

PAGE

# FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

DR THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume III.

## BALLADS

for the pianoforte.

I. Ballad in G minor Op. 23.

III. Ballad in A flat Op. 47.

II. " in F " 38.

IV. " in F minor " 52.

Entered according to international treaty.

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Wie Rob. Schumann mittheilt, ist Chopin zur Composition der Balladen durch Gedichte von Mickiewicz angeregt worden. Da eine Erzählung in Tönen sich nach andern Gesetzen als denen der Formlehre entwickelt, so haben wir sie nach Strophen eingetheilt, und bei der Angabe ihrer Gliederung musikalisch-technische Ausdrücke gemieden. Die doppelte Bezeichnung durch Buchstaben und römische Zahlen ist gelegentlich deshalb nöthig, weil sich eine Anzahl kleinerer Abschnitte zu einem grössern Ganzen abrundet.

TH. KULLAK.

*As Robert Schumann states, the composition of the Ballads was suggested to Chopin by poems of Mickiewicz. Since a narrative in tones is developed in accordance with other laws than those of the Doctrine of Form, we have divided in strophes, and in showing their articulation, have avoided the use of music-technical terms. The double reference by letters and Roman numerals is occasionally necessary where a number of smaller sections are combined to form a larger whole.*

TH. KULLAK.

## BALLADE.

1) BALLAD.

Fr. Chopin, Op. 23.

Largo.

Moderato. = 60.

A

*Ped.*

*Re.*

*D.*

1) Die G moll Ballade ist die geniale Improvisation einer ungebundenen schweifenden Phantasie, welche eine Reihe farbenglänzender Bilder erzeugt „in ungeordneter Folge“ müssen wir vom Standpunkt der musikalischen Formlehre sagen — doch nicht unlogisch, denn ihre Verknüpfung ist gegeben durch die Vorstellungen, Begebenheiten, welche zu der Conception jeder Strophe die Anregung boten. Das eben ist das Wesen einer Erzählung in Tönen, und deshalb will sie nicht nur in Einzelheiten nachempfunden, sondern als Ganzes nachgedichtet sein. Mit hoher poetischer Kraft ist der Märchenton getroffen in der gesangvollen Strophe A. Dieses Thema und die träumerische Melodie der Strophe C mit ihrem sanft wogenden Nachspiel D bilden die Hauptmomente, auf welche die Phantasie des Autors immer wieder zurückgreift. Dazwischen tauchen theils walzerartige Motive, theils glänzende Passagen auf, unstaet in der Bewegung, bald überstürzt in schwungvoller Steigerung, bald im *smorzando* verlöschend. Den Schluss bildet eine breit ausgeführte Strophe L von dämonischer Leidenschaft und frei recitirendem Ausdruck.

2) Nach andern Ausgaben:

1) *The G-minor Ballad is the genial improvisation of an unrestrained, roaming fancy, which creates a series of pictures in glowing colors — “in unsystematic succession” we must say from the standpoint of musical form, yet not illogically, for their connection is supplied by the ideas and occurrences which suggested the composition of each strophe. This is precisely the nature of a narrative in tones, and for this reason the latter ought not merely to be felt out in detail, but instead, reproduced in its entirety. The legendary tone is struck with high poetic power in the songful Strophe A. This theme and the dreamy melody of Strophe C with its softly undulating postlude D, form the chief points to which the author's fancy ever and again reverts. Between them appear partly waltz-like motives and partly brilliant passages, unsteady in movement, now precipitous in soaring climaxes, anon fading away in smorzando. A broadly constructed Strophe L, of demoniac passionateness and free recitative expression, forms the close.*

2) According to other editions:

The image displays a musical score for piano, consisting of five staves of music. The top two staves are in common time (indicated by '4') and the bottom three staves are in 2/4 time (indicated by '2'). The key signature is one flat. The music features various dynamics such as 'riten.', 'agitato', and 'Ped.' (pedal). Articulations include slurs, grace notes, and dynamic markings like 'f' (forte) and 'p' (piano). Measure numbers 45 and 46 are visible. The score is written in black ink on white paper.

