



pdf-Noten Wilk



# Frédéric Chopin (1810 – 1849)

Vol.I *Ballads*

Vol.II *Etudes*

Vol.III *Mazurkas*

Vol.IV *Nocturnes*

Vol.V *Polonaises*

Vol.VI *Preludes & Impromptus*

Vol.VII *Rondos & Variations*

Vol.VIII *Scherzos*

Vol.IX *Sonatas*

Vol.X *Waltzes*

Vol.XI *Piano pieces*

Complete works  
for Pianoforte solo  
Urtext



## Preface to the Edition

The Polish-French pianist, composer and music educator Frédéric Chopin was a representative of Romanticism. Unfortunately, at the age of only 39, he died prematurely of consumption: "Young dies, whom the gods love" can be said about Frédéric Chopin.

Born near Warsaw in 1810, he already plays for the Czar as a child. Years later in Paris, colleagues like Liszt and Berlioz, but also writers like Heine or Balzac, applaud him. He becomes the pampered darling of aristocratic ladies and the icon of their daughters. But behind the mask of the witty, elegant, somewhat snobbish youth hides a stern, self-critical perfectionist. He left an imposing and brilliant piano work.

Chopin was not a concert pianist in the true sense. Apart from the trip to England in 1848, he did not make a single concert tour. Although Chopin occasionally played in the private soirées of the nobility and the wealthy middle class - the thought of having to play in a concert hall in front of a large audience, however, burdened him all his life very much. He practiced little and earned his living almost exclusively from his income as a teacher and composer. In his whole life Chopin has given only about 30 public concerts, five of them in Warsaw, one each in Duszyn and Wrocław, three in Vienna, one in Munich, twelve in Paris, three in London and one each in Rouen, Manchester, Glasgow and Edinburgh. In addition, Chopin was in the concerts, as was customary at the time, almost never the only artist. Especially in charity concerts he was just one of several musicians - but mostly the most famous. It should be added that his concerts, at least the later, mostly only conditional applause. So could happen, what Alfred Cortot called a "secret celebrity", literally he wrote: "We experience here the rare miracle of the famous becoming in the exclusion of the public."

Chopin showed great enthusiasm for piano playing and composing, which is easily recognized by his creative piano works. His works, most of which are composed for piano, contain scenic tales, rich harmonies, touching cantabile melodies, moving rhythms and the soul of Polish folk music. The musical characteristics of Chopin are the peculiar, fine articulation, difficult to perform pianistic playing techniques, the graceful melos, a rich in content imaginations and very inner emotional representations.

Chopin can not only be described as a "composer" but also as a "pianistic poet". It is painstaking for a pianist to interpret Chopin's musical language and its dramatic but also sensitive emotions.

Chopin composed almost only piano works: he made the piano an instrument of unexpected possibilities of expression. He elicited him a novel and rich sound world that no one had even dared to dream of before, and he created in that same world a legion of masterpieces. By seemingly restricting the range of functions of his instrument, he drew attention in unprecedented ways, to a musical element that was to be of such immense importance until the 20th century: sound. Since Chopin, it is hard to imagine music as an abstract entity that is merely "rendered" by the instruments. It is much more intertwined with the material side of the sound, the timbre, the registers, the sensual quality of the sounds and the way they are created. The innovative and groundbreaking sound of Chopin's music is based not only on the special handling of his instrument, the impressive technique of his piano playing, but on the sound language itself - the Chopin's harmony.

The completeness and the aesthetically convincing note graphics make this Urtext complete edition indispensable.

***The Urtext-edition is sorted by genre and consists of 11 volumes:***

- 1. Ballades***
- 2. Études***
- 3. Mazurkas***
- 4. Nocturnes***
- 5. Polonaises***
- 6. Préludes and Impromptus***
- 7. Rondos and Variations***
- 8. Scherzos***
- 9. Sonatas***
- 10. Waltzes***
- 11. Piano pieces***

## 1. Ballads

Robert Schumann wrote in the *Neue Zeitschrift für Musik* of 25 October 1842 (vol. 34, no. 17, p. 142): "*Chopin was the first to apply the word 'Ballade' to music*". For him and his contemporaries, "ballade" in the first half of the nineteenth century first and foremost denoted a literary genre.

The Polish ballad poet Adam Mickiewicz (an emigrant in Paris who was friends with Chopin) inspired Chopin to his four ballads, each telling a story. Schumann reports that Chopin "*was inspired to write his Ballades by some poems of Adam Mickiewicz*".

Chopin was, rather, likely allowing himself to be led by the atmosphere and narrative gesture of the literary ballades that he knew, when, in the mid-1830s, he gave the title Ballade to his op. 23, and thereby for the first time applied the term to a work for solo piano. By so doing he established the piano ballade as a new musical genre.

The 4 ballads are unique works in their purely musical music drama and have not found any approximate succession in terms of form and expressive power.

## 2. Études

Chopin's Études are a musically important milestone. An experiment about the possible and the just possible. A compositionally very successful tightrope walk that does not shy away from sonic daring. However, this compressed music, at its narrowest - 88 keys and ten finger wide - is uncompromising in its theatrical and lyrical intentions. It is orchestral through and through, its etude-like core is the abstraction: putting the big picture of a musical world with pianistic skill into the hands of one interpreter.

