

Ballade

A Madame Nathaniel de Rothschild

op. 52

Andante con moto

4

legato
p

ped * *ped* * *ped* * *ped* *

dim. *ritenuto*

ped * *ped* * (*ped* *) *ped* * [*ped* *] *ped* * [*ped* *]

in tempo

mezza voce

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

* Dopuszczalny wariant jak w t. 30.
A permissible variant, as in bar 30.

19

Ped *Ped *Ped Ped *Ped *Ped *Ped Ped *Ped *Ped *

23

Ped *Ped *Ped Ped *Ped *Ped *Ped Ped *Ped *Ped *

27

Ped *Ped *Ped Ped *Ped *Ped *Ped Ped *Ped *

31

Ped *Ped *Ped Ped *Ped *Ped *Ped Ped *Ped *

35

Ped *Ped *Ped Ped *Ped *Ped *Ped Ped *Ped *

39

Measures 39-42 of a piano piece. The right hand features a melodic line with a long slur over measures 39 and 40. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings are present at the end of measures 41 and 42.

43

Measures 43-46. Measure 43 includes the instruction *mezza voce*. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal markings are at the end of measures 45 and 46.

47

Measures 47-50. Measure 47 includes the instruction *trium*. The right hand has a more active melodic line. The left hand accompaniment is consistent. Pedal markings are placed below measures 47, 48, 49, and 50.

51

Measures 51-54. The right hand features a melodic line with a slur. The left hand accompaniment continues. Pedal markings are located below measures 51, 52, 53, and 54.

54

Measures 54-58. Measure 54 includes the instruction *ten.*. The right hand has a melodic line with a slur. The left hand accompaniment continues. Pedal markings are placed below measures 54, 55, 56, 57, and 58.

58 *cresc.*

Ped * Ped * Ped * Ped *

61 *f* *cresc.*

Ped * Ped * Ped *

64

Ped * Ped * Ped * Ped *

67

Ped * Ped * Ped * Ped * Ped *

70 *ritenuto* *ff* *ff* *in tempo*

Ped * Ped * Ped *

73

8

dim. - accel.

Red * Red * Red

76

8

leggiro

rite-

*

79

in tempo

nuto

p

83

dolce

Red * Red * Red

2 4 5

87

Red * Red *

**

1 1 1 1

1 1

* Patrz Komentarz źródłowy.
Vide Source Commentary.

** Palcowanie Chopina: nad nutami odnosi się do prawej ręki, pod nutami - do lewej.
Fingering by Chopin: over the notes it refers to the R. H., and below the notes - to the L.H.

92

Ped *

97

ritardando *a tempo* *cresc.*

Ped * Ped *

101

Ped * Ped * Ped *

104

cresc.

Ped * Ped *

107

ritenuto *in tempo*

Ped * Ped *

* Wcześniejsza wersja, którą można uważać za wariant:
An earlier version which should be recognized as a variant:

** Patrz Komentarz źródłowy.
Vide Source Commentary.

125 *f* *ten.* *(ten.)*

Leg [*] *(Leg)* [*] *ten.*

128 *-dim.* *pp*

(ritardando) *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*]

131 *smorzando*

Leg [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*]

134 *1-5* *dolciss.* *rallent.*

Leg [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*] *Leg* [*]

135 *legato* *p a tempo*

Leg [*]

139

Two staves of music in a key with three flats. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment. A fermata is placed over the final measure of this system.

Ped *

143

Two staves of music. The right hand continues with intricate sixteenth-note patterns. The left hand has a more rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* *

147

Two staves of music. The right hand has a melodic line with many slurs. The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

151

Two staves of music. The right hand features eighth-note patterns with slurs. The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

154

Two staves of music. The right hand has a melodic line with slurs and fingerings (1, 6, 10, 10). The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

156

Red * Red * Red * Red *

(158)

Red * Red * Red * Red * Red *

161

Red * Red * Red * Red * Red *

163

Red * Red * Red *

165

Red *

* W jednym ze źródeł, być może omyłkowo, brak łuku przetrzymującego as².
 One of the sources, maybe erroneously, has no tie sustaining the as².



167

169

p *in tempo*
leggiero

171

173

dolce

175

177 *f*

179

181

183

185

187 *cresc.*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords and moving lines in both hands. A *cresc.* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

189

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music continues with chords and moving lines. Pedal markings (ped) and asterisks (*) are located below the left staff.

191 *fz cresc.*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords and moving lines. A *fz cresc.* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

193

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music continues with chords and moving lines. Pedal markings (ped) and asterisks (*) are located below the left staff.

195 *fz ff*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords and moving lines. A *fz ff* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

198 *stretto*

202 *fff* *pp*

Ped * Ped * Ped * Ped * Ped *

211 *f*

Ped * Ped * Ped * Ped * Ped *

213

Ped * Ped * Ped * Ped * Ped * Ped *

215 *fz* *fz* *fz*

Ped * Ped * Ped * Ped *

217

p

marcato

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

219

p

221

p

*

223

ff

**

8

225

p

8

* Autentyczność następującej wersji tej trioli w jednym ze źródeł:
The authenticity of the following version of this triplet in one of the sources:



nie jest pewna. Patrz *Komentarz źródłowy*.
remains uncertain. *Vide Source Commentary*.

** Patrz *Komentarz wykonawczy*.
Vide Performance Commentary.

227 *accel. sin al fine*
fz *p* *cresc.*

Ped * *Ped* * *Ped* *

229

Ped * *Ped* * *Ped* * *Ped* *

231 *ff*

Ped * *Ped* *

233

Ped *

(235)

Ped * *Ped* * *Ped* * *Ped*