12 STUDIES

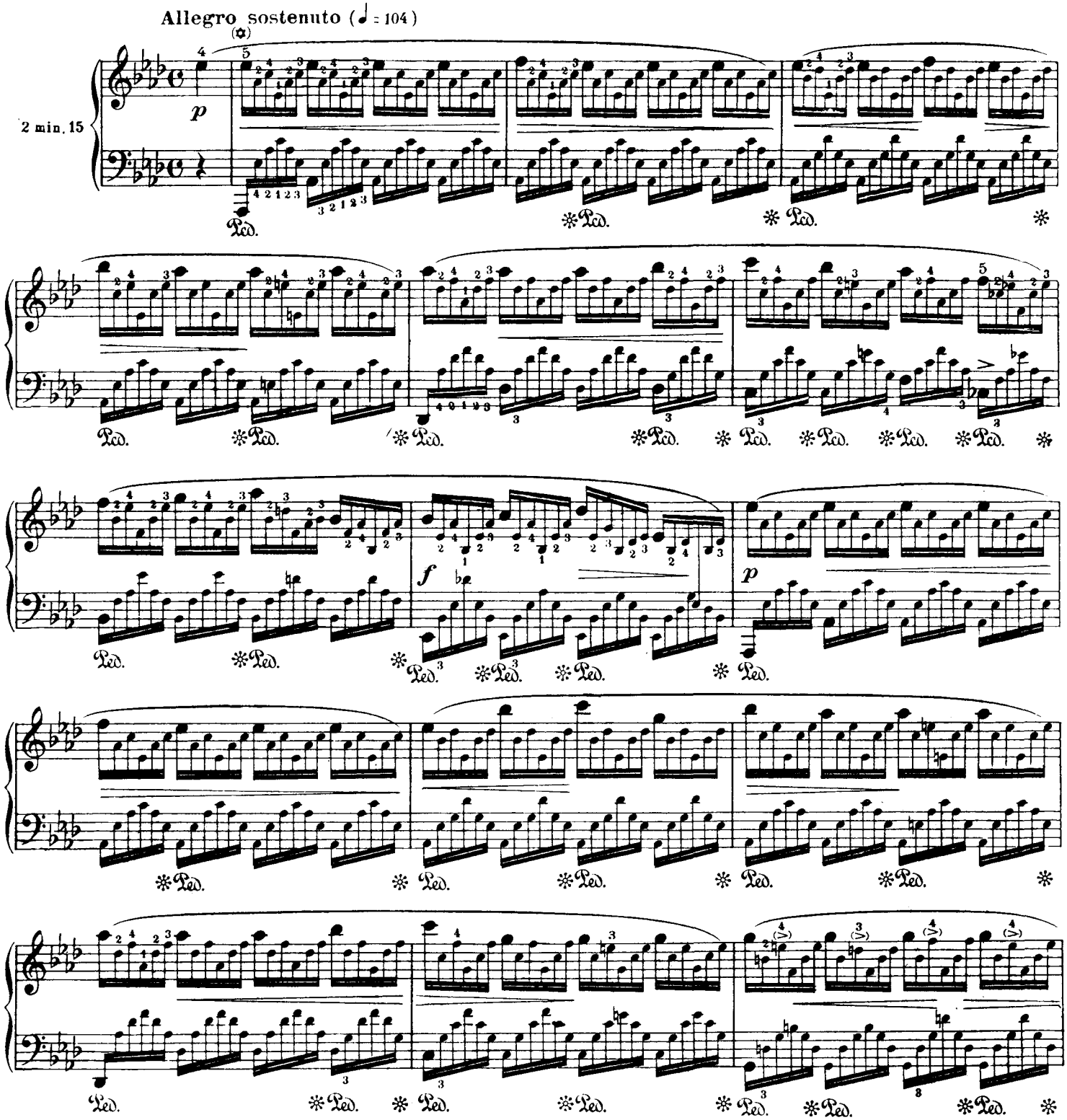
(Op. 25)

dedicated to the Countesse d'AGOULT

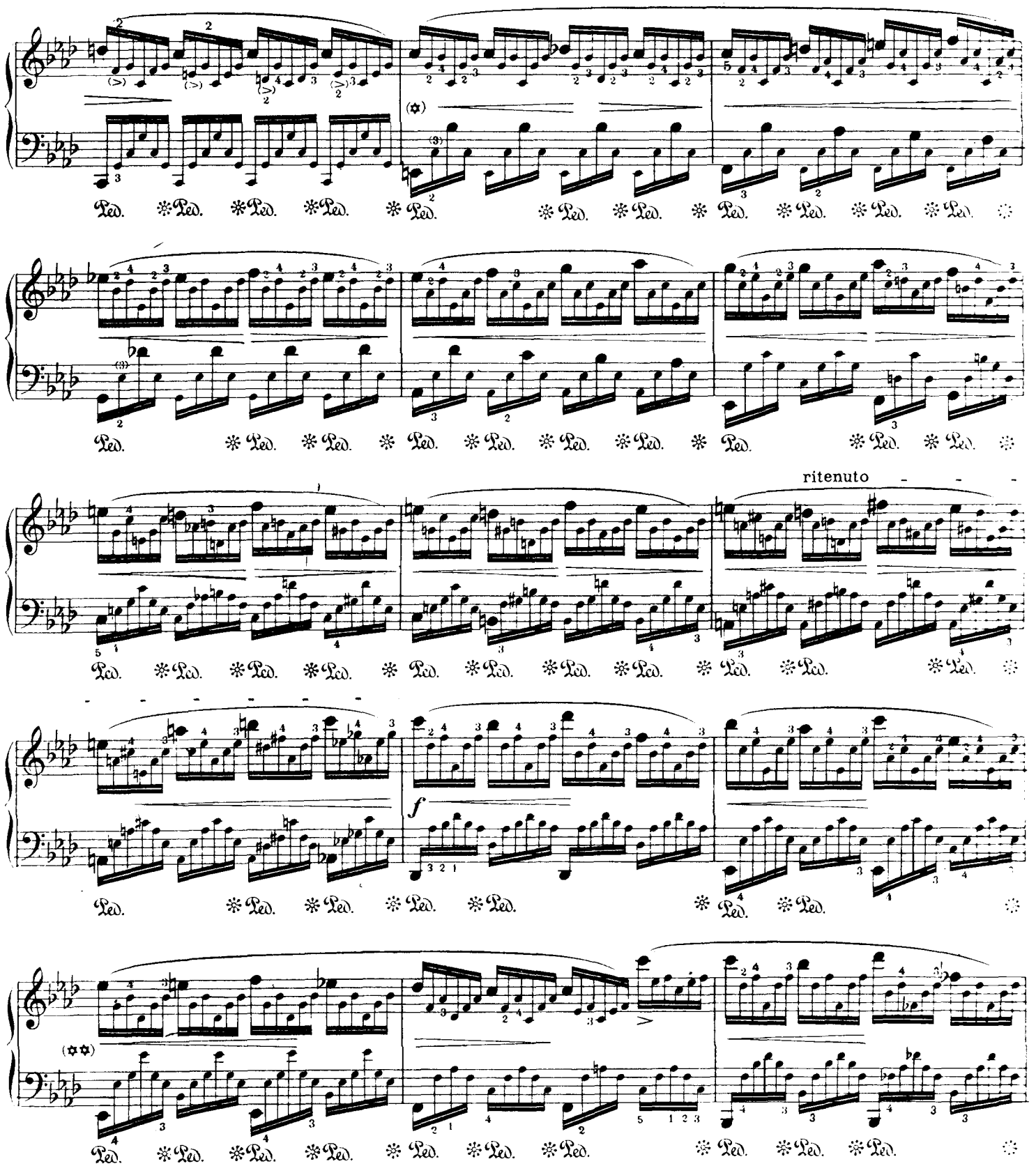
Frederic CHOPIN

STUDY N° 1

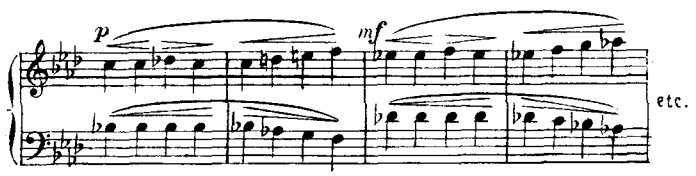
Allegro sostenuto (♩ = 104)



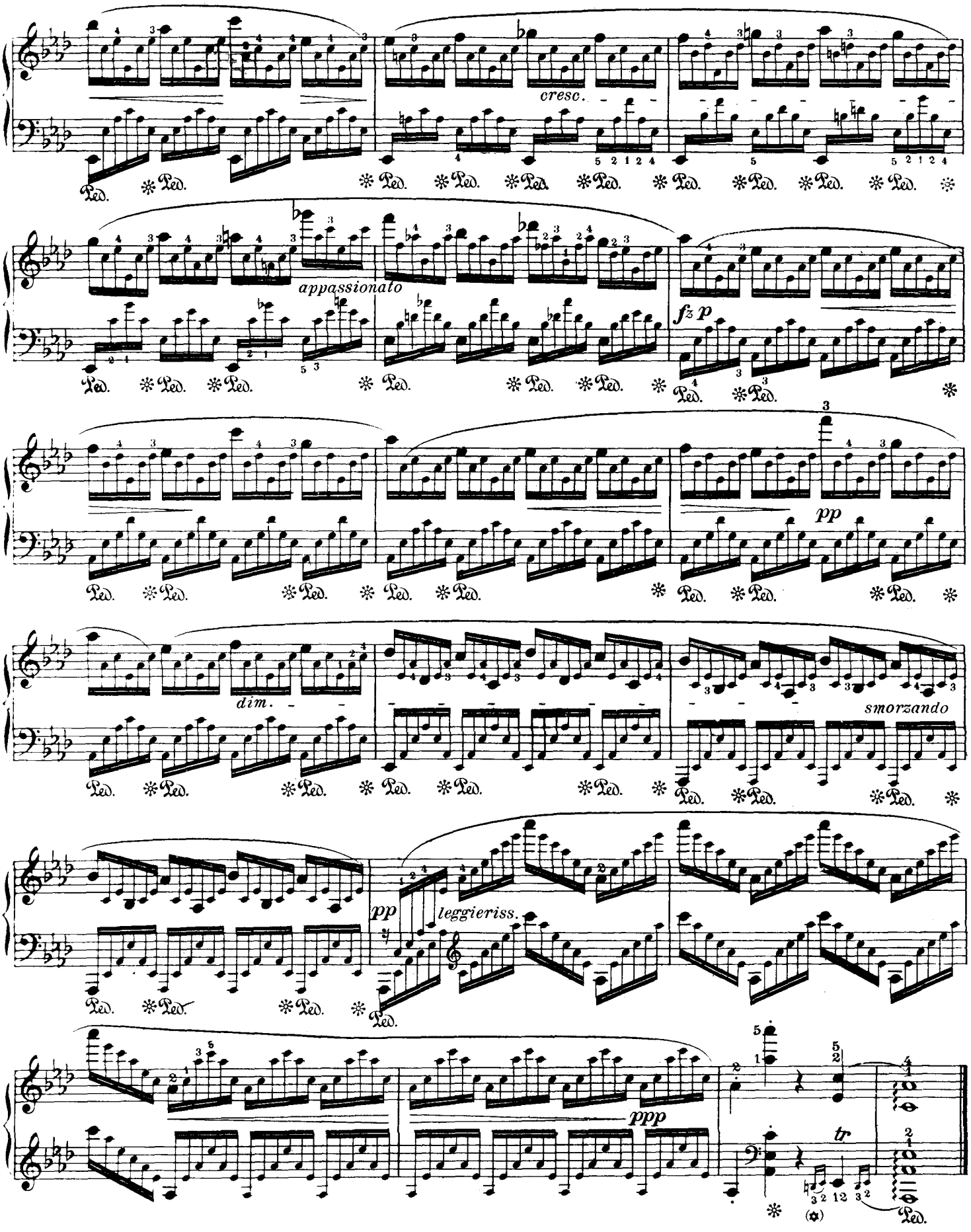
(*) In our opinion more regularity and accuracy of the accompaniment design are obtained by employing substitution of fingers on the 3rd and 6th note of the sextolet, than by always using the same fingers on the same notes : in any case, it proves profitable practice. However, a better result may be obtained as regards fluidity and speed by employing the following fingerings : 524124 or 523123.



* The traditional dynamics of Bars 17-18-19 and 20, and which appear to be quite justified by the musical outline of the two singing voices, are the following :



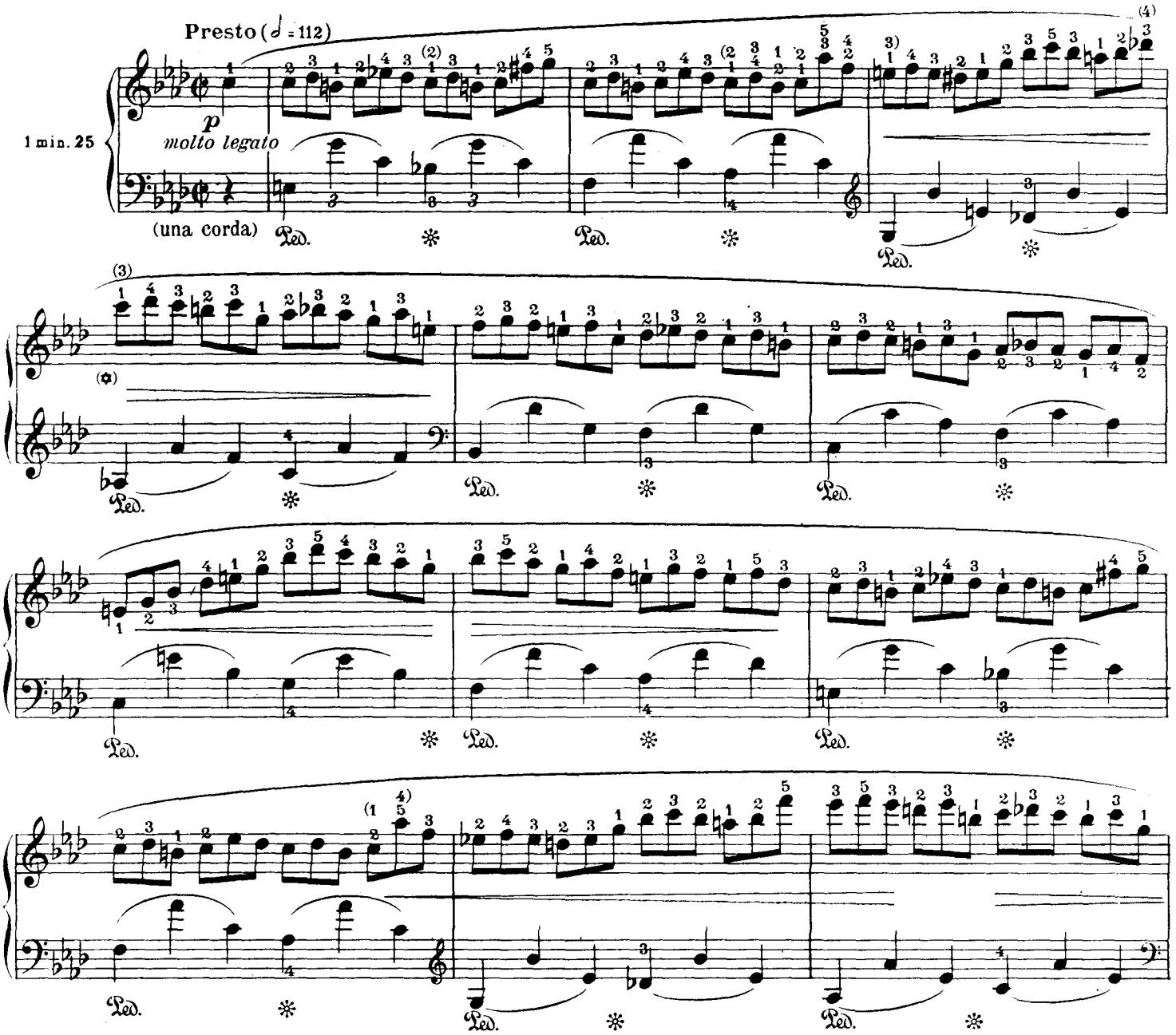
** The thumb of the left hand *over* the thumb of the right hand.



* Execute thus :

STUDY N° 2

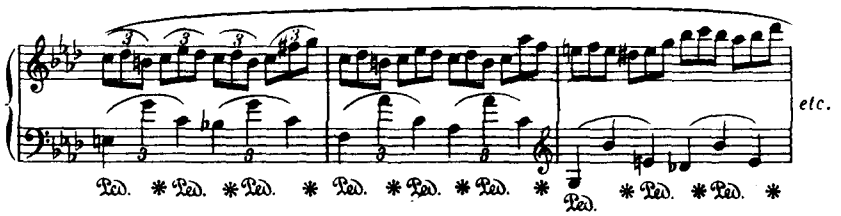
(Op. 25)



. The original editions have the sustaining pedal marked as to be pressed down at the beginning of each bar and released only at the end of the bar -- except when the harmony changes.

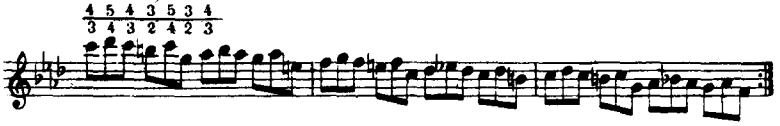
Considering the sonority of modern instruments, we have thought it advisable to lighten these directions.

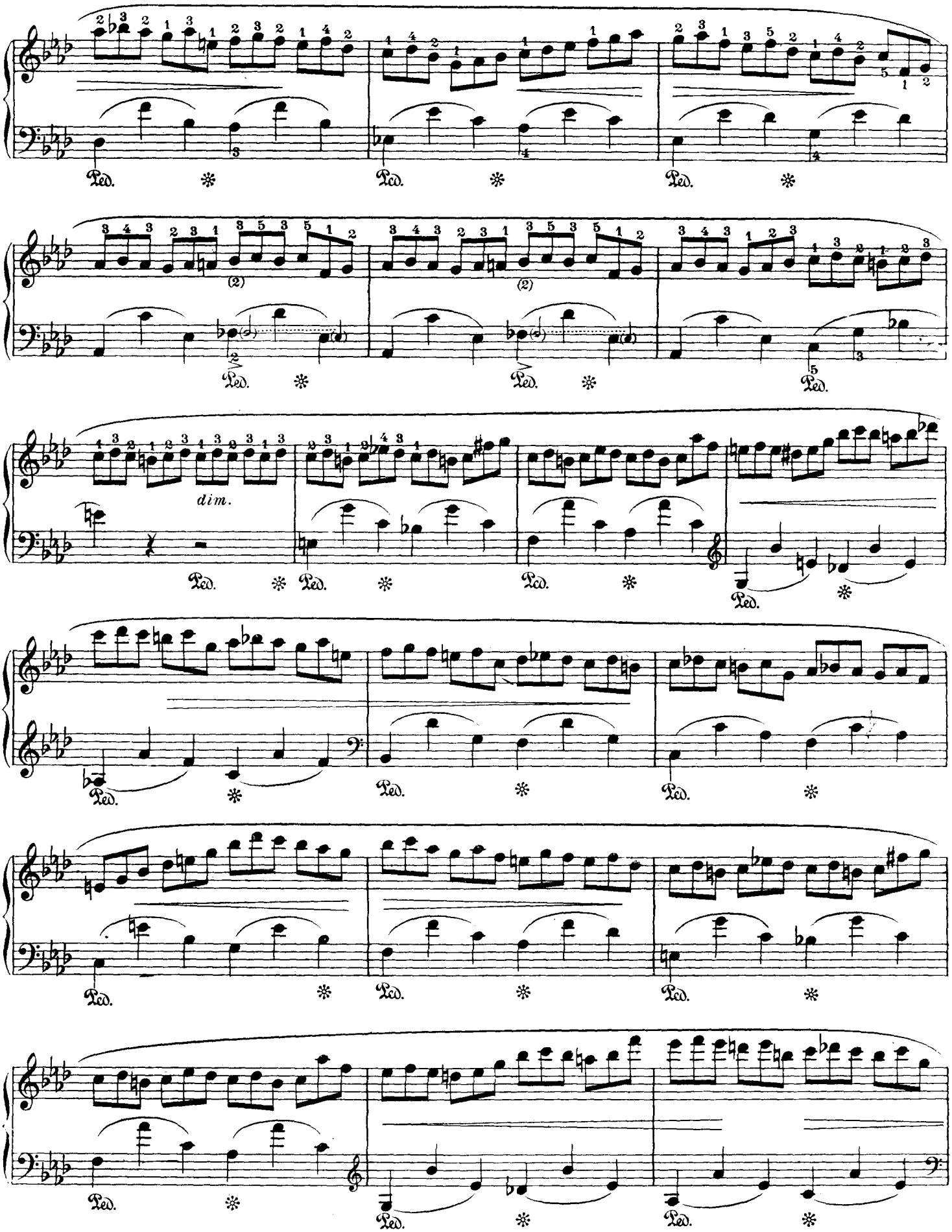
If the foot be supple enough, we recommend the following modifications :

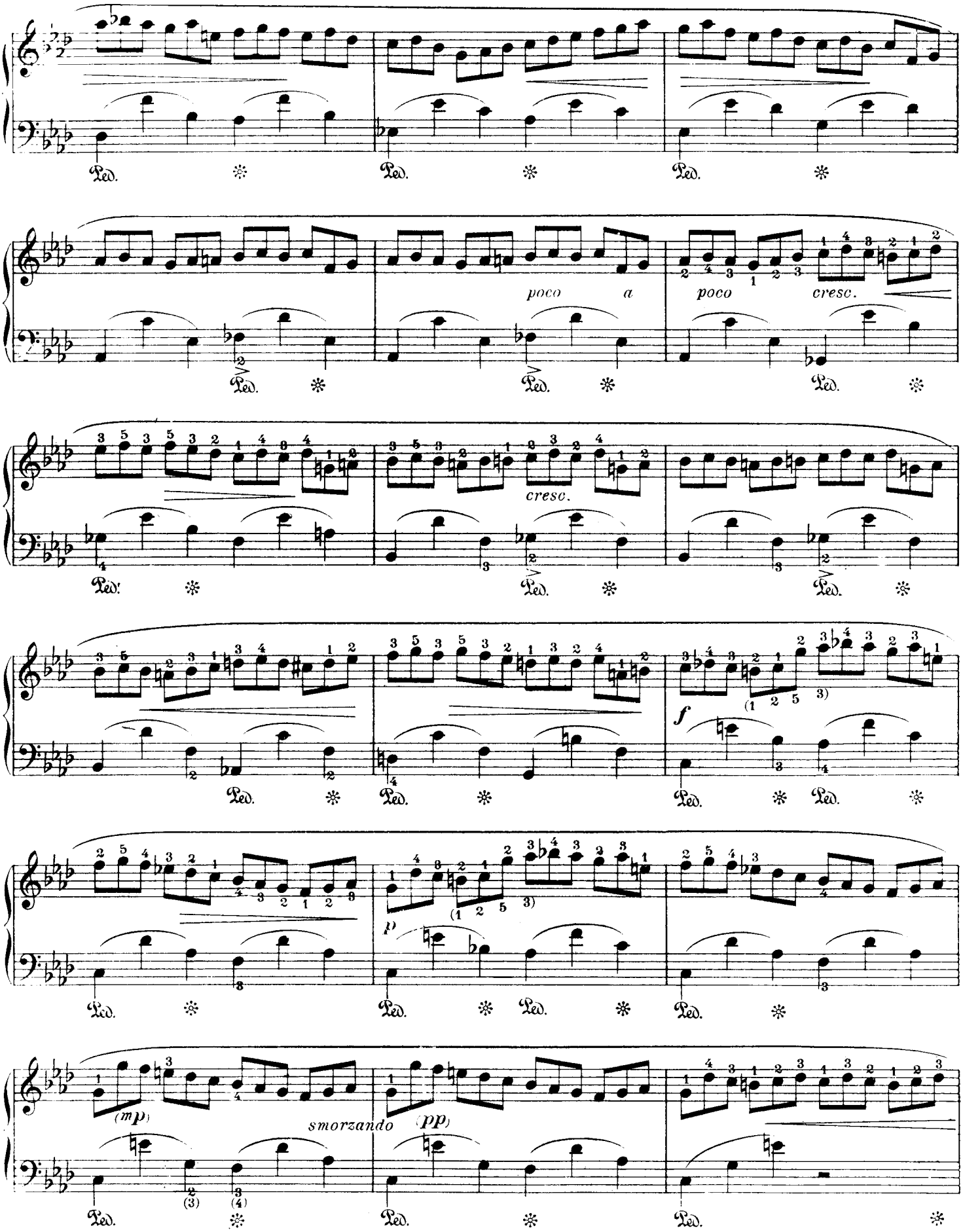


which, besides ensuring to the harmonic structure the evanescent character required for the rendering of this Study, affords at the same time excellent rhythmical practice.

