



6103

ÉDITION ORIGINALE

Chopin 249

musicalia 52 IV

OEUVRES COMPLÈTES POUR LE PIANO

DE

FRÉDÉRIC CHOPIN

SEULE ÉDITION AUTHENTIQUE

SANS CHANGEMENTS NI ADDITIONS, PUBLIÉE D'APRÈS LES ÉPREUVES CORRIGÉES PAR L'AUTEUR LUI-MÊME.

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|---|--|
| Op. 1. Rondo en <i>ut</i> mineur (dédié à M ^{me} de Lindé) 6 » | Op. 36. Deuxième impromptu en <i>fa</i> dièse majeur 5 » |
| — Le même, à quatre mains 7 50 | Op. 37. Deux nocturnes 6 » |
| Op. 2. La ci darem la mano, de DON JUAN, varié, en <i>si</i> bémol. 9 » | Op. 38. Deuxième ballade en <i>fa</i> majeur (dédiée à Robert Schumann). 5 » |
| L'orchestre 45 » — Le quatuor 9 » | Op. 39. Troisième scherzo en <i>ut</i> dièse mineur (dédié à Adolphe |
| Op. 3. Première polonaise brillante en <i>ut</i> majeur 7 50 | Gutmann) 7 50 |
| — La même, à quatre mains 7 50 | Op. 40. Deux polonaises (dédiées à Jules Fontana) 6 » |
| — La même, pour piano et violon ou violoncelle 9 » | Op. 41. Quatre mazurkas (dédiées à Étienne Wilwiczki) 6 » |
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| Op. 6. Cinq mazurkas (dédiées à la comtesse Pauline Plater) 6 » | Op. 43. Tarentelle en <i>la</i> bémol 6 » |
| Op. 7. Quatre mazurkas (dédiées à M. Johns) 6 » | — La même, à quatre mains (arrangé par Czerny) 7 50 |
| Op. 8. Premier trio piano, violon et violoncelle 20 » | Op. 44. Polonaise en <i>fa</i> dièse mineur (dédiée à la princesse Charles |
| Op. 9. Trois nocturnes (dédiés à M ^{me} Camille Pleyel) 7 50 | de Baudeau) 7 50 |
| Op. 10. Études, premier livre (dédiées à Liszt) 18 » | Op. 45. Prélude en <i>ut</i> dièse mineur (dédié à la princesse Tchernischeff). 6 » |
| Op. 11. Premier concerto en <i>mi</i> mineur 15 » | Op. 46. Allegro de concert en <i>la</i> (dédié à M ^{lle} Muller) 7 50 |
| Le quatuor 45 » — L'orchestre 30 » | Op. 47. Troisième ballade en <i>la</i> bémol majeur (dédié à M ^{lle} de |
| Op. 13. Fantaisie sur des airs nationaux polonais en <i>la</i> (à Pizis). 7 50 | Noailles) 7 50 |
| Le quatuor 6 » — L'orchestre 45 » | Op. 48. N ^{os} 1. Treizième nocturne en <i>ut</i> mineur (dédié à |
| Op. 14. Krakowiak, grand rondo de concert en <i>fa</i> 7 50 | M ^{lle} Duperré) 6 » |
| Le quatuor 7 50 — L'orchestre 48 » | 2. Quatorzième nocturne en <i>fa</i> dièse min. (dédié |
| Op. 15. Trois nocturnes (dédiés à Ferdinand Hiller) 6 » | à M ^{lle} Duperré) 6 » |
| Op. 16. Rondo en <i>mi</i> bémol (dédié à M ^{lle} Caroline Hartmann) 7 50 | Op. 49. Fantaisie en <i>la</i> bémol (dédiée à la princesse Catherine de Souza). 7 50 |
| Op. 17. Quatre mazurkas (dédiées à M ^{me} Lina Preppa) 6 » | Op. 50. Trois mazurkas (dédiées à Léon Szmikowski) 7 50 |
| Op. 18. Grande valse, en <i>mi</i> bémol (dédiée à M ^{lle} Laura Horsford) . 6 » | Op. 51. Troisième impromptu en <i>sol</i> bémol (dédié à la comtesse |
| Op. 19. Bolero (dédié à M ^{lle} la comtesse E. de Flahault) 5 » | Esterhazy) 6 » |
| Op. 20. Premier scherzo en <i>si</i> mineur (dédié à T. Albrecht) 7 50 | Op. 52. Quatrième ballade en <i>fa</i> mineur (dédiée à M ^{me} Nathaniel |
| Op. 21. Deuxième concerto en <i>fa</i> mineur 15 » | de Rothschild) 7 50 |
