



10475

musicalia



OEUVRES DE FR. CHOPIN

revues, doigtées et soigneusement corrigées d'après les éditions de
PARIS, LONDRES, BRUXELLES et LEIPSIC

par

CHARLES KLINDWORTH.

Seule Édition authentique.

BALLADES.

Op. 23. G-moll.
" 38. F-dur.
" 47. As-dur.
" 52. F-moll.
Barcarolle. Op. 60. Fis-dur.
Berceuse. Op. 57. Des-dur.
Boléro. Op. 19. C-dur.

CONCERTOS.

Op. 11. No. 1. E-moll.
" 21. " 2. F-moll.
Allegro de Concert. Op. 46.
A-dur.
3 Eccossaises. (D. G. Des.)

ETUDES.

Op. 10. No. 1. C-dur.
" " " 2. A-moll.
" " " 3. E-dur.
" " " 4. Cis-moll.
" " " 5. 6. Ges,
Es-moll.
" " " 7. C-dur.
" " " 8. F-dur.
" " " 9. F-moll.
" " " 10. As-dur.
" " " 11. Es-dur.
" " " 12. C-moll.
Op. 25. No. 1. As-dur.
" " " 2. 3. F-moll,
F-dur.
" " " 4. 5. A-moll,
E-moll.
" " " 6. Gis-moll.
" " " 7. Cis-moll.
" " " 8. Des-Dur.
" " " 9. Ges-dur.
" " " 10. H-moll.
" " " 11. 12. A-moll,
C-moll.

Trois nouvelles Etudes.

No. 1. F-moll.
" 2. As-dur.
" 3. Des-dur.

FANTAISIES.

Op. 13. A-dur (Airs polon.)
" 49. F-moll.

IMPROMPTUS.

Op. 29. As-dur.
" 36. Fis-dur.
" 51. Ges-dur.
" 66. Fant. Impromptu.
Marche funèbre (tirée de la
Sonate Op. 35).
Marche funèbre C-moll
(Oeuvre posth.)

MAZURKAS.

Op. 6. No. 1. Fis-moll.
" " " 2. 3. 4. Cis-m.,
E-dur, Es-moll.
" 7. " 1. B-dur.
" " " 2. 3. 4. 5. A-m.,
F-moll, As, C.
" 17. " 1. 2. B, E-m.
" " " 3. As-dur.
" " " 4. A-moll.
" 24. " 1. 2. G-m., C.
" " " 3. As-dur.
" " " 4. B-moll.
" 30. " 1. C-moll.
" " " 2. H-moll.
" " " 3. Des-dur.
" " " 4. Cis-moll.
" 33. " 1. Gis-moll.
" " " 2. D-dur.
" " " 3. C-dur.
" " " 4. H-moll.
" 41. " 1. Cis-moll.
" " " 2. E-moll.
" " " 3. H-dur.
" " " 4. As-dur.
" 50. " 1. G-dur.
" " " 2. As-dur.
" " " 3. Cis-moll.
" 56. " 1. H-dur.
" " " 2. C-dur.
" " " 3. C-moll.
" 59. " 1. A-moll.
" " " 2. As-dur.
" " " 3. Fis-moll.
" 63. " 1. H-dur.
" " " 2. F-moll.
" " " 3. Cis-moll.

MAZURKAS.

Op. 67. No. 1. G-dur.
" " " 2. G-moll.
" " " 3. C-dur.
" " " 4. A-moll.
" 68. " 1. C-dur.
" " " 2. A-moll.
" " " 3. F-dur.
" " " 4. F-moll.
Mazurka A-moll.
" A-moll (dediée à
Gaillard).
" Fis-dur.

NOCTURNES.

