

FRÉDERICK 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.

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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.

Scherzo.¹⁾

Presto con fuoco. M. d. - 120.

Th. Kullak.

Fr. Chopin, Op. 20.

1) Das H moll Scherzo besteht aus vier Theilen I-IV. Der erste Theil zerfällt in zwei Abschnitte a, b, die abwechselnd wiederholt werden. Denselben Bau zeigt in kleinerem Massstab der zweite Theil. Der dritte ist die Wiederholung des ersten, der vierte die Coda. Rob. Schumann fragt bei Erwähnung des Werks: „Wie soll der Ernst sich kleiden, wenn schon der Scherz in dunklen Schleieren geht?“

1) The B-minor Scherzo consists of four parts, I-IV. The first part divides into two sections, a, b, which are repeated in alternation. The second part shows the same structure on a smaller scale. The third part is a repetition of the first, and the fourth is the coda. In mentioning this work Robert Schumann asks „How shall Seriousness be attired when even Sport („der Scherz“) goes darkly veiled?“

2) Fingersatz für kleine Hände:
2) Fingering for small hands:



5 5
s
dim.
 riten.
(a tempo)
Agitato.
 1 *sotto voce*
 b.
cresc.
cresc.
dim.
 (4)
 (4)
p
poco
poco
cresc.
ff
sempre più animato

3) Einige Ausgaben haben weder hier, noch 2 Takte später Haltebogen bei den Bassoctaven.

3) In some editions the octaves of the base are not tied here, nor 2 measures later.

8.

sf *fff*

sf p

sf

p

sf

cresc.

ff

p

riten.

S. 7294.(5)

A musical score for orchestra and piano, page 29, featuring six staves of music. The score includes dynamic markings such as *f*, *dim.*, *riten.*, *p*, *(a tempo)*, *sotto voce*, *b.*, *cresc.*, *dim.*, *poco*, *cresc.*, and *ff*. The score is in 2/4 time, with various clefs (G, F, C) and key signatures (F major, G major, C major). Measure 5 starts with a forte dynamic, followed by a diminuendo and a ritardando. Measure 6 begins with a piano dynamic and includes dynamic markings *(a tempo)*, *sotto voce*, and *b.*. Measures 7 and 8 show crescendos and decrescendos. Measure 8 concludes with a fortissimo dynamic and the instruction *sempre più animato*.

S.7294.(5)

29

8

8

9

10

11

12

13

a.

sf

sp

f

ff

p

riten.

cresc.

sf

S. 7294.(5)

30



Molto più lento. M. = 108.

II

4) Zur Erleichterung des Verständnisses haben wir, dem Vorgang von Klindworth folgend, die Cantilene durch doppelte Notenköpfe oder -hälse gekennzeichnet.

4) To facilitate the understanding of the cantilena, we have followed the precedent of Klindworth and marked it with double note-heads or note-stems.

5) *a tempo*

a.

b.

c.

d.

e.

5) Zur Kürzung kann man die Wiederholung von a und b überspringen. Fortsetzung bei dem nächsten a.

5) For abbreviation's sake, the player may overleap the repetition of a and b, and continue from the next a.

6) Variante:
Variants:

7) Nach Andern a statt ais.
According to others, a instead of a-sharp.

Tempo I.

III a.

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The first seven staves are in common time, while the eighth staff begins with a tempo change to *(a tempo)*. The notation includes two treble clef staves and one bass clef staff. Fingerings are indicated by numbers above or below the notes. Dynamics such as *sfp*, *sf*, *cresc.*, *riten.*, *dim.*, and *ff* are used throughout. Performance instructions like *tre corde* and *sotto voce* are also present. Measure numbers 1 through 8 are marked above the staves. The final staff starts with a dynamic of *ff*.

(a tempo)

Agitato.

S. 7294.(5) 33

5 1
 4
cresc.
dim.
 (p)
poco
poco
cresc.
sempre più animato
sf
sf
a.
sf
sf
sf

A page from a musical score for piano, featuring six staves of music. The score includes dynamic markings such as *sf*, *p*, *cresc.*, *ff*, *rall.*, *riten.*, *dim.*, and *a tempo ed accel.*. Fingerings are indicated above the notes, and performance instructions like *risoluto e sempre più animato* are present. The music consists of six staves of music, each with a treble clef and a key signature of one sharp. The first staff starts with a dynamic *sf p*. The second staff begins with *f*. The third staff has a dynamic *cresc.*. The fourth staff starts with *ff*. The fifth staff begins with *p*. The sixth staff starts with *rall.*. The score is numbered S. 7294.(5) at the bottom.

The sheet music consists of six staves of piano music. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The music is in common time and includes various dynamics such as *ff*, *fff*, *sf*, *cresc.*, and *decresc.*. Fingerings are indicated above the notes, and there are several grace note markings (eighth and sixteenth notes) throughout the piece. The music is divided into measures by vertical bar lines.

8) Die meisten Virtuosen führen diese Tonleiter folgendermassen in Octaven aus:
Most virtuosos execute this scale in octaves, thus;

This section shows a single staff of piano music demonstrating the execution of the scale in octaves. It features eighth-note patterns and grace notes, with fingerings (e.g., 1, 2, 3, 4) placed above the notes to indicate the specific hand and finger used for each stroke.