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.

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G. SCHIRMER.
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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.

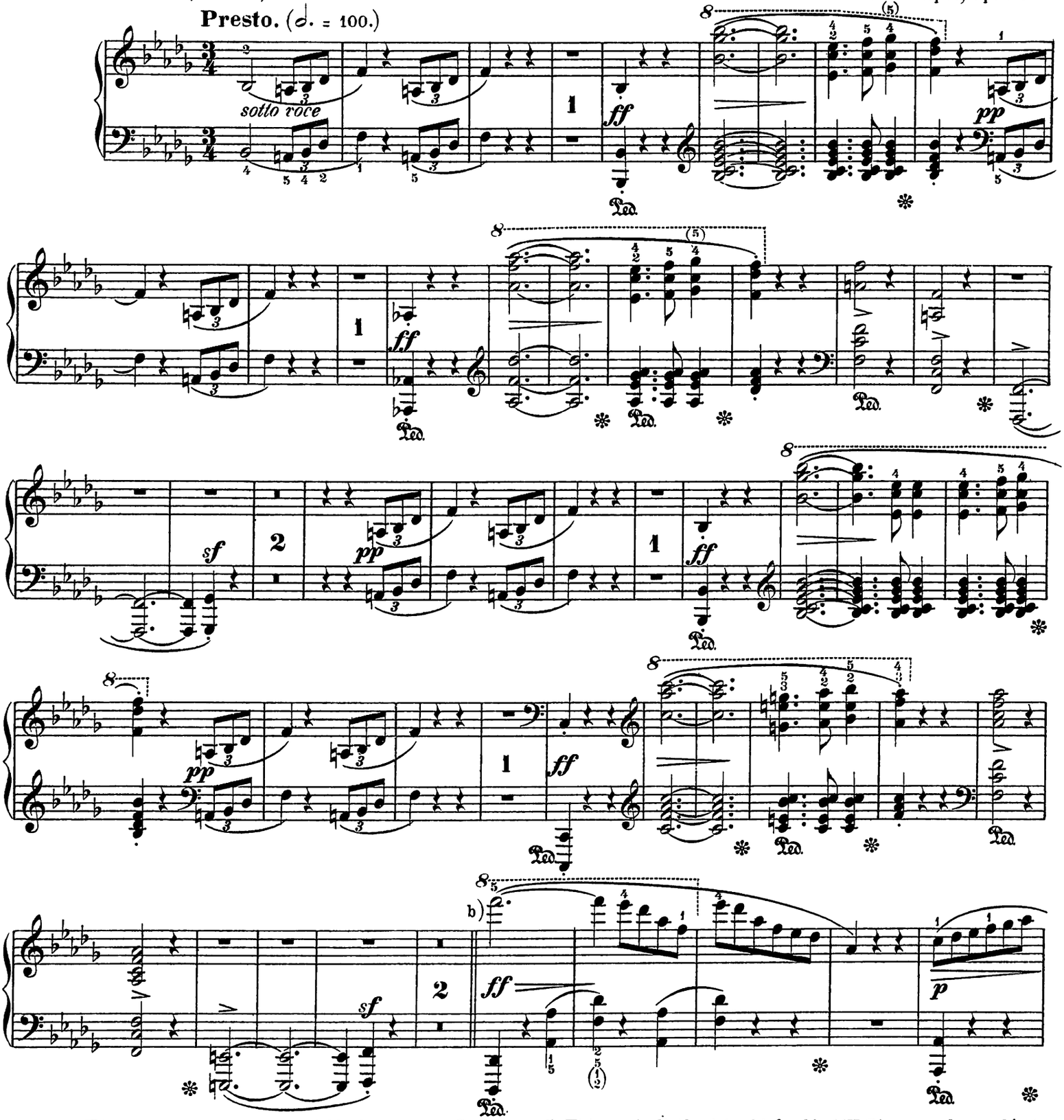
Scherzo.[1)]

Th. Kullak.

Fr. Chopin, Op. 31.

2) H.S. a)

Presto. (𝅗𝅥. = 100.)



