

Mary F. Hall.  
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# F. FR. CHOPIN'S

## PIANOFORTE-WERKE



revidirt und mit Fingersatz versehen

(zum größten Theil nach des Autors Notirungen)

von

CARL MILKULI.

Band 3.  
Etuden.

Neue Auflage.

LEIPZIG, FR. KISTNER.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

Brochir Pr. M. 6.— netto.

#### ERRATA AND ADDENDA:

On the outside cover, instead of Professor Charles S. Dana, M. D., it should read Professor Charles L. Dana, M. D.

After relating the conversation of Carl Schurz with the spirit of Abraham Lincoln and the reference thereto in the *Journal of the American Society for Psychical Research*, the following should have been inserted on page 9:

"It may not be generally known that President Lincoln himself was a firm believer in spiritualism and that during his administration he frequently consulted a certain medium (Miss Nettie Colburn), particularly preceding important cabinet meetings. There can be found in the Congressional Library in Washington an interesting volume entitled "Was Abraham Lincoln a Spiritualist?" by Nettie Colburn Maynard, of White Plains, N. Y., and published by Rufus C. Hartranft, Philadelphia, 1891, in which most remarkable spiritualistic seances that took place in President Lincoln's presence are described. At one of these seances the topic was Lincoln's forthcoming emancipation proclamation. Through the control (a young girl with little understanding of the political situation being the medium), "Lincoln was charged with utmost solemnity and force of manner not to abate the terms of its issue. He was urged not to delay its enforcement as a law beyond the opening of the year; and he was assured that it was to be the crowning event of his administration and his life; and that while he was being counselled by strong parties to defer the enforcement of it, hoping to supplant it by other measures and to delay action, he must in no wise heed such counsel, but stand firm to his convictions and fearlessly perform the work and fulfil the mission for which he had been raised up by an overruling Providence."

The book describes the scene which took place in one of the parlors of the White House in the following words: "Those present declared that they lost sight of the timid girl in the majesty of the utterance, the strength and force of the language, and the importance of that which was conveyed, and seemed to realize that some strong masculine spirit force was giving speech to almost divine commands."

When leaving the room the President turned to the medium and said: "My child, you possess a very singular gift; but that it is of God, I have no doubt. I thank you for coming here to-night. It is more important than perhaps any one present can understand."

On page 15, after discussing the belief in the individual immortality of the soul and the belief in the divine in man, should have been inserted the following:

Professor John D. Quackenbos, M. D., one of the best known authorities on therapeutic hypnotism, in his book "Body and Spirit," published by Harper and Brothers, devotes an entire chapter to the psychological evidence of immortality, and summarizes by saying: "All this but shows immortality to be an apprehension of the human reason, which age after age has avowed its conviction of the deathlessness of the soul and the unity of God."

## 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 Taktzahl 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 unberichtet 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 giebt es falsche Noten, Notenwerthe, Versetzungszeichen und Schlüssel, Aussassungen von Accordintervallen und Puncten, Unrichtigkeiten in der Begrenzung der 8<sup>va</sup>-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 schätzbaren Material die nicht mehr fragliche Lösung mancher Zweifel sich vorfinden musste, so war noch ganz besonders die Bereitwilligkeit distinguirtester Schüler und Freunde des Meisters, welche mir gütigst ihre Unterstützung mit Rath und That zusagten, für mich die Veralllassung 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 geborene 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 Heilithum 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 Kunstfreunden 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 übrigens 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 Standpuncte“ 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 machte.

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 Concerte. 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, Concerte, Field's As-dur-Concert und Nocturnen, zu denen er die reizendsten Verzierungen improvisirte. Von Virtuosenmusik jeglichen Calibers, die eben in seiner Zeit Alles so furchterlich überwucherte, habe ich und schwerlich auch jemand Anderer je etwas auf seinem Pulte gesehen. Er benutzte nur höchst selten die ihm geboteue, 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 Schulidiom hielten, 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 Standpuncte 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 Lectüre 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 Untersetzen 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 Untersetzen 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 mühevoll 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 eigenthümlichen, war Chopin nicht sparsam. Hier verdankt ihm das Clavierspiel grosse Neuerungen, die ihrer Zweckmässigkeit 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-Claviere, 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 rieth er seinen Schülern das möglichst frühzeitige 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 Kleinnüthigen immer ein ermuthigendes Wort.

# BAND 3.

## ETUDEN.

Op.10.Nº 1. Allegro. 8. C dur. Seite 2.

1.

Op.10.Nº 2. Allegro, sempre legato. A moll. Seite 7.

2.

Lento ma non troppo. legato. E dur. Seite 11.

3.

Presto. Op.10.Nº 4. Cis moll. Seite 15.

4.

Vivace. Brillante. Op.10.Nº 5. Ges dur. Seite 20.

5.

Andante. Op.10.Nº 6. Es moll. Seite 25.

6.

Vivace. Op.10.Nº 7. C dur. Seite 28.

7.

Allegro. Op.10.Nº 8. F dur. Seite 32.

8.

Allegro molto agitato. Op.10.Nº 9. F moll. Seite 38.

9.

Vivace assai. Op.10.Nº 10. As dur. Seite 42.

10.

Allegretto. Op.10.Nº 11. Es dur. Seite 46.

11.

Allegro con fuoco. Op.10.Nº 12. C moll. Seite 49.

12.

Allegro sostenuto. Op.25.Nº 1. As dur. Seite 54.

13.

Presto. Op.25.Nº 2. F moll. Seite 59.

14.

Allegro. Op.25.Nº 3. F dur. Seite 62.

15.

Agitato. Op.25.Nº 4. A moll. Seite 66.

16.

Vivace. leggiere. Op.25.Nº 5. E moll. Seite 69.

17.

Allegro. Op.25.Nº 6. Gis moll. Seite 74.

18.

Lento. Op.25.Nº 7c. Cis moll. Seite 79.

19.

Vivace legato. Op.25.Nº 8. Des dur. Seite 83.

20.

Allegro vivace. Op.25.Nº 9. Ges dur. Seite 85.

21.

Allegro con fuoco. Op.25.Nº 10. H moll. Seite 87.

22.

Lento. Op.25.Nº 11. A moll. Seite 92.

23.

Allegro molto con fuoco. Op.25.Nº 12. C moll. Seite 101.

24.

Andantino. 3 Etuden Nº 1. F moll. Seite 107.

25.

Allegretto. 3 Etuden Nº 2. As dur. Seite 110.

26.

Allegretto. 3 Etuden Nº 3. Des dur. Seite 112.

27.

F. LISZT gewidmet.

## Etude.

Allegro. (M.M. ♩ = 176.)

F. Chopin Op. 10. № 4.

8..... 5 4 2 1 5  
3 8..... 5 4 2 1 5  
Ped. Ped. Ped.  
8..... 5 3 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 3 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
8..... 5 4 2 1 5  
1 2 3 5  
Ped. Ped.  
5271. 5272. Ped.

This block contains the musical score for pages 5271 and 5272. The score consists of two staves: a treble staff and a bass staff. The treble staff features six measures of music, starting with a dynamic of 8 and ending with a dynamic of 8. The bass staff also has six measures, starting with a dynamic of 8 and ending with a dynamic of 8. Both staves use black note heads and vertical stems. Fingerings are indicated above the notes, such as '5 4 2 1 5' and '1 2 3 5'. Pedal marks, consisting of a vertical line with a double bar and the word 'Ped.', are placed below the bass staff at the end of each measure. The score is divided into measures by vertical bar lines.

