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**1r Impromptu**

**Chopin, Frédéric**

**Leipzig, [ca. 1870]**

[urn:nbn:de:bsz:31-325529](https://nbn-resolving.org/urn:nbn:de:bsz:31-325529)

2006 681



Œuvres de Frédéric Chopin

pour le Piano à quatre mains

ÉDITION DE LA BIBLIOTHÈQUE



# Oeuvres de Frédéric Chopin

arrangées

pour le Piano à quatre mains.

	No. Pt.		No. Pt.
Op. 12. Variations brillantes sur le Rondo favori: „Je vends des Scapulaires“ de Ludovic, de Hérold et Halévy. B dur . . . . .	2 —	Op. 38. 2 <sup>me</sup> Ballade. F dur . . . . .	2 —
• 15. 3 Nocturnes. F dur, Fis dur, G moll . . . . .	2 —	• 39. 3 <sup>me</sup> Scherzo. Cis moll . . . . .	2 50
• 16. Rondo. Es dur . . . . .	3 —	• 40. 2 Polonaises. A dur, C moll . . . . .	2 —
• 17. 4 Mazurkas. B dur, E moll, As dur, A moll . . . . .	1 50	• 41. 4 Mazurkas. Cis moll, E moll, H dur, As dur . . . . .	2 —
• 18. Grande Valse brillante. Es dur . . . . .	2 —	• 42. Valse. As dur . . . . .	2 —
• 20. 1 <sup>er</sup> Scherzo. H moll . . . . .	3 —	• 46. Allegro de Concert. A dur . . . . .	3 —
• 21. 2 <sup>e</sup> Concerto. F moll . . . . .	6 —	• 47. 3 <sup>me</sup> Ballade. As dur . . . . .	2 —
• 22. Grande Polonaise brillante. Es dur . . . . .	4 —	• 48. 2 Nocturnes. C moll, Fis moll . . . . .	2 —
• 23. 1 <sup>re</sup> Ballade. G moll . . . . .	2 50	• 49. Fantaisie. F moll . . . . .	3 —
• 24. 4 Mazurkas. G moll, C dur, As dur, B moll . . . . .	2 —	• 52. 4 <sup>me</sup> Ballade. F moll . . . . .	2 50
• 26. 2 Polonaises. Cis moll, Es moll . . . . .	2 —	• 53. Polonaise. As dur . . . . .	2 —
• 27. 2 Nocturnes. Cis moll, Des dur . . . . .	2 —	• 54. 4 <sup>me</sup> Scherzo. E dur . . . . .	3 50
• 29. 1 <sup>er</sup> Impromptu. As dur . . . . .	1 50	• 55. 2 Nocturnes. F moll, Es dur . . . . .	2 —
• 30. 4 Mazurkas. C moll, H moll, Tes dur, Cis moll . . . . .	2 —	• 56. 3 Mazurkas. H dur, C dur, C moll . . . . .	3 —
• 31. 2 <sup>me</sup> Scherzo. B moll . . . . .	3 —	• 57. Berceuse. Des dur . . . . .	1 —
• 33. 4 Mazurkas. Gis moll, D dur, D dur, H moll . . . . .	3 —	• 58. Sonate. H moll . . . . .	6 —
• 34. 3 Valses: No. 1. As dur . . . . .	1 50	• 60. Barcarolle. Fis dur . . . . .	1 50
• 34. 3 „ 2. A moll . . . . .	1 50	• 61. Polonaise-Fantaisie. As dur . . . . .	3 —
• 34. 3 „ 3. F dur . . . . .	1 50	• 62. 2 Nocturnes. H dur, E dur . . . . .	2 —
• 35. Sonate. B moll . . . . .	4 —	• 63. 3 Mazurkas. H dur, F moll, Cis moll . . . . .	1 50
• 35. Marche funèbre, tiré de la Sonate . . . . .	1 —	• 64. 3 Valses: No. 1. Des dur . . . . .	1 —
• 36. 2 <sup>me</sup> Impromptu. Fis dur . . . . .	1 25	• 64. 3 „ 2. Cis moll . . . . .	1 —
• 37. 2 Nocturnes. G moll, G dur . . . . .	2 —	• 64. 3 „ 3. As dur . . . . .	1 —
		• 65. Sonate. G moll . . . . .	5 —

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PRAG



Leipz.

# Impromptu.

## Secondo.

Fr. Chopin. Op. 29.

Allegro assai quasi presto.

PIANO.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three systems of two staves each. The first system includes a piano (*p*) dynamic marking and fingering numbers (3, b3) above the notes. The second system includes a 'Ped.' (pedal) marking. The third system includes a 'Ped.' marking and a treble clef staff. The score is annotated with various performance instructions such as 'Ped.', 'p', and fingering numbers.

