

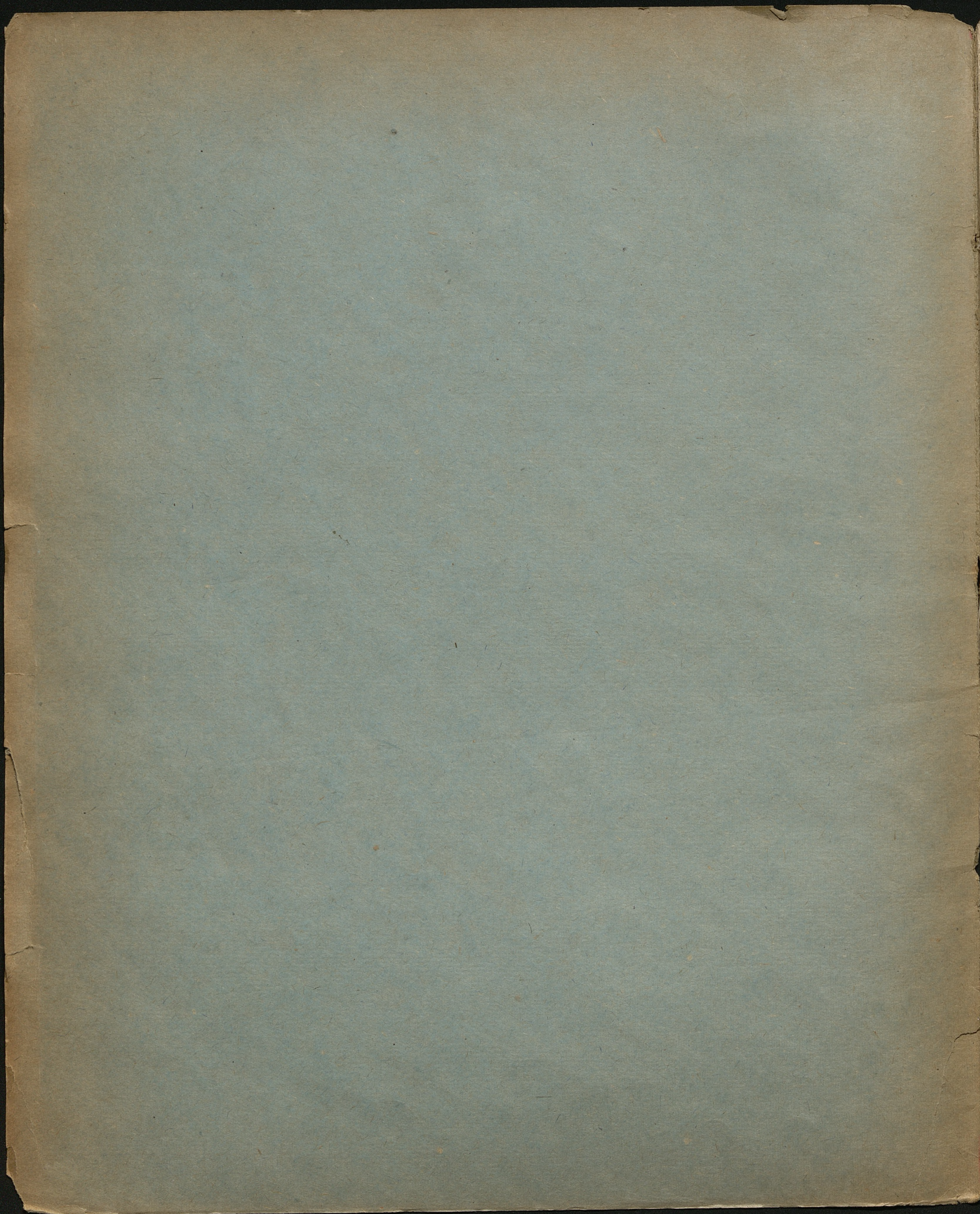


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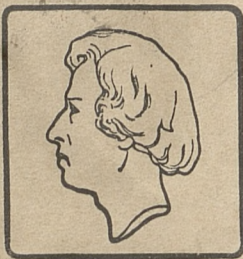