| L'orchestre 30 » — Le quatuor 45 » | Op. 53. Huitième polonaise en <i>la</i> bémol majeur (dédiée à |
| Op. 22. Grande polonaise brillante en <i>mi</i> bémol (à M ^{me} d'Est). 9 » | Auguste Léon) 7 50 |
| Le quatuor 6 » — L'orchestre 45 » | Op. 54. Quatrième scherzo en <i>mi</i> majeur (dédié à Clotilde de Caraman) 9 » |
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| Op. 24. Quatre mazurkas (dédiées au comte de Perthuis) 7 50 | Op. 56. Trois mazurkas (dédiées à M ^{lle} Naberly) 9 » |
| Op. 25. Études, deuxième livre (dédiées à M ^{me} la comtesse d'Agoult) . 18 » | Op. 57. Berceuse (dédiée à M ^{lle} Elise Gavard) 5 » |
| Op. 26. Deux polonaises (dédiées à Dessauer) 7 50 | Op. 58. Sonate en <i>si</i> mineur 15 » |
| Op. 27. Deux nocturnes (dédiés à la comtesse d'Appony) 6 » | Op. 59. Trois mazurkas 7 50 |
| Op. 28. Vingt-quatre préludes, deux livres, chaque 9 » | Op. 60. Barcarolle en <i>fa</i> dièse (dédiée à la baronne de Stockhausen) . . 7 50 |
| Op. 29. 1 ^{er} Impromptu en <i>la</i> bémol (dédié à M ^{lle} Caroline de Lobau) . 6 » | Op. 61. Polonaise-fantaisie en <i>la</i> bémol majeur (dédiée à M ^{me} Veyret) 7 50 |
| Op. 30. Quatre mazurkas (dédiées à la princesse de Wurtemberg) . . 7 50 | Op. 62. Deux nocturnes (dédiés à M ^{lle} de Koerneritz) 7 50 |
| Op. 31. Deuxième scherzo en <i>ré</i> bémol (dédié à Adèle de Furstenstein) 9 » | Op. 63. Trois mazurkas (dédiées à Lauro Czosnowska) 6 » |
| Op. 32. Deux nocturnes (dédiés à la baronne de Billing) 6 » | Op. 64. Trois valse : |
| Op. 33. Quatre mazurkas (dédiées à a comtesse de la Mostowska) . . 7 50 | N ^{os} 1. En <i>ré</i> bémol (dédiée à la comtesse Delphino Potocka) 5 » |
| Op. 34. Trois valse : | 2. En <i>ut</i> dièse mineur (dédiée à M ^{me} Nathaniel de Rothschild) . 5 » |
| N ^{os} 1. En <i>la</i> bémol (dédiée à M ^{lle} de Thun Hohenstein) 6 » | 3. En <i>la</i> bémol (dédiée à la comtesse Catherine Branicka) 5 » |
| 2. En <i>la</i> mineur (dédiée à la baronne d'Ivry) 6 » | Op. 65. Sonate, piano et violoncelle (dédiée à Franchomme) 15 » |
| 3. En <i>fa</i> majeur (dédiée à M ^{lle} d'Eichthal) 6 » | — Deux mazurkas en <i>la</i> mineur 7 50 |
| Op. 35. Sonate en <i>si</i> bémol mineur et marche funèbre 9 » | Op. 66. Trois études composées pour la <i>Méthode des Méthodes</i> |
| — Marche funèbre extraite de la sonate Op. 35. 5 » | de Fétis 7 50 |
| — Scherzo et marche funèbre, extraits de sa sonate et | — Grand duo sur <i>Robert le Diable</i> , à quatre mains » |
| arrangés à quatre mains par Fontana 7 50 | — Le même, pour piano et violoncelle 10 » |

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6103
IV Mus.
53

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F. CHOPIN Op. 53.

POLONAISE.

MAESTOSO.

M. S. 5958



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. Pedal markings are present below the bass staff, including "Ped." and asterisks (*).

Second system of musical notation, continuing the piece. It includes trills in the right hand and various rhythmic patterns. Pedal markings "Ped." and asterisks (*) are used throughout the system.

