

FRÉDERICK 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.

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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.

a) Fantaisie - Impromptu.

Fr. Chopin, Op. 66.

Th. Kullak.

PIANO.

Allegro agitato. (M. M. $\text{♩} = 84$.)

(b)

(c)

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

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

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

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

a) In diesem Impromptu ist eine ähnliche rythmische Schwierigkeit zu überwinden wie in der 25ten Etüde (instructive Chopin-Ausgabe von Th. Kullak; 3 nouvelles Etudes N° 1.). Man benutze diese Etüde als Vorstudie mit Beachtung der Anmerkung.

b) Metronom nicht von Chopin.

c) Da viele Spieler diese Figur zu überstürzen (heraus zu spritzen) pflegen, so fühle ich mich veranlasst besonders darauf aufmerksam zu machen, dass dies nicht der Fall sein darf, vielmehr diese Figur ebenso gleichmäßig auszuführen ist, wie die vorangehenden.

a) In this Impromptu a rhythmic difficulty is to be surmounted similar to that in the 25th Etude (Instructive edition of Chopin by Th. Kullak; 3 new Etudes N° 1.). Use this Etude as a preparatory study, observing the remarks.

b) Metronome sign not by Chopin.

c) As most players are accustomed to precipitate this figure (spurt it out), I feel induced to call special attention to the fact that this must not be done, but instead, that this figure is to be executed just as evenly as the preceding one.

vivace

f

(d)

cresc.

f

pp

riten.

a tempo

(d) Beim ersten Einstudiren dieser und der folgenden Sechzehntelfiguren, welche sämmtlich einen Accent auf dem 2ten Sechzehntel haben, lasse man den Daumen so lange liegen bis der 5te Finger angeschlagen hat. Man benutze dabei Seitenschlag.

(d) Upon first practising this and the following figures in sixteenths, all of which have an accent on the 2d sixteenth, let the thumb lie upon the key until the 5th finger has played. Use the "Sideward stroke."

This page contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a key signature of four sharps. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Various dynamics and performance instructions are included, such as *f*, *p*, *più cresc.*, *sempre più cresc.*, *pesante*, and *riten.*. Fingerings are indicated above the notes in some staves. The music consists of six measures per staff, with measure numbers 8, 9, 10, 11, 12, and 13 visible at the beginning of each staff.

e) Will man der verhältnissmässig zu grossen Länge des Seitensatzes wegen eine Verkürzung eintreten lassen, so überschlage man Alles von $\frac{1}{4}$ bis $\frac{1}{4}$ pag. 8 und benutze nur den letzten abschliessenden Takt.

e) If, on account of the proportionately too great length of the secondary part, an abridgement is desired, strike out everything from the sign $\frac{1}{4}$ to $\frac{1}{4}$ on page 8 and use only the last closing measures.

f) Variante ad libitum.
A variant ad libitum.

The image shows a page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in A major (three sharps). The music consists of six-line measures. Measure 101 starts with a dynamic of *p*. Measures 102-103 show a transition with *riten.* (riten.) and *a tempo*. Measures 104-105 continue with *riten.* and *a tempo*. Measures 106-107 show a dynamic of *pp*. Measures 108-109 show a dynamic of *p*. Measures 110-111 show a dynamic of *f*. Measures 112-113 show a dynamic of *f*. Measures 114-115 show a dynamic of *f*. Measures 116 ends with a dynamic of *f*.

ff
 Ped.
 riten.
 Più mosso ed agitato molto.
 sempre ff
 p
 ff
 p
 ff
 f
 poco a poco
 di - mi - nu - en - do
 Poco a poco più tranquillo.
 il canto marcato
 pp
 Ped.
 lento
 riten.
 ppp