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# FRIEDRICH CHOPIN

KLAVIERWERKE



PIANO WORKS

INSTRUCTIVE AUSGABE  
MIT ERLÄUTERNDEN ANMERKUNGEN  
UND FINGERSATZ VON

INSTRUCTIVE EDITION  
WITH EXPLANATORY REMARKS AND  
FINGERING BY

LEINZELAUSGABEN

DR THEODOR KULLAK

& DR HANS BISCHOFF. AUTHOR'S EDITION IN ENGLISH BY ALBERT R. PARSONS.

SEPARATE EDITIONS

W. F. GLASER  
Wien, III/2, Bechardgasse 23

I. Etuden — Etudes.

- 1. **Op. 10** No. 1. *Cdur* — *Cmajor*
- 2. " 2. *Amoll* — *Aminor*
- 3. " 3. *Edur* — *Emajor*
- 4. " 4. *Cismoll* — *C#minor*
- 5. " 5. *Gedur* — *G#major*
- 6. " 6. *Esmoll* — *E#minor*
- 7. " 7. *Cdur* — *Cmajor*
- 8. " 8. *Fdur* — *Fmajor*
- 9. " 9. *Fmoll* — *Fminor*
- 10. " 10. *Asdur* — *A#major*
- 11. " 11. *Esdur* — *E#major*
- 12. " 12. *Cmoll* — *Cminor*
- 13. **Op. 25** No. 1. *Asdur* — *A#major*
- 14. " 2. *Fmoll* — *Fminor*
- 15. " 3. *Fdur* — *Fmajor*
- 16. " 4. *Amoll* — *Aminor*
- 17. " 5. *Emoll* — *Eminor*
- 18. " 6. *Gismoll* — *G#minor*
- 19. " 7. *Cismoll* — *C#minor*
- 20. " 8. *Desdur* — *D#major*
- 21. " 9. *Gedur* — *G#major*
- 22. " 10. *Hmoll* — *Bminor*
- 23. " 11. *Amoll* — *Aminor*
- 24. " 12. *Cmoll* — *Cminor*
- 25. **Op. posth.** No. 1. *Fmoll* — *Fminor*
- 26. " 2. *Asdur* — *A#major*
- 27. " 3. *Desdur* — *D#major*

II. Präludien — Preludes. **Op. 28**

- |        |         |         |            |
|--------|---------|---------|------------|
| No. 1. | No. 12. | No. 17. | No. 22—23. |
| 2—3.   | 13—14.  | 18.     | 24.        |
| 4—6.   | 15.     | 19.     | 25.        |
| 7—11.  | 16.     | 20—21.  | (Op. 45).  |

III. Balladen — Ballads.

- 1. **Op. 23** *Gmoll* — *Gminor*
- 2. " **33** *Fdur* — *Fmajor*
- 3. " **47** *Asdur* — *A#major*
- 4. " **52** *Fmoll* — *Fminor*

IV. Polonaisen — Polonaises.

- 1. **Op. 22** *Esdur* — *E#major*  
Andante spianato <sup>aus</sup> <sub>from</sub> Op. 22
- 2. " **26** No. 1. *Cismoll* — *C#minor*
- 3. " 2. *Esmoll* — *E#minor*
- 4. " **40** No. 1. *Adur* — *Amajor*
- 5. " 2. *Cmoll* — *Cminor*
- 6. " **44** *Fismoll* — *F#minor*
- 7. " **53** *Asdur* — *A#major*
- 8. " **61** Polonaise-Fantaisie,  
*Asdur* — *A#major*
- 9. **Op. 71** No. 1. *Dmoll* — *Dminor*
- 10. " 2. *Bdur* — *B#major*
- 11. " 3. *Fmoll* — *Fminor*
- 12. **Op. posth.** *Gismoll* — *G#minor*
- 13. " " *Bmoll* — *B#minor*

