

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 III.

BALLADS

for the pianoforte.

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| I. Ballad in G minor Op. 23. | III. Ballad in A flat Op. 47. |
| II. " in F " 38. | IV. " in F minor " 52. |

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Wie Rob. Schumann mittheilt, ist Chopin zur Composition der Balladen durch Gedichte von Mickiewicz angeregt worden. Da eine Erzählung in Tönen sich nach andern Gesetzen als denen der Formlehre entwickelt, so haben wir sie nach Strophen eingetheilt, und bei der Angabe ihrer Gliederung musikalisch-technische Ausdrücke gemieden. Die doppelte Bezeichnung durch Buchstaben und römische Zahlen ist gelegentlich deshalb nöthig, weil sich eine Anzahl kleinerer Abschnitte zu einem grössern Ganzen abrundet.

TH. KULLAK.

As Robert Schumann states, the composition of the Ballads was suggested to Chopin by poems of Mickiewicz. Since a narrative in tones is developed in accordance with other laws than those of the Doctrine of Form, we have divided in strophes, and in showing their articulation, have avoided the use of music-technical terms. The double reference by letters and Roman numerals is occasionally necessary where a number of smaller sections are combined to form a larger whole.

TH. KULLAK.

1) BALLADE.

1) BALLAD.

Andante con moto. (♩ = 144.)

Fr. Chopin, Op. 52.

The musical score is presented in three systems. The first system, labeled 'A(a)', shows the piano and left-hand parts with a piano dynamic marking 'p'. The second system includes markings for 'dim.', 'ritenuto', and 'in 2'. The third system is marked 'tempo' and 'mezza voce'. The score includes various ornaments, pedaling instructions (Ped.), and fingering numbers.

1) Dieses Werk unterscheidet sich nach Form und Inhalt wesentlich von den früheren Balladen. In ersterer Hinsicht fällt die strengere motivische Entwicklung und die ebenmässige Anordnung der Strophen auf. Was die Themen betrifft, so haftet ihnen ein in sich gekehrtes, gedämpftes Wesen an. Es ist, als ob der Poet mehr für sich als für den Hörer spräche. Es fehlt nicht an leidenschaftlichen Momenten, aber sie treten nicht mit dem Schwung und trotz der pianistischen Schwierigkeit nicht mit dem Glanz zu Tage, als in den übrigen Werken der gleichen Gattung. Der erzählende Styl tritt gegen den lyrischen zurück. — Im Beginn der ersten Strophe **A** wird freilich der Balladenton angeschlagen. Dann aber folgt ein tiefschermüthiges Stimmungsbild, von dem sich der Autor gar nicht trennen kann. Weder die sanft wogende Begleitung in der Variation **A(d)**, noch die graziösen Fiorituren in **C(c)**, noch der geheimnissvoll flüsternde Zwischensatz **A(c)** vermögen den melancholischen Grundton der Hauptstrophe wesentlich umzustimmen. Einen freundlicheren Ausdruck hat das erste Thema der zweiten Strophe **B**, das in der vierten **D** paraphrasirt wird, ebenso die ihm folgenden lebenswürdigen Tonarabesken. — Der feinsinnige Spieler wird an dieser Ballade im engsten Kreise eine dankbarere Aufgabe finden als im Concertsaal.

1) This work differs essentially in form and contents from the earlier Ballads. In the first respect, the stricter development of the motives and the symmetrical arrangement of the strophes are striking. As regards the themes, they are pervaded by a self-absorbed, subdued nature. It is as if the poet spoke more for himself than for the hearer. Impassioned moments are not wanting, but they do not appear with the same swing, nor, in spite of the pianistic difficulties, with the same brilliancy, as in the other works of the same species. The narrative style recedes, before the lyrical. — In the beginning of the first strophe, to be sure, the ballad-tone is struck. But then follows a deeply melancholy mood-picture from which the author is wholly unable to turn away. Neither the softly undulating accompaniment in the variation **A(b)**, nor the graceful embellishments in **C(b)**, nor yet the mysteriously whispering interlude **A(c)**, are able to essentially modify the melancholy fundamental tone of the chief strophe. A more genial expression appears in the first theme of the second strophe **B**, which is paraphrased in the fourth, **D**, as also in the charming tone-arabesques which follow it. — The discreet player will find this Ballad a more grateful task in a small circle than in the concert-room.

