

# FR. CHOPIN KLAVIER-WERKE

NEU-AUSGABE VON  
EMIL SAUER

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# FR. CHOPIN KLAVIER-WERKE

## BAND III POLONAISEN

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*George  
n  
22  
0549  
v.3*



GEDRUCKT AUF KRIEGSPAPIER.

*n  
22  
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HERAUSGEGEBEN ALS · AUSGABE DER MUSIKFREUNDE · IM VERLAGE VON  
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*p*

À MONSIEUR J. DESSAUER

OPUS 26 N.1

Allegro appassionato

Handwritten number 14 above the staff. The system consists of two staves. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains several measures of music with dynamic markings *ff* and *(mf espr.)*. The lower staff begins with a bass clef and contains music with dynamic markings *sf* and *P*. There are asterisks and a circled 'S' in the lower staff.

The system consists of two staves. The upper staff features a melodic line with slurs and dynamic markings *ten.* and *poco riten.*. The lower staff contains accompaniment with dynamic markings *P* and *sf*. There are asterisks and a circled 'S' in the lower staff.

The system consists of two staves. The upper staff has a treble clef and contains music with dynamic markings *pp* and *ff*. The lower staff has a bass clef and contains music with dynamic markings *ff* and *sf*. There are asterisks and a circled 'S' in the lower staff.

The system consists of two staves. The upper staff has a treble clef and contains music with dynamic markings *(mf)* and *ten.*. The lower staff has a bass clef and contains music with dynamic markings *sf* and *P*. There are asterisks and a circled 'S' in the lower staff.

The system consists of two staves. The upper staff has a treble clef and contains music with dynamic markings *p* and *pp*. The lower staff has a bass clef and contains music with dynamic markings *pp* and *sf*. There are asterisks and a circled 'S' in the lower staff.

Handwritten: *ten.*

Handwritten: *ten.*

4/2

*sotto voce*

*cresc.*

*p*

*cresc.*

*f*

3

3

5

2

4

3

*cresc.*

*sf*

*ff*

*sf*

2

3

1

3

4

3

5

2

3

4

5

*dolce*

(sopra)  
*dim.*

2

5

1

3

1

3

7

5

4

3

4

3

2

3

*-co. forza-*  
*a tempo*

*pp*

*cresc.*

*riten.*

*f*

*tr*

1

3

1

1

3

3

4

3

*ten.*

*p*

*poco riten.*

*Fine*

3

3

3

3

3

3

Meno mosso

*p con anima*

*f* *dim.* *riten.*

*a tempo* *dolciss.* *p*

*dim.* *p*

*p espr.*

Handwritten note: *rit. pp*

4 3 4 3 5 4  
4 1 2 3 4 2  
*p* \* *p* \*

5 4 4 4  
3 1 3 3 3  
*p* \* *p* \* *p* \* *cresc.*  
*dolce*

4 3 3 3  
5 5 4 3  
*cresc.* *riten.* *a tempo* *fp con anima*  
*p* \* *p* \* *p* \* *p* \* *p* \*

6  
*f*  
*p* \* *p* \* *p* \* *p* \* *p* \*

3 3 3 6  
3 3 3 7  
*dim.* *riten.* *p* *dolciss.*  
*p* \* *p* \*

3 3 3 3  
7 7 7 7  
*dim.* *p*  
*p* \* *p* \*

Da capo dal segno & sin'al fine senza replica

OPUS 26 N. 2

Maestoso

The musical score is written for piano and bass. It begins with a **Maestoso** tempo. The piano part starts with a **pp** dynamic and includes markings for *poco riten.*, *accel.*, and *poco riten. e cresc.*. The bass part starts with a **p** dynamic and includes markings for *accel.*, *riten. e più cresc.*, and *f cresc. molto*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section marked **ff** includes a *tr* (trill) and *con forza* instruction. The tempo changes to *agitato* in the later sections, with dynamics ranging from **sf** to **più f**. The piece concludes with a **p** dynamic. The score is annotated with numerous performance markings such as *espr.*, *riten.*, and *accel.*, along with fingerings and articulation symbols.



