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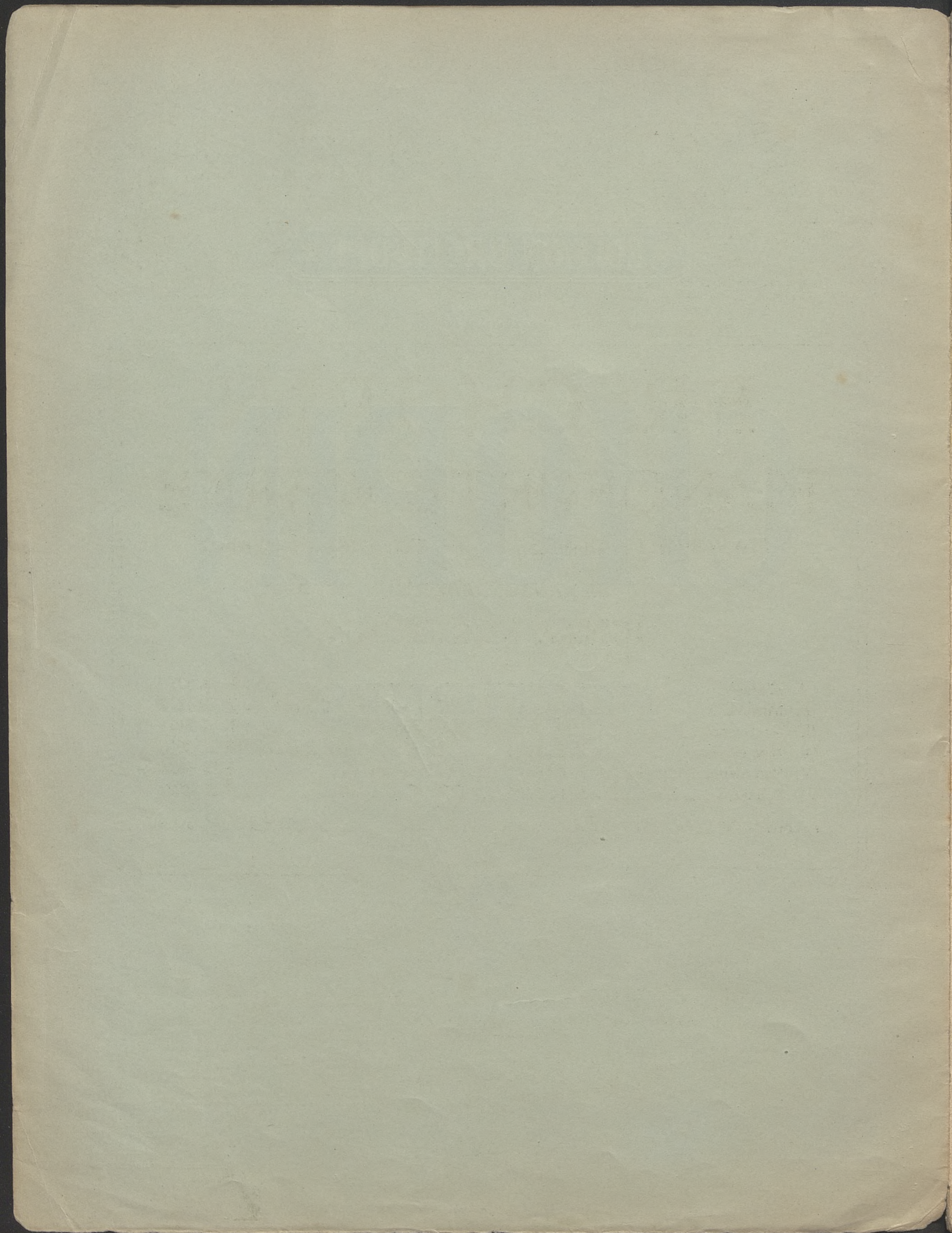
Nr. 3814

CHOPIN

NOCTURNES



Friedman





FR. CHOPIN

PIANOFORTE-WERKE

PIANOFORTE WORKS

ŒUVRES DE PIANO

HERAUSGEGEBEN VON

IGNAZ FRIEDMAN

I. Walzer	E. B. 3811	VII. Étüden	E. B. 3817
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Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG

Printed in Germany

VORWORT

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

Ich trat mit einer gewissen Beklemmung dieser Aufgabe entgegen; es gibt ja schon so viele und von denen manche ausgezeichnete Editionen. Aber die meisten haften, meiner Ansicht nach, zu sehr an den veralteten Pedalbezeichnungen, Fingersätzen, auch falscher Phrasierung. Es wurden im Klavierbau seit Chopins Zeiten ganz enorme Fortschritte erzielt —, an der Pedalisation der meisten Ausgaben merkt man es kaum. Chopins Fingersatz, in vielen Beziehungen Neuland, ist in mancher Hinsicht doch längst überwunden. Legatobogen wurde nur zu oft mit Phrasierungsbogen verwechselt und umgekehrt. Dies alles war für mich Grund genug, um diese schwere Aufgabe doch zu unternehmen. Weit entfernt davon, dieselbe als „ausgezeichnet“, oder wie man es so oft hört, als „die“ Ausgabe zu bezeichnen, schmeichle ich mir doch einen Schritt vorwärts getan zu haben.

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

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

Was den Text betrifft, so sind, wie allgemein bekannt, die auseinandergelassensten Varianten in übereinstimmenden Stellen der verschiedenen Ausgaben zu finden. Die Verschiedenheiten stammen entweder von Änderungen, die Chopin so oft während des Stiches und der Korrektur vornahm, ohne sie im Manuskripte zu vermerken, oder in Kopien des ersten Manuskriptes (es erschienen viele Kompositionen zugleich in Leipzig, Paris und London; für jede dieser Städte wurde eine Kopie angefertigt), oder auch in

4 PREFACE

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

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

In all this I saw sufficient grounds for undertaking the present difficult task, after all. Far from wishing to designate my work as „excellent“, or, as is so often done, as „the“ edition, I nevertheless flatter myself that it marks a step forward. For various reasons this complete edition was not exceed a certain limit. It is meant to be an edition for the music-loving masses, with whom love and admiration for Chopin are daily on the increase. For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included. I refrained from the pseudo-piety of publishing everything that has come from Chopin's hand. Early indiscretions, school-boy achievements, works which reposed all his life long in their portfolios, most probably to be re-modelled later on, or even consigned to the flames — matter of this kind should not blur the general impression of Chopin's creative genius. And yet this edition has become the most extensive of all.

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

As regards the text, it is universally known, that the most divergent variants occur in corresponding passages of different editions. These discrepancies have arisen either from the alterations Chopin so often made during the printing and correcting of the proofs, without noting them down in the Ms., or from the copies made from the first original Ms. (many

AVANT-PROPOS

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

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

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

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

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

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

Ces différences proviennent tantôt des changements que l'auteur apportait à ses œuvres au cours de la gravure, sans les reporter sur l'autographe ou sur ses copies (un grand nombre d'œuvres paraissaient simultanément à Leipzig, à Paris et à Londres, et l'on établissait une copie



Verbesserungen, Verzierungen, die Chopin verschiedenen Schülern während des Unterrichts verschieden angab (nicht immer zum Vorteil des Werkes). Teilweise wurden die Änderungen aber auch von Schülern und deren Schülern, ohne jedwede Autorisation, als „Originalvarianten“ in die Welt, unter falscher Flagge, gesandt.

