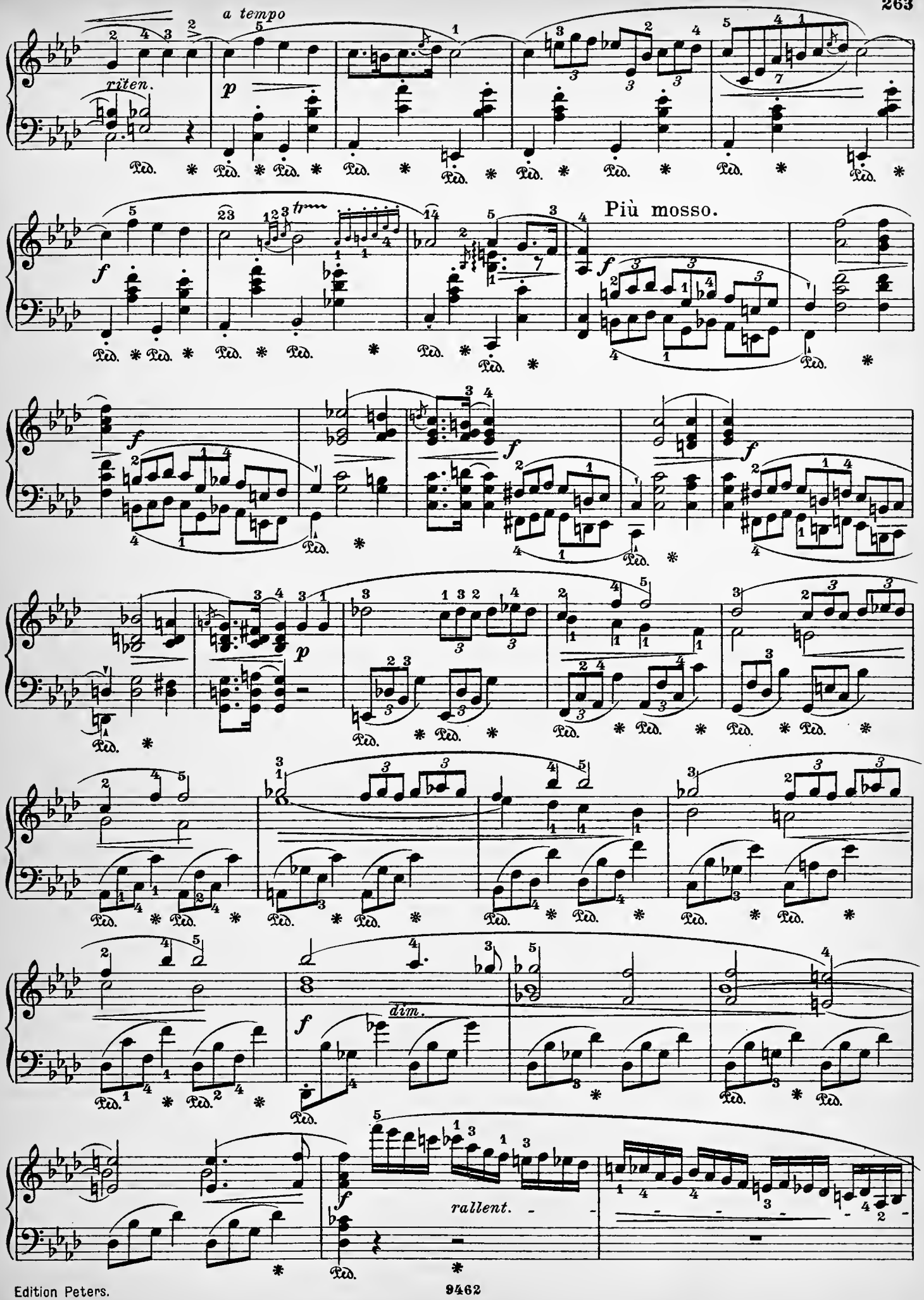

poco ritenuto
a tempo
stretto
cresc.
riten.
a tempo
poco ritenuto
a tempo
stretto
cresc.
ritard.
dim.
Tempo I.
cresc.

