VISIONE

Vision — Dreaming

7.

a)

p una corda

ritard. (a tempo)

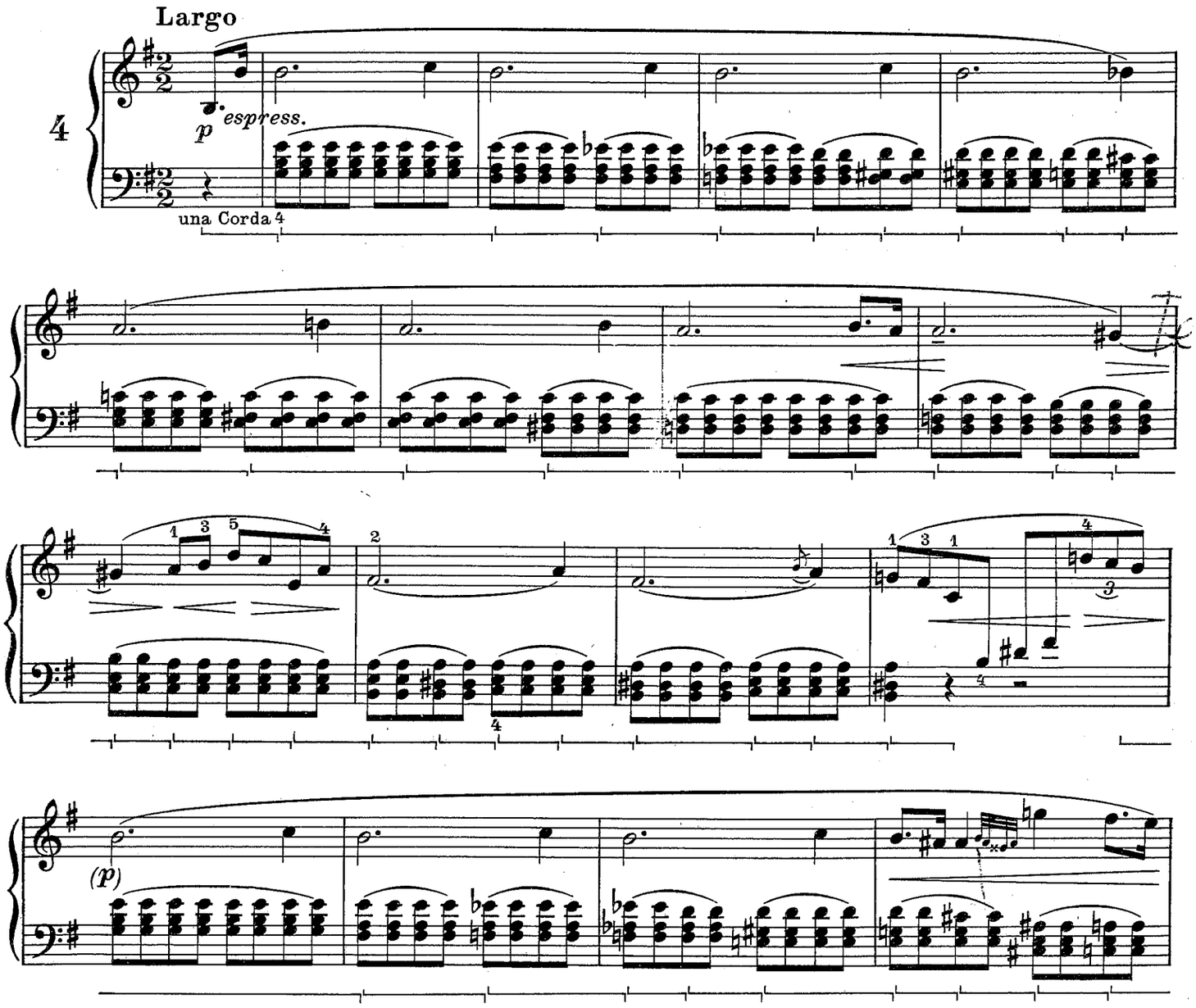
ritard. (a tempo)

p

a) Ci sembra superflua la metronomizzazione di questa poetica *rêverie* che deve essere *parlata* e *sospirata* con grande libertà di espressione e di sentimento ritmico.

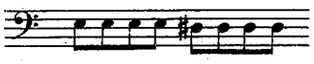
a) *Il nous paraît superflu de métronomiser cette rêverie poétique qui doit être jouée avec la plus grande liberté d'expression et de rythme.*

a) It seems superfluous to metronomise this poetic revery which should be played with full liberty of expression and of rhythm.



Preludio N. 4. — Cortot sottolinea — giustamente — l'analogia pianistica di codesto preludio coll'*Arioso* dell'op. 110 di Beethoven. Secondo me codesta analogia non si limita solamente alla disposizione strumentale, ma si ritrova anche nella dolorosa nobiltà della stupenda melodia elegiaca, anche se quella di Chopin è meno « controllata » della beethoveniana, la quale maggiormente si avvicina a quel « dolore contemplato » che i classici penetrano più profondamente dei romantici.

Ho creduto di dover spostare due battute e 1/2 più oltre il *diminuendo* della battuta 18, parendomi che esso debba coincidere colla risoluzione della parte interna:

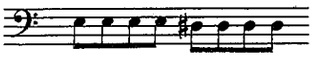


Non sempre i Maestri, nella loro notazione dinamica, seguono le leggi dell'armonia, che in tanti casi determinano i coloriti.

Prélude N. 4. — *Cortot souligne, de plein droit, les analogies pianistiques existentes entre ce prélude et l'*Arioso *de l'op. 110 de Beethoven.*

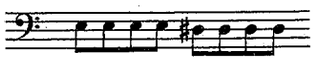
À mon avis cette analogie n'est pas bornée à la disposition des instruments; mais on la vérifie aussi dans la douloureuse noblesse de la magnifique mélodie élégiaque; quoique celle de Chopin soit moins « contrôlée » que celle de Beethoven, qui s'approche davantage à cette « douleur contemplée » que les Classique pénétrent plus profondément que les Romantiques.

J'ai cru devoir déplacer de deux mesures et demie plus loin le diminuendo *de la mesure 18: il m'a semblé qu'il doit s'accorder avec la résolution de la partie intérieure:*



Les Maîtres ne suivent pas toujours, dans leur notes dinamiques, les lois de l'harmonie qui determinent, dans maints cas, les coloris.

Prelude N. 4. — Cortot rightly points out the pianistic analogy between this prelude and the *Arioso* of Beethoven's op. 110. In my opinion, this analogy is to be found not only in the instrumental disposition, but also in the sorrowful nobility of the splendid elegiac melody, even if that of Chopin is less « controlled » than Beethoven's, which approaches nearer to that « contemplated » sorrow which classic composers penetrated more deeply than did the romantics. It seemed to me advisable to displace the *diminuendo* of bar 18th two bars and a half further, as I think it should coincide with the solution of the middle part:



In the expression marks, Masters do not always follow the laws of harmony, that in so many cases bring about the tone colour.

(Poco agitato)

f espress. molto

mp

poco espress.

(Grave)

pp

attacca

Molto allegro

5

p

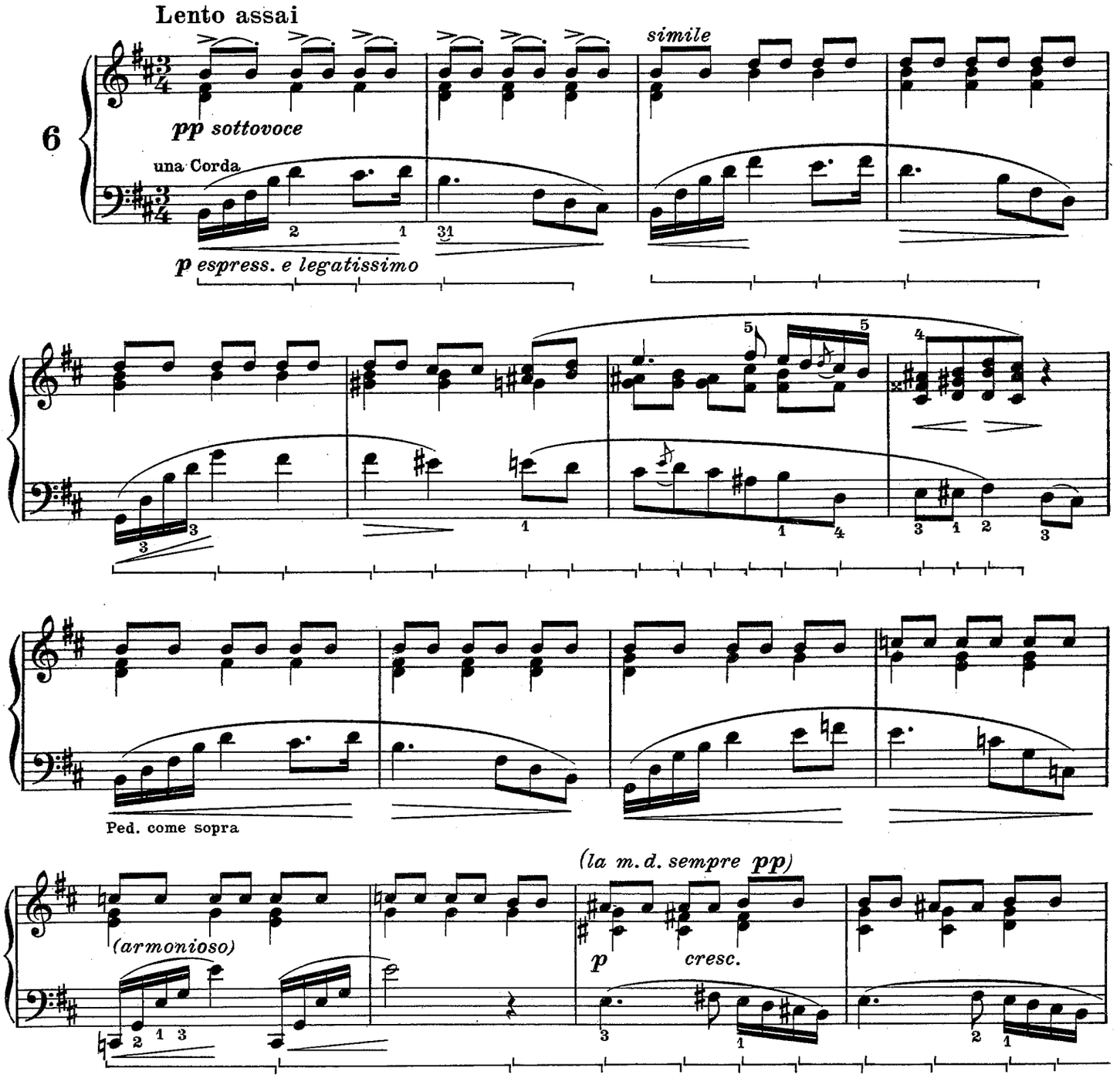
cresc.

PRELUDIO N. 5. — Uno dei rari momenti dove Chopin raggiunge la vera felicità, la luminosa gioia di vivere nella freschezza della natura ed in pace cogli uomini. Uno però dei più difficili come esecuzione, appunto perchè la realizzazione della atmosfera leggera e giocosa di questa musica presuppone il superamento totale di ogni sua difficoltà pianistica.

PRÉLUDE N. 5. — *Voici un des rares moments où Chopin atteint le vrai bonheur et la rayonnante joie de vivre dans la fraicheur de la nature, finalement en paix avec les hommes.*

Ce prélude est cependant un des plus difficiles à exécuter, précisément parce que le pianiste doit être affranchi de toute préoccupation technique, pour être à même de rendre l'atmosphère légère et badine de ce morceau.

PRELUDE N. 5. — It is one of the rare moments in which Chopin attains real happiness, the luminous joy of living in the freshness of nature, and in peace with men. But this prelude is one of the most difficult to execute precisely because to realize the light and gay atmosphere of this music, all pianistic difficulties must be completely overcome.



PRELUDIO N. 6. — Si può avvicinarlo — per il suo carattere di elegia profondamente dolorosa, ma non pessimistica — allo studio in do diesis minore dell'op. 25. Conservare sempre uno stile di alta, nobile dignità, rifuggendo rigorosamente da ogni accenno — sia pur minimo — ad atteggiamenti enfatici, che sono sempre fuori di luogo nell'arte del Polacco.

Osservare scrupolosamente — per tutto il pezzo — l'accento originale:

che conferisce a tutto il preludio quel senso di grave *spleen*. Accento che lascia già intravedere quelli del famoso pedale (si bemolle) nel *Le gibet* di Ravel.

PRÉLUDE N. 6. — *On peut le rapprocher, à cause de son caractère élégiaque, profondément douloureux mais point pessimiste, à l'étude en do dièse mineur de l'op. 25.*

On doit maintenir un style de haute et noble dignité, et éviter de la manière la plus rigoureuse jusq'au moindre soupçon d'attitude emphatique, toujours déplacée dans l'art du Maître Polonais.

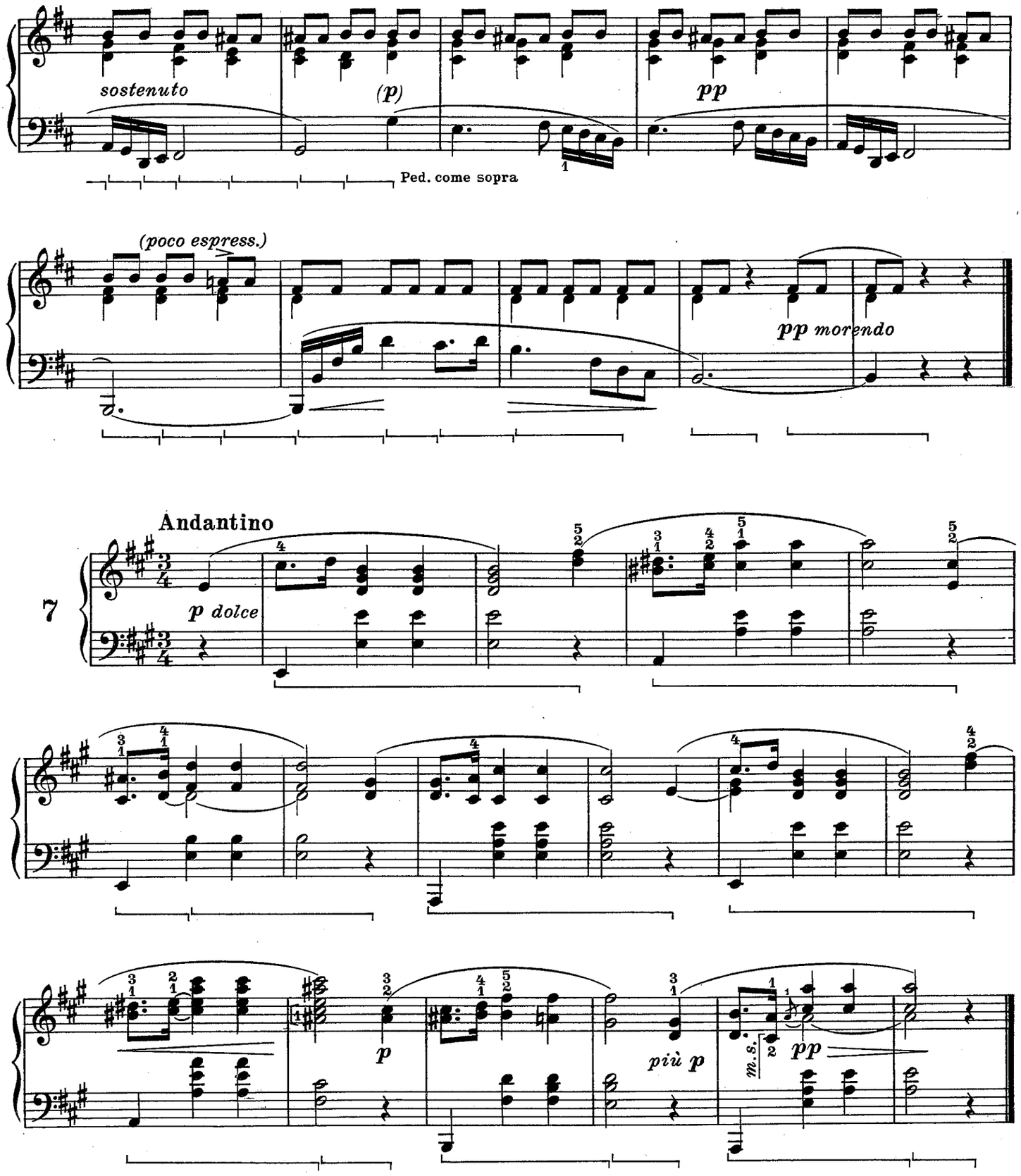
Il faut observer scrupuleusement, dans tout le morceau, l'accent originel:

qui donne à tout le prélude ce sens de spleen *aigu. Accent qui permet d'entrevoir ceux de la célèbre pédale (si bemol) de la pièce « Le gibet » de Ravel.*

PRELUDE N. 6. — For its deeply sorrowful but not pessimistic elegiac character, this prelude may be compared to the etude in C sharp minor of op. 25. A style of high, noble dignity should be always followed, strictly avoiding any — even the slightest — hint of emphatic attitudes, which are always out of place in the art of the Polish Master.

All through the piece, the original accent:

should be scrupolously maintained, as it imparts to the whole prelude a deep feeling of spleen, foreshadowing that of the famous pedal (B flat) in Ravel's *Le gibet*.



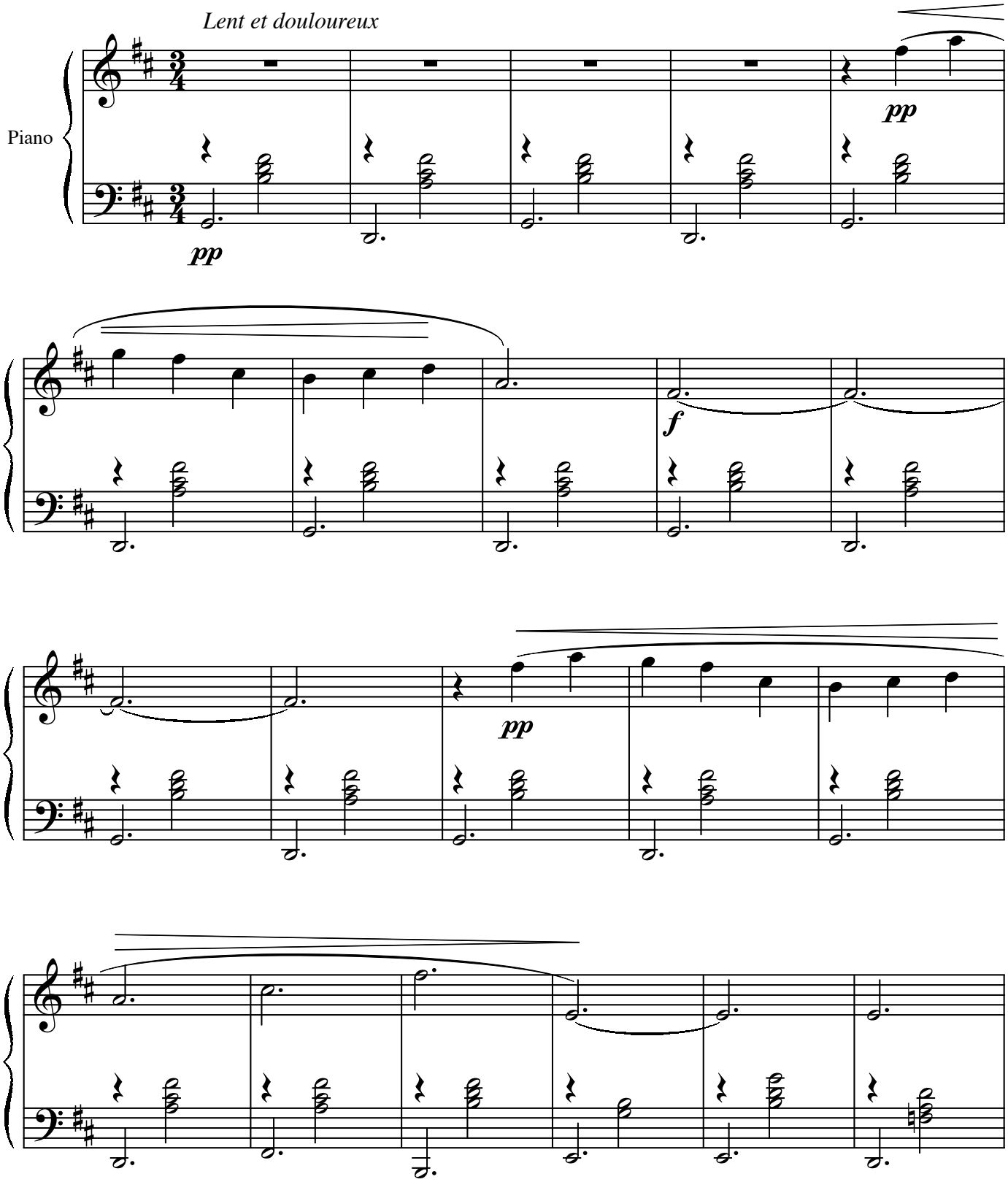
PRELUDIO N. 7. — Fino alla pubblicazione dei *Sechs kleine Klavierstücke* di Schönberg, questo pezzo vantava il primato mondiale della brevità musicale. Si tratta in realtà di una mazurca eseguita molto *au ralenti*, così come usava anni fa René Clair in certi suoi films.

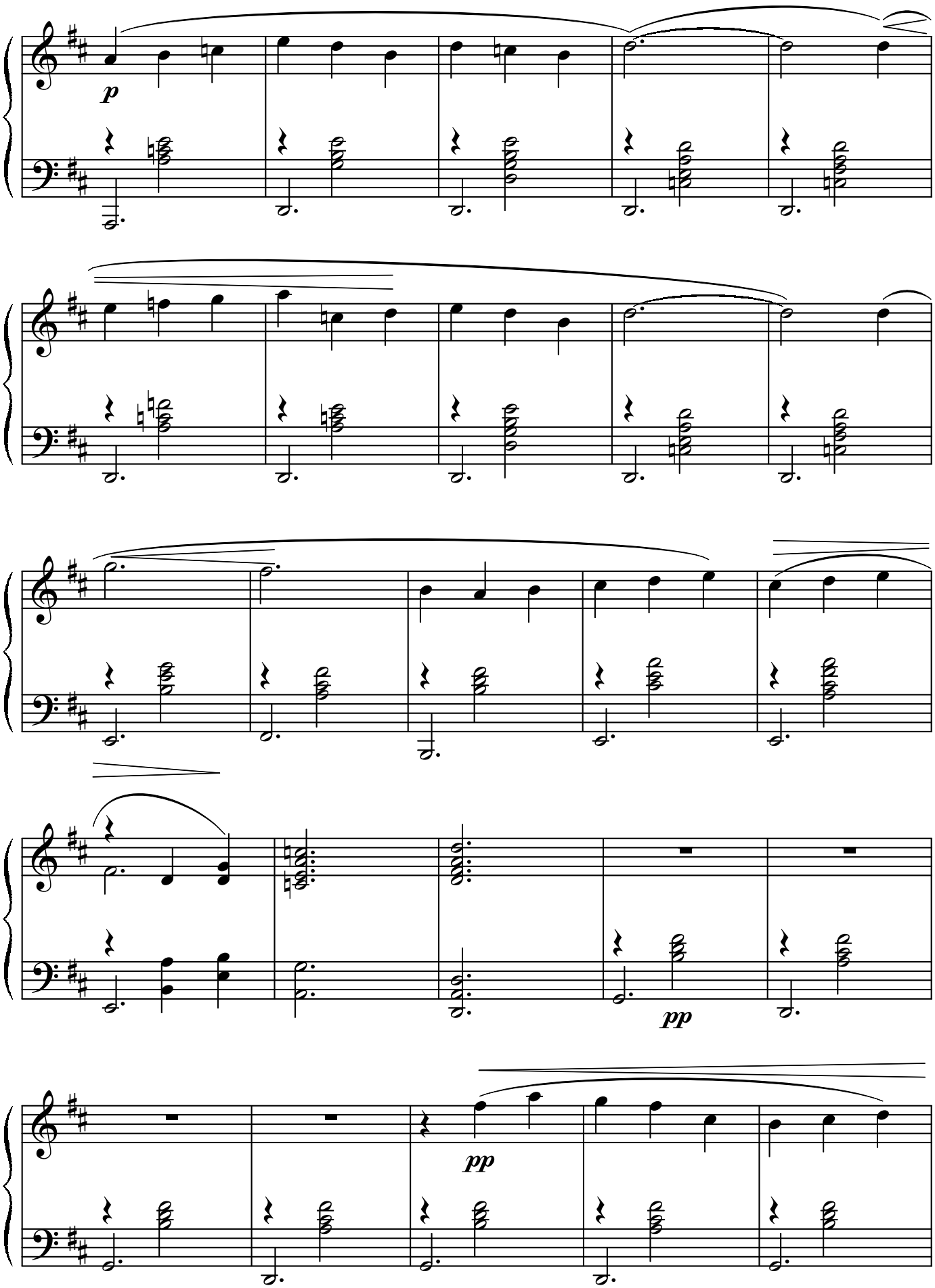
PRÉLUDE N. 7. — *Ce prélude pouvait prétendre à la primauté mondiale de la brièveté musicale, jusq'au jour où furent publiés les* Sechs Kleine Klavierstücke *de Schönberg. Il s'agit, en réalité, d'une* Mazurka *exécutée au grand ralenti, ainsi que René Clair en faisait usage, il y a quelques années, dans qualques-uns de ces films.*

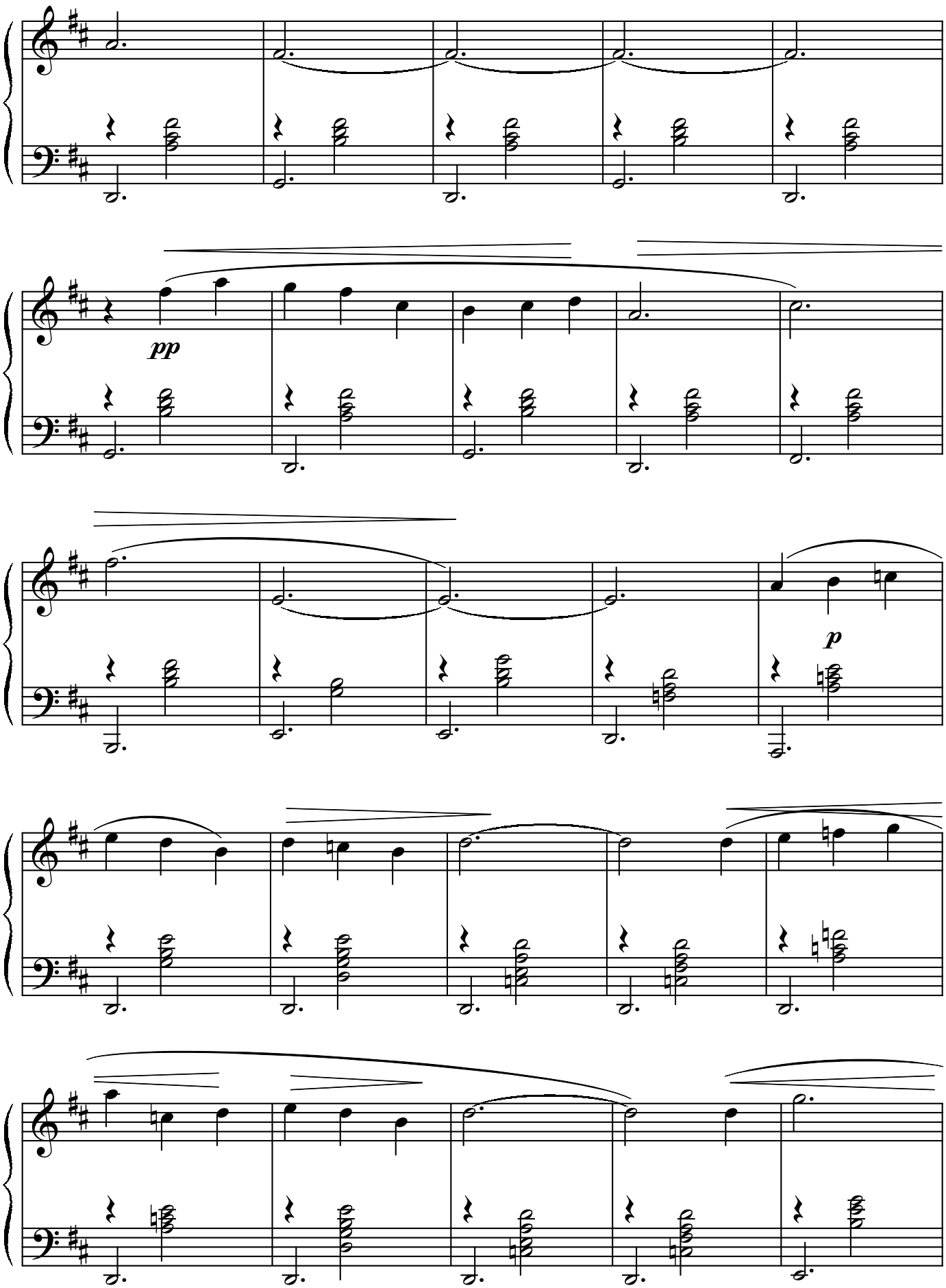
PRELUDE N. 7. — Till the publication of Schönberg's *Sechs kleine Klavierstücke* this piece hold the world record for musical brevity. It is a *Mazurka* executed *au ralenti*, as, years ago, René Clair used to do in some of his films.

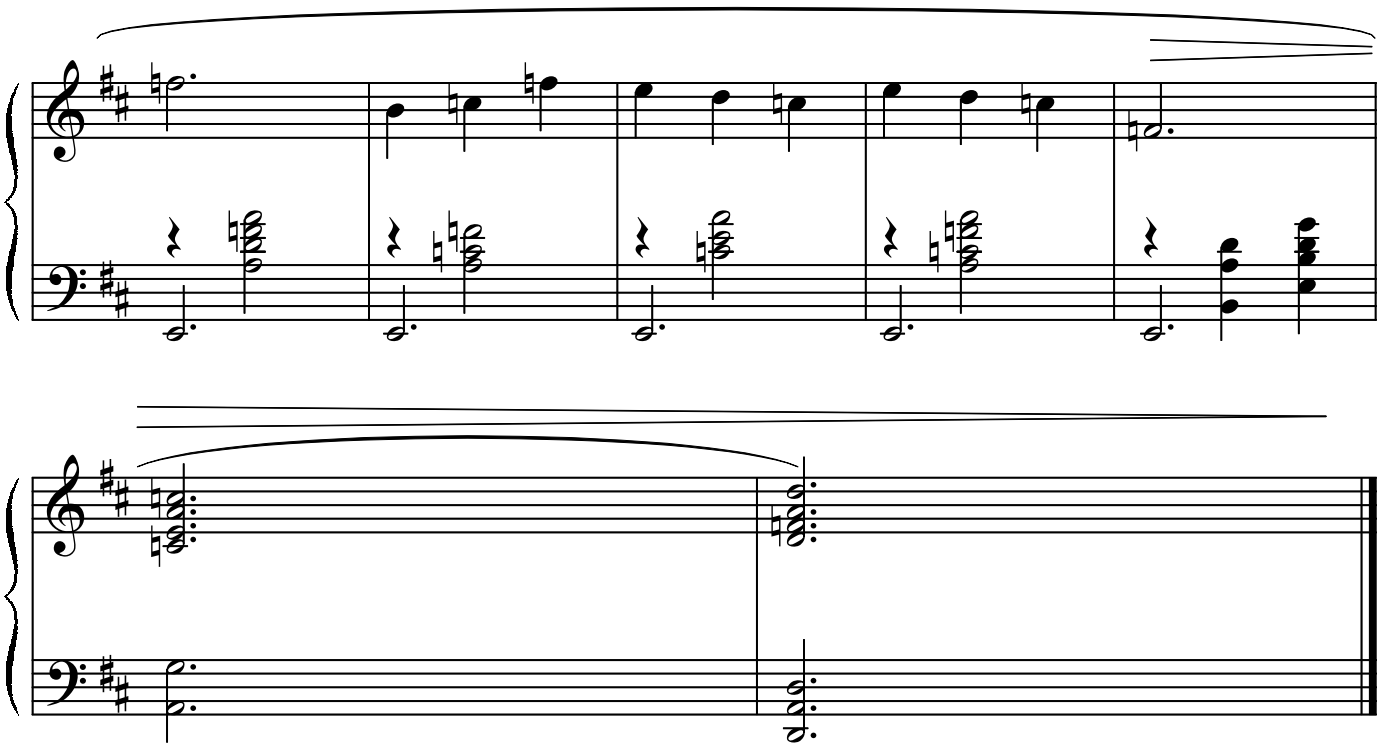
1ere. Gymnopédie

Erik Satie (1866 - 1925)
dediée à Mademoiselle Jeanne de Bret



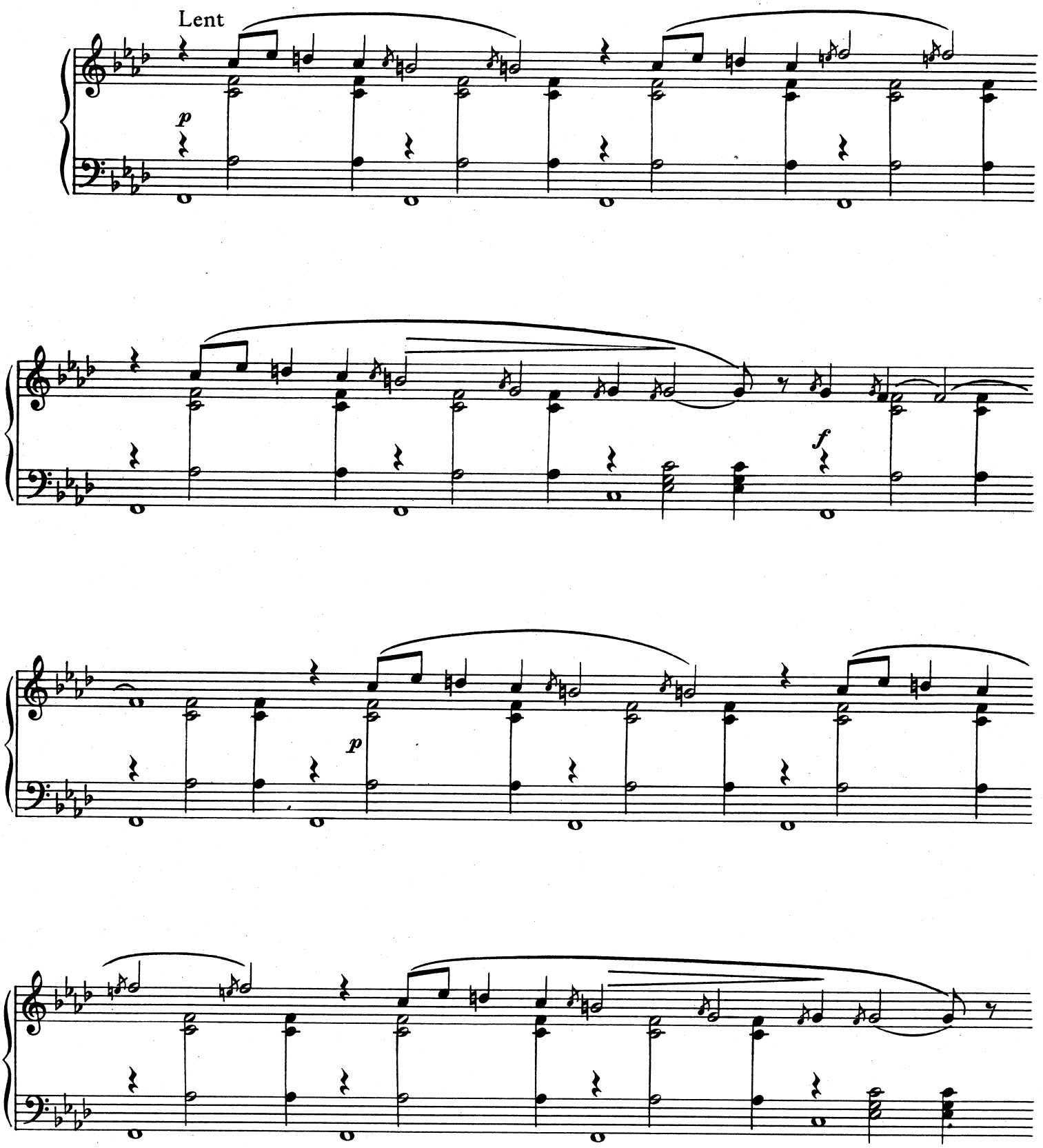

p
pp
pp

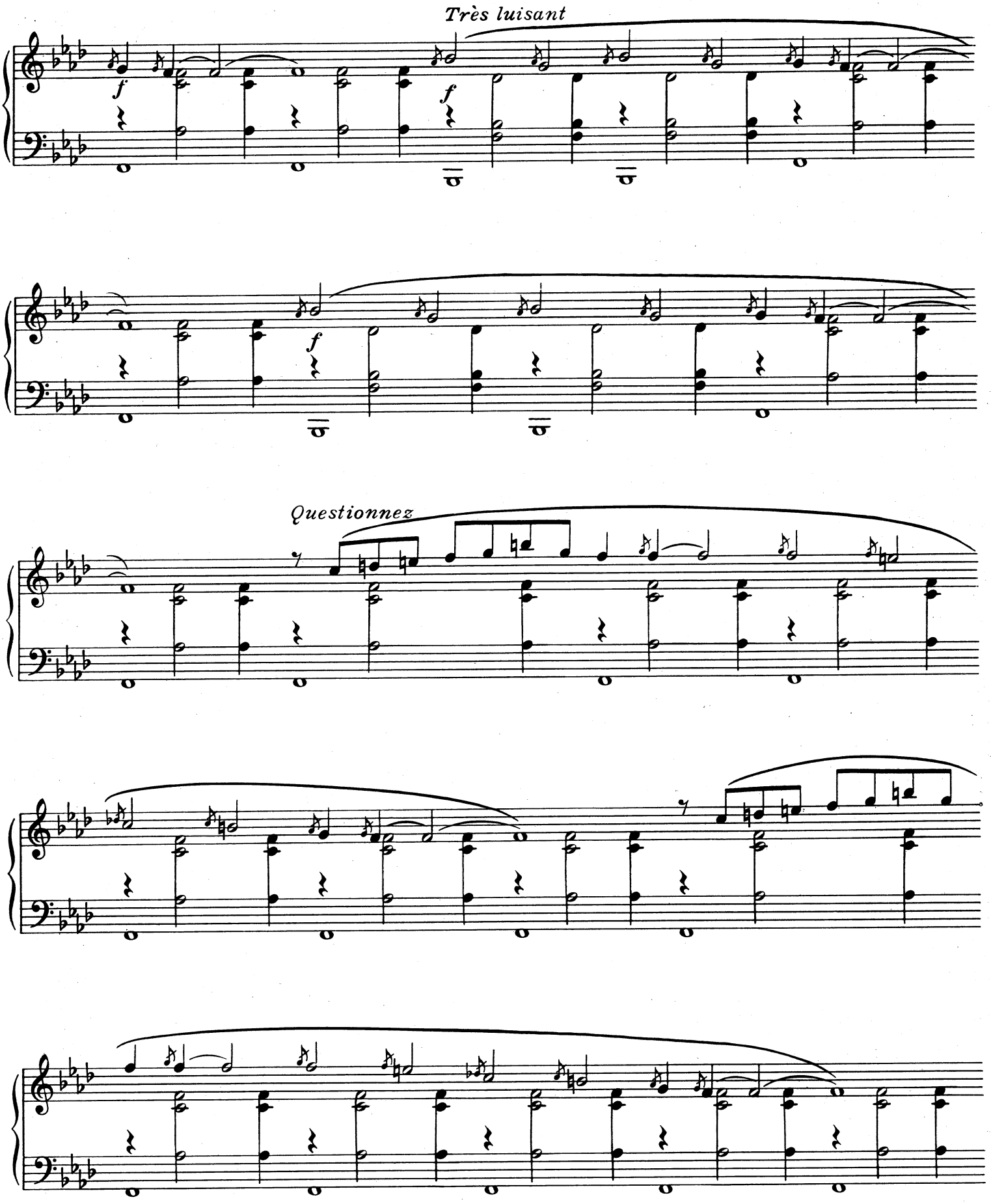

pp
p

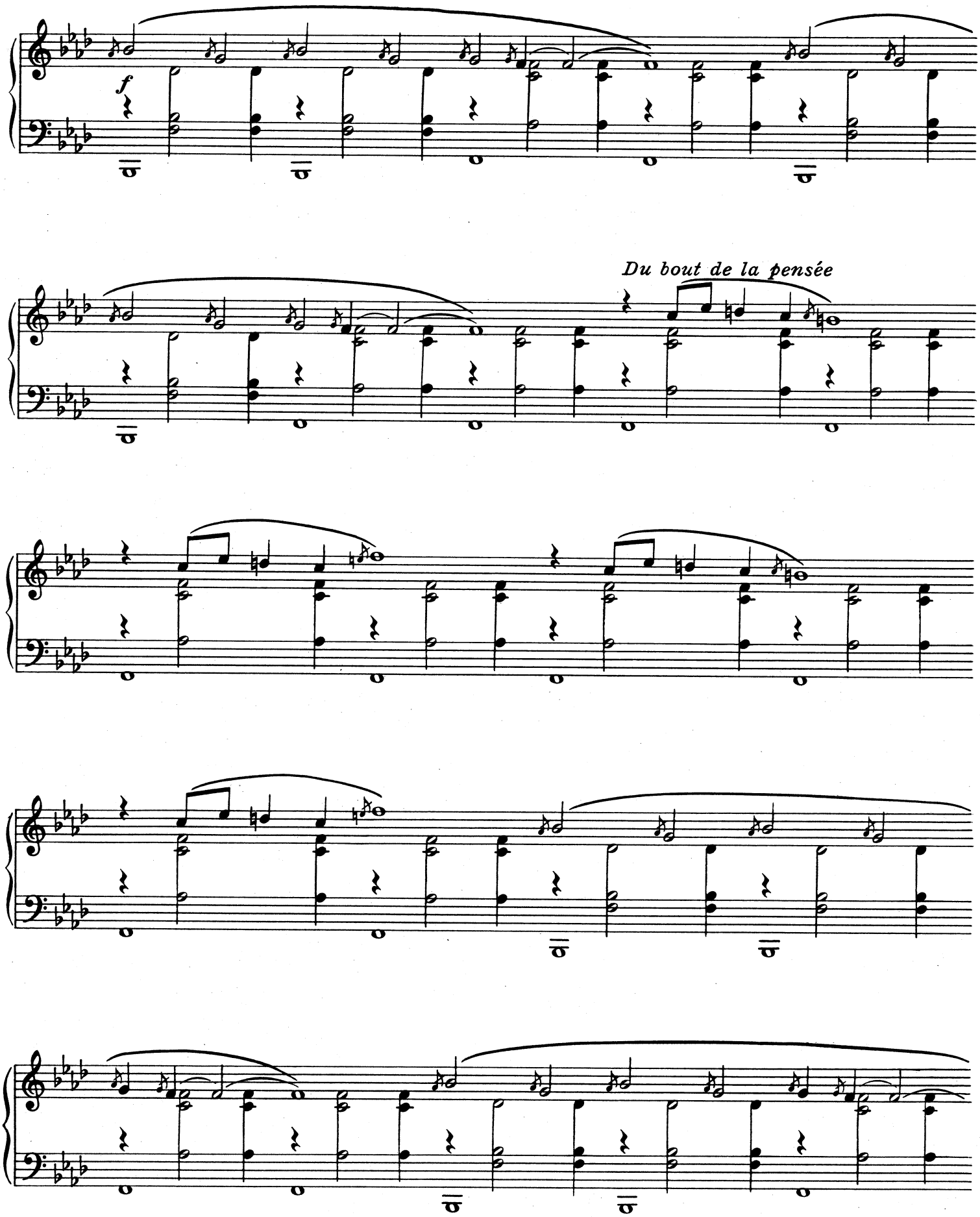


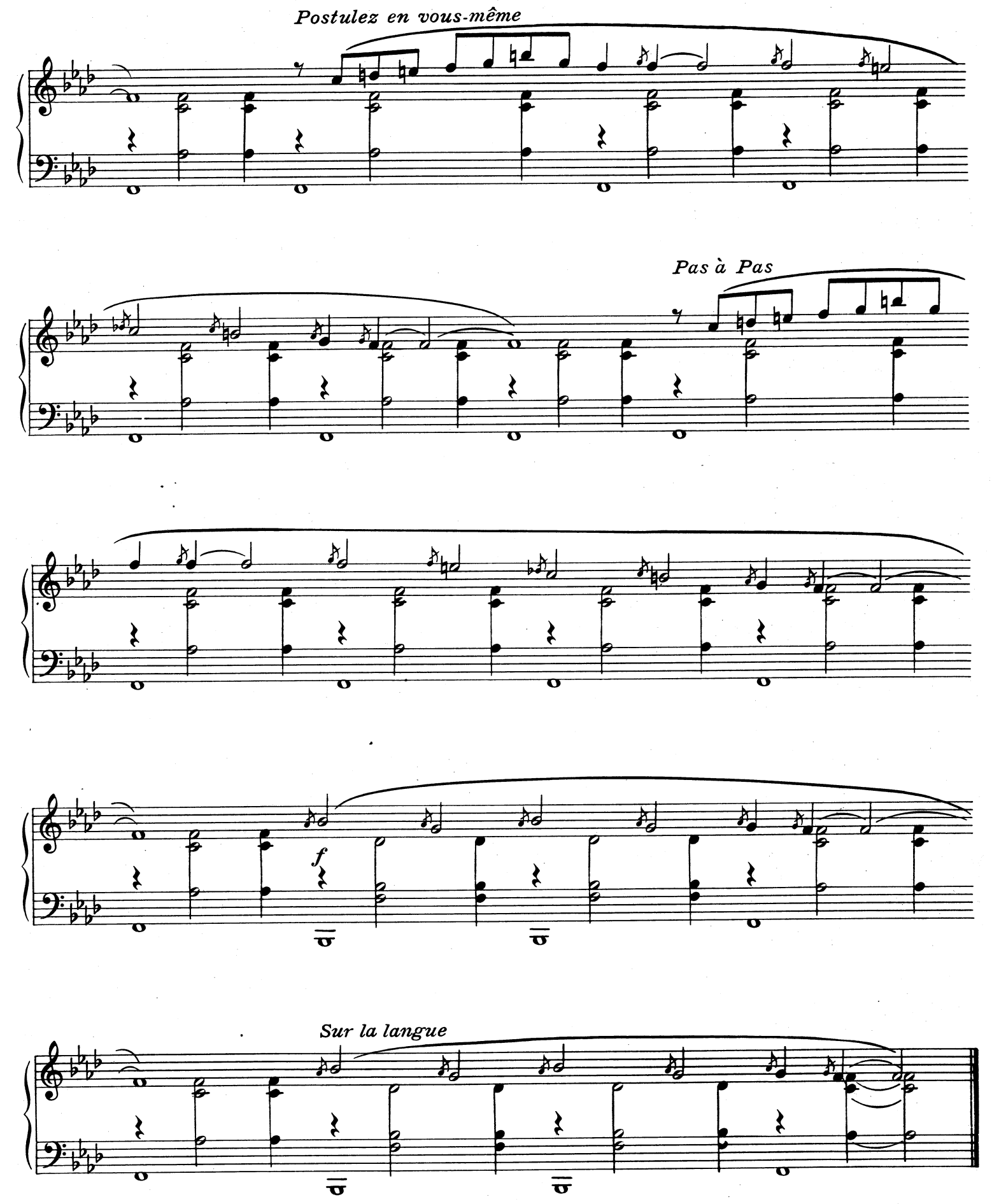
à Roland Manuel

1ère GNOSSIENNE




Très luisant
f
f
f
Questionnez


f
Du bout de la pensée


Postulez en vous-même
Pas à Pas
f
Sur la langue

SONATE

(Sonata quasi una Fantasia)

Op. 27 No 2.

Der Gräfin Julie Guicciardi gewidmet.

Adagio sostenuto.

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

14.

sempre pp e senza sordini

simile

pp

cresc.

decresc.

p

decresc.

pp

pp

cresc.

p

cresc.

p

pp

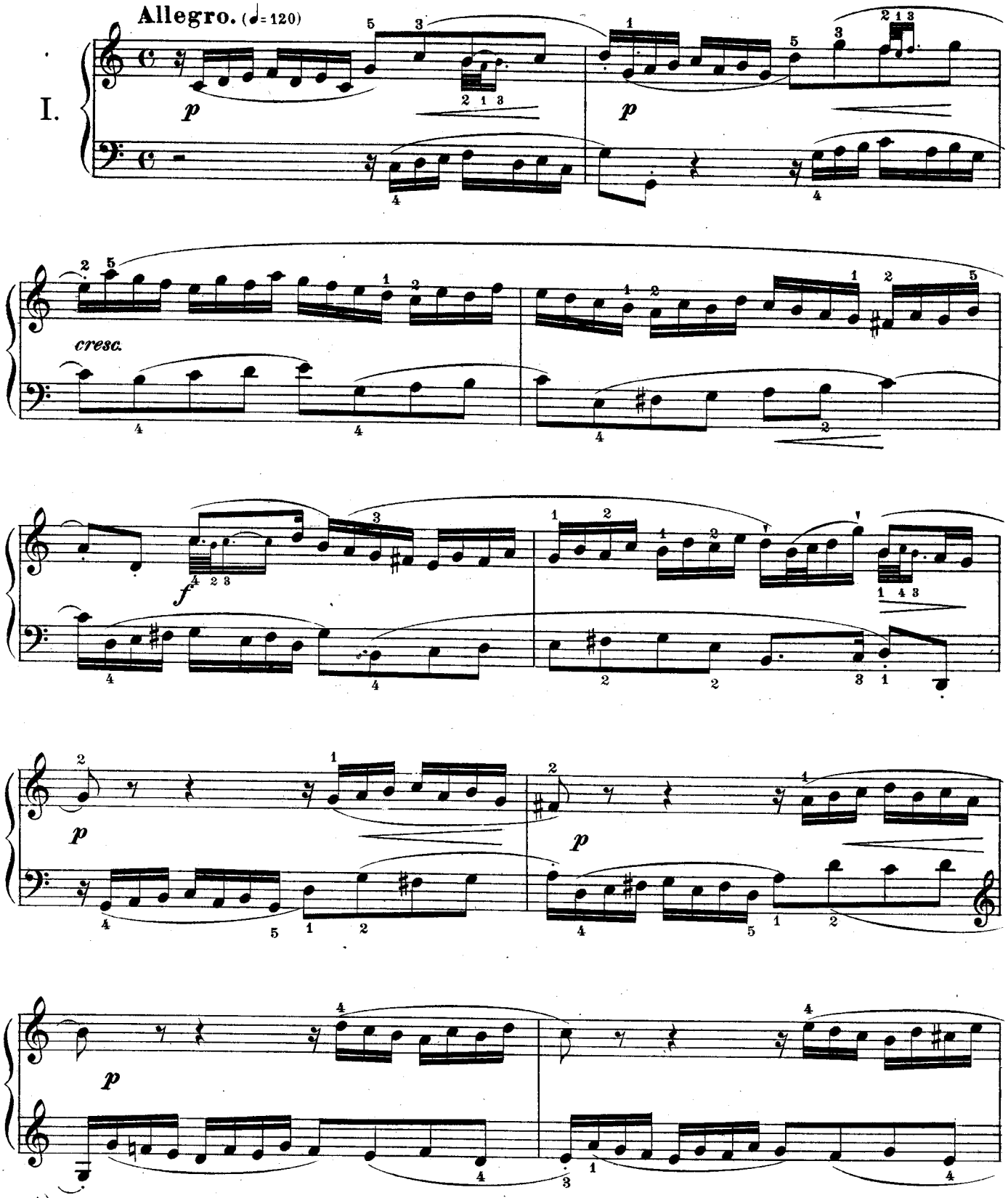
decresc.

pp

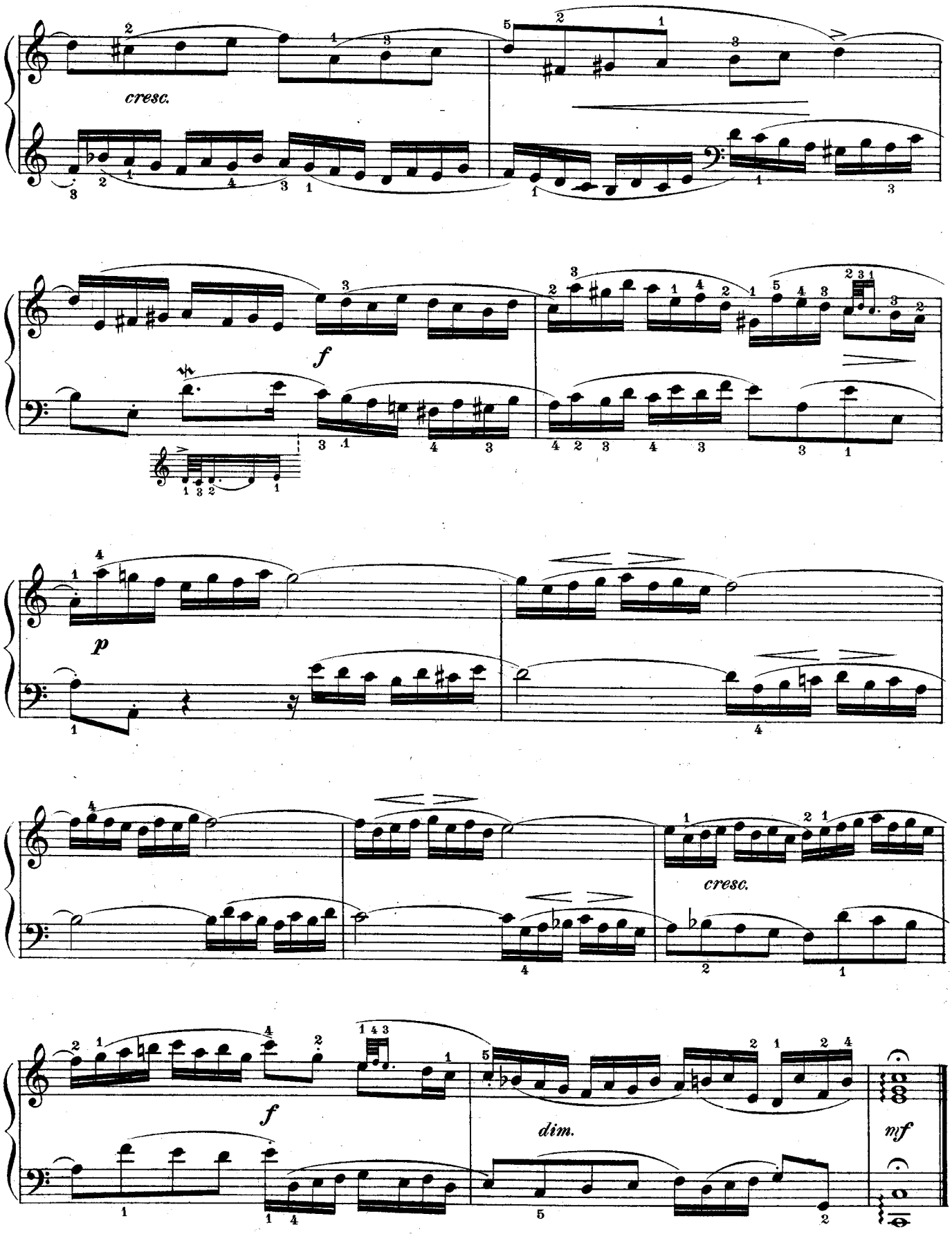
Attacca subito il seguente:

FIFTEEN TWO PART INVENTIONS.

JOHANN SEBASTIAN BACH.



*) The use of three fingers in playing both the Mordent and Inverted Mordent, the more modern fingering, is strongly urged in all cases.


cresc.
f
p
cresc.
f
dim.
mf

II.

Allegro moderato. (♩= 108)

mf

dim.

p

dim.

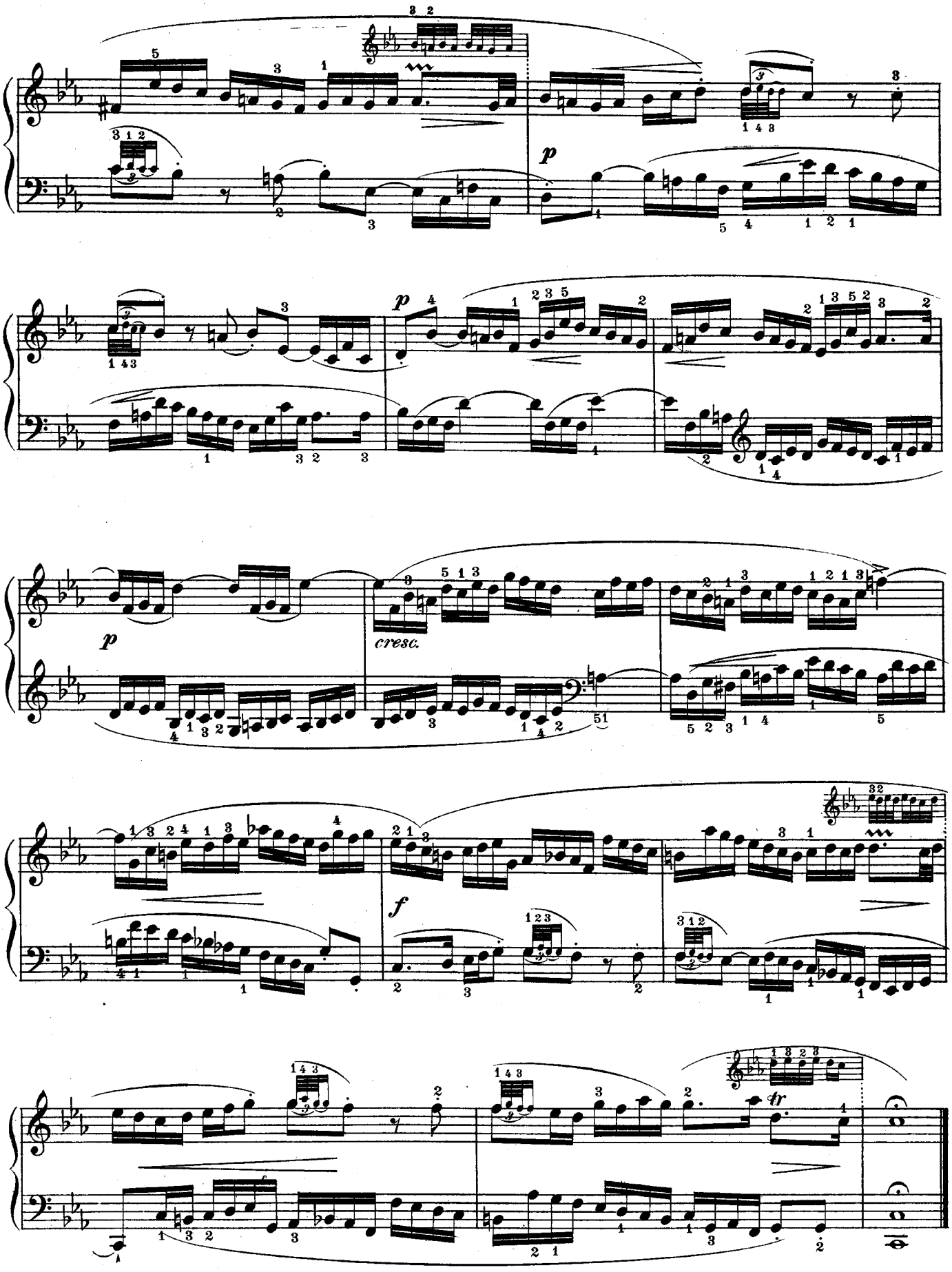
p

cresc.

f

mf

dim.


p
p
p
cresc.
f
tr

III.

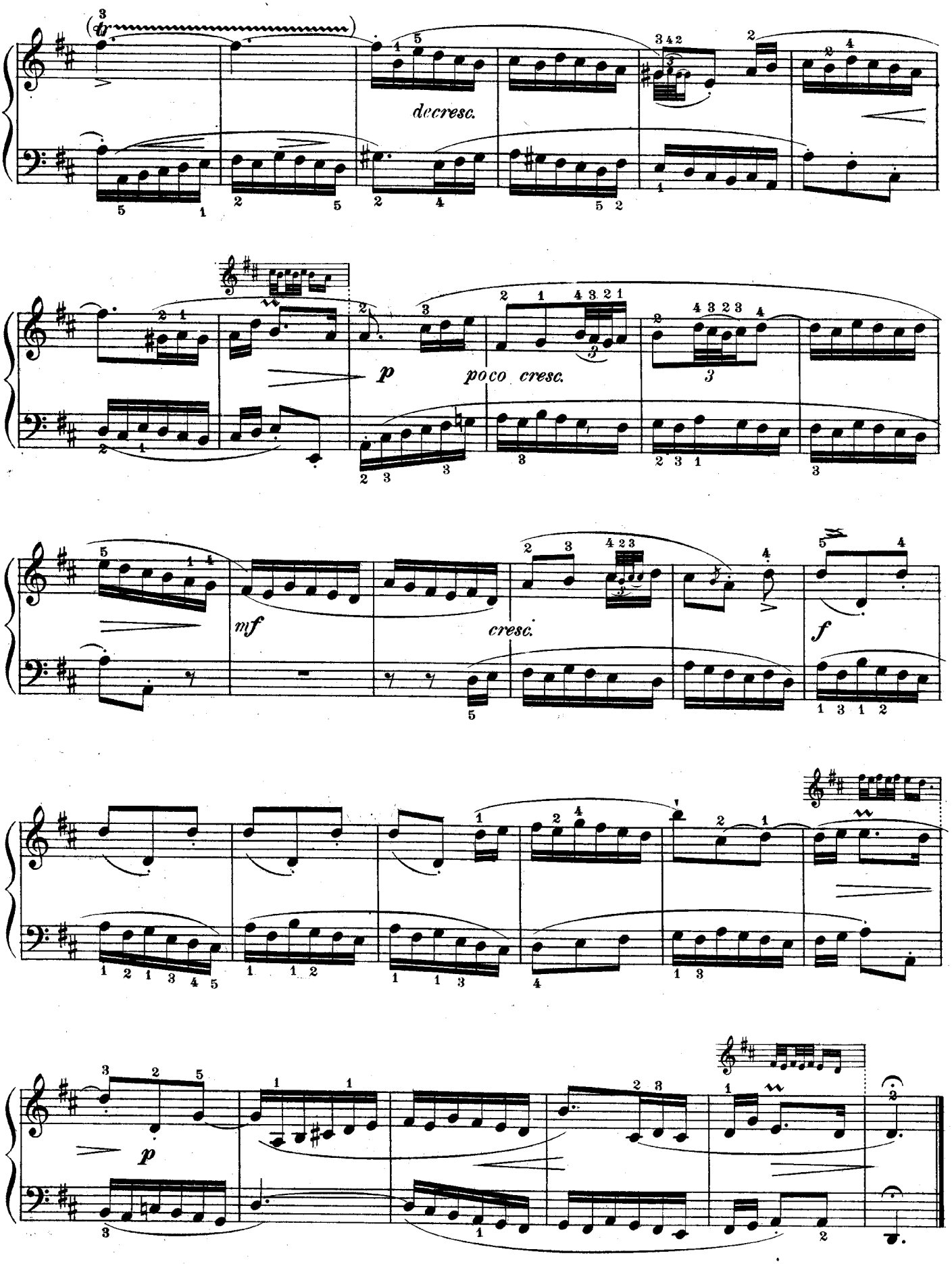
Vivace. (♩. = 80)

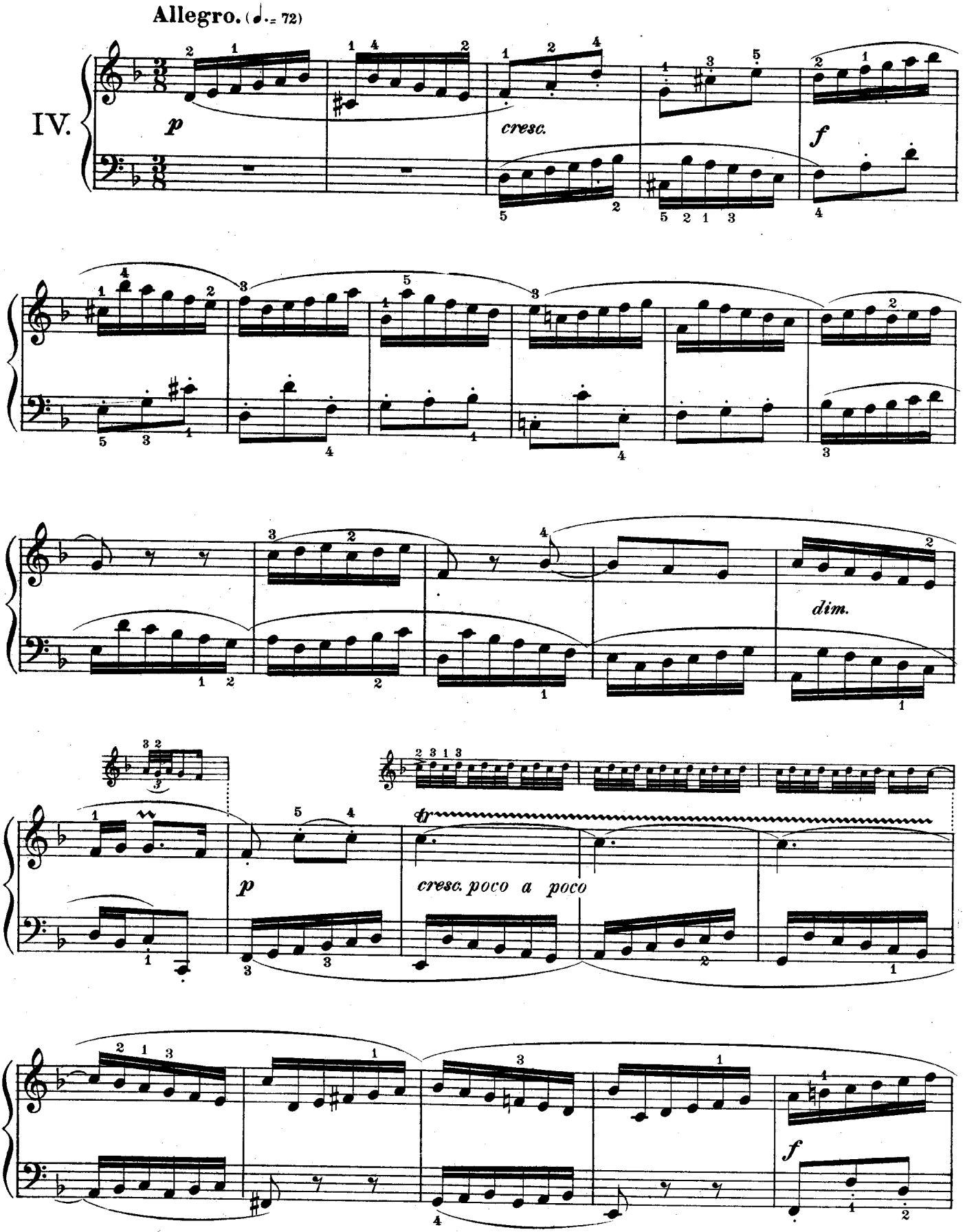
mf *cresc.* *f*

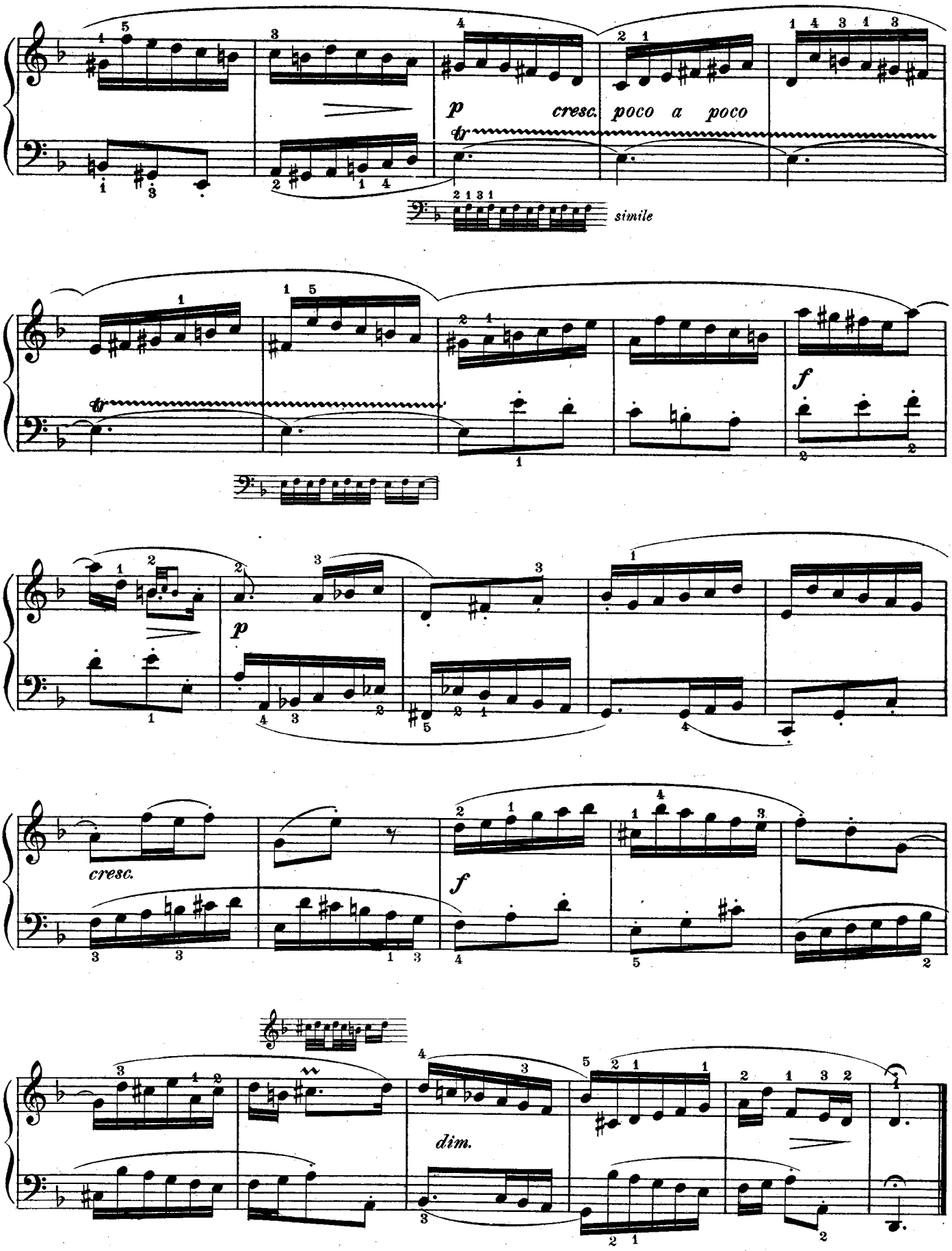
mf *cresc.*

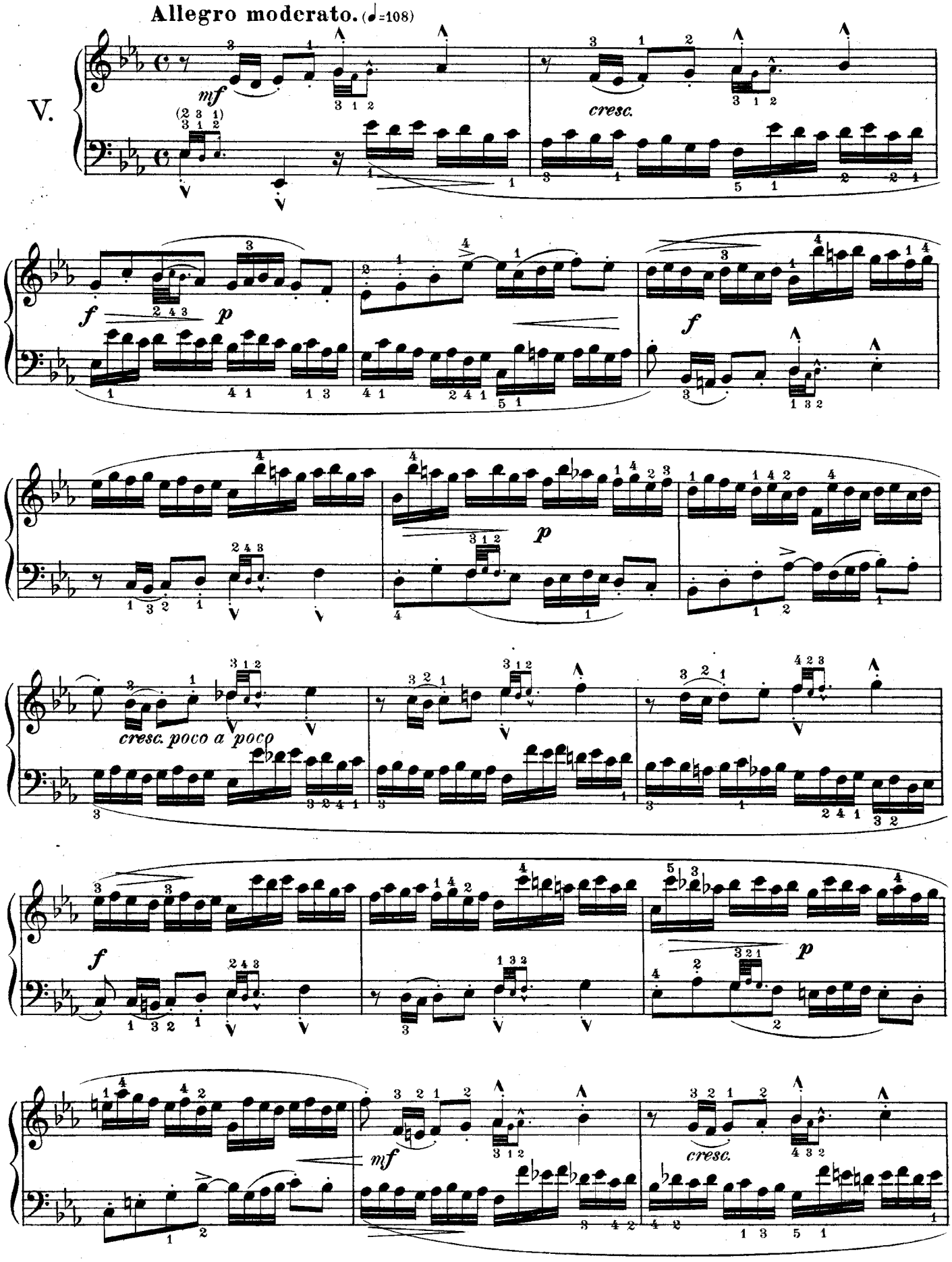
f

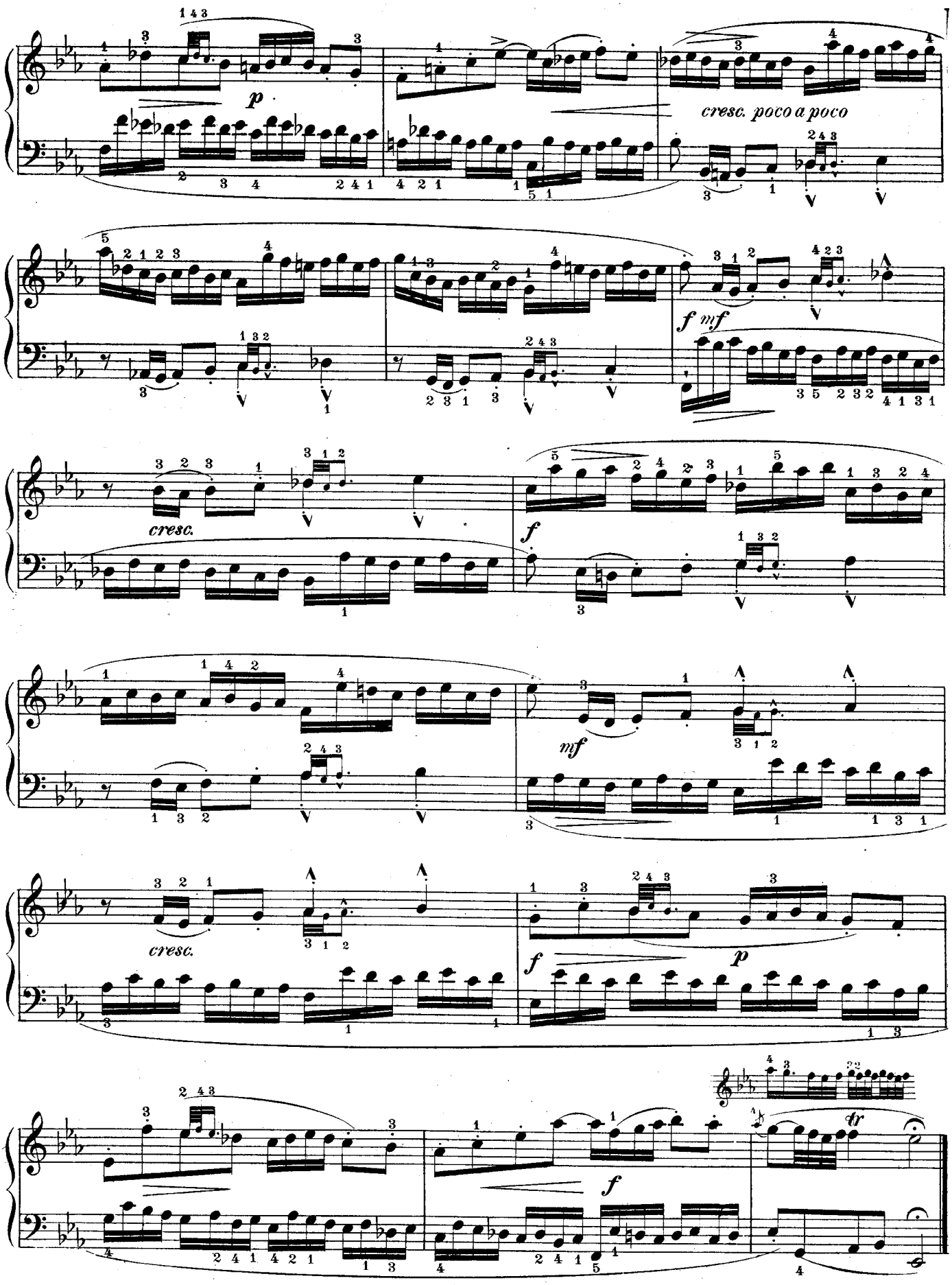
(tr) (tr)


tr
decresc.
p
poco cresc.
mf
cresc.
f
p

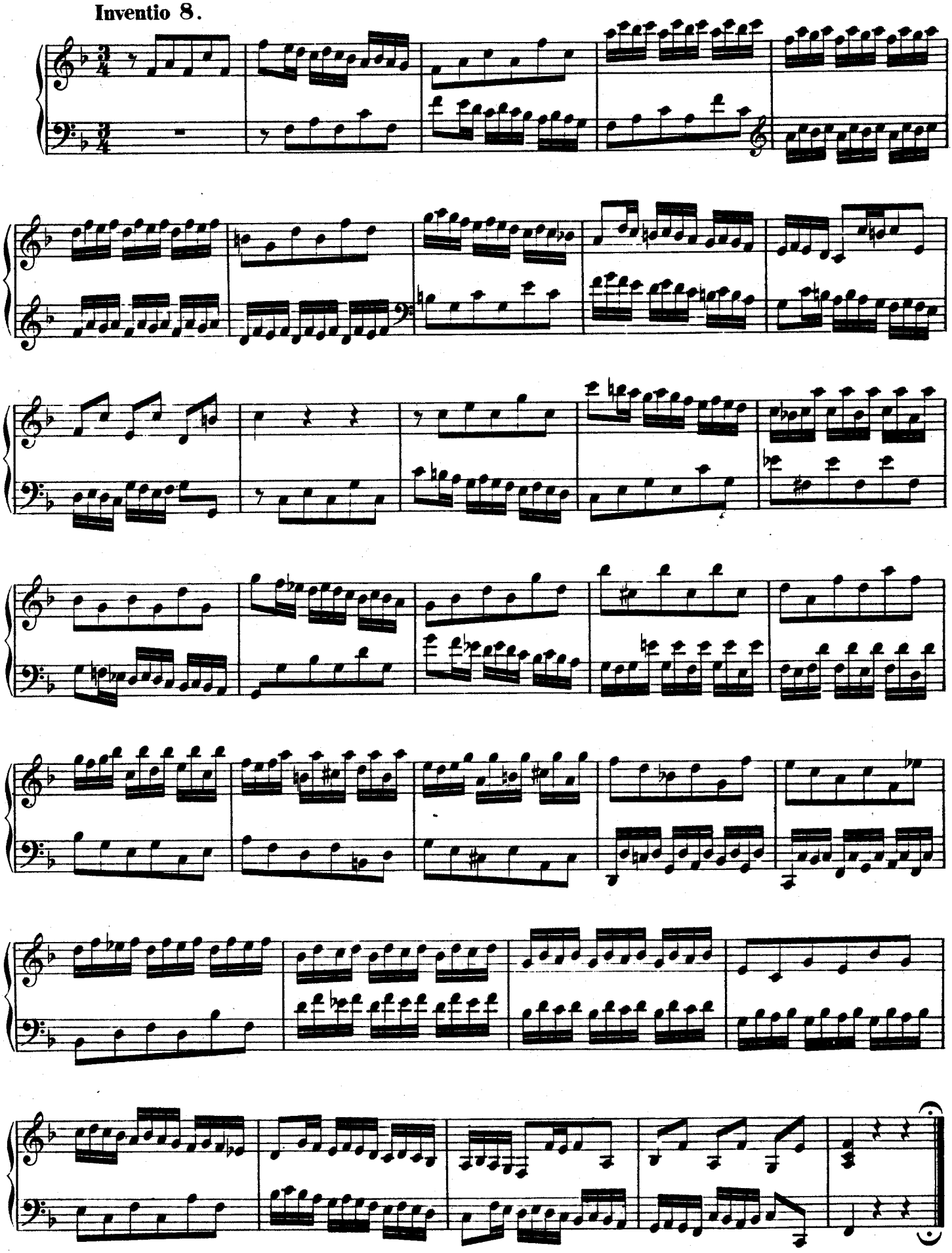

Allegro. (♩.= 72)
IV.
p
cresc.
f
dim.
p
cresc. poco a poco
f

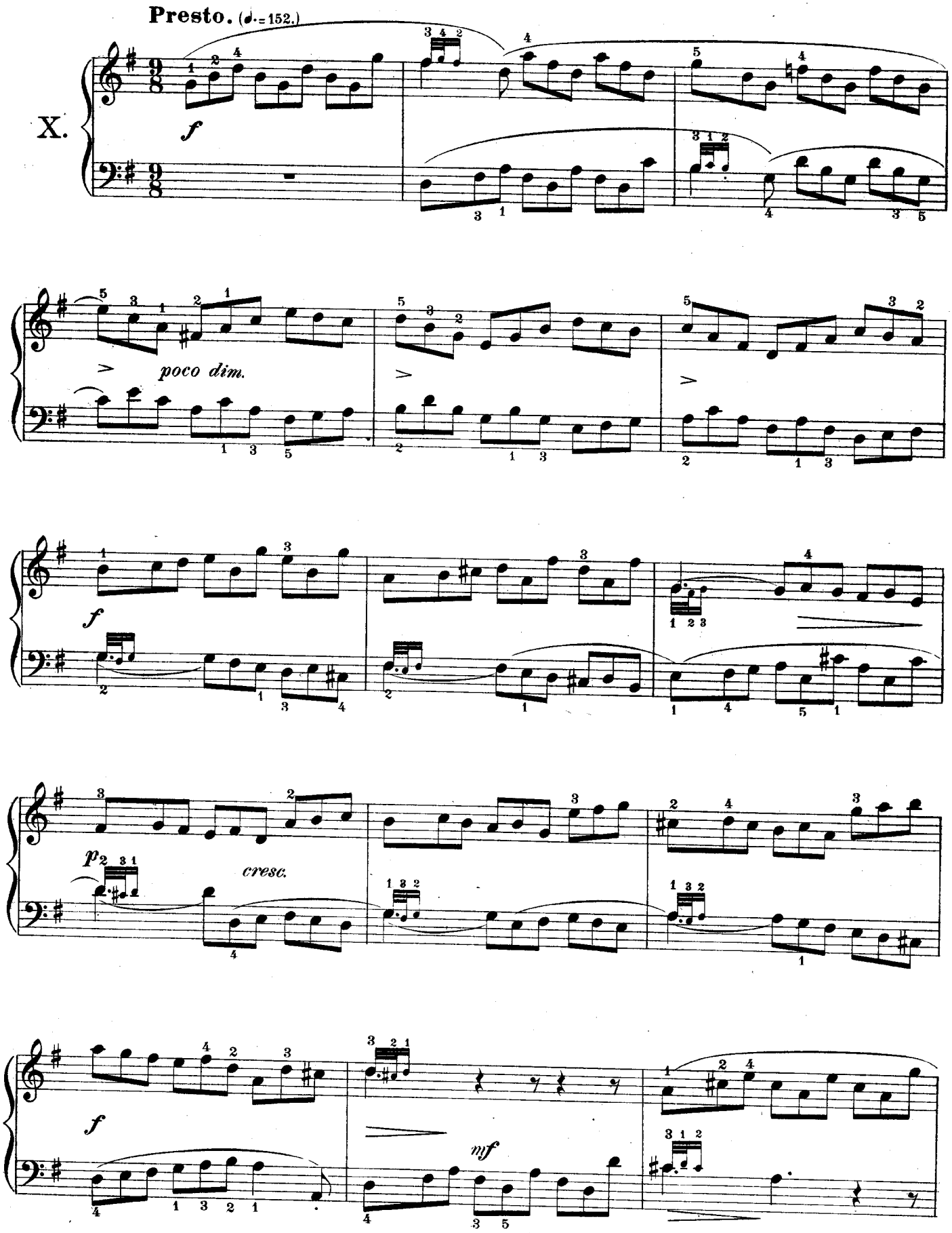

p
cresc. poco a poco
simile
f
p
cresc.
f
dim.

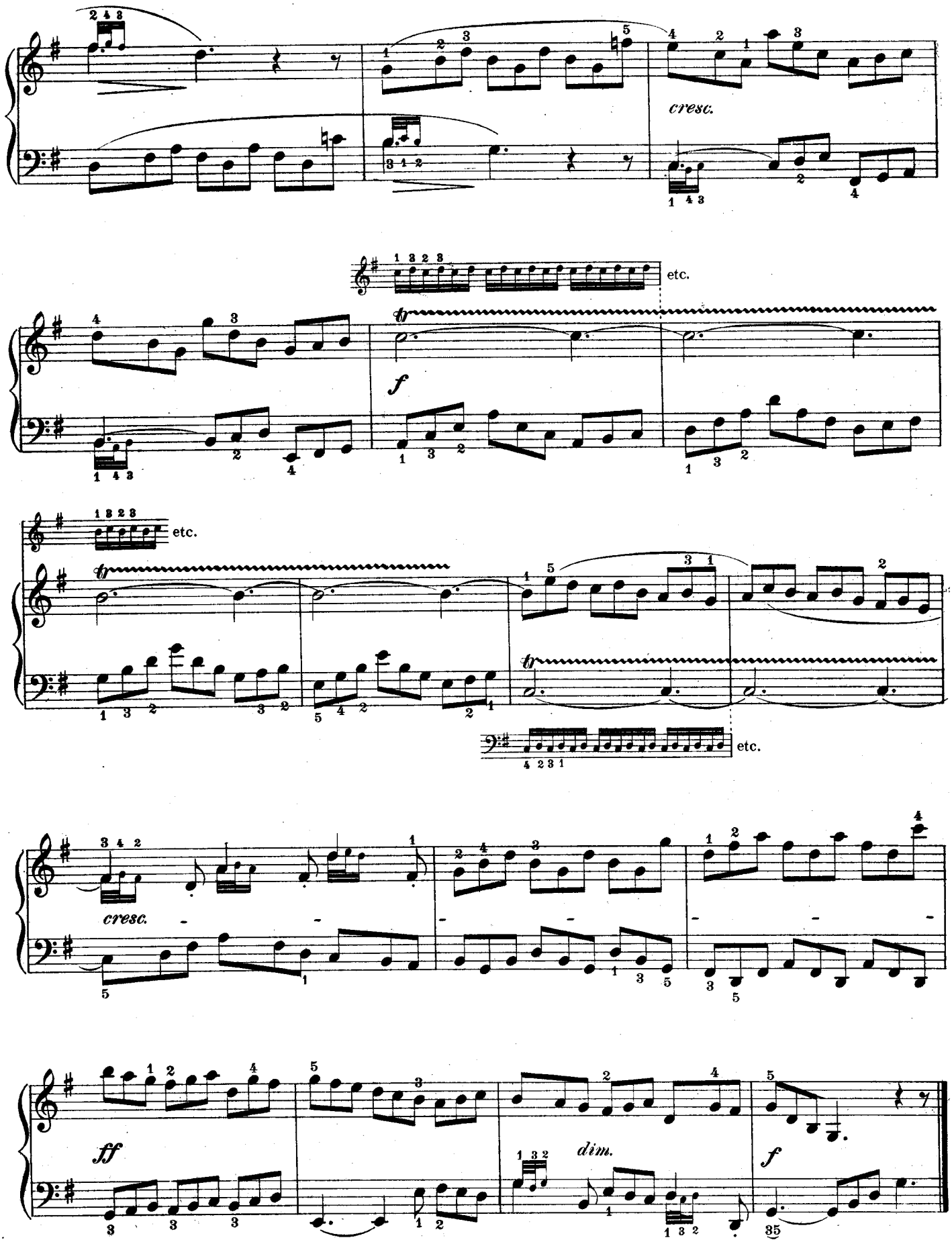

Allegro moderato. (♩=108)
V.
mf
cresc.
f
p
f
p
cresc. poco a poco
f
p
mf
cresc.

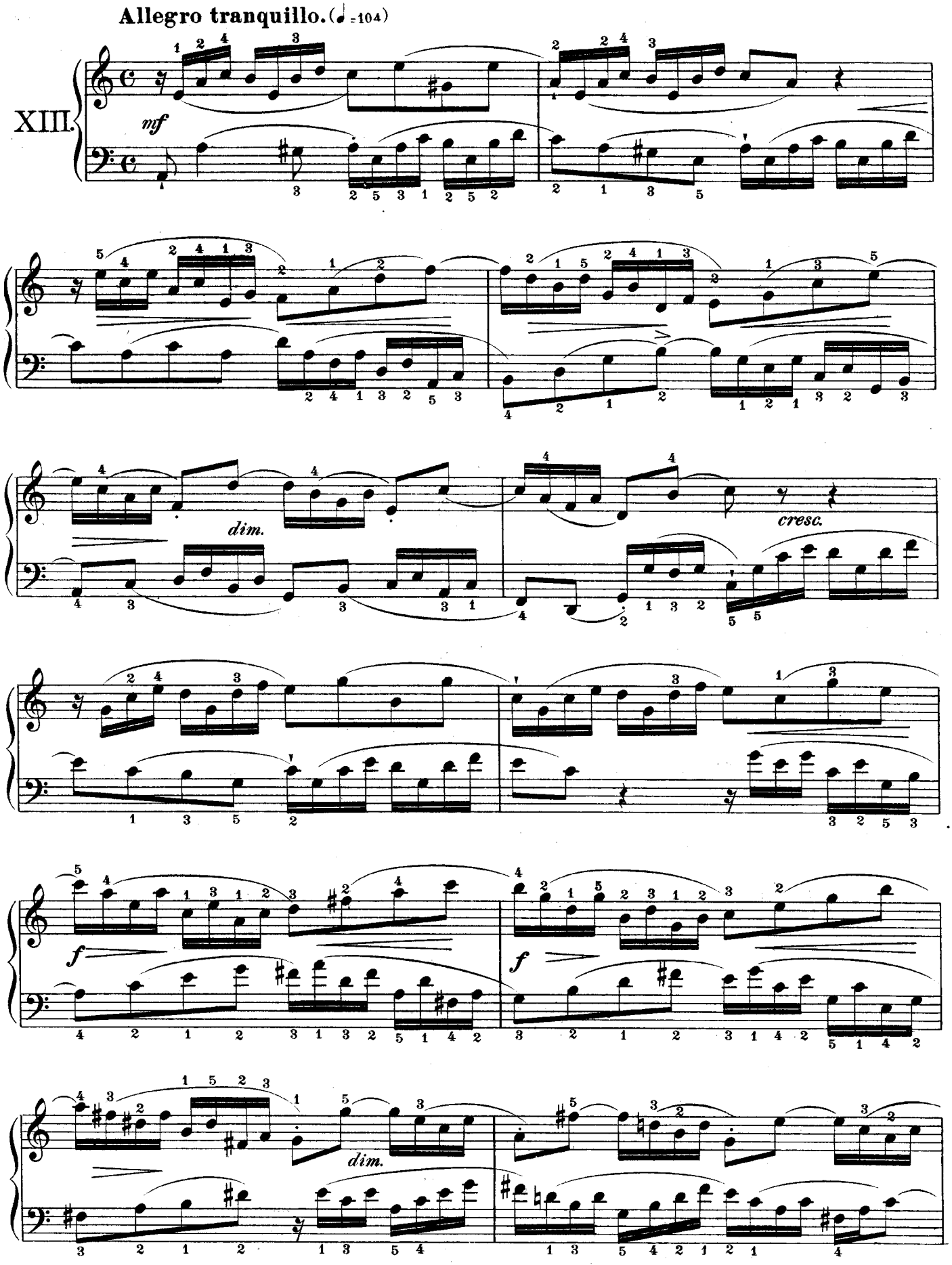

p
cresc. poco a poco
f mf
cresc.
f
mf
cresc.
f
p
f
tr

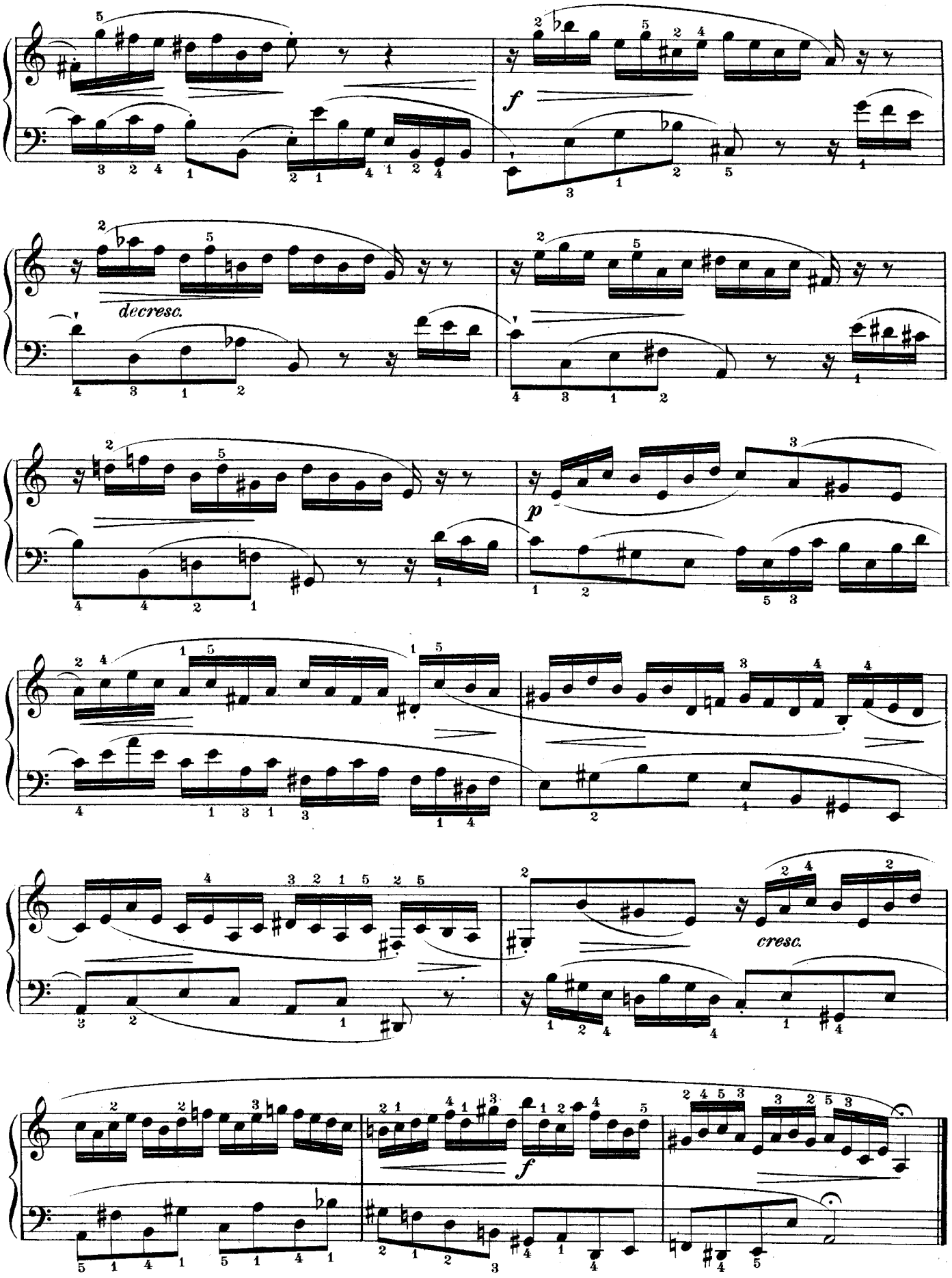
Inventio 8.




Presto. (♩.= 152.)
X.
f
poco dim.
f
p
cresc.
f
mf


cresc.
etc.
f
etc.
etc.
cresc.
ff
dim.
f


Allegro tranquillo. (♩=104)
XIII.
mf
dim.
cresc.
f
f
dim.


f
decresc.
p
cresc.
f

XIV.

Moderato. (♩. = 88)

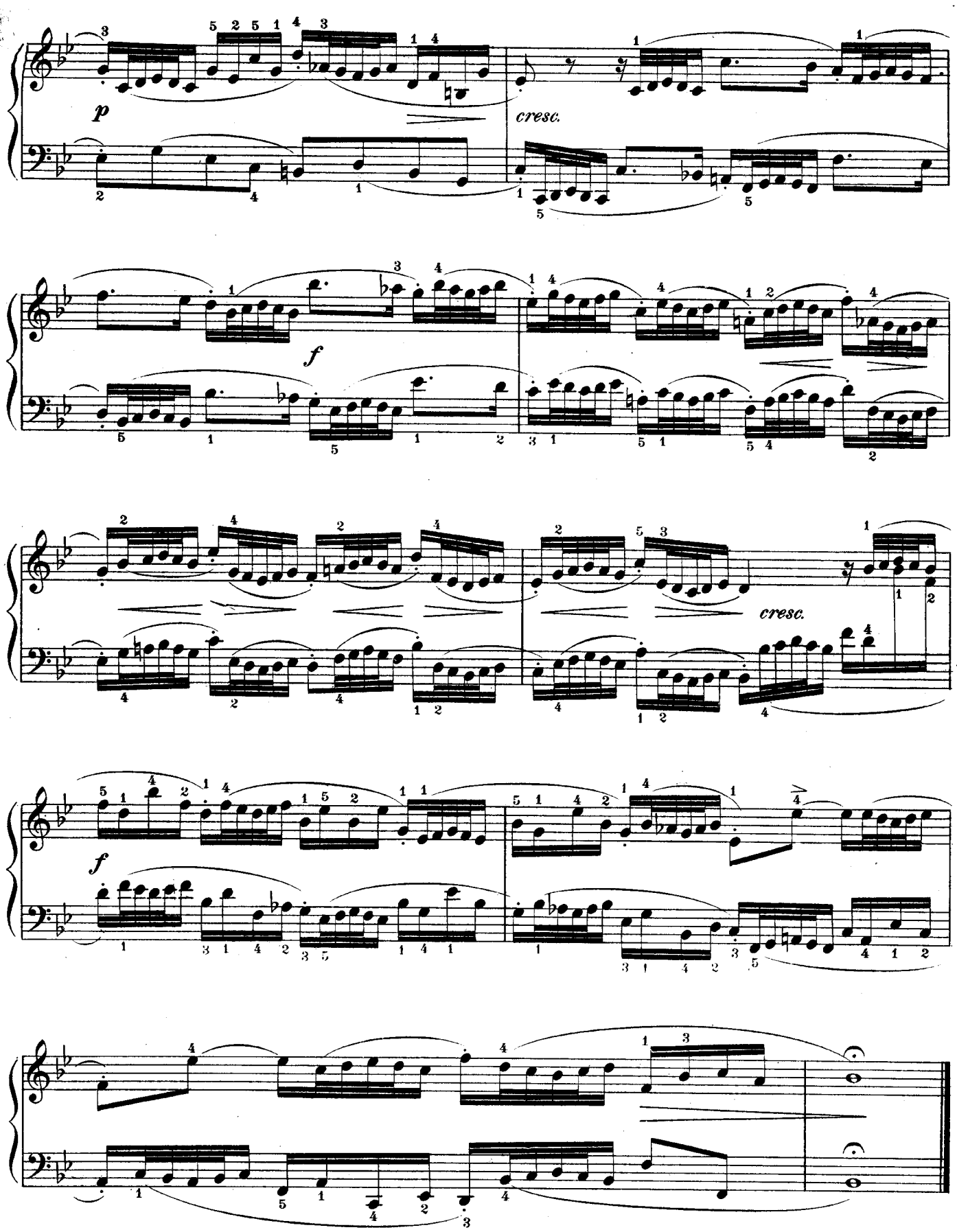
f

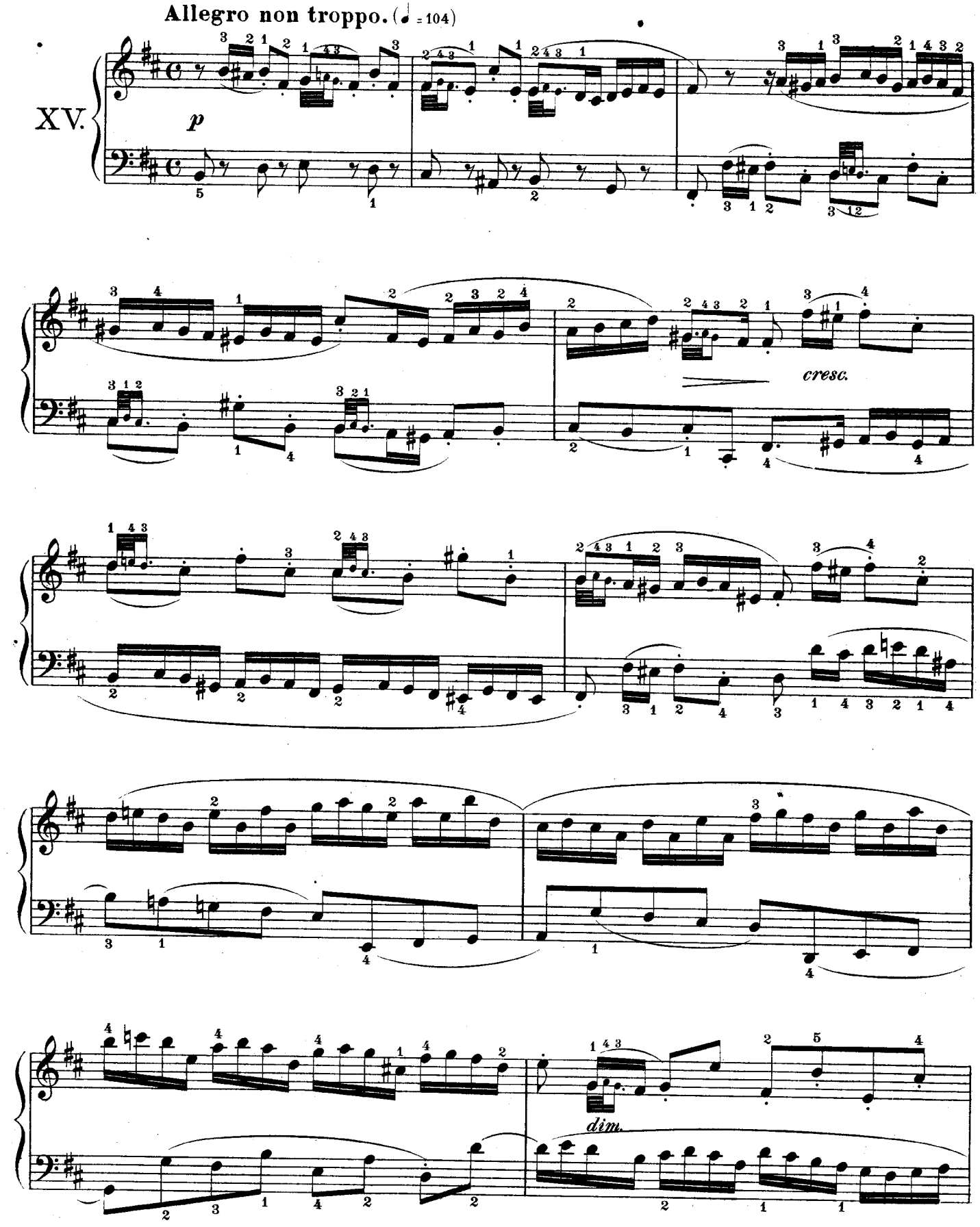
mf

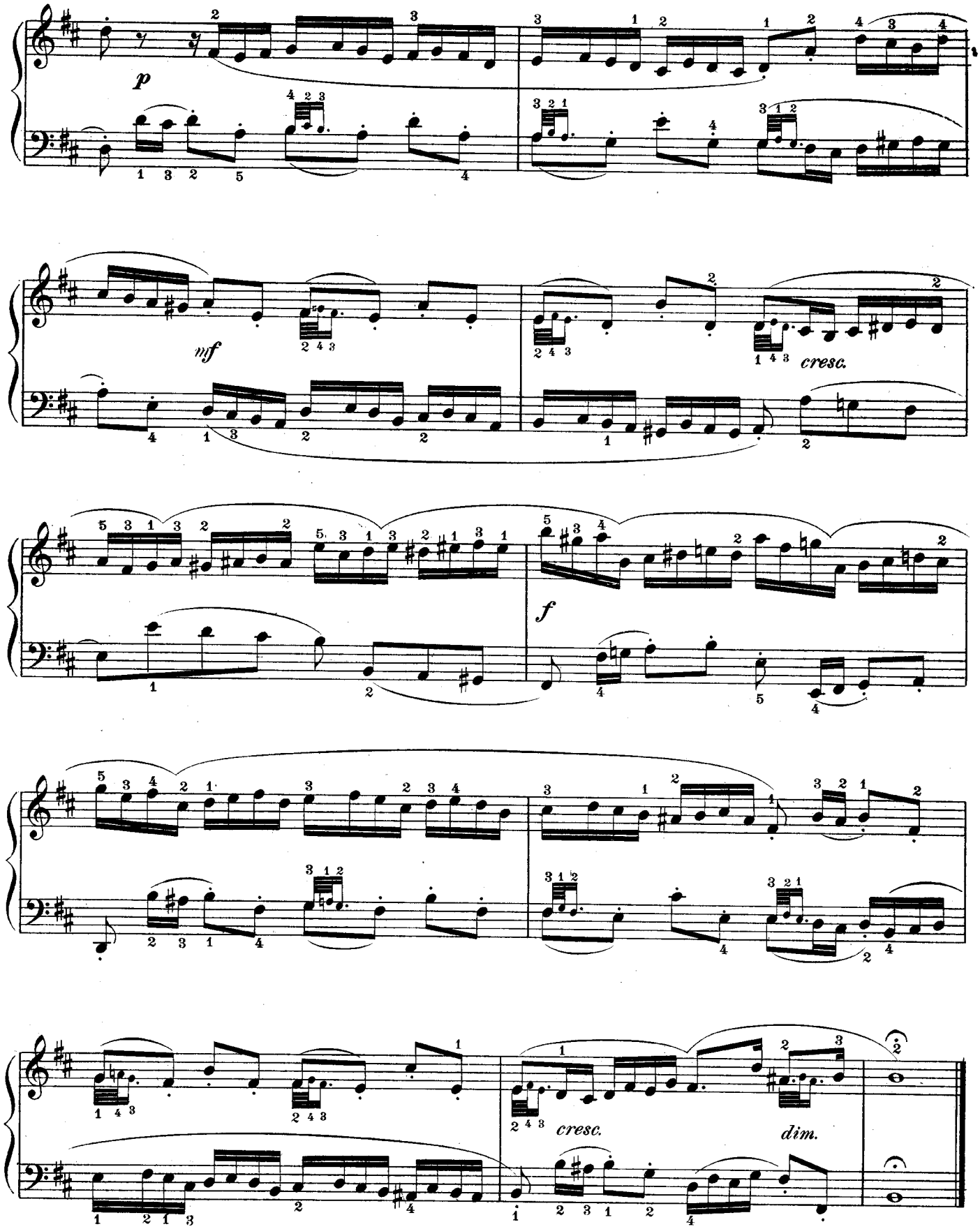
cresc.

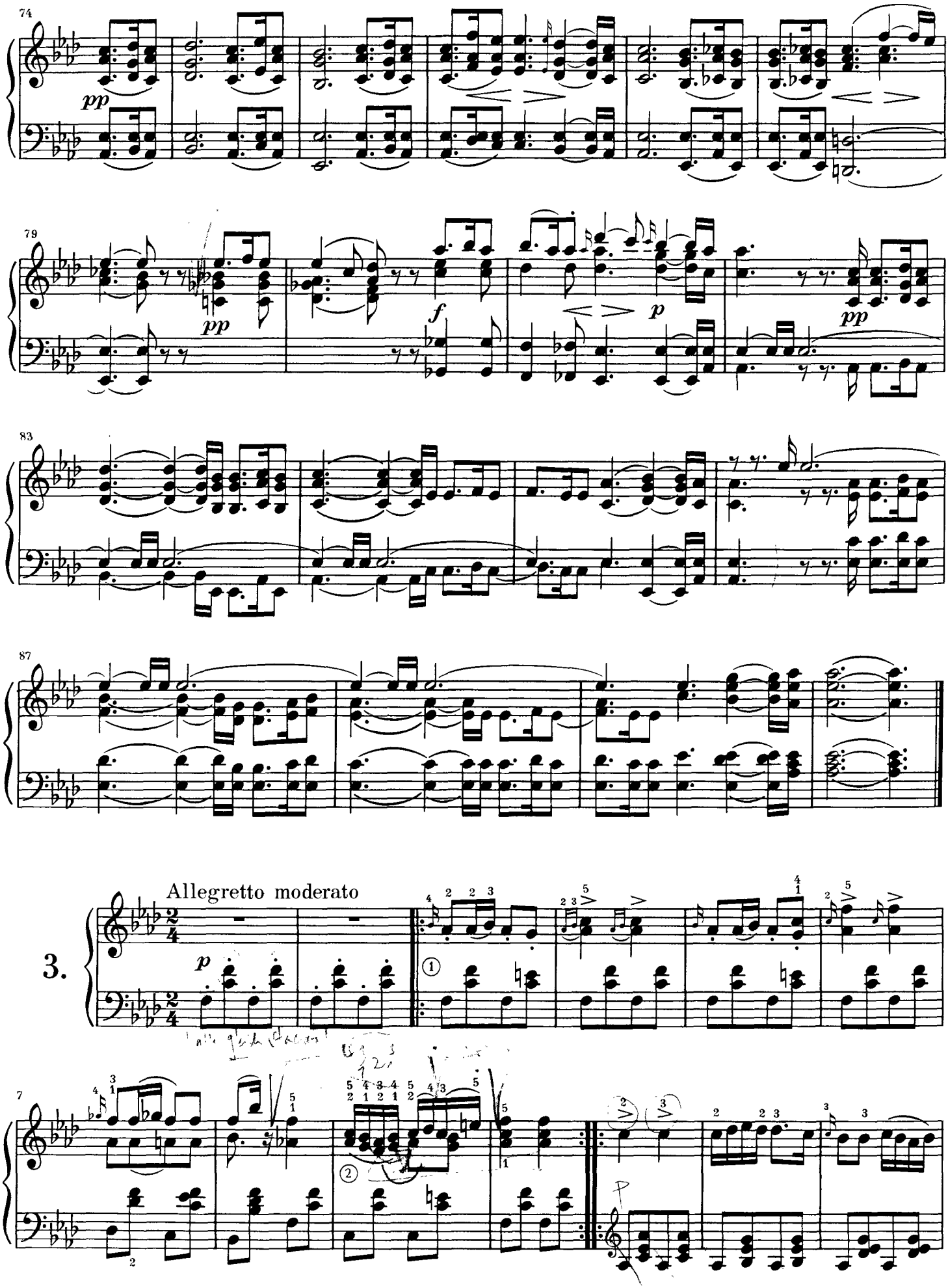
f

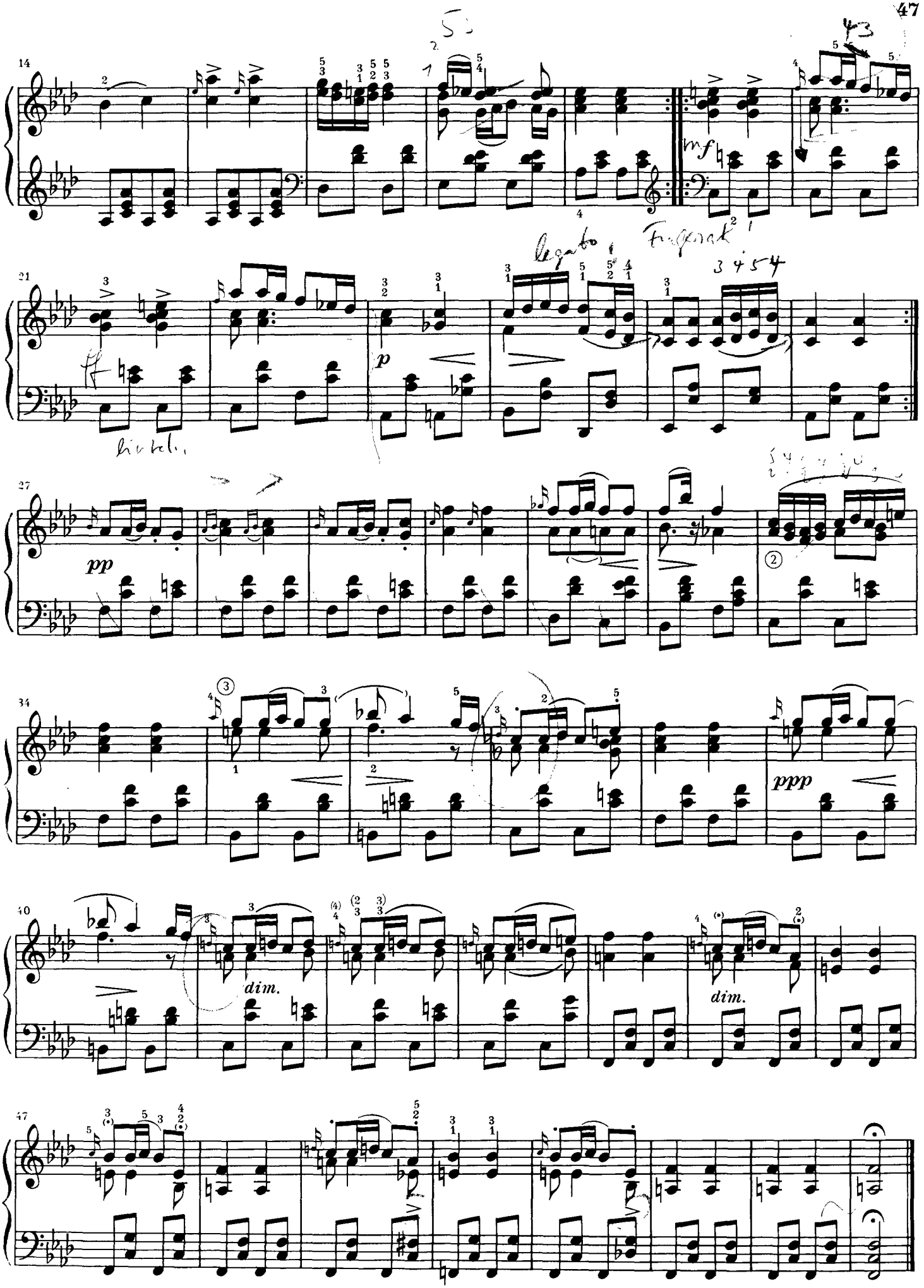
mf


p
cresc.
f
cresc.
f


Allegro non troppo. (♩ = 104)
XV.
p
cresc.
dim.


p
mf
cresc.
f
cresc.
dim.

