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 IX.

IMPROMPTUS

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.
Copyright G. Schirmer 1882.

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

LONDON,
WEEKES & Co
14, Hanover Street.

With Anst v C G Roder, Leipzig

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.

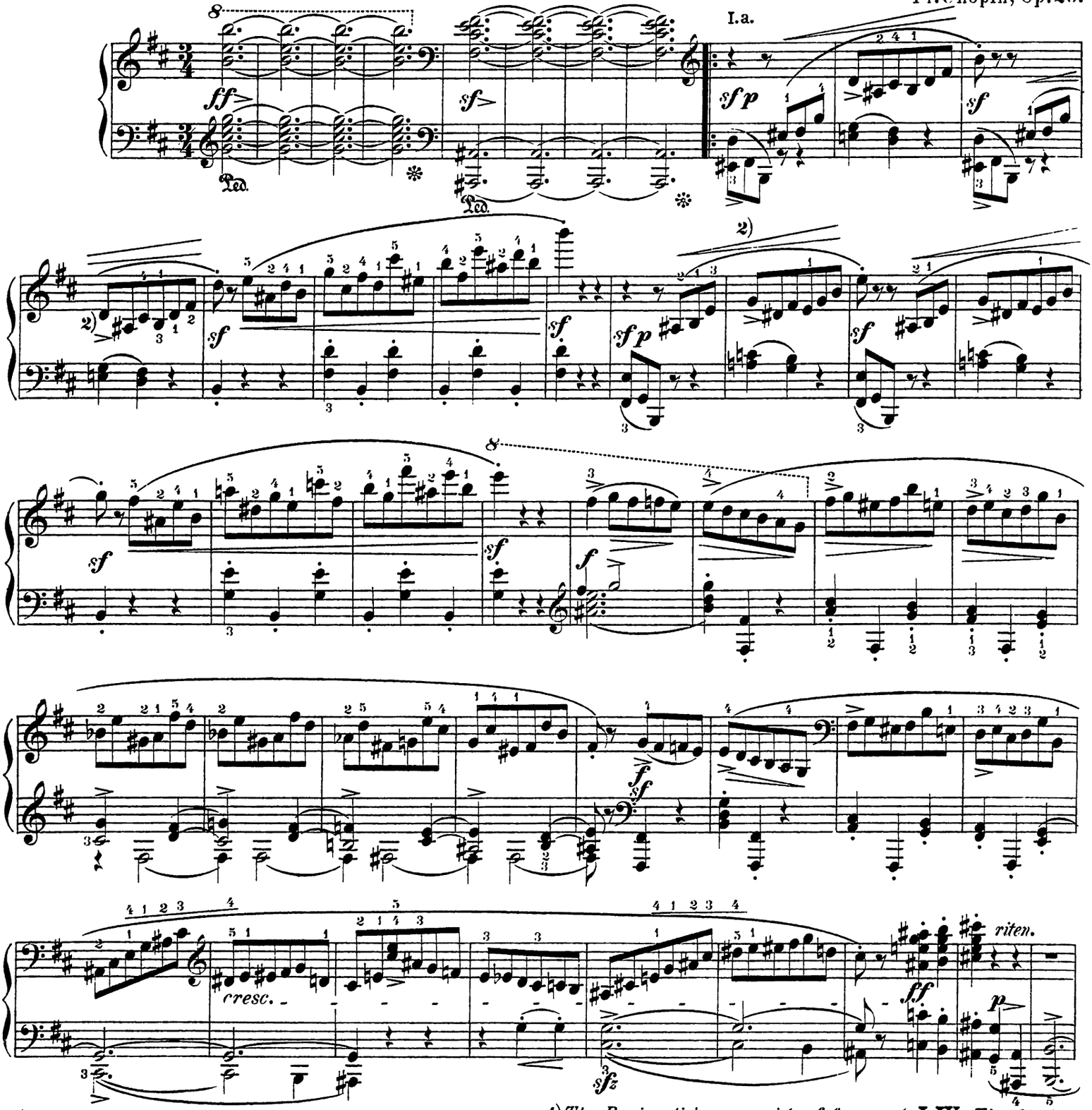
Th. Kullak.

Scherzo.[1)]

Th. Kullak.

Fr. Chopin, Op. 20.

Presto con fuoco. M. 𝅗𝅥.=120.



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 Schleiern 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 (oder Scherz) goes darkly veiled?*