Sheet music for piano, page 4, featuring five staves of musical notation. The music is in common time and consists of the following measures:

- Staff 1:** Measures 5-8. Dynamics:  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{8}{8}$ . Pedal markings: Ped., Ped., Ped., Ped. Instruction: *dimin.*
- Staff 2:** Measures 9-12. Dynamics:  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{8}{8}$ . Pedal markings: Ped., Ped., Ped., Ped.
- Staff 3:** Measures 13-16. Dynamics:  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{4}{4}$ . Pedal markings: Ped., Ped., Ped., Ped. Instruction: *cresc.*
- Staff 4:** Measures 17-20. Dynamics:  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ . Pedal markings: Ped., Ped., Ped., Ped. Instruction: *f*
- Staff 5:** Measures 21-24. Dynamics:  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ ,  $\frac{5}{8}$ . Pedal markings: Ped., Ped., Ped., Ped. Instruction: *dimin.*

Page number: 5271, 5272.

8.....  
1 2 4  
Φ Ped.  
Φ  
\* Φ Ped.  
Φ Ped.  
8.....  
Φ Ped.  
Φ Ped.  
Φ Ped.  
Φ Ped.  
8.....  
Φ Ped.  
Φ Ped.  
Φ Ped.  
Φ Ped.  
8.....  
Φ Ped.  
Φ Ped.  
Φ Ped.  
Φ Ped.  
8.....  
Φ Ped.  
Φ Ped.  
Φ Ped.  
Φ Ped.

6

8

cong.

cresc.

ped.

ped.

ped.

ped.

ped.

ped.

dim.

ped.

ped.

ped.

5271. 5272.

## Etude.

Allegro. ( $\text{d} = 144.$ )*sempre legato*

2.

F. Chopin Op. 10. N° 2.

8

*cresc.*

*dimin.*

*sempre legato*

*poco*

*a*

*poco*

*cresc.*

*sempre legato*

*poco*

*a*

*poco*

*cresc.*

9

*sempre legato*

5271. 5273.

10

8 4 3 5 4      6 4 3 5      4 5 4 3 5      5 4 3 4      3 4 5 4      3 4 5 4      3 4 5 3

*cre - scen - do*

8 4 3 5 4      5 4 3 5      4 3 4 5      4 3 4 5      8

*cre - scen - do*

8 4 3 5 4      5 4 3 5      5 4 5 4      5 4      5 4 3 5

*dimin.*

## Etude.

F. Chopin Op.40.N°3.

**Lento ma non troppo. (♩=100.)**

*legato*

**3.**

*cresc.*

*stretto*

*ten.*

*ritenuto*

*con fuoco*

*ten.*

*cresc.*

*stretto*

*cresc.*

*ritenuto*

*ff*

*ten.*

*sempr. legato*

*dimin.*

*rallent.*

*pp*

*Poco più anim.*

*v*

5271. 5274.

*mato*

*cresc.*

*f* *p* *f* *cresc.* *ad.*

*f* *p* *f* *cresc.* *ad.*

*cresc.*

*cresc.*

*cresc.*

\* Nach dem Notenhefte der Frau Dubois.

*ff*      *< con forza*  
*con forza*  
*f con bravura*  
*\* Leo.*  
*\* Leo.*  
*\* Leo. \* Leo. \* Leo.*  
*\* Leo.*  
*\* Leo. \* Leo. \* Leo.*  
*\* Leo.*  
*cresc. stretto*  
*ritenuto cresc.*  
*legatissimo*  
*f p*  
*sempre p*

The musical score consists of five staves of piano music. 
 Staff 1 (Treble and Bass): Starts with eighth-note pairs, followed by a dynamic marking "dimin.", then a section of eighth-note pairs with a bass line underneath. The section ends with a dynamic "smorzando" and a tempo marking "rall.".
 Staff 2 (Treble and Bass): Starts with eighth-note pairs, followed by a dynamic "a tempo". The section ends with a dynamic "cresc.".
 Staff 3 (Treble and Bass): Shows a series of eighth-note chords. The bass line consists of eighth-note pairs. The section ends with a dynamic "cresc. stretto".
 Staff 4 (Treble and Bass): Shows a series of eighth-note chords. The bass line consists of eighth-note pairs. The section ends with a dynamic "cresc.".
 Staff 5 (Treble and Bass): Shows a series of eighth-note chords. The bass line consists of eighth-note pairs. The section ends with a dynamic "pp".

## Etude.

F.Chopin Op.10. N°4.

Presto. ( $\text{d} = 88.$ )

4. *f con fuoco* *fp* cresc.

*ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*cresc.*

5271. 5275.

Musical score for piano, page 16, featuring six staves of music. The score includes dynamic markings such as *fz*, *do*, and *cre scen*. Fingerings are indicated above certain notes. The music consists of six staves, each with a treble or bass clef, key signature, and time signature. The first staff is in G major, 2/4 time. The second staff is in A major, 2/4 time. The third staff is in E major, 2/4 time. The fourth staff is in C major, 2/4 time. The fifth staff is in F major, 2/4 time. The sixth staff is in G major, 2/4 time.

Sheet music for piano, page 17, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes between G major (two sharps) and F# major (one sharp). The notation includes various dynamics such as *cresc.*, *fp*, *f*, *s*, *cresc.*, *ff*, *p*, and *con forza*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *Rit.* and *\** are also present. The music is divided into measures by vertical bar lines.

5271.5275.

Musical score page 19, featuring six staves of piano music. The score consists of two systems of three staves each. The top system starts with a dynamic of  $\text{cresc.}$  and includes a measure with a bass line marked with fingerings (1, 2, 4) and (3). The middle system begins with a dynamic of  $ff$  followed by  $fff$ , with a tempo marking of  $v$ . The bottom system starts with a dynamic of  $fz$  followed by  $ff$  with the instruction *con più fuoco possibile*, and includes a measure with a bass line marked *simile* and *Rit.* The score concludes with a final dynamic of  $ff$  and a bass line marked *Rit.*

*cresc.*

$ff$   $fff$   $v$

$fz$   $ff$  *con più fuoco possibile*

*Rit.* \* *Rit.* \* *Rit.* \* *Rit.* \* *simile*

$ff$

*Rit.*

## Etude.

Vivace. ( $\text{d} = 116.$ )  
Brillante

F. Chopin Op. 10. N° 5.

5.

*legato*

*cresc.*

*poco rall.* *pp*

*a tempo*

*p*

*cresc.*

*5 271. 5276.*

8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco a poco cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

*cre - scen - do*

*f*

*dimin.*

Sheet music for piano, page 22, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 22 through 27.

**Staff 1 (Treble Clef):** Measures 22-23. Fingerings: 1, 2, 3, 4, 5. Measure 24: 2, 3, 4, 1. Measure 25: 1, 2, 3, 4, 5. Measure 26: 2, 1, 5. Measure 27: 5, 4, 5, 4.

**Staff 2 (Bass Clef):** Measures 22-23. Fingerings: 1. Measure 24: 2. Measure 25: 3. Measure 26: 4. Measure 27: 5.

**Staff 3 (Treble Clef):** Measures 22-23. Fingerings: 1. Measure 24: 2. Measure 25: 3. Measure 26: 4. Measure 27: 5.

**Staff 4 (Bass Clef):** Measures 22-23. Fingerings: 1. Measure 24: 2. Measure 25: 3. Measure 26: 4. Measure 27: 5.

**Staff 5 (Treble Clef):** Measures 22-23. Fingerings: 1. Measure 24: 2. Measure 25: 3. Measure 26: 4. Measure 27: 5.

**Dynamics:** *dimin.* (Measure 24), *p* (Measure 25), *cresc.* (Measure 26), *f* (Measure 27).

**Performance Instructions:** *Rit.* (Measure 22), *Rit.* (Measure 23), *Rit.* (Measure 24), *Rit.* (Measure 25), *Rit.* (Measure 26), *Rit.* (Measure 27).

