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# CHOPIN

## ETÜDEN

Studies \* Etudes

Piano solo



Friedman

T

Opp. 25 N. 1

104

The image shows a handwritten musical score for Chopin's Etude Op. 25 No. 1. It consists of two staves of music. The notation is dense and complex, featuring many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo), scattered throughout the score. The handwriting is in black ink on aged, slightly yellowed paper. The score is divided into measures by vertical bar lines, and there are some large, dark scribbles or corrections in certain areas, particularly in the middle section of the first staff.

Chopin, Etude Op. 25 Nr. 1.

Originalhandschrift. Eigentum der Originalverleger Breitkopf & Härtel, Leipzig

Nota pour le graveur. Il faut graver bien distinctement les groupes et les petits notes.

## PREFACE

THE present new Complete Edition of Chopin's works has at the request of the publishers, Messrs. Breitkopf and Härtel, been revised by me, — mainly from the original Mss., and wherever these were not available, on the basis of the earlier and earliest editions, and from original editions.

I approached this task with a certain amount of diffidence; there are so many editions already in existence, and among them so many excellent ones. But most of these, in my opinion, cling too closely to obsolete directions for pedalling and fingering, and also to erroneous phrasing. Since Chopin's time the most enormous progress has been achieved in the construction of the piano-forte — yet this is scarcely noticeable in the pedallings indicated in most of these editions. Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded. Legato-ties have been only too often mistaken for phrasing-bows, and vice versa.

In all this I saw sufficient grounds for undertaking the present difficult task, after all. Far from wishing to designate my work as "excellent", or, as is so often done, as "the" edition, I nevertheless flatter myself that it marks a step forward.

For various reasons this complete edition was not to exceed a certain limit. It is meant to be an edition for the music-loving masses, with whom love and admiration for Chopin are daily on the increase. For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included. I refrained from the pseudo-piety of publishing everything that has come from Chopin's hand. Early indiscretions, school-boy achievements, works which reposed all his life long in their portfolios, most probably to be re-modelled later on, or even consigned to the flames — matter of this kind should not blur the general impression of Chopin's creative genius. And yet this edition has become the most extensive of all.

For the use of specialists, advanced pianists, connoisseurs and amateurs of Chopin's technique and pianistic style etc. Messrs. Breitkopf and Härtel — with my modest assistance — have undertaken the publication of a separate edition on a larger scale, of his *Études*.

As regards the text, it is universally known, that the most divergent variants occur in corresponding passages of different editions. These discrepancies have arisen either from the alterations Chopin so often made during the printing and correcting of the proofs, without noting them down in the Ms., or from the copies made from the first original Ms. (many compositions appeared simultaneously in Leipzig, Paris and London, and a special copy was made for each city), or even from such improvements and ornaments as were indicated differently by Chopin to different pupils (not always to the advantage of the work in question). Partly, however, these alternative versions have been disseminated by pupils — and *their* pupils, — as "original variants", under false pretences, and without any legitimate authority whatever.

It was a case of choosing one thing, and then adhering to it. Wherever differing interpretations or ornaments are as good as the original text, or wherever Chopin's Ms. has been enriched by a well-established, traditional variant, which reappears in all editions, I have made a note of this, or retained it at discretion. In the same way sundry alterations of a technical nature have been indicated by pre-eminent students and interpreters of Chopin.<sup>1)</sup>

Be it yet finally permitted to the editor, on this occasion briefly to protest against the foolish assumption that Chopin was only a drawing-room composer, an interpreter of feminine thrills and emotions, a tone-poet who could only fully appreciate the rhythms of his native country. There are not many composers, whose palette is as rich as Chopin's, — not many in whose work the balance between lyric, dramatic, and even epic elements is maintained in such artistic perfection of style, — not many, who have exercised so great an influence, or had such a revolutionizing effect regarding the treatment of harmony, upon the composers of the whole of the 19<sup>th</sup> century, even to the present day<sup>2)</sup>, not many who knew how to sing their country's woes, or the hymns of highest love and passion with such force, tenderness, and earnestness . . . . . Besides this, and over and above all this Chopin was a drawing-room composer of the most charming, witty, and elegant type an *arbiter elegantiae* — as there has been none before him or since. This cannot, shall not, and must not be considered a depreciation — it is an added merit.

May this new Complete Edition gain new friends, and continue to do so, for the greatest of the Polish composers, the poet of liberty, of manly strength and chivalry, of womanly tenderness and grace, — the interpreter of the highest, noblest, and most refined impulses and emotions.

IGLS I. Tirol, July 1912.

IGNAZ FRIEDMAN

<sup>1)</sup> These include, besides Liszt, Rubinstein, Princess Czartoryska, and Mikuli of the last generation, the following artists of our own: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal, and Sauer.

<sup>2)</sup> It would be most instructive to make an exhaustive study of Chopin's harmonic style, and its influence on Schumann, Liszt, and Wagner in particular, and also on the whole Russian school.

# VORWORT

**D**IESE neue Gesamtausgabe von Chopins Werken wurde von mir auf Wunsch des Verlages Breitkopf & Härtel, größtenteils auf Grund von Original-Manuskripten, und wo diese nicht zu erlangen waren, auf Grund der älteren und ältesten Ausgaben, auch Urtextausgaben redigiert.

Ich trat mit einer gewissen Beklemmung dieser Aufgabe entgegen; es gibt ja schon so viele und von denen manche ausgezeichnete Editionen. Aber die meisten haften, meiner Ansicht nach, zu sehr an den veralteten Pedalbezeichnungen, Fingersätzen, auch falscher Phrasierung. Es wurden im Klavierbau seit Chopins Zeiten ganz enorme Fortschritte erzielt —, an der Pedalisation der meisten Ausgaben merkt man es kaum. Chopins Fingersatz, in vielen Beziehungen Neuland, ist in mancher Hinsicht doch längst überwunden. Legatobogen wurde nur zu oft mit Phrasierungsbogen verwechselt und umgekehrt.

Dies alles war für mich Grund genug, um die schwere Aufgabe doch zu unternehmen. Weit entfernt davon, dieselbe als „ausgezeichnet“, oder wie man es so oft hört, als „die“ Ausgabe zu bezeichnen, schmeichle ich mir doch einen Schritt vorwärts getan zu haben.

Die Gesamtausgabe durfte einen gewissen Umfang aus verschiedenen Gründen nicht überschreiten. Es soll die Ausgabe für musikliebende Massen sein, in denen Chopin von Tag zu Tag an Liebe und Bewunderung gewinnt. Deshalb wurden auch nur einige neue, oder weniger bekannte Kompositionen Chopins hinzugefügt. Von der falschen Pietät, alles, was von Chopins Hand stammt, zu veröffentlichen, sah ich ab. Jugendsünden, Schülerzeugnisse, Werke, die lebenslang in der Mappe lagen, um später höchstwahrscheinlich umgearbeitet oder auch verbrannt zu werden . . . , dies alles darf das Gesamtbild Chopins Schaffen nicht trüben. Und doch wurde diese Ausgabe zur umfangreichsten.

Für Spezialisten, vorgeschrittene Pianisten, Kenner und Liebhaber von Chopins Technik, Klaviersatz, usw. unternahm der Verlag Breitkopf & Härtel mit meiner bescheidenen Hilfe eine größer angelegte Separatausgabe der Etüden.

Was den Text betrifft, so sind, wie allgemein bekannt, die auseinandergehendsten Varianten in übereinstimmenden Stellen der verschiedenen Ausgaben zu finden. Die Verschiedenheiten stammen entweder von Änderungen, die Chopin so oft während des Stiches und der Korrektur vornahm, ohne sie im Manuskripte zu vermerken, oder in Kopien des ersten Manuskriptes (es erschienen viele Kompositionen zugleich in Leipzig, Paris und London; für jede dieser Städte wurde eine Kopie angefertigt), oder auch in Verbesserungen, Verzierungen, die Chopin verschiedenen Schülern während des Unterrichts verschieden angab (nicht immer zum Vorteil des Werkes). Teilweise wurden die Änderungen aber auch von Schülern und deren Schülern, ohne jedwede Autorisation, als „Originalvarianten“ in die Welt, unter falscher Flagge, gesandt.

Hier hieß es, eins zu wählen und dabei zu bleiben. In Fällen, wo verschiedene Deutungen, Ornamente ebenso gut als der Urtext sind, oder wo Chopins Manuskript durch eine feststehende, traditionelle Variante, die sich in allen Ausgaben wiederholt, bereichert wurde, habe ich dies angegeben, bzw. beibehalten. Ebenso wurden einzelne Änderungen technischer Natur, von ausgezeichneten Chopinkennern und -Spielern angezeigt.<sup>1)</sup>

Es sei endlich auch dem Herausgeber erlaubt, hier noch in Kürze sich gegen die törichte Auffassung aussprechen zu dürfen, Chopin sei nur ein Salonkomponist, ein Übersetzer femininer, sensativer Gefühle, ein Tonsetzer, der nur die Rhythmen seines Vaterlandes zu Ehren brachte. Es gibt nicht viele Komponisten, deren Palette so reich wäre, wie die Chopins, — nicht viele, wo das Gleichgewicht zwischen lyrischen, dramatischen und sogar epischen Elementen in so vollendeter, künstlerischer Art erhalten wäre —, nicht viele, die von solcher Wirkung und umstürzenden Folgen in harmonischer Hinsicht bis heute auf die Tonsetzer des ganzen 19. Jahrhunderts gewesen sind,<sup>2)</sup> — nicht viele, die die Leiden ihres Vaterlandes, die Hymnen der höchsten Liebe und Leidenschaft mit solcher Wucht, Innigkeit, Eindringlichkeit zu singen wußten . . . . . Dabei und zugleich war Chopin ein Salonkomponist der entzückendsten, geistreichsten, elegantesten Art, ein Arbiter elegantiae, wie es keinen vor ihm, keinen nach ihm gab. Dies kann, soll und darf nie eine Minderung bedeuten — es ist ein Vorzug mehr.

Möge auch diese neue Gesamtausgabe dem größten polnischen Tonsetzer, dem Dichter der Freiheit, männlichen Kraft und Ritterlichkeit, weiblicher Zärtheit, Grazie, dem musikalischen Dolmetscher höchster, edelster und vornehmster Regungen und Gefühle, neue Freunde werben und weiterhin gewinnen.

IGLS i. Tirol, Juli 1912.

IGNAZ FRIEDMAN

<sup>1)</sup> Zu diesen gehören außer Liszt, Rubinstein, Fürstin Czartoryska, Mikulí der vergangenen Generation, der heutigen: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michatowski, Pachmann, Paderewski, Rosenthal und Sauer an.

<sup>2)</sup> Es wäre sehr nützlich, eine ausführliche Studie über die Harmonik Chopins und deren Einfluß auf Schumann, Liszt, Wagner insbesondere, wie auch auf die ganze russische Schule zu unternehmen.

## AVANT-PROPOS

À la demande des éditeurs Breitkopf & Härtel, j'ai rédigé cette nouvelle édition de l'ensemble des œuvres de Chopin, en majeure partie d'après les manuscrits autographes et, à défaut de ceux-ci, d'après les éditions originales ou les plus anciennes.

Ce n'est pas sans quelque anxiété que j'ai entrepris cette tâche: il y a déjà tant d'éditions de ces œuvres et parmi elles plus d'une vraiment excellente. Mais presque toutes, selon moi, s'en tiennent trop à des indications vieillies de pédale, de doigté, même de phrasé défectueux. La fabrication des pianos a fait, depuis Chopin, d'énormes progrès, — et c'est à peine qu'on le remarque aux indications de pédale de la plupart des éditions. Les doigtés de Chopin, si souvent nouveaux pour leur époque, n'en sont pas moins depuis longtemps en partie vieillies. De même, on n'a confondu que trop souvent signes de legato et signes de phrasé.

Ces considérations ont suffi pour m'engager à ce travail difficile. Bien loin de vouloir prétendre à donner ici une édition „remarquable“ ou, comme on l'entend dire si fréquemment, l'édition „par excellence“, je me flatte cependant d'avoir fait un pas en avant.

Cette édition d'ensemble ne devait pas, pour différentes raisons, dépasser certaines dimensions. Elle sera l'édition du peuple des amateurs pour lesquels Chopin devient, chaque jour davantage, un objet d'admiration et d'amour. C'est pourquoi je n'y ai fait entrer que quelques unes des œuvres nouvellement mises au jour ou peu connues du maître. J'ai fait abstraction de cette fausse piété qui aurait consisté à publier tout ce qu'a tracé la main de Chopin. Péchés de jeunesse, travaux d'école, œuvres qu'il garda toute sa vie en portefeuille avec l'idée, peut-être, de les retravailler ou de les brûler un jour . . . , tout cela ne pourrait que nuire à la beauté de l'ensemble des créations de Chopin. Et malgré tout, cette édition est devenue l'une des plus volumineuses.