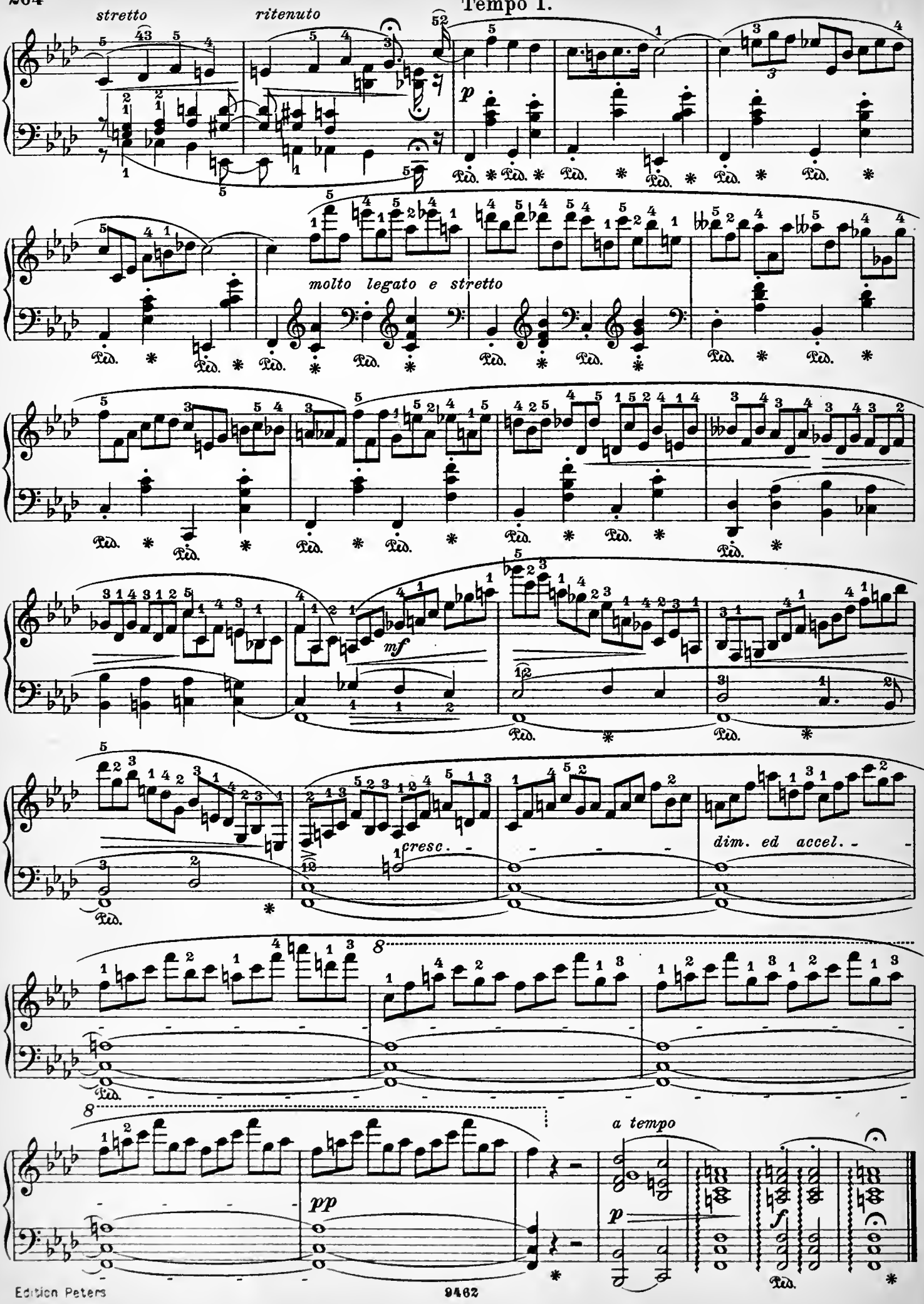

tr
f
dim.
pp
tr
dolce
cresc.
p
sempre p
tr
smorz.

Andante. Op. 55 Nº 1.

15.