V. Nocturnes.

- 1. **Op. 9** No. 1. *Bmoll* — *B#minor*
- 2. " 2. *Esdur* — *E#major*
- 3. " 3. *Hdur* — *Bmajor*
- 4. " **15** No. 1. *Fdur* — *Fmajor*
- 5. " 2. *Fisdur* — *F#major*
- 6. " 3. *Gmoll* — *Gminor*
- 7. " **27** No. 1. *Cismoll* — *C#minor*
- 8. " 2. *Desdur* — *D#major*
- 9. " **32** No. 1. *Hdur* — *Bmajor*
- 10. " 2. *Asdur* — *A#major*
- 11. " **37** No. 1. *Gmoll* — *Gminor*
- 12. " 2. *Gdur* — *Gmajor*
- 13. " **48** No. 1. *Cmoll* — *Cminor*
- 14. " 2. *Fismoll* — *F#minor*
- 15. " **55** No. 1. *Fmoll* — *Fminor*
- 16. " 2. *Esdur* — *E#major*
- 17. " **62** No. 1. *Hdur* — *Bmajor*
- 18. " 2. *Edur* — *Emajor*
- 19. " **72** No. 1. *Emoll* — *Eminor*

VI. Walzer — Waltzes.

- 1. **Op. 18** *Esdur* — *E#major*
- 2. " **34** No. 1. *Asdur* — *A#major*
- 3. " 2. *Amoll* — *Aminor*
- 4. " 3. *Fdur* — *Fmajor*
- 5. " **42** *Asdur* — *A#major*
- 6. " **64** No. 1. *Desdur* — *D#major*
- 7. " 2. *Cismoll* — *C#minor*
- 8. " 3. *Asdur* — *A#major*
- 9. " **69** No. 1. *Asdur* — *A#major*
- 10. " 2. *Hmoll* — *Bminor*
- 11. " **70** No. 1. *Gedur* — *G#major*
- 12. " 2. *Asdur* — *A#major*
- 13. " 3. *Desdur* — *D#major*
- 14. **Op. posth.** *Emoll* — *Eminor*

VII. Mazurkas.

- |                      |                             |
|----------------------|-----------------------------|
| <b>Op. 6</b> No. 1—4 | <b>Op. 50</b> No. 30—32     |
| " <b>7</b> " 5—9     | " <b>56</b> " 33—35         |
| " <b>17</b> " 10—13  | " <b>59</b> " 36—38         |
| " <b>24</b> " 14—17  | " <b>63</b> " 39—41         |
| " <b>30</b> " 18—21  | " <b>67</b> " 42—45         |
| " <b>33</b> " 22—25  | " <b>68</b> " 46—49         |
| " <b>41</b> " 26—29  | <b>Op. posth.</b> No. 50—51 |

VIII. Rondos.

- 1. **Op. 1** *Cmoll* — *Cminor*
- 2. " **5** Rondo à la Mazur, *Fdur* — *Fmajor*
- 3. " **14** Krakowiak, *Fdur* — *Fmajor*
- 4. " **16** *Esdur* — *E#major*
- 5. " **73** Rondo f. 2 Pianos, *Cdur* — *Cmajor*

IX. Impromptus.

- 1. **Op. 29** *Asdur* — *A#major*
- 2. " **36** *Fisdur* — *F#major*
- 3. " **51** *Gedur* — *G#major*
- 4. " **66** Fantaisie-Impromptu,  
*Cismoll* — *C#minor*

Scherzos.