Pour les spécialistes, les pianistes avancés, les connaisseurs et les fervents de la technique de Chopin ou de l'écriture pianistique, les éditeurs Breitkopf & Härtel ont entrepris avec mon aide une édition spéciale, plus détaillée, des „Études“.

Pour ce qui est du texte, on sait combien de variantes diverses les différentes éditions offrent souvent d'un seul et même passage.

Ces différences proviennent tantôt des changements que l'auteur apportait à ses œuvres au cours de la gravure, sans les reporter sur l'autographe ou sur ses copies (un grand nombre d'œuvres paraissaient simultanément à Leipzig, à Paris et à Londres, et l'on établissait une copie pour chacune de ces villes), tantôt de corrections, d'ornements que Chopin indiquait différemment à différents élèves, au cours de ses leçons (et pas toujours pour le plus grand bien des œuvres). Mais les variantes sont aussi le fait d'élèves directs ou indirects de Chopin qui, sans la moindre autorisation, les lancèrent comme autant de „variantes de l'auteur“.

Il s'agissait ici de choisir un texte et de s'y tenir. J'ai indiqué tous les cas dans lesquels différentes interprétations, différents ornements sont aussi bons que le texte primitif, ou ceux dans lesquels le manuscrit de Chopin a été enrichi par quelque variante bien établie, traditionnelle et que l'on retrouve dans toutes les éditions. Enfin j'ai noté quelques changements de procédés techniques, proposés par les interprètes les plus distingués de Chopin<sup>1)</sup>.

Qu'il me soit permis, en terminant, de protester brièvement contre ceux qui voudraient ne voir en Chopin qu'un compositeur de salon, un interprète de sensibleries féminines, un musicien glorifiant les rythmes seuls de sa patrie. Ils sont bien peu nombreux les compositeurs dont la palette sonore soit aussi riche que celle de Chopin, — bien peu ceux dont l'art ait mis en équilibre aussi parfait les éléments lyriques, dramatiques, voire même épiques, — bien peu ceux qui exercèrent une influence aussi profondément révolutionnaire dans le domaine de l'harmonie, sur tous les compositeurs du XIX<sup>e</sup> siècle<sup>2)</sup>, — bien peu, enfin, ceux qui surent chanter avec une telle tendresse, une telle ferveur, un tel emportement les malheurs de leur patrie, les hymnes de l'amour le plus intense et le plus passionné . . . . Certes Chopin fut aussi le plus exquis, le plus spirituel, le plus élégant des compositeurs de salon, un „arbitre des élégances“ tel qu'il n'y en eut ni avant, ni après lui. Il n'en est pas pour autant diminué, au contraire.

Puisse cette édition susciter de nouveaux admirateurs et amis au plus grand des musiciens polonais, au chantre de la liberté, de la force virile et chevaleresque, de la douceur et de la grâce féminines, à l'interprète musical des sentiments les plus élevés, les plus nobles et les plus distingués.

IGLS (Tyrol), Juillet 1912

IGNAZ FRIEDMAN

<sup>1)</sup> Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michalowski, Pachmann, Paderewski, Rosenthal et Sauer.

<sup>2)</sup> Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

Liszt divided Chopin's works into three periods: the first, to which belong the Etudes is characterised by an exuberant youthful ardour. 1

# 12 Etudes.

Franz Liszt gewidmet.

Herausgegeben von Ignaz Friedman.

Fr. Chopin, Op. 10. N<sup>o</sup> 1.

Allegro. M. M. ♩ = 176.

*known as the "Runaway Chopin"*

1. *legato* *f* *simile*

Part II (relative minor)

First system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 4, 5. Bass staff contains a bass line with fingerings 1, 2, 3, 4, 5 and 1, 2, 4, 5. Dynamics include *(mf)*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 4, 5. Bass staff contains a bass line with fingerings 1, 2, 4, 5 and 1, 2, 4, 5. Pedal markings are present below the bass staff.

Third system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 5. Bass staff contains a bass line with fingerings 1, 2, 3, 4, 2, 1, 2, 4 and 1, 2, 3, 5. Dynamics include *col 8*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff contains a bass line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff contains a bass line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff contains a bass line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

\* Der Fingersatz in Klammern ist nur für Hände, die diese ausnehmlich breite und schwere Position nicht greifen können. Sonst gilt der Originalfingersatz. *Les doigtés placés entre parenthèses ne sont destinés qu'à ceux dont la main ne peut embrasser un espace aussi grand, dans une position aussi difficile, autrement, les doigtés originaux sont préférables.* The fingering in parentheses is only for hands that cannot grasp this exceptionally wide and difficult position; otherwise the original fingering holds good. V. A. 3817

8 5 3 2 1 5 8 3

*cresc.*

8

5 1

1 2 3

5 1

8

3

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

8 5 3 2 1 5 8 3

*f*

1 2 4

5

8

*Ped.* \* *Ped.*

*dim.*

1 2 3

5

8

*Ped.* \*

8 5 3 2 1 5 8 3

5

1 2 3

5 4 2 1 5

8

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

1 2 3 5 1

*cresc.*

5 4 2 1 5

1 2 3 5 1

1 2 3 5 1

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

5 3 2 1 4 5 3 2 1

*f*

5 3 2 1

8

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





First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings (e.g., 1, 2, 3, 5, 8). A fermata is placed over a note in the first measure. The system concludes with a double bar line and a fermata.

Second system of musical notation. It includes a *cresc.* (crescendo) marking. The system ends with a double bar line and a fermata.

Third system of musical notation. It features a *ped.* (pedal) marking at the beginning and another *ped.* marking with a fermata at the end of the system.

Fourth system of musical notation. It includes a *ped.* marking at the beginning and another *ped.* marking with a fermata at the end of the system.

Fifth system of musical notation. It includes a *dim.* (diminuendo) marking. The system ends with a double bar line and a fermata.

Sixth system of musical notation. It includes a *senza rit.* (senza ritardando) marking. The system ends with a double bar line and a fermata.

Allegro. ♩ = 144.

*sempre legato*

2.

*p*

*cresc.*

First system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings: 4 2 1, 4 3 4, 5 4 3 4, 5 3 4 3, 4 3 4 5, 4 5 4 3 4, 5 4 3 4, (5 4) 3 5 4 3 4, 5 4 3 5 4. The bass clef staff contains a simple accompaniment of eighth notes with a 'Ped.' marking and an asterisk.

Second system of musical notation. The treble clef staff continues with fingerings: 3 5 3 5, 4 3 5 4, 3 4 3 4, 3 4 5 4, (3 5 3 5 4 5 4 5) 3 4 3 4, 3 5 4 5, 4 5 4 3. The bass clef staff continues with eighth notes and 'Ped.' markings.

*sempre legato*

*p*

*cresc.*

Third system of musical notation. The treble clef staff continues with fingerings: 5 4, 5 4 3 5 4, 4 5 3 5, 4 5 3 5, 4 5 3 5, 4 5 3 5. The bass clef staff continues with eighth notes and 'Ped.' markings.

Fourth system of musical notation. The treble clef staff continues with fingerings: (3 4 5) 3 4, 4 5 4 3, 5 4 5 4, 3 4 5 4, (3 4) 3 5 3 5, 4 5 3 5, 4 5 3 5, 4 5 3 5. The bass clef staff continues with eighth notes and 'Ped.' markings. A 'dim.' marking is present in the treble staff.

Fifth system of musical notation. The treble clef staff continues with fingerings: 4, 4 5 3 5, 4 5 3 5, 4 5 3 5, 4 5 3 5, 4 5 3 5. The bass clef staff continues with eighth notes and 'Ped.' markings. A 'cresc.' marking is present in the treble staff.





First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity.

Third system of musical notation, including fingerings such as 8 4 5 3 8 and 4 3 4 5, and the instruction *cresc.*

Fourth system of musical notation, featuring various fingerings like 3 5 4, 4 5 4 3, and 5 4 5 4.

Fifth system of musical notation, including fingerings such as 2 3 4 5, (4 5), 3 4 3 4, and 4 3 4 5, and the instruction *cresc.*

Sixth system of musical notation, including fingerings like 5 3 5, 4 5 4 3 5, 5 4 5 4, and 5 4, and the instruction *dim.* followed by *(senza rit.)*.

Lento, ma non troppo. ♩ = 100.

*legatissimo*

3.

*p*

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

1 2

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

4 3 4 5 5 3 4 4 5 3 1

4 1 1

*cresc.* *stretto* *pp* *ritenuto* *ten.*

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

*Ped.*

*con forza* *ten.*

*cresc.* *stretto* *crescendo e ritenuto* *ff*

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

*ten.* *rallent. pp* *poco più animato.*

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

1 4 5 2 5 3 2 1

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

*Rimsky-Korsakov considered this the perfect melody in all music. He used to call it the very music of the Kingdom of Heaven.*

*opus himself said of the E major "Study" (no. 3) have never written another melody so beautiful as this.*

System 1: Treble and bass staves with complex rhythmic patterns. Fingerings are indicated with numbers 1-5. Pedal markings 'Ped. Ped. Ped.' and an asterisk are present below the bass staff.

System 2: Treble and bass staves. Includes dynamic markings 'cresc.', 'f', and 'p'. Pedal markings 'Ped. \* Ped. \* Ped. Ped. Ped. Ped.' are located below the bass staff.

System 3: Treble and bass staves. Includes dynamic markings 'cresc.', 'f', and 'p'. Pedal markings 'Ped. \* Ped. Ped. Ped. Ped. Ped.' are located below the bass staff.

System 4: Treble and bass staves. Includes dynamic markings 'cresc.' and 'ff'. Pedal markings 'Ped.' are located below the bass staff.

System 5: Treble and bass staves. Includes dynamic markings 'cresc.' and 'ff'. Pedal markings 'Ped. Ped. Ped.' are located below the bass staff.





The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system is marked *smorzando poco rallent.* and *a tempo*. It includes a triplet of eighth notes in the bass staff, a *Ped.* marking, and asterisks. The second system continues the melodic and harmonic development. The third system features dynamic markings *poco cresc.*, *cresc.*, *stretto*, and *cresc.*. The fourth system includes *f*, *dim.*, and *pp* markings. The fifth system is marked *rallent.* and *smorz.*, ending with a *Ped.* marking and an asterisk.

*Known as "The Sonnet"*

Presto.  $\text{♩} = 88.$

4.

*sf con fuoco* *sfp* *cresc.*

*f* *sf*

*ff*

*Ped.* \*

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex rhythmic pattern with fingerings: 3 2 4 8 4, 1 4 2 1 2 1, and 1 4 3. A *cresc.* marking is present in the treble clef.

System 2: Treble and bass clefs. Treble clef has a melodic line with slurs and accents, including fingerings (1 2) 2 1, (3 4) 2 3 2, 5 1, 3 2, 5 1 3 2. Bass clef has a rhythmic line with slurs and accents, including a *Red.* marking and a flower symbol.

System 3: Treble and bass clefs. Treble clef has a melodic line with slurs and accents, including a *sf* marking. Bass clef has a rhythmic line with slurs and accents, including a *Red.* marking and a flower symbol.

System 4: Treble and bass clefs. Treble clef has a melodic line with slurs and accents, including a *leggiere* marking. Bass clef has a rhythmic line with slurs and accents, including a *Red.* marking and a flower symbol.

System 5: Treble and bass clefs. Treble clef has a melodic line with slurs and accents, including fingerings 3 4 2 3 4 5 2 3 4 5 2 3 5 4 2 3. Bass clef has a rhythmic line with slurs and accents, including a *Red.* marking and a flower symbol.

\* ) Im Autograph x vor a ; in den Ausgaben # . | L'autographe porte x devant la ; dans les éditions # . | In the autograph x before a ; in the editions #  
 \*\* ) Im Autograph x vor e ; in den Ausgaben # . | L'autographe porte x devant mi ; dans les éditions # . | In the autograph x before e ; in the editions #

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble clef has a melodic line with slurs and accents. Bass clef has chords and a *cresc.* marking. Pedal points are indicated by 'Ped.' below the staff.
- System 2:** Treble clef has a complex melodic line with many slurs and accents. Bass clef has chords and a *Ped.* marking. Fingerings like '3 1', '4 2 1', and '3 4 2 1' are shown above notes.
- System 3:** Treble clef has a melodic line. Bass clef has a *sf* marking, a *cresc.* marking, and a *ff* marking. Pedal points are marked with 'Ped.' and asterisks.
- System 4:** Treble clef has a melodic line with slurs. Bass clef has a *f* marking and a *Ped.* marking. Fingerings like '1 2 3 5' and '2 1 4 3 2' are shown.
- System 5:** Treble clef has a melodic line with slurs. Bass clef has a *f* marking and a *Ped.* marking. Fingerings like '1 3 2' and '2 1 3 1' are shown.
- System 6:** Treble clef has a melodic line with slurs. Bass clef has a *Ped.* marking.

