



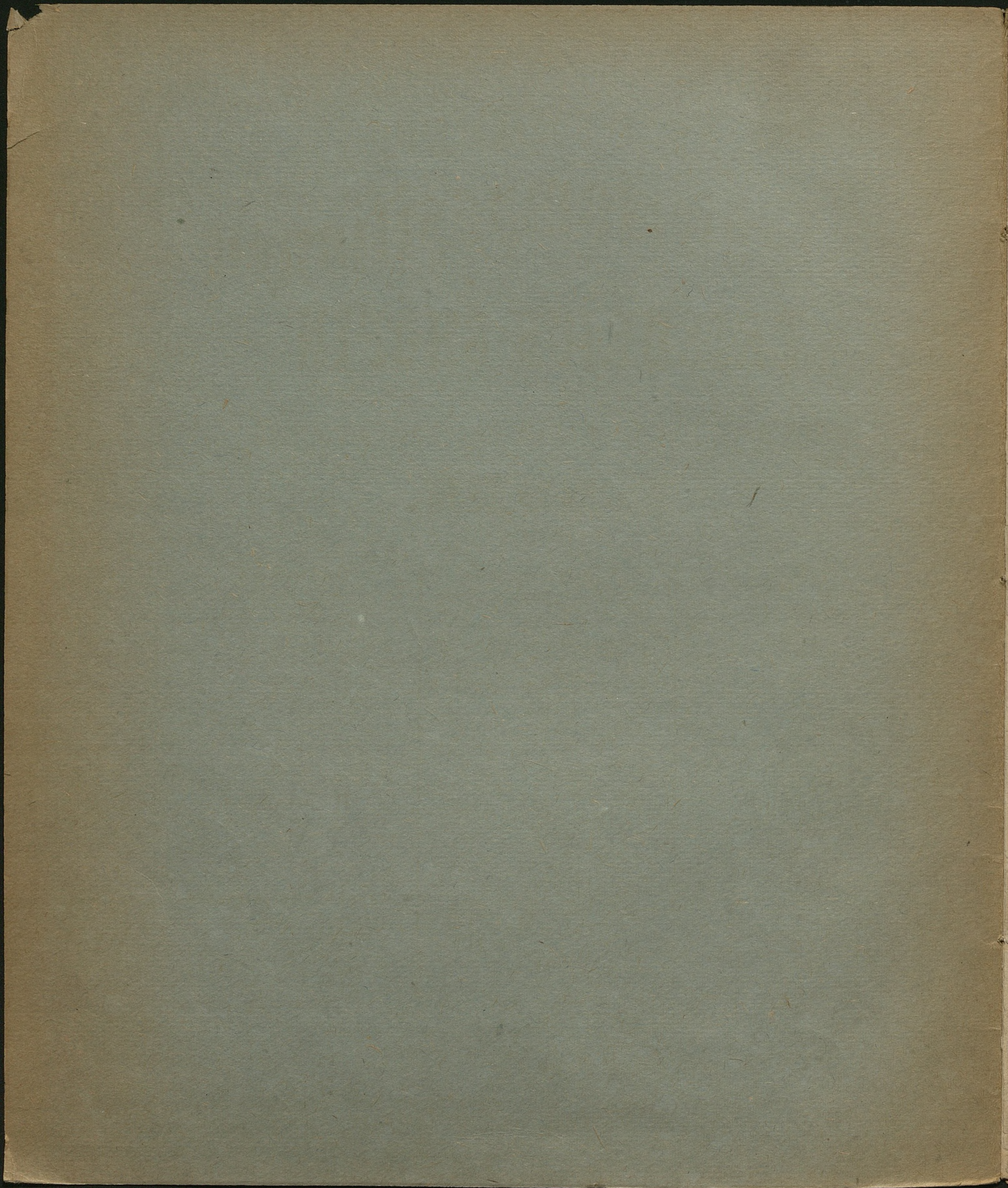
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musicalia







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AUSGEWÄHLTE
Claviercompositionen
von
FRIEDRICH CHOPIN

(geboren am 1^{ten} März 1809, gestorben am 17^{ten} October 1849.)

Kritisch revidirt und mit Fingersatz versehen

von

E. BOHN.

Walzer.

1. Op. 18. Es.
 2. Op. 34. N^o 1. As.
 3. ——— N^o 2. A m.
 4. ——— N^o 3. F.
 5. Op. 42. As.
 6. Op. 64. N^o 1. Des.
 7. ——— N^o 2. Cis m.
 8. ——— N^o 3. As.
 9. Op. 69. N^o 1. As.
 10. ——— N^o 2. H m.
 11. Op. 70. N^o 1. Ges.
 12. ——— N^o 2. As.
 13. ——— N^o 3. Des.
 14. (Nachlass) E moll
- Sämmtliche 14 Walzer in
einem Bande.

Etuden.

