

RICHARD JOHNSON EDITIONS



FRÉDÉRIC
Chopin

Impromptus

Fantaisie-Impromptu Op. 66

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Richard Johnson Editions focus primarily on standard piano repertoire, with emphasis on the works of Chopin and Schumann. The key features of these editions include:

Brand new urtext editions, newly engraved

All works were computer engraved. No scanning techniques were used for music entry. The highest music engraving standards were employed to produce well laid-out pages for both practice and study.

Urtext and early editions used for the musical text

All of our published works have been carefully edited and proofed using the latest urtext editions. At least 2 urtext sources were consulted as well as early and first editions for some pieces.

New Mikuli Editions of the piano works of Chopin

There are more editions of the works of Chopin than any other composer. For many decades, the complete edition by Karol Mikuli (1819-1897), a student of Chopin and later his teaching assistant, were considered the most accurate and authoritative. Other nineteenth and early twentieth century editions were heavily edited, and most recent urtext editions use a variety of sources for their editions, including Mikuli. Richard Johnson Editions is proud to announce new updated editions of Mikuli's version of the works of Chopin. Careful comparisons of Mikuli's versions were made with 3 of the most important complete editions as well as with the excellent research of recent urtext editions. The musical text of our editions is virtually identical with Mikuli's, the primary differences being the placement of slurs, pedal markings, dynamic markings, staccatos, accent markings, and other articulations and expressive markings which were incorrectly placed or omitted in Mikuli's editions. Severe cramping of the music has been eliminated, page turns being placed at convenient locations, when possible. All editions feature complete and extensive fingerings based on modern instruments.

New Clara Schumann Editions of the piano works of Robert Schumann

Whereas the complete edition of Robert Schumann's works edited by Clara Schumann is highly regarded for accuracy and preserving her husband's final intentions for his works, many pianists find the piano works, in particular, suffer from severe cramping of the musical text and virtually no fingerings at all. As with Mikuli's editions, there are also frequent omissions and misplacement of slurs, dynamics, staccatos, accents and other articulations and expressive markings. Our New Clara Schumann Editions of the piano works of Robert Schumann resolve these issues with new engravings of Clara's editions that have been extensively compared and proofed with recent urtext editions. All works, apart from *Kreisleriana* and the *C Major Fantasie* (both to be released in late 2010), are completely fingered, and feature spacious layouts that are practical and pleasant to work with.

Many works will be available for free download

Many of the most popular works of major piano composers will be released on a regular basis for free download at our home site richardjohnsoneditions.com which will be online in late Spring 2010, as well as some works being available at IMSLP. Our free catalog repertoire demonstrates the quality, reliability, accuracy and beauty of our regular printed editions.

Printed editions of major works will be available at our soon-to-be-online website richardjohnsoneditions.com at very reasonable prices.

All Richard Johnson printed editions will be printed on good quality 8.5 x 11 inch cream colored paper, with cover, and will be priced well below what an equivalent european urtext edition costs.

Impromptu

(Fantaisie-Impromptu)

FRÉDÉRIC CHOPIN, Op. 66 (1835)

Allegro agitato ♩ = 84

The musical score is presented in a standard piano format with two staves per system. The key signature is F major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro agitato' with a quarter note equal to 84 beats per minute. The score begins with a forte (*sf*) dynamic. The right hand features complex sixteenth-note passages with various fingerings (e.g., 2-4-5-4-2, 5-3-2-1, 2-4-5-3, 1-4-1-3-2-4-1-3-5-2-1-4-1-2-4). The left hand provides harmonic support with sustained chords and octaves, often marked with 'Red.' and asterisks. Dynamics shift from *sf* to piano (*p*) in measure 5, then include *cresc.* and *dim.* markings. The piece concludes in measure 11 with a *Red.* marking and an asterisk.

13 *f*

Red. 3 * Red. 4 Red. 3 * Red. 2 1 2 1 4

Detailed description: This system contains measures 13 and 14. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 13. The left hand provides a harmonic accompaniment with slurs and accents. The key signature has three sharps (F#, C#, G#). The dynamic is marked *f*. The bottom of the page includes performance markings: 'Red. 3' under the first measure, an asterisk under the second, 'Red. 4' under the third, an asterisk under the fourth, 'Red. 3' under the fifth, an asterisk under the sixth, and 'Red. 2 1 2 1 4' under the seventh.

15

Red. 3 * Red. 4 Red. 4 * Red. 2 1 2 1 4

Detailed description: This system contains measures 15 and 16. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is consistent. The key signature remains three sharps. The bottom of the page includes performance markings: 'Red. 3' under the first measure, an asterisk under the second, 'Red. 4' under the third, an asterisk under the fourth, 'Red. 4' under the fifth, an asterisk under the sixth, and 'Red. 2 1 2 1 4' under the seventh.