The image shows a page of sheet music for piano, page 5. The music is arranged in six staves. The top staff starts with a treble clef, followed by bass, treble, treble, bass, and treble. The key signature is one flat. The tempo is indicated as *sempre più mosso*. Fingerings are shown above the notes, such as 4-5-4, 5-2-1, and 1-2-3. Pedal markings (Ped.) with asterisks are placed under specific notes. Dynamics include *f*, *dim.*, *meno forte*, *p*, *(p)*, *(più p)*, *calando*, *smorz.*, *(pp)*, and *riten.*. The page number 5 is in the top right corner.

3) Ältere Drucke geben *fis* statt *fan*.

一

3) Earlier editions have f-sharp instead of f.

meno mosso  $\text{d} = 54$ .

## **INCHIO** *in* *sotto voce*

*sotto voce*

*meno mosso*  $\text{d} = 54$

*c* *pp*

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

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

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

*D* *sempre pp*

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

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

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

*34* *34* *34* *34*

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

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

*34* *34* *34* *34*

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

*sempre dim.*

*rallent.* *m.s.* *m.d.* *a tempo*

*E* *pp*

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

A page from a musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 35 starts with a dynamic of  $p$ . Measures 36 and 37 continue with the same key signature and dynamics. Measure 38 begins with a dynamic of  $f$ , followed by  $pp$  and  $cresc.$  Measures 39 and 40 conclude with a dynamic of  $ff$ . The score includes numerous踏板 (Ped.) markings and asterisks (\*). Measure 35 ends with a fermata over the first note of the next measure.



This page contains six staves of musical notation for piano, spanning from measure 1 to measure 8. The music is in common time and includes the following elements:

- Measure 1:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 2:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 3:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 4:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 5:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 6:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 7:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).
- Measure 8:** Treble and bass staves. Treble staff: Pedal (Ped.) markings with asterisks (\*). Bass staff: Pedal (Ped.) markings with asterisks (\*).

**Performance Instructions:**

- Measure 1:** *animato*
- Measure 2:** *cresc.*
- Measure 5:** *ff*
- Measure 6:** *leggieramente*
- Measure 7:** *sfp*
- Measure 8:** *ff*, *sfz*

10

H (meno mosso)

*ff*

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

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

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

*ff*

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

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

*con forza ten.*

*ten.*

*sempre forte*

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

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

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

11

riten.

dim. rallent.

m.d.

m.s.

**meno mosso**

K

pp sempre sotto voce

cresc.

appassionato

il più forte possibile

poco riten.

Presto con fuoco.  $\text{d} = 120$

L 8

ffsf

s.f.

4)

4) Kleine Hände mögen für die hohen Töne der Sexten den fünften Finger auf weissen, den vierten auf schwarzen Tasten nehmen, für die tiefen Töne stets den Daumen.

4) Small hands may use the fifth finger on white keys and the fourth finger on black keys for the upper notes in the sixths, for the lower notes always the thumb.





<sup>1)</sup> BALLADE.  
<sup>1)</sup> BALLAD.

Fr. Chopin, Op. 38.

Andantino. ♩ = 66.

**1)** Die Auffassung der F dur Ballade bedarf kaum einer Erläuterung. Ein Thema von idyllischer Anmut beginnt (Strophe **A**). In unvermitteltem Contrast brechen gewaltige Klangmassen herein (**B**), wie ein plötzlicher Sturmwind die ländliche Festesfreude zerstört. In **C** werden Motive aus **A** benutzt. Aber eine andere Stimmung spiegelt sich in ihrer Bearbeitung; dort heitere Liebenswürdigkeit, hier baldträumerisches Sinnen, bald aufgewühlte Leidenschaft; die harmlose Klarheit des Anfangs kehrt nicht wieder. Strophe **D** nimmt das Thema von **B** auf, und Strophe **E** bringt zwar neue Motive, aber keinen Gegensatz, keinen Ruhepunkt. Einen melancholischen Abschluss bildet die kurze Reminiszenz an die erste Strophe in Moll.

