

COMPOSITION D'HISTOIRE DE LA MUSIQUE

Durée : 6 heures

Dans son ouvrage *La lyre à double tranchant : écrits sur la musique et le surréalisme* (2000), André Souris écrit : « Instrument synthétique, le piano permet beaucoup de souplesse dans le phrasé et de raffinement dans les nuances. L'exploration de ses possibilités joue un rôle important dans l'élaboration du grand style romantique. Chez Chopin, l'instrument est la source, non seulement de la sonorité, mais des figures mélodiques, des rythmes, de l'articulation, bref de la structure complète des œuvres. Le piano est la matière même de son univers sonore. »

Vous discuterez ce jugement et examinerez dans quelle mesure il peut être élargi à l'ensemble de la production pianistique de la première génération romantique. Votre propos prendra notamment appui sur la *Première Ballade* de Chopin, opus 23, jointe au sujet.

BALLADE

dédiée à M. le Baron de Stockhausen
Komponiert 1835

Opus 23

The image displays a musical score for a piano piece, divided into two main sections: **Largo** and **Moderato**.

Largo Section (Measures 1-10):

- Tempo:** Largo.
- Measure 1:** Starts with a forte (*f*) dynamic and a *pesante* (heavy) marking. The right hand features a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 2:** Continues the triplet pattern in both hands.
- Measure 3:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 4:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 5:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 6:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 7:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 8:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 9:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 10:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

Moderato Section (Measures 11-20):

- Tempo:** Moderato.
- Measure 11:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 12:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 13:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 14:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 15:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 16:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 17:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 18:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 19:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 20:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

* In D und in späteren Ausgaben (S) d^1 statt es^1 ; siehe *Bemerkungen*.

**) Mit > ? Siehe Bemerkung zu T. 18, 20.

*) G and later editions (S) have d^1 instead of eb^1 ; see *Comments*.

**) With γ ? See *Comment* to M. 18 and 20.

*) Dans A1 et dans éditions ultérieures (S), ré¹ au lieu de mib¹; cf. *Bemerkungen* ou *Comments*.

**) Avec > ? Cf. *Bemerkung* ou *Comment* relative à M. 18, 20.

24

25

tr

28

ritenuto

32

34

p

38

agitato

41

*) In F, D ohne Haltebogen.

*) No tie in F and G.

*) Dans Fr, Al, sans liaison de tenue.

sempre più mosso

44

47

50

53

56

59

*) In D # statt ♭; in A, F ohne Vorzeichen;
siehe Bemerkungen.

**) In A *dim.*; siehe Bemerkungen.

*) G has # instead of ♭; no accidental in A or F;
see Comments.

**) A has *dim.*; see Comments.

*) Dans Al, # au lieu de ♭; dans A, Fr, sans altération;
cf. Bemerkungen ou Comments.

**) Dans A, *dim.*; cf. Bemerkungen ou Comments.

62 *calando* - - - *smorz.*

66 *riten.* *Meno mosso*
sotto voce
pp

71

75

79 *sempre pp*

83

*) In D und in späteren Ausgaben (M, S, P)
d statt c.

*) G and later editions (M, S, P) have d instead
of c.

*) Dans A1 et dans éditions ultérieures (M, S, P),
ré au lieu de do.

86

89

92

95

99

102

sempre

dim.

a tempo

rallentando

cresc.

fz

pp

f

*) Zur Artikulation bis T. 88 siehe Bemerkungen.

**) In A und in späteren Ausgaben (S) *p*.

*** In D wohl irrtümlich *d'* statt *c'*.

**** In F, D Repetition des vorangegangenen

*) See Comments concerning the articulation up to M. 88.

**) A and later editions (S) have *p*.

*** G has *d'* instead of *c'*, probably by mistake.

**** F, G repeat the preceding chord instead of

*) Pour le phrasé jusqu'à M. 88, cf. *Bemerkungen*.

**) Dans A et dans éditions ultérieures (S), *p*.

*** Dans Al, *ré* au lieu de *do*, probablement par erreur.

**** Dans Fr. Al, répétition de l'accord précédent au

105

ff

108

111

114

118

*) ~ mit g^2 oder gis^2 ? Siehe Bemerkungen.

*) ~ with g^2 or gis^2 ? See Comments.

*) ~ avec sol^2 ou $sol\sharp^2$? Cf. Bemerkungen ou Comments.

121

123

125

più animato)*

dim.

128

131

*) In A *sempre più animato*; siehe Bemerkungen.

*) A has *sempre più animato*; see Comments.

*) Dans A, *sempre più animato*; cf. Bemerkungen ou Comments.

