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**1r Impromptu**

**Chopin, Frédéric**

**Leipzig, [ca. 1870]**

Klavier

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# Impromptu.

## Secondo.

Fr. Chopin. Op. 29.

Allegro assai quasi presto.

PIANO.



# 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 (p) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and phrasing slurs over the notes. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. The paper shows signs of age, including some staining and a vertical crease down the center.



Secondo.

First system of musical notation, featuring a piano accompaniment with a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation, including a *cresc.* marking and a change in the right hand's texture.

Third system of musical notation, including *poco riten.*, *dim. accelerando*, and *p* markings.

Fourth system of musical notation, including a *smorzando* marking and a final flourish.



Primo.

The first system of music shows a treble staff with a complex, flowing melodic line consisting of many sixteenth notes, some beamed together. The bass staff provides a supporting accompaniment with chords and moving lines.

The second system continues the melodic development. A 'cresc.' (crescendo) marking is placed under the treble staff. A dotted line above the treble staff indicates a continuation of the melodic line from the previous system.

The third system includes several performance instructions: '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 'smorzando' (diminuendo) below the treble staff, 'p' (piano) below the bass staff, and 'f' (forte) below the treble staff.



### 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*, *rit.*, *a tempo*, *f*, *f cresc.*, *ff*, *m. a.*, *p*, and *cresc.*. 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 wide interval in the right hand and a more active bass line. A *rit.* (ritardando) marking appears towards the end of the system.
- System 2:** Includes a *ten.* (tenuissimo) marking and a *a tempo* instruction. The right hand has a melodic line with grace notes, while the left hand provides harmonic support.
- System 3:** Features a *luc.* (lucido) marking and a *leggiere* (light) instruction. It contains trills (*tr*) and a *ff* (fortissimo) dynamic. The system concludes with a *m.v.* (moderato vivace) marking.
- System 4:** Starts with a *p* (piano) 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 and a *cresc.* (crescendo) instruction. The right hand has a melodic line with trills, and the left hand has a bass line with a *rit.* marking.



Secondo.

Musical notation system 1, first system. Treble clef staff with piano (*p*) dynamics and fingerings (3, 3, b3, b3). Bass clef staff with piano (*p*) dynamics. Includes a first ending bracket labeled '1'.

Musical notation system 2, second system. Treble clef staff with piano (*p*) dynamics and fingerings (b, b). Bass clef staff with piano (*p*) dynamics. Includes a first ending bracket labeled '1'.

Musical notation system 3, third system. Treble clef staff with piano (*p*) dynamics and fingerings (b, b). Bass clef staff with piano (*p*) dynamics. Includes a first ending bracket labeled '1'.

Musical notation system 4, fourth system. Treble clef staff with piano (*p*) dynamics and fingerings (b, b). Bass clef staff with piano (*p*) dynamics. Includes a first ending bracket labeled '1'.



Primò.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with two trills marked 'tr' over the first two notes. The melody is characterized by slurs and dynamic markings such as '>' and '<'. The lower staff is in bass clef and contains a simple harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff features a more complex melodic line with many slurs and dynamic markings. The lower staff provides a steady accompaniment with chords and occasional single notes.

The third system shows the continuation of the melody in the upper staff, which includes a dotted line indicating a continuation of a phrase. The lower staff continues with its accompaniment.

The fourth system concludes the 'Primò' section. The upper staff features a melodic line with a 'loco' marking above it, indicating a change in articulation. The lower staff continues with its accompaniment.



Secondo.

The musical score is written for piano and features four systems of music. The first system includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the accompaniment with a melodic line in the bass clef. The third system features a melodic line in the bass clef with a 'sotto voce' instruction. The fourth system concludes the piece with a 'FINE' marking. Performance instructions such as 'cresc.', 'dim. accelerando', 'poco riten.', 'p', 'marzando', 'sotto voce', 'pp', and 'calando' are placed throughout the score. The page number '1020' is printed at the bottom center, and 'FINE.' is at the bottom right.



Primo.

