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FR. CHOPIN'S

PIANOFORTE-WERKE

Hermann Heim. Schubert

Piano

Nach einer Zeichnung von T. Kwiatkowski, Paris 1843

revidirt und mit Fingersatz versehen

(zum größten Theil nach den Autors Notirungen)

von

CARL MIKULI.

Band 1.

Mazurkas.

Neue Auflage.

LEIPZIG, FR. KISTNER.

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VORWORT.

Von der Musikverlagshandlung Fr. Kistner in Leipzig eingeladen, die Revision einer Gesamtausgabe der Werke meines unvergesslichen Lehrers Friedrich Chopin zu übernehmen, konnte ich mich, angesichts der grossen Schwierigkeiten dieser verantwortungsreichen Aufgabe, nur schwer zu einer einverständlichen Antwort entschliessen. Allein welches Bedenken immer sich aufdrängen mochte, keines konnte der Pietät gegen den unsterblichen Meister Stand halten, welche längst dringend verlangte, dass den rücksichtslos willkürlichen Textesänderungen, die man sich seit seinem Tode erlaubt hat, das Veto der Tradition entgegengestellt und was der Autor gedacht und gewollt, endlich wieder lauter und unverfälscht zur gebührenden Geltung gebracht werde. —

Mit den bisherigen Ausgaben von Chopin's Werken verhält es sich nämlich so: Selbst die ältesten französischen, deutschen und englischen Original-Ausgaben — späterer verunstalteter Nachdrucke nicht zu gedenken — weichen an vielen Stellen, zuweilen sogar in der Tactzahl einzelner Theile von einander ab. Was nun die vorhandenen Pariser Original-Ausgaben betrifft, so besitzen dieselben den Vorzug, dass sie während des Stiches öfter als die auswärtigen deutschen und englischen dem Autor in Paris zur Correctur vorgelegt werden konnten und vorgelegt wurden, während hinwiederum diese letzteren, da sie meist später als die französischen zum Stiche gelangten, hie und da von ihm selbst nachträglich gemachte Änderungen, beziehungsweise Verbesserungen enthalten. Mein Freund und Mitschüler Thomas Telefsen, der bis zu Chopin's letztem Athemzuge mit ihm in ununterbrochenem Verkehr zu stehen das Glück hatte, war vollkommen in der Lage, dessen Werke in der bei Richault begonnenen Gesamtausgabe ganz getreu zu liefern. Leider unterbrach eine hartnäckige Krankheit und sein Tod diese Arbeit, so dass zahllose Stichfehler darin unberichtigt blieben.

Die Autographen des Autors, von denen ich einen grossen Theil zu studiren Gelegenheit hatte, da ich und Telefsen vieles davon für ihn copirten, wimmeln, bei aller Sorgfalt des Satzes selbst, von Nachlässigkeiten und offensuren Schreibfehlern. Da gibt es falsche Noten, Notenwerthe, Versetzungszeichen und Schlüssel, Ausslassungen von Accordintervallen und Puncten, Unrichtigkeiten in der Begrenzung der 8^a-Bezeichnung und der Bogen in Hülle und Fülle. Eine Berufung auf diese Originalmanuscripte als auf einen unwiderleglichen Beweisgrund, so nahe sie auch liegen mag, erscheint unter

solchen Umständen nichts weniger als unanfechtbar, ja selbe muss vielmehr geradezu illusorisch genannt werden. So fühlt sich denn der auf so unverlässliche Vorlagen angewiesene Revident einer neuen Ausgabe nur zu leicht verleitet, nach eigener mehr oder weniger berechtigten, jedenfalls von einer bestimmten Geschmacksrichtung beeinflussten Kritik, unter den vielen Lesarten eine ihm eben sympathische und wahrscheinlich erscheinende zu wählen, wo nicht gar den armen Chopin auf eigene Faust zu verbessern!

Angesichts solcher Verhältnisse müsste man an der Möglichkeit einer correcten Chopinausgabe verzweifeln, wenn nicht andere Mittel zur Hilfe genommen werden könnten. Glücklicherweise aber sind sie vorhanden, und da eben ich in der Lage war, über diese bis nun gar nicht berücksichtigten und doch unumgänglichen Quellen verfügen zu können, so musste ich es als heilige Pflicht ansehen, der Mühe einer geläuterten Ausgabe der Werke Chopin's mich zu unterziehen.

Zunächst besitze ich selbst Hefte vorwiegend der Pariser Ausgabe, in denen Chopin bei meinem Unterrichte Stichfehler, wie sie eben langsames Déchiffrieren zum Vorschein brachte, eigenhändig verbesserte, und weiterhin solche, in welche ich während der Unterrichtsstunden anderer Schüler, denen beiwohnen zu dürfen mir Chopin als besondere Begünstigung gestattete, seine Bemerkungen eintrug; endlich noch mehrere mit sehr zahlreichen Correcturen von seiner eigenen Hand versehene Bände, welche die verstorbene Gräfin Delfine Potocka, die vieljährige Schülerin und Freundin Chopin's, mir während ihrer Anwesenheit in Lemberg schenkte.

Wenn schon in diesem gewiss schätzbar Material die nicht mehr fragliche Lösung mancher Zweifel sich vorfinden musste, so war noch ganz besonders die Bereitwilligkeit distinguirtester Schtler und Freunde des Meisters, welche mir gütigst ihre Unterstützung mit Rath und That zusagten, für mich die Veranlassung zur gegründeten Hoffnung, es werde gelingen, von noch fortlebender Tradition geleitet und auf vom Autor selbst herrührenden Correcturen fussend, in einer auch sonst sorgfältigst überwachten Ausgabe, den authentischen Text wieder herzustellen, und so weitere Verstümmelungen für immer unmöglich zu machen.

Vor Allem nenne ich hier innigst dankend: Frau Marceline Fürstin Czartoryska in Krakau, Frau Friederike Streicher geborne Müller in Wien (das Opus 46 ist ihr gewidmet), welche während eines mehr-

jährigen Unterrichtes, und auch sonst vielfach Gelegenheit hatten, ihren Lehrer seine Werke vortragen zu hören, so dass ihre Erinnerungen von höchster Bedeutung für den Revidenten waren. Nicht nur im Correspondenzwege, sondern auch wochenlang an Ort und Stelle gingen wir Alles gewissenhaft von Note zu Note durch, mit Benutzung zahlreicher Correcturen und Anmerkungen von seiner Hand, welche sie als ein Heilighum in ihren Notenheften bewahren.

Nicht minder fühle ich mich zu Dank verpflichtet: Frau Camille Dubois geb. Omeara in Paris, Frau Vera Rubio geb. von Kologriwof in Florenz, höchst ausgezeichnete Pianistinnen, deren bedeutendes Talent sich der besonderen Pflege des Meisters zu erfreuen hatte; endlich dem Herrn Dr. Ferdinand von Hiller, Director der rheinischen Musikschule in Köln und Herrn August Franchomme, Professor am Conservatorium in Paris, treue und geliebte Freunde des Verewigten. Sie alle waren so gütig, an vielen Stellen der Werke entscheidend berichtigende Aufschlüsse zu geben, und Herr Franchomme noch besonders über die Kammermusikwerke, bei denen er theilweise Mitarbeiter war.

Sonst bleibt mir nur noch zu bemerken, dass der Fingersatz dieser Ausgabe grossentheils von Chopin selbst herrührt, wo dies aber nicht der Fall, wenigstens seinen Grundsätzen entsprechend notirt ist, was die Ausführung im Sinne des Autors erleichtern dürfte.

Ueber die hohe Bedeutung Chopin's, des Componisten, ist das wohl einstimmige Urtheil längst gefällt. Der enthusiastische Ausruf Robert Schumann's (in seiner „Allgemeinen Musikzeitung“ 1831 bei Beurtheilung von Chopin's Opus 2: *Là ci darem la mano*) „Hut ab, ihr Herrn! Ein Genie!“ rechtfertigte sich wohl als ein zugleich prophetischer angesichts einer ununterbrochenen Reihe von Meisterwerken, welche die Neuheit der melodischen Erfindung, der Adel des Ausdrucks, eine gewählte, trotz ihrer Kühnheit nie prätentiöse oder gespreizte, immer wohlklingende Harmonie, — die Einführung einer bahnbrechenden Behandlung des Instrumentes, vor Allem aber der Zauber idealer Schönheit den höchsten Erscheinungen der Tonkunst ebenbürtig an die Seite stellen. Die beiden Concerte (das ältere, der Gräfin Delfine Potocka gewidmete in F-moll, war ihm besonders lieb), die eine neue Clavierschule begründenden Etuden, die zwei grossen Sonaten, die so hoch poetischen, stimmungsvollen Präludien und Nocturnen, die Scherzos, Balladen, Impromptus tragen alle den Stempel des Genies. Wenn auch die von der treuen Erinnerung an ein geliebtes Vaterland, und von der bis zum Tode ungestillten heissen Sehnsucht nach demselben inspirirten Mazurkas und Polonaisen, in ihrer nationalen Färbung, für polnische Herzen den grössten, einen unüberbotenen Reiz haben, so fanden sie doch auch in der gesammten musikalischen Welt die wärmste Anerkennung. — Ihr Werth steht in gar keinem Verhältniss zu dem engen Rahmen, in

den sie gedrängt sind. Es sind eben genial entworfene Genrebilder, in deren jedem Takte das volle polnische Leben mit bald ritterlichen, bald schwärmerischen oder ausgelassen fröhlichen Accenten pulsirt. Stolz auf seinen Besitz feiert und liebt ihn sein Vaterland und wird ihn immer seinen grössten Söhnen zuzählen.

Wenn nun Chopin, der Componist, von allen wahren Kunstreunden und Kennern gewürdigt und verehrt wird, so ist Chopin, der Clavierspieler, fast unbekannt geblieben, ja was noch schlimmer ist, es hat sich in dieser Hinsicht über ihn eine ganz falsche Vorstellung allgemein verbreitet. Darnach soll sein Spiel mehr das eines Träumenden als eines Wachen, ein vor lauter pianissimo's und una corda's kaum hörbares, bei schwach entwickeltem Mechanismus höchst unsicheres, mindestens undeutliches, durch ewiges tempo rubato bis zur gänzlichen Rhythmuslosigkeit verzerrtes gewesen sein! Dieses Vorurtheil konnte nicht anders als sehr nachtheilig auf die Wiedergabe seiner Werke, selbst von Seiten höchst befähigter Künstler, die eben sehr treu sein wollten, wirken; ist thbrigens leicht zu erklären.

Chopin spielte selten und nur ungern öffentlich, das „sich produciren“ war etwas seiner Natur geradezu Widerstreitendes. Eine vieljährige Kränklichkeit und nervöse Ueberreiztheit liessen ihm im Concertsaal nicht immer die nötige Ruhe, um den ganzen Reichthum seiner Mittel ungehindert zu entfalten. In engeren Kreisen aber spielte er selten etwas Anderes als seine kleineren Schöpfungen, hie und da Bruchstücke aus den grösseren. Da konnte wohl Chopin dem Clavierspieler nicht die allgemeine Anerkennung zu Theil werden.