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

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

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

IGLS i. Tirol, Juli 1912.

IGNAZ FRIEDMAN

¹⁾ Zu diesen gehören außer Liszt, Rubinstein, Fürstin Czartoryska, Mikuli der vergangenen Generation, der heutigen: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal und Sauer an.

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

compositions appeared simultaneously in Leipzig, Paris and London, and a special copy was made for each city), or even from such improvements and ornaments as were indicated differently by Chopin to different pupils (not always to the advantage of the Work in question). Partly, however, these alternative versions have been disseminated by pupils — and *their* pupils, — as “original variants”, under false pretences, and without any legitimate authority whatever.

It was a case of choosing one thing, and then adhering to it. Wherever differing interpretations or ornaments are as good as the original text, or wherever Chopin's Ms. has been enriched by a well-established, traditional variant, which reappears in all editions, I have made a note of this, or retained it at discretion. In the same way sundry alterations of a technical nature have been indicated by pre-eminent students and interpreters of Chopin.¹⁾ Be it yet finally permitted to the editor, on this occasion briefly to protest against the foolish assumption that Chopin was only a drawing-room composer, an interpreter of feminine thrills and emotions, a tone-poet who could only fully appreciate the rhythms of his native country. There are not many composers, whose palette is as rich as Chopin's, — not many in whose work the balance between lyric, dramatic, and even epic elements is maintained in such artistic perfection of style, — not many, who have exercised so great an influence, or had such a revolutionizing effect regarding the treatment of harmony, upon the composers of the whole of the 19th century, even tho the present day²⁾, not many who knew how to sing their country's woes, or the hymns of highest love and passion with such force, tenderness, and earnestness Besides this, and *over and above* all this Chopin was a drawing-room composer of the most charming, witty, and elegant type an *arbiter elegantiae* — as there has been none before him or since. This cannot, shall not, and must not be considered a depreciation — it is an added merit. May this new Complete Edition gain new friends, and continue to do so, for the greatest of the Polish composers, the poet of liberty, of manly strength and chivalry, of womanly tenderness and grace, — the interpreter of the highest, noblest, and most refined impulses and emotions.

IGLS i. Tirol, July 1912.

IGNAZ FRIEDMAN

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

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

pour chacune de ces villes), tantôt de corrections, d'ornements que Chopin indiquait différemment à différents élèves, au cours de ses leçons (et pas toujours pour le plus grand bien des œuvres). Mais les variantes sont aussi le fait d'élèves directs ou indirects de Chopin qui, sans la moindre autorisation, les lancèrent comme autant de „variantes de l'auteur“.

Il s'agissait ici de choisir un texte et de s'y tenir. J'ai indiqué tous les cas dans lesquels différentes interprétations, différents ornements sont aussi bons que le texte primitif, ou ceux dans lesquels le manuscrit de Chopin a été enrichi par quelque variante bien établie, traditionnelle et que l'on retrouve dans toutes les éditions. Enfin j'ai noté quelques changements de procédés techniques, proposés par les interprètes les plus distingués de Chopin¹⁾.

Qu'il me soit permis, en terminant, de protester brièvement contre ceux qui voudraient ne voir en Chopin qu'un compositeur de salon, un interprète de sensibleries féminines, un musicien glorifiant les rythmes seuls de sa patrie. Ils sont bien peu nombreux les compositeurs dont la palette sonore soit aussi riche que celle de Chopin, — bien peu ceux dont l'art ait mis en équilibre aussi parfait les éléments lyriques, dramatiques, voire même épiques, — bien peu ceux qui exercèrent une influence aussi profondément révolutionnaire dans le domaine de l'harmonie, sur tous les compositeurs du XIX^e siècle²⁾, — bien peu, enfin, ceux qui surent chanter avec une telle tendresse, une telle ferveur, un tel emportement les malheurs de leur patrie, les hymnes de l'amour le plus intense et le plus passionné Certes Chopin fut aussi le plus exquis, le plus spirituel, le plus élégant des compositeurs de salon, un „arbiter des élégances“ tel qu'il n'y en eut ni avant, ni après lui. Il n'en est pas pour autant diminué, au contraire.

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

IGLS (Tyrol), Juillet 1912.

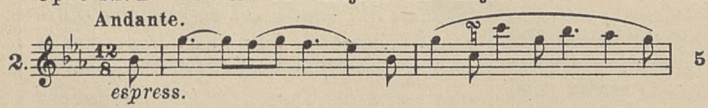
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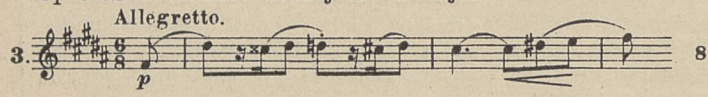
¹⁾ Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal et Sauer.

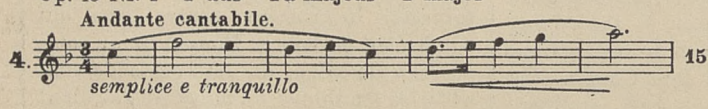
²⁾ Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

Fr. Chopin, Nocturnes, herausgegeben von Ignaz Friedman.

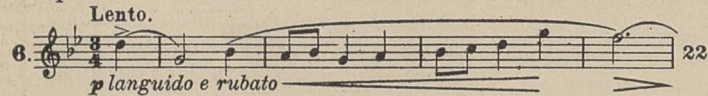
Op. 9 Nr. 1 B moll- Sib mineur- B \flat minor
Larghetto.
1.  Seite 1
p espress.

Op. 9 Nr. 2 Es dur- Mib majeur- E \flat major
Andante.
2.  5
espress.

Op. 9 Nr. 3 H dur- Si majeur- B major
Allegretto.
3.  8
p

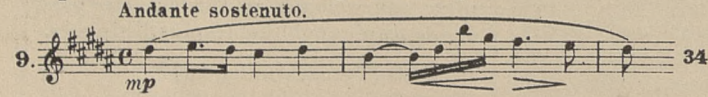
Op. 15 Nr. 1 F dur- Fa majeur- F major
Andante cantabile.
4.  15
semplice e tranquillo

Op. 15 Nr. 2 Fis dur- Fa \sharp majeur- F \sharp major
Larghetto.
5.  19
sostenuto

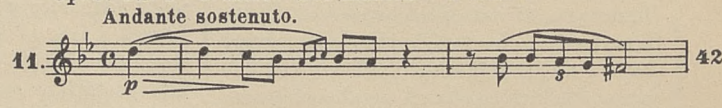
Op. 15 Nr. 3 G moll- Sol mineur- G minor
Lento.
6.  22
p languido e rubato

Op. 27 Nr. 1 Cis moll- Ut \sharp mineur- C \sharp minor
Larghetto.
7.  25
pp legato sotto voce

Op. 27 Nr. 2 Des dur- R \acute{e} b majeur- D \flat major
Lento sostenuto.
8.  29
(mf) dolce