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

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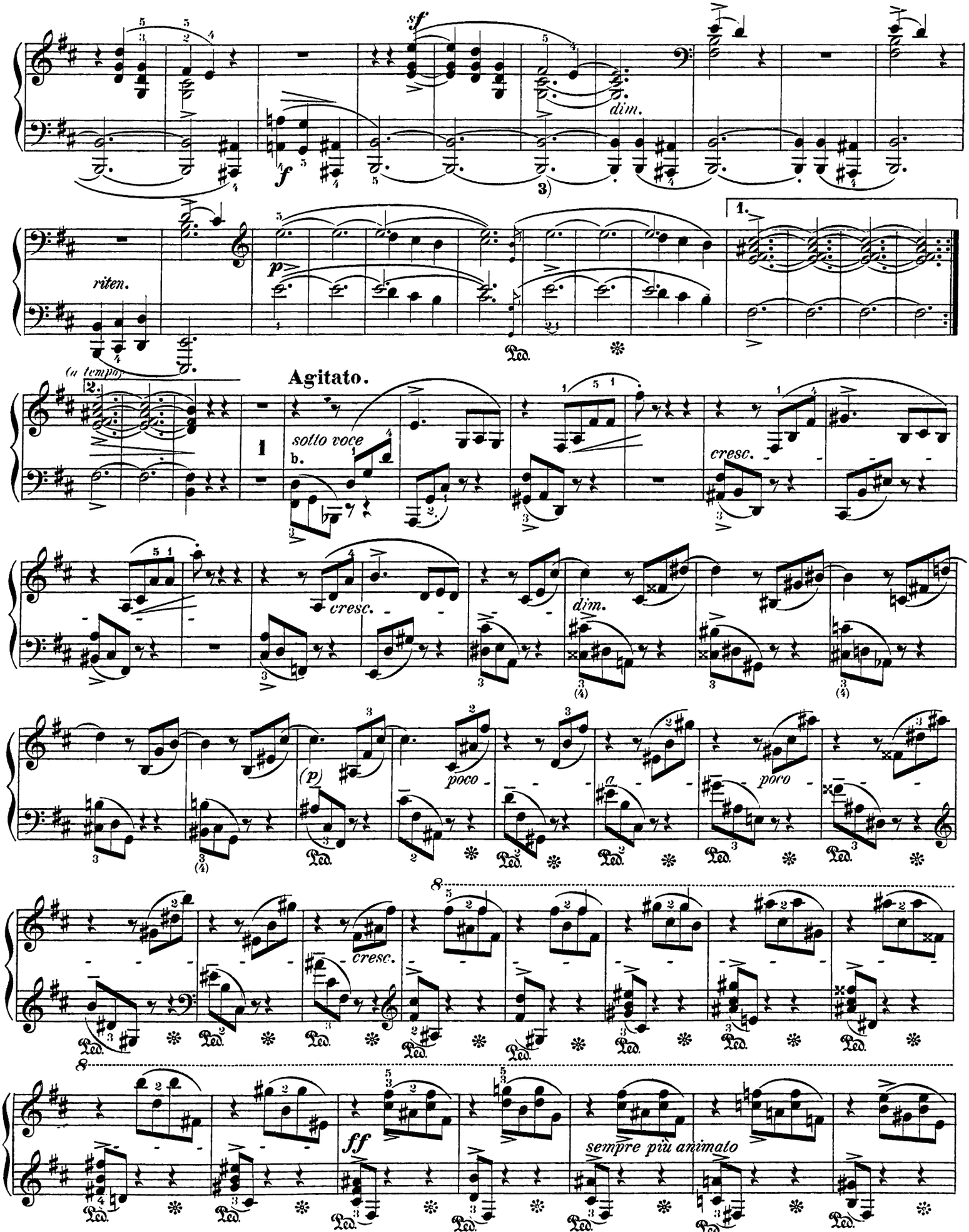
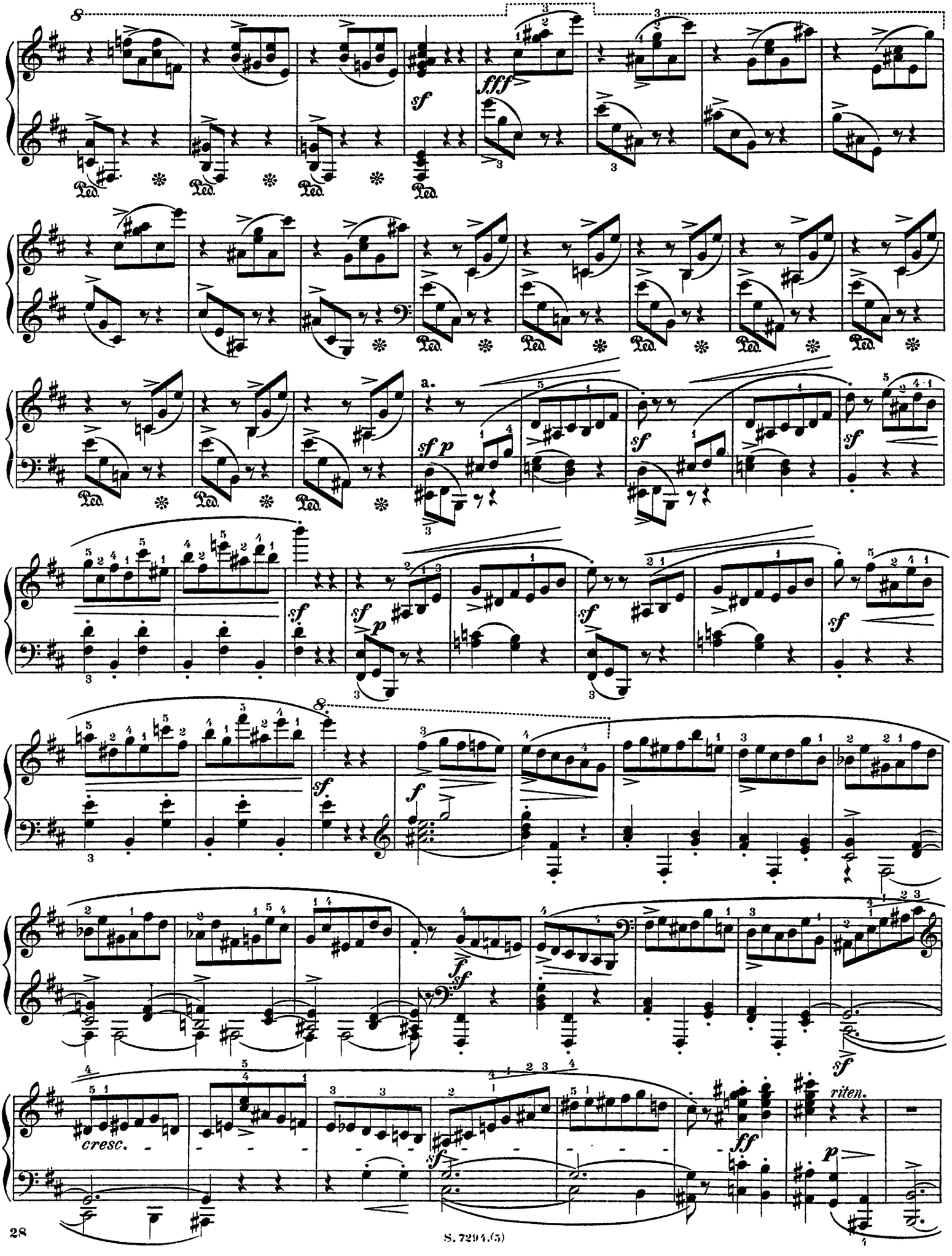