- 1. **Op. 20** *Hmoll* — *Bminor*
- 2. " **31** *Bmoll* — *B#minor*
- 3. " **39** *Cismoll* — *C#minor*
- 4. " **54** *Edur* — *Emajor*

X. Sonaten — Sonatas.

- 1. **Op. 4** *Cmoll* — *Cminor*
- 2. " **35** *Bmoll* — *B#minor*  
Trauermarsch — Funeral march, Op. 35
- 3. " **58** *Hmoll* — *Bminor*

XI. Concerte — Concertos.

- 1. **Op. 11** *Emoll* — *Eminor*  
Piano II
- 2. " **21** *Fmoll* — *Fminor*  
Piano II

XII. Variationen — Variations.

- 1. **Op. 2** Variations sur: *La ci darem*  
*la mano*, *Bdur* — *B#major*  
Piano II
- 2. " **12** Variations brillantes, *Bdur* — *B#major*
- 3. **Op. posth.** Variations sur un air allemand,  
*Edur* — *Emajor*

Fantasien — Fantasias.

- 1. **Op. 13** Grande Fantaisie, *Adur* — *Amajor*
- 2. " **49** Fantaisie brillante, *Fmoll* — *Fminor*

XIII. Verschiedene Werke — Various Works.

- Op. 19** Bolero, *Amoll* — *Aminor*
- " **43** Tarantelle, *Asdur* — *A#major*
- " **46** Allegro de Concert, *Adur* — *Amajor*
- " **57** Berceuse, *Desdur* — *D#major*
- " **60** Barcarolle, *Fisdur* — *F#major*
- " **72** No. 2. Trauermarsch — Funeral march,  
*Cmoll* — *Cminor*
- " **72** No. 3, 4, 5. Drei Ecosaisien — 3 Scottish  
pieces.

T. 137.

SCHLESINGERSCHE BUCH- & MUSIKHANDLUNG (ROB. LIENAU), BERLIN.

WIEN: CARL HASLINGER <sup>q<sup>ue</sup></sup> TOBIAS.

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# SONATE.

Fr. Chopin, Op. 35.

**Grave.** *Doppio movimento.* (♩ = 108.) 2)

*f* 1) *sp*

*agitato*

*legato*

*f* *p* *cresc.*

*f*

1) Einige Ausgaben schreiben piano vor.  
 2) Das vom Herausgeber notirte Tempo soll nur die durchschnittliche Bewegung des Satzes bezeichnen. Der breite Gesang des zweiten Themas erfordert ein ruhigeres Zeitmaass als die ängstliche Hast des ersten. Bei der Triolenbewegung am Schlusse des ersten Theiles muss das ursprüngliche Tempo wieder aufgenommen, vielleicht sogar gesteigert werden.

1) Some editions prescribe piano.  
 2) The metronome-number marked by the editor indicates only the average tempo of the movement. The broad melody of the Second Theme demands a quieter tempo than the anxious haste of the First. With the triplet-movement at the close of the first part, the original tempo must be taken up again, perhaps even accelerated.

First system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks. The treble line has a 'cresc.' marking.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks. The treble line has a 'sostenuto' marking.

Third system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks. The treble line has a 'legato' marking.

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks. The treble line has a 'cresc.' marking.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks. The treble line has a 'ff' marking.

Seventh system of musical notation, featuring a treble and bass clef. The bass line includes a series of notes with 'Ped.' markings and asterisks.

4  
Bibl. Jao.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. It begins with a forte (*f*) dynamic and includes triplets and slurs. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the grand staff. It features a *cresc.* (crescendo) marking and includes various fingerings and slurs.

Third system of musical notation, featuring a grand staff. It includes a *stretto* marking, a forte (*f*) dynamic, and a *cresc.* marking. The system ends with a *rit.* (ritardando) marking.

Fourth system of musical notation, featuring a grand staff. It begins with a fortissimo (*ff*) dynamic and includes a *riten.* (ritardando) marking. The system concludes with a *rit.* marking.

Fifth system of musical notation, featuring a grand staff. It includes a *sotto voce* marking and a pianissimo (*pp*) dynamic. The system ends with a *rit.* marking.

Sixth system of musical notation, featuring a grand staff. It includes a *rit.* marking and concludes with a *rit.* marking.