8

*f.*

*p*

Ped. \* Ped. \* Ped. \*

*cre - - scen - - do*

Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

*cre - - scen - - do*

*poco rallent.*

Ped. \* Ped. \* Ped. \*

24

*pp*    *delicato smorz.*    *a tempo*    *p*

*poco cresc.*

*f*

*ff*

*-scen-*    *-do-*    *ff*

25

## Etude.

Andante. ( $\text{♩} = 69.$ )

F. Chopin. Op. 40, N° 6.

6.

*sempre legatissimo*

*cresc.*

*m.d.*

*m.g.*

*m.f.*

*sempre legato*

*m.d.*

*m.g.*

*pesante*

5271. 5277.

5 4 2      5 4 2      5 4 2      5 4 2

*m.d.* 2 3 1 3 2 1      *cresc.* 1 2 1 2 3 4 1 3 2 1 5      13

*m.g.*

*cresc.*

*legato*

*p.*

*m.g.*

*cresc.*

*stretto e cresc.*

*f*

Musical score for piano, page 27, featuring six staves of music. The score includes dynamic markings such as *poco riten.*, *smorz.*, *m.d.*, *m.g.*, *rallent.*, and *sosten.*. Fingerings are indicated by numbers above the keys. The music consists of six staves, each with a treble clef and a bass clef, and includes various rests and note values. The score is set in a key signature of five flats.

1. Staff: Treble clef, Bass clef. Dynamics: *bz.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2; 1, 2, 1, 2, 1; 3, 4, 3, 2, 1.

2. Staff: Treble clef, Bass clef. Dynamics: *poco riten.*, *smorz.*, *bz.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2; 1, 2, 1, 2, 1; 3, 4, 3, 2, 1.

3. Staff: Treble clef, Bass clef. Dynamics: *bz.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2; 1, 2, 1, 2, 1; 3, 4, 3, 2, 1.

4. Staff: Treble clef, Bass clef. Dynamics: *bz.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2; 1, 2, 1, 2, 1; 3, 4, 3, 2, 1.

5. Staff: Treble clef, Bass clef. Dynamics: *bz.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2; 1, 2, 1, 2, 1; 3, 4, 3, 2, 1.

6. Staff: Treble clef, Bass clef. Dynamics: *m.d.*, *m.g.*, *m.d.*, *m.g.*, *sosten.*, *bz.*, *bz.*. Fingerings: 1, 2, 3, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1.

7. Staff: Treble clef, Bass clef. Dynamics: *dimin.*, *md.*, *smorz.*, *rallent.*, *m.g.*. Fingerings: 4, 3, 5; 1, 2, 3; 1, 2, 3, 2, 1; 2, 3, 2, 1; 2, 3, 2, 1; 3, 2, 1.

## Etude.

Vivace. M. M. ♩ = 84.

E. Chopin Op. 10. N° 7.

7.

This page contains five systems of musical notation for piano, spanning measures 29 to 33. The notation is organized into two staves: a treble staff on top and a bass staff on the bottom. The music is divided into measures by vertical bar lines. Several performance instructions are included:

- Measure 29:** The first measure consists of six groups of eighth-note chords. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and ends with a dynamic marking "delicato". The fourth measure begins with a bass note and ends with a dynamic marking "ped.". The fifth measure begins with a bass note.
- Measure 30:** The first measure consists of six groups of eighth-note chords. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and ends with a dynamic marking "ped.". The fourth measure begins with a bass note and ends with a dynamic marking "ped.". The fifth measure begins with a bass note.
- Measure 31:** The first measure consists of six groups of eighth-note chords. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and ends with a dynamic marking "ped.". The fourth measure begins with a bass note and ends with a dynamic marking "ped.". The fifth measure begins with a bass note.
- Measure 32:** The first measure consists of six groups of eighth-note chords. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and ends with a dynamic marking "fz". The fourth measure begins with a bass note and ends with a dynamic marking "ped.". The fifth measure begins with a bass note.
- Measure 33:** The first measure consists of six groups of eighth-note chords. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and ends with a dynamic marking "cresc.". The fourth measure begins with a bass note and ends with a dynamic marking "ped.". The fifth measure begins with a bass note.

A musical score for piano, consisting of five staves of music. The top two staves are in G major (treble clef) and the bottom two staves are in C major (bass clef). The fifth staff is also in C major. The music features various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated above certain notes in the middle section. The score concludes with a dynamic marking "cresc." followed by a series of chords.

Musical score for piano, four staves:

- Staff 1: Treble clef, dynamic *p*. Measures show eighth-note patterns.
- Staff 2: Treble clef, dynamic *p*. Measures show eighth-note patterns with a bass line below.
- Staff 3: Treble clef, dynamic *f*. Measures show eighth-note patterns.
- Staff 4: Bass clef, dynamic *fz*. Measures show eighth-note patterns.
- Staff 5: Treble clef, dynamic *fz*. Measures show eighth-note patterns.
- Staff 6: Treble clef, dynamic *cresc.* Measures show eighth-note patterns.
- Staff 7: Treble clef, dynamic *ff*. Measures show eighth-note patterns.

32  
Etude.

F. Chopin Op. 10. N° 8.

**Allegro. (♩ = 88.)**

8.

32

Etude.

F. Chopin Op. 10. N° 8.

5271. 5279.

The musical score consists of five staves of piano music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music is divided into measures by vertical bar lines. Various note heads and rests are present, along with dynamic markings such as 'Ped.' (pedal down), '\*' (asterisk), 'cresc.' (crescendo), 'fz' (fortissimo), and 'f' (forte). The piano keys are numbered with 1, 2, 3, 4, and 5. The music is divided into measures by vertical bar lines.

Musical score page 34, featuring six staves of piano music. The score consists of two treble clef staves and two bass clef staves per section. The first section (measures 1-7) includes dynamics like *legg.*, *f*, *marcato*, and *dimin.*. The second section (measures 8-14) includes dynamics like *f*, *cresc.*, and *dimin.*. Measure 14 concludes with a repeat sign and a double bar line.

5 1 5 1 3  
cresc.  
2d. V

8 1 5 3  
2d.

8 1 5 3  
cresc.  
2d. \*

8 4 5 4  
cresc. dimin.  
2d. \* 2d.

8  
poco rallent. pp poco a poco

cre - scen - do

f  
2d. \* 2d. \*

5271. 5279.

The musical score consists of five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music is divided into measures by vertical bar lines. Various dynamics are marked throughout the score, including *f*, *ff*, *cresc.*, *p*, and *dim.*. Fingerings are shown above certain notes, such as '1' over a note in the first measure and '3 4 3 2 1 3 2' over a series of notes in the third measure. The piano keys are labeled with numbers 1 through 5, indicating specific fingerings for the performer. The score is divided into sections by large curved brackets and section signs (\*). The page number 36 is located at the top center of the page.

Sheet music for piano, page 37, featuring six staves of musical notation. The music is primarily in common time and includes the following markings:

- Staff 1:** Fingerings (e.g., 2 5 4, 5 4, 1 2 5 4), dynamic *p*, and instruction *sempre legatissimo*.
- Staff 2:** Fingerings (e.g., 2 3 4, 4 2 3 1, 5 8, 3 1 2) and dynamic *p*.
- Staff 3:** Fingerings (e.g., 8 5 4, 2 1 5 4 2, 1 4 2 1 4 2, 5 8) and dynamic *p*.
- Staff 4:** Fingerings (e.g., 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2) and dynamic *p*. Includes instruction *sempre legatissimo* and dynamic *pp*.
- Staff 5:** Fingerings (e.g., 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2) and dynamic *p*. Includes instruction *pp* and dynamic *f*.
- Staff 6:** Fingerings (e.g., 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2, 1 2 1 5 4 2) and dynamic *ff*.

Performance instructions include *sempre legatissimo*, *p*, *pp*, *f*, *ff*, and *Ld.* (leggendo).