(*) Practise as well the following fingerings.




Ped.
(2)
dim.


poco a
poco
cresc.
cresc.
f
(1 2 5 3)
p
(1 2 5 3)
(mp)
smorzando
(pp)
Ped.

pp

(cedendo)

dim.

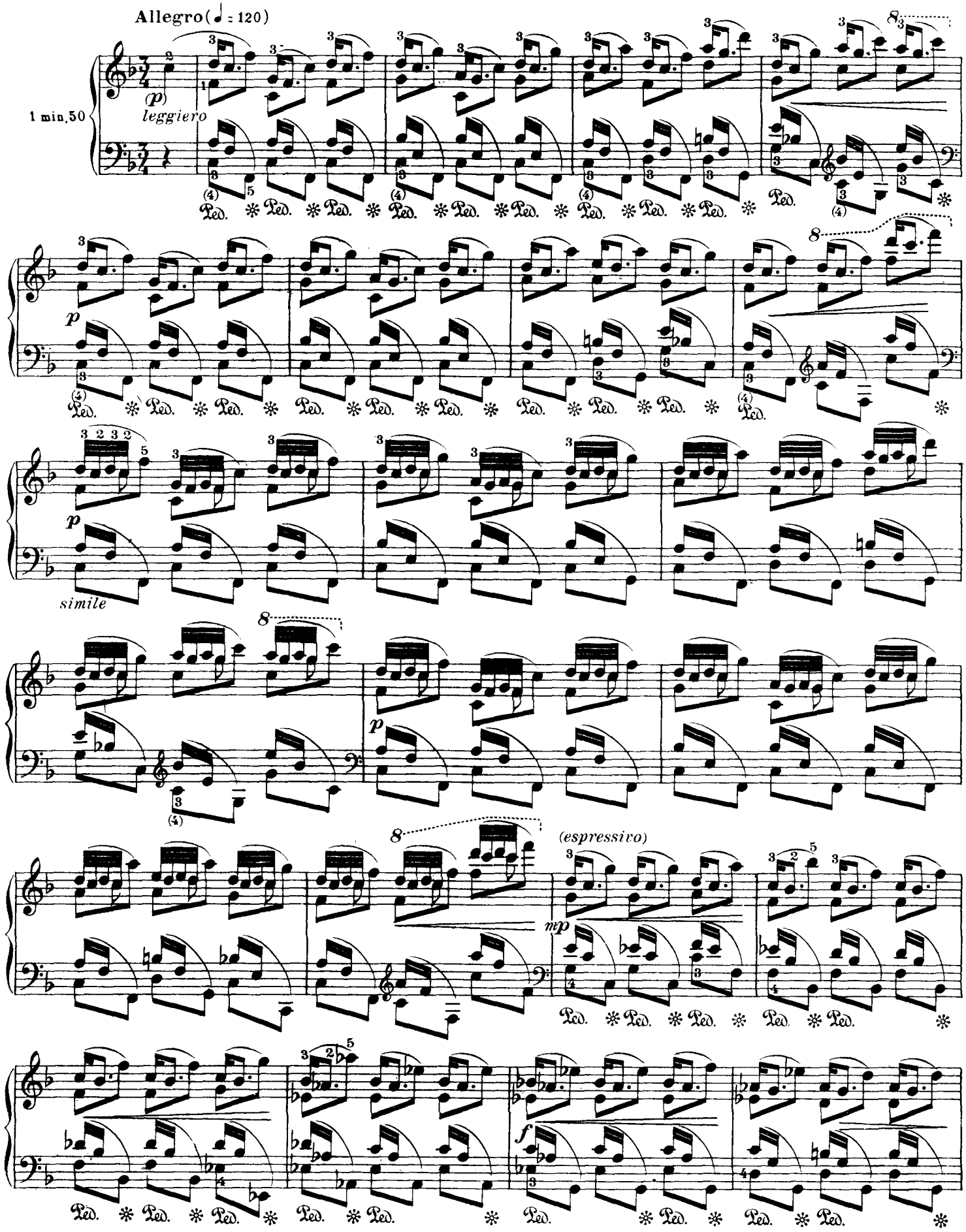
Rit.

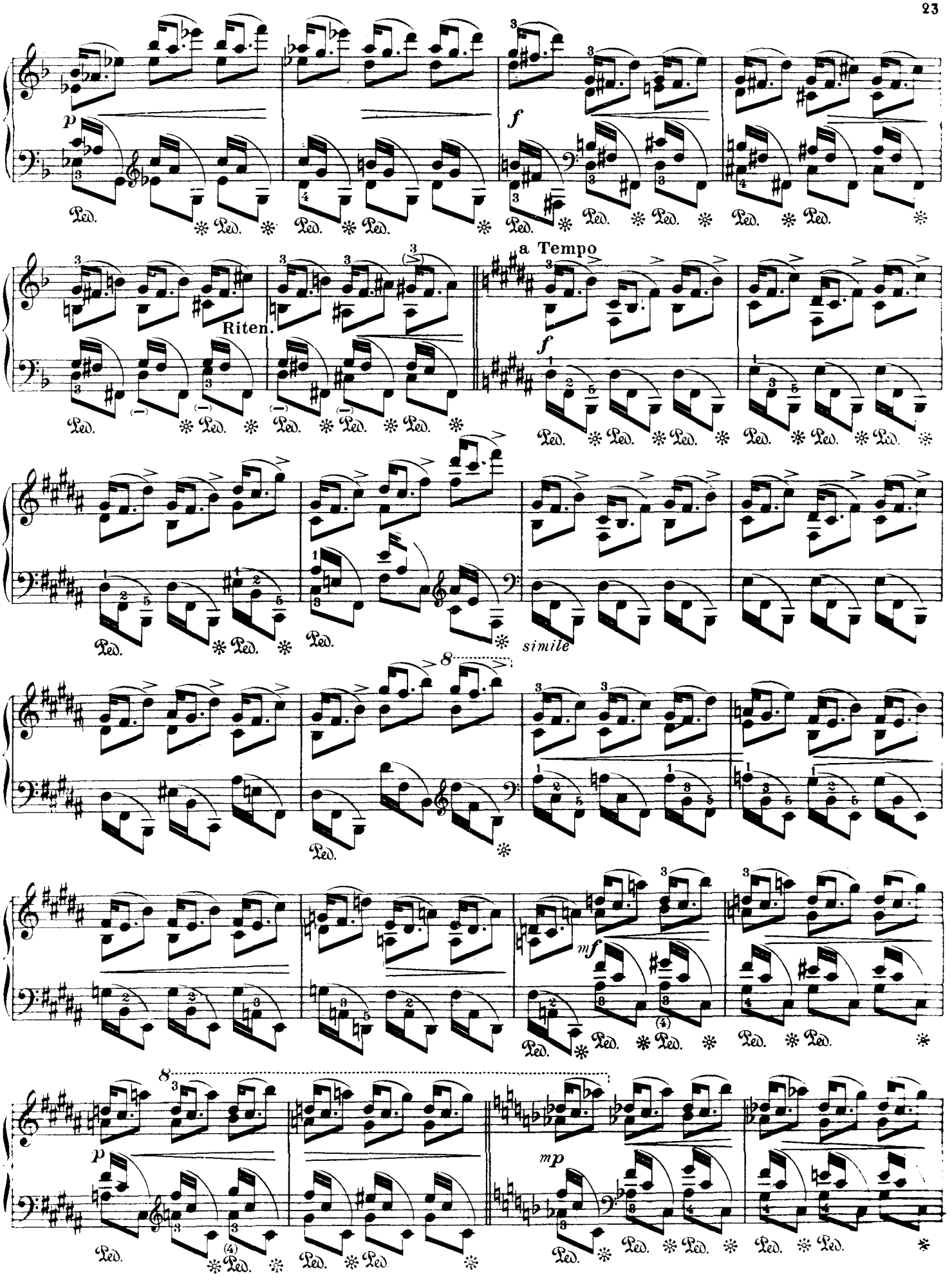
pp

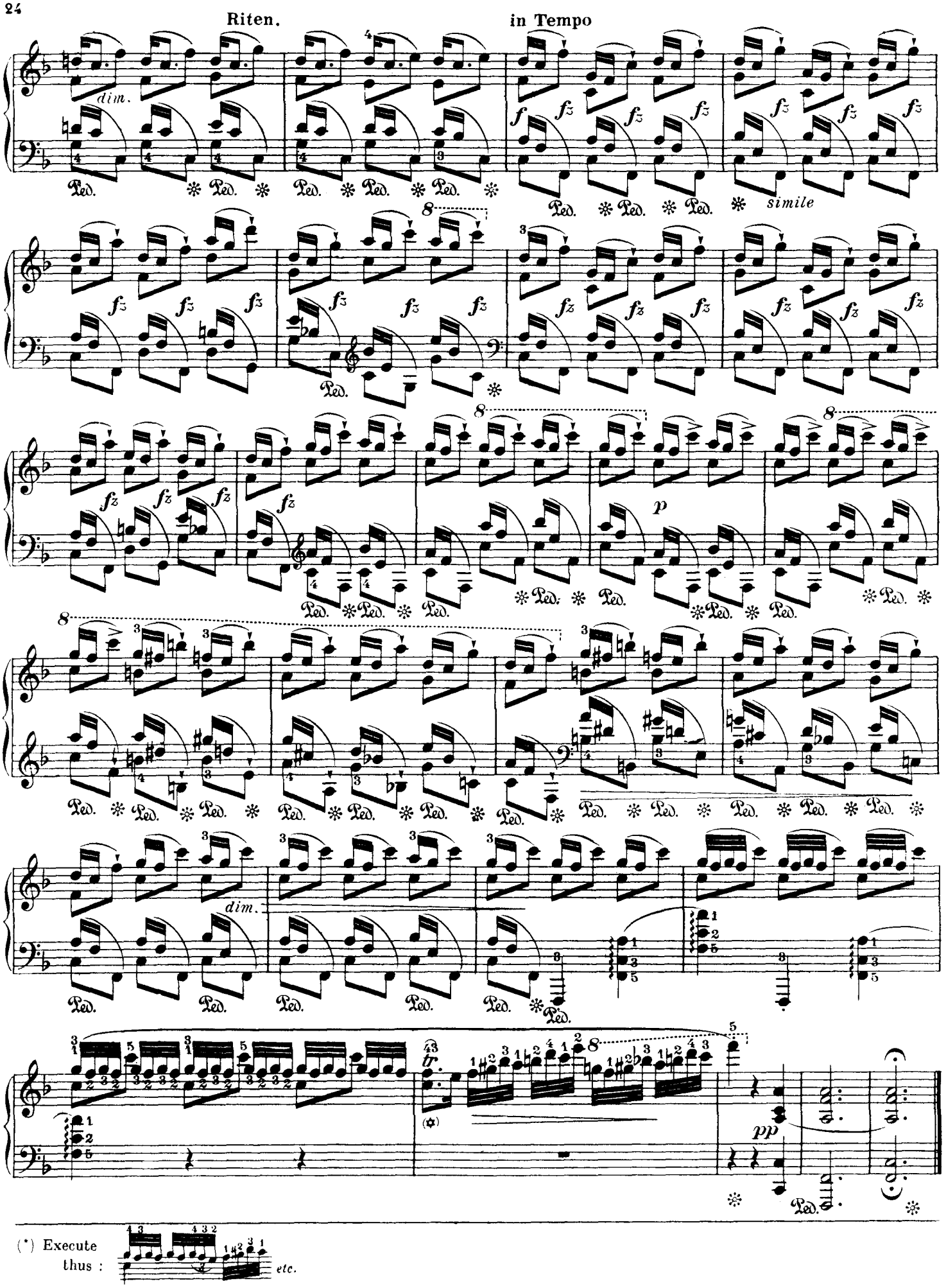
*) Execute thus :

STUDY N° 3

(Op. 25)