# Impromptu.

Primo.

Fr. Chopin. Op. 29.

Allegro assai quasi presto.

PIANO.

The musical score is written for piano and consists of three systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The first system begins with a piano dynamic marking. The melody in the treble clef is characterized by slurs and triplets. The bass clef provides a simple harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence in the treble clef and sustained chords in the bass clef.



Secondo.

*cresc.*

*poco riten.* *dim. accelerando* *p*

*smorzando* *p* *f*

Primo.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes, some beamed together, and some notes with accents. The lower staff (bass clef) contains a supporting bass line with chords and some melodic fragments.

The second system continues the musical piece. It features a 'cresc.' (crescendo) marking in the lower staff. A dotted line is drawn above the treble staff in the third measure, indicating a specific performance instruction or a continuation of a phrase.

The third system includes several performance markings: 'loco' above the treble staff, 'poco riten.' (poco ritardando) below the treble staff, 'dim. accelerando' (diminuendo and accelerando) below the treble staff, and 'p' (piano) below the bass staff.

The fourth system includes the marking 'smorzando' (diminuendo) below the treble staff, 'p' (piano) below the bass staff, and 'f' (forte) below the treble staff in the final measure.

Secondo.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff with a treble clef. The score includes various dynamic markings such as *f*, *a tempo*, *f cresc.*, *ff*, *m. a.*, *p*, and *rit.*. There are also asterisks and slurs used throughout the notation.

Primo.

The musical score is written for piano and consists of five systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The score is marked with various dynamics and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic and a *sostenuto* marking. It features a long melodic line with many slurs and ties. A *rit.* (ritardando) marking appears towards the end of the system.
- System 2:** Features a *ten.* (tenuissimo) marking and a *a tempo* instruction. It includes a forte (*f*) dynamic and a *rit.* marking.
- System 3:** Includes a *luc.* (lucido) marking, a *leggiere* (light) instruction, and a forte (*f*) dynamic. It features trills (*tr*) and a fortissimo (*ff*) dynamic. The system ends with a *m.v.* (moderato vivace) marking.
- System 4:** Starts with a piano (*p*) dynamic and a *dolciss.* (dolcissimo) marking. It includes a *con forza* (with force) instruction and a *m.v.* marking.
- System 5:** Features a *luc.* marking, a *cresc.* (crescendo) instruction, and a forte (*f*) dynamic. It includes trills and a *m.v.* marking.

Secondo.

The first system of the musical score is in bass clef with a key signature of two flats. It begins with a piano introduction marked '1' and 'p'. The right hand features a complex melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The system concludes with a double bar line.

The second system continues the bass line from the first system. It features a mix of eighth and sixteenth notes, with several slurs and dynamic markings. The system ends with a double bar line.

The third system shows a change in the right hand's melodic line, moving to a more active eighth-note pattern. The left hand continues with a similar accompaniment style. The system concludes with a double bar line.

The fourth system features a dense bass line with many slurs and dynamic markings. The right hand continues with a complex melodic line. The system ends with a double bar line.

Primò.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with trills (tr) and slurs. The lower staff is in bass clef and contains a bass line with rests and chords.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the bass line with chords and rests.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with slurs and dynamic markings. The lower staff continues the bass line with chords and rests.

The fourth system of musical notation consists of two staves. The upper staff includes a section marked 'lento' and ends with a fermata. The lower staff continues the bass line with chords and rests.

# Secondo.

The musical score is written for piano and features four systems of music. The first system includes a treble clef staff with notes and a bass clef staff with chords. The second system continues with similar notation. The third system features a treble clef staff with a melodic line and a bass clef staff with chords. The fourth system concludes the piece with a treble clef staff and a bass clef staff. The score includes various performance instructions such as *cresc.*, *dim. accelerando*, *p*, *pp*, *poco riten.*, *marzando*, *sotto voce*, and *calando*. It also contains dynamic markings like *Qd.* and *Qd.* with asterisks, and a final *FINE.* marking.

1020

FINE.

Primo.