## Etude.

F. Chopin Op. 10. N° 9.

9. Allegro molto agitato. ( $\text{♩} = 96$ )

*p* *legatissimo* *cresc.*

*con forza* *simile*

*ritard.* *cresc.*

*a tempo*

*sotto voce*

*sempre legatissimo*

Musical score for piano, page 39, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *fz*, *cresc.*, *sempre*, *stretto*, *più*, and *accelerando*. Articulation marks like *Ld.* and *\*Ld.* are present. Measure numbers 1 through 8 are indicated above the staves. The music consists of eighth and sixteenth note patterns primarily in the bass clef, with some treble clef sections.

1    2

*p*

*cresc.*    *f*    *fz*

*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*

*p*

*cresc.*

*sempre*

*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*

*stretto*    *e*    *più*    *f*

*accelerando*

*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*

8

*cresc.*

*ff*

*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*    *\*Ld.*

*con forza*

*Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\**  
*Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\**  
*Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\**  
*Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\**  
*Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\* Ld.*      *\**

## Etude.

Vivace assai. ( $\text{d} = 152.$ )

F. Chopin Op.10. N° 10.

10.

*Ped. legato*

*\* Ped.*

*cresc.*

*dolce*

*dimin.*

*p*

*staccato*

*cresc.*

*legatissimo*

*5271.5281.*

43

Lad. \* Lad. \* Lad. \* Lad. \*

*cresc.*

Lad. \* Lad. \* Lad. \* Lad. \*

*sotto voce*

*p*

*dimin.*

Lad. \* Lad. \* Lad. \* Lad. \*

Lad. \* Lad. \* Lad. \* Lad. \*

Lad. \* Lad. \* Lad. \*

*cresc.*

5271. 5281.

8

*cresc.*

*f*

*bbz:*

*leggierissimo*

*dolcissimo*

*rallent.*

*5271. 5281.*



Allegretto. ( $\text{♩} = 76.$ )

## Etude.

F. Chopin Op. 10. N° 11.

11.

11.

*f*

*2d.* \* *2d.* \*

*cresc.*

*2d.* \* *2d.* \*

*cresc.*

*2d.* \* *2d.* \*

*2d.* \*

*cresc.*

Musical score for piano, page 47, featuring four systems of music. The score consists of two staves (treble and bass) in common time, with a key signature of one flat.

**System 1:** Dynamics include **Led.**, **\***, **Led.**, **\***, **Led.**, **\***. The bass staff has a sustained note under the first measure.

**System 2:** Dynamics include **cresc.**, **Led.**, **\***, **Led.**, **\***, **Led.**, **\***. The bass staff has a sustained note under the first measure.

**System 3:** Dynamics include **con fuoco**, **cresc.**, **Led.**, **\***. The bass staff has a sustained note under the first measure.

**System 4:** Dynamics include **p dolce**, **pp poco ritenuto**, **Led.**, **\***, **Led.**, **\***, **p dolcissimo**, **Led.**, **\***. The bass staff has a sustained note under the first measure.

**System 5:** Dynamics include **p cresc.**, **Led.**, **\***, **Led.**, **\***, **Led.**, **\***, **Led.**, **\***, **Led.**, **\***.

48

Ped. \*

f 8

smorz.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

5271. 5282.

Allegro con fuoco. ( $\text{♩} = 160$ )

## Etude.

F. Chopin Op. 40. N° 12.

12.

12. 

The sheet music consists of two staves of musical notation for piano. The top staff is in common time, C major, and the bottom staff is in common time, C minor. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *flegatissimo*, *f*, *cresc.*, *fz*, and *p*. Fingerings are shown above the notes, and performance instructions like *ten.* (tenuto) and *rit.* (ritardando) are included. The music features complex rhythmic patterns and harmonic changes, typical of Chopin's virtuosic etudes.

50

*p sotto voce*

*ten.*

*cresc.* *fz*

*fz*

*cresc.* *stretto*

*f*

*f*

5271. 5283.

A musical score for piano, featuring six staves of music. The score is in common time and uses a key signature of two flats. The music begins with a dynamic marking of *cresc.* and includes several measures of eighth-note patterns. The second staff features a dynamic of *ff*. The third staff contains a dynamic of *f*. Various performance instructions such as "Ped." and asterisks (\*) are placed throughout the score. Measures 1 through 6 are shown on the first five staves, while measure 7 is shown on the bottom staff. The score concludes with a final dynamic marking of *ff*.

Musical score page 52, featuring six staves of piano music. The score consists of two treble clef staves and four bass clef staves. The key signature is one flat, and the time signature varies between common time and 3/4.

**Staff 1 (Treble Clef):**

- Measures 1-3: Rests followed by eighth-note chords.
- Measure 4: Dynamic *p*, eighth-note chords.
- Measure 5: Dynamic *f*, eighth-note chords.
- Measure 6: Rests followed by eighth-note chords.

**Staff 2 (Bass Clef):**

- Measures 1-3: Eighth-note chords.
- Measure 4: Dynamic *p*, eighth-note chords.
- Measure 5: Dynamic *fz*, eighth-note chords.
- Measure 6: Eighth-note chords.

**Staff 3 (Treble Clef):**

- Measures 1-3: Eighth-note chords.
- Measure 4: Dynamic *fz*, eighth-note chords.
- Measure 5: Eighth-note chords.
- Measure 6: Eighth-note chords.

**Staff 4 (Bass Clef):**

- Measures 1-3: Eighth-note chords.
- Measure 4: Dynamic *p*, eighth-note chords.
- Measure 5: Eighth-note chords.
- Measure 6: Eighth-note chords.

**Staff 5 (Treble Clef):**

- Measures 1-3: Eighth-note chords.
- Measure 4: Dynamic *f*, eighth-note chords.
- Measure 5: Eighth-note chords.
- Measure 6: Eighth-note chords.

**Staff 6 (Bass Clef):**

- Measures 1-3: Eighth-note chords.
- Measure 4: Dynamic *p*, eighth-note chords.
- Measure 5: Eighth-note chords.
- Measure 6: Eighth-note chords.

**Performance Instructions:**

- "Ped. \*": Pedal marking with an asterisk.
- "cresc.": Crescendo instruction.
- "ff": Fortissimo dynamic.
- "5271. 5283": Measure numbers.

A musical score for piano, page 53, featuring six staves of music. The score is in common time and uses a key signature of two flats. The music is divided into measures by vertical bar lines. 
 - The first staff begins with a forte dynamic (f) and includes pedaling instructions: 'Ped. \* Ped. \* Ped. \*'. 
 - The second staff starts with a piano dynamic (p) and includes pedaling instructions: 'Ped. \* Ped. \*'. 
 - The third staff continues the piano dynamic (p) and includes pedaling instructions: 'Ped. \*'. 
 - The fourth staff begins with a dynamic of ff and includes pedaling instructions: 'Ped. \*'. 
 - The fifth staff begins with a dynamic of ff and includes pedaling instructions: 'Ped. \*'. 
 - The sixth staff begins with a dynamic of ff and includes pedaling instructions: 'Ped. \*'. 
 - Various dynamics are used throughout, including sotto voce, smorzando, and poco rallent. 
 - Performance instructions like 'ff ed appassionato' are present in the lower staff. 
 - Pedaling is indicated by 'Ped.' and asterisks (\*). 
 - Fingerings are shown above certain notes in the lower staff. 
 - Measure numbers 5271 and 5283 are located at the bottom right of the page.

Gräfin von AGOULT gewidmet.

## Etude.

F. Chopin Op. 25. N° 1.

**Allegro sostenuto. (♩ = 104.)**

13.

Musical score for two staves (Treble and Bass) in 2/4 time and B-flat major. The score is divided into five systems by measure lines. The Treble staff has a key signature of one sharp (F#). The Bass staff has a key signature of three flats (B-flat, D-flat, G-flat). Pedal points are indicated by 'Ped.' or '\*Ped.' above the Bass staff. Measure numbers 5, 4, 2, 5, 35, and 2 are placed above specific notes. The notation uses black note heads and stems.

