Fr. Chopin's

Sämmtliche

Pianoforte-Werke.

Kritisch revidirt und mit Fingersatz versehen

von

HERRMANN SCHOLTZ.

Band I. Band II.

Band III.

LEIPZIG
C. F. PETERS.

Z KSIĘGOZBIORU
ZOFII LISSY

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INHALT.

A. WALZER.

B. MAZURKAS.

C. POLONAISEN.

D. NOCTURNES.

D/566/04

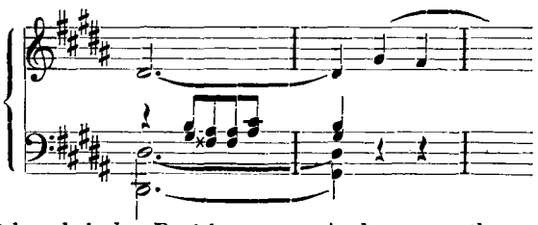
VORWORT.

Als dem Herausgeber vor einigen Jahren von der C. F. Peters-schen Verlagshandlung in Leipzig der ehrenvolle Auftrag zu Theil wurde, die kritische Revision und Fingersatzbearbeitung sämmtlicher Clavierwerke Fr. Chopin's zu übernehmen, war er sich der Grösse der Aufgabe und der Schwierigkeiten, welche sich ihrer vollkommenen Lösung entgegenstellen, wohl bewusst; die innige Verehrung für den genialen Tondichter, sowie langjähriges und intimes Studium seiner Werke, liessen es ihm indess als künstlerische Pflicht erscheinen, der an ihn ergangenen Aufforderung Folge zu leisten.

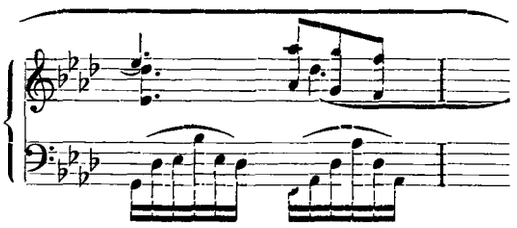
Die Hauptschwierigkeiten seiner Arbeit lagen vor Allem in der correcten Feststellung des Textes, da die vorhandenen französischen, deutschen und englischen Originalausgaben, von denen nur ältere Drucke hier in Betracht kommen, zahlreiche Fehler enthielten, welche zum grössten Theil auch in alle späteren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

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

Besonders erwähnenswerth sind hier 2 Stellen im Gis-moll Praeludium Op. 28 No. 12 und in der As-dur Ballade Op. 47. In Ersterem sind in der französischen Originalausgabe (Edition Peters: 1900 b, Seite 501, System 6, und Edition Peters: 1908, Seite 19, System 6) zwischen dem vorletzten und drittletzten Takt nachstehende 2 Takte eingeschaltet:



Da sie sich aber im Autograph, welches bei der Revision vorlag, nicht finden, so sind dieselben im Text ausgelassen worden. In Letzterer ist (Edition Peters: 1900 b, Seite 300, System 4; Edition Peters: 1905, Seite 31, System 4 zwischen dem 2. und 3. Takt) in der französischen Originalausgabe der nachstehende Takt eingeschoben:



Der Herausgeber hat bei Feststellung des Textes der deutschen Lesart, die den oben genannten Takt nicht enthält, den Vorzug gegeben, weil die Oberstimme grösseren melodischen Fluss und der Bass eine wirksamere Fortschreitung erhält: während für Beibehaltung des fraglichen Taktes lediglich die vollkommnere Symmetrie des Satzbaues sprechen dürfte.

PREFACE.

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

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

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

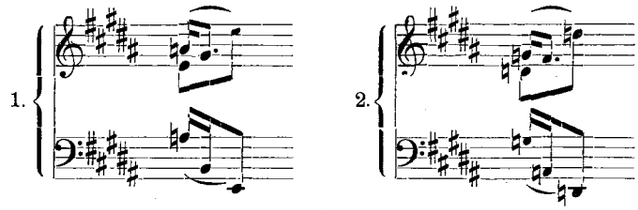
Especially deserving of mention here are two passages in the Prelude G♯ minor, Op. 28 No. 12, and the Ballade, A♭ major, Opus 47. — In the first named, (Peters Ed. 1900 b, page 501, stave 6, and Peters Ed. 1908, page 19, stave 6) in the original french edition the following two bars are inserted, between the last bar but one, and the last but three:

As however, these bars are not found in the Autograph, which were before the Editor, they are omitted in the Text. In the last, (Peters Ed. page 300, stave 4; and Peters Ed. 1905, page 31, stave 4) there is in the original French edition between the 2 d and 3 d bars, the following bar inserted:

In fixing the text, the Editor has preferred to adopt the German reading, which does not contain the above-mentioned bar, because the upper part maintains a greater flow of melody, and the Bass a more effective progression; whilst the sole argument in favor of retaining the bar in question, would be the more symmetrical construction of the movement.

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

Sämmtliche Ausgaben bringen (Edition Peters: 1900 b, Seite 448, System 4, Takt 2 und 4; Edition Peters: 1907, Seite 69, System 2, Takt 2 u. 4) folgende Lesarten auf dem ersten Viertel:



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

Von Autographen dienten folgende als Vorlage:

1. 24 Praeludien, Op. 28.
2. Scherzo, E-dur, Op. 54.
3. Impromptu, Ges-dur, Op. 51.
4. 2 Notturnos, C-moll und Fis-moll, Op. 48.
5. Mazurka, F-moll, Op. 7 No. 3.
6. Skizze zur Mazurka, Op. 30 No. 4.

Ausserdem erhielt der Herausgeber durch die Güte einer Schülerin Chopin's, der Frau Generalin von Heygendorf geborene von Könneritz in Dresden (Chopin dedicirte dieser Dame seine letzten beiden Notturnos Op. 62) 3 Bände seiner Compositionen, u. A. sämmtliche Notturnos in der ältesten französischen Ausgabe, in denen sich von Chopin's Hand Verbesserungen, Berichtigungen von Druckfehlern und Ergänzungen dynamischer Zeichen vorfanden, zur Durchsicht.

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

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

Im Interesse der leichteren Spielbarkeit ist bei polyphonen Stellen (wie z. B. im Durchführungstheil des ersten Satzes der H-moll Sonate Op. 58) öfters ein und dieselbe Stimme ablösend an beide Hände vertheilt worden.

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

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

Further must be mentioned two passages that occur in the Study in Fmaj. Op. 25 No. 3 which in the right hand (in the Editors opinion) have their origin in an error, or slip of the pen of Chopin himself.

In every edition (Peters Ed. 1900 b, page 448, system 4, bar 4, and Peters Ed. 1907, page 69, stave 2, bar 2 u. 4) is to be found the following reading on the 1st beat:

In the first passage there appears with the leading note **A** on the left hand the resolution g♯ in the right hand — the leading note g with the resolution f♯ — a piece of false writing which Chopin avoided in similar passages; on which account, the Editor has taken upon himself to make the corrections found in the text.

Of the Autographs, the following are used:

1 — 24 Préludes, Op. 28.
2 — Scherzo, Emaj., Op. 54.
3 — Impromptu, G♭ maj., Op. 51.
4 — 2 Nocturnes, C min. F♯ min., Op. 48.
5 — Mazurka, F min., Op. 7 No. 3.
6 — Sketch for a Mazurka, Op. 30 No. 4.

In addition to these, the Editor obtained through the kindness of a scholar of Chopin, the Frau General von Heygendorf, née von Könneritz of Dresden (Chopin dedicated his last two Nocturnes Op. 62 to this lady) 3 vol. of his compositions for examination, amongst others, the whole of the Nocturnes in the earliest, French edition, in which occur corrections, amendments of printers, mistakes, supplementary additions, and marks of expression in Chopins own hand.

Further, the Editor had the good fortune, during a stay in Paris, the summer before last, to make the acquaintance of Mr Georges Mathias (for many years a pupil of Chopin, and at the present time Professor in the Paris Conservatoire) who most kindly assisted him with his valuable counsel on many doubtful passages.

In order to make the text more conveniently readable for the player, it was desirable that all those passages which were crowded together upon one stave in the former edition, should be shared by both staves; and further it was expedient to harmonise some parts that are written in difficult keys; for instance: an Episode in the middle movement of the Romance, out of the E min. Concerto.

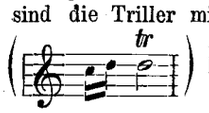
With the view of promoting an easier execution of the polyphonic passages (as for instance, in the working out of the 1st movement of the B min. Sonata, Op. 58), one and the same theme is often shared alternately by both hands.

In passages of greater difficulty which Chopin almost always wrote in quavers, a division into groups appeared desirable in order to mark more clearly the means to secure the most refined, melodious, and rhythmical performance.

In certain movements in which the eye does not immediately recognise the notes of the melody, whereby too much scope is given to the players own fancy (for example in the middle movement of B min. Scherzo Op. 20) the Editor has deemed it suitable for attaining the object in view, to write the notes of the melody according to his own interpretation.

Bezüglich der Phrasirung, die namentlich in Chopin's früheren Werken (wie z. B. in den Rondos und einem grossen Theil der Oeuvres posthumes) öfters nur skizzenhaft angedeutet ist, war es dringend geboten, detaillirender zu verfahren, da man bekanntlich in früherer Zeit auf dieses zur klaren Darstellung des musikalischen Gedankens unerlässliche Hilfsmittel zu wenig Werth legte.

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



Anlass zu argen Missverständnissen gegeben hat, in zweifelloser Deutlichkeit dargestellt.

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

Auch die vorhandenen Pedalbezeichnungen, die von Chopin, oder durch ein Versehen des Stechers oder Correctors, ziemlich ungenau notirt sind, erschienen in vielen Fällen der Verbesserung bedürftig; ist doch der häufige Harmoniewechsel eine hervortretende Styl-Eigenthümlichkeit Chopin's.

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

Eignes Studium, sowie vielfache Erfahrungen der Lehrpraxis haben den Herausgeber überzeugt, dass aus der consequenten Befolgung der hier ausgesprochenen Principien sich überraschende Vortheile und Feinheiten für das technische Gelingen gewinnen lassen.

Was die theilweise von Chopin selbst angegebenen Fingersätze betrifft, so konnten dieselben nicht in allen Fällen adoptirt werden, da sich die Kunst des Fingersatzes in den letzten Decennien — Dank den eifrigen Bestrebungen Liszt's, Bülow's, Tausig's und Kroll's — in hohem Grade vervollkommnet hat. Dies betrifft namentlich den häufigen Gebrauch des Daumens auf Obertasten.

In reference to the phrasing, which in Chopins earlier works namely the Rondos and the greater part of his „Posthumous works“ was often merely sketched, it was urgently necessary to go into fuller detail, because in former times, as is well known, too little value was set upon this indispensable means of assistance to the clear interpretation of musical thought.

Chopin's orthography suffered — as even his most ardent admirers must confess — from many weaknesses. On this account a more exact and careful notation has been chosen. — Thus, the shake, commencing with an appoggiatura, which through the former method of writing it gave rise to serious misunderstanding, is now represented with a clearness that cannot be mistaken.

The proper arrangement of the marks of Expression as directions for the style of performance was also a point demanding earnest consideration, in as much as the former editions varied widely in this matter; in many places, it was even necessary to make additions, as a number of pieces were very sparingly supplied with Signs for effective performance. Also the Pedal Signs, which either by Chopin, or through the inadvertence of the engraver or corrector are very indistinctly indicated, appeared in many cases to need improvement. The continual change in the harmony, is indeed a striking peculiarity, in Chopin's style.

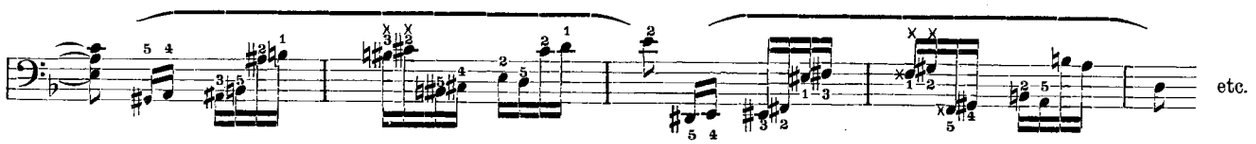
As regards the fingering, which the Editor looks upon as the most important point in his work, as this edition receives through it a certain instructive stamp, he has adopted the renowned method of his highly venerated teacher Dr. Hans v. Bülow, as his model. To the embellishments specially, that with Chopin play such a considerable part, he has devoted the most scrupulous attention and thereby strictly carried out the principle of the change of finger on repeated notes, and indeed, not only when the repetitions follow close upon each other, but also when one or more notes intervene between them.

Thus for example, the Pralltriller (∾) is always marked with three fingers, because only by the employment of these means can a smooth execution be effected; for in case one and the same finger should be used for the first and last note, the last would of necessity suffer under the natural law, which will not allow the falling finger to quit its note with sufficient rapidity to enable it to strike again with renewed clearness and lightness. This physical law however, exercises its repressive influence in all similar embellishments — the Turn, Ascending Turn and Double Beat, as well as the Arpeggio with the first note repeated, — and can only be effectually met by a change of finger on the repeating notes. Through this means alone can the highest excellence in execution be assured, and a premature weariness of the fingers and hand avoided.

The Editor is convinced, by his own study, as well as through an extensive experience in teaching, that the strict observance of the principle here inculcated will lead to the most surprising results as an adjunct to the attainment of technical refinement.

The fingering, which Chopin himself has marked here and there, cannot be adopted in all cases, as the Art of fingering, during the last decade — thanks to the zealous endeavours of Liszt, Bülow, Tausig and Kroll — has reached a high degree of perfection. This has especial reference to the frequent use of the thumb on the black keys.

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



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

Wenn diese Ausgabe dazu beitragen sollte, auch den weniger bekannten, zum Theil technisch schwierigen Werken des Meisters die durchaus verdiente Popularität zu gewinnen, so würde der Herausgeber dies als die schönste Frucht seiner mehrjährigen, mit vielfachen Mühseligkeiten verknüpften, aber mit grosser Liebe ausgeführten Arbeit betrachten.

Dresden, im December 1879.

Herrmann Scholtz.

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

etc.

it is almost impossible to effect a fine Legato in the left hand with the fingering marked by Chopin. It cannot be denied, on the other side, that Chopin had the merit of determining a certain fingering for certain passages, in order, by means of a steadier position of the hand, to secure a more complete smoothness of execution.

If this Edition should help to win for the less known, technically difficult works of the master the popularity they deserve, the Editor will consider this success as the happiest fruit of his many years' labour.

Dresden, December 1879.

Herrmann Scholtz.

Eintheilung der beiden Chopin-Ausgaben.

Ausgabe in 3 Bänden: Edition Peters 1900 a—c.

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

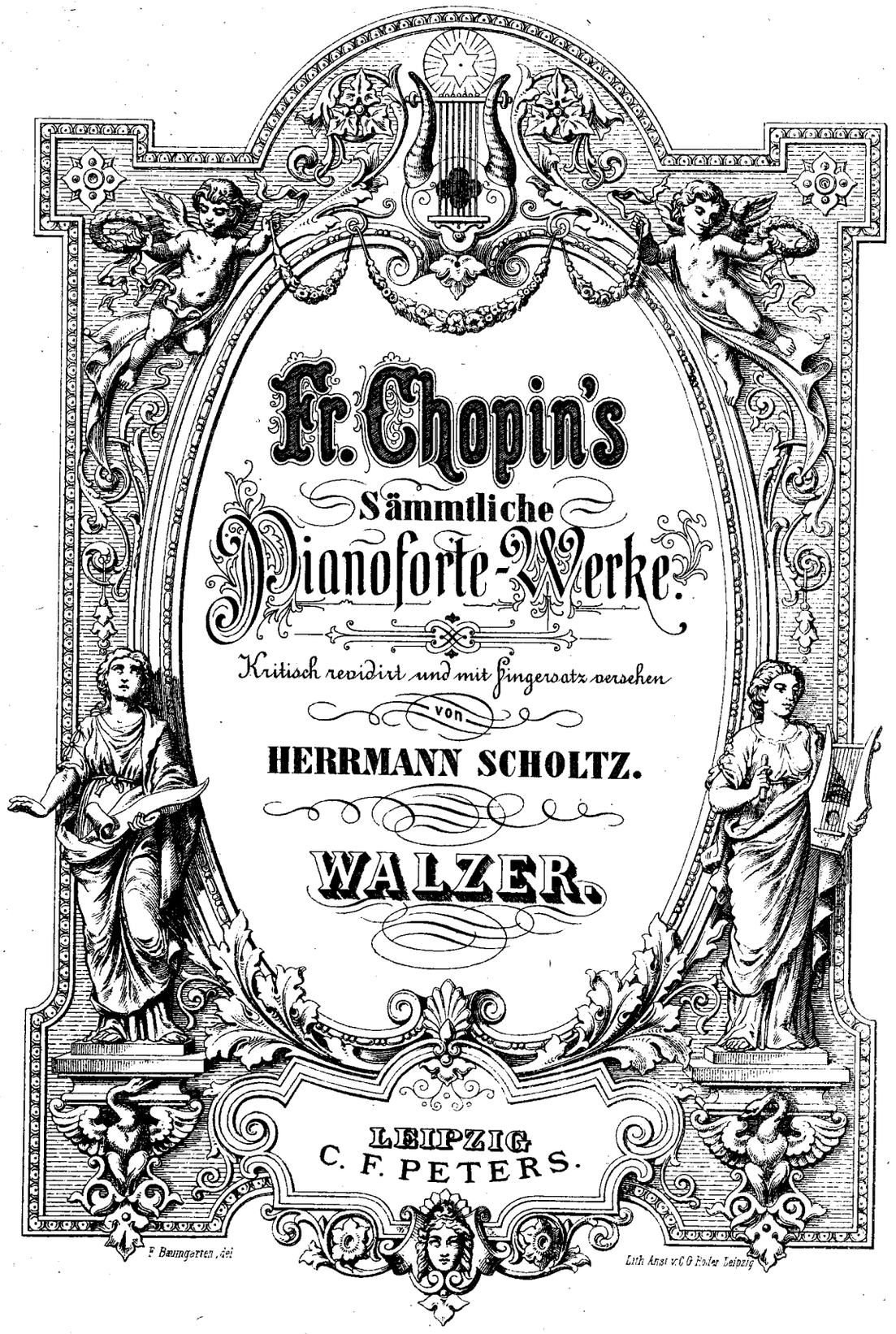
Band II. 1900b:
Balladen, Impromptus, Scherzos, Fmoll Fantasie, Etuden, Präludien, Rondos.

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

Ausgabe in 12 Bänden: Edition Peters 1901—12.

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

Der Vertrieb der nachgelassenen Werke von Chopin in England geschieht mit Genehmigung des Eigenthümers Herrn Robert Lienau in Berlin.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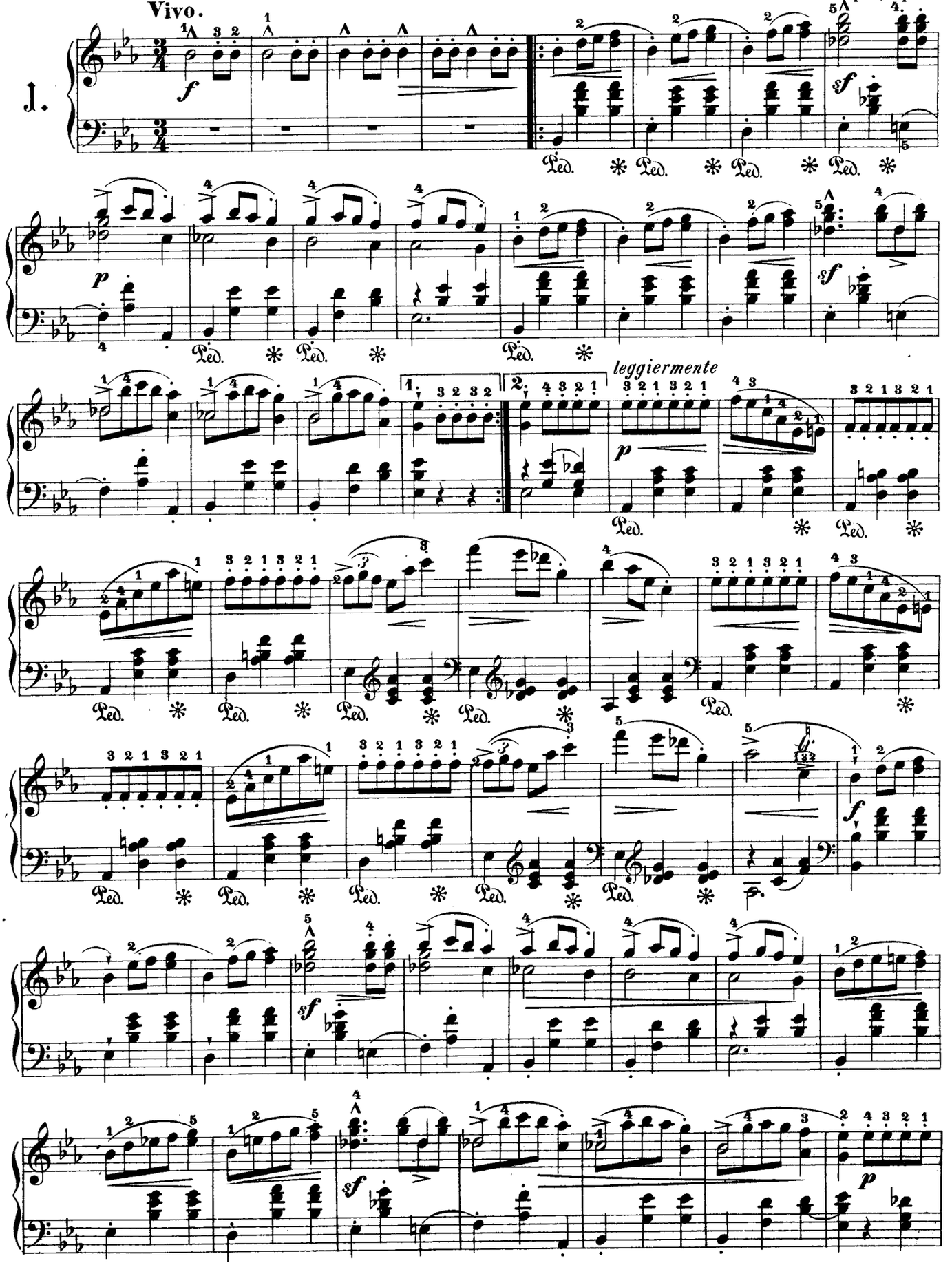
F. Baumgarten, del.
Lith. Anst. v. C. G. Roder, Leipzig.

Grande Valse brillante.

Chopin, Op. 18.

Vivo.



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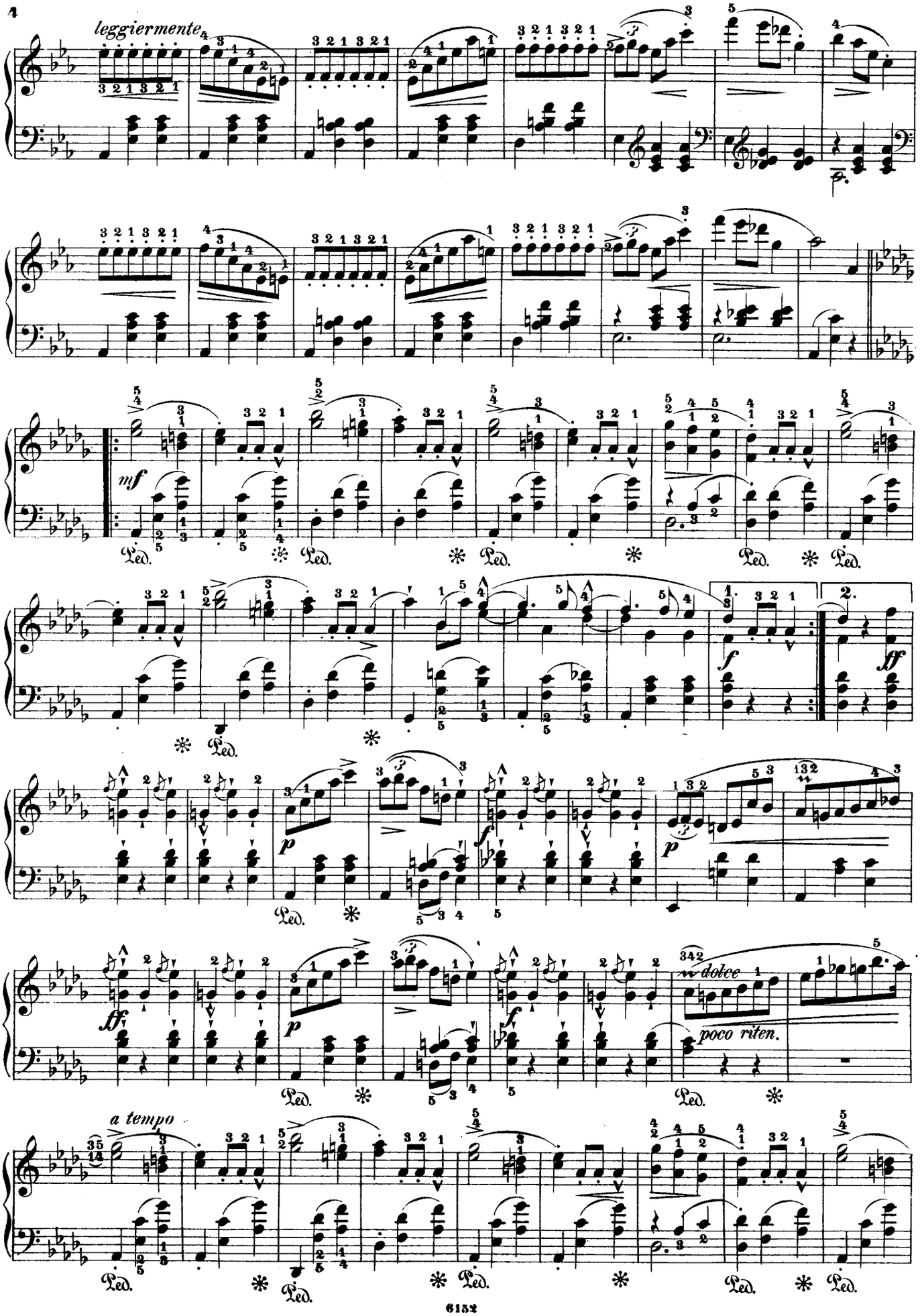
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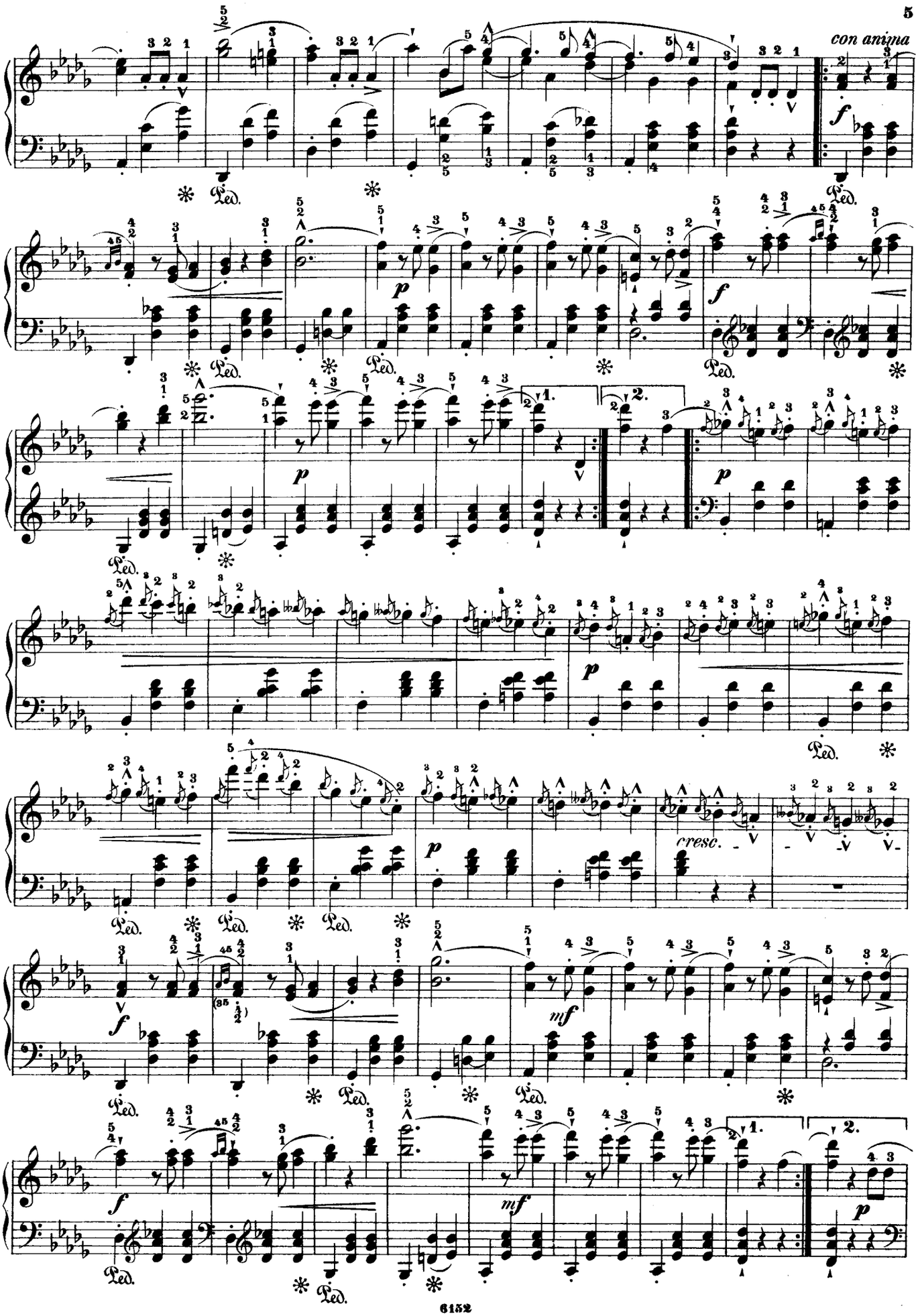
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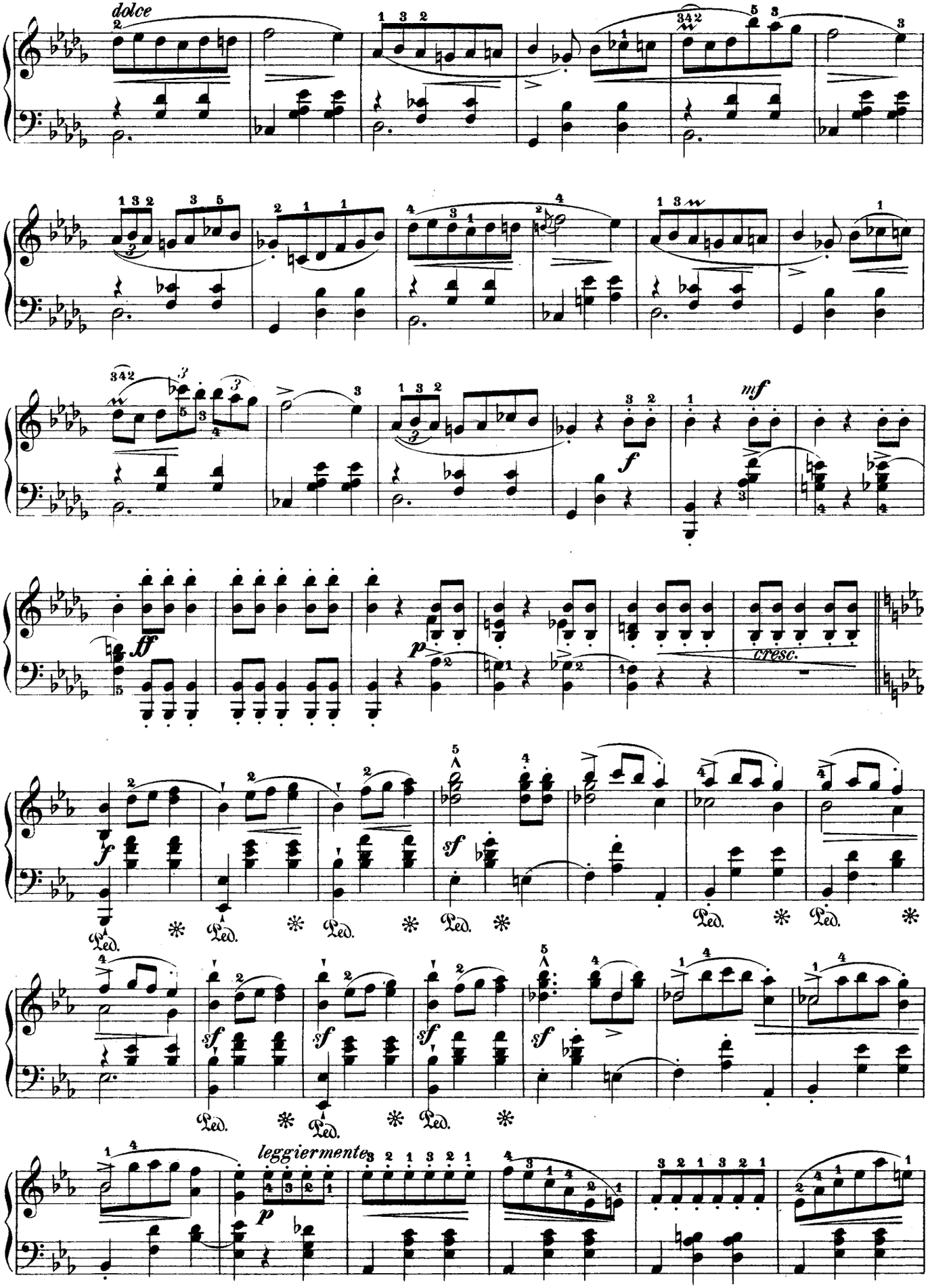
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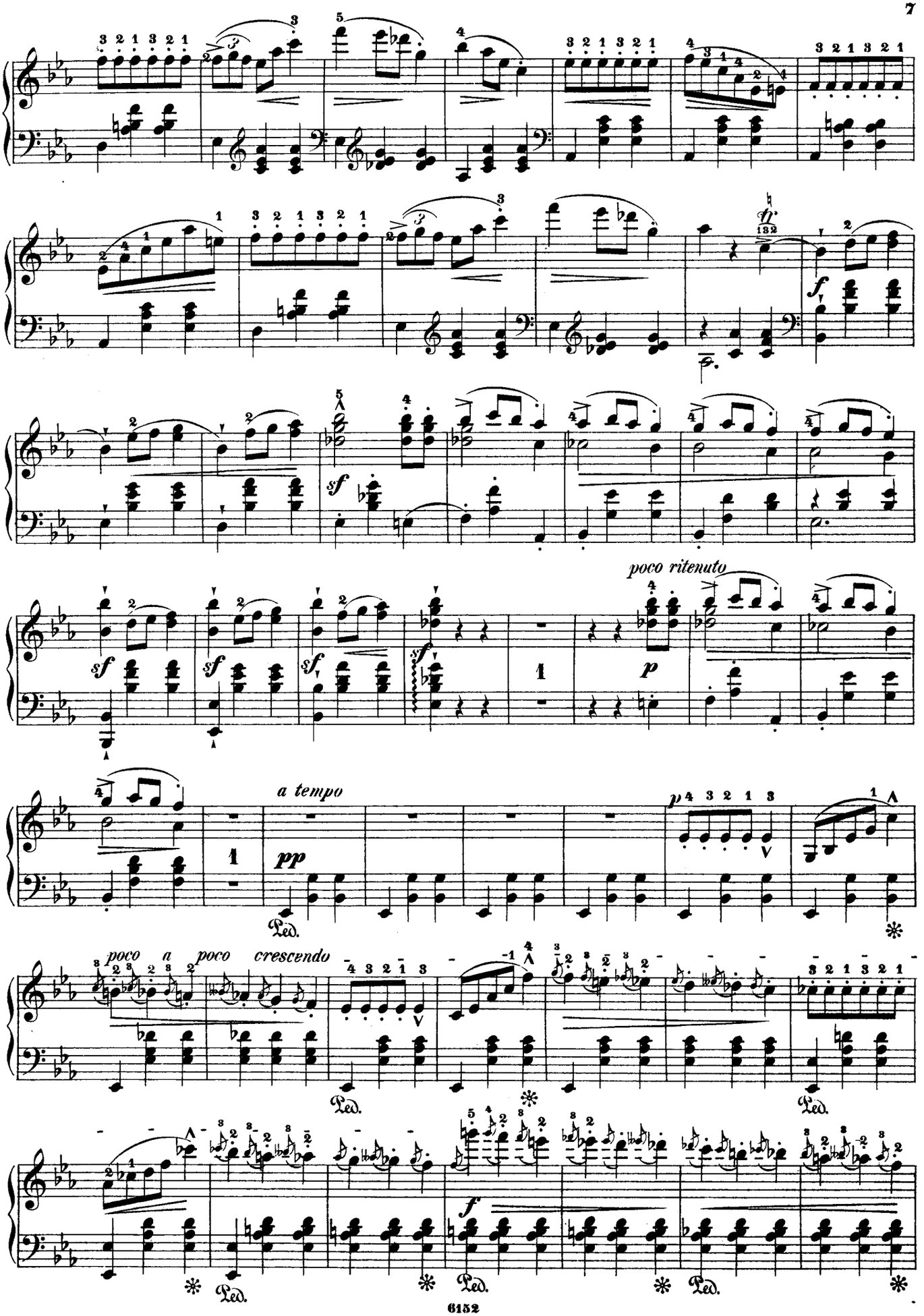
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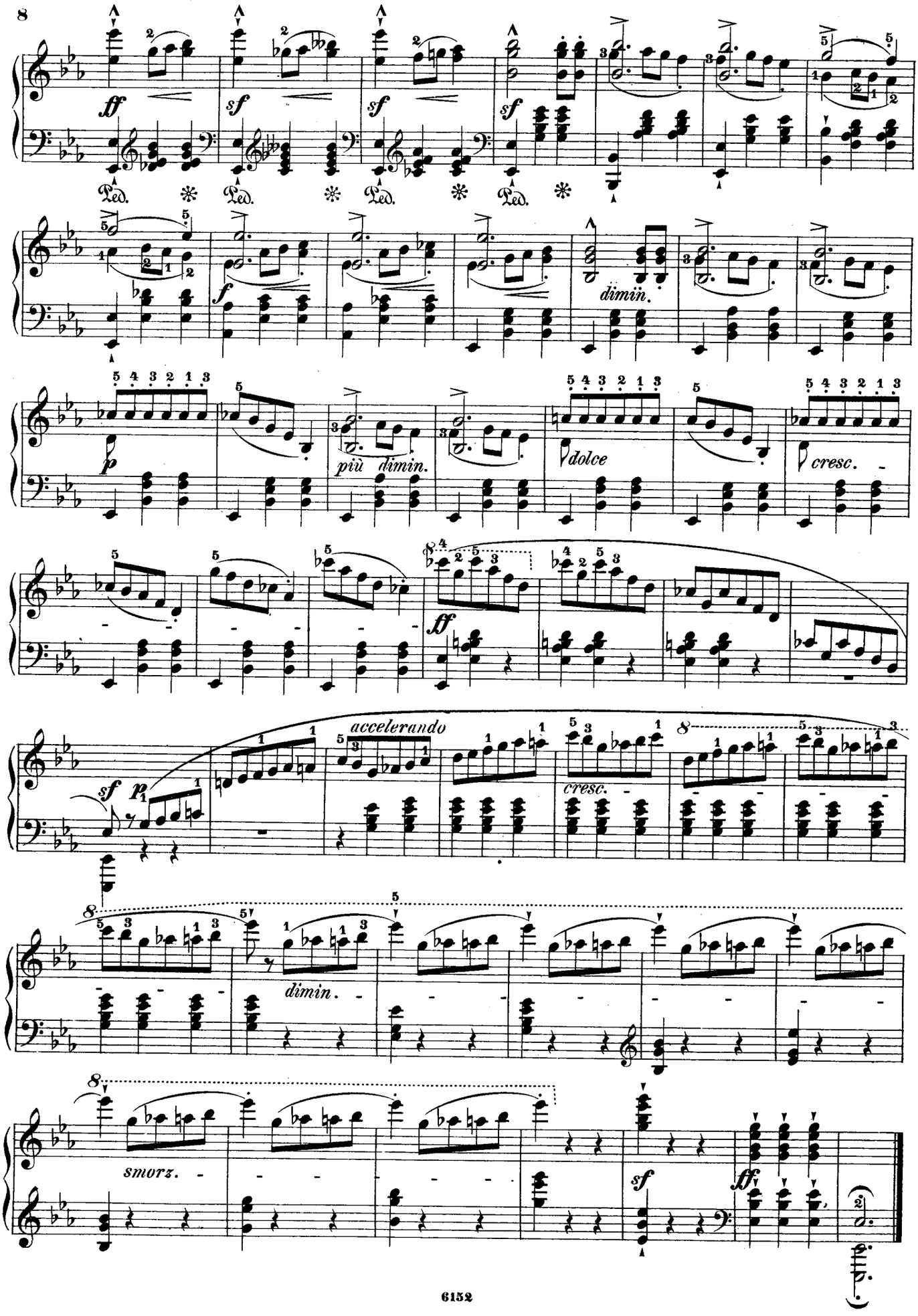
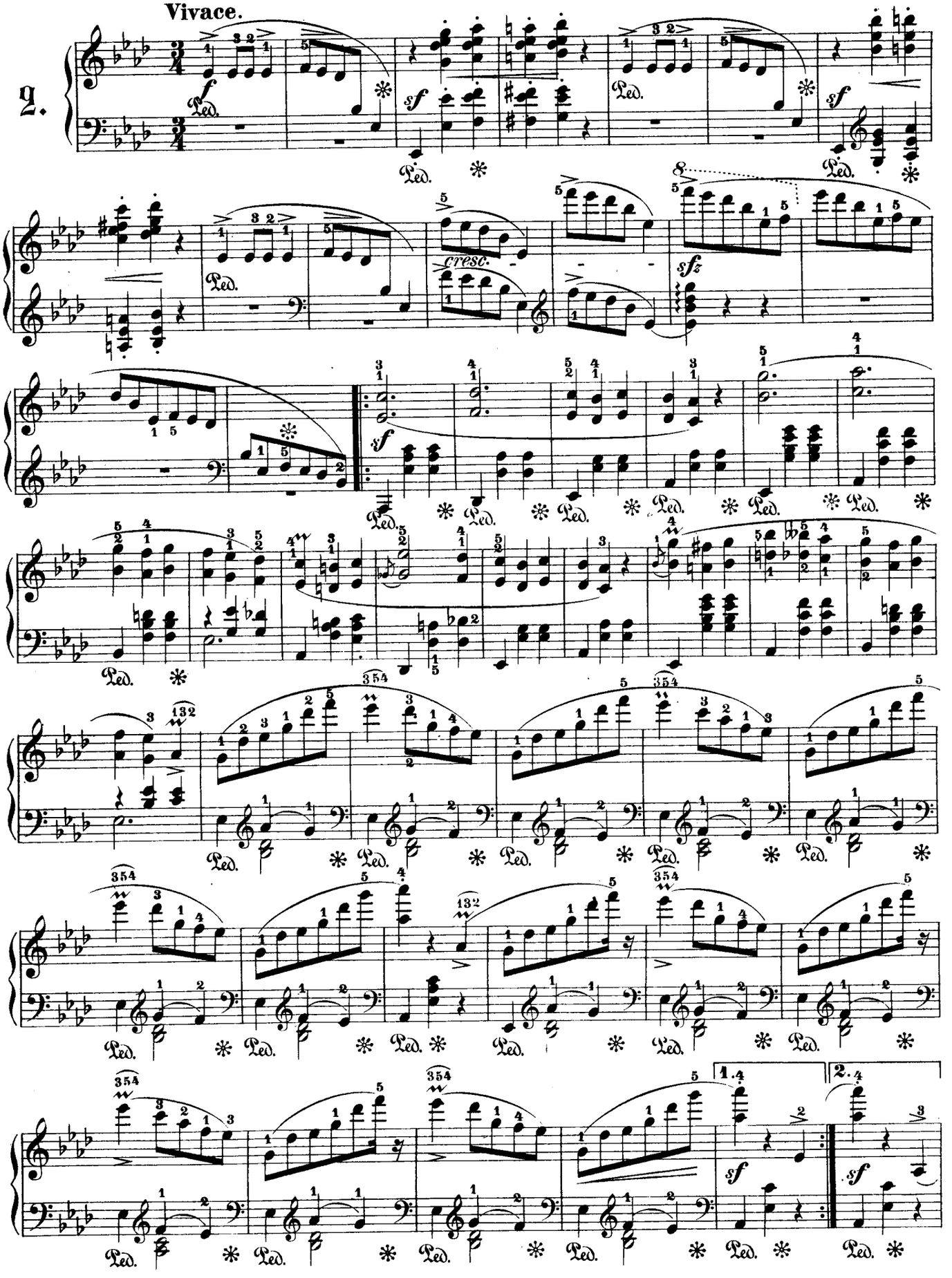
poco a poco crescendo
Ped.

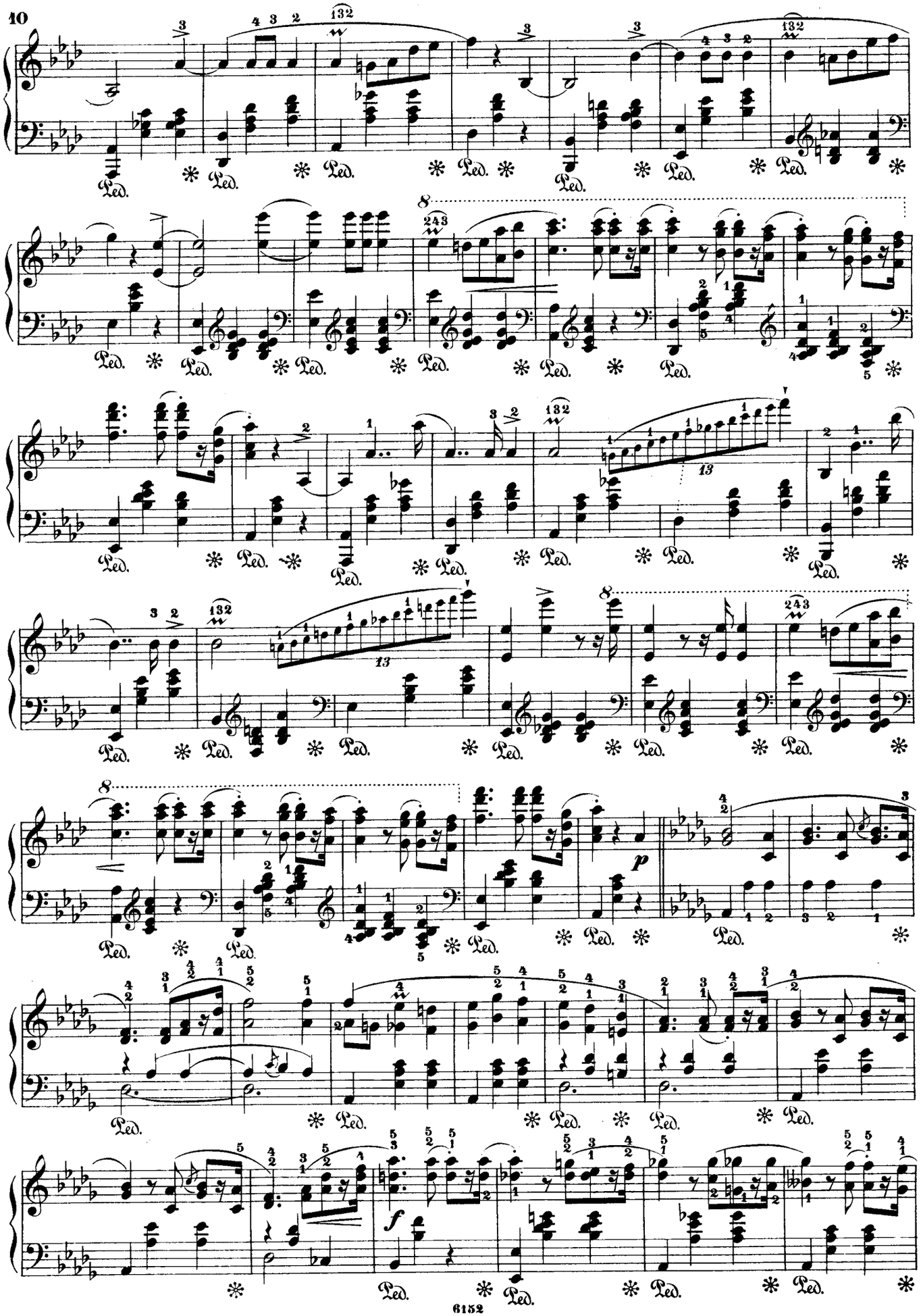

8
ff
sf
sf
sf
Ped.
Ped.
Ped.
Ped.
f
dimin.
p
più dimin.
dolce
cresc.
ff
sf p
accelerando
cresc.
dimin.
smorz.
sf
ff

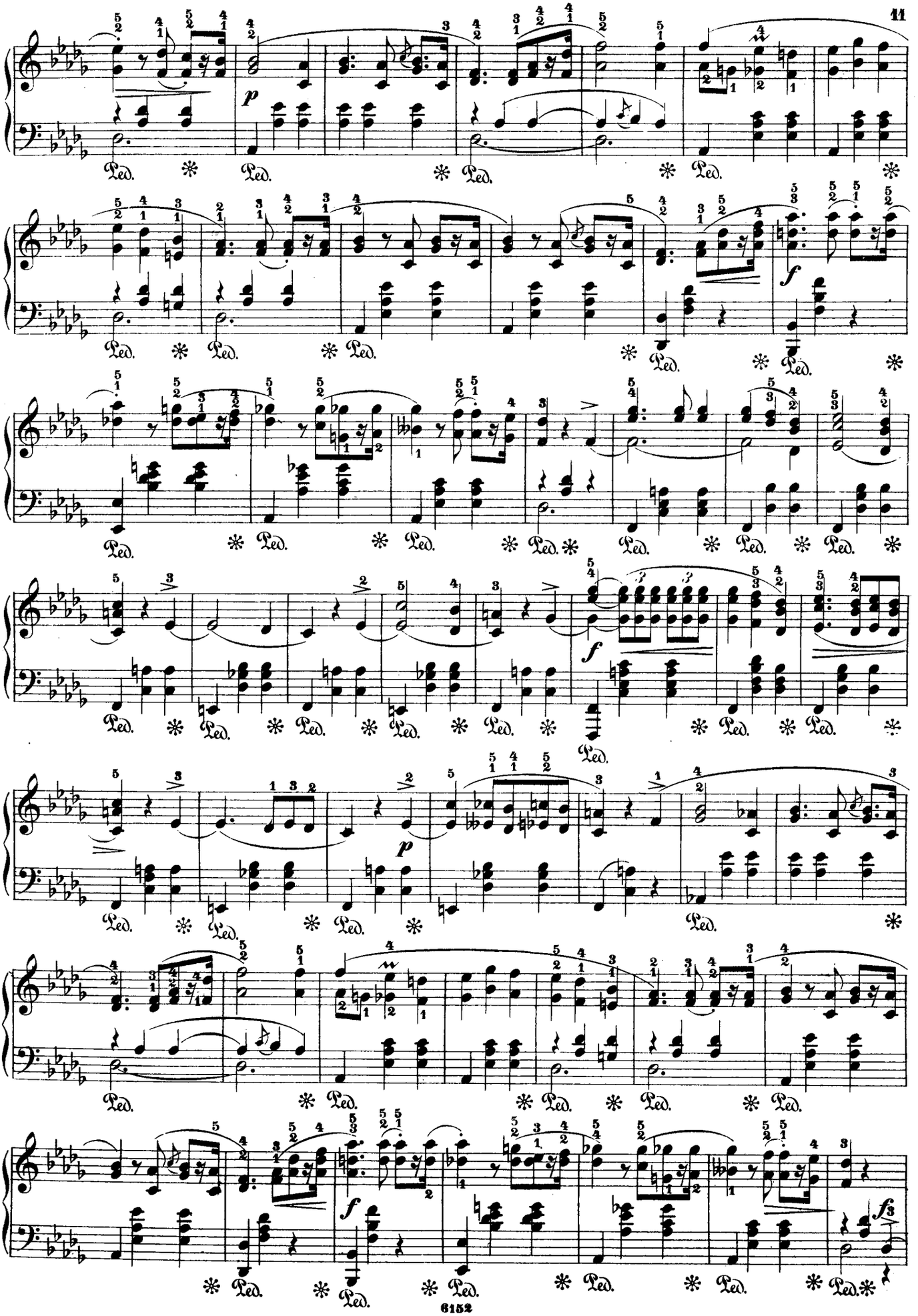
Valse brillante.

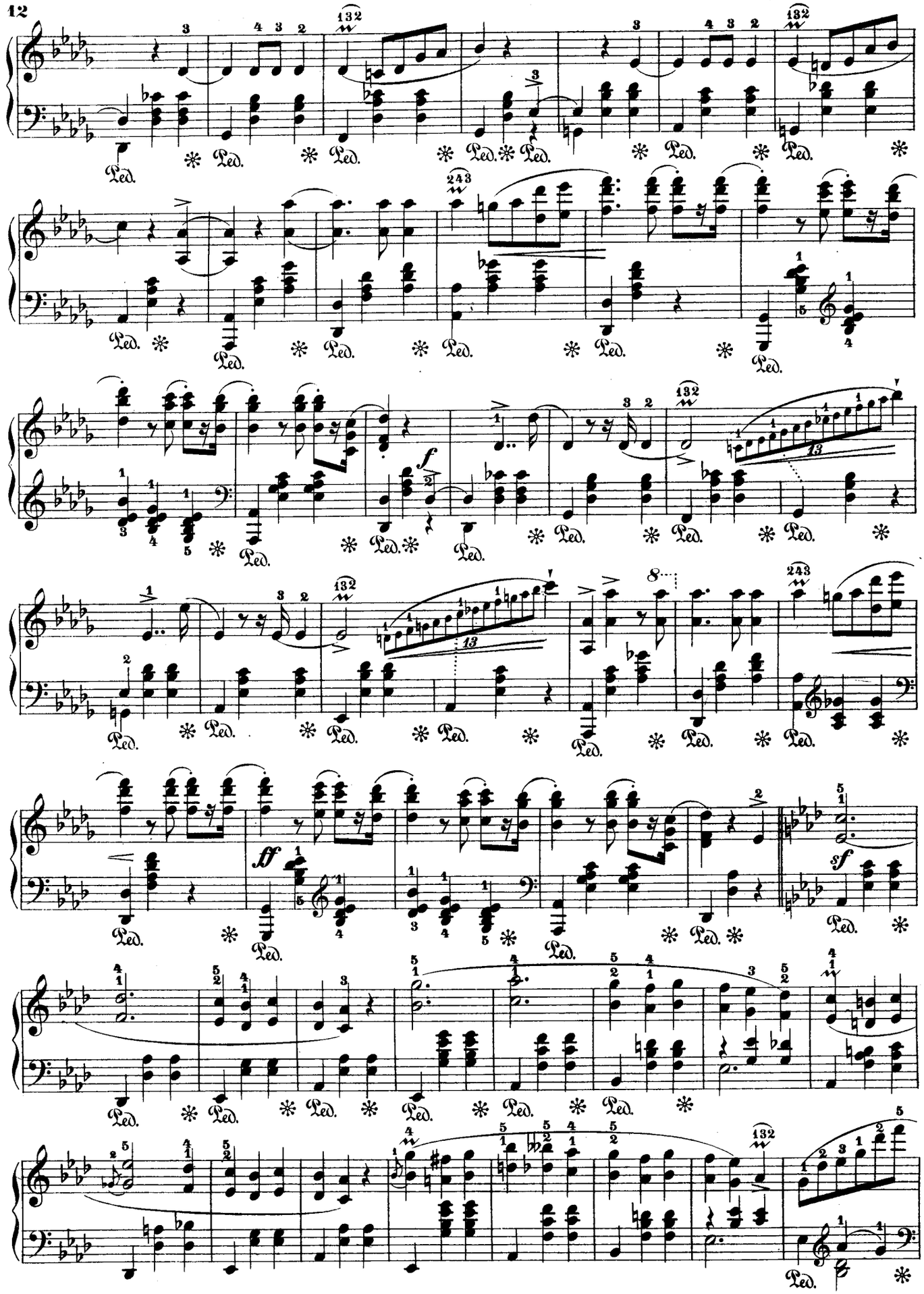
Opus 34, № 1.

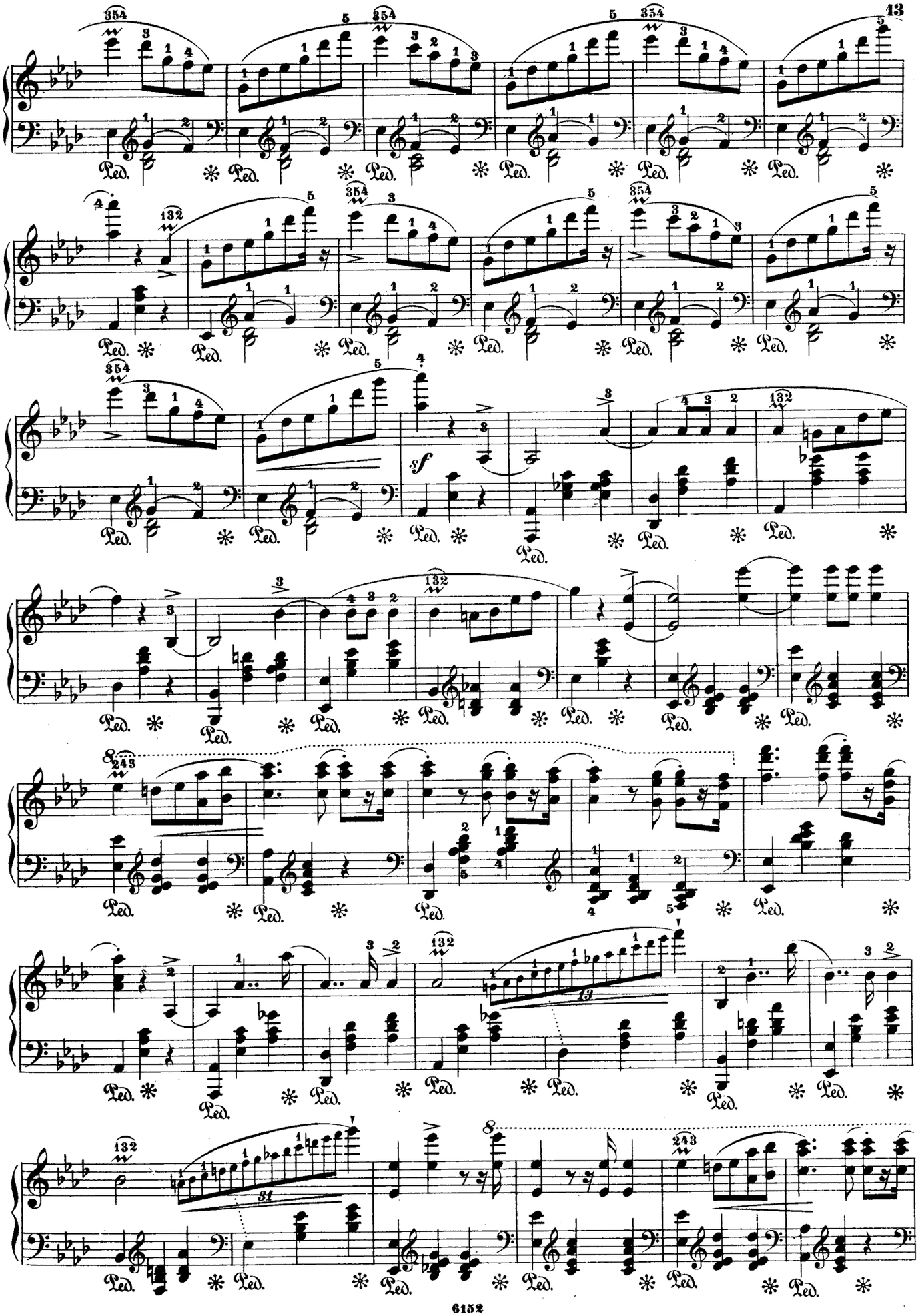
Vivace.

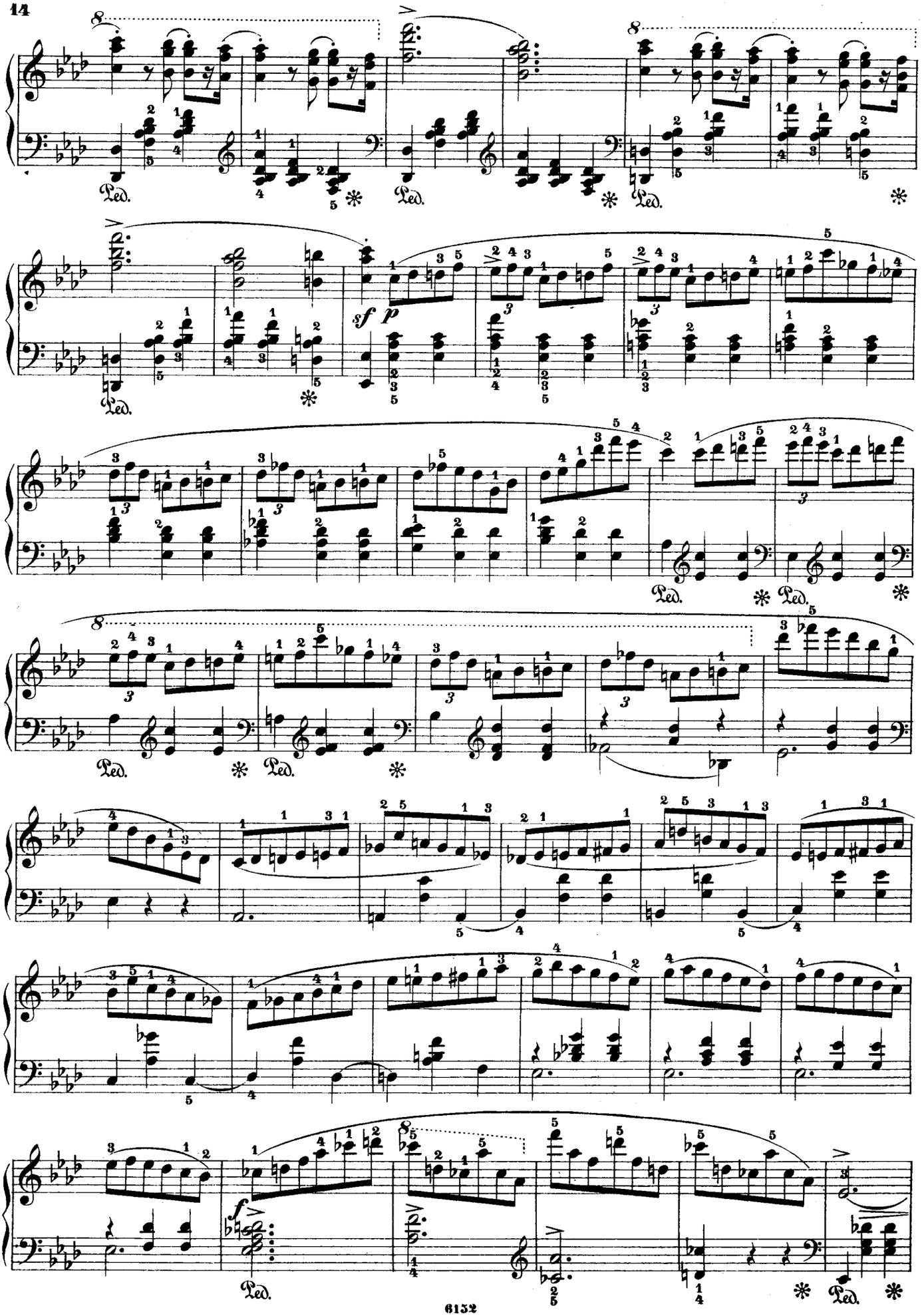


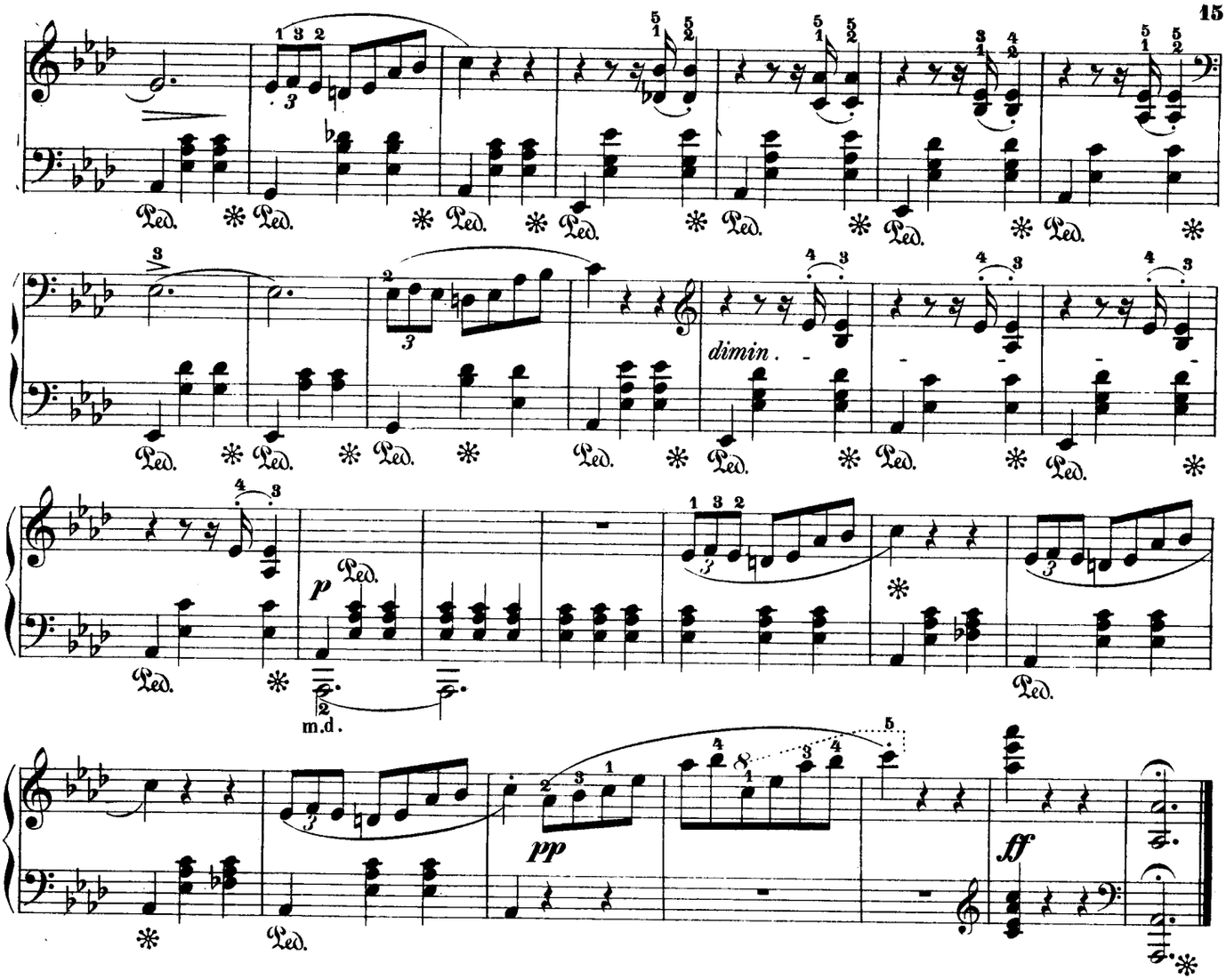



p
f
f
p
f
f




Ped.
sf



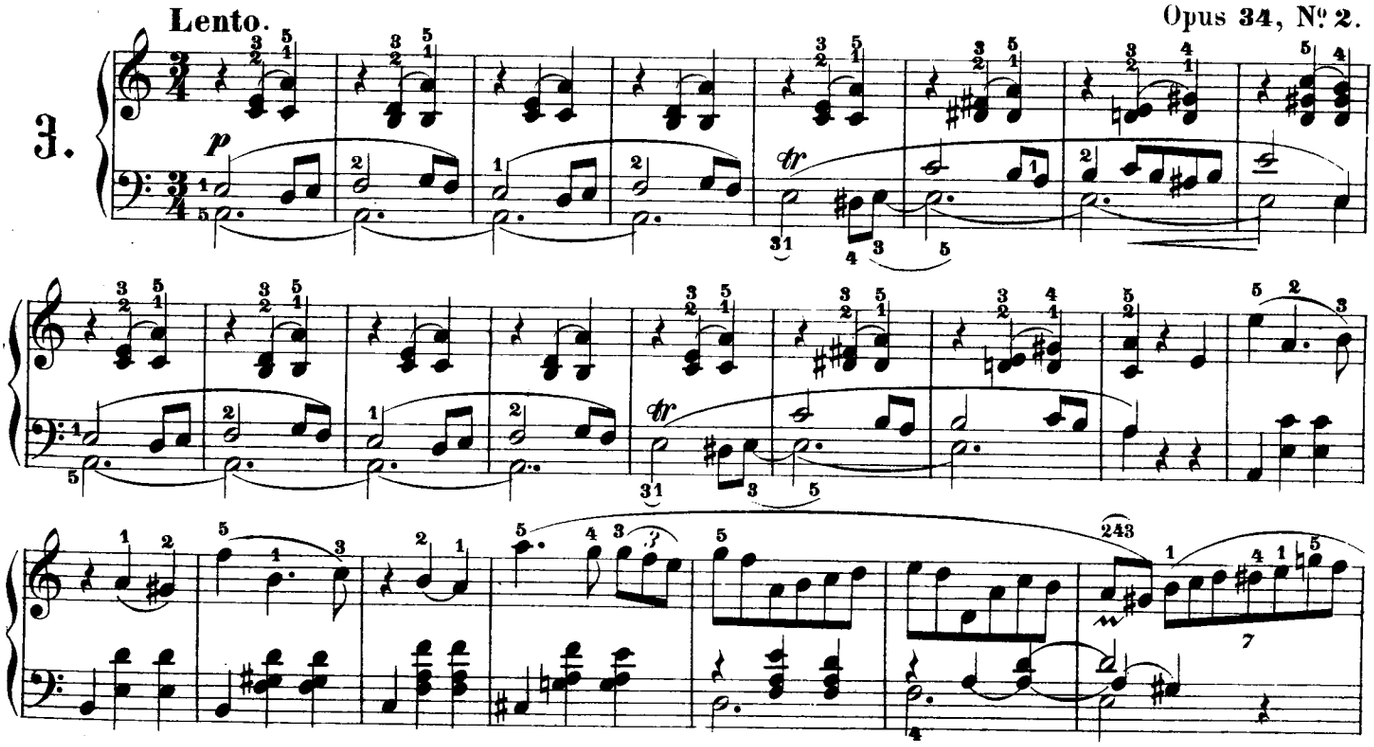


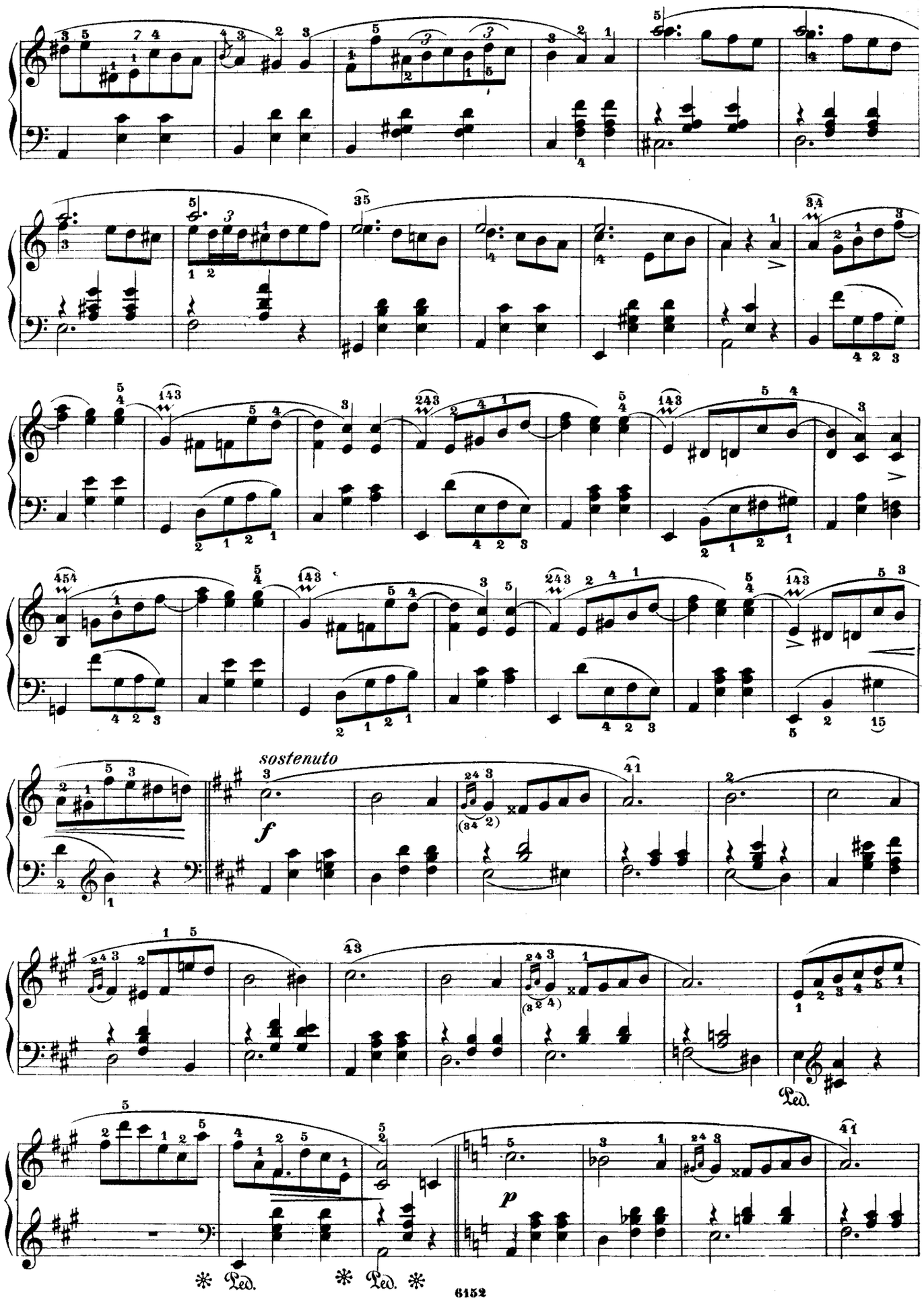
Valse.

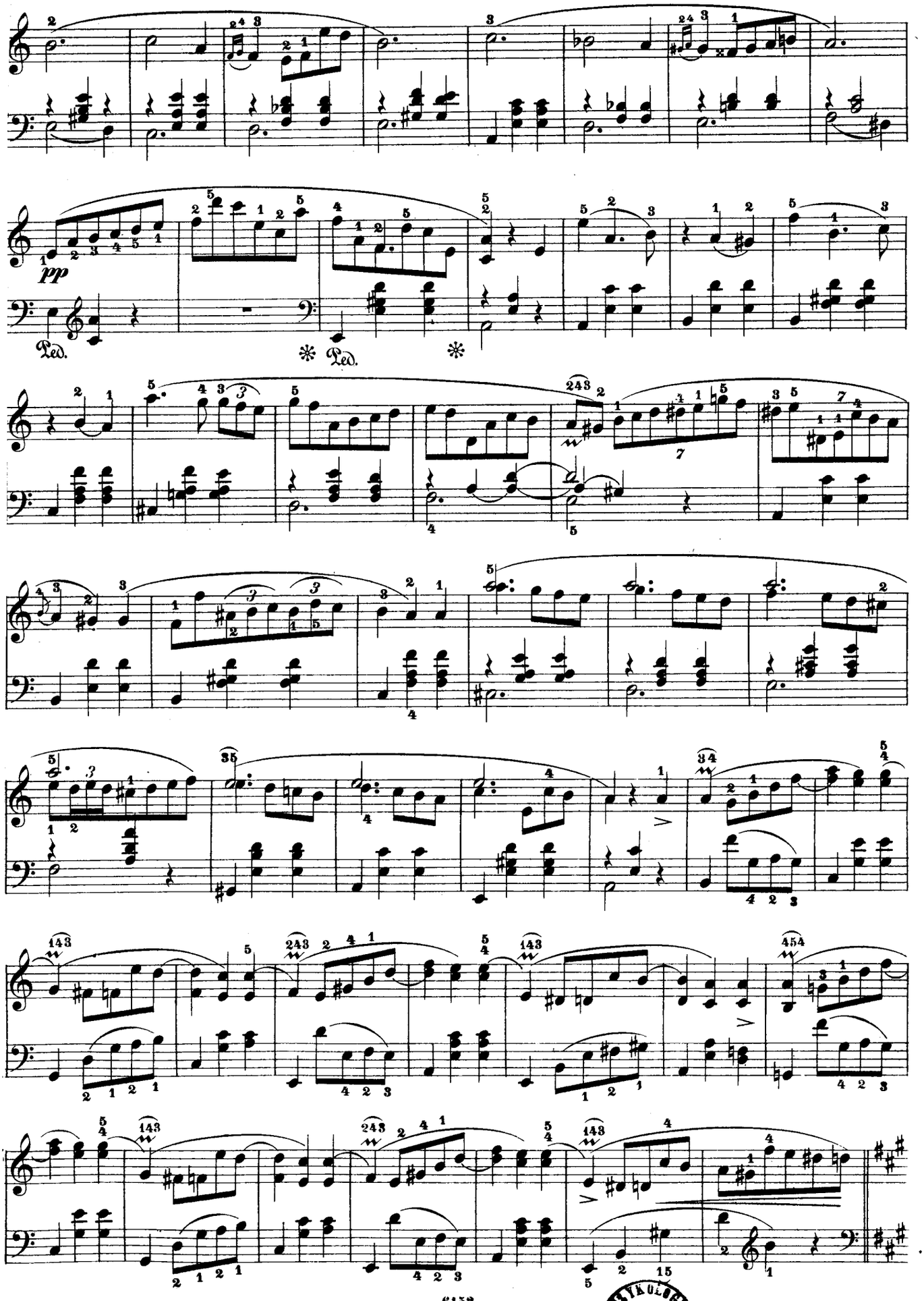
Lento.

Opus 34, Nº 2.

3.




sostenuto
f
p
Ped.
Ped.
Ped.



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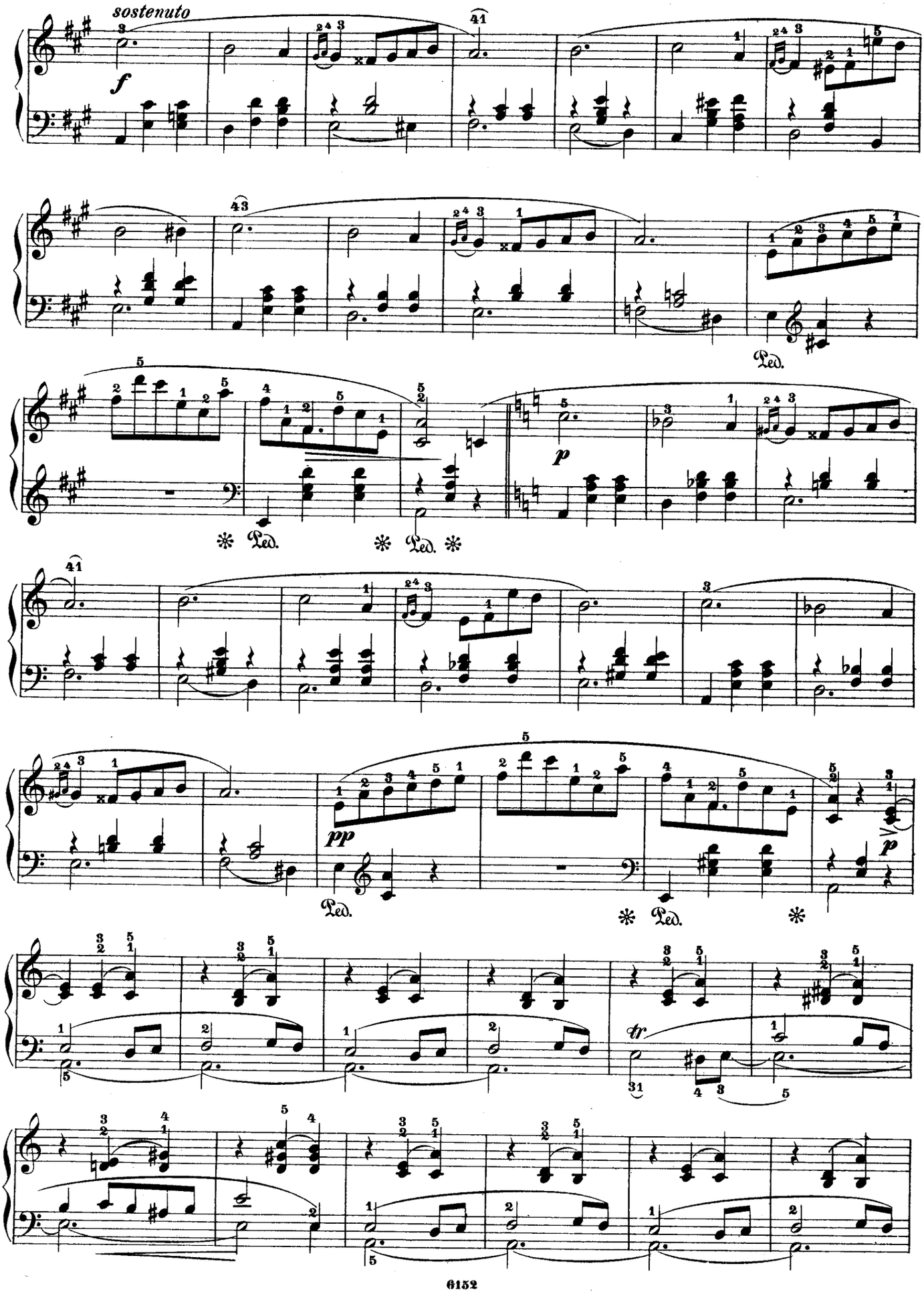
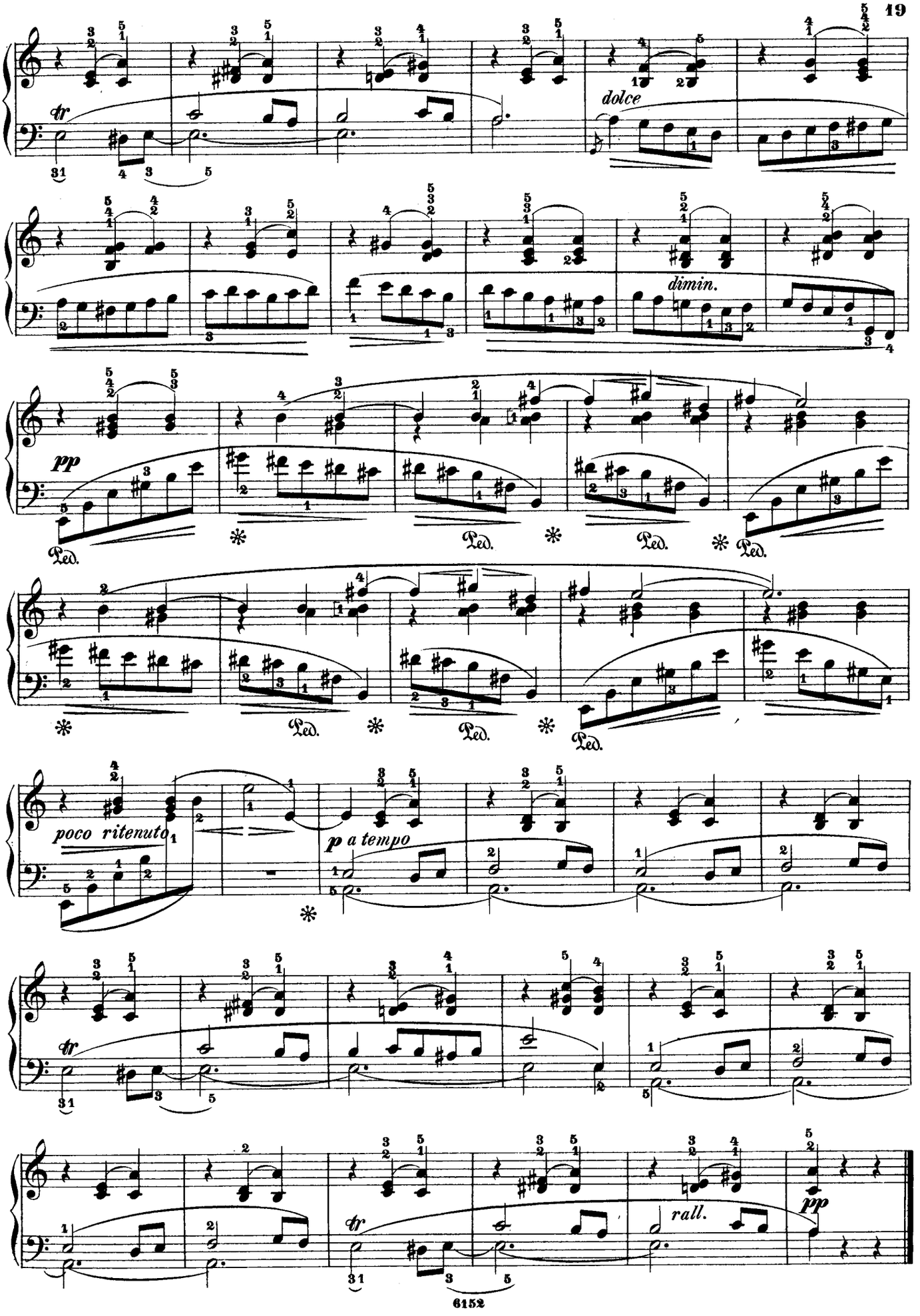
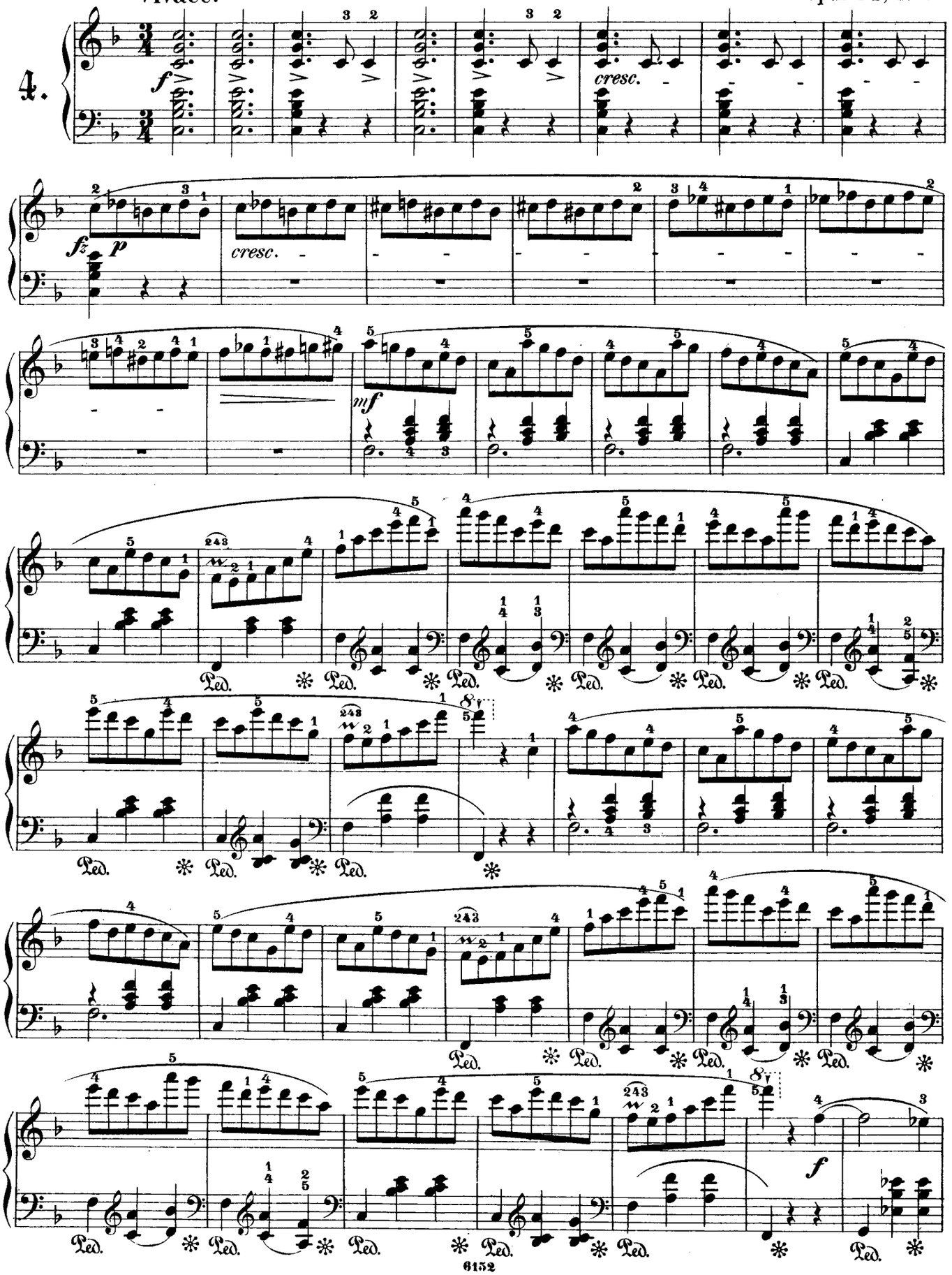

sostenuto
f
p
pp
Ped.
tr

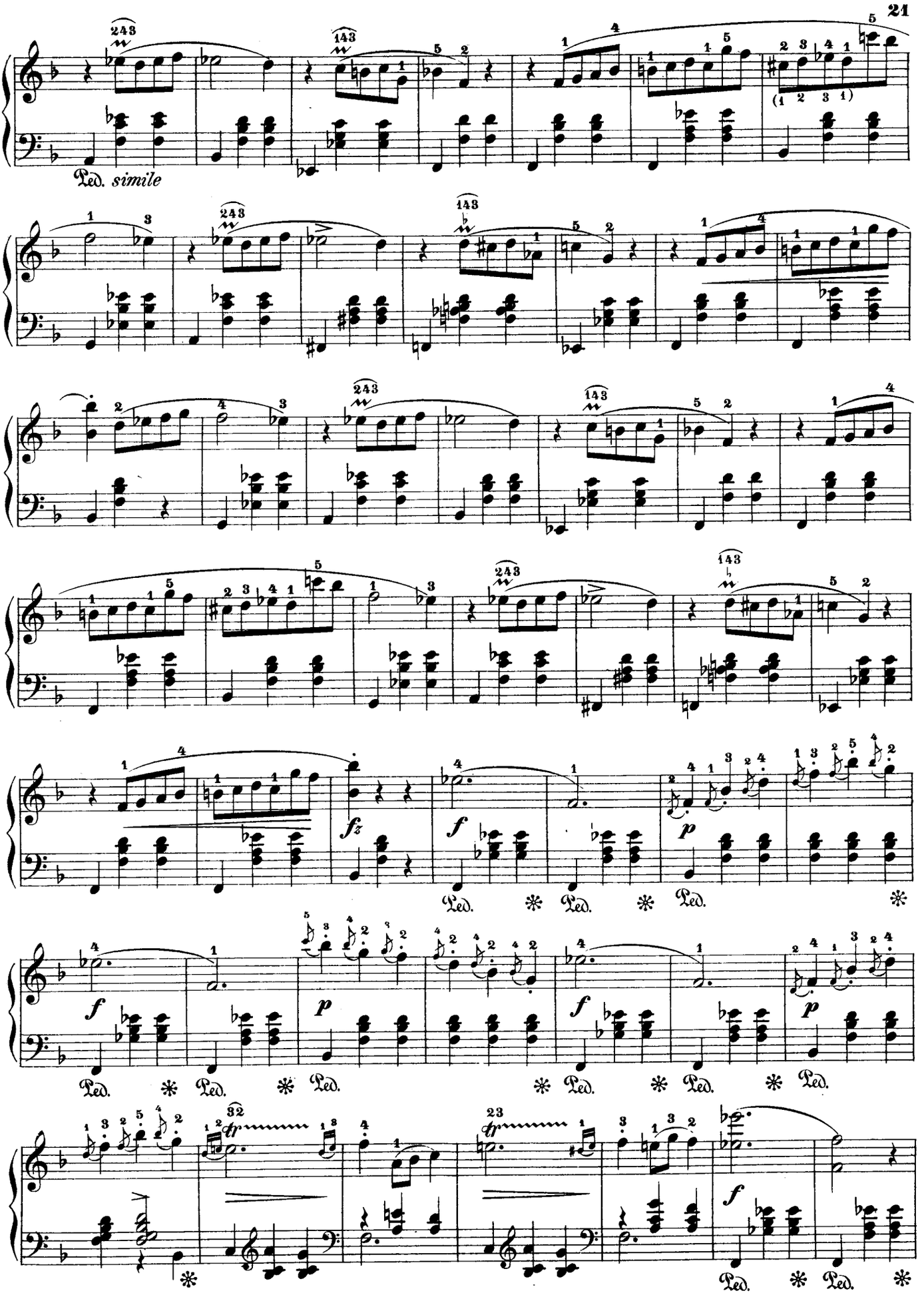

tr
dolce
dimin.
pp
Ped.
poco ritenuto
p a tempo
tr
rall.
pp

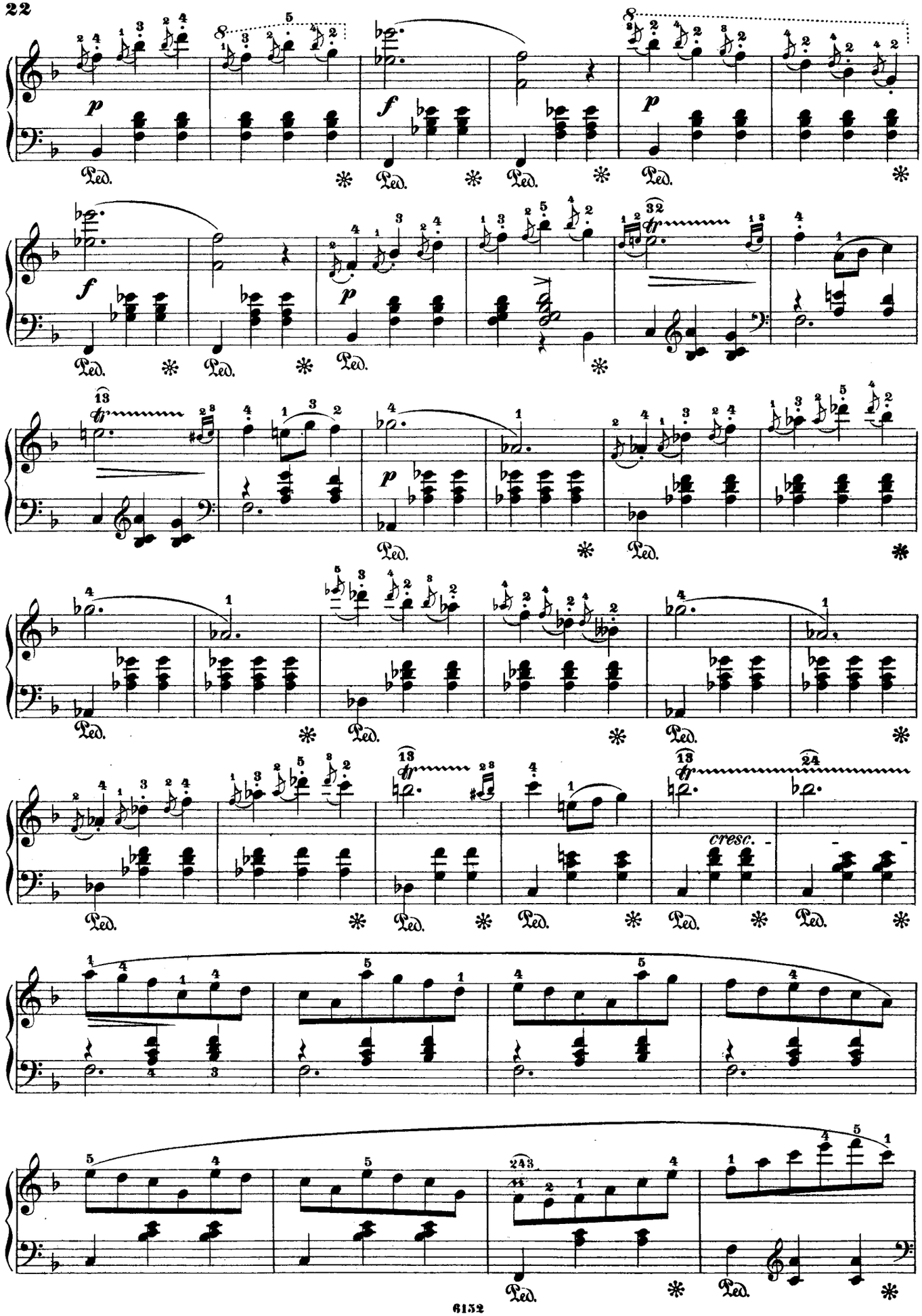
Valse brillante.

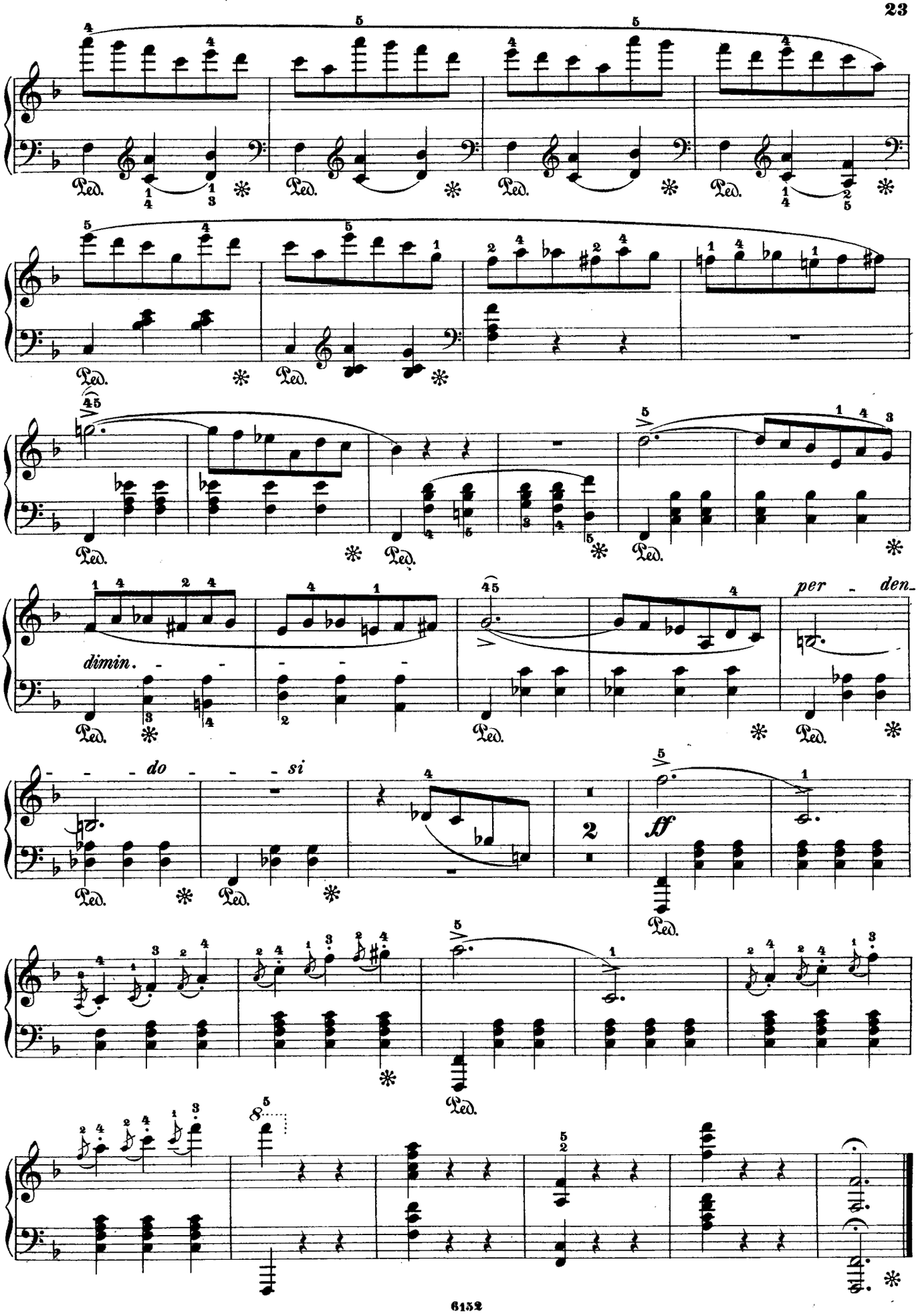
Vivace.

Opus 34, № 3.




Ped. simile
fz
f
p
f
p
f
p
f
Ped.
Ped.

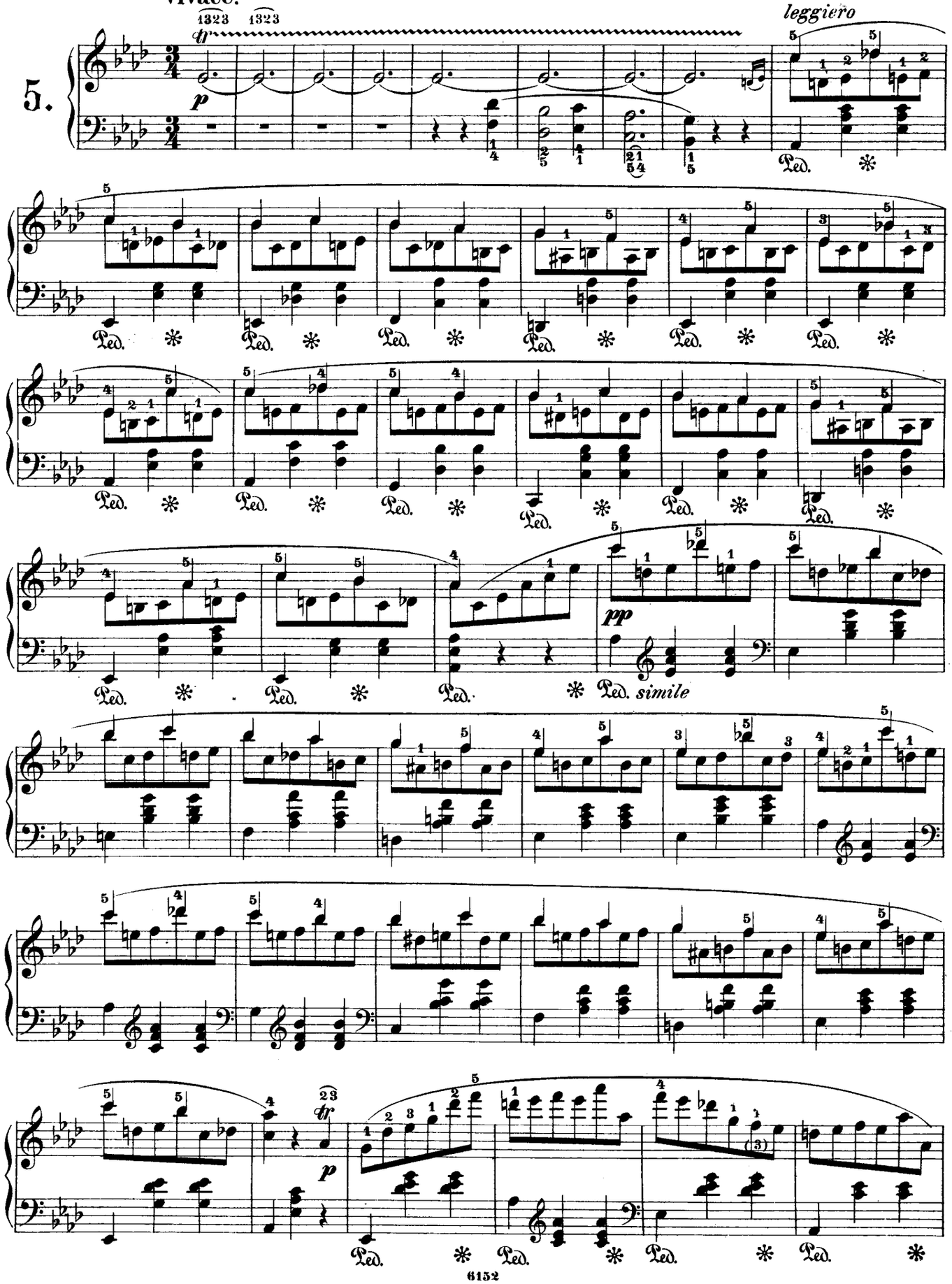

p
Ped.
f
Ped.
p
Ped.
f
Ped.
p
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.

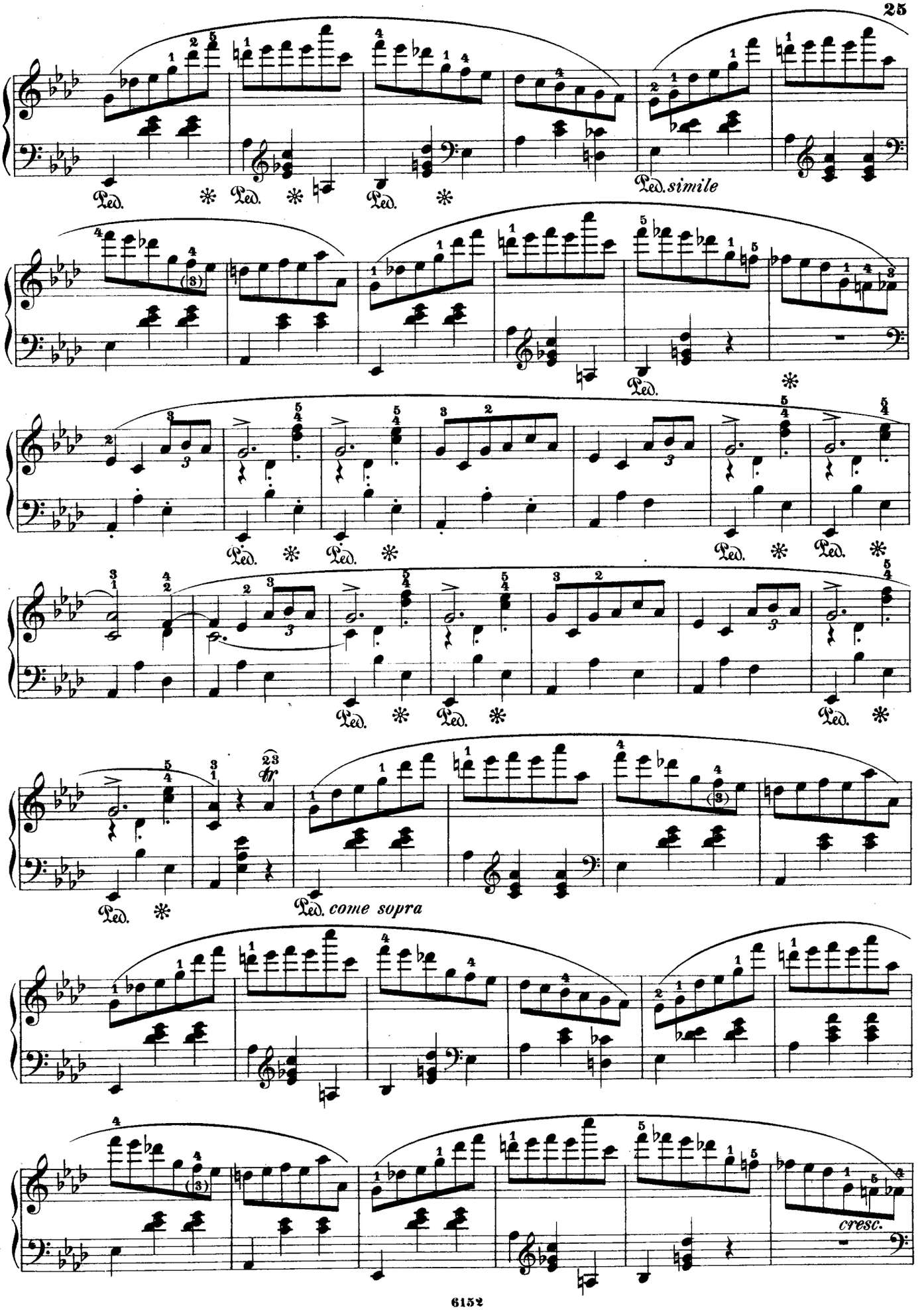

Ped.
dimin.
per - den-
- - - do - - - si
ff

Grande Valse.

Vivace.

Opus 42.




Ped. * Ped. * Ped. *
Ped. simile
Ped. *
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
Ped. *
Ped. come sopra
cresc.

cresc.

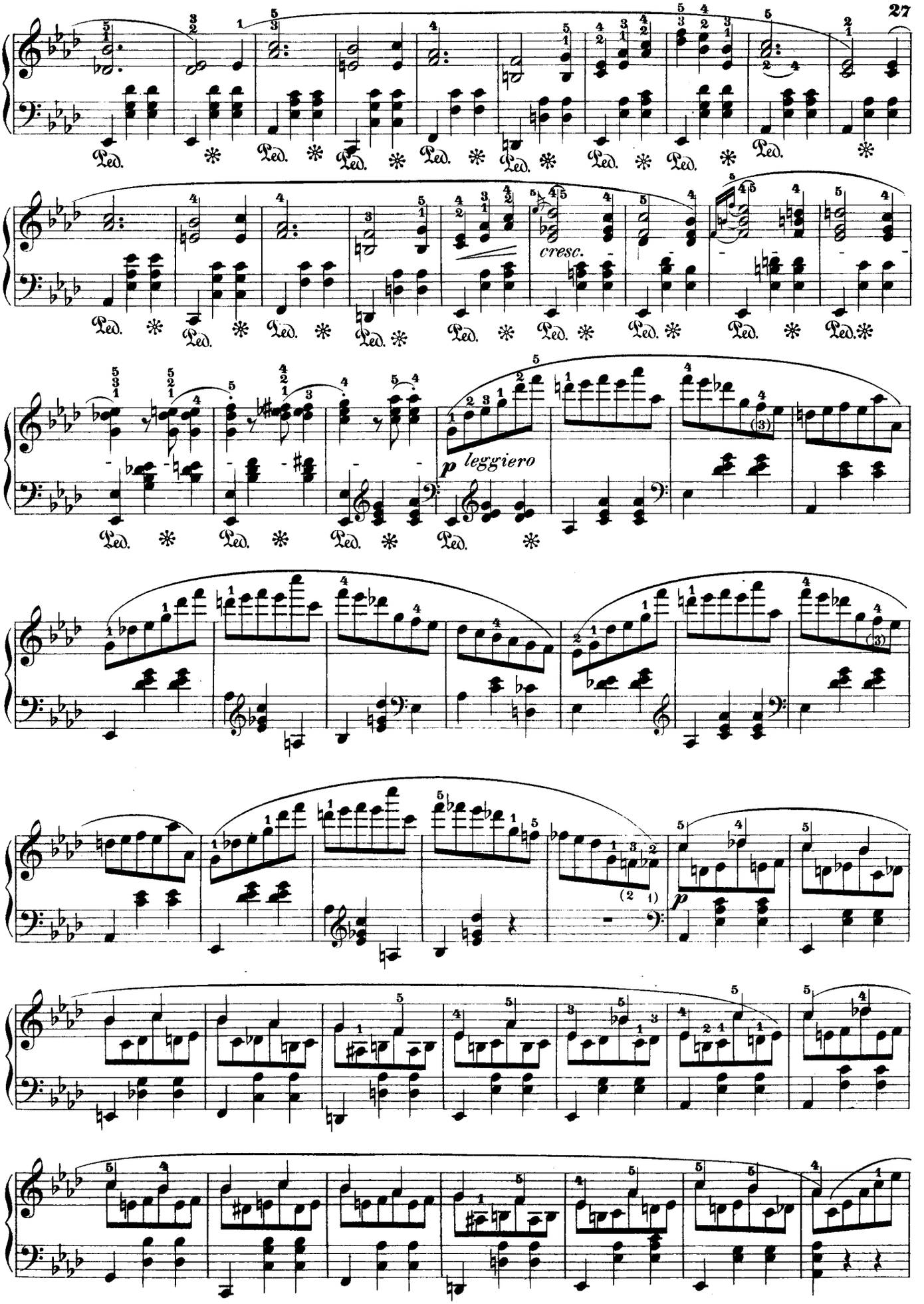
f

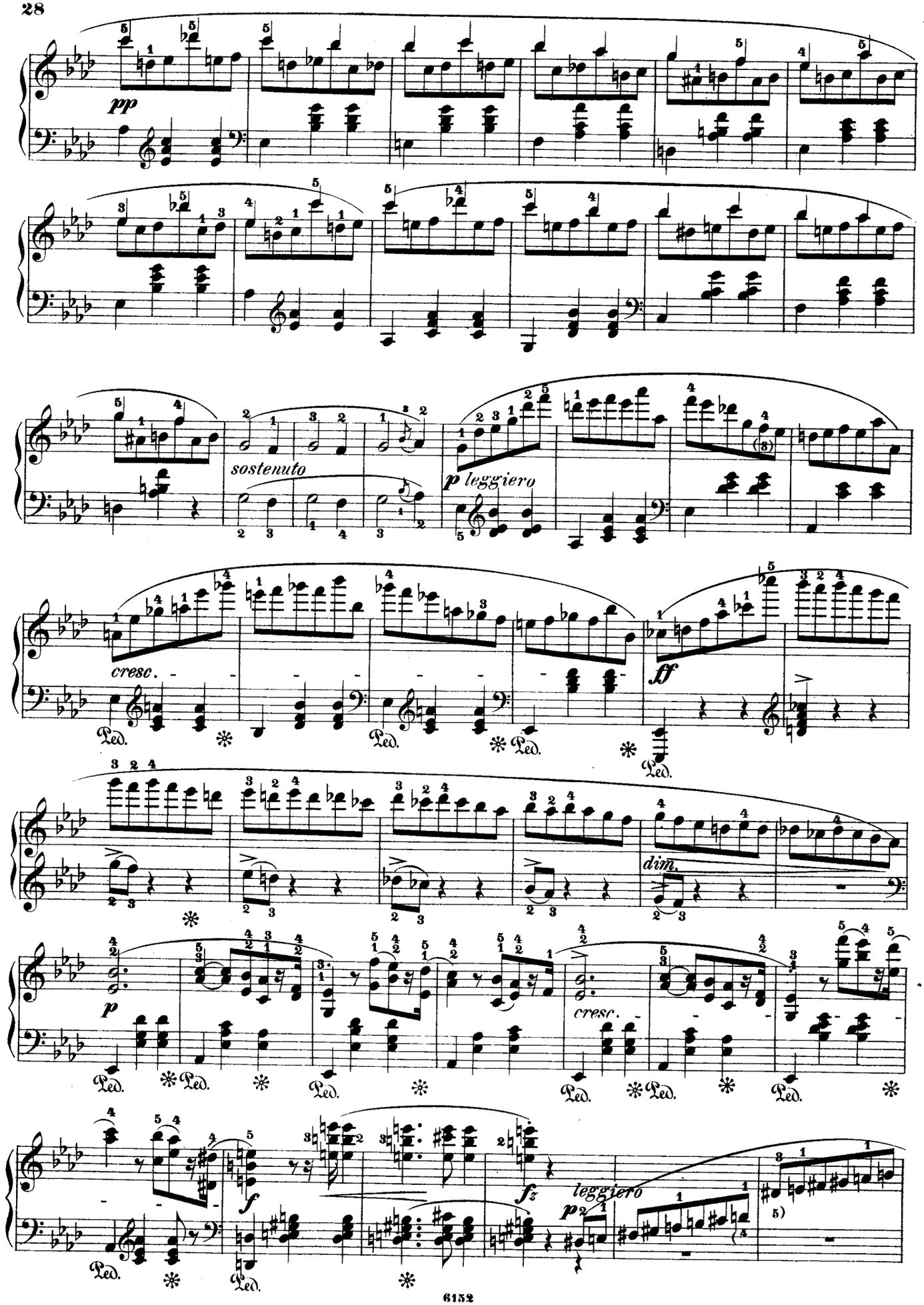
ff

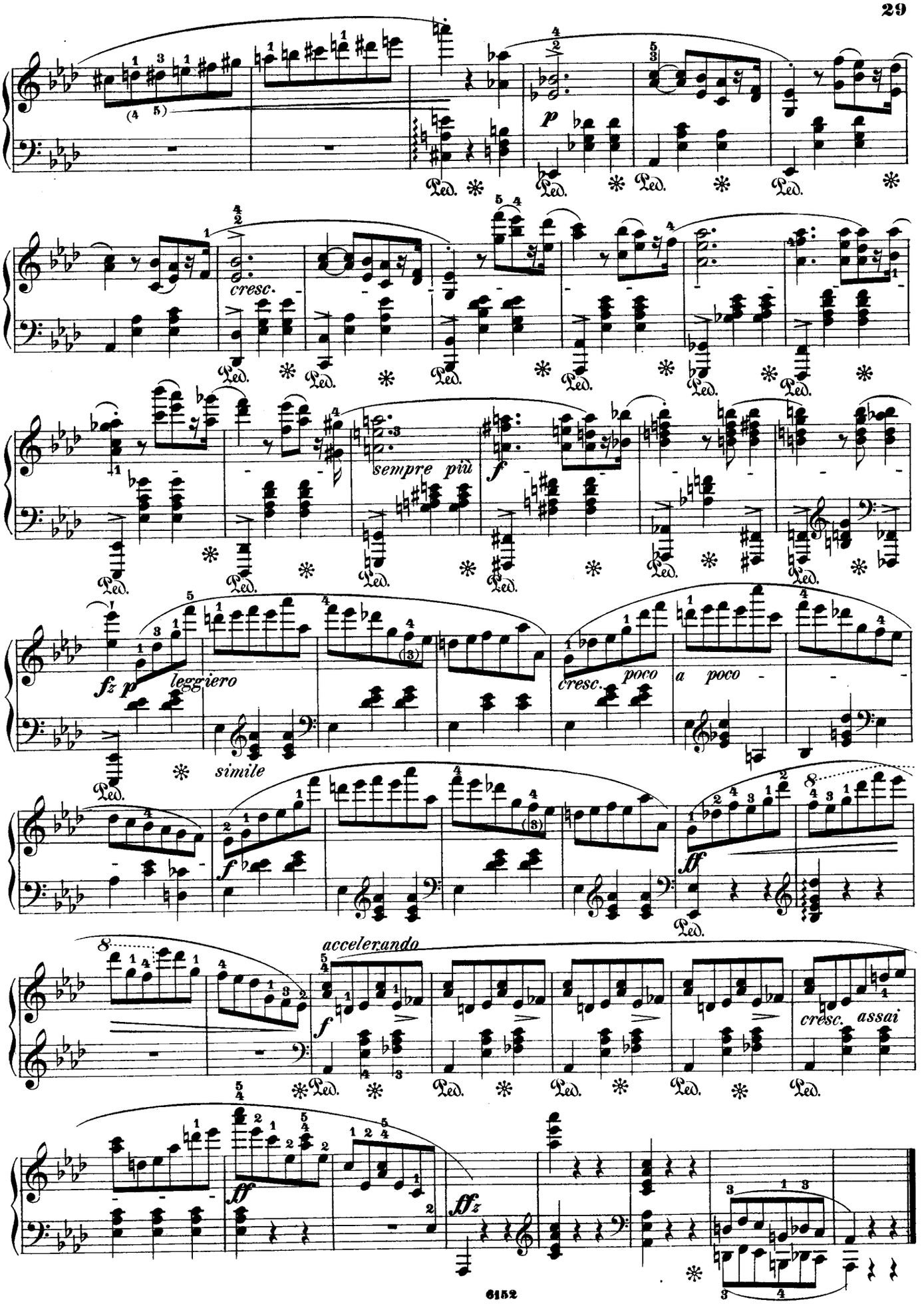
leggiero

p

sostenuto


Ped.
cresc.
p leggiero
p

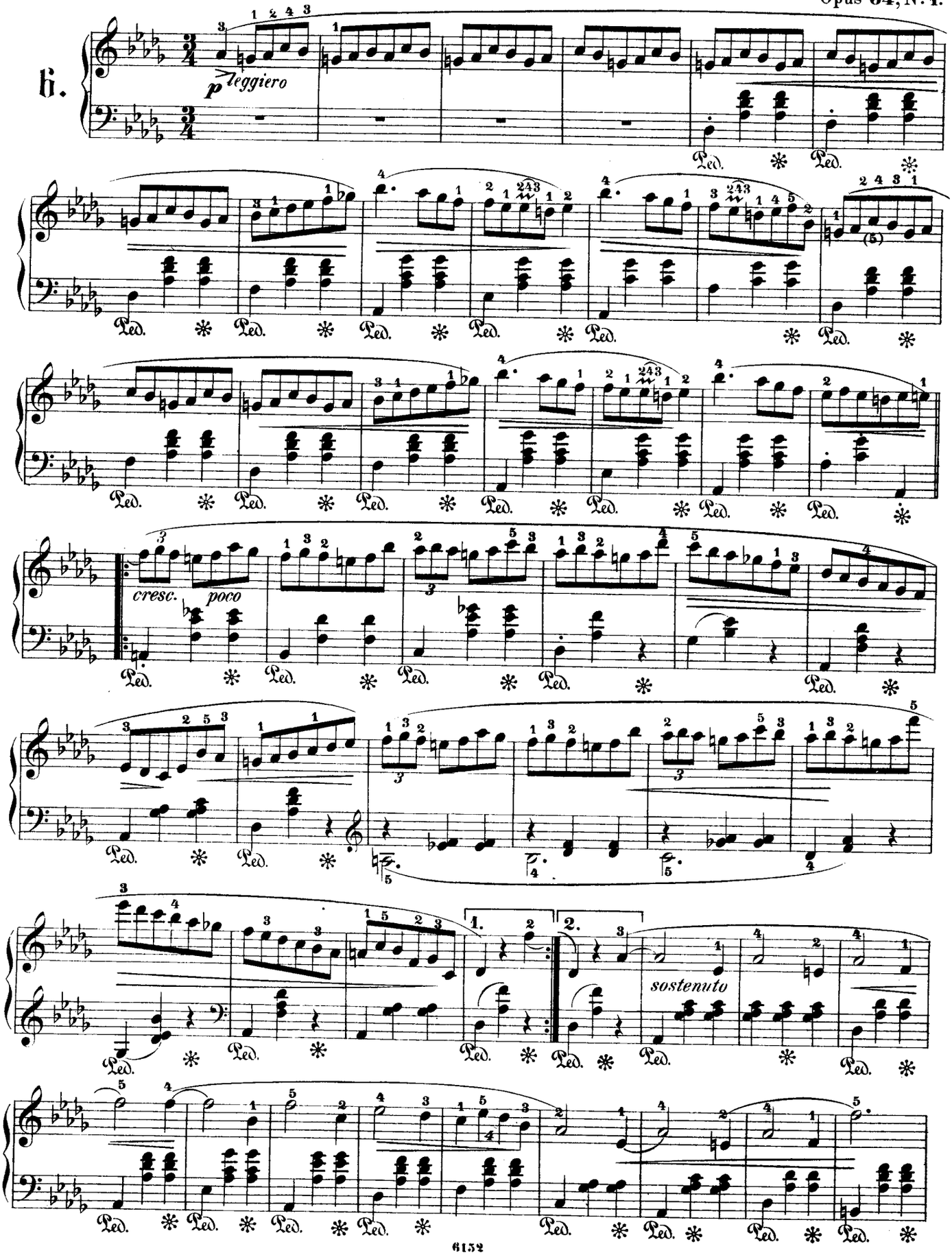

pp
sostenuto
p leggiero
cresc.
ff
dim.
p
cresc.
f
fz
leggiero
p

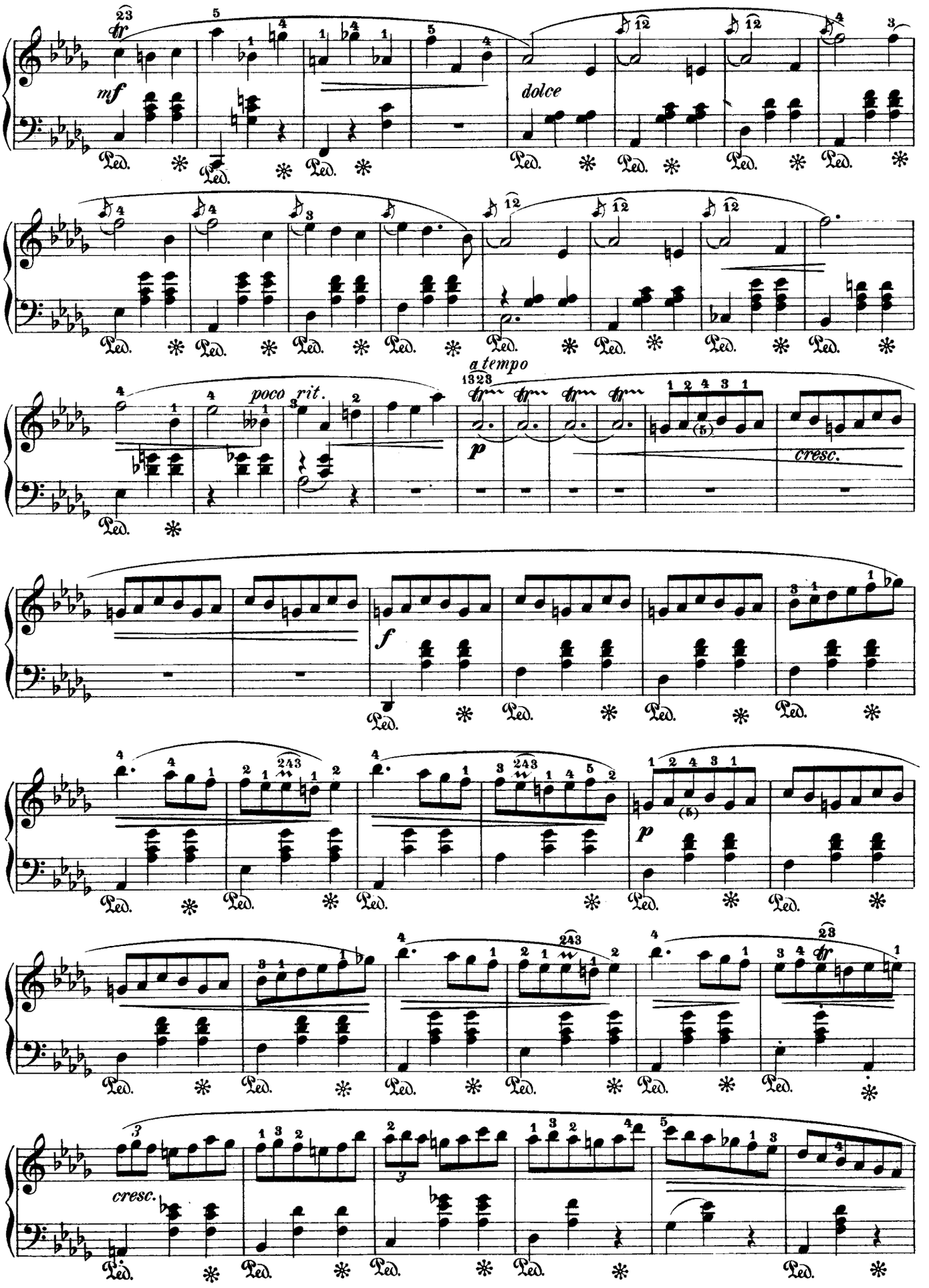

p
cresc.
sempre più
f
fz p
leggiero
simile
cresc. poco a poco
ff
accelerando
f
cresc. assai
ff
ffz
Ped.

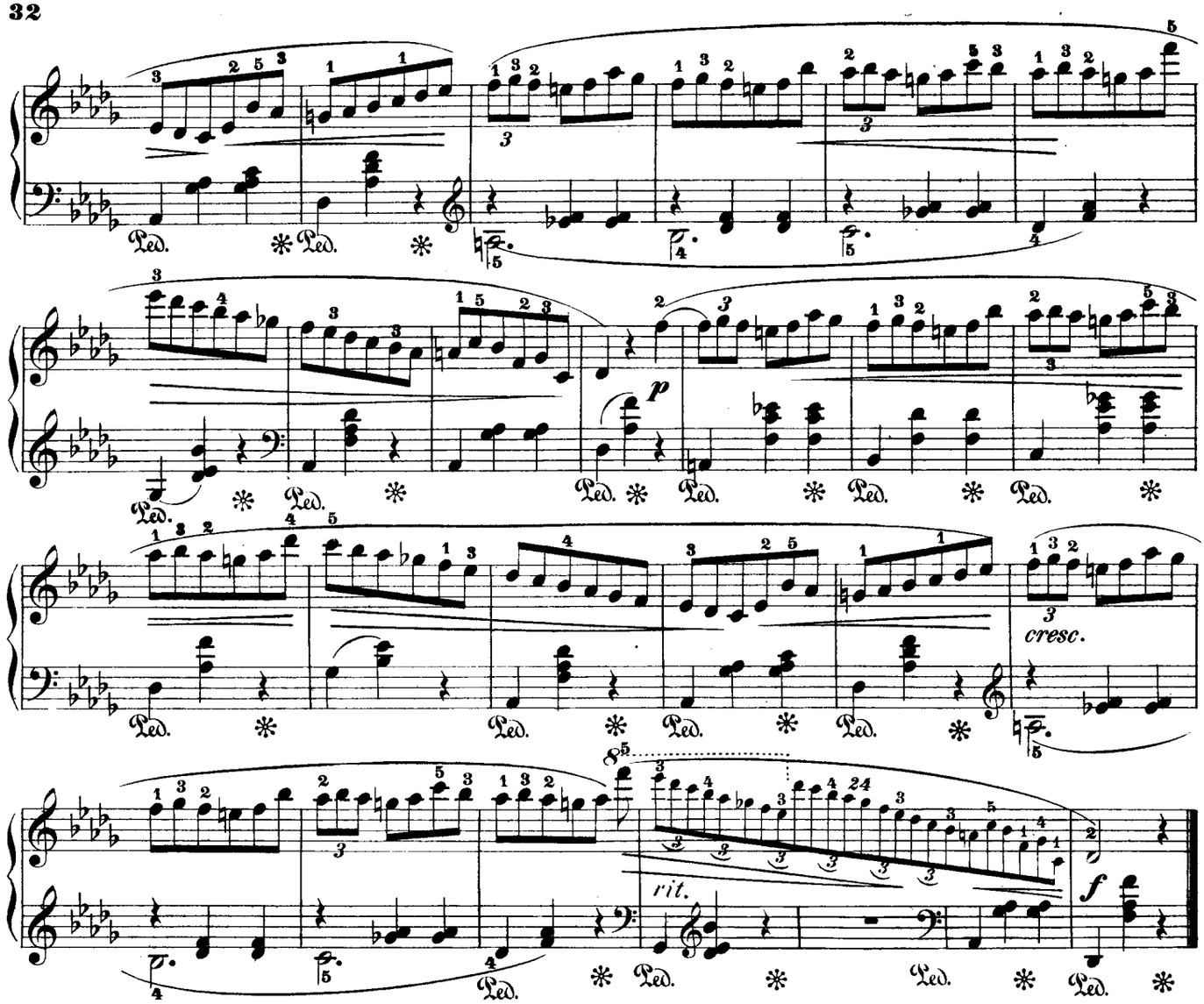
Valse.

Molto vivace.

