Fryderyk Chopin

Etiudy

Towarzystwo im. Fryderyka Chopina
Polskie Wydawnictwo Muzyczne

Etiudy op. 25

Nr 1 As-dur s. 67

Nr 2 f-moll s. 72

Nr 3 F-dur s. 76

Nr 4 a-moll s. 80

Nr 5 e-moll s. 84

Nr 6 gis-moll s. 90

Nr 7 cis-moll s. 96

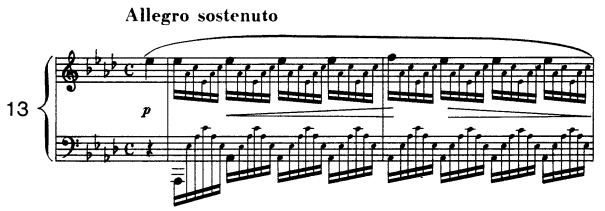
Nr 8 Des-dur s. 100

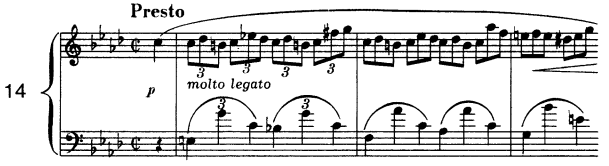
Nr 9 Ges-dur s. 103

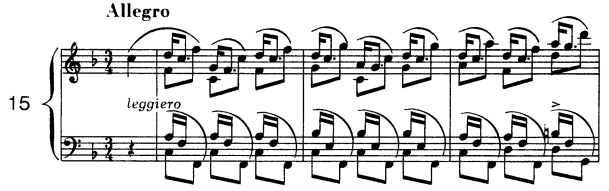
Nr 10 h-moll s. 105

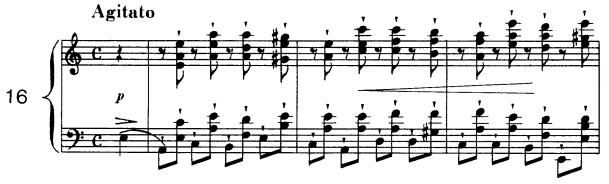
Nr 11 a-moll s. 111

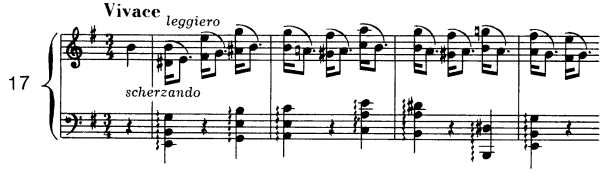
Nr 12 c-moll s. 120

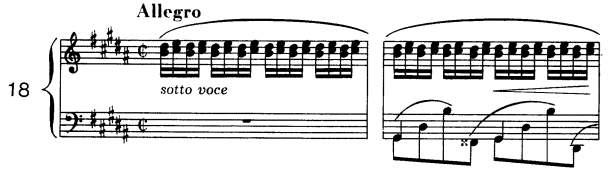


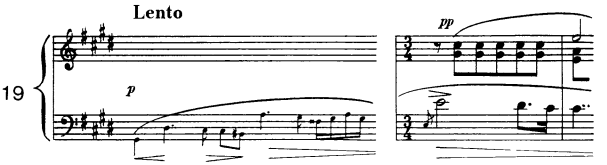


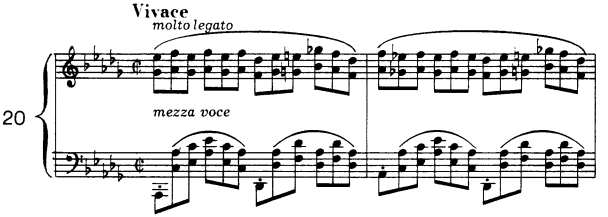


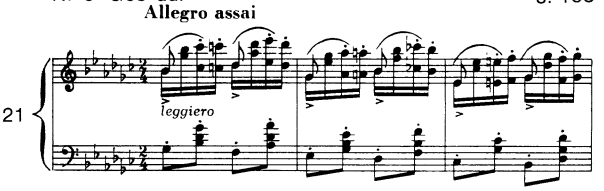


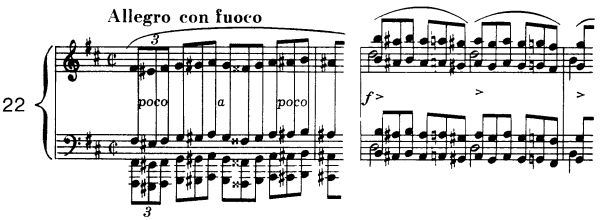


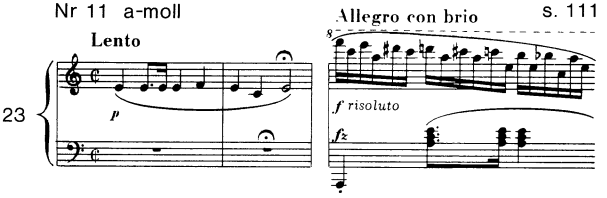


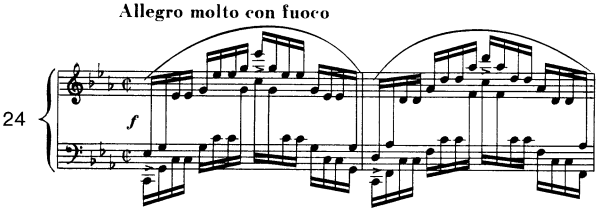








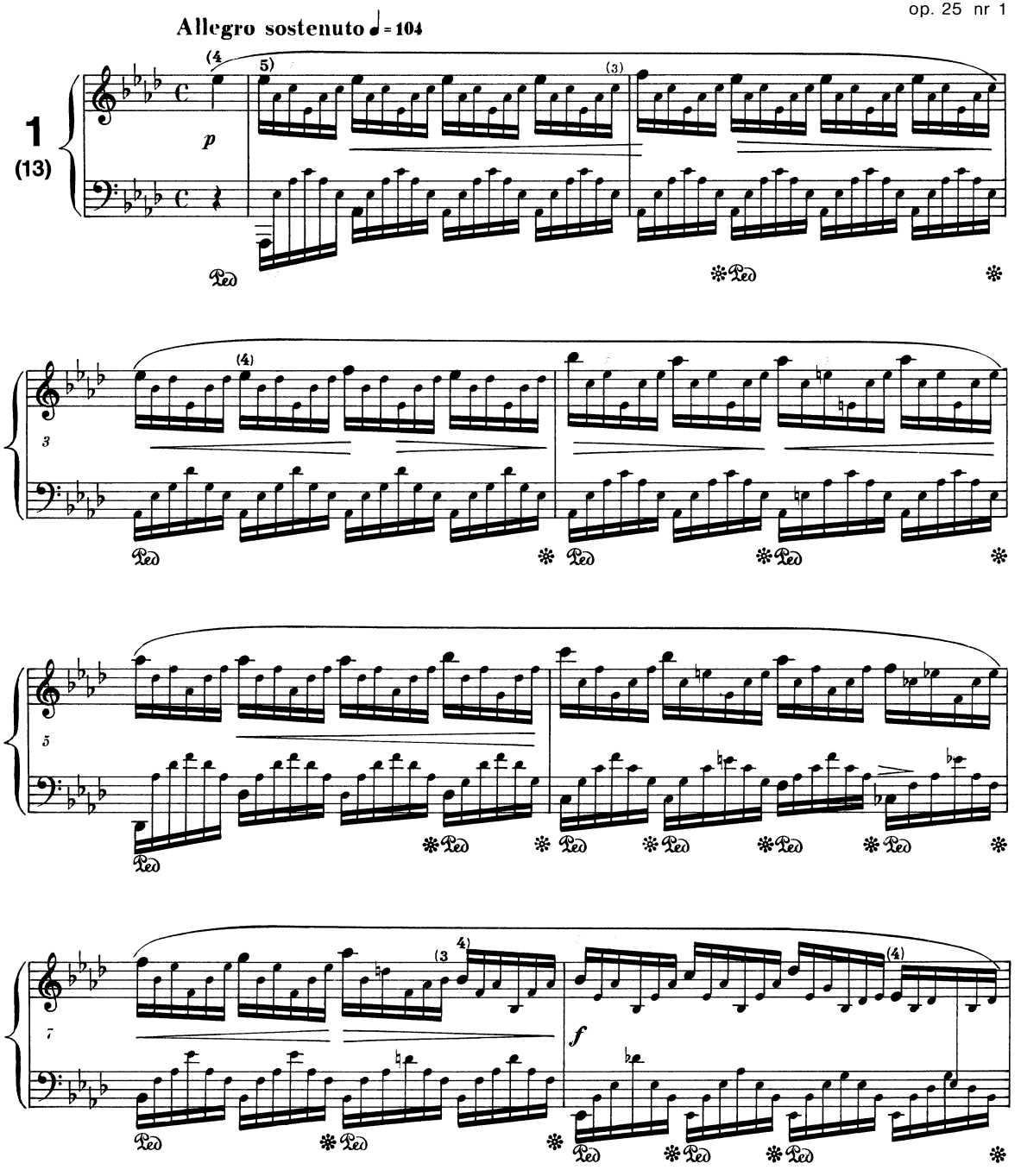


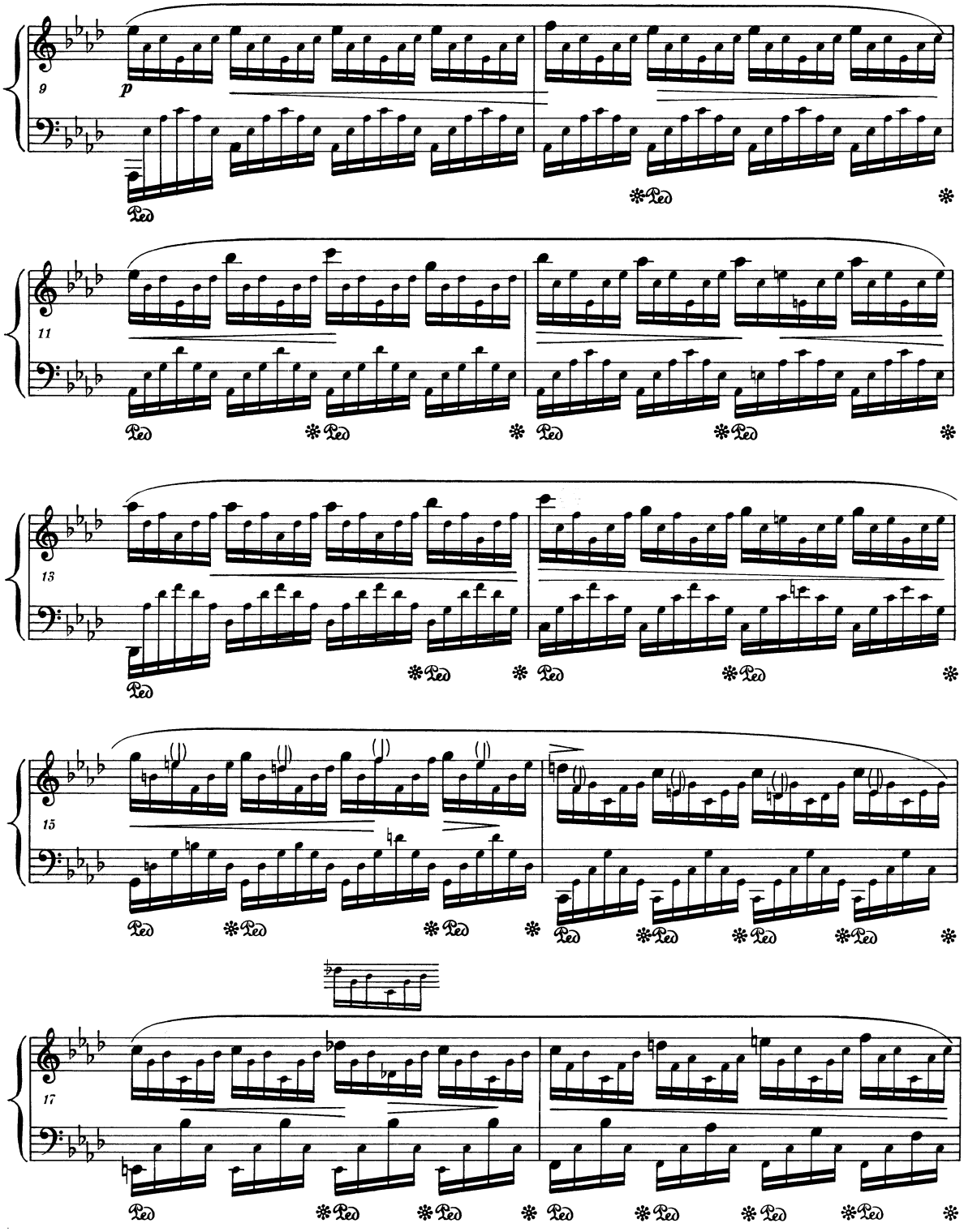


Etudes

A Madame la Comtesse d'Agoult

op. 25 nr 1





PWM-8613

(4)

19

21

p

ritenuto

23

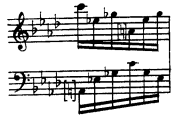
25

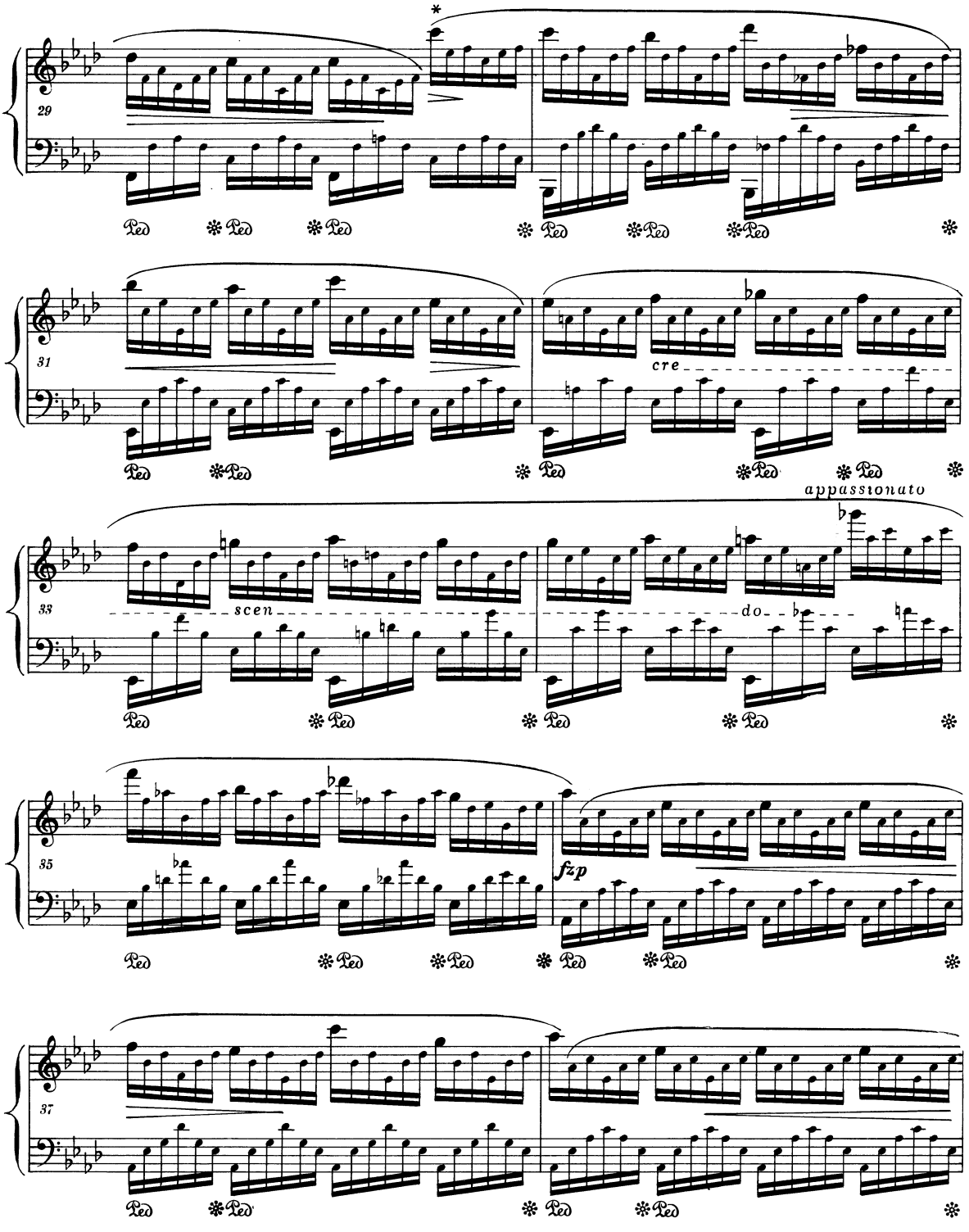
cresc.

f

27

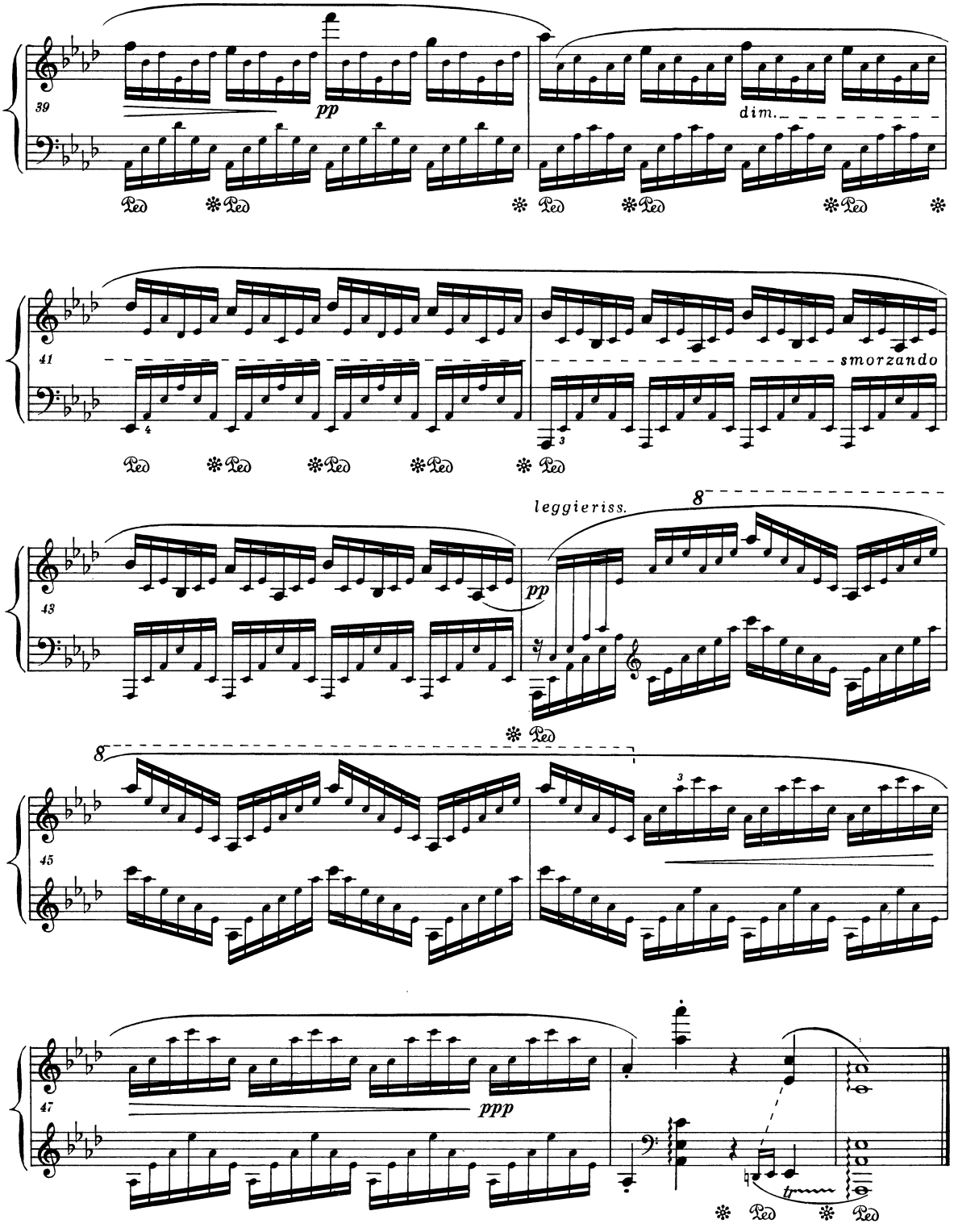
* Wersja z *As* i *as*^{1} jest najprawdopodobniej poprawką wprowadzoną przez Chopina Pierwotna wersja: La version avec le *lab*$_1$ et le *lab*$_3$ est probablement une correction faite par Chopin La premiere version

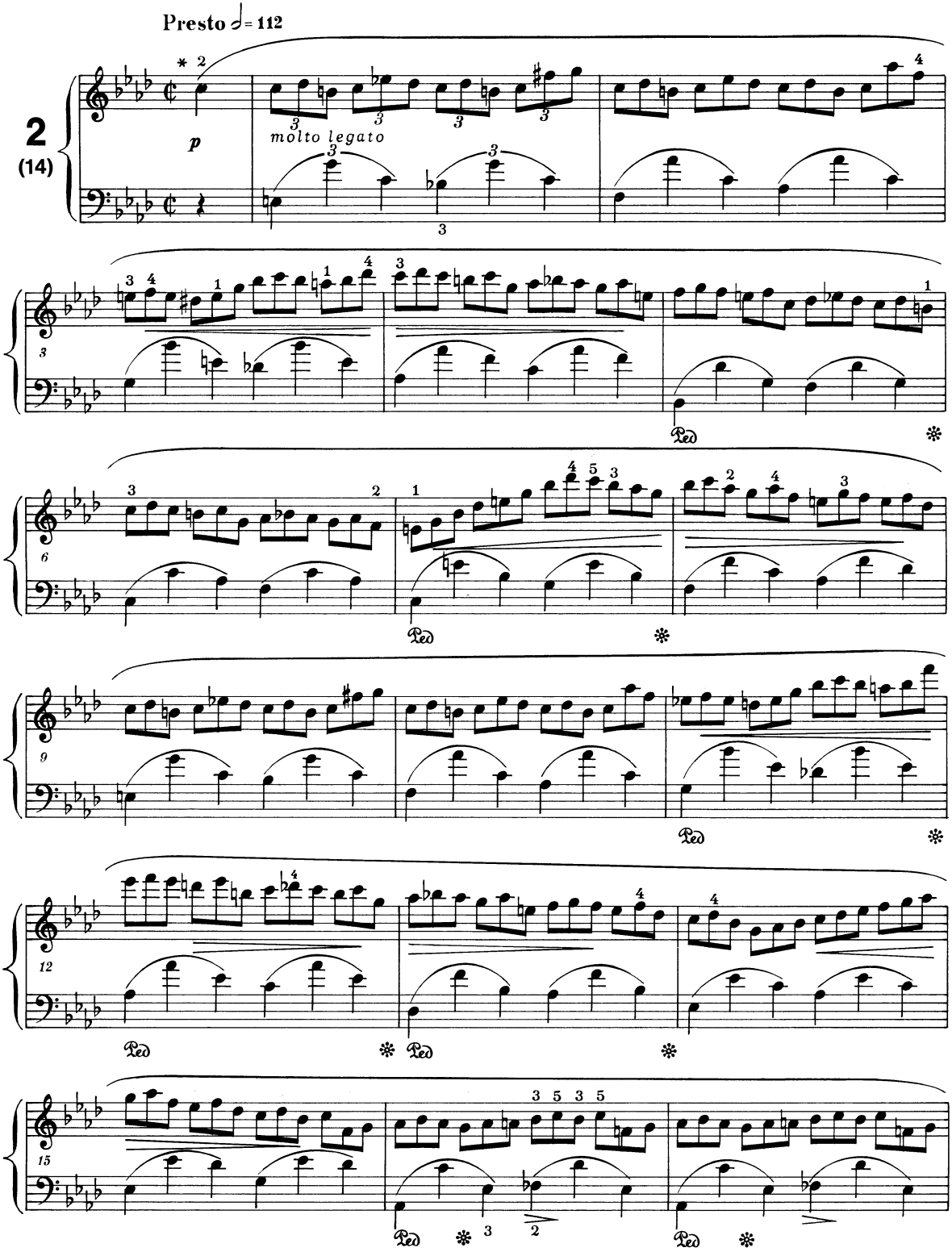




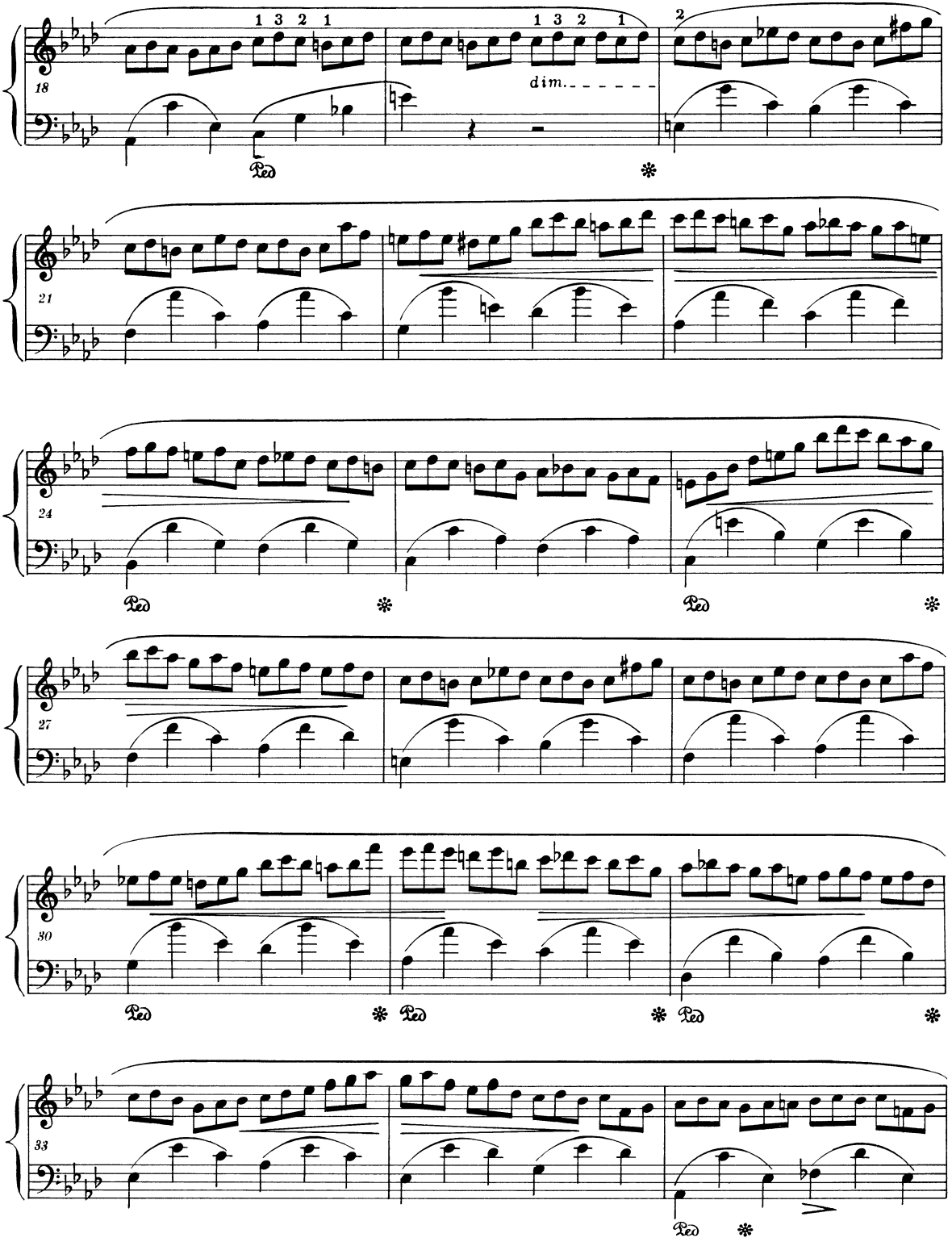
*W części źródeł łuk kończy się z ostatnią nutą t. 29, a nowy rozpoczyna się od t. 30.
Dans certaines sources la liaison se termine avec la dernière note de la mes. 29 et la nouvelle commence à la mes. 30.

