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# CHOPIN

Op. 11

## Concerto

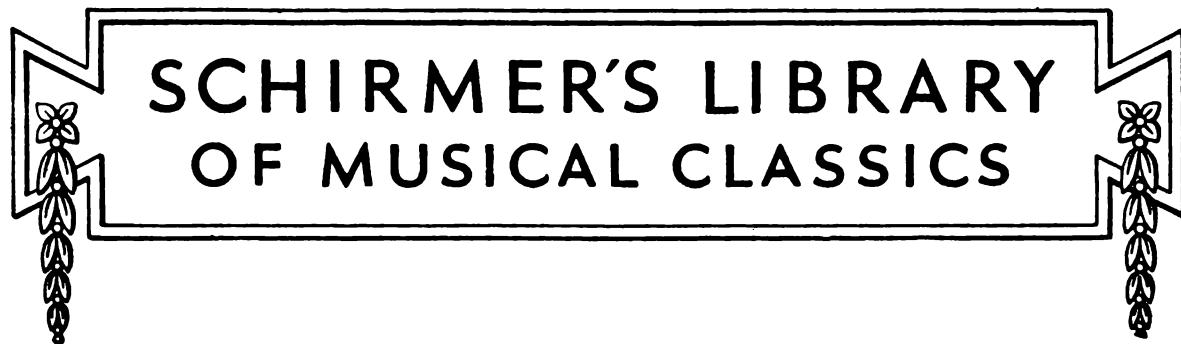
In E minor

For the Piano

(JOSEFFY)

Two-Piano Score: Free





# Compositions for the Piano FRÉDÉRIC CHOPIN

Edited, Revised, and Fingered by  
RAFAEL JOSEFFY

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JAMES HUNEKER

BALLADES	—	Library Vol.	31
CONCERTO No. 1 IN E MINOR (Two-Piano Score)	—	" "	1350
CONCERTO No. 2 IN F MINOR (Two-Piano Score)	—	" "	1351
FOUR CONCERT-PIECES			
Piano I (or Piano Solo)	—	" "	38
Piano II (reduction of orchestra accompaniment)	—	" "	1352
IMPROMPTUS	—	" "	1039
MAZURKAS	—	" "	28
NOCTURNES	—	" "	30
PRELUDES	—	" "	34
RONDOS	—	" "	1184
SCHERZI AND FANTASY	—	" "	32
MISCELLANEOUS COMPOSITIONS	—	" "	36
WALTZES	—	" "	27

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# PIANO CONCERTO IN E MINOR

## I

THE chronology of the two piano Concertos has given rise to controversy; the trouble arose from the F minor Concerto, it being numbered opus 21, though composed before the Concerto in E minor. The former was published April, 1836; the latter September, 1833. Both works derive from Hummel and Field. The passage-work is superior in design to that of the earlier masters, the general character episodical, but episodes of rare worth and originality. As Ehlert says: "*Noblesse oblige*"—and thus Chopin felt himself compelled to satisfy all demands exacted of a pianist, and wrote the unavoidable piano Concerto. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score. The Trio and Sonata for piano and violoncello were also tasks for whose accomplishment Nature did not design him. He must touch the keys by himself without being called upon to heed the players sitting next him. He is at his best when, without formal restraint, he can create out of his inmost soul."

"He must touch the keys by himself." Here you have summed up the reason why Chopin never altogether succeeded in conquering the sonata-form or in impressing his individuality upon the masses. His was a lonely soul. George Sand knew this when she wrote: "He made an instrument speak the language of the infinite. Often in ten bars that a child might play he has introduced poems of unequalled elevation, dramas unrivalled in force and energy. He did not need the great material methods to find expression for his genius. Neither saxophone nor ophicleide was necessary for him to fill the soul with awe. Without church organ or human voice he inspired faith and enthusiasm." It might be objected that Beethoven, too, aroused a wonder-

ing and worshipping world without the aid of these two wind instruments; but it is needless cruelty to pick at Madame Sand's musical criticisms. She had received no technical education and had so little appreciation of Chopin's peculiar genius for the piano that she could write: "The day will come when his music will be arranged for the orchestra without change of the piano score"—which is disaster-inviting nonsense. Criticism has sounded Chopin's weakness when writing for any instrument but his own, when writing in any form but his own. His Nocturnes, two or three of them, have been arranged for the violin or 'cello, but the general result is not satisfactory. There has even been an opera entitled "Chopin," composed on themes from all of his works. Nevertheless Chopin will always spell piano, only that and nothing more.

In the E minor Concerto I think I best like the Romanza, though it is less flowery than the *Larghetto* of the F minor Concerto. The C sharp minor part is imperious, while the murmuring mystery of the close mounts to the imagination. The Rondo is frolicksome, tricky, genial and genuine music for the piano. It is true that the first movement is too long, too much in one set of keys, and the working-out section too much in the nature of a technical study. I see no reason for amending my views as to the original orchestration which suits the character of the piano part, colorless and slipshod as is this orchestration—said to have been made by Chopin's colleague, Franchomme the violoncellist. But that should not prevent one from admiring the Tausig version, first played in America by Rafael Joseffy. Rosenthal prefers the original version with the first long *tutti* curtailed; but he is hardly consistent when at the close of the Rondo he uses the Tausig interlocking octaves.