Opus 64, № 1.




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

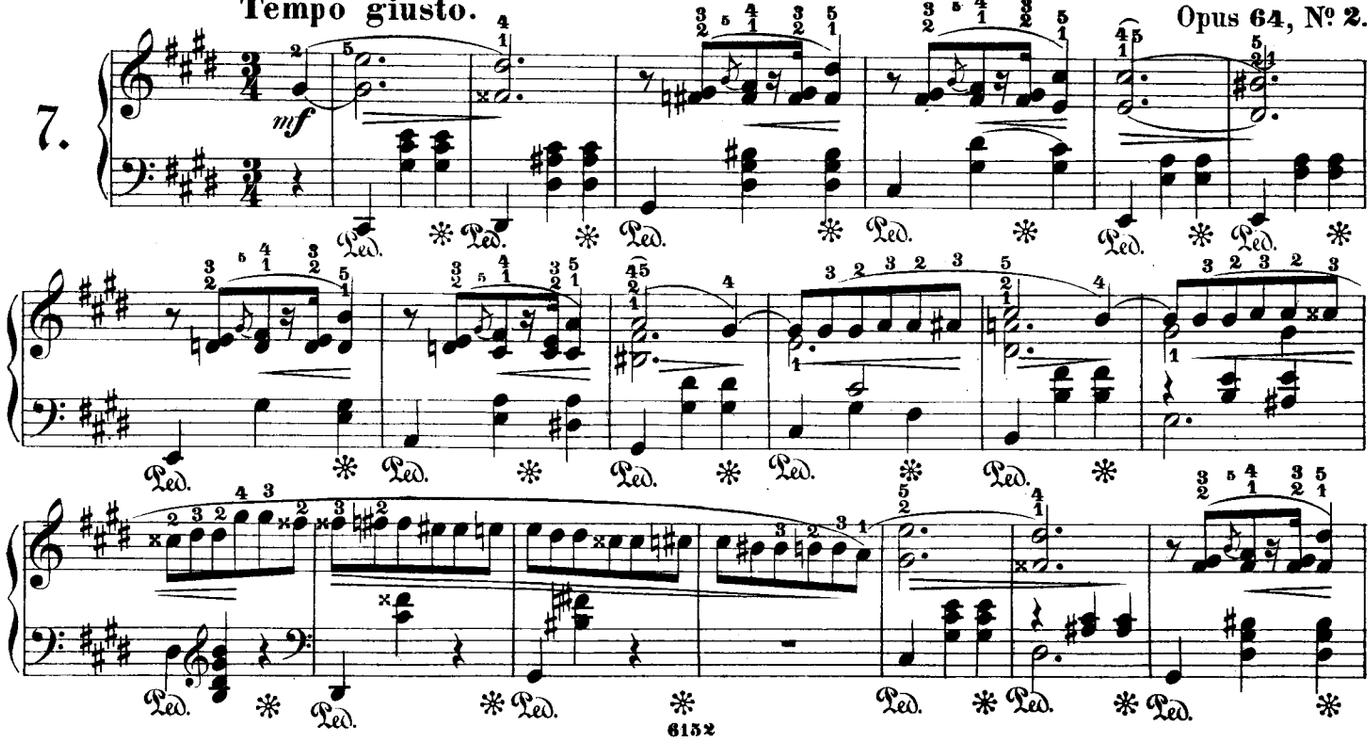


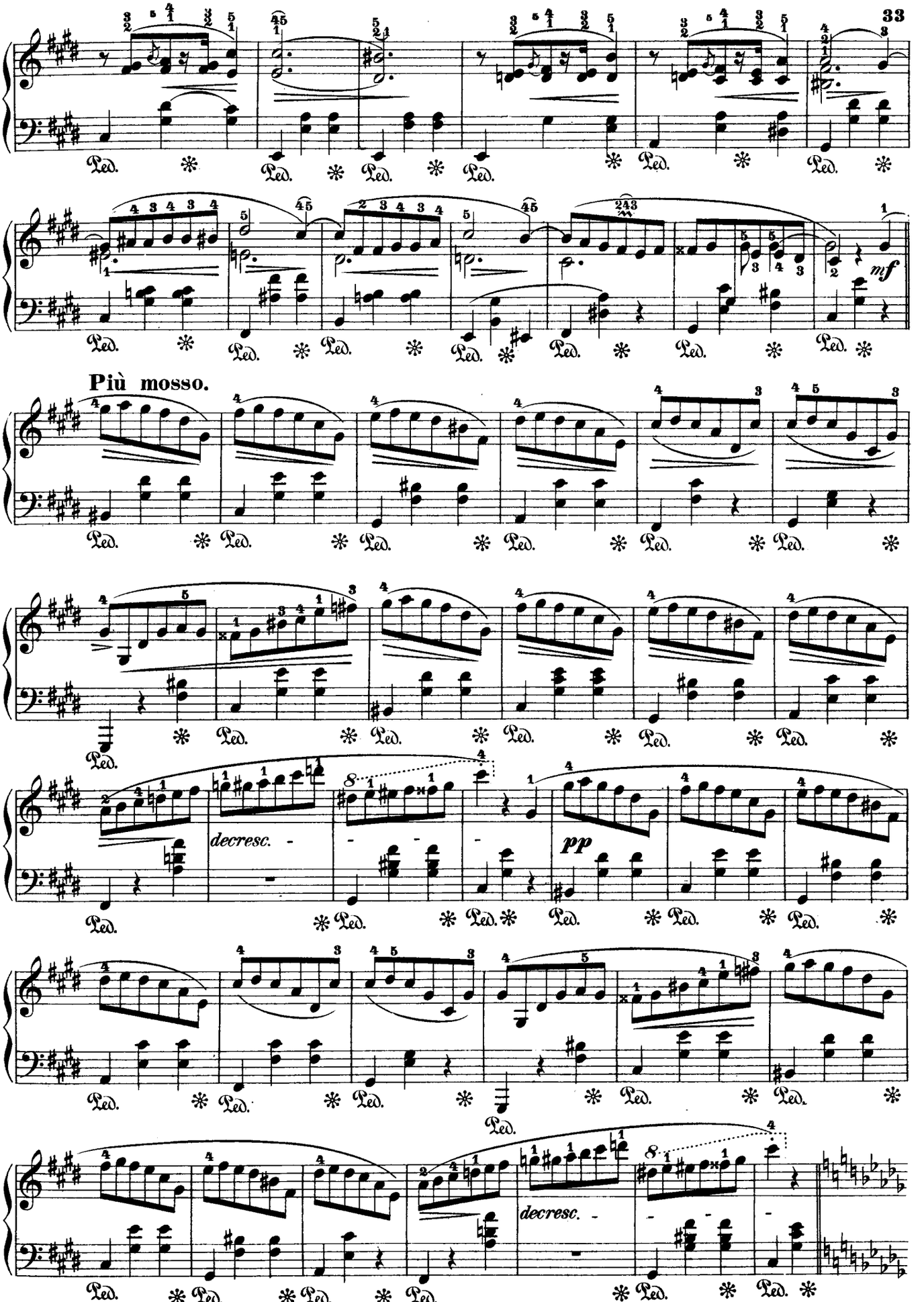
Valse.

Tempo giusto.

Opus 64, № 2.

7.




33
mf
Più mosso.
decresc.
pp
decresc.

Più lento.

mf

dolce

poco riten.

Più mosso.

mf

decresc.

pp

decresc.

mf

Tempo I.

mf

Più mosso.

decresc.

pp

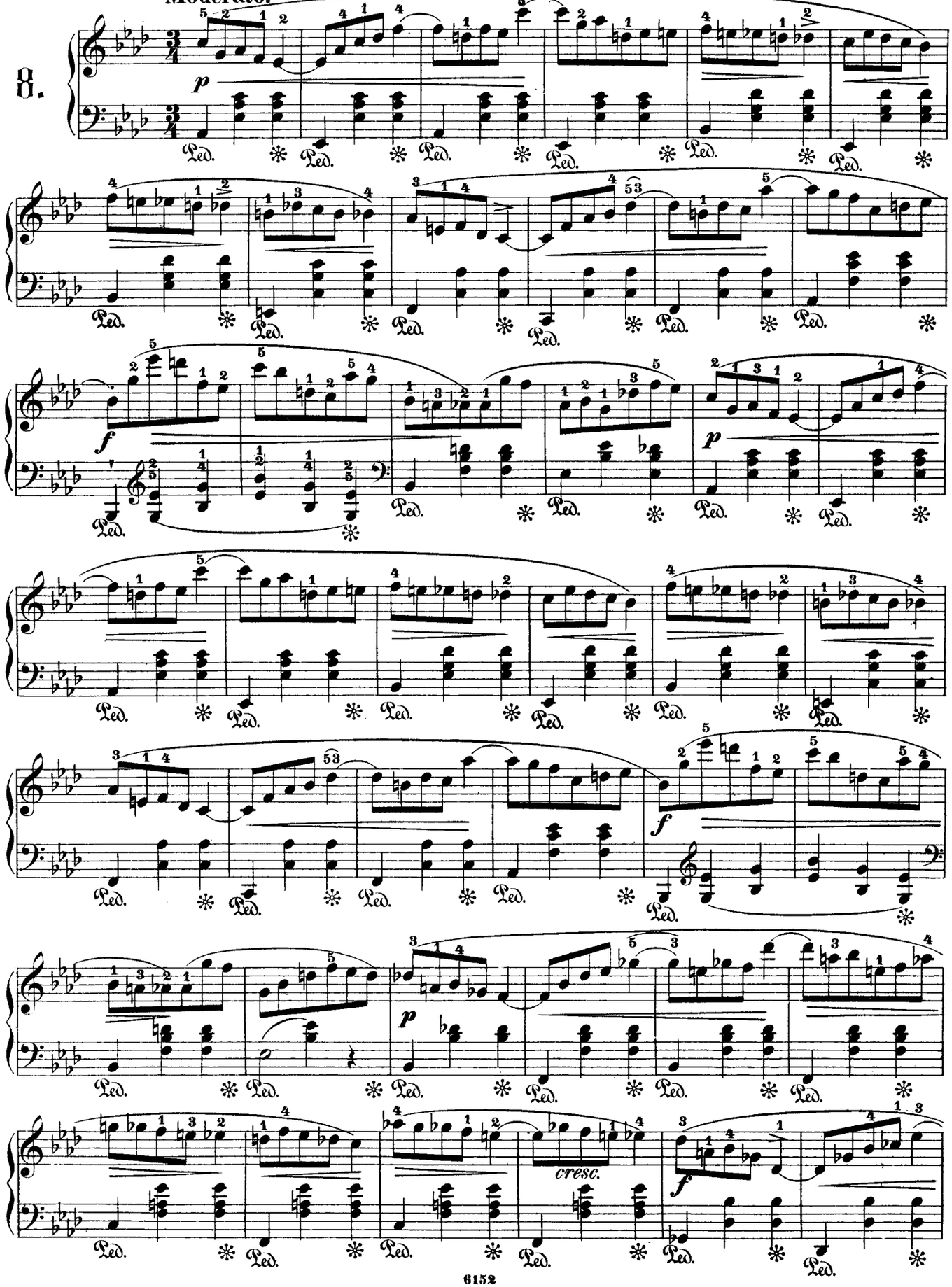
decresc.

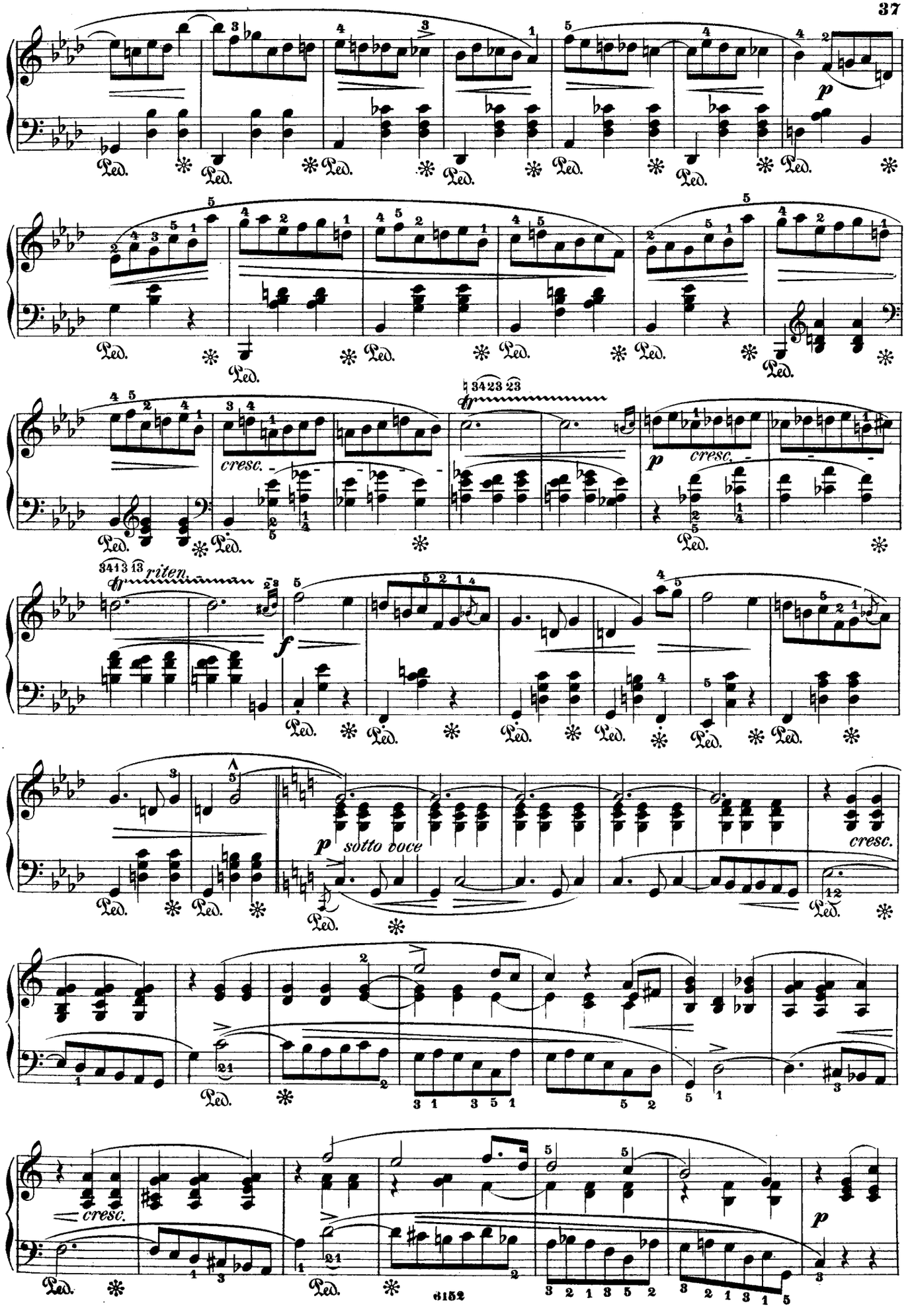
Valse.

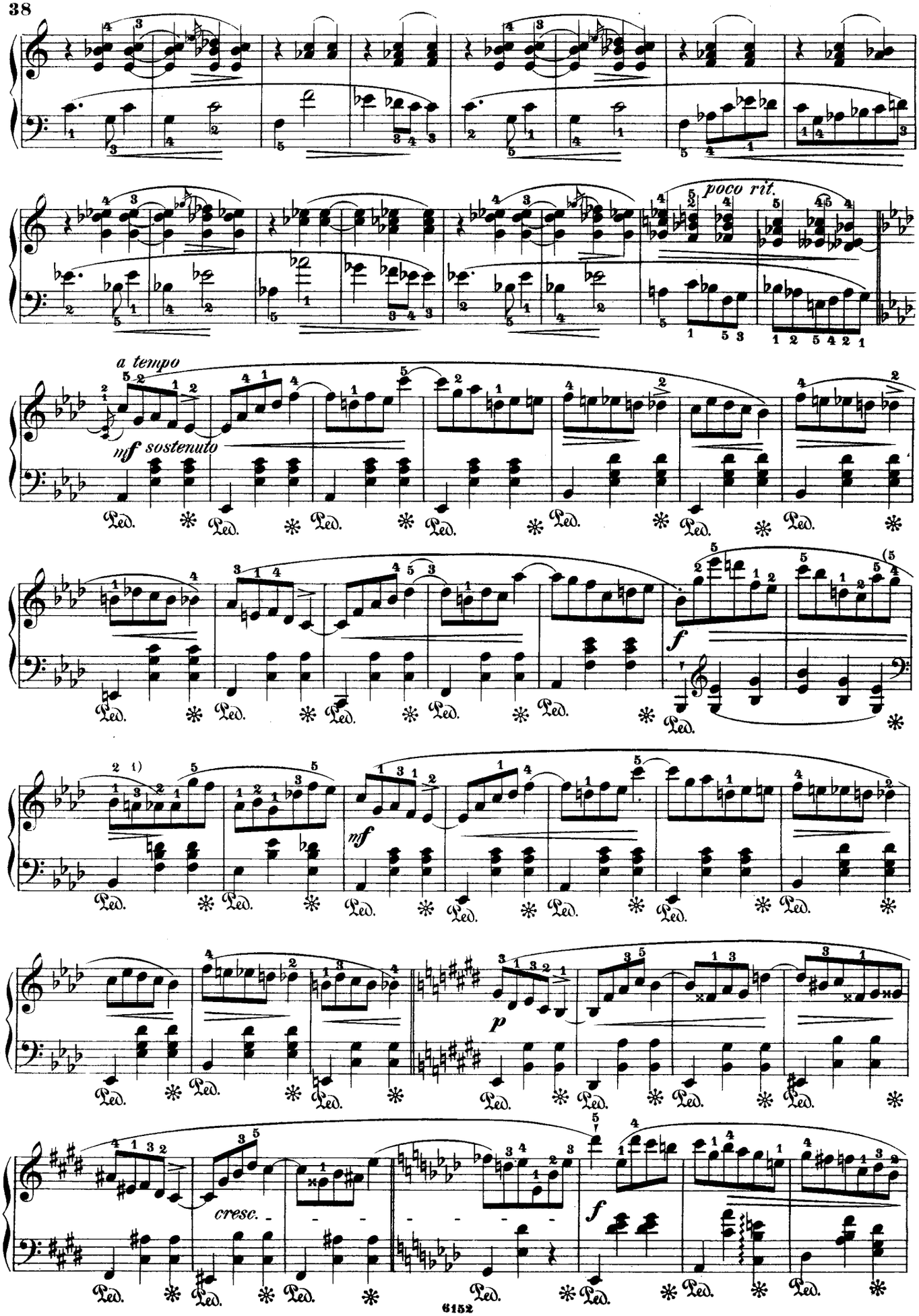
Opus 64, No. 3.

Moderato.

8.




p
cresc.
fp
cresc.
riten.
f
p
sotto voce
cresc.
cresc.
p


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

poco a poco acceterando

f dim. p

sin al fine cresc. f

decresc.

cresc.

m.g.

m.d.

Valse.

Opus 69, Nº 1.

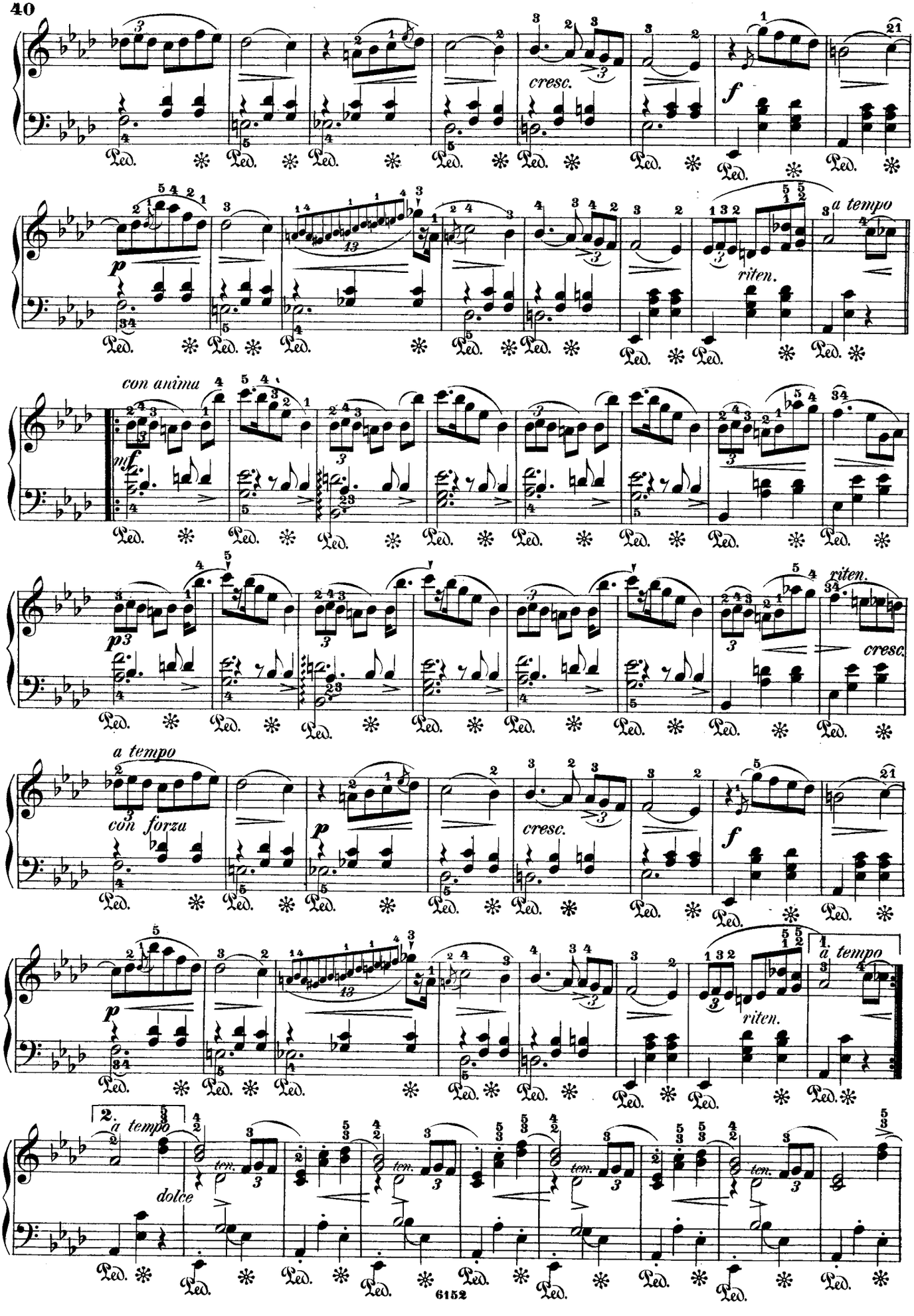
Lento. (♩ = 138.)

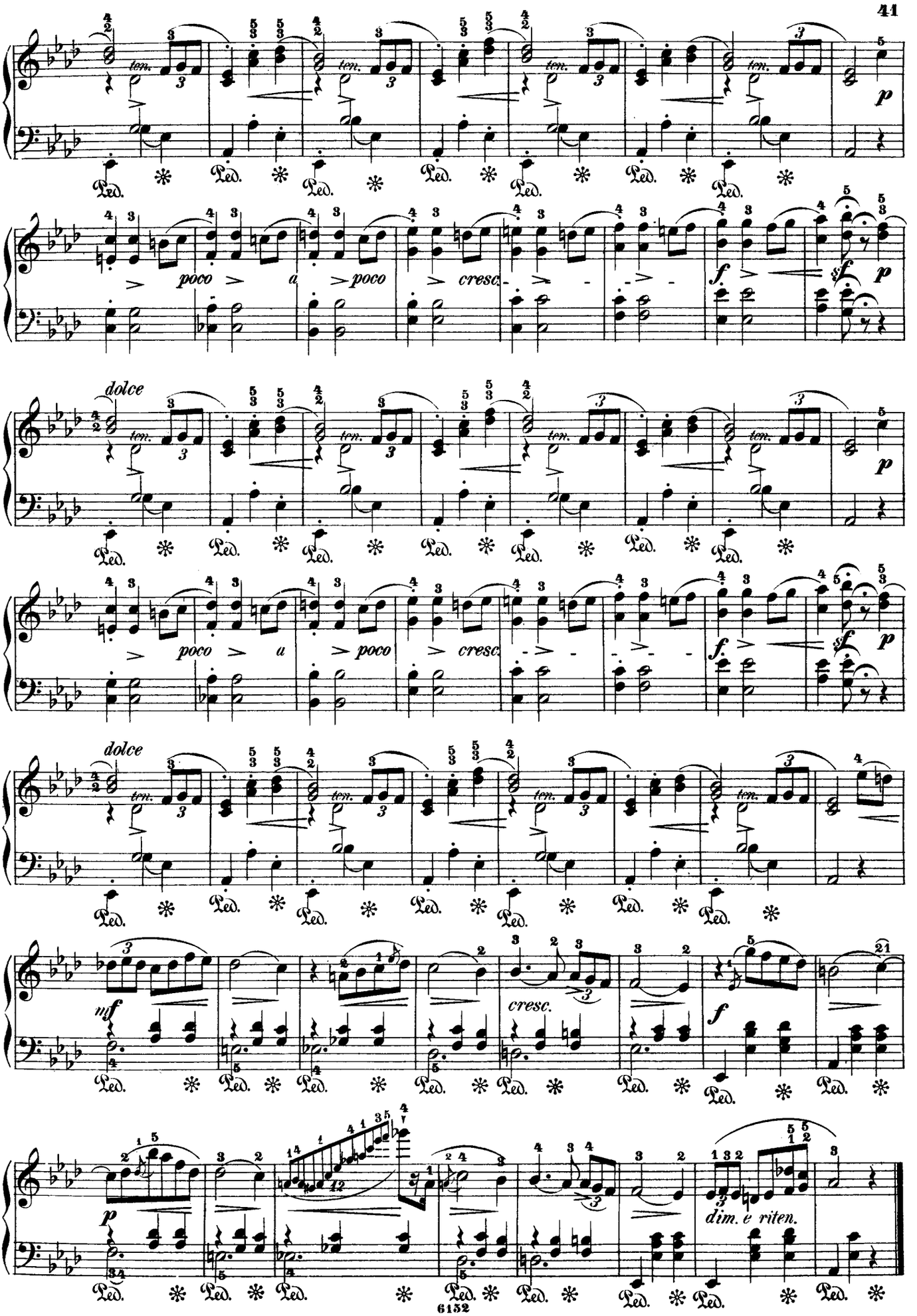
9.

p con espressione cresc.

f p

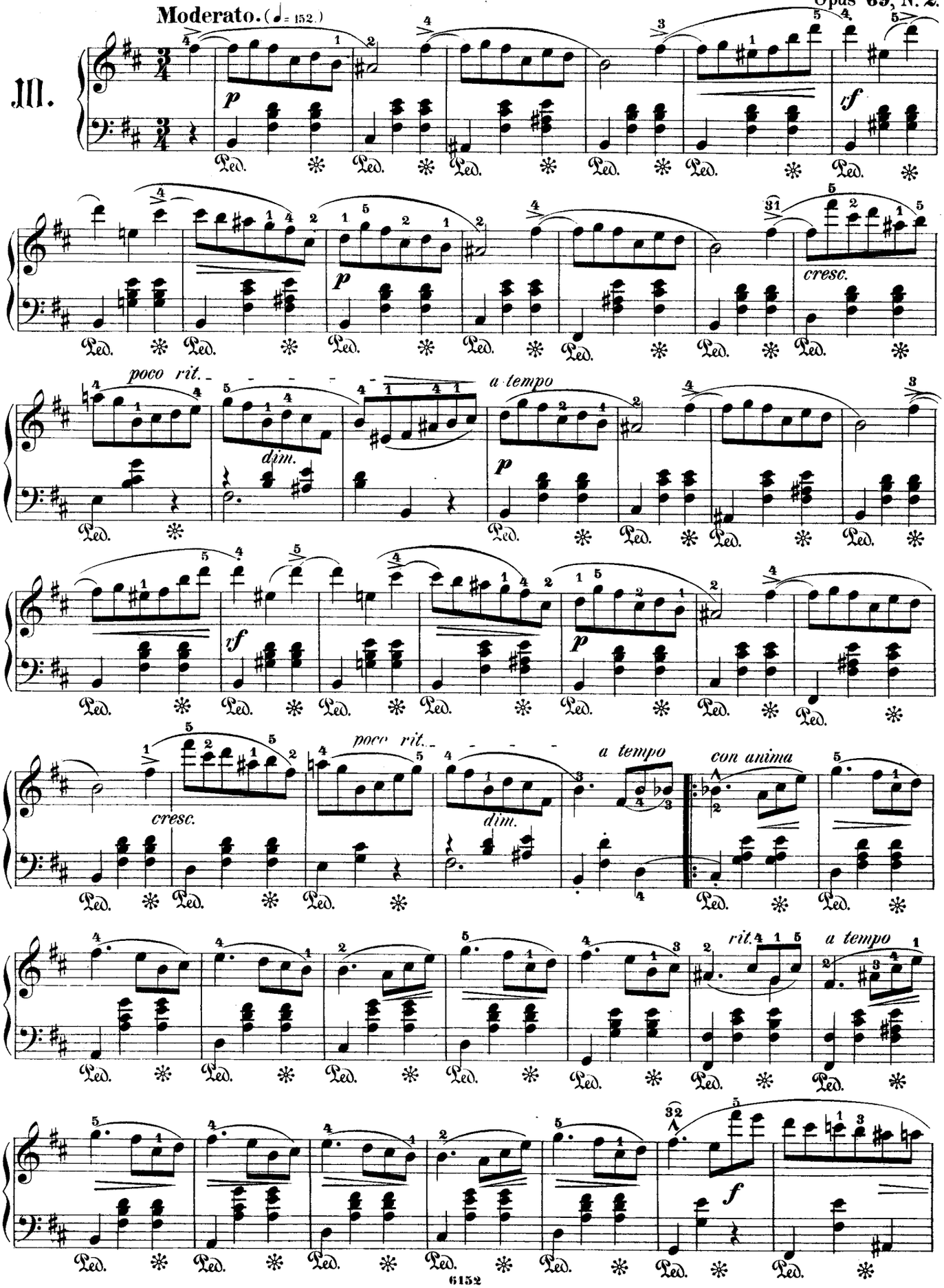
riten. a tempo

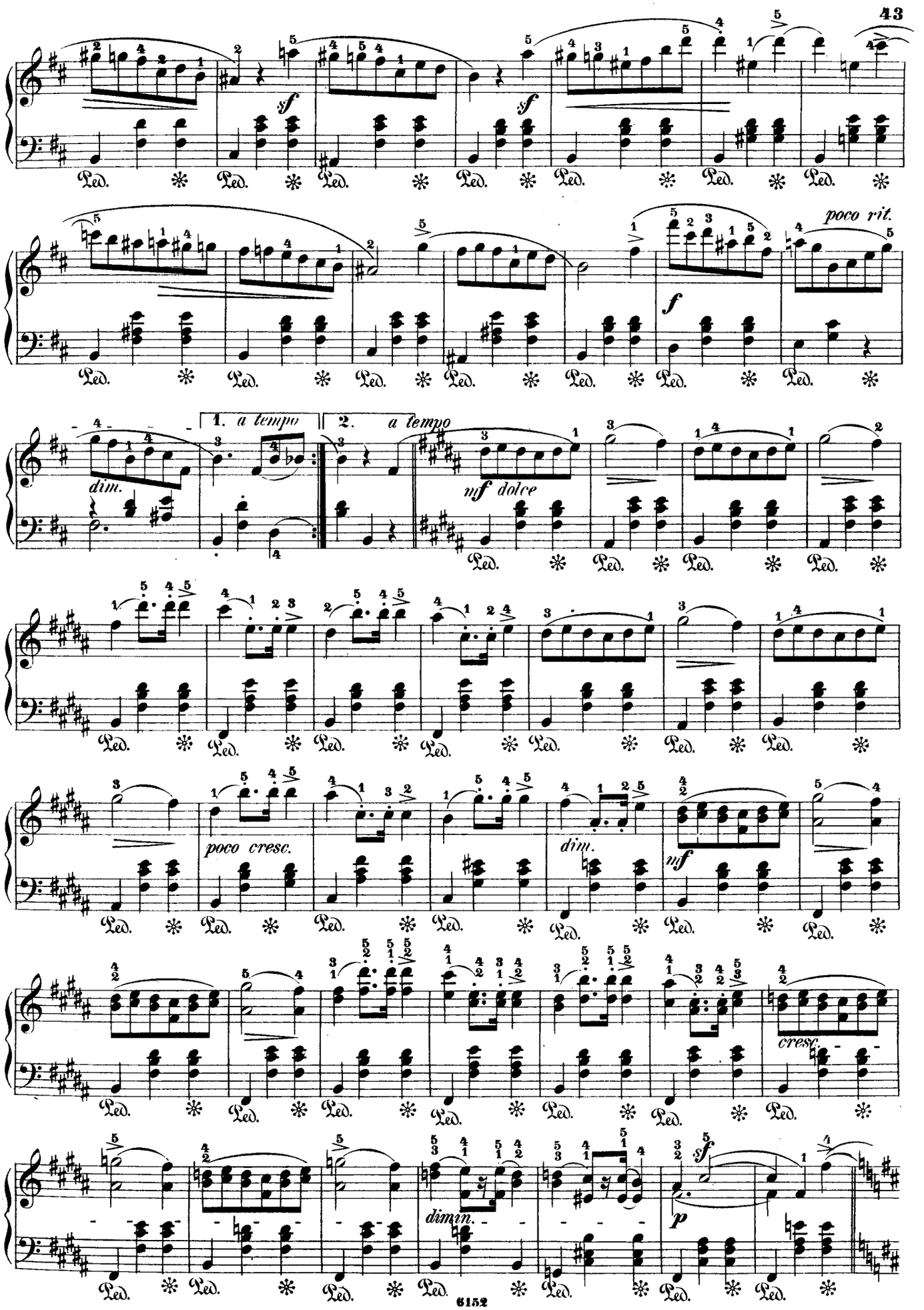

cresc.
f
a tempo
riten.
p
con anima
mf
p3
riten.
cresc.
a tempo
con forza
p
cresc.
f
riten.
1. a tempo
2. a tempo
dolce
ten.
ten.
ten.
ten.

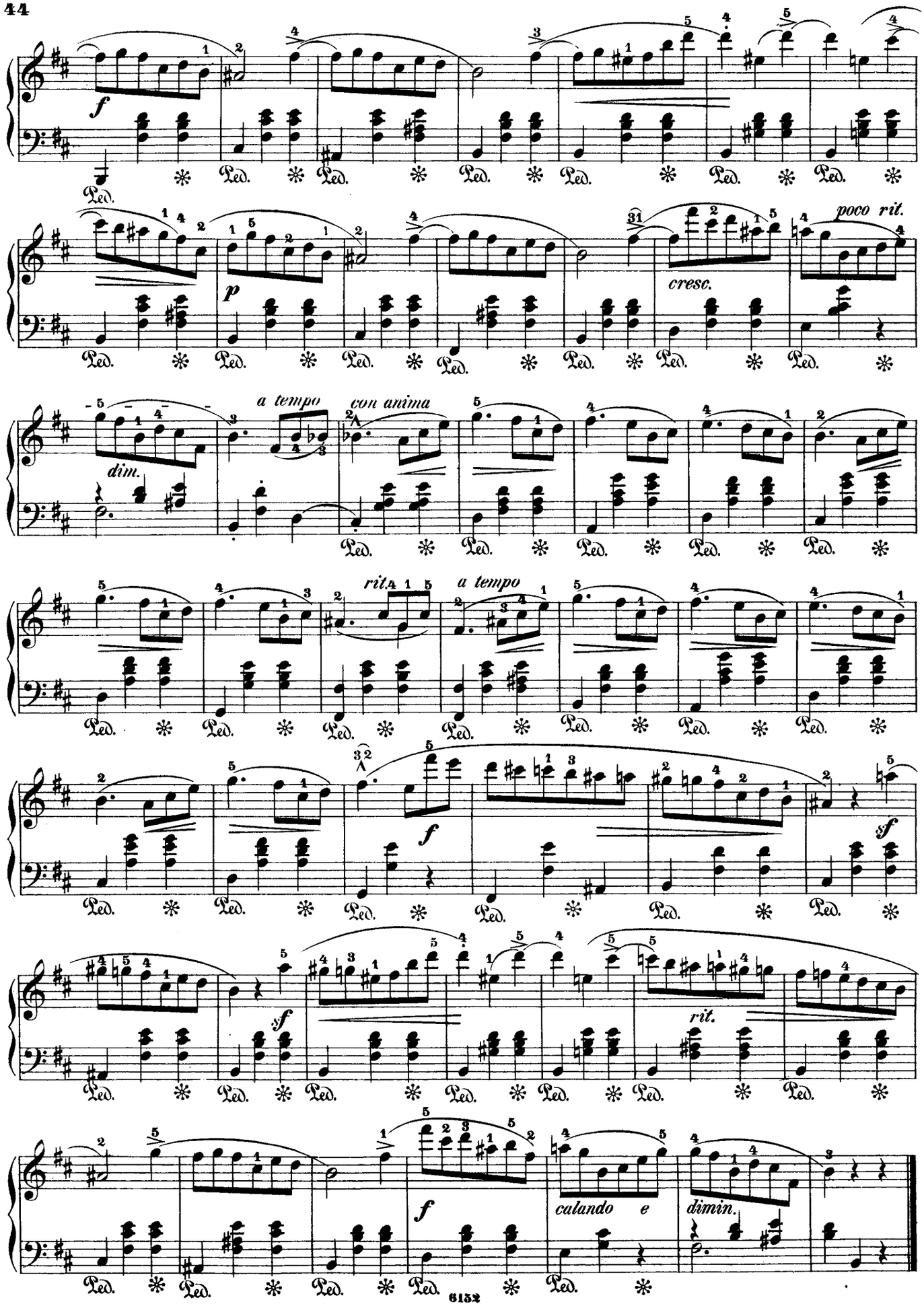

ten.
p
poco
a
poco
cresc.
f
sf
dolce
mf
dim. e riten.

Valse.

Opus 69, No. 2.




sf
sf
poco rit.
f
1. a tempo
2. a tempo
dim.
mf dolce
poco cresc.
dim.
mf
cresc.
dimin.
p
Ped.


f
Ped.
p
cresc.
poco rit.
dim.
a tempo
con anima
rit.
a tempo
f
sf
rit.
calando e
dimin.

Valse.

Opus 70, № 1.

Molto vivace. (𝅗𝅥. = 88.)

II.

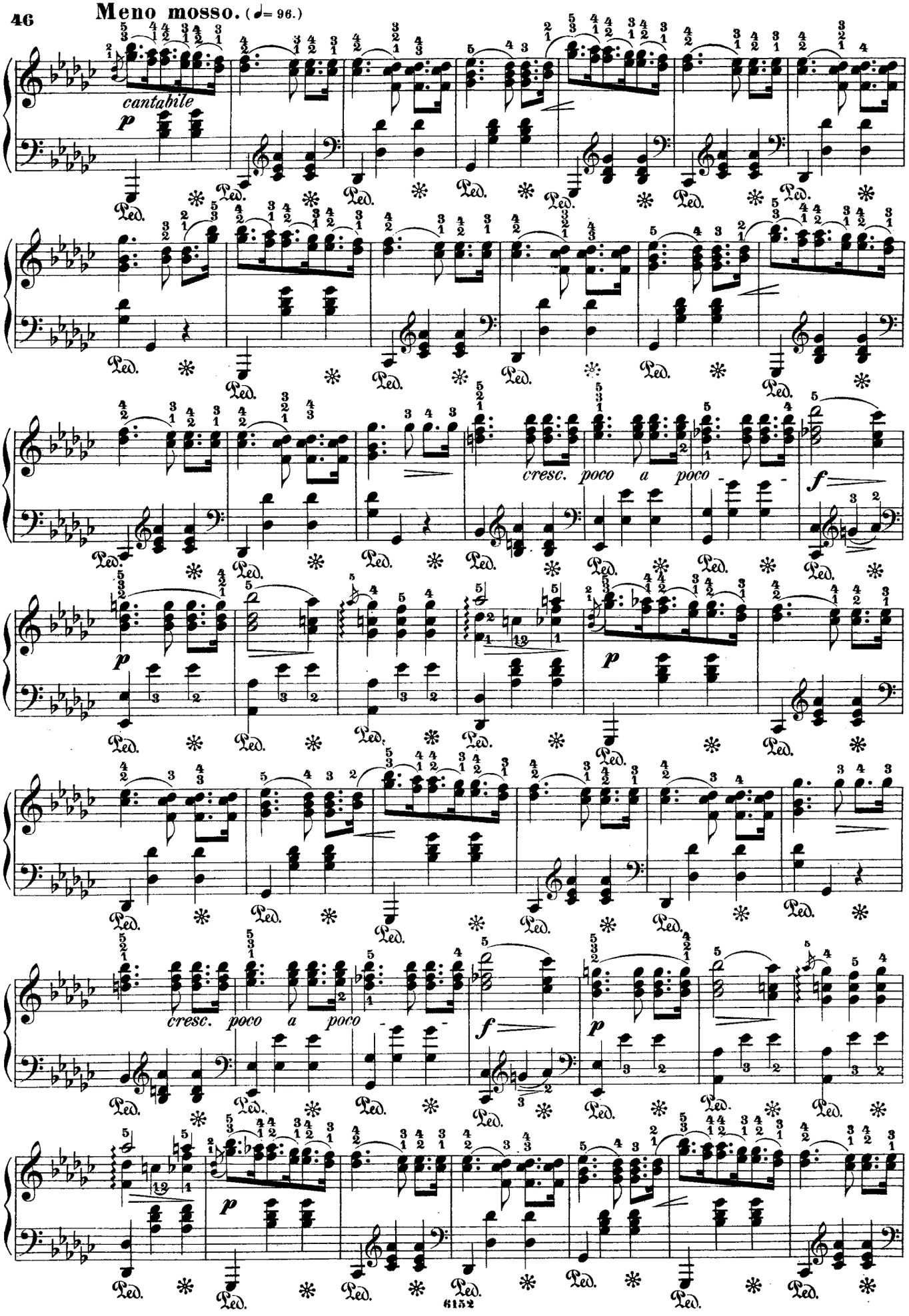
f brillante

p

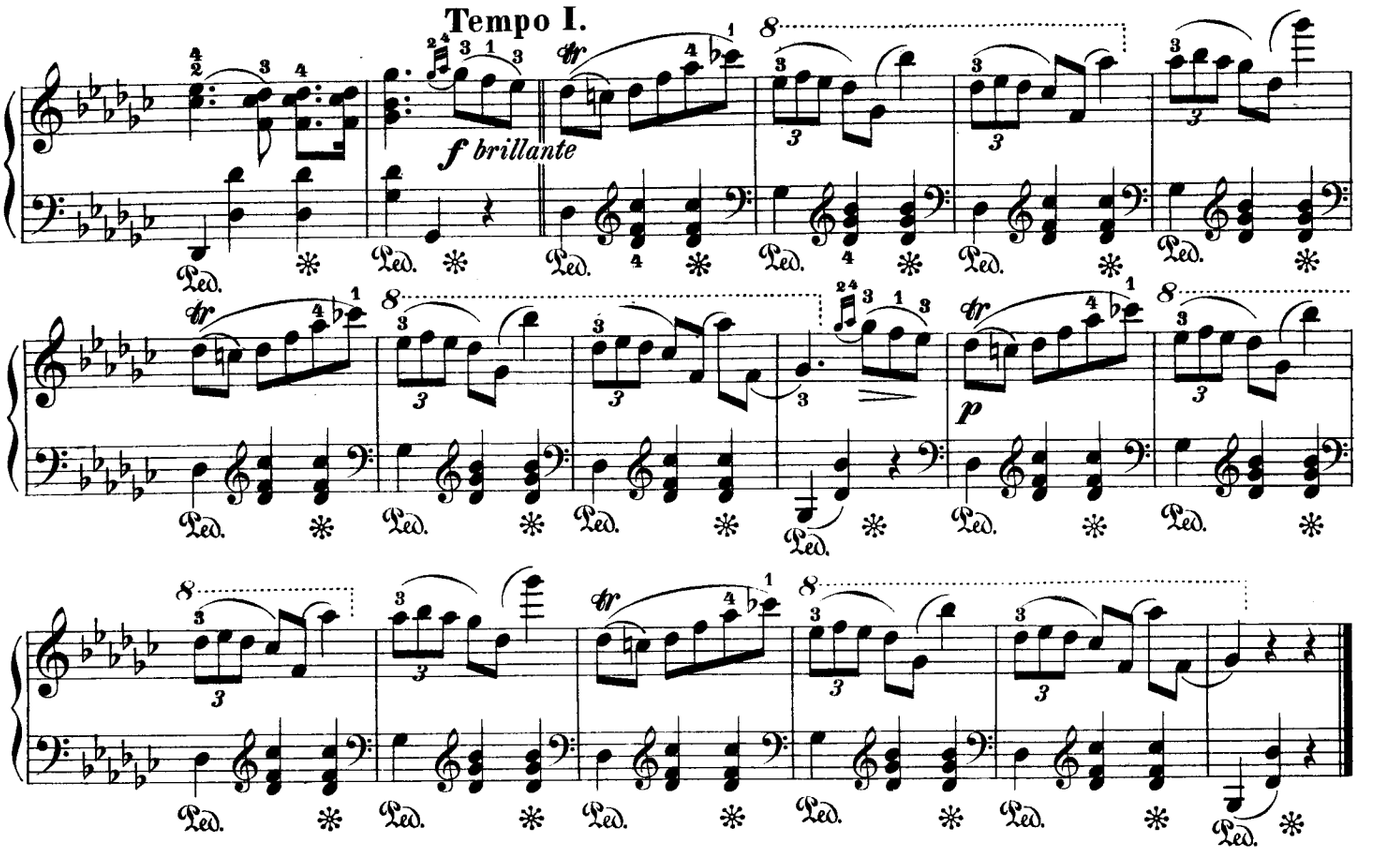
f

p

molto riten.


Meno mosso. (♩= 96.)
cantabile
p
cresc. poco a poco -
f
p
cresc. poco a poco -
f
p
p
Ped.

Tempo I.

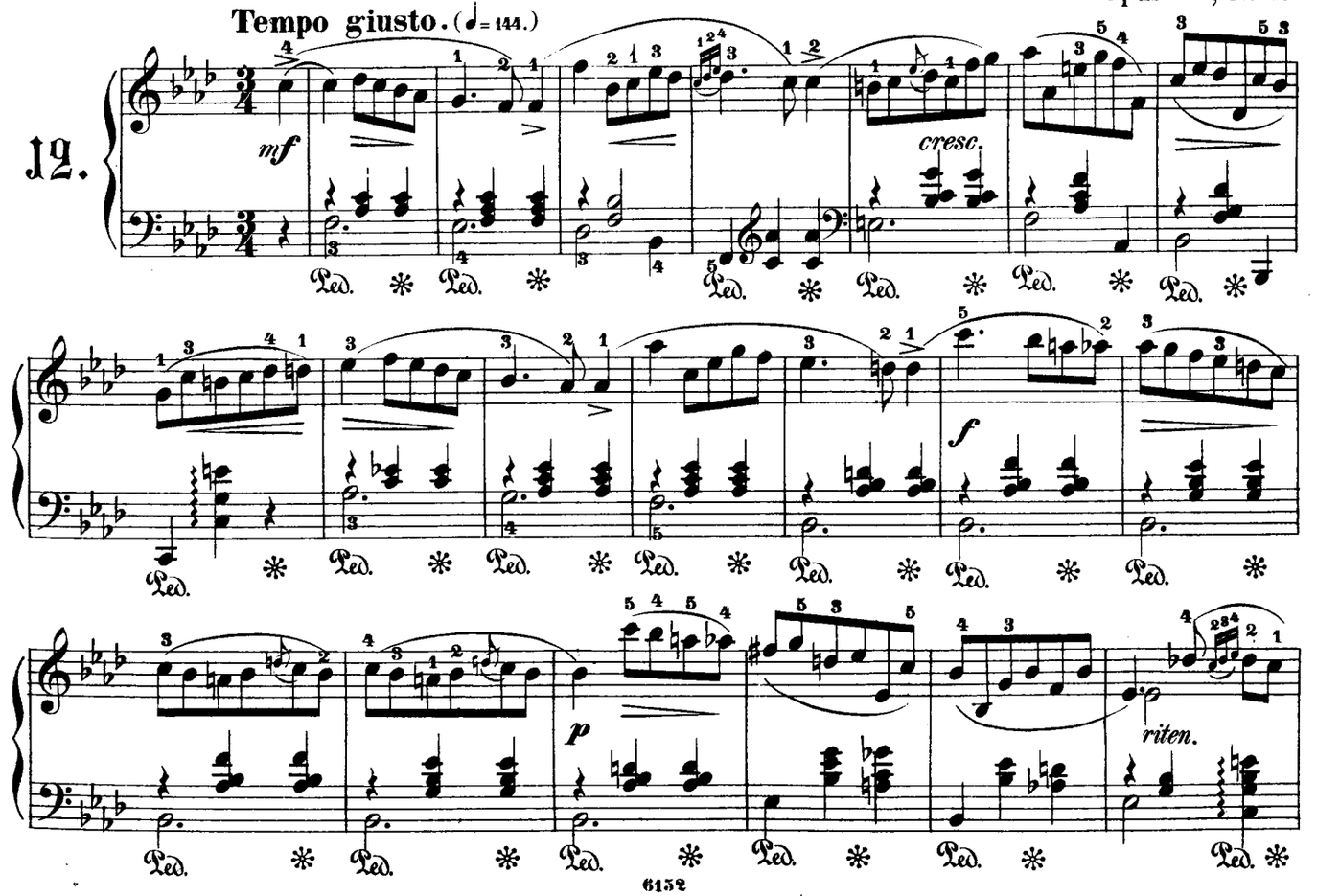


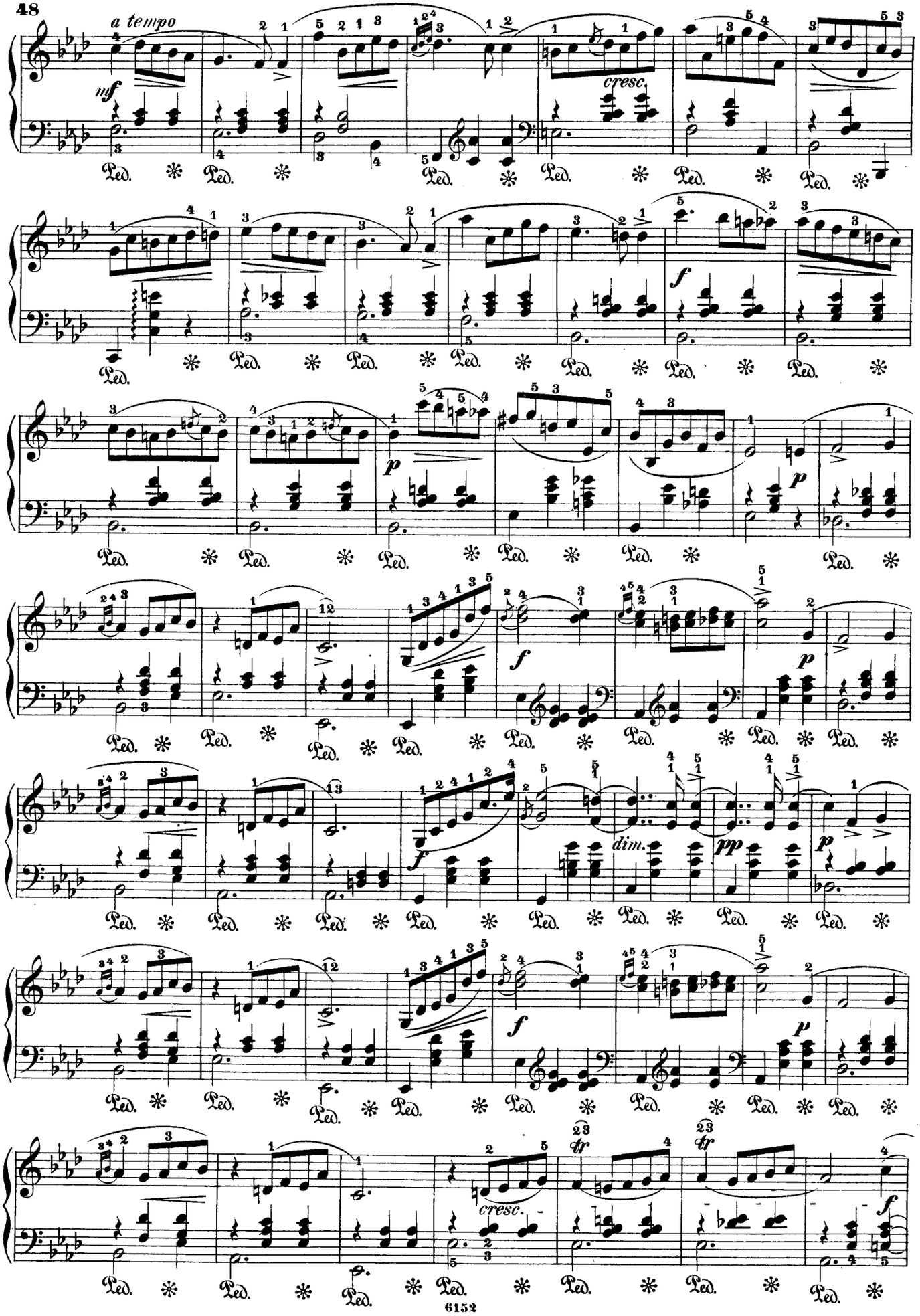
Valse.

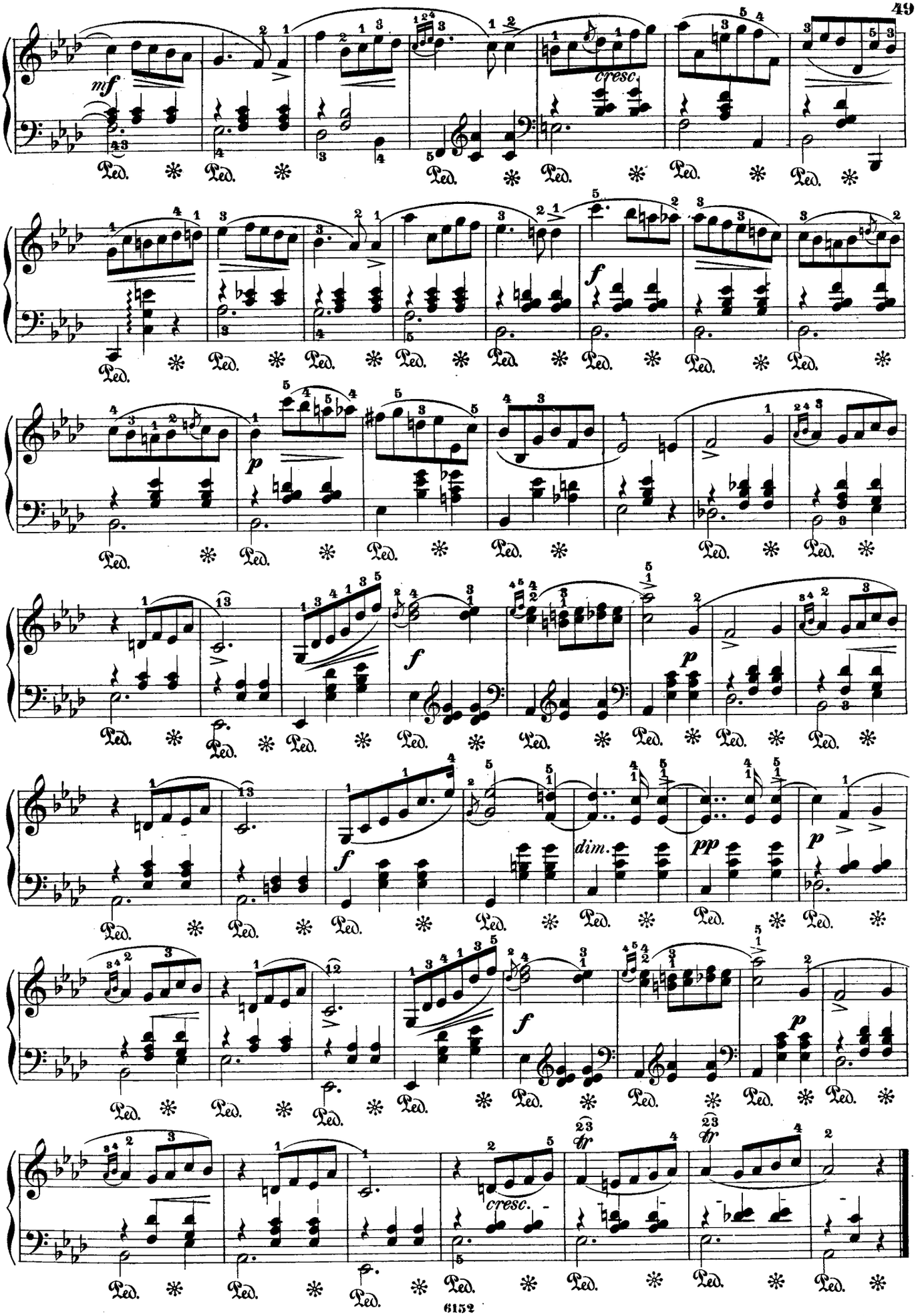
Opus 70, No 2.

Tempo giusto. (♩= 144.)

12.




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


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

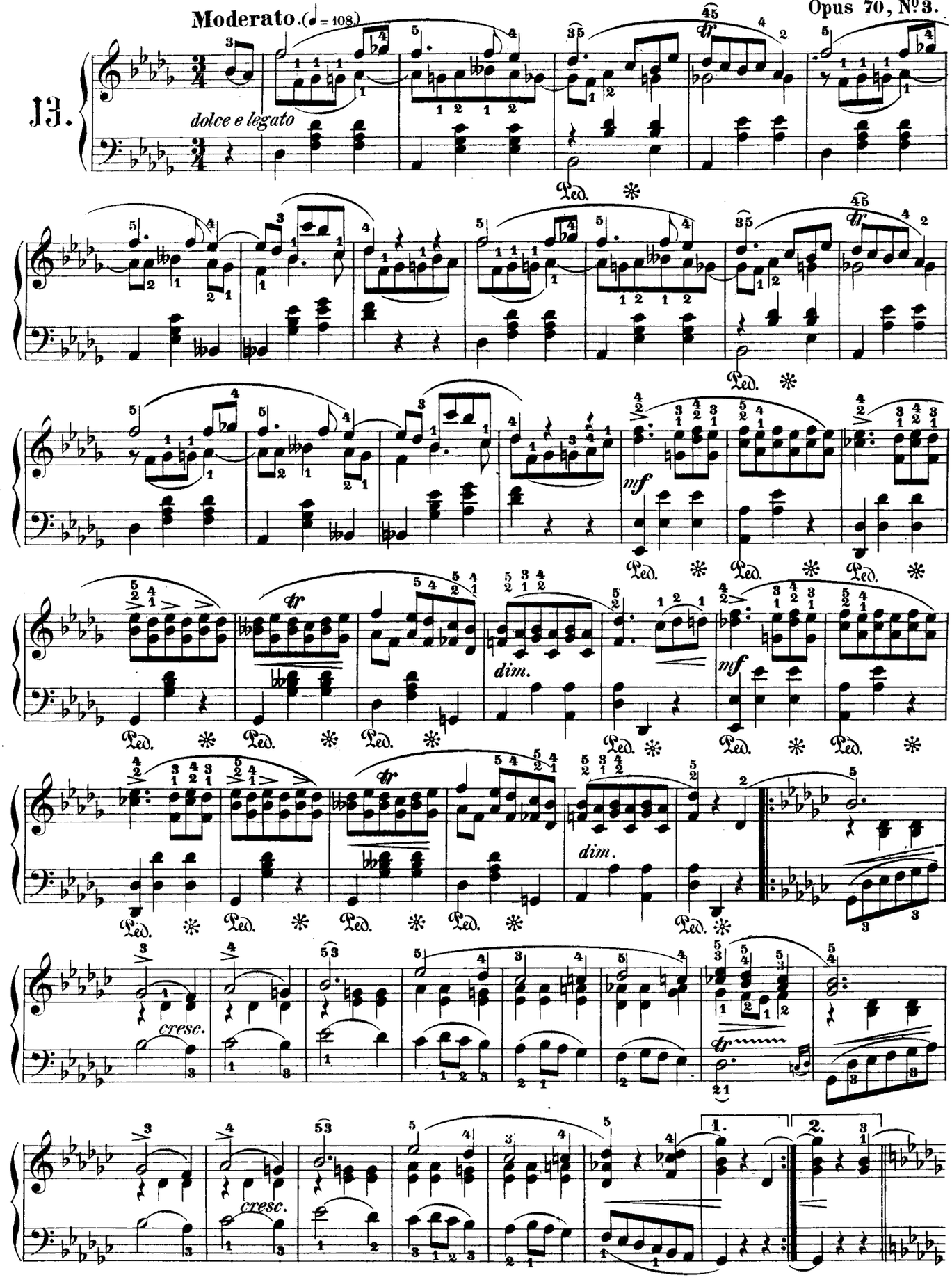
Valse.

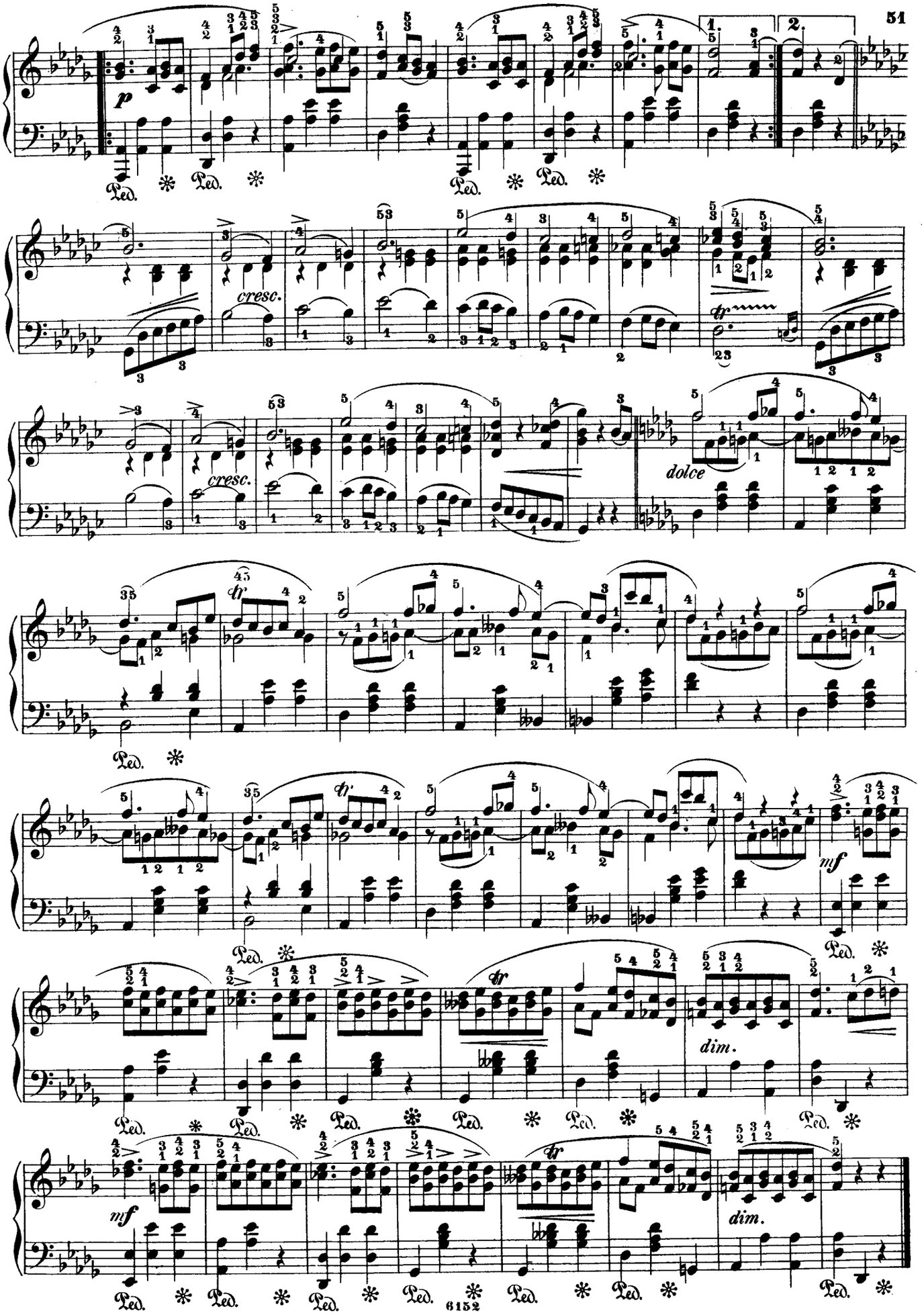
Opus 70, No 3.

13.

Moderato. (♩ = 108)

dolce e legato

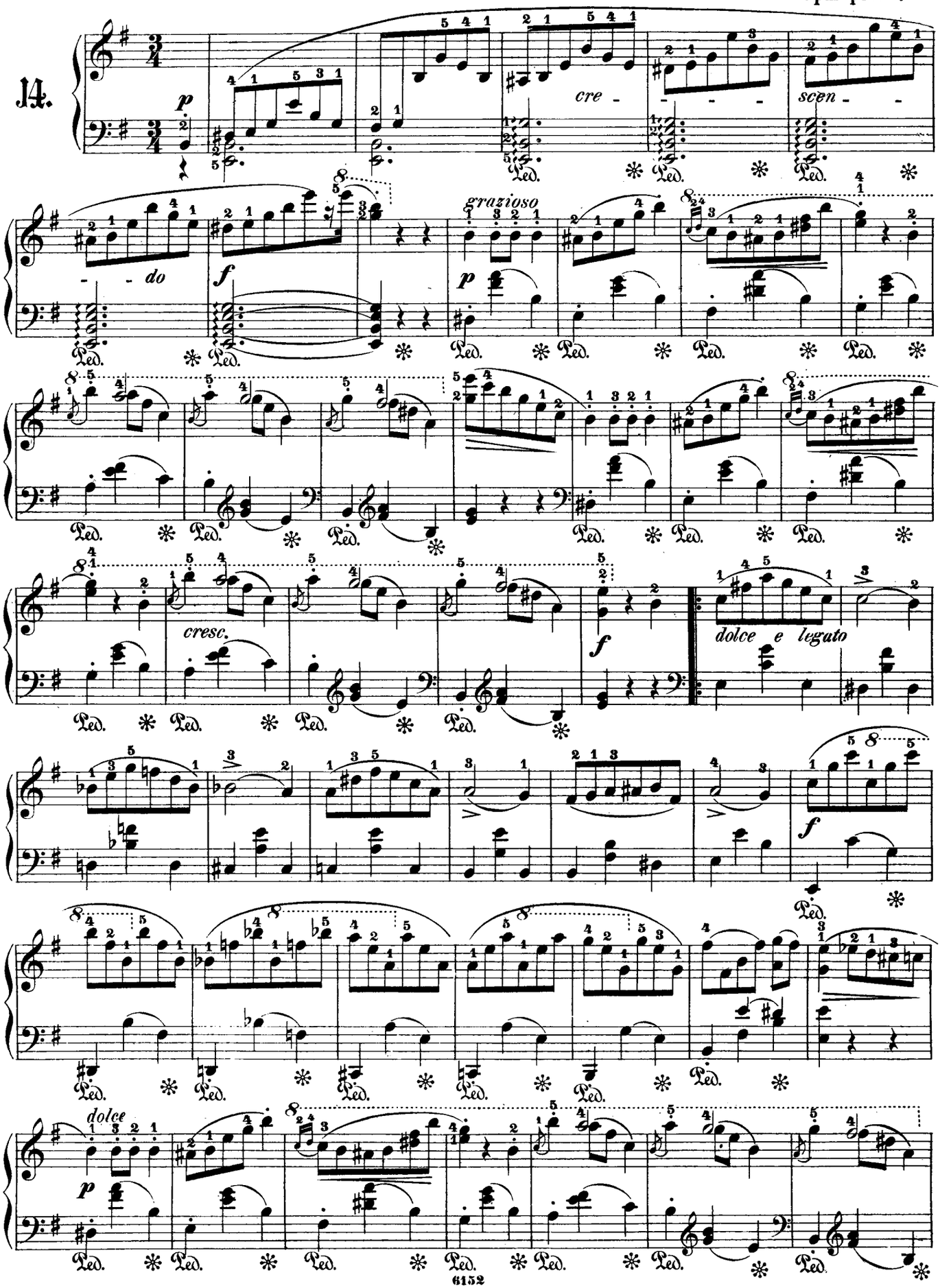


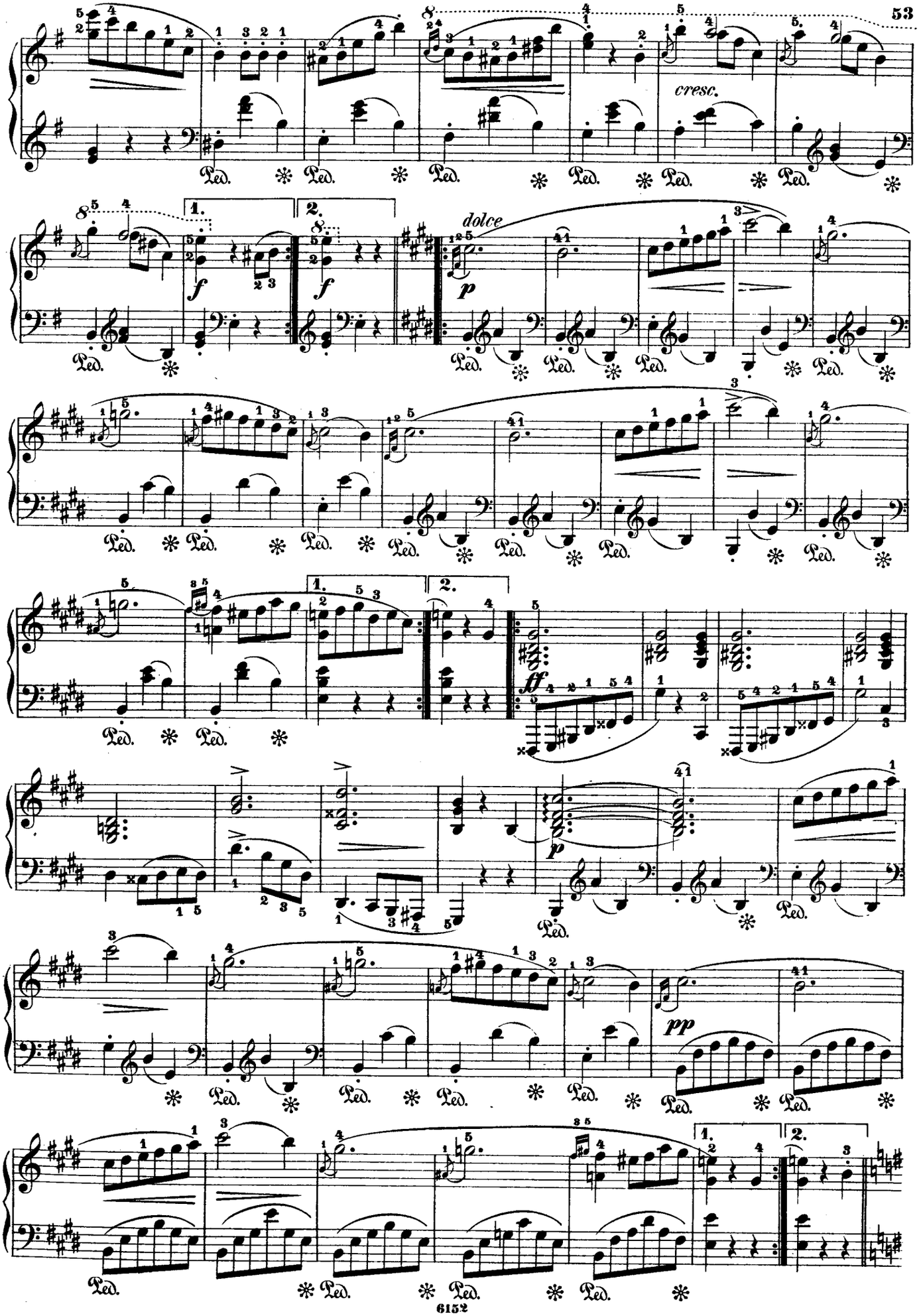

p
cresc.
cresc.
dolce
mf
dim.
mf
dim.

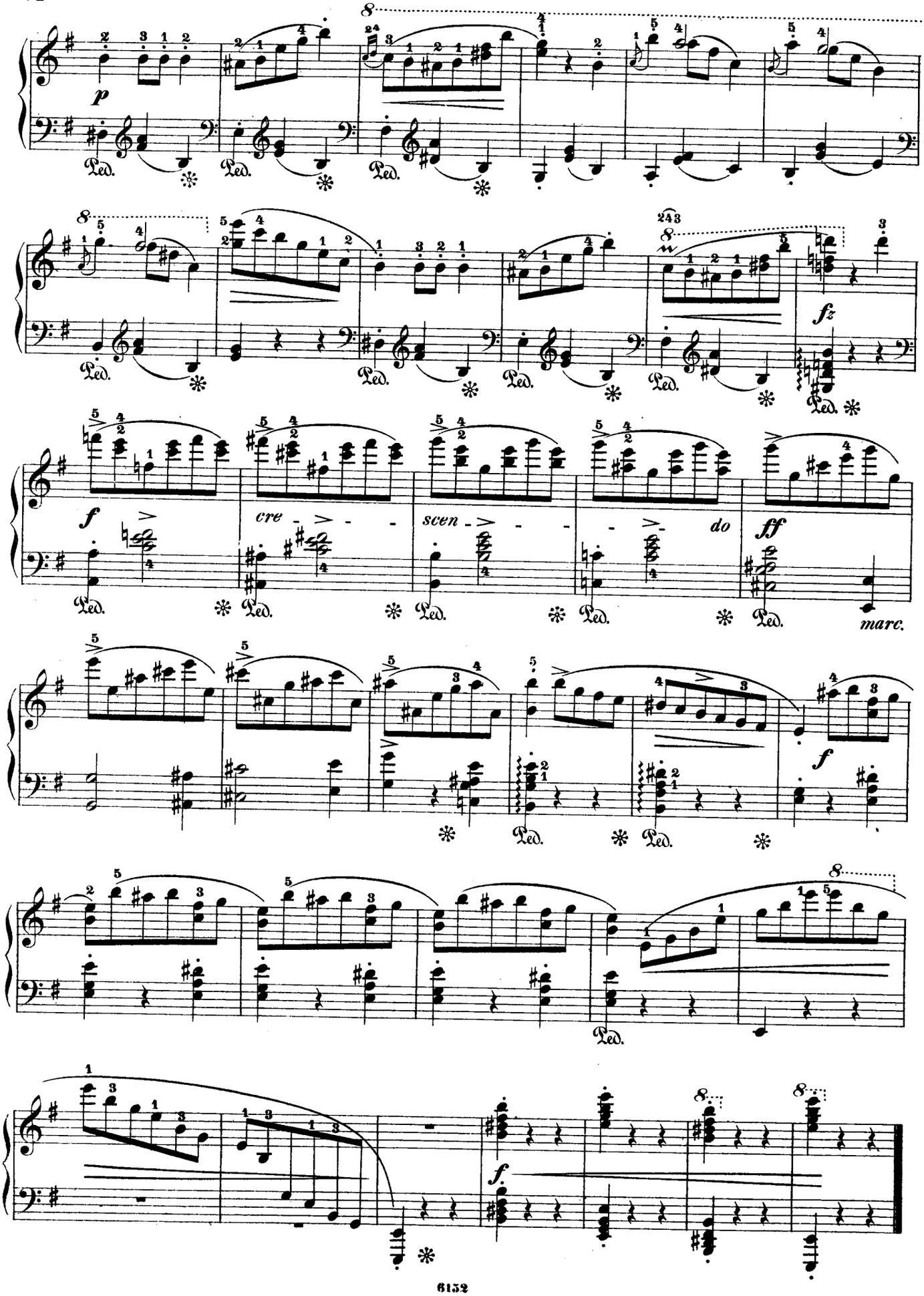
Valse.

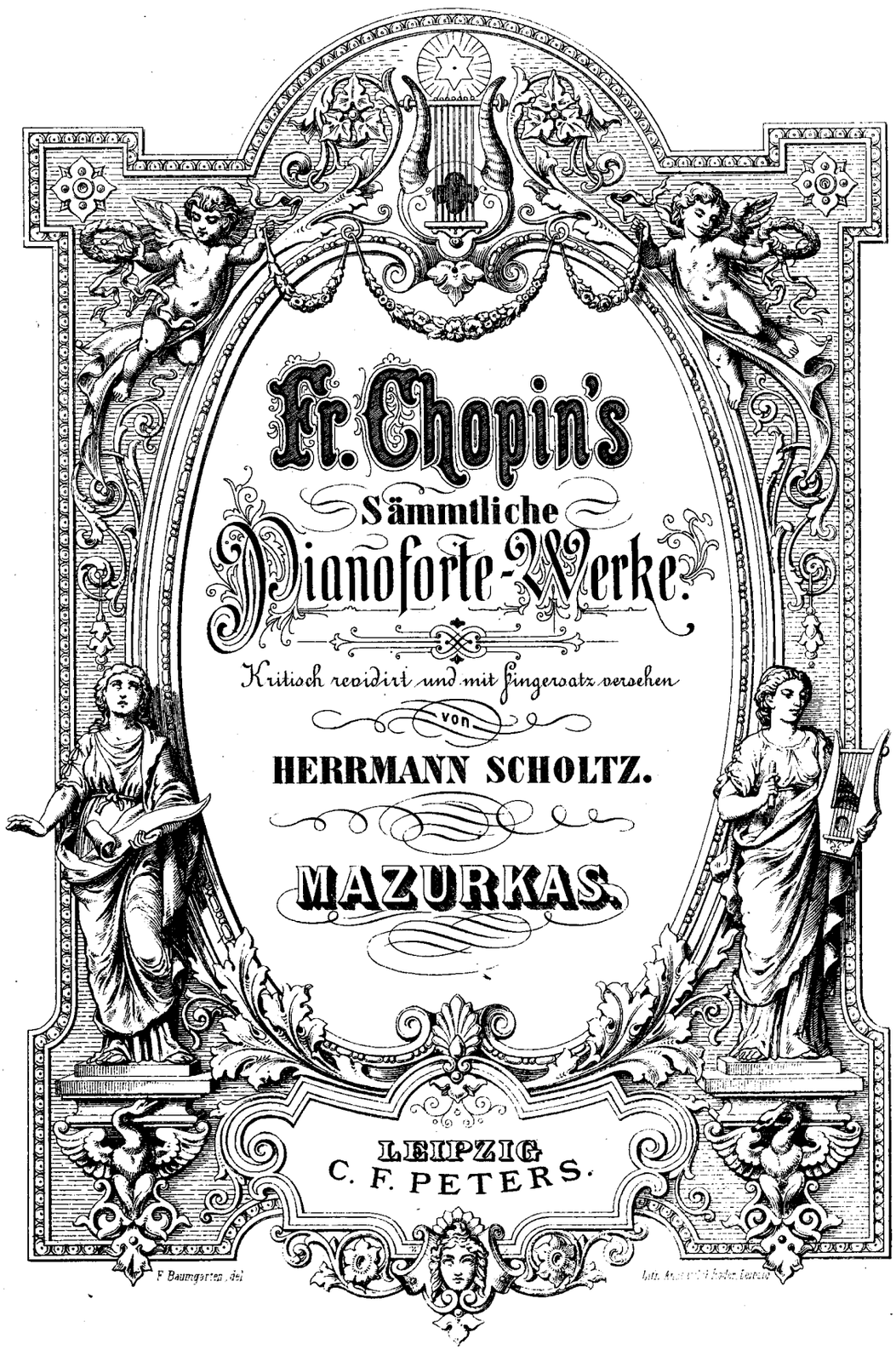
Opus posth.

14.




cresc.
dolce
f
p
ff
pp
1.
2.
Ped.


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



Fr. Chopin's

Sämmtliche

Pianoforte-Werke.

Kritisch revidirt und mit Fingersatz versehen

von

HERRMANN SCHOLTZ.

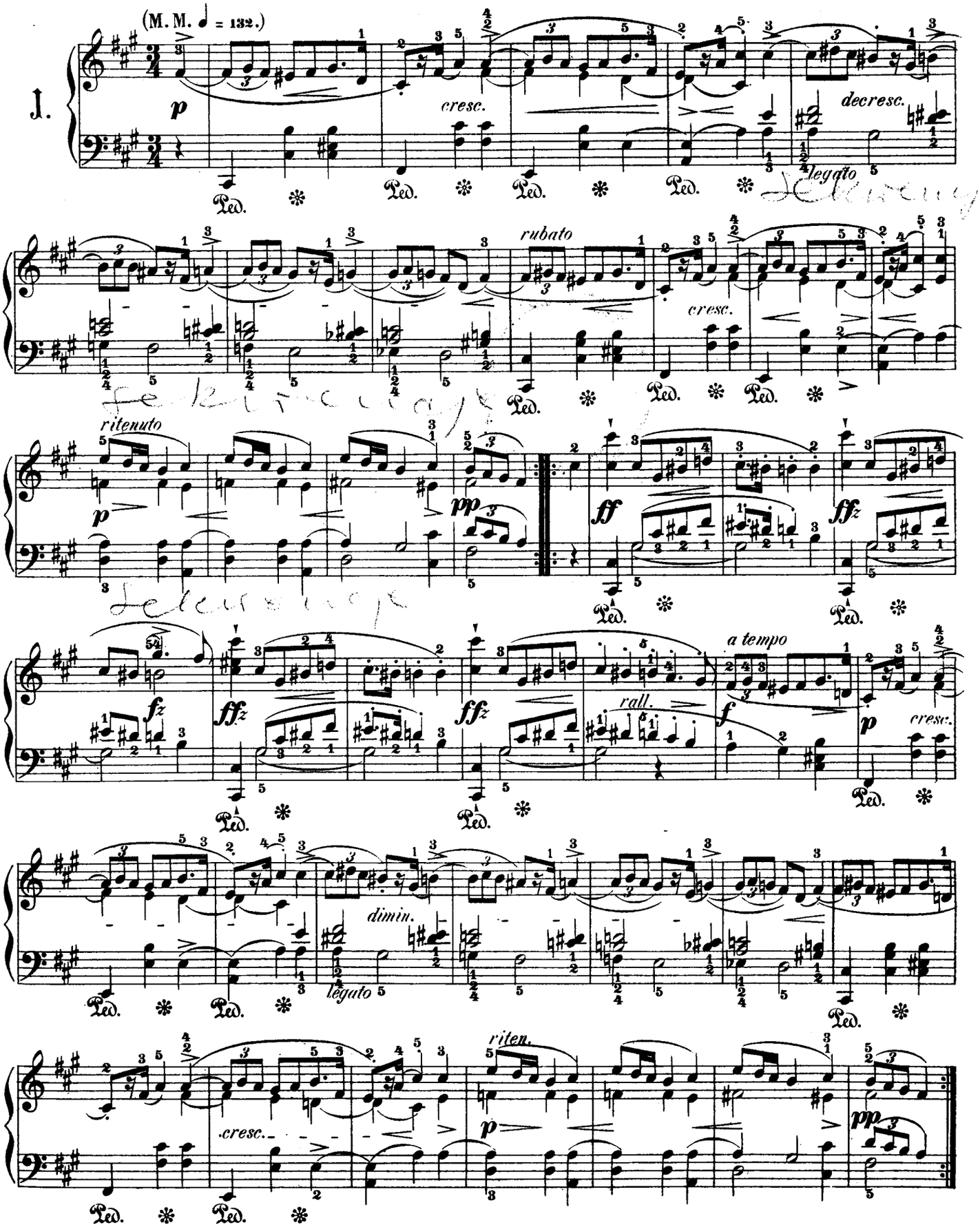
MAZURKAS.

LEIPZIG
C. F. PETERS.

Uniwersytetu Warszawskiego
Instytut Muzykologii
M-14746
[2]

Mazurkas.

Chopin, Op. 6, No 1.



Stich und Druck der Röder'schen Officin in Leipzig.

Fis moll panuje cały czas. Nic ciekawego tonalnie

f *scherz.* *fz* *fz* *fz*

fz *fz* *fz*

fz *ritenuto* *a tempo* *p* *cresc.*

decresc. *legato* *cresc.*

p *ritenuto* *pp*

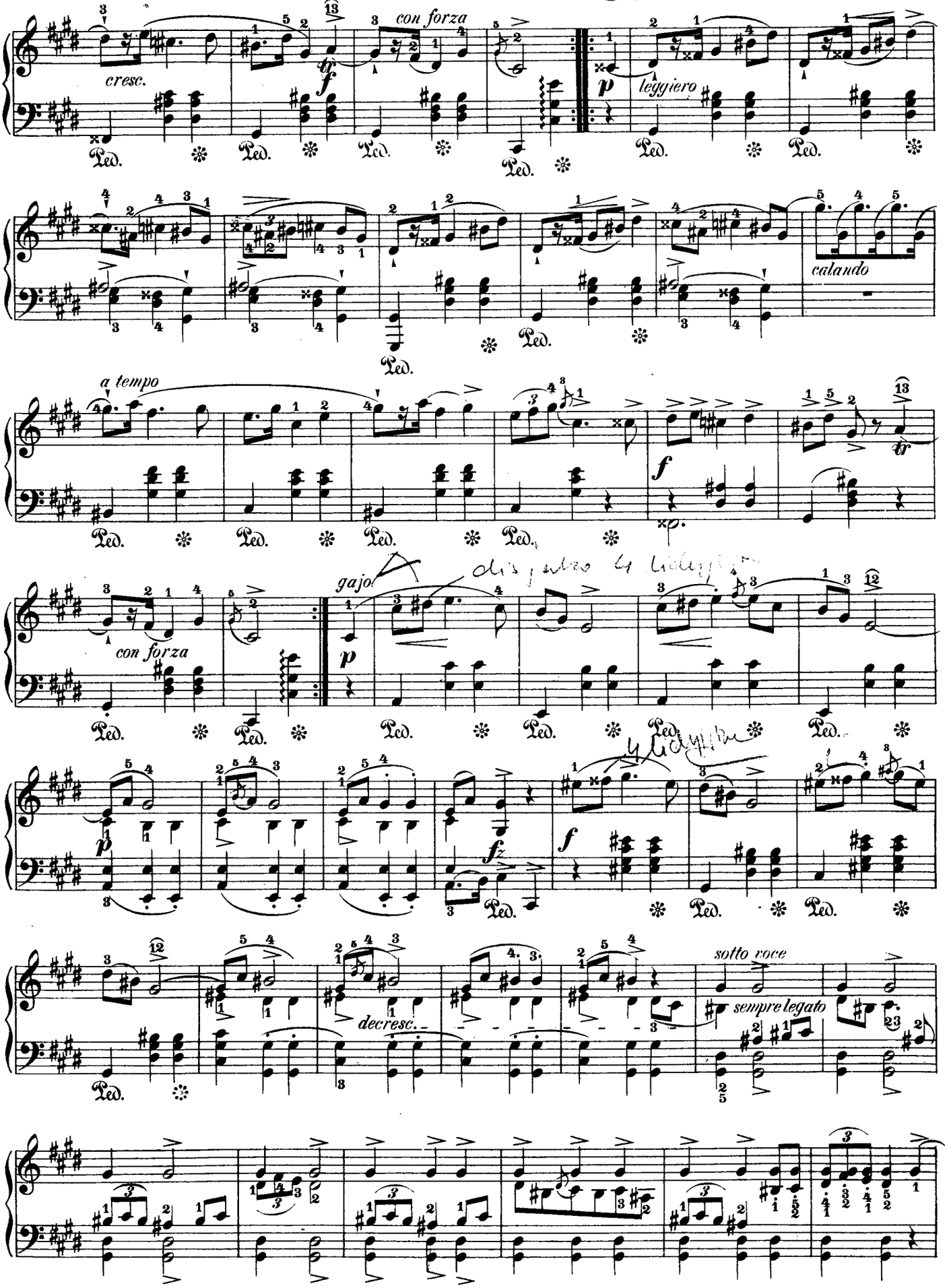
Op. 6, No. 2.

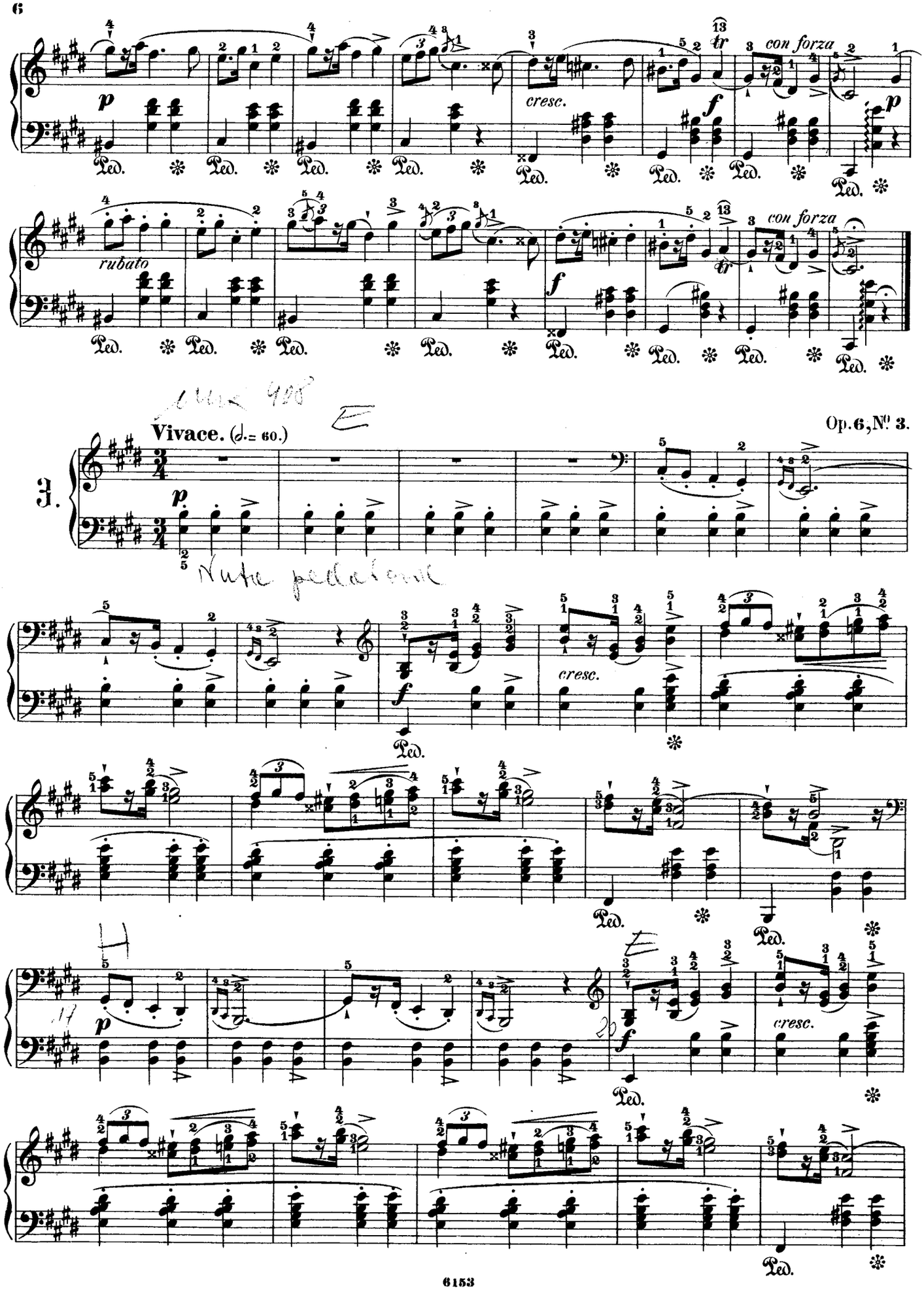
Sotto voce. (♩ = 60.)

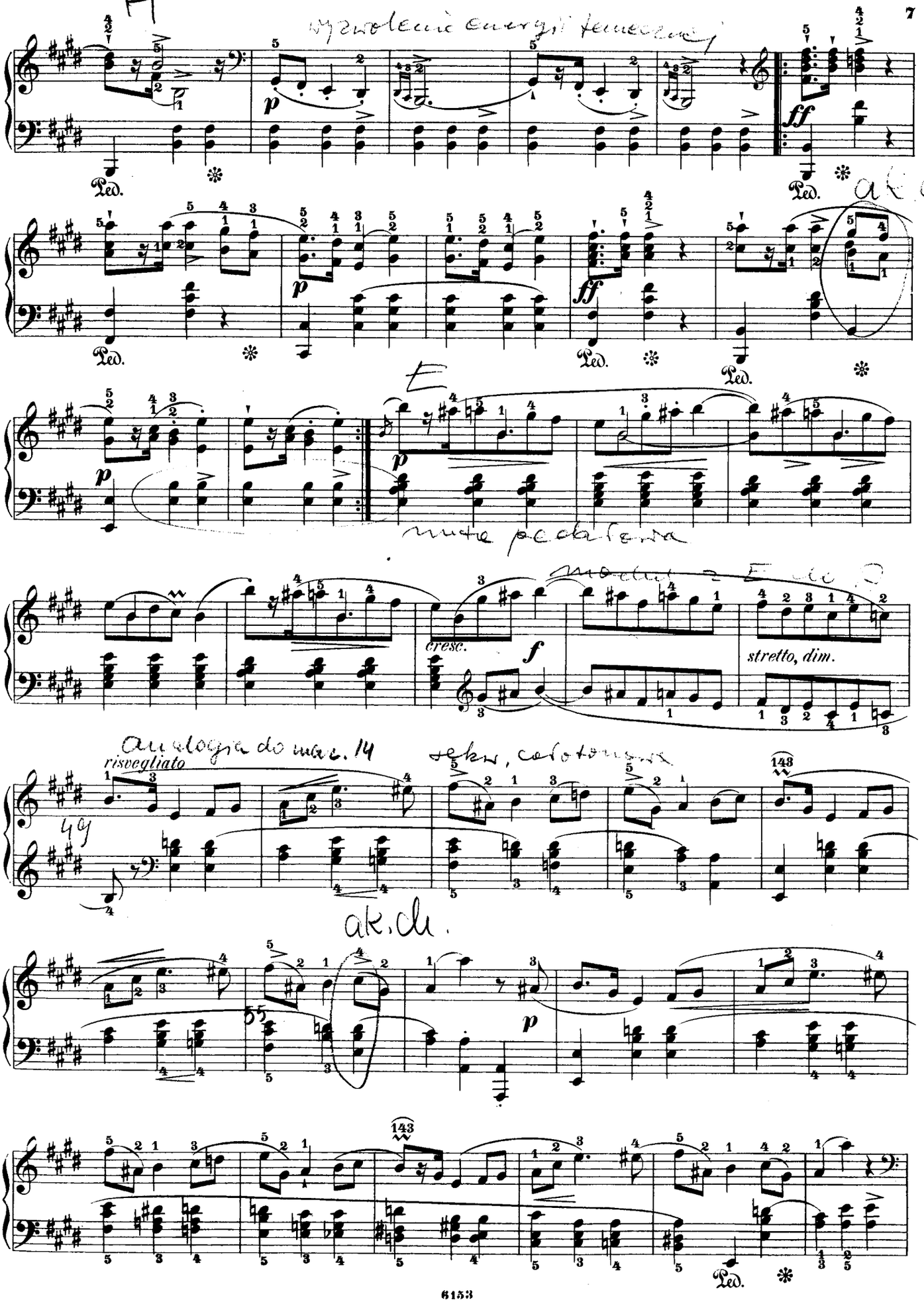
2.

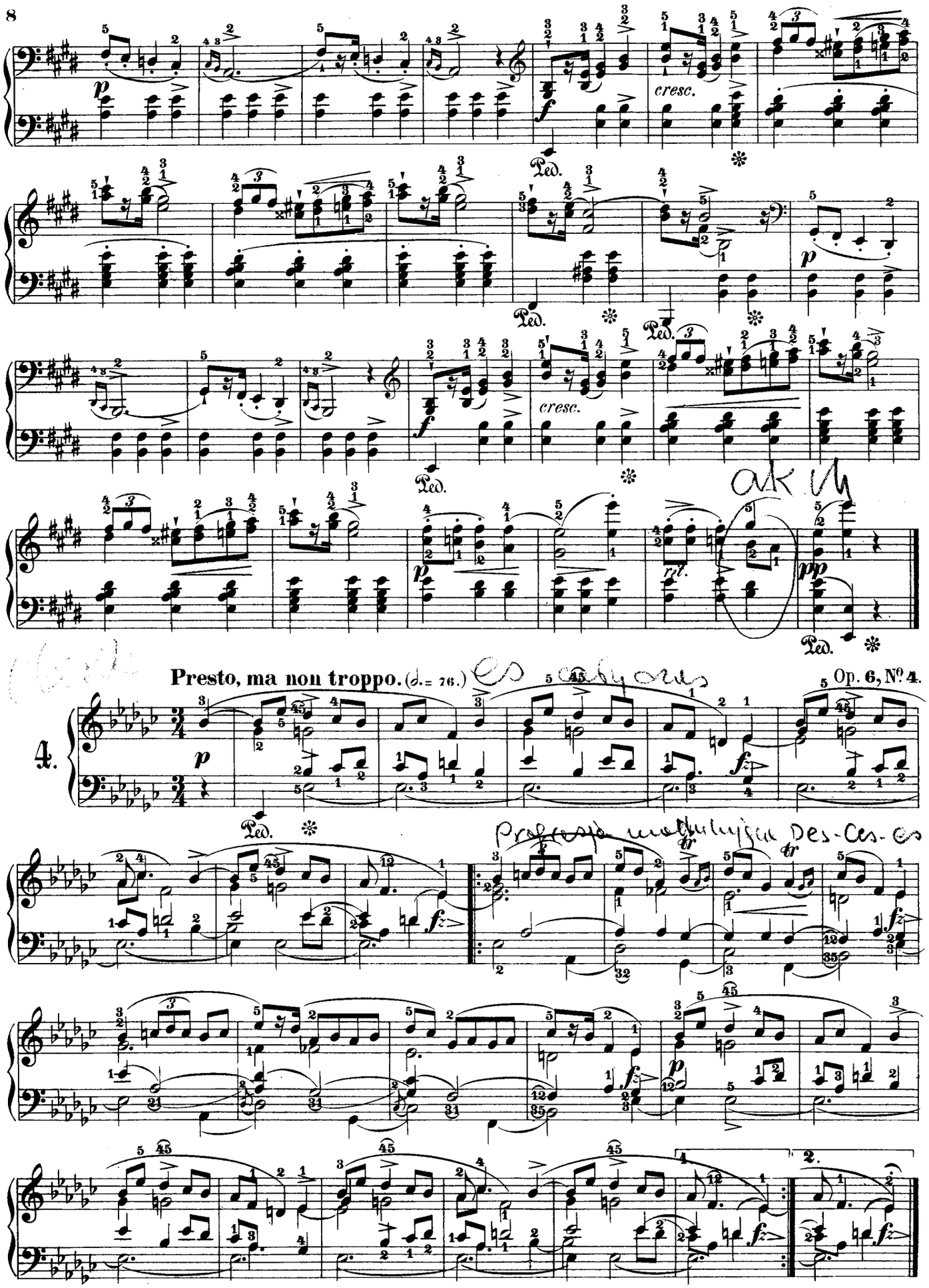
p *legato*

p


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


p
cresc.
f
con forza
rubato
Ped.
Vivace. (𝅗𝅥. = 60.)
Op. 6, No. 3.
3.
Nuta pedaloni


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


cresc.
Ped.
rit.
Presto, ma non troppo. (𝅗𝅥. = 76.)
Op. 6, No. 4.
4.

Vivace. (♩. = 50.)

5.

f *cresc.* *ff* *fz* *p scherz.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f *cresc.* *ff* *fz* *p*

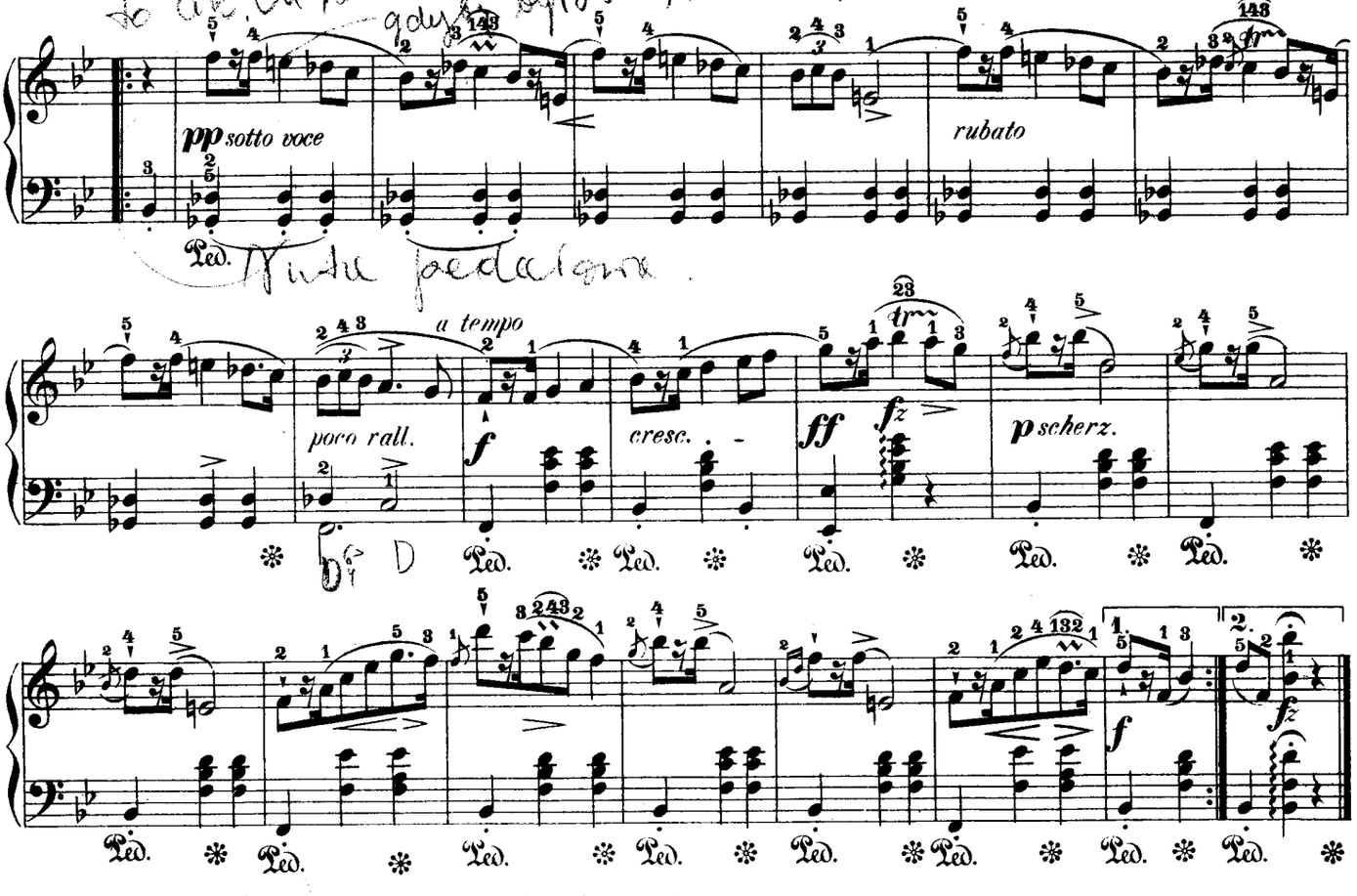
Ped. ✻ Ped. *simile*

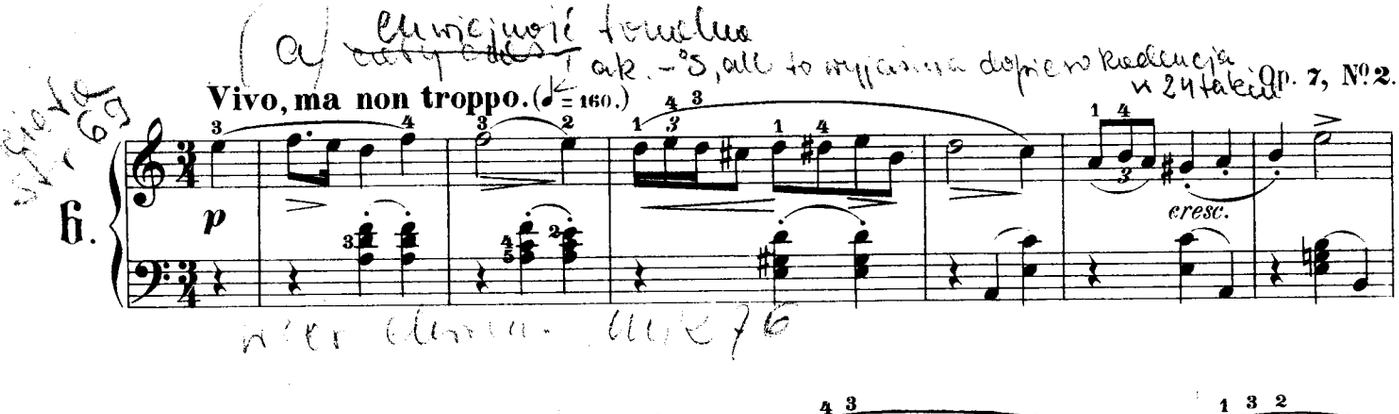
p

legato e senza Ped.

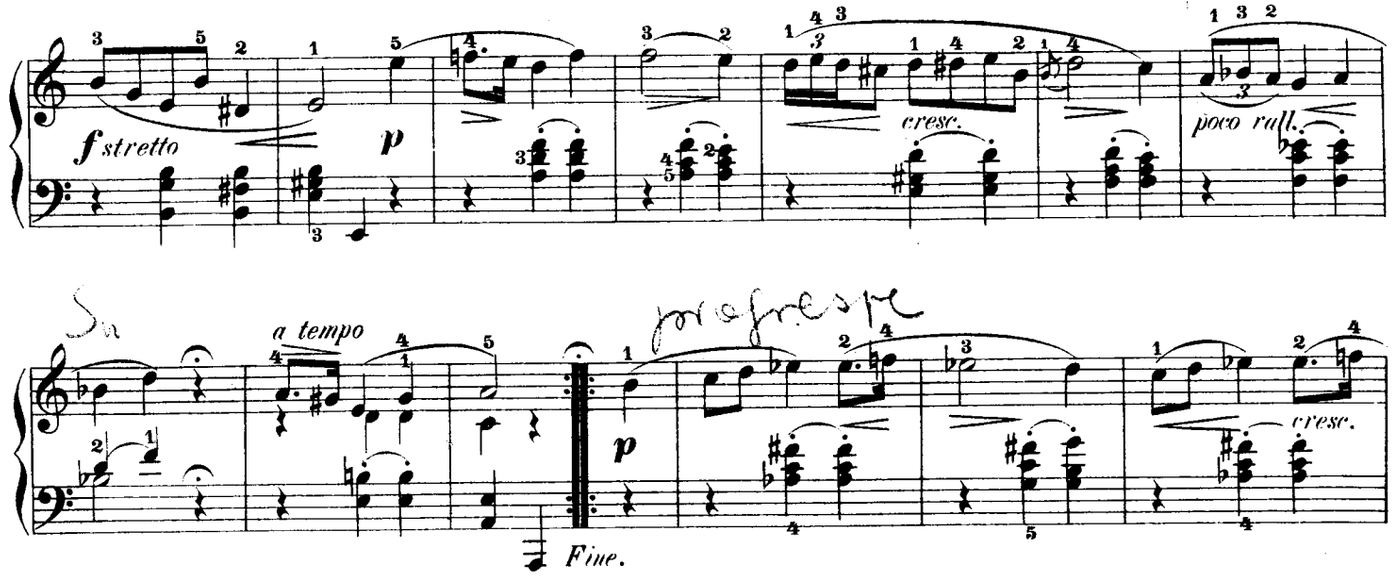
poco rall. *a tempo* *f* *cresc.* *ff* *fz* *p*

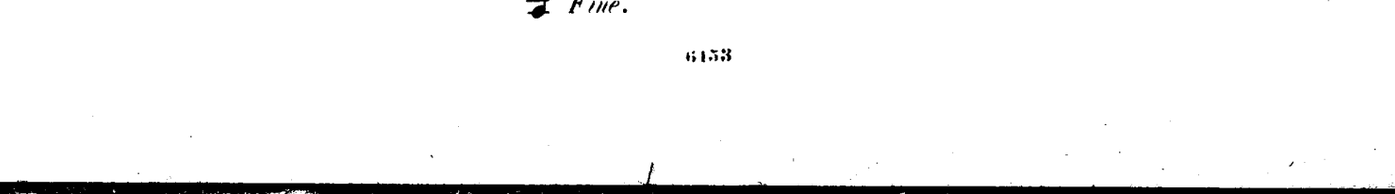
Ped. *come sopra*

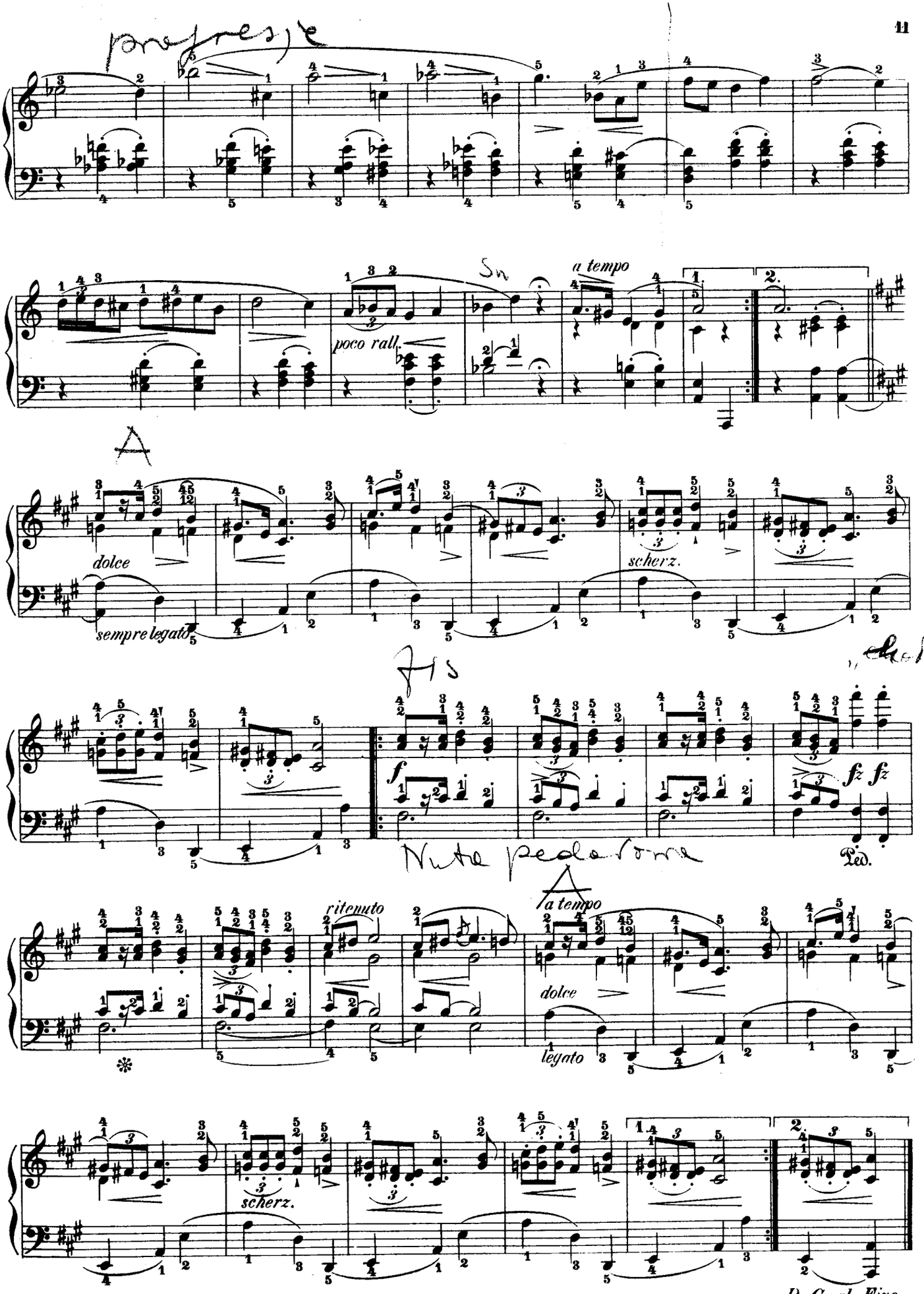




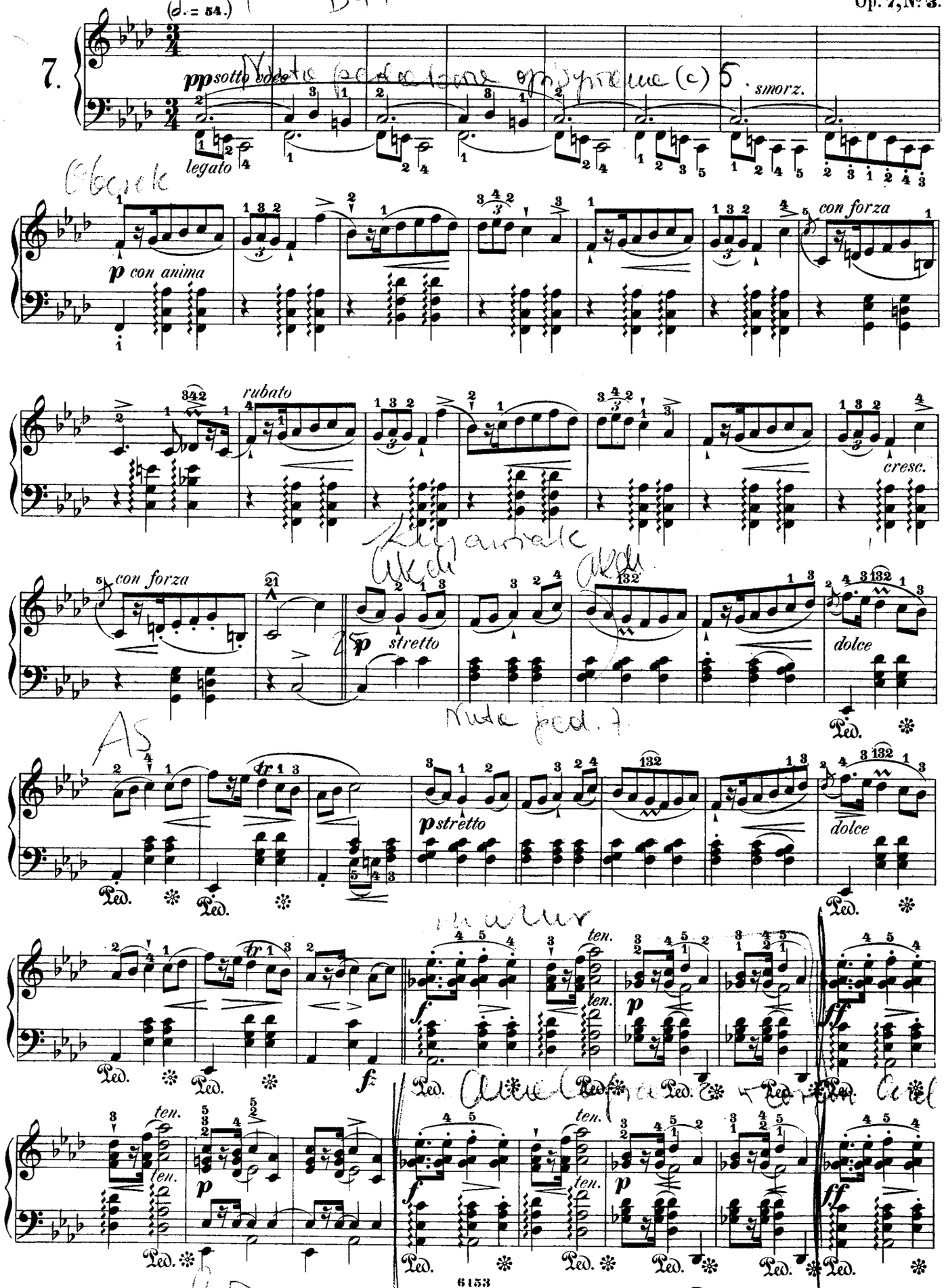
Vivo, ma non troppo. (♩ = 160.)

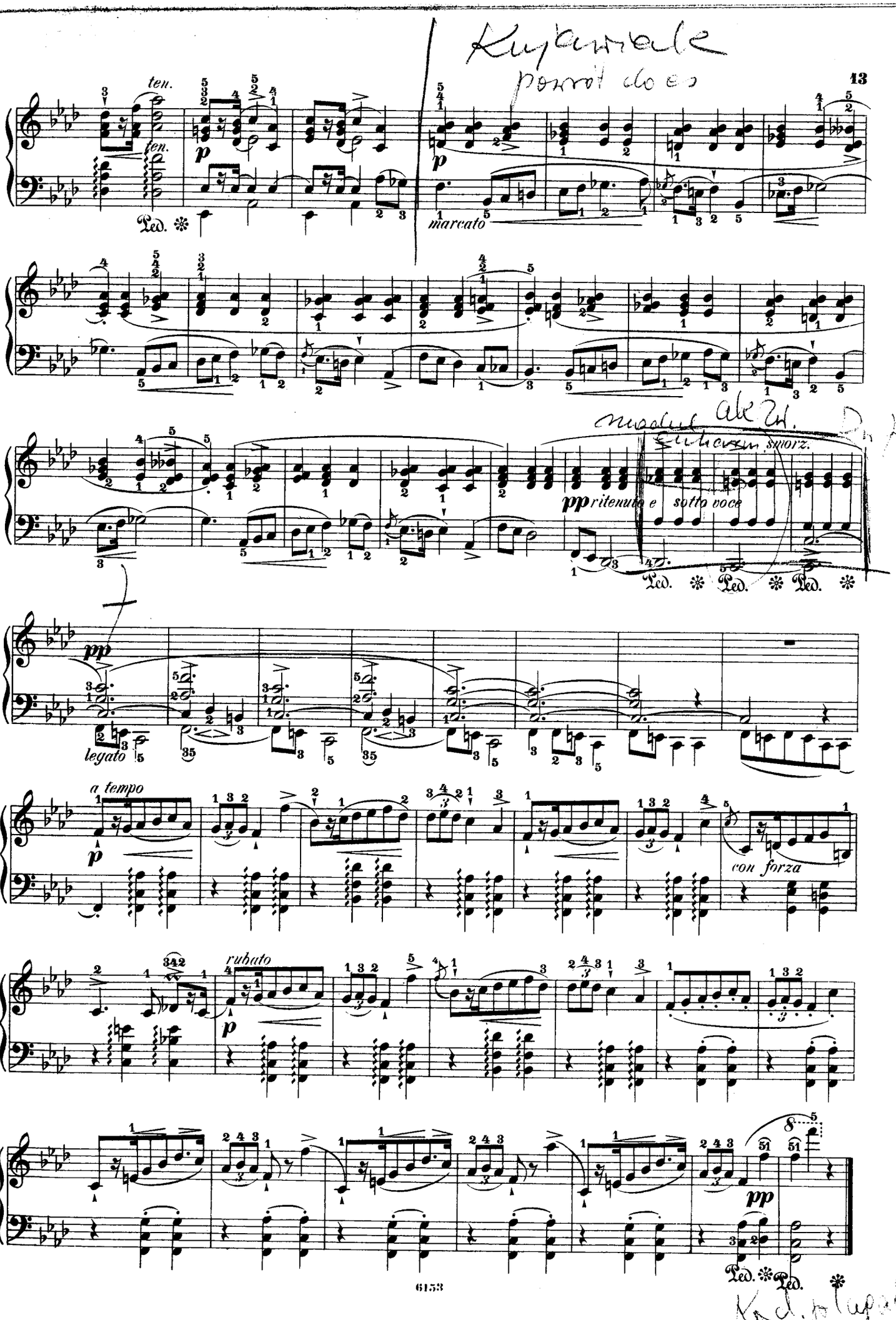





a tempo
poco rall.
A
dolce
sempre legato
scherz.
f
fz fz
Ped.
ritenuto
a tempo
dolce
legato
scherz.
D. C. al Fine.

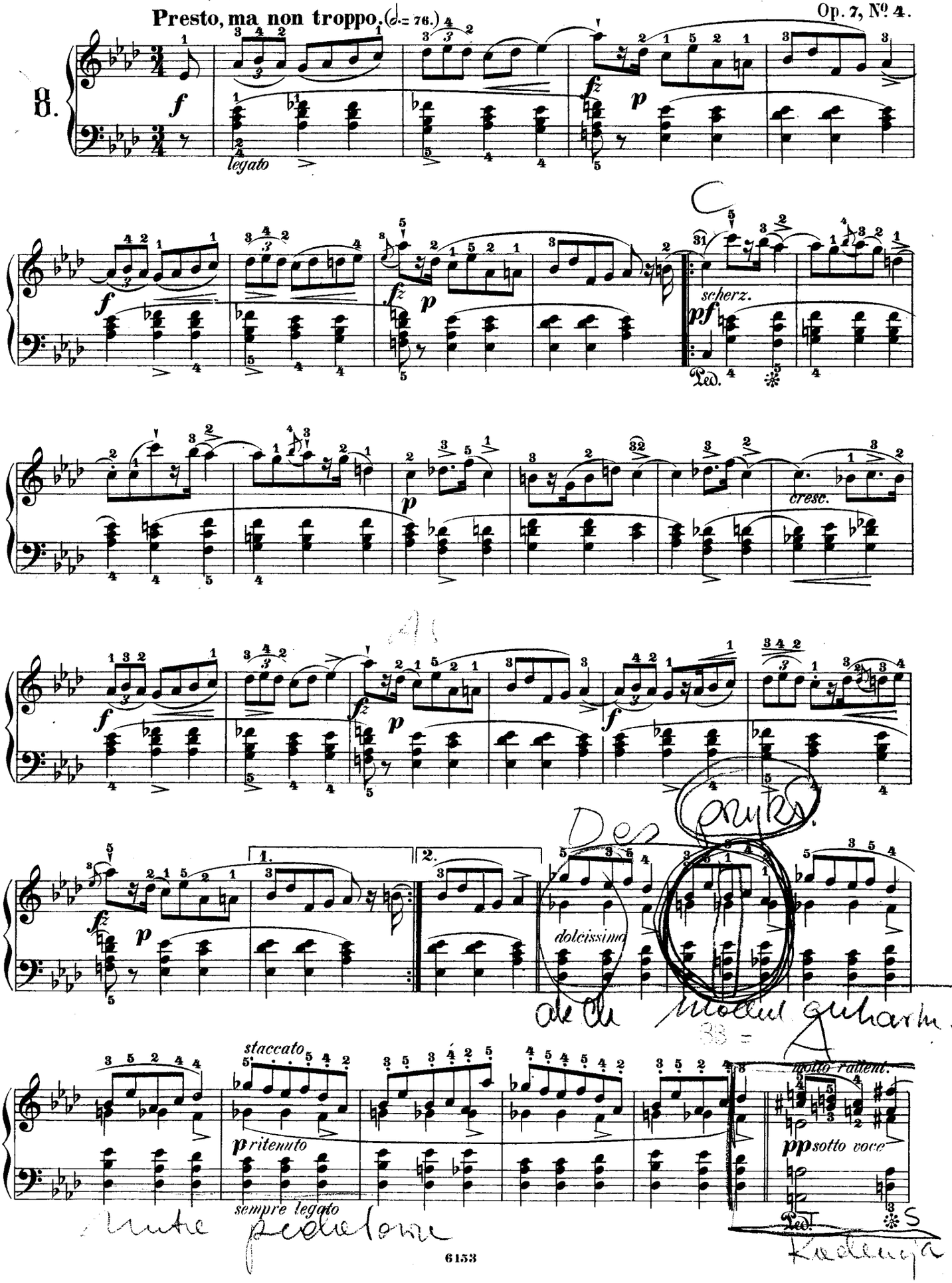
Op. 7, № 3.

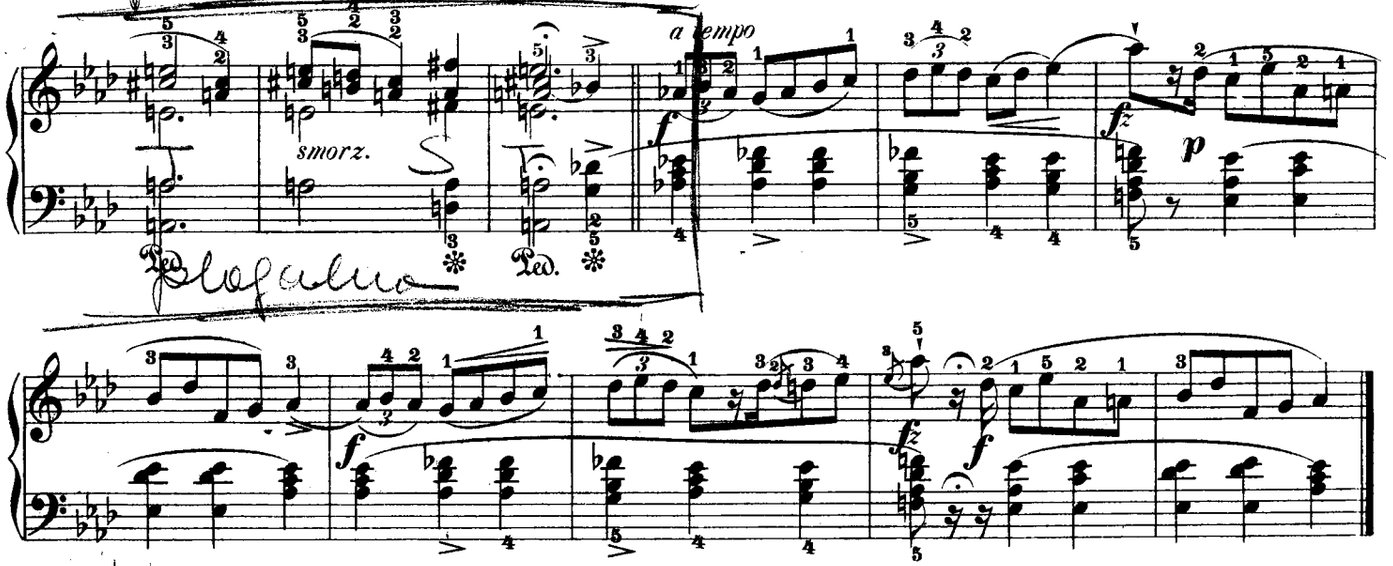

7.
(♩. = 54.)
pp sotto voce
legato
smorz.
p con anima
con forza
rubato
cresc.
con forza
p stretto
dolce
p stretto
dolce
ten.
f
p
ff
fz

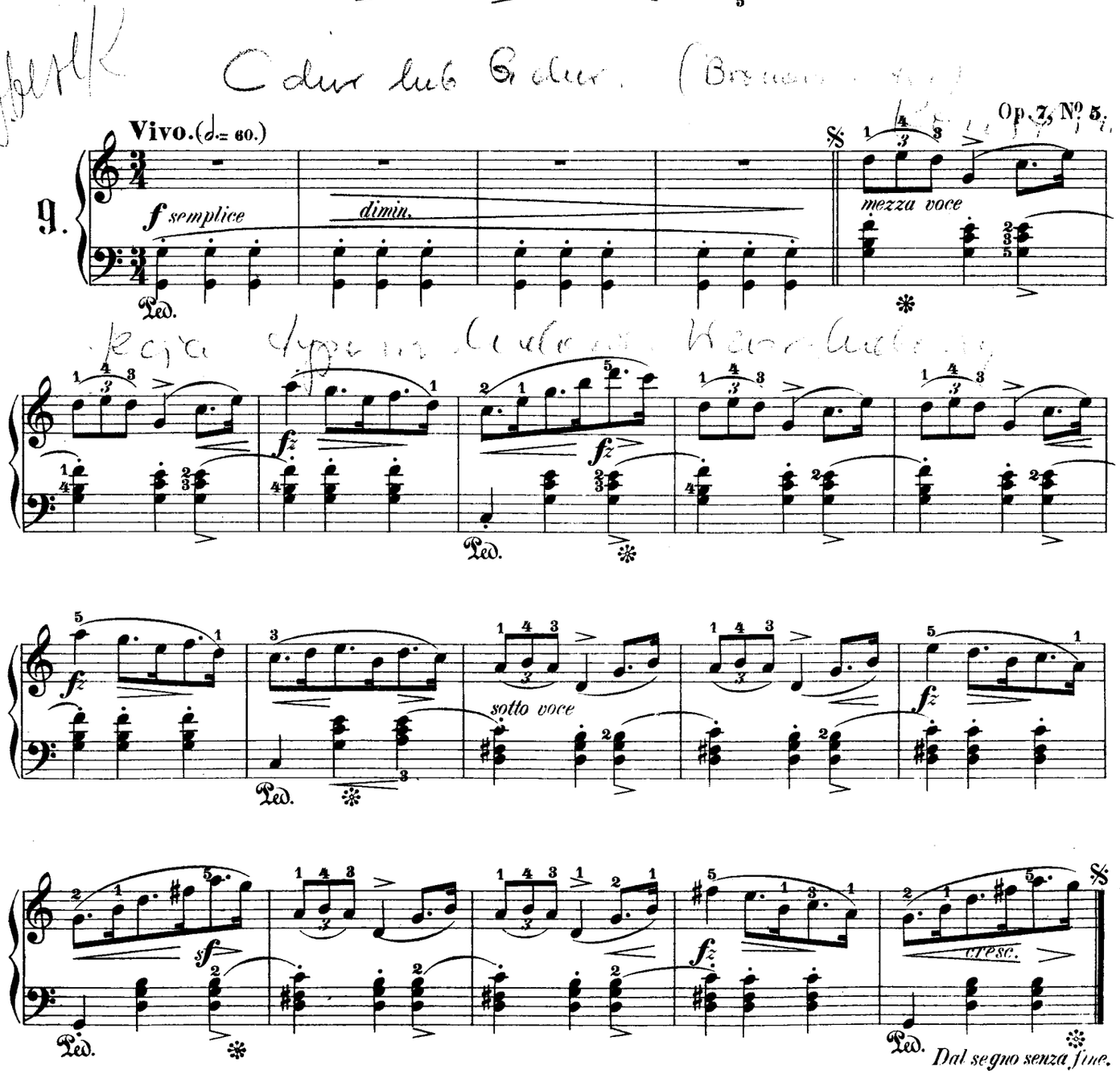

ten.
ten.
p
Ped. ✻
p
marcato
pp ritenuto e sotto voce
Ped. ✻ Ped. ✻ Ped. ✻
pp
legato
a tempo
p
con forza
rubato
p
pp
Ped. ✻ Ped.

Presto, ma non troppo. (♩= 76.)