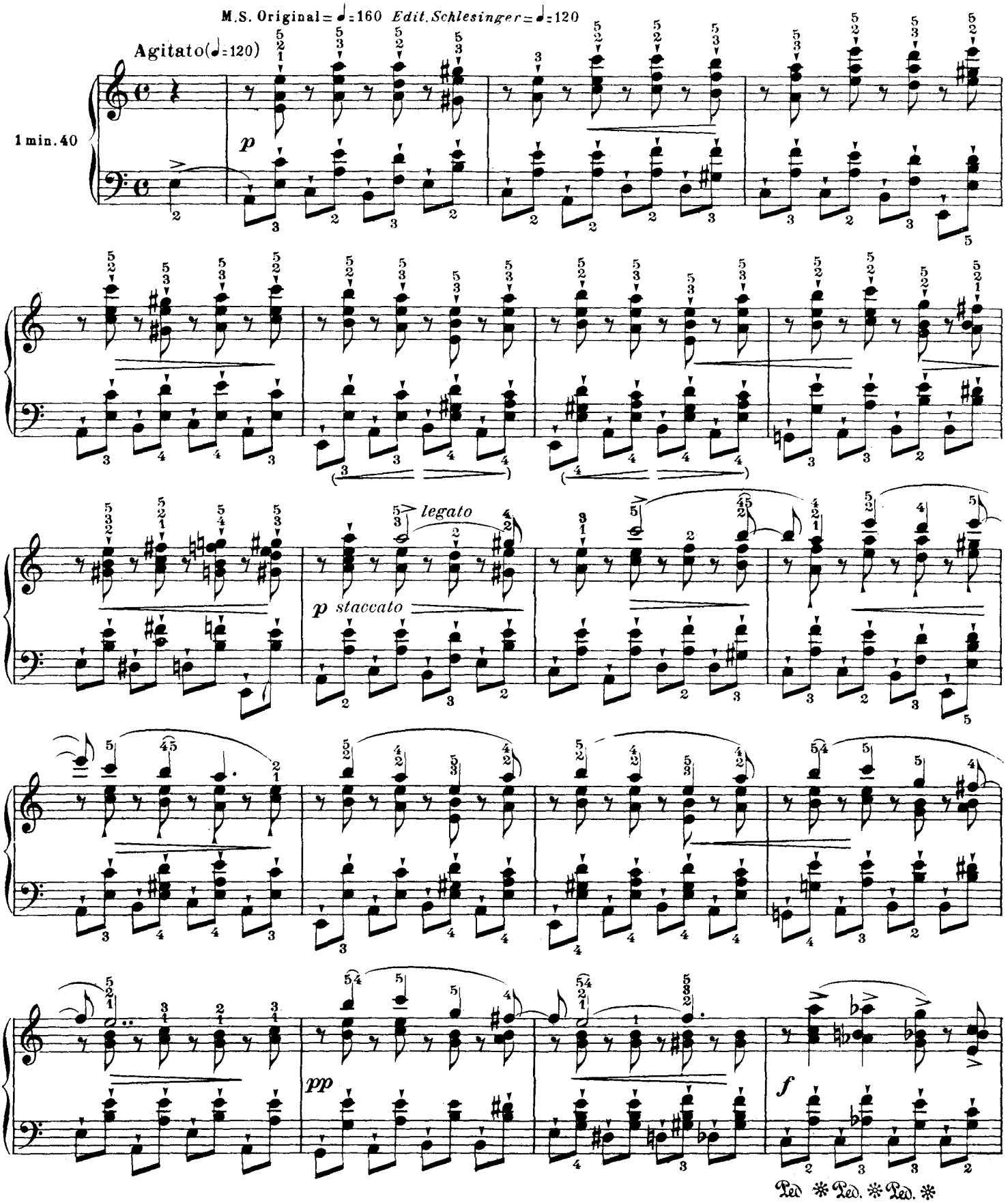


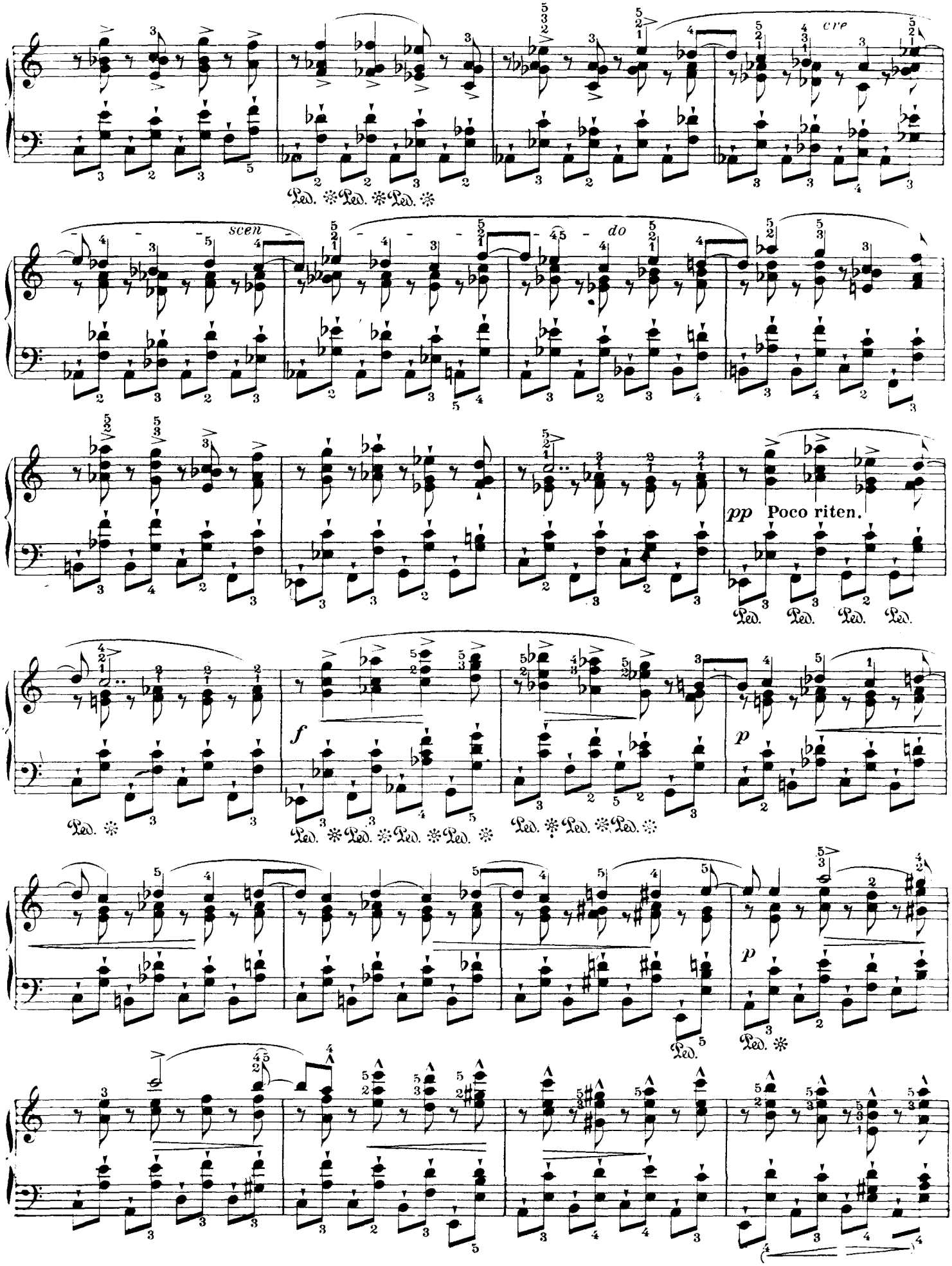

p
f
Riten.
a Tempo
f
simile
8
mf
8
p
mp

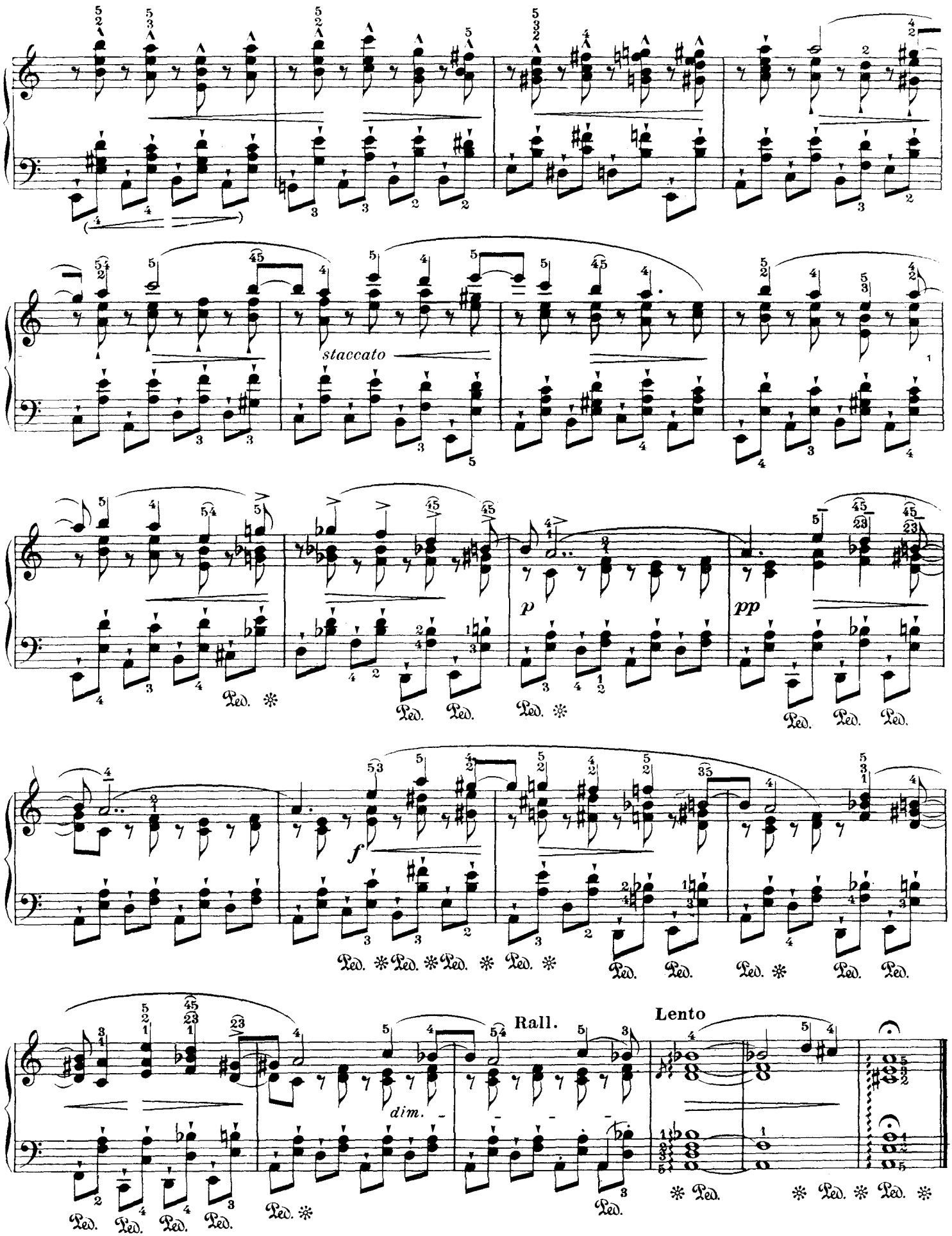

Riten.
in Tempo
dim.
simile
dim.
pp
(*) Execute thus :
etc.

STUDY N° 4

(Op. 25)

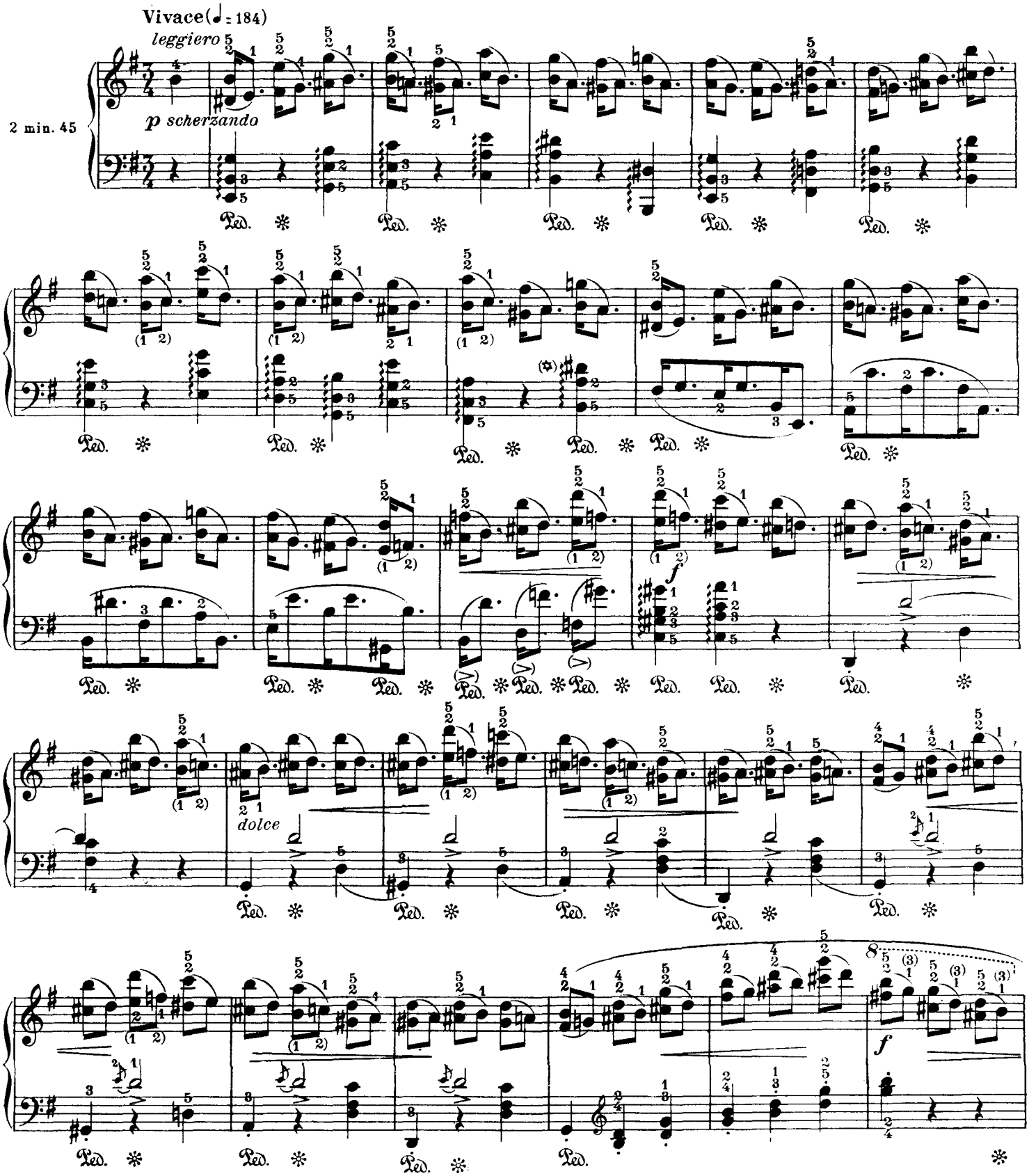


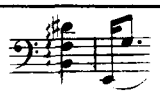

cre
scen
do
pp Poco riten.
f
p
p

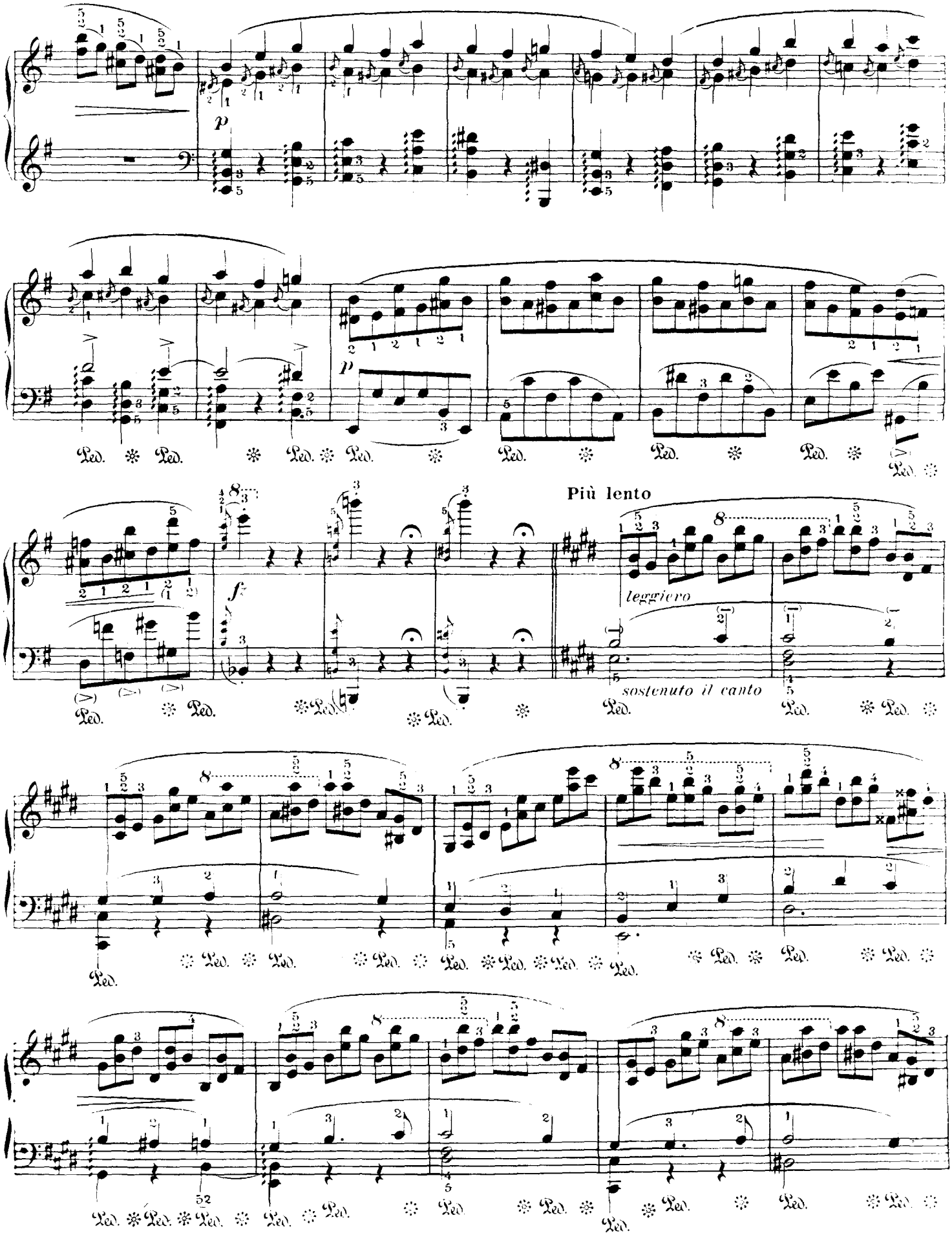

staccato
p
pp
f
dim.
Rall.
Lento
Ped.

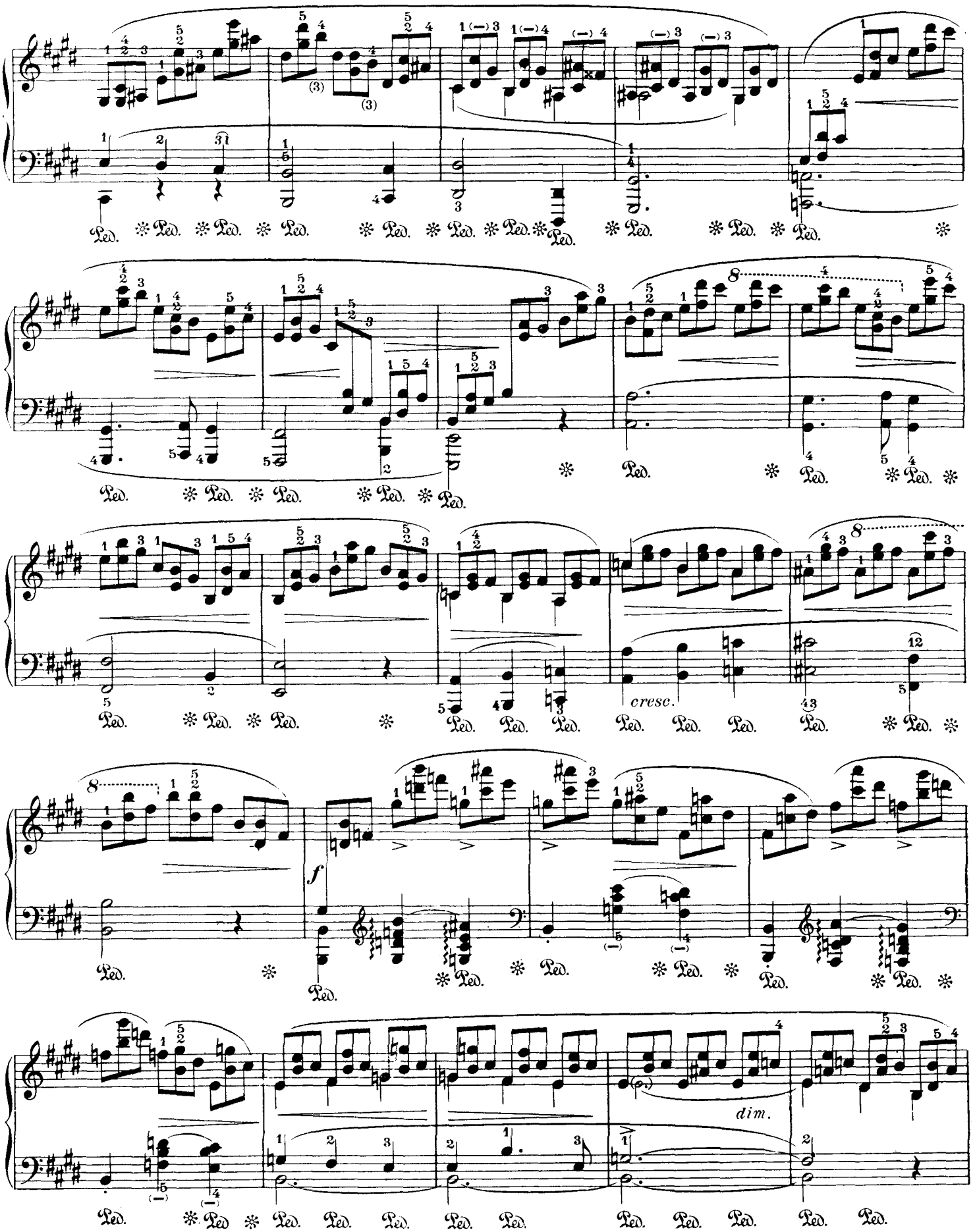
STUDY N° 5

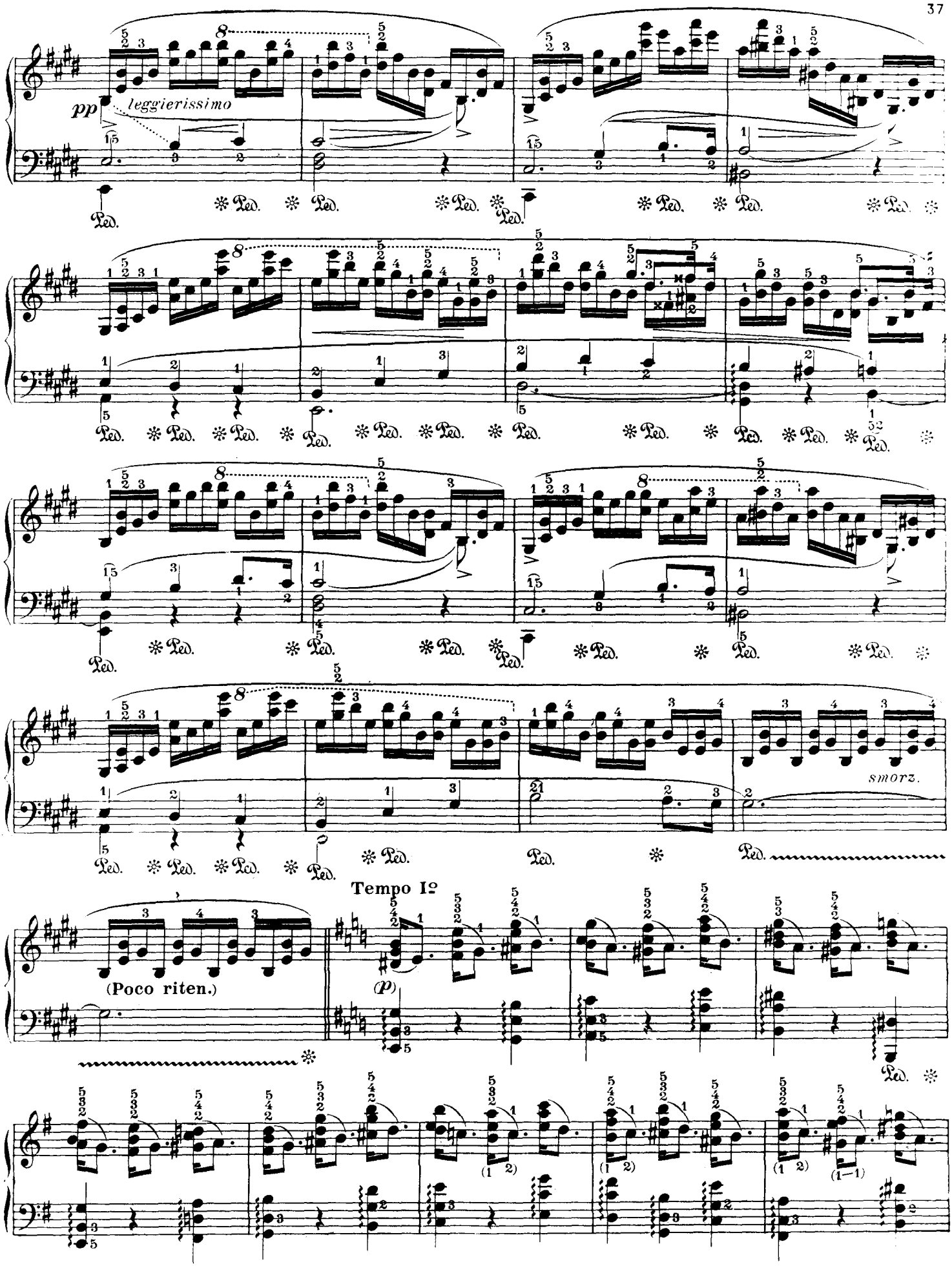
(Op. 25)

