

# FRIEDRICH CHOPIN'S WERKE.

Instructive Ausgabe  
mit erläuternden Anmerkungen und Fingersatz von

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unter Mitarbeit des Dr. Hans Bischoff.

Band XIII.

## VERSCHIEDENE WERKE

für das Pianoforte.

Bolero . . . . . A-moll Op. 19.	Berceuse . . . . . Des-dur Op. 57.
Trauermarsch B-moll aus Op. 35.	Barcarolle . . . . . Fis-dur „ 60.
Tarantelle . . . . . As-dur „ 43.	Trauermarsch C-moll Op. 72. N <sup>o</sup> 2.
Allegro de Concert A-dur „ 46.	Drei Ecofsaisen Op. 72. N <sup>o</sup> 3. 4. u. 5.

Eingetragen laut der internationalen Verträge.

**B E R L I N,**

Verlag und Eigenthum der **Schlesinger'schen** Buch u. Musikhandlung

(Rob. Lienau.)

Wien, Carl Haslinger q<sup>d</sup> Tobias.


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
# 1) Bolero.

Th. Kullak.  
Fr. Chopin, Op. 19.

## Introduzione.

Allegro molto. ♩ = 88.

1) Der **Bolero** ist ein spanischer Nationaltanz. In seiner künstlerischen Ausgestaltung wird er mit Vorliebe bei Musikstücken angewandt, welche auf maurische Situationen hinweisen. Seinem Ursprung aus dem Tanzlied entspricht sein lyrischer, theils graziöser, theils leidenschaftlicher Charakter. Der fast stereotype Castagnottenrhythmus  beherrscht auch den Chopin'schen Bolero mit Ausnahme einiger Stellen des Seitensatzes. Dem eigentlichen Tanz geht hier eine im Styl einer freien Phantasie gehaltene Einleitung voraus. Dann folgt Hauptsatz, (H.S.) Seitensatz (S.S.), Wiederholung des ersteren, und Coda.

1) The *Bolero* is a Spanish national dance. In its artistic elaboration it is used with preference for pieces of music which suggest Moorish situations. To its origin in a song with dance corresponds its lyric, partly graceful, partly passionate character. The almost stereotyped castanet rhythm  predominates also in the Bolero of Chopin except in some parts of the Secondary Subject. The dance, proper, is preceded here by an introduction treated in the style of a free fantasia. Then follows Chief Subject, (H.S.) Secondary Subject (S.S.) the repetition of the former, and Coda.

2

1 5 5 4 *dim.*

*e poco rallent.* **Più lento.** ♩ = 104. *con anima*  
La \*

*p*  
La \* La \* La \* La \* La \* La \* La \* La \*

La \* La \* *f* \* La \* La \* La \* La \* La \* La \* La \*

*cresc.* *p*  
La \* La \* La \* *f* La \* La \* La \* La \* La \* La \*

*acceler.*  
La \* La \* La \* La \* La \* La \*

musical score system 1, featuring a treble clef staff with a complex melodic line and a bass clef staff with a simple accompaniment. The tempo/mood is indicated as *molto acceler.* and *e dim.* (diminuendo). A star symbol is present below the bass staff.

musical score system 2, continuing the melodic and accompanimental lines from the previous system. It includes various fingering numbers and articulation marks.

**Allegro vivace.** ♩ = 88.

H.S. 1

*sf p.* *ten.* *ten.*

musical score system 3, starting with a new section marked **Allegro vivace.** and a tempo of ♩ = 88. It includes a first ending (H.S. 1) and dynamic markings *sf p.* and *ten.* (tension). The system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Star symbols are placed below the bass staff.

musical score system 4, continuing the piece with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. Star symbols are placed below the bass staff.

musical score system 5, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Star symbols are placed below the bass staff.

*ten.* *crese.*

musical score system 6, concluding the piece with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. Star symbols are placed below the bass staff.

21 21 *dol.*  
*p*  
\* *Lea* \* *Lea* \* *Lea* \* *Lea* \*

2 1 3 2 1 2 2 3 2 1 2 3 2

*cresc.* *f* *poco riten.*  
\* *Lea* \* *Lea* \* *Lea* \* *Lea* \* *Lea* \* *Lea* \*

*a tempo* *f* *p* *dim.* *poco riten.* *a tempo*  
\* *Lea* \* *Lea* \* *Lea* \* *Lea* \*

1 5 3 4 1 3 1 3 21 51  
\* *Lea* \* *Lea* \* *Lea* \* *Lea* \*

\* *Lea* \*

ff

Lea \* Lea \* Lea \* Lea \* Lea \* Lea \*

This system features a treble clef with a complex melodic line containing many slurs and ornaments. The bass clef accompaniment consists of chords and single notes. The key signature has two sharps (F# and C#).

