

## 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 ut mineur (dédié à M <sup>me</sup> de Liszt) . . . . . 6 »  | Op. 36. Deuxième impromptu en fa dièse majeur . . . . . 5 »  |
| — La même, à quatre mains . . . . . 7 50  | Op. 37. Deux nocturnes . . . . . 6 »   |
| Op. 2. La ci daren la mano, de DON JUAN, varié, en si bémol.<br>L'orchestre . . . . . 15 » — Le quatuor . . . . . 9 » | Op. 38. Deuxième ballade en fa majeur (dédié à Robert Schumann) . . . . . 5 »                                |
| Op. 3. Première polonaise brillante en ut majeur . . . . . 7 50   | Op. 39. Troisième scherzo en ut dièse mineur (dédié à Adolphe<br>Goldschmidt) . . . . . 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 Emma Wilińska) . . . . . 6 »  |
| Op. 5. Rondo à la mazurka . . . . . 7 50  | Op. 42. Grande valse . . . . . 6 »   |
| Op. 6. Cinq mazurkas (dédiées à la comtesse Pauline Plater) . . . . . 6 »   | Op. 43. Tarentelle en fa bémol . . . . . 6 »   |
| Op. 7. Quatre mazurkas (dédiées à M. Jéhu) . . . . . 6 »  | — La même, à quatre mains (arrangé par Czerny) . . . . . 7 50  |
| Op. 8. Premier trio piano, violon et violoncelle . . . . . 20 »   | Op. 44. Polonaise en fa dièse mineur (dédiée à la princesse Charles<br>de Brunswick) . . . . . 7 50          |
| Op. 9. Trois nocturnes (dédiés à M <sup>me</sup> Camille Pleyel) . . . . . 7 50                                       | Op. 45. Prélude en ut dièse mineur (dédié à la princesse Tschirnitzki) . . . . . 6 »                         |
| Op. 10. Études, premier livre (dédiés à Liszt) . . . . . 18 »   | Op. 46. Allegro de concert en la (dédié à M <sup>me</sup> Kaller) . . . . . 7 50                             |
| Op. 11. Premier concerto en mi mineur . . . . . 15 »  | Op. 47. Troisième ballade en la bémol majeur (dédiée à M <sup>me</sup> de<br>Maillé) . . . . . 7 50          |
| Op. 13. Fantaisie sur des airs nationaux polonais en la (à Pizis) . . . . . 7 50                                      | Op. 48. N <sup>o</sup> 1. Treizième nocturne en ut mineur (dédié à<br>M <sup>me</sup> Duperré) . . . . . 6 » |
| Le quatuor . . . . . 6 » — L'orchestre . . . . . 15 »   | 2. Quatorzième nocturne en fa dièse min. (dédié<br>à M <sup>me</sup> Duperré) . . . . . 6 »                  |
| Op. 14. Krakowiak, grand rondo de concert en fa . . . . . 7 50  | Op. 49. Fantaisie en fa bémol (dédiée à la princesse Catherine de Saxe) . . . . . 7 50                       |
| Le quatuor . . . . . 7 50 — L'orchestre . . . . . 18 »  | Op. 50. Trois mazurkas (dédiées à Léon Smolenski) . . . . . 7 50   |
| Op. 15. Trois nocturnes (dédiés à Ferdinand Hiller) . . . . . 6 »   | Op. 51. Troisième impromptu en sol bémol (dédié à la comtesse<br>Estéraz) . . . . . 6 »                      |
| Op. 16. Rondo en sol bémol (dédié à M <sup>me</sup> Caroline Bartassas) . . . . . 7 50                                | Op. 52. Quatrième ballade en fa mineur (dédiée à M <sup>me</sup> Nathaniel<br>de Bohlen) . . . . . 7 50      |
| Op. 17. Quatre mazurkas (dédiées à M <sup>me</sup> Lisa Tropp) . . . . . 6 »  | Op. 53. Huitième polonaise en la bémol majeur (dédiée à<br>Auguste Le) . . . . . 7 50                        |
| Op. 18. Grande valse, en mi bémol (dédiée à M <sup>me</sup> Laura Bruniak) . . . . . 6 »                              | Op. 54. Quatrième scherzo en sol mineur (dédié à Cécilia de Grama) . . . . . 7 50                            |