*crase.* *loco* *poco riten.*

*dim. accelerando* *p* *smorzando*

*p* *sotto voce* *pp*

*calando*



# PIANOFORTE-WERKE ZU VIER HÄNDEN

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<b>Bach, C. Ph. E.</b> , Symphonie, Ddur, arr. . . . . 2 —	<b>Beethoven, L. van</b> , No. 11. Bdur, arr. . . . . 3 75	<b>Händel, G. F.</b> , Concerte f. Orgel od. Pflc. bearb. v. G. A. Thomas. . . . . 3 —	<b>Mendelssohn Bartholdy, F.</b> , Op. 35. 6 Präludien u. Fugen f. Pflc. arr. . . . . 8 —
<b>Bach, Joh. Seb.</b> , Erstes Concert für Pflc. m. Begl. v. 2 Viol., Viola etc. Arr. von L. Röhr. . . . . 5 50	— No. 1. Ddur . . . . . 4 25	— No. 1. Gmoll . . . . . 2 50	— Op. 37. 3 — f. Orgel arr. . . . . 3 50
— Fuge Nr. 1. Gdur. Arr. von Kogel . . . . . 1 25	— 2. Esdur . . . . . 5 —	— 2. Bdur . . . . . 2 50	— Op. 44. Concert f. Viol. Emoll, arr. . . . . 6 —
— Hirten-Symphonie u. d. Weihnachts-Orator. Arr. v. E. Naumann . . . . . 1 —	— Op. 97. Bdur, arr. v. F. Hermann . . . . . 7 75	— 3. Gmoll . . . . . 2 50	— Op. 65. 6 Sonaten f. Orgel. No. 1, 4, 6 & 2 —
<b>Bargiel, W.</b> , Op. 7. Suite (Allemande, Courante, Sarabande, Air, Gigue) . . . . . 3 50	— Concerte f. Pflc. u. Orch. Arr. . . . . 6 75	— 4. Fdur . . . . . 3 —	— No. 2, 3, 5 & 1 50
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<b>Beethoven, L. van. Neue Ausgaben:</b>	— 3. Cmoll. — 37 — . . . . . 6 75	— 6. Bdur . . . . . 2 25	— Op. 87. Quintett f. Viol. Bdur, arr. . . . . 6 —
— Op. 6. Sonate, Ddur . . . . . 90	— 4. Gdur. — 35 — . . . . . 7 25	— Dieselb. (Ser. I.) <i>Reith cart.</i> . . . . . 6 —	<b>Mozart, W. A.</b> , Concerte f. Pflc. u. Orch. arr. . . . . 6 —
— 45. 3 Märsche. . . . . 1 20	— 5. Esdur. — 73 — X. Gleichauf . . . . . 7 50	— Concerte f. Orgel u. Orchstr. II. Serie, arr. v. A. Horn. . . . . 3 —	— No. 5. Dmoll . . . . . 4 50
— Variationen üb. ein Thema v. Gr. Waldstein C. . . . . 1 20	— Op. 50. Fantasie mit Chor. Cmoll, arr. v. F. L. Schubert. . . . . 4 —	— No. 7. Bdur . . . . . 2 75	— 11. Bdur . . . . . 5 50
— 5 Variationen. Lied m. Veränderungen D. . . . . 90	— Op. 29. Gr. Septuor. Esdur, arr. von F. Mockwitz. . . . . 4 50	— 8. Adur . . . . . 3 —	— 15. Bdur . . . . . 6 —
— Obiges compl. in 1 Bande brochirt. . . . . 3 60	— 71. Sextuor. Esdur, arr. v. F. L. Schubert . . . . . 3 —	— 9. Bdur . . . . . 2 75	— Concert f. Clar. Adur, arr. v. Naumann . . . . . 5 —
— eleg. gebunden . . . . . 5 10	— 81 <sup>b</sup> . Sextuor. Esdur, arr. v. J. P. Schmidt . . . . . 2 50	— 10. Dmoll . . . . . 2 50	— Quintette f. Viol. No. 1 . . . . . 3 50
— Symphonien f. Orch. arr. . . . . 4 50	<b>Brahms, J.</b> Op. 11. Serenade. Ddur, arr. . . . . 7 50	— 11. Gmoll . . . . . 2 50	— No. 2 . . . . . 5 —
— No. 1. Cdur. Op. 21, arr. v. J. Schäffer . . . . . 4 50	<b>Chopin, Fr.</b> , Oeuvres de Piano, arr. von F. L. Schubert. . . . . 2 —	— 12. Bdur . . . . . 2 —	— No. 3 . . . . . 4 —