System 1: Treble and bass staves. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. The music features a series of eighth-note chords and arpeggios. Fingerings are indicated by numbers 1-5. A *cresc.* marking is present. Pedal points are marked with 'Ped.' and asterisks. A sequence of fingerings (4 3 5 3 2 1 3 2 1 3 2 1 3 2) is shown above the treble staff.

System 2: Treble and bass staves. Similar to system 1, with eighth-note chords and arpeggios. A *cresc.* marking is present. Pedal points are marked with 'Ped.' and asterisks. Fingerings (4 5 4) and (5 4 5) are shown above the treble staff.

System 3: Treble and bass staves. Treble clef has a key signature of three sharps. The music features a series of eighth-note chords and arpeggios. A *cresc.* marking is present. Pedal points are marked with 'Ped.' and asterisks. A *ff* dynamic marking is present. Fingerings (4 3) and (4) are shown above the treble staff.

System 4: Treble and bass staves. Treble clef has a key signature of three sharps. The music features a series of eighth-note chords and arpeggios. A *con forza* marking is present. Pedal points are marked with 'Ped.' and asterisks. Fingerings (1 2 5 4) and (1 2) are shown above the treble staff. A *sf* dynamic marking is present.

System 5: Treble and bass staves. Treble clef has a key signature of three sharps. The music features a series of eighth-note chords and arpeggios. A *cresc.* marking is present. Pedal points are marked with 'Ped.' and asterisks. A *sf* dynamic marking is present.

First system of musical notation. The treble clef staff contains a complex melodic line with many slurs and accents. The bass clef staff has a few notes, including a triplet of eighth notes. A dynamic marking *ped.* is written below the bass staff. A small asterisk symbol is placed below the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a triplet of eighth notes. A dynamic marking *sp* is written above the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs. A dynamic marking *ff* is written above the treble staff.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs. A dynamic marking *cresc.* is written above the treble staff.

ff  
fff  
Ped.

sf  
ff con più fuoco possibile  
Ped.

segue  
Ped.

2 3 1  
1 2 1  
Ped.  
Ped.  
Ped.  
Ped.  
simile

Ped.

2 5  
4 1  
2 5  
4 1  
2 5  
2 1 4  
fff  
Ped.  
3  
Ped.



Vivace. ♩ = 116.

5.

*f brillante* *legato* *cresc.*

*f* *p* *cresc.*

*poco rall.* *pp* *f* *p* *cresc.*

*a tempo*

*cresc.* *p*

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

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

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

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

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

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

\* Nur Kistner hat hier *des*, die anderen Ausgaben es, an den späteren Parallelstellen hat auch er in den ältesten Drucken es.

Kistner seul a ici un *ré bémol*, les autres éditions un *mi bémol*. Dans les passages correspondants qui suivent, les plus anciens tirages de Kistner ont aussi le *mi bémol*.

Only Kistner gives *db* here, the other editions give *eb*; in the later parallel passages he too gives *eb* in the oldest impressions.





8

*cresc.* *pp* *poco rallent.* *delicato smorz.*

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

8

*a tempo* *p* *poco cresc.*

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

8

*p* *poco cresc.*

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

8

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

8

*ff* *cresc.*

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

8

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

Andante. M.M. ♩ = 69.

*con molto espressione*

6.

*p*

2 1 2 1 2 4

(3)

4-3

*sempre legato.*

*Leg. \* Leg. \* Leg. \* Leg. \* Leg.*

5

2

1 3 1 2 4

1 2 3 2 1 4 1 2 3 2

2 3 2 1 4 2 1 2 1 2

(2 1) 3 1 2 4

*f*

*Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg.*

1 2 1 2 3

2 1 2

2 1 2 1

1 2 3 1 2 *cresc.*

2 3 4 2 1

*Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg.*



*cresc.* *stretto e cresc.*

*f*

*poco riten.*





Vivace.  $\text{♩} = 84.$

7.

*p*

*ped.* \*

*cresc.*

*p*

*ped.* \*

*cresc.*

*ped.* \*

*ped.* \*

*ped.* \*

5 1 3 2 5 1 3 2 5 1

4 1 2 3

*delicato*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

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

3 2 4 1

*Ped.* \*

*Ped.* \*

*sf Ped.* \*

*sf Ped.* \*

*sf Ped.* \*

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

*cresc.*

*f Ped.*

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

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

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

Ped. \* Ped. \* Ped. Ped. (3) Ped. \*



Allegro.  $\text{♩} = 88.$

8.

The musical score is written for piano in G major, 2/4 time, with a tempo of Allegro and a quarter note equal to 88 beats per minute. The piece is in a single system with four systems of music. The notation includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (ff). Pedaling is indicated by 'Ped.' and asterisks. Fingerings are clearly marked throughout. The score features several slurs and accents, and includes performance instructions such as 'veloce' and 'cresc.'. The piece concludes with a final chord and a fermata.

4

Ped. 12 \*

7 1 1

This system contains the first two measures of music. The right hand features a melodic line with a slur over the first measure and a fermata over the second. The left hand has a bass line with a slur and a fermata. Pedal markings and a star symbol are present.

8

*fz*

7

This system contains the next two measures. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. A dynamic marking of *fz* is present.

8

*cresc.* *fz*

7

This system contains the next two measures. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings of *cresc.* and *fz* are present.

1 2 1 4 4 2 1 3 2 5 1 3 2 5 2 3 1 3 2 3 1 8

This system contains the next two measures. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a slur and a fermata.

8 4 5 4 3 2 1 4 2 1 5 4 2 1 3 4 2 1 3 4 2 3 2 4

Ped. \*

7

This system contains the final two measures. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a slur and a fermata. Pedal markings and a star symbol are present.

The page contains six systems of musical notation, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Dynamics include *meno f*, *f*, *dim.*, and *simile*. Performance instructions include *Ped.* (pedal) and *marcato*. Fingerings are indicated by numbers 1-5. There are also asterisks and other markings throughout the score.

1 1 2 3 5 1 1 1 5 1 2

*cresc.* *cresc.*

Ped \*

1 1 5 1 2 1 1 5 1 2 1 1 5 1 2

Ped \* Ped Ped \*

*cresc*

Ped \*

*cresc.* *dim.* *poco rallent*

\* Ped

*pp* *poco* *a* *poco*

\* Ped (Ped) Ped (Ped) Ped (Ped) Ped

*cre* *-scen* *-do* *f*

(Ped) Ped (Ped) Ped (Ped) Ped (Ped) Ped Ped \*



System 1: Treble and bass staves. A large slur covers the top staff. A fermata is placed over the bottom staff.

System 2: Treble and bass staves. A slur covers the top staff. A fermata is placed over the bottom staff.

System 3: Treble and bass staves. The word "cresc." is written in the treble staff. The word "Vatro" is written vertically in the bass staff.

System 4: Treble and bass staves. Fingerings (e.g., 3 4 3 2, 1 3 2 1 3) are indicated. Pedal markings "Ped." and asterisks are present.

System 5: Treble and bass staves. Fingerings (e.g., 3 1 2 4 3 1 2 4 3 4 1 5 4) are indicated. The marking "senza Ped." is present.

System 6: Treble and bass staves. Fingerings (e.g., 2 3 1 3 2 3 1, 1 2 4 1 2 4 1 2) are indicated. Pedal markings "Ped." and asterisks are present.



Allegro molto agitato. ♩. = 96.

9.

*Bringing out of a downward part in upper notes of a desprez darpeggio accompaniment as here is peculiarly Chopinesque)*

The musical score consists of five systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes various performance markings such as *p* *legatissimo*, *cresc*, *con forza*, *sf*, *ritenuto*, *a tempo*, *sotto voce*, and *sempre legatissimo*. There are also dynamic markings like *p* and *cresc*. The score features numerous triplets and arpeggiated chords, with some marked with asterisks and the word *Ped.* (pedal). The piece concludes with a *segue* marking.

\*) Im Autograph überall Pralltriller, die in sämtlichen Originalausgaben offenbar abichtlich fehlen.

L'autographe a partout des mordants qui, intentionnellement sans doute, ont tous été supprimés dans les éditions originales.

In the autograph there are all mordents, which have been left out in all original editions evidently with intention.

First system of musical notation. The right hand plays a melodic line with a fermata over the first measure. The left hand plays a rhythmic accompaniment of repeated notes. Dynamics include *f* and *p*. Pedal markings are present below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a *cresc.* marking and a tempo change to *sempre più stretto*. Pedal markings are present below the left hand.

Third system of musical notation. The right hand has a melodic line with a fermata. The left hand features an *accelerando* marking and a *cresc.* marking. Pedal markings are present below the left hand.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand features a *ff* marking and a *pp* marking. Pedal markings are present below the left hand.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand features a *f stretto* marking, a *pp* marking, and a *f appassionato* marking. Pedal markings are present below the left hand.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand features a *pp* marking and a *poco rallent.* marking. Pedal markings are present below the left hand.

a tempo

*sempre agitato*

*sempre legato*

*con forza*

*fz*

*cresc.*

*cre - scen - - do*

*Leg. \*Leg. \*Leg. \*Leg. \*Leg. \*Leg. \**

stretto  
 sempre più cresc. ed accelerando  
 Ped. \* Ped. \* Ped.

f p sotto voce  
 Ped. \* Ped. \*

pp p ten. pp smorz.  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

f pp ff riten.  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

pp leggierissimo pp smorz.  
 Ped. \* Ped. \*

\*) Vorschlagsnote as nur im Autograph.

L'appoggiatura la bémol ne se trouve que dans l'autographe.

The grace-note ab only in the autograph.

Vivace assai. ♩ = 152.

10.

*f*  
*legatissimo*  
 \* *leg.* \* *leg.* \*

\* *leg.* \* *leg.* \* *leg.* \* *leg.* \*

*segue* *cresc.* *f* *dim* *dolce*  
 \* *leg.* \* *leg.* \* *leg.* \* *leg.* \* *leg.* \*

*p*  
*legatissimo*

*staccato* *cresc*  
*senza leg.*

8 1 5

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

This system features a piano accompaniment with a treble and bass clef. The treble clef has a dotted line above it with the number '8' at the start and '1 5' at the end. The bass clef has a dynamic marking of *f* and a *ped.* marking. The music consists of eighth and sixteenth notes.

*legatissimo*

*f* *cresc.*

This system continues the piano accompaniment with a treble and bass clef. The treble clef has a dynamic marking of *f* and a *legatissimo* instruction. The bass clef has a *cresc.* marking. The music consists of eighth and sixteenth notes.

*sotto voce*

*p*

This system continues the piano accompaniment with a treble and bass clef. The treble clef has a *sotto voce* instruction and a dynamic marking of *p*. The bass clef continues with eighth and sixteenth notes.

*cresc.* *f*

This system continues the piano accompaniment with a treble and bass clef. The treble clef has a *cresc.* marking and a dynamic marking of *f*. The bass clef continues with eighth and sixteenth notes.

*sotto voce*

*p* *dim.* *poco rallent.*

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

This system continues the piano accompaniment with a treble and bass clef. The treble clef has a *sotto voce* instruction, a dynamic marking of *p*, a *dim.* marking, and a *poco rallent.* marking. The bass clef has a *ped.* marking. The music concludes with a final cadence.



a tempo

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, while the bass staff provides a steady accompaniment with eighth notes. The key signature is three sharps (F#, C#, G#).

The second system continues the piece. A piano (*p*) dynamic marking is placed above the bass staff in the second measure. The treble staff features more complex chordal textures.

The third system begins with a crescendo (*cresc.*) marking in the bass staff. It includes two repeat signs, each marked with an asterisk (\*). The treble staff shows a melodic line with some grace notes.

The fourth system features an 8-measure rest in the treble staff at the beginning. A crescendo (*cresc.*) marking is present in the bass staff. The music continues with complex harmonic structures.

The fifth system concludes the page with a final melodic phrase in the treble staff and a supporting bass line. The key signature remains three sharps.

sf Ped. \*

cresc. Ped. \*

sfp Ped. \*

legatissimo e dim. Ped. \*

dolcissimo rallent. Ped. \*

a tempo

pp cresc

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

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

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

First system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks. *rall.* marking. A dotted line with an 8 above it spans the first two measures.

Second system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks. *dolcissimo* and *sempre* markings. A dotted line with an 8 above it spans the first two measures.

Third system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks. *dim.*, *e*, and *leggierissimo* markings. A dotted line with an 8 above it spans the first two measures.

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks. *dim.* and *smorz.* markings.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks. *f* and *rit.* markings. Fingerings: 5 4 2, 1, 3 2 1 2, 4 2.

\*) *ces* steht im Autograph; in den Ausgaben ist das *b* vor *c* offenbar aus Versehen fortgelassen worden. | *ut* bémol est conforme à l'autographe; c'est évidemment par inadvertance que le bémol a été oublié devant l'*ut*, dans les éditions. | The autograph gives *cb*; in the editions the *b* before the *c* was evidently omitted by mistake.