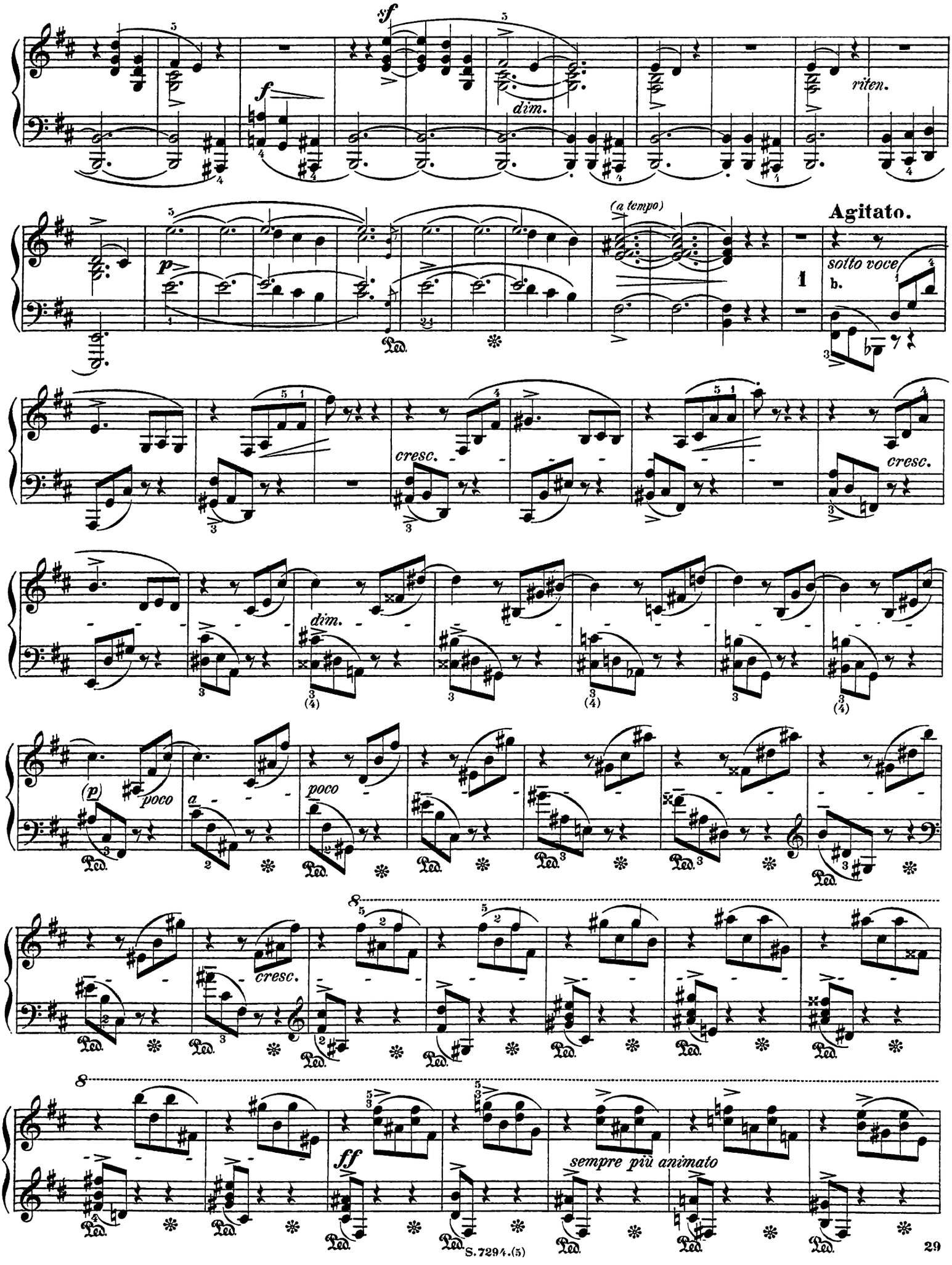
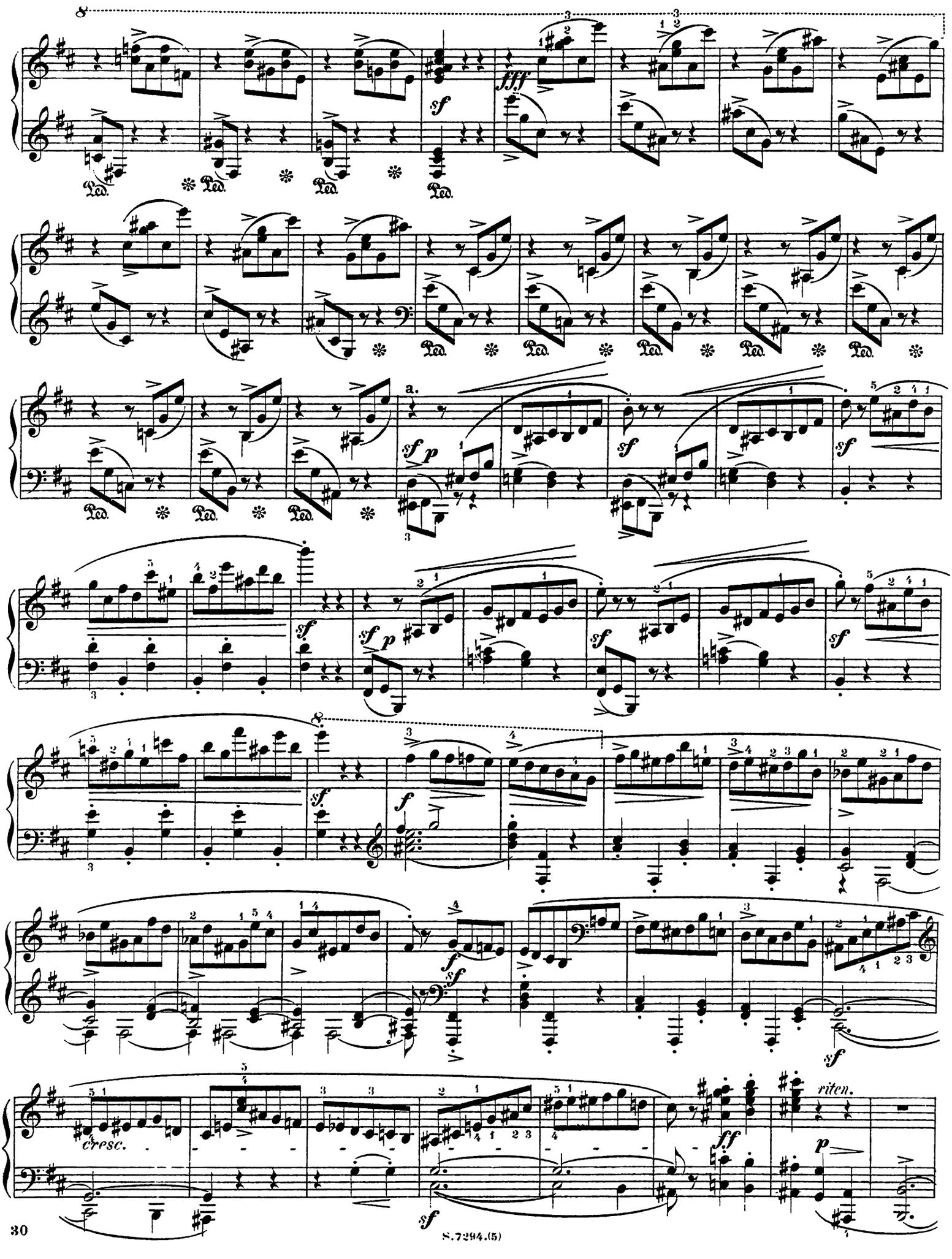