— 2. Ddur. — 35. — F. Mockwitz . . . . . 4 50	— Op. 12. Variation. brill. . . . . 2 —	<b>Haase, G.</b> , Op. 3. Zwei Polonaisen. . . . . 1 75	— Serenade f. Blasinstr., arr. . . . . 7 —
— 3. Esdur. — 55. — A. Horn . . . . . 7 50	— 16. Rondeau. Esdur . . . . . 2 —	— No. 1. Hdur . . . . . 1 75	— Sonaten, Fantasie, Andante m. Variat. u. Fuge. Op. 12. <i>Reith cart.</i> . . . . . 6 —
— 4. Bdur. — 60. — F. Mockwitz . . . . . 4 50	— 20. Scherzo. Hmoll . . . . . 3 —	— 2. Esdur . . . . . 1 75	— Trios f. Pflc. arr. No. 1—7 . . . . . 3 —
— 5. Cmoll. — 67. — C. F. Ebers . . . . . 6 —	— 21. 2 <sup>te</sup> Concerto. Fmoll . . . . . 6 —	<b>Haydn, J.</b> , Symphonien, arr. v. J. Biets. . . . . 3 —	— Symphonien f. Orch. in 2 Bänden arr., Nr. 1—12. <i>Reith cart.</i> . . . . . 10 50
— 6. Fdur. — 68. — F. Mockwitz . . . . . 6 —	— 23. Ballade. Gmoll. . . . . 2 50	— No. 1—15. . . . . 3 —	<b>Pianoforte-Musik.</b> Sammlung vorzüglich. Werkn. 3 Bände. <i>Reith cart.</i> . . . . . 6 —
— 7. Adur. — 92. — J. Schäffer . . . . . 9 —	— 25. Sonate. Bmoll . . . . . 4 —	— Dieselben. Neue Ausgabe in 2 Bänden <i>Reith cart.</i> . . . . . 19 50	<b>Reinecke, C.</b> , Op. 47. 3 Sonntagen, arr. v. Kleinmichel, No. 1—3 . . . . . 2 25
— 8. Fdur. — 93. — A. Horn . . . . . 4 50	— 35. Sonate. Bmoll . . . . . 4 —	— Trios, arr. v. G. Burchard. No. 1—12 & 2 50	— Op. 79. Symphonie, arr. Adur . . . . . 7 —
— 9. Dmoll. — 125. — A. Horn . . . . . 13 50	— 38. Ballade. Fdur . . . . . 2 —	— Op. 42. Quatuor. Fdur, arr. . . . . 4 —	<b>Schubert, Fr.</b> , Symphonie, Gdur, arr. . . . . 4 —
— Dieselben compl. 2 Bände. <i>Reith cart.</i> . . . . . 22 50	— 39. Scherzo. Gsmoll. . . . . 2 50	— 50. 3 Quatuors No. 1—3 . . . . . 3 —	— Op. 144. Lebensstürme. Char. Allegro. n. 2 10
— Quintette, Op. 4 arr. v. Schmidt . . . . . 5 —	— 46. Allegro de Concerti . . . . . 3 —	— 54. Quatuor. Cdur . . . . . 4 —	— 152. Fuge . . . . . 60
— Quartette für 2 Violinen, Bratsche und Violoncell. Arr. v. Engelbert Ronzen . . . . . 4 —	— 47. Ballade. Asdur . . . . . 3 —	— 76. 3 Quatuors No. 1—3 . . . . . 3 —	— Pianofortewerke. Bd. I u. II. <i>Reith cart.</i> & n. 7 50
— No. 1. Fdur. Op. 18. No. 1 . . . . . 4 —	— 49. Fantaisie. Fmoll . . . . . 3 —	<b>Liszt, Fr.</b> , Symp. Dichtungen, arr. v. Componisten. . . . . 4 50	<b>Schumann, R.</b> , Op. 9. Carneval, arr. . . . . 6 75
— 2. Gdur. — 15. — 2 . . . . . 4 —	— 52. Ballade. Fmoll. . . . . 2 50	— No. 2. Tasso . . . . . 4 50	— Op. 12. Fantasiestücke, arr. v. L. Röhr. Heft 1 . . . . . 3 50
— 3. Ddur. — 18. — 3 . . . . . 4 —	— 54. Scherzo. Edur . . . . . 3 50	— 3. Les Préludes . . . . . 4 20	— Heft 2 . . . . . 4 50
— 4. Cmoll. — 18. — 4 . . . . . 4 —	— 58. Sonate. Hmoll . . . . . 6 —	— 4. Orphée . . . . . 2 —	— 15. Kinderscenen, arr. . . . . 2 50
— 5. Adur. — 18. — 5 . . . . . 4 —	— 65. — Gmoll . . . . . 5 —	— 5. Prométhée . . . . . 4 —	— 17. Phantasie, arr. v. Horn . . . . . 6 —