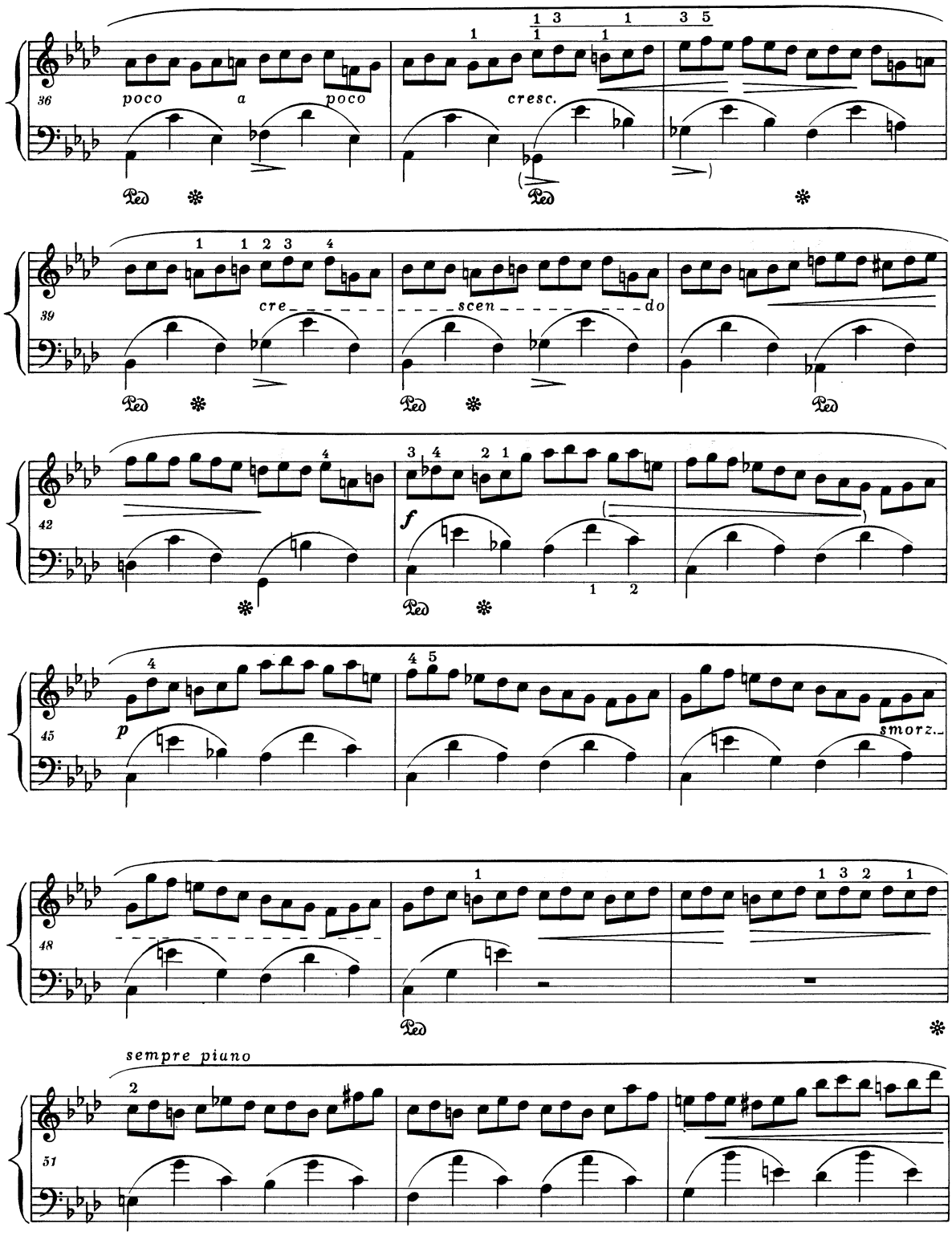
PWM-8613

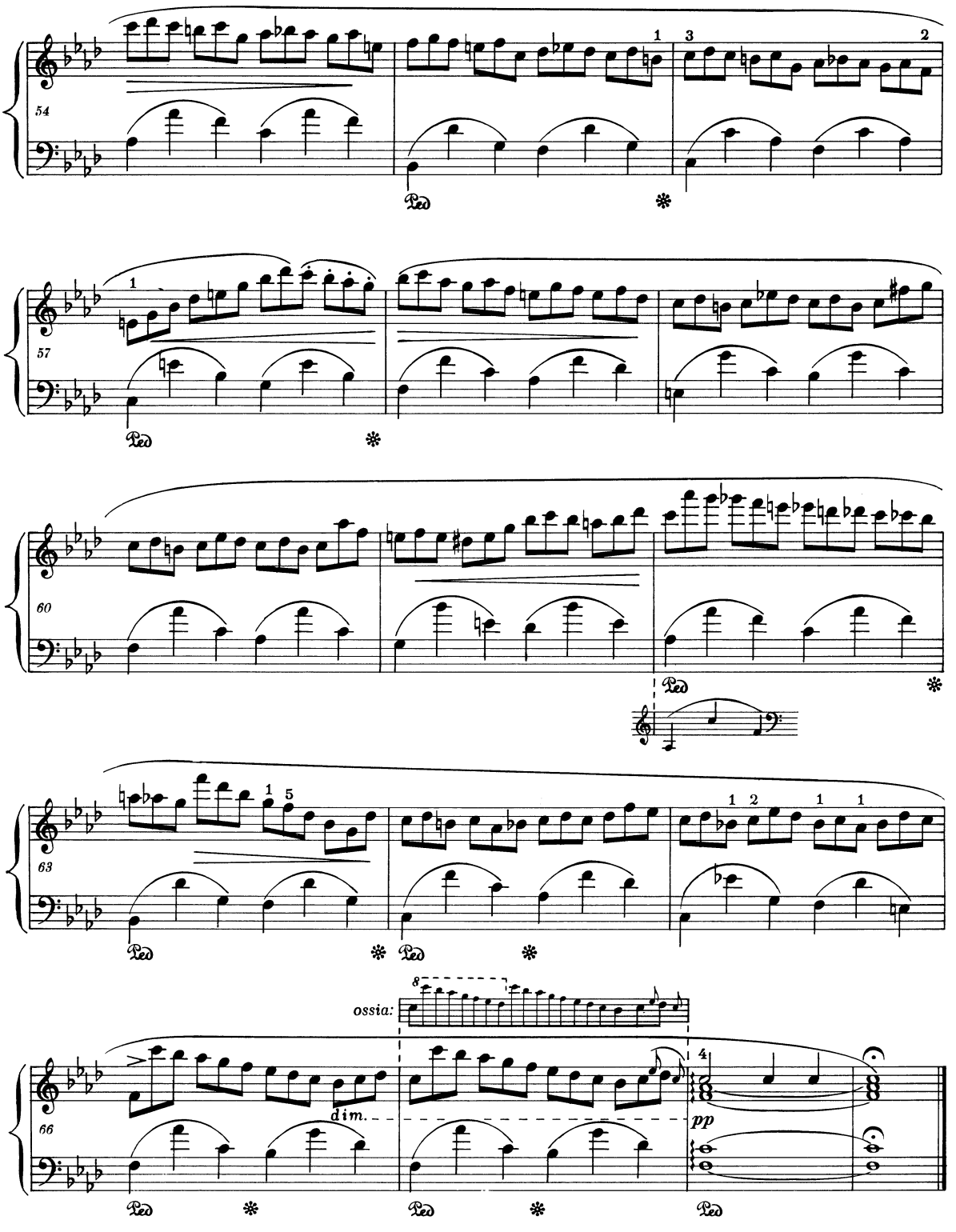

39
pp
dim.
41
smorzando
43
leggieriss.
pp
8
45
8
3
47
ppp
tr

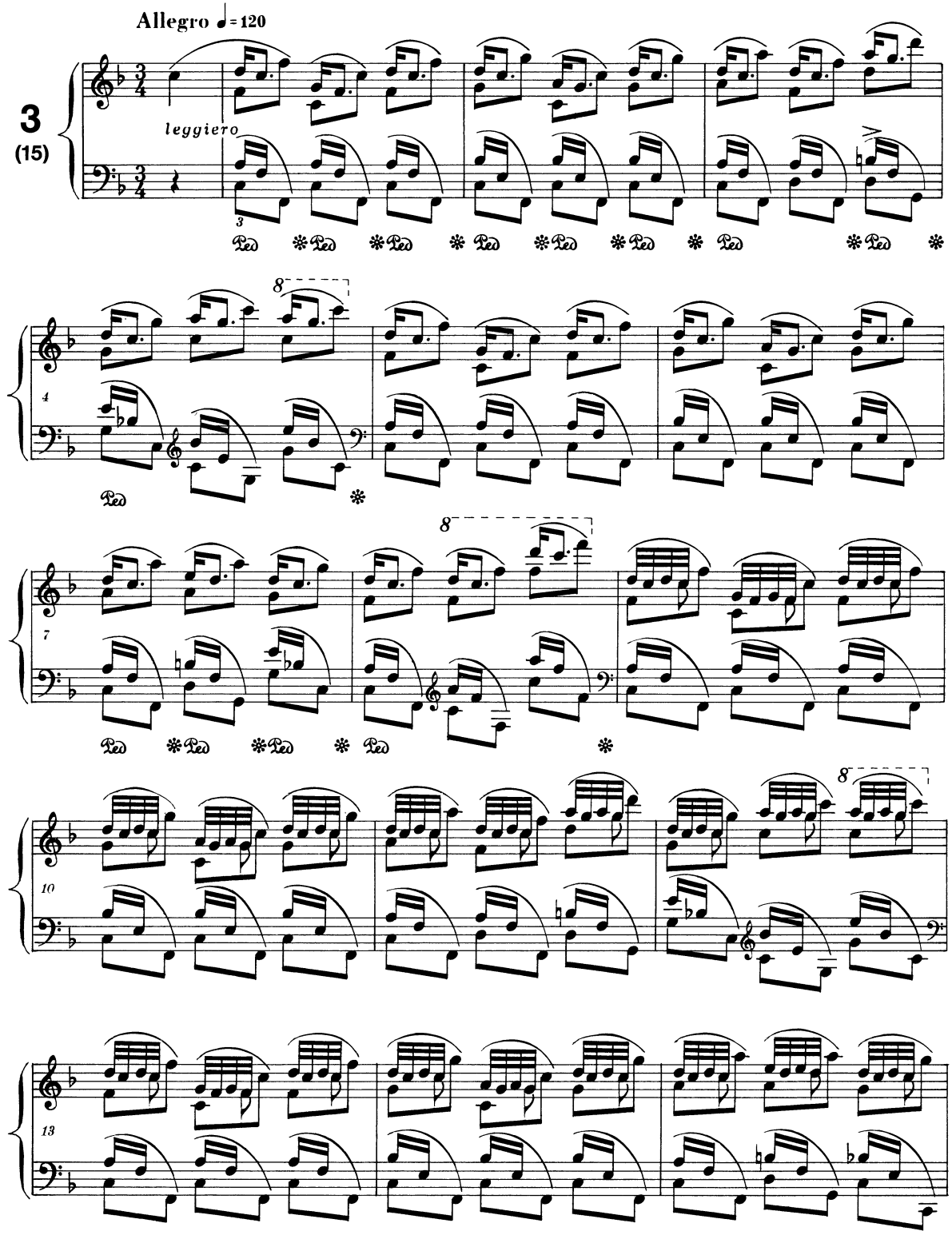


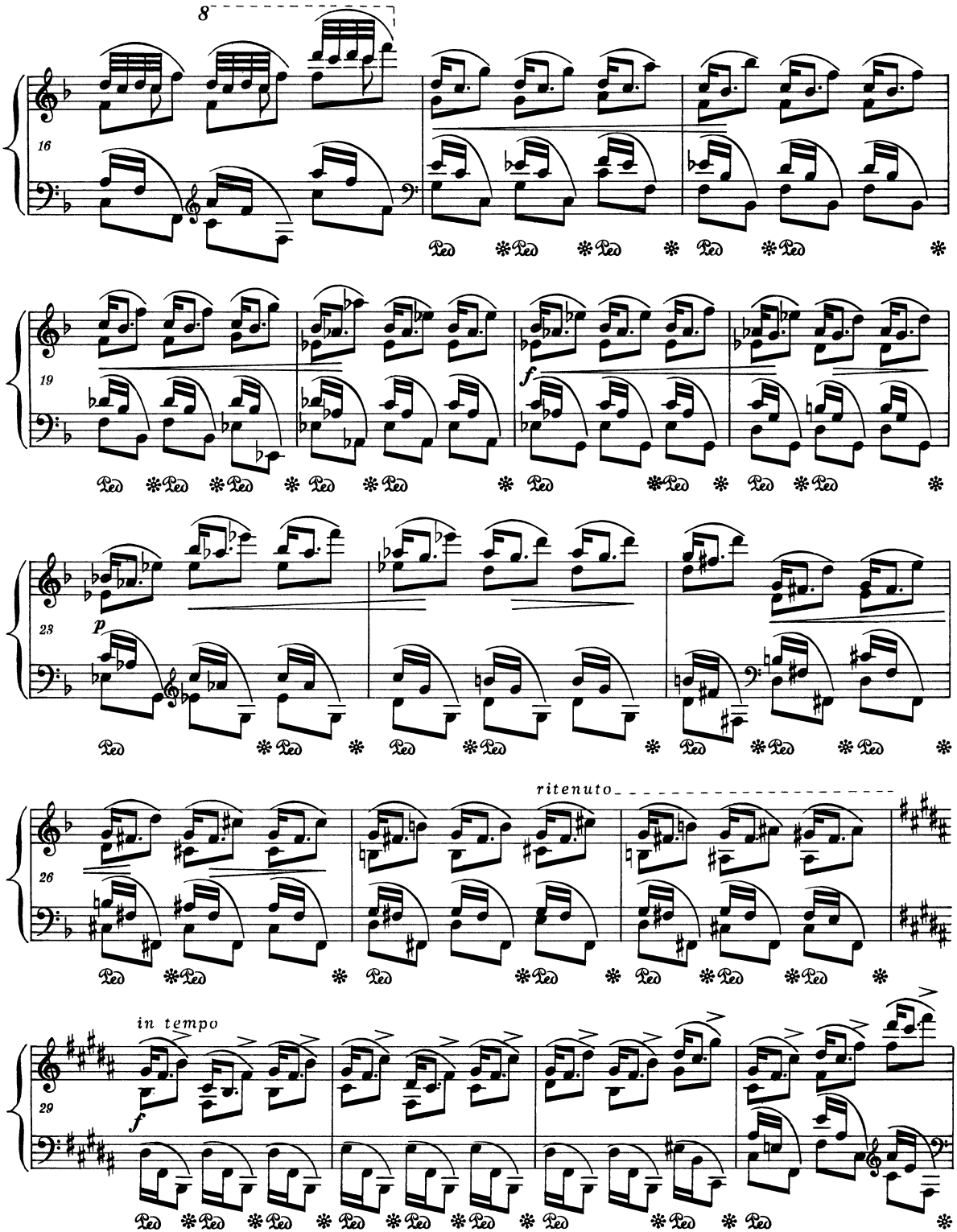
* Palcowanie chopinowskie w tej etiudzie pochodzi w całości z egzemplarzy lekcyjnych.
Le doigté de Chopin dans cette étude vient entièrement des exemplaires d'élève.