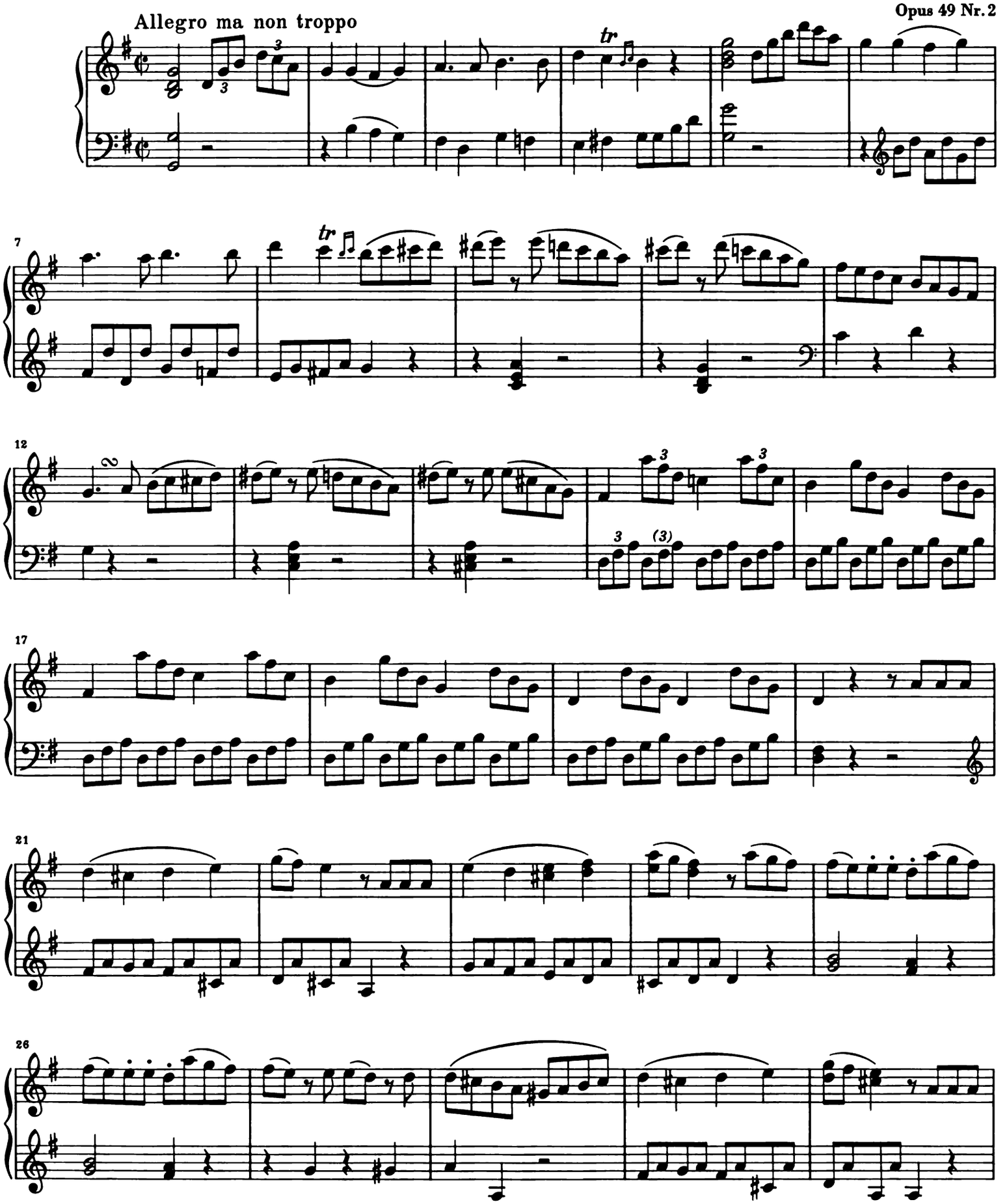

74
pp
79
pp
f
p
pp
83
87
3.
Allegretto moderato
p
7

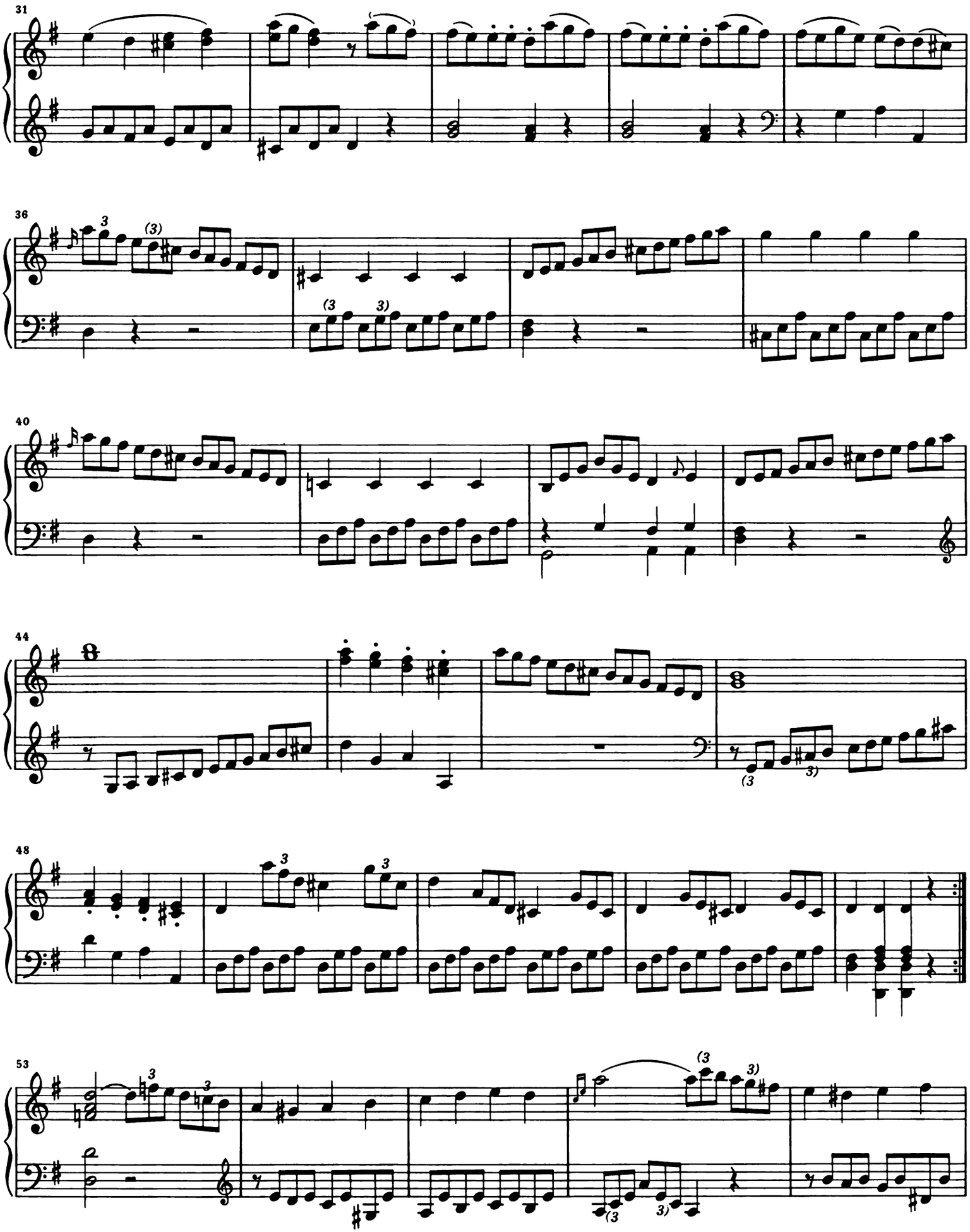

14
mf
21
ff
p
27
pp
34
ppp
40
dim.
dim.
47

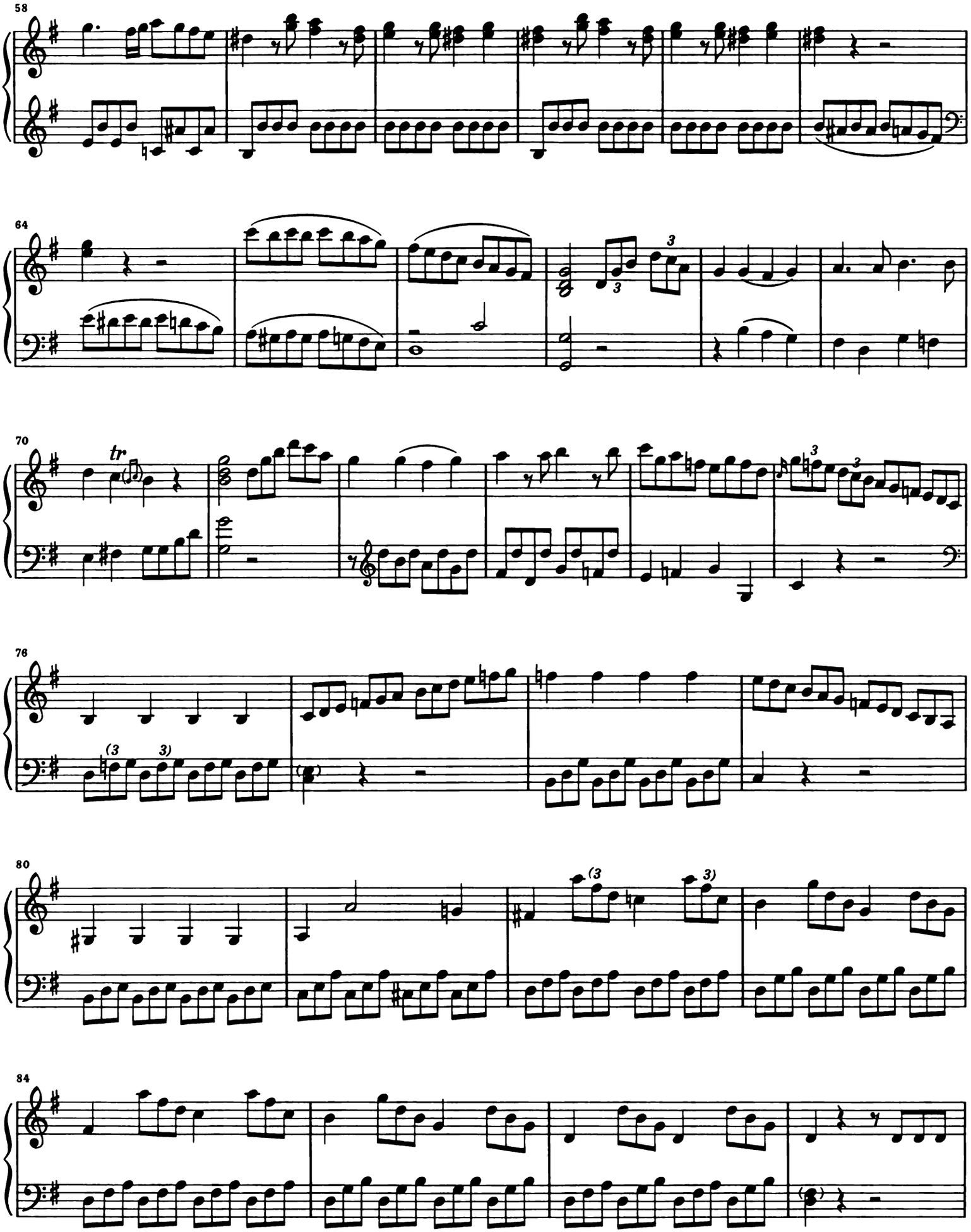
SONATE

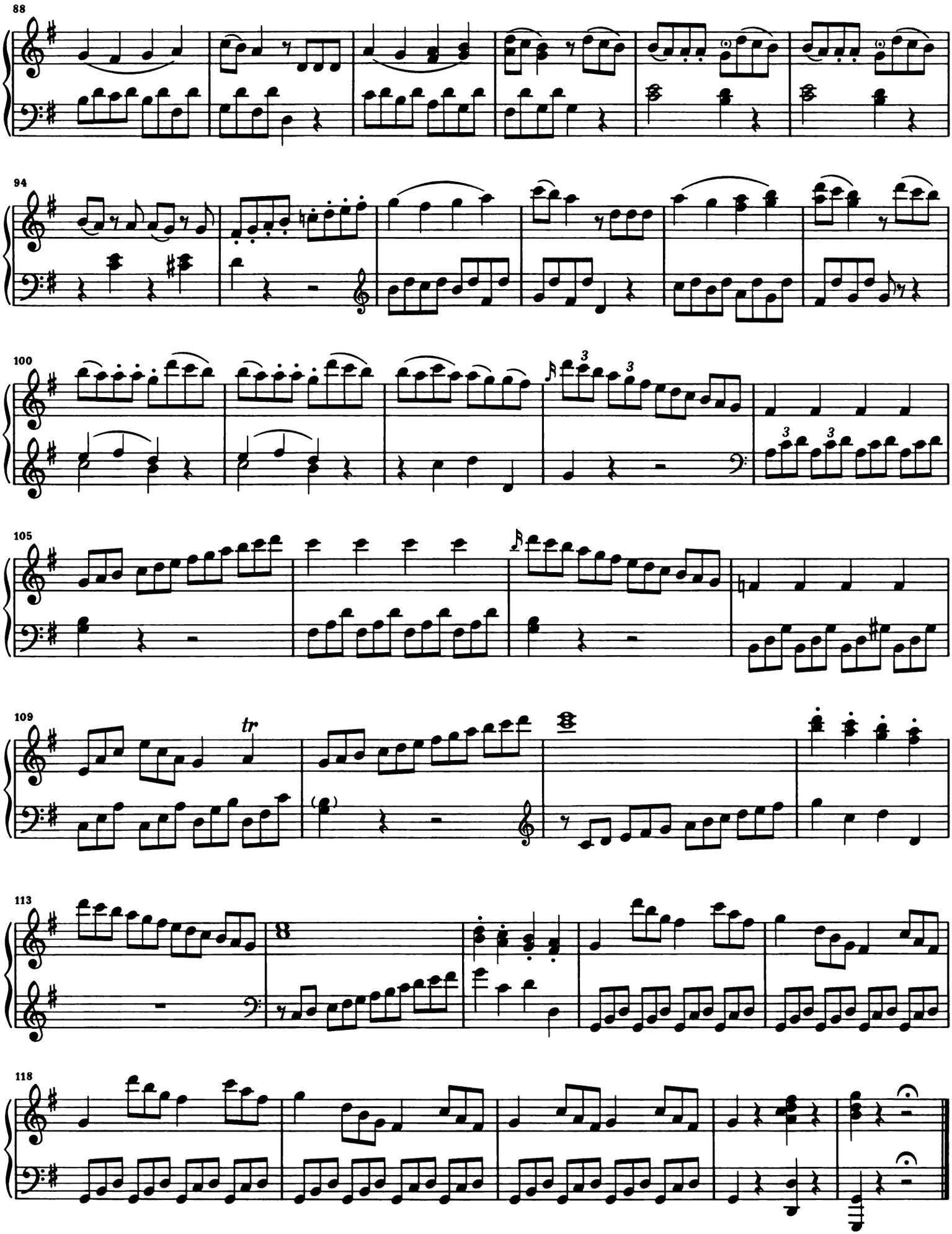
G-dur

Opus 49 Nr. 2



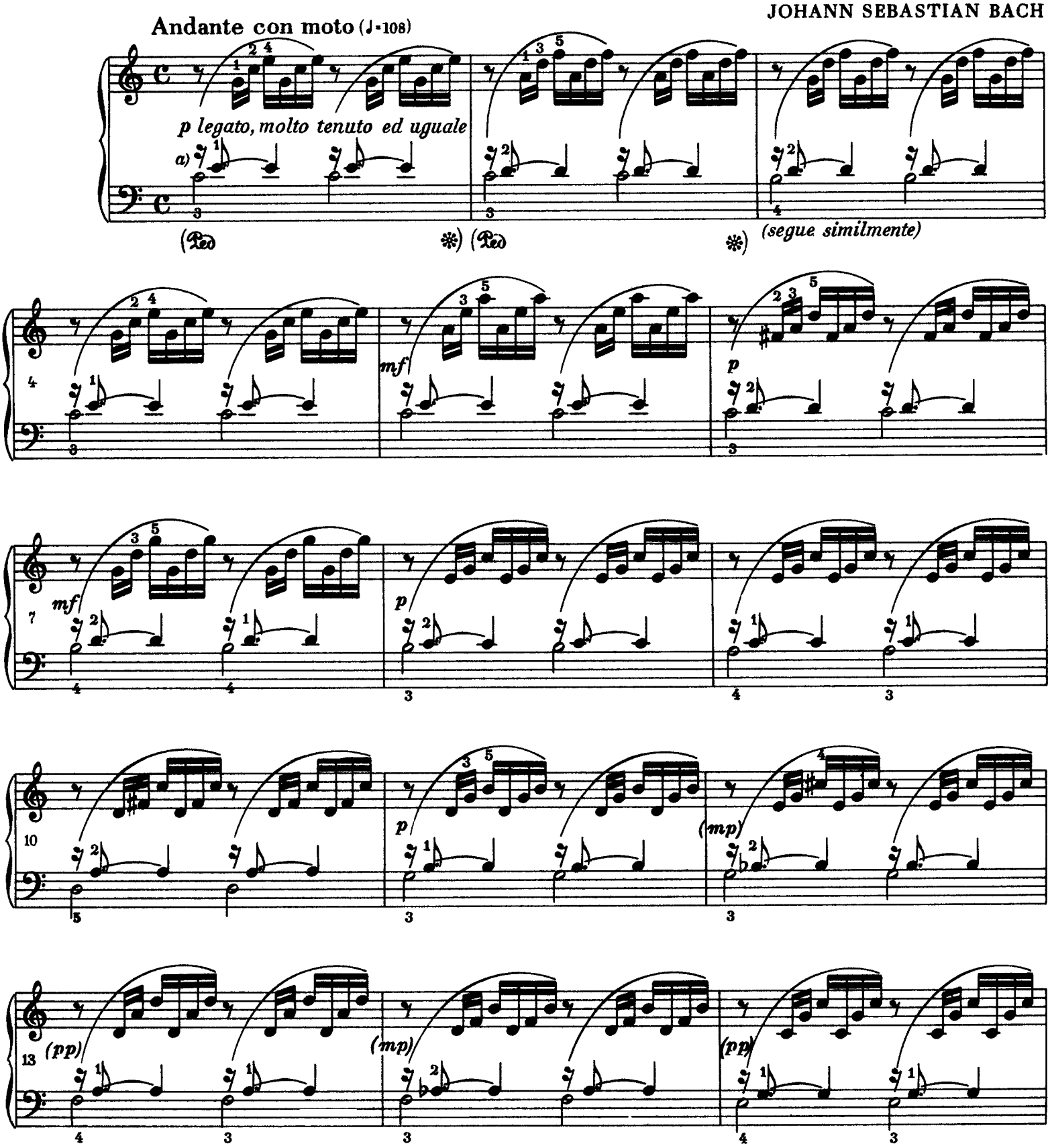

31
36
40
44
48
53


58
64
70
tr
76
80
84

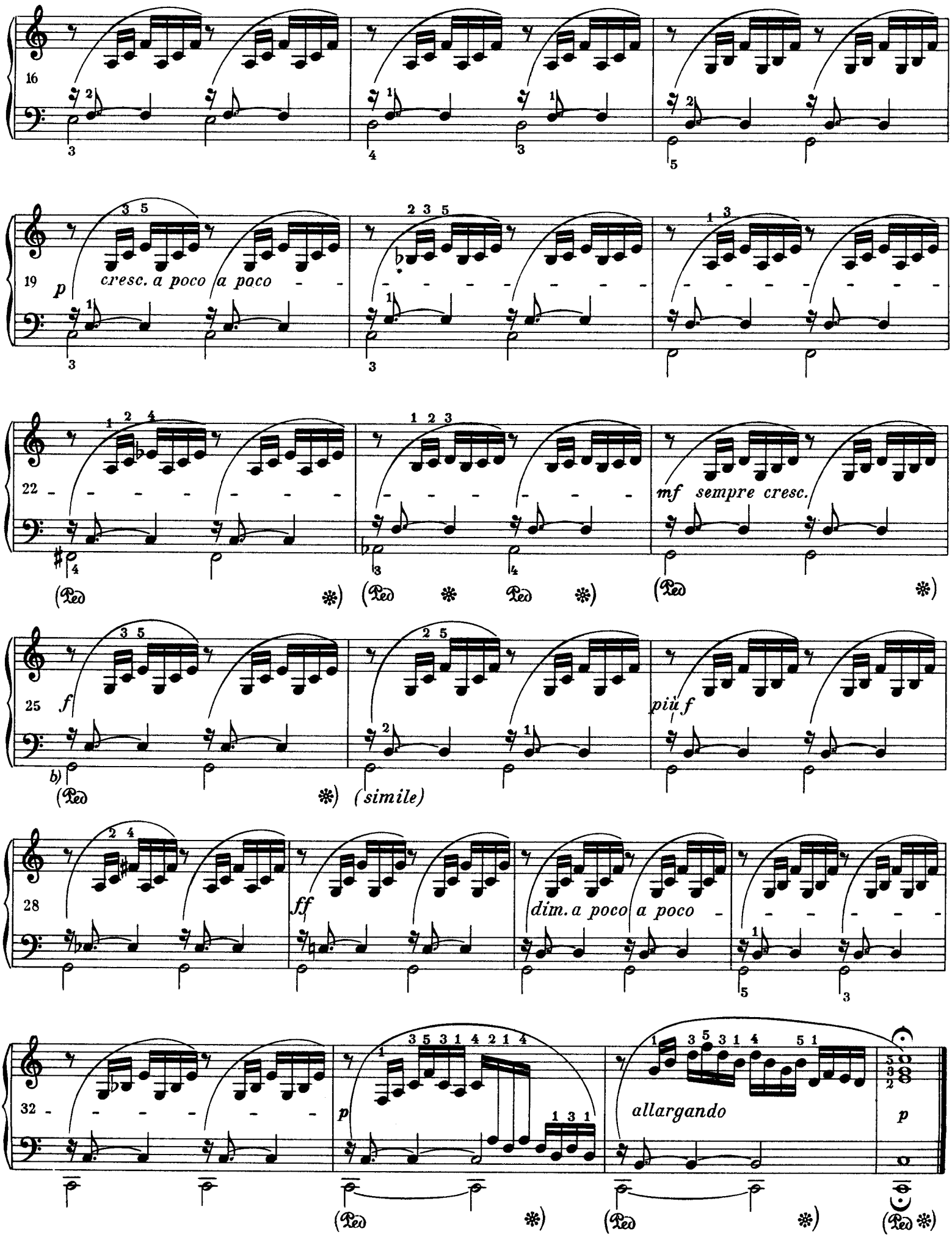

88
94
100
105
109
tr
113
118

I Preludium

JOHANN SEBASTIAN BACH



a) Ruchy palców powinny być tak nieznaczne, jak to jest tylko możliwe. Redaktor dopuszcza w tym utworze użycie pedału, zaznaczając go jednak w nawiasach.



b) Najniższy dźwięk powinien brzmieć najgłośniej.

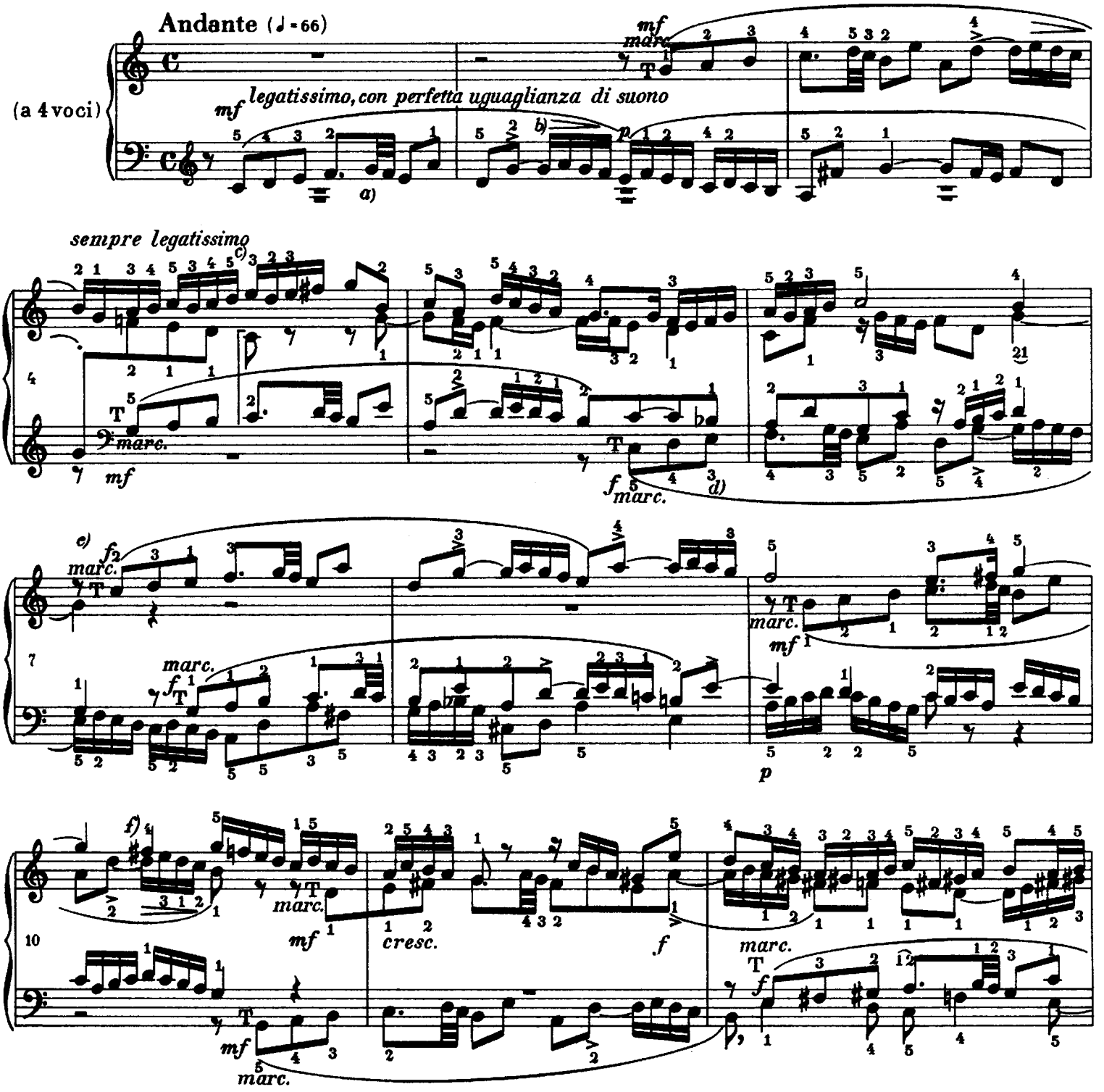
I Fuga

Andante (♩ = 66)

(a 4 voci)

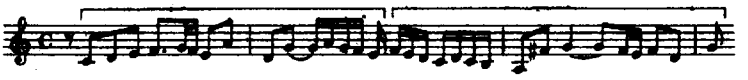
legatissimo, con perfetta uguaglianza di suono

sempre legatissimo

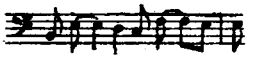


Temat

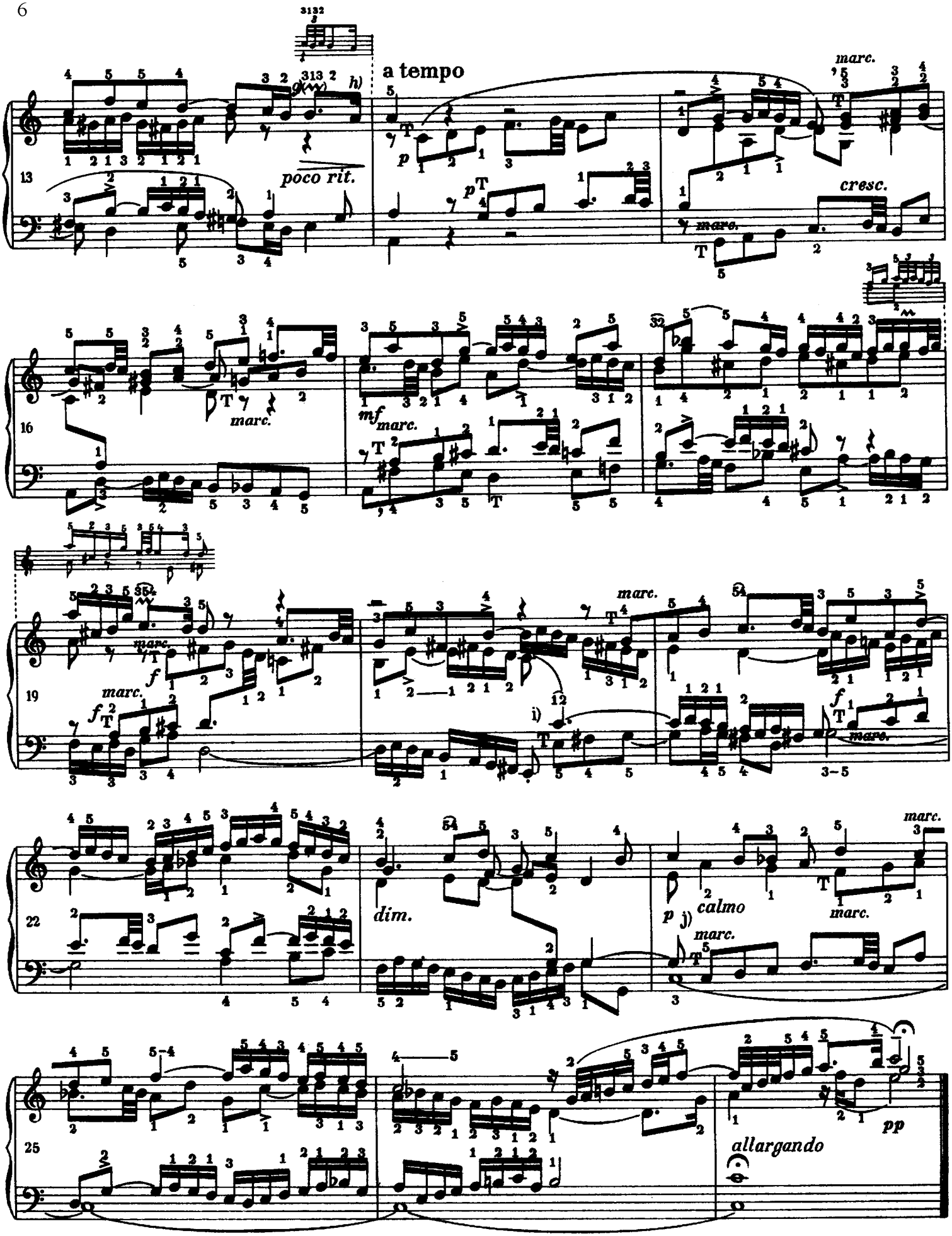
Kontrapunkt



Z szesnastek drugiego taktu tematu wywodzi się najwyższy głos w t. 4 i wszystkie inne analogiczne figury. Z tematycznego fragmentu pochodzi bas w t. 12:



a) Uczniowie zazwyczaj grają za szybko te dwie trzydziestodwójki.
b) Tu mała diminuendo pozwoli lepiej uwydatnić wejście tematu
c) Trzeci palec musi przejść nad piątym bez najmniejszego skoku, przy ścisłym legato.
d) Czwarty palec trzeba przesunąć pod trzecim.
e) Tu kończy się ekspozycja i zaczyna się seria przeprowadzeń, w których temat zawsze powtarza się w kanonie.
f) *fis*³ trzeba zagrać znacznie ciszej niż dźwięki tematu, gdyż inaczej ustęp ten zabrzmi w ten sposób:



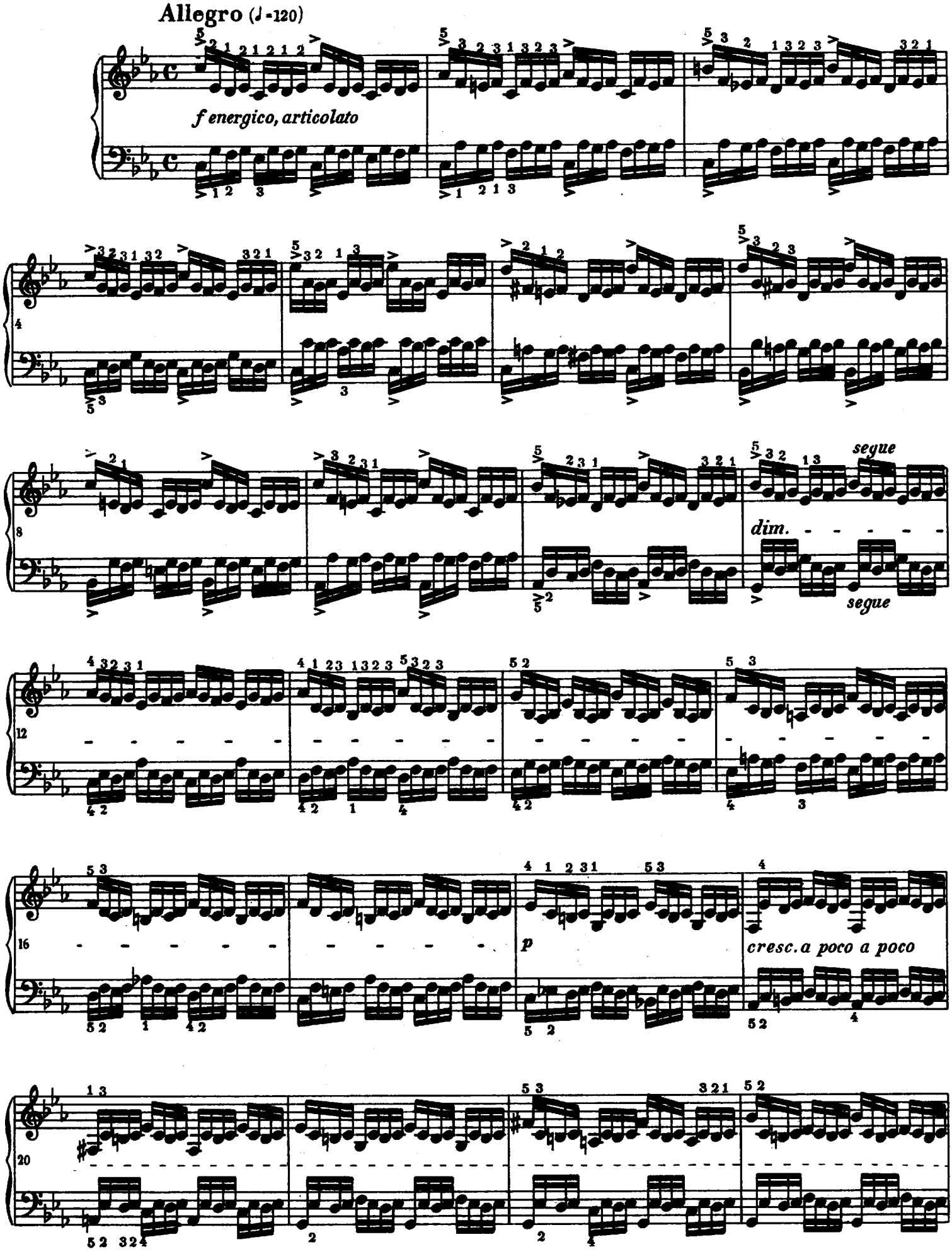
g) Ilekroć redaktor uważał za potrzebne dodanie ozdobnika, którego nie ma w rękopisach Bacha, podał znak w nawiasach.

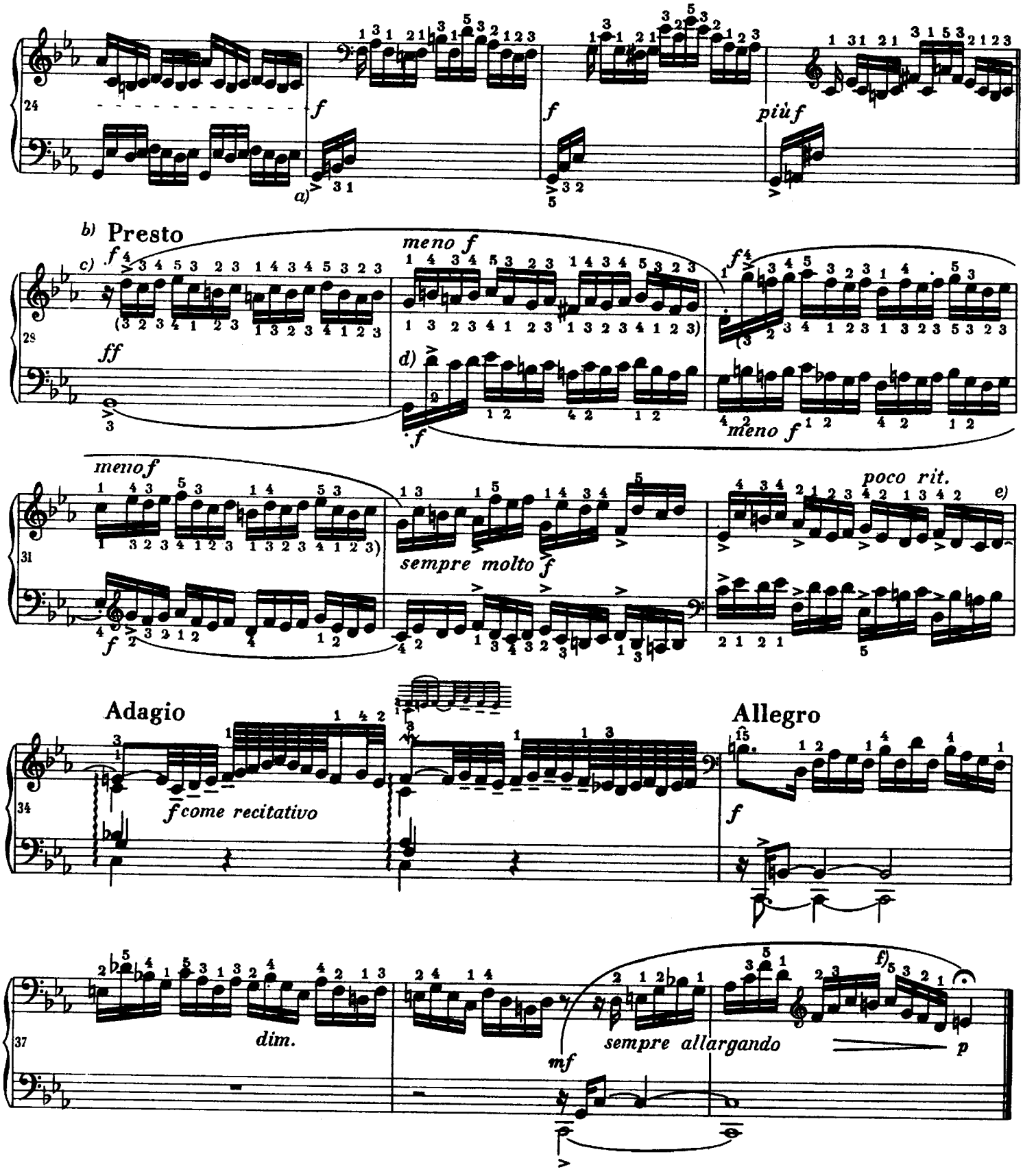
h) Tego a^1 nie wykonywać staccato, lecz dotrzymać je aż do następnego a^1.

i) Pierwszy palec lewej ręki „odbierze" to c^1 od pierwszego palca prawej ręki (bez ponownego uderzenia).

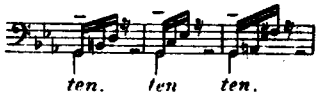
j) Stretto; nuta pedałowa na tonice.

II Preludium





a) Redaktor uważa następujące wykonanie partii lewej ręki za logiczne:



b) To oznaczenie tempa oraz dwa następne (adagio i allegro) pochodzą od Bacha.

c) Proponuje się pauzę przedłużyć.

d) Aby uwydatnić kanon między głosem wyższym i niższym należy starannie zróżnicować barwę każdego z dwu głosów.

e) To d^1 musi się łączyć z następującym po nim e^1, dlatego należy trzymać klawisz d^1 jeszcze w czasie wykonywania pierwszych czterech dźwięków arpeggia.

f) Można grać następująco:

II Fuga

Allegretto (♩=80)

(a 3 voci)

il suono sia dolce ma pieno — *poco stacc.* — *pochissimo stacc.* — *più stacc.*

pochiss. stacc. cresc.

cresc.

Temat — **Kontrapunkt**

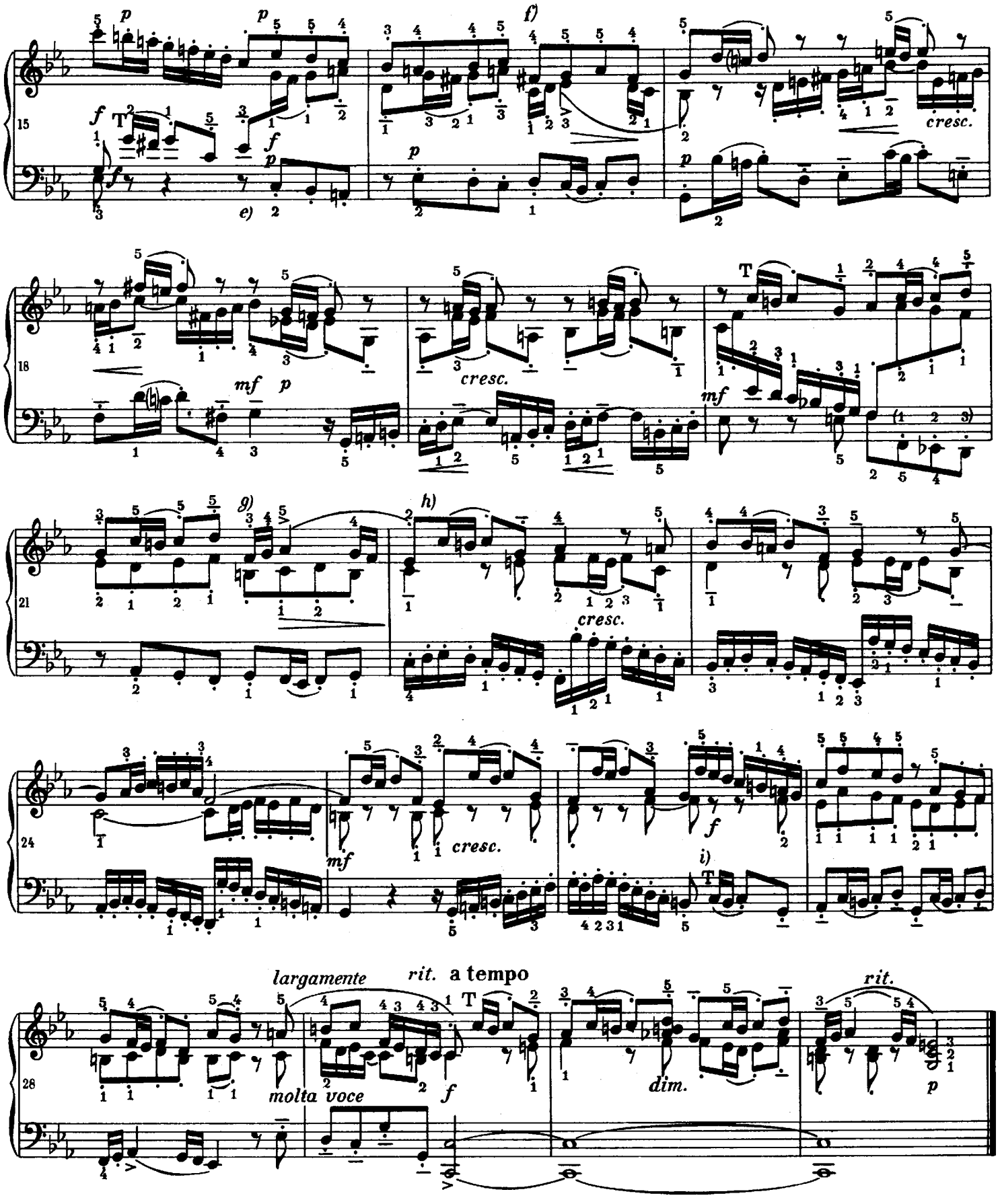
Odpowiedź tonalna

a) Tę fugę można by też grać w całości legato.

b) Te trzy dźwięki: trzeba grać lekko, aby słuchacz nie wziął ich za początek tematu.

c) Wykonanie: *marc.* *marc.* *marc.*

d) Rysunek górnego głosu wywodzi się z kontrapunktu (w ruchu przeciwnym). Również rysunek obu niższych głosów nawiązuje do końcowych dźwięków kontrapunktu:



e) Głos basowy należy grać cicho, aby wyraźniej wystąpił temat wykonywany przez głos środkowy.

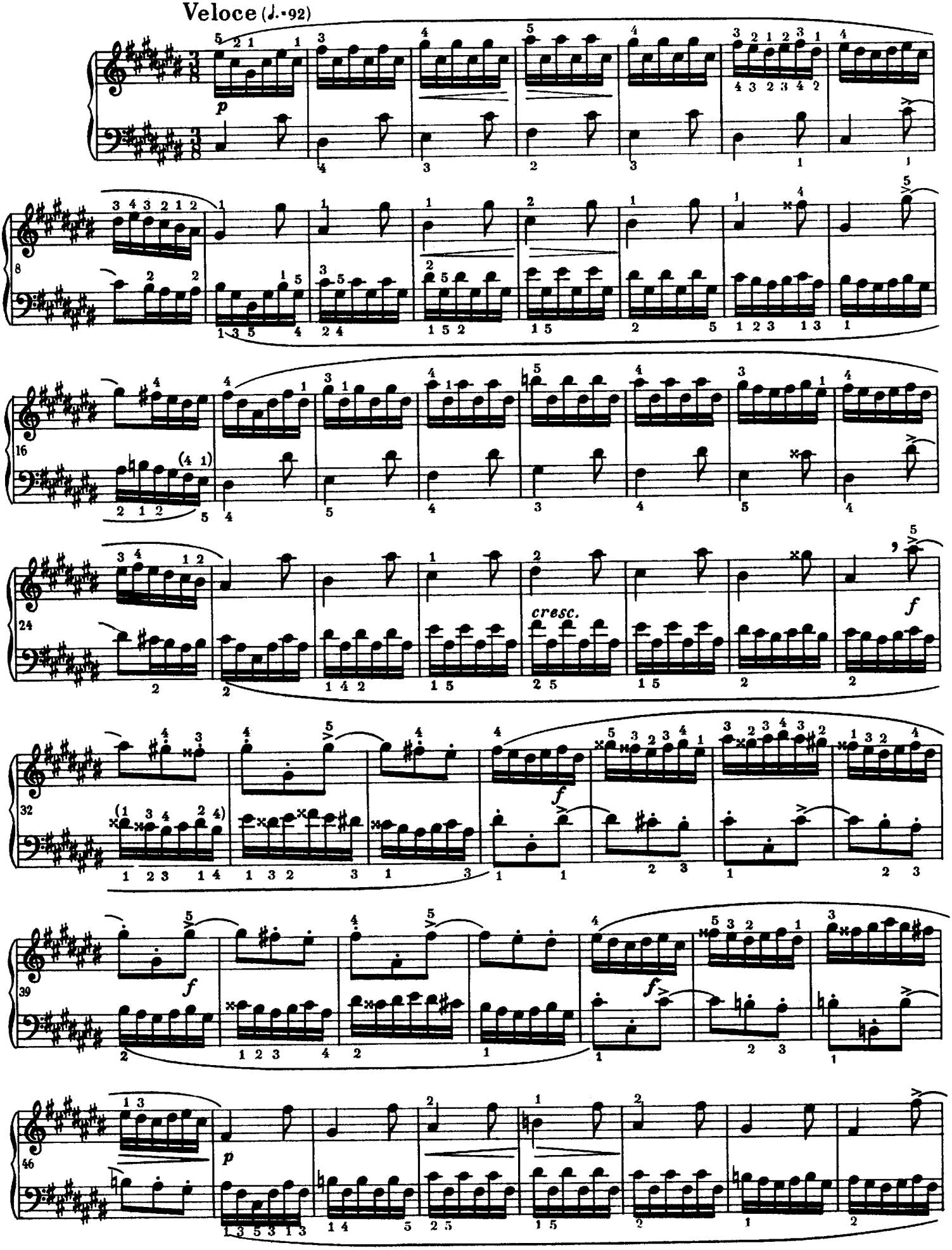
f) Wykonanie: legg. marc.

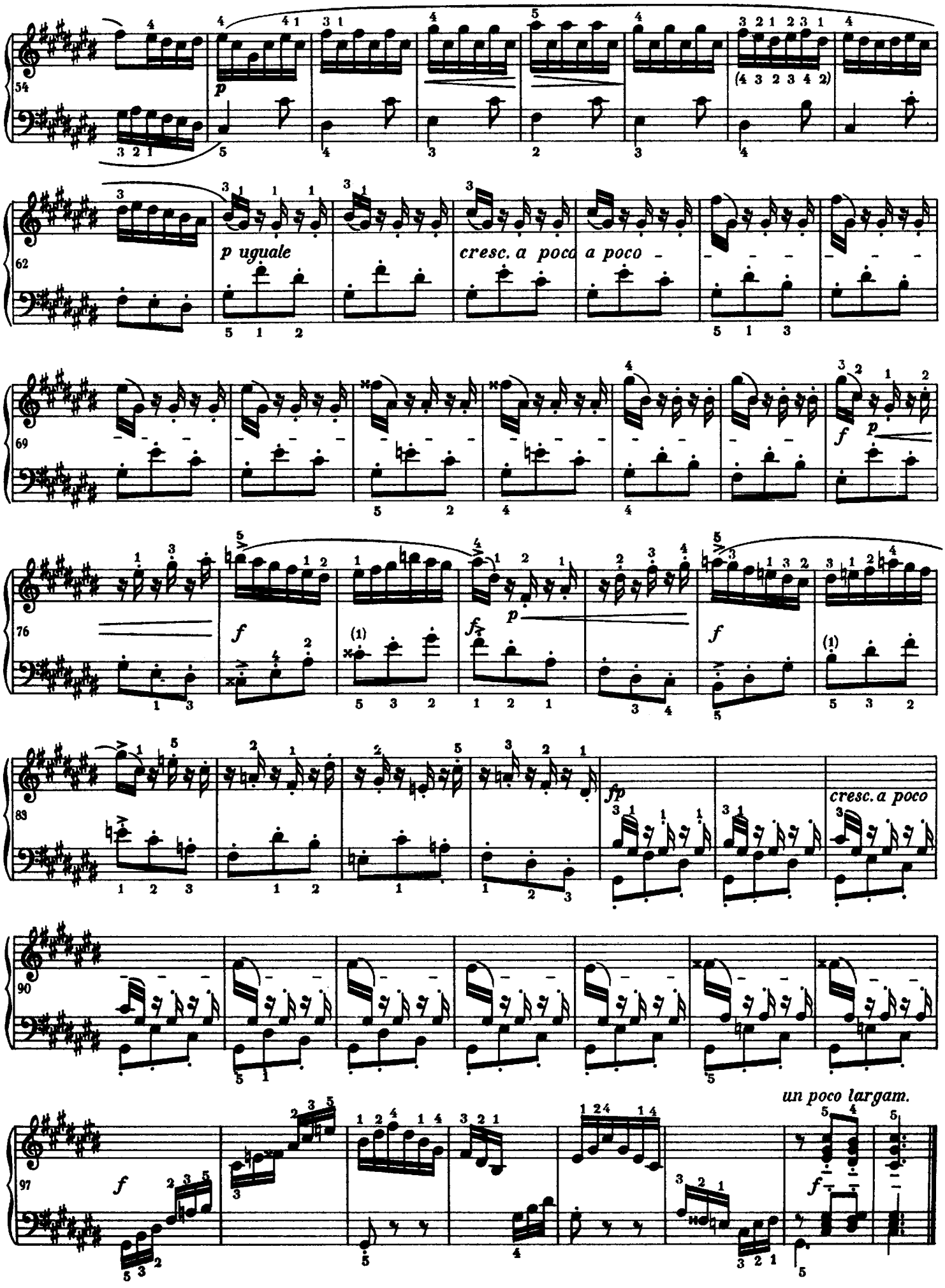
g) Patrz odnośnik f).

h) Patrz odnośnik c).

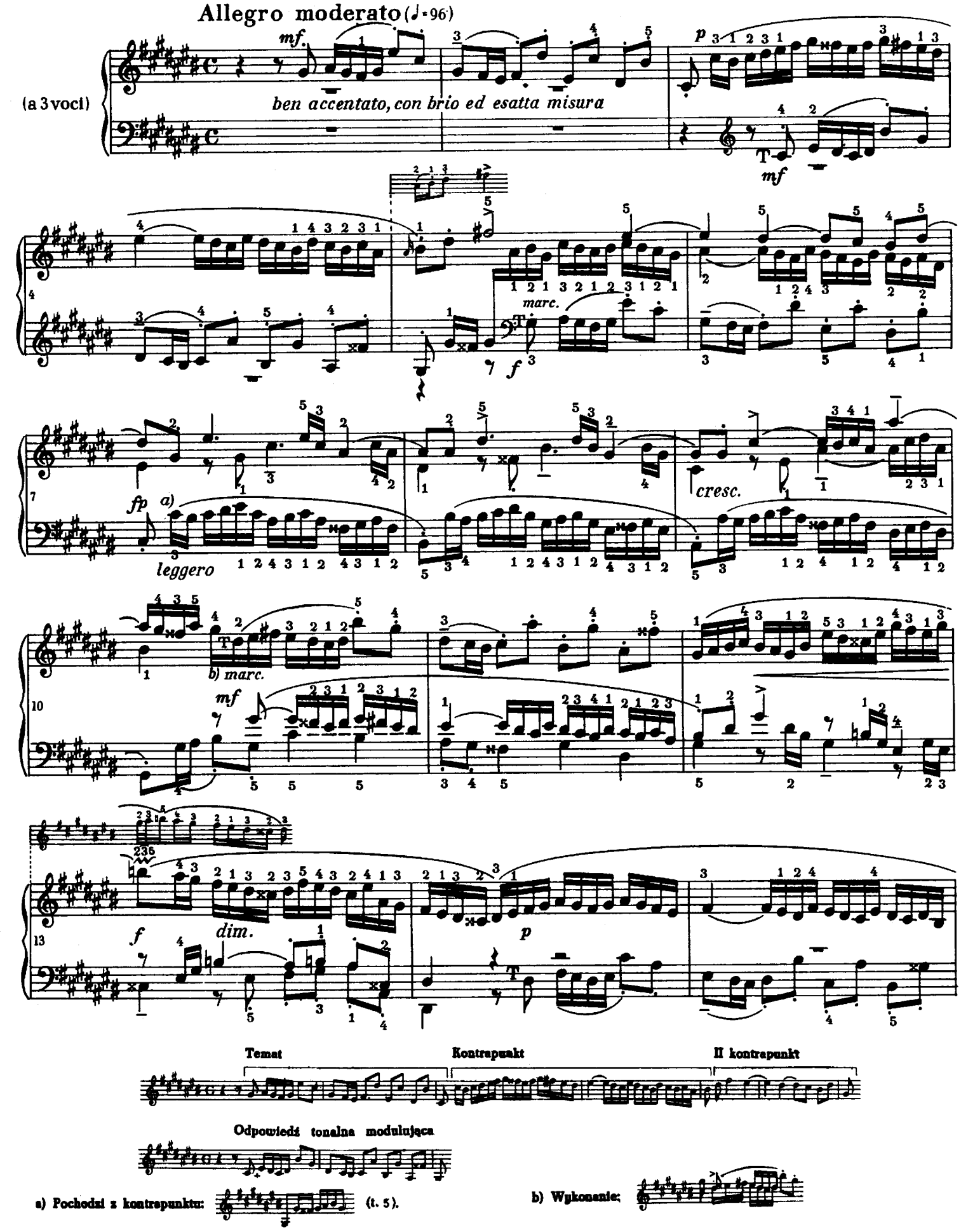
i) Proponuje się od tego miejsca do końca grać lewą ręką w oktawach:

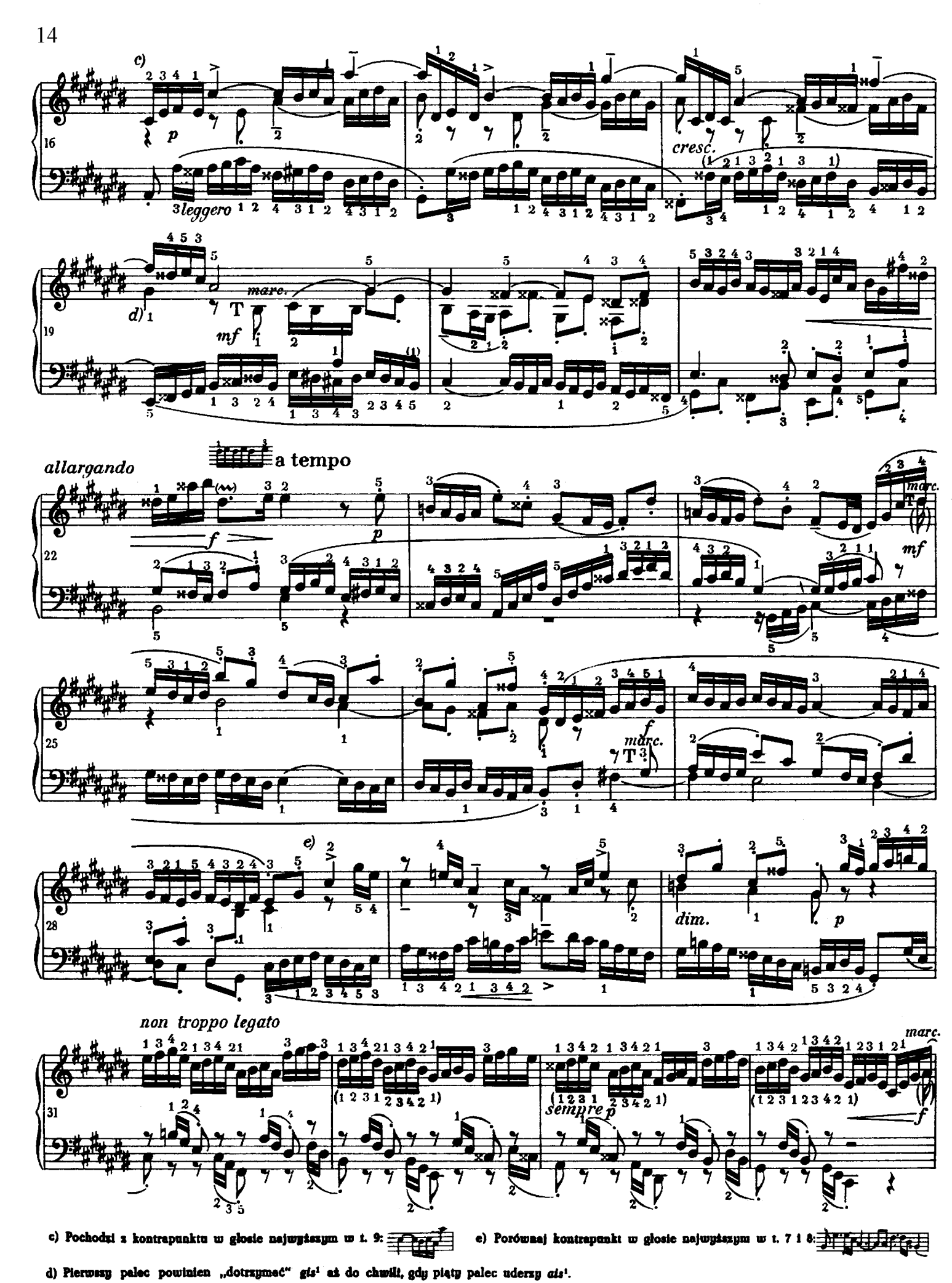
III Preludium




54
p
62
p uguale
cresc. a poco a poco
69
f
p
76
f
p
f
83
fp
cresc. a poco
90
97
f
un poco largam.
f

III Fuga

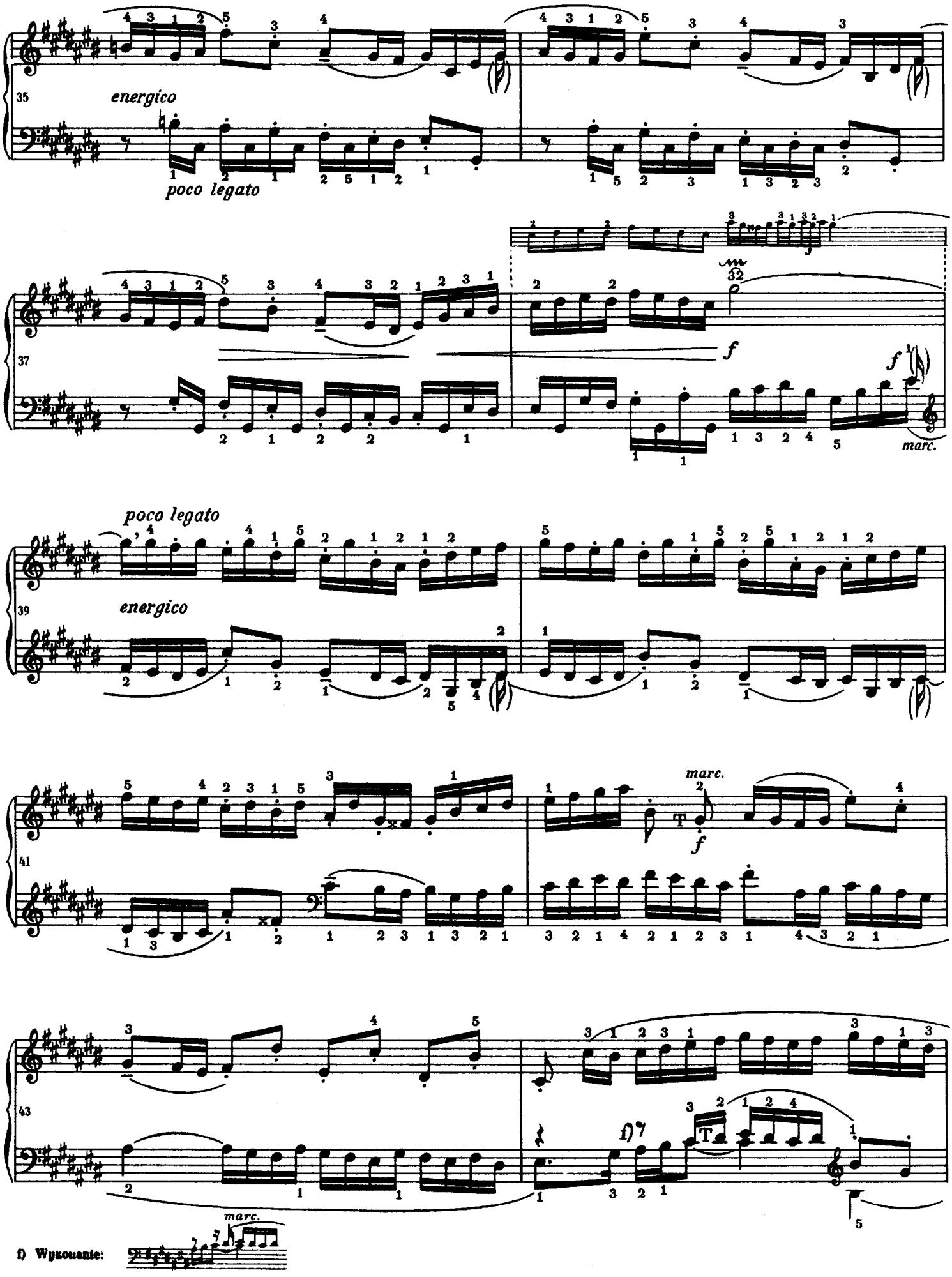

Allegro moderato (♩=96)
(a 3 voci)
mf
ben accentato, con brio ed esatta misura
p
mf
marc.
f
fp
a)
leggero
cresc.
b) marc.
mf
f
dim.
p
Temat
Kontrapunkt
II kontrapunkt
Odpowiedź tonalna modulująca
a) Pochodzi z kontrapunktu:
(t. 5).
b) Wykonanie:

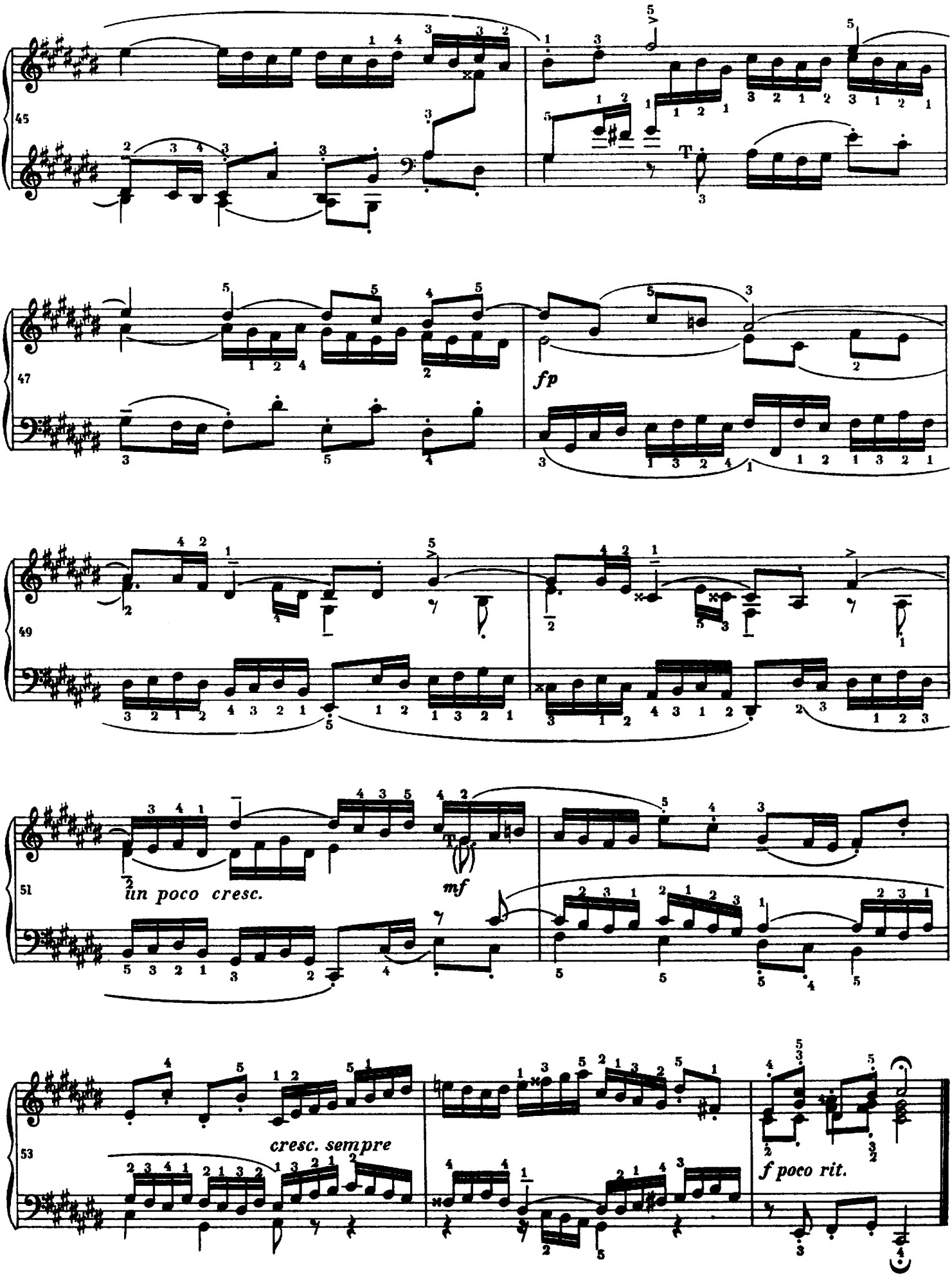


c) Pochodzi z kontrapunktu w głosie najwyższym w t. 9:

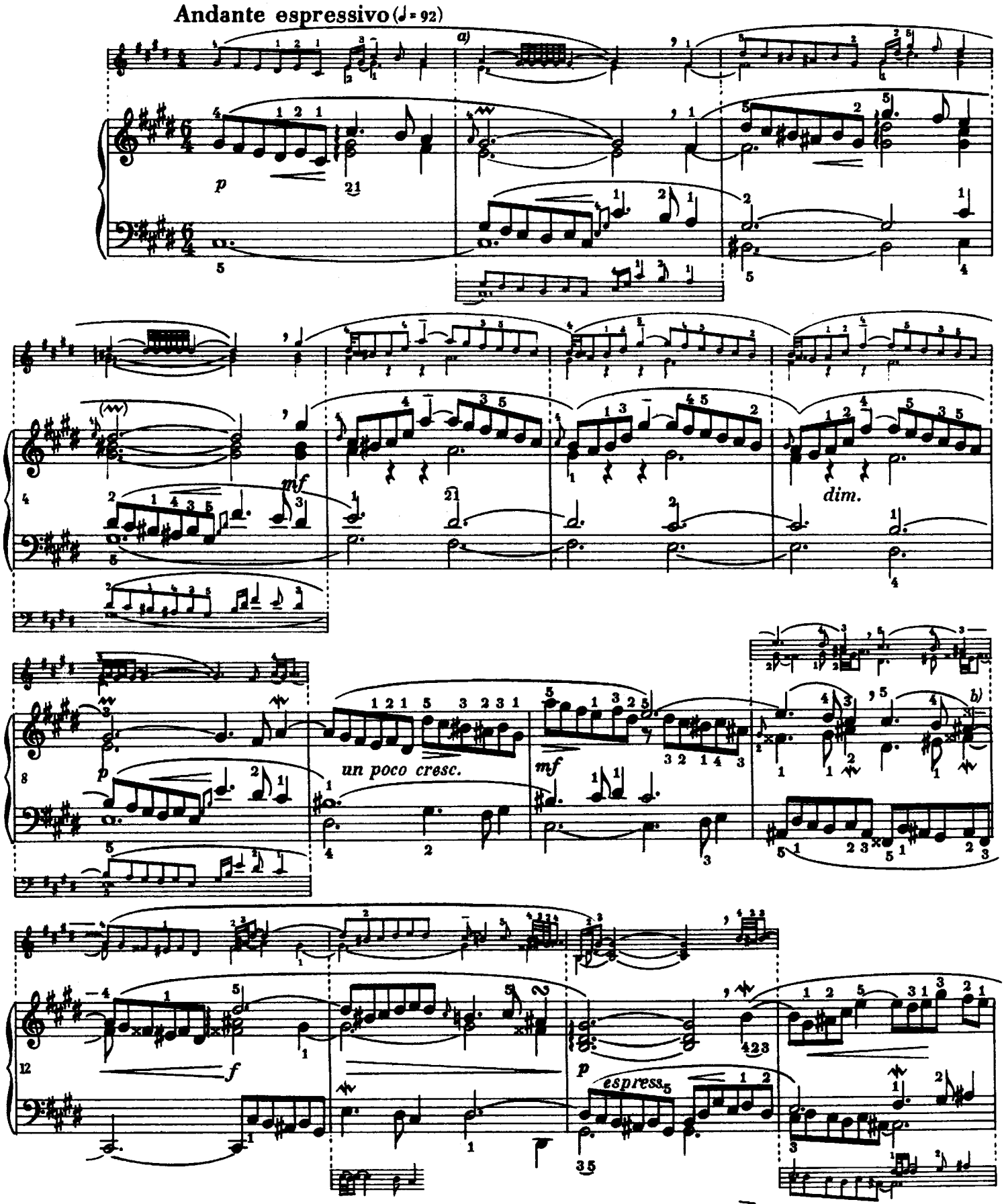
e) Porównaj kontrapunkt w głosie najwyższym w t. 7 i 8:

d) Pierwszy palec powinien „dotrzymać" *gis*¹ aż do chwili, gdy piąty palec uderzy *ais*¹.


35
energico
poco legato
37
f
marc.
39
poco legato
energico
41
marc.
f
43
f)
marc.
f) Wykonanie:

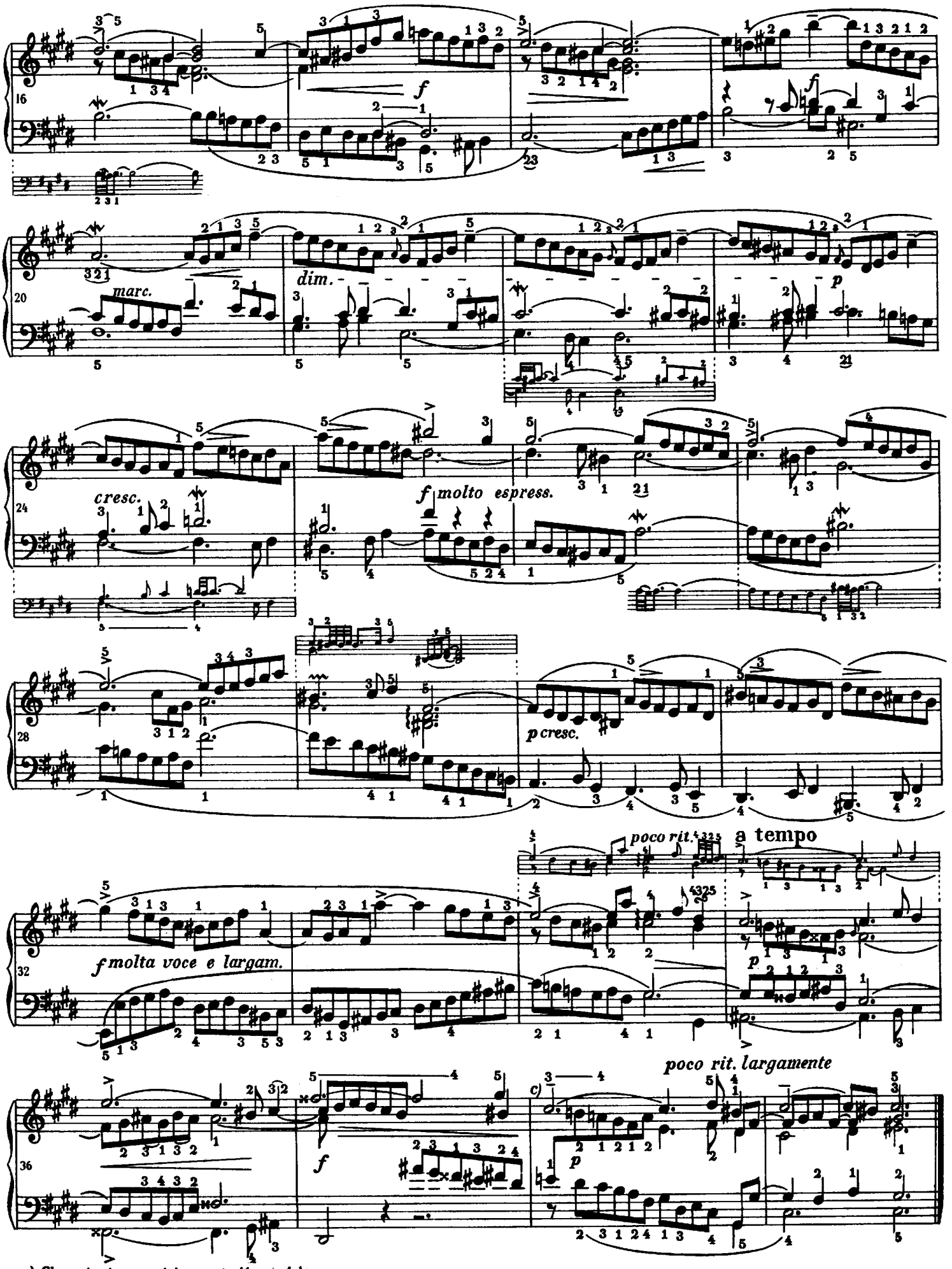

45
47
fp
49
51
un poco cresc.
mf
53
cresc. sempre
f poco rit.

IV Preludium



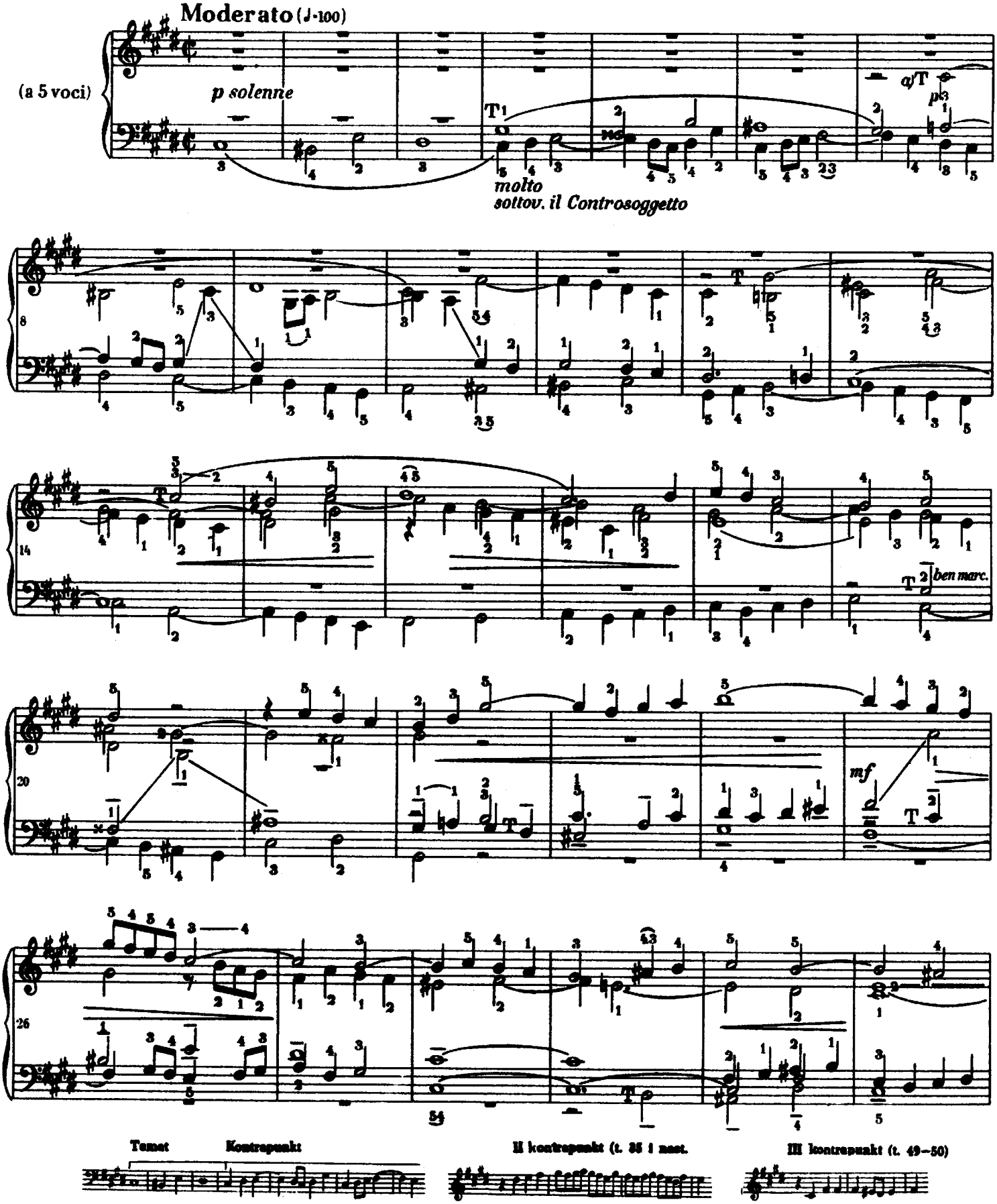
a) Tryl jak najlżejszy. Należy natomiast nieco uwydatnić a^1 i gis^1, jak gdyby notacja była następująca: Ta uwaga odnosi się do wszystkich podobnych wypadków.

b) W rękopisach to ais^1 nie jest połączone łukiem z ais^1 w takcie następnym.

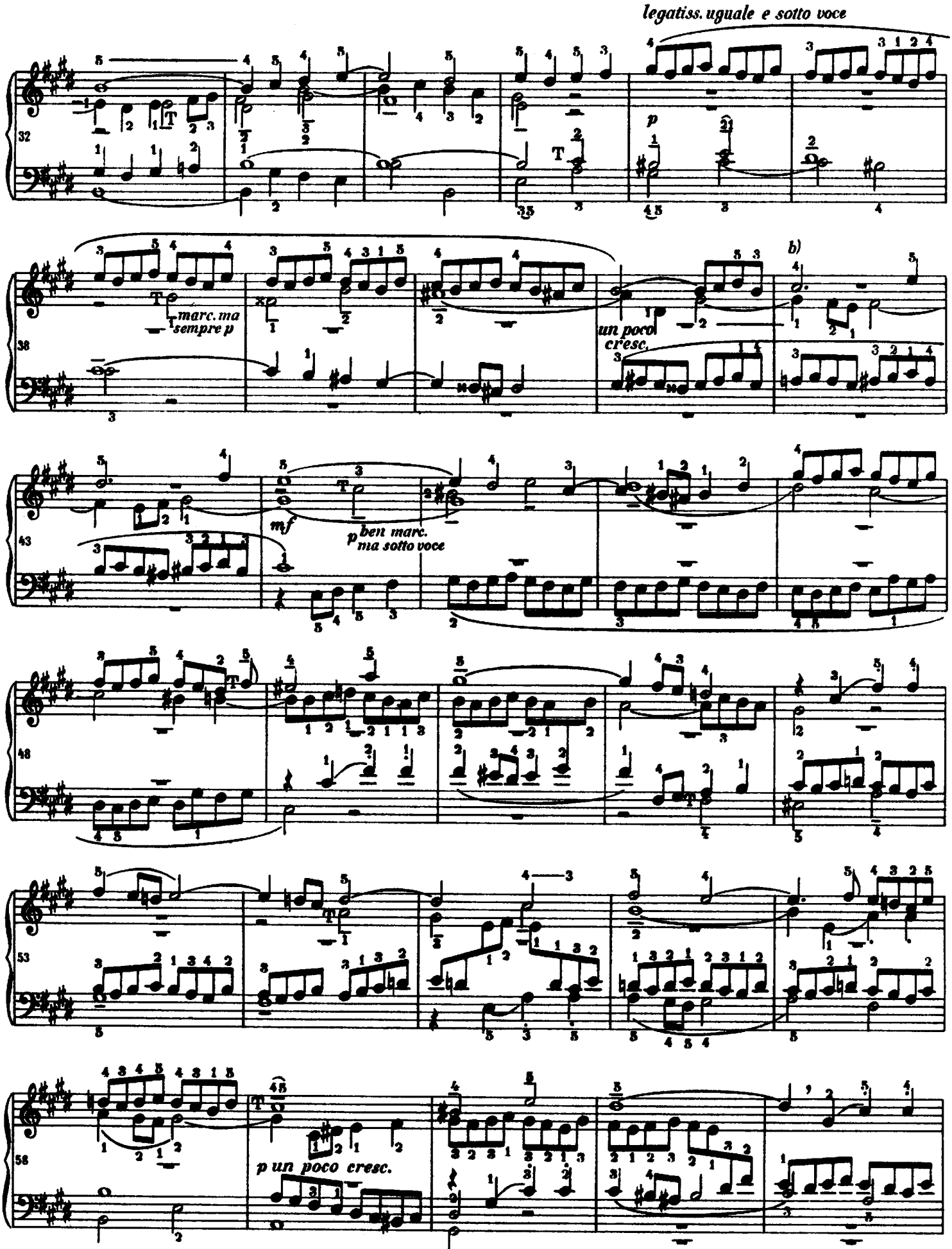


c) Głos najwyższy powinien wystąpić wyraźnie.

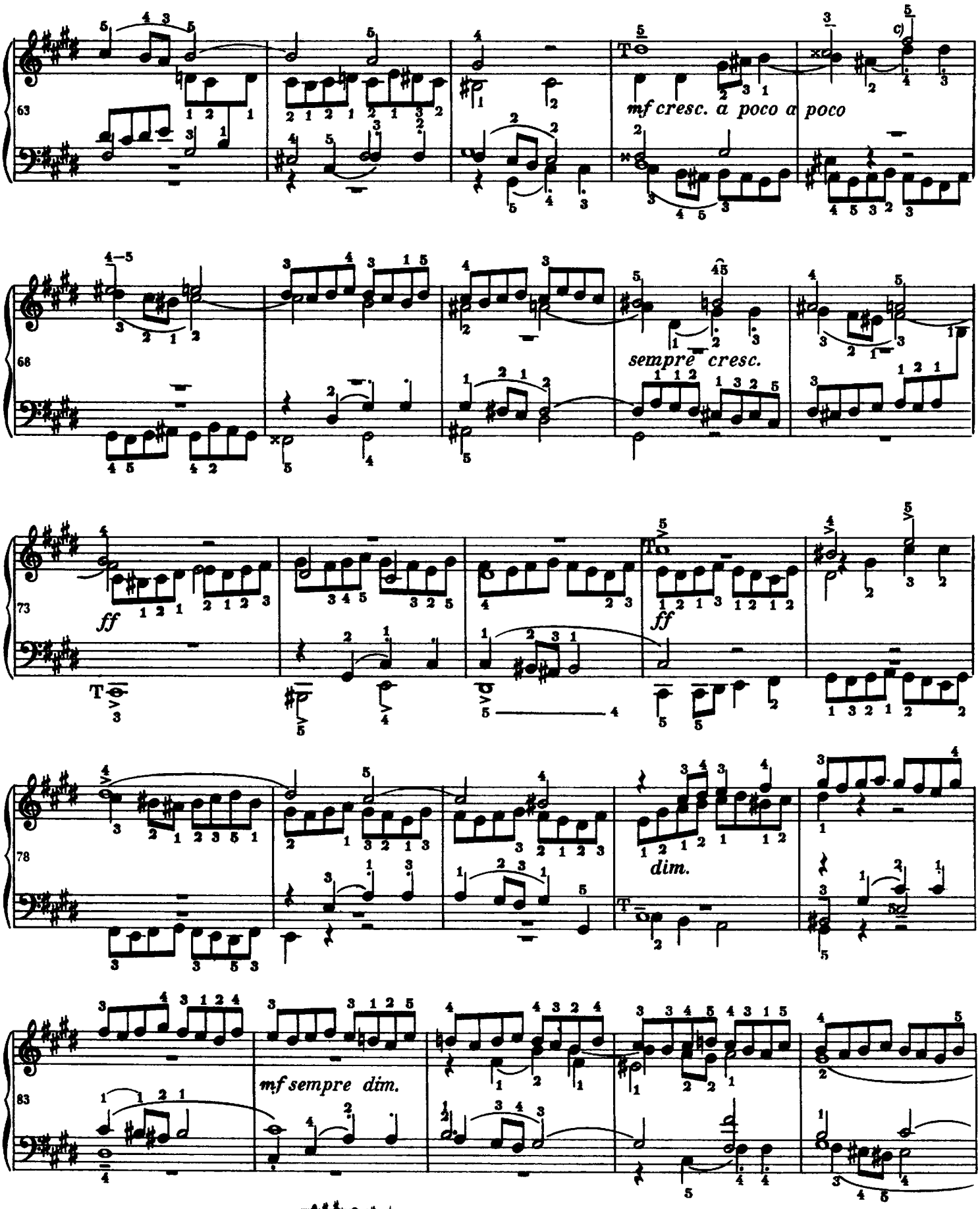
IV Fuga



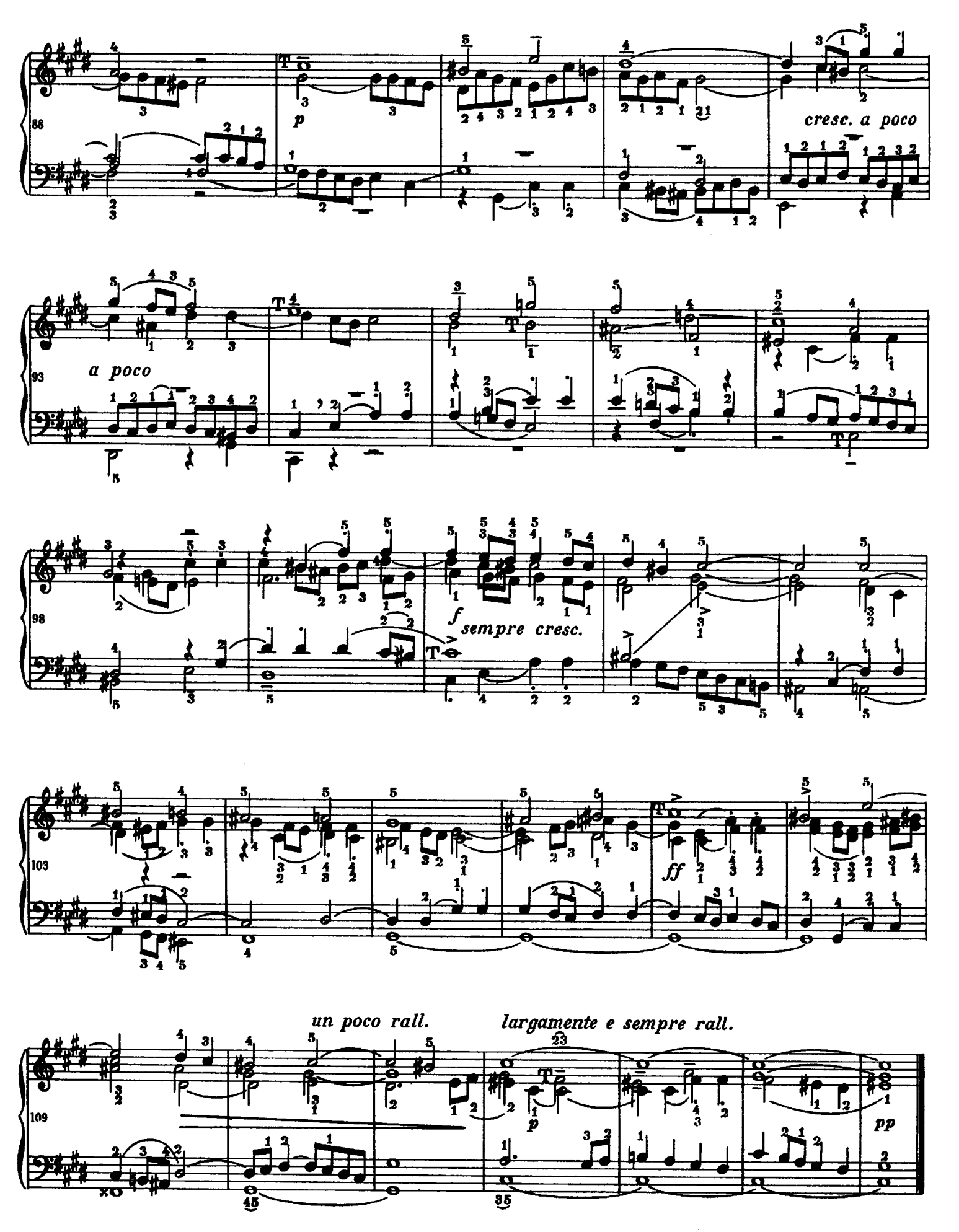
a) Uwydatnienie każdego pojawienia się tematu przy zachowaniu stałego piano jest sprawą umiejętności wykonawcy.



b) W niektórych rękopisach ten takt jest nieco zmodyfikowany. Redaktor woli wersję tu przyjętą, ponieważ jest bardzo interesująca pod względem harmonicznym.

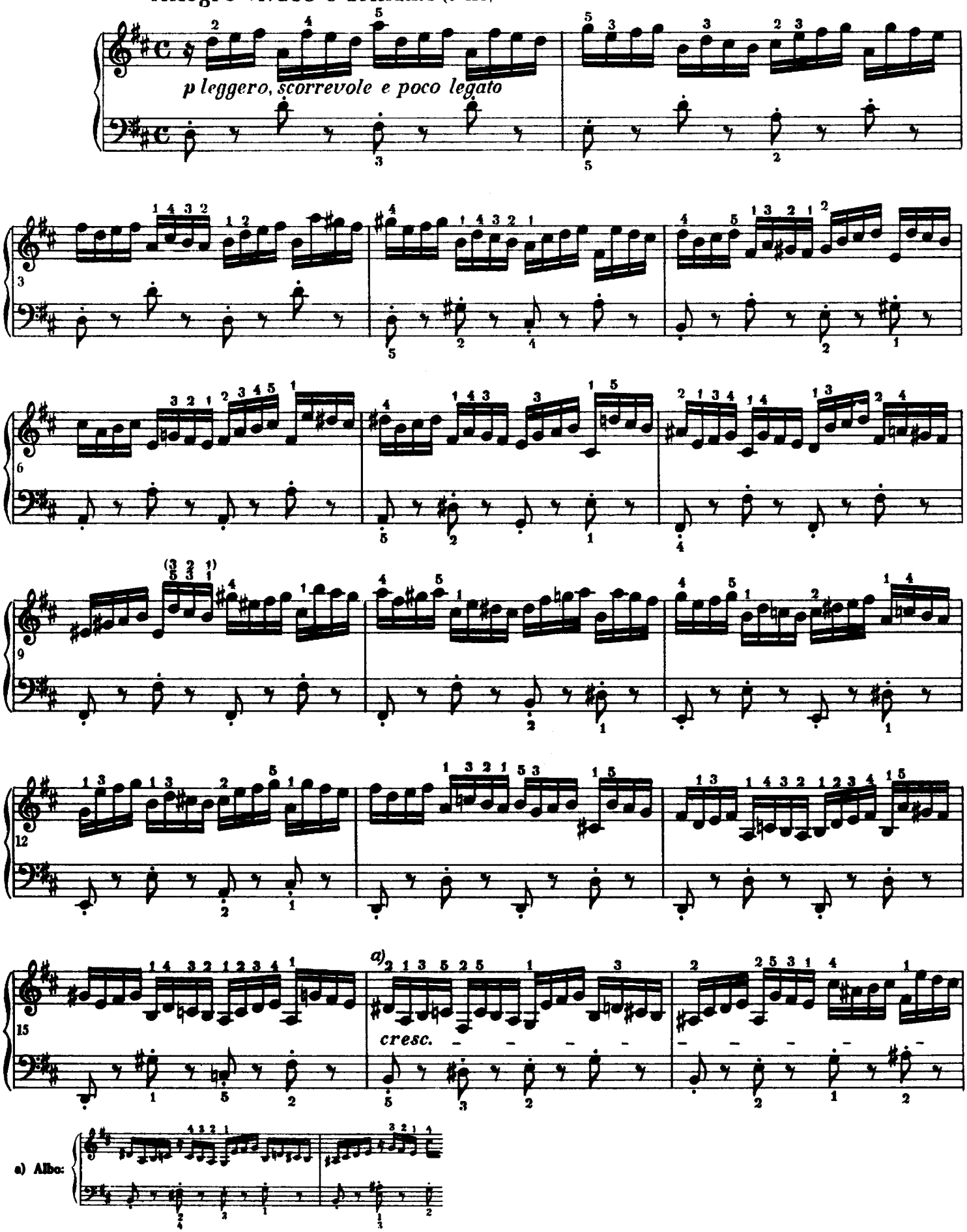


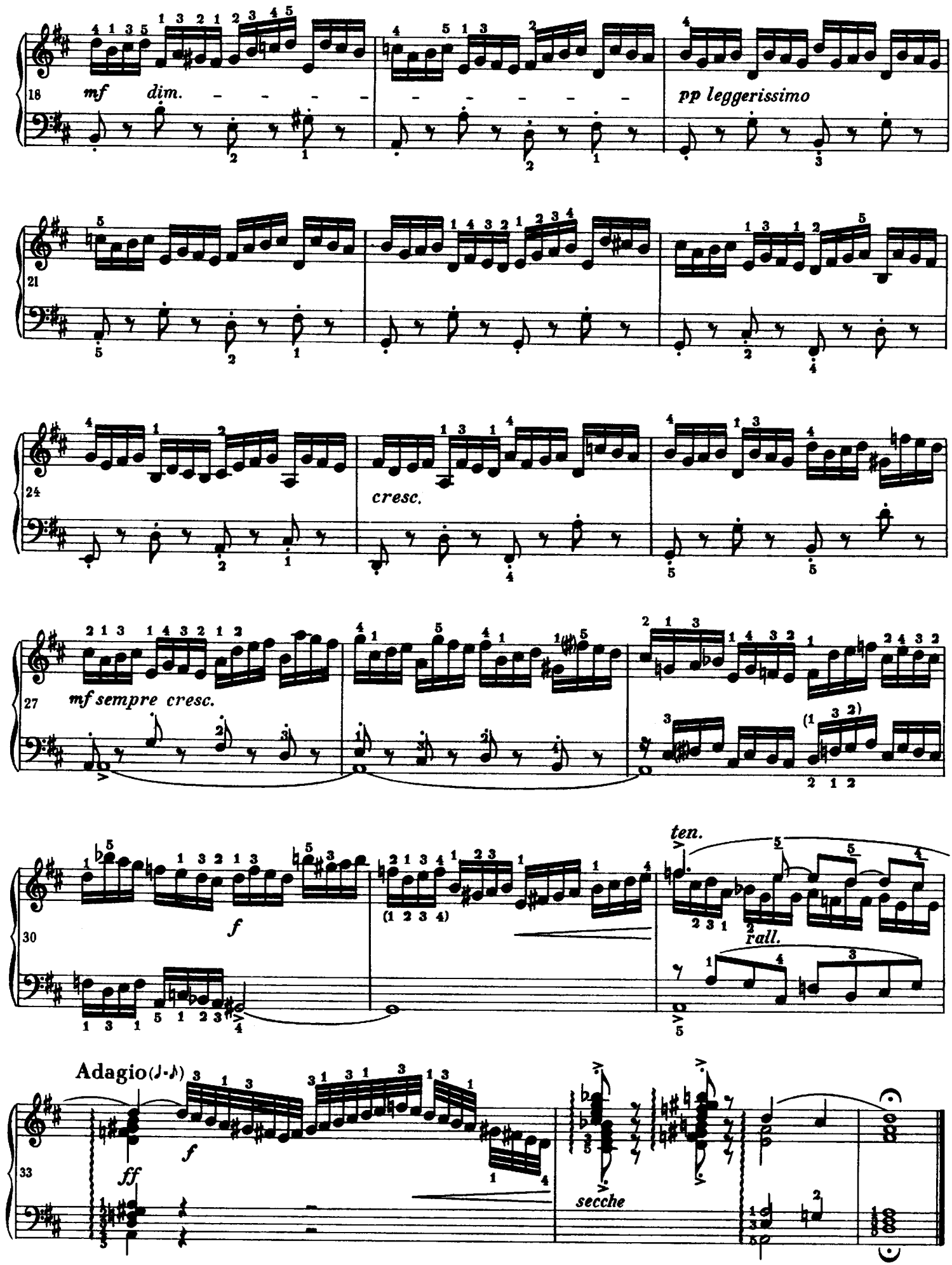
c) Ten chromatycznie opadający motyw: towarzyszy III kontrapunktowi tu i w t. 69, 71 i 103.


86
p
cresc. a poco
93
a poco
98
f
sempre cresc.
103
ff
un poco rall.
largamente e sempre rall.
109
p
pp

V Preludium

Allegro vivace e brillante (♩=126)




18
mf
dim.
pp leggerissimo
21
24
cresc.
27
mf sempre cresc.
30
f
ten.
rall.
33
Adagio (♩-♪)
ff
f
secche

V Fuga

Allegro moderato ed energico (♩=69)

(a 4 voci)

f risoluto e poco legato

a)

b)

f marcatiss.

poco legato

c)

Temat

Kontrapunkt

Później kontrapunkt pojawia się w następującej zmienionej postaci:

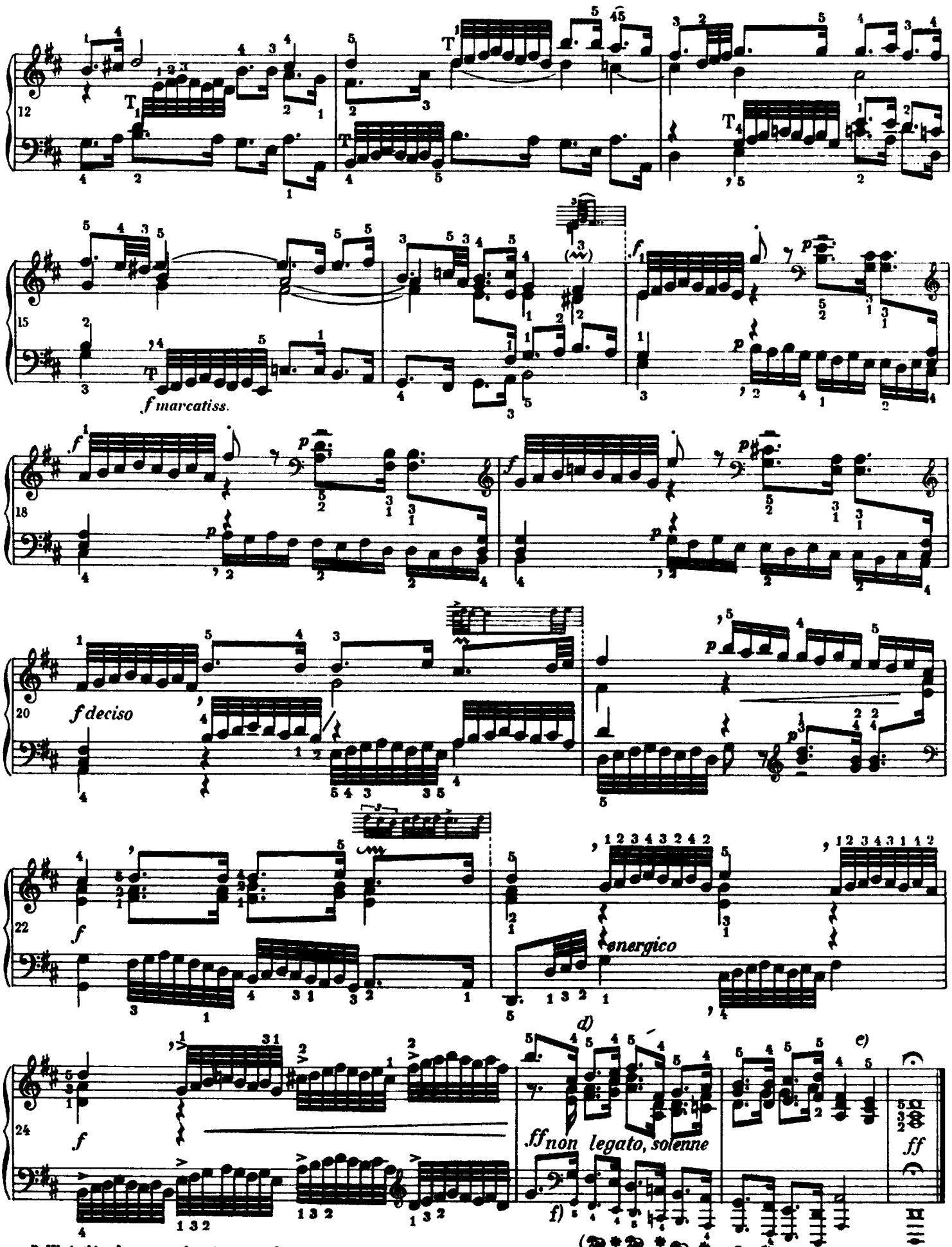
Ustęp w głosie tenorowym: , w takcie łącznikowym pomiędzy drugim a trzecim wejściem tematu jest bardzo ważny, ponieważ z niego wywodzą się wszystkie łączniki w fudze.

a) Wykonanie: *pesante* Zaleca się ścisłą realizację wartości szesnastkowych, bez przeciągania ich ani też skracania.

b) U Bacha kropka przy nucie nie ma ściśle określonej wartości. Tu i w całym utworze powinna jej odpowiadać wartość trzydziestodwójki.

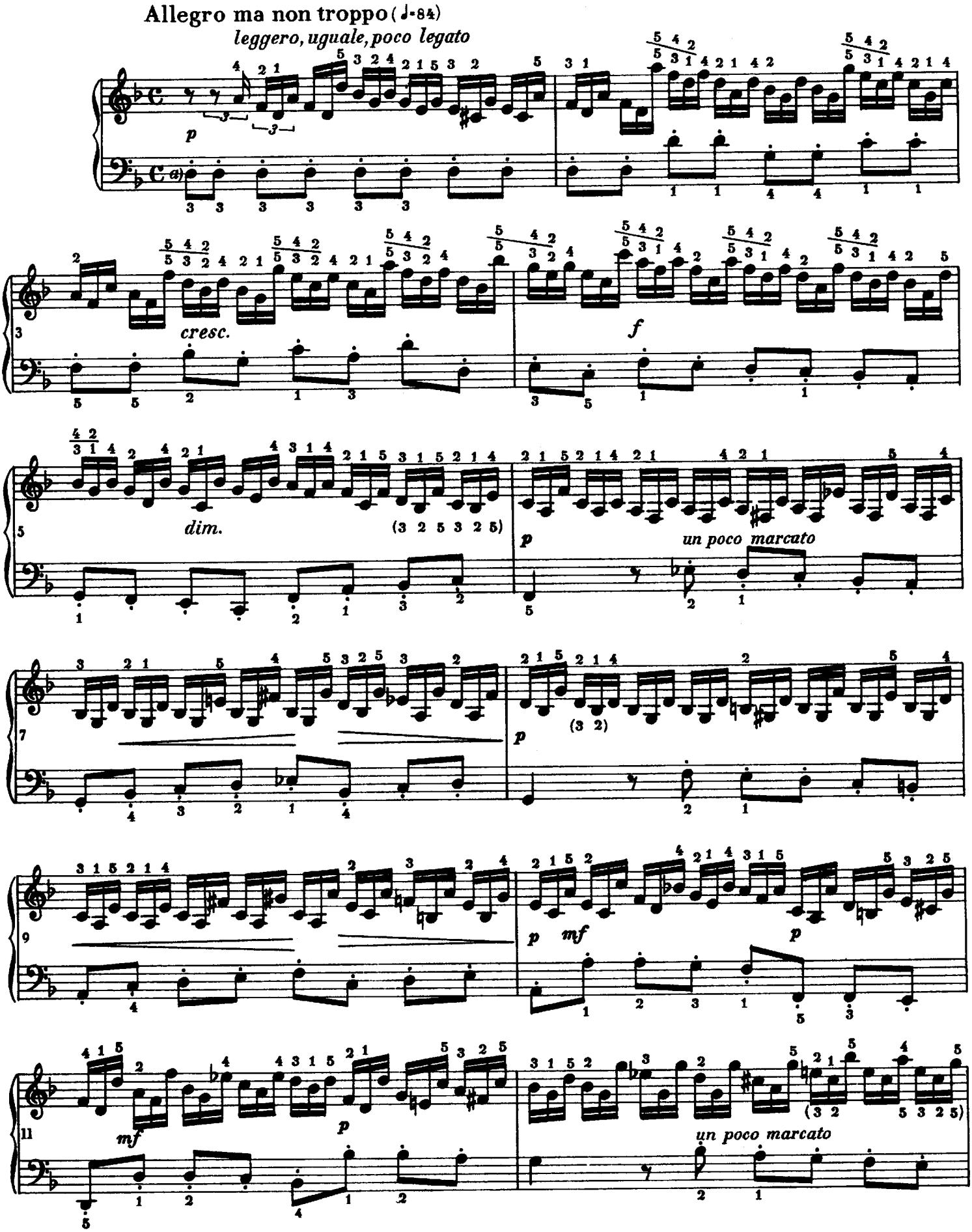
Przykład:

c) Ten ustęp zawsze grać następująco: Prawa ręka powinna obydwa powtórzone dźwięki wykonać jednakowym brzmieniem, wyrównanym, energicznym uderzeniem. Następujące wykonanie: jest absolutnie nieodpowiednie dla stylu tego utworu.

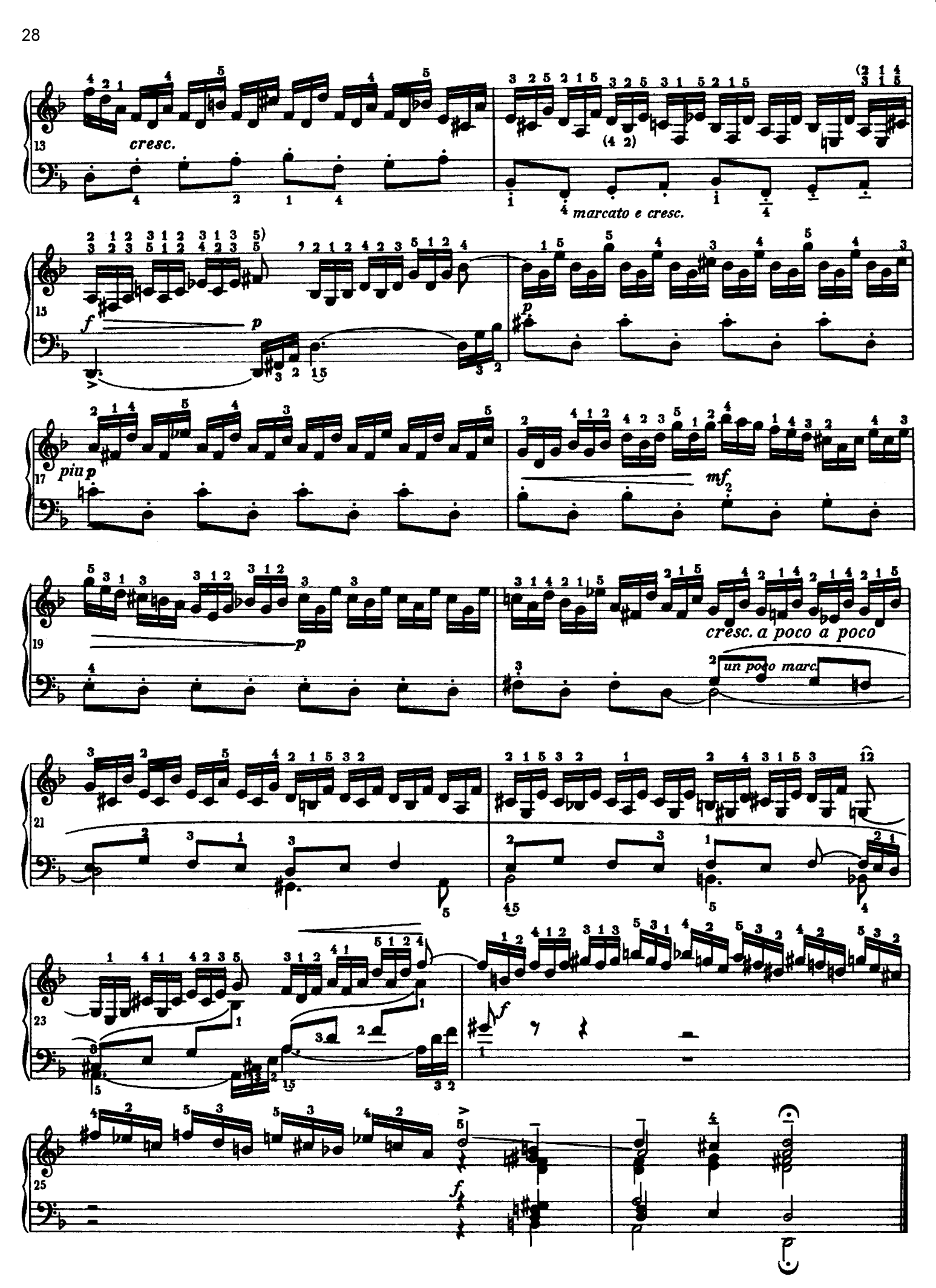


d) Wszystkie głosy wywodzą się z rysunku tematu.
e) Żaden rękopis nie ma znaku tryu nad tym e^1.
f) Podwojenie basu w oktawie i użycie pedału są od libitum.

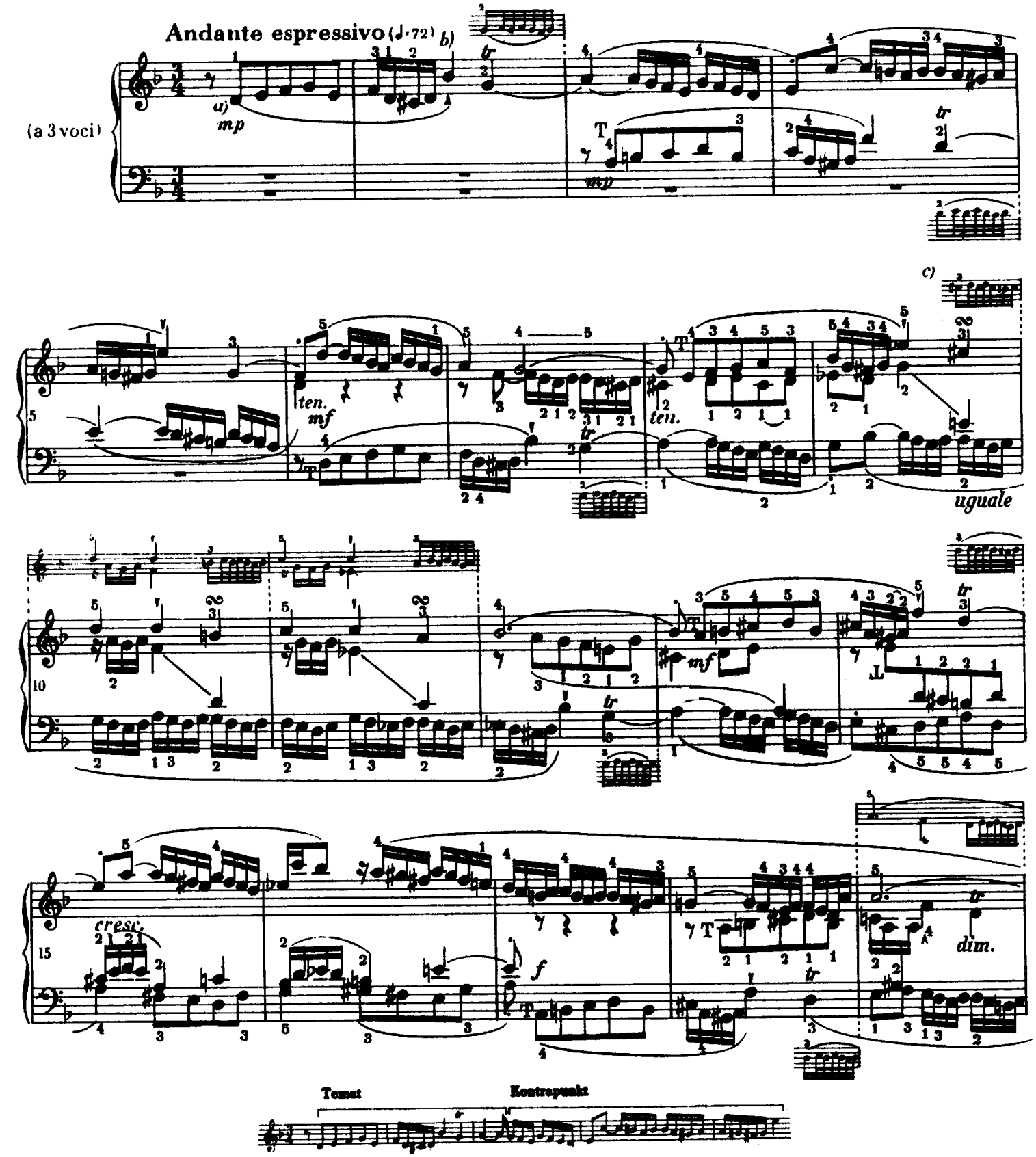
VI Preludium



a) Wyobraźmy sobie lekkie pizzicato wiolonczeli.


13
cresc.
marcato e cresc.
15
f
p
17
piu p
mf
19
p
cresc. a poco a poco
un poco marc
21
23
f
25
f

VI Fuga

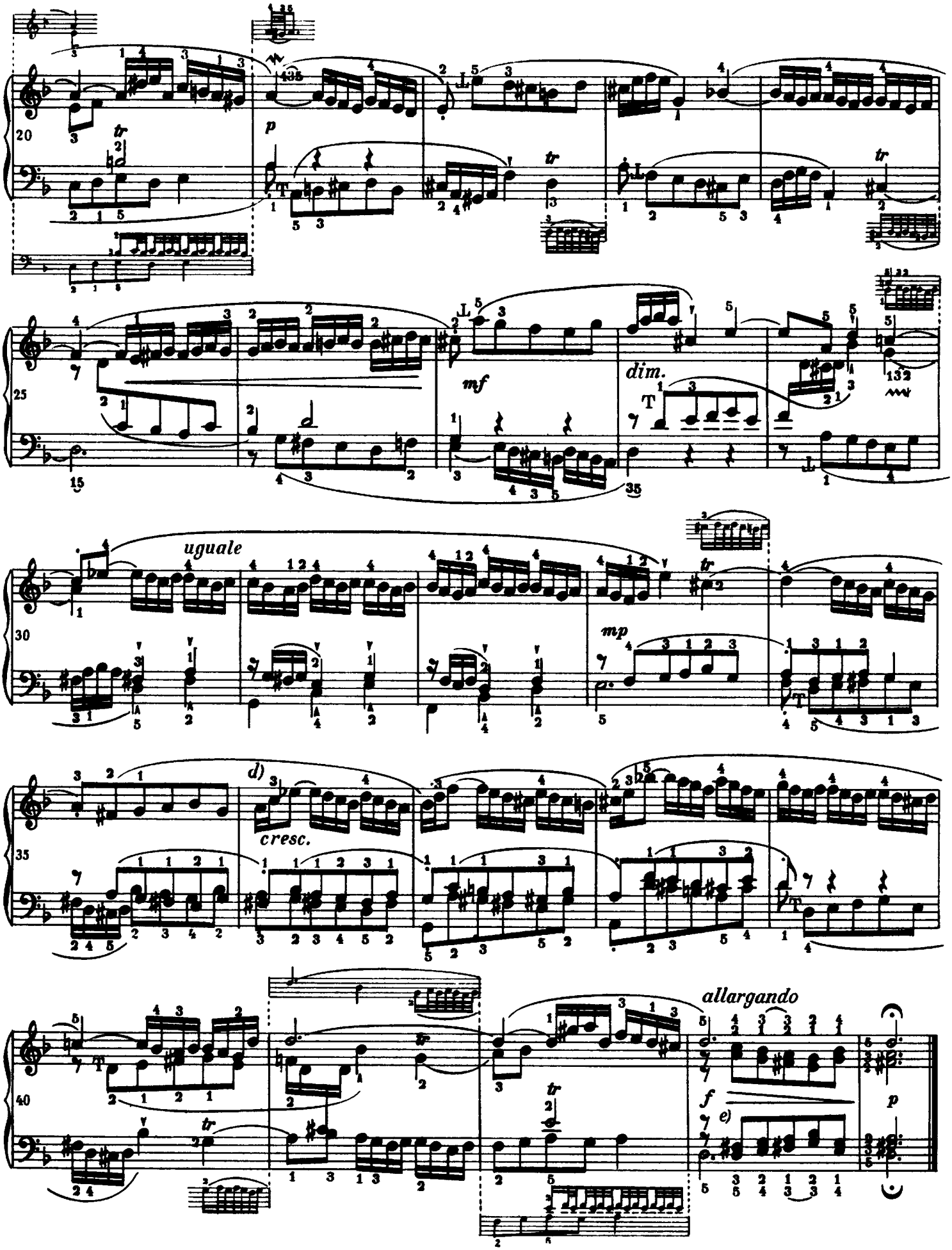


a) Temat oznaczony jest stale literą T. Odwrócenie tematu (inwersja) jest opatrzone tą samą literą odwróconą ⅃. Ten system oznaczeń, który redaktor już stosował w poprzednio wydanych utworach Bacha, zachowano i w niniejszym wydaniu.

b) Wszystkie znaki staccato accentato (v) są starannie skopiowane według autografu Bacha.

c) Jest bardzo prawdopodobne, że błąd kopisty spowodował zastąpienie znaku trylu w tym ustępie znakiem obiegnika; wymagałby on następującego wykonania:

Sprawiłoby to, że bezpośrednie pochodzenie tej progresji z tematu stałoby się mniej widoczne.



d) Górny głos wyprowadzony jest z drugiego taktu kontrapunktu. Dwa pozostałe głosy powtarzają temat w ruchu przeciwnym.

e) Głosy środkowe są tu zdwojone i powtarzają temat, jedne w ruchu prostym, inne w przeciwnym.

VII Fuga

Allegro moderato
ma con brio (♩=96)

(a 3 voci)

f *mf* *f* *dim.* *mf* *cresc.* *ten.* *f* *dim.*

Temat

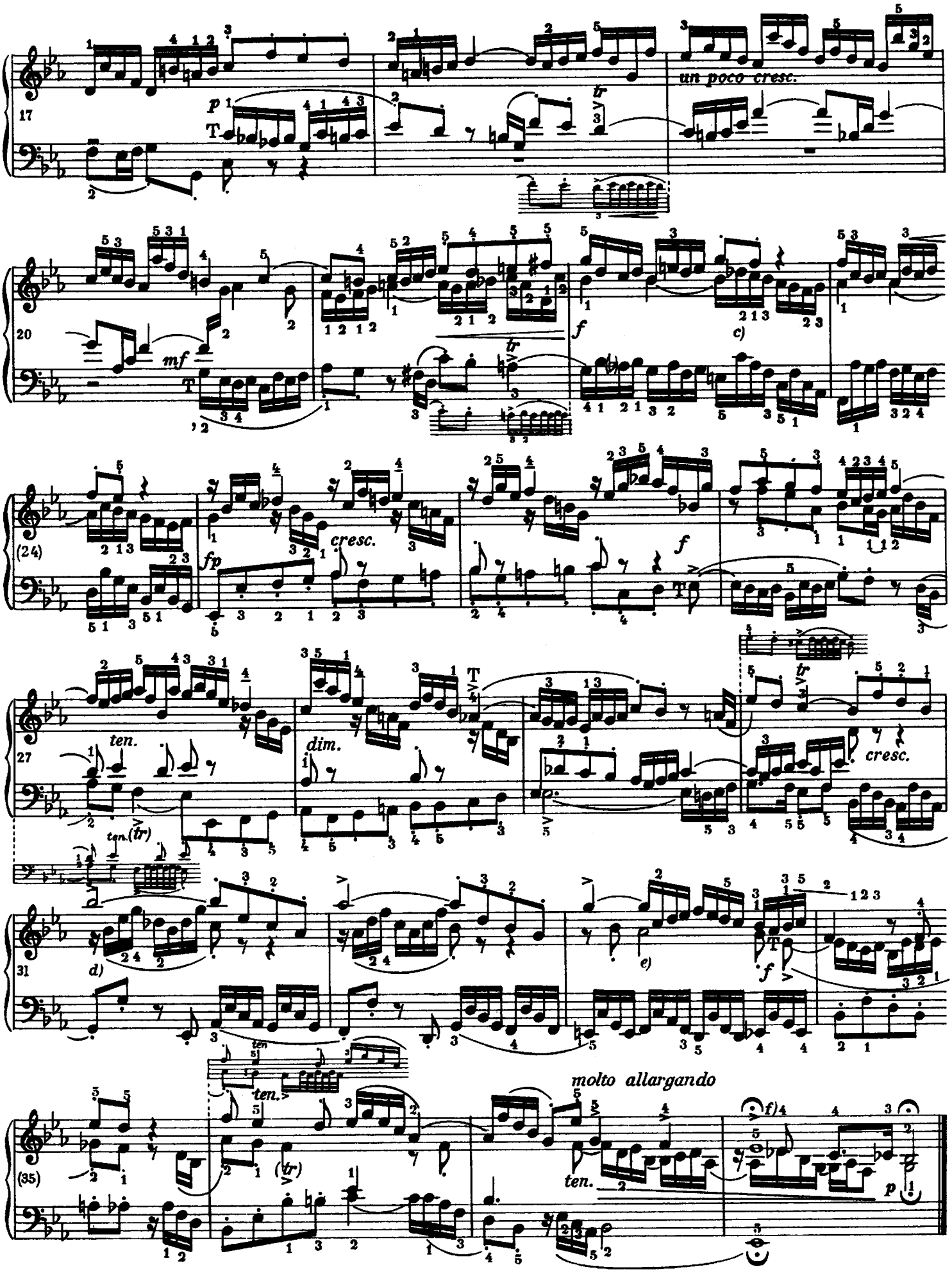
Zakończenie tematu

Kontrapunkt

Odpowiedź tonalna modulująca

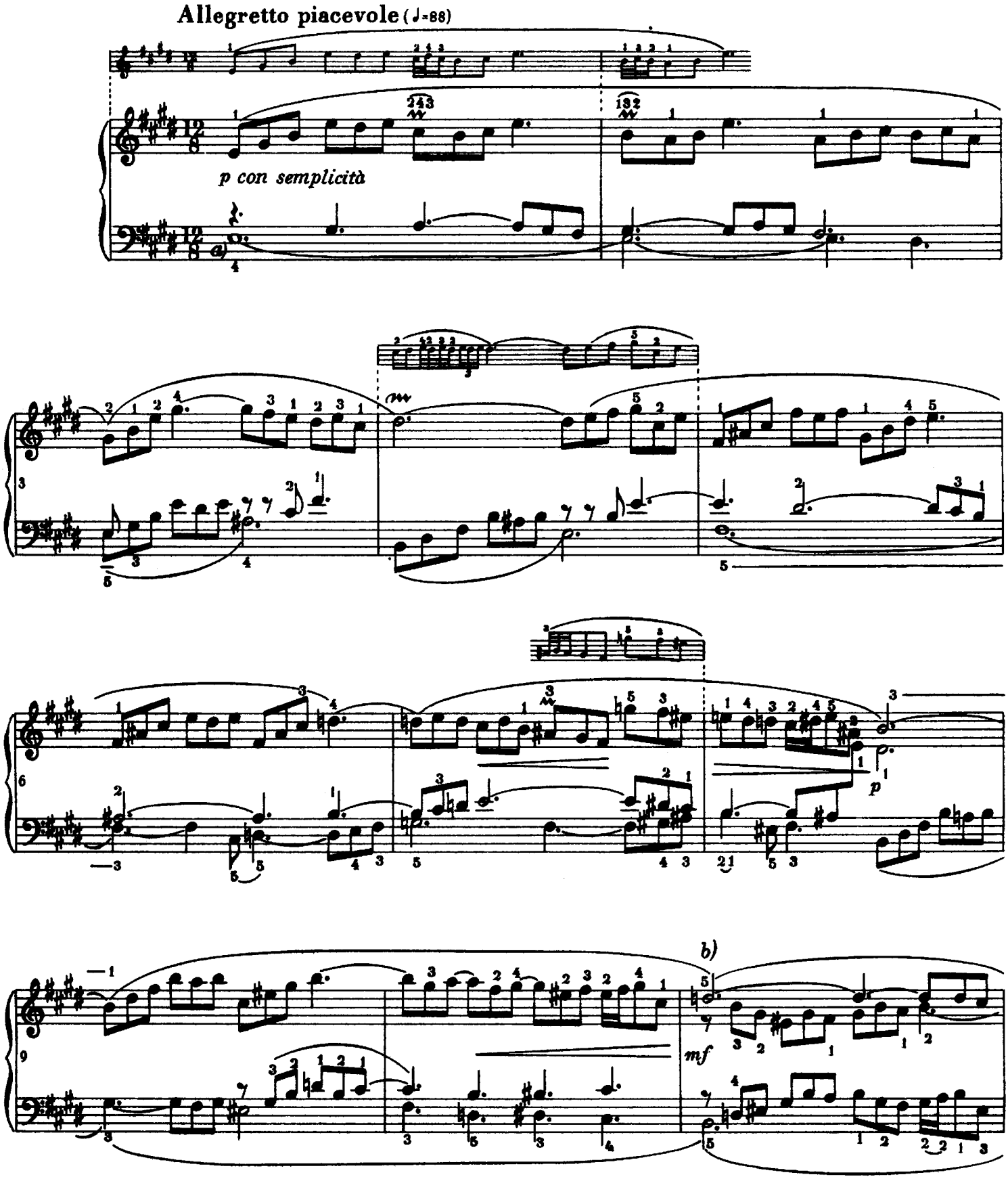
a) Albo:

b) Ten pierwszy łącznik, jak również i dalsze, wywodzi się niemal całkowicie z zakończenia tematu

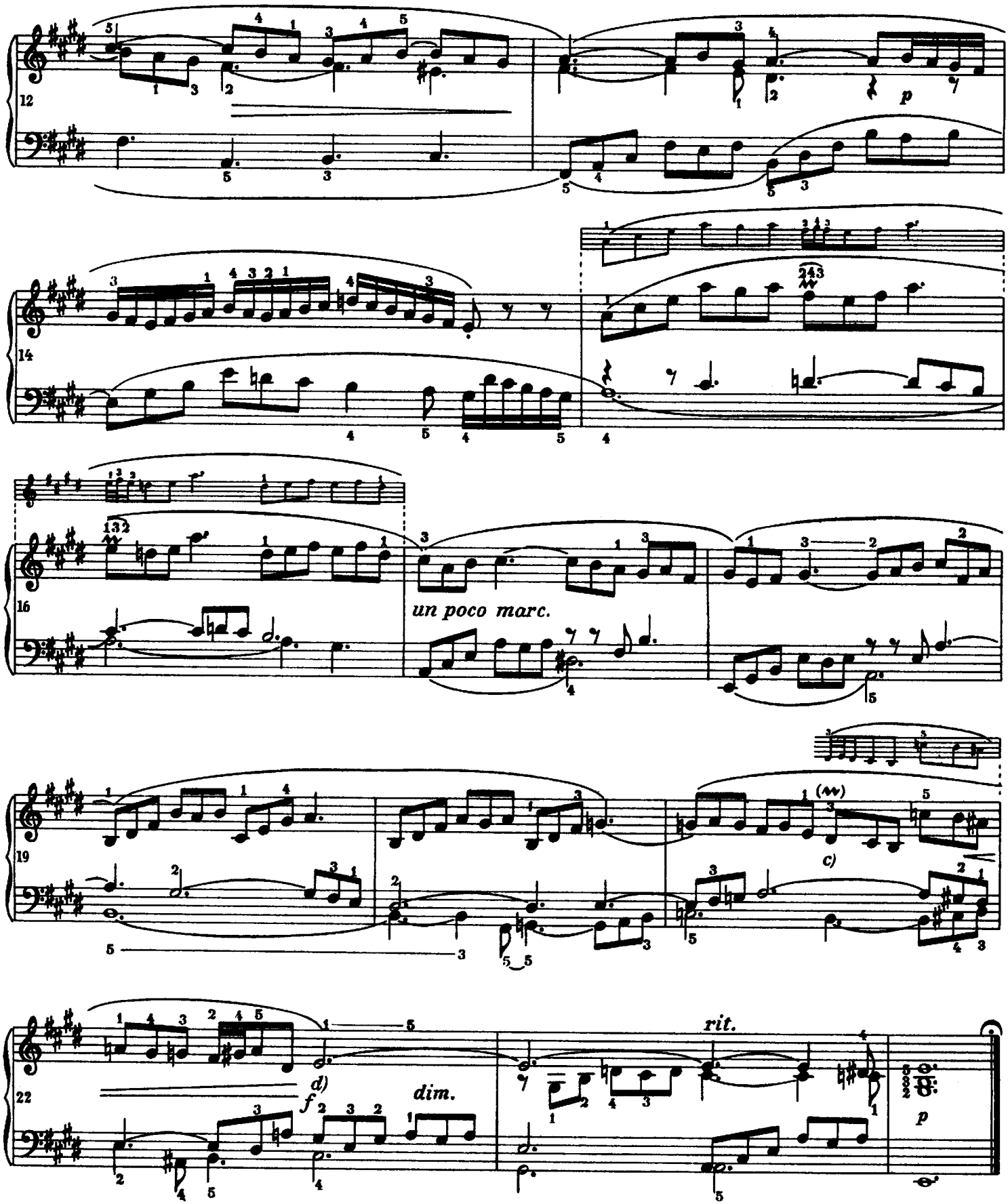


c) Pochodzi z kontrapunktu. d) Zakończenie tematu w odwróceniu. e) Pochodzi z kontrapunktu. f) Głos tenorowy zdwojony.

