

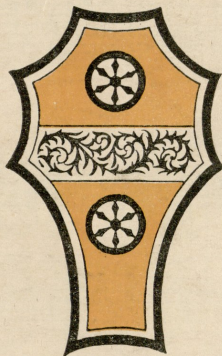
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EDITION SCHOTT
EINZEL-AUSGABE

— 0361 —

CHOPIN



Op. 23

Ballade

No. 1

Sol mineur - G moll - G minor

Neu revidierte Ausgabe von
X. SCHARWENKA

PIANO

Jede Nummer 20 Pfennig

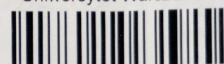
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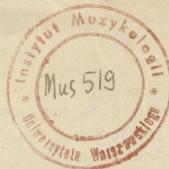
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A M^{te} le Baron de Stockhausen.
Nach den Original Ausgaben
revidiert von Xaver Scharwenka

Première Ballade.

F. Chopin, Op. 23.

Lento.

espress. Moderato.

* Klindworth's Lesart.

ritenuto

pp *poco cresc.*

a tempo

p *cresc.*

agitato

f

sempre più mosso

f

più f

più f *f*

poco a poco meno f

f *poco a poco meno f*

The page contains six systems of musical notation, each with a treble and bass staff. The notation includes notes, rests, and fingerings. Performance instructions and dynamics are written throughout:

- System 1:** Includes markings like *Red.*, ** Red.*, and *Red.* with asterisks.
- System 2:** Features the instruction *sempre più p* and *calando*.
- System 3:** Includes *smorzando*, *dim.*, *più dim. e ritenuto*, and *pp*. The tempo marking *Meno mosso, sotto voce* is placed at the end of this system.
- System 4:** Contains several *Red.* markings with asterisks.
- System 5:** Contains several *Red.* markings with asterisks. A handwritten note *2 dies* is written above the staff.
- System 6:** Includes *sempre pp* and *Red.* markings with asterisks. A handwritten note *115* is written above the staff.

This page of musical notation consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor).

Key performance instructions and markings include:

- sempre più p* (becoming progressively softer)
- a tempo (meno mosso) sotto voce* (return to tempo, less motion, under the voice)
- e rallent.* (and then slow down)
- pp* (pianissimo)
- fz* (forzando)
- sempre cresc.* (becoming progressively louder)
- molto cresc.* (much more becoming louder)
- ff* (fortissimo)

The notation features various rhythmic patterns, including triplets and sixteenth notes. There are also numerous accidentals (sharps and naturals) and dynamic markings throughout the piece.

teat II

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features complex chordal textures and melodic lines. Fingerings are indicated with numbers 1-5. There are several 'Ped.' (pedal) markings and asterisks below the bass staff. The system concludes with a triplet of eighth notes in the treble staff.

The second system continues the musical piece. It features a prominent melodic line in the treble staff with many slurs and ties. The bass staff provides a steady accompaniment. A dynamic marking of **ff** (fortissimo) appears in the right hand. Pedal markings and asterisks are present throughout the system.

The third system shows a continuation of the complex textures. A *ten.* (tension) marking is placed above the treble staff. The dynamic marking *sempre più f* (always more forte) is written below the treble staff. The bass staff continues with its accompaniment, including pedal markings and asterisks.

The fourth system features a *ten.* marking above the treble staff. The dynamic marking *molto cresc.* (much crescendo) is written below the treble staff. The music becomes more intense with increased chordal density. Pedal markings and asterisks are visible in the bass staff.

The fifth and final system on the page shows a **ff** dynamic marking in the bass staff. The treble staff has a *dim.* (diminuendo) marking. The system ends with a final chord in the bass staff. Pedal markings and asterisks are present.

più animato

p cresc.

f sf

dim.

animato

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco a poco cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *



8

red. * red. * red. * red. * red. * red. * *cresc.*

cresc. *cresc.* red. * red. * red. * red. *

sempre più cresc.

ff

sf p *leggiero* *cresc.*

più f *f*

Requiem
Tutti II

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more rhythmic line in the bass. Dynamics include 'f' and 'ff'. There are some handwritten annotations like '3' and '2' above notes.