Chopin did not try to correct the natural inequality of the fingers, but recognized the peculiarity of each finger as a source of immense sound variety. So he appreciated the thumb as the "strongest and freest finger", the index finger as "main support", the middle finger as "great singer" and the ring finger as "his worst enemy". Since the ring finger is tied to the middle finger like "a Siamese twin", he tried to avoid the fingering 3-4-3 in fast passages as far as possible. The relaxed hand posture required in the sense of an emotional attack explains Chopin's preference for black keys. It allows the longer middle fingers a pleasant position as a prerequisite for a virtuous as well as expressive game. This characteristic established even the Etude in the concert hall.

## 3. Mazurkas

Chopin wrote a total of 57 mazurkas. It was probably the folkloristic elements of the mazurka that made Chopin prefer this genre; the composer, however, did not take complete, existent melodies for his works, but was only stimulated by rhythmic and melodic elements. Chopin himself wrote that his mazurkas were not meant for dancing, but rather for the virtuoso lecture. Although the notes themselves are not that heavy, the play of the mazurkas is an art, because the pieces only come to life with the 'right' interpretation. They require a tender, yes, "singing" attack - for which Chopin was famous - metronomically accurate playing rather leads to the compositions sounding gruff and alien. Chopin's mazurkas are all quite short, reflecting the composer's tendency to dedicate his works to others as a sign of friendship.

## 4. Nocturnes

Between 1814 and 1835, the Irish piano virtuoso and composer John Field published as probably the first "Nocturnes" under French name. The already romantic style of the one generation older relative to Chopin directly influenced the nocturnes of the younger.

This edition contains all the Nocturnes by Chopin. A logically carried out chronological order of the works is opposed by the fact that, as is the case with other genres, also of the 21 Nocturnes three Chopin died only after 1849 have been published against his expressed wish. They were therefore not included in the chronological order, but got their place at the end of this volume.

## 5. Polonaises

This edition contains all previously known polonaises for piano solo by Chopin. Chopin composed a total of 16 polonaises. Apparently, only seven of them - provided by himself with opus numbers - have been published on his initiative. For the published after his death works, including the three published by Fontana Polonaises op. 71, are also included.

## 6. Préludes and Impromptus

Preludes, op. 28 is a collection of short pieces for piano. These pieces were written by Frédéric Chopin between 1837 and 1838. They were published in the middle of 1839, just after the composer's winter sojourn (stay) on the isle of Majorca with George Sand. Chopin was greatly influenced by Johann Sebastian Bach in the composition of these preludes. The title may have been a tribute to Bach's 24 preludes and fugues in *The Well-Tempered Clavier*. Chopin journeys through the circle of fifths. The preludes begin in C major and end in d minor. One of the well-known ones is Prelude No. 15, nicknamed "Raindrop". This volume contains the three Impromptus published during Chopin's lifetime and the *Fantaisie-Impromptu*, op. 66, which was published only after his death and thus described by the publisher Julian Fontana.

## 7. Rondos and Variations

The genres of the rondo and the variation are characteristic of the post-classical, "brilliant" piano style that is typified by composers such as Johann Nepomuk Hummel and Friedrich Kalkbrenner, and is characteristic of many works of Chopin's Warsaw period. After his relocation to Paris in 1831, Chopin wrote no further variations or rondos, with the exception of op. 16 (Rondo in Eb Major, 1832) and op. 12 (Variations in Bb Major, 1833). Contained are all five rondos, including op. Posth. 73a in the version for piano solo and Rondo à la Mazurka op. 5.

## 8. Scherzos

Chopin's four scherzos were composed between 1831 and 1842. Unlike his works in other genres, many of which only appeared in print after his death, all four of them were published during his lifetime. They are set out here in chronological order. The first Scherzo, op. 20 in b minor, was begun in Vienna in the summer of 1831, after Chopin had finally left his homeland, and was completed in Paris. Remarkably, it contains a song-like middle section based on the melody of a Polish Christmas carol, *Lulajże Jezuniu*. This furnishes eloquent proof of the emotional attachment that Chopin, now living outside Poland for the first protracted period, felt toward his native land.

The four scherzos are often associated with the four ballads that appeared in approximately the same period (1836-43). Scherzos and ballads are outstanding examples of Chopin's endeavor to create larger musical forms in independent individual works that, while based on the classical canon, are breaking new ground in terms of the world of expression and compositional technique. Increasingly, elements of the sonata form play a role, which are entangled in scherzo and ballad with other structures.

## 9. Sonatas

Frédéric Chopin composed three piano sonatas, two being published in his lifetime, one posthumously. They are often considered to be among Chopin's hardest piano compositions both musically (along with his *Polonaise-fantaisie*, Op. 61) and technically (along with his *Allegro de concert*, Op. 46). They cover a period of time from 1828 to 1844, reflecting Chopin's style changes.

## 10. Waltzes

Chopin's waltzes are arguably his best-known and most popular piano works. He composed nineteen waltzes, all of which are included in this edition. Among them are waltzes in all levels of difficulty. After the death of the composer, Julian Fontana, his friend and collaborator, published a number of Frédéric Chopin's posthumous works. It is worth remarking that Fontana's versions, even when several autographs of a waltz are available, do not agree exactly with any one of these sources. In order to leave the decision to the user of our edition whether he will play the autograph version of waltzes op. 69 and 70 or what Fontana has made of it, the Julian Fontana version is preceded each time by an autograph version.

## 11. Piano pieces

This volume rounds off the completeness of Chopin's piano works and contains all the piano pieces and dances of Chopin not included in the other volumes. There are many very beautiful and often easier piano pieces: *Andante spinto* op.22, *Fantasy* op.49, *Cantabile* BI 84, *Largo* BI 109, *Fuga* BI 144, *Album leave* BI 151 and the dances *Marche funèbre* op.72 No.2, 3 *Ecosaisies* op.72 No.3, *Bolero* op.19, *Tarantella* op.43, *Berceuse* op.57, *Barcarole* op.60, *Contradanse* BI 17.