The musical score consists of seven systems, each with a treble and bass staff. The key signature has three flats. The music is highly technical, featuring numerous triplets and sixteenth-note passages. Performance markings include *cresc.*, *f*, and *ff*. Fingerings and pedaling instructions (Ped.) are clearly indicated. The score concludes with a double bar line and repeat signs.

3) Nach anderen Ausgaben h statt b.

4) Man beachte den thematischen Kern des Basses, der auf den ersten Takt des Grave hinweist.

3) According to other editions, h instead of b.

4) Observe the thematic kernel of the base, which alludes of the first measure of the Grave.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex chordal textures and melodic lines with various ornaments and fingerings. The key signature has two flats, and the time signature is 3/4. The system includes several measures with 'Ped.' markings and asterisks.

Second system of musical notation, continuing the piece. It shows intricate harmonic structures and melodic development. The notation includes many slurs, ties, and dynamic markings. 'Ped.' markings and asterisks are present throughout the system.

Third system of musical notation, featuring a section marked 'stretto' and 'ff' (fortissimo). The music becomes more dense and rhythmic. 'cresc.' (crescendo) markings are used to indicate increasing volume. The system is filled with 'Ped.' markings and asterisks.

Fourth system of musical notation, marked 'sostenuto' and 'mf' (mezzo-forte). The tempo and dynamics change, leading to a more sustained and moderate section. The notation includes many slurs and ties. 'Ped.' markings and asterisks are present.

Fifth system of musical notation, showing a continuation of the 'sostenuto' section. The texture remains complex with many slurs and ties. The system includes 'Ped.' markings and asterisks.

Sixth system of musical notation, marked 'legato'. The music flows smoothly with long slurs. The system includes 'Ped.' markings and asterisks.

Seventh system of musical notation, marked 'cresc.'. The music builds in intensity. The system includes 'Ped.' markings and asterisks. At the bottom of the system, the number 'N. 7295(2)' is visible.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff*. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and the word "Ped." below the bass line.

Second system of musical notation, continuing the piece. It features complex rhythmic patterns and dynamic markings like *f*. Pedal markings are present throughout the system.

Third system of musical notation, showing a change in dynamics to *p*. The notation includes slurs and various note values.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking. The music becomes more dense with many notes. Pedal markings continue.

Fifth system of musical notation, marked *stretto* and *f*. It contains many triplets and complex rhythmic figures. Dynamic markings include *cresc.* and *ff*. Pedal markings are frequent.

Sixth system of musical notation, also marked *stretto*. The music is highly rhythmic and dense. Pedal markings are present.

Seventh system of musical notation, featuring a *fff* (fortississimo) dynamic marking. The music is very intense and complex. Pedal markings are present.

Scherzo. (♩. = 72.)

1) Der Gebrauch des vierten Fingers dürfte Spielern von minder leichtem Handgelenk eine schärfere Präcision des Rhythmus ermöglichen. Doch ist der fünfte Finger im Octavenstaccato auf Obertasten stets zulässig.

1) The use of the fourth finger may enable players deficient in lightness of wrist, to attain sharper precision of rhythm. Still, the fifth finger is always admissible in staccato octaves on black keys.

System 1: Treble and bass staves with complex chordal textures and fingerings. Includes dynamic markings like *f* and *pp*. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

System 2: Continuation of the musical score with similar complex textures. Includes dynamic markings like *pp* and *sf*. Pedal points are marked with asterisks and "Ped." below the bass staff.

System 3: Musical score system with complex textures. Includes dynamic markings like *ff*. Pedal points are marked with asterisks and "Ped." below the bass staff.

System 4: Musical score system with complex textures. Includes dynamic markings like *ff*. Pedal points are marked with asterisks and "Ped." below the bass staff.

*Più lento.*

System 5: Musical score system starting with the tempo change *Più lento.* Includes dynamic marking *p<sub>2</sub>*. Pedal points are marked with asterisks and "Ped." below the bass staff.

System 6: Musical score system with complex textures. Pedal points are marked with asterisks and "Ped." below the bass staff.