134 ⁸ ^{*)}

137 ⁸ ^{**) *}

140 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 ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ¹²⁴ ¹²⁵ ¹²⁶ ¹²⁷ ¹²⁸ ¹²⁹ ¹³⁰ ¹³¹ ¹³² ¹³³ ¹³⁴ ¹³⁵ ¹³⁶ ¹³⁷ ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ ¹⁴⁸ ¹⁴⁹ ¹⁵⁰ ¹⁵¹ ¹⁵² ¹⁵³ ¹⁵⁴ ¹⁵⁵ ¹⁵⁶ ¹⁵⁷ ¹⁵⁸ ¹⁵⁹ ¹⁶⁰ ¹⁶¹ ¹⁶² ¹⁶³ ¹⁶⁴ ¹⁶⁵ ¹⁶⁶ ¹⁶⁷ ¹⁶⁸ ¹⁶⁹ ¹⁷⁰ ¹⁷¹ ¹⁷² ¹⁷³ ¹⁷⁴ ¹⁷⁵ ¹⁷⁶ ¹⁷⁷ ¹⁷⁸ ¹⁷⁹ ¹⁸⁰ ¹⁸¹ ¹⁸² ¹⁸³ ¹⁸⁴ ¹⁸⁵ ¹⁸⁶ ¹⁸⁷ ¹⁸⁸ ¹⁸⁹ ¹⁹⁰ ¹⁹¹ ¹⁹² ¹⁹³ ¹⁹⁴ ¹⁹⁵ ¹⁹⁶ ¹⁹⁷ ¹⁹⁸ ¹⁹⁹ ²⁰⁰ ²⁰¹ ²⁰² ²⁰³ ²⁰⁴ ²⁰⁵ ²⁰⁶ ²⁰⁷ ²⁰⁸ ²⁰⁹ ²¹⁰ ²¹¹ ²¹² ²¹³ ²¹⁴ ²¹⁵ ²¹⁶ ²¹⁷ ²¹⁸ ²¹⁹ ²²⁰ ²²¹ ²²² ²²³ ²²⁴ ²²⁵ ²²⁶ ²²⁷ ²²⁸ ²²⁹ ²³⁰ ²³¹ ²³² ²³³ ²³⁴ ²³⁵ ²³⁶ ²³⁷ ²³⁸ ²³⁹ ²⁴⁰ ²⁴¹ ²⁴² ²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ ²⁴⁷ ²⁴⁸ ²⁴⁹ ²⁵⁰ ²⁵¹ ²⁵² ²⁵³ ²⁵⁴ ²⁵⁵ ²⁵⁶ ²⁵⁷ ²⁵⁸ ²⁵⁹ ²⁶⁰ ²⁶¹ ²⁶² ²⁶³ ²⁶⁴ ²⁶⁵ ²⁶⁶ ²⁶⁷ ²⁶⁸ ²⁶⁹ ²⁷⁰ ²⁷¹ ²⁷² ²⁷³ ²⁷⁴ ²⁷⁵ 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149

cresc.

152

ff

155

*** ****

157

leggeramente

fz p

*** ****

160

ff

**)* > nicht in A; in F Stichfehler?
****)* In A > .

**)* > missing from A; an engraver's error in F?
****)* A has > .

**)* > absent de A; dans Fr. faute de gravure?
****)* Dans A, > .

163

166 *ff*

169

172

175

*) In A *fz*; siehe Bemerkungen.

**) In F2 Akkord mit d^2 ; siehe Bemerkungen.

***)) ~ statt $\sharp$? Siehe Bemerkungen.

*) A has *fz*; see Comments.

**) Chord in F2 has d^2 ; see Comments.

***)) ~ instead of $\sharp$? See Comments.

*) Dans A, *fz*; cf. Bemerkungen ou Comments.

**) Dans Fr2, accord avec re^2 ; cf. Bemerkungen ou Comments.

***)) ~ au lieu de $\sharp$? Cf. Bemerkungen ou Comments.

178 *tr* *con forza*

181 *ten.* *ten.*

184 *sempre f*

187

190 *ritenuto* *dim.* *rall.*

*) In A > . *) A has > . *) Dans A, > .

193 *Meno mosso*

pp sempre sotto voce

197

200

203

appassionato *poco ritenuto*

206 *il più forte possibile*

*) In Ausgabe S d^2 statt es^2 . In A d^1 statt es^1 .

**) Im Schülerexemplar OD hier und in T. 196, 198 > ? Siehe Bemerkungen.

***) In A < .

*) Edition S gives d^2 instead of eb^2 . A has d^1 instead of eb^1 .

**) Should student copy OD have > here and in M. 196 and 198? See Comments.

***) A has < .

*) Dans l'édition S, $ré^2$ au lieu de mib^2 . Dans A, $ré^1$ au lieu de mib^1 .

**) Dans exemplar d'élève OD, > ici et à M. 196, 198? Cf. Bemerkungen ou Comments.

***) Dans A, < .

Presto con fuoco

208

211

215

219

223

*) In den Quellen und in Ausgabe M ohne es¹.
 **) In F, D und in späteren Ausgaben (M, S) ohne c¹.

*) The sources, and edition M, do not have eb¹.
 **) F, G and later editions (M, S) lack c¹.

*) Dans les sources et dans l'édition M, sans mi^b¹.
 **) Dans Fr, Al et dans éditions ultérieures (M, S), sans do¹.

227

cresc.

231

cresc.

235

cresc.

239

cresc.

243

cresc.

*) In Ausgabe S entgegen den Quellen mit *b*.
 **) In A *ff*.
 ***) In A *fz* statt *>*; in Ausgabe M *ff*, in Ausgabe P *sf*.

*) Contrary to the sources, edition S has *bb*.
 **) A has *ff*.
 ***) A has *fz* instead of *>*; edition M has *ff*, edition P *sf*.

*) Dans l'édition S, avec *sb* contrairement aux sources.
 **) Dans A, *ff*.
 ***) Dans A, *fz* au lieu de *>*; dans l'édition M, *ff*, dans l'édition P, *sf*.

246

248

250

ritenuto accelerando

fz *p* *f*

252

254

ritenuto accelerando

p *ff*

256

258

fff

poco ritenuto accelerando

*) In A . . .

*) A has $\overline{\cdot \cdot}$

★) Dans A. $\bigcirc$

****) In A drei Mal:**

A has three times:

Dans A, trois fois:

Wohl Abbreviatur für Fortsetzung der Vorschläge in diesem Takt.

Probably an abbreviation for the continuation of the appoggiaturas in this measure.

Abréviation indiquant probablement la continuation des appoggiatures dans cette mesure.