Second system of musical notation, continuing the grand staff. It features complex chordal textures and rhythmic patterns. Dynamics include 'ff' and 'f'. There are some handwritten annotations like '5', '4', and '3' above notes.

Third system of musical notation, showing intricate fingerings and complex rhythmic figures. Dynamics include 'ff' and 'f'. There are many handwritten annotations like '5', '4', '3', '2', '1' above notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more rhythmic line in the bass. Dynamics include 'ff' and 'f'. There are some handwritten annotations like '5', '4', '3', '2', '1' above notes.

Fifth system of musical notation, showing complex chordal textures and rhythmic patterns. Dynamics include 'ff' and 'f'. There are some handwritten annotations like '5', '4', '3', '2', '1' above notes.

con forza *ten.*

This system contains two staves of music. The treble staff begins with a forte dynamic marking and includes several triplet figures. The bass staff provides a steady accompaniment with eighth-note patterns. The system concludes with a tenuto marking.

ten. *sempre f*

The second system continues the musical piece. It features a tenuto marking at the beginning and a 'sempre f' (always forte) instruction. The notation includes triplet patterns in both staves.

The third system shows further development of the musical themes. It includes various musical notations such as slurs and accents, maintaining the rhythmic intensity.

The fourth system features complex rhythmic patterns and dynamics. It includes a 'riten.' (ritardando) marking and a 'dim. e più rallent.' (diminuendo and more slowing down) instruction.

riten. *dim. e più rallent.*

The fifth system concludes the page with a deceleration. It features a 'riten.' marking and a 'dim. e più rallent.' instruction. The notation includes various musical notations such as slurs and accents, and ends with a final cadence.

Meno mosso.
sotto voce

pp pp *sempre pp*

cresc. p *cresc.*

sf sempre cresc. *sf* *molto cresc.*

sf *sf* *sf* *poco ritenuto*

appassionato
il più forte possibile
Presto con fuoco.

ff ff ff

ff ff ff

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various rhythmic values, slurs, and dynamic markings. The first system has a 'Ped.' marking in the bass line. The second system has a 'cresc.' marking. The third system has a 'ff' marking. The fourth system has a 'sempre ff' marking. The score concludes with a double bar line and a 'FIN' marking in the bass line.

cresc.

p

con forza

ritenuto *accel.*
fz *p(pesante)* *f* *fz*

ritenuto *accel.*
fz *p* *f* *fff poco ritenuto* *accelerando*

cresc.