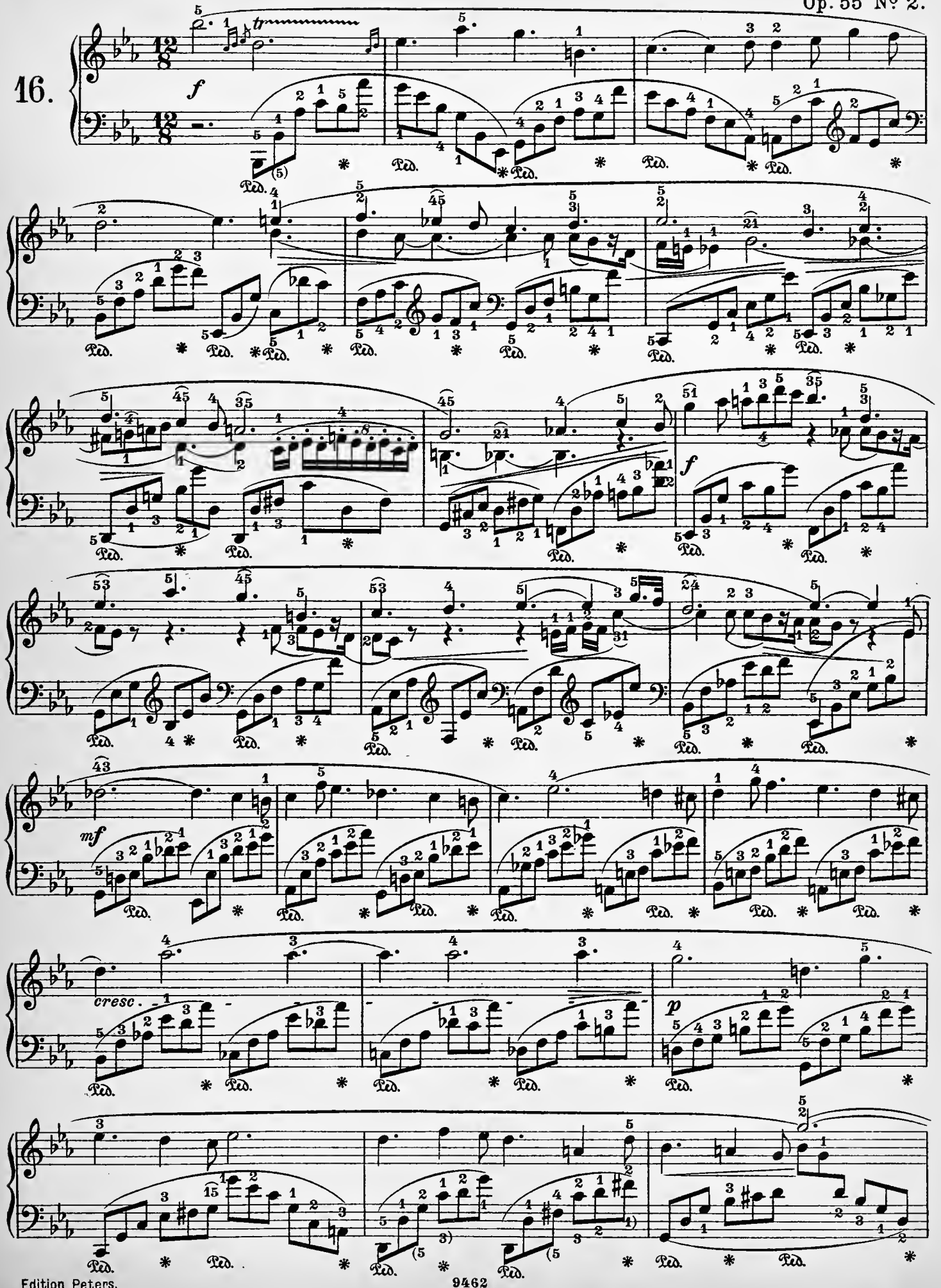


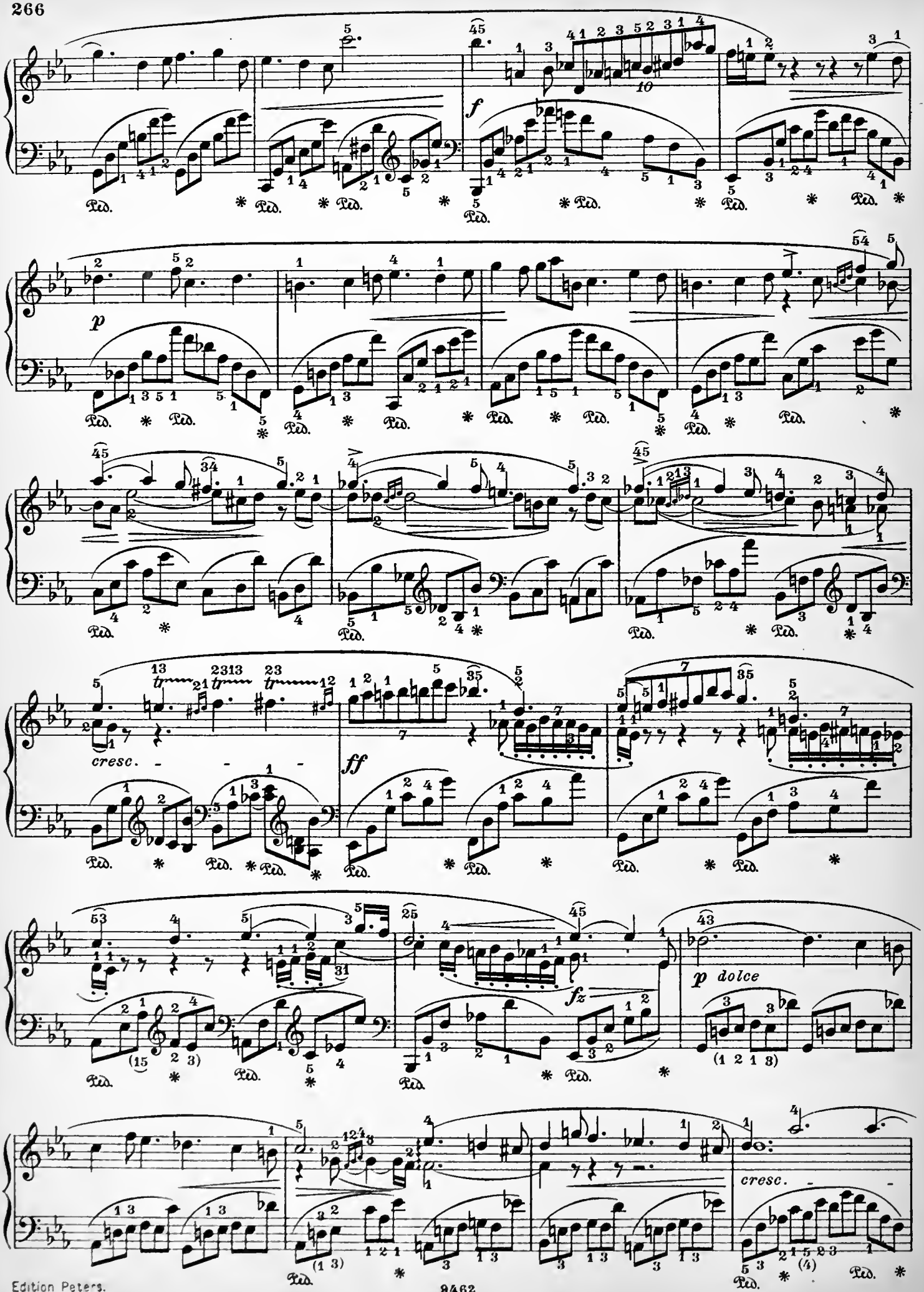

a tempo
rïten.
Più mosso.
dim.
rallent.