Op. 9. No. 1. B-moll.
" " " 2. Es-dur.
" " " 3. H-dur.
" 15. " 1. F-dur.
" " " 2. Fis-dur.
" " " 3. G-moll.
" 27. " 1. Cis-moll.
" " " 2. Des-dur.
" 32. " 1. H-dur.
" " " 2. As-dur.
" 37. " 1. G-moll.
" " " 2. G-dur.
" 48. " 1. C-moll.
" " " 2. Fis-moll.
" 55. " 1. F-moll.
" " " 2. Es-dur.
" 62. " 1. H-dur.
" " " 2. E-dur.
" 72. E-moll.

POLONAISES.

Op. 22. Es-dur.
" 26. No. 1. Cis-moll.
" " " 2. Es-moll.
" 40. " 1. A-dur.
" " " 2. C-moll.
" 44. Fis-moll.
" 53. As-dur.
" 61. As-dur (Fantaisie).
" 71. No. 1. D-moll.
" " " 2. B-dur.
" " " 3. F-moll.

PRÉLUDES.

Op. 28. Heft I. (No. 1-8.)
" " " II. (" 9-15.)
" " " III. (" 16-20.)
" " " IV. (" 21-24
und Op. 45.)

RONDOS.

Op. 1. C-moll.
" 5. F-dur.
" 14. F-dur (Krakowiak).
" 16. Es-dur.

SCHERZOS.

Op. 20. H-moll.
" 31. B-moll.
" 39. Cis-moll.
" 54. E-dur.

SONATES.

Op. 4. C-moll.
" 35. B-moll.
" 58. H-moll.
Tarantelle. Op. 43. As-dur.

VALSES.

Op. 18. Es-dur.
" 34. No. 1. As-dur.
" " " 2. A-moll.
" " " 3. F-dur.
" 42. As-dur.
" 64. No. 1. Des-dur.
" " " 2. Cis-moll.
" " " 3. As-dur.
" 69. No. 1. As-dur.
" " " 2. H-moll.
" 70. No. 1. Ges-dur.
" " " 2. As-dur.
" " " 3. Des-dur.
Valse E-moll. Oeuvres
posth.

VARIATIONS.

Op. 2. B-dur (Là ci darem
la mano).
" 12. B-dur (Je vends des
Scapulaires).

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III Mus
[2]

Variations brillantes

sur le Rondeau favori : „Je vends des scapulaires“

A Mlle Emma Horsford.

de Ludovic, de Herold et Halévy.

INTRODUCTION.

Allegro maestoso. M. M. ♩ = 118. (♩ = 56 60.)

Fr. Chopin, Op.12.

risoluto *fz* *fz* *con forza* *cresc.* *f* *f* *p* *dolce* *legato*

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K 1957 m 491

poco rit.

5 4

a tempo

1 2 2 1

cresc. *f*

4 1 1 1

dim.

1 3 4 1 3

p

dolce *poco rall.* *leggierissimo*

43

THÈME. ♩. = 72.

sim. Jaz. Allegro moderato.

dolce.
pp

legato
dolce
p — *sf*
p

p
riten.

p
f
ff

$\text{♩} = 92. (84.)$

p

legato

Ped. * *Ped.* *

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

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

sf

a tempo

riten.

crise.

f

p

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

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a harmonic accompaniment with some triplets. The instruction *poco cresc.* is written above the first few measures.

Second system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has some rests and then re-enters. The instruction *cresc.* is present. The system concludes with *riten.* and *leggierissimo*. A *Ped.* (pedal) marking and an asterisk *** are located below the system.

Third system of musical notation. The right hand has a more rhythmic, accented feel. The left hand features chords and moving bass lines. The instruction *a tempo* is written above the first measure. Dynamic markings *ff*, *p*, *f*, and *ff* are used throughout the system.

Scherzo. ♩. = 66.

Fourth system of musical notation, the beginning of the Scherzo. It features a rhythmic pattern of eighth notes in both hands. The right hand has many slurs and accents. The instruction *pp* is written above the first measure. The system ends with a *p* dynamic marking.