1) Dieses Werk zerfällt in Hauptsatz (H.S.), Seitensatz (S. S.), Mittelsatz (M.S.), Wiederholung des Hauptsatzes und Coda. Neuen thematischen Inhalt bringen nur Hauptsatz und Seitensatz. Der Mittelsatz und die Coda benutzen die in jenen enthaltenen Motive.

2) Der Hauptsatz besteht aus drei Abtheilungen **a**, **b**, **c**, mit angehängter Coda **d**. Die Gliederung von **c** ist durch Kommata angedeutet worden.

1) *This work divides into chief subject* (H.S.), *secondary subject* (S.S.), *middle subject* (M.S.), *repetition of the chief subject and coda. Only the chief and secondary subjects offer new thematic contents. The middle subject and coda are founded upon motives contained in the other subjects.*

2) *The chief subject consists fo three divisions* **a**, **b**, **c**, *with appended coda* **d**. *The articulation of* **c** *is indicated by commas.*

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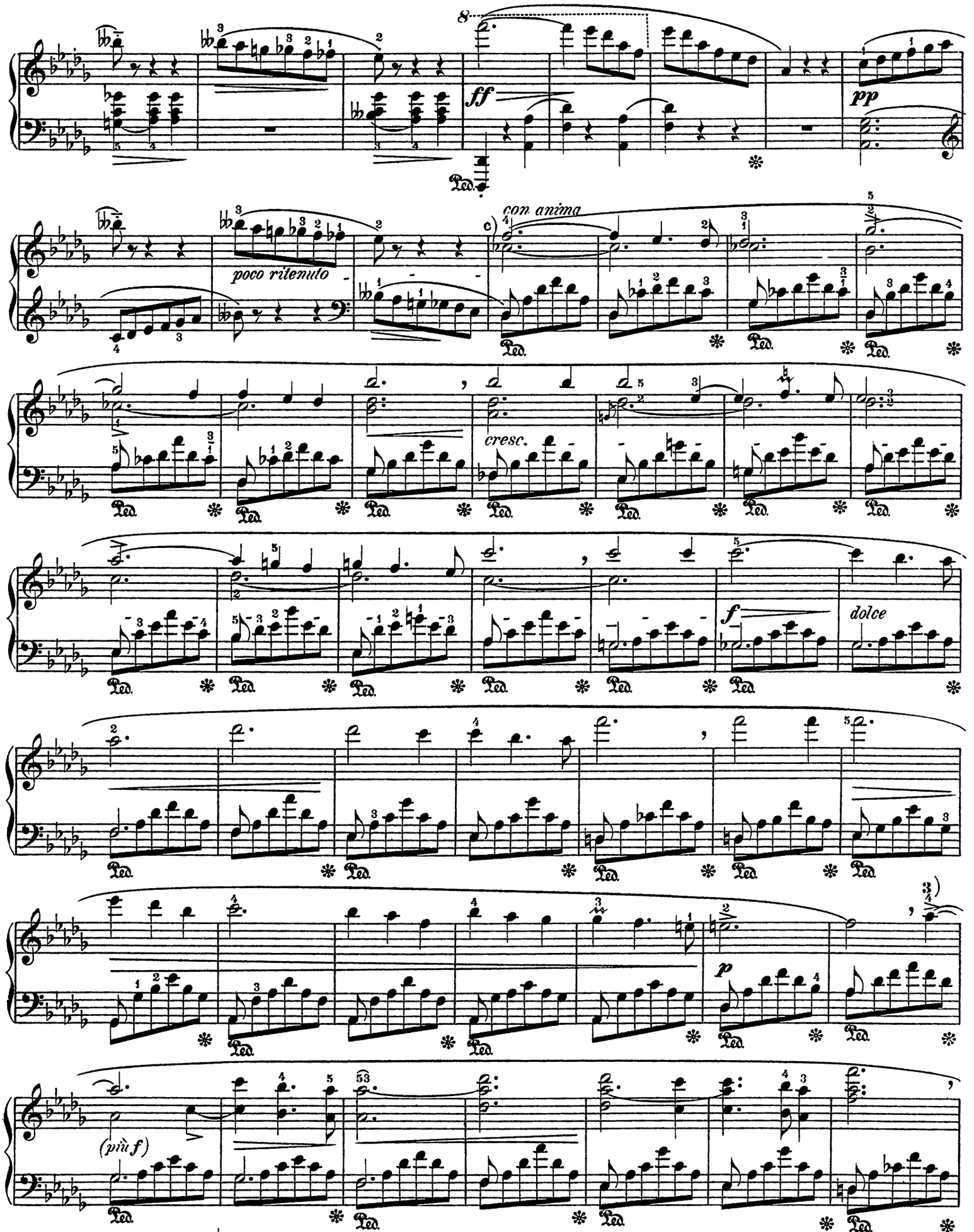
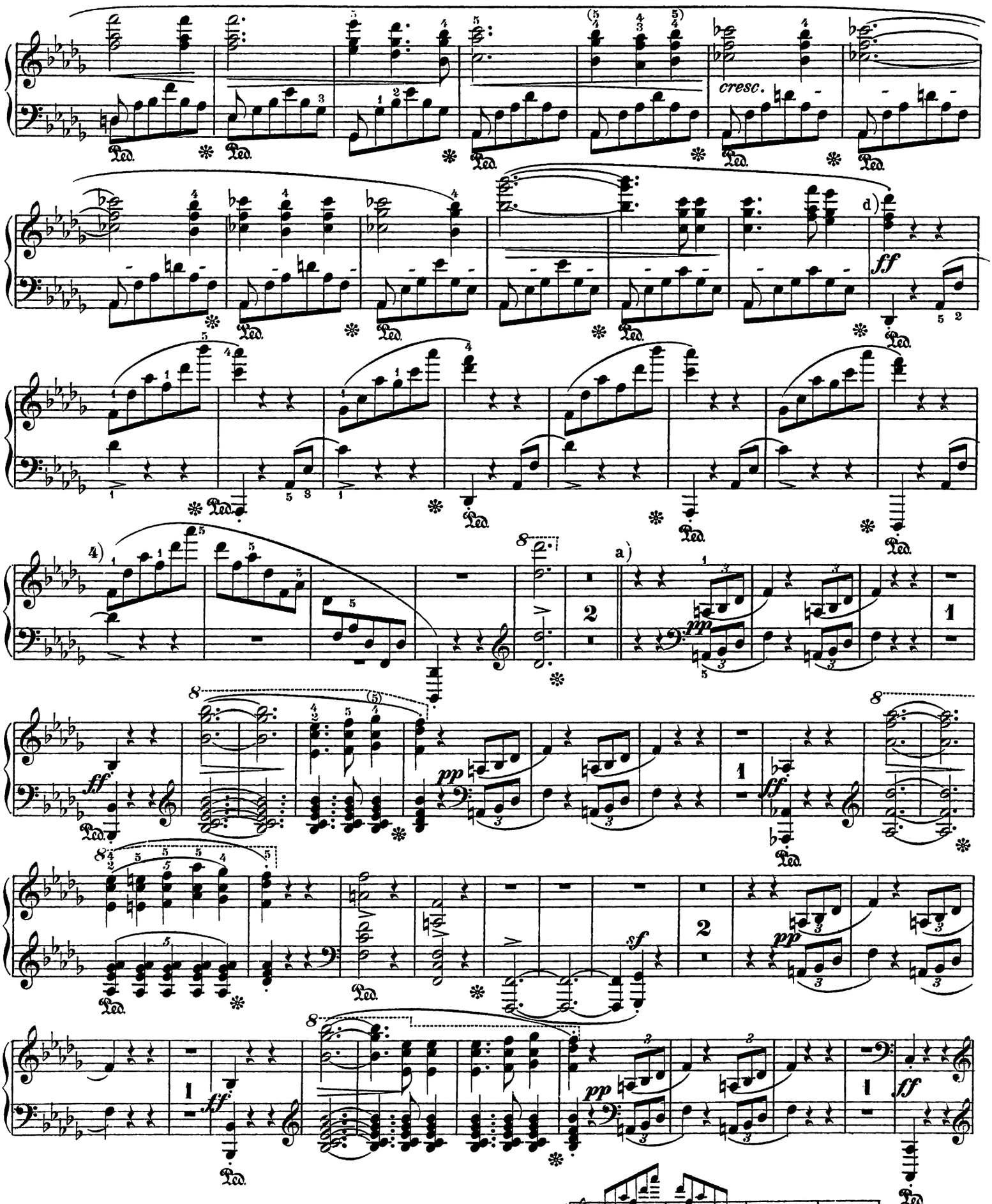
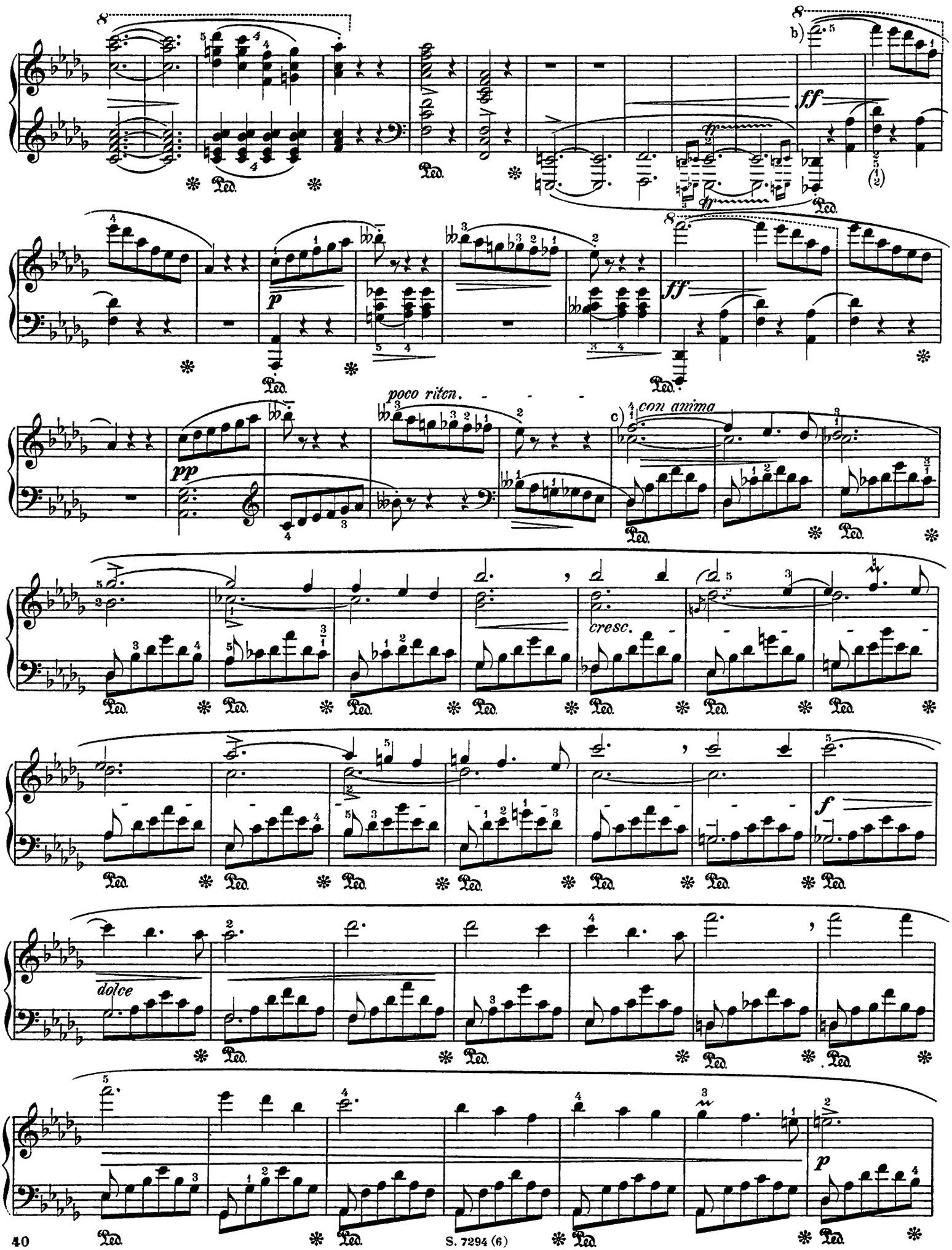
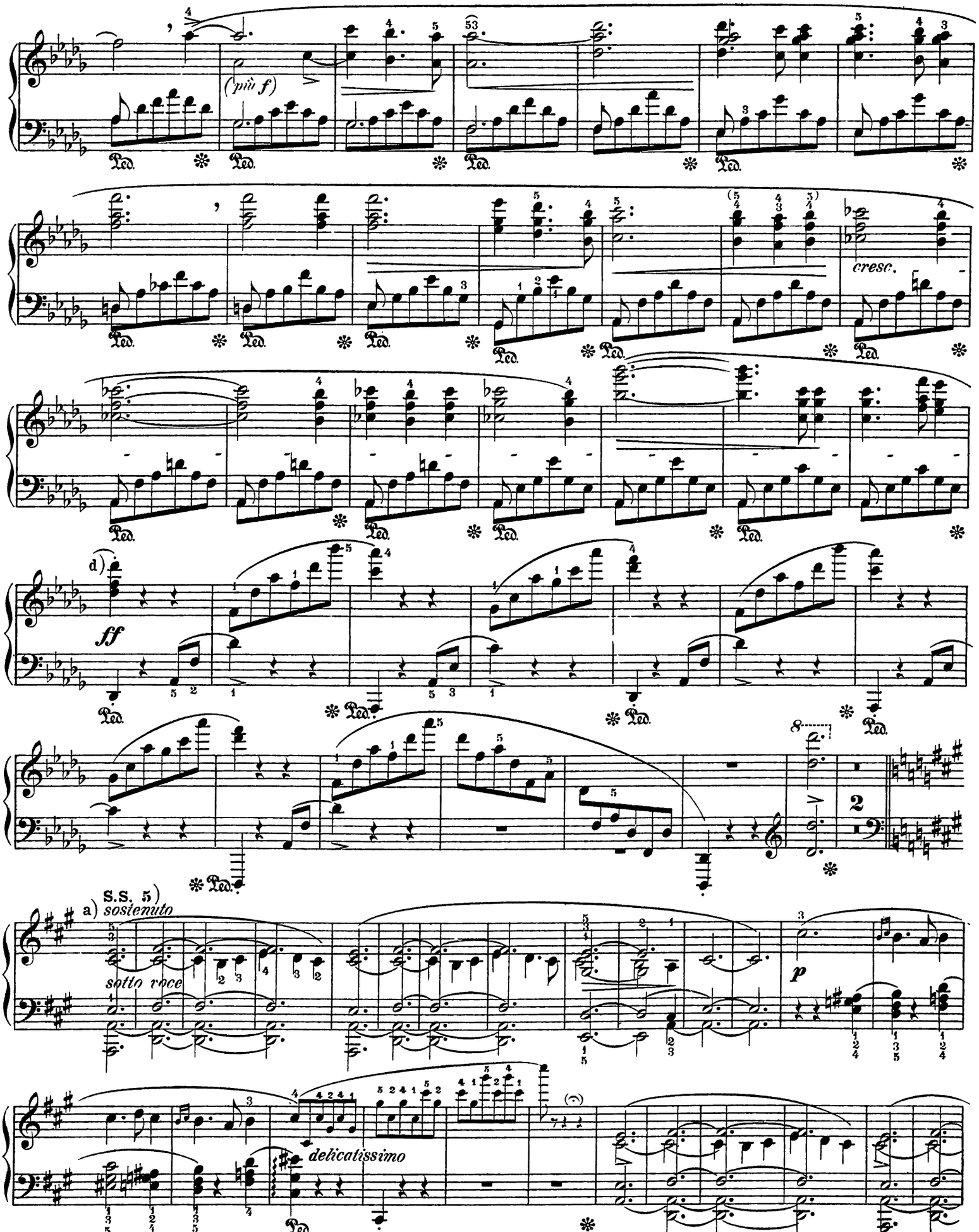