| Op. 19. Bolero (dédié à M <sup>me</sup> la comtesse E. de Fichau) . . . . . 5 »                                       | Op. 55. Deux nocturnes (dédiés à M <sup>me</sup> Stirling) . . . . . 9 »                                     |
| Op. 20. Premier scherzo en si mineur (dédié à F. Albrecht) . . . . . 7 50   | Op. 57. Berceuse (dédiée à M <sup>me</sup> Elise Girard) . . . . . 5 »                                       |
| Op. 21. Deuxième concerto en fa mineur . . . . . 15 »   | Op. 58. Sonate en si mineur . . . . . 15 »   |
| L'orchestre . . . . . 20 » — Le quatuor . . . . . 15 »  | Op. 59. Trois mazurkas . . . . . 7 50  |
| Op. 22. Grande polonaise brillante en mi bémol (à M <sup>me</sup> d'Est) . . . . . 9 »                                | Op. 60. Barcarolle en fa dièse (dédiée à la baronne de Stockhausen) . . . . . 7 50                           |
| Le quatuor . . . . . 6 » — L'orchestre . . . . . 15 »   | Op. 61. Polonaise-fantaisie en la bémol majeur (dédiée à M <sup>me</sup> Veyret) . . . . . 7 50              |
| Op. 23. Ballade en sol mineur (dédiée au baron de Stockhausen) . . . . . 7 50   | Op. 62. Deux nocturnes (dédiés à M <sup>me</sup> de Kossowitz) . . . . . 7 50                                |
| Op. 24. Quatre mazurkas (dédiées au comte de Berthou) . . . . . 7 50  | Op. 63. Trois mazurkas (dédiées à Laura Cassanova) . . . . . 6 »   |
| Op. 25. Études, deuxième livre (dédiées à M <sup>me</sup> la comtesse d'Appoll) . . . . . 18 »                        | Op. 64. Trois valse :  |
| Op. 26. Deux polonaises (dédiées à Bessner) . . . . . 7 50  | N <sup>o</sup> 1. En ré bémol (dédiée à la comtesse Delphine Potocka) . . . . . 5 »                          |
| Op. 27. Deux nocturnes (dédiés à la comtesse d'Appoll) . . . . . 6 »  | 2. En ut dièse mineur (dédiée à M <sup>me</sup> Nathaniel de Bohlen) . . . . . 5 »                           |
| Op. 28. Vingt-quatre préludes, deux livres, chaque . . . . . 9 »  | 3. En fa bémol (dédiée à la comtesse Catherine Branka) . . . . . 5 »   |
| Op. 29. 4 <sup>e</sup> Impromptu en la bémol (dédié à M <sup>me</sup> Caroline de Lahn) . . . . . 6 »                 | Op. 65. Sonate, piano et violoncelle (dédiée à Franchoni) . . . . . 15 »                                     |
| Op. 30. Quatre mazurkas (dédiées à la princesse de Wartenberg) . . . . . 7 50   | — Deux mazurkas en la mineur . . . . . 7 50  |
| Op. 31. Deuxième scherzo en ré bémol (dédié à Adèle de Ferenstein) . . . . . 9 »                                      | — Trois études composées pour la Méthode des Méthodes<br>de Fétis . . . . . 7 50                             |
| Op. 32. Deux nocturnes (dédiés à la baronne de Billay) . . . . . 6 »  | — Grand duo sur Robert Le Diable, à quatre mains . . . . . 9 »   |
| Op. 33. Trois mazurkas (dédiées à la comtesse de la Wierzbicka) . . . . . 7 50  | — Le même, pour piano et violoncelle . . . . . 10 »  |
| Op. 34. Trois valse :   |  |
| N <sup>o</sup> 1. En fa bémol (dédiée à M <sup>me</sup> de Ten Bohenski) . . . . . 6 »                                |  |
| 2. En fa mineur (dédiée à la baronne Fitz) . . . . . 6 »  |  |
| 3. En fa majeur (dédiée à M <sup>me</sup> d'Etichall) . . . . . 6 »   |  |
| Op. 35. Sonate en si bémol mineur et marche funèbre . . . . . 9 »   |  |
| — Marche funèbre extraite de la sonate Op. 35 . . . . . 5 »   |  |
| — Scherzo et marche funèbre, extraits de sa sonate et<br>arrangés à quatre mains par Fontana . . . . . 7 50           |  |