V. A. 3817

48  
The tremendous spread chords in both hands of this Etude were as completely new technically in 1831-32, as were the profound tragic power of no. 12 and the sheer melodical loveliness of no. 3 musically. G. Abraham in "Chopin's Musical Style" - Page 39.

Franz Liszt gewidmet.

Op. 10. N<sup>o</sup> 11.

Allegretto.  $\text{♩} = 76$ .

11.

The musical score consists of five systems of two staves each (treble and bass clef). The piece is in 3/4 time and B-flat major. The first system includes the tempo marking 'Allegretto' and the metronome marking '♩ = 76'. The first few measures are marked 'fz p' and 'armonioso'. The score is characterized by dense, wide-spaced chords in both hands, often spanning multiple octaves. Dynamic markings include 'fz p', 'cresc.', and 'Ped.' (pedal). The piece concludes with a final chord in the bass clef.

\*) Das Autograph hat statt der obersten Note c das höhere f Offenbar ist c, das in sämtlichen Ausgaben steht, auf Chopins Willen zurückzuführen.

L'autographe porte, au lieu de l'ut d'en haut un fa plus aigu. Cependant il est évident que l'ut, qui se trouve dans toutes les éditions a bien été voulu par Chopin.

Instead of the upper note c the autograph gives the higher f. Evidently the c, which is to be found in all editions, was placed there by Chopin's express will.

\*\*) Ausführung ungefähr:  
 Exécution approximative:  
 To be played about as follows:



Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* simile

ossia: \*

*p dolcissimo*

*f*

Led. Led. \* Led. \* Led. Led. \* Led. Led. \*

8 \*\*)

*f* \*\*)

Led. Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

*f p*

*smorz.*

*f*

*sff*

Led. \* Led. Led. Led. \* Led. Led. \* Led. Led. \*

\*) Das „ossia“ eine Variante, die Chopin in das Exemplar der Frau Dubois eingetragen hat.  
 \*\*) Die eingeklammerten Noten fehlen im Autograph.

*L' ossia est une variante notée par Chopin dans l'exemplaire de Mme Dubois.  
 Les notes placées entre parenthèses manquent dans l'autographe.*

The "ossia" is a reading written by Chopin in Madame Dubois' copy.  
 The notes in parentheses are not in the autograph.

"The great C minor, so called Revolutionary study Chopin's supreme formal achievement up to the date (September 8-10 1831) to which it was written." G. Abraham

Franz Liszt gewidmet.

Allegro con fuoco. ♩ = 160.

Op. 10. N° 12.

12.

*sf legatissimo* *energico* *cresc.* *f* *sempre legato sf con forza* *f appassionato* *p* *ten.* *con forza* *dimin.*

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



*sotto voce* *p*

*cresc.* *fz* *fz*

*cresc.* *stretto* *sf*

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

*f*

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

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

*cresc.*

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

This page of musical notation consists of six systems of grand staff notation, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *cresc.* marking and a *Red.* marking. The second system includes a *sf* marking and a *Red.* marking. The third system has a *Red.* marking and a *sfz* marking. The fourth system contains a *Red.* marking and a *ff* marking. The fifth system features a *ff* marking. The sixth system continues the melodic and harmonic development. Performance markings include *ped.* (pedal) and *Red.* (likely a reduction or specific performance instruction). Fingering numbers (1-5) and asterisks (\*) are used throughout to indicate specific techniques or fingerings.

System 1: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Dynamics include *f* and *p*. Includes a triplet of eighth notes in the treble.

System 2: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Dynamics include *p* and *ff*. Includes a triplet of eighth notes in the treble and fingerings (1 3 2, 1 4 2, 1) in the bass.

System 3: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Includes a triplet of eighth notes in the treble.

System 4: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Dynamics include *f* and *p*. Includes a triplet of eighth notes in the treble.

System 5: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Dynamics include *f*, *p*, and *ff*. Includes a triplet of eighth notes in the treble and a *cresc.* marking in the bass.

System 6: Treble clef with a whole rest. Bass clef with a continuous eighth-note accompaniment. Dynamics include *ff* and *f*. Includes a triplet of eighth notes in the treble and fingerings (1 3 2, 1 (5 4) 2 1, 1 4 3 2, 5 (3 2 1)) in the bass. Markings include *led* and asterisks.

Coda

First system of musical notation for the Coda section. It consists of two staves: piano (top) and bass (bottom). The piano staff has a dynamic marking of *fz p*. The bass staff has several fingering numbers: 1, 3, 2, 1, 1, 1, 3, 2, 1, 4, 2, 1. There are also some slurs and accents.

Second system of musical notation. The piano staff has a dynamic marking of *p*. The bass staff has fingering numbers: 2, 1, 4, 3, 2, 1, 3, 2, 2, 3, 1, 4, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3. There are also slurs and a *ped.* marking with an asterisk.

Third system of musical notation. The piano staff has a dynamic marking of *smorz.*. The bass staff has fingering numbers: 1, 3, 1, 4, 2, 3, 1, 3, 2, 3, 1, 4, 2, 3, 1, 3, 2, 4, 2, 2, 1, 1, 1, 1, 1, 2, 3, 1, 3, 2, 4, 3. There are also slurs and *ped.* markings with asterisks.

Fourth system of musical notation. The piano staff has dynamic markings of *sotto voce* and *poco*. The bass staff has dynamic markings of *pp*. There are also slurs and *ped.* markings with asterisks. Handwritten notes above the piano staff say: "4 measures based on the introduction figure, sotto voce".

Fifth system of musical notation. The piano staff has dynamic markings of *p* and *ff ed appassionato*. The bass staff has dynamic markings of *fff*. There are also slurs and *ped.* markings with asterisks. Handwritten notes above the piano staff say: "4 measures based on the introduction figure, con appassionato".

First alternative fingering example. It shows a short musical phrase with a different fingering than the main score. The piano staff has a dynamic marking of *p*. The bass staff has fingering numbers: 2, 1, 2, 4, 3, 1.

\*) Oder auch:  
Ou aussi:  
Or also:

u.s.w. etc. etc.  
Noch besser, weil links kein klangliches Uebergewicht:  
Mieux encore, parce qu'il n'y a pas de sonorité prépondérante à la main gauche:  
Still better, because of the absence of tonal preponderance in the left hand:

Second alternative fingering example. It shows another short musical phrase with a different fingering. The piano staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *fff*.

# 12 Etudes.

Gräfin d'Agoult gewidmet.

Op. 25. N<sup>o</sup> 1.

Allegro sostenuto. M.M. ♩ = 104-120.

13.

Handwritten annotations at the top right: 11/20/29 - 14

Handwritten annotations below the dedication: 771029 = 40 - 114928 = 22

First system: *p*, *armonioso*

Second system: *Ped.*, *\* Ped.*

Third system: *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Fourth system: *f*, *a tempo*, *(poco rit.)*, *p*, *\* Ped.*, *\* Ped.*

Fifth system: *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music is written in a continuous line across both staves. There are several measures with a 'Ped.' (pedal) marking and asterisks. A measure number '(4)' is written above the bass staff.

Second system of the piano score. It continues the two-staff format. There are various fingering numbers (1-5) written above notes. A measure number '(5 2)' is written above the treble staff. Pedal markings and asterisks are present throughout the system.

Third system of the piano score. The bass staff has a 'cantando' marking above it. There are measure numbers '(3)' and '(2 1 2 1)' written below the bass staff. Pedal markings and asterisks are present.

Fourth system of the piano score. It continues the two-staff format with various musical notations and pedal markings.

Fifth system of the piano score. A 'p' (piano) dynamic marking is present in the bass staff. Pedal markings and asterisks are present.

Sixth system of the piano score. A 'riten.' (ritardando) marking is present above the treble staff. There are measure numbers '(3 2 1 4)' and '(2 1 2)' written below the bass staff. Pedal markings and asterisks are present.

\*) Der Baß folgt der Lesart von Lemoine und Ashdown & Parry, die gegen die in den ersten Härtel'schen Drucken stehende eine offenbare Verbesserung darstellt.

Nous avons choisi pour la basse la version de Lemoine et de Ashdown & Parry, comme étant une amélioration indiscutable de celle des premières éditions de Härtel

The bass follows the reading by Lemoine and Ashdown & Parry, which is an evident improvement on the one to be found in the first impressions by Härtel.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is three flats (B-flat major/C minor). The piece includes various musical markings:

- System 1:** Treble staff has a *cresc.* marking. Bass staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*
- System 2:** Treble staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*, *\*ped.*
- System 3:** Treble staff has a *f* marking. Bass staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*
- System 4:** Treble staff has a *f* marking. Bass staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*
- System 5:** Treble staff has a *f* marking. Bass staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*
- System 6:** Treble staff has a *f* marking. Bass staff has a *f* marking. Pedal markings: *ped.*, *\*ped.*, *\*ped.*, *\*ped.*, *\*ped.*

\*) as nur in der ersten Ausgabe von Breitkopf & Härtel. In der englischen und französischen Ausgabe fehlt das  $\flat$  vor  $a$ . Auch in Chopin's Autograph fehlt es, ist aber offenbar von ihm während des Stiches hinzugefügt.

*On ne trouve le la bémol que dans la première édition Breitkopf et Härtel. Les éditions française et anglaise n'ont pas de bémol devant le la; mais, bien qu'il manque aussi dans l'autographe, il semble certain qu'il s'agit d'une correction faite pendant la gravure. V.A. 3817*

$\flat$  only in the first edition of Breitkopf & Härtel. In the English and French editions there is no  $\flat$  before the  $a$ . It is also not to be found in Chopin's Autograph, but was evidently added by him during the process of engraving.

5

Ped. \* Ped. \* Ped.

pp dim. Ped. \* Ped. \*

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

pp leggierissimo Ped. \*

Ped. \* Ped.

ppp rit. Ped. \*

(without pedaling of the most varied sort this étude could remain as hard as a dog-grawed bone.)



is Ende must be played in that Chopin-like whisper of which, among others, Mendelssohn also affirmed that for him nothing more enchanting in music existed.

Gräfin d'Agoult gewidmet.

Op. 25. N<sup>o</sup> 2.

Presto. M.M.  $\text{♩} = 112 - 120$ .

14.

*p molto legato*

\*) Bei Chopin (Manuskript-Kopie) auch folgende Phrasierung:  
 Chopin (copie du manuscrit) indique aussi le phraser suivant:  
 In Chopin (copy of manuscript) we also find the following phrasing:



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

(5)

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

1 3 2 1 3 2 3 1 3 2 3

dim.

\*

*poco a poco cresc.*

ped. \* ped. \*

(4) 3 5 3 5 (3 2) 1 4 3 4

*cresc.*

ped. \* ped. \*

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

*f*

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

(4) 3 5 1 4 3 2 1 1 4 3 2 1

*p*

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

1 5 4 3 2 1 4

(mf) *smorz.* *pp*

ped. ped. ped. ped. ped.

*pp*

\*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a descending melodic line with some grace notes. The left hand continues with a steady accompaniment. A fingering number '5' is visible above the final measure of the right hand.

Third system of musical notation. The right hand has a more active melodic line with frequent sixteenth notes. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation. This system includes a complex melodic passage in the right hand with many accidentals and a trill-like figure. The left hand has a few notes. A 'Ped.' (pedal) marking is present under the left hand, and an asterisk is at the end of the system.

Fifth system of musical notation, characterized by a highly technical and rapid melodic line in the right hand. The left hand accompaniment is simpler. Numerous fingering numbers (1-5) are written above the notes. A 'Ped.' marking is at the beginning, and several asterisks are placed throughout the system.

Sixth system of musical notation, the final system on the page. It features a melodic line with a 'dim.' (diminuendo) marking. The left hand accompaniment is simple. A 'pp' (pianissimo) dynamic marking is at the end. 'Ped.' markings and asterisks are present at the bottom of the system.

Allegro. M.M. ♩ = 120-132.

15.

*leggiero*

The musical score is written for piano and consists of five systems of two staves each. The first system includes the tempo marking "Allegro. M.M. ♩ = 120-132." and the performance instruction "leggiero". The score is marked with "Ped." and asterisks to indicate pedaling. Various fingerings are indicated by numbers 1-5, and some passages are marked with "8" for octaves. The piece is dedicated to "Gräfin d'Agoult".

*espr.*

(1) (2) (5)  $\frac{1}{4}$   $\frac{1}{4}$

Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \*

f p

Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \*

*lusingando* *riten.*

Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \*

*in tempo*

Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \* Led \*

Led \* Led \* Led \*

\* ) Herausgeber spielt hier Thema mit Daumen, um die Klängsymmetrie zwischen Anfang (Thema oben) und 2er Reprise (Thema oben und unten) herzustellen. also ungefähr:

*L'auteur de cette édition joue ici le thème avec le pouce, pour établir une symétrie sonore entre le début (thème en haut) et la 2de reprise (thème en haut et en bas), soit approximativement:*

The editor plays here the theme with the thumb so as to produce a symmetry of sound between the beginning (theme above) and the 2<sup>nd</sup> repeat (theme above and below), thus in about the following manner.

u. s. w.  
etc.  
etc.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *Ped.* marking is present in the bass staff, and an asterisk is placed below the first measure.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex rhythmic texture as the first system.

