

A M^{me} la Baronne C. de Rothschild.

4^{me} Ballade.

Andante con moto.

Fr. Chopin, Op. 52.

p *sempre legatiss.*
Ped. dolce *

poco cresc. *dim.* *riten.*
Ped. *

a tempo *mezza voce* *p*
Ped. *

dolce
Ped. *

mpb *poco cresc.* *dim.*
Ped. *

mezza voce *poco cresc.* *dim* *p*
Ped. *

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First system of a piano score. The right hand features a melodic line with a trill and a grace note. The left hand has a bass line with chords and a pedal point. Dynamics include *mf* and *p*. Pedal markings are present throughout.

Second system of a piano score. The right hand continues the melodic line. The left hand has a steady bass line. Dynamics include *mp*, *p*, and *poco cresc.*. Pedal markings are present throughout.

Third system of a piano score. The right hand has a melodic line with a trill. The left hand has a bass line with chords and a pedal point. Dynamics include *dim.*, *(m.d.)*, and *pp*. Pedal markings are present throughout.

Fourth system of a piano score. The right hand has a melodic line with a trill. The left hand has a steady bass line. Dynamics include *pp*. Pedal markings are present throughout.

Fifth system of a piano score. The right hand has a melodic line with a trill. The left hand has a steady bass line. Dynamics include *dim.* and *mezza voce*. Pedal markings are present throughout.

Sixth system of a piano score. The right hand has a melodic line with a trill. The left hand has a steady bass line. Dynamics include *cresc.* and *poco f*. Pedal markings are present throughout.

First system of a piano score. The right hand features a complex melodic line with many accidentals and fingerings (e.g., 5, 2, 5, 8, 4, 3, 4, 5, 3, 4, 5, 3, 2, 1, 5, 4). The left hand provides a rhythmic accompaniment with chords and single notes. Performance markings include *cresc.* and several *ped.* (pedal) markings with asterisks.

Second system of the piano score. The right hand continues with a melodic line, including a *ten.* (tension) marking. The left hand has a more active accompaniment. Performance markings include *f*, *dim.*, *p legato*, and *cresc.*, along with *ped.* markings.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is rhythmic. Performance markings include *poco f* and *ped.* markings.

Fourth system of the piano score. The right hand features a melodic line with a *più f* marking. The left hand accompaniment is rhythmic. Performance markings include *f* and *ped.* markings.

Fifth system of the piano score. The right hand has a melodic line with a *sempre più f* marking. The left hand accompaniment is rhythmic. Performance markings include *ped.* markings.

Sixth system of the piano score. The right hand has a melodic line with a *rit.* (ritardando) marking. The left hand accompaniment is rhythmic. Performance markings include *più f*, *molto f*, *ff*, and *ped.* markings.

a tempo *accelerando* *fz* *dim.*

This system features a grand staff with treble and bass clefs. The right hand plays a complex, fast-moving melodic line with many slurs and ornaments. The left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (*) are placed below the bass line. The tempo markings *a tempo* and *accelerando* are at the top, and *fz* and *dim.* are placed within the staves.

leggiere *dim.*

This system continues the piece with a similar grand staff. The right hand has a more melodic and less technically demanding line. The left hand continues with a steady accompaniment. Pedal markings and asterisks are present. The marking *leggiere* is written above the right hand, and *dim.* is written below the right hand.

rit. *a tempo primo* *p*

This system shows a change in tempo and dynamics. The right hand has a slower, more expressive line. The left hand accompaniment is also slower. Pedal markings and asterisks are used. The markings *rit.*, *a tempo primo*, and *p* are clearly visible.

dolce

This system features a grand staff with a very soft and lyrical right-hand melody. The left hand accompaniment is also soft and supports the melody. Pedal markings and asterisks are present. The marking *dolce* is written above the right hand.