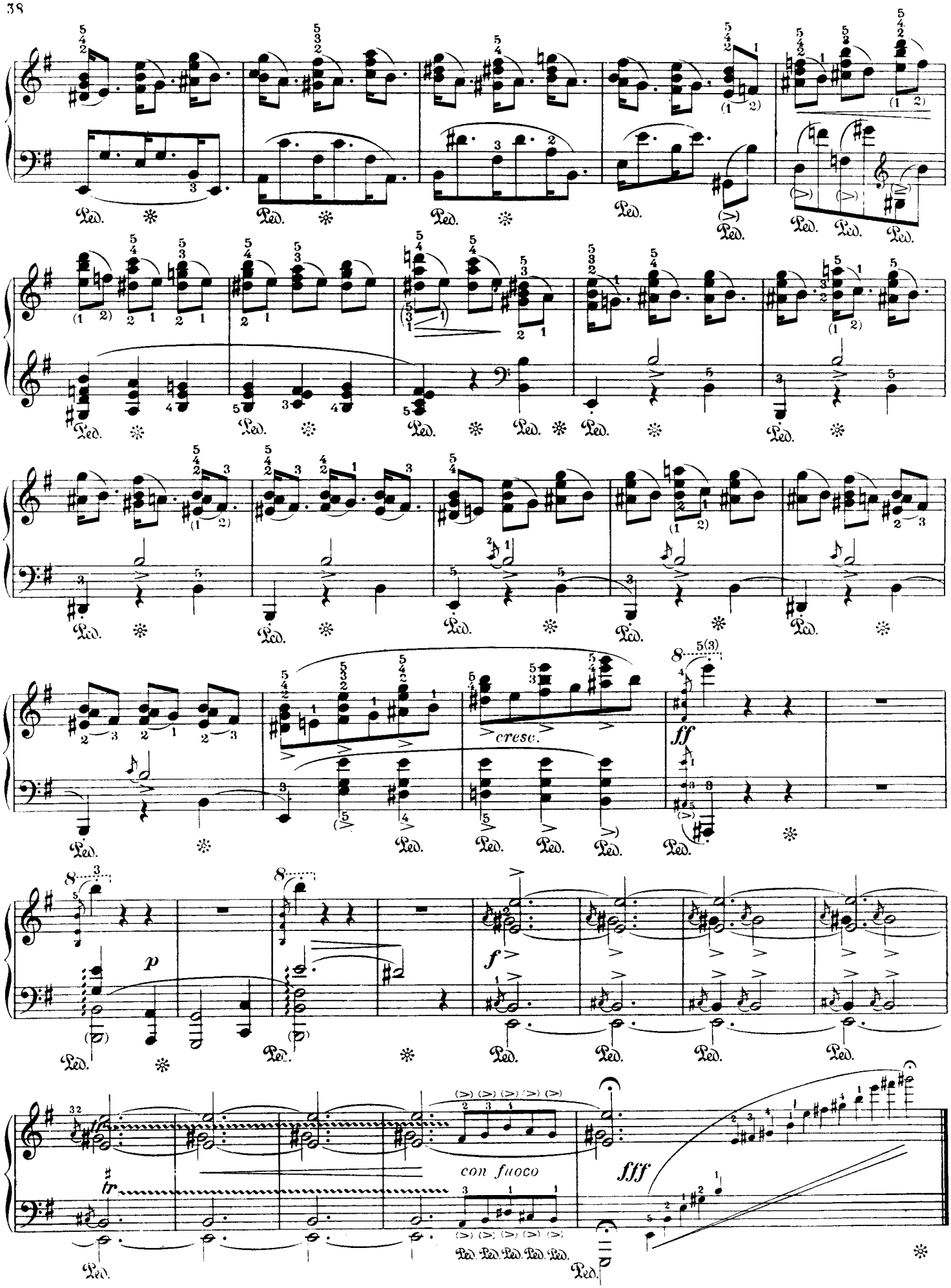


(*) The first French editions have it thus 


p
Più lento
leggiero
sostenuto il canto

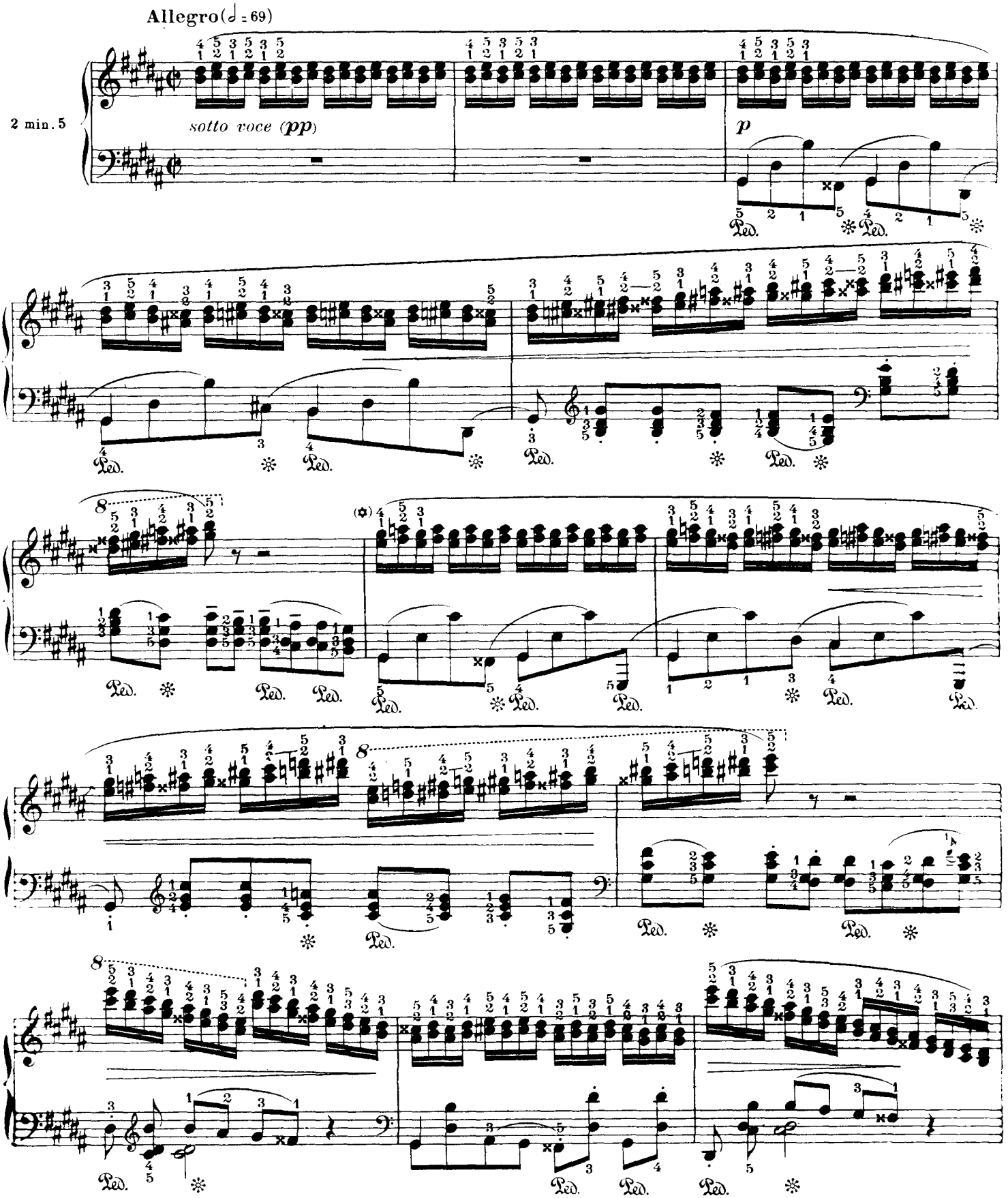

Ped.
cresc.
f
dim.


pp
leggierissimo
Ped.
smorz.
Tempo I°
(Poco riten.)
(p)

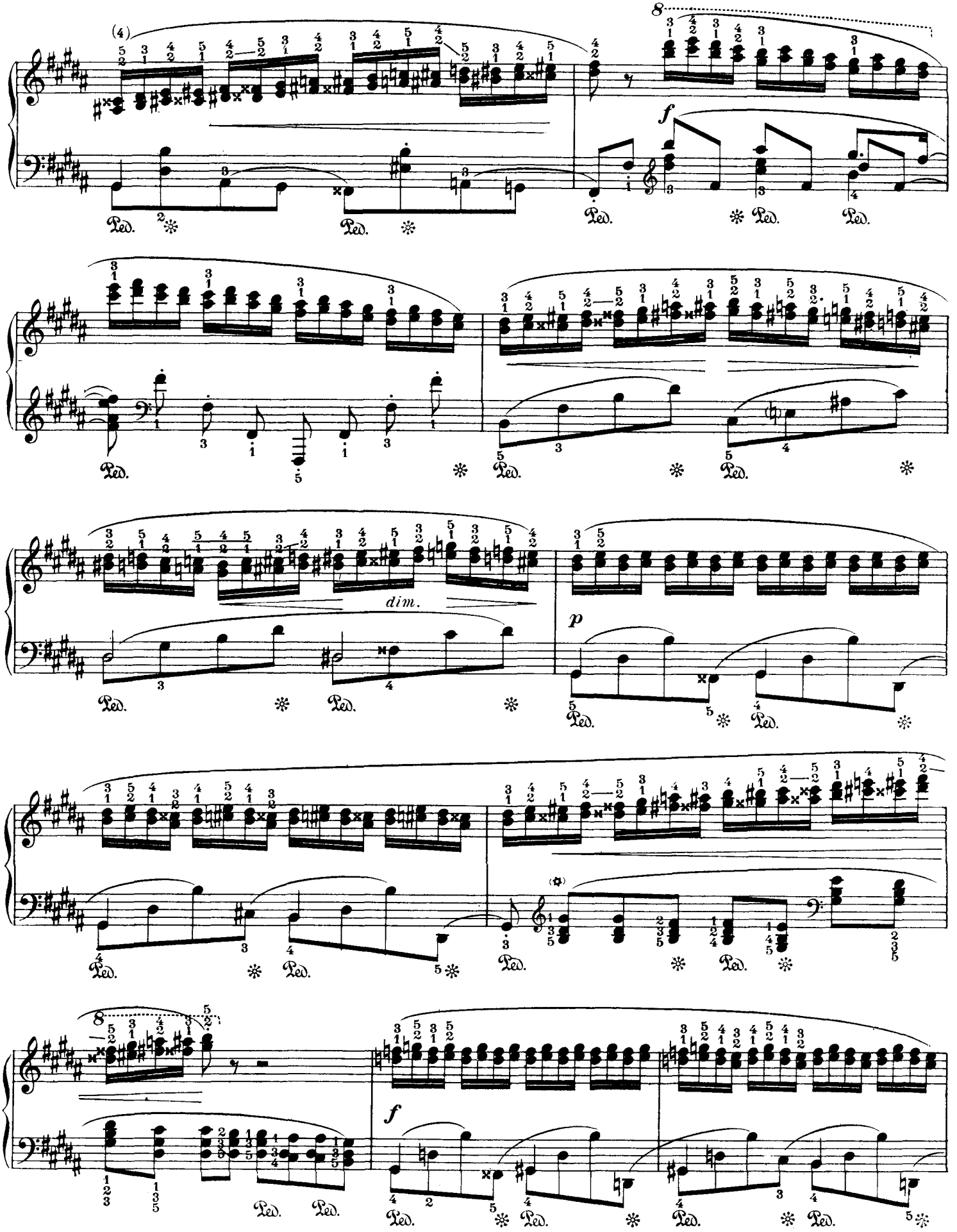

cresc.
ff
p
f
fff
con fuoco
tr

STUDY N° 6

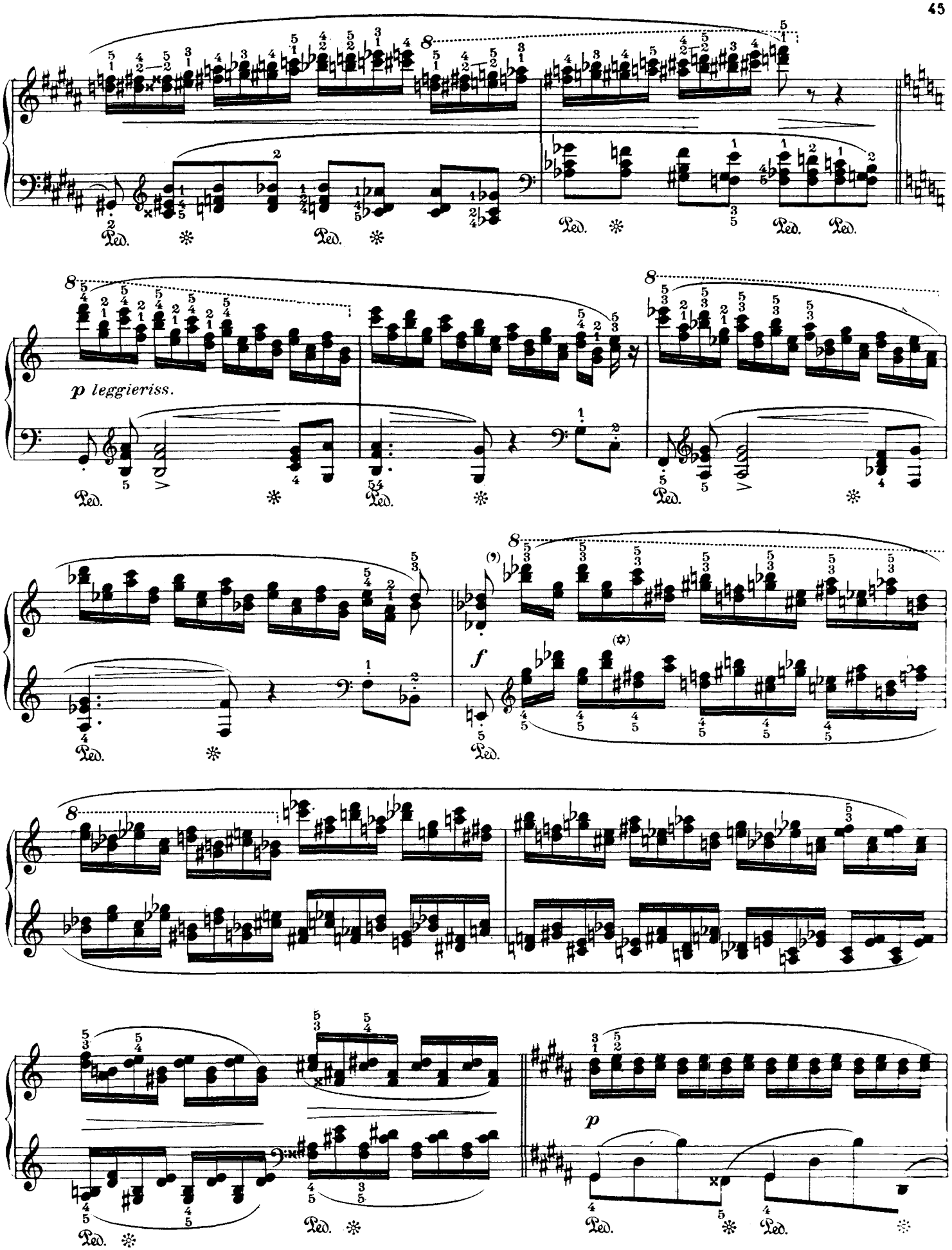
(Op. 25)



* The first editions have no ♮ in front of the „ a " : we believe this is most likely due to an omission.

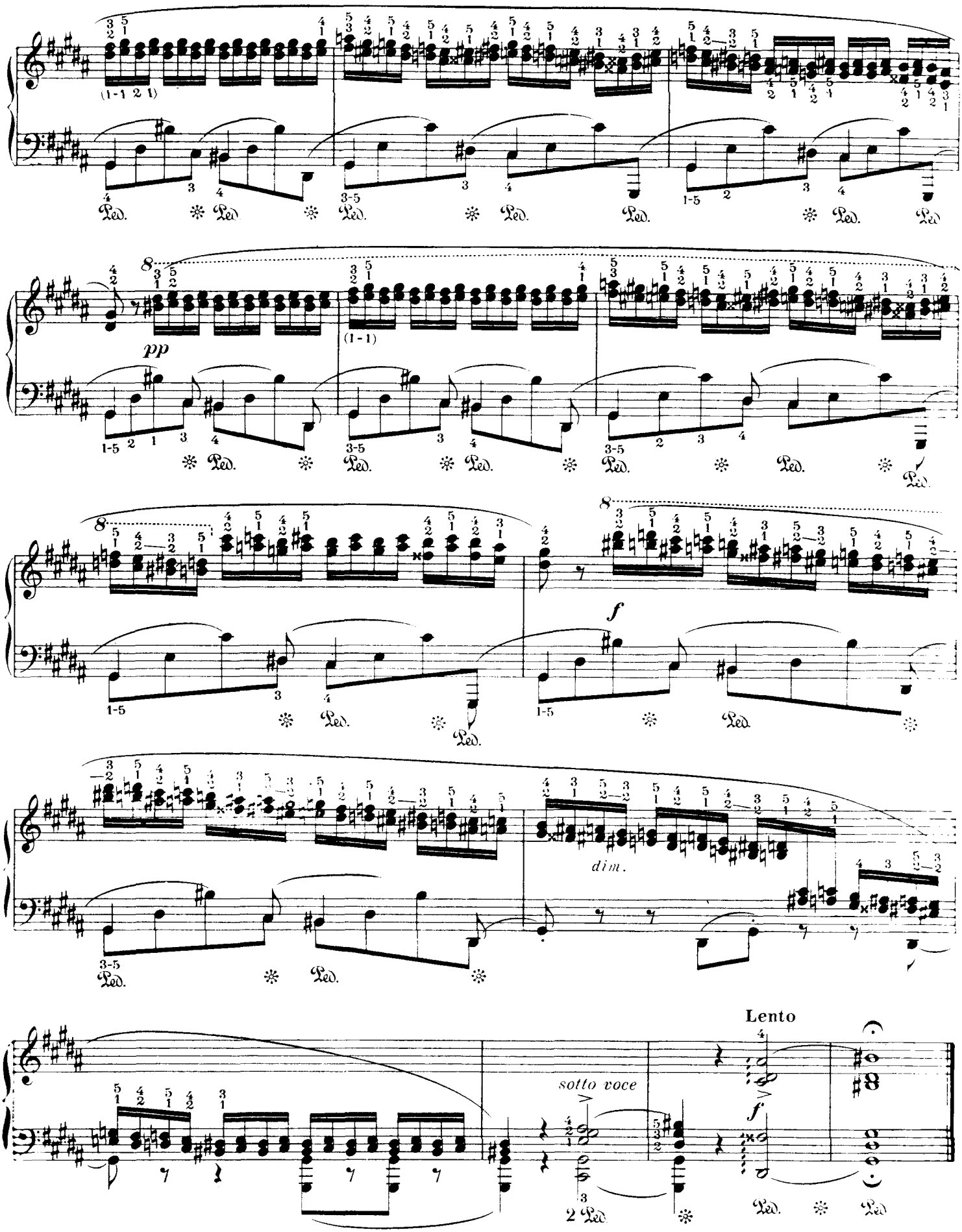


(*) Same remark as on P. 43.



* We advise for this chromatic downward progression, a slight vibrato of the sustaining pedal.

p sotto voce


pp
f
dim.
Lento
sotto voce
f

STUDY N° 7

(Op. 25)

M.S. Original = ♩ = 60 *Edit. Schlesinger* = ♩ = 66

Lento (♩ = 66)

3 min. 50

(quasi recitativo)

p

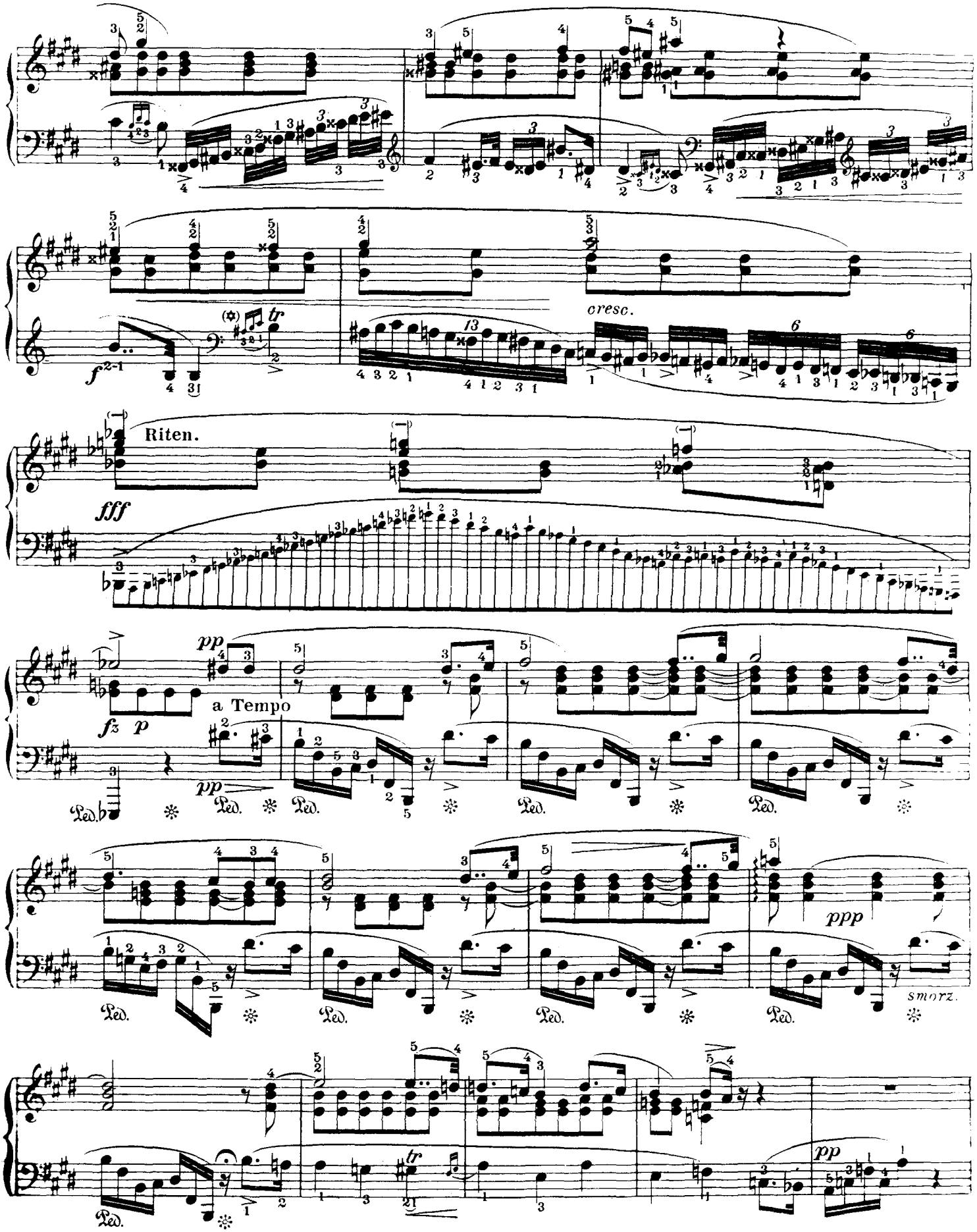
pp

Ped. (molto cantabile)

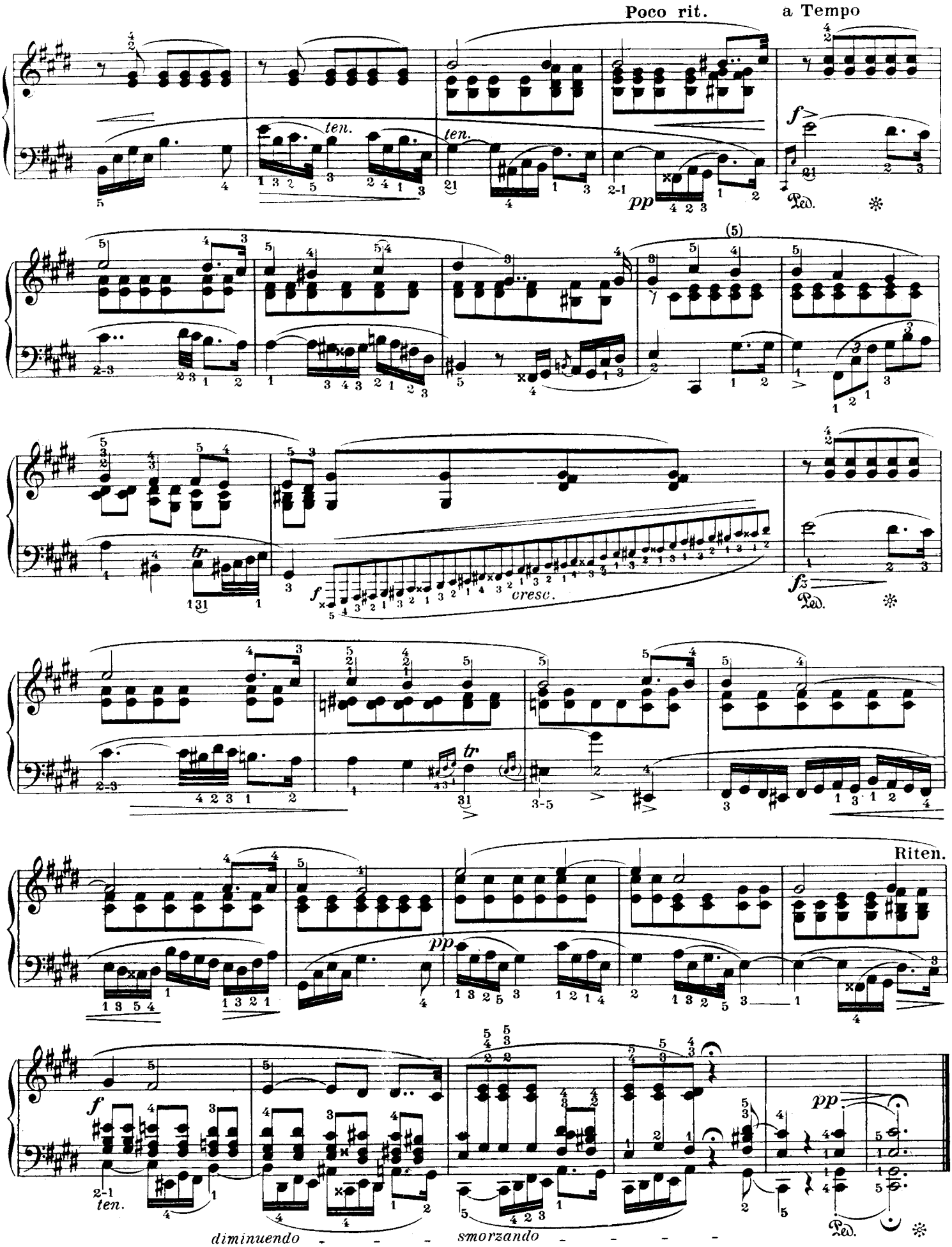
dim.

ten.