Und doch besass Chopin eine höchst ausgebildete, das Instrument vollkommen beherrschende Technik. In allen Anschlagsarten war die Gleichheit seiner Tonleitern und Passagen eine unübertroffene, ja fabelhafte; unter seinen Händen brauchte das Clavier weder die Violine um ihren Bogen, noch die Blasinstrumente um den lebenden Athem zu beneiden. So wunderbar verschmolzen die Töne wie im schönsten Gesang.

Eine nicht sowohl grosse, als äusserst biegsame, echte Clavierhand ermöglichte ihm Brechungen der zerstreutesten Harmonien und weitgriffige Passagen, die er eben als etwas vor ihm nie Gewagtes in das Clavier-spiel eingeführt hatte, Alles, ohne dass die mindeste Anstrengung sichtbar gewesen wäre, wie überhaupt eine wohlthuende Freiheit und Leichtigkeit sein Spiel vorzüglich charakterisirten. Dabei war der Ton, den er aus dem Instrumente zu ziehen wusste, immer, namentlich in den Cantabiles, riesengross, höchstens Field konnte hierin mit ihm verglichen werden.

Eine männliche, edle Energie verlieh geeigneten Stellen überwältigende Wirkung — Energie ohne Rohheit — wie er anderseits durch Zartheit seines seelenvollen Vortrages — Zartheit ohne Ziererei — den Zuhörer hinzureissen wusste. Bei aller ihm in so hohem

Grade eigenen Wärme war dieser Vortrag doch immer massvoll, keusch, ja vornehm und zuweilen selbst strenge zurückhaltend.

Leider werden bei der Richtung des heutigen Clavier-spiels diese feinen Unterscheidungen, wie so manches andere einer idealen Kunstrichtung Angehörige, als ein den Fortschritt hemmendes Vorurtheil in die Rumpelkammer der „überwundenen Standpunkte“ geworfen und eine, die Leistungsfähigkeit des Instrumentes nicht berücksichtigende, die Schönheit des zu bildenden Tones nicht einmal anstrebbende blosse Kraftentfaltung soll uns heute als grosser Ton, als energischer Ausdruck gelten!

Im Tempohalten war Chopin unerbittlich, und es wird Manchen überraschen zu erfahren, dass das Metronom bei ihm nicht vom Claviere kam. Selbst bei seinem so viel verleumdeten Tempo rubato spielte immer eine, die begleitende Hand streng gemessen fort, während die andere, singende, entweder unentschlossen zögernd, oder aber wie in leidenschaftlicher Rede mit einer gewissen ungeduldigen Heftigkeit früher einfallend und bewegter, die Wahrheit des musikalischen Ausdrucks von allen rhythmischen Fesseln frei mache.

Obwohl Chopin zumeist seine eigenen Compositionen spielte, so beherrschte sein eben so reiches wie treues Gedächtniss alles Grosse und Schöne der Clavierliteratur: vor Allem Bach, und es ist schwer zu sagen, ob er Diesen oder Mozart mehr liebte. Hier war er in der Execution unerreicht gross. Mit dem kleinen G-dur-Trio von Mozart (im Verein mit den Herren Alard und Franchomme) bezauberte er förmlich das blasirte Pariser Publicum in einem seiner letzten Concerfe. Natürlich war Beethoven seinem Herzen eben so nah. Mit grosser Vorliebe spielte er C. M. v. Weber's Werke, namentlich das Concertstück, die Sonaten E-moll, As-dur, Hummel's Fantasie, Septett, Concerfe, Field's As-dur-Concert und Nocturnen, zu denen er die reizendsten Verzierungen improvisierte. Von Virtuosenmusik jeglichen Calibers, die eben in seiner Zeit Alles so fürchterlich überwucherte, habe ich und schwerlich auch jemand Anderer je Etwas auf seinem Pulte gesehen. Er benutzte nur höchst selten die ihm gebotene, ja sich aufdrängende Gelegenheit sie im Concertsaale zu hören, war dagegen ein enthusiastischer Stammgast der Habeneck'schen Société de Concerts und der Alard-Franchomme'schen Streichquartette.

Es dürfte wohl für manchen Leser von Interesse sein, hier etwas über Chopin den Lehrer zu erfahren, wenn auch nur in allgemeinen Umrissen.

Weit entfernt, die Lehrerthätigkeit, der er sich in seiner künstlerischen Stellung und bei seinen gesellschaftlichen Verbindungen in Paris nicht leicht entziehen konnte, als eine schwere Last anzusehen, widmete ihr Chopin mit wahrer Lust täglich durch mehrere Stunden alle seine Kräfte. Freilich stellte er an das Talent und den Fleiss des Schülers grosse Ansprüche. Da setzte

es oft „de leçons orageuses“ ab, wie sie im Schulidiot hiessen, und manches schöne Auge verliess thränenbefeuchtet den hohen Altar der Cité d'Orléans, rue St. Lazare, ohne darum je dem innigstgeliebten Meister den mindesten Groll nachzutragen. War doch die Strenge, welcher nicht so leicht Etwas genügte, die fieberhafte Heftigkeit, mit welcher der Meister seine Jünger zu seinem Standpunkte emporzuheben strebte, das Nicht-ablassen von der Wiederholung einer Stelle, bis sie verstanden ward, eine Bürgschaft, dass ihm der Fortschritt des Schülers am Herzen lag. Ein heiliger Kunsteifer durchglühte ihn da, jedes Wort von seinen Lippen war anregend und begeisternd. Oft dauerten einzelne Lectionen buchstäblich mehrere Stunden hintereinander, bis die Ermattung Meister und Schüler überwältigte.

Woran Chopin am Anfange des Unterrichts am meisten lag, war, den Schüler von aller Steifheit und convulsivischen, krampfhaften Bewegung der Hand frei zu machen, und ihm so die erste Bedingung eines schönen Spiels, die „souplesse“ (Geschmeidigkeit), und mit ihr die Unabhängigkeit der Finger zu geben. Unermüdlich lehrte er, dass die bezüglichen Uebungen keine blos mechanischen seien, sondern die Intelligenz und den ganzen Willen des Schülers in Anspruch nehmen, daher ein zwanzig- und vierzigmaliges gedankenloses Wiederholen (bis zur Stunde noch das gepriesene Arcanum so vieler Schulen) gar nicht fördere, geschweige denn ein Ueben während dessen man nach Kalkbrenner's Rath sich gleichzeitig mit irgend einer Lecture beschäftigen könne (!). Sehr eingehend behandelte er die verschiedenen Anschlagsarten, besonders das tonvolle Legato.

Als gymnastische Hilfsmittel empfahl er das Ein- und Auswärtsbiegen des Handgelenks, den wiederholten Handgelenksanschlag, das Spannen der Finger, alles Das jedoch mit der ernsten Warnung vor Ermüdung. Die Tonleitern liess er mit grossem Ton, möglichst gebunden, sehr langsam und nur stufenweise zum schnelleren Tempo fortschreitend, mit metronomischer Gleichheit spielen. Das Unterersetzen des Daumens und das Uebersetzen über denselben sollte ein entsprechendes Einwärthalten der Hand erleichtern. Die Tonleitern mit vielen schwarzen Tasten (H-dur, Fis-dur, Des-dur) kamen zuerst zum Studium, und zuletzt als die schwerste C-dur. In derselben Reihenfolge nahm er Clementi's Préludes und Exercices vor, ein Werk, welches er wegen seiner Nützlichkeit sehr hoch schätzte. Nach Chopin beruhte die Gleichheit der Tonleitern (auch der Arpeggien) nicht allein auf der durch Fünffinger-Uebungen zu erzielenden möglichst gleichen Kräftigung aller Finger und einem beim Uebersetzen und Unterersetzen ganz ungehinderten Daumen, als vielmehr auf einer, bei vollkommen und immer frei herabhängendem Ellbogen, nicht schrittweise, sondern stetig gleichmässig fliessenden Seitwärtsbewegung der Hand, welche er durch das Glissando über die Tastatur anschaulich zu machen suchte. Von Studienwerken gab

er hierauf eine Auswahl aus Cramer's Etuden, Clementi's Gradus ad parnassum, die ihm sehr sympathischen Stylstudien zur höheren Vollendung von Moscheles, Sebastian Bach's Suiten und einzelne Fugen aus dem wohltemperirten Clavier.

Gewissermassen zählten Field's und seine eigenen Nocturnen auch zu den Etudenwerken, denn an ihnen sollte der Schüler theils durch Auffassung seiner Erklärungen, theils durch Anschauung und Nachahmung (er spielte sie dem Schüler unverdrossen vor) den schönen gebundenen Gesangston und das Legato erkennen, lieben und ausführen lernen. Bei Doppelgriffen und Accorden verlangte er strengstens gleichzeitigen Anschlag, die Brechung war nur gestattet, wo sie der Componist selbst anzeigt; Triller, die er meist mit der oberen Hilfsnote anfangen liess, mussten weniger schnell, als mit grosser Gleichheit geschlagen werden; die Trillerendigung ruhig und ohne Ueberstürzung.

Für den Doppelschlag (gruppetto), die Appoggiatur, empfahl er die grossen italienischen Sänger als Muster, Octaven liess er zwar aus dem Handgelenk spielen, doch durften sie dadurch nicht an Tonfülle verlieren. Erst bedeutend vorgerückteren Schülern wurden seine Etuden Op. 10 und Op. 25 vorgelegt.