Paris, G. BRANDUS ET S. DUFOUR, Éditeurs

103, rue de Richelieu, 103.

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Rare

# FREDERIC CHOPIN

GRAND PIANO

*[The main body of the page contains several columns of extremely faint, illegible text, likely bleed-through from the reverse side of the page.]*

Fred. CHOPIN op. 2

La et d'avec la main.

Largo. metronome de Mälzel. ♩ = 65

INTRODUZIONE

Violone:

First system of the Violone introduction, featuring a treble and bass staff with a common time signature and a key signature of one flat. The music begins with a forte (f) dynamic and includes various rhythmic patterns.

Second system of the Violone introduction, continuing the melodic and harmonic development. It includes dynamic markings such as *pp*, *p*, and *f*, and performance instructions like "con ga...." and "ben marcato".

Third system of the Violone introduction, featuring a prominent eighth-note run. It includes dynamic markings like *f*, *sf*, and *sf*, along with performance directions such as "legger", "poco cres", "ten:", and "loco".

Fourth system of the Violone introduction, characterized by a highly legated eighth-note passage. It includes dynamic markings like *pp*, *cres*, and *p*, and performance instructions such as "legato assai", "espress:", and "sempre legato e ten:". Pedal markings (Ped.) are present at the beginning of the system.

Fifth system of the Violone introduction, concluding the piece with a final eighth-note run. It includes dynamic markings like *pp* and *sf*, and performance instructions such as "legatiss: e dim:" and "loco".

Chopin op. 2

M S 4712 Maurice Schlesinger Rue de Richelieu N.º 97

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8<sup>a</sup>  
sf dim: f dim:  
Ped:

loco. ben marcato  
sf p cres sf f  
Ped: Ped: Ped: Ped: Ped: Ped:

8<sup>a</sup> loco  
legger sf con forza dim

Poco piu mosso. ♩-80  
ff rallen: smor:  
con 8<sup>a</sup>

8<sup>a</sup> loco  
risoluto. sf f

8<sup>a</sup> loco.  
Ped staccato.

ten 8<sup>a</sup> legato.

loco. energico. sf dim:

sempre legato. sf sempre ben marcato. 8<sup>a</sup>

8<sup>a</sup> loco. cres sf dim: sf



*f* calando *rit*  
il basso legato poco

*Flau:*  
poco - - - cres - - - cen - - - do *Ped:* al - - - dim

10 *leggieriss.* *p*  
11 *8<sup>a</sup> loco*

*Ped:* *cres* - - - cen - - -

*8<sup>a</sup>*  
- do *dimi* - - nu - - en - - do

8<sup>a</sup> 3 25 23 23  
dim  
Ped. per il basso. Ped.  
loco. delicato. 10  
8<sup>a</sup> 12  
Ped. Ped.

8<sup>a</sup> 25 23  
dim  
Ped.  
loco. 10  
8<sup>a</sup> 12  
Ped. Ped.

8<sup>a</sup>  
staccato leggiero e sempre piu piano  
accelerando.  
Ped

8<sup>a</sup> loco.  
poco a poco

8<sup>a</sup> loco.  
calap do PPF sf  
con forza e prestissimo.

TEMA.

mezza voce. *sf* *ten.* *sf* *ten.* *sf*

*f* *ten.*

*A* *sf* *ten.*

*f* *ten.* *raggie.*

Tutti. *f* *f* *Viol.* *Corno.*



4.<sup>re</sup> Var:

Brillante. marcato.

m. v.

sempre legato.

cres - cen - do

8<sup>a</sup>

loco

dim: sf

ten. legato.

8<sup>a</sup>

cres - cen - do

loco

1<sup>ma</sup> Volta.

loco

8<sup>a</sup>

2<sup>da</sup> Volta:

cres - cen - do

8<sup>a</sup>

Ped. Ped. Ped. Ped. Ped. Ped.



8<sup>a</sup>  
 loco. *cres*  
 Ped.

8<sup>aa</sup>  
 ten. loco. *fz* *cres*  
 8<sup>a</sup>

8<sup>a</sup> loco. *dim:* *sf* *cres*

8<sup>a</sup> loco. 8<sup>a</sup> loco.

Tutti. Fl. Cl. *f* *p* *f*

Op. 92

Veloce.