# Vol. 1: Ballads

Page

Preface to Edition

3

## Ballad in g op. 23, Brown-Index 66

Dédiée à M le Baron de Stockhausen

1835

Largo *pesante* *f* *dim.* 6

Moderato 6

Presto con fuoco *fz* 18

## Ballad in F op. 38, Brown-Index 102

Dédiée à M<sup>r</sup> Robert Schumann

1839

Andantino *sotto voce* 22

Presto con fuoco *ff* 24

## Ballad in A<sup>b</sup> op. 47, Brown-Index 136

Dédiée à Mademoiselle Pauline de Noailles

1836

Allegretto *mezza voce* 34

## Ballad in f op. 52, Brown-Index 146

Dédiée à Madame la Baronne C. de Rothschild

1842

Andante con moto *legato* *p* 48

Sources and comments

66

Preface to Edition

## 12 Études op. 10

Dédiées à son ami F. Liszt

Étude  
in C

Allegro  
*legato*  
*f*  
1 2 4 5 1 2 4 5 8

op. 10 No. 1  
Brown-Index 59 8

Étude  
in a

Allegro  
*p*  
4 3 4 5 3 4 3 4 5 2 3 4 3 4 3 4 5 3 4 3 4 5 4 3 4 3 5 4 3 4 3 5 4  
*sempre legato cresc.*

op. 10 No. 2  
Brown-Index 60 14

Étude  
in E

Lento ma non troppo  
*p*  
*legato*

op. 10 No. 3  
Brown-Index 74 18

Étude  
in c#

Presto  
*f*  
*con fuoco*  
*fp*  
*cresc.*

op. 10 No. 4  
Brown-Index 75 22

Étude  
in Gb

Vivace  
*f*  
*brillante*  
*p*  
*legato*

op. 10 No. 5  
Brown-Index 57 30

Étude  
in eb

Andante  
*p*  
*con molto espressione*  
*f*

op. 10 No. 6  
Brown-Index 57 35

Étude  
in C

Vivace  
*p*

op. 10 No. 7  
Brown-Index 68 38

Étude  
in F

Allegro  
*tr*  
*veloce*

op. 10 No. 8  
Brown-Index 42 42

Étude  
in f

Allegro molto agitato  
*p*  
*cresc.*  
*con forza*

op. 10 No. 9  
Brown-Index 42 51

Étude  
in Ab

Vivace assai  
*f*

op. 10 No. 10  
Brown-Index 42 54

Étude  
in Eb

Allegretto  
*fz*  
*p*  
*cresc.*

op. 10 No. 11  
Brown-Index 42 59

Étude  
in c

Allegro con fuoco  
*f*  
*legatissimo*  
*energico*  
*cresc.*

op. 10 No. 12  
Brown-Index 67 62

- Étude in Ab *Allegro sostenuto* op. 25 No. 1 Brown-Index 104 69  
*p*
- Étude in f *Presto* op. 25 No. 2 Brown-Index 97 74  
*molto legato*
- Étude in F *Allegretto* op. 25 No. 3 Brown-Index 99 78  
*leggiero*
- Étude in a *Agitato* op. 25 No. 4 Brown-Index 78 82  
*p*
- Étude in e *Vivace leggiero* op. 25 No. 5 Brown-Index 78 85  
*scherzando*
- Étude in g# *Allegro* op. 25 No. 6 Brown-Index 78 92  
*sotto voce*
- Étude in c# *Lento* op. 25 No. 7 Brown-Index 98 98  
*p*  $\text{♩} = 66$  *pp*
- Étude in Db *Vivace molto legato* op. 25 No. 8 Brown-Index 78 102  
*mezza voce*
- Étude in Gb *Allegro assai* op. 25 No. 9 Brown-Index 78 106  
*leggiero*
- Étude in b (h) *Allegro con fuoco* op. 25 No. 10 Brown-Index 78 108
- Étude in a *Lento* op. 25 No. 11 Brown-Index 83 116  
*p* *f risoluto*
- Étude in c *Allegro molto con fuoco* op. 25 No. 12 Brown-Index 99 125