3) Nach Andern:
3) *According to others:*



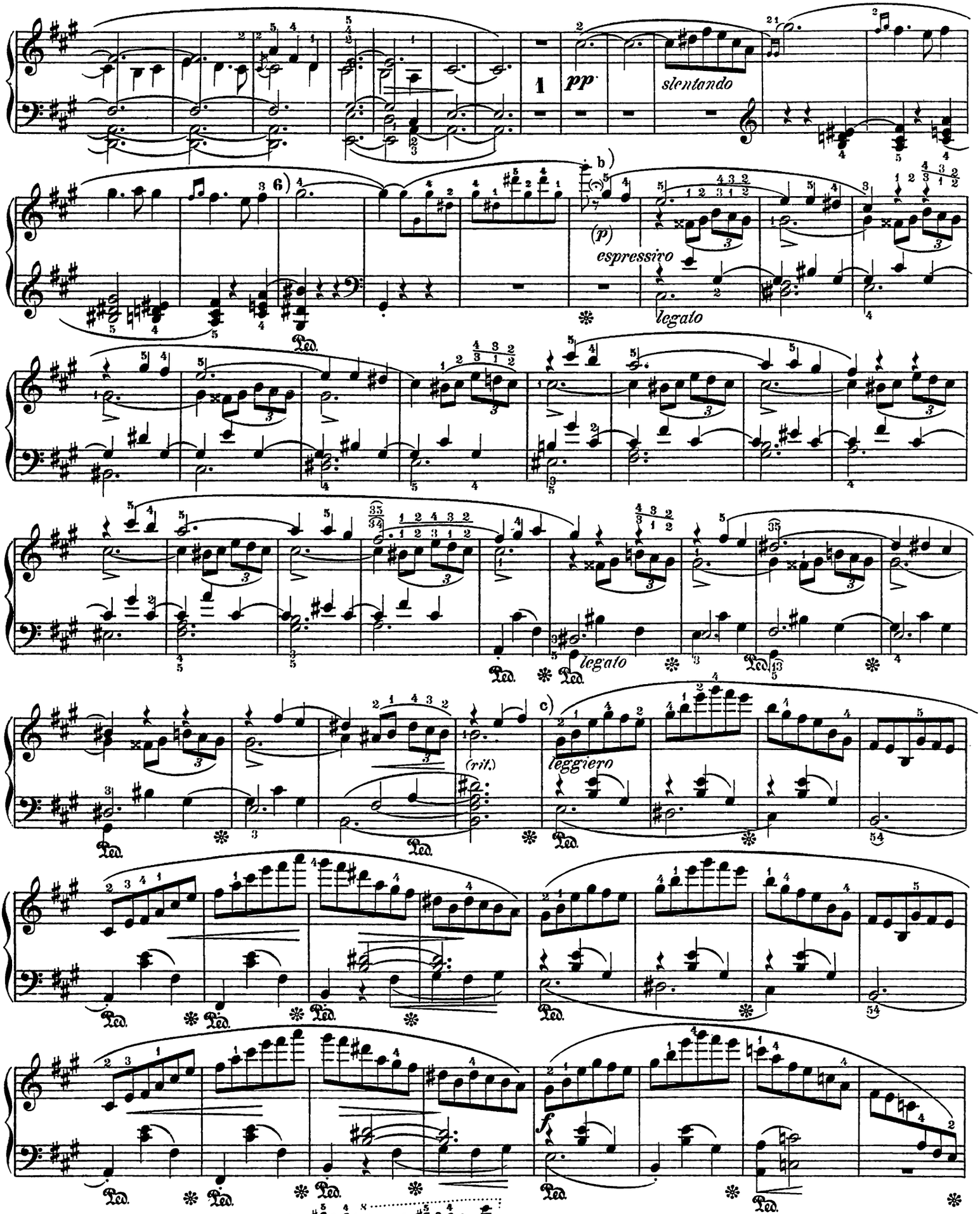
4) Zur Erleichterung diene folgende Vertheilung auf beide Hände.
4) *The following distribution between both hands will serve as a facilitation.*