S.S. *risoluto* *con anima*

ff *ten.* *f*

Lea \* Lea \*

This system includes the instruction "S.S. risoluto" above the treble staff and "con anima" further right. The dynamics range from fortissimo (ff) to forte (f). The bass clef has a "ten." (tension) marking.

Lea \* Lea \*

This system continues the musical texture with intricate fingerings and slurs in both staves.

*mf* *cre - scen - do* *f*

Lea \*

This system contains the vocal line with lyrics "cre - scen - do" written below the notes. The dynamics are mezzo-forte (mf) and forte (f).

*p leggiero* *pp*

Lea \* Lea \* Lea \* Lea \*

This system features a piano (p) and very piano (pp) dynamic. The treble staff has a "leggiero" marking. The bass clef accompaniment is more rhythmic.

*ten.* *ten.*

Lea \* Lea \* Lea \*

This final system on the page includes "ten." (tension) markings in both staves, indicating a climactic or sustained passage.

5 4 1 2 3 4 5 6 7 8 9

*dolce* *ten.*

Lead \* Lead \* Lead \* Lead \* Lead \*

*con forza* *dolciss.* *ten.*

Lead \* Lead \* Lead \* Lead \* Lead \*

*riten.* *a tempo* *dim.*

Lead \* Lead \* Lead \* Lead \*

Lead \*

Lead \*

Lead \* Lead \*

First system of a piano score. The left hand features a complex rhythmic pattern with fingerings 1 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, and *sf p*. The right hand has a melodic line with fingerings 8, 5 4, 3, and 4. Dynamics include *cresc.* and *p*.

Second system of a piano score. The left hand has a steady accompaniment with fingerings 4 2, 1 3 2, 1 4 2, and 3 4 5. The right hand has a melodic line with fingerings 4 2 and 4 2. Dynamics include *pp*, *riten.*, *a tempo*, and *poco rallent.*. There are *ped.* markings with asterisks.

Third system of a piano score. The left hand has a steady accompaniment with fingerings 1 2 5 4, 1 4, 1 4, 1 4, and 4. The right hand has a melodic line with fingerings 1 4, 1 4, 1 4, and 4. Dynamics include *a tempo*, *pp*, and *sf pleggieriss.*. There are *ped.* markings with asterisks.

Fourth system of a piano score. The left hand has a steady accompaniment with fingerings 3, 3, 3, 3, 3, and 3. The right hand has a melodic line with fingerings 3 and 3. Dynamics include *cresc.* and *sf p*. There are *ped.* markings with asterisks.

Fifth system of a piano score. The left hand has a steady accompaniment with fingerings 3, 4, 4, and 4. The right hand has a melodic line with fingerings 4, 4, 4, and 4. Dynamics include *riten.*, *H.S.*, *a tempo*, and *p*. There are *ped.* markings with asterisks.

Sixth system of a piano score. The left hand has a steady accompaniment with fingerings 1 3, 2 1, and 5 1. The right hand has a melodic line with fingerings 1 3, 2 1, and 5 1. Dynamics include *sf*. There are *ped.* markings with asterisks.



4 4 3 3 4 1 2

*And.* \* *And.* \*

3 2 1 2 2 *ten.*

*f* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*cresc.* > *p*

\* *And.* \* *And.* \* *And.* \* *And.* \*

*dolce*

*trium* *cresc.* *f*

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*riten.* *a tempo* *sf* *p* *dim.*

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*poco rit.* *a tempo*

*f* *p*

♩ \* ♩ \* ♩ \* ♩ \*

♩ \* ♩ \* ♩ \* ♩ \*

*cresc.* *ff*

♩ \* ♩ \* ♩ \* ♩ \*

*cresc.* *ff*

♩ \* ♩ \* ♩ \* ♩ \*

Coda.  
*risoluto*

*ten.* *acceler.* *dim.*

♩ \* ♩ \* ♩ \* ♩ \*

♩ \* ♩ \* ♩ \* ♩ \*