Op. 7, Nº 4.




smorz.
a tempo
f
fz
p

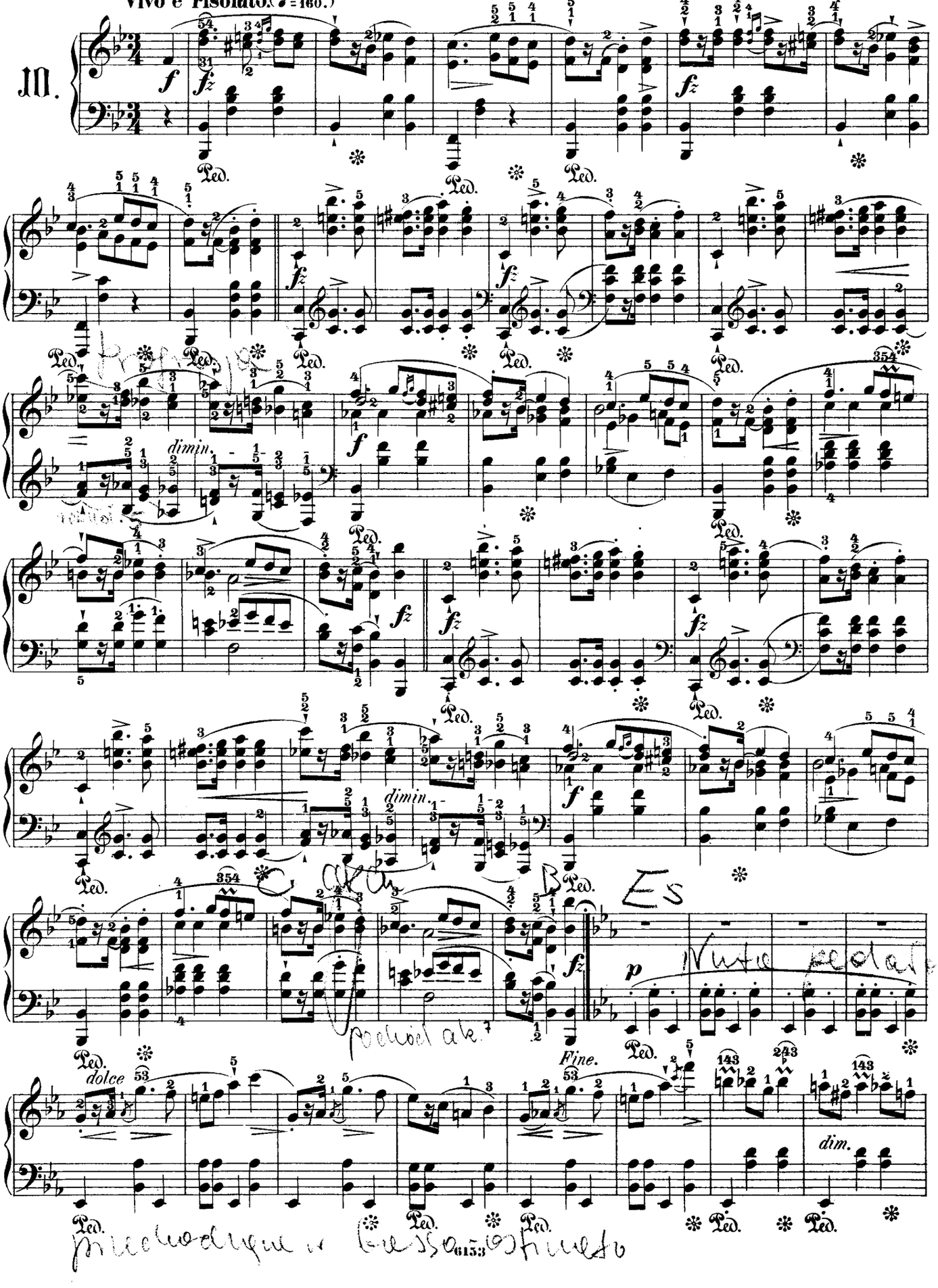

Vivo. (𝅗𝅥. = 60.)
9.
f semplice
dimin.
mezza voce
Op. 7, No. 5.
fz
sotto voce
sf
cresc.
Dal segno senza fine.

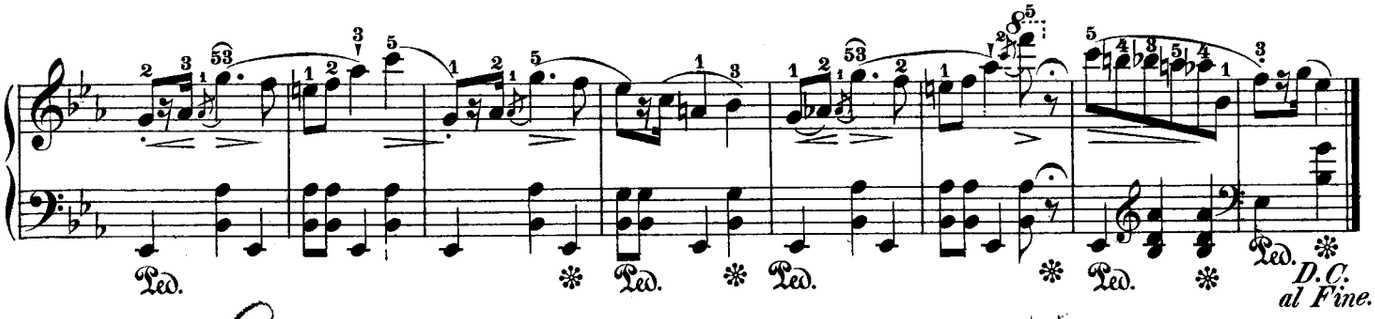
B

Vivo e risoluto. (♩ = 160.)

Op. 17, № 1.

10.

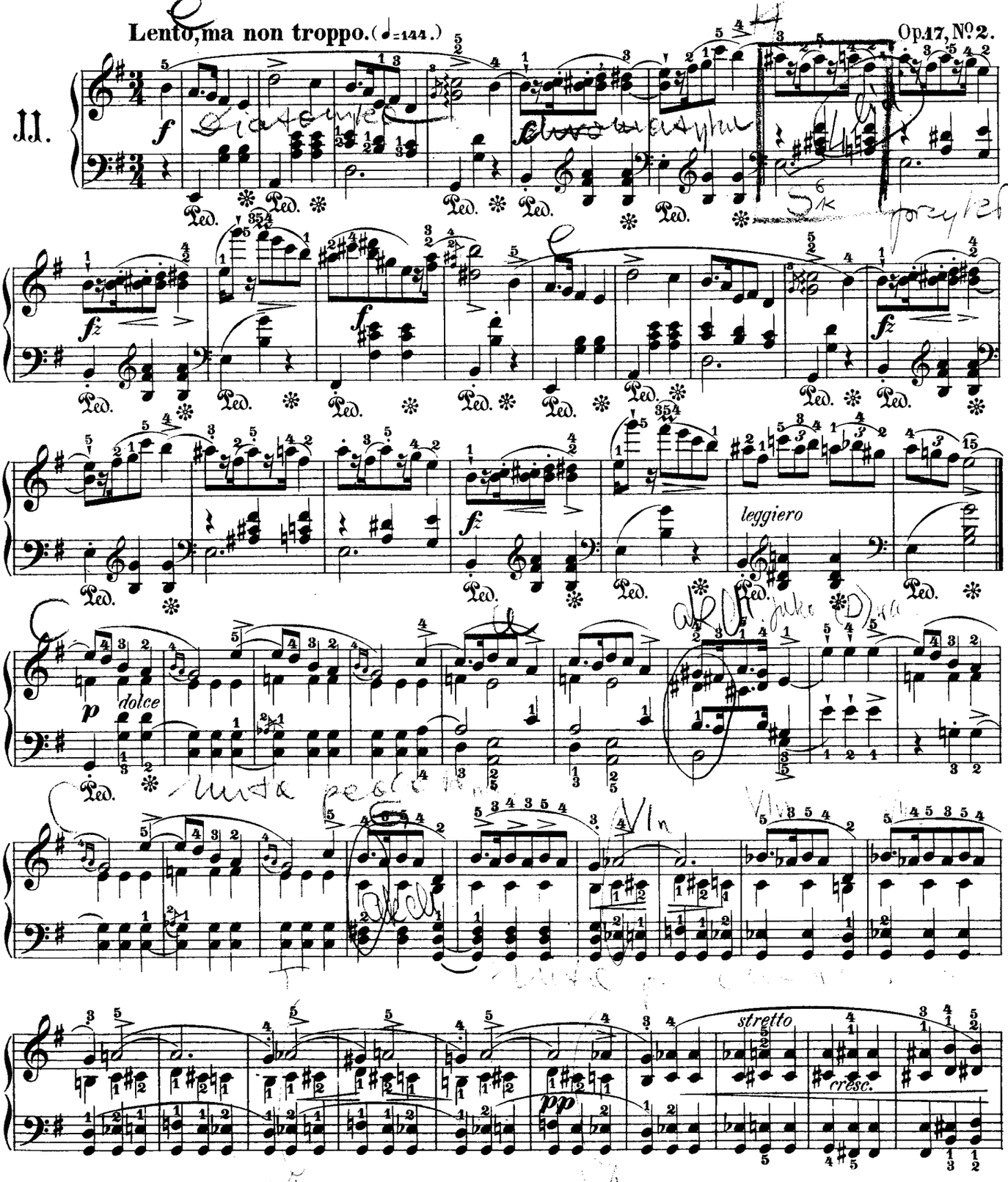


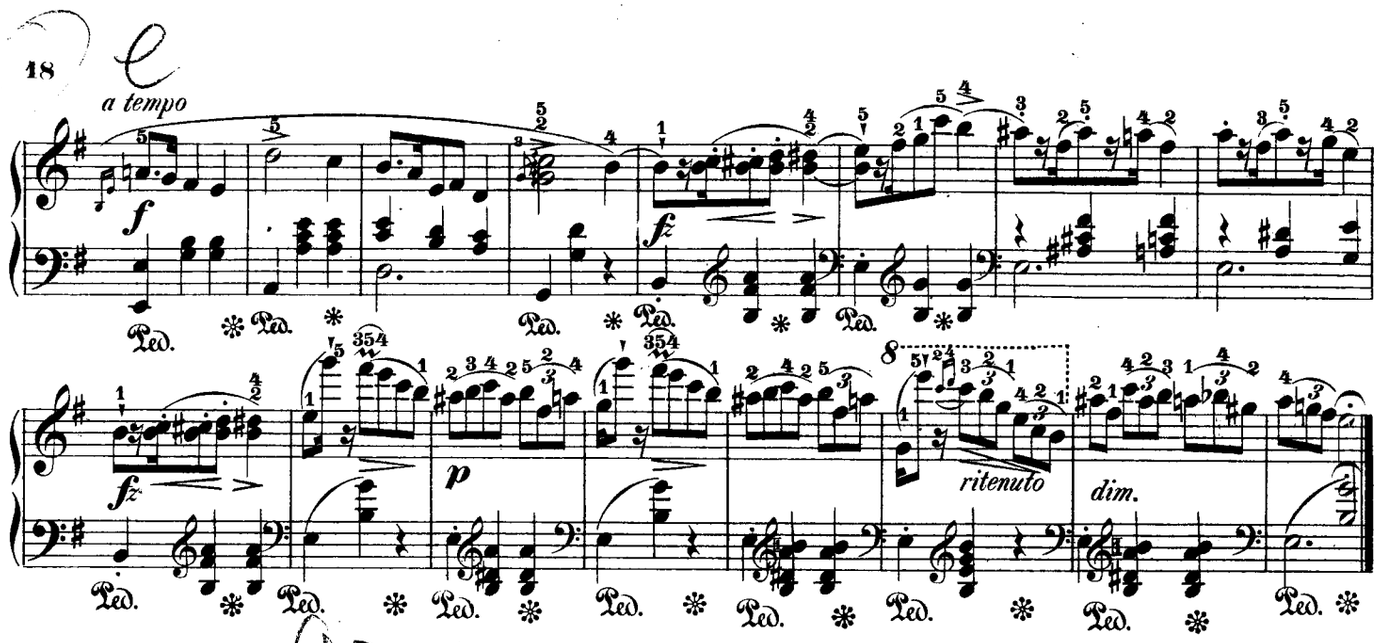


Lento, ma non troppo. (♩=144.)

Op. 17, No. 2.

II.

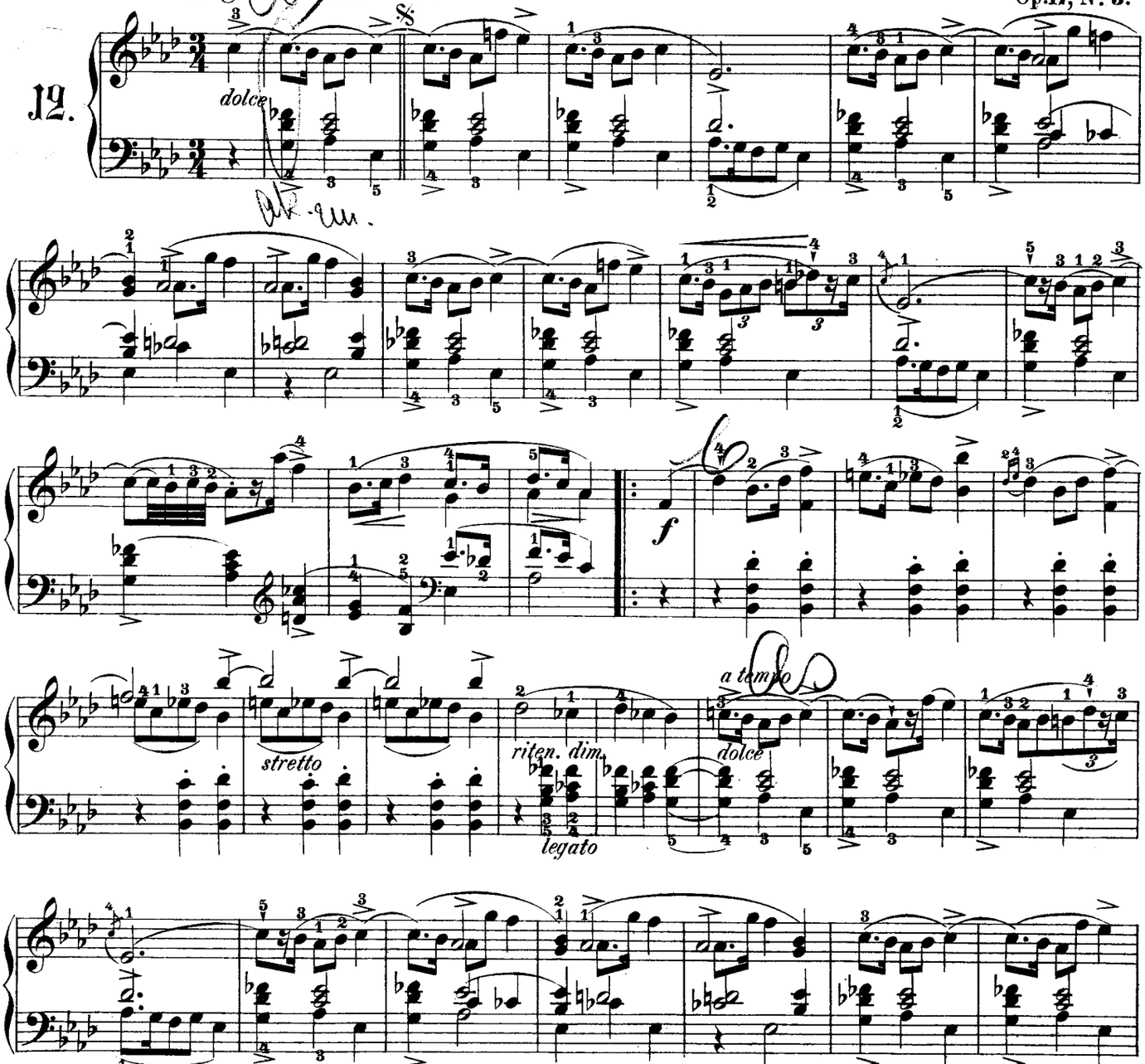


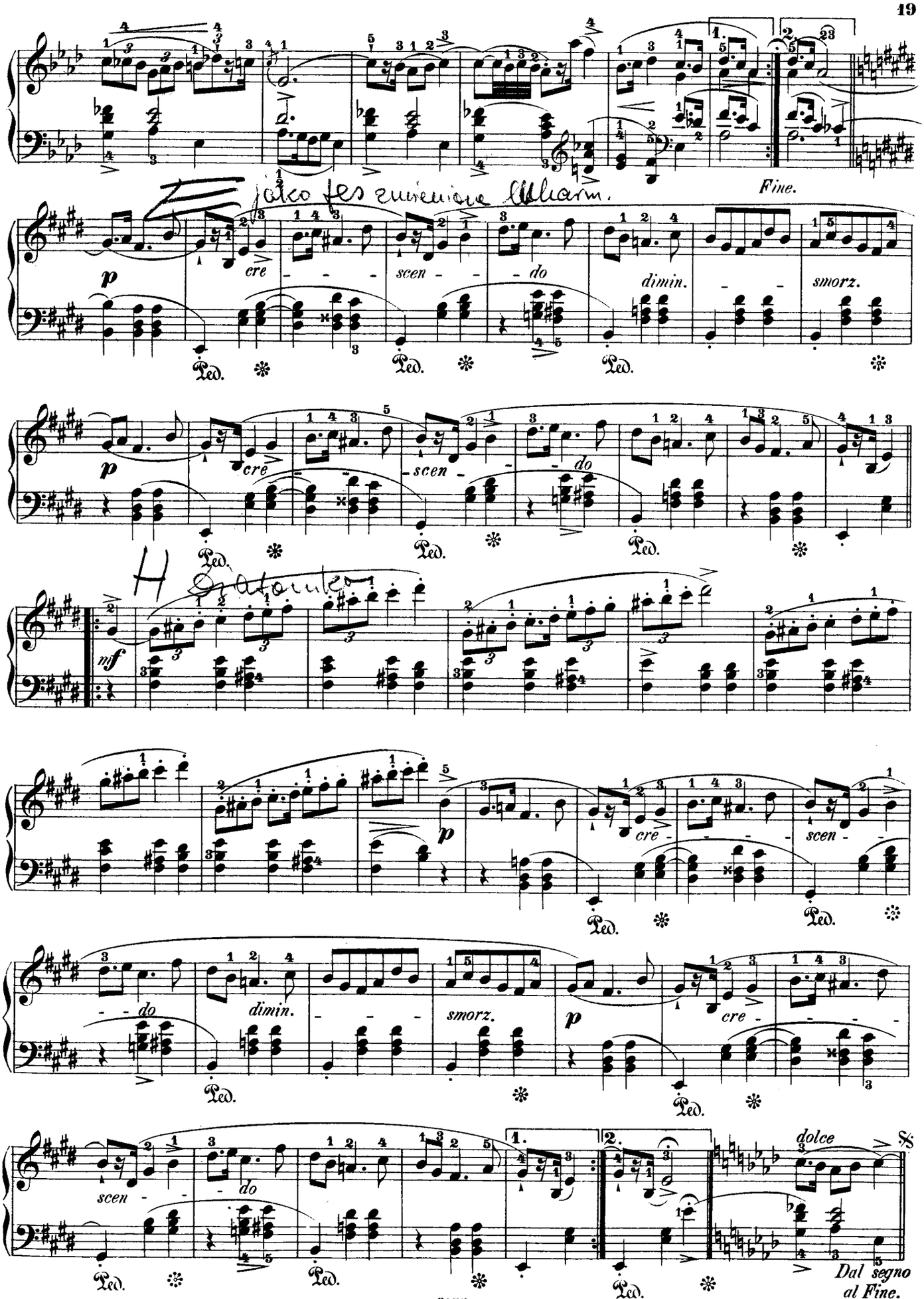


Legato assai. (♩=144.)

Op. 17, No. 3.

12.





Stos. AS - E (stos. Cls - Fes cz. VI > zmienione Cuh.)

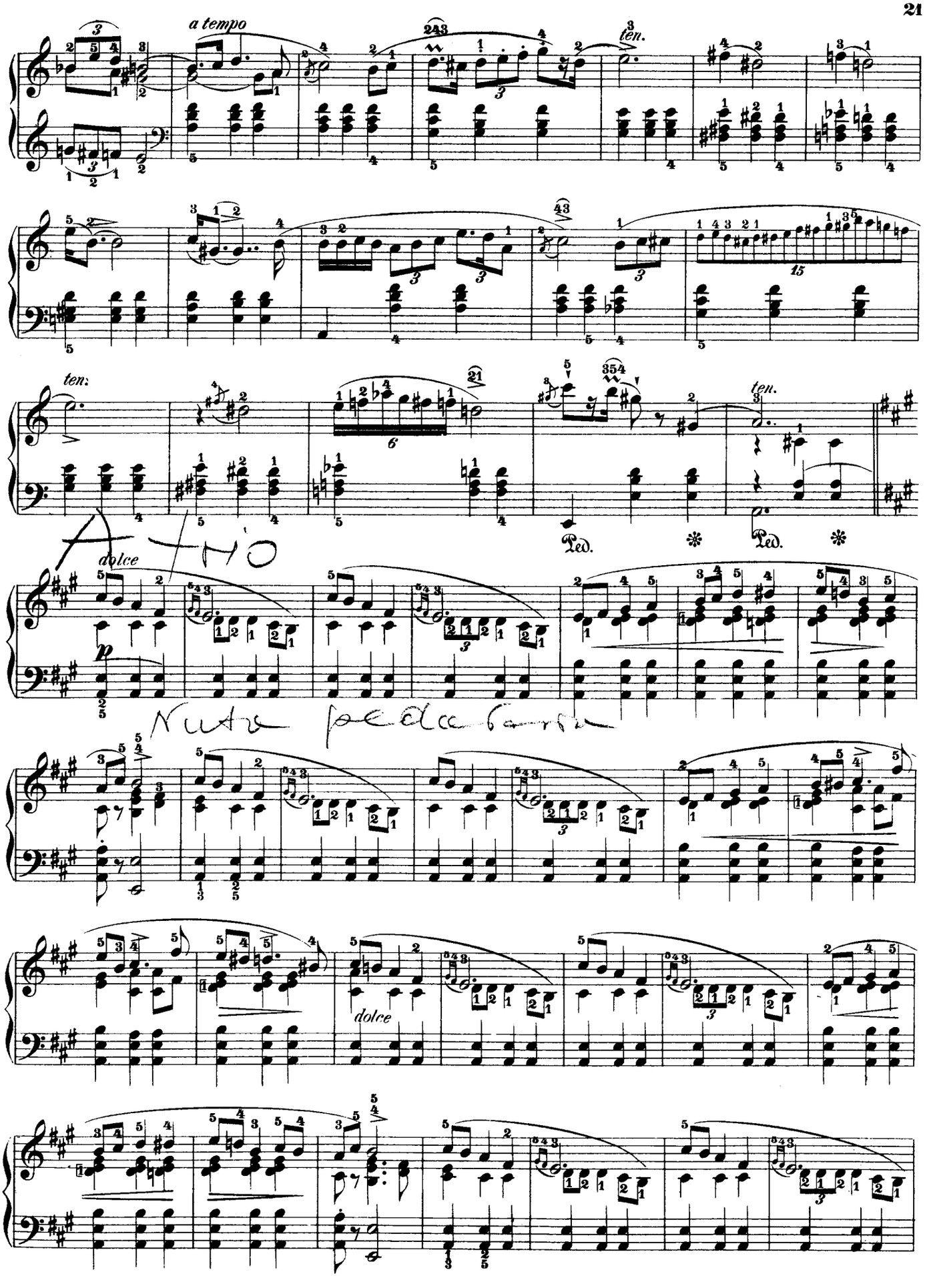
Op. 17, No 4.

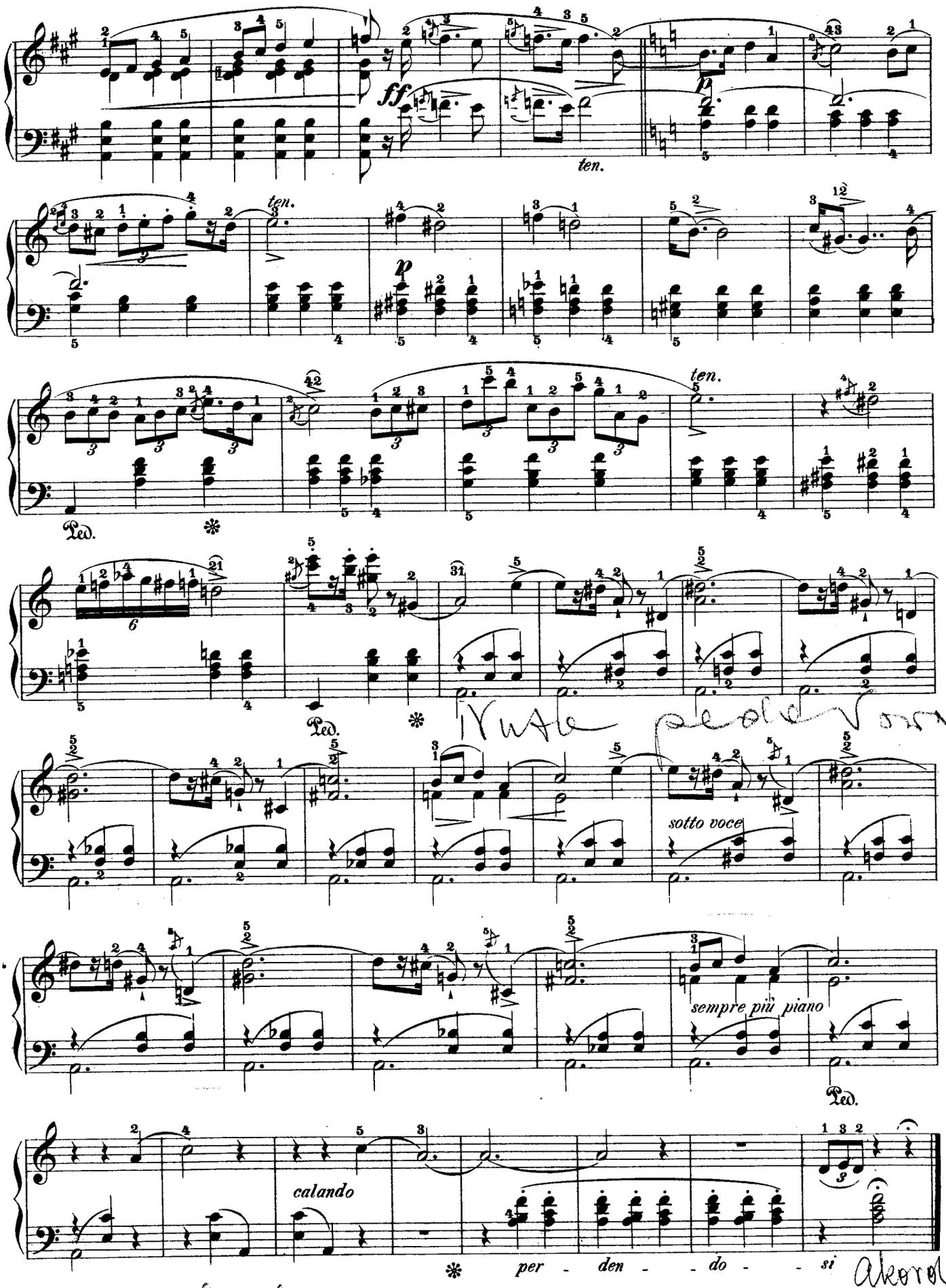
13. **Lento, ma non troppo.** (♩ = 152.)

pp *sotto voce* *espressivo*

ten. *p* *delicatissimo* *ten.* *ten.* *poco ritenuto*

Ped. ✻

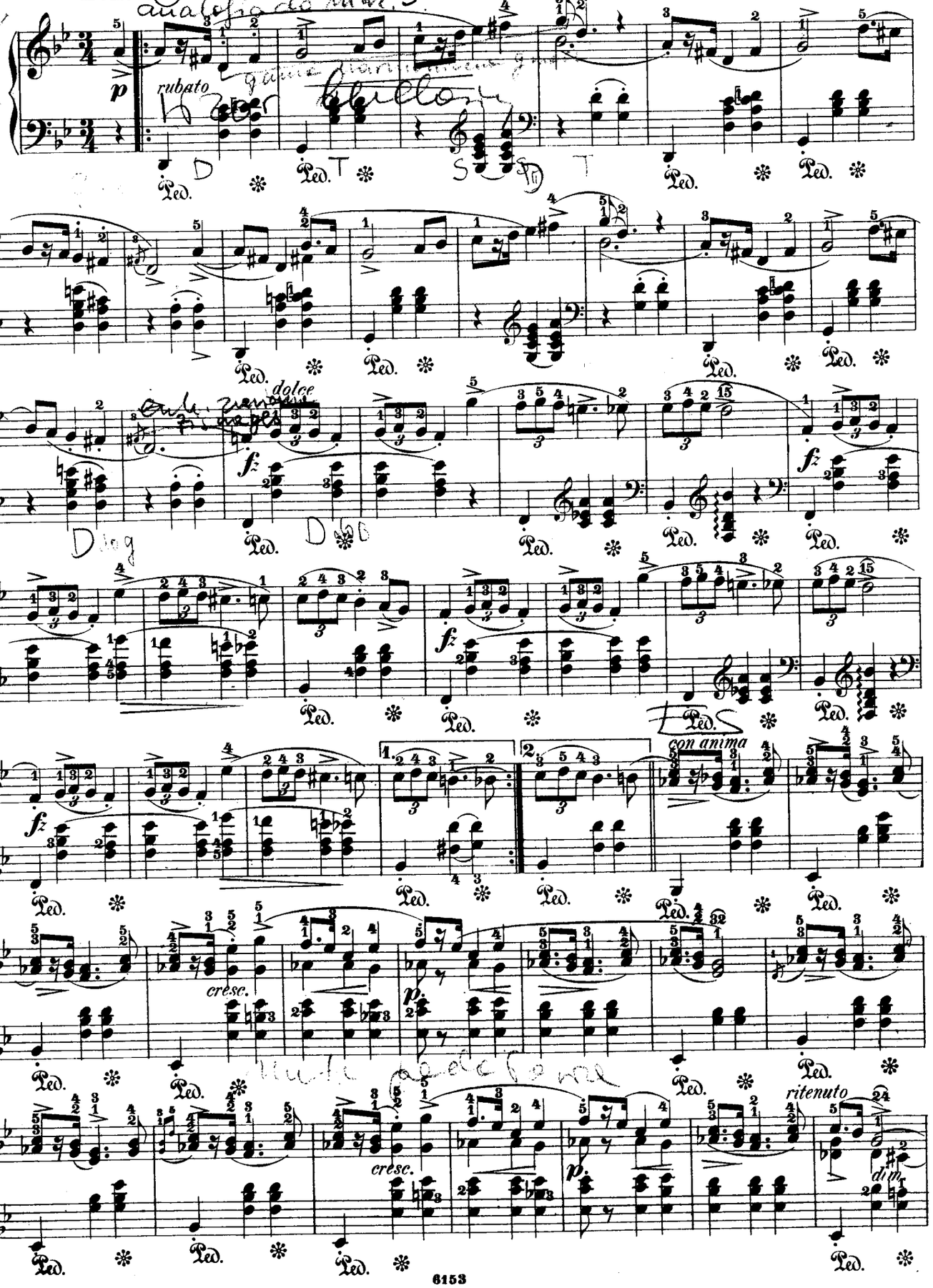

a tempo
ten.
ten.
ten.
dolce
Ped.
Ped.
dolce

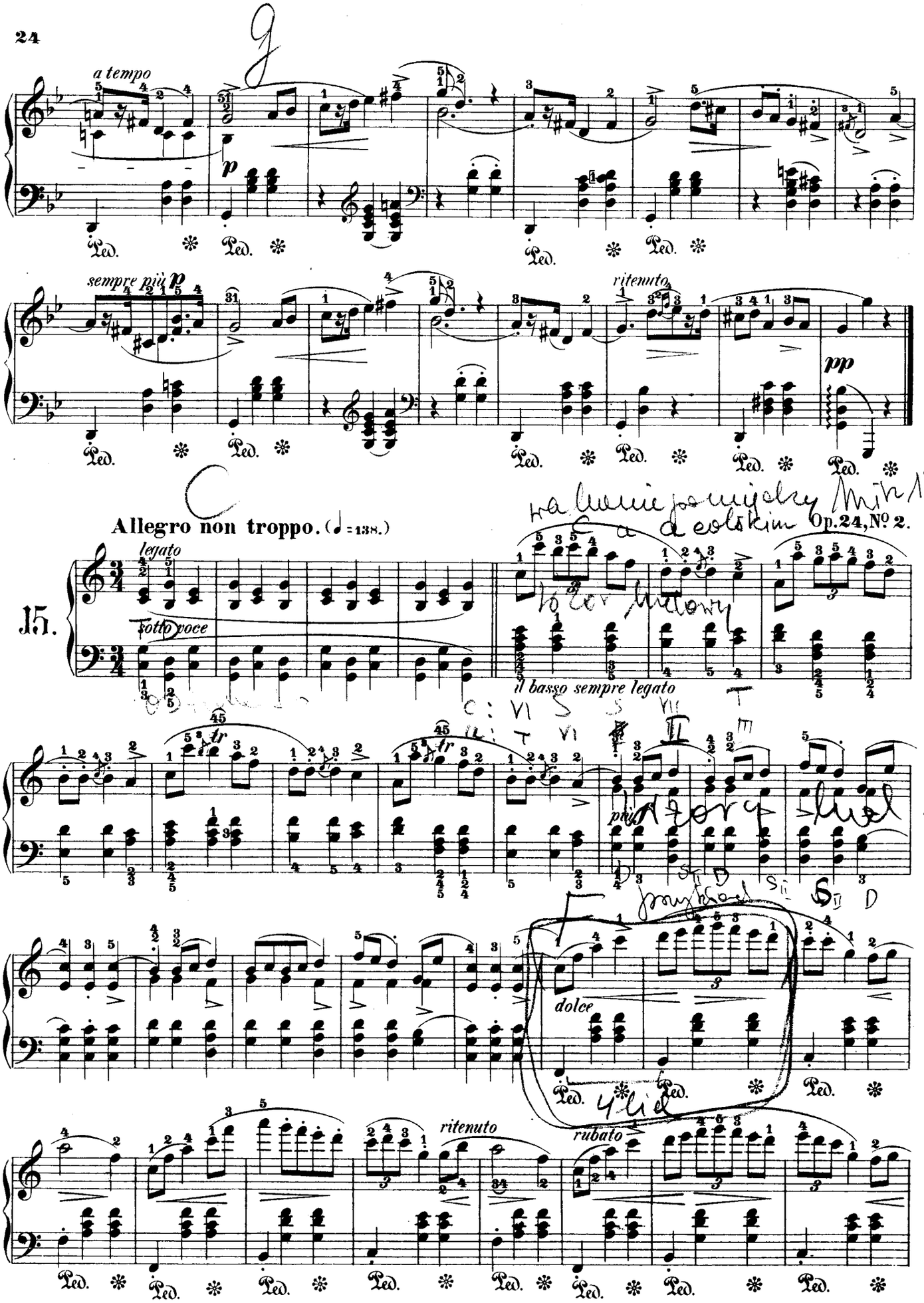

ff
ten.
ten.
p
ten.
Ped.
Ped.
sotto voce
sempre più piano
Ped.
calando
per - den - - do - - si

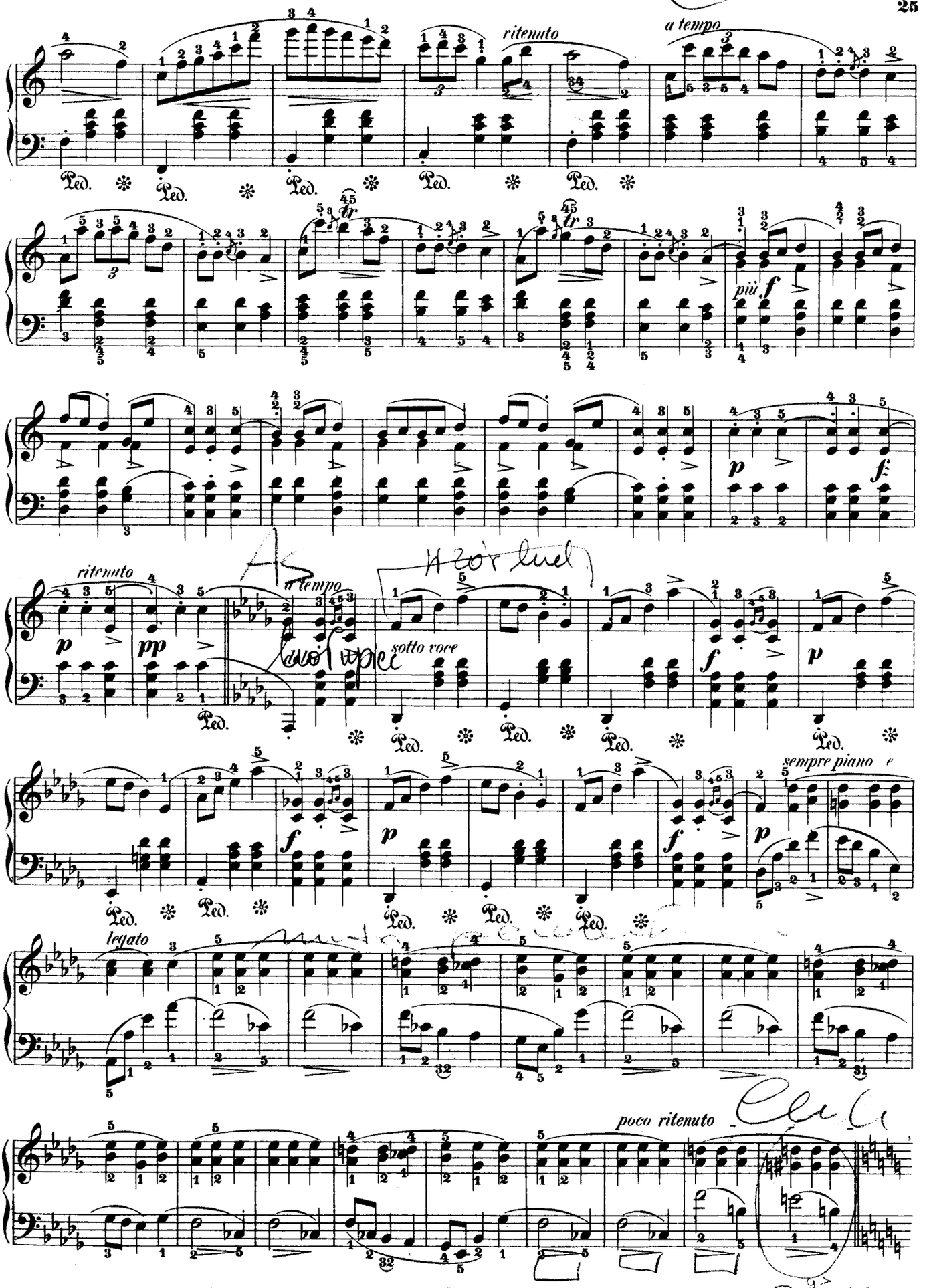
Op. 24, № 1.

Lento. (♩ = 108.)

14.




a tempo
p
sempre più p
ritenuto
pp
Allegro non troppo. (♩=138.)
Op. 24, № 2.
15.
legato
sotto voce
il basso sempre legato
più
dolce
ritenuto
rubato


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

a tempo

sotto voce

pp

Moderato con anima. (♩=126.)

Op. 24, No 3.

16.

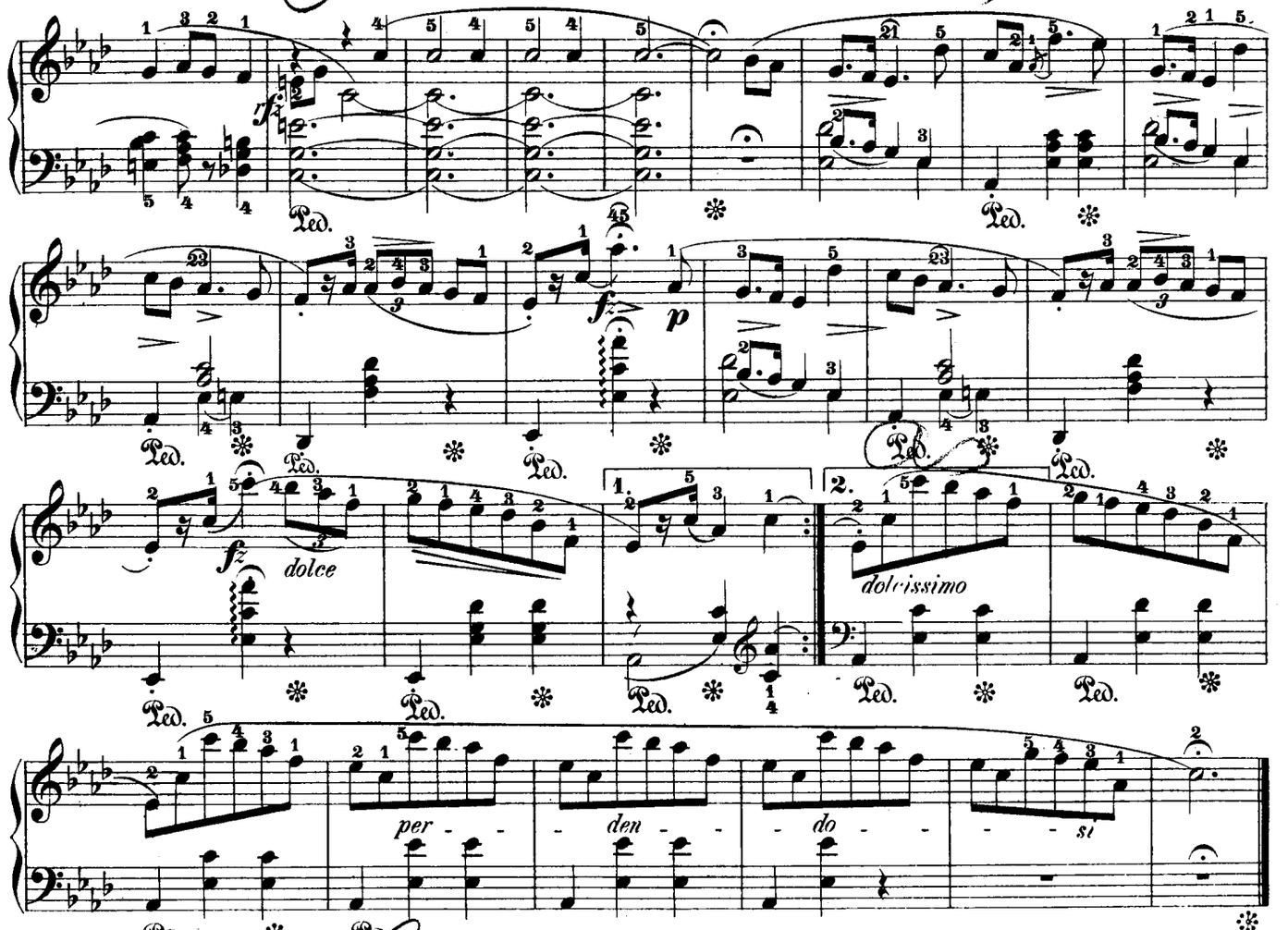
mf

fz

p

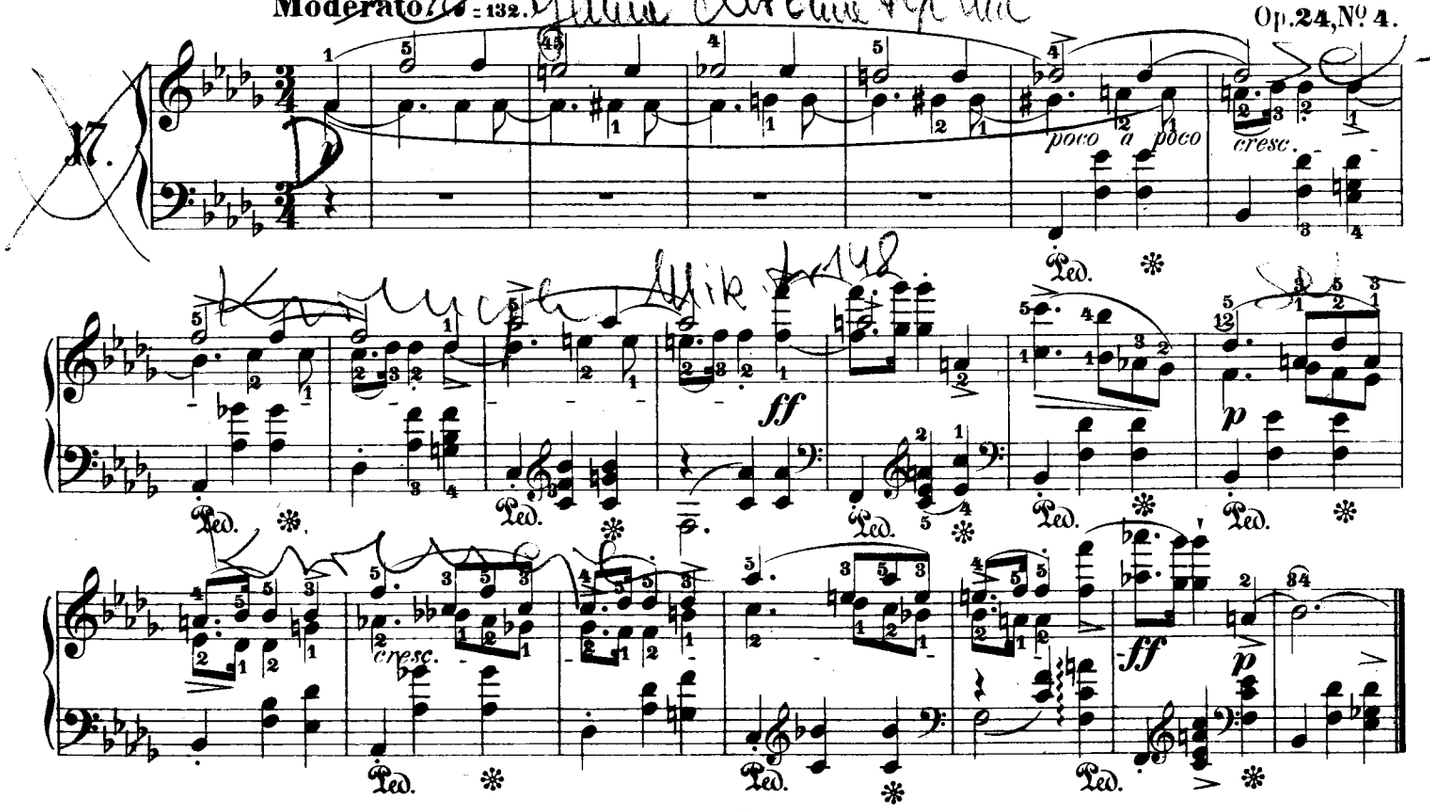
dolce

p legato



Moderato ♩ = 132.

Op. 24, № 4.



Des

dolce

scherzando

dimin.

accelerando

ritenuto

a tempo

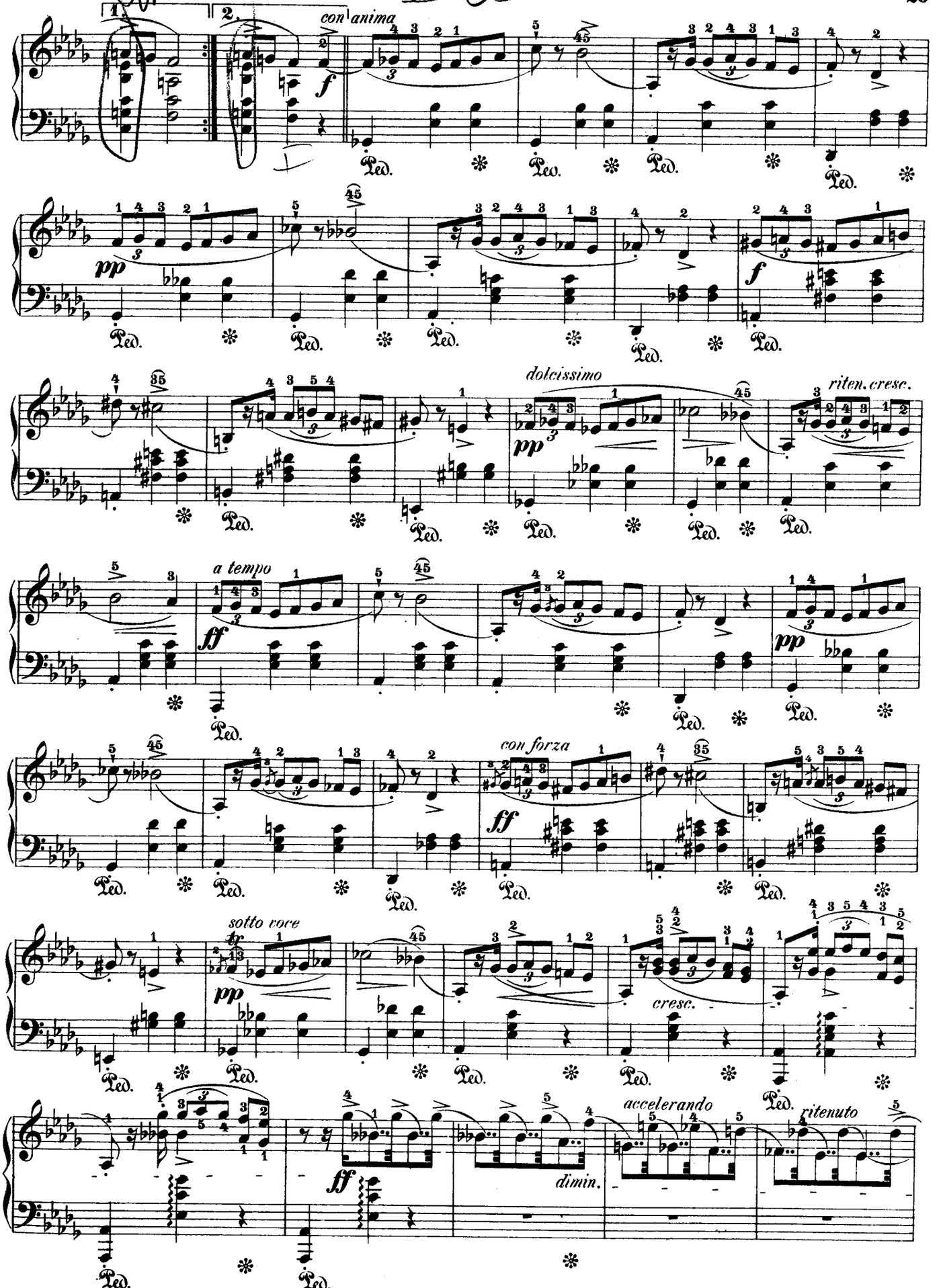
cresc.

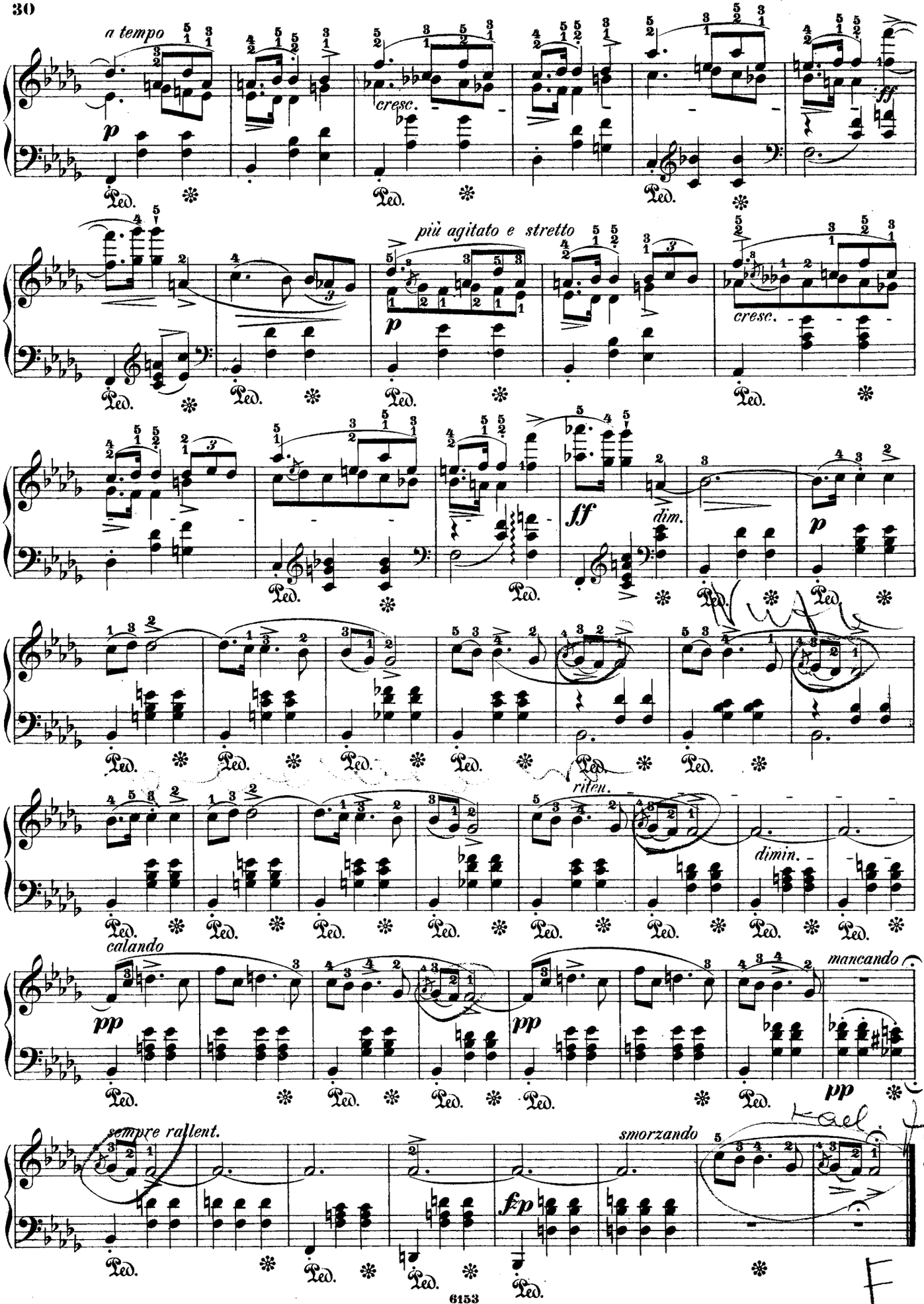
più agitato e stretto

cresc.

legato

sotto voce

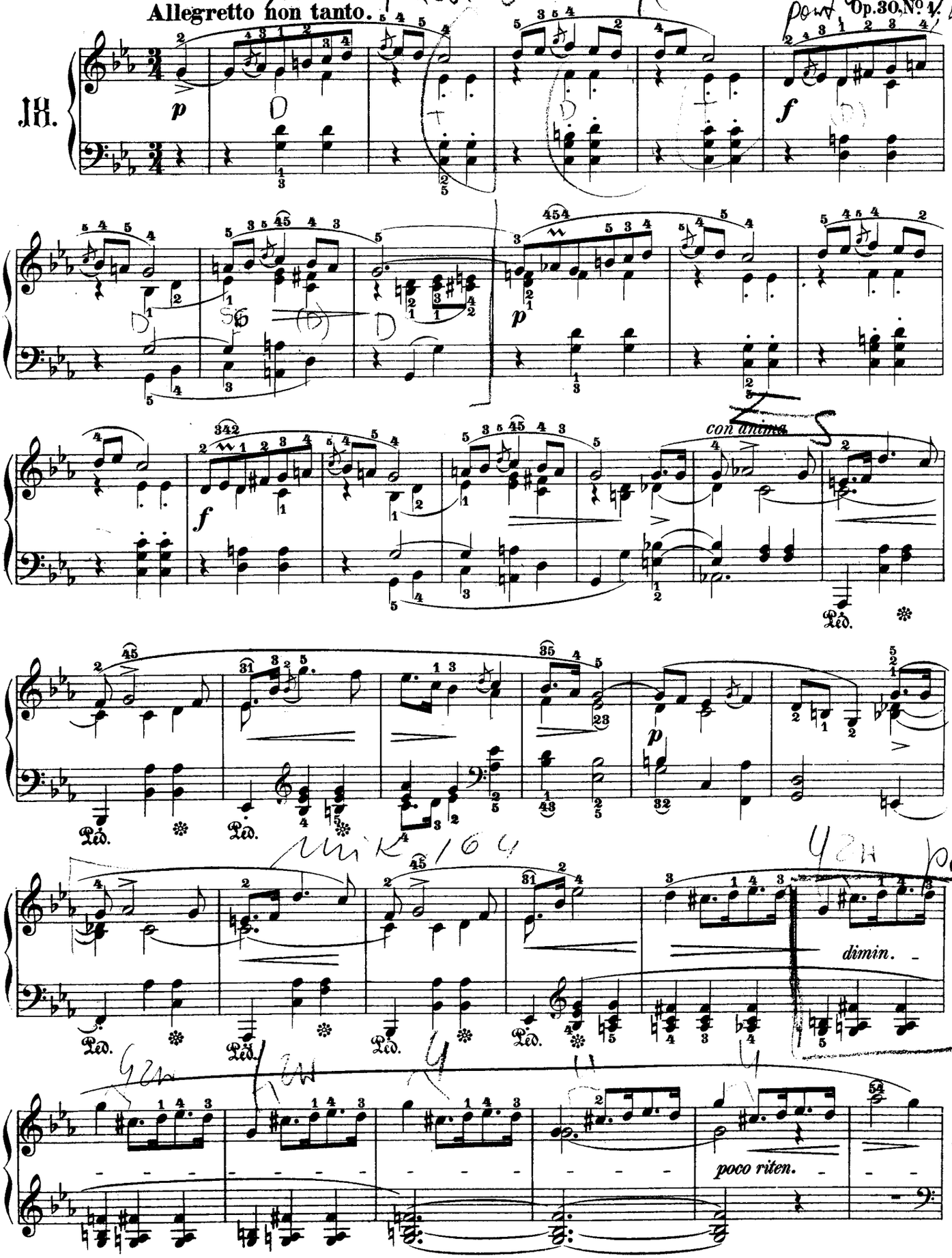

con anima
f
pp
f
dolcissimo
pp
riten. cresc.
a tempo
ff
pp
con forza
ff
sotto voce
pp
cresc.
ff
dimin.
accelerando
ritenuto

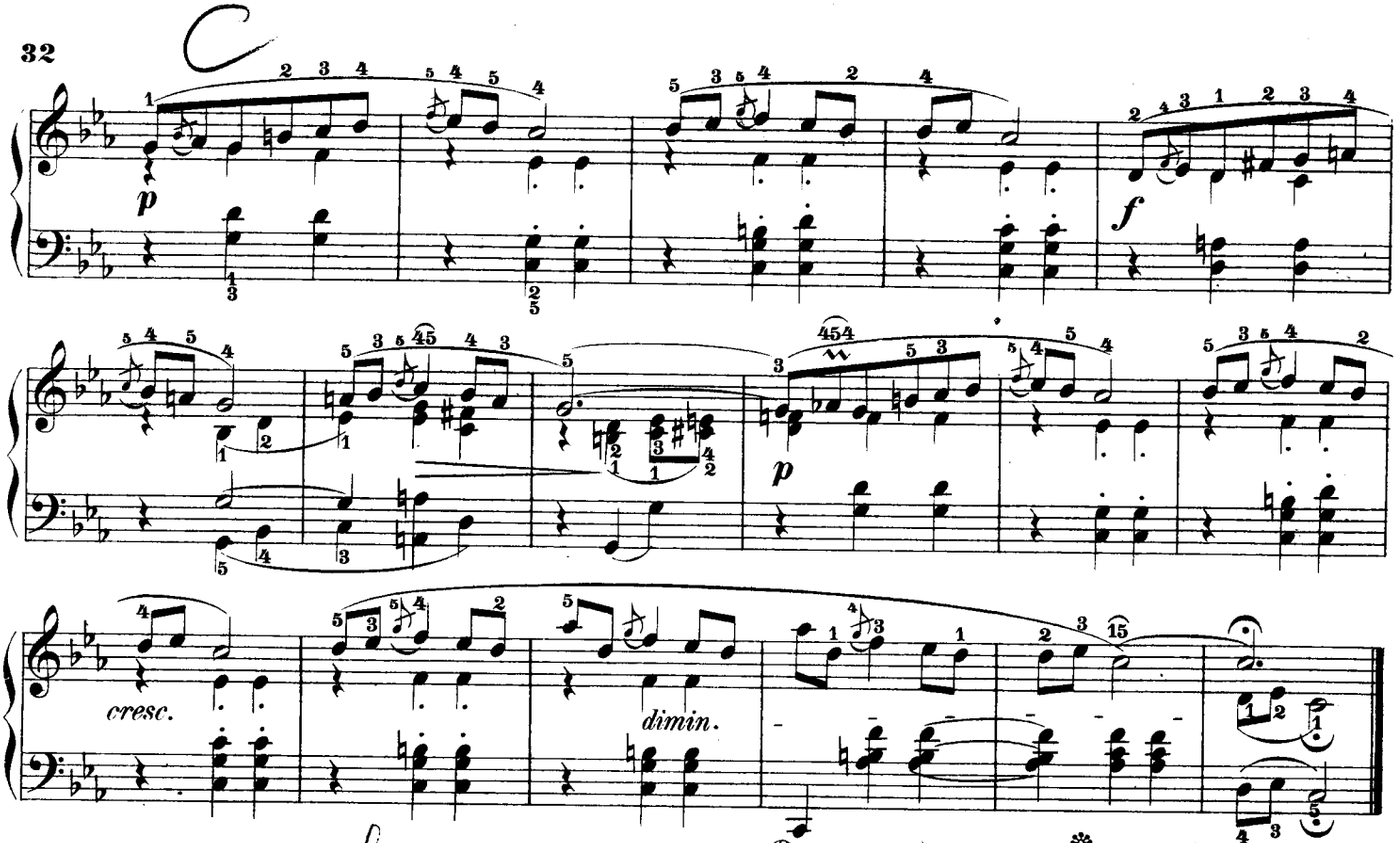

a tempo
cresc.
più agitato e stretto
cresc.
dim.
riten.
dimin.
calando
mancando
sempre rallent.
smorzando

C ludowy wzór chorałowy (mik 160)

Op. 30, No. 1.

Allegretto non tanto.

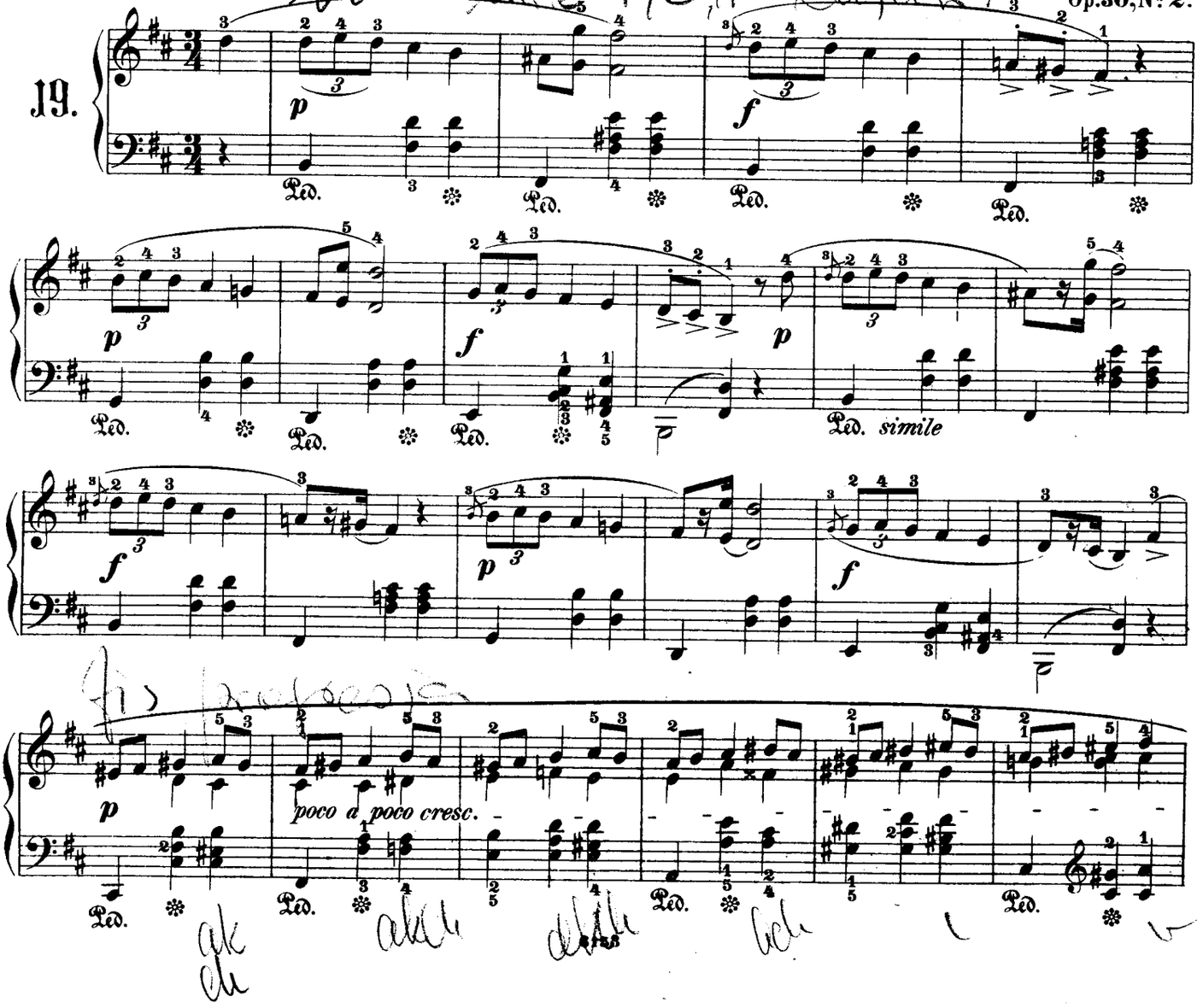


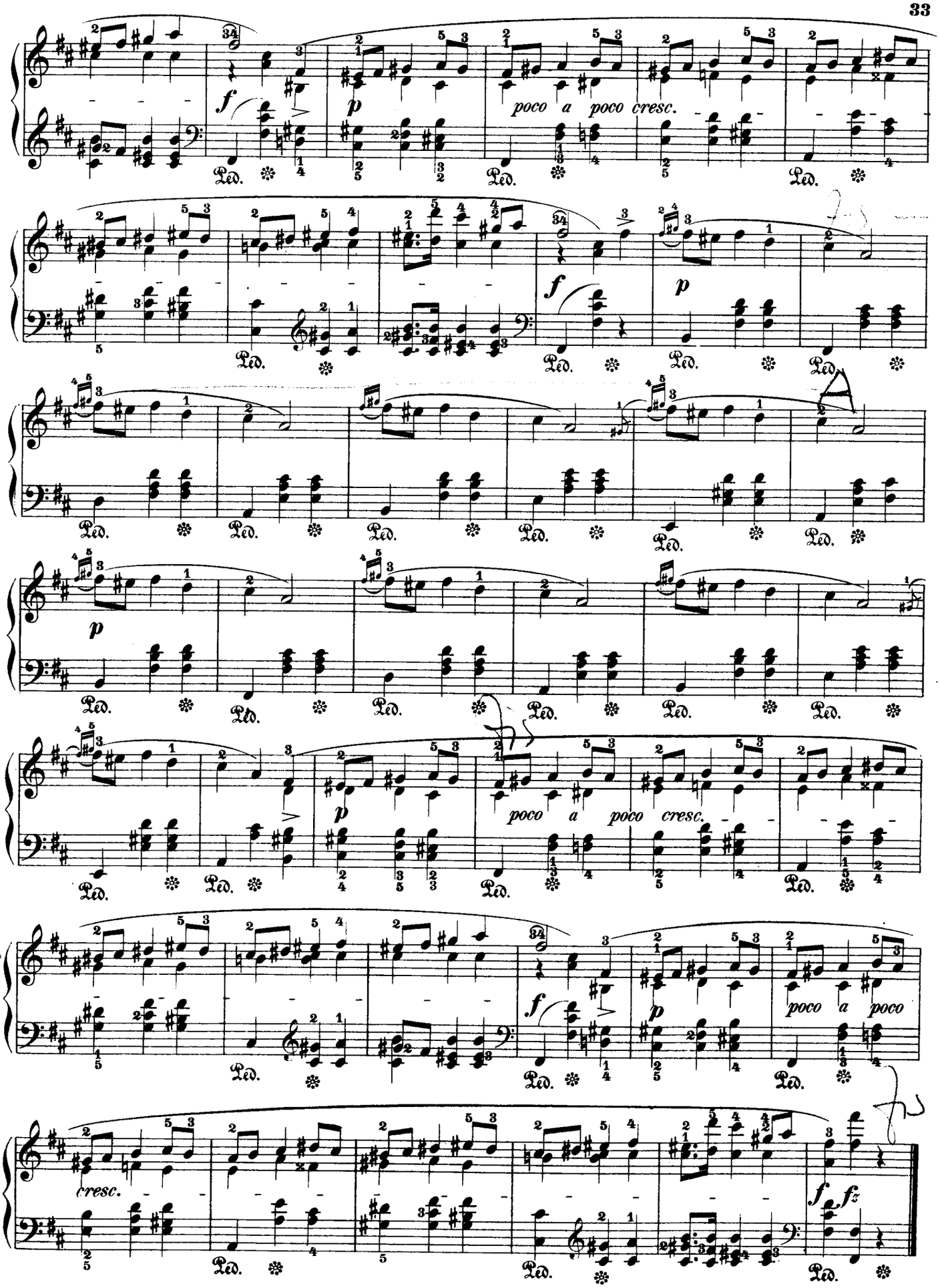


Vivace.

Op. 30, No 2.

19.

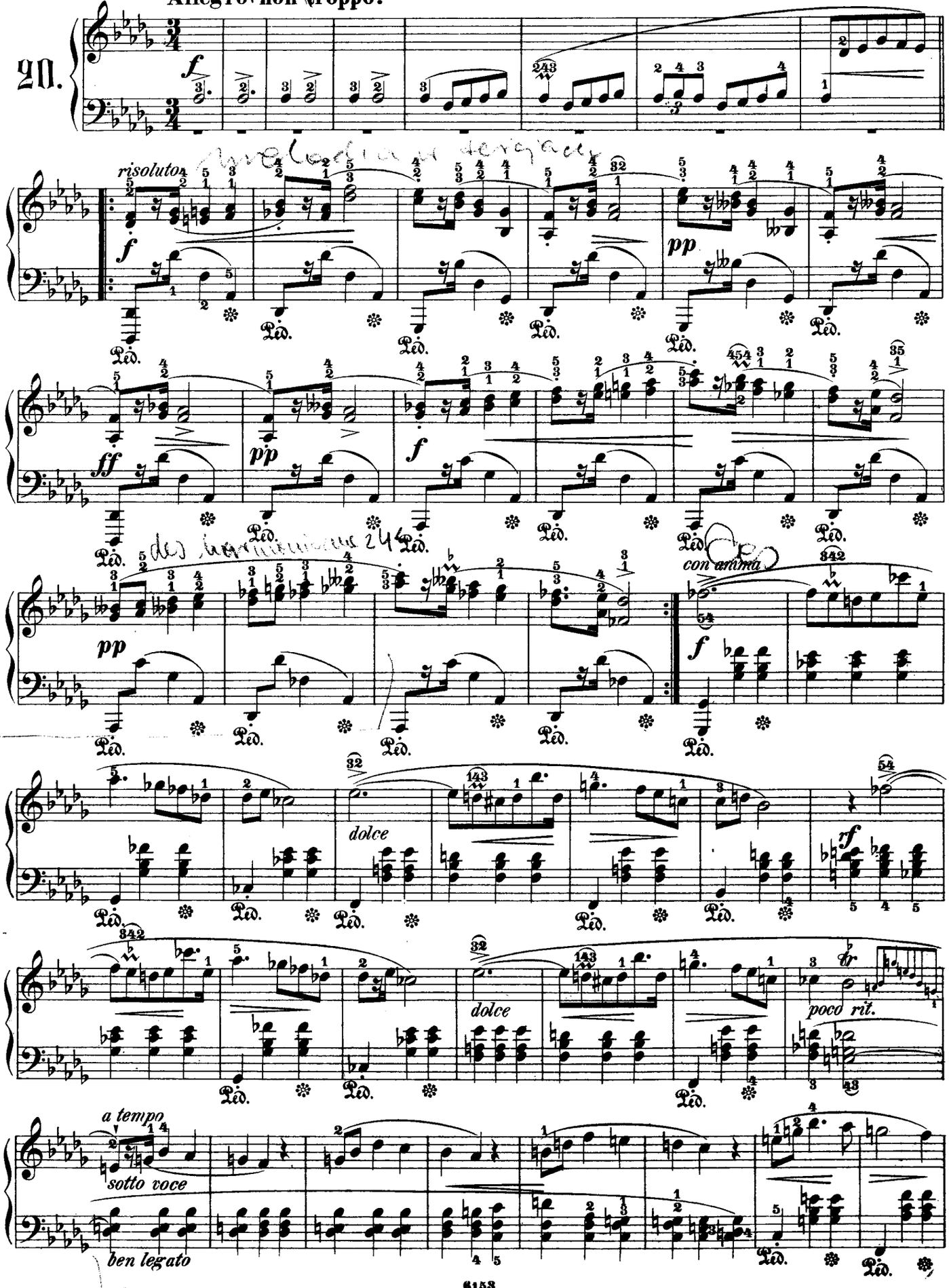


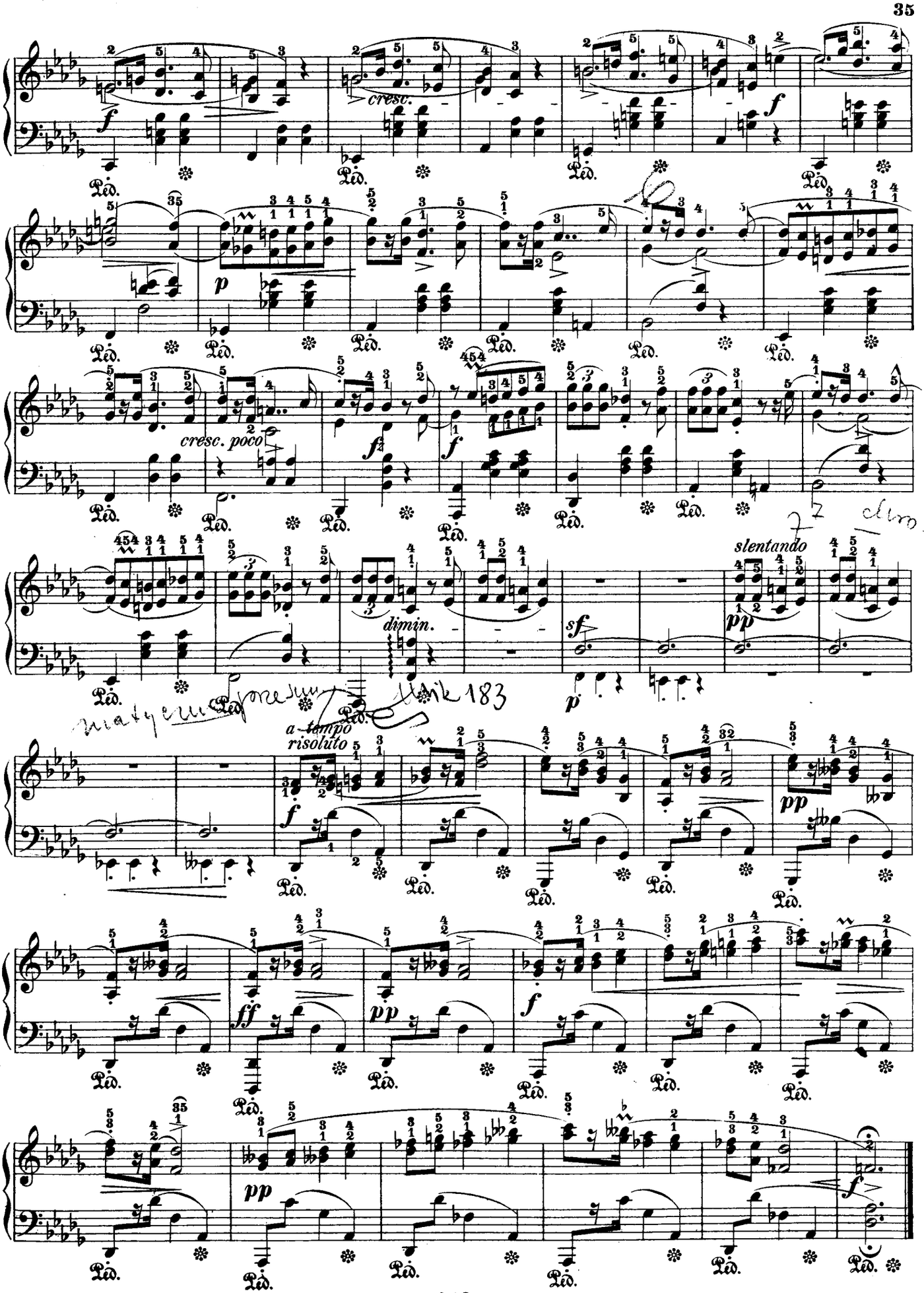

f
p
poco a poco cresc.
f
p
p
poco a poco cresc.
f
p
poco a poco
cresc.
f fz
Ped.

Allegro non troppo.

Op. 30, No 3.

20.




cresc.
cresc. poco
dimin.
slentando
a tempo
risoluto

Allegretto.

Op. 30. № 4.

21.

p

sotto voce

Ped.

p

f

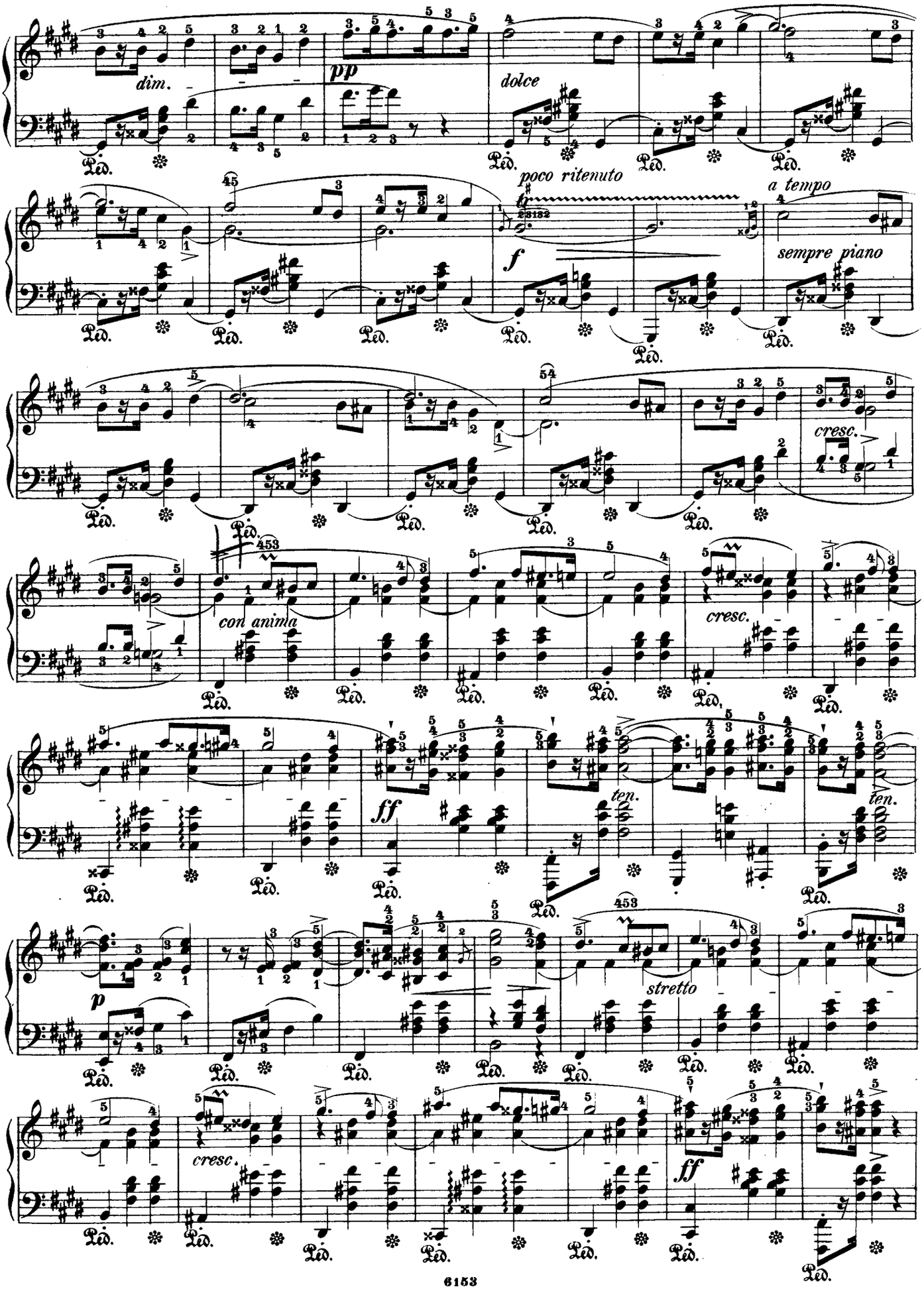
Ped. *simile*

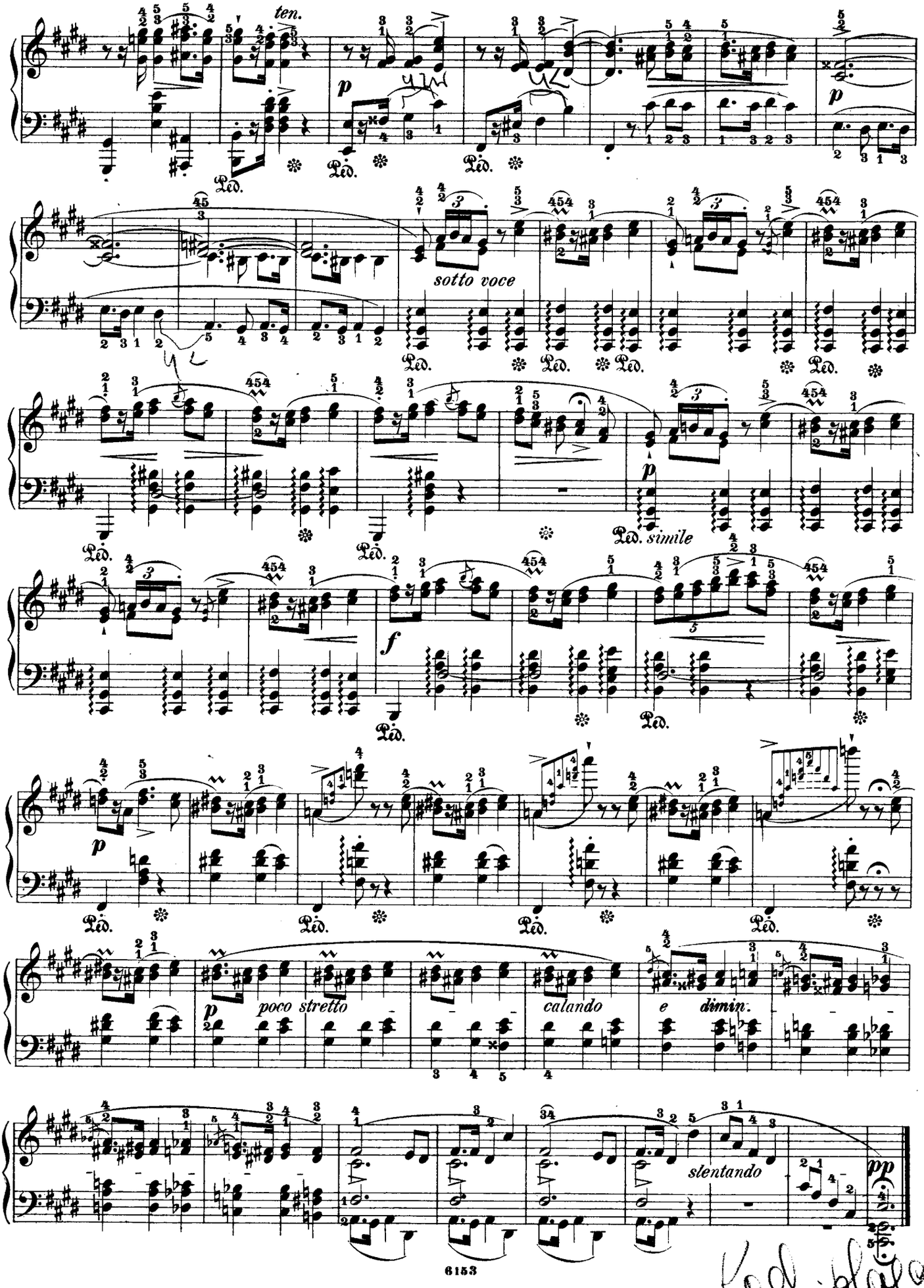
p

poco ritenuto

a tempo

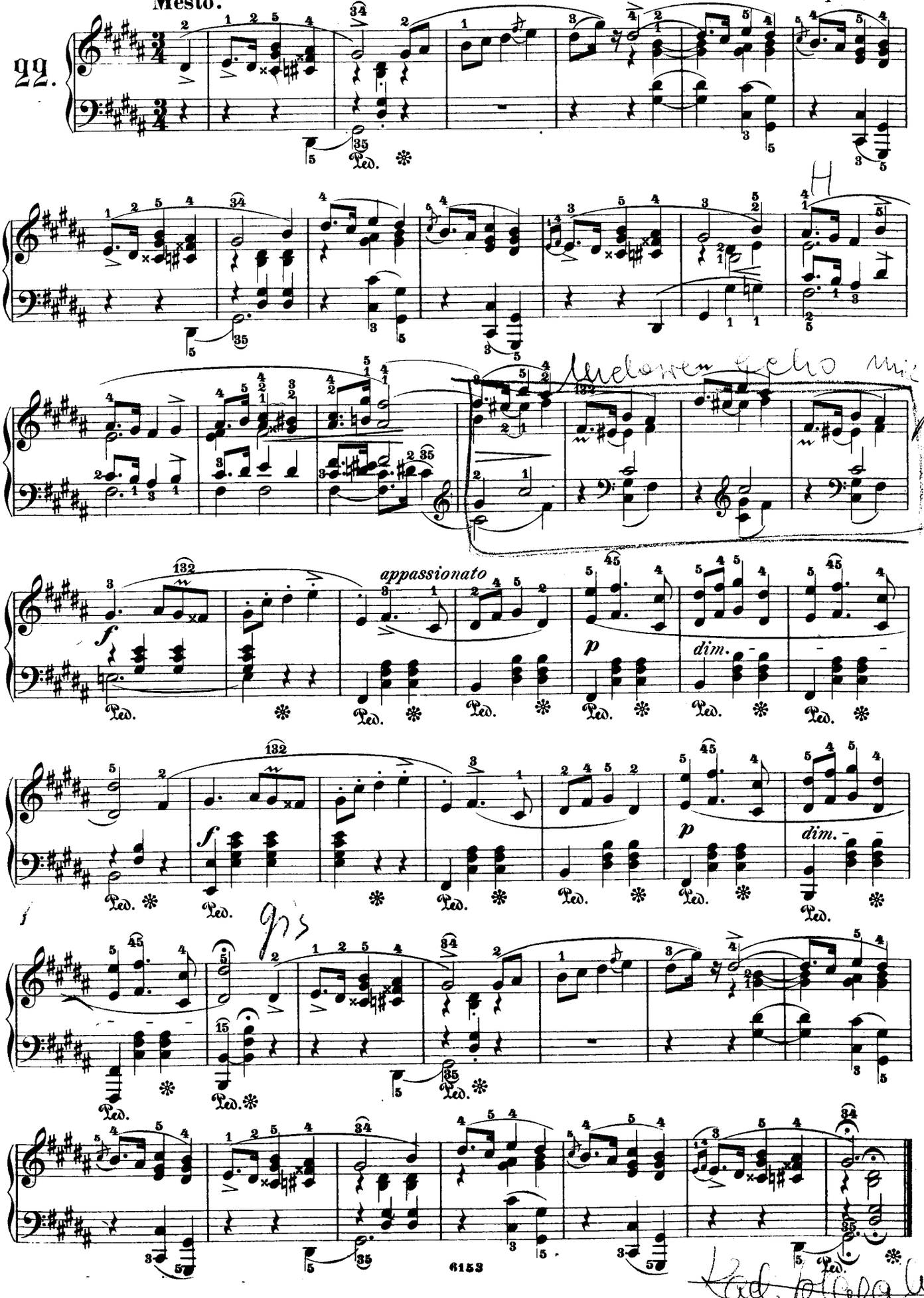
sempre piano


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


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

Mesto.

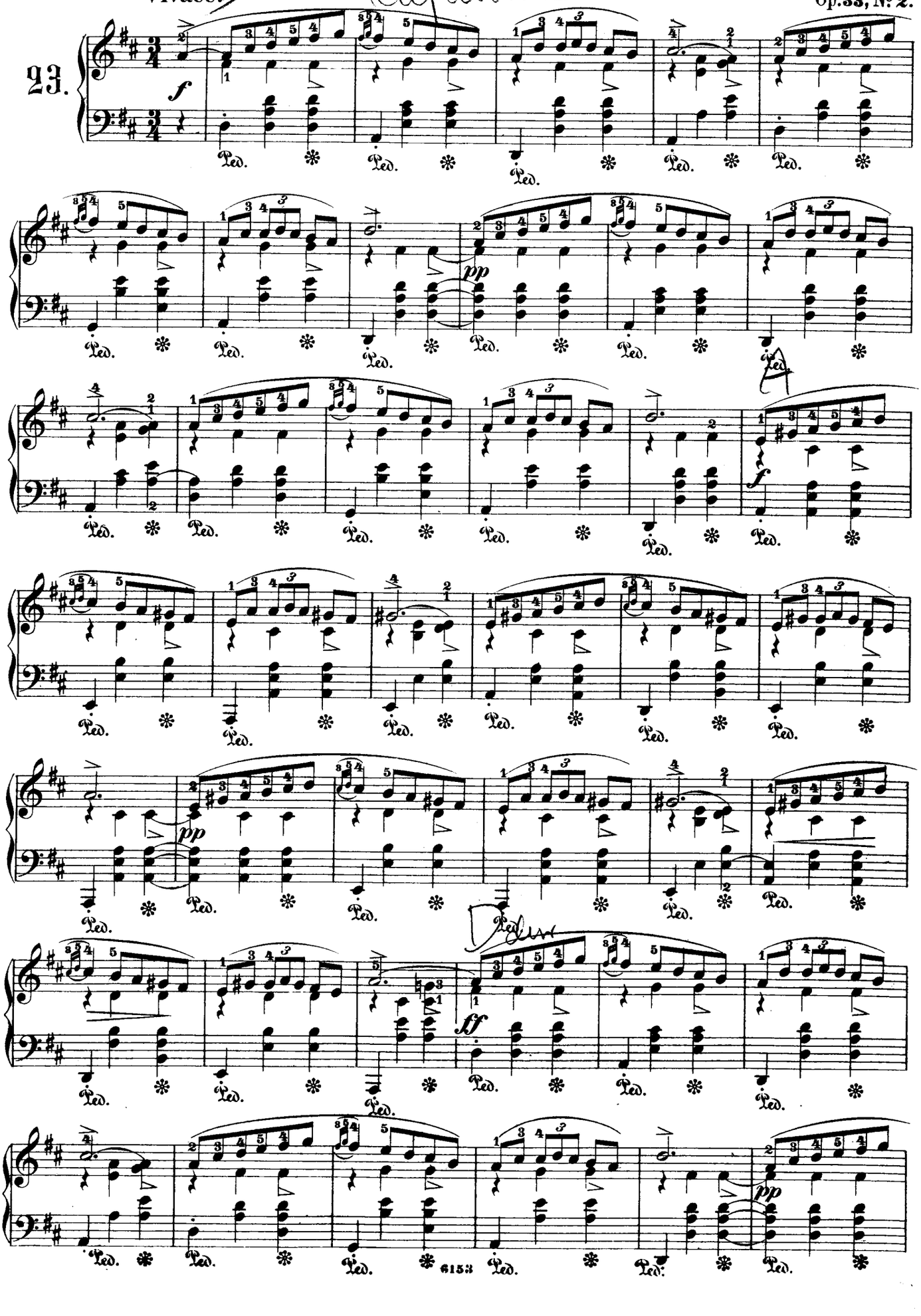
99.

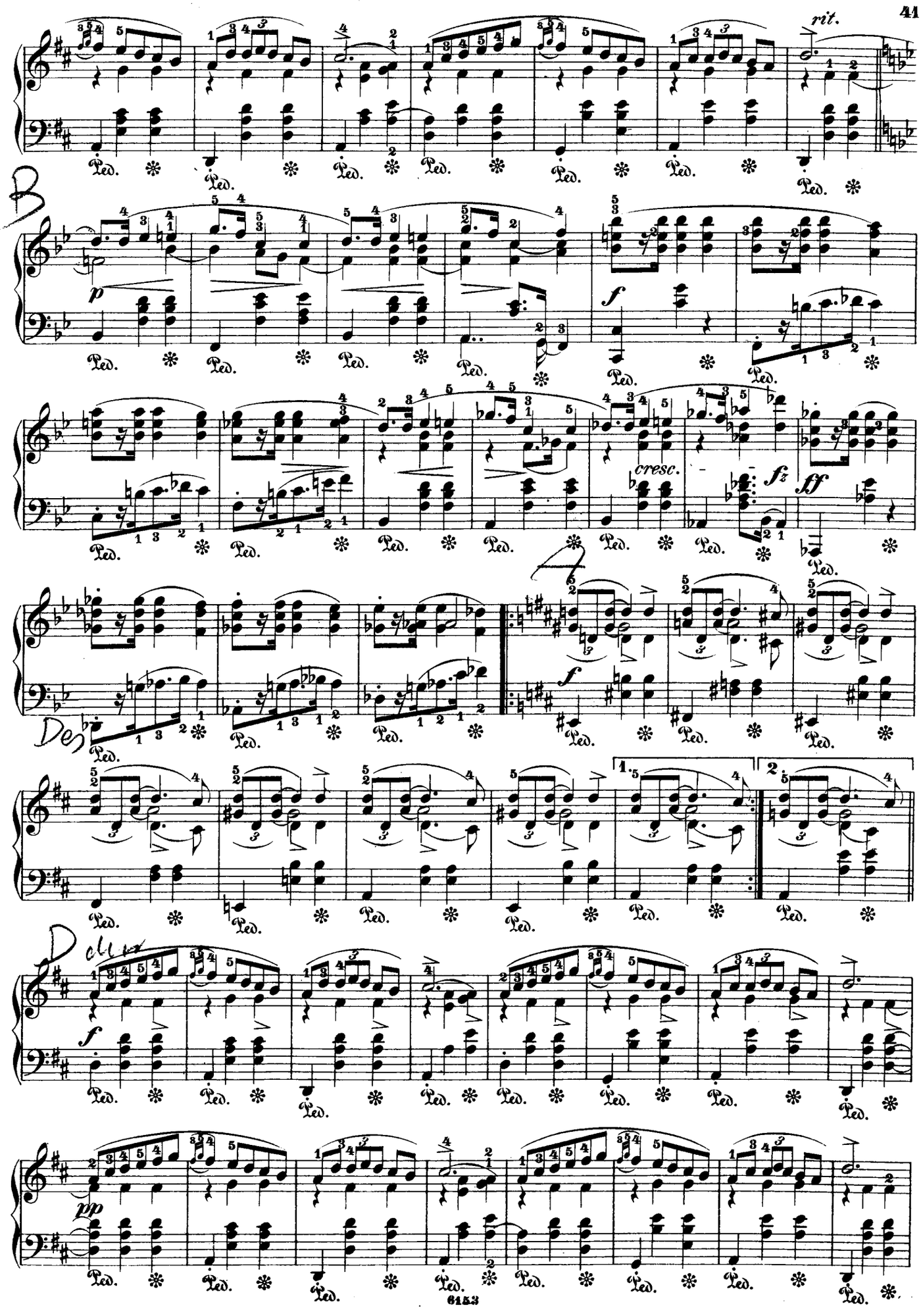


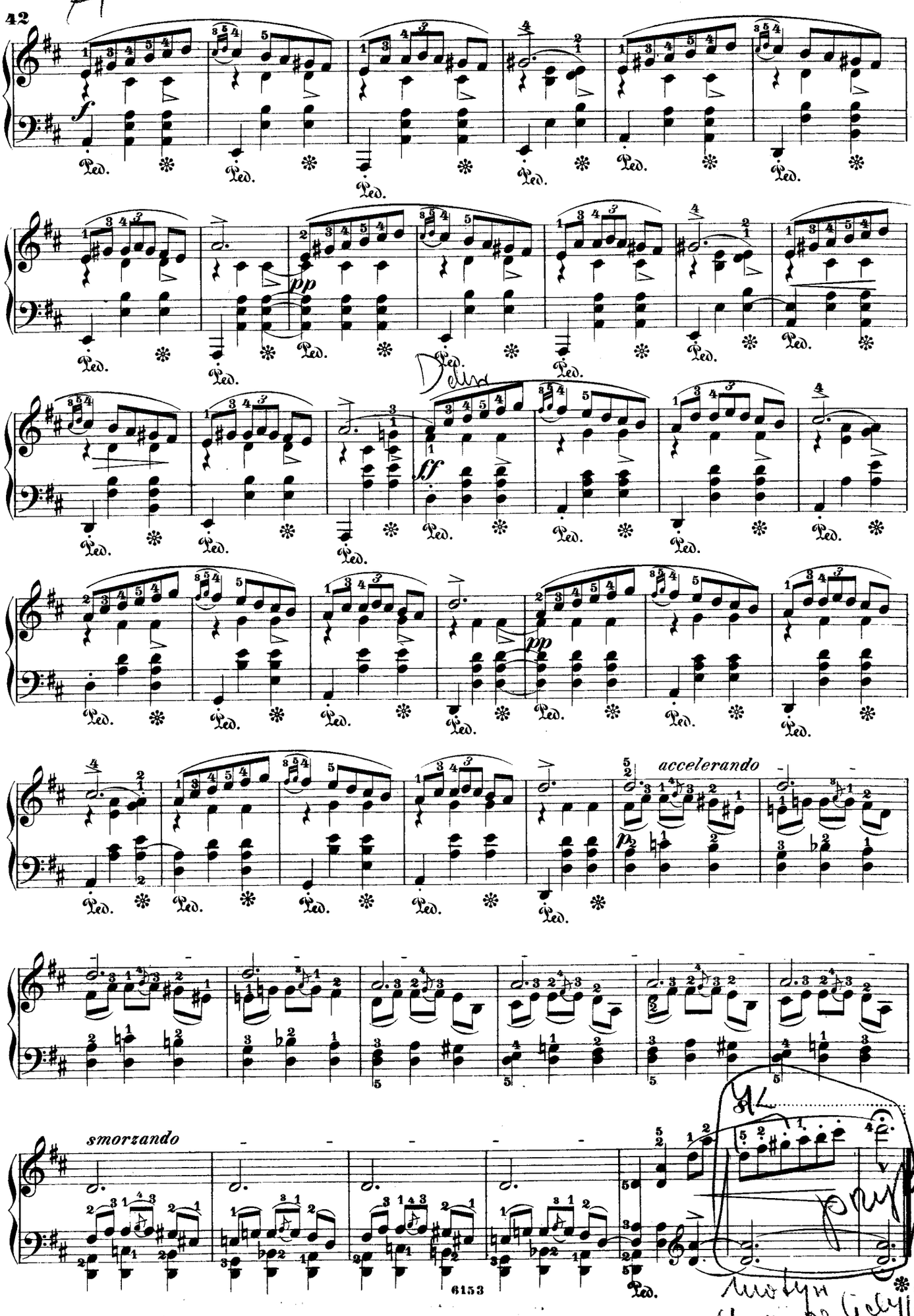
Vivace. D dur Kujawiak

Op. 33, № 2.

23.



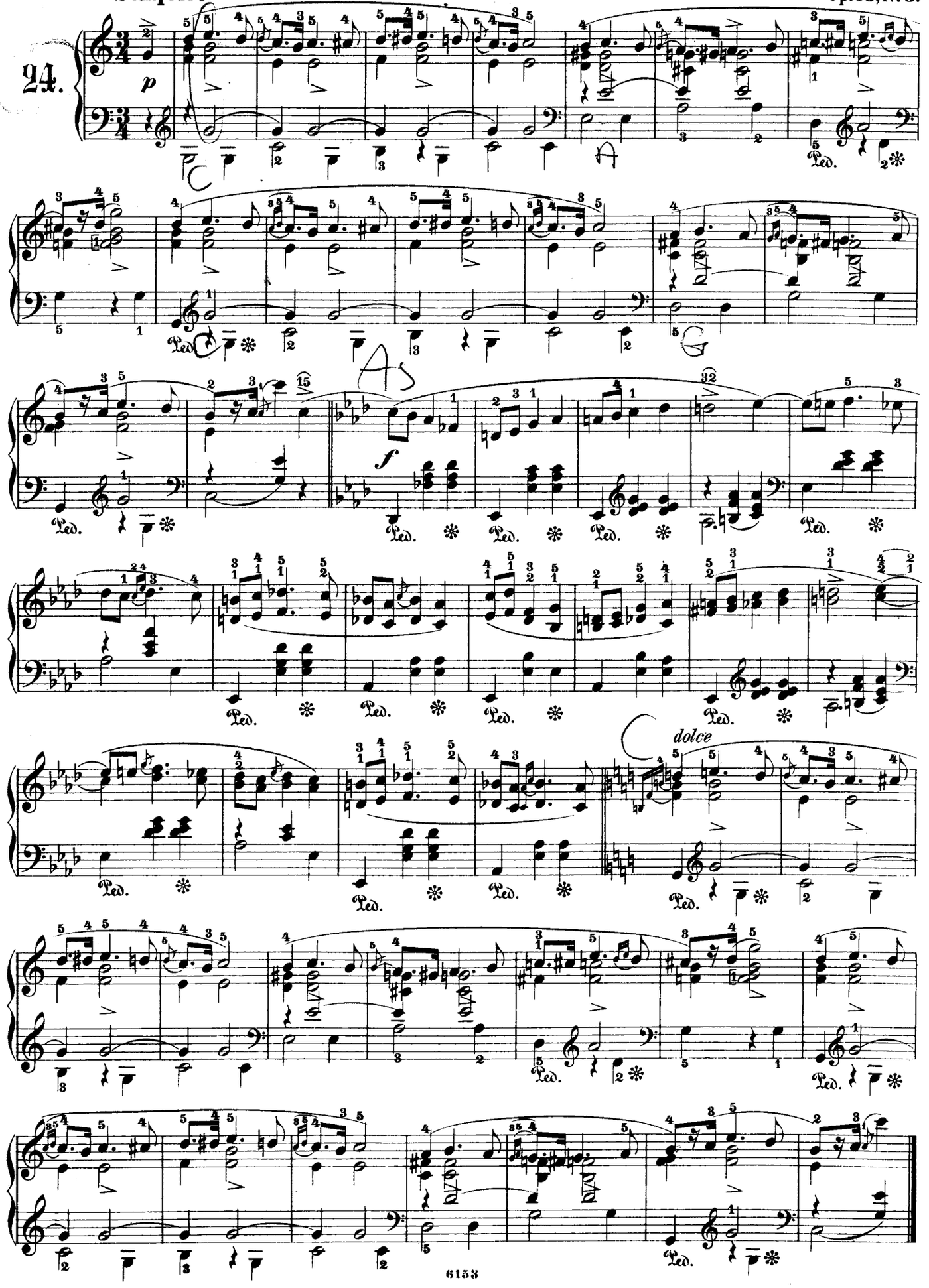

rit.
B
p
f
cresc.
fz
ff
Des
f
1.
2.
D
pp


A
42
accelerando
smorzando
6153

Op. 33, No. 3.

Semplice.

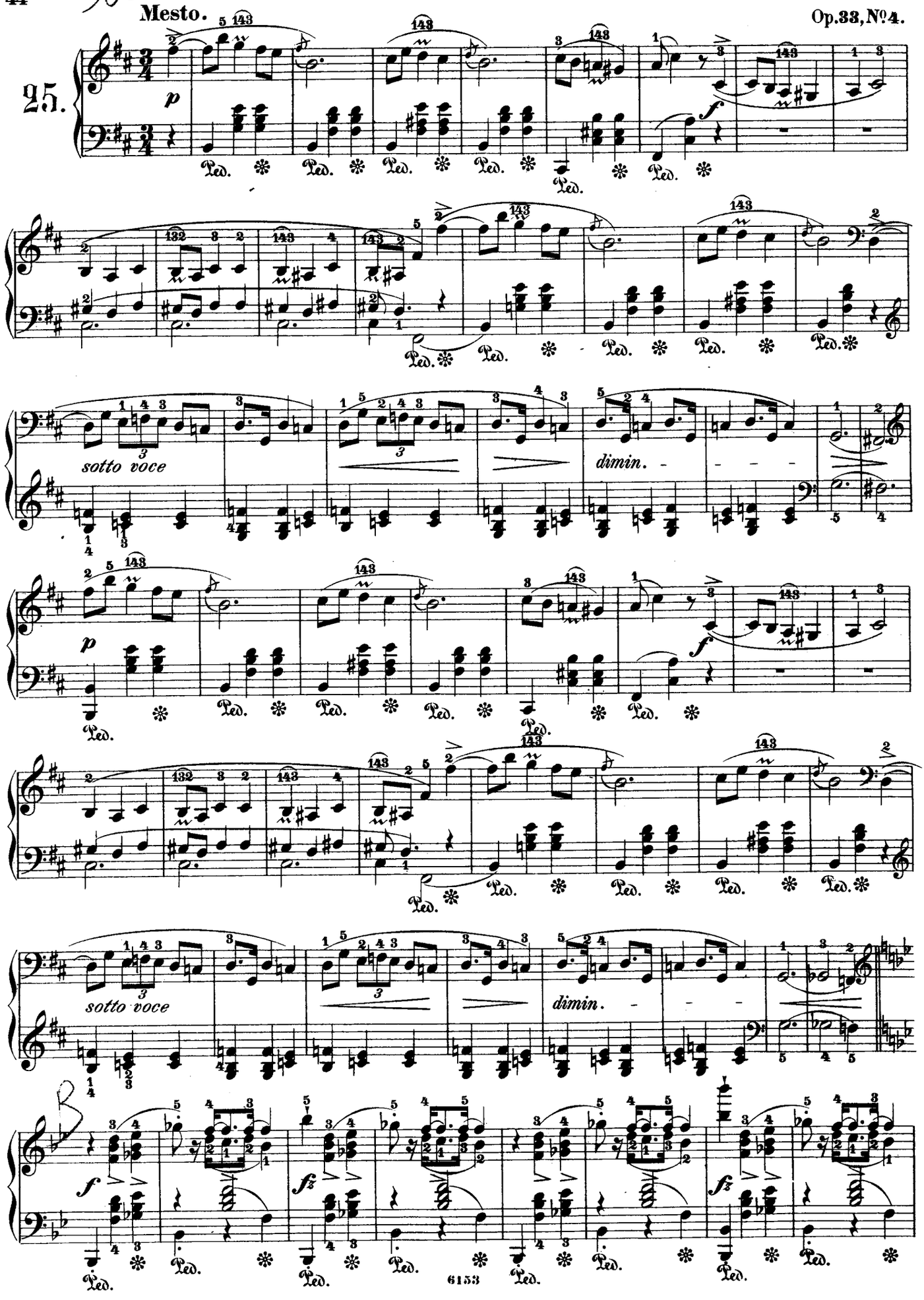
24.

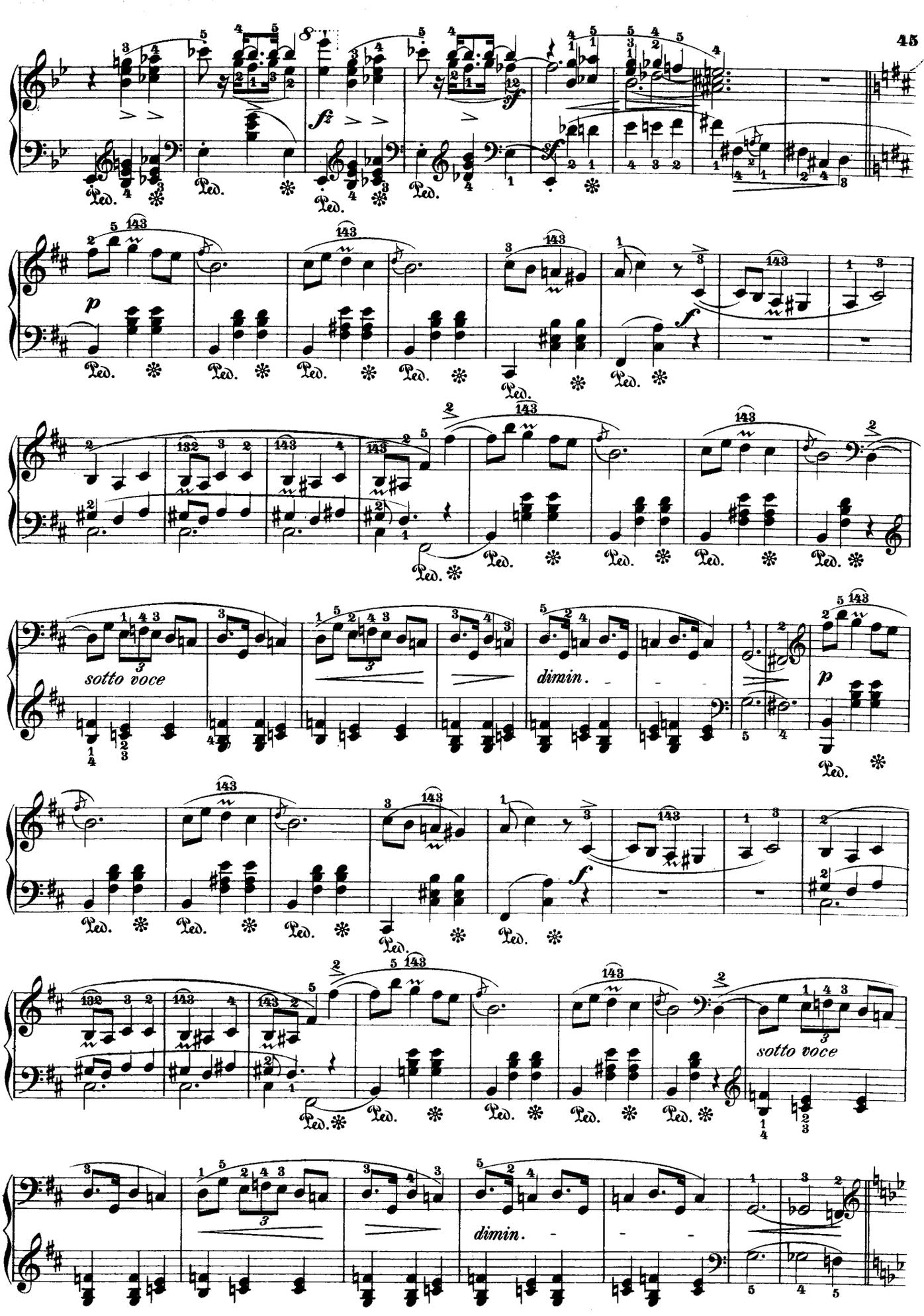


Mesto.

Op.33, No.4.

25.




sotto voce
dimin.
p
f
sotto voce
dimin.

B

f *fz* *fz* *fz* *sf* *sf*

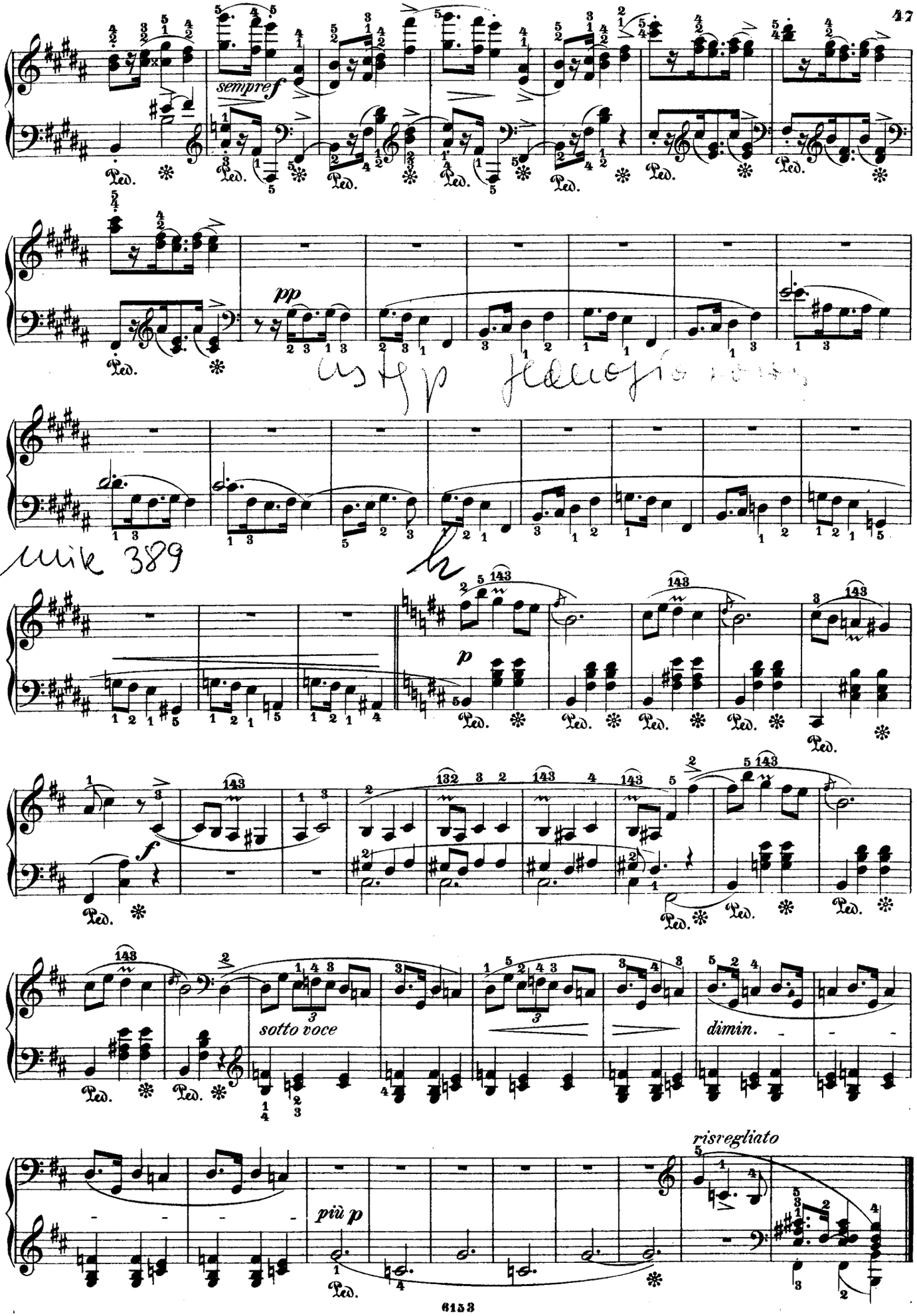
p *sf*

dolcissimo

p *sf*

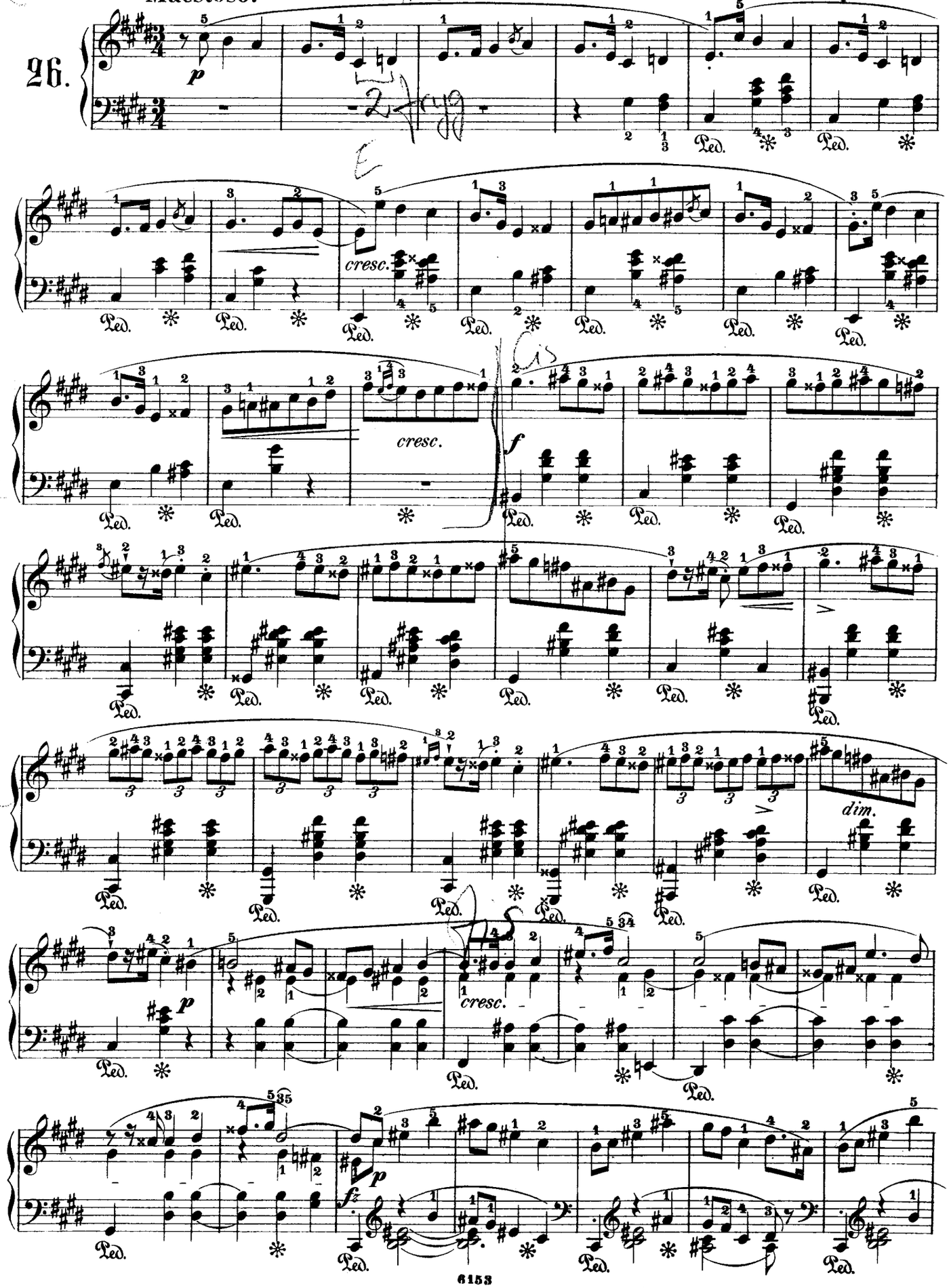
dolciss.

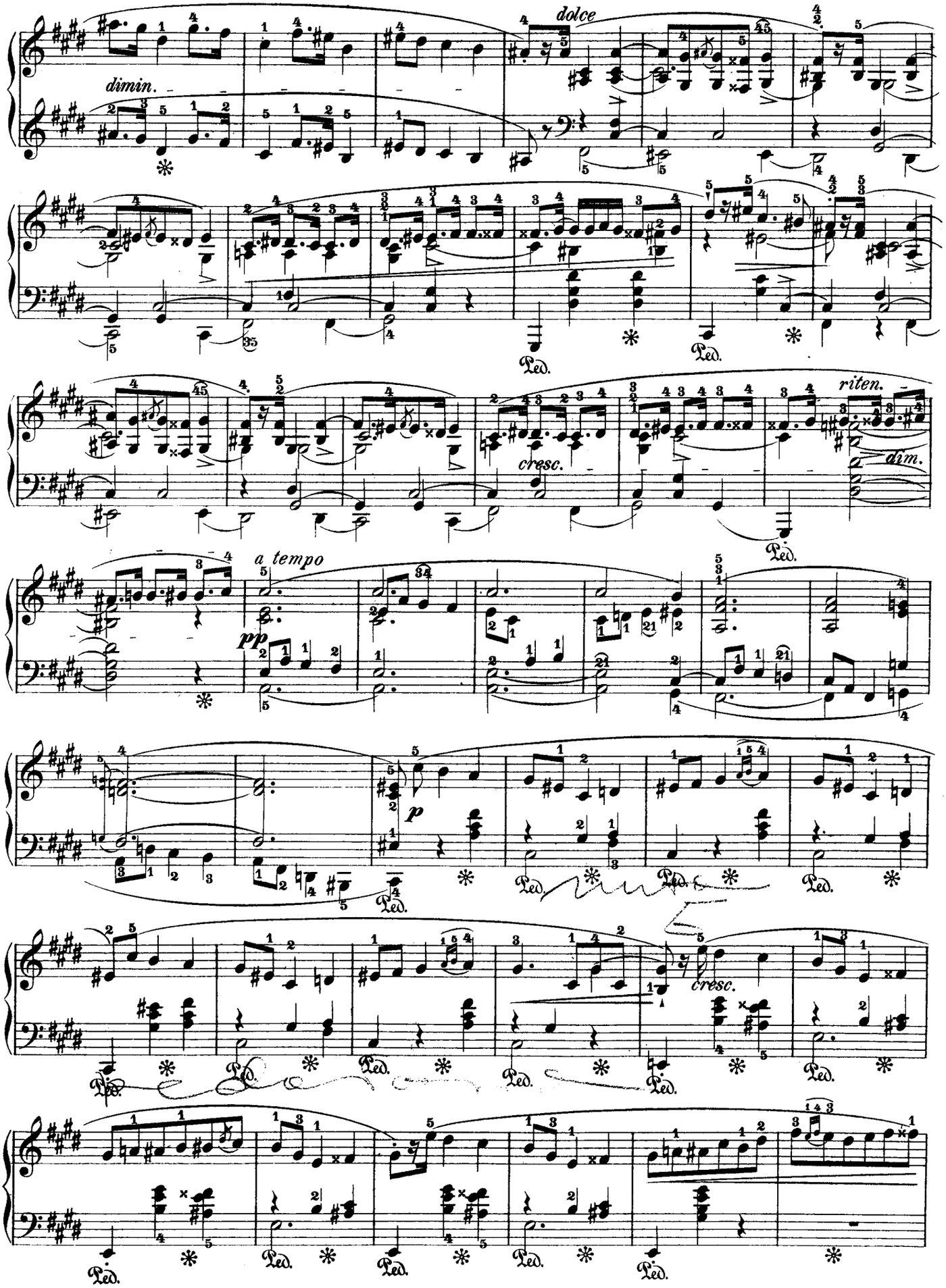
f

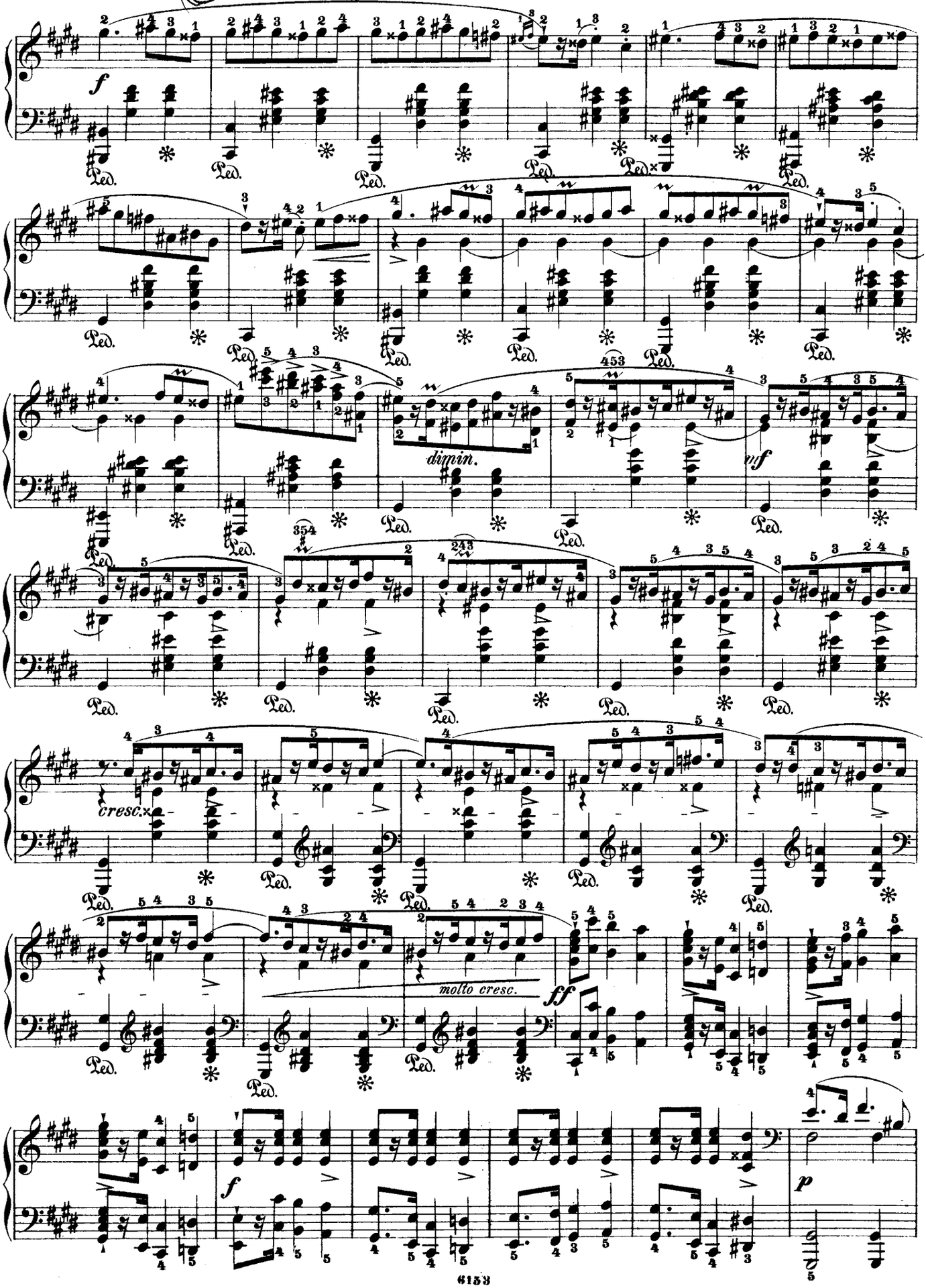

sempre f
pp
p
f
sotto voce
dimin.
più p
risvegliato

Maestoso.

26.




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


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

pp

smorz.

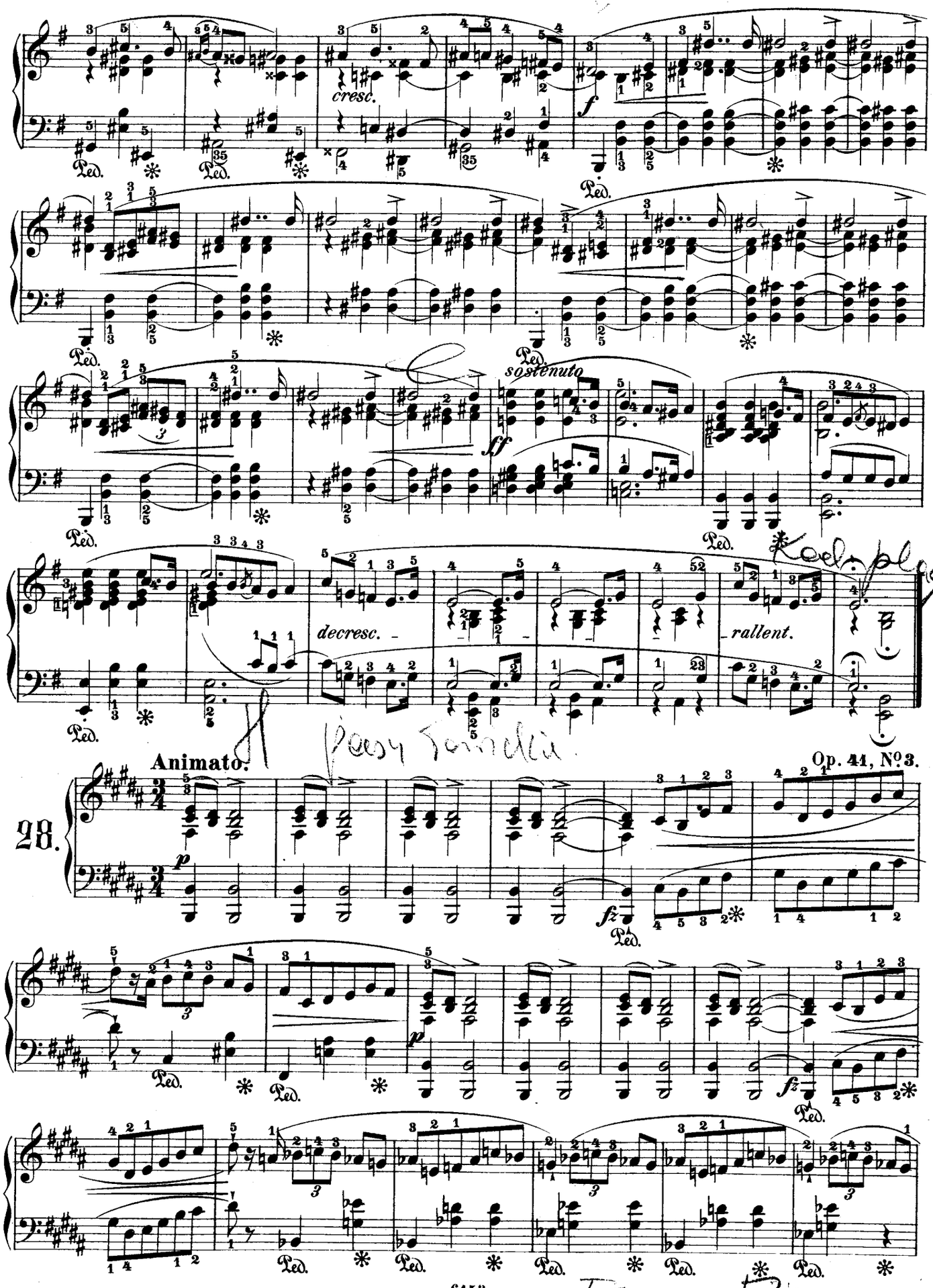
Andantino. Op. 41, № 2.