Trois nouvelles études

Etudes de Perfection de la Méthode des Méthodes de Moscheles et Fétis

Brown-Index 130  
1839

Étude  
in f

Andantino Brown-Index 130 No. 1

133

Étude  
in Ab

Allegretto Brown-Index 130 No. 2

136

Étude  
in Db

Allegretto Brown-Index 130 No. 3

138



## Quatre Mazurkas op. 6, Brown-Index 60

*Dédiées à Mademoiselle la Comtesse Pauline Plater*

op.6 No.1  
Mazurka  
in f # 1830

♩ = 132

op.6 No.2  
Mazurka  
in c # 1830

*sotto voce*

op.6 No.3  
Mazurka  
in E 1830

*Vivace*

*Presto ma non troppo*

op.6 No.4  
Mazurka  
in eb 1830

*p* *fz*

## Cinq Mazurkas op. 7, Brown-Index 61

*Dédiées à Monsieur Johns*

op.7 No.1  
Mazurka  
in Bb 1830-31

*Vivace*

*f* *cresc.* *ff* *p* *scherz.*

op.7 No.2  
Mazurka  
in a 1830-31

*Vivo, ma non troppo*

*p* *cresc.*

op.7 No.3  
Mazurka  
in f 1831

♩ = 54

*sotto voce* *smorz.* *p* *con anima*

op.7 No.4  
Mazurka  
in Ab 1831

*Presto ma non troppo*

*f* *fz* *p* *f*

op.7 No.5  
Mazurka  
in C 1831

*Vivo* *mezza voce*

*f* *fz*

## Quatre Mazurkas op. 17, Brown-Index 77

*Dédiées à Madame Lina Freppa*

op.17 No.1  
Mazurka  
in Bb 1832-33

*Vivo e risoluto*

*f* *fz*

op.17 No.2  
Mazurka  
in e 1832-33

*Lento ma non troppo*

*f* *fz*

op.17 No.3  
Mazurka  
in Ab 1832-33

*Legato assai*

*dolce*

op.17 No.4  
Mazurka  
in a 1832-33

*Lento ma non troppo*

*pp* *sotto voce*

op.24 No.1  
Mazurka  
in g

Lento 1834-35 40

*rubato*

op.24 No.2  
Mazurka  
in C

Allegro non troppo 1834-35 42

*legato*  
*sotto voce*

op.24 No.3  
Mazurka  
in Ab

Moderato 1834-35 45

*con anima*

op.24 No.4  
Mazurka  
in bb

Moderato 1834-35 47

*p* *poco*

Quatre Mazurkas op. 30, Brown-Index 105

op.30 No.1  
Mazurka  
in c

Allegretto non tanto 1836-37 52

*p*

op.30 No.2  
Mazurka  
in b (h)

Vivace 1836-37 54

*p* *f* *p*

op.30 No.3  
Mazurka  
in Db

Allegro non troppo 1836-37 56

*f*

op.30 No.4  
Mazurka  
in c #

Allegretto 1836-37 59

*p* *sotto voce*

Quatre Mazurkas op. 33, Brown-Index 89

op.33 No.1  
Mazurka  
in g #

Mesto 1837-38 64

op.33 No.2  
Mazurka  
in D

Vivace 1837-38 66

*f*

op.33 No.3  
Mazurka  
in C

Semplice 1837-38 70

*p*

op.33 No.4  
Mazurka  
in b

1837-38 71

*p* *f*

Quatre Mazurkas op. 41, Brown-Index 122

op.41 No.1  
Mazurka  
in c #

Maestoso 1839 78

*p*

op.41 No.2  
Mazurka  
in e

Andantino 1838 82

*p*

op.41 No.3  
Mazurka  
in B

Animato 1839 84

op.41 No.4  
Mazurka  
in Ab

Allegretto 1839 86

*dolce*

op.50 No.1  
Mazurka  
in G  
Vivace  
*f*  
1841-42 88

op.50 No.2  
Mazurka  
in Ab  
Allegretto  
*mezza voce*  
1841-42 92

op.50 No.3  
Mazurka  
in c #  
Moderato  
*mezza voce*  
1841-42 95

**Trois Mazurkas op. 56, Brown-Index 153** *Dédiées à Mademoiselle C. Maberly*

op.56 No.1  
Mazurka  
in B (H)  
Allegro non tanto  
*p*  
1843 101

op.56 No.2  
Mazurka  
in C  
Vivace  
*f*  
1843 107

op.56 No.3  
Mazurka  
in c  
Moderato  
*mf*  
1843 109

**Trois Mazurkas op. 59, Brown-Index 157**

op.59 No.1  
Mazurka  
in a  
Moderato  
*p*  
1845 116

op.59 No.2  
Mazurka  
in Ab  
Allegretto  
*dolce*  
1845 120

op.59 No.3  
Mazurka  
in f #  
Vivace  
1845 123

**Trois Mazurkas op. 63, Brown-Index 162** *Dédiées à Madame Comtesse Laure Czlonowska*

op.63 No.1  
Mazurka  
in B (H)  
Vivace  
*fz*  
1846 128

op.63 No.2  
Mazurka  
in f  
Lento  
1846 131

op.63 No.3  
Mazurka  
in c #  
Allegretto  
1846 133

**Quatre Mazurkas op. 67, Brown-Index 163**

op.67 No.1  
Mazurka  
in G  
Vivace  
*mf*  
*tr*  
*cresc.*  
1846 136

op.67 No.2  
Mazurka  
in g  
Cantabile  
*p*  
1846 138

op.67 No.3  
Mazurka  
in C  
Allegretto  
*p rubato*  
*tr*  
1846 140

op.67 No.4  
Mazurka  
in a  
Allegretto  
*f*  
1846 142

## Quatre Mazurkas op. 68, Brown-Index 38

op.68 No.1  
Mazurka  
in C

op.68 No.2  
Mazurka  
in a

op.68 No.3  
Mazurka  
in F

op.68 No.3  
Mazurka  
in f

## Mazurkas Brown-Index 16

BI 16 No.1  
Mazurka  
in G

BI 16 No.2  
Mazurka  
in Bb

## Mazurka in D, Brown-Index 71

## Mazurka in Bb, Brown-Index 73 'Wolowska'

## Mazurka in C, Brown-Index 82

## Mazurka in Ab, Brown-Index 85

## Mazurka in a, Brown-Index 134

## Mazurka in a, Brown-Index 140

*Dédiées à son amo Emile Gaillard*

# Vol. 4: Nocturnes

Page

4

Preface to Edition

Autograph Nocturne op. 37

7

## Trois Nocturnes op. 9, Brown-Index 54

Dédiées à Madame Camille Pleyel

op. 9 No. 1  
Nocturne  
in bb

Larghetto 1830-31

*p espr.* 11 8

op. 9 No. 2  
Nocturne  
in Eb

Andante 1830-31

*p espr. dolce* 4 4 2 14

op. 9 No. 3  
Nocturne  
in B (H)