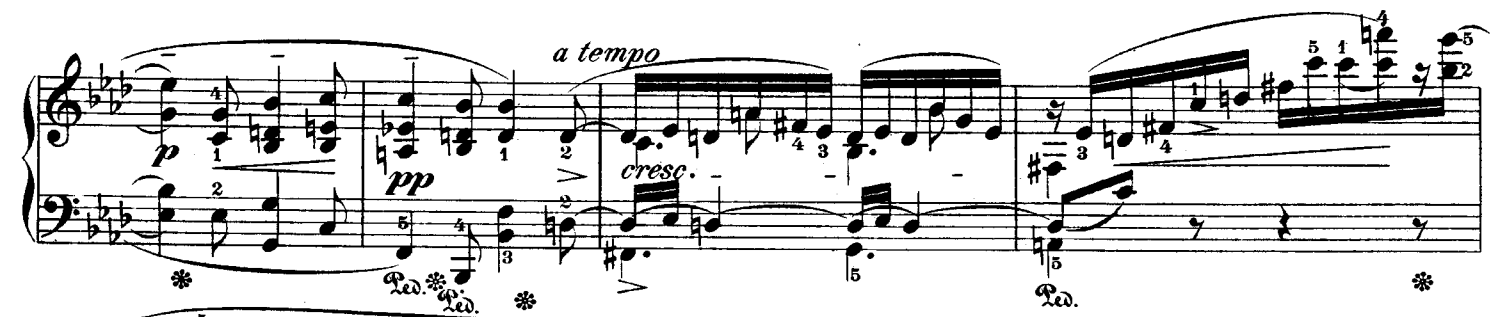
cresc. *dolce*

This system shows a gradual increase in volume and intensity. The right hand melody becomes more active. The left hand accompaniment also becomes more rhythmic. Pedal markings and asterisks are present. The markings *cresc.* and *dolce* are visible.

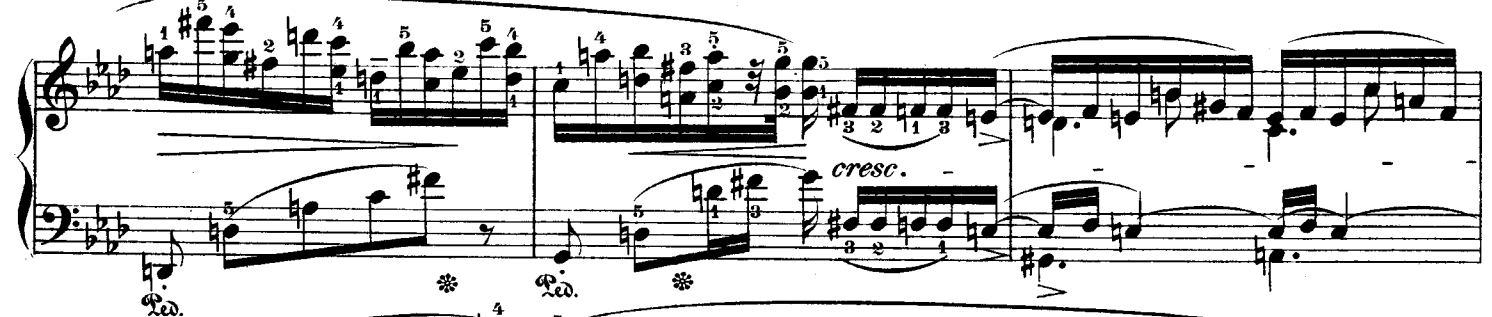
cresc. *dim.* *ritard.*

This is the final system on the page, featuring a grand staff. The right hand has a melodic line that gradually softens and slows down. The left hand accompaniment also softens. Pedal markings and asterisks are present. The markings *cresc.*, *dim.*, and *ritard.* are visible.

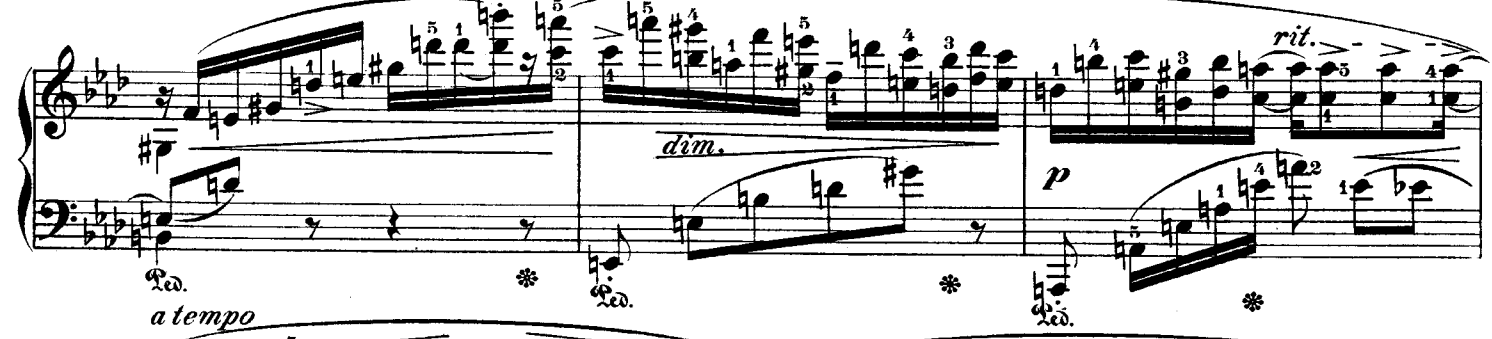
a tempo
p
pp
cresc.
Ped. * Ped. * Ped. *