b)
ff
p
ff
pp
poco riten.
c)
con anima
cresc.
f
dolce
p

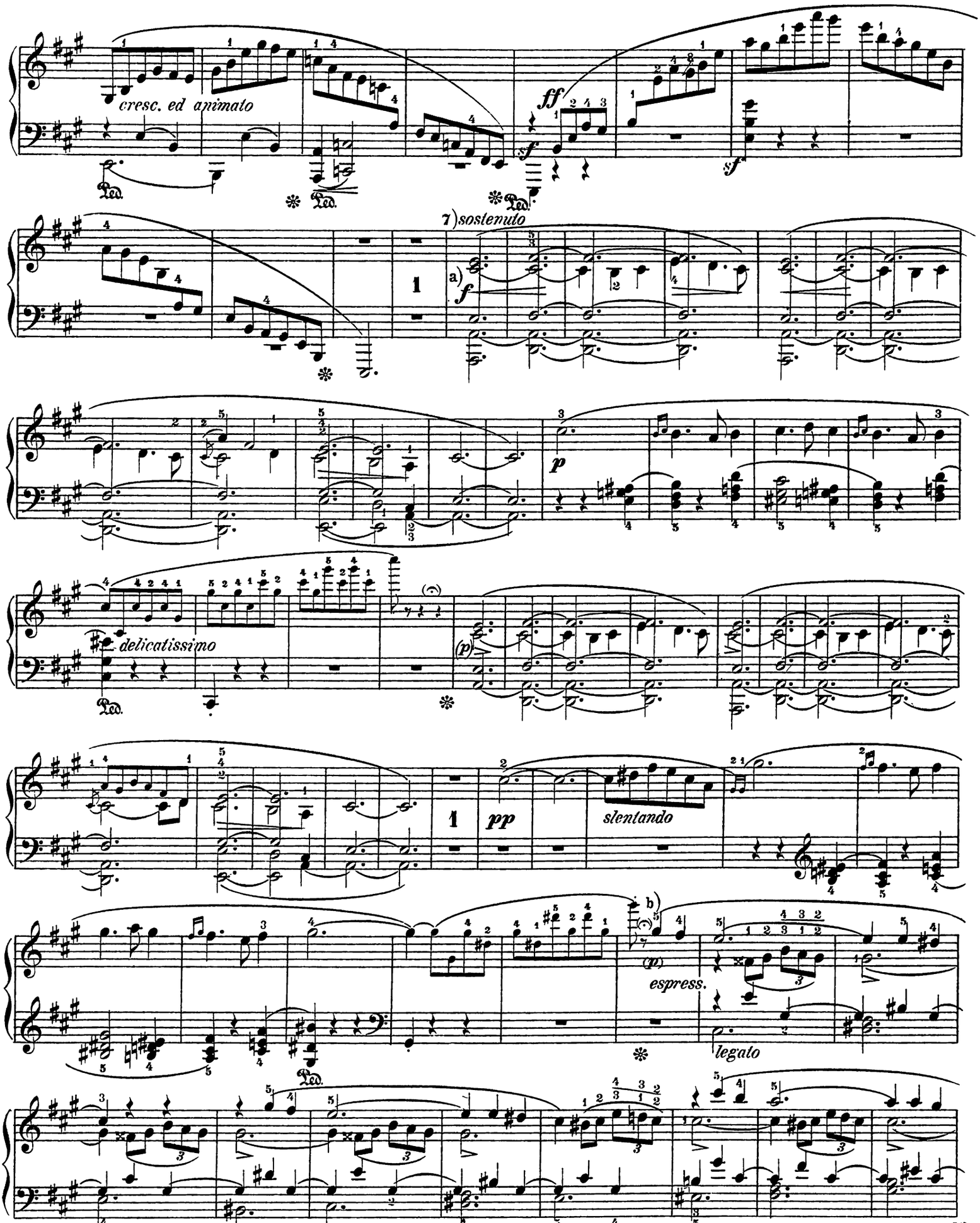


5) Die Abtheilungen a und b des Seitensatzes erfordern etwas langsamere Bewegung als der Hauptsatz. Von c an tempo primo.