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

*dim. accelerando* *p* *smorzando*

*p* *sotto voce* *pp*

*calando*



# PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

<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
— Op. 30. Symphonie, Cdur, arr. . . . . 7 50	— 2. Bdur. — 19 — A. Ritter. . . . . 5 50	— 5. Fdur . . . . . 1 75	— Op. 81. Andante, Scherzo, Capriccio etc. Arr. . . . . 4 50
<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. — 38 — . . . . . 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 —	— Dieselb. (Ser. II.) <i>Reith cart.</i> . . . . . 6 —	— Serenade f. Blasinstr., arr. . . . . 7 —
— 3. Esdur. — 55. — A. Horn . . . . . 7 50	— 16. Rondeau. Esdur . . . . . 2 —	<b>Haase, G.</b> , Op. 3. Zwei Polonaisen. . . . . 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 —	— No. 1. Hdur . . . . . 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 —	— 2. Esdur . . . . . 1 75	— 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	<b>Haydn, J.</b> , Symphonien, arr. v. J. Biets. . . . . 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 —	— No. 1—15. . . . . 3 —	<b>Reinecke, C.</b> , Op. 47. 3 Sonntagen, arr. v. Kleinmichel, No. 1—3 . . . . . 2 25
— 8. Fdur. — 93. — A. Horn . . . . . 4 50	— Marche funèbre, tirée de l'Ouv. 35 . . . . . 1 —	— Dieselben. Neue Ausgabe in 2 Bänden <i>Reith cart.</i> . . . . . 19 50	— Op. 79. Symphonie, arr. Adur . . . . . 7 —
— 9. Dmoll. — 125. — A. Horn . . . . . 13 50	— 35. Ballade. Fdur . . . . . 2 —	— Trios, arr. v. G. Burchard. No. 1—12 & 2 50	<b>Schubert, Fr.</b> , Symphonie, Gdur, arr. . . . . 4 —
— Dieselben compl. 2 Bände. <i>Reith cart.</i> . . . . . 22 50	— 39. Scherzo. Gsmoll. . . . . 2 50	— Op. 42. Quatuor. Fdur, arr. . . . . 4 —	— Op. 144. Lebensstürme. Char. Allegro. n. 2 10
— Quintette, Op. 4 arr. v. Schmidt . . . . . 5 —	— 46. Allegro de Concerti . . . . . 3 —	— 50. 3 Quatuors No. 1—3 . . . . . 3 —	— 152. Fuge . . . . . 60
— Quartette für 2 Violinen, Bratsche und Violoncell. Arr. v. Engelbert Ronigen . . . . . 4 —	— 47. Ballade. Asdur . . . . . 3 —	— 54. Quatuor. Cdur . . . . . 4 —	— Pianofortewerke. Bd. I u. II. <i>Reith cart.</i> & n. 7 50
— No. 1. Fdur. Op. 18. No. 1 . . . . . 4 —	— 49. Fantaisie. Fmoll . . . . . 3 —	— 76. 3 Quatuors No. 1—3 . . . . . 3 —	<b>Schumann, R.</b> , Op. 9. Carneval, arr. . . . . 6 75
— 2. Gdur. — 18. — 2 . . . . . 4 —	— 52. Ballade. Fmoll. . . . . 2 50	<b>Liszt, Fr.</b> , Symp. Dichtungen, arr. v. Componisten. . . . . 4 50	— Op. 12. Fantasiestücke, arr. v. L. Röhr. Heft 1 . . . . . 3 50
— 3. Ddur. — 18. — 3 . . . . . 4 —	— 54. Scherzo. Edur . . . . . 3 50	— No. 2. Tasso . . . . . 4 50	— Heft 2 . . . . . 4 50