3) Einige Ausgaben haben weder hier, noch 2 Takte später Haltebogen bei den Bassoctaven.

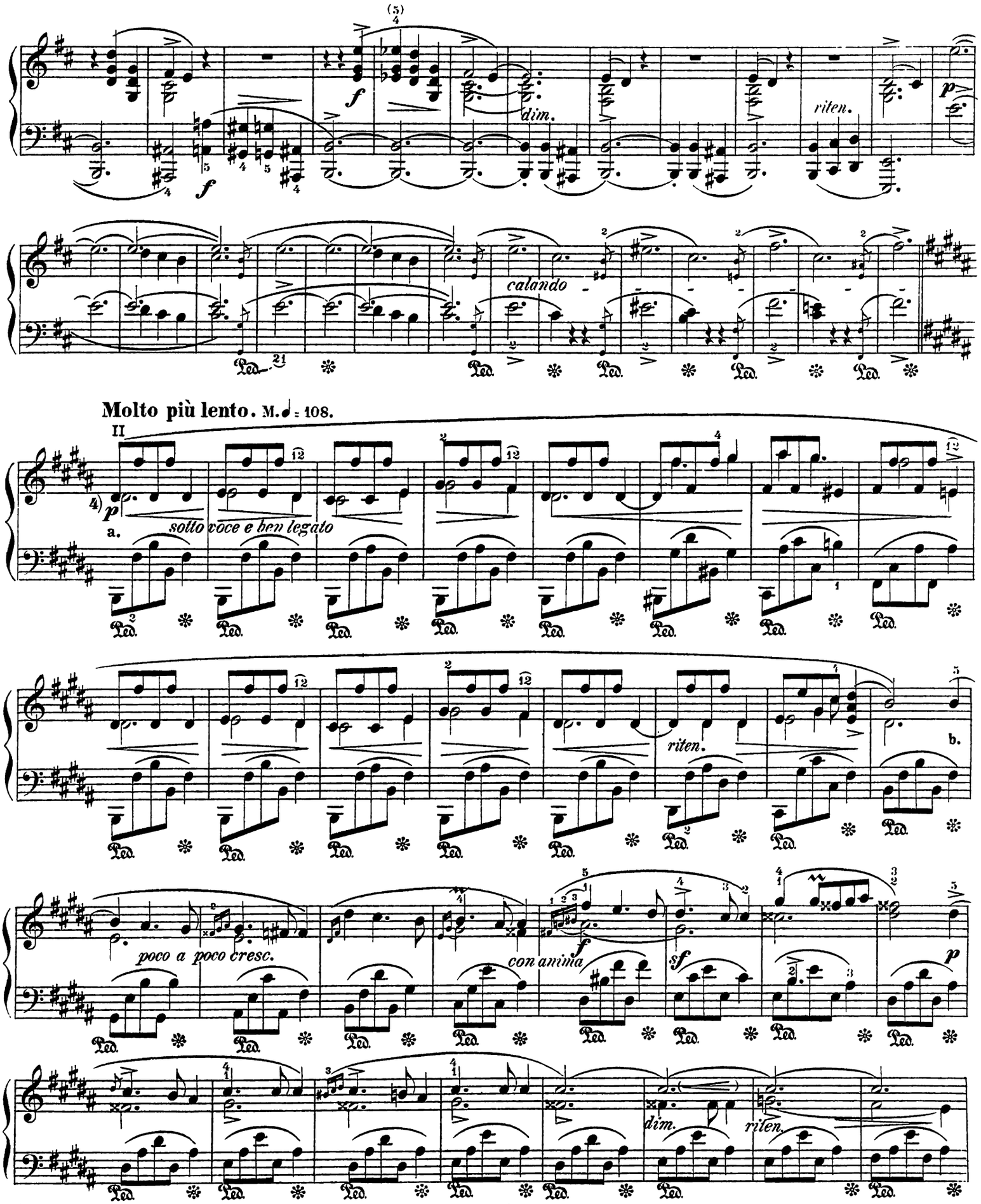
3) *In some editions the octaves of the base are not tied here, nor 2 measures later.*