## II

Mr. Krehbiel once wrote, in discussing the question of resoring the Chopin Concertos: "It is more than anything else a question of taste that is involved in this matter, and, as so often happens, individual likings, rather than artistic principles, will carry the day." It is admitted by musicians that the orchestration of the two Concertos is meagre and conventional, not to say hackneyed. The *tutti* written in the pre-Beethoven style rob the piano part of some of its incomparable beauty, became a clog in Chopin's fancy, and have done

more to prejudice musicians against Chopin than any other compositions he has written. That they were penned by Chopin is more than doubtful, as his knowledge of instrumentation was somewhat slender, and the amazing fact will always remain that, while his solo compositions are ever free and far removed from all that is trite, the orchestral part of his Concertos is uninteresting to a degree. In both, the opening *tutti* are lengthy and skim all the cream and richness of the solos that follow. Now the tone of the piano can scarcely vie with that

of the orchestra, yet in the first movement of the E minor Concerto the plaintive solo of the first subject is played; the audience and pianist must patiently wait till the band is finished and then, an anti-climax, the piano repeats the story, but by comparison dwarfed and colorless. In the Tausig version of the E minor opening the *tutti* omits entirely the familiar version, contenting itself with the small recording subject in E minor that is afterwards played by the piano. Then follow the rich opening chords on the keyboard, and we are plunged into *medias res* without further ado.

The orchestral *tutti* before the piano enters in C major, is in the Tausig version very effective despite the dreaded trombones. It may be admitted that here we get a touch of "Die Meistersinger" color, which is—so the story runs—because Wagner himself had a finger in the Polish pie; certainly Tausig submitted the amended score to him for judgment. That much is history. The orchestral canvas is broadened, the tints brighter, deeper, richer and offering a superior background for the jewelled piano passage-work. The brass choir floats the staccato tone of the piano, lending to it depth and increased sonority. For example, take the horn pedal-point in E, which occurs in the middle of the Romanza, where the piano sounds the delicate crystalline chromatic *cadenza* for three bars only. What a happy stroke for Tausig to introduce brass. It floats the fairy-like progression and in an ethereal hue, though orthodox pianists will say it is not Chopin; which I grant. But the changes in this Concerto are effective, they in no sense mutilate the integrity of Chopin's ideas. Where there is a chromatic scale in unison Tausig breaks it into double-sixths and -fourths, or chordal figures which are not mere pyrotechnics, only "pianistic" and more brilliant. Tausig, if he did alter a few details, did not commit a sin against good taste. He of all piano *virtuosi* penetrated deeper into the meanings of the tone-poet, interpreting his music incomparably; whereas Liszt was often taken to task by Chopin for his altering original texts to suit his own taste. As regards the *coda* of the first movement in the E minor Concerto, Tausig simply takes the rather awkward trill from the left hand, giving it to the 'cello and contrabasso, while the piano plays

the passage in unison. Most pianists, Rosenthal excepted, acknowledge that the trill in the original is distracting and not effective. The chromatic work at the end of this movement is broader and more *klaviermäßig* than the older version, the piano closing at the same time with the orchestra, the audience not being compelled to listen to cadences of the Hummel type. The piano part of the second movement is hardly touched by Tausig; this Romanza could not be improved, but the orchestration is so delicately colored, so spiritualized, that even a purist cannot groan disapproval.

Against the new version of the Rondo the war of complaint is raised. "What, he dares to tamper with the very notes, introducing sixteenths where Chopin wrote eighths!" True, but what an improvement. How much livelier is the rhythm, how much more joyful and elastic, and when the piano enters it is with added zest we listen to its cheerful song. It is a relief, too, when the flute and oboe take up the theme, the piano contenting itself with a trill. The other changes in the solo part throughout this movement are an admirable task and are effective, though they are not easier to play than the original. But the Rondo loses none of its freshness, while it gains in tone and dignity. The octaves at the close disturb in a degree the euphony, adding in brilliancy, and in reality sound better with the Tausig instrumentation, because of its massiveness, than if played with only the fragile Chopin scoring. But in either case these octaves must be delivered with lightness, swiftness, clarity, otherwise they become distressingly monotonous, even cacophonous. If a Concerto is a harmonious relationship between the solo instrument and an orchestra, then the Tausig version of the E minor Concerto fulfills the idea. This holds good in the case of added accompaniments by Robert Franz to Händel, but best of all remains the fact that the Tausig version is more effective than the Chopin, and what pianist can resist such an argument! Mr. Krehbiel justly adds that Tausig's emendations have greatly added to "the stature of the Concerto."