2) Die Oberstimme der linken Hand ist mit feiner gesanglicher Tongebung, aber sehr discret zu markiren.

2) The upper-voice in the left hand is to be marked by a fine, singing tone, but very discreetly.

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

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

3 4 5 4 4 3 4 3 5 1

*cresc.* *f* *dim.*

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

2 3 3 4 4 4 1 3 4

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

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

*trm*

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

5 4 4 5 3 4

*p* *p* *dolce*

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

2 2 34 3 1 2 3

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

3) Ausführung:

3) Execution:

Musical system 1, first system. Treble clef, bass clef. Includes fingerings (5, 4, 3, 2, 1, 2, 3, 4, 2, 3, 4, 3, 4) and pedal markings (\* Ped.).

Musical system 2, second system. Treble clef, bass clef. Includes fingerings (4, 2, 1, 3, 4, 3, 4) and pedal markings (\* Ped.).

Musical system 3, third system. Treble clef, bass clef. Includes fingerings (4, 4, 5, 4, 5, 4, 3, 4, 5) and pedal markings (\* Ped.).

Musical system 4, fourth system. Treble clef, bass clef. Includes dynamics (*p*, *accelerando*, *crese.*, *f*) and fingerings (4, 3, 4, 2, 5). A repeat sign is present.

**Tempo I.**

Musical system 5, fifth system. Treble clef, bass clef. Includes fingerings (4, 5, 3, 4, 5, 4, 3, 4) and pedal markings (\* Ped.).

Musical system 6, sixth system. Treble clef, bass clef. Includes fingerings (4, 3, 2, 1, 2, 1, 2, 4, 3, 2, 1, 4, 3, 2, 1, 3) and pedal markings (\* Ped.).

*tranquillo* *(energico)*

*pp* *p* *f* *sf* *Ped.* \*

First system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The key signature has three flats. The music features complex chordal textures with many accidentals. Fingerings are indicated with numbers 1-5. A dynamic marking of *pp* is present. There are asterisks and the word "Ped." below the bass staff.

Second system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The music continues with similar complex textures. Fingerings are indicated. A dynamic marking of *pp* is present. There are asterisks and the word "Ped." below the bass staff.

Third system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The music continues with similar complex textures. A dynamic marking of *ff* is present. There are asterisks and the word "Ped." below the bass staff.

Fourth system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The music continues with similar complex textures. A dynamic marking of *p* and a *dim.* marking are present. There are asterisks and the word "Ped." below the bass staff.

Fifth system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The music continues with similar complex textures. A dynamic marking of *pp* is present. There are asterisks and the word "Ped." below the bass staff. The word "rall." is written above the treble staff, and "lento" is written above the bass staff. The word "smorz." is written at the end of the system.

Sixth system of musical notation. Treble clef on the upper staff, bass clef on the lower staff. The music continues with similar complex textures. A dynamic marking of *pp* is present. There are asterisks and the word "Ped." below the bass staff. The word "perdendosi" is written above the bass staff.

libl. Jag.

1) Marche funèbre.

1) Einen solchen Trauermarsch konnte nur der schaffen, in dessen Seele der Schmerz und die Trauer der ganzen Nation als Echo wiederklang. (Karasowsky Chopin Bd. II. Pag. 135.) Liszt berichtet: „Die Leichenfeier Chopin's fand in der Magdalenen-Kirche in Paris am 30<sup>ten</sup> October 1849 statt. Als Einleitung hörte man seinen Trauermarsch, den Reber für diese Veranstaltung besonders instrumentirt hatte. — Der Marsch besteht aus einem Hauptsatze und einem Seitensatze (Trio.)

Der Hauptsatz kennzeichnet die Trauer der Leidtragenden in allen möglichen Schattirungen vom leisen Schluchzen bis zum mächtigen Schmerzens-Aufschrei. Der Bass des 1<sup>ten</sup> Theiles ist eine Nachahmung des Glockenlütens, unter dem der Trauerzug sich in Bewegung setzt.

