

Etudes

A son ami F. Liszt

op. 10 nr 1

Allegro ♩ = 176

legato

1

The musical score is presented in four systems, each containing a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 176 beats per minute. The first system (measures 1-4) begins with a forte 'f' dynamic and a 'legato' instruction. The right hand features a series of eighth-note runs with fingerings 5, 1, 2, 4, 5, and an 8-measure phrase. The left hand has a bass line with a 1-measure rest followed by notes with fingerings 1, 2, 4. The second system (measures 5-8) continues the eighth-note runs in the right hand with fingerings 5, 1, 2, 3, 5, 4, 2, 1, 5. The left hand has a 3-measure rest followed by notes with fingerings 1, 2, 3. The third system (measures 9-12) shows the right hand with eighth-note runs and fingerings 5, 3, 2, 1, 5, 3, 2, 1, 5, 1, 5, 3, 2, 1, 5. The left hand has a 6-measure rest followed by notes with fingerings 1, 2, 3. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'P' (piano). Asterisks (*) are placed at the end of some systems.

27

30

32

34

36

cresc.

dim.

Led

Led

Led

Led

Led

* Inne palcowanie - patrz *Komentarz wykonawczy*.
 Different fingering - vide *Performance Commentary*.

8 52

1 2 4

Rehearsal marks: * [] *

8 55

1 2 4

Rehearsal marks: * [] *

8 58

1 2 4

Rehearsal marks: * [] *

8 61

1 2 4

Rehearsal marks: * [] *

8 64

1 2 3

Rehearsal marks: * [] *

67

1 2 3

5

8

5 3 2 1

5 1

1 2 3

cresc.

70

5

3 2 1

5

1 2 4

5

3 2 1

5

73

1 2 3

5 1

8

5 3 2 1

5

75

1 2 3

5

8

5 3 2 1

5

dim.

77

1 2 3

5 1

8

Allegro ♩ = 144

op. 10 nr 2

2

3

5

7

4

9

cresc.

sempre legato

11

13

8

15

cresc.

17

dim.

sempre legato

19 *p*

poco

a

poco

cresc.

sempre legato

21 *poco*

a

poco

23 *cresc.*

25 *f*

27 *cresc.*

5 4 5 4 5 4 5 4 5 4 3 5 4 5 4 5 4 5 3 4 3 4 5 4 3 4 3 4 3 4 5 4 3 4

29 *f* *fz p*

3 4 3 4 5 4 3 4 3 4 3 4 5 4 3 4 3 4 5 4 3 4 3 4 5 4 3 4 4 5 4 5 4 5 4 5 4 5

31

4 5 3 1 4 5 4 5 4 5 4 5 4 5 4 5 4 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1

33

sempre legato

3 2 3 4 3 4 3

35

37



39

41

cre - scen - do -

43

f

45

sempre legato

cresc.

47

dim.

* Dopuszczalny wariant: Patrz Komentarz źródłowy.
Permissible variant: Vide Source Commentary.

3 *legatiss.* *p*

4 *cresc.* *stretto*

8 *ten.* *ritenuto* (1-1) 3 1

12 *cresc.* *stretto* *cresc.*

16 *con forza* *ten.* *ff* *ten.* *sempre legato* *ten.* *dim.* *e ritenuto* *ten.*

poco più animato

20 *rall. pp*

And [✱]

25 *cresc.*

30 *f p cresc.*

34 *f p cresc.*

38 *cresc. cresc. cresc.*

* Wariant wpisany przez Chopina do egzemplarza lekcyjnego:
Variant added by Chopin in a pupil's copy:



. Patrz Komentarz źródłowy i wykonawczy.
. Vide Source and Performance Commentaries.

** Inna wersja taktu 34:
Different version of bar 34:



41 *ff* *con forza* *sempre*

45 *più con fuoco* *f* *con bravura*

48

51 *cresc. stretto* *ritenuto e cresc.*

54 *legatissimo* *fz* *p* *sempre p*

* Najprawdopodobniej autentyczny wariant wpisany do egzemplarza lekcyjnego:
Most probably an authentic variant added in a pupil's copy:



58 *dim.* *smorzando poco rall.* *(pp)*

62 *a tempo* *p legatiss.*

66 *poco cresc.* *cresc.* *stretto* *e cresc.*

70 *f* *dim.* *pp*

74 *rall.* *smorz.*

4

3

5

8

11

13

cresc.