James Huneker

# First Concerto

## in E minor

**Edited and fingered by  
Rafael Joseffy**

## Frédéric Chopin. Op. 11

Frédéric Chopin, Op. 11

**Piano I**

**Piano II**

**II**

**II**

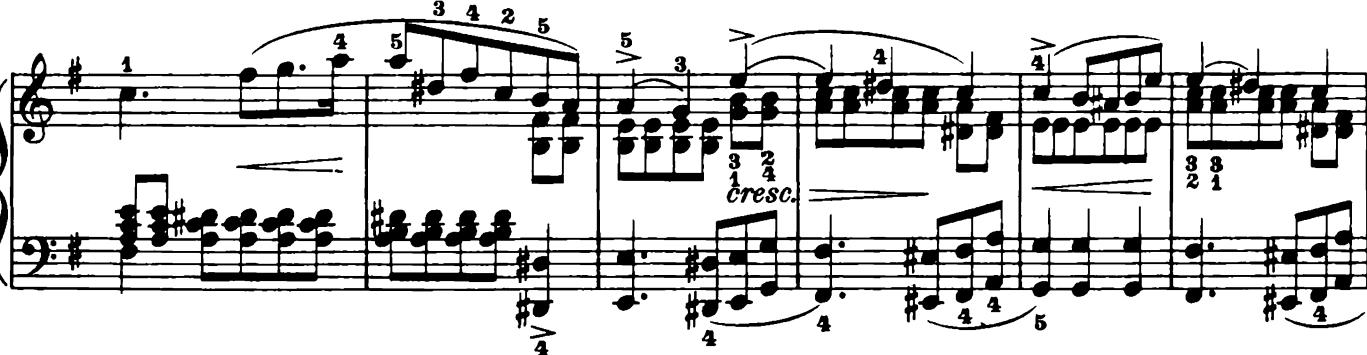
**II**

\* Carl Tausig made a new arrangement of this Concerto  
Carl Tausig hat dieses Concerto neu bearbeitet

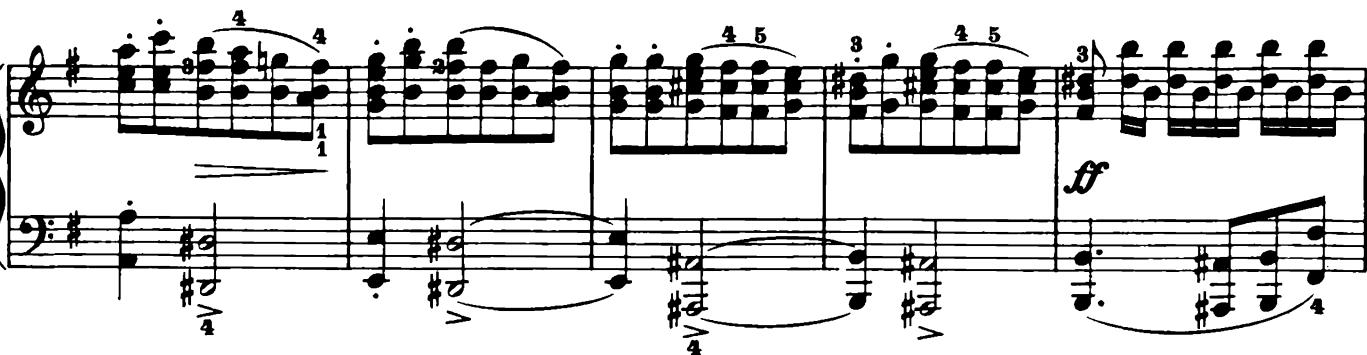
*Copyright, 1918, by G. Schirmer, Inc.  
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*espress.*

II {  31

II { 

II { 

II { 

II { 

II

*cantabile*

*p legatiss.*

34

35

36

37

38

25650

II

25650

II

*dim.*

*ff*

*sf*

*p*

*smorz.*

*sempre p*

I

*ff*

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

f

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

I

2 1 2 1 2 1      4 2 1      4 5 5 5

f

> 1 2 4 > 1      > 1

I

5      2 4 3 1 2 4 1 2 4 1

f

5 2 1 4      2 4 3 1 2 4 1 2 4 1

I

*p* espressivo  
Ped. *f*

51

I

\*

Ped.

\*

*legatissimo*

I

21

*fz*

Ped.

\*

I

4 3 5 1 2 3 5  
stretto

*p*

*a tempo*

*rit. pp*

*colla parte pp*

*risoluto*

*staccato*

*con forza rit.*

*colla parte*

25650

*a tempo  
tranquillo*

**I**

*fz*      *p*

*Pno.*      \*

*Pno.*      \*

*Pno.*      \*

*sempre p*

*p*

*p.*

Musical score for piano, page 10, measures 11-14. The score consists of two systems of four staves each. The top system shows the right hand playing eighth-note patterns with fingerings (e.g., 1 3 2, 4 3 2, 5 2) and the left hand providing harmonic support. The bottom system shows the right hand playing sustained notes and the left hand providing harmonic support. Measure 11 ends with a dynamic *P.* Measure 12 begins with *Ped.* Measures 13 and 14 begin with *Ped.* and contain grace notes indicated by small vertical strokes above the main notes.

I

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*cresc.*

\*

*pp*

*pp*



8

I

fff

ff

ff

8

I

dim.

cresc.

dim.

8

I

ff con forza

p cresc.

*appassionato*

3 4 3 1 3 4 1 2 4 3 1 6

*p dolce*

1 4 2 3 5 4 1 3

*con espressione*

*legato*

*pp*

*p*

*espress.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a dynamic of  $p$ . Measures 11-12 show a pattern of eighth-note pairs. Measures 13-14 show a more complex pattern with sixteenth-note figures. Measures 15-16 conclude the section with a final pattern. Measure numbers 11 through 16 are written above the notes. Measure 11 is preceded by a large brace labeled 'I'.