**1)** The conception of the F-major Ballad hardly requires an elucidation. A theme of idyllic grace begins (Strophe **A**). In immediate contrast, mighty masses of sound break in (**B**) as a sudden stormwind destroys the joys of a rural festival. In **C** motives from **A** are used. But another mood is reflected in their transformation: there serene loveliness, here now dreamy meditation, and anon towering passion; the innocent simplicity of the beginning does not return. Strophe **D** takes up the theme of **B**, and Strophe **E** brings indeed new motives, but no contrast, no point of repose. A melancholy close is formed by the brief reminiscence in minor of the first strophe.



4 Presto con fuoco. ♩ = 84.

B

(a) *ff*

*Ped.* \*

*Ped.* \* 1 2

*Ped.* \*

*Ped.* \*

*s*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*s*

*Ped.* \*

*Ped.* \*

*Ped.* \*

(b) *cresc.* - - - -

(*meno f*)

*Ped.* \* 2)

*Ped.* \*

*Ped.* \*

*ff*

*Ped.* \*

*Ped.* \*

*Ped.* \*

2) Die vom Herausgeber hinzugefügten <> sind  
bis zum *ff* in jedem Takt statthaft.

2) The <> added by the editor are permissible  
up to *ff* in every measure.  
S. 7288(2)



3) Es ist ungewiss, ob der Autor *e* oder *es* gemeint hat;  
mit Rücksicht auf die vorangegangene Parallelstelle ist  
*e* vorzuziehen.

3) It is uncertain whether the author intended e or e-flat. In view of the parallel place above, e is preferable.

## Presto con fuoco. ♩=84.

D

(a)  $\frac{5}{4}$   $\frac{5}{4}$

4) Andere Ausgaben haben e statt f.  $\text{Ped.}$ 

S. 7288 (2)

4) Other editions have e instead of f.  $\text{Ped.}$ 

19

5) Um das Handgelenk vor Ermüdung zu bewahren, empfiehlt es sich, dasselbe während der nächsten 8 Takte bei den Griffen, die den 5<sup>ten</sup> Finger erfordern, etwas tiefer zu stellen, bei den übrigen dagegen ein wenig zu erheben.

6) Nach Mikuli *d* statt *dis*.

5) In order to keep the wrist from becoming fatigued, it is advisable during the next 8 measures, to hold it somewhat lower in position for double-notes in which the 5<sup>th</sup> finger is employed, and on the contrary to raise it a little for the others.

6) According to Mikuli *d* instead of *d* sharp.



## 1) BALLADE.

## 1) BALLAD.

Allegretto.  $\text{♩} = 76-88.$ 

Fr. Chopin Op. 47.

1) Robt. Schumann sagt: „Der feine, geistreiche Pole, der sich in den vornehmsten Kreisen der französischen Haupstadt zu bewegen gewohnt ist, dürfte in dieser Ballade vorzugsweise zu erkennen sein.“ Die ersten Strophen sind von aristokratischer Liebenswürdigkeit, anmuthig, zum Theil pikant, ohne dass es jedoch an ernsteren Stimmungsmomenten fehlte – man denke nur an die legendenhaften Anfangstakte. Gegen den Schluss hin erscheint der Charakter des Werks verändert. Schon in Strophe **D** erhält das Thema **Bb** durch eine ebenso elegant als ausdrucks-voll geführte Bassstimme erhöhte Bedeutung. Strophe **E** bringt eine Steigerung im grössten Styl, nach welcher das erste Thema wie ein begeisterter Triumphgesang durchbricht. Wir hören dieselben Motive wie anfangs, und müssen uns fast besinnen, ob es die gleichen sind; so sehr scheinen durch das hochdramatische Pathos der Schlussstrophen ihre Dimensionen gewachsen zu sein.

2) Andere Ausgaben haben statt des Pralltrillers den Vorschlag *c*.

3) Der Bogen im oberen System gilt nicht als Haltebogen. Vgl. Rudorff's Revisions-Bericht (Breitkopf & Härtel) „Allgemeine Bemerkungen b.“

4) Die ersten sechs Octaven kann man auf beide Hände verteilen.

5) Wegen des Bogens im ♫ vgl. Anm. 3.