Allegretto 1830-31

*p scherzando* 18

## Trois Nocturnes op. 15, Brown-Index 55

Dédiées à Madame Camille Pleyel

op. 15 No. 1  
Nocturne  
in F

Andante cantabile 1830-31

*semplice e tranquillo* 3 28

op. 15 No. 2  
Nocturne  
in F #

Larghetto 1830-31

*sostenuto* 1 5 1 2 1 34

Brown-Index 79

op. 15 No. 3  
Nocturne  
in g

Lento 1833

*p languido e rubato* *dim.* 38

## Deux Nocturnes op. 27, Brown-Index 91

Dédiées à Madame Camille Pleyel

op. 27 No. 1  
Nocturne  
in c #

Larghetto 1835

*legato* 6 6 6 6 *sotto voce* 42

op. 27 No. 2  
Nocturne  
in Db

Lento sostenuto 1835

*p dolce* 4 48

## Deux Nocturnes op. 32, Brown-Index 106

Dédiées à Madame Camille Pleyel

op. 32 No. 1  
Nocturne  
in B (H)

Andante sostenuto 1836-37

*dolce* 2 1 3 3 54

op. 32 No. 2  
Nocturne  
in Ab

Lento 1836-37

*sempre piano e legato* 3 58

## Deux Nocturnes op. 37, Brown-Index 119

op. 37 No. 1  
Nocturne  
in g

Andante sostenuto 1838

*p* 3 *f* 64

Brown-Index 127

op. 37 No. 2  
Nocturne  
in G

Andantino 1839

*dolce* 68

**Deux Nocturnes op. 48, Brown-Index 142***Dédiées à Mademoiselle Laure Duperré*

op. 48 No. 1  
Nocturne  
in c

Lento  $\text{♩} = 3$

*mezza voce*

1841

74

op. 48 No. 2  
Nocturne  
in f #

Andantino

1841

81

**Deux Nocturnes op. 55, Brown-Index 152***Dédiées à Mademoiselle J. W. Stirling*

op. 55 No. 1  
Nocturne  
in f

Andante

*p*

1843

88

op. 55 No. 2  
Nocturne  
in Eb

Lento sostenuto

*f*

1843

94

**Deux Nocturnes op. 62, Brown-Index 161***Dédiées à Mademoiselle R. de Könneritz*

op. 62 No. 1  
Nocturne  
in B (H)

Andante

*dolce legato*

1845-46

100

op. 62 No. 2  
Nocturne  
in E

Lento

*sostenuto*

1845-46

106

**Nocturne in e op. posth. 72 No. 1, Brown-Index 19**

Andante

*p*

*molto legato*

1827

112

**Nocturne in c # op. posth., Brown-Index 49**

Lento

Lento con gran espressione

*pp*

*legato*

1830

116

**Nocturne in c op. posth., Brown-Index 108**

Andante

(Andante sostenuto)

*p*

*poco cresc.*

1837

120

**Nocturne oubliée in c# without opus**

Larghetto

*con anima*

*p*

*sf*

*pp*

1833

123

# Vol. 5: Polonaises

Page

Preface to Edition

4

## Deux Polonaises

*Dédiées à son ami J. Dessauer*

op. 26

Brown-Index 90

Allegro  
Appassionato

op. 26 No. 1

Polonaise  
in c#

Musical notation for Polonaise in c# (op. 26 No. 1). The score is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a series of sixteenth-note patterns in the right hand and chords in the left hand. The piece concludes with a fortissimo (fff) dynamic.

7

Polonaise  
in eb

Musical notation for Polonaise in eb (op. 26 No. 2). The score is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). It starts with a pianissimo (pp) dynamic and includes markings for *Maestoso*, *poco ritenuto*, *accel.*, and *rit. e cresc.*. The piece ends with a fortissimo (ff) dynamic.

13

## Deux Polonaises

*Dédiées à son ami Jules Fontana*

op. 40

Brown-Index 120

Allegro con brio

op. 40 No. 1

Polonaise  
in A

Musical notation for Polonaise in A (op. 40 No. 1). The score is in 3/4 time with a key signature of two sharps (F#, C#). It begins with a forte (f) dynamic and features a series of eighth-note patterns in the right hand and chords in the left hand. The piece concludes with a fortissimo (ff) dynamic.

22

Polonaise  
in c

Musical notation for Polonaise in c (op. 40 No. 2). The score is in 3/4 time with a key signature of no sharps or flats (C major). It starts with a piano (p) dynamic and features a series of eighth-note patterns in the right hand and chords in the left hand. The piece concludes with a fortissimo (ff) dynamic.

29

## Polonaise in f #

*Dédiée à Madame la Princesse Charles de Beauvau née de Komar*

op. 44

Brown-Index 135

Musical notation for Polonaise in f# (op. 44). The score is in 3/4 time with a key signature of two sharps (F#, C#). It begins with a forte (f) dynamic and features a series of eighth-note patterns in the right hand and chords in the left hand. The piece concludes with a fortissimo (ff) dynamic.