Third system of musical notation. It includes dynamic markings: *p* (piano) and *pp* (pianissimo) in the bass staff, and *dim.* (diminuendo) in the treble staff. A *Ped.* marking is present in the bass staff, with asterisks marking specific measures.

Fourth system of musical notation. It features a *riten.* (ritardando) marking above the treble staff, which transitions into *in tempo*. The music becomes more rhythmic and driving, with *sf* (sforzando) markings in the treble staff. *Ped.* markings are present in the bass staff.

Fifth system of musical notation, the final system on the page. It continues the driving rhythmic pattern with *sf* markings throughout. A *Ped.* marking is present in the bass staff.





Agitato. M.M. ♩ = 160.

16.

*p*

*simile*

*legato*

*staccato*

(*pochiss. rit.*)

*pp*

*senza Ped.*

*bassi distinti*

*a tempo*

*f*

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

*cresc.*

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

*segue*

*f*

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

*pp poco ritenuto* **a tempo** *f* *simile*

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

*p*

*p*

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) contains a rhythmic accompaniment of chords, primarily eighth notes. A long slur spans across the top of the system, encompassing the melodic line.

The second system continues the musical piece. It features similar notation to the first system. A dynamic marking of *p* (piano) is placed in the right-hand staff towards the end of the system. A slur continues across the top of the system.

The third system of music includes dynamic markings of *pp* (pianissimo) in the left-hand staff and *f* (forte) in the right-hand staff. The notation remains consistent with the previous systems, showing a melodic line and a chordal accompaniment.

The fourth system features dynamic markings of *p* (piano) and *pp* (pianissimo). The melodic line in the upper staff shows some chromatic movement. The accompaniment in the lower staff continues with eighth-note chords.

The fifth and final system on the page includes performance instructions: *dim.* (diminuendo) in the left-hand staff, *rall.* (rallentando) above the right-hand staff, and *lento* (lento) above the right-hand staff. The right-hand staff shows a melodic line with a fermata over the final note. The left-hand staff has a fermata over the final chord. Pedal markings (*Ped.*) and an asterisk (\*) are present at the bottom of the system.

Vivace. M.M. ♩ = 184.

17.

*scherzando*

5 5  
#2 1 2 1 2 1 2 1  
Ped. \* Ped. \* Ped. \* Ped. \*

5 5  
1 2 1 2 2 1  
Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \* Ped. \*  
5 1 3 1 2 5

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

*dolce*

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

\*) In der franz. und engl. Ausgabe lautet die Stelle:  
*Les éditions française et anglaise notent ce passage comme suit:*  
 In the French and English editions the passage reads:

man kann aber auch so spielen:  
*mais on peut aussi jouer:*  
 but it can also be played thus:

Red. \* Red. \* Red. \* Red. \*

Red. 1 2 5 8 1 2 5 8 2 \* Red. \*

p

3 1 2

Red. \* Red. \* Red. \* Red. \*

Oder auch:  
Ou encore:  
Or also:

l.H. 3 3 3 3

Più lento. M.M. ♩ = 168.

*leggiero*

*sostenuto e cantando*

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

*Ped.*

\*

*Ped.*

\* *Ped.*

\*

*Ped.*

\*

*Ped.*

\* *Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\* *Ped.*

\* *Ped.*

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 1, 5, 5, 4, 1, 2, 4, 1) and a dynamic marking of *ped.* with asterisks. The bass clef staff contains a bass line with a *ped.* marking. A fermata is placed over the final notes of both staves.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a *cresc.* marking. *ped.* markings with asterisks are present in both staves.

Third system of musical notation. The treble clef staff features a fermata over the first two measures. The bass clef staff includes a *f* dynamic marking. *ped.* markings with asterisks are present in both staves.

Fourth system of musical notation. The treble clef staff has a fermata over the first two measures. The bass clef staff includes a *ped.* marking with an asterisk. *ped.* markings with asterisks are present in both staves.

Fifth system of musical notation. The treble clef staff contains a continuous melodic line. The bass clef staff includes a *ped.* marking with an asterisk. *ped.* markings with asterisks are present in both staves.





5 4  
1 1

Ped. Ped.

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

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

cresc. ff 1 sf p  
Ped. \* Ped. Ped. Ped. Ped. \* Ped. \* Ped. Ped. \*

con forza fff  
Ped. Ped. Ped. Ped. \*

*(This Etude, like No 2, in F minor, must be played in a Chopin-like whisper)*

Gräfin d'Agoult gewidmet.

Allegro. M. M.  $\text{♩} = 69-80$ .

Op. 25. N<sup>o</sup> 6.

18.

*sotto voce* *pp*

*p*

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

*poco espress.*

*Ped.* \*

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

*Ped.* \*

\*) Alle Originalausgaben haben *ais*, das  $\sharp$  ist erst späteren Drucken von Br. & H. willkürlich hinzugefügt.

Toutes les éditions originales ont ici un *la dièse*; le  $\sharp$  n'a été ajouté, tout arbitrairement, que dans les impressions ultérieures de Br. & H.

All the original editions give *a#*; the  $\sharp$  has only been added arbitrarily in later impressions by Br. & H.



First system of musical notation. The treble clef staff contains a complex melodic line with triplets and quintuplets, marked with fingerings 1, 2, 3, 4, 5. The bass clef staff features a more melodic line with slurs and accents. The dynamic marking *f* is present. Pedal markings include *Ped.*, an asterisk, *Ped.*, and another asterisk.

Second system of musical notation. The treble clef staff continues the complex melodic line with various fingerings and slurs. The bass clef staff has a melodic line with slurs. Pedal markings include *Ped.*, an asterisk, and *Ped.*.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with fingerings 5, 4, 3, 2, 1. The dynamic marking *leggierissimo p* is present. The bass clef staff has a melodic line with slurs. Pedal markings include *Ped.*, an asterisk, *Ped.*, and another asterisk.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with fingerings 5, 4, 3, 2, 1. The bass clef staff has a melodic line with slurs. Pedal markings include *Ped.*, an asterisk, *Ped.*, and another asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with fingerings 5, 4, 3, 2, 1. The dynamic marking *f* is present. The bass clef staff has a melodic line with slurs. Pedal markings include *Ped.*, an asterisk, *Ped.*, and another asterisk.

(senza rit.)

Ped. \*

Ped. \*

Ped. \*

*pp*

*pp*

(3 5)  
4 5

*P*

(5)

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*



5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 (3 3 4 4) 5 4 3 4 (5 4) 5 4 5 5 4 3

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 2 1 2 1

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

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

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

(3 4 3) 4 5 4 5 4 3 4 3 5 4 5 4 3 4 3 5 4 3 4 3 5 4 3 4 3 5 4 5

2 1 2 1 2 1 2 2 1 2 1 2 2 1 2 1 2 2 1 1 2 2 1

*f*

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

*dim.* *p* *f* *lento*

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



*Adagio*

Op. 25. No. 7.

Lento. M.M. ♩ = 56.

M.M. ♩ = 66.

19.

*The heart has not lost something;  
it has lost everything dear.*

*ben distinti le due voci*

*p* *pp*

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

*Ted. \* Ted. \* Ted. \** *Ted. \* Ted. \* Ted. \* Ted. \**

*Ted. \** *Ted.* *Ted.* *Ted. \** *Ted.* *\* Ted. Ted. \**

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

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

*dimin. Ted. pp \* Ted. \* Ted.*

Edward Dannreuther in the Oxford History of Music - Volume VII on page 620  
 "no one can mistake the romantic sensibility expressed in J.S. Bach's Prelude 85  
 E flat minor" and suggests comparing it with this e sharp minor Etude of Chopin

pp

ten. ten.

Ped. Ped. \*

Ped. Ped. Ped. \*

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

Ped. \*

Ped. \*

f Ped. Ped. Ped.

cresc. - - - - -

14 6 6

Ped. \*

ritenuto

fff

pp

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

*a tempo*

1 2 5 3 2  
Ped. \*Ped. 5 \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

*ppp* *mp*  
*smorz.*  
Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

*tr* *pp*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. \*

*ten.* *ten.*

*poco riten.* *sf*

*pp* *sf*  
312 8 2  
Ped. \*

7

3 3

*tr*

33

*cresc.*

*f* *FX* *G* *ped* \*

*ped* \* *f* *ped* \*

*tr*

*ped* \* *ped* \*

*ped* \*

*riten.*

*pp*

*f*

*ped* \* *ped* \* *ped* \* *ped* \*

*ped* \* *ten.* *ped* \* *dimi.*

*ped* *ped* \* *ped*

*pp*

*p*

*pp*

*ped* \* *ped* \* *ped* *ped* *smor* \* *ped* \* *ped* \* *ped* \* *ped*

*ped* *ped*

nu - en - do smor - san - do

Vivace. M.M.  $\text{♩} = 69$ .

*molto legato*

Op. 25. N<sup>o</sup> 8.

20.

*mezza voce*

The musical score is written for piano in G minor (three flats) and 3/4 time. It begins at measure 20. The tempo is marked 'Vivace' with a metronome marking of  $\text{♩} = 69$ . The articulation is 'molto legato' and the dynamics are 'mezza voce'. The score is arranged in two systems, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5. Pedal markings are used to indicate sustained notes. The piece concludes with a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings like '(p)'. The piece concludes with a final cadence.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The piece features a variety of textures and dynamics. The first system includes a piano (*p*) dynamic and several 'Ped.' markings with asterisks. The second system shows complex fingering patterns, including triplets and sixteenth-note runs. The third system continues with 'Ped.' markings and asterisks. The fourth system features a *cresc.* (crescendo) marking in the treble staff. The fifth system includes a *sf* (sforzando) marking and a *dim.* (diminuendo) marking. The sixth system concludes with 'Ped.' markings and asterisks, along with final fingering instructions.

are consecutive octaves and fifths forbidden? Here is a phrase which contains all the prohibited intervals, and how beautifully effe

This page of musical notation is divided into six systems, each consisting of a treble and bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are used throughout, often with asterisks to denote specific pedal effects. Performance instructions include *cresc.* (crescendo), *decresc.* (decrescendo), and *f* (forte). The notation includes various rhythmic values, slurs, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The piece concludes with a final chord marked with a double bar line and a repeat sign.

Gräfin d'Agoult gewidmet.

Allegro assai, M.M. ♩ = 112.

Op. 25. No 9.

21.

*leggiere*

Red \* Red \* Red \* Red \* Red \* Red \*

Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*

Red \* Red \* Red \* Red \* Red \* Red \*



5 4 5 8

*cresc.*

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

8

*f marcato*

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

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

8

*cresc.*

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

8

*appassionato*

*ff*

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



Allegro con fuoco. M.M.  $\text{♩} = 72$ .

22.

4 5 4 5 4 5  
 poco a poco cresc.  
 Ped. \*

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

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

Ped. \* Ped. \*

Ped. Ped. Ped. \*

8

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

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

*ff* *cresc.*

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

*ff*

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

Lento. M. M. ♩=100.

\*) *p* *ben legato*

4 5 4 3 4 5    4 3 5 4 5 4    (5) 4 5 3 5 4

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

5    4-5 4-5    *ten.*

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

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

5 5

*sempre p* *cresc.*

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

*rit.* *semplice*

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

4 1 2 1    5 4 5

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

*cresc.*

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

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic patterns and dynamics, with a *dim.* (diminuendo) marking in the middle.

Second system of musical notation, continuing the piece with a *cresc.* (crescendo) marking in the right hand. A *ped.* (pedal) marking with a star symbol is present in the bass line.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the right hand. The system concludes with a double bar line.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the right hand. The system concludes with a double bar line.

Fifth system of musical notation, featuring a *dim.* (diminuendo) marking in the right hand. The system concludes with a double bar line.

First system of musical notation. The right hand (treble clef) plays a series of chords and eighth notes. The left hand (bass clef) plays a bass line with some rests. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a *Ped.* marking and a star symbol. A *rit.* marking is present in the right hand.

Third system of musical notation. The right hand features a melodic line with a *sotto voce e sempre legato* instruction and fingerings (1 2 3 1 2, 1 1 2 3 1 2). The left hand has a *Ped.* marking and a star symbol, with a *p.* dynamic marking and a *simile* instruction.

Fourth system of musical notation. The right hand has a melodic line with a *p.* dynamic marking. The left hand has a *p.* dynamic marking.

Fifth system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand has a *p.* dynamic marking and an *accelerando* marking.

Tempo primo.