Von Stücken kamen in sorgfältig nach der Schwierigkeit berechneten Reihenfolge auf's Pult: Concerte und Sonaten von Clementi, Mozart, Bach, Haendel, Scarlatti, Dussek, Field, Hummel, Ries, Beethoven, dann Weber, Moscheles, Mendelssohn, Hiller, Schumann und seine eigenen Werke. Hier war es vor Allem das richtige Phrasiren, worauf Chopin die grösste Aufmerksamkeit richtete. Ueber falsches Phrasiren wiederholte er oft die treffende Bemerkung, es komme ihm vor, als recitire Jemand in einer Sprache ohne sie zu kennen, eine mthevoll dem Gedächtnisse eingeprägte Rede, wobei der Vortragende nicht nur die natürliche Quantität der Silben nicht beachte, sondern wohl gar mitten in einem Worte einen Haltepunct mache. Der falsch phrasirende Pseudo-Musiker gebe in ähnlicher Weise zu erkennen, dass die Musik nicht seine Muttersprache, sondern etwas ihm Fremdes, Unverständliches sei, und müsse, wie jener Declamator, ganz darauf verzichten, mit seinem Vortrage irgend welche Wirkung auf den Zuhörer zu erzielen. Im Notiren des Fingersatzes, besonders des ihm eigen-thümlichen, war Chopin nicht sparsam. Hier verdankt ihm das Clavierspiel grosse Neuerungen, die ihrer Zweck-mässigkeit halber sich bald einbürgerten, trotzdem Anfangs Autoritäten, wie Kalkbrenner, darüber sich förmlich entsetzten. So benutzte Chopin anstandslos den ersten Finger auf den schwarzen Tasten, untersetzte ihn, freilich mit ausgesprochener Einwärthaltung des Handgelenks, selbst unter den fünften Finger, wenn

Dies die Ausführung erleichtern, ihr mehr Ruhe und Gleichheit verleihen konnte. Mit einem und demselben Finger nahm er oft zwei auf einander folgende Tasten (und Das nicht nur im Herabgleiten von einer schwarzen auf die nächste weisse) ohne dass die mindeste Unterbrechung der Tonfolge zu merken sein durfte. Das Uebersetzen der längeren Finger über einander, ohne Zuhilfenahme des Daumens (siehe Etude No. 2 Op. 10) wandte er häufig an und nicht nur in Stellen, wo etwa der eine Taste festhaltende erste Finger es unumgänglich nöthig machte. Der darauf sich gründende Fingersatz der chromatischen Terzen (wie er ihn in der Etude No. 5 Op. 25 aufgezeichnet) bietet in viel höherem Grade als der vor ihm gebräuchliche die Möglichkeit des schönsten Legatos im schnellsten Tempo und bei völlig ruhiger Hand. Im Nuanciren hielt er strenge zu einem wirklich stufenweisen Zu- und Abnehmen der Tonstärke an. Ueber die Declamation, über den Vortrag im Allgemeinen gab er den Schülern unschätzbare und sinnreiche Lehren und Winke, wirkte aber gewiss viel sicherer, indem er nicht nur einzelne Stellen, sondern ganze Tonstücke wiederholt vorspielte, und Das mit einer Gewissenhaftigkeit, einer Begeisterung, wie ihn wohl schwerlich Jemand im Concertsaale zu hören Gelegenheit hatte. Oftmals verging die ganze Unterrichtsstunde, ohne dass der Schüler mehr als einige Takte gespielt hätte, während Chopin ihn unterbrechend und verbessernd an einem Pleyel'schen Pianino (der Schüler spielte immer an einem ausgezeichneten Concert-Claviers, und es ward ihm zur Pflicht, nur auf vorzüglichsten Instrumenten zu üben) ihm das lebenswarme Ideal der höchsten Schönheit zur Bewunderung und Nacheiferung bot. Man darf ohne Uebertreibung behaupten, dass nur die Schüler Chopin, den Clavierspieler, in seiner ganzen unerreichten Höhe kannten.

Angelegentlichst empfahl Chopin das Ensemble-Spiel, die Pflege der besten Kammermusik — aber nur im Vereine mit hochgebildeten Musikern. Wer keine solche Gelegenheit fand, sollte lieber in vierhändigem Spiel einen Ersatz dafür suchen.

Eben so eindringlich riet er seinen Schülern das möglichst fröhzeitige Vornehmen gründlicher theoretischer Studien, und seiner gütigen Verwendung verdankten es die meisten, wenn sein Freund Herr Henri Reber (seither Professor am Conservatorium in Paris), den er als Theoretiker wie als Componisten gleich hoch verehrte, die Leitung derselben übernahm. In allen Lebenslagen stand den Schülern das grosse Herz des Meisters offen. Ein theilnehmender, väterlicher Freund, begeisterte er sie zu unablässigem Streben, freute sich herzlich an jedem Fortschritt, hatte für die Wankenden und Kleinmuthigen immer ein ermuthigendes Wort.

BAND 1.

MAZURKAS.

Fis moll.
Op. 6 No. 1.
1. *Sotto voce.* *Cis moll.*
Op. 6 No. 2.
2. *plegato.* *E dur.*
Op. 6 No. 3.
3. *Vivace.* *Fis moll.*
Op. 6 No. 4.
4. *Presto ma non troppo.* *B dur.*
Op. 7 No. 1.
5. *Vivace.* *f* *cresc.* *A moll.*
Op. 7 No. 2.
6. *Vivo ma non troppo.* *F moll.*
Op. 7 No. 3.
7. *Sotto voce.* *As dur.*
Op. 7 No. 4.
8. *Presto ma non troppo.* *C dur.*
Op. 7 No. 5.
9. *Vivo,* *semplice* *dim.* *Op. 7 No. 6.*
10. *Vivo e risoluto.* *B dur.*
Op. 17 No. 1.
11. *Lento ma non troppo.* *E moll.*
Op. 17 No. 2.
12. *Legato assai.* *As dur.*
Op. 17 No. 3.
13. *Lento ma non troppo.* *A moll.*
Op. 17 No. 4.
14. *Lento.* *G moll.*
Op. 24 No. 1.
15. *Allegro non troppo.* *C dur.*
Op. 24 No. 2.
16. *Moderato con anima.* *As dur.*
Op. 24 No. 3.
17. *Moderato.* *B moll.*
Op. 24 No. 4.

C moll.
Op. 80 No. 1.
18. *Allegro non tanto.* *Selte*
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19. *Allegretto.* *H moll.*
Op. 80 No. 2.
20. *Allegro non troppo.* *Des dur.*
Op. 80 No. 3.
21. *Allegretto.* *C moll.*
Op. 80 No. 4.
22. *Mesto.* *Gis moll.*
Op. 83 No. 1.
23. *Vivace.* *D dur.*
Op. 33 No. 2.
24. *Simplice.* *C dur.*
Op. 33 No. 3.
25. *Mesto.* *H moll.*
Op. 33 No. 4.
26. *Maestoso.* *Cis moll.*
Op. 41 No. 1.
27. *Andantino.* *E moll.*
Op. 41 No. 2.
28. *Animato.* *H dur.*
Op. 41 No. 3.
29. *Allegretto.* *As dur.*
Op. 41 No. 4.
30. *Vivace.* *G dur.*
Op. 60 No. 1.
31. *Allegretto.* *As dur.*
Op. 60 No. 2.
32. *Moderato.* *Cis moll.*
Op. 60 No. 3.
33. *Allegro non tanto.* *H dur.*
Op. 68 No. 1.
34. *Vivace.* *C dur.*
Op. 68 No. 2.
35. *Moderato.* *Selte*
p 100
36. *Moderato.* *A moll.*
Op. 68 No. 3.
37. *Allegretto.* *As dur.*
Op. 68 No. 4.
38. *Vivace.* *Fis moll.*
Op. 69 No. 1.
39. *Vivace.* *H dur.*
Op. 69 No. 2.
40. *Lento.* *F moll.*
Op. 69 No. 3.
41. *Allegretto.* *Cis moll.*
Op. 69 No. 4.
42. *Vivace.* *(Aus dem Nachklasse.)* *G dur.*
Op. 67 No. 1.
43. *Cantabile.* *(Aus dem Nachklasse.)* *G moll.*
Op. 67 No. 2.
44. *Allegretto.* *(Aus dem Nachklasse.)* *C dur.*
Op. 67 No. 3.
45. *Moderato animato.* *A moll.*
Op. 67 No. 4.
46. *Vivace.* *(Aus dem Nachklasse.)* *C dur.*
Op. 68 No. 1.
47. *Lento.* *(Aus dem Nachklasse.)* *A moll.*
Op. 68 No. 2.
48. *Allegro ma non troppo.* *F dur.*
Op. 68 No. 3.
49. *Andantino.* *(Aus dem Nachklasse.)* *F mol.*
Op. 68 No. 4.
50. *Allegretto.* *(Notre temps No. 2.)* *A moll.*
p 140
51. *Allegretto.* *A moll.*
148

Gräfin PAULINE PLATER gewidmet.

Mazurka.

F. Chopin Op. 6. N° 1.

M. M. $\text{d} = 132$.

1.

Mazurka.

F. Chopin Op. 6. N° 2.

Sotto voce. $\text{♩} = 68.$

2. *p legato*

cresc. *con forza* *leggiero* *calando*

a tempo.

gajo

con forza *p*

5200. 5202.

This page contains six staves of musical notation for piano, spanning measures 101 through 116. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes frequently, indicated by various sharps and flats. Measure 101 starts with a dynamic *p* and includes fingerings (2, 4, 3) and pedaling instructions (*Ped.*, *) for the right hand. The left hand provides harmonic support with sustained notes. Measures 102-103 show a continuation of this pattern with dynamic *f*. Measure 104 begins with a dynamic *decresc.* and ends with a fermata over the right hand's notes. Measures 105-106 feature a melodic line in the treble clef staff with dynamics *sotto voce* and *sempre legato*, accompanied by eighth-note chords in the bass. Measures 107-108 show a return to the harmonic foundation with sustained notes and eighth-note chords. Measures 109-110 introduce a more active melodic line in the treble clef staff, marked with *con forza* and *rubato*. Measures 111-112 conclude the section with a dynamic *f* and *con forza*.

Mazurka.

F. Chopin Op. 6. N° 3.

Vivace. M. M. $\frac{1}{2} = 60.$

3.

Stich und Druck der Röder'schen Offizin in Leipzig.

Musical score for piano, page 5200, measures 5203-5206.

Measure 5203 (Measures 1-4):

- Key signature: G major (two sharps).
- Tempo: Adagio.
- Dynamic: **ff**, **p**.
- Handings: 1, 2, 3, 4, 5.
- Text: *R. a.* *, *R. a.*

Measure 5204:

- Key signature: G major (two sharps).
- Tempo: Adagio.
- Dynamic: **p**, **v**.
- Handings: 1, 2, 3, 4, 5.
- Text: *R. a.* *, *R. a.* *, *R. a.*

Measure 5205:

- Key signature: G major (two sharps).
- Tempo: Adagio.
- Dynamic: **p**.
- Handings: 1, 2, 3, 4, 5.
- Text: *R. a.* *, *R. a.* *, *R. a.*

Measure 5206 (Measures 5-8):

- Key signature: G major (two sharps).
- Tempo: Adagio.
- Dynamic: **cresc.**, **f**.
- Handings: 1, 2, 3, 4, 5.
- Text: *R. a.* *, *R. a.* *, *R. a.*

Measure 5207 (Measures 9-12):

- Key signature: G major (one sharp).
- Tempo: *stretto dimin.*
- Text: *risvegliato*.

Measure 5208 (Measures 13-16):

- Key signature: G major (one sharp).
- Tempo: Adagio.
- Dynamic: **p**.

Measure 5209 (Measures 17-20):

- Key signature: G major (one sharp).
- Tempo: Adagio.

Musical score for piano, page 8, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic *p* and a bass note. The middle staff has a crescendo marking *cresc.* and an asterisk (*). The bottom system begins with a dynamic *p*, followed by an asterisk (*), then *Rit.*, another asterisk (*), and finally *Rit.*. The score concludes with a dynamic *decrec.*, a measure with a 4/2 time signature, and a final dynamic *pp*.

Mazurka.

Presto ma non troppo. M. M. $\text{d} = 76$.F. Chopin Op. 6. N^o 4.

4.

Presto ma non troppo. M. M. $\text{d} = 76$.

F. Chopin Op. 6. N^o 4.

4.