Op. 32 Nr. 1 H dur- Si majeur- B major
Andante sostenuto.
9.  34
mp

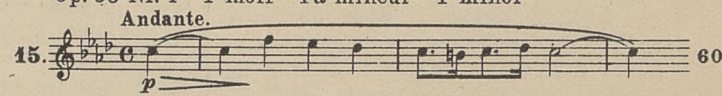
Op. 32 Nr. 2 As dur- Lab majeur- A \flat major
Lento.
10.  Seite 38
mf sempre piano e legato

Op. 37 Nr. 1 G moll- Sol mineur- G minor
Andante sostenuto.
11.  42
p

Op. 37 Nr. 2 G dur- Sol majeur- G major
Andantino.
12.  45
dolce legatissimo

Op. 48 Nr. 1 C moll- Ut mineur- C minor
Lento.
13.  50
mezza voce

Op. 48 Nr. 2 Fis moll- Fa \sharp mineur- F \sharp minor
Andantino.
14.  54
mf

Op. 55 Nr. 1 F moll- Fa mineur- F minor
Andante.
15.  60
p

Op. 55 Nr. 2 Es dur- Mib majeur- E \flat major
Lento sostenuto.
16.  64
f

Op. 62 Nr. 1 H dur- Si majeur- B major
Andante.
17.  68
f

Op. 62 Nr. 2 E dur- Mi majeur- E major
Lento.
18.  72
sostenuto

Op. 72 Nr. 1 E moll- Mi mineur- E minor
Andante.
19.  77
p molto legato

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

cresc. *con forza* *p* *smorz.*

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

sotto voce

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

pp

Ped. * Ped. *

poco rallent. *ppp* *f*

a tempo

cresc. *p*

Ped. Ped.

poco rallent. *f*

a tempo

cresc. *poco stretto*

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

Ped. *

sf *poco rall.* *pp*

a tempo *f*

sf p *poco rall.* *pp*

a tempo *f*

con forza

pp *r. H.*

4
Bsp. 1014

ppp
legatissimo

sempre pp

sf
smorz.
sempre p * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Tempo I.
rall. e dolciss.
Ped. *

legatiss.
8 14 14 14 23 12 5 4 3 2
20
Ped. *

f
cresc
3

8
 ff *dim.* *p* *smorz.*
 Ped. * Ped. * Ped. * Ped. *

5 3
 4 2 2 1 5 3 2
 3 1 5 4 4 3 2
 4 5 3 2
 ff *accelerando* *dim.* *ritenuto* *pp*
 Ped. * Ped. * Ped. * Ped. *

Andante. M.M. ♩ = 132.

Op. 9, No 2.

2. 12/8 12/8
espress. *dolce*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

2 3 143 243
 f *p*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco ritard.
p *pp* *piangendo*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo

poco rallent.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*. Tempo: *a tempo* then *poco rallent.*. Includes a trill in the treble staff and a series of asterisks with 'Ped.' markings in the bass staff.

a tempo

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf p*, *cresc.*. Includes a trill in the treble staff and a series of asterisks with 'Ped.' markings in the bass staff.

Third system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff with fingering numbers 2 3 1 3. A complex fingering sequence is shown in the treble staff: 5 5 4 5 (3 2 1 3 2 1 3 2) 5 4 2 1 (2 3). Includes a series of asterisks with 'Ped.' markings in the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingering numbers 3 4 3 2 3 in the treble staff and 4 in the bass staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *poco rall.*. Includes the instruction *(non arpegg.)* in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *Tempo I.*. Includes a trill in the treble staff.

*) Oberer Fingersatz von Chopin.

En haut, le doigté de Chopin.

Upper fingering by Chopin.

tr.

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

p *pp* *poco rubato*

sempre pp *dolcissimo* *p*

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

con forza *sotto voce*

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

ff (*senza tempo ad libitum, quasi Cadenza*) *cresc.*

Tempo I. *dim.* *rallent. smorz.* *ppp*

Ped. *

Allegretto. M. M. ♩. = 63-66.

3. *p scherz.*

*Teo. * Teo. * Teo. * Teo. * simile*

*Teo. * Teo. **

leggierissimo

espress.

f p semplice

*Teo. * Teo. * Teo.*

tr

The musical score is written for piano in G major, 6/8 time. It consists of seven systems of music. The first system is marked 'p scherz.' and includes five 'Teo.' ornaments. The second system features a first ending with a trill and a 'Teo.' ornament. The third system is marked 'leggierissimo' and includes two 'Teo.' ornaments. The fourth system is marked 'espress.' and includes two 'Teo.' ornaments. The fifth system is marked 'f p semplice' and includes three 'Teo.' ornaments. The sixth system includes a trill ('tr') and various fingering numbers (1, 2, 3, 4, 5, 7, 14).

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

dolce *pp*

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

scherzando *(poco rit.)*

a tempo

p *sostenuto*

Ped. *

f *sf* *p*

Ped. * Ped. * *simile*

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

stretto cresc.

2 4 3 2 1
3
5
1
4
2
1 4 3 2 1 5 3 2 1 4 3 2 1 3
sf con forza
14

a tempo
rallent.
Ped. *

p

13 5 4 2
tr 2 1 3 1
4 3 3 3 3
1 4 3 2 1 2 3 5 1 2 3 4
f p

stretto e cresc.
3

*)
4 3 2 1 4 2 1 3 2 4 1 3 5 2 1 5 4 3 1 3 2 5
sf con forza
rallent.
Tempo I.
Ped. *

*) Die Skala hervortreten lassen.

| Les degrés de l'échelle bien en dehors.
V.A. 3814

| The scale to be brought out prominently.

Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Agitato. M.M. $\text{♩} = 80-84.$ 4—4

Musical notation for the second system, including dynamic markings like *f* and *cresc.*, and fingerings.

Musical notation for the third system, including dynamic markings like *f* and *p*, and fingerings.

Musical notation for the fourth system, including dynamic markings like *pp*, *ritenuto*, and *cresc.*, and fingerings.

Musical notation for the fifth system, including dynamic markings like *ff*, *dimin.*, and *p*, and fingerings.

Musical notation for the sixth system, including dynamic markings like *smorz.* and *pp*, and fingerings.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics: *f*, *cresc.*, *p*. Fingerings: 5, 3, 2, 1, 5, 4, 1, 3, 2, 5, 5, 2, 1, 2, 1, 5, 4, 5, 5. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics: *sf*, *pp*. Fingerings: 4, 2, 1, 2, 1, 2, 5, 4, 1, 2, 1, 2, 1, 2, 1, 5, 3.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics: *f*, *cresc.*, *p*. Fingerings: 5, 2, 1, 2, 1, 5, 4, 2, 1, 5.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics: *sf*, *p*, *dimin.*. Fingerings: 3, 3, 5, 3, 2, 1.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics: *pp*, *cresc.*, *f*. Fingerings: 2, 3, 5, 1, 2, 5, 1, 2, 5.

cresc. *ff* *dimin.* *p* *sf*

smorz. *pp* *rallent.* *ff* (longa) *Ped.*

Tempo I. a tempo

p *poco rallent.* *scherzando*

tr *pp* 5 4 3 2 1 4 3 2 3 1

5 5

3ibl. Jag.

First system of musical notation, consisting of a treble and bass clef. The music includes various note values and rests, with a '4' marking in the treble staff.

Second system of musical notation. It includes dynamic markings such as *risoluto* and *con forza*, along with a forte (*f*) dynamic. The notation continues with treble and bass staves.