a.
cresc.
riten.


sf
f
dim.
riten.
(a tempo)
Agitato.
sotto voce
p
cresc.
dim.
(p)
poco
a
ff
sempre più animato
Ped.

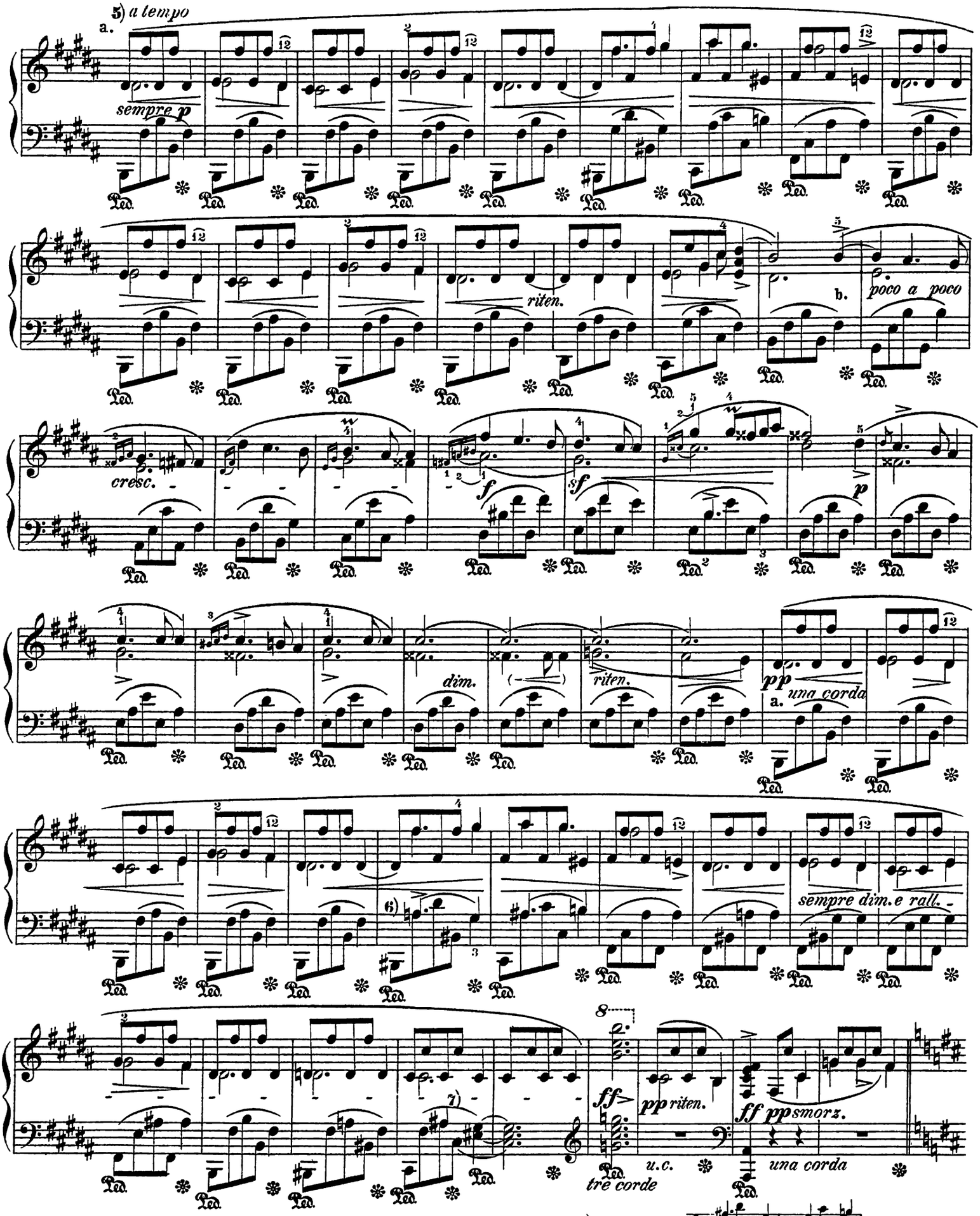


S.7294.(5)



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

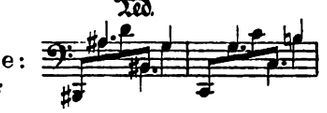
4) *To facilitate the understanding of the cantilena, we have followed the precedent of Klindworth and marked it with double note-heads or note-stems.*