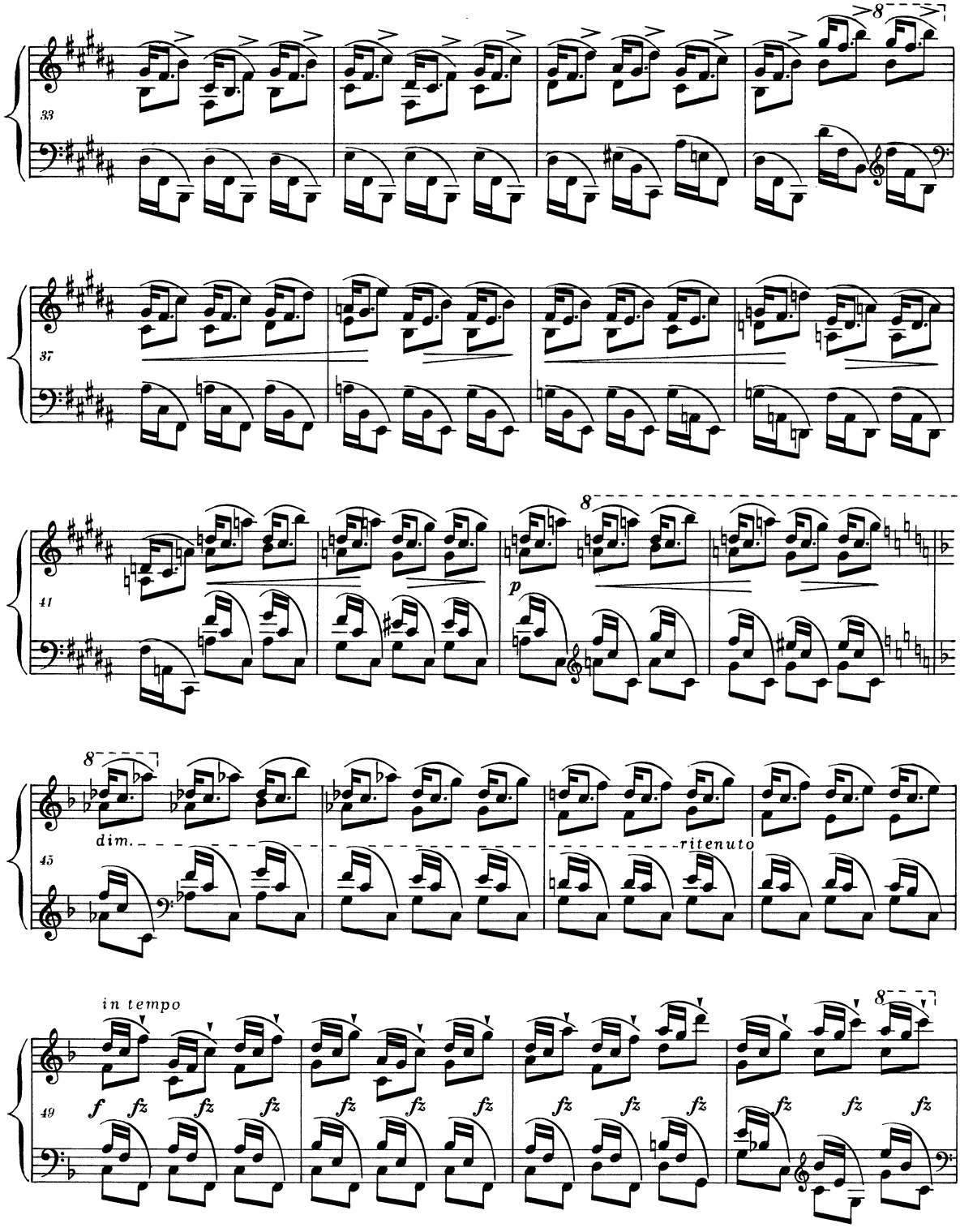

18
dim.
21
24
27
30
33


36
poco a poco
cresc.
Ped
39
cre scen do
42
f
45
p
smorz.
48
sempre piano
51


54
57
60
63
66
ossia:
dim.
pp


Allegro ♩= 120
3
(15)
leggiero
Ped
8
4
7
10
13


8
16
Ped
19
f
23
p
26
ritenuto
in tempo
29
f



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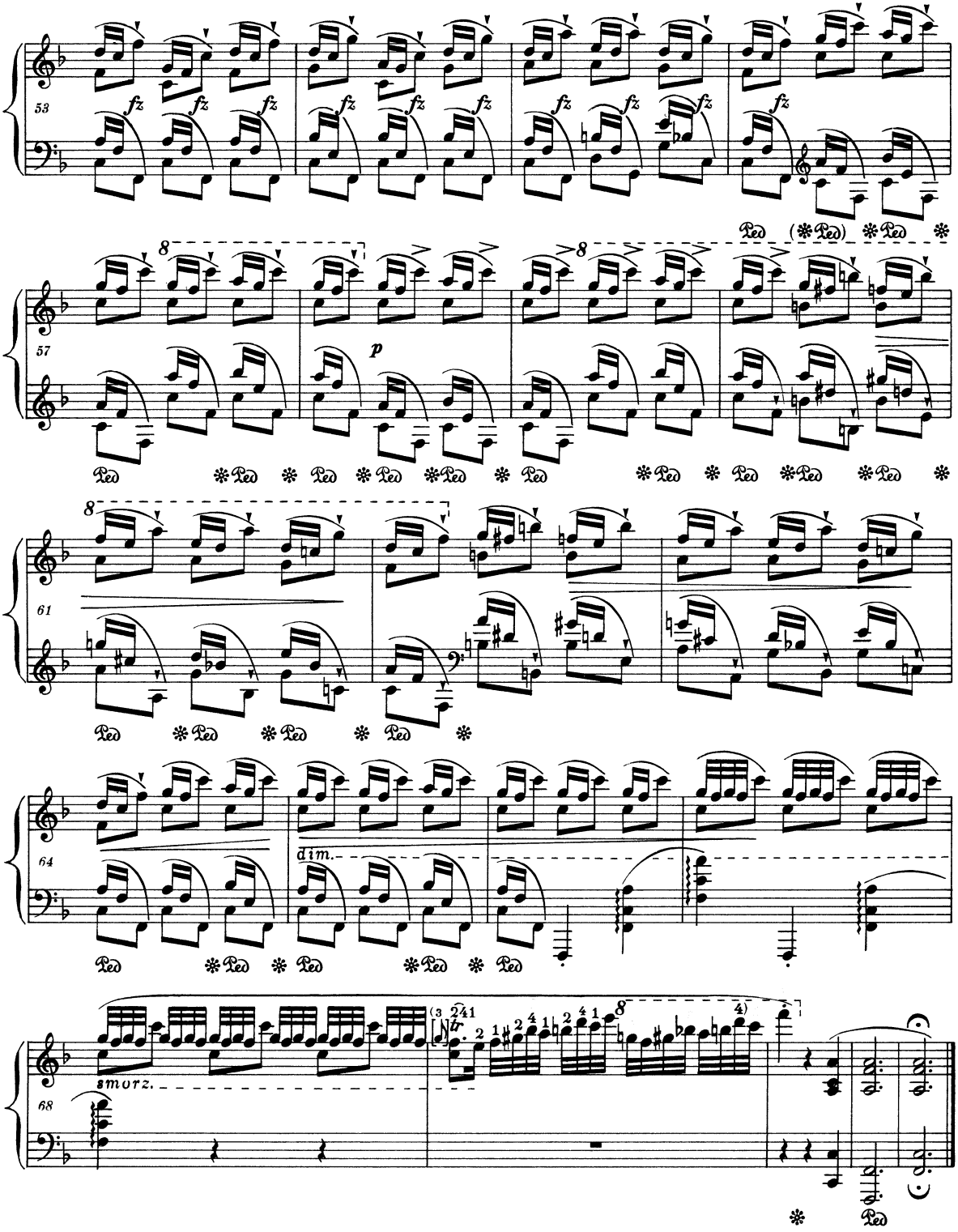
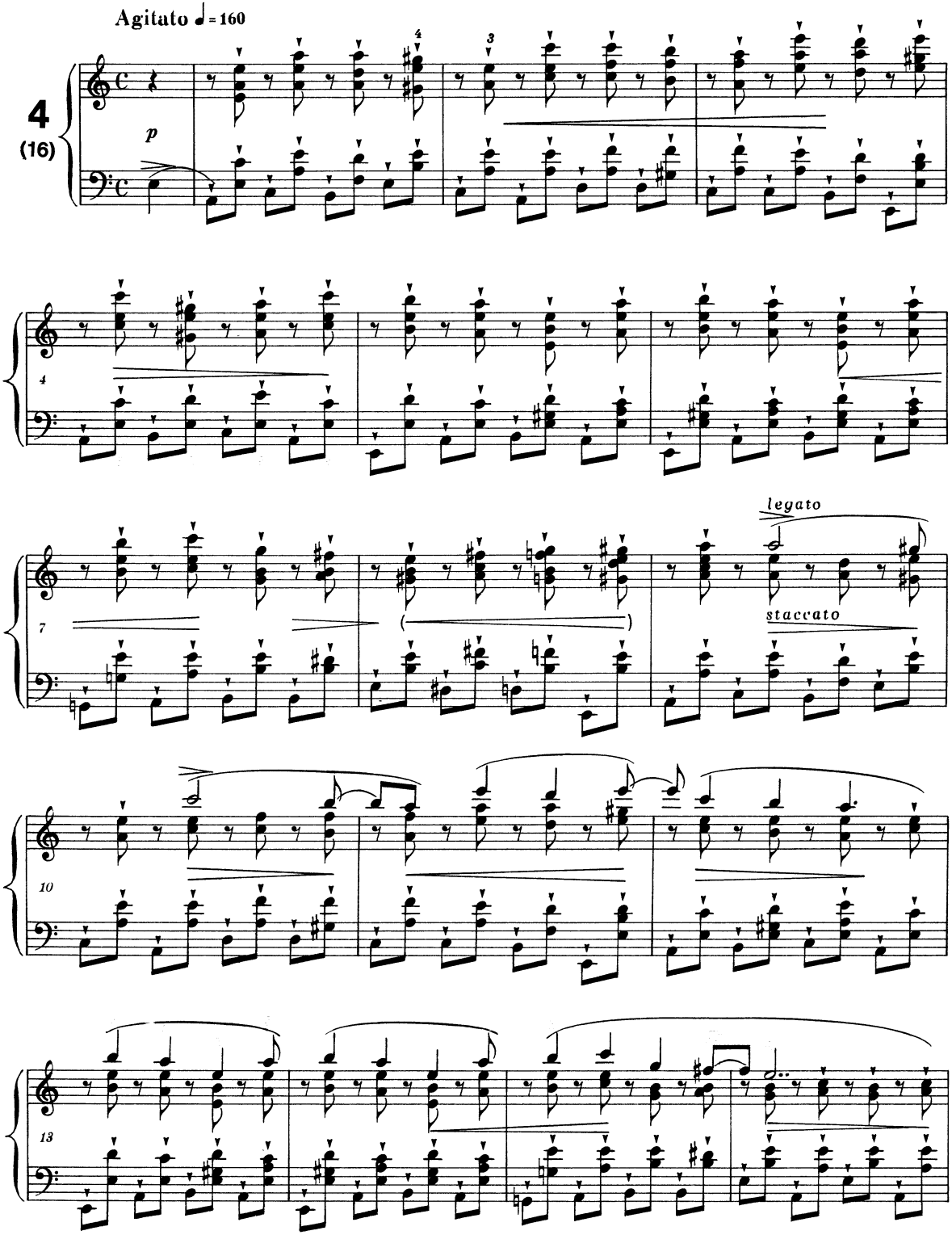
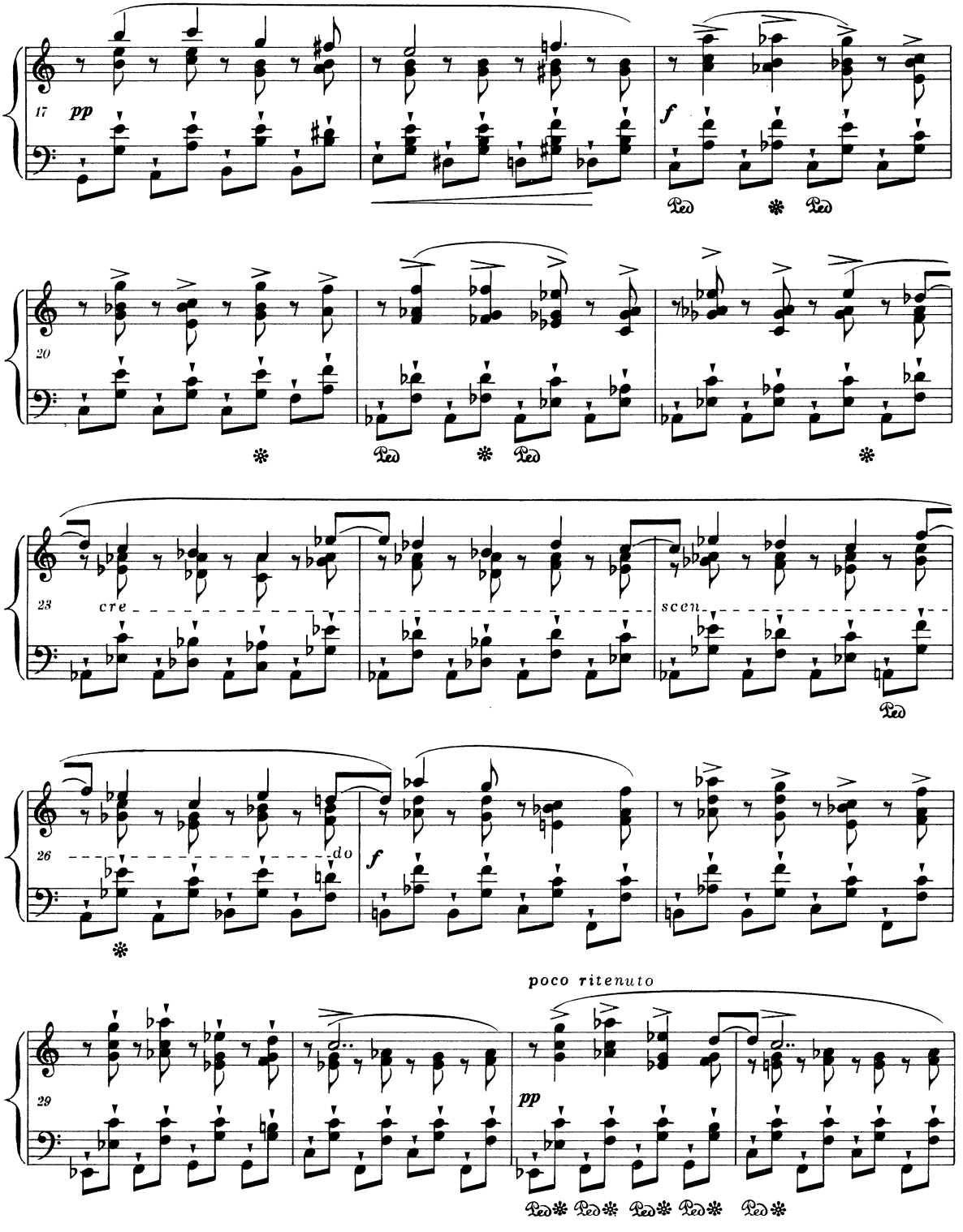
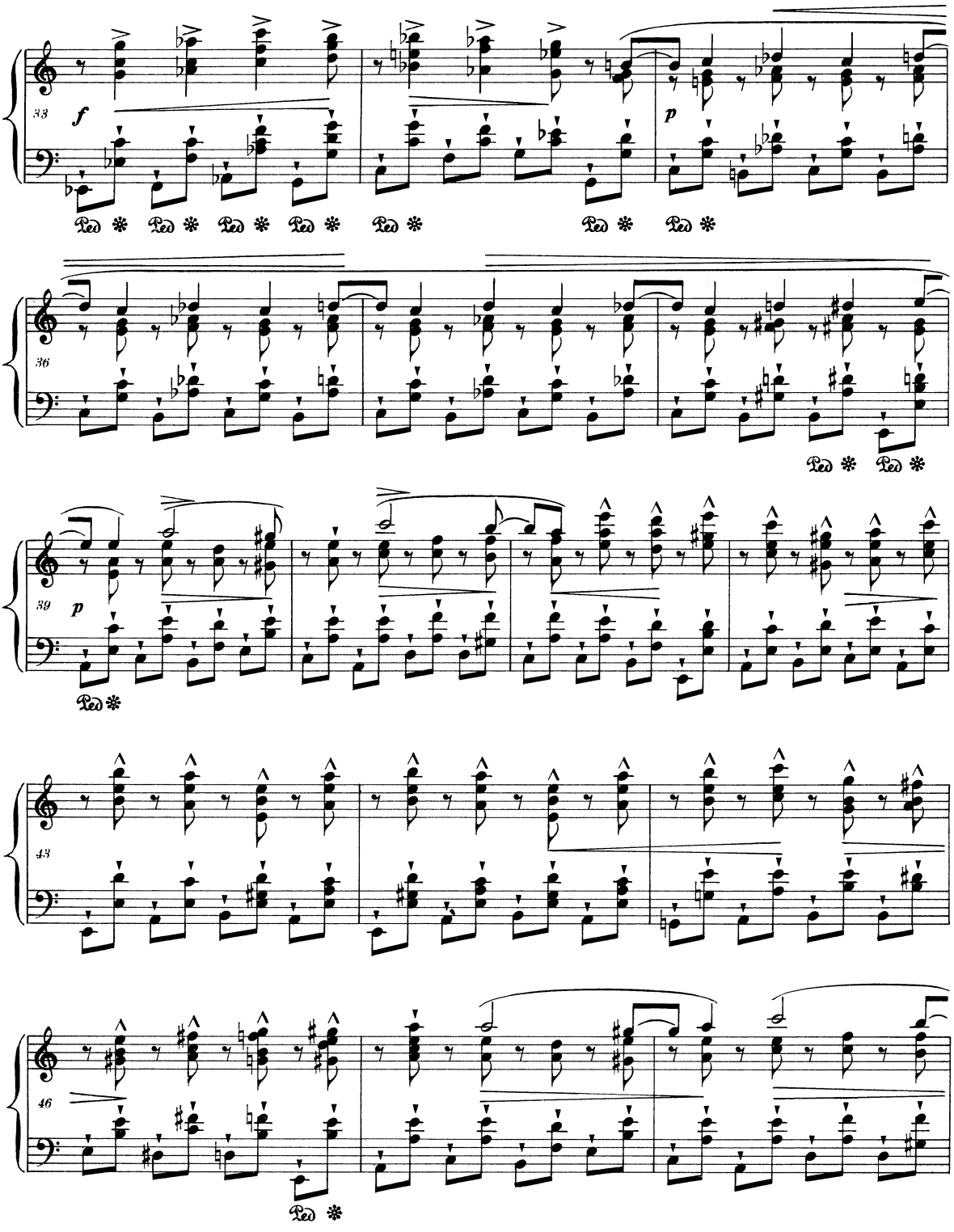
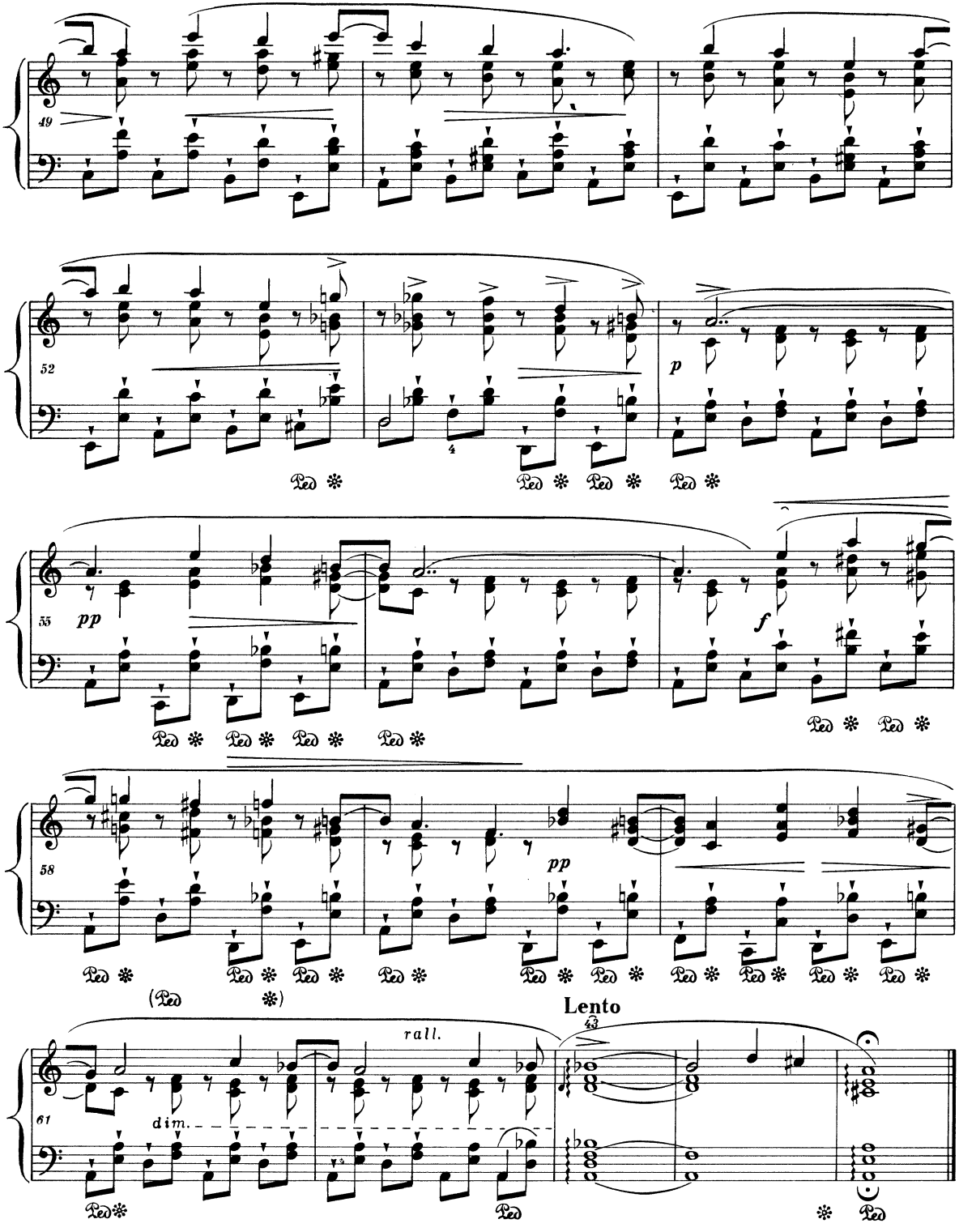
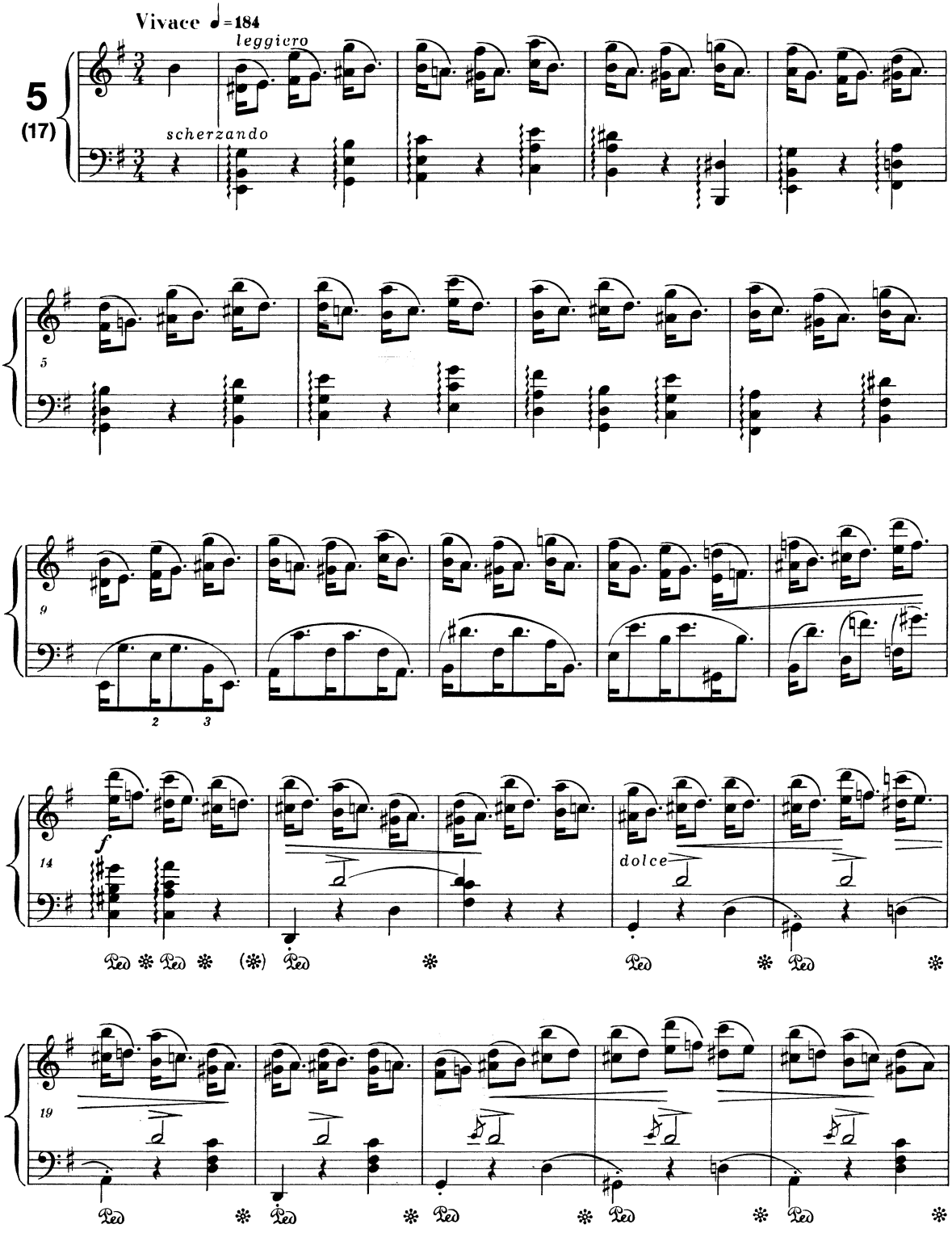

53
fz
Ped (✻Ped) ✻Ped ✻
57
p
Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻Ped ✻
61
Ped ✻Ped ✻Ped ✻Ped ✻
64
dim.
Ped ✻Ped ✻Ped ✻Ped ✻Ped
68
smorz.
Ped


Agitato ♩= 160
4
(16)
p
4
7
legato
staccato
10
13


17
pp
f
Ped
20
23
cre
scen
26
do
f
29
poco ritenuto
pp


33
f
p
36
39
p
43
46


49
52
p
55
pp
f
58
pp
(Ped *)
Lento
43
rall.
dim.
61



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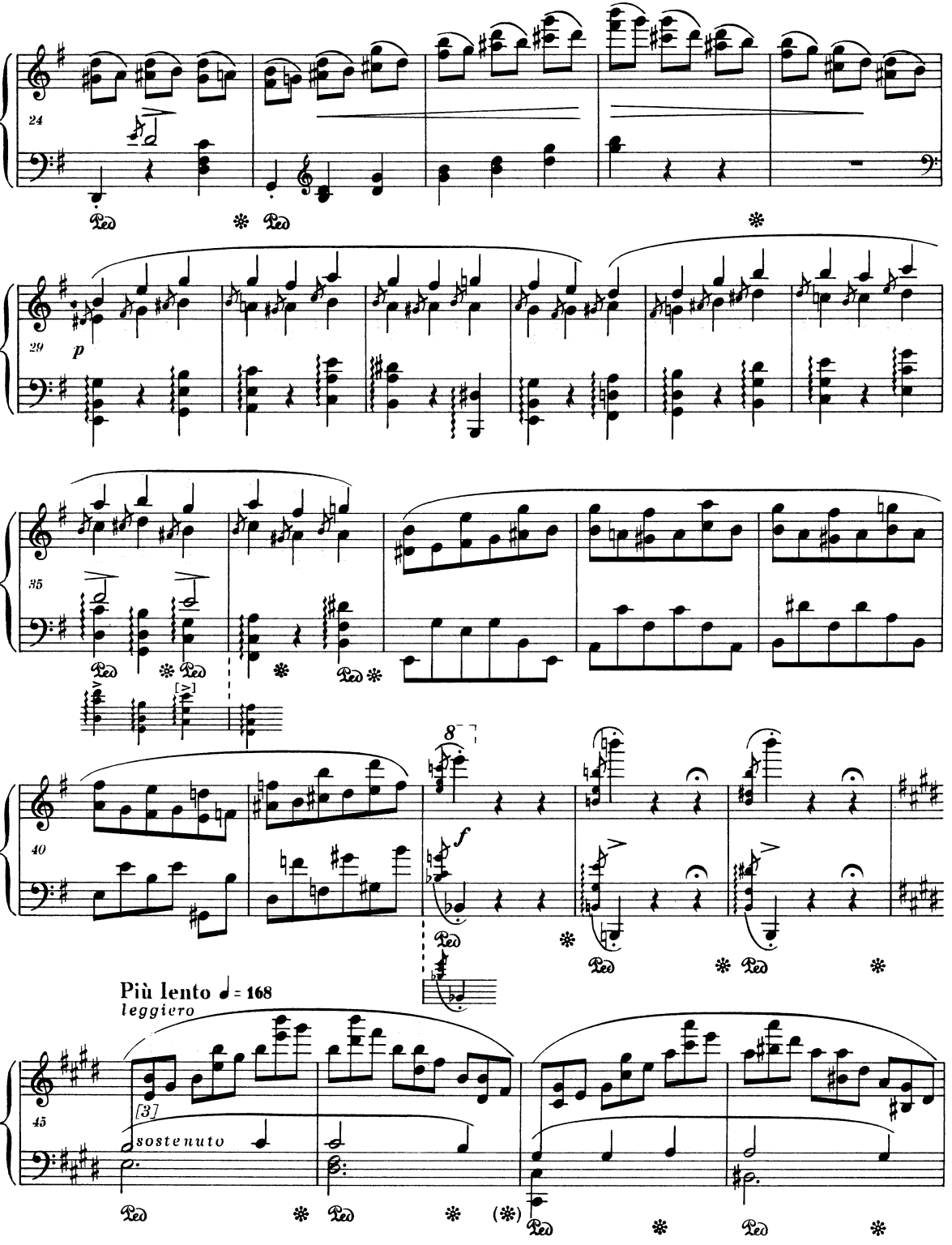
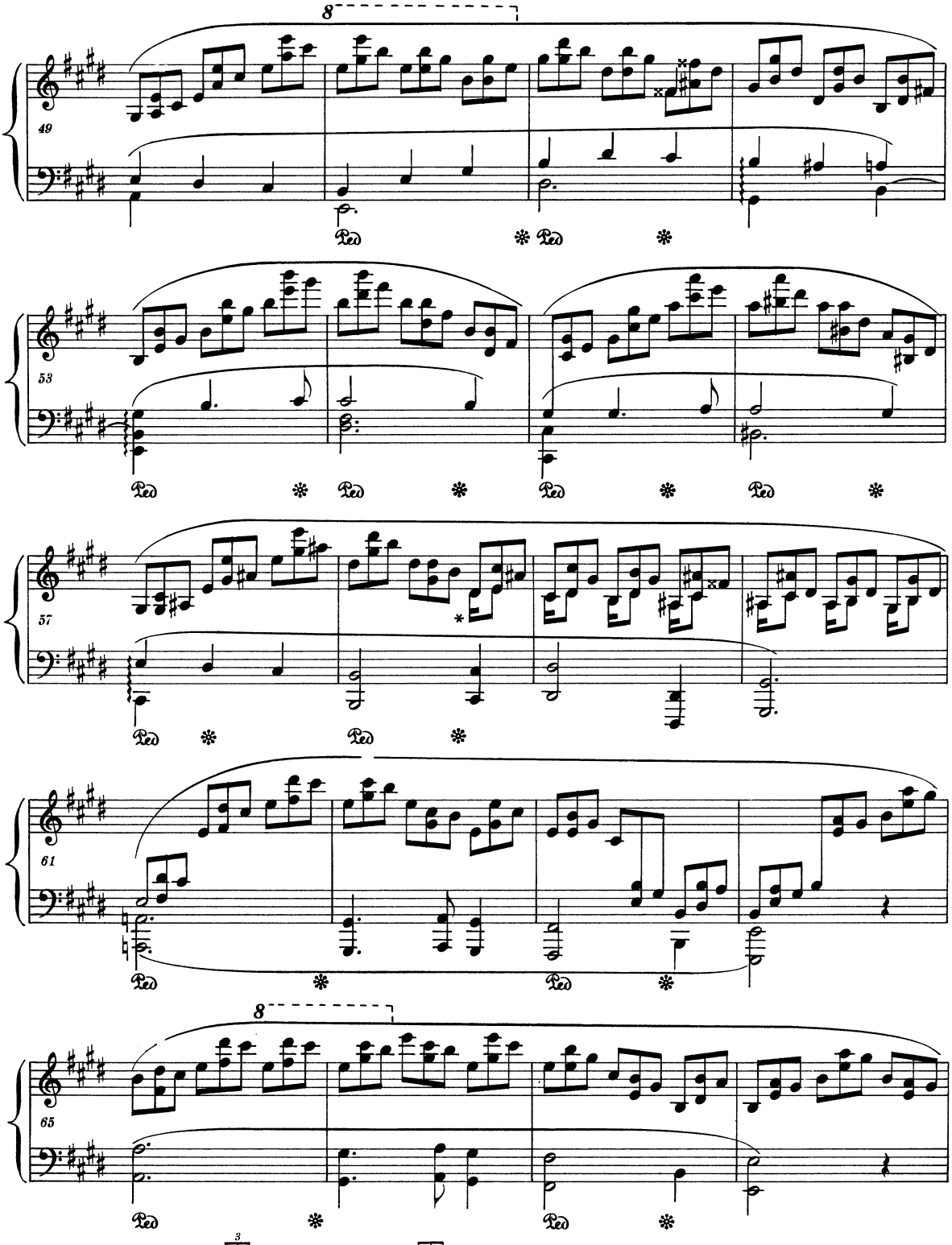
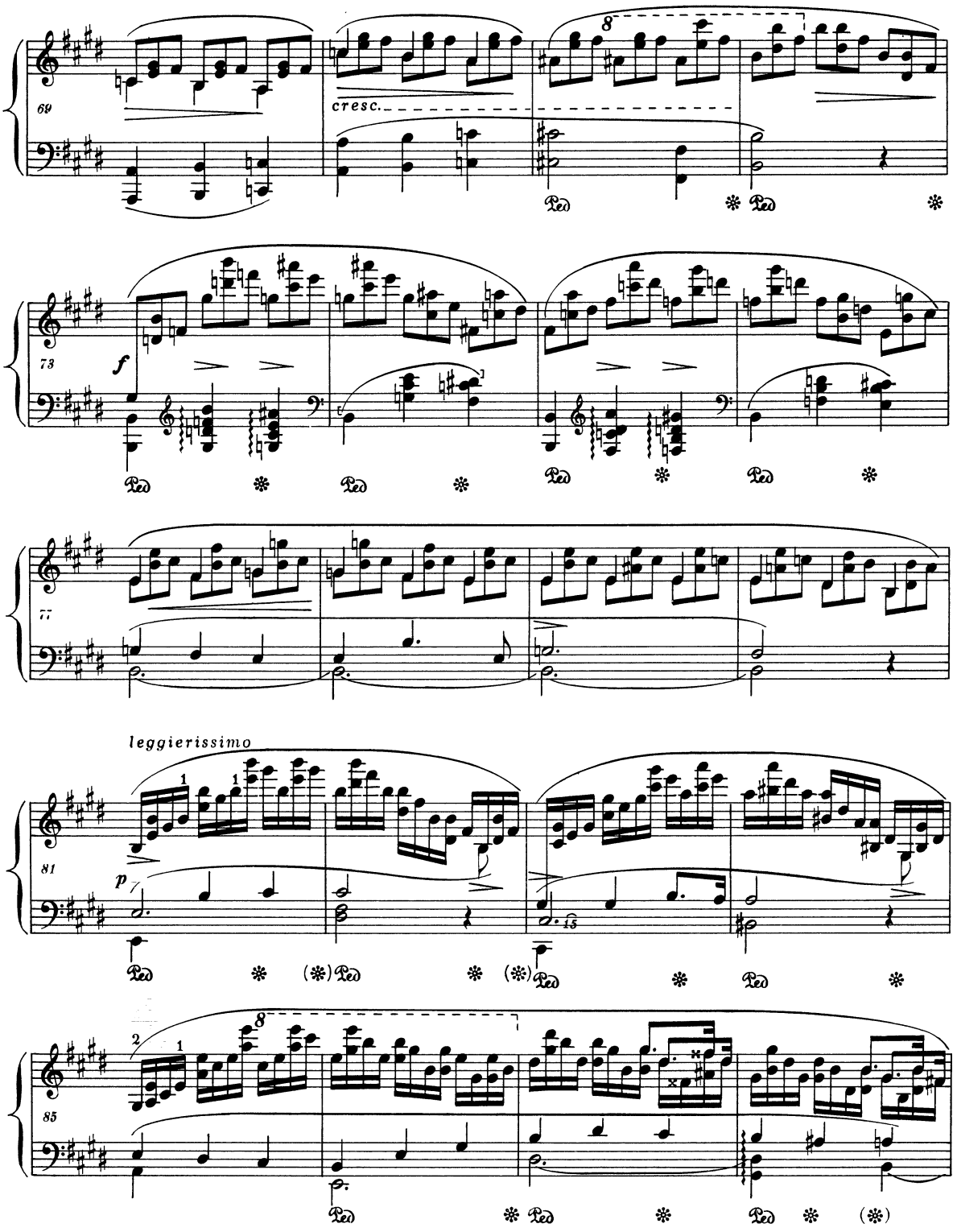

24
29
p
35
40
8
f
Più lento ♩ = 168
leggiero
45
[3]
sostenuto
Ped

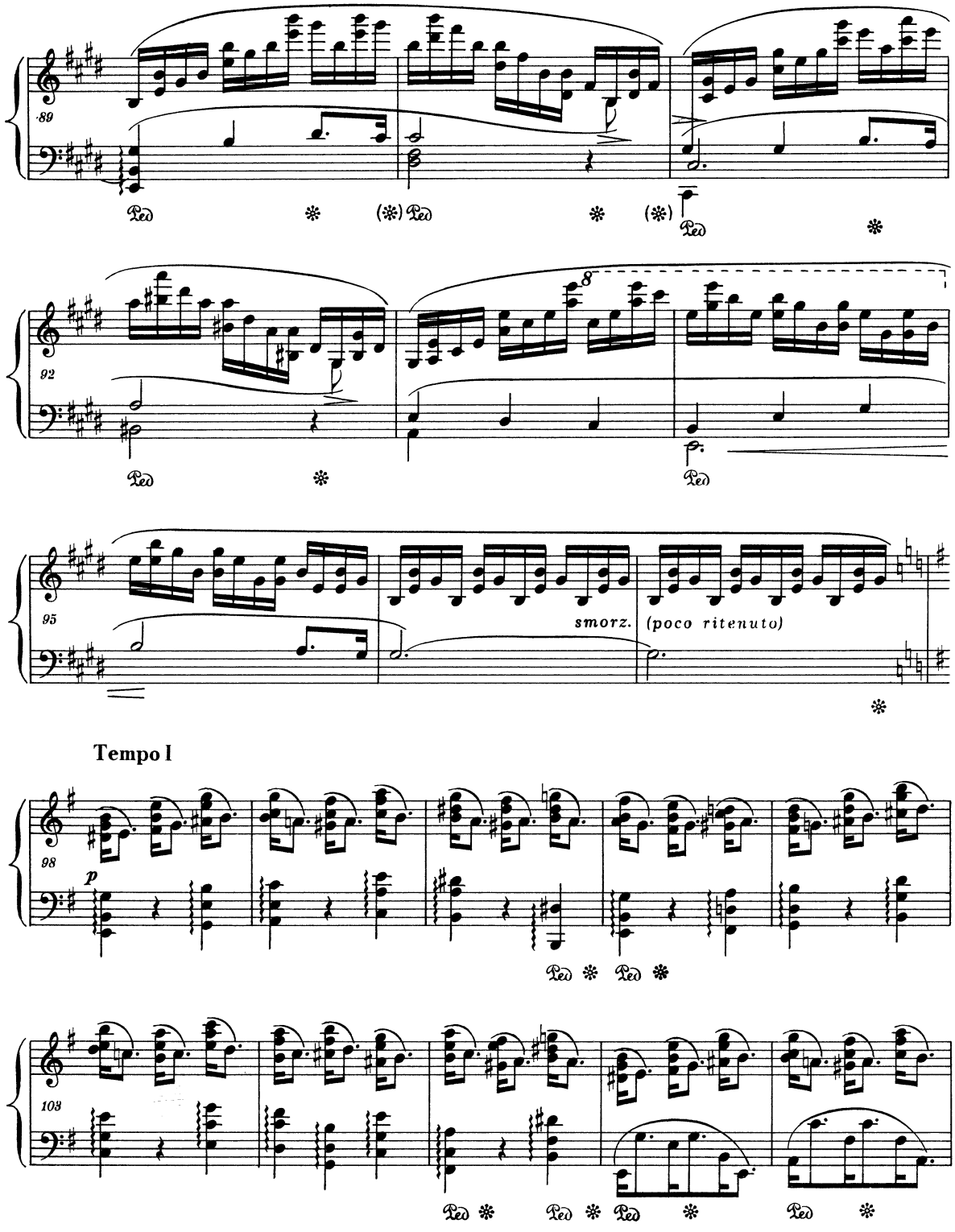


* T. 58-60 pr. r. dolny głos:
Mes. 58-60 m. d. voix inférieure:

/w notacji chopinowskiej/ =
/notation de Chopin/ =

/w notacji współczesnej/.
/notation contemporaine/.