IX Preludium



a) *e* należy tak uderzyć, by długo brzmiało. Podobnie *a* w t. 15 i 16.
b) Słuchacz powinien móc wyraźnie słyszeć przebieg każdego z obu głosów; głos górny gramy większym dźwiękiem.

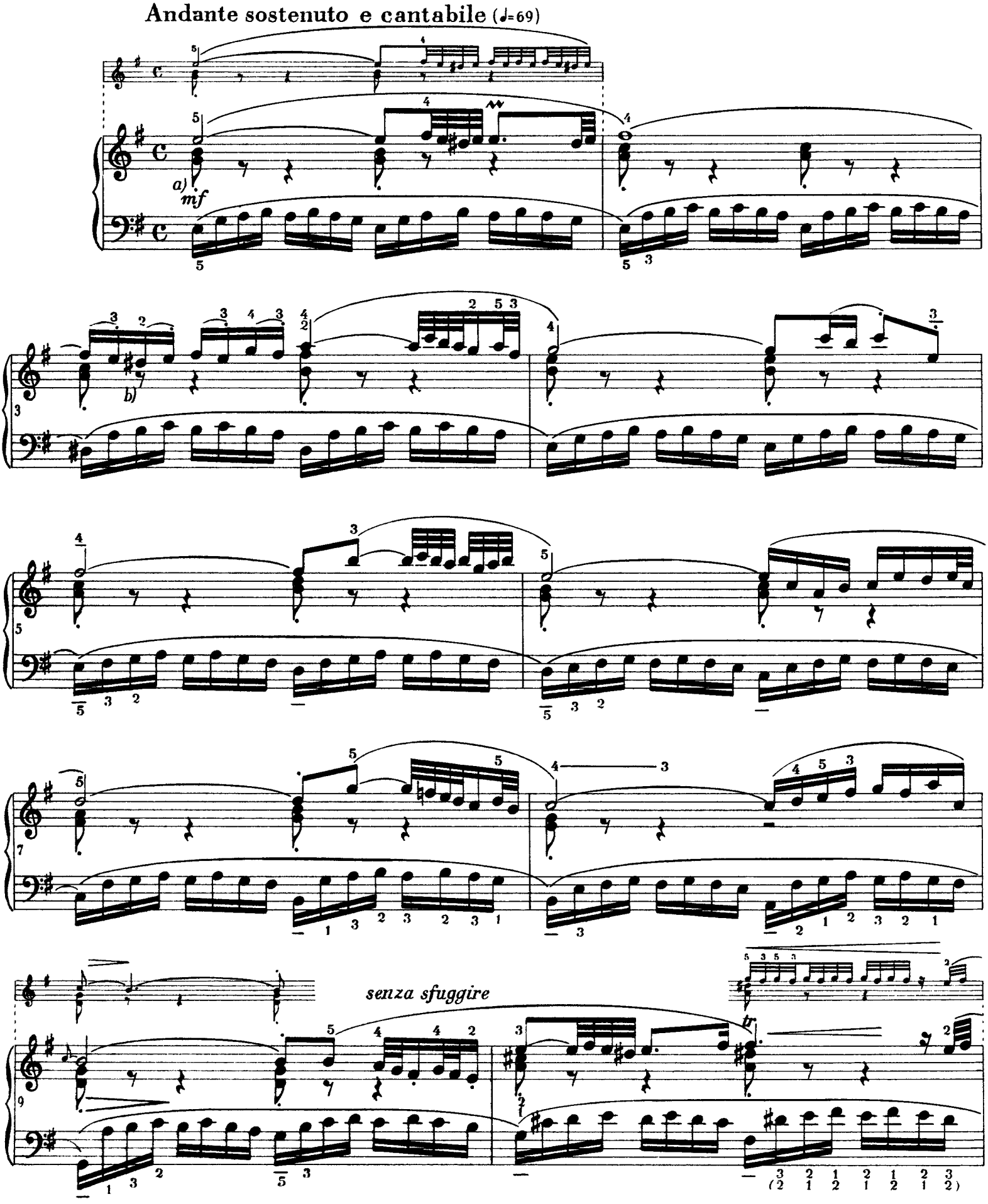


c) W rękopisach nie znajdujemy znaku ∿; jest on jednak potrzebny ze względu na analogię z t. 7.

d) e^1 trzeba zagrać forte; słuchacz musi usłyszeć, że dźwięk ten przechodzi na dis^1.

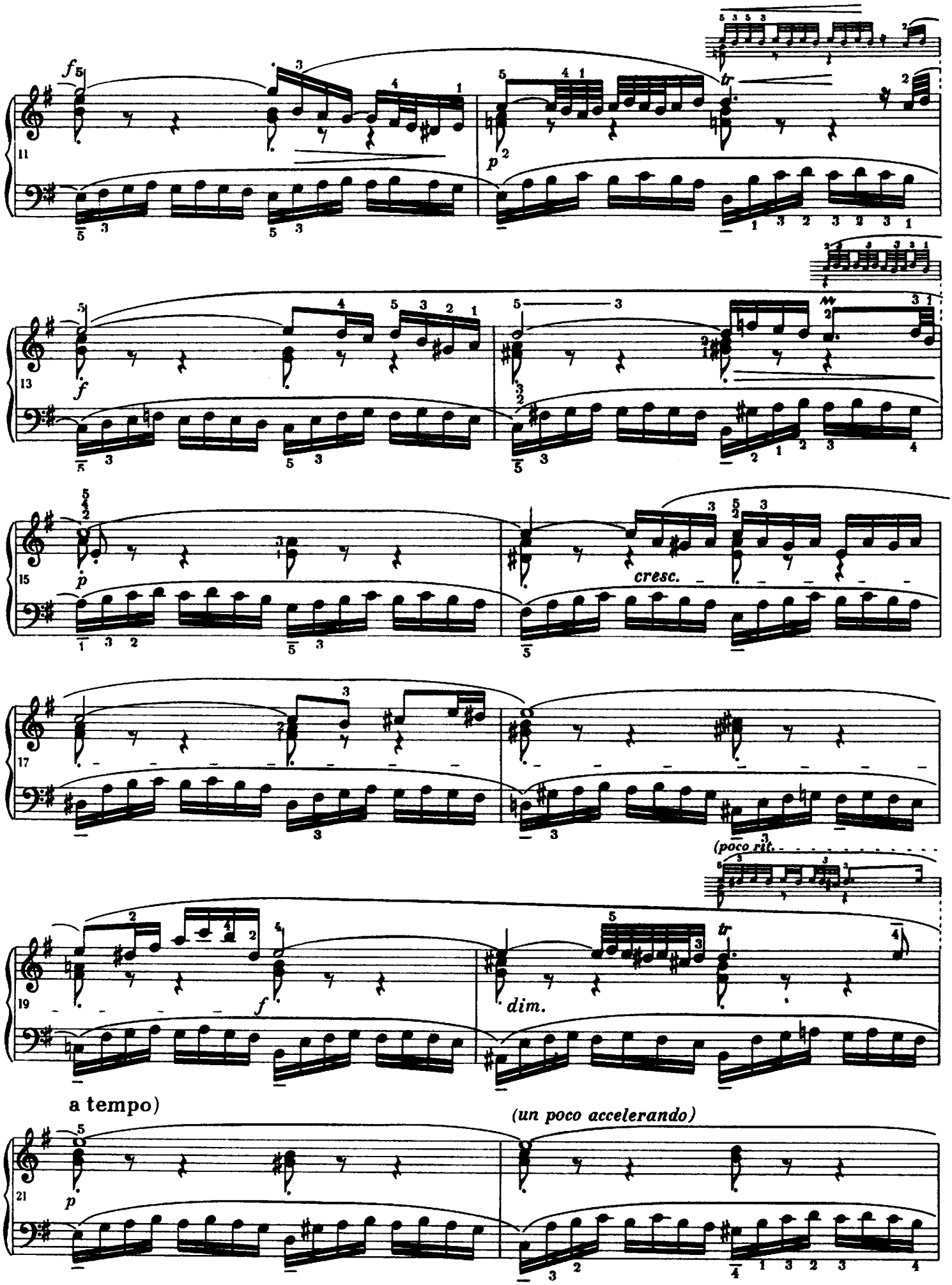
X Preludium

Andante sostenuto e cantabile (♩=69)

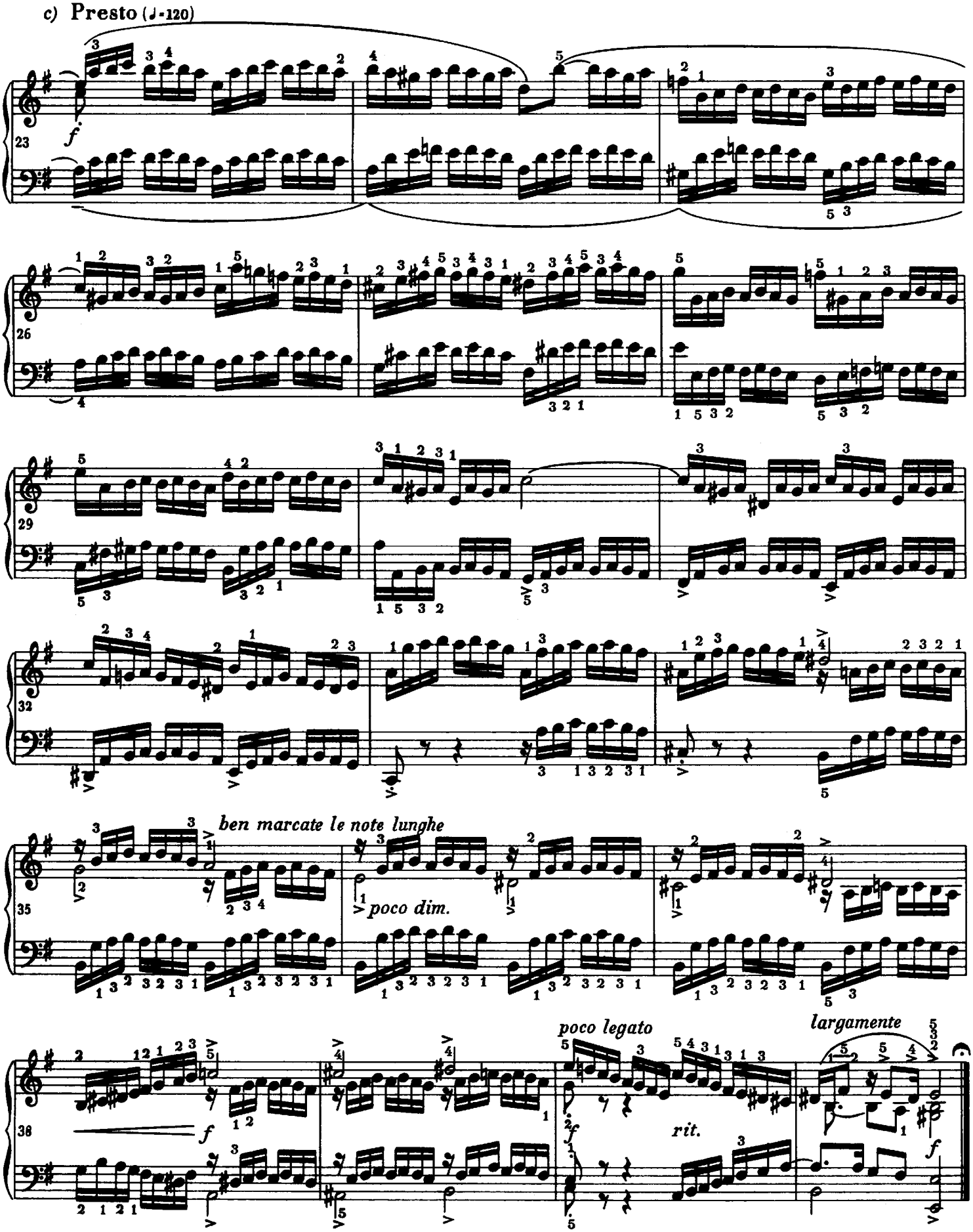


a) Dwudźwięki zawsze bardzo staccato. Bas należy grać spokojnie, stale równo i z prostota Partie melodyczną można sobie wyobrażać jak solo fletowe.

b) Te trzy łuczki pochodzą od Bacha.

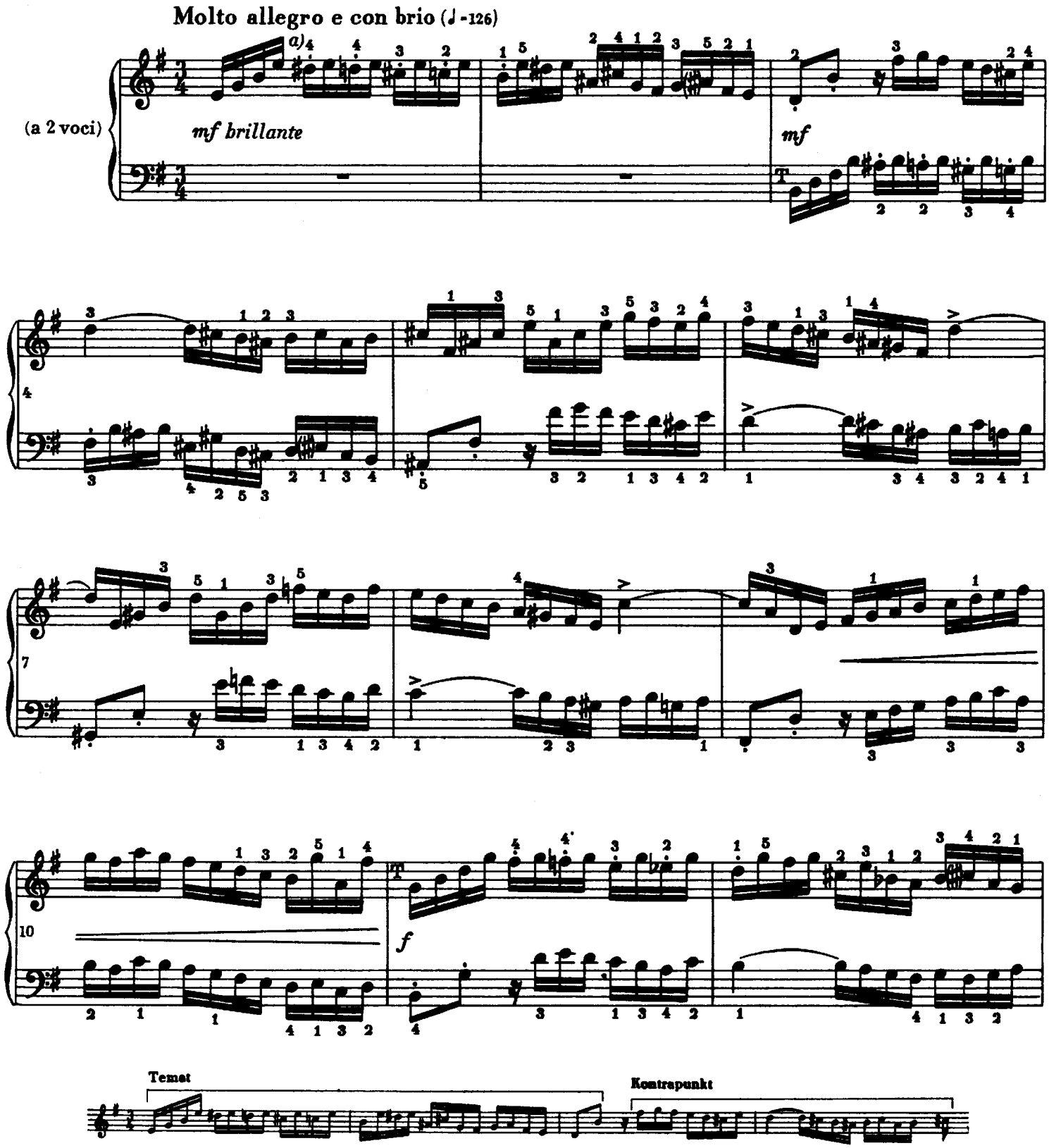

f
p
tr
f
p
cresc.
(poco rit.
f
dim.
tr
a tempo)
(un poco accelerando)
p

c) **Presto** (♩=120)

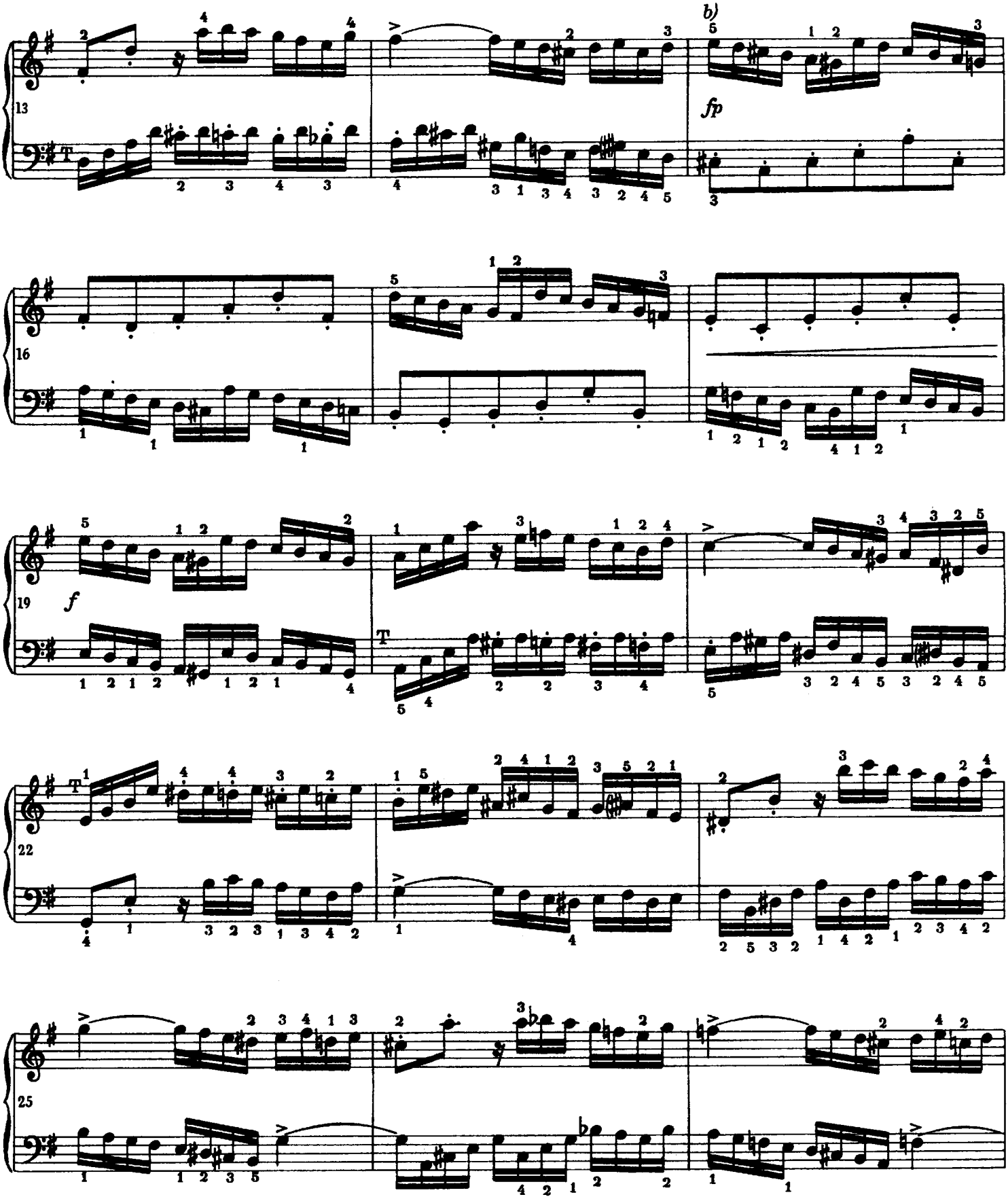


c) Oznaczenie „presto" pochodzi od Bacha, należy je zatem rozumieć w sensie właściwym dla ówczesnej epoki. Podobnie jak w *II Preludium* zaleca się akcentować mocne części taktu.

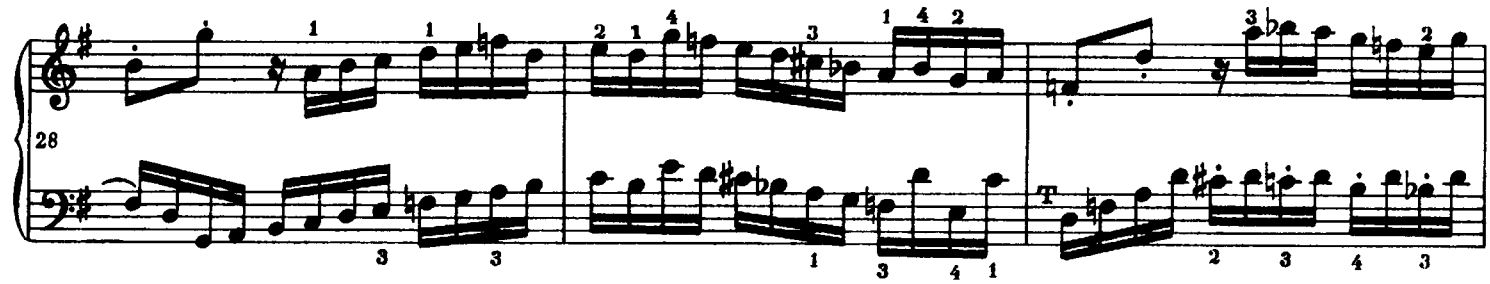
X Fuga

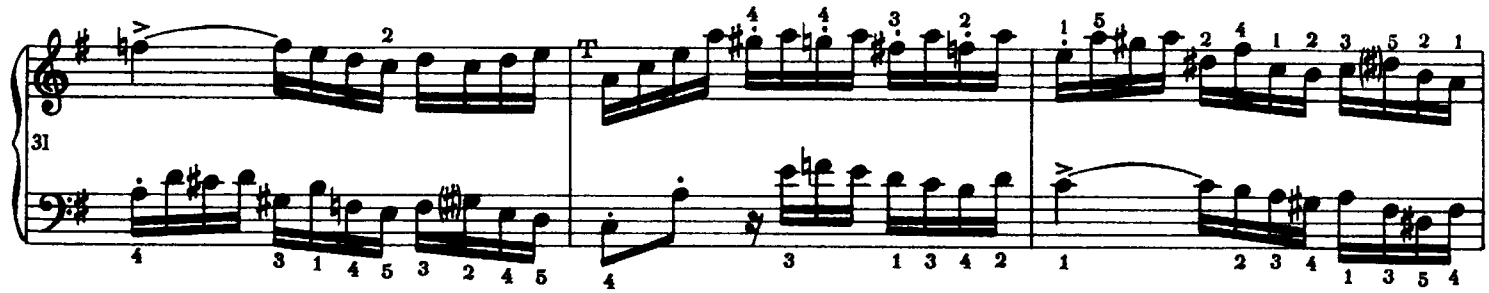


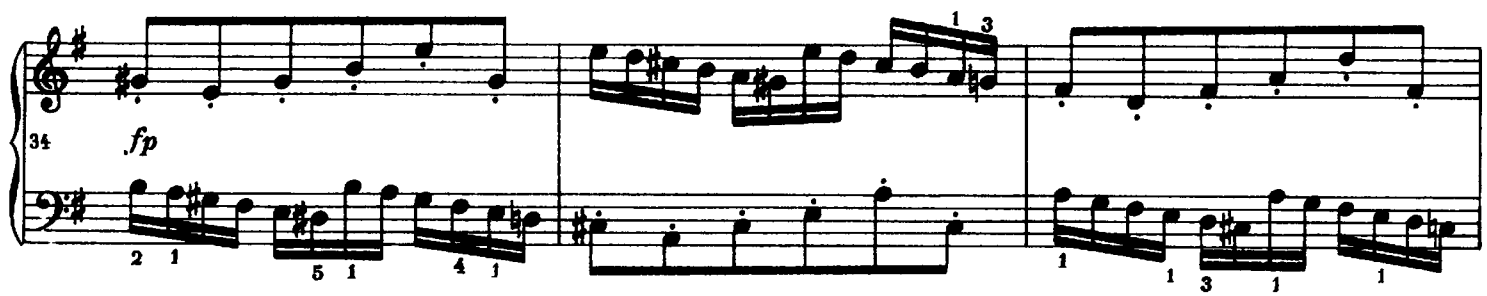
a) Kropki nie oznaczają tu prawdziwego staccato, lecz tylko wska zują na pewnego rodzaju suche i szybkie, dające lekki akcent uderzenie palcowe.

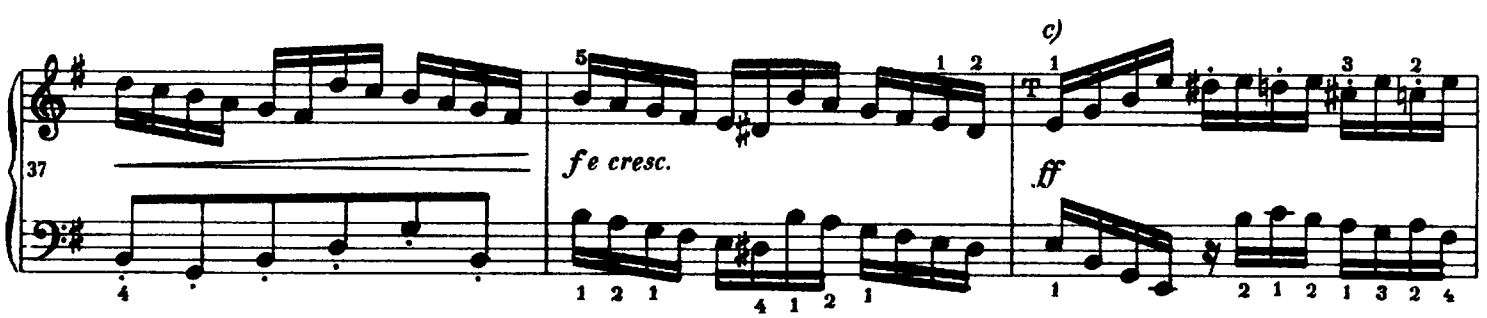


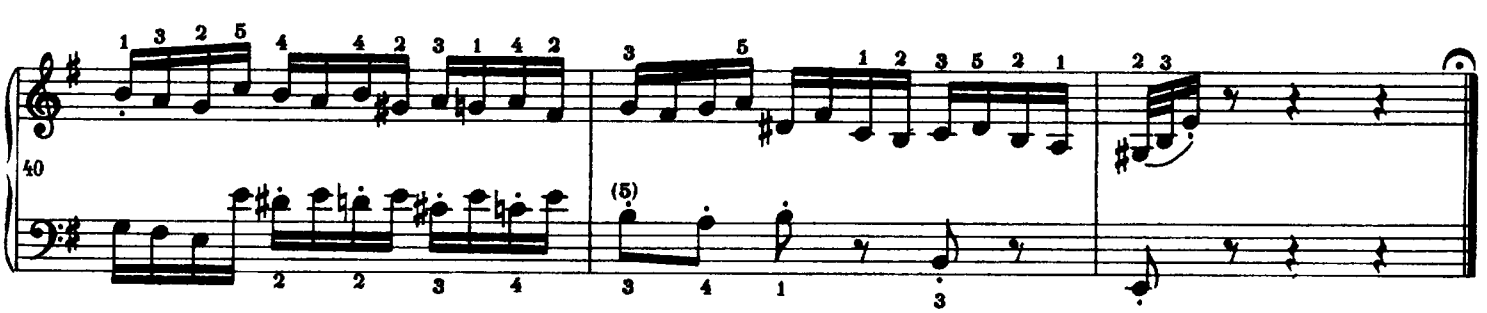
b) Ten łącznik wywodzi się z następującego fragmentu w t. 6:

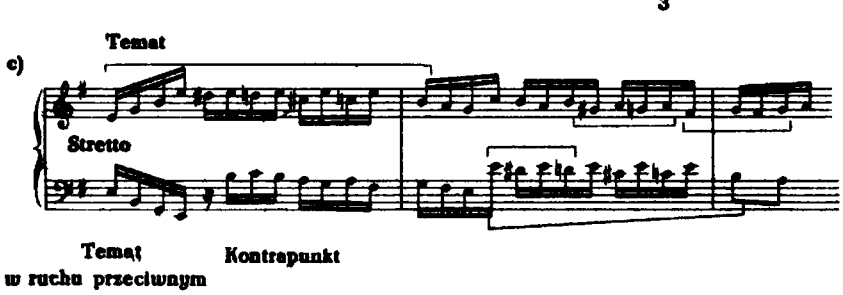

28


31

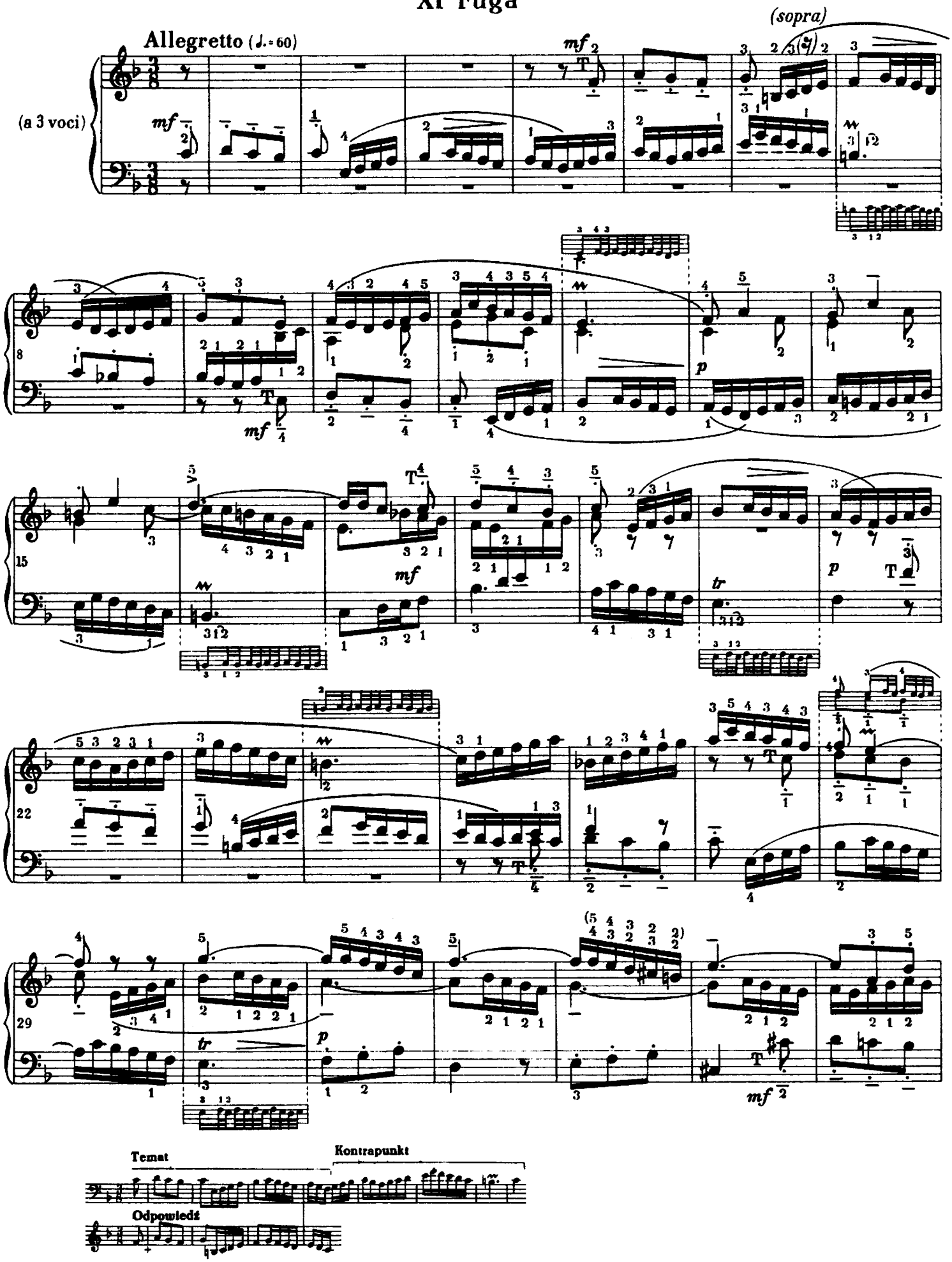

34
fp

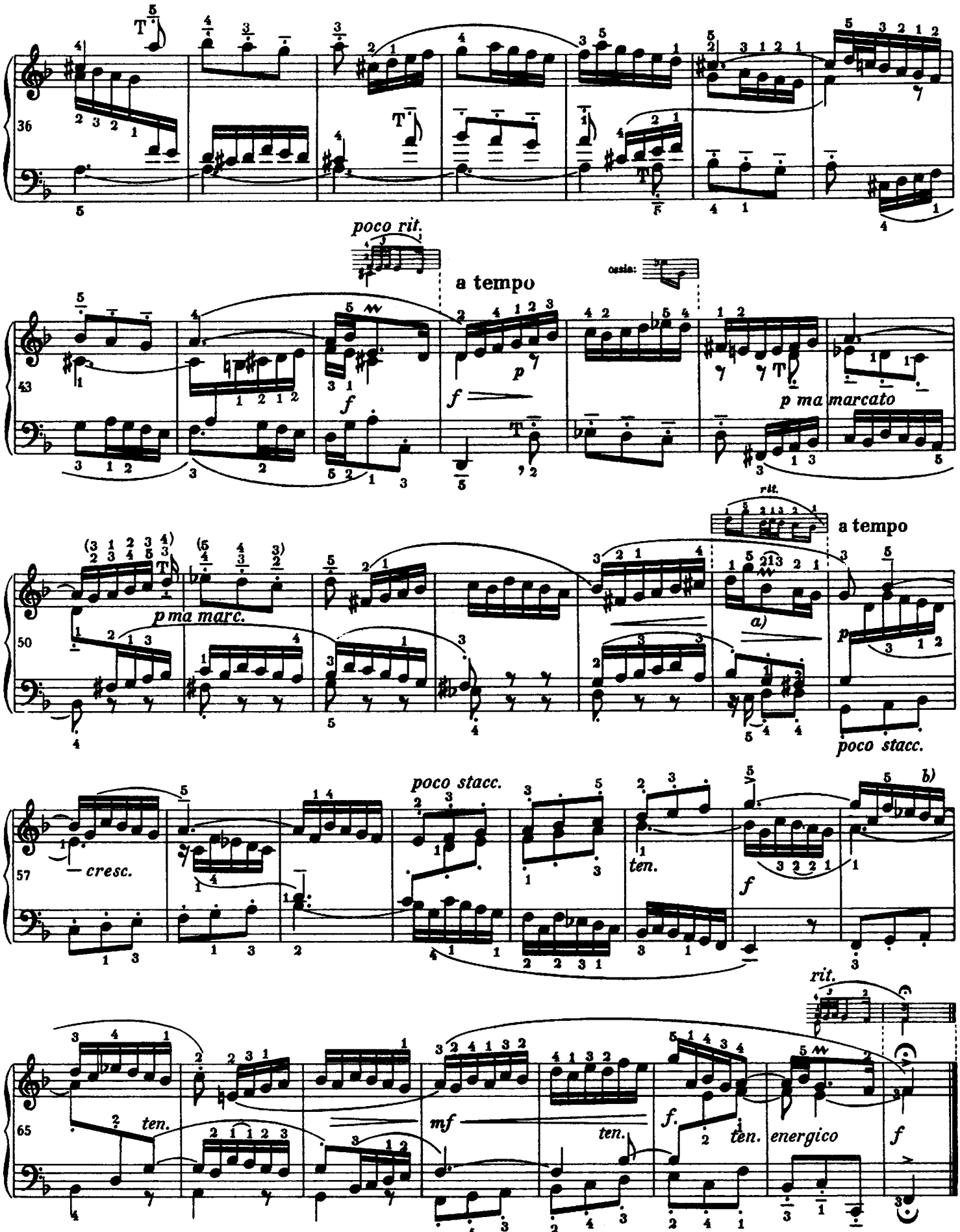

37
fe cresc.
c)
ff


40
(5)

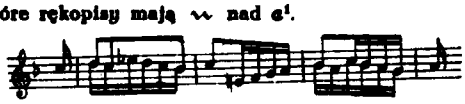

c)
Temat
Stretto
Temat
w ruchu przeciwnym
Kontrapunkt

XI Fuga





a) Niektóre rękopisy mają ∿ nad c^1.

b) Albo: 

La Chevaleresque.

(The Cavalier)

Allegro marziale. (♩=152)

25.

p

cresc.

f

p

f

p

cresc.

p delicato

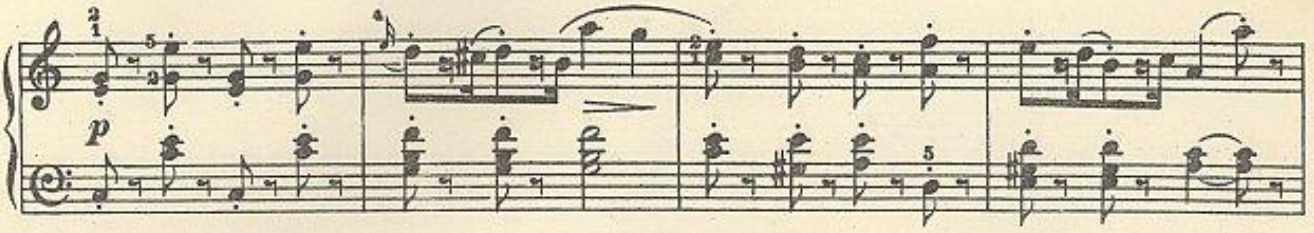
8

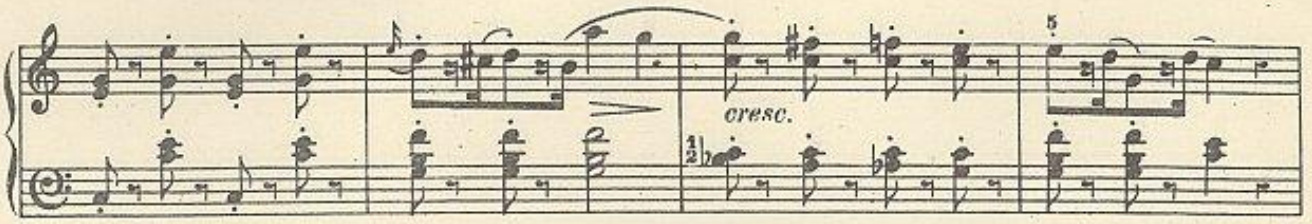
8

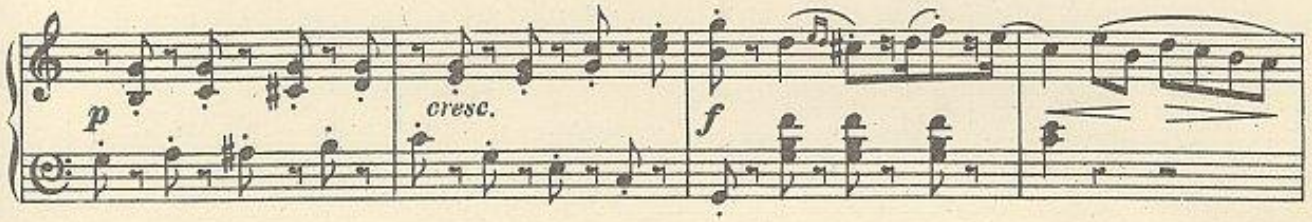
cresc.

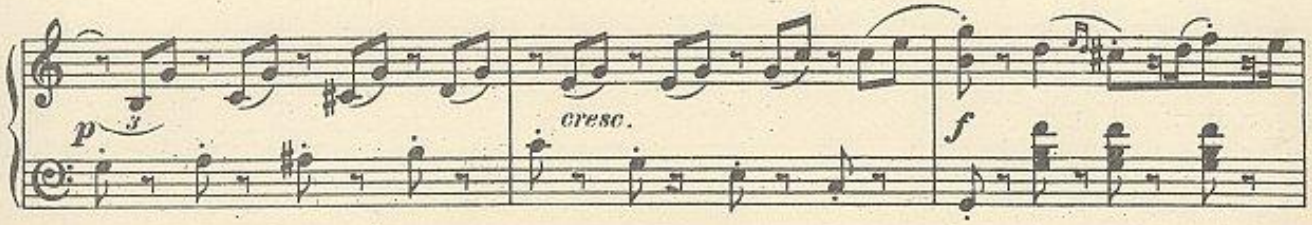
ALLAN & CO. Pty. Ltd., 276-278 Collins Street, Melbourne.

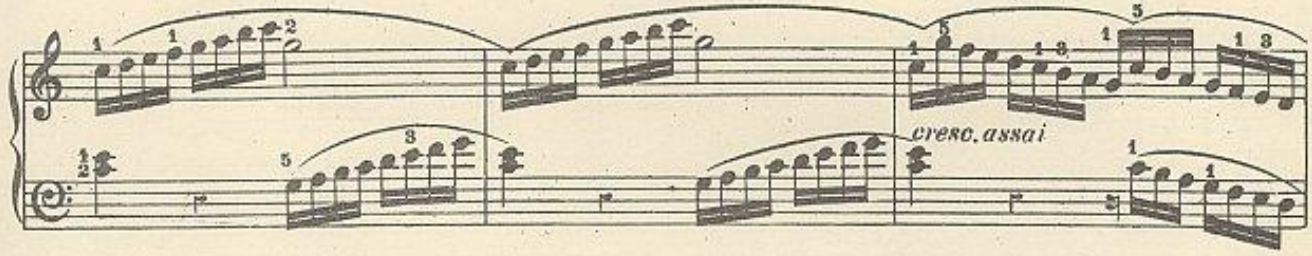
National Library of Australia nla.mus-vn2388663-s35-e

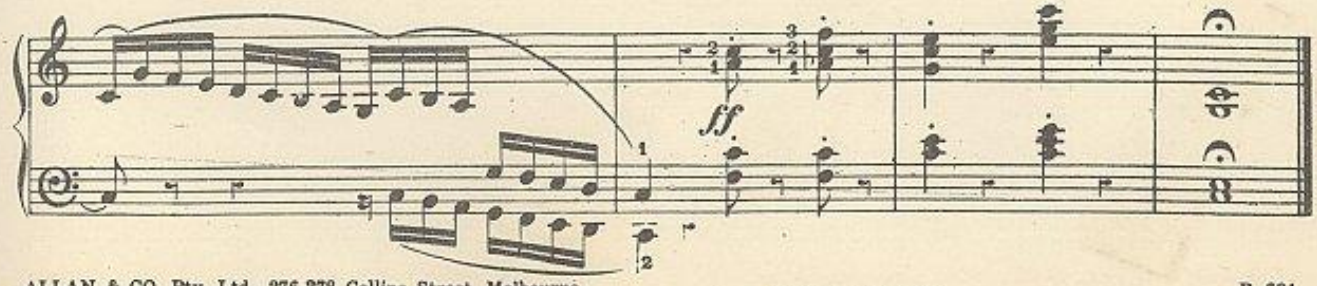












. ALLAN & CO. Pty. Ltd., 276-278 Collins Street, Melbourne.

NATIONAL LIBRARY
OF AUSTRALIA

National Library of Australia nla.mus-vn2388663-s36-e

Sonate di Gravicembalo, London (1754)

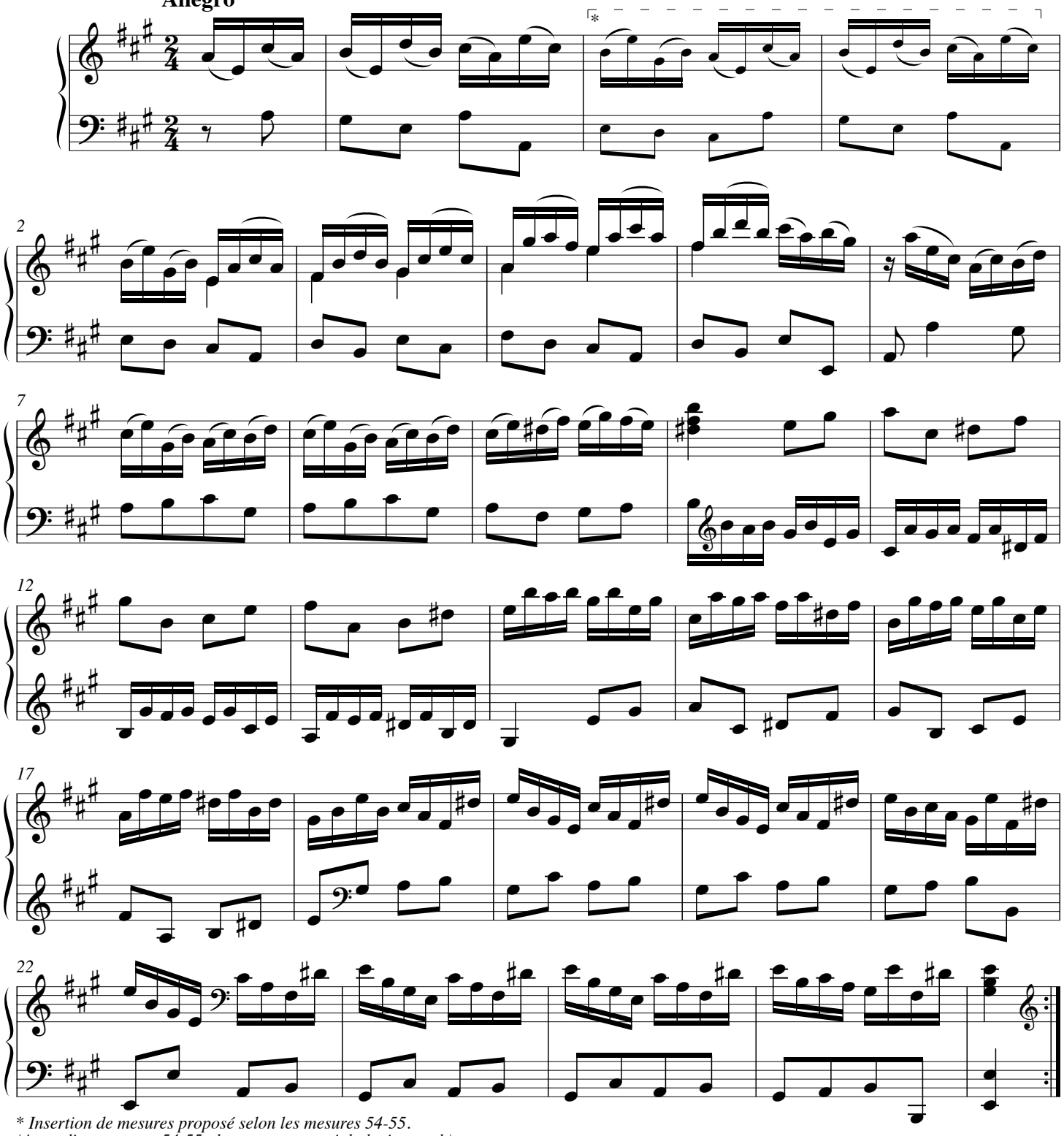
Note : Le titre « Toccata » *n'est pas original, mais il a souvent été utilisé dans de nombreuses éditions et enregistrements.*

Toccata

de la Sonata VI

Pier Domenico Paradies
(1707 - 1791)

Allegro



* *Insertion de mesures proposé selon les mesures 54-55.*
(According to meas. 54-55, these measures might be inserted.)

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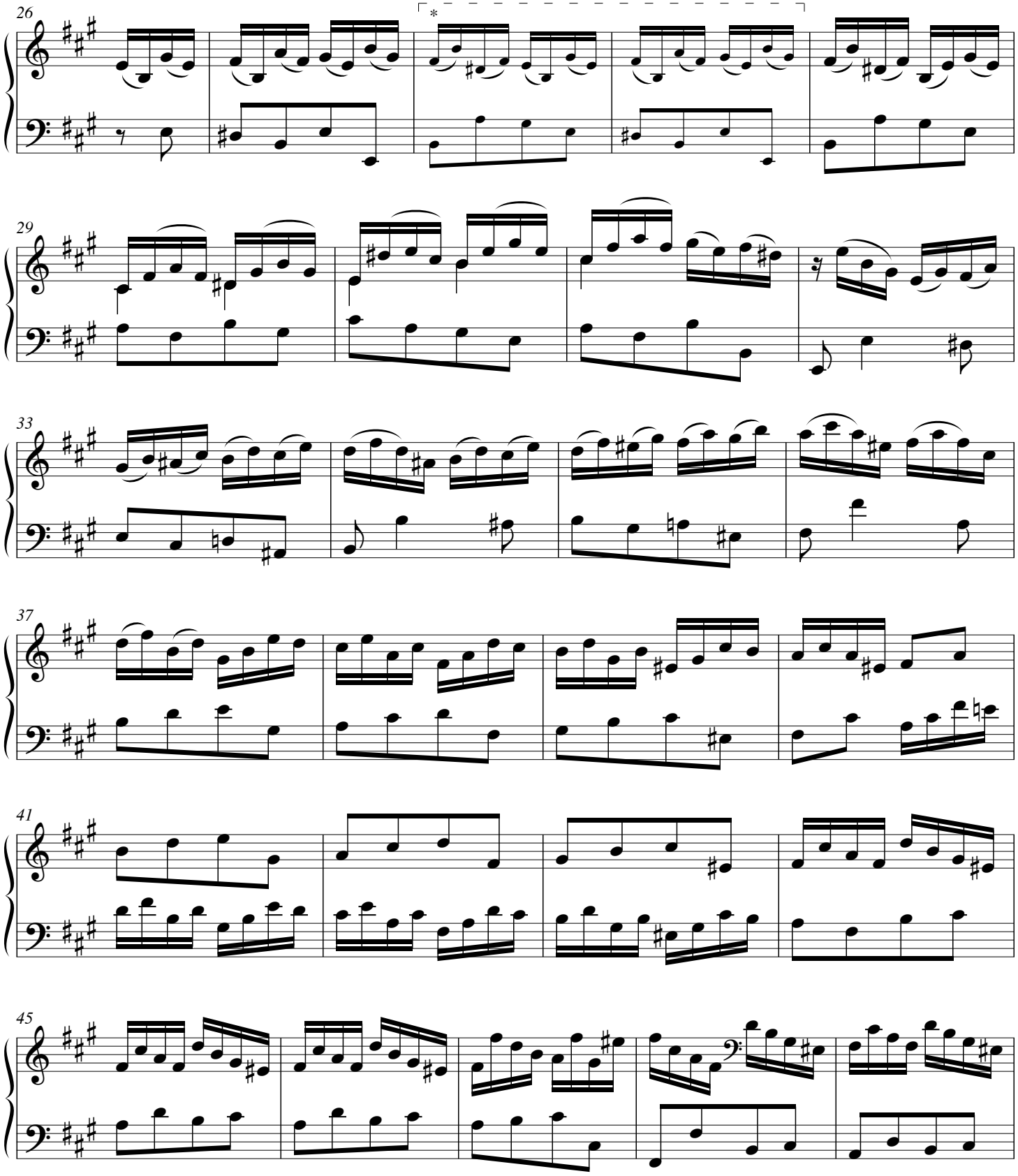

** Insertion de mesures proposé selon les mesures 54-55.*

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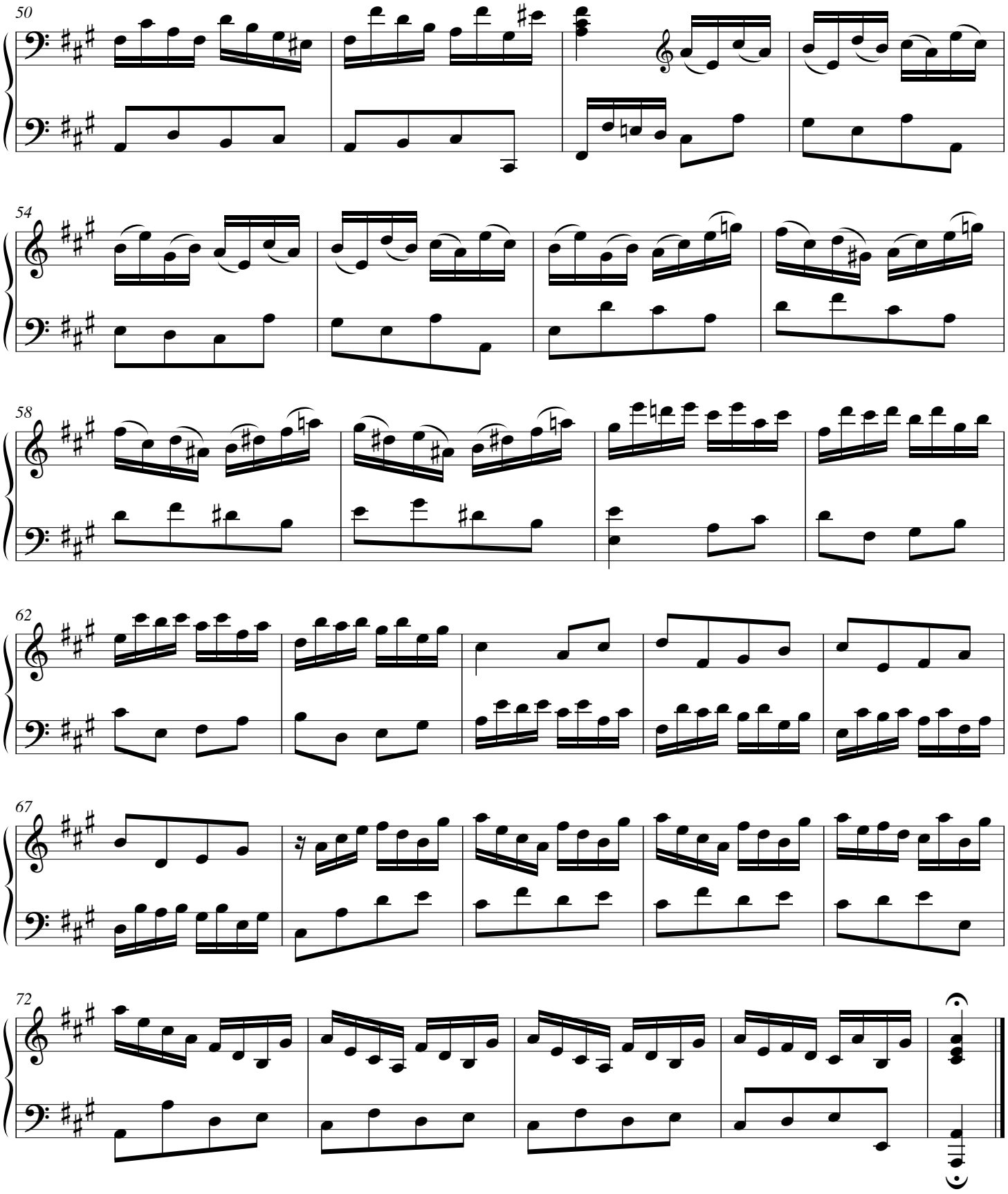

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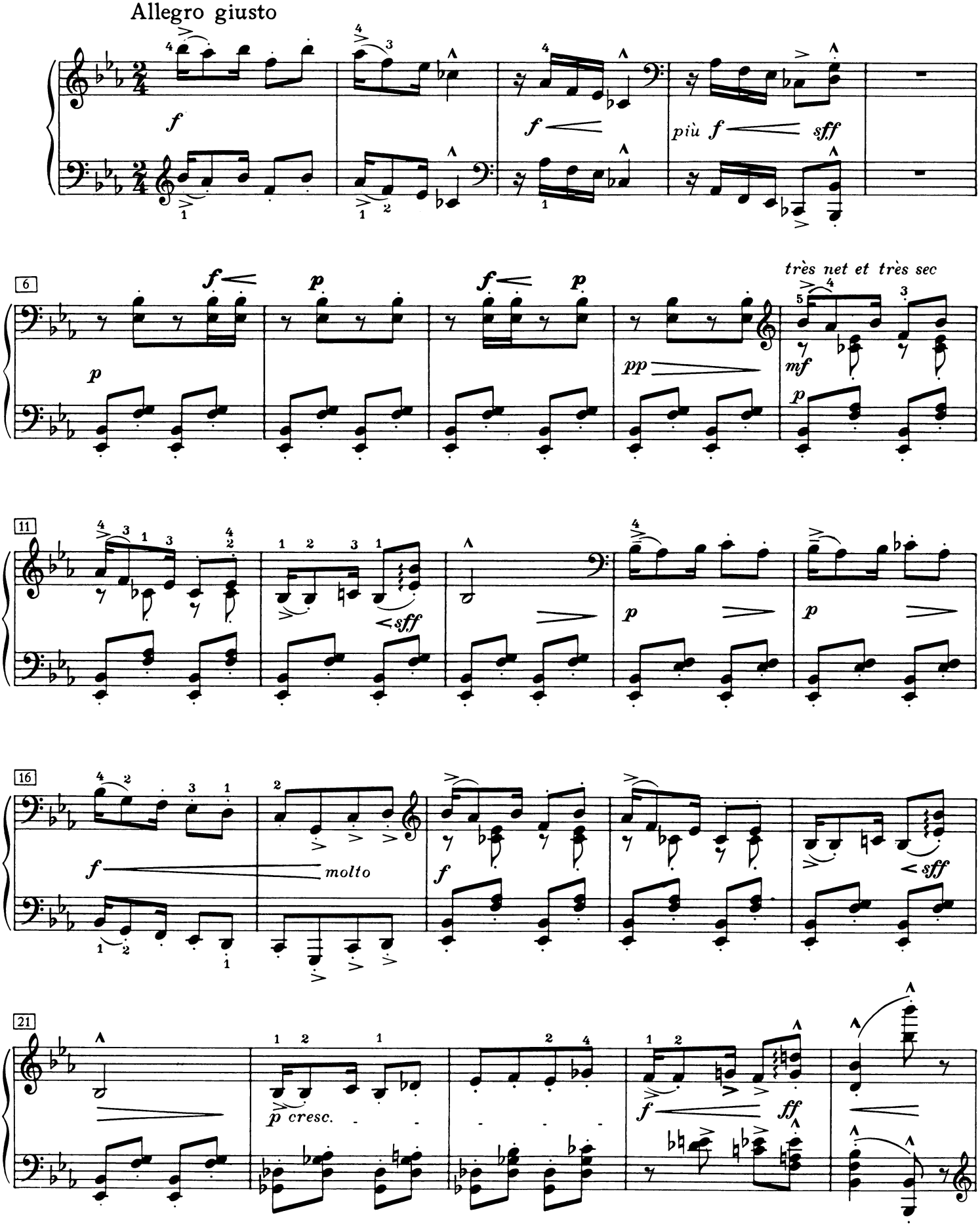
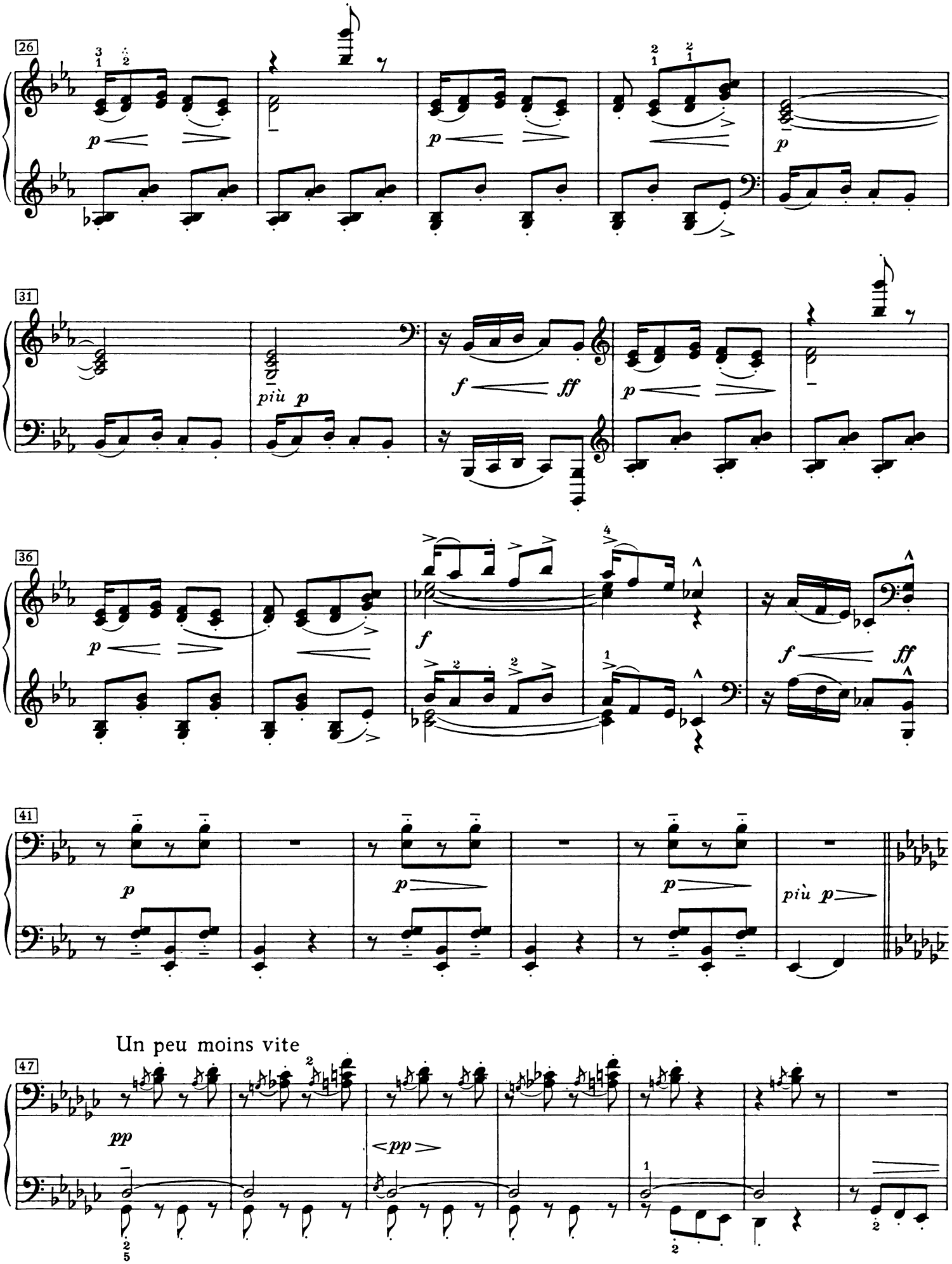
VI. Golliwogg's Cakewalk

Allegro giusto




26
p
p
p
31
più p
f
ff
p
36
p
f
f
ff
41
p
p
p
più p
Un peu moins vite
47
pp
<pp>

54

pp

<*pp*>

59

cédez - - - a tempo

p avec une grande émotion

p

pp

64

cédez - - - a tempo

pp

p

pp

69

cédez - - - - a tempo

mf

f

cédez - - -

p

74

- - - - - a tempo

p

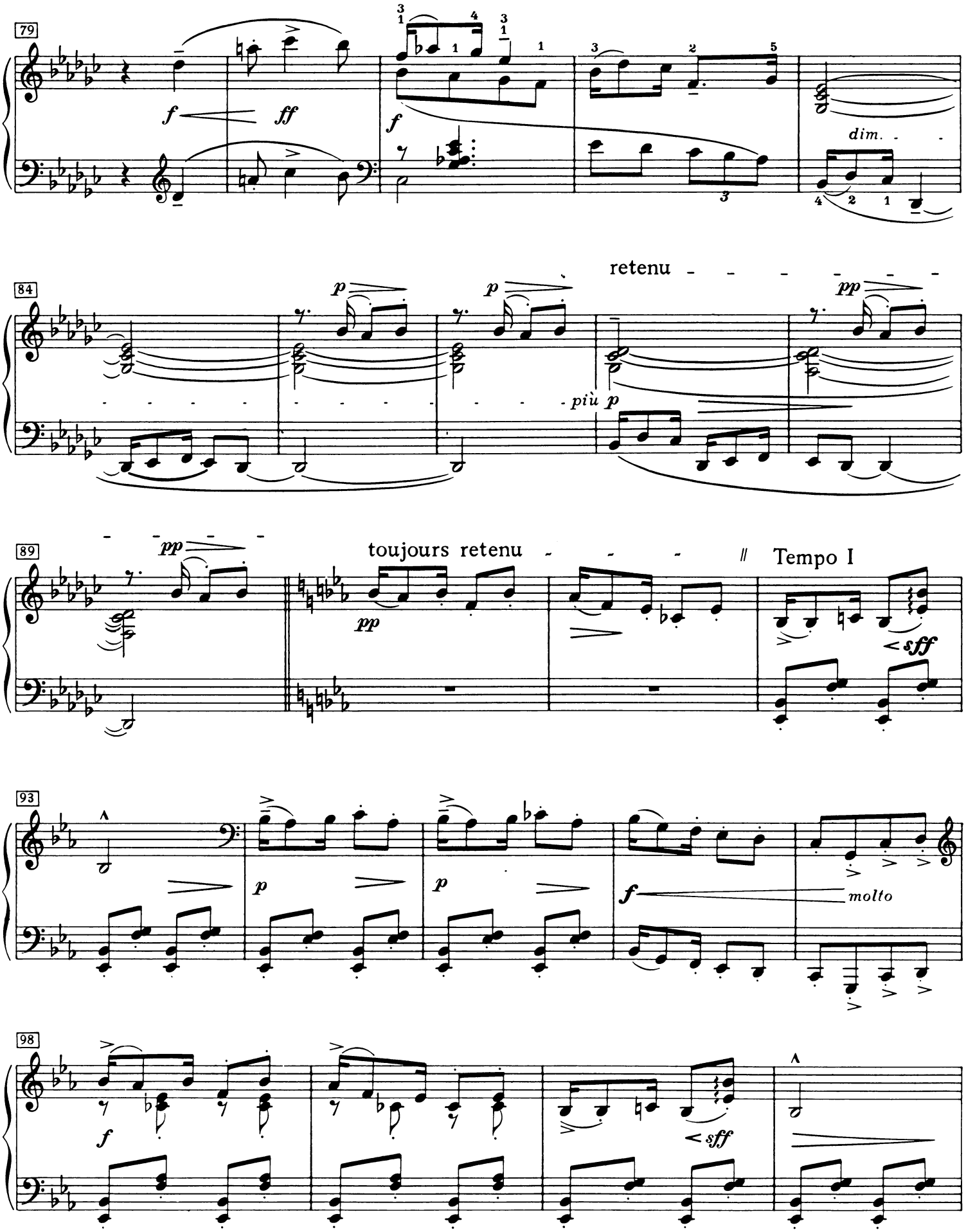
pp

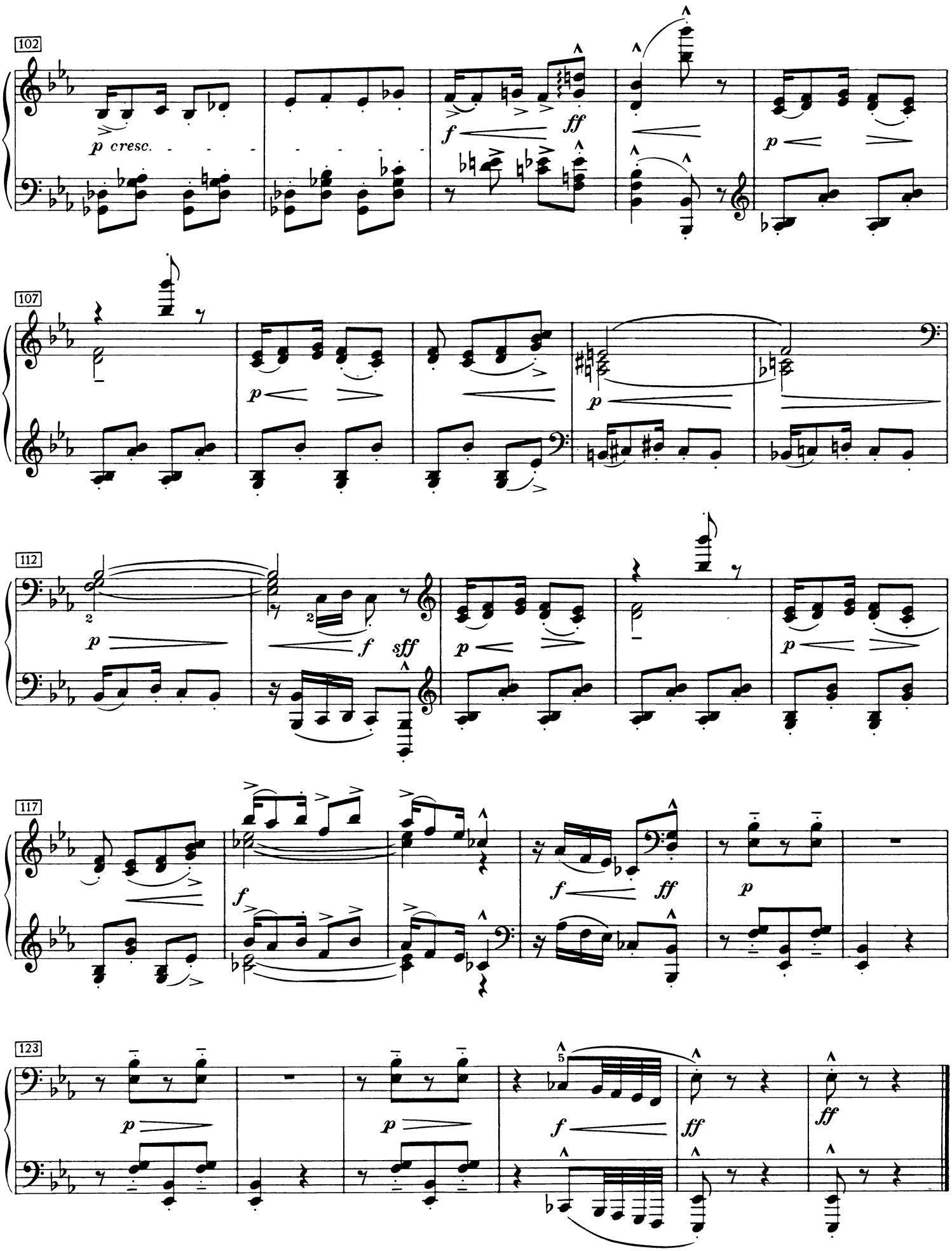
cédez - - - a tempo

p

p

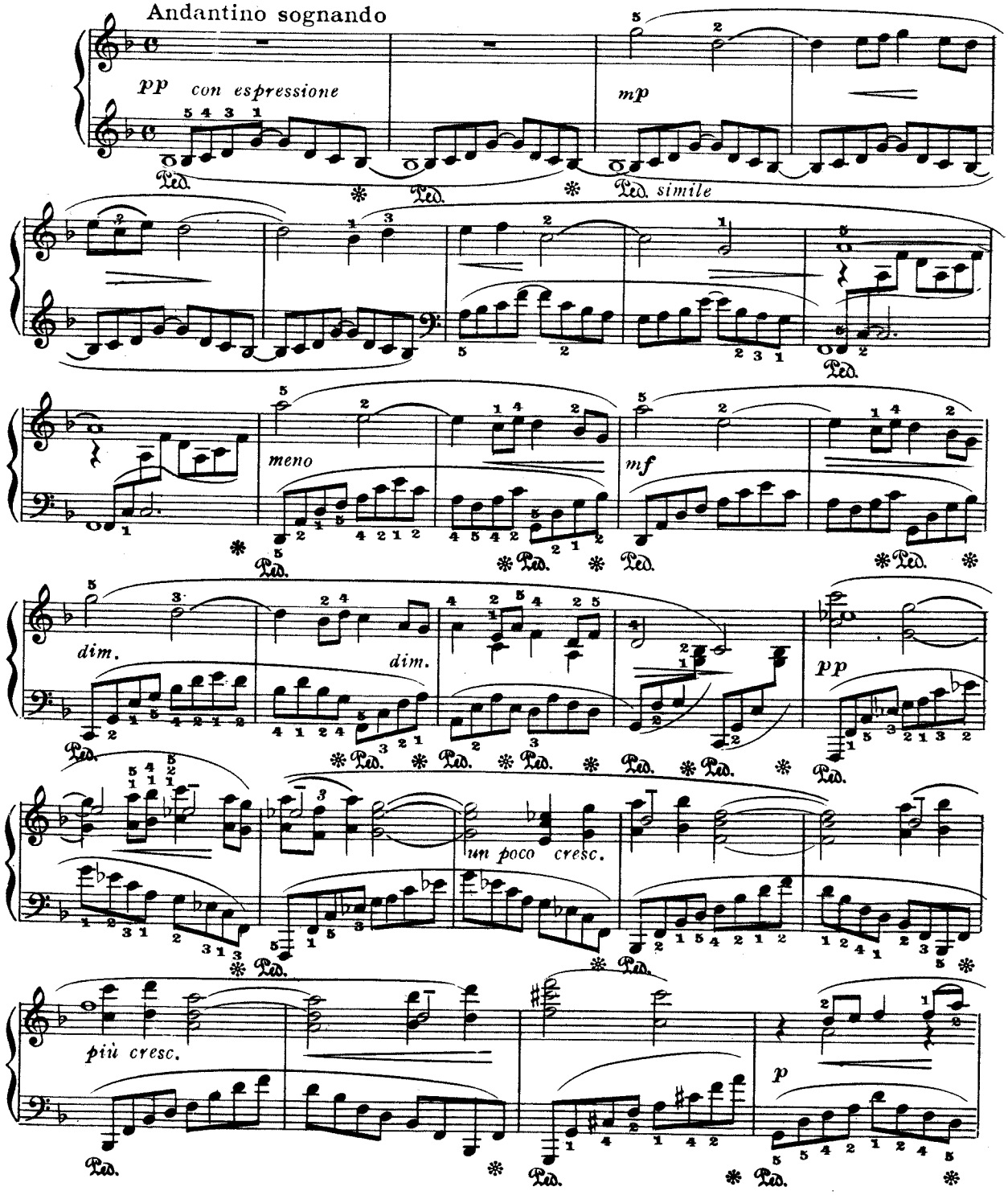
pp

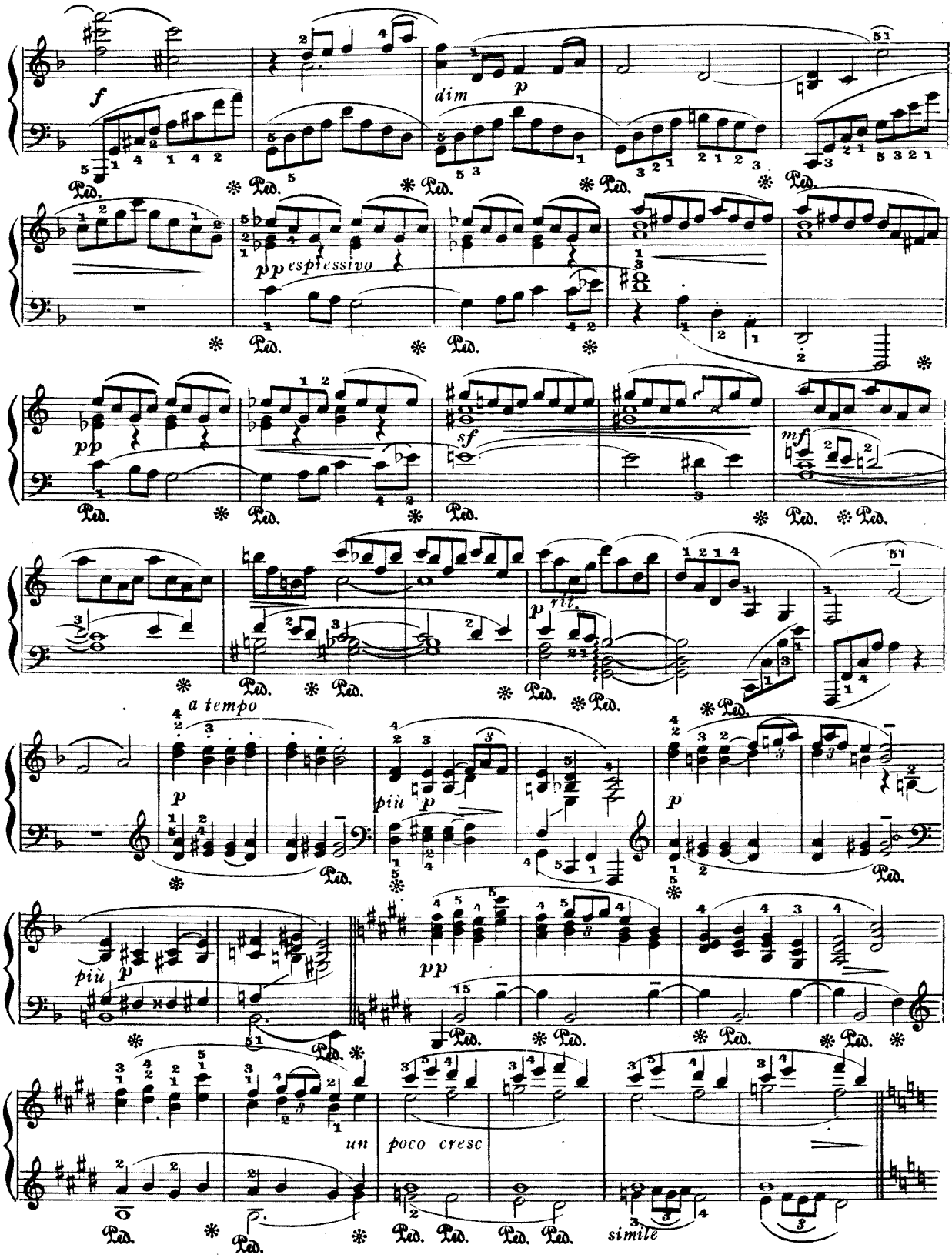

79
f
ff
f
dim.
84
p
p
retenu
pp
più p
89
pp
toujours retenu
pp
Tempo I
sff
93
p
p
f
molto
98
f
sff

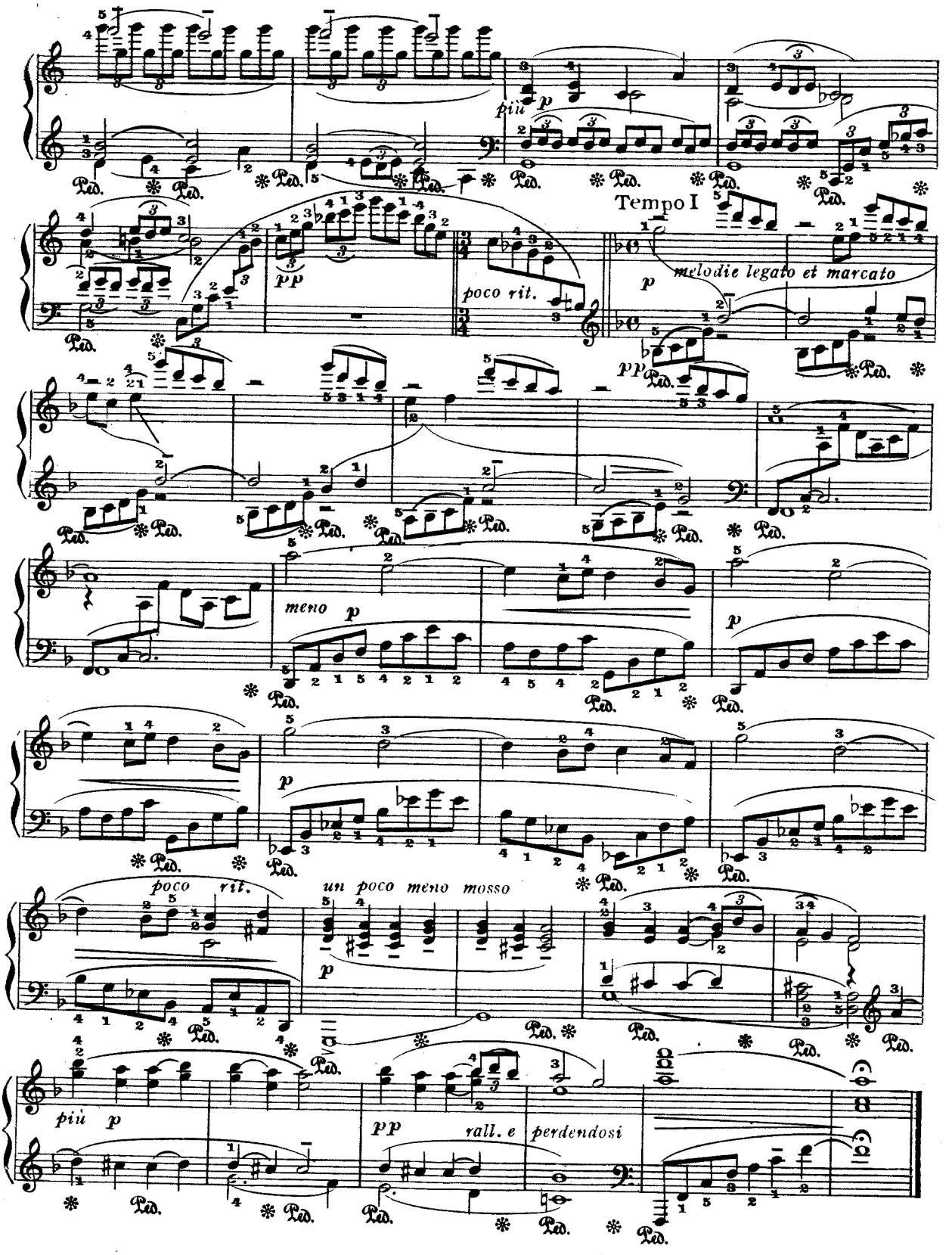

102
p cresc.
f
ff
p
107
p
p
112
p
f
sff
p
p
117
f
f
ff
p
123
p
p
f
ff
ff

RÊVERIE

C. Debussy




f
dim
p
pp espressivo
pp
sf
mf
p rit.
a tempo
p
più p
p
più p
pp
un poco cresc
simile


più p
Tempo I
pp
poco rit.
p
melodie legato et marcato
pp
meno p
p
p
poco rit.
un poco meno mosso
p
più p
pp
rall. e perdendosi

VIII

Très calme et doucement expressif (♩= 66)

p sans rigueur

4

p

9

Cédez

Mouvt

dim.

p

13

p

più p

(très peu)

16

p

p

p

Un peu animé

20

p *mf*

23

Cédez - - // Mouv^t (sans lourdeur)

p *pp* *p*

27

Cédez - // au Mouv^t *très doux*

pp

31

Murmuré et retenant peu à peu

pp

35

perdendo - - - - *pp*

(...La fille aux cheveux de lin)

Dedicated to James Brown and his Mandolin Club.

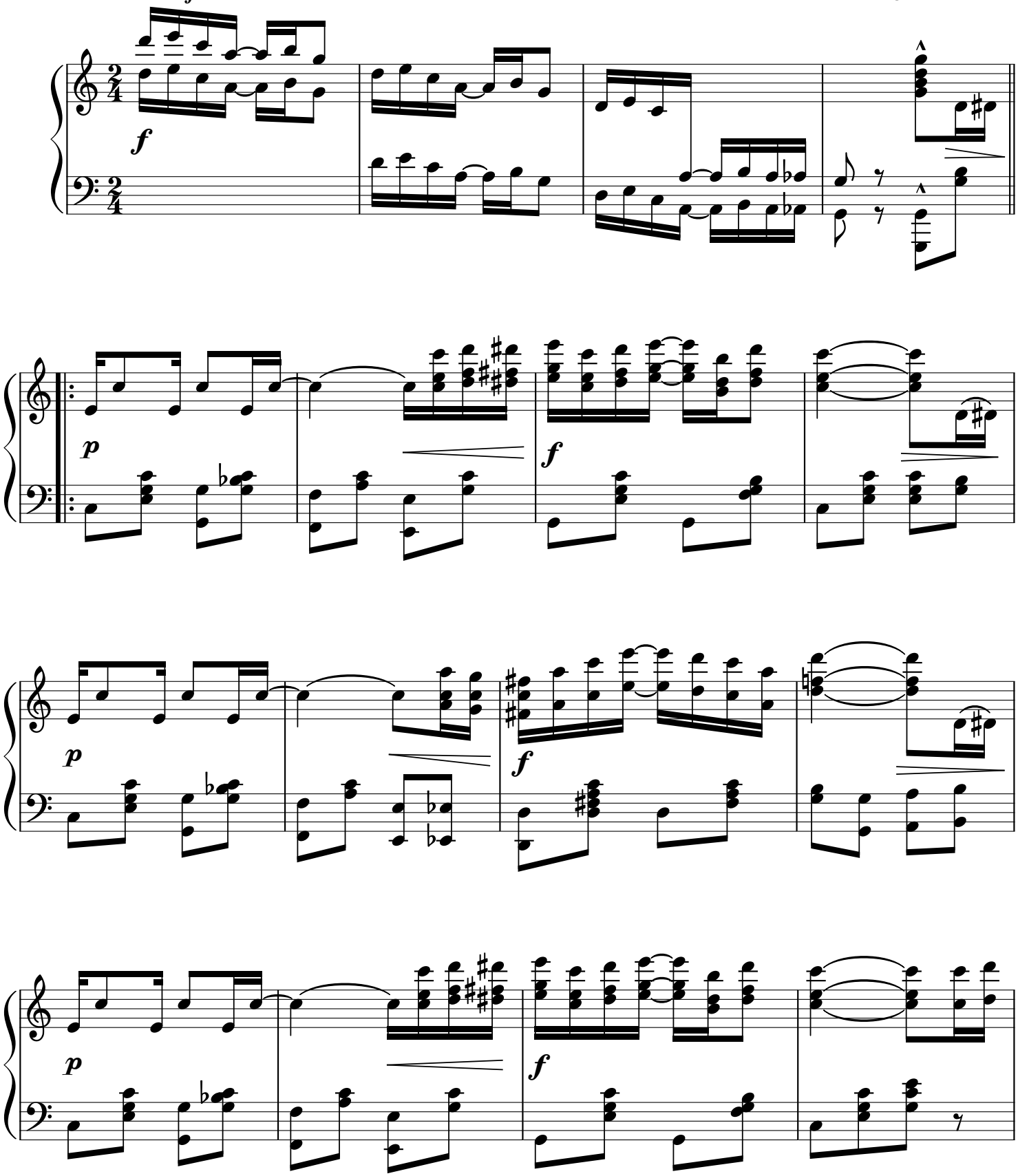
THE ENTERTAINER.

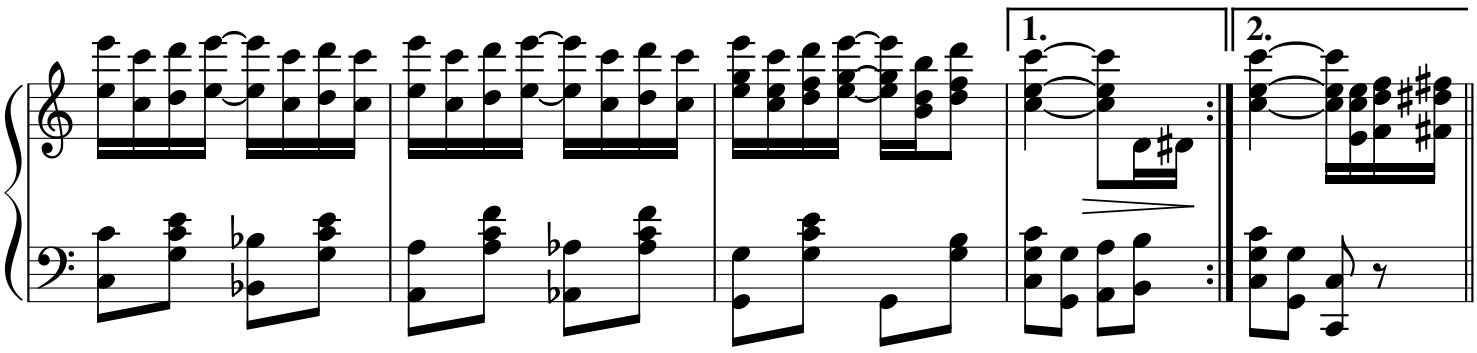
A RAG TIME TWO STEP.

INTRO:

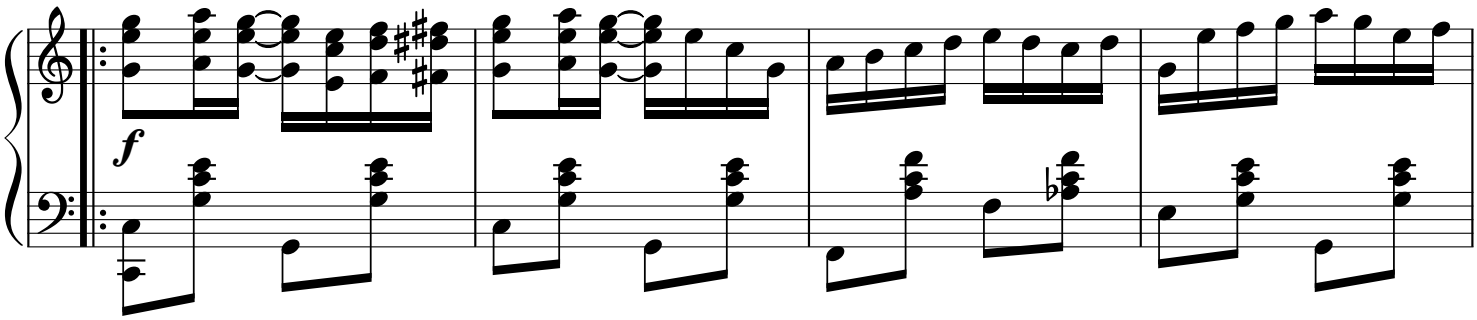
Not fast.

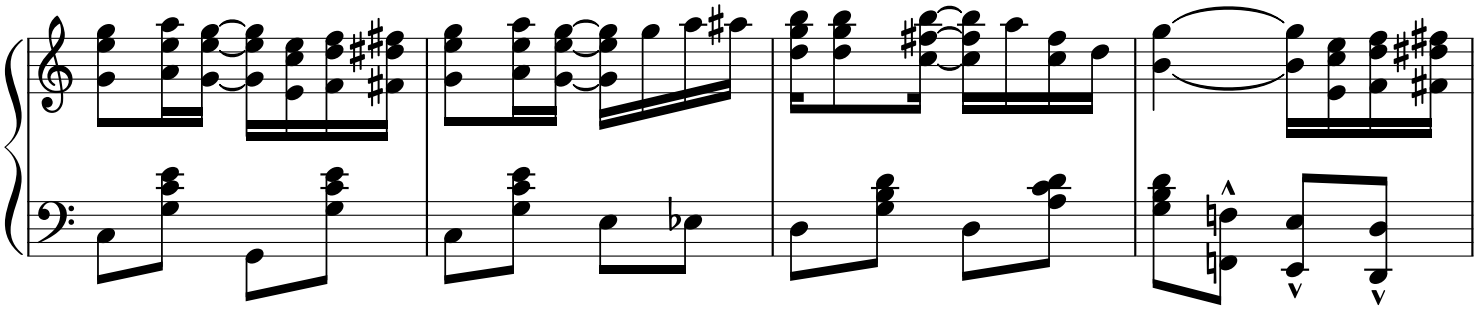
BY SCOTT JOPLIN.

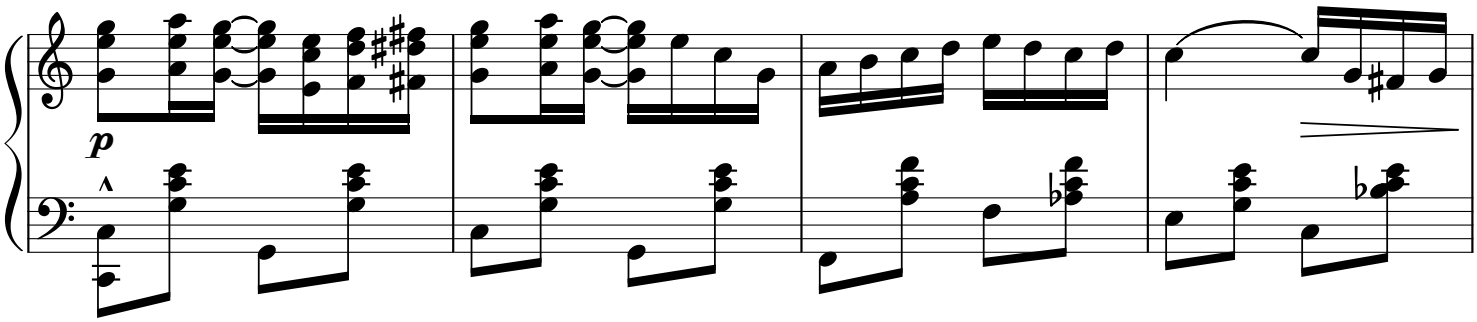


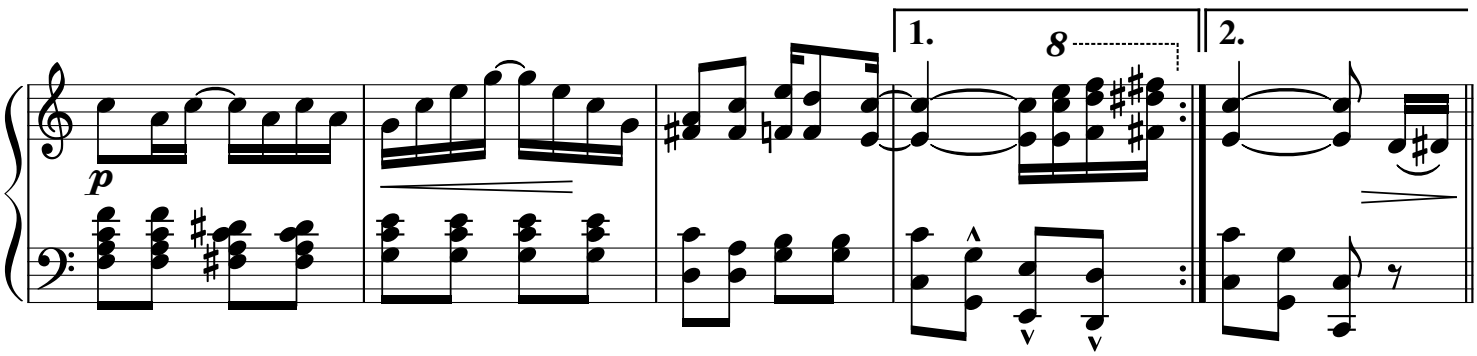


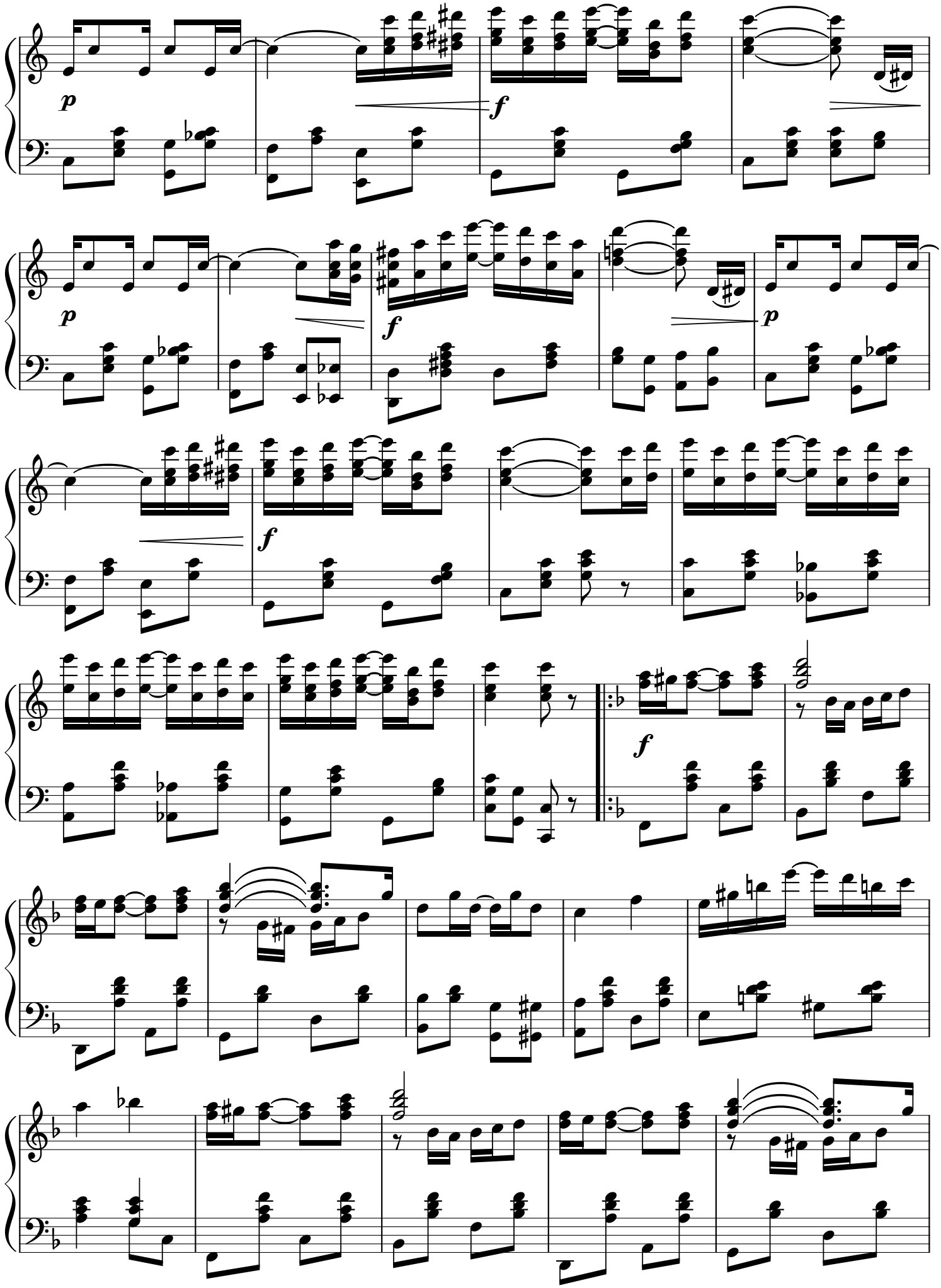
Repeat 8va.

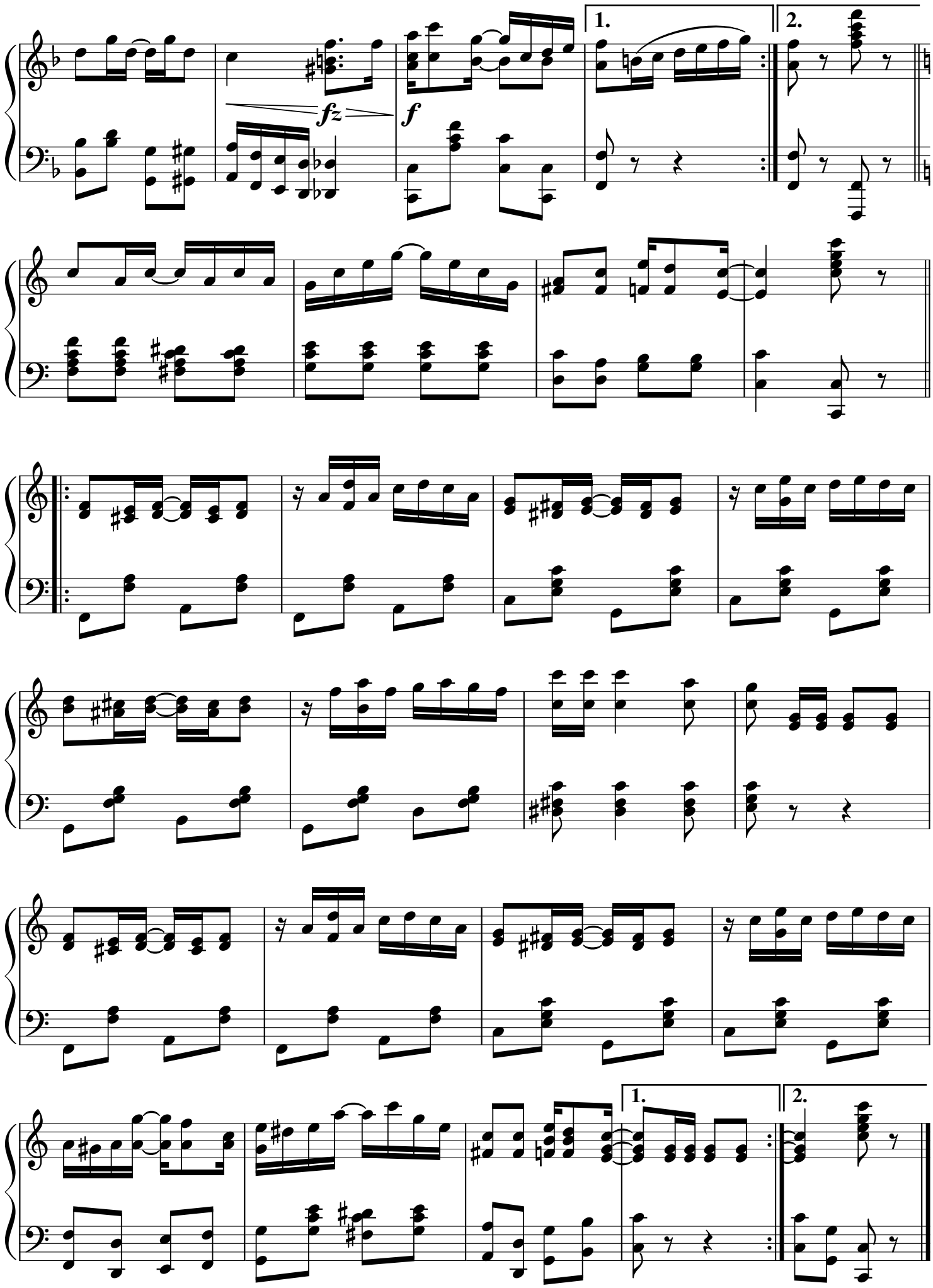









p
f
p
f
p
f
f

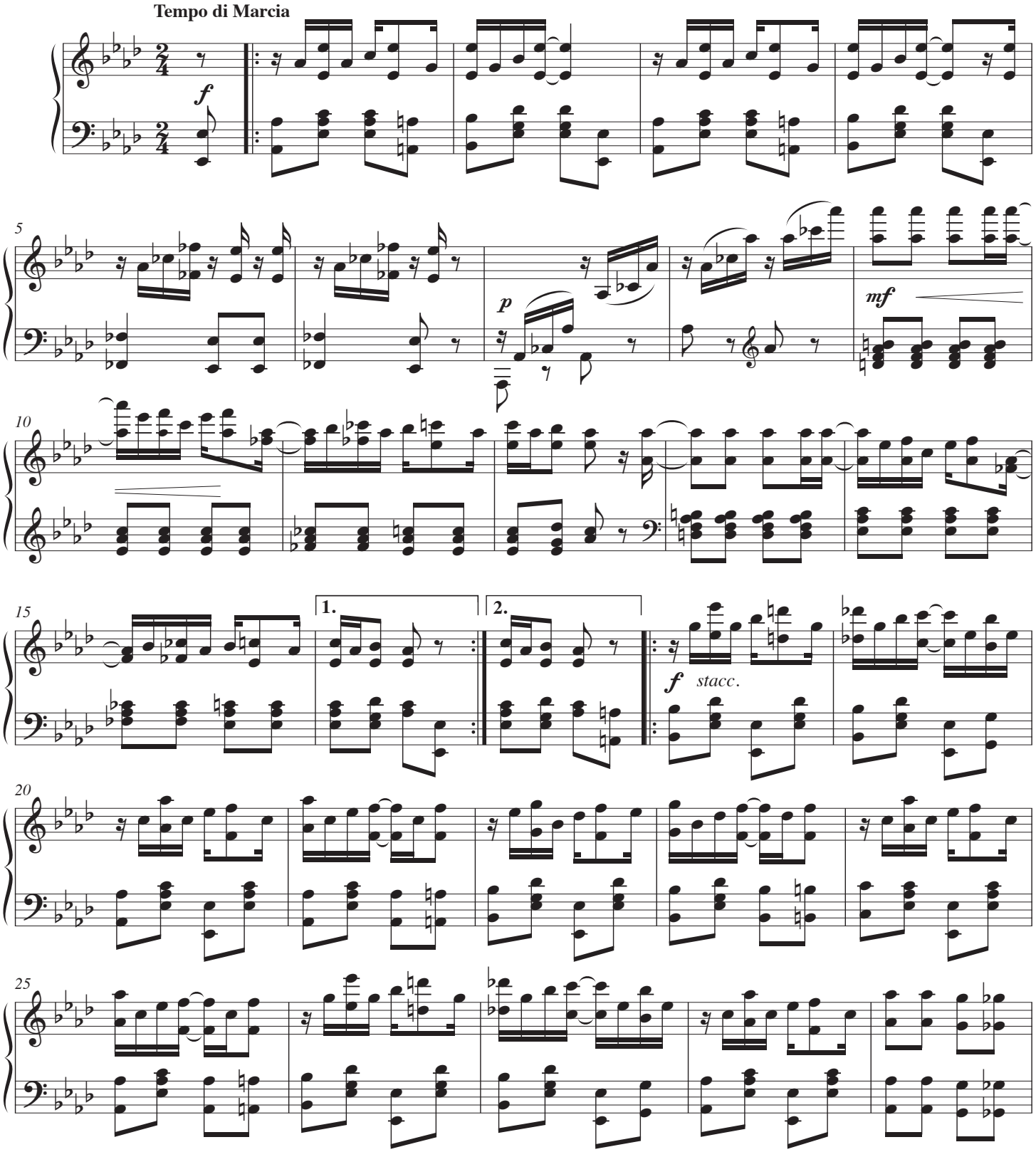

1.
2.
fz
f
1.
2.

Engraved after the original John Stark & Son 1899 publication.

Maple Leaf Rag

(1899)

Scott JOPLIN
(1868-1917)



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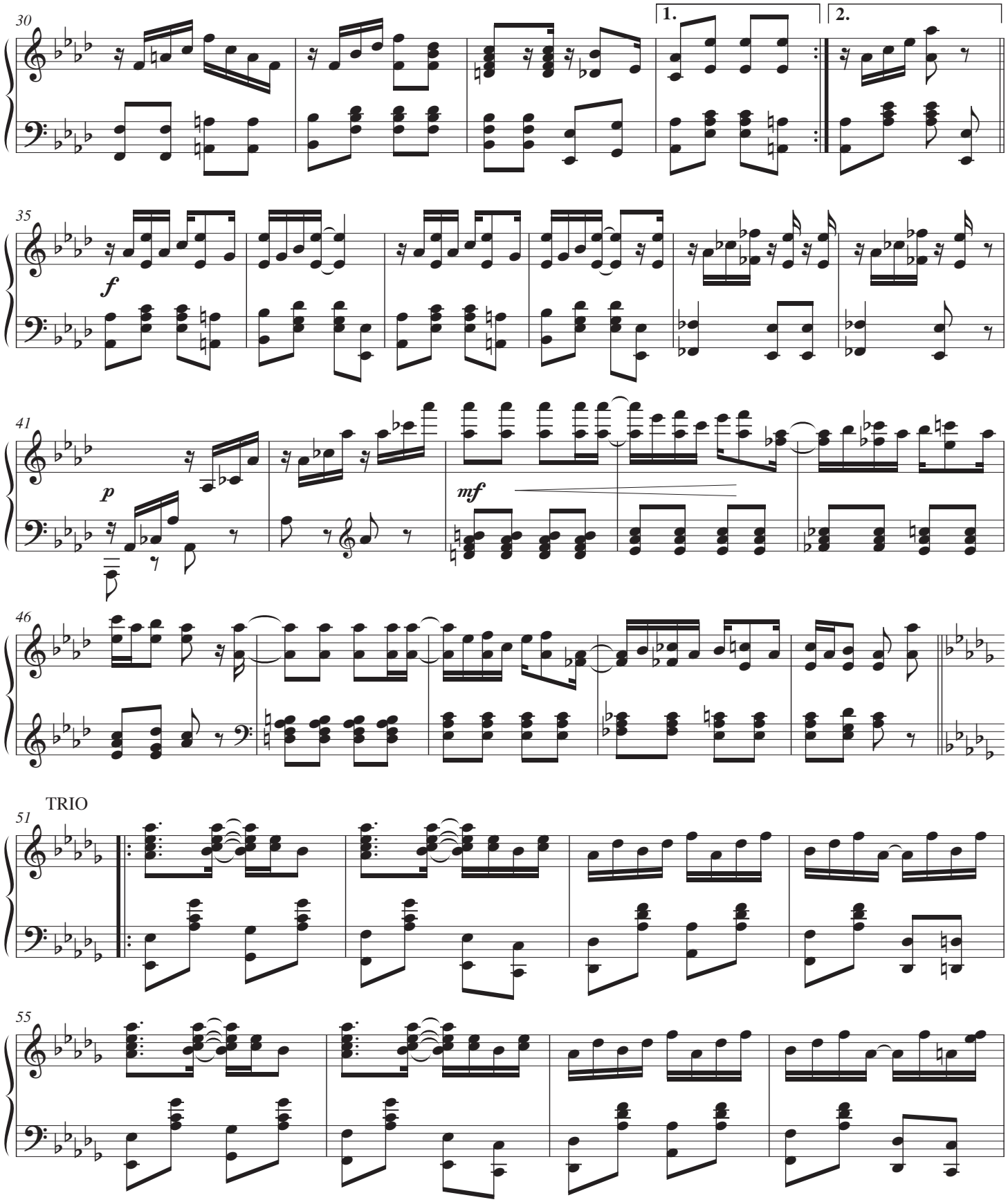

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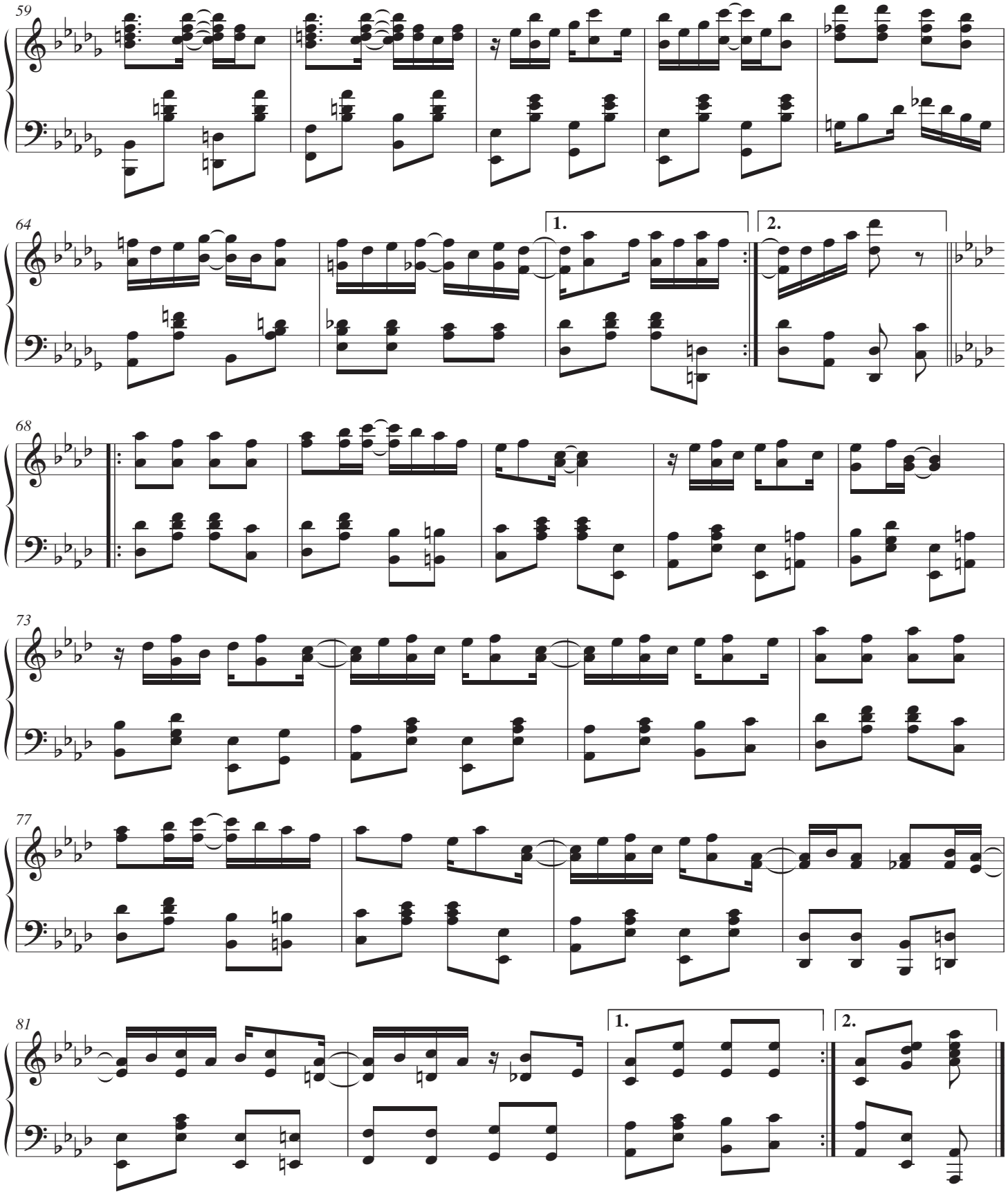

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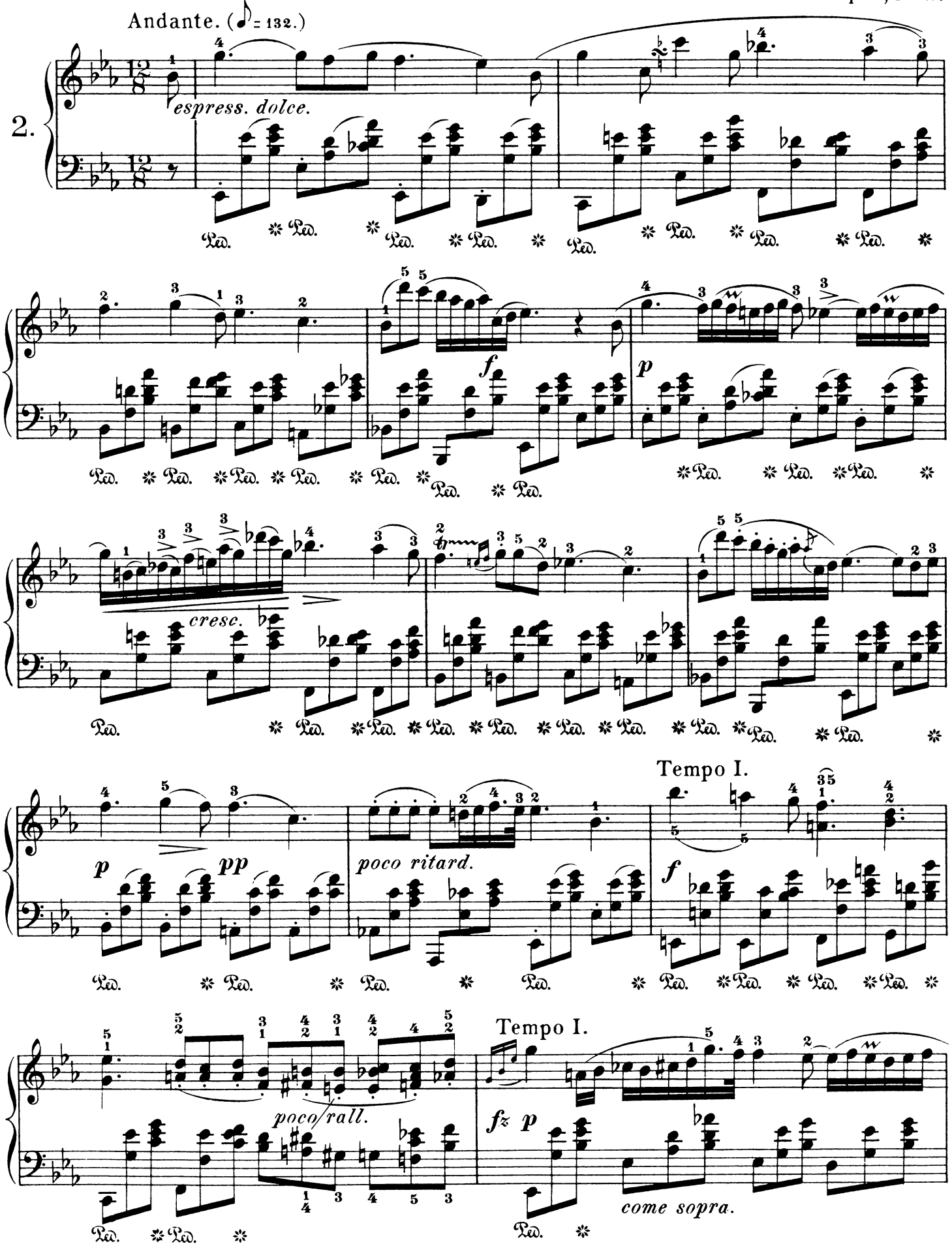
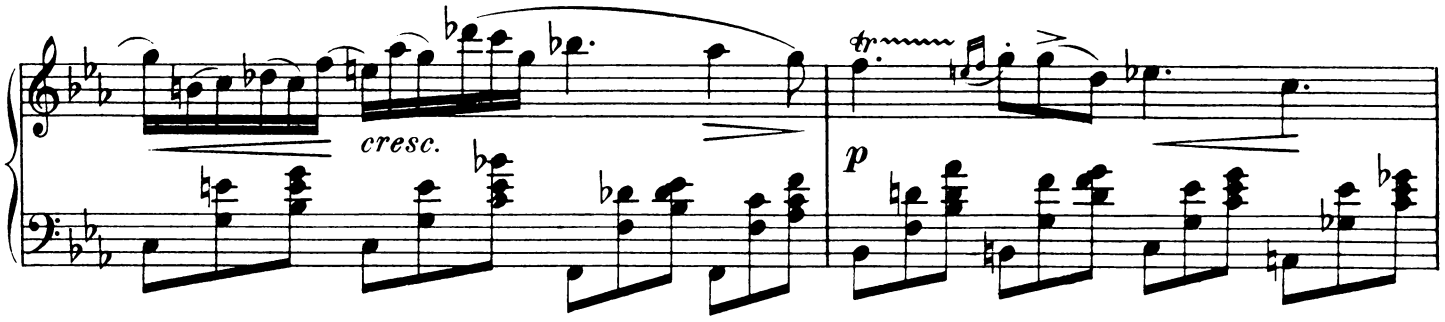
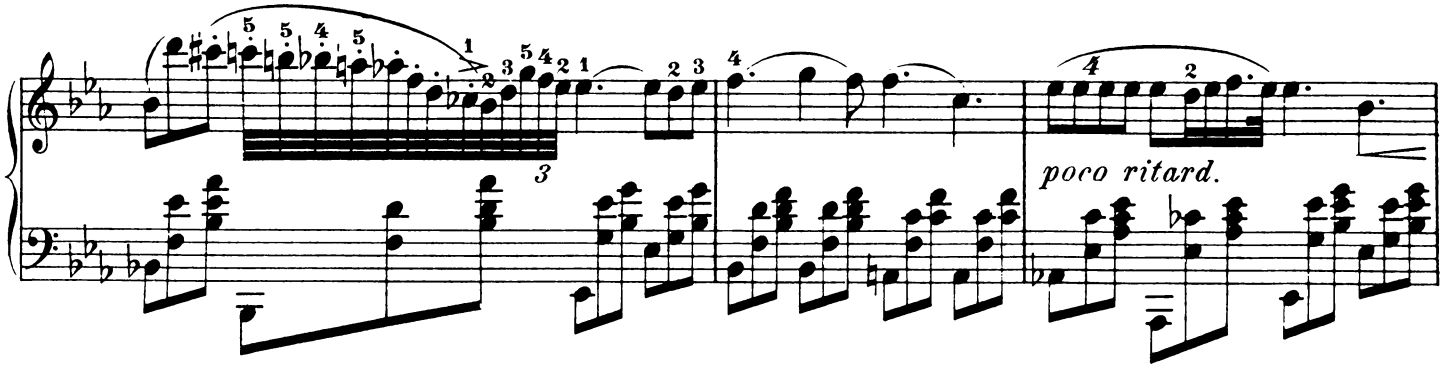
À Madame CAMILLA PLEYEL.

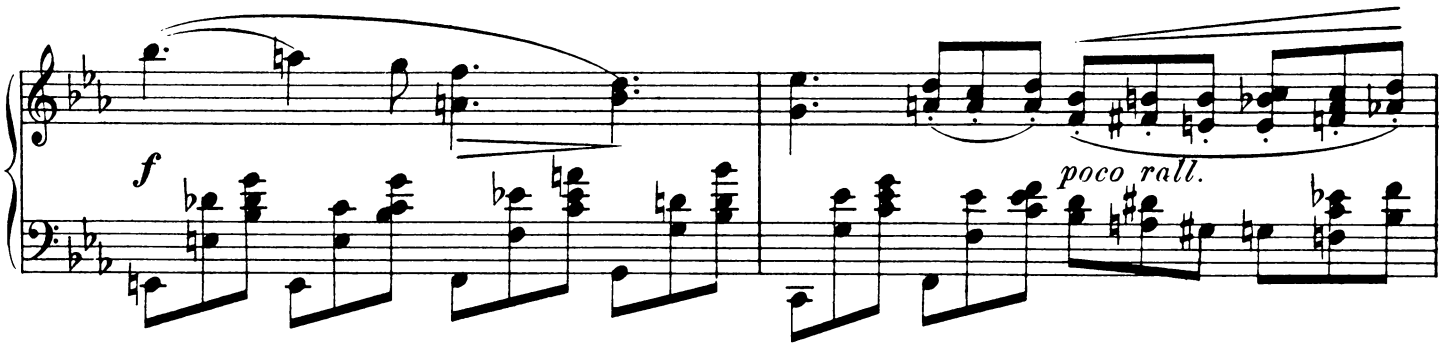
Nocturne.

