

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

DR THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume IX.

IMPROVPTUS
and

SCHERZOS

for the pianoforte.

Impromptu A flat major

Op. 29.

" F sharp major

" 36.

" G flat major

" 51.

Fantaisie Impromptu C sharp minor

" 66.

Scherzo B minor

Op. 20.

B flat minor " 31.

C sharp minor " 39.

F major 54.

Entered according to international treaty.

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BERLIN,
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Die vier Scherzi gehören nicht nur wegen ihres eminent romantischen Inhalts zu den eigenartigsten Com- positionen Chopin's, sondern auch wegen der Neuheit ihrer Form, die sich aus der Originalität der musikalischen Gedanken folgerecht entwickelt. Eine Analyse ihres Baues schien uns durch den instructiven Zweck dieser Ausgabe um so mehr geboten, als derselbe (das H-moll-Scherzo ausgenommen) von dem der classischen Muster wesentlich abweicht, ohne jedoch Mangel an Symmetrie zu verrathen. Bei den Impromptu's konnte uns die gleiche Rücksicht nicht binden, weil die geringe Ausdehnung dieser ebenso anmuthigen als stimmungsvollen Stücke ihren Überblick erleichtert.

Th. Kullak.

The four scherzos belong to the most peculiarly original compositions of Chopin, not only by reason of their eminently romantic contents, but also on account of the novelty of form, which is always logically developed from the originality of the musical ideas. An analysis of their structure seemed all the more requisite for the instructive purpose of this edition, because (the B-minor Scherzo excepted) that structure essentially deviates from the classic model, without, however, betraying want of symmetry. In the Impromptus we did not feel bound by the same consideration, because the small dimensions of these charming and emotional pieces facilitates their survey.

Th. Kullak.

IMPROPTU.

Fr. Chopin, Op. 36.

Allegretto.

Dieses Stück stellt an die nachdichtende Phantasie des Spielers grössere Anforderungen als die übrigen Impromptu's. Derträumerische, liedartige Anfang, der unvermittelte Contrast, mit welchem der Marsch in D-dur anhebt, die phantastische Rückleitung zu dem später variirten ersten Thema, endlich die ruhig dahingleitenden Passagen mit ihrer ausdrucksvoollen Begleitung — dies alles trägt das Gepräge einer Improvisation, deren Anregung in Bildern aus dem Leben zu liegen scheint. Die Symmetrie der musikalischen Form ist vollständig aufgegeben worden.

This piece makes greater demands upon the imitative poetic fancy of the player, than the other Impromptus. The dreamy song-like beginning, the immediate contrast with which the march in D-major enters, the fantastic retrogression to the afterwards varied first theme, finally the passages quietly gliding away, with their expressive accompaniment — all these things bear the impress of an improvisation seemingly suggested by scenes from real life. Symmetry of musical form is wholly abandoned.

riten.
a tempo
f
cresc.
ff
Ped.
rallent.
dim.

S. 7294 (2)

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, with frequent changes indicated by key signatures and time signature changes. The notation includes many dynamic markings such as *p*, *pp*, *cresc.*, and *sempre crescendo*. Fingerings are marked above the notes, often with numbers 1 through 5. Performance instructions like *Ped.* and ** Ped.* are placed under specific notes. The music is divided into measures by vertical bar lines, and the overall style is complex and technical, typical of advanced piano literature.

leggiero

f

1) Ped. * espress.

3 5

cresc.

2 1 3 4 5

4 3 2 1 3 4 5

dimin.

8 5 4 3 2 1 4 3 2 1 3 4 5

p

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

cresc.

54 *marcato* 5 3 2 1 3 4 5 3 2 1 3 4 5

8 5 4 3 2 1 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom four are bass clef. The notation includes various note heads, rests, and dynamic markings like 'f' (fortissimo), 'dim.', '(p)', '(rit.)', and '(cillo)'. Fingerings are indicated by numbers above the notes. Pedal markings 'Ped.' and '*' are placed below certain notes. Measure numbers 3, 2, 3, 4, 5, 6, 7, and 8 are visible at the beginning of each staff. The music consists of six measures per staff, with a total of 36 measures across all staves.