

Etudes

A Madame la Comtesse d'Agoult

Allegro sostenuto ♩ = 104

op. 25 nr 1

13

p

(4) (5) (3)

1ed 2ed

3

(4)

1ed 2ed 2ed

5

1ed 2ed 2ed 2ed 2ed 2ed

7

f

(3) (4) (4)

1ed 2ed 2ed 2ed 2ed

9 *p*

Ped * Ped *

11

Ped * Ped * Ped *

13

Ped * Ped * Ped *

15

Ped * Ped * Ped *

17

Ped * Ped * Ped *

(4)

19

21

p

23

ritenuto

25

cresc.

f

27

* Wcześniejsza wersja, którą można traktować jako wariant:
Earlier version, which could be treated as a variant:



Patrz Komentarz źródłowy.
Vide Source Commentary.

29

*Teo * Teo * Teo * Teo * Teo * Teo **

31

*Teo * Teo * Teo * Teo **

cre

33

*Teo * Teo * Teo * Teo **

scen do

appassionato

35

*Teo * Teo * Teo * Teo **

fz p

37

*Teo * Teo * Teo **

39 *pp* *dim.*

ReD * ReD * ReD * ReD *

41 *smorzando*

ReD * ReD * ReD * ReD * ReD

43 *leggeriss.* *pp*

* ReD

45

47 *ppp*

* ReD * ReD

14

Musical score for piano, measures 14 to 15. The score is written for two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Presto" with a quarter note equal to 112 beats per minute. The score is divided into six systems, each containing two staves. The first system (measures 14-15) includes the instruction "molto legato" and a dynamic marking "p". The second system (measures 16-18) includes a "Ped" (pedal) marking and a "*" (ornament) marking. The third system (measures 19-21) includes a "Ped" marking and a "*" marking. The fourth system (measures 22-24) includes a "Ped" marking and a "*" marking. The fifth system (measures 25-27) includes a "Ped" marking and a "*" marking. The sixth system (measures 28-30) includes a "Ped" marking and a "*" marking. The score features various musical notations including eighth notes, sixteenth notes, and triplets, as well as slurs and fingerings.

(2) *p* *molto legato* (3) (4)

3 4 (1) (1) 4 (3) (1)

3 (3) (2) 1) (4) 5 3) (2) 4 3)

6 (3) (2) 1) (4) 5 3) (2) 4 3)

9 (3) (2) 1) (4) 5 3) (2) 4 3)

12 (3) (2) 1) (4) 5 3) (2) 4 3)

15 (3) 5 3 5) (3) 2) (3) 2)

18

(1 3 2 1) (1 3 2 1) 2)

dim. - -

Red *

21

24

Red * *Red* *

27

30

Red * *Red* * *Red* *

33

Red *

36 *poco a poco cresc.*

39 *cre - - - scen - - - do*

42 *f*

45 *p smorz.*

48 *sempre piano*

51

* W jednym ze źródeł w t. 48 znajduje się określenie *poco ritenuto*, a w t. 50 - *a tempo*.
 In bar 48 one of the sources has the marking *poco ritenuto* and in bar 50 - *a tempo*.

54

Reo *

57

Reo *

60

Reo *

63

Reo * Reo *

66

ossia: 8

dim. pp

Reo *

15

leggiero

3 *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* *

8

Reo * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* *

8

Reo *

8

8

11

14

17

x *** *x* *** *x* *** *x* *** *x* *** *x* ***

20

x *** *x* *** *x* *** *x* *** *x* *** *x* ***

23

x *** *x* *** *x* *** *x* *** *x* *** *x* ***

26

x *** *x* *** *x* *** *x* *** *x* *** *x* ***

29

x *** *x* *** *x* *** *x* *** *x* *** *x* ***

* W jednym ze źródeł w tym miejscu rozpoczyna się *dim.* - - - (do *ritenuto*).
In this place one of the sources starts *dim.* - - - (to *ritenuto*).

33

37

41

45

49

FWN 2 A II

Agitato ♩ = 160 *

16

16

p

4

7

legato

staccato

(Reo ✱)

10

13

* Patrz Komentarz źródłowy.
Vide Source Commentary.

17 *pp* *f*

Red * *Red* *

21 *cre*

Red * *Red* *

24 *scen* *do*

Red *

27 *f*

poco ritenuto

30 *pp*

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

* W niektórych źródłach łuk nie jest w tym miejscu przerywany.
In some sources the slur is not broken here.