35

## Polonaise in Ab

*Dédiée à Monsieur Auguste Leo*

op. 53

Brown-Index 147

Maestoso

Musical notation for Polonaise in Ab (op. 53). The score is in 3/4 time with a key signature of two flats (Bb, Eb). It starts with a fortissimo (ff) dynamic and includes a piano (p) dynamic marking. The piece concludes with a fortissimo (ff) dynamic.

52

## Polonaise - Fantaisie in Ab

*Dédiée à Madame A. Veyret*

op. 61

Brown-Index 158

Allegro maestoso

Musical notation for Polonaise - Fantaisie in Ab (op. 61). The score is in 3/4 time with a key signature of two flats (Bb, Eb). It starts with a piano (p) dynamic and includes a fortissimo (ff) dynamic marking. The piece concludes with a fortissimo (ff) dynamic.

64

## Trois Polonaises

Allegro maestoso ♩ = 84

op. 71

op. 71 No. 1

Brown-Index 11

Polonaise  
in d

Musical notation for Polonaise in d (op. 71 No. 1). The score is in 3/4 time with a key signature of two sharps (F#, C#). It starts with a forte (f) dynamic and includes a fortissimo (ff) dynamic marking. The piece concludes with a fortissimo (ff) dynamic.

80

Polonaise  
in Bb

Musical notation for Polonaise in Bb (op. 71 No. 2). The score is in 3/4 time with a key signature of two flats (Bb, Eb). It starts with a fortissimo (f) dynamic and includes markings for *risoluto*, *p*, and *dim.*. The piece concludes with a fortissimo (ff) dynamic.

86

Polonaise  
in f

Musical notation for Polonaise in f (op. 71 No. 3). The score is in 3/4 time with a key signature of one sharp (F#). It starts with a fortissimo (f) dynamic and includes markings for *espr.* and *3*. The piece concludes with a fortissimo (ff) dynamic.

92

**Polonaise in g**

*Dédiées à son Excellence Mademoiselle la Comtesse Victoire Skarbek*

Brown-Index 1

96

**Polonaise in Bb**

Brown-Index 3

98

**Polonaise in Ab**

*Dédiées à son Excellence Mademoiselle la Comtesse Victoire Skarbek*

Brown-Index 5

100

**Polonaise in g#**

*À Madame Du-Pont*

Brown-Index 6

Moderato

103

**Polonaise in bb**

*Adieu à Guil. Kolberg (en partant pour Reinertz) 1826*

Brown-Index 13

108

**Polonaise in Gb**

Brown-Index 36

112

Sources and comments



# Vol. 6: Préludes & Impromptus

Page

Preface to Edition

5

Chopin's autograph Prélude No. 8 & 26

8

## Préludes

9

### 24 Préludes op. 28

À son ami Camille Playel

op. 28 No. 1, Brown-Index 124

Prélude  
in C

*mf* *Agitato*



10

Prélude  
in a

*Lento*



11

Prélude  
in G

*p* *Vivace*  
*leggieramente*



12

Prélude  
in e

*p* *Largo*  
*espressivo*



14

Prélude  
in D

*Allegro molto*



15

Prélude  
in b (h)

*Lento assai*  
*sotto voce*



16

Prélude  
in A

*Andantino*  
*p dolce*



17

Prélude  
in f#

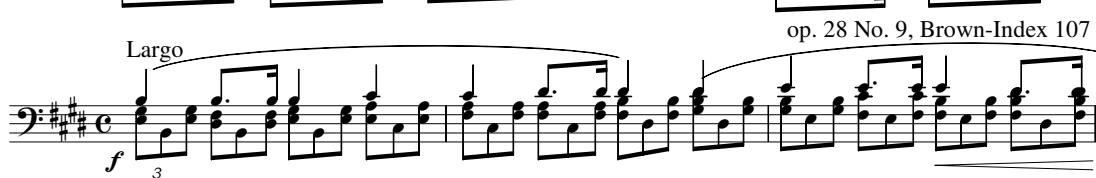
*Molto agitato*



18

Prélude  
in E

*Largo*  
*f*



22

Prélude  
in c#

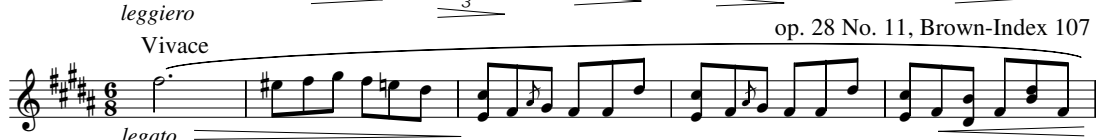
*Allegro molto*  
*leggiero*



23

Prélude  
in B (H)

*Vivace*  
*legato*



24

Prélude  
in g#

*Presto*  
*f* *cresc.*



25

<b>Prélude in F#</b>	Lento <i>p</i>	op. 28 No. 13, Brown-Index 107	28
<b>Prélude in eb</b>	Allegro <i>pesante</i> 3	op. 28 No. 14, Brown-Index 107	30
<b>Prélude in Db</b>	Sostenuto <i>p</i>	op. 28 No. 15, Brown-Index 107	32
<b>Prélude in bb</b>	Presto con fuoco <i>f</i> 3 3 8	op. 28 No. 16, Brown-Index 107	36
<b>Prélude in Ab</b>	Allegretto <i>p</i>	op. 28 No. 17, Brown-Index 100	40
<b>Prélude in f</b>	Allegro molto	op. 28 No. 18, Brown-Index 107	44
<b>Prélude in Eb</b>	Vivace <i>legato</i> 3	op. 28 No. 19, Brown-Index 107	46
<b>Prélude in c</b>	Largo <i>ff</i>	op. 28 No. 20, Brown-Index 107	50
<b>Prélude in Bb</b>	Cantabile	op. 28 No. 21, Brown-Index 123	50
<b>Prélude in g</b>	Molto agitato	op. 28 No. 22, Brown-Index 107	53
<b>Prélude in F</b>	Moderato <i>p</i> <i>delicatissimo</i>	op. 28 No. 23, Brown-Index 107	55
<b>Prélude in d</b>	Allegro appassionato <i>f</i> <i>sc.</i>	op. 28 No. 24, Brown-Index 107	57
<b>Prélude in c#</b>	Sostenuto <i>p</i>	op. 45 Brown-Index 141	62
<b>Prélude in Ab</b>	<i>Dédié à son ami Pierre Wolff</i> Presto con leggerezza	Brown-Index 86 1834	
<b>Prélude in Ab</b>	Presto <i>legatissimo</i>		67