Musical score for piano, page 56, featuring five staves of music. The score consists of two systems of measures, each ending with a repeat sign and a double bar line. The key signature is one flat throughout. Measure 1 starts with a dynamic of *Ped.* followed by a crescendo of *\* Ped.* The second system begins with a dynamic of *Ped.* followed by a crescendo of *\* Ped.* The music includes various pedaling instructions like *Ped.*, *\* Ped.*, *riten.*, *cresc.*, and *f.* The bass line is prominent, providing harmonic support.

57

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

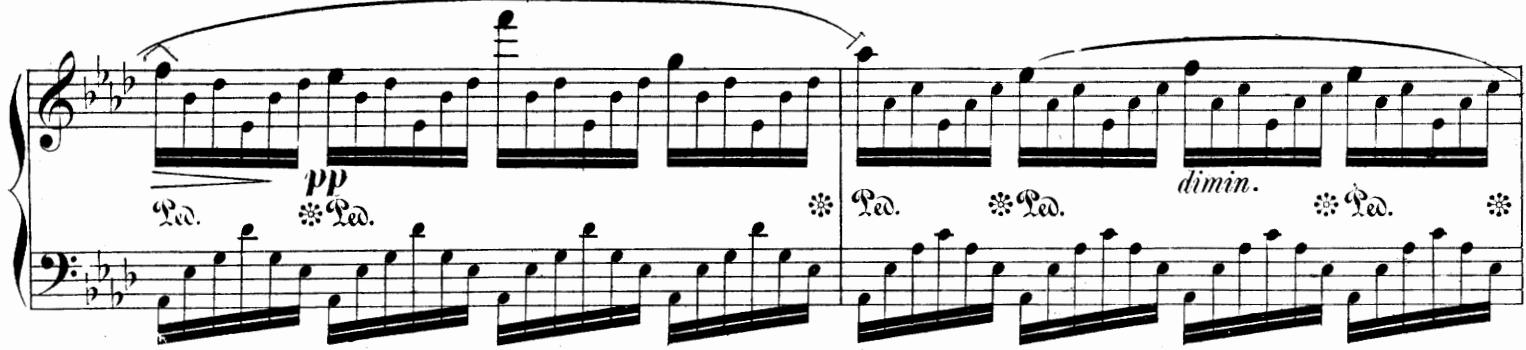
Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*appassionato*

Ped. - scen - \* Ped. - \* Ped. do

Ped. <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> \* Ped. <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> \* Ped. <sup>f p</sup> \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \* Ped. \*



Musical score page 58, measures 7-12. The score continues with two staves. Measure 7 begins with a sixteenth-note pattern (5, 2, 4). Measures 8-10 show eighth-note pairs. Measure 11 has a dynamic of *smorz.*. Measures 12 and 13 continue the eighth-note pattern. Pedal markings (\*Ped.) are present under the notes in measures 7, 8, 9, and 11.

Musical score page 58, measures 14-19. The score continues with two staves. Measures 14-16 show eighth-note pairs. Measure 17 has a dynamic of *pp* and a pedal marking (\*Ped.). Measure 18 has a dynamic of *leggieriss.*. Measures 19 and 20 continue the eighth-note pattern. Fingerings (5, 3, 2, 1, 4) are shown above the notes in measure 17.

Musical score page 58, measures 21-26. The score continues with two staves. Measures 21-23 show eighth-note pairs. Measure 24 has a dynamic of *5*. Measures 25 and 26 continue the eighth-note pattern.

Musical score page 58, measures 27-32. The score continues with two staves. Measures 27-30 show eighth-note pairs. Measure 31 has a dynamic of *ppp*. Measures 32 and 33 continue the eighth-note pattern. Pedal markings (\*Ped.) are present under the notes in measures 31, 32, and 33.

## Etude.

F. Chopin Op. 25. N° 2.

Presto. (d=112.)

14.

*molto legato*

dimin.

5271.5285.

The sheet music consists of six staves of musical notation for piano. The music is in 2/4 time and key signature of B-flat major (two flats). The notation includes various note heads with stroke patterns (e.g., 1, 2, 3, 4, 5) and dynamic markings like Ped., \*, cresc., ere-scendo, f, p, and smorz. Fingerings are indicated above the notes.

5271.5285.

*sempre p*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \*

*dimin.*

*pp*

## Etude.

F. Chopin Op. 25. N° 3.

**Allegro.** (♩ = 120.)

15.

The music is in 3/4 time, Allegro tempo (♩ = 120). The score consists of two staves: treble and bass. Fingerings are indicated above the notes, and pedaling is marked with "Ped." and asterisks (\*). Measure numbers 15 through 24 are present. The music features continuous eighth-note patterns with various dynamics and articulations.

\*) Dieselben Finger durch die ganze Etude.

*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 tempo*   *f*   *riten.*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped.*   *\* Ped. \* Ped. \* Ped. \* Ped. \**  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped.*   *\* Ped. \* Ped. \* Ped. \* Ped. \**  
*8*  
 5271.5286.

The musical score consists of five staves of piano music, arranged vertically. The top two staves are in G major (two sharps) and the bottom three staves are in E major (one sharp). The first staff features eighth-note patterns. The second staff shows sixteenth-note patterns. The third staff begins with a dynamic *p*. The fourth staff includes dynamics *dimin.* and *riten.*. The fifth staff starts with *a tempo* and ends with a dynamic *f*.

*dimin.*

*riten.*

*a tempo*

5271.5286.

65

The musical score consists of five systems of piano notation:

- System 1:** Treble and bass staves. Dynamics: *f*, *p*. Performance instruction: Ped.
- System 2:** Treble and bass staves. Dynamics: *p*. Performance instruction: Ped.
- System 3:** Treble and bass staves. Dynamics: *p*. Performance instruction: Ped.
- System 4:** Treble and bass staves. Dynamics: *dimin.* Performance instruction: Ped.
- System 5:** Treble and bass staves. Dynamics: *smorz.* Performance instruction: Ped.
- System 6:** Treble and bass staves. Measure 1: 3/1, 5/3. Measure 2: 8. Measure 3: - (rest). Dynamics: Ped.

## Etude.

F. Chopin Op. 25. N° 4.

Agitato. (♩ = 120.)

16.

legato

stacc.

stacc.

Ped. \*

Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

pp

f

Ped. \*

Ped. \*

cresc.

\*

Ped. \*

Ped. \*

\*

Ped. \*

Ped. \*

\*



The musical score consists of five pages of piano music, each with two staves (treble and bass). The music is primarily in common time, with some measures in 6/8 indicated by a 6/8 symbol above the staff.

**Page 1:** Measures 1-10. The treble staff has continuous eighth-note chords. The bass staff has eighth-note chords. Pedal points are marked with "Ped. \*". Measure 10 ends with a fermata over the bass staff.

**Page 2:** Measures 11-20. The treble staff continues eighth-note chords. The bass staff has eighth-note chords. Pedal points are marked with "Ped. \*".

**Page 3:** Measures 21-30. The treble staff has eighth-note chords. The bass staff has eighth-note chords. Pedal points are marked with "Ped. \*". Measures 25-28 are marked with dynamic markings *p* and *pp*.

**Page 4:** Measures 31-40. The treble staff has eighth-note chords. The bass staff has eighth-note chords. Pedal points are marked with "Ped. \*".

**Page 5:** Measures 41-50. The treble staff has eighth-note chords. The bass staff has eighth-note chords. Pedal points are marked with "Ped. \*".

**Final Measures:** Measures 51-55. The treble staff has eighth-note chords. The bass staff has eighth-note chords. Measures 51-54 are marked *dimin.* (diminishing), *rall.* (rallentando), and *Lento.* (largo). Measure 55 ends with a fermata over the bass staff.