Third system of musical notation, featuring intricate chordal passages and melodic fragments. Pedal markings "Ped." and asterisks (*) are visible below the bass staff.

Fourth system of musical notation, characterized by a prominent crescendo in the right hand and a fortissimo (ff) dynamic marking. Pedal markings "Ped." and asterisks (*) are present.

Fifth system of musical notation, the final system on the page, showing dense chordal textures and melodic lines. Pedal markings "Ped." and asterisks (*) are used.

al. J. J. J.

Ped. * Ped. * loco. 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. *

loco

8^a

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

loco

sostenuto.

f

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

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

tr

tr

tr

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

tr

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music includes complex chordal textures and melodic lines. Pedal markings are present: "Ped." and "* Ped." with asterisks. A dashed line with "8^a" above it spans the right side of the system.

Second system of musical notation, continuing the piece. It includes trills marked "tr". Pedal markings include "Ped.", "* Ped.", and "Ped." with asterisks. A dashed line with "loco." below it spans the first part of the system.

Third system of musical notation, featuring complex chordal textures. Pedal markings include "Ped.", "* Ped.", and "Ped." with asterisks. A dashed line with "loco." below it spans the right side of the system.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature changes to two sharps (F-sharp, C-sharp). The music includes complex chordal textures and melodic lines. Pedal markings include "Ped." and "Ped." with asterisks. A dashed line with "8^a" above it spans the first part of the system.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F-sharp, C-sharp). The music includes complex chordal textures and melodic lines. Pedal markings include "Ped." and "Ped." with asterisks. Dynamic markings "ff" and "f p" are present.

sotto voce

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with a long slur. The lower staff is in bass clef with the same key signature and contains a dense, rhythmic accompaniment of eighth notes.

The second system continues the musical material from the first system, with the same melodic and accompanimental lines.

poco - a poco cres -

The third system includes dynamic markings. The word "poco" is written above the treble staff, and "a poco cres" is written above the bass staff. The notation continues with the same melodic and accompanimental patterns.

f *cres -*

The fourth system includes dynamic markings. The letter "f" (forte) is written below the treble staff, and "cres" (crescendo) is written below the bass staff. The notation continues with the same melodic and accompanimental patterns.

ff

The fifth system includes the dynamic marking "ff" (fortissimo) below the treble staff. The notation concludes with a complex rhythmic pattern in the bass staff, featuring many notes with stems pointing upwards.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music begins with a forte (*fz*) dynamic, followed by a piano (*pp*) dynamic. The notation includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the same key signature. The music consists of dense, rhythmic passages with various articulation marks.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the same key signature. The music includes a *poco* marking above the staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the same key signature. The music includes a *poco cres* marking above the staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the same key signature. The music includes a *f* dynamic marking, a *cres* marking, and a *ff* dynamic marking. There are also some 'x' marks above the notes.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the same key signature. The music includes a *ff* dynamic marking and a key signature change to two flats (Bb and Eb).

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

Musical system 1: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. The key signature has two flats.

Musical system 2: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. A 'p' dynamic marking is visible in the bass staff.

Musical system 3: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. A 'fz' dynamic marking is visible in the bass staff.

Musical system 4: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. A 'tr' marking is visible in the treble staff.

Musical system 5: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. A '6' fingering is visible in the treble staff.

Musical system 6: Treble and bass staves. The music features complex chordal textures with many 'Ped.' markings and asterisks. A 'fz' dynamic marking is visible in the bass staff.

dim smorz
 f^z Ped. * f^z Ped. * f^z Ped. * Ped. * Ped. *

cres
 Ped. * Ped. * Ped. *

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

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

8^a loco.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This page of handwritten musical notation features six systems of piano music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by dense chordal textures and intricate melodic lines. Pedal markings, consisting of the word "Ped." followed by an asterisk, are placed below the bass staff at various intervals to indicate when the sustain pedal should be used. The piece includes several "loco." markings, suggesting passages where the hand should move freely across the keyboard. Dynamic markings such as *tr* (trills), *sempre f* (always forte), and *ff* (fortissimo) are used to guide the performer's intensity. The notation also includes fingering numbers (e.g., 3, 4, 5, 6) and articulation marks like accents. The piece concludes with a double bar line and the word "Fine." in the upper right corner.