*Impromptus*

**Impromptu in Ab**

*Dédié à Mamdemoiselle Caroline de Lobau*

op. 29

Brown-Index 110

Allegro assai  
quasi Presto

70

**Impromptu in F#**

*Andantino*

op. 36

Brodn-Index 129

Andantino

76

**Impromptu in Gb**

*Dédié à Mamdame la Comtesse de Esterházy née Comtesse Batthyany*

op. 51

Brown-Index 149

Vivace

84

**Fantasia-Impromptu in c#**

*Composé pour Madame la Baronne d'Este*

op. 66

Brown-Index 87

Allegro  
agitato

92

Sources and comments

# Vol. 7: Rondos & Variations

Page

Preface to Edition

4

## Rondos

7

### Rondo in c

*Deidie à Madame de Linde*

op. 1  
Brown-Index 10

Allegro

$\text{♩} = 108$   
*p* *mf*

8

Più lento

$\text{♩} = 182$   
*p* *con molto espress.*

10

Allegro

Tempo I  $\text{♩} = 108$  *con grazia*  
*f* *p*

14

Più lento

$\text{♩} = 132$   
*p*

20

Allegro

*mf*

22

### Rondeau à la Mazur in F

*Dedié à Mademoiselle la Comtesse Alexandrine de Moriolles*

op. 5  
Brown-Index 15

Vivace  $\text{♩} = 132$

Vivace

*pp* *leggero* *p*

24

### Grand Rondo de Concert in F "Krakowiak"

*Version pour un seul piano*

op. 14a

*Deidie à Madame la Princesse Adam Czartoryska née Princesse Saphieha*

Brown-Index 29

Andantino, quasi Allegretto  $\text{♩} = 8$

Introduzione

*p* *Cori.* *Viol.* *p legato a semplice*

41

Rondo

Allegro non troppo *Viol.* *SOLO* *p*

43

Poco meno mosso

*SOLO* *fz* *p* *leggero*

61

### Rondo in Eb

Introduzione

op. 16  
Brown-Index 76

$\text{♩} = 84$

Andante

*p*

69

Più mosso

$\text{♩} = 132$   
*p*

70

Rondo

Allegro vivace  $\text{♩} = 96$  *p*

72

### Rondo in C

*Version pour un seul piano*

op. 73a  
Brown-Index 27

$\text{♩} = 72$

Allegro maestoso

*sf* *veloce* *cresc.* *f*

89

A Mlle Emma Horsford

Variations Brillantes in Bb

Sur le Rondeau favori: 'Je vends des Scapulaires' de Ludovic, de Hérold et Halévy op. 12

Allegro maestoso ♩ = 118

Brown-Index 80

1833

Introduction *risoluto* *f* *fz* *Allegro moderato* ♩ = 72

Thème *pp dolce* ♩ = 66

Scherzo *pp* ♩ = 42

Lento *con anima* ♩ = 88

Scherzo vivace *pp*

Introduction & Variation sur un air national allemand in E

'The Swiss boy'

Brown-Index 14

1826

Introduction *A capriccio* *legato e brillante* *sostenuto* *dim.* *p* *ff*

Thema *Andantino* *p* *semplice* *senza ornamenti* *Elegantemente*

Var. I *mezza voce* *Scherzando* *fz* *p* *fz* *p* *f* *dim.*

Var. II *Tranquillamente* *p*

Var. III *p* ♩ = 63

Var. IV *p* *espressivo* *sempre sostenuto* *tr* *legatiss.* *3-4* *pesante*

Tempo di Valse ♩ = 72 *p* *legg.* *f* *brillante*

Variation in A "Souvenir de Paganini"

Brown-Index 37

1829

Variation No.6 from 'Hexameron' in E

Variations about a march of Bellinis 'I Puritani'