69
cresc.
73
f
77
leggierissimo
81
p
85



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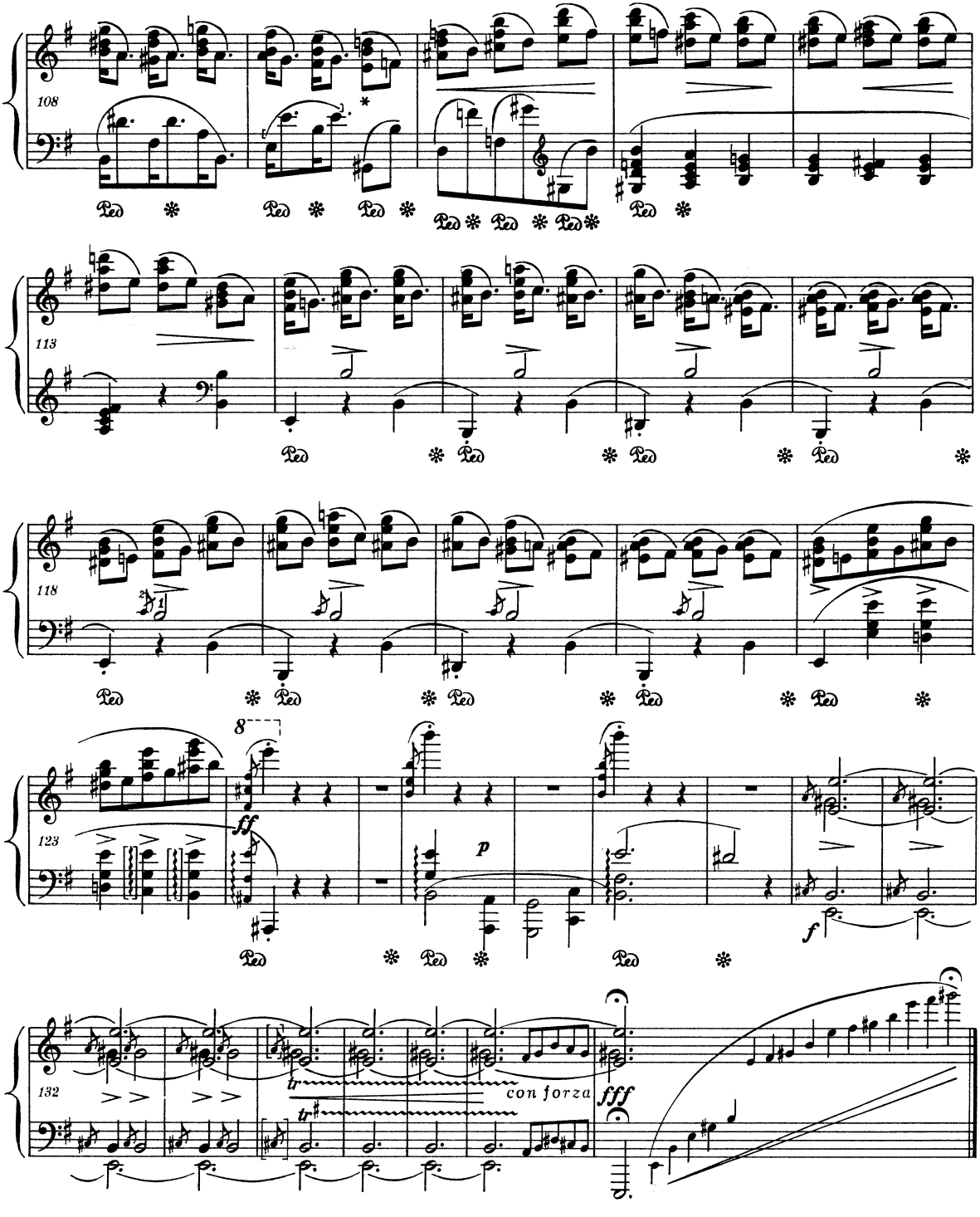
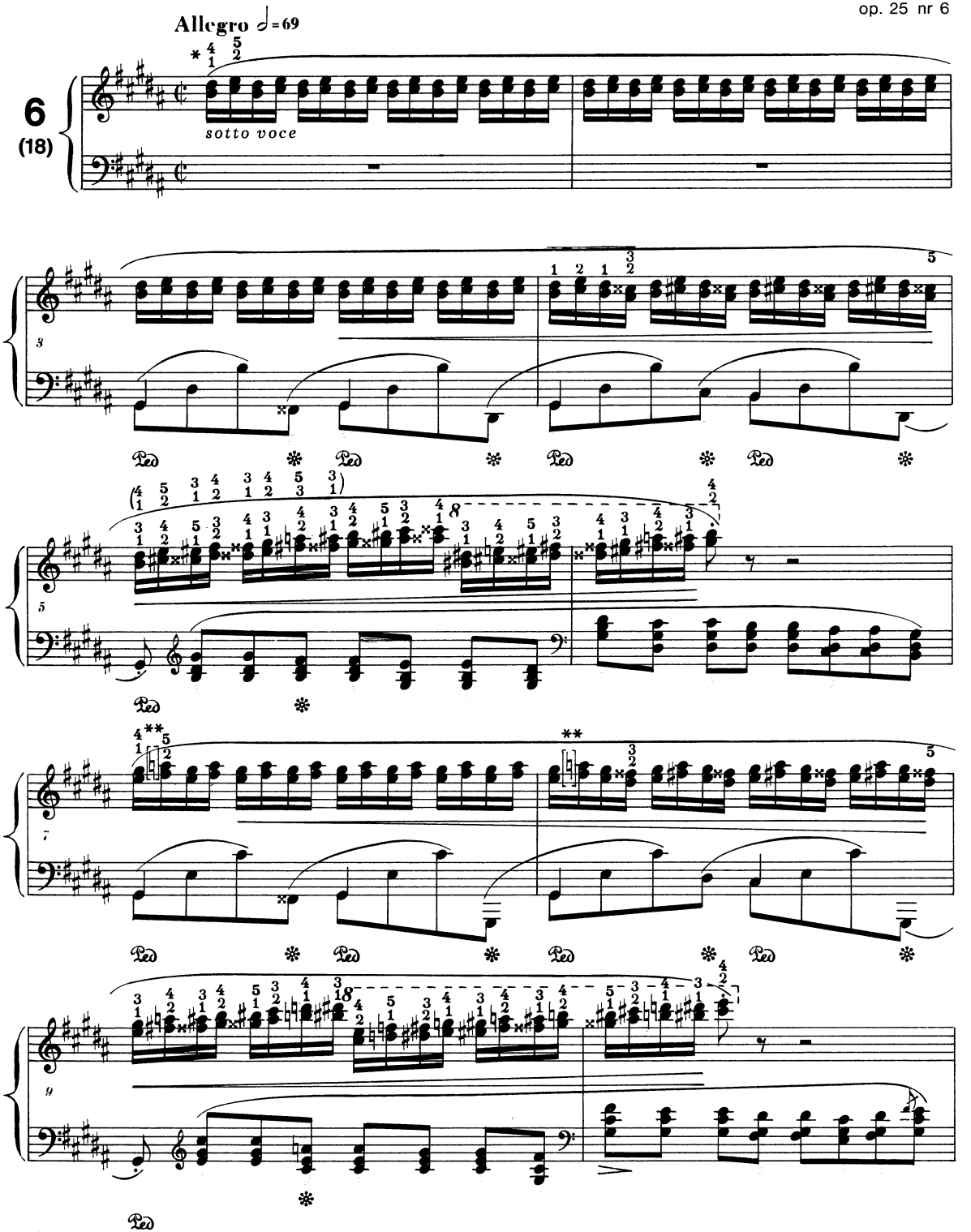
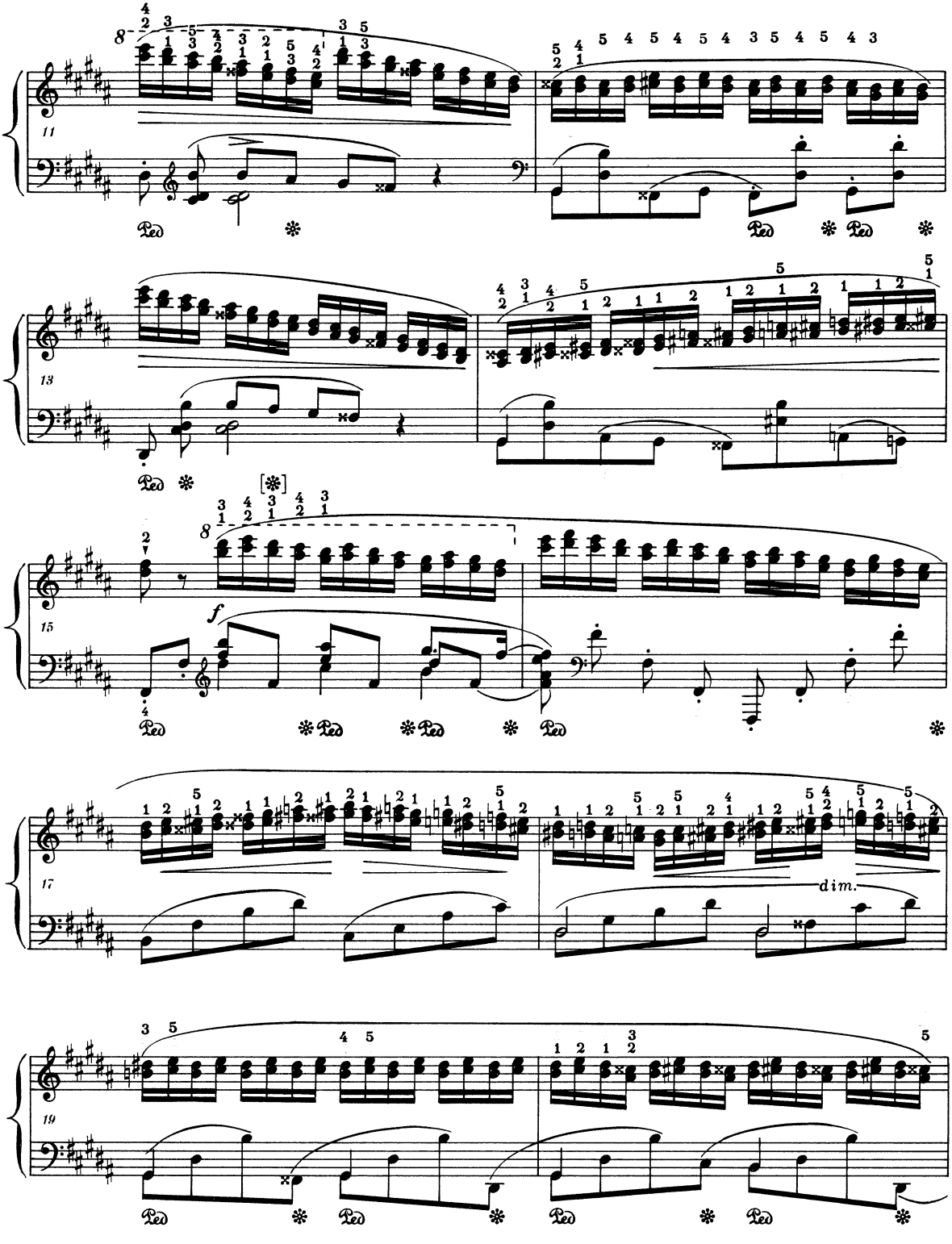


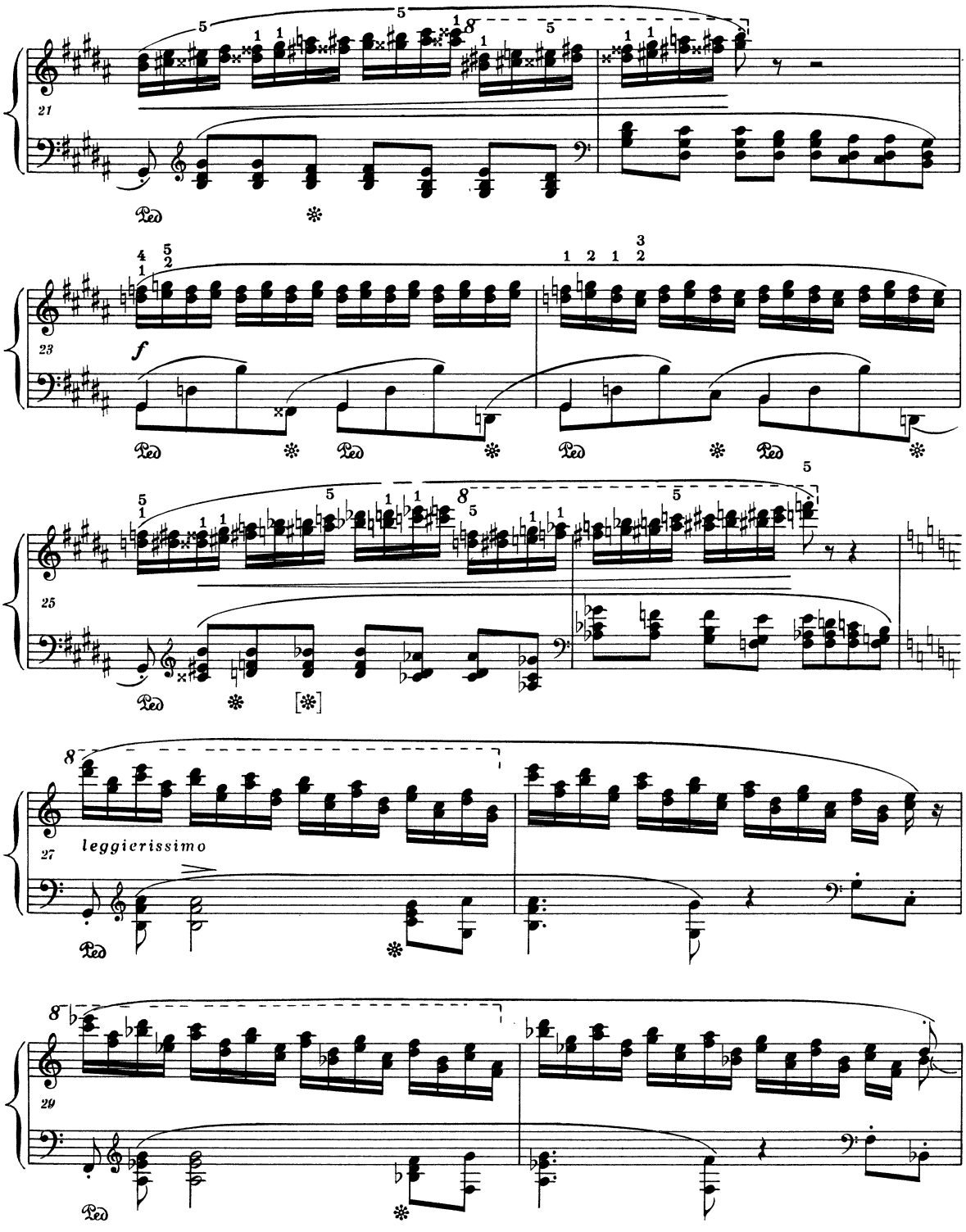
* W niektórych źródłach rytm 3. ćwiartki tego taktu w obu rękach;
Dans certaines sources le rythme au 3e temps de cette mesure pour les deux mains: /jak w poprzednich figurach/, /comme dans les figures précédentes/.

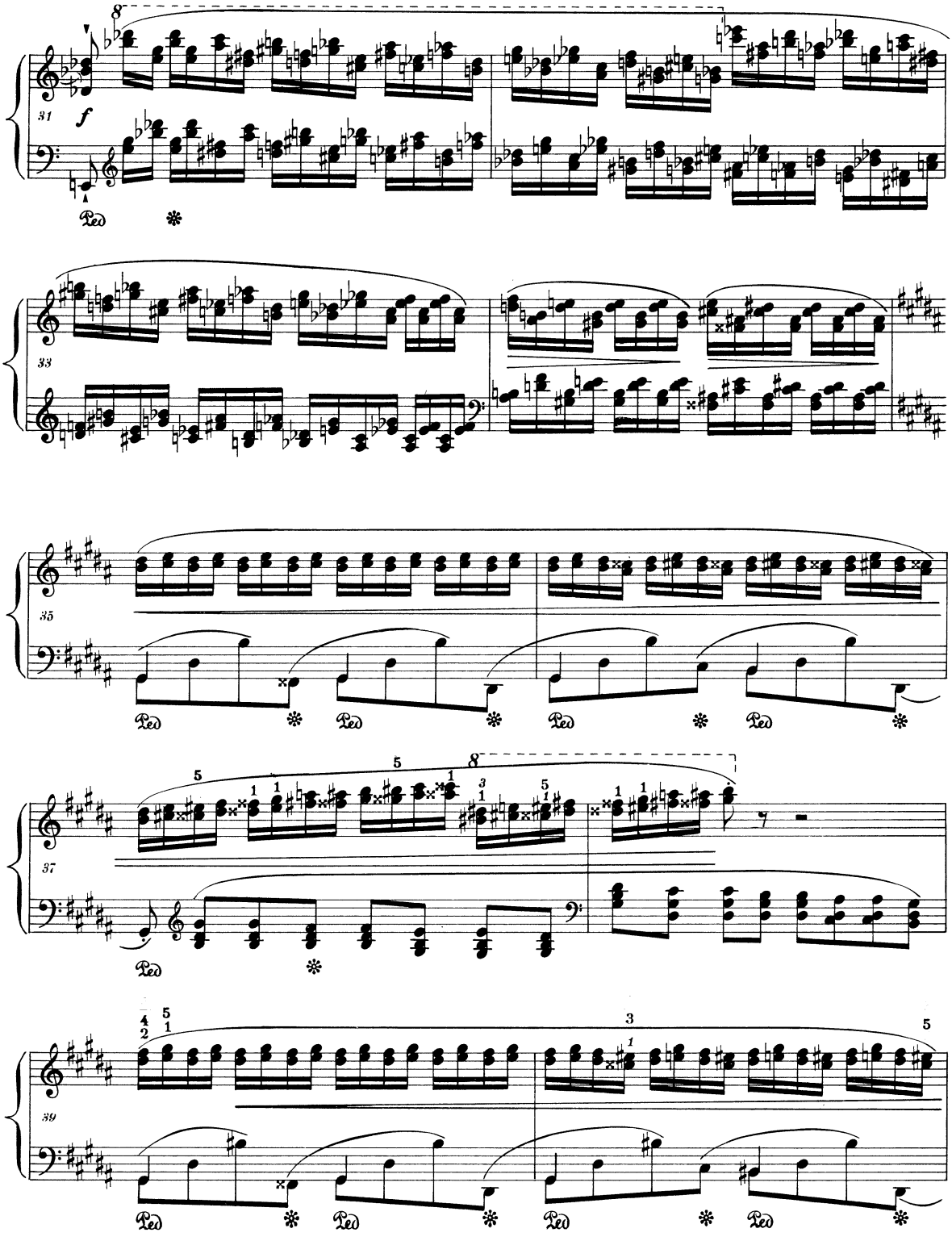


* Inne palcowanie - patrz *Komentarz wykonawczy.*
Autre doigté - voir *le Commentaire d'exécution.*

** W obu tych taktach źródła nie mają kasowników przed a^2. Większość argumentów przemawia tutaj za przeoczeniem kasowników przez Chopina, choć wersji z ais^2 nie można całkowicie wykluczyć.
Les sources ne donnent pas de bécarres devant le la_4 dans ces deux mesures. La plupart des arguments prouve que Chopin les a oubliés, mais la version avec le $la\sharp_4$ ne peut pas être totalement exclue.


11
Ped
13
15
f
17
dim.
19


21
Ped
23
f
Ped
25
Ped
27
leggierissimo
Ped
29
Ped


31
f
Ped
33
35
37
39

41

43

46

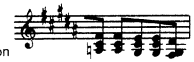
49

sotto voce

51

W egzemplarzach lekcyjnych Chopin zmienił /w uproszczony enharmonicznie sposób/ pierwotną wersję *cis*¹ w 4. akordzie taktu.

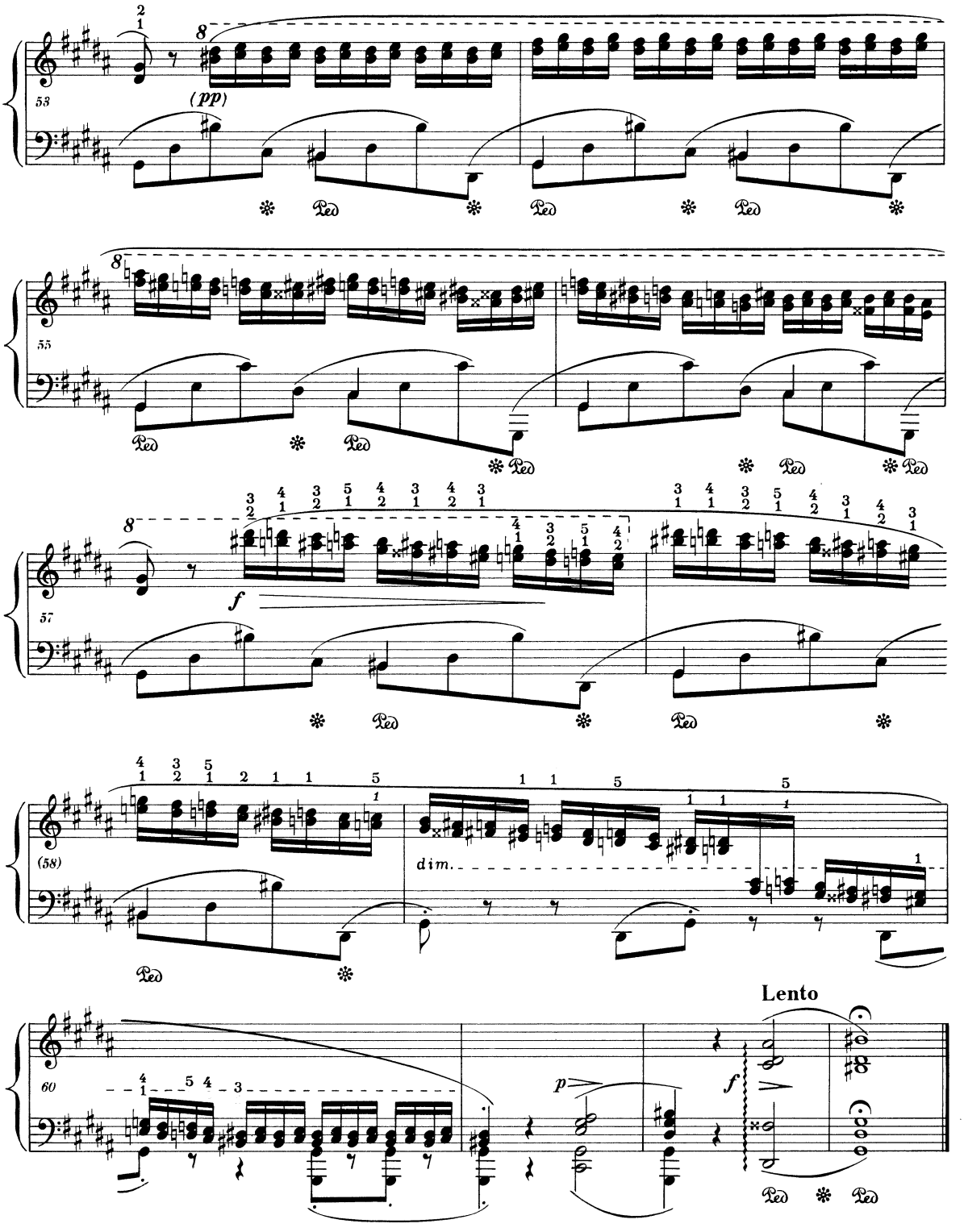
Dans les exemplaires d'élève Chopin a changé /d'une façon enharmoniquement simplifiée/ la première version