## Etude.

Vivace. (♩ = 184.)  
leggiero  
17. scherzando

F. Chopin Op. 25. N° 5.

dolce

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

N.B.

N.B. Die Vorschläge werden ausgeführt, wie die dem Werthe nach ausgeschriebenen zu Anfang der Etude,  
nur mit ausgehaltenen Oberstimmen.

Ped. \* Ped. \* Ped.

Più lento.  
*leggiero*

*ben tenuto*

Ped. \* Ped. \* Ped. \*

*cresc.* -

*f*

*leggieriss.*

8

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

8

smorz.

Ped.

## Tempo I.

*poco riten.*

*p*

Ped. \*

Ped. \* Ped. \* Ped. \*

Musical score for piano, page 73. The score consists of five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp. The music features various dynamics like "Ped.", "\*" (staccato), "ff", "p", "cresc.", and "con forza". The score includes a tempo marking "5271.5288." at the bottom.

## Etude.

Allegro. ( $\text{d} = 69.$ )

F. Chopin Op. 25. N° 6.

18.

*sotto voce*

18.

*sotto voce*

18.

18.

18.

18.

18.

18.

18.

18.

75

8

*f*

Ped. \* Ped. \* Ped. \*

Ped. \*

dim.

Ped. \* Ped. \*

Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

8.....

*leggieriss.*

Pd. 5

8.....

Pd. \*

Pd. \*

8.....

4.....

Pd. \* Pd. \*

4 5 4 4.....

Pd. \* Pd. \* Pd. \*

This page contains six staves of piano sheet music, numbered 77 at the top center. The music is in common time and consists of measures 8 through 15. The notation includes treble and bass staves, with various dynamics like *Ped.*, *\* Ped.*, and *sotto voce*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 3/2/1/2/3. Measure 8 starts with a treble staff eighth-note pattern (2, 1) over a bass staff eighth-note pattern (4, 2). Measures 9 and 10 continue this pattern with some variations. Measure 11 begins with a treble staff eighth-note pattern (3, 2, 4, 3, 4, 2, 1, 2, 3, 4, 5, 3) over a bass staff eighth-note pattern (4, 2, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). Measure 12 starts with a treble staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3) over a bass staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3). Measure 13 starts with a treble staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3) over a bass staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3). Measure 14 starts with a treble staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3) over a bass staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3). Measure 15 starts with a treble staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3) over a bass staff eighth-note pattern (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 3).

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

8 pp

8

8

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

f

dimin.

Lento.

sotto voce

5271.5289.

## Etude.

F. Chopin Op. 25. N° 7.

**Lento. (♩ = 66.)**

19.

The music is in G major (three sharps). The tempo is Lento (♩ = 66). The dynamics include *p*, *pp*, and *dimin.*. Fingerings are indicated above the notes in various staves. The piece concludes with a repeat sign and the instruction *Rép.*

Musical score for piano, page 80, featuring five staves of music:

- Staff 1 (Treble Clef):** Shows eighth-note patterns. Dynamics: *pp*.
- Staff 2 (Bass Clef):** Shows sixteenth-note patterns. Dynamics: *pp*.
- Staff 3 (Treble Clef):** Shows eighth-note chords. Dynamics: *pp*. Articulations: *ten.*, *ten.*
- Staff 4 (Bass Clef):** Shows sixteenth-note patterns. Dynamics: *pp*. Articulation: *ped.*
- Staff 5 (Treble Clef):** Shows eighth-note chords. Articulation: *cresc.*
- Staff 6 (Bass Clef):** Shows sixteenth-note patterns. Dynamics: *ff*.
- Staff 7 (Treble Clef):** Shows eighth-note chords. Dynamics: *pp*.
- Staff 8 (Bass Clef):** Shows sixteenth-note patterns. Dynamics: *ff p*.
- Staff 9 (Treble Clef):** Shows eighth-note chords. Dynamics: *pp*.

Articulations include *riten.*, *ped.*, *cresc.*, *ff*, *ff p*, and *pp*.

Ted. 1 5 3 \* Ted. 2 3 1 5 3 \* Ted. \* Ted. 2 1 4 3 \* Ted. \*

Ted. 5 \* Ted. \* Ted. \* Ted. \* smorz. Ted. \*

pp

poco riten.

21

ped. \*\*\*

Musical score for piano, page 82, featuring five staves of music.

**Staff 1 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 starts with a sixteenth-note pattern followed by eighth-note chords. Measure 4 features a descending eighth-note scale. Measure 5 ends with a sixteenth-note pattern.

**Staff 2 (Bass Clef):** Measures 1-2 show eighth-note chords. Measure 3 starts with a sixteenth-note pattern followed by eighth-note chords. Measure 4 features a descending eighth-note scale. Measure 5 ends with a sixteenth-note pattern.

**Staff 3 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 starts with a sixteenth-note pattern followed by eighth-note chords. Measure 4 features a descending eighth-note scale. Measure 5 ends with a sixteenth-note pattern.

**Staff 4 (Bass Clef):** Measures 1-2 show eighth-note chords. Measure 3 starts with a sixteenth-note pattern followed by eighth-note chords. Measure 4 features a descending eighth-note scale. Measure 5 ends with a sixteenth-note pattern.

**Staff 5 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 starts with a sixteenth-note pattern followed by eighth-note chords. Measure 4 features a descending eighth-note scale. Measure 5 ends with a sixteenth-note pattern.

**Performance Instructions:**

- Measure 1:** *tr*
- Measure 2:** *f*
- Measure 3:** *V*
- Measure 4:** *V*
- Measure 5:** *riten.*
- Measure 6:** *ten.*
- Measure 7:** *dimin.*
- Measure 8:** *smorz.*
- Measure 9:** *pp*
- Measure 10:** *pp*
- Measure 11:** *pp*
- Measure 12:** *ed.*
- Measure 13:** *\**

## Etude.

F. Chopin Op. 25. N° 8.

20. *Vivace legato.* ( $\text{♩} = 69.$ )

8

*f* dimin.  
Ped. \*

*cresc.*

*decresc.*

*scen*

*do*

*f ff*

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. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

cre - scen do f ff

## Etude.

F. Chopin Op. 25. N° 9.

Allegro vivace. ♩=112.

21.

leggiero

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. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Cresc.

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, featuring five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is in six flats. Measure 1 starts with a dynamic of *f marc.* (fortissimo, march-like). Measures 2-7 show eighth-note patterns in the treble and bass staves, with a crescendo indicated at the end of measure 7. Measure 8 begins with a dynamic of *ff a appassionato* (fortississimo, passionately). Measures 9-13 show eighth-note patterns, with a ritardando (riten.) indicated at the beginning of measure 9. Measure 14 begins with a dynamic of *p* (pianissimo). Measures 15-19 show eighth-note patterns. Measure 20 begins with a dynamic of *dimin.* (diminishing), with a tempo marking of  $\frac{1}{3}$  over two measures. Measures 21-25 show eighth-note patterns, with a dynamic of *pp* (pianississimo) indicated at the end. Pedal markings (\*Ped.) are present under the bass notes throughout the piece.

## Etude.

F. Chopin Op. 25. N° 10.

Allegro con fuoco. (♩ = 72.)

22.

Musical score for piano, page 88, featuring five staves of music. The score consists of two systems of measures.

**Staff 1 (Top):** Measures 52-53. Treble clef. Key signature: 5 sharps. Time signature: 2/5. Measure 52: 8 eighth-note chords. Measure 53: 8 eighth-note chords. Measure 54: 8 eighth-note chords.

**Staff 2:** Measures 52-53. Bass clef. Key signature: 5 sharps. Time signature: 2/4. Measure 52: 8 eighth-note chords. Measure 53: 8 eighth-note chords. Measure 54: 8 eighth-note chords.

