

PHANTASIE.

Fr. Chopin, Op. 49.

Marcia.
Grave.

The musical score is written for piano and consists of six systems of two staves each. The key signature is G minor (two flats) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system includes a *Red.* marking and a fermata over the first measure. The second system features a *Red.* marking and a *ten.* (tension) marking. The third system includes a *cresc.* (crescendo) marking. The fourth system starts with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic marking. The fifth and sixth systems continue the piece with various *Red.* markings and dynamic changes. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Fingerings and articulation marks are clearly indicated throughout.

The musical score consists of seven systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic. The second system includes markings for *poco* and *doppio movimento*. The third system features a *ff* dynamic and a *dim* marking. The fourth system includes *(tranquillo)* and *(accelerando)* markings. The fifth system is marked *(Allegro con brio.)* and *f*. The sixth system continues with *cresc.* markings. The seventh system ends with a fermata and the marking *m.s.*

1) Bis hierher ist das Tempo in jeder einzelnen Figur zu steigern. Jetzt erst dürfte die Bezeichnung *doppio movimento* voll in Kraft treten. Nach der *Fermate* beginne man abermals ruhiger und bringe ein ähnliches *accelerando* bis zu unserer Tempovorschrift *Allegro con brio*.

1) Up to this point the tempo is to be accelerated in every single figure. Only now should the *doppio movimento* apply in full force. After the pause, begin again more tranquilly and make a similar *accelerando* up to our tempo-prescription *Allegro con brio*.

agitato

p *sf* *cresc.*

sempre f

2) Manche Ausgaben schreiben für dieses Thema, desgleichen für seine Wiederholungen im Verlauf des Stücks „dolce“ vor. Dies ist meines Wissens weder beglaubigt, noch dürfte es dem heroischen, hochdramatischen Charakter des Satzes entsprechen.

3) Andere Ausgaben haben statt des punktierten Rhythmus der Mittelstimme einfache Achtel. Herausgeber hält dafür, dass die betreffende Schlussnote mit der letzten Triolenote der Oberstimme zugleich anzuschlagen ist.

2) Many editions prescribe for this theme, as well as for its repetitions in the course of the piece, "dolce". To my knowledge neither is this authentic, nor does it correspond to the heroic, highly dramatic character of the Subject.

3) Other editions have, instead of the dotted rhythm of the middle-voice, simple eighth-notes. The editor holds that the final note in question is to be struck simultaneously with the last triplet-note of the upper voice.