Rit. *

Herrn JOHNS in NEU-ORLEANS
gewidmet.

Mazurka.

F. Chopin Op. 7. N° 1.

Vivace. M. M. $\text{d} = 50.$

5.

F. Chopin Op. 7. N° 1.

Vivace. M. M. $\text{d} = 50.$

5.

f cresc. *ff* *p scherz.*

ped. * *ped.* * *ped.* *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

p legato *stretto*

11

poco rall.

a tempo

f

Ped. * Ped. * Ped. *

sotto voce

pp

rubato

a tempo

poco rall.

f

cresc.

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

1. 2.

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

Mazurka.

Vivo ma non troppo. M. M. ♩ = 160.

F. Chopin Op. 7 N° 2.

6.

a tempo

1. Fine.

dolce

semper legato

scherz.

riten.

p dolce

Da Capo al Fine.

Mazurka.

M. M. $\text{d} = 54.$

F. Chopin Op. 7. N° 3.

7.

5200. 5207.

Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

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

Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

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

Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

ff *<ten.* *p* *p* *marcatiss.* *31.* *3 2 1* *3 1 3* *2 1*

Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

3 1 3 2 *5* *3 1* *3 1 2 3* *2 1* *5* *3 1* *3 1 2 3* *2 1*

Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

3 1 3 2 *5* *3 1 2 3* *2 1* *5* *3 1* *3 1 2 3* *2 1*

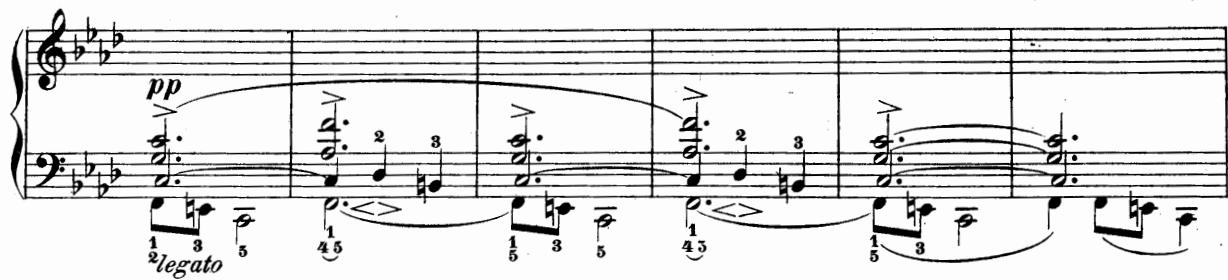
Lad. * *Lad.* * *Lad.* * *Lad.* * *Lad.* *

smorz.

pp riten. *e* *sotto* *voce*

Lad. * *Lad.* * *Lad.* * *Lad.* *

5200. 5207.



Tempo I.

f

tr

con forza

rubato

p

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

51 8 51

pp

Mazurka.

Presto ma non troppo. M. M. $\text{d} = 76.$

F. Chopin Op. 7. N° 4.

8.

scherz.

p

cresc.

fz p

Mazurka.

Vivo. M. M. $\text{d} = 60$.

F. Chopin Op. 7 N° 5.

§

9.

9.

f semplice

dim.

mezza voce

sotto voce

cresc.

Frau LINA FREPPA gewidmet.

Mazurka.

Vivo e risoluto. M.M. $\frac{3}{4}$ = 160.

F. Chopin Op. 17. N° 1.

10.

21

fz

Ped. *

dim.

f

Ped. *

Fine.

p

dolce

Ped. *

Ped.

dim.

Ped.

5200. 5210.

D.C.
at Fine.

Mazurka.

Lento ma non troppo. M.M. $\text{♩} = 144$.

F. Chopin Op. 17. N° 2.

11.

Lento ma non troppo. M.M. $\text{♩} = 144$.

F. Chopin Op. 17. N° 2.

11.

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

f

fz

*Ped. * Ped. **

fz

*Ped. * Ped. **

f

fz

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

fz

fz

*Ped. * Ped. **

dolce

p X

leggiero

*Ped. * Ped. * Ped. **

5
4 5 4 2
2 3 5
2 2
2 2
pp
stretto
in tempo
Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* * *Ped.* *

Mazurka.

Legato assai. M.M. ♩ = 144.

F. Chopin Op. 17. N° 3.

12.

12.

dolce

F. Chopin Op. 17. N° 3.

Legato assai. M.M. ♩ = 144.

12.

mf

riten.

legato

a tempo

stretto

5200. 5212.

1. 2.

Fine.

p *cresc.*

dim. *smorz.* *p* *cresc.*

Pd. * *Pd.* * *Pd.* * *Pd.* *

Pd. * *Pd.* * *Pd.* *

cresc.

Pd. * *Pd.* * *Pd.* *

dim. *p*

Pd. * *Pd.* * *Pd.* *

1. 2.

Dal segno al Fine.

5200.5212.

Mazurka.

Lento ma non troppo.

F. Chopin Op. 17. N° 4.

13.



p.

1 5
1

Re. * Re. * Re. * Re. *

poco riten.

2 5 1 3
2

Re. * Re. * Re. * Re. *

in tempo

3
3

p

3
3

3 2 1 3 2 1
3

3
3

3
3

ten.

1 4
4 1
1 3 5

ten.

1 4
4 1
1 3 5

Re. * Re. *

dolce

5200.5243.

Ad. *

A musical score for piano, consisting of five staves of music. The top staff uses treble clef, the bottom staff bass clef. Measure 1 starts with a dynamic *p*. Measure 2 shows a transition with a bass line in eighth notes. Measures 3-4 feature sixteenth-note patterns with grace notes. Measure 5 begins with a dynamic *p*, followed by a section marked *ten.* Measures 6-7 show more sixteenth-note patterns. Measure 8 starts with a dynamic *pp*, followed by a section marked *ten.* Measures 9-10 continue the sixteenth-note patterns. Measure 11 starts with a dynamic *p*, followed by a section marked *sotto voce*. Measures 12-13 continue the sixteenth-note patterns. Measure 14 starts with a dynamic *p*, followed by a section marked *calando*. Measures 15-16 continue the sixteenth-note patterns. Measure 17 starts with a dynamic *p*, followed by a section marked *perdendosi*.

Graf von PERTHUIS gewidmet.

Mazurka.

Lento. M.M. ♩ = 108.

F. Chopin Op. 24. N° 1.

14.

dolce

fz

fz

fz

5200.5214.

con anima

1. 2. 3. 4. 5. 6.

*R. A. ** *R. A. **

cresc. *R. A. ** *R. A. ** *R. A. ** *R. A. **

riten. *a tempo* *dim.* *R. A. ** *R. A. ** *R. A. **

sempre più p *R. A. ** *R. A. ** *R. A. ** *R. A. **

riten. *pp* *R. A. ** *R. A. ** *R. A. ** *R. A. **

5200.5214.

Mazurka.

Allegro non troppo. M.M. ♩ = 108.

F. Chopin Op. 24. N° 2.

15.

legato

sotto voce

il basso sempre legato

dolce

♩ = 108

The musical score consists of five staves of piano music. The top staff uses treble and bass clefs. The second and third staves use only treble clef. The fourth and fifth staves use only bass clef.

Staff 1: Features six measures. Measure 1: dynamic 1, eighth-note pairs. Measure 2: dynamic 1, eighth-note pairs. Measure 3: dynamic 3, eighth-note pairs. Measure 4: dynamic riten., eighth-note pairs. Measure 5: dynamic rubato, eighth-note pairs. Measure 6: dynamic 1, eighth-note pairs.

Staff 2: Features six measures. Measures 1-3: dynamic 3, eighth-note pairs. Measures 4-6: dynamic 1, eighth-note pairs.

Staff 3: Features six measures. Measures 1-3: dynamic 3, eighth-note pairs. Measures 4-6: dynamic 1, eighth-note pairs.

Staff 4: Features two measures. Dynamic riten. Measures 1-2: dynamic 3, eighth-note pairs.

Staff 5: Features two measures. Dynamic a tempo. Measures 1-2: dynamic 3, eighth-note pairs.

Staff 6: Features two measures. Measures 1-2: dynamic 3, eighth-note pairs.

Staff 7: Features four measures. Measures 1-2: dynamic 3, eighth-note pairs. Measures 3-4: dynamic 3, eighth-note pairs.

Staff 8: Features four measures. Measures 1-2: dynamic più f, eighth-note pairs. Measures 3-4: dynamic più f, eighth-note pairs.

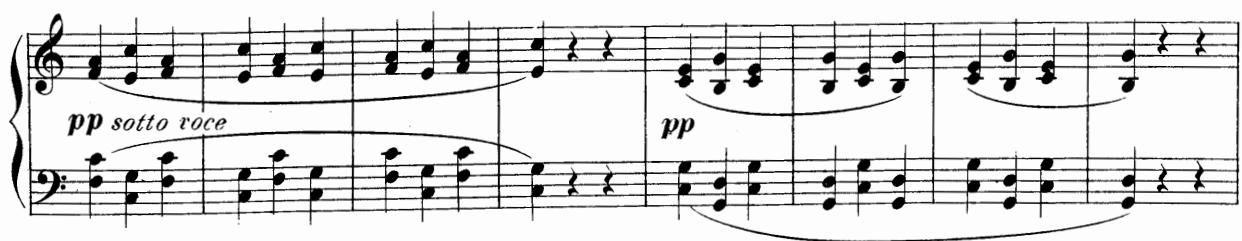


a tempo

dolce *sotto voce*

p sempre p e legato

35

*poco riten.**a tempo*

Mazurka.

Moderato con anima. M.M. ♩ = 126.

F. Chopin Op. 24. N° 3.

16.

Musical score for piano, page 87, featuring five staves of music with various dynamics and markings:

- Staff 1:** Treble clef, 2 flats. Measures show 1, 2, 5, 4, 3. Pedal (Ped.) markings are present.
- Staff 2:** Bass clef, 2 flats. Measures show 1, 2, 3, 4, 5. Pedal (Ped.) markings are present.
- Staff 3:** Treble clef, 2 flats. Measures show 1, 2, 3, 4, 5. Pedal (Ped.) markings are present.
- Staff 4:** Treble clef, 2 flats. Measures show 1, 2, 3, 4, 5. Pedal (Ped.) markings are present. Dynamics: fz (fortissimo), p (pianissimo), fz dolce.
- Staff 5:** Treble clef, 2 flats. Measures show 1, 2, 3, 4, 5. Pedal (Ped.) markings are present. Measure 1 starts with a dynamic line. Measure 2 starts with dolciss. Measure 3 starts with perdendosi.

Mazurka.

Moderato. M.M. = 132. 4 4 3 4 5 5 4

F. Chopin Op. 24. N° 4.

17.

poco a poco

cresc.

ff

dolce

scherz.