**Staff 3:** Measures 52-53. Treble clef. Key signature: 5 sharps. Time signature: 5/2. Measure 52: 8 eighth-note chords. Measure 53: 8 eighth-note chords. Measure 54: 8 eighth-note chords.

**Staff 4:** Measures 52-53. Bass clef. Key signature: 5 sharps. Time signature: 5/2. Measure 52: 8 eighth-note chords. Measure 53: 8 eighth-note chords. Measure 54: 8 eighth-note chords.

**Staff 5:** Measures 52-53. Treble clef. Key signature: 5 sharps. Time signature: 5/2. Measure 52: 8 eighth-note chords. Measure 53: 8 eighth-note chords. Measure 54: 8 eighth-note chords.

**System 2 (Bottom):**

**Staff 1 (Top):** Measures 55-56. Treble clef. Key signature: 5 sharps. Time signature: 8. Dynamics: *ff*. Measure 55: 8 eighth-note chords. Measure 56: 8 eighth-note chords. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 2:** Measures 55-56. Bass clef. Key signature: 5 sharps. Time signature: 8. Measure 55: 8 eighth-note chords. Measure 56: 8 eighth-note chords. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 3:** Measures 55-56. Treble clef. Key signature: 5 sharps. Time signature: 8. Measure 55: 8 eighth-note chords. Measure 56: 8 eighth-note chords. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 4:** Measures 55-56. Bass clef. Key signature: 5 sharps. Time signature: 8. Measure 55: 8 eighth-note chords. Measure 56: 8 eighth-note chords. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 5:** Measures 55-56. Treble clef. Key signature: 5 sharps. Time signature: 8. Measure 55: 8 eighth-note chords. Measure 56: 8 eighth-note chords. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**System 3 (Bottom):**

**Staff 1 (Top):** Measures 57-58. Treble clef. Key signature: 5 sharps. Time signature: 8. Dynamics: *cresc.* Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 2:** Measures 57-58. Bass clef. Key signature: 5 sharps. Time signature: 8. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 3:** Measures 57-58. Treble clef. Key signature: 5 sharps. Time signature: 8. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 4:** Measures 57-58. Bass clef. Key signature: 5 sharps. Time signature: 8. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Staff 5:** Measures 57-58. Treble clef. Key signature: 5 sharps. Time signature: 8. Measure 57: 8 eighth-note chords. Measure 58: 8 eighth-note chords.

**Lento.**

5 4 3 4 5    4 3 5 4 5 4    3 4 5 3 5 4    3 5 4 3    3 5 3 5 5 5    45 45

*p*    *ben legato*

1 2

*Ped. \** *Ped. \**    *Ped. \**    *Ped. \**

45 45 4 5 45 45    *ten.*

*sempre p*

*cresc.*

*Ped. \** *Ped. \**    *Ped. \**

dimin.    *cre.*

*scen.*    *do*

5 2    5 2 3

1 1 2    1    2 1

3    4 5    2 4    5

1 2 3 4 2    3 4 2

5 3 2 1    1 3 2 1    1 1 2

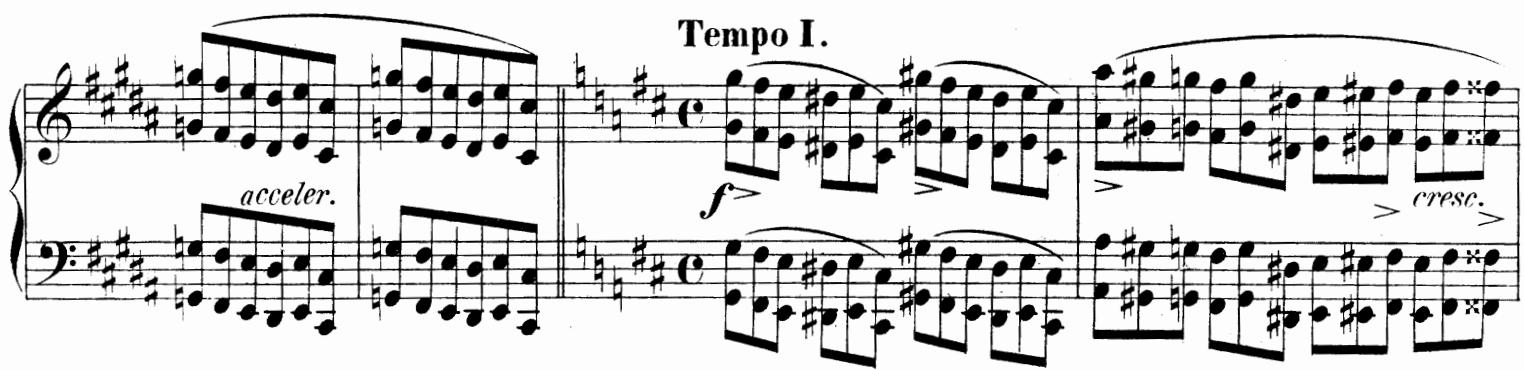
*Ped. \** *Ped. \**

*Ped. \**    *Ped. \**

*cresc.*

Sheet music for piano, page 90, featuring five staves of musical notation. The music is in common time and consists of measures 90 through 95. The key signature is A major (three sharps). The notation includes various dynamics such as *dimin.*, *cresc.*, and *sotto voce*. Performance instructions like *Ped. \** and *Ped. \*\** are also present. Fingerings are indicated above certain notes and chords. The music concludes with a final dynamic instruction *cresc.*

## Tempo I.



Musical score for piano, two staves. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4 concludes with a repeat sign.

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6 concludes with a repeat sign.

Musical score for piano, two staves. Measure 7: 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 8 concludes with a repeat sign.

Musical score for piano, two staves. 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. Measure 10 concludes with a repeat sign.

## Etude.

F. Chopin Op.25. N° 11.

**Lento.**

23.

**Allegro con brio. ( $\text{d} = 69.$ )**
**R. D.**
**R. D.**
**R. D.**
**R. D.****R. D.****R. D.****R. D.****R. D.**

Sheet music for piano, page 93, featuring five staves of musical notation. The music is written in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include **dim.** (diminuendo) and **8.** (fortissimo). Performance instructions include **ped.** (pedal), **\***, and **ped.**
- Staff 2:** Dynamics include **dim.** (diminuendo) and **8.** (fortissimo). Performance instructions include **ped.** (pedal), **\***, and **ped.**
- Staff 3:** Dynamics include **8.** (fortissimo) and **8.** (fortissimo). Performance instructions include **ped.** (pedal), **\***, **ped.** (pedal), **\***, **ped.** (pedal), and **\***.
- Staff 4:** Dynamics include **8.** (fortissimo) and **8.** (fortissimo). Performance instructions include **ped.** (pedal), **\***, **ped.** (pedal), **\***, **ped.** (pedal), and **\***.
- Staff 5:** Dynamics include **8.** (fortissimo) and **8.** (fortissimo). Performance instructions include **ped.** (pedal), **\***, **ped.** (pedal), and **\***.

The musical score consists of five staves of piano music. The top staff is treble clef, and the bottom staff is bass clef. The music is in common time. Fingerings are shown above the notes, and pedal markings ('Ped.') are shown below the bass staff. Measures are separated by vertical bar lines.

**Measure 1:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 2:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 3:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 4:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 5:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 6:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 7:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

**Measure 8:** Treble staff: 5, 2, 1, 5, 2, 4, 1, 5, 2, 4, 1, 3, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5. Bass staff: Pedal, \*, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

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. Various dynamics and performance instructions are included, such as 'Ped.' (pedal), 'Ped. \*', 'Ped.', 'Ped. \*', 'Ped.', 'Ped. \*', 'Ped.', 'Ped. \*', 'Ped.', 'Ped. \*', and 'Ped.'. Fingerings are indicated above certain notes, such as '3 2 4 1' and '5 2 4 1'. Measure numbers like '32 41 32 44' and '5 2 4 1 5' are also present. The music concludes with a dynamic 'f' (fortissimo) and a final staff consisting of eighth-note patterns.