cresc.
Ped. * Ped. *



rit.
dim.
p
Ped. * Ped. *



a tempo
poco cresc.
dim.
poco cresc.
dim.
Ped. * Ped. *



ten.
dolce e leggiero
tr.
p
ten.
Ped. * Ped. * Ped. *



cresc.
f
dim.
Ped. * Ped. * Ped. *



poco rit. *tr* 35

1 3 5 4 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

cresc. *Red.*

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

f *Red.* *

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

dim. *rit.* *a tempo* *pp* *Red.* *

301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400

poco cresc. *dim.* *smorzando e* *Red.* *

401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500

5
2
5
2 1
2 1
2
2

dolce
cresc.

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

1 1
3
2 1
2 4 3 1 2

dim.
p

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

1 4
1 3
2 1 4
3 1 4 2 5 3

tr.
cresc.

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

3 1 1
4 5 3
4

poco a poco accel.
sf

Ped. * Ped. * Ped. *

1 3 3
3 3 4

dim.
p.

Ped. *

3 1 5 2 1 3

poco rit.

a tempo
p
leggiero

Red. *

dolce.

Red. *

p
cresc.
f

Red. *

mf
f

Red. *

mf
più f

Red. *

ff
dim.
mf

Red. *

5 4

cresc.

Red. * Red. * Red. * Red. * Red. * Red. *

This system features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a complex, rhythmic accompaniment with many triplets. The tempo is marked *cresc.* and there are six dynamic markings labeled 'Red.' with asterisks.

4 5 5 1 5

sempre più f

f

Red. * Red. * Red. * Red. *

This system continues the piece with a *f* dynamic marking and the instruction *sempre più f*. The left hand has a more active role with many triplets. There are four 'Red.' markings.

Red. * Red. * Red. *

This system shows a continuation of the complex accompaniment. There are three 'Red.' markings.

4 2

sf sec *sf* *ff* *stretto*

Red. *

This system introduces a *stretto* marking and a *ff* dynamic. The right hand has a more melodic line. There is one 'Red.' marking.

più f *fff*

Red. *

This system features a *fff* dynamic and the instruction *più f*. The right hand has a more active role. There is one 'Red.' marking.

pp e sostenuto

Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

This system begins with a *pp e sostenuto* marking. The right hand has a more melodic line. There are ten 'Red.' markings in total across the system.

First system of musical notation. The right hand features a complex melodic line with many slurs and ties, and includes fingering numbers 1 through 5. The left hand plays a steady eighth-note accompaniment. Pedal markings are present: "Ped. * Ped. * Ped. *" under the first measure and "Ped. * Ped. * Ped. * Ped. *" under the second measure.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a section marked *fs* (fortissimo) with a crescendo hairpin. The left hand accompaniment remains consistent. Pedal markings: "Ped. * Ped. * Ped. *" and "Ped. * Ped. * Ped. * Ped. *".

Third system of musical notation. The right hand features a section marked *fz* (forzando) with a crescendo hairpin. The left hand accompaniment continues. Pedal markings: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Fourth system of musical notation. The right hand has a section marked *cresc.* (crescendo) and *marcato*. The left hand accompaniment continues. Pedal markings: "Ped. * Ped. * Ped. *".

Fifth system of musical notation. The right hand has a section marked *sempre più f* (sempre più forte). The left hand accompaniment continues. Pedal markings: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

Sixth system of musical notation. The right hand has a section marked *ff* (fortissimo). The left hand accompaniment continues. Pedal markings: "Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *".

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Dynamics include *fz* and *fz*. A first ending bracket is marked with an '8' above it. The system concludes with a *Leg.* marking and an asterisk.

accl. sin al Fine.

Second system of the piano score. The right hand has a more rhythmic, eighth-note pattern. The left hand continues with a similar accompaniment. Dynamics include *fz p* and *cresc.*. A first ending bracket is marked with an '8' above it. The system concludes with a *Leg.* marking and an asterisk.

Third system of the piano score. The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. Dynamics include *fz p*. The system concludes with a *Leg.* marking and an asterisk.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *ff*. A first ending bracket is marked with an '8' above it. The system concludes with a *Leg.* marking and an asterisk.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *ff*. A first ending bracket is marked with an '8' above it. The system concludes with a *Leg.* marking and an asterisk.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *ff*. The system concludes with a *Leg.* marking and an asterisk.

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