Piano sheet music showing two staves. The top staff uses a treble clef and has a dynamic marking *con anima*. The bottom staff uses a bass clef. Measure 45 starts with a forte dynamic. Measure 46 begins with a crescendo. Measures 47-48 show a decrescendo. Measure 49 ends with a fermata. Measure 50 begins with a dynamic *fz*. Measure 51 ends with a dynamic *p*. Measure 52 begins with a dynamic *v*. Measure 53 ends with a dynamic *d.*

Musical score for piano, page 10, measures 3-10. The score consists of three staves. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 45. Measure 3 starts with a sixteenth-note pattern: 3, 4, 5, 4. Measures 4-5 show a continuation of this pattern with various dynamics (e.g., *con forza*, *stretto*). Measure 6 begins with *appassionato*. Measures 7-10 feature dynamic markings *ff*, *p*, and *ff*. The middle staff has a bass clef and a key signature of one sharp. Measures 3-5 have a tempo of 23. Measures 6-10 have a tempo of 7. The bottom staff also has a bass clef and a key signature of one sharp. Measures 3-5 have a tempo of 23. Measures 6-10 have a tempo of 7. Measure 10 ends with a repeat sign and a double bar line.

I

54. *fz* > *p*      *fz* — *legatissimo*      *stretto*

*Ped.* \*      *Ped.* \*      *Ped.* \*      *Ped.* \*

I

34. *fz* — *fz* — *fagiolato*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

45. *pp*

I

45. *cresc.*      *stretto*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo*  
*leggierissimo*

I

*fz riten.*

*fz* *p*

\* *Ped.* \* *Ped.*

*colla parte*

*a tempo*

*fz* *p*

*poco cresc.*

I

\*

*a tempo*  
*risoluto*

I

*riten.*

*f*

*a tempo*

*colla parte*

*sempre cresc.*

I

*p* *delicatissimo*

I

*p*

I

*2d.\**

I

*2d.\**

I

I

*ben marcato*

I

*cresc.*

I

*sf*

*Ped.\**

*cresc.*

**I**

*sf* *p delicatissimo*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*cresc.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

**I**

*pp*

*pp*

*pp*

**I**

*pp*

*pp*

*pp*

Musical score for piano, page 10, measures 11-15. The score consists of two systems of four staves each. The top system starts with a treble clef, a key signature of four sharps, and a common time signature. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 11 (measures 1-4) shows complex fingerings (e.g., 1-3, 2-4, 3-4, 1-2, 1-3-2-1) and dynamic markings like *f*. Measures 12-15 show sustained notes with dynamic markings *fz*, *ped.*, and *ped.* The score includes a large Roman numeral I on the left side.

I

*cresc.*

*sempre più cresc.*

25650

8

*ff (tr)* *ben marcato* (segue) *cresc.*

*f*

8

*fz*

*Tutti*

*f*

24

*24* *14* *24* *25*

*f*

24

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

II

II

II

II

II

II

II

*dolce ed espressivo*

I

*solo* 4 1. 2 3 4 5. 2 1. 5. 2.

*p* 4 1. 2 3 4 5. 2 1. 5. 2.

*Ped.* \* *Ped.* \*

45 4

*leggieriss.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*legatissimo*

\* *Ped.* \* *Ped.*

I

I

*leggiero*

*Ped.* \*

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \*

25650

I

Sheet music for piano, page 28, featuring three staves of musical notation. The music includes dynamic markings such as *rall.*, *a tempo*, *risoluto*, *fz*, and *Ped.*. Fingerings are indicated above certain notes. The first staff begins with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 45 and 46 are shown, with measure 46 concluding with a repeat sign and a double bar line.

I

*rall.*

*a tempo*

*risoluto*

*fz*

*Ped.* \*

*Ped.* \*

*a tempo*

*rall.*

*risoluto*

*fz*

*Ped.* \*

I

*fz*

*fz*

*Ped.*

I

*fz*

*fz*

*fz*

*Ped.*

I

*fz*

*fz*

*fz*

*Ped.*

I

*fz*

*fz*

*fz*

*Ped.*

I

The sheet music consists of three staves of musical notation for piano, labeled 'I' on the left. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Fingerings are indicated above the notes, such as '5 4 2 1 5' and '3 2 1 3'. Dynamics include 'p' (piano), 'fz' (fortissimo), and 'p' (piano). Measure numbers 4, 8, 15, 45, and 51 are marked above the staves. The music features various note values including eighth and sixteenth notes, and rests. The notation is highly rhythmic and technical, typical of a virtuoso piano piece.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 begins with a forte dynamic. Measure 9 starts with a piano dynamic. Measure 10 begins with a forte dynamic. Measure 11 concludes with a piano dynamic. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and various slurs and grace notes.

Musical score page 10, measures 5-8. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5 starts with a melodic line in the treble clef staff. Measure 6 begins with a melodic line in the bass clef staff. Measure 7 continues the bass clef melodic line. Measure 8 concludes the section. The score includes dynamic markings like *p*, *f*, and *p*, and various performance instructions such as slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5).

The image shows three staves of musical notation for piano, likely from a score for two pianos or a piano duet. The notation is dense and includes several dynamic markings such as *fz* (fortissimo) and *p* (pianissimo). Fingerings are indicated by numbers above the keys. The first staff uses treble and bass clefs. The second staff uses a treble clef. The third staff uses a bass clef. The music consists of measures of complex chords and arpeggiated patterns.

This image shows the first page of a piano score, page 15, containing measures 4 through 8. The music is written for two hands (right and left) on five-line staves. Measure 4 starts with a forte dynamic (fz) and includes fingerings such as 3, 5, 2x, 1, and 2. Measure 5 begins with a dynamic (5) and includes fingerings like 2, 1, 3, 2, 1, and 2x. Measure 6 features a melodic line with fingerings 4, 2, 1, 3, 4, and 5. Measure 7 continues with fingerings 1, 2, 3, 4, and 5. Measure 8 concludes with a dynamic (8) and includes fingerings 5, 2, 3, 5, 1, 4, 5, 3, 4, 2, 1, 2, 3, 1, 2, 3, 4, 1, 3, 4, 2, 1, and 5. The score also includes performance instructions like 'cresc.' and 'Ped.'.