9

2<sup>e</sup> Var:

The musical score is written for piano and bass. It consists of four systems of music. The first system includes a piano staff with a forte (*f*) dynamic and a bass staff. The second system includes a piano staff with *cres* and *poco a* markings and a bass staff. The third system includes a piano staff with *poco cres*, *sem*, and *diminuendo* markings, and a bass staff with fingering numbers (1, 2, 3, 4, 5) above the notes. The fourth system includes a piano staff with a forte (*f*) dynamic and a *cres* marking, and a bass staff. The tempo is marked *Veloce.* and the piece is in 2/4 time.

\* On se sert de cette basse en jouant sans accompagnement. M. S. 476



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key. The grand staff contains a complex, rapid sixteenth-note passage. The lower bass staff has a simpler accompaniment. Dynamic markings include *sf* and *res*.

Second system of musical notation. Similar to the first, it features a grand staff and a lower bass staff. The grand staff continues with rapid sixteenth-note patterns. A *loco* marking is present above the treble clef. Dynamic markings include *dim:*, *p*, and *res*.

Third system of musical notation. This system includes fingerings: *4 1 4 3 2 1* and *2 1 2 3 2*. The grand staff continues with sixteenth-note passages. The lower bass staff has a steady accompaniment. Dynamic markings include *f* and *diminuendo*.

Fourth system of musical notation. It features a grand staff and a lower bass staff. The grand staff has a *loco* marking and a *legatiss:* marking. Dynamic markings include *f*, *res*, and *dim:*. A *Ped.* marking is present below the lower bass staff.

nu - en - do *f*

*cres* *f* *cres*

*cres* *f*

Tutti *f* Cl. *f* Fl. *f*



Sempre sostenuto.

3.<sup>c</sup> Var:  $\text{f}$  67

m.v. *cres*  
preciso.

*sf* *cres* *dim.*

*tr* *cres* *sf* *1<sup>ma</sup> Volta.*

*2<sup>da</sup> Volta.* *loco.* *f* *f* *sf*

*sf* *sf* *ben marcato.* *cres* *sf*

Red: . . .  $\oplus$  Red:  $\oplus$  +

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *sf*. Performance instructions: *legatissimo cres*. A *tr* (trill) is marked in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *tr*, *cres*, *sf*. Performance instructions: *cres*. A *tr* (trill) is marked in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim*, *tr*, *sf*. Performance instructions: *tr*. A *tr* (trill) is marked in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *f*, *sf*. Performance instructions: *Tutti*. A *sf* (sforzando) is marked in the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Performance instructions: *Fig.*, *Cor.*. A *f* (forte) is marked in the treble staff.

14  
Con bravura.

♩ 192  
4. Var. *Sempre staccato e forte*

*Sempre Staccato.*



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. A *cres.* marking is present above the bass staff.

Second system of musical notation, continuing the complex texture from the first system. A *f* dynamic marking is visible above the bass staff.

Third system of musical notation. It begins with a double bar line and the instruction *Tutti.* above the treble staff. Below the bass staff, the instruction *marcato.* is written, followed by *col 8<sup>va</sup>* and a downward-pointing arrow. The music continues with a more rhythmic and accented feel.

Fourth system of musical notation. It features a *cres.* marking above the bass staff and a *ff* dynamic marking above the treble staff.

Fifth system of musical notation, the final system on the page. It includes a *f* dynamic marking above the treble staff and an *sf* marking above the bass staff. The system concludes with a double bar line and a *rit.* marking.

Adagio.

69

5<sup>a</sup> Var:

risoluto

tim

ff

Ped.

lucio

Cantabile e molto legato. 8<sup>a</sup>

espres

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loco *sf* *cres* *f* tenuto

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*sf* *legatiss.* *cres* *dim.* 8<sup>a</sup>

Ped. Ped. Ped. Ped.

8<sup>a</sup> *loco* *sf* *loco* *stretto e con forza*

Ped. Ped. Ped.

*cres* *f* 8<sup>a</sup> *loco*

Ped. Ped. Ped. Ped.

8<sup>a</sup> *loco* *calando* *smorz.* *ff*

Ped. Ped.

19  
36  
Tutti.  
alla  
Polacca.

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo and dynamic markings 'Tutti.' and 'F sf'. The second system includes 'sf' and 'p' markings. The third system features a 'Ped.' (pedal) marking. The fourth system has an '8va' (octave) marking. The fifth system includes 'cres', 'loco', and 'legato' markings. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The piece concludes with a final chord marked 'legato' and a small table of numbers: 

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1	2	3
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4 3 2  
1 2  
1 2  
stacc.  
8<sup>a</sup>

loco.  
legato.  
ten. ten.