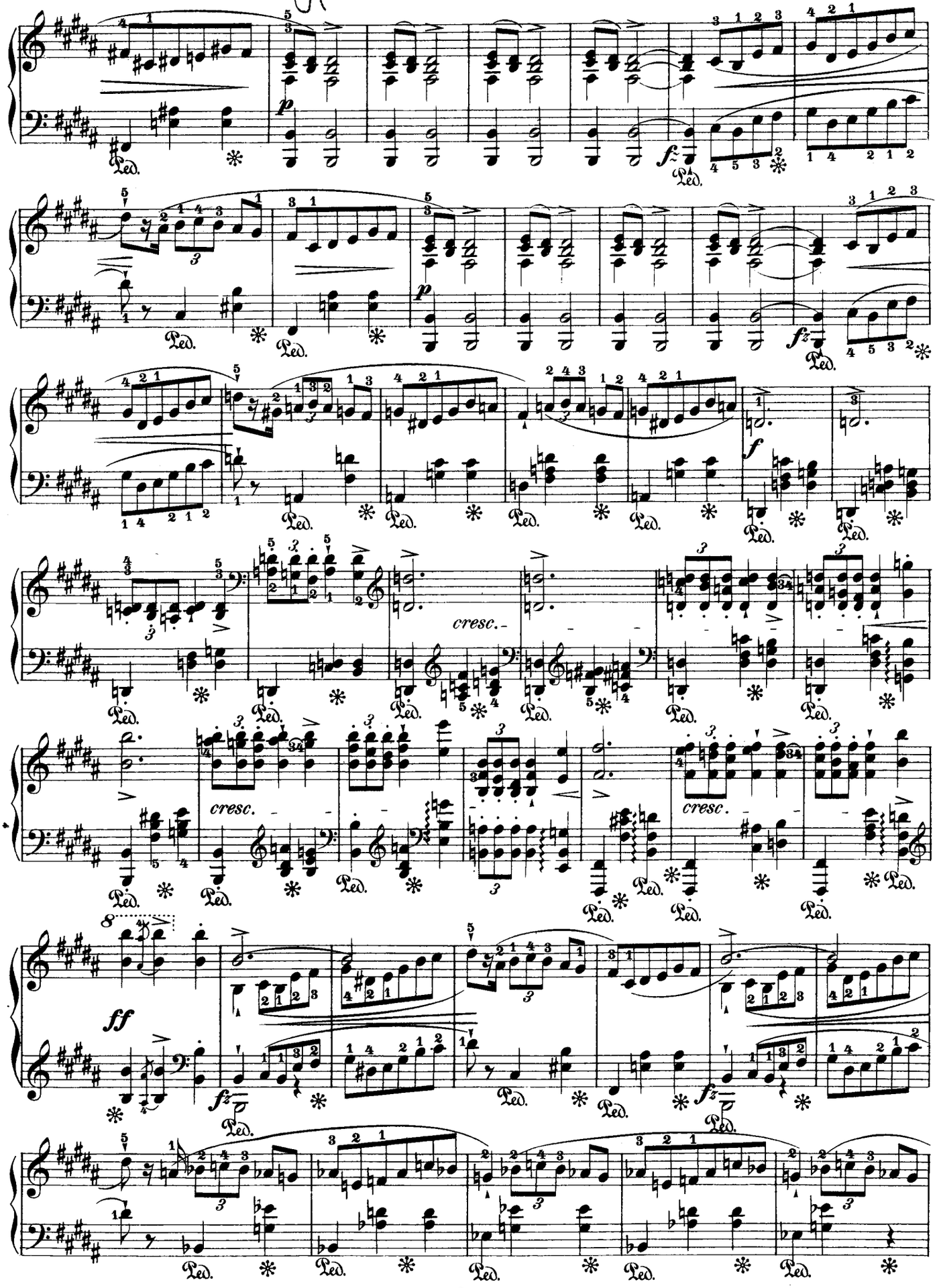
27.

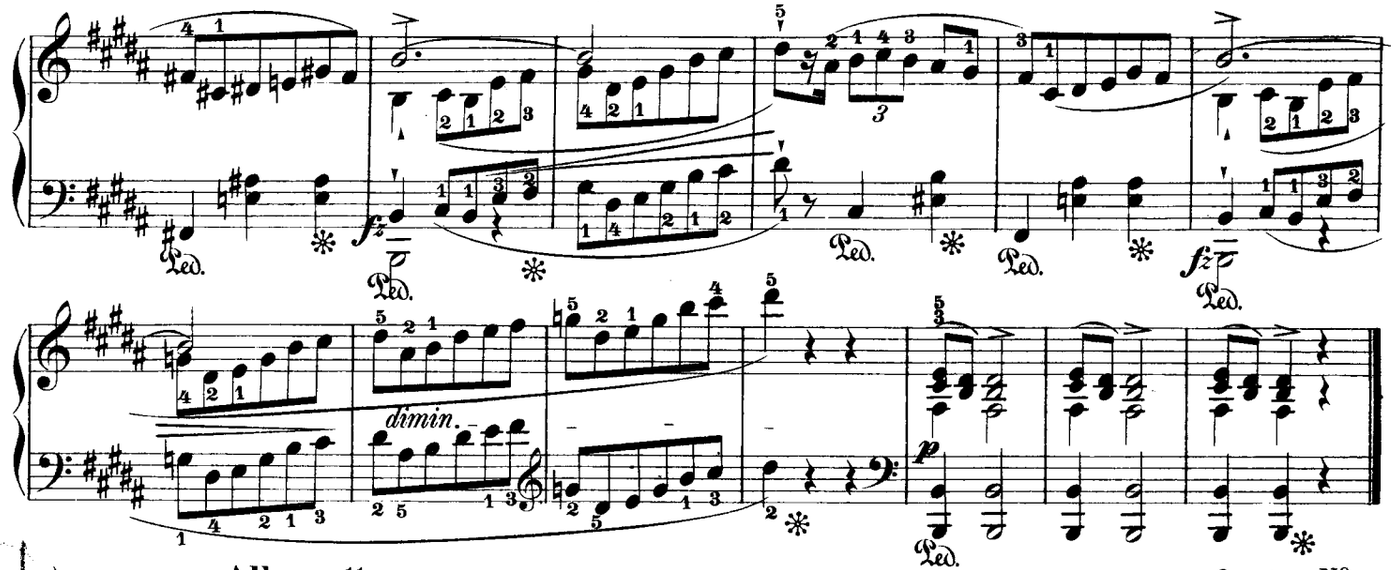
p

Ped. Ped. Ped. Ped. Ped.

p


cresc.
f
Ped.
sostenuto
ff
decresc.
rallent.
Animato.
Op. 41, No 3.
28.
p
fz
Es = Dis

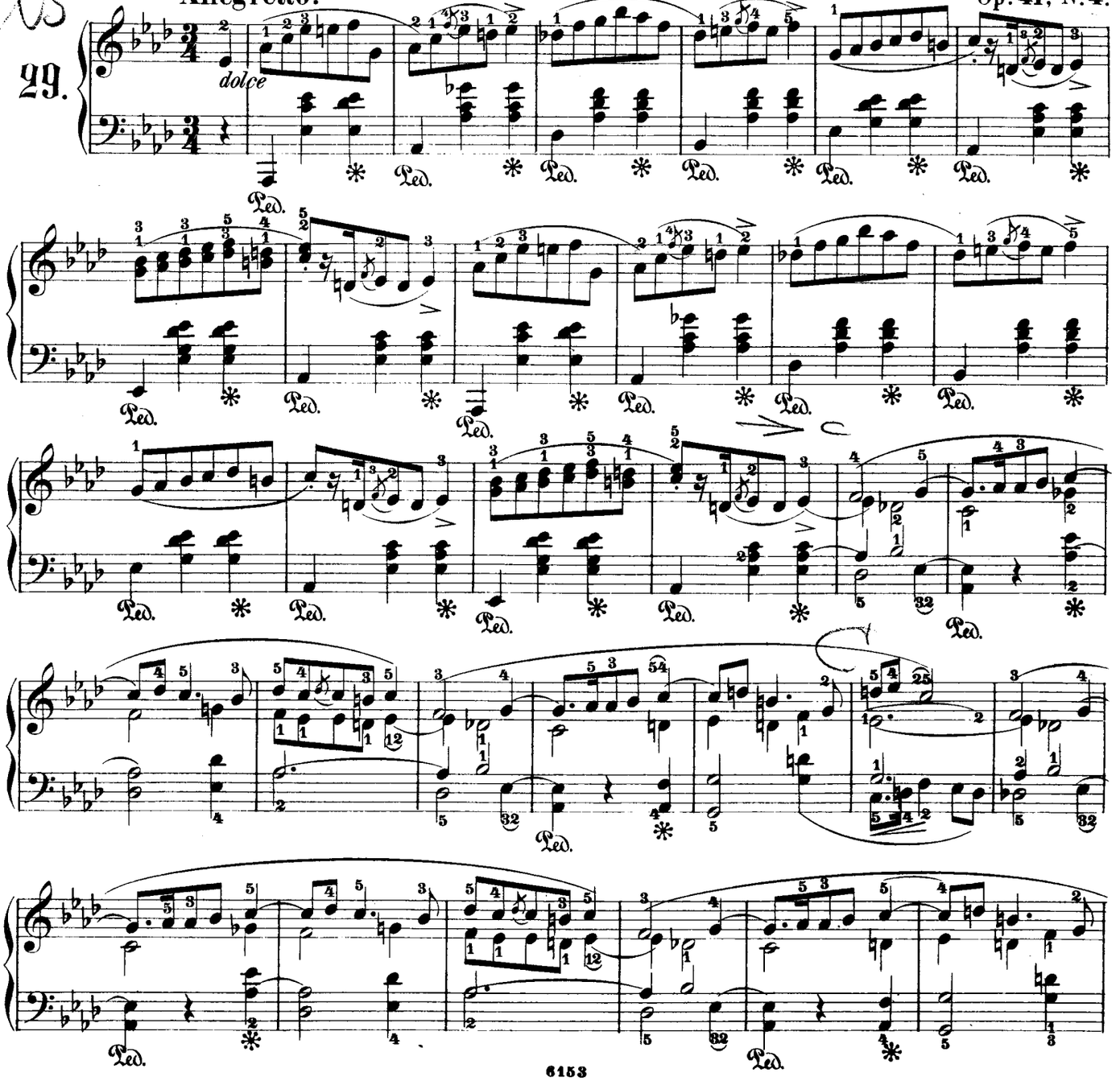

p
f
cresc.
cresc.
cresc.
ff

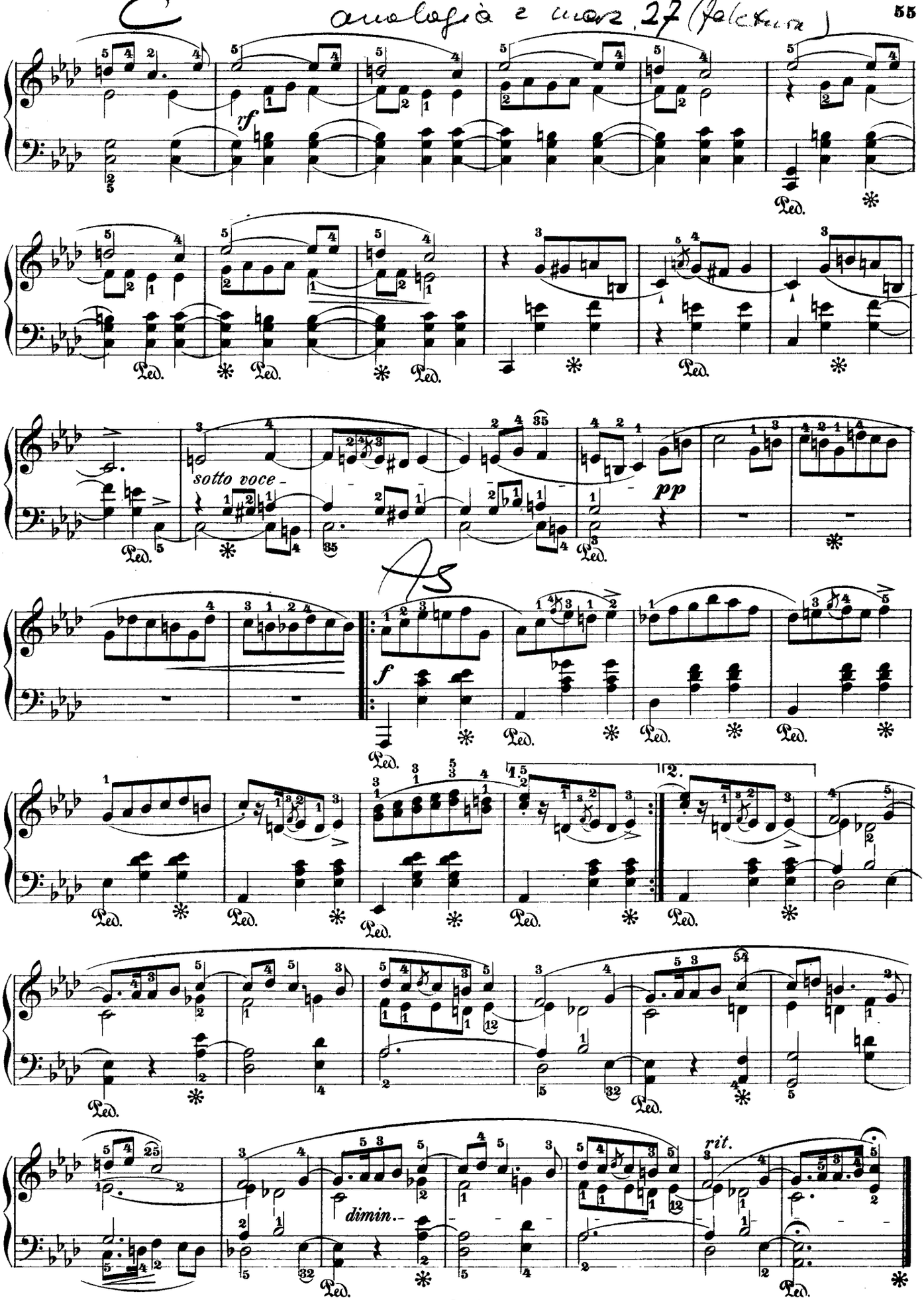


Allegretto.

Op. 41, No. 4.

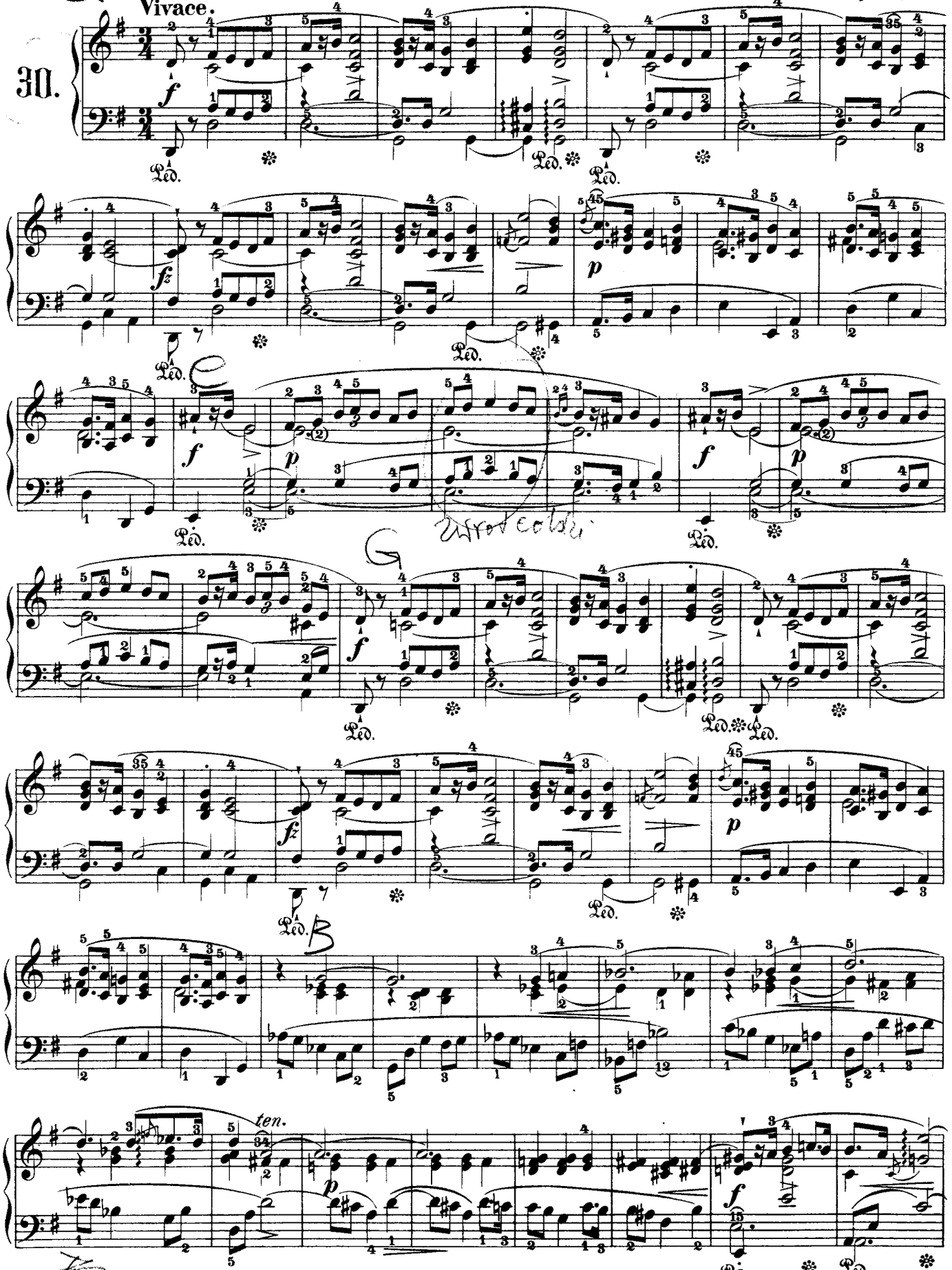
29.

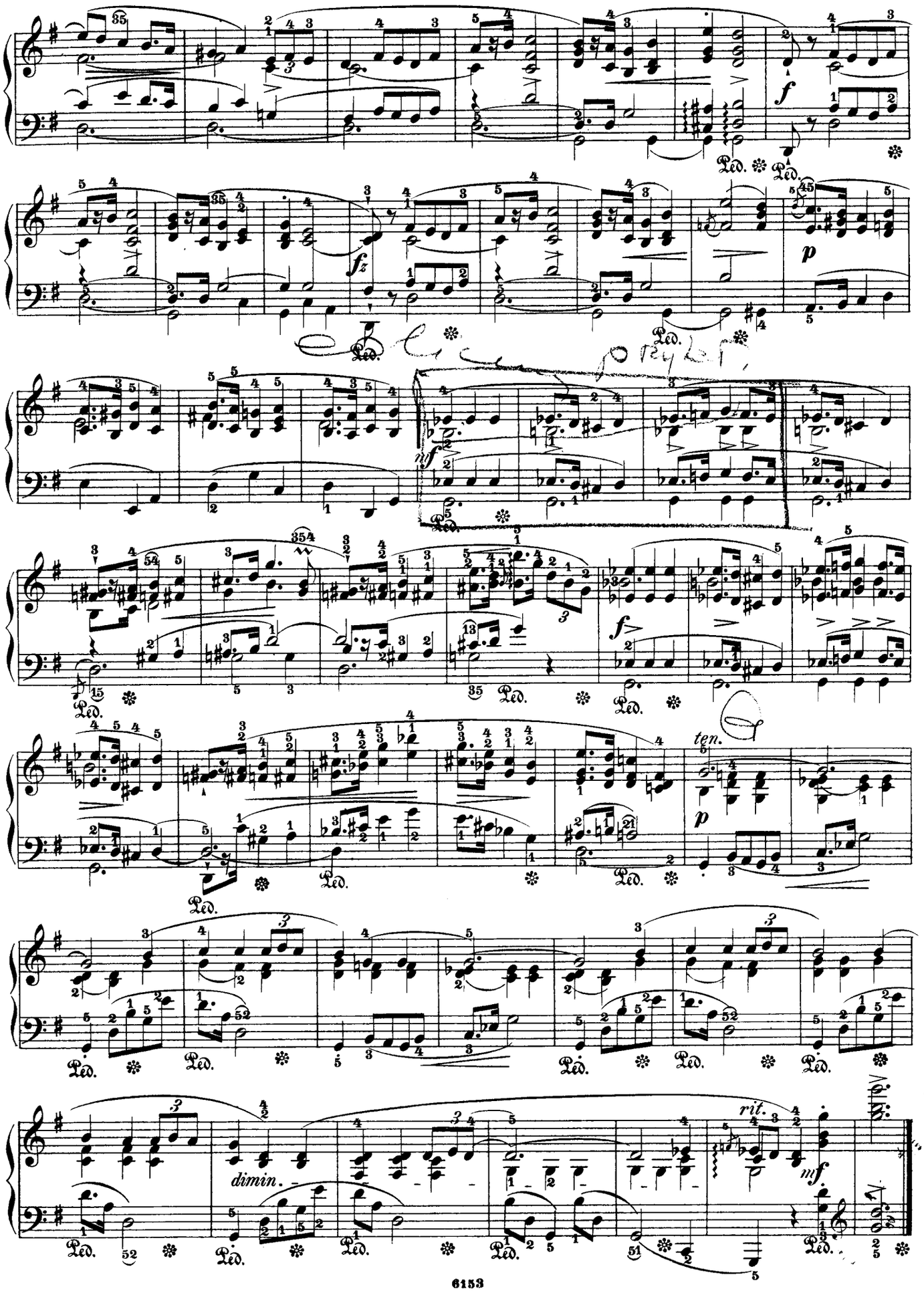



rf
Ped.
sotto voce
pp
f
1.
2.
dimin.
rit.

30.

Vivace.

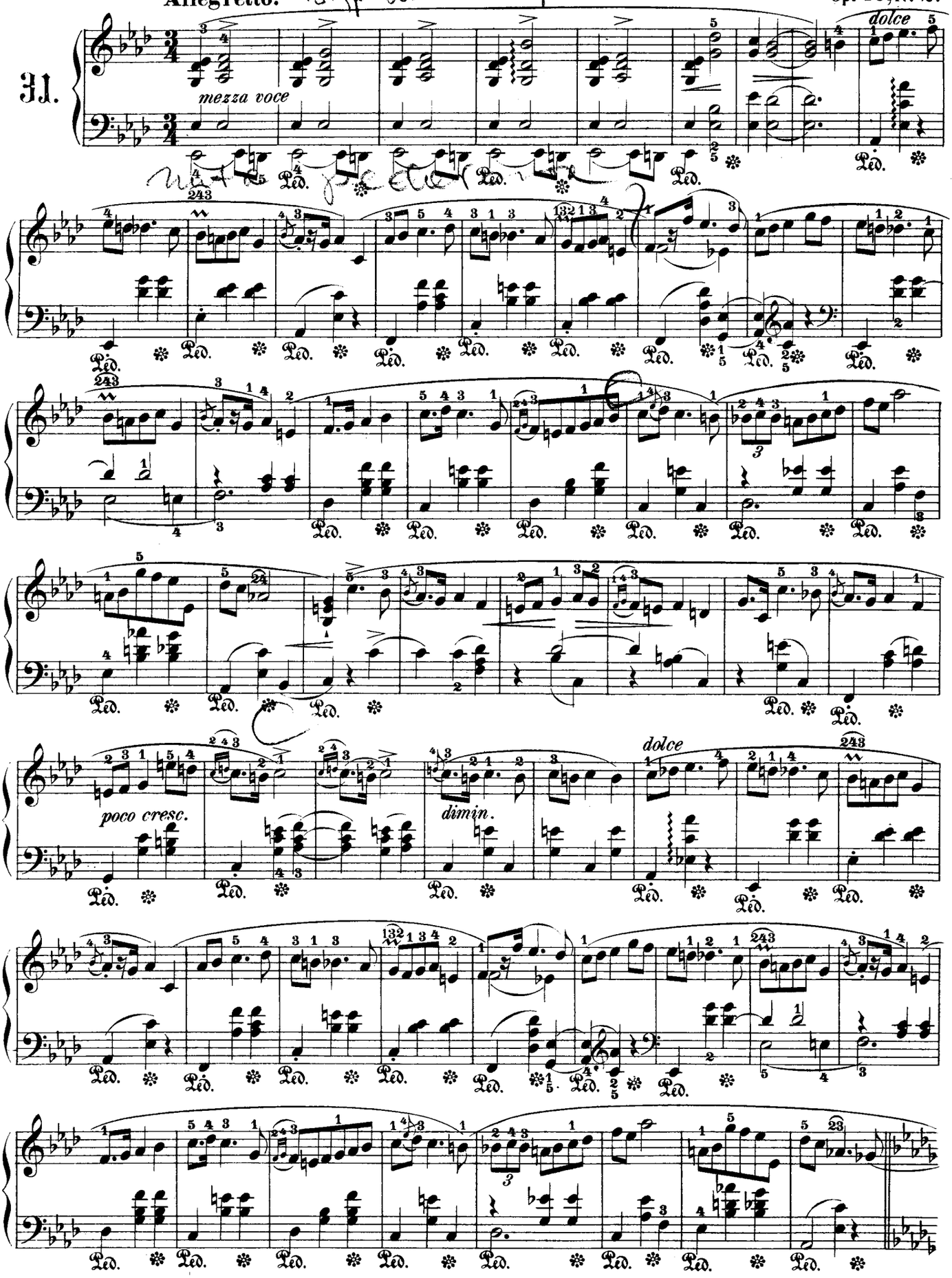

f
Ped.
fz
p
Ped.
f
p
Ped.
f
p
Ped.
G
f
Ped.
Ped.
Ped.
fz
p
Ped.
B
ten.
p
f
Ped.
Ped.
E


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

Allegretto.

Op. 50, № 2.

31.



Des

p *cresc. poco* *cresc.*

C

p *cresc.* *riten.*

Des

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

As

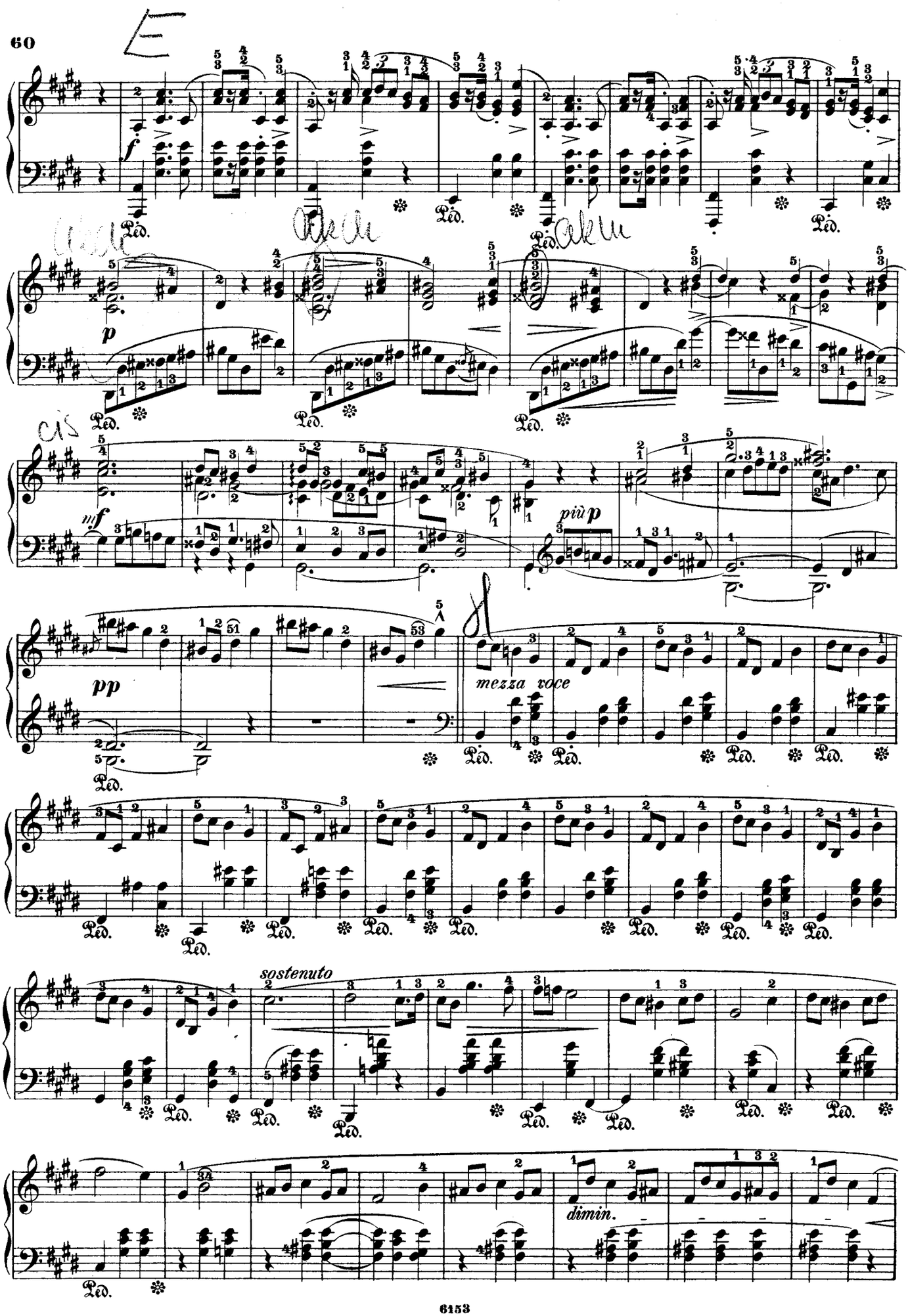
dolce

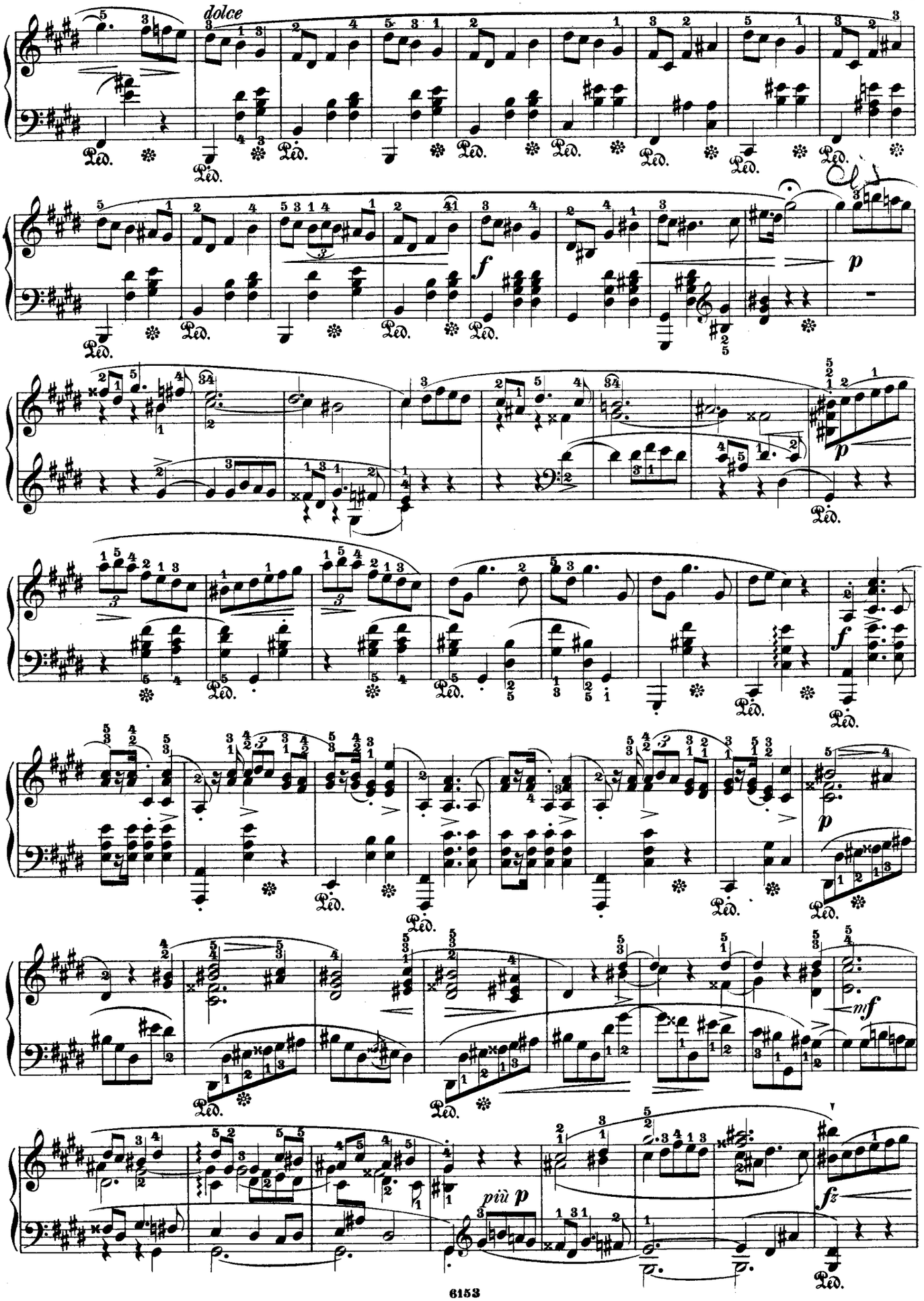
Cis

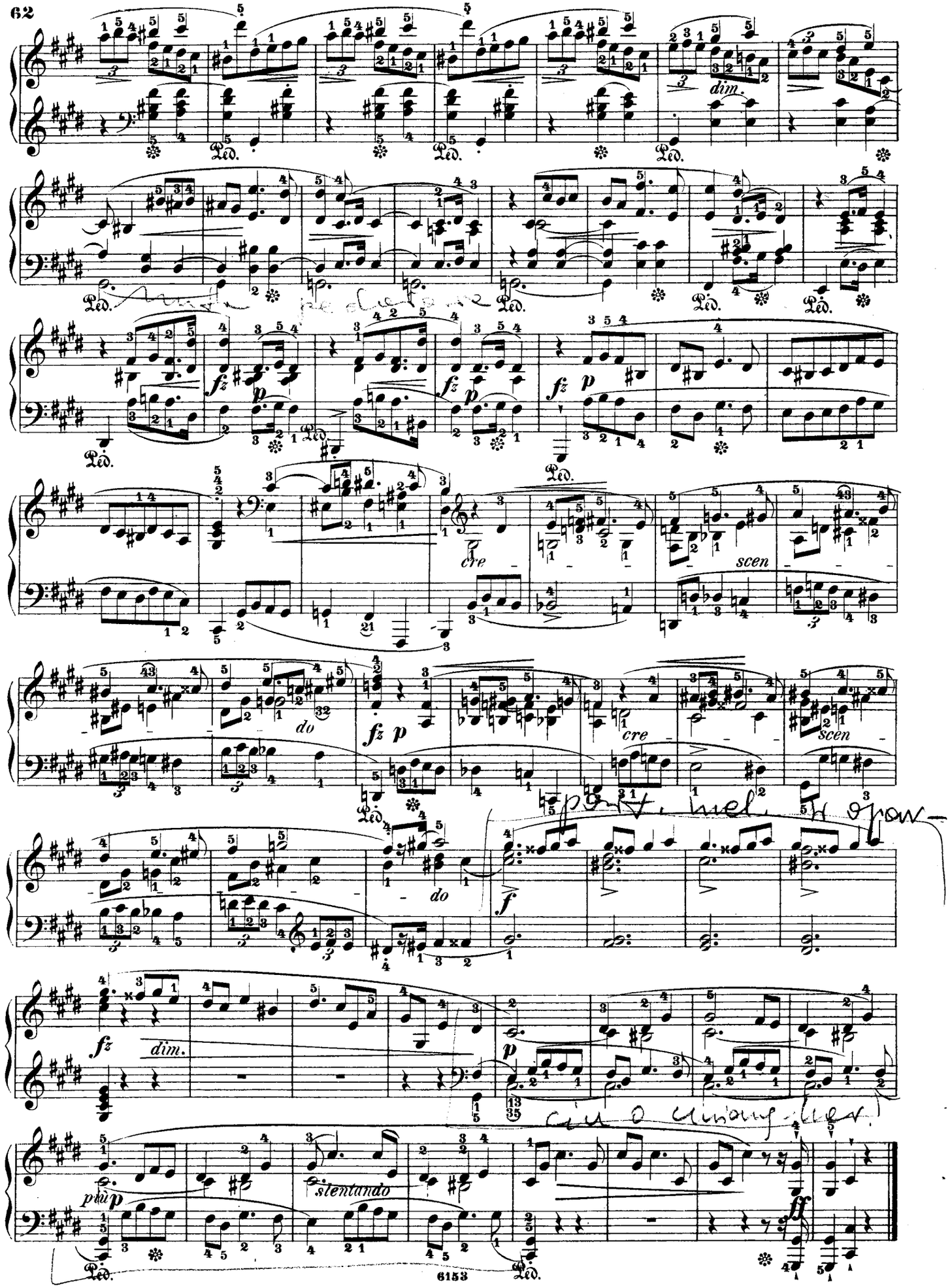
Moderato. Op. 50, No 3.

32.

mezza voce *p*


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


dolce
Ped.
f
p
più p
fz
mf


dim.
Ped.
fz
p
cre
scen
do
f
dim.
più p
stentando
ff

Allegro non tanto.

33.

p

dolciss.

cresc.

f

f

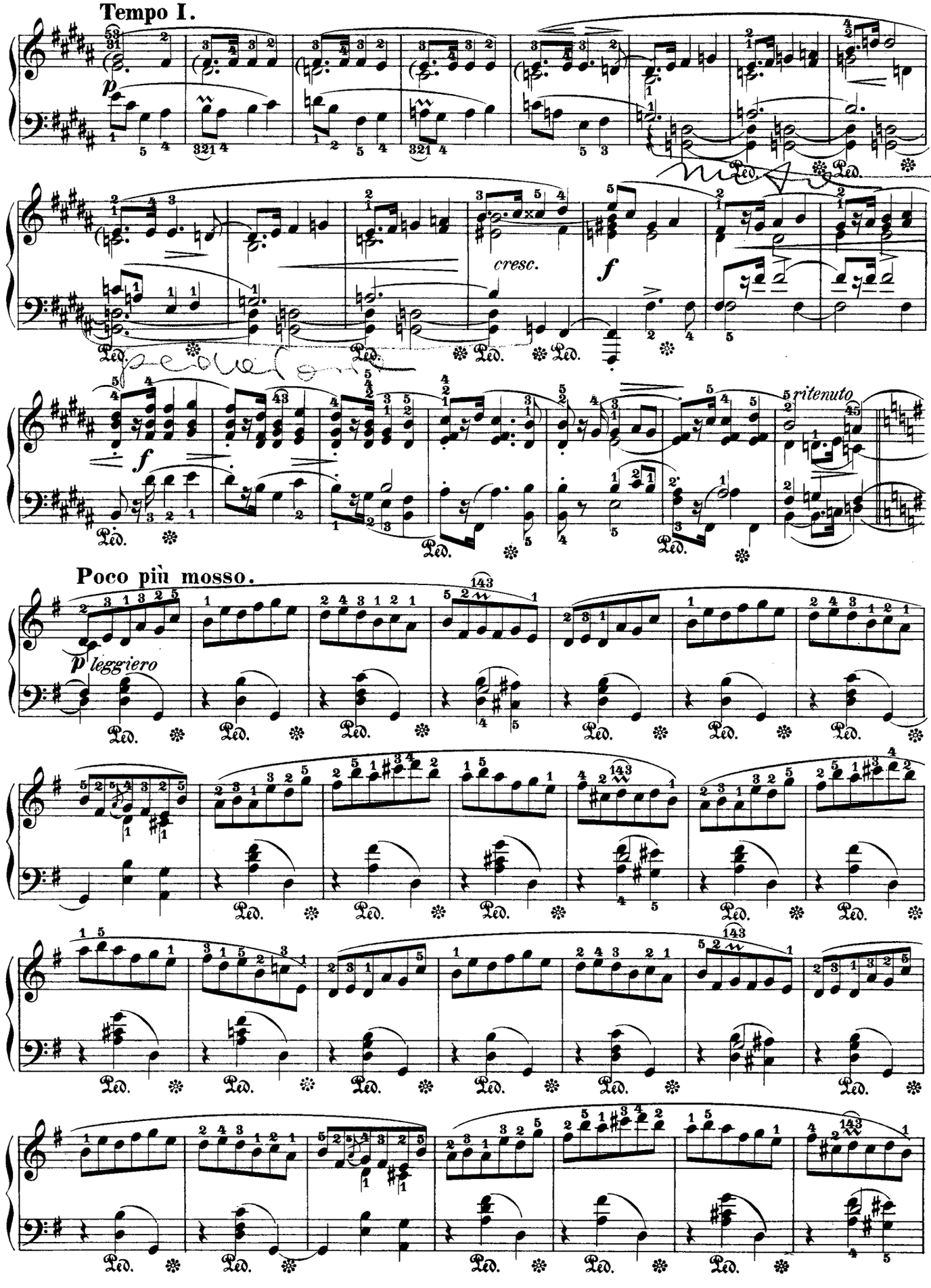
1. 2. *riten.*

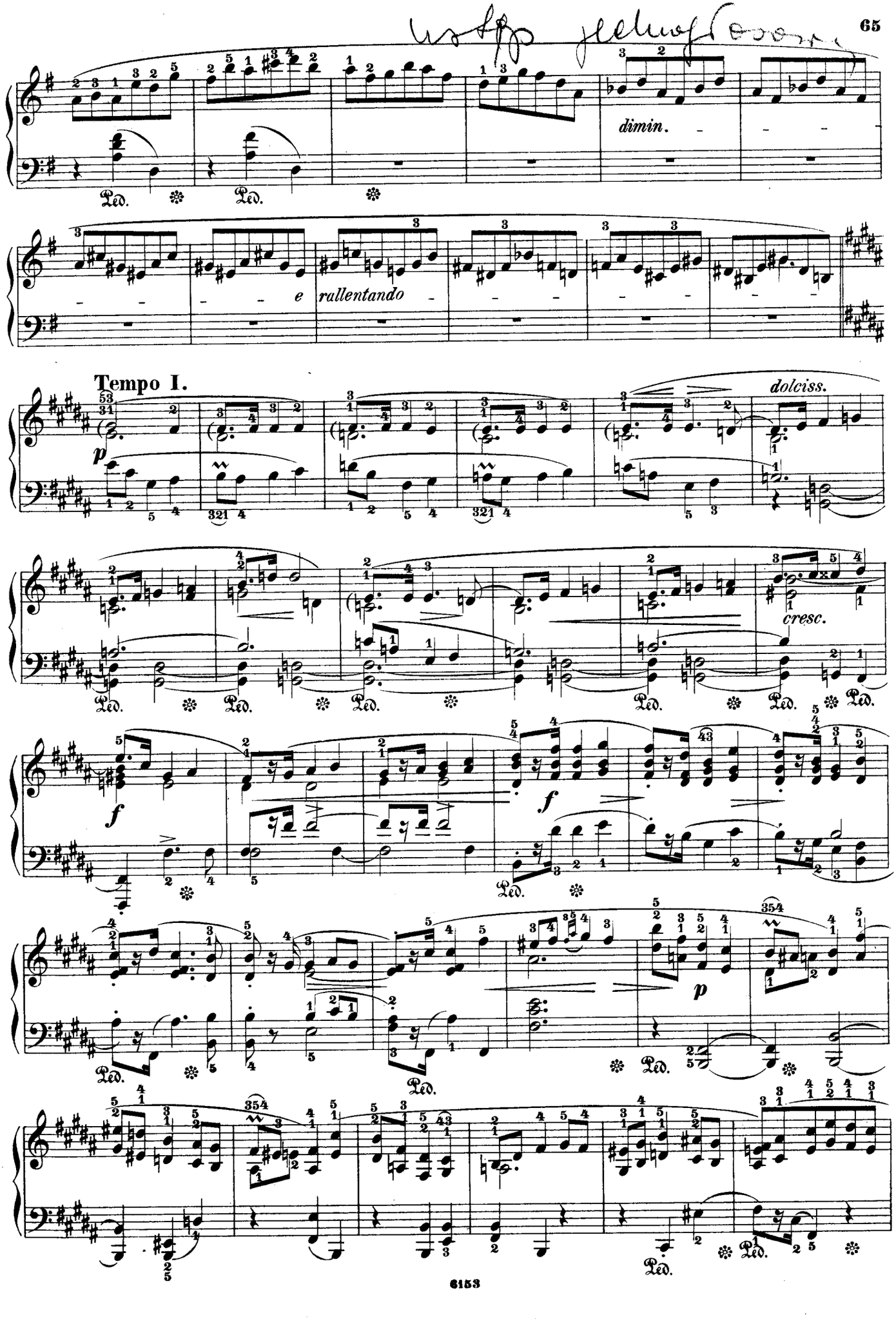
Poco più mosso.

p leggiero

dimin.

e poco rallent.


Tempo I.
cresc.
ritenuto
Poco più mosso.
leggiero


dimin.
e rallentando
Tempo I.
dolciss.
cresc.

f

mf

dimin.

mf

dimin.

p

cresc.

f

Vivace.

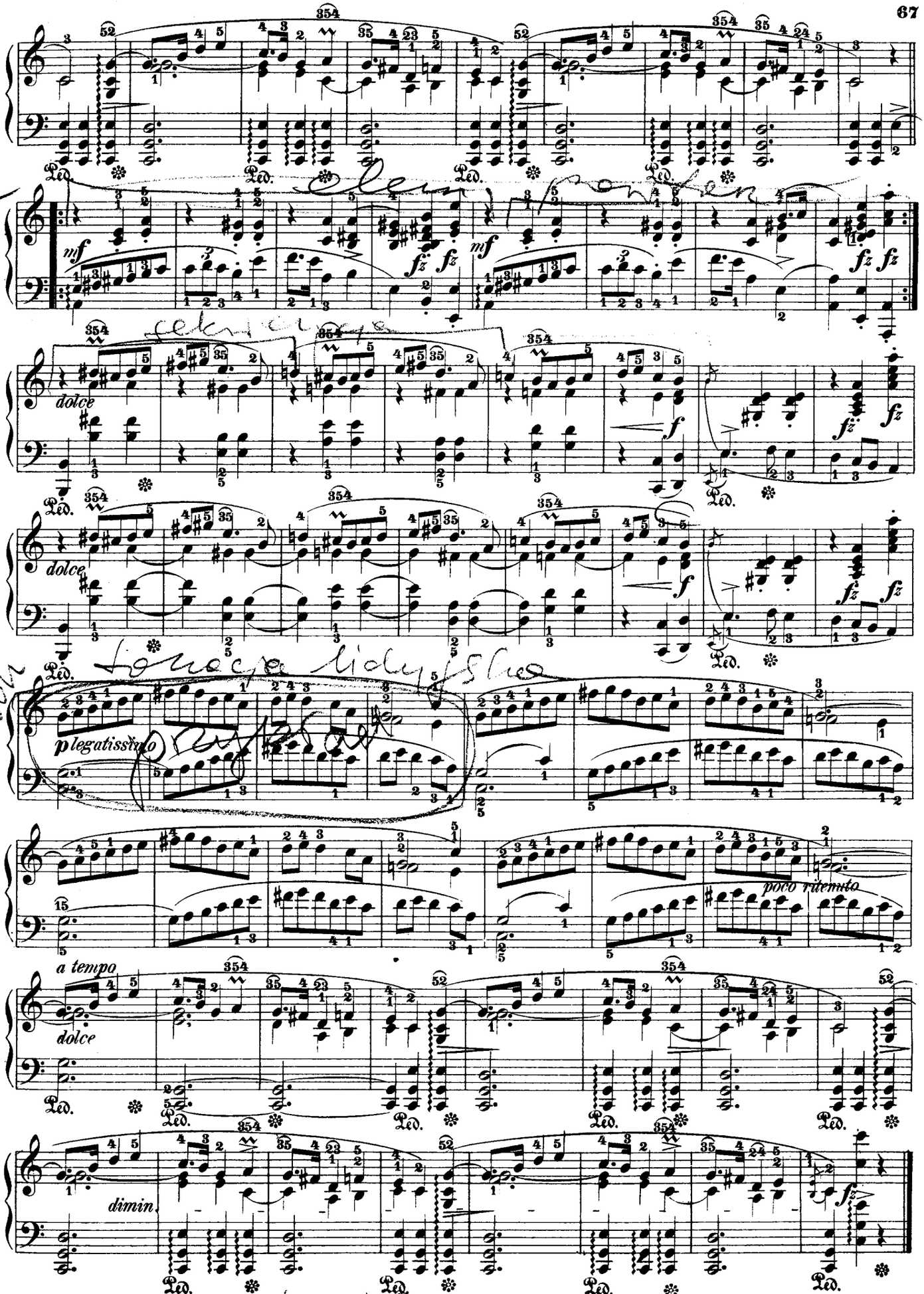
Op. 56, № 2.

34.

f

dim.

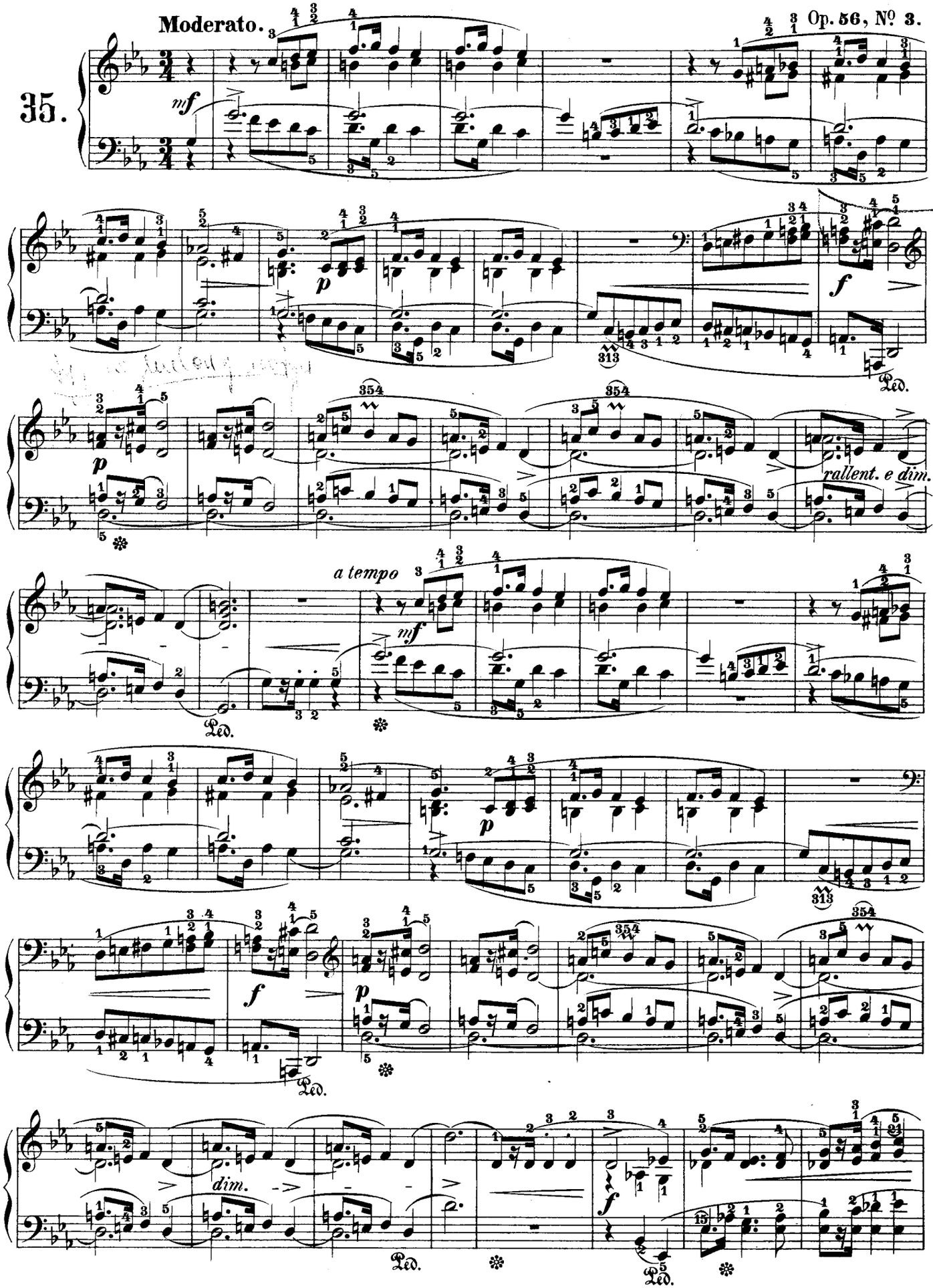
p

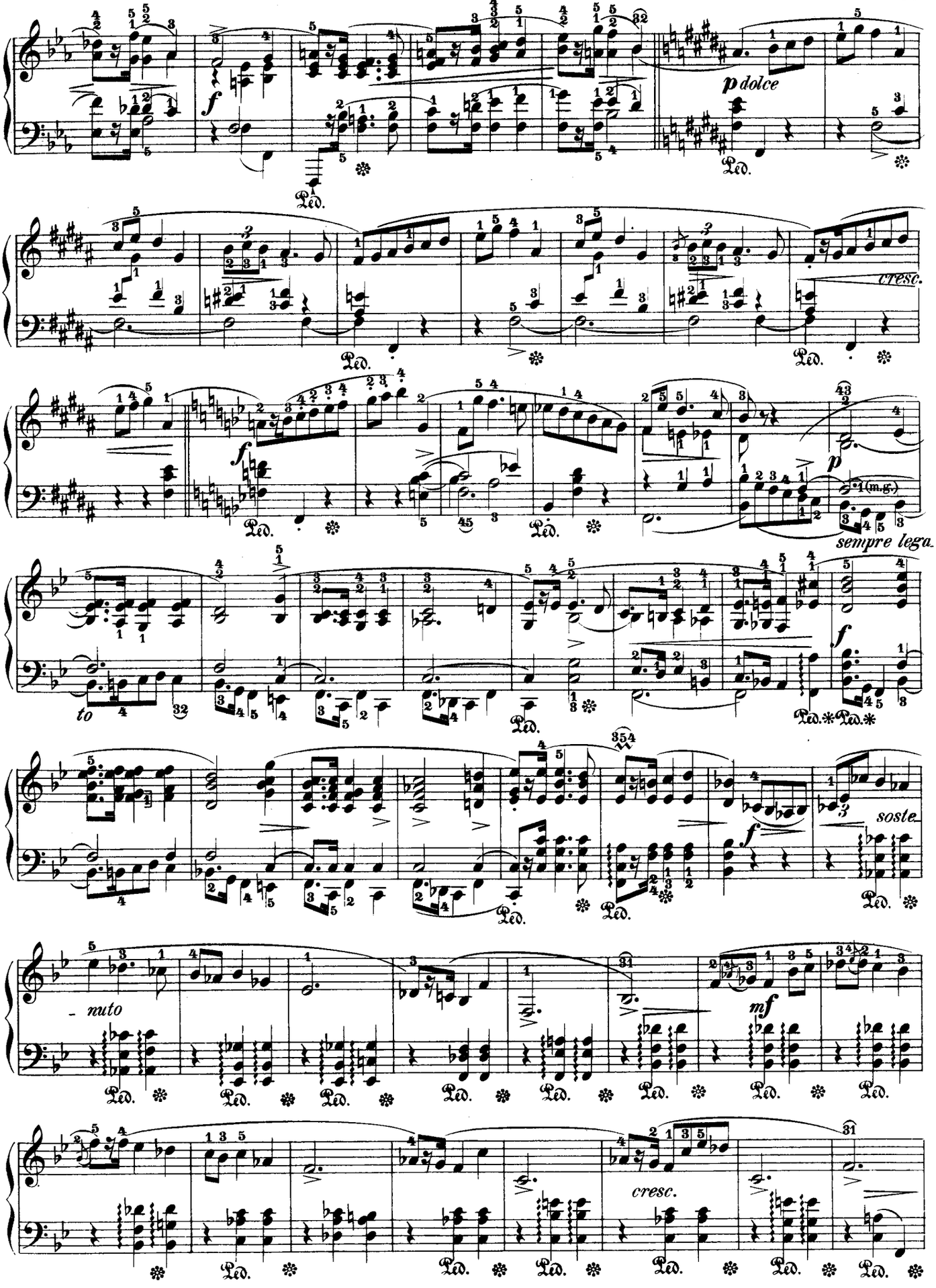

mf
dolce
f
fz
plegatissimo
poco ritenuto
a tempo
dolce
dimin.
Ped.

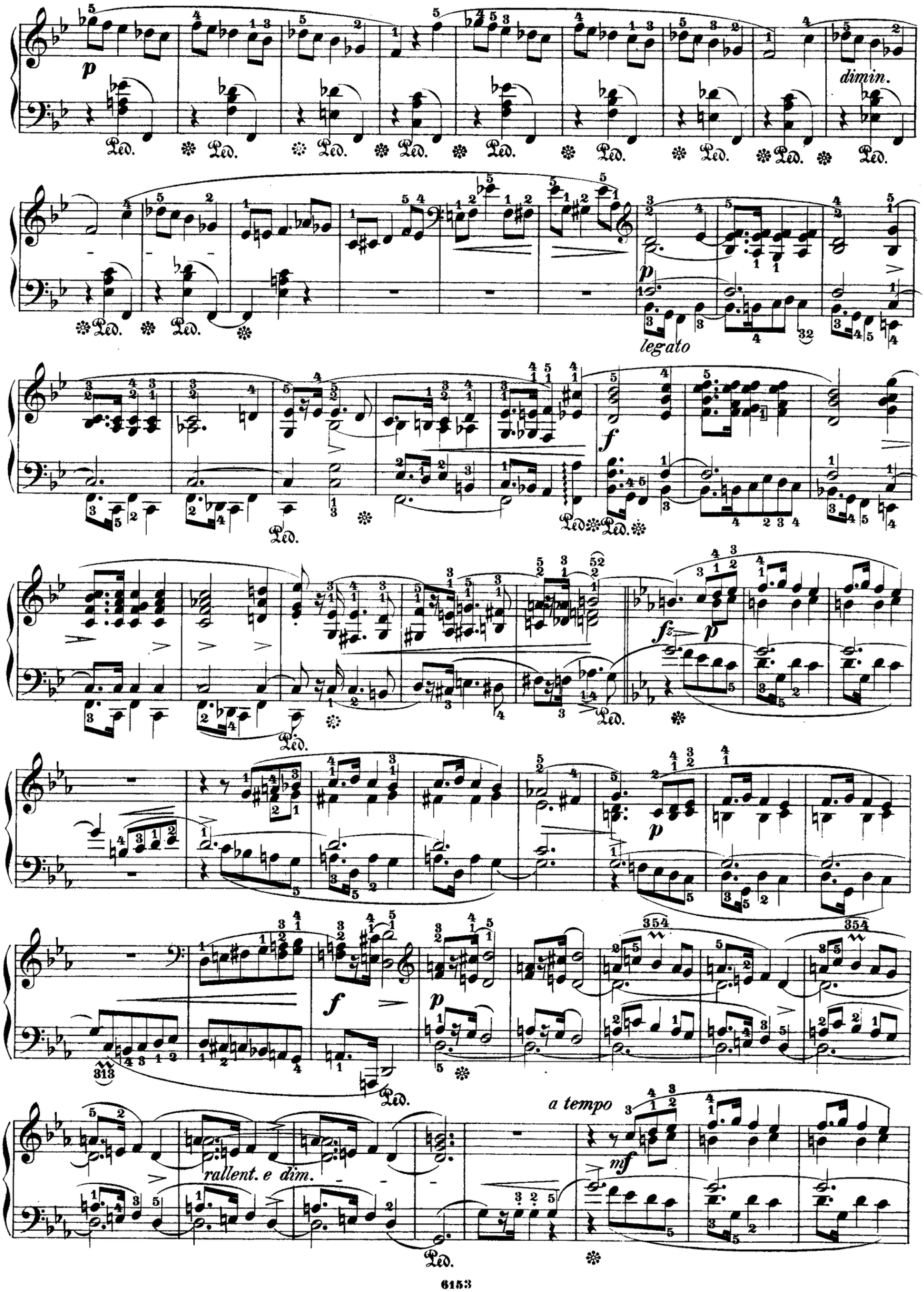
Moderato.

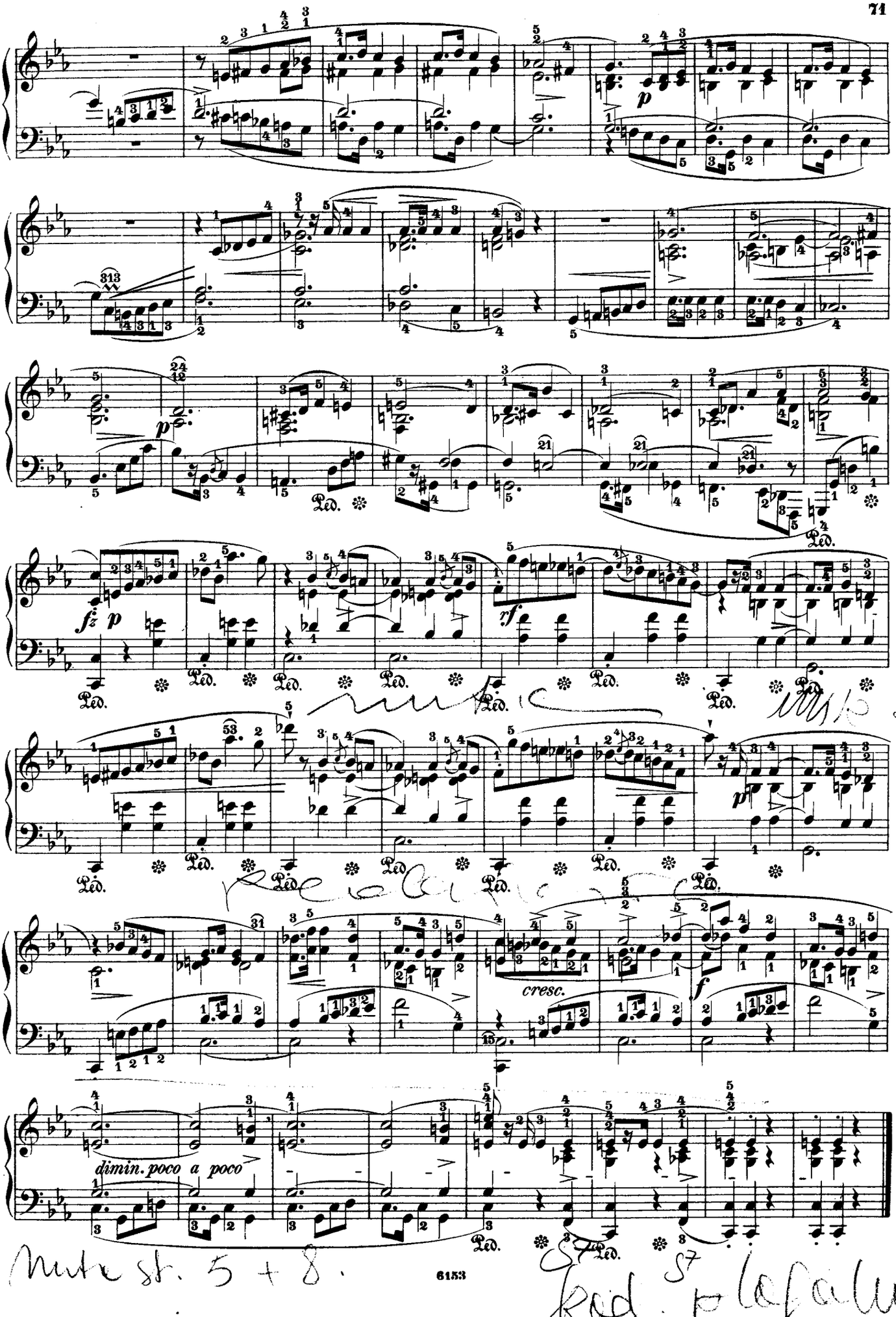
Op. 56, No. 3.

35.

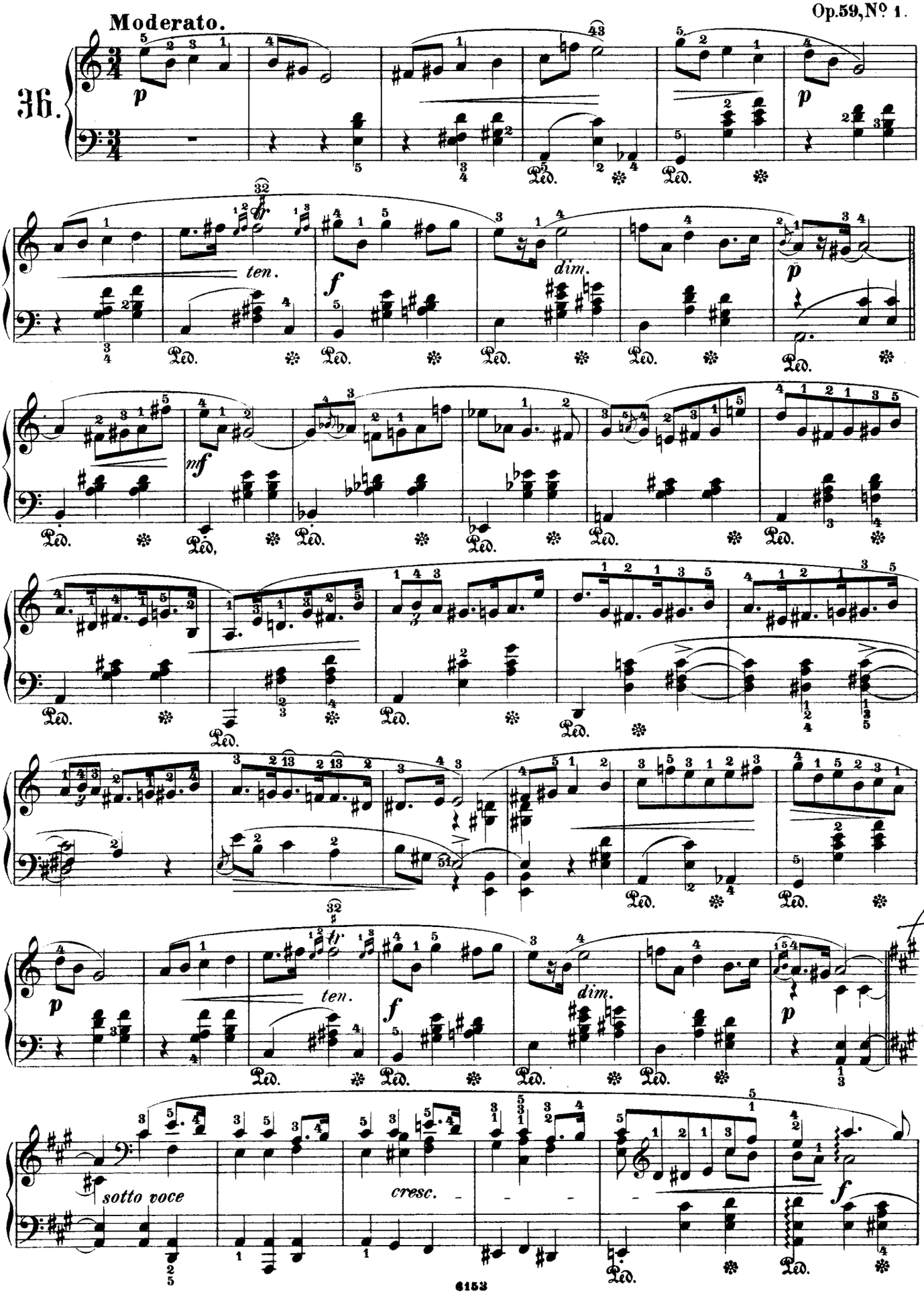


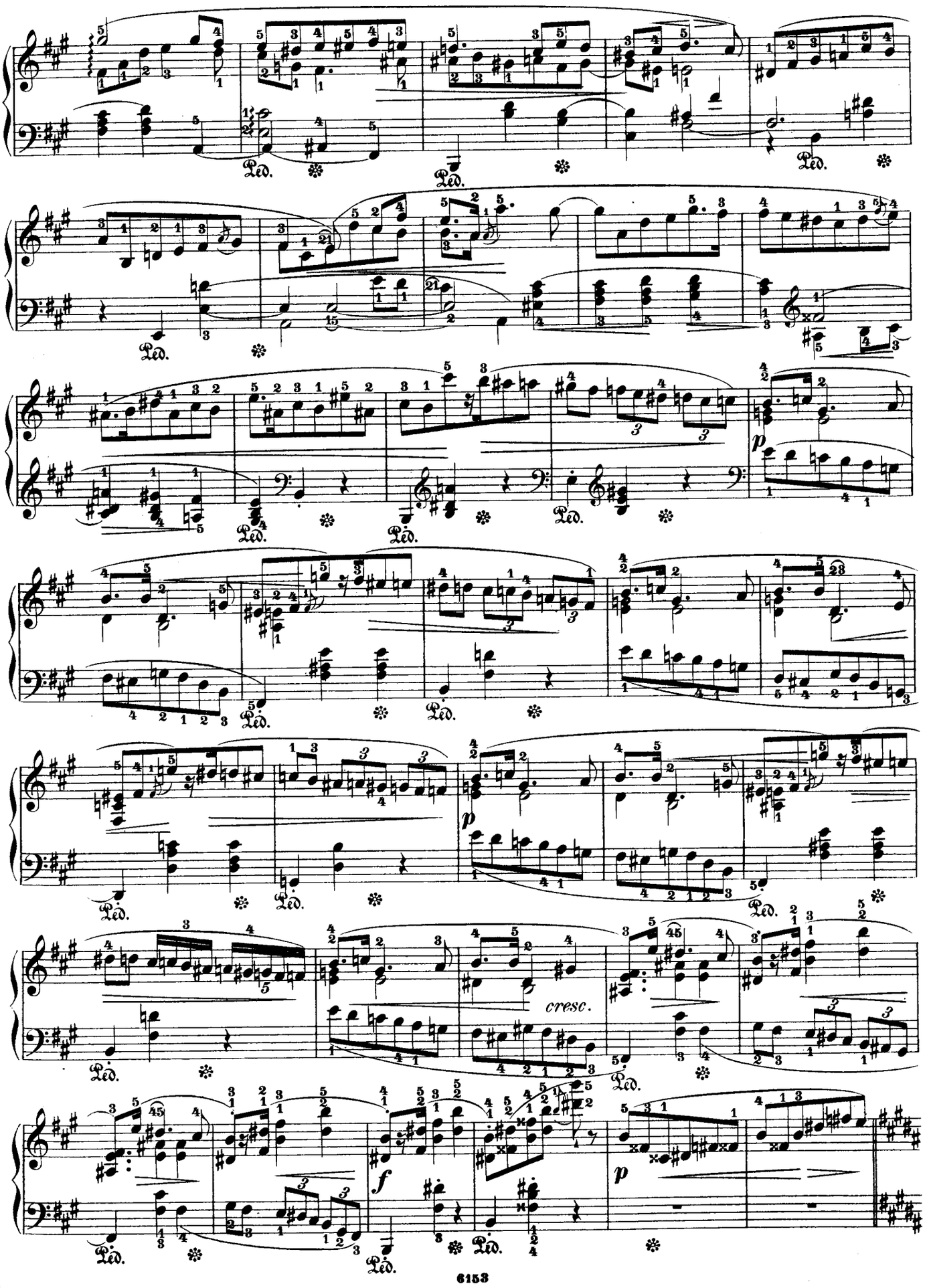

p dolce
cresc.
sempre lega-
to
soste-
-nuto
cresc.

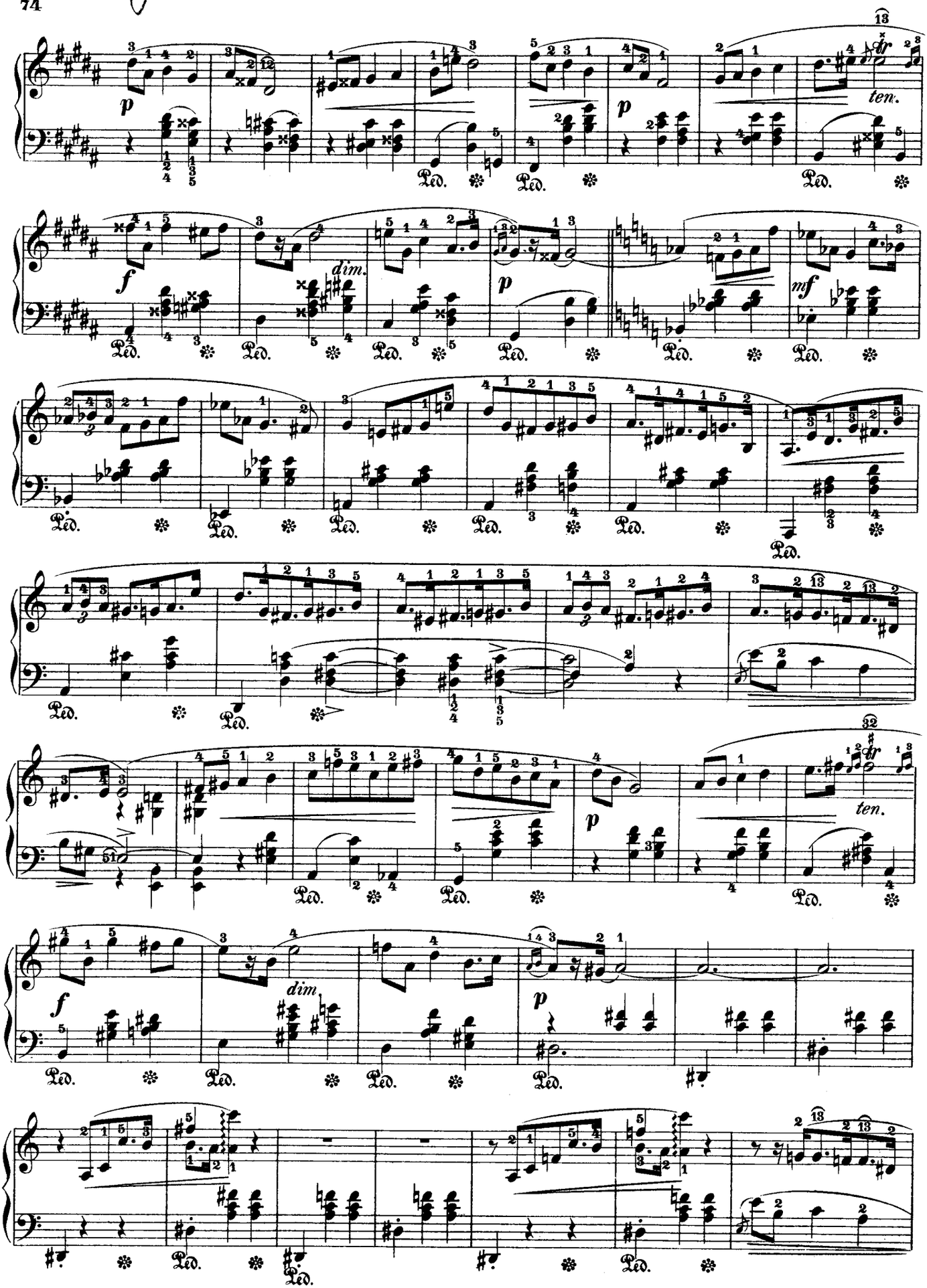

p
dimin.
Ped.
p
legato
f
fz
p
p
f
p
313
Ped.
a tempo
mf
rallent. e dim.
Ped.

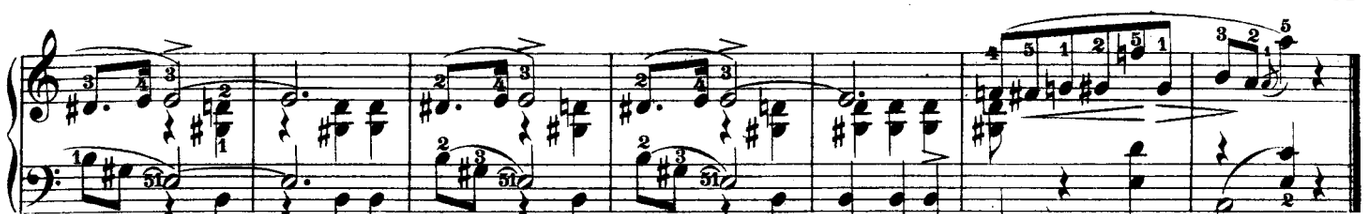

p
Ped.
fz p
rf
p
cresc.
f
dimin. poco a poco
Ped.

Op.59, Nº 1.



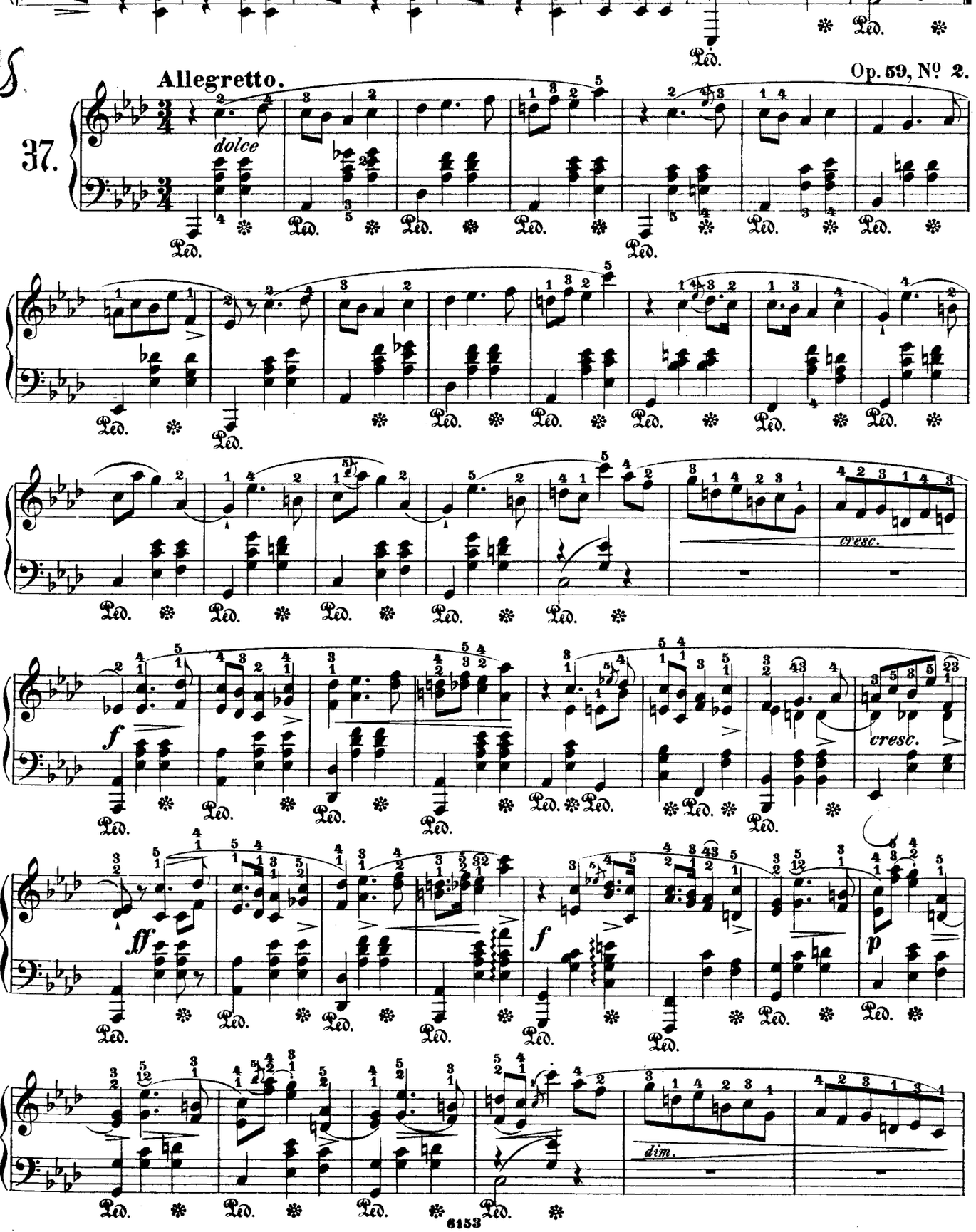

Ped.
cresc.
p
f

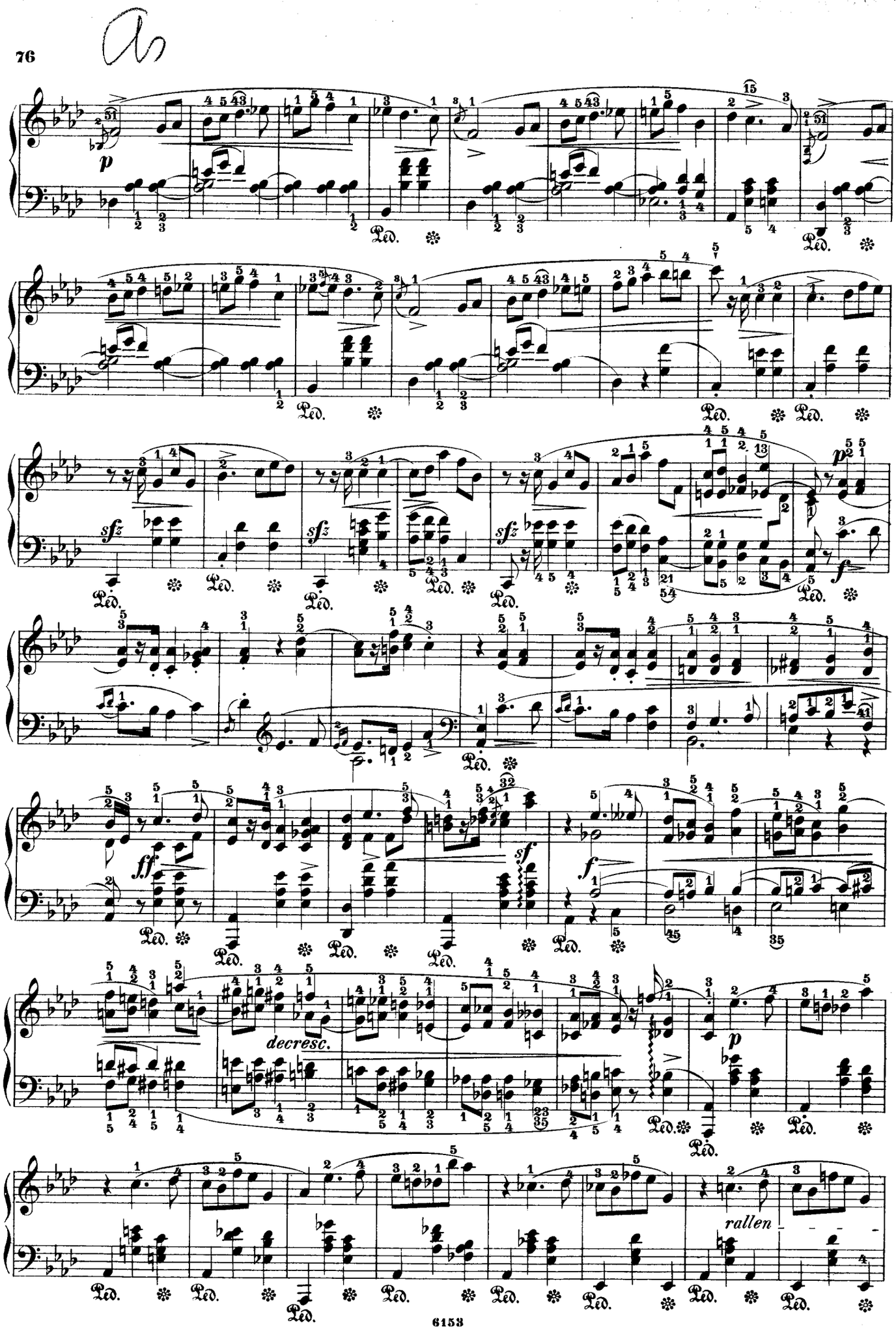

p
ten.
f
dim.
p
mf
dim
Ped.

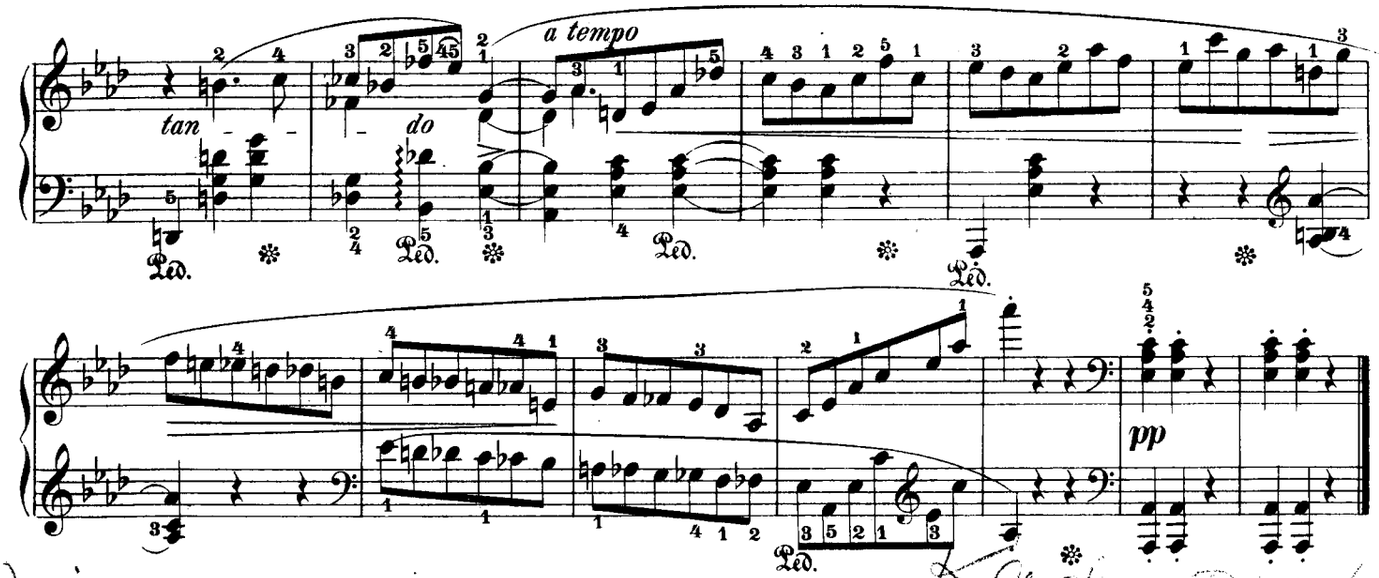


Allegretto. Op. 59, No. 2.

37.



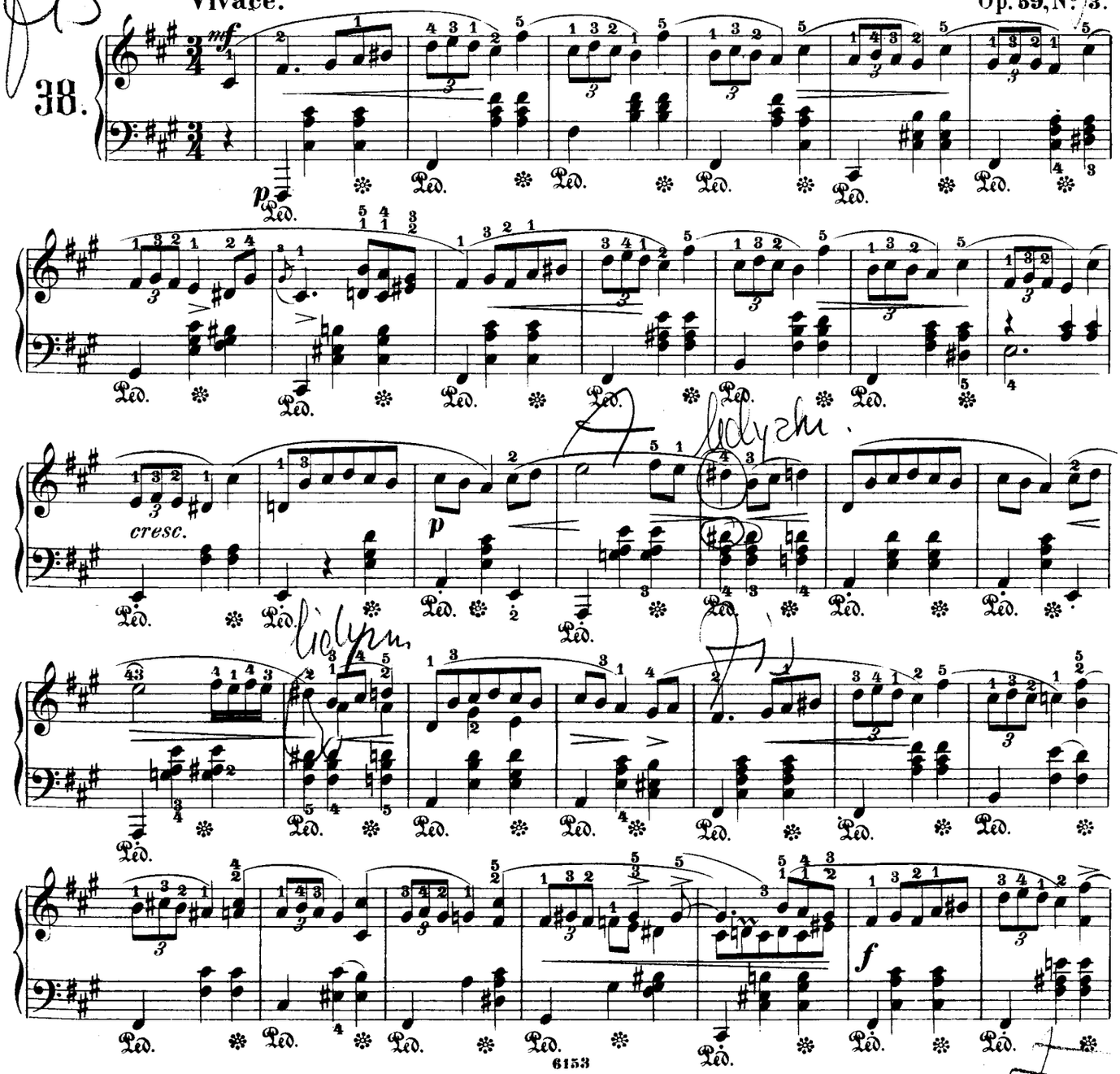

p
Ped.
sfz
f
ff
sf
decresc.
rallen

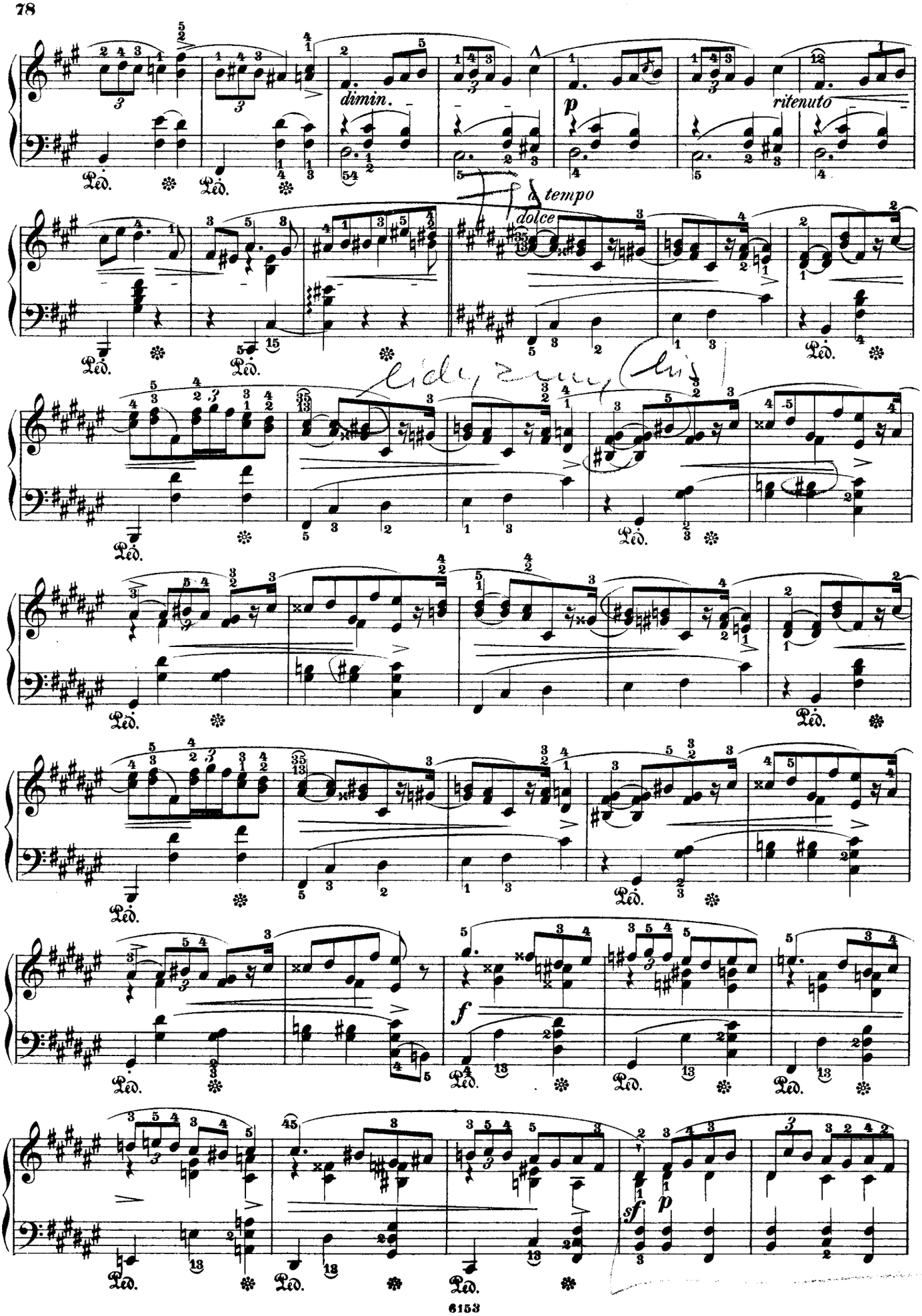


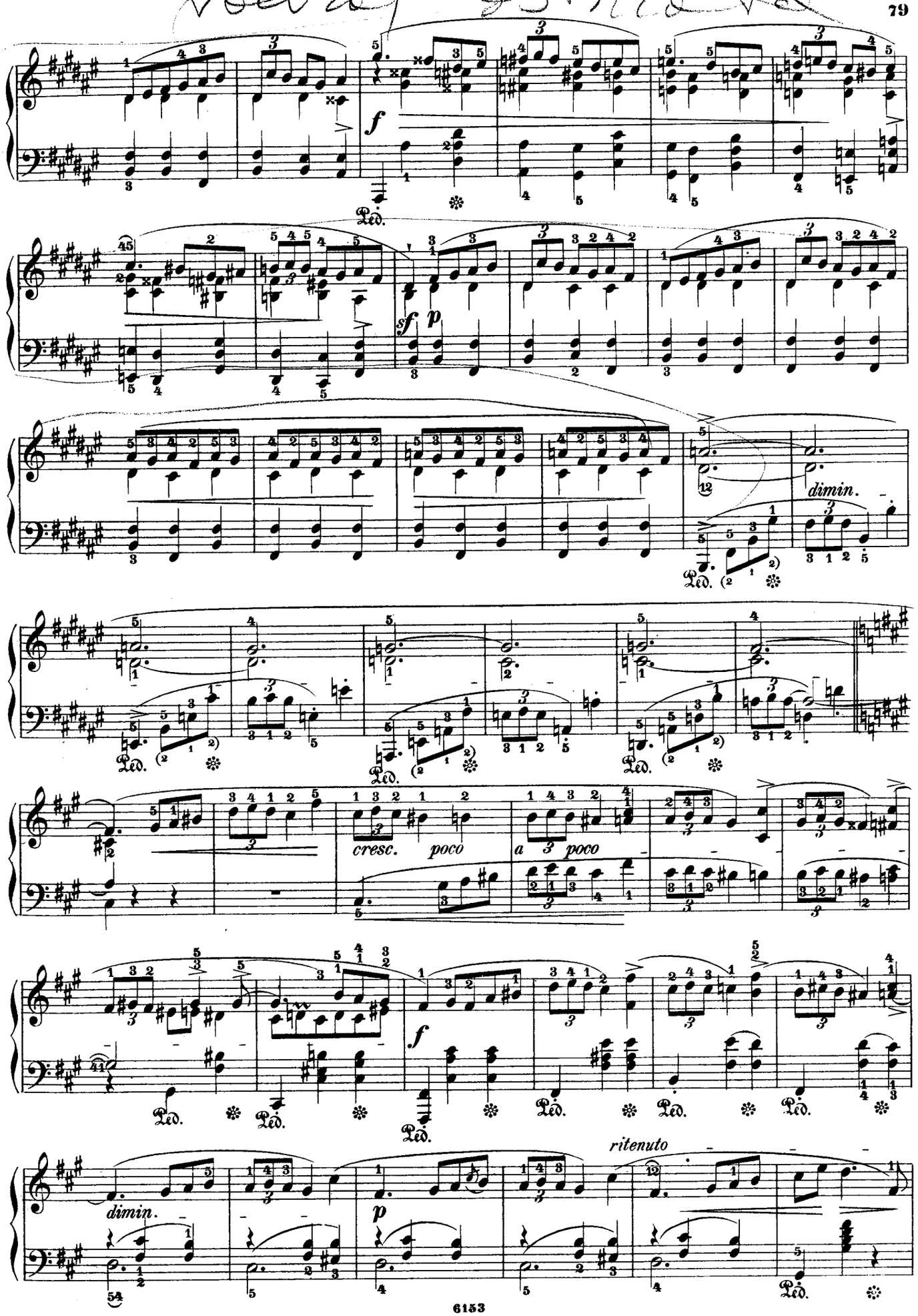
38.

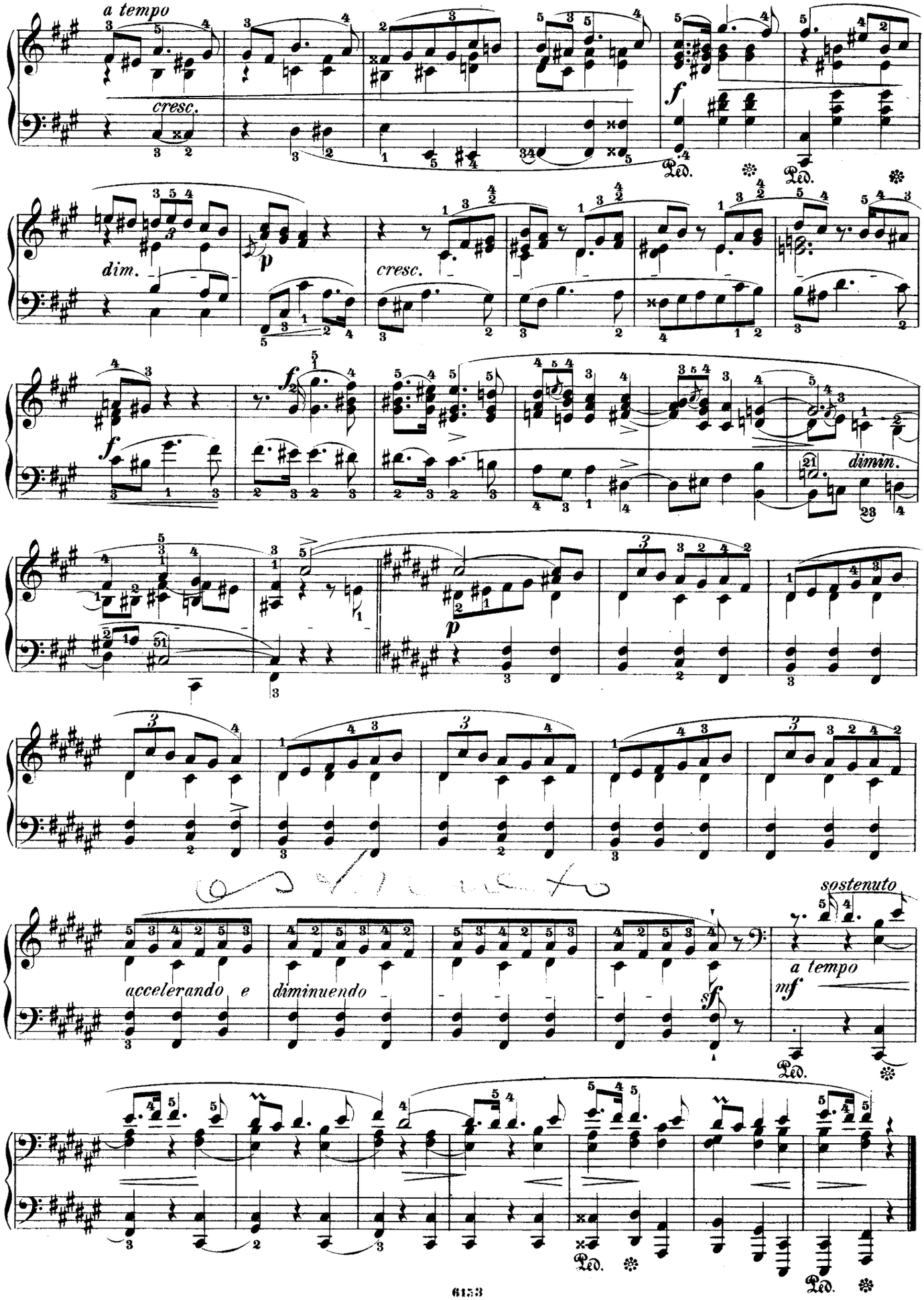
Vivace.

Op. 59, No. 3.



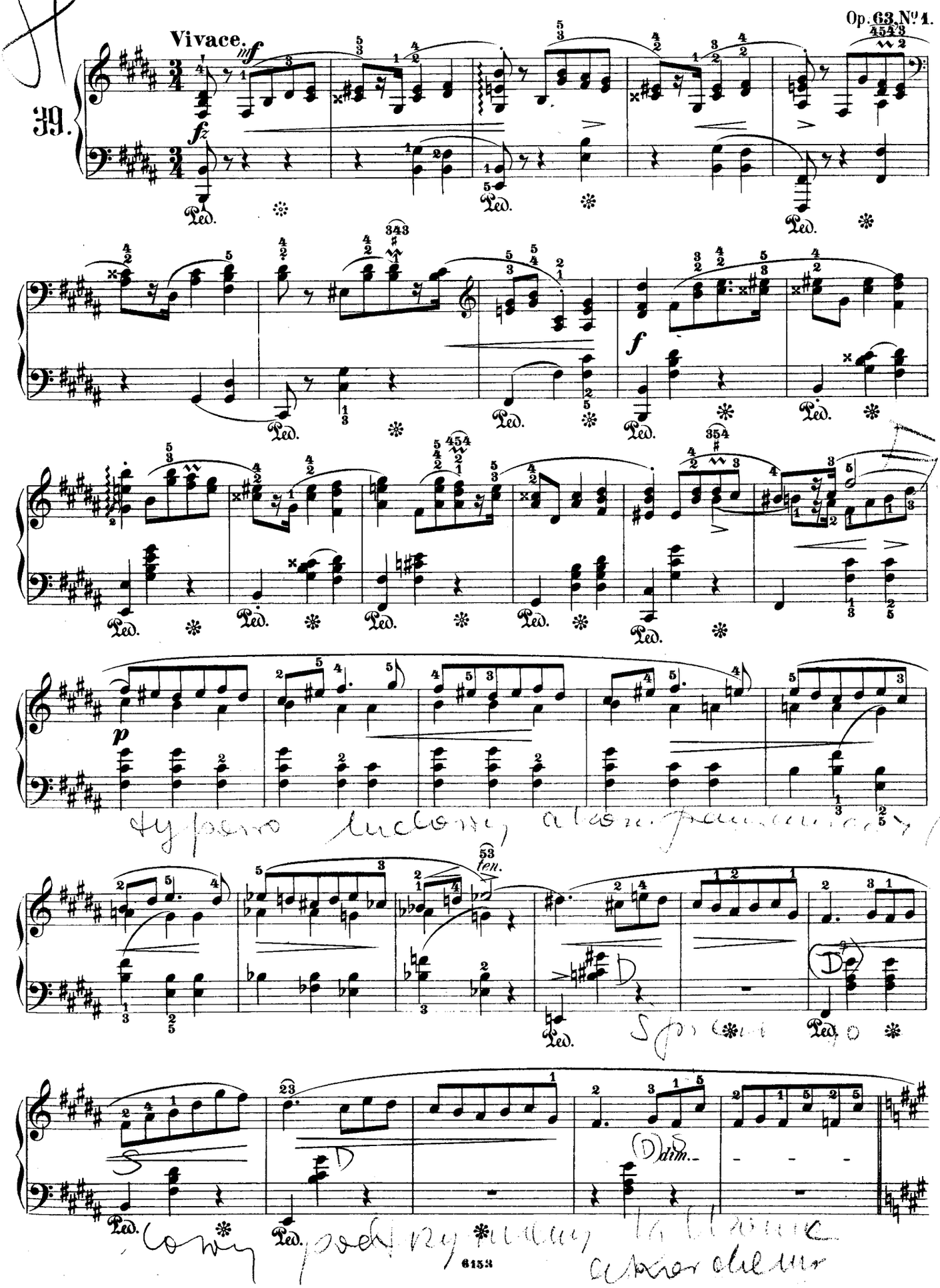

dimin.
p
ritenuto
a tempo
dolce
f
sf
p


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


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

Op. 63. No. 1.

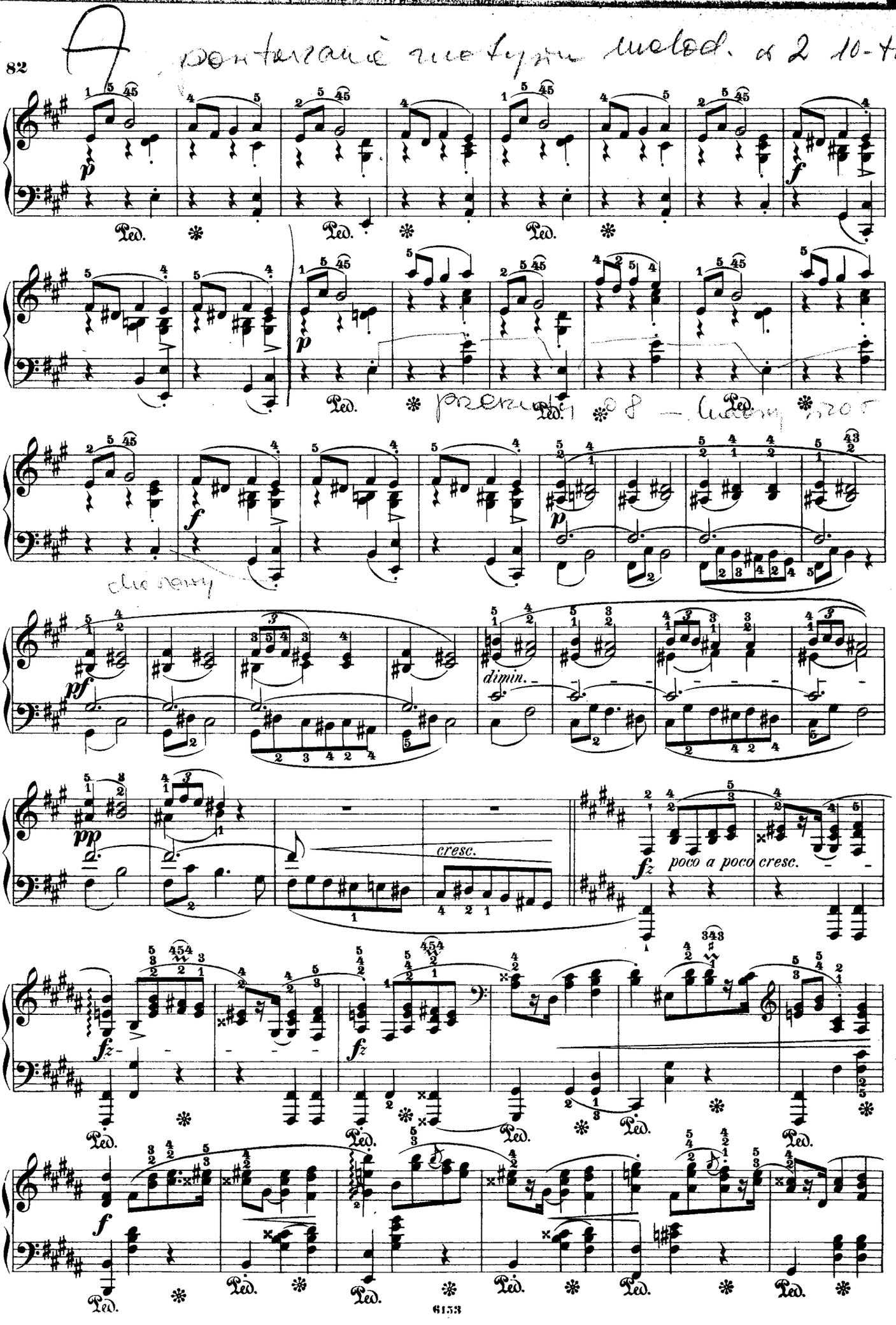
39.

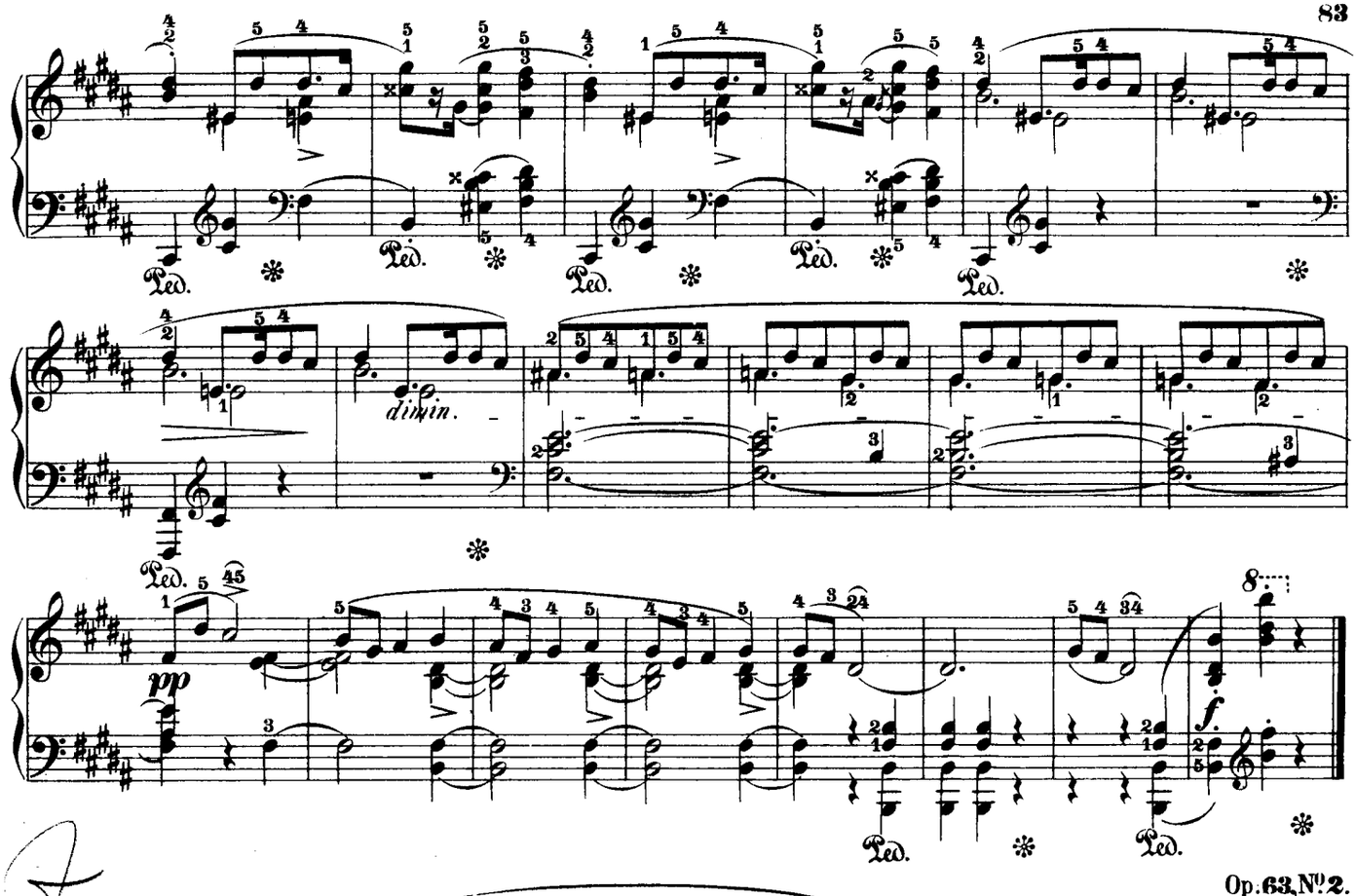


typowo ludowy akompaniament (S)

Sprawa

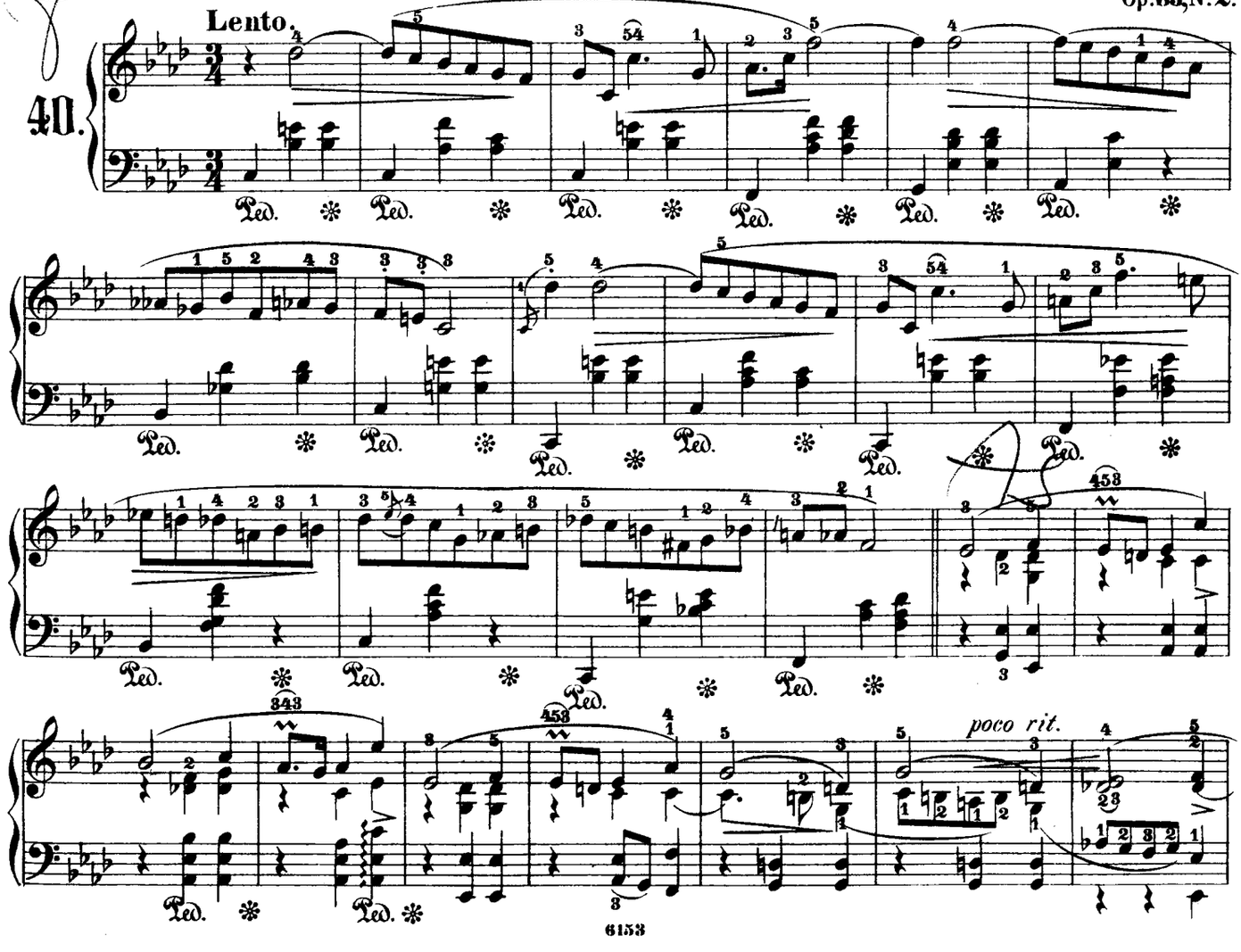
lowy podtrzymany ta ... akordeonu

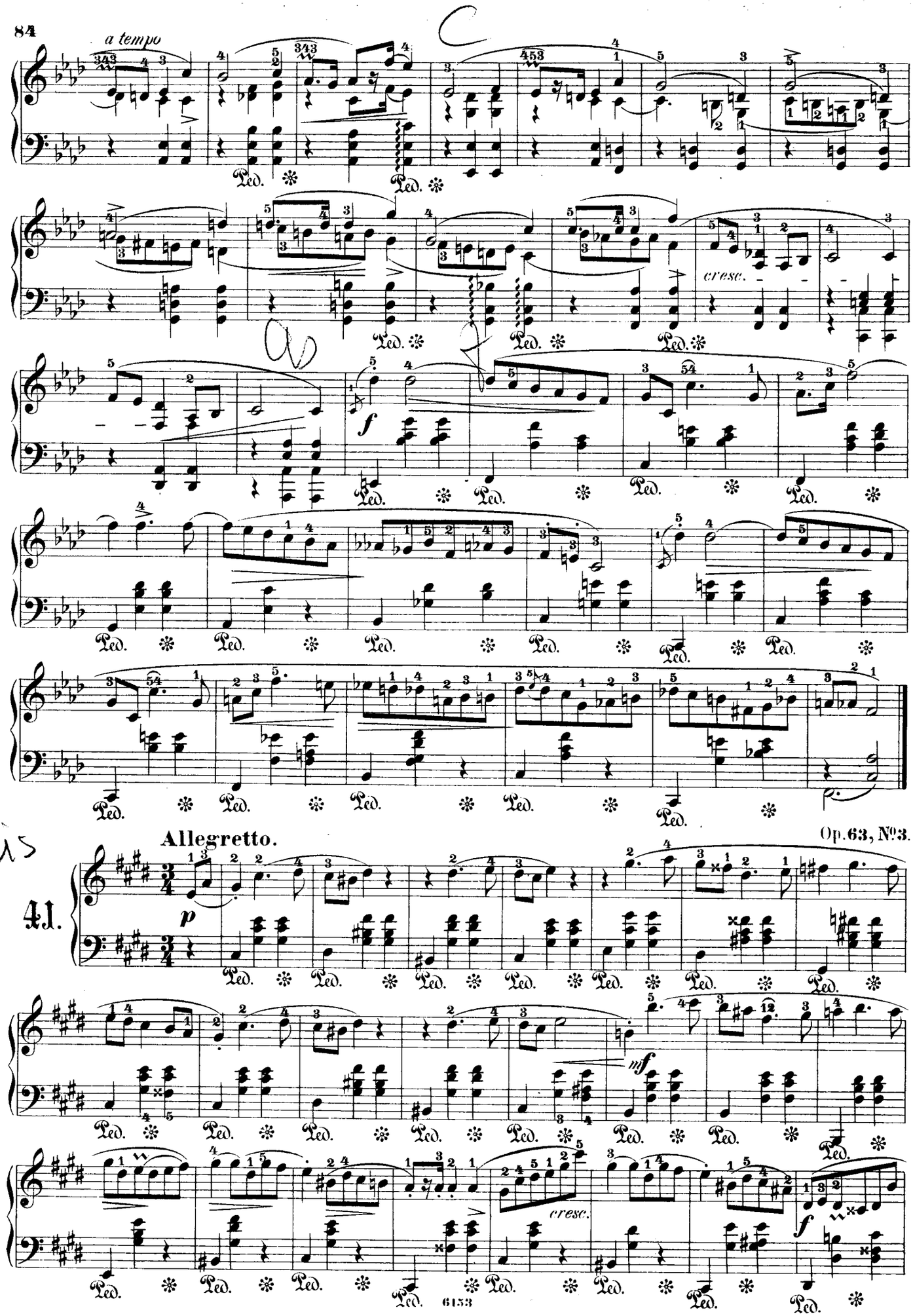

dimin.
cresc.
poco a poco cresc.

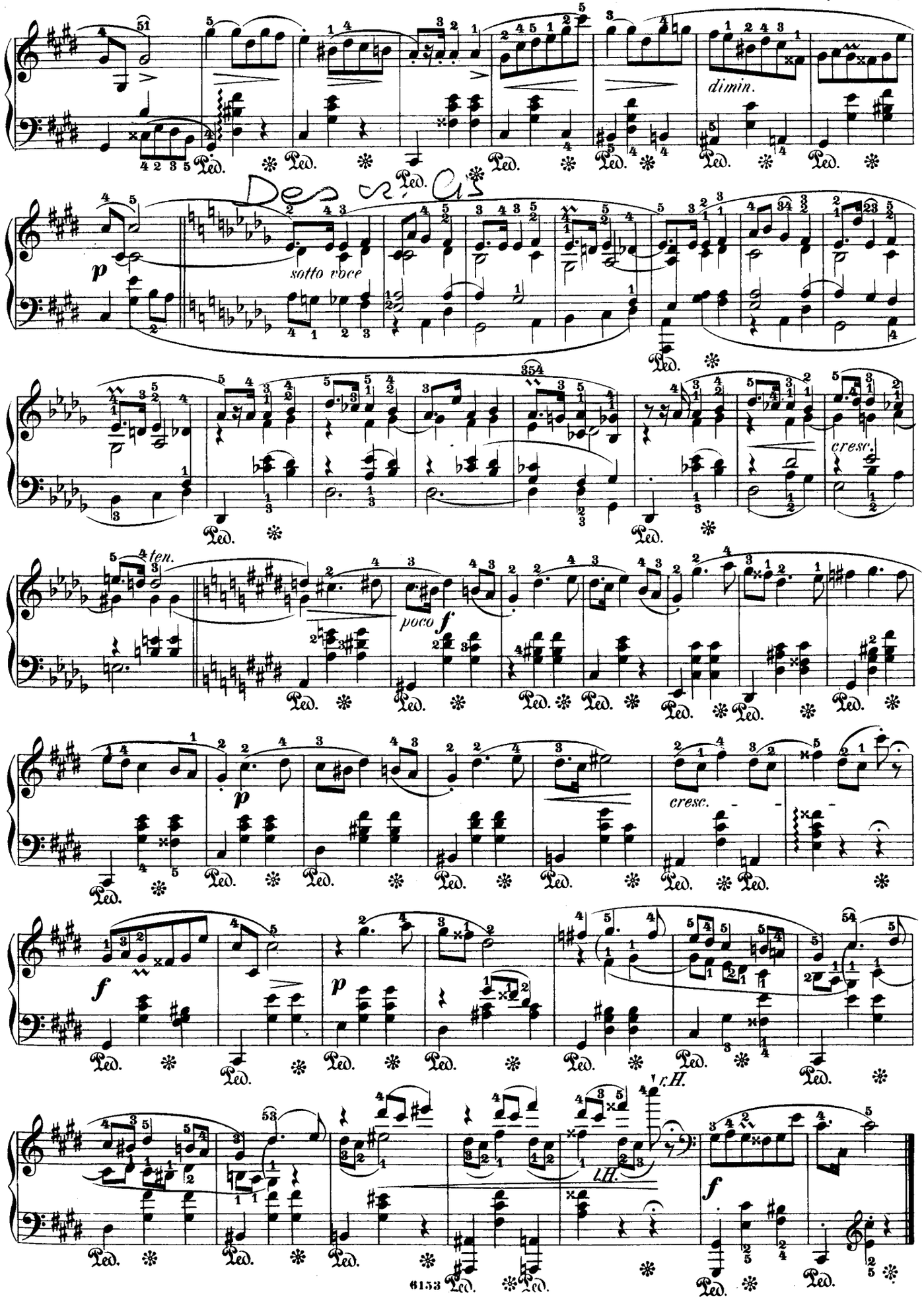


40.

Op. 63, No. 2.

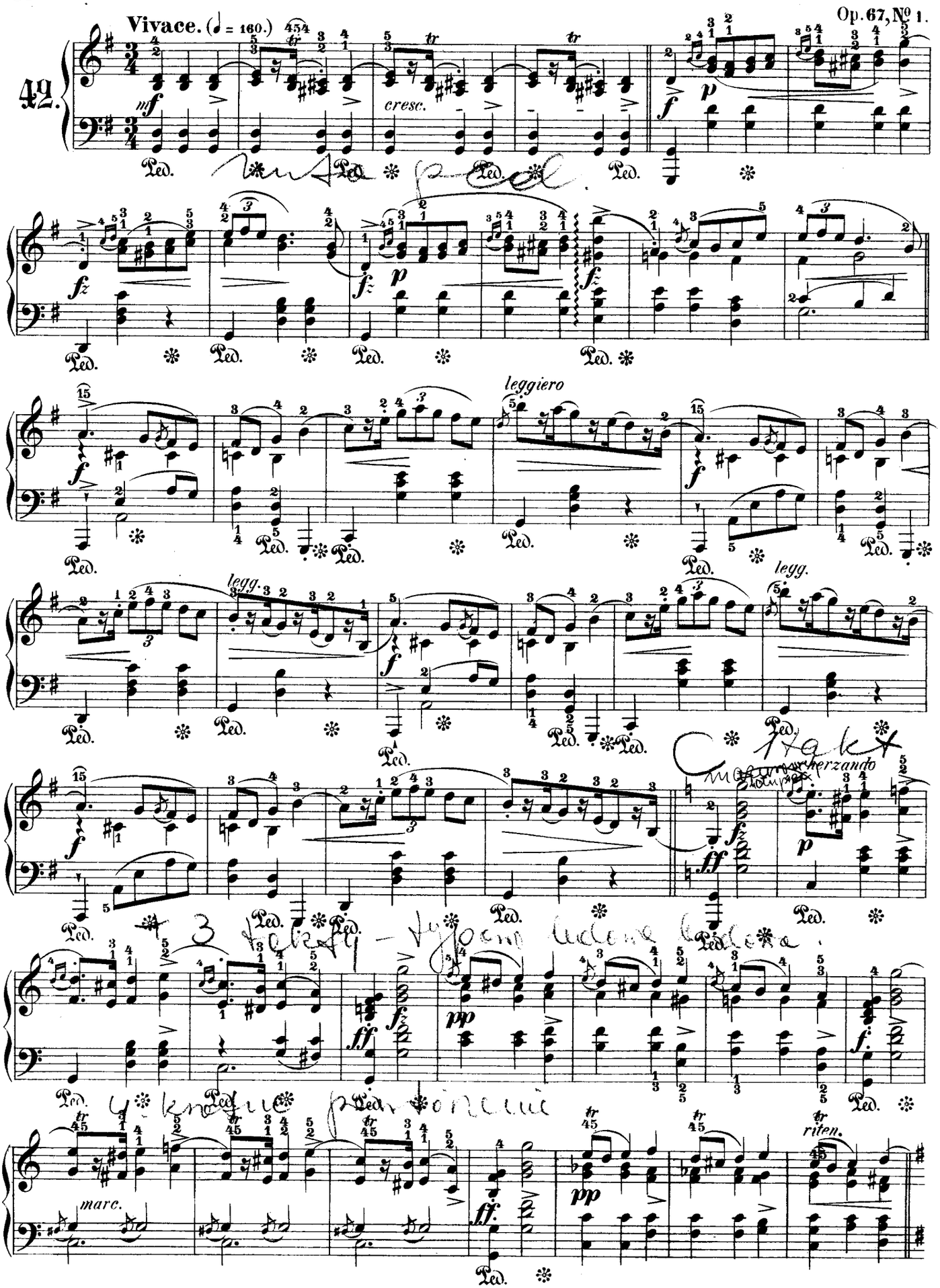


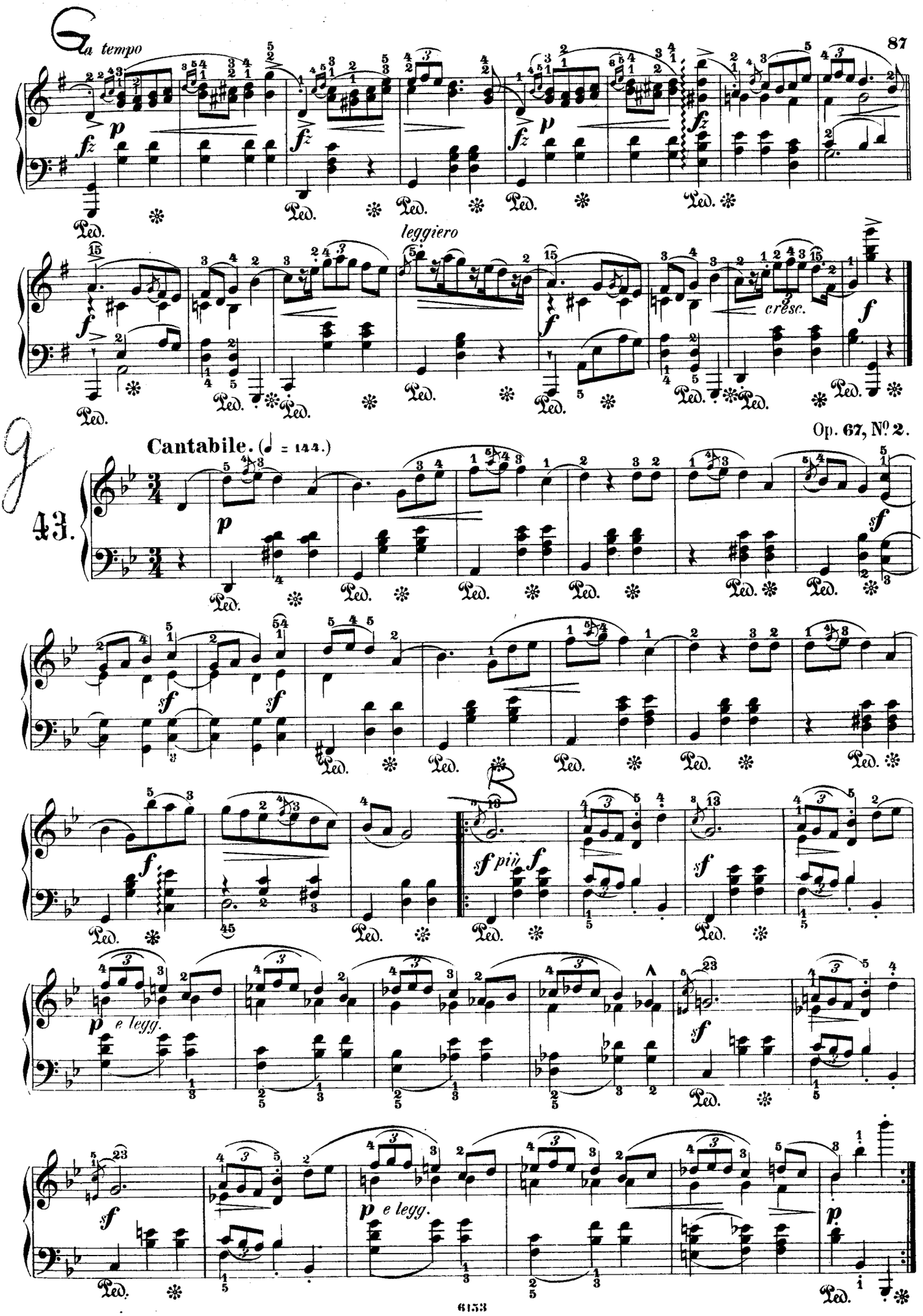

a tempo
cresc.
f
Allegretto.
Op. 63, No 3.
41.
p
mf
cresc.
f
Ped.
6153


dimin.
Des
sotto voce
cresc.
ten.
poco f
cresc.
r.H.
l.H.
6153

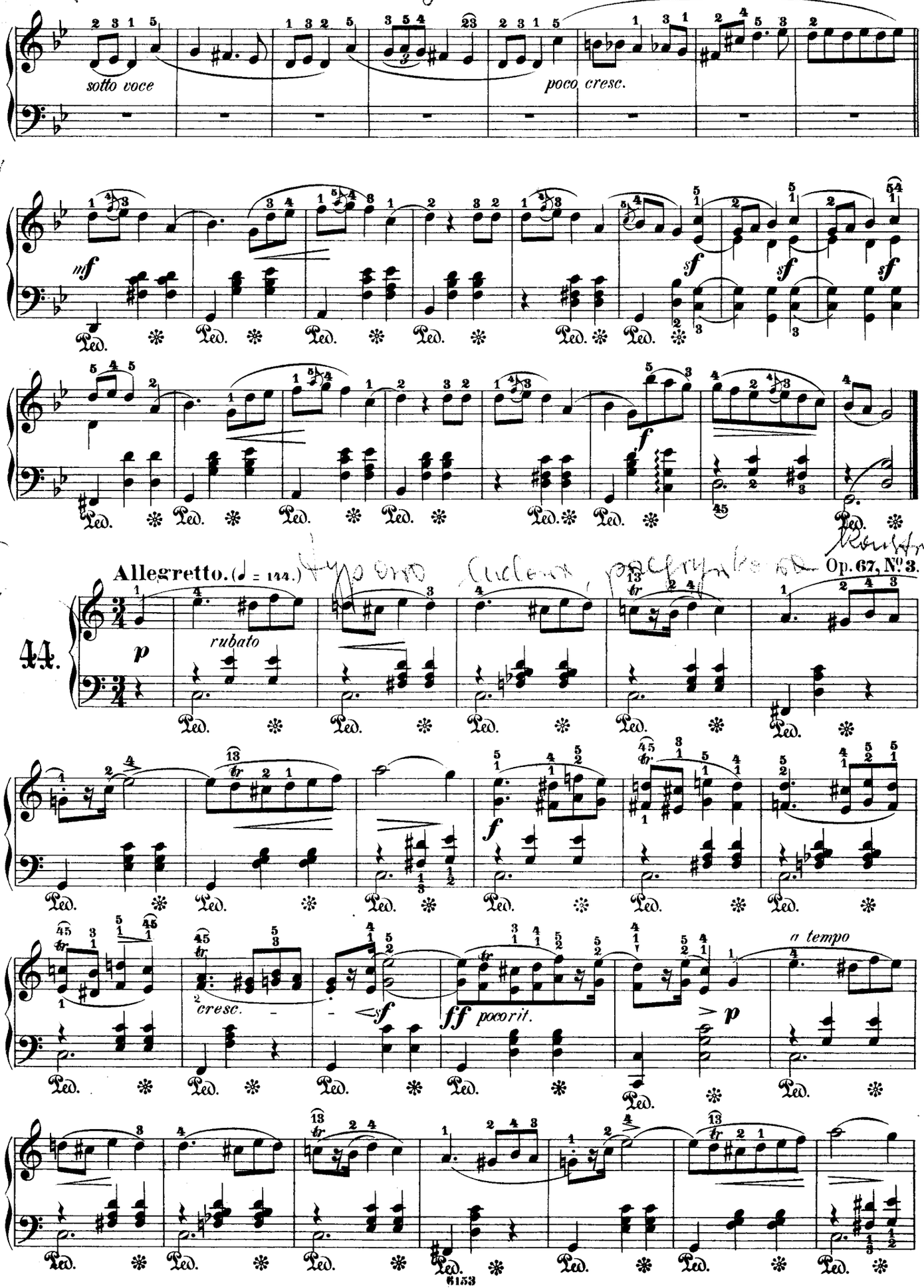
Op. 67, № 1.