This page contains five staves of piano sheet music. The top staff (I) starts with a dynamic *f*. The second staff (I) has a bass clef and includes pedal markings like "Ped." and asterisks. The third staff (I) features a crescendo dynamic. The fourth staff (I) has a bass clef and includes a dynamic *f* and a bass note. The fifth staff (I) continues the bass line. Measure 8 ends with a fermata over the first note of measure 9. Measure 9 begins with a bass note. Measure 10 starts with a bass note. Measure 11 begins with a bass note. Measure 12 starts with a bass note. Measure 13 begins with a bass note. Measure 14 starts with a bass note. Measure 15 begins with a bass note.

Musical score for piano, page 10, measures 41-50. The score consists of two systems of staves. The top system (measures 41-45) shows the right hand playing eighth-note patterns with fingerings (e.g., 4-2-5-1, 4-1-2-3) and the left hand providing harmonic support. The bottom system (measures 46-50) shows the right hand continuing eighth-note patterns and the left hand providing harmonic support. Measure 45 includes dynamic markings *cresc.* and *f*. Measure 49 includes tempo markings *sempre più f* and *marc.*

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 15 starts with a forte dynamic. The right hand plays a series of eighth-note chords with fingerings: 1 2 5, 5 1 #, 4 3 2 1 4, 2 1 4. The left hand provides harmonic support. Measure 16 begins with a piano dynamic. The right hand continues with eighth-note chords: 2 1 4 2, 15 1 2, 5 # 1, 4. The left hand plays sustained notes. The score includes performance instructions like "Ped." and "dim".

I

*fz p*

*cresc.*

*cresc.*

I

*p.*

*cresc.*

I

*cresc.*

*sf* *p*

*ff* *sf* *p*

*ff* *cresc.* *sf* *p*

*ff*

*solo* *p*

31 2

I

I

I

I

I

I

I



I

25650

I

*cresc.*

*dec.*

*f*

*pp*

*f*

*pp*

*pp*

*pp*

I

13 43  
tr 2 1 2 3 1  
5  
tr 4 1 2 3 1  
cresc.

32 34 34 32 32

I

8  
f 2 1 2 3 1  
dim. 4 3 2 1 2 3 1  
Ped. \*  
cresc. f 2 1 2 3 1  
Ped. \*  
p 2 1 2 3 1

Musical score for piano, page 10, measures 5-6. The score consists of two staves. The top staff is in treble clef, G major, and the bottom staff is in bass clef, C major. Measure 5 starts with a forte dynamic (ff) in the right hand. Measure 6 begins with a piano dynamic (p) in the right hand. The left hand provides harmonic support throughout both measures.

I

5  
rall.  
a tempo  
p dolce con espressione  
4 2 5 3 1 2 3  
4 5 1 2 4 1 3  
1 2 3  
p  
pp

I

The sheet music consists of three staves of musical notation for piano. The top staff is labeled 'I' and features a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each with various fingerings (e.g., 3 2 3, 1 3 2, 2 5 4 2) and dynamic markings like 'legatiss.' and 'Ped.'. The middle staff is also labeled 'I' and has a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The bottom staff is labeled 'I' and has a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music.

\* This variant is by Chopin; or it may be played as at first:  
 \* Diese Variante ist von Chopin; oder wie das erste mal:



I

*Rit.* \* *Rit.* \* *Rit.* \*

11

I

2

4 3 1 2 4 3 1 8 5 1

5

4 3 1 3 4 5 2

5

4

5 2

5

pp

4

5

4

I

4 1 2 3 1 4 3

11

23

4 2 1 3

3

*Rit.* \* *Rit.* \* *Rit.* \*

3

2

3

3

I

*cresc.*

*45*

*3*      *2*

*riten.*

*con forza*

*a tempo*

*fz p agitato*

*riten.*

*a tempo agitato*

*tr*

*3121*

*tr*

*3132*

*tr*

*3121*

*tr*

*3121*

*tr*

*3121*

*1/2 1/8 1/2 \**

*1 2 1 4 \**

\* The 16th- notes *legatissimo*, the 8ths slightly *staccato*

\* Die Sechszehntel sehr gebunden, die Achtel *leicht staccato*

I

25650

I

Sheet music for piano, page 48, featuring two staves of musical notation. The top staff (right hand) consists of five measures, each starting with a dynamic of *tr*. Measure 1 has a tempo marking of  $\frac{8}{12}$ , measure 2 has  $\frac{5}{4}$ , and measure 3 has  $\frac{8}{12}$ . The bottom staff (left hand) consists of four measures, each starting with a dynamic of *d.* Measures 1 and 2 have a tempo marking of  $\frac{2}{12}$ , and measures 3 and 4 have a tempo marking of  $\frac{2}{12}$ . The music includes various dynamics such as *p*, *f*, *mf*, and *ff*, as well as slurs and grace notes. Fingerings are indicated above the notes, and measure numbers 1 through 8 are present at the beginning of each measure. The page number 48 is located at the top left, and the page number 25650 is at the bottom left.