Third system of musical notation. It features a *triumm* marking and several *Ped.* (pedal) markings under the bass staff. The notation includes treble and bass staves.

Fourth system of musical notation. It includes the marking *senza tempo e legatissimo* and *dim.* (diminuendo). The system features a complex melodic line in the treble staff and a bass line with fingerings.

Fifth system of musical notation. It begins with the tempo marking *Adagio* and includes *rallent.*, *legatiss.*, and *ppp* (pianissimo) markings. The system shows a transition to common time (C) and includes detailed fingerings.

*) Oder:
Ou:
Or:

Sixth system of musical notation, a single treble clef staff with fingerings and a 'l. H.' marking.

Trois Nocturnes.

Ferdinand Hiller gewidmet.

Op. 15, N^o 1.

Andante cantabile. M.M. ♩ = 66 - 69.

4.

semplice e tranquillo
sempre legato * *Leg.* *Leg.* * *Leg.* *Leg.* * *Leg.* *Leg.* *Leg.*
dolciss.
poco cresc. e ritenuto *p*
a tempo
dolciss.
dolciss.
smorzando

f con fuoco

Ped. *

f

Ped. *

sf *cresc.*

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

cresc.

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

sempre legato

psf *pp*

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

dim. *rall.* *calando*

* *Ped.* * *Ped.* *

Tempo I.

sotto voce

dolciss.
poco cresc. e ritenuto

dolciss.

pp dim. rall. smorzando

Doppio movimento. M. M. ♩ = 84-88.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Doppio movimento' with a metronome marking of ♩ = 84-88. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various performance markings: 'sotto voce' in the first system, 'cresc.' in the third and fifth systems, 'f' (forte) in the third system, and 'decresc.' (decrescendo) in the sixth system. Pedal markings are indicated by 'Ped.' with asterisks. The piece concludes with a final 'Ped.' marking and an asterisk.

dim.

f

ped. *

pp

dim.

molto rallentando

smorz.

dolce

Tempo I.

ped. *

leggieriss.

(5)

ped. *

con forza

tr

ped. *

dim. rall.

pp sf

dim.

ped. *

smorzando

pp

ped. *

Lento. M.M. ♩ = 104.

6.

p languido e rubato

dim.

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

(pp)

1 2 3 / 3 1

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

f

(pp)

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

a tempo

poco ritenuto

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

(pp)

leggierissimo

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

f

dim.

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

a tempo

dim. ritenuto sotto voce

Ped. * Ped. * Ped. sf * Ped. * Ped. *

Ped. sf * Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped.

sostenuto

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

cresc.

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

sf riten. e dim.

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

rall. pp a tempo

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

Più mosso. M.M. ♩ = 60-63.

ten. *ten.* *ten.* *ten.*

p poco agitato

poco *a poco* *cresc.*

f *sf* *f* *sf*

Red. * *Red.* * *Red.* * *Red.* *

sempre più stretto *cresc.*

sf *sf* *sf*

Red. * *Red.* * *Red.* * *Red.* *

ff appassionato

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

fff sostenuto *ritenuto* *dim.*

Red. * *Red.* * *Red.* *

Tempo primo.

musical notation system 1: Treble and Bass clefs, key signature of three sharps (F#, C#, G#), common time signature. The bass line features a melodic line with slurs and accents, marked with *sotto voce*, *sf*, *p*, and *legato*. The treble line has a few notes. Asterisks and *Leg.* markings are present below the bass line.

musical notation system 2: Continuation of the previous system. The bass line continues with slurs and accents, including a triplet of eighth notes marked with '1 1 2' and '5'. *Leg.* markings are present below the bass line.

musical notation system 3: Continuation of the previous system. The treble line has a melodic phrase marked *ritenuto* and *con duolo*. *Leg.* markings are present below the bass line.

musical notation system 4: Continuation of the previous system. The treble line has a melodic phrase marked *calando* and *p*. The bass line has a melodic phrase marked *rallentando*. *Leg.* markings are present below the bass line.

Adagio.

musical notation system 5: Continuation of the previous system. The treble line has a melodic phrase marked *p* and *sf = pp*. The bass line has a melodic phrase. *Leg.* markings are present below the bass line.

4 5 3 2 1 5 4 3 2 1 5 4 3 2 1
con forza 5 4 1-2 1
cresc. *f*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 1 5 4 4 5 4 5 2 3 1 4 3
p *f* *sf* *pp*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

2 7
sempre legatissimo
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo
ritenuto
 Ped. * Ped. * Ped. *

leggierissimo
 Ped. * Ped. * Ped. *

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

System 1: Treble and bass clefs. Treble clef contains complex chords and melodic lines with fingerings (e.g., 3 5 3, 5, 4 1, 5, 2, 5, 4, 1, 3, 2, 4 2, 5 1, 3 1). Bass clef contains a steady accompaniment. Dynamics include *dolce*. Pedal markings: *Ped.* with asterisks.

System 2: Treble and bass clefs. Treble clef continues with complex figures and fingerings (e.g., 4 2, 3 1, 5 2, 4 1, 3 2). Bass clef accompaniment. Dynamics include *cresc.*, *mf*, and *3 leggiero*. Pedal markings: *Ped.* with asterisks.

System 3: Treble and bass clefs. Treble clef features dense chordal textures with fingerings (e.g., 5 1, 5 5, 5 4 3 2 1, 4 2, 3 2, 3 1, 2 1, 3 1, 2 1). Bass clef accompaniment. Dynamics include *cresc.*. Pedal markings: *Ped.* with asterisks.

System 4: Treble and bass clefs. Treble clef has melodic lines with fingerings (e.g., 5 3, 2, 1 3 4, 4 3 1, 4 3 1, 4 5 2 3 1). Bass clef accompaniment. Dynamics include *sf*. Pedal markings: *Ped.* with asterisks.

System 5: Treble and bass clefs. Treble clef features *sf* dynamics and *f diminuendo*. Bass clef accompaniment. Dynamics include *sf* and *f diminuendo*. Pedal markings: *Ped.* with asterisks.

System 6: Treble and bass clefs. Treble clef has melodic lines. Bass clef accompaniment. Dynamics include *sf* and *f*. Pedal markings: *Ped.* with asterisks.

sf p dolciss.

dim.

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

ped. * *ped.*

con intimo sentimento

mp

dim.

calando

p

smorzando

* *ped.* * *ped.* *

pp dolcissimo diminuendo

ppp

ped. *

Deux Nocturnes.

Frau von Billing gewidmet.

Op. 32, No 1.

Andante sostenuto. M.M. ♩ = 72-76.

9. *mp*

Ted. * Ted. * Ted. * Ted. * Ted. * Ted. *

delicatissimo *f stretto* *p* *poco ritenuto*

Ted. Ted. Ted. * Ted. * Ted. * Ted. * Ted. * Ted. *

a tempo *mf* *p*

Ted. Ted. Ted. Ted. Ted. * Ted. Ted. Ted. Ted. Ted. Ted. * Ted. Ted. Ted.

a tempo *poco rit.*

Ted. * Ted. Ted. *

pp delicatissimo *f stretto*

Ted. *

a tempo

p *poco ritenuto* *tranquillo*

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

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

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

pp *poco cresc.*

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

f stretto

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

p *poco ritenuto* *f*

5 *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo *rit.*

3 2 1 3 2 1 1313 2 3 *tr* 2 3 5 4 2 1

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

3 3

pp *poco cresc.*

First system of musical notation. Treble and bass staves. Includes markings: *cresc.* and *f stretto*.