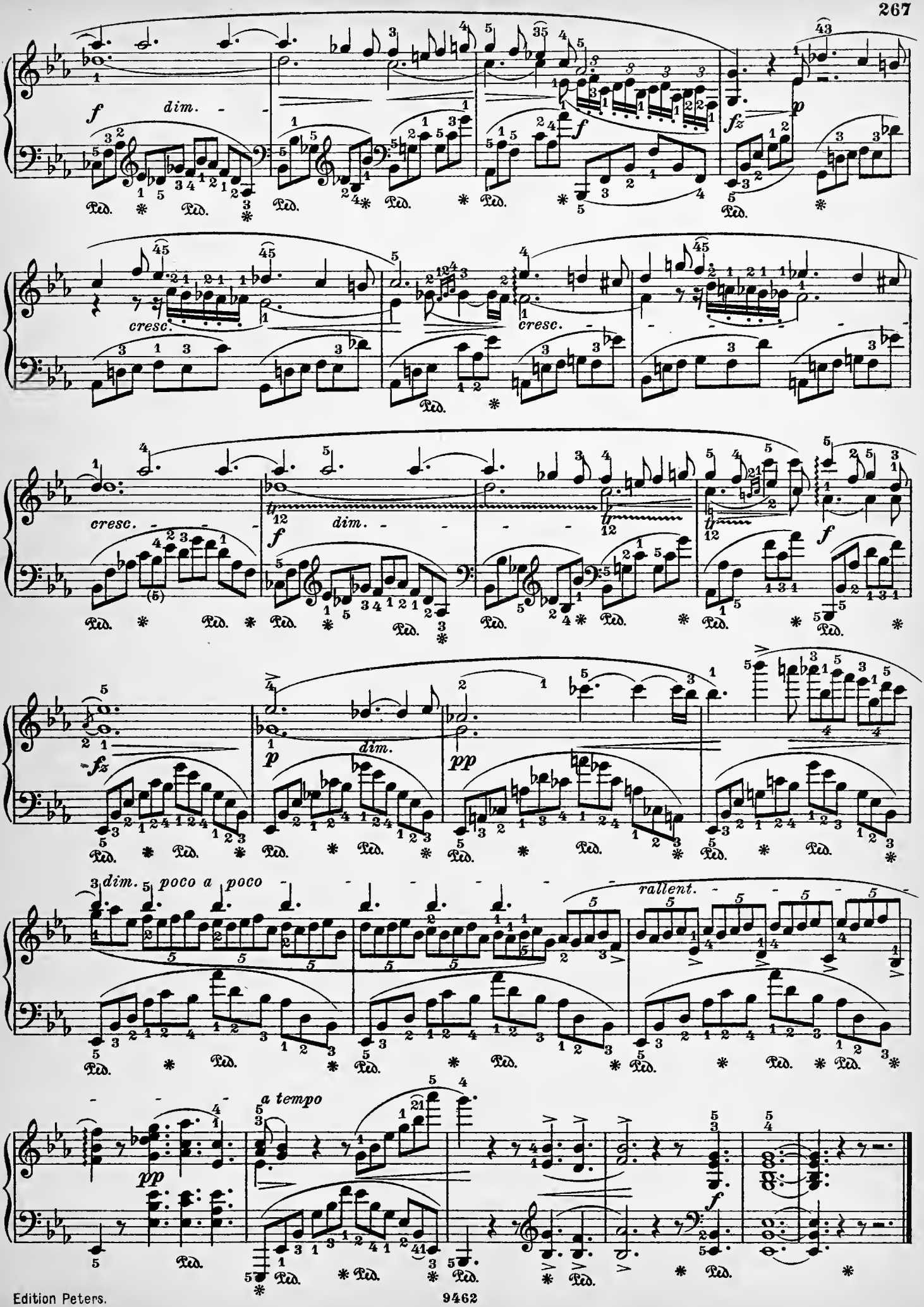

Tempo I.
stretto
ritenuto
molto legato e stretto
mf
cresc.
dim. ed accel.
pp
a tempo

Lento sostenuto.

16.




f
p
cresc.
ff
fz
p dolce
cresc.


f
dim.
fz
p
cresc.
cresc.
cresc.
f
dim.
f
fz
p
dim.
pp
dim. poco a poco
rallent.
a tempo
pp
f
Ped.

Andante.

Op. 62 Nº 1.

17.