(*) Execute thus :

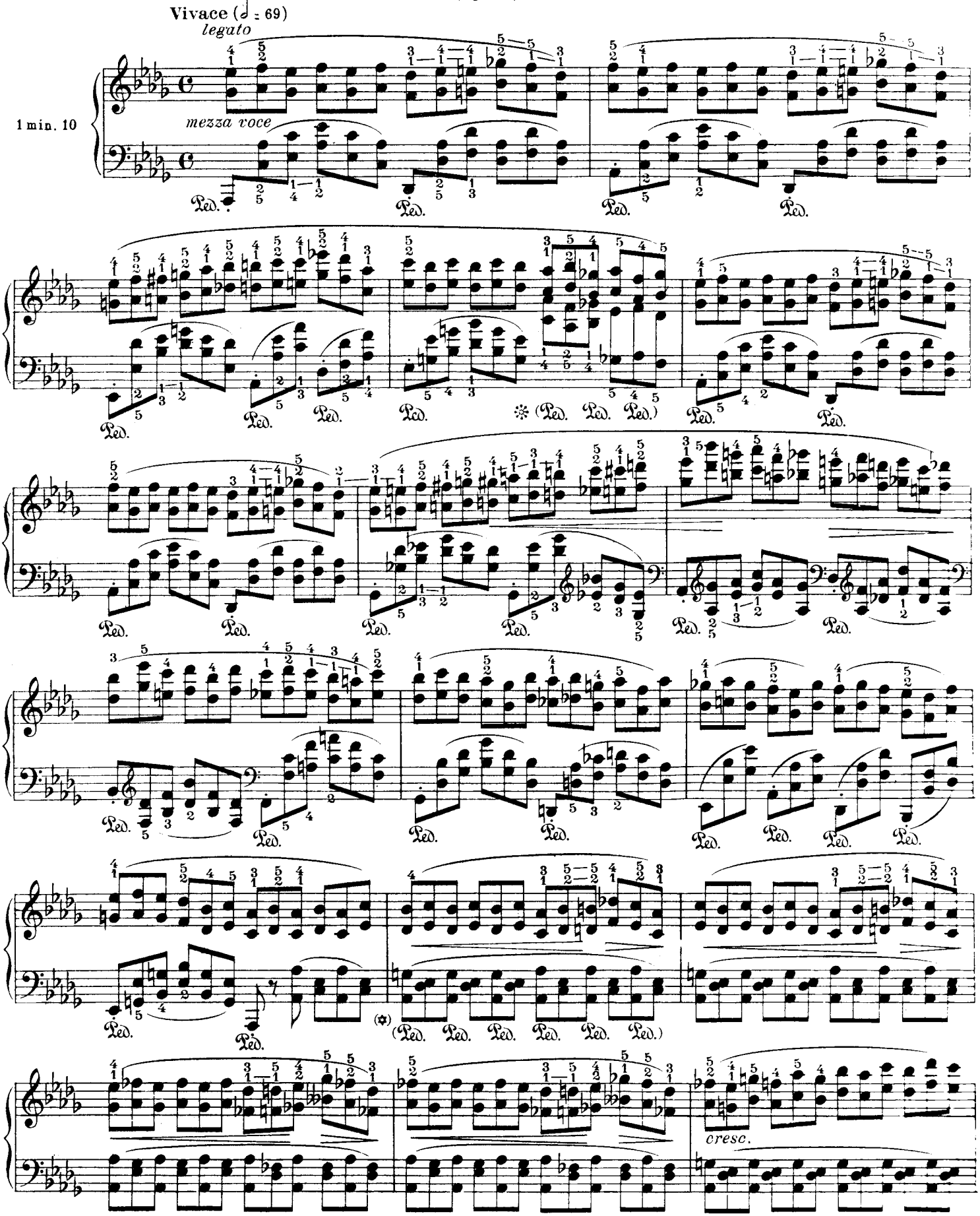


* Execute thus :

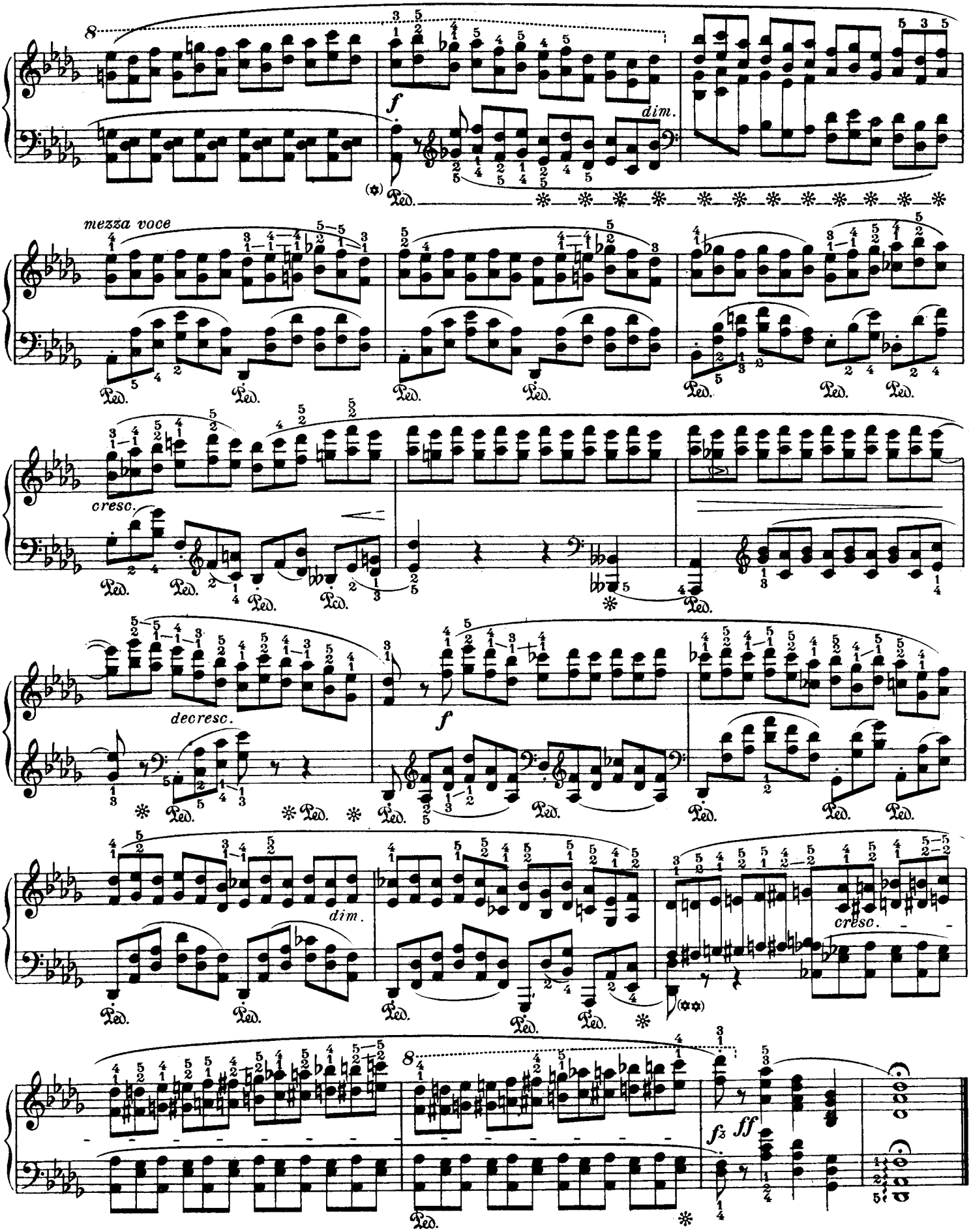

Poco rit.
a Tempo
ten.
ten.
pp
f
Ped.
(5)
tr
f
cresc.
fz
Ped.
tr
pp
Riten.
f
ten.
diminuendo
smorzando
pp
Ped.

STUDY N° 8

(Op. 25)



(*) We advise using of the pedal in the same manner for the six following bars.

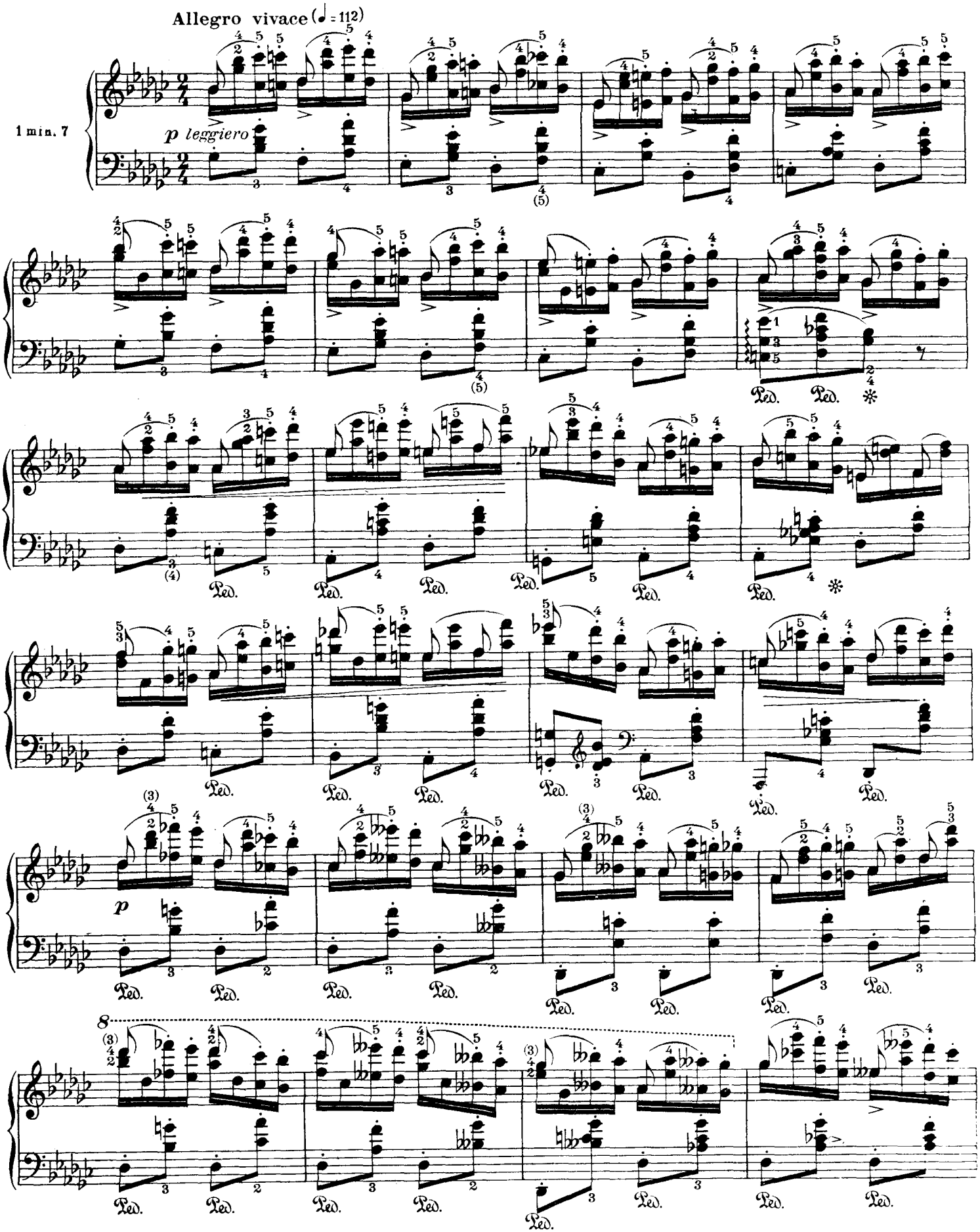


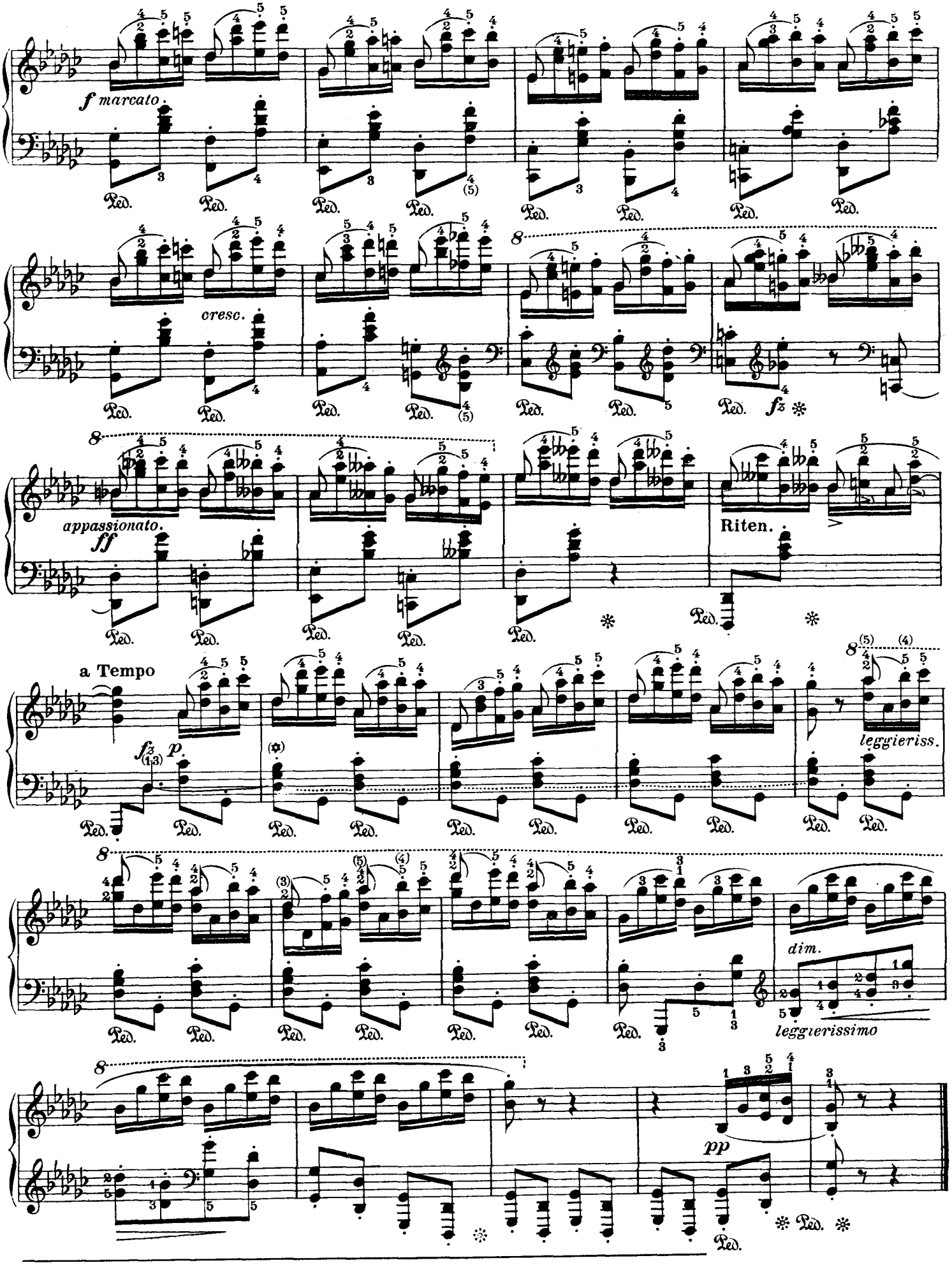
(*) Slightly emphasize the bass note of the octave so as to ensure its vibration during the two following bars.

(**) An impression of dryness would arise from not using the pedal here : we consequently recommend lowering and releasing it with regular beats as indicated for bar 13 and following.

STUDY N° 9

(Op. 25)