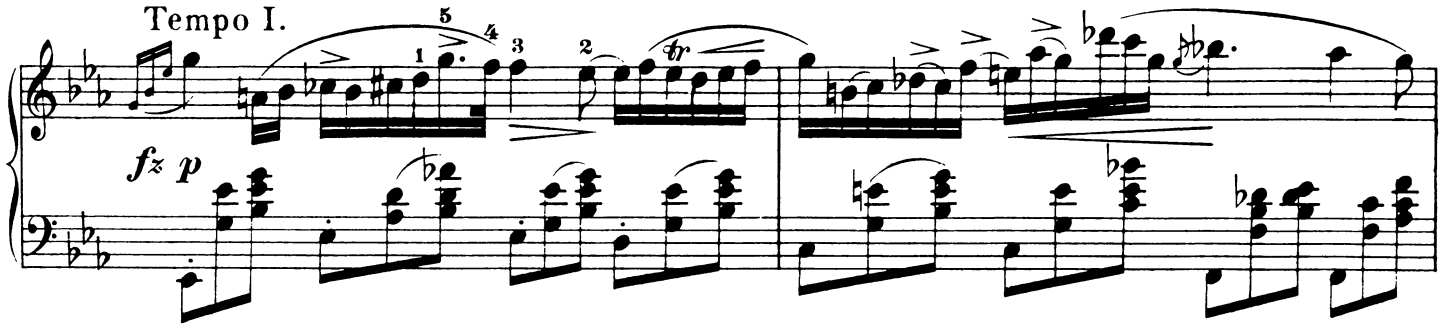
F. CHOPIN. Op. 9, Nº 2.

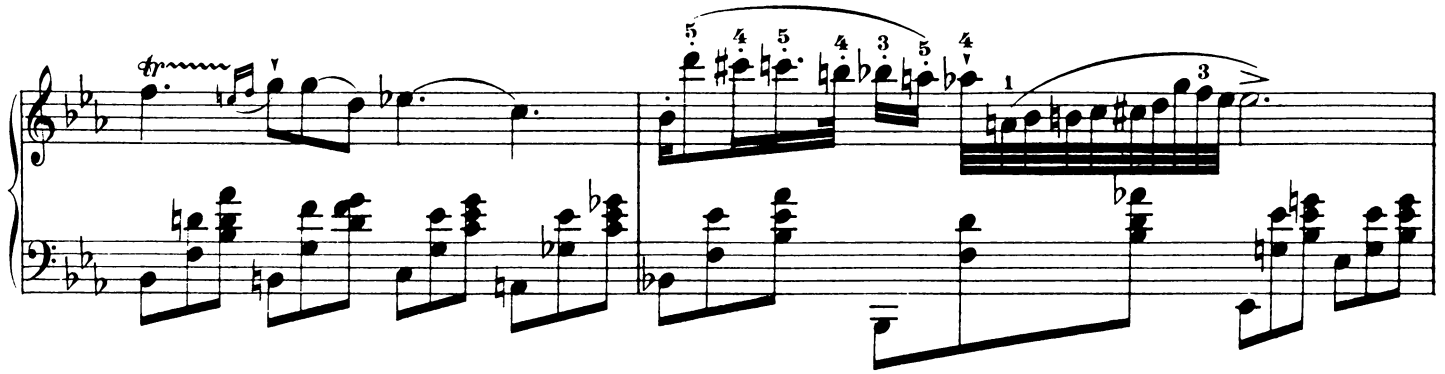


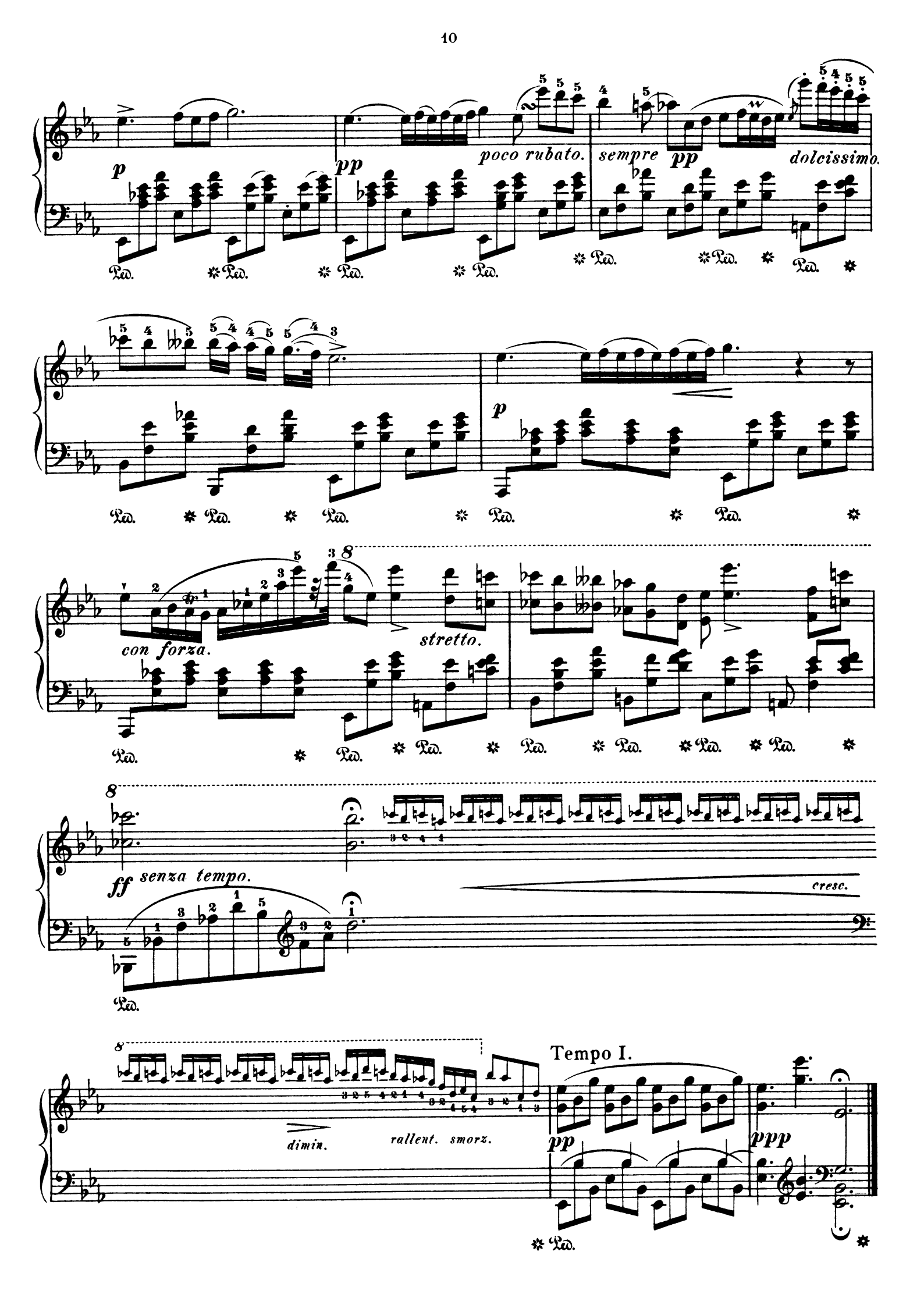

cresc.
p


poco ritard.


f
poco rall.


Tempo I.
fz p

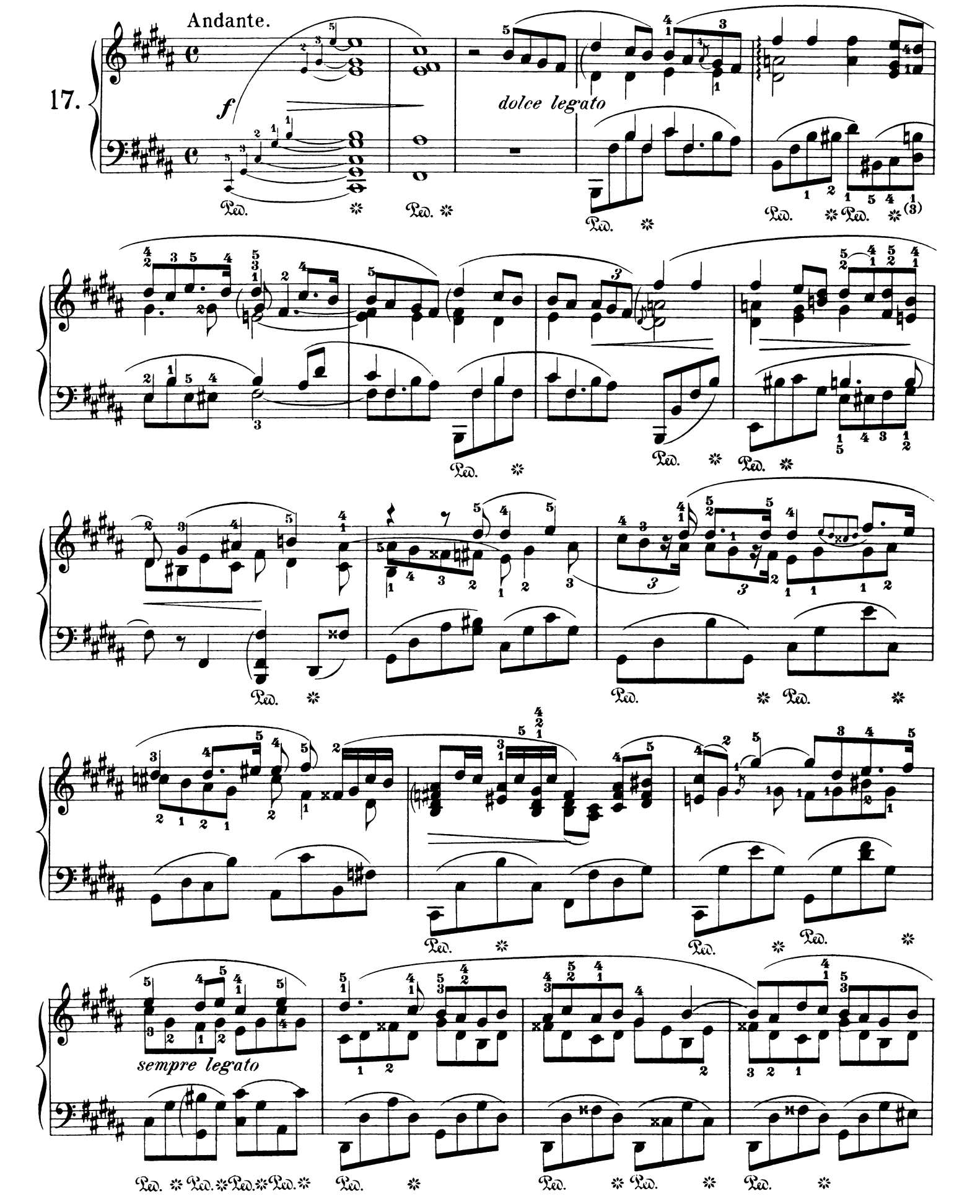


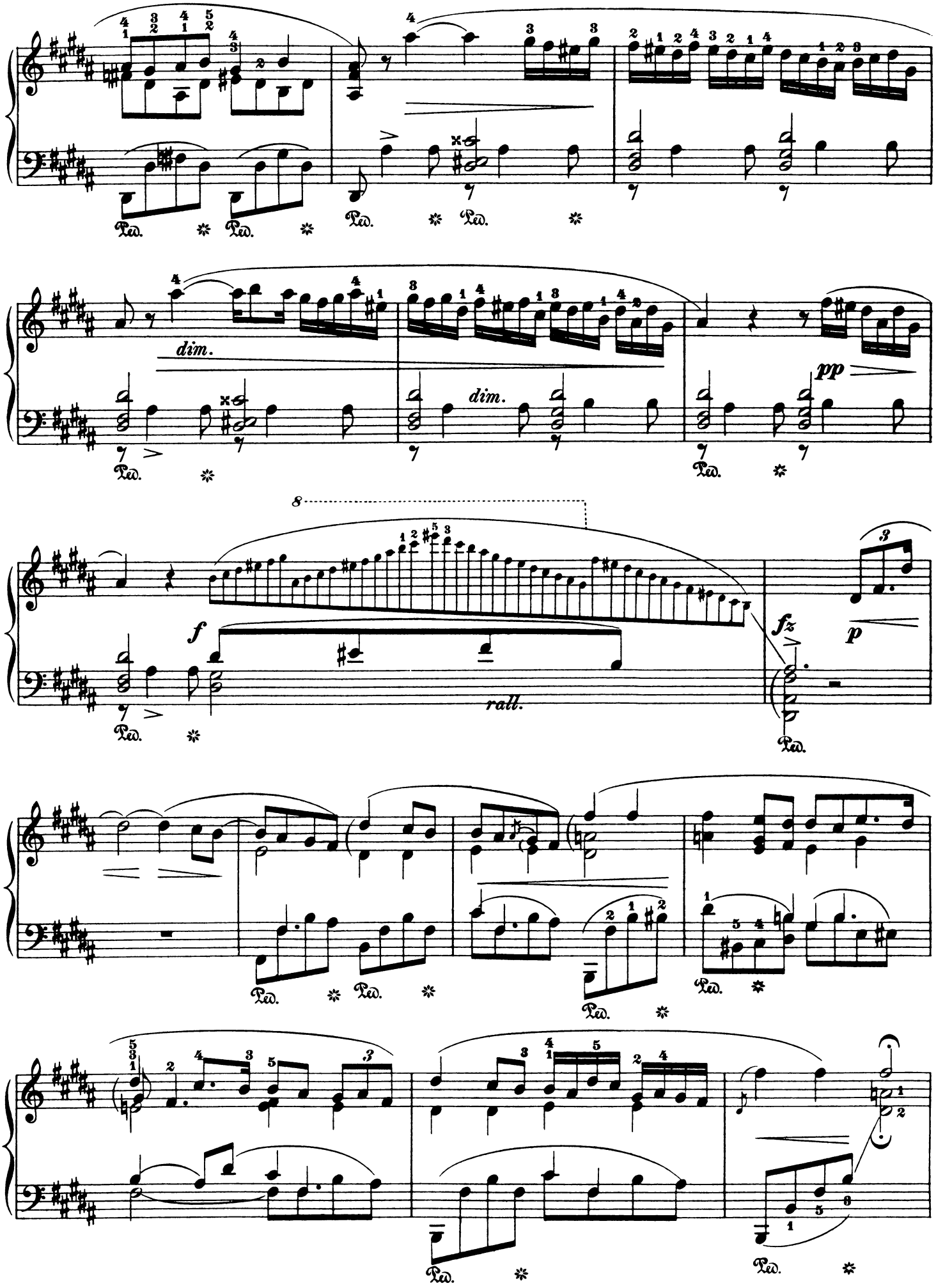

p
pp
poco rubato.
sempre pp
dolcissimo.
p
con forza.
stretto.
ff senza tempo.
cresc.
dimin.
rallent. smorz.
Tempo I.
pp
ppp

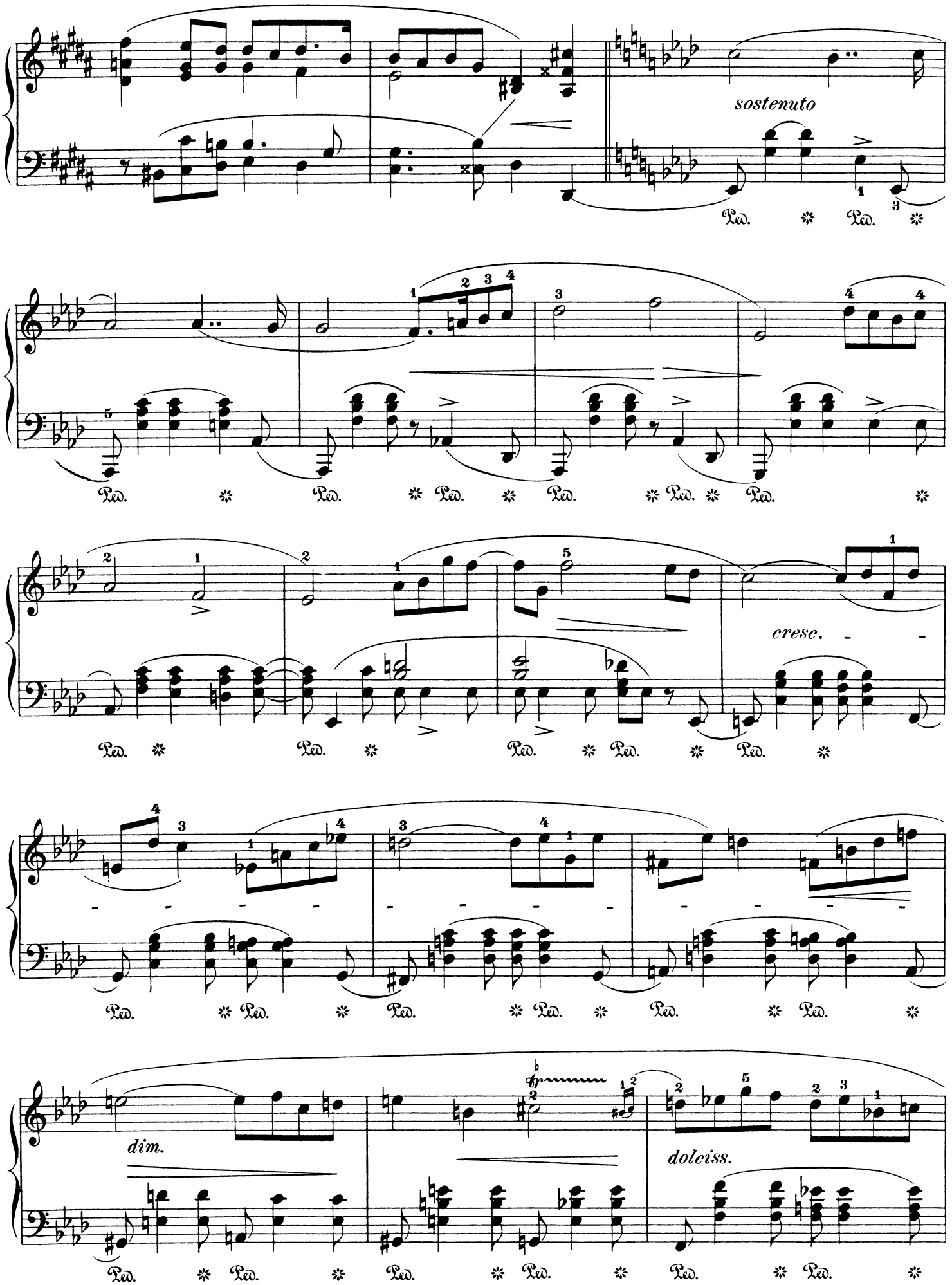
À Mademoiselle R. von KÖNNERITZ.

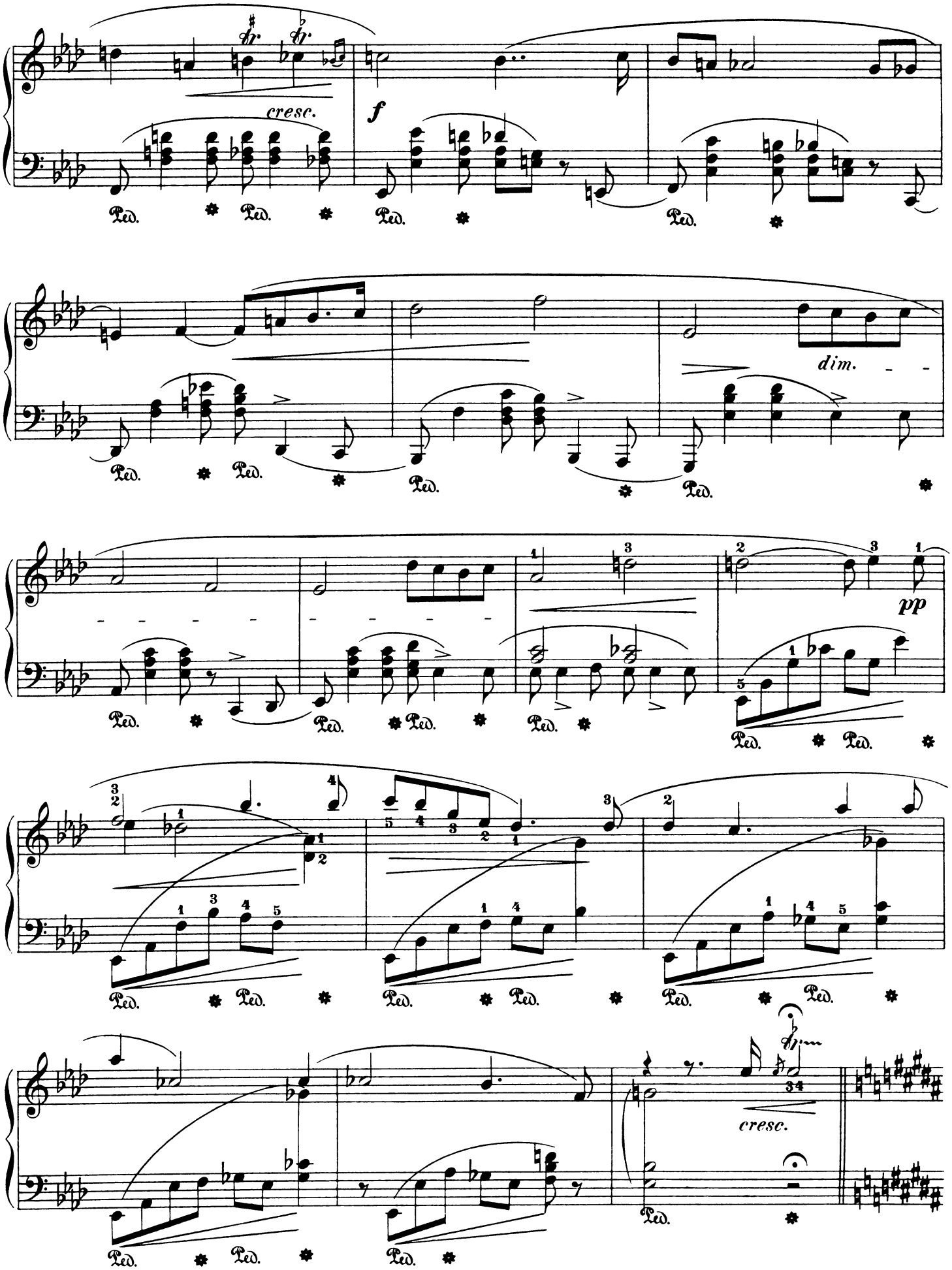
Nocturne.

F. CHOPIN. Op. 62, № 1.




dim.
dim.
pp
8
f
rall.
fz
p


sostenuto
cresc.
dim.
dolciss.


cresc.
f
dim.
pp
cresc.
Ped.

poco più lento.

dim.

dolce.

poco rallent.

a tempo.

Tempo I.

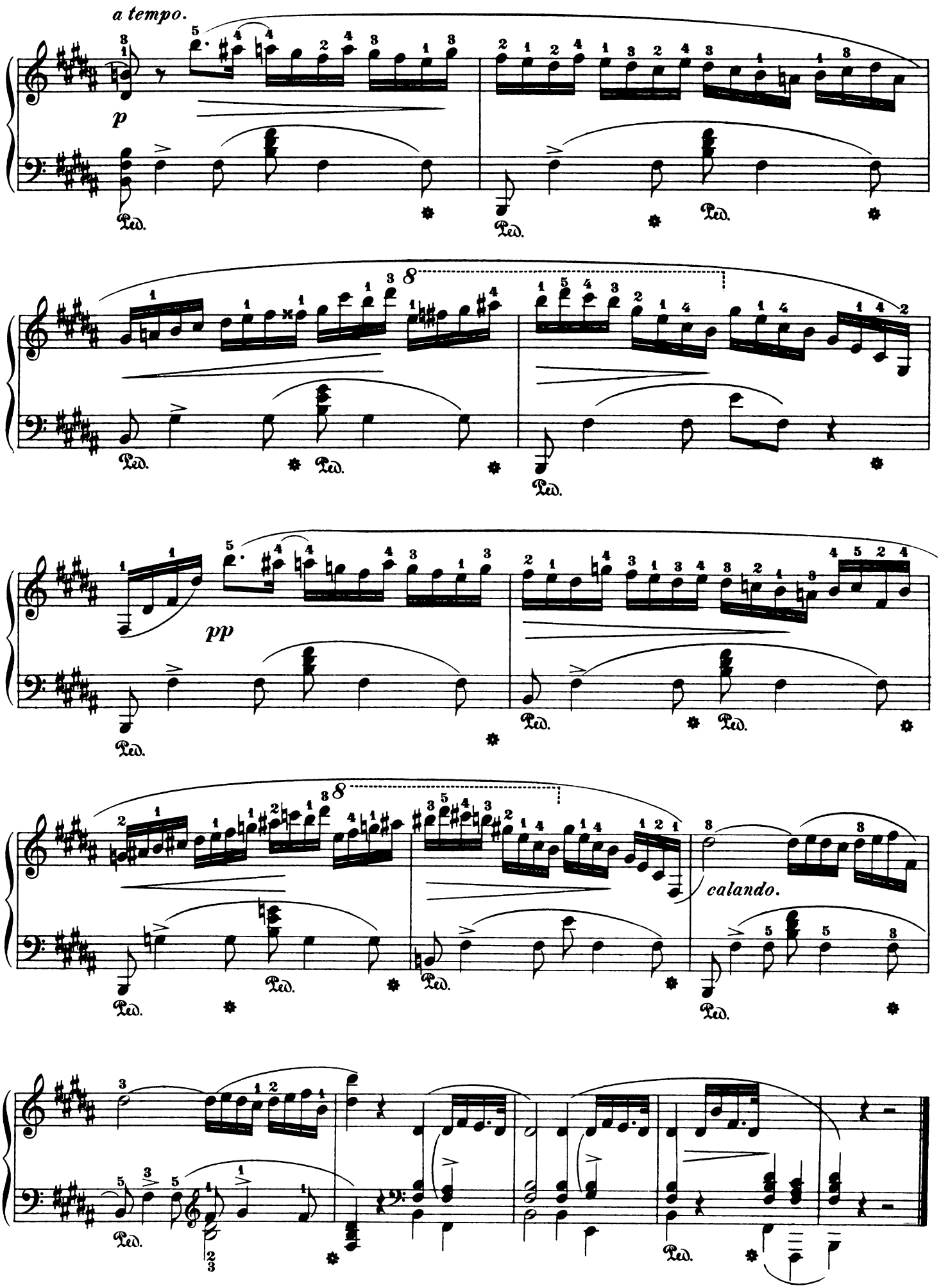
pp

dim. rall.

cresc.

riten.

dim.


a tempo.
p
pp
calando.
Ped.

A Madame la Comtesse DELPHINE POTOCKA.

Valse.

F. CHOPIN. Op. 64. № 1.

Molto vivace.

6.

leggiero

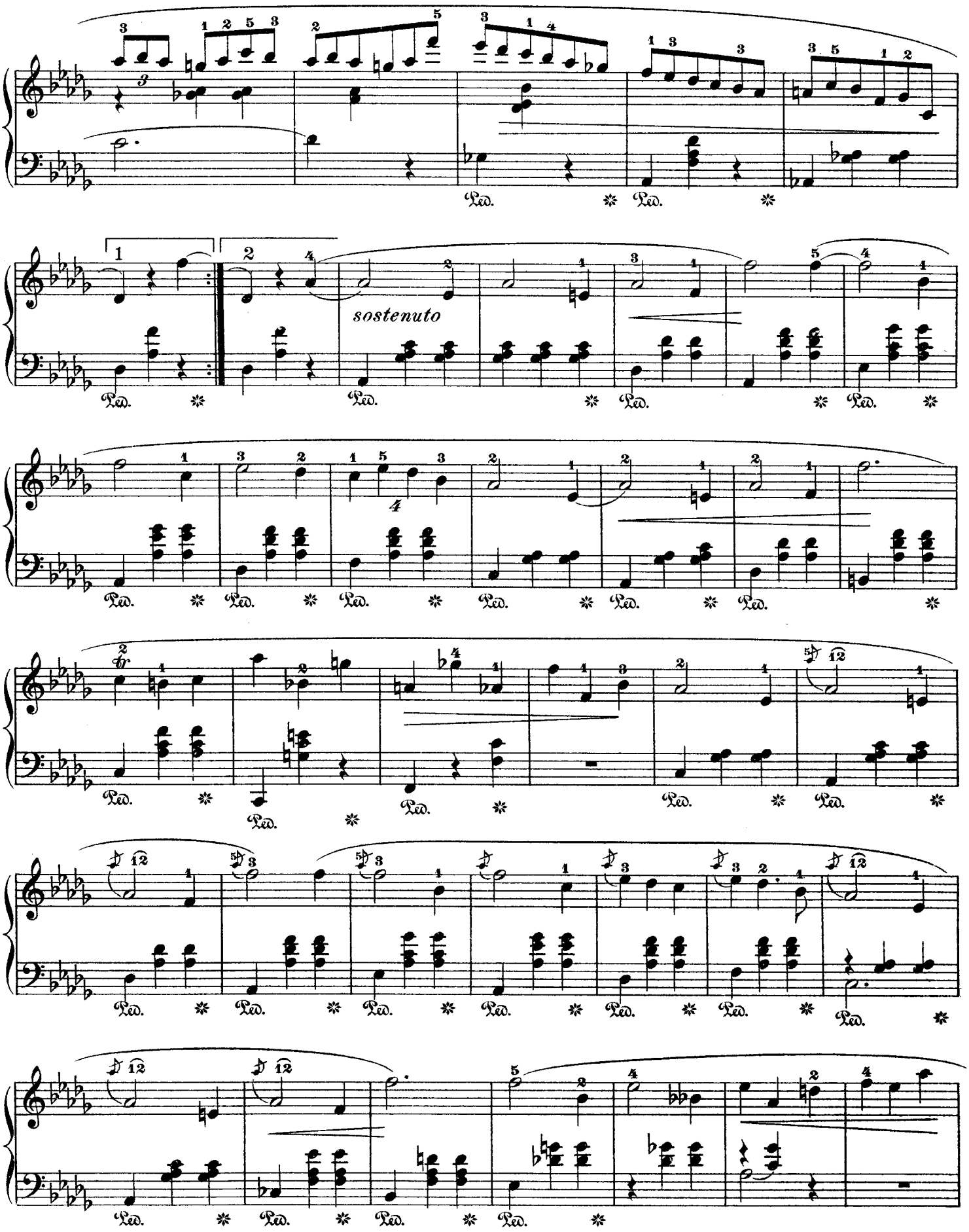
Ped. * Ped. * Ped. * Ped. * Ped. *

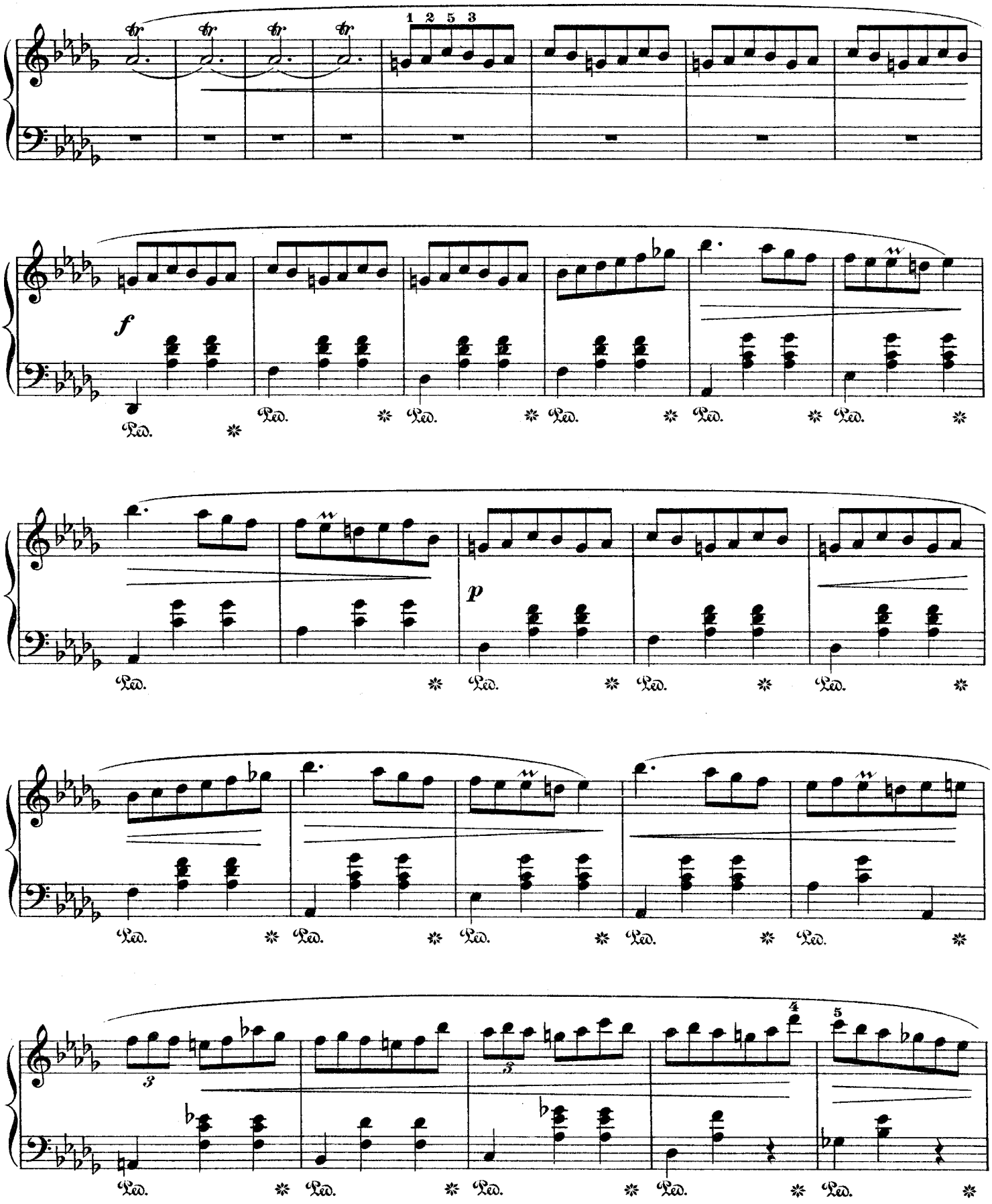
Ped. * Ped. * Ped. * Ped. * Ped. *

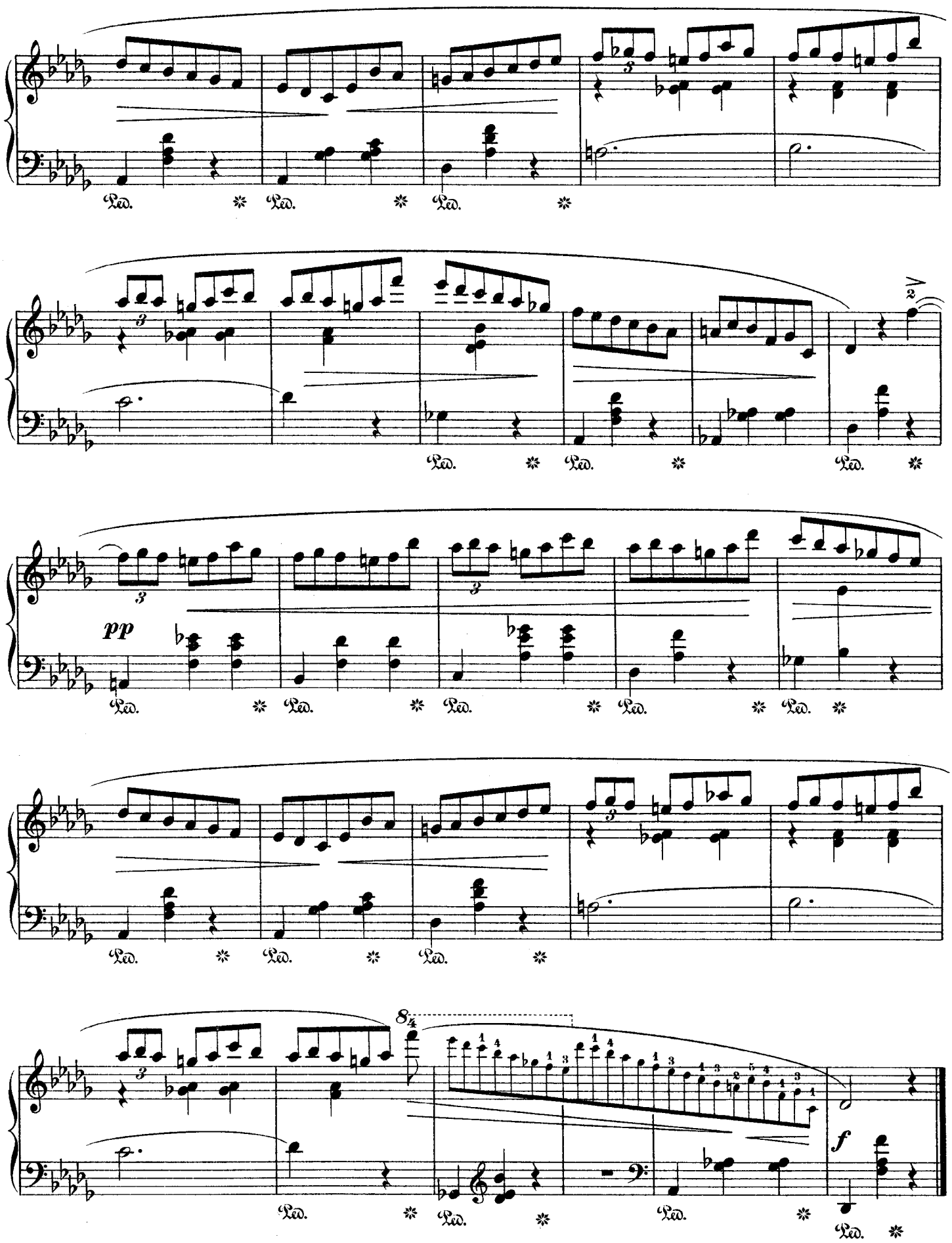
Ped. * Ped. * Ped. * Ped. * Ped. *

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

Ped. * Ped. * Ped. *


sostenuto
Ped.


1 2 5 3
f
p
Ped.


Ped.
pp
f

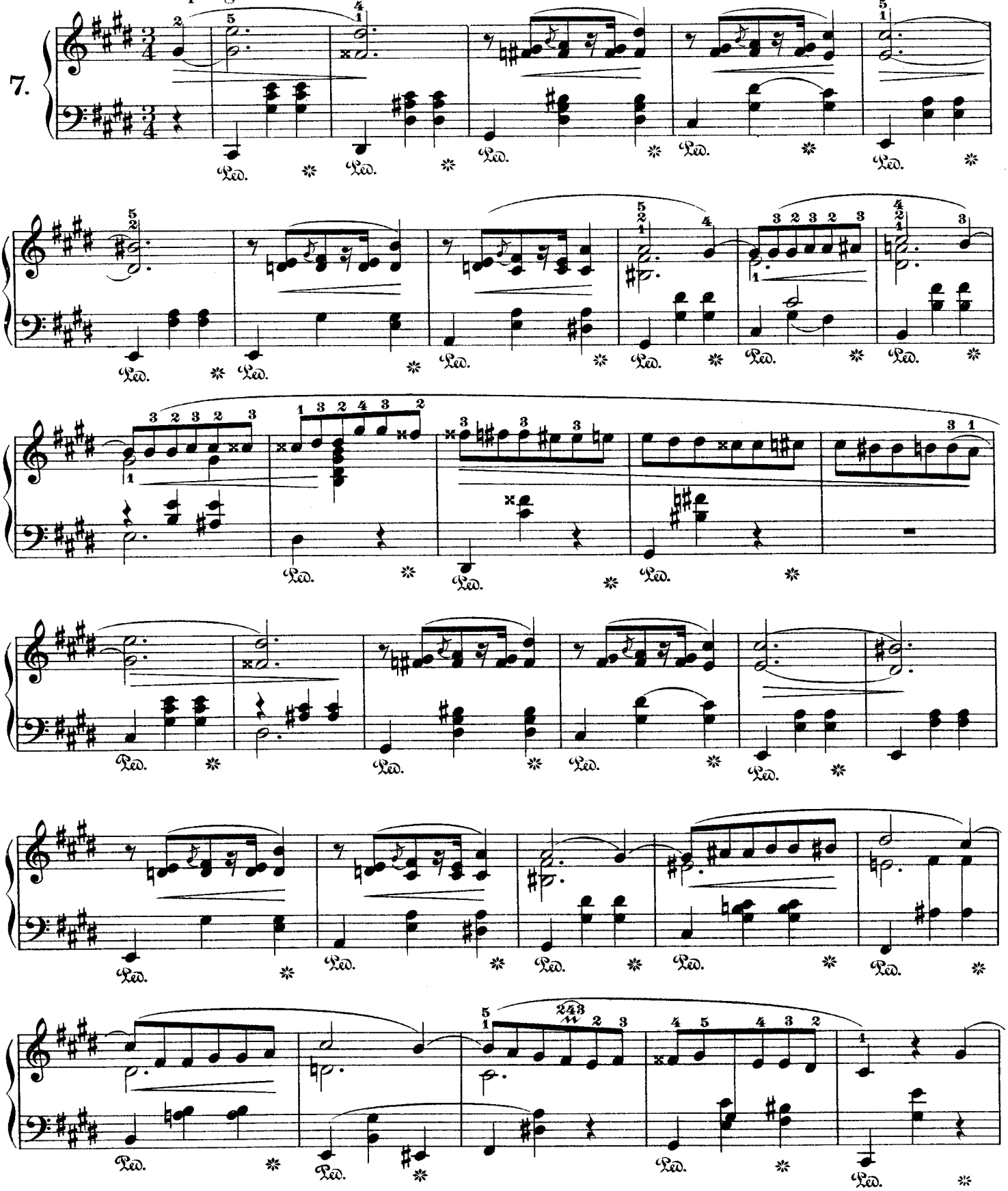
À Madame NATHANIEL de ROTHSCHILD.

Valse.

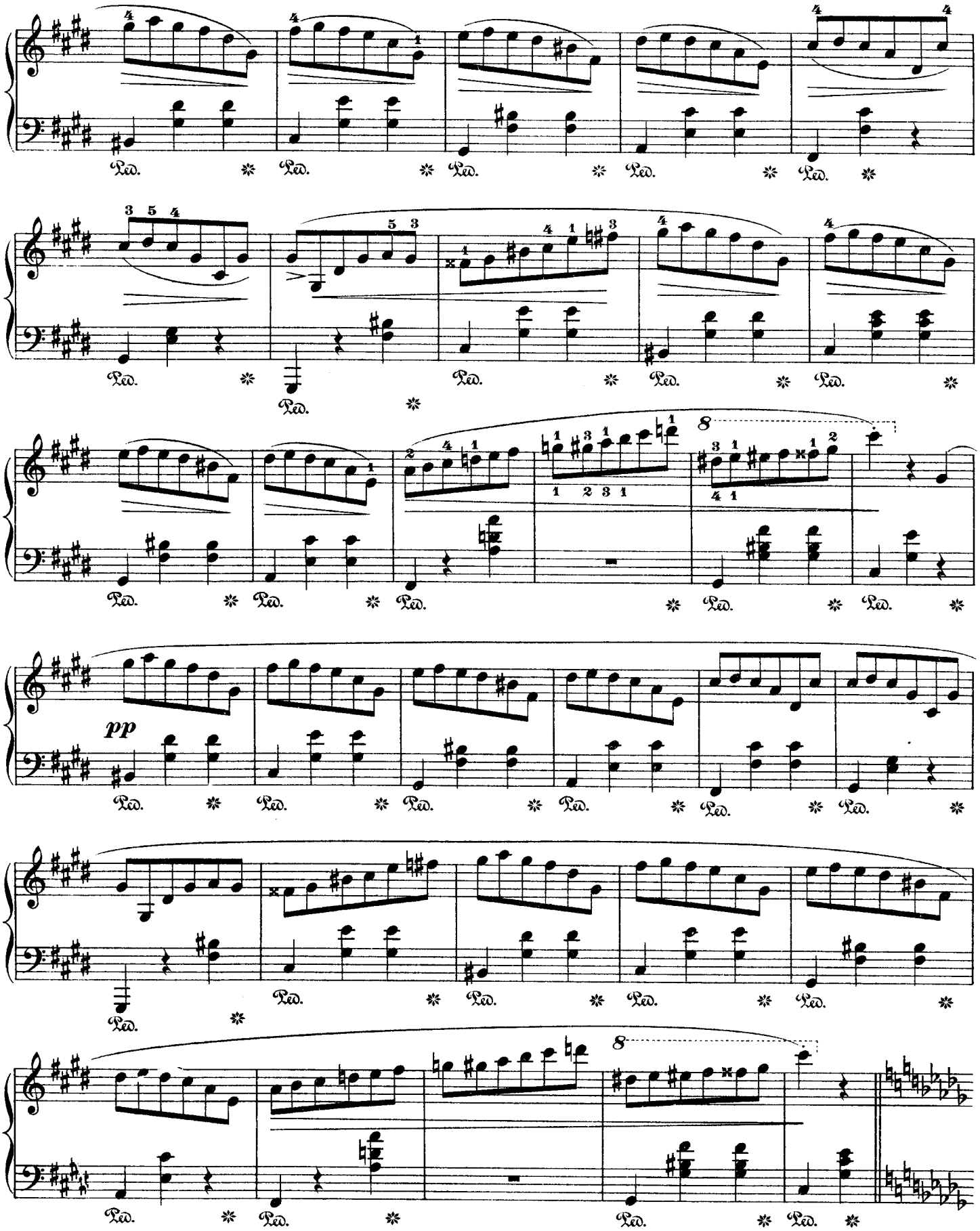
F. CHOPIN. Op. 64. Nº 2.

Tempo giusto.

7.



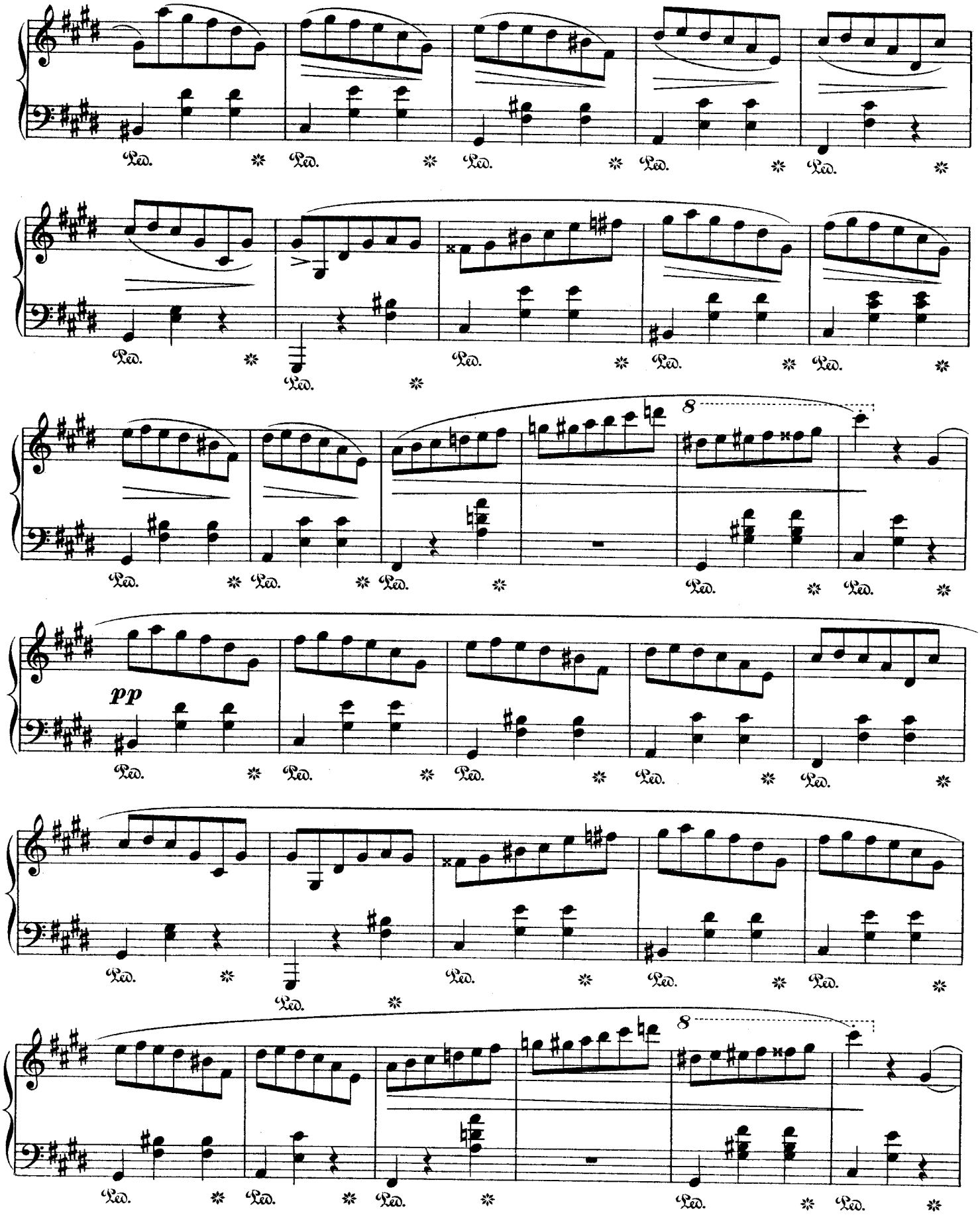
Più mosso.



Più lento.

poco ritenuto.

Più mosso.



Tempo I.

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

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

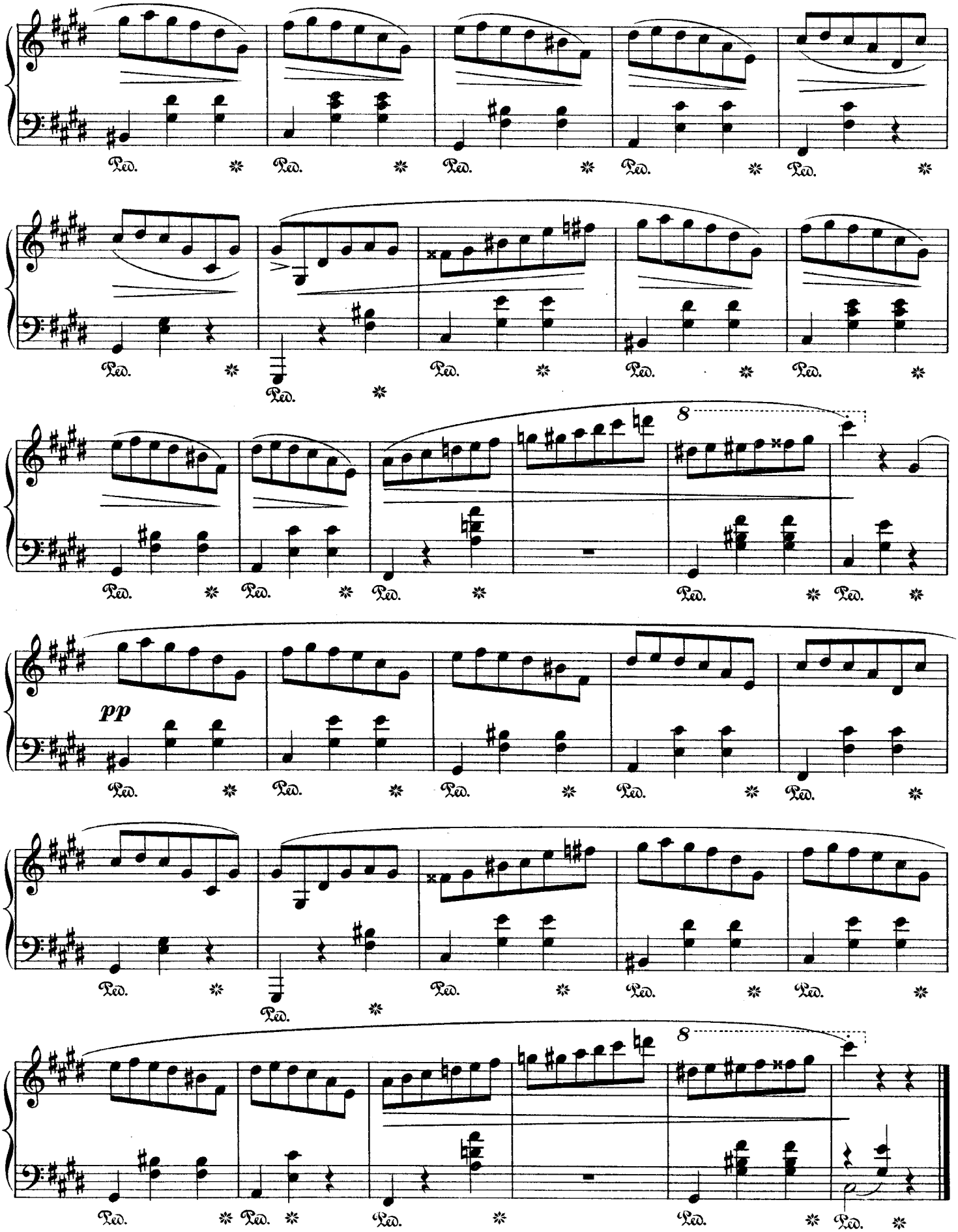
Ped. * Ped. * Ped. *

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

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

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

Più mosso.



WALZER

für das Pianoforte
von

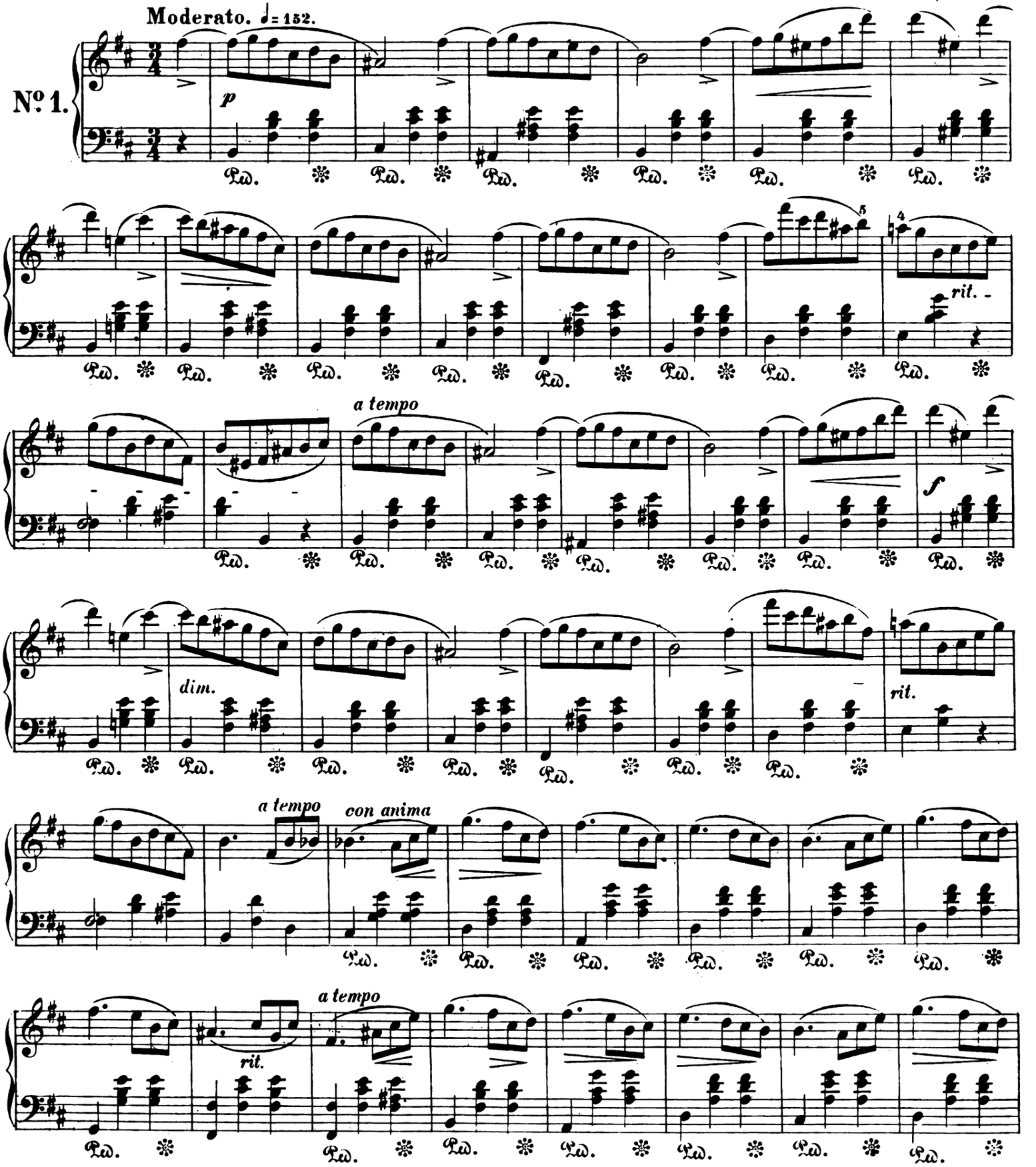
FRIEDRICH CHOPIN.

Nachgelassenes Werk. (Op. 69 No. 2.)

Chopin's Werke.

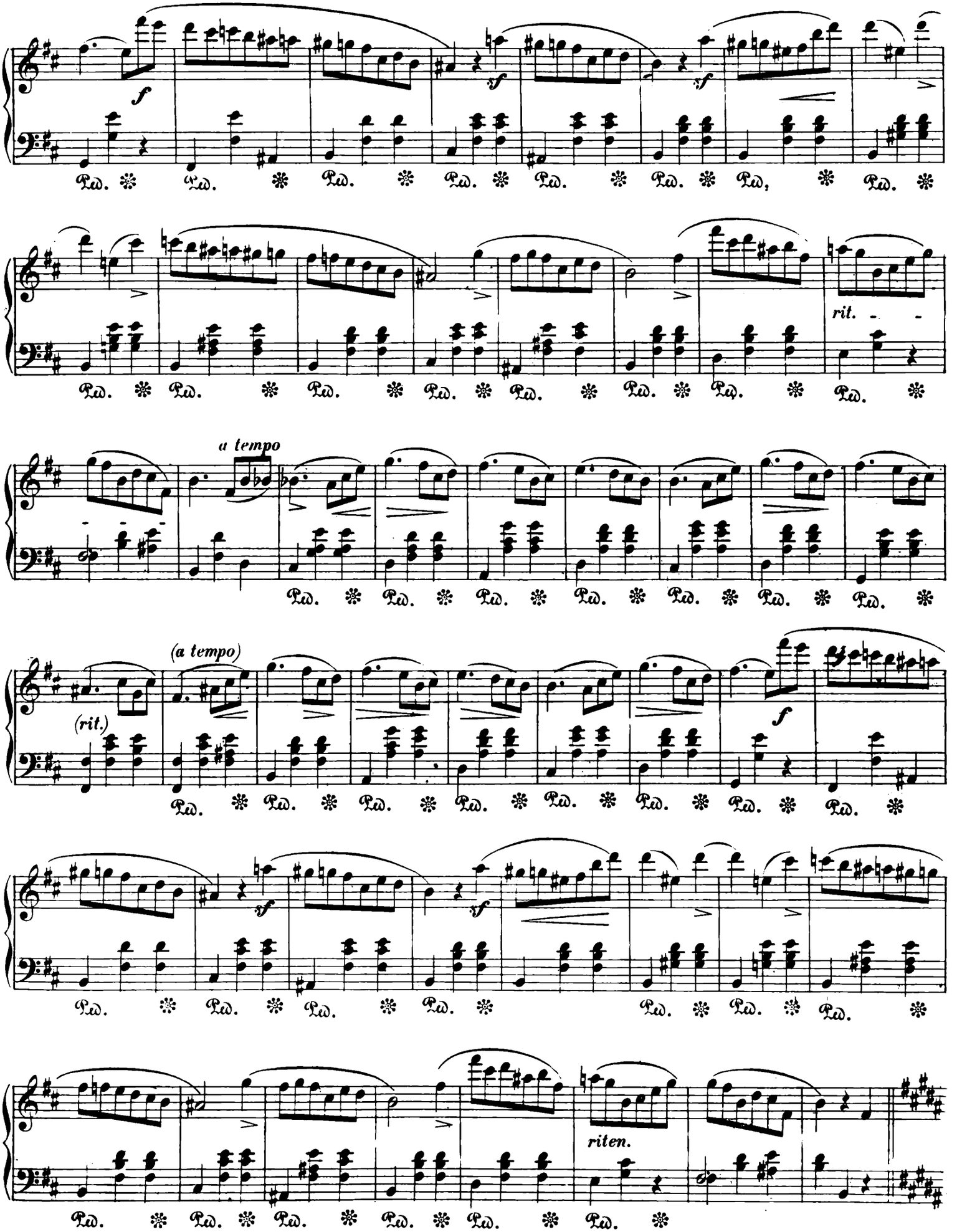
Band XIII. No. 20.

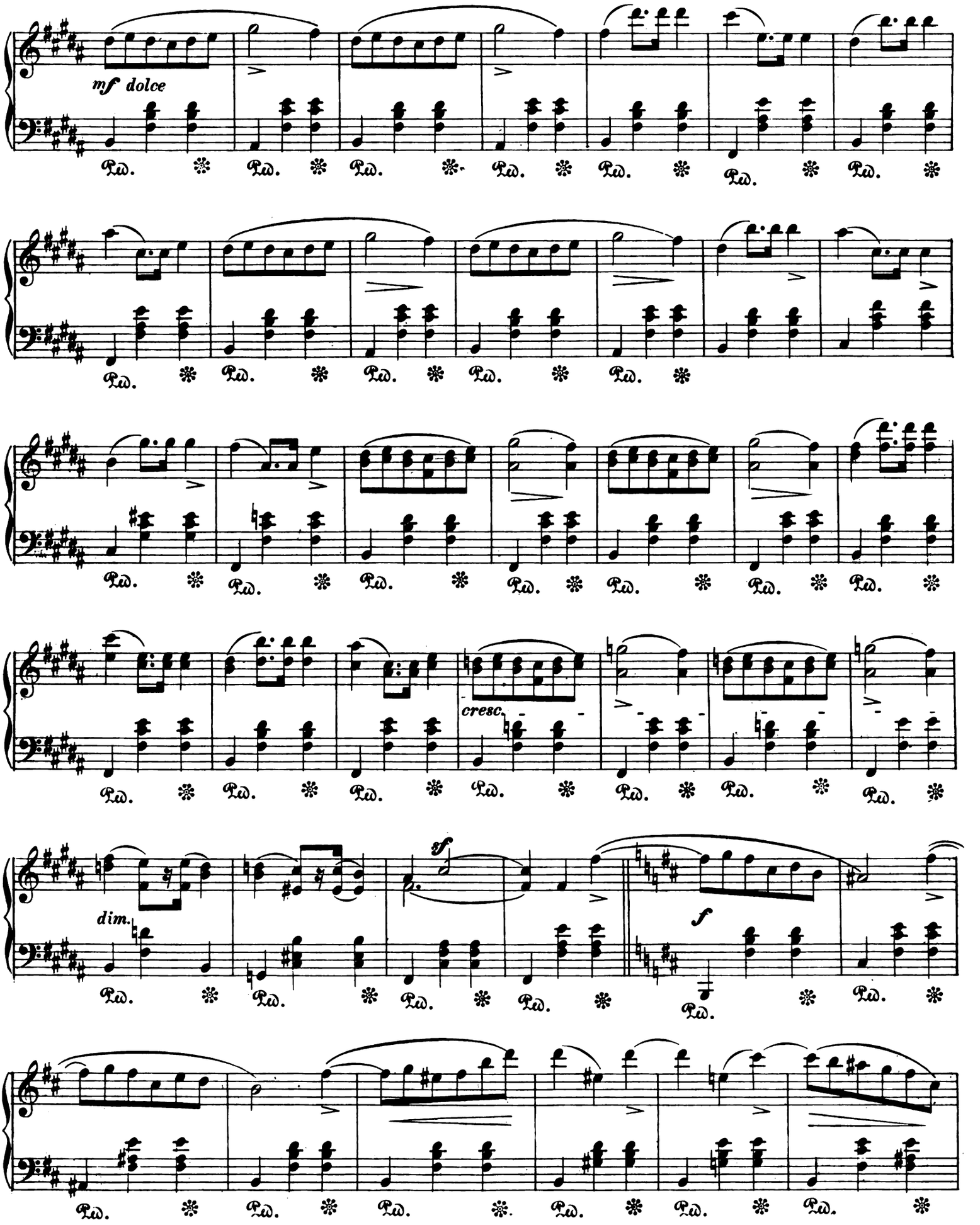
Componirt 1829.



Stich und Druck von Breitkopf & Härtel in Leipzig.

Ausgegeben 1880.


f
sf
sf
rit.
a tempo
(a tempo)
(rit.)
f
sf
sf
riten.


mf dolce
cresc.
dim.
sf
f

(rit.)

(a tempo)

(rit.)

(a tempo)

f

sf

sf

rit.

(a tempo)

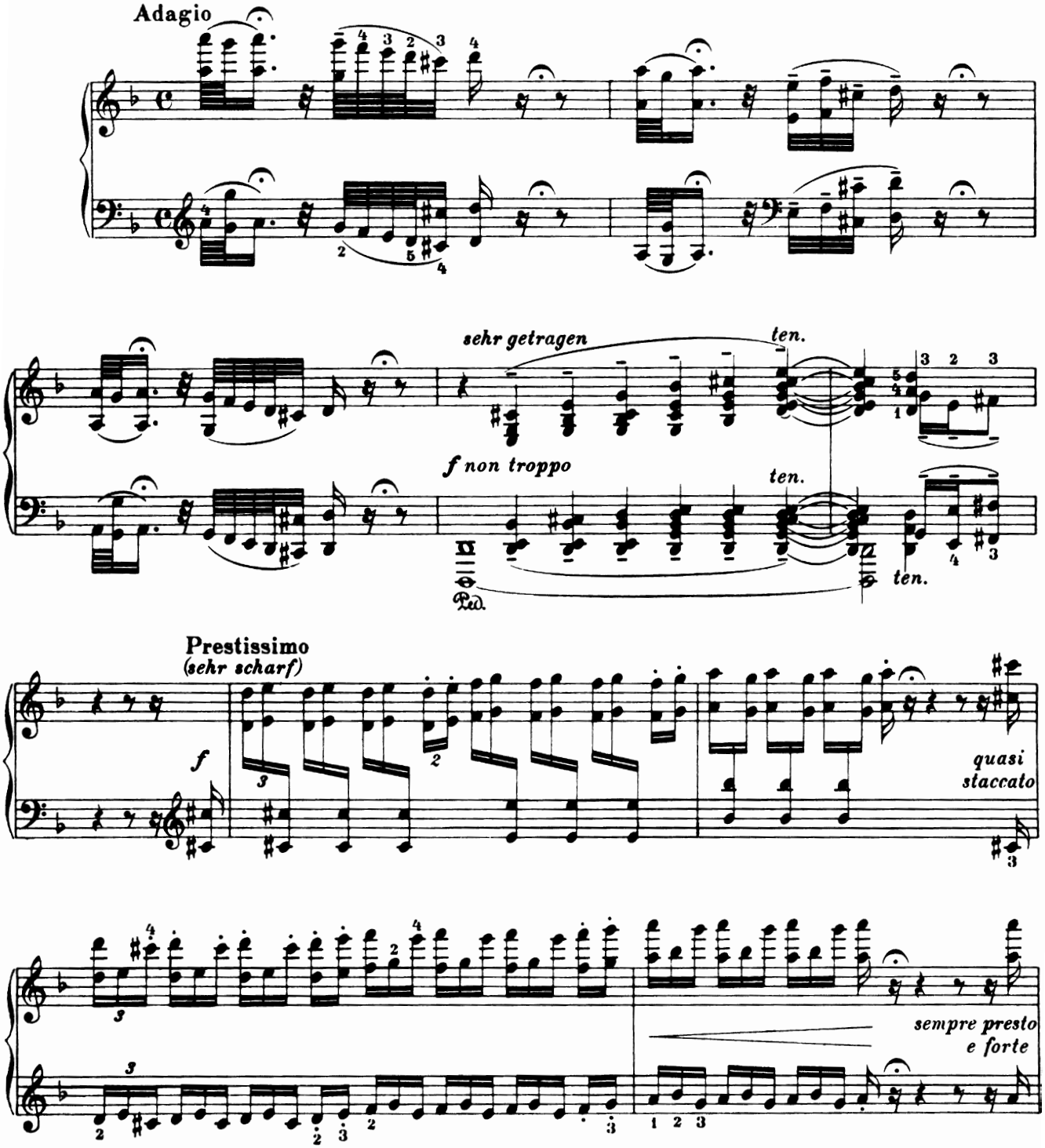
calando

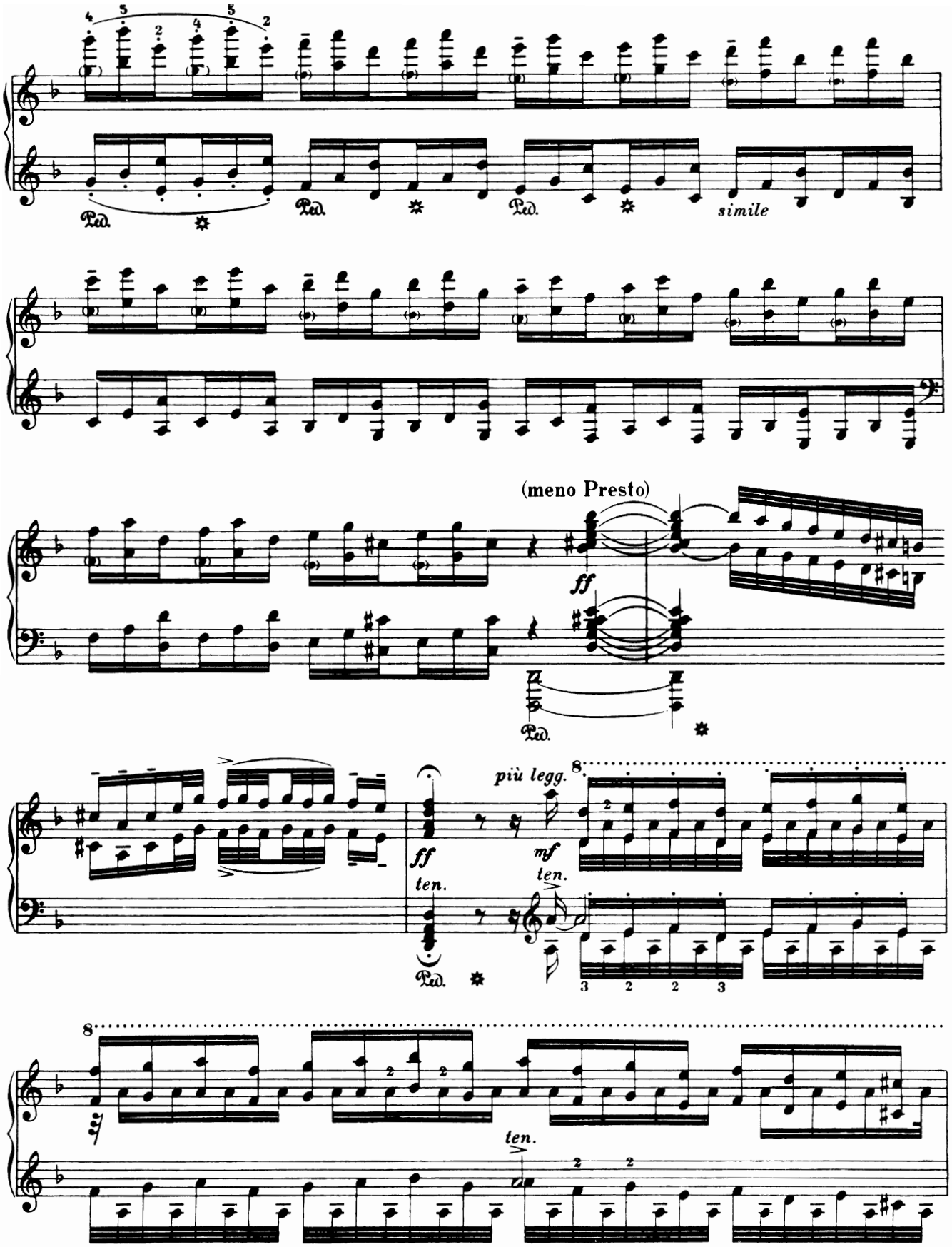
Toccata and Fugue in D Minor

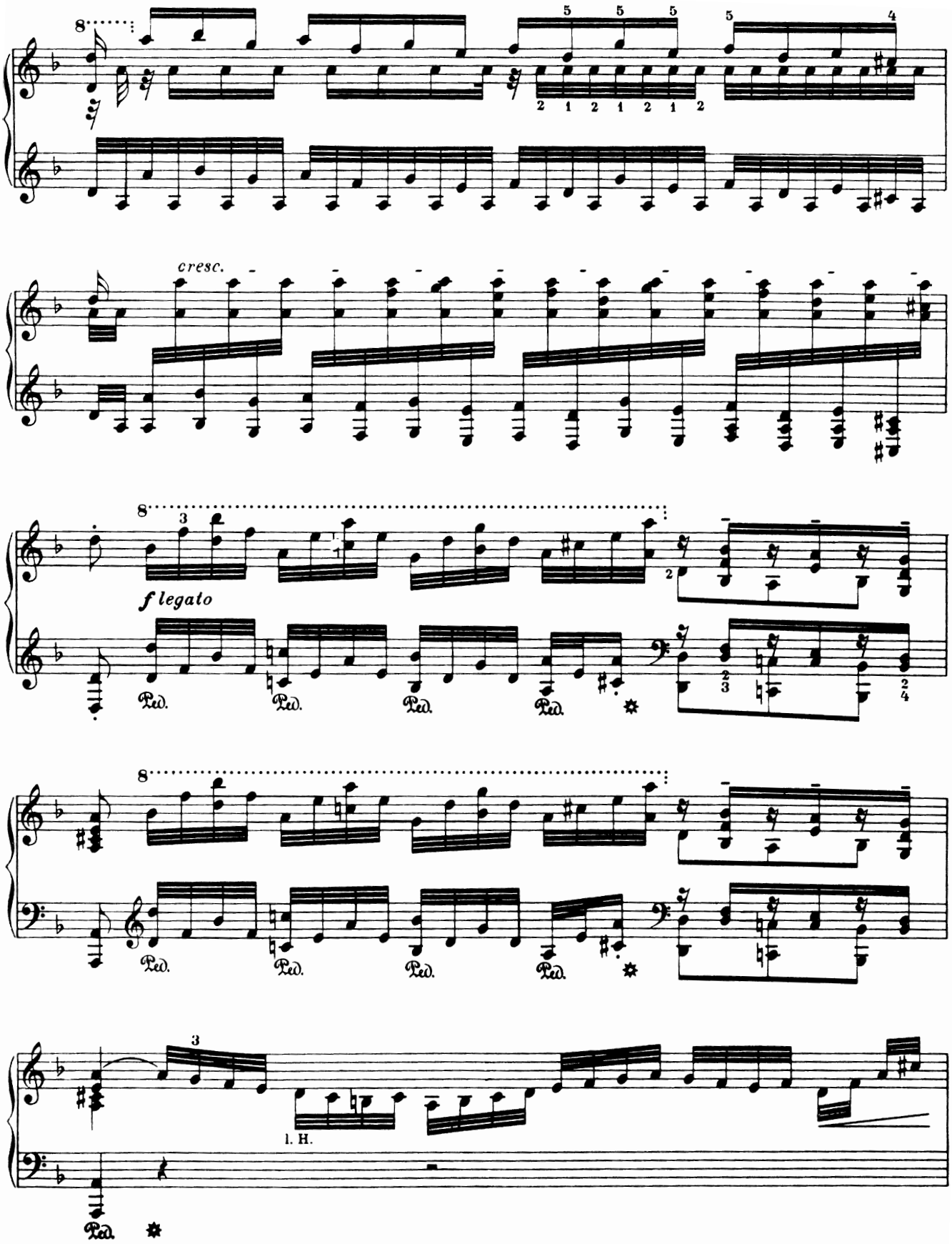
(BWV 565)

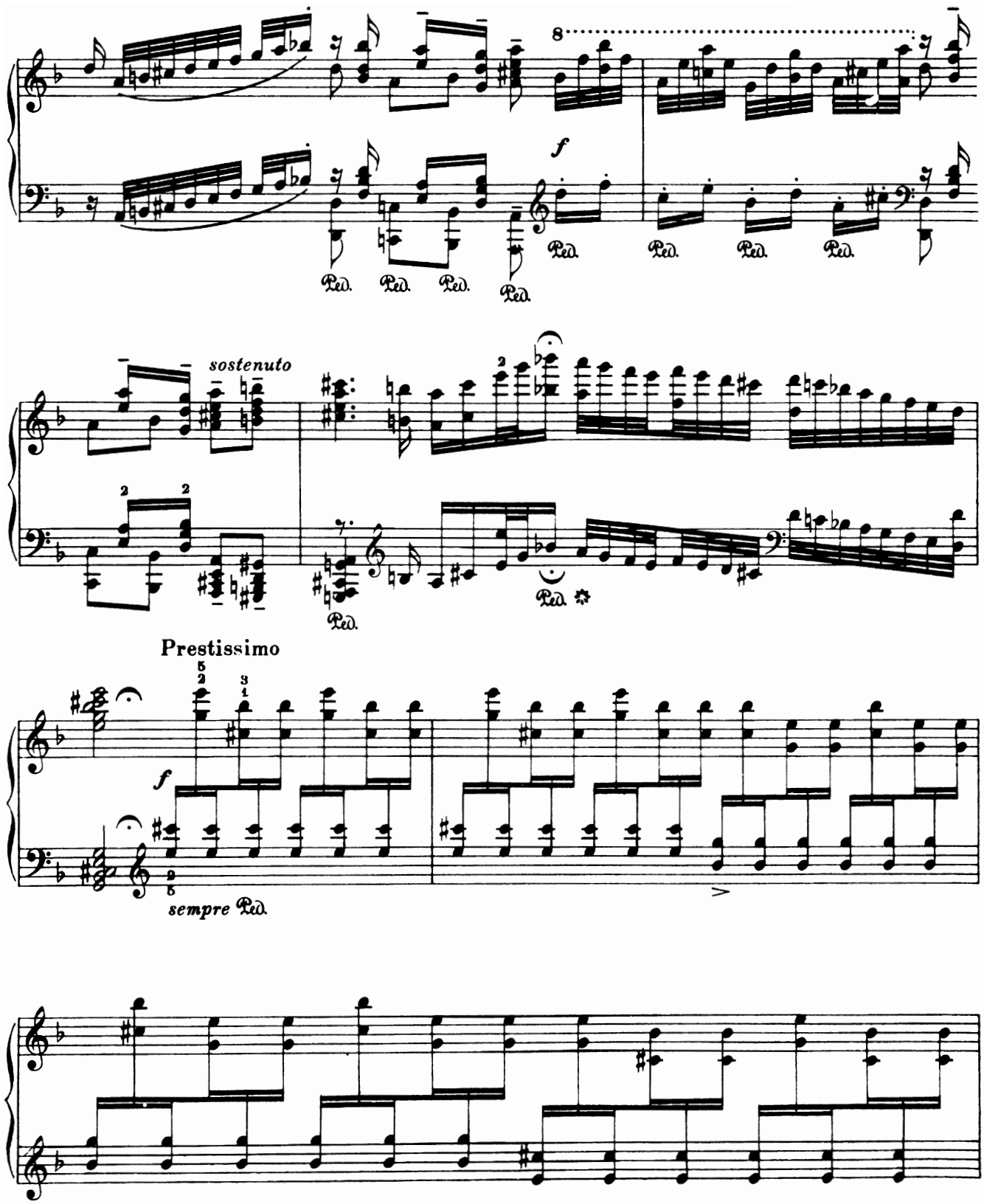
Original organ work by J. S. Bach, before 1708
published as *Toccata in D Minor*

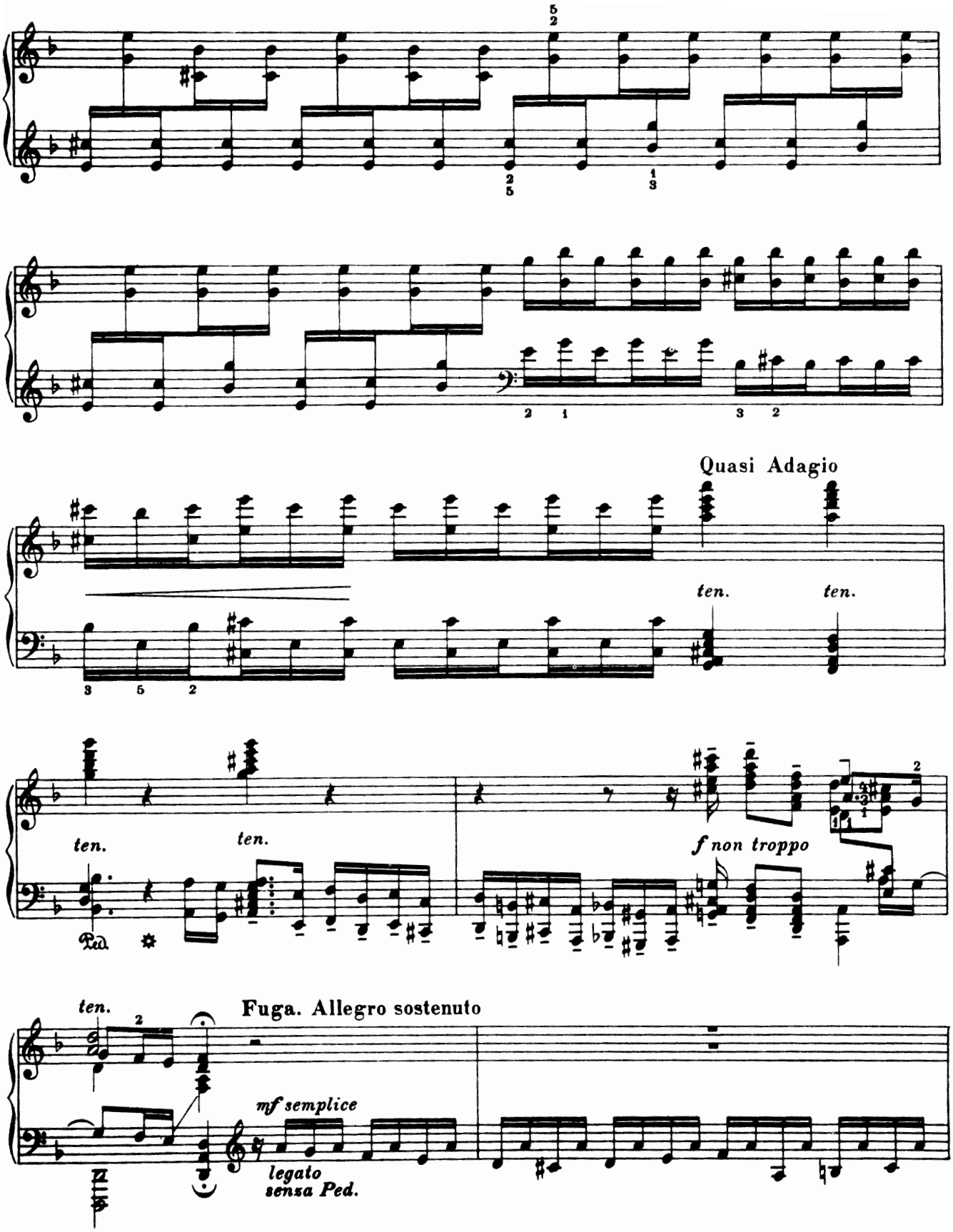
"Arranged for concert performance on
the piano" by Ferruccio Busoni, 1900

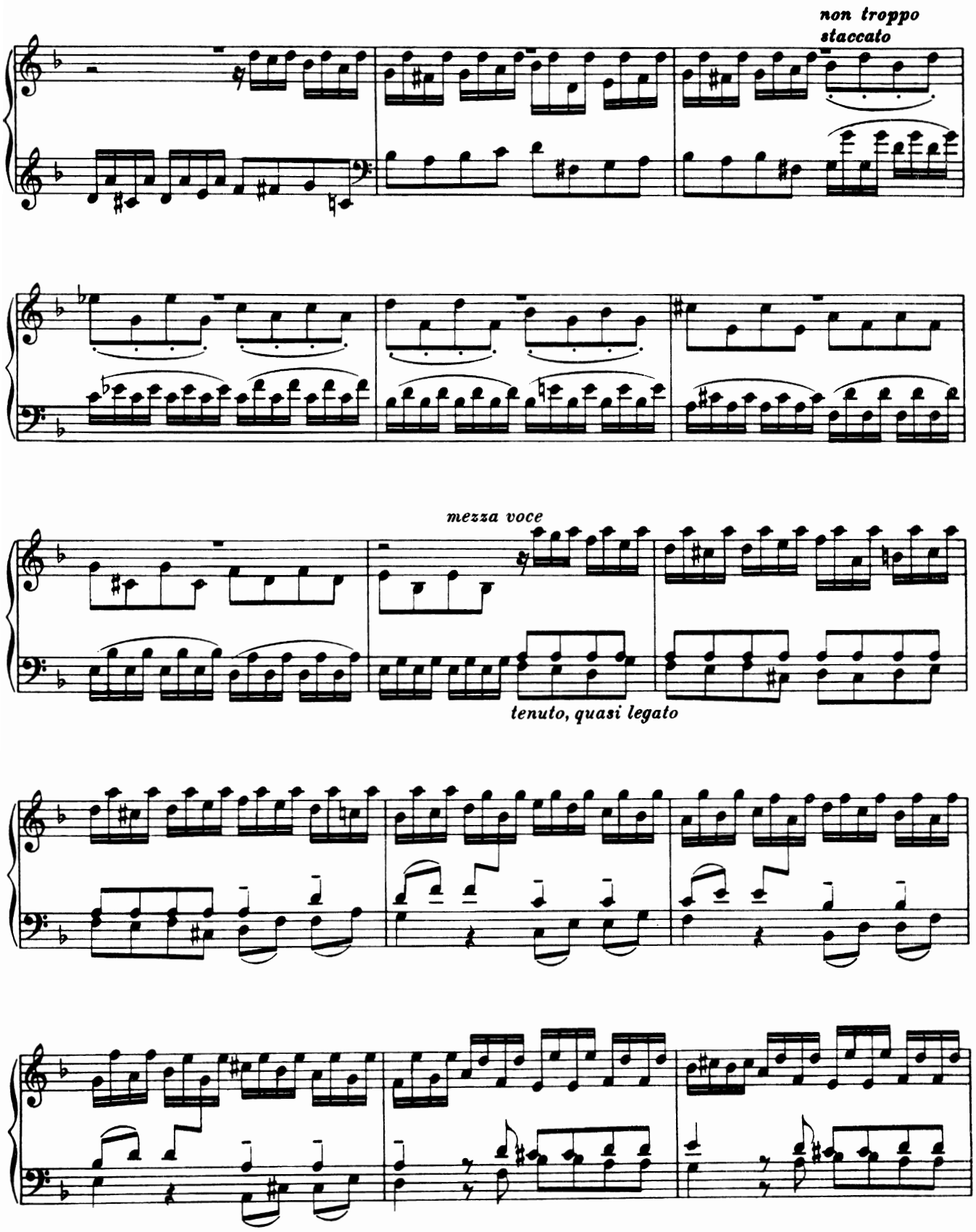


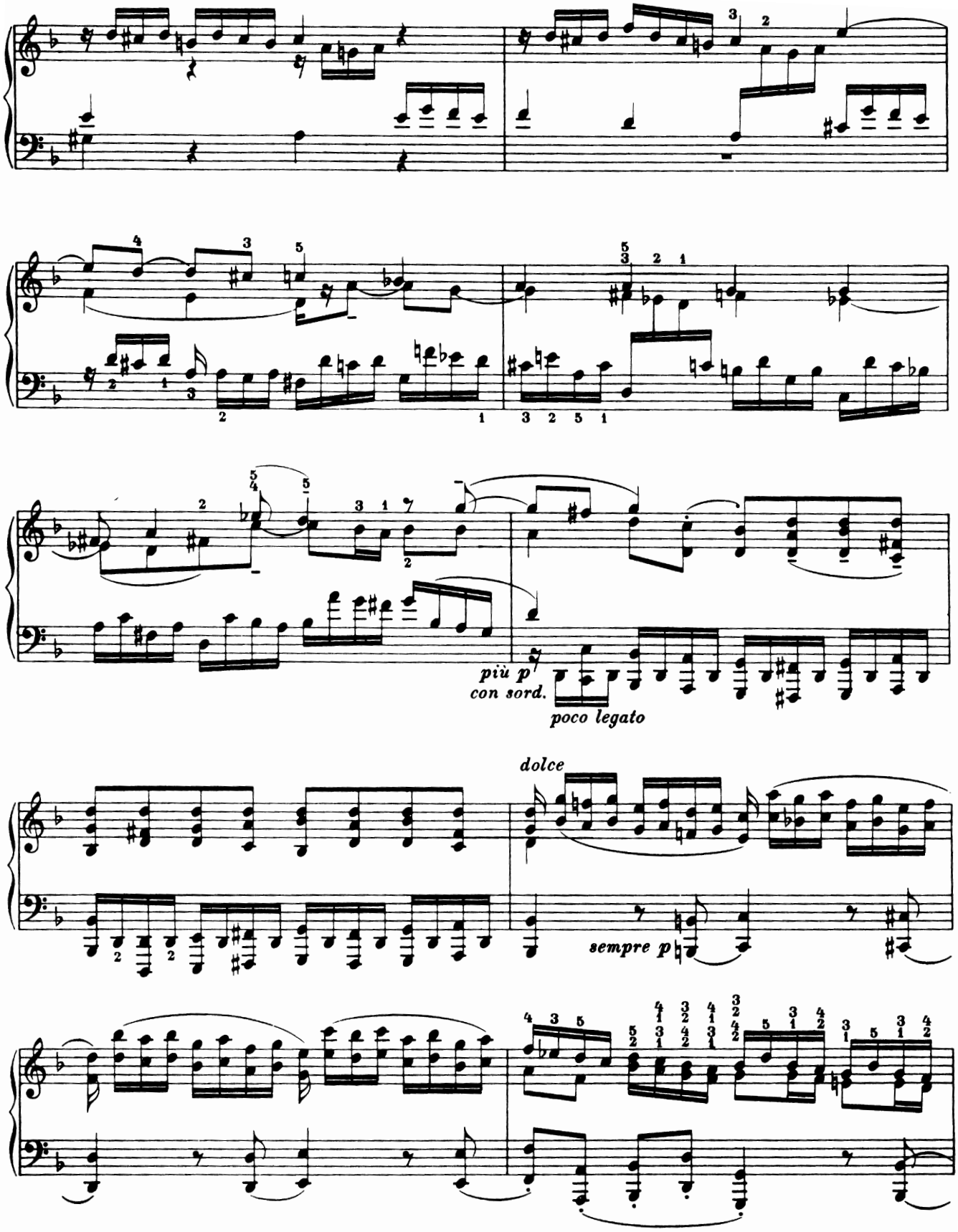

simile
(meno Presto)
ff
più legg.
mf
ten.

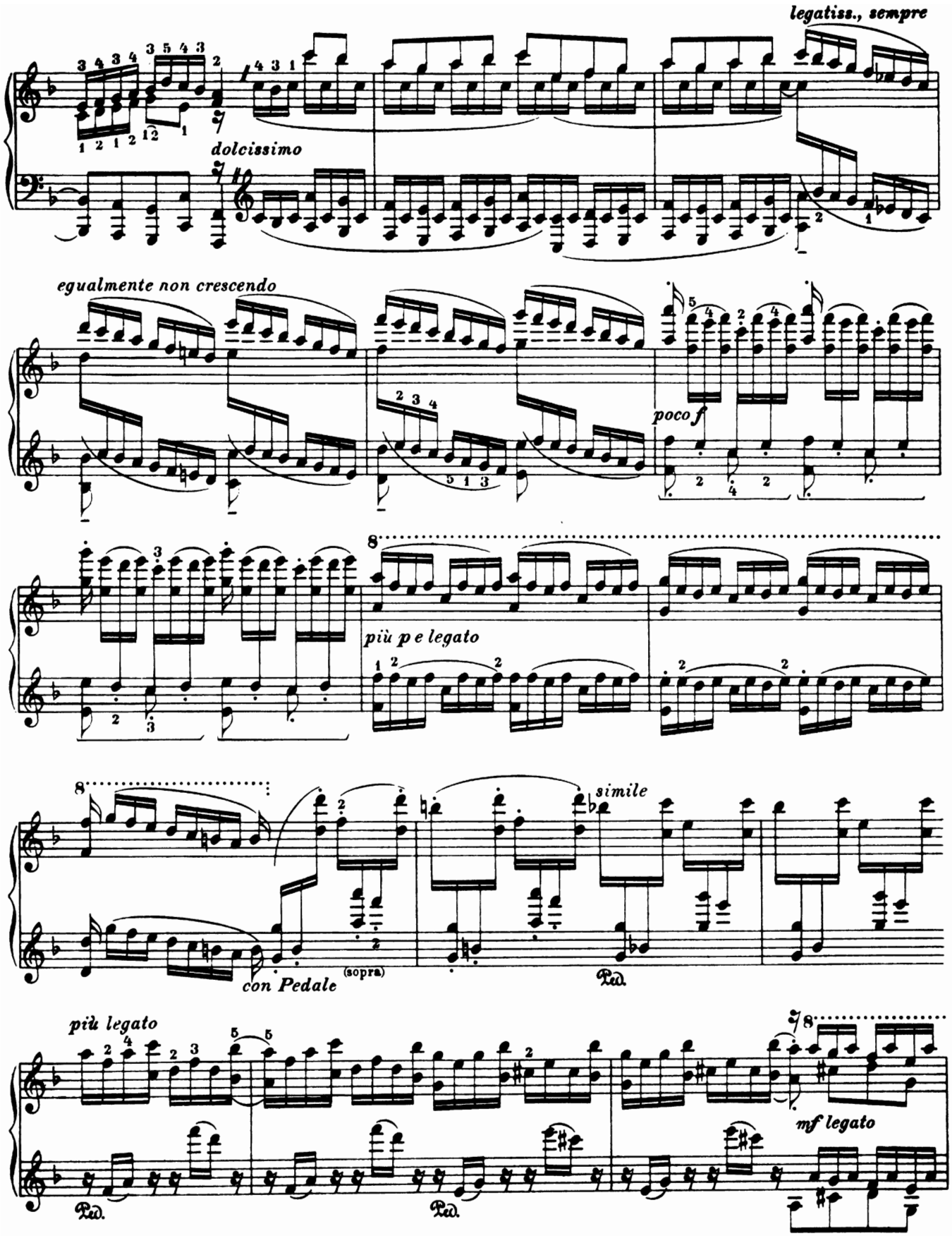

cresc.
f legato
l. H.

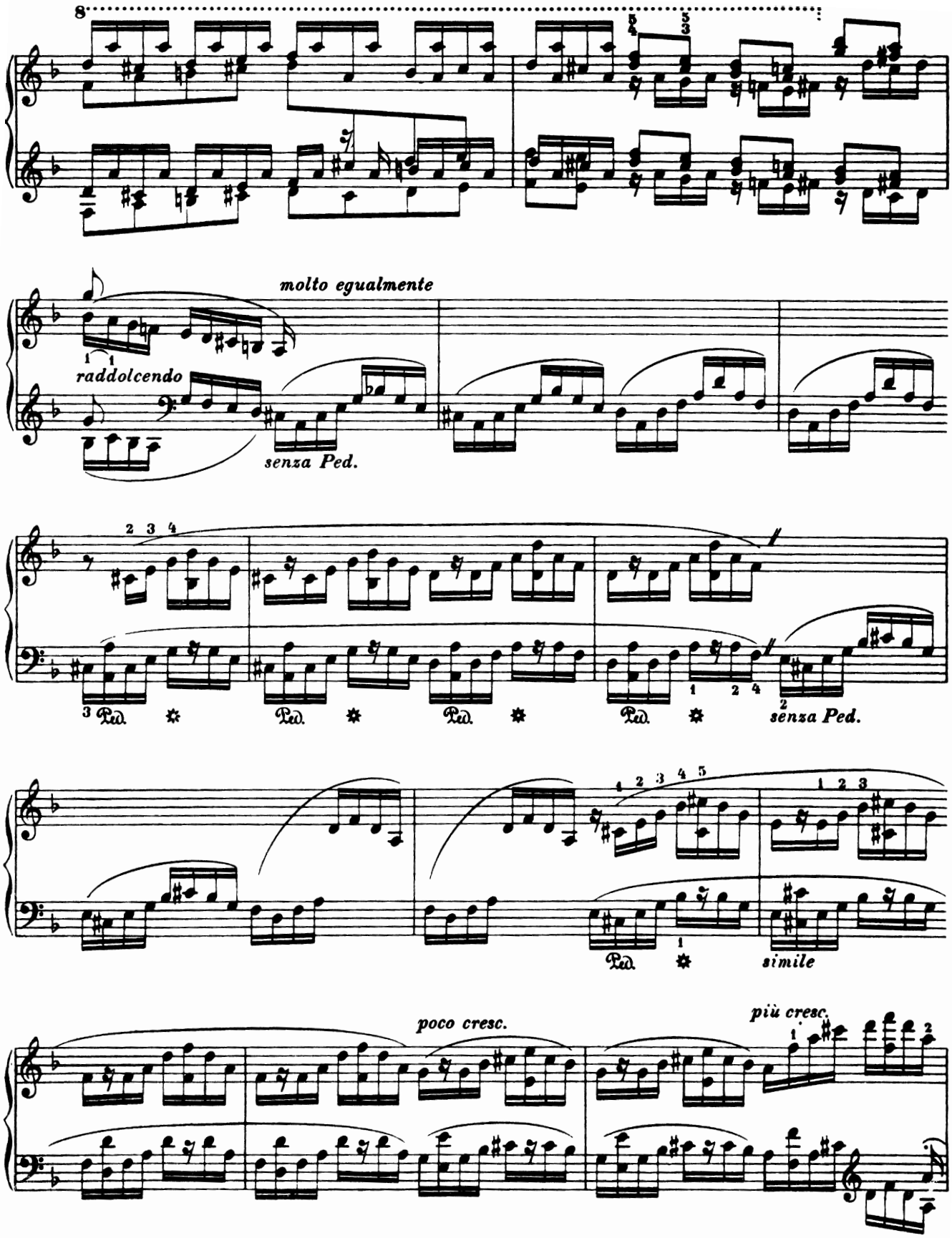

8
f
Ped.
sostenuto
Prestissimo
f
sempre Ped.

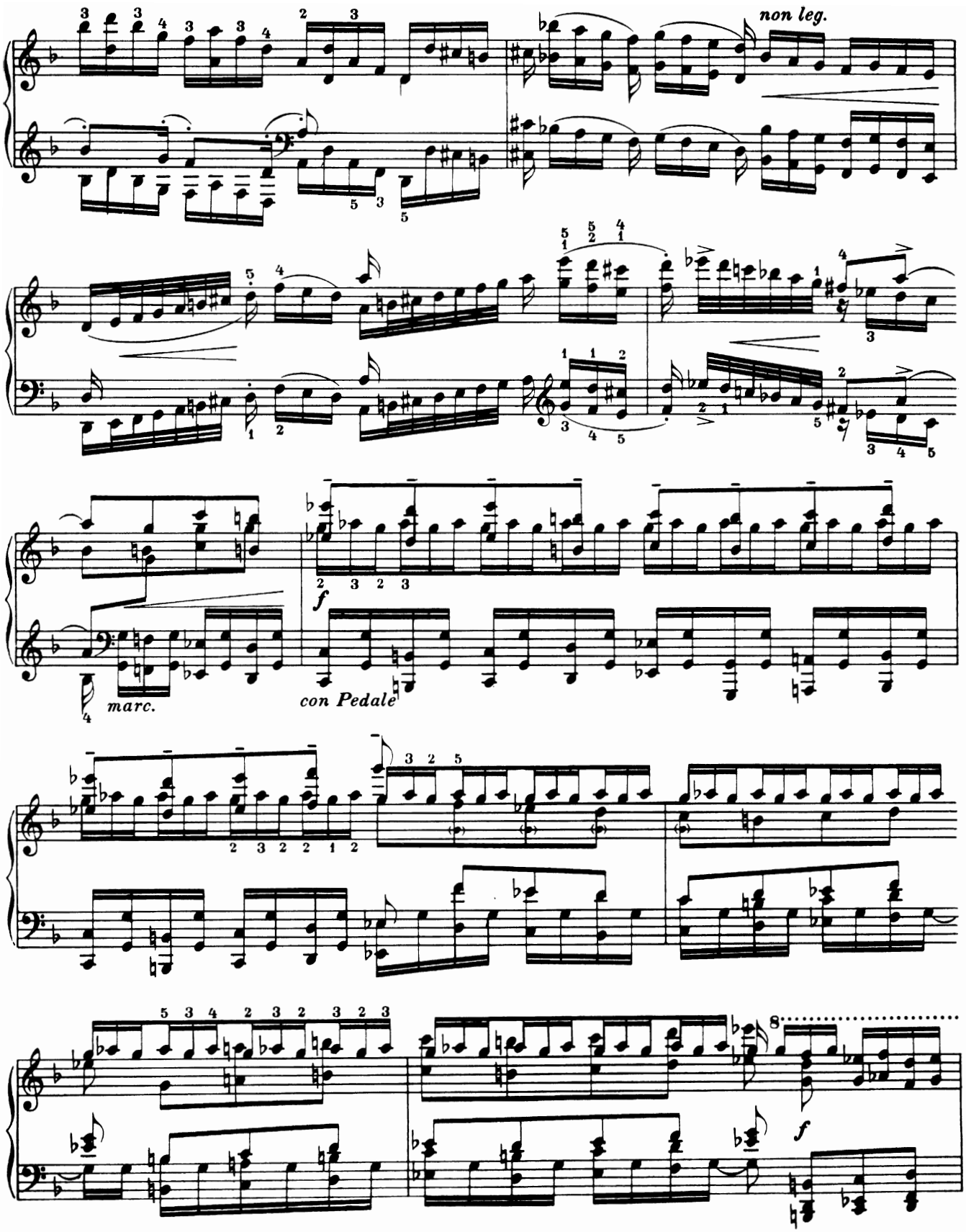

Quasi Adagio
ten.
ten.
ten.
ten.
f non troppo
ten.
Fuga. Allegro sostenuto
mf semplice
legato
senza Ped.

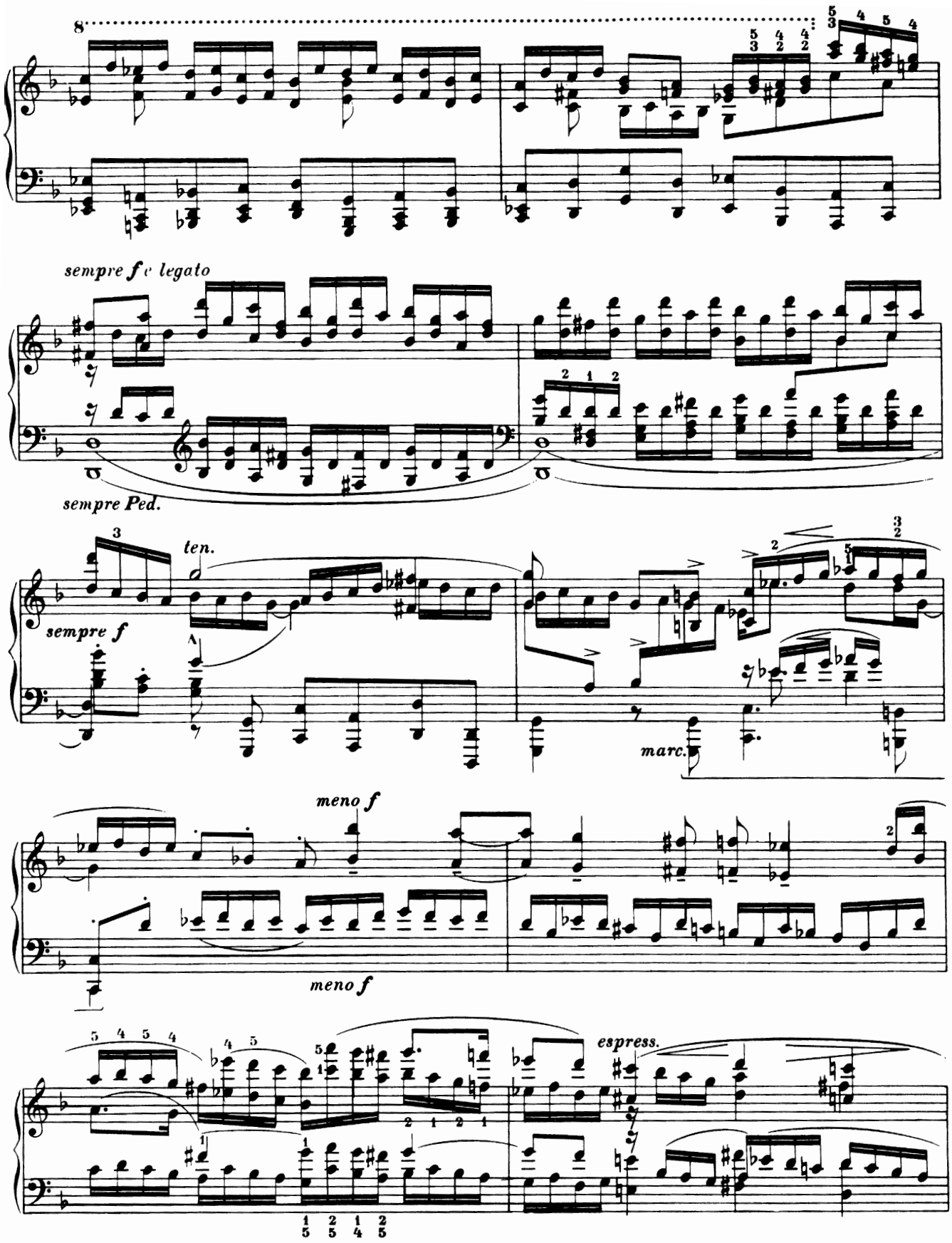

non troppo staccato
mezza voce
tenuto, quasi legato

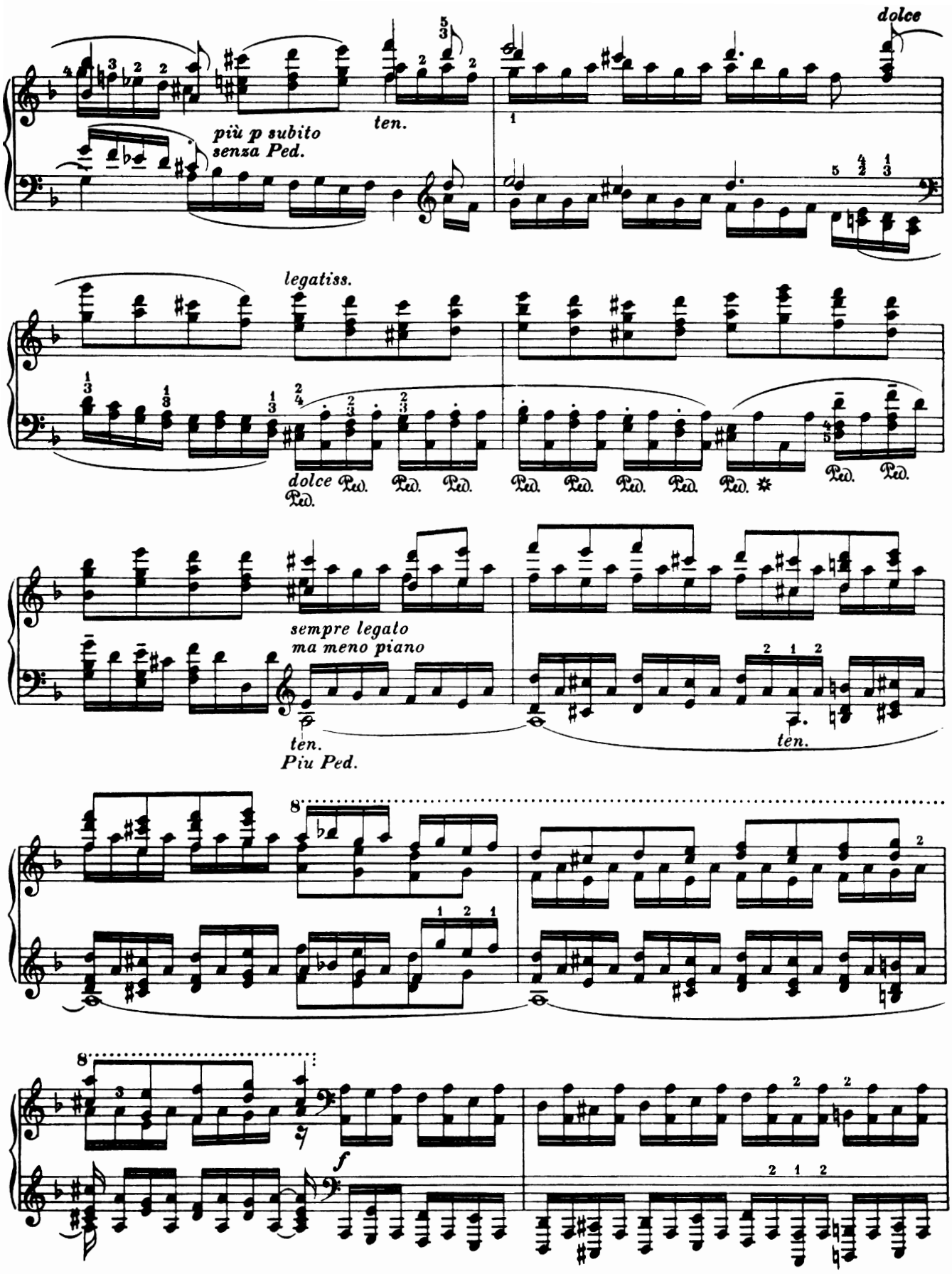

più p
con sord.
poco legato
dolce
sempre p

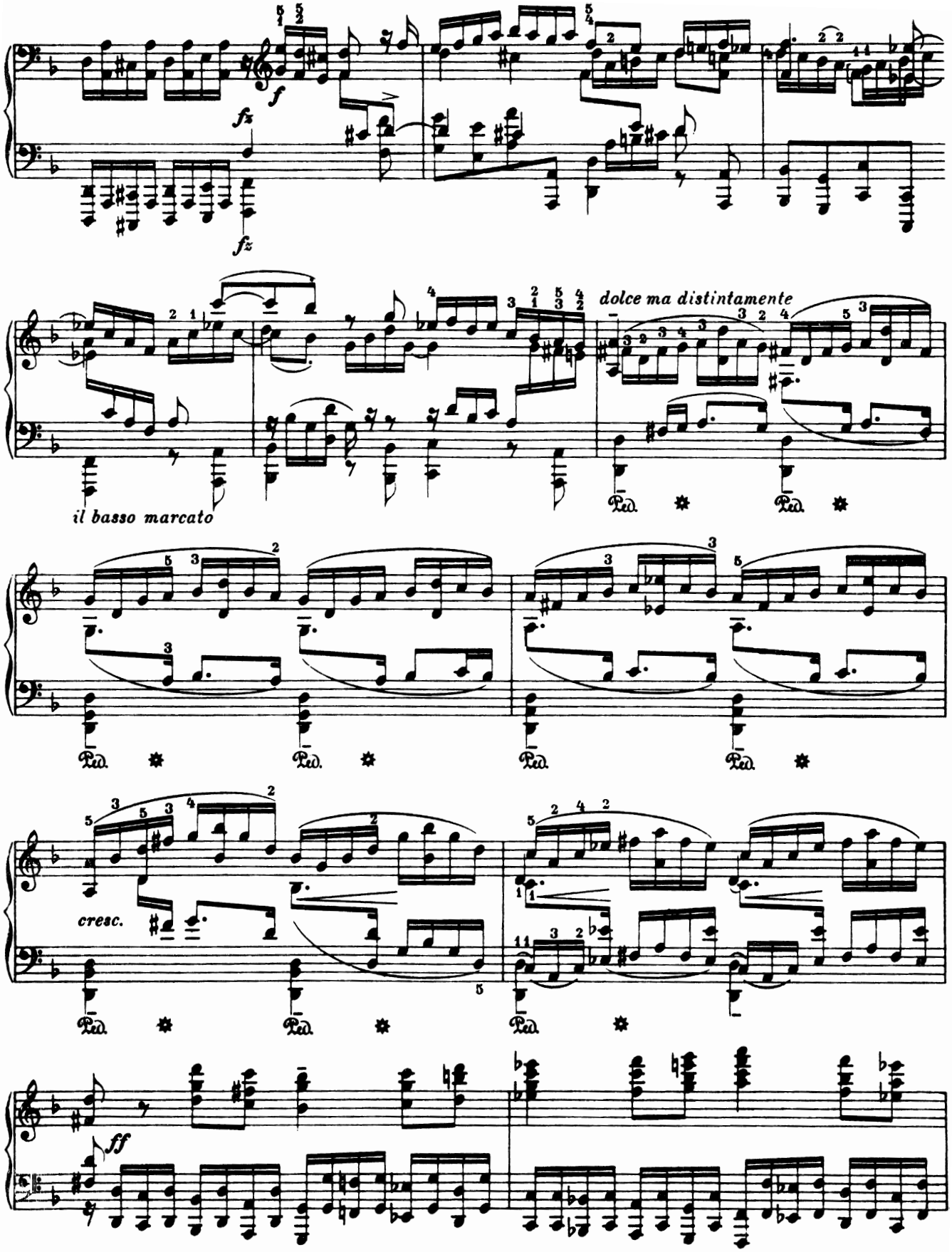

legatiss., sempre
dolcissimo
egualmente non crescendo
poco f
più p e legato
simile
con Pedale
(sopra)
più legato
mf legato

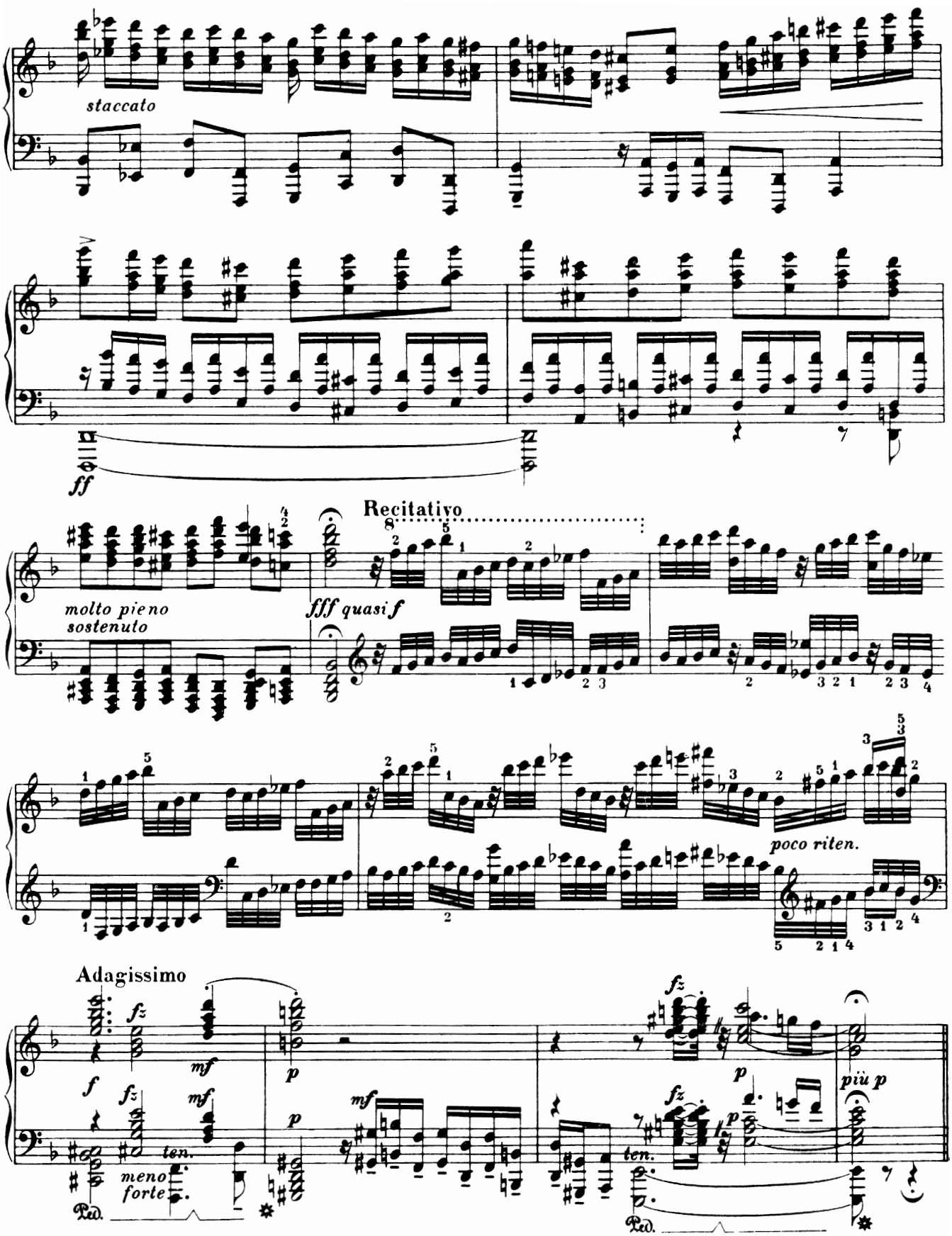

molto egualmente
raddolcendo
senza Ped.
senza Ped.
simile
poco cresc.
più cresc.