33 *f* *p*

Pedal * Pedal * Pedal * Pedal * Pedal * Pedal * Pedal *

36

Pedal * Pedal *

39 *p*

Pedal *

43

46

Pedal *

49

52

p

Reo *

Reo * Reo * Reo *

55

pp

f

Reo * Reo * Reo * Reo *

Reo *

58

pp

Reo *

(Reo *)

Reo * Reo * Reo * Reo *

Reo * Reo * Reo * Reo * Reo * Reo *

61

dim.

rall.

lento

Reo *

Reo

* Reo

leggiero

scherzando

17

5

9

14

f

dolce

19

24

Led * Led *

29 *p*

35

Led * Led * Led *

40

Led * Led * Led *

Più lento ♩ = 168
leggero

45

Led * Led * Led *

* Takty 58-60, pr. r., dolny głos: Bars 58-60, R. H., lower voice:

	(w notacji chopinowskiej)	=		(w notacji współczesnej).
	(in Chopin's notation)			(in contemporary notation).

69

cresc.

8

Red *

73

f

Red *

77

Red *

leggierissimo

81

p

Red *

85

2

1

8

Red *

* Inne autentyczne łukowanie:
Different authentic slurring:

89

Ped (*) Ped *

92

Ped *

95

smorz. (poco ritenuto)

*

Tempo I

98

p

Ped * Ped *

103

Ped * Ped * Ped * Ped *

108

Ped * Ped * Ped * Ped * Ped * Ped *

113

Ped * Ped * Ped * Ped *

118

Ped * Ped * Ped * Ped * Ped *

123

Ped * Ped * Ped *

132

Ped * Ped *

* Wariant rytmiczny 3. ćwierćnoty tego taktu w obu rękach:  (jak w poprzednich figurach).
Variant rhythm on the third beat in this bar in both hands:  (as in previous figures).

18

* $\begin{smallmatrix} 4 & 5 \\ 1 & 2 \end{smallmatrix}$

sotto voce

3

$\begin{smallmatrix} 4 & 5 & 4 & 3 \\ 1 & 2 & 1 & 2 \end{smallmatrix}$

$\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$

Red * *Red* * *Red* *

5

$\begin{smallmatrix} 3 & 4 & 5 & 3 & 4 & 3 & 4 & 2 & 3 & 1 & 4 & 2 & 5 & 3 & 4 & 1 & 8 \\ 1 & 2 & 1 & 2 & 1 & 1 & 2 & 1 & 2 & 1 & 3 & 4 & 5 & 3 & 2 & 1 & 2 \end{smallmatrix}$

Red *

7

$\begin{smallmatrix} 4 & 5 \\ 1 & 2 \end{smallmatrix}$ **

** $\begin{smallmatrix} 3 & 2 \\ 2 & 1 \end{smallmatrix}$

Red * *Red* * *Red* *

9

$\begin{smallmatrix} 3 & 4 & 3 & 4 & 5 & 3 & 4 & 2 & 3 & 1 & 4 & 2 & 5 & 3 & 4 & 1 & 8 \\ 1 & 2 & 1 & 2 & 1 & 1 & 2 & 1 & 2 & 1 & 3 & 4 & 5 & 3 & 2 & 1 & 2 \end{smallmatrix}$

Red *

* Inne palcowanie - patrz Komentarz wykonawczy.

** Patrz Komentarz źródłowy.

* For different fingering vide Performance Commentary.

** Vide Source Commentary.

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

8

11

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

Ped *

Ped *

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

13

Ped *

3 4 3 4 3
2 1 2 1 2 1

8

15

f

4 Ped *

Ped *

Ped *

Ped *

Ped *

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

17

dim.

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

19

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

8

31 *f*

Red *

33

35

Red *

37

Red *

39

Red *

41

Ped *

43

Ped *

46

Ped *

49

sotto voce

Ped *

51

Ped *

2 1 8

53 *pp*

Ped *

8

55

Ped *

8

57 *f*

Ped *

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

(58) *dim.*

Ped *

4 1 5 1 4 2 3 1

60 *p* *f* *lento*

Ped *

19

Lento

♩ = 66

*pp**p*

3

7

11

14

pp

dim.

pp

(3 3) (5 4) 5) (Ped) *

3 1 1 1 3 3

(5 4) 3 3 2 (1)

(1 4) (3 1) 3 (1 4)

(1 4) *dim.* *pp*

* Odmiana rytmiczna w jednym z pierwszych wydań:
Rhythmic variation in one of the first editions:

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

17 *pp* *ten.* *pp*

(2 3 1 2)

20

1) *Reo* *

[3] [3] (1 3 1 4) 1 3

23

(11)

[3] [3] [3] [3]

2 1 3 2 1 1 3 1 4 3 1)

(5)

25 *f* (1) *cre - - - scen - - - do*

[14] [6] [6]

(3 13) (1)

27 *ff* *ritenu to* *pp* *fp* *pp*

(1) *Reo* * *Reo* *

29

Ped * Ped * Ped * Ped * Ped *

ossia:

33

ppp smorz.