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

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

pp
legato

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

mezza voce

4

Fingerings: 3 4, 3 4, 4 5, 8

Lyrics: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fingerings: 4 2 4 8 5, 4, 5, 4, 3 2, 4 2, 4 2 1, 3 2 1, 4 2 1, 5 3 5 2, 4

Lyrics: * Ped. * Ped. * Ped. * Ped. *

ten.

(d)

cresc.

Lyrics: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fingerings: 4 2 1, 4 2 1, 5 4 3 3 5, 5 5 4 3 3, 5 5, 5 1 4 2 1 3, 4 3, 5 5 5, 4 3 2 3 2, 2 3 2 3 2, 7 5 7, 5 3 4 3 5, 4, 4, 5 4 3 5, 4, 4

cresc.

Lyrics: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fingerings: 4 3 4, 2 1 2, 4 3 4, 4 3 3, 5 5 3, 5 2 1, 5 3 5 4 1, 5 1, 2 1 3, 3 1, 1 2, 5 4 5 3 4 5, 4, 5

Lyrics: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

riten.

ff

Fingerings: 5 4, 4, 5 4, 4 5 5 4, 4 5 5 4, 4 5 5 4, 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Lyrics: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

in tempo

ff

dim. - - accel. - -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

leggeramente

rite

* 3

B(a)
in tempo

nuto

p

dol.

Ped. * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

ritard. - - a tempo

cresc.

(b)

* *Ped.* * *Ped.* * *Ped.* *

2) Hier beginnt das Thema der Strophe B, zu dem die vorhergehenden vier Tacte die Einleitung bilden. Vgl. Strophe D.

2) Here begins the theme of Strophe B, to which the preceding four measures form the introduction. See Strophe D.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand has a bass line with fingerings (1, 2, 3, 4, 5) and a 'Ped.' marking. A 'cresc.' marking is present in the right hand.

Second system of musical notation. Similar to the first system, it features dense melodic passages in both hands. A 'riten.' marking is present in the right hand. The left hand continues with bass line patterns and 'Ped.' markings.

Third system of musical notation. The right hand has a 'ten.' marking. The left hand has a 'leggiero' marking and 'tr' (trills) in the bass line. 'Ped.' markings are scattered throughout.

Fourth system of musical notation. The right hand has a 'ten.' marking. The left hand has 'tr' markings. 'Ped.' markings are present in both hands.

Fifth system of musical notation. The right hand has a 'f' (forte) marking. The left hand has a 'dim.' (diminuendo) marking. 'Ped.' markings are present in both hands.

3) Variante:

First system of musical notation. Treble clef, bass clef. Dynamics include *(p)* and *cresc.*. Fingering numbers are present above the notes.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* and *ten.*. Pedaling is indicated by *Ped.* and asterisks.

Third system of musical notation. Treble clef, bass clef. Dynamics include *ritard.*, *Ca tempo*, *ten.*, *dim.*, and *pp.*. Pedaling is indicated by *Ped.* and asterisks.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *pp.*. Pedaling is indicated by *Ped.* and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *smorz.*, *dolciss.*, *rallent.*, and *legato*. Pedaling is indicated by *Ped.* and asterisks.

a tempo

First system of musical notation. Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (*Ped.*) are placed below the bass line. A *m.s.* (musical score) marking is present at the end of the system.

Second system of musical notation. Continuation of the piece with similar notation, including fingerings and pedal markings.

Third system of musical notation. Continuation of the piece with similar notation, including fingerings and pedal markings.

Fourth system of musical notation. Continuation of the piece with similar notation, including fingerings and pedal markings.

Fifth system of musical notation. Continuation of the piece with similar notation, including fingerings and pedal markings.

1) Beim Einstudieren kann man die folgende Stelle in dieser Weise eintheilen:

A short musical excerpt with fingerings and slurs, illustrating the first suggested grouping.

4) In practising, the following place may be grouped in this way:

A short musical excerpt with fingerings and slurs, illustrating the second suggested grouping.