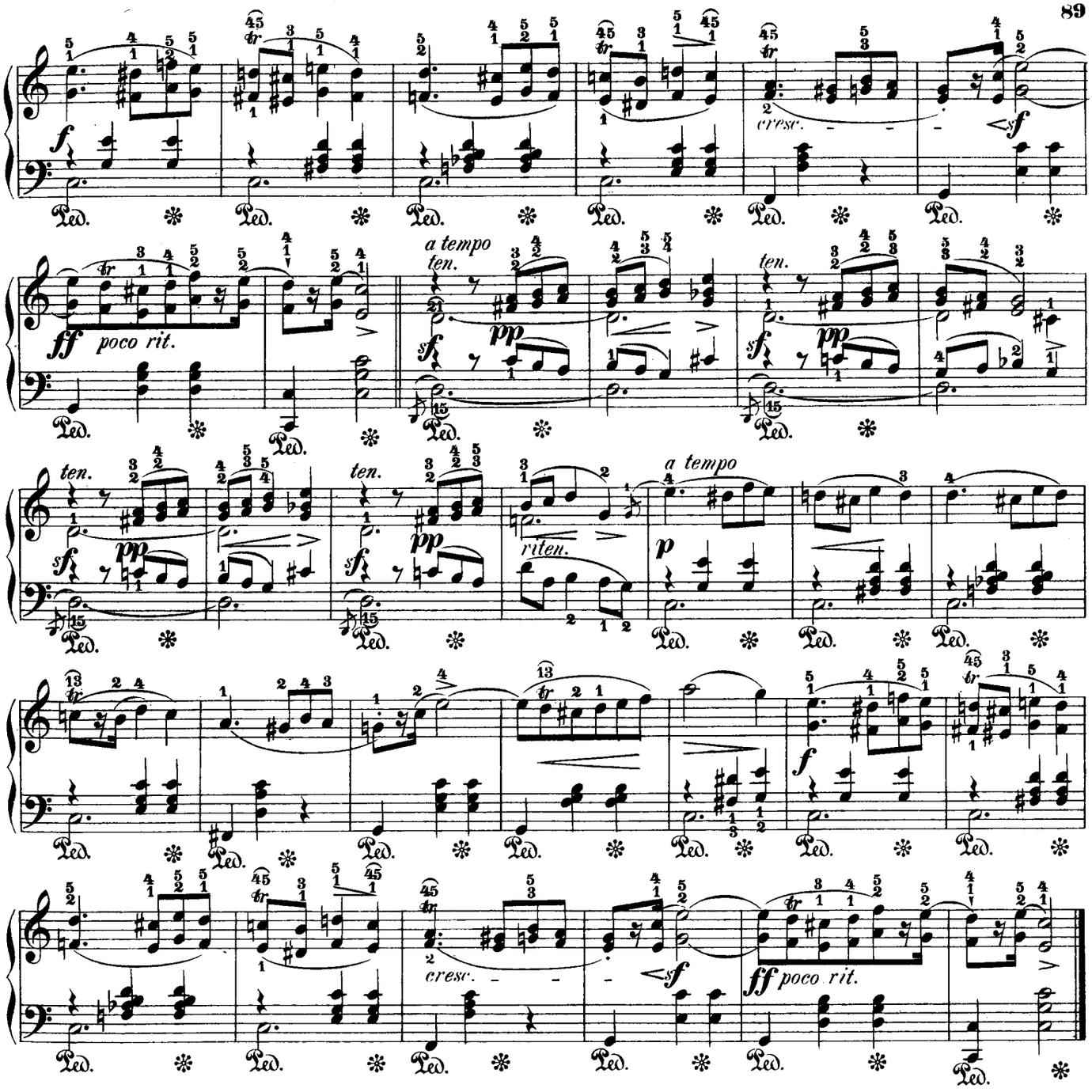
42.




a tempo
leggiero
cresc.
Cantabile. (♩ = 144.)
43.
Op. 67, No. 2.
sf più f
p e legg.
p e legg.

recitativo na D w g

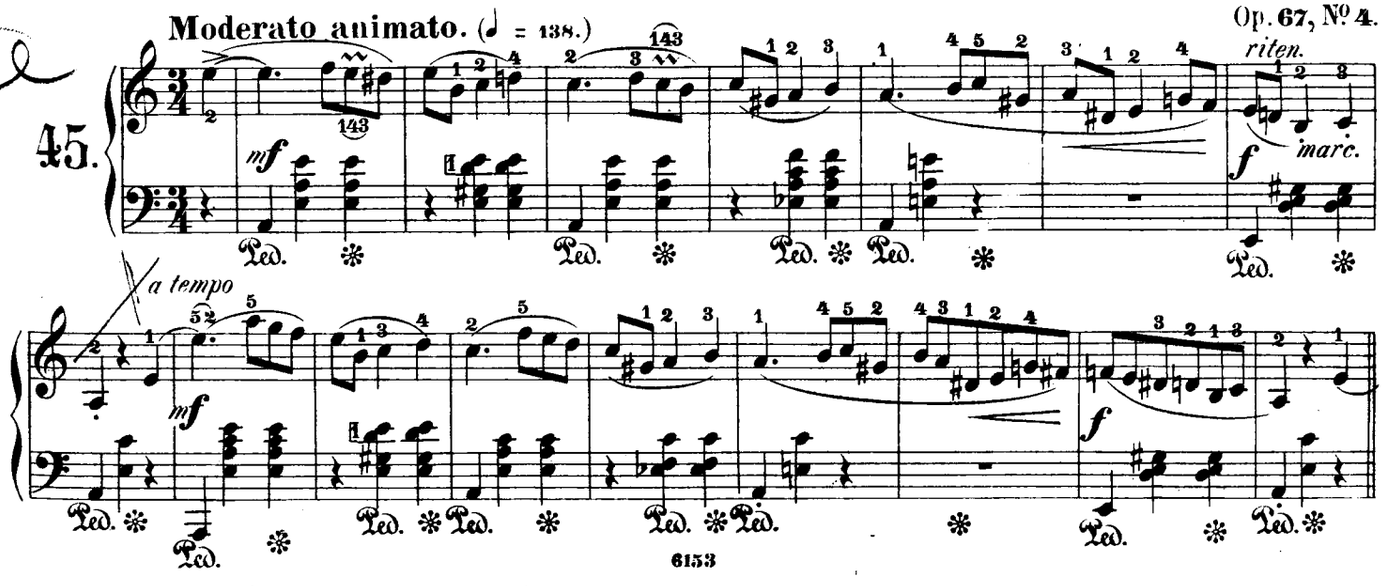


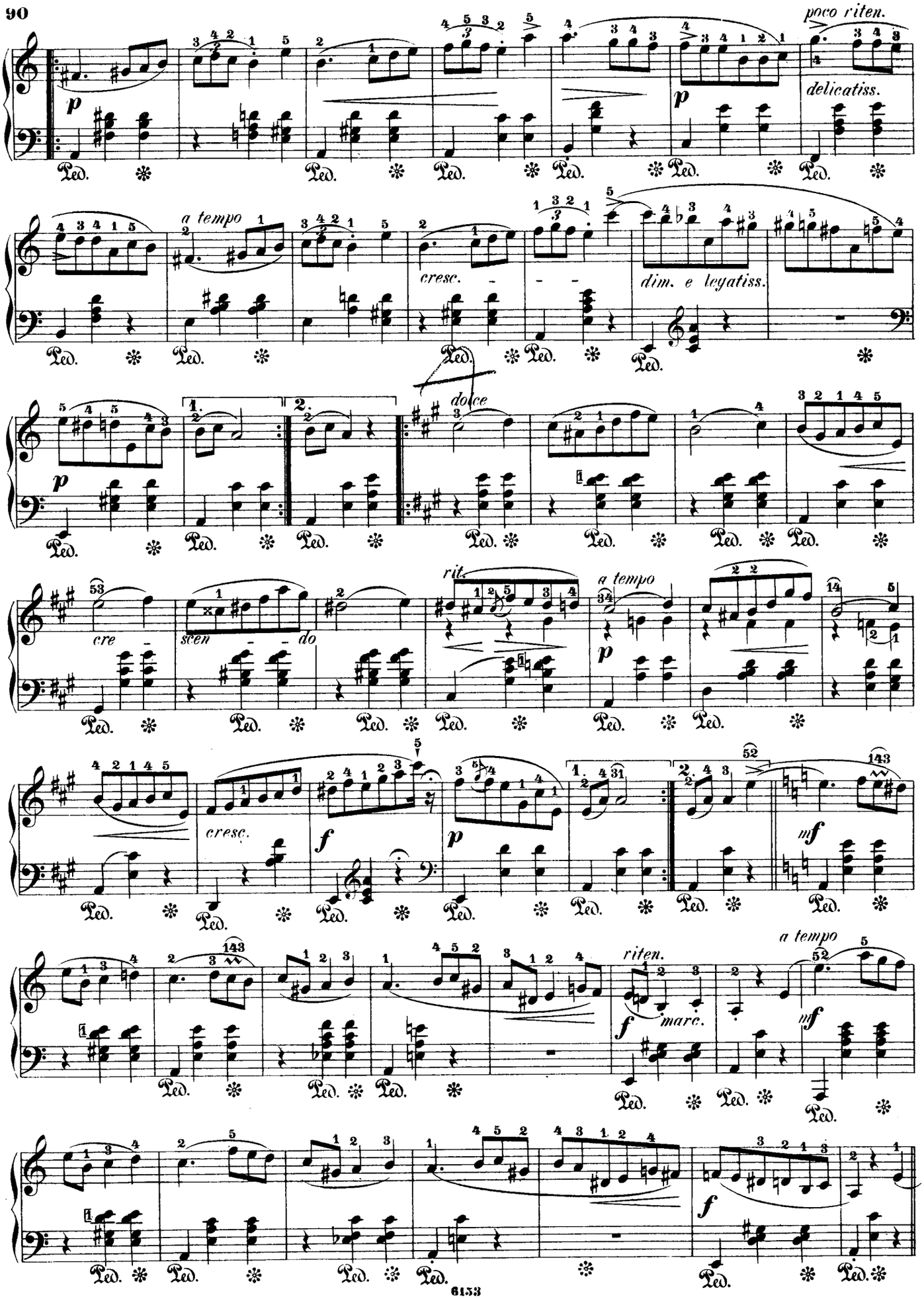


Op. 67, No 4.

45.

Moderato animato. (♩ = 138.)




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

poco riten.

delicatiss.

a tempo

cresc.

dim. e legatiss.

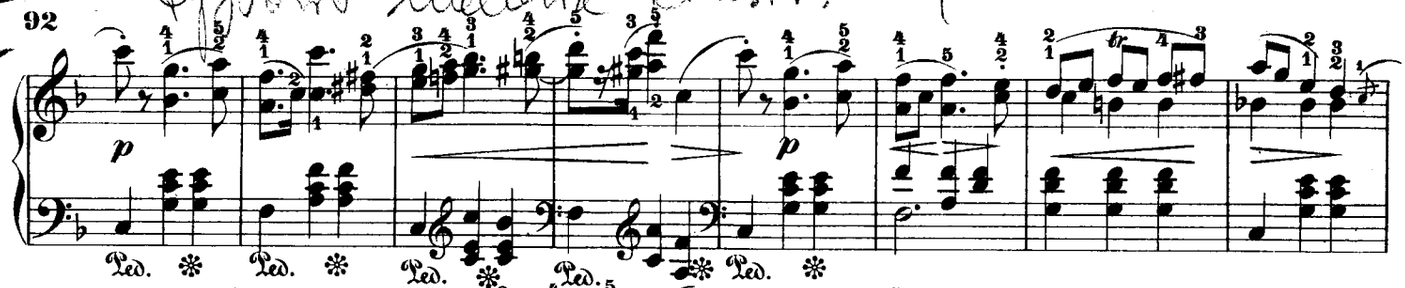
46.

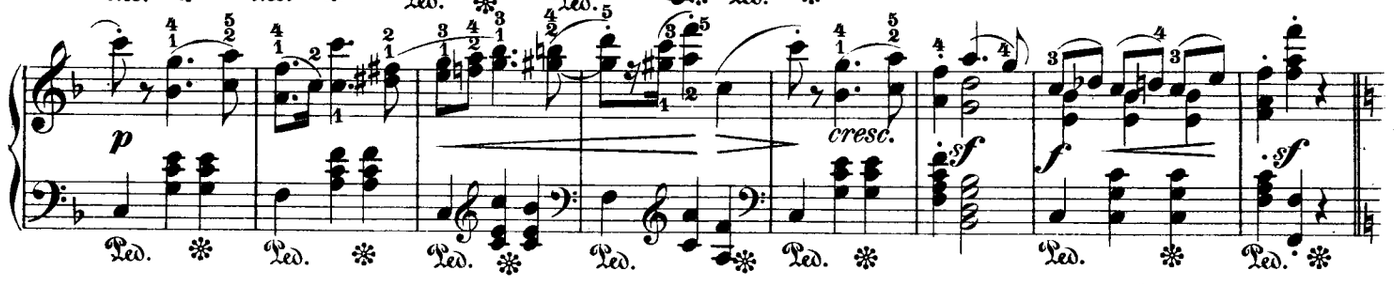
Vivace. ♩= 168

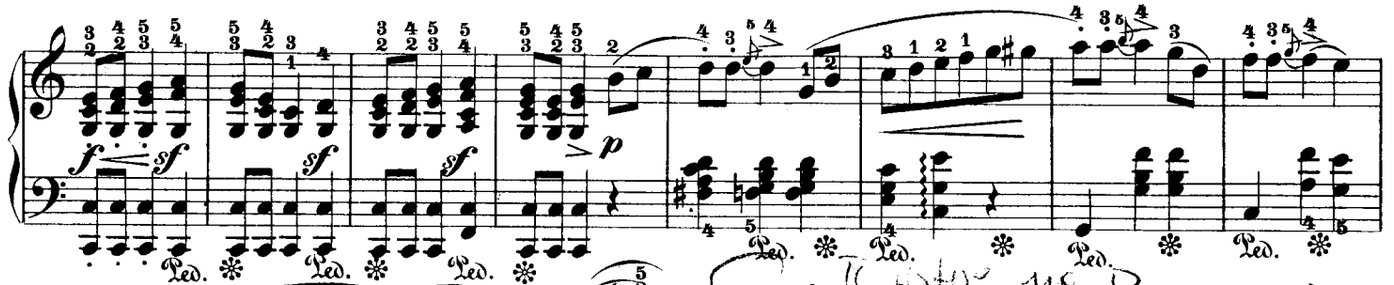
Op. 68, №1.

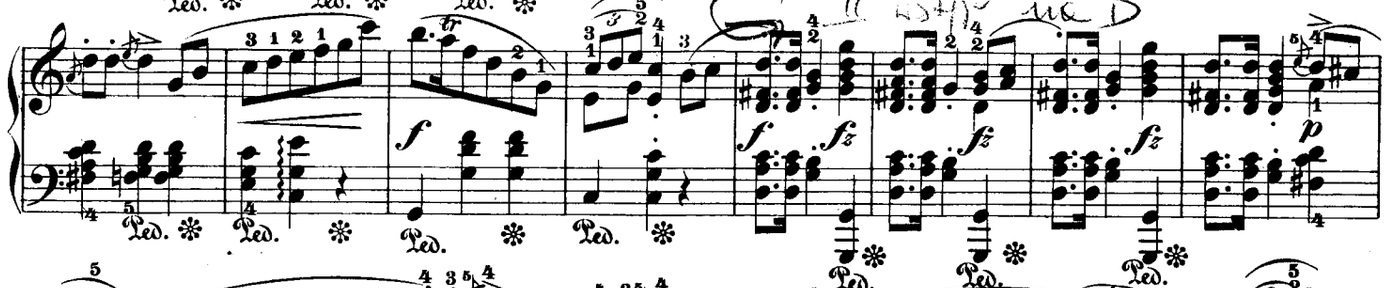
più

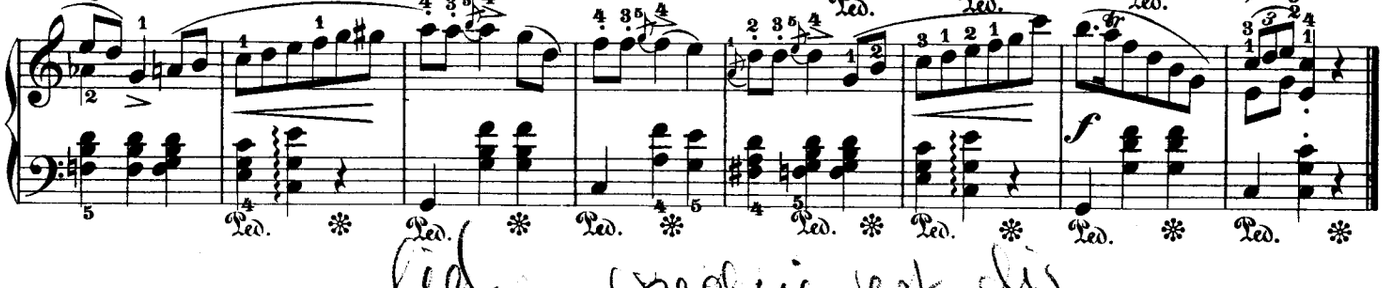
92







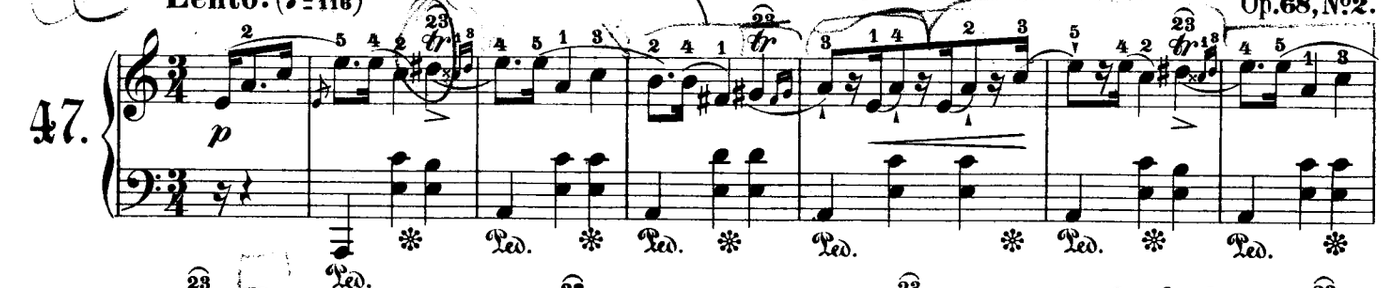


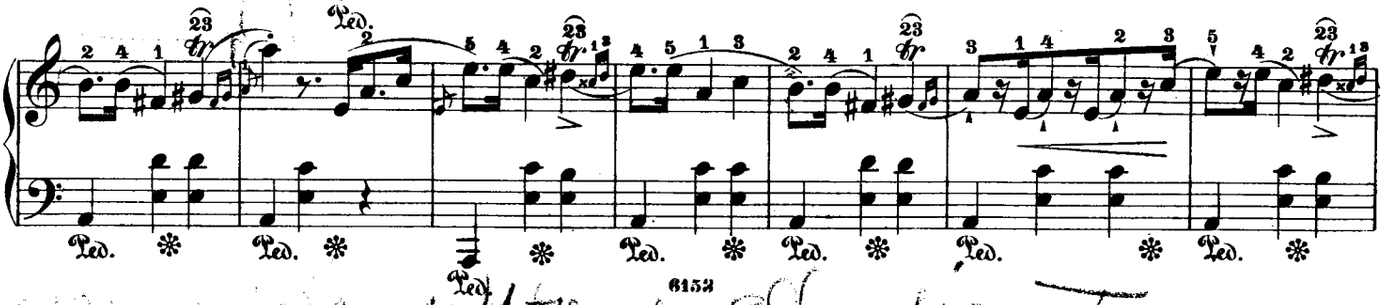


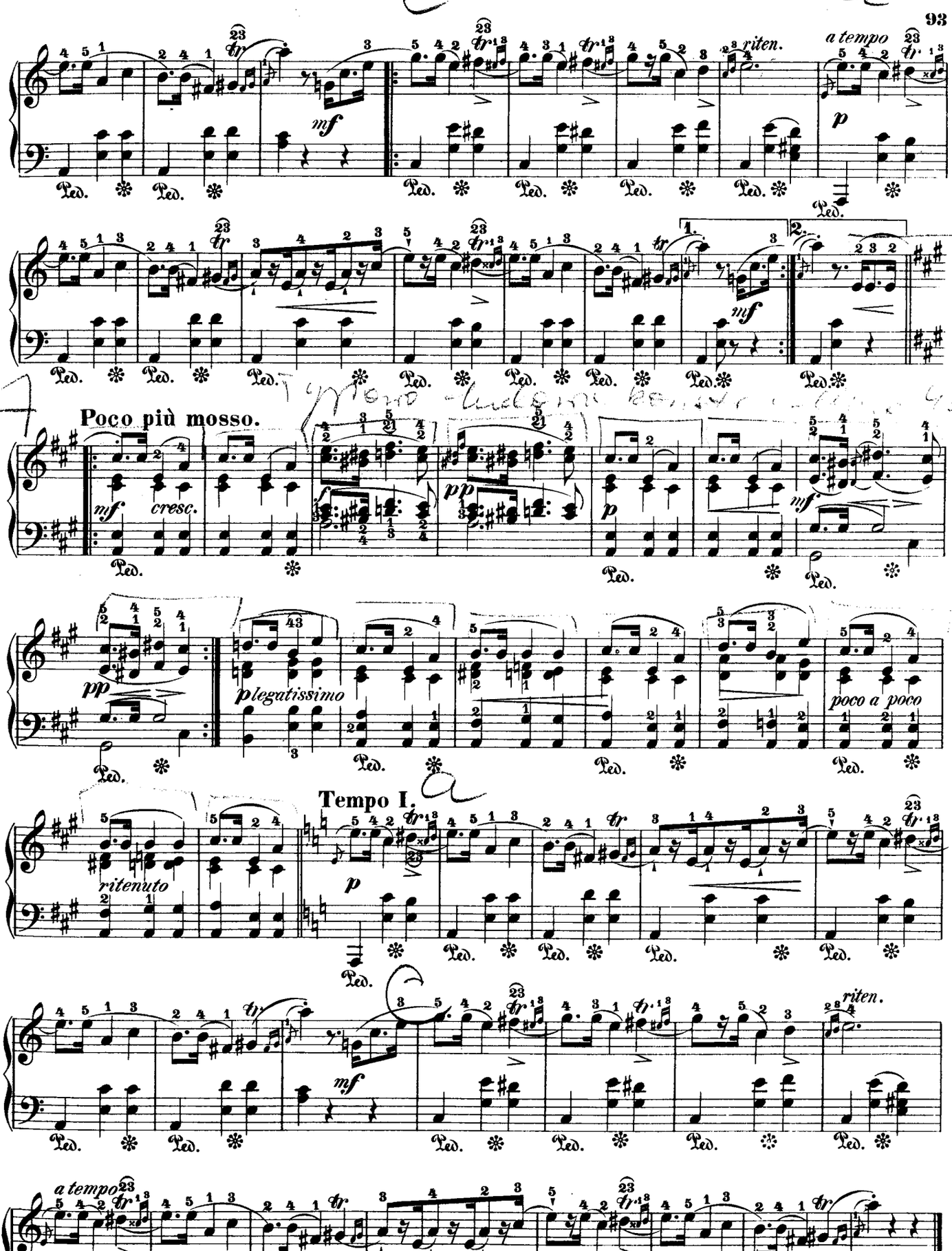
Lento. (♩ = 116)

Op. 68, No. 2.

47.






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

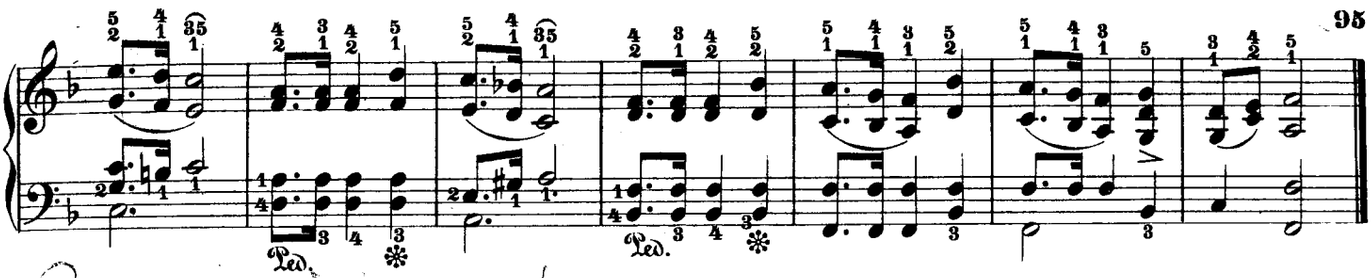
48.

Allegro, ma non troppo. (♩=132.)

Op. 68, No. 3.

Poco più vivo.

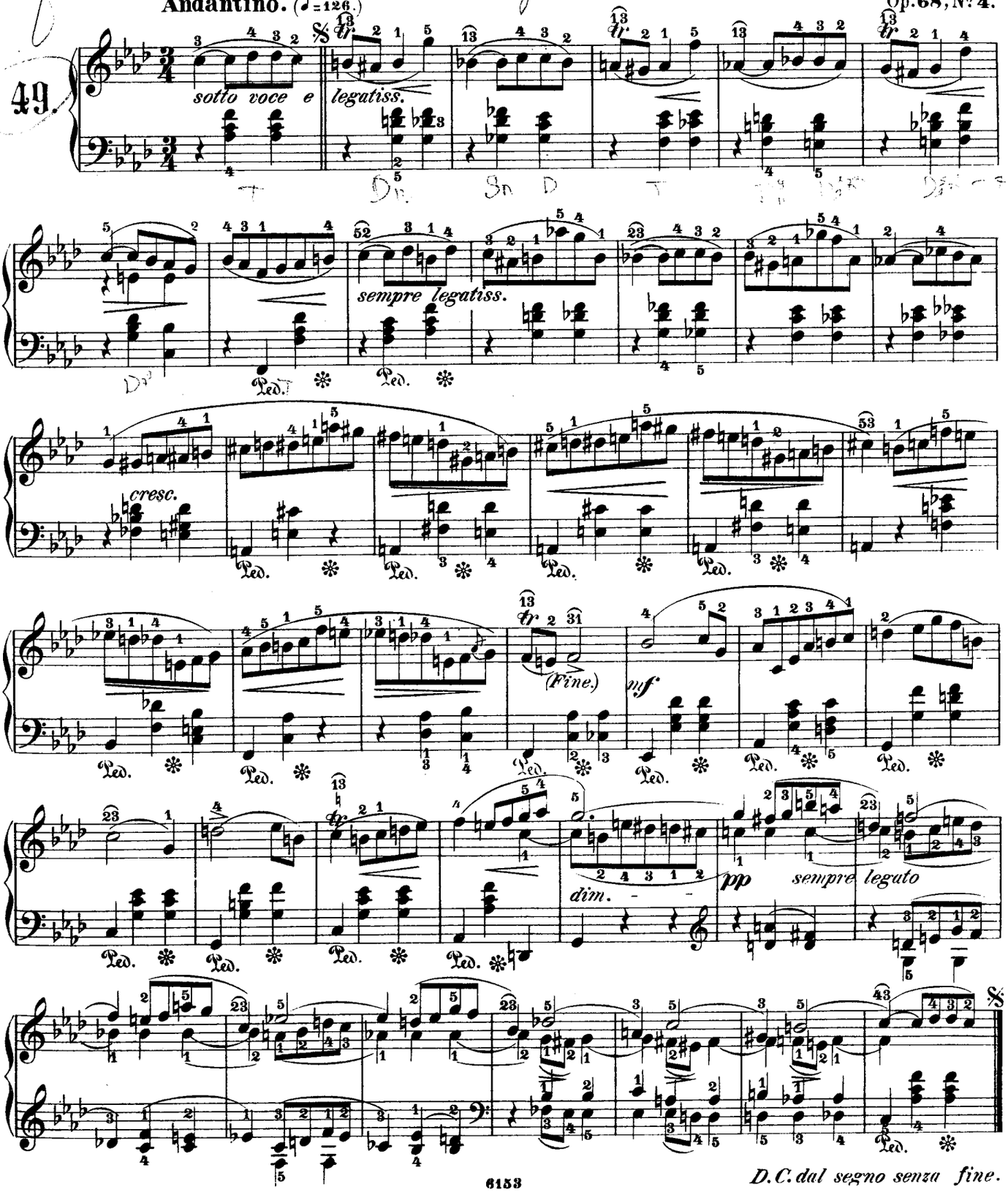
Tempo I.



Andantino. (♩=126.)

Op. 68, No. 4.

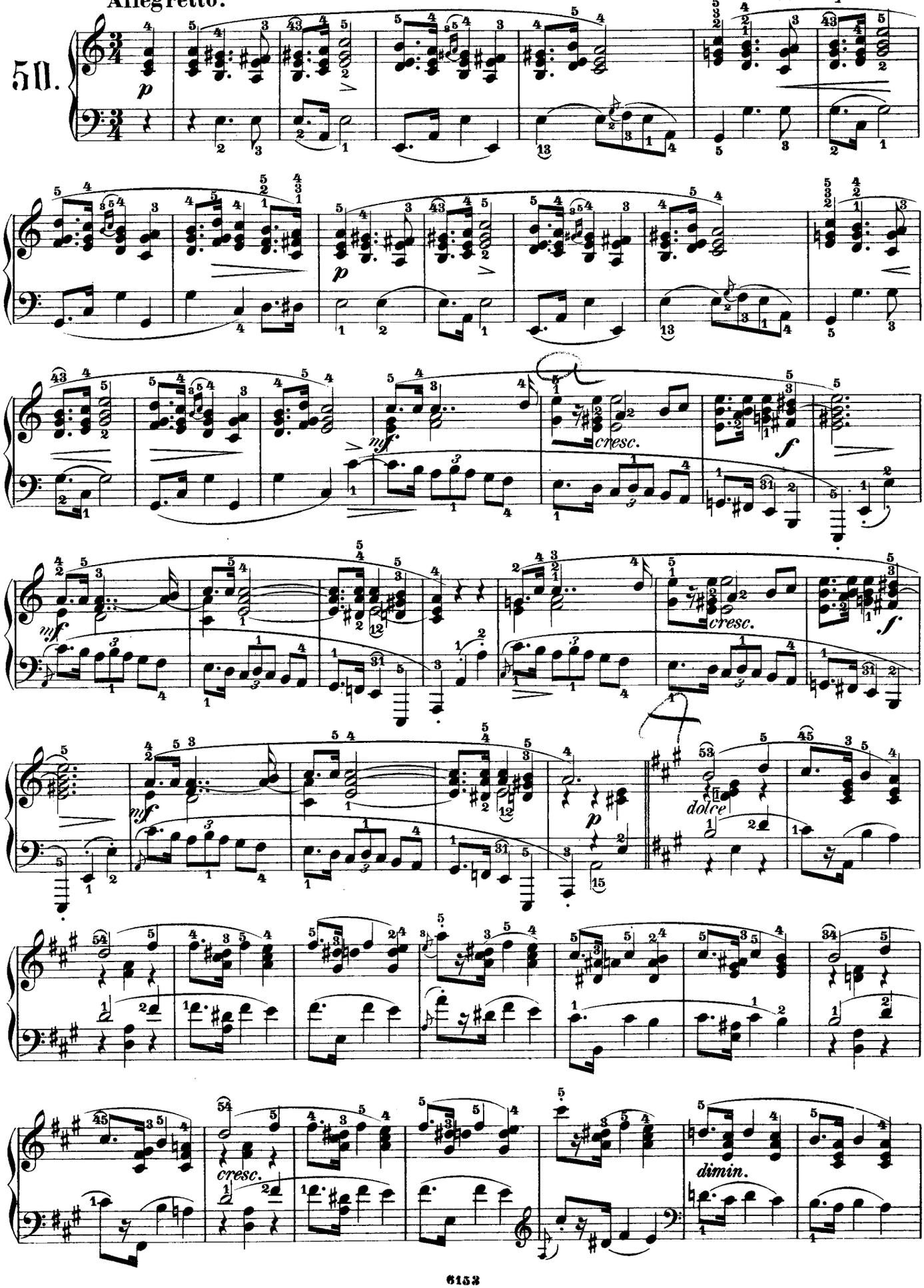
49.

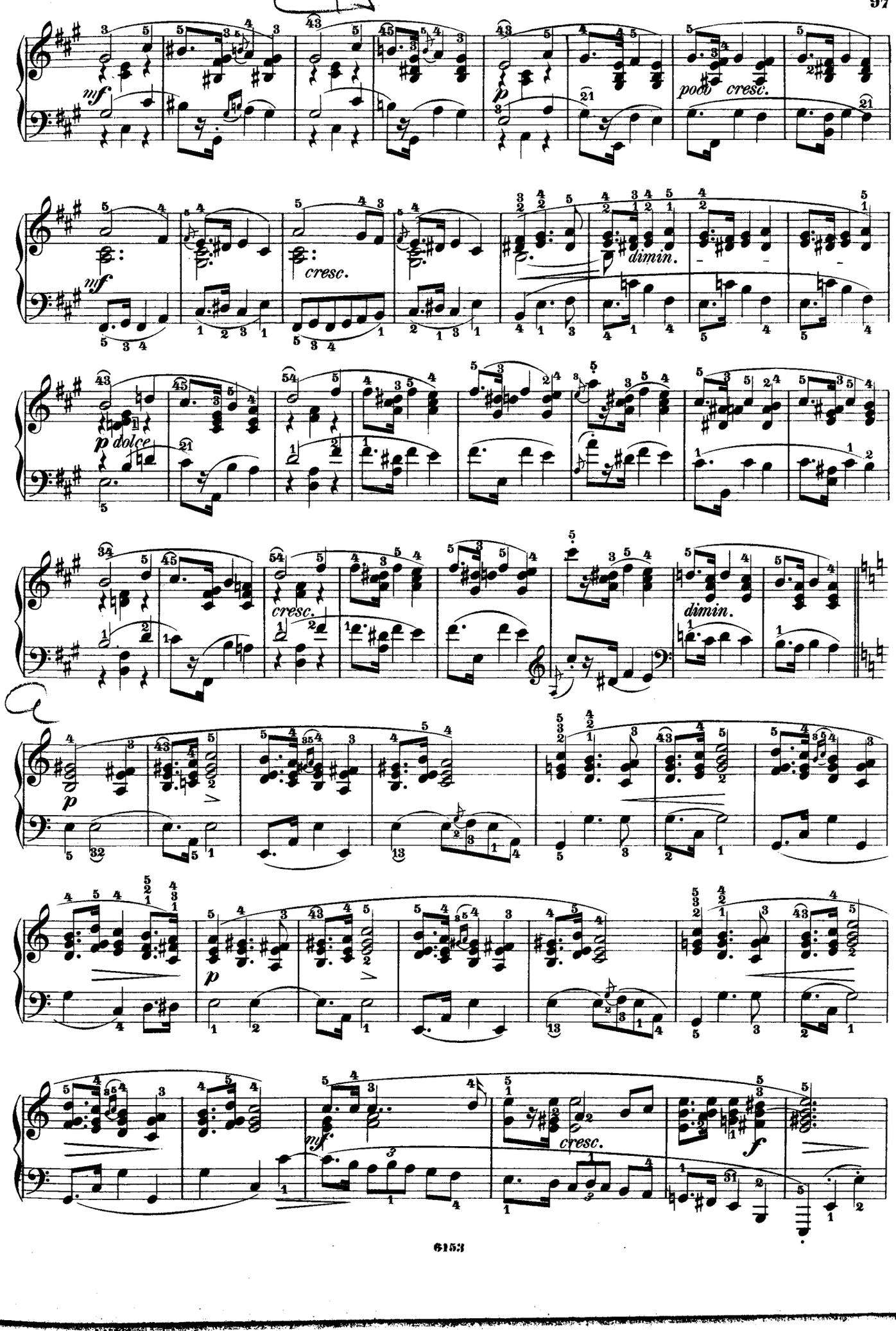


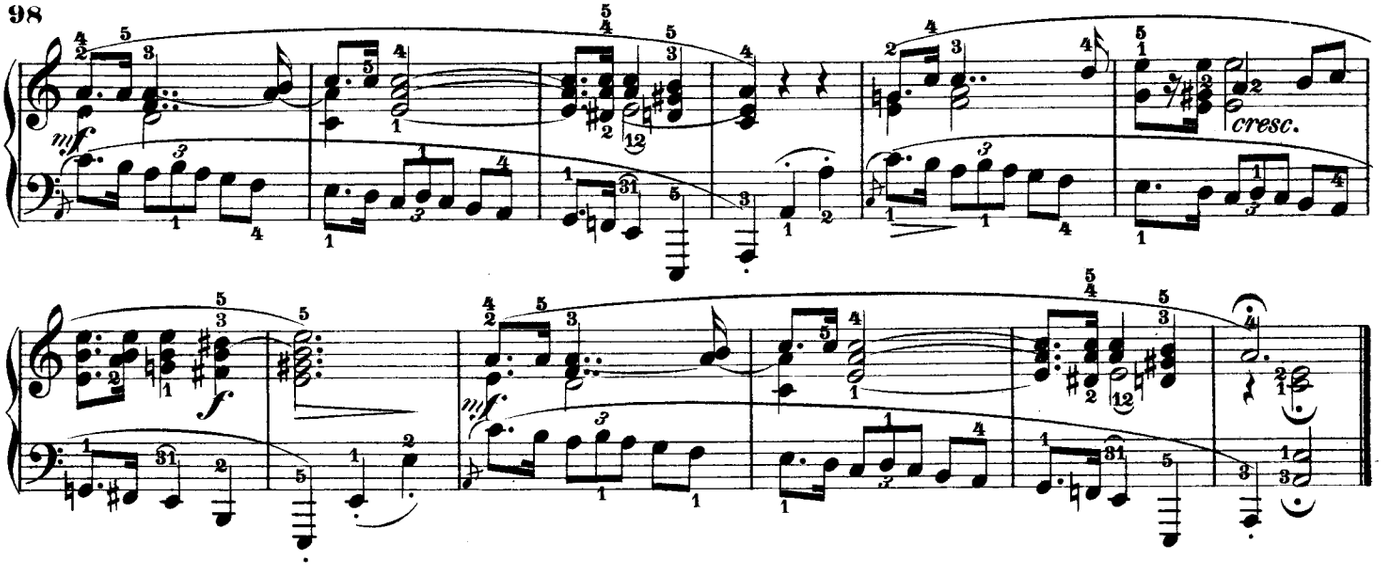
50.

Allegretto.

Oeuvre posthume.

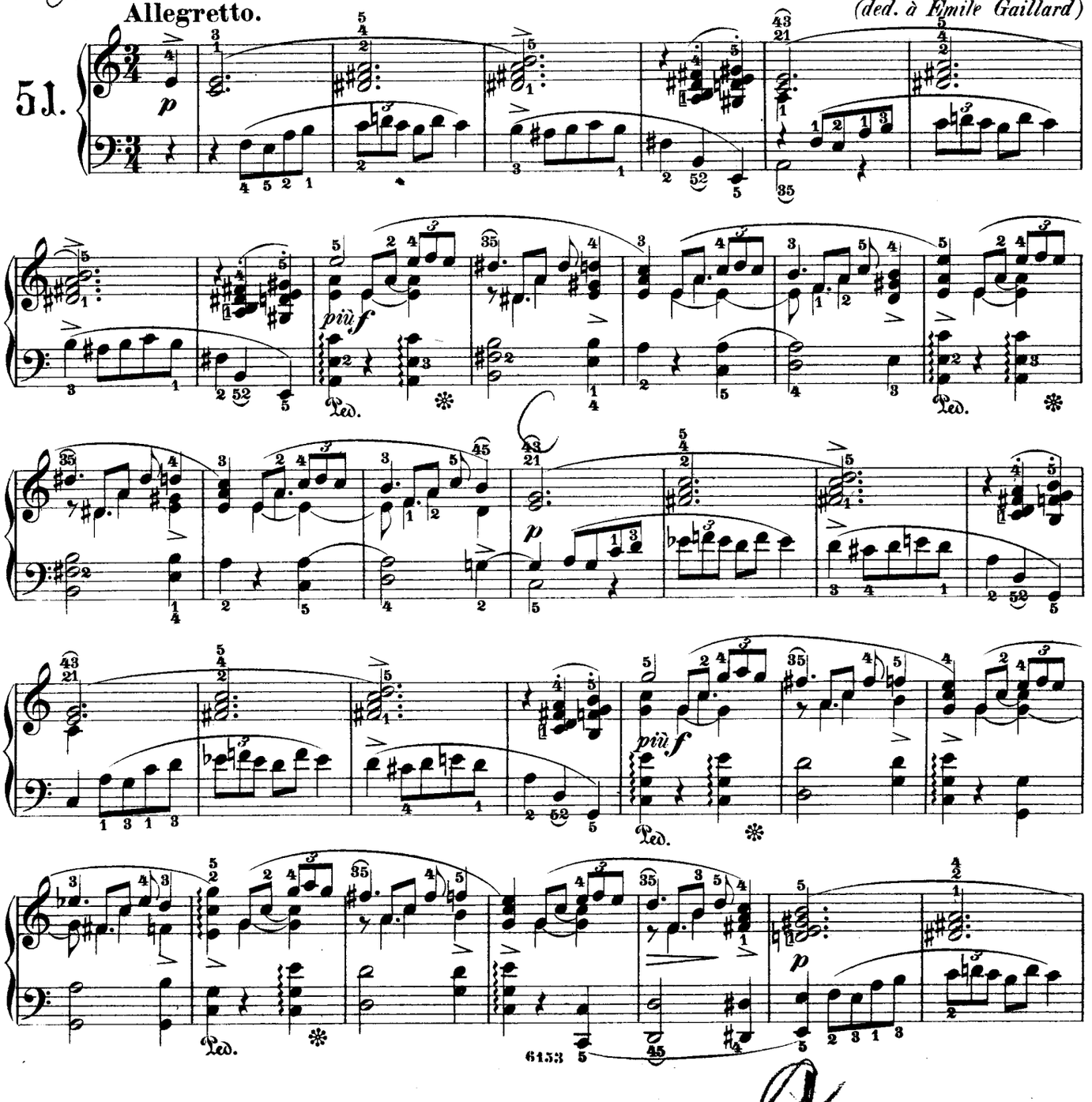


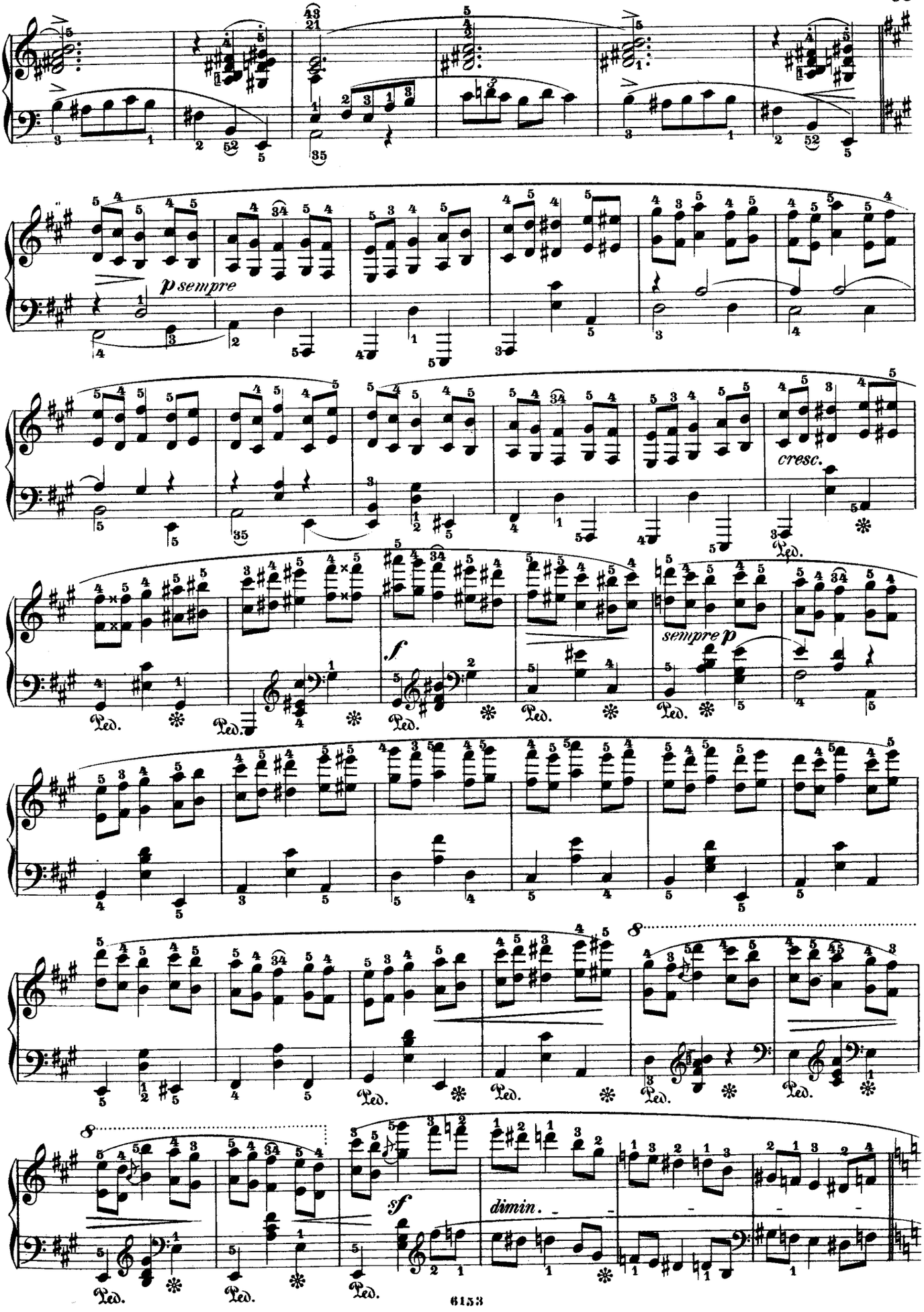

mf
p
poco cresc.
mf
cresc.
dimin.
p dolce
cresc.
dimin.
p
p
mf
cresc.
f

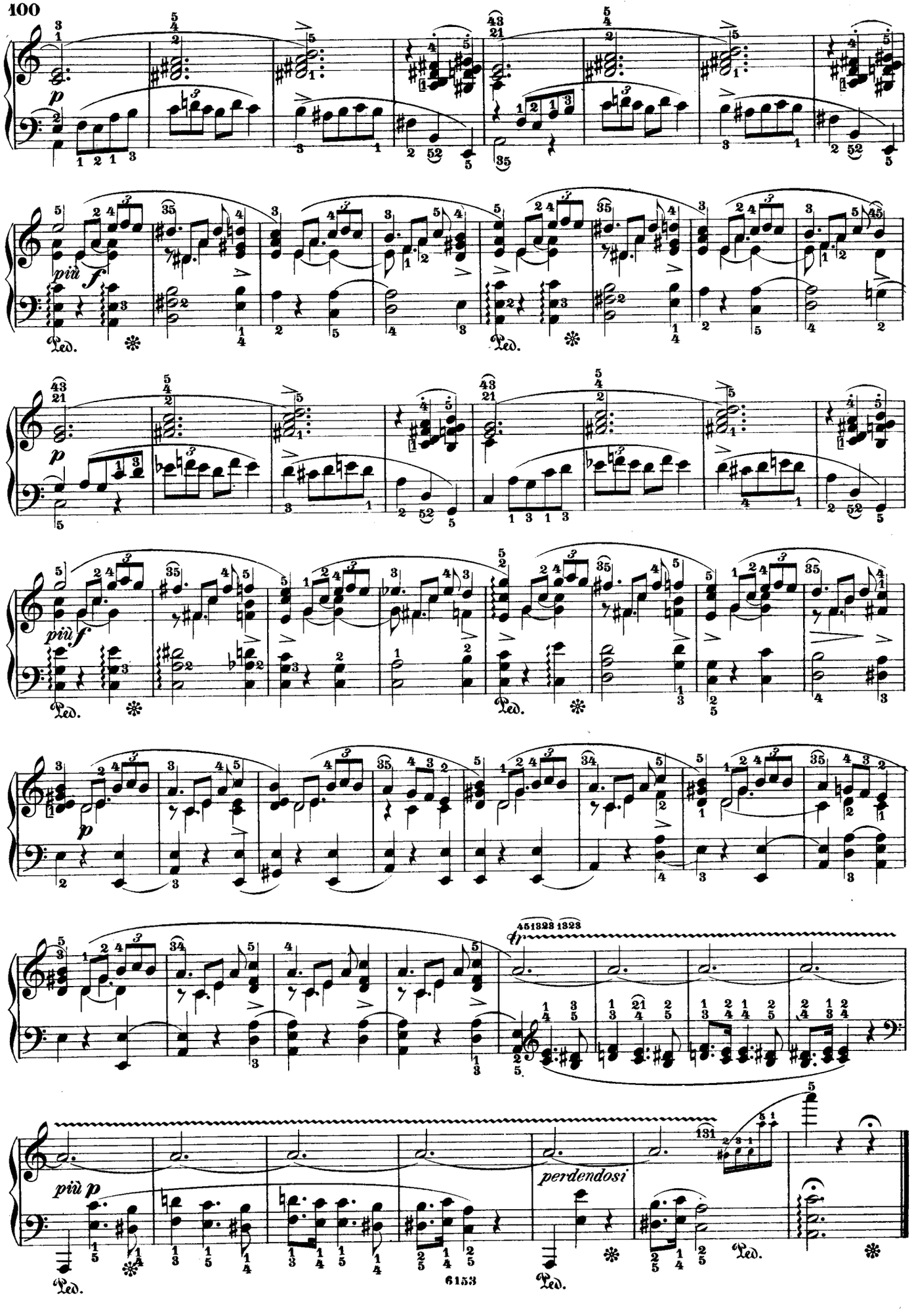


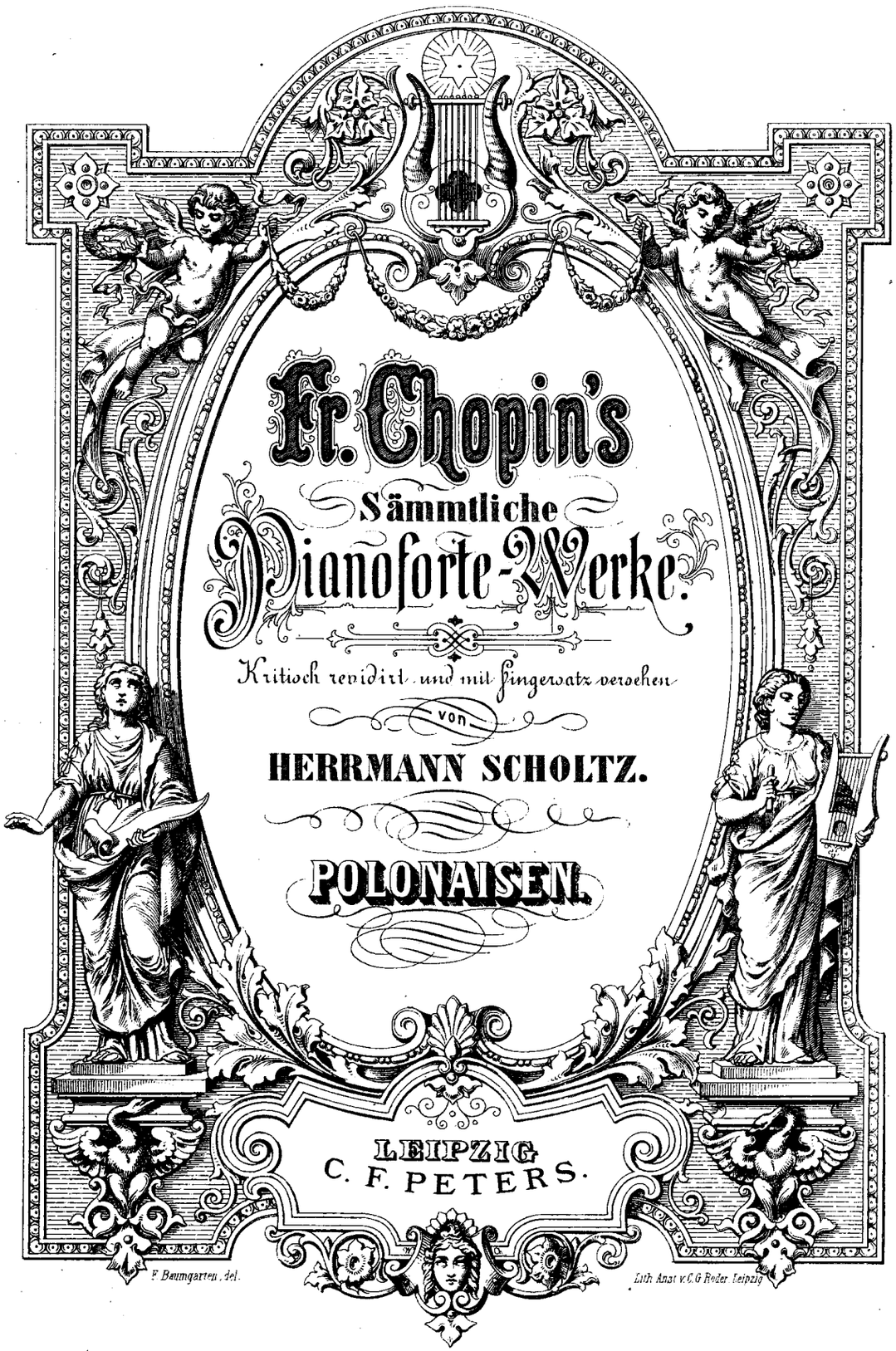
Op. posth.
(ded. à Emile Gaillard)

51. Allegretto.




p sempre
cresc.
Ped.
f
sempre p
dimin.


p
più f
Ped.
p
più f
Ped.
p
tr
più p
perdendosi
Ped.



Fr. Chopin's

Sämmtliche Pianoforte-Werke.

Kritisch revidirt und mit Fingersatz versehen

von

HERRMANN SCHOLTZ.

POLONAISEN.

LEIPZIG
C. F. PETERS.

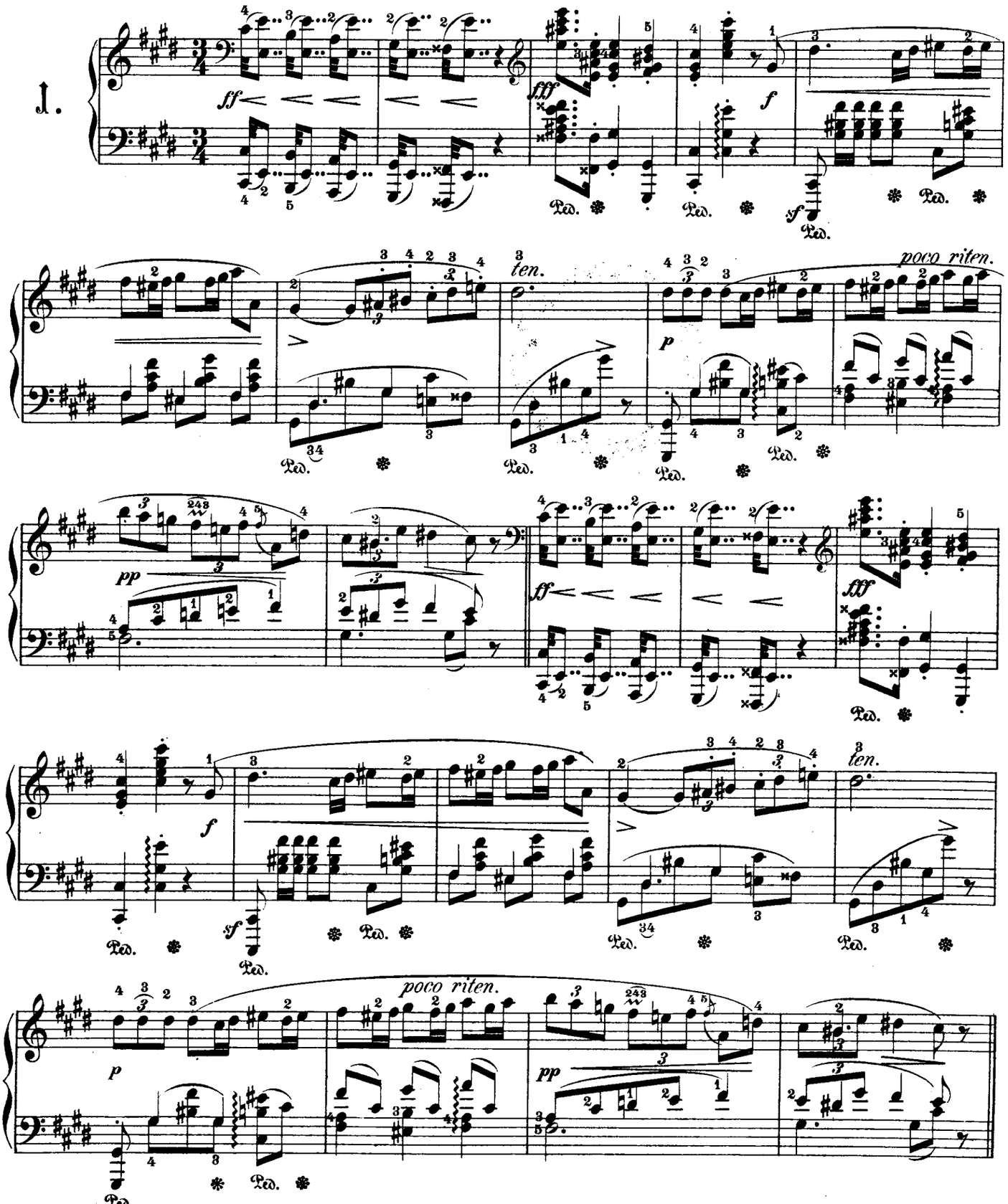
F. Baumgarten, del. Lith. Anst. v. C. G. Roder, Leipzig

Instytut Muzykologii Uniwersytetu Warszawskiego
M-14746
[3]

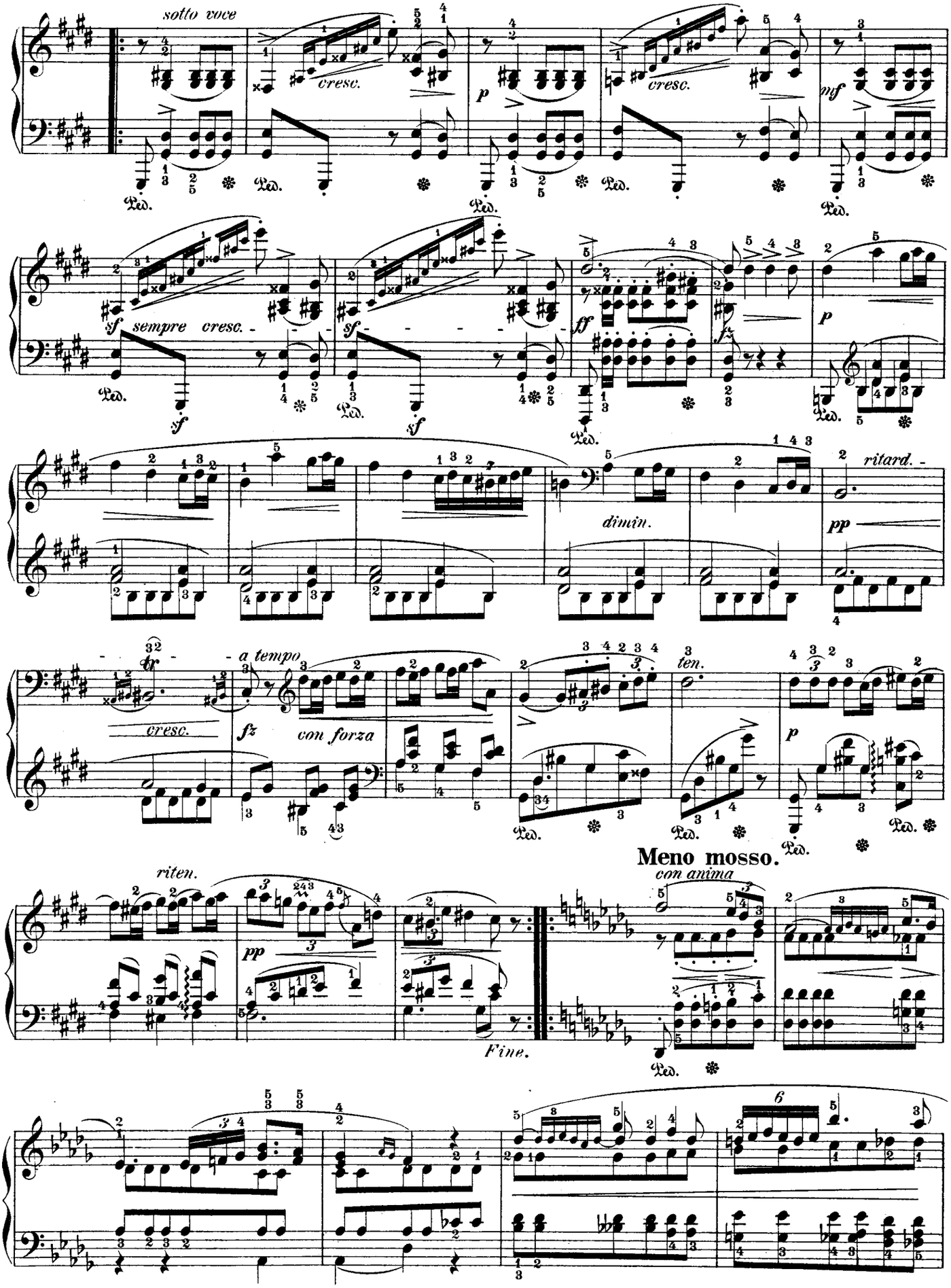
Polonaises.

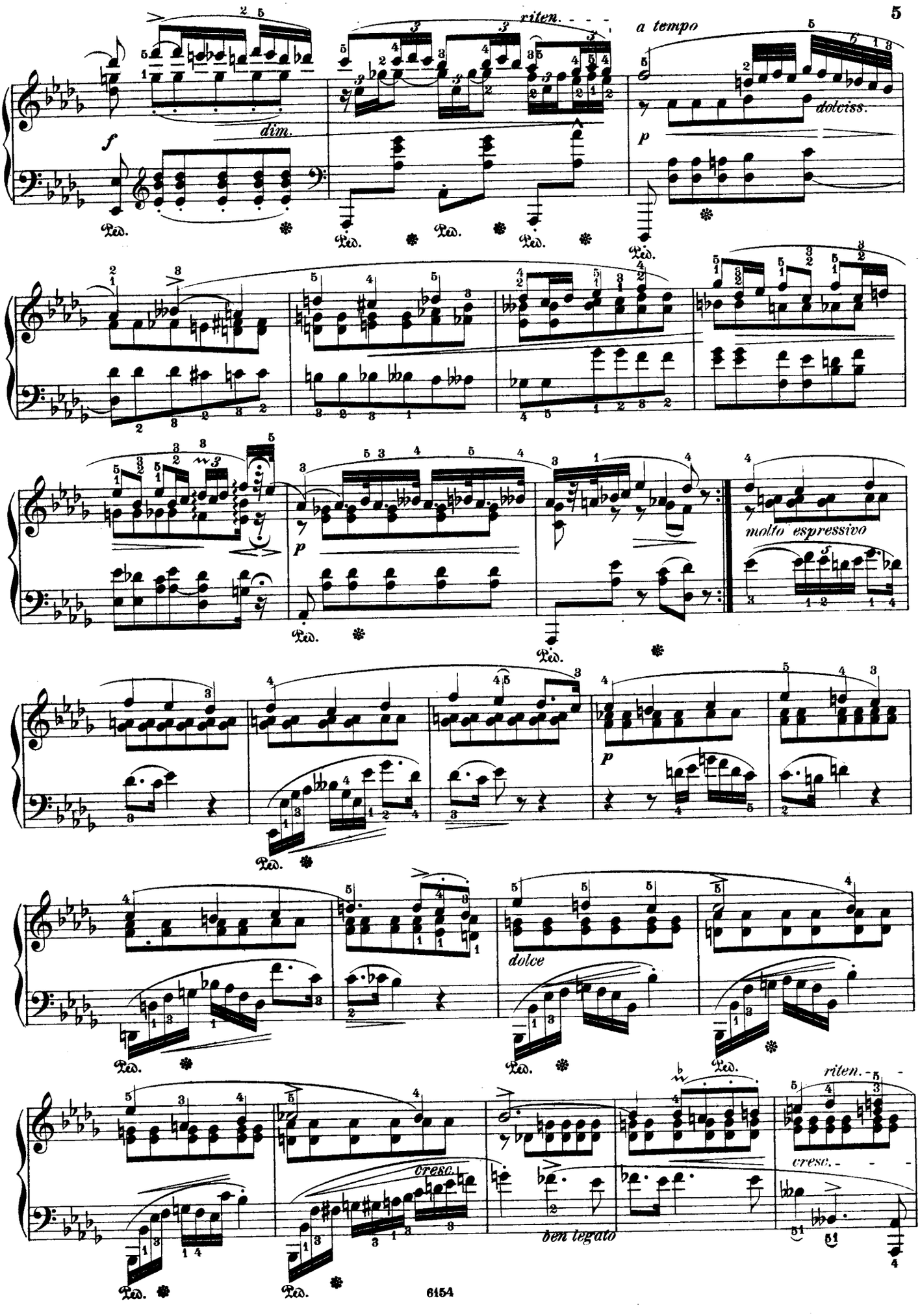
Allegro appassionato.

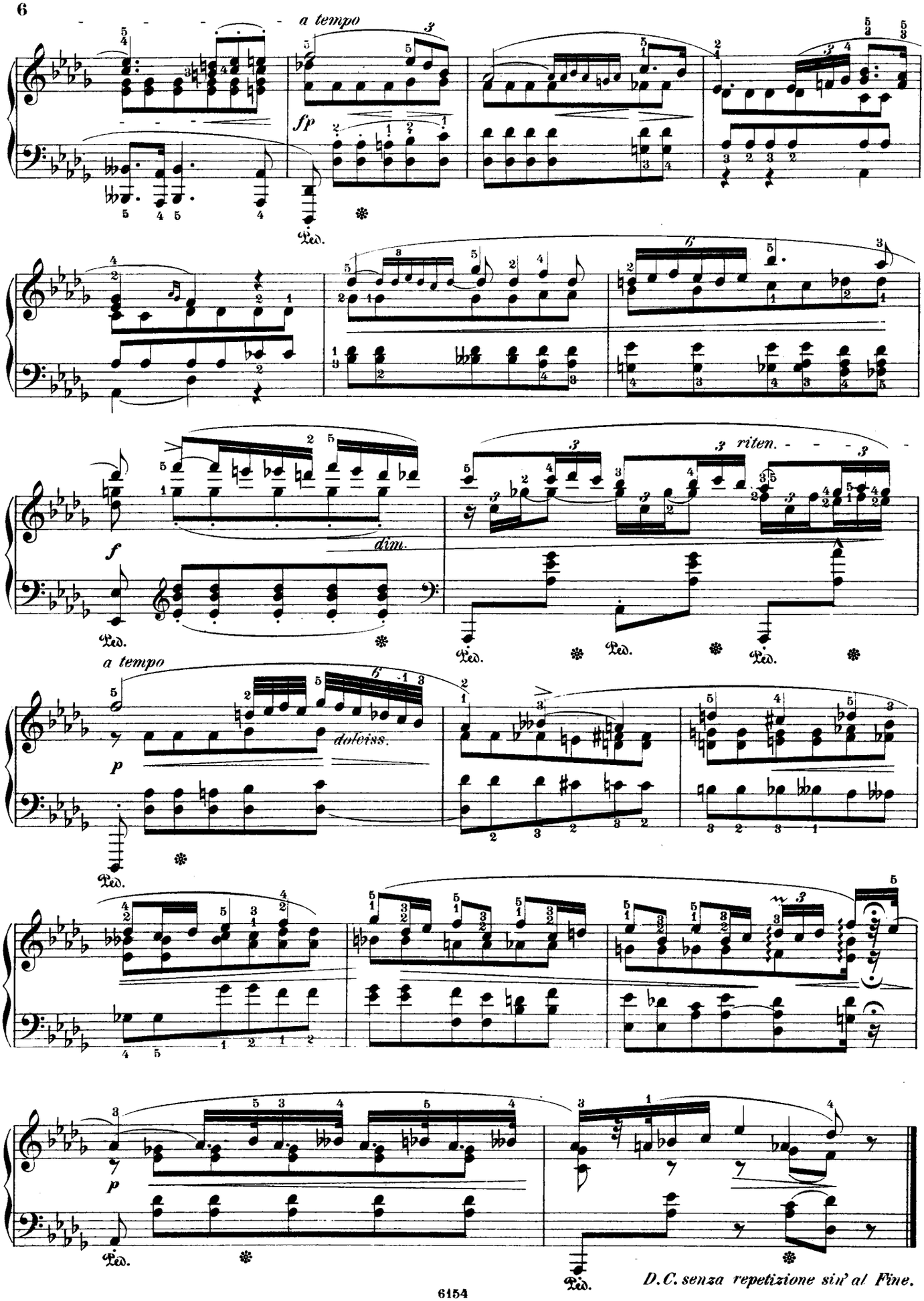
Chopin, Op. 26. № 1.



Stich und Druck der Röder'schen Officin in Leipzig.


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


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


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

4.

Maestoso.

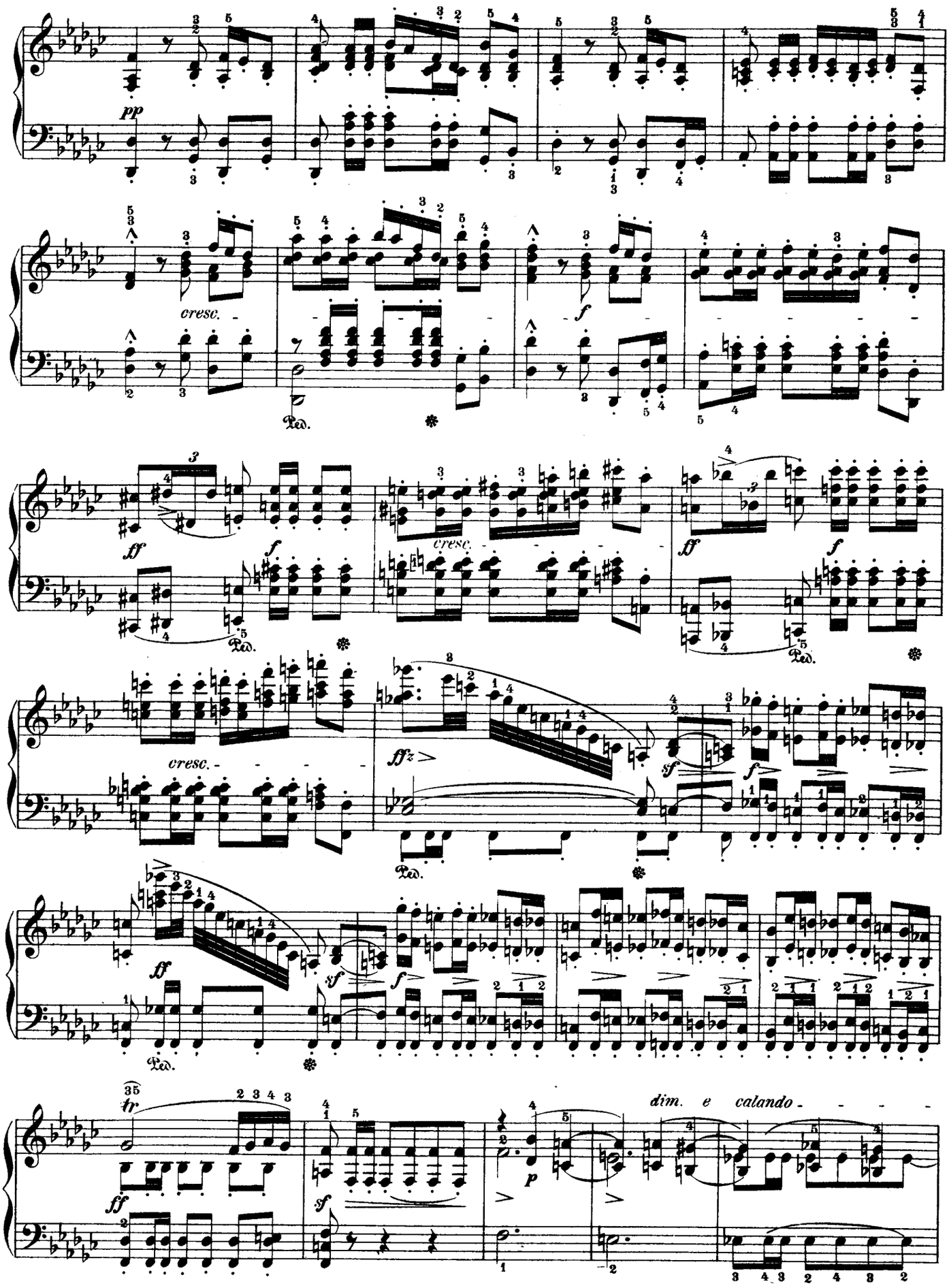
pp *poco riten.* *accel.* *poco*

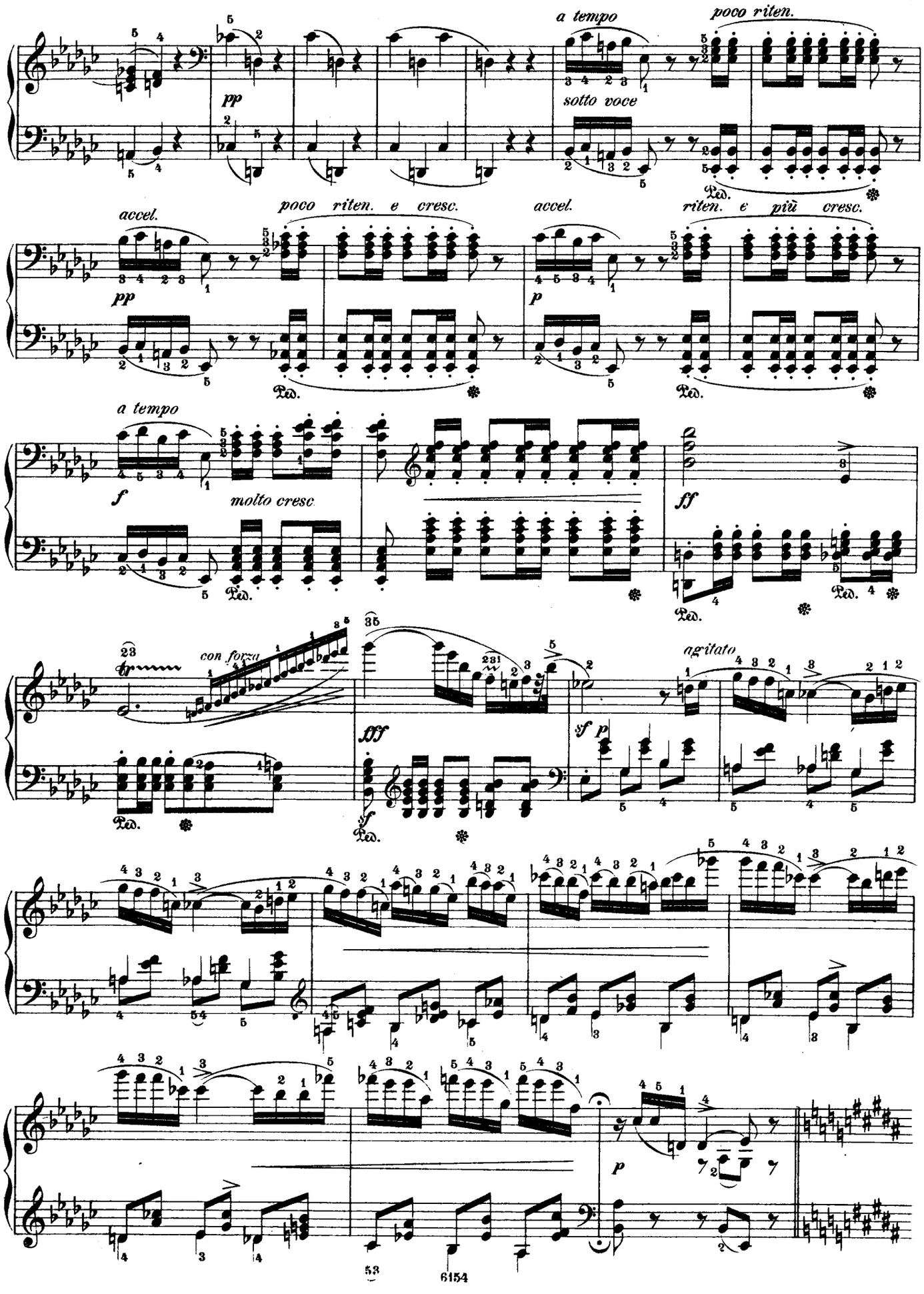
riten. e cresc. *accel.* *p* *riten. e più cresc.*

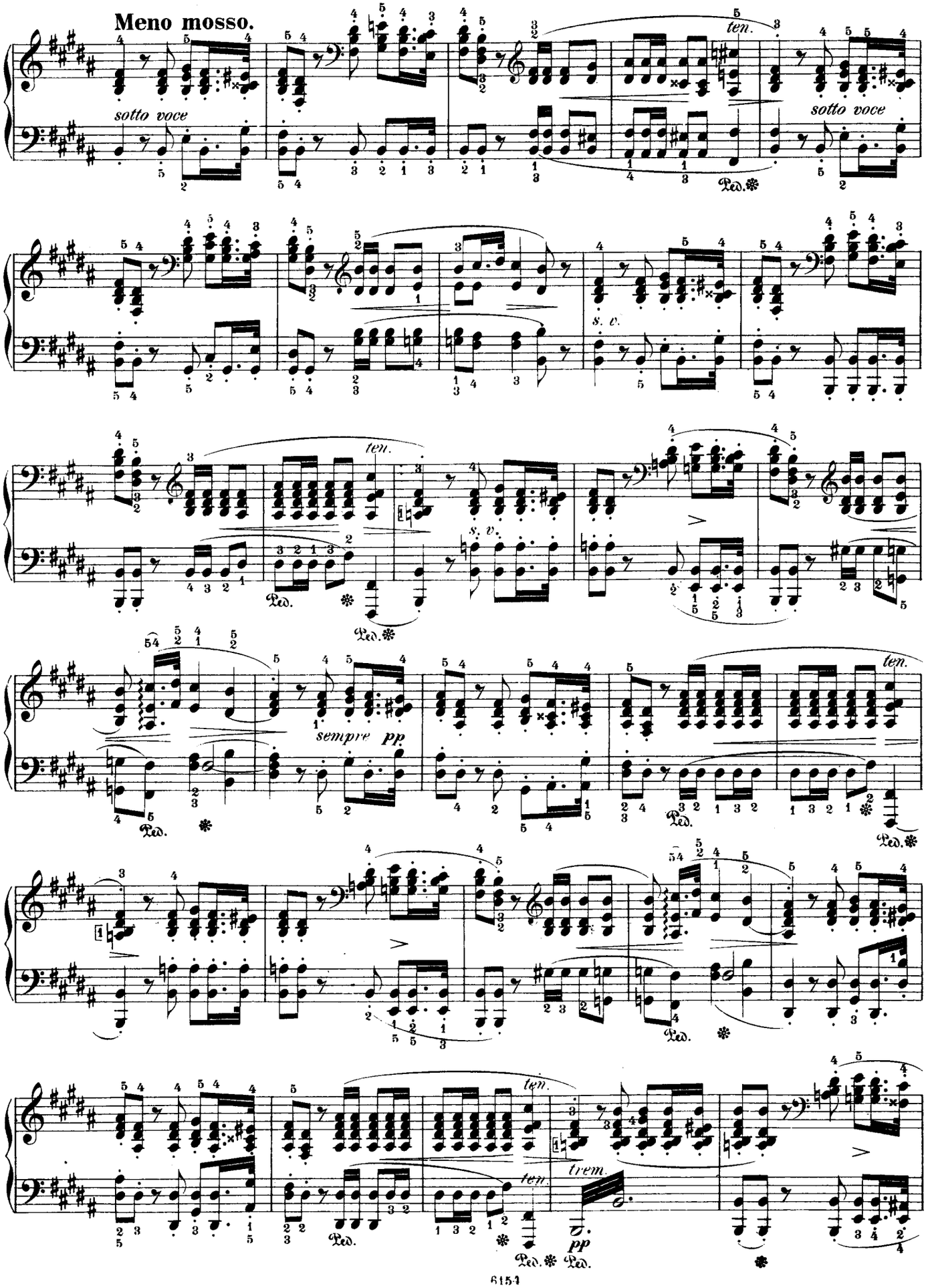
a tempo *f* *molto cresc.* *ff*

con forza *fff* *agitato* *sf* *p*

p


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


a tempo
poco riten.
pp
sotto voce
Ped.
accel.
poco riten. e cresc.
accel.
riten. e più cresc.
pp
p
Ped.
a tempo
f
molto cresc
ff
Ped.
con forza
fff
agitato
sf p
Ped.
p
53
6154


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

mancando

Adagio.

Tempo I.

poco rit. *accel.* *poco rit. e cresc.*

pp

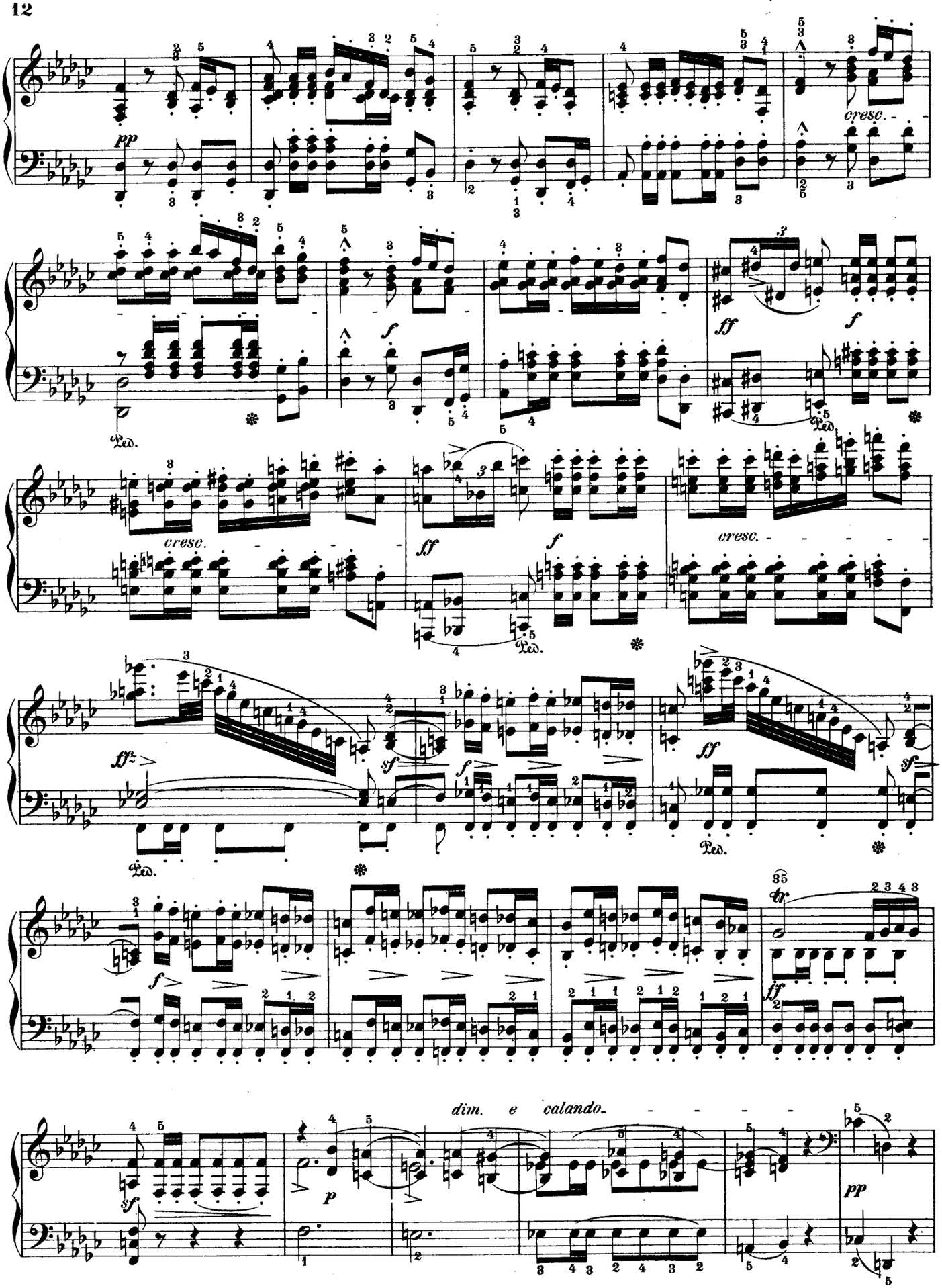
accel. *rit. e più cresc.* *a tempo*

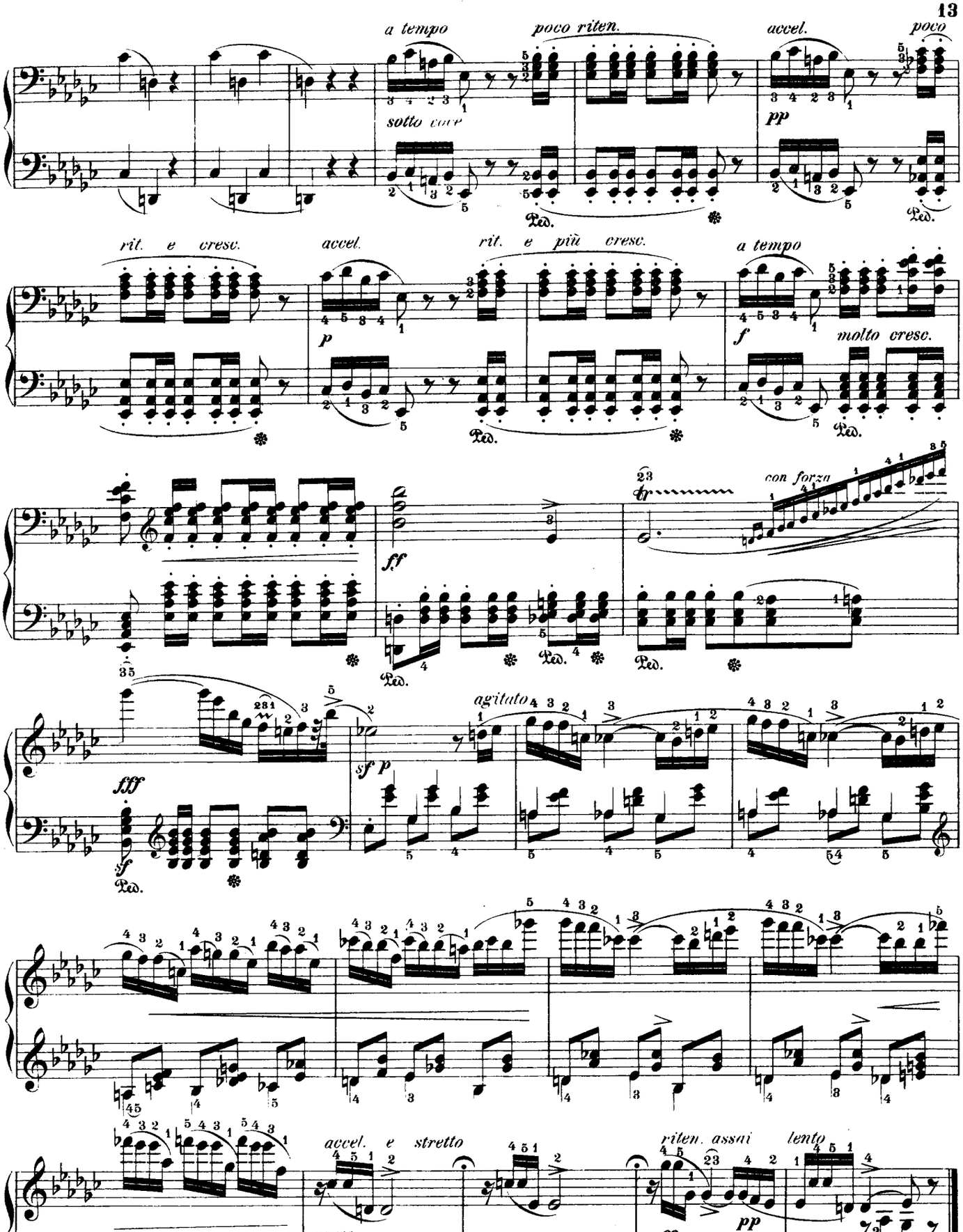
p *f* *molto cresc.*

ff *con forza* *agitato*

fff *sf* *p*

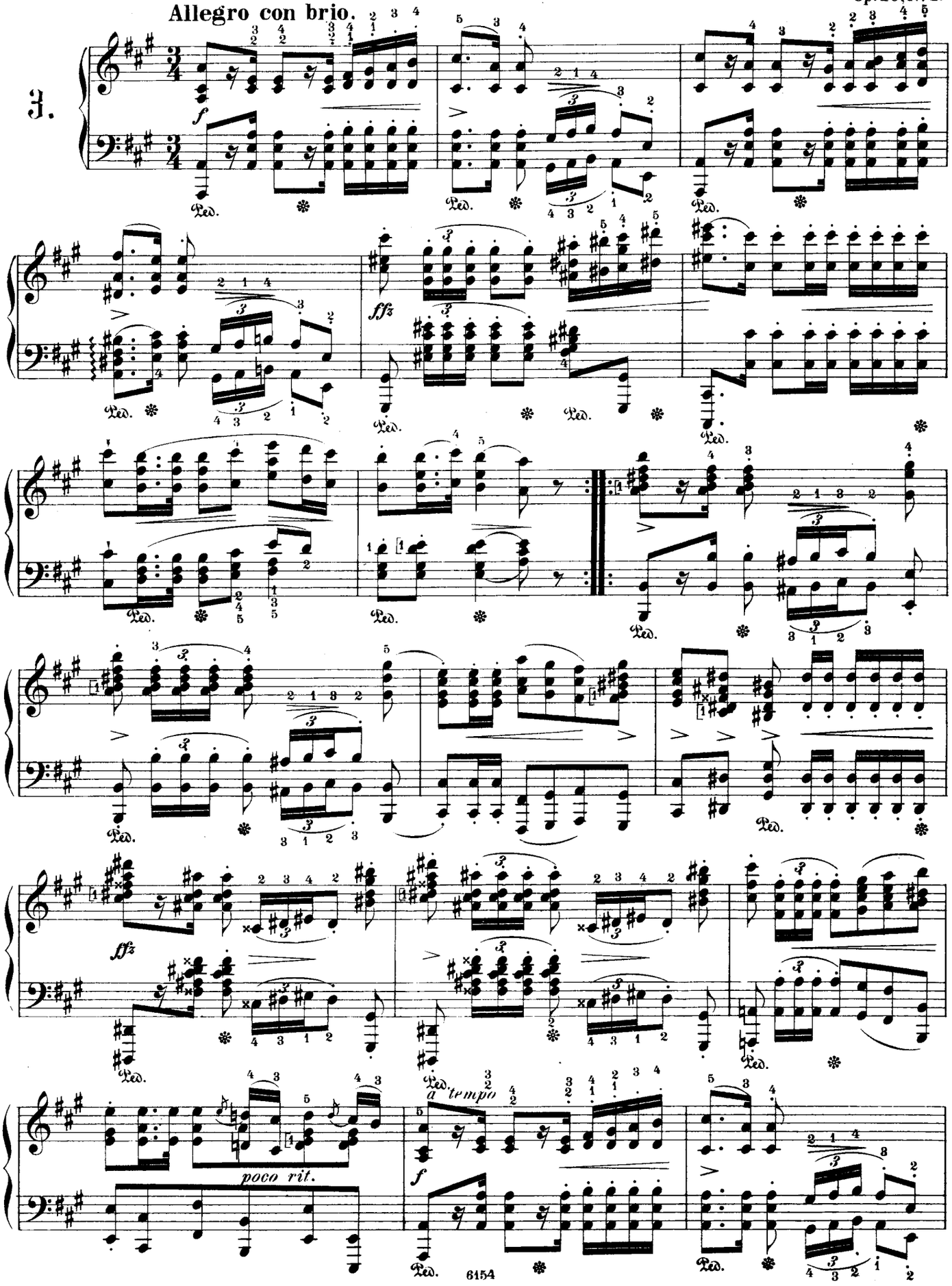
p

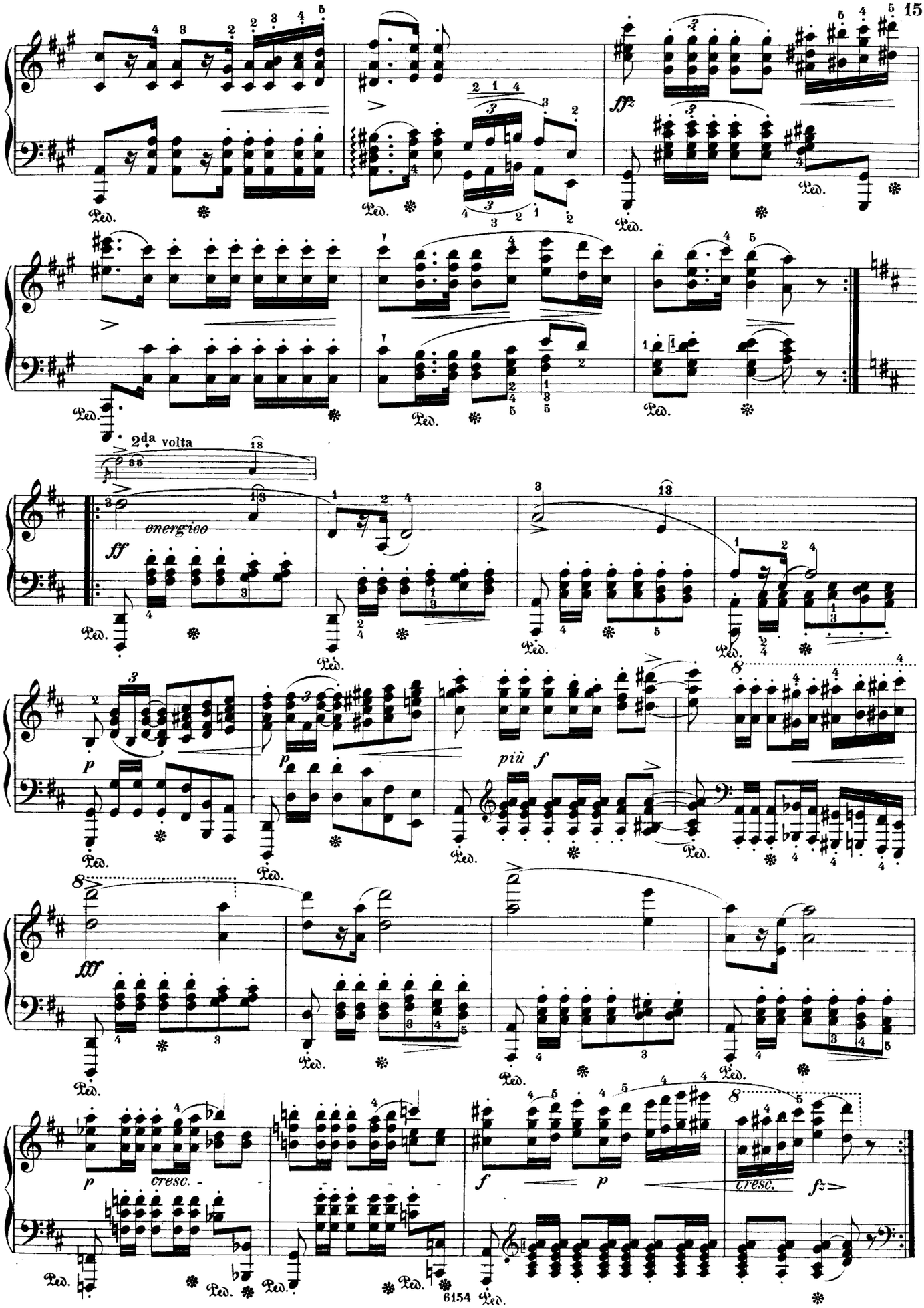

pp
cresc.
f
ff
Ped.
cresc.
ff
f
cresc.
ff
sf
f
ff
sf
f
tr
ff
sf
p
dim. e calando
pp

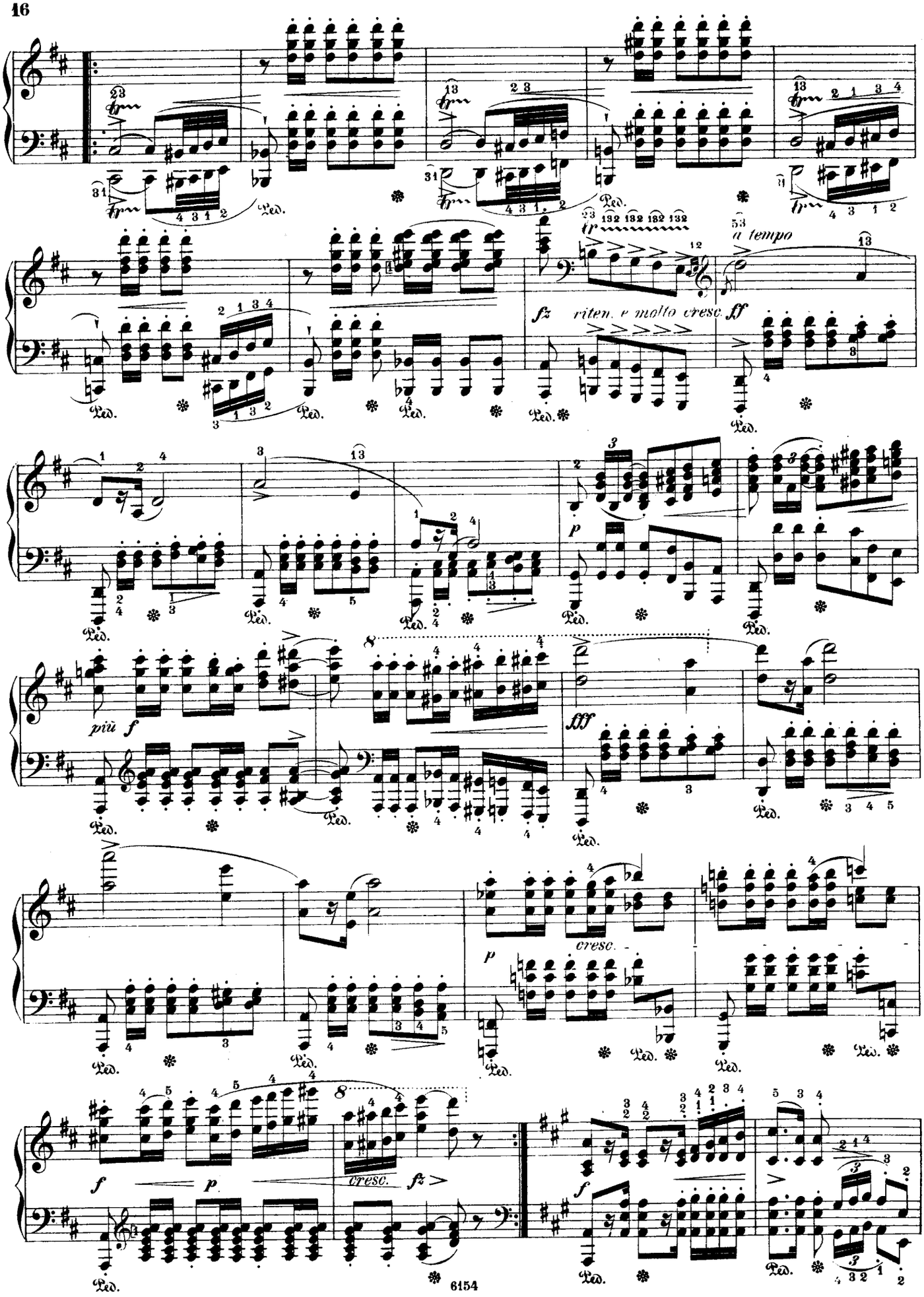

a tempo
poco riten.
accel.
poco
sotto voce
pp
Ped.
rit. e cresc.
accel.
rit. e più cresc.
a tempo
p
f
molto cresc.
ff
con forza
fff
sf p
agitato
accel. e stretto
cresc.
riten. assai
lento
ff
pp
ppp

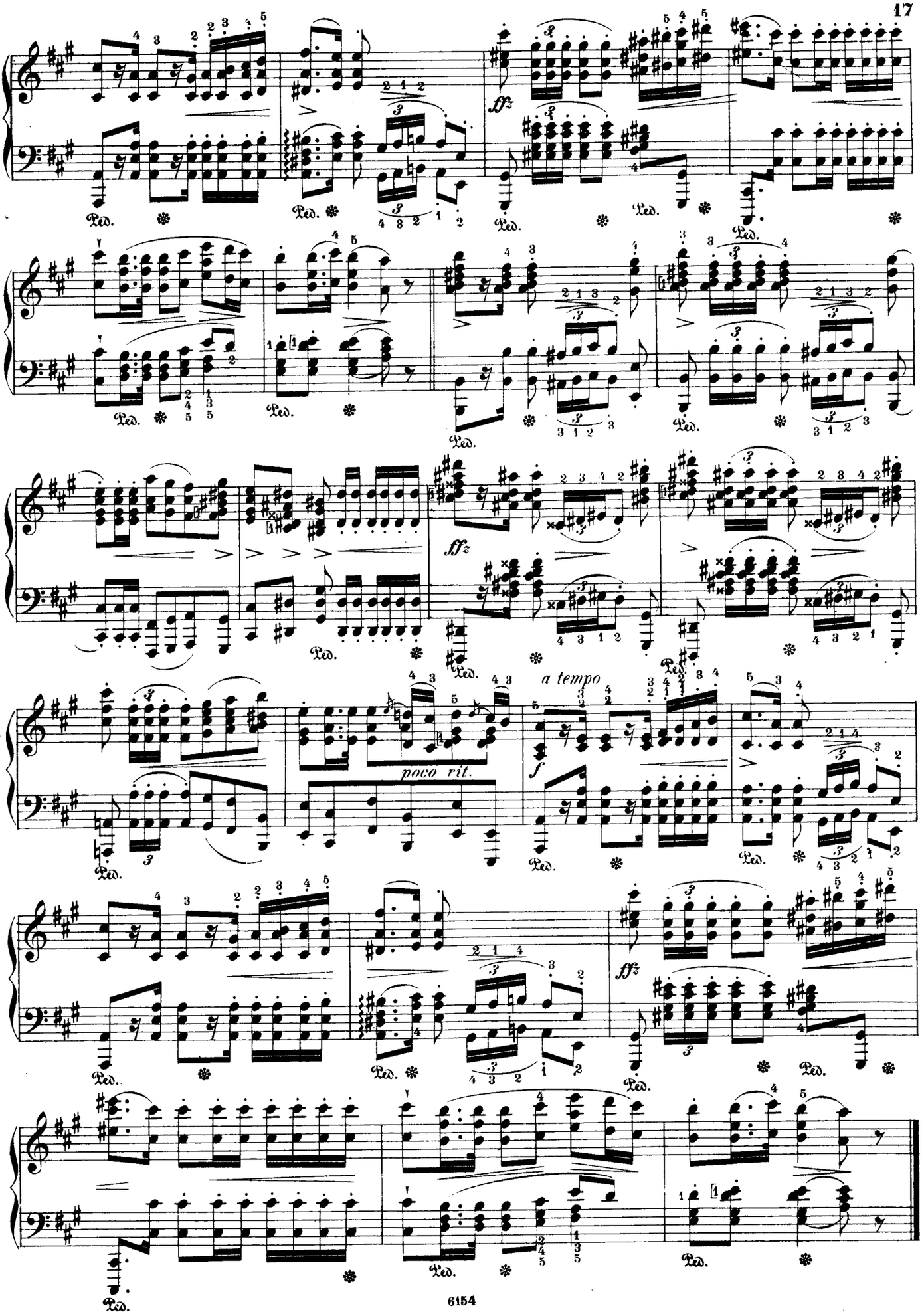
3.

Allegro con brio.




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

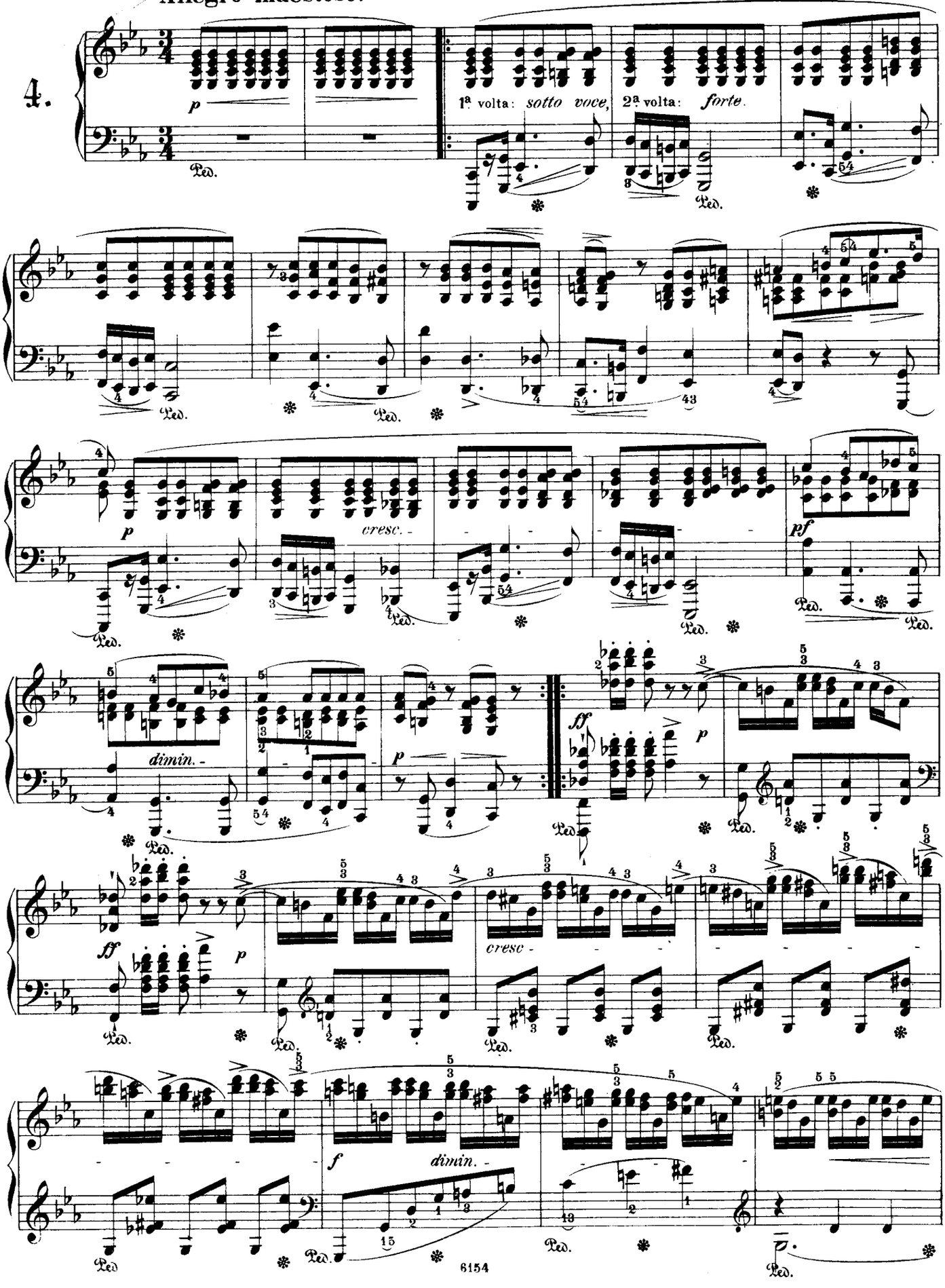

a tempo
fz
riten. e molto cresc.
ff
più f
fff
cresc.
p
f
fz
6154

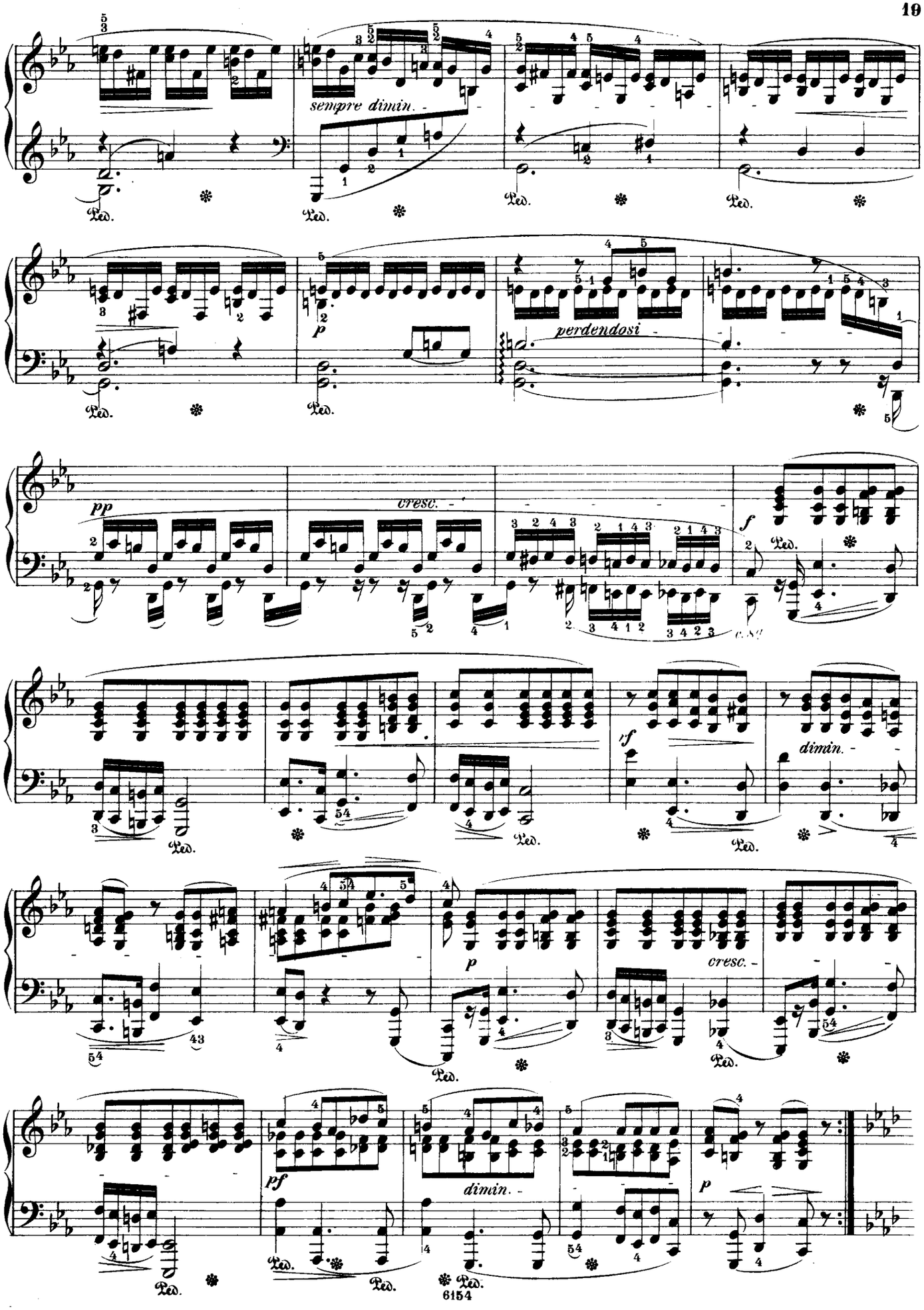

fffz
Ped.
poco rit.
a tempo
f

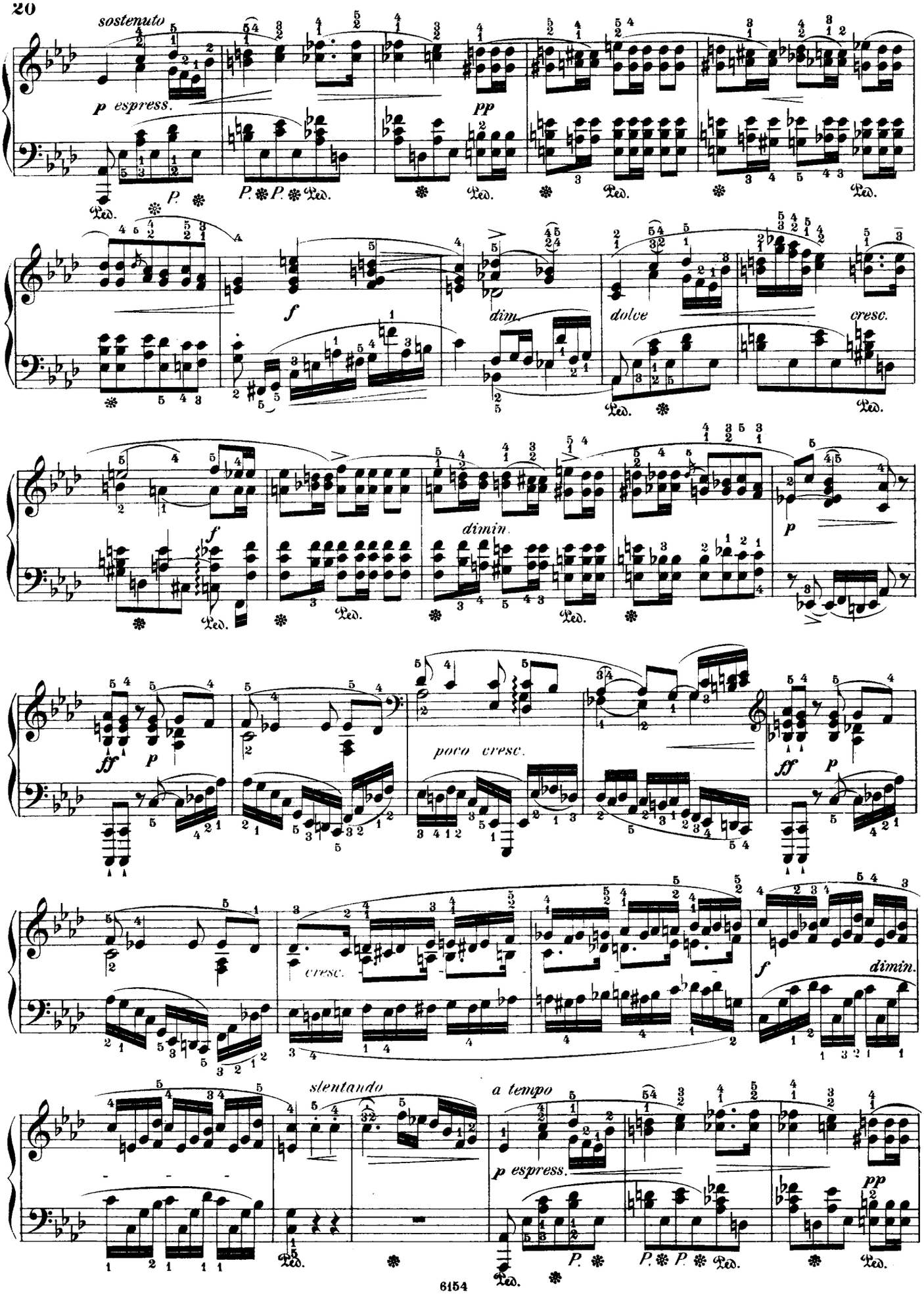
Allegro maestoso.

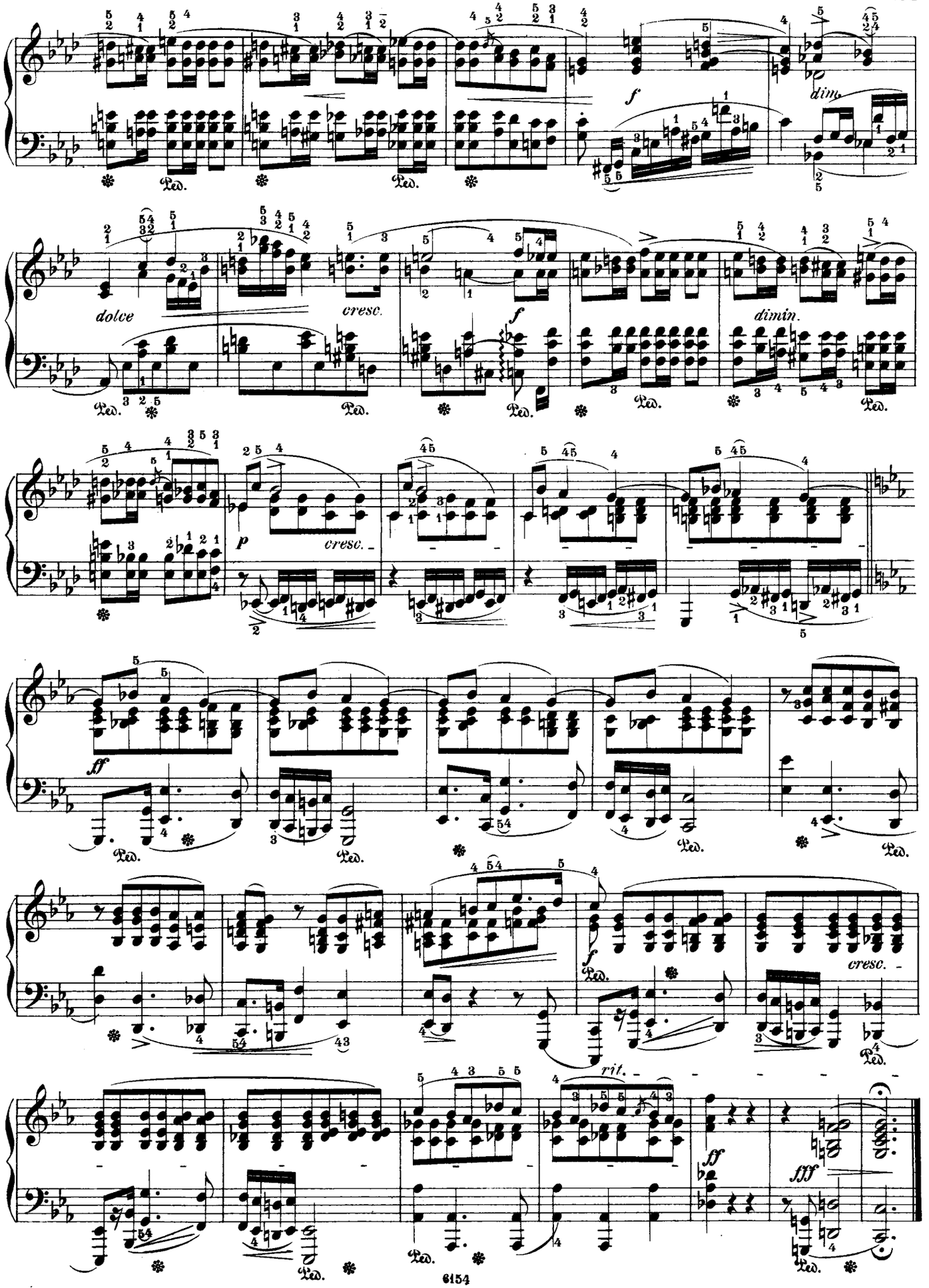
Op. 40, № 2.

4.




sempre dimin.
Ped.
p
perdendosi
pp
cresc.
f
Ped.
tf
dimin.
p
cresc.
pf
dimin.
p
6154

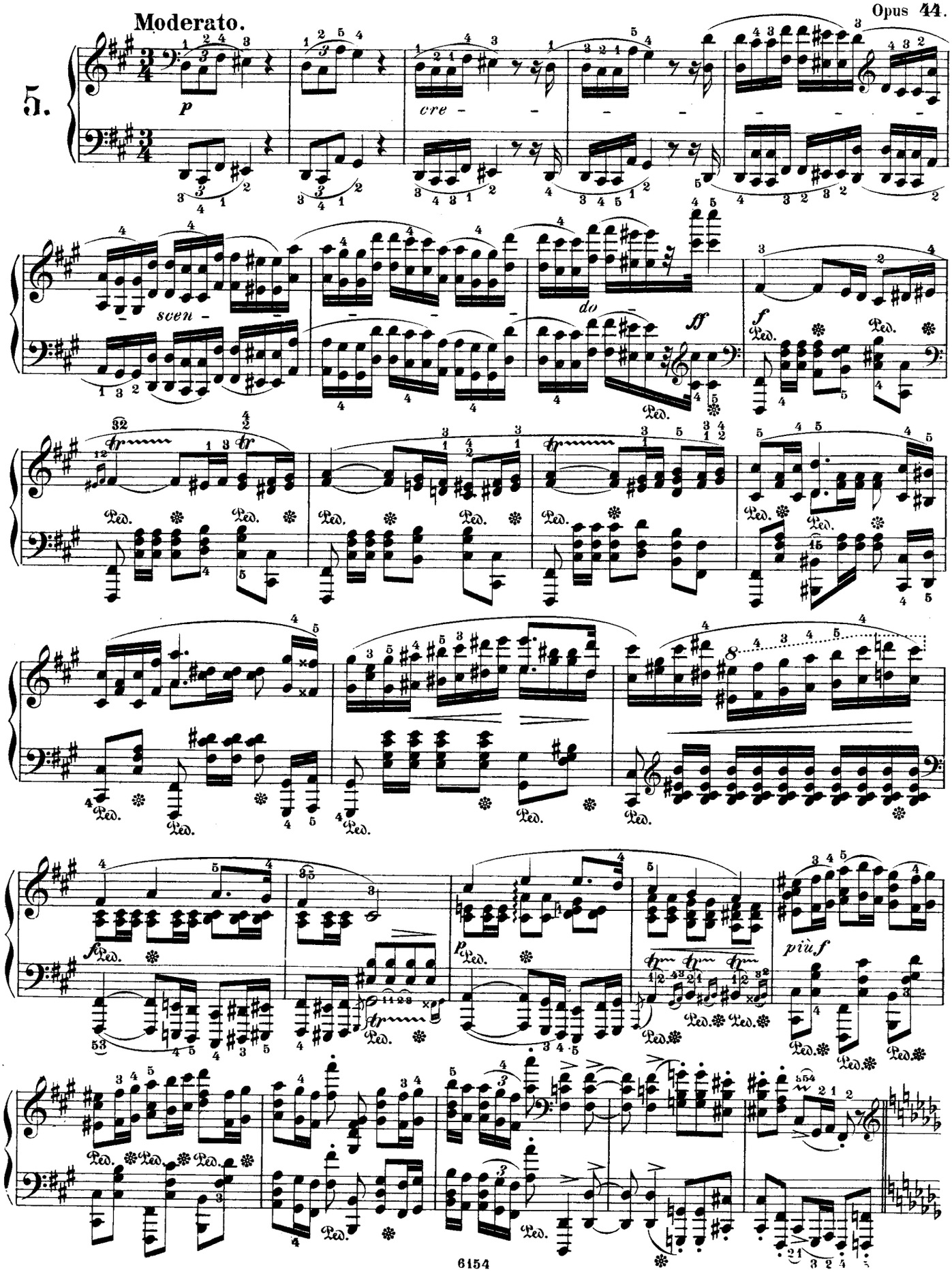

sostenuto
p espress.
pp
f
dim.
dolce
cresc.
f
dimin.
p
ff
p
poco cresc.
ff
p
cresc.
f
dimin.
slentando
a tempo
p espress.
pp

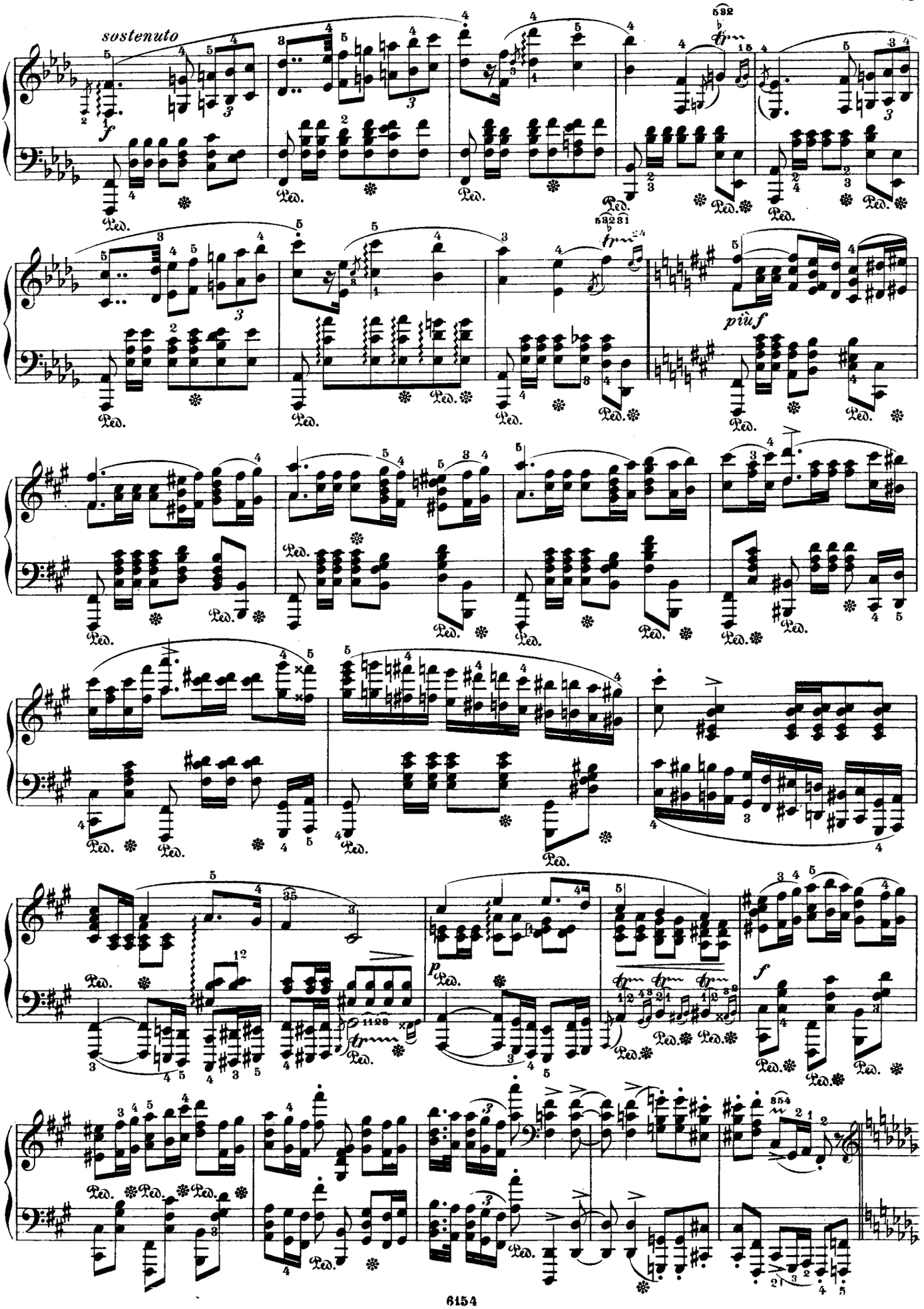

f
dim.
dolce
cresc.
f
dimin.
p
cresc.
ff
f
cresc.
rit.
ff
fff
Ped.

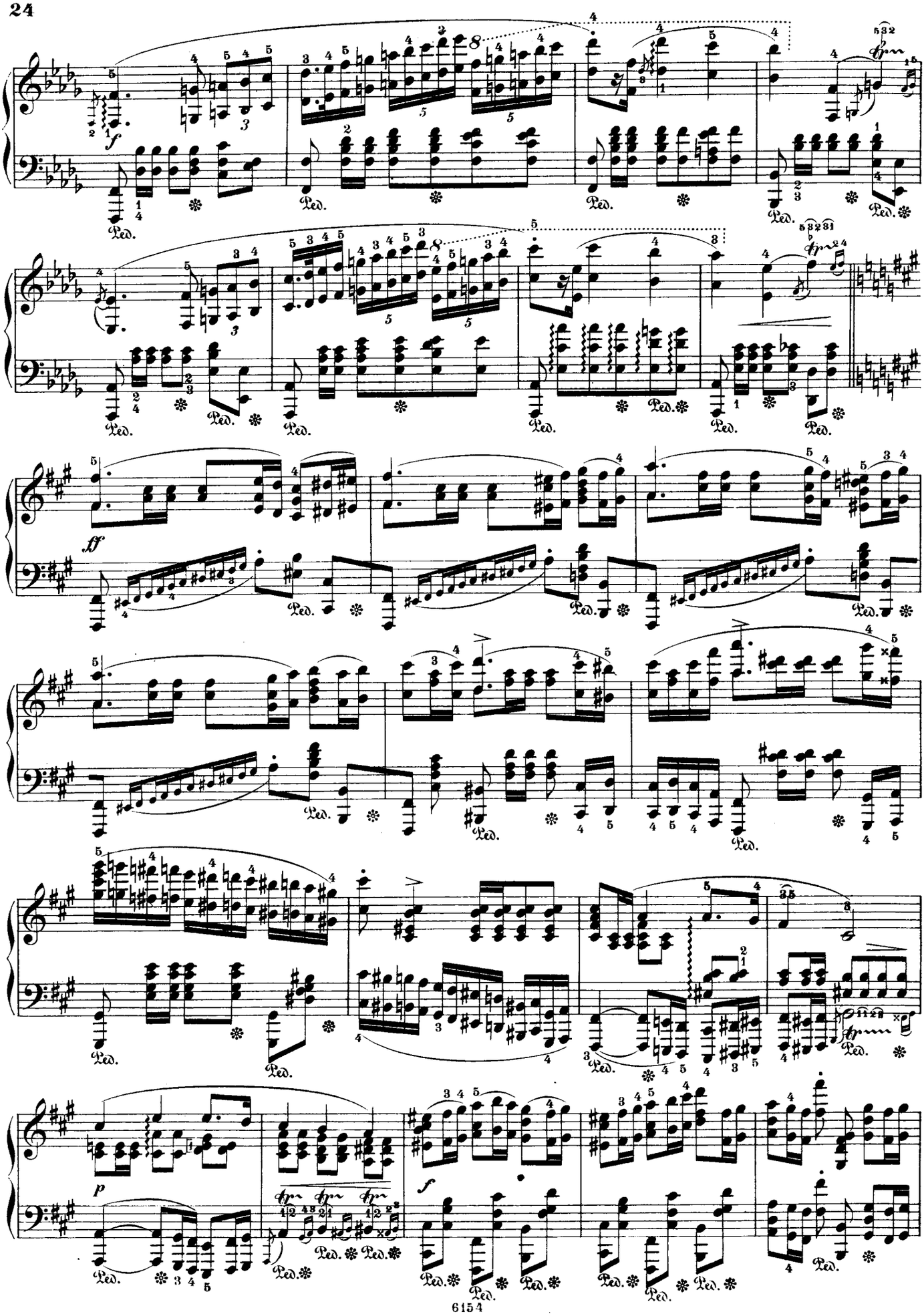
Opus 44.