The musical score consists of six staves of piano music. The top staff begins with a forte dynamic (f) followed by a diminuendo (dim.). The second staff starts with an accelerando instruction. The third staff includes a ritenuto instruction. The fourth staff begins with a dynamic marking 'cresc.' The fifth staff starts with a forte dynamic (ff). The sixth staff begins with a piano dynamic (p). The score features various note values, rests, and harmonic changes. Performance instructions such as 'accelerando', 'ritenuto', 'a tempo', 'più agitato e stretto', 'Legato.', 'sotto voce', and 'con' are included. Measure numbers 15 and 16 are indicated at the bottom of the score.

anima

1 4
1 3 2
8 1
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 2 1
3 1
4 3 1
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 1
3 2
ritenuto
cresc.
ff
Ped. *
Ped.

con forza
pp
ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sotto voce
2 1 2 3
3 2
4 4 5 4 3 4 1 2
cresc.
Ped. *
Ped.

3
4 1
5 accellerando
dim.
5 1 4 3 5
4 1 2
ritenuto
Ped. * Ped. *
* Ped.

a tempo

cresc. *ff*

cresc. *ff*

riten.

calando

mancando sempre rallent. *smorzando*

pp *ff* *p*

Prinzessin von WÜRTEMBERG
geb. Prinzessin CZARTORYSKA
gewidmet.

Mazurka.

Allegro non tanto.

F. Chopin Op. 30. N° 1.

18.

The sheet music contains six staves of piano music. Staff 1 (top) starts with a dynamic 'p'. Staff 2 starts with 'f'. Staff 3 starts with 'f'. Staff 4 starts with 'f'. Staff 5 starts with 'f'. Staff 6 (bottom) ends with a repeat sign and the number '5200. 5248.'

Musical score for piano, page 43, featuring five staves of music. The score includes the following dynamics and performance instructions:

- Staff 1:** Diminuendo (dim.)
- Staff 2:** *Rit.* (Ritardando) *, *poco riten.* (poco ritardando), *in tempo*, *p* (pianissimo)
- Staff 3:** *f* (fortissimo)
- Staff 4:** *p* (pianissimo)
- Staff 5:** Diminuendo (dim.), *Rit.* (Ritardando) *, *p* (pianissimo)

Mazurka.

Allegretto.

F. Chopin Op. 30. N° 2..

19.

19.

p *f* *p*

f *p*

p *f*

p *poco a*

poco cresc.

poco a

cresc.

Piano sheet music page 45, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes between staves. The notation includes various note heads, rests, and dynamic markings such as *p*, *poco cresc.*, *cresc.*, and *f.*. Performance instructions like "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *" are placed below the staves. Measure numbers 1 through 6 are indicated above the first, third, and fifth staves respectively. Measure 6 concludes with a fermata over the final note.

Mazurka.

Allegro non troppo.

F. Chopin Op. 30. N° 3.

20. 

Piano sheet music for page 47, featuring five staves of musical notation. The music is in common time and includes the following markings:

- Staff 1:** Fingerings 4, 1, 2; dynamic f ; pedaling instructions: Ped., *, Ped., *, Ped., *, *.
- Staff 2:** Fingerings 1, 4; dynamic f ; pedaling instructions: Ped., *, Ped., *, Ped., *.
- Staff 3:** Dynamics *tr*, *sotto voce*, *ben legato*; fingerings 1, 4; dynamic f ; pedaling instructions: Ped., *, Ped., *, Ped., *.
- Staff 4:** Fingerings 5, 4, 3; dynamic *cresc.*; pedaling instructions: Ped., *, Ped., *, Ped., *.
- Staff 5:** Fingerings 5, 1, 3; dynamic f ; pedaling instructions: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *.
- Staff 6:** Fingerings 5, 1, 3; dynamic f ; pedaling instructions: Ped., *, Ped., *, Ped., *, Ped., *.
- Staff 7:** Fingerings 3, 1, 4, 3, 4, 5; dynamic *p*; pedaling instructions: Ped., *, Ped., *, Ped., *, Ped., *.
- Staff 8:** Fingerings 5, 1, 3, 2; dynamic fz ; pedaling instructions: Ped., *, Ped., *, Ped., *.
- Staff 9:** Fingerings 5, 1, 3, 2; dynamic fz ; pedaling instructions: Ped., *, Ped., *, Ped., *.
- Staff 10:** Fingerings 5, 1, 3, 2; dynamic fz ; pedaling instructions: Ped., *, Ped., *.

Musical score for piano, page 48, featuring five staves of music. The score includes dynamic markings such as *f*, *dim.*, *slelntando*, *a tempo*, *f risoluto*, *pp*, *ff*, *pp*, *f*, *pp*, and *f*. Articulation marks include *Ped.*, asterisks (*), and *Ped.* with a pedal symbol. Fingerings are indicated above certain notes in the lower staves. The music consists of six measures per staff, with the first measure of each staff starting with a forte dynamic (*f* or *ff*) and the last measure ending with a forte dynamic (*f* or *ff*). Measures 1-2, 3-4, and 5-6 are grouped by brace symbols.

Mazurka.

F. Chopin Op. 30. N° 4.

Allegretto.

21.

The musical score for Mazurka, Op. 30, No. 4, page 49, features two staves for piano. The top staff contains a melodic line with fingerings such as 1-2, 3-4, 5-2, and dynamic markings like 'legato' and 'sotto voce'. The bottom staff provides harmonic support with sustained notes and chords. The music is in 3/4 time, with various key changes indicated by sharps and flats. The score is divided into measures by vertical bar lines.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. Fingerings are indicated above the notes, such as '3 1' and '2 3 2'. Dynamics include 'p' (piano), 'dim.', 'pp' (pianissimo), and 'sempr. p' (sempre piano). Performance instructions like 'in tempo', 'poco rit.', and 'spoco rit.' are also present. The score includes various rests and grace notes. The piano keys are labeled with '1', '2', '3', '4', and '5' to indicate specific fingerings. The music concludes with a page number '5200. 5221.' at the bottom.

The musical score is composed of five staves of piano music. Staff 1: Treble clef, key signature of four sharps, dynamic crescendo. Staff 2: Bass clef, key signature of four sharps, dynamic ff, tempo con anima. Staff 3: Treble clef, key signature of four sharps, dynamics ff, ten., ten., p. Staff 4: Bass clef, key signature of four sharps, dynamic strettto. Staff 5: Treble clef, key signature of four sharps, dynamic ff.

A musical score for piano, page 52, featuring five staves of music. The key signature is A major (three sharps). The music consists of six measures per staff, with the first measure of each staff containing a dynamic marking. The first staff begins with a forte dynamic. The second staff begins with a piano dynamic. The third staff begins with a piano dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a piano dynamic.

The first staff contains the following dynamics: forte, piano, piano, piano, piano, piano.

The second staff contains the following dynamics: piano, piano, piano, piano, piano, piano.

The third staff contains the following dynamics: piano, piano, piano, piano, piano, piano.

The fourth staff contains the following dynamics: piano, piano, piano, piano, piano, piano.

The fifth staff contains the following dynamics: piano, piano, piano, piano, piano, piano.

Musical score for piano, page 53, featuring five staves of music:

- Staff 1:** Treble clef, 6 sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: ff , f , ff , f . Performance: $\text{L}.$, $*$, $\text{L}.$, $*$, $\text{L}.$, $*$.
- Staff 2:** Bass clef, 6 sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: f , ff , f , ff , f , ff .
- Staff 3:** Treble clef, 6 sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: p , *poco*, *stretto*, f , ff , f , ff .
- Staff 4:** Bass clef, 6 sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: *dim.*, f , ff , f , ff , f , ff , f , ff .
- Staff 5:** Treble clef, 6 sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: *slentando*, f , ff , f .

Gräfin ROSA MOSTOWSKA gewidmet.

Mazurka.

Mesto.

F. Chopin Op. 33. N° 1.

22.

appassionato

A musical score for piano, consisting of five staves of music. The key signature is A major (three sharps). The time signature varies between common time and 5/4. The score includes dynamic markings such as *p* (piano), *dim.* (diminuendo), *f* (forte), and *v* (volume). The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes lyrics: "La. * La. * La. * La. * La. *". Measure numbers 5 and 4 are indicated above the bass staff in the third and fourth measures respectively. Measure 5 ends with a repeat sign and a 5/4 time signature. Measure 6 begins with a 5/2 time signature. Measure 7 ends with a 5/4 time signature. Measure 8 begins with a 5/2 time signature.

Mazurka.

F. Chopin Op. 33. N° 2.

Vivace.

23.

Musical score for piano, page 57, featuring six staves of music. The score consists of two systems of three staves each. The top system is in G major (two sharps) and the bottom system is in F major (one sharp). The music includes dynamic markings such as ***ff***, ***pp***, and ***cresc.***, and performance instructions like **Ld.** and *****. Fingerings are indicated above certain notes in the lower systems. The score concludes with the page number **5200.5223.**

The musical score is divided into two systems, each containing three staves. The top system is in G minor (two sharps), indicated by a key signature of two sharps and a C-clef. The bottom system is in E major (one sharp), indicated by a key signature of one sharp and a C-clef. The music is written in common time. The score includes dynamic markings such as *f*, *ff*, and *pp*. Performance instructions like "Lad." and "*" are placed below the staves. The notation consists of standard musical notes and rests, with some slurs and grace notes.

Musical score for piano, page 59, featuring six staves of music. The score includes the following dynamics and performance instructions:

- Staff 1:** Repeated eighth-note patterns in the treble clef, with dynamic markings *ff* and *v*. Pedal markings (*Ped.*) are placed under the first four measures.
- Staff 2:** Repeated eighth-note patterns in the bass clef, with dynamic markings *v*.
- Staff 3:** Repeated eighth-note patterns in the treble clef, with dynamic markings *v*. Pedal markings (*Ped.*) are placed under the first four measures.
- Staff 4:** Repeated eighth-note patterns in the bass clef, with dynamic markings *pp*. Pedal markings (*Ped.*) are placed under the first four measures.
- Staff 5:** Measures 1 through 5. Measure 1: eighth-note patterns in the treble clef. Measure 2: eighth-note patterns in the bass clef. Measure 3: dynamic *accelerando*. Measures 4 and 5: eighth-note patterns in the treble clef. Pedal markings (*Ped.*) are placed under the first four measures.
- Staff 6:** Measures 6 through 8. Measures 6 and 7: eighth-note patterns in the treble clef. Measure 8: dynamic *smorzando*. Measures 6 through 8: dynamic *-*.
- Staff 7:** Measures 9 through 11. Measures 9 and 10: eighth-note patterns in the bass clef. Measure 11: eighth-note patterns in the treble clef. Pedal markings (*Ped.*) are placed under the last measure.

Mazurka.

Simplice.

F. Chopin Op. 33. N° 3.

24.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

The musical score is composed of ten staves of piano music. The first four staves are in G major (treble clef), and the last six staves are in C major (bass clef). The music features various note values (eighth, sixteenth, thirty-second notes), rests, and dynamic markings such as 'Ped.' (pedal), asterisks (*), and greater than signs (>). Fingerings are shown above certain notes. The score is divided into measures by vertical bar lines.

Mazurka.

Mesto.

F. Chopin Op. 33.Nº 4.

25.