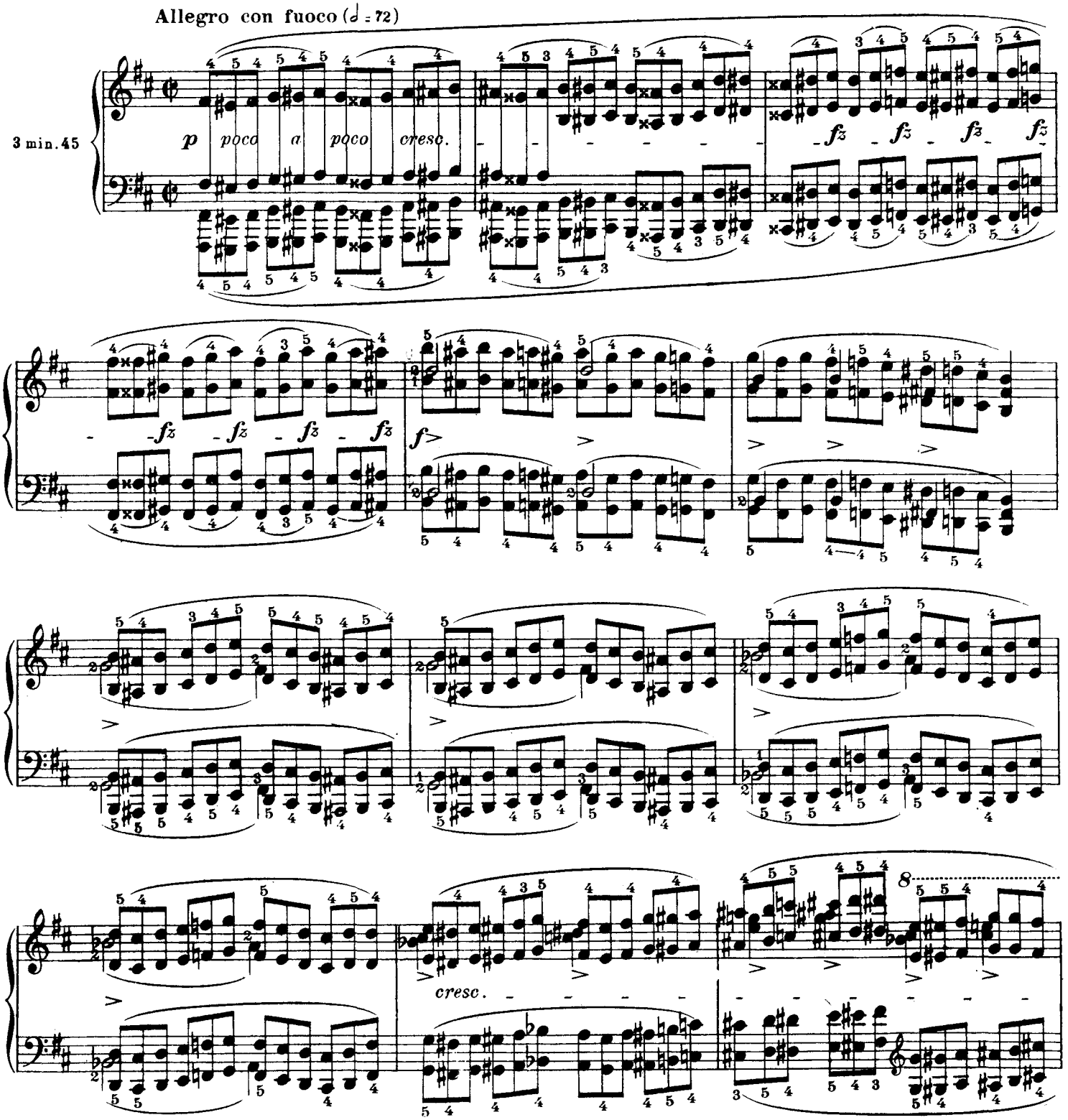




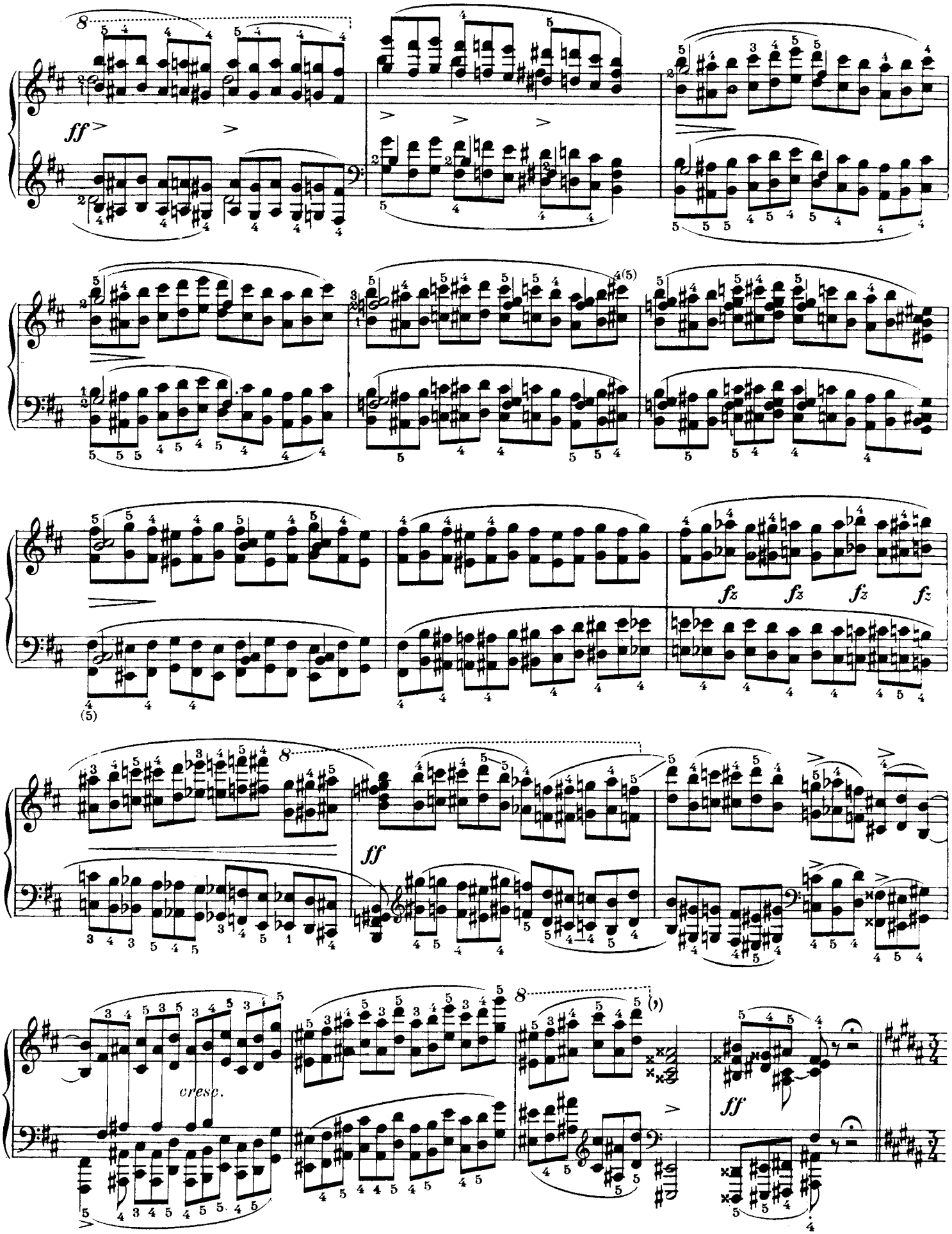
(*) This „ D " may be held for the next three bars.

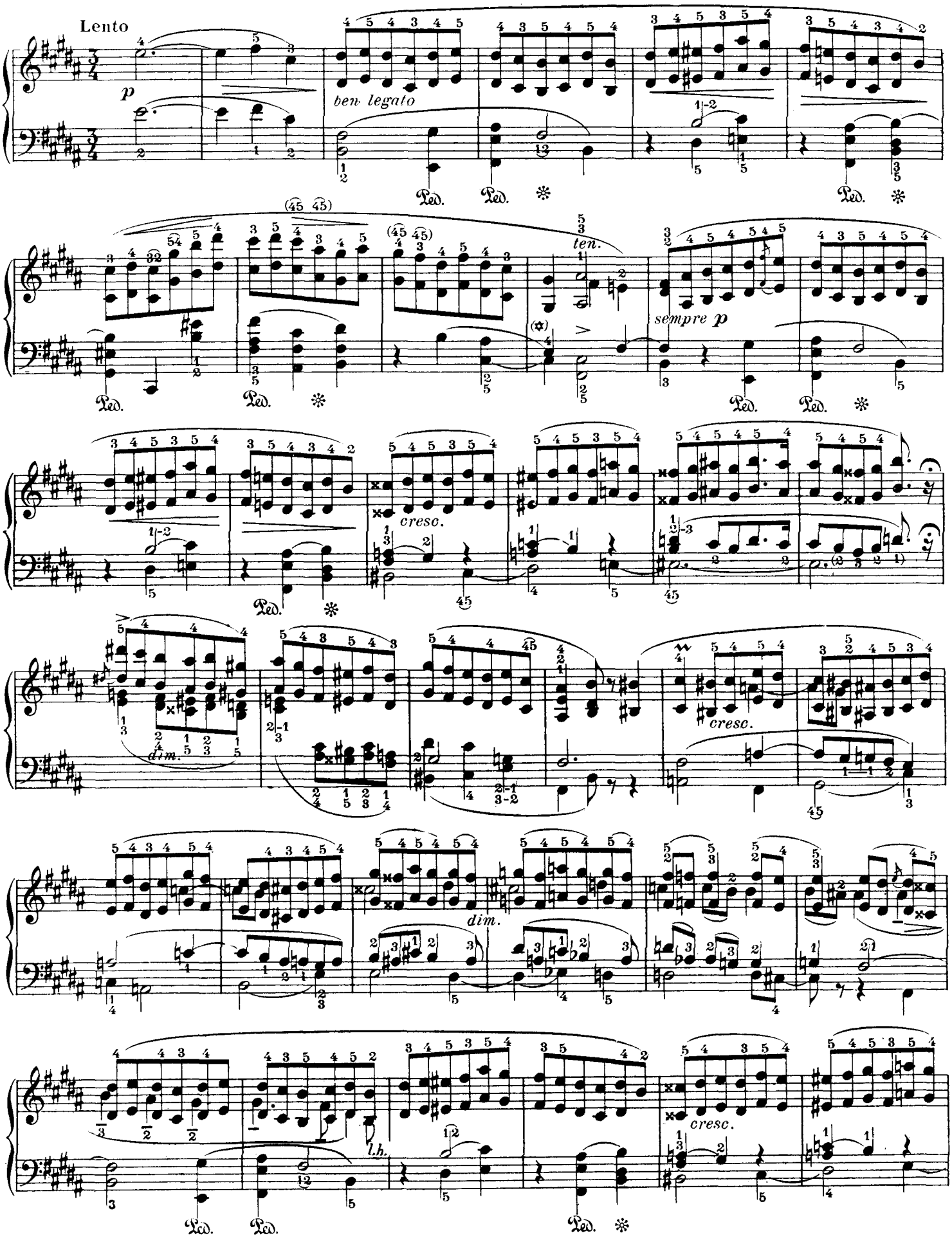
STUDY N° 10

(Op. 25)

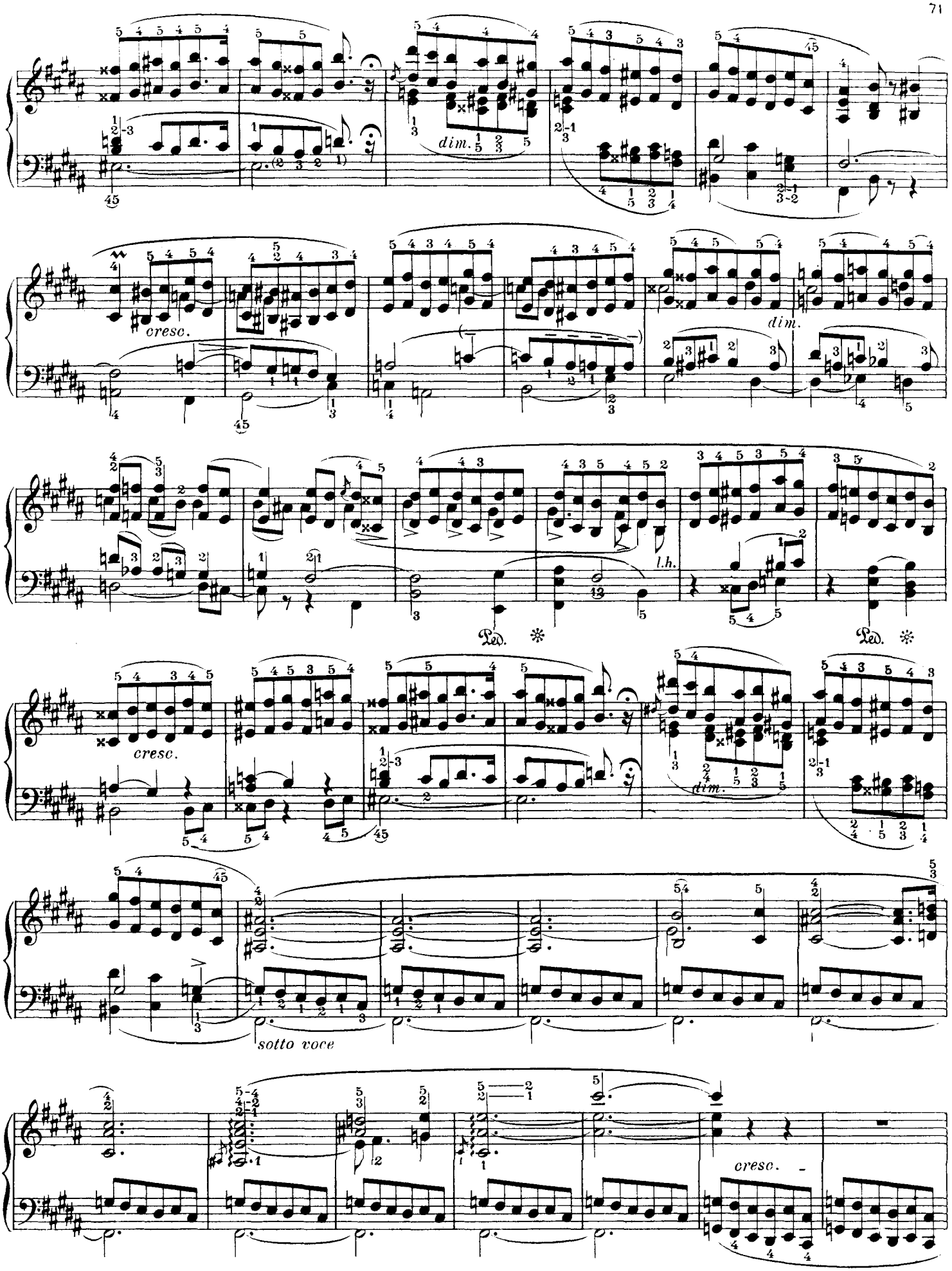


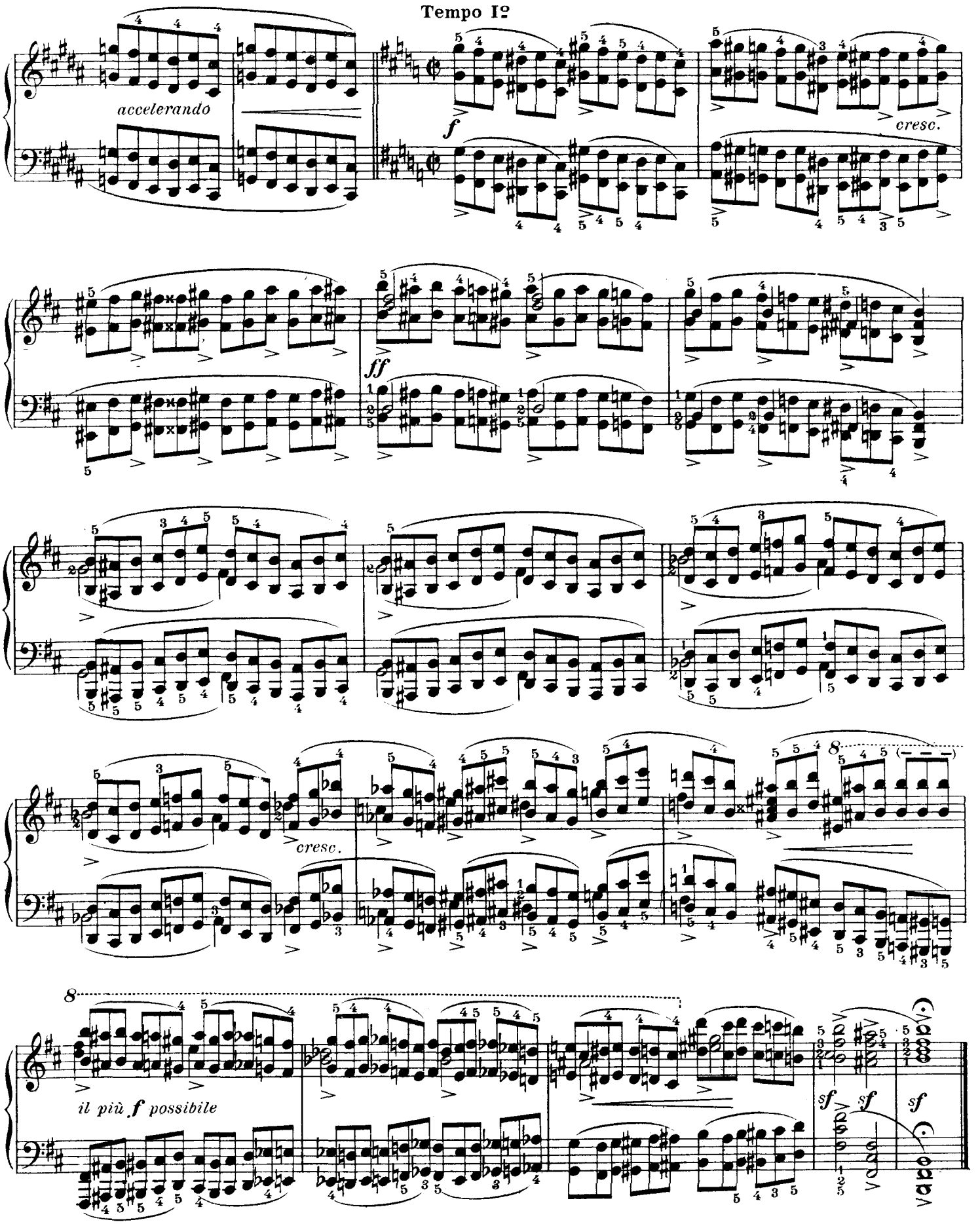
(*) We have selected for this Study the fingering which ensures the best octave-legato. However, on account of the constant use of the 3rd finger, a certain number of students may find it unsuitable because of their hand not being as yet fully developed. In this case, another fingering should be adopted with due consideration both to the requirements of the legato and the natural aptitudes of the performer.


ff
fz fz fz fz
ff
cresc.
ff



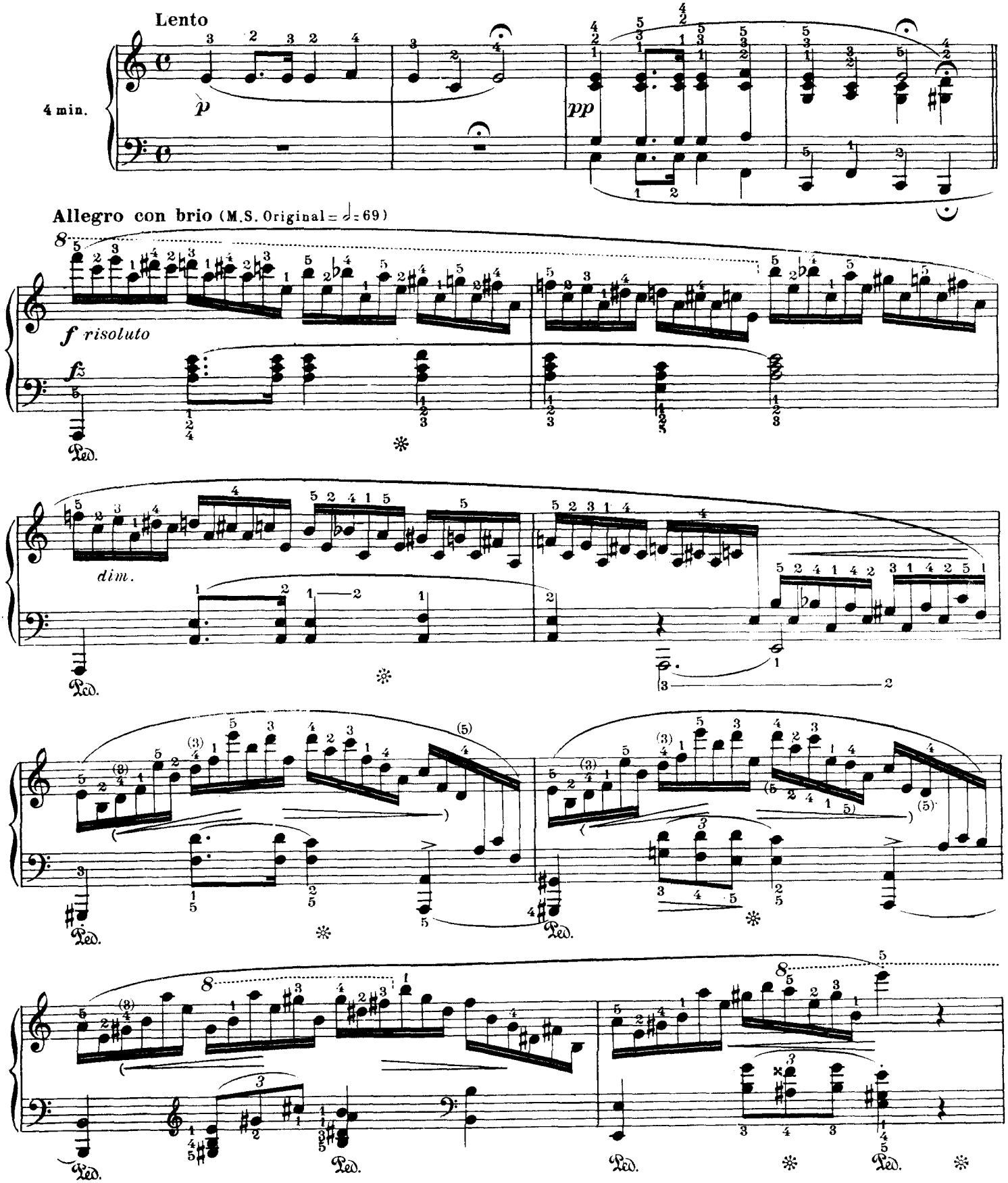
(*) Mikuli has the „ E " in the left hand.

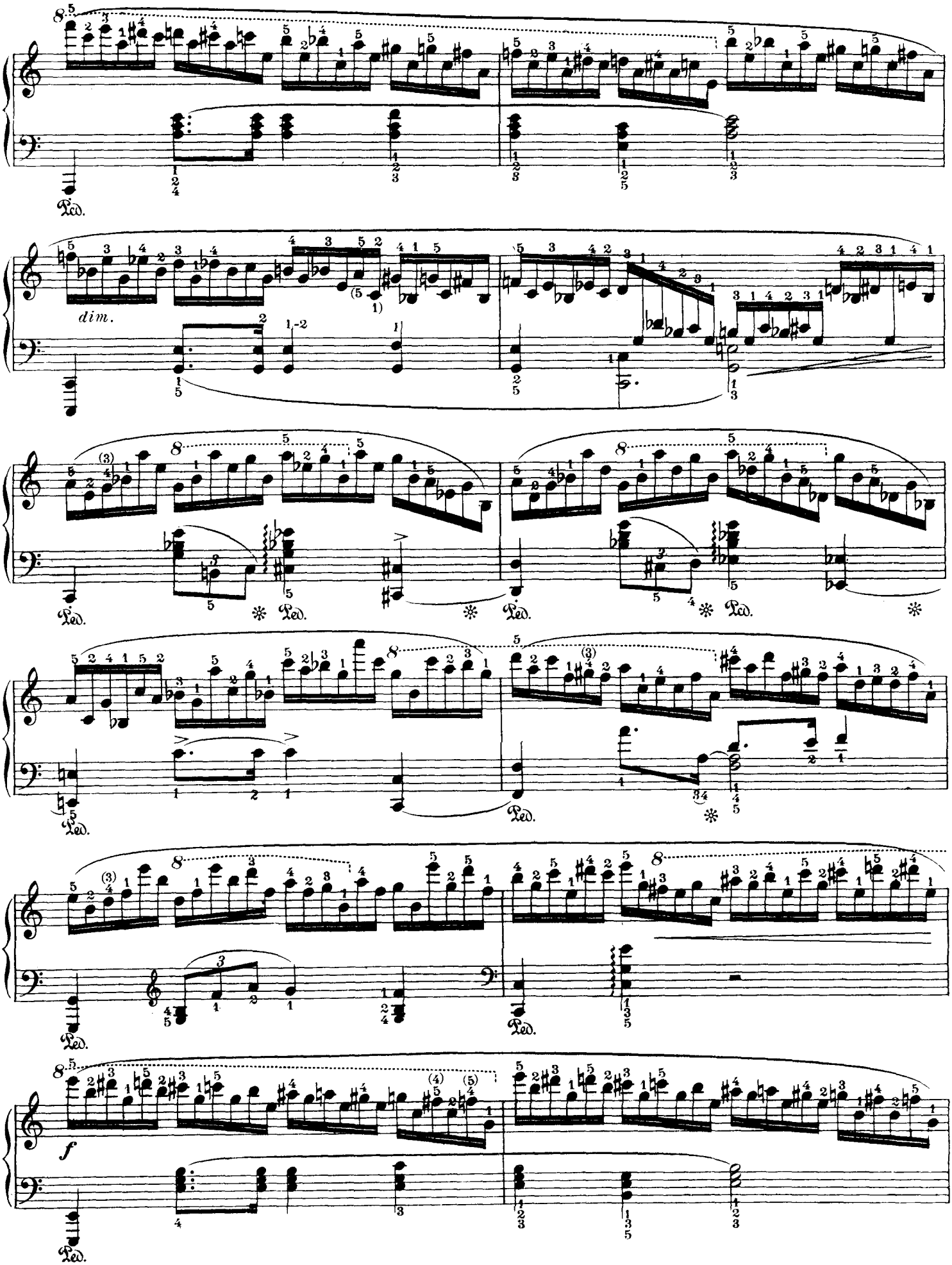

dim.
cresc.
dim.
l.h.
Ped.
Ped.
cresc.
dim.
sotto voce
cresc.