Second system of musical notation. Treble and bass staves. Includes markings: *p*, *ritenuto*, *f*. Below the staves are several *led.* markings with asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *ritenuto*, *tr*, *ad libitum*, *pp*, *(rit.)*. Fingerings and *led.* markings are present.

Fourth system of musical notation. Treble and bass staves. Includes markings: *(dramatico)*, *f rapid*, *più largam.*, *sf*, *p*, *quasi Recit.*. Fingerings and *led.* markings are present.

Fifth system of musical notation. Treble and bass staves. Includes marking: *Adagio.*. Fingerings and *led.* markings are present.

*) In allen Ausgaben ist der falsche Schluß in Hdur, hier laut Manuskript und französischer Originalausgabe.

Toutes les éditions actuelles ont ici une cadence fautive en si maj.; nous rétablissons celle du manuscrit et de l'édition française originale.

In all editions we find the wrong conclusion in B major, the present is according to the manuscript and the French original edition.

4 2 5 3 1

delicatiss.

First system of musical notation, including a treble clef staff with a melodic line and a bass clef staff with accompaniment. The tempo marking *delicatiss.* is present.

Second system of musical notation, featuring a trill (tr) in the treble staff and dynamic markings. The system concludes with a double bar line and the number 12/8.

M. M. 80=88.

Third system of musical notation, beginning with a piano (*p*) dynamic. It includes detailed fingerings for the right hand and dynamic markings like *ped.* and **ped.**.

Fourth system of musical notation, characterized by complex chordal textures in both staves. It includes dynamic markings such as *ped.* and **ped.**.

Fifth system of musical notation, featuring a wavy hairpin (*w*) and dynamic markings. The system concludes with a double bar line and the number 12/8.

Sixth system of musical notation, including a *poco cresc.* marking. The system concludes with a double bar line and the number 12/8.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time. The piece begins with a wavy hairpin indicating a tremolo effect. The bass line features a series of chords with a wavy hairpin. The first measure of the bass line includes the instruction *ped.* and a fermata. The second measure includes ** ped.* and a fermata. The third measure includes a fermata. The system concludes with a wavy hairpin.

Second system of musical notation. Treble clef, key signature of two sharps. The bass line features a series of chords with a wavy hairpin. The system concludes with a wavy hairpin.

Third system of musical notation. Treble clef, key signature of two sharps. The bass line features a series of chords with a wavy hairpin. The system concludes with a wavy hairpin.

Fourth system of musical notation. Treble clef, key signature of two sharps. The bass line features a series of chords with a wavy hairpin. The system concludes with a wavy hairpin.

Appassionato. ♩ = 80.

Fifth system of musical notation. Treble clef, key signature of three flats (Bb, Eb, Ab), common time. The piece begins with a wavy hairpin. The bass line features a series of chords with a wavy hairpin. The system concludes with a wavy hairpin.

Sixth system of musical notation. Treble clef, key signature of three flats. The bass line features a series of chords with a wavy hairpin. The system concludes with a wavy hairpin.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation. The right hand has a trill (tr) at the end of the system. The left hand continues with a steady accompaniment. The instruction *delicatiss.* is written above the right hand.

Third system of musical notation. The right hand features a series of sixteenth-note runs. The left hand accompaniment remains consistent. The instruction *delicatiss.* is present.

Fourth system of musical notation. The right hand has a trill (tr) at the end. The left hand accompaniment is steady. The instruction *delicatiss.* is written above the right hand.

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

Fifth system of musical notation. The right hand has a trill (tr) at the end. The left hand accompaniment is steady. The instruction *leggieriss.* is written above the right hand, and *calmato* is written above the left hand.

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

Sixth system of musical notation. The right hand has a trill (tr) at the end. The left hand accompaniment is steady. The instruction *rit.* is written above the right hand, and *Lento.* is written above the left hand. The dynamic *mf* is written below the left hand.

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

Deux Nocturnes.

Op. 37, N^o 1.

Andante sostenuto. M.M. ♩ = 69-72.

11.

The musical score is divided into six systems, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is 'Andante sostenuto' with a metronome marking of 69-72 M.M. per minute. The score includes various dynamics: *p* (piano), *f* (forte), *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *dolciss.* (dolcissimo). There are also articulation marks like slurs and accents, and fingering numbers (1-5) above notes. Pedal markings 'Ped.' and asterisks are used to indicate pedal points and phrasing. The piece concludes with a *cresc.* marking in the final system.

*) Fingersatz von Chopin

Doigté de Chopin.

Fingering by Chopin.

2 1 3 2 1 5 3 2-5

1 1 6 7 p.. p

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and fingerings (2 1 3 2, 1 1, 5 3 2-5). The lower staff provides harmonic accompaniment. Dynamics include *p* and *p..*.

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

2 1 2 5

p

Tea * *Tea* * *Tea* *

This system continues the musical piece. The upper staff has more complex ornaments and fingerings (8, 2 1 3 2 1 2 1 4 3 2 1 2 1 2 5). The lower staff includes the text *Tea* * *Tea* * *Tea* *.

M.M. 84-88.

rit. *p religioso*

Tea * *Tea* *Tea* *Tea* * *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea*

This system marks the beginning of a section with a tempo change. The upper staff is marked *rit.* and *p religioso*. The lower staff contains a sequence of *Tea* markings with asterisks.

cresc.

* *Tea* * *Tea*

This system features a *cresc.* marking in the upper staff. The lower staff has * *Tea* * *Tea*.

p *cresc.* *p*

8

This system shows dynamics *p*, *cresc.*, and *p*. A circled number 8 is present in the lower staff.

pp *p*

Tea *

This system concludes with dynamics *pp* and *p*. The lower staff ends with *Tea* *.

Sibl. Jao.

Tempo I.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble clef includes a triplet of eighth notes and a trill. The bass clef continues the harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Third system of musical notation. The treble clef features a melodic line with a crescendo hairpin. The bass clef has a harmonic accompaniment. A dynamic marking of *cresc.* (crescendo) is present.

Fourth system of musical notation. The treble clef has a melodic line with a decrescendo hairpin. The bass clef continues the accompaniment. A dynamic marking of *dim.* (diminuendo) is present.

Fifth system of musical notation. The treble clef features a melodic line with a triplet. The bass clef has a harmonic accompaniment. A dynamic marking of *p* (piano) is present.

Sixth system of musical notation. The treble clef includes a triplet and a final melodic flourish with fingering numbers 2, 5, 1, 2, 5, 3. The bass clef has a harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present. The system concludes with the text "Ted. Ted. Ted. Ted." and "Ted." below the staff.



12.

legatissimo

dolce

The musical score is written for piano and consists of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino' with a metronome marking of 52-56. The mood is 'dolce' and the playing style is 'legatissimo'. The score is heavily annotated with fingerings (numbers 1-5) and ornaments (marked with asterisks). The piece is numbered '12.' in the left margin. The bottom of the page contains the publisher information: 'V.A. 3814' and 'Copyright 1913, by Breitkopf & Härtel, New York.'