A musical score page featuring six staves of music for two pianos or four hands. The top staff uses bass clef, while the other five staves use treble clef. The key signature changes frequently between major and minor keys. The tempo markings include "sotto voce" and "dim." at the top, followed by "f" and "fz" in the middle section. The dynamics "p" (piano) and "ff" (fortissimo) appear in the lower sections. The page concludes with a "sotto" marking and the page number "5200. 5225." at the bottom.

5200. 5225.

roce

dim.

p

f

sotto voce

5200. 5225.

Musical score for piano, page 65, featuring six staves of music. The score includes dynamic markings such as *fz*, *p*, and *dolcissimo*. Fingerings are indicated above the notes, and pedaling instructions like *Led.* and ** Led.* are placed below the bass staff. The music consists of six staves of music, each with a different key signature and time signature, separated by measure lines and bar lines.

66

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

f

Ped. 1 5 * Ped. 3 4 2 3 4 1 3 2 1

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

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

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

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

pp

1 2 3 4 2 3 1 3 2 1

A musical score for piano, consisting of six staves of music. The top staff is treble clef, G major, common time. The second staff is bass clef, G major, common time. The third staff is treble clef, G major, common time. The fourth staff is bass clef, G major, common time. The fifth staff is treble clef, G major, common time. The bottom staff is bass clef, G major, common time. The music includes dynamic markings such as *poco rit.*, *p*, *Led.*, *sotto voce*, and *dim.*. The score is written in a classical style with various note heads and rests.

Seinem Freunde STEPHAN WITWICKI
gewidmet.

Mazurka.

F. Chopin Op. 41. N° 4.

Maestoso.

26.

The sheet music consists of six staves of musical notation for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of four sharps. Various dynamics are indicated, including *p*, *cresc.*, *f*, *dimin.*, *rile*, and *nu - to*. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and 6. Performance instructions like *Ped.*, ***, and *Re.* are placed below the staves. The music includes measures with complex rhythms and harmonic progressions, typical of Chopin's style.

Musical score for piano, page 70, featuring five staves of music. The score consists of two systems of measures.

Staff 1: Measure 1 starts with a dynamic of *pp*. Fingerings above the notes indicate a sequence: 2, 4, 3, 2, 5, 1. Measures 2-3 show a continuation of this pattern. Measure 4 begins with a dynamic of *p*, followed by a series of eighth-note chords. Measure 5 concludes the first system with a dynamic of *f*.

Staff 2: The second system begins with a dynamic of *p*. Measures 1-2 show a continuation of the eighth-note chords. Measures 3-4 show a continuation of the eighth-note chords. Measure 5 concludes the second system with a dynamic of *f*.

Staff 3: Measures 1-2 show a continuation of the eighth-note chords. Measures 3-4 show a continuation of the eighth-note chords. Measure 5 concludes the third system with a dynamic of *f*.

Staff 4: Measures 1-2 show a continuation of the eighth-note chords. Measures 3-4 show a continuation of the eighth-note chords. Measure 5 concludes the fourth system with a dynamic of *f*.

Staff 5: Measures 1-2 show a continuation of the eighth-note chords. Measures 3-4 show a continuation of the eighth-note chords. Measure 5 concludes the fifth system with a dynamic of *f*.

Pedal Pedal (Ped.): Pedal points are indicated below the staff at various points throughout the piece, primarily under the bass notes.

Measure Numbering: Measure numbers are placed above the top staff and below the bottom staff.

Page Number: The page number 70 is centered at the top of the page.

Page Footer: The page footer contains the numbers 5200. 5226.

Musical score for piano, page 71, featuring five staves of music. The notation includes various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. Pedal markings like "Ped.", "Ped.", and "Ped." are placed under specific notes. Dynamics such as "cresc. x -" and "ff" are shown. The music concludes with a dynamic marking "smorz."

Mazurka.

Andantino.

F. Chopin Op. 41. N° 2.

27.

27.

The musical score for page 73 is composed of ten staves of piano music. The key signature is A major. The music includes dynamic markings such as 'Ped.' (pedal), '*' (staccato), 'ff sostenuto' (fortissimo sustained), 'dimin.' (diminution), and 'rallent.' (rallentando). Fingerings are shown above specific notes in the upper staff. The score is divided into measures by vertical bar lines.

Mazurka.

F. Chopin Op. 41. N° 3.

28. Animato.

The musical score for Mazurka Op. 41, No. 3, page 28, is presented in two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is A major, indicated by three sharps. The time signature is common time (indicated by a 'C'). The tempo is marked 'Animato.' The dynamics include 'p' (piano), 'fz' (fortissimo), and 'Ped.' (pedal). Fingerings are shown above specific notes, such as '1 2 3 4' over a series of eighth notes in the treble staff. The bass staff contains sustained notes with grace notes underneath. The score is divided into measures by vertical bar lines. The bass staff has several sustained notes with grace notes underneath them.

A musical score for piano, consisting of six staves of music. The music is in common time, with various key signatures (G major, C major, F# major) indicated by sharps and flats. The score includes dynamic markings such as *f*, *ff*, *cresc.*, *sf*, and *p*. Performance instructions like "Ped." and "*" are placed under specific notes. The music features complex chords, arpeggiated patterns, and rhythmic variations. The score is numbered 75 at the top center.

Mazurka.

F. Chopin Op. 41. N° 4.

Allegretto.

29.

dolce

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

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

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

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

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

Ped. * Ped. *

77

sotto voce

Ped. *

Ped. *

Ped. *

Ped. *

Ped. 5 *

Ped. 4

35

5

Ped. *

f

Ped. *

dimin.

Ped. *

LÉON SZMITKOWSKI gewidmet.

Mazurka.

F. Chopin Op. 50. N° 1.

Vivace.

30.

F. Chopin Op. 50. N° 1.

Musical score for piano, page 79, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *v*, *p*, *ten.*, and *3 4*. Articulation marks include asterisks (*), dots, and dashes. Fingerings are indicated by numbers above or below the notes. The music consists of measures 79 through 85, with measure 85 ending on a double bar line.

Detailed description of measures:

- Measure 79:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Dynamics: *p*. Articulation: *
- Measure 80:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Dynamics: *f*. Articulation: *Ped.* *
- Measure 81:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Dynamics: *v*. Articulation: *Ped.* *
- Measure 82:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Dynamics: *p*. Articulation: *Ped.* *
- Measure 83:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Dynamics: *p*. Articulation: *Ped.* *
- Measure 84:** Treble staff: 3 eighth-note pairs. Bass staff: 2 eighth-note pairs. Fingerings: 1 2, 1 2, 1 3 1, 2 1 3 5 2. Articulation: *3 4*
- Measure 85:** Treble staff: 5 eighth-note pairs. Bass staff: 2 eighth-note pairs. Fingerings: 1 2, 2 1, 3 1. Articulation: *ten.*

The musical score is composed of ten staves of piano music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of measures separated by vertical bar lines. Performance markings include fingerings (e.g., 1, 2, 3, 4, 5), dynamic signs (e.g., f, p), and articulation marks (e.g., dots, dashes). Rehearsal numbers are placed at various points: 15, 2, 3, 4, 5, 20, *, 20, *. The music is divided into sections by large curved brackets.

Musical score page 81, featuring five staves of piano music. The score includes dynamic markings such as *f*, *p*, *ten.*, *p sempre*, and *sempre diminuendo e riten.*. Performance instructions like *Ped.*, ** Ped.*, and *V* are also present. Fingerings are indicated above the top staff.

Staff 1 (Treble Clef): Measures 15-17. Fingerings: 2, 2; 5, 4, 3, 4, 5; 3, 4, 5. Dynamics: *Ped.*, ***.

Staff 2 (Treble Clef): Measures 18-20. Fingerings: 2, 1; 4, 3; 2, 1; 5. Dynamics: *f*, *>*, *>*, *15*. Dynamics: *Ped.*, ***.

Staff 3 (Treble Clef): Measures 21-23. Fingerings: 4, 2, 5, 2, 4, 2; 4, 2, 5, 2, 4, 1, 3, 1. Dynamics: *Ped.*, ***; *ten.*, *p sempre*, *5, 3, 4, 3, 2, 1*. Dynamics: *Ped.*, ***.

Staff 4 (Bass Clef): Measures 24-26. Fingerings: 1, 2; 2, 5, 2. Dynamics: *Ped.*, ***; *Ped.*, ***; *Ped.*, ***.

Staff 5 (Treble Clef): Measures 27-29. Fingerings: 3. Dynamics: *Ped.*, ***; *Ped.*, ***; *Ped.*, ***. Dynamics: *sempre diminuendo e riten.*, *V*.

Mazurka.

F. Chopin Op. 50. N° 2.

Allegretto.

31.

31.

m. r.

Ped. *

1 2 5 1 3 1

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

2 5 4 3 2 3 2 1 2 3 4 2 1 5 4 3 2 1

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

234 2 1 1 3 1

- Ped. * Ped. * Ped. *

1 4 3 2 1 3 3 2 3 1 4 3 2 5
 Ped. * Ped. * Ped. * Ped. *

4 5 4 2 1 2 4 5 4 5 4
 Ped. * Ped. *

3 2 1 2 1 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. *

2 3 2 1 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. *

2 3 2 1 2 1 2 1 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. *

Ted. * Ted. * Ted. * Ted. *

Ted. * Ted. * Ted. *

Ted. *

cresc.

p

v (

rit.

cresc.

Ted. *

The image shows five staves of musical notation for a piano. The first staff uses a treble clef and has a B-flat key signature. It includes dynamics 'f' and 'tempo'. The second staff uses a bass clef and has a B-flat key signature. The third staff uses a treble clef and has a B-flat key signature, with a dynamic 'cresc.' and 'tempo'. The fourth staff uses a bass clef and has a B-flat key signature. The fifth staff uses a treble clef and has a B-flat key signature. Each staff features 'Ped.' and '*' markings below the notes.

Mazurka.

F. Chopin Op. 50. N° 3.

32.

Moderato.

Musical score for Mazurka, Op. 50, No. 3, page 32, in 3/4 time with a key signature of four sharps. The score consists of two staves: treble and bass. The treble staff features six-line grace markings above the notes. The bass staff includes dynamic markings like 'm.p.', 'f.', and 'p.'. The score is divided into five systems by vertical bar lines. Measure numbers 32 through 37 are indicated at the beginning of each system. The music concludes with a final measure ending in a forte dynamic.

Piano sheet music page 87, featuring six staves of musical notation. The music is in common time, with a key signature of four sharps. The notation includes various dynamics such as *pp*, *ed.*, *ed. **, *ed.*, *ed.*, *sustenuto*, and *III. g.*. Fingerings are indicated by numbers above or below the notes. The music consists of six staves, with the first two staves being treble clef and the remaining four being bass clef. The notation includes various note heads, stems, and bar lines, typical of classical piano music notation.