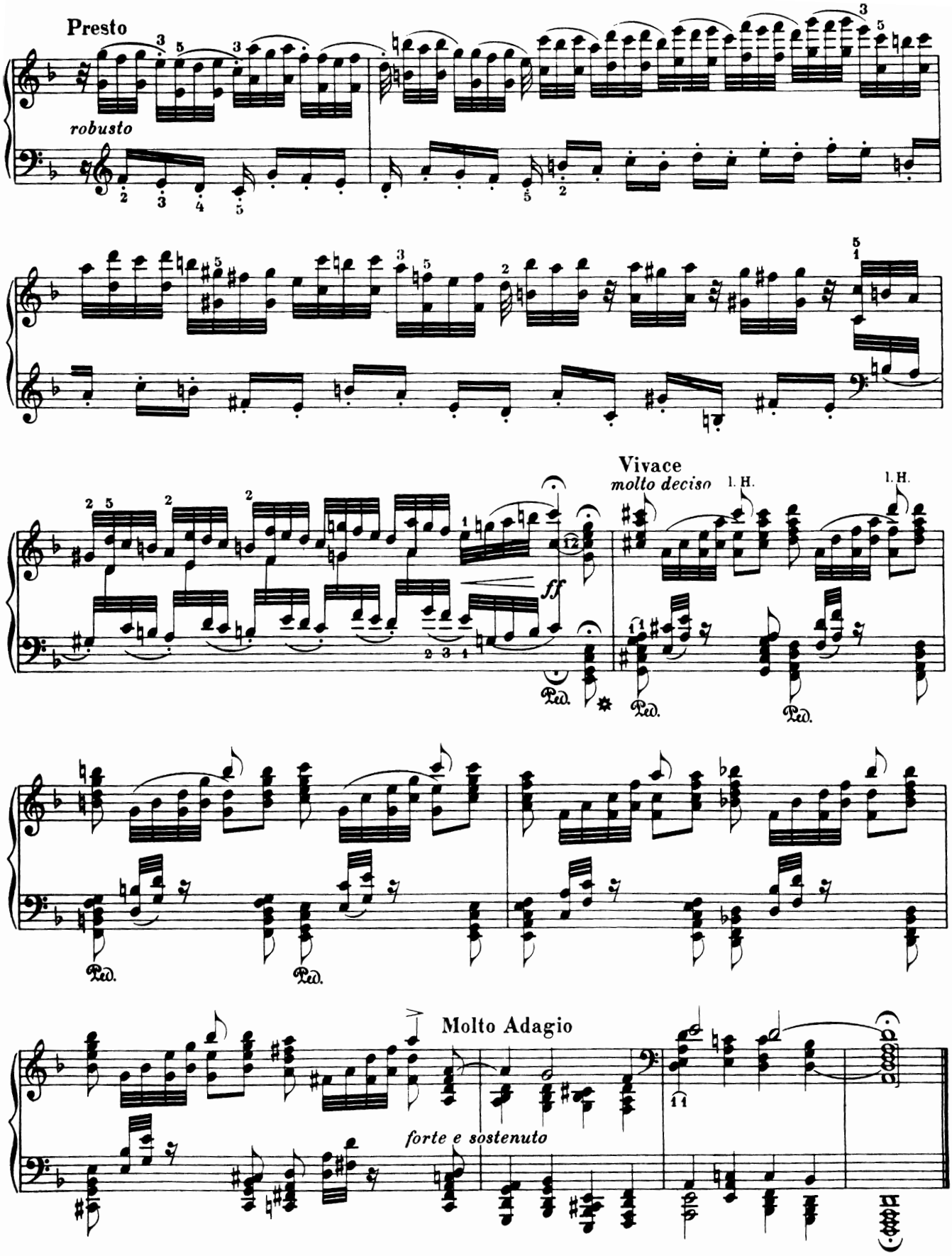

non leg.
marc.
f
con Pedale
f


8
sempre f e legato
sempre Ped.
ten.
sempre f
marc.
meno f
meno f
espress.


dolce
più p subito
senza Ped.
ten.
legatiss.
dolce
Ped.
sempre legato
ma meno piano
ten.
Piu Ped.
ten.
f


f
fz
fz
dolce ma distintamente
il basso marcato
cresc.
ff

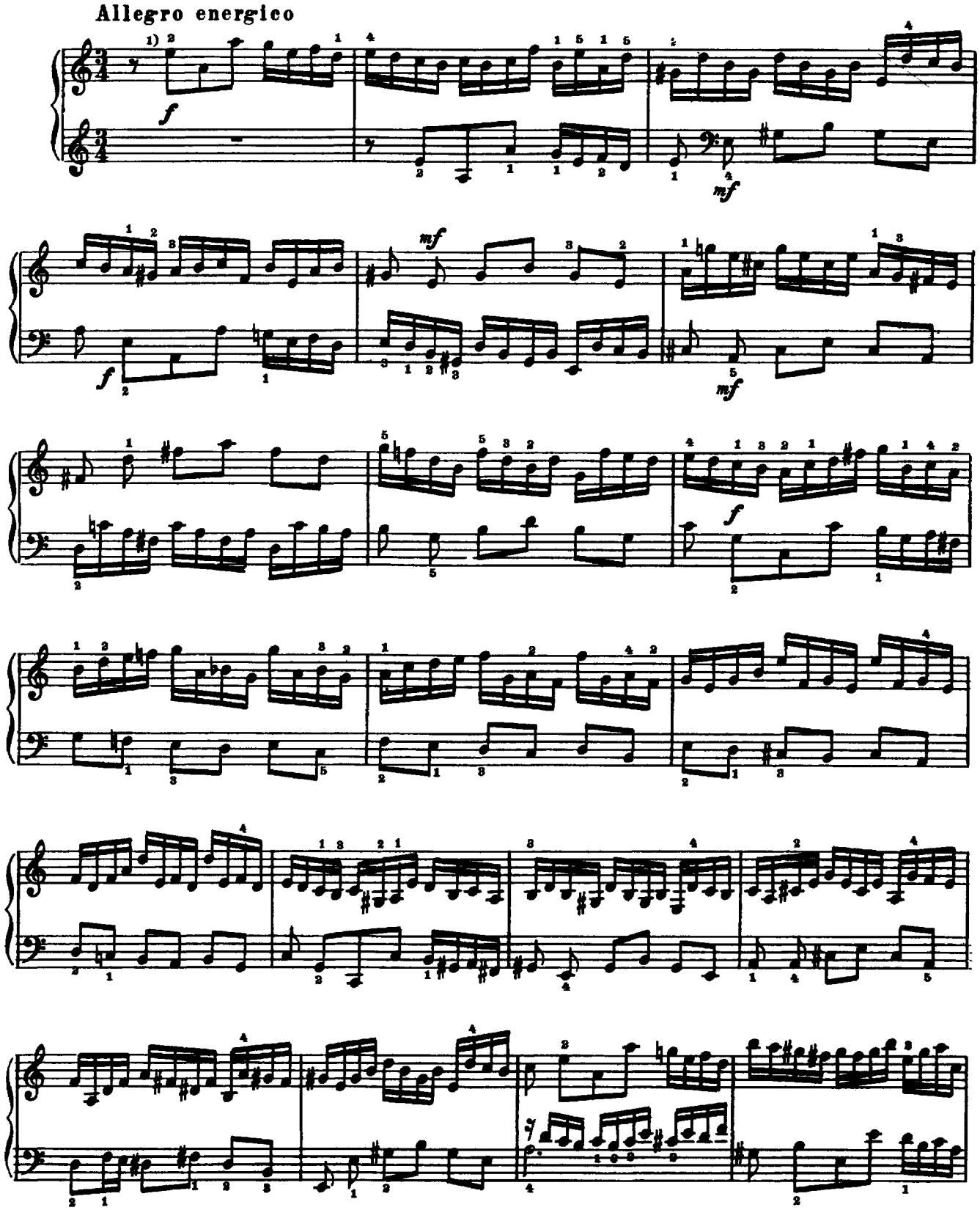

staccato
ff
Recitativo
molto pieno
sostenuto
fff quasi f
poco riten.
Adagissimo
f
fz
mf
p
ten.
meno
forte
più p


Presto
robusto
Vivace
molto deciso
l. H.
l. H.
ff
Molto Adagio
forte e sostenuto

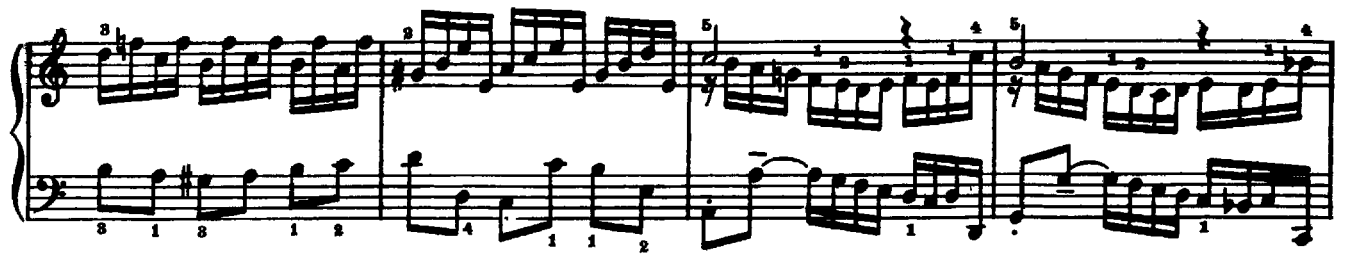
2. СЮИТА

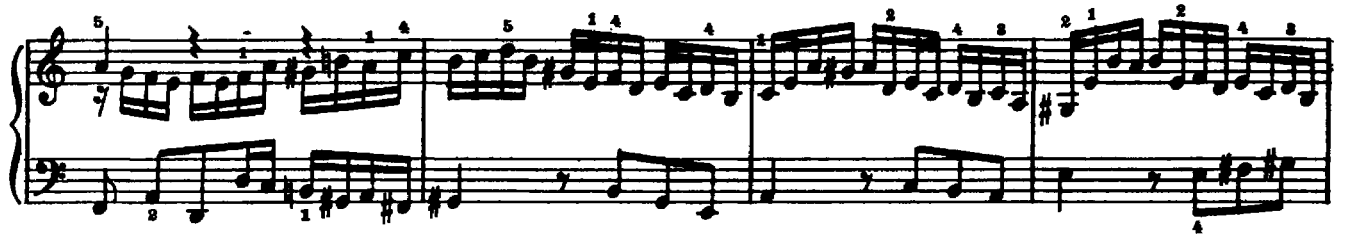
ЛЯ МИНОР

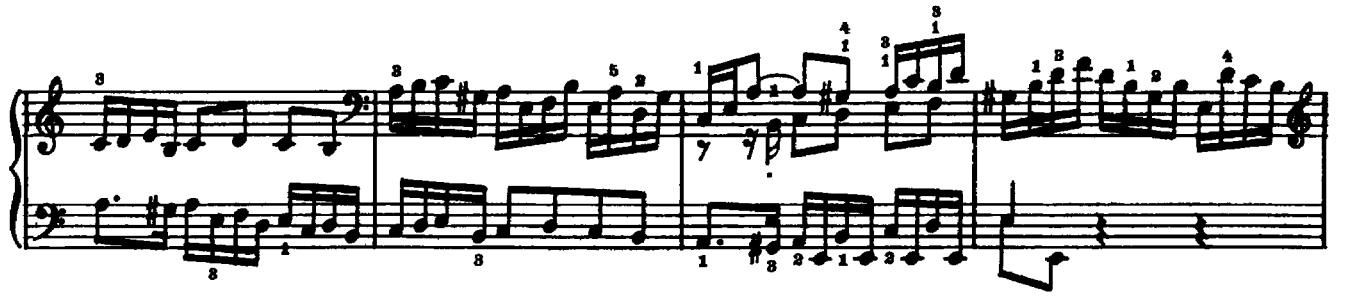
Прелюдия

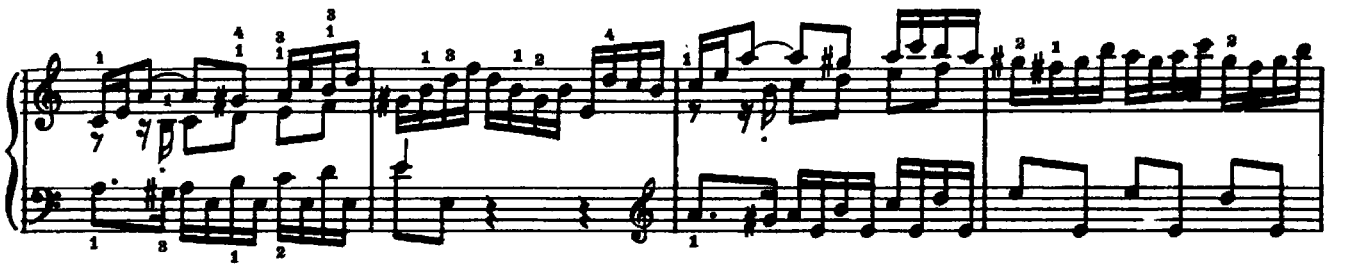


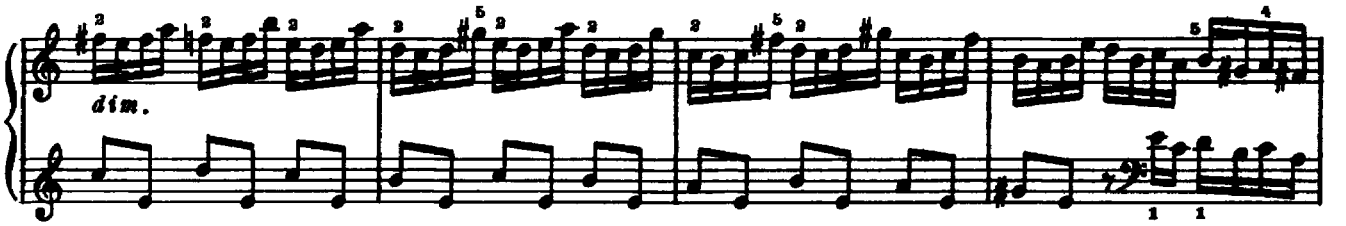
1) Восьмые исполняются non legato.

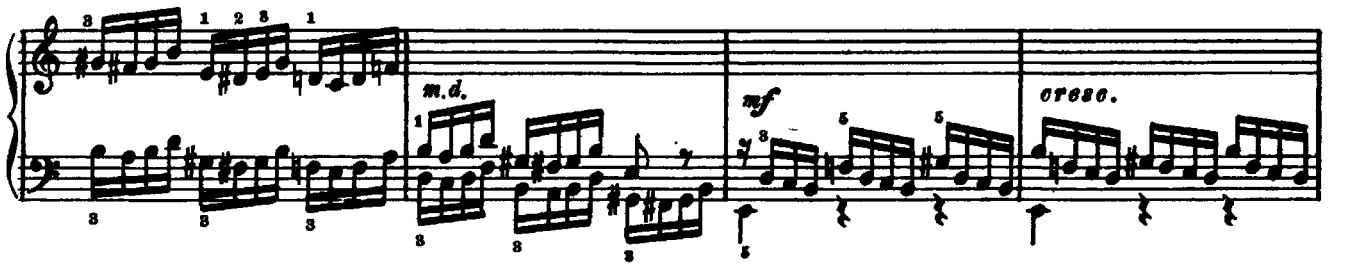


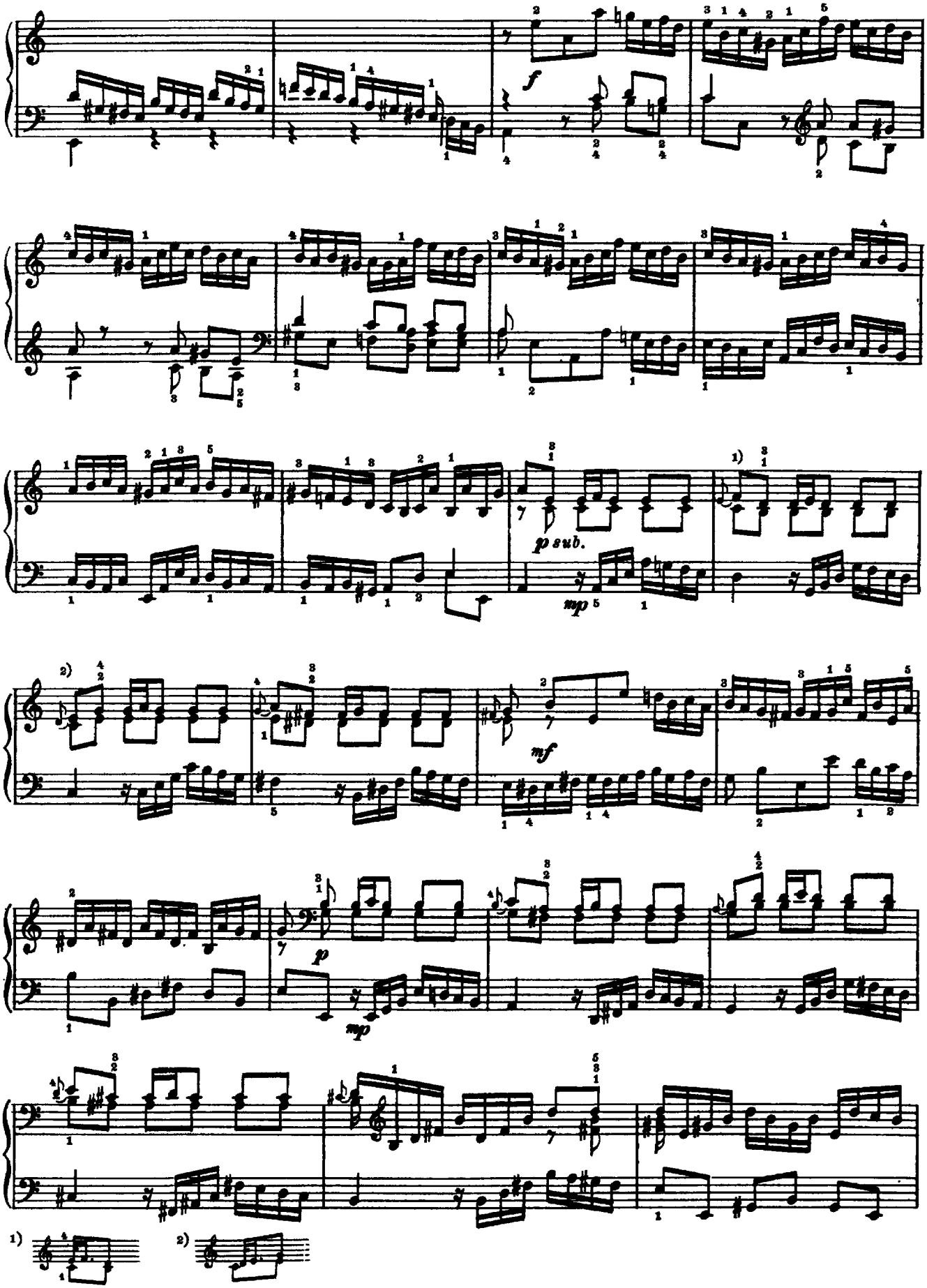


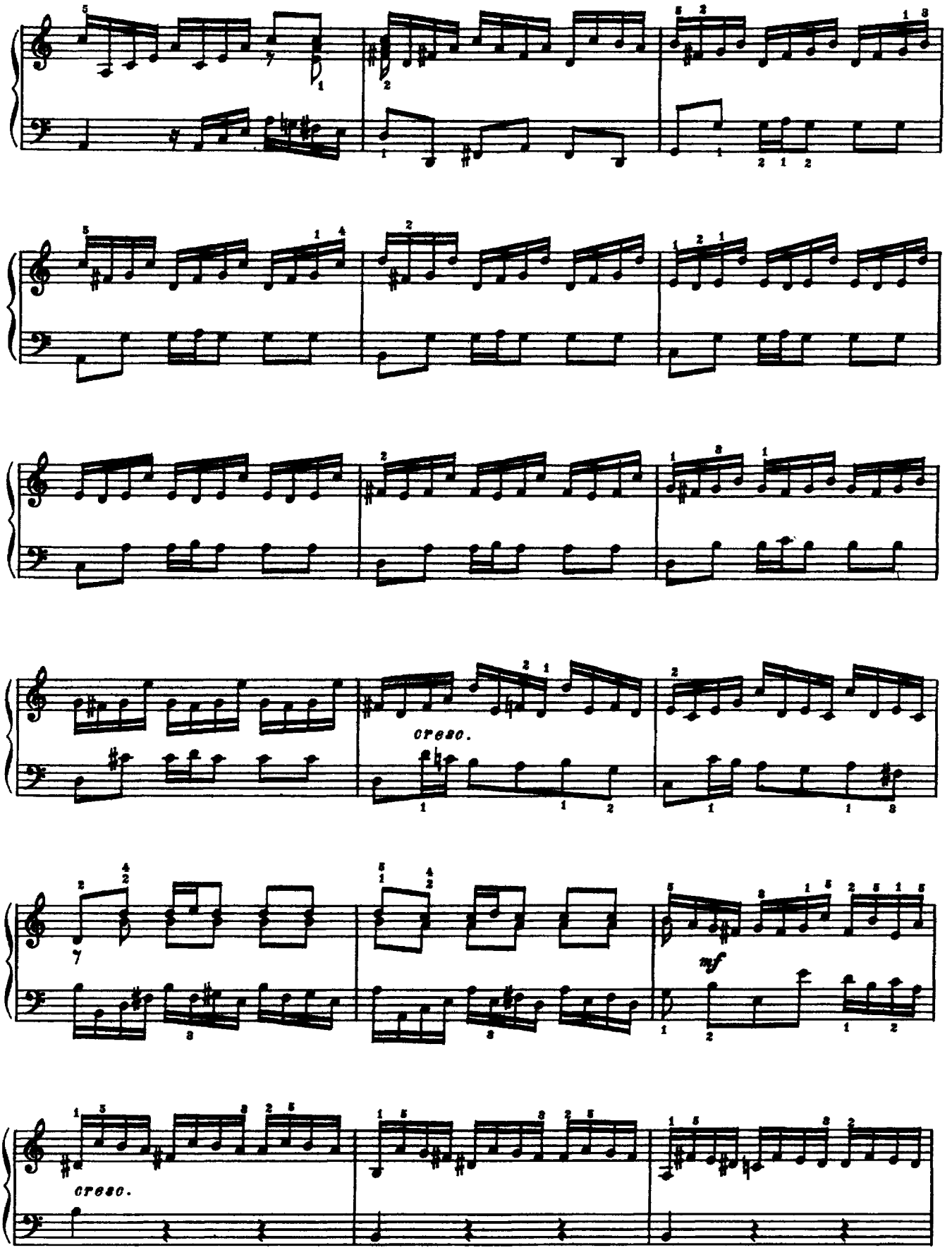


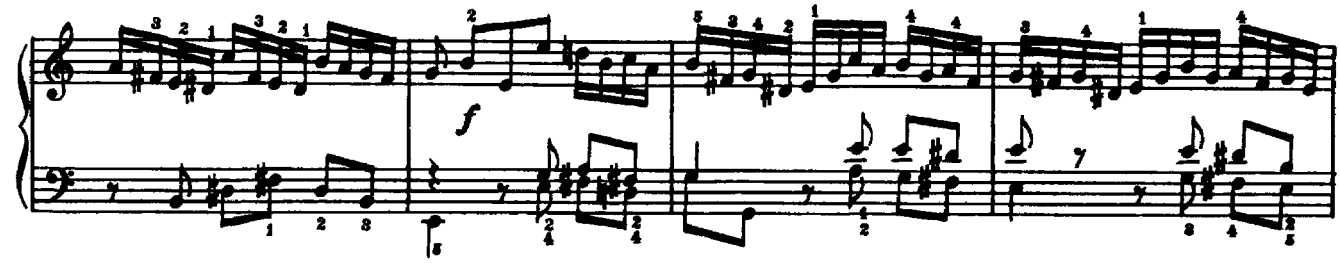


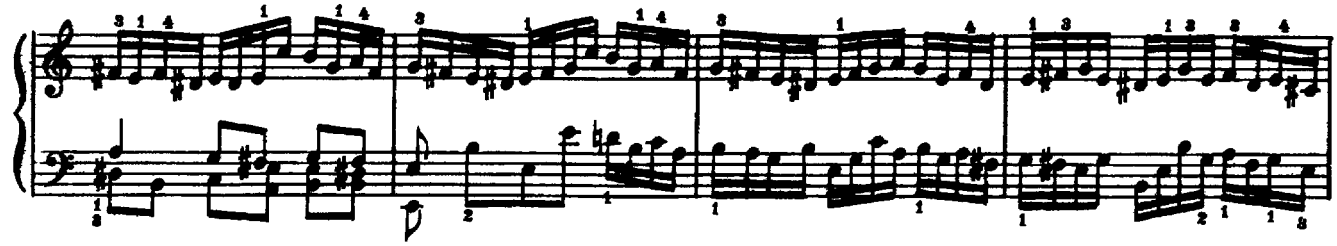

dim.

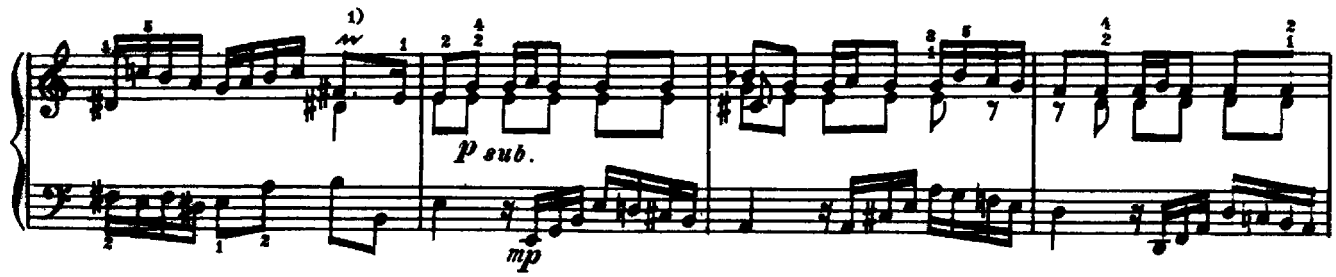

m.d.
mf
cresc.

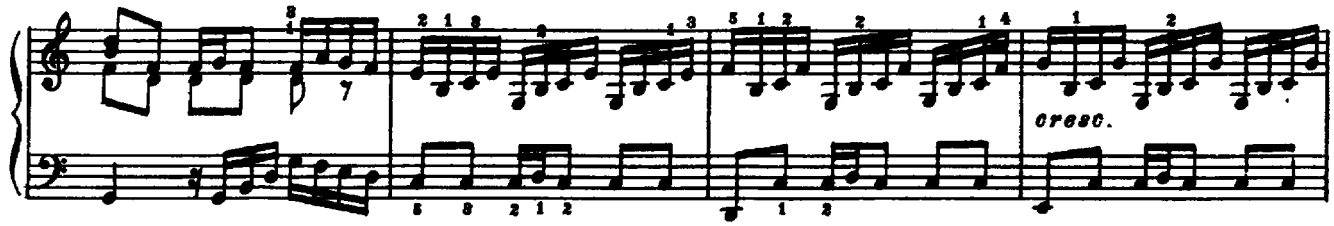

f
p sub.
mp
1)
2)
mf
p
mp
1)
2)

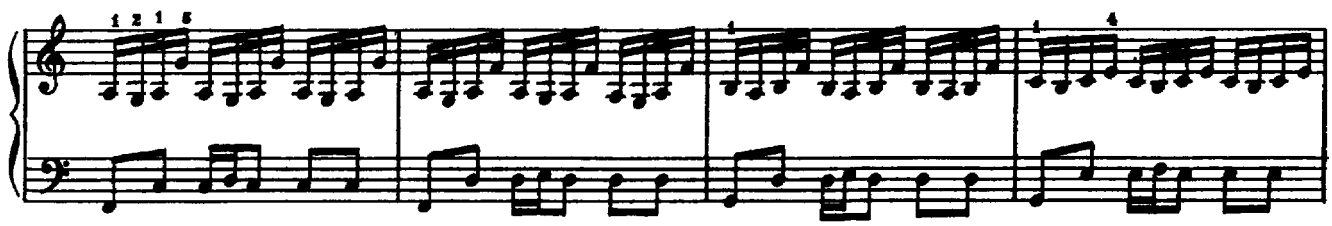

cresc.
mf
cresc.

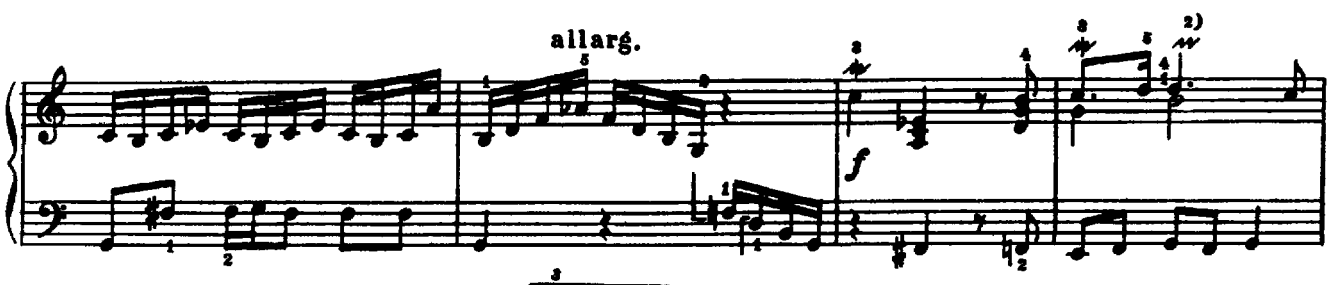

f




1)
p sub.
mp

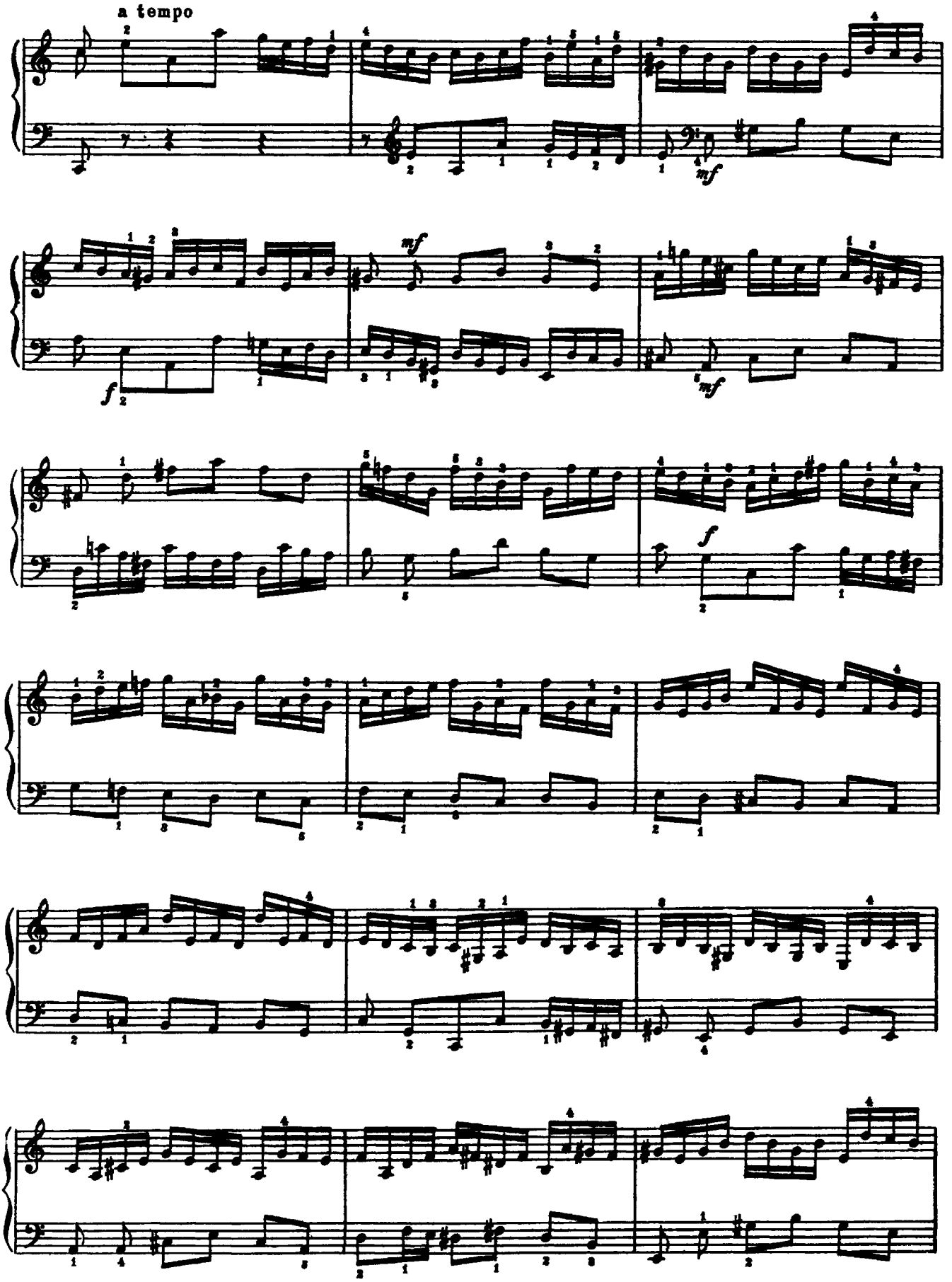

cresc.

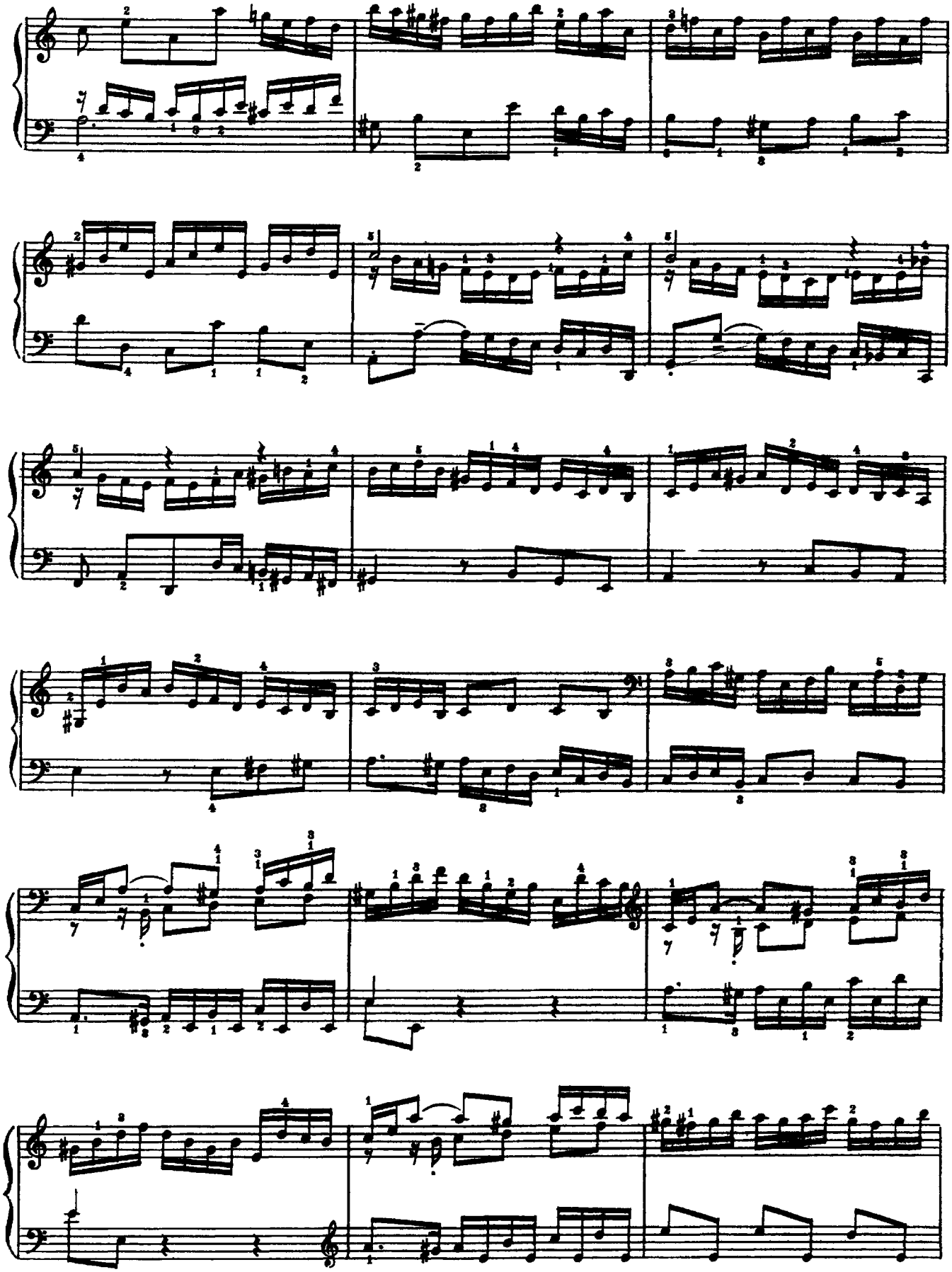


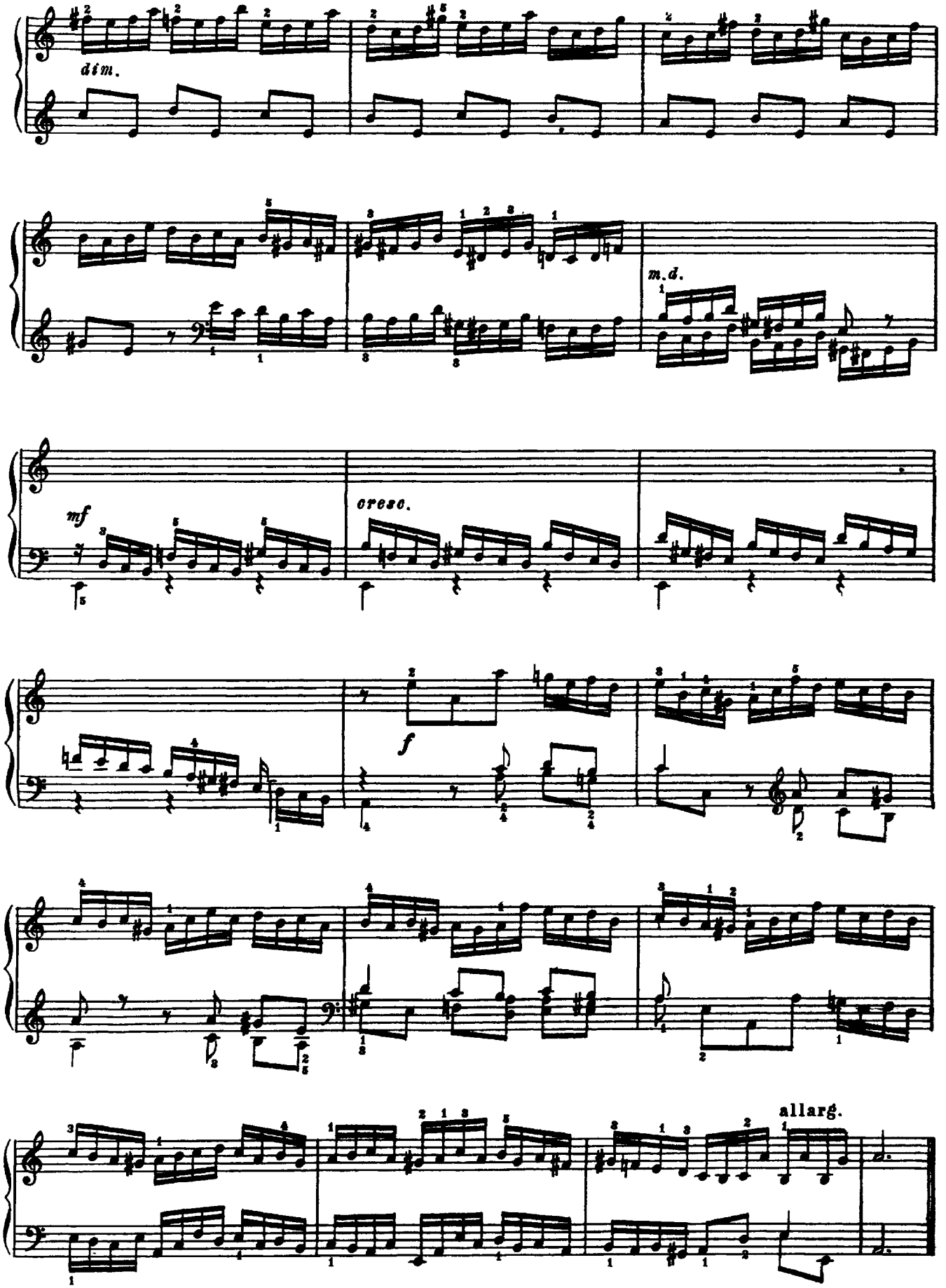

allarg.
f
2)

1)

2)


a tempo
mf
f
mf
mf
f



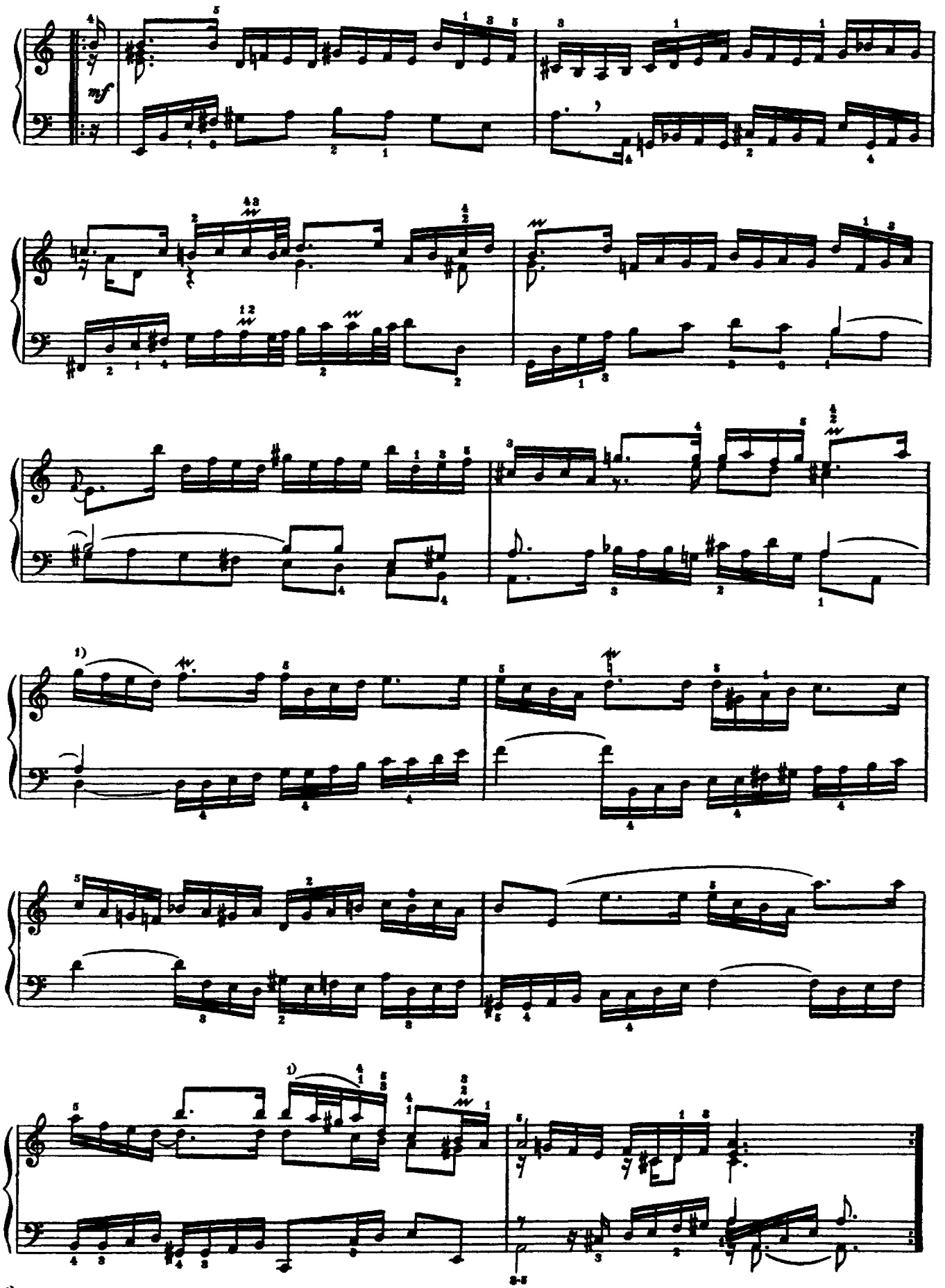

dim.
m.d.
mf
cresc.
f
allarg.

Аллеманда

Allegretto cantabile

mp

[1] Лига автора.



1) Лига автора.

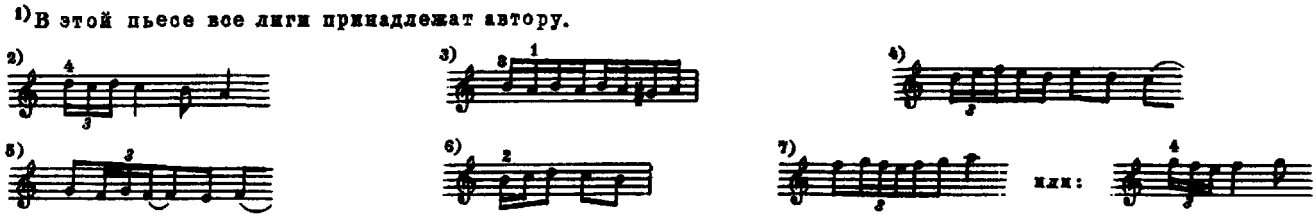
Куранта

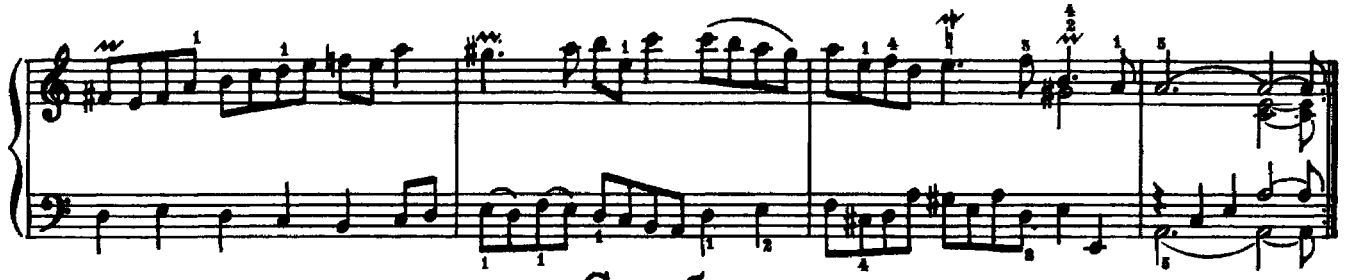
Moderato

mf

f

[1] В этой пьесе все лиги принадлежат автору.





Сарабанда

(основной вид)

Andante cantabile

mf legato

p

pp

m.s.

1) Лига автора.

2)

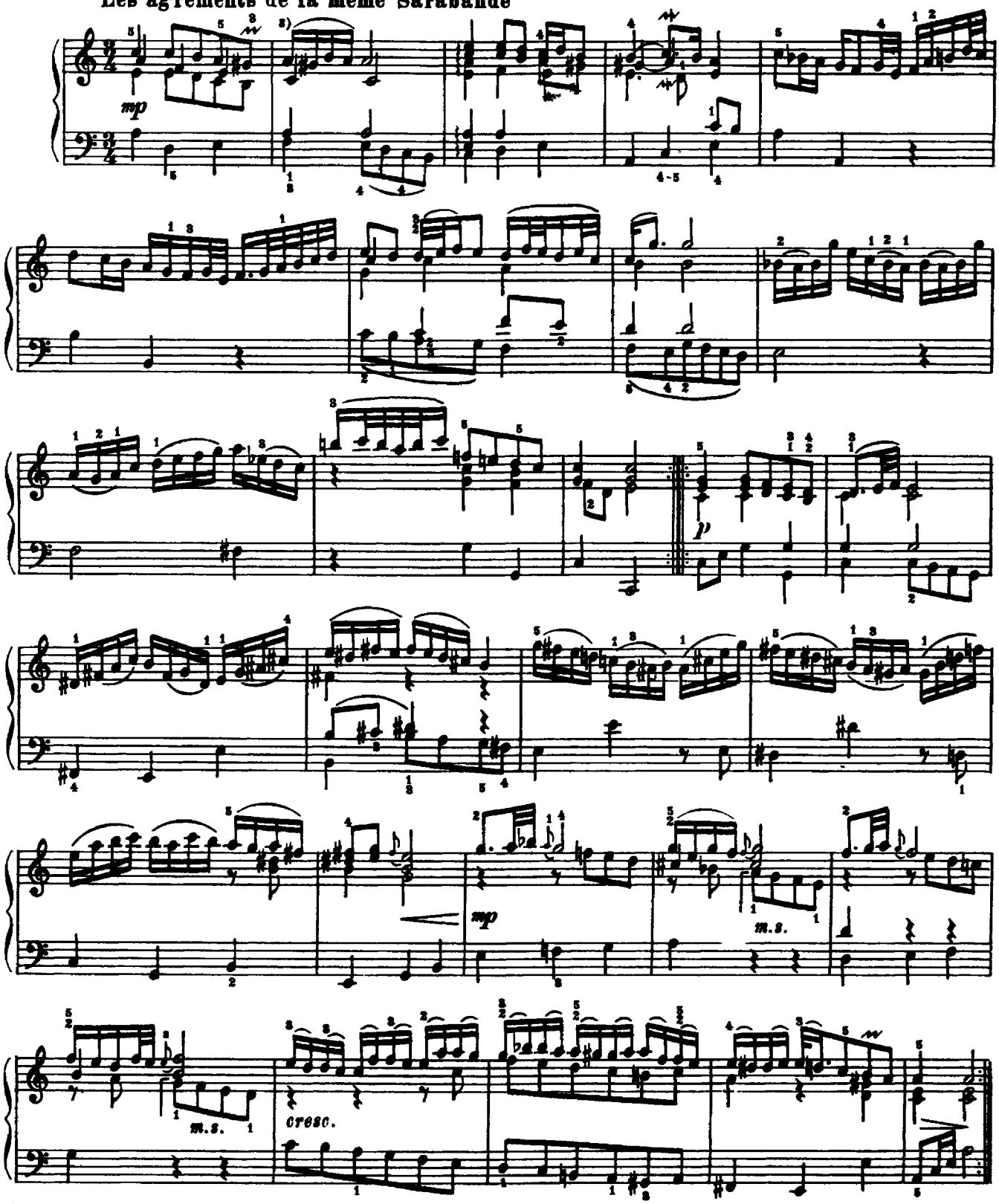
3)

4)

Сарабанда

(вариант с украшениями)[1]

Les agréments de la même Sarabande[2]



[1] Если исполнитель выбирает данный вариант то предыдущий (основной вид) пропускается. Если исполняется Сарабанда в основном виде, то данный вариант пропускается (таково мнение некоторых редакторов).

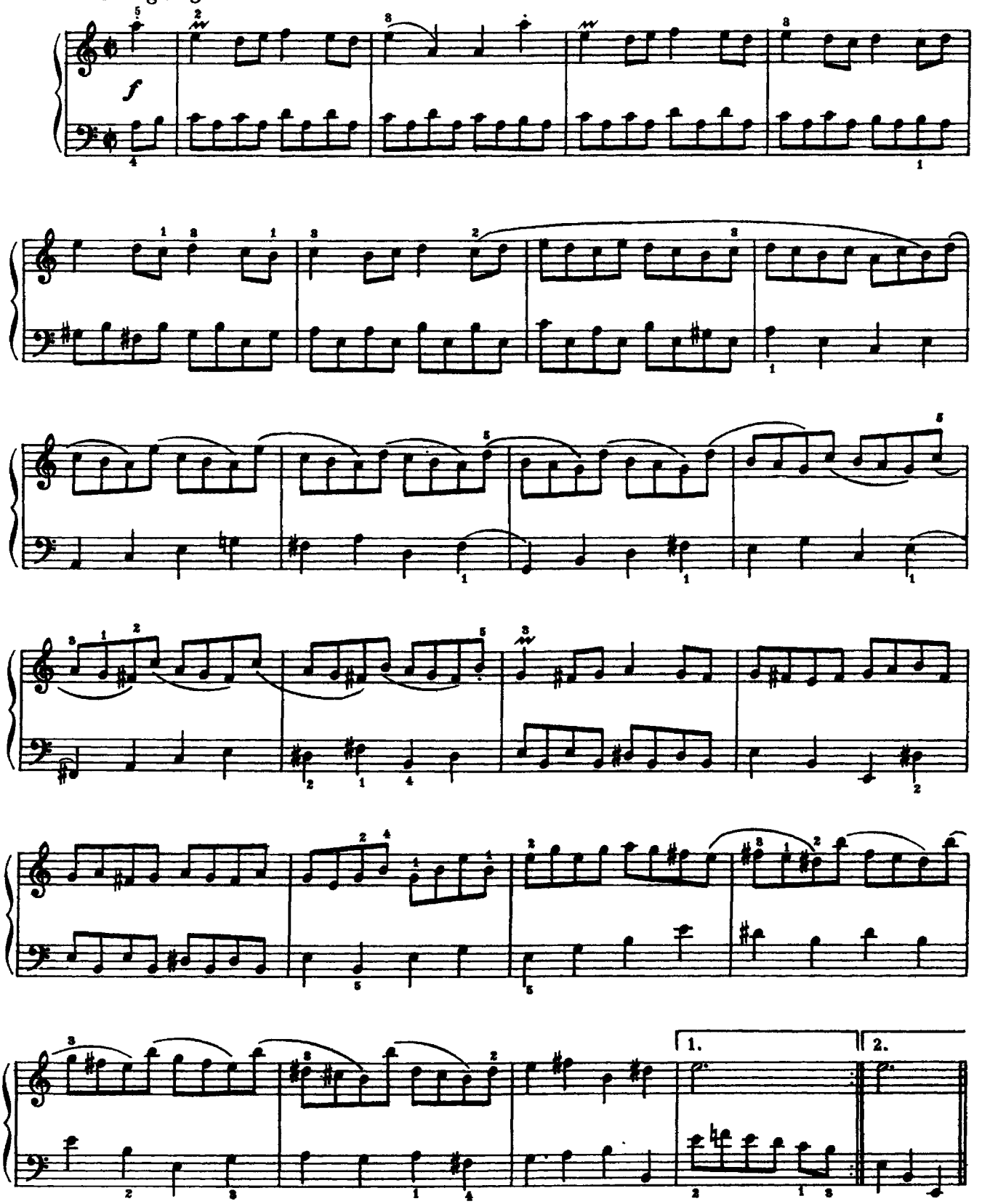
[2] Французская строка принадлежит И. С. Баху. („Украшения к той же Сарабанде").

[3] Все лиги принадлежат автору.

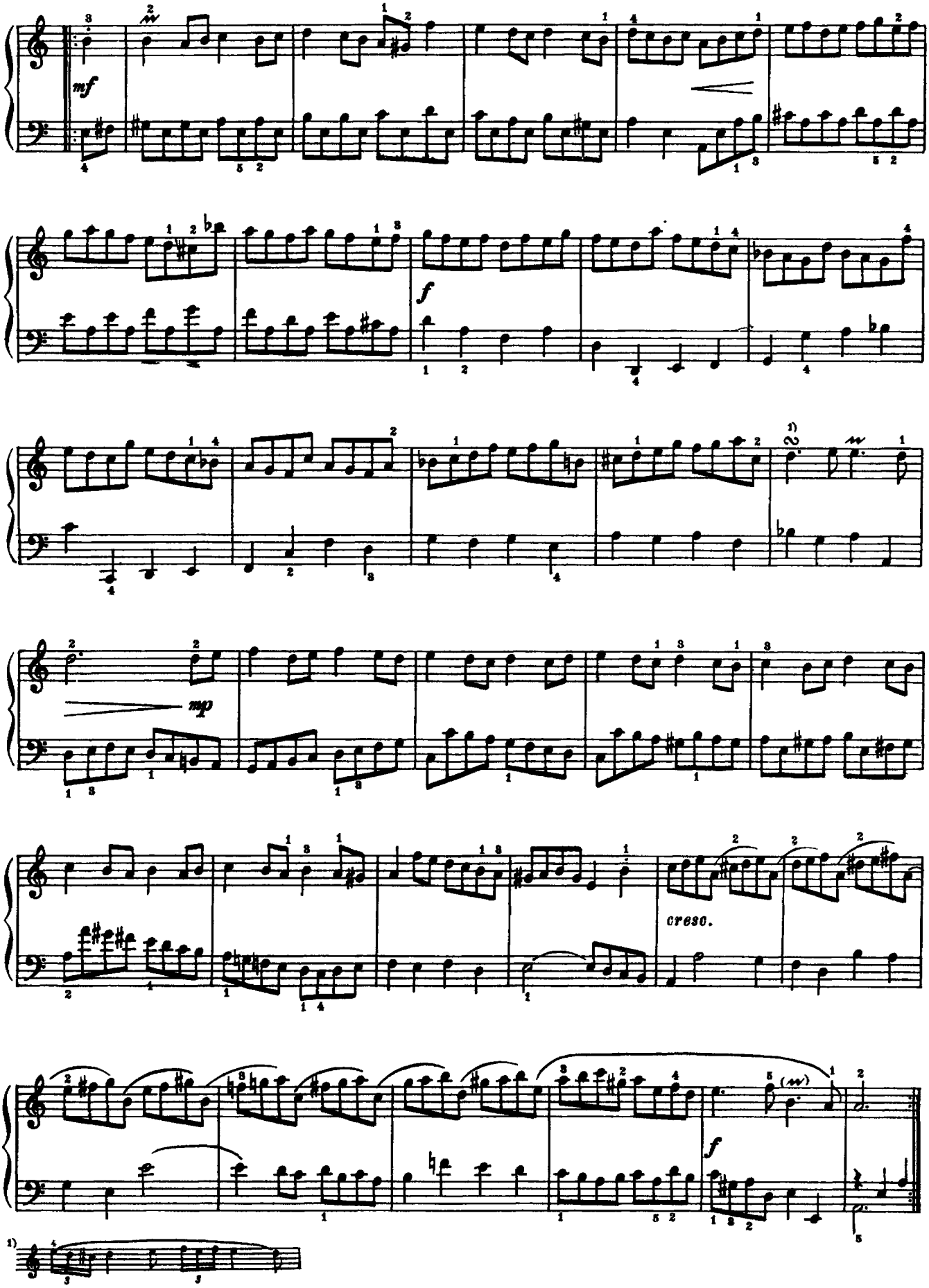
Бурре I

(alternativement)[1]

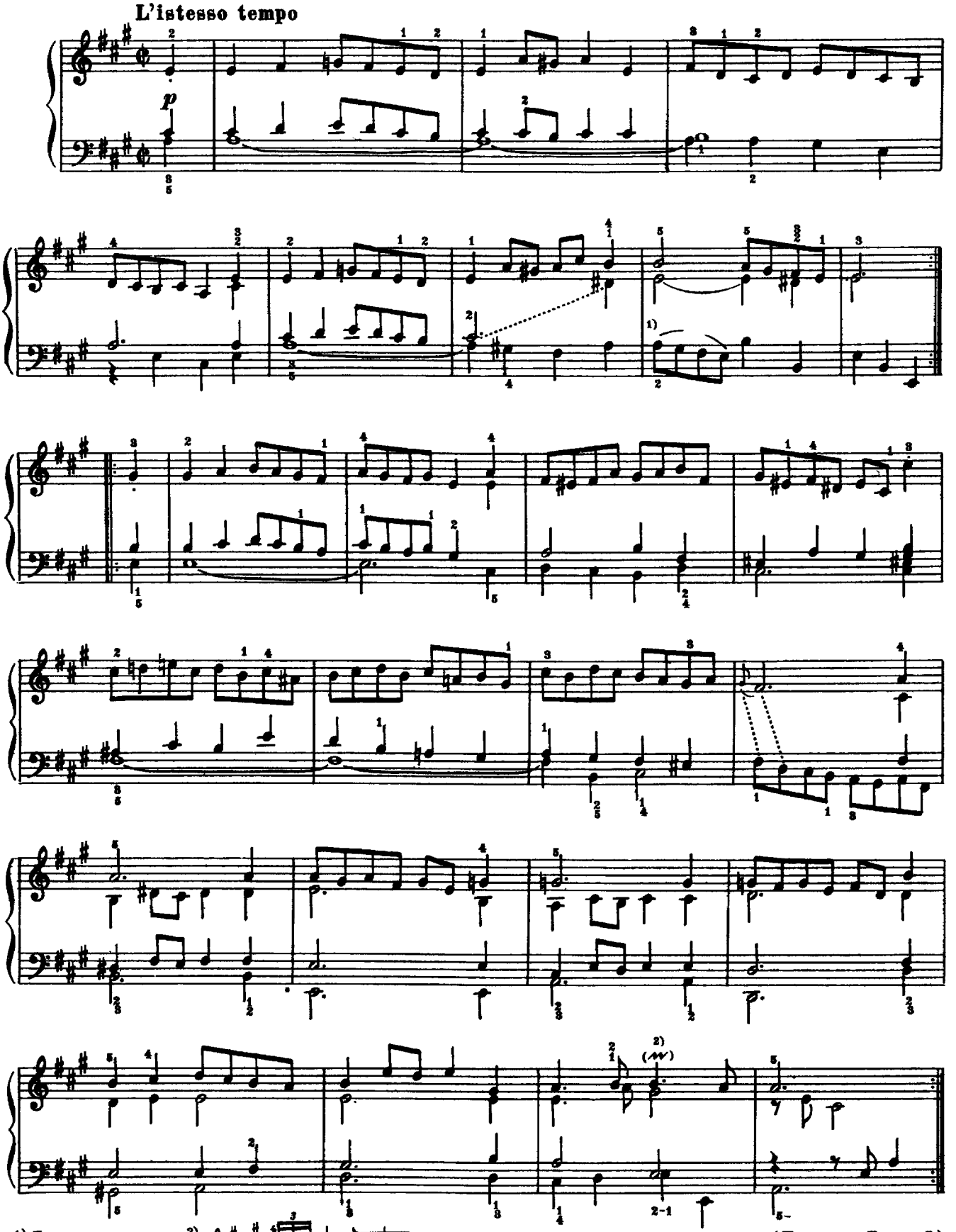
Allegro giocoso



[1] Указание автора. Предписывает повторение Бурре I после Бурре II.

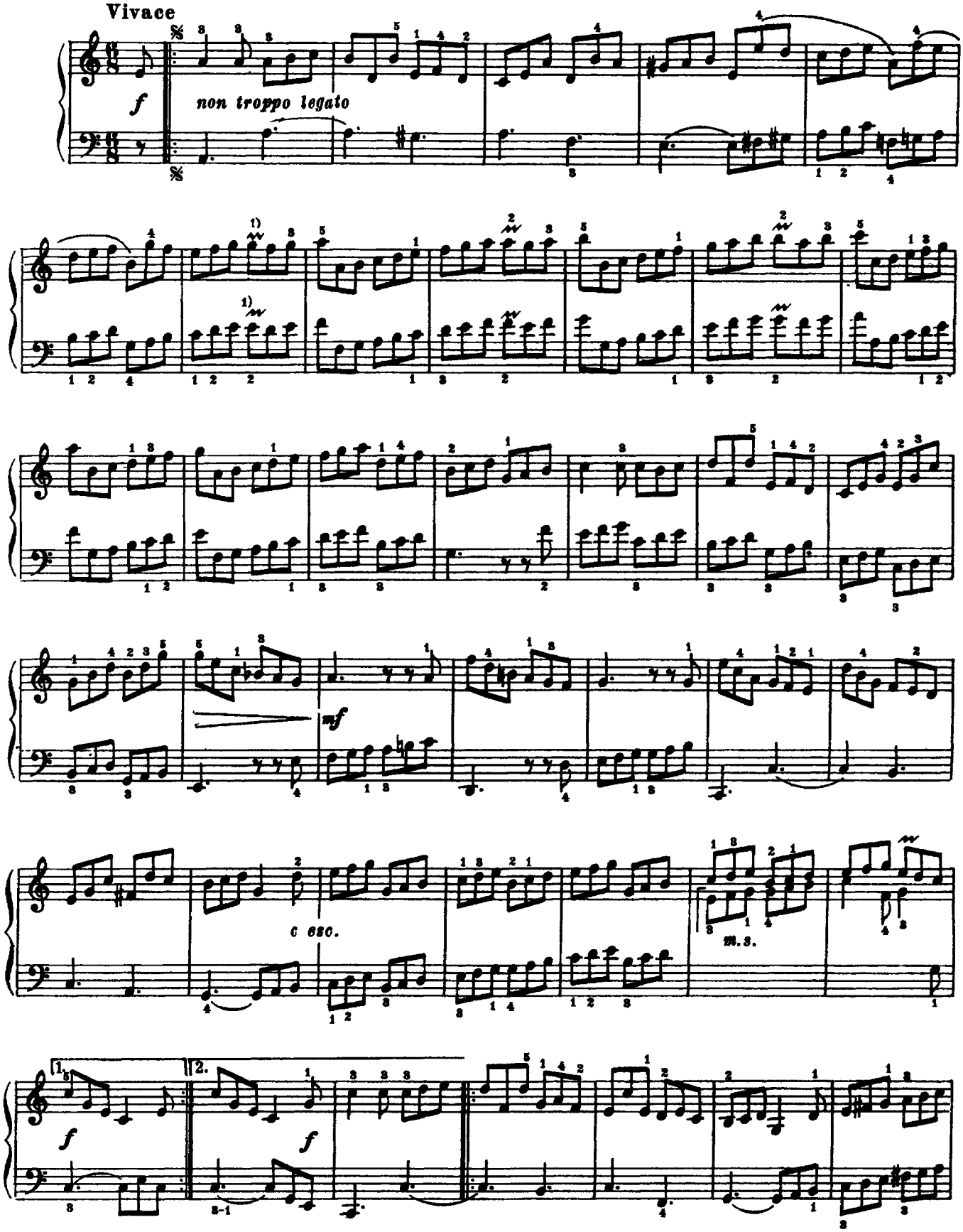

mf
f
mp
cresc.
f

Бурре II

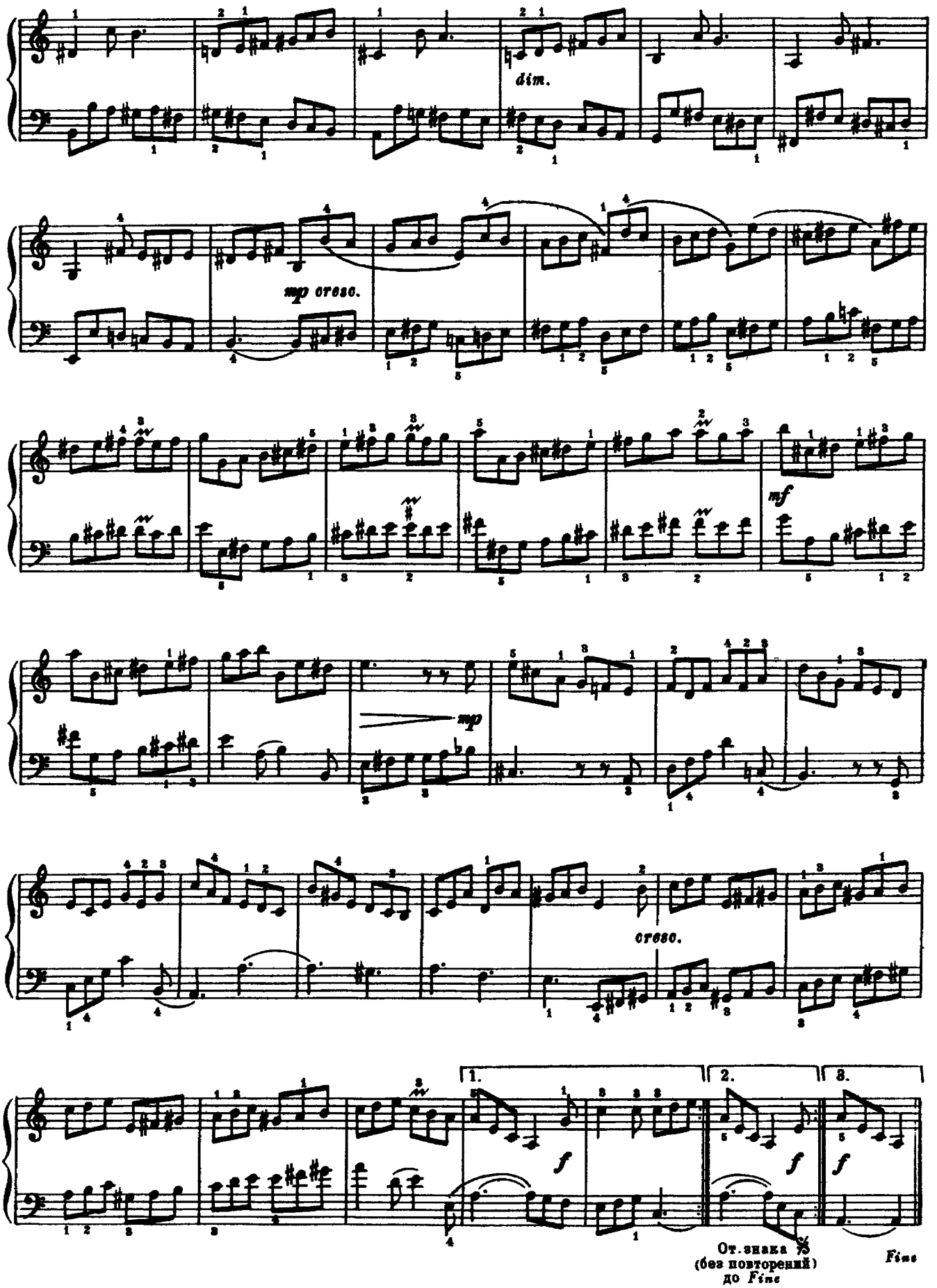


1) Лига автора.

Жига



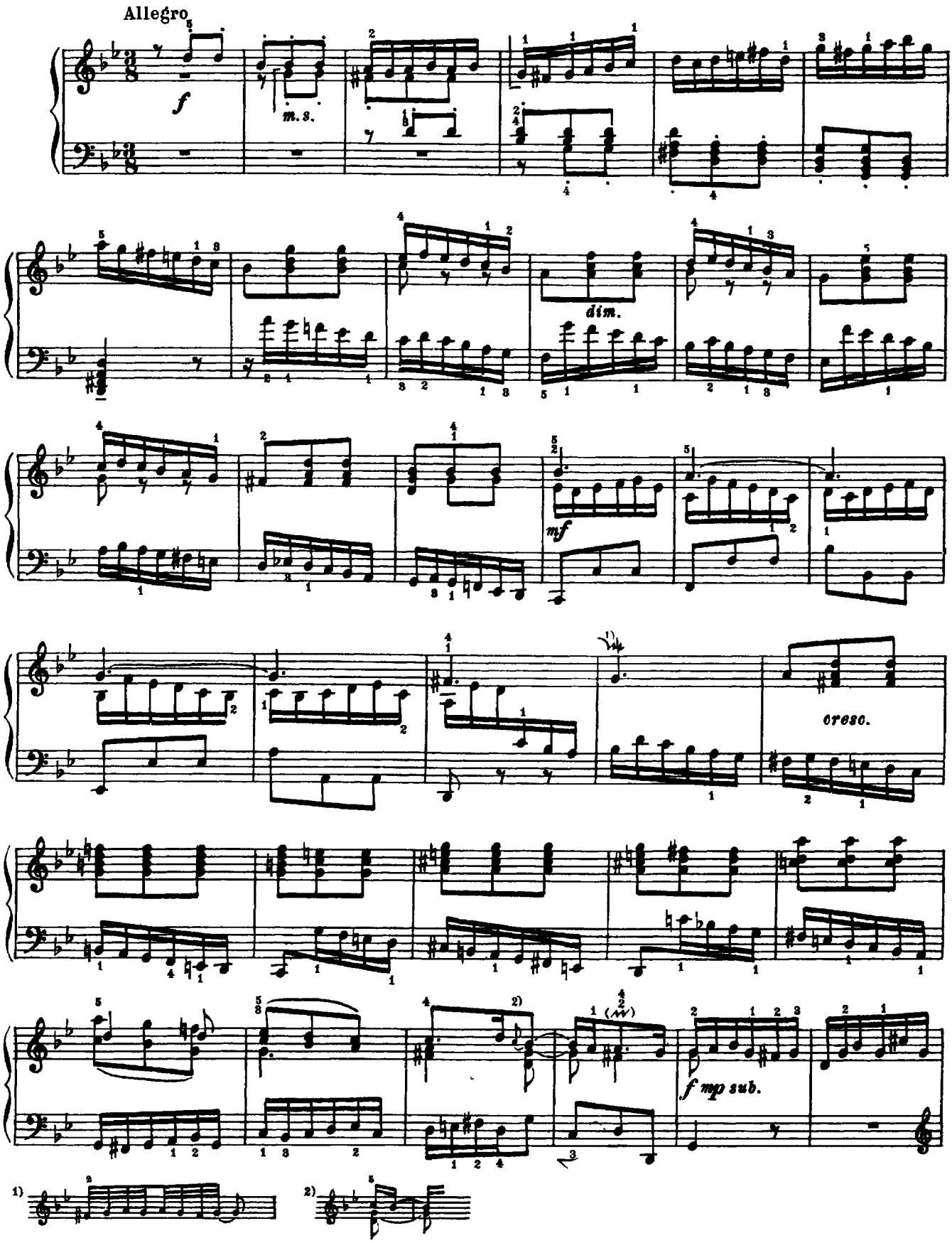
1) Морденты исполнять с *glissezo* звука.

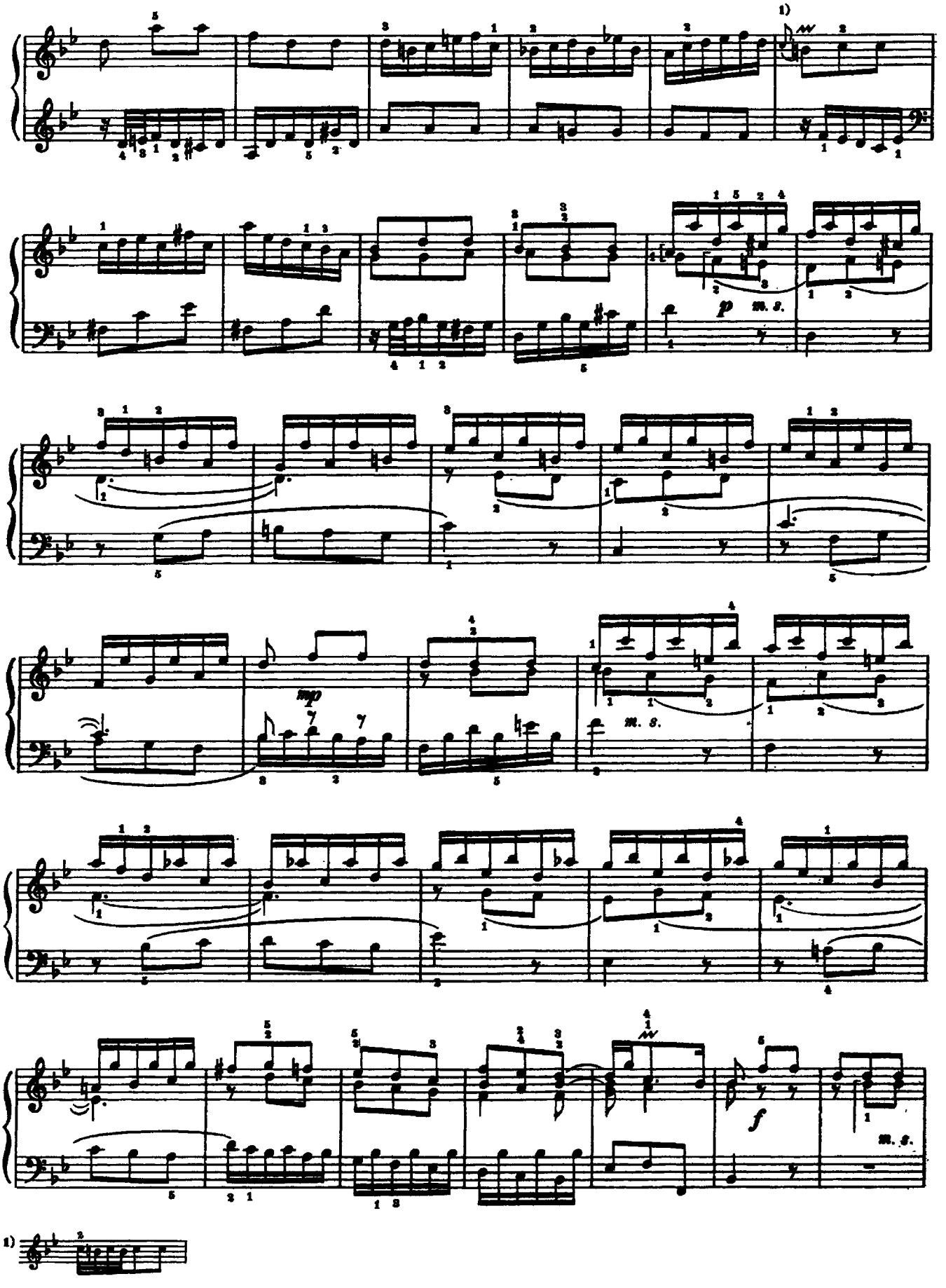

dim.
mp отвяз.
mf
mp
отвяз.
1.
2.
3.
f
От знака 𝄋
(без повторений)
до Fine
Fine

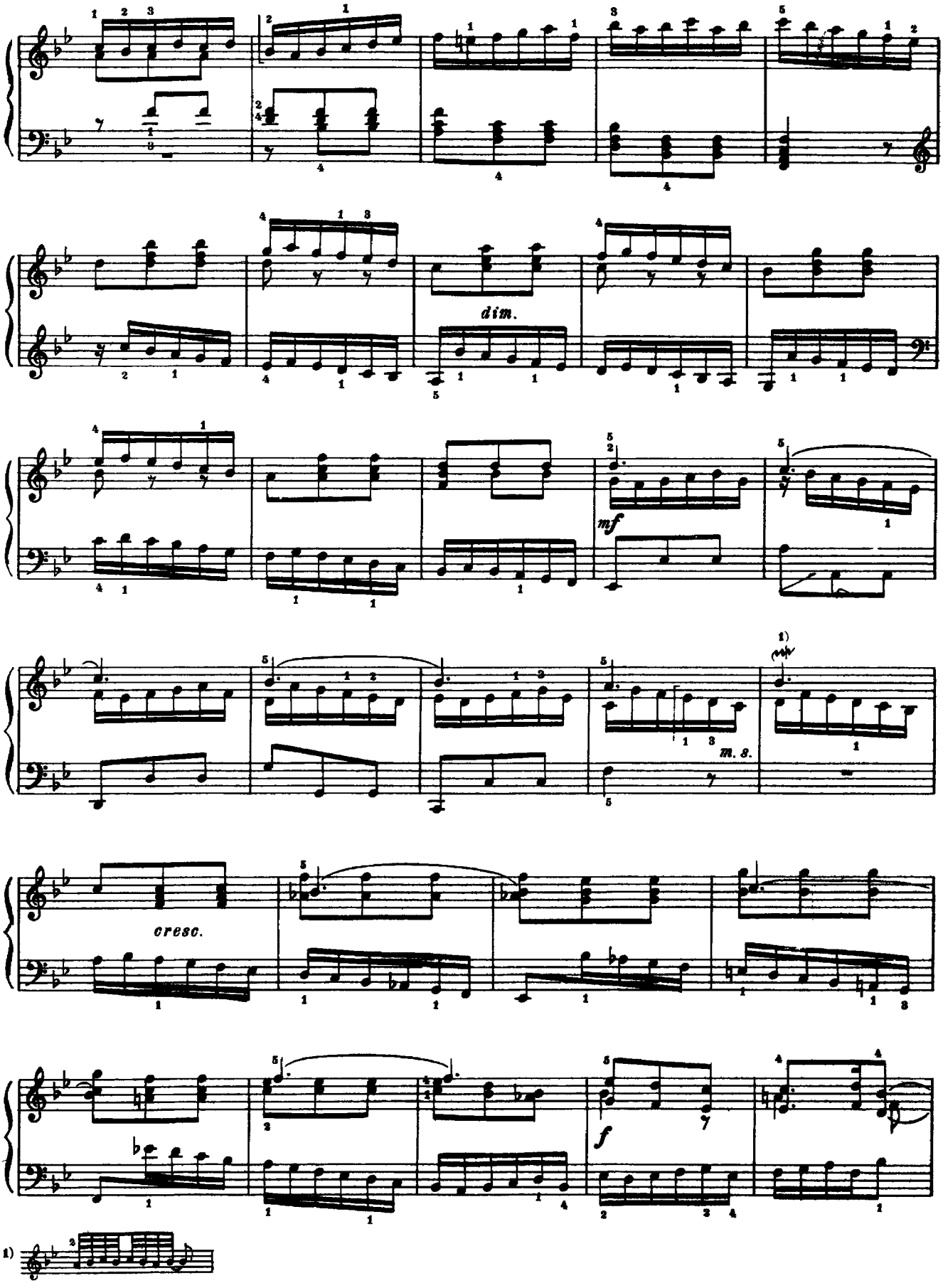
3. СЮИТА

СОЛЬ МИНОР

Прелюдия




1)
p
m. s.
mp
m. s.
f
m. s.
1)


dim.
mf
m. s.
cresc.
f
1)

1)

mp sub.

m. s.

mf

m. s.

m. d.

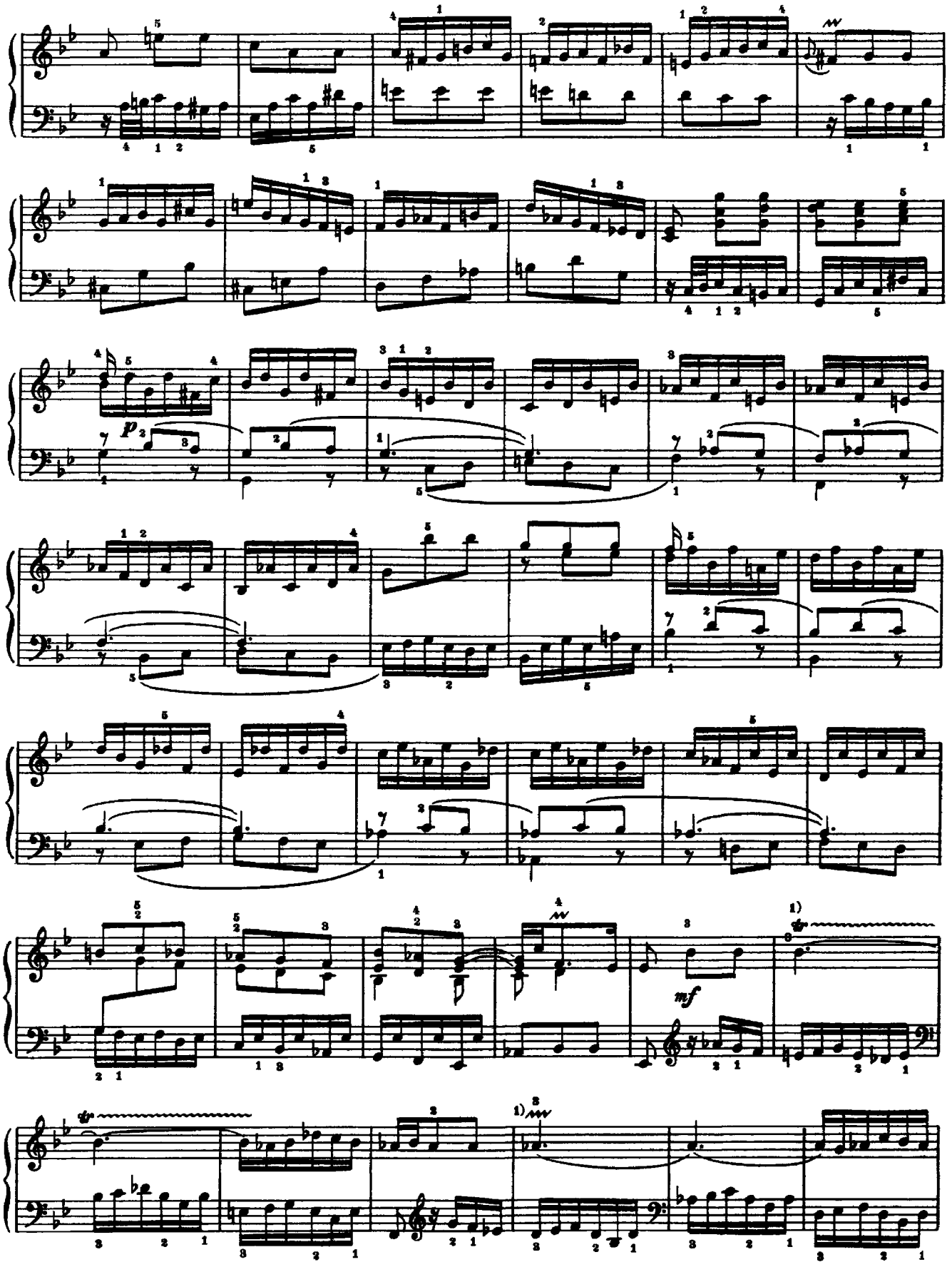
cresc.

f

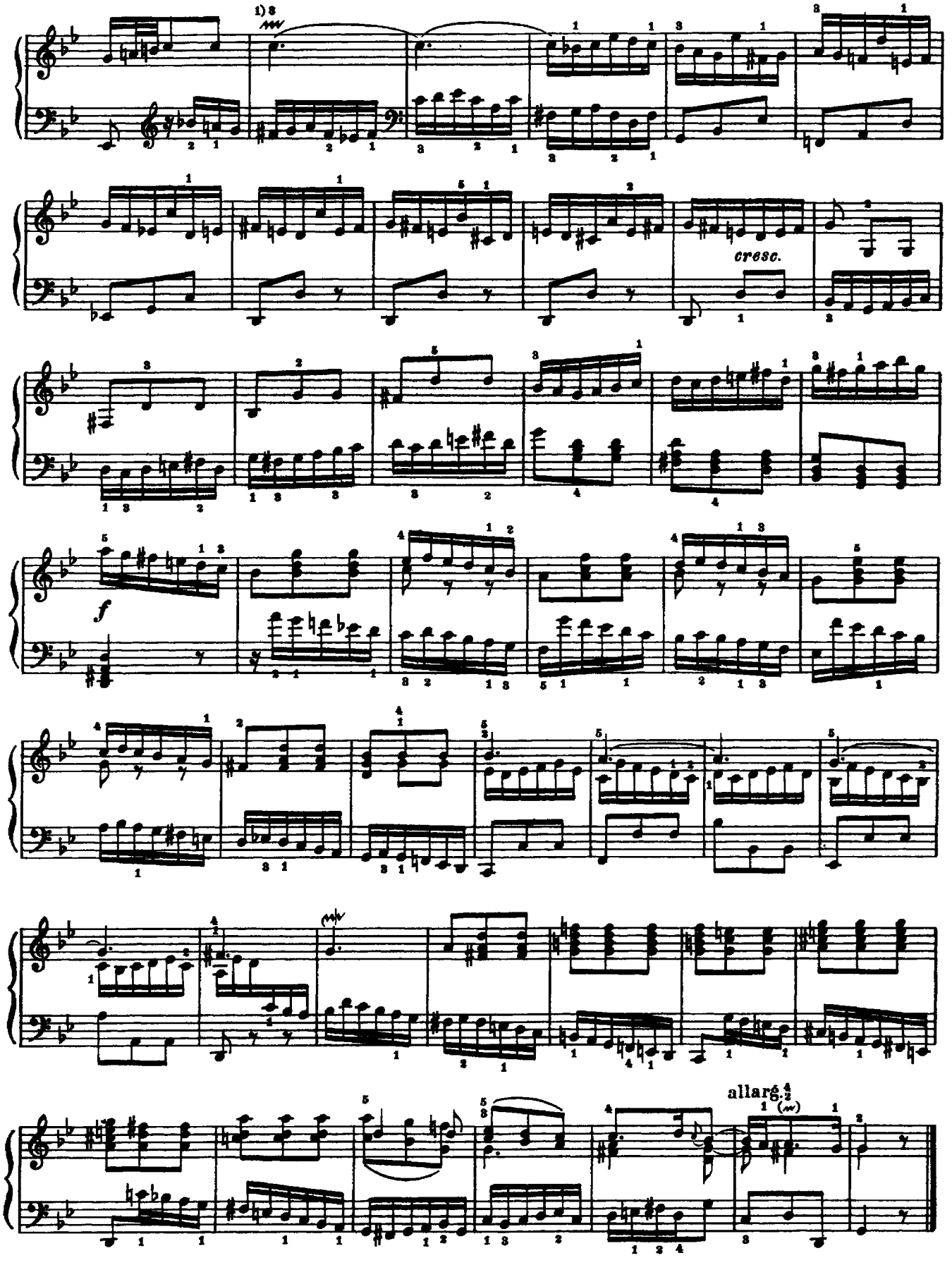
m. s.

f mp sub.

1)



1) Трель начинать с верхнего вспомогательного звука.

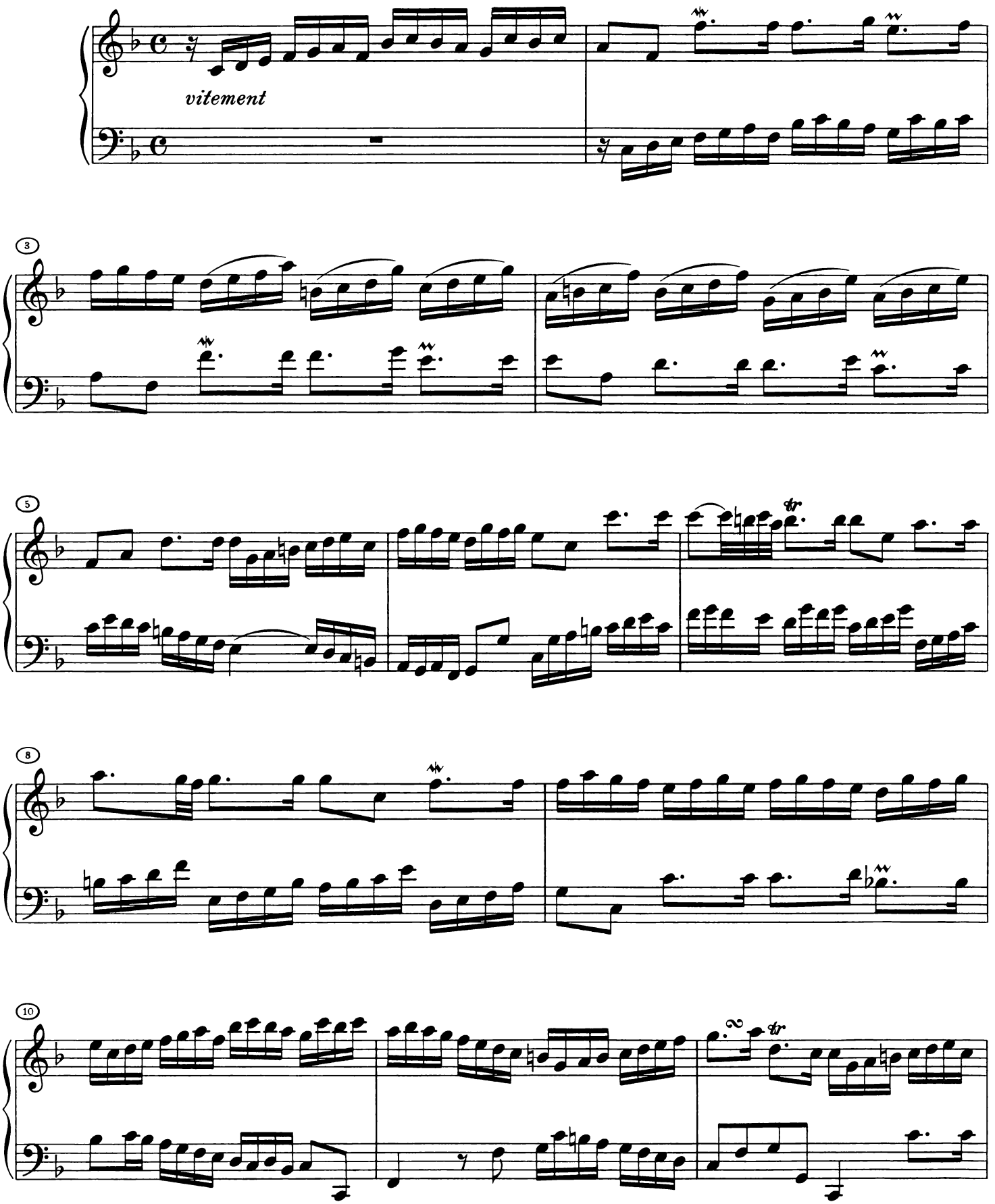


1) Трель начинать с верхнего вспомогательного звука.

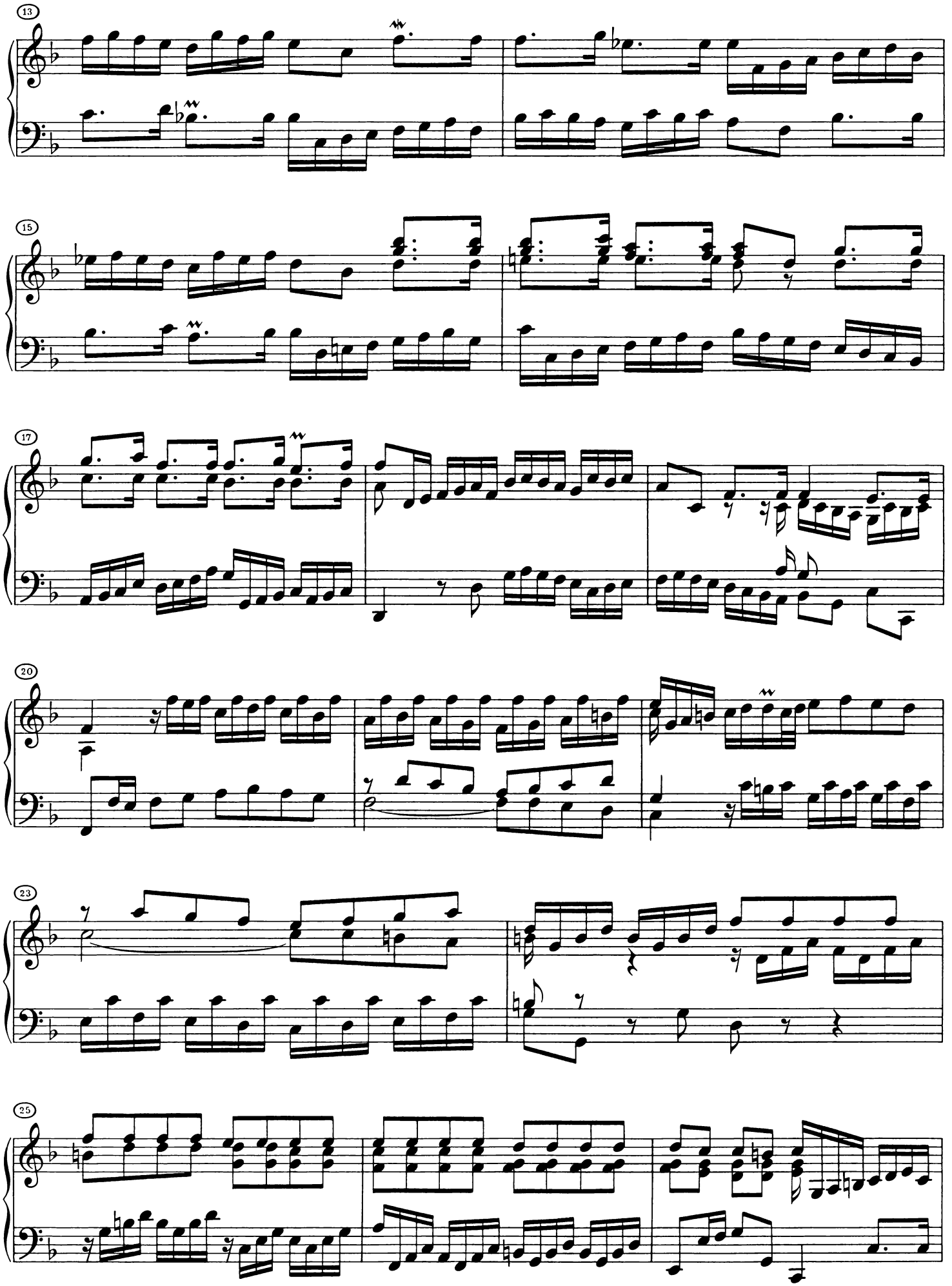
SUITE IV

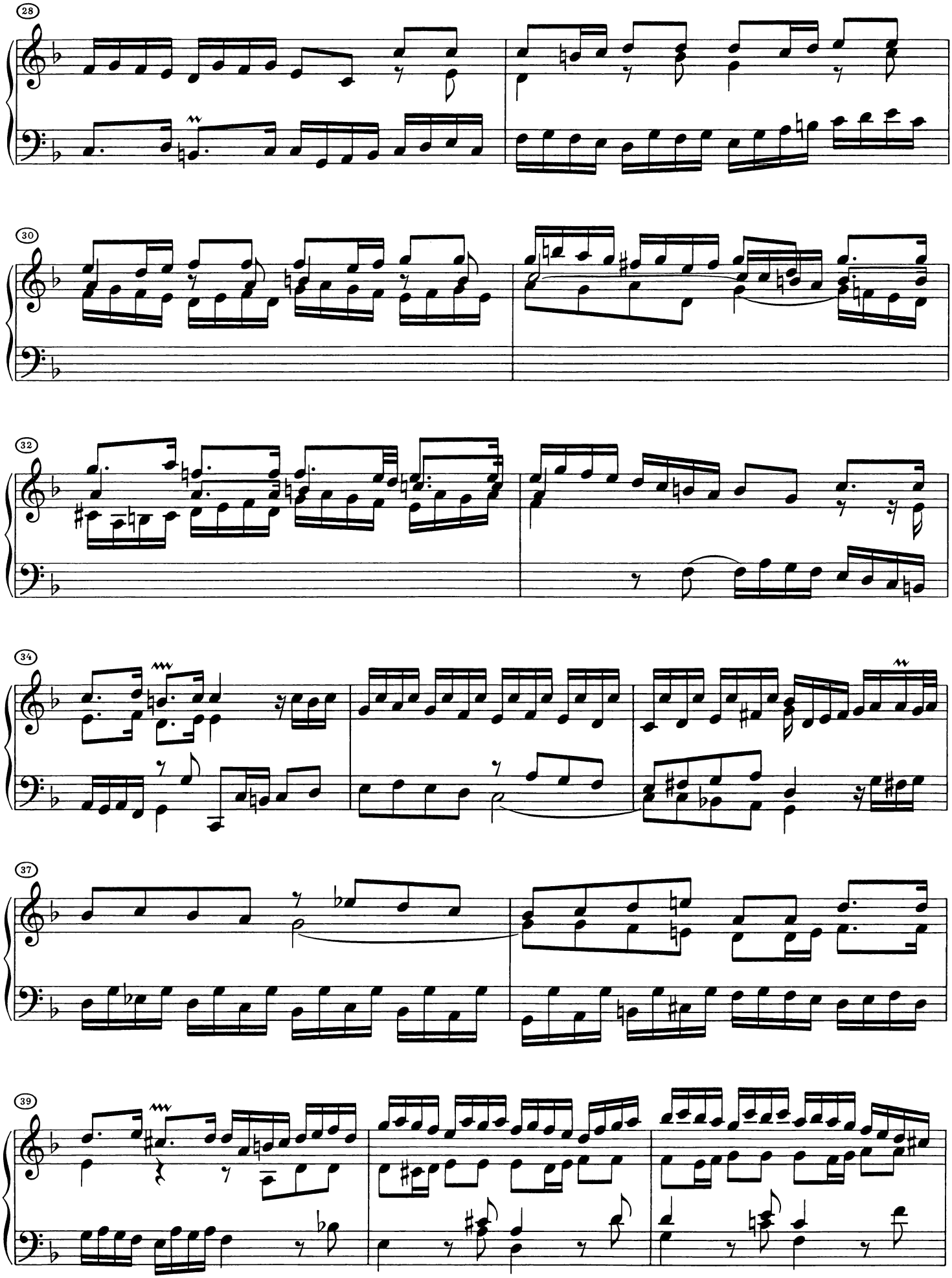
Prélude

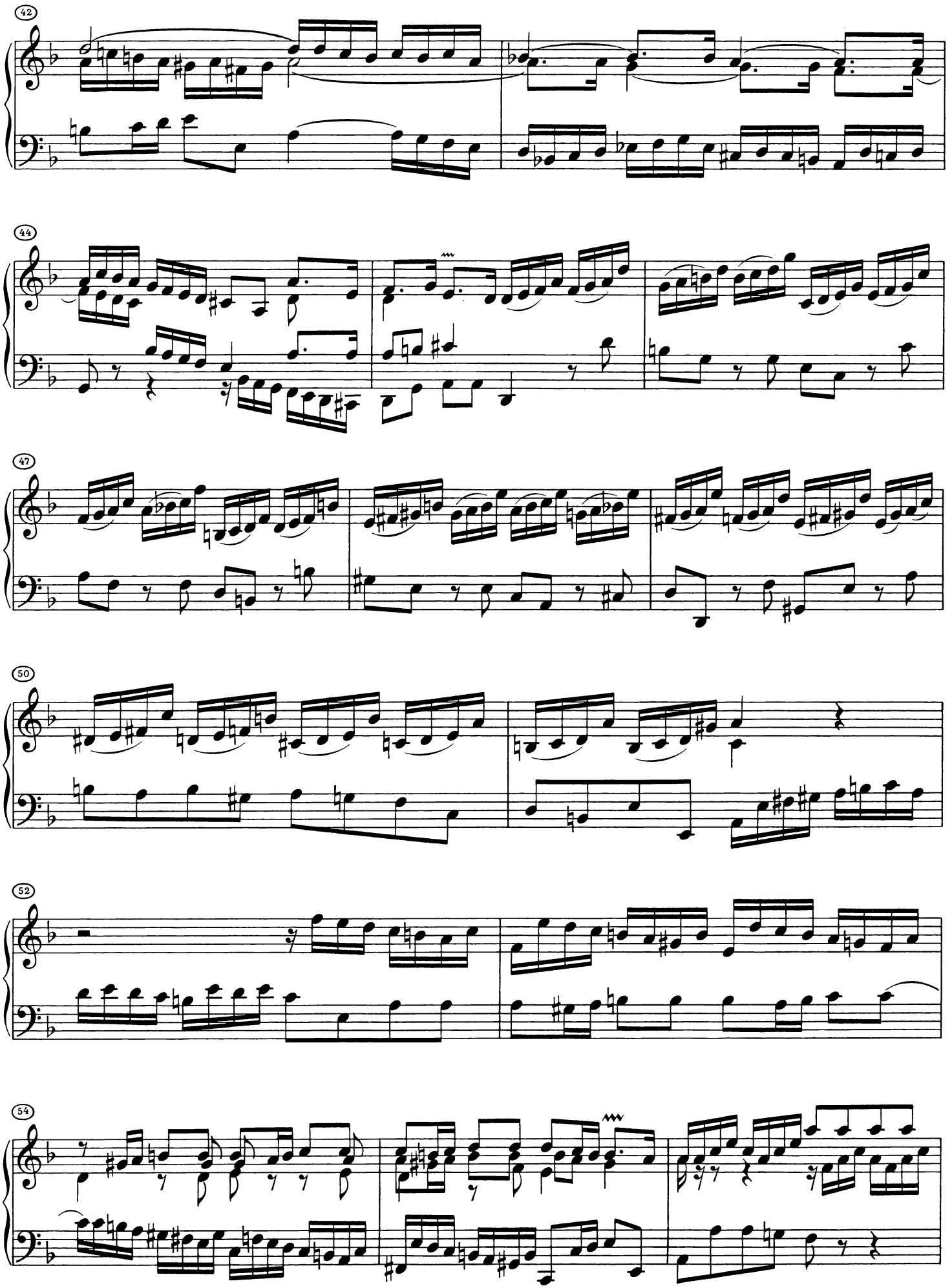
BWV 809

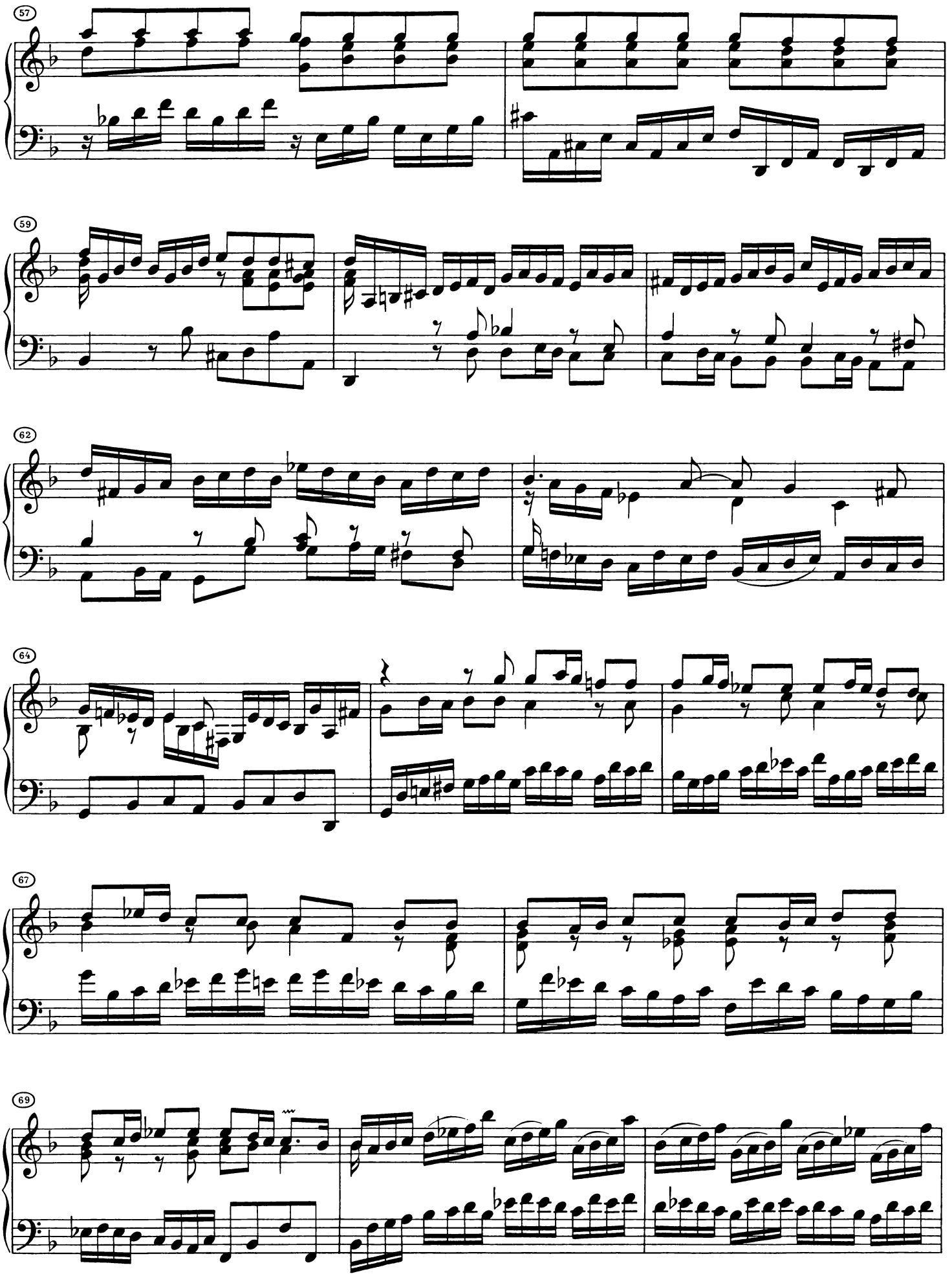


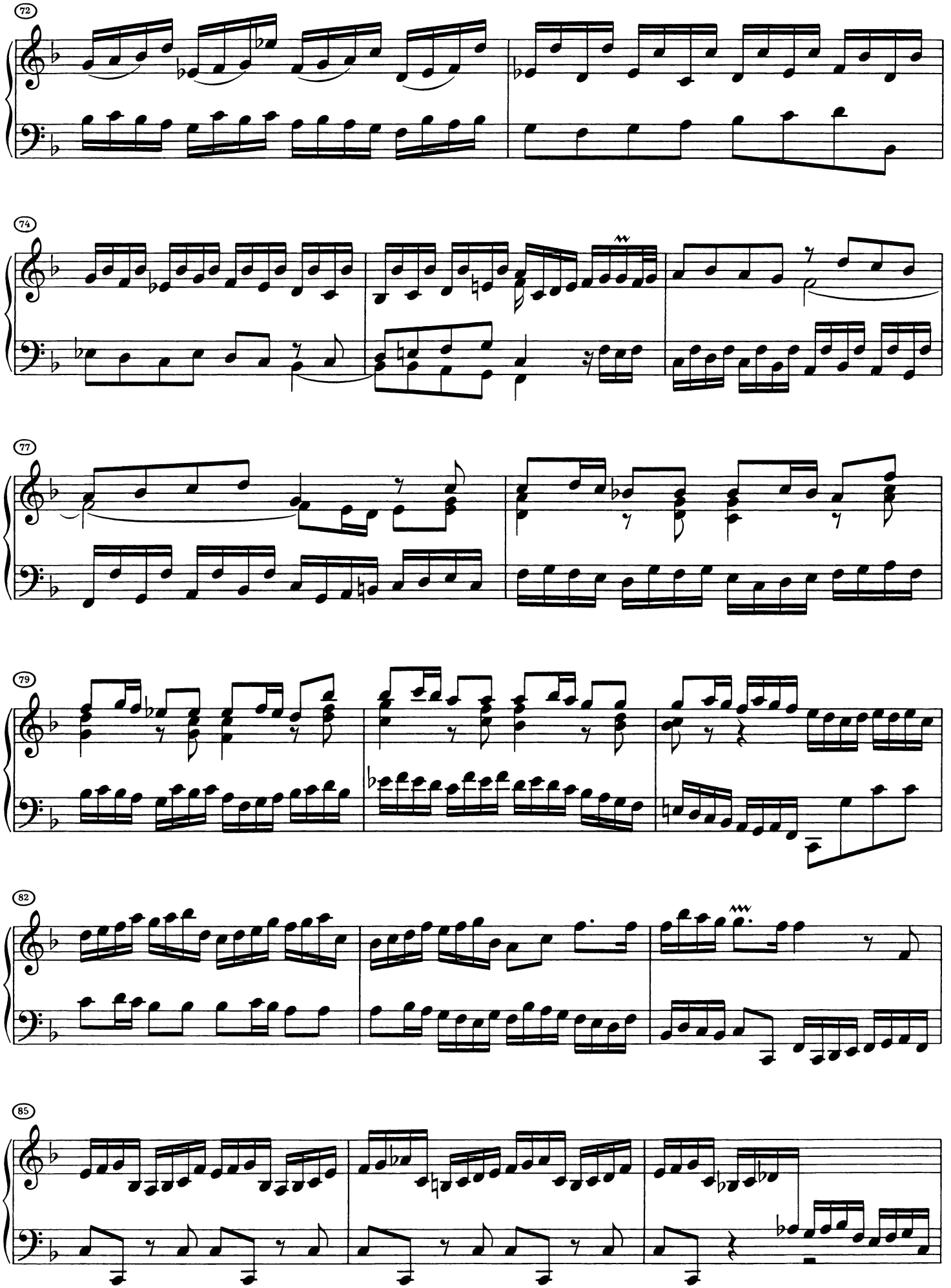
Vervielfältigungen jeglicher Art sind gesetzlich verboten.
© 2008 by G. Henle Verlag, München

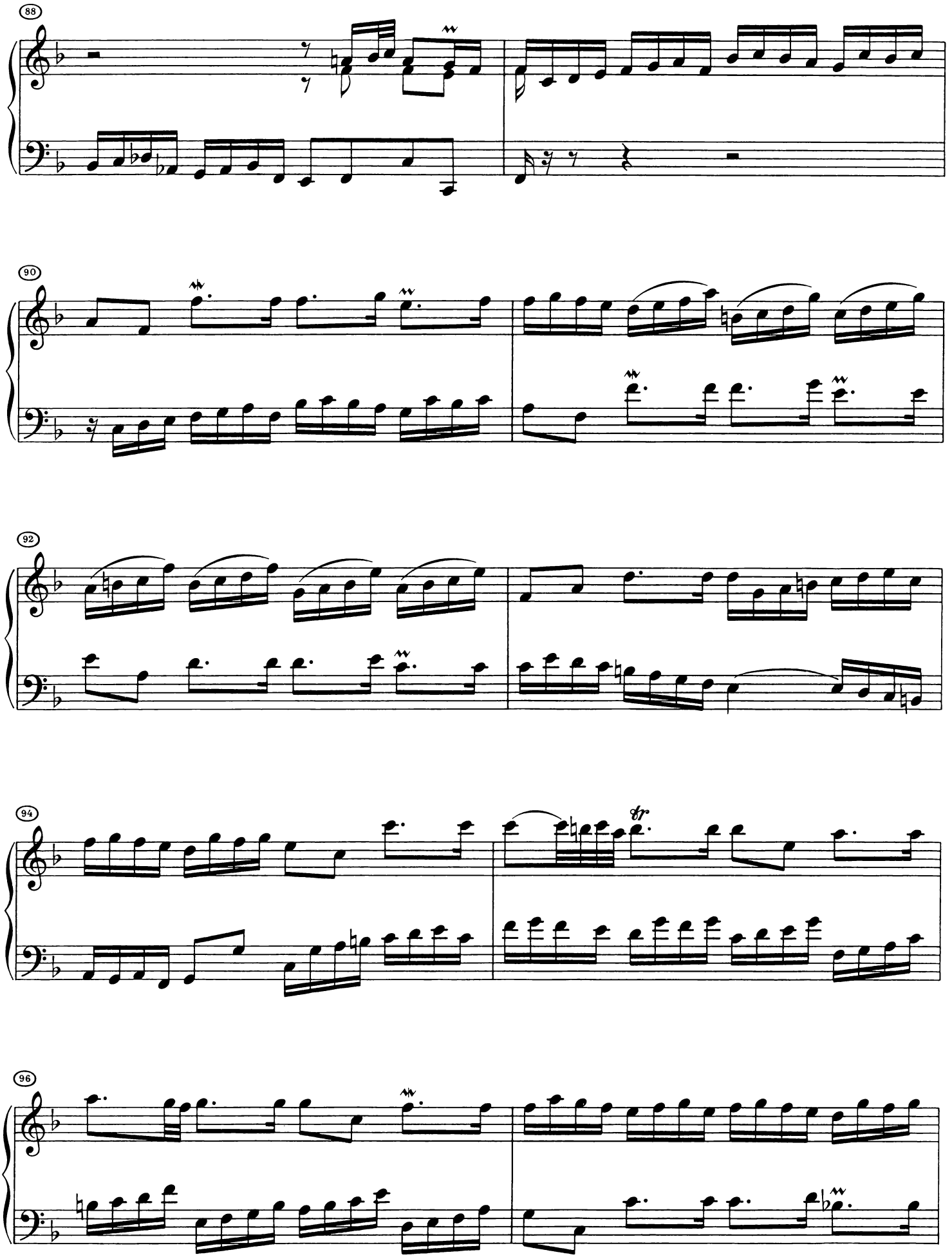

13
15
17
20
23
25

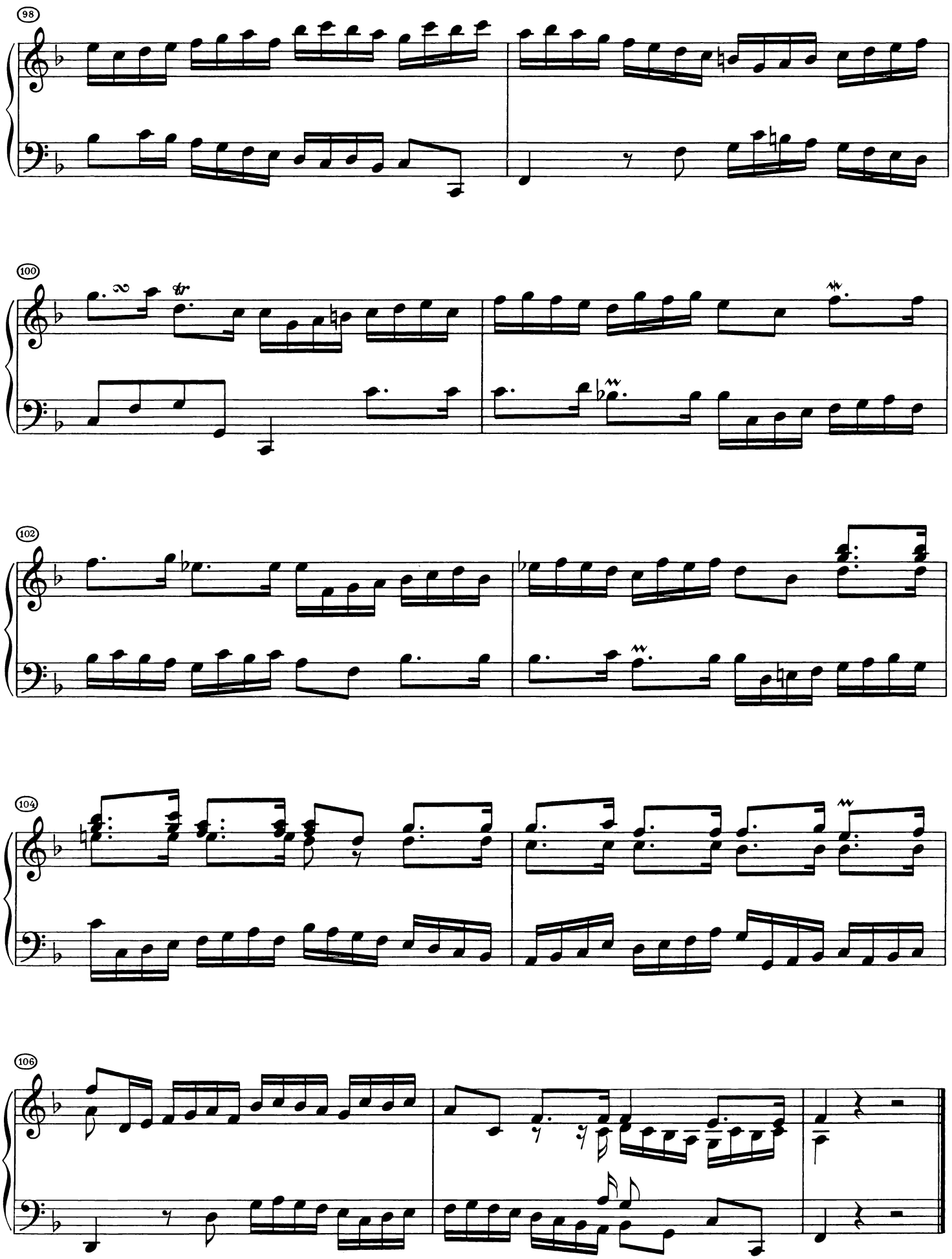

28
30
32
34
37
39


42
44
47
50
52
54


57
59
62
64
67
69


72
74
77
79
82
85


88
90
92
94
tr
96

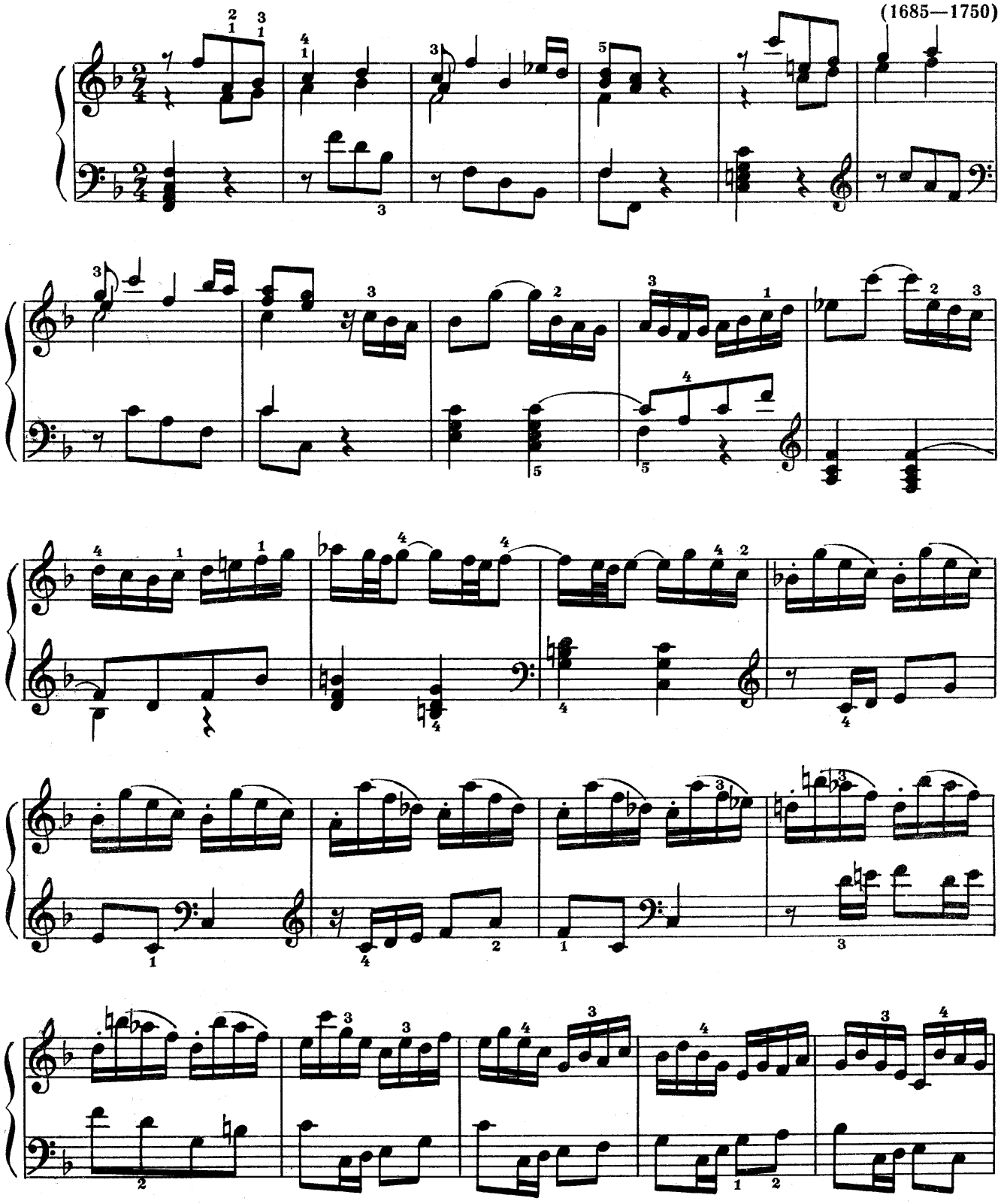

98
100
102
104
106

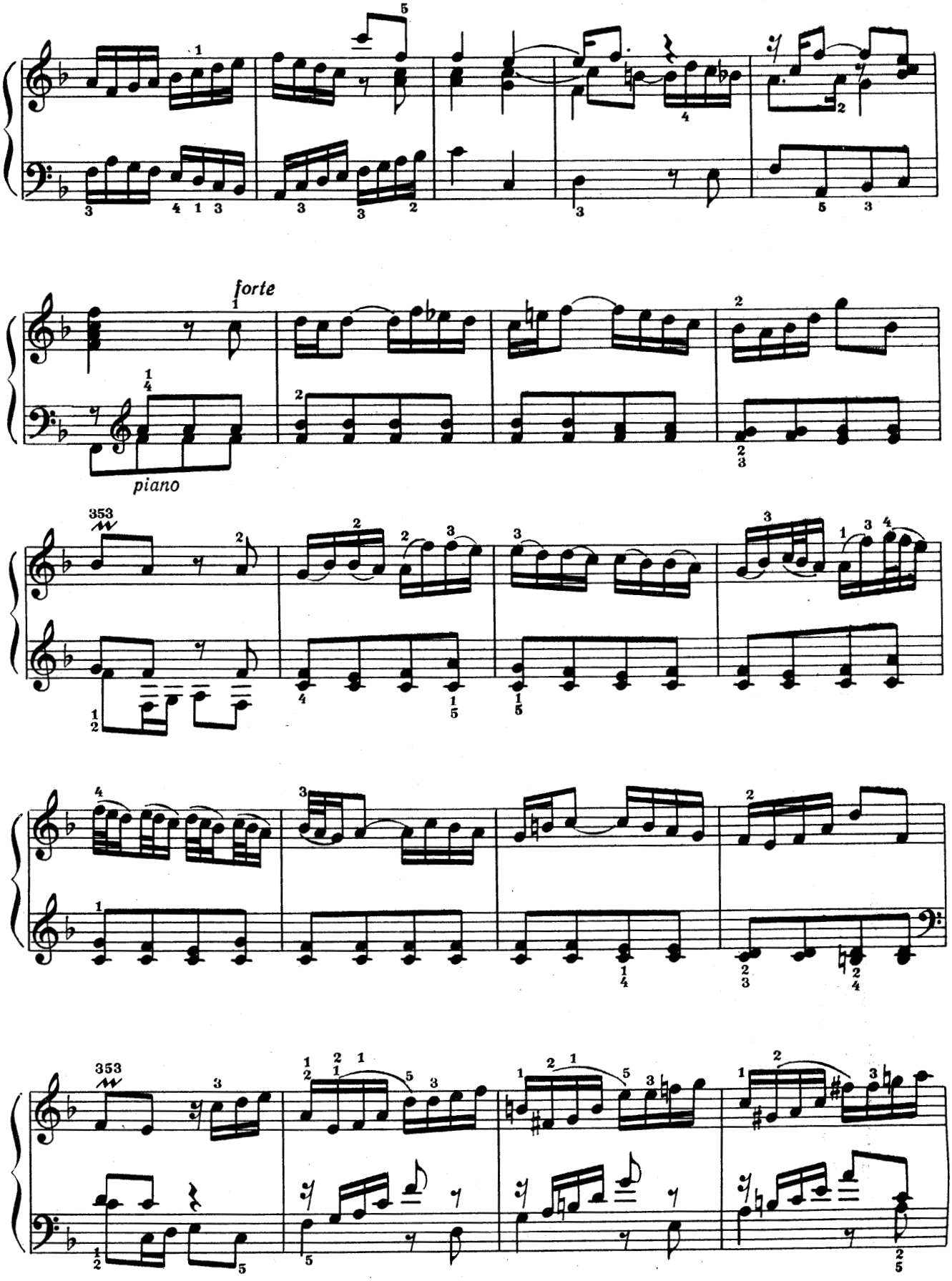
CONCERTO NACH ITALIENISCHEM QUSTO

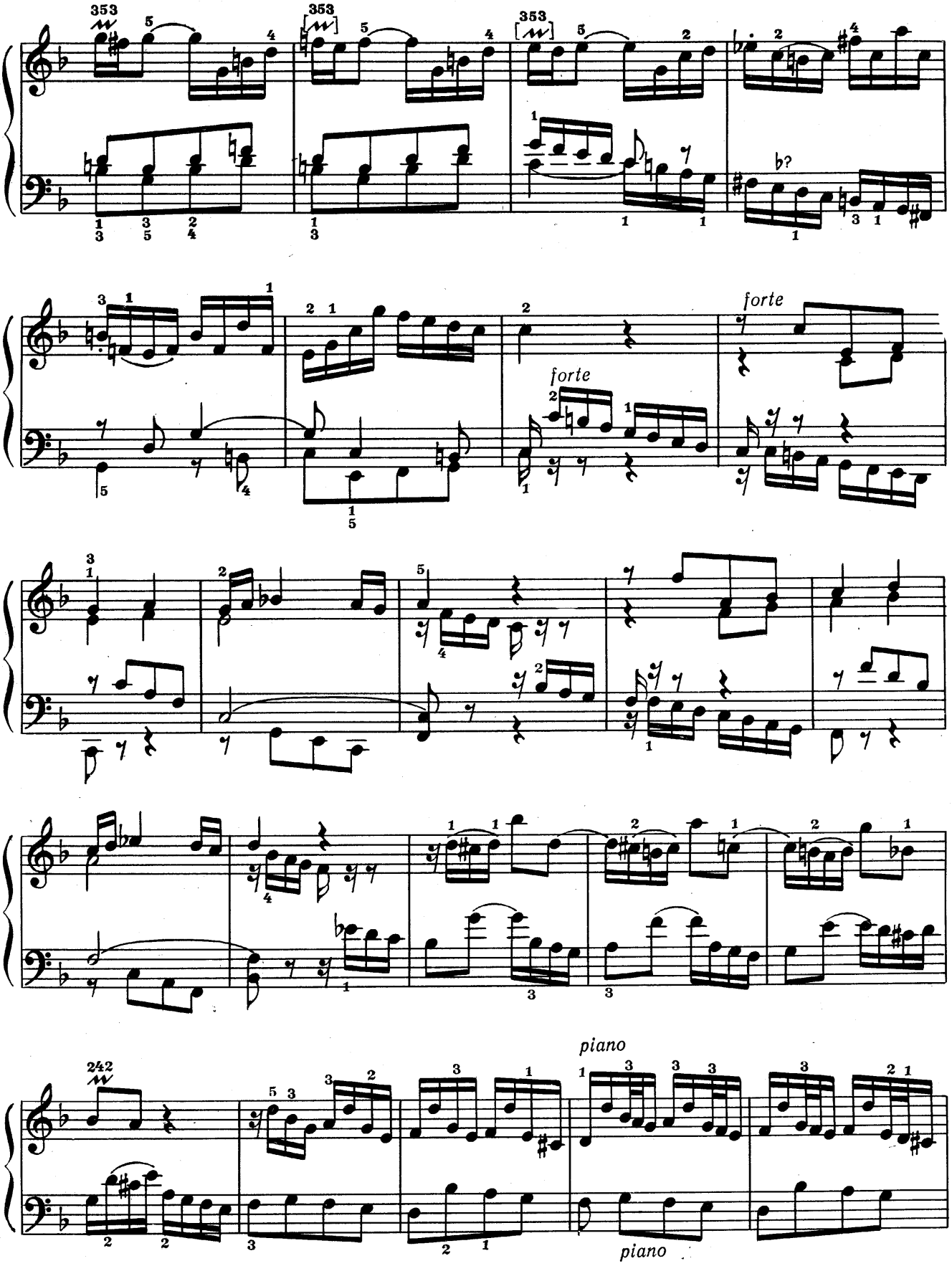
ИТАЛЬЯНСКИЙ КОНЦЕРТ

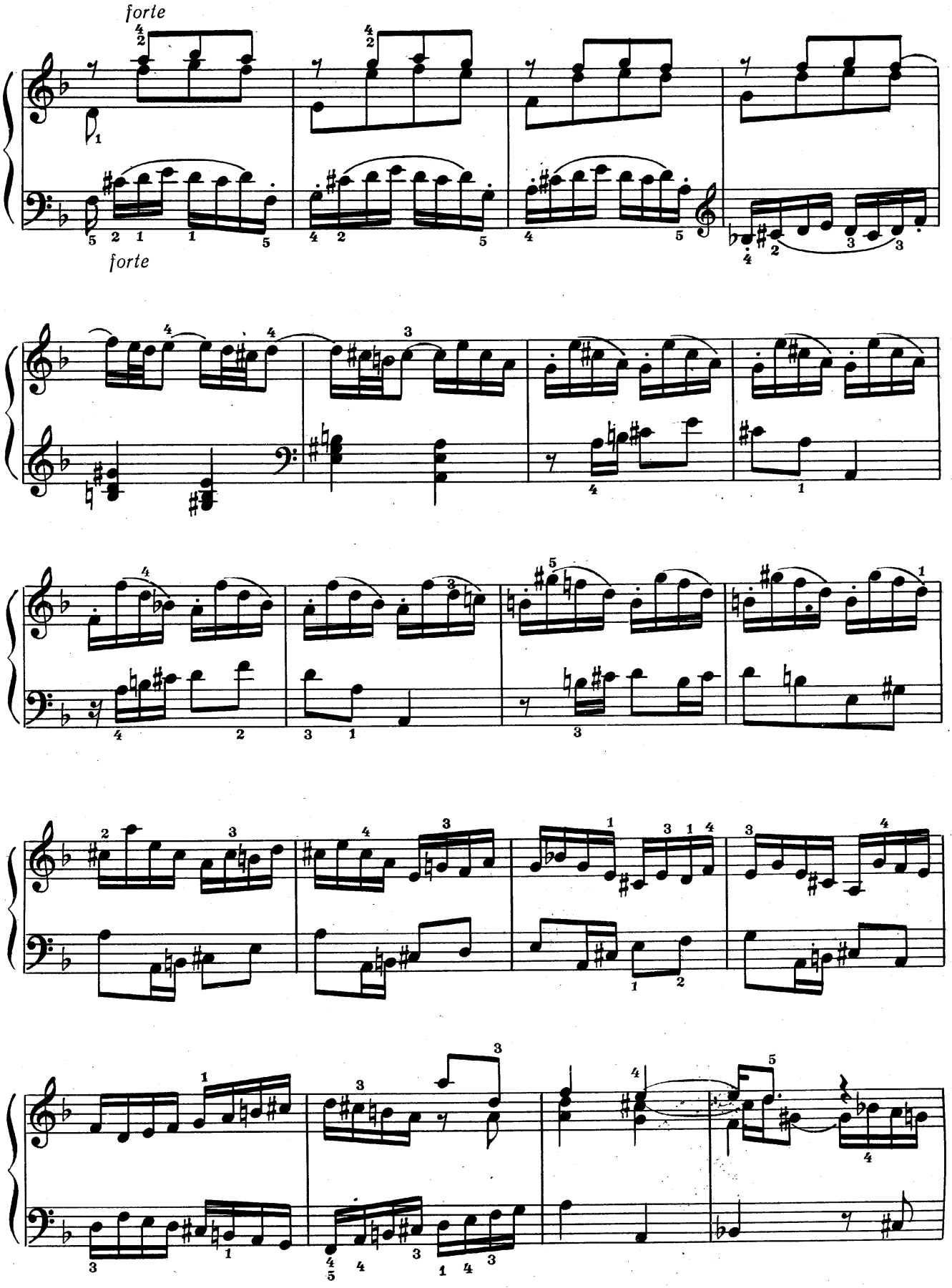
BWV 971

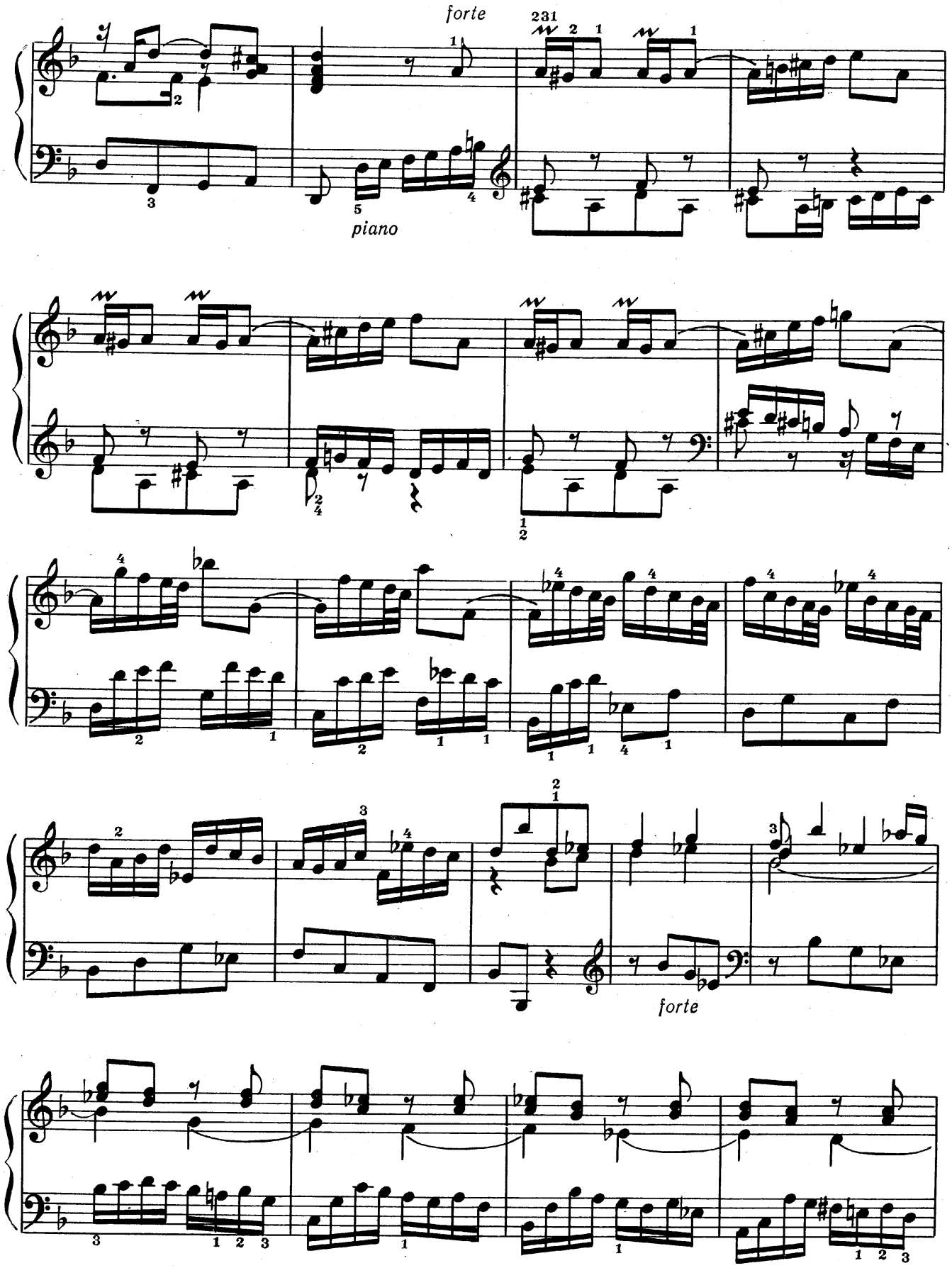
И. С. БАХ
J. S. BACH
(1685—1750)