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

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

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

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

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

5 4 4 3 2 1 3-5

sostenuto *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

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

5 2 1 3 5

poco arrivando *cresc.* * *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

rallent. *dim.* *a tempo* *p* *tranquillo*

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

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

(Tempo I.)

Third system of musical notation, marked with a forte 'f' dynamic. It includes fingerings and articulation marks like 'Ped.' and '*'.

Fourth system of musical notation, featuring dense chordal textures and rhythmic patterns.

Fifth system of musical notation, including detailed fingerings and articulation marks such as 'Ped.' and '*'.

Sixth system of musical notation, the final system on the page, with extensive fingerings and articulation marks.

sonore

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests. The key signature has one sharp (F#).

espr.

Second system of musical notation, continuing the piece. It includes expressive markings and dynamic changes. The key signature remains one sharp.

poco arrivando

cresc

Third system of musical notation, showing a crescendo and a tempo change. The key signature changes to one flat (Bb).

rallent.

a tempo

dim.

pp semplice

Fourth system of musical notation, featuring a decrescendo and a return to tempo. The key signature remains one flat.

Fifth system of musical notation, concluding the page. It includes various notes and rests. The key signature remains one flat.

cresc. *Ped.*

f *p* *Ped.* *

Ped. *

poco allarg. *Ped.* *

quasi Recit. *pp* *Ped.* *

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

4 2 1 5 4 3 4 5 4
sf passionato cresc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped.

Ped. Ped. * Ped. * Ped. 5 4 2 1 * Ped. Ped.

5 4 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ten. ten. ff riten.
Ped. * Ped. Ped. * Ped. * Ped. * Ped. *

dim. rall. pp
Ped. * Ped. Ped.

Andantino. M. M. ♩ = 72 - 80.

14.

Musical notation for the first system, measures 14-17. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes fingerings (1-2, 3, 4, 5, 1, 1, 1, 3, 2, 1, 4) and a dynamic marking of *mf*. Pedal points are indicated with "Ped." and asterisks.

Musical notation for the second system, measures 18-21. It continues the piece with various fingerings (3, 2, 4, 3, 2, 3) and a dynamic marking of *mf*. Pedal points are indicated with "Ped." and asterisks.

Musical notation for the third system, measures 22-25. It includes a *cresc.* marking and fingerings (5, 3, 4, 3). Pedal points are indicated with "Ped." and asterisks.

Musical notation for the fourth system, measures 26-29. It continues the piece with various fingerings (3). Pedal points are indicated with "Ped." and asterisks.

Musical notation for the fifth system, measures 30-33. It includes a *pesante* marking, a *cresc.* marking, and a dynamic marking of *f*. Pedal points are indicated with "Ped." and asterisks.

ten. *mf*

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

p *dim.* 3

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

mf

Ped. * Ped. Ped. Ped. Ped.

3

3 (*cresc.*) 3

5 3 2 1 2 1 *cresc.* 3

Ped. * Ped. *

passionato

f

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music is marked 'passionato' and 'f'. There are several slurs and a triplet of eighth notes in the upper staff. Pedal markings are present below the bass staff.

vibrato

mf *p* *dim.*

This system contains the next two staves. The upper staff is marked 'vibrato'. Dynamics include 'mf', 'p', and 'dim.'. The music features slurs and a triplet of eighth notes in the upper staff. Pedal markings are present below the bass staff.

ritenuto

cresc.

This system contains the next two staves. The upper staff is marked 'ritenuto'. The lower staff has a 'cresc.' marking. The system ends with a change in time signature to 3/4. Pedal markings are present below the bass staff.

Più lento. ♩ = 63.

f *p* *f* *p*

This system contains the next two staves. The tempo is 'Più lento' with a quarter note equal to 63. Dynamics include 'f' and 'p'. The system includes slurs, fingerings (4, 5), and a triplet of eighth notes in the upper staff. Pedal markings are present below the bass staff.

p *p*

This system contains the final two staves. Dynamics include 'p'. The system includes slurs, fingerings (5, 4, 1), and a triplet of eighth notes in the upper staff. Pedal markings are present below the bass staff.

in tempo

1 2 3 1 2 4
6
cresc. - - - - -
ff
Ped. Ped. * Ped. Ped. *

Tempo primo.

9 4 3 2
1 2 3 5
dim. p
Ped. * Ped. * Ped. * Ped. *

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

tr 4 3 4 3 2 1 3 5
3
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p pp
Ped. * Ped. * Ped. * Ped. * Ped. *

tr

mf

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

con abbandono

cresc.

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

p

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

sempre p

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

smorz.

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

Deux Nocturnes.

Fräulein J.W. Stirling gewidmet.

Op. 55, N^o 1.

Andante. M.M. ♩ = 80-92.

15.

First system of musical notation, measures 1-4. Treble clef, bass clef, common time signature. Dynamics include piano (*p*). Fingerings are indicated by numbers 1-5. The bass line features chords with flats.

Second system of musical notation, measures 5-8. Treble clef, bass clef, common time signature. Dynamics include piano (*p*). A trill (*tr*) is present in measure 6. Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 9-12. Treble clef, bass clef, common time signature. Dynamics include piano (*p*). A trill (*tr*) is present in measure 10. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, common time signature. Dynamics include *poco f*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, common time signature. Dynamics include *ritenuto* and *in tempo*. Fingerings are indicated by numbers 1-5.

5 2 4 1 3 2

f *trm*

Ped. * Ped. *

f

riten. *in tempo*

pp

f *trm*

Ped. * Ped. * Ped. *

Più mosso. (♩ = 108 - 112.)

f

Ped. * Ped. * Ped. *

p

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

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

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

Tr. * Tr. * Tr. * Tr. * Tr. * Tr. * Tr. (5) * Tr. *

Tr. * Tr. * Tr. * Tr. * Tr. (1) * Tr. * Tr. (5) * Tr. *

f *dim.*

Tr. * Tr. * Tr. * Tr. * Tr. *

f *rallent.* *stretto*

Tr. Tr. Tr. Tr.

ritenuto **Tempo I.** *p*

Tr. Tr. Tr.

molto legato e stretto

* Tr. * Tr. * Tr. * Tr. * Tr. *

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

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

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

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

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

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

5 2 3 1 5 2 4 1 2 3 1

cresc. - - - *dim. ed accel.* - - -

ped.

(quasi Cadenza)

8

rit.

in tempo

* *ped.* *ped.*

Lento sostenuto. M.M. ♩ = 69.

Op. 55, No. 2.

16.