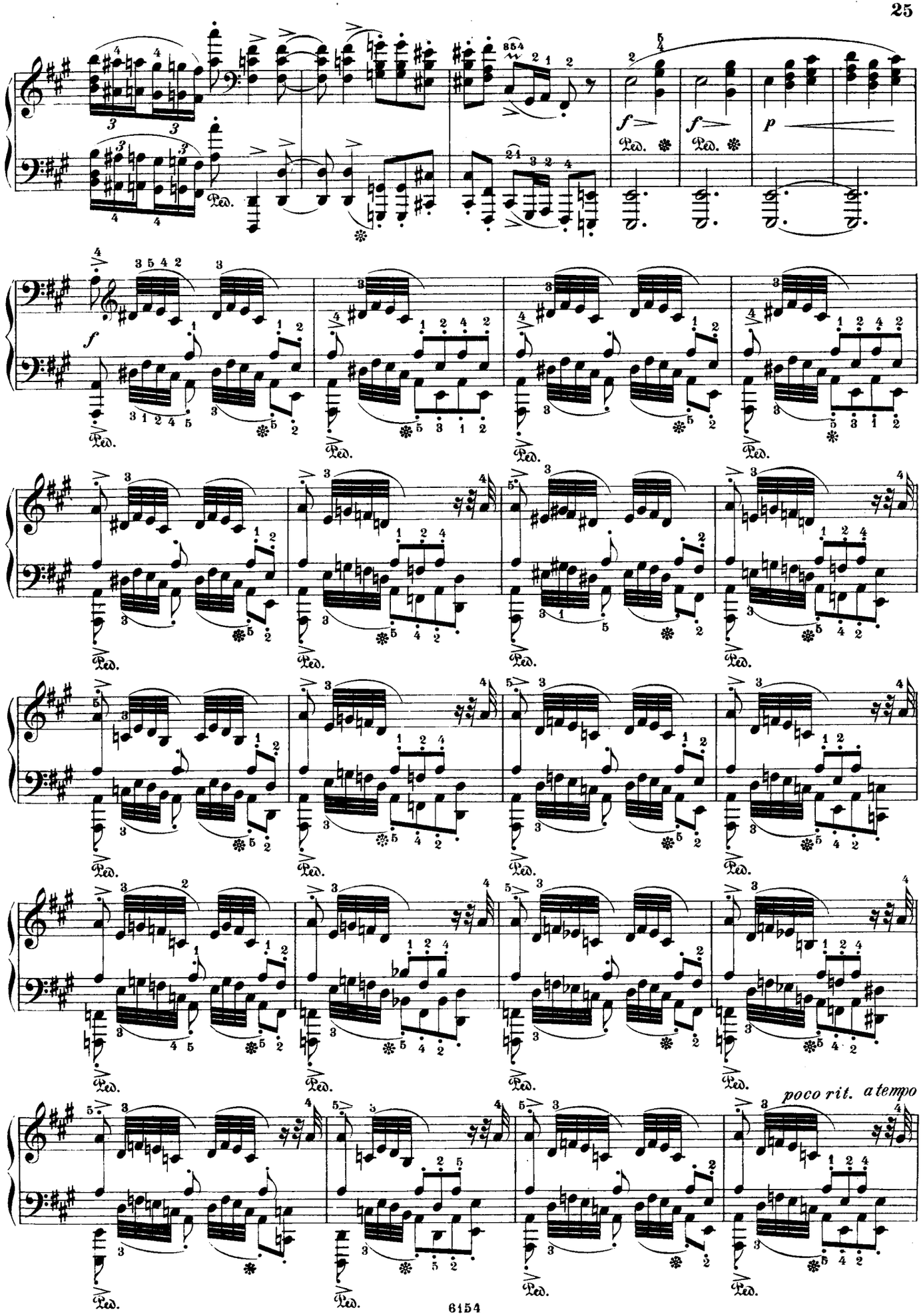
Moderato.

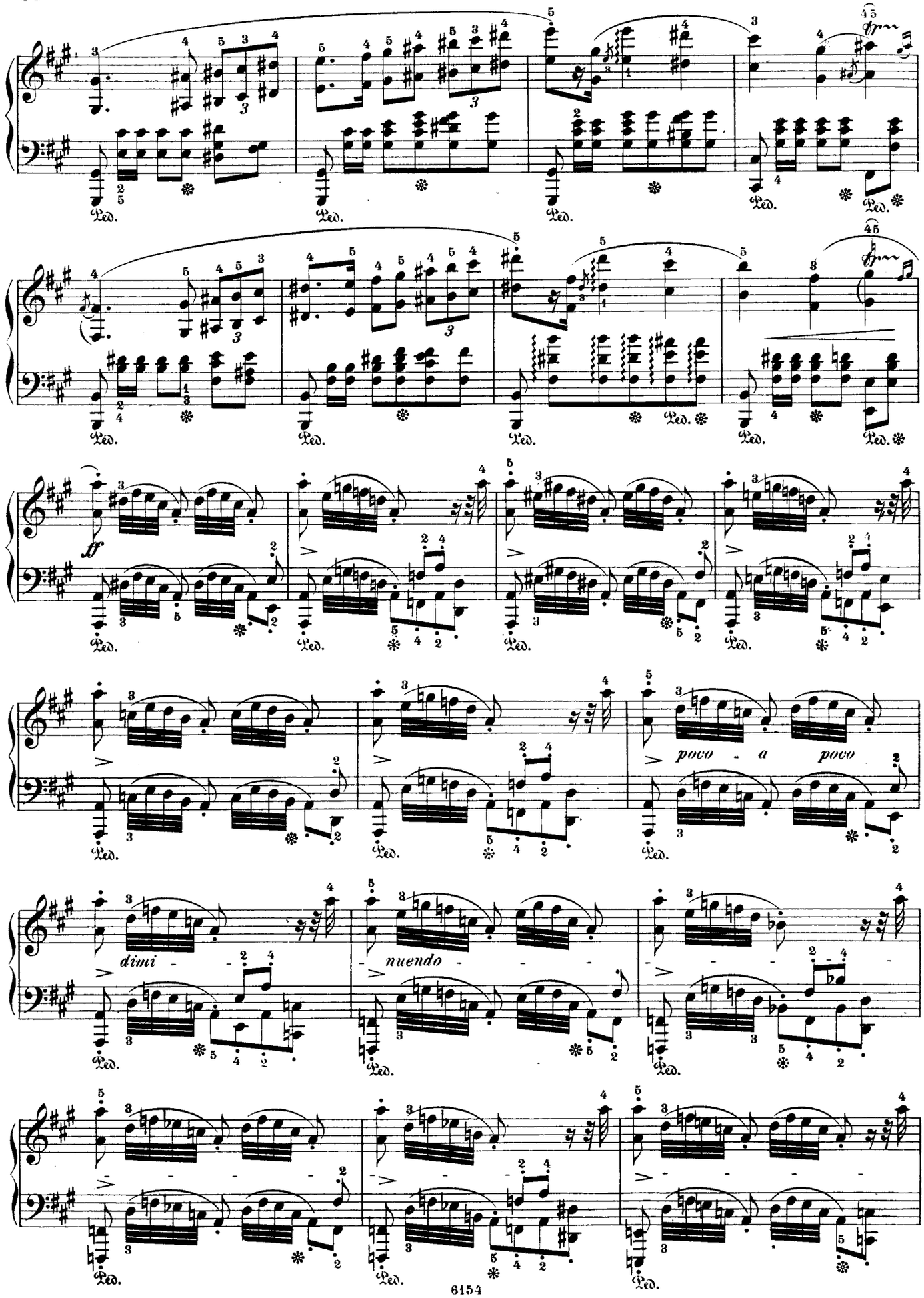
5.

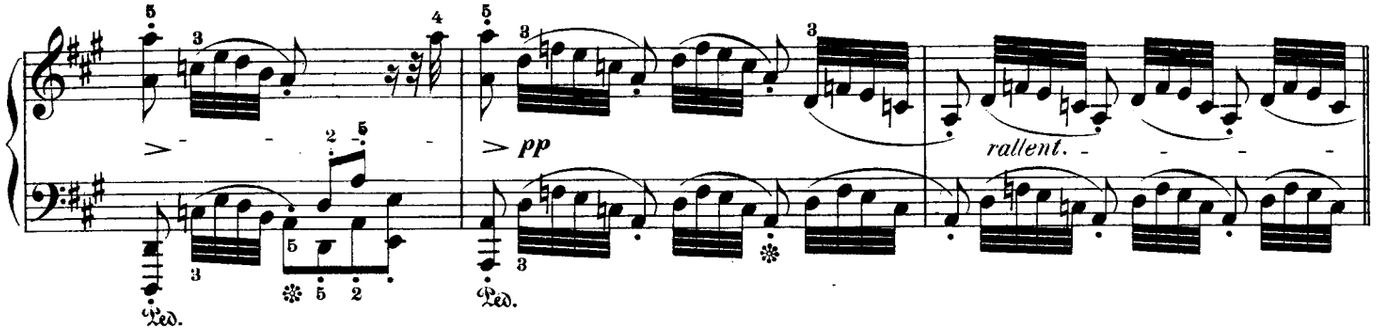



sostenuto
f
Ped.
piùf
p
f

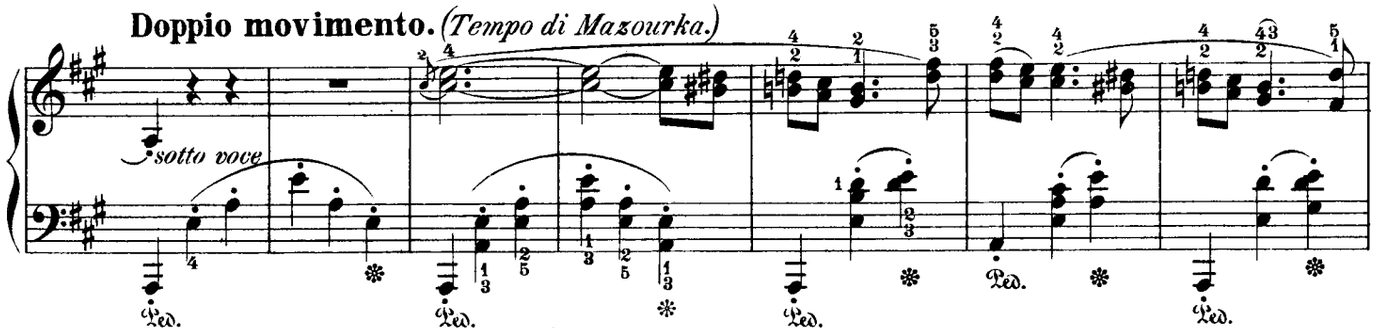

f
Ped.
ff
p
f

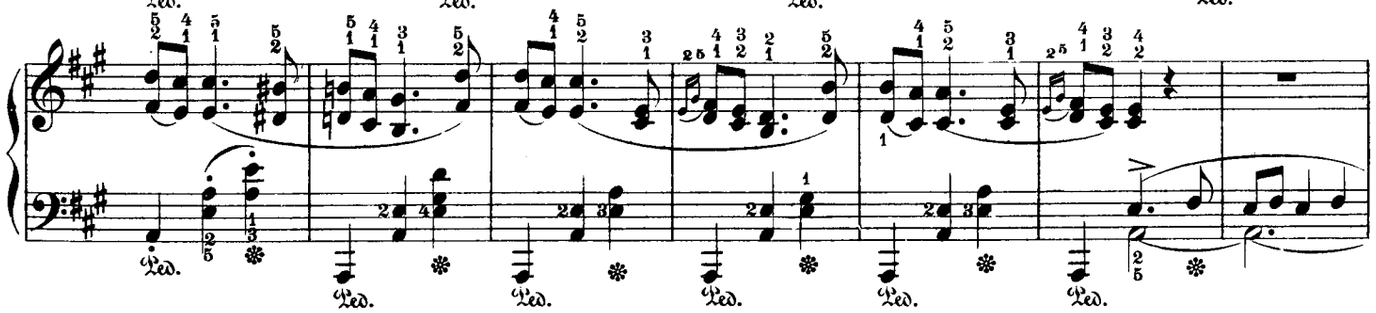

f
Ped.
f
Ped.
p
Ped.
f
Ped.
poco rit.
a tempo

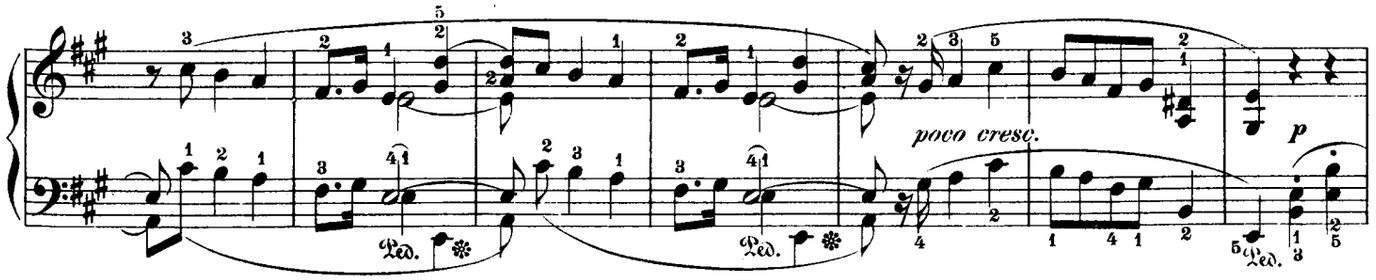

tr
tf
poco - a poco
dimi - - -
- nuendo - - -

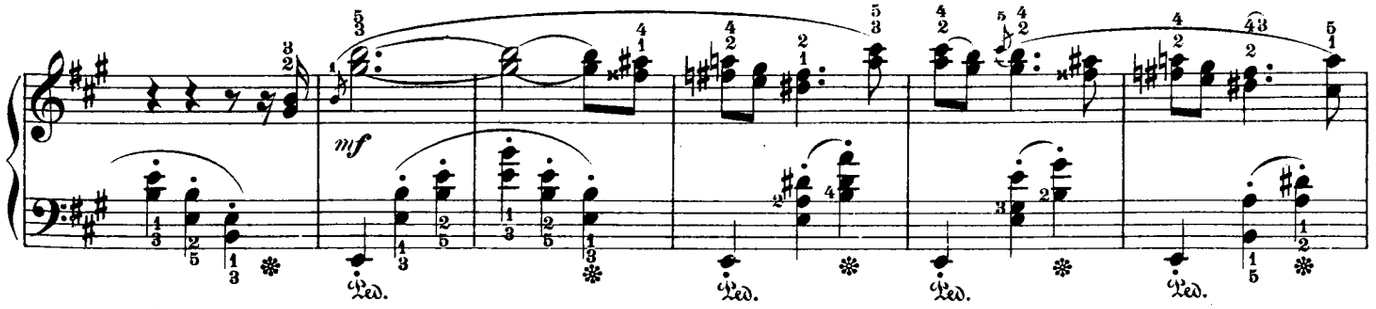


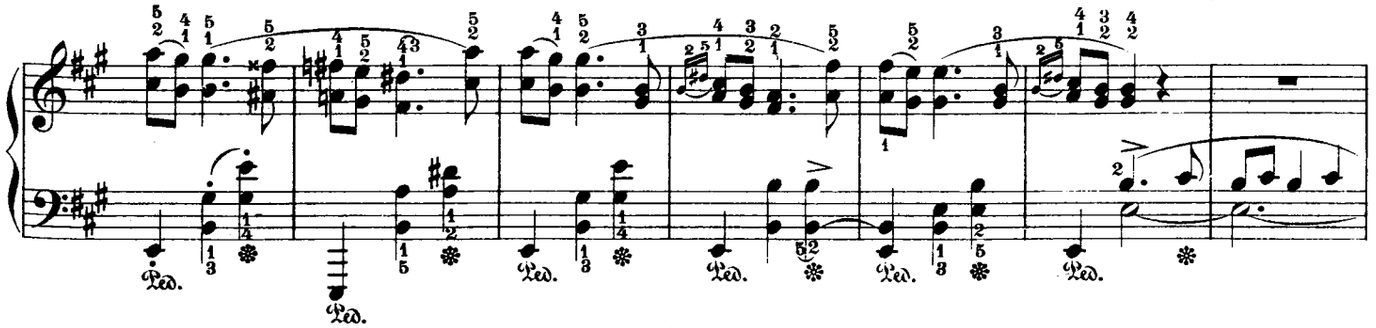
Doppio movimento. *(Tempo di Mazourka.)*

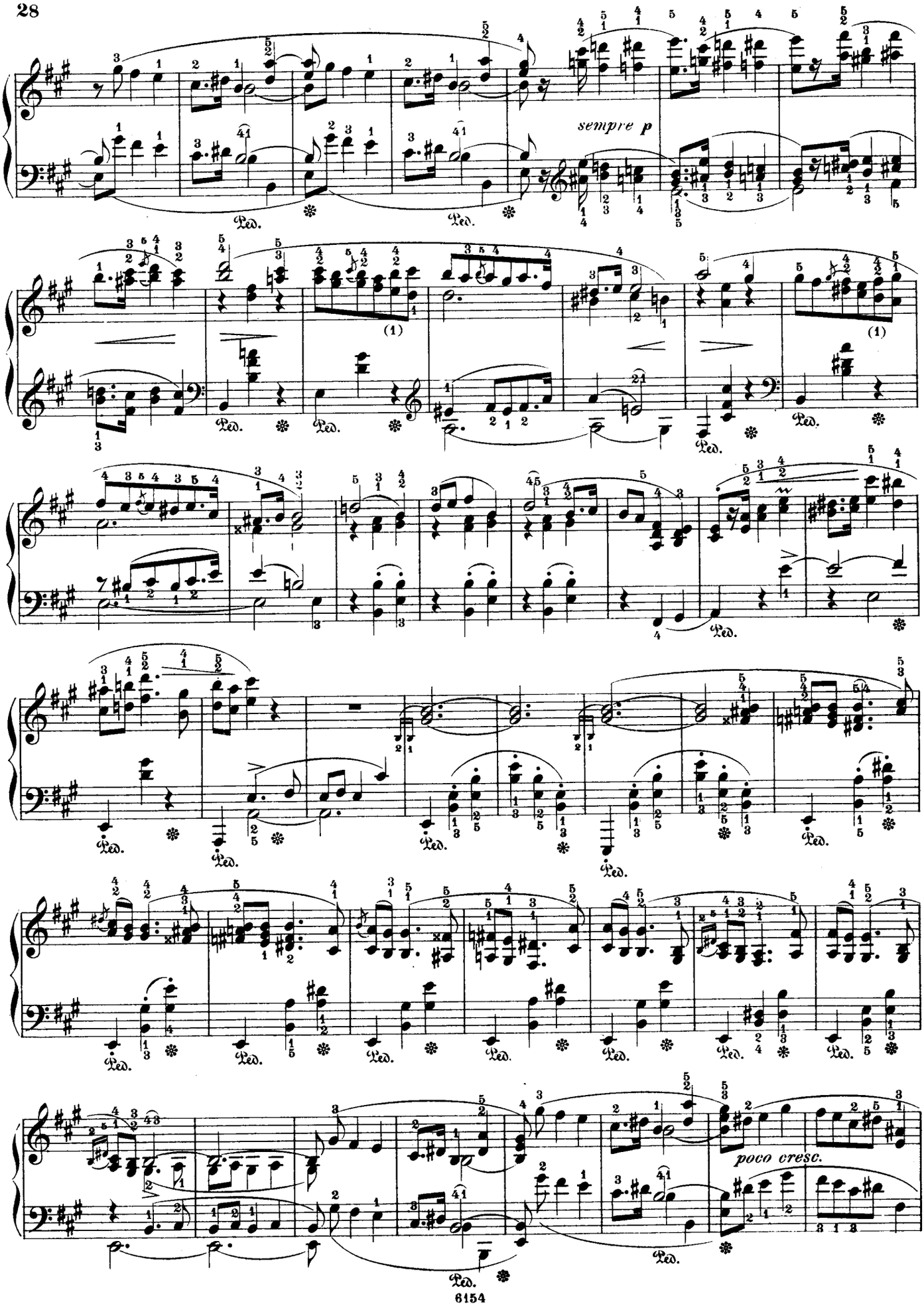


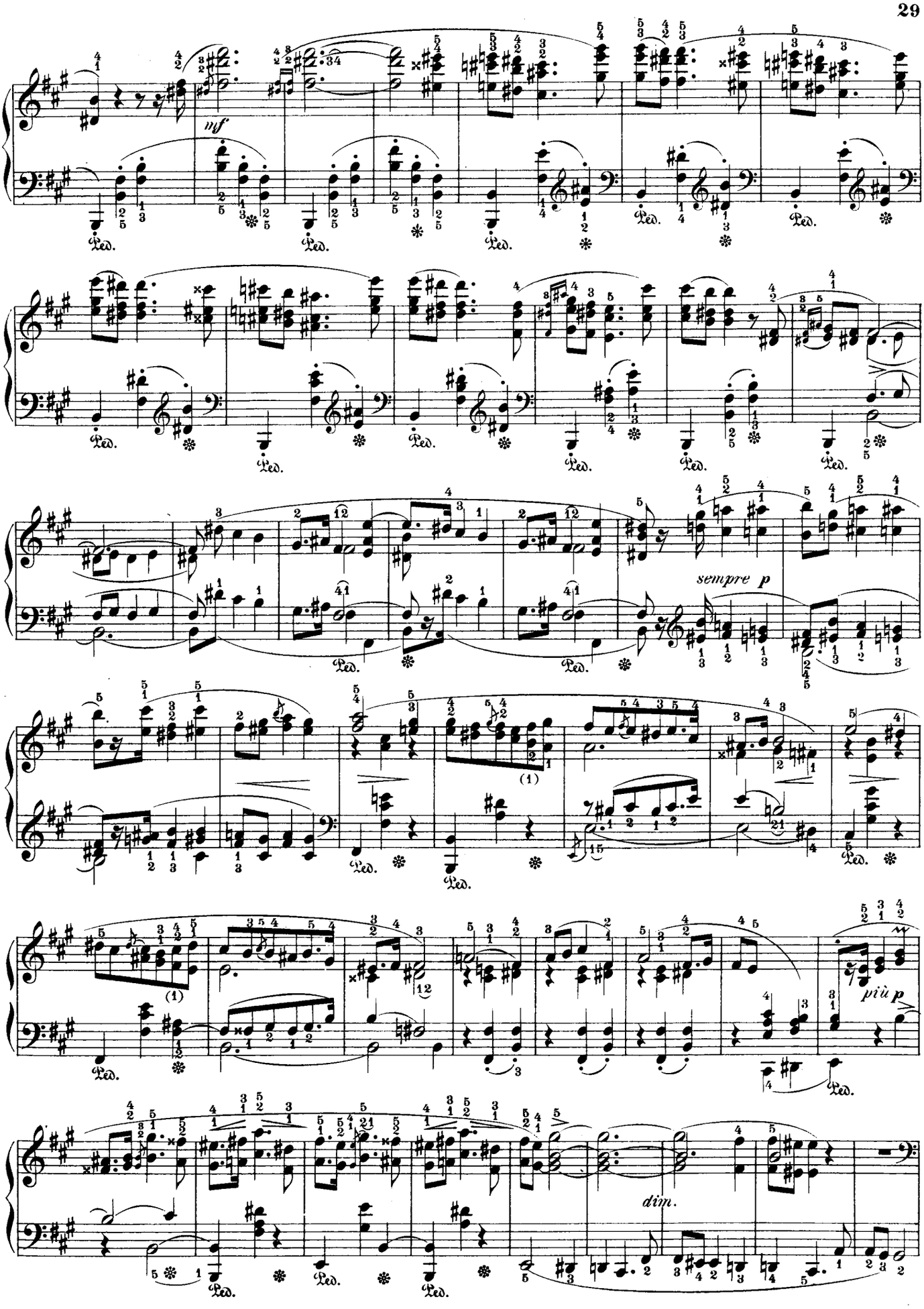


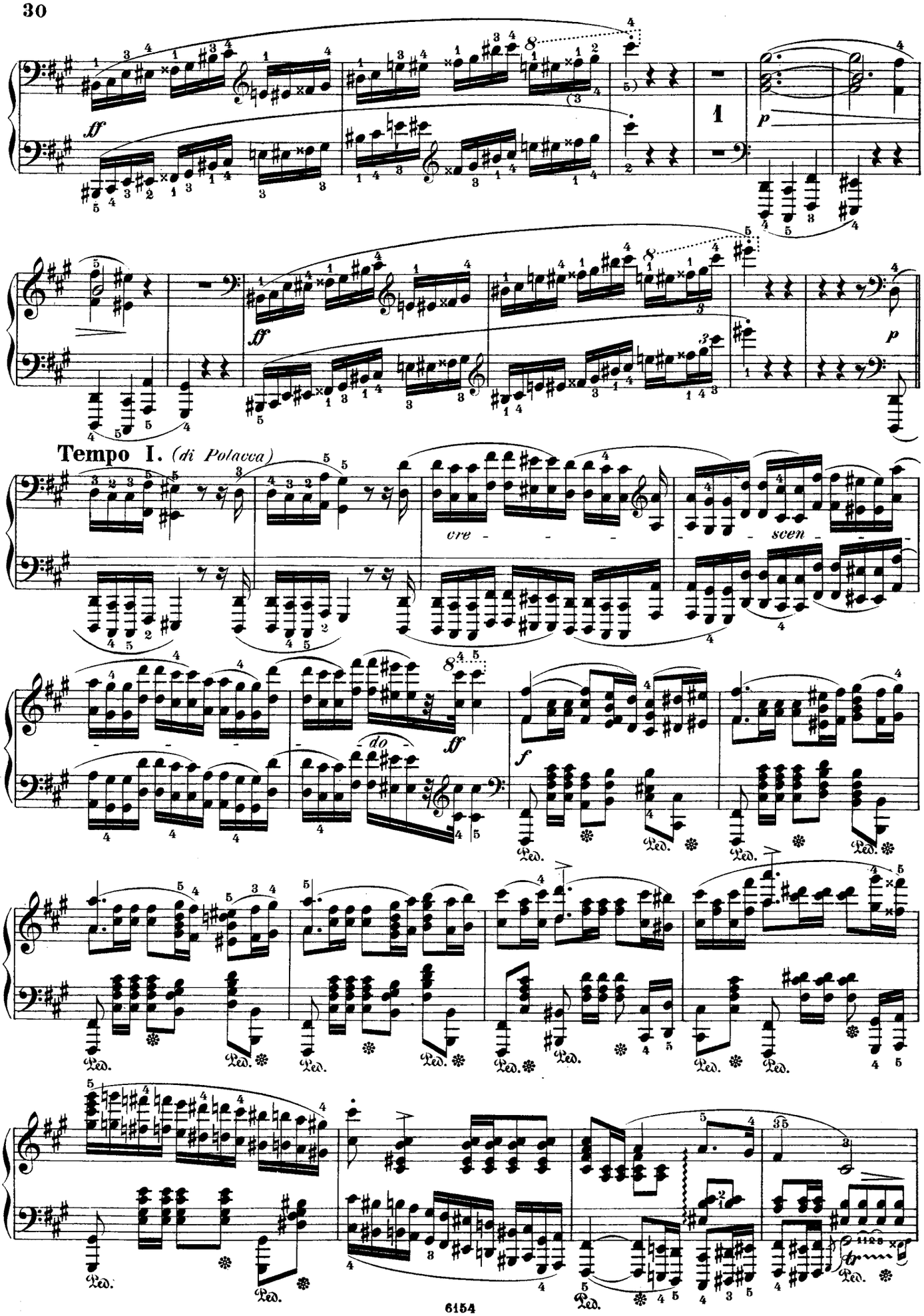


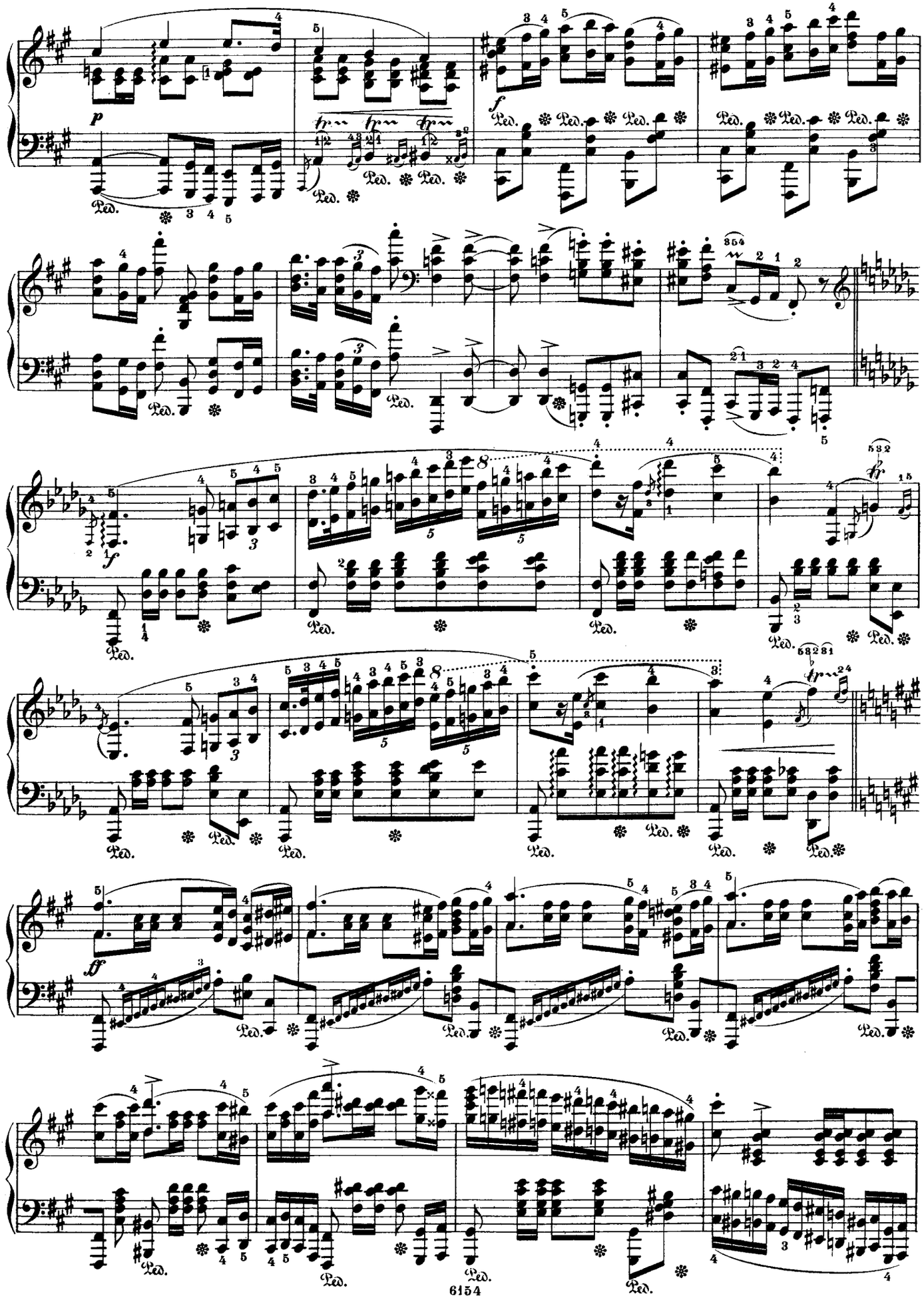


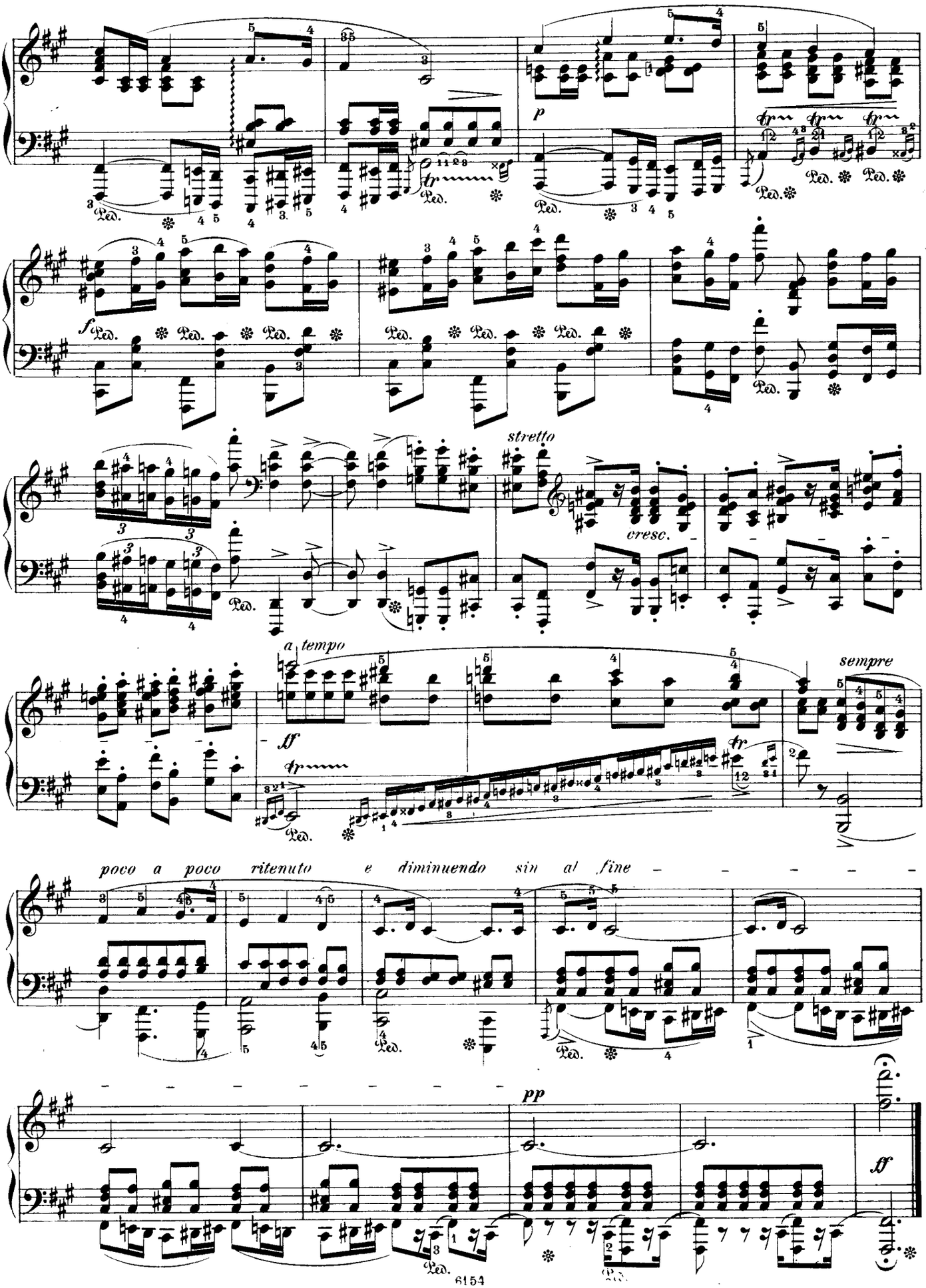


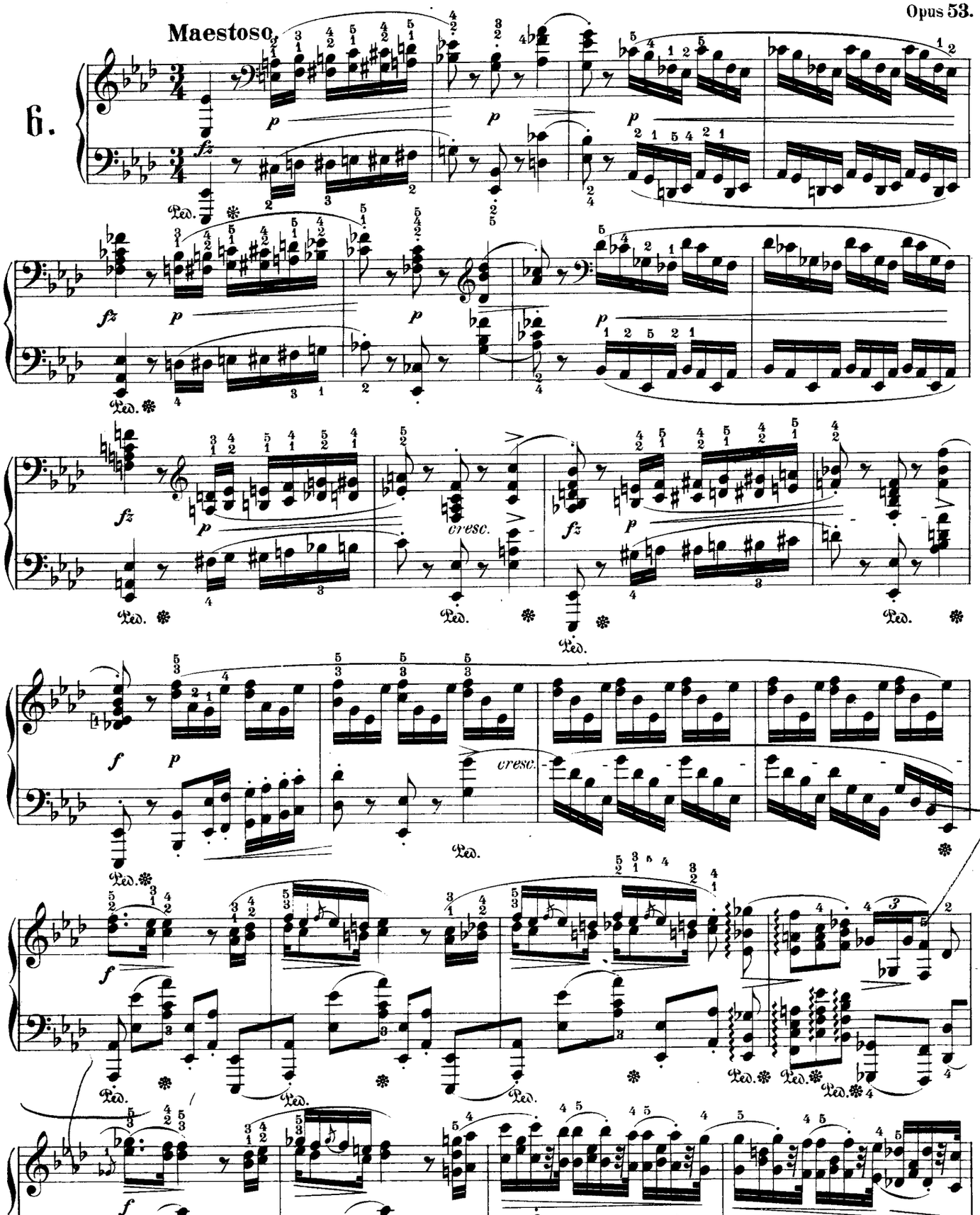

sempre p
poco cresc.

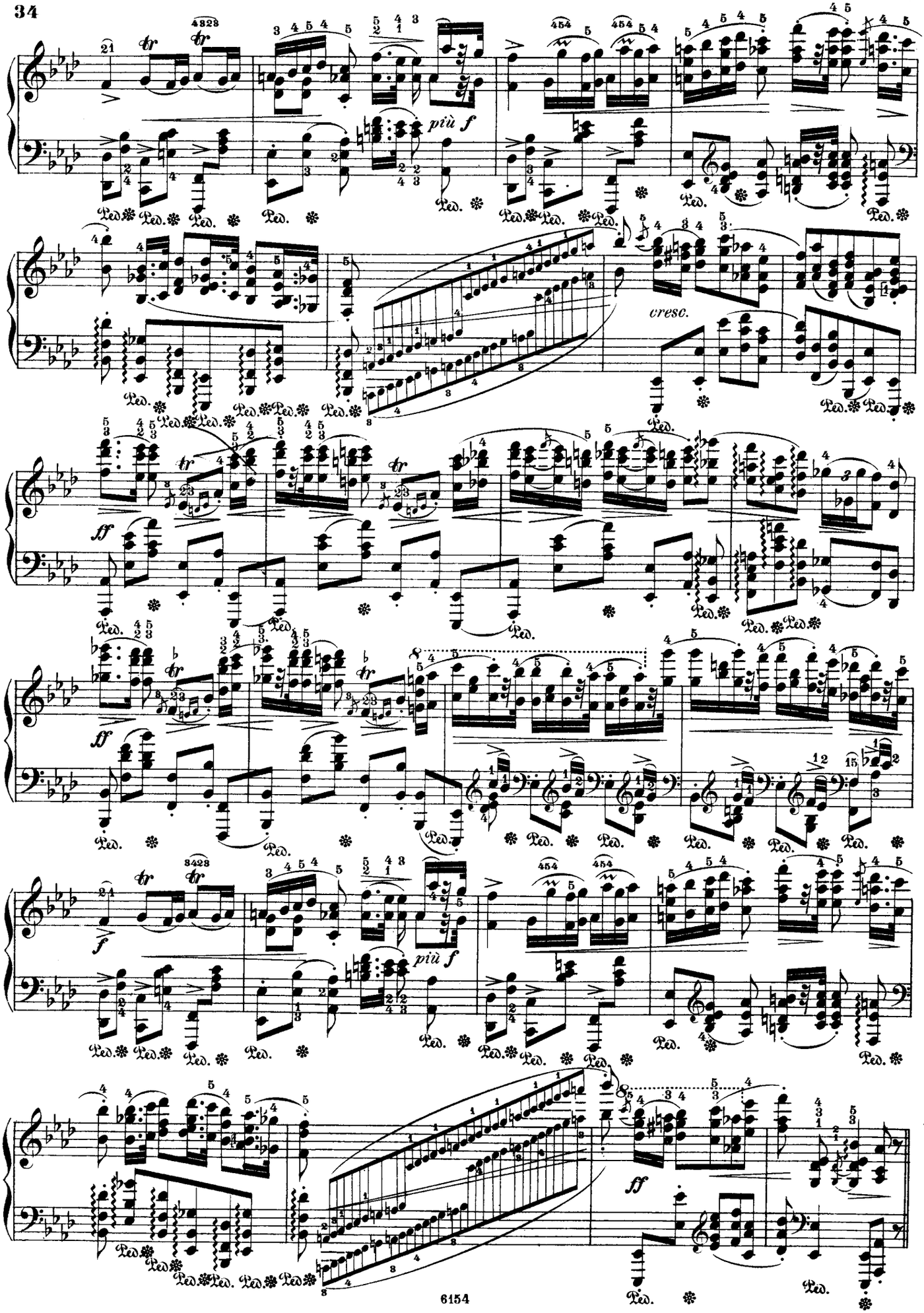

mf
Ped.
sempre p
(1)
più p
dim.

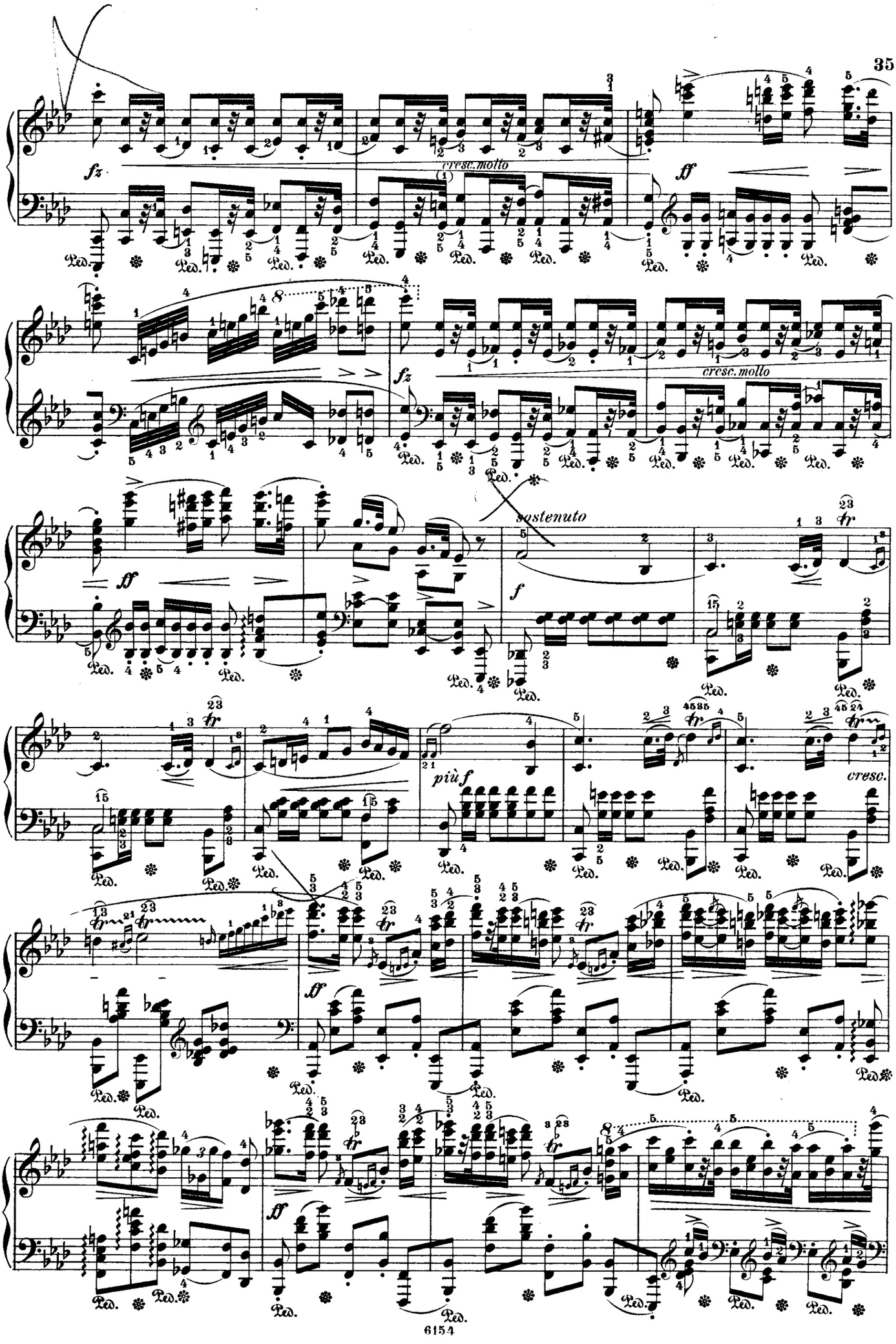

Tempo I. (di Polacca)
cre - - - - scen - - - - do
Ped.

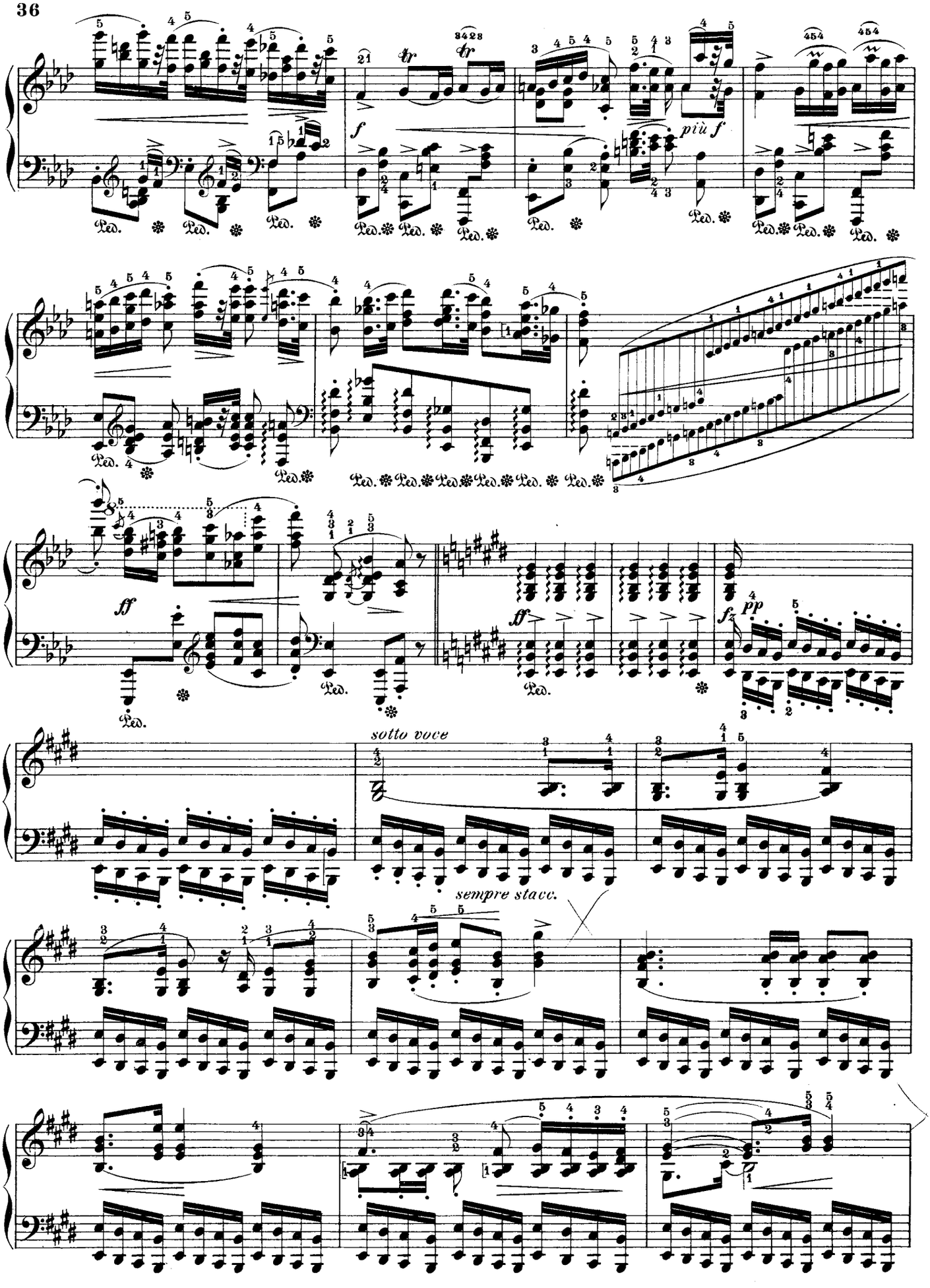

p
f
ff
Ped.

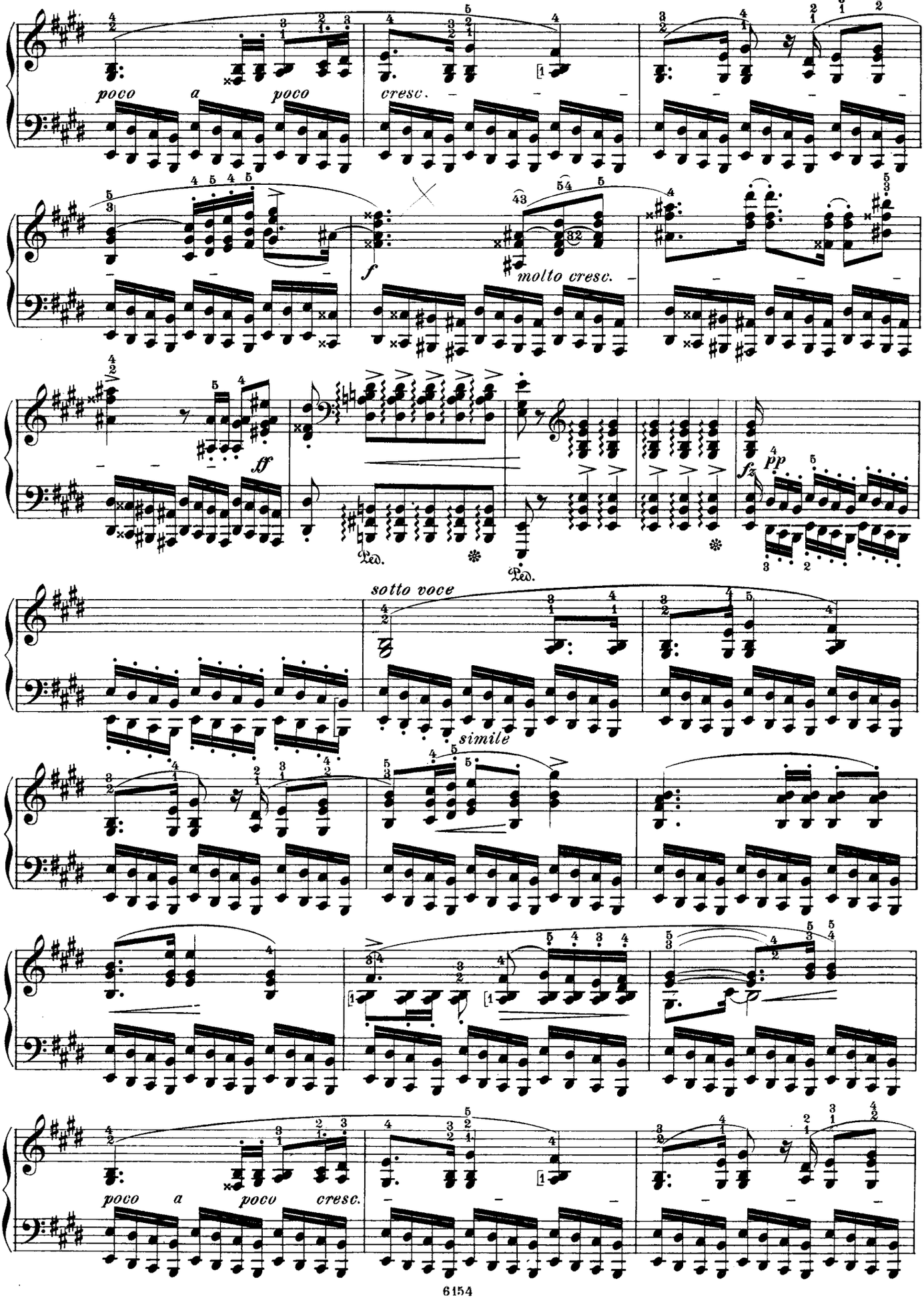

p
f
stretto
cresc.
a tempo
ff
sempre
poco a poco ritenuto e diminuendo sin al fine
pp
ff

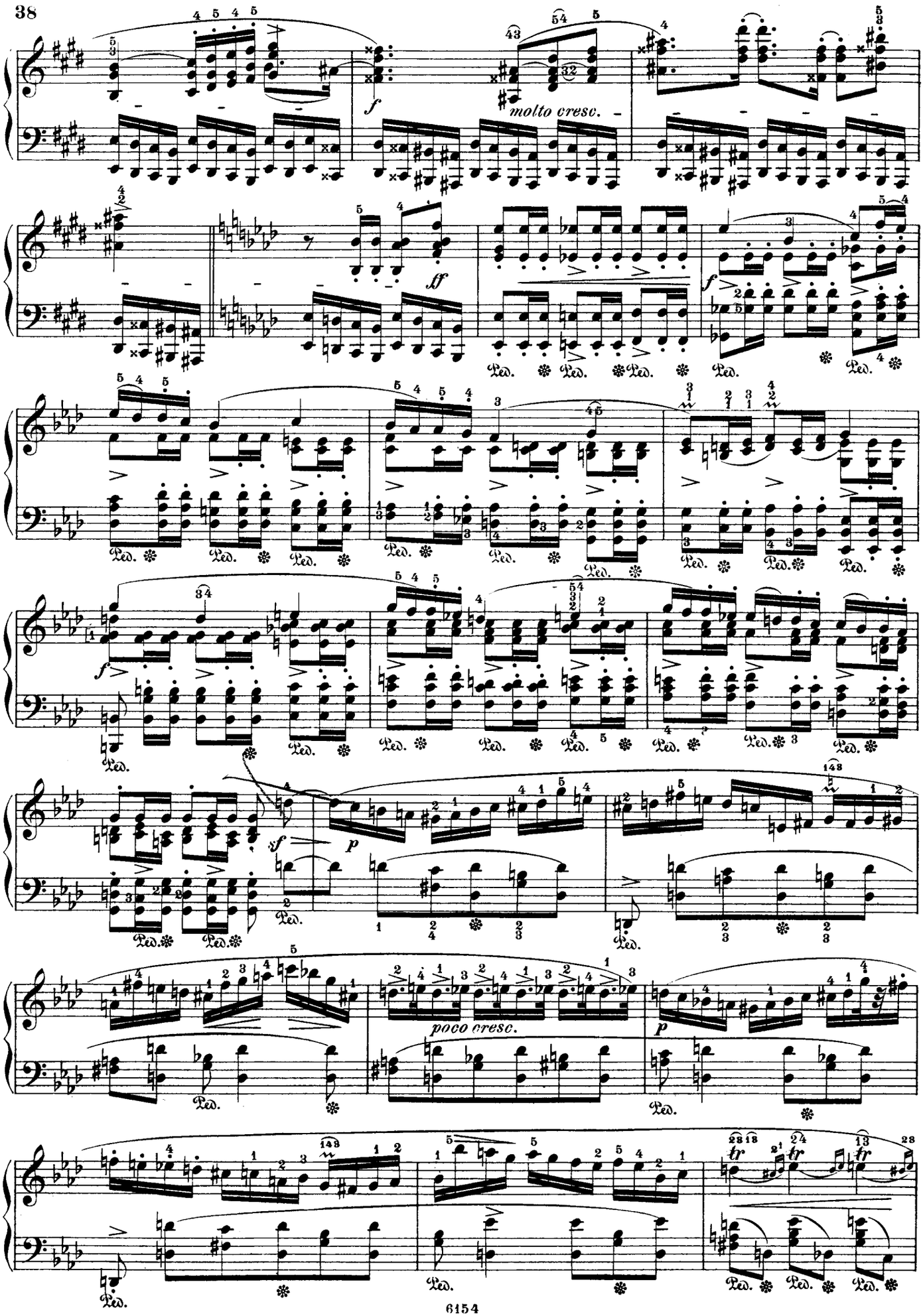

Maestoso.
6.
cresc.
cresc.

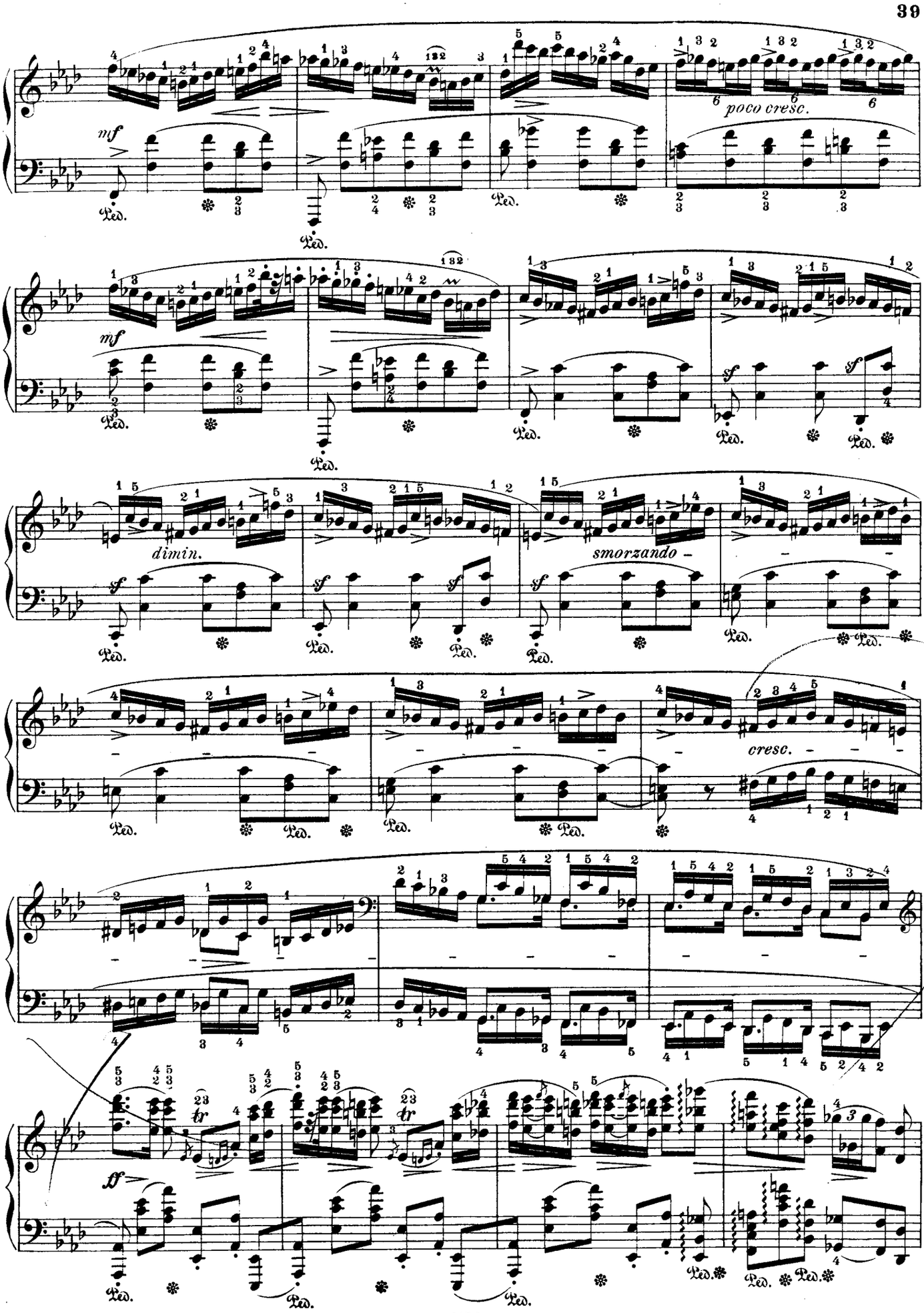

più f
cresc.
ff
più f
ff

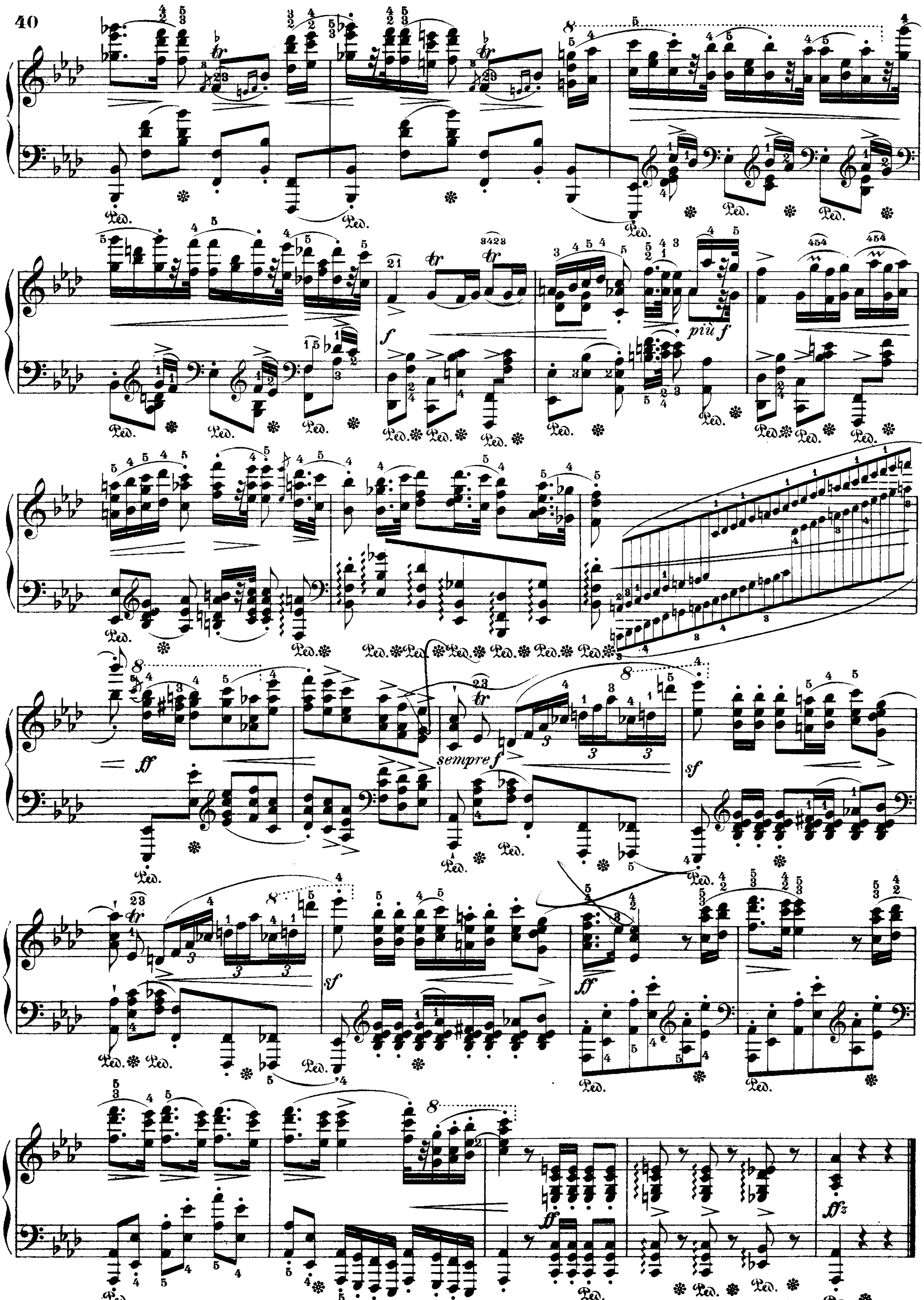

fz
cresc. molto
ff
fz
cresc. molto
ff
sostenuto
f
più f
cresc.
ff
ff


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


poco a poco
cresc.
f
molto cresc.
ff
Ped.
Ped.
sotto voce
simile
poco a poco cresc.


molto cresc.
poco cresc.


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

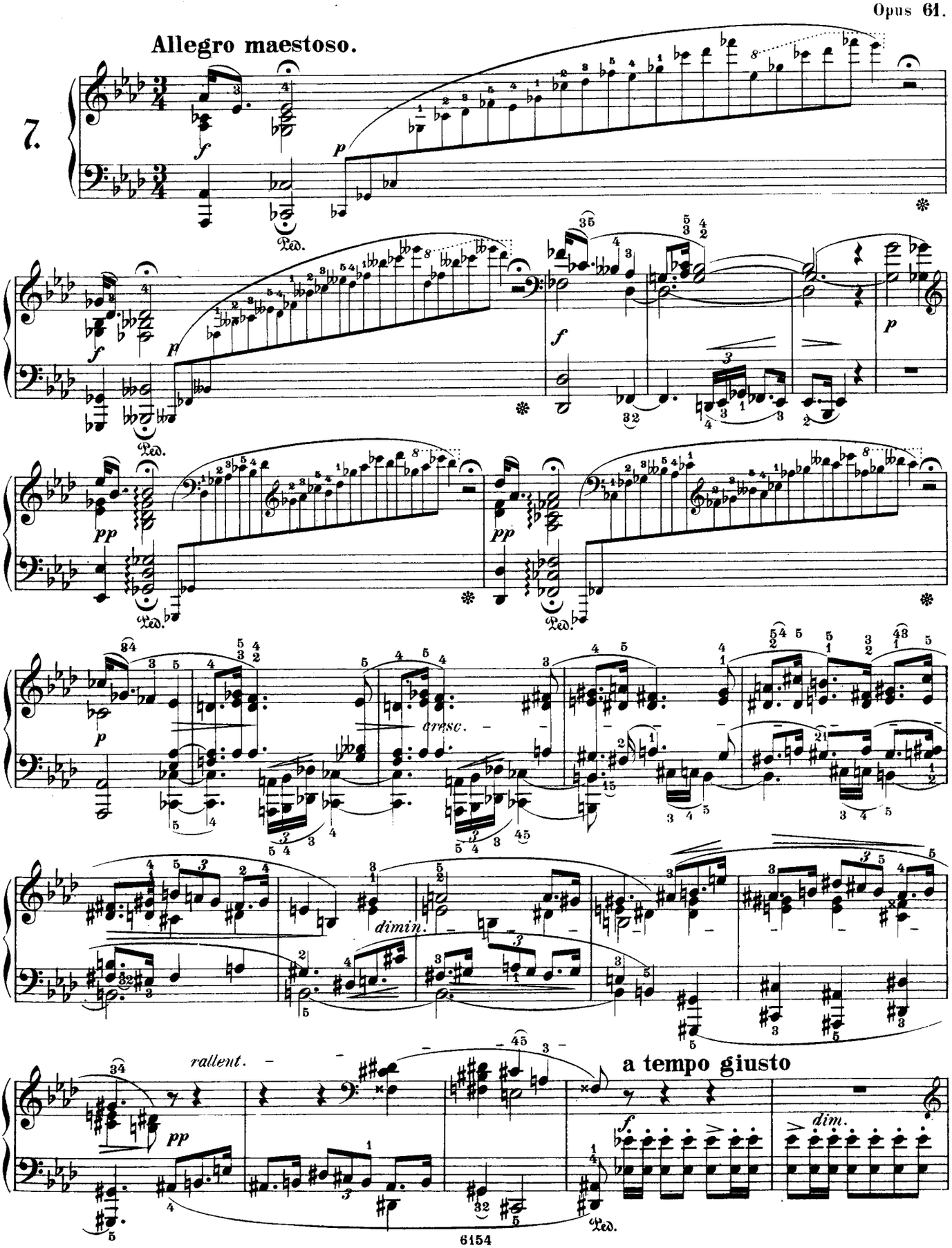

Ped.
f
più f
ff
sempre f
sf
ff
ffz

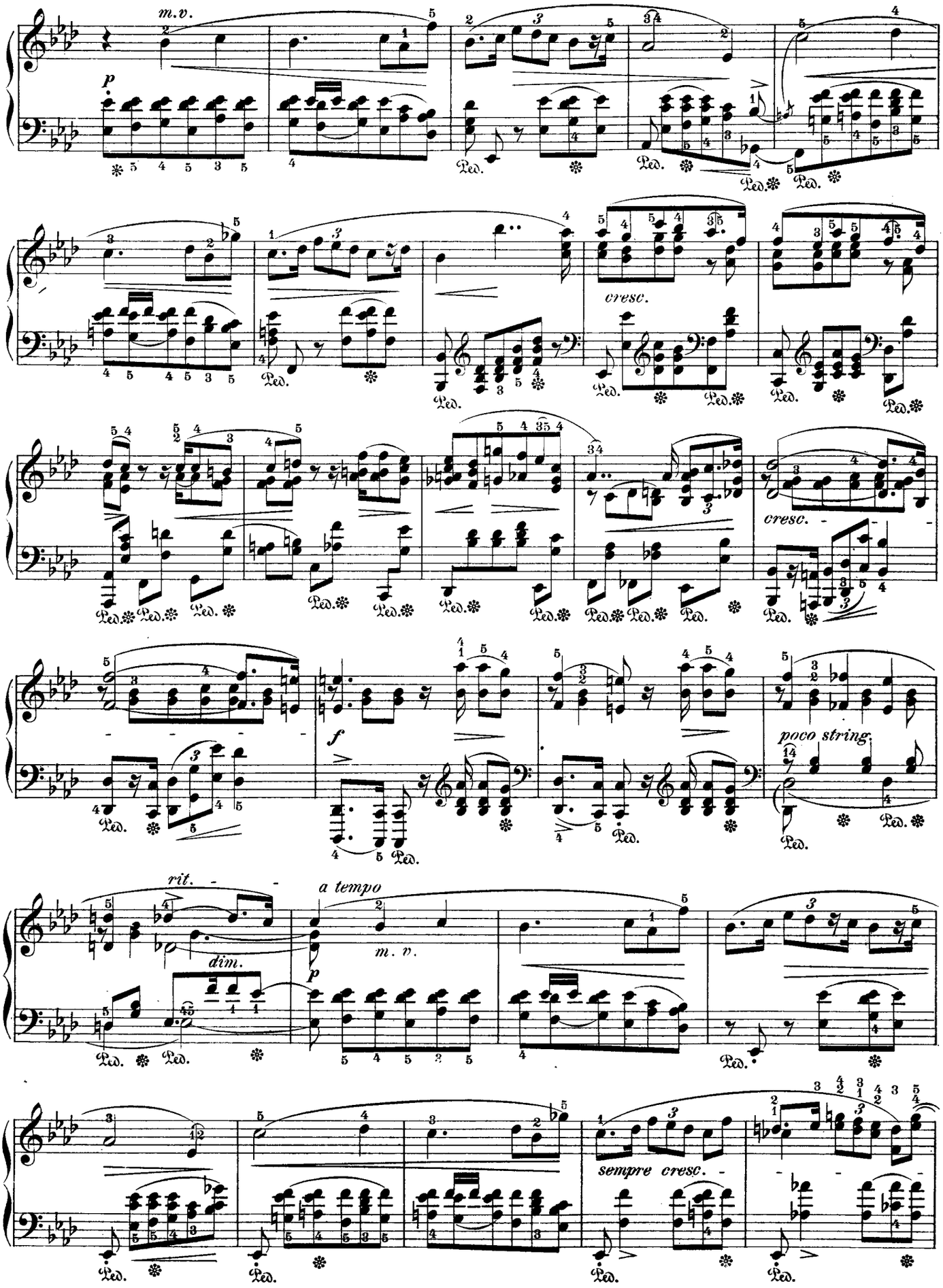
Polonaise-Fantaisie.

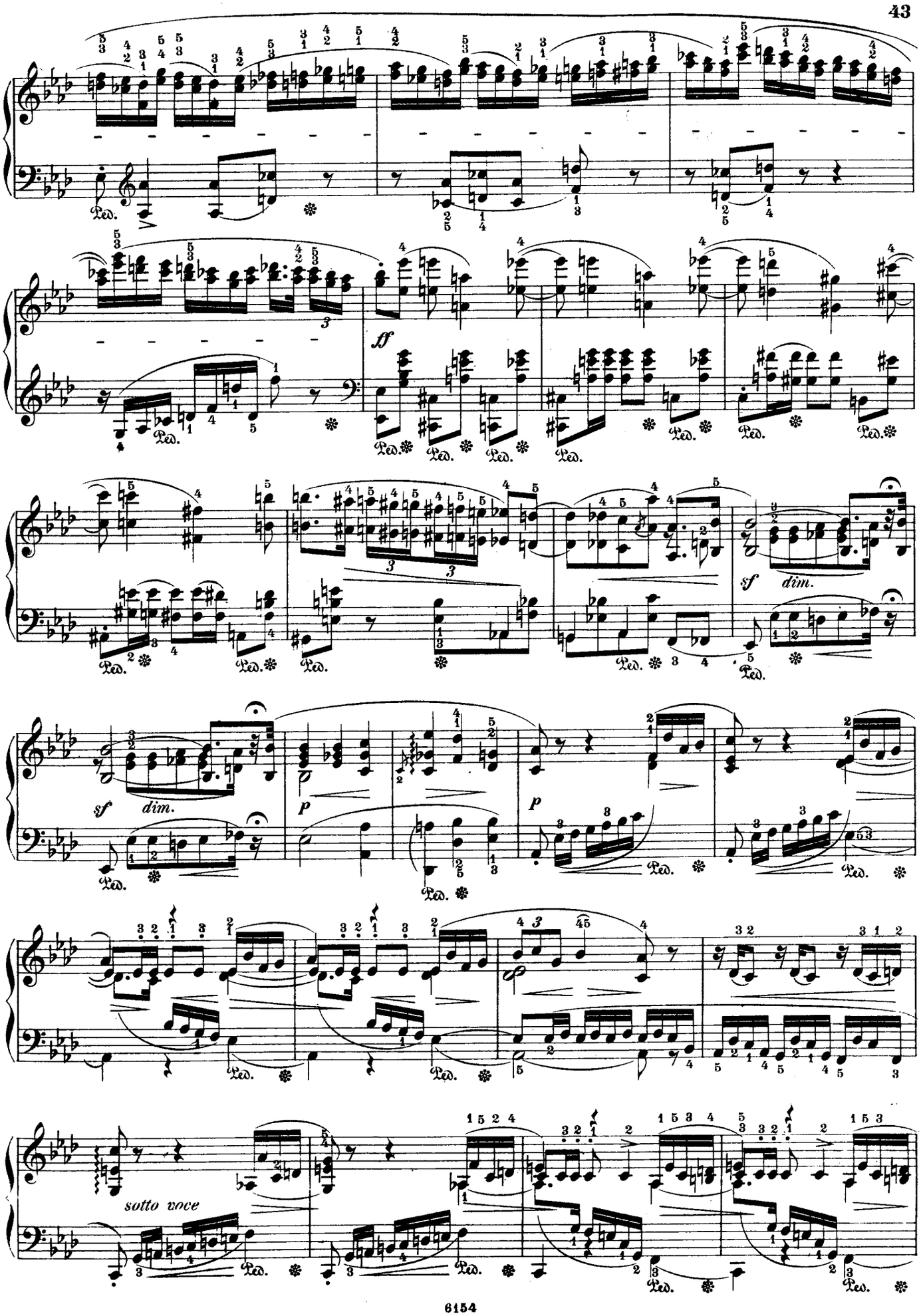
Opus 61.

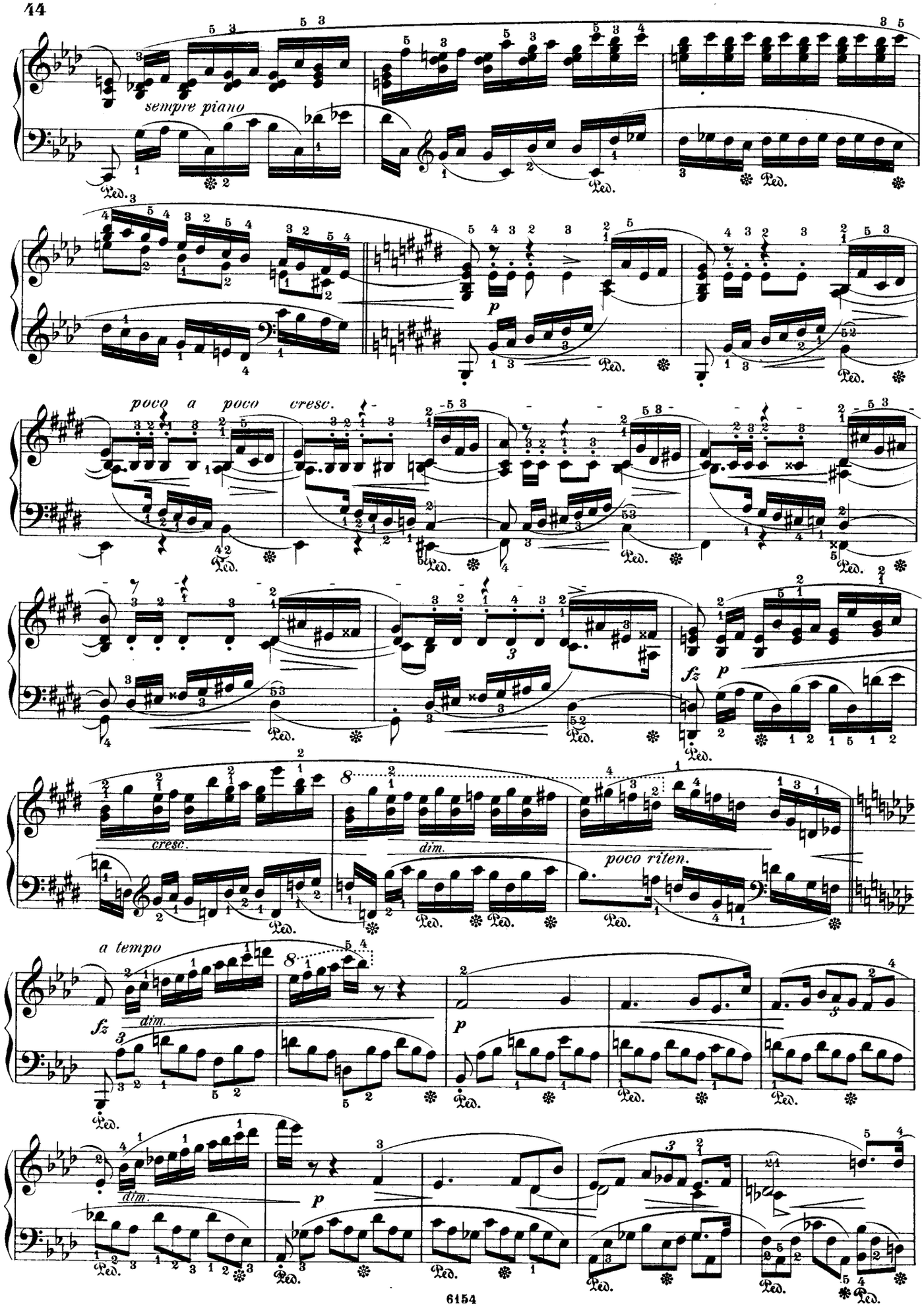
7.

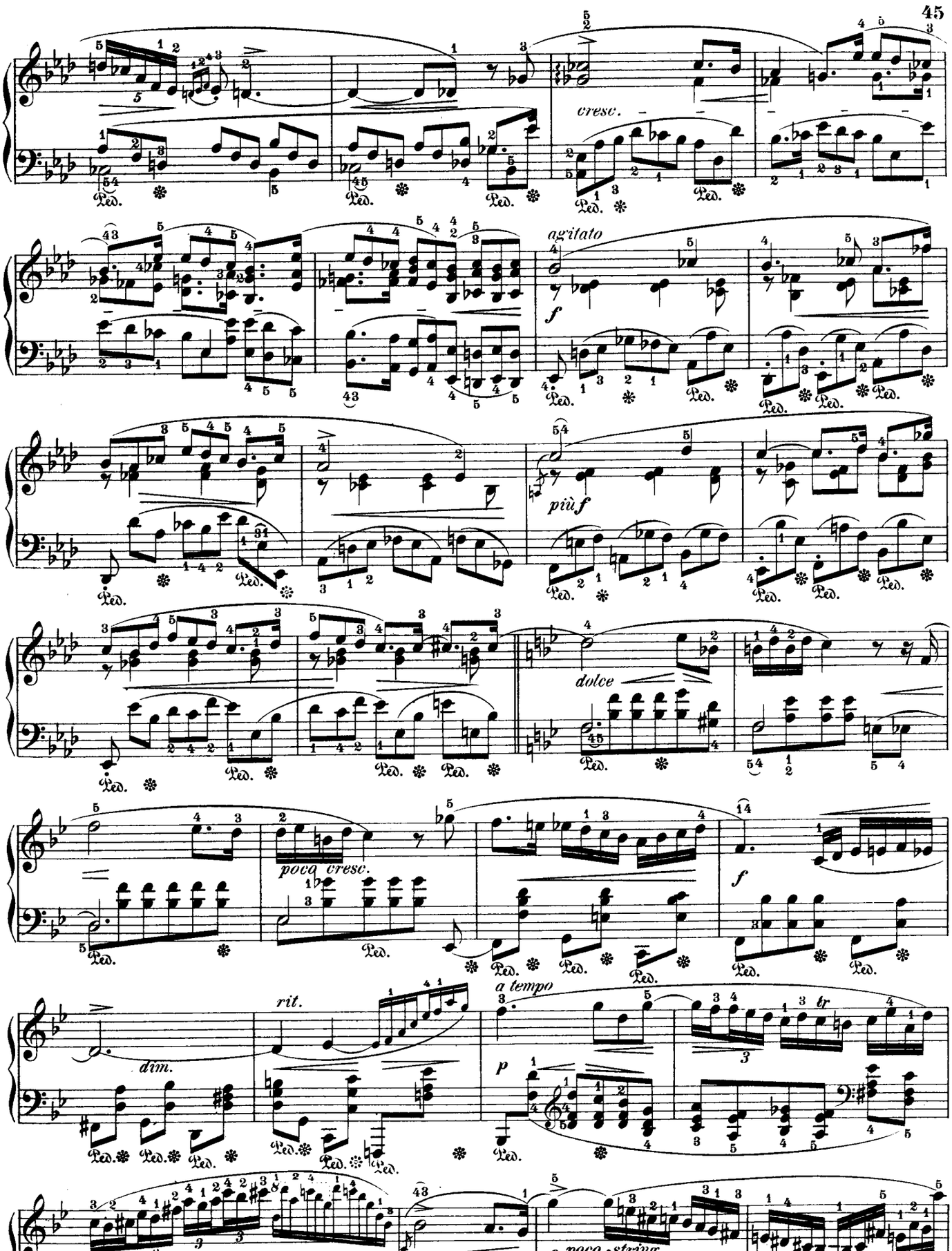
Allegro maestoso.

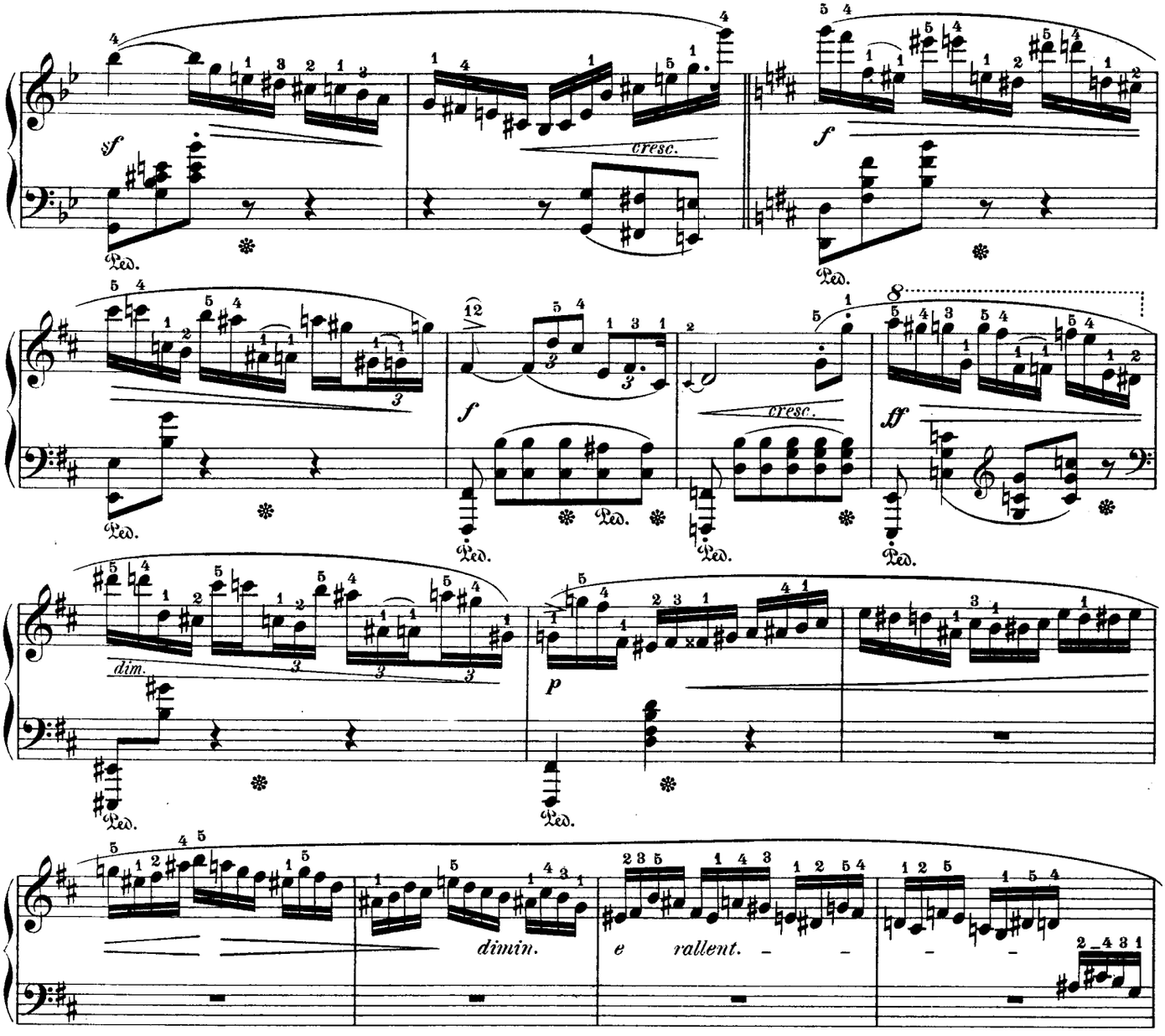



m.v.
p
Ped.
cresc.
cresc.
f
poco string.
rit.
dim.
a tempo
m. v.
p
sempre cresc.

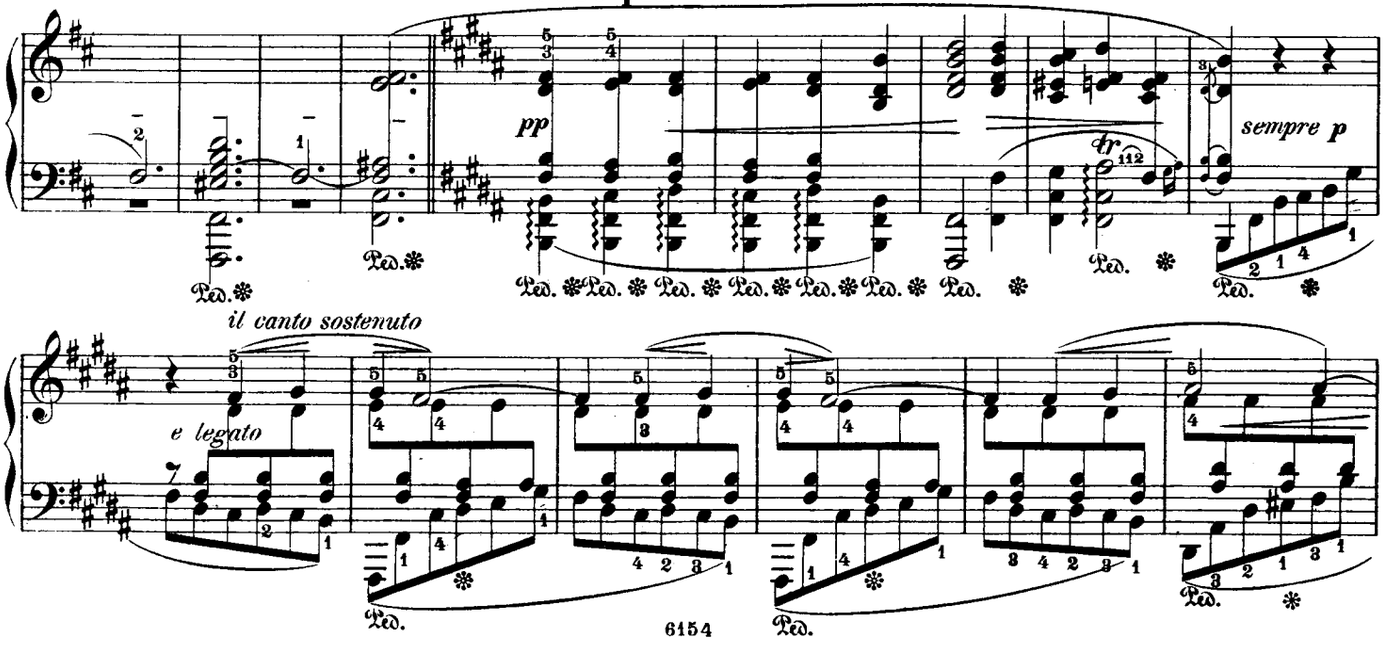

ff
sf
dim.
p
sotto voce

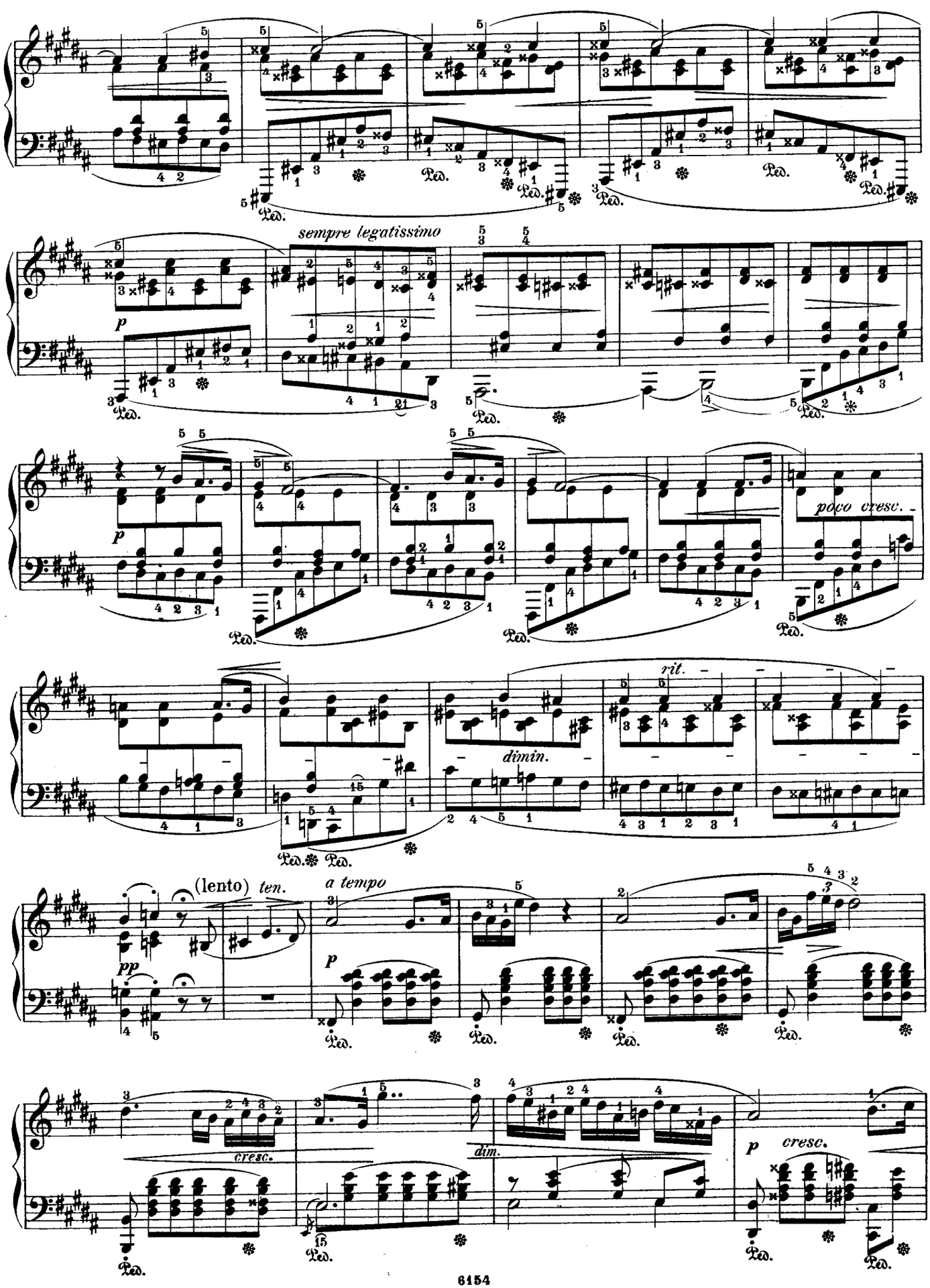

sempre piano
p
poco a poco cresc.
fz
p
cresc.
dim.
poco riten.
a tempo
fz
dim.
p
dim.
p

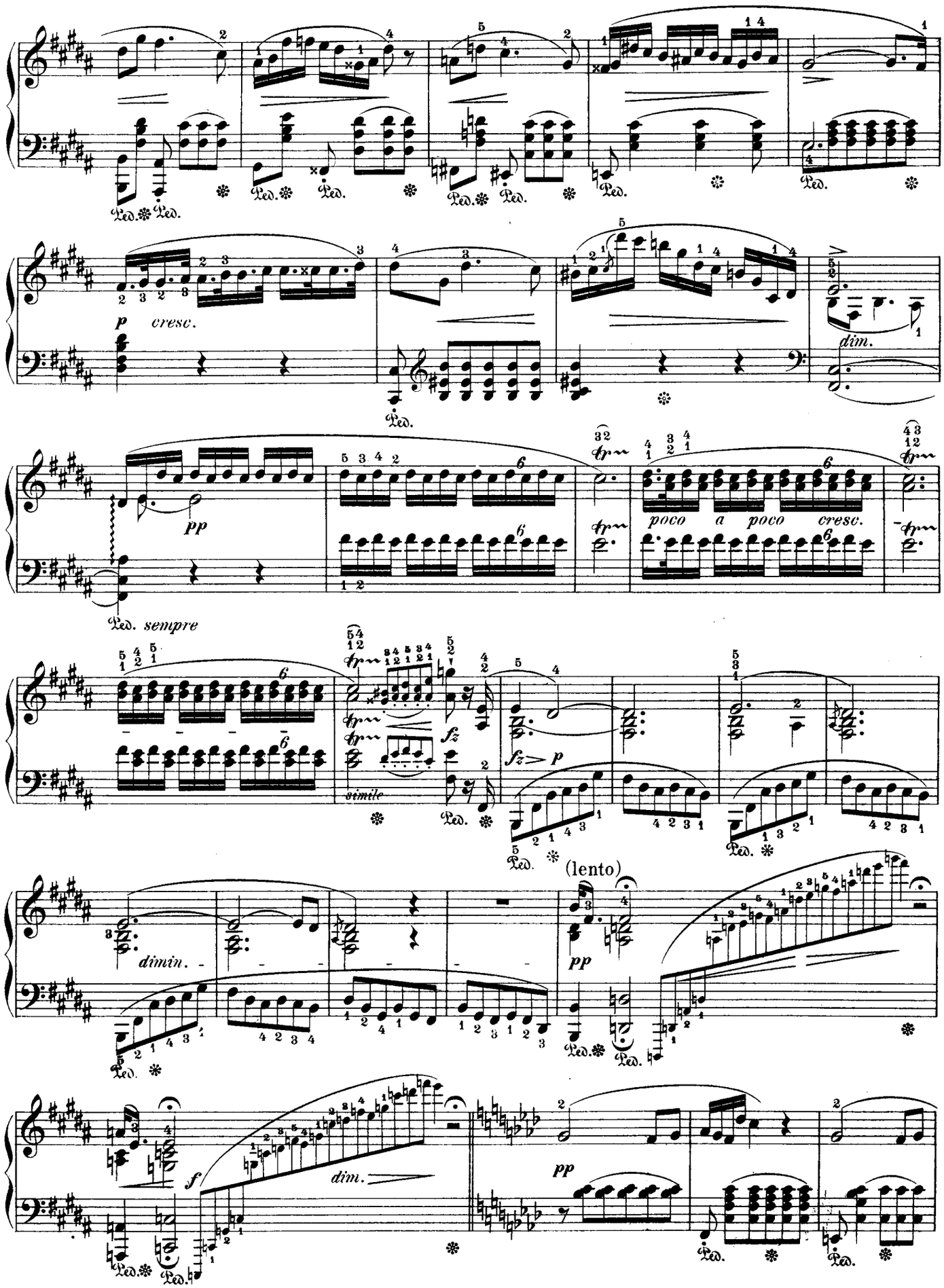

cresc.
agitato
f
più f
dolce
poco cresc.
f
dim.
rit.
a tempo
p
tr
crësc.
f poco string.
cresc.
Ped.

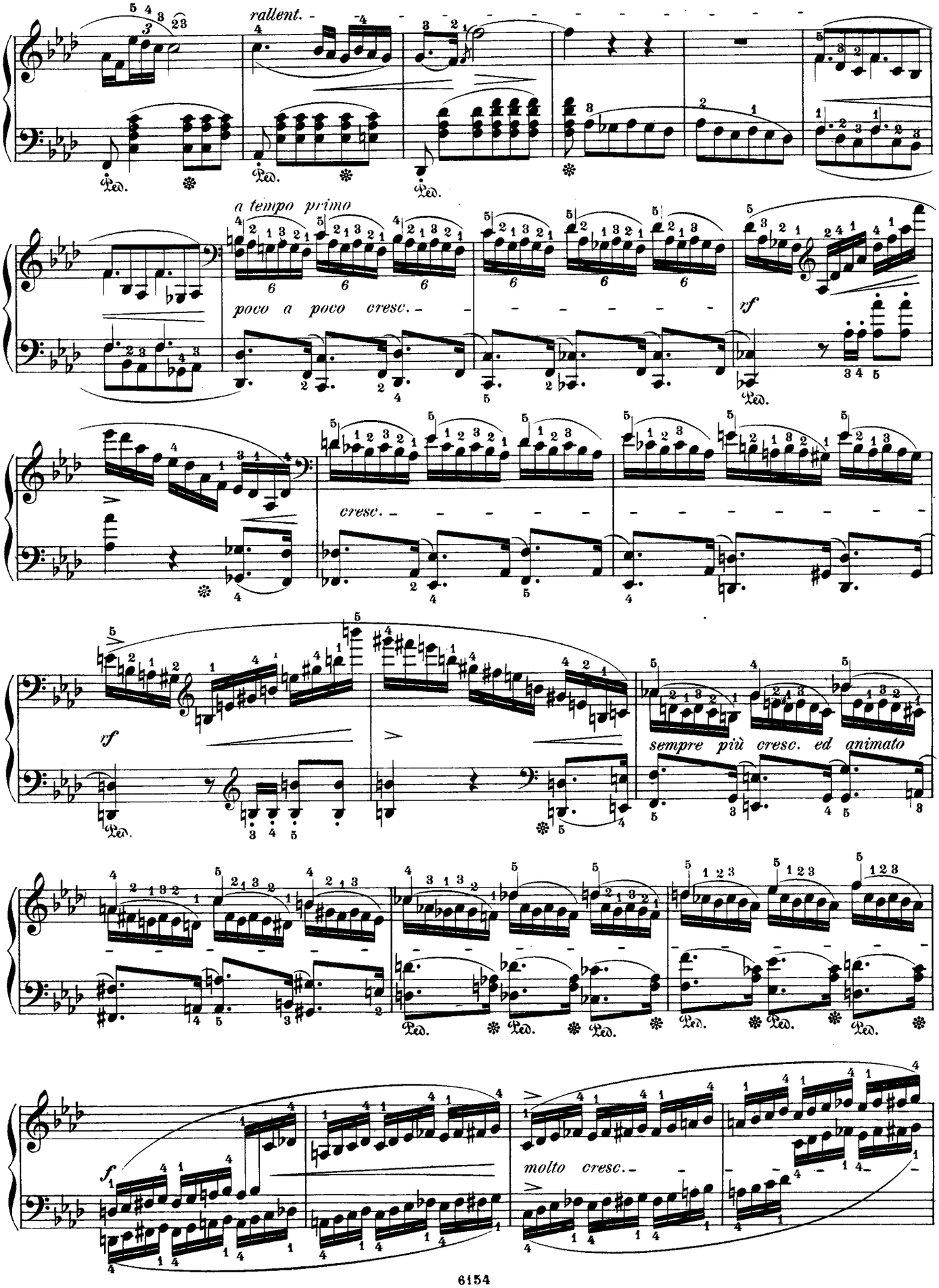


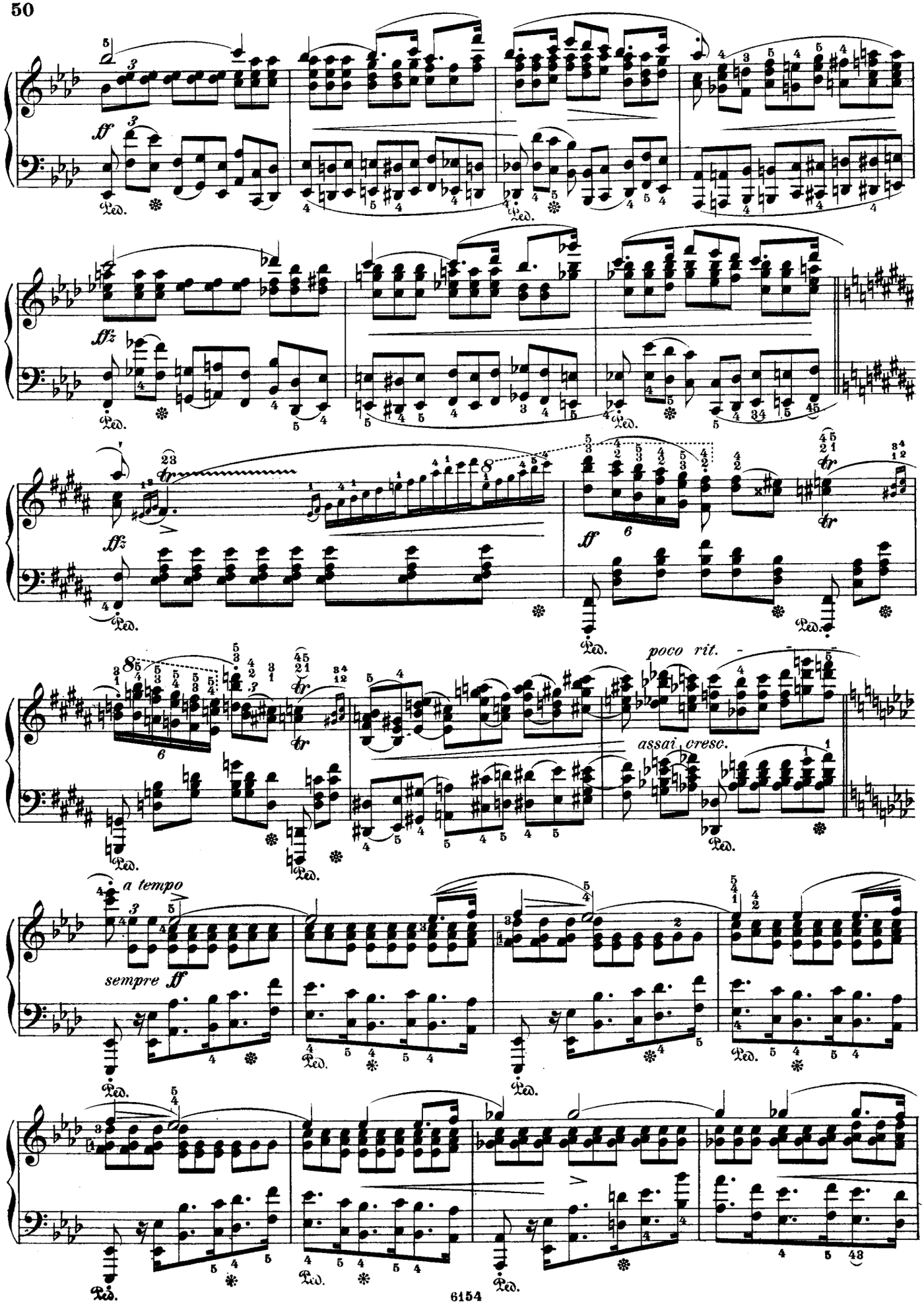
Poco più lento.

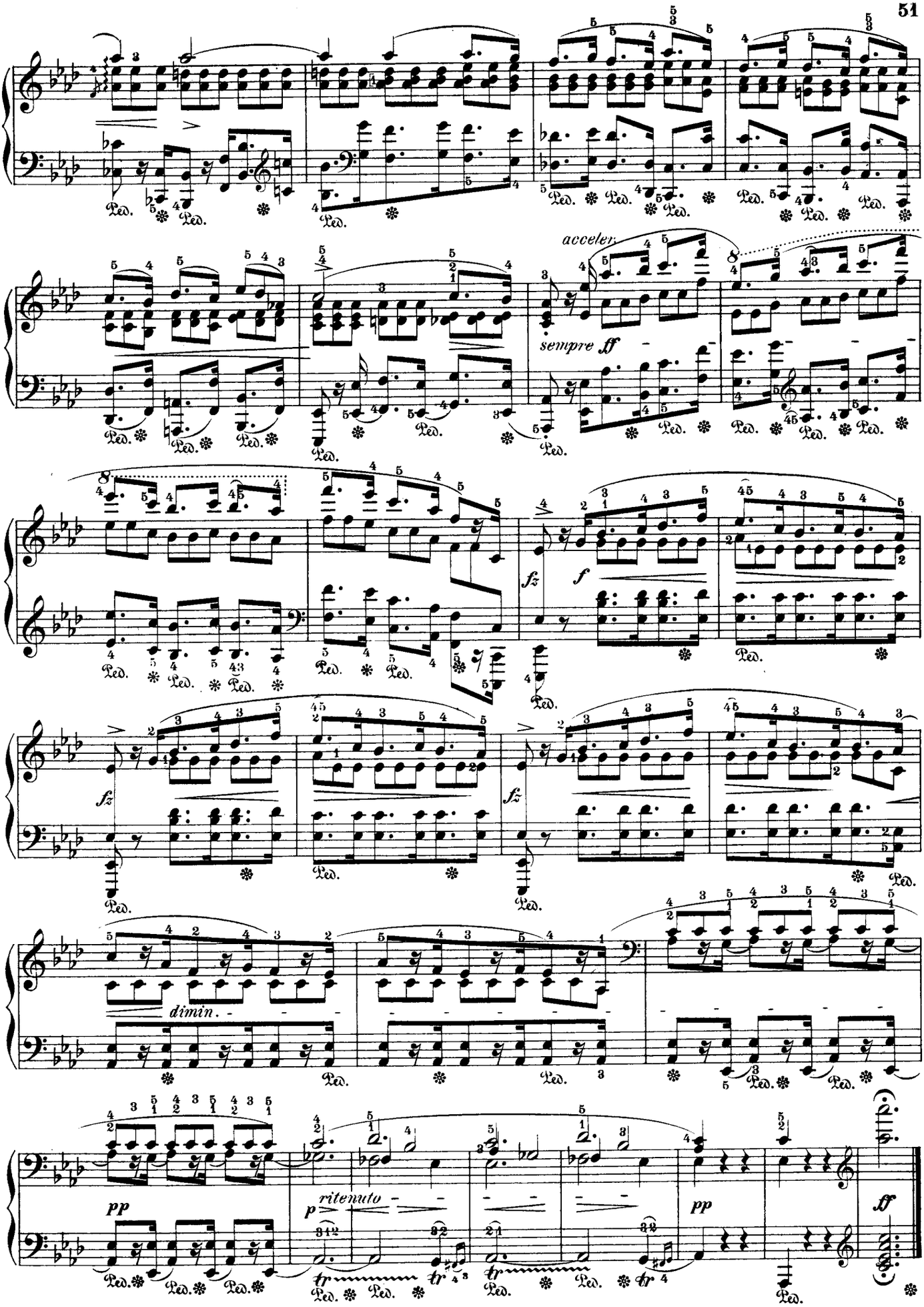



sempre legatissimo
poco cresc.
rit.
dimin.
(lento)
ten.
a tempo
cresc.
dim.
cresc.


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

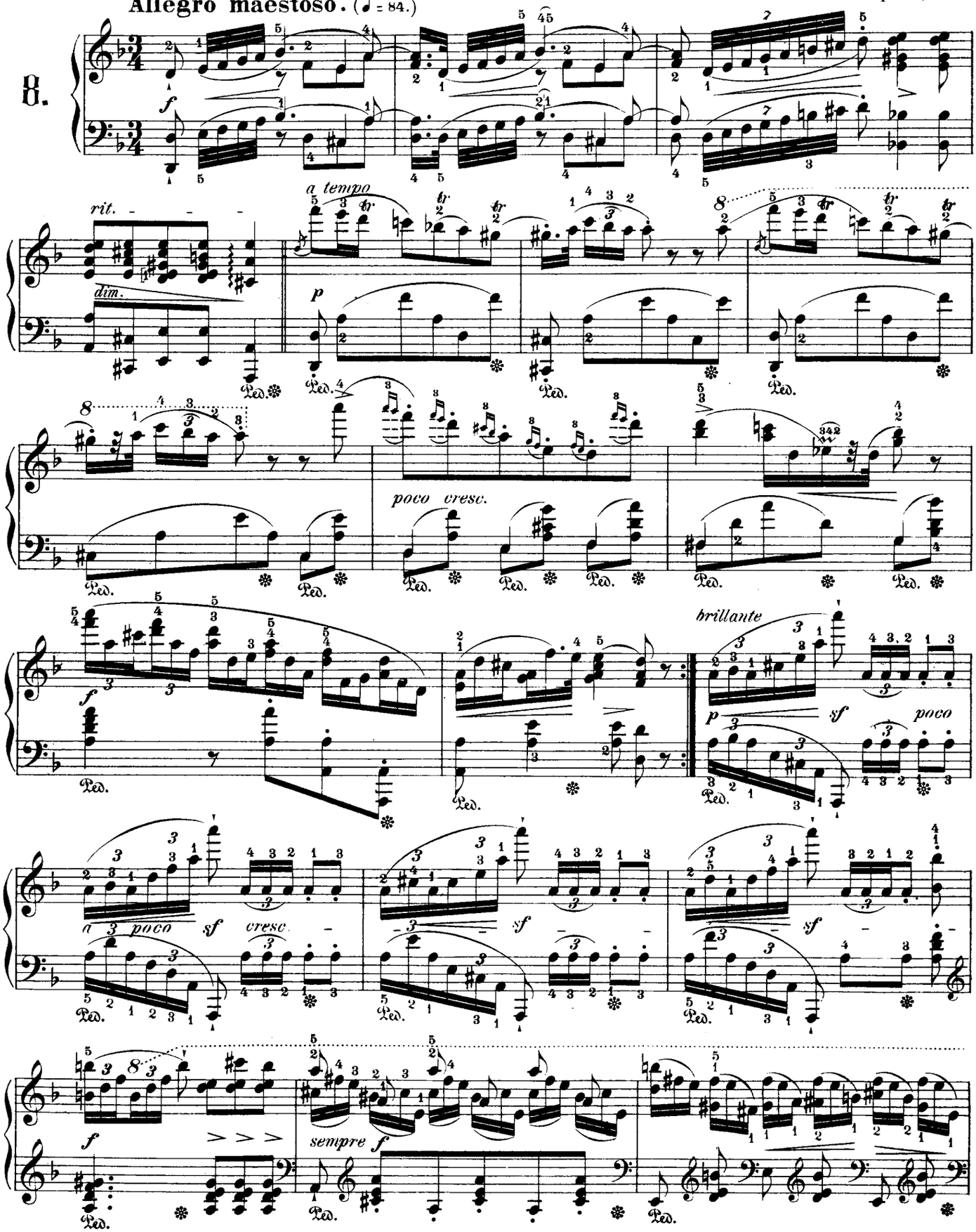

rallent.
a tempo primo
poco a poco cresc.
cresc.
rf
rf
sempre più cresc. ed animato
f
molto cresc.

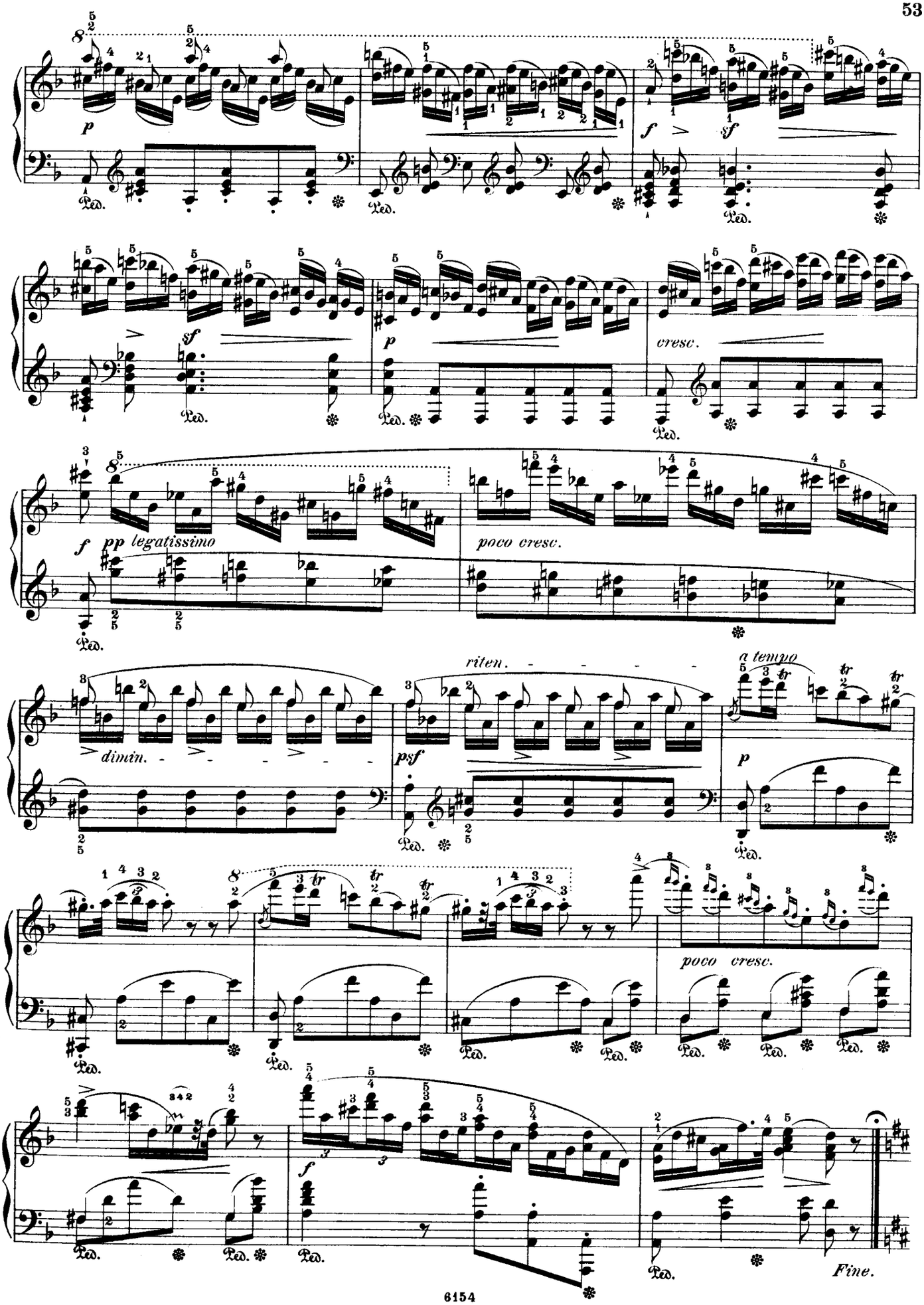

ff
Ped.
fffz
poco rit.
assai cresc.
a tempo
sempre ff

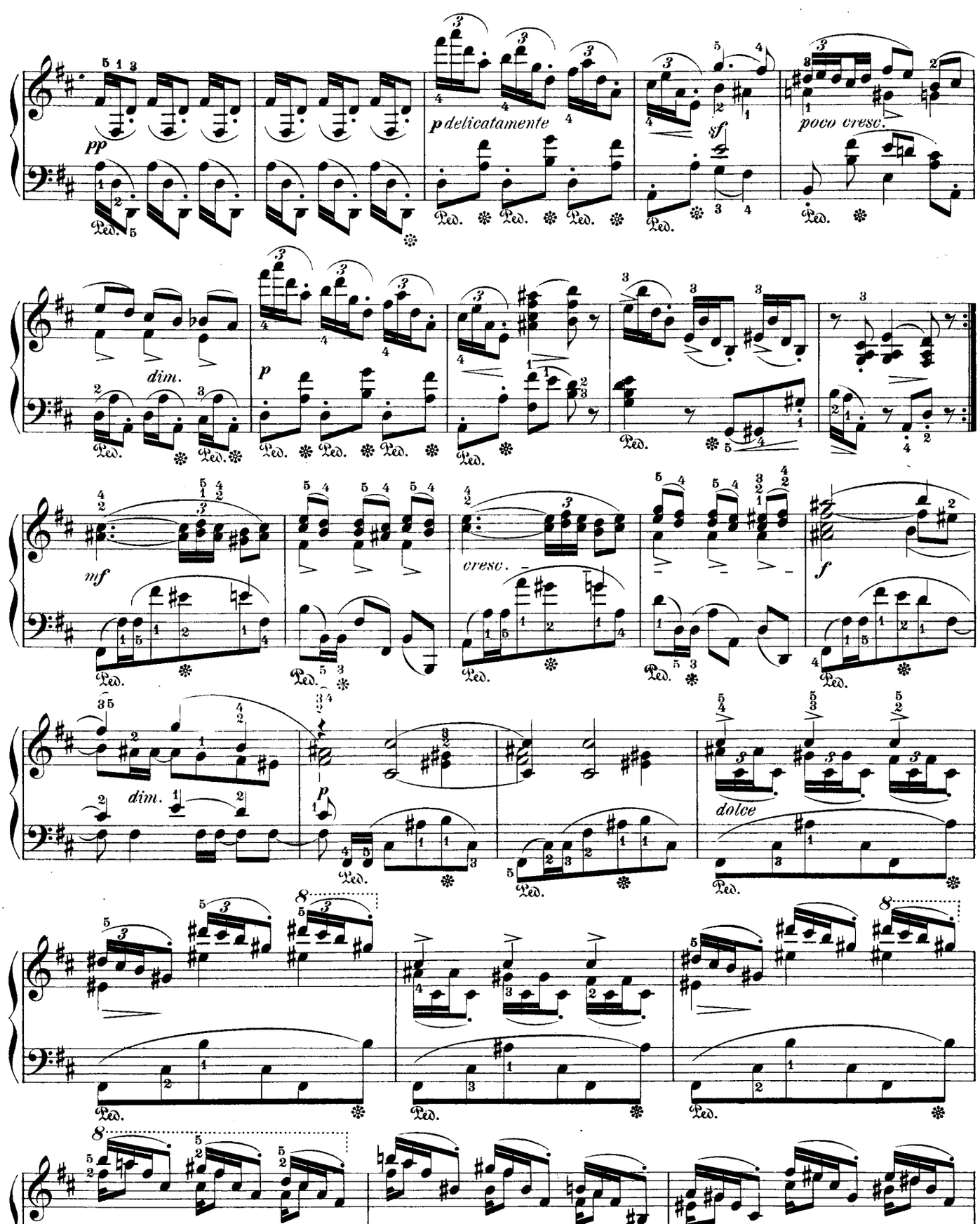

acceler.
sempre ff
fz
f
fz
fz
dimin.
pp
ritenuto
p
pp
ff

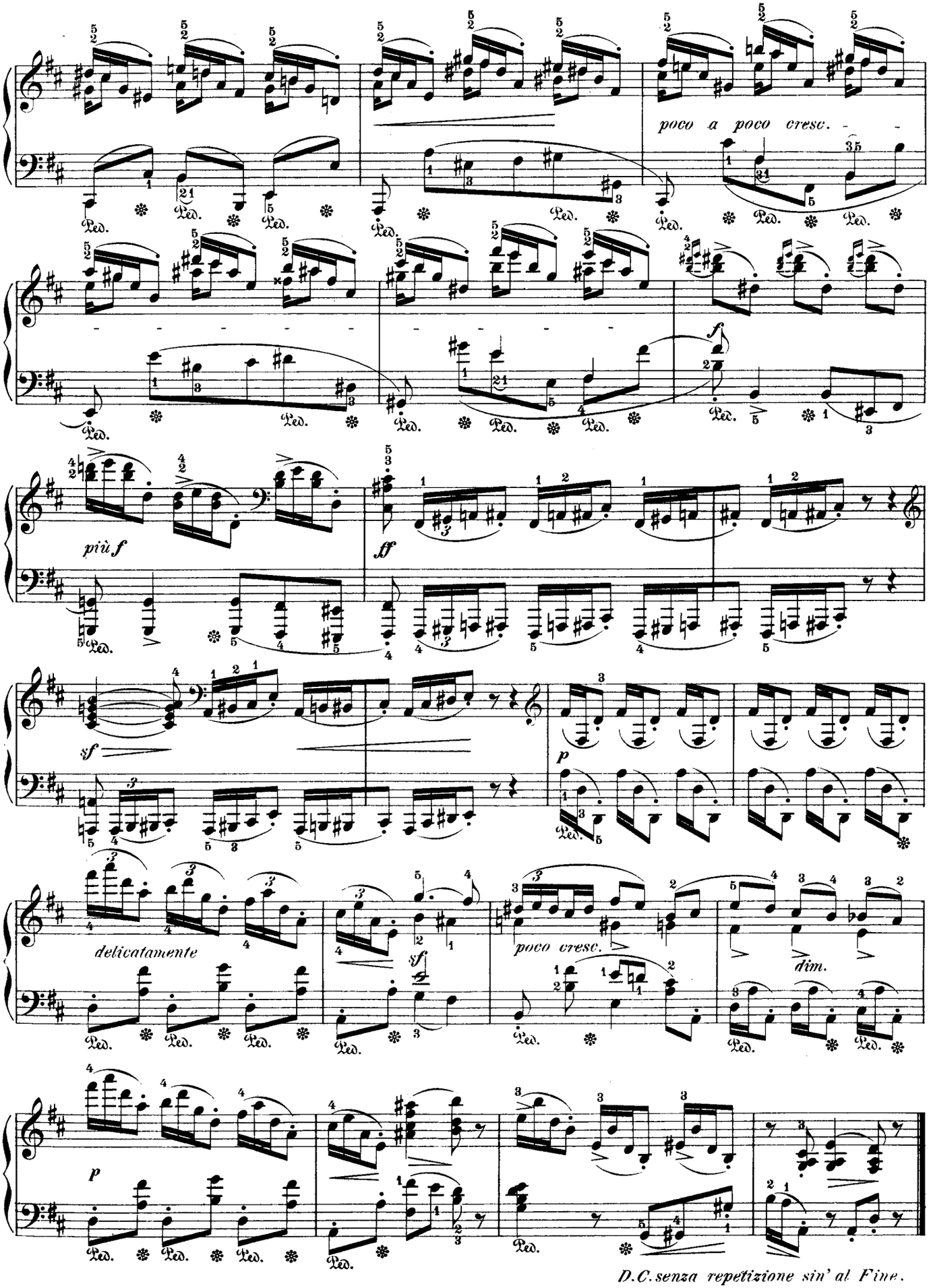
Op. 71, Nº I.

Allegro maestoso. (♩ = 84.)



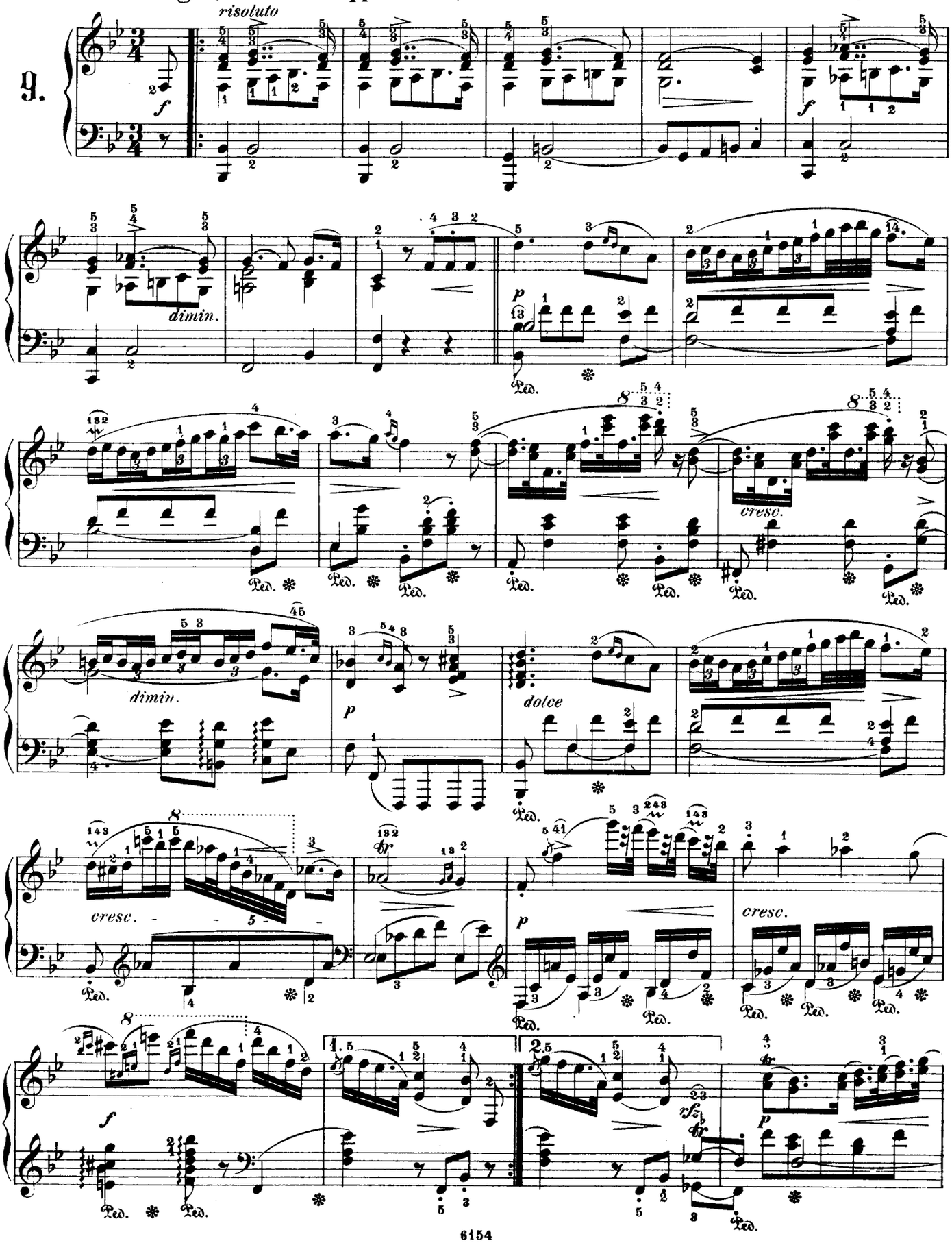

p
Ped.
f
sf
cresc.
pp legatissimo
poco cresc.
riten.
a tempo
dimin.
psf
Fine.