16

f

fz

19

fz

(1)

(4 2 3 1 4 2)

22

fz

25

fz

fz

(3)

* Inne palcowanie - patrz Komentarz wykonawczy.
Different fingering - vide Performance Commentary.

(3) (3)

27 *cre - - scen - - do*

(3) (3)

29

31

2 1 3 1 2 1 3 1

33 *fz* *cresc.* *fz*

2 1 4 3 2 1 4 3 2 1

35 *f* (1 3 2)

37 *f*

2 1 4 3 2 1 4 3 2

39

41

43

45

47

49

51

fz

54

fz *f*

57

60

ff

63

66 *cresc.*

69 *ff* *fff* *fz* *ff con più fuoco possibile*

72

75

77

79 *ff* *ff*

5

8 3 5 1 4 2 4 1 5 1 4 2 4 1 3 legato (4) 1 2 5 1 (4)

f [3] [3] *p* *cresc.*

8 (4) 2 4 (5) 8 1 5 1 4

f *p* *cresc.*

poco rall. *a tempo*

8 *pp* *f* *p* *cresc.*

8 1 2 5 1 2 1 *cresc.*

16 5 4 4 1 2 1 2 4 5 4 2 1 *cresc.*

20 8 4 2 3 1 2 5 2 1 3 2 3

34

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings.

- System 1 (Measures 24-27):** Features a melodic line in the right hand with complex fingerings (e.g., 1 3 2 3 1 2, 1 2 4 1 2, 2 1 4 2 3) and a supporting bass line. Dynamics include *poco*, *a*, *poco*, and *cresc.*. There are also *ped* markings and asterisks.
- System 2 (Measures 28-31):** Continues the melodic and harmonic development. Dynamics include *cresc.* and *ped*.
- System 3 (Measures 32-35):** Includes a *cresc.* marking and a *fz* (forzando) dynamic. The right hand has a descending scale-like passage.
- System 4 (Measures 36-39):** Starts with *sempre legatissimo* and *f* (forte). The right hand features a rapid, flowing scale. Dynamics include *dim.* (diminuendo).
- System 5 (Measures 40-43):** Continues the rapid scale in the right hand with *dim.* markings.
- System 6 (Measures 44-47):** Begins with *p* (piano) and *cresc.* markings. The right hand has a more complex melodic line with fingerings like 1 4 2 4 1 5.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5, 1 2 3 4 5, 5 4 3 2 1), slurs, and dynamic markings such as *poco*, *a*, *cresc.*, *fz*, *f*, and *p*. Pedal points are indicated by *ped* and asterisks.

8 5 4 5 4 1 5 4 1 2 1 5 1 8 4 5 4 1 2 1

45

Red *

[*]

8 3 5 1 4 8

49 *f* *p* *cresc.*

Red *

8 8

53 *f* *p* *cresc. -*

Red *

8 1 5 1 1 1 1 2 5 1 1 2 5 1 1 1

57

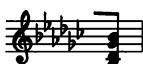
Red *

8 1 5 5 1 4 5 5 1 4 2 5 1 4 5 1 4

61 *cresc.* [dim.]

Red *

(1) (2/3)

* Trzecia wersja tego akordu:  Patrz Komentarz źródłowy.
Third version of this chord: *Vide Source Commentary.*

8 5 * 3 2 1 4 3 2 1 * 2 4 *a tempo* 8

65 *pp* *delicatiss.* *smorz.* *p* *legato*

* Ped * Ped *

8 (1) 2 1

69 *poco* *cresc.* *p*

8 4 1 5 4 1 5 2 4 5

73 *poco* *cresc.* *f*

3 2 5 1 4 2 3 2 5

77 *ff*

l.r.
L.H.

8 8

81 *cresc.* *ff*

* Ped *

con molta espressione

6

*p**sempre legatissimo*

20 *cresc.* *fz* *legatiss.*

23 *p*

26 13 1

29 *cresc.* *stretto* *e cresc.*

32 *fz*

35

38 *poco ritenuto* *smorz.*

41

44

47 *sostenuto*

50 *dim.* *smorz.* *rall.*

* Patrz Komentarz wykonawczy i źródłowy.
Vide Performance and Source Commentaries.