— 4. Cmoll. — 18. — 4 . . . . . 4 —	— 58. Sonate. Hmoll . . . . . 6 —	— 3. Les Préludes . . . . . 4 20	— 15. Kinderscenen, arr. . . . . 2 50
— 5. Adur. — 18. — 5 . . . . . 4 —	— 65. — Gmoll . . . . . 5 —	— 4. Orphée . . . . . 2 —	— 17. Phantasie, arr. v. Horn . . . . . 6 —
— 6. Bdur. — 18. — 6 . . . . . 4 —	<b>Clementi, M.</b> , Sonaten Nr. 1—7 . . . . . 3 —	— 5. Prométhée . . . . . 4 —	— 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 —	— 7. Festklänge . . . . . 3 50	— 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 —	<b>Mendelssohn Bartholdy, F.</b> , Concerte f. Pflc. u. Orch. arrangirt. . . . . 6 —	— 25. Symphonie No. 1. Bdur, arr. Neue Ausgabe . . . . . 7 —
— 9. Cdur. — 59. — 3 . . . . . 5 50	— Op. 21. Sonate Nr. 2. Dmoll . . . . . 4 50	— No. 1. Gmoll. Op. 25 . . . . . 6 —	— 41. 3 Quartette, arr. No. 1—3 . . . . . 5 —
— 10. Esdur. — 74. (Schmidt) . . . . . 5 50	— 23. Frühlingfantasie, arrangirt von F. L. Schubert. . . . . 6 —	— 2. Dmoll. — 40 . . . . . 7 —	— 44. Quintett f. Pflc. Esdur, arr. v. Clara Schumann . . . . . 7 —
— 11. Fmoll. — 75. . . . . 4 25	— Op. 35. Frühlingbotschaft, arrang. von A. Horn. . . . . 2 50	— Quartette f. Viol. arr. . . . . 5 —	— 54. Concert f. Pflc. arr. v. A. Horn. . . . . 5 —
— 12. Esdur. — 127. . . . . 6 50	— Symphonien, arr. . . . . 6 —	— No. 2. Adur. Op. 13 . . . . . 6 —	— 63. Trio No. 1. Dmoll, arrangirt v. E. Naumann . . . . . 5 —
— 13. Bdur. — 130. (Naumann) . . . . . 7 —	— No. 2. Edur. Op. 19 . . . . . 6 —	— 3. Ddur. — 44 No. 1 . . . . . 6 —	— 110. Trio No. 3, arr. v. A. Horn, Gmoll . . . . . 6 —
— 14. Cismoll. — 131. . . . . 7 —	— 3. Amoll. — 15 . . . . . 6 —	— 4. Emoll. — 44 — 2 . . . . . 6 —	— 120. Symphonie Nr. 4. Dmoll, arr. . . . . 6 —
— 15. Amoll. — 132. . . . . 6 50	— 5. Dmoll. — 25 . . . . . 8 —	— 5. Esdur. — 44 — 3 . . . . . 6 —	— 121. Sonate Nr. 2, f. Pflc. u. Viol. arr. v. A. Horn . . . . . 6 —
— 16. Fdur. — 135. . . . . 3 75	— 7. Fdur. — 45 . . . . . 8 50	— 6. Fmoll. — 80. . . . . 5 —	
— 17. Grosse Fuge. Op. 133. Bdur . . . . . 4 50	<b>Goltermann, G.</b> , Op. 26. Symphonie. Amoll. . . . . 7 —	— Symphonien f. Orch., arr. . . . . 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 —	— No. 2. Bdur. Op. 52 . . . . . 5 50	
— 3. Cmoll . . . . . 4 50		— 3. Amoll. — 56 . . . . . 9 —	
— Op. 70. arr. v. F. Brissler . . . . . 4 50		— 4. Adur. — 90 . . . . . 7 50	
— Trios. Op. 3. Esdur, arr. v. F. Hermann. . . . . 5 50		— Trios f. Pflc. arr. . . . . 9 —	
— Op. 8. Serenade, Ddur. Arr. . . . . 4 —		— No. 1. Dmoll. Op. 49 . . . . . 9 —	
— 9. No. 1. Gdur. Arr. . . . . 4 —		— 2. Cmoll. — 66 . . . . . 8 —	
— 2. Ddur . . . . . 4 —		— Octett. Esdur, arr. . . . . 6 —	
— 3. Cmoll. . . . . 4 —		— Op. 22. Capriccio. Hmoll, arr. . . . . 3 —	

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(XII.)