1) Robt. Schumann says: "The refined, gifted Pole, who is accustomed to move in the most distinguished circles of the French capital, is pre-eminently to be recognized in this Ballad." The first strophes are of aristocratic amiability, graceful, in part piquant, without, however, any lack of more earnest moods — as witness the legend-like opening-measure. Towards the end the character of the work appears changed. In strophe **D**, already, the theme **Bb** receives enhanced importance through the addition of a base-part as elegant as it is expressive. Strophe **E** brings a climax in the grandest style, after which the first theme bursts out like an inspired triumphal song. We hear the same motives as at first, and yet are almost compelled to reflect whether they are the same, so greatly do their dimensions seem enlarged by the highly dramatic pathos of the closing strophes.

2) Other editions have instead of the beat or transient-shake (~~) the appoggiatura c.

3) The bows in the upper staff are not ties. See Rudorff's Report on Revision (Breitkopf and Härtel) "General Remarks, b."

4) The first six octaves may be divided between the two hands.

5) Concerning the bows in the ♫ see Remark 3.

Sheet music for piano, page 3, showing six staves of musical notation. The music is in 2/4 time, mostly in E-flat major (indicated by two flats). Fingerings are shown above the notes, and dynamic markings like *ten.*, *tr.*, *cresc.*, *dim.*, *(p)*, *espressivo*, *cresc. legato*, *pp*, *m.d.*, *m.g.*, and *mezza voce* are included. Measure numbers 4 through 8 are indicated above the staves. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic and includes a dynamic marking '(c)'. The third staff begins with a piano dynamic and includes a dynamic marking '(f)'. The fourth staff begins with a piano dynamic and includes a dynamic marking '(d)'. The fifth staff begins with a piano dynamic and includes a dynamic marking '(a)'. The sixth staff begins with a piano dynamic and includes a dynamic marking 'B'.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as 'Ped.', 'cresc.', 'mf', '(p)', 'ten.', 'ff', 'dim.', 'sempr.', 'm.s.', and 'cresc.'. Fingerings are indicated by numbers above or below the notes. Performance instructions like '(b)' and '(a)' are also present. The music is divided into measures by vertical bar lines.

*a tempo*

dim. (riten.)

(a)

(b) *legg.*

cresc.

dim. -

6) Nach Andern nicht *e* sondern *es*, und zwar an das *es* des vorigen Tacts gebunden.

7) Die Arpeggiengleichzeitig mit dem Einsatz des Basses.

8) Zur Erleichterung für kleine Hände:

6) According to others, not *e* but *e-flat*, and tied moreover, to the *e-flat* of the foregoing measure.

7) The arpeggios begin simultaneously with the entrance of the base.

8) Facilitation for small hands:

S. 7288 (3)

This image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major (two flats) to D major (one sharp). Measure 6 starts with dynamic *tr* (trill) over sixteenth notes. Measures 7 and 8 continue with sixteenth-note patterns, with measure 8 including a dynamic *cresc.* (crescendo). Measure 9 begins with a dynamic *mf* (mezzo-forte) and a instruction *sostenuto*. The music is divided into sections labeled (c) and (d), each with its own unique sixteenth-note pattern. The bass staff provides harmonic support with sustained notes and occasional sixteenth-note chords. Pedal markings (\* Ped.) are placed under specific notes in the bass staff to indicate sustained notes.

9) Einigen Ausgaben zufolge ist hier der Tact

einzuschalten.  
*is to be inserted here.*

7

10) Variante:

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 11 through 18. The key signature changes frequently, including B-flat major, A major, G major, F major, and E major. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'Ped.' and 'cresc.'. Fingerings such as '4 5 4' and '3 2 5 4' are indicated above the notes. Measure 11 starts with a forte dynamic. Measures 12-13 show a transition with 'Ped.' markings. Measures 14-15 continue with 'Ped.' markings. Measures 16-17 show another transition with 'Ped.' markings. Measure 18 concludes with a forte dynamic and a measure repeat sign.