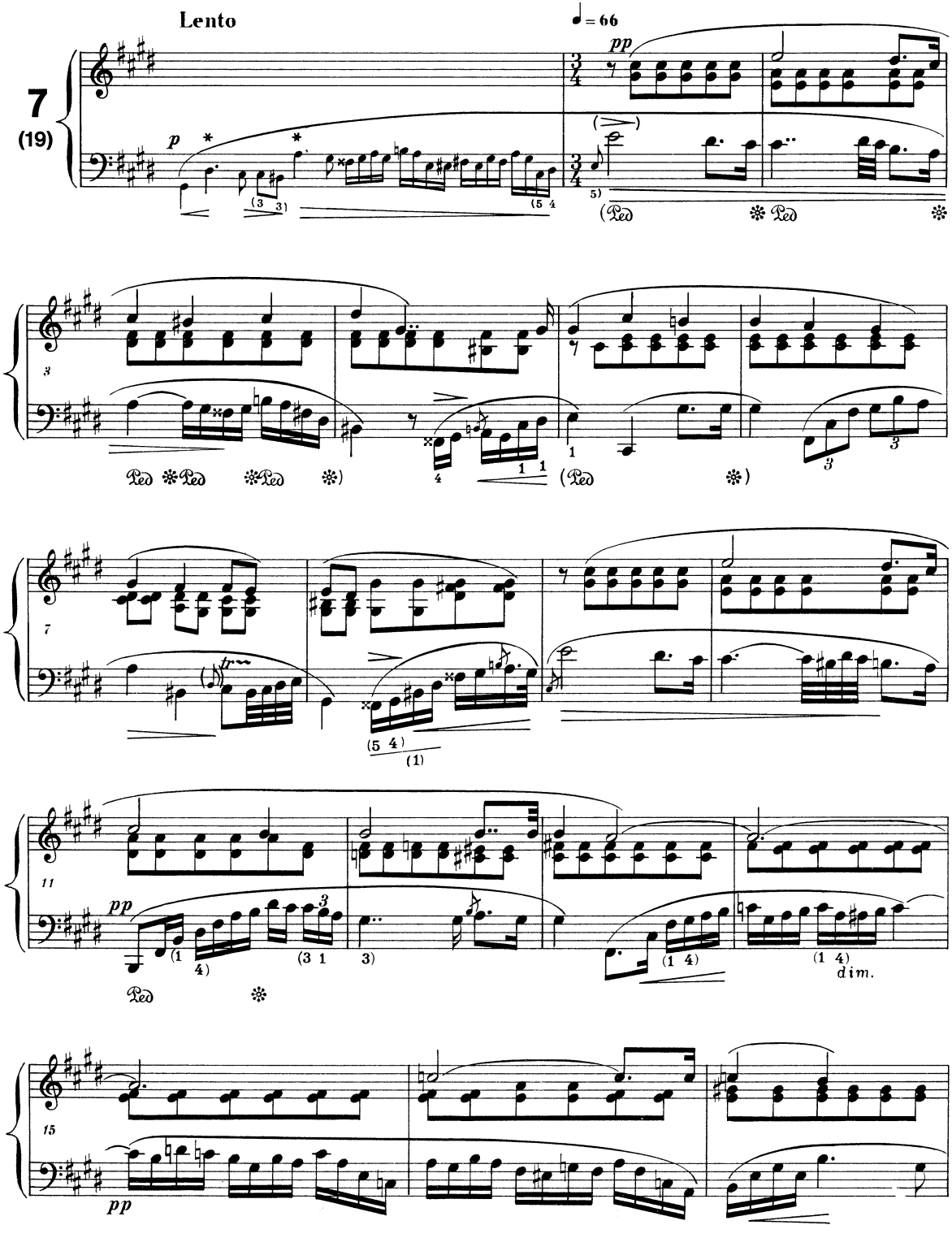


dopisując kasownik przed

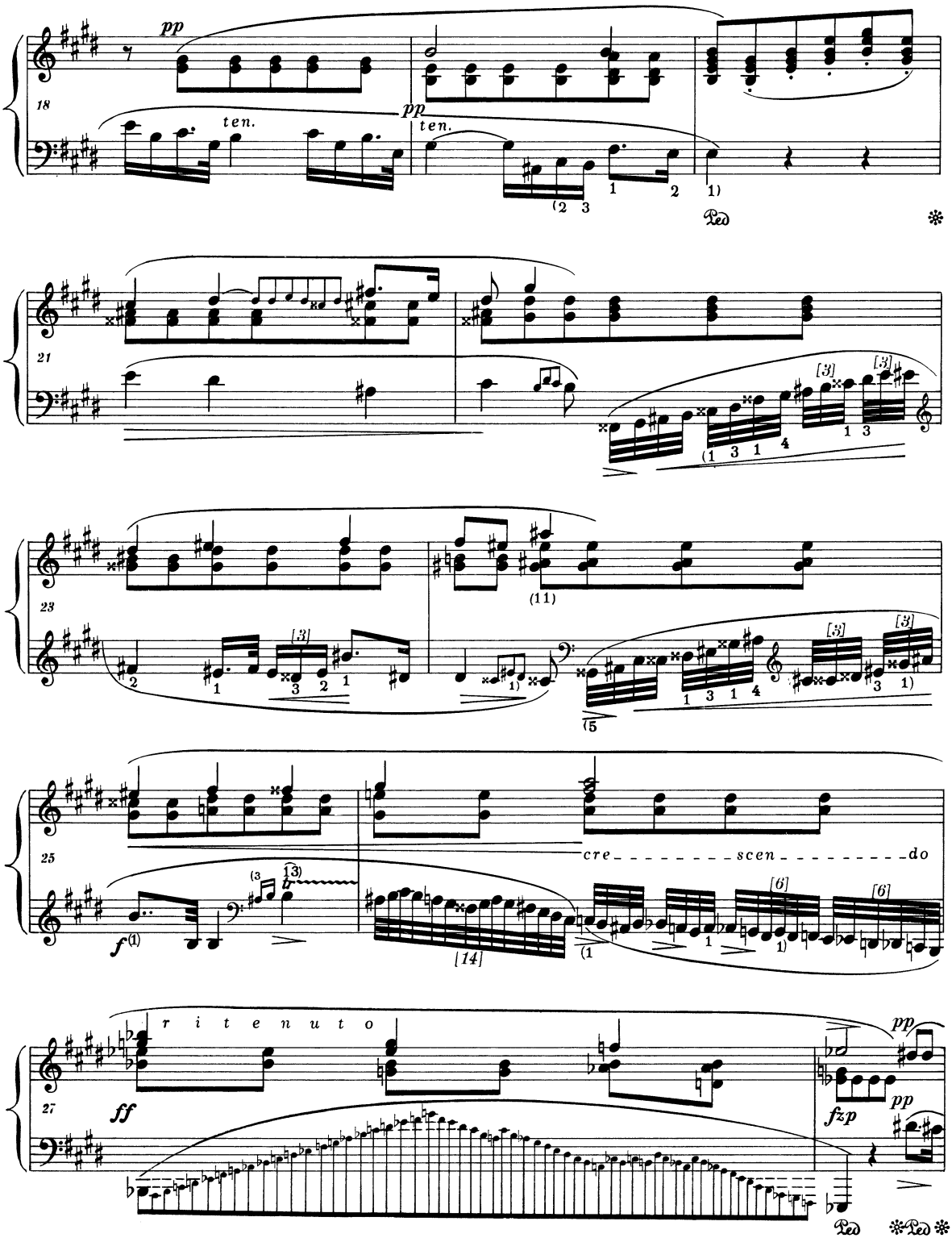
en ajoutant un becarre

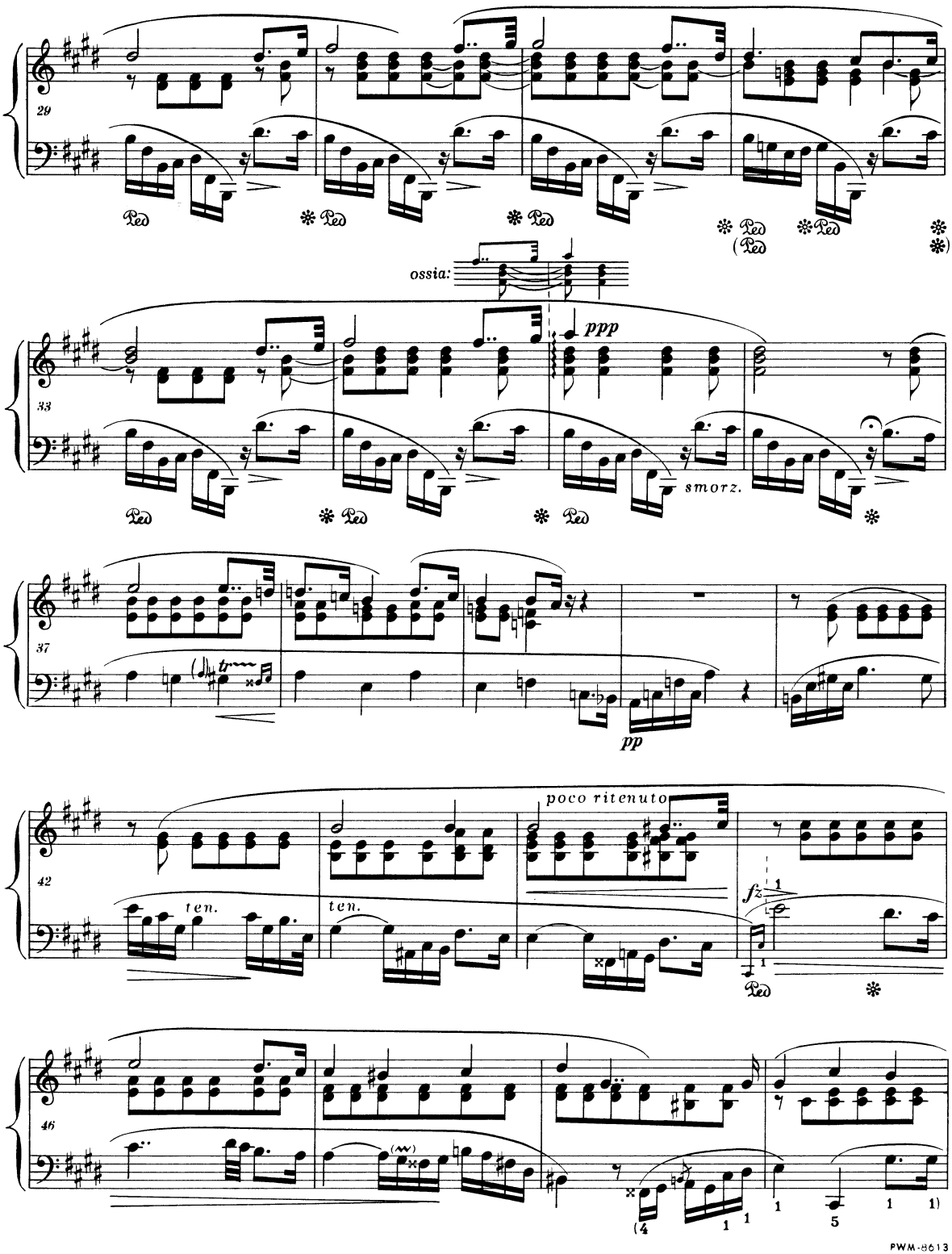
devant le *ut*♯$_3$ dans le 4^e accord de la mesure.

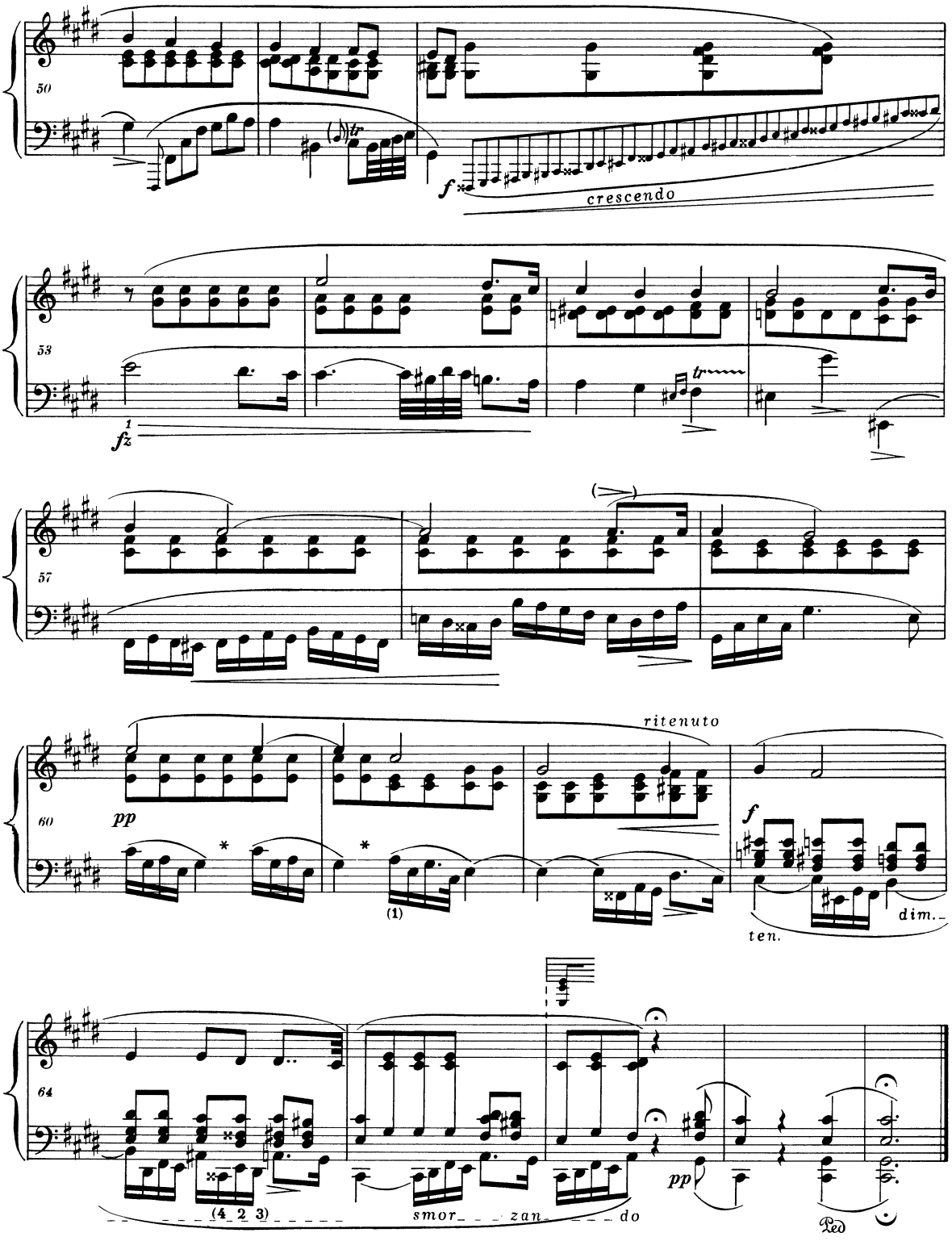

(pp)
f
dim.
Lento
p
f



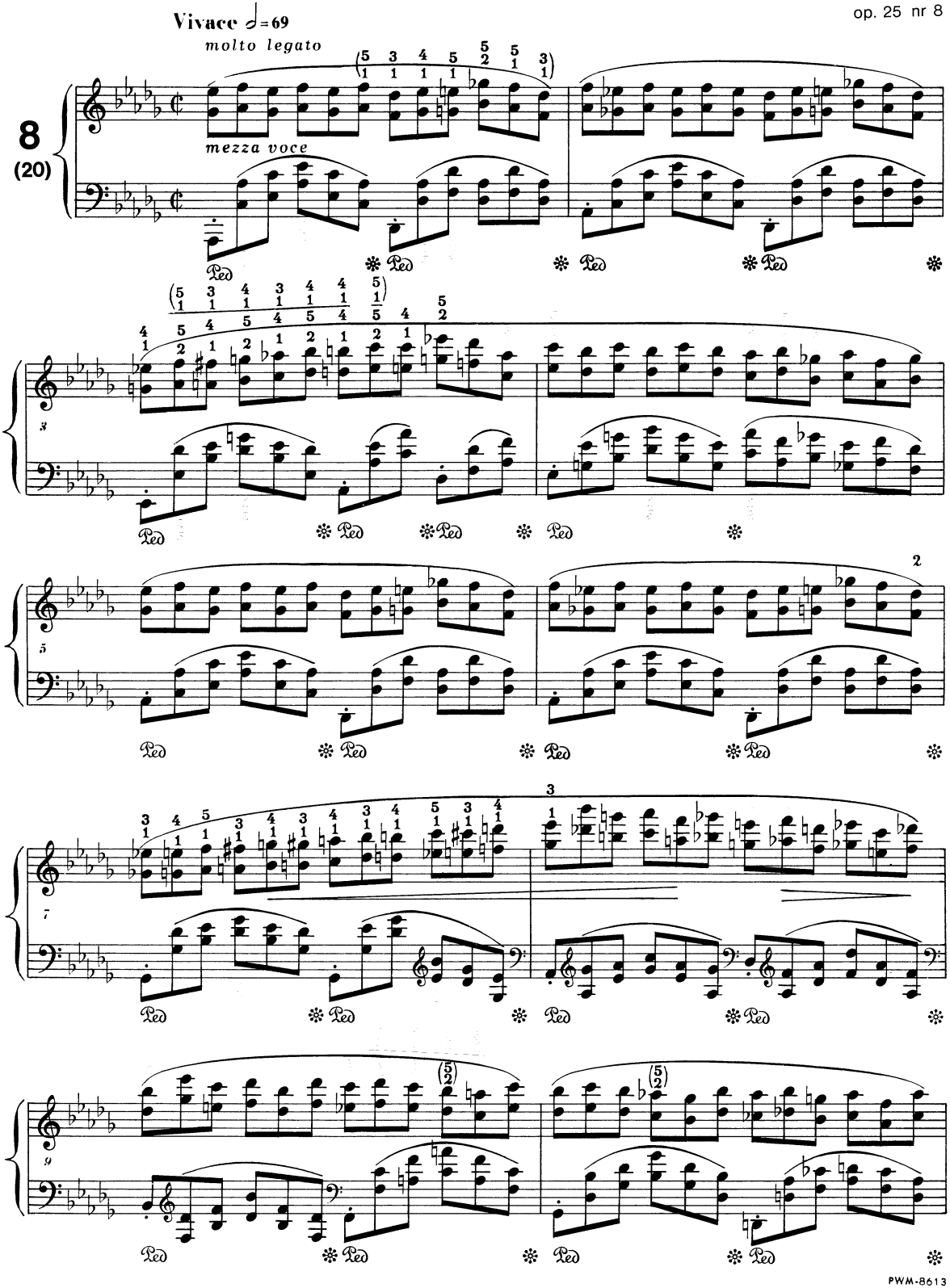
* W egzemplarzu lekcyjnym nad *dis* i *a* Chopin postawił znaki ⌒
Dans l'un des exemplaires d'eleve au-dessus du *ré*♯$_2$ et du *la*$_2$ Chopin a inscrit les signes ⌒

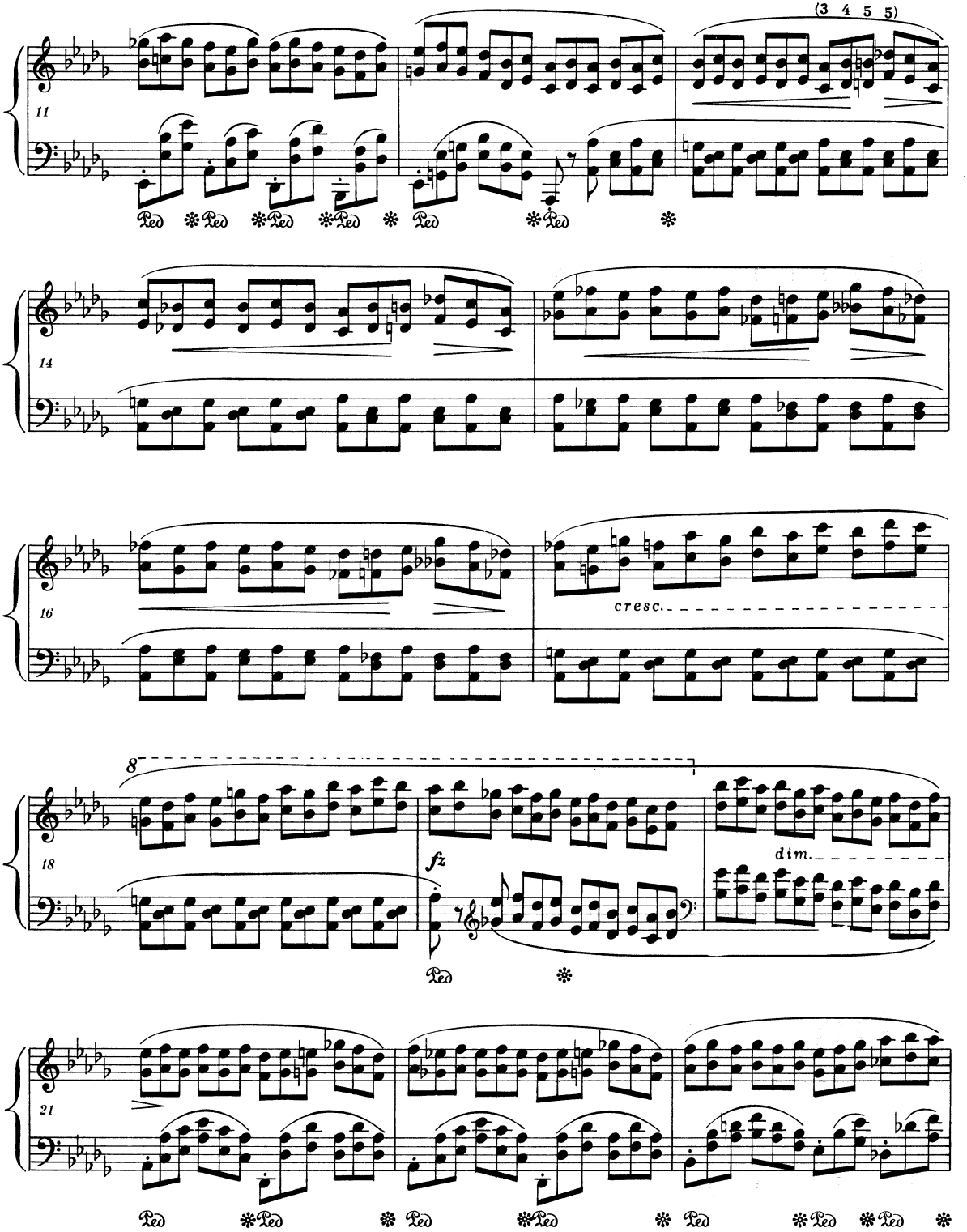

18
pp
ten.
pp
ten.
Ped
21
[3]
[3]
23
(11)
[3]
[3]
25
cre - - - - - - - - scen - - - - - - - - do
f
[14]
[6]
[6]
27
r i t e n u t o
ff
pp
fzp
pp
Ped
Ped

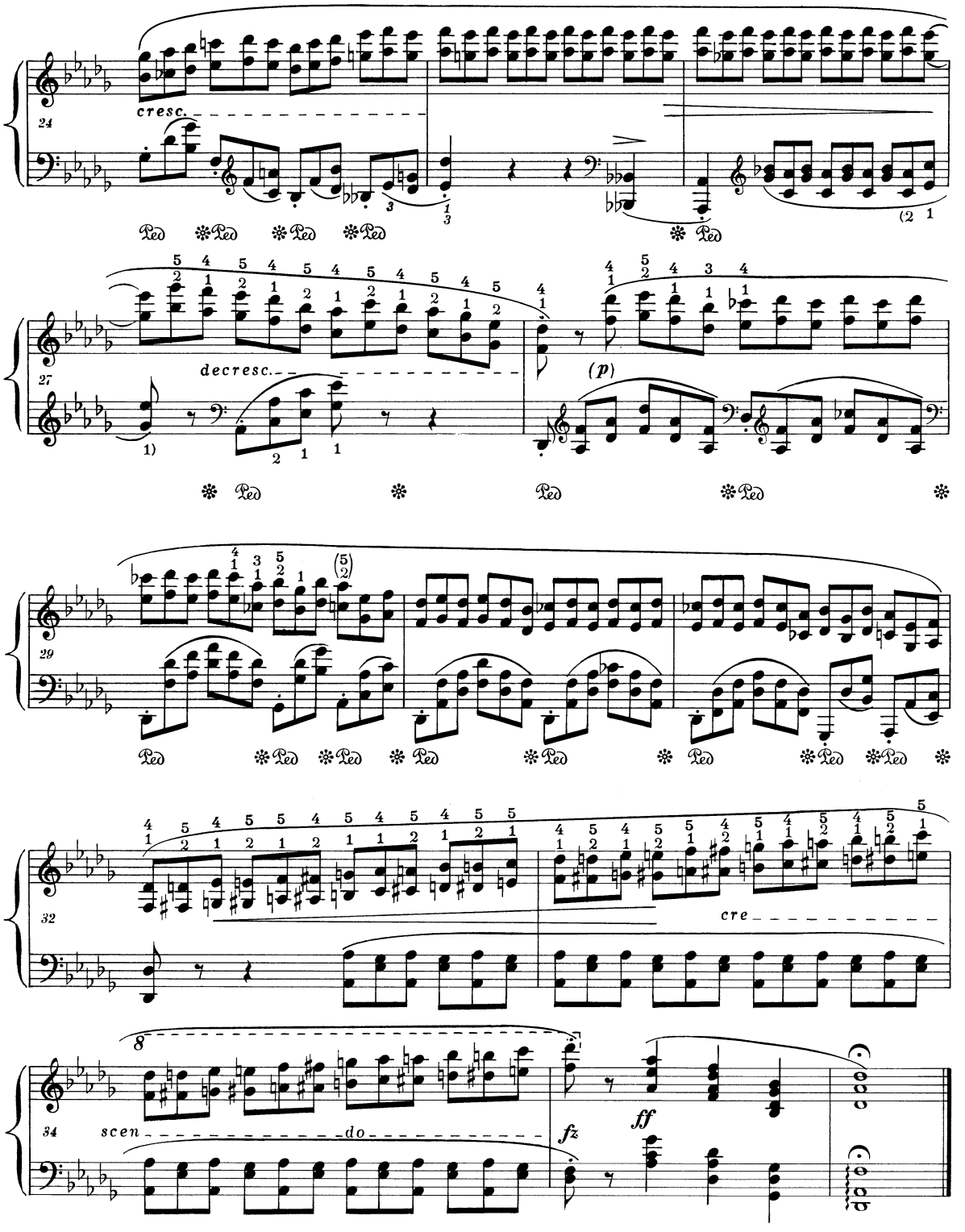

29
Ped
ossia:
33
ppp
smorz.
37
pp
42
poco ritenuto
ten.
ten.
fz
46
PWM-8613



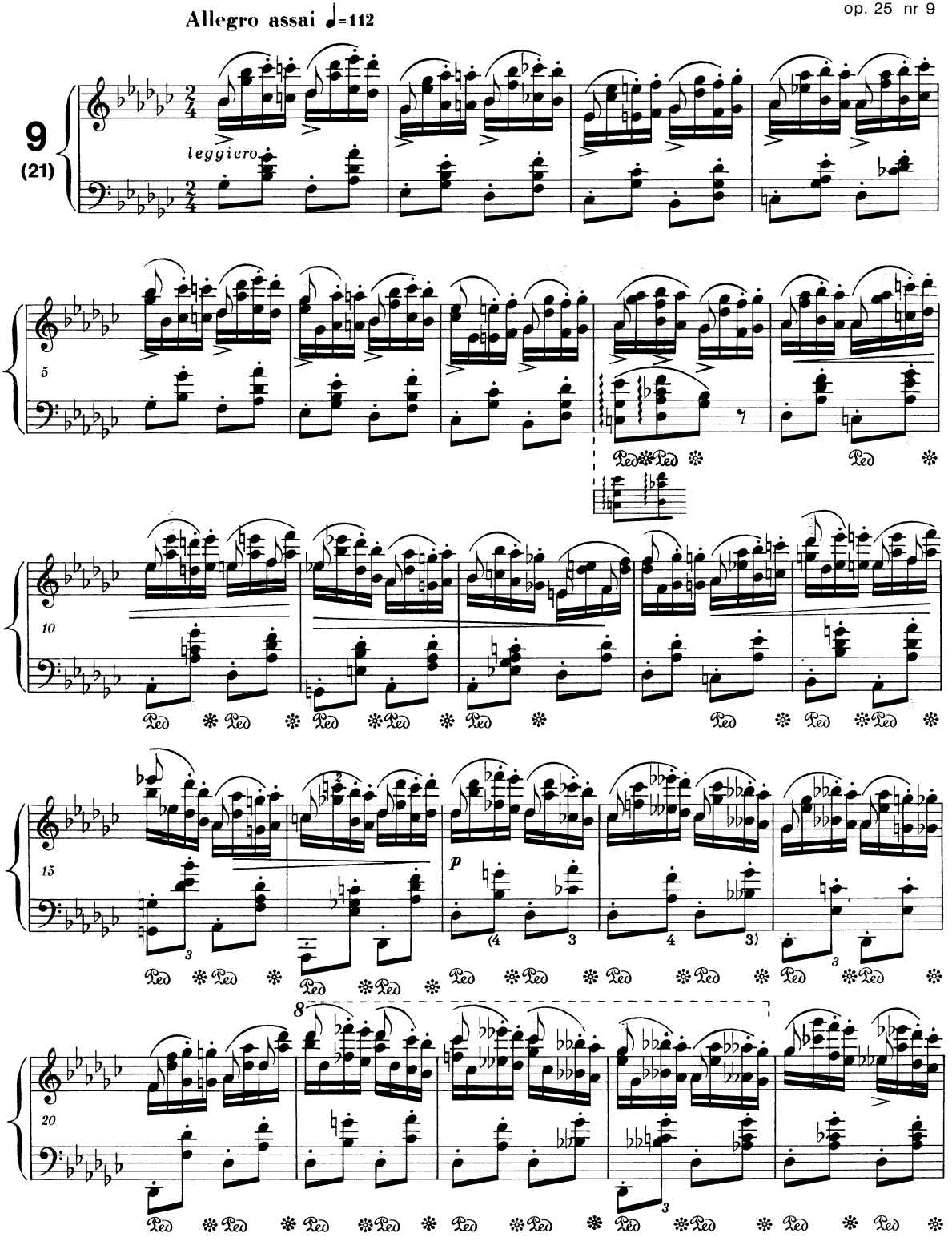
* Jedno ze źródeł nie przerywa łuku w miejscach oznaczonych gwiazdką.
Dans une des sources la liaison n'est pas interrompue aux endroits marqués par l'astérisque.