3/2 4 3 2 4 4 2 5 3 7 3

*pp* *cresc.*

7 7 7 7 7 7 7 7 7 7 7 7

*f* *ff*

7 7 7 7 7 7 7 7 7 7 7 7

*cresc.*

3 3 3 3 3 3 3 3 3 3 3 3

*sf* *sf* *sf*

3 4 2 4 4 2 2 2 2 2 2 2

35 *tr* 2 3 5 *ff*

2 2 2 2 2 2 2 2 2 2 2 2

*dim.* *calando*

5 *sf* *p* *pp*

4 3 2 1 3 2 1

*pp* *sotto voce* *poco riten.*

This system contains two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *pp*. The second measure is marked *sotto voce*. The third measure is marked *poco riten.*. The system ends with a *p* dynamic and an asterisk.

*pp accel.* *poco rit. e cresc.* *p accel.* *rit. e più*

This system contains two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *pp accel.*. The second measure is marked *poco rit. e cresc.*. The third measure is marked *p accel.*. The fourth measure is marked *rit. e più*. The system ends with a *p* dynamic and an asterisk.

*cresc.* *a tempo* *f* *cresc. molto* *ff*

This system contains two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *cresc.*. The second measure is marked *a tempo*. The third measure is marked *f*. The fourth measure is marked *cresc. molto*. The fifth measure is marked *ff*. The system ends with a *p* dynamic and an asterisk.

*tr* *con forza* *fff* *sfp* *agitato* *(espr.)*

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *tr*. The second measure is marked *con forza*. The third measure is marked *fff*. The fourth measure is marked *sfp*. The fifth measure is marked *agitato*. The sixth measure is marked *(espr.)*. The system ends with a *p* dynamic and an asterisk.

*più f*

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *più f*. The system ends with a *p* dynamic and an asterisk.

*(f)* *p*

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure is marked *(f)*. The second measure is marked *p*. The system ends with a *p* dynamic and an asterisk.

Meno mosso

First system of musical notation. The right hand part begins with a *sotto voce* marking. The left hand part features a *ten.* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation. The right hand part includes a *ten.* marking. The left hand part features a *ten.* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

Third system of musical notation. The right hand part includes a *ten.* marking. The left hand part features a *ten.* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

Fourth system of musical notation. The right hand part includes a *ten.* marking. The left hand part features a *sempre pp* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

Fifth system of musical notation. The right hand part includes a *ten.* marking. The left hand part features a *ten.* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

Sixth system of musical notation. The right hand part includes a *ten.* marking. The left hand part features a *pp* marking and a *trem.* marking. The system includes various musical notations such as notes, rests, and dynamic markings.

musical score system 1, featuring piano and bass staves with dynamic markings *pp* and *manacndo*.

musical score system 2, featuring piano and bass staves with dynamic markings *pp*, *poco riten.*, *accel.*, and *poco riten. e cresc.*.

musical score system 3, featuring piano and bass staves with dynamic markings *p accel.*, *riten. e più cresc.*, *f*, and *cresc. molto*.

musical score system 4, featuring piano and bass staves with dynamic markings *ff*, *con forza*, *fff*, *sf*, and *agitato*.

musical score system 5, featuring piano and bass staves with dynamic markings *più f*.

musical score system 6, featuring piano and bass staves with dynamic markings *(f)* and *p*.

\*) Andere Ausgaben haben:  
 \*) D'autres éditions indigent:  
 \*) Other editions give:

musical notation showing alternative fingerings or articulation for different editions.

First system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains complex rhythmic patterns with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *cresc.*. A fermata is present over the final measure.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. Features a *f* dynamic marking and a *ff* dynamic marking. Includes a fermata and asterisks marking specific measures.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. Includes a *cresc.* dynamic marking and a *ff* dynamic marking. Features a fermata and asterisks marking specific measures.

Fourth system of musical notation. Treble and bass clefs. Key signature: three flats. Includes a *sf* dynamic marking and a fermata. Asterisks mark specific measures.