— 6. Bdur. — 18. — 6 . . . . . 4 —	<b>Clementi, M.</b> , Sonaten Nr. 1—7 . . . . . 3 —	— 7. Festklänge . . . . . 3 50	— 21. Novelleiten arr. v. S. Jadassohn. Heft 1 3 M. Heft 2 2 M. 50 Pf. — Arr. v. A. Horn. Heft 3 u. 4 . . . . . 3 50
— 7. Fdur. — 59. — 1 . . . . . 6 —	— Dieselben in 1 Bande. <i>Reith cart.</i> . . . . . 6 —	<b>Mendelssohn Bartholdy, F.</b> , Concerte f. Pflc. u. Orch. arrangirt. . . . . 6 —	— 22. Sonate, Gmoll, arr. . . . . 4 50
— 8. Emoll. — 59. — 2 . . . . . 4 50	<b>Gade, N. W.</b> , Op. 6. Sonate Nr. 1. Adur arr. v. Horn. . . . . 6 —	— No. 1. Gmoll. Op. 25 . . . . . 6 —	— 25. Symphonie No. 1. Bdur, arr. Neue Ausgabe . . . . . 7 —
— 9. Cdur. — 59. — 3 . . . . . 5 50	— Op. 21. Sonate Nr. 2. Dmoll . . . . . 4 50	— 2. Dmoll. — 40 . . . . . 7 —	— 41. 3 Quartette, arr. No. 1—3 . . . . . 5 —
— 10. Esdur. — 74. (Schmidt) . . . . . 5 50	— 23. Frühlingfantasie, arrangirt von F. L. Schubert. . . . . 6 —	— Quartette f. Viol. arr. . . . . 5 —	— 44. Quintett f. Pflc. Esdur, arr. v. Clara Schumann . . . . . 7 —
— 11. Fmoll. — 75. . . . . 4 25	— Op. 35. Frühlingbotschaft, arrang. von A. Horn. . . . . 2 50	— No. 2. Adur. Op. 13 . . . . . 5 —	— 54. Concert f. Pflc. arr. v. A. Horn. . . . . 5 —
— 12. Esdur. — 127. . . . . 6 50	— Symphonien, arr. . . . . 6 —	— 3. Ddur. — 44 No. 1 . . . . . 6 —	— 63. Trio No. 1. Dmoll, arrangirt v. E. Naumann . . . . . 5 —
— 13. Bdur. — 130. (Naumann) . . . . . 7 —	— No. 2. Edur. Op. 19 . . . . . 6 —	— 4. Emoll. — 44 — 2 . . . . . 6 —	— 110. Trio No. 3, arr. v. A. Horn, Gmoll . . . . . 6 —
— 14. Cismoll. — 131. . . . . 7 —	— 3. Amoll. — 15 . . . . . 6 —	— 5. Esdur. — 44 — 3 . . . . . 6 —	— 120. Symphonie Nr. 4. Dmoll, arr. . . . . 6 —
— 15. Amoll. — 132. . . . . 6 50	— 5. Dmoll. — 25 . . . . . 8 —	— 6. Fmoll. — 80. . . . . 5 —	— 121. Sonate Nr. 2, f. Pflc. u. Viol. arr. v. A. Horn . . . . . 6 —
— 16. Fdur. — 135. . . . . 3 75	— 7. Fdur. — 45 . . . . . 8 50	— Symphonien f. Orch., arr. . . . . 5 50	
— 17. Grosse Fuge. Op. 133. Bdur . . . . . 4 50	<b>Goltermann, G.</b> , Op. 26. Symphonie. Amoll. . . . . 7 —	— No. 2. Bdur. Op. 52 . . . . . 5 50	
— Trios. Op. 1. Arr. v. F. Hermann: No. 1. No. 2. Gdur . . . . . 6 —	<b>Gouvy, Th.</b> , Op. 12. Symphonie Nr. 2. Fdur. . . . . 8 —	— 3. Amoll. — 56 . . . . . 9 —	
— 3. Cmoll . . . . . 4 50		— 4. Adur. — 90 . . . . . 7 50	
— Op. 70. arr. v. F. Brissler . . . . . 4 50		— Trios f. Pflc. arr. . . . . 9 —	
— Trios. Op. 3. Esdur, arr. v. F. Hermann. . . . . 5 50		— No. 1. Dmoll. Op. 49 . . . . . 9 —	
— Op. 8. Serenade, Ddur. Arr. . . . . 4 —		— 2. Cmoll. — 66 . . . . . 8 —	
— 9. No. 1. Gdur. Arr. . . . . 4 —		— Octett. Esdur, arr. . . . . 6 —	
— 2. Ddur . . . . . 4 —		— Op. 22. Capriccio. Hmoll, arr. . . . . 3 —	
— 3. Cmoll. . . . . 4 —			

Druck von Breitkopf & Härtel in Leipzig.

(XII.)