7

15

delicato

And

* * *

18

And

* * *

21

And

* * *

24

fz

f

26

cresc.

fz

* * *

* W egzemplarzu lekcyjnym Chopin skreślił *cresc.* w t. 27 i wpisał *dim.* w t. 28.
In a pupil's copy Chopin deleted *cresc.* in bar 27 and wrote *dim.* in bar 28.

29

32

4 5 4 5 3 5
2 1 2 1 2 1

35

38

cresc.

41

5 3 4 5 4 5 4 5 3 5
2 1 2 1 2 1 2 1 2 1

Red *

44 *p*

47 *f*

50

53 *f*

56 **cresc.* *ff*

* W egzemplarzu lekcyjnym Chopin skreślił oba oznaczenia *crescendo* i wpisał *dim.* na początku t. 57.
In a pupil's copy Chopin deleted both *crescendo* markings and wrote *dim.* at the beginning of bar 57.

(13)

8

veloce

Ped

3

2

1

[*]

4

8

1

1

fz

Ped

6

1

1

4

3

1 2 3

cresc.

(1)

fz

9

3 2 1 4

3

1

3

1 4

1 3

12

1

1

1

4

cresc.

8

5 (1 2) 5

4 (1 2) 5

4

4

4

15

Ped *

17

8 Ped

20

8 cresc. Ped

23

f Ped *

26

8 Ped *

29

4 4 4

Ped *

32

4 4 4

Ped *

35

4 4 4

Ped *

37

4 4 4 1

4 4 3 1

f
marcato

39

4 4 4 1

4 4 3 1

f
marcato

41 *f* *dim.*

43

45 *cresc.*

47 *cresc.* *cresc.*

50 *cresc.*

8

4 4 5 4 1

53

2

4 5 4 1

cresc.

dim.

[*] Ped

8

56

poco rall.

pp

poco

a

(58) *poco* *cre - - - - - scen - - - - - do*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. A slur covers the next four notes: G4, A4, B4, and A4. The lower staff is in bass clef with a key signature of one flat. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. A slur covers the next four notes: G3, A3, B3, and A3. The second system also consists of two staves. The upper staff continues the melody from the first system, starting with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. A slur covers the next four notes: G4, A4, B4, and A4. The lower staff continues the accompaniment from the first system, starting with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. A slur covers the next four notes: G3, A3, B3, and A3. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score consists of two systems. The first system has a measure number "64" in the bass staff. The melody in the treble staff features a long, sweeping eighth-note line with a slur and a fermata. The bass staff has a more complex accompaniment with eighth and sixteenth notes. The second system continues the melody and accompaniment. The score ends with a double bar line.

8

67

2 4

3 1 2 3

cresc.

f

Reo

(69)

ff

Reo

Reo

Reo

Reo

72

1

2 1

f

Reo

Reo

Reo

Reo

75

p

Reo

Reo

Reo

8

78

Reo

Reo

Reo

Reo

sempre legatissimo

80

8

3 5 4 5 3 5 4 5

2 1 2 1 2 1 2 1

86

p

pp

Red

✿

92

ff

9

p
legatissimo
cresc.
con forza

(1)

fz
segue

ritard.

cresc.
a tempo
sotto voce
sempre legatissimo

10

13

17 *p* *cresc.* *f* *fz*

2 3 3 3

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

21 *p* *cresc.* *sempre più*

3 3 3 3 4 5 (3) 5 4 3

ped * *ped* * *ped* *

24 *stretto e più* *forte* *acceler.*

(v) (3 2) (v)

ped * *ped* * *ped* * *ped* * *ped* *

27 *cresc.* *ff* *f*

8

ped * *ped* * *ped* *

30 *pp* *f* *stretto* *pp*

3 4 4 4

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

33 *appassionato* *f* *pp* *f* *pp* *poco rall.*

5 5 5 5

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

37 *a tempo* *sempre agitato* *sempre legato*

4

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

41

4

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

45 *con forza*

4

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

48 *fz* *cresc.*

4 3 4 3 4

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

* Inne palcowanie - patrz Komentarz wykonawczy.
For different fingering - vide Performance Commentary.