*con fuoco*

*tr.*      *31*

*2*

*2*      *\**      *2*      *\**

*sempe*

*fz*

*V*

*V*

*più animato e cresc.*

*fz*

*fz*

*fz*

*V*

*V*

*25650*

I

*f*

*p*

I

*sempre più f*

I

*cresc.*

*rit.*

*fz*

*cresc.*

*a tempo* 5  
 I *fz > p* *cresc.* 8 *molto cresc.*

I etc.

*p.*

8

I

(segue)

*ff marcato* *tr.*

*mf*

8

I

*cresc.*

*ff*

45

II

*sf*

*p*

III

*p*

*ff*

8

\*  
Tausig, omitting the deceptive cadence and the orchestral postlude, lets the solo instrument finish the movement.  
Tausig lässt - mit Hinweglassung des Trugschlusses und der Orchesternachspiels - das Soloinstrument den Satz  
[beenden.]

## Romanze

### Larghetto ( $\text{♩} = 76$ )

The musical score consists of two systems of piano music. The top system, labeled 'I', starts with a dynamic of  $\text{f} \text{ forte}$  and a tempo of  $\text{d} = 76$ . It features a treble clef and a key signature of one sharp. The bottom system begins with a dynamic of  $\text{pp} \text{ pianississimo}$  and a tempo of  $\text{d} = 76$ , indicated as 'Larghetto'. It also has a treble clef and a key signature of one sharp. Both systems use a common time signature. Measure numbers 1 through 10 are present above the staff. Measure 10 concludes with a repeat sign and the instruction 'sempre pp'.

### cantabile

Solid

Musical score for orchestra and piano, page 10, measures 1-10. The score includes two staves for the piano (treble and bass) and staves for various orchestra instruments like Flute, Clarinet, Bassoon, and Trombone. Measure 1: Piano treble staff has a bracket labeled 'I'. Measures 2-4: Piano treble staff is silent. Measures 5-6: Piano treble staff has a bracket labeled 'II'. Measures 7-10: Piano treble staff has a bracket labeled 'III'.

## sostenuto

I

*Ped.* \* *Ped.* \* *Ped.*\**Ped.* \* *Ped.* \*

*Solo*

*p*

*legatissimo*

*Ped.* \*

I

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*cresc.*

I

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *fz* *fz* *p* *pp dolcissimo* *p espressivo*

*dolce*

I

*cresc.*

*con espress.*

*leggieriss. e legatiss. dim.*

*pp*

*p*

I

*f* dim.

*p*

Ped. \* Ped. \*

cresc.

con forza

*fz p leggiero* dim.

dolcissimo

Ped. \* Ped. \* Ped. \* Ped. \*

23

43

I

Ped. \* Ped. \* Ped.

243 43

I

dim. e rall. 44 pp delicatissimo e legatissimo

Ped. \* Ped. \* Ped. smorz.

45 pp 55

I

45 51 15 51 dim. e rall. a tempo

I

rall. a tempo 55 55 44 55 44 p legatiss. 3

Musical score page 10, measures 4 through 45. The score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 4 starts with a forte dynamic. Measure 5 features a sixteenth-note pattern with a crescendo. Measures 6-7 show eighth-note patterns. Measures 8-9 continue the eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns. Measures 44-45 show eighth-note patterns.

I

legatissimo

leggierissimo<sup>17</sup>

cresc.

f

p

Ped.

Ped.

\*

\*

\*

\*

17

I

pp      agitato      f      p

Ped.\* Ped. \*      Ped. \*      Ped. \*      Ped. \*

35

Ped. \*      Ped. \*

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

Ped. \*      Ped. \*      Ped. \* Ped. \*

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

Ped. \*      Ped. \*

con forza

11

f      dim.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

Ped. \*      Ped. \*

25650

*sotto voce*

*p*

*Ped. il basso sempre legato\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

*con forza*

*cresc. appassionato*

*fz*

*Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

I

I

I

I

I

Ped. \* Ped. \* Ped. \*

I

Ped. \* Ped. \* Ped. \* Ped. \*

I

f 20 6 fz

85



*a tempo*

I

8

*leggieriss. dim. e rall.*

\* *Rw.* \* *Rw.* \* *Rw.* \* *Rw.* \* *Rw.* \* *Rw.* \*

rall. pp

Tempo I<sup>o</sup>

I

*p legatissimo*

Tempo I<sup>o</sup>

34

45

*un poco marc.*

I

*sempre leggierissimo*

*Rw.* \*

This page contains three staves of musical notation for piano, labeled I, II, and III from top to bottom. The music is in common time and consists of measures 152 through 230. The notation includes various note heads with fingerings (e.g., 1, 2, 3, 4, 5) and rests. Measure 152 starts with a treble clef, a key signature of four sharps, and a tempo marking of 152. Measures 153-154 show bass notes with fingerings like 5 4, 5 2 4, and 1 5 2. Measures 155-156 feature treble notes with fingerings such as 5 1, 4 1 2, and 4. Measures 157-158 show bass notes with fingerings like 2 3 and 5. Measures 159-160 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 161-162 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 163-164 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 165-166 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 167-168 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 169-170 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 171-172 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 173-174 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 175-176 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 177-178 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 179-180 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 181-182 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 183-184 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 185-186 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 187-188 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 189-190 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 191-192 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 193-194 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 195-196 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 197-198 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 199-200 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 201-202 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 203-204 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 205-206 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 207-208 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 209-210 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 211-212 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 213-214 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 215-216 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 217-218 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 219-220 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 221-222 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 223-224 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 225-226 show bass notes with fingerings like 5 3 2 and 1 4 2. Measures 227-228 show treble notes with fingerings like 5 3 2 and 1 4 2. Measures 229-230 show bass notes with fingerings like 5 3 2 and 1 4 2.