Fifth system of musical notation. Treble and bass clefs. Key signature: three flats. Includes a *tr* (trill) marking at measure 35 and a *ff* dynamic marking. Features a fermata and asterisks marking specific measures.

Sixth system of musical notation. Treble and bass clefs. Key signature: three flats. Includes a *dim.* (diminuendo) marking and a *calando* (ritardando) marking. Dynamics include *p* and *pp*. Fingerings are indicated by numbers 1-5. Asterisks mark specific measures.

*sotto voce* *poco riten.* *pp accel.* *poco riten. e cresc.*

This system shows piano accompaniment in the bass clef. It begins with a *sotto voce* section, followed by a *poco riten.* section with a *p* dynamic. The next section is marked *pp accel.*, and the final section is *poco riten. e cresc.* with a *p* dynamic. There are two asterisks (\*) under the bass line in the second and fourth measures.

*paccel.* *riten. e più cresc.* *a tempo* *f* *cresc. molto*

This system features piano accompaniment in the bass clef and a vocal line in the treble clef. The piano part starts with *paccel.*, followed by *riten. e più cresc.* with a *p* dynamic. The tempo changes to *a tempo* with a *f* dynamic, and the section concludes with *cresc. molto*. There are two asterisks (\*) under the bass line in the second and fourth measures.

*ff* *tr* *con forza* *fff* *sf*

This system features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part starts with *ff* and includes a *tr* (trill) marking. The vocal line is marked *con forza*. The piano part ends with *fff* and *sf* dynamics. There are two asterisks (\*) under the bass line in the second and fourth measures.

*agitato* *sf* *p* *(espr.)*

This system features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part is marked *agitato* and includes *sf*, *p*, and *(espr.)* markings. There are two asterisks (\*) under the bass line in the second and fourth measures.

*più f* *(f)*

This system features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part is marked *più f* and *(f)*. There are two asterisks (\*) under the bass line in the second and fourth measures.

*accel. e stretto* *riten. assai* *lento* *ff* *pp* *ppp*

This system features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part is marked *accel. e stretto*, *riten. assai*, and *lento*. Dynamics include *ff*, *pp*, and *ppp*. There are two asterisks (\*) under the bass line in the second and fourth measures.

# AUSGABE

# DER MUSIK-



# FREUNDE

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*Vollständig neue, für Vortrag, Studium und Unterricht sorgfältig bezeichnete Ausgabe von Bachs Klavierwerken in 9 Bänden von MAX REGER und AUGUST SCHMID-LINDNER.*

- |  |  |
|--|--|
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| Band 3 18 kleine Präludien, 2 Fughetten, 3 Präludien mit Fughetten | Band 8 Chromatische Fantasie und Fuge; Italienisches Konzert, Fantasie C moll                            |
| Band 4 15 zweistimmige Inventionen, 15 dreistimmige Sinfonien      | Band 9 Capriccio Bdur (Abreise); Toccata und Fuge Ddur; Toccata und Fuge G moll; Preludio und Fuge Amoll |
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- |  |  |
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- |   |  |
|---|--|
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| Band 2 Op. 6 Davidsbündlertänze; Op. 9 Carneval; Op. 21 Noveletten; Op. 12 Fantasiestücke   | Band 5 Op. 11 Sonate Fismoll; Op. 22 Sonate G moll; Op. 14 Concert sans Orchestre; Op. 54 Konzert Amoll; Op. 92 Konzertstück; Op. 134 Konzert-Allegro; Op. posth. Scherzo F moll; Op. posth. Presto G moll; Canon, An Alexis                       |
| Band 3 Op. 20 Humoreske; Op. 26 Faschingschwank aus Wien; Op. 13 Etudes en forme de Variat.; Op. 17 Fantasie; Op. 1 Abegg-Variationen; Op. 2 Papillons; Op. 7 Toccata; Op. 8 Allegro; Op. 4 Intermezzi; Op. 5 Improptus |  |

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