Brown-Index 113

1837

*Largo* *sotto voce*

Preface to Edition

## Scherzo No. 1 in b (h)

*Dédié à Monsieur T. Albrecht*

op. 20

Brown-Index 65

**Presto con fuoco** 6

*ff*  $\text{♩} = 120$

**Molto più lento** 16

*sotto voce e ben legato*  $\text{♩} = 108$

**Tempo I** 19

*molto con fuoco* *fz*

## Scherzo No. 2 in bb

*Dédié à Mademoiselle la Comtesse Adèle de Fürstenstein*

op. 31

Brown-Index 111

**Presto** 26

*sotto voce* *ff* *pp*

**sostenuto** 37

*sotto voce*

**Tempo I** 42

## Scherzo No. 3 in c#

*Dédié à Monsieur Adolphe Gutmann*

op. 39

Brown-Index 125

**Presto con fuoco** 50

*p*

**Meno mosso** 54

*sostenuto* *p leggerissimo*

**Tempo I** 60

*dim.*

## Scherzo No. 4 in E

*Dédié à Mademoiselle Jeanne de Caraman*

op. 54

Brown-Index 148

**Presto** 70

*ten.*

**Più lento** 80

*p*

**Tempo I** 85

*f*

Sources and comments

# Vol. 9: Sonatas

Page

3

Preface to Edition

## Sonata No. 1 in c

op. 4  
Brown-Index 23

Allegro  
maestoso

*p* *fz fz fz*

6

Menuetto

Allegretto

*p* *scherzando*

19

Larghetto

*p* *con molto espressione*

22

Finale

Presto

*p*

25

## Sonata No. 2 in bb

op. 35  
Doppio movimento Brown-Index 128

Grave

*f*

43

Scherzo

*f*

54

Marche  
funèbre

*p*

64

Presto

*p*

68

## Sonata No. 3 in b (h)

op. 58  
Brown-Index 155

Allegro  
maestoso

*f*

72

Scherzo

Molto vivace

*p*

88

Largo

leggiere

*ff* *p*

95

Presto  
non tanto

*f* *cresc.*

102

Sources and comments

117

# Vol. 10: Waltzes

Page

Preface to Edition

4

## Grande Valse brillante in Eb

*Dédiée à Mademoiselle Laura Horsford*

op. 18

Brown-Index 62

Vivo

Vivo

7

## Trois Grande Valses brillante op. 34

op. 34 No. 1

Brown-Index 62

Valse  
in Ab

Vivace

*Dédiée à Mademoiselle Laura Horsford*

17

Valse  
in a

Lento

*Dédiée à Mademoiselle Laura Horsford*

op. 34 No. 2

Brown-Index 64

27

Valse  
in F

Vivace

*Dédiée à Mademoiselle A. d'Eichtal*

op. 34 No. 3

Brown-Index 118

33

## Grande Valse Nouvelle in Ab

op. 42

Brown-Index 131

38

## Trois Valses op. 64

op. 64 No. 1

Brown-Index 164

Valse  
in Db -  
Momant

Molto vivace

*Dédiée à Madame la Comtesse Delphine Potocka*

48

Valse  
in c#

Tempo giusto

*Dédiée à Madame la Baronne Nathaniel de Rothschild*

op. 64 No.2

Brown-Index 164

52

Valse  
in Ab -  
Le Chat

Moderato

*Dédiée à Mademoiselle la Comtesse Catherine Branicka*

op. 64 No. 3

Brown-Index 164

58

## Deux Valses op. 69

op. 69 No. 1

Brown-Index 95

Valse  
in Ab -  
L'Adieu

Tempo di Valse

*pour M<sup>lle</sup> Marie*

*Version autograph*

64

Valse  
in Ab -  
L'Adieu

Lento

*pour M<sup>lle</sup> Marie*

*Version de Fontana*

op. 69 No. 1

Brown-Index 95

66

Valse  
in b (h)

*Version autograph*

op. 69 No. 2

Brown-Index 35

70

Valse  
in b (h)

Moderato

*Version de Fontana*

op. 69 No. 2

Brown-Index 35

73



Trois Valses op. 70

Version autograph op. 70 No. 1  
Brown-Index 92

**Valse in Gb** 79

Version de Fontana op. 70 No. 1  
Brown-Index 92

**Valse in Gb** 82

Molto vivace  
brillante

Dédiée à Mademoiselle Elise Gavard Version autograph op. 70 No. 2  
Brown-Index 138

**Valse in f** 86

Dédiée à Mademoiselle Elise Gavard Version de Fontana op. 70 No. 2  
Brown-Index 138

**Valse in f** 88

Tempo giusto

**Valse in Db** 92

Moderato  
dolce e legato

op. 70 No. 3  
Brown-Index 40

**Valse in Ab**

Brown-Index 21

**Valse in Ab** 96

**Valse in E**

Brown-Index 44

**Valse in E** 98

Tempo di Valse

**Valse in Eb**

Brown-Index 46

**Valse in Eb** 102

**Valse in e**

Brown-Index 56

**Valse in e** 105

**Valse in Eb**

Brown-Index 133

**Valse in Eb** 110

Sostenuto

**Valse in a**

Brown-Index 150

**Valse in a** 111

Allegretto



**Marche funèbre in c** (Oeuvres posthumes No.7b - 1829) op. 72 No.2  
 Tempo di Marcia Brown-Index 24  
 Tempo di Marcia *p* *sostenuto* *cresc.* 106

**Trois Ecossaises** (Oeuvres posthumes No.7c - 1830) op. 72 No.3  
 Vivace ♩ = 108 Brown-Index 19  
 Ecossaise in D *mf* *brillante* *cresc.* 109

Ecossaise in G *f* 110

Ecossaise in Db *mf* 111

**Contradanse in Gb** (Moderato) Brown-Index 17  
 Moderato *p* 112

**Cantabile in Bb** (Andantino) Brown-Index 84  
 Andantino *dolce* 114

**Largo in Eb** Brown-Index 109  
 Largo *mf* *p* 115

**Andantino in Bb** Piano version by Chopin of the song "Wiosna (Frühling/Spring)" op. 74 No. 2 Brown-Index 117  
 Lento *p* 116

**Fuga in a** (Andante) Brown-Index 144  
 Andante 117

**Feuille d'Album in E** Brown-Index 151  
 Moderato *p* 120





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