Musical score for piano, page 12, measures 8-12. The score consists of two staves: treble and bass. Measure 8 starts with a dynamic of  $\text{f}$ . Measure 9 begins with a dynamic of  $\text{ff}$ . Measure 10 starts with a dynamic of  $\text{f}$ . Measure 11 starts with a dynamic of  $\text{f}$ . Measure 12 starts with a dynamic of  $\text{f}$ . The score includes various performance instructions such as "Ped.", "stretto", "cresc.", "più mosso ( $\text{d} = 100$ )", "(b)", "sempre ff", "tr.", "sfz", "m.d.", and "m.s.". Measures 12 and 13 are labeled "Variante". The page number "S. 7288 (3)" is at the bottom right.

## 1) BALLADE.

## 1) BALLAD.

Andante con moto. ( $\text{♩} = 144$ )

Fr. Chopin, Op. 52.

A (a)

*p*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

dim.

ritenuto

(b)

tempo

mezza voce

Ped. \*

1) Dieses Werk unterscheidet sich nach Form und Inhalt wesentlich von den früheren Balladen. In ersterer Hinsicht fällt die strengere motivische Entwicklung und die ebenmässige Anordnung der Strophen auf. Was die Themen betrifft, so haftet ihnen ein in sich gekehrtes, gedämpftes Wesen an. Es ist, als ob der Poet mehr für sich als für den Hörer spräche. Es fehlt nicht an leidenschaftlichen Momenten, aber sie treten nicht mit dem Schwung und trotz der pianistischen Schwierigkeit nicht mit dem Glanz zu Tage, als in den übrigen Werken der gleichen Gattung. Der erzählende Styl tritt gegen den lyrischen zurück. — Im Beginn der ersten Strophe **A** wird freilich der Balladenton angeschlagen. Dann aber folgt ein tiefschwermüthiges Stimmungsbild, von dem sich der Autor gar nicht trennen kann. Weder die sanft wogende Begleitung in der Variation **A(d)**, noch die graziösen Fiorituren in **C(c)**, noch der geheimnissvoll flüsternde Zwischensatz **A(c)** vermögen den melancholischen Grundton der Hauptstrophe wesentlich umzustimmen. Einen freundlicheren Ausdruck hat das erste Thema der zweiten Strophe **B**, das in der vierten **D** paraphrasirt wird, ebenso die ihm folgenden liebenswürdigen Tonarabesken. — Der feinsinnige Spieler wird an dieser Ballade im engsten Kreise eine dankbarere Aufgabe finden als im Concertsaal.

1) This work differs essentially in form and contents from the earlier Ballads. In the first respect, the stricter development of the motives and the symmetrical arrangement of the strophes are striking. As regards the themes, they are pervaded by a self-absorbed, subdued nature. It is as if the poet spoke more for himself than for the hearer. Impassioned moments are not wanting, but they do not appear with the same swing, nor, in spite of the pianistic difficulties, with the same brilliancy, as in the other works of the same species. The narrative style recedes before the lyrical. — In the beginning of the first strophe, to be sure, the ballad-tone is struck. But then follows a deeply melancholy mood-picture from which the author is wholly unable to turn away. Neither the softly undulating accompaniment in the variation **A(b)**, nor the graceful embellishments in **C(b)**, nor yet the mysteriously whispering interlude **A(c)**, are able to essentially modify the melancholy fundamental tone of the chief strophe. A more genial expression appears in the first theme of the second strophe **B**, which is paraphrased in the fourth, **D**, as also in the charming tone-arabesques which follow it. — The discreet player will find this Ballad a more grateful task in a small circle than in the concert-room.



The image shows a page of sheet music for piano, page 4. The music is arranged in six staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a bass clef, the fifth staff a treble clef, and the bottom staff a bass clef. The music includes various dynamics such as 'mezza voce', 'Ped.', 'ten.', 'cresc.', 'f', 'riten.', and 'ff'. Fingerings are indicated by numbers above or below the notes. Performance instructions like 'Ped.' and '\*' are placed under specific notes. Measure numbers 3, 4, 5, 15, and 54 are visible at the beginning of some measures.

5

*in tempo*

*fz*

*dim.* - - *accel.* -

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

*leggieramente*

**B(a)** *in tempo*

*nuto*

*p*

*dol.*

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

*ritard.* - - - *a tempo*

(b) *cresc.*

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

2) Hier beginnt das Thema der Strophe **B**, zu dem die vorhergehenden vier Takte die Einleitung bilden.  
Vgl. Strophe **D**.