51 cre - - scen - - do e *stretto* sempre più

Red * *Red* * *Red* * *Red* * *Red*

2 2 4 4 4 3

54 cresc. e accel. *fz* *p*

8

*

57 sotto voce *pp* *p* *pp* smorz. *ten.*

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

4

61 *ff* *pp* *ff* ritenuto

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

5 5 (4 4)

64 *pp* *ppp* leggerissimo smorz.

8

(2 1 4) (2 5) (2 5) (1)

Red * *Red*

10

10

legatissimo

dim.

p

cresc.

staccato

cresc.

* Patrz Komentarz wykonawczy i źródłowy.
Vide Performance and Source Commentaries.

17 *f*
legatissimo
 * *And* * *And* * *And* * *And* * *And* *

(sotto voce)
 20 (*p*)
 * *And* * *And* *

23 *cresc.*
f
 * *And* * *And* * *And* * *And* * *And* *

sotto voce (poco rall.)
 26 *p* *dim.*
 * *And* * *And* * *And* [** And*] *

(a tempo)
 29
 * *And* * *And* * *And* * *And* * *And* *

32 *p*

Reo *

35 *cresc.*

cresc. 8

38 *cresc.*

cresc. Reo *

41 *f*

f Reo *

44 *cresc.*

8 1 1 1 1 cresc.

47

(delicatiss.)

fz p

And * *And* * *And* * *And* * *And* *

50

* *legatissimo* e *dim.*

53

dolcissimo *rall.* *a tempo* *(pp)* *cresc.*

And * *And* *

56

And [* *And* *]

59

And * *And* *

* W niektórych źródłach zamiast *legatissimo e dim.* jest *leggierissimo*.
There is *leggierissimo* instead of *legatissimo e dim.* in some sources.

11

11

fz(p) * (*cresc.*)

cresc.

Ped * *Ped* * [*con*] *Ped*

4

cresc.

Ped * *Ped* *

7

(*cresc.* - - -)

Ped *

10

cresc.

cresc.

Ped * [*con*] *Ped*

13

(*cresc.* - - -)

Ped * *Ped* *

* W źródłach występują dwa różne zestawy oznaczeń dynamicznych tej etudy. Patrz Komentarz wykonawczy i źródłowy.
The sources have two different sets of dynamic markings in this etude. Vide Performance and Source Commentaries.

36

39

42

46

50

f *p* *f* *ff*

smorzando

sotto voce

Reo [* Reo *] Reo [* Reo *] Reo [* Reo *] Reo

* W jednym ze źródeł zamiast *f* znajduje się w tym miejscu *sotto voce* oraz < do 5. ósemki taktu. Patrz uwaga na stronie 61.
In this passage one of the sources has *sotto voce* and < to the fifth quaver of the bar instead of *f*. Vide note on page 61.

12

f *legatissimo*

(sempre legato)
con fuoco

cresc.

f *p* *f*

[p] *ten.* *fz* *con forza*

dim.

19 *p* *sotto voce*

22 *cresc.* *fz* *ten.* *fz*

25 *cresc.* *stretto* (*fz*)

28 *f*

30

32 (*cresc.* - -)

This page of piano sheet music contains measures 34 through 50. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano with a grand staff (treble and bass clefs). Measure numbers 34, 36, 39, 42, 45, and 48 are indicated at the start of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings: *cresc.* (crescendo), *fz* (forzando), *ff* (fortissimo), and *f* (forte). Fingerings are extensively marked with numbers 1 through 5. Measure 34 begins with a *cresc.* marking. Measure 36 features a *fz* marking. Measure 39 includes a *ff* marking. Measure 42 has a *f* marking. Measure 45 starts with a *f* marking. Measure 48 ends with a triplet of eighth notes. The music is characterized by dense, flowing passages in the bass and more textured, chordal passages in the treble.

51

p *f* 3 3 *p*

54

ff 3 3 3

5 2 1 3 2 1 4 2 1 5 1 5

57

4

60

f 3 3 *p* *f* 3

63

p *ff* *cresc.* *ff*

5 1 3 2

66

f

5 1 4 3 2 1 5 1 4 3 2 1 5 1 3 2

69 *fp*

p

72

5 2 1 4 3 2 1 3 2

1 1 4 2 1 2 4 1 1 4 2 1 2 4 1 1 4 2

75 *smorz.*

sotto voce

2 2 1 1 1 1 2 3 1

(1)

78 *pp*

poco rall.

pp

(1 2)

81 *ff ed appassionato*

(fff)