8<sup>a</sup>  
cres  
ten. Ped. ten.

8<sup>a</sup> loco.  
f<sup>o</sup> molto legato. cres -  
- cen

in 8<sup>a</sup>  
do  
Tutti.  
f<sup>o</sup> cres  
coz 8



leggier.

First system of musical notation. Treble clef, bass clef. Dynamics include *fz* and *Ped.*. Fingerings 8, 2, 2, 5, 1, 6 are indicated. A wavy line with *8<sup>a</sup>* is at the end.

Second system of musical notation. Treble clef, bass clef. Dynamics include *cres*, *fz*, and *Ped.*. Fingerings 5, 8, 2, 1 are indicated.

Third system of musical notation. Treble clef, bass clef. Dynamics include *loco*, *dim.*, *fz*, *cres*, and *legato*. Pedal markings *Ped.* are present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *loco*, *fz*, *cres*, and *dim.*. Pedal markings *Ped.* are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *dim.*, *cres*, and *fz*. Pedal markings *Ped.* are present.

ben a lre ato  
M. S. 4719

8<sup>a</sup> loco  
f sf p dim: f cres cen do

8<sup>a</sup> loco  
f cres cres

8<sup>a</sup> loco  
dim: f cres sf

sf

dim: sf cres Tutti loco



Cl:  
Fag:  
cres

This system features two staves. The upper staff is for Clarinet (Cl.) and the lower for Bassoon (Fag.). The music is in a minor key with a common time signature. The upper staff begins with a fortissimo (ff) dynamic and includes a crescendo (cres) marking. The lower staff provides a rhythmic accompaniment with chords.

Sempre legato.  
p  
cres  
Sempre ben marcato.

This system continues with two staves. The upper staff is marked 'Sempre legato' and starts with a piano (p) dynamic. It features a 'locos' section indicated by a dashed line and a 'cres' marking. The lower staff is marked 'Sempre ben marcato' and includes a 'cres' marking.

f  
sf  
sf

This system consists of two staves. The upper staff has dynamics of fortissimo (f) and sforzando (sf). The lower staff begins with a piano (p) dynamic.

sf  
p  
locos

This system consists of two staves. The upper staff starts with a sforzando (sf) dynamic and includes a 'locos' section. The lower staff begins with a piano (p) dynamic.



*fz*

*sf* sempre legato

energico

*cres* - - - - - con - - - - - do

8<sup>a</sup>

*sf* con forza

Clar: loco

*sf* *p* Fag:

8<sup>a</sup>



*sempre legato.* *8<sup>a</sup>* *loco*

*ben marcato.* *fz*

*s<sup>f</sup>* *8<sup>a</sup>* *loco*

Ped: ♪

*molto con energia.*

*cres*

Ped: ♪ Ped: ♪ Ped: ♪ Ped: ♪

*sempre ben marcato.*

*ff* *Ped: ♪* *s<sup>f</sup>*

*8<sup>a</sup>* *P legatiss: leggeriss:* *e* *di - mi - nu - en - do*

Ped:

This page contains a handwritten musical score for Clarinet in B-flat. The score is organized into six systems, each consisting of a treble and bass clef staff. The music is characterized by rapid sixteenth-note passages and dynamic markings.

- System 1:** Treble clef. Dynamics: *g<sup>a</sup>* (pizzicato), *loco* (loco). A dashed line above the staff indicates a section to be played *g<sup>a</sup>*.
- System 2:** Treble clef. Dynamics: *p* (piano), *sempre* (sempre), *piu* (piu). Bass clef. Dynamics: *loco*, *loco*. Performance instruction: *Ped.* (pedal).
- System 3:** Treble clef. Dynamics: *loco*, *loco*. Bass clef. Dynamics: *loco*, *loco*. Performance instruction: *Ped.* (pedal).
- System 4:** Treble clef. Dynamics: *sempre ff* (sempre fortissimo). Bass clef. Dynamics: *loco*, *loco*. Performance instruction: *Ped.* (pedal).
- System 5:** Treble clef. Dynamics: *loco*, *loco*. Bass clef. Dynamics: *loco*, *loco*. Performance instruction: *Ped.* (pedal).

Clarinet in B

M. S. 1749

Musique Solles. de R. de P.

N. 9



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