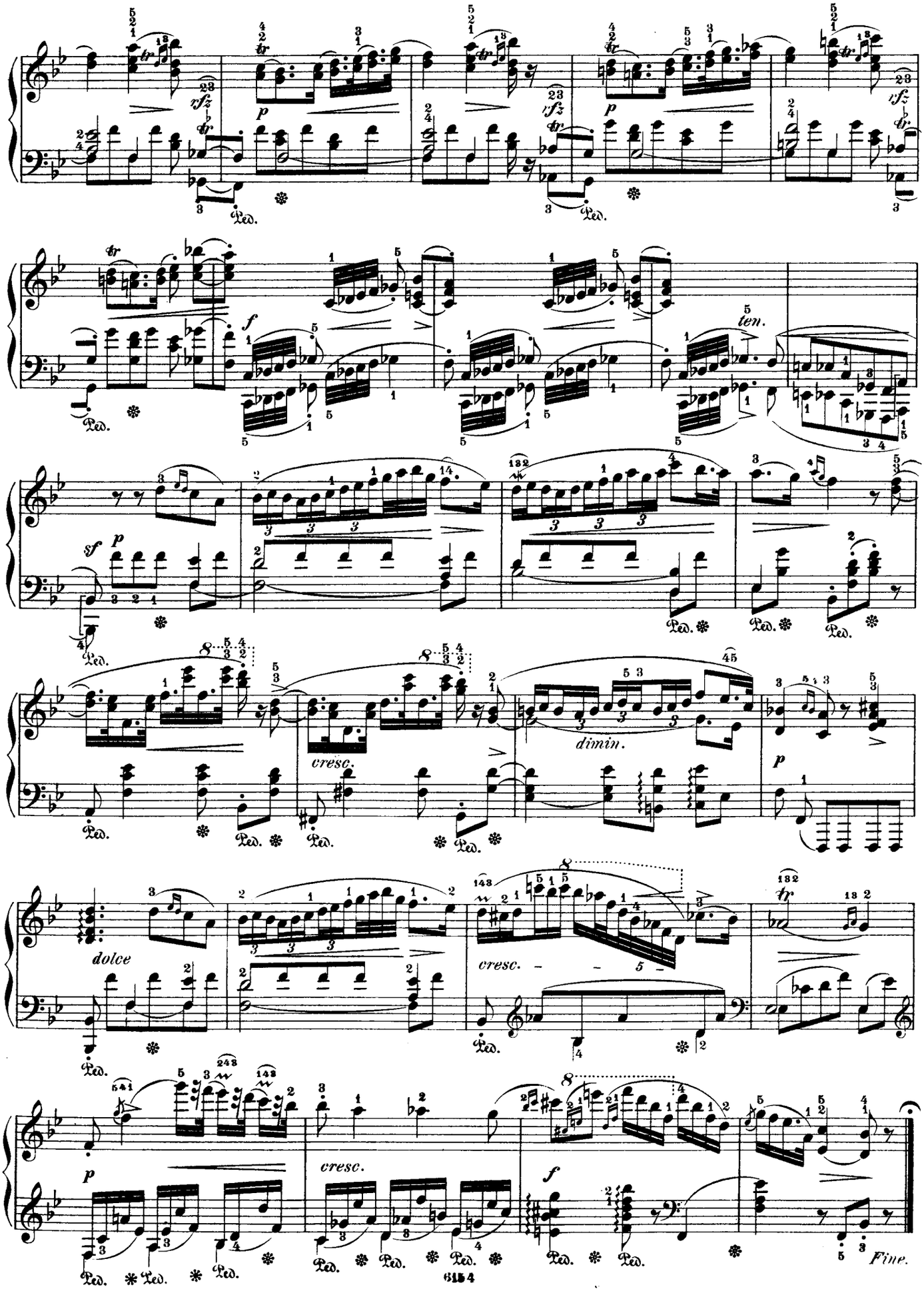

pp
p delicatamente
sf
poco cresc.
dim.
p
mf
cresc.
f
dim.
p
dolce
sf

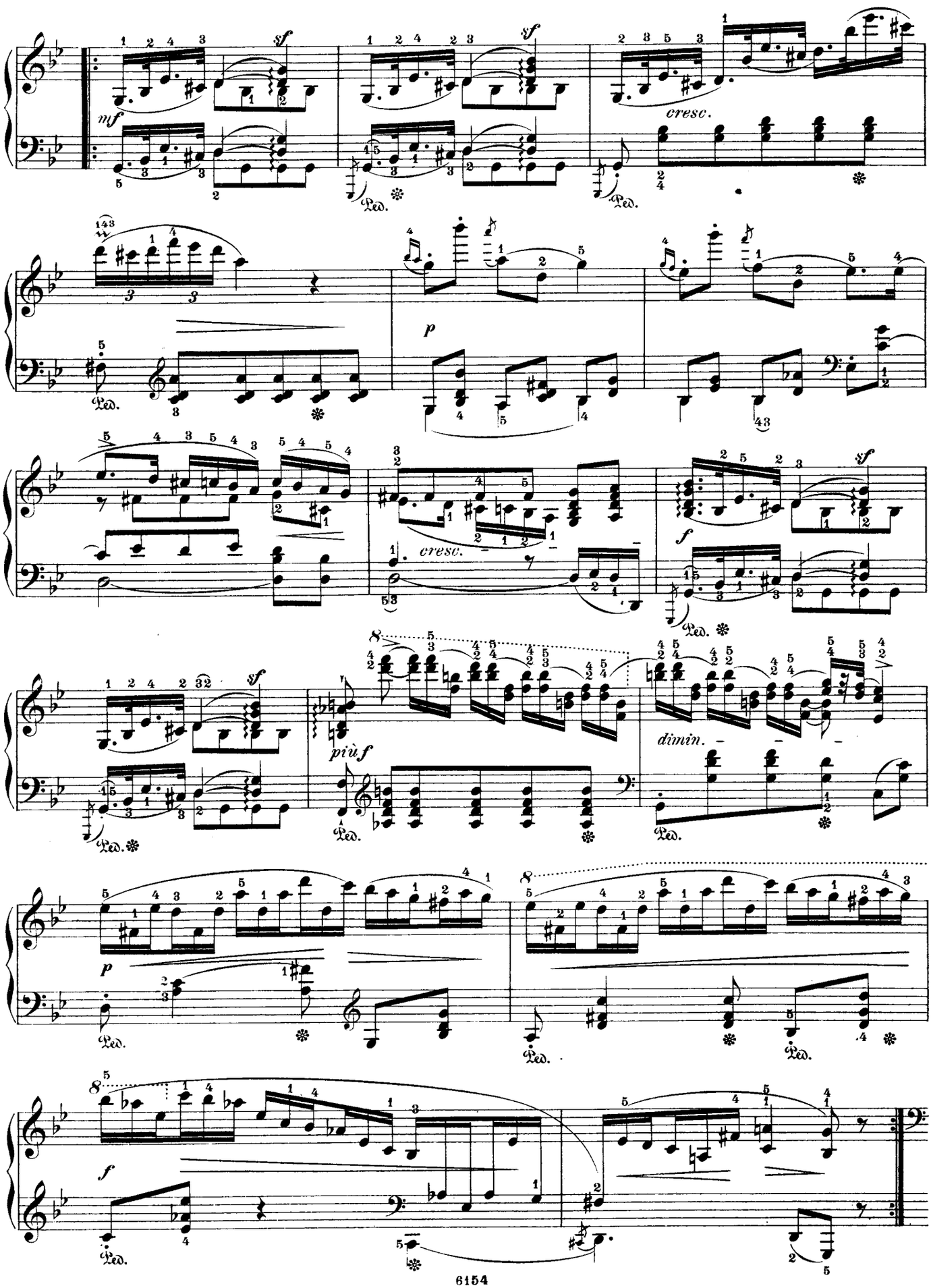

poco a poco cresc.
più f
ff
sf
p
delicatamente
sf
poco cresc.
dim.
p
D.C. senza repetizione sin' al Fine.

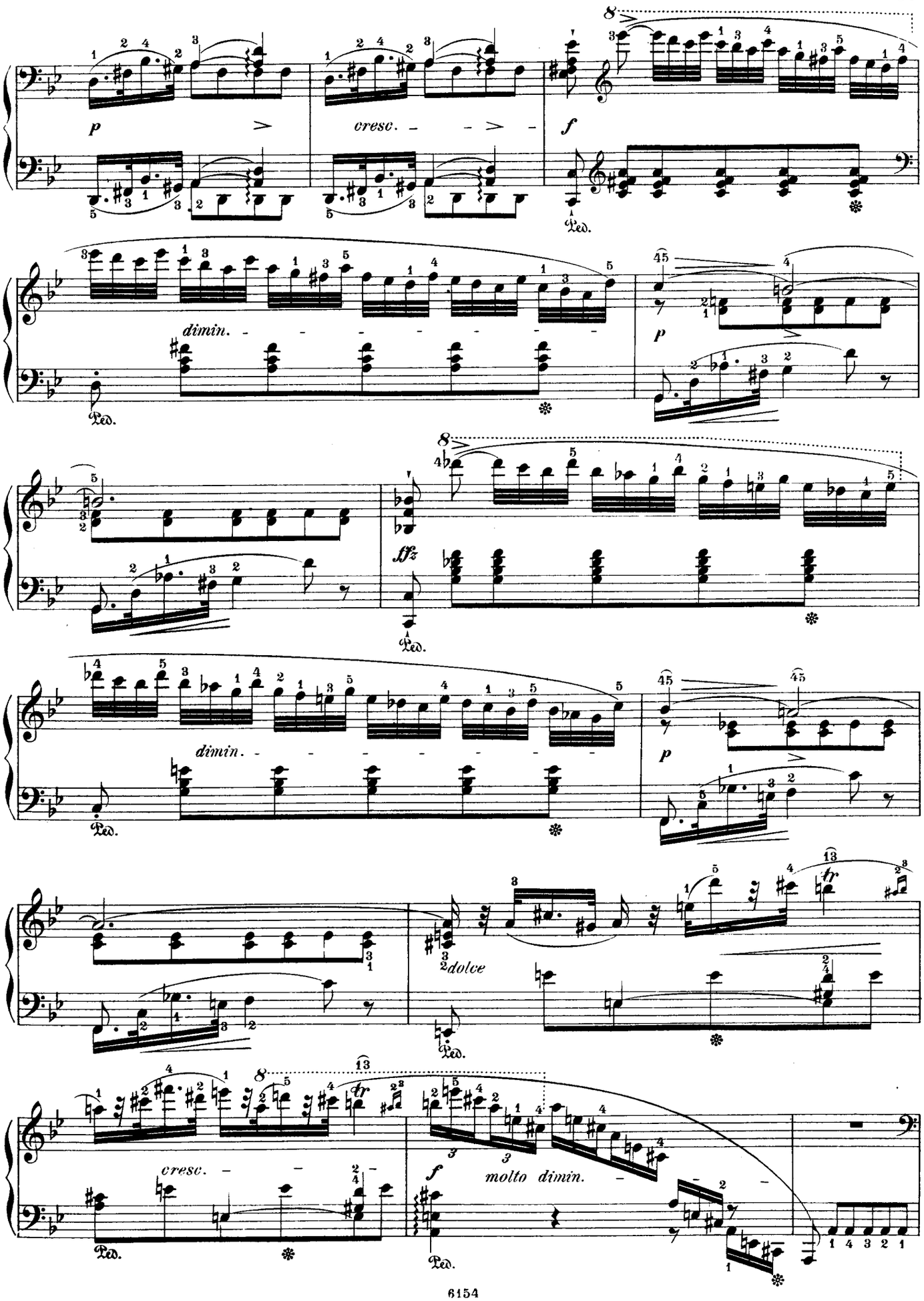
Allegro, ma non troppo. (♩ = 92.) **Op. 71, № II.**

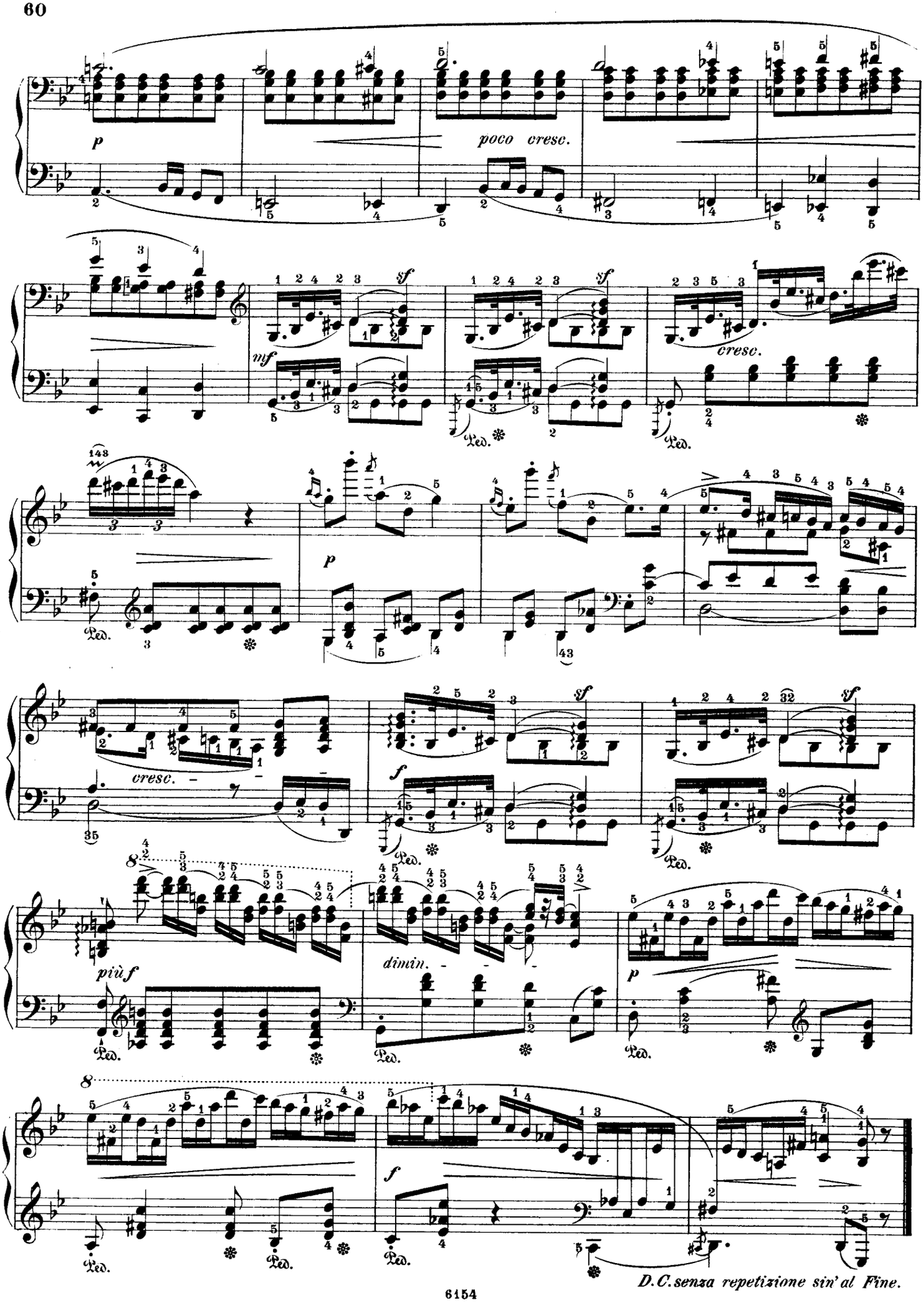
9.




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


mf
sf
cresc.
p
cresc.
f
più f
dimin.
p
f

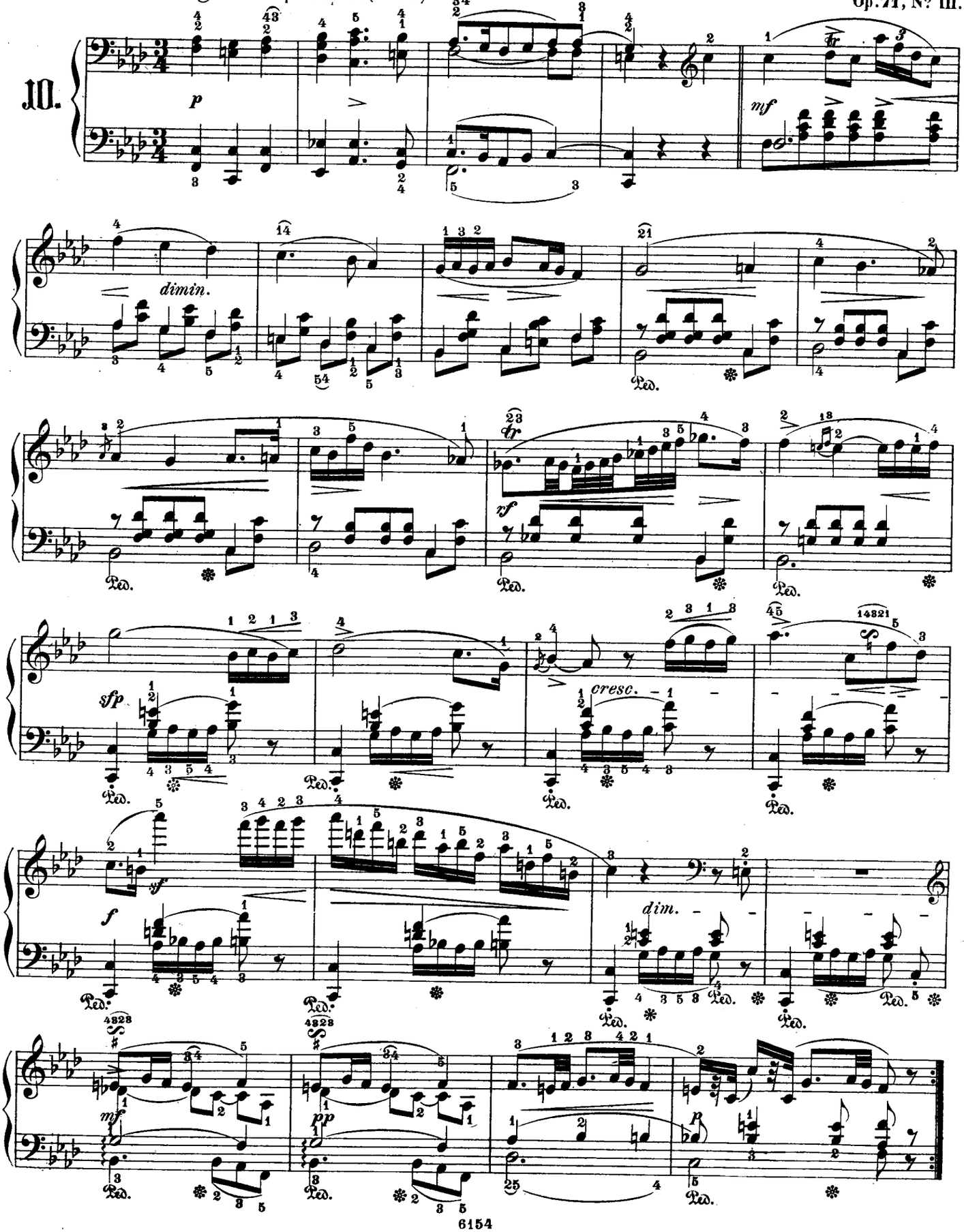

p
cresc.
f
Ped.
dimin.
p
Ped.
ffz
Ped.
dimin.
p
Ped.
dolce
Ped.
cresc.
Ped.
f
molto dimin.
Ped.

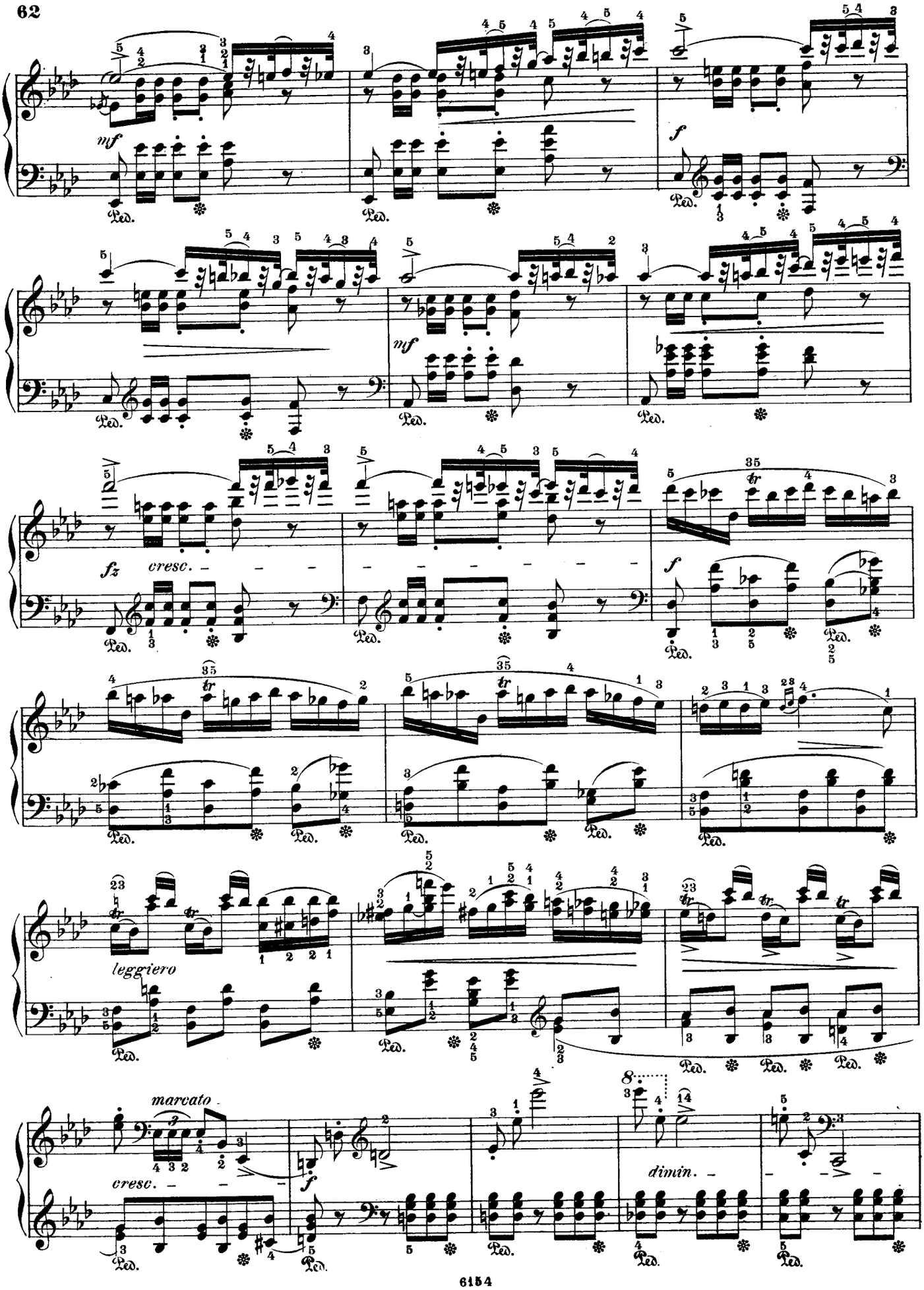

p
poco cresc.
mf
sf
cresc.
Ped.
p
cresc.
f
più f
dimin.
D.C. senza repetizione sin' al Fine.

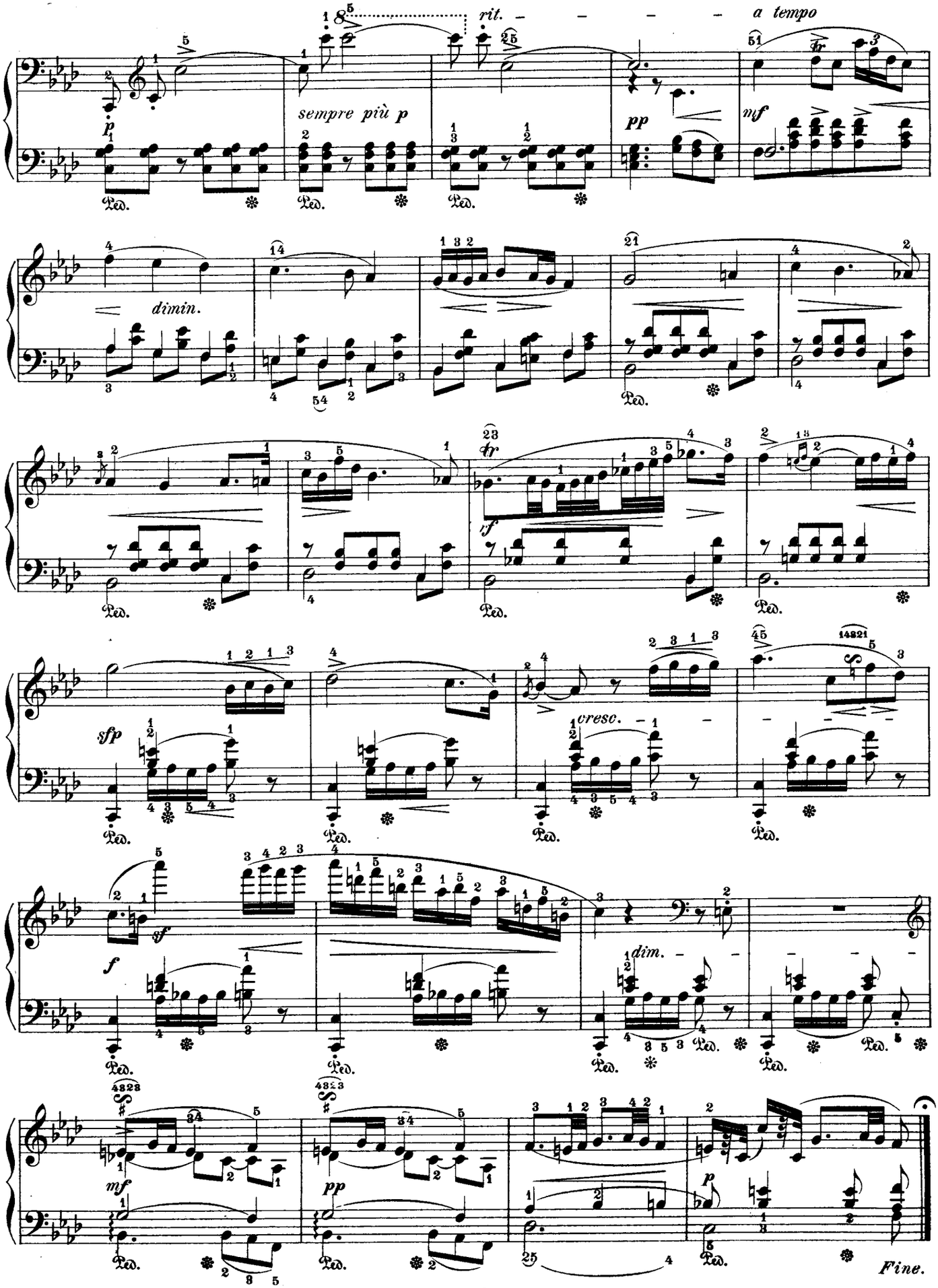
Allegro moderato. (♩= 80.)

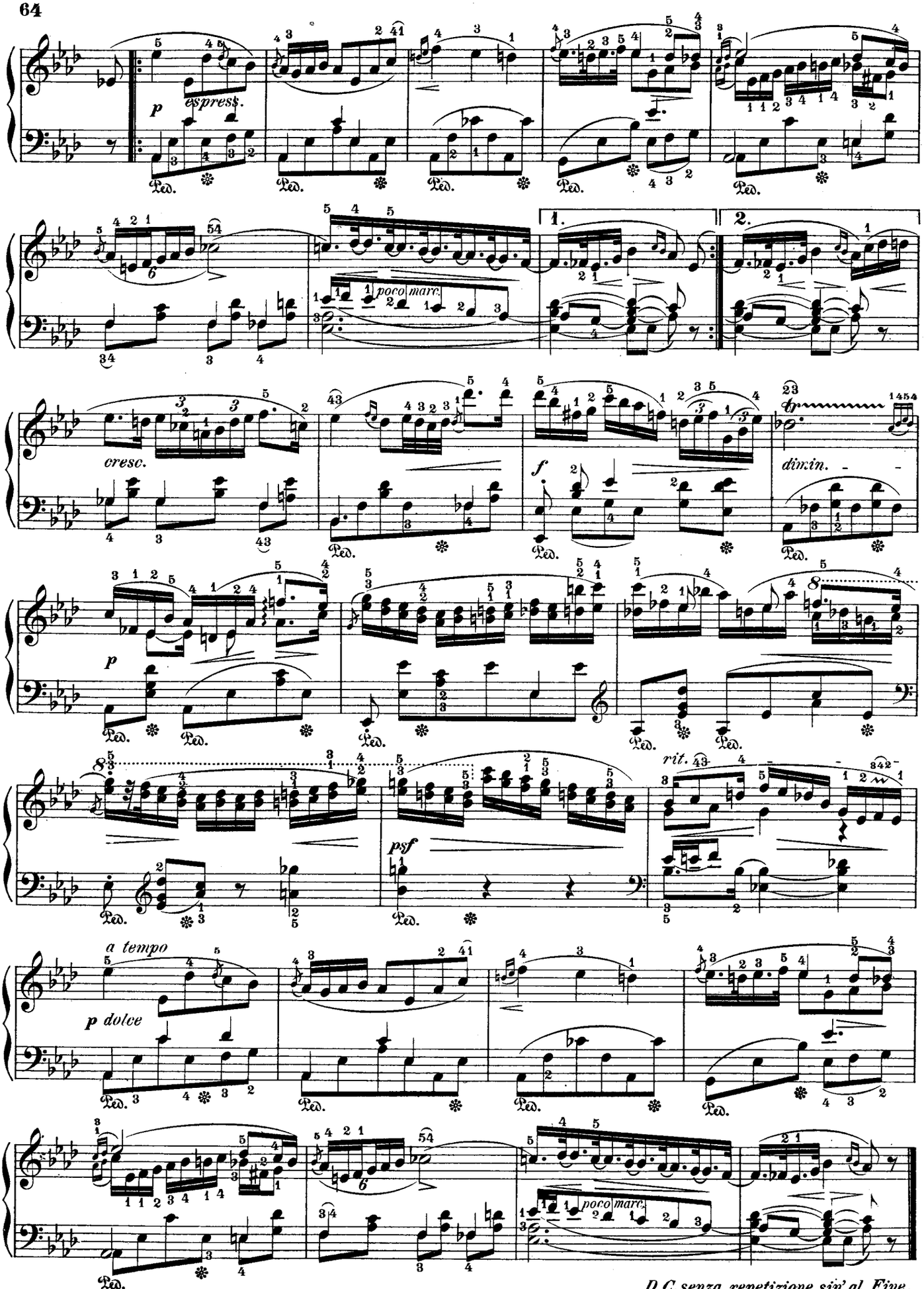
Op. 71, Nº III.

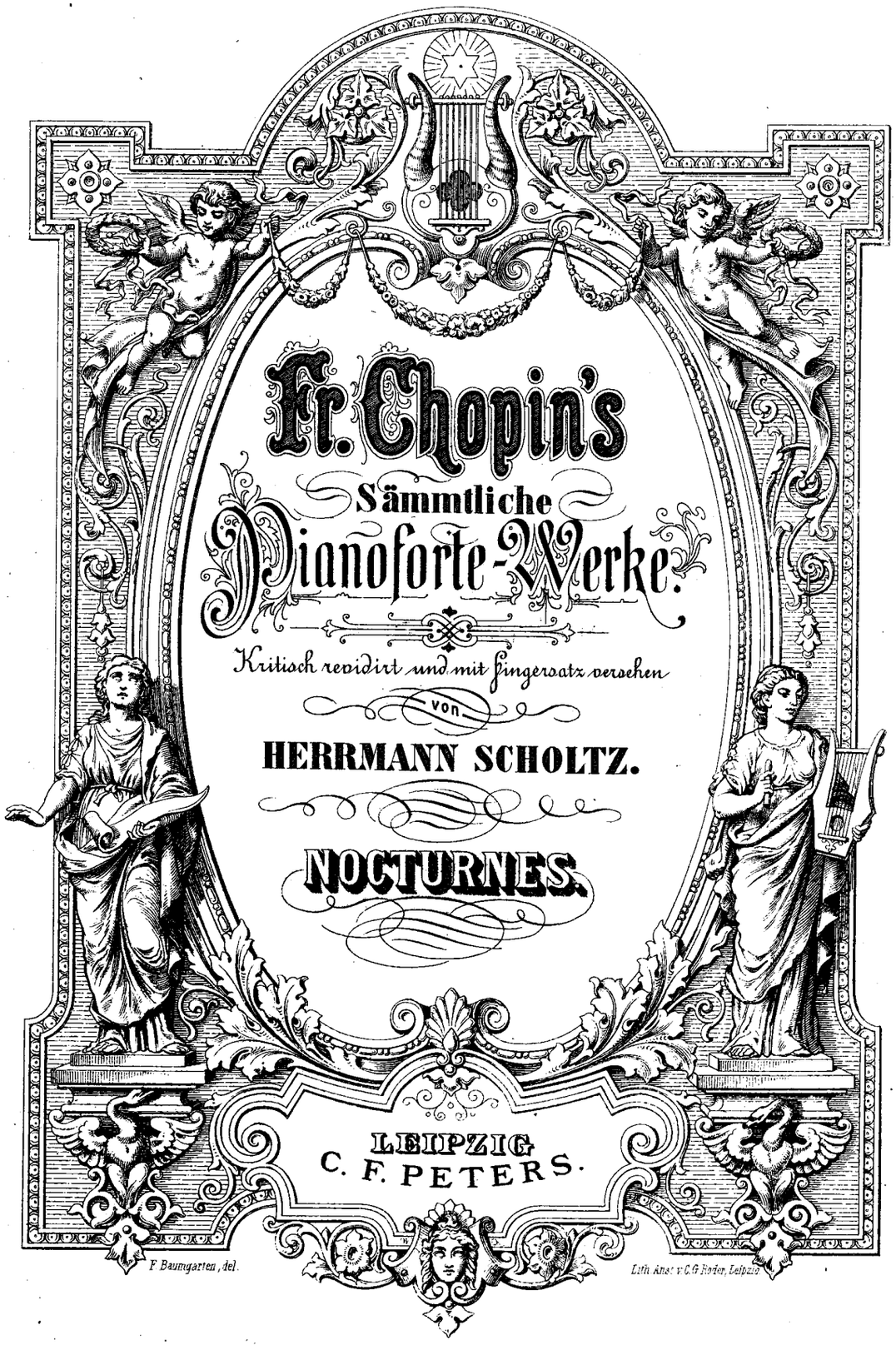
10.




mf
f
mf
fz
cresc.
f
leggiero
marcato
cresc.
f
dimin.


rit.
a tempo
sempre più p
pp
mf
dimin.
fr
sf
sfp
cresc.
f
dim.
mf
pp
p
Fine.

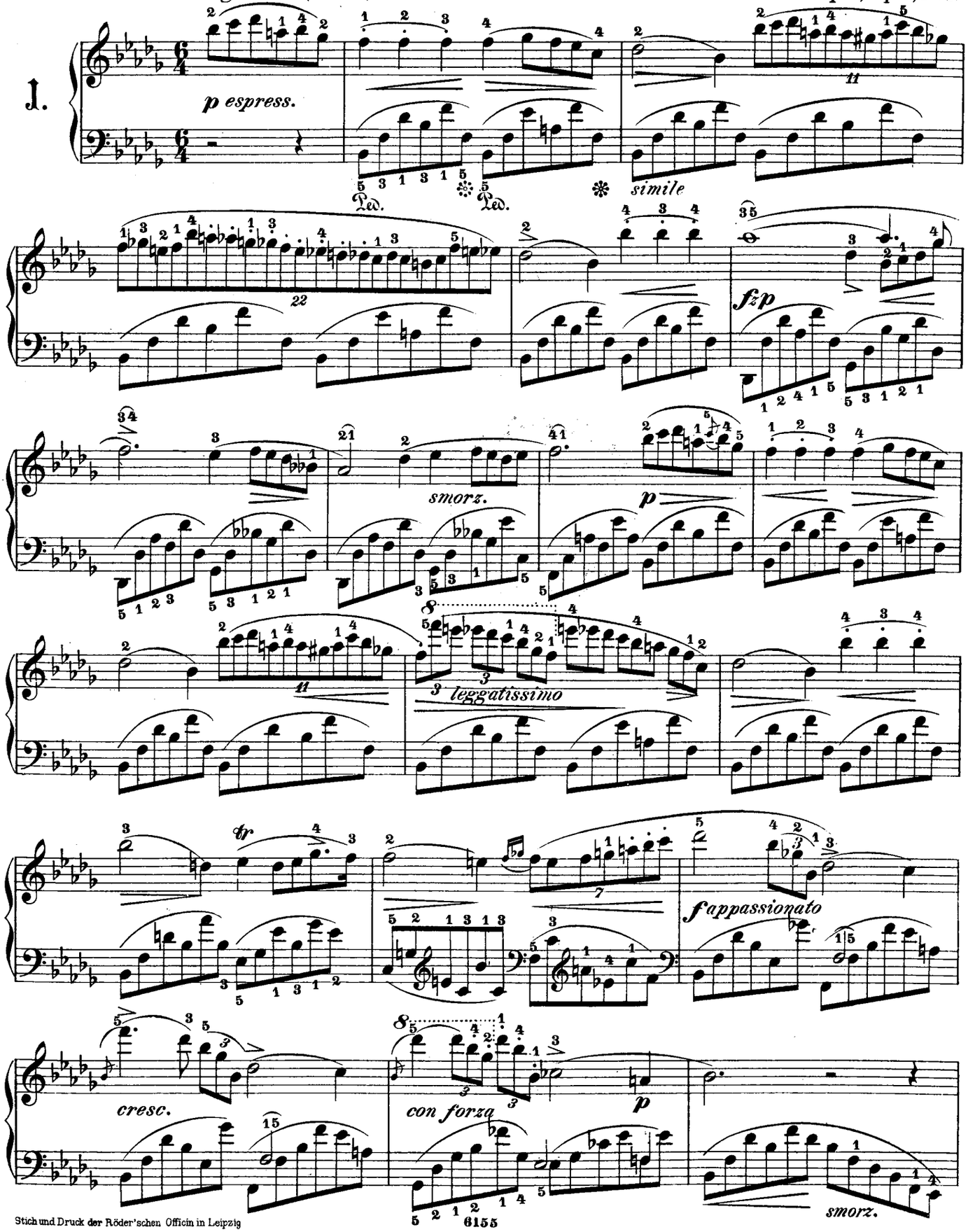

p
espress.
poco marc.
1.
2.
cresc.
f
dimin.
p
rit.
psf
a tempo
p dolce
poco marc.
D.C. senza repetizione sin' al Fine.


Fr. Chopin's
Sämmtliche
Pianoforte-Werke.
Kritisch revidirt und mit Fingersatz versehen
von
HERRMANN SCHOLTZ.
NOCTURNES.
LEIPZIG
C. F. PETERS.
F. Baumgarten, del.
Lith. Anst. v. C. G. Förster, Leipzig

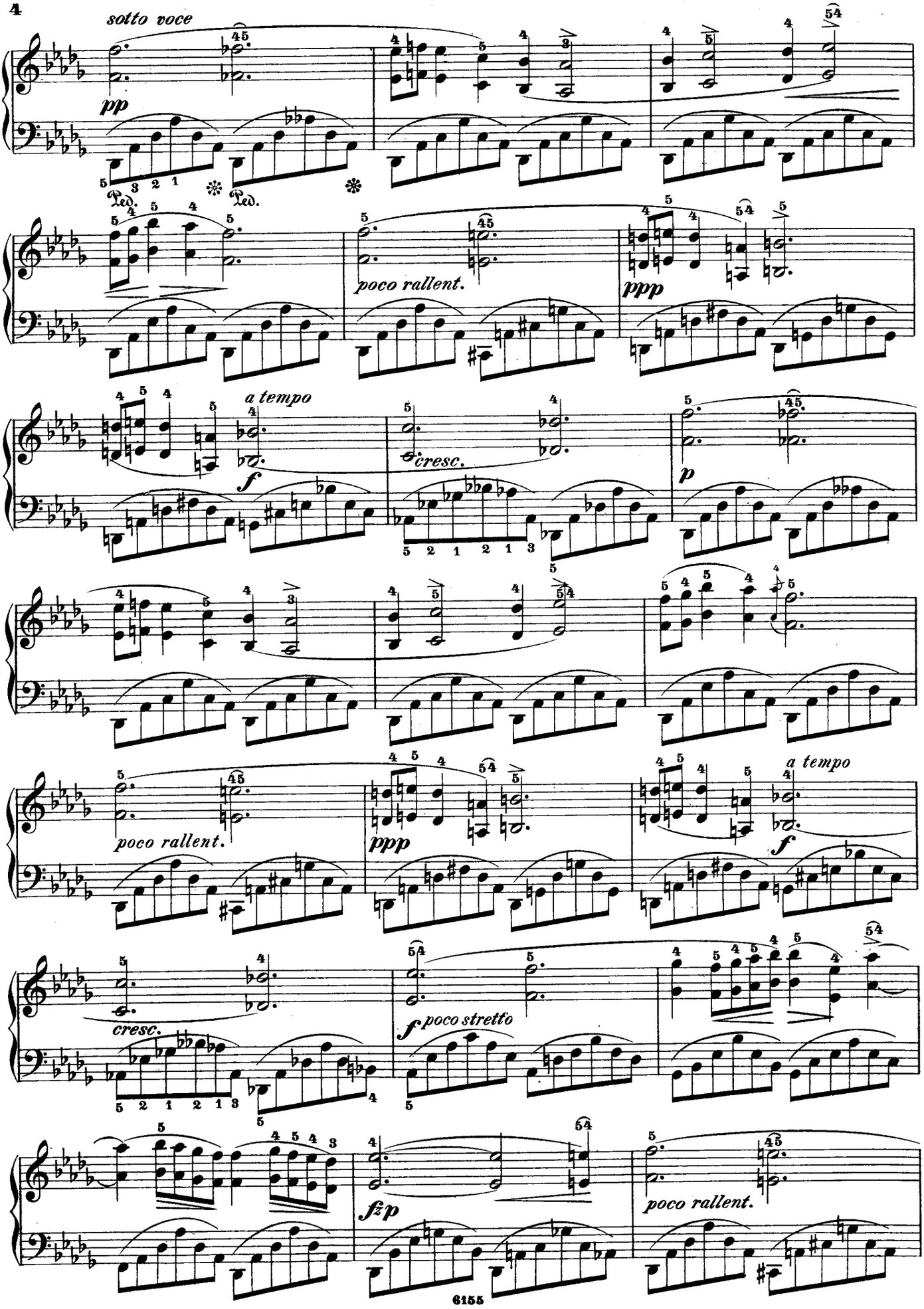
Biblioteka Muzykologii Uniwersytetu Warszawskiego
M-14746

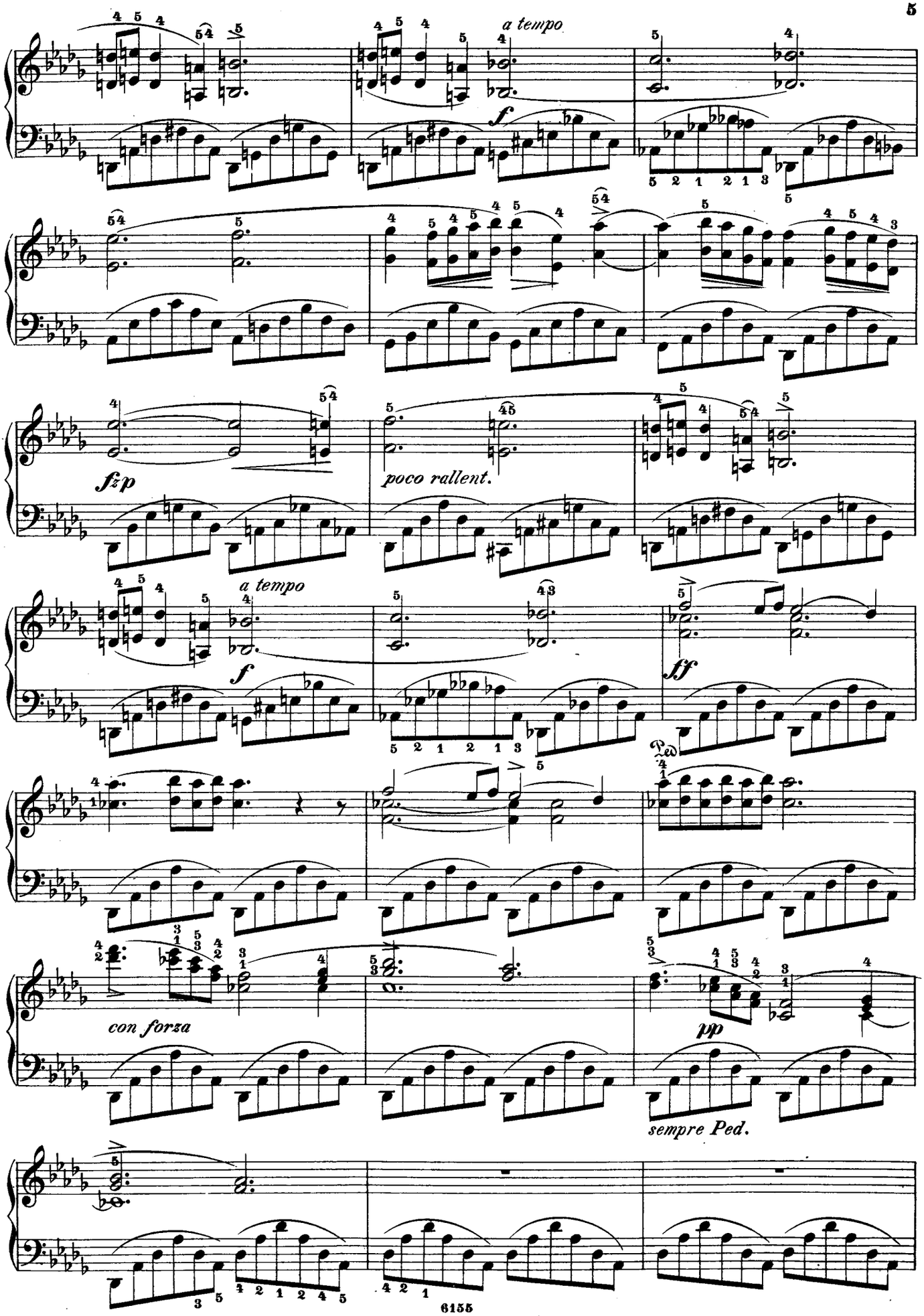
Nocturnes.

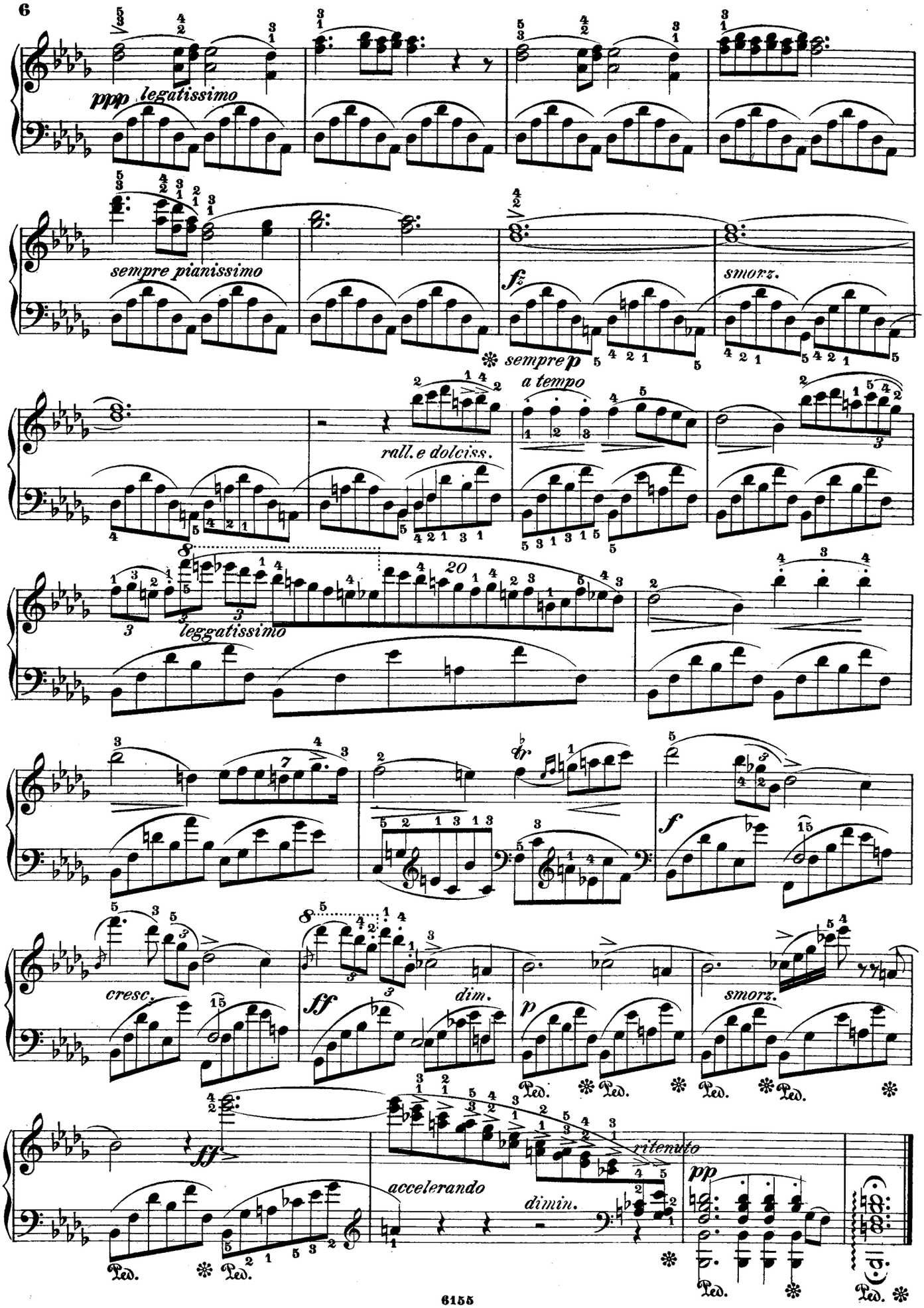
Larghetto. (♩ = 116.) Chopin, Op. 9, No. 1.

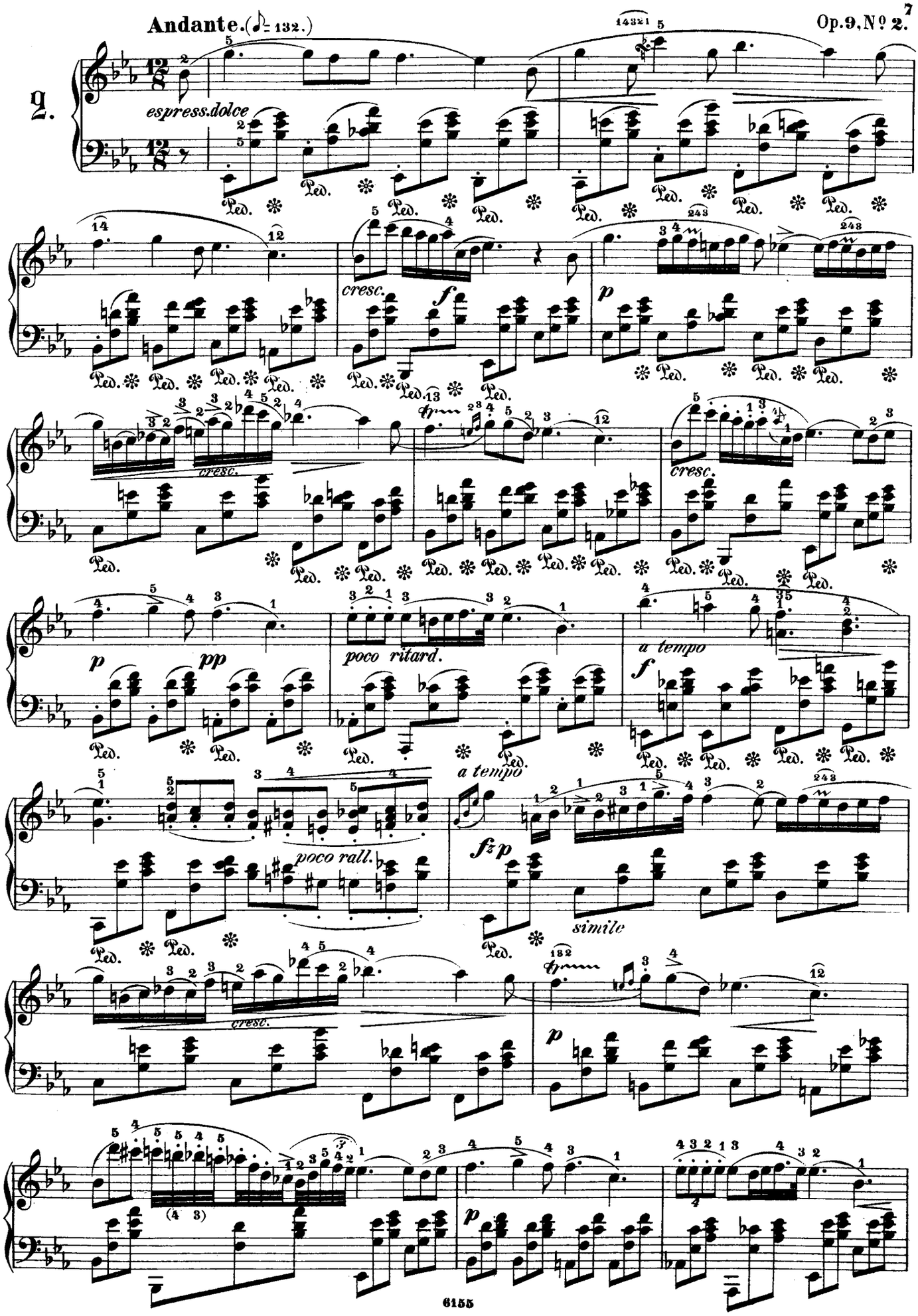


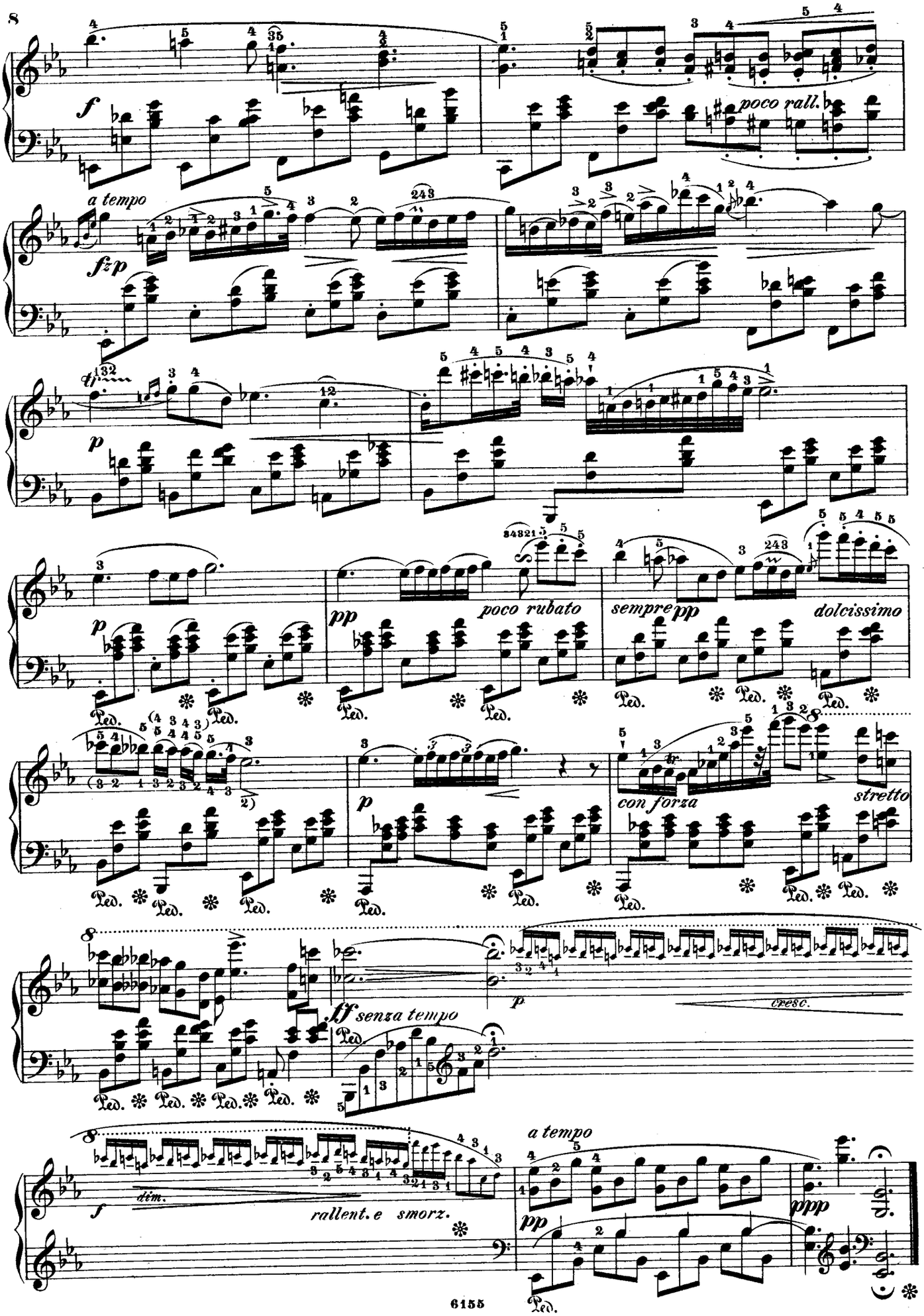
Stich und Druck der Röder'schen Officin in Leipzig


sotto voce
pp
Ped.
Ped.
poco rallent.
ppp
a tempo
f
cresc.
p
poco rallent.
ppp
a tempo
f
cresc.
f poco stretto
fzp
poco rallent.


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


ppp legatissimo
sempre pianissimo
fz
smorz.
sempre p
a tempo
rall. e dolciss.
leggatissimo
cresc.
ff
dim.
p
smorz.
ff
accelerando
dimin.
ritenuto
pp
Ped.


Andante. (♪= 132.)
2.
espress. dolce
cresc.
f
p
pp
poco ritard.
a tempo
poco rall.
fz p
simile
Ped.


8
f
poco rall.
a tempo
fz p
tr
p
pp
poco rubato
sempre pp
dolcissimo
p
con forza
stretto
ff senza tempo
p
cresc.
f
dim.
rallent. e smorz.
a tempo
pp
ppp
Ped.

Allegretto. (♩. = 66.)

3.

p *scherzando*

leggierissimo

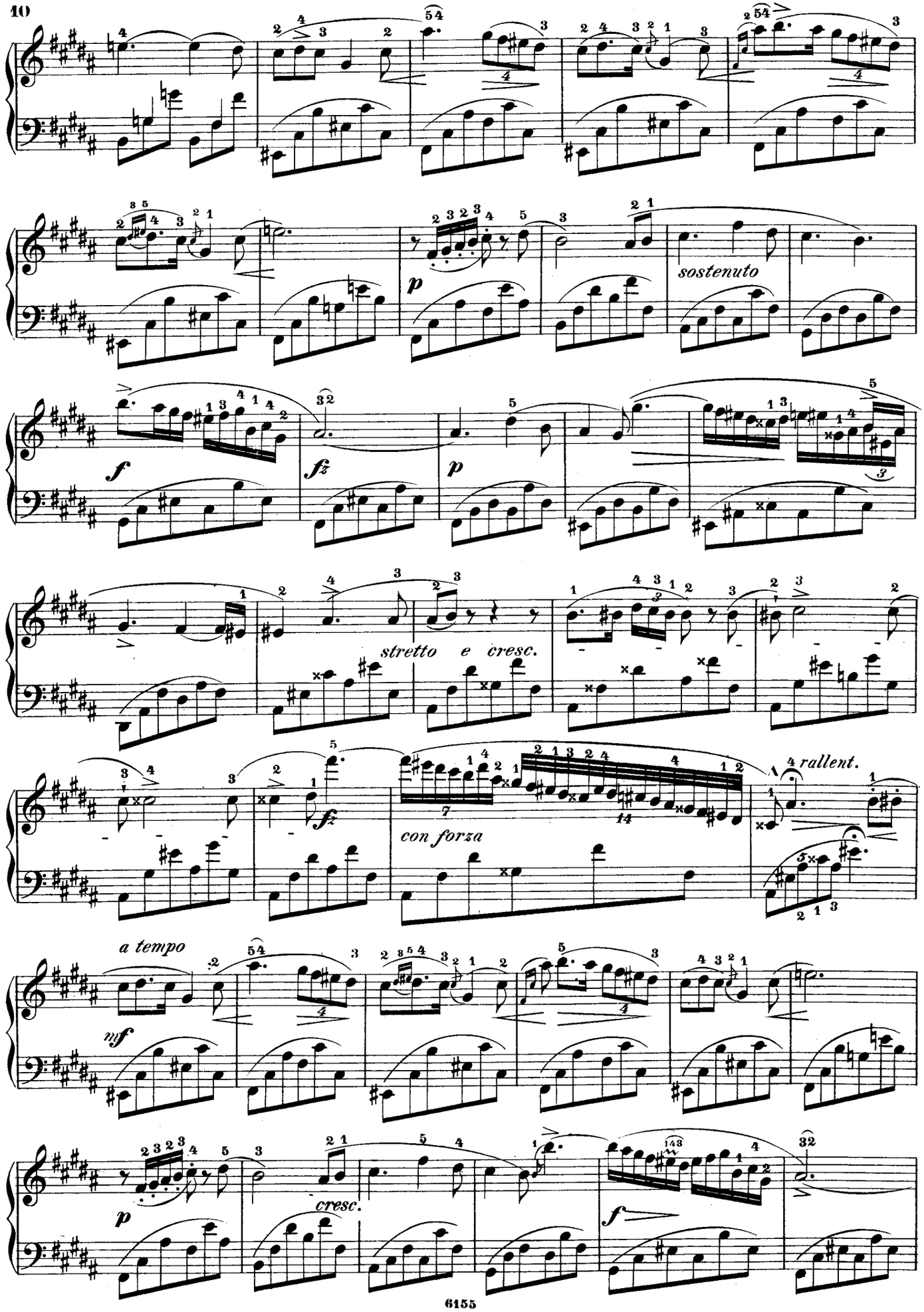
espress.

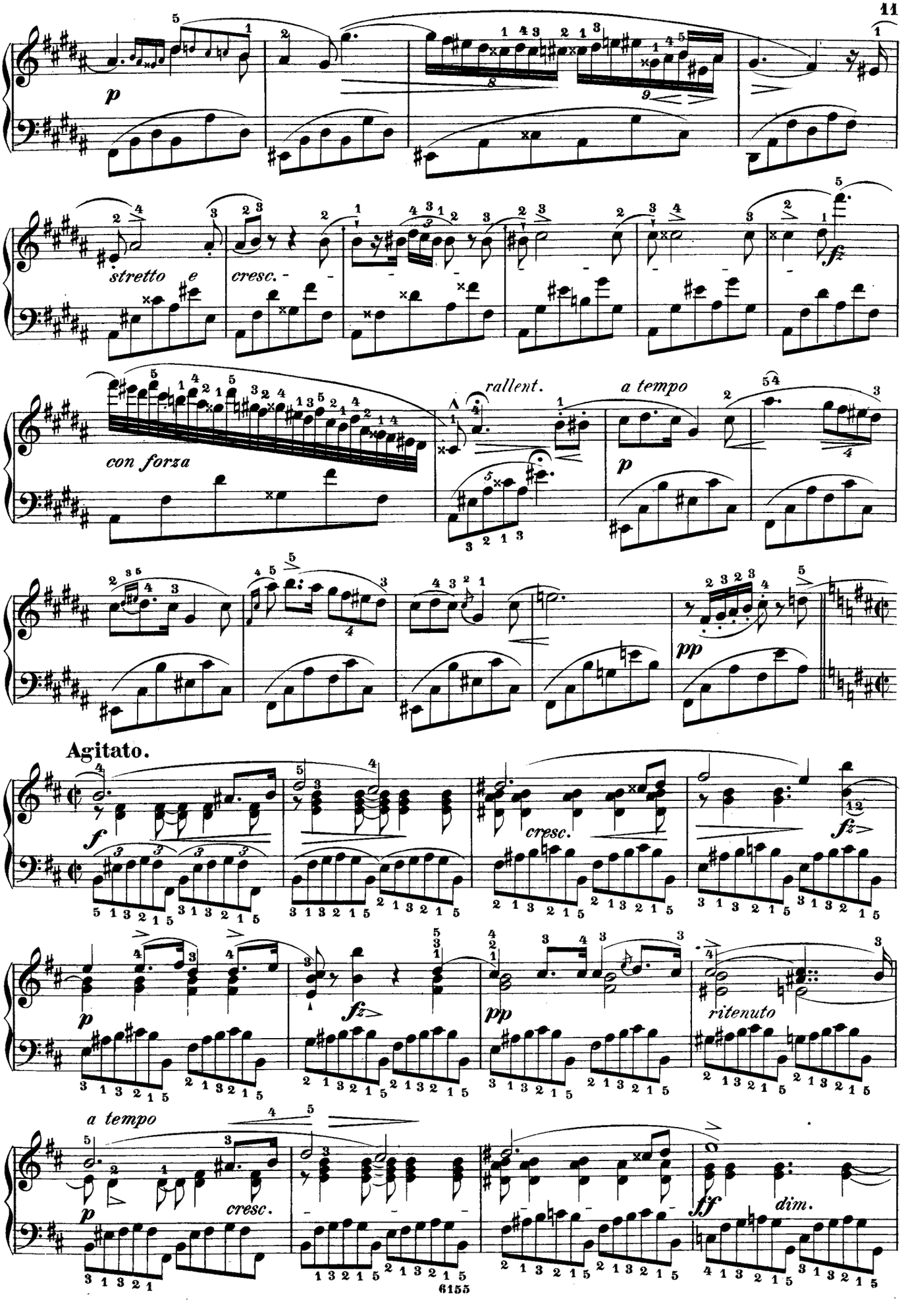
f

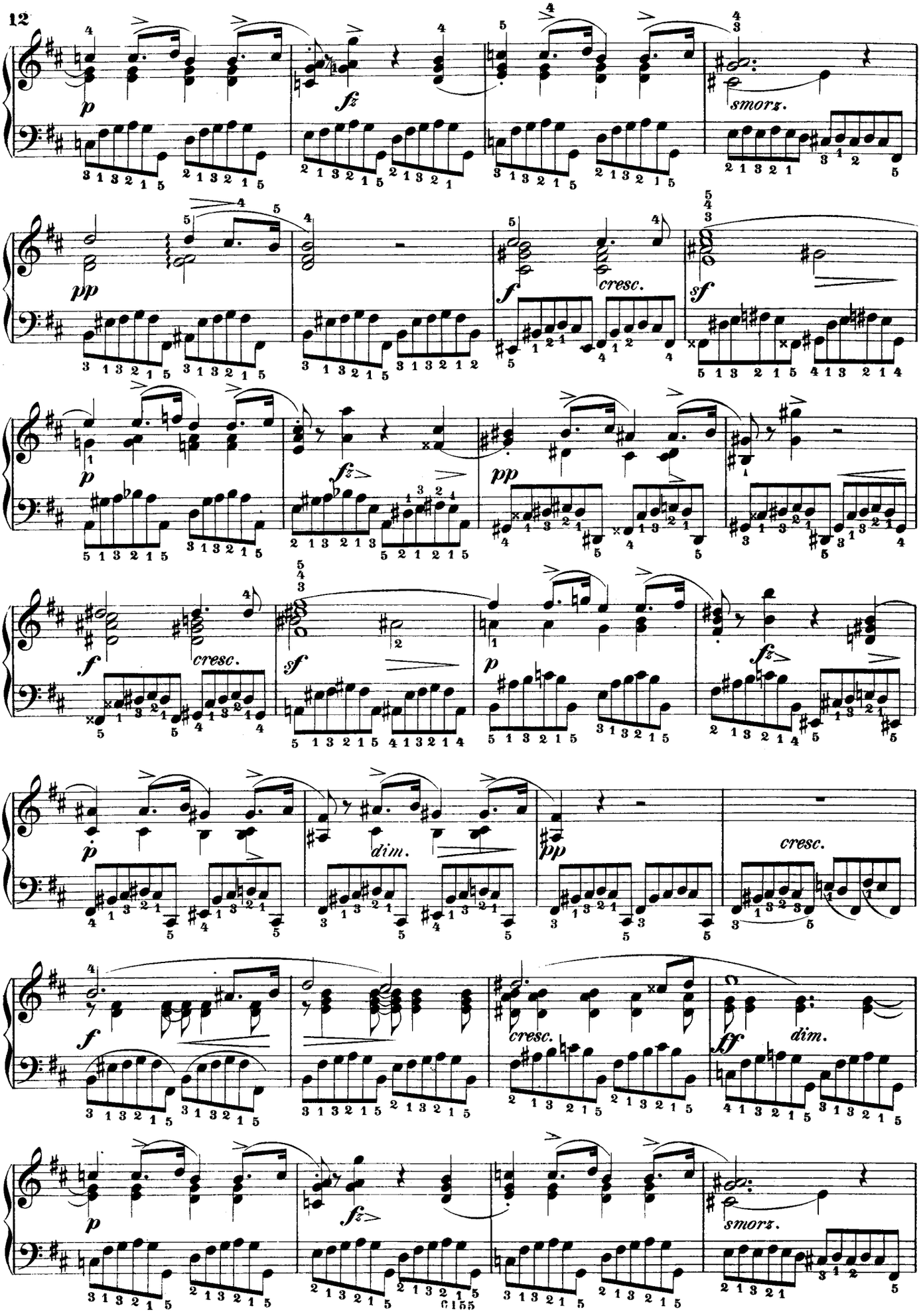
p

dolciss.

scherz.


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


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


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

ralient.

pp

ff

Tempo I.

p

poco rall.

a tempo

scherz.

tr

risoluto

con forza

f

ritenuto

Ped.

senza tempo e legatissimo

dimin.

Adagio.

rall.

legatiss.

pp smorz. e rallent.

pppp

Andante cantabile. (♩ = 69.)

Op. 15, No. 1.

4.

semplice e tranquillo

sempre legato

dolciss.

poco cresc. e ritenuto

dim.

a tempo *delicatiss.*

p

dolciss.

p

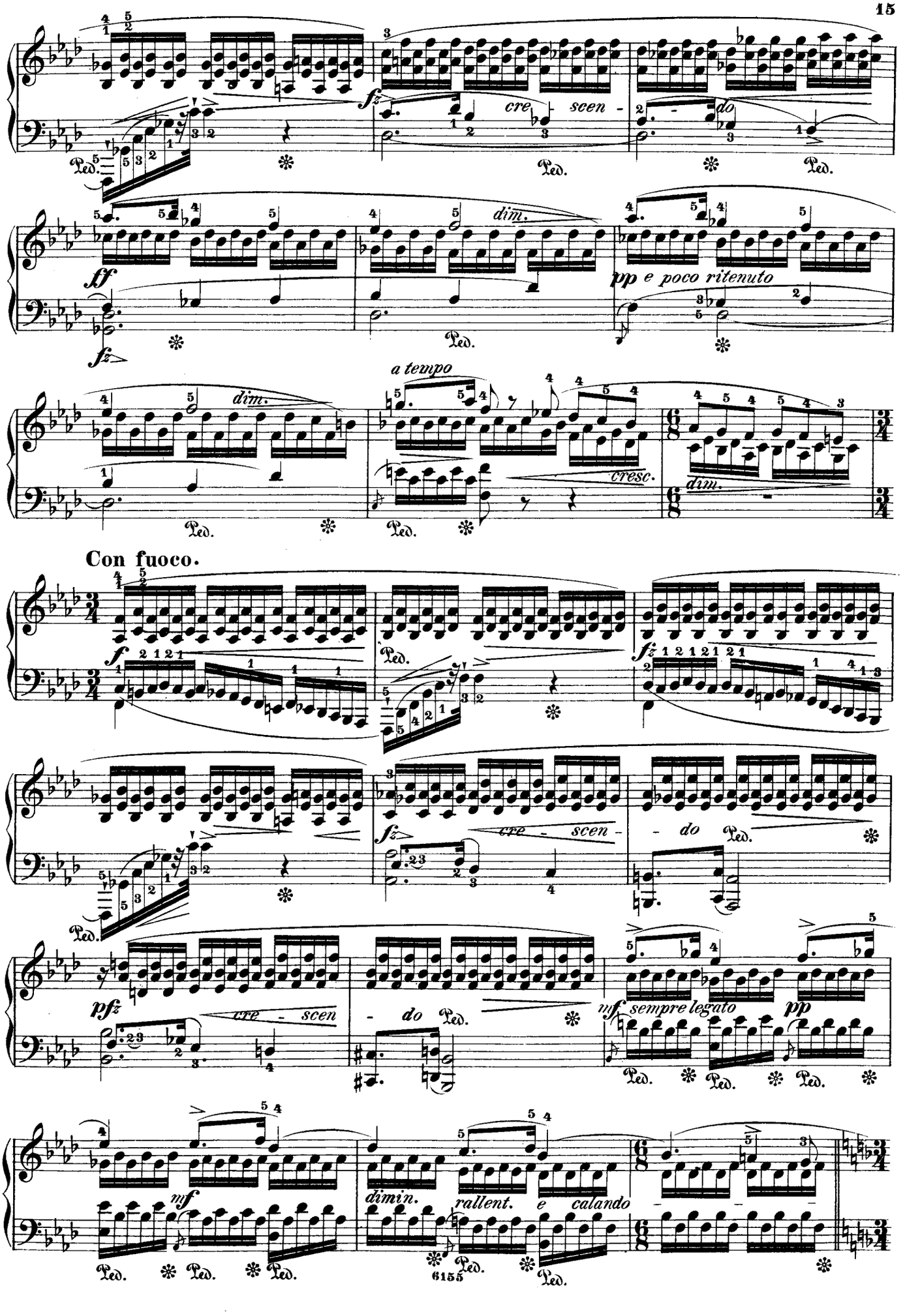
smor *zan* *do*

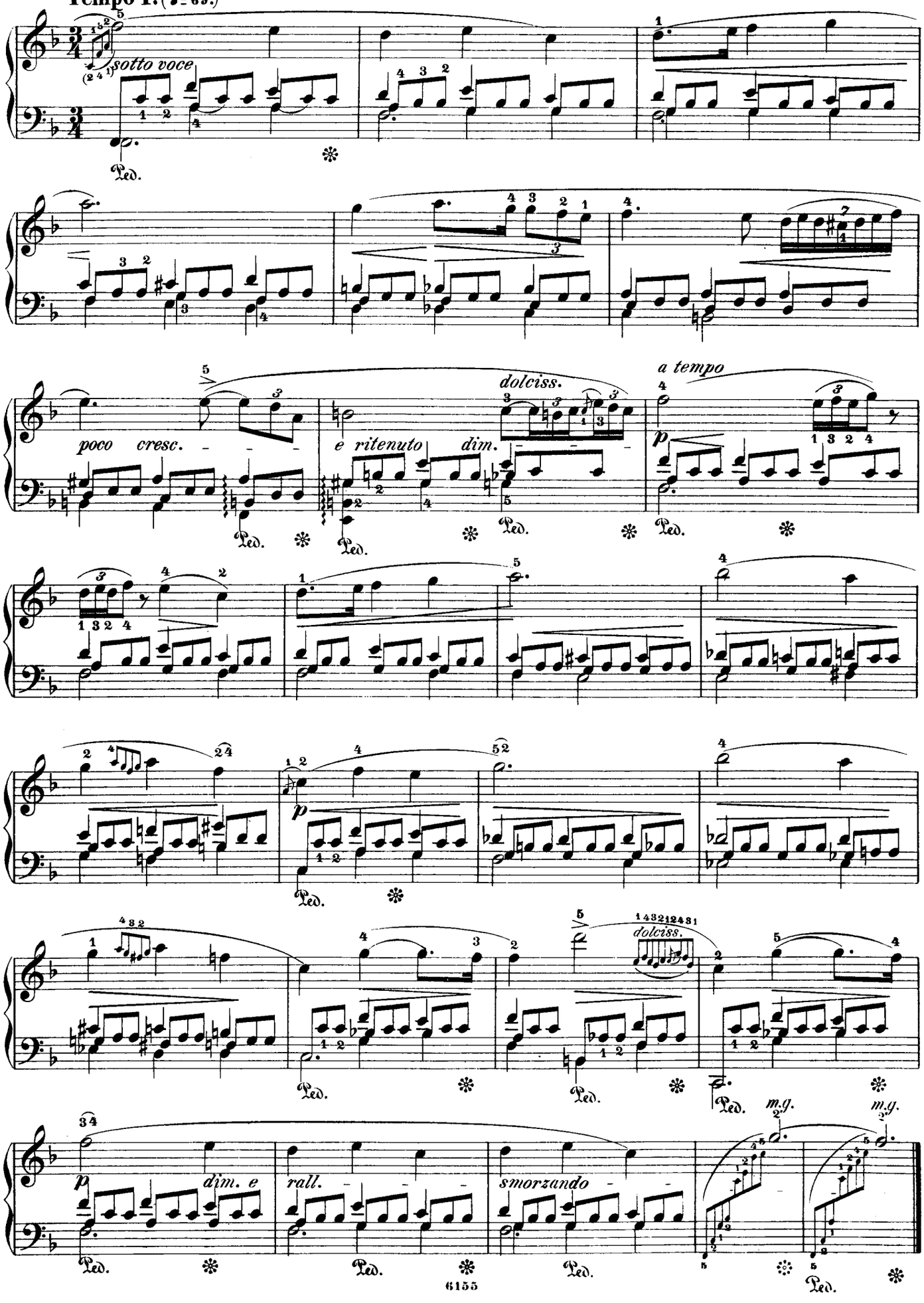
Con fuoco. (♩ = 84.)

f

fz

6155


fz
cre - scen - do
Ped.
ff
fz
dim.
pp e poco ritenuto
a tempo
cresc.
dim.
Con fuoco.
f
fz
pfz
cre - scen - do
mf sempre legato
pp
mf
dimin.
rallent. e calando
6155


Tempo I. (♩= 69.)
sotto voce
Ped.
poco cresc.
e ritenuto
dim.
dolciss.
a tempo
p
dolciss.
p
dim. e
rall.
smorzando
m.g.
m.g.

Larghetto. (♩ = 40.)

5.

p sostenuto

tr

leggiero

con forza

dolciss.

p

cresc.

pp e poco riten.

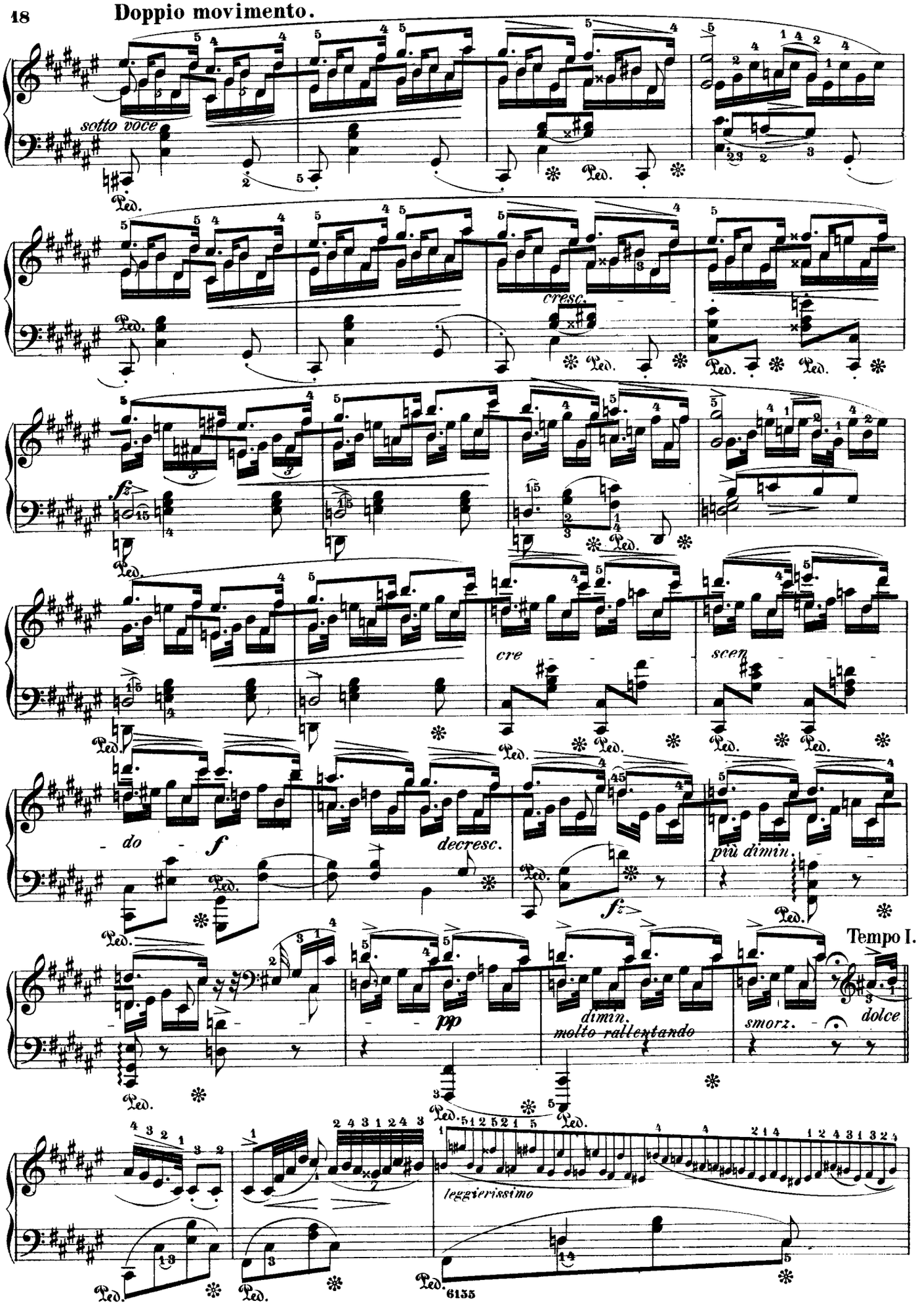
con forza

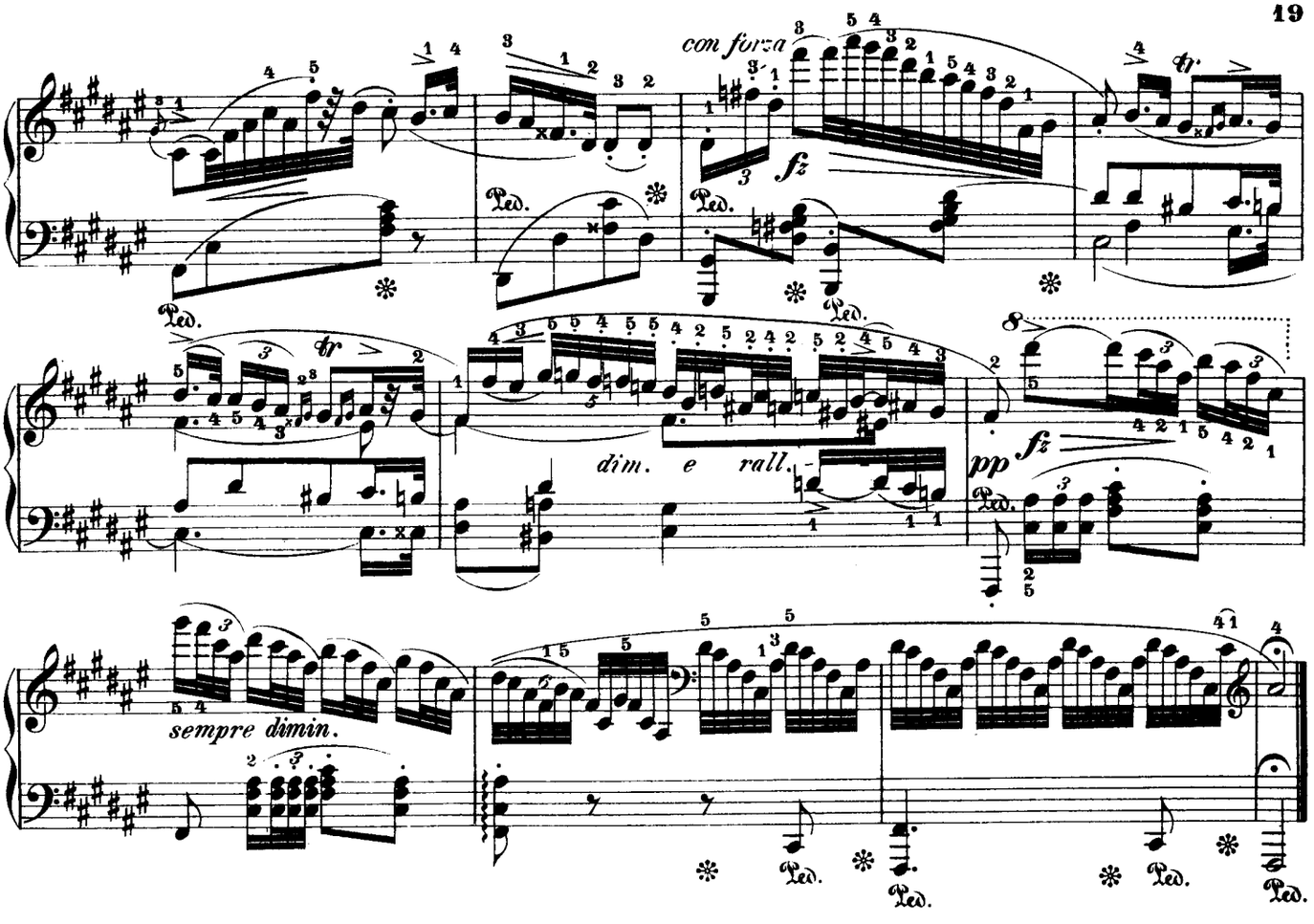
string.

riten.

Ped.

Doppio movimento.

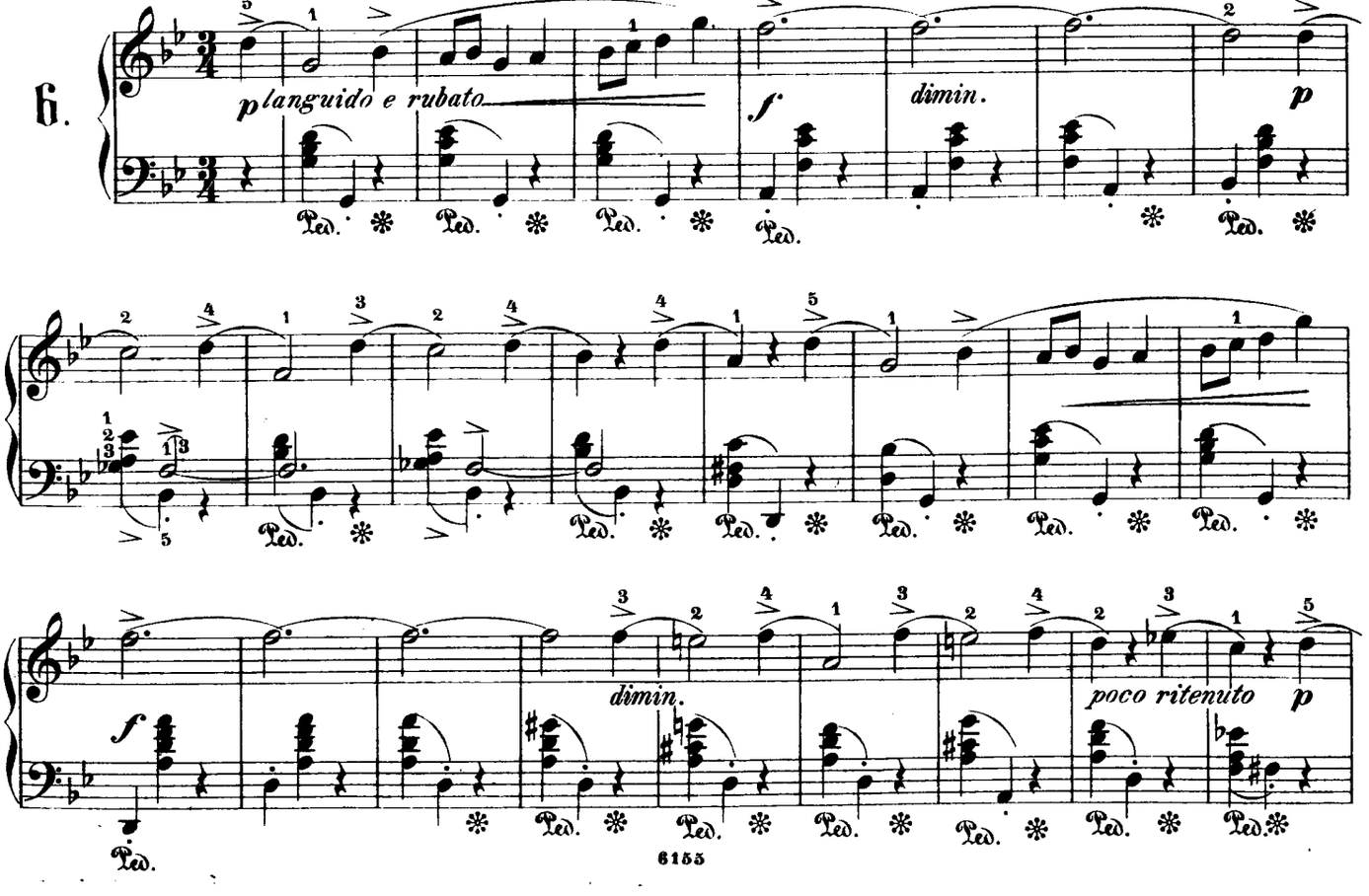


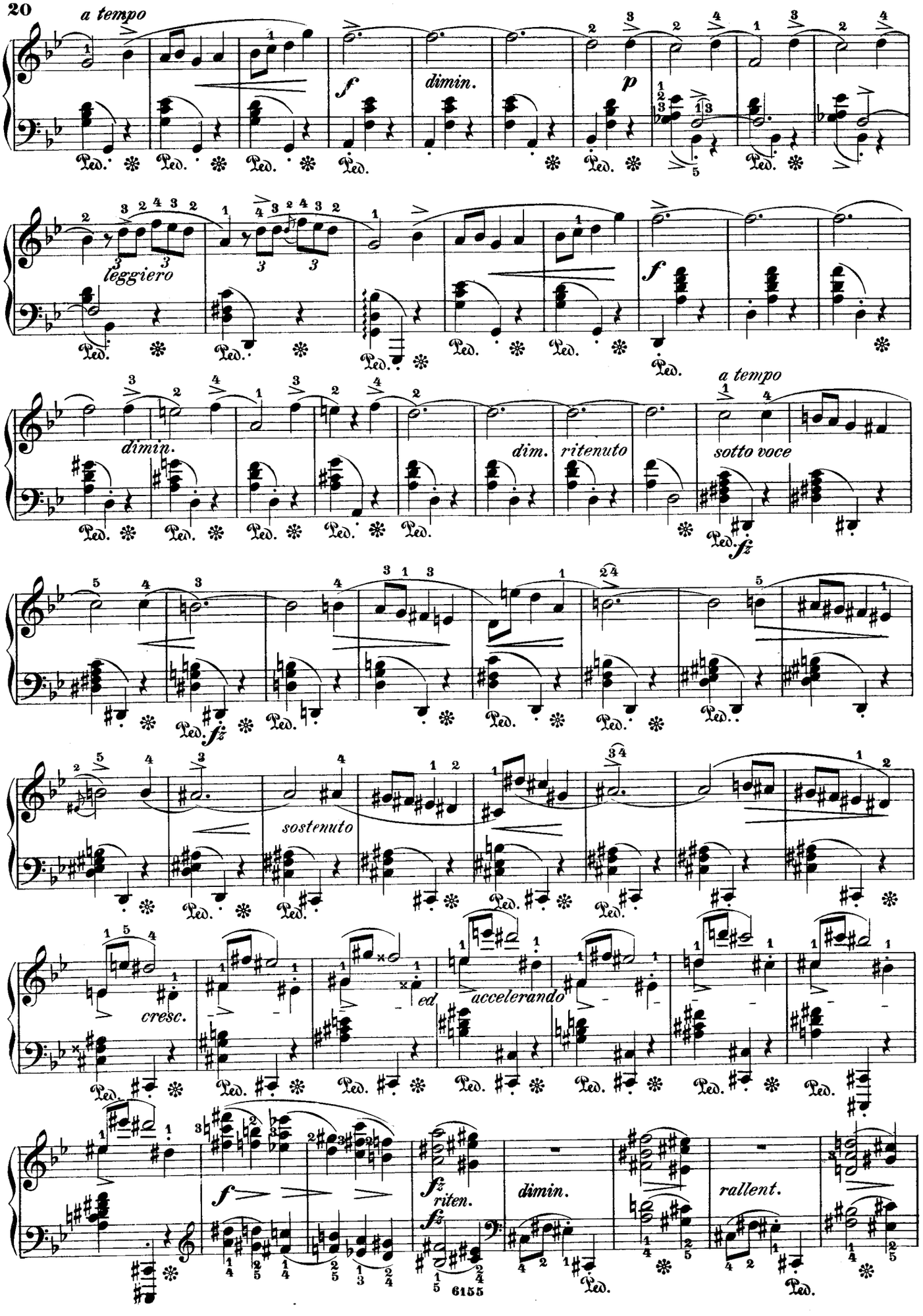


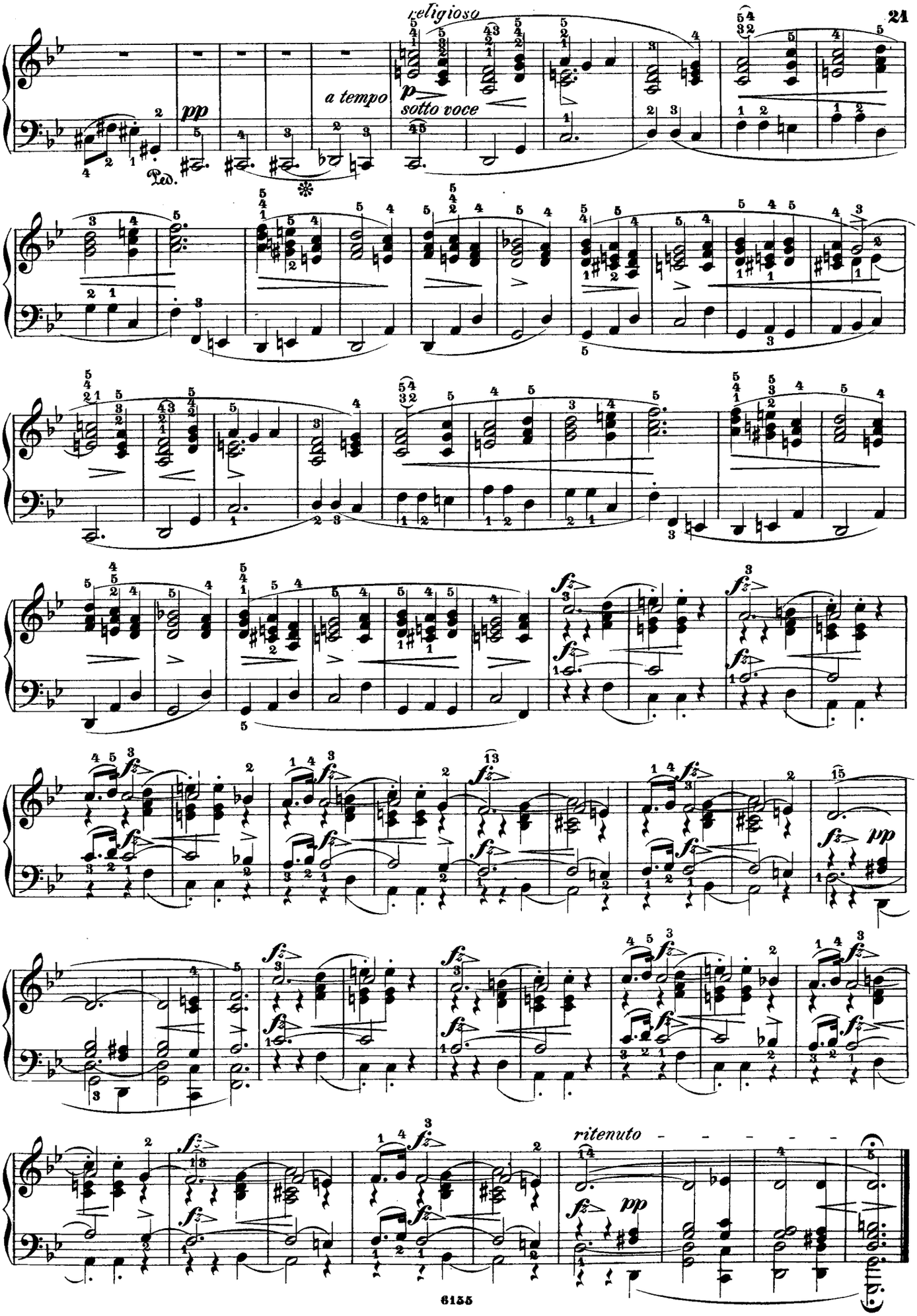
Lento. (♩. = 60.)

Op. 15, No 3.

6.



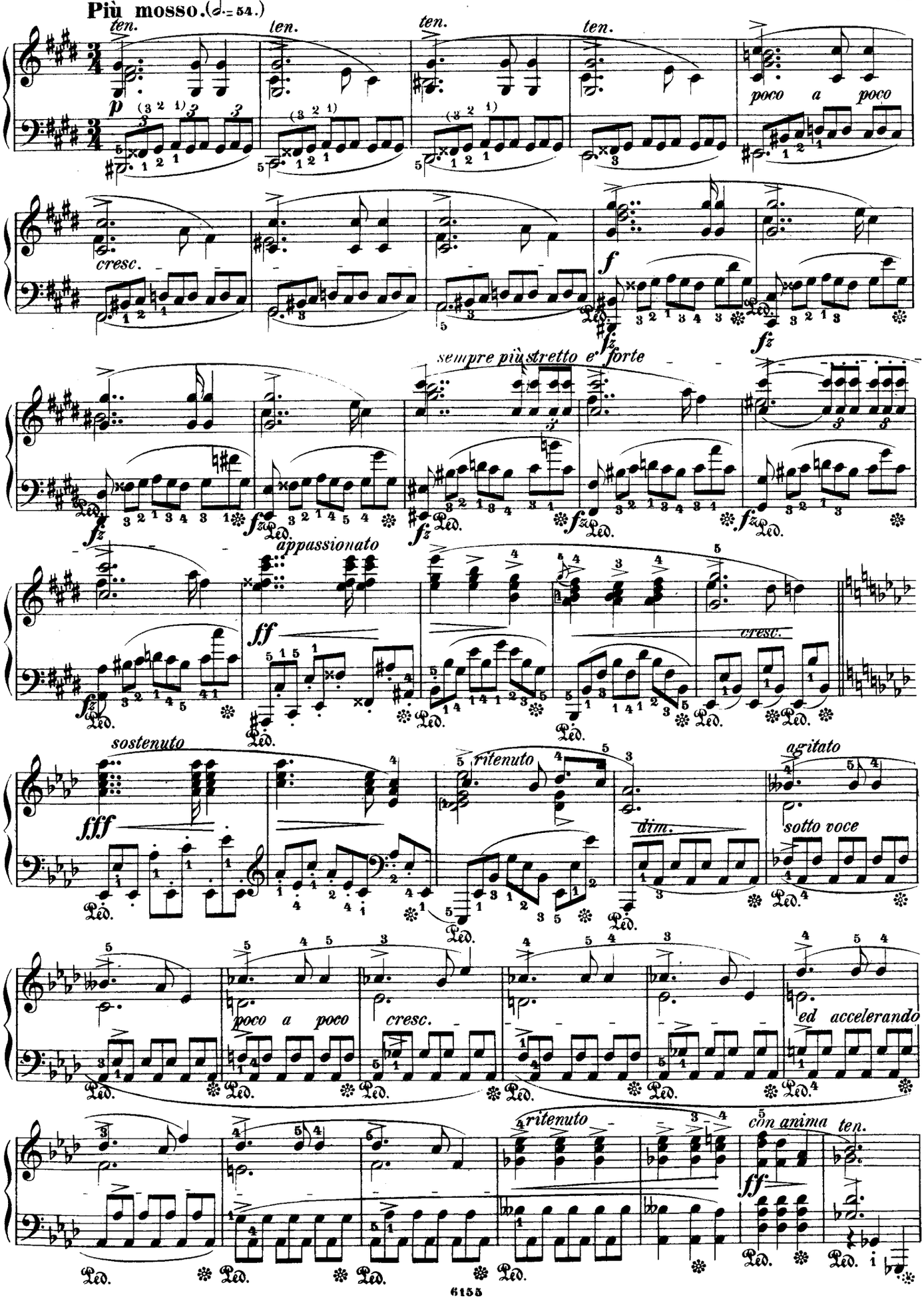

a tempo
f
dimin.
p
leggiero
f
dimin.
dim.
ritenuto
a tempo
sotto voce
fz
sostenuto
cresc.
ed
accelerando
f
fz
riten.
fz
dimin.
rallent.
Ped.
6155

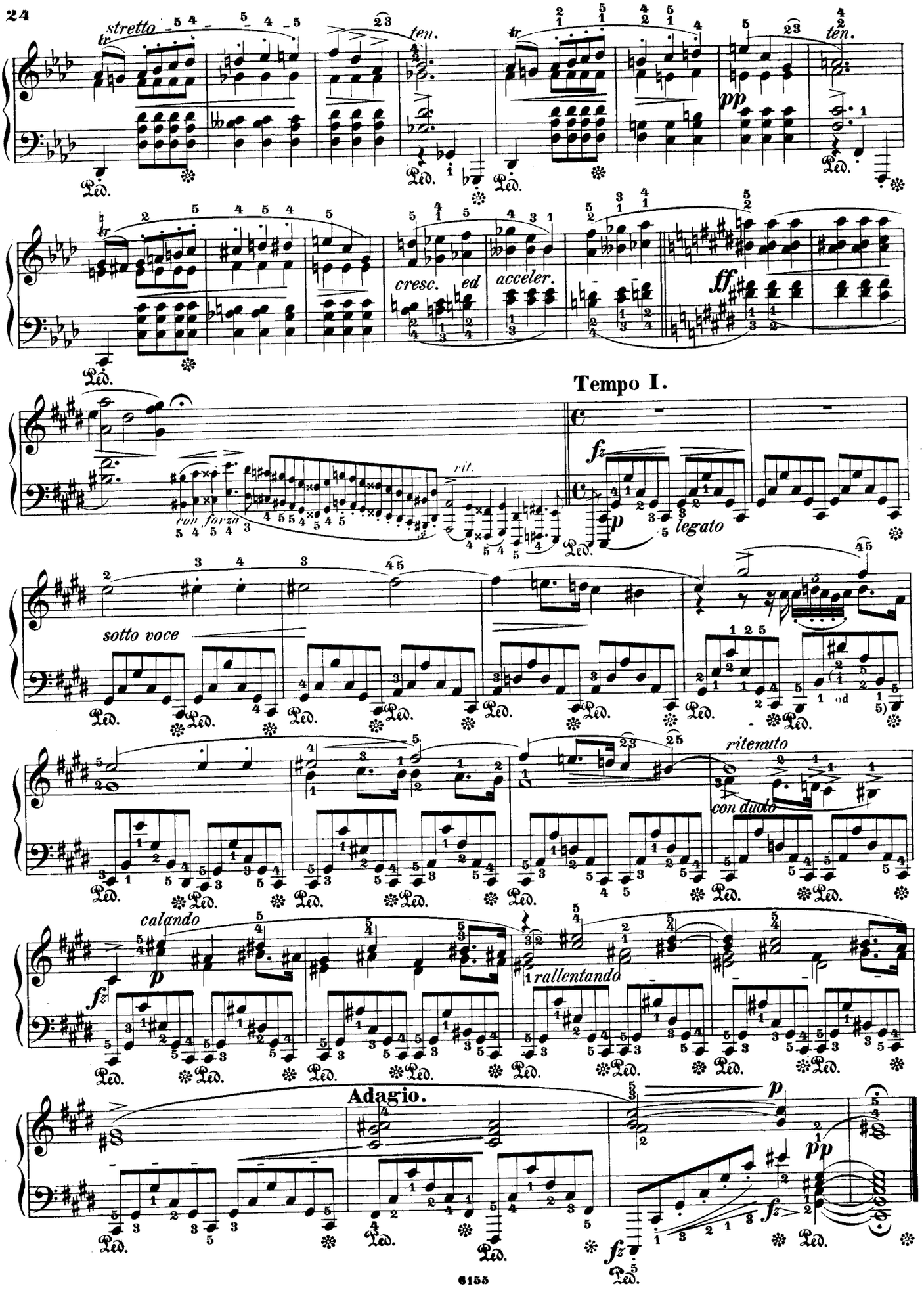

religioso
a tempo
sotto voce
Ped.
ritenuto

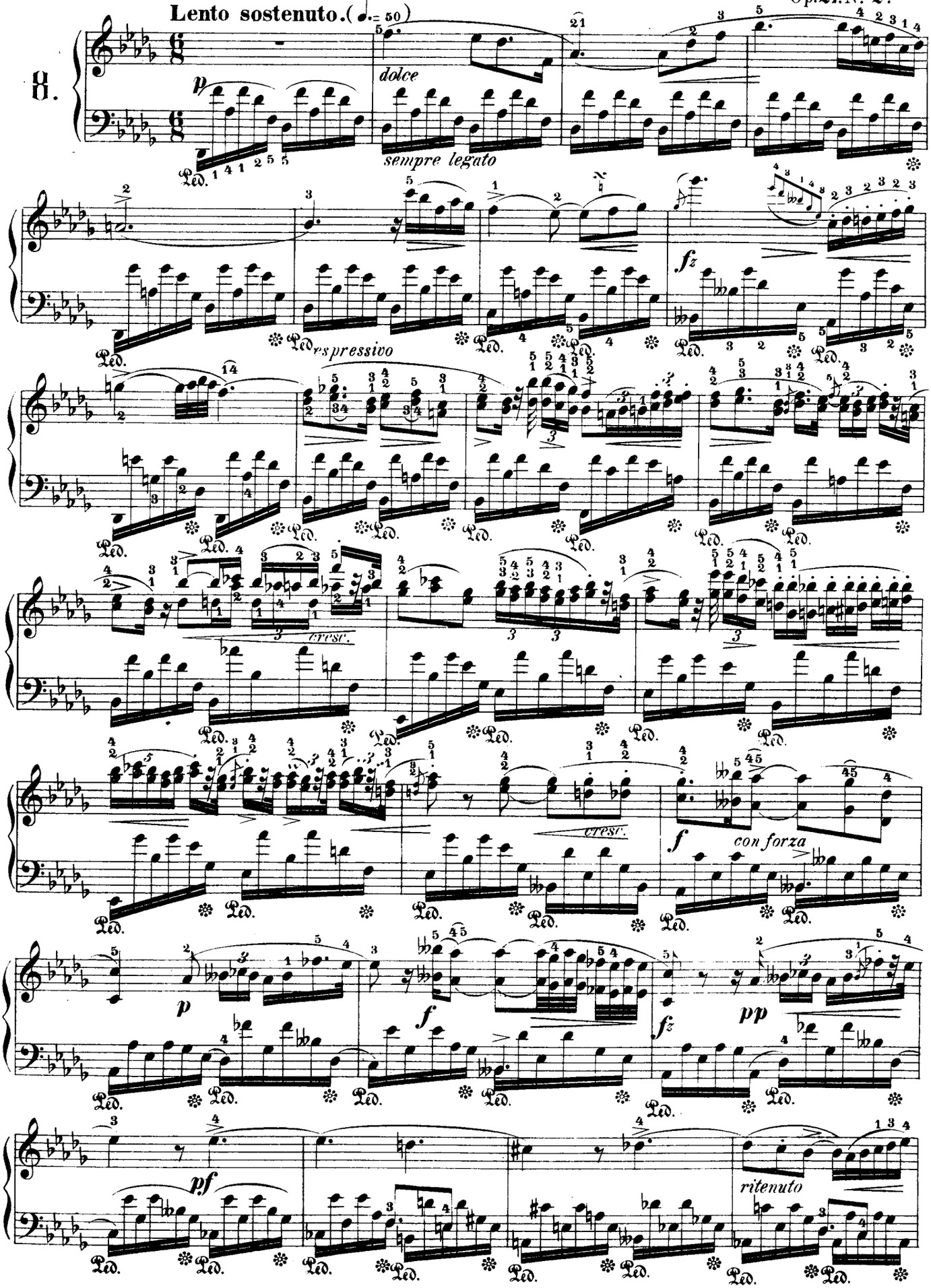
7.

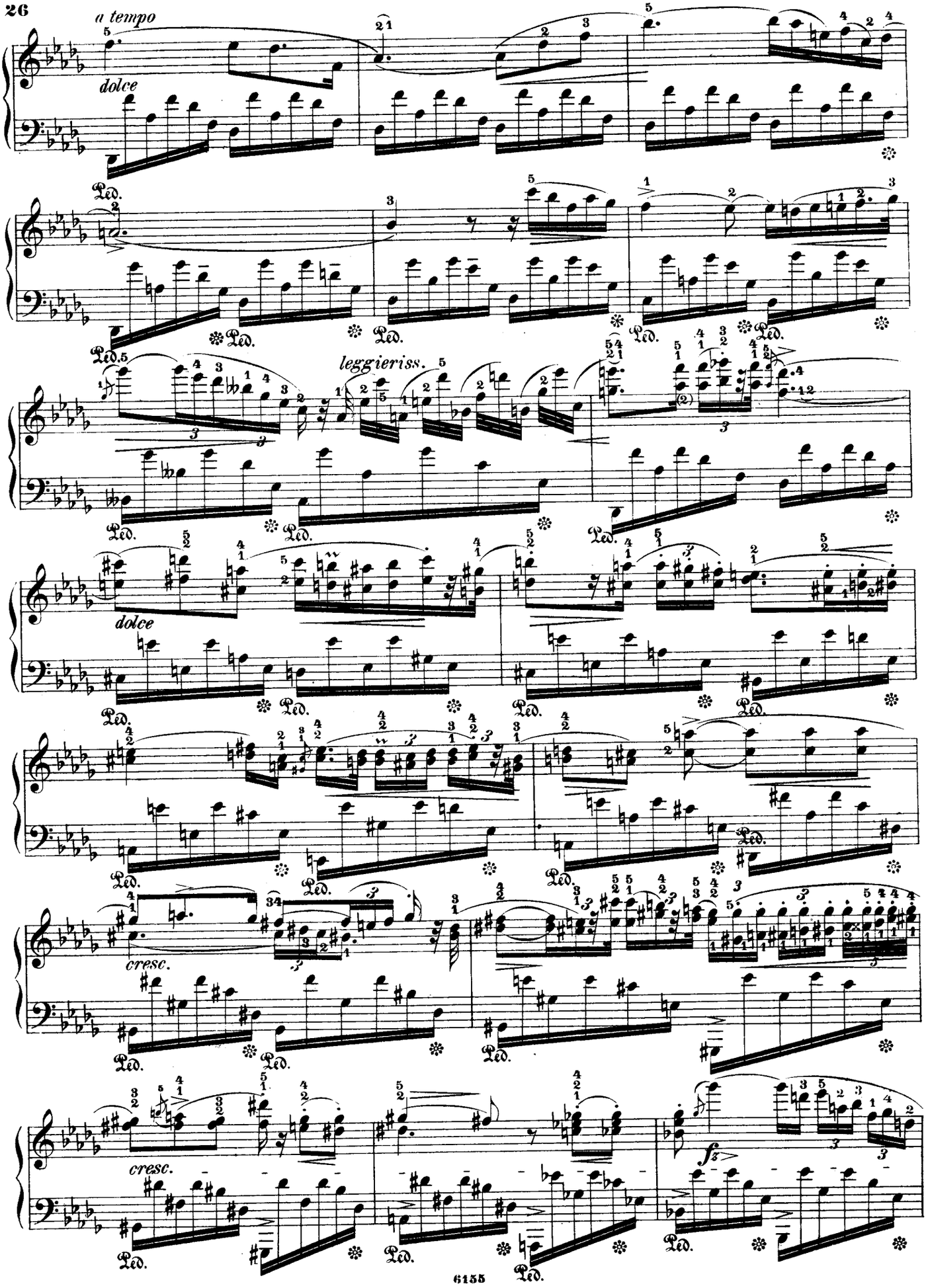
Larghetto. (𝅗𝅥 = 42)

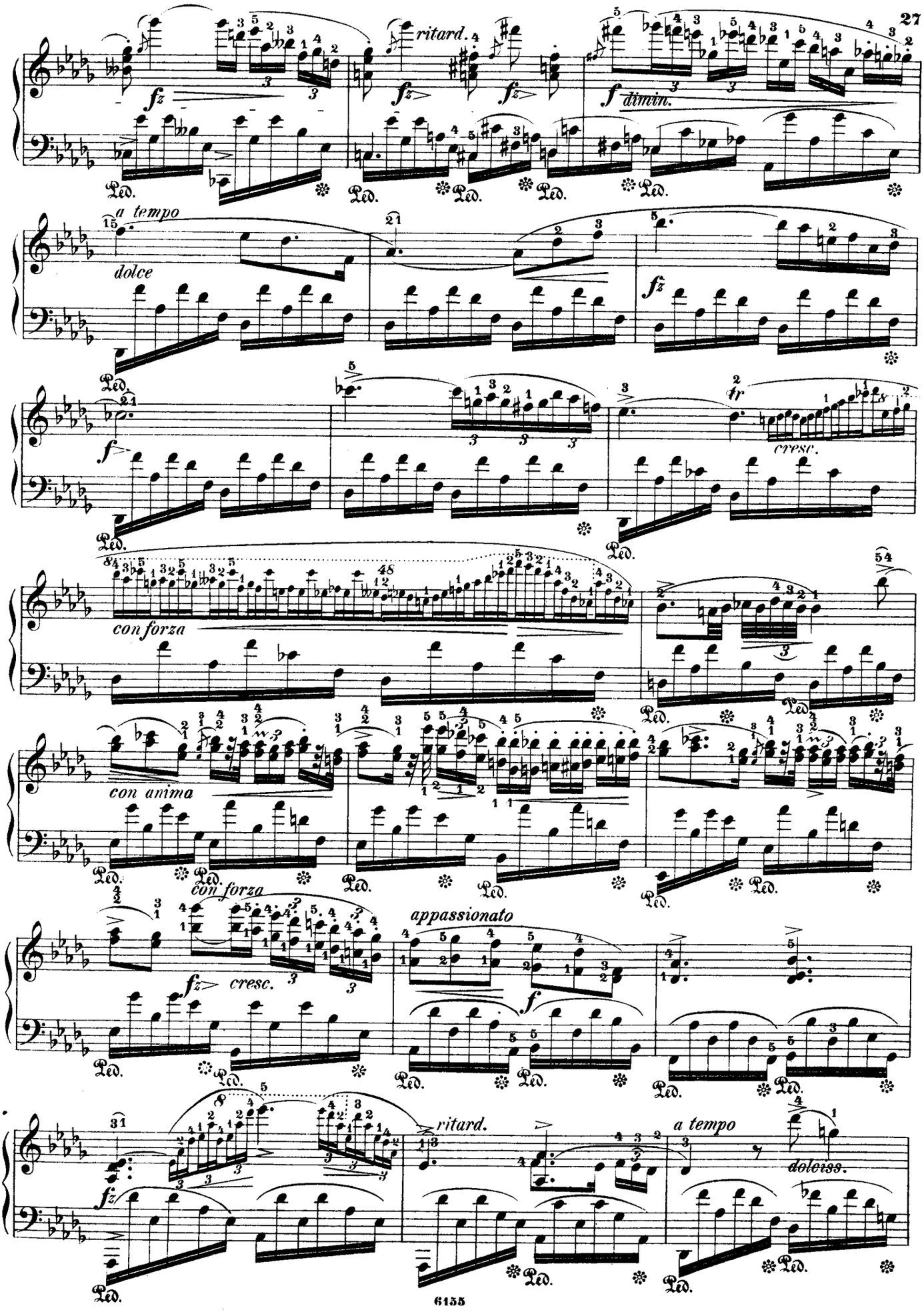
pp *sotto voce* *sempre legato* *dim.* *pp* *ritenuto e dimin.* *pp*

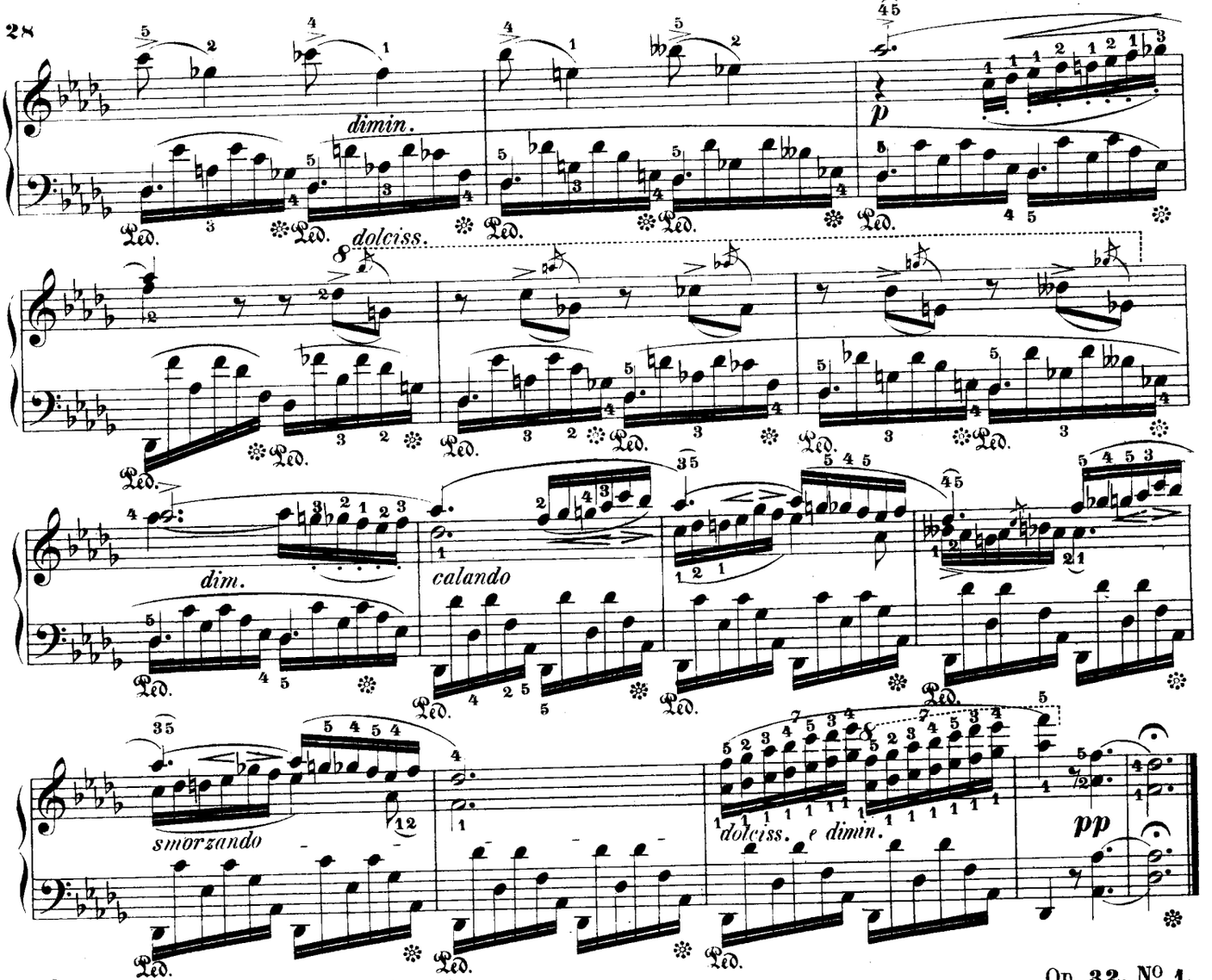

Più mosso. (𝅗𝅥 = 54.)
ten.
ten.
ten.
ten.
p
poco a poco
cresc.
f
fz
fz
sempre più stretto e forte
fz
fz
fz
fz
appassionato
ff
cresc.
sostenuto
fff
ritenuto
dim.
agitato
sotto voce
poco a poco
cresc.
ed accelerando
ritenuto
con anima
ten.
ff
Ped.


stretto
ten.
pp
cresc. ed
acceler.
ff
Tempo I.
rit.
con forza
fz
p
legato
sotto voce
ritenuto
con duolo
calando
rallentando
Adagio.


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


a tempo
dolce
Ped.
leggieriss.
dolce
cresc.
cresc.
fz

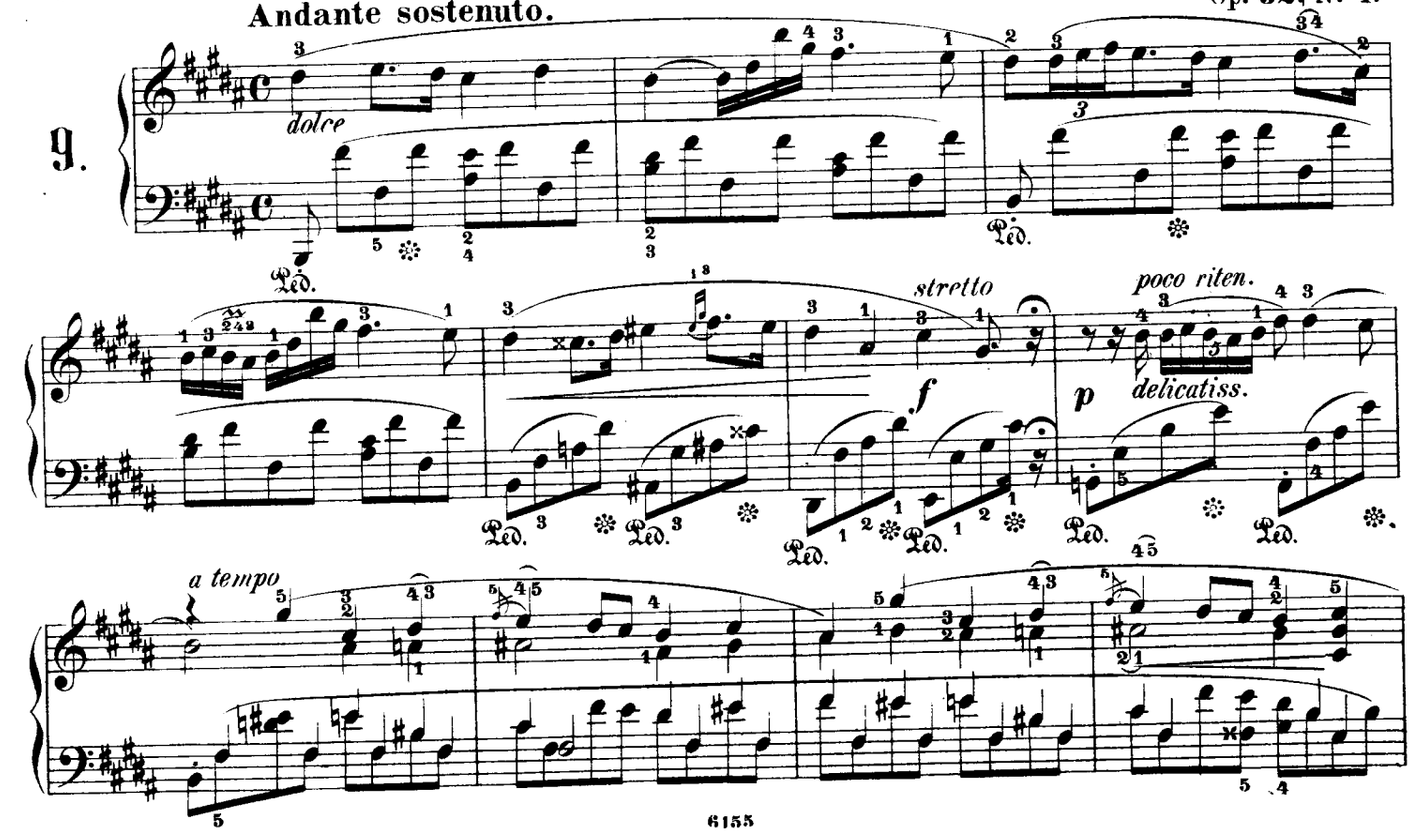

ritard.
dimin.
a tempo
dolce
cresc.
con forza
con anima
con forza
appassionato
cresc.
ritard.
a tempo
doloroso.
Ped.

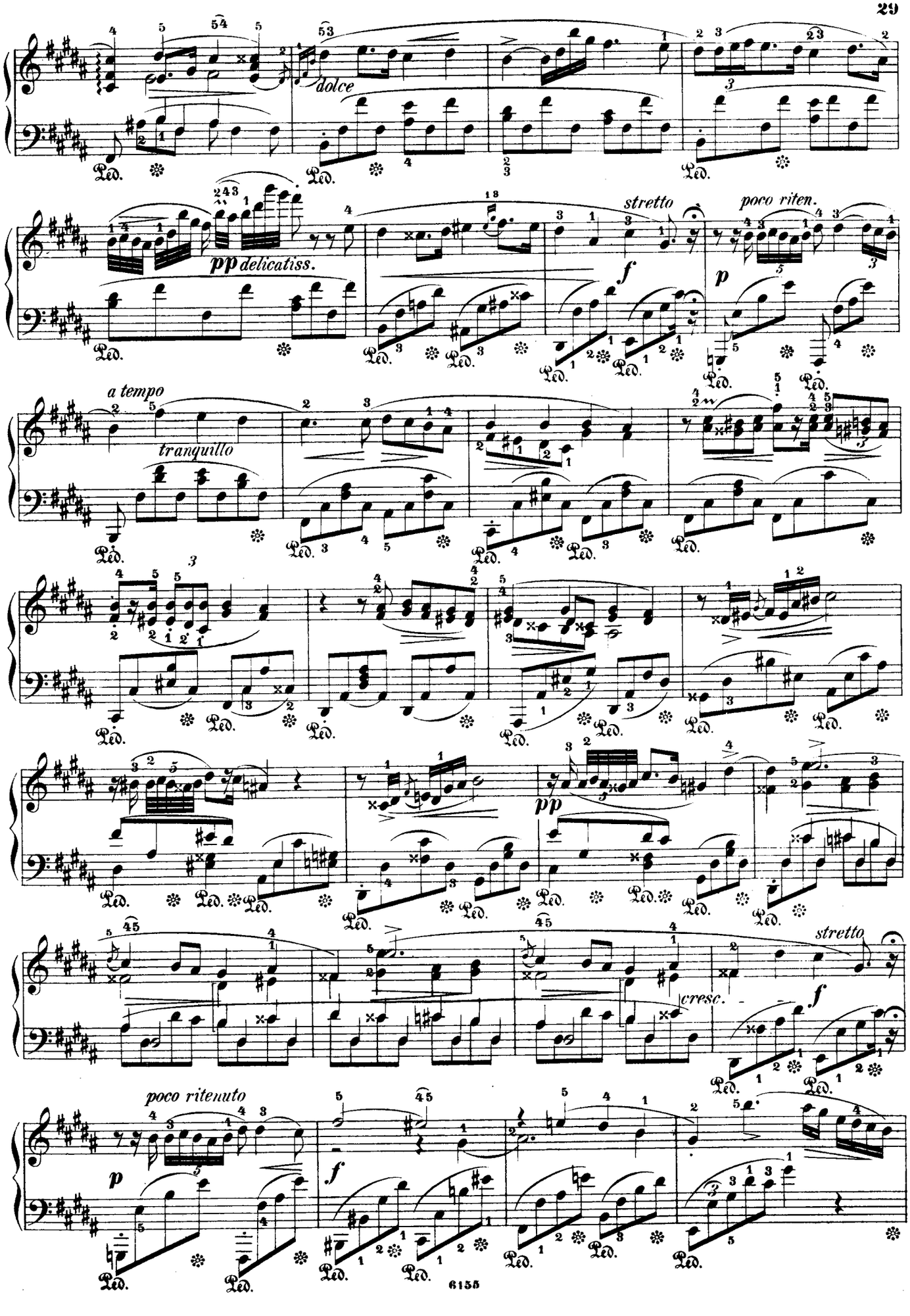


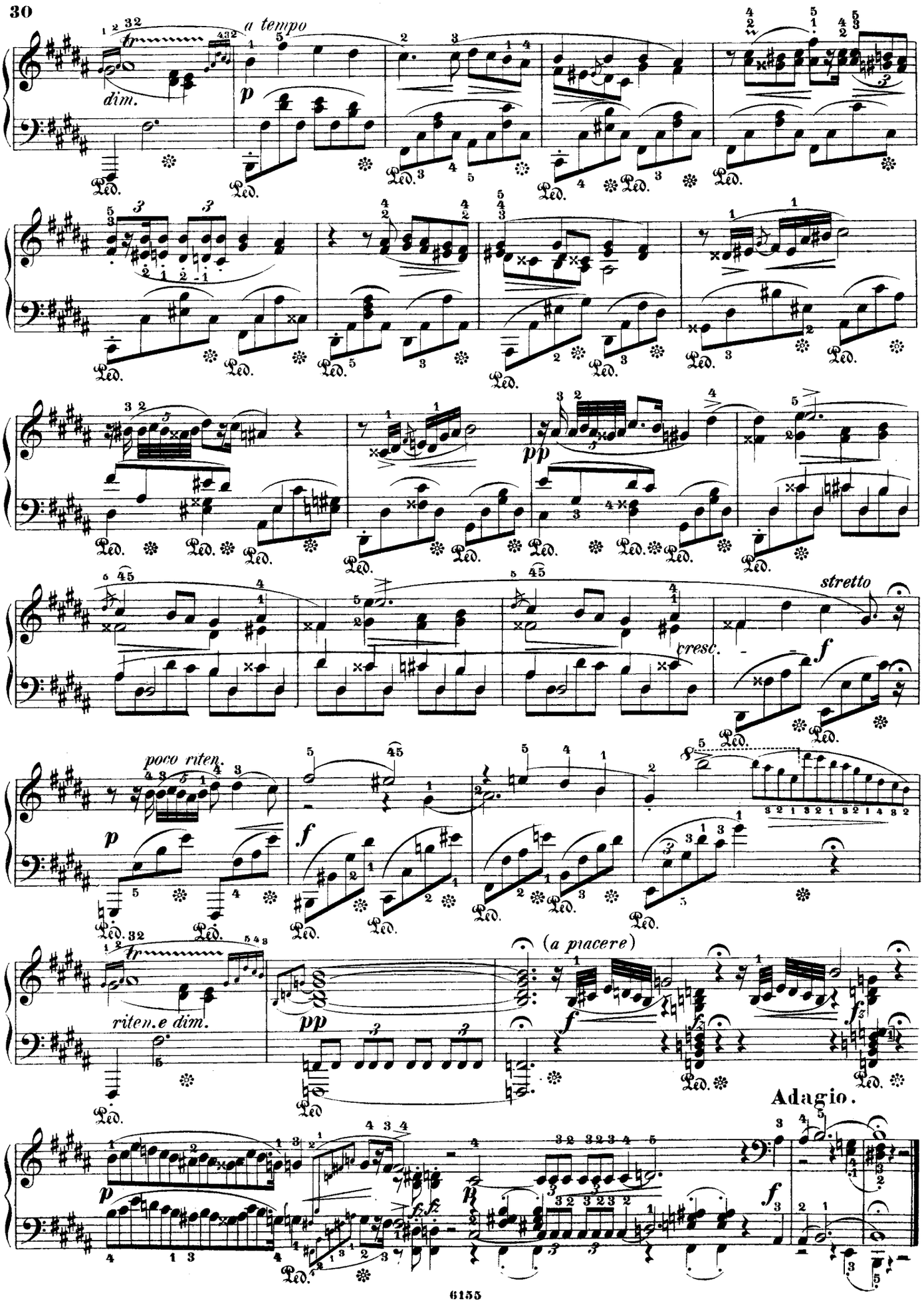
Op. 32, № 1.

Andante sostenuto.