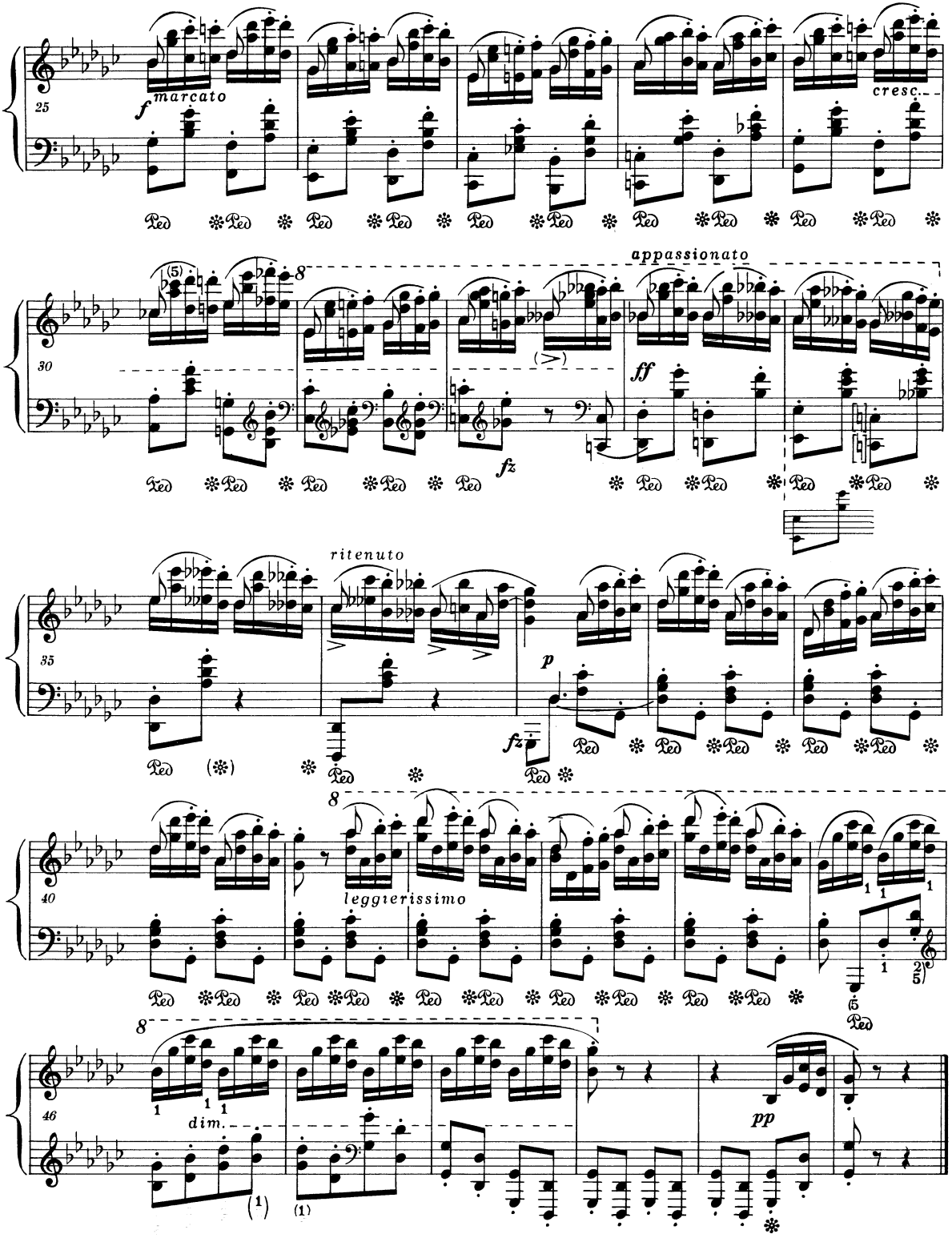

Vivace ♩=69
molto legato
mezza voce
8
(20)
Ped

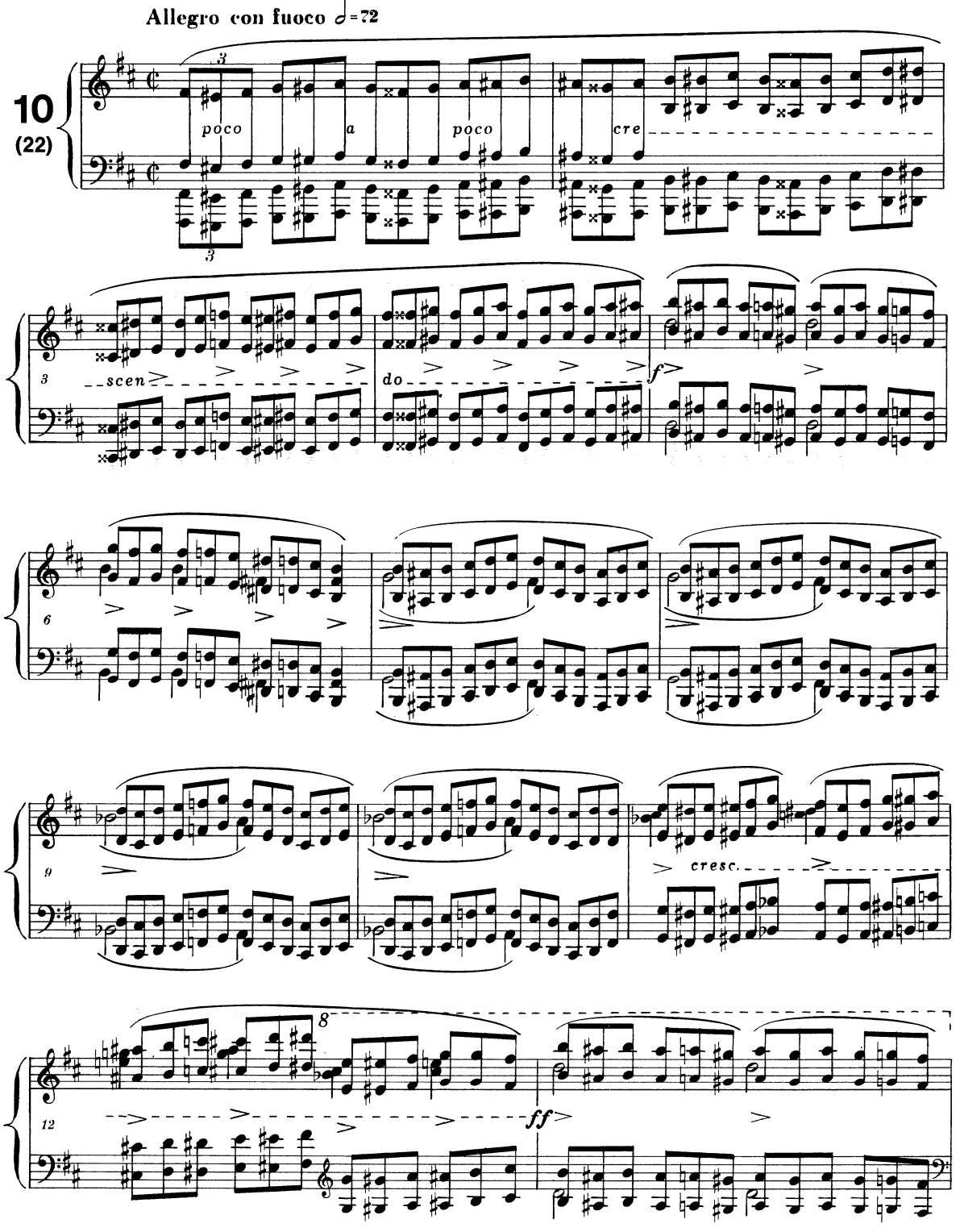

(3 4 5 5)
11
Ped
14
16
cresc.
8
18
fz
dim.
21

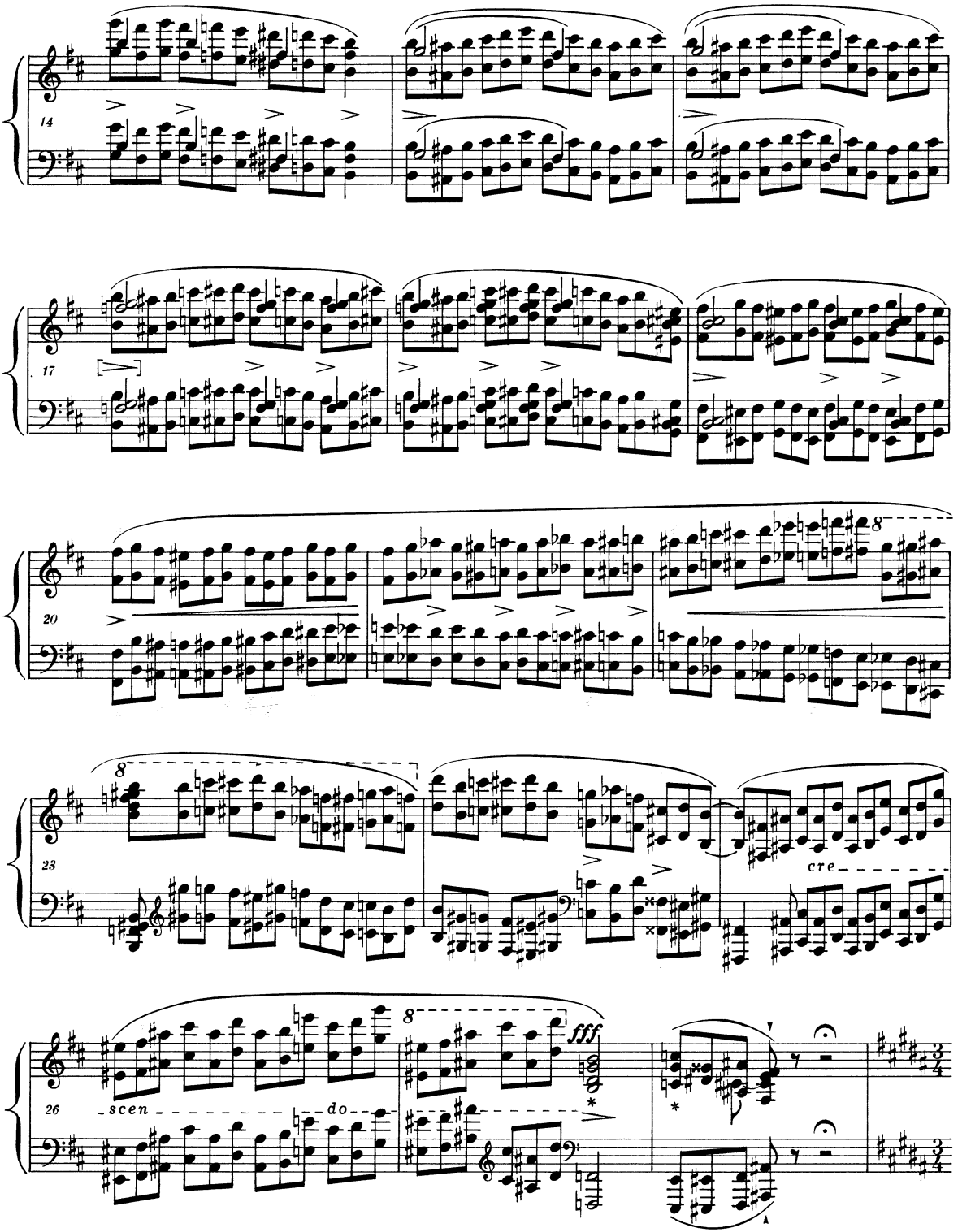


PWM-8613

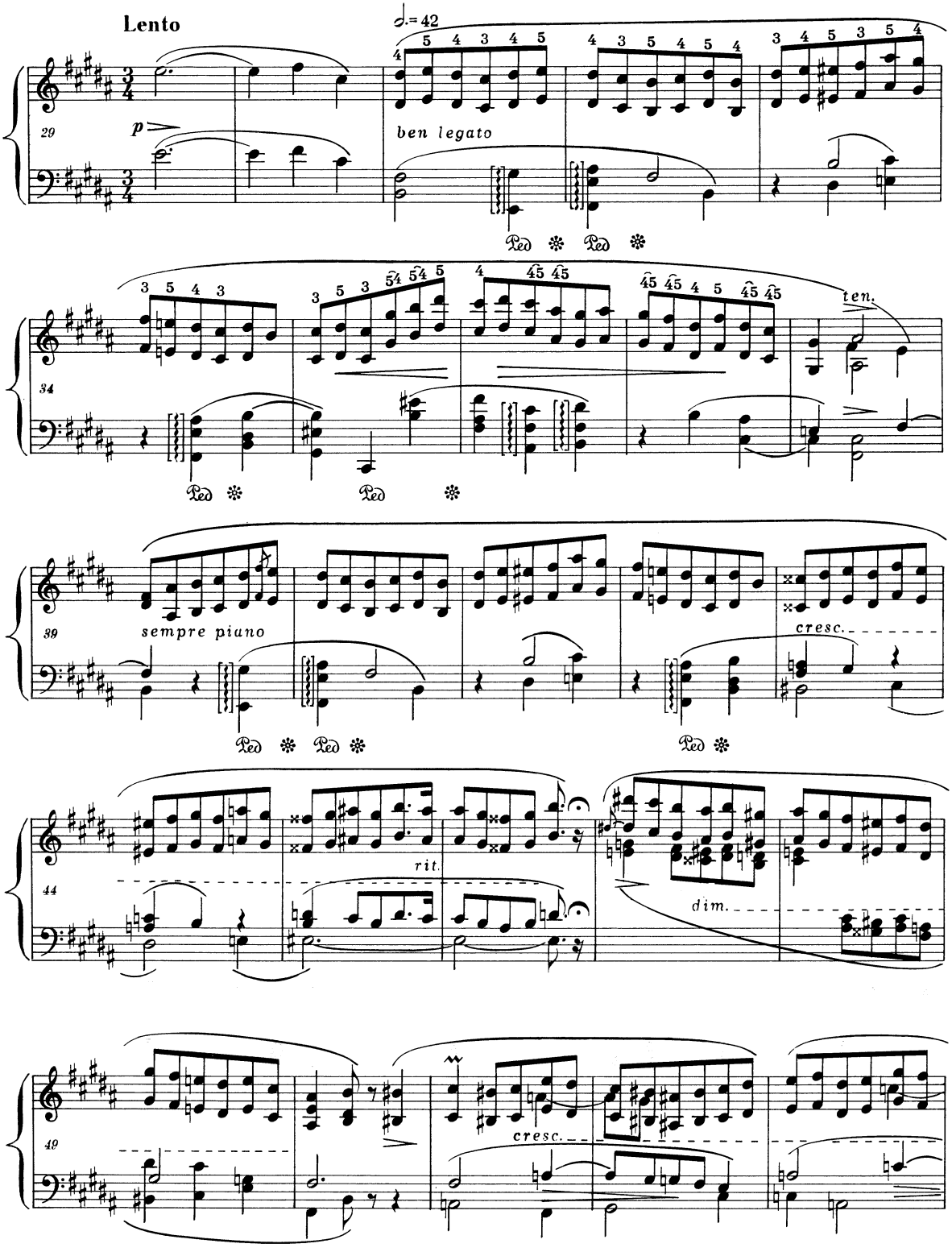

Allegro assai ♩=112
9
(21)
leggiero
5
10
15
p
20

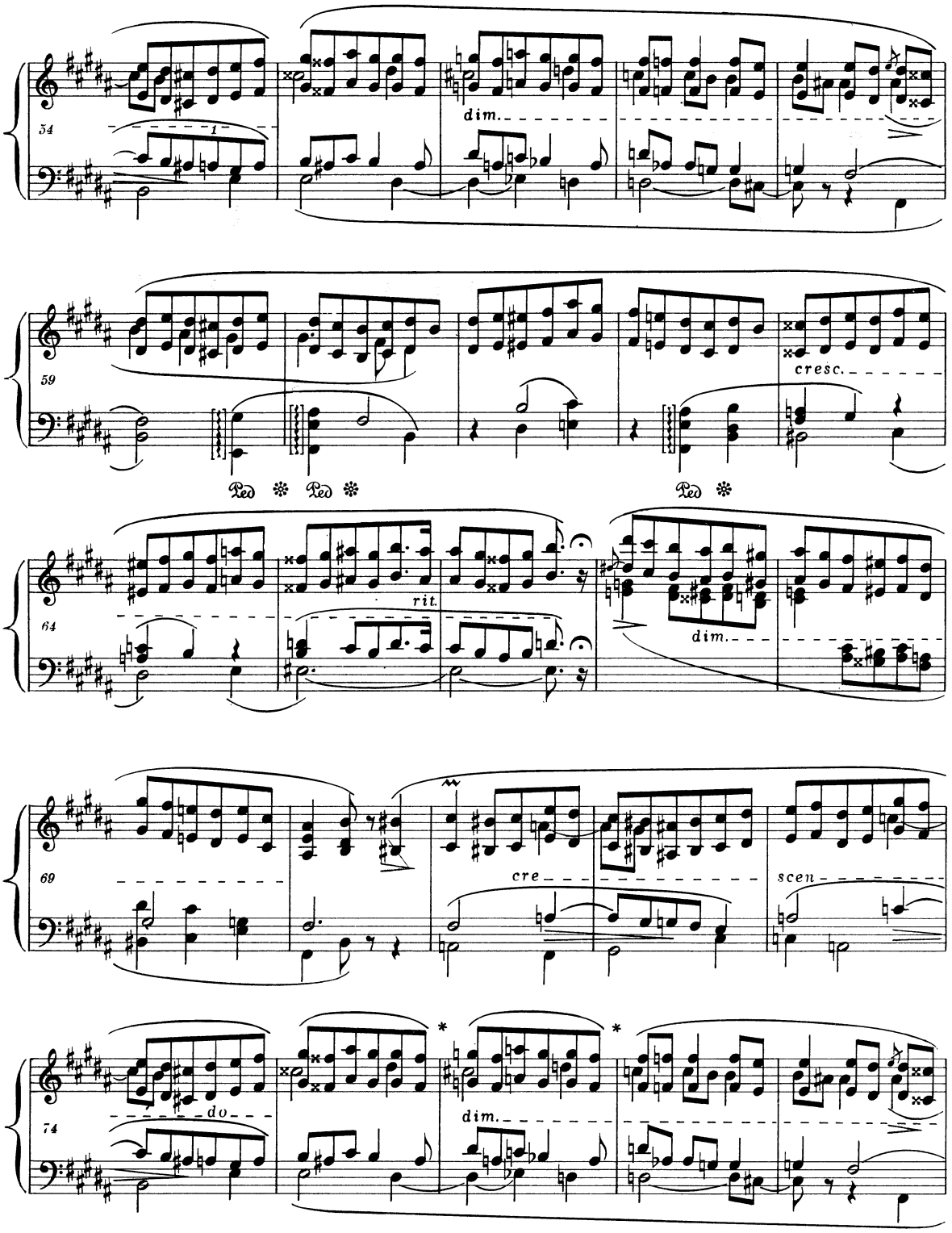

25
f marcato
cresc.
30
appassionato
ff
fz
35
ritenuto
p
fz
40
leggierissimo
46
dim.
pp


Allegro con fuoco ♩=72
10
(22)
poco
a
poco
cre
scen
do
f
cresc.
ff

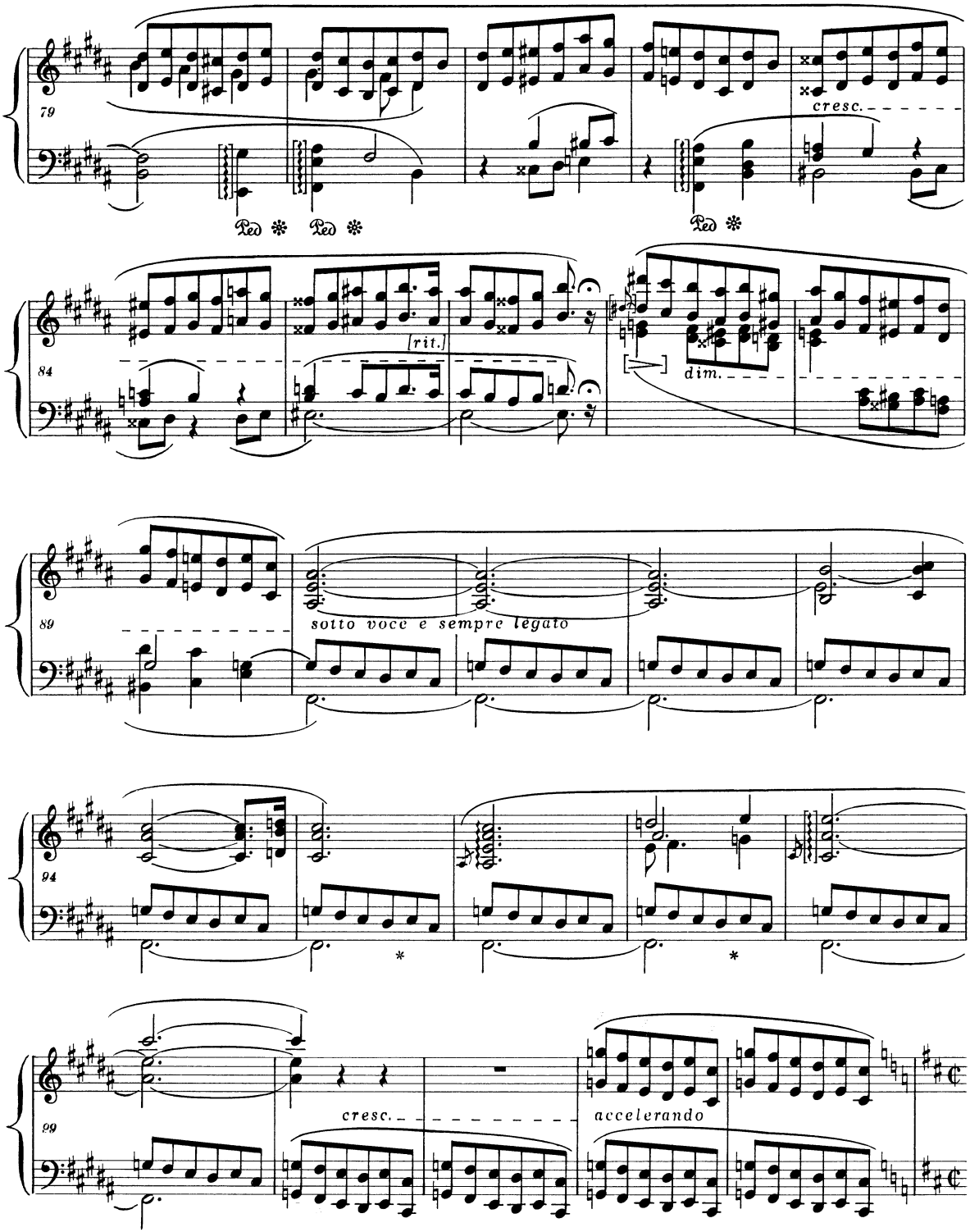


* Oba akordy zapisane są w źródłach enharmonicznie: *eis-aisis-cisis-fisis-aisis* oraz *disis-his-fisis-his.*
Les deux accords sont notés dans les sources enharmoniquement: *mi♯-lax-utx-fax-lax* et *rédx-si♯-fax-si♯.*

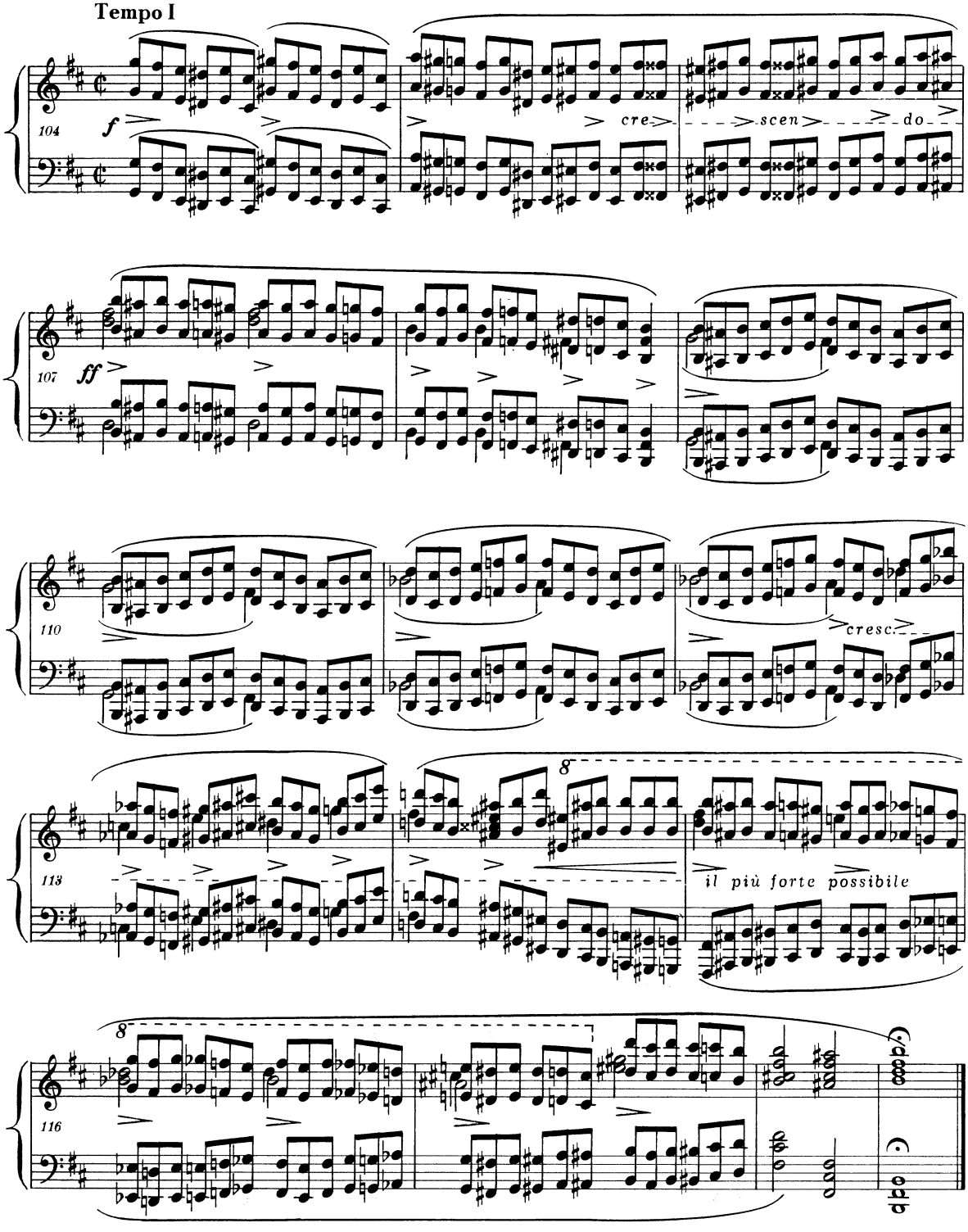

Lento
♩.= 42
29
p
ben legato
Ped ✻ Ped ✻
34
ten.
Ped ✻ Ped ✻
39
sempre piano
cresc.
Ped ✻ Ped ✻ Ped ✻
44
rit.
dim.
49
cresc.