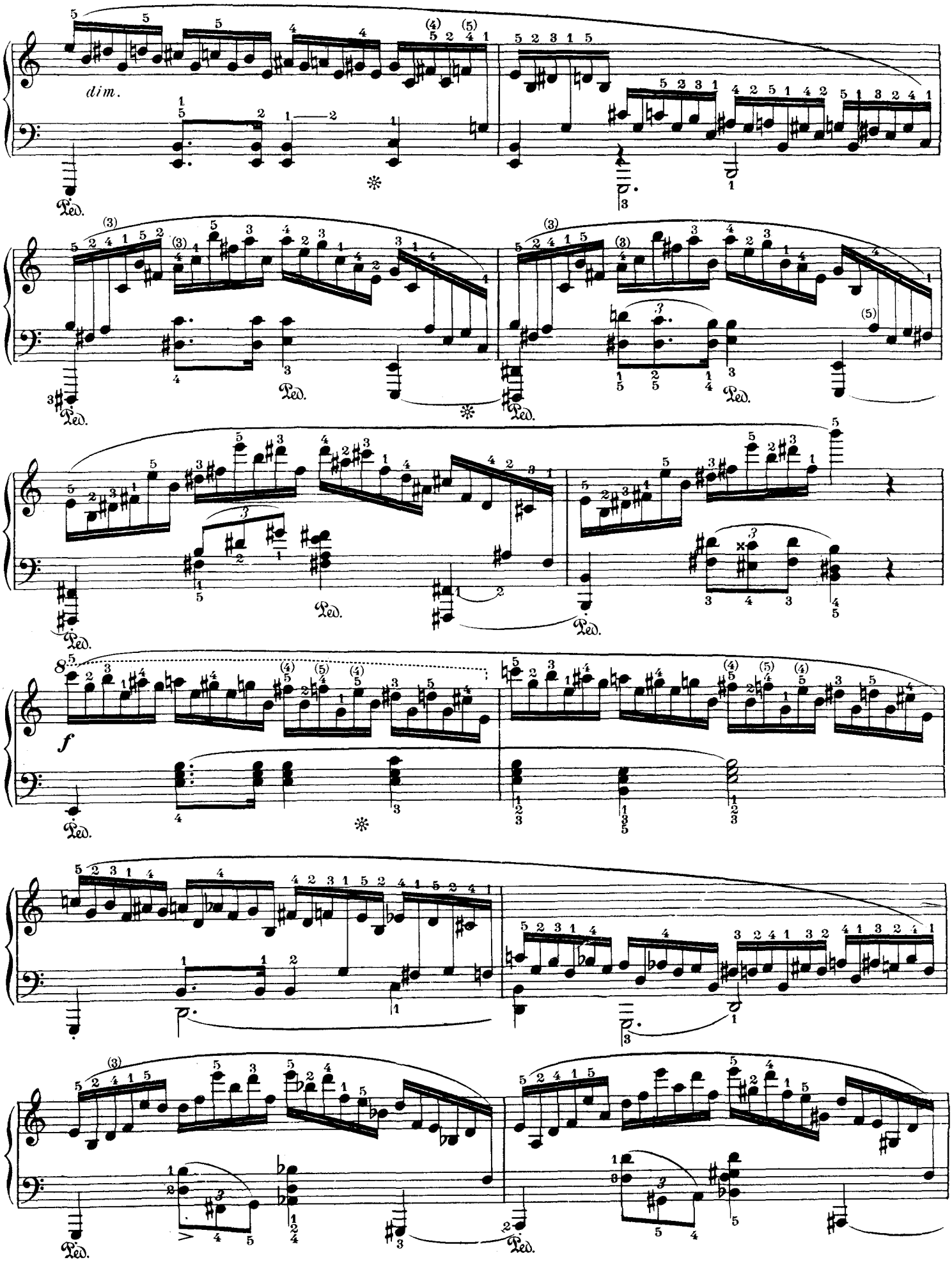

Tempo I°
accelerando
f
cresc.
ff
cresc.
8
(- - -)
8
il più f possibile
sf
sf
sf

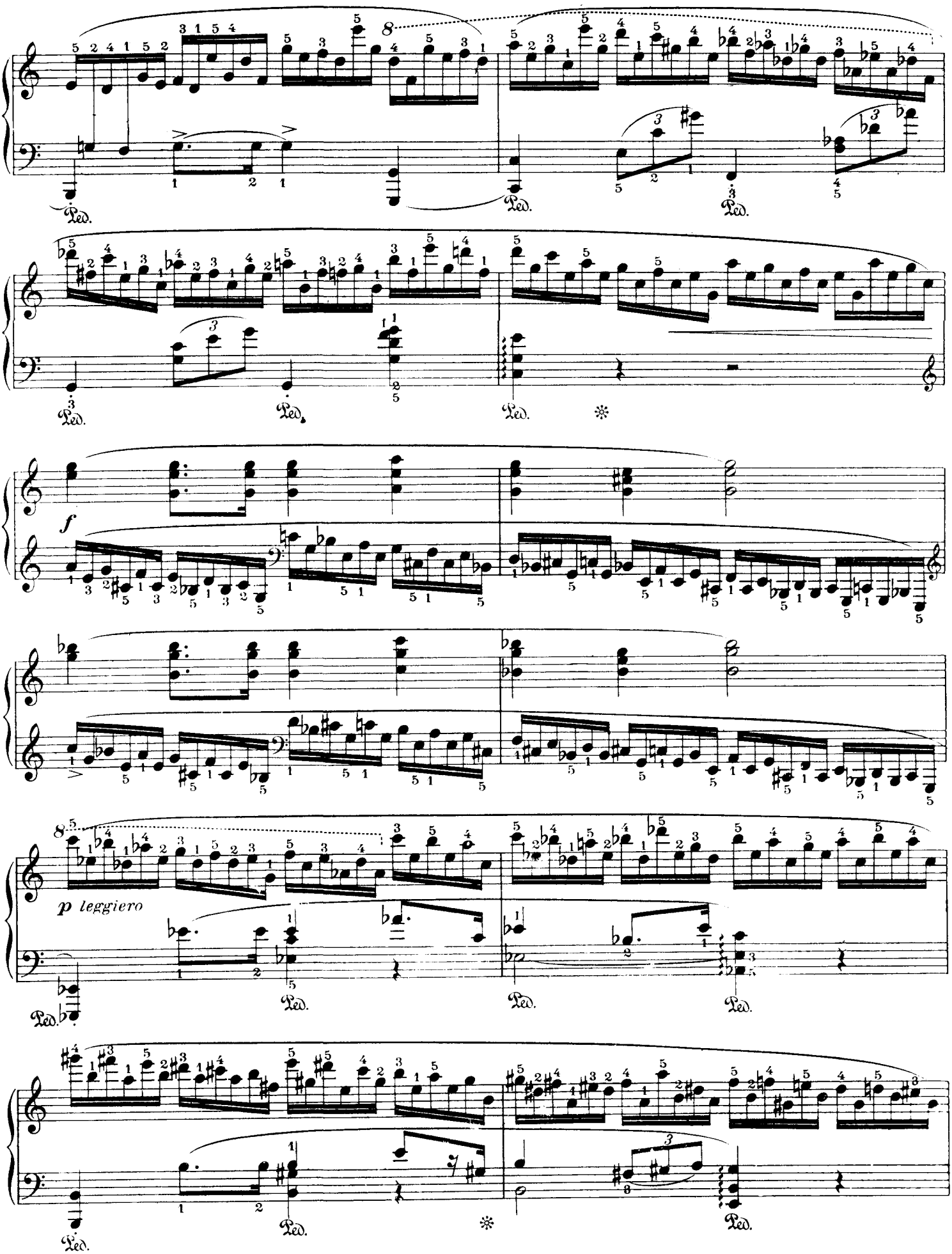
STUDY N° 11

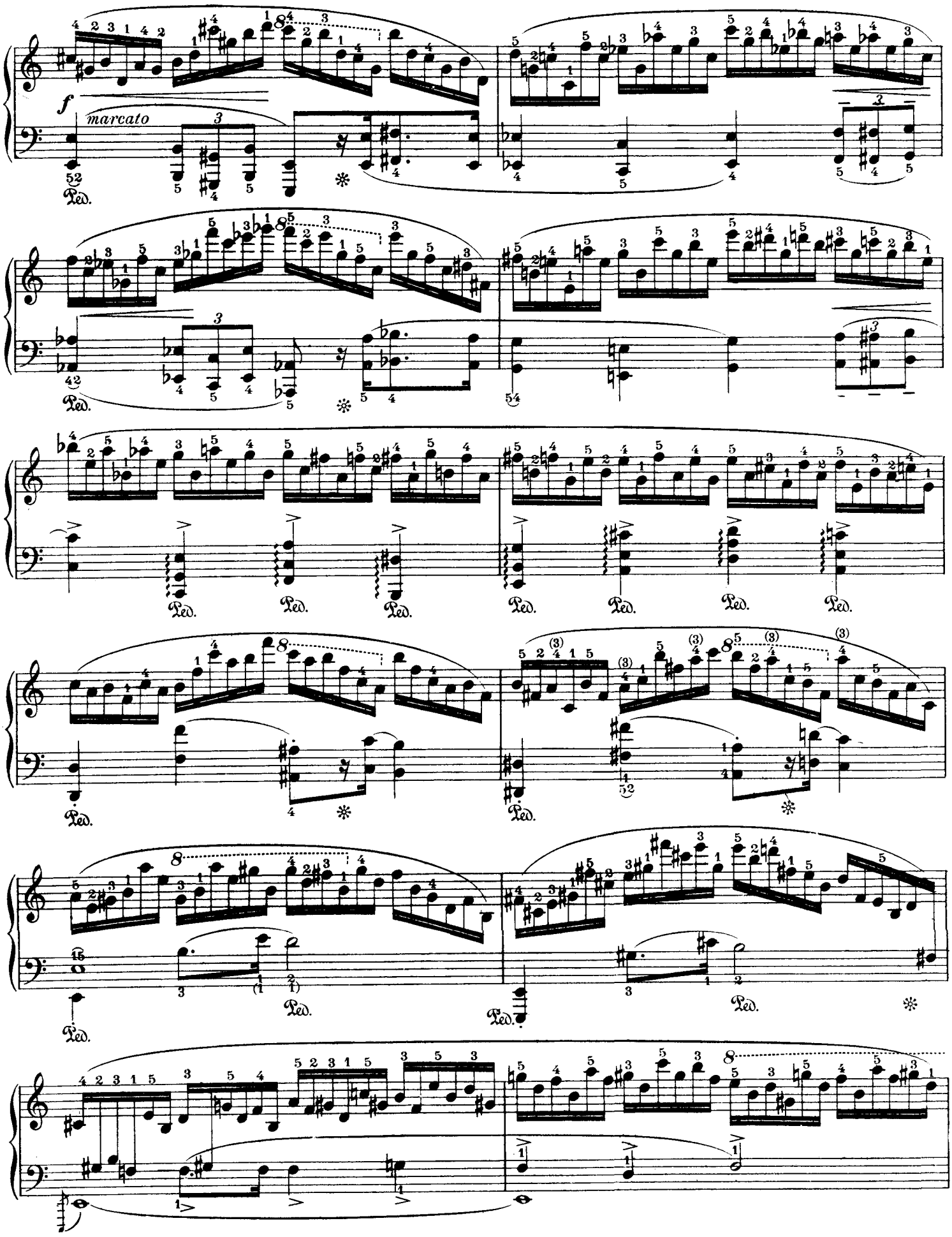
(*Op. 25*)

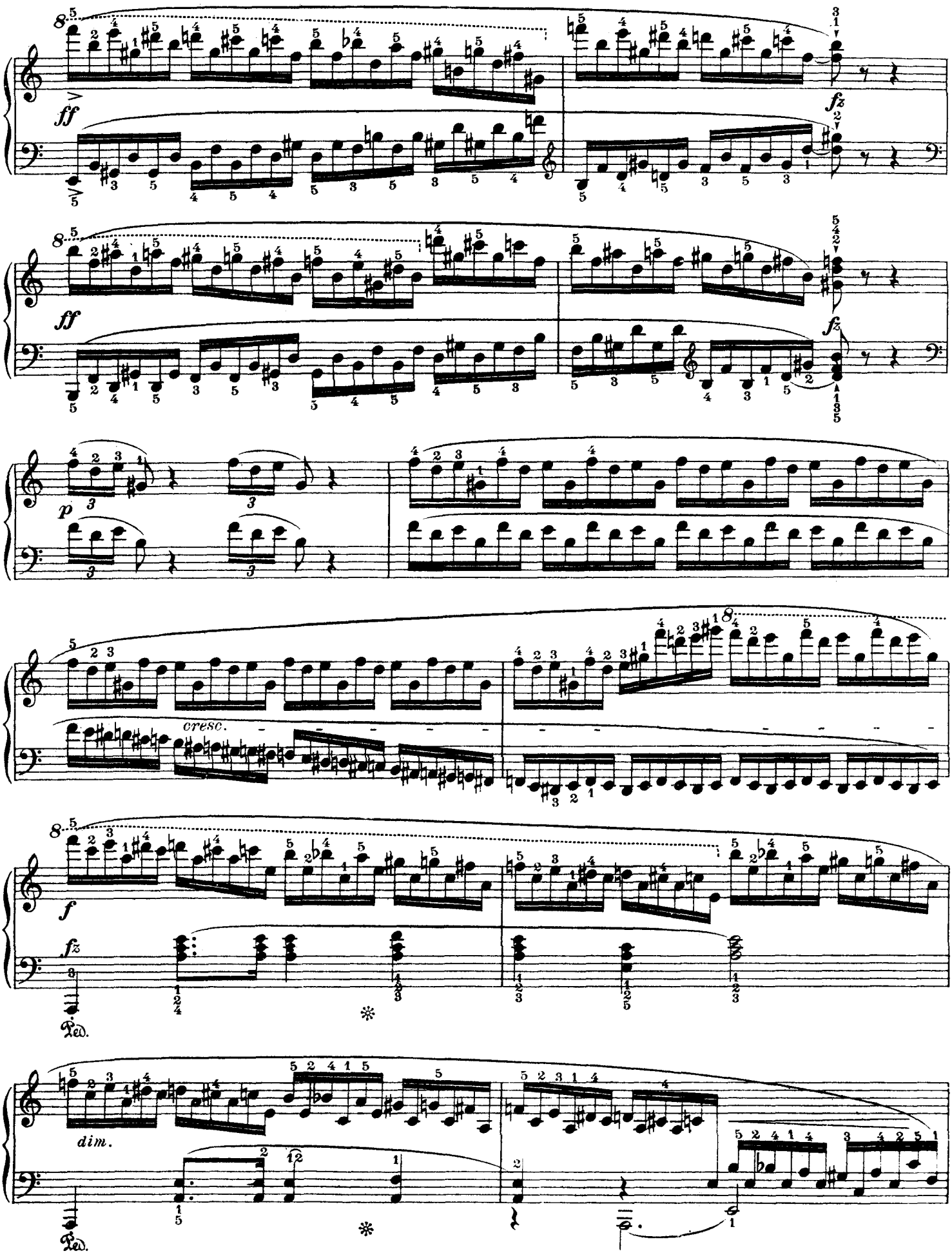


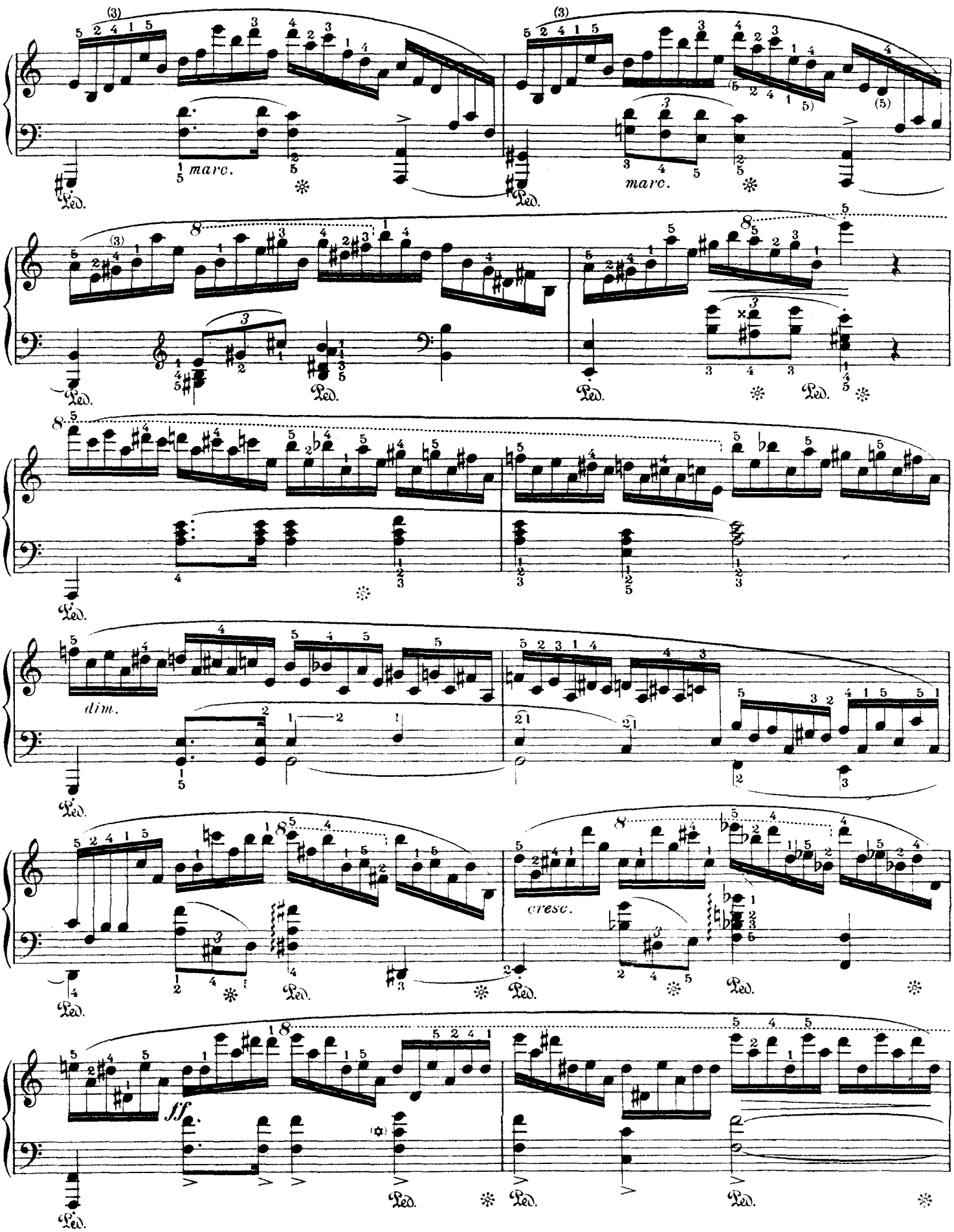

dim.
Ped.
f


dim.
Ped.
f

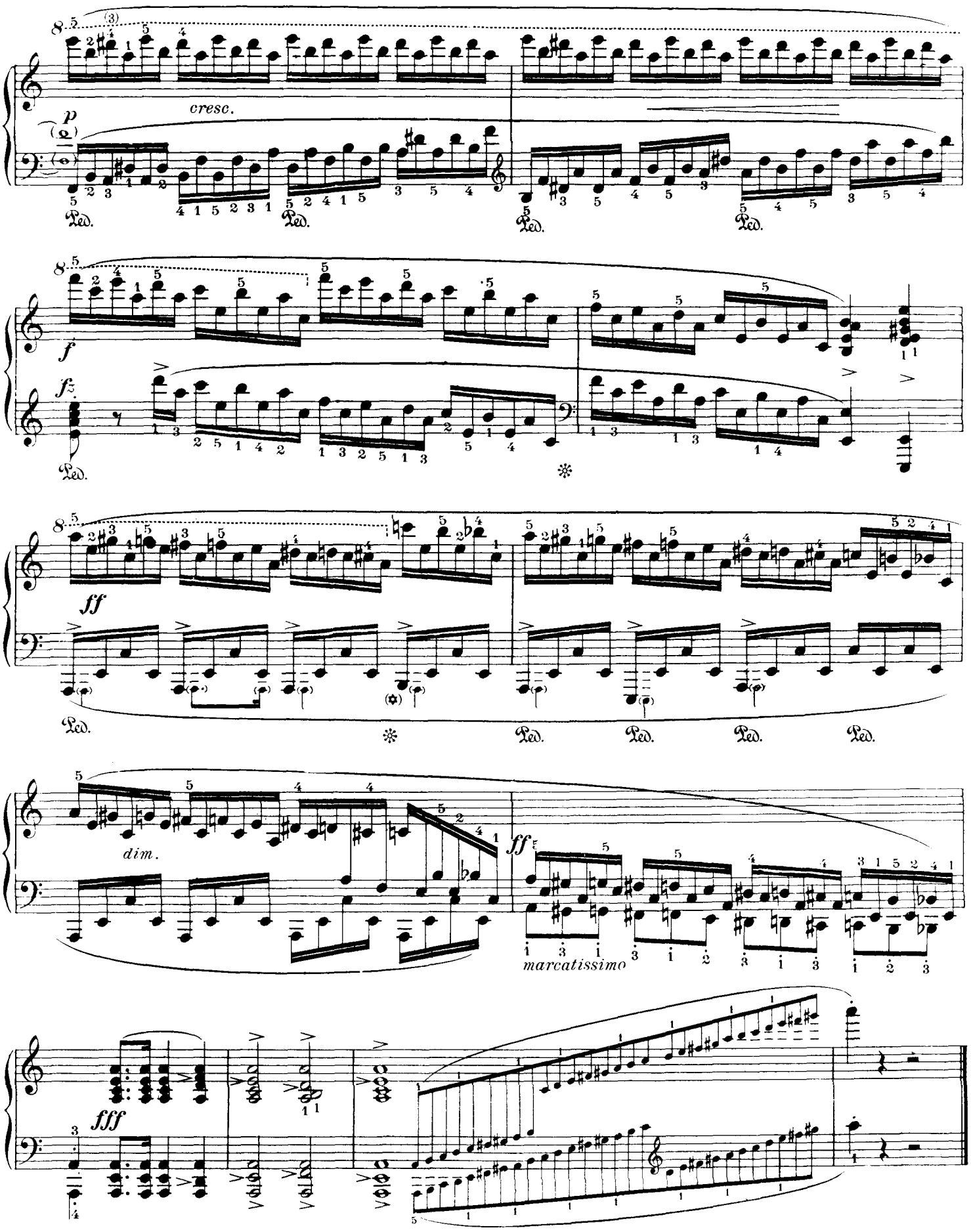

8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
p leggiero
8
Ped.
Ped.
Ped.
Ped.
Ped.


f
marcato
Ped.


ff
fz
ff
fz
p
cresc.
f
fz
Ped.
dim.
Ped.



