

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume IX.

IMPROVPTUS
and

SCHERZOS

for the pianoforte.

Impromptu A flat major

Op.29.

Scherzo B minor

Op.20.

" F sharp major .. 36.

B flat minor .. 31.

" G flat major .. 51.

C sharp minor .. 39.

Fantaisie Impromptu C sharp minor .. 66.

F major .. 54.

Entered according to international treaty.

NEW-YORK,
G. SCHIRMER.

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BERLIN,
Schlesinger'sche Buch-u. Mus.Handl.
(ROB. LIENAU)

LONDON,
WEEKES & Co
14, Hanover Street.

Die vier Scherzi gehören nicht nur wegen ihres eminent romantischen Inhalts zu den eigenartigsten Compositionen 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.

1) SCHERZO.

Fr. Chopin, Op. 39.

Presto con fuoco. (d. = 116.)

H.S. (C.S.)

frisoluto

ff

ten.

led.

2)

p

ff

led.

1) Nach einer Einleitung von mehr präludirendem als selbstständigem Charakter beginnt der in der erweiterten dreiteiligen Liedform geschriebene Hauptsatz (H. S. a - b - c). Den Kern des Seitensatzes (S. S.) bildet der mit Passagen durchflochtene chorartige Theil a, der nach dem Zwischenspiel b bei c wieder auftritt; d ist die Rückleitung zum Hauptsatz.

H. S. und S.S. werden mit mehrfachen Veränderungen, insbesondere Kürzungen wiederholt.

Eine breit angelegte Coda von neuem thematischen Gehalt beschließt das Werk. Der Contrast zwischen der energetischen Rhythmik des Hauptsatzes und dem würdevollen Gesang des Seitensatzes ist so unverkennbar, dass es einer DetAILIRUNG des Vortrages nicht bedarf.

2) Nach einigen Ausgaben heisst der Rhythmus hier und bei den Wiederholungen (d) 7 d d).

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1) After an introduction more prelude-like than independent in character, begins the Chief Subject (C. S. a-b-c.) written in enlarged three-part song-form. The kernel of the Secondary Subject (S. S.) is formed of the chorus-like part a with its interwoven passages, which after the interlude b, reappears at c; d is the retrogression to the Chief Subject.

C. S. and S.S. are repeated with manifold alterations, particularly abbreviations.

A broadly designed Coda of new thematic contents closes the work. The contrast between the energetic rhythm of the Chief Subject and the dignified song of the Secondary Subject is so unmistakable, that it is unnecessary to treat of the delivery in detail.

2) According to some editions the rhythm, here and in the repetitions, is (d) 7 d d)

A musical score for piano, consisting of six staves. The key signature is five sharps. The score includes dynamic markings such as "cresc.", "ff", and "ff". Pedal points are indicated by "ped." and asterisks (*). Fingerings like 1, 2, 3, 4, 5, 15, 53, and 12 are shown above the notes. Measure numbers 5, 4, 3, 9, 15, 53, and 12 are also present. The score shows a progression from a quiet section to a powerful, sustained dynamic.

3) Zum Verständniss des Thema's ist zu bemerken, dass der Endaccord jeder Strophe während der ganzen Dauer der Passage voll fortklingen muss.

3) For understanding the theme, it may be observed, that the last chord of every strophe must sound on in fulness through the entire duration of the passage following.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four flats. The notation includes various dynamics such as *p*, *f*, *pp*, and *sf*. There are also performance instructions like "leggiero" and "Ped." with specific fingerings (e.g., 1, 2, 3, 4, 5) and踏板 (Pedal) markings. The music is divided into measures by vertical bar lines.

85

f

p

Reed.

4) 85 2 5 4 1 2 3 5 4 1 # 8

p

sostenuto

dim.

sotto voce

p

Reed.

Reed.

Reed.

Reed.

stretto

cresc.

Tempo I.H.S.

ff

ff

Reed.

4) Variante Klindworth:

4) Variante Klindworth:

ten.
 V
 V
 p
 $\frac{4}{3}$
 $\frac{5}{3}$
 f

$\frac{2}{3}$
 $\frac{12}{13}$
 ff
 p
 *
 $\frac{5}{3}$

$\frac{5}{4}$
 b.
 $\frac{5}{4} \frac{4}{3}$

$\frac{5}{4} \frac{4}{3}$
 cresc.
 15

$\frac{4}{3} \frac{5}{4}$
 $\frac{5}{4}$
 $\frac{5}{4}$
 $\frac{5}{4}$
 $\frac{5}{4}$
 $\frac{5}{4}$

$\frac{5}{4} \frac{5}{2}$
 $\frac{5}{2}$
 $\frac{5}{2}$
 $\frac{5}{2}$
 $\frac{5}{2}$
 $\frac{5}{2}$
f

S.S.a
Meno mosso.

ff

(mf) sosten.

p

f

p

f

p

f

p

f

p

pp

s. 7294 (7)

Più lento.

Sheet music for piano, Più lento section. The music is divided into two systems by a double bar line with repeat dots. The first system starts with a treble clef, a key signature of four sharps, and a tempo marking of $\frac{8}{8}$. The second system begins with a bass clef, a key signature of one sharp, and a tempo marking of $\frac{8}{8}$. The music features various dynamics including *b sotto voce*, *legg.*, *p*, *pp*, *smorz.*, and *cresc.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1234. Measure numbers 45 and 8 are shown at the beginning of each system. The score consists of two staves: the upper staff for the right hand and the lower staff for the left hand.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four sharps. The notation includes various dynamics such as *f*, *cresc.*, *ff*, *dim.*, *ped.*, and *stretto*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.* and *stretto* are also present. The music is divided into measures by vertical bar lines.