32

12/8

f

triumph

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

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

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

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

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

cresc.

p

1 2 3

2-5 3 2 1 5 1

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

2 3 1

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

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

10

p *dolcissimo* *pp* *p*

con tristezza

1 2 5 5 4 2 5

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

2 1 5 2 3 5 1

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

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

sospirante

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

34 13 23 2 3 1 2 3 5 4

trm trm trm

cresc. - - - ff con passione p

*Tea. * Tea. * Tea. * Tea. * Tea. * Tea. * Tea. * Tea. * Tea. * Tea. **

5 4 3 2 3 1 3 2 1 5

sfp semplice

*Tea. * Tea. * Tea. * Tea. * Tea. **

cresc. -

dim. - - - f

*Tea. **

p pp distinto

1342 2 5 1

*Tea. * Tea. **

First system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 1, 2, 1, 2), dynamics (*cresc.*, *dim.*), and trills (trm 2 3 1 3 2 3). Pedal markings: Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble clef, bass clef. Includes trills (trm 1 2 1 2), dynamics (*f*, *sfz*), and fingerings (4 1, 2 1, 4 1, 5 1). Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble clef, bass clef. Includes fingerings (4, 5, 4, 5, 4, 3, 4, 4, 5, 5, 5, 5) and a trill (trm 3 2 3 4 1 2 3 2 4 1 2). Dynamics: *dim.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (1 2 1 4 2 1, 4 2 4 5, 5 4 5 4 1 3 2 3 5) and dynamics (*rallent.*). Pedal markings: Ped. * Ped. * Ped. Ped. * Ped. * Ped. Ped. Ped.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamics (*in tempo*, *f*). Pedal markings: Ped. * Ped. * Ped. * Ped. *

3
 3 2 3 4 1
 5
 dim.

Ped. *

pp
 f
 5
 8
 1 1 1 1 2 3 2 1 4 1 3

Ped. *

fp
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

♩ = 84
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sostenuto
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rit.)
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a. t. cresc. *dim.*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

31 tr *dolciss.* *cresc.* *f*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

dim.

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

pp

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

Tempo I. *poco più lento*

cresc. *dim.* *dolce*

3131 *34* *2 4 1 3 13* *312 3 1 2* *13241324 2424*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

32313131313 *tr* *poco rallent.* *a tempo*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

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

pp dim. rallent.

Tr. * *Tr. Tr. Tr. Tr.* * *Tr.* *

Tempo primo. 4 1 5 4 1 2 4 1 5 1 4 5 4 3 2 4 3 4 2 *riten.*

cresc.

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

dim. *p* **a tempo** 4-4

Tr. * *Tr.* * *Tr.* * *Tr.* *Tr.* * *Tr.* * * *Tr.* *

Tr. * *Tr.* * *Tr.* *

pp

Tr. * *Tr.* * *Tr.* *

calando *semplice* *mp* *p* *pp*

dolcissimo

Tr. * *Tr.* * *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* * *Tr.* *

Lento. M.M. ♩ = 66-72.

Op. 62, N^o 2.

18.

sostenuto

cresc.

f *dim.* *p* *molto*

cresc. *ff*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *sf*, *dim.*, *p*, *delicatissimo*, and *pp*. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*. A *ten.* (tension) marking is present above the treble staff. Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef, key signature of three sharps. Tempo marking: $(\text{♩} = 84-88.)$. Dynamics include *p*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of three sharps. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of three sharps. Dynamics include *cresc.*. Pedal markings are present below the bass staff.

agitato

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

f *cresc.*

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

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

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

5 4 3 4 5 2 3 5 5

dim.

Ped. * Ped. * Ped. * Ped. 5 * Ped. * Ped. * Ped. Ped. Ped. Ped.

p

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

cresc. *tr*

Ped. * Ped. *

First system of musical notation. Treble and bass staves. Bass line includes fingering: 5, 4, 3, 1, 4, 1, 2, 3, 4, 5, 1, 2, 5. Dynamics: *cresc.*. Pedal markings: *Ped.* * *Ped.* * *Ped.* *

Second system of musical notation. Treble and bass staves. Bass line includes fingering: 3, 1, 2, 3, 1. Dynamics: *poco f*. Pedal markings: *Ped.* * *Ped.* *

Third system of musical notation. Treble and bass staves. Bass line includes fingering: 4, 5, 3, 2, 1, 2, 3. Dynamics: *dim.*, *p*, *pp*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fourth system of musical notation. Treble and bass staves. Treble line includes fingering: 5, 4, 1, 4, 4, 2. Bass line includes fingering: 1, 2, 7. Dynamics: *ritenuto*, *cresc.*, *dim.*, *p*, *pp*. Section title: *in tempo primo*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fifth system of musical notation. Treble and bass staves. Treble line includes fingering: 4, 1, 5. Bass line includes fingering: 2, 3, 1, 2. Dynamics: *cresc.*, *dim.*. Section title: *rapido*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ritenuto
tr

p *f*

tr

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

in tempo

p

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

semplice

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

Nocturne.

Op. 72, N^o 1. Op. posth.

Komponiert 1827.

19. *Andante.* ♩ = 69.

p molto legato

p *cresc.* *dim.*

in tempo

riten. *mf*

5 2
p
poco a poco cresc.
 1 2
 1 2 3 1 2 4 5 2 1 2 1 2 3 4 2 1 2 1 4 2 1 2
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f
 5 3 1 2
 1 2 4
 1 5 2 1
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 3
 (b)
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

4 2 3 4 5 4 2
 1 2 1 4 3 5
 *)
p aspiratamente *cresc.*
 Ped. * simile

5 3
f

*) (?)

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

poco dim. *riten.* *f* *tr* *(leggiero)*

tr *p.* *tr* *8* *5* *1 4 3 1 2* *5* *dim.*

2 3 1 2 3 *tr* *10* *1* *1* *4* *8* *5-1* *tr* *2 1 3*

p

8 *tr* *3* *5* *2* *4* *tr* *2* *3* *1* *4* *5* *11*

f

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

(cresc.)