17 *p* *cresc.*

Red. 3 * Red. 4 Red. 3 * Red. 2 1 2 1 4

Detailed description: This system contains measures 17 and 18. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. The dynamic is marked *p*. A *cresc.* marking is placed above the right hand in measure 18. The key signature remains three sharps. The bottom of the page includes performance markings: 'Red. 3' under the first measure, an asterisk under the second, 'Red. 4' under the third, an asterisk under the fourth, 'Red. 3' under the fifth, an asterisk under the sixth, and 'Red. 2 1 2 1 4' under the seventh.

19 *f*

Red. 3 * Red. 3 * Red. *

Detailed description: This system contains measures 19 and 20. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. The dynamic is marked *f*. The key signature remains three sharps. The bottom of the page includes performance markings: 'Red. 3' under the first measure, an asterisk under the second, 'Red. 3' under the third, an asterisk under the fourth, and 'Red. *' under the fifth.

21

Red. * Red. * Red. *

Detailed description: This system contains measures 21 and 22. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. The key signature remains three sharps. The bottom of the page includes performance markings: 'Red. *' under the first measure, an asterisk under the second, 'Red. *' under the third, an asterisk under the fourth, and 'Red. *' under the fifth.

23 *pp* *riten.*

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

Detailed description: This system contains measures 23 and 24. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. The dynamic is marked *pp*. A *riten.* marking is placed above the right hand in measure 23. The key signature remains three sharps. The bottom of the page includes performance markings: 'Red. *' under the first measure, an asterisk under the second, 'Red. *' under the third, an asterisk under the fourth, 'Red. *' under the fifth, an asterisk under the sixth, and 'Red. *' under the seventh.

4
25 *a tempo*

p

Red. * *Red.* *

27

8va

Red. * *Red.* *

29

cresc.

Red. * *Red.* *

31

cresc. sempre

Red. * *Red.* *

33

Red. * *Red.* *

35

f

Red. *

37 *8^{va}*
ff
Red.

40 *riten.* **Largo**
pesante
Red.

43 **Moderato cantabile** ♩ = 88
sotto voce
Red.

46
Red.

49 *rit.* *a tempo*
Red.

52
Red.

68

4 4 2 5 4 3 5

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

71

sf *f*

232 tr 1 3 2 5 4 3 1 3 2 3

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

74

pp

2 3 232 tr 1 2 4 5 1

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

77

5 1 21 232 tr 1 2

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

80

riten.

4 4 2 3 5 3 4

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

Tempo I^o (Allegro agitato)

83

83

p

Red. * Red. *

Detailed description: This system covers measures 83 and 84. The right hand features a complex rhythmic pattern with slurs and fingerings (2, 4, 5, 3, 3). The left hand plays a steady eighth-note accompaniment with slurs. Dynamics include piano (*p*) and *Red.* (ritardando) markings with asterisks.

85

85

8^{va}

Red. * Red. *

Detailed description: This system covers measures 85 and 86. Measure 85 includes an *8^{va}* (octave) marking. The right hand has intricate fingerings (1, 2, 4, 1, 5, 1, 3, 5, 2) and slurs. The left hand continues with slurred eighth notes. Dynamics include *Red.* and asterisks.

87

87

Red. * Red. *

Detailed description: This system covers measures 87 and 88. The right hand features slurs and fingerings (2, 4, 3, 3). The left hand has slurred eighth notes. Dynamics include *Red.* and asterisks.

89

89

cresc. *dim.*

Red. * Red. *

Detailed description: This system covers measures 89 and 90. Measure 89 has a *cresc.* (crescendo) marking, and measure 90 has a *dim.* (diminuendo) marking. The right hand includes slurs and fingerings (2, 5, 3, 1, 3). The left hand has slurred eighth notes. Dynamics include *Red.* and asterisks.

91

91

f

Red. * Red. *

Detailed description: This system covers measures 91 and 92. Measure 91 has a forte (*f*) dynamic. The right hand features slurs and fingerings (2). The left hand has slurred eighth notes. Dynamics include *Red.* and asterisks.

93

93

Red. * Red. *

Detailed description: This system covers measures 93 and 94. The right hand has slurs and fingerings (2, 4). The left hand has slurred eighth notes. Dynamics include *Red.* and asterisks.

95

p *cresc. -*

Red. 3 * Red. * Red. 3 * Red. 2 1 2 1 4 *

97

f

Red. * Red. * Red. *

99

Red. * Red. * Red. *

101

pp *riten.*

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

103

a tempo *p*

Red. * Red. *

105

8va

Red. 3 4 3 * Red. * Red. *

120

p *ff* *p*

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

123

ff *diminuendo - poco - a -*

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

126

poco - - - - - p

Red. *

129

pp il canto marcato

Red. *

1 2 1 3 2

132

Red. *

2 1 2

135

riten. *ppp*

Red. *

4 5 4

41 *Red.* * *Red.* * *Red.* *