The musical score consists of five systems of music, each with two staves: Treble (top) and Bass (bottom). The key signature changes frequently, indicated by sharp and flat symbols. Fingerings are shown above the notes, such as '5 2 4 1' or '1 2 3 4'. Dynamic markings include 'Ped.' (pedal) and asterisks (\*). The first system starts with a key signature of one flat (B-flat), followed by one sharp (F-sharp). The second system begins with a key signature of one sharp (F-sharp). The third system starts with one sharp (F-sharp). The fourth system begins with one sharp (F-sharp). The fifth system starts with one sharp (F-sharp).

This page contains five staves of musical notation for piano, numbered 97 at the top center. The music is written in two systems, each consisting of two staves: treble and bass.

**Staff 1 (Treble):**

- Measures 1-4: Fingerings 5, 4, 5, 4, 5, 4, 5, 4. Pedal markings: Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*.
- Measures 5-8: Fingerings 5, 2, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1. Pedal markings: \*Ped., \*Ped., \*Ped., \*Ped., \*.

**Staff 2 (Bass):**

- Measures 1-4: Fingerings 1, 4, 4, 8. Pedal marking: Ped.
- Measures 5-8: Fingerings 5, 5, 8. Pedal marking: Ped.

**Staff 3 (Treble):**

- Measures 1-4: Fingerings 5, 1, 4, 5, 8. Pedal marking: \*Ped.
- Measures 5-8: Fingerings 4, 2, 3, 1, 5, 2, 4, 5. Pedal markings: \*, Ped., \*.

**Staff 4 (Bass):**

- Measures 1-4: Fingerings 5, 8. Pedal markings: Ped., \*.
- Measures 5-8: Fingerings 5, 8. Pedal markings: Ped., \*.

**Staff 5 (Treble):**

- Measures 1-4: Fingerings 5, 4, 5, 4, 5, 4, 5, 4. Pedal marking: ff.
- Measures 5-8: Fingerings 5, 4, 5, 4, 5, 4, 5, 4. Pedal marking: fz.

8

*ff*

*fz*

*p*

*cresc.*

18

*f*

*fz*

*Pd.*

\*

8

*fz*

*Pd.*

\*

*fz*

*Pd.*

\*

Musical score for piano, page 99, featuring five staves of music. The notation includes various note heads, stems, and beams, with dynamic markings like 'Ped.', asterisks (\*), and 'ff'. Measure numbers 8, 2, and 4 are indicated above certain measures. The bass staff features a prominent bass clef and a key signature of one sharp. The treble staff uses a standard G clef.

8.

*cresc.*

5 5 5 5

5 5 5

*ff* *Ped.*

*ff* *dim.*

*fff* *Ped.*

5271. 5294.

## Etude.

*Allegro molto con fuoco.* ( $\text{J} = 80.$ )

F. Chopin Op. 25, N° 12.

24.

*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.*      *\**

8

8

8

8

8

8

Ped.

\* Ped. \* Ped. \*

15

5 1

\* Ped. \* Ped. \*

Ped.

\* Ped.

\* Ped.

Ped.

\* Ped. \* Ped. \*

15

\* Ped. \* Ped. \*

Ped.

\* Ped. \* Ped. \*

5271. 5295.

Ped. \* Ped. \* Ped. \* Ped. \*

cresc. \* Ped. \* Ped. \*

\* Ped.

\* Ped. \*

1 5 5 1 1 5 5 1 \*

104

P.      forte      ff      ffz      ffz      ffz

cresc.

5271. 5295.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The notation is primarily in common time, with some measures in 6/8 indicated by a clef change. The key signature is mostly one flat, with occasional changes. The music features sixteenth-note patterns and eighth-note chords. Performance instructions are included in each staff:

- Staff 1:** Ped., \*, Ped., \*, \*.
- Staff 2:** Ped., \*, Ped., \*, \*.
- Staff 3:** >, 8....., Ped., \*, Ped., \*.
- Staff 4:** Ped., \*, Ped., il - - più - - forte - -, \*, Ped., \*.
- Staff 5:** possible 1 5, Ped., \*, Ped., 1 5, 8....., Ped.

The sheet music consists of five staves of piano music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6/8'). The key signature is one flat (B-flat). The music features various note heads, stems, and bar lines. Measure numbers 8, 8., and 8... are indicated above the staves. Fingerings such as \* 2d., \* 3d., \* 4d., and \* 5d. are shown below certain notes. In the fifth staff, a dynamic marking 'fff' is placed above a measure. The music concludes with a final dynamic marking 'V' followed by a fermata over the last note.

## Etude.

F. Chopin, 3 Etuden N°4.

Andantino.

25.

108

3 5 2 3 1 3 2 3 2 1 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* 2 4 1 2 \*

1 1 1 1 1 1 1 1 1 1 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* 4

3 5 2 3 1 3 2 3 2 1 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

1 1 1 1 1 1 1 1 1 1 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*cresc.* - - - -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*cresc.* - - - -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Sheet music for piano, page 109, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 10. The key signature is three flats. The notation includes treble and bass staves, with various note heads, stems, and bar lines. Fingerings are indicated above the notes, such as '5 1' and '2 3'. Performance instructions include 'cresc.' (crescendo) and 'dimin.' (diminuendo). Pedal markings like 'Ped.' and '\*' are placed below the bass staff. Measure 10 concludes with a final dynamic 'pp' (pianissimo) and a measure ending with a fermata over a bass note.

## Etude.

F. Chopin, 3 Etuden N° 2.

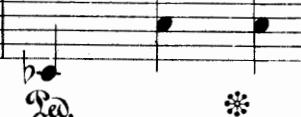
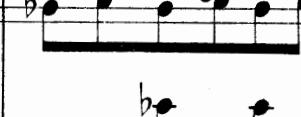
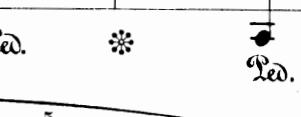
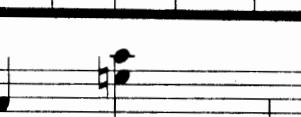
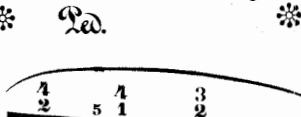
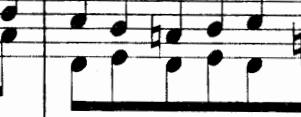
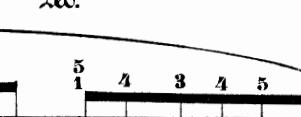
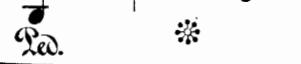
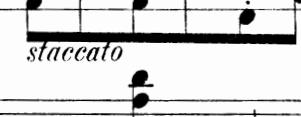
26. *Allegretto.*

*cresc.*

6271. 5297.

## Etude.

F. Chopin, 3 Etuden N° 3:

*legato*

Allegretto.

27.

*dolce.**Ped.*

\*

*Ped.*

113

The musical score consists of five staves of piano music. The top staff is treble clef, and the bottom staff is bass clef. The key signature is four flats. The music is divided into measures by vertical bar lines. Fingerings are shown above certain notes, such as '5 3 2 1' and '5 4 3 5 4' in the first measure. Dynamic markings include 'Ped.' (pedal) and '\*' (acciaccatura) under the bass staff. The music includes various note values like eighth and sixteenth notes, and rests. Measure numbers 113 through 118 are implied by the progression.

114

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

dimin.

8 -

dimin. cresc. 1

ff

5271. 5298.