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

Ped. * Ped. * Ped. simile

Ped. *

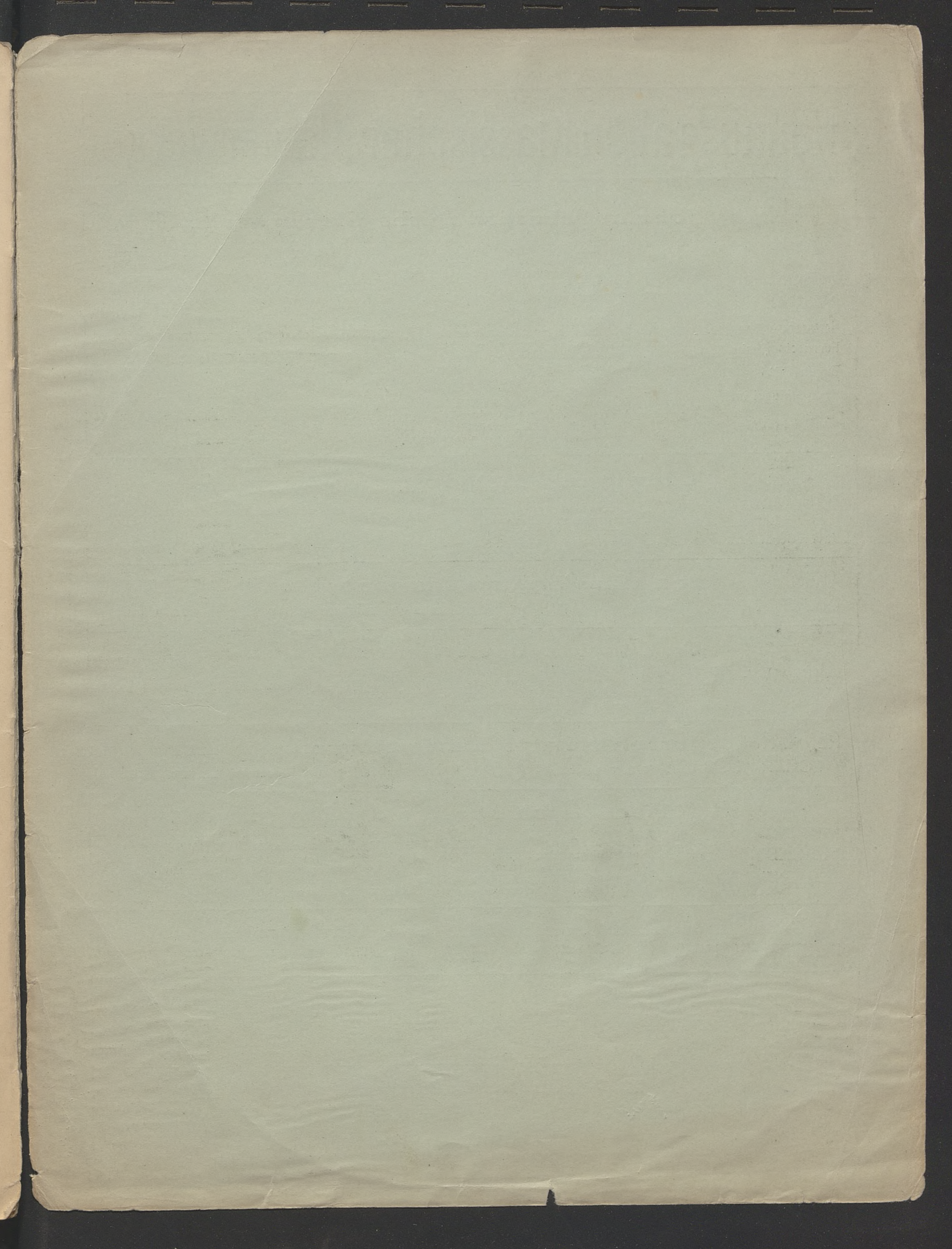
Ped. * Ped. * Ped. * Ped. * Ped. *

pp *calando*

Ped. * Ped. * Ped.

*)





Neuausgaben Klassischer Klavierwerke

Johann Sebastian Bachs Klavierwerke

BUSONI-AUSGABE Herausgegeben von Ferruccio Busoni Eugen Petri Bruno Mugellini	E. B.		E. B.	
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	4302.	II. Das Wohltemperierte Klavier II. Teil, Heft 1—4 (Busoni)	4315.	XV. Aria mit 30 Veränderungen (Busoni)
	4303.	III. 18 kleine Präludien, Fughetta, 4 Duette (Busoni)	4316.	XVI. Fantasie und Fuge dmoll, Sarabande con Part. Cdur u. kl. Stücke (Busoni)
	4304.	IV. Zweistimmige Inventionen (Busoni)	4317.	XVII. Tokkaten (Petri)
	4305.	V. Dreistimmige Inventionen (Busoni)	4318.	XVIII. Tokkaten und Fugen, Fantasie und Fuge amoll (Busoni)
	4306.	VI. Französische Suiten Nr. 1—6 (Petri)	4319.	XIX. Präludien und Fugen (Mugellini)
	4307.	VII. Englische Suiten Nr. 1—3 (Petri)	4320.	XX. Präludien, Fughetten u. Fugen (Mugellini)
	4308.	VIII. Englische Suiten Nr. 4—6 (Petri)	4321.	XXI. Fugen (Mugellini)
	4309.	IX. Partiten Nr. 1—3 (Petri)	4322.	XXII. Fantasien (Präludien) und Fugen (Petri)
	4310.	X. Partiten Nr. 4—6 (Petri)	4323.	XXIII. Suiten (Petri)
	4311.	XI. Konzerte n. B. Marcello, G. Ph. Telemann, A. Vivaldi u. a. Nr. 1—8 (Mugellini)	4324.	XXIV. 3 Suiten und 2 Sonaten (Mugellini)
	4312.	XII. Konzerte Nr. 9—16 (Mugellini)	4325.	XXV. 3 Sonaten, Konzert und Fuge cmoll, Capriccio Edur, 3 Menuette (Petri)
	4313.	XIII. Italienisches Konzert, Partita hmoll (Petri)		

Ludwig van Beethovens Klavierwerke

Herausgegeben von Eugen d'Albert Frederic Lamond Xaver Scharwenka	E. B.		E. B.	
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	4342.	II. Sonaten Band 2 (F. Lamond)	4346.	VI. Variationen Band 2 (X. Scharwenka)
	4343.	III. Sonatinen (X. Scharwenka)	4347.	VII. Konzerte (Eugen d'Albert)
	4344.	IV. Verschiedene Stücke (X. Scharwenka)	4348.	VIII. Chor-Phantasie Op. 80 (X. Scharwenka)

Johannes Brahms Klavierwerke

AUSGABE IN URTEXT	E. B. 6070. Einzige vollständige Ausgabe in drei Bänden
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Fr. Chopins Klavierwerke

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	3811.	I. Walzer	3814.	IV. Nocturnes	3817.	VII. Etüden
	3812.	II. Mazurkas	3815.	V. Balladen u. Impromptus	3818.	VIII. Préludes u. Rondos
	3813.	III. Polonaisen	3816.	VI. Scherzos u. Fantasie	3819.	IX. Sonaten
					3820.	X. Versch. Stücke
					3821.	XI. Konzerte
					3822.	XII. Konzertstücke

Joseph Haydns Klaviersonaten

HERMANN ZILCHER-AUSGABE	E. B. 5541	Bd. I	E. B. 5542	Bd. II	E. B. 5543	Bd. III	E. B. 5544	Bd. IV
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F. Mendelssohn Bartholdys Klavierwerke

AUSGABE SCHARWENKA	E. B.		E. B.	
	3931.	I. Lieder ohne Worte	3934.	IV. Kompositionen Op. 6, 15, 104I, 105, 106, 117, 118, 119, Präludium und Fuge emoll, Gondellied Adur, 2 Klavierstücke Bdur, gmoll
	3933.	III. Komposit. Op. 28, 35, 54, 82, 83, 104II, Scherzo hmoll, Etüde fmoll, Scherzo a Capriccio fis.	3935.	V. Konzerte und Konzertstücke

W. A. Mozarts Sämtliche Klaviersonaten

AUSGABE ROBERT TEICHMÜLLER	E. B. 5425a.	Band I	E. B. 5425b.	Band II
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Franz Schuberts Klavierwerke

AUSGABE MAX PAUER	E. B.		E. B.		E. B.	
	4221.	I. Sonaten Band 1	4224.	IV. Phantasien, Impromptus, Moments musicaux	4225.	V. Tänze Band 1
	4222.	II. Sonaten Band 2			4226.	VI. Tänze Band 2
4223.	III. Sonaten und Stücke			4227.	VII. Kleinere Stücke	

Robert Schumanns Klavierwerke

AUSGABE CLARA SCHUMANN Revision Wilhelm Kempff	E. B.		E. B.		E. B.	
	2617.	I. Op. 1—8	2620.	IV. Op. 20—23, 26, 28, 32	2622.	VI. Op. 99, 111, 118, 124, 126, 133
	2618.	II. Op. 9—13	2621.	V. Op. 56, 58, 68, 72, 76, 82	2623.	VII. Op. 54, 92, 134
	2619.	III. Op. 14—19				