(*) Only the first French edition mentions this chord as : the original English and German editions both have it thus :

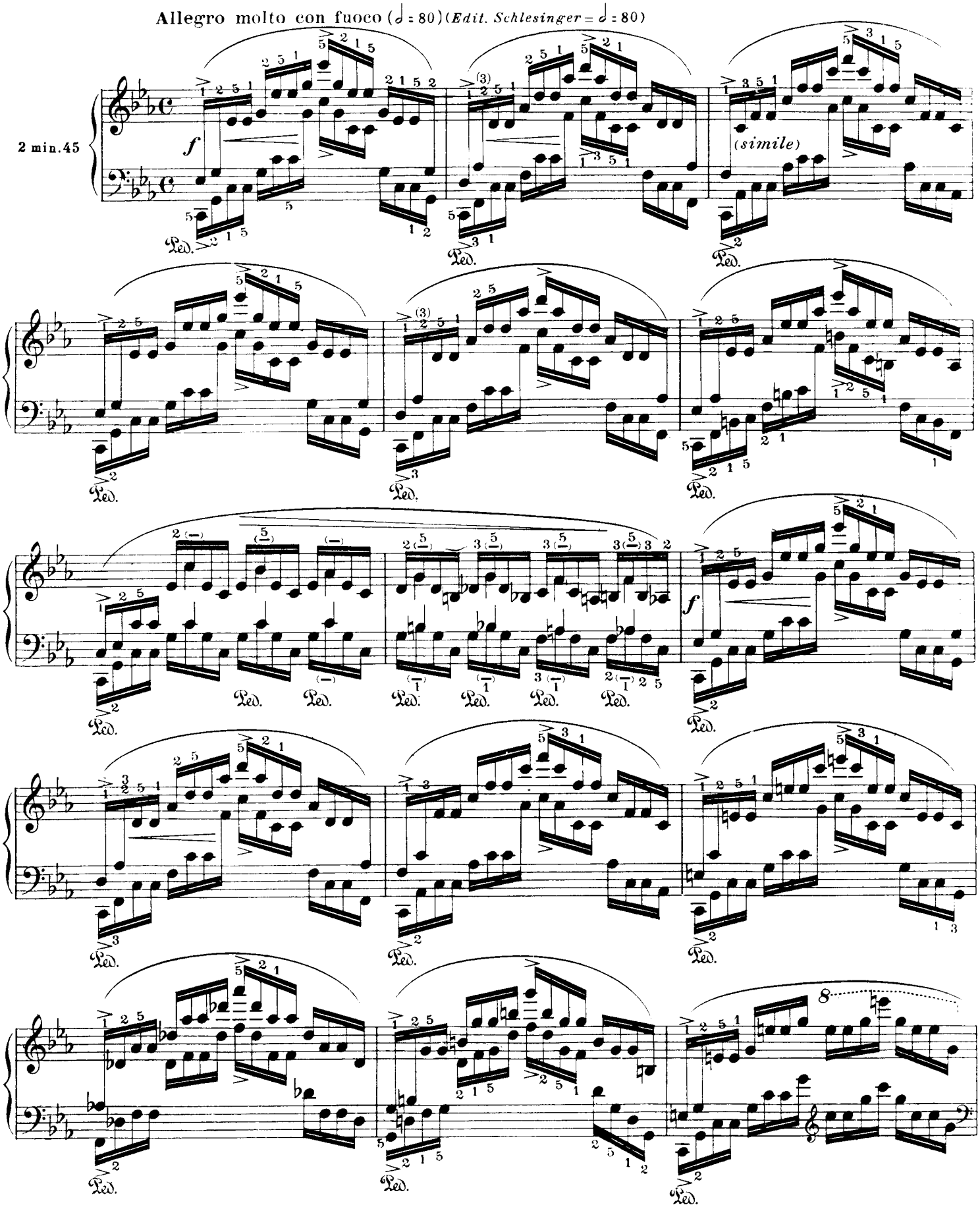


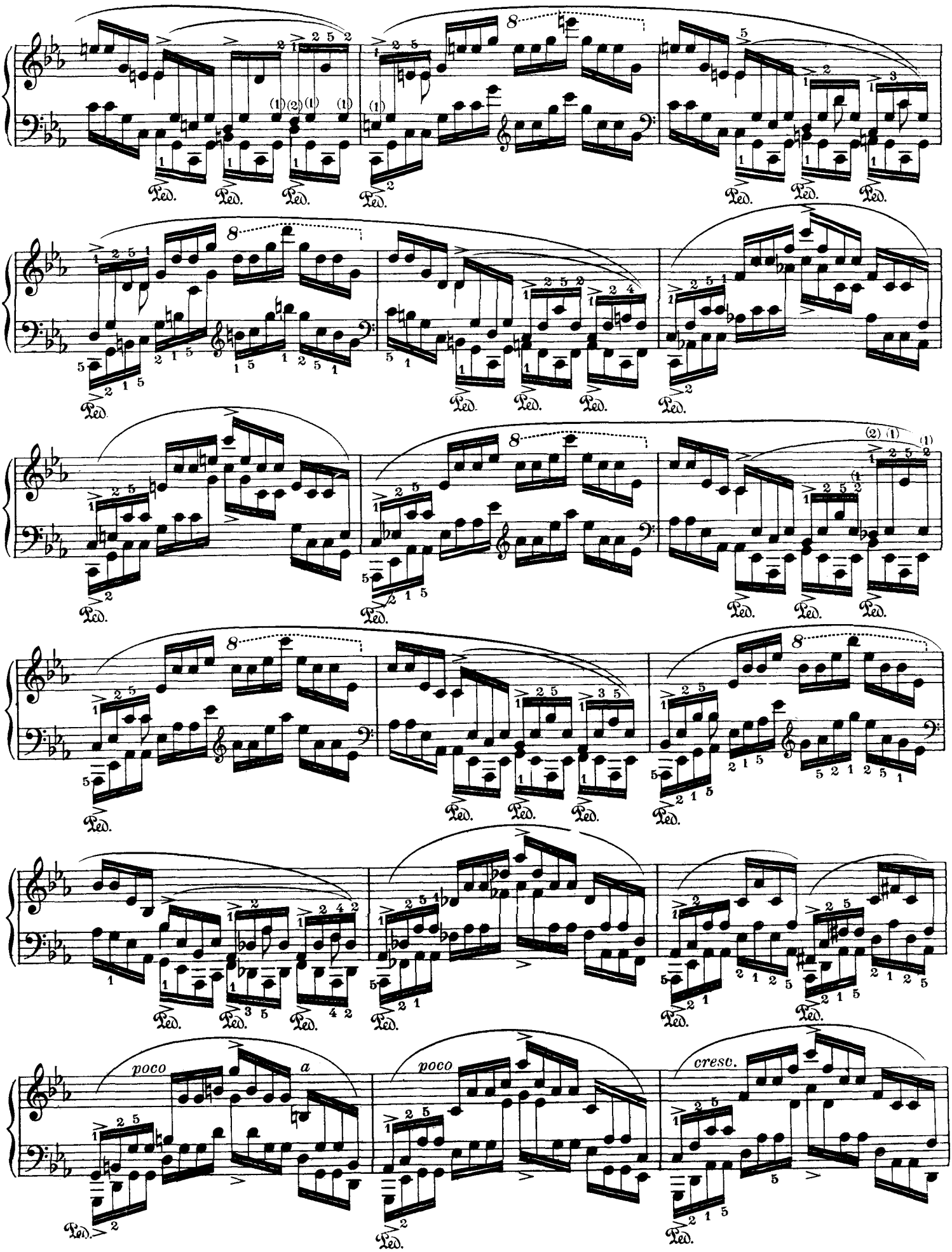
(*) The French edition is also the only one to have the bass B. We recommend the version in small notes which conforms better to the orchestral meaning of the coda.

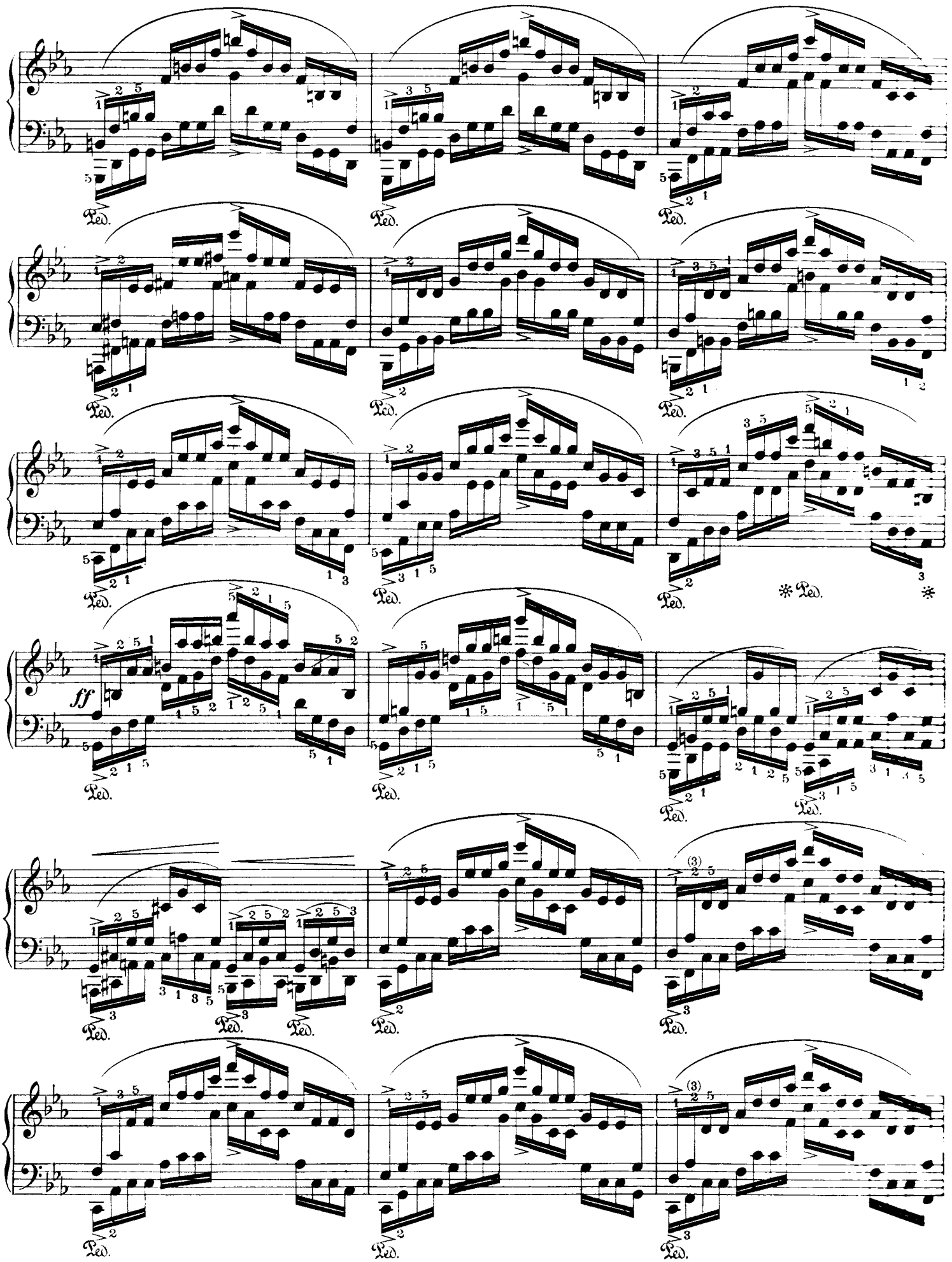
STUDY N° 12

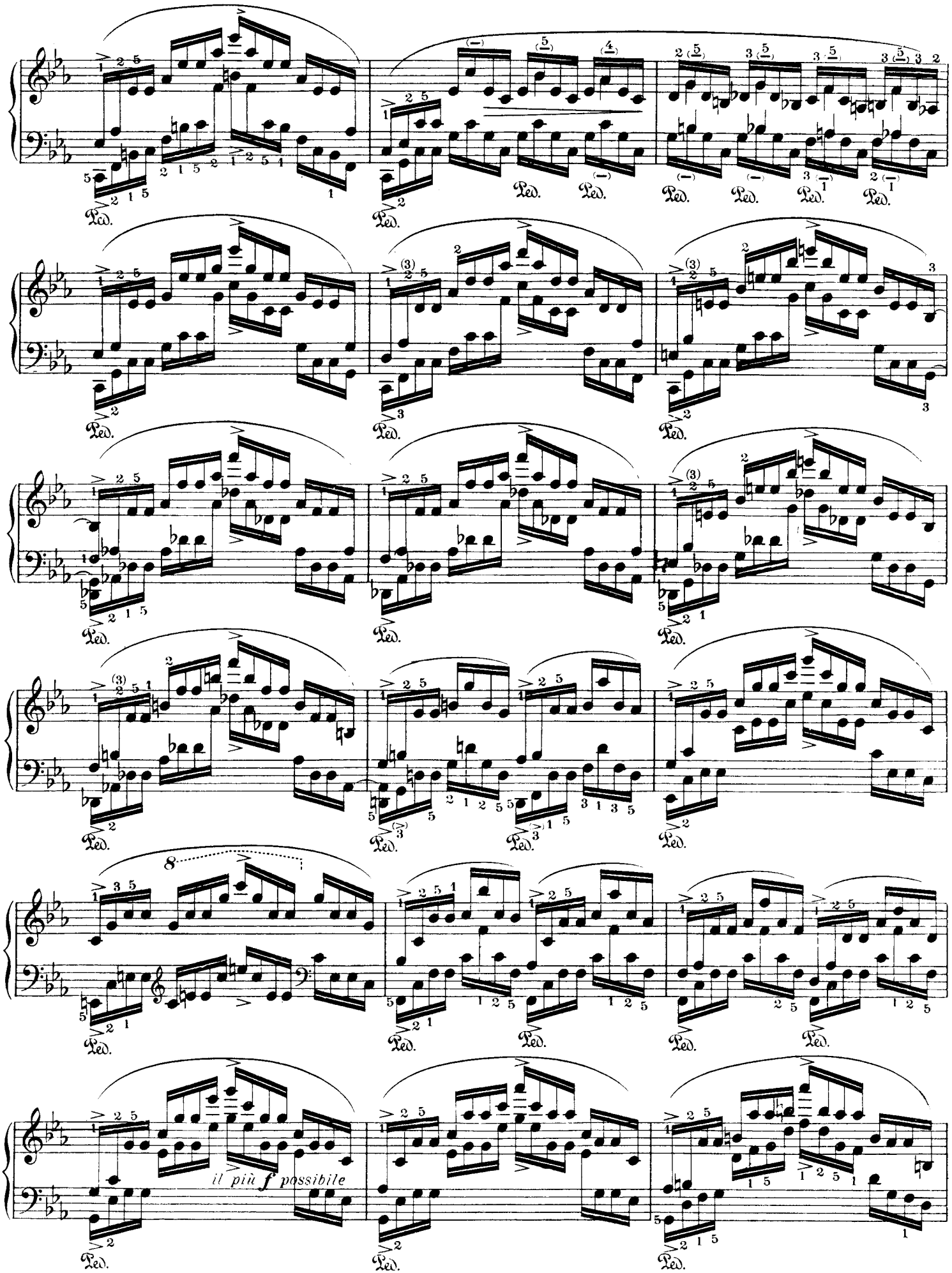
(Op. 25)

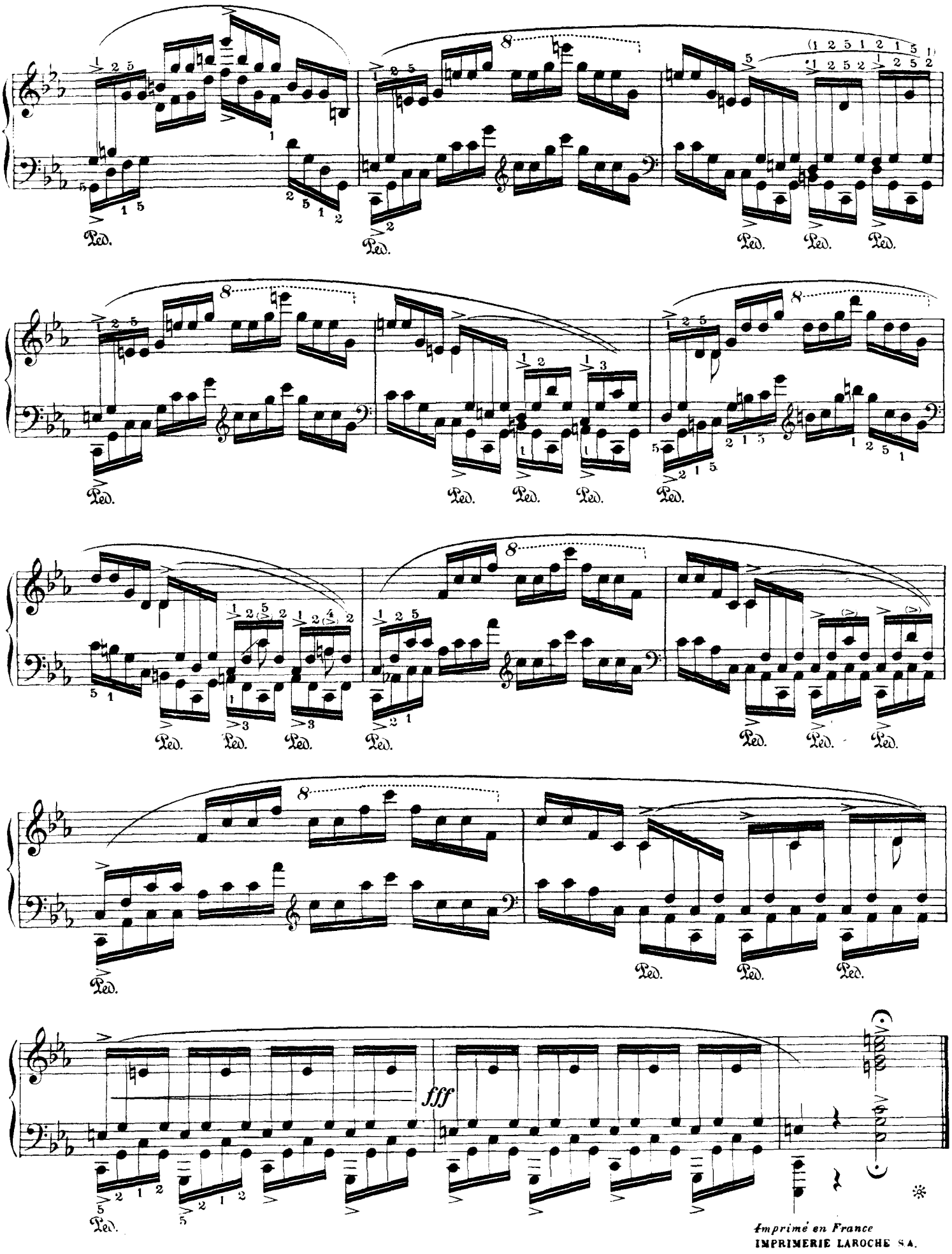
Allegro molto con fuoco (♩ = 80) (*Edit. Schlesinger* = ♩ = 80)




poco a
poco
cresc.


Ped.
ff


8
il più f possibile



Imprimé en France
IMPRIMERIE LAROCHE S.A.