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

5 5

Ped. * *Ped.* * *Ped.* * *Ped.* *

4 5 4 8 2 1

4 8 1 8 1 4 1 2 4 8 2 1 2 4 1 8 2 1 8 1 8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

accel. - e - cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

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

Ped. * *Ped.* * *Ped.* *

1 5 1 8 2 1 3 4 3 2

Din tempo

Peggiero

Ped. *

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

Ped. * *Ped.* * *Ped.* * *Ped.* *

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The first system begins with a *dol.* (dolce) marking. The second system includes a *f* (forte) marking. The fifth system features a *(mf)* (mezzo-forte) marking and a *cresc.* (crescendo) instruction. Performance instructions include *Ped.* (pedal) and asterisks (*) indicating specific techniques or accents. Fingering numbers (1-5) are provided for many notes. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The page number '10' is located at the top left, and the page number '38' is at the bottom left.

Musical notation system 1, featuring treble and bass clefs. The treble clef contains a melodic line with slurs and fingerings (4, 4, 4, 4, 5, 4, 5). The bass clef contains a more complex accompaniment with slurs and fingerings (2, 2, 3, 2, 1, 3, 2, 3, 3, 2, 2, 2, 8, 2, 1, 2, 1, 2). Pedal markings (Ped.) and asterisks (*) are present at the end of the system.

Musical notation system 2, featuring treble and bass clefs. The treble clef contains a melodic line with slurs and fingerings (1, 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5). The bass clef contains an accompaniment with slurs and fingerings (1, 5, 6, 1, 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5). Dynamics include *fz* and *cresc.*. Pedal markings (Ped.) and asterisks (*) are present.

Musical notation system 3, featuring treble and bass clefs. The treble clef contains a melodic line with slurs and fingerings (5, 1, 5, 1, 5, 5, 1, 1, 5, 5). The bass clef contains an accompaniment with slurs and fingerings (5, 5, 1, 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5). Dynamics include *fz* and *ff*. Pedal markings (Ped.) and asterisks (*) are present.

Musical notation system 4, featuring treble and bass clefs. The treble clef contains a melodic line with slurs and fingerings (1, 1, 5, 5, 1, 1, 5, 5). The bass clef contains an accompaniment with slurs and fingerings (5, 5, 1, 1, 5, 5, 1, 1, 5, 5). The tempo marking *stretto* is present. Pedal markings (Ped.) and asterisks (*) are present.

Musical notation system 5, featuring treble and bass clefs. The treble clef contains a melodic line with slurs and fingerings (1, 1, 5, 5, 1, 1, 5, 5). The bass clef contains an accompaniment with slurs and fingerings (5, 5, 1, 1, 5, 5, 1, 1, 5, 5). Dynamics include *pp* and *ff*. Pedal markings (Ped.) and asterisks (*) are present.

5) Die obere Fingersetzung schliesst sich den Grundsätzen an, nach denen Chopin chromatische Scalen in Doppelgriffen spielte. Die untere beruht im Wesentlichen auf Czerny'schen Prinzipien. Vgl. die Anmerkung zur Etüde Op. 10, N^o 2 in Band I dieser Ausgabe.

5) The upper fingering conforms to the principles according to which Chopin played chromatic scales in double notes. The lower follows essentially the principles of Czerny. See Remark to Etude Op. 10 N^o 2 in Vol. I of this edition.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex fingering numbers (1-5) and dynamic markings such as *fz* and *p*. The piece is in a minor key, indicated by the key signature.

Second system of musical notation, continuing the piece with similar complex fingering and dynamic markings. The notation includes slurs and accents.

Third system of musical notation, marked with *accel. sin' al fine* and *cresc.*. It features a variety of dynamic markings including *fz*, *p*, and *fz*. The music includes slurs and accents.

Fourth system of musical notation, marked with *ff*. It includes slurs and accents, and features a series of asterisks and *ped.* markings at the bottom of the page.

Fifth system of musical notation, marked with *fz*. It includes slurs and accents, and features a series of asterisks and *ped.* markings at the bottom of the page.

Sixth system of musical notation, concluding the piece with a final cadence. It includes slurs and accents, and features a series of asterisks and *ped.* markings at the bottom of the page.