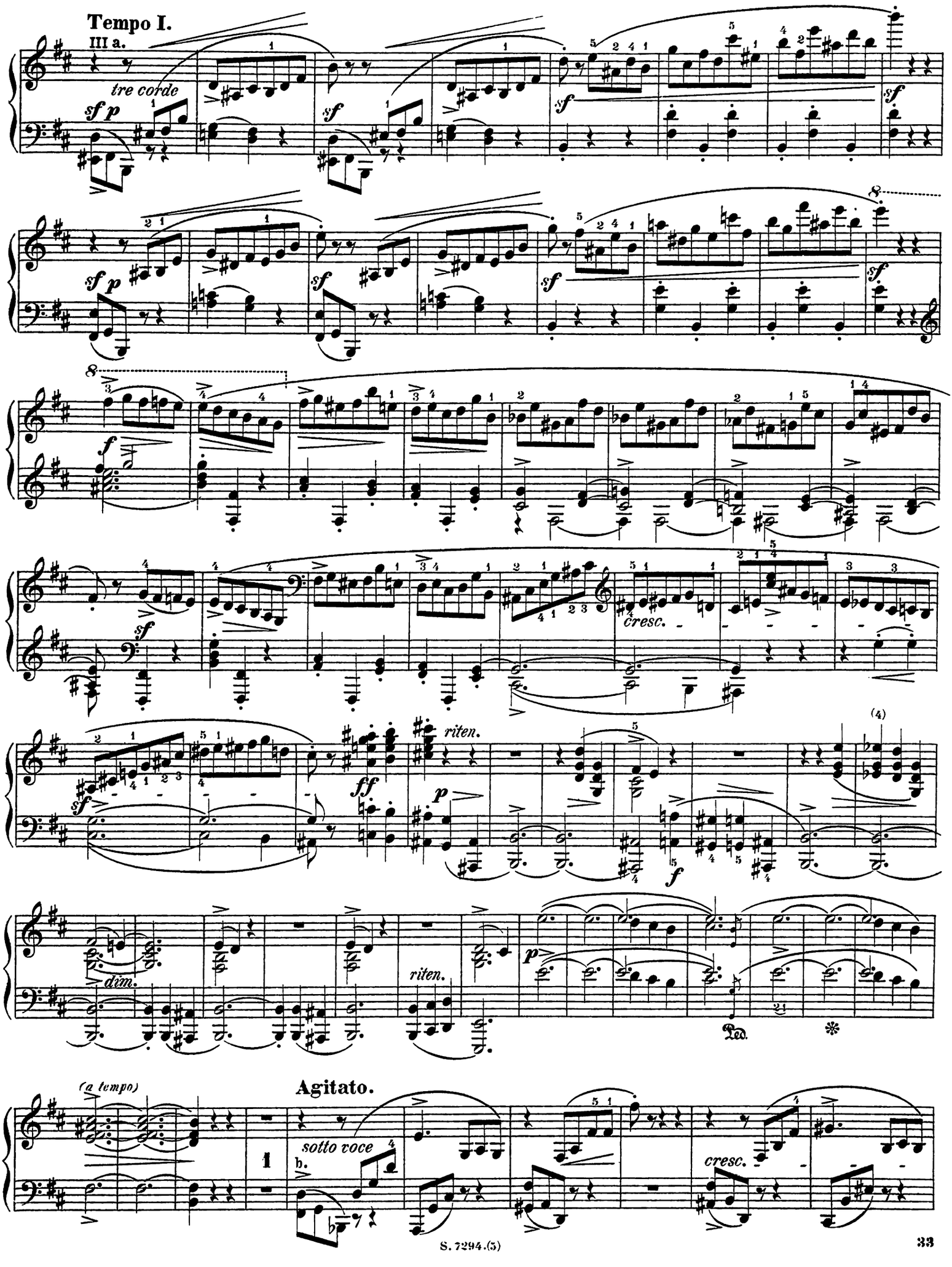
5) Zur Kürzung kann man die Wiederholung von **a** und **b** überspringen. Fortsetzung bei dem nächsten **a**.

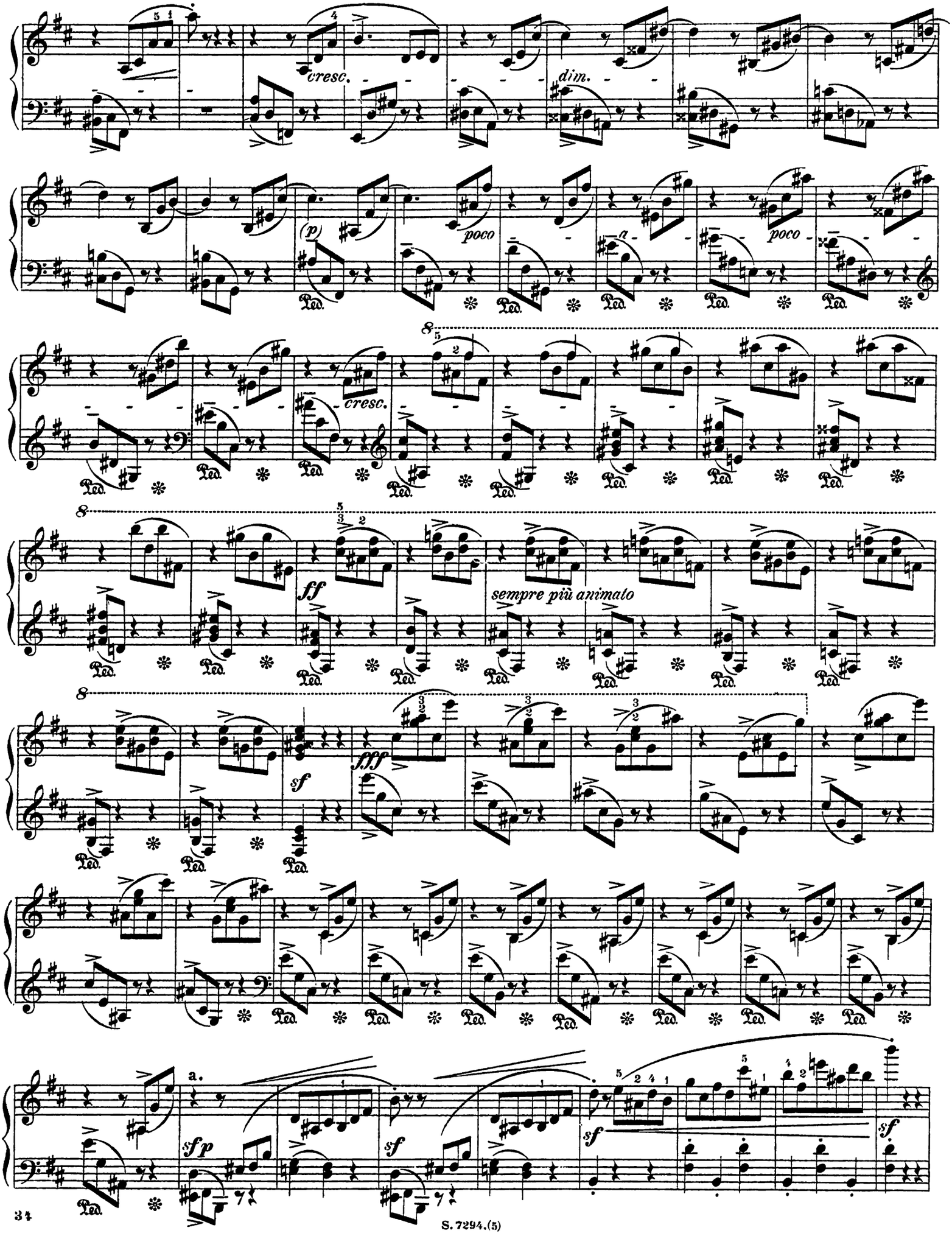
5) *For abbreviation's sake, the player may overleap the repetition of* **a** *and* **b**, *and continue from the next* **a**.