37

tr ** pp

42

poco ritenuto ten. ten. fz

46

(~) 1 5 1 1

* W niektórych źródłach łuk jest tu przerwany.
In some sources the slur is broken here.

** Sposób rozpoczęcia trylu - patrz Komentarz wykonawczy i źródłowy.
Manner of starting the trill - vide Performance and Source Commentaries.

50

(f) *crescendo*

53

f

57

60

pp *ritenuto* *f* *dim.*

(ten.) (ten.) (1) (ten.) *ten.*

64

(4 2 3) *smor - - zan* *do* *pp* *Red*

* Jedno ze źródeł nie przerywa łuku w miejscach oznaczonych gwiazdką.
One of the sources does not break the slur in passages marked with an asterisk.

20

mezza voce

Musical score for piano, measures 20-29. The score is written for two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Vivace' with a quarter note equal to 69 beats per minute, and the articulation is 'molto legato'. The dynamics are marked 'mezza voce'. The score includes fingerings (e.g., 5, 3, 4, 5, 2, 5, 3, 1) and breath marks (marked with * and 'Ped').

Measures 20-29 are shown, with measures 20, 22, 24, 26, and 28 marked with a 'Ped' symbol. Measure numbers 3, 5, and 7 are also indicated on the left side of the staves.

11

(3 4 5 5)

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

14

16

cresc. - - - - -

18

f *dim.*

ped *

21

ped * *ped* * *ped* *

23

cresc.

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

(25)

decresc.

* *Red* * *Red* *

28

f

diminu

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

31

en do

Red * *Red* * *Red* *

(33)

cre scen do

fz *ff*

* W egzemplarzu lekcyjnym Chopin wpisał w tym miejscu *p*. Patrz Komentarz źródłowy.
In a pupil's copy Chopin added *p* in this passage. Vide Source Commentary.

21

leggiere

5

Ped * Ped *

10

Ped * Ped * Ped * Ped *

15

p

3 (4 3 4 3)

Ped * Ped * Ped * Ped *

8

20

Ped * Ped * Ped * Ped *

25 *f* (marcato) *cresc.*

Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo *

30 *ff* *passionato*

Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo *

34 *ritenuto* *p*

Reo * Reo * Reo (*) * Reo * Reo * Reo * Reo *

39 *leggerissimo*

Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo * Reo *

45 *dim.* *pp*

Reo (5) 1 2 5 (1) (1) 3 *

22

3

poco *a* *poco* *cre*

3

scen *do* *f*

6

9

cresc.

8

12

ff

System 14-16: Treble and bass staves with complex chordal textures. Measure 14 starts with a forte (>) dynamic. Measure 15 has a crescendo hairpin. Measure 16 has a forte (>) dynamic. The key signature has two sharps (F# and C#).

System 17-19: Treble and bass staves. Measure 17 starts with a forte (>) dynamic. Measure 18 has a crescendo hairpin. Measure 19 has a forte (>) dynamic. The key signature has two sharps (F# and C#).

System 20-22: Treble and bass staves. Measure 20 starts with a forte (>) dynamic. Measure 21 has a crescendo hairpin. Measure 22 has a forte (>) dynamic. The key signature has two sharps (F# and C#).

System 23-25: Treble and bass staves. Measure 23 starts with a forte (>) dynamic. Measure 24 has a crescendo hairpin. Measure 25 has a forte (>) dynamic. The key signature has two sharps (F# and C#).

System 26-28: Treble and bass staves. Measure 26 starts with a forte (>) dynamic. Measure 27 has a crescendo hairpin. Measure 28 has a forte (>) dynamic. The key signature has two sharps (F# and C#).

* W wielu wydaniach, aby ułatwić odczytanie, oryginalną pisownię tych akordów zmieniono enharmonicznie na:
In order to facilitate deciphering many editions enharmonically changed the original script of these chords to:

Enharmonic notation example: A chord in the bass staff, showing enharmonic changes for readability.

Lento

$\text{♩} = 42$

29 *p* *ben legato*

34 *ten.*

39 *sempre piano* *cresc.*

44 *rit.* *dim.*

49 *cresc.*

54

dim.

59

cresc.

*Red * Red **

64

rit.

dim.

69

cre

scen

74

do

dim.

* W jednym ze źródeł nuty *fis* w t. 70-71 są połączone łukiem.
 ** W niektórych źródłach łuk jest w tych miejscach przerwany.