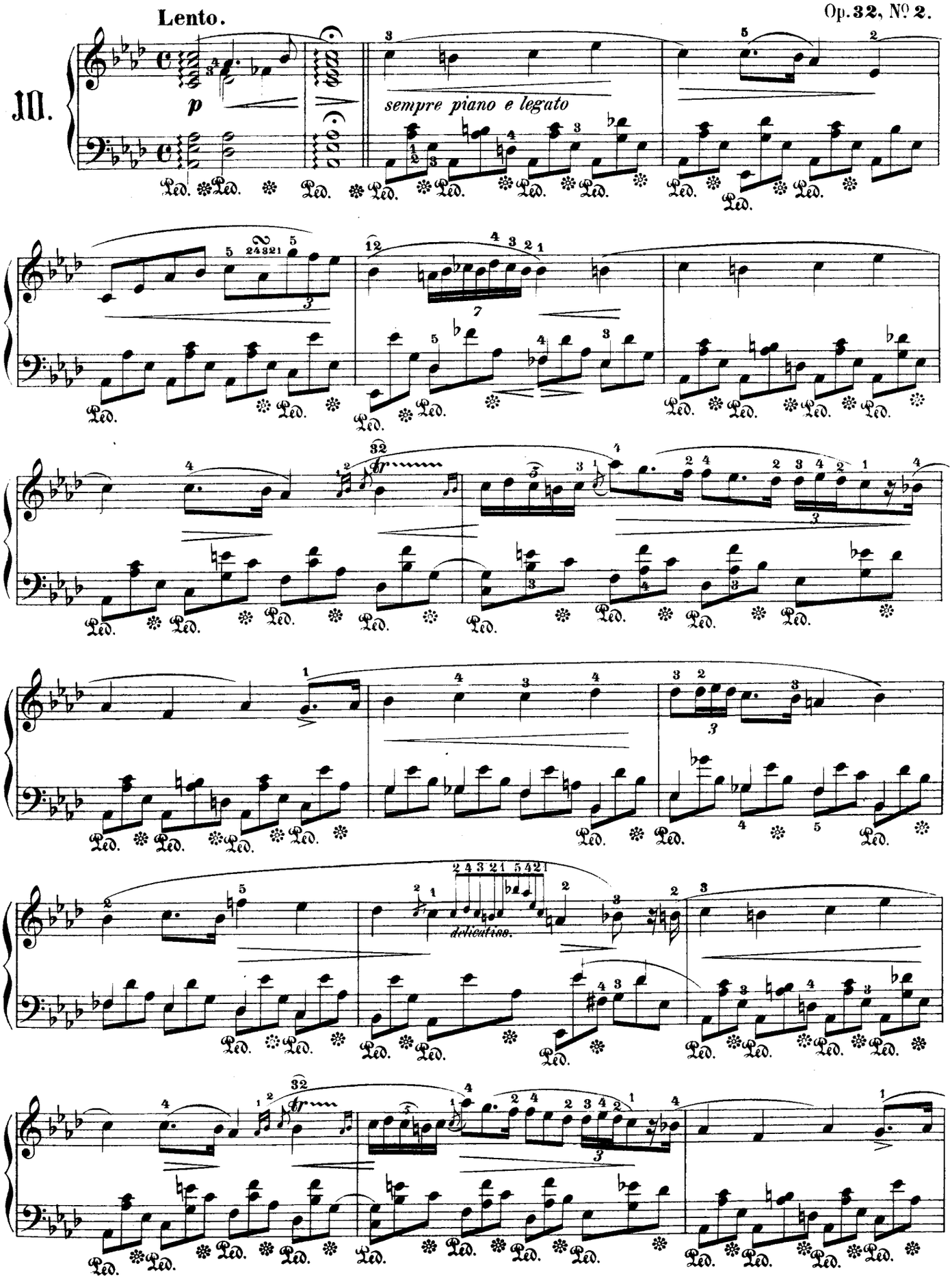
9.

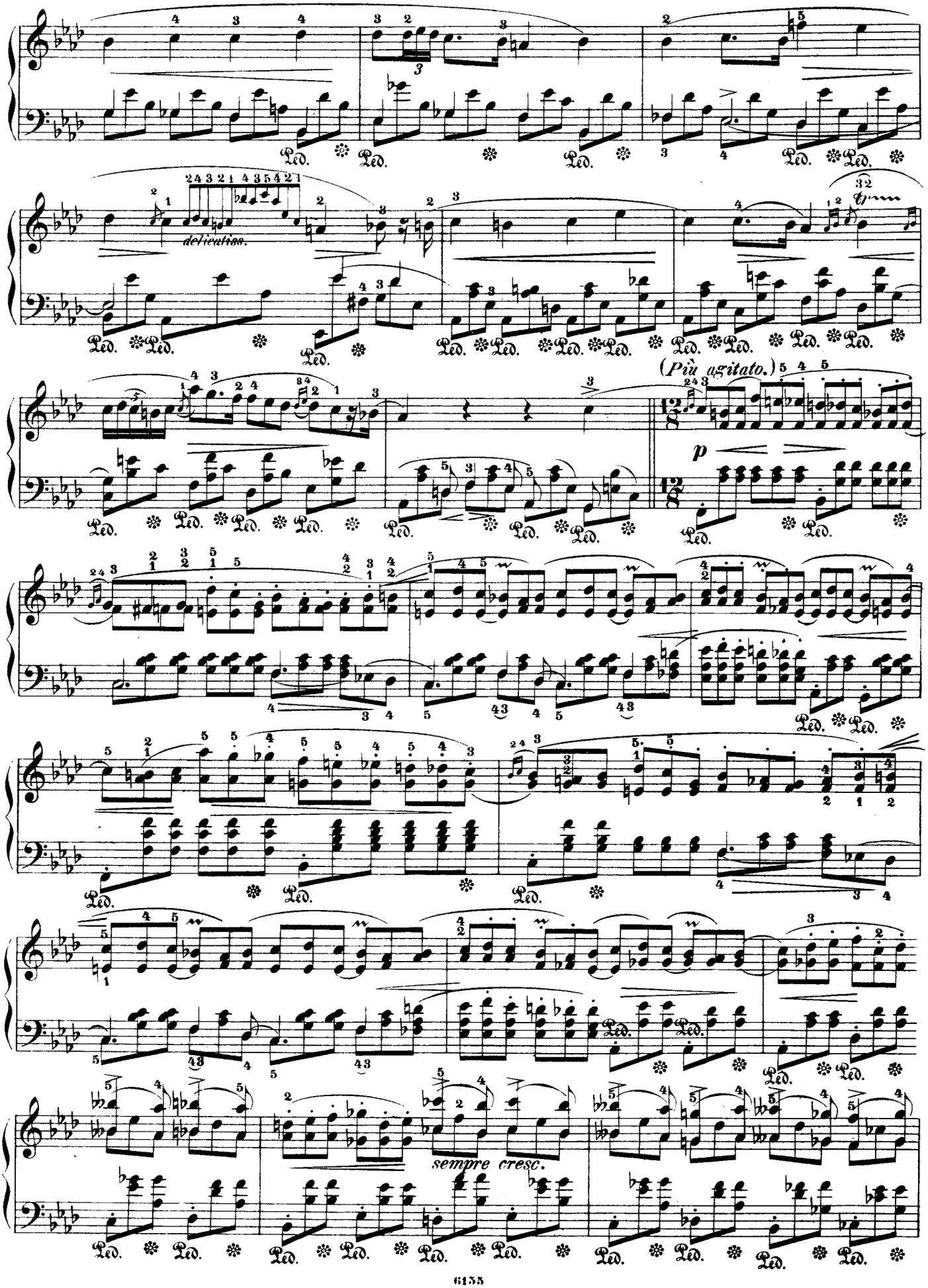


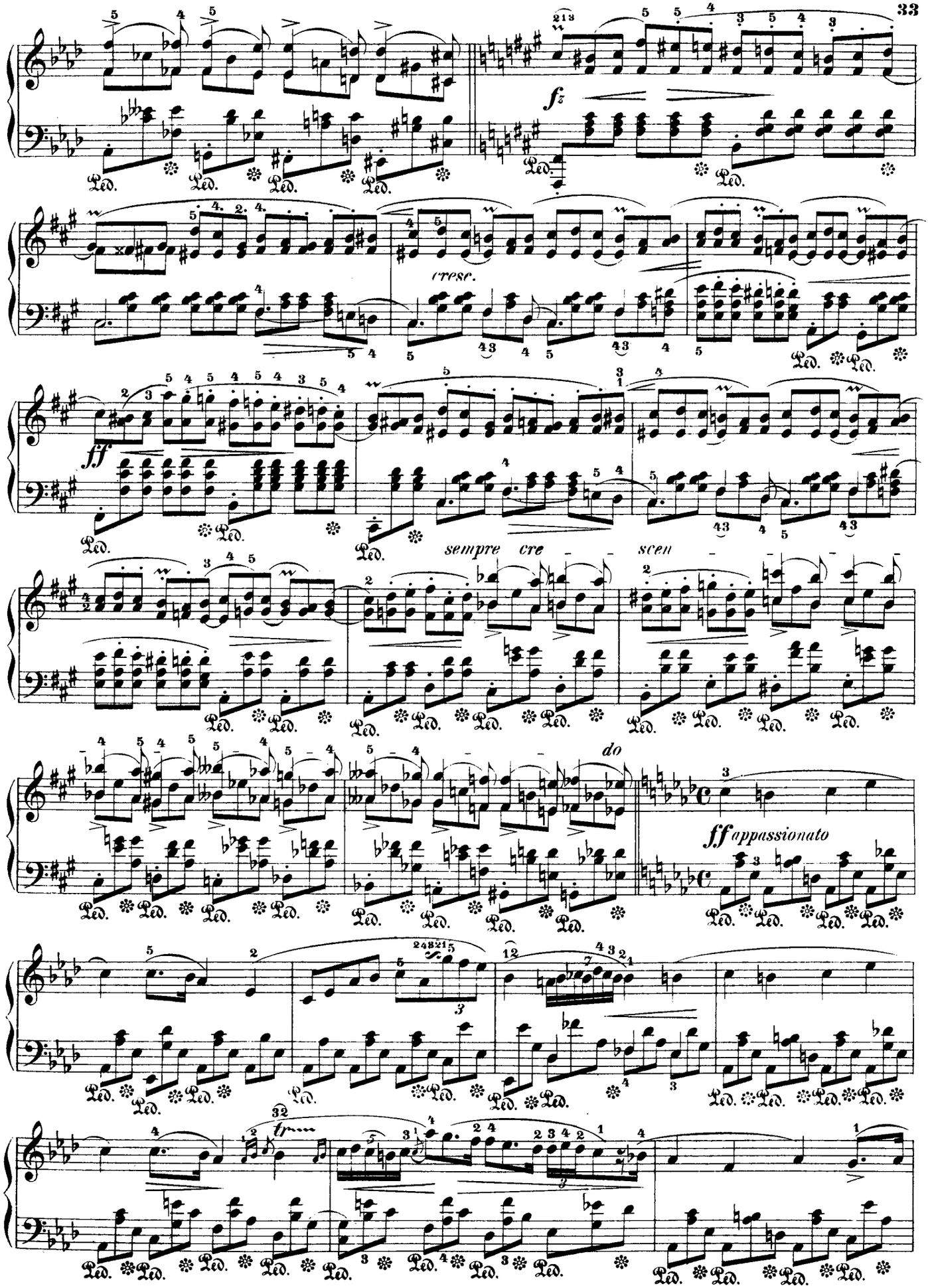

dolce
pp delicatiss.
stretto
poco riten.
a tempo
tranquillo
pp
cresc.
poco ritenuto

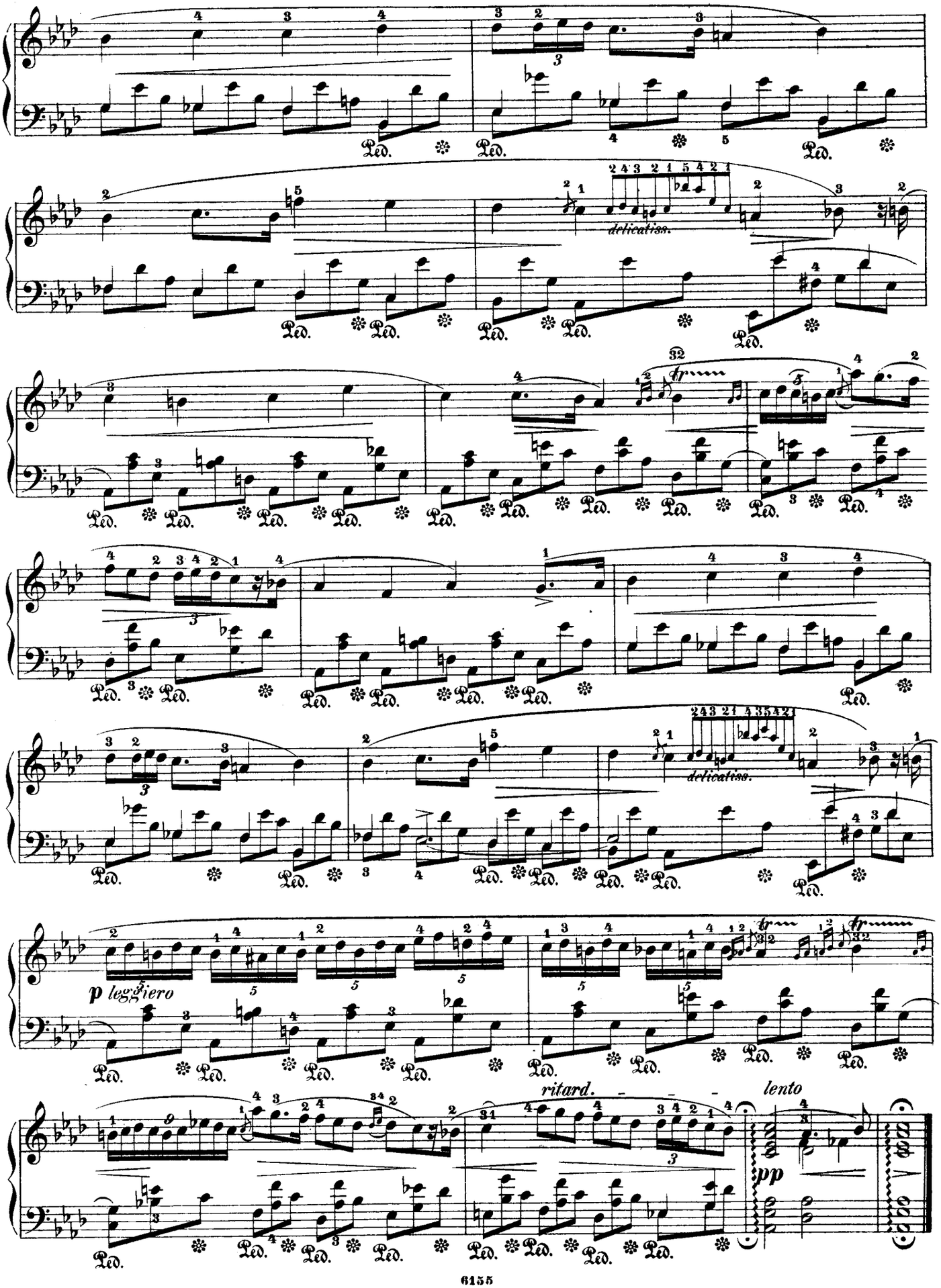

a tempo
dim.
stretto
cresc.
poco riten.
riten.e dim.
(a piacere)
Adagio.

Op. 32, Nº 2.




delicatiss.
(Più agitato.)
p
sempre cresc.

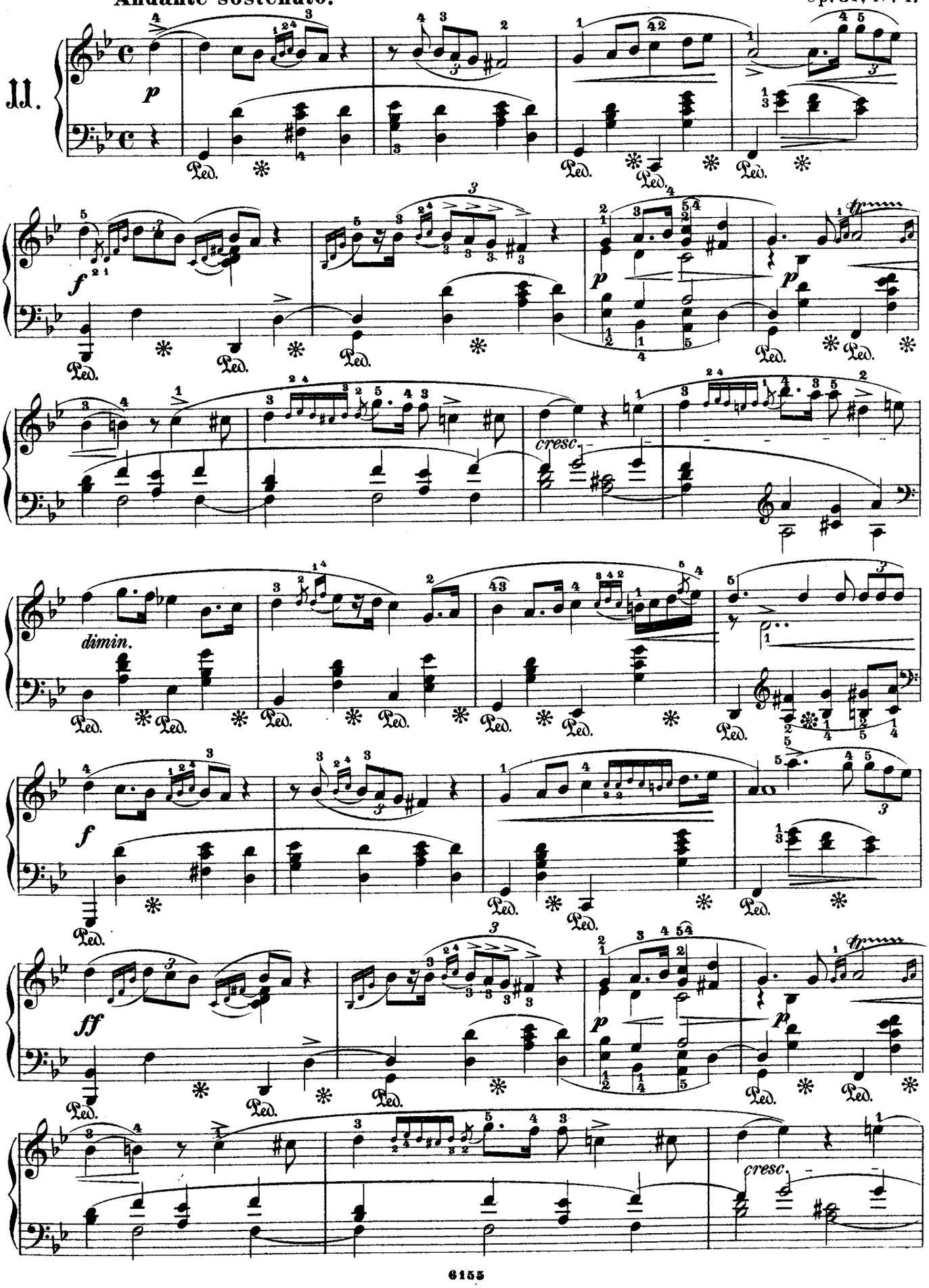

fz
cresc.
ff
sempre cre - scen - do
ff appassionato
tr

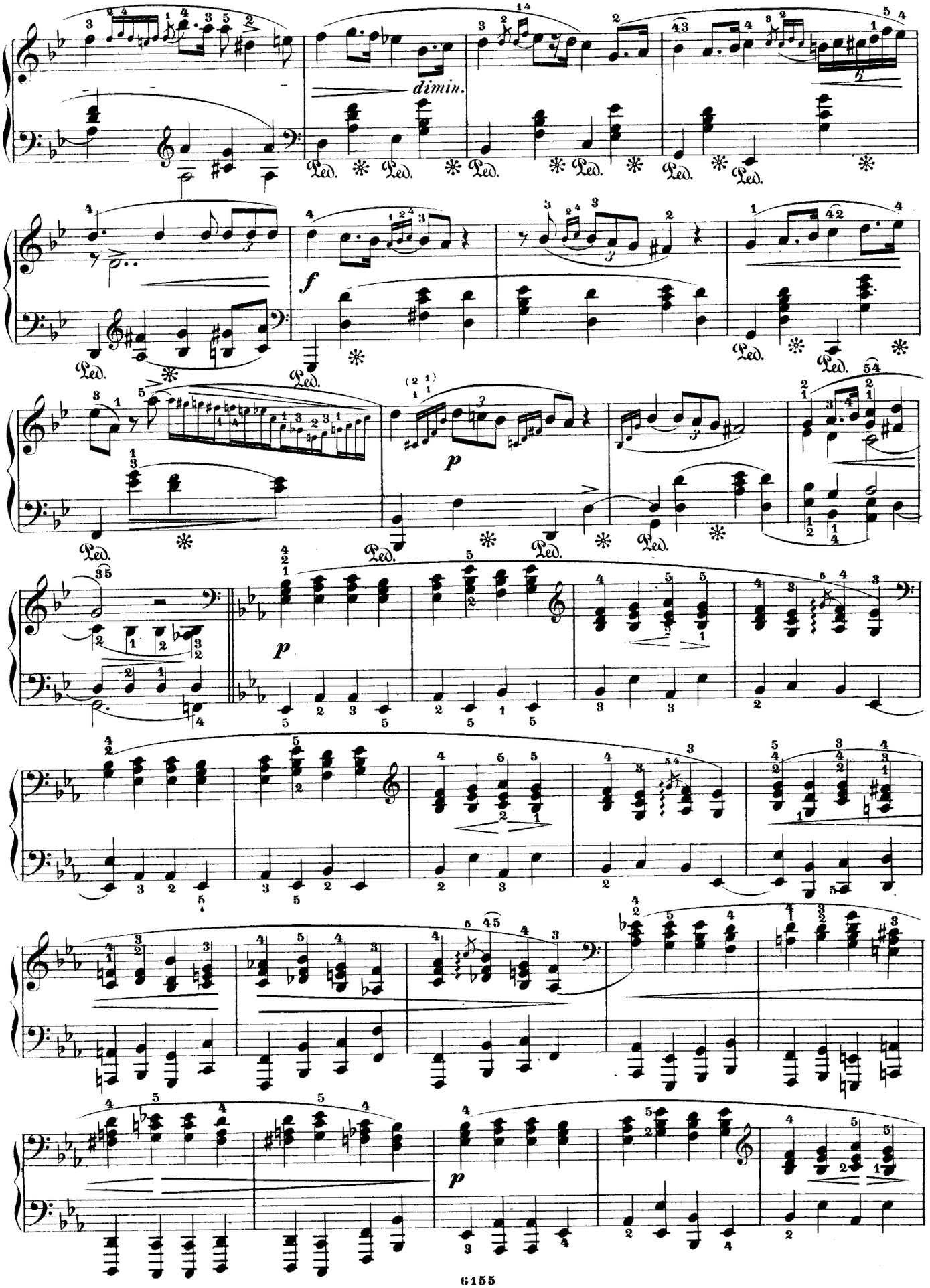

delicatiss.
fr
delicatiss.
fr
fr
p leggiero
ritard.
lento
pp

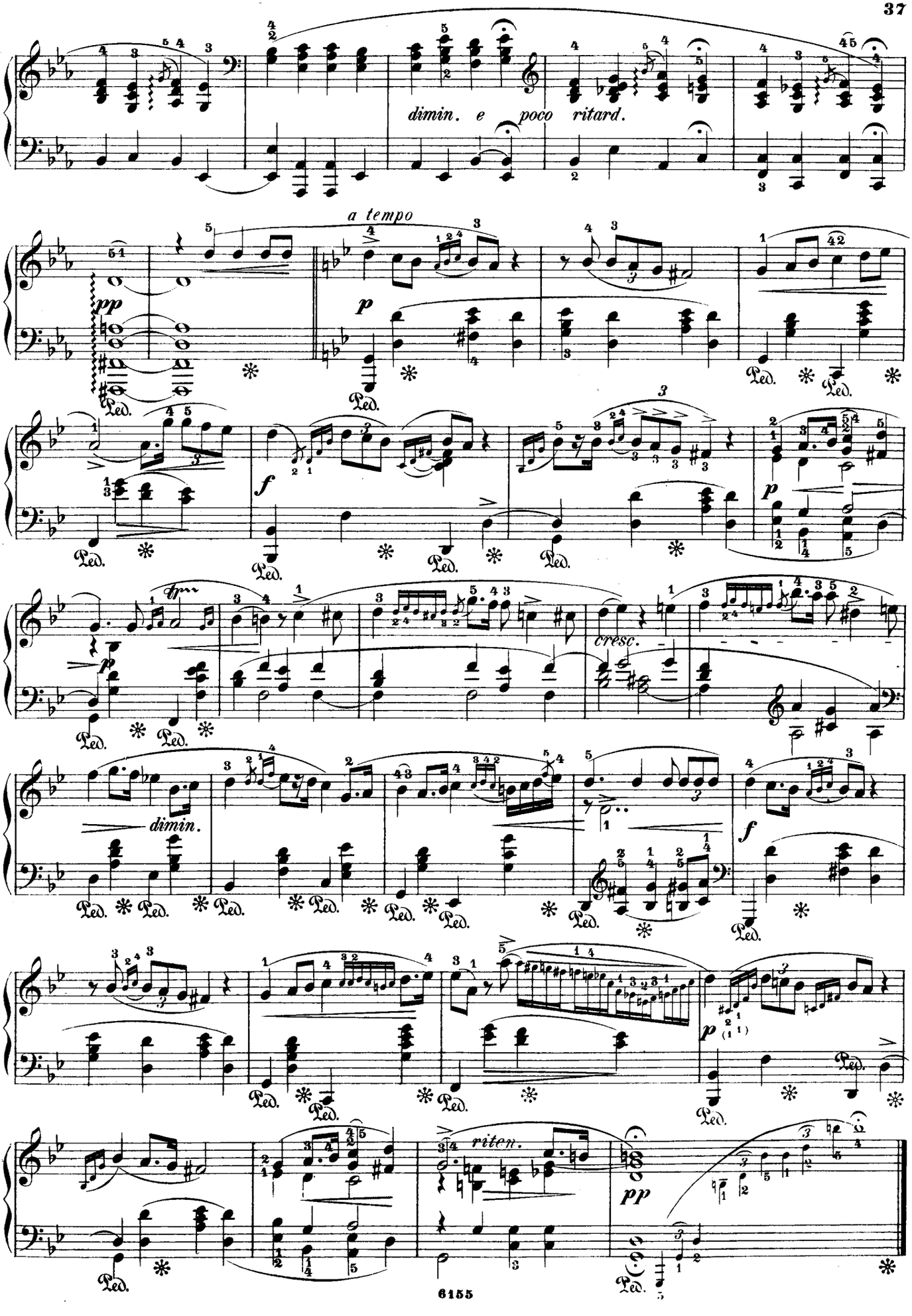
Andante sostenuto.

Op. 37, No. 1.

II.



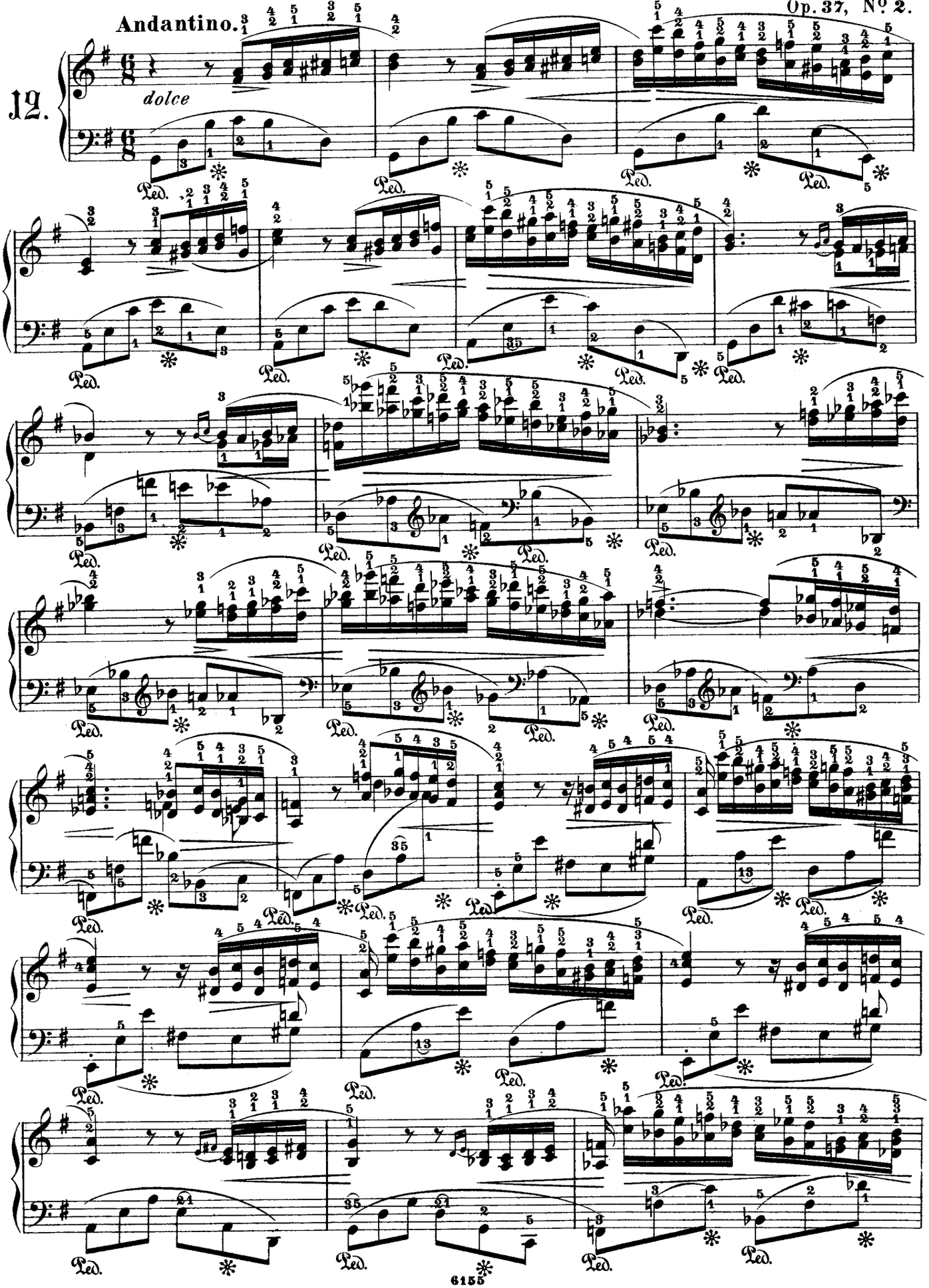

dimin.
Ped.
f
p
p
p

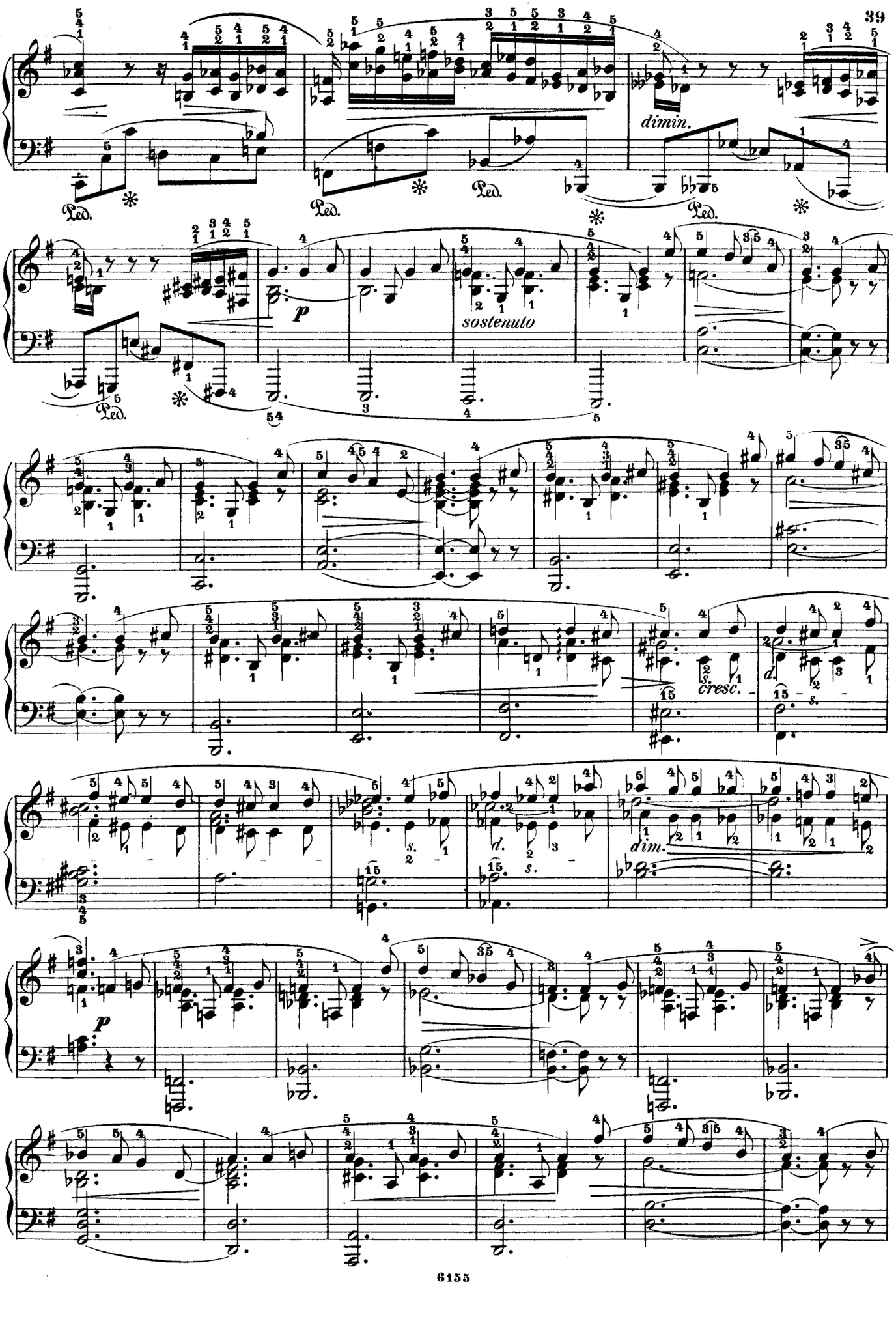

dimin. e poco ritard.
a tempo
pp
p
Ped.
f
fp
cresc.
dimin.
riten.

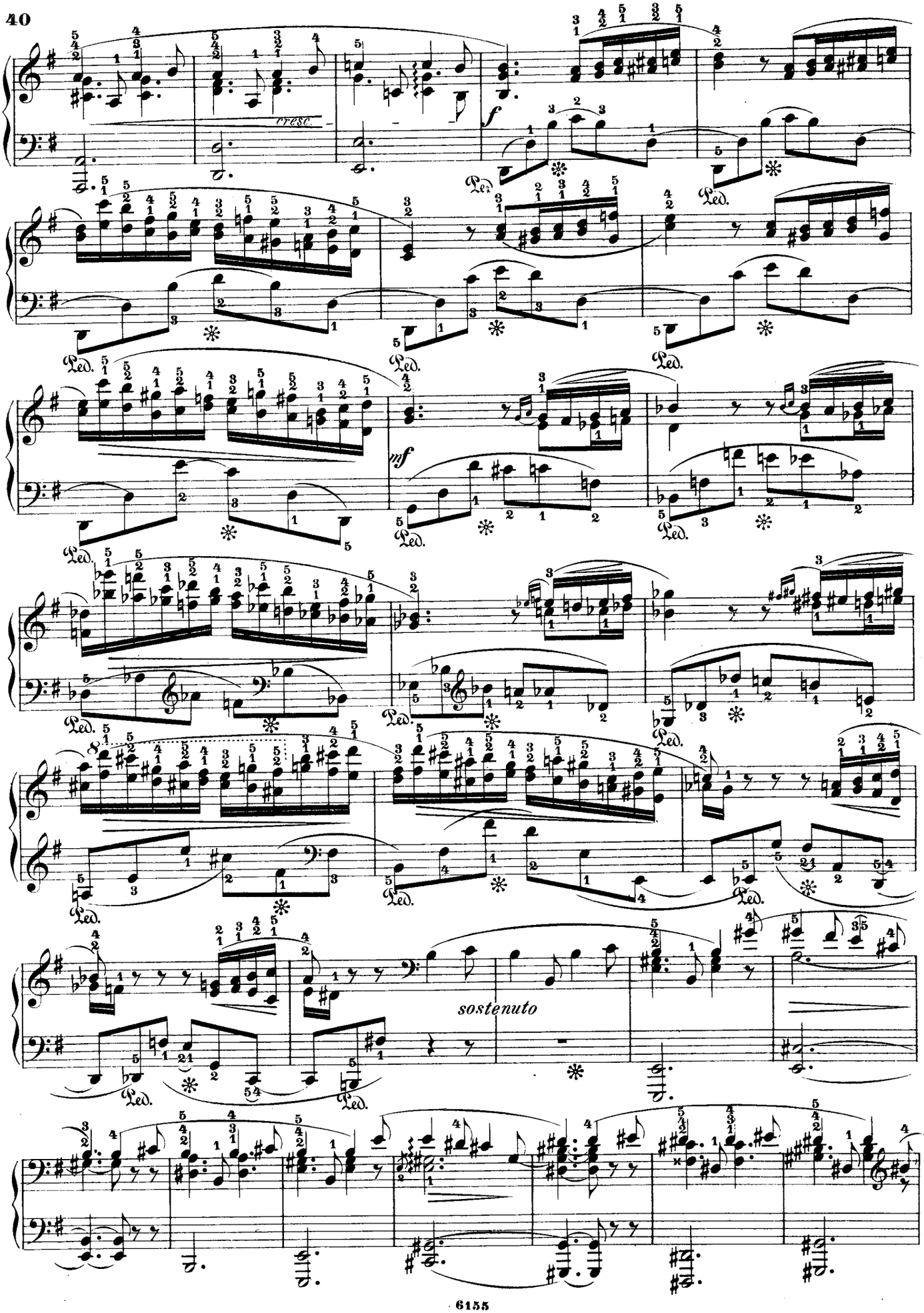
12.

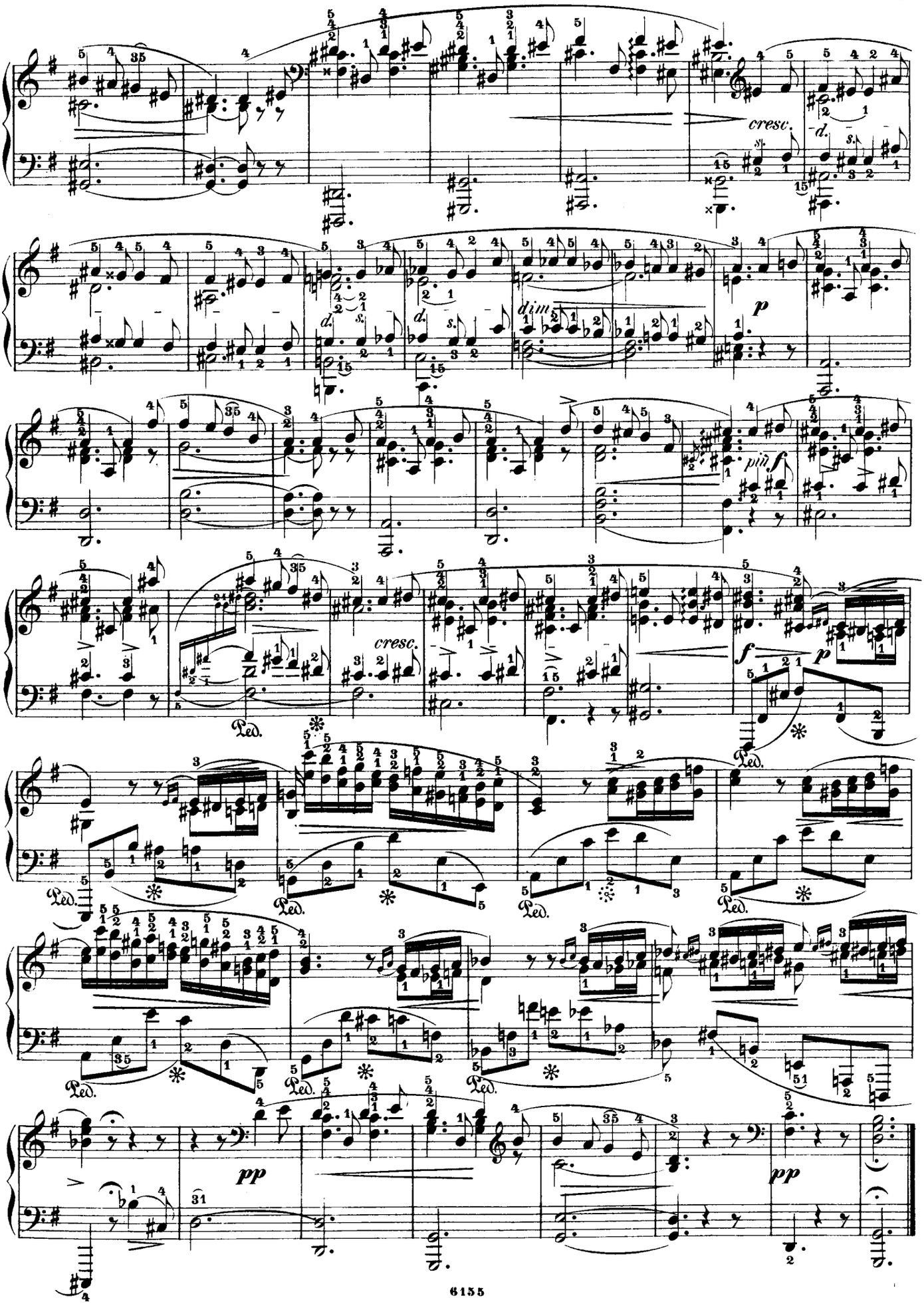
Andantino.

dolce




Ped.
dimin.
p
sostenuto
cresc.
dim.


cresc.
f
Ped.
mf
sostenuto


cresc.
dim.
p
più f
cresc.
f
p
pp
pp

13.

Lento.

mezza voce

p

cresc.

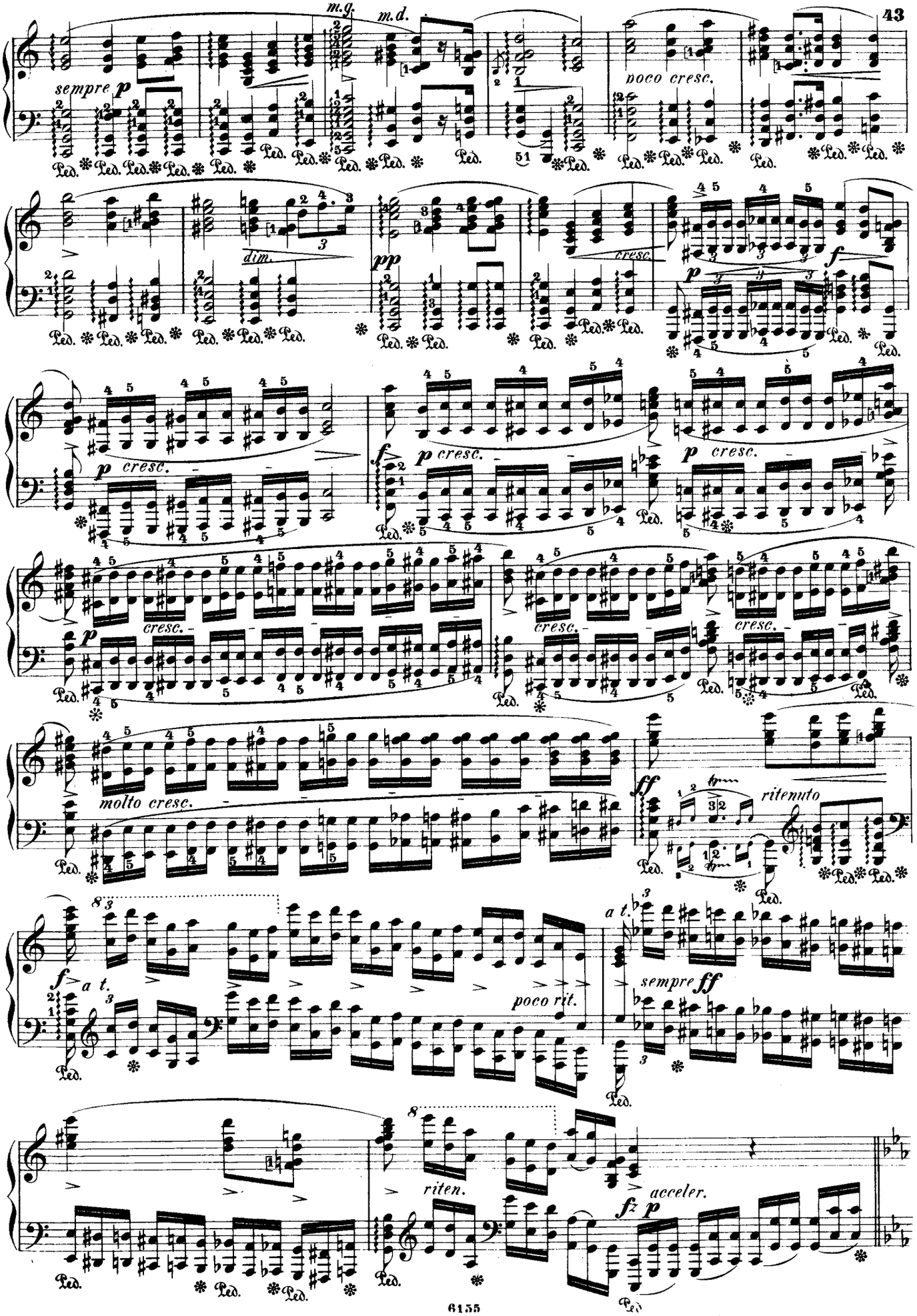
ten.

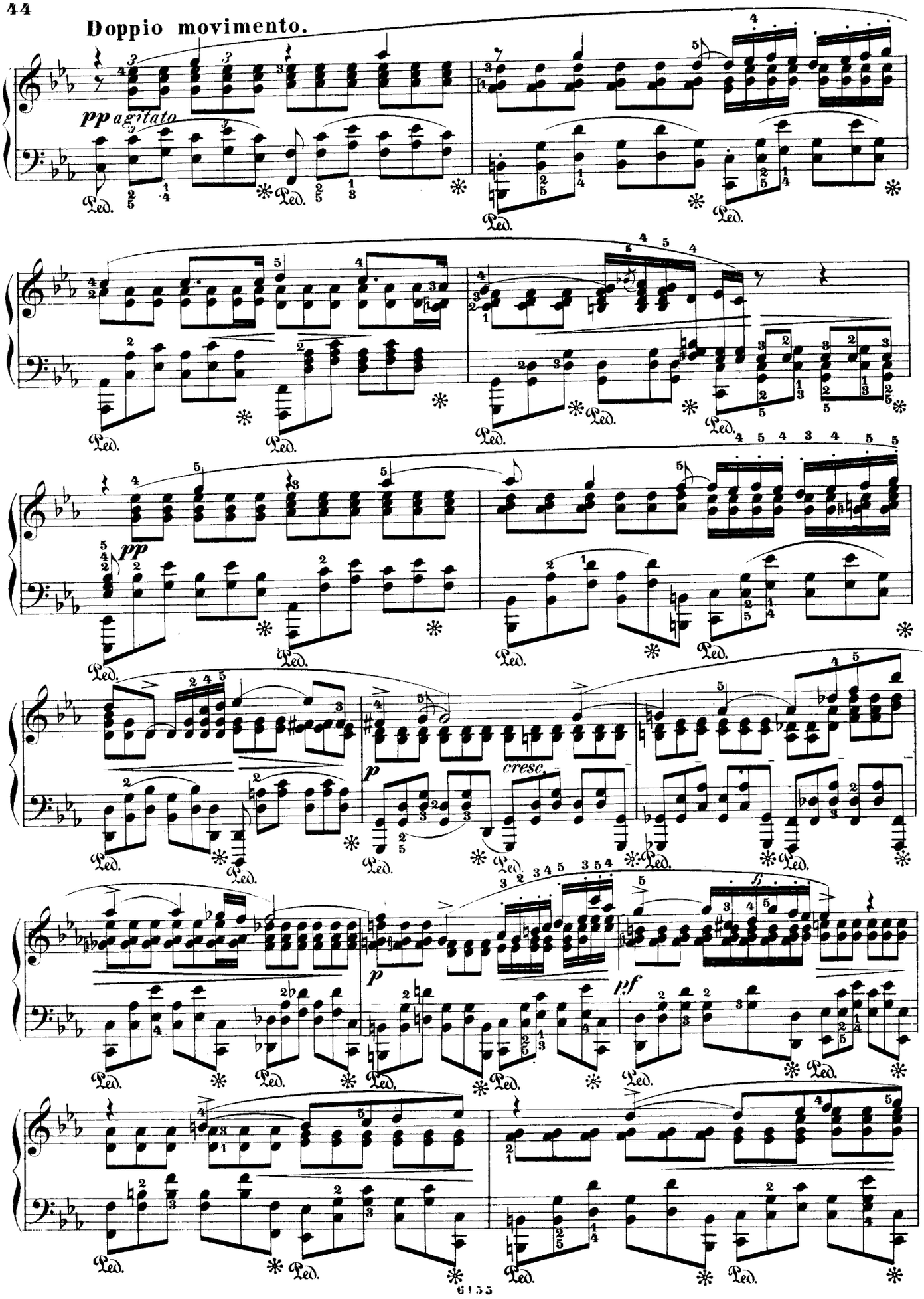
ten.

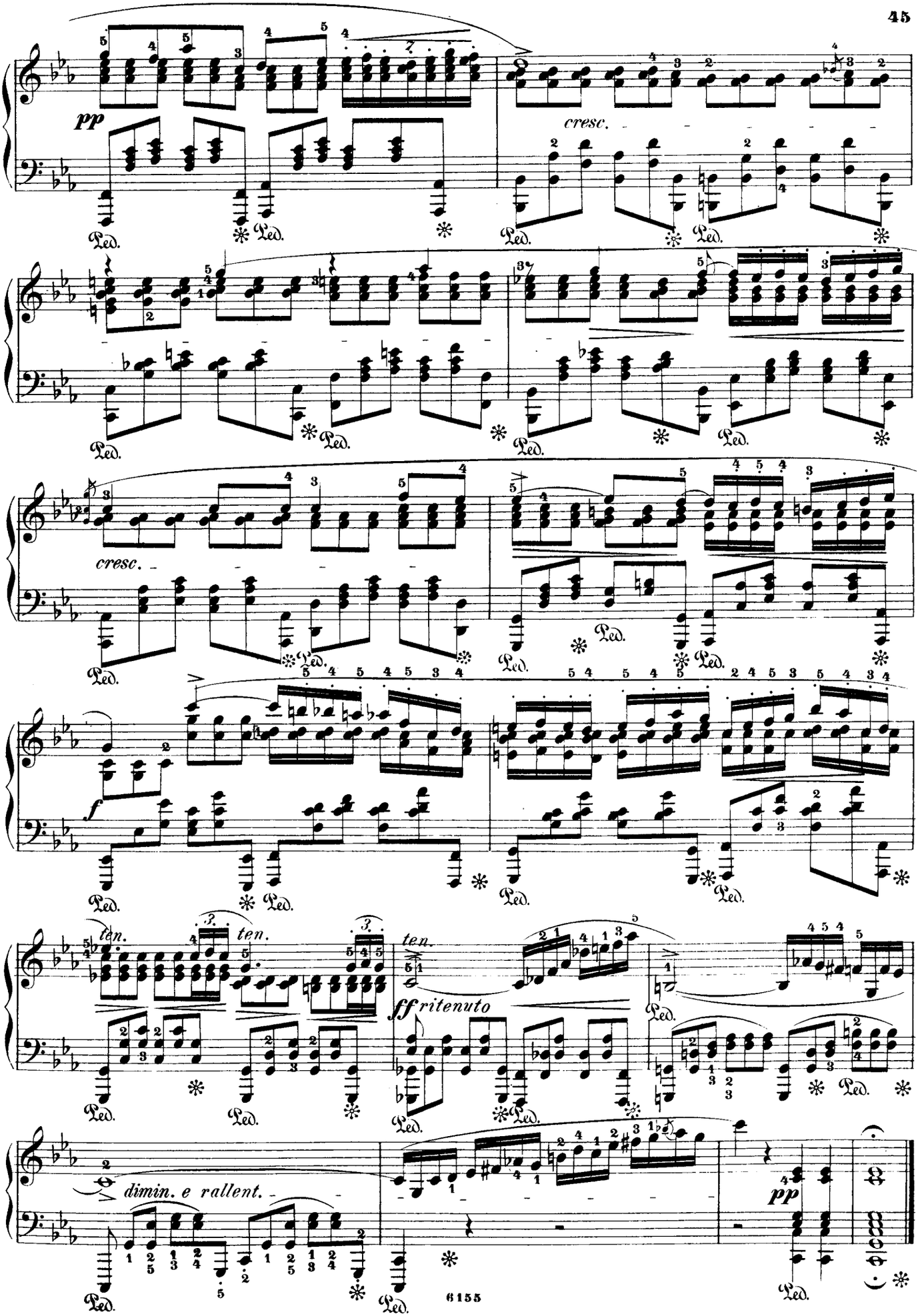
f

Poco più lento.

sotto voce


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

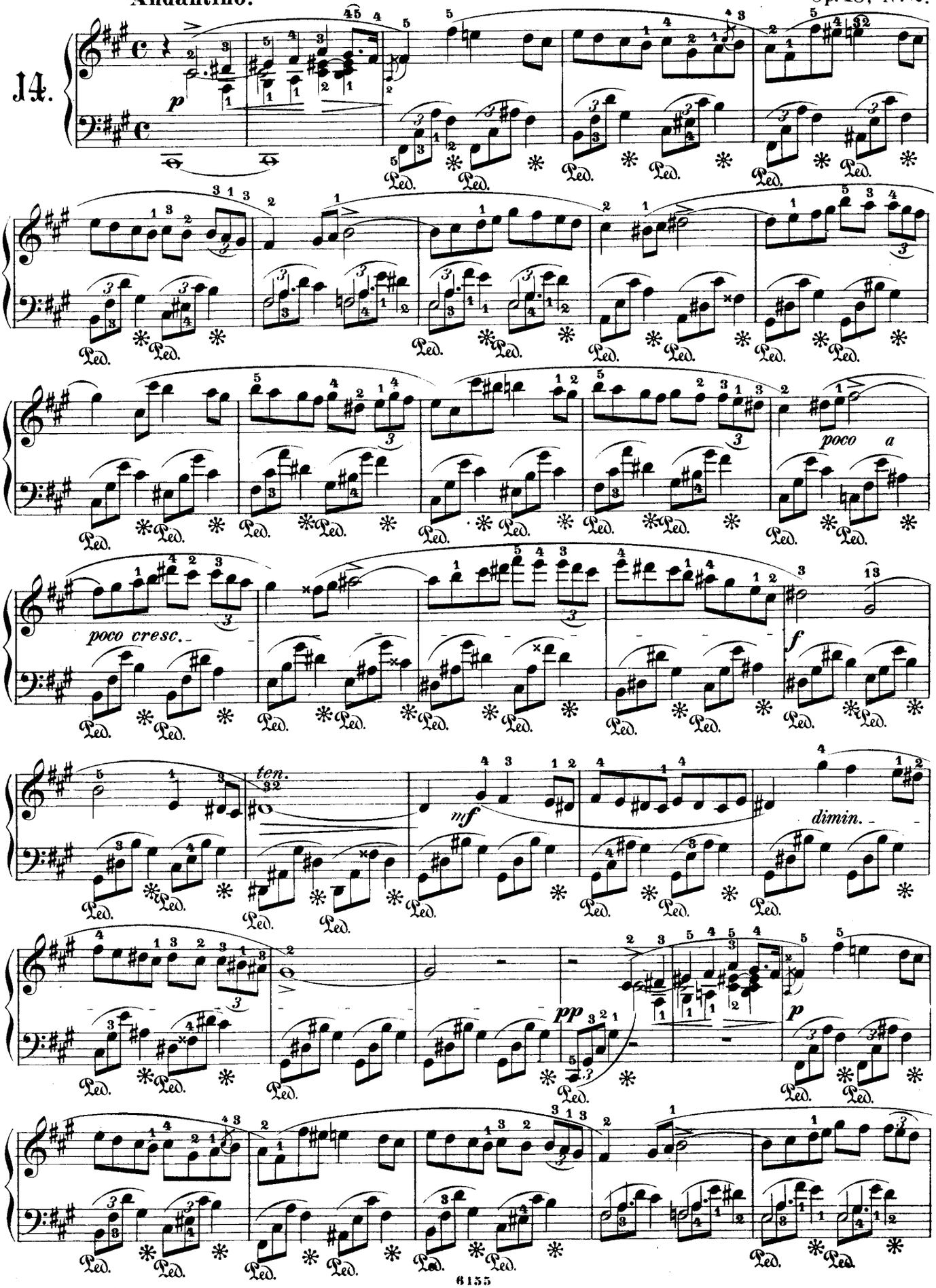

Doppio movimento.
pp agitato
Ped.
pp
cresc.
p
f
pf

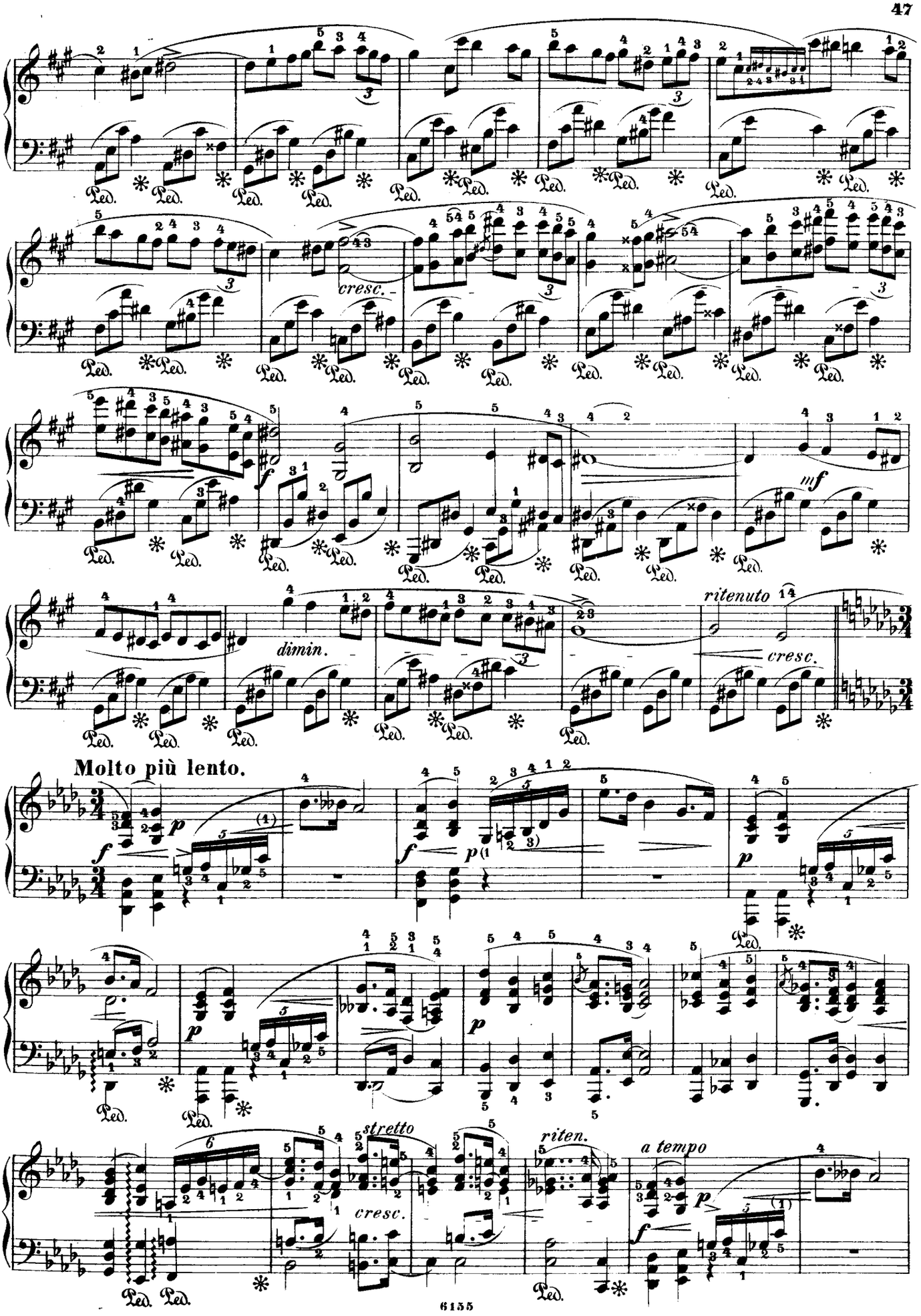

pp
cresc.
Ped.
cresc.
f
ten.
ten.
ten.
ff ritenuto
dimin. e rallent.
pp

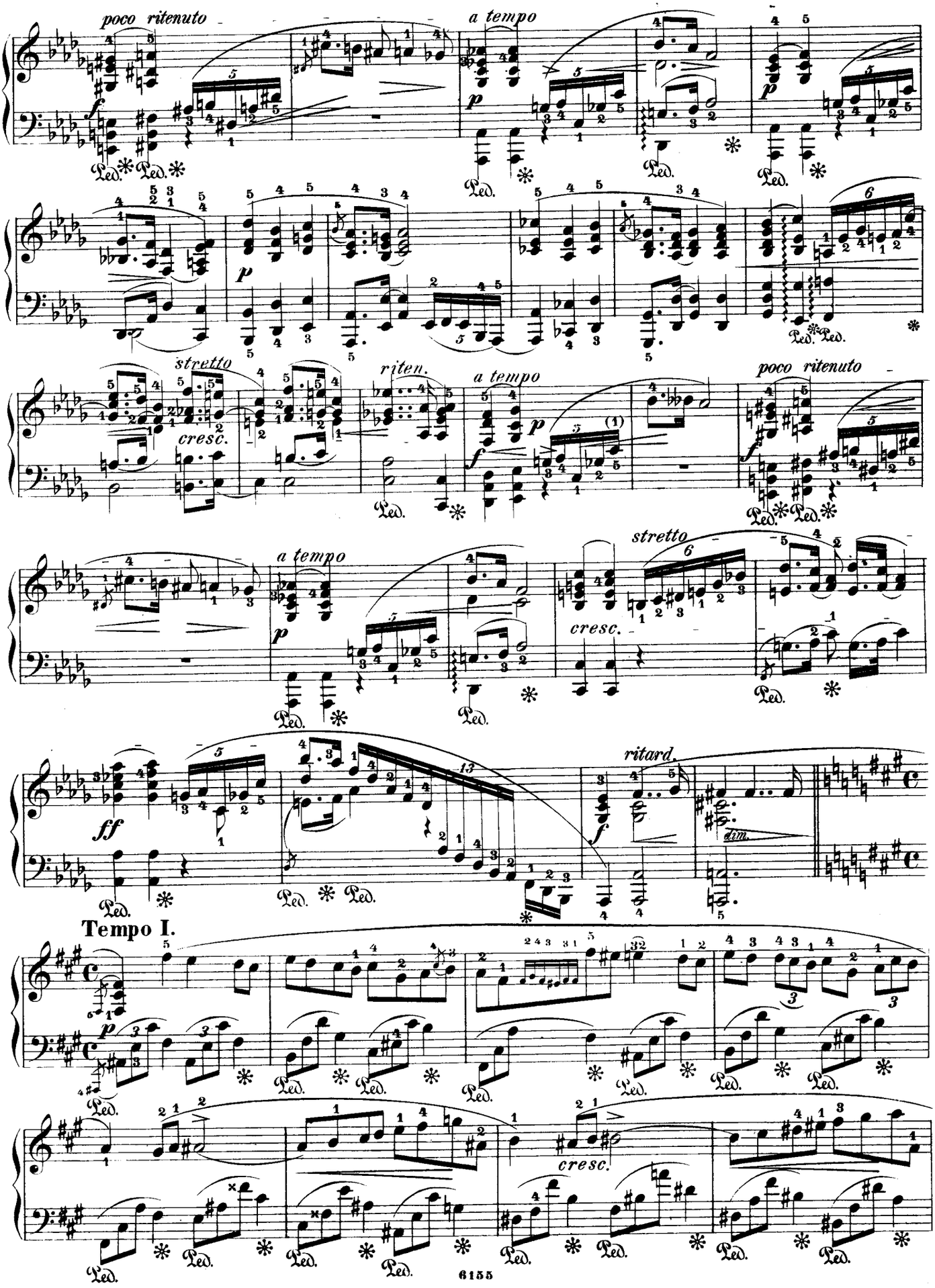
Andantino.

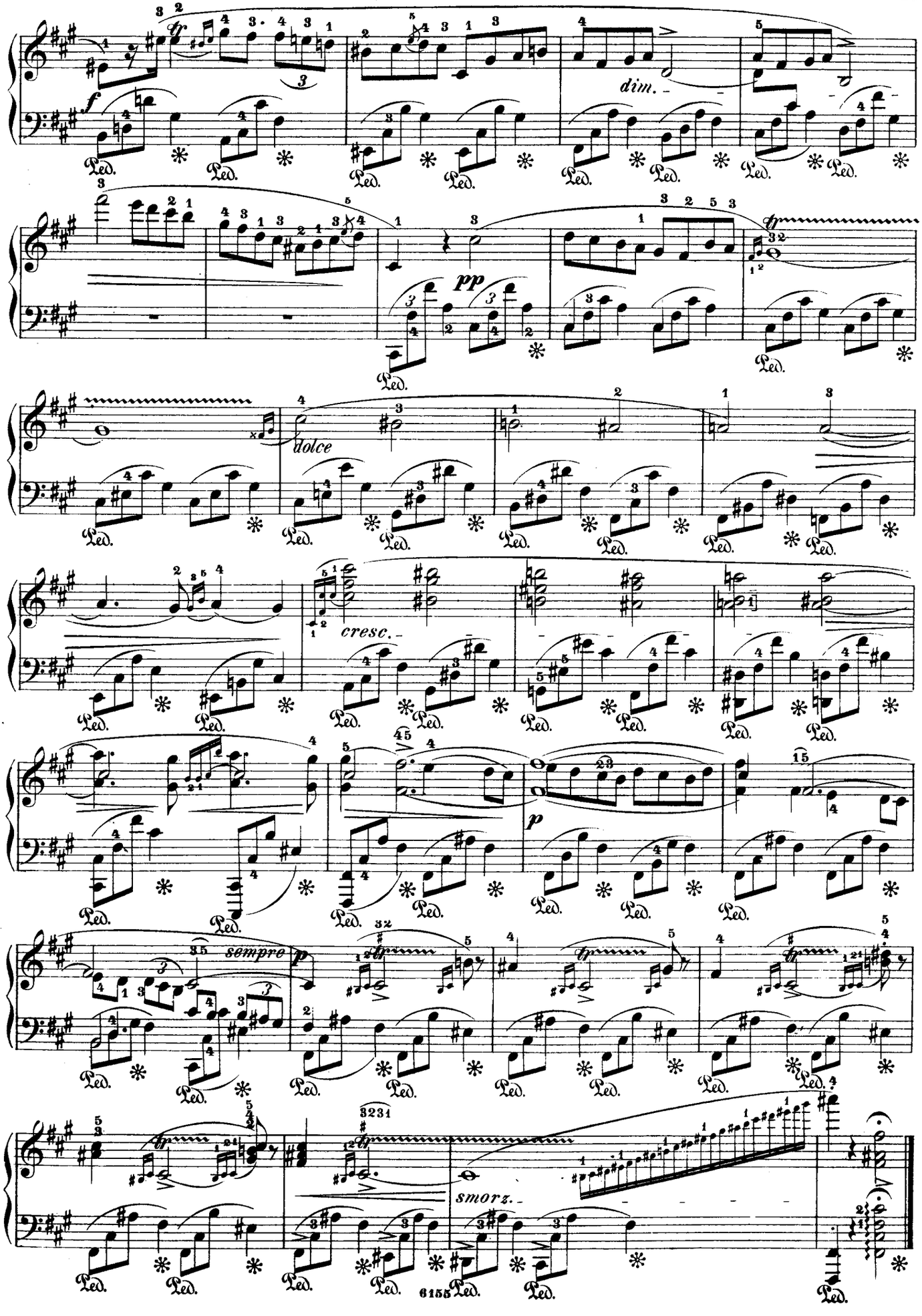
Op. 48, No. 2.

14.




cresc.
dimin.
ritenuto
cresc.
Molto più lento.
stretto
cresc.
riten.
a tempo


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


dim.
pp
dolce
cresc.
p
sempre
smorz.

Andante.

Op. 55, No 1.

15.

p

cresc.

f

dim.

riten.

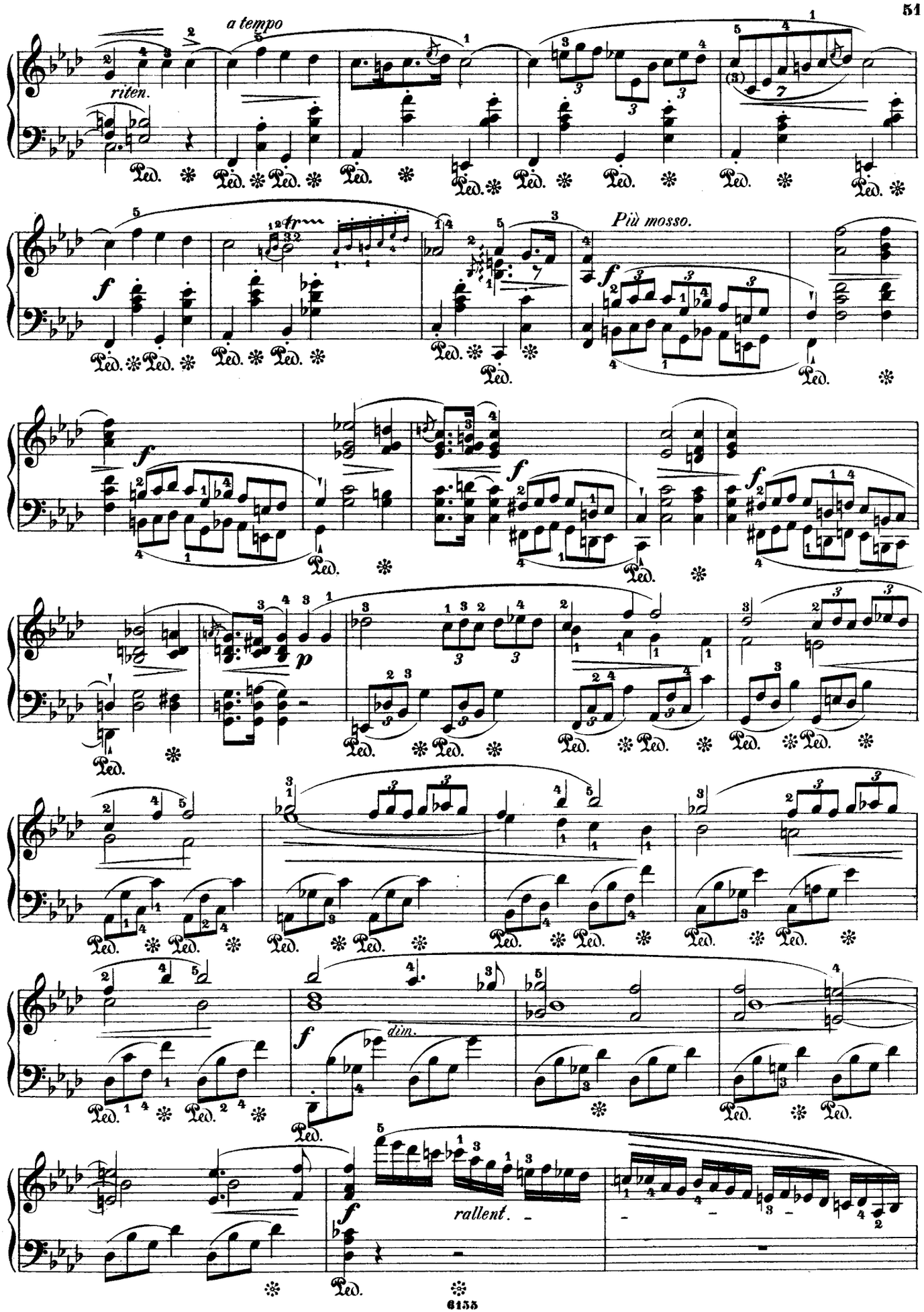
a tempo

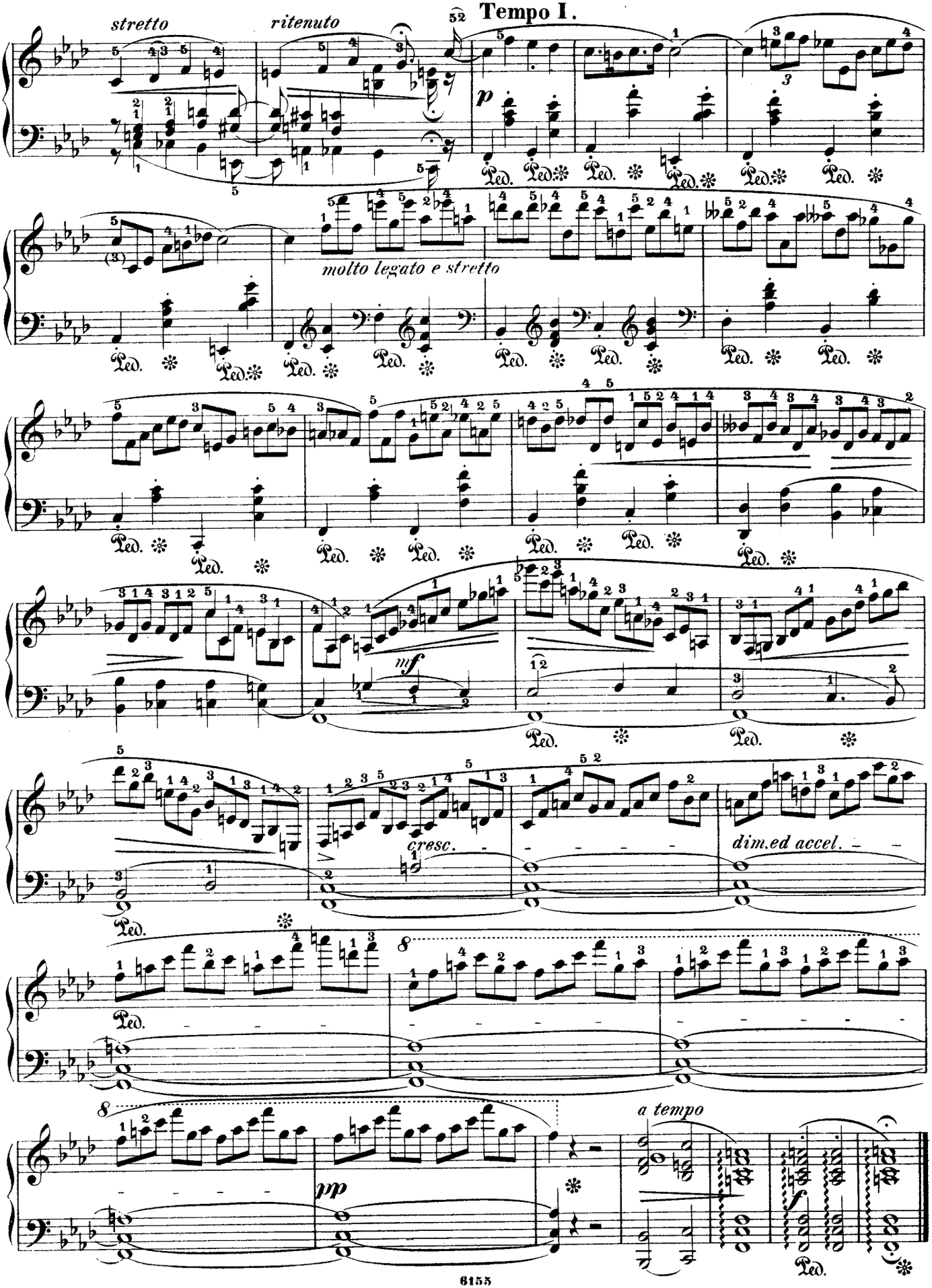
f

cresc.

f

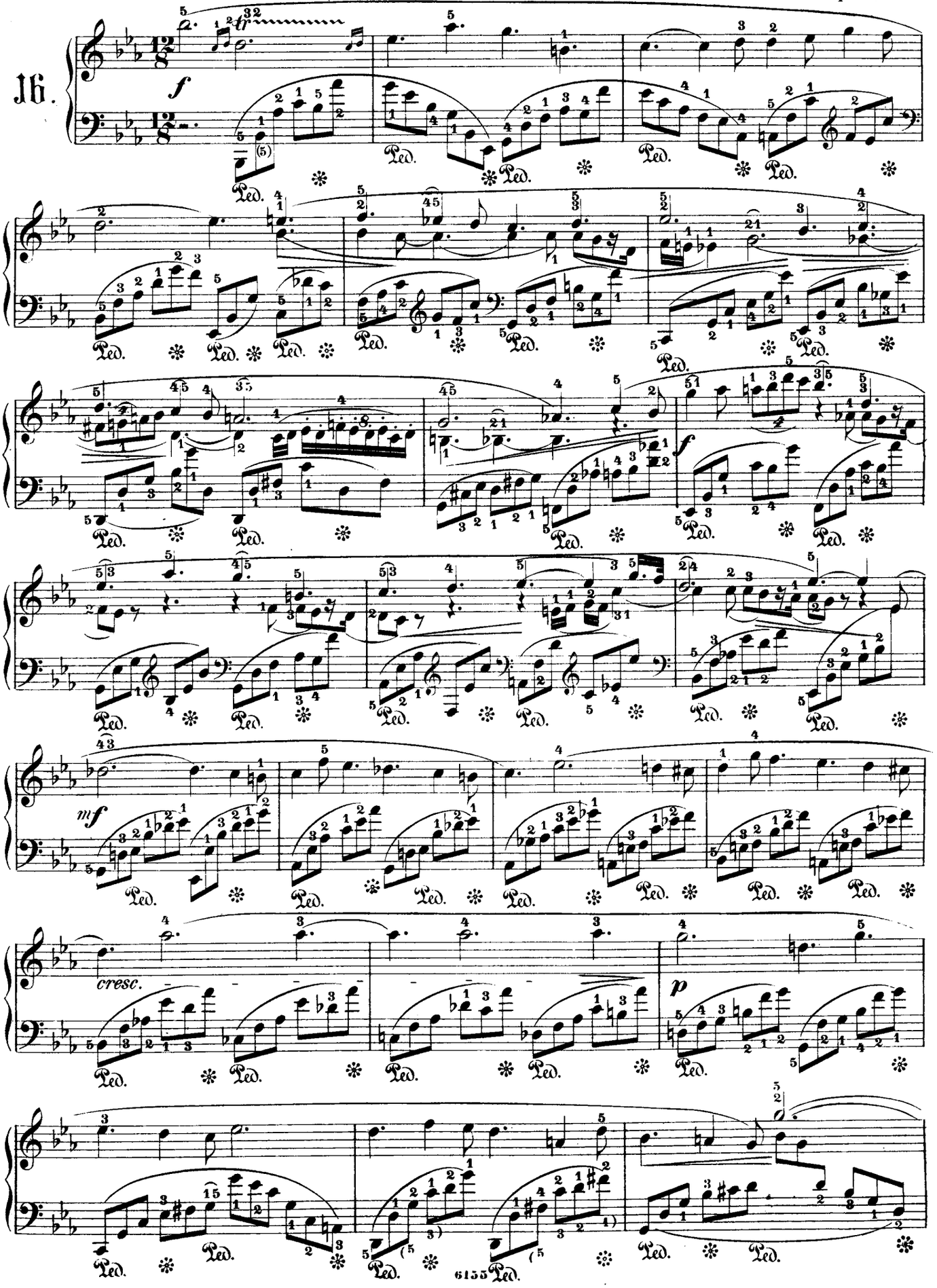
dim.

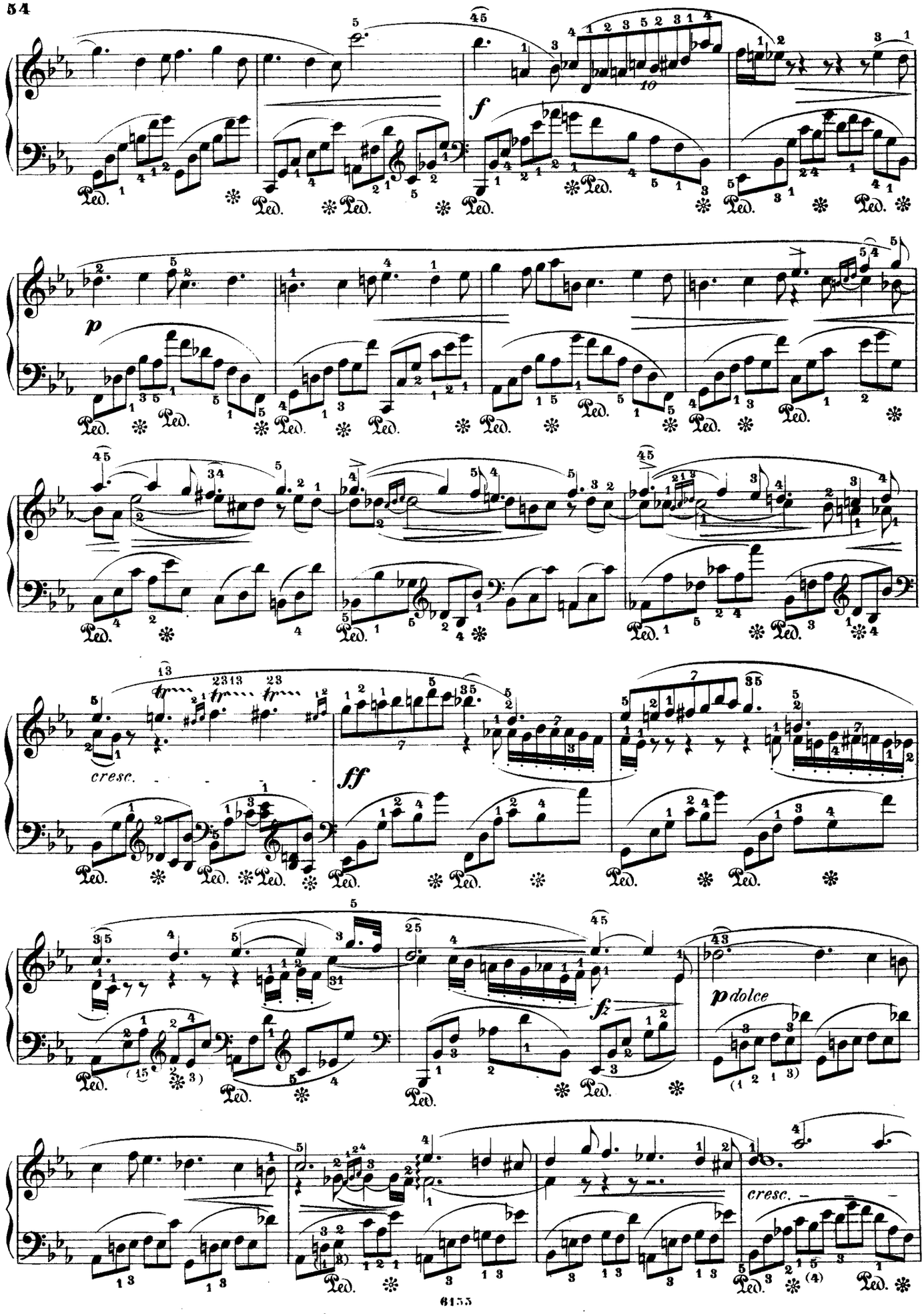

a tempo
riten.
Più mosso.
dim.
rallent.

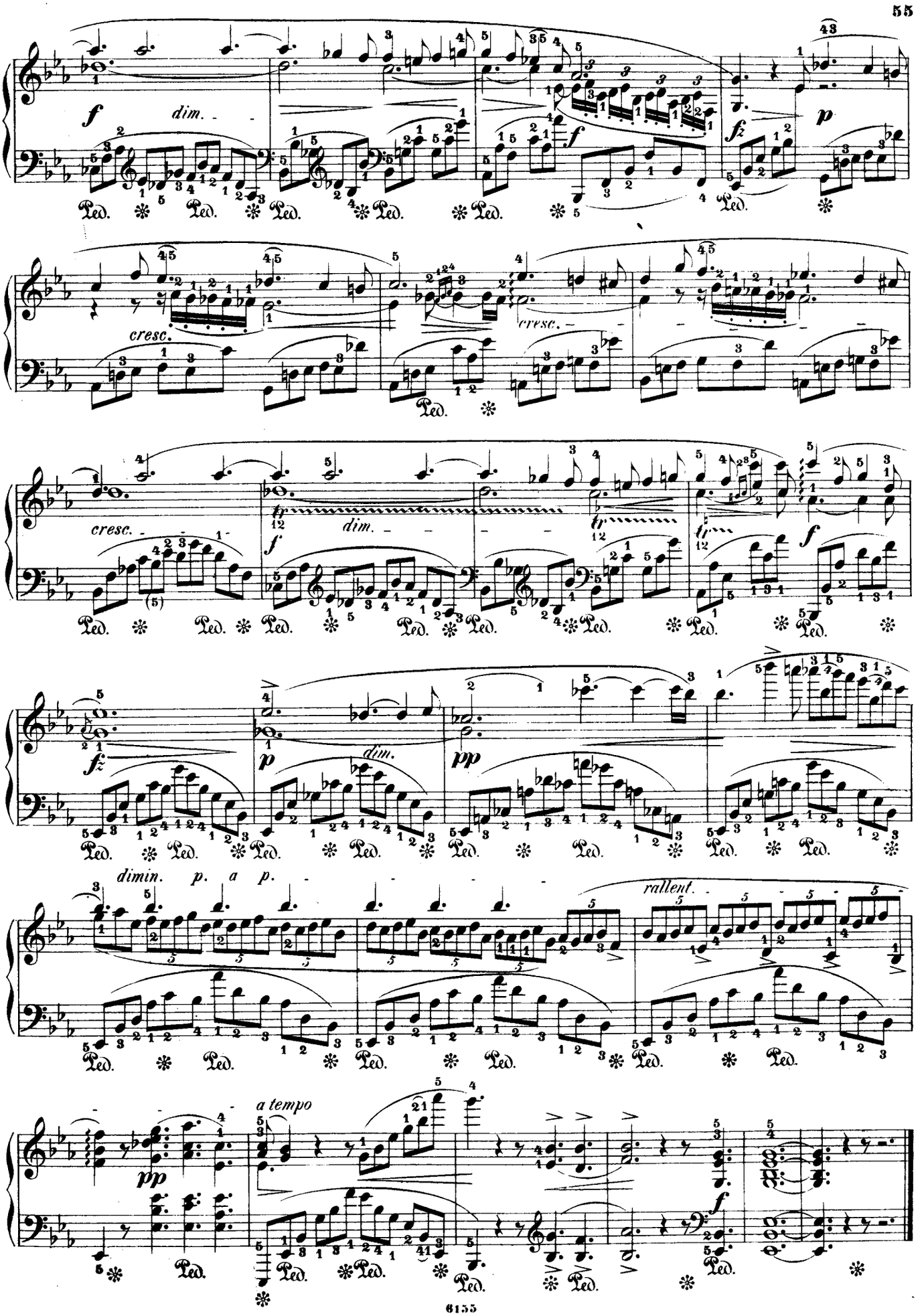

stretto
ritenuto
52
Tempo I.
molto legato e stretto
mf
cresc.
dim.ed accel.
8
8
pp
a tempo
Ped.

Lento sostenuto. Op. 55, № 2.

16.



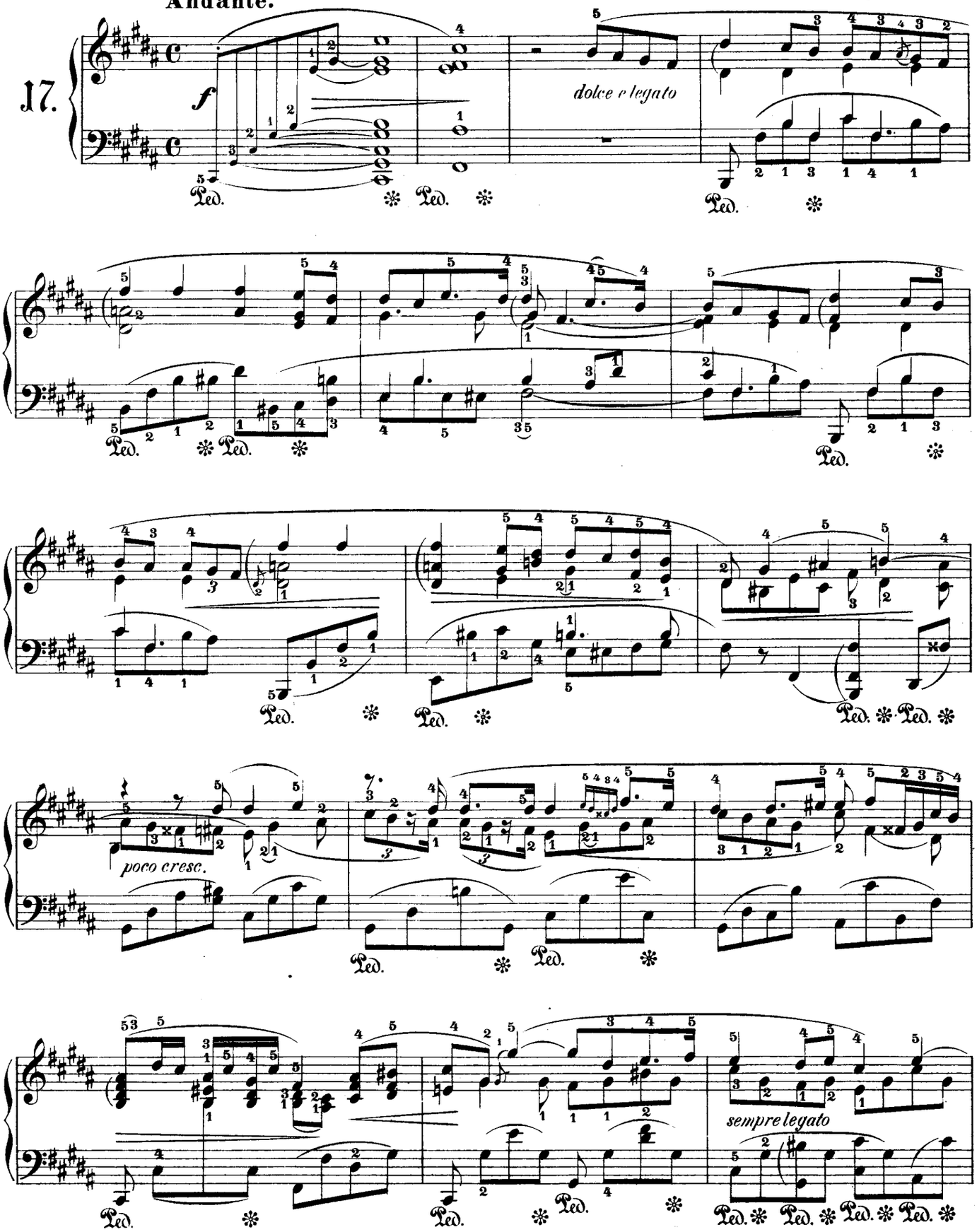

f
p
cresc.
ff
fz
p dolce
cresc.

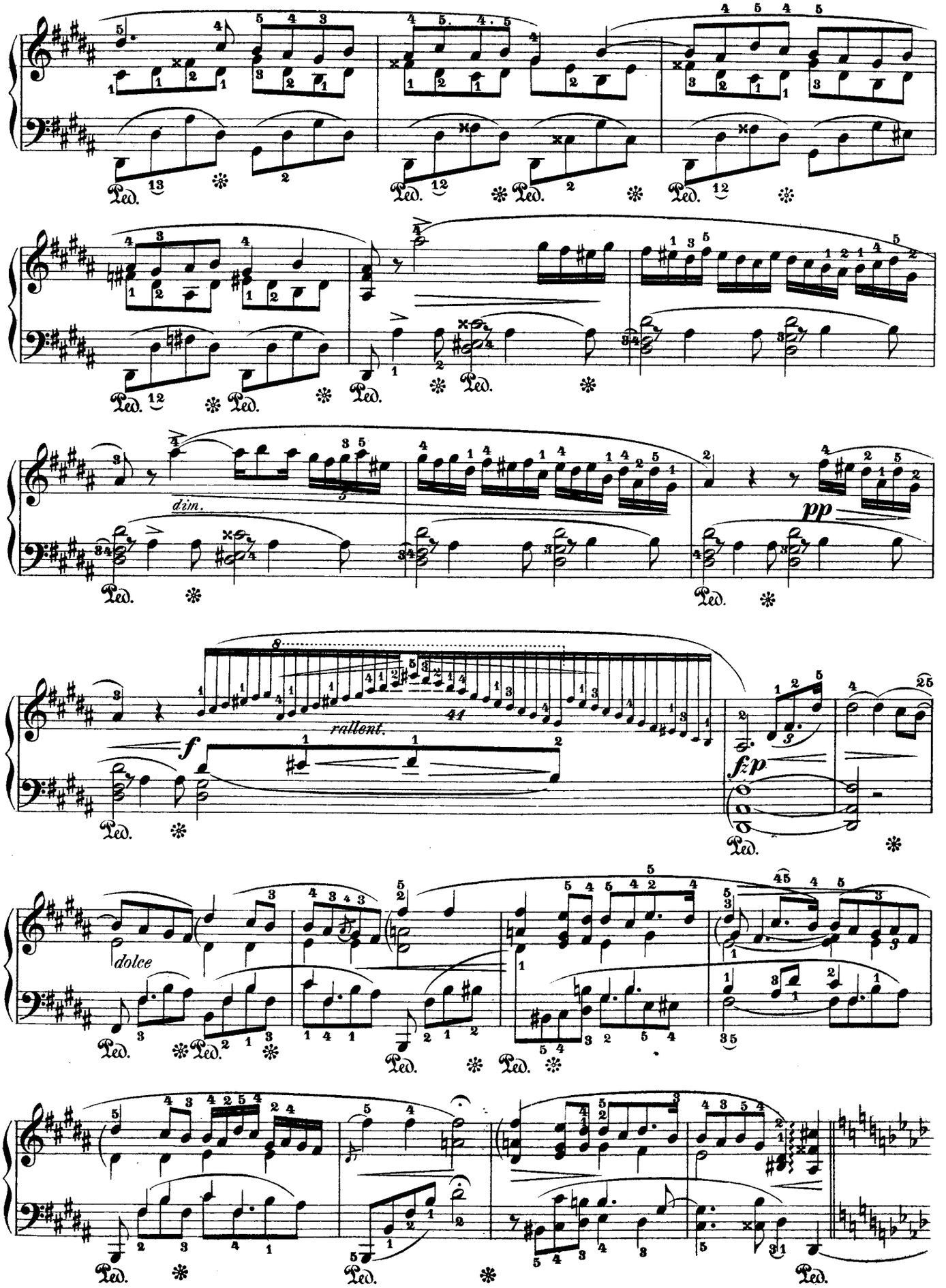

f
dim.
p
fz
cresc.
cresc.
cresc.
fp
dim.
fp
fp
f
f
fz
p
dim.
pp
dimin. p. a p.
rallent.
a tempo
pp
f
Ped.

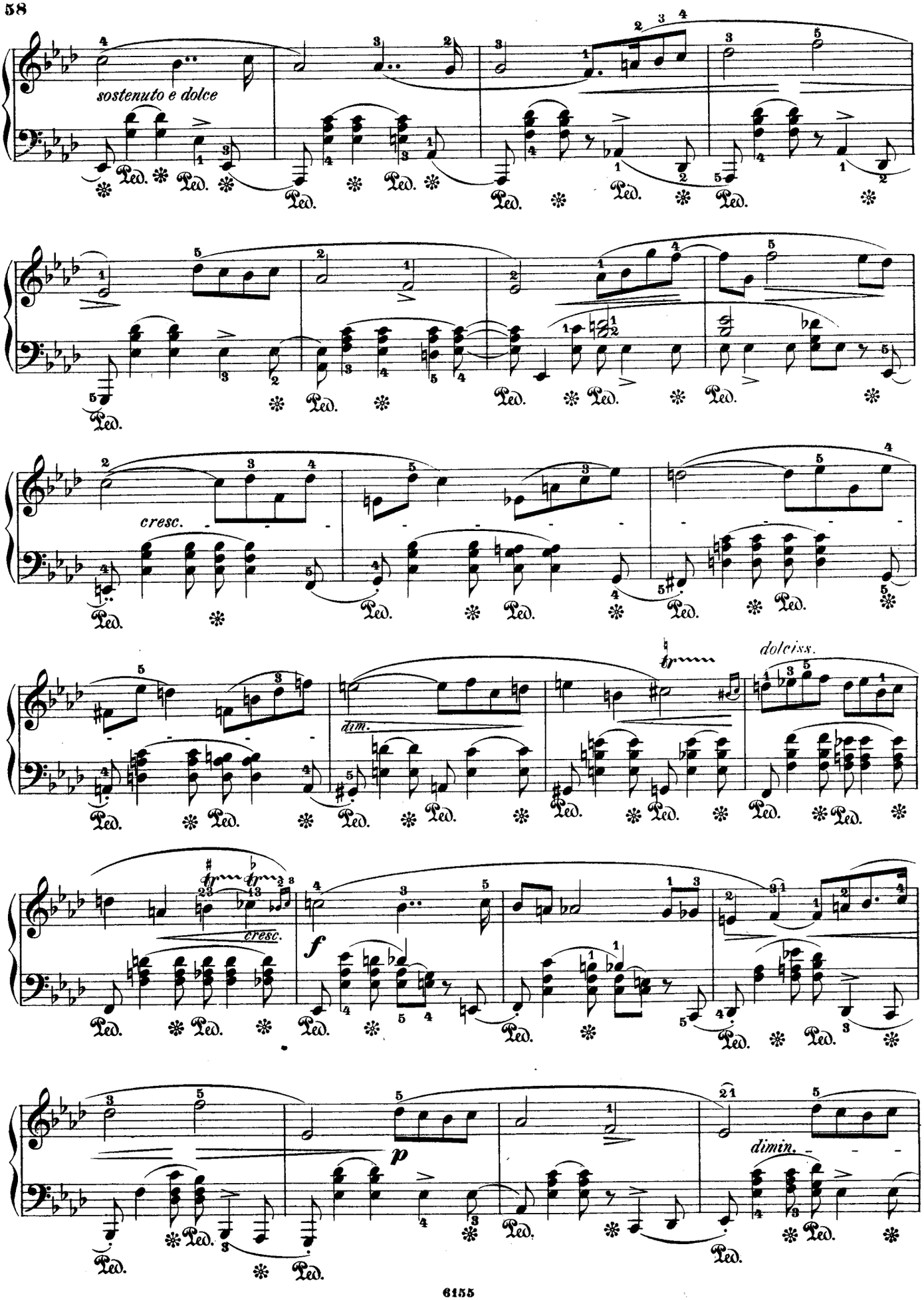
Andante.

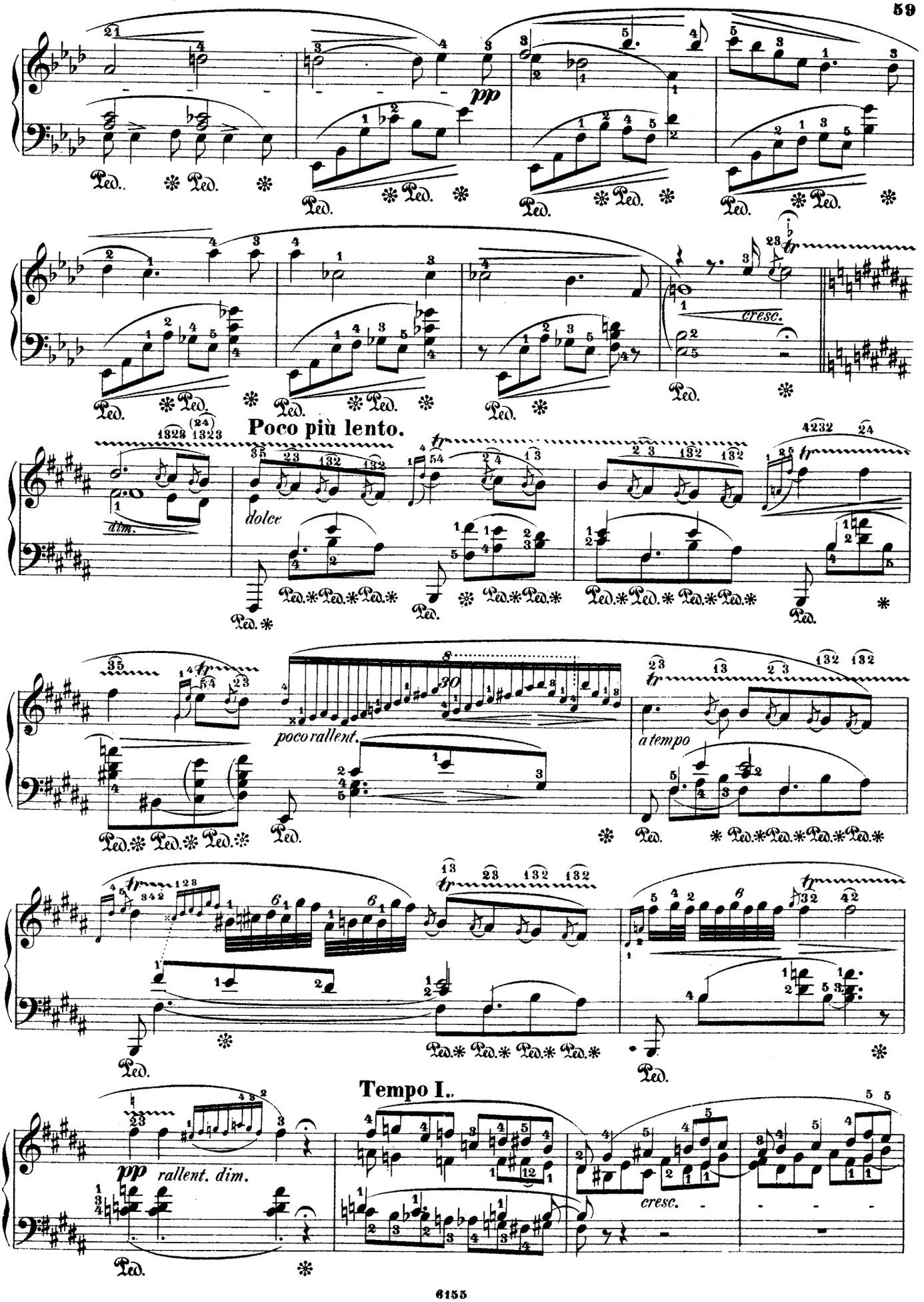
Op. 62, No. 1.

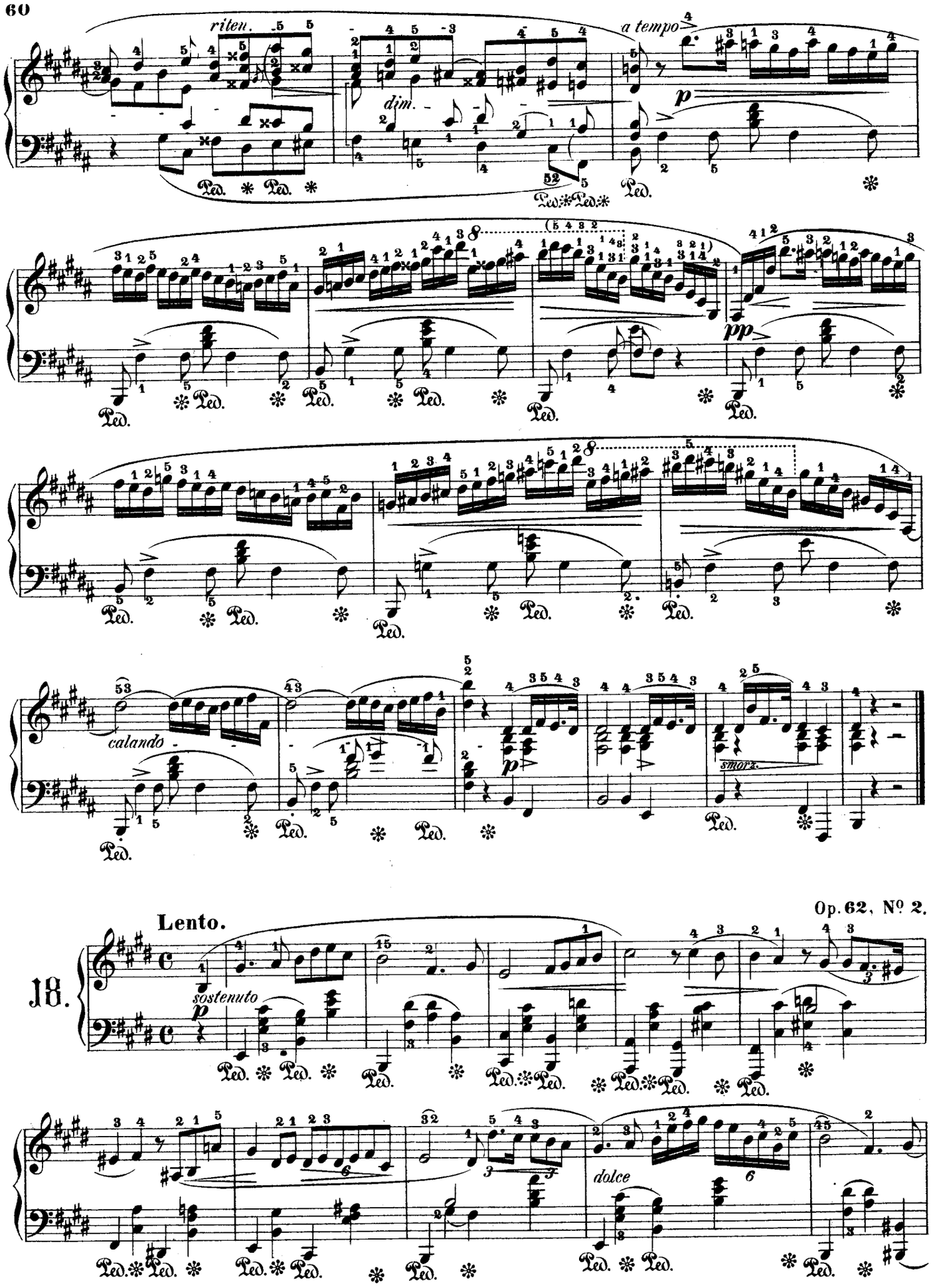
17.

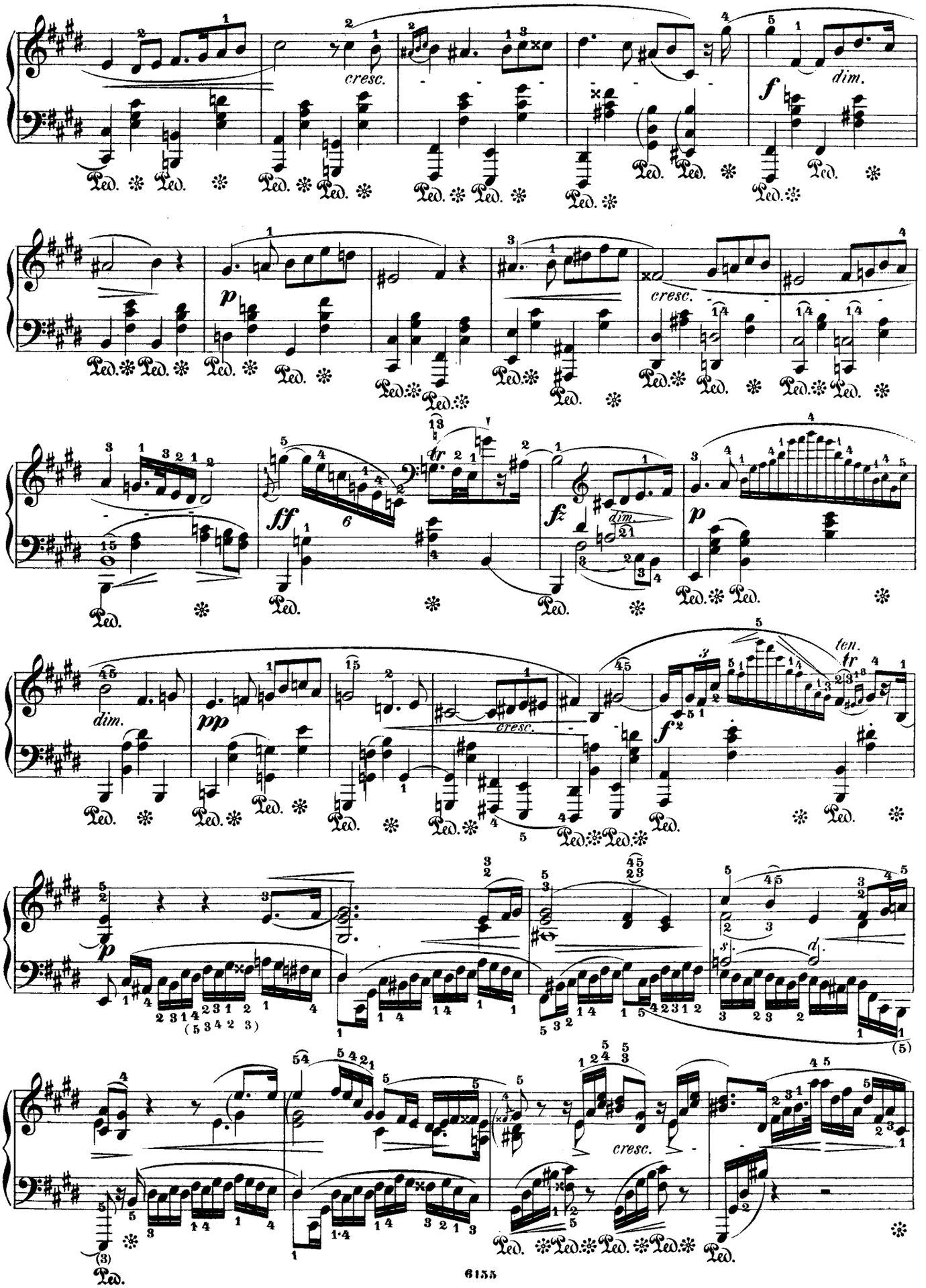


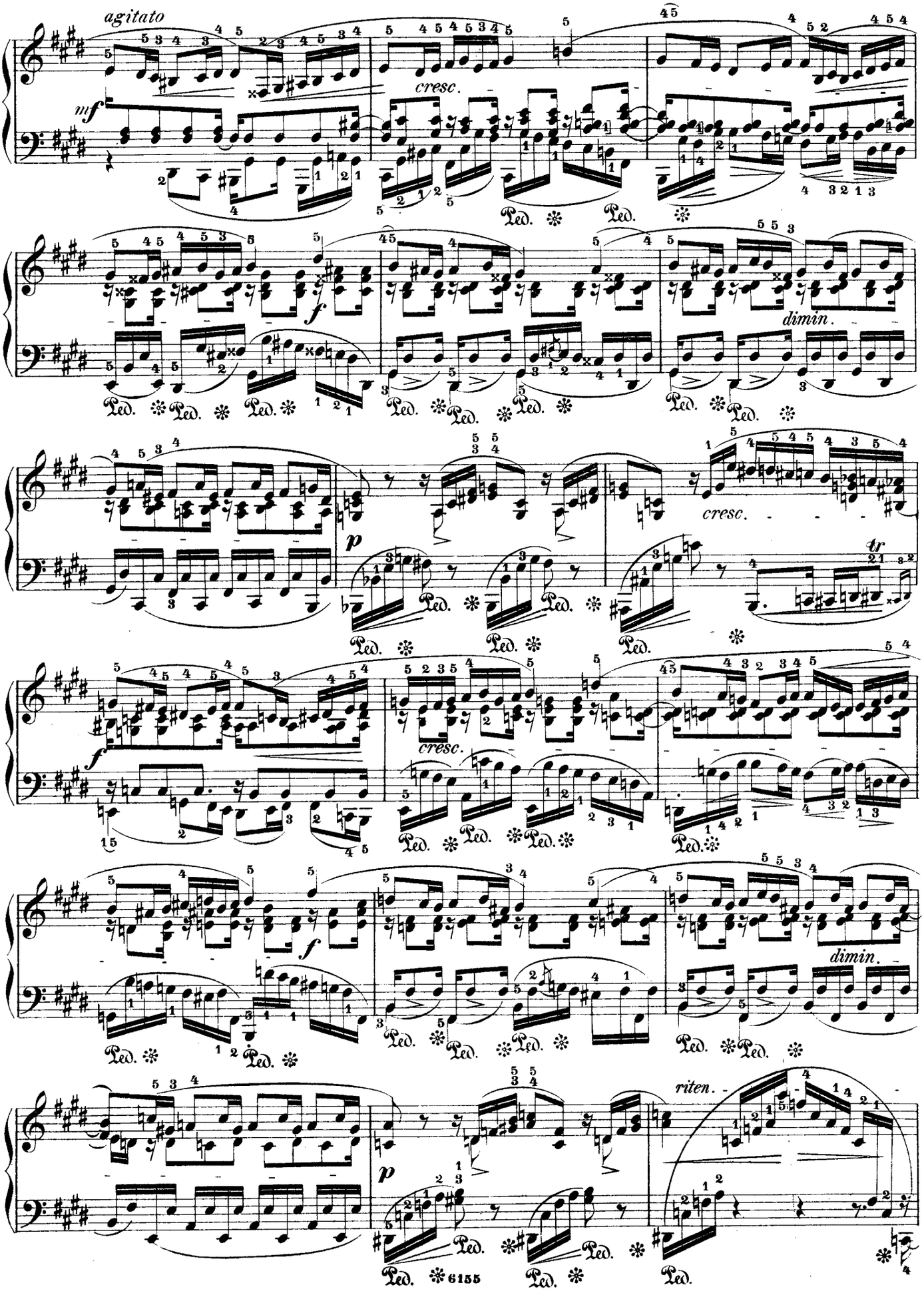

dim.
pp
rallent.
f
fzp
dolce

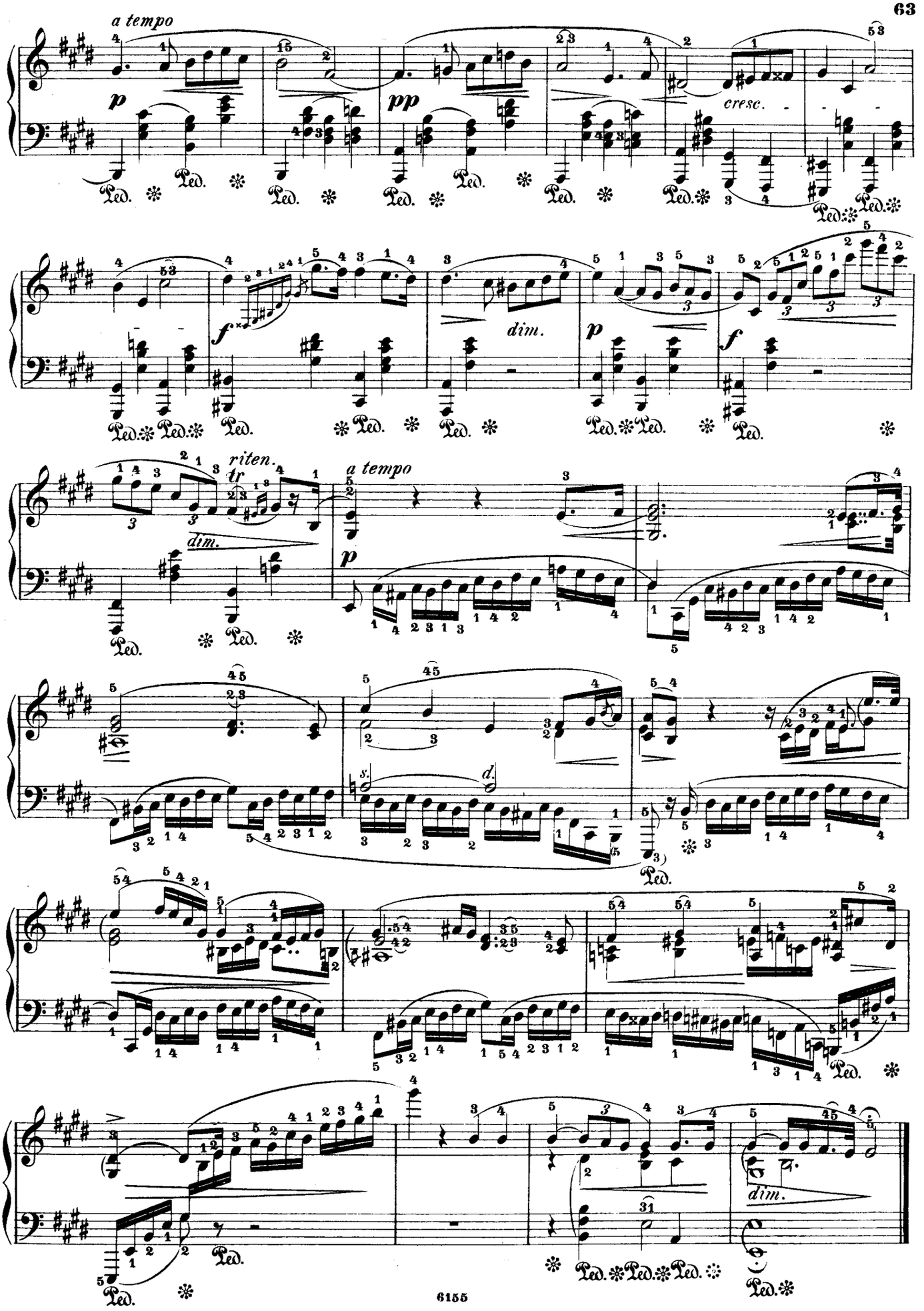

sostenuto e dolce
cresc.
dim.
dolciss.
cresc.
f
p
dimin.


pp
cresc.
Poco più lento.
dim.
dolce
poco rallent.
a tempo
Tempo I..
pp rallent. dim.
cresc.

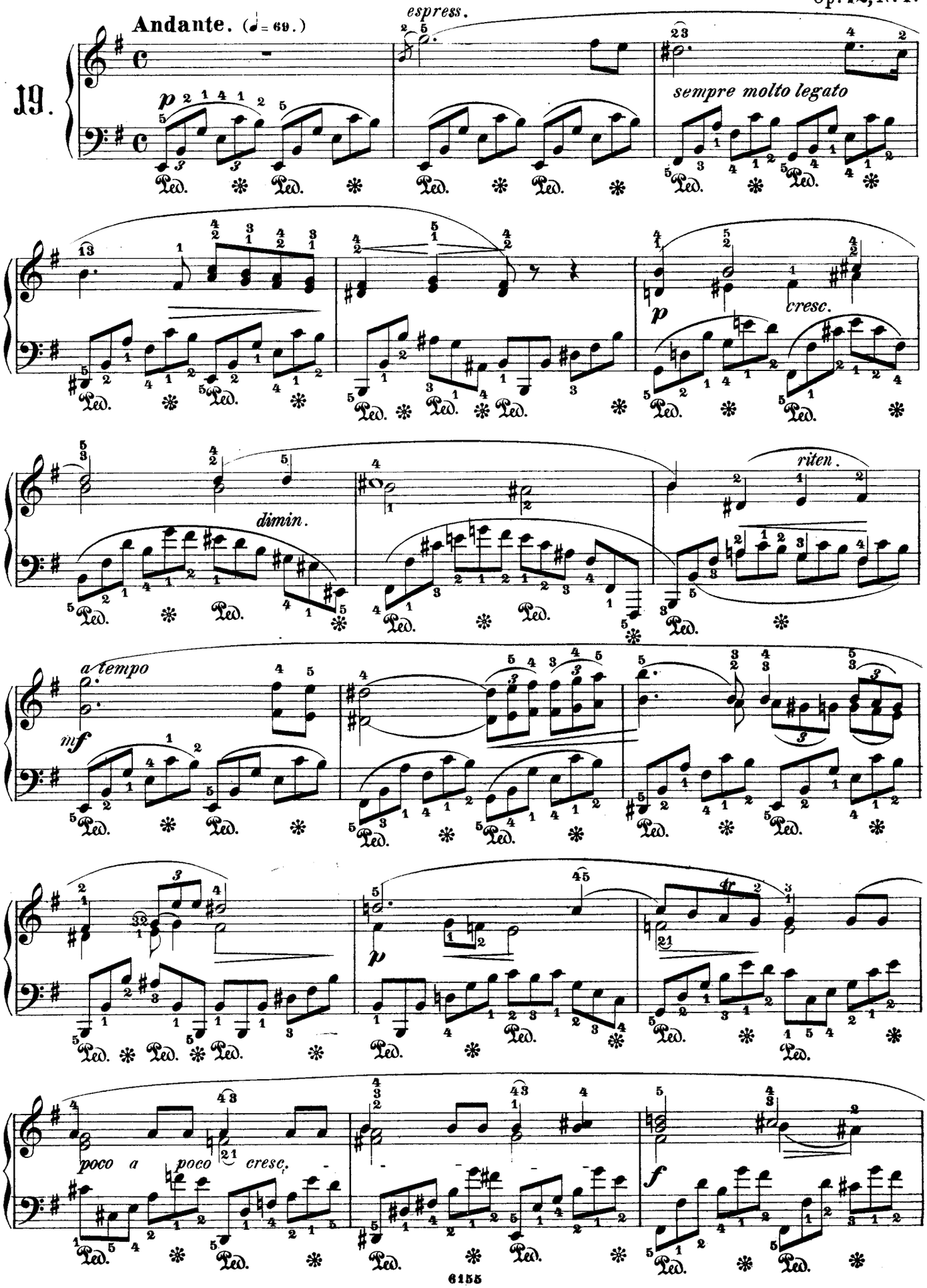

riten.
dim.
a tempo
p
pp
calando
p
smorz.
Lento.
Op. 62, Nº 2.
18.
sostenuto
p
dolce

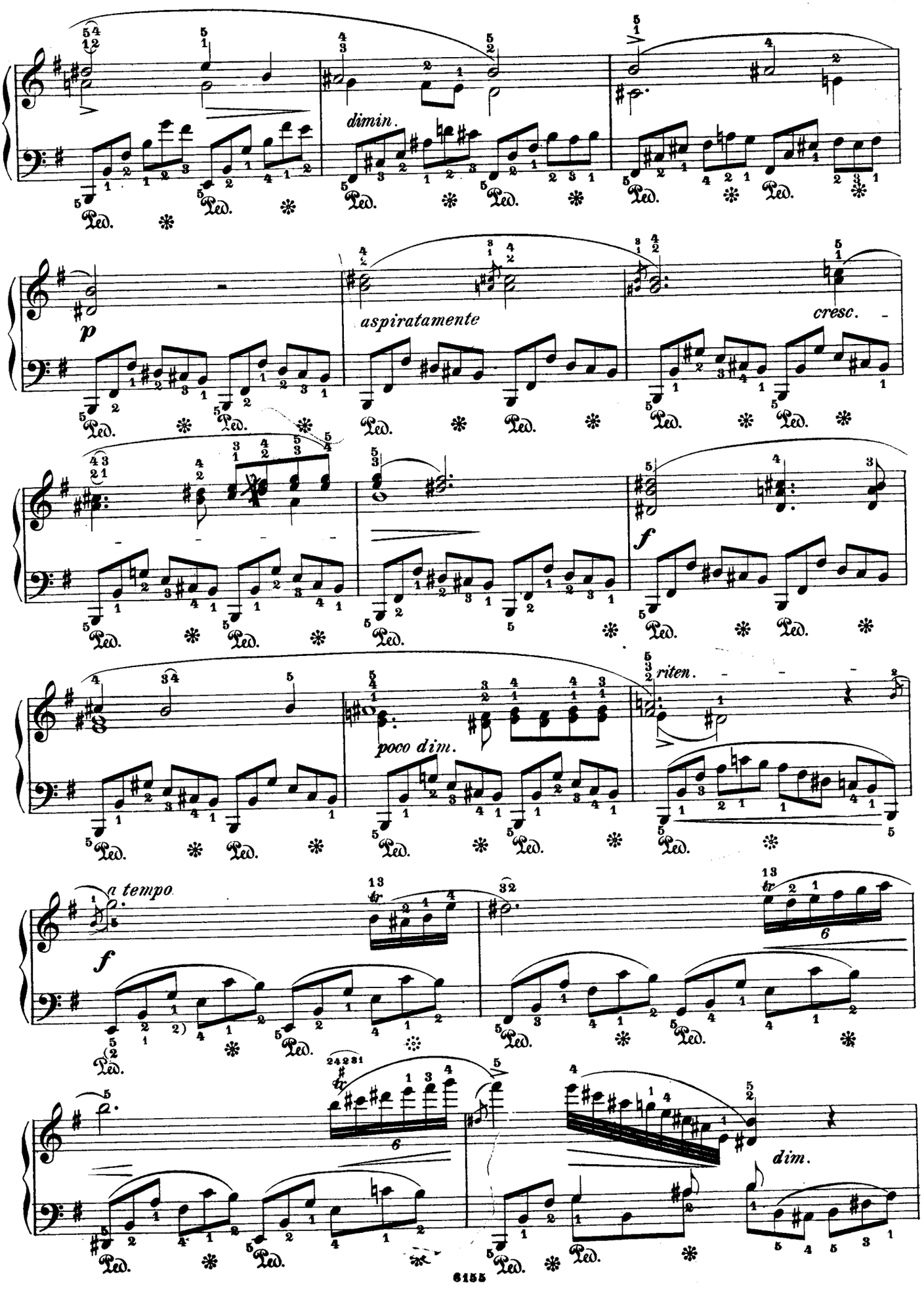

cresc.
dim.
f
p
cresc.
ff
fz
dim.
p
dim.
pp
cresc.
f
ten.
tr
p
cresc.

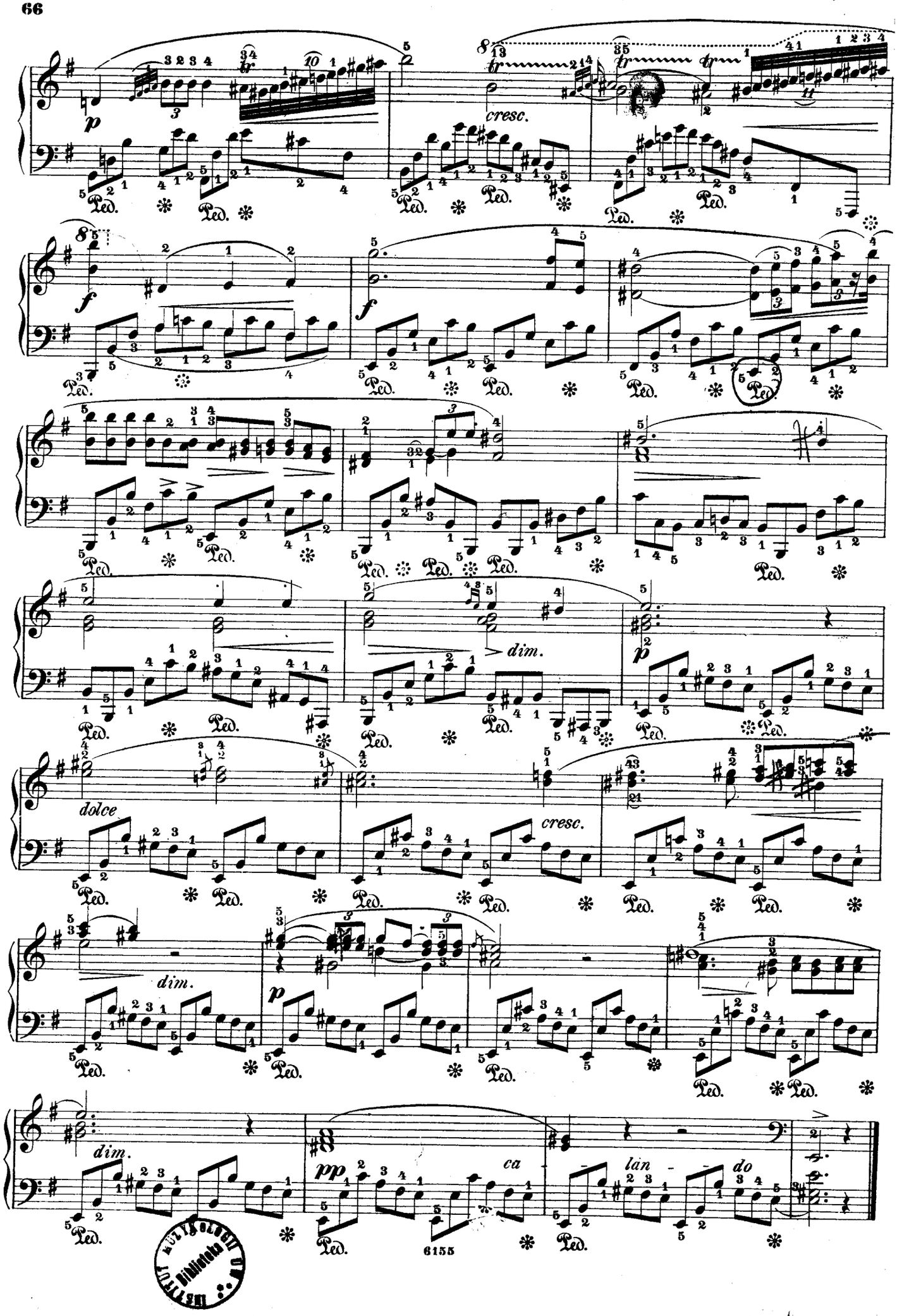

agitato
mf
cresc.
f
dimin.
p
cresc.
tr
f
cresc.
f
dimin.
p
riten.
6155


a tempo
p
pp
cresc.
f
dim.
p
f
riten.
tr
dim.
a tempo
p
s.
d.
dim.

19.


Andante. (♩= 69.)
espress.
sempre molto legato
cresc.
dimin.
riten.
a tempo
poco a poco cresc.


dimin.
p
aspiratamente
cresc.
f
poco dim.
riten.
a tempo
f
dim.


p
cresc.
f
f
dim.
p
dolce
cresc.
dim.
p
dim.
pp
ca
lan
do
Ped.
6155

Nuta pedałowa - nr 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 21, 26, 27, 31, 33, 34, 35, 38,
Ton. Lidyjska lub jej elem. - nr. 2, 11, 13, 15, 18, nr 20, 21, 23, 34, 38, 47, 48
Ak. Chopinowski - nr 3, 7, 8, 10, 11, 17, 19, 24, 27, 32
Ak. zwiększony - nr. 7
Modul. enharm (przez 1 dzw.) - nr 7, 8, 12, 14, 15, 28
Kadencja plagalna - 7, 8, 21, 27, 35, 37
Progresje nr. - 1, 3, 4, 6, 10, 16, 17, 19
Diatonika - nr 11, 9, 12
Ecolski - nr 15, 30
B. prosta harmonizacja - nr 16, 23
Chromatyka - 17, 20
Inne kaczy ludowe - 6, 18, 19, 22, 25, 27, 33, 35, 39, 42, 43, 44, 46, 47, 48, 9, 18, 19
Melodie w tercjach - 2, 6, 14, 20, 21
Frygijski - 26, 27,
Melodyczne wzory ludowe - 28, 6, 7, 13, 14, 15, 18, 19, 21

Rytmika i jej współdziałanie z harmoniką
Powtarzalność
Melodyka
Ile Chopin niweluje elem. lud. i o ile rozwija

powtarzanie motyw. - 32, 33, 39, 21, 34

Stosunki tonalne poszcz. części - Mik. str 323

Wstępy mazurków - Mikieta str. 114, 241, 294, 382