f

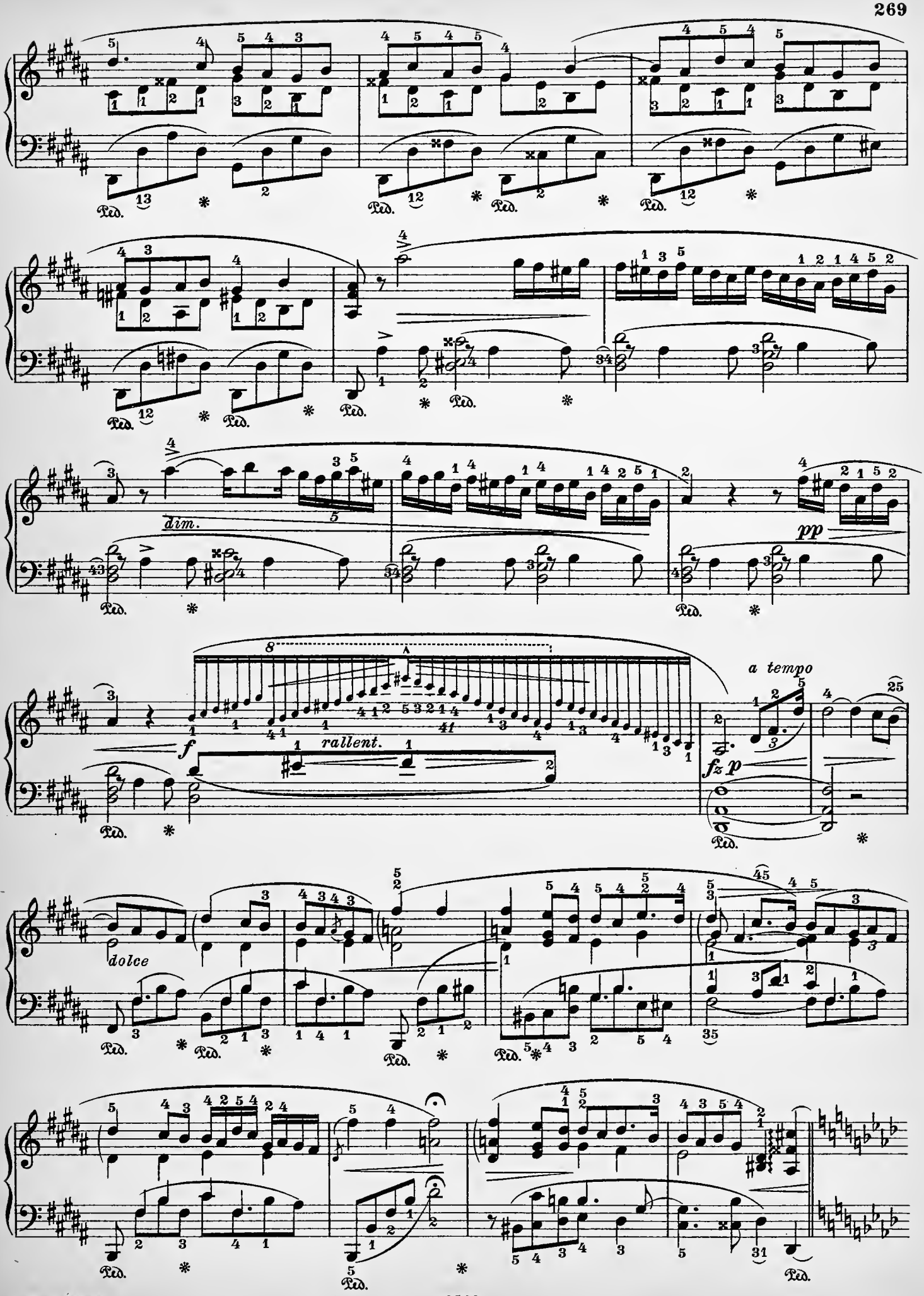
dolce e legato

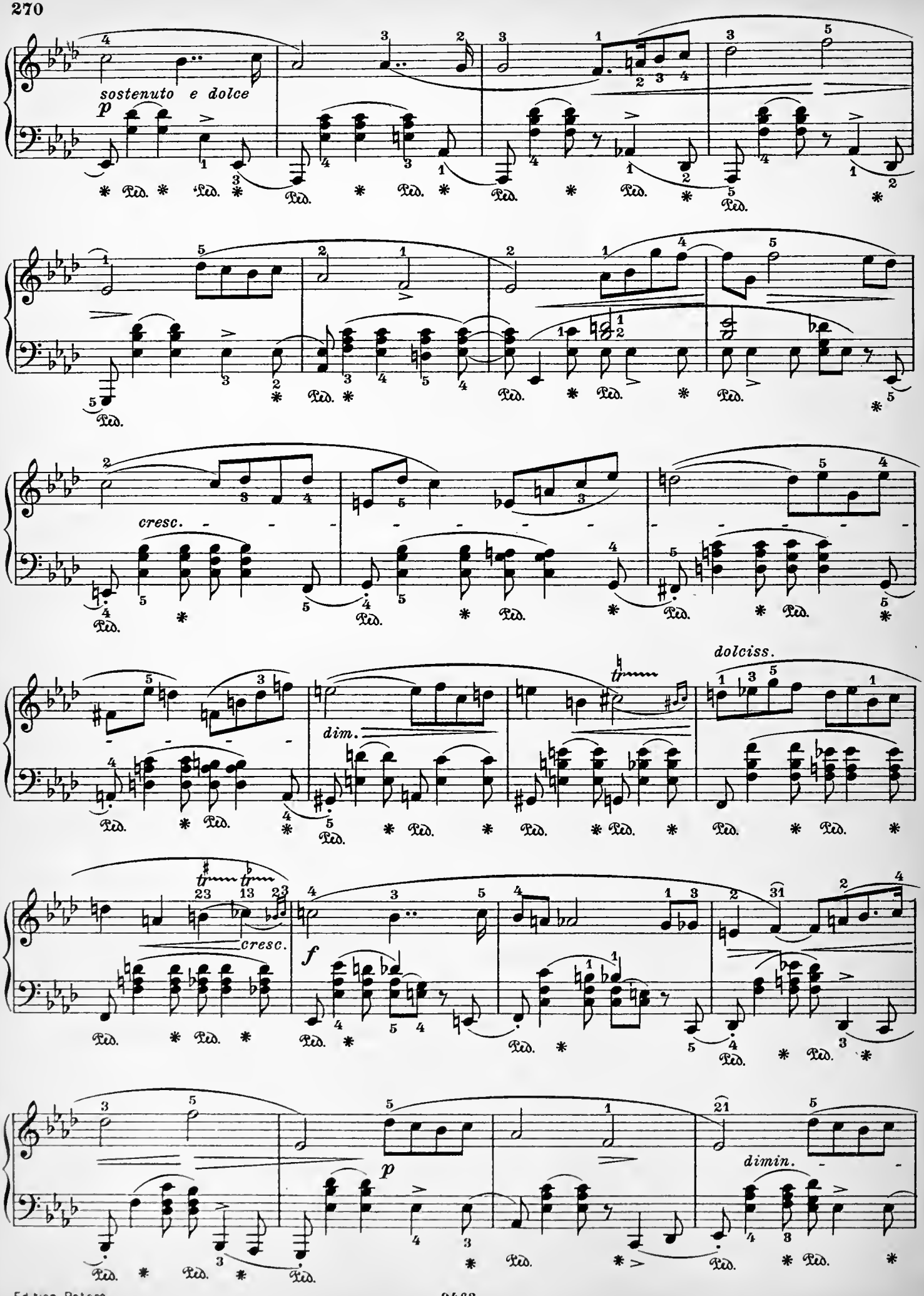
p

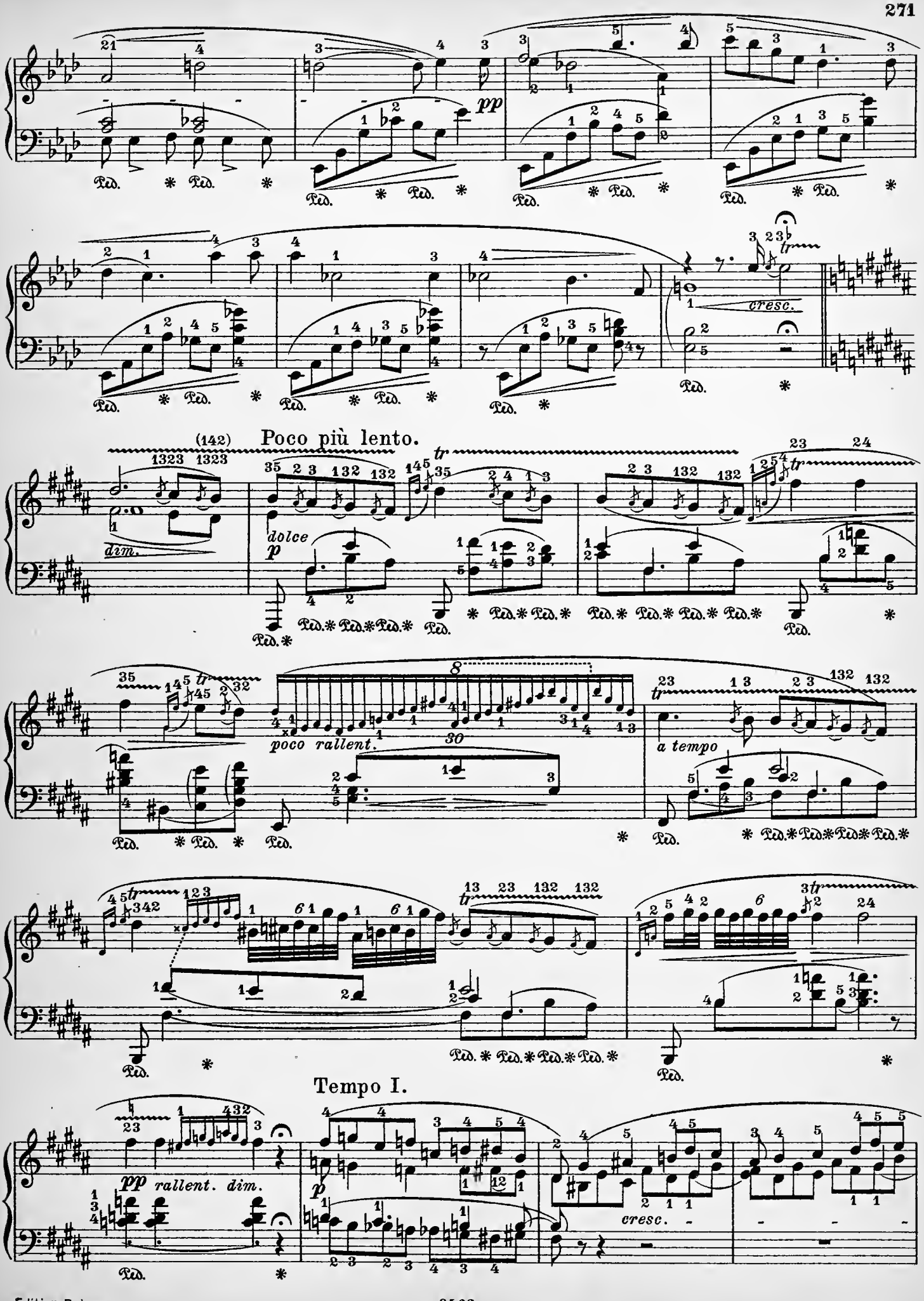
poco cresc.