2) Man kann die Linke (ad lib.) einen oder zwei Takte vor der Rechten beginnen lassen.

2) The left hand may begin (ad lib.) one or two measures before the right.

1) „Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo.“ (Karasowsky Chopin II. page 135.) Liszt writes: „The funeral ceremony over Chopin's remains took place in the church of St. Madalaine in Paris on the 30<sup>th</sup> of October 1849 As prelude was heard his funeral march which Reber had instrumentated especially for this occasion.“ The march consists of a chief and a secondary subject (Trio.)

The chief subject depicts the grief of the afflicted in all possible shadings, from soft sobbings to the strongest outcries of pain. The base of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.



3)  
S.S. (Trio.)

*pp*

*sempref*

*p*

*cresc.*

*pp*

1. 2.

3) Das wunderschöne Trio in Des dur klingt so trostbringend und friedlich, dass es keinen schöneren Gegensatz gegen den Hauptsatz geben könnte. Es muss mit tiefster Innigkeit, aber ohne wesentliche Abweichungen von Takt und Tempo vorgetragen werden. Für die technische Ausführung des ganzen Marsches sei noch bemerkt, dass überall das strengste *legato* (Druckspiel) notwendig ist.

3) The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deep est fervor, but without essential deviations from metre and tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest *legato* (pressure-playing) is necessary everywhere.

System 1: Bass clef, piano (*p*). The right hand has a melodic line with slurs and fingering numbers (1, 2, 4, 5). The left hand has a steady accompaniment of chords with fingering numbers (1, 2, 3, 4, 5).

System 2: Treble clef, forte (*sf*). The right hand continues the melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The left hand accompaniment continues with chords and fingering numbers.

System 3: Treble clef, forte (*f*). The right hand has a more active melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The left hand accompaniment includes some chordal changes and fingering numbers.

System 4: Treble clef, piano (*p*). The right hand has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The left hand accompaniment includes markings for *sempre f* and *trium* (triumph) with accents.

System 5: Bass clef, fortissimo (*ff*). The right hand has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The left hand accompaniment is very active with chords and fingering numbers.

System 6: Bass clef, piano (*p*). The right hand has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The left hand accompaniment includes markings for *sempre f* and *trium* (triumph) with accents.

1) Presto.  $\text{♩} = 100.$ 

*sotto voce e legato*

1) Dieses wunderliche, seltsame Finale ist düster und mit in sich gekehrtem Ausdruck zu spielen, ohne besondere Rücksicht auf etudenhafte Brillanz. Es muss vorüberausen kalt und unfreundlich, wie der Herbstwind, der die welken Blätter über ein frisches Grab fortwirbelt. Dann wird es den Hörer freilich nicht entzücken, aber man wird doch die Logik seiner Verknüpfung mit dem Trauermarsch nicht vermissen.

1) This singular, unusual Finale is to be played gloomily and with self-absorbed expression, without special regard to etude-like brilliancy. It must rush by, cold and unfriendly, like the Autumn-wind whirling away the withered leaves over a fresh grave. Then, to be sure, it will not enrapture the hearer, but no one will fail to perceive the logic of its connection with the Funeral March.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a fermata over the final notes.

2) Die Breitkopf-Härtel'sche Ausgabe liest in den folgenden 2 Takten ges statt g.

3) Miculi theilt mit, dass Chopin die beiden klein gestrichenen Takte später beseitigt wissen wollte.

2) The Breitkopf-Härtel edition reads, in the following 2 measures, g-flat instead of g.

3) Miculi states, that Chopin afterwards wished the two measures in small notes to be omitted.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by two flats in the key signature. The notation includes various note values, rests, and fingerings (numbers 1-5) written above and below the notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings.

Seventh system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the minor key signature. The notation includes complex rhythmic patterns and fingerings. The system concludes with a double bar line, a fermata, and a fortissimo (*ff*) dynamic marking.

Allegretto

ff

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