\*\*) *f* *cresc.*

The first system of music consists of two staves. The treble staff begins with a double bar line and a key signature of two sharps (F# and C#). It contains a series of eighth-note chords and single notes, with a dynamic marking of *f* (forte) and a crescendo hairpin. The bass staff mirrors this with similar rhythmic patterns. The system concludes with a double bar line.

*ff*

The second system continues the musical piece. The treble staff features a dynamic marking of *ff* (fortissimo). The music consists of rhythmic patterns of eighth notes and chords. The system ends with a double bar line.

*cresc.*

The third system shows a continuation of the rhythmic patterns. A dynamic marking of *cresc.* (crescendo) is present. The treble staff has a key signature change to one sharp (F#) and one flat (C). The system concludes with a double bar line.

*il più forte possibile*

*ped.*

The fourth system is marked with the instruction *il più forte possibile* (as loud as possible). It includes several *ped.* (pedal) markings under the bass staff. The treble staff has a key signature of one sharp (F#) and one flat (C). The system ends with a double bar line.

*ped.* *ped.*

The fifth system concludes the piece. It features *ped.* markings under the bass staff. The treble staff ends with a final cadence in a key signature of one sharp (F#) and one flat (C). The system ends with a double bar line.



23.

Lento. M.M. ♩ = 66.

*p* *pp* *rit.*

Red. \* Red. \* Red.

\* Red. Red. Red. Red. Red.

Allegro con brio. M.M. ♩ = 69.

*f risoluto* *sf*

Red. \* Red. Red. \* Red. \*

*dim.*

Red. \* Red. \* Red.

*marcato*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

8

*f*

5 (5 4)

*dim.*

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

*simile*

5

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

5 2 5 1 5 2

8

(3)

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

5

8

(4)

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

\*) Herausgeber spielt hier:  
 L'auteur de cette édition joue ici:  
 Here the editor plays:

5 2 4 1 5 2 4 1

8

*f* (4 3) (4 3)

*dim.*

5 2 4 1 5 2 4 1 1 1 1

1 2 5 1 5

*Ped.*

5 4 1 2 4 1

2 5 1 5

*Ped.*

8

*f* 4 1 5 2

*dim.* 1 2 1

First system of musical notation. Treble clef staff contains a melodic line with various accidentals and slurs. Bass clef staff contains a supporting line with triplets and slurs. Pedal markings 'Ped.' are present below the bass staff, along with asterisks indicating specific points.

Second system of musical notation. Treble clef staff features a complex melodic line with many accidentals and slurs. Bass clef staff continues the supporting line. Pedal markings 'Ped.' and asterisks are visible.

Third system of musical notation. Treble clef staff has a melodic line with slurs and accents. Bass clef staff includes a triplet and the instruction 'espr.'. Pedal markings 'Ped.' and asterisks are present.

Fourth system of musical notation. Treble clef staff shows chords and rests, with a dynamic marking 'f'. Bass clef staff has a melodic line with slurs and accents. Pedal markings 'Ped.' and asterisks are present.

Fifth system of musical notation. Treble clef staff contains chords. Bass clef staff has a melodic line with slurs and accents. Pedal markings 'Ped.' and asterisks are present.

Sixth system of musical notation. Treble clef staff has a melodic line with slurs and accents, marked 'leggero'. Bass clef staff includes the instruction 'cantando' and slurs. Pedal markings 'Ped.' and asterisks are present.

The musical score is organized into six systems, each with a treble and bass staff. The first system begins with a treble staff containing a complex melodic line with many accidentals and a bass staff with a simple accompaniment. The second system features a dynamic marking of *f* and the instruction *marcato* in the bass staff. The notation includes various musical symbols such as slurs, ties, and fingerings. Pedal markings are used throughout to indicate when the sustain pedal should be depressed. The key signature is one sharp (F#) and the time signature is 2/4.

Musical notation system 1: Treble and bass clefs with piano accompaniment. Includes a 'Ped.' marking and a fermata.

Musical notation system 2: Treble and bass clefs with piano accompaniment. Includes dynamic markings 'ff' and 'fz', and fingerings '5 3 5 4 5 3 5 4'.

Musical notation system 3: Treble and bass clefs with piano accompaniment. Includes dynamic marking 'ff' and a 'Ped.' marking.

Musical notation system 4: Treble and bass clefs with piano accompaniment. Includes dynamic marking 'p' and triplet markings.

Musical notation system 5: Treble and bass clefs with piano accompaniment. Includes lyrics 'cre - scen - do' and 'Ped.' markings.

Musical notation system 6: Treble and bass clefs with piano accompaniment. Includes dynamic markings 'f' and 'fz'.

dimin.

1

marcato

3

3

f

8

5 2 4 1 1 5 2 4 1 5

cresc.

8

5 4 5 4

Red. \*

ff

p cresc.

f

ff dimin.

ff marcatissimo

fff

\*) Herausgeber spielt hier (links) trotz parall Oktav:  
 L'auteur de cette édition joue ici (gauche):  
 Here the editor plays (left):





*sonore*

8

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

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. A large slur covers the first two staves. An '8' is written above the first measure of the upper staff. Pedal markings are present below the staves.

8

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

This system contains the next two staves of music. It continues the piece with similar notation and includes an '8' above the first measure of the upper staff and multiple pedal markings below.

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

This system contains the third and fourth staves of music. It features a large slur over the first two staves and includes an '8' above the first measure of the upper staff. Pedal markings are located below the staves.

*f*

8

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

This system contains the fifth and sixth staves of music. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. An '8' is written above the first measure of the upper staff. Pedal markings are present below the staves.

8

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

This system contains the seventh and eighth staves of music. It includes an '8' above the first measure of the upper staff and pedal markings below the staves.

This musical score is for a piano and voice piece. It consists of six systems of music. Each system has a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The vocal line is in a lower register and includes the lyrics "cre - scen - do". Performance markings include "poco" in the second system, "a" in the third system, and "Ped." (pedal) markings throughout. A first ending bracket with the number "8" is located at the top of the first system. The key signature has two flats, and the time signature is not explicitly shown but appears to be 3/4 or 3/8.

ff

2 1 5 2 1 2 5 1

5 2 1 5

5 1

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

(poco meno f)

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

più f

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

segue

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

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

The image displays six systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs. Pedal markings are present throughout, including 'Ped.', '\* Ped.', and 'Ped.' with a superscripted '4'. A 'cresc.' marking is visible in the first system. In the fourth system, there are detailed fingering instructions: '1 2 5 1' and '5 2 1' above the treble staff, and '(2 1 4 2 1 5 1 3 1)' below the bass staff. The fifth system includes the instruction 'il più forte possibile' in the bass staff. The sixth system features a '1 5' fingering instruction in the bass staff. The page concludes with a copyright notice 'V.A.3817' at the bottom center.

\*) Rubinstein spielte von hier das Thema durch- | Rubinstein jouait, à partir d'ici, tout | Rubinstein used to play the theme from  
 gehends in Oktaven: | le thème en octaves: | here throughout in octaves:

u.s.w.  
etc.  
etc.

# Trois Études.

Composées pour la „Méthode des Méthodes“  
de Moscheles et Fétis.

Nº 1.

Andantino. M.M.  $\text{♩} = 69.$

25.

1 2 3 2 5 4

*p* 3 3 3 3 3 3 3 3

*ped.* \* *ped.* \* *ped.* 1 3 2

*mp* *con sentimento*

3 3

\* *ped.* \*

*cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* 2 1 3 2 3 \* *ped.* \*

*dim.*

*sempre legato*

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

*p*

1 3 3 2 2 1

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

*dim.*

3 1 (4)

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

*cresc.*

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

*cresc.*

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

*f*

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

*scen do*

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

*dim.* *dim.*

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

*pp* *poco smorz.*

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

*dim.*

*Ped.* \* *Ped.* (\*) *Ped.* \* *Ped.* \*



26.

*p* *egualmente e dolce* *sempre portamento*

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

*p*

*ped.* \*

*pp*

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

1-3 1 2 3

*p*

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

*pp*

*1*

*poco rit.*

*cresc.* *mf*

\*) Dieser Takt lautet in der Pariser Ausgabe rechts so:  
 Pour la main droite, l'édition de Paris notée cette mesure ainsi:  
 This bar reads thus in the Paris edition, right hand:



are consecutive major thirds justly regarded by the theorists as harsh and  
 +? also... the... to... with...

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The bass line features a triplet of eighth notes marked *ped.* with an asterisk. The treble line has a *poco f* dynamic marking.

Second system of musical notation. Treble and bass staves. The bass line has a *p* dynamic marking.

Third system of musical notation. Treble and bass staves. The bass line has a *rit. b2* marking followed by *p a tempo*.

Fourth system of musical notation. Treble and bass staves. A star symbol (\*) is placed above the first measure of the treble staff. The bass line has a *p* dynamic marking.

Fifth system of musical notation. Treble and bass staves. The bass line has a *pp* dynamic marking.

Sixth system of musical notation. Treble and bass staves. The bass line has a *pp* dynamic marking and a *trium* marking. The system ends with a double bar line and a fermata. Below the staff, there are three *ped.* markings with asterisks.

\*) In der Pariser Ausgabe wieder wie bei Takt 5 auf Seite 116 angegeben.

L'édition de Paris note de nouveau ici comme nous l'avons indiqué à la mes. 5 de la p. 116.

In the Paris edition this is marked again as bar 5 on page 116.

Allegretto grazioso. M.M. 138-144. *legato*

27.

*dolce* *pp staccato* *segue* *suivez* *a t.* *(poco rit.)* *a t.*

W. Rosenthal gebraucht für die untere Staccato-Stimme nur den Daumen - man hat dadurch mehr Auswahl an Fingersatz und besseres legato in der oberen Stimme. Viel schwieriger!

NB. Rosenthal emploie le pouce, exclusivement, pour le staccato de la partie inférieure; il reste ainsi un plus grand choix de doigts pour le legato, qui en devient meilleur. Beaucoup plus difficile!

NB. Rosenthal uses only the thumb for the lower staccato part; this gives the performer a greater choice of fingering and a better legato in the upper part. Much more difficult!



# Fr. Chopin, Etüden, herausgegeben von Ignaz Friedman.

Op. 10 Nr. 1 C dur- Ut majeur- C major  
Allegro. Seite 1

Op. 10 Nr. 2 A moll- La mineur- A minor  
Allegro. 6

Op. 10 Nr. 3 E dur- Mi majeur- E major  
Lento ma non troppo.  
legatissimo 10

Op. 10 Nr. 4 Cis moll- Ut# mineur- C# minor  
Presto con fuoco. 14

Op. 10 Nr. 5 Ges dur- Solb majeur- Gb major  
Vivace.  
Brillante. 20

Op. 10 Nr. 6 Es moll- Mib mineur- Eb minor  
Andante.  
con molto espressivo 24

Op. 10 Nr. 7 C dur- Ut majeur- C major  
Vivace. 28

Op. 10 Nr. 8 F dur- Fa majeur- F major  
Allegro. 32

Op. 10 Nr. 9 F moll- Fa mineur- F minor  
Allegro molto agitato.  
cresc. con forza 38

Op. 10 Nr. 10 As dur- Lab majeur- Ab major  
Vivace assai. 42

Op. 10 Nr. 11 Es dur- Mib majeur- Eb major  
Allegretto. 48

Op. 10 Nr. 12 C moll- Ut mineur- C minor  
Allegro con fuoco. 51

Op. 25 Nr. 1 As dur- Lab majeur- Ab major  
Allegro sostenuto. Seite 56

Op. 25 Nr. 2 F moll- Fa mineur- F minor  
Presto. 60

Op. 25 Nr. 3 F dur- Fa majeur- F major  
Allegro. 64

Op. 25 Nr. 4 A moll- La mineur- A minor  
Agitato. 68

Op. 25 Nr. 5 E moll- Mi mineur- E minor  
Vivace. 72

Op. 25 Nr. 6 Gis moll- Sol# mineur- G# minor  
Allegro. 78

Op. 25 Nr. 7 Cis moll- Ut# mineur- C# minor  
Lento. 84

Op. 25 Nr. 8 Des dur- Réb majeur- Db major  
Vivace.  
molto legato 88

Op. 25 Nr. 9 Ges dur- Solb majeur- Gb major  
Allegro assai. 94

Op. 25 Nr. 10 H moll- Si mineur- B minor  
Allegro con fuoco. 98

Op. 25 Nr. 11 A moll- La mineur- A minor  
Allegro con brio. 100

Op. 25 Nr. 12 C moll- Ut mineur- C minor  
Allegro molto con fuoco. 108

## Trois études.

Composées pour la „Méthode des Méthodes“ de Moscheles et Fétis.