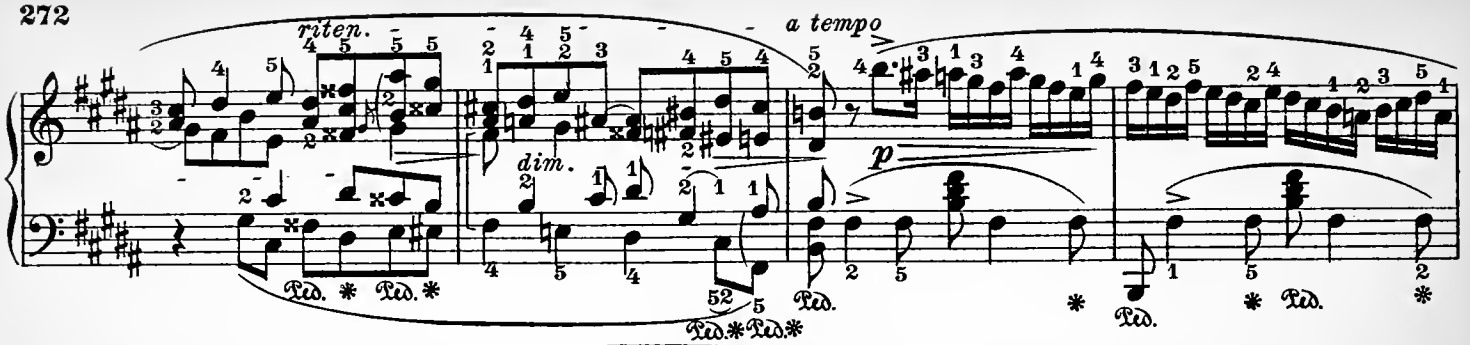
m.g.