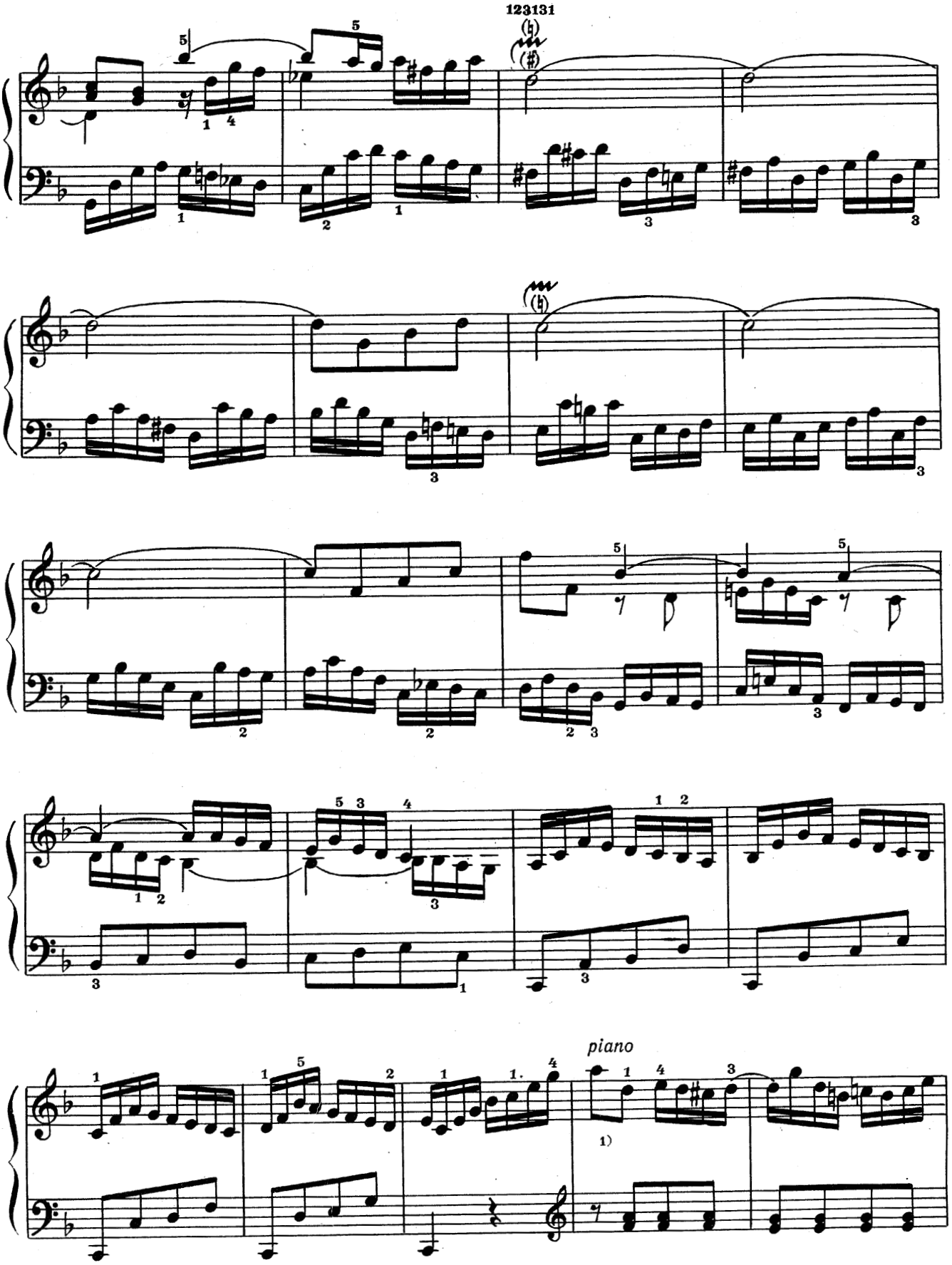



forte
piano

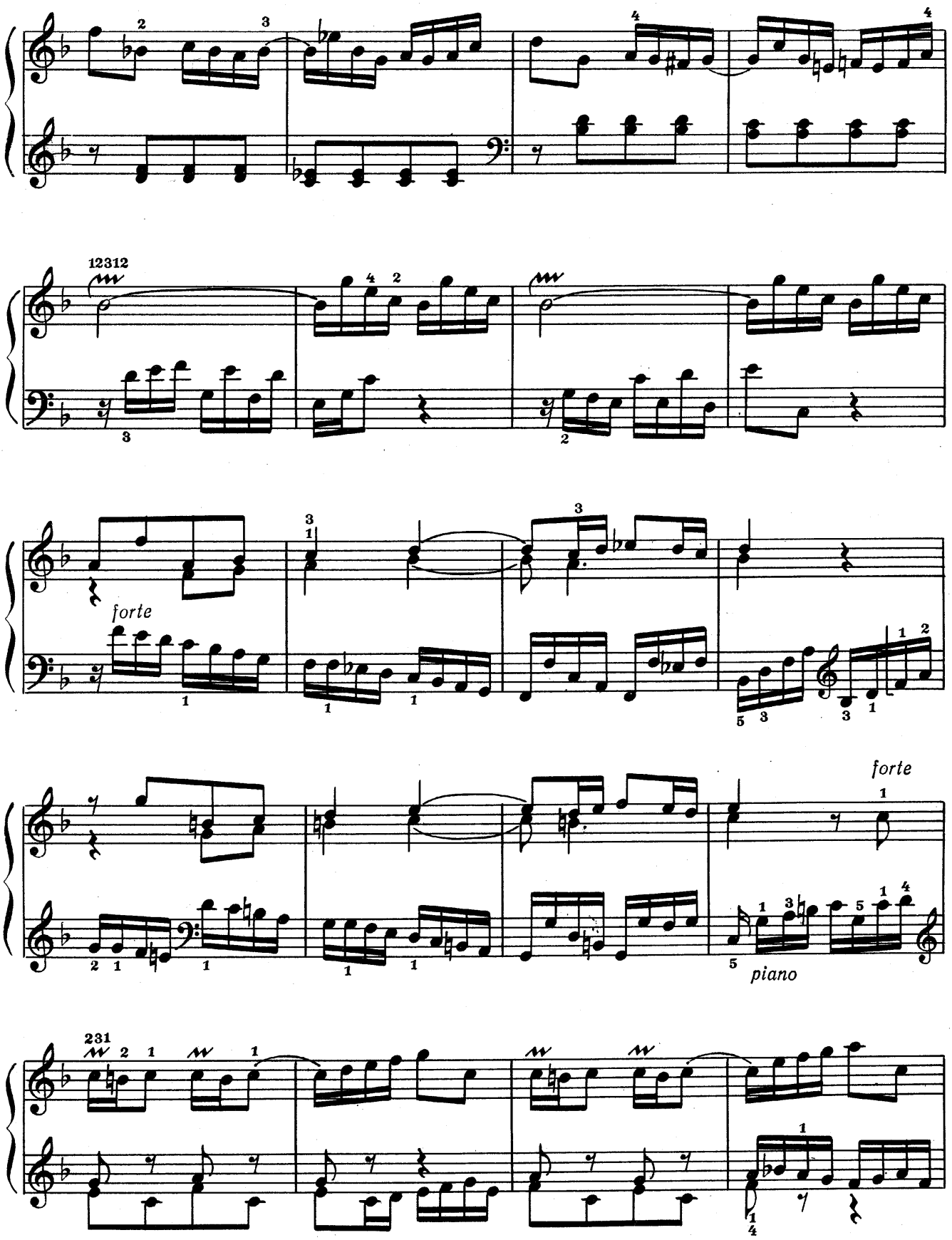

353
353
353
forte
forte
forte
242
piano
piano

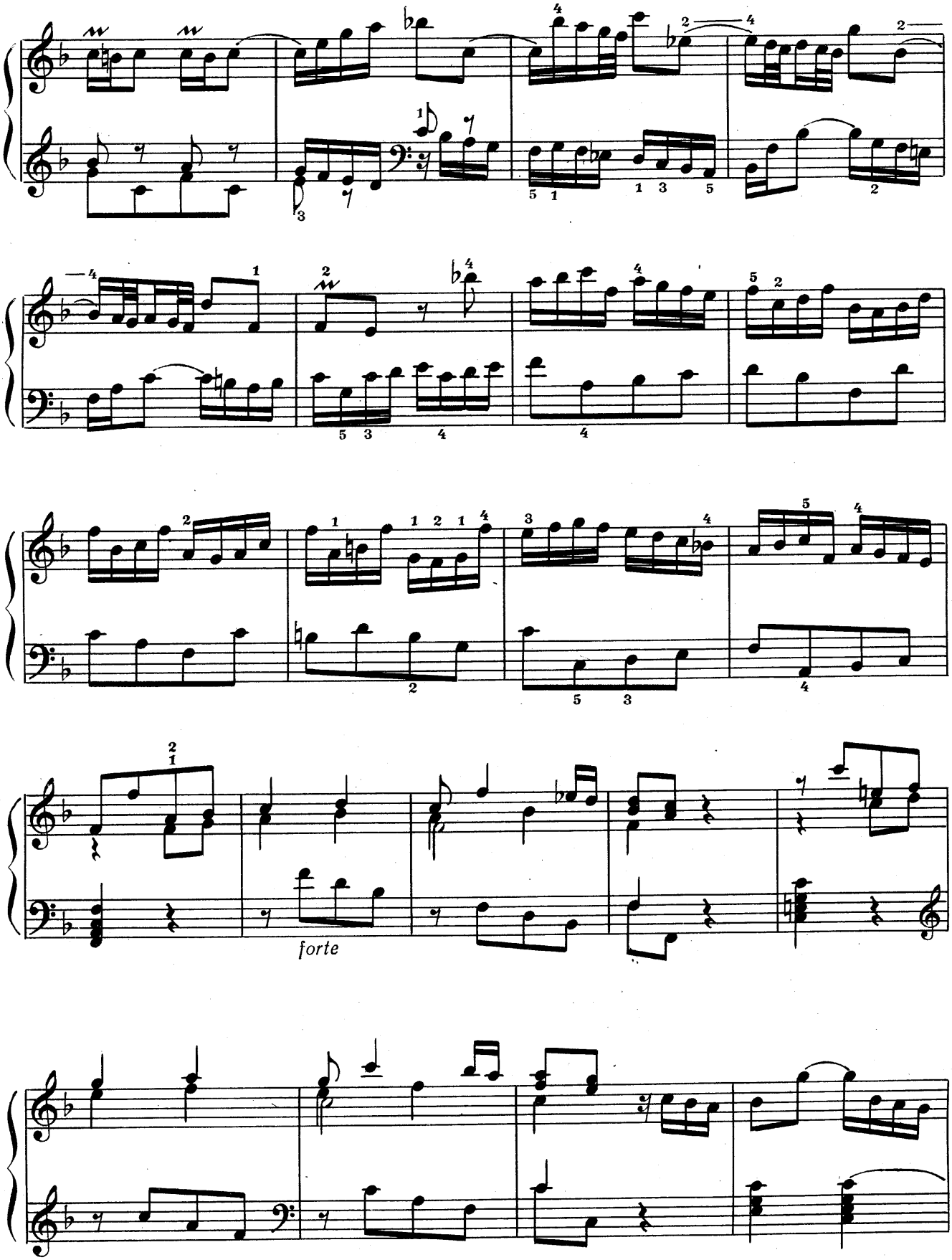

forte
forte

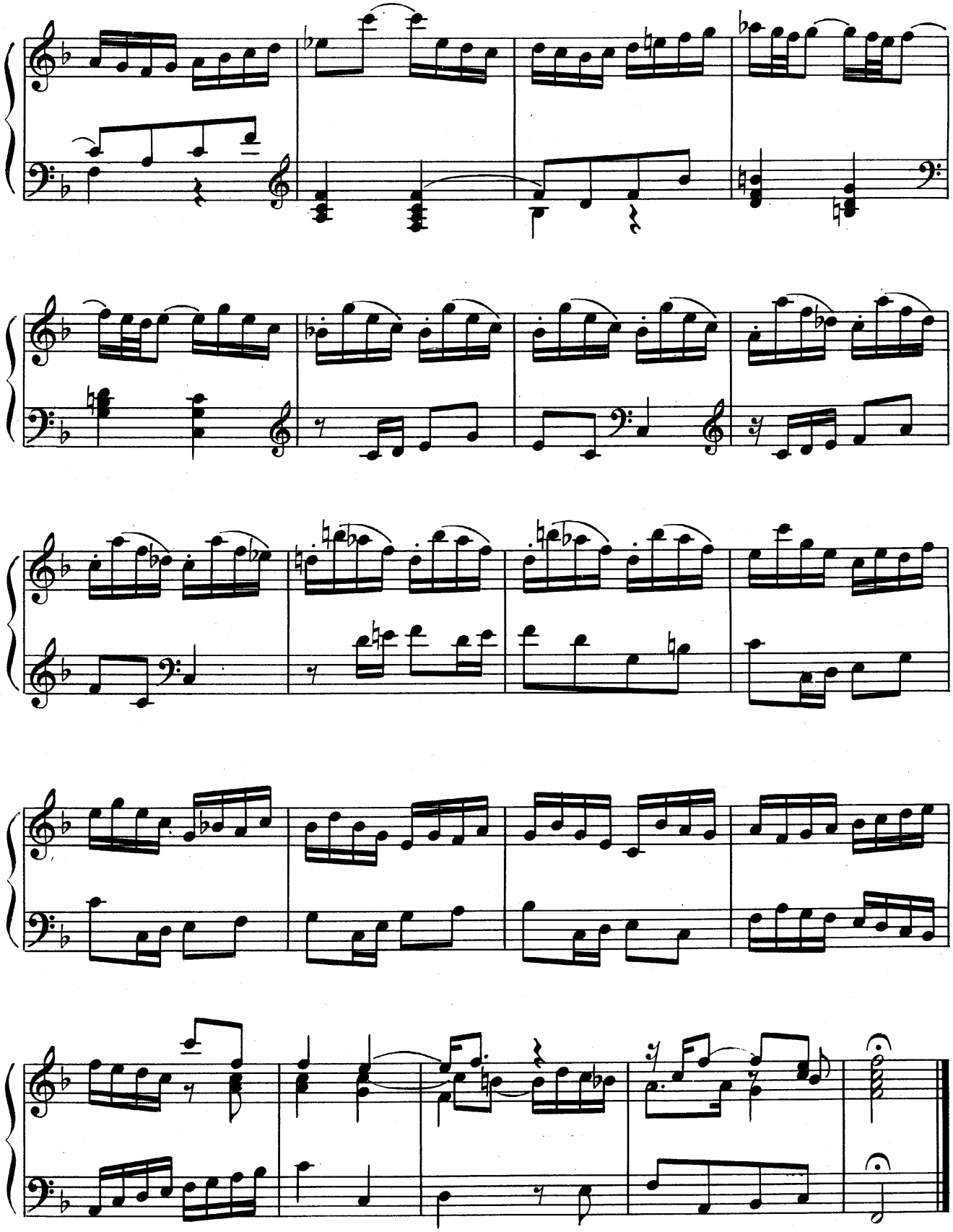

forte
piano
forte



[1]) В NBA здесь f для правой руки, p — для левой; в связи с этим f десятью тактами позже относится только к левой.


forte
forte
piano

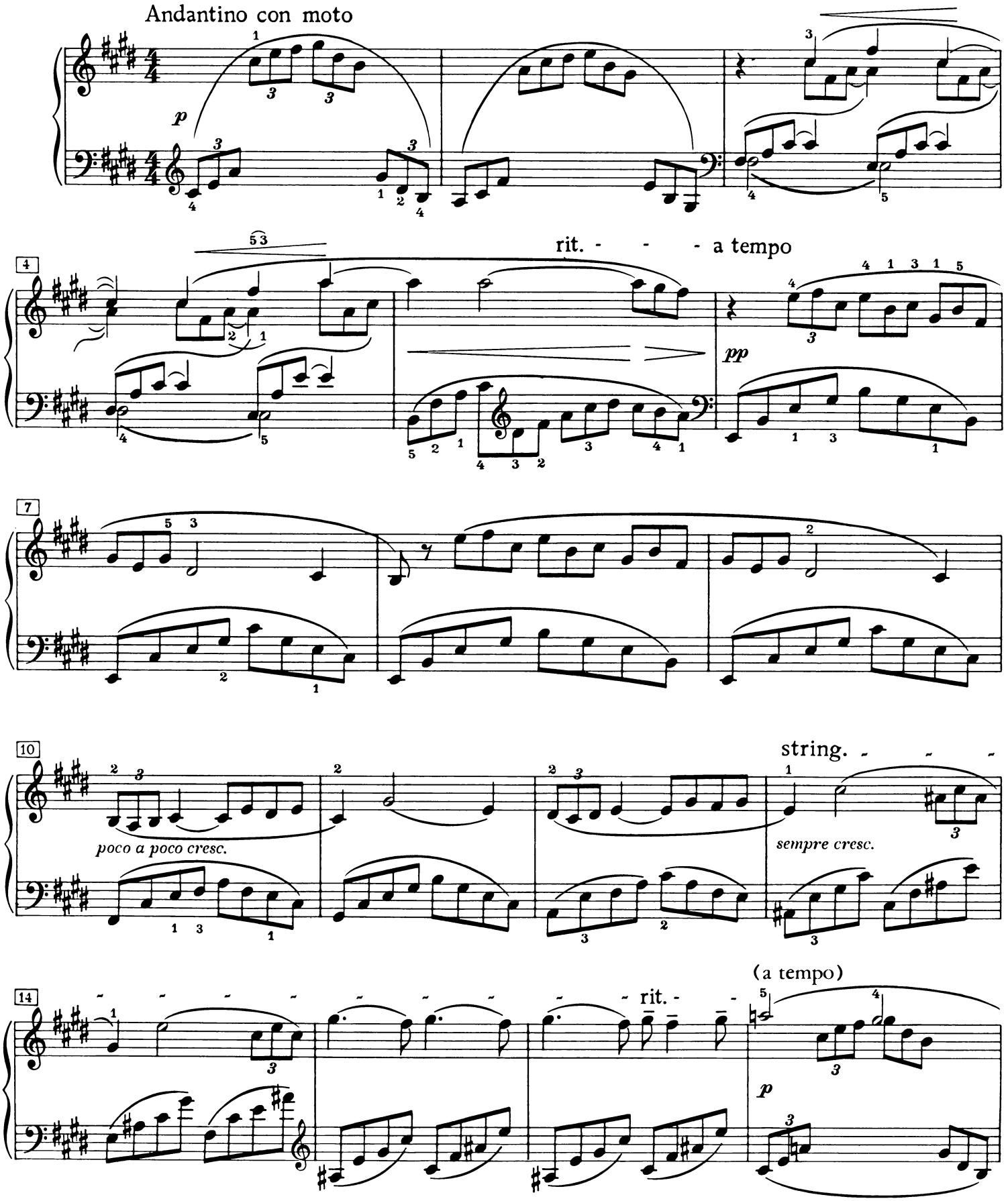

forte



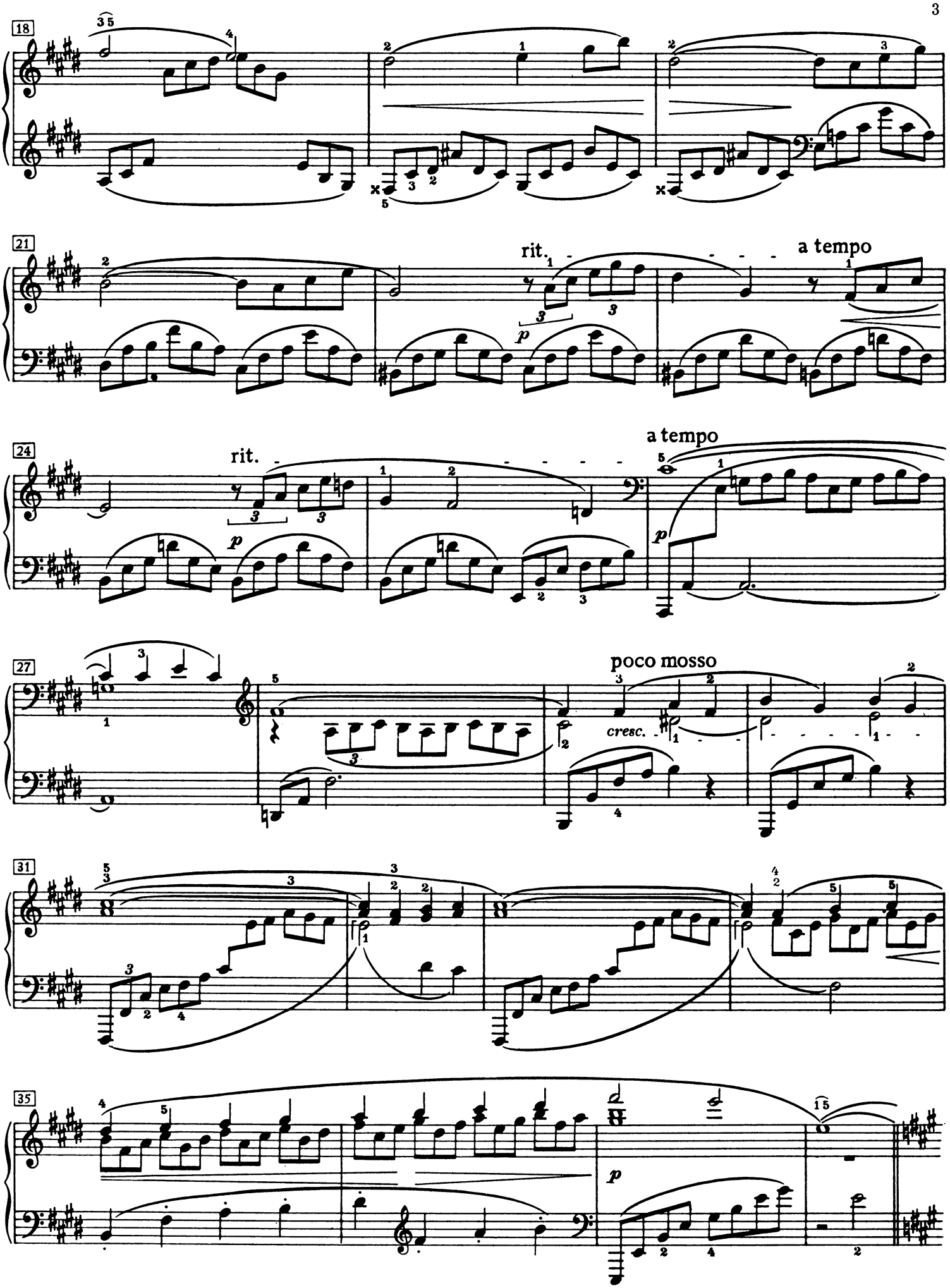
DEUX ARABESQUES

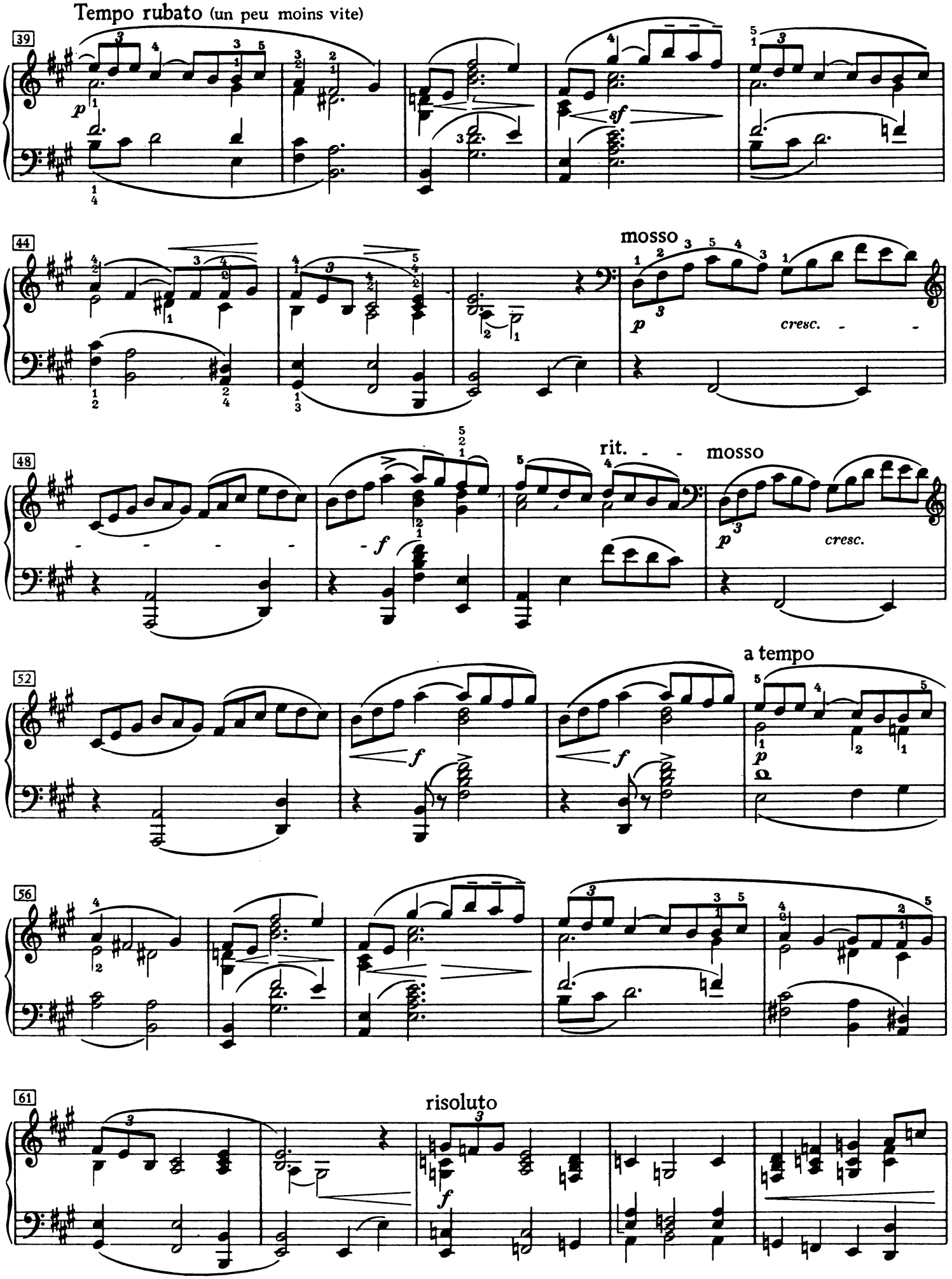
I

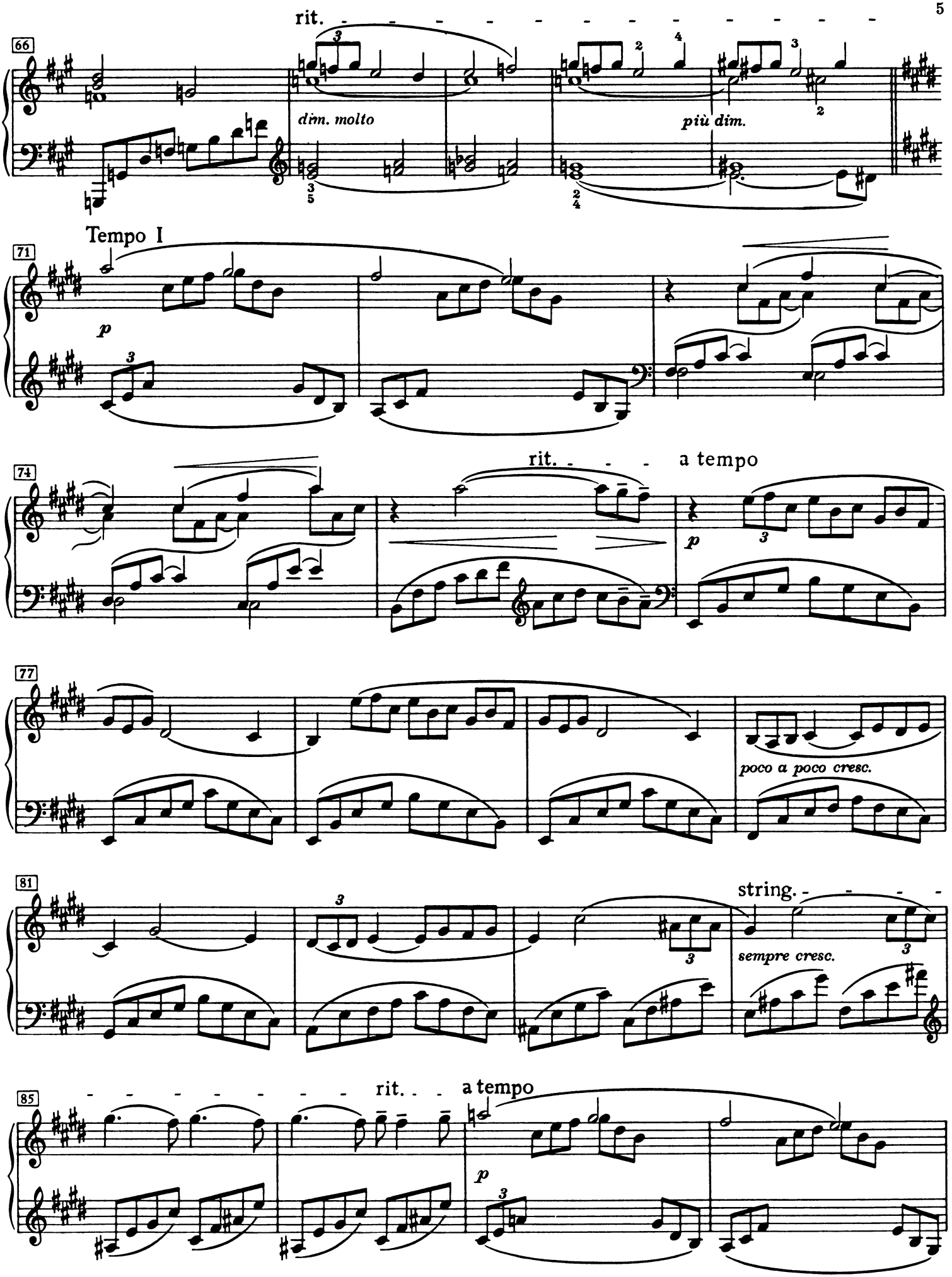
Claude Debussy
(1862-1918)

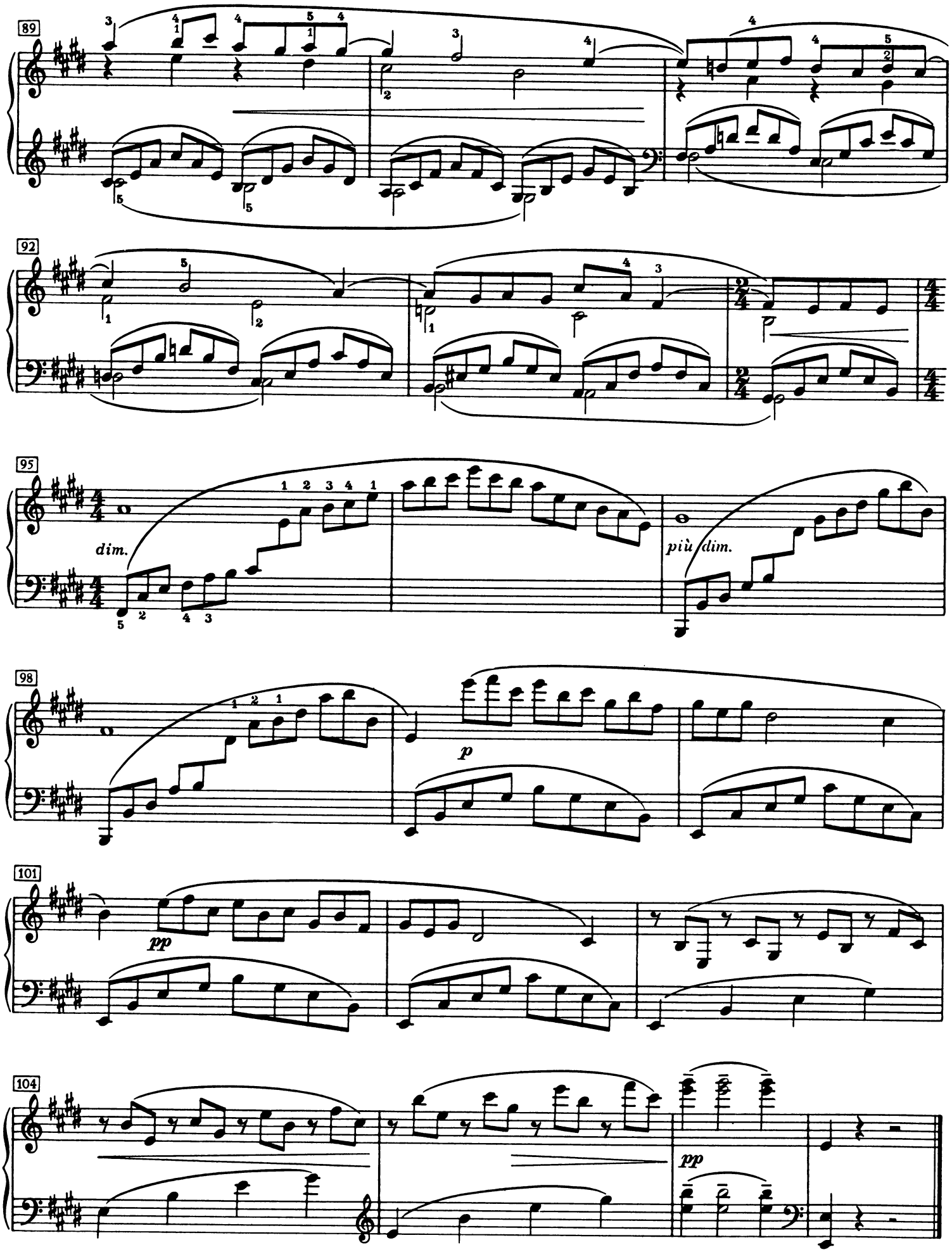


© 1969 by C. F. Peters


18
21
rit.
a tempo
24
rit.
a tempo
27
poco mosso
cresc.
31
35


Tempo rubato (un peu moins vite)
39
44
mosso
cresc.
48
rit.
mosso
cresc.
52
a tempo
56
61
risoluto


66
rit.
dim. molto
più dim.
71
Tempo I
p
74
rit.
a tempo
p
77
poco a poco cresc.
81
string.
sempre cresc.
85
rit.
a tempo
p


89
92
95
dim.
più dim.
98
p
101
pp
104
pp

Лунный свет
Clair de Lune

Andante très expressif

III

pp con sordino

6

11

Tempo rubato

pp

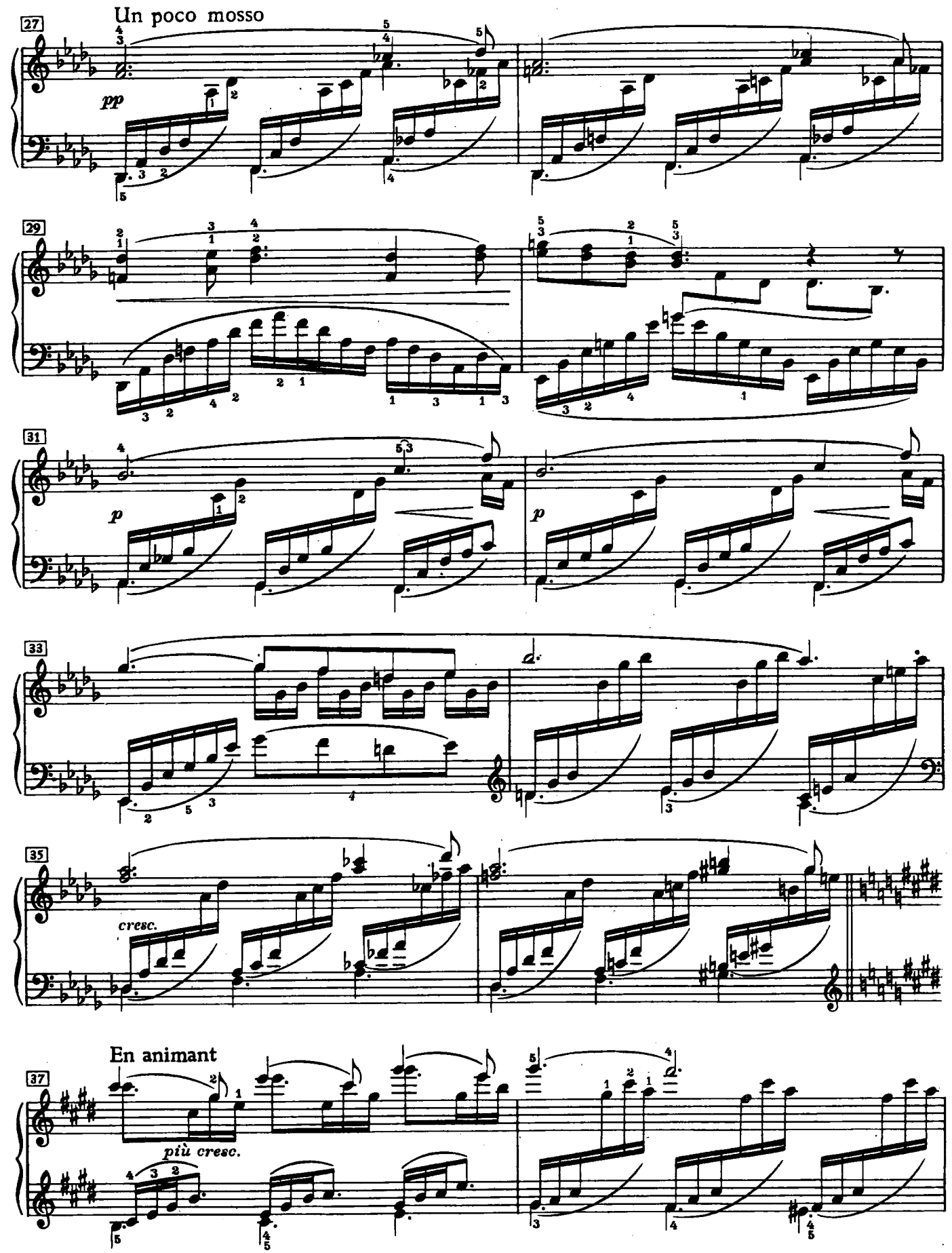
16

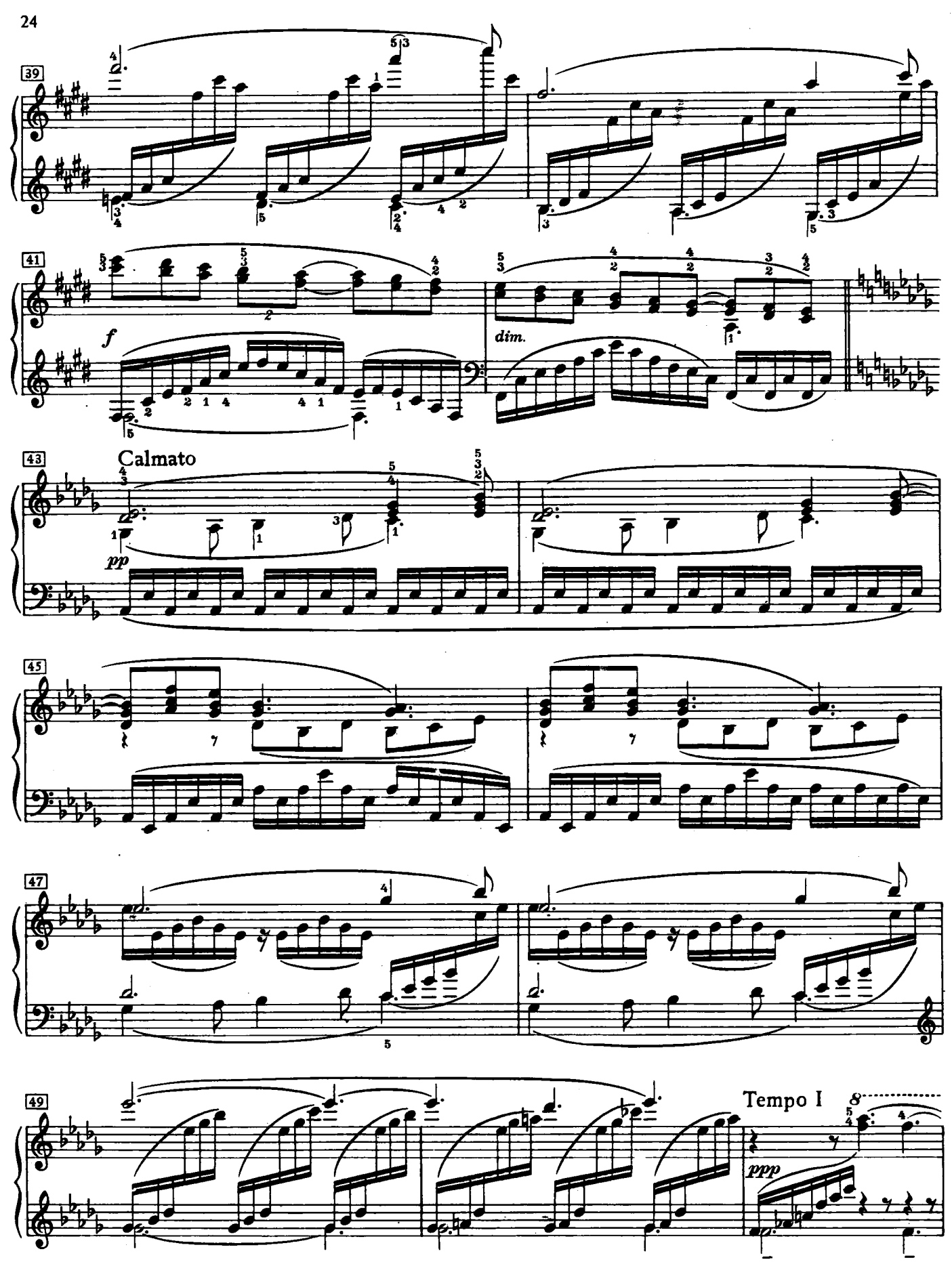
peu à peu cresc. et animé

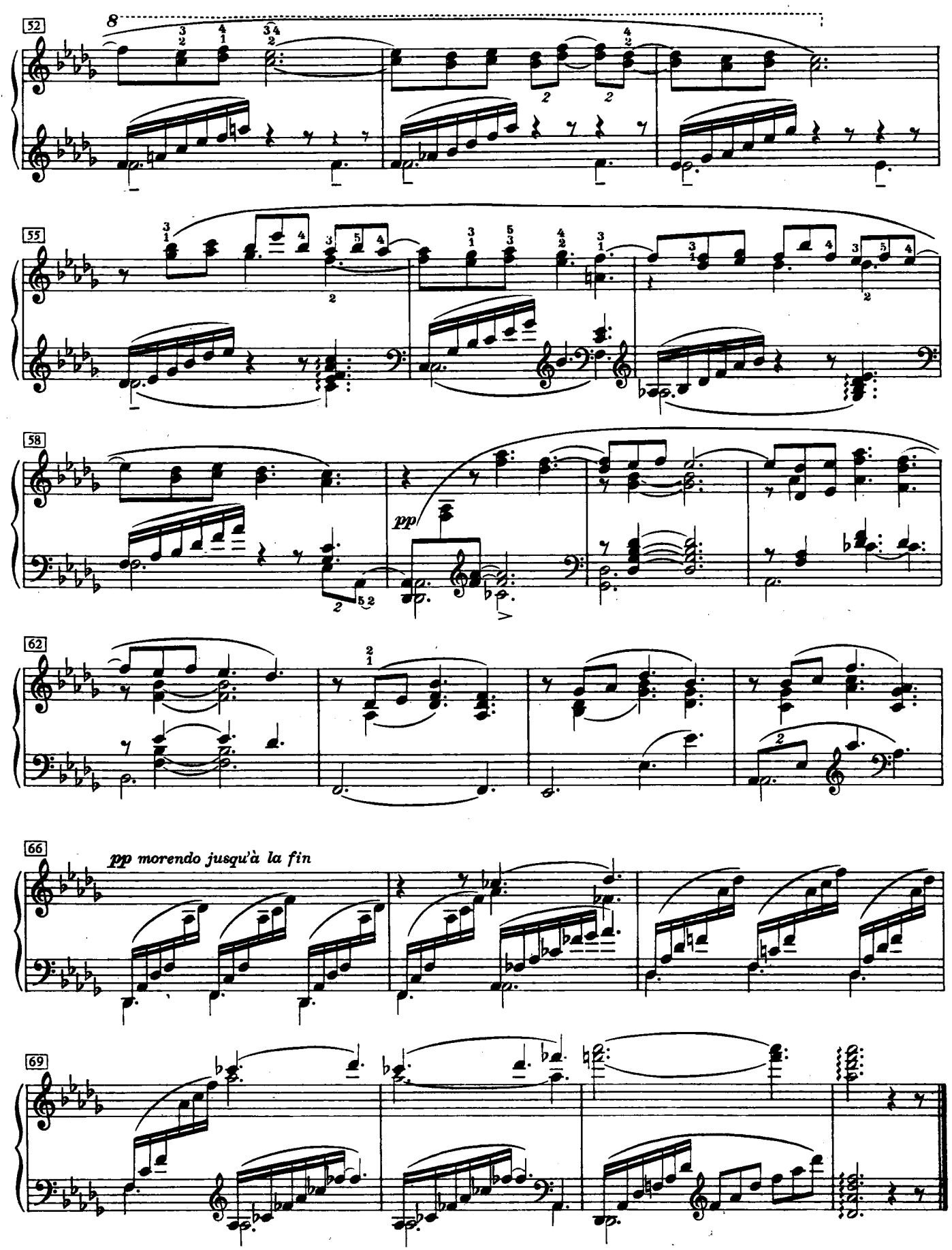
m. d.

21

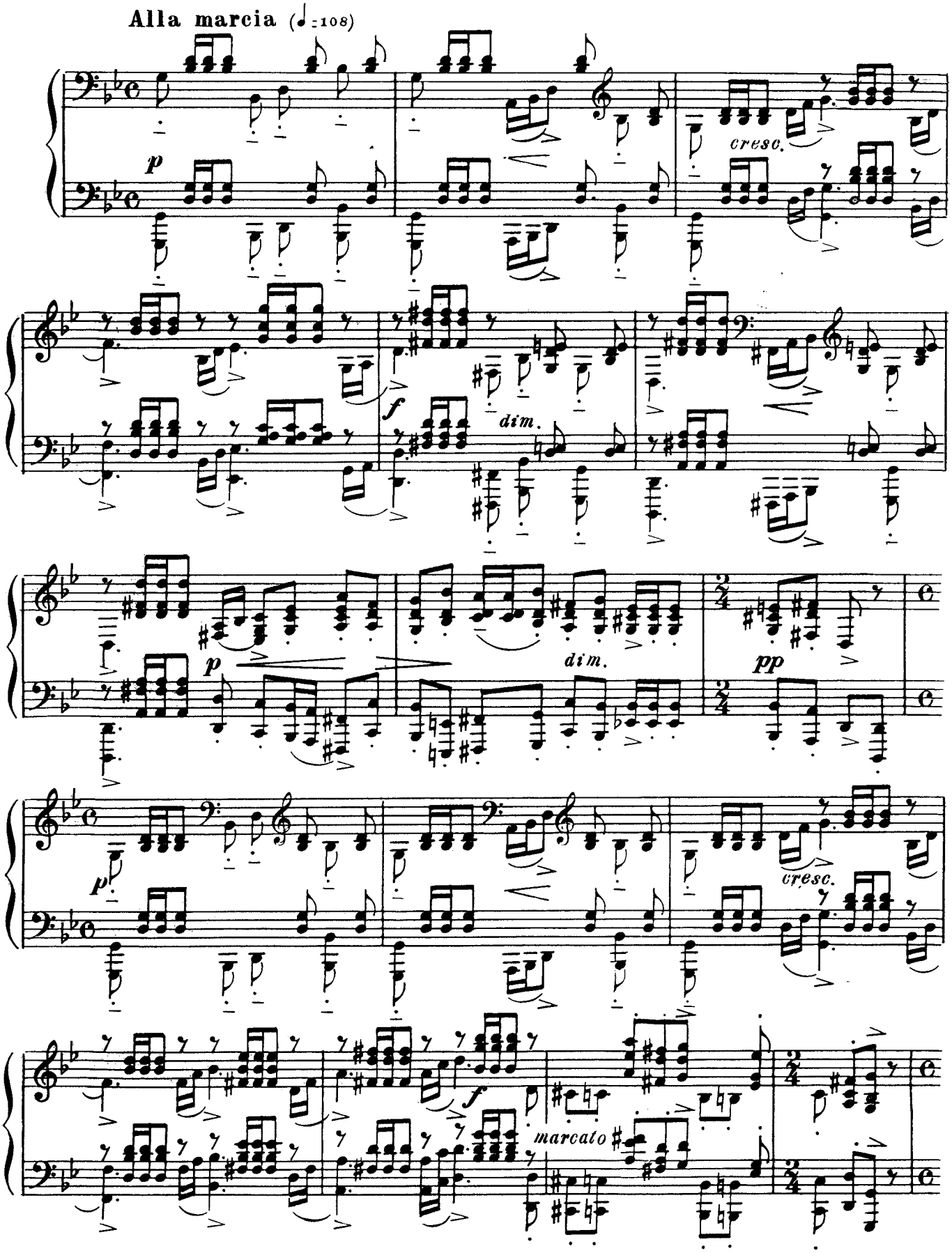
dim. molto

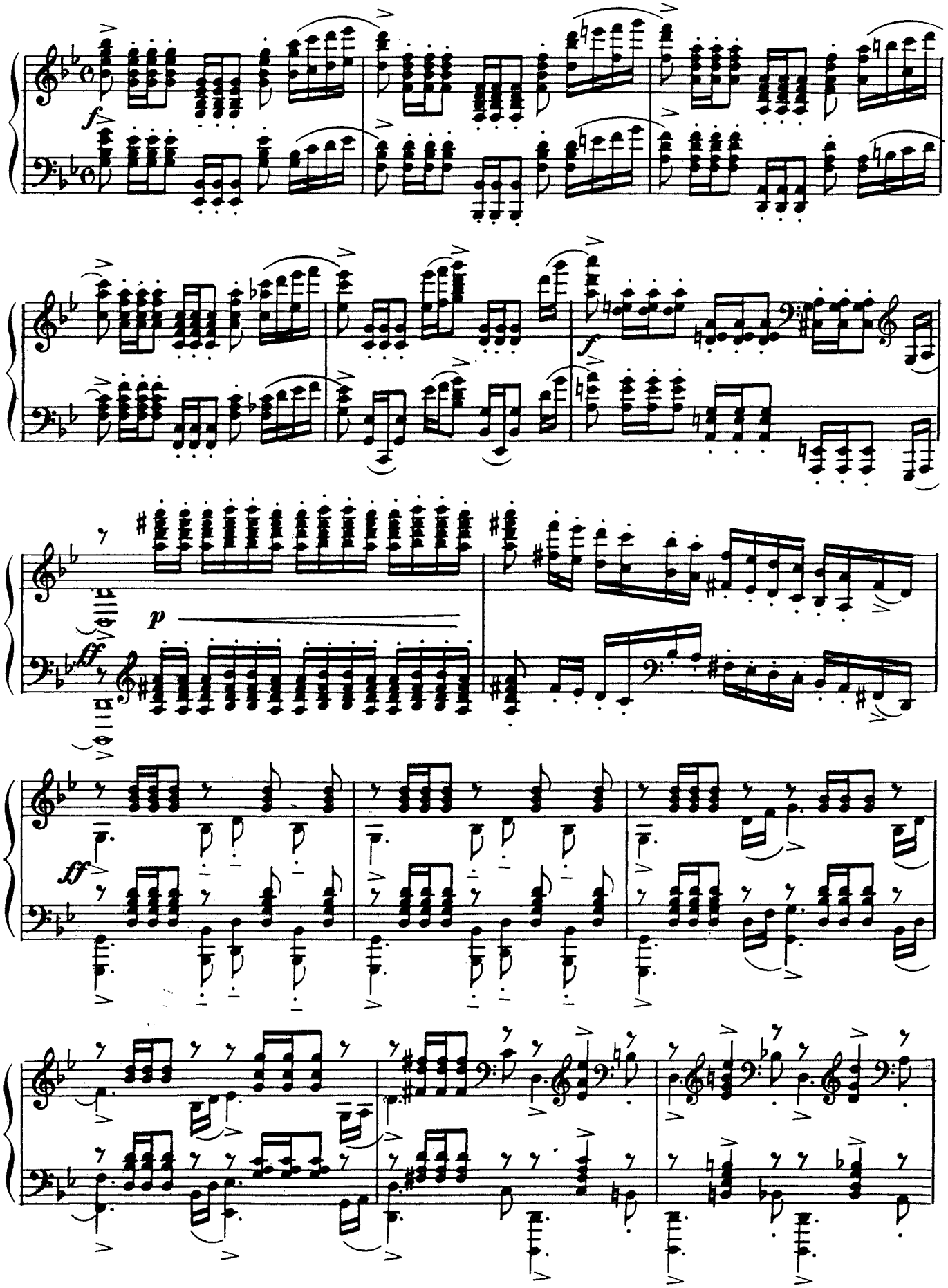

27
Un poco mosso
pp
29
31
p
p
33
35
cresc.
37
En animant
più cresc.

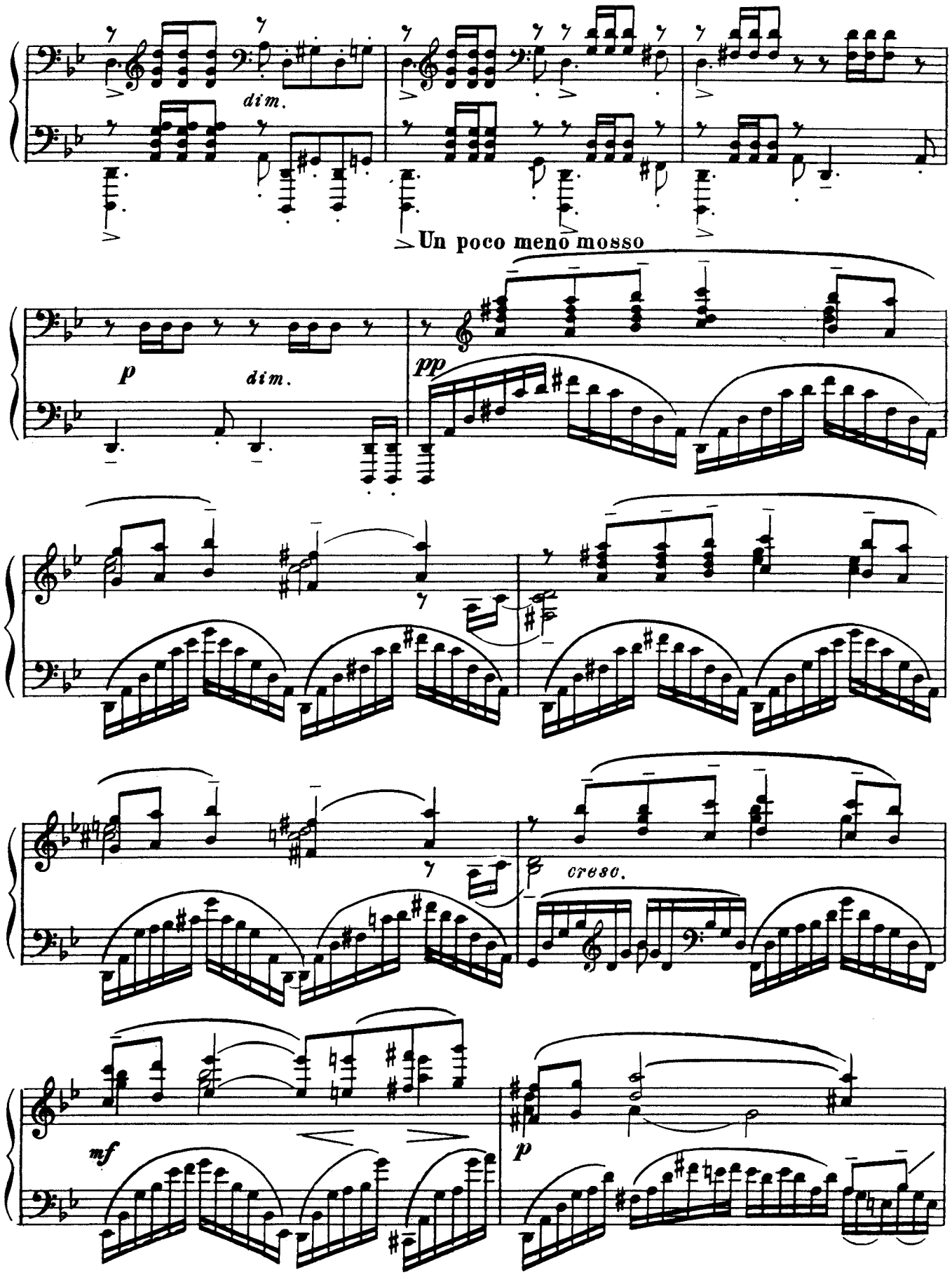

39
41
f
dim.
43
Calmato
pp
45
47
49
Tempo I
ppp

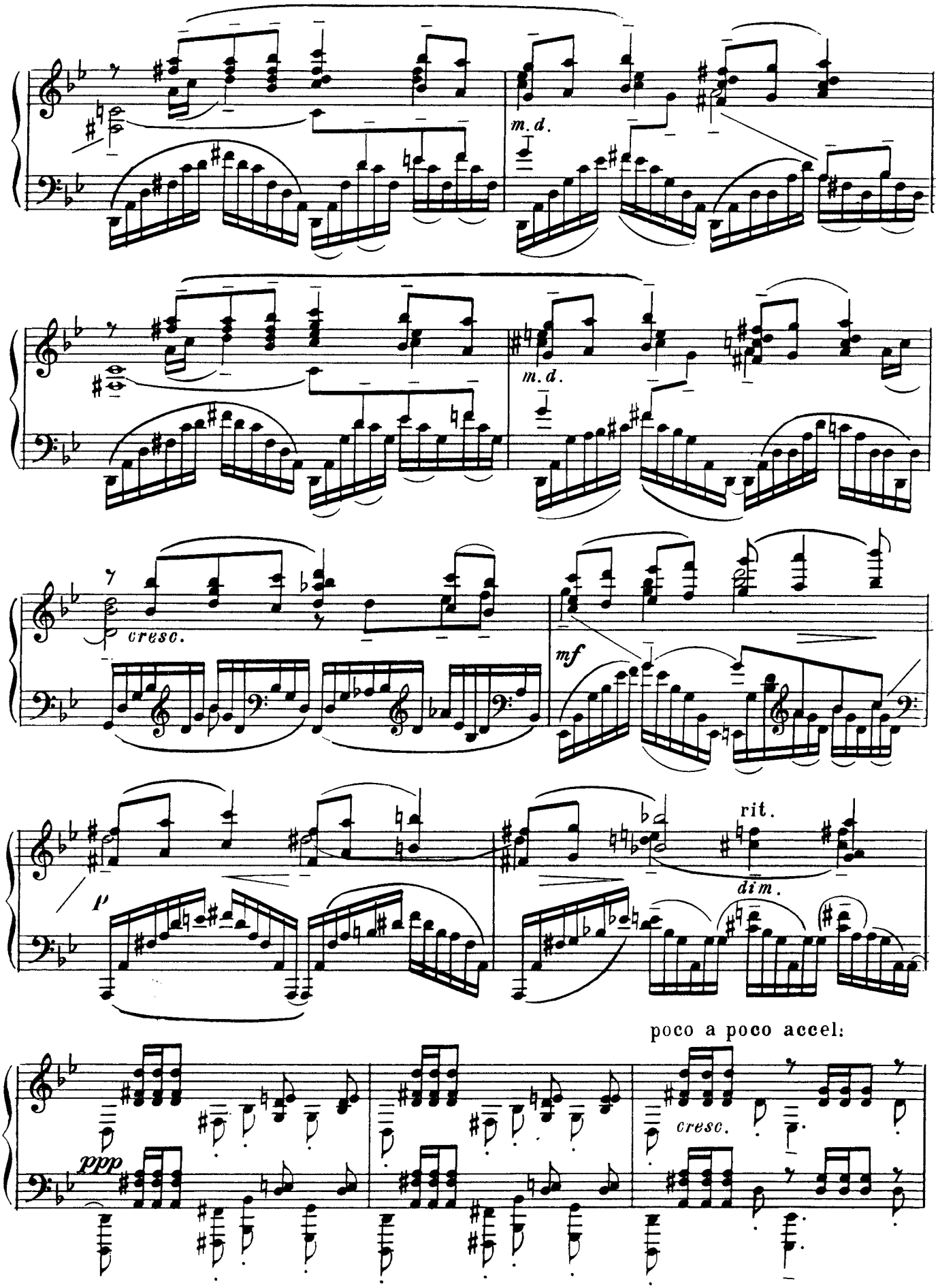

52
55
58
pp
62
66
pp morendo jusqu'à la fin
69

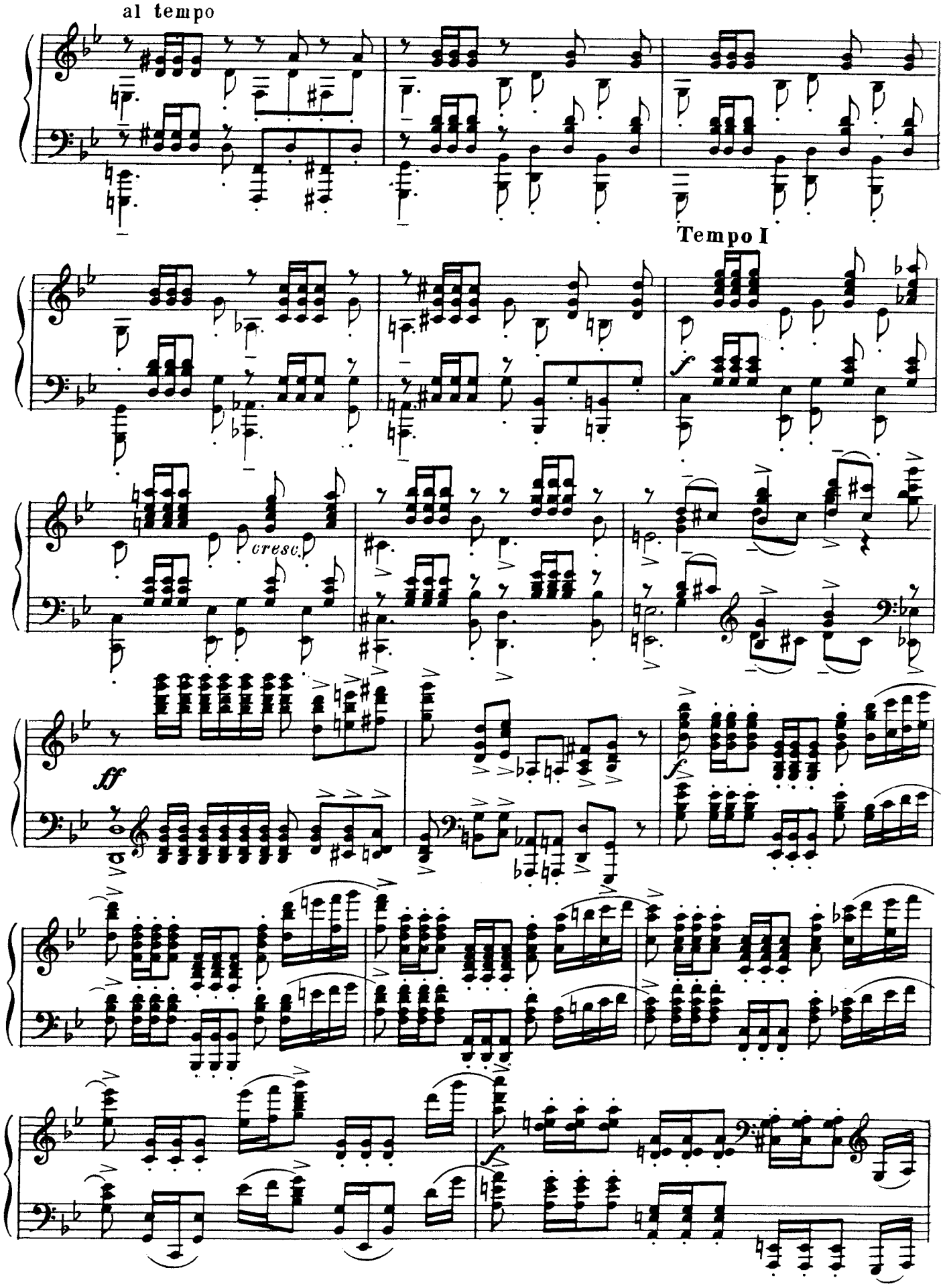
Sergei Rachmaninoff, Prelude in G minor, Op.23, No.5

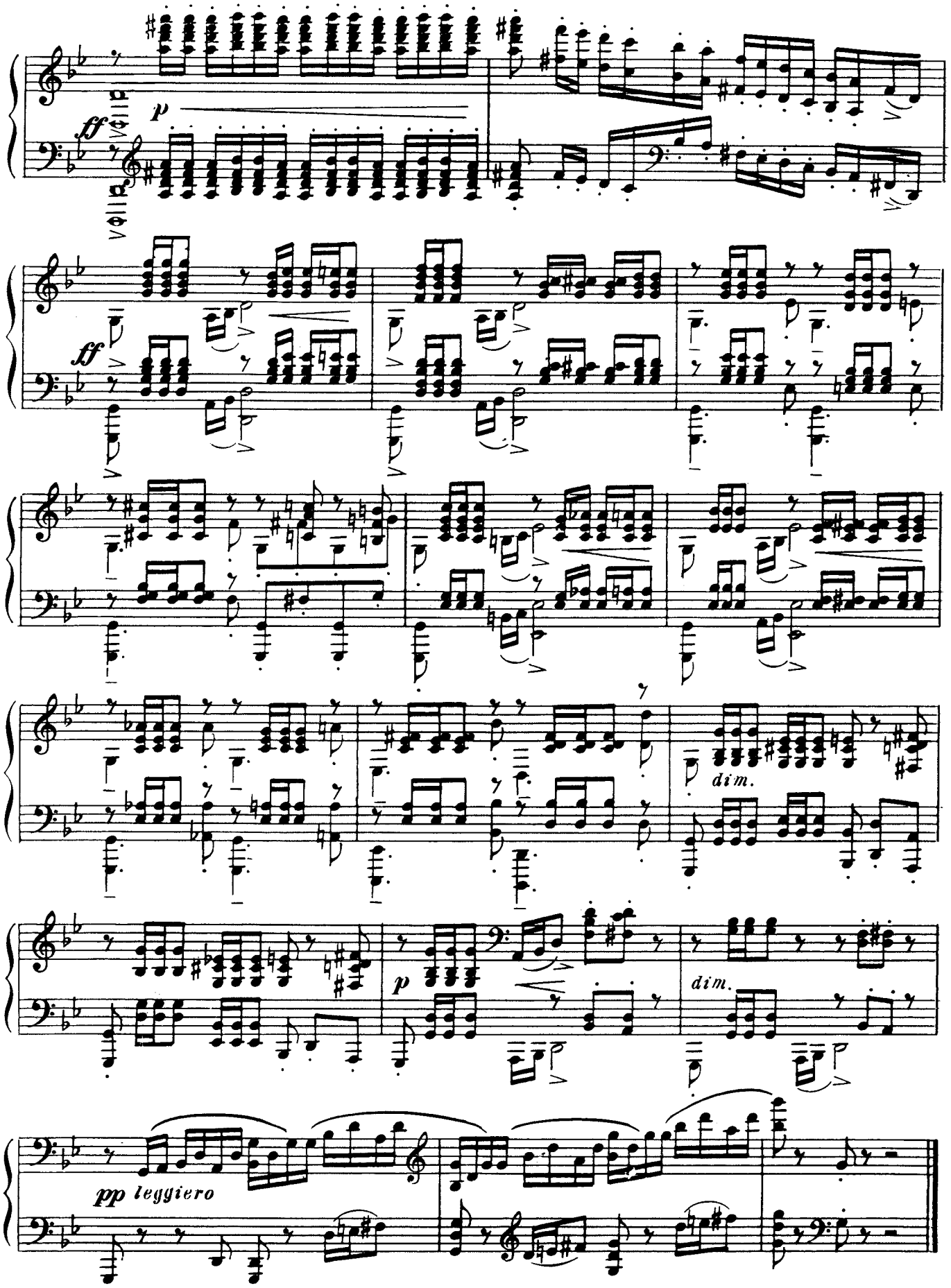



f
f
p
ff
ff


dim.
Un poco meno mosso
p
dim.
pp
cresc.
mf
p


m. d.
m. d.
cresc.
mf
p
rit.
dim.
poco a poco accel:
ppp
cresc.

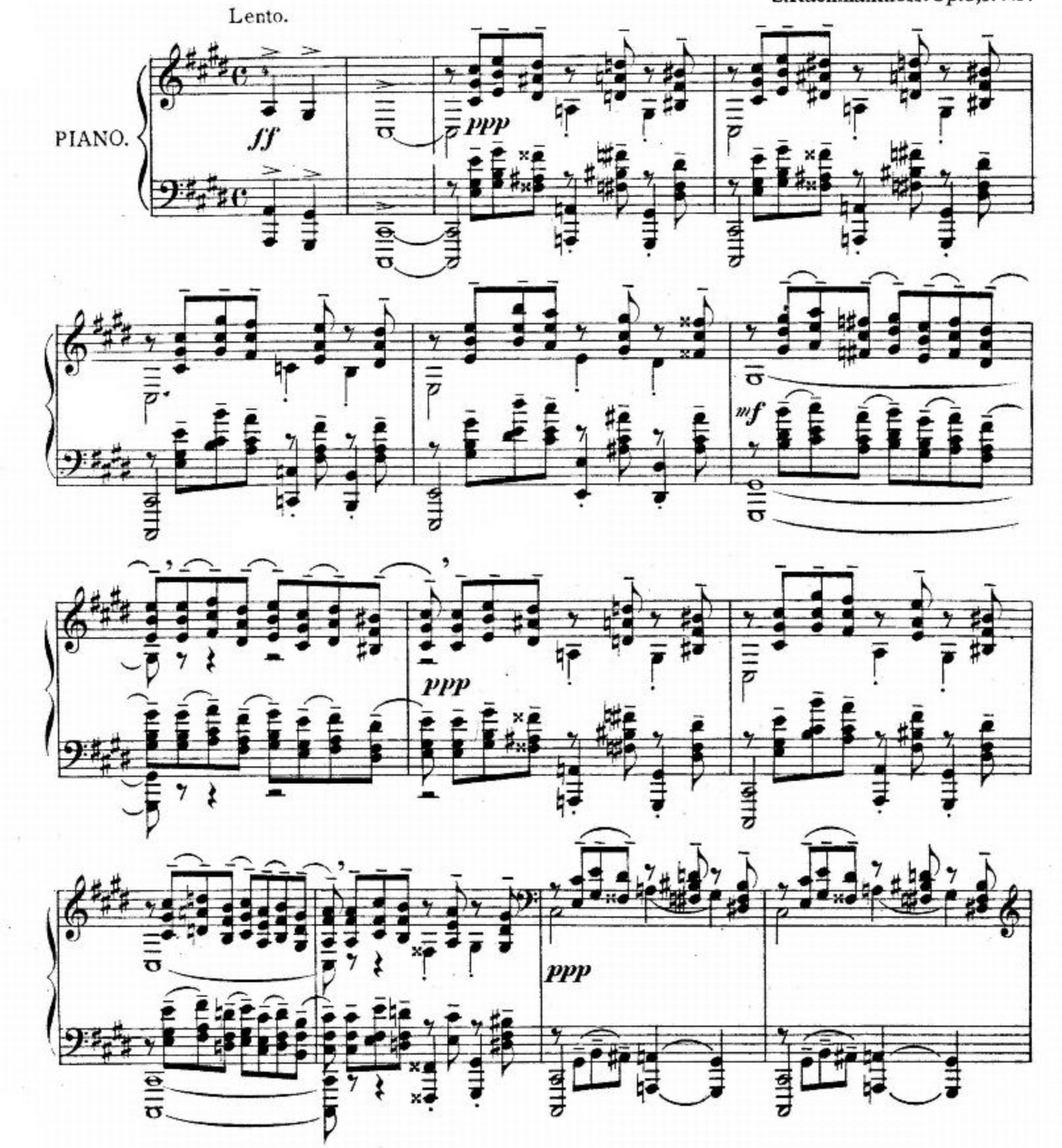

al tempo
Tempo I
f
cresc.
ff
f
f


ff
p
ff
dim.
p
dim.
pp leggiero

PRELUDE.

Revised, phrased and fingered by O. Thümer.

S. Rachmaninoff. Op. 3, No 2.



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Agitato.

mf

cresc.

dim.

mf

cresc.

dim.

cresc.

ff

dim.

cresc.

fff

sfff ff

sfff ff

Tempo I.

R. H.

fff pesante

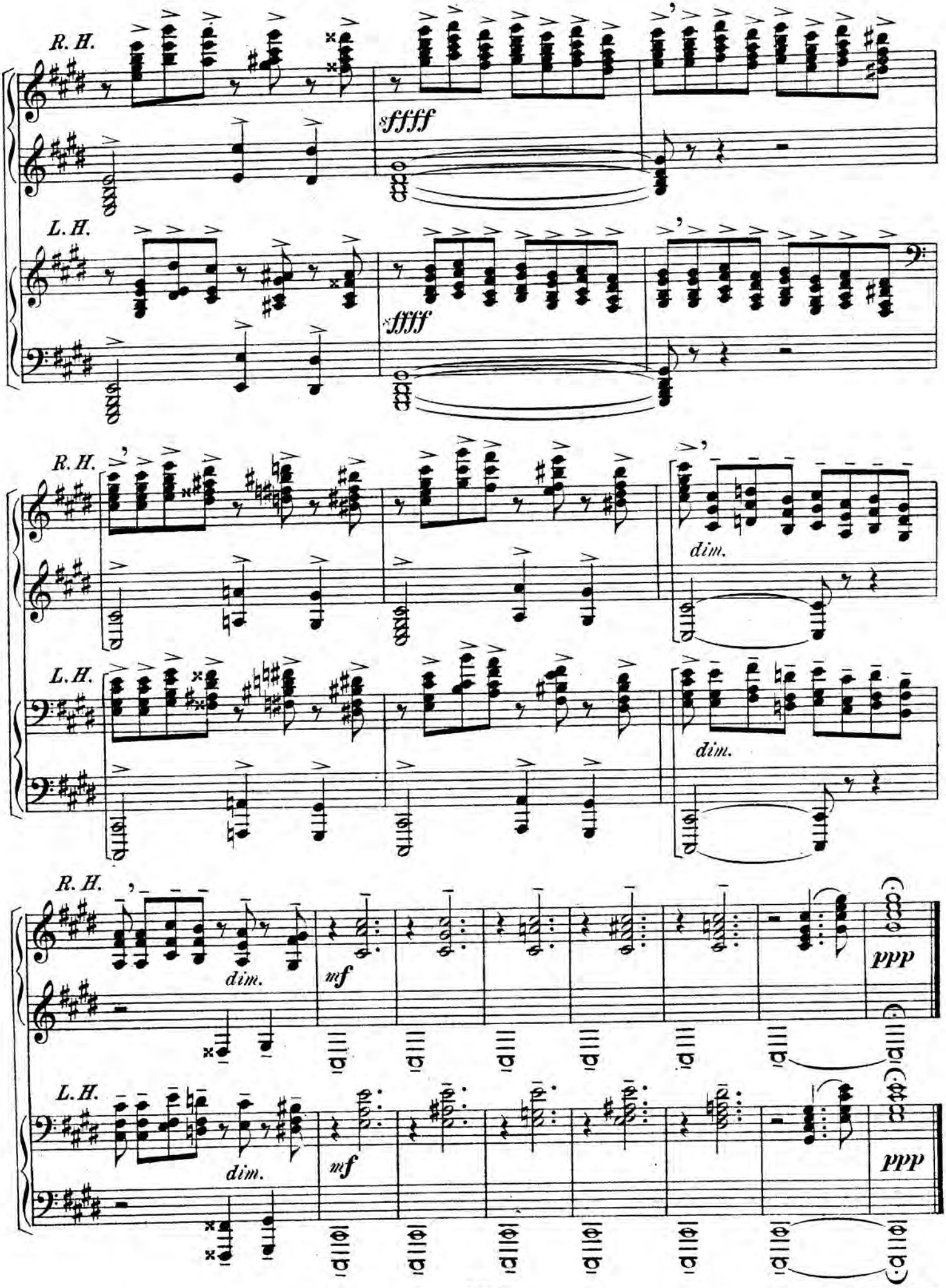
sfff

L. H.

fff pesante

sfff

Augener's Edition



Augener's Edition

VIER IMPROMPTUS

Komponiert 1827

Opus 90 · D 899

1.

Allegro molto moderato

ff *pp* *stacc.*

p *f* *p* *ff*

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32

fz *fz*

37

p *pp* *p*

42

pp

46

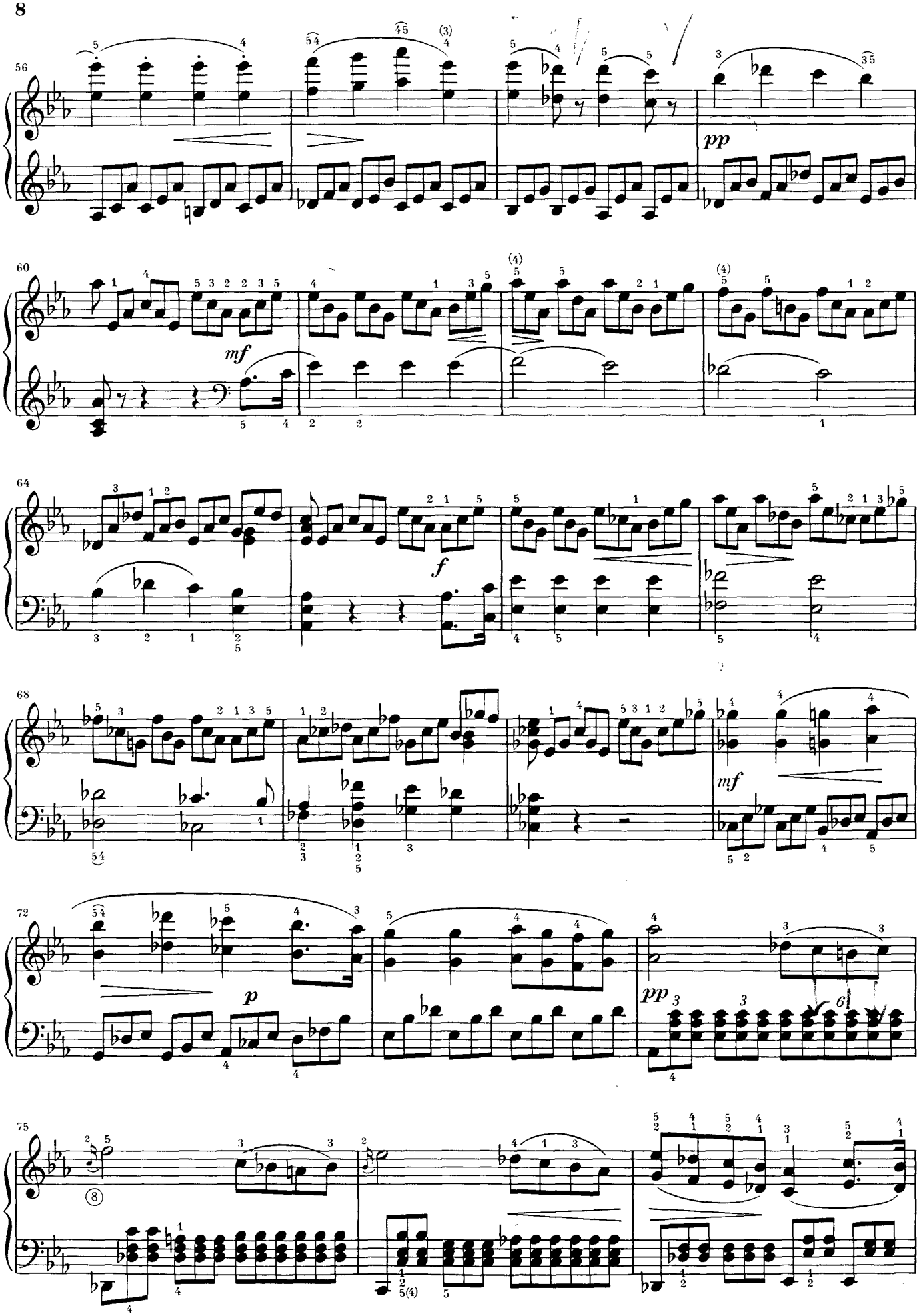
mf *decresc.*

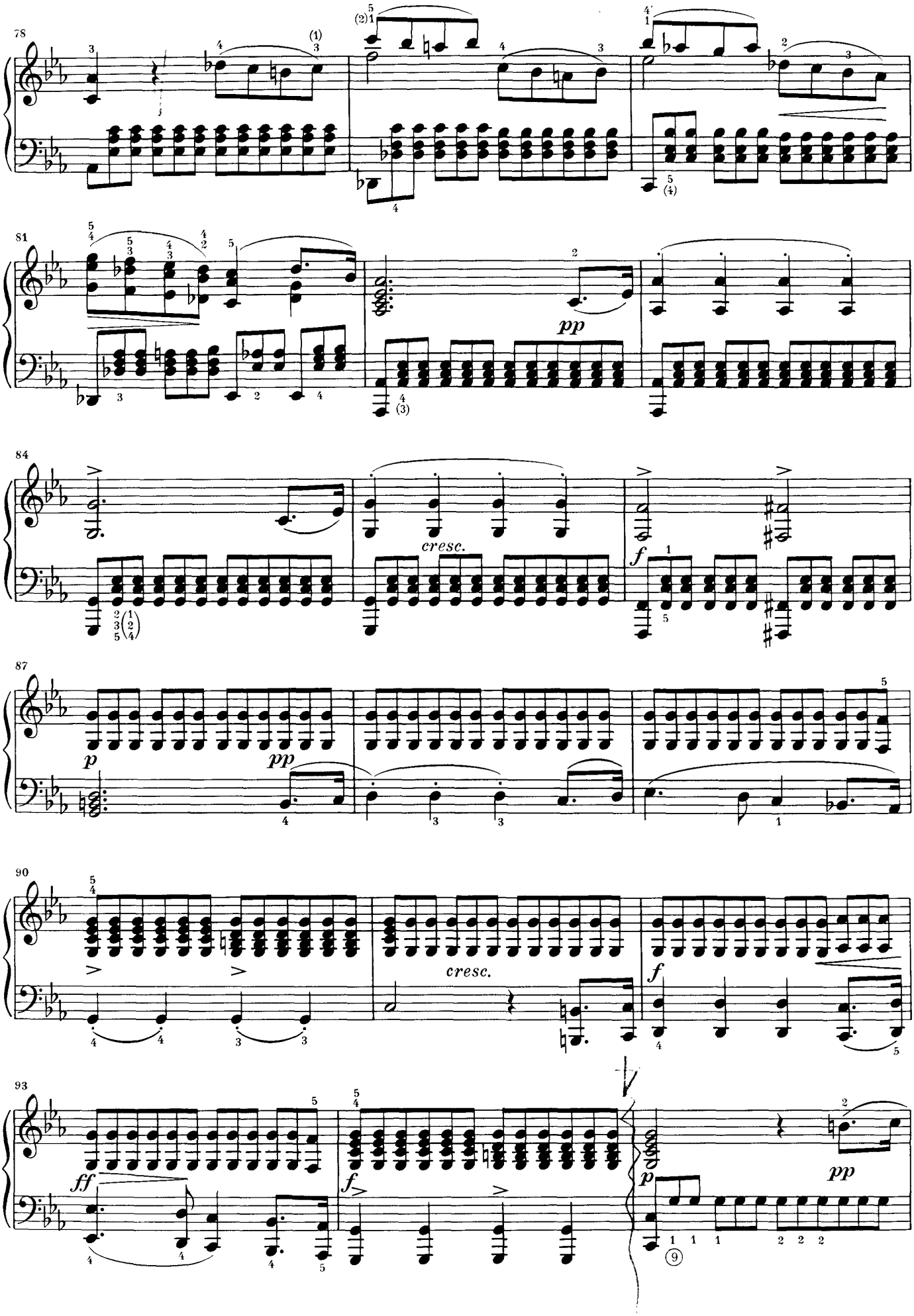
50

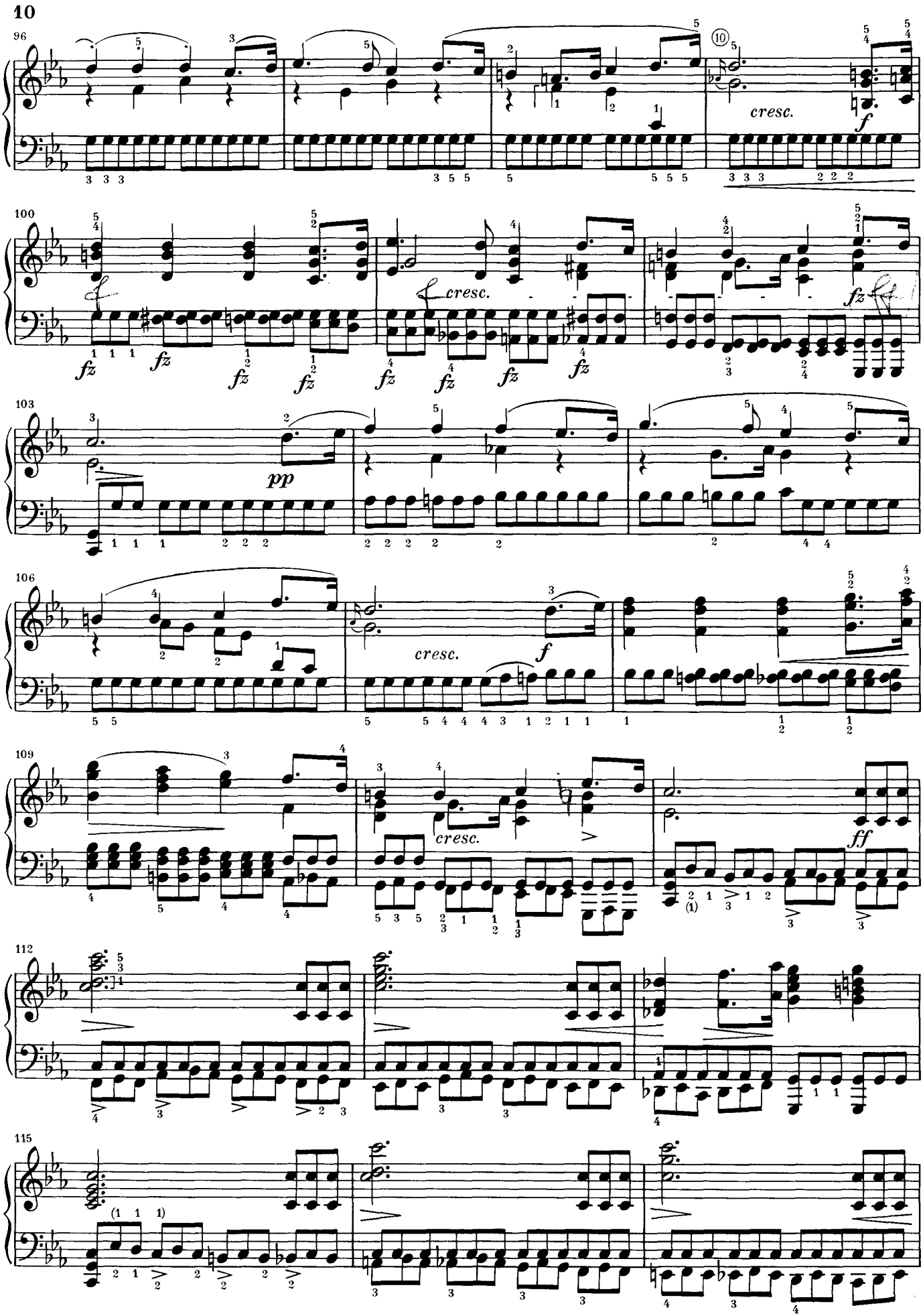
pp *cresc.*

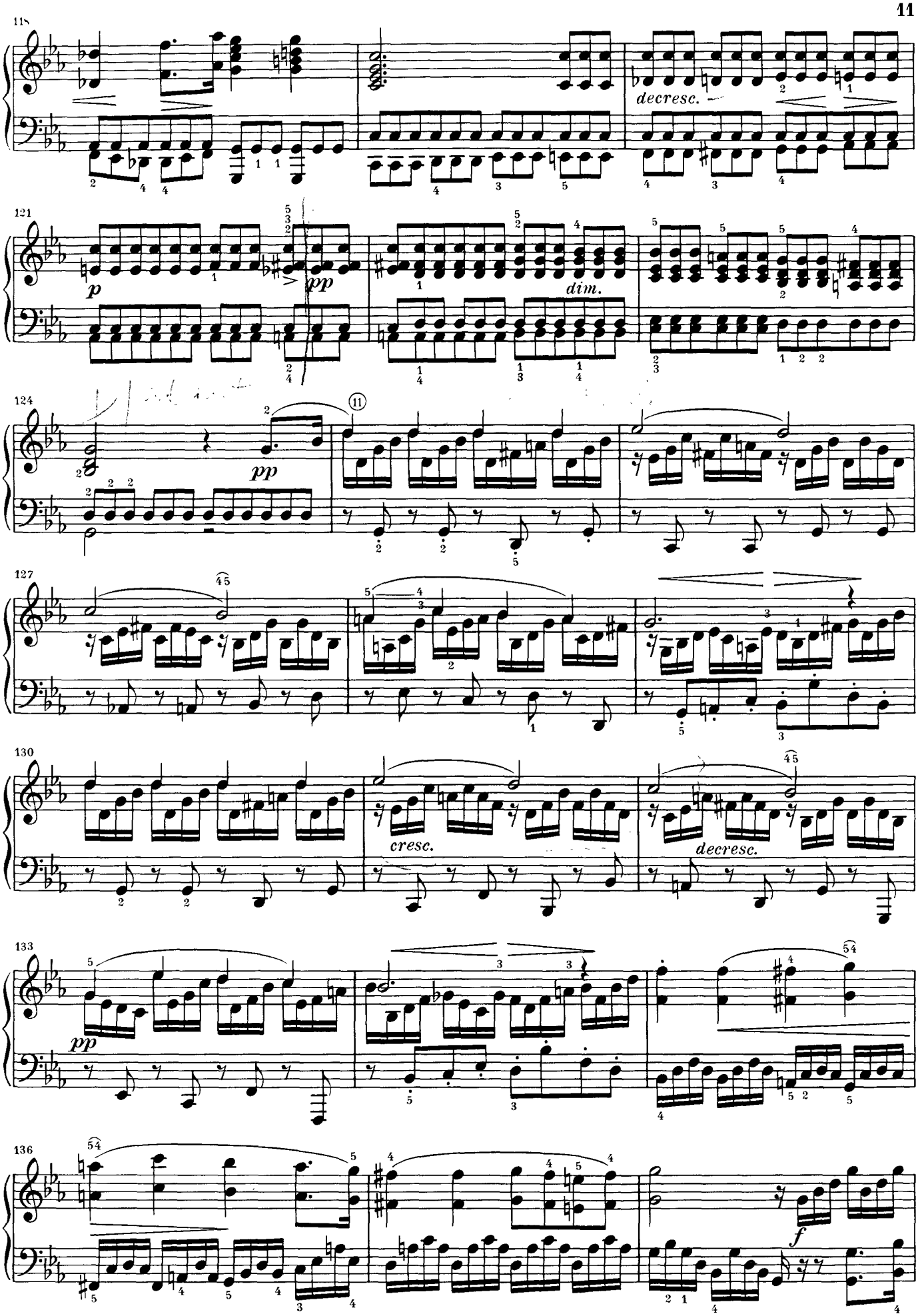
53

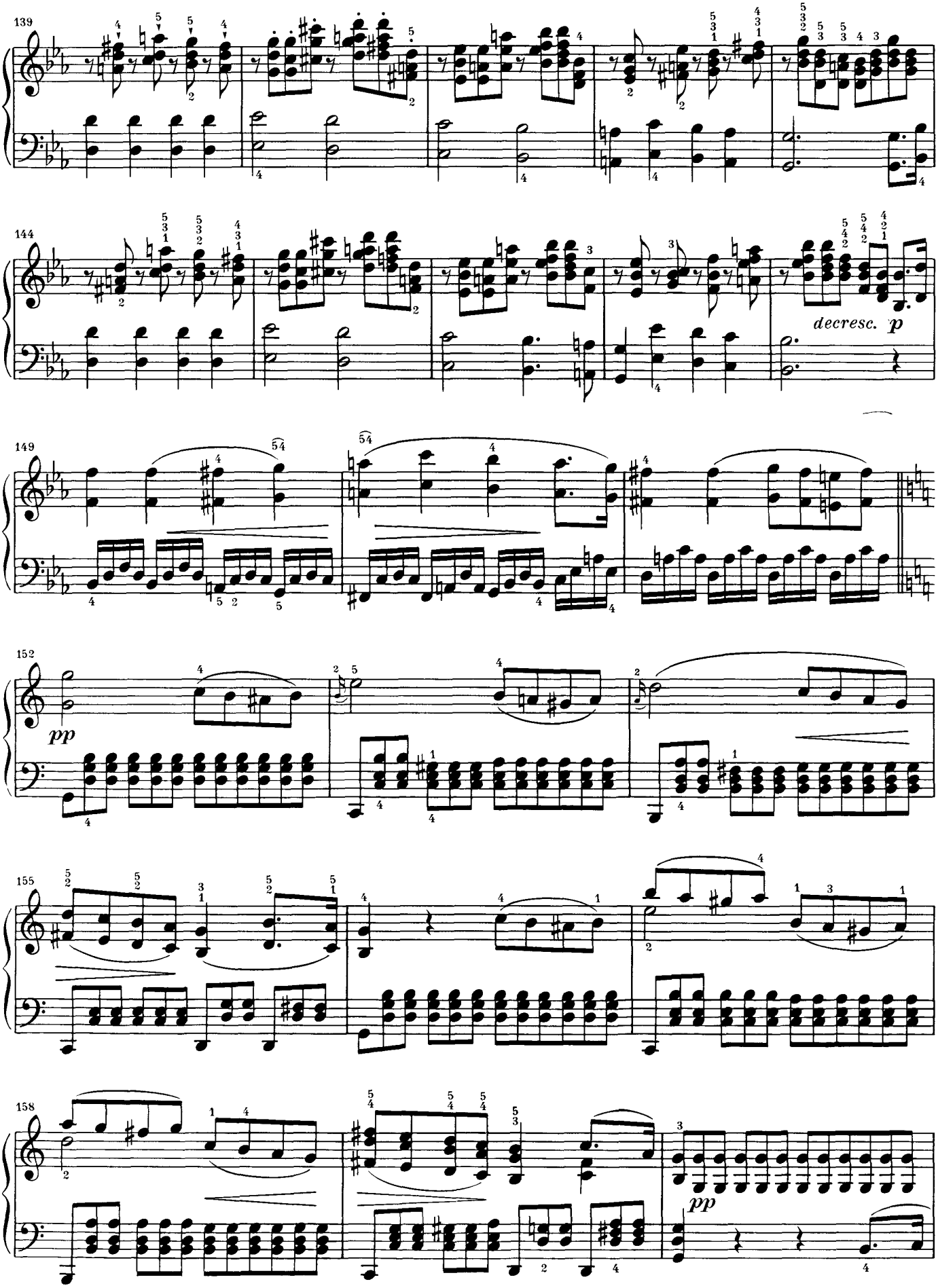
p

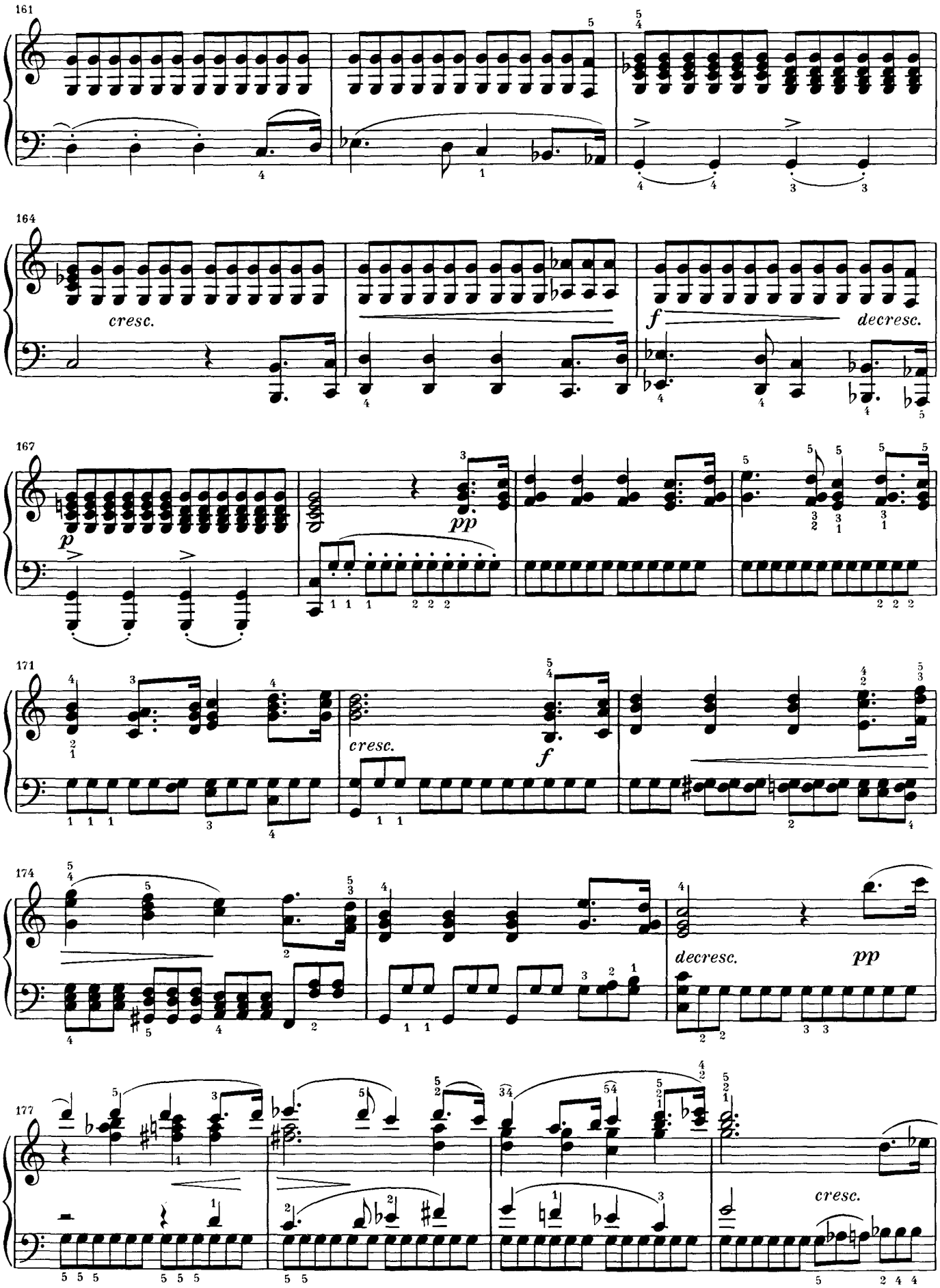

56
pp
60
mf
64
f
68
mf
72
p
pp
75

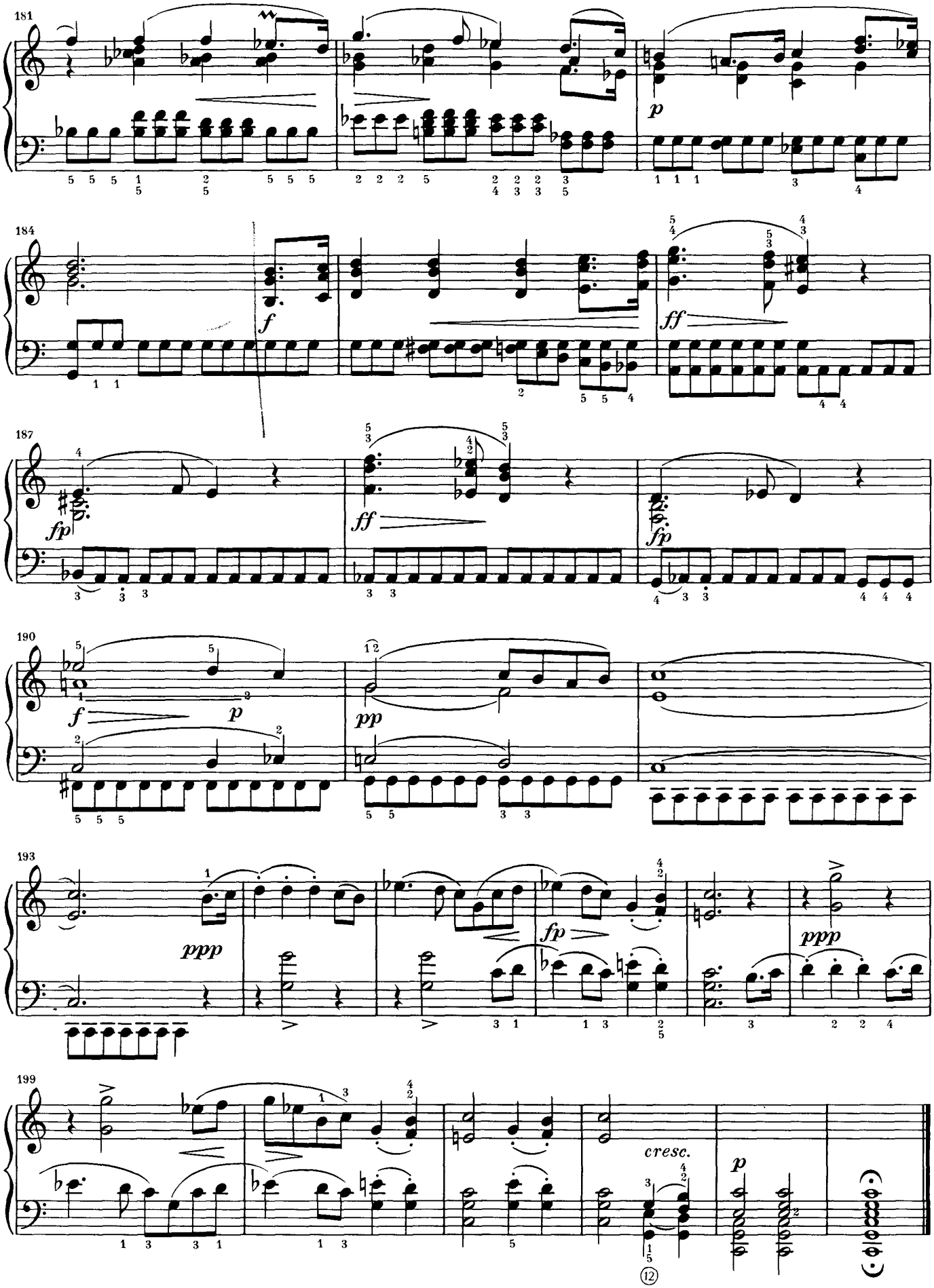

78
81
pp
84
cresc.
f
87
p
pp
90
cresc.
f
93
ff
f
p
pp

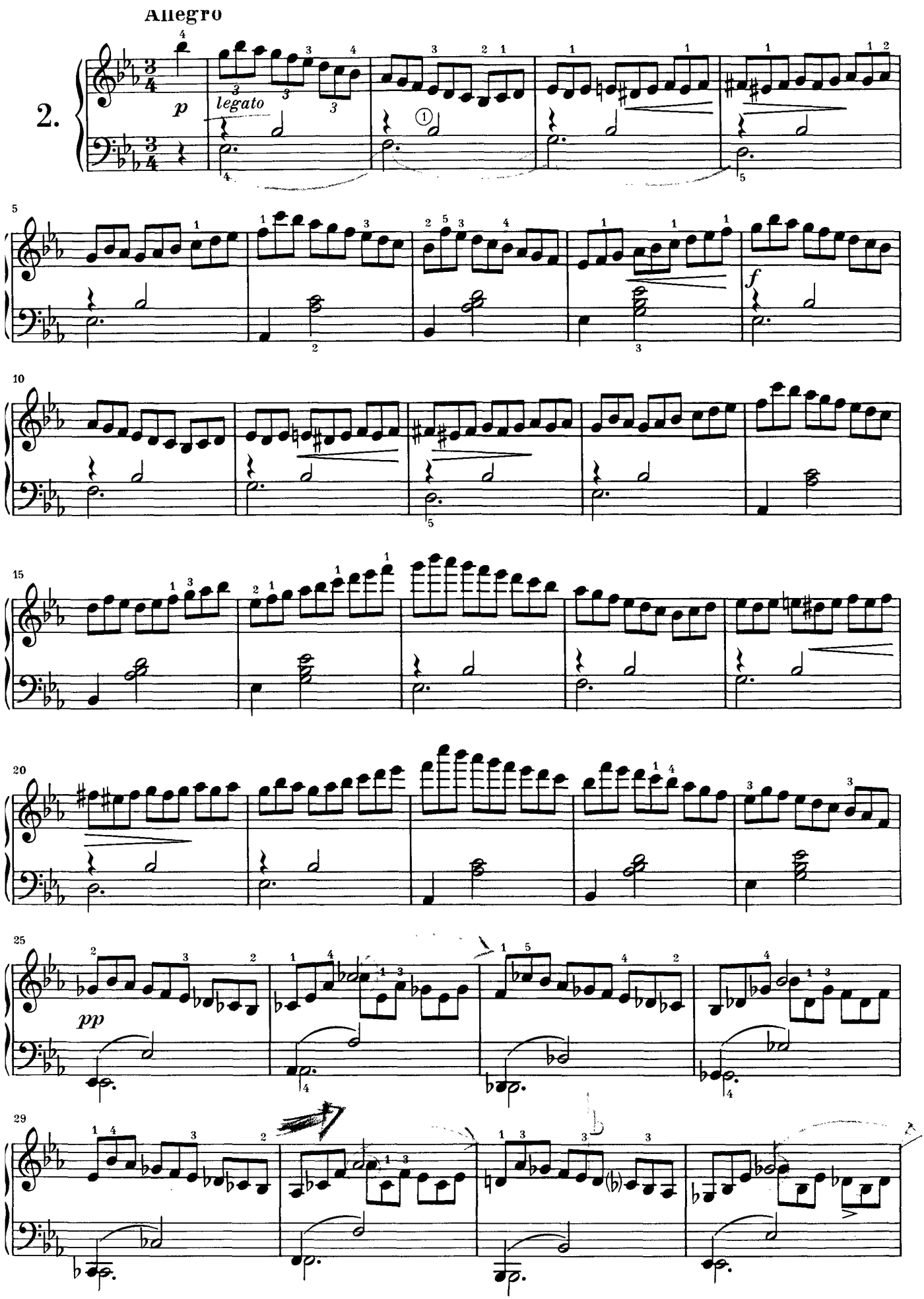

96
cresc.
f
100
fz
cresc.
fz
103
pp
106
cresc.
f
109
cresc.
ff
112
115

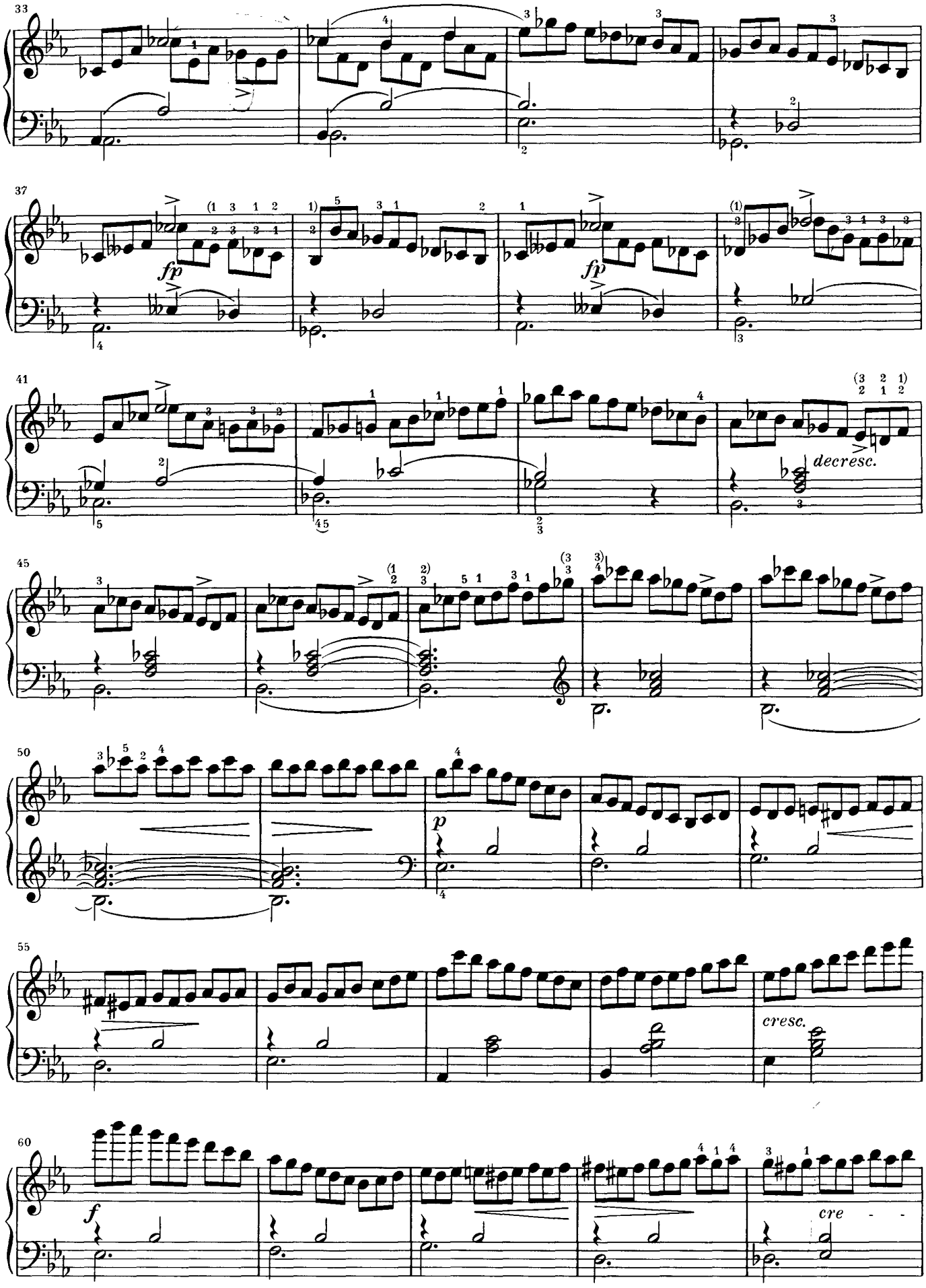

118
decresc.
121
p
pp
dim.
124
pp
11
127
130
cresc.
decresc.
133
pp
136
f

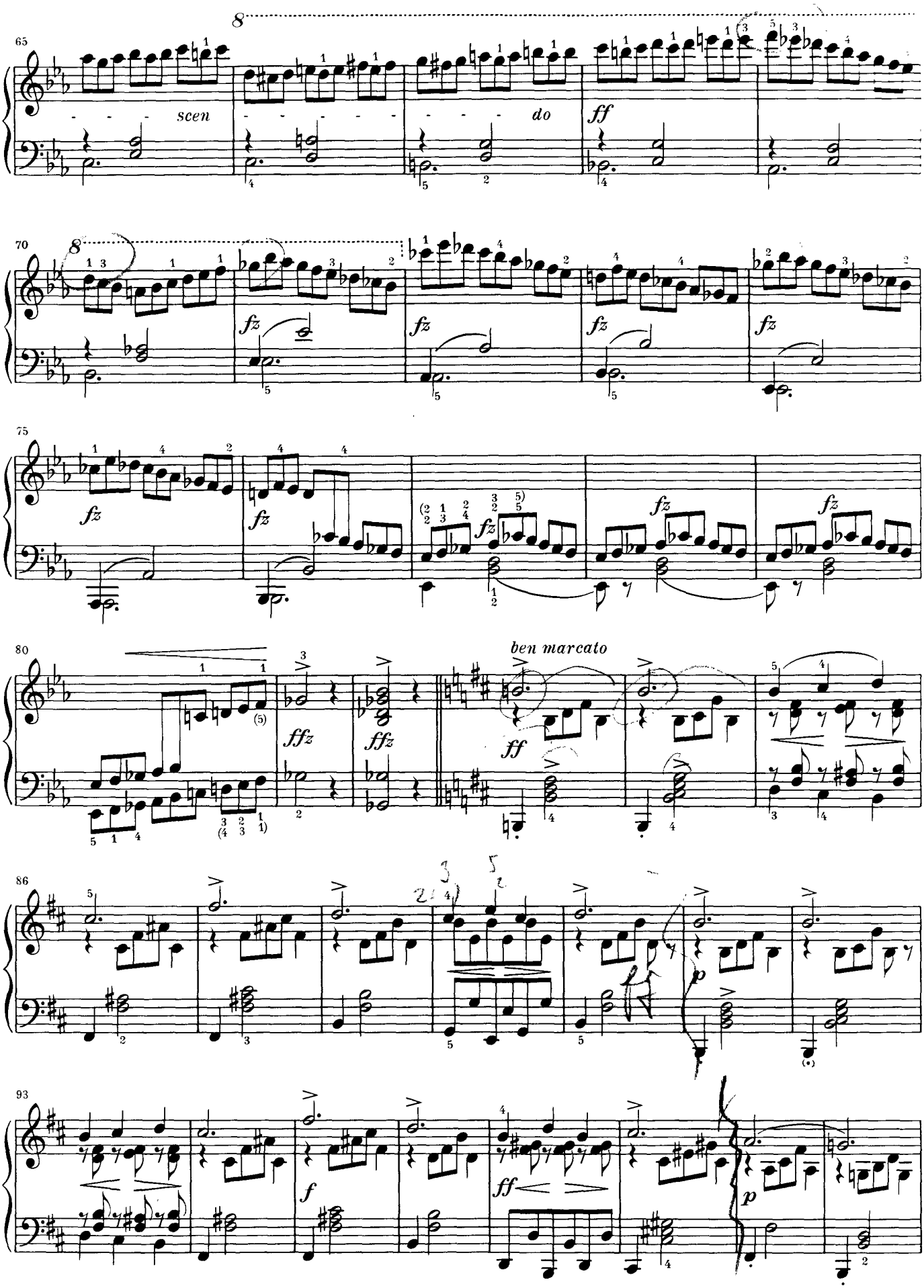

139
144
decresc.
p
149
152
pp
155
158
pp

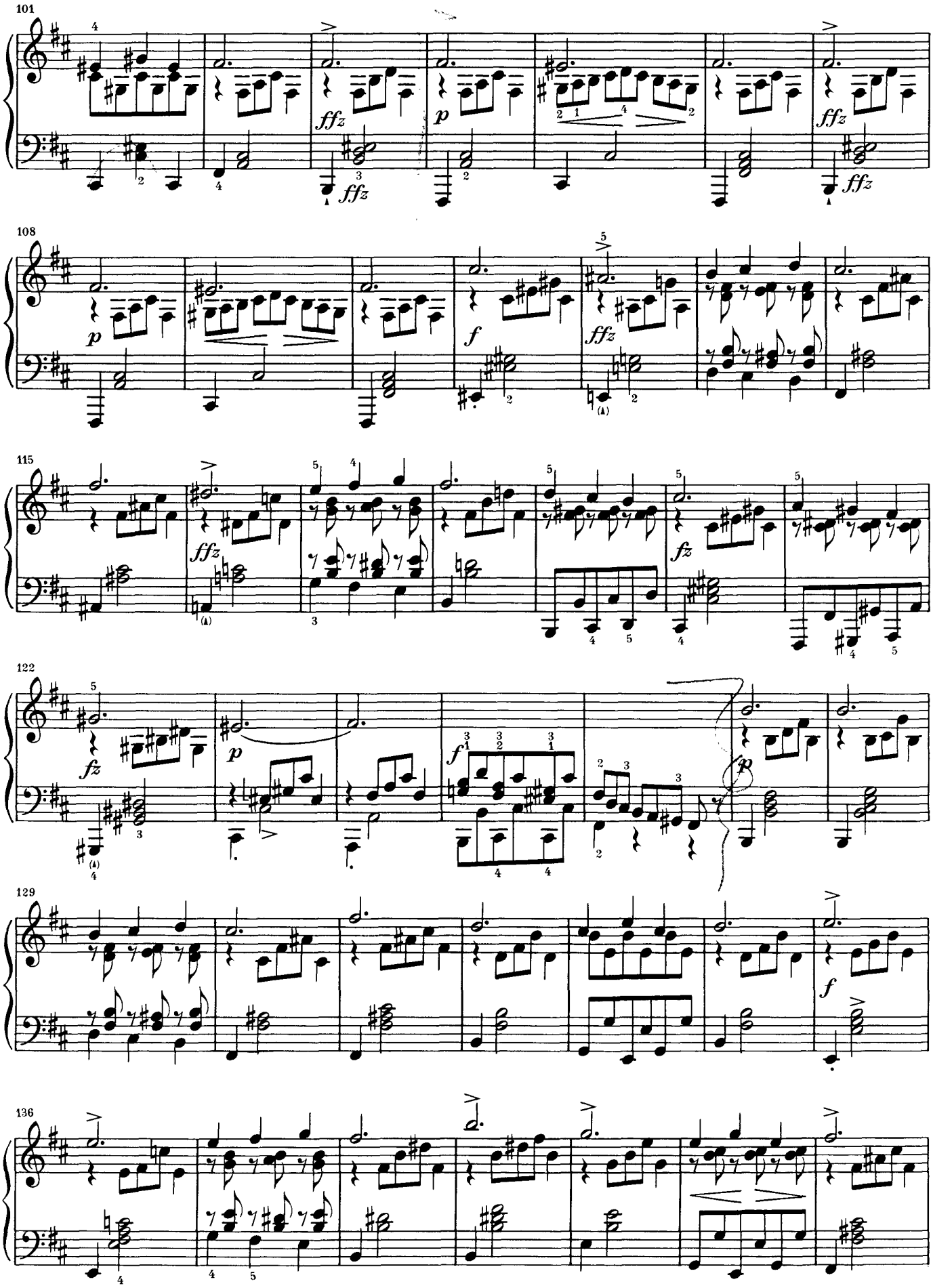

161
164
cresc.
f
decresc.
167
p
pp
171
cresc.
f
174
decresc.
pp
177
cresc.