2) Here begins the theme of Strophe **B**, to which the preceding four measures form the introduction. See Strophe **D**.

Sheet music for piano, page 6, featuring six staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *cresc.*, *riten.*, *leggiero*, *tr.*, *ten.*, and *dim.*. Fingerings are indicated by numbers above or below the keys. Pedal markings like *Ped.* and *\* Ped.* are placed under specific notes. The music consists of six staves, each with two systems of measures. The first staff starts with a dynamic of *Ped.* followed by a measure with a bass note and a treble note. The second staff begins with a bass note and a treble note. The third staff starts with a bass note and a treble note. The fourth staff begins with a bass note and a treble note. The fifth staff starts with a bass note and a treble note. The sixth staff starts with a bass note and a treble note. The music concludes with a dynamic of *f* followed by a dynamic of *dim.*

3) Variante:

The sheet music consists of five staves of musical notation for piano, arranged vertically. 
 - The top staff uses treble and bass clefs, with dynamics (p), crescendo, and pedaling instructions. Fingerings like 3 4 2, 5 4 2 1 3 5 1 2, etc., are shown above the notes.
 - The second staff continues the musical line with dynamic changes (f) and tenuto (ten.) markings.
 - The third staff includes ritardando (ritard.), tempo change (Ca tempo), and dynamics (pp).
 - The fourth staff features a mix of eighth and sixteenth-note patterns with pedaling (Ped.) and asterisk (\*) markings.
 - The bottom staff concludes the section with dynamics (smorz., dolciss., rallent.), fingerings (1, 2, 3, 4, 5), and pedaling (Ped., \*).

4) Beim Einstudieren kann man die folgende Stelle in dieser Weise eintheilen:

4) In practising, the following place may be grouped in this way:

A musical score for piano, featuring two staves of music. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a rest followed by a eighth-note in the treble clef staff. Measure 12 begins with a eighth-note in the bass clef staff. The music consists of a series of eighth-note chords and single notes, primarily in the treble clef staff, with occasional notes in the bass clef staff. The notes are separated by vertical stems and some are connected by horizontal beams. The score is on a five-line staff.

This page contains six staves of piano sheet music. The top four staves are in common time (indicated by '4/4') and the bottom two are in 2/4 time. The music is in G minor, indicated by a key signature of three flats. Fingerings are shown above the notes, and pedaling is indicated by 'Ped.' and asterisks (\*) below the bass staff. Performance instructions include 'accel.', 'cresc.', and 'Din tempo'. The page number '37' is at the bottom right.

The image shows five staves of musical notation for piano, likely from a score by Chopin. The notation is in common time, with a key signature of two flats. The top staff uses a treble clef, while the other four staves use a bass clef. The music consists of a mix of eighth and sixteenth-note patterns, often grouped by brackets with fingerings such as 1, 2, 3, 4, and 5. Pedal instructions like "Ped.", "Ped. 3", and "Ped. \* Ped." are placed below the bass staves. Dynamics include "f" (forte) and "cresc." (crescendo). Measure numbers 1 through 52 are visible at the top right of the first staff.

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The top staff uses a treble clef and has a key signature of two flats. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Various dynamics are indicated, including *fz*, *cresc.*, *ff*, *stretto*, *pp*, and *ff*. Fingerings are marked with numbers above the notes. Performance instructions like "Ped." and "Ped. \*" are scattered throughout the page. The music includes complex chords and rhythmic patterns, typical of Beethoven's style.

12 E

5) Die obere Fingersetzung schliesst sich den Grundsätzen an, nach denen Chopin chromatische Säulen in Doppelgriffen spielte. Die untere beruht im Wesentlichen auf Czerny'schen Prinzipien. Vgl. die Anmerkung zur Etüde Op. 10, № 2 in Band I dieser Ausgabe.

5) The upper fingering conforms to the principles according to which Chopin played chromatic scales in double-notes. The lower follows essentially the principles of Czerny. See Remark to Etude Op. 10 № 2 in Vol. I of this edition.

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13

ff

*fz*

*p*

*cresc.*

*accel. sin' al fine*

*ff*

*fz*

*ff*

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