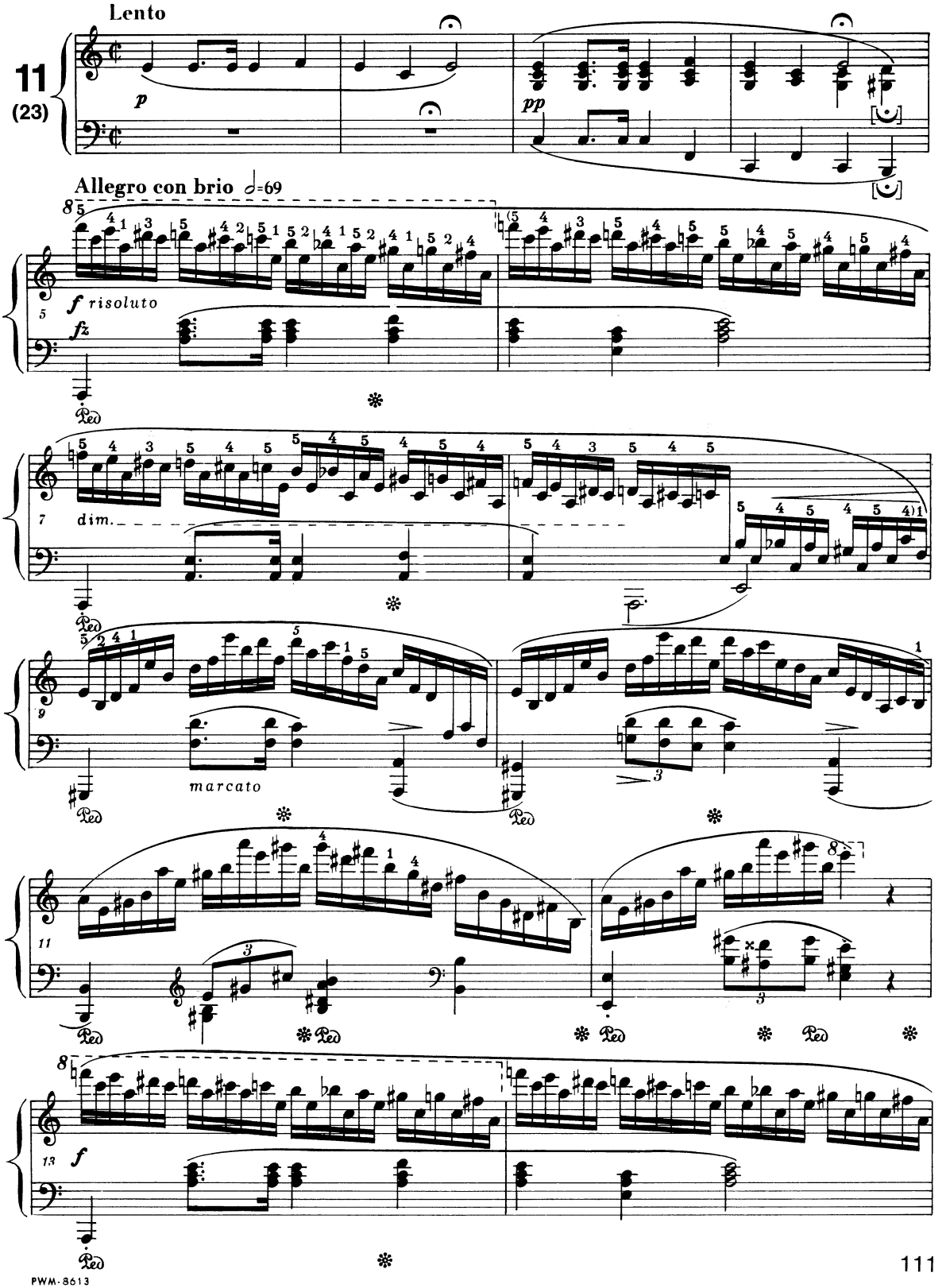


* Jedno ze źródeł nie przerywa łuku w tych miejscach.
Dans une des sources la liaison n'est pas interrompue ici.

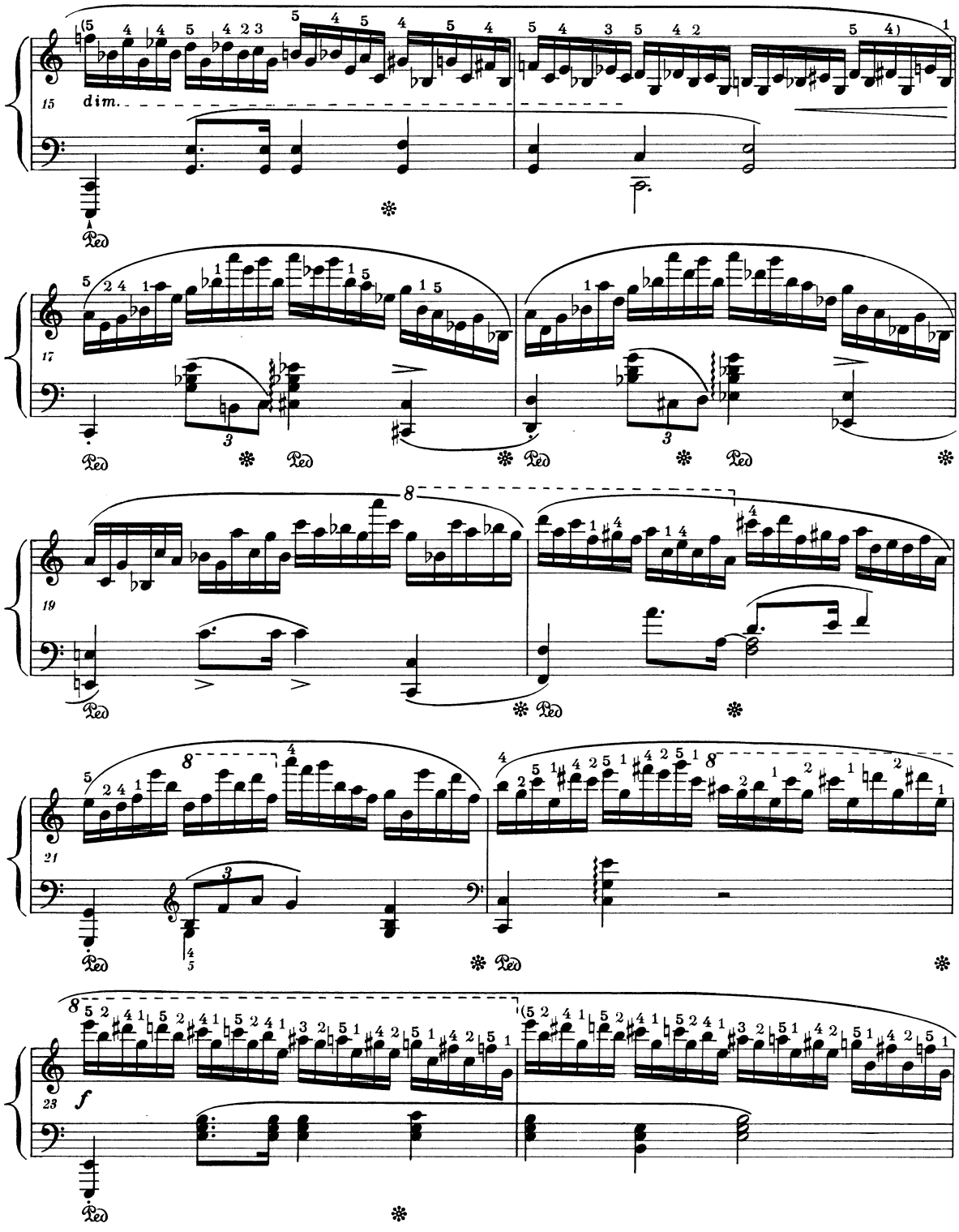


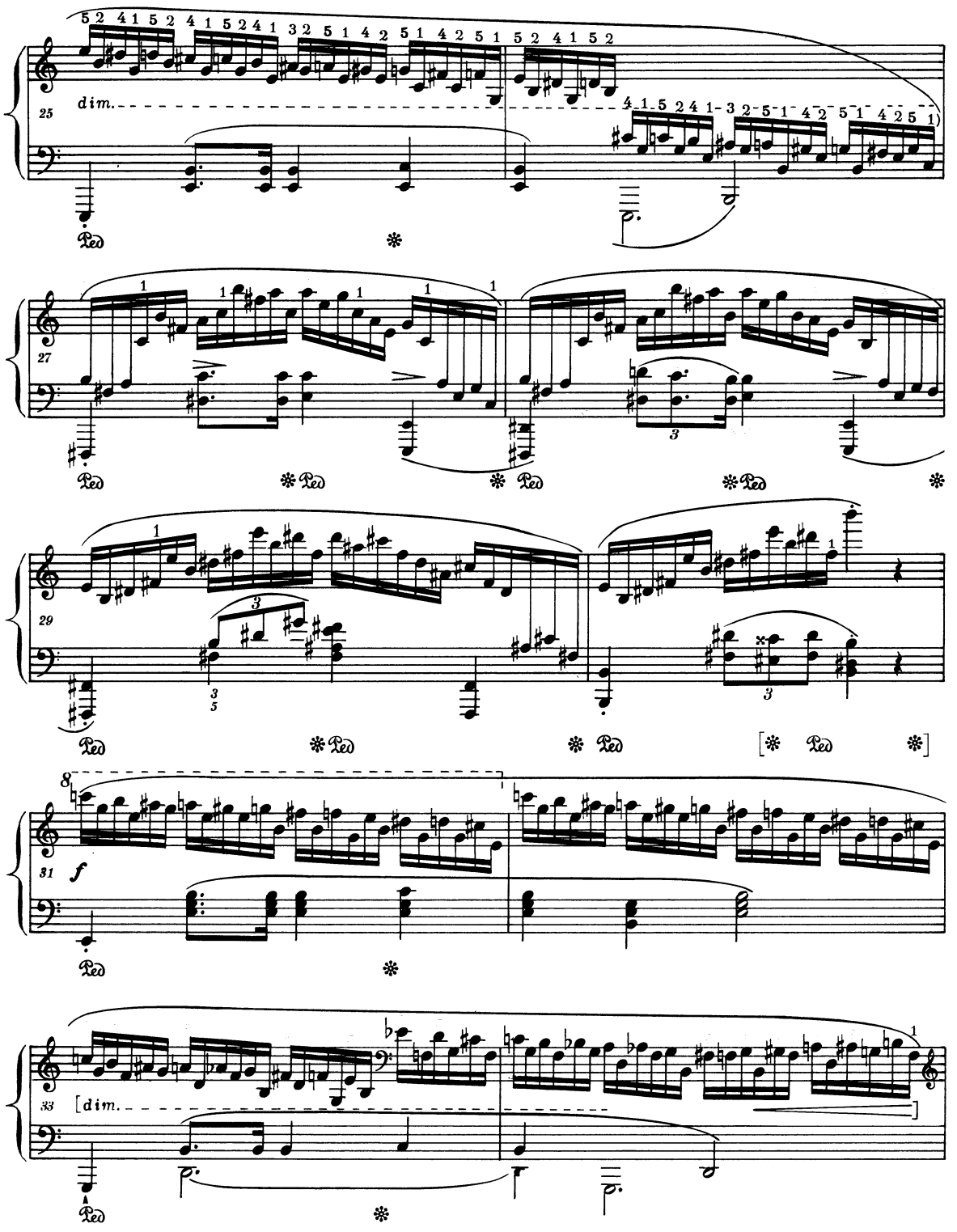
* W jednym ze źródeł w tych dwóch miejscach również są łuki.
Dans une des sources des liaisons apparaissent aussi à ces deux endroits.

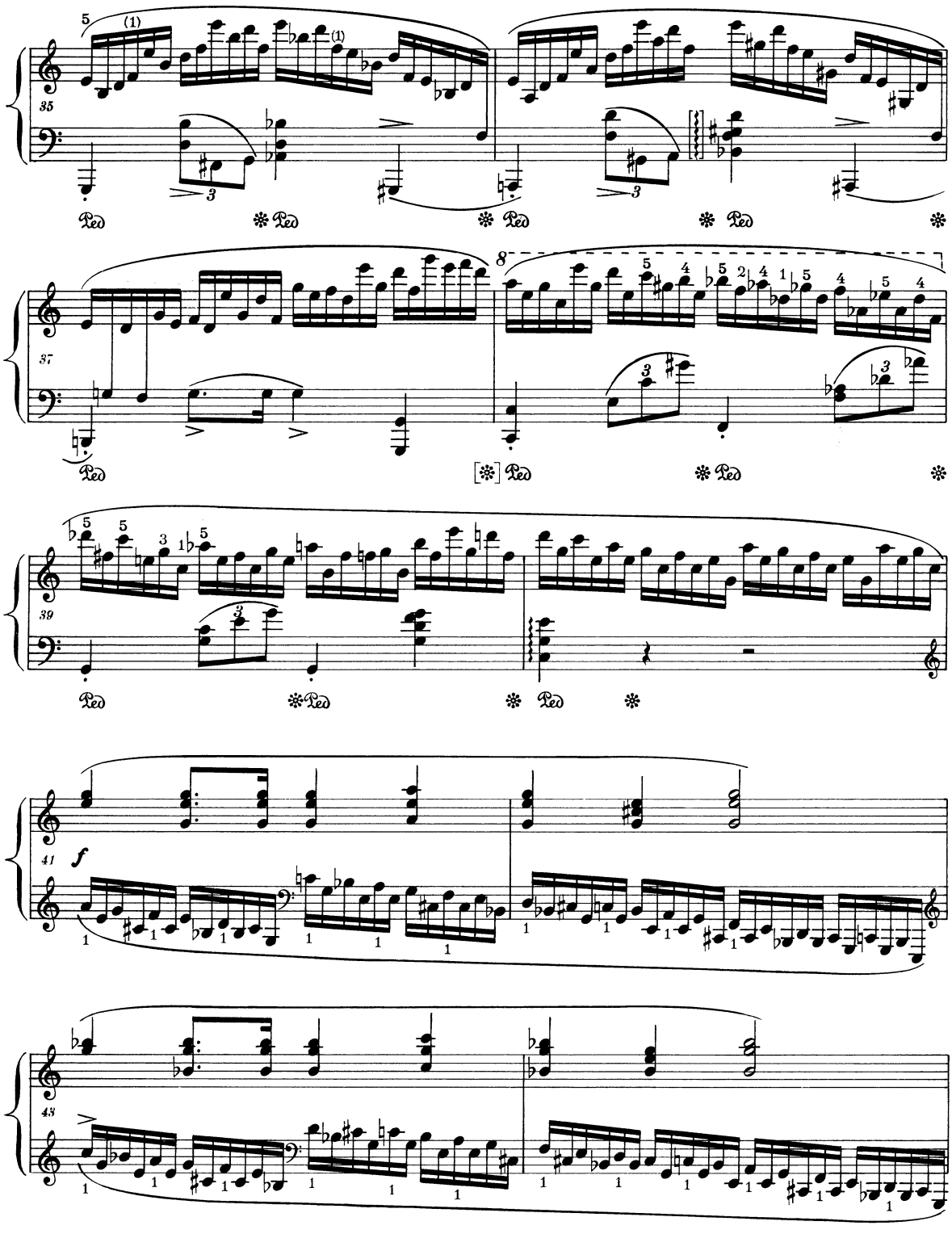

Tempo I
104
f
cre
scen
do
107
ff
110
cresc.
113
il più forte possibile
116


Lento
11
(23)
p
pp
Allegro con brio ♩=69
f risoluto
fz
dim.
marcato
f

PWM-8613


15
dim.
17
19
21
23
f


25
dim.
27
29
31
f
33
[dim.



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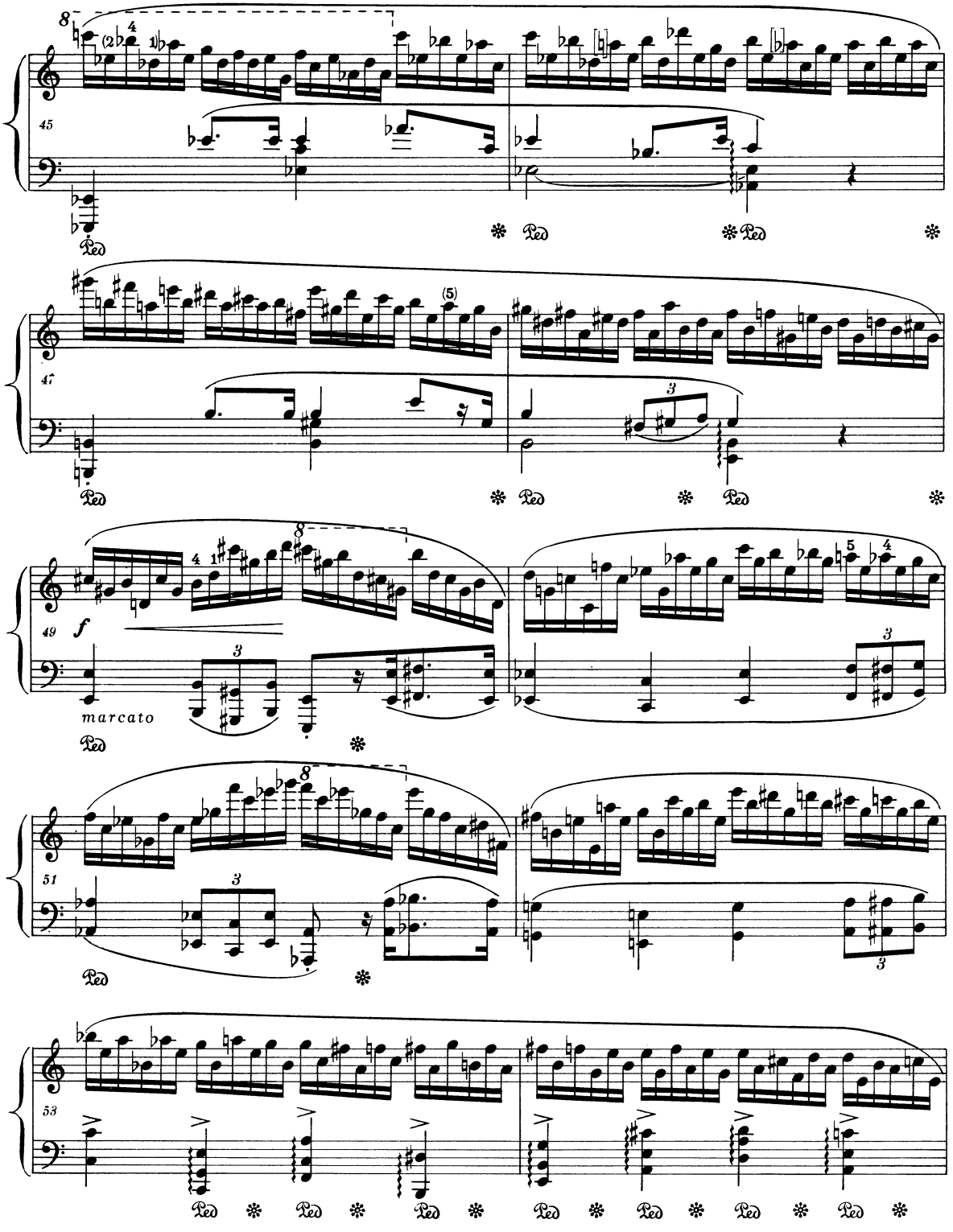
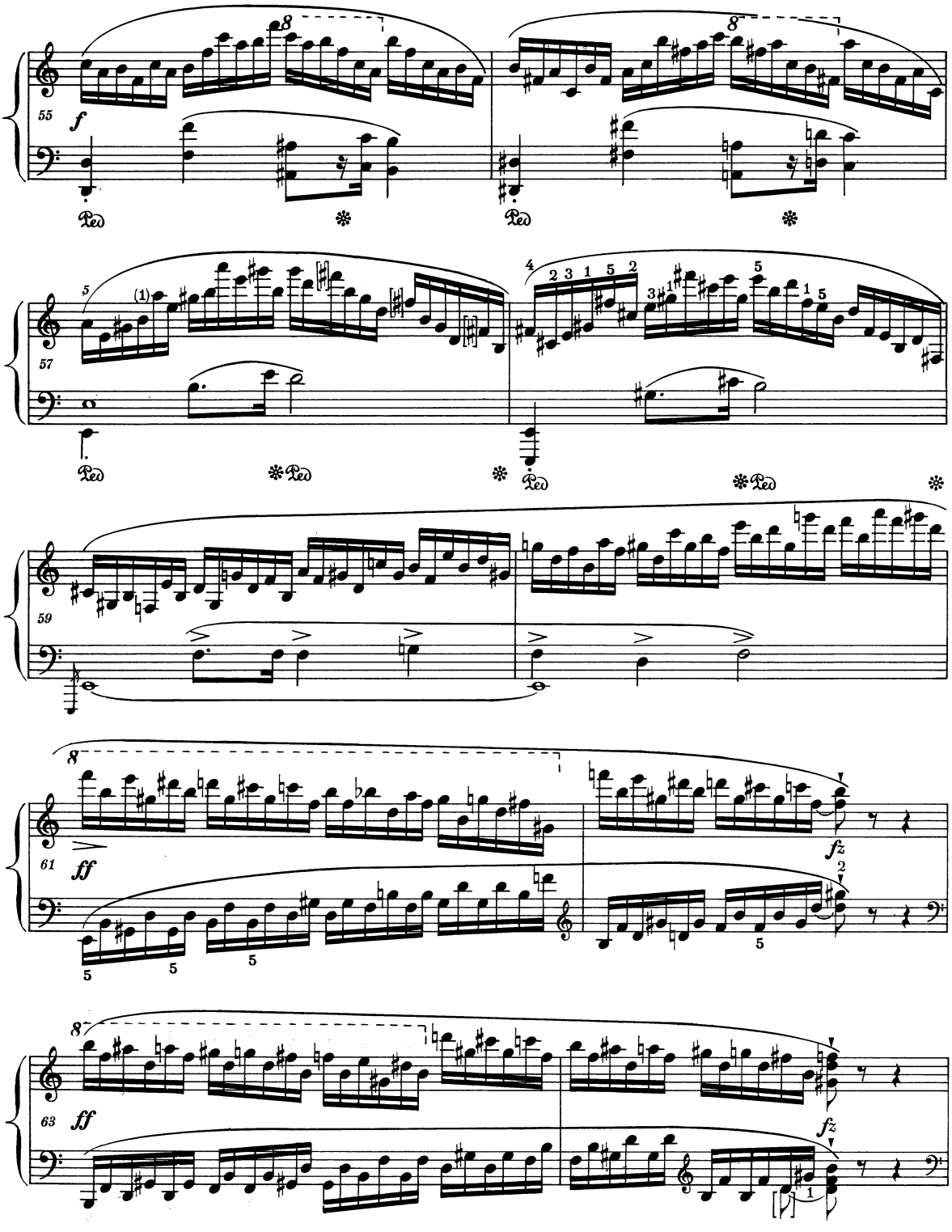
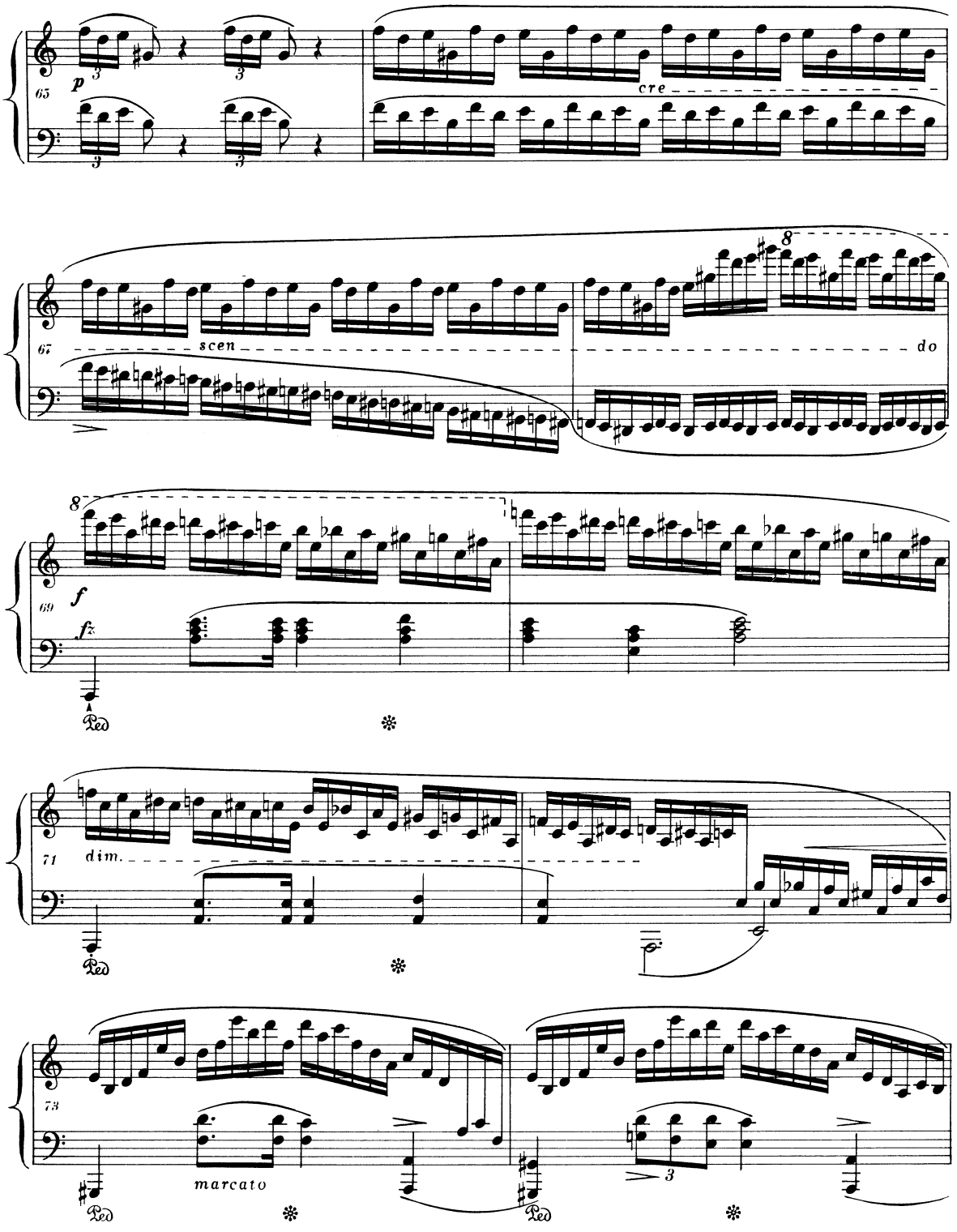
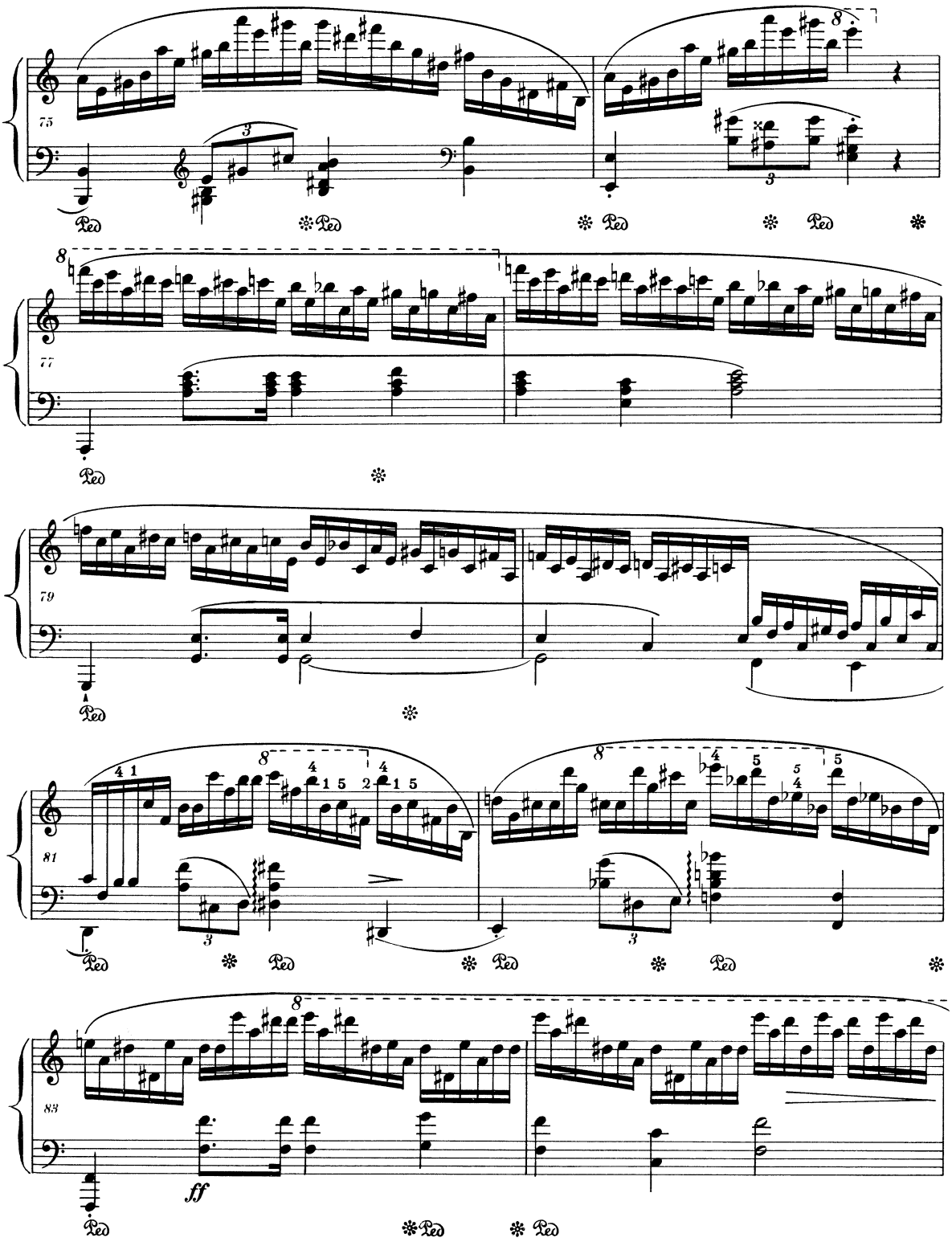