* In one of the sources the notes *f#* in bars 70-71 are tied.
 ** In some sources the slur is broken here.

79

cresc.

Red * Red *

84

[rit.]

dim.

89

sotto voce e sempre legato

94

*

*

99

cresc.

accelerando

* W jednym ze źródeł łuk przetrzymujący *Fis* znajduje się także w t. 95-96, w innym - w obu wskazanych miejscach. Patrz Komentarz źródłowy.
In one of the sources the tie sustaining *F#* is found in bars 95-96, and in another - in both indicated passages. Vide Source Commentary.

Tempo I

104 *f* *cre* *scen* *do*

107 *ff*

110 *cresc.*

113 *il più forte possibile*

116

Lento

23

p *pp*

Allegro con brio $\text{♩} = 69$

f risoluto *fz*

dim. *f*

marcato *f*

f *f*

8

13 *f*

15 *dim.*

(5 4 4 5 4 2 3 5 4 5 4 5 4 5 4 3 5 4 2 5 4) 1

17

5 2 4 1 1 5 1 5 1 5

19

8 1 4 1 4 4

21

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

33 *dim.*

35

37

39

41 *f*

43

116

FWN 2 A II

8

45

Reo * *Reo* *

47

Reo * *Reo* *

49

f

marcato

Reo *

51

Reo *

53

Reo * *Reo* * *Reo* * *Reo* * *Reo* *

55 *f*

8

8

*

*

57

(1)

4 2 3 1 5 2

5

1 5

*

*

*

59

61 *ff*

8

5

5

5

fz

2

63 *ff*

8

fz

1

65 *p* 3 3 cre - - - -

67 - - - - - scen - - - - - do

69 *f* 8 *fz* *

71 *dim.* *

73 *marcato* *

75

Ped *

77 *f*

Ped *

79

Ped *

81

Ped *

83 *ff*

Ped *

8

85 *p* *cre - - - - - scen - - - - - do - -*

5 1 5 1 5 1 5

*

8

87 *f*

fz 1 1 1 1 1

Leo *

89 *ff* *dim. - -*

Leo * *Leo* * *Leo* *

91 *ff* *marcatissimo*

*

93 *fff*

24

f

3

6

9

12

1 5

8

15

Red

* *Red* * *Red* *

This system contains measures 15 and 16. It features a piano introduction with a treble and bass staff. A slur with an '8' above it covers measures 15 and 16. Measure 15 has a piano introduction marked 'Red'. Measure 16 has three piano introductions marked '* Red *'. The key signature is two flats (B-flat and E-flat).

8

17

Red

* *Red* * *Red* *

This system contains measures 17 and 18. It features a piano introduction with a treble and bass staff. A slur with an '8' above it covers measures 17 and 18. Measure 17 has a piano introduction marked 'Red'. Measure 18 has three piano introductions marked '* Red *'. The key signature is two flats (B-flat and E-flat).

8

19

Red

* *Red* * *Red* *

This system contains measures 19 and 20. It features a piano introduction with a treble and bass staff. A slur with an '8' above it covers measures 19 and 20. Measure 19 has a piano introduction marked 'Red'. Measure 20 has three piano introductions marked '* Red *'. The key signature is two flats (B-flat and E-flat).

21

Red

* *Red* *

This system contains measures 21 and 22. It features a piano introduction with a treble and bass staff. Measure 21 has a piano introduction marked 'Red'. Measure 22 has two piano introductions marked '* Red *'. The key signature is two flats (B-flat and E-flat).

8

23

f

Red

* *Red* * *Red* *

This system contains measures 23 and 24. It features a piano introduction with a treble and bass staff. A slur with an '8' above it covers measures 23 and 24. Measure 23 has a piano introduction marked 'f' (forte) and 'Red'. Measure 24 has three piano introductions marked '* Red *'. The key signature is two flats (B-flat and E-flat).

25

8

Ped

* Ped * Ped * Ped

28

* Ped * Ped * Ped

* Ped * Ped *

31

poco a

poco cresc.

Ped

* Ped

* Ped *

34

Ped

* Ped

* Ped 3 2 *

37

Ped

* Ped

* Ped *

40

ff

43

46

49

52

Ped * *Ped* * *Ped* *

Ped * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

55 *cresc.*

Reo * Reo * Reo *

58

Reo * Reo * Reo *

61

Reo * Reo * Reo * Reo *

64 ⁸

Reo * Reo * Reo * Reo *

67 *il più forte possibile*

Reo * Reo * Reo *

70

p * *p* * *p* * *p* *

73

p * *p* * *p* * *p*

76

* *p* * *p* * *p*

79

* *p*

81

fff *p*