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

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

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

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

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

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

p

A musical score for piano, page 89, consisting of six staves of music. The score is in common time and uses a key signature of four sharps (F major). The music is divided into measures by vertical bar lines. The first measure starts with a forte dynamic. Subsequent measures feature various rhythmic patterns, including eighth-note and sixteenth-note figures, often grouped by brackets with fingerings such as 2, 1, 3, 4, 1, 4, 3, 1, 3, and 1. Measure 10 includes a dynamic instruction "f". Measures 11 through 14 feature sustained notes and chords. Measures 15 through 18 show more complex melodic lines with eighth-note patterns. Measures 19 through 22 continue the melodic development. Measures 23 through 26 conclude the section with a final melodic flourish. The score is annotated with performance instructions like "Ped.", "*", and "Ped." below certain notes and measures.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The key signature is A major (three sharps). The time signature varies between measures. Fingerings are indicated above the notes, such as '5 2' and '4 3'. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Articulation marks like dots and dashes are also present. The bass staff includes 'Ped.' (pedal) and '*' markings. The music is divided into measures by vertical bar lines.

Sheet music for piano, page 91, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *cresc.*, *dim.*, *p*, *pp*, *sf*, *slentando*, and *ff*. The music concludes with a repeat sign and two endings.

cresc.

dim. —

p

pp

sf

slentando

ff

Fräul. C. MABERLY gewidmet.

Mazurka.

Allegro non tanto.

F. Chopin Op. 56. N° 4.

33.

The music is arranged in six staves. Staff 1 (treble) starts with a dynamic *p*, followed by a series of eighth-note chords with fingerings (e.g., 5-4, 3-2, 1). Staff 2 (bass) features sustained notes with 'Ped.' markings. Staff 3 (treble) has a dynamic *dol.* and fingerings (e.g., 4-3, 2-1). Staff 4 (bass) includes dynamics *cresc.* and *f*. Staff 5 (treble) shows a transition with 'Ped.' and '*' markings. Staff 6 (bass) concludes with a dynamic *f* and fingerings (e.g., 4-2, 1).

ritenuto

Poco più mosso.

leggiero

ritenuto

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

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

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

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

sempr. legato

poco rallent.

Ped. *

Tempo I.
Poco più mosso.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, such as '1 5 4' or '2 5 1'. Pedaling instructions, marked 'Ped. *', are placed below the bass staff at the end of each measure. The final staff begins with a dynamic instruction 'rallentando'.

Tempo I.

The sheet music consists of five staves of musical notation for piano. The key signature is four sharps, and the time signature is common time. The dynamics include *p*, *cresc.*, *f*, and various numbers above the notes indicating specific fingerings. The first staff ends with a repeat sign and two endings. The second ending begins with a dynamic of *f*. The third staff starts with a dynamic of *f*. The fourth staff starts with a dynamic of *p*. The fifth staff ends with a dynamic of *f*.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). The time signature varies between measures. Fingerings are indicated above the notes, such as '4 2 4 5 4' and '3 4 5 2 1'. Performance instructions like 'Ped.', '*' (staccato), and 'Ped. *' are placed below the staves. Measure numbers are present at the beginning of some staves. The music includes various note values, rests, and dynamic markings.

Mazurka.

F. Chopin Op. 56. N°. 2.

Vivace.

34.

legato

Lew.

dim. p

Lew.

Lew. *

Lew. *

p

fz

dolce

f

dolce
ff
Ped. *

ff *p legatissimo*
1 4 1 *3 1 4* *3 2 1* *3 2* *3 1* *1*
2 1 *4 1 3* *2* *3 1* *1 3* *2 4 1 3* *2* *3*
a tempo
1 5 3 *2 1* *3 4 5* *4 5 2*
poco ritenuto
2 1 3 4 *2 5* *2* *3*
Ped. * *Ped.* * *Ped.* * *Ped.* *
dim.
ff
5 2 0 0 . 5 2 3 4 .

Mazurka.

Moderato.

F. Chopin. Op. 56. N° 3.

35.

Musical score for Mazurka, Op. 56, No. 3, by Frédéric Chopin. The score consists of five staves of piano music. Staff 1 (treble) starts with a dynamic 'f' followed by 'p'. Staff 2 (bass) has a bassoon-like line. Staff 3 (treble) features sixteenth-note patterns. Staff 4 (bass) has eighth-note patterns. Staff 5 (treble) concludes with a dynamic 'p' and a final measure.

This page contains six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *f*, *p*, *m.d.*, *m.g.*, *cresc.*, and *dim.*. Fingerings are indicated above the notes, particularly in the lower staves. The music consists of a mix of eighth and sixteenth-note patterns, with some sustained notes and rests. The key signature changes throughout the piece, and the time signature appears to be common time. The first staff begins with a treble clef and a key signature of two flats, while the subsequent staves switch to a bass clef and a key signature of one flat. The dynamic *Ped.* (pedal) is marked at the beginning of the third staff, and *** marks appear at the end of the second and fourth staves.

Sheet music for piano, page 102, featuring six staves of musical notation. The music is in common time and includes the following performance instructions:

- Ped.** (Pedal) and asterisks (*) appear at the beginning of the first, third, fourth, fifth, and sixth staves.
- p** (piano) appears in the second staff.
- sempre legato** appears in the third staff.
- f** (forte) appears in the fourth staff.
- sostenuto** appears in the fifth staff.
- p** (pedal) and asterisks (*) appear at the end of the fifth staff.
- Ped.** and asterisks (*) appear at the end of the sixth staff.
- *** appears at the beginning of the seventh staff.
- Ped.** and asterisks (*) appear at the end of the eighth staff.
- p** (pedal) and asterisks (*) appear at the end of the ninth staff.
- Ped.** and asterisks (*) appear at the end of the tenth staff.

The musical score consists of six staves of piano music. The top staff uses a treble clef and has a tempo marking of 'Ped.'. The second staff uses a bass clef and includes dynamic markings like '*' (staccato) and 'p' (piano). The third staff uses a treble clef and features a dynamic 'legato'. The fourth staff uses a bass clef and includes a dynamic 'cresc.'. The fifth staff uses a treble clef and has a dynamic 'Ped. *'. The bottom staff uses a bass clef. Fingerings are shown above several notes throughout the piece.

104

cresc.

f

p

rallent.

in tempo

2 2 3

3 2 1 3

3 4

3 2 1 3

This block contains six staves of musical notation for piano, spanning from measure 105 to the end of the page. The music is in common time and includes dynamic markings such as *fz p*, *dim.*, and *3200. 5235.*. Fingerings are indicated above the notes, and performance instructions like "Ped." and asterisks (*) are placed below the staves. The piano keys are shown with black and white dots, and the music is divided by vertical bar lines.

Mazurka.

F. Chopin. Op. 59. N° 1.

Moderato.

36.

Musical score for Mazurka, Op. 59, No. 1, by Frédéric Chopin. The score is in 3/4 time and consists of six staves of piano music. The first staff starts with a dynamic 'p' and includes a tempo marking 'Moderato.' The subsequent staves feature various musical techniques such as grace notes, slurs, and dynamic markings like 'ten.' and 'Ped.' with asterisks indicating repeat endings. The music is primarily in G major with frequent key changes.

108

cresc.

Pd. * *Pd.* *

f * *f* *p*

Pd. * *Pd.* *

Pd. *

ten.

Pd. * *Pd.* * *Pd.* *

Pd. * *Pd.* * *Pd.* * *Pd.* *

109

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

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

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

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *

5200. 5236. Ped. *

Mazurka.

F. Chopin Op. 59. N° 2.

Allegretto.

37.

dolce

5200. 5237.

111

111

Red. * Red. * Red. * Red. * Red. *

dim.

m.v.

Red. *

Red. *

Red. *

Red. *

Red. *

fz

p

2. *Rollen-*

tan *do* *a tempo*

3 1 5 *4 3 2 1 4* *3 1*

2. Red. *3 Red.*

5200. 5237.

Mazurka.

F. Chopin Op.59, N° 3.

Vivace.

38.

The music is in 2/4 time, major key. The first staff starts with a dynamic 'f' and includes hand position markings (1-5) above the notes. The second staff begins with a dynamic 'v'. The third staff features a 'cresc.' marking. The fourth staff has a dynamic 'p'. The fifth staff includes hand position markings (1-5) above the notes. The sixth staff ends with a dynamic 'v'.

Sheet music for piano, page 114, featuring six staves of musical notation. The music is in common time, with a key signature of four sharps. Various performance instructions are included, such as "Ped.", "*", "f", "dim.", "p", "ri-te-nu", "in Tempo", and dynamic markings like ">" and "<". Fingerings are indicated above certain notes and chords.

5200. 5238.

Sheet music for piano, page 116, featuring five staves of musical notation. The music is in common time and consists of measures 116 through 125.

Staff 1: Measures 116-125. Dynamics: cresc., $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$. Performance: *Rit.* *

Staff 2: Measures 116-125. Dynamics: f , $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$. Performance: *Rit.* *, * *Rit.* *, * *Rit.* *, *

Staff 3: Measures 116-125. Dynamics: *dim.*, p , $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$. Performance: *Rit.* *

Staff 4: Measures 116-125. Dynamics: *cresc.*, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$. Performance: *Rit.* *

Staff 5: Measures 116-125. Dynamics: *dim.*, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$. Performance: *cresc.*, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$.

Musical score for piano, page 117, featuring five staves of music. The score consists of two systems of music, each starting with a treble clef and a key signature of three sharps (F major). The first system begins with a dynamic of *f*. The second system begins with a dynamic of *dim.* (diminuendo). The score includes various performance instructions such as *accel.* (accelerando), *dim.* (diminuendo), *fz* (fortissimo), *mf* (mezzo-forte), *a tempo*, and *sostenuto*. Fingerings are indicated below the keys in some measures. The score concludes with a measure number of 5200.5238.

Gräfin LAURA CZOSNOWSKA gewidmet

Mazurka.

F. Chopin Op. 63, N° 1.

39.

Vivace.

The musical score for Mazurka Op. 63, No. 1, page 39, is presented in four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature is A major (three sharps). The time signature is 3/4. The tempo is Vivace. The score includes dynamic markings such as *fz*, *p*, and *cresc.*. Performance instructions like *Ped.* and asterisks (*) are placed below the staves. The music features grace notes and slurs. The score is divided into measures by vertical bar lines.

Sheet music for piano, page 119, featuring five staves of musical notation. The music is in common time and consists of measures 119 through 125. The key signature changes between G major (three sharps) and F# major (one sharp). The notation includes treble and bass staves, with fingerings and dynamic markings such as *ten.*, *dim.*, *p*, *f*, and *45*. Performance instructions like *Ped.*, ***, and *Ped.** are placed below the staves. Measure 119 starts with a treble clef, three sharps, and a bass clef, one sharp. Measures 120-125 start with a treble clef, one sharp, and a bass clef, one sharp. The music concludes with a repeat sign and the instruction *Ped.**.

Musical score for piano, page 120, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Treble clef, key signature of four sharps. Measure 1: Measures 1-5. Dynamics: *f*, *p*. Fingerings: 5, 3; 5, 2, 3; 5, 3. Measure 2: Measures 6-10. Dynamics: *p*. Fingerings: 5, 3; 5, 2, 3; 5, 3.