Callo di *



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0884	Rondo in G a/einer Sonate	0256/9	op. 106 B dur Hammer-Klavier	0309-10	op. 24 4 Mazurkas in 2 Heften	0404/6	op. 11 Konzert I E moll
J. S. Bach		0260/1	op. 109 E dur	0311-2	op. 30 4 Mazurkas in 2 Heften	0407/9	op. 21 Konzert II F moll
<i>in Bänden siehe Katalog der „Edition Schott“, Band-Ausgabe</i>		0262/3	op. 110 As dur	0313-4	op. 33 4 Mazurkas zus.	Konzertstücke:	
Das Wohltemperierte Klavier (Klindworth)		0264/5	op. 111 C moll	0315-6	op. 41 4 Mazurkas in 2 Heften	0410/1	op. 2 Variationen über: Reich mir die Hand
0801-48	— Präludien u. Fugen 1-48, einz.	0885-7	3 Sonaten (komp. im 10. Lebensjahr) (Fred. M. Voss), einzeln	0317-8	op. 50 3 Mazurkas in 2 Heften	0413/4	op. 13 Gr. Fant. (Airs polon.) A dur
0849/50	12 kl. Präludien zus.	0291	Variationen:	0319-20	op. 53 3 Mazurkas in 2 Heften	0415/6	op. 14 Krakowiak. Gr. Konzert-Rondo F dur
0851	6 kleine Präludien	0290	6 Variationen F dur (Voss) op. 34	0321-2	op. 63 3 Mazurkas in 2 Heften	0330/1	op. 22 Grande Polonaise Es dur
0852/4	Zweist. Invent. zus.	0287	32 Variationen C moll (Voss)	0323-4	op. 67 4 Mazurkas zus.	0412	op. 12 Brill. Variationen B dur
0855/7	Dreist. Invent. zus.	0289	6 Variationen („Nel cor più non mi sento“ v. Paisiello) G dur (Fred. M. Voss)	0325	op. 68 4 Mazurkas in 2 Heften	0417	op. 19 Bolero C dur
0858-63	Sechs franz. Suiten I/VI, einzeln	0292	Variationen (Une fièvre brûlante v. Grétry) C dur (Kuhlstrom)	0326-7	op. 69 4 Mazurkas in 2 Heften	0418	op. 43 Tarantella As dur
0864/5	Sechs englische Suiten I	0288	6 leichte Variat. (Orig.-Thema) G dur (Kuhlstrom)	0328	op. 71 3 Polonaisen in 3 Heften	0419/20	op. 46 Allegro de Conc. A dur
0866/7	„ „ „ II	0890/92	6 leichte Variat. (Schweizerlied) F dur (Kuhlstrom)	0329	Mazurka A moll (à Gaillard)	0421	op. 57 Berceuse Des dur
0868/9	„ „ „ III	0267-70	Variationen über einen Walzer v. Diabelli op. 120 (Voss)	0330/1	Polonaisen:	0422	op. 60 Barcarole Fis dur
0870/1	„ „ „ IV	0278	Klavierstücke:	0331-5	op. 22 Grande Polonaise Es dur	0423	op. 72 Nr. 2 Marche funèbre
0872/3	„ „ „ V	0279	op. 33 7 Bagatellen in 4 Heften (Kuhlstrom)	0336	op. 26 2 Polonaisen in 2 Heften	0424	op. 72 Nr. 3 Trois Ecosaisais
0874/5	„ „ „ VI	0279	op. 51 Nr. 1 Rondo C dur (Voss)	0337	op. 40 2 Polonaisen in 2 Heften	Verschiedene Stücke:	
0876/7	Italienisches Konzert	0271-2	op. 51 Nr. 2 Rondo G dur (Voss)	0338	op. 44 Polonaise Fis moll	op. 12 Brill. Variationen B dur	
0878/9	Chromatische Fantasie u. Fuge	0273-75	op. 119 11 neue Bagatellen in 2 Heften (Kuhlstrom)	0339-41	op. 53 Polonaise As dur	op. 19 Bolero C dur	
Verschiedene Stücke (Fred. M. Voss)		0888	op. 126 6 Bagatellen in 3 Heften (Kuhlstrom)	0342-4	op. 61 Polonaise-Fant. As dur	op. 43 Tarantella As dur	
0201	Air i/Es dur a. d. Franz. Suite No. 4	0889	op. 129 Rondo a capriccio Kl. Fant. über ein Thema a. d. 5. Symphonie (Le Carpentier)	0345-7	Nocturnes:	op. 46 Allegro de Conc. A dur	
0202	2 Bourrées A moll a/Engl. Suite 2	0276	„Für Elise“ (Albumblatt)	0348/9	op. 15 3 Nocturnes in 3 Heften	op. 57 Berceuse Des dur	
0203	Gavotte und Musette i/D moll a/Engl. Suite No. 6	0266	Andante F dur (Voss)	0350-1	op. 27 2 Nocturnes zus.	op. 60 Barcarole Fis dur	