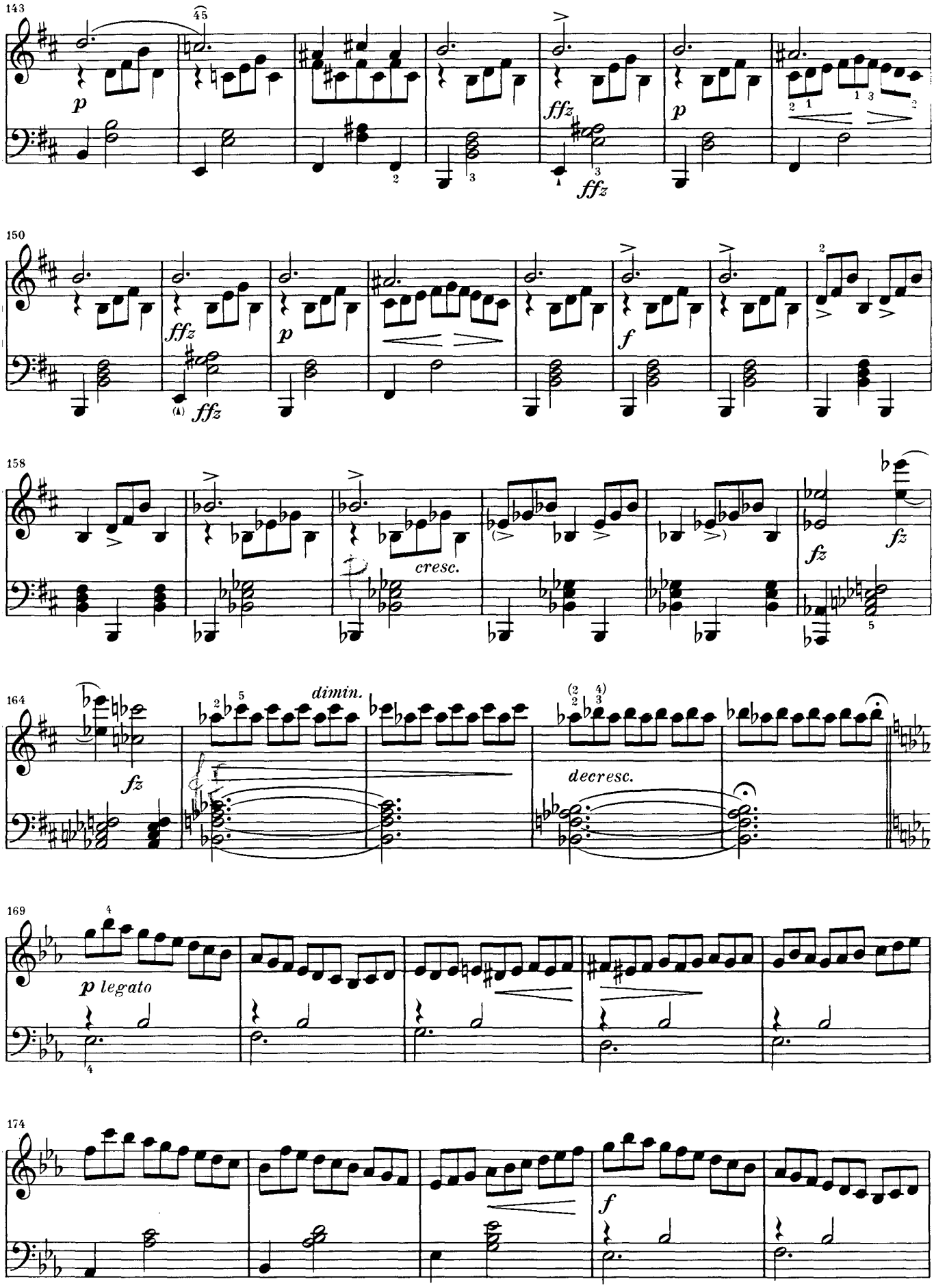

181
p
184
f
ff
187
fp
ff
fp
190
f
p
pp
193
ppp
fp
ppp
199
cresc.
p

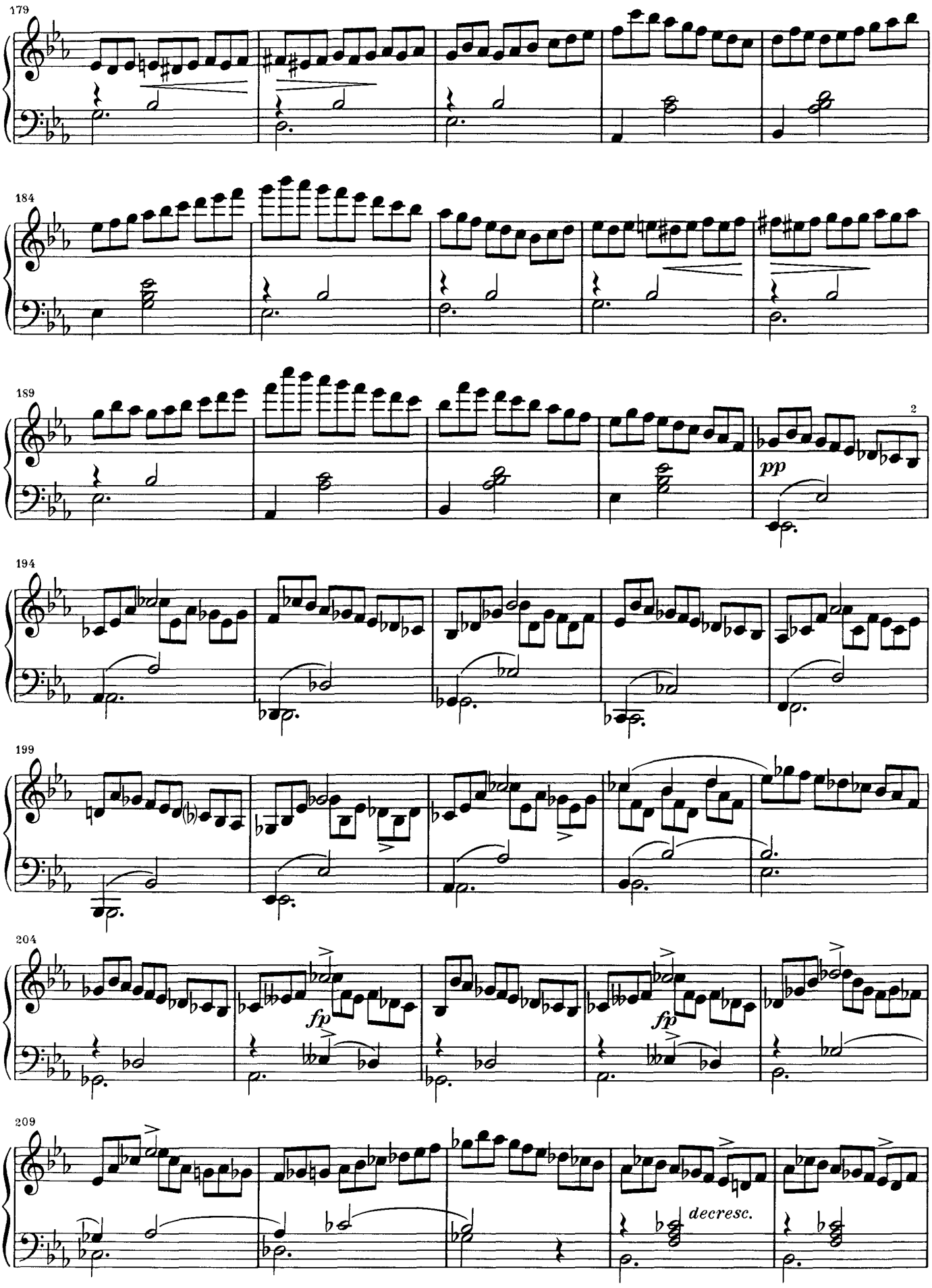

Allegro
2.
p
legato
f
pp

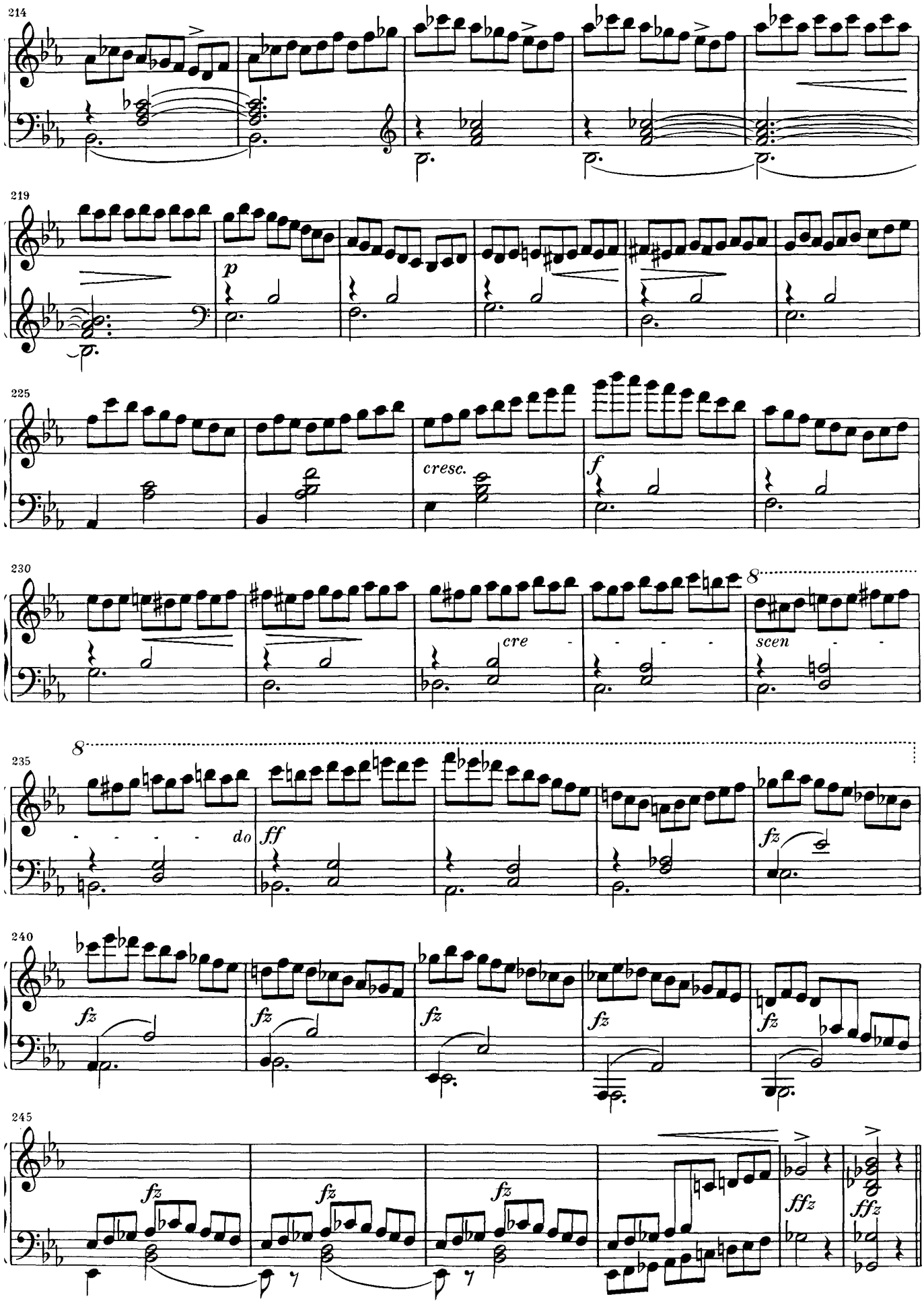

33
37
fp
fp
41
decresc.
45
50
p
55
cresc.
60
f
cre - -

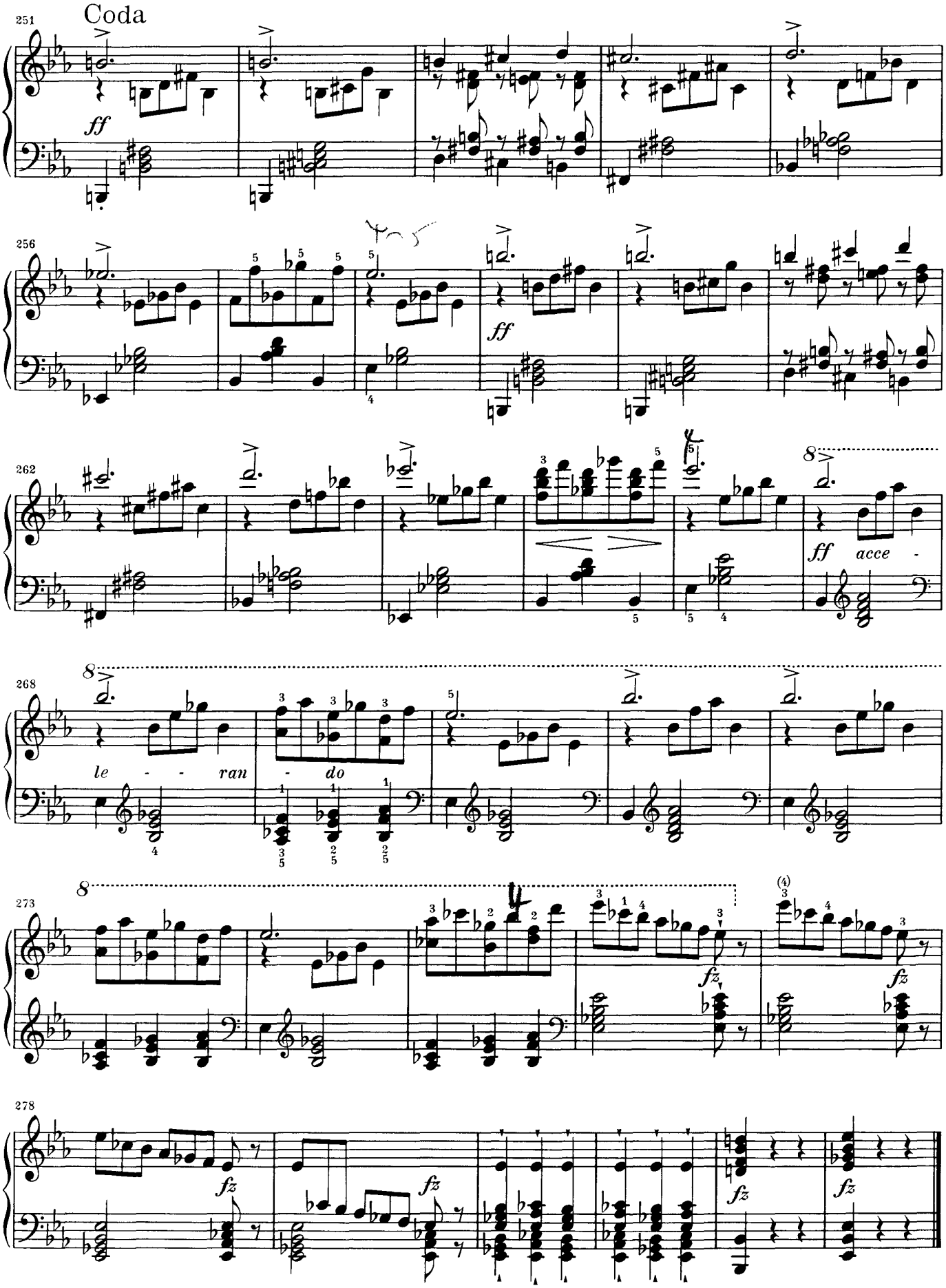

65
scen
do
ff
70
fz
75
fz
80
ffz
ben marcato
ff
86
p
93
f
ff
p

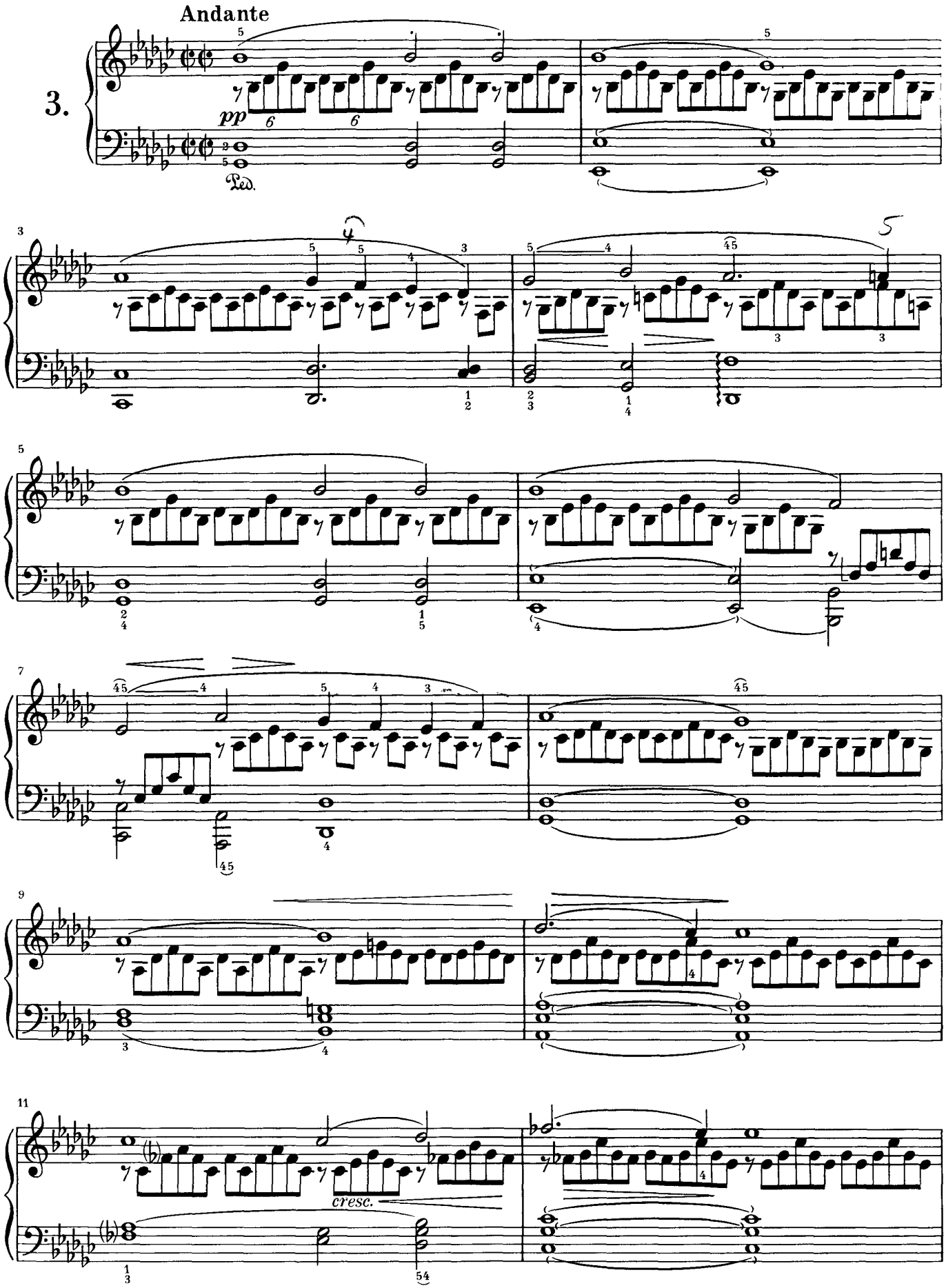

101
ffz
p
ffz
ffz
108
p
f
ffz
115
ffz
fz
122
fz
p
f
p
129
f
136

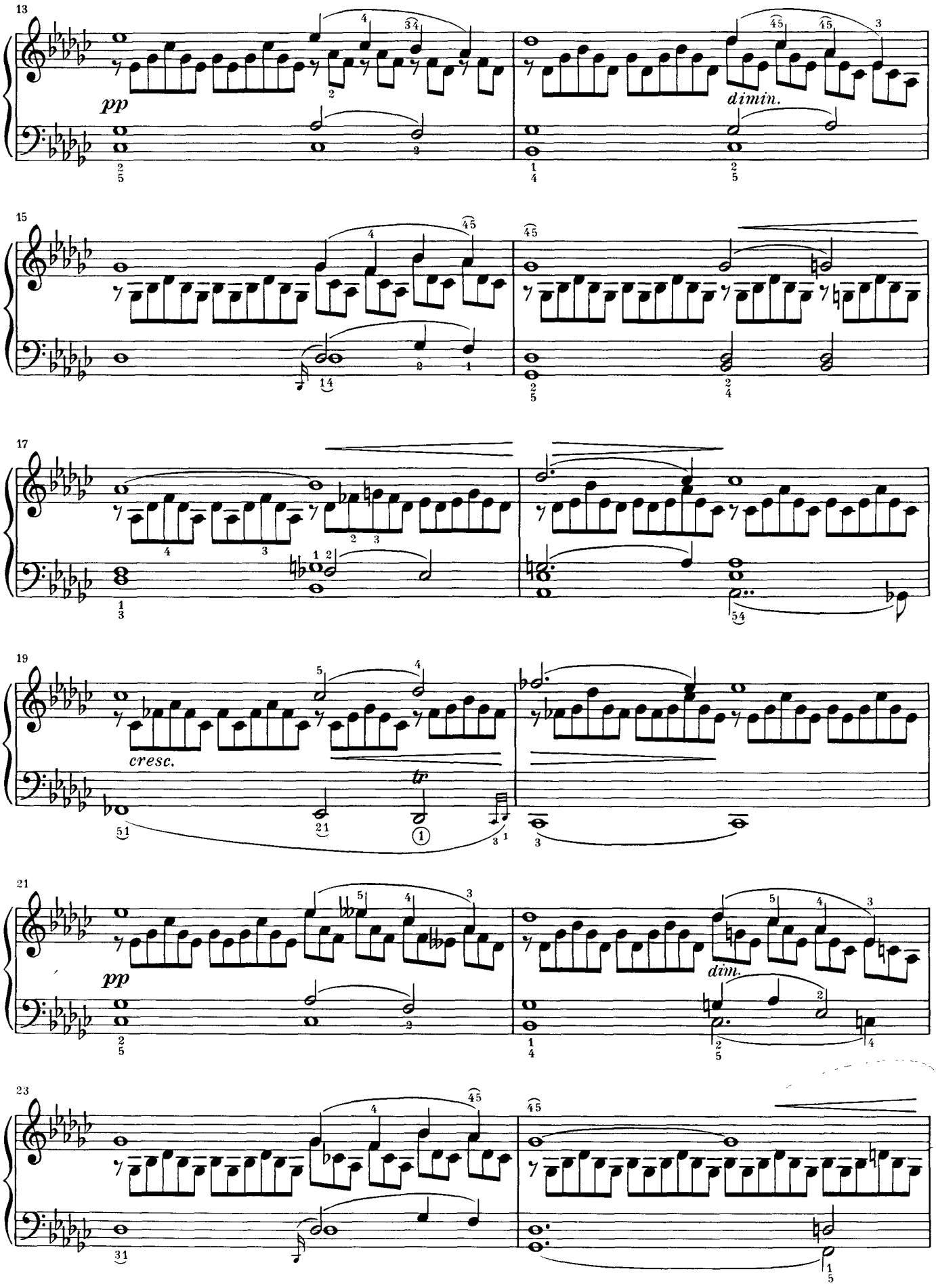

143
p
ffz
ffz
p
150
ffz
ffz
p
f
158
cresc.
fz
fz
164
fz
dimin.
decresc.
169
p legato
174
f

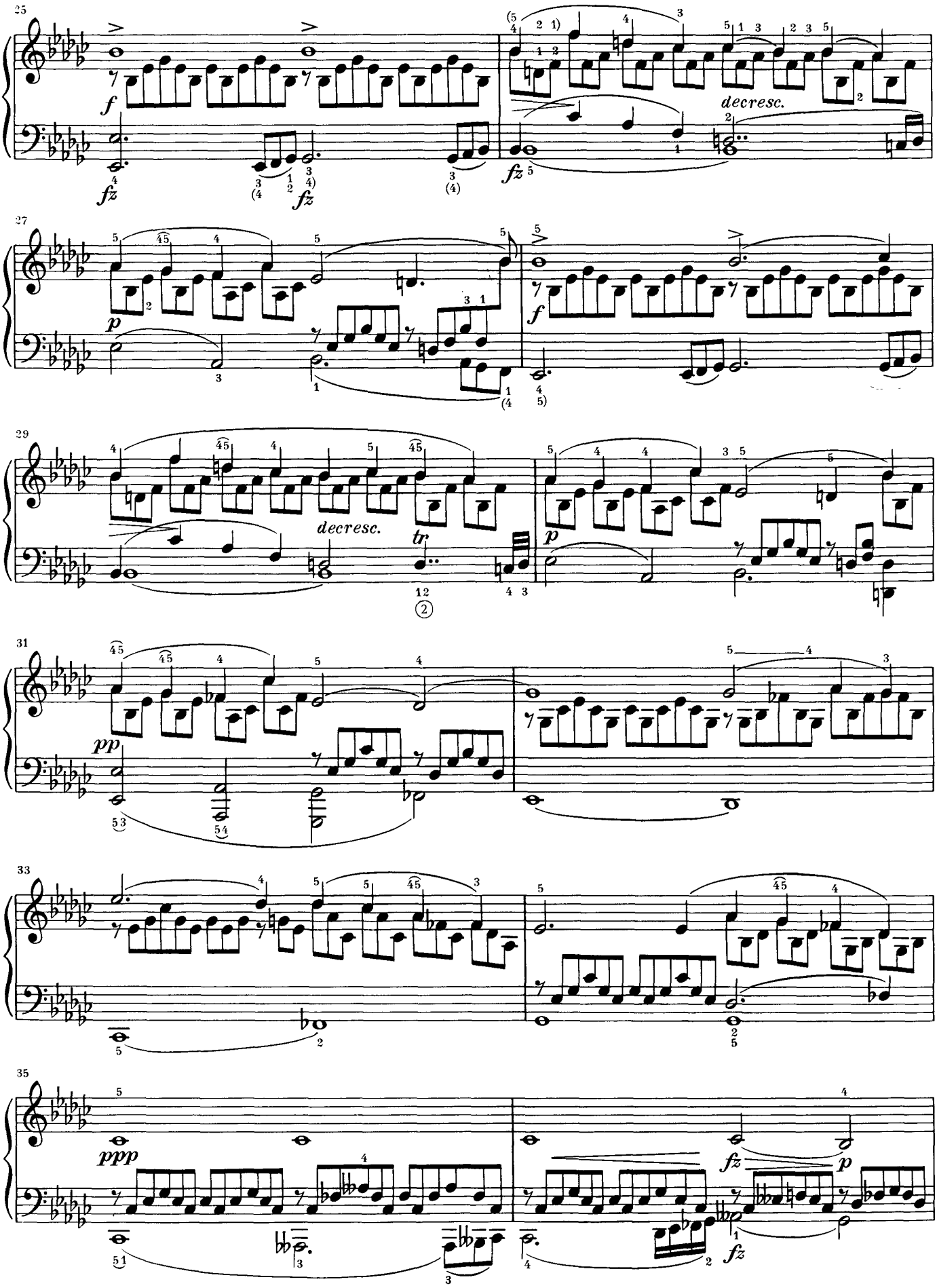

179
184
189
2
pp
194
199
204
fp
fp
209
decresc.

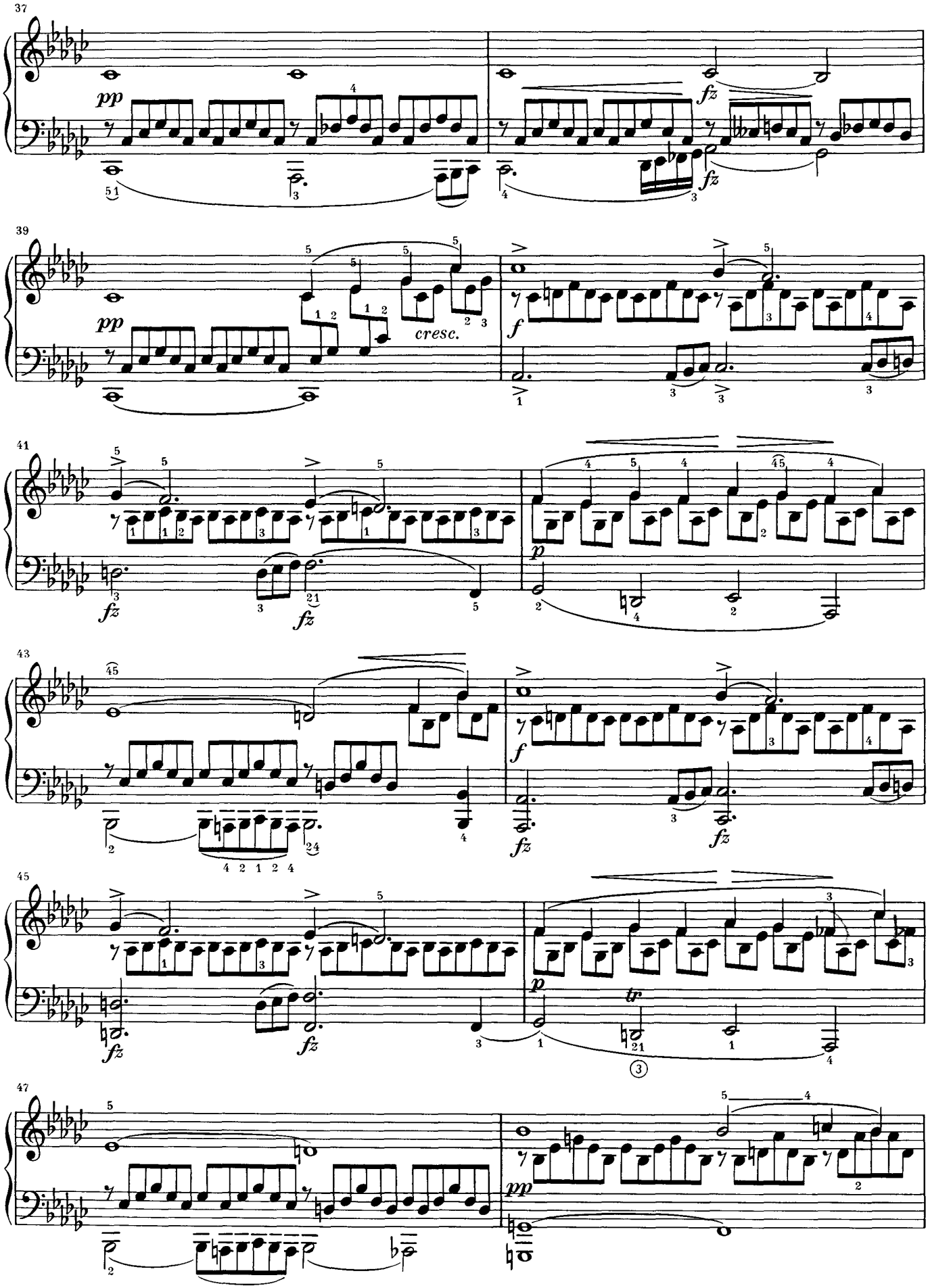

214
219
p
225
cresc.
f
230
cre
scen
235
do
ff
fz
240
fz
245
fz
ffz

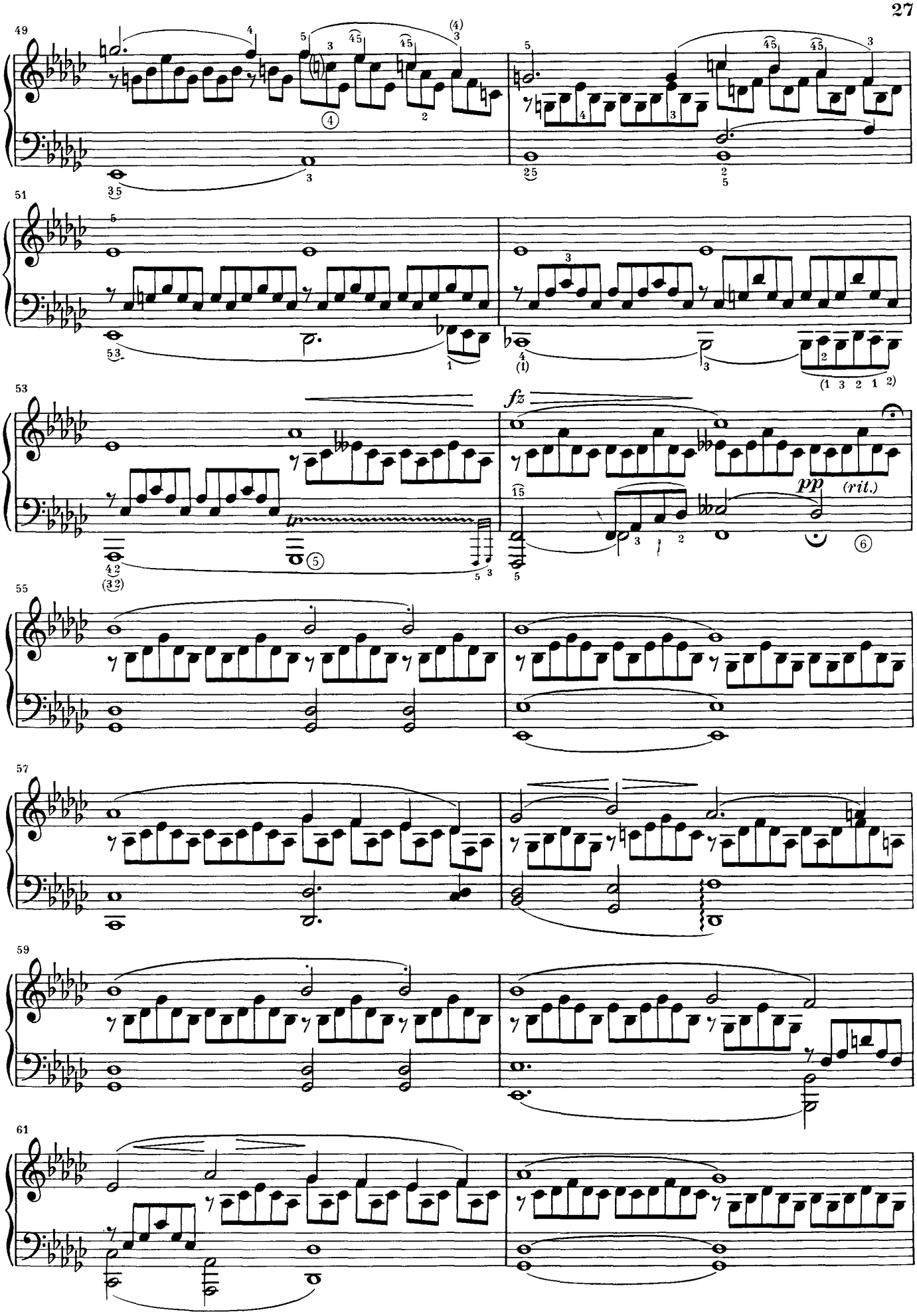

Coda
ff
ff
ff acce -
le - - ran - do
fz
fz
fz
fz
fz

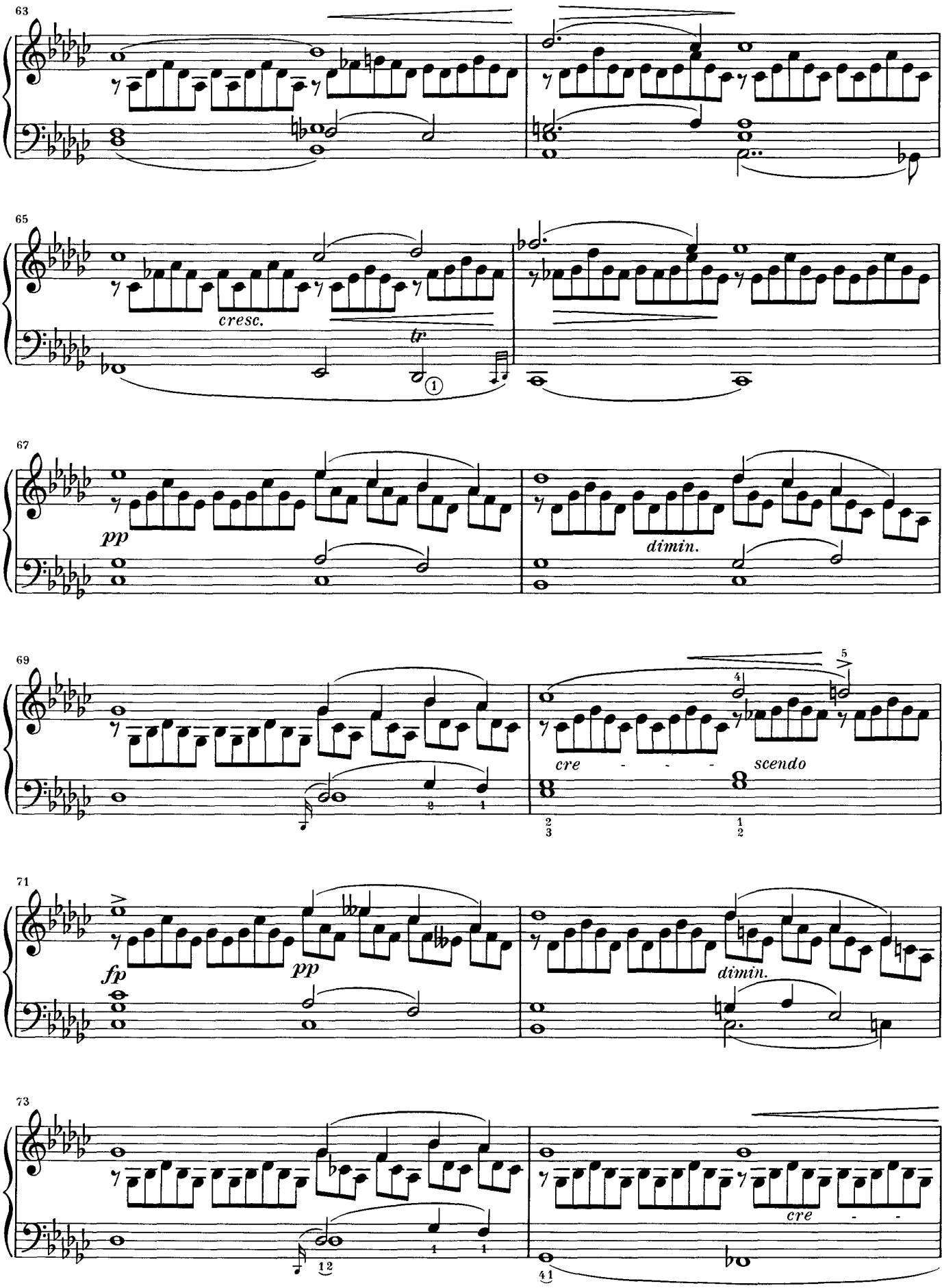

Andante
3.
pp
Ped.
cresc.

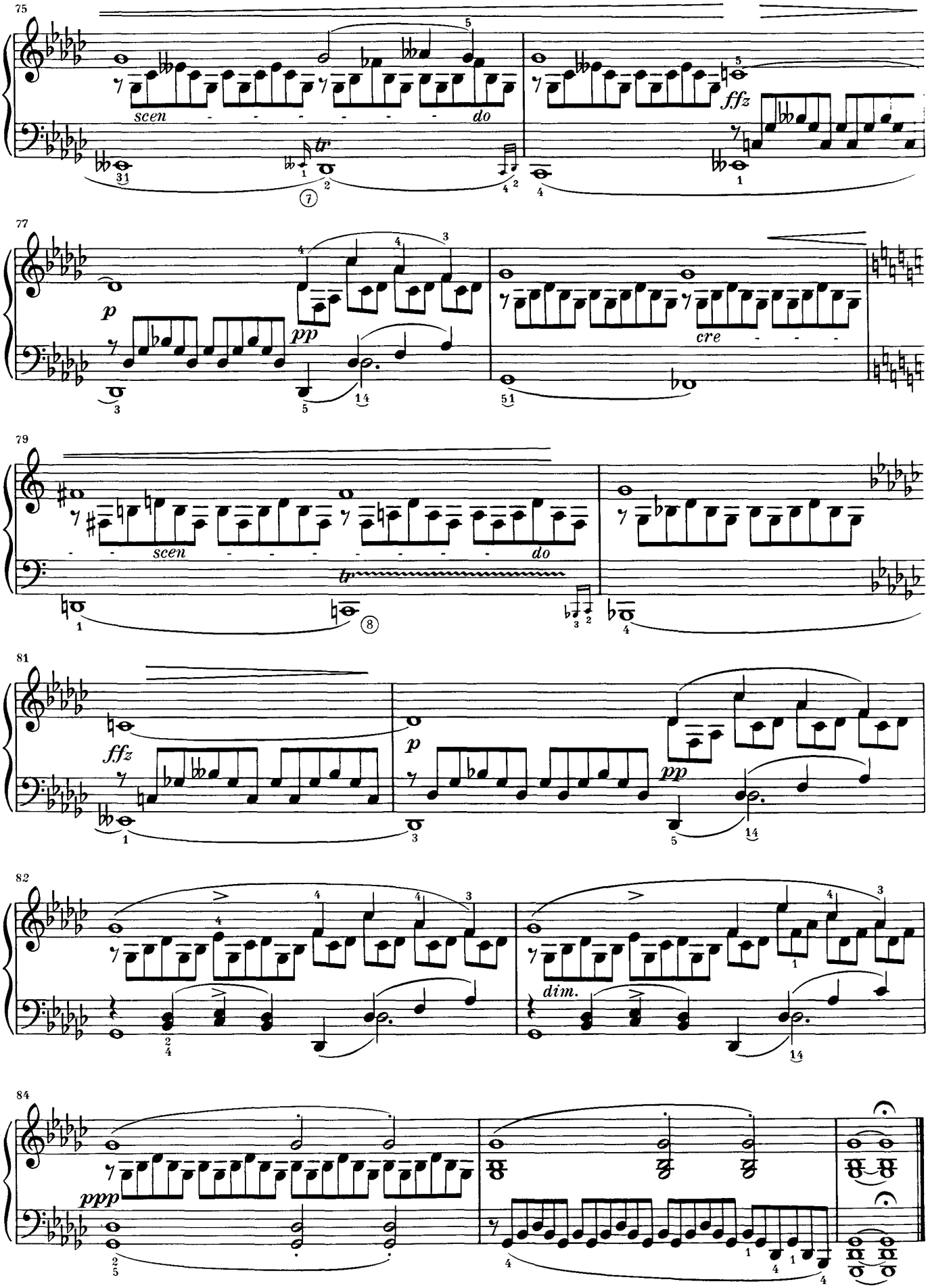

13
pp
dimin.
15
17
19
cresc.
tr
21
pp
dim.
23


25
f
fz
fz
fz
decresc.
27
p
f
29
decresc.
tr
p
31
pp
33
35
ppp
fz
p
fz


37
pp
fz
39
pp
cresc.
f
41
fz
fz
p
43
f
fz
fz
45
fz
fz
p
tr
47
pp


49
51
53
fz
pp
(rit.)
55
57
59
61

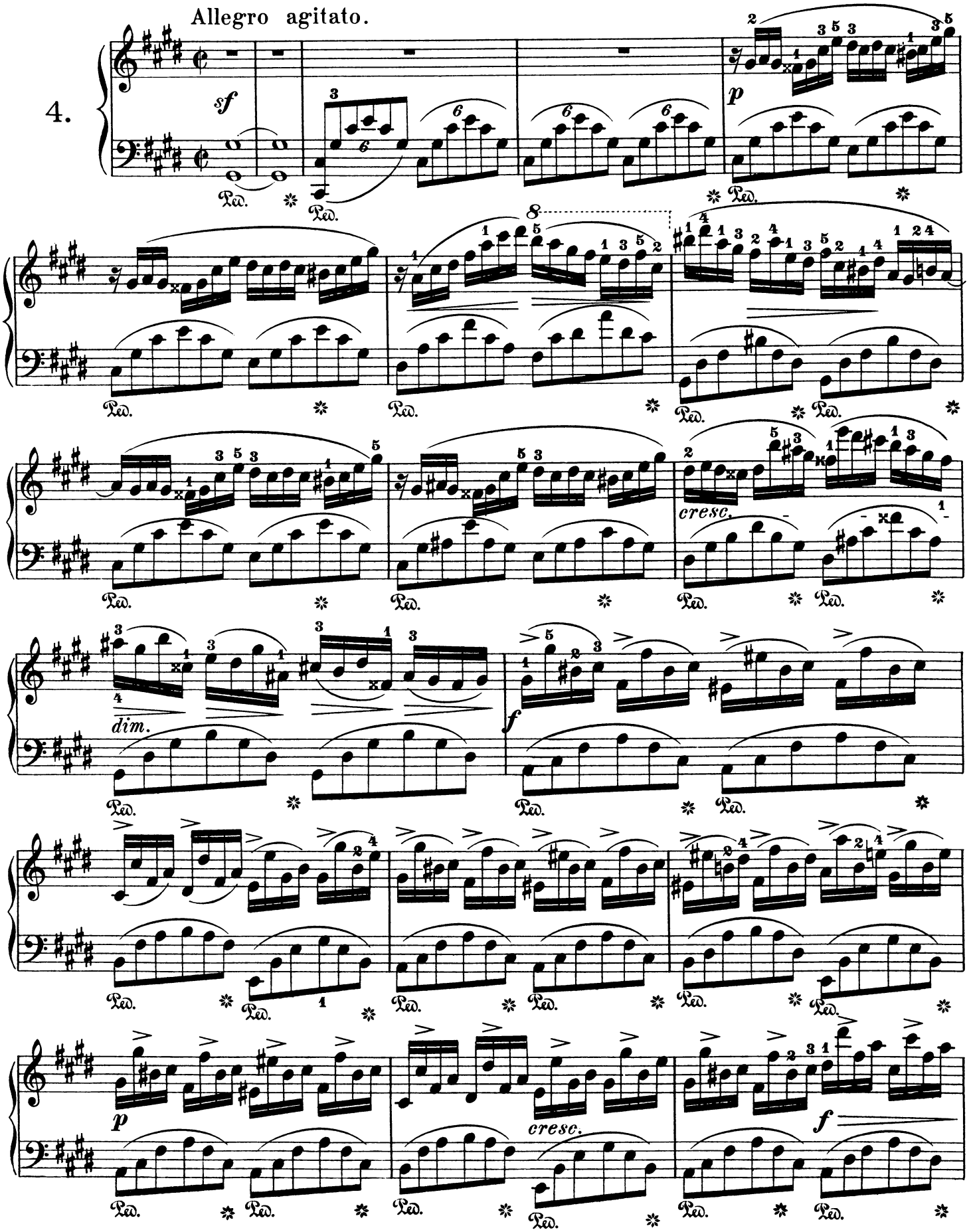

63
65
cresc.
tr
67
pp
dimin.
69
cre - - - scendo
71
fp
pp
dimin.
73
cre - -

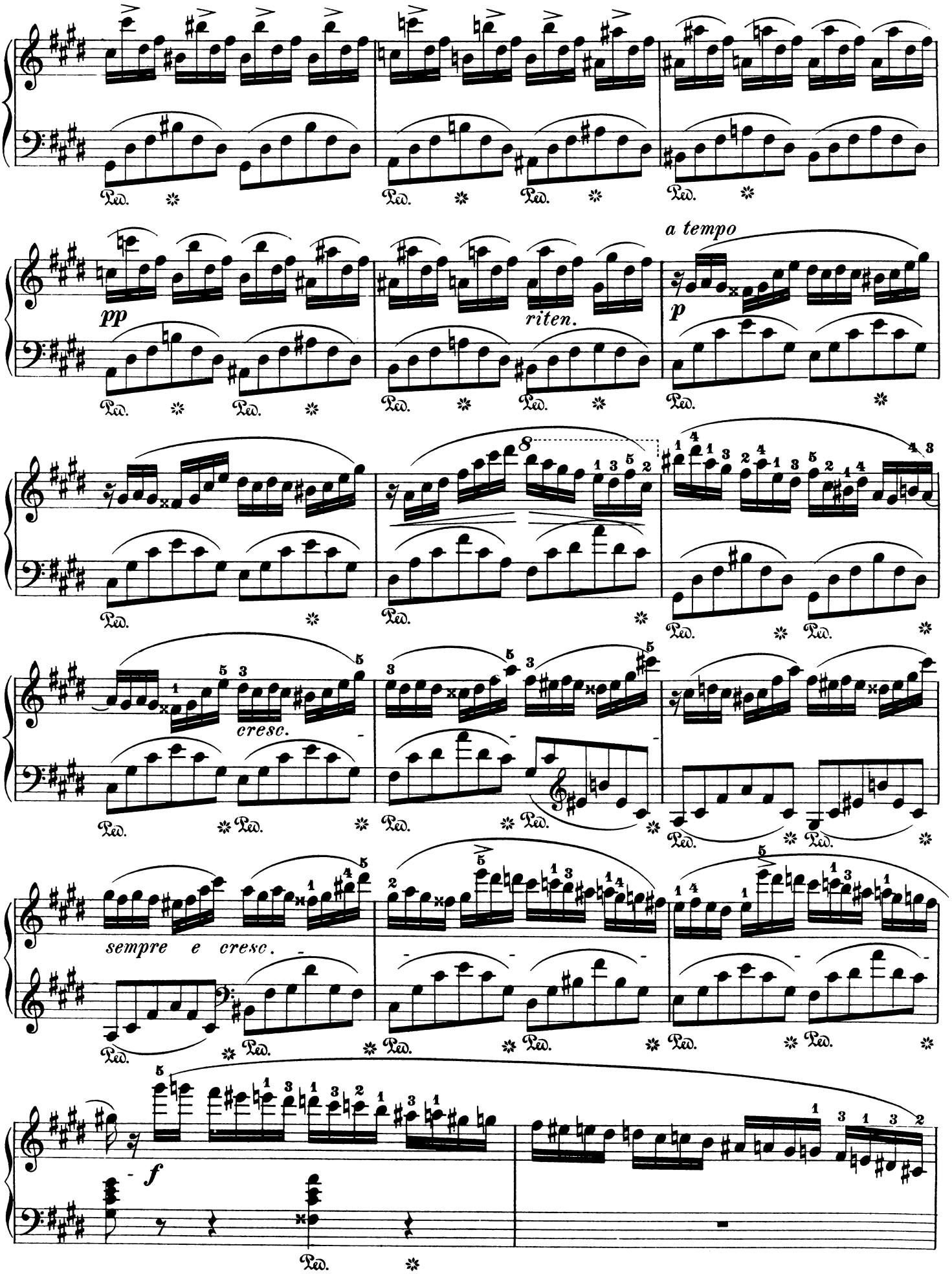

75
scen - - - - - - - do
tr
ffz
77
p
pp
cre - - -
79
scen - - - - - - - do
tr
81
ffz
p
pp
82
dim.
84
ppp

Fantaisie-Impromptu.

(Posthumous.)

F. CHOPIN. Op. 66.




pp
riten.
a tempo
p
cresc.
sempre e cresc.
f

8

ff

Ped.

riten.

Largo.

pesante.

Moderato cantabile.

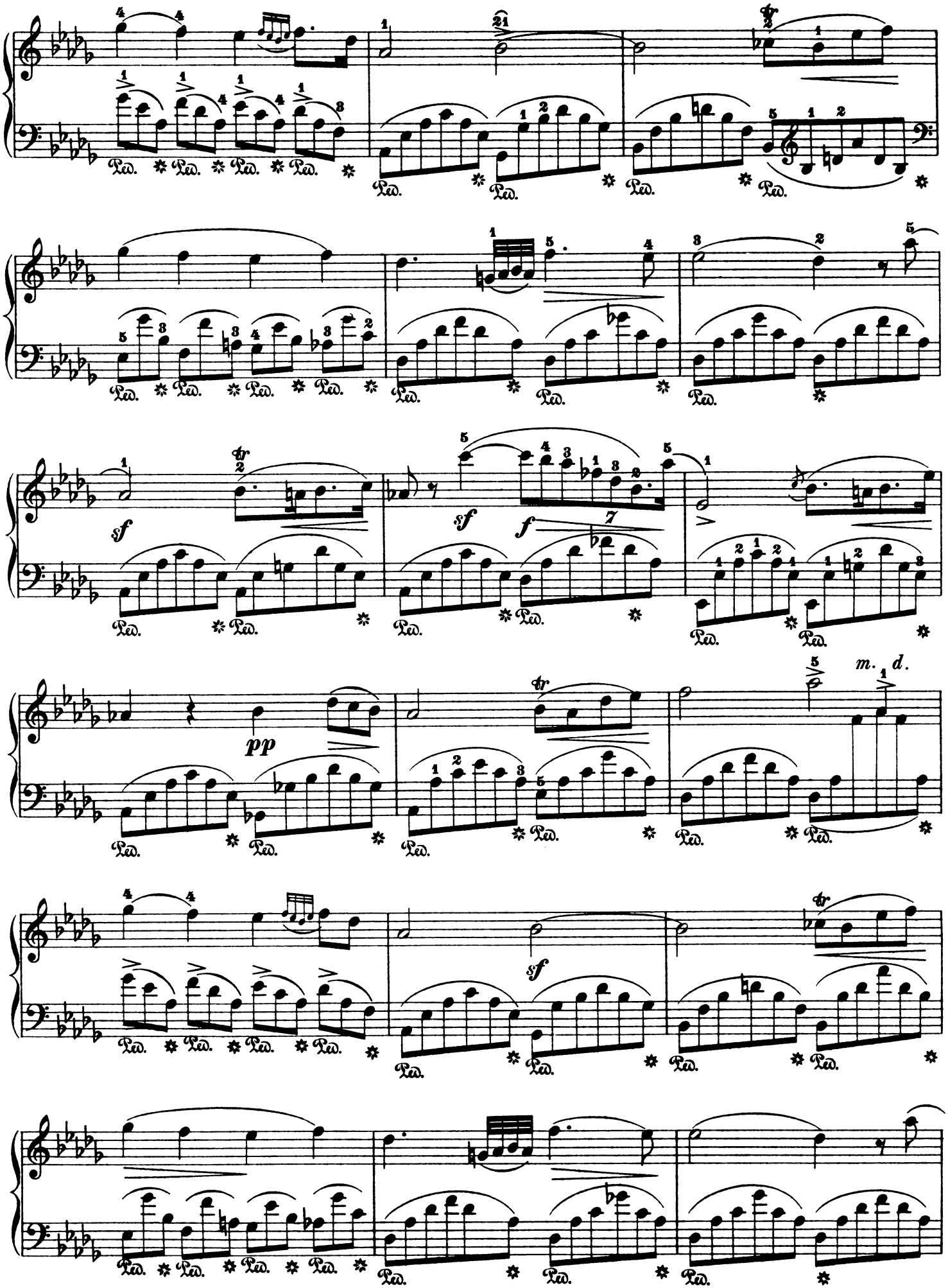
sotto voce

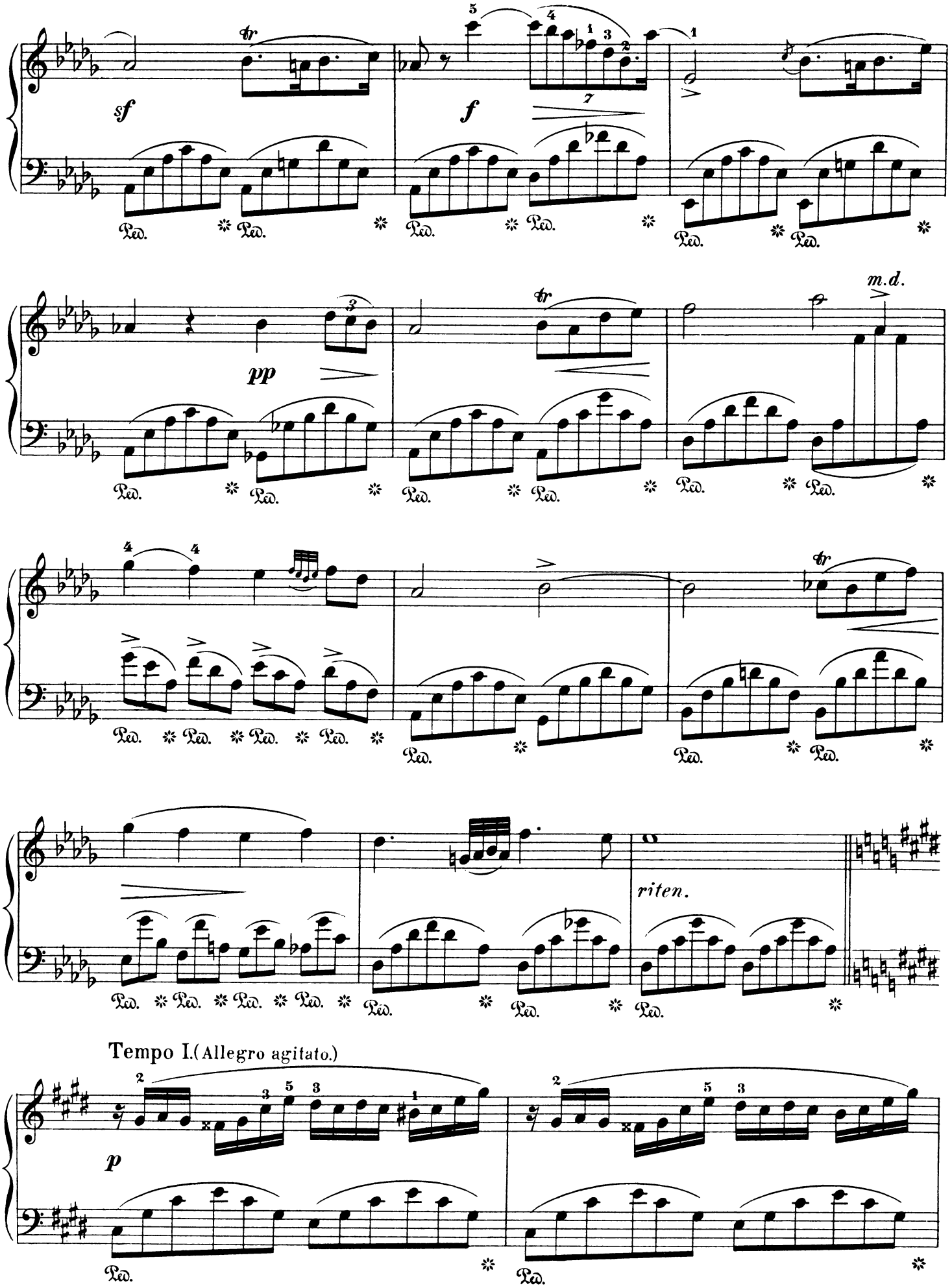
m.d.

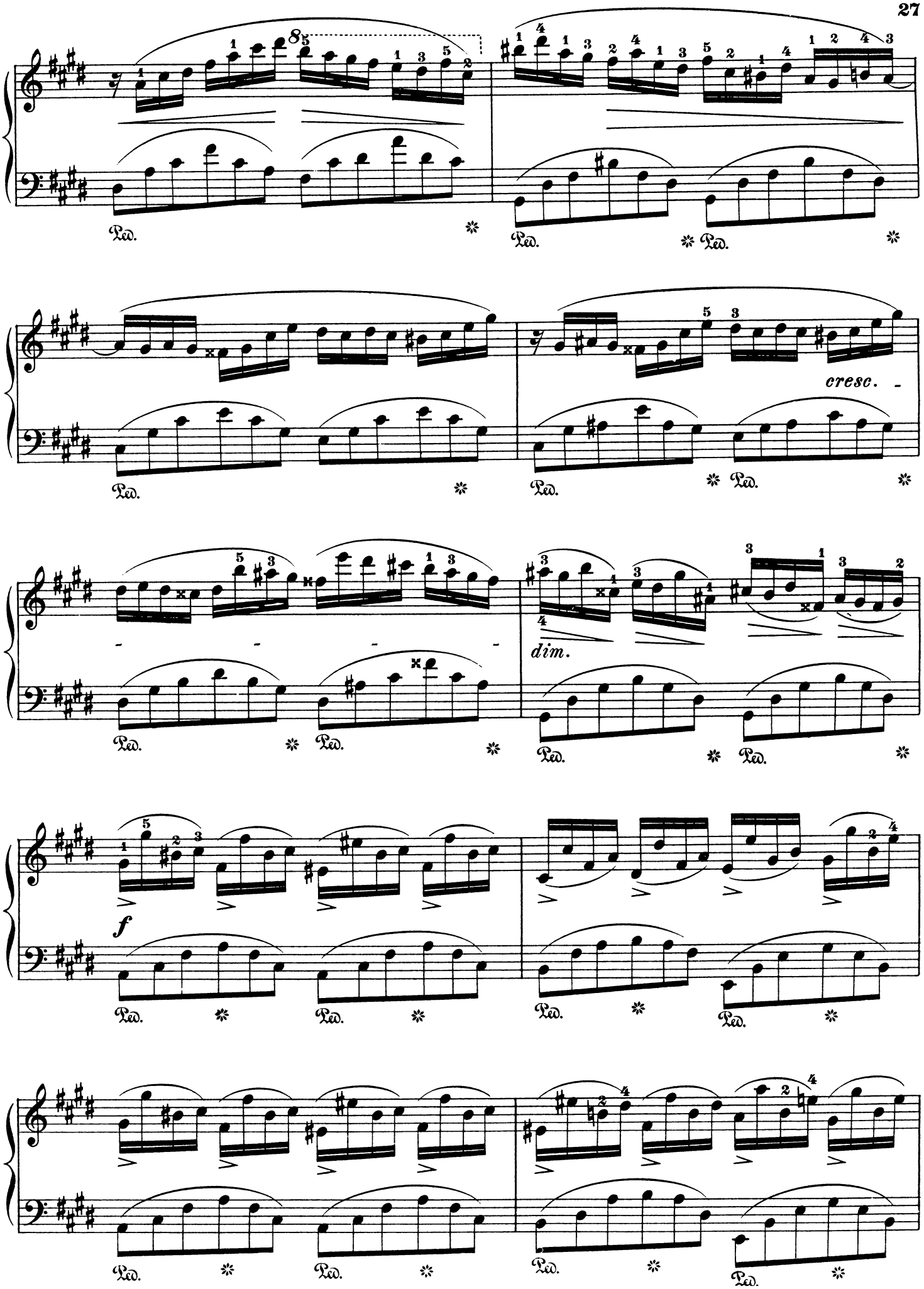
rit.

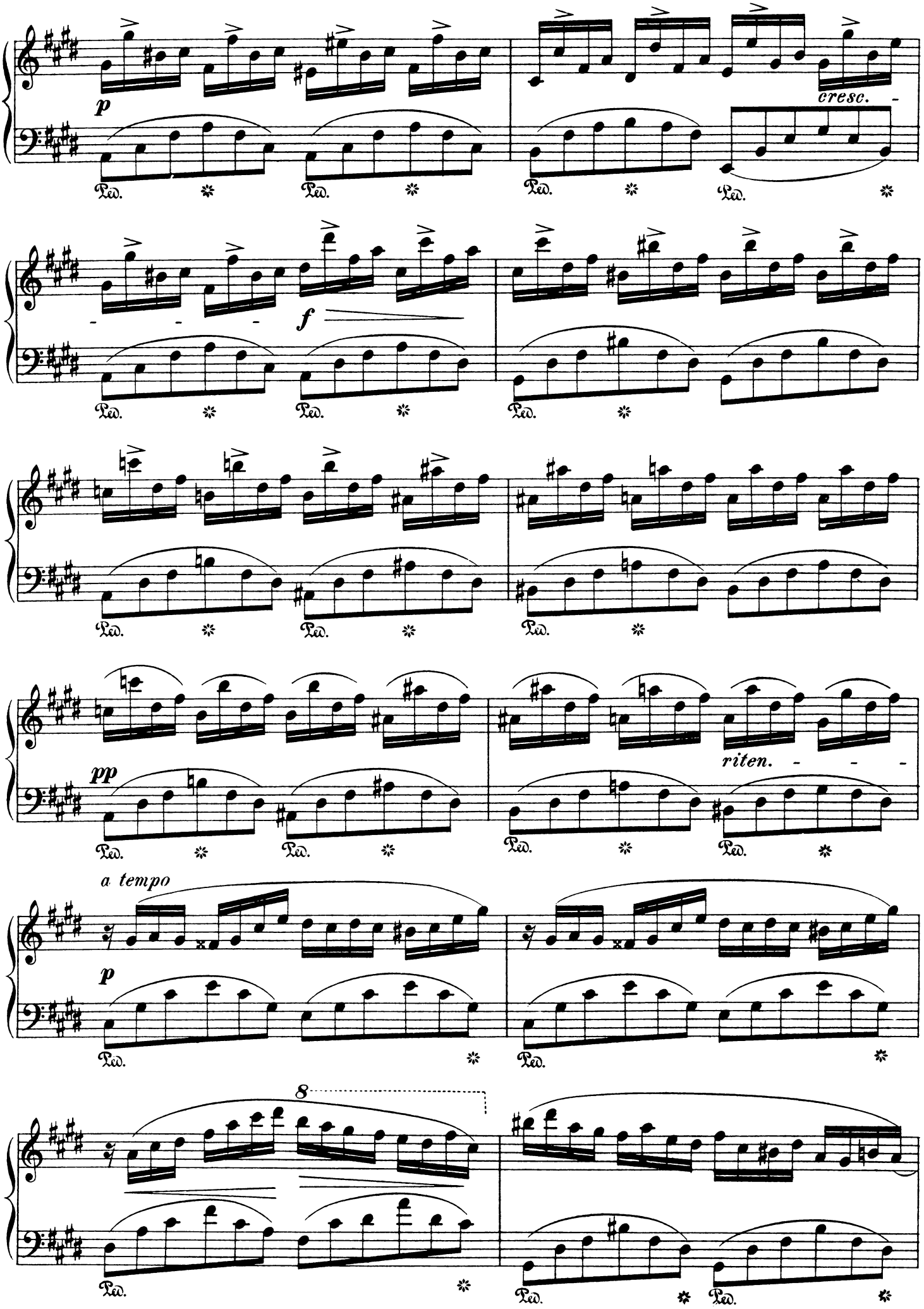
a tempo

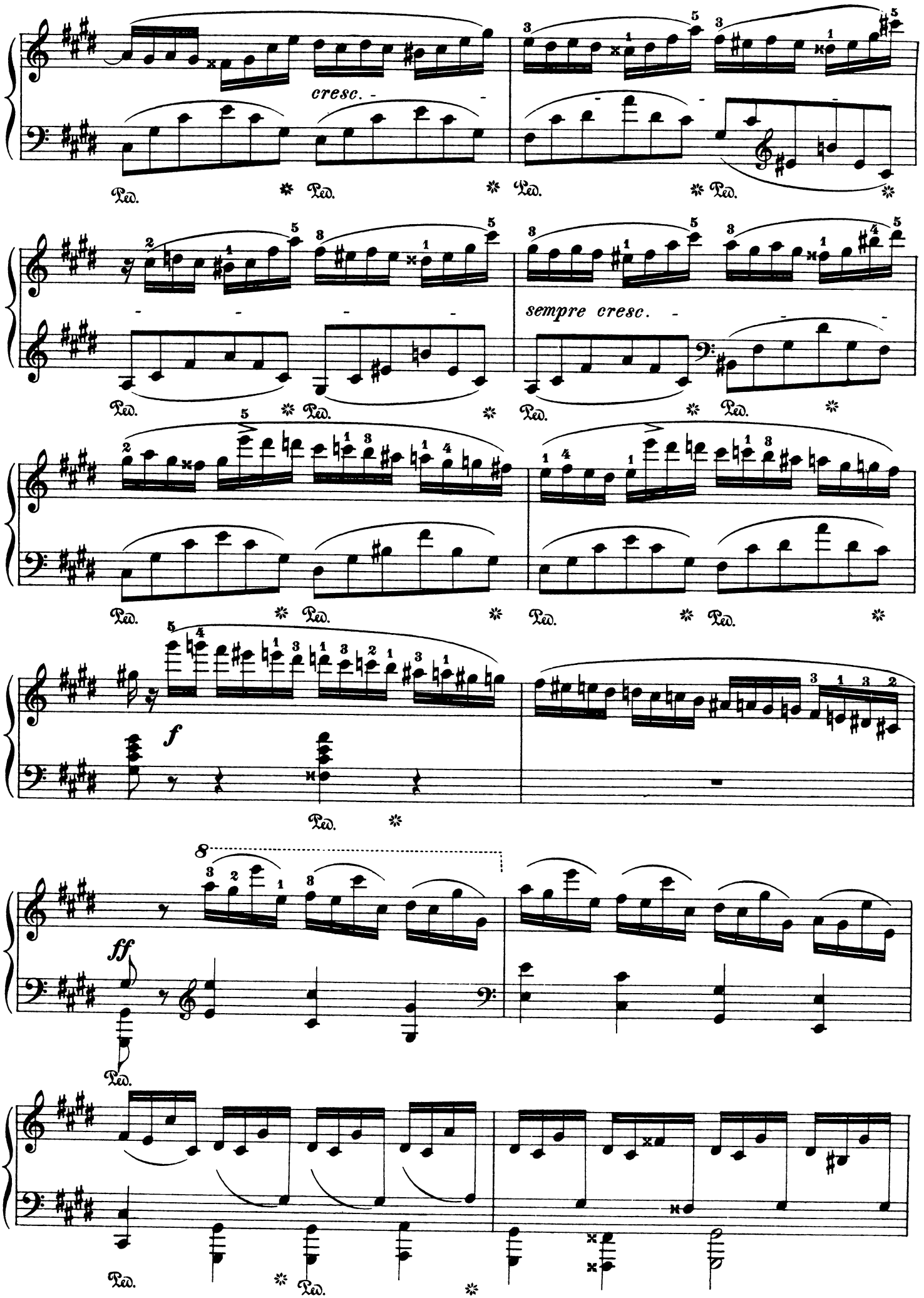
m.d.

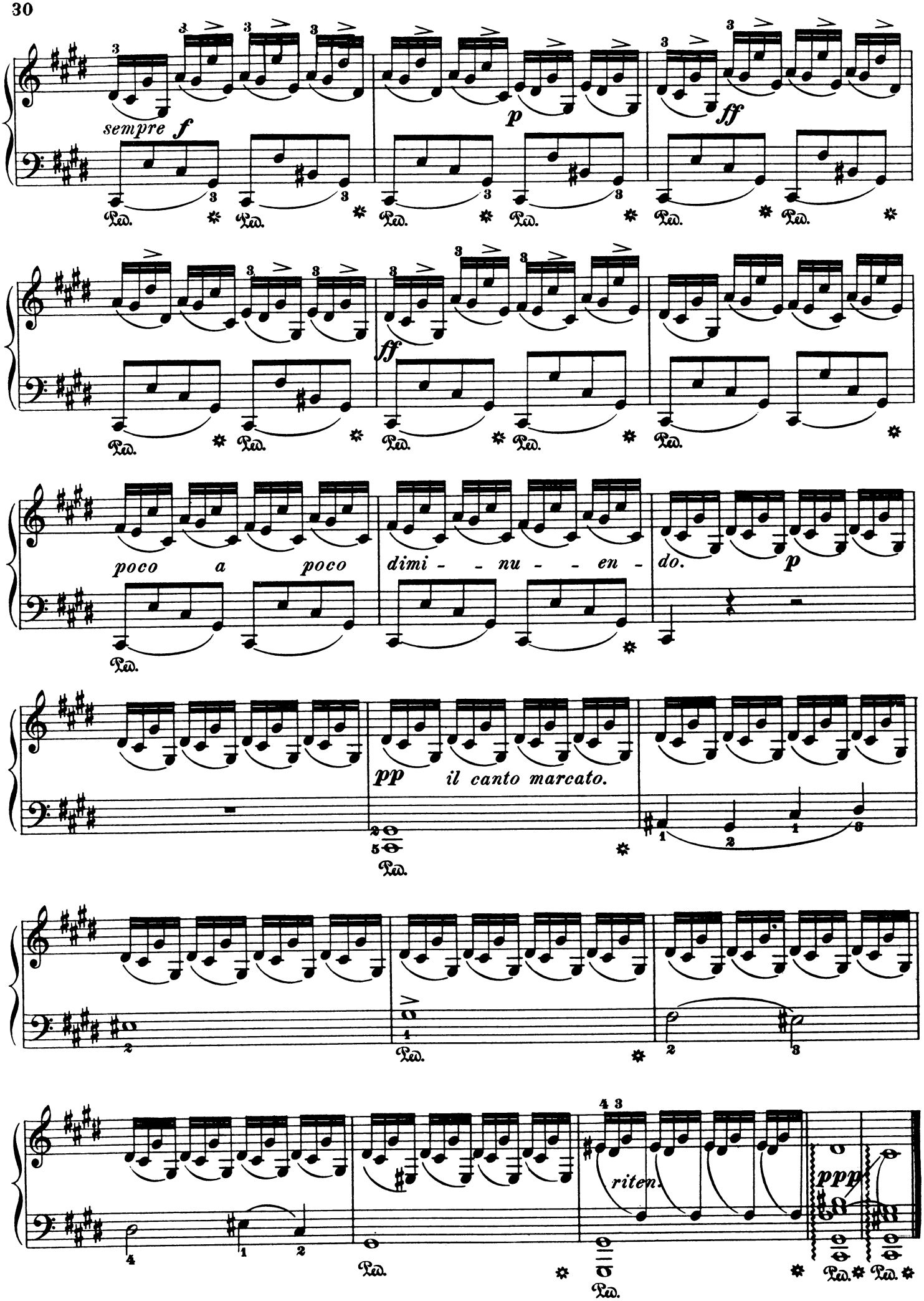

sf
sf
f
pp
m. d.
sf


sf
f
pp
m.d.
riten.
Tempo I.(Allegro agitato.)
p


8
Ped.
cresc.
dim.
f


p
cresc.
f
pp
riten.
a tempo
p
8


cresc.
Ped.
sempre cresc.
f
ff
8


sempre f
p
ff
ff
poco a poco dimi - - nu - - en - do.
p
pp il canto marcato.
riten.
ppp
Ped.

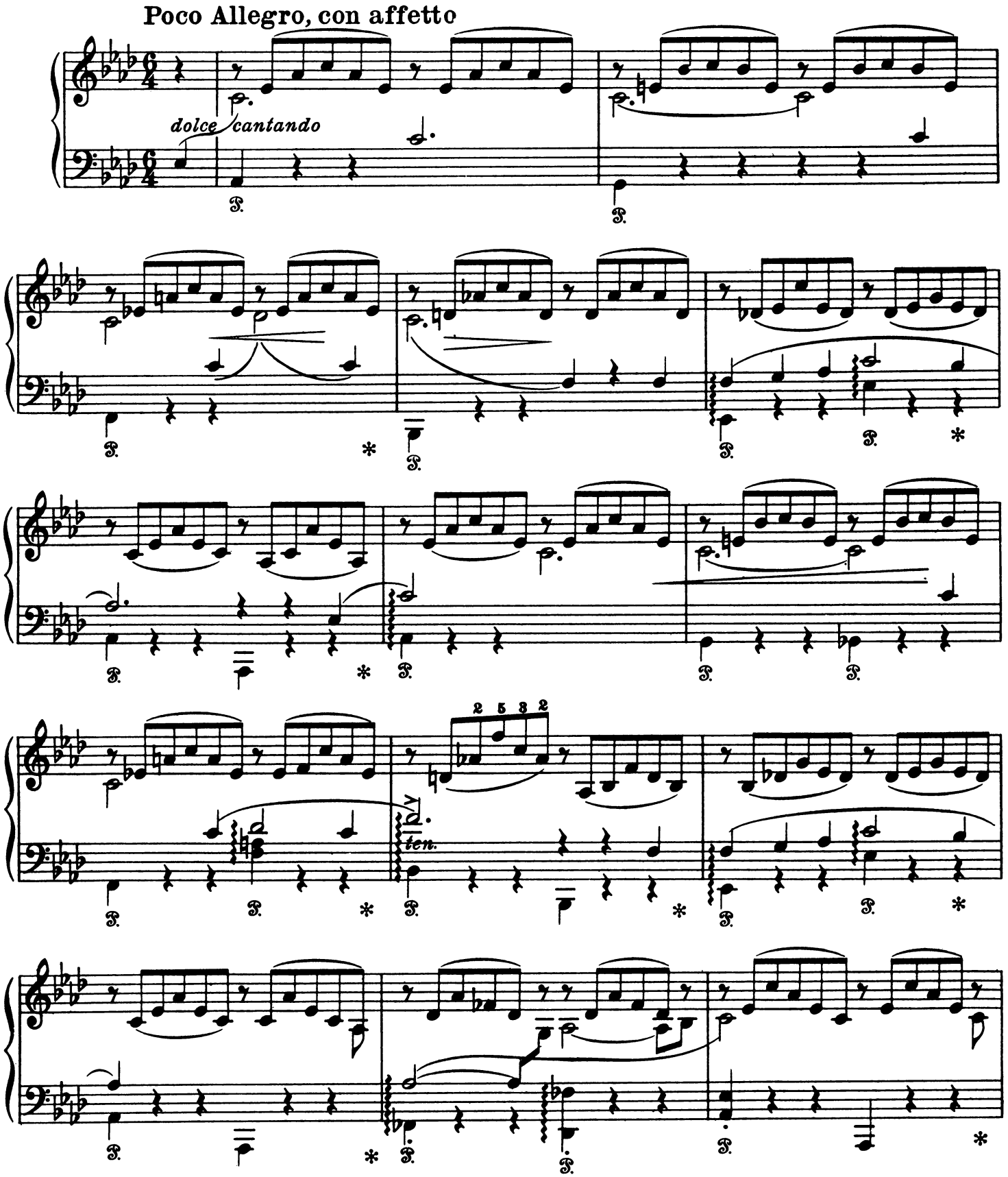
Notturno III

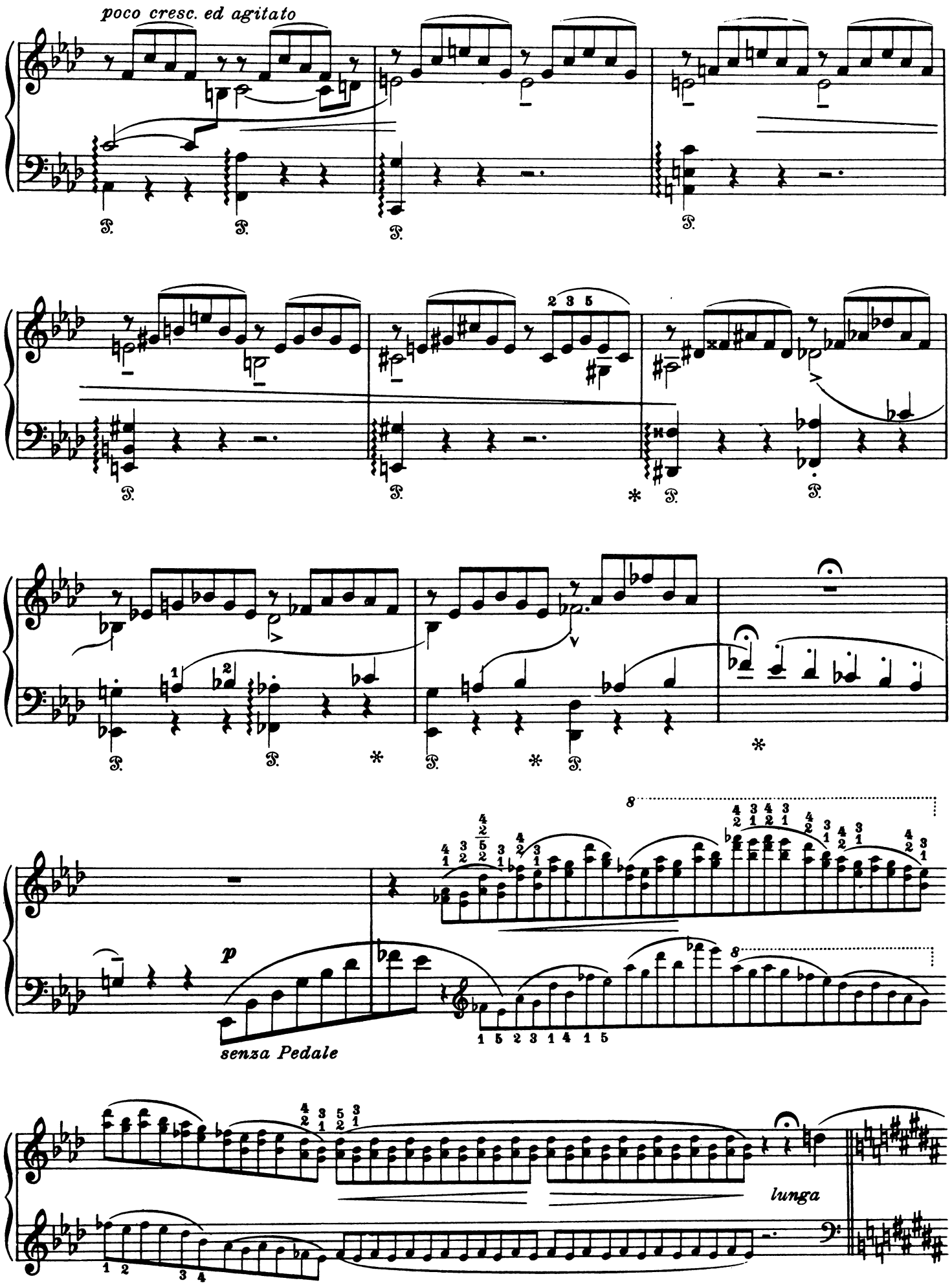
„O Lieb“

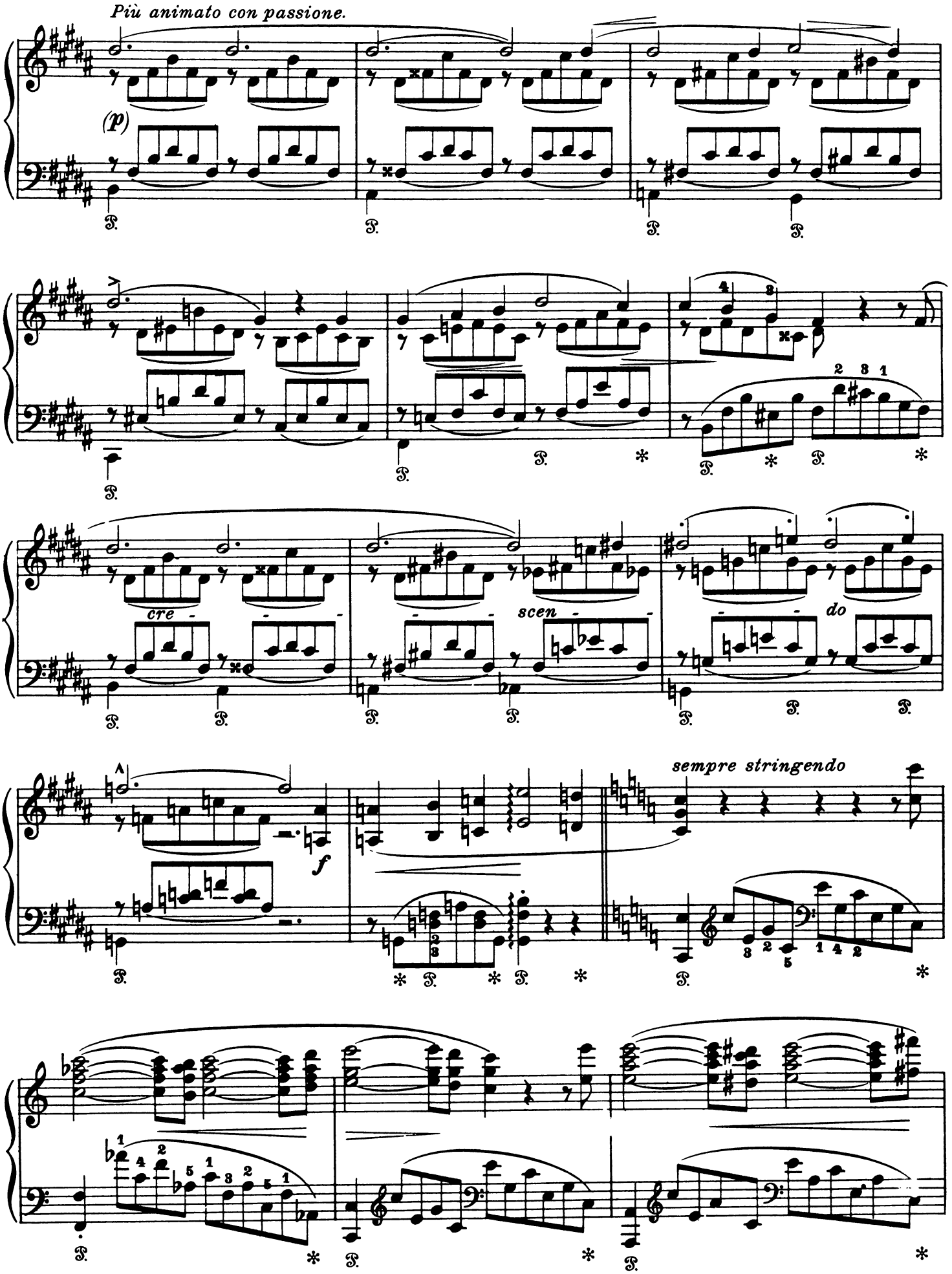
(Freiligrath)

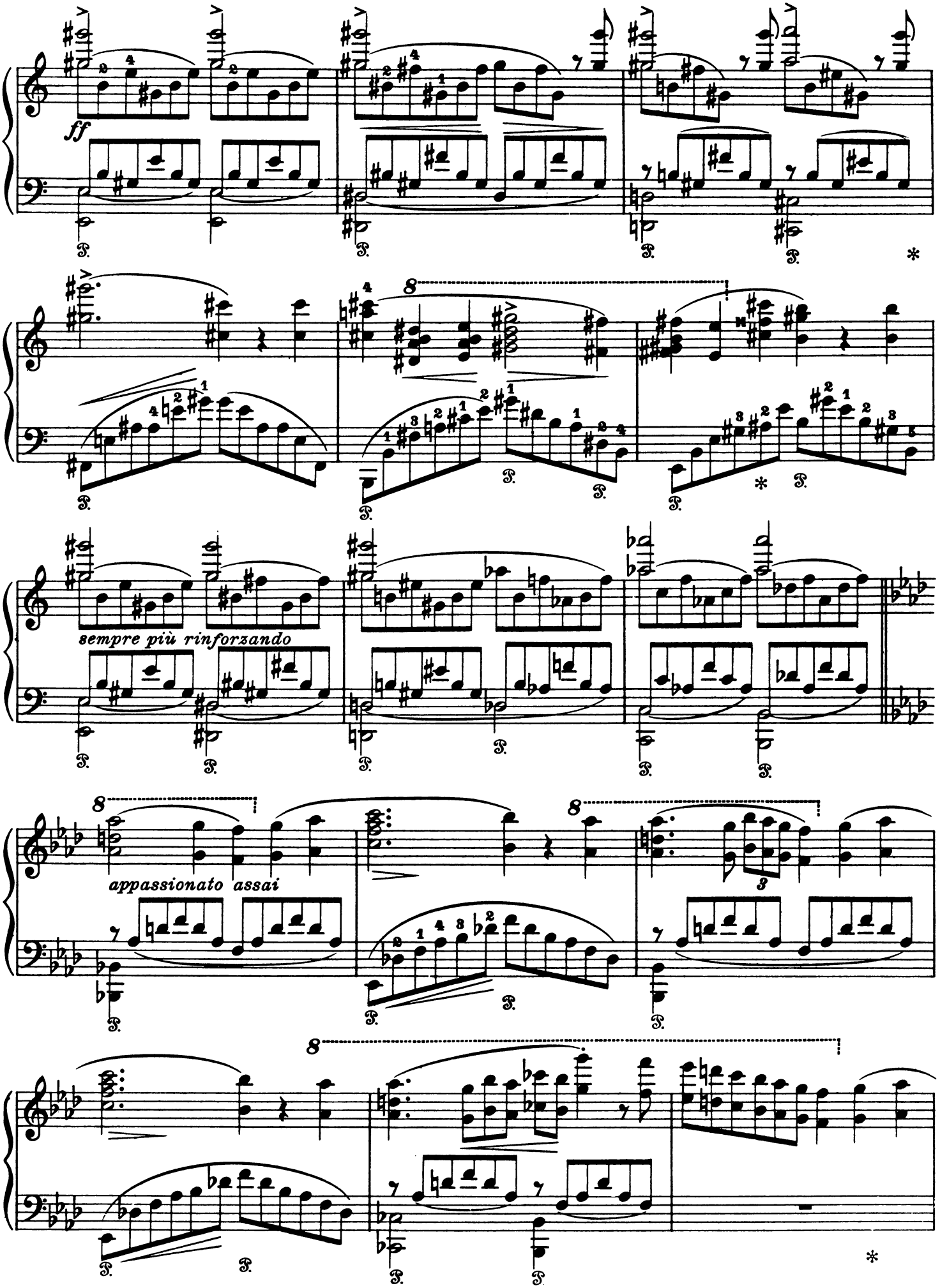
O lieb, o lieb so lang du lieben kannst, so lang du lieben magst.
Die Stunde kommt, wo du an Gräbern stehst und klagst.
Und sorge daß dein Herze glüht, und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz in Liebe warm entgegenschlägt.

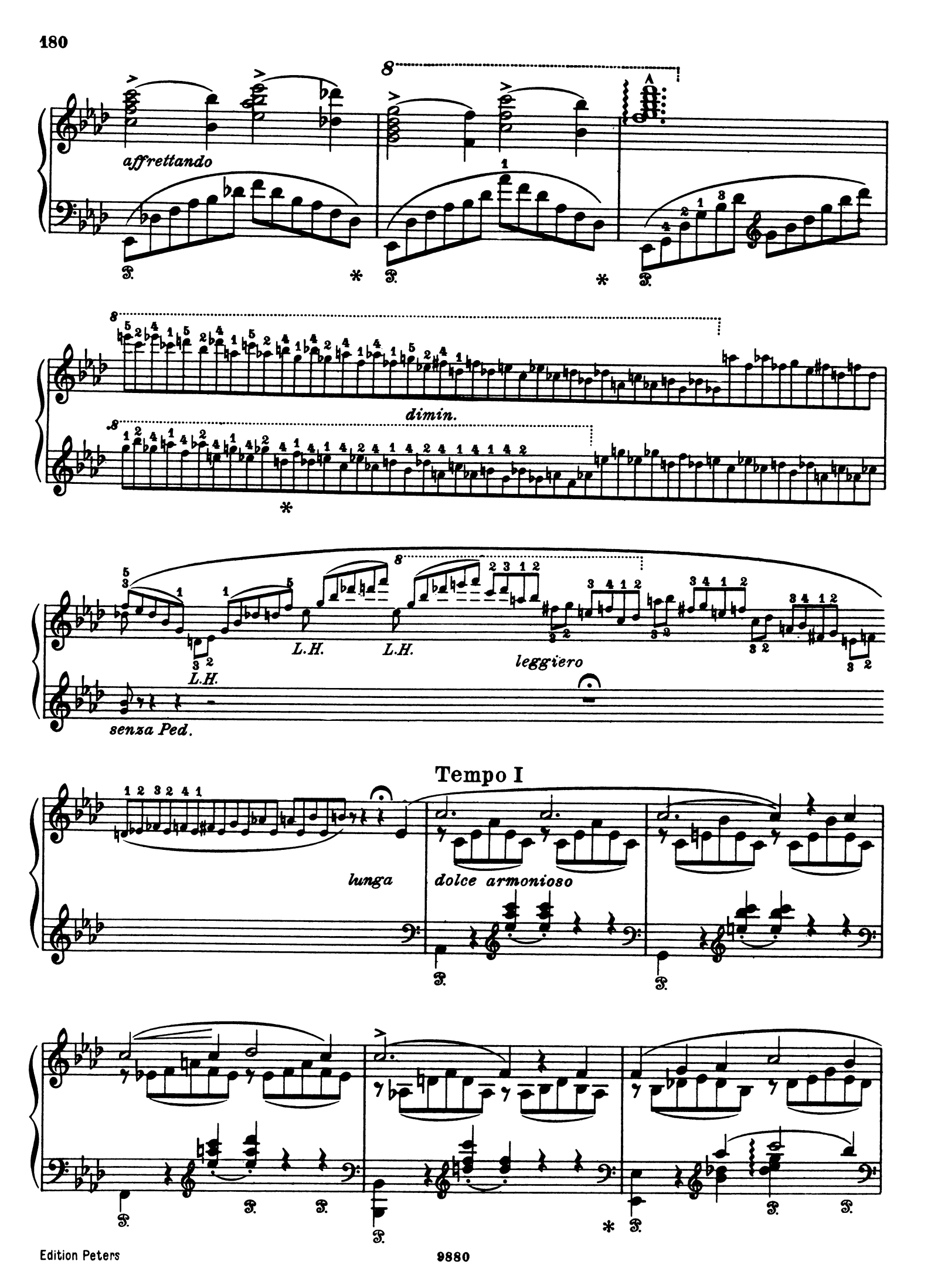
Und wer dir seine Brust erschließt, o tu ihm was du kannst zu lieb,
Und mach ihm jede Stunde froh, und mach ihm keine Stunde trüb!
Und hüte deine Zunge wohl: bald ist ein hartes Wort entflohn.
O Gott — es war nicht bös gemeint —
Der andre aber geht und weint.




poco cresc. ed agitato
p
senza Pedale
lunga


Più animato con passione.
(p)
cre -
scen -
do
sempre stringendo
f


ff
sempre più rinforzando
appassionato assai


affrettando
dimin.
L.H.
L.H.
L.H.
leggiero
senza Ped.
Tempo I
lunga
dolce armonioso

poco a poco

ri - te - nuto

più smorz. e rit.

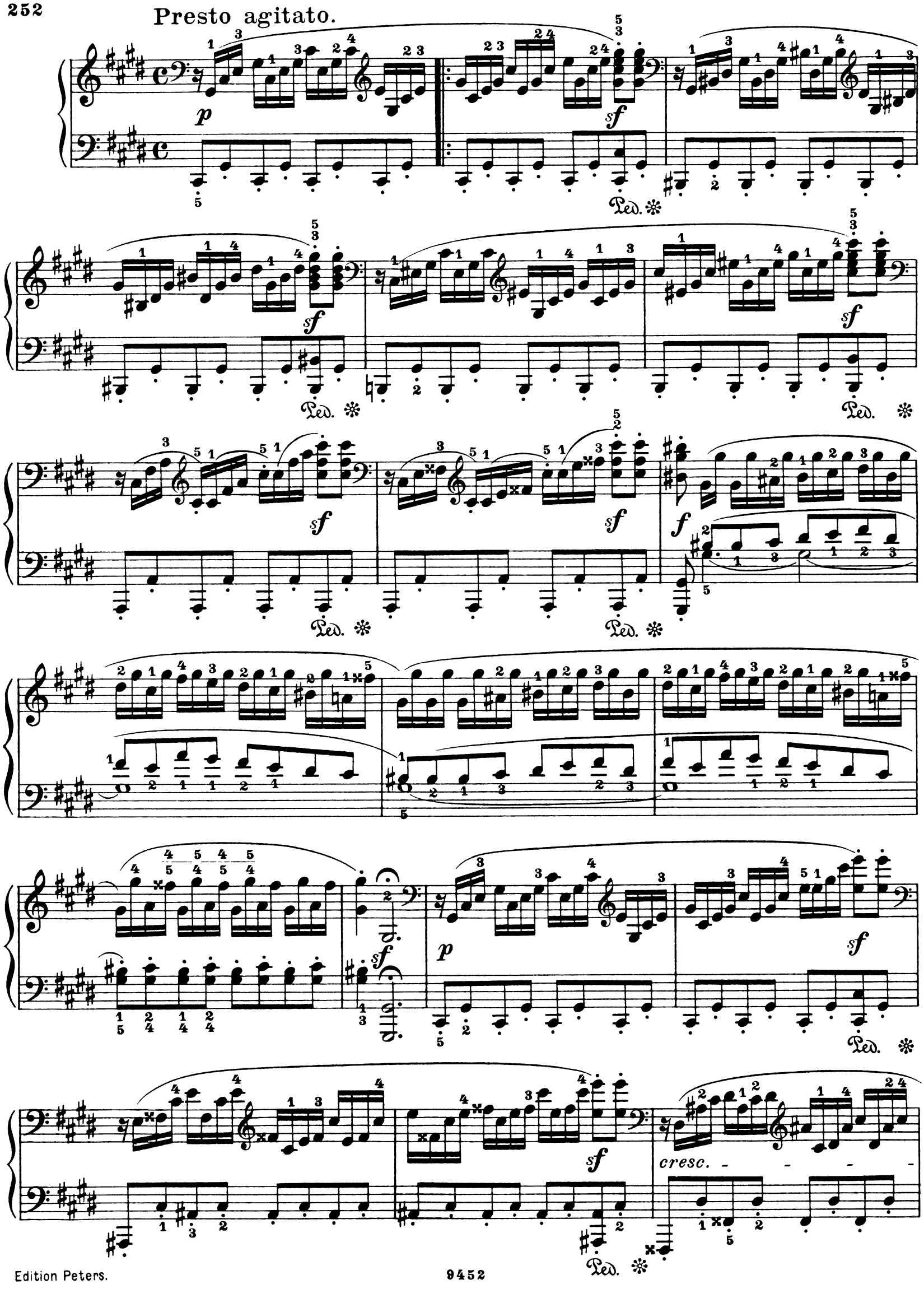
cantando espr.

p

f vibrato

pp

Presto agitato.



p

cresc.

tr

sf

tr

sf

ff

p

cresc.

tr

p

ff

p

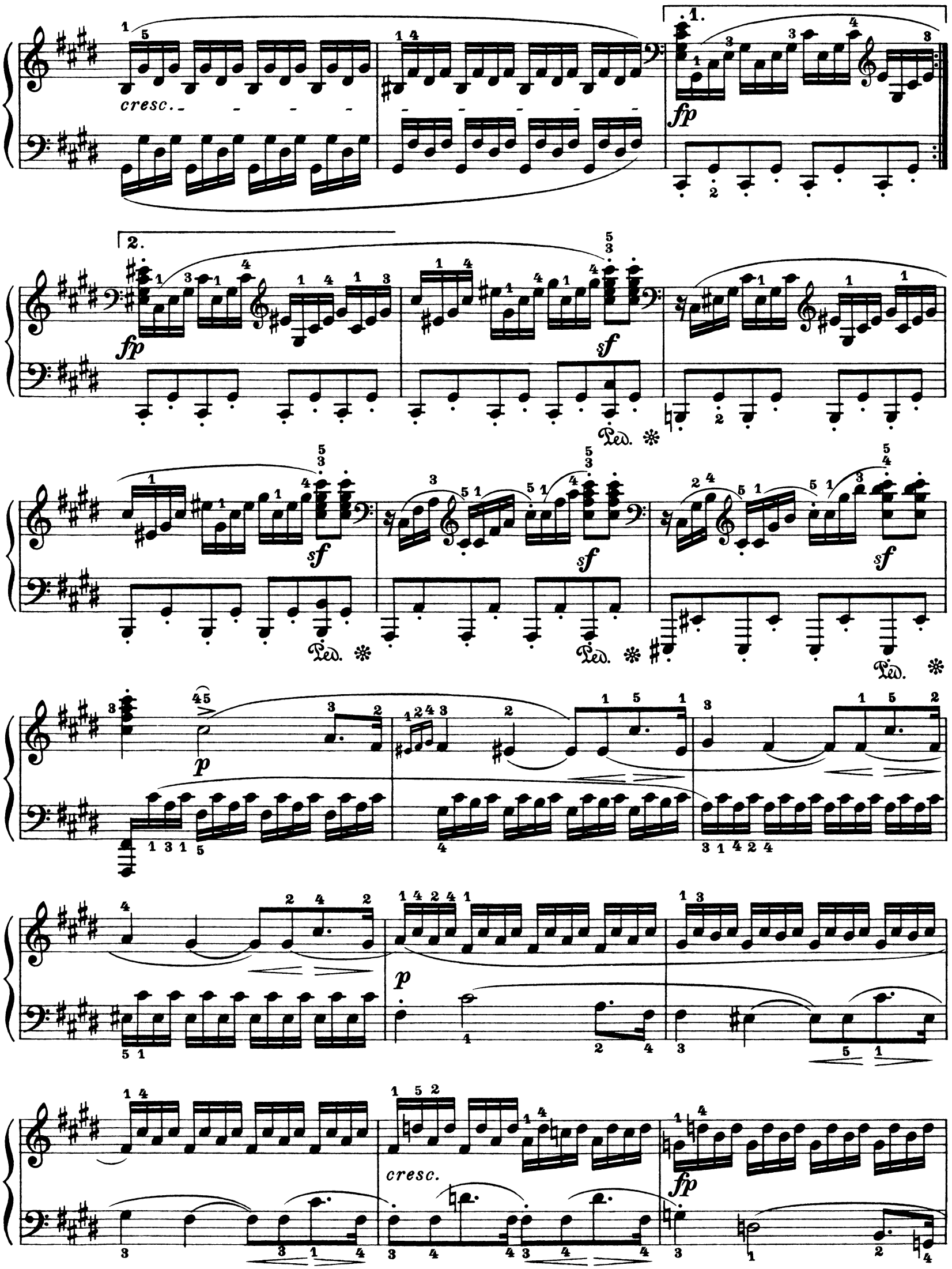
cresc.

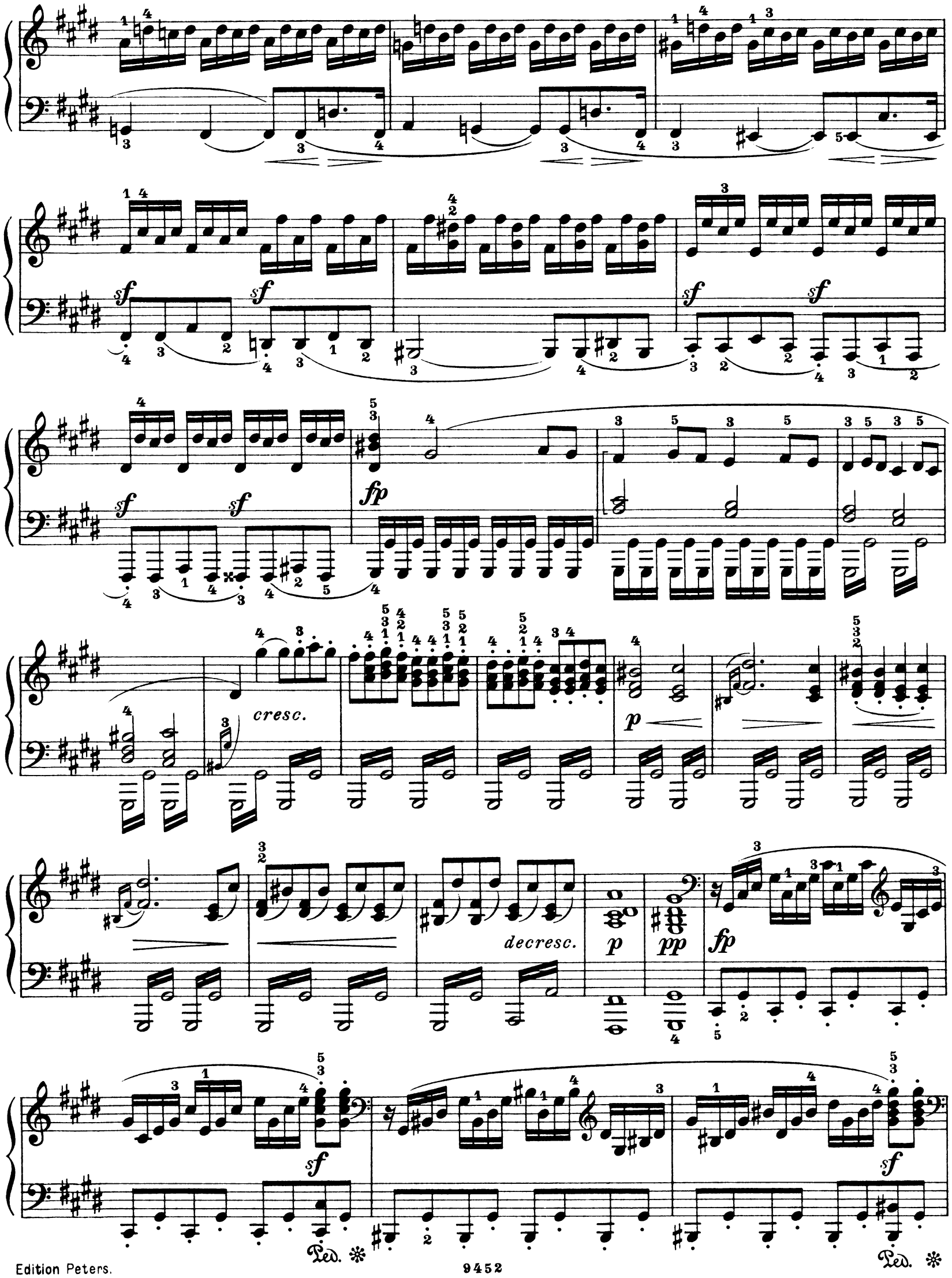
f *sf* *sf* *sf* *p*

p cresc. *f* *p cresc.* *f*

p *cresc.* *decresc.*

p


cresc.
1.
fp
2.
fp
sf
Ped.
sf
Ped.
sf
Ped.
sf
Ped.
p
p
cresc.
fp


sf
sf
sf
sf
sf
sf
fp
cresc.
p
decresc.
p
pp
fp
sf
sf
Ped. *
Ped. *

sf

Ped. ✻

sf

Ped. ✻

sf

f

Ped. ✻

sf

p

cresc.

sf

sf

tr sf sf sf tr sf ff p

cresc. p tr

ff p cresc.

f sf sf sf

p

p cresc. f p cresc.

f

p

cresc.

decresc.

p

cresc.

fp

sf

sf

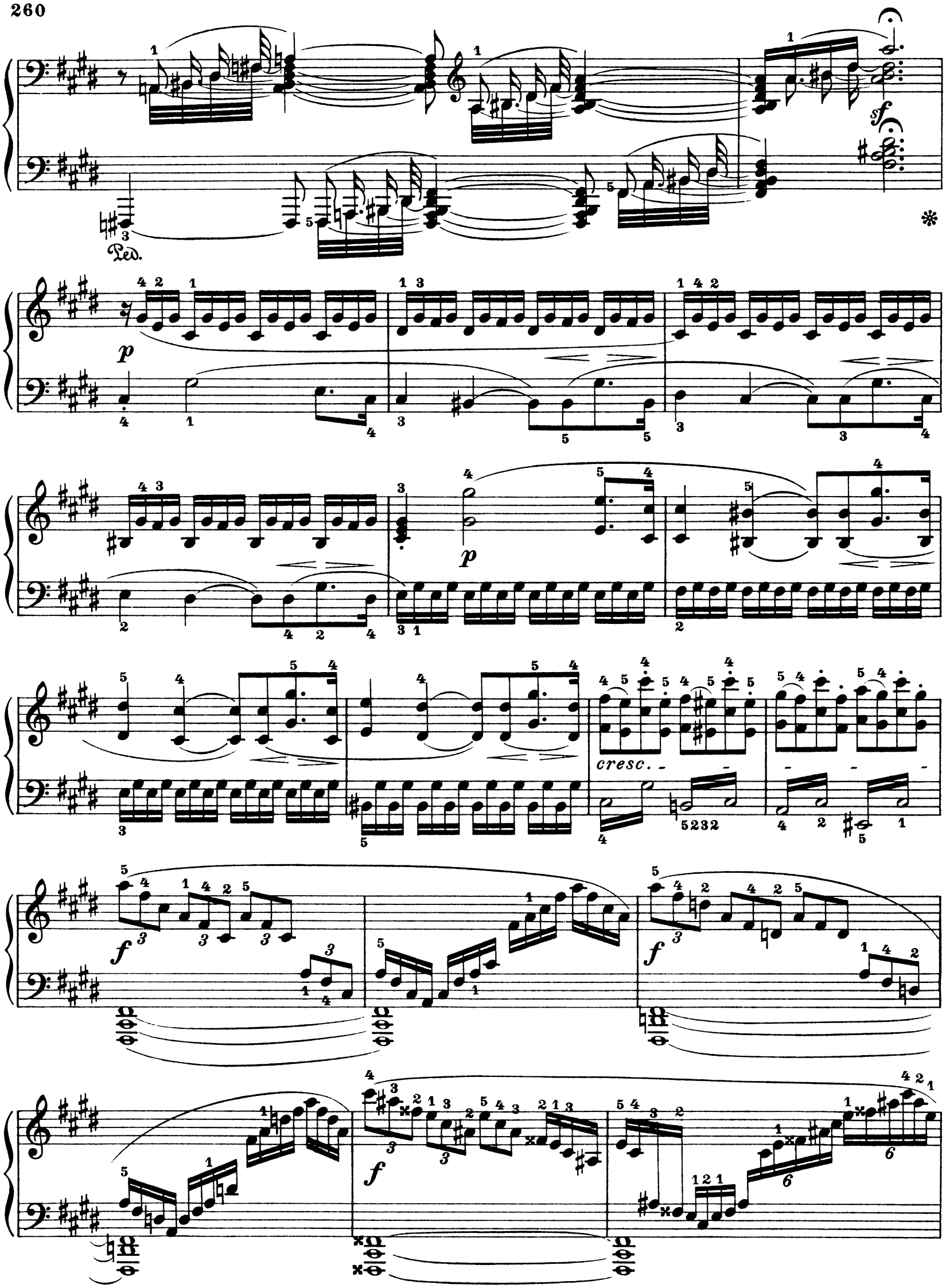
sf

Ped. ✻

Ped. ✻

Ped.

✻


Ped.
sf
p
p
cresc.
f
f
f

R.

L.

tr

decresc.

Adagio.

Tempo I.

p

p

f

sf

ff

12 ÉTUDES.

Op. 10.

Allegro. (♩ = 176.)

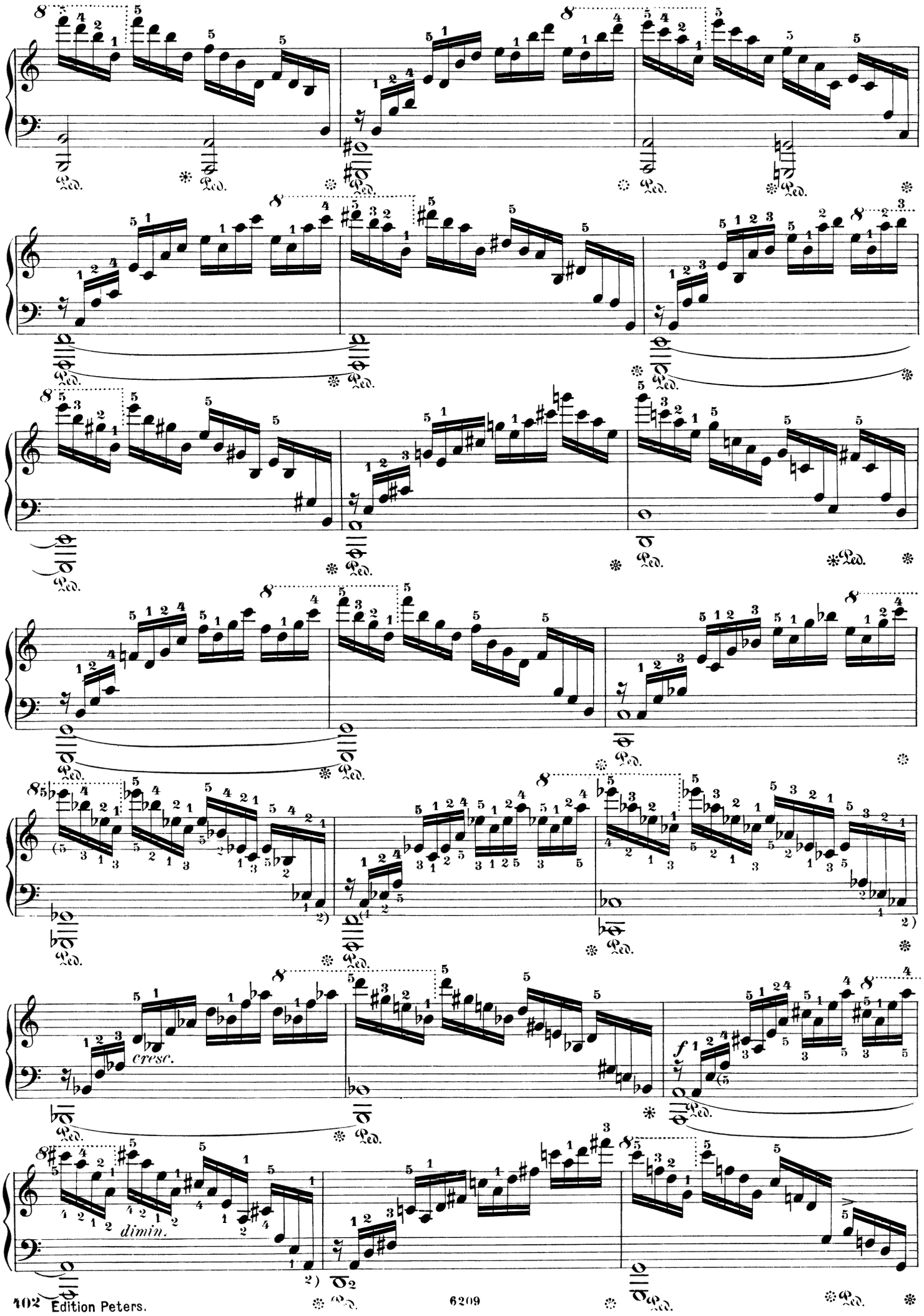
F. Chopin.

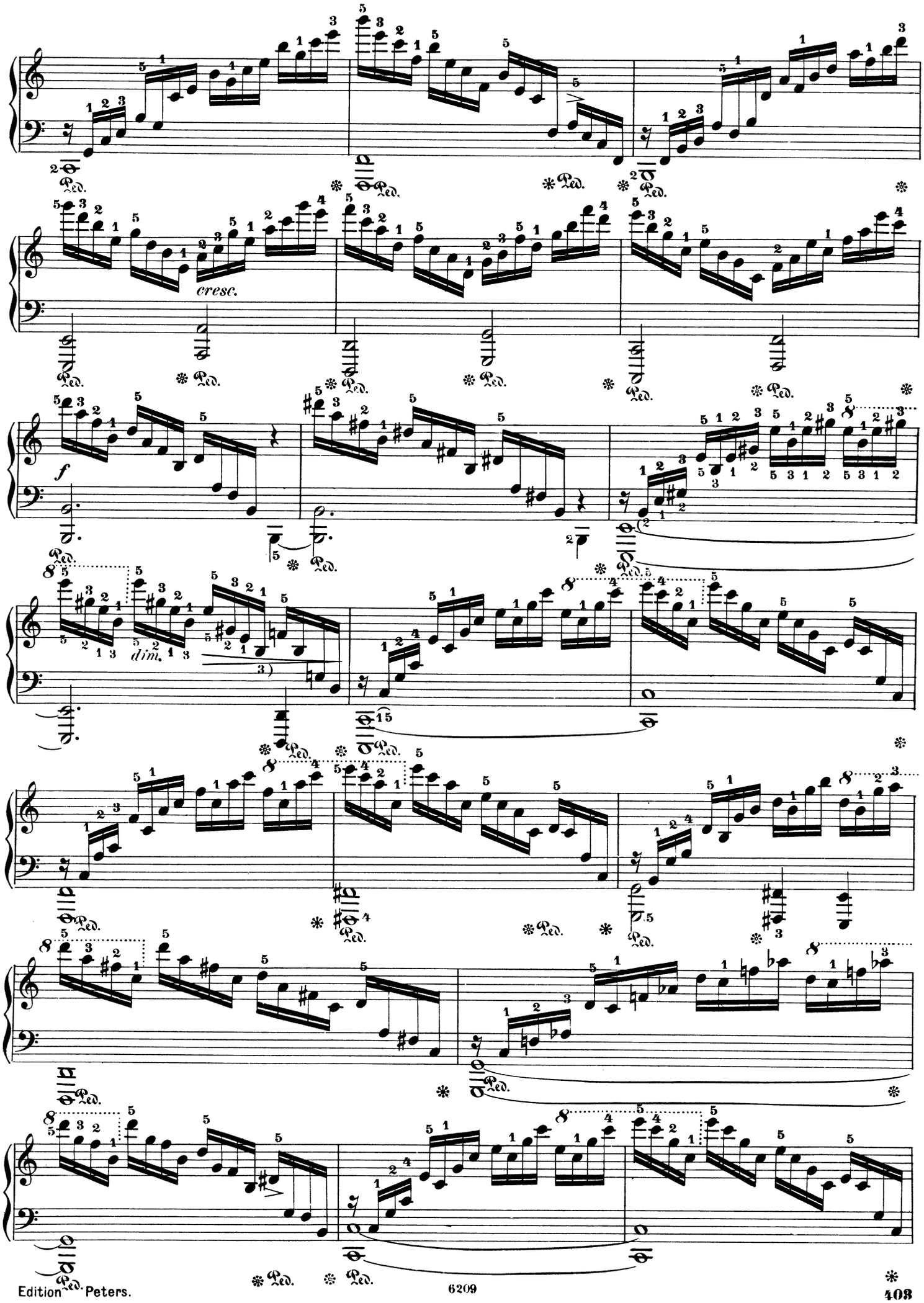
1.