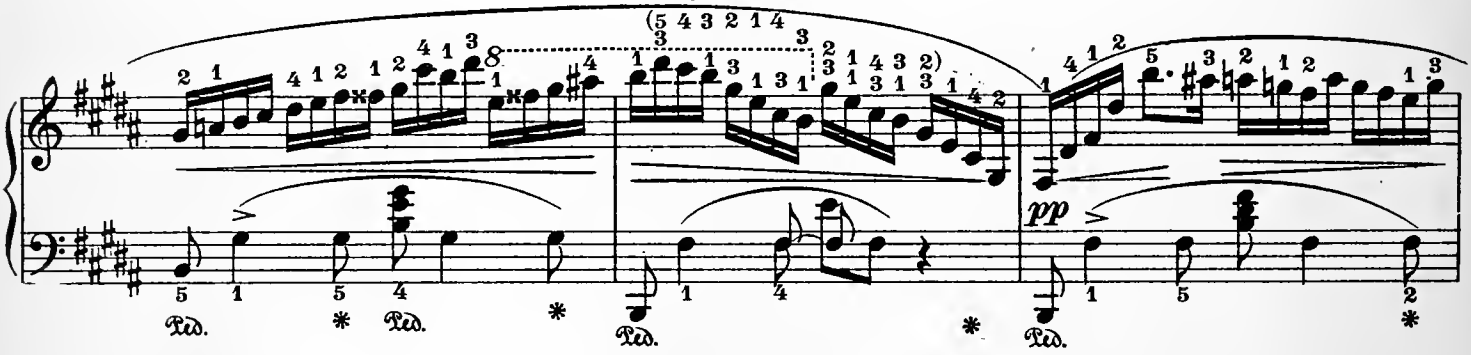
sempre legato

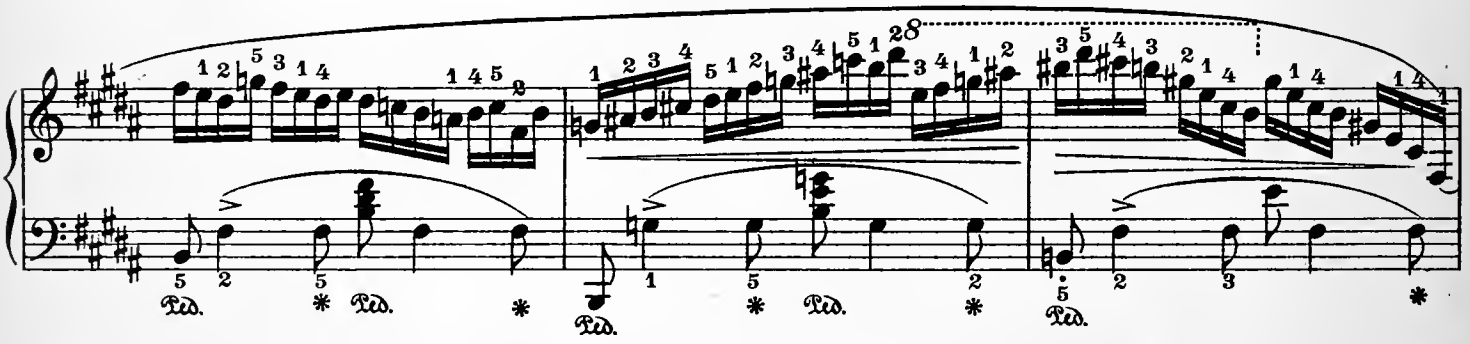

dim.
pp
rallent.
a tempo
fz p
dolce

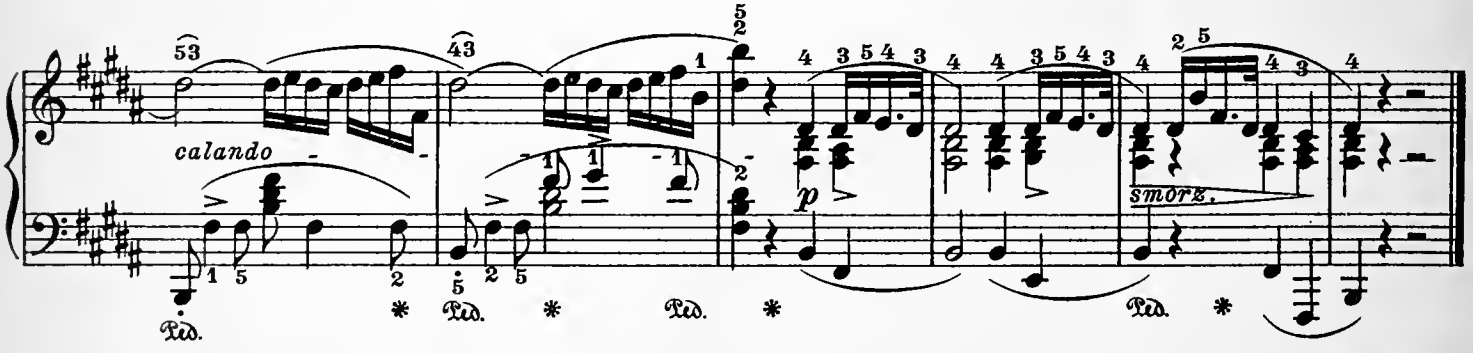

sostenuto e dolce
p
cresc.
dim.
dolciss.
cresc.
f
p
dimin.


pp
cresc.
(142) Poco più lento.
dim.
dolce
p
poco rallent.
a tempo
Tempo I.
pp rallent. dim.
p
cresc.