1. Op. 10. N^o 2. A m.
2. ——— N^o 5. Ges.
3. ——— N^o 12. C m.
4. Op. 25. N^o 1. As.
5. ——— N^o 2. F m.
6. ——— N^o 7. Cis m.
7. ——— N^o 9. Ges.

Nottornos.

1. Op. 9. N^o 1. B m.
 2. ——— N^o 2. Es.
 3. ——— N^o 3. H.
 4. Op. 15. N^o 1. F.
 5. ——— N^o 2. Fis.
 6. ——— N^o 3. G m.
 7. Op. 27. N^o 1. Cis m.
 8. ——— N^o 2. Des.
 9. Op. 32. N^o 1. H.
 10. ——— N^o 2. As.
 11. Op. 37. N^o 1. G m.
 12. ——— N^o 2. G.
 13. Op. 48. N^o 1. C m.
 14. ——— N^o 2. Fis m.
 15. Op. 55. N^o 1. F m.
 16. ——— N^o 2. Es.
 17. Op. 62. N^o 1. H.
 18. ——— N^o 2. E.
 19. Op. 72. N^o 1. E m.
- Sämmtliche 19 Nottornos in
einem Bande.

Polonaisen.

1. Op. 26. N^o 1. Cis m.
2. ——— N^o 2. Es m.
3. Op. 40. N^o 1. A.

Mazurkas.

1. Op. 6. N^o 1. Fis m.
2. ——— N^o 3. E.
3. Op. 7. N^o 1. B.
4. ——— N^o 2. A m.
5. ——— N^o 3. F m.
6. Op. 17. N^o 1. B.
7. Op. 24. N^o 1. G m.
8. ——— N^o 2. C.
9. ——— N^o 3. As.
10. Op. 30. N^o 3. Des.
11. Op. 33. N^o 4. H m.
12. Op. 63. N^o 1. H.

Praeludien.

1. Op. 28. N^o 4. E m. }
2. ——— N^o 6. H m. }
3. ——— N^o 13. Fis.
4. ——— N^o 15. Des.

Verschiedene Werke.

1. Op. 29. Impromptu. As.
2. Op. 31. Scherzo. B m.
3. Op. 35. Trauermarsch. B m.
4. Op. 47. Ballade. As.
5. Op. 57. Berceuse. Des.
6. Op. 66. Phantasie-Impromptu. Cis m.

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III Mus

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Componirt 1843.
Erschienen 1855.

Walzer.

F. Chopin, Op. 70 No 2.

Tempo giusto. ♩ = 144.

12.

The musical score is presented in six systems, each containing a grand staff with a treble and bass clef. The notation includes various musical elements:

- System 1:** Starts with a dynamic marking of *mf*. It features a melodic line in the treble clef with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with chords and fingerings (3, 4, 5). Pedal markings (Ped.) and asterisks are used for articulation.
- System 2:** Continues the melodic and harmonic development. It includes a *cresc.* marking and various fingerings.
- System 3:** Shows further melodic ornamentation and harmonic support. Pedal markings and asterisks are prominent.
- System 4:** The tempo changes to *rit.* (ritardando). The melodic line becomes more expressive. It includes a *cresc.* marking and a *a tempo* marking at the end of the system.
- System 5:** Continues the *rit.* section. It features complex fingerings and articulation.
- System 6:** The final system of the page, concluding with a *rit.* marking and a final chord.

System 1: Treble clef with a melodic line featuring a long slur and various fingerings (1, 3, 5, 1, 3, 3, 3, 1, 3, 5, 3, 1, 3). Bass clef accompaniment with chords and 'Ped.' markings. A large brace spans the first two measures.

System 2: Treble clef with a melodic line featuring a long slur and fingerings (2, 5, 3, 4, 5, 4, 3, 2, 1, 2, 1, 1, 3). Bass clef accompaniment with chords and 'Ped.' markings. A large brace spans the first two measures.

System 3: Treble clef with a melodic line featuring a long slur and fingerings (1, 2, 3, 1, 2, 4, 5, 4, 3, 2, 1, 3, 1). Bass clef accompaniment with chords and 'Ped.' markings. A large brace spans the first two measures.

System 4: Treble clef with a melodic line featuring a long slur and fingerings (1, 3, 2, 5, 4, 1, 2, 1). Bass clef accompaniment with chords and 'Ped.' markings. Dynamic markings include *f*, *dim.*, and *pp*. A large brace spans the first two measures.

System 5: Treble clef with a melodic line featuring a long slur and fingerings (1, 2, 3, 1, 2, 4, 5, 4, 3, 2, 1). Bass clef accompaniment with chords and 'Ped.' markings. Dynamic markings include *f* and *p*. A large brace spans the first two measures.

System 6: Treble clef with a melodic line featuring a long slur and fingerings (1, 2, 1, 3, 2, 2, 1, 3, 2). Bass clef accompaniment with chords and 'Ped.' markings. Dynamic markings include *cresc.*. A large brace spans the first two measures.