I

*sempre legatissimo*

Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

45

5

Ped. \* Ped. \* Ped. \*

I

Ped. \* Ped. \* Ped. \*

ff

I

\* Ped. \* Ped. \* Ped.

p dim.

ff

I

poco rall. e smorz.

attacca

smorz.

attacca

(53) (53)

## Rondo

## Vivace ( $\text{♩} = 104$ )

Sheet music for piano, three staves. Staff 1 (top) has dynamics \* Ped. and measure numbers 34, 35, 36. Staff 2 (middle) has dynamics Ped. \*, Ped., and measure number 45. Staff 3 (bottom) has dynamics legatissimo, p, rall., legg., and a tempo.

I

*leggierissimo* dim. rall. **p**

*a tempo* Ped.

*rall.*

*a tempo*

Ped. \* Ped.

*a tempo*

*stretto*

*poco riten.*

*poco riten.*

*a tempo*

I

*legato >* *dim.*

*a tempo* *5 4 2 12*

*f*

II

*cresc.*

*p* *ff* *p* *ff*

III

*p* *cresc.*

*4 3 5 3 5 4 3 5*

25650

I

8  
5 3 4  
*p leggierissimo dim.* *poco rall.*

*Rit.*

*p* *rall.*

*a tempo*

*fz*

*scherzando*

*Rit.* \* *Rit.* \*

*a tempo*

8

*Rit.* \* *Rit.* \*

*fz*



I

*flegato*

*Ped.*

*p*

*f*

*p*

*cresc.*

*legato*

I

*f*

*p*

*cresc.*

*legato*

I

*f*

*p*

I

*cresc.*

*legato*

*Ped.*

*p*

I

*p*

*cresc.*

*Ped.*

*\**

*Ped.*

*\**

I

*Ped.*

*\**

*\**

*Ped.*

*\**

*p*

I

*p dolce*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 6 7 8

I

cresc.

*marcato*

8 15

I

*fp cresc.*

8 15

I

*fz p leggieriss. legatissimo e dim.*

I

*rall.*

*rall.*

\*

*a tempo*

*a tempo*

*pp leggiero*

*p dolce*

I

I

I

This image shows the first ten measures of a piano piece, page 10. The music is in common time and consists of two systems. The top system starts with a treble clef, a key signature of four sharps, and a dynamic of  $p$ . The bottom system starts with a bass clef, a key signature of one sharp, and a dynamic of  $p$ . Measure 1: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 2: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 3: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 4: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 5: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 6: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 7: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 8: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 9: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4). Measure 10: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (1,2) and (3,4).

I

*a tempo*

*f*

*a tempo*

*cresc.*

*ff*

*p*

*tenuto*

25650

I

*senpre legato*

54  
ten.

4-3-2

3-4, 4-1, 3-4, 1-2-1, 3-3, 3-3, 3-3

5

cresc.

*Ped.* *fz* \*

45

4

cresc.

*Ped.* *fz* \*

5

4

cresc.

*Ped.* *fz* \*

5

I

*f*

8 8

Ta. 1 2 Ta. \*

45

3 5 3 3

4 3 4

I

*p legatiss.*

*ben marcato*

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

I

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

cresc.

I

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

cresc.

I

*sempre più f*

*pizz* \*

*pizz* \*

I

*brillante*

*fz p*

\*

*fz*

*fz*

\*

45

I

8

2, 1, 4, 3, 3, 4, 1, 2, 5, 1, 2, 1, 4, 5, 2, 1, 12, 3, 2, 1, 4, 3, 1, 2, 1, 8

*f*

45

8

*leggieriss.*

*p e legatissimo*

*f*

*dolcissimo*

I

I

dim.

poco rall.

Fermata

\*

poco rall.

Musical score for piano, page 10, measures 5-8. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 5 starts with a dynamic *a tempo*. The right hand plays a series of eighth-note chords with fingerings 5, 2, and 1. The left hand provides harmonic support. Measures 6-8 continue this pattern. Measure 8 ends with a repeat sign and a double bar line. The right hand begins a new section with a dynamic *a tempo*, playing eighth-note chords with fingerings 5, 2, and 1. The left hand provides harmonic support. The score includes several grace notes and slurs.

A musical score for piano, featuring three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The score includes dynamic markings such as *rall.*, *fa tempo*, *tempo*, and *rall.*. Fingerings are indicated above the notes, and measure numbers 2, 3, 4, 243, and 8 are present. A brace labeled 'I' groups the first two staves.

*I*

8/3

p ff

stretto

Rw. \* Rw.

*a tempo*

I

*rit.*

*a tempo*

I

5

I

cresc.