Fifth system of musical notation, continuing the Scherzo. It maintains the rhythmic eighth-note pattern with complex fingerings and slurs in both hands.

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

dimin. e riten. *sfp* *cresc.* *f*

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

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

p *cresc.* *f* *p*

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

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

cresc.

2 4 4 3 1 3 5 5 5

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

p *cresc.* *dim.* *poco stretto* *di - riten.*

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

5 5 5 5 4 3 4 3 5 4 5 5 5

dolcissimo *riten. e dim.* *pp* *rallentando*

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

Red. * Red. *

1 4 2 4 5

Lento. ♩. = 42. (♩. = 104.)

con anima

ten.

legato * Ped. * Ped. * Ped. * Ped. * Ped. *

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

riten. *leggierissimo* *p* *mf*

* Ped. * Ped. * Ped. *

p *f* *p*

* Ped. * Ped. * Ped. *

dolcissimo *tr* *poco cresc.*

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

riten. *rall.* *delicatissimo dolce*

* Ped. * Ped. *

a tempo *ten.*

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

cresc.

Ped. * Ped. * Ped. *

fz

Ped. *

fz

Ped. *

p *dim.*

Ped. *

mll. *più dim.* *pp*

Ped. *

Scherzo vivace. ♩. = 88.(80-88.)

pp
Ped. * Ped. * Ped. * Ped. *
poco rall.

pp
delicatissimo
Ped. * Ped. * Ped. * Ped. *

a tempo
dolcissimo
ff
f
Ped. *

fz
p
f
p dolce
Ped. *

1
cresc.

f
decresc.
p leggero

8
Ped.

scherzando
fz
cresc.

8
piu cresc.

8
ffz
de - cre - scen - do
f

leggiero

p

f

Ped.

Ped.

cresc.

con fuoco

f

ff

p

Ped.

sempre

più animato e cresc.

Ped.

8

3 2 5 3 2 3 2 3 2

Ped. * Ped. *

1 4 4 5 5

8

veloce

f *cresc.*

Ped. \flat \flat \flat \flat \flat \flat \flat \flat

3 1 3

8

ff *dim.*

3 1 2 3 1 2 3 2

4

riten. *a tempo*

f *cresc.*

3 5 4 2

4 1 3 5

8

ff

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

4 5 3

ff

1 4 4 2 4 2

Ped. *



Compositionen für Pianoforte von J. J. Paderewski.

(Thematisches Verzeichniss.)

Op. 1, N^o 2. Minuetto.
Allegretto grazioso.

p non legato

Op. 4. Elegie. Andante.

ppp *largo* *rit.* *con dolore*

Op. 5, N^o 2. Mazurek.
Moderato.

p *animato* *rall.*

Op. 8, N^o 3. Chant du voyageur.
Andantino grazioso e moderato.

pp *pp* *ten.* *con due Pedale*

Op. 9, N^o 2. Mazurek.
Allegro scherzando.

p

Op. 9, N^o 4. Mazurek.
Allegro ma non troppo.

p con grazia *mf*

Op. 9, N^o 5. Krakowiak.
Allegro grazioso.

m.g. *m.g.* *m.g.* *m.d. cantabile*

Op. 9, N^o 6. Polonaise.
Allegro maestoso.

f grandioso *ff*

Op. 10, N^o 3. Scherzino aus „Album de Mai.“
Allegro scherzoso.

p *rit.*

Op. 10, N^o 4. Barcarolle aus „Album de Mai.“
Allegretto grazioso.

pp *mf* *cresc.*

Op. 11. Variations et Fugue sur un thème original.
Andante non troppo.

p *rit.*

Op. 14, N^o 1. Menuet aus „Humoresques“ (à l'antique).
Allegretto.

mp non legato *p*

Op. 14, N^o 2. Sarabande aus „Humoresques“ (à l'antique).
Lento.

p *cresc.*

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