5) *Divisions* a *and* b *of the secondary subject require a somewhat slower movement than the chief subject. From* c *on tempo primo.*

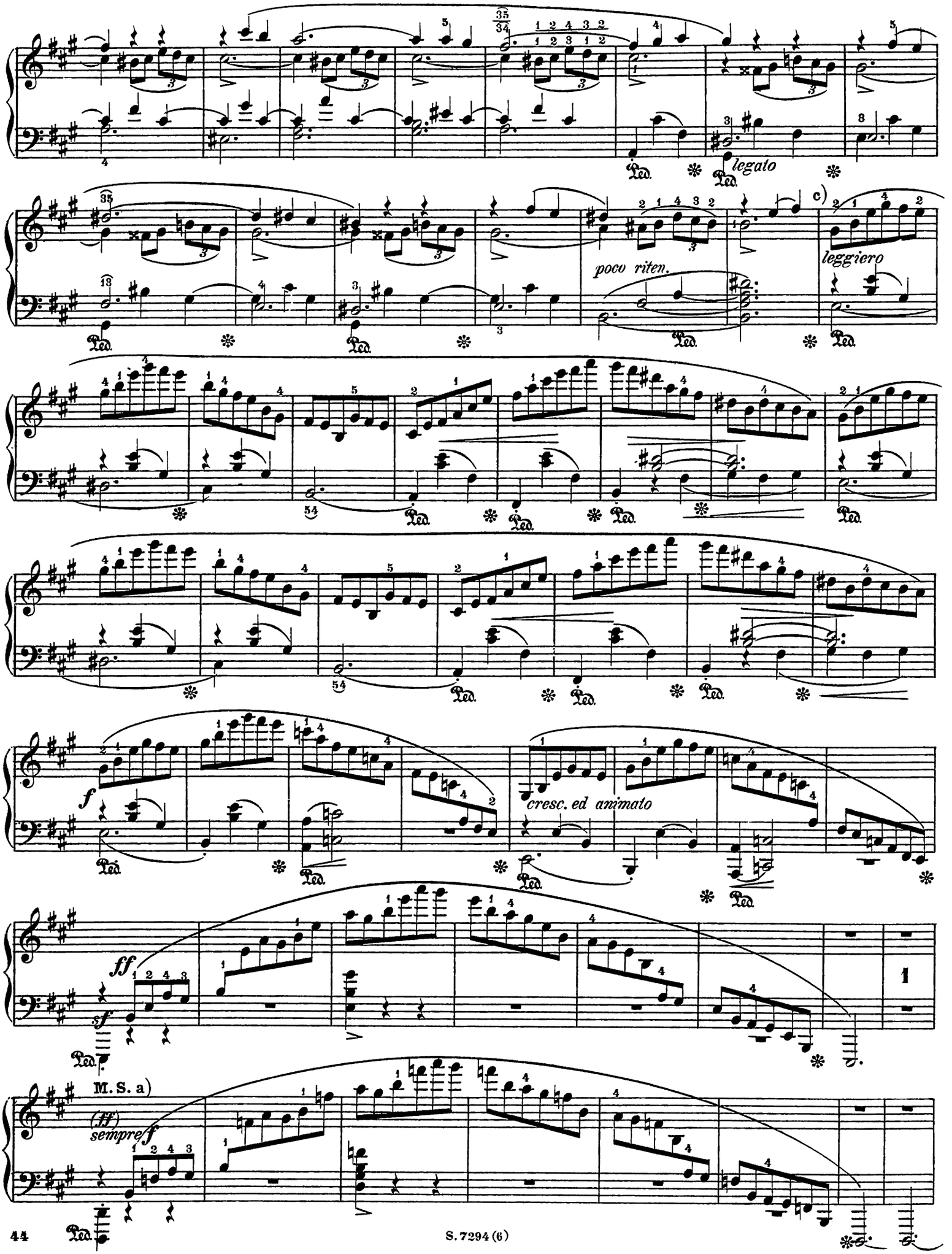