*ff*

*p*

*ff*

I

*p* *ff* *p* *cresc.*

*leggiero* *dim.* *poco rall.* *scherz.*

*Ped.*

*ff* *p* *rall.*

*a tempo* 5

*f* *Ped. legato* *a tempo* *Ped.* *Ped.* *\** *Ped.* *Ped.*

I

8  
5 5 5 4  
1 3 1 2 4      3 1 2 1 4 2 2 1 2 3  
Ped. Ped. \* Ped. \* Ped. \*

4 2 3  
ff  
4 3 2 1  
V V V V

I

4 1  
2 3  
4 3 2 4 3 1  
3  
ff  
4 2 3  
cresc.  
4 3

I

1 2  
3 1 3 3  
cresc.  
1 3  
4 2 3  
sf p  
5  
2  
p

I

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

*cresc.*

*dim.*

*ten.*

*fz.*

*Red.*

*sempr. più p*

*p*

*cresc.*

*Red.* *v*

*\**

*Red.* *\**

*Red.* *\**

*Red.* *5*

*3*

*2*

*5*

*3*

*2*

*3*

*4*

*5*

*4*

*8*

The image shows three staves of musical notation for piano, labeled I, II, and III from top to bottom. Each staff consists of two systems of music. The notation includes treble and bass staves, with various dynamics, articulations, and performance instructions such as 'rit.', 'tempo', and 'vibrato'. Fingerings are indicated above the notes, and measure numbers are provided at the end of each system.

**Staff I:**

- System 1: Treble staff has 8 measures. Bass staff has 2 measures. Measure 8 ends with a fermata over the bass staff.
- System 2: Treble staff has 5 measures. Bass staff has 2 measures. Measure 5 ends with a fermata over the bass staff.

**Staff II:**

- System 1: Treble staff has 8 measures. Bass staff has 2 measures. Measure 8 ends with a fermata over the bass staff.
- System 2: Treble staff has 5 measures. Bass staff has 2 measures. Measure 5 ends with a fermata over the bass staff.

**Staff III:**

- System 1: Treble staff has 5 measures. Bass staff has 2 measures. Measure 5 ends with a fermata over the bass staff.
- System 2: Treble staff has 5 measures. Bass staff has 2 measures. Measure 5 ends with a fermata over the bass staff.

I

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

2w.

\*

45

8 5 4 1 4 4 5 5 4 1 5 3 5 3 5 3 5 3

2w.

\*

51 2w.

\*

2 1 2 1 3 1 2 1 2

cresc.

fz.

2w.

\*

2 1 2 1 2 1 2 1 2

I

8.

*f*

*cresc.*

*marcato*

*fz p*

*f*

*marcato*

*f con fuoco*

25850

I

*pizz.*

*\**

*pizz.*

*cresc.*

*pizz.*

*\** *pizz.* *\**

*fz*

*pizz.*

*\** *fz*

*f*

*cresc.*

I

Sheet music for piano, page 95, featuring three staves of musical notation. The music is in common time and consists of measures 1 through 12. The notation includes treble and bass staves, with some additional lines for the right hand. Various dynamics and performance instructions are included:

- Measure 1:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Dynamics: *fz p*, *p*.
- Measure 2:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 3:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 4:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 5:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 6:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 7:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 8:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 9:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 10:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 11:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- Measure 12:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.

The music is divided into sections by vertical braces labeled "I". Performance instructions include "Ped.", "\* Ped.", and "sempre p". Measure numbers 1 through 12 are indicated above the staves.

The image displays three staves of musical notation for a piano, arranged vertically. The top staff begins with a treble clef and a key signature of four sharps. It features six measures of rapid sixteenth-note patterns in the upper half, followed by sustained notes in the lower half. The middle staff starts with a bass clef and a key signature of one sharp. It contains sustained notes and some eighth-note patterns. The bottom staff begins with a treble clef and a key signature of one sharp. It shows sustained notes and eighth-note patterns. Measure numbers 1 through 14 are placed above the notes. Various dynamic markings are included: 'Ped.' with a downward arrow, 'cresc.', 'dec.', and 'rit.'. Fingerings are marked above the notes, such as '1', '2', '3', '4', '5', 'x', and 'o'. Pedal markings like '1', '2', '3', '4', '5', 'x', and 'o' are placed below the notes.

I

*cresc.*

\*

*fz*

*p*

*f* *p legg.*



I

*rall.*

*a tempo*

*f*

*pp rall.*

*a tempo*

*f*

*cresc.*

*f brillante*

*Ped.*

*Ped.*

*ff*

*p*

I

*Reed.*      *Reed.*      3      \* *Reed.*      43      \* *Reed.*      43      \*

*Reed.*      \* *Reed.*      \* *Reed.*      \* *Reed.*      \* *Reed.*      \*

*f*      *p*

*Reed.*      \* *Reed.*      \* *Reed.*      \* *Reed.*      \* *Reed.*      \*

*Reed.*      \* *Reed.*      \* *Reed.*      \* *Reed.*      \*

I

*sempre cresc.*

*Ped.* \* *Ped.* \*

*fz* *riten.*

*dolce*

*p riten.*

*a tempo*  
8

I

*p leggiero*

*a tempo* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

I

*f*

*segue*

I

*veloce*

*fz*

*fz*

*sf*

18

cresc.

*fz*

*p poco a poco cresc.*

\*)

\* Tausig played the close in octaves (as given below), and many imitated him later. In his case this variant was justifiable to a certain extent, as he parallels the—often entirely altered—piano-part with a fuller orchestration.

Tausig spielte den Schluss in Oktaven wie folgt—was nachher von Vielen nachgeahmt wurde. Bei Tausig hatte diese Variante eine gewisse Berechtigung, da er den oft ganz veränderten Clavierpart mit einer volleren Orchesteration Hand in Hand gehen lässt.



I

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

I

2 3 5 4      2 1 2 3      1 2 3  
f > >  
4      4      4      3/2

I

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