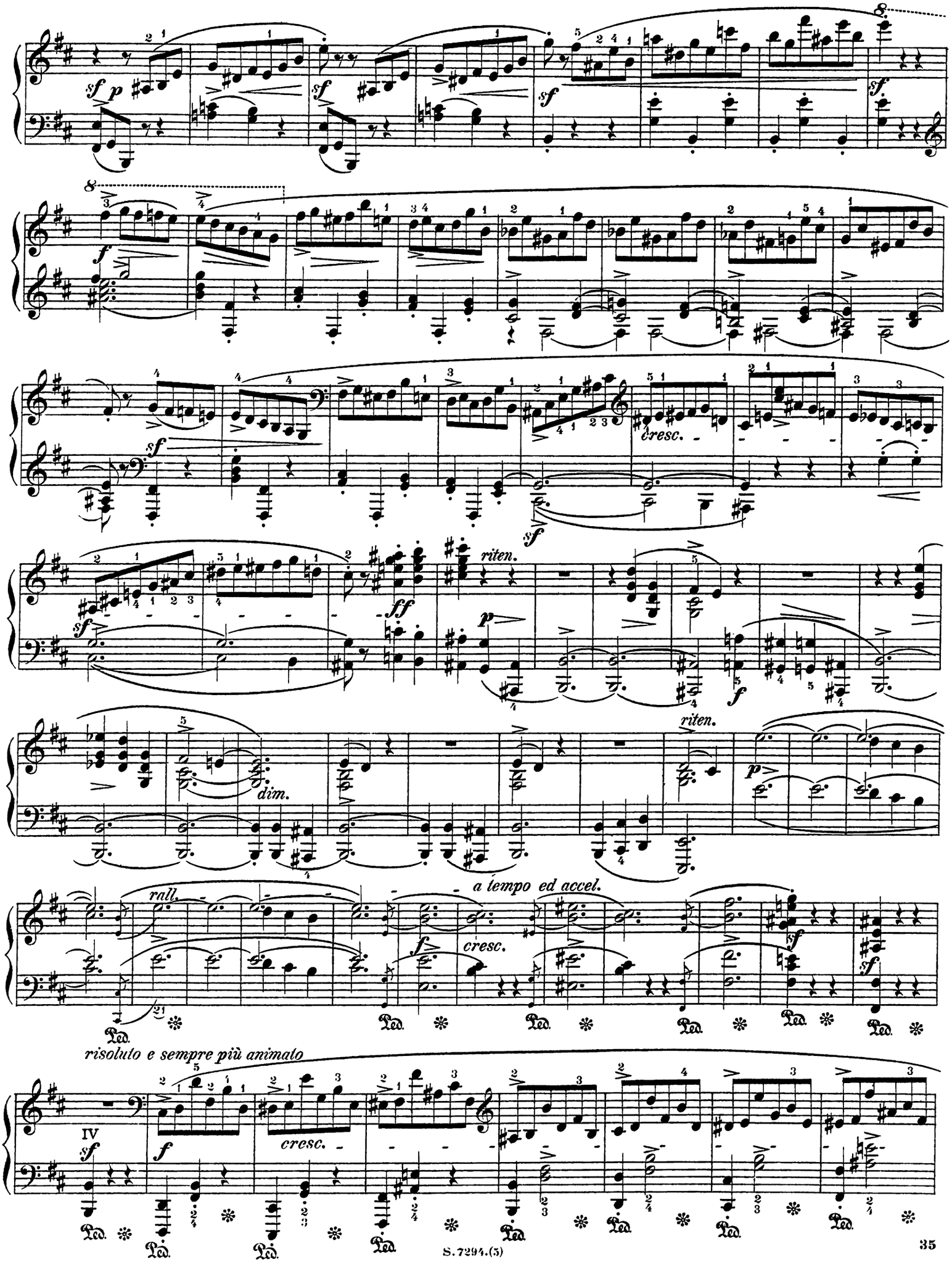
6) Variante: *Variants:*

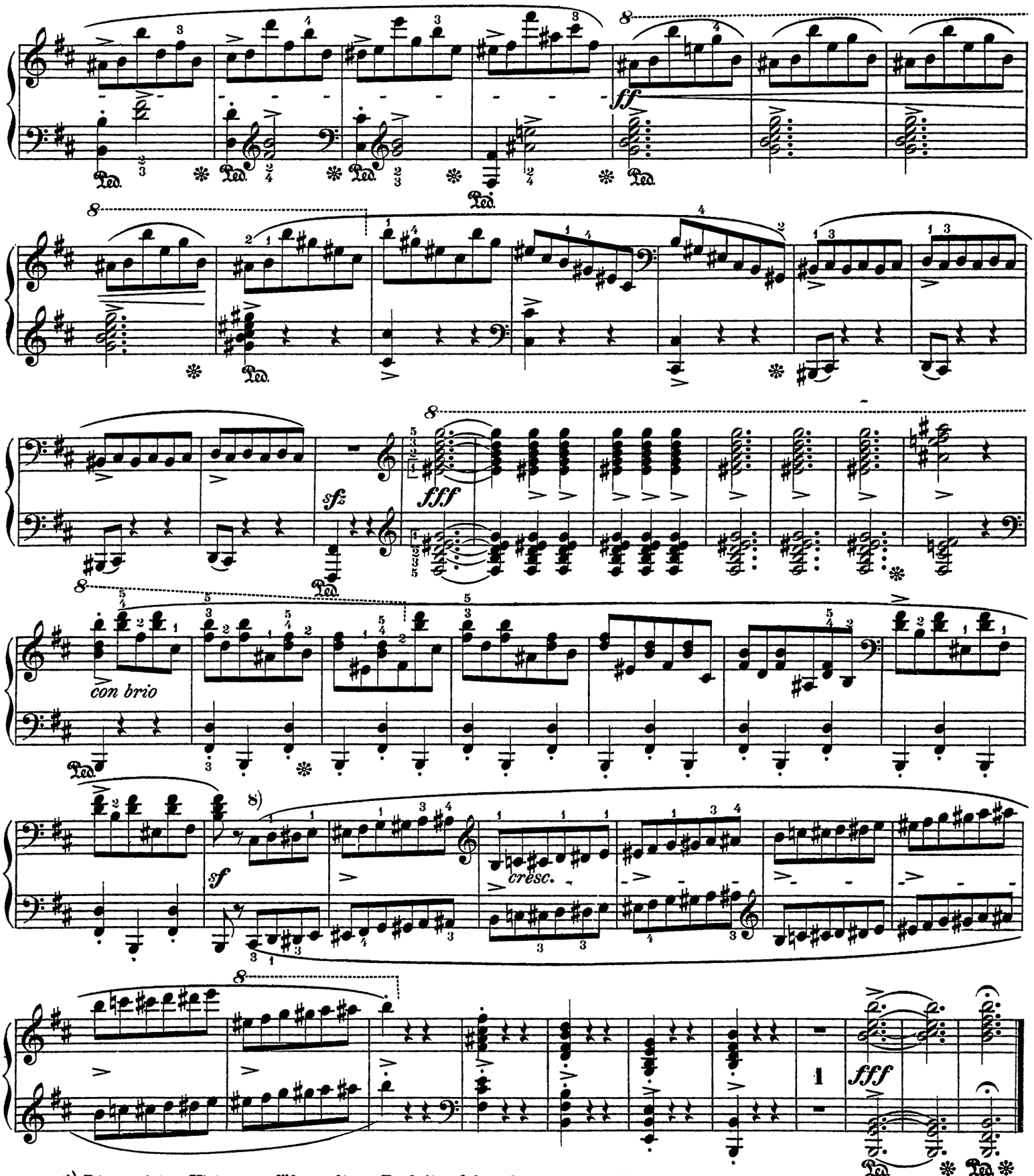
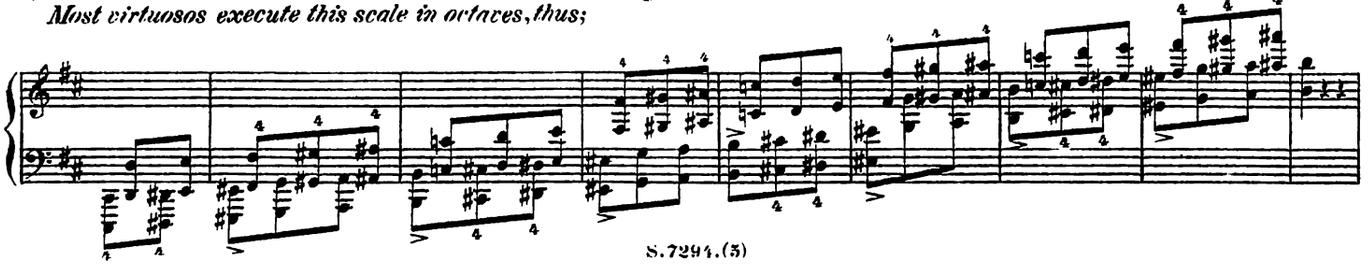


7) Nach Andern *a* statt *ais*.
According to others, a *instead of* a-*sharp.*


Tempo I.
III a.
tre corde
sf p
sf
f
cresc.
ff
riten.
p
dim.
riten.
(a tempo)
Agitato.
sotto voce
cresc.


cresc.
dim.
(p)
poco
a
poco
cresc.
ff
sempre più animato
fff
sf
a.
sfp
sf
sf
sf


cresc.
riten.
dim.
riten.
rall.
a tempo ed accel.
cresc.
risoluto e sempre più animato
IV
cresc.



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