45
47
49
f
marcato
51
53
Ped

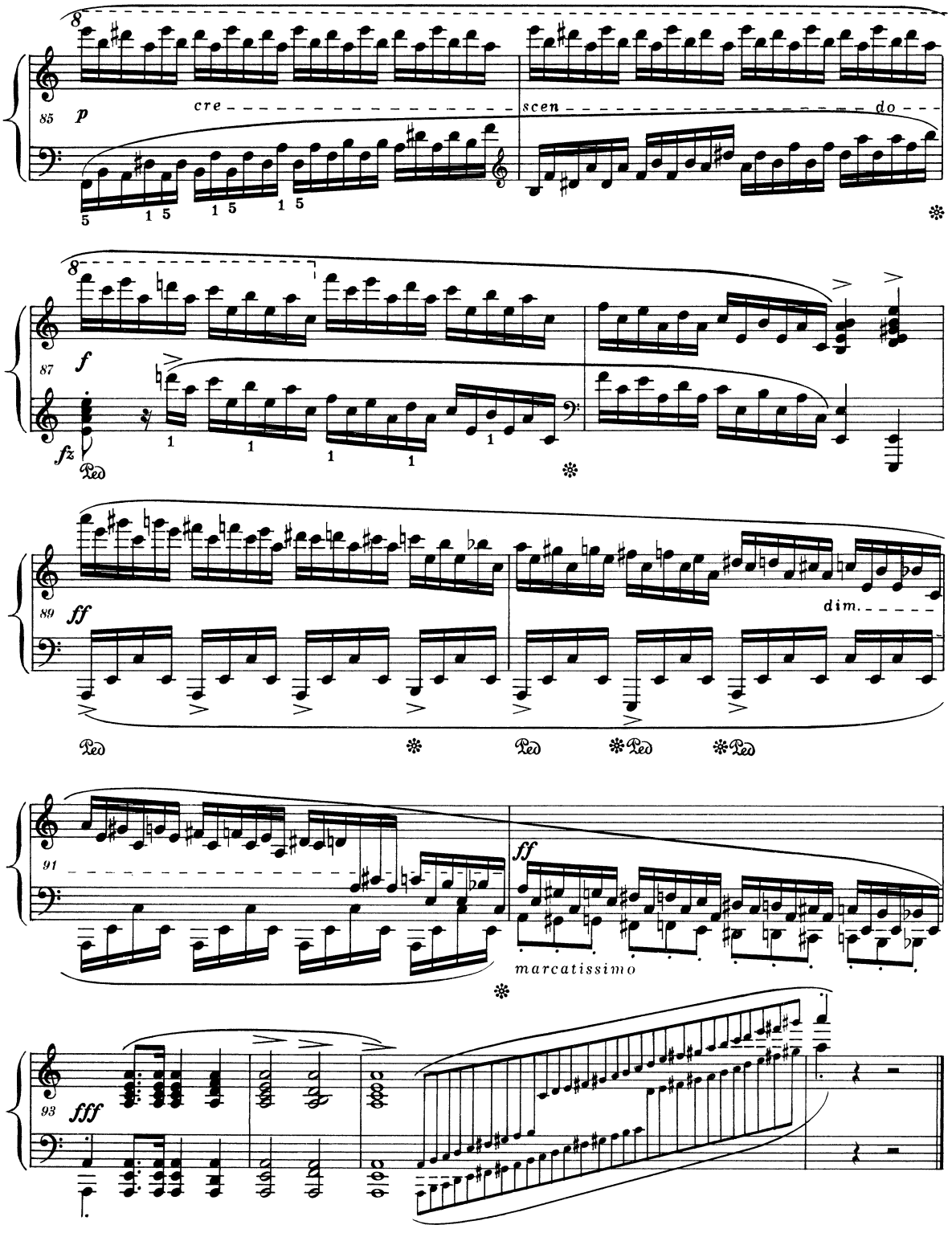


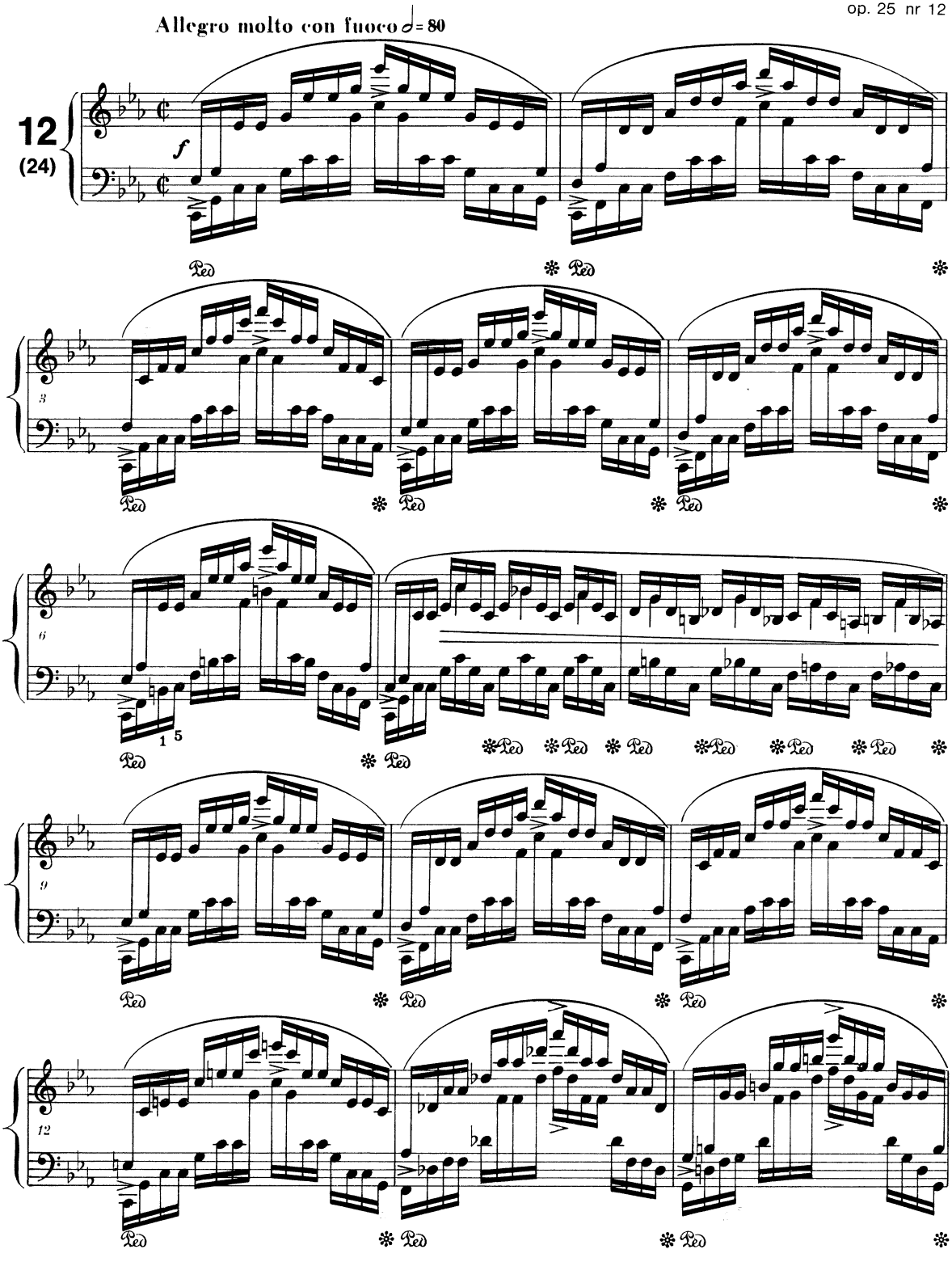
PWM-8613

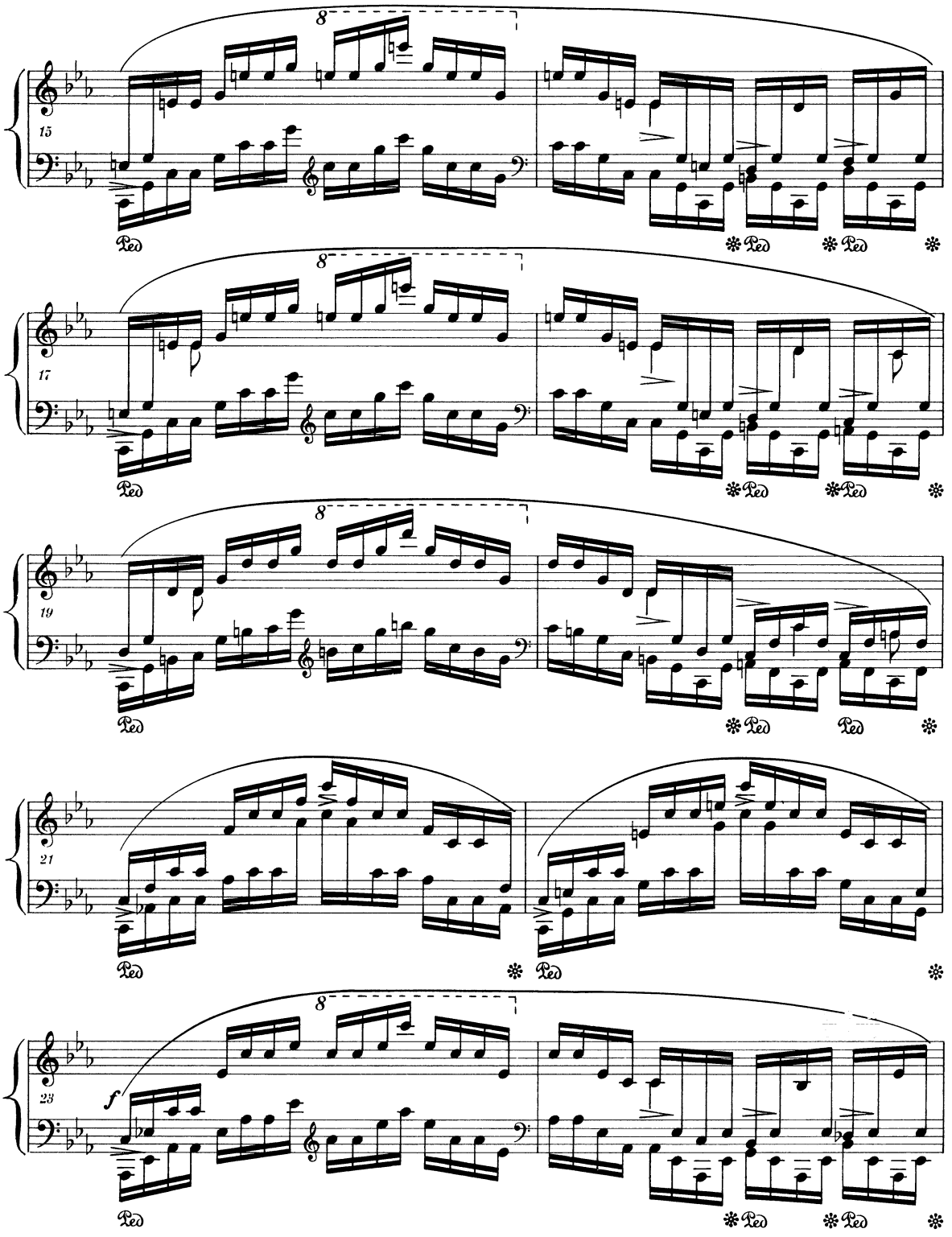

65
p
cre
67
scen
do
8
69
f
fz
Ped
71
dim.
73
marcato
3

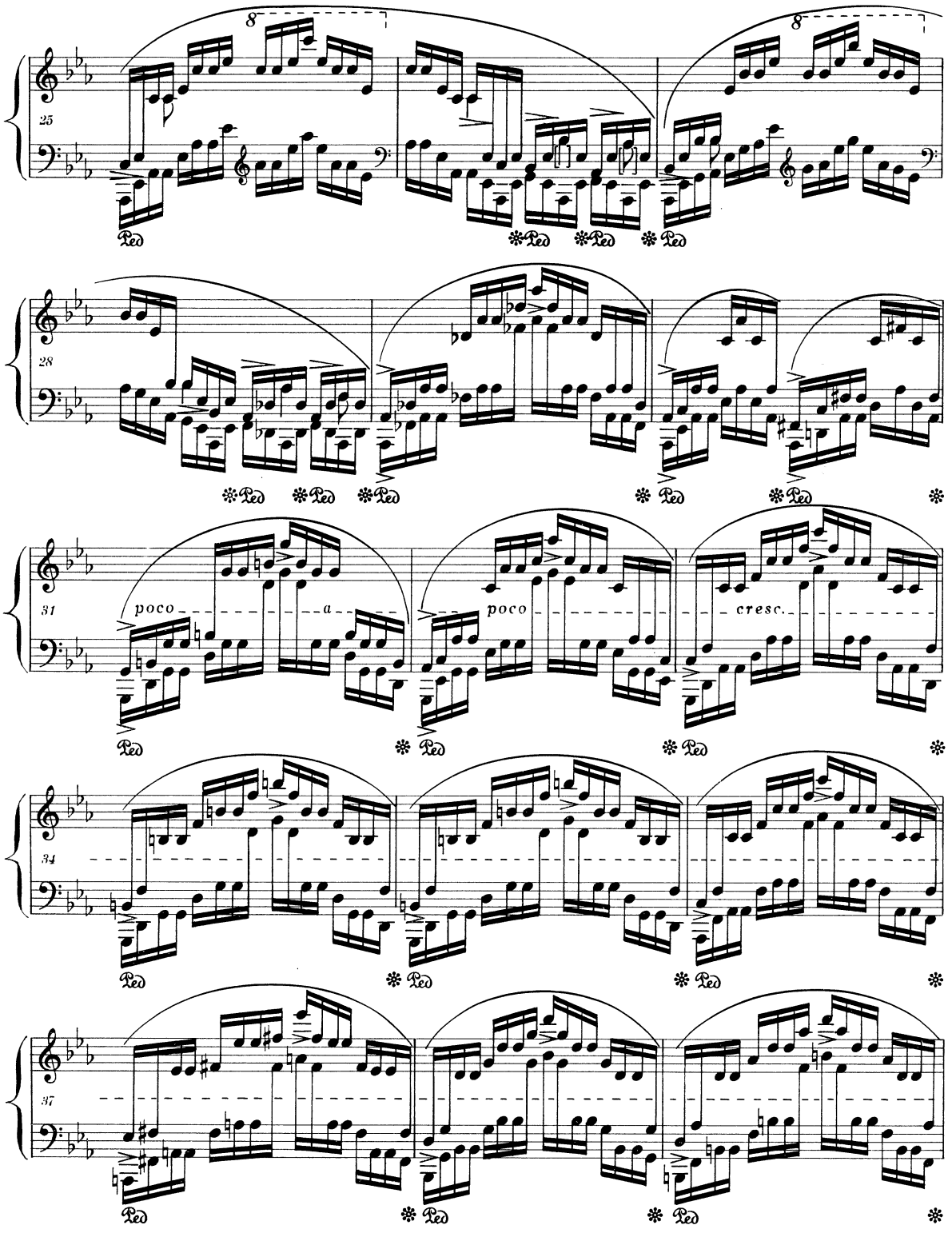


PWM-8613

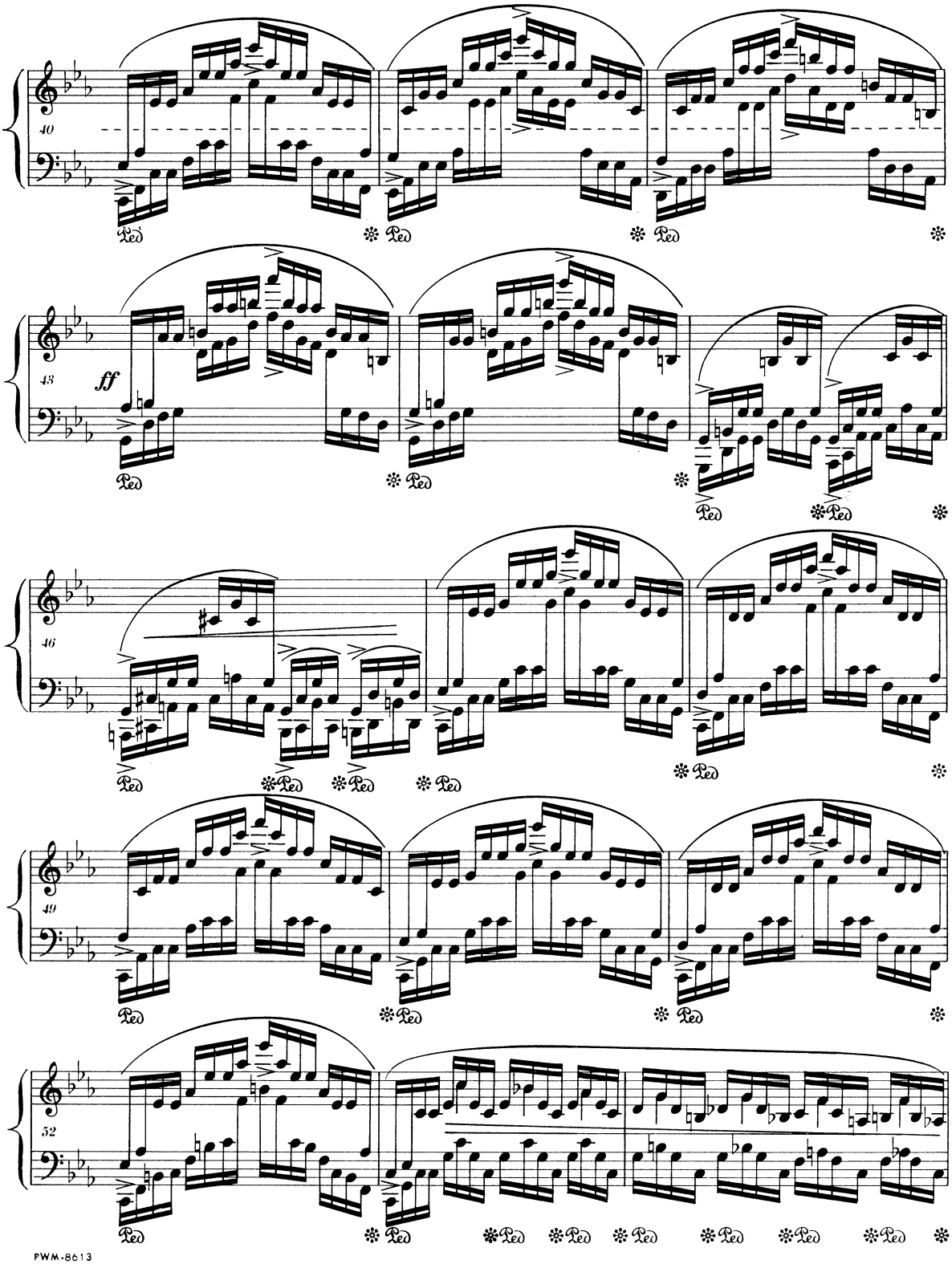

85
p
cre
scen
do
87
f
fz
Ped
89
ff
dim.
Ped
91
ff
marcatissimo
93
fff

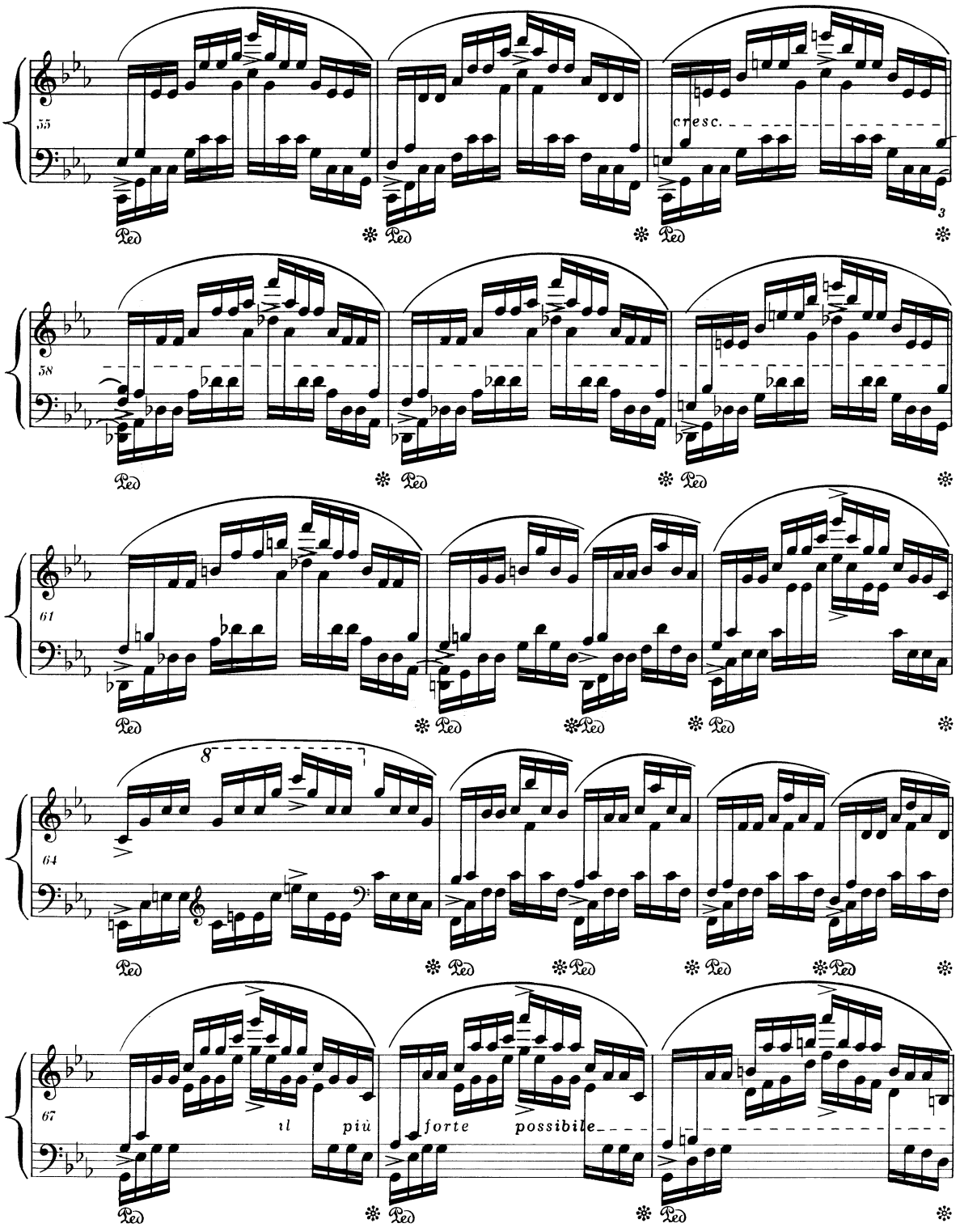

Allegro molto con fuoco ♩= 80
12
(24)
f
Ped
3
6
9
12

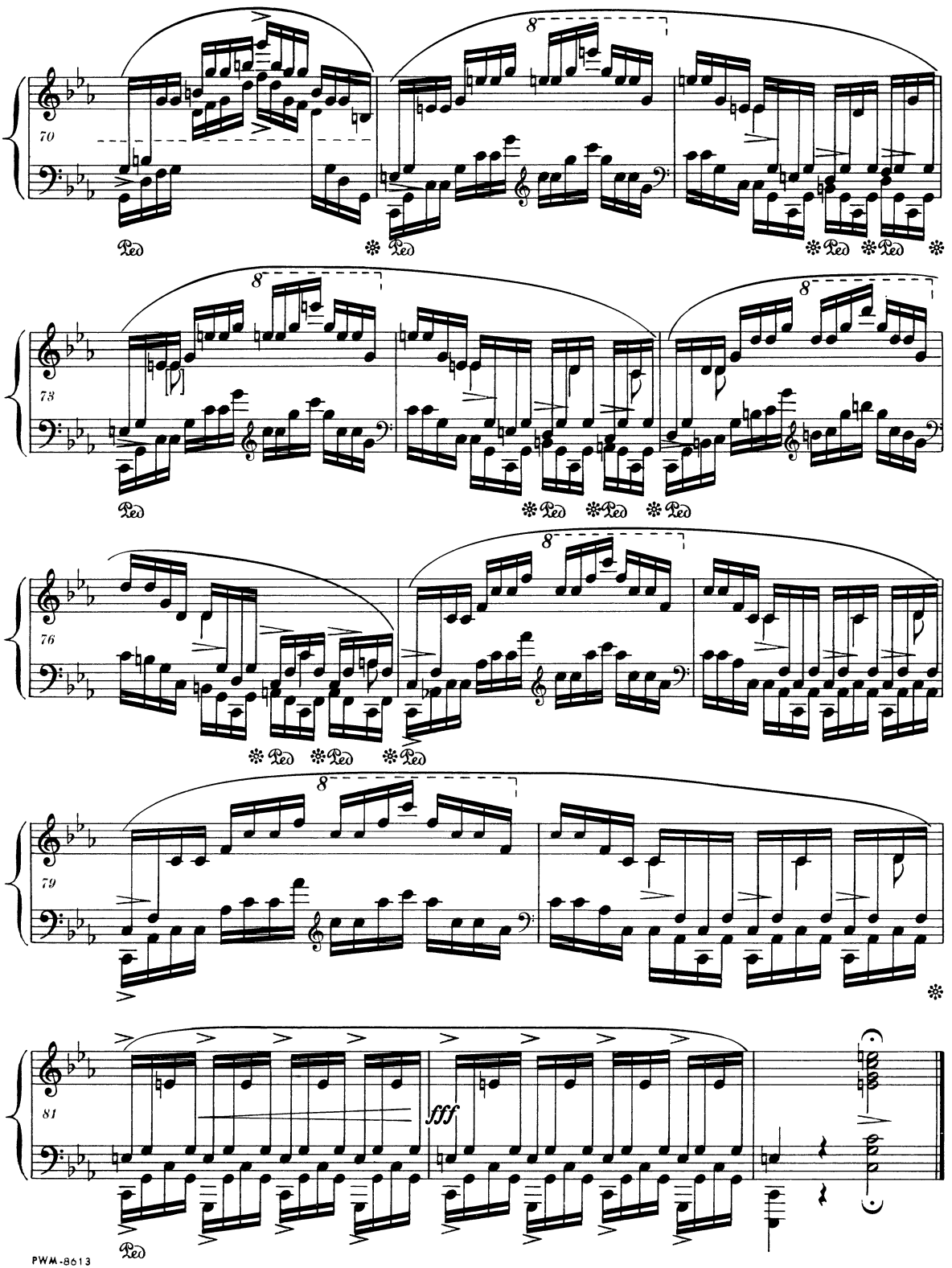

15
17
19
21
23
f
Ped



FWM-8613


40
43
ff
46
49
52
Ped


55
cresc.
3
Ped
58
61
64
8
67
il più forte possibile


70
Ped
Ped
Ped
Ped
Ped
73
Ped
Ped
Ped
Ped
76
Ped
Ped
Ped
79
81
fff
Ped