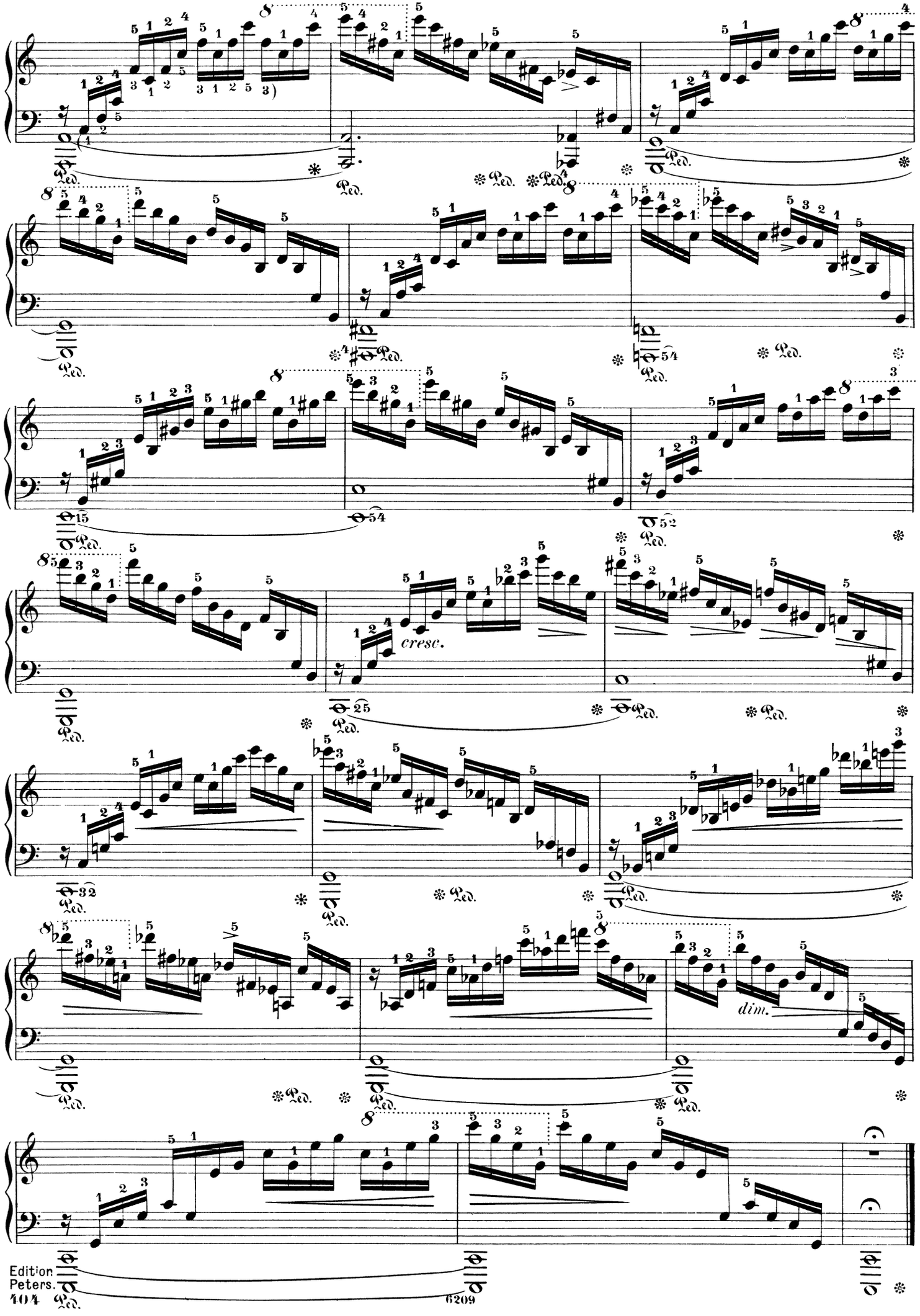
legato

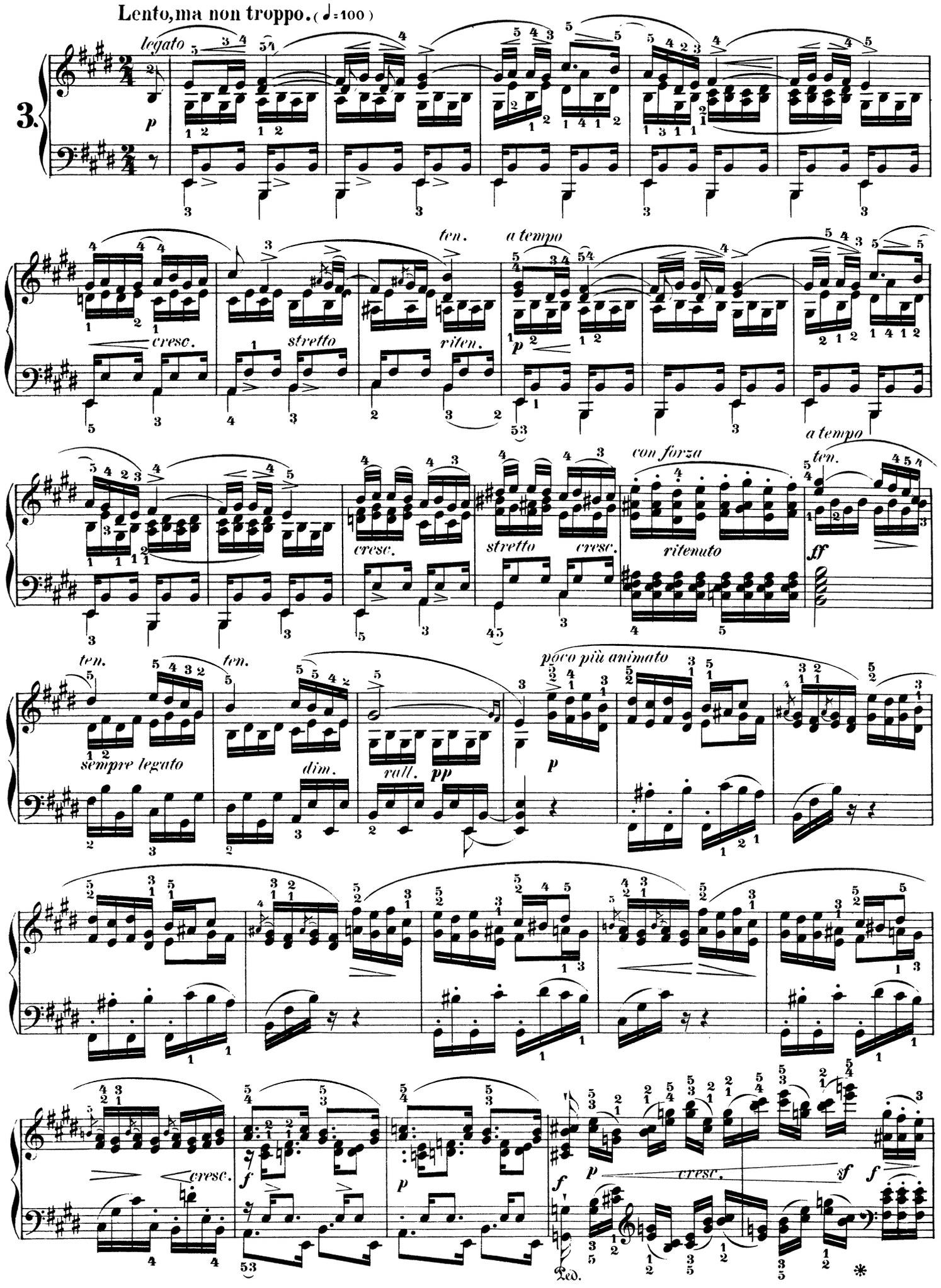
f

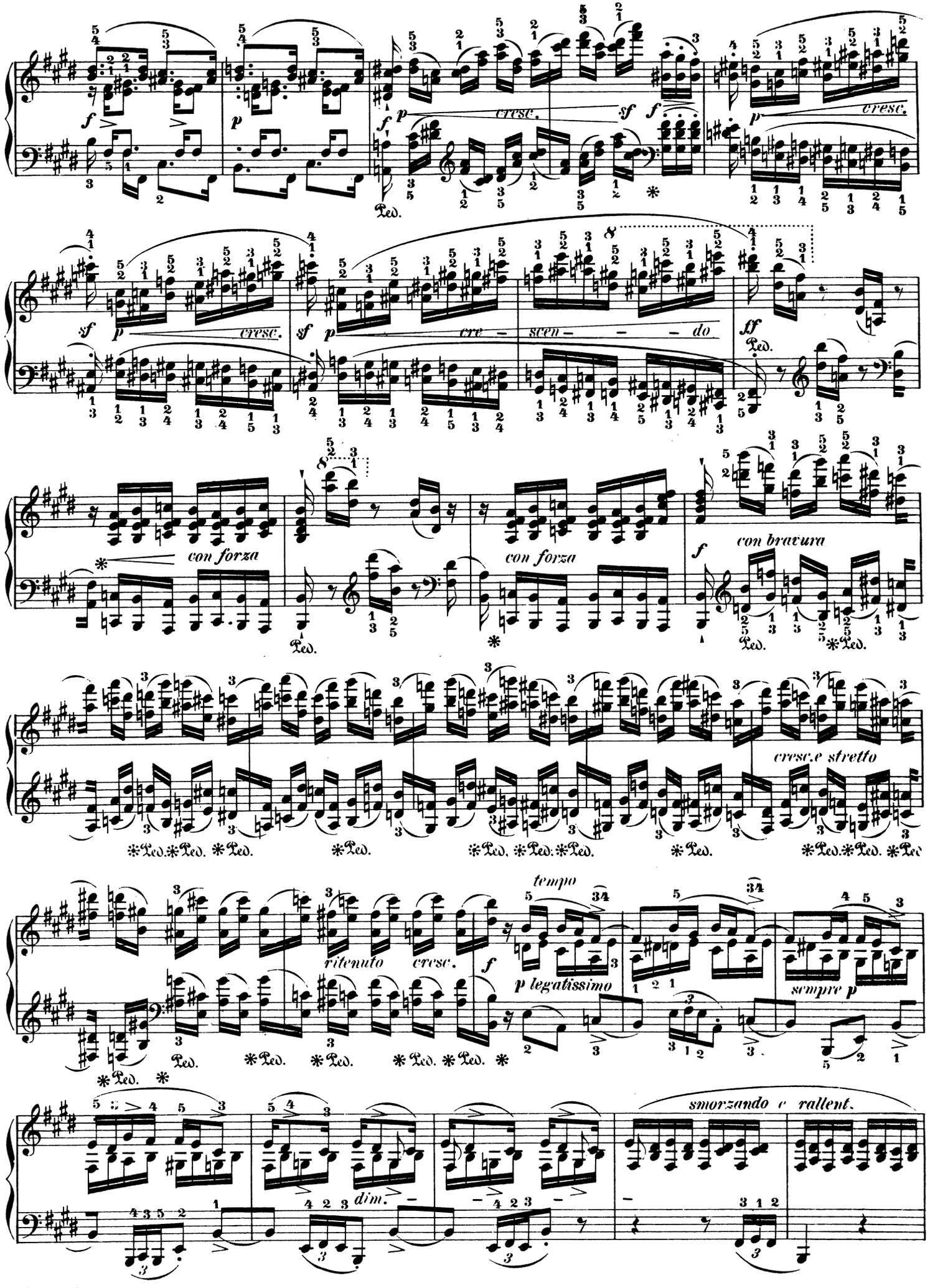
Ped.

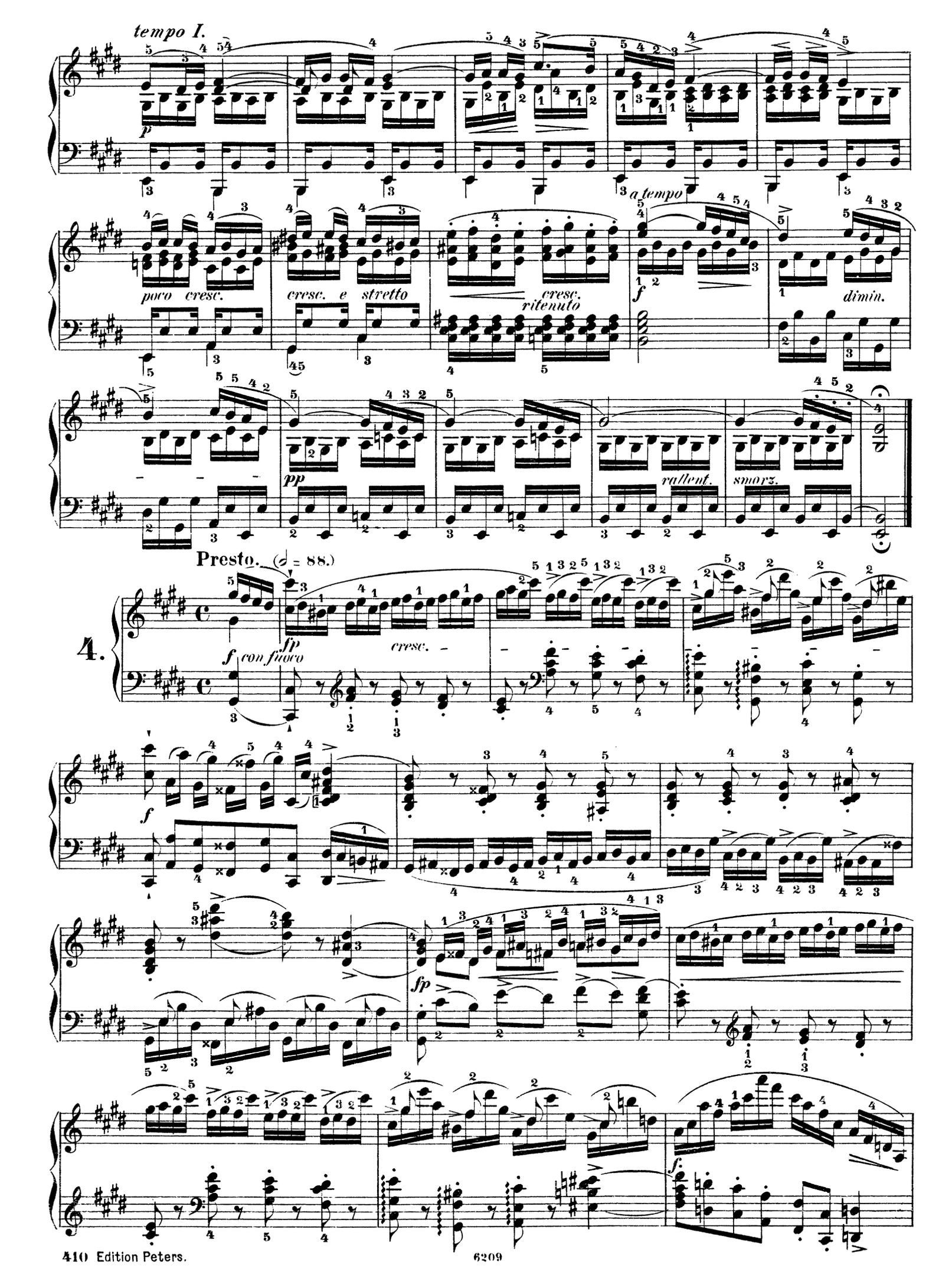

cresc.
f
dimin.

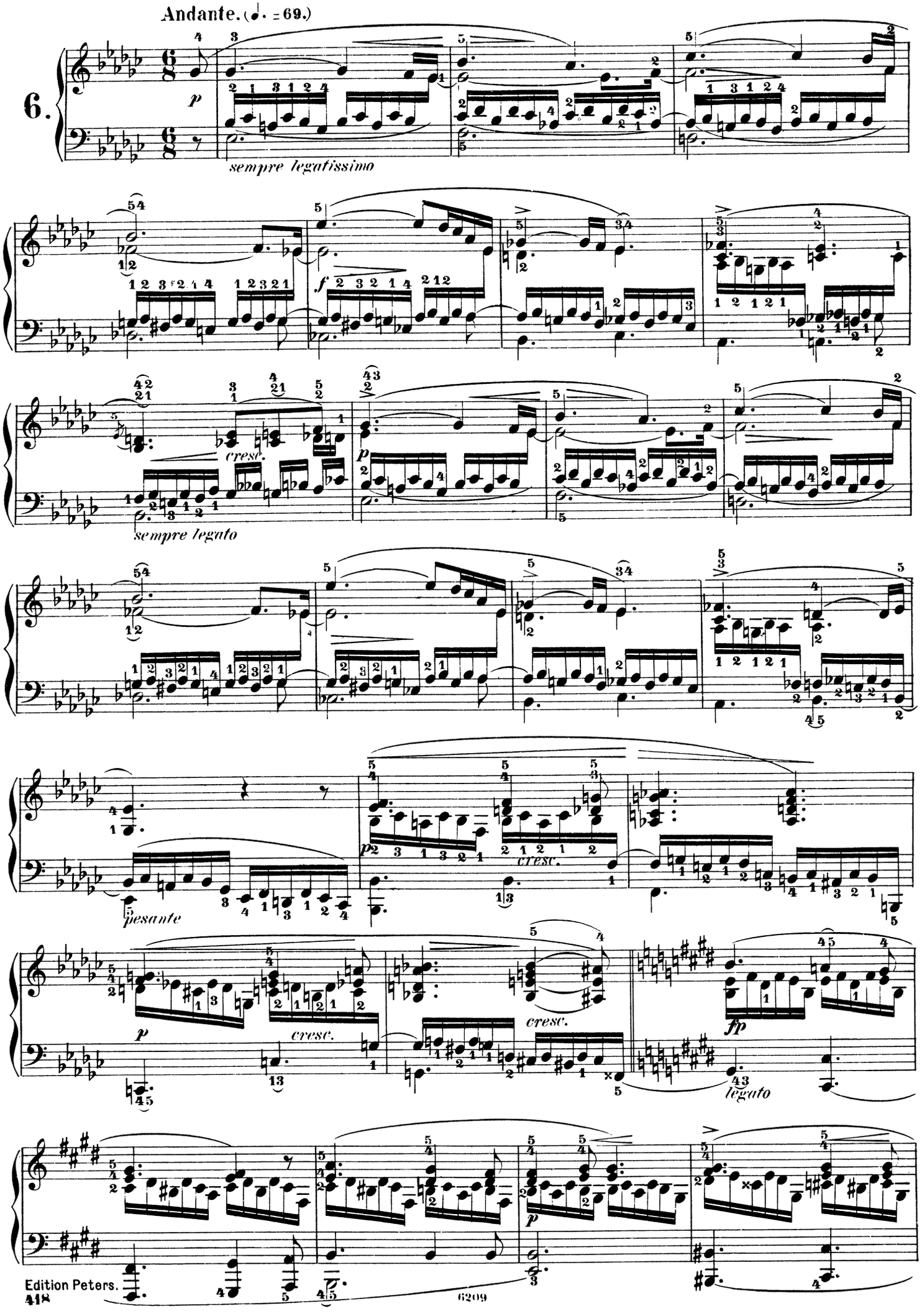

cresc.
f
dim.

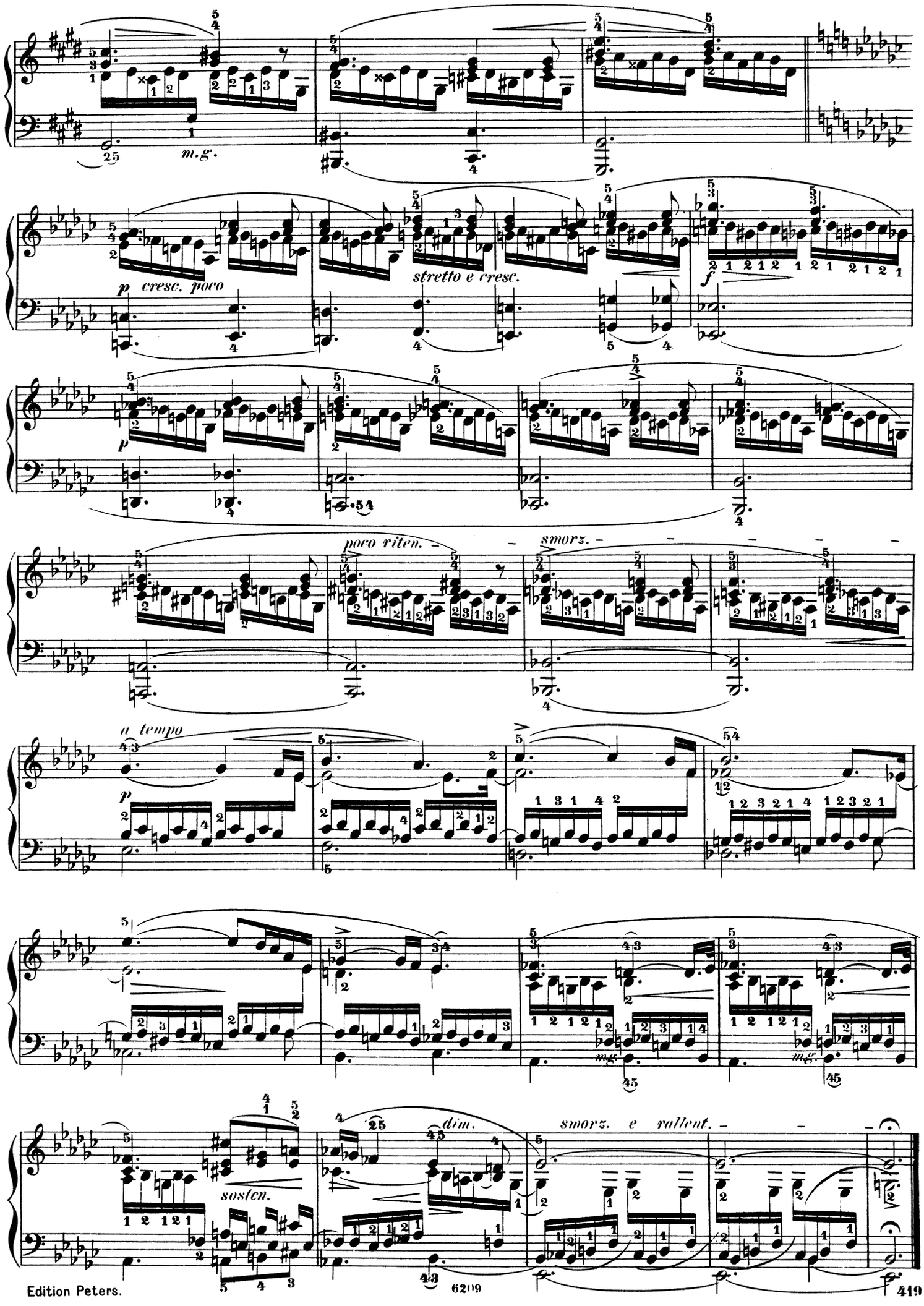

cresc.
dim.

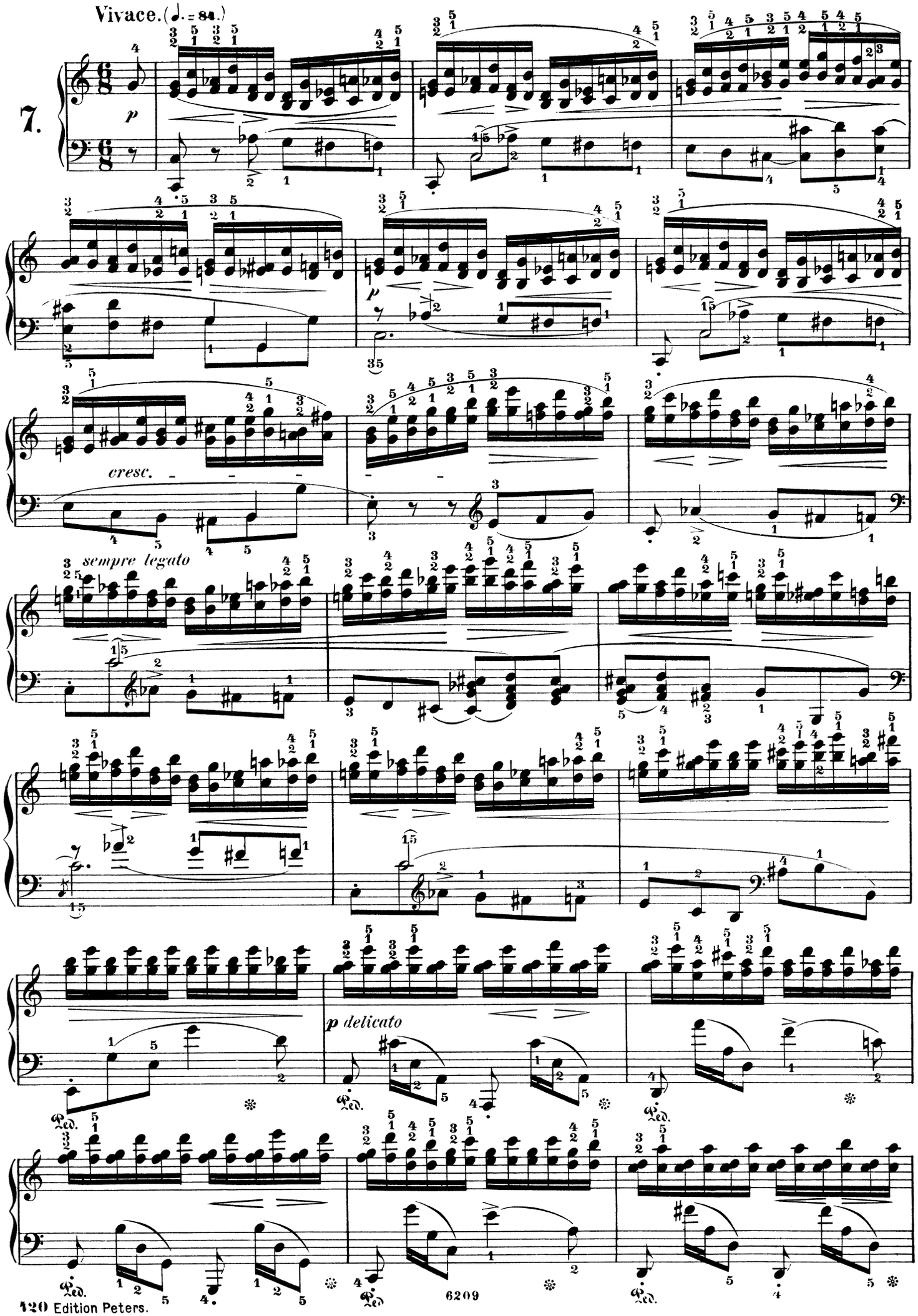

Lento, ma non troppo. (♩=100)
3.
legato
p
ten.
a tempo
cresc.
stretto
riten.
p
a tempo
ten.
con forza
cresc.
stretto
cresc.
ritenuto
ff
ten.
ten.
sempre legato
dim.
rall.
pp
poco più animato
p
cresc.
f
p
f
p
cresc.
f
f
Ped.
*

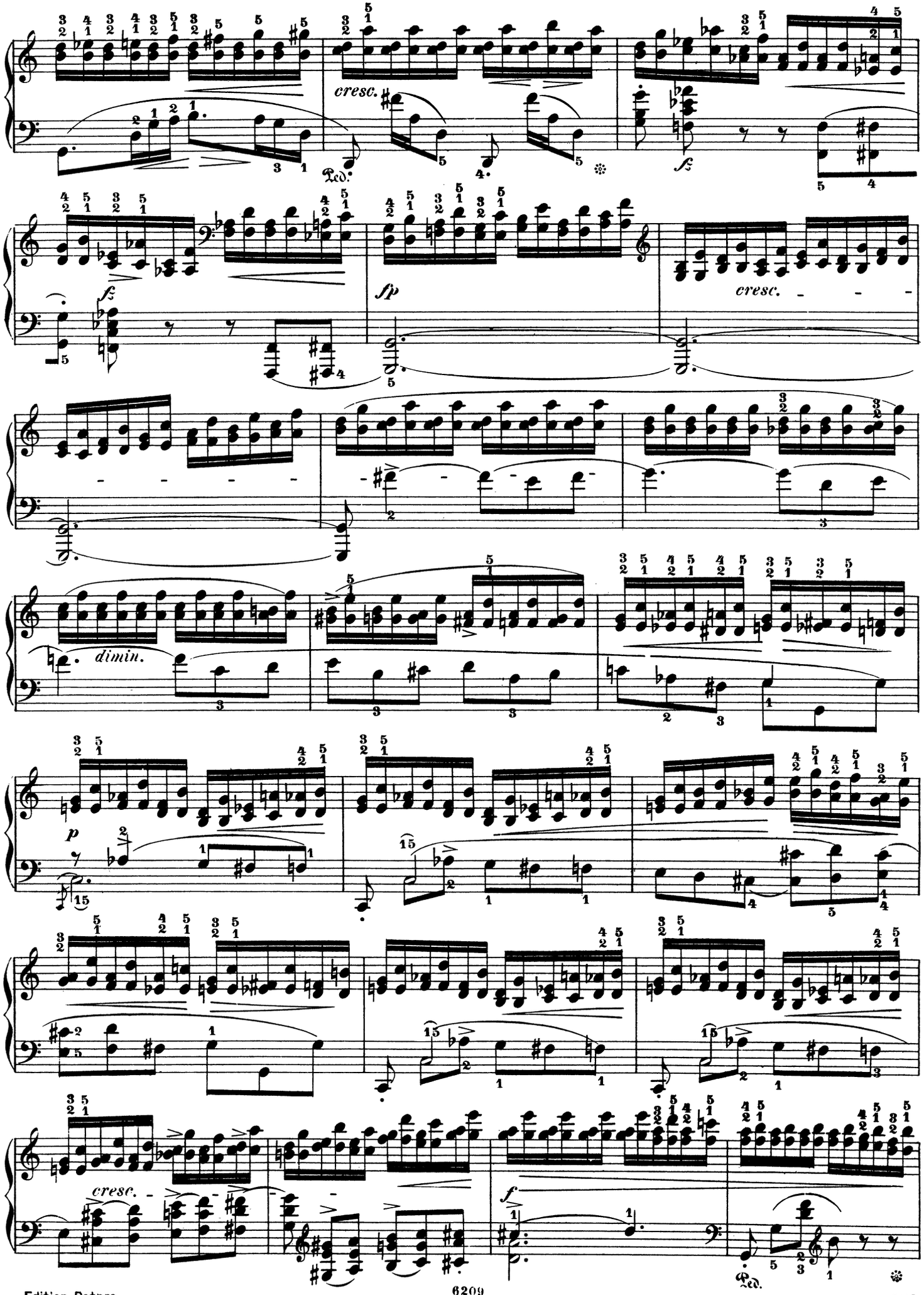

f
p
cresc.
sf
f
p
cresc.
sf
p
cresc.
sf
p
cre - scen - - - do
ff
con forza
con forza
f
con bravura
cresc.e stretto
ritenuto
cresc.
f
tempo
p legatissimo
sempre p
dim.
smorzando e rallent.

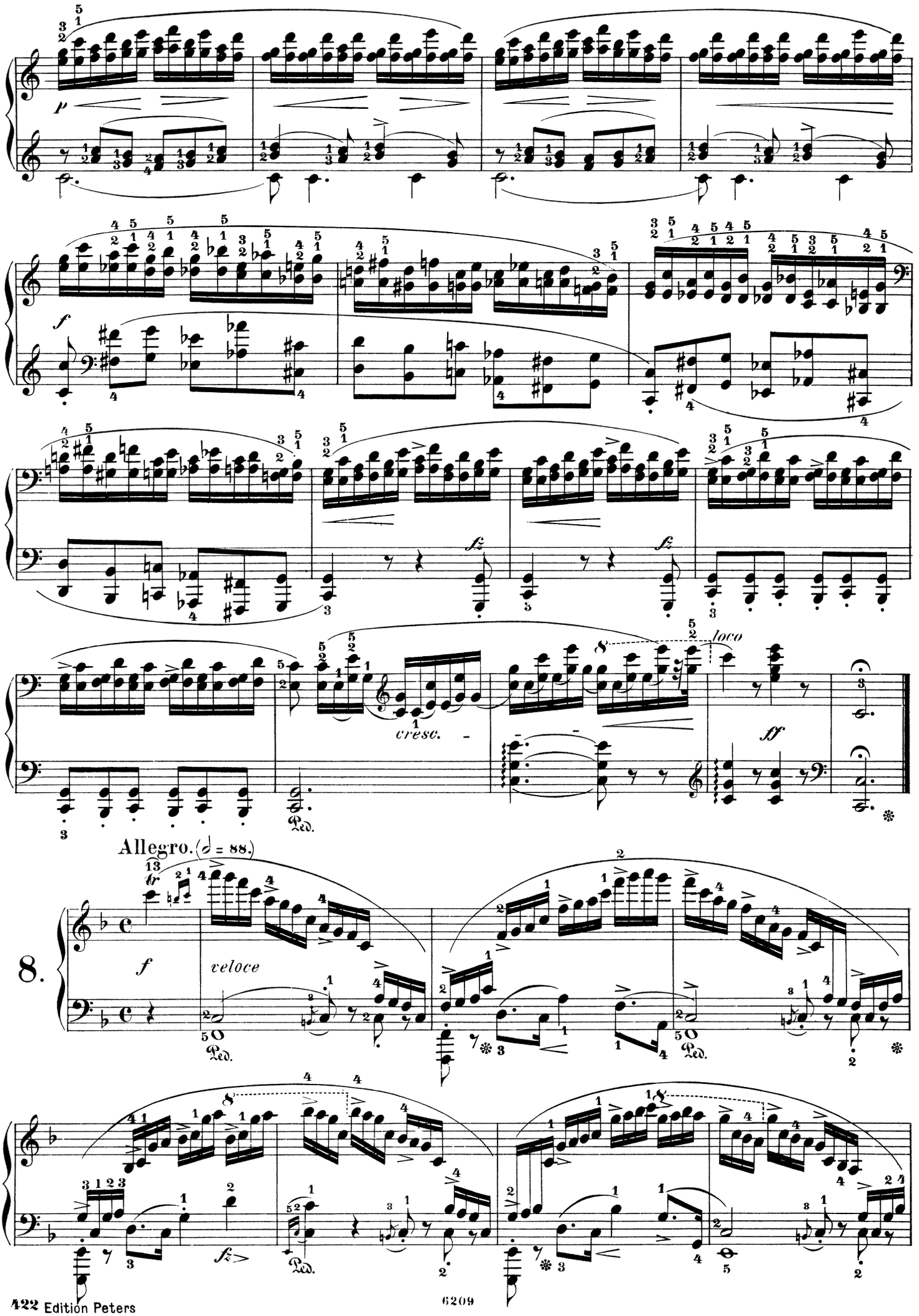

tempo I.
p
poco cresc.
cresc. e stretto
cresc.
ritenuto
a tempo
f
dimin.
pp
rallent.
smorz.
Presto. (♩ = 88.)
4.
f con fuoco
fp
cresc.
f
fp
f

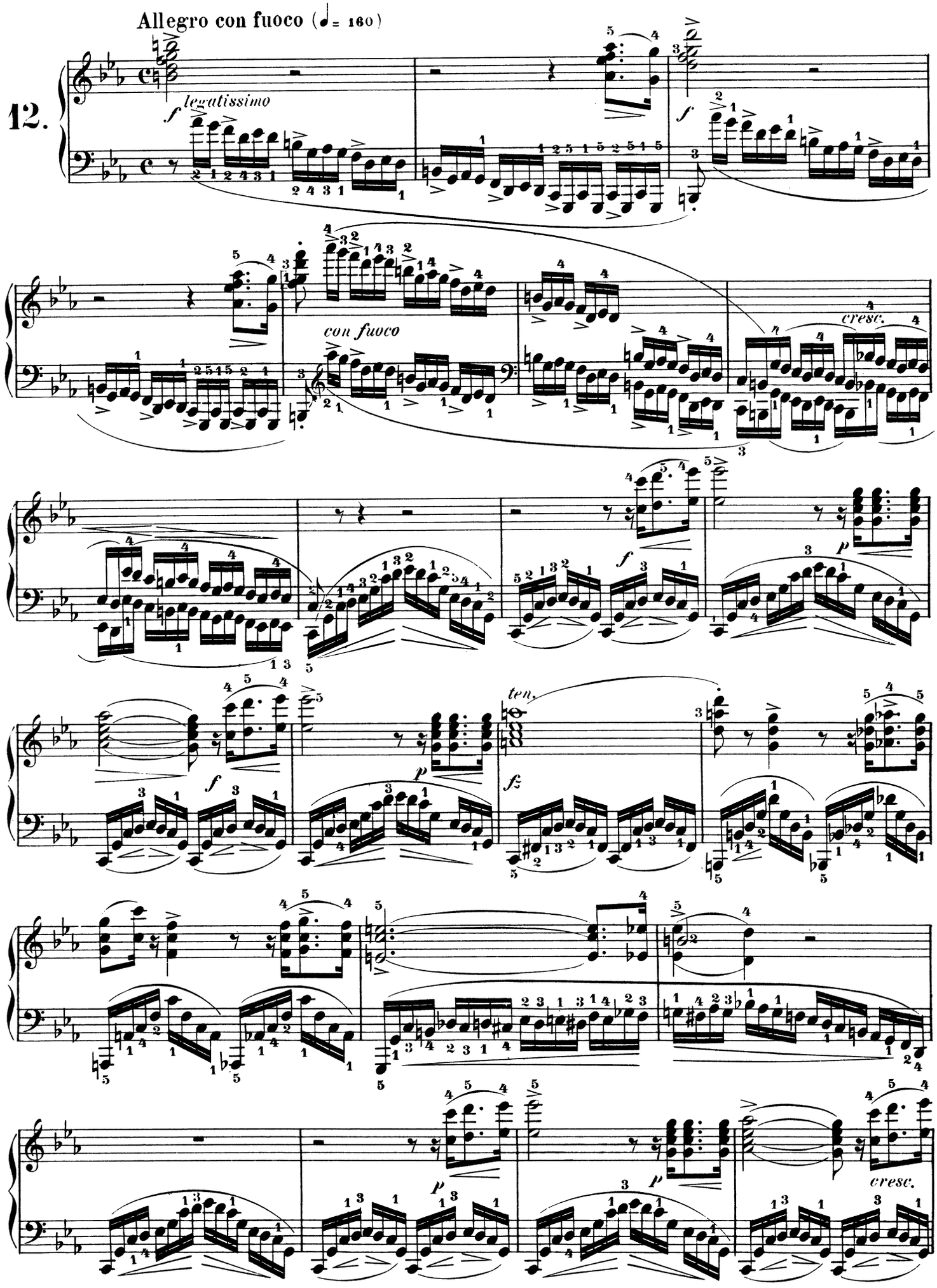

Andante. (♩. = 69.)
6.
p
sempre legatissimo
f
cresc.
p
sempre legato
pesante
p
cresc.
cresc.
fp
legato
p

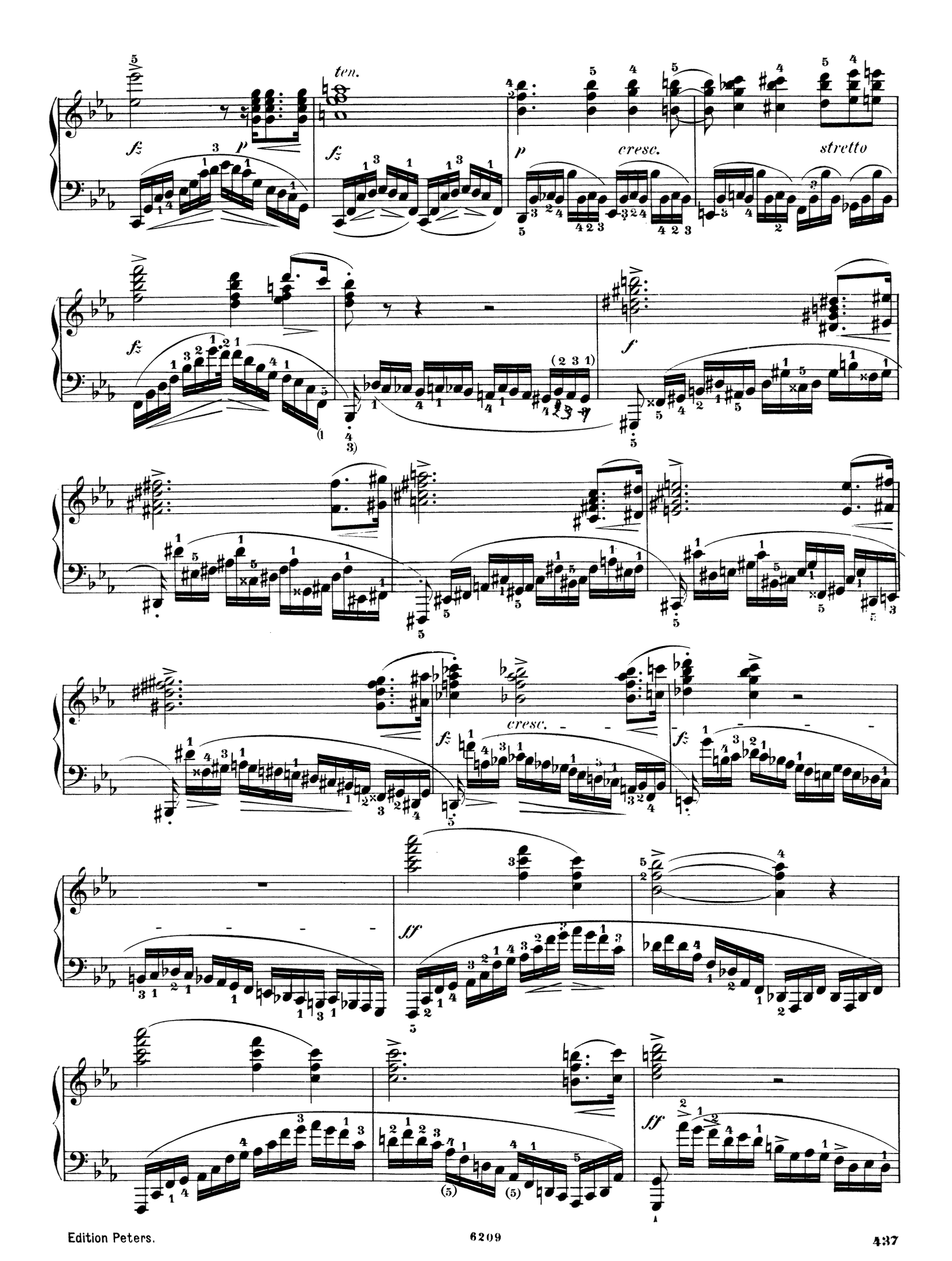

m.g.
p cresc. poco
stretto e cresc.
f
p
poco riten.
smorz.
a tempo
p
m.g.
m.g.
sostenn.
dim.
smorz. e rallent.

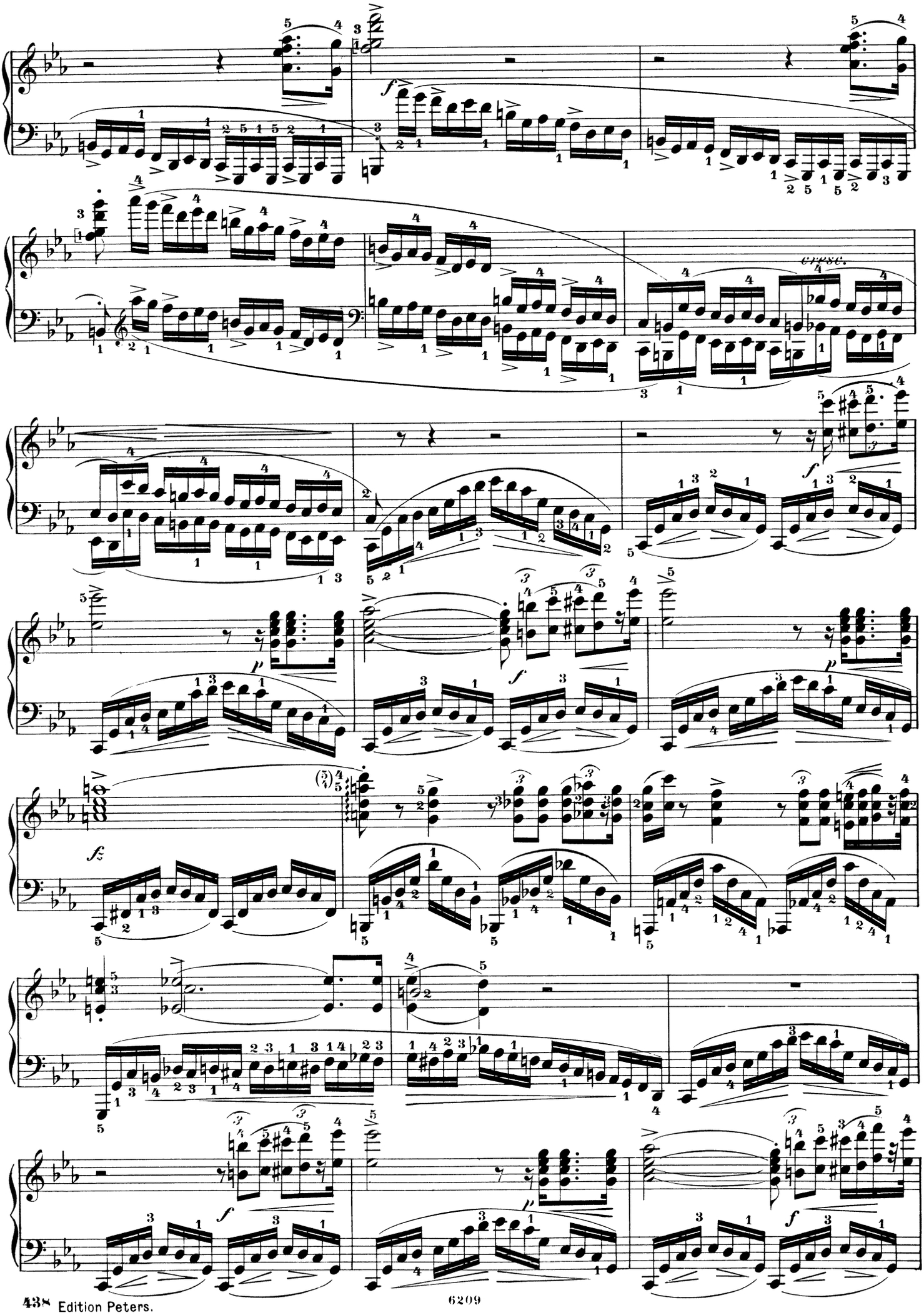

Vivace. (♩. = 84.)
7.
p
cresc.
sempre legato
p delicato
Ped.

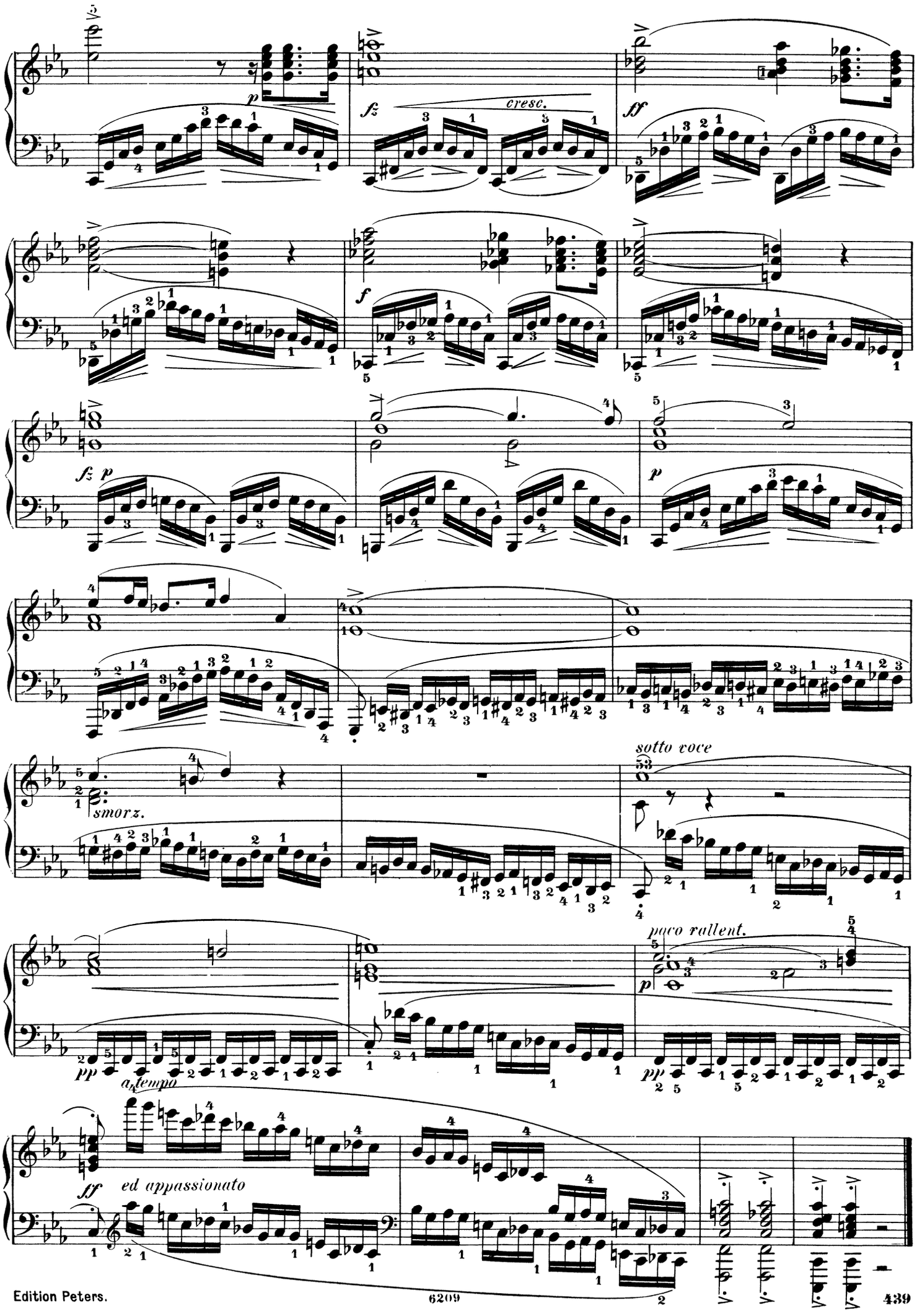

cresc.
Ped.
fz
fz
sp
cresc.
dimin.
p
cresc.
f
Ped.


p
f
fz
fz
cresc.
loco
ff
Ped.
Allegro. (𝅗𝅥 = 88.)
8.
tr
f
veloce
Ped.
Ped.
fz
Ped.


Allegro con fuoco (♩= 160)
12.
legatissimo
f
con fuoco
cresc.
p
ten.
fz
cresc.


ten.
fz
p
fz
p
cresc.
stretto
fz
f
cresc.
fz
fz
ff
ff


f
cresc.
f
p
f
p
f
f
p
f

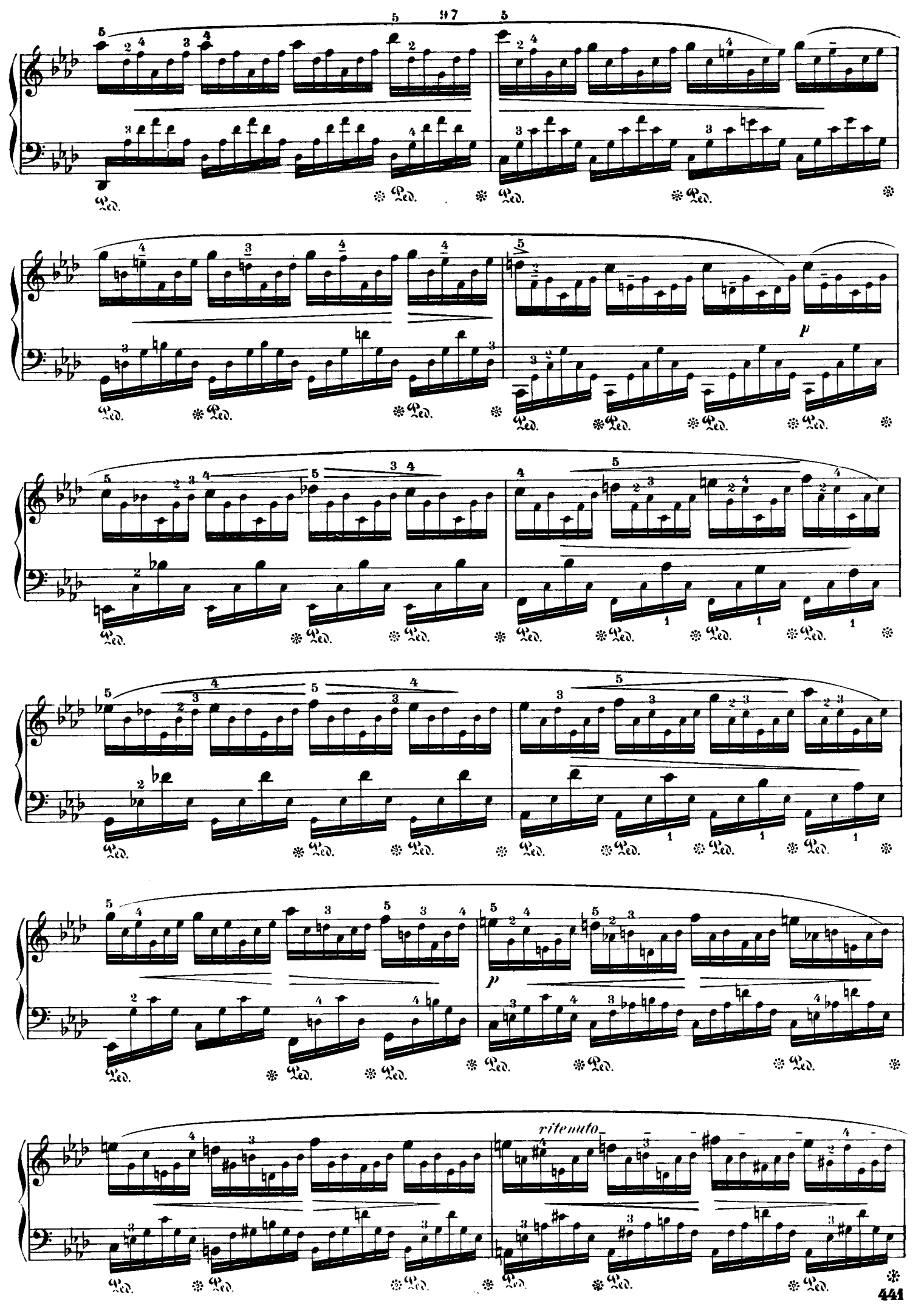

p
fz
cresc.
ff
f
fz p
p
smorz.
sotto voce
pp
a tempo
paco rallent.
p
pp
ff
ed appassionato

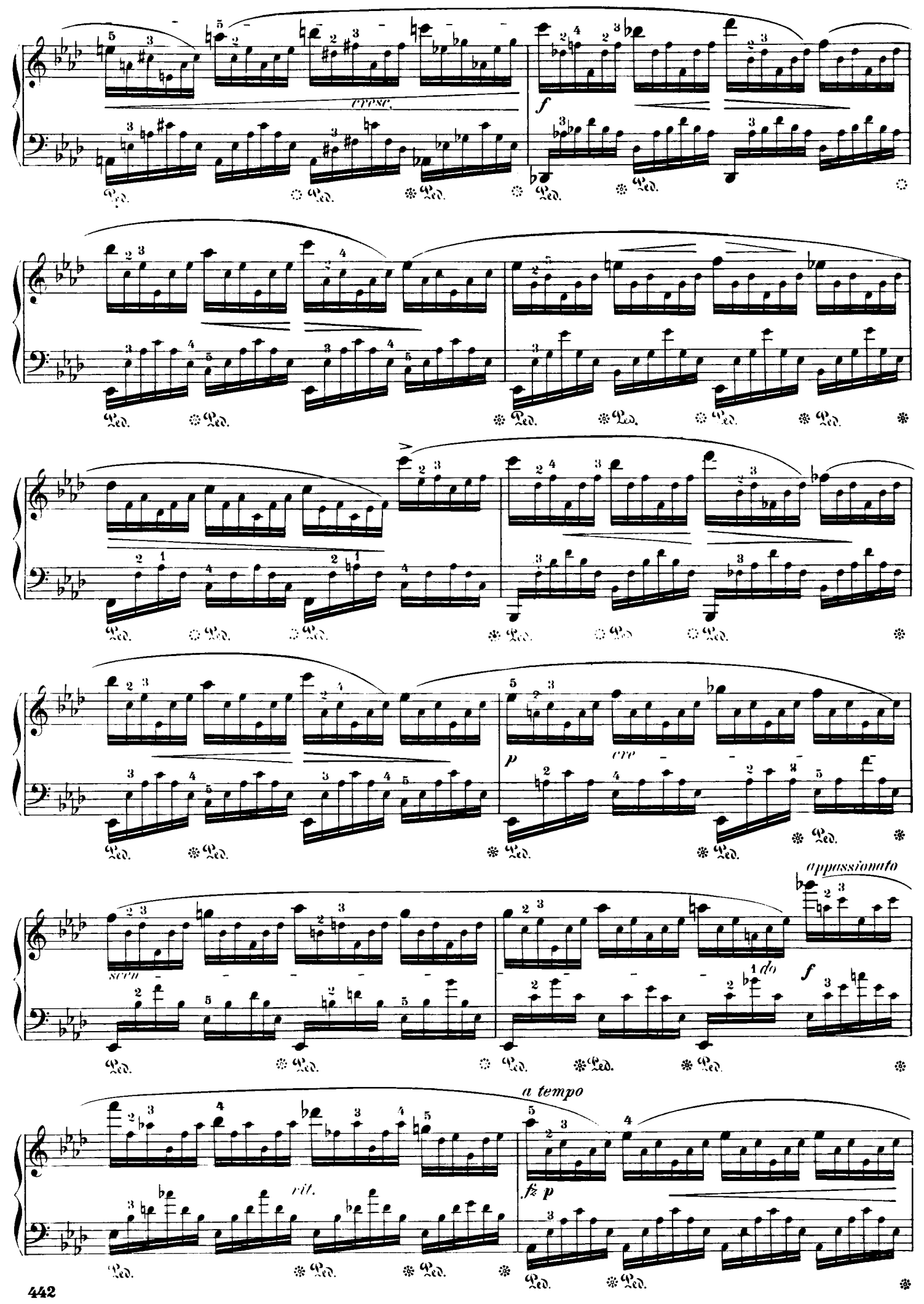
12 ETUDES.

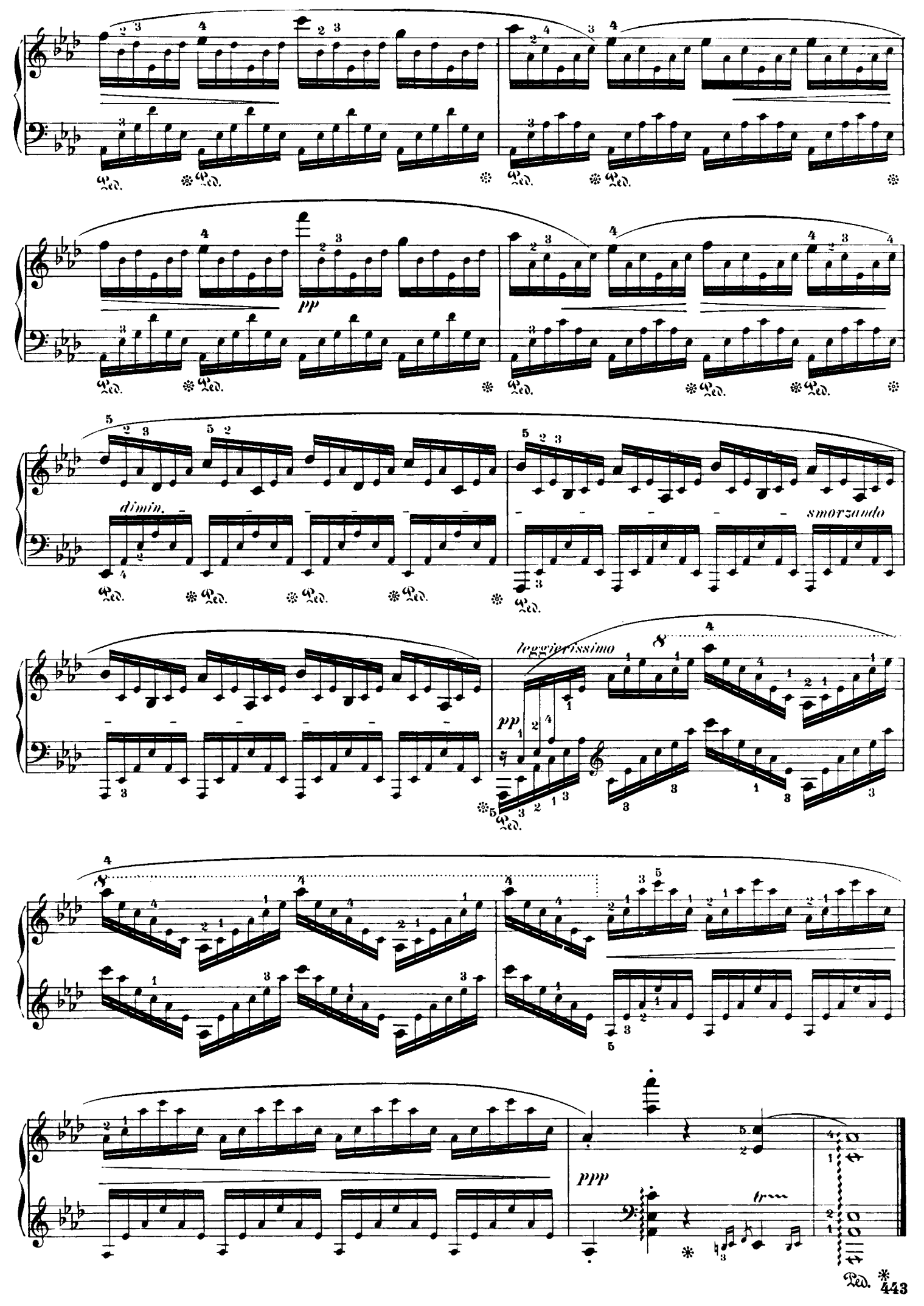
Op. 25.

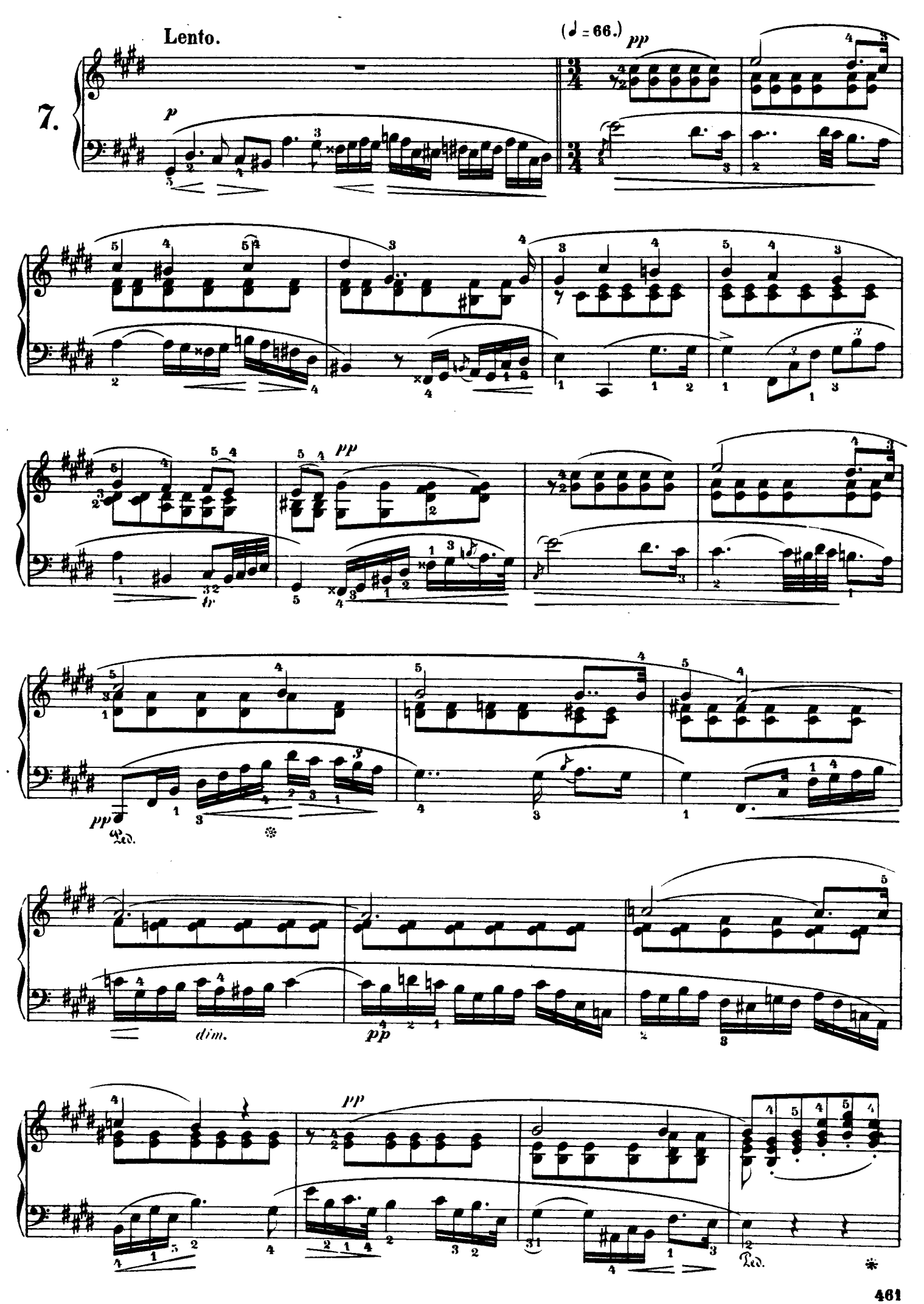
Allegro sostenuto. (♩ = 104.)

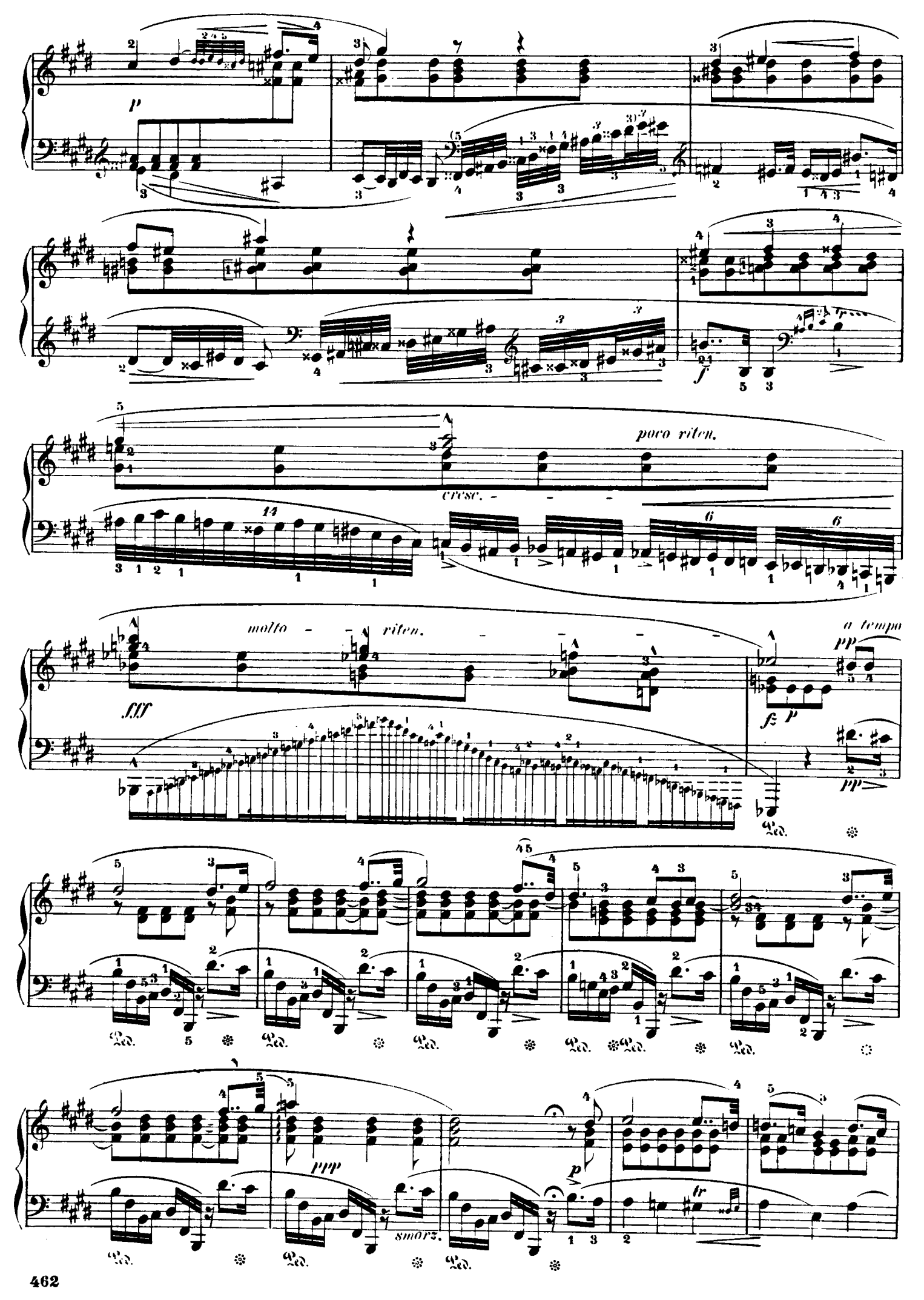
1.

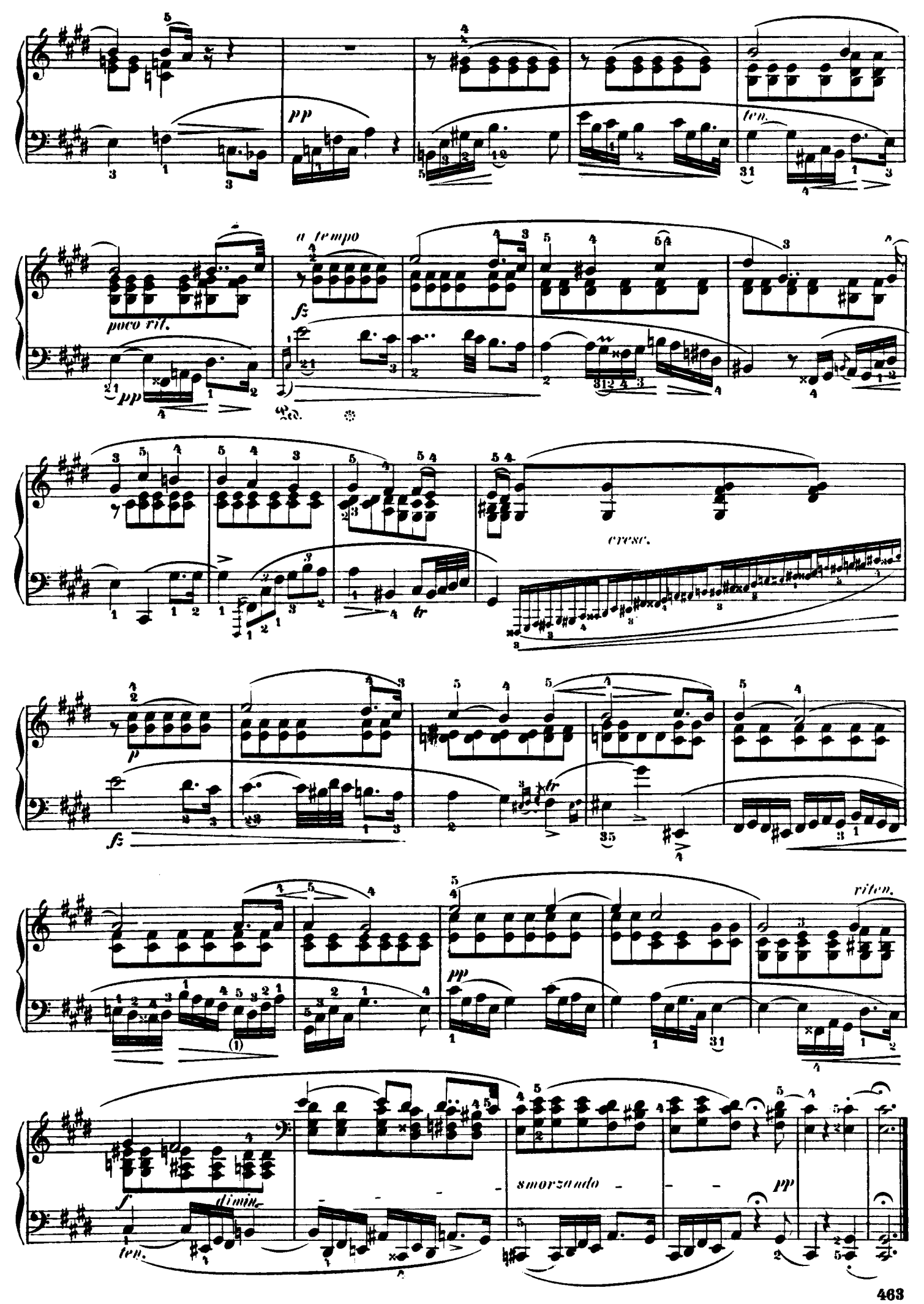

p
p
ritenuto

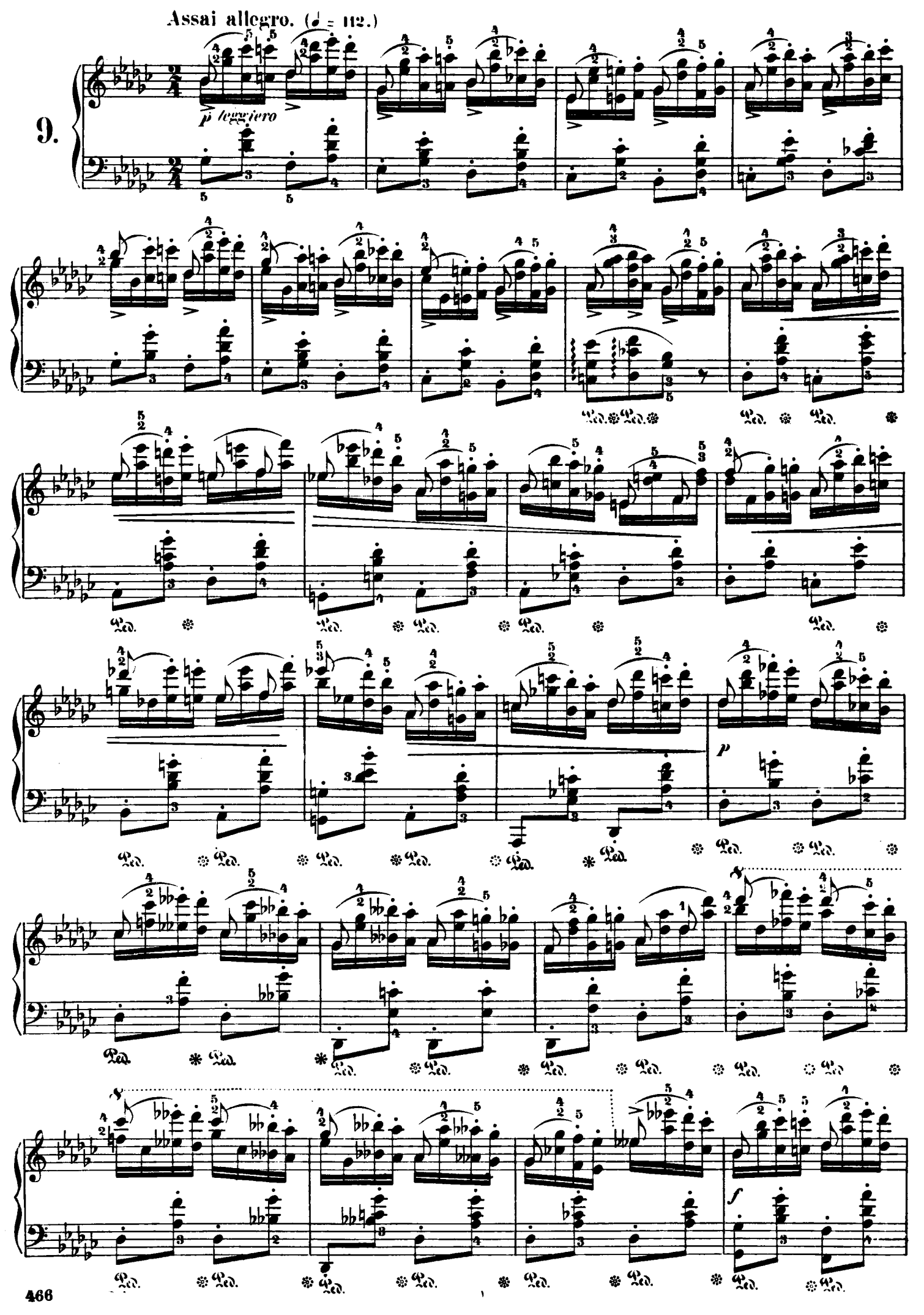

cresc.
f
p
cre
scen
do
f
appassionato
a tempo
rit.
fz p

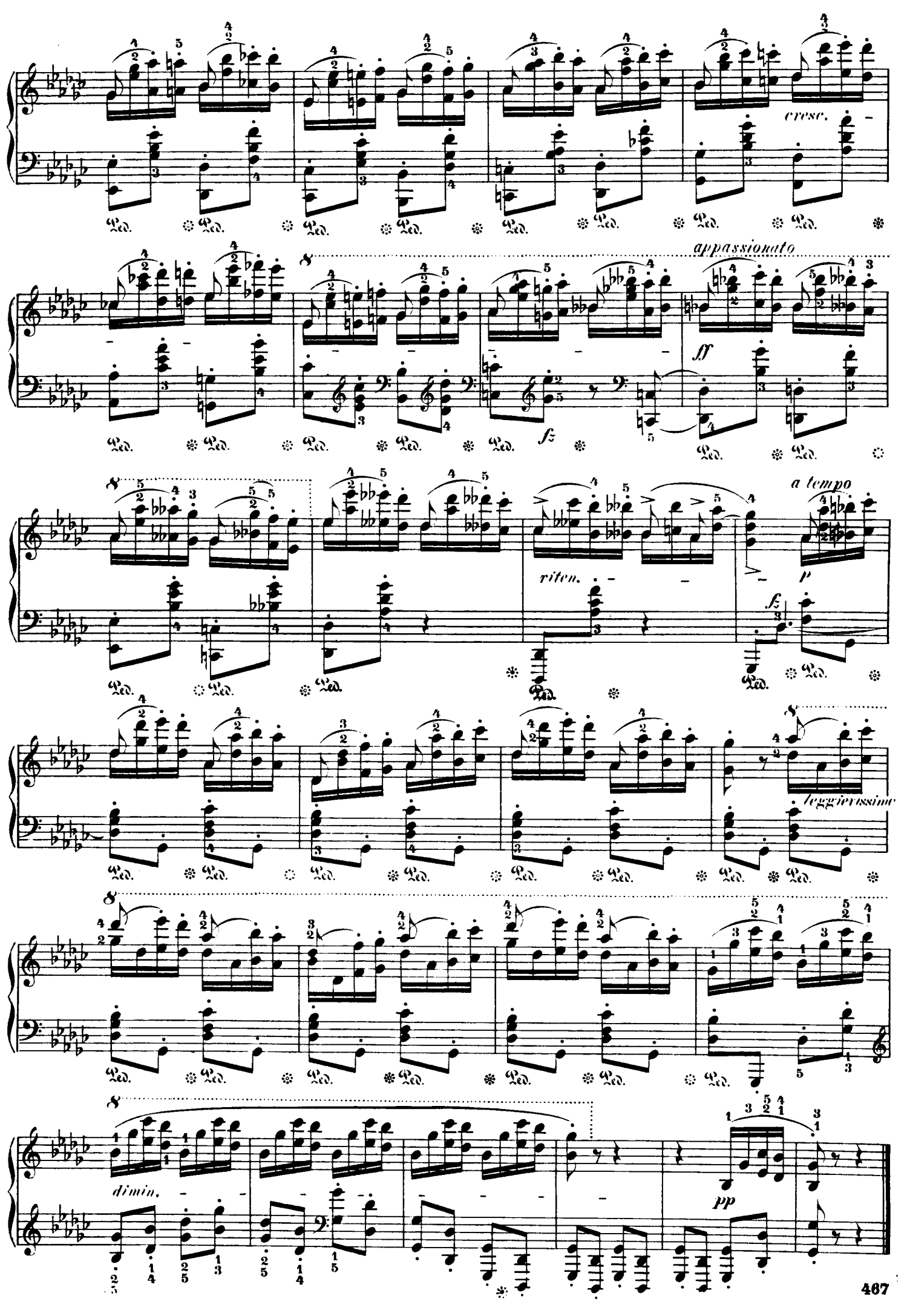

pp
dimin.
smorzando
leggierissimo
pp
ppp
tr
Ped.

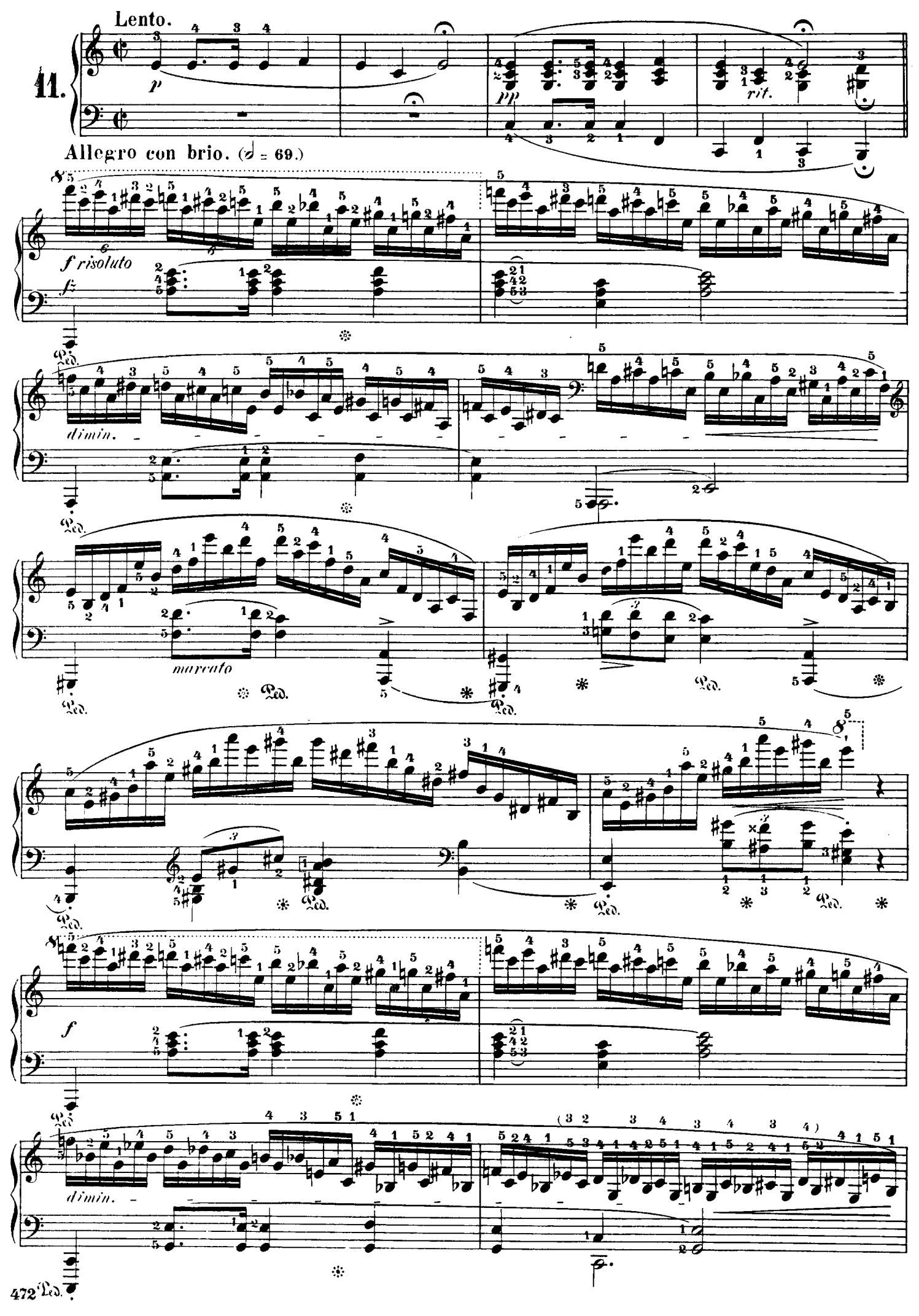

7.
Lento.
(♩ = 66.)
p
pp
tr
pp
Ped.
dim.
pp
pp
Ped.

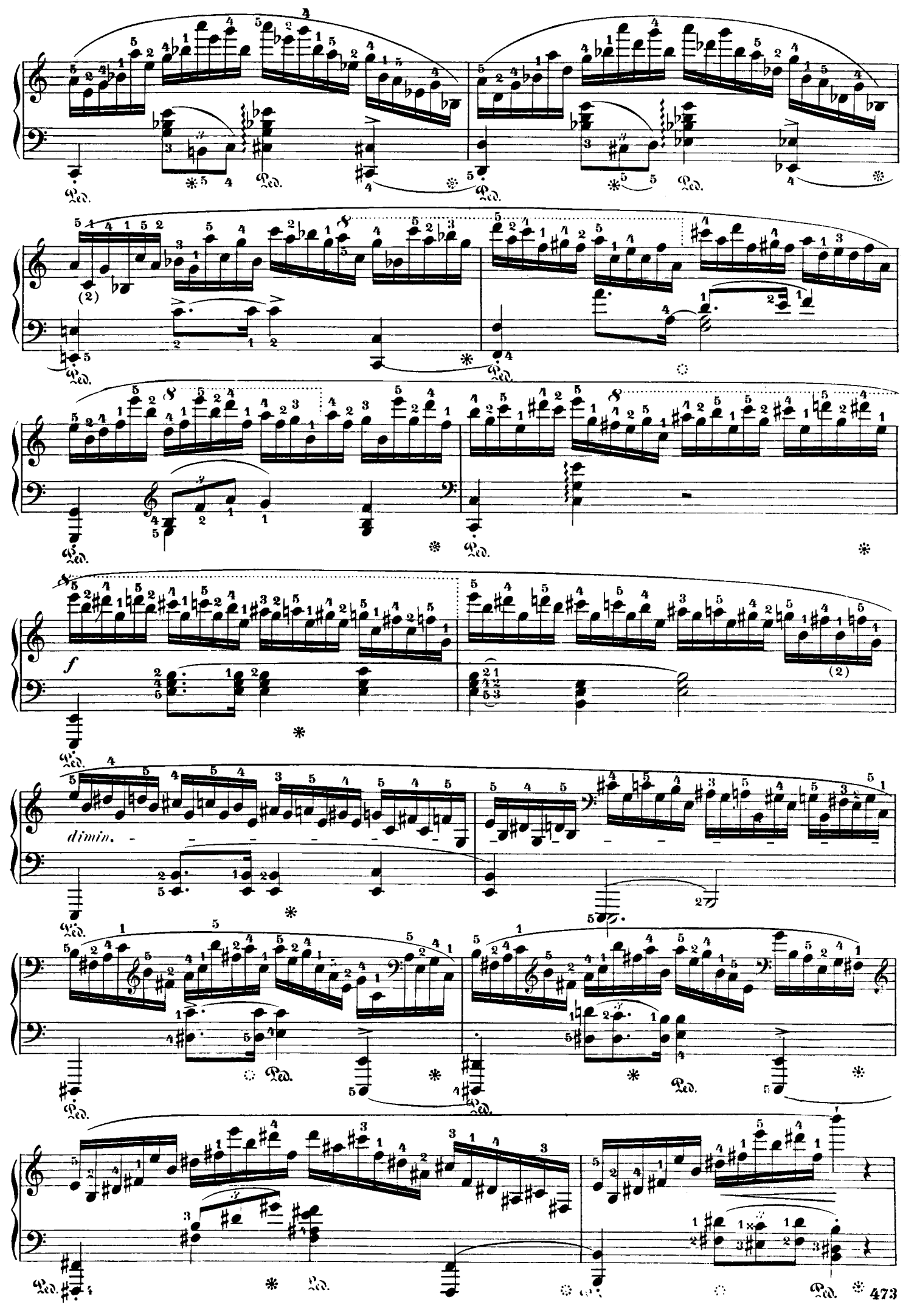

p
f
poco riten.
cresc.
molto riten.
fff
a tempo
pp
fz
ppp
smorz.
tr

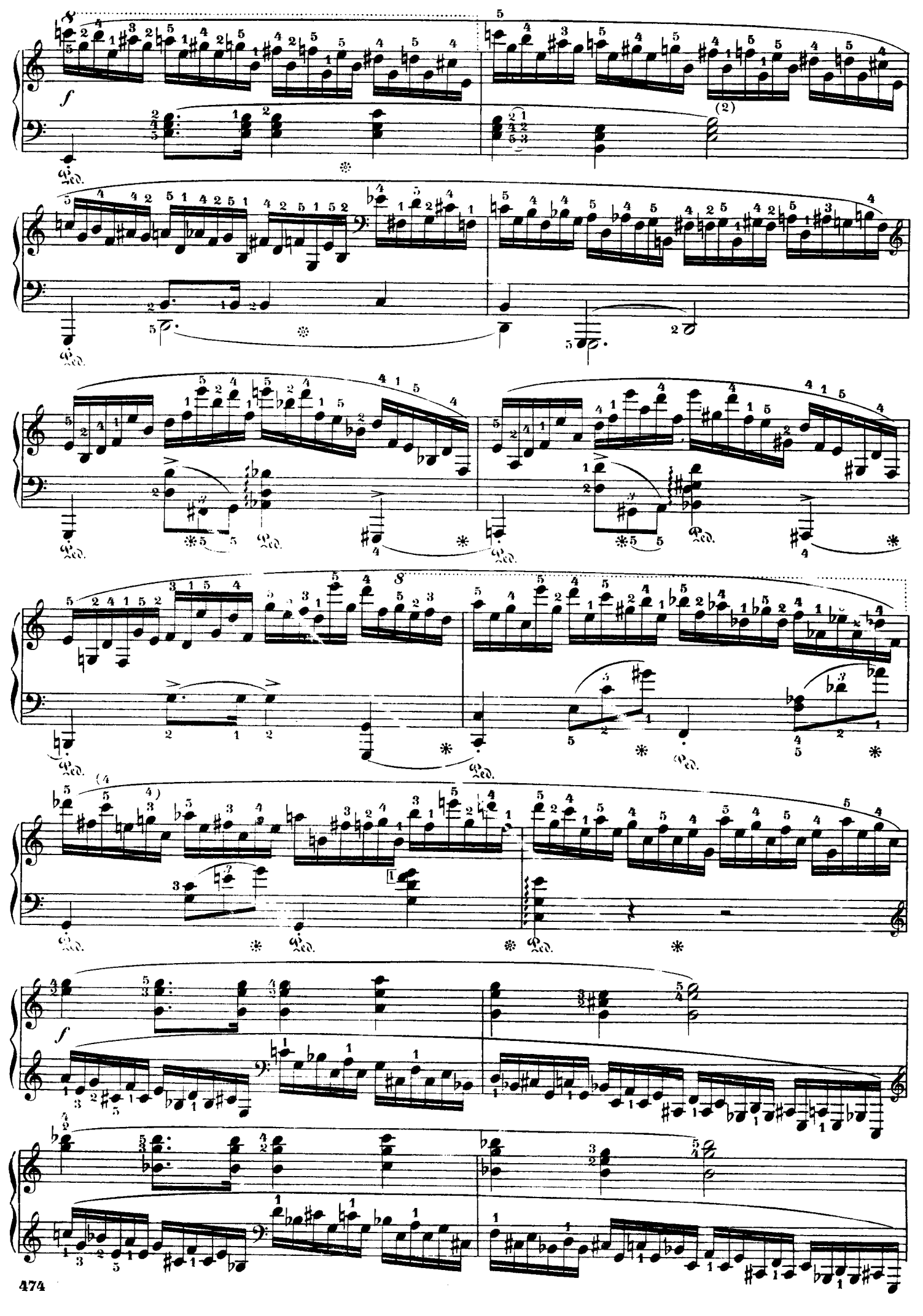

pp
ten.
poco rit.
a tempo
fz
pp
Ped.
cresc.
p
fz
tr
riten.
pp
f
dimin.
ten.
smorzando
pp

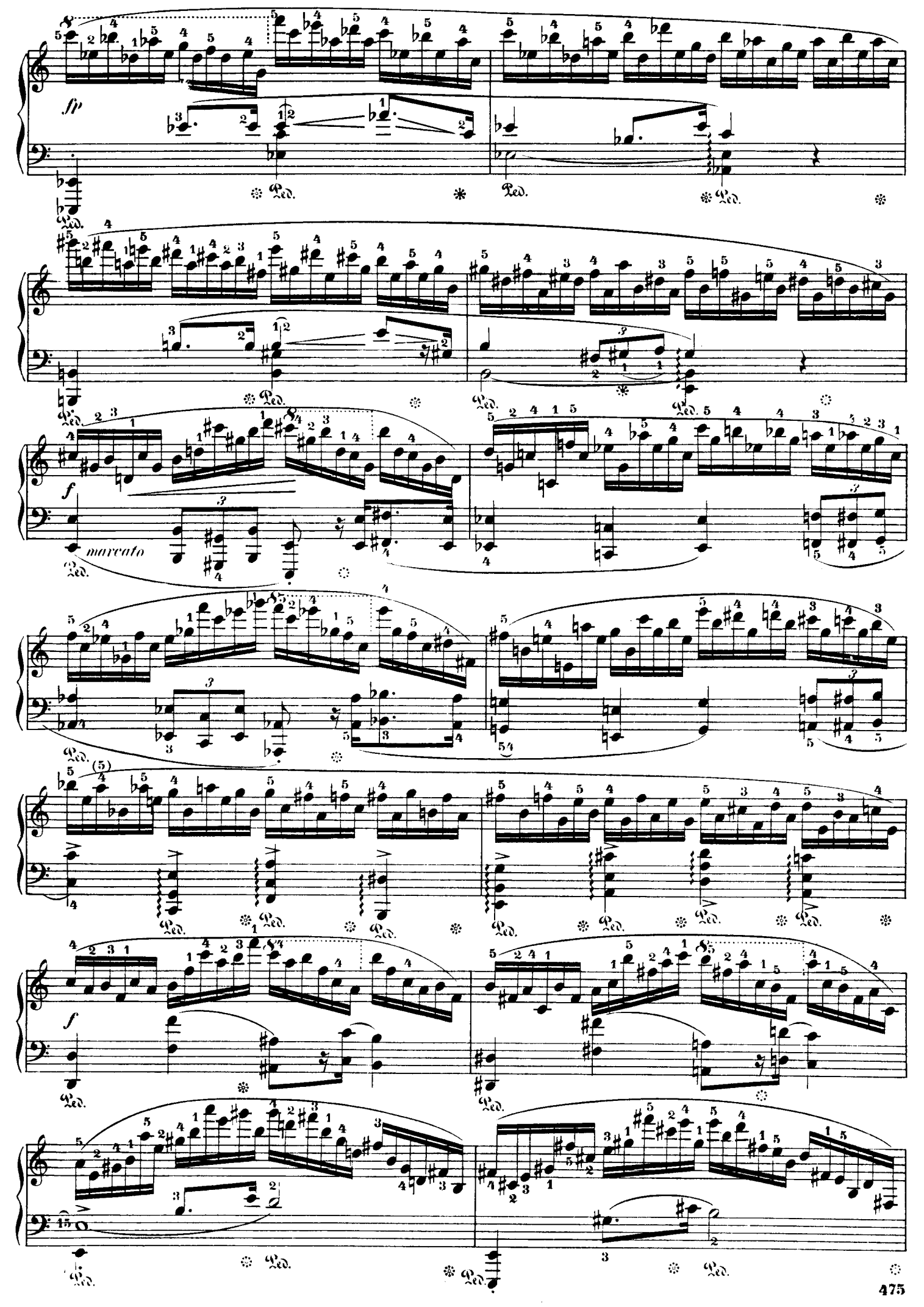

Assai allegro. (♩ = 112.)
9.
p leggiero
p
f

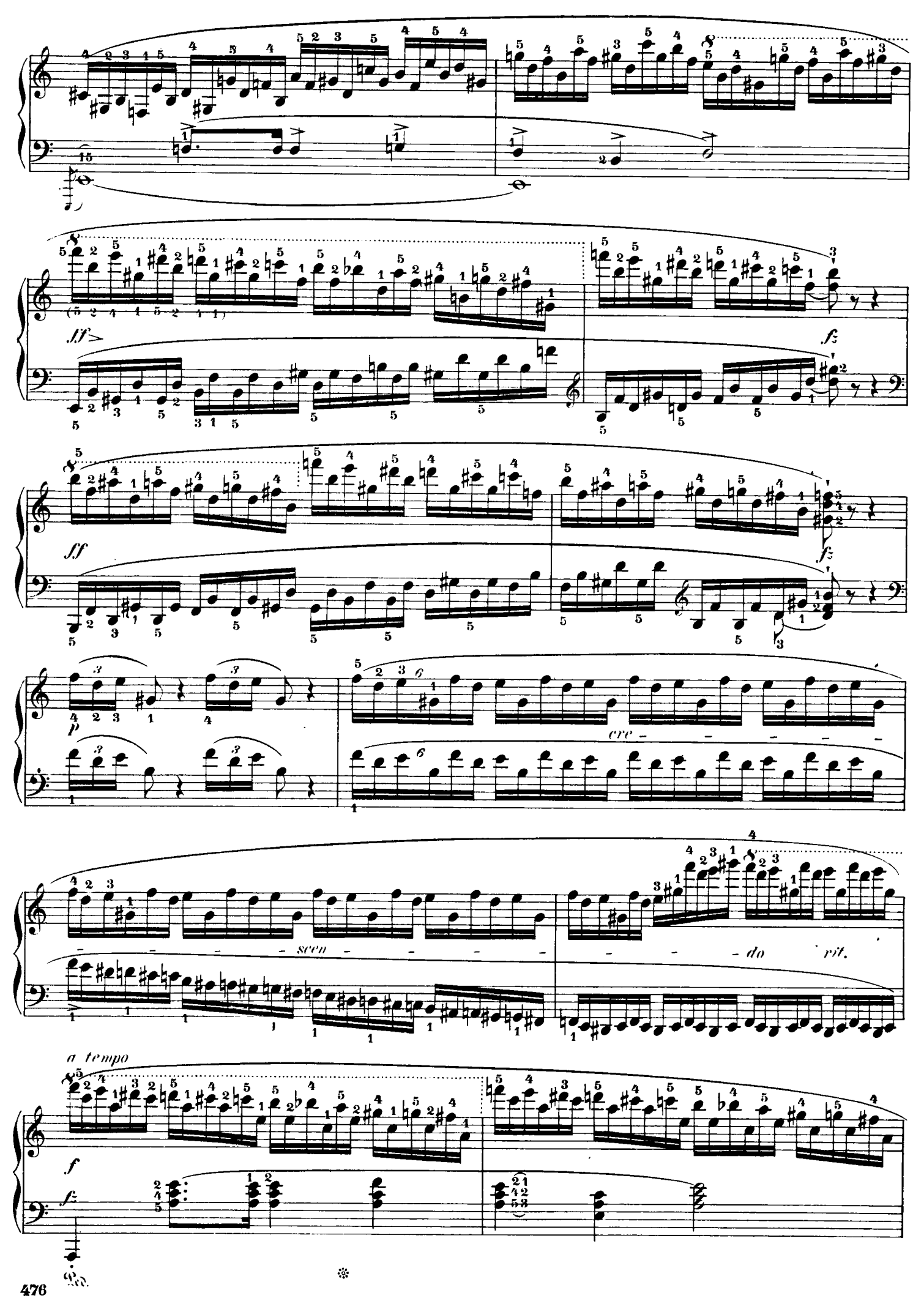

cresc.
appassionato
ff
fz
riten.
a tempo
p
fz
leggierissimo
dimin.
pp

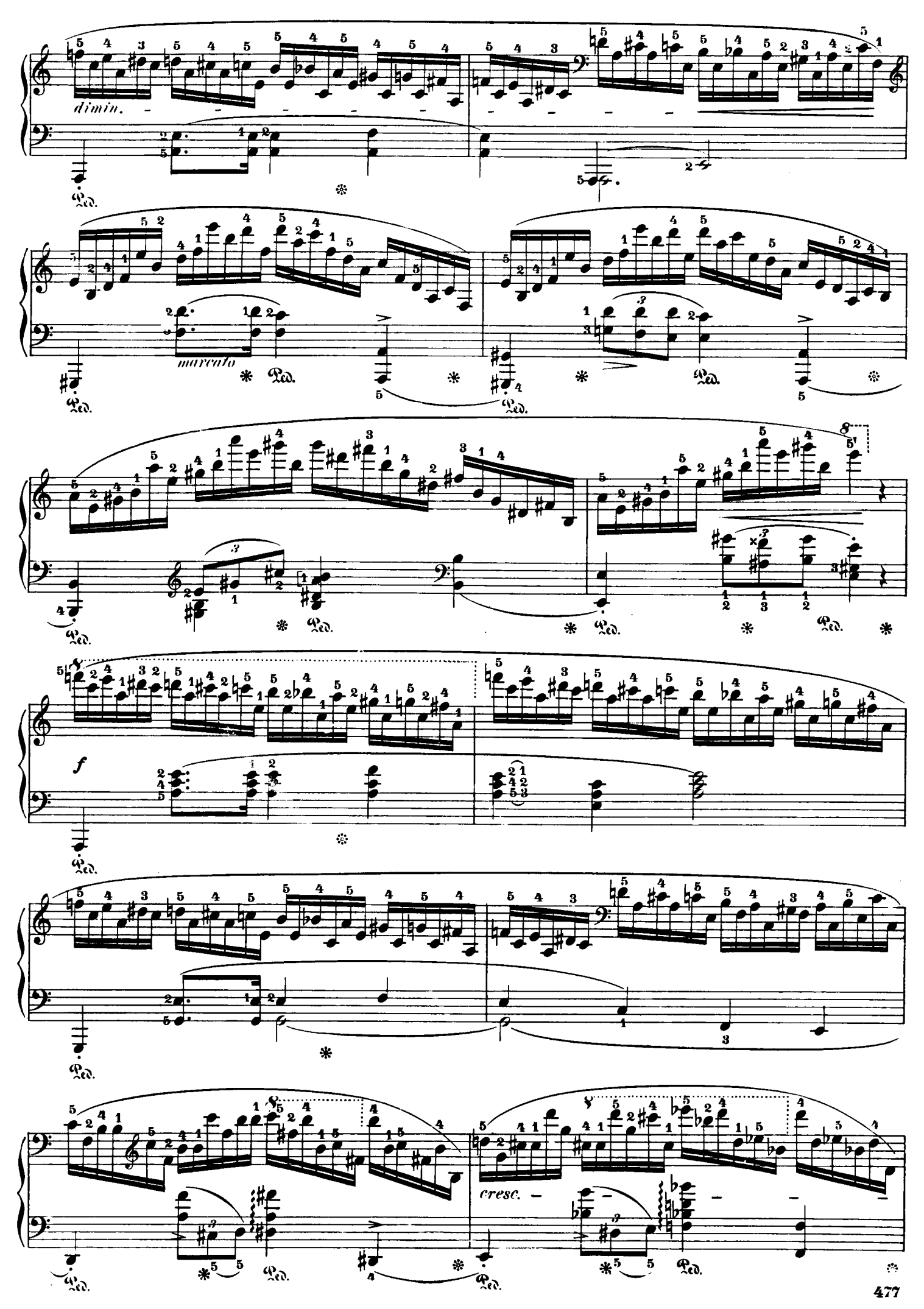

Lento.
11.
p
pp
rit.
Allegro con brio. (♩ = 69.)
f risoluto
fz
dimin.
marcato
f
dimin.
Ped.

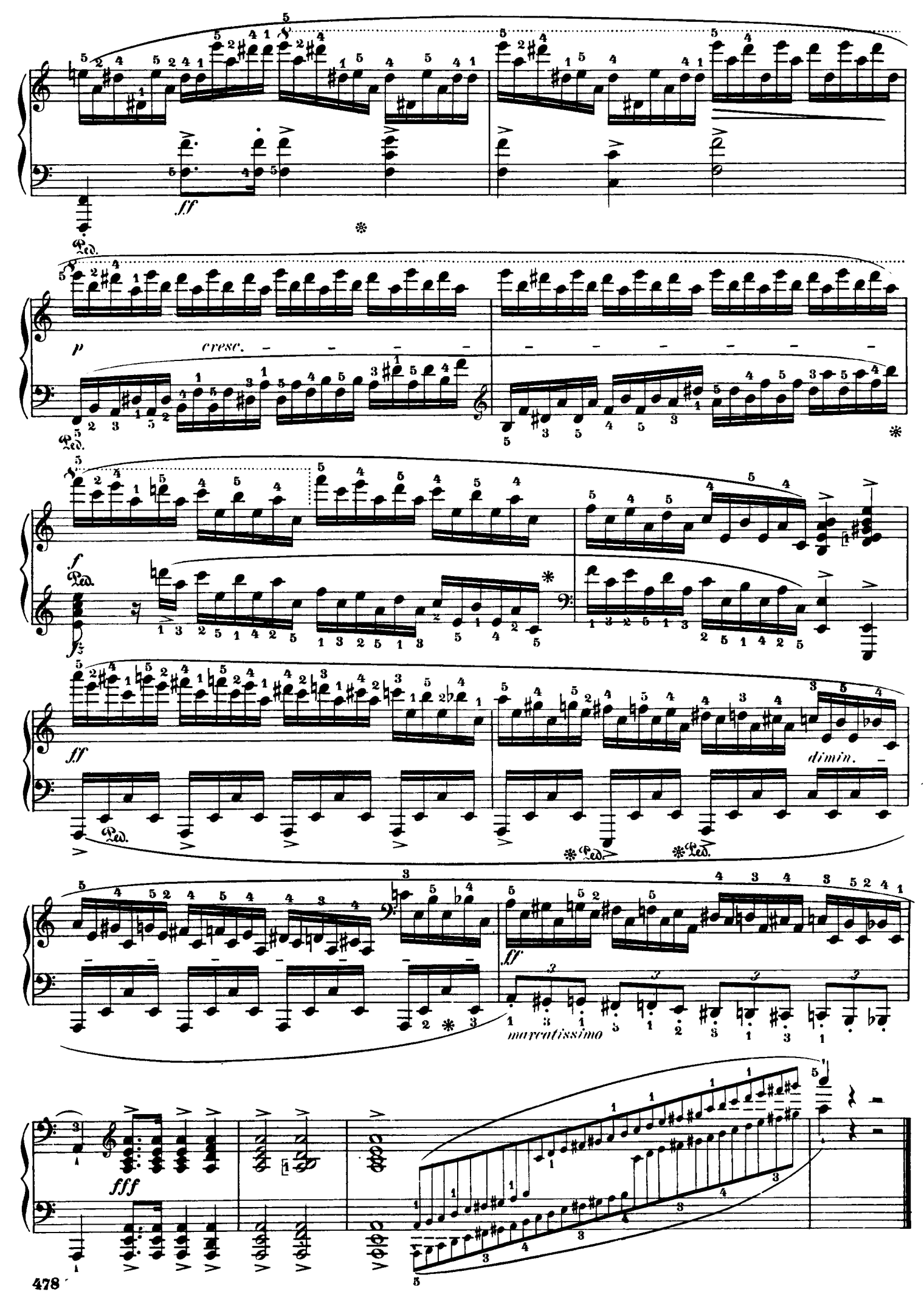

f
dimin.


f
Ped.
f


sfp
Ped.
f
marcato
Ped.
f
Ped.

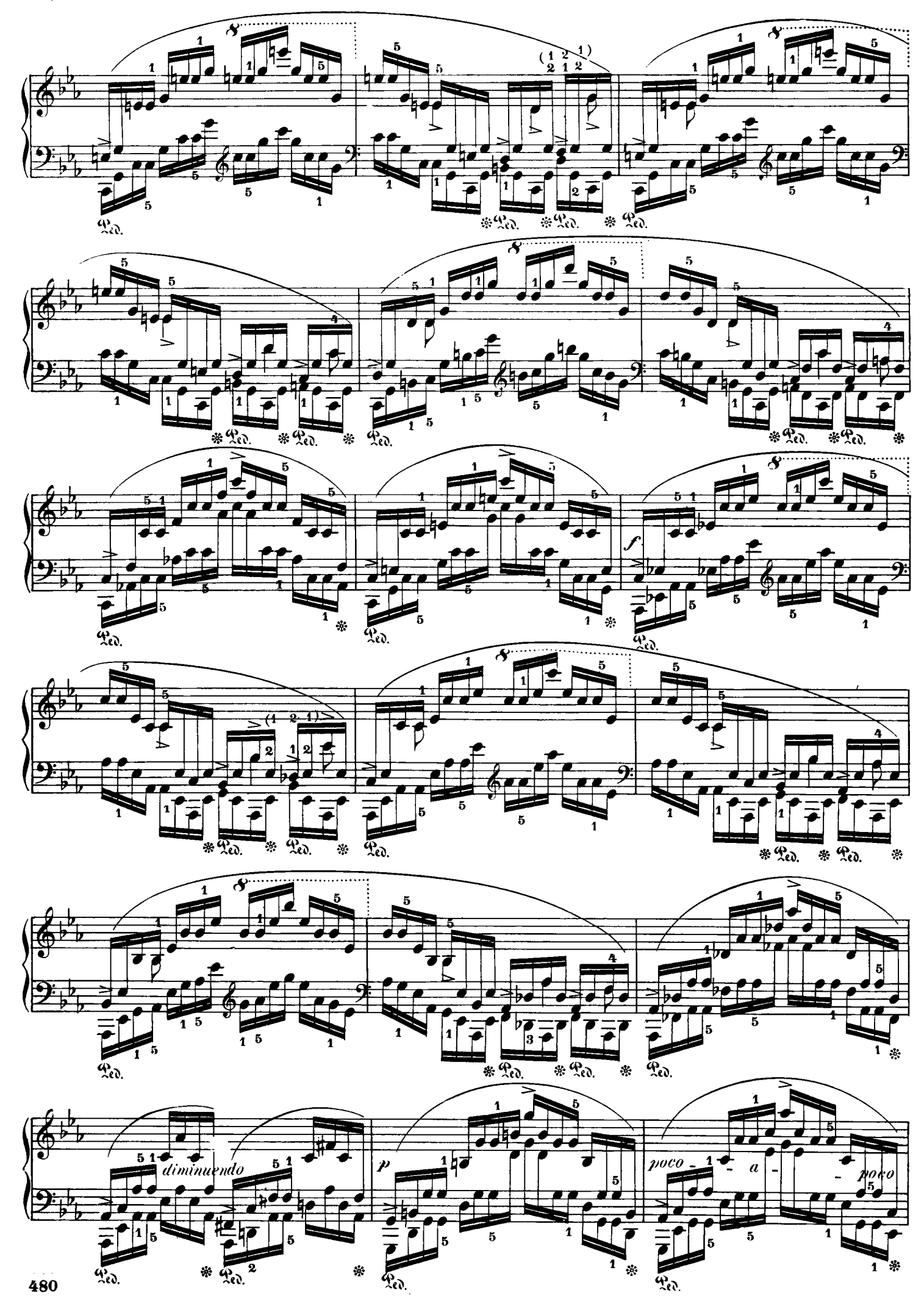

ff
fz
ff
fz
p
cre - - - - -
scen - - - - -
- - - do
rit.
a tempo
f
fz

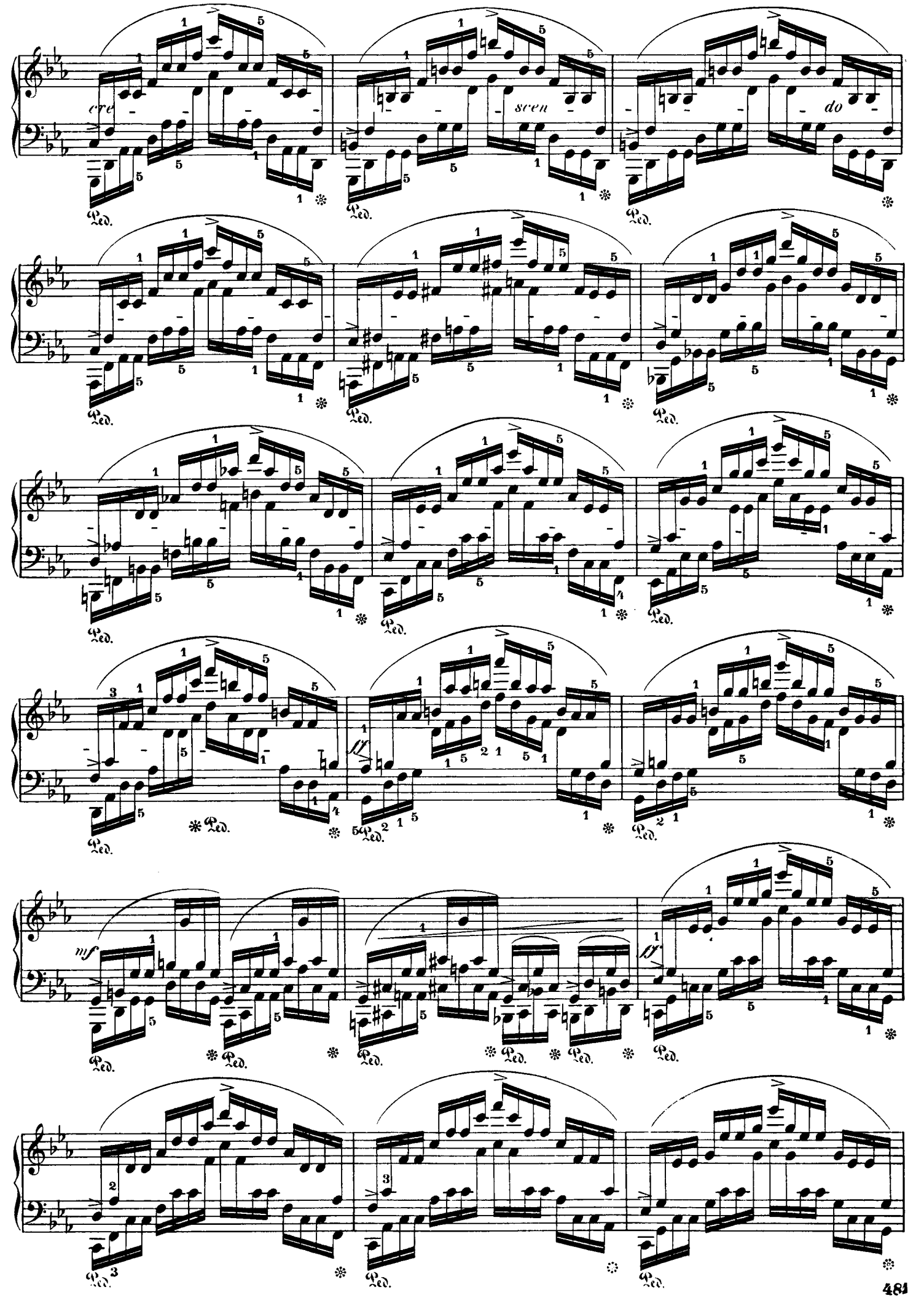

dimin.
marcato
f
cresc.
Ped.

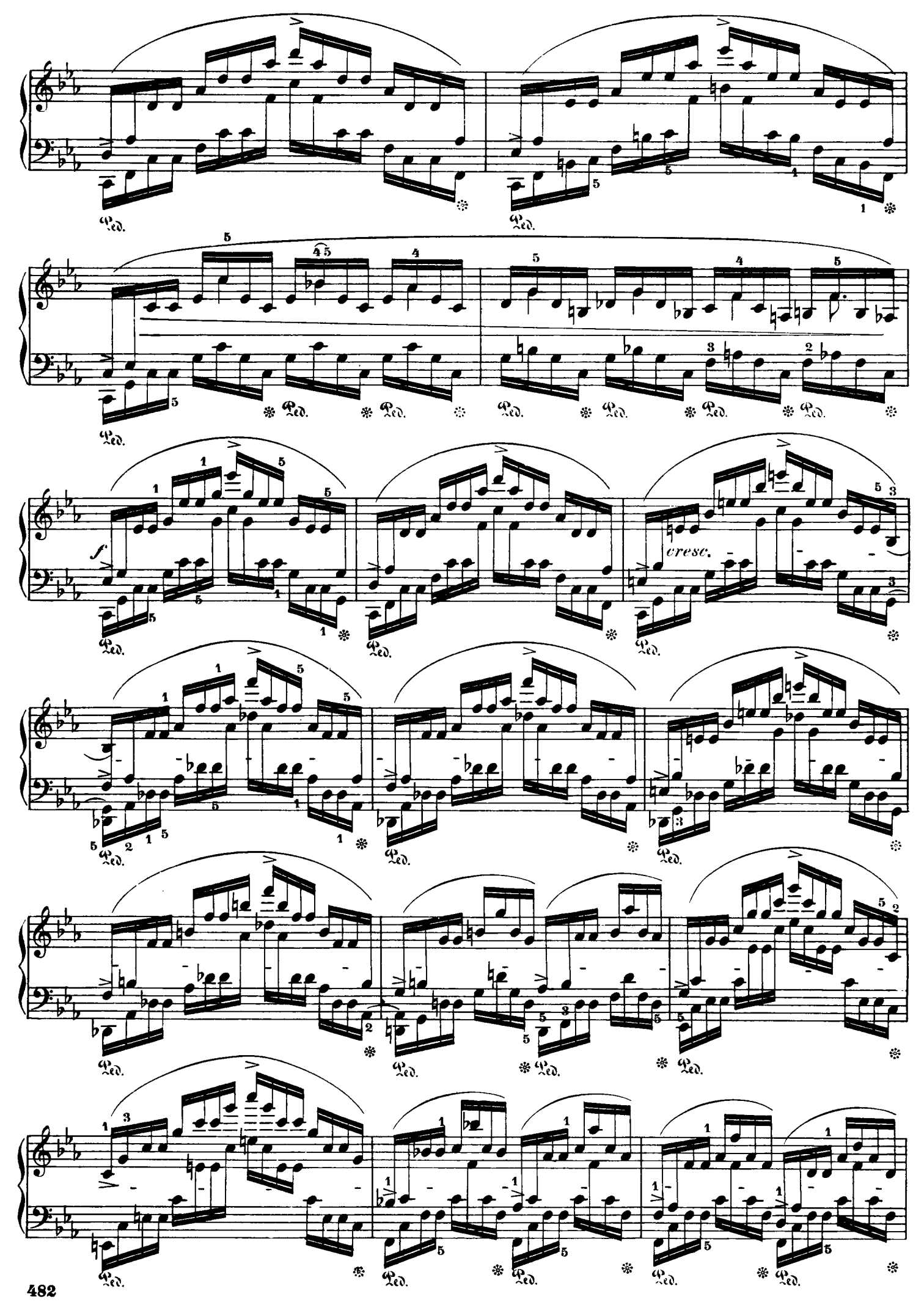

ff
Ped.
p
cresc.
f
fz
ff
dimin.
ff
marcatissimo
fff

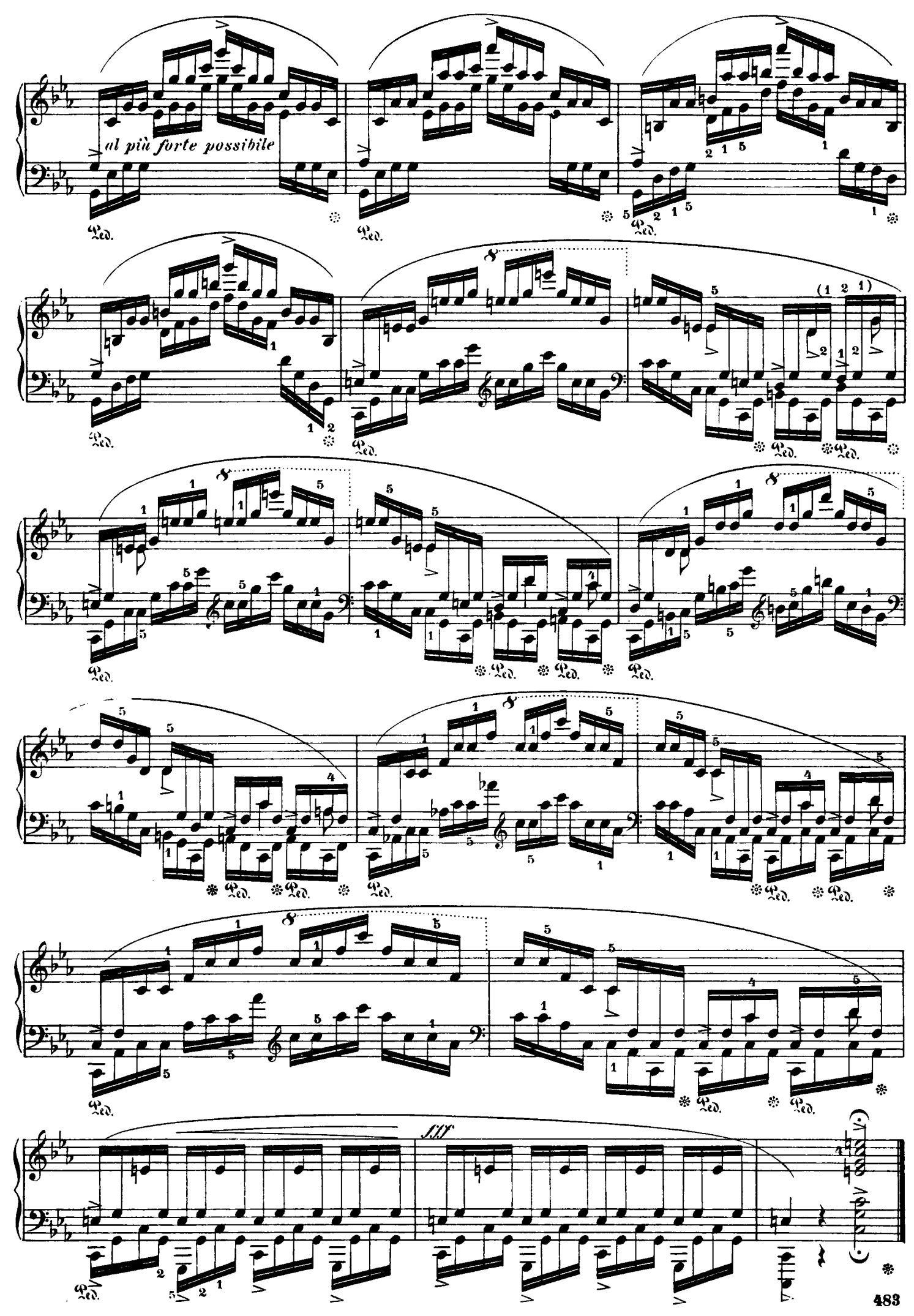
Molto allegro con fuoco. (♩= 80.)

12.


f
diminuendo
p
poco - a - poco


cre
scen
do
mf
ff
Ped.


f
cresc.


al più forte possibile
Ped.
fff