Nr. 1 F moll- Fa mineur- F minor  
Andantino. 114

Nr. 2 As dur- Lab majeur- Ab major  
Allegretto. 116

Nr. 3 Des dur- Réb majeur- Db major  
Allegretto. 118

**Klavier zu 4 Händen.**

- Nr. 2376 Armand, Op. 9. 6 leichte Stücke.  
 2066/70 Op. 20. 10 Phantasie-Stücke I/II.  
 2888 Arnee-Märche, berühmte.  
 2197 Bach, C. Ph. Em., Symphonie D dur.  
 3741/43 Bach, J. S., 6 Klav.-Konzerte I/III  
 3557/59 — 6 Brandenburg. Konz. I/III.  
 2434 — Chaconne D moll (Reinecke).  
 — Hirten-Symphonie.  
 — Orgelbüchlein (Richter).  
 2260 — Siehe Jugendbibliothek Heft V.  
 20 Beethoven, Op. 20. Septett.  
 2882 — Klavier-Konzert Nr. 1.  
 3036/38 — Klavier-Konzert Nr. 2, 3, 4.  
 2275 — Klavier-Konzert Nr. 5.  
 3039 — Triple-Konzert C dur. Op. 58.  
 3057 — Chor-Phantasie. Op. 80.  
 1592 — Violin-Konzert. Op. 61.  
 1499 — Märche.  
 — Sämtliche Streich-Quartette:  
 Bd. I/II. Op. 18 1/3. 4/6.  
 2463 Bd. III. Op. 59 Nr. 1—2.  
 2464 Bd. IV. Op. 59 Nr. 3. Op. 74.  
 2465 Bd. V. Op. 95. 127.  
 2466 Bd. VI. Op. 130, 131.  
 2467 Bd. VII. Op. 132, 133, 135.  
 3058 — Op. 16, 71, 81. Klav.-Quint. Sext.  
 3800 — Serenade, D dur. Op. 8.  
 41/42 — 9 Symphonien, 2 Bde.  
 853/90 — 9 Symphonien einzeln: Nr. 1—8.  
 861 — Nr. 9 Dm.  
 3899 — Jenaer Symphonie C dur (Reger).  
 46 — Sämtliche Klavier-Trios.  
 46a/b — Dieselben in 2 Abt.  
 490 — Sämtliche Streich-Trios.  
 1998 — Siehe Jugendbibliothek. Heft 1.  
 2756 Bertini, Op. 97. 25 Studien.  
 3230 Bizet, Carmen-Phantasie.  
 Bruch, Op. 11. Phantasie D moll.  
 83 Chopin, Sämtliche Mazurkas.  
 85 — Sämtliche Polonaisen.  
 86 — Sämtliche Walzer.  
 285 Clementi, 7 Sonaten (Dörrfel).  
 Diabelli, Unterrichtswerke (Krause).  
 940 — Melodische Übungsstücke. Op. 149.  
 952 — Jugendfreuden. Op. 163.  
 953 — 5 Sonatinen. Op. 24, 54, 58, 60.  
 954 — 3 Sonatinen. Op. 32, 33, 37.  
 955 — 5 Sonatinen. Op. 150, 152.  
 3757 — 2 Sonaten. Op. 38, 73.  
 — Sämtl. Sonatinen in zwei Bdn.:  
 942 Bd. I. Op. 24, 54, 58, 60, 163.  
 943 Bd. II. Op. 32, 33, 37, 150, 152.  
 2383 Elgar, Op. 20. Serenade E moll.  
 1018/20 Förster, Aufmunterung d. Schüler.  
 24 mel. Übungsst. Op. 24. I/III.  
 — Für die Jugend. Op. 97.  
 3624 Gade, Op. 1. Nachklänge v. Oasian.  
 2171/72 Grenzbach, 36 Klavierstücke im  
 Umfange von 5 Tönen. Bd. I:  
 Nr. 1—24. Bd. II: Nr. 25—36.  
 3887 Grieg, Op. 13. Violin-Sonate G dur.  
 3908 — Op. 7. Menuett a. d. Klaversonate.  
 917 Gurliitt, Op. 28. Präludien u. Choräle.  
 3536/39 Händel, 23 Concerti grossi. I—IV.  
 3061/63 — 3 Konzerte für Streichorchester.  
 F dur, D dur, D moll.  
 — 3 Oboekonzerte.  
 106/7 — 12 Orgel-Konzerte. I/II.  
 2269 — Siehe Jugendbibliothek. Heft V.  
 125a/b Haydn, 12 Symphon. (Rietz). I/II.  
 127 — 12 Klaviertrios (Burchard).  
 127a/b — Dieselben in 2 Abt.  
 2028 — Abschieds-Symphonie Nr. 18 (O.  
 Taubmann).  
 2027 — Oxford-Symphonie Nr. 16 (O.  
 Taubmann).  
 2267 — Siehe Jugendbibliothek. Heft III.  
 3600 Heller, Op. 85 Nr. 1. Tarantelle Amoll.  
 2600 — Op. 85 Nr. 2. Tarantelle As dur.  
 1599 Henselt, 10 Étüden aus Op. 5. Bearb.  
 2338 Hofmann, Op. 19. Ital. Liebesnov.  
 1280 — Op. 52. Trompeter v. Säckingen.  
 1685 — Op. 54a. 2 Serenaden.  
 1281 — Op. 57. Ekkehard.  
 1578 — Op. 79. Waldmärchen.  
 4789 Huber, Op. 18. Märchenerzählungen.  
 3252 Jensen, Op. 18. 3 Klavierstücke.  
 3253 — Op. 43. Idyllen.  
 3254 — Op. 45. Hochzeitsmusik.  
 3255 — Op. 59. Abendmusik.  
 3256 — Op. 60. Lebensbilder.  
 3257 — Op. 62. Silhouetten.  
 3258 — Op. 65. Rosenlaube. Holländertanz.  
 Jugendbibliothek, Musikalische.  
 1018/20 Förster, Aufmunterung d. Schüler.  
 24 mel. Übungsst. Op. 24. I/III.  
 — Op. 97. Für die Jugend.  
 1560 Jugendbibliothek für den Unterricht  
 (A. Krause). Bd. I. Klassiker.  
 — Bd. II. Romantiker.  
 1998/99 — Heft 1/2. Beethoven, Weber.  
 2267/68 — Heft 3/4. Haydn, R. Schumann.  
 2269/70 — Heft 5/6. Bach-Händel, Mozart.  
 2318/19 — Heft 7/8. Mendelssohn, Schubert.  
 1021/23 — Unsere Lieblinge (C. Reinecke).  
 — Bd. I/III.  
 1053 — Bd. IV.  
 1017 Vogel, Op. 47. Album f. kl. Klavierspieler.  
 488/89 Krause, Instruktive Sonaten. I/II.  
 294 Kuhau, Sonatinen. Op. 44, 66.  
 2601/05 Kühner, Schule d. Klavierspiels. I/V.  
 1021/23 Lieblinge, Unsere (Reinecke). I/III.  
 1053 — Bd. IV.  
 Liszt, Consolations (Rehberg).  
 2548 — Phantasie und Fuge «Ad nos ad salutarem undam».

- Nr. 506/7 Liszt, Symphonische Dichtungen. I/II.  
 2481 — C. qu'on entend sur la montagne.  
 2482/83 — Ta so, Les Préludes.  
 2484/85 — Orpheus, Prometheus.  
 2486 — Mazurka.  
 2487/88 — Festklänge. Héroïde funèbre.  
 2489/90 — Hunga la. Hamlet.  
 2491 — Hunner-schlacht.  
 2492 — Ideale.  
 2493 — Triomphe funèbre.  
 — Siehe auch Wagner-Liszt.  
 2057 Lumby, Traumbilder. Phantasie.  
 3945 Mac Dowell, Op. 30. Sarazenen. —  
 Schöne Aldj.  
 — Op. 48. Zweite (indian.) Suite.  
 2597 Marsch-Album (9 ber. Märsche).  
 2888 Märsche (Armeemärsche).  
 397 Mendelssohn, Origin.-Werke (Rietz).  
 157 — Sämtliche 79 Lieder.  
 1706 — Sämtliche Märsche.  
 392 — Sämtliche Pfte.-Quartette.  
 178 — Sämtliche Streich-Quartette.  
 178a/c — in 3 Abteil. (1/2, 3/5, 6/7).  
 183 — Sämtliche Symphonien.  
 876/80 — Dieselben einzeln: Nr. 1—5.  
 890 — Sämtliche Pianoforte-Trios.  
 391 — Op. 20. Oktett in Es.  
 1233 — Op. 25. Klavier-Konzert G m.  
 163a — Op. 37. Orgel-Präludien u. Fugen.  
 1234 — Op. 40. Klavier-Konzert D m.  
 1296 — Op. 64. Violin-Konzert.  
 136b — Op. 65. 6 Orgel-Sonaten.  
 2318 — Siehe Jugendbibliothek. Heft VII.  
 1293 Meyerbeer, 5 Stücke a. Prophet.  
 4901/05 Modernes Vortrags-Album (X. Scharwenka). I/V.  
 216 Mozart, Sämtl. Original-Kompos.  
 893 — Hafner-Serenade.  
 3004 — Klarinettenkonzert, A dur.  
 3040/42 — Serenade (Kleine Nachtmusik).  
 3043/44 — 10 Streich-Quartette. I/III.  
 280/31 — 6 Streich-Quintette. I/II.  
 2270 — 12 Symphonien. I/II.  
 — Siehe Jugendbibliothek. Heft VI.  
 1431/32 Neumann, Op. 1. Stücke f. Anf. I/II.  
 2959 Nicodé, Op. 10. Walzer-Capricen.  
 3711 — Op. 26. Ballszene.  
 1318 — Op. 29. Bilder aus dem Süden.  
 3520 Offenbach, Hoffmanns Erzählungen.  
 Phantasie.  
 345/47 Pianoforte-Musik. Klass. u. mod.  
 1315 Samml. vorz. St. (Reinecke). 4 B.  
 4350 Reger, Introduction u. Passacaglia.  
 1686 Reinecke, Op. 47. 3 Sonatinen.  
 2341/42 — Op. 181. 10 kl. Phantasien üb.  
 deutsche Kinderlieder. I/II.  
 3308 — Op. 236. Märchen v. Schweine-  
 hirtin. Heft I. Ouvertüre.  
 Heft II. Die Rose. Die Nachtigall.  
 Spiel und Tanz.  
 3310 Heft III. Des Prinzen Brautfahrt.  
 Der singende Topf. Fackeltanz.  
 Verbindender Text in lustigen Reimen.  
 1021/23 — Unsere Lieblinge. I/III.  
 1053 — Bd. IV.  
 1687 Scharwenka, Ph., Op. 21. Tanz-Suite.  
 2350/51 — Op. 30. All' Ongarese, Walzer.  
 2940 Scharwenka, X., Op. 3. 5 Polnische  
 Nationaltänze.  
 2536 — Op. 3 Nr. 1. Polnischer Tanz.  
 4901/05 — Modernes Vortrags-Album. I/V.  
 2758/59 Schmitt, Jac., Sonat. Op. 208, 209.  
 262a/b Schubert, Original-Werke. I/II.  
 1458 — Bd. III. (Ouv., Phant. usw.).  
 486 — Märche (Reinecke).  
 1298 — Polonaisen.  
 3045 — 4 Symphonien (Nr. 4, 5, 7, 8).  
 466 — Symphonie Nr. 7, C.  
 2189 — Symph. Nr. 8 H moll (Unvollend.).  
 2319 — S. Jugendbibliothek. Heft VIII.  
 645 Schumann, Sämtl. Originalwerke.  
 (Clara Schumann).  
 499 — Klav.-Werke: Bd. I. Op. 9, 12, 15.  
 500 — Bd. II. Op. 21.  
 501 — Bd. III. Op. 17, 22, 23.  
 646 — Sämtliche Symphonien.  
 736/39 — Dieselben einzeln: Nr. 1—4.  
 576 — Trios, Phantasiestücke, Märchen-  
 erzählungen.  
 836 — Op. 9. Karneval.  
 837 — Op. 12. Phantasiestücke.  
 838 — Op. 15. Kinderszenen.  
 839 — Op. 17. Phantasie.  
 840 — Op. 22. Klaversonate G moll.  
 841 — Op. 28. 3 Romanzen.  
 3635 — Op. 29 Nr. 3. Zigeunerleben.  
 437 — Op. 41. 3 Quartette.  
 648 — Op. 44. 47. Quintett u. Quart.  
 851 — Op. 46. Andante u. Variationen.  
 708 — Op. 52. Ouvert., Scherzo u. Finale.  
 805 — Op. 54. Klavier-Konzert A moll.  
 753 — Op. 63. Erstes Trio.  
 700 — Op. 66. Bilder aus Osten.  
 2760 — Op. 68. Jugend-Album.  
 754 — Op. 80. Zweites Trio.  
 701 — Op. 85. 12 vierh. Klavierst.  
 756 — Op. 88. Phantasiestücke.  
 806 — Op. 92. Konzertstück G.  
 702 — Op. 109. 9 charakt. Tonstücke.  
 755 — Op. 110. Drittes Trio.  
 3756 — Op. 121. Violinsonate Nr. 2.  
 703 — Op. 130. Kinderball.  
 757 — Op. 132. Märchenerzählungen.  
 2268 — Siehe Jugendbibliothek. Heft IV.  
 2176 Sibelius, Op. 10. Karella-Ouvertüre.  
 2157 — Op. 11. Karella-Suite.  
 2421 — Op. 22 Nr. 3. Schwan v. Tuonela.  
 3119 — Op. 22 Nr. 4. Lemminkäinen.