Staff 2 (Second from Top): Treble clef, key signature of four sharps. Measure 1: Measures 1-5. Fingerings: 5, 2, 3, 4, 2, 4; 5, 2, 3; 5, 2, 3. Measure 2: Measures 6-10. Fingerings: 5, 4, 2, 4; 5, 2, 3.

Staff 3 (Third from Top): Treble clef, key signature of four sharps. Measure 1: Measures 1-5. Dynamics: *dim.* Fingerings: 5, 3; 5, 2, 3, 4; 5, 2; 2, 4. Measure 2: Measures 6-10. Fingerings: 5, 2, 3; 5, 2.

Staff 4 (Fourth from Top): Treble clef, key signature of four sharps. Measure 1: Measures 1-5. Fingerings: 5, 3; 5, 2, 3; 5, 2; 2, 4. Measure 2: Measures 6-10. Fingerings: 5, 2, 3; 5, 2.

Staff 5 (Bottom): Bass clef, key signature of four sharps. Measure 1: Measures 1-5. Fingerings: 5, 2, 3, 4, 2, 4; 5, 2, 3; 5, 2, 3. Measure 2: Measures 6-10. Fingerings: 5, 2, 3; 5, 2, 3.

Performance Instructions:

- Measure 1: *cresc.*
- Measure 2: *fz*, *cresc.*
- Measure 3: *fz*
- Measure 4: *fz*
- Measure 5: *fz*
- Measure 6: *fz*
- Measure 7: *fz*
- Measure 8: *fz*
- Measure 9: *fz*
- Measure 10: *fz*

Rehearsal Marks:

- Measure 1: *1*
- Measure 2: *1*
- Measure 3: *3*
- Measure 4: *3*
- Measure 5: *3*
- Measure 6: *3*
- Measure 7: *3*
- Measure 8: *3*
- Measure 9: *3*
- Measure 10: *3*

Musical score for piano, page 121, featuring five staves of music. The score includes dynamic markings such as *f*, *dim.*, *pp*, and *s*. Articulation marks include *Ped.*, ***, and *>*. Performance instructions like *z:* and *z:* are also present. The music consists of measures 121 through 125, with measure 126 indicated at the bottom.

121

f

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

> *>*

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

dim. - - *z:* - -

Ped. * *Ped.* *

z: - - *z:* - -

45

pp

V *V* *V* *V* *V*

s

Ped. * *Ped.* *

5200. 5239.

Mazurka.

F. Chopin Op. 63. N° 2.

Lento.

40.

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

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

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

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

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

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

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

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

A musical score for piano, page 123, consisting of five staves of music. The music is in common time and uses a key signature of three flats. The score includes dynamic markings such as *Ped.*, ***, *v*, *cresc.*, and *f*. Measure numbers 4, 3, 5, 4, 3, 2, 4, 5, 2, 5, 4, 3, 2, 3 are visible above the staves. The piano keys are indicated by vertical lines with black dots representing sharps and flats.

Mazurka.

F. Chopin Op. 63. N° 3.

Allegretto.

41.

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

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

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

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

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

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

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

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

sotto voce

2 3 4 1 2 3 4 5 4 3 5 4 2 1

Sheet music for piano, page 125. The score consists of six staves of musical notation, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The music features complex fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *p*, *f*, *rall.*, *ped.*, *cresc.*, and *ten.*. The tempo is marked as 5200-5241. The music is divided into measures by vertical bar lines and includes several slurs and grace notes.

Mazurka.

(Aus dem Nachlasse.)

F. Chopin Op. 67. N° 1.

(1835)

Vivace. M.M. $\text{♩} = 160.$

42.

scherzando

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* *

tr *marcato* *tr* *tr*

Ped. *

tr *tr* *tr* *a tempo* *p* *Ped.* *

riten. *Ped.*

ff *pp* *Ped.* *

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

f *Ped.* *

leggiere *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cresc. *f* *Ped.* *

Mazurka.

(Aus dem Nachlasse.)

F. Chopin Op. 67. N° 2.

(1849.)

Cantabile. M.M. ♩ = 144.

43.

Musical score for piano, page 129, featuring three staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics include *f*, *f*, *p e legg.* Pedal markings: Ped., *; Ped., *; Ped., *.
- Staff 2:** Dynamics include *p*, *sotto voce*. Pedal marking: Ped., *.
- Staff 3:** Dynamics include *poco cresc.* Pedal markings: Ped., *; Ped., *; Ped., *.

The score consists of three staves of music for piano, with dynamics and performance instructions such as *f*, *p e legg.*, *sotto voce*, and *poco cresc.* Pedal markings like Ped., *, and specific rhythmic patterns indicated by numbers above the notes.

Mazurka.

(Aus dem Nachlasse.)

F. Chopin Op. 67. N° 3.
(1835.)Allegretto. M.M. $\text{♩} = 144$.

44.

44.

p rubato

tr

cresc.

sf

ff poco rit.

a tempo

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

The musical score consists of six systems of piano music, each with two staves (treble and bass). The key signature varies between systems, including G major, A major, and B major. The score features various dynamics such as *tr*, *ff*, *cresc.*, and *decresc.*. Performance instructions include *ped.*, *a tempo*, *ten.*, *rit.*, and *poco rit.*. Time signatures are indicated above the music, often changing within a single system. The notation includes eighth and sixteenth notes, with some measure endings marked by dots.

Mazurka.

(Aus dem Nachlasse.)

Moderato animato. M.M. $\text{♩} = 138$.

F. Chopin Op. 67. N° 4.

(1836.)

45.

Moderato animato. M.M. $\text{♩} = 138$.

(Aus dem Nachlasse.)

F. Chopin Op. 67. N° 4.
(1836.)

marcato

riten.

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

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

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

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

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

cresc. *dim.* *legatissimo*

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

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

The sheet music consists of six staves of musical notation for piano. The first staff uses a treble clef and a key signature of two sharps. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. The sixth staff uses a bass clef and a key signature of one sharp. The music includes various dynamics such as *rit.*, *a tempo*, *cresc.*, *mf*, *marcato*, *riten.*, *tempo*, *cresc.*, *>*, *dim.*, and *legatissimo*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1234. Pedal markings like *Ped.* and *** are placed below the bass staff. Measure numbers 5200 and 5245 are at the bottom.

Mazurka.

(Aus dem Nachlasse.)

Vivace. M.M. ♩ = 168.

F. Chopin Op. 68. N° 4.
(1830.)

46.

The music is divided into measures by vertical bar lines. The right hand (treble clef) and left hand (bass clef) play different melodic lines. Pedal points are indicated by the word "Ped." with an asterisk (*) below it. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and tr. (trill). Dynamics include f (fortissimo), ff (fortississimo), fz (forte), p (pianissimo), and > (slur).

This page contains five staves of musical notation for piano, starting at measure 135. The music is written in common time and includes various dynamics such as *ped.*, *cresc.*, and *f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The bass staff features sustained notes and rests. The treble staff includes a dynamic marking *p* and a tempo marking *>*. The overall style is complex and technical, typical of a virtuoso piano piece.

Mazurka.

(Aus dem Nachlasse.)

F. Chopin Op. 68. N° 2.
(1827.)

Lento. M.M. ♩ = 116.

47.

Poco più mosso.

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

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

mf *pp* *legatissimo* *Ped.* * *Ped.* *

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

poco a poco riten. *tr* *Ped.* * *Ped.* *

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

tr *tr* *tr* *a tempo* *rit.* *tr* *Ped.* * *Ped.* *

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

tr *tr* *tr* *tr* *tr* *tr* *Ped.* * *Ped.* *

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

Mazurka.

(Aus dem Nachlasse.)

Allegro ma non troppo. M.M. $\text{♩} = 132$.

F. Chopin Op. 68. N° 3.

(1830)

48.

The music is in 3/4 time, Allegro ma non troppo, M.M. $\text{♩} = 132$. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. The music is divided into five systems. The first system starts with a forte dynamic (f) and includes pedal markings (Ped.) and asterisks (*). The second system begins with a dynamic of 5 over 2. The third system begins with a dynamic of 5 over 2. The fourth system begins with a dynamic of 4 over 3. The fifth system begins with a dynamic of 2 over 1. The score concludes with a final dynamic of p.

Poco più vivo.

Tempo I.

Mazurka.

(Aus dem Nachlasse.)

F.Chopin Op.68. N° 4.

(1849) letzte Composition.)

Andantino. M. M. $\text{♩} = 126$.

49.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time and includes various dynamics such as *pp*, *mf*, and *tr*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *sempre legato* and *D.C. al segno senza fine.* are also present. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

D.C. al segno
senza fine.

Mazurka.

(Notre temps N° 2.)

F. Chopin.

Allegretto.

50.

The musical score for Mazurka, Op. 50, No. 2, Allegretto, features five staves of piano music. The first staff (treble clef) begins with a dynamic 'p'. The second staff (bass clef) has a '3' above it. The third staff (treble clef) includes the instruction 'poco cresc.'. The fourth staff (bass clef) has a '5' below it. The fifth staff (treble clef) has a 'V' above it. Fingerings are marked above specific notes in each staff, such as '1 2 3 4' over a series of eighth notes in the first staff and '1 2 3 4' over a series of eighth notes in the fourth staff.

Musical score for piano, 5 staves, 6 measures per staff.

Measure 3 (G major):

- Staff 1: G-C-E-G-A-C
- Staff 2: G-B-D-G-B-D

Measure 4 (F# major):

- Staff 1: G-C-E-G-A-C
- Staff 2: G-B-D-G-B-D

Measure 5 (E major):

- Staff 1: G-C-E-G-A-C
- Staff 2: G-B-D-G-B-D

Measure 6 (E major):

- Staff 1: G-C-E-G-A-C
- Staff 2: G-B-D-G-B-D

1

2

3

4

5

6

The musical score consists of six staves of piano music. The top two staves begin with a dynamic instruction *poco cresc.* The music features various chords and rhythmic patterns, including eighth-note and sixteenth-note figures. The bass staff contains several bass clef changes. Measure numbers 145 through 151 are implied by the progression of the music. The score is set against a background of large, sweeping horizontal arcs.

EMIL GAILLARD gewidmet.

Mazurka.

F. Chopin.

Allegretto.

51.

51. 52. 53. 54. 55. 56. 57.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of ten measures. Measure 1: Treble staff has a dotted half note followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has a dotted half note followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 5-10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

8
1 * 2.
3.
4.
5.
6.

Ped. * Ped. * Ped. *

3 3 3

3 f > 3

Ped. *

3 3 3

3 > 3

3 3 3

The image shows a page of sheet music for piano, consisting of five staves. The top three staves are in common time, while the bottom two are in 6/8 time. The music includes various dynamic markings such as 'Ped.', asterisks (*), and a crescendo/diminuendo hairpin. The notation features a mix of eighth and sixteenth notes, with some measure groups bracketed by large curved lines.