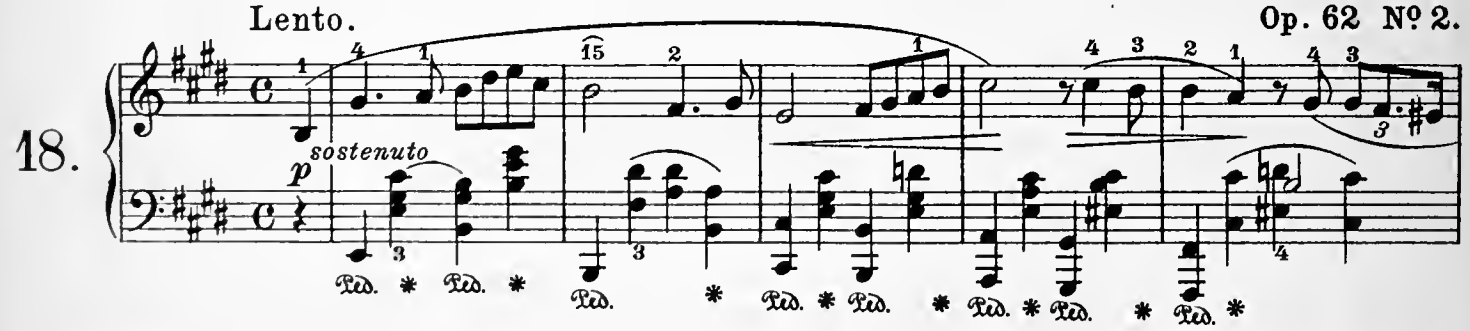


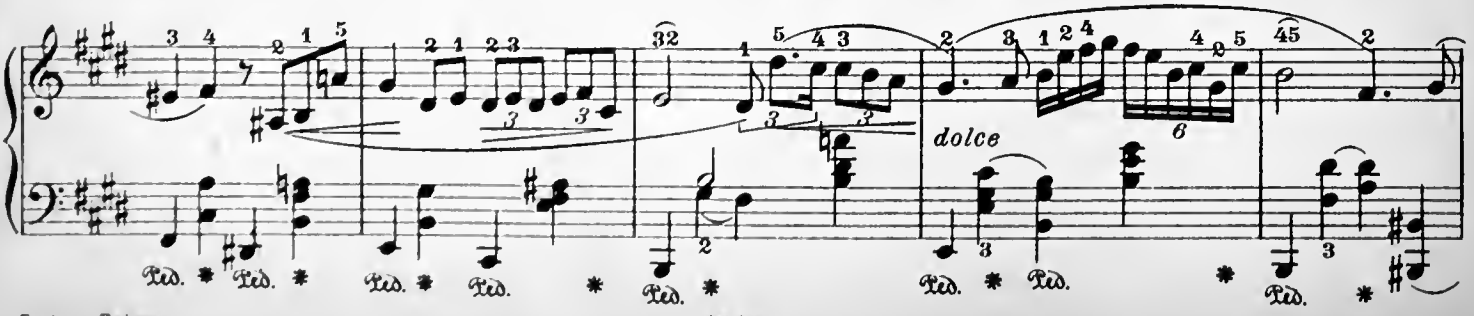


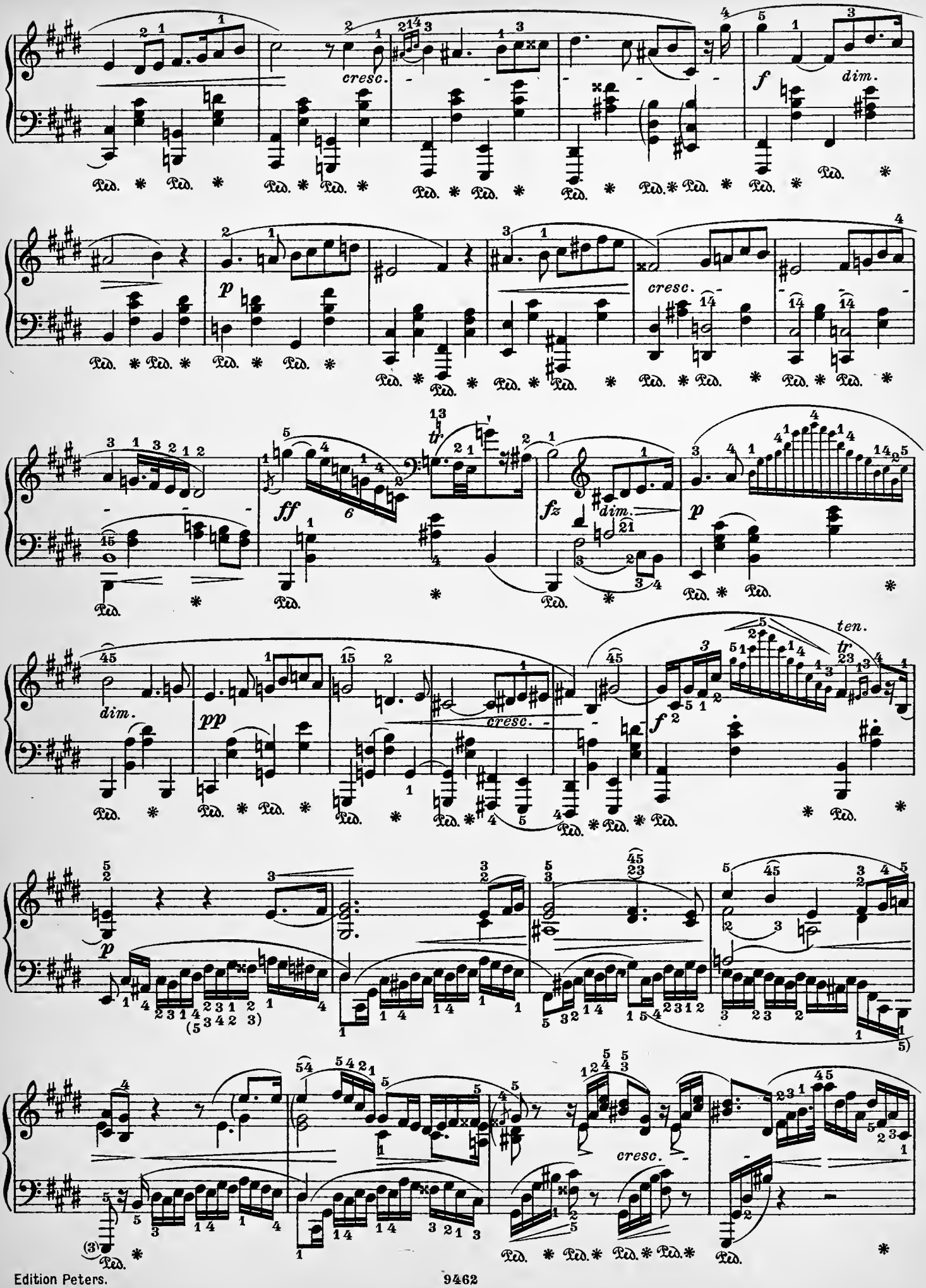


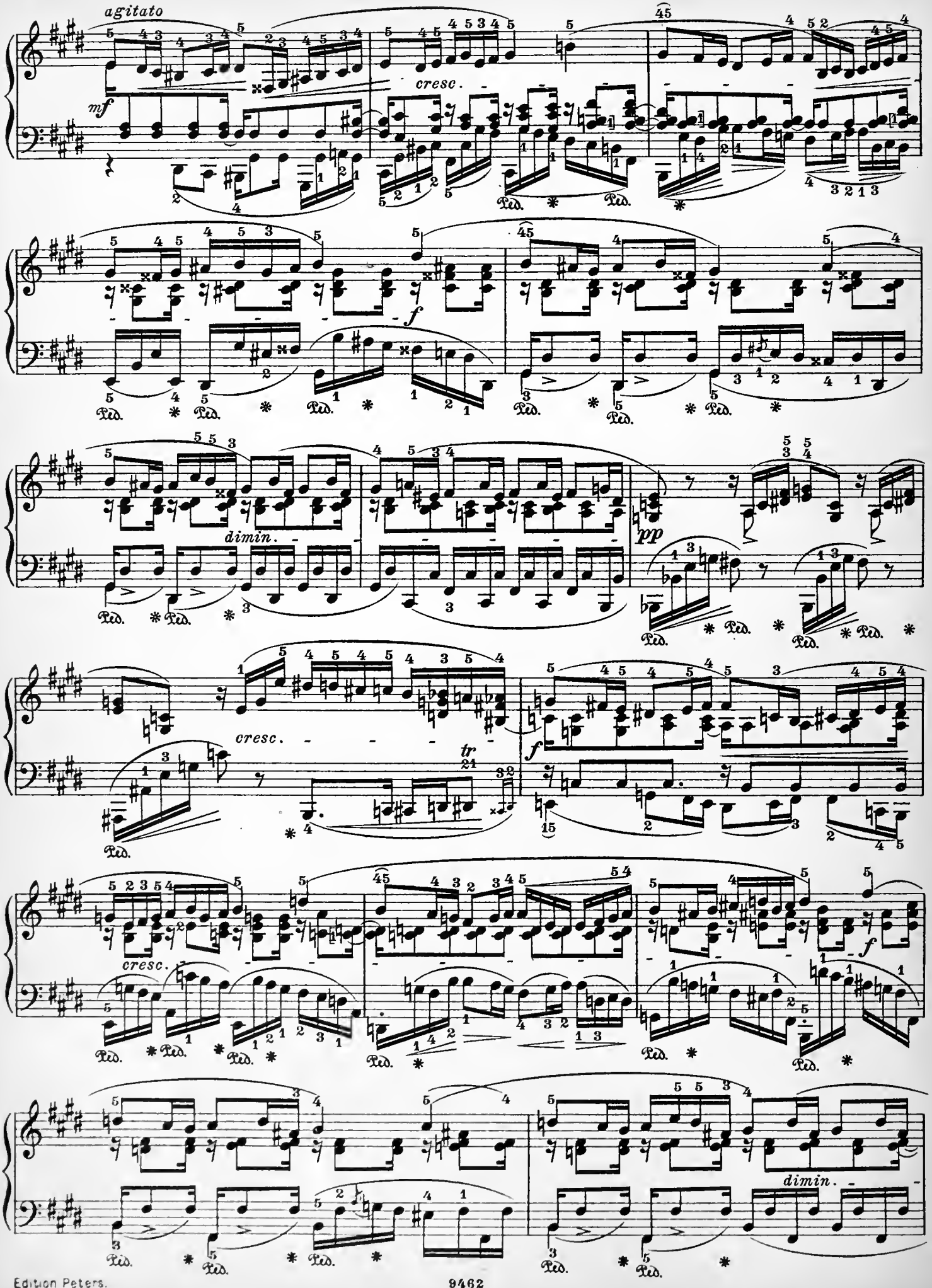
Lento. Op. 62 Nº 2.

18.






cresc.
f
dim.
p
cresc.
ff
fz
dim.
p
dim.
pp
cresc.
f
ten.
p
cresc.


agitato
mf
cresc.
f
dimin.
pp
cresc.
tr
f
cresc.
f
dimin.
Ped.