- Nr. 3056 Sibelius, Op. 26. Finlandia.  
 3121 — Op. 42. Romanze in C.  
 2273 — Op. 44. Valse triste a. «Kuolema».  
 3647 — Op. 62a. Canzonetta.  
 3650 — Op. 62b. Valse romantique.  
 2398/2400 — König Kristian Suite. I/III.  
 3002/3 Sinding, Op. 98. Nordische Tänze und  
 Weisen. I/II.  
 2220/21 Sinsaglia, Danze piemontese. I/II.  
 2796 — Baruffe Chiozzotte. Op. 32.  
 3826 — Piemontese. Suite Op. 36.  
 2597 Strauß, K., Festmarsch (s. Marsch-  
 album).  
 1434 Tours, Klavierst. (Suite de Pièces).  
 1021/23 Unsre Lieblinge (C. Reinecke). I/III.  
 1053 — Bd. IV.  
 1017 Vogel, Album f. kl. Klaviersp. Op. 47.  
 3801 Volkmann, Op. 11. Musik. Bilderbuch.  
 3806/7 — Op. 24. Ungar. Skizzen. I/II.  
 4901/05 Vortrags-Album, Modernes  
 (X. Scharwenka). I/V.  
 4648 Wagner, Album ausgew. Stücke.  
 4651/60 — Albums: Rienzi, Holländer, Tann-  
 häuser, Tristan, Meistersinger,  
 Rheingold, Walküre, Siegfried,  
 Götterdämmerung, Parsifal.  
 3376 — Album a. Lohengrin.  
 4647 — Marsch-Album.  
 4571/81 — 11 Fantasien (Ferd. Rebay):  
 Rienzi, Holländer, Tannhäuser,  
 Lohengrin, Tristan, Meistersinger,  
 Rheingold, Walküre, Siegfried,  
 Götterdämmerung, Parsifal.  
 3180 — Brautlied aus Lohengrin.  
 4725 — Siegfried-Idyll.  
 2806 Wagner-Liszt, Isoldens Liebestod.  
 3406 — Spinnerlied a. «Flieg. Holländer».  
 3625 — Festspiel u. Brautlied.  
 2850 — Einzug d. Gäste a. «Tannhäuser».  
 269 Weber, Sämtl. Orig.-W. (Reinecke).  
 1999 — Siehe Jugendbibliothek. Heft II.  
 Weingartner, Op. 20. König Lear.  
 — Op. 23. 1. Symph. G dur (Singer).  
 3751 — Op. 53. Lustige Ouvertüre.  
 908 Wohlfahrt, Der Klavierfreund. Kart.  
**Ouvertüren zu 4 Händen.**  
 32 Beethoven, Sämtl. 11 Ouvertüren.  
 279 Cherubini, Sämtliche Ouvertüren.  
 2086 Cornelius, Der Barbier v. Bagdad.  
 3897 Flotow, Martha-Stradella.  
 3624 Gade, Op. 1. Nachklänge von Oasian.  
 99 Gluck, Ouvertüren.  
 166 Mendelssohn, Sämtl. 11 Ouvertüren.  
 199 — 5 berühmte Ouvertüren.  
 214 Mozart, Berühmte Ouvertüren.  
 2921/24 Ouvertüren-Album I/IV (Inh. s. 2hgd).  
 556 Reinecke, Ouvertüren.  
 3905a — Op. 46. Nußknacker u. Mausekönig.  
 Schubert, Ouvertüre im ital. Stil. C.  
 647 Schumann, Sämtliche Ouvertüren.  
 2176 Sibelius, Op. 10. Karella-Ouvertüre.  
 2796 Sinsaglia, Op. 32. Baruffe Chiozzotte.  
 3077 Suppé, Ouvertüren.  
 3425 — Dichter und Bauer.  
 4614 Wagner, Ouvertüren-Album.  
 3944 — Faust-Ouvertüre.  
 — Lohengrin-Vorspiel.  
 2401 — Lohengrin. Einleitung zu 3. Akt.  
 2568 — Tristan und Isolde. Vorspiel.  
 275 Weber, Sämtliche Ouvertüren.  
 3751 Weingartner, Op. 53. Lustige Ouvert.  
**Klaviersätze zu 4 Händen.**  
 350 Boieldieu, Welfe Dame.  
 109 Donizetti, Lucretia Borgia.  
 2557 Gluck, Alceste.  
 3136/37 — Armdia, Iphigenie in Aulis.  
 3138/39 — Iphigenie auf Tauris, Orpheus.  
 3140 Händel, Messias.  
 2558/59 Haydn, Schöpfung, Jahreszeiten.  
 1513 Hérold, Marie.  
 28. 43 Lortzing, Zar, Undine.  
 393 Mendelssohn, Athalia.  
 394 — Lobgesang.  
 395 — Oedipus.  
 396 — Sommernachtstraum.  
 104/5 Meyerbeer, Hugenotten, Prophet.  
 2292 Mozart, Krönungs-Messe.  
 1426 — Requiem.  
 3905b Reinecke, Nußknacker und Mause-  
 könig. Op. 46 (ohne Ouvertüre).  
 537 Schumann, Manfred.  
 528 — Paradies und Peri.  
 Wagner, Liebesmahl der Apostel.  
 514 — Lohengrin (Schubert).  
 1409 — Lohengrin d.-e. (Kleinmichel).  
 3926 — Tristan und Isolde.  
 16. 19 Weber, Freischütz, Oberon  
**Orgel.**  
 3938 Alte Meister aus der Frühzeit des  
 Orgelspiels (Scherling).  
 3409 Bach, Viol.-Chaconne (Middelschulte).  
 10 — 371 Choräle (Becker, Dörrfel) q. 8  
 730 — 69 Choralmelod. mit beziff. Baß.  
 1237 — 15 große Choralvorspiele.  
 3747 — 60 ausgew. vierst. Choräle (Geßner)  
 — Sämtl. Orgelwerke. Bd. I—IX.  
 2044 — Orgel-Werke f. kath. Organisten  
 (Renner). Bd. I. Choral-Vorsp.  
 Bd. II. Prälud., Fug. u. and. Stücke.  
 2045 Bueck, Orgel-Sonate Nr. 1. Es dur.  
 3612 Busoni, Fantasia contrappuntistica  
 (Middelschulte).

- Nr. **Orgel.**  
 2883/84 Clemens, Mod. Pedal. I/II.  
 3404 Elgar, Op. 28. Sonate G dur.  
 Eyken, Op. 25. Orgel-Sonate Nr. 3.  
 3939 Fischer, Op. 37 Nr. 3. Hymnus.  
 Fielzer, Op. 4. 12 Orgelstücke.  
 4357/58 Frescobaldi, Ausgew. Orgelstücke. Neue  
 Ausg. (B. Fr. Richter). Bd. I/II.  
 Froberger, 4 ansereis. Stücke (Niemann).  
 1473 Gade, Op. 22. Drei Tonstücke.  
 Habert, Op. 101. Kl. Orgel. etnie.  
 1475 Hartmann, Laudate Dominum.  
 2052/53 Herrmann, Orgel-Kompos. I/II.  
 2934 Hofmann, Op. 70 Nr. 3. Scherzo.  
 Horn, Ordinarium Missae.  
 4918 Hoyer, Introduction und Chaconne.  
 2889/90 Kienzl, Op. 77. 8 Choralvorsp. I/II.  
 3170 Liszt, Ave Maria (A. Gottschalck).  
 2548 — Phantasie und Fuge Ad nos ad salutarem undam.  
 4336 — Phantasie Ad nos (A. E. Kardt).  
 2323 — Fuge Ad nos ad salutarem undam.  
 — Nun danket alle Gott.  
 3978 — Zur Trauung.  
 4890 Lubrich d. J., Op. 54. Fanta-  
 Fuge, D moll.  
 2570 Mac Dowell, Liebeslied.  
 2834 — Trauergefang.  
 163 Mendelssohn, Sämtl. Orgelwerk  
 — Hochzeitsmarsch (Stehle).  
 2887 Merkel, Orgelw. (C. Hasse). Bd.  
 4861/63 Mooritz, Der Kirchenorganist.  
 2198 Reger, Introduction u. Passaca.  
 1844 Sauer, Orgel-Album.  
 3938 Schering, Alte Meister aus der Fr-  
 zeit des Orgelspiels.  
 1368 Schwell, Caecilia. 100 Orgelstü-  
 2322 Sibelius, Finlandia. Op. 26 (Frick)  
 2900 — Orgel-Album (Frick).  
 3986 — Romanze Des dur. Op. 24 Nr.  
 (J. Lyon).  
 4437 — Valse triste. Op. 44 (Humstoll)  
 Steggall, Konzertstück f. Moll.  
 3055 Thomas, Op. 10. 24 instrukt. Tri-  
 3809 Tinel, Op. 29. Sonate G moll.  
 4731 Wagner, Orgel-Album I (Fricke)  
 — Rienzi — Tannhäuser — Lohengrin  
 4732 — II. Tristan — Meistersinger  
 — Walküre — Götterdämmerung  
 — Parsifal.  
 2579 — Elsas Brautzug.  
 3098 — Tristan und Isolde. Vorspiel.  
 3380 — Lohengrin. Vorspiel (Sulze).  
**Harmonium.**  
 Grieg, Menuett a. Op. 7.  
 — Allegretto tranquillo a. Op. 13.  
 476/77 Harmonium. Sammlung von Ton-  
 stücken berühmter Meister. I/III  
 1482 Haydn, Mich., Album (Schmidl). 8.  
 1538 Lieblinge, Unsre. Die schönst. Melo-  
 dien leicht v. Reinhard. I/II  
 1024 (Musikalische Jugendbibliothek).  
 1060 Liszt, Consolations (Skiwa).  
 Mooritz, Der Kirchenorganist. 18  
 leichte Stücke.  
 3898 Protze, Harmoniumschule. Kl. Aus-  
 3899 — Harmoniumschule. Große Aus-  
 Reinecke, Op. 93. König Manfred. 5 St-  
 4645 Wagner, Album ausgew. Stücke.  
 4831/41 — Albums: Rienzi, Holländer, Tann-  
 häuser, Lohengrin, Tristan, Mei-  
 stersinger, Rheingold, Walküre  
 Siegfried, Götterdämmerung, Par-  
 sifal.  
 2549 — 6 Stücke aus Lohengrin (Stapf).  
 1449 — Szenen aus Lohengrin (Reinhard).  
 1489 — Tonbilder a. Lohengrin (Gyurits).  
 3126 — Elsas Brautzug (Reinhard).  
 2502 — Isoldens Liebestod (Bibl).  
 1984 — 6 Stücke a. Tristan (Bibl. Op. 49).  
**Harmonium und Klavier.**  
 \* Zur Aufführung 2 Expl. erforderl.  
 Bach, Brandenburg. Konzert Nr. 1.  
 — Konzert F moll.  
 Beethoven, Op. 60. Adagio Cm. a. d.  
 4. Symphonie.  
 Gade, Op. 59. Romanze a. d. Violin-  
 sonate Nr. 3.  
 Grieg, Op. 7. Menuett.  
 — Op. 13. Allegretto tranquillo.  
 Händel, Orgel-Konzerte Nr. 1—6.  
 Liszt, Elsas Traum u. Lohengrins Ver-  
 weis.  
 2566 — Les Préludes (Reinhard).  
 — Les Préludes mit Klavier 4hgd.  
 3678 — Orpheus (Stade).  
 Quantz, Arioso a. Flötenkonzert 103.  
 3903 Schumann, Op. 15. Kinderszenen.  
 3679 — Op. 50. Paradies u. Peri.  
 3904 — Op. 66. Bilder a. Osten. 2, 4, 6.  
 \*4642 Wagner, Album I: Rienzi — Tann-  
 häuser — Lohengrin — Tristan —  
 Meistersinger — Parsifal.  
 \*4643 — Album II: Tristan — Meis-  
 tersinger — Parsifal.  
 \*4644 — Album III: Rheingold — Walk-  
 üre — Siegfried — Götterdämmerung  
 — Ouvertüren-Album I: Rienzi —  
 Holländer — Parsifal.  
 \*4644 — II: Lohengrin — Tristan —  
 Tannhäuser — Meistersinger.  
 1438 — Melodien a. Lohengrin (Reinhard).  
 2263 — Duo über Themen a. Lohengrin.  
 2567 — Elsas Brautzug z. Münster (Clau).  
 3597 — Lohengrin-Vorspiel (Clau).