0204	Gigue i/E dur a/Franz. Suite No. 6	0277	4 leichte Menuetten zusammen (Kuhlstrom)	0352-3	op. 32 2 Nocturnes in 2 Heften	op. 72 Nr. 2 Marche funèbre	
0205	Sarabande Dmoll a/Franz. Suite 1	0280	Leichtes Rondo A (Kuhlstrom)	0354-5	op. 37 2 Nocturnes in 2 Heften	op. 72 Nr. 3 Trois Ecosaisais	
0880	I 2 Menuetten und Lied	0281	2 leichte Sonatinen G, F „	0356-7	op. 48 2 Nocturnes in 2 Heften	M. Clementi	
0881	II Musette, Gigue	0282	Sehnsuchts-, Schmerzens- und Hoffnungs-Walzer	0358-9	op. 55 2 Nocturnes in 2 Heften	<i>in Bänden siehe Katalog der „Edition Schott“, Band-Ausgabe</i>	
0882	III Menuett und Trio	0283	6 ländl. Tänze (leicht) (Kuhlstrom)	0360	op. 62 2 Nocturnes in 2 Heften	Sonaten:	
0883	IV Polonaise und Trio	0284	Trauermarsch aus op. 26	0361	op. 72 Nr. 1 Nocturne	(F. Taylor)	
L. van Beethoven		0285	Türkischer Marsch aus Ruinen v. Athen (Fred. M. Voss)	0362	Balladen:	0435/6 I C	
<i>in Bänden siehe Katalog der „Edition Schott“, Band-Ausgabe</i>		0286	do. (leicht) (Streabbog)	0363	op. 23 Ballade Nr. 1 G moll	0437 II Es	
Symphonien do. Band-Ausgabe		0893	L. Boccherini	0364	op. 38 Ballade Nr. 2 F dur	0438/9 III G	
Ouvertüren do. Einzel-Ausgabe		0293	Berühmtes Menuett (Beyer)	0366	op. 47 Ballade Nr. 3 As dur	0440 IV Fis moll	
Sonaten: (Buonamicci)		0294-6	Fr. Chopin	0367	op. 52 Ballade Nr. 4 F moll	0441 V D	
0206/7	op. 2 Nr. 1 F moll	0297	(X. Scharwenka)	0368	Impromptus und Fantasien:	0442 VI Es	
0208/9	op. 2 Nr. 2 A dur	0298	Walzer:	0369	op. 29 Impromptu As dur	0443/5 VII G moll	
0210/1	op. 2 Nr. 3 C dur	0299	op. 18 Gr. Walzer Es dur	0370/1	op. 36 Impromptu Fis dur	0446 VIII F	
0212/3	op. 7 Es dur	0300	op. 34 3 Walzer As dur, A moll, F dur, einzeln	0372/3	op. 51 Impromptu Ges dur	0447/8 IX H moll	
0214	op. 10 Nr. 1 C moll	0301	op. 42 Walzer As dur	0374	op. 66 Fantasie-Impr. Cis moll	0449 X Es	
0215	op. 10 Nr. 2 F dur	0302	op. 64 Nr. 1 Walzer Des dur, (Minuten-Walzer)	0375/6	op. 49 Fantasie F moll	0450/1 XI G	
0216/7	op. 10 Nr. 3 D dur	0303	op. 64 Nr. 2 Walzer Cis moll	Scherzos:		0452 XII C	
0218.9	op. 13 C moll (Pathétique)	0304	op. 64 Nr. 3 Walzer As dur	0377-80	op. 20 Scherzo H moll	0453/4 XIII B	
0220	op. 14 Nr. 1 E dur	0305-6	op. 69 (oeuv. posth.) 2 Walzer	0381-4	op. 31 Scherzo B moll	0455 6 XIV D	
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0229/30	op. 27 Nr. 2 Cis moll (Mondschein)	0298	op. 7 5 Mazurkas in 2 Heften	0385	3 nouv. Etud. F moll, Des dur, As dur zus.	0464 XIX Es	
0231/2	op. 28 D dur (Pastorale)	0299	op. 17 4 Mazurkas in 2 Heften	Präludien:		0465 XX G moll	
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0237/8	op. 31 Nr. 3 Es dur	0302		0391		0429-31 op. 37 in 3 Heften	
0239	op. 49 Nr. 1 G moll Sonatine	0303		0392		0432-4 op. 38 in 3 Heften	
0240	op. 49 Nr. 2 G dur Sonatine			0393/4		Sonaten: (Wouters)	
0241/3	op. 53 C dur (Waldstein)			0395/7		op. 36 Heft I	
0244	op. 54 F dur			0398.9		II	
0245/7	op. 57 F moll (Appassionata)			0400		op. 37 in 3 Heften	
0248	op. 78 Fis dur			0894		op. 38 in 3 Heften	
0249	op. 79 G dur			0401/3		A. Corelli	
0250.1	op. 81a Es dur Caractéristique					(Siehe unter Gasottin)	
0252/3	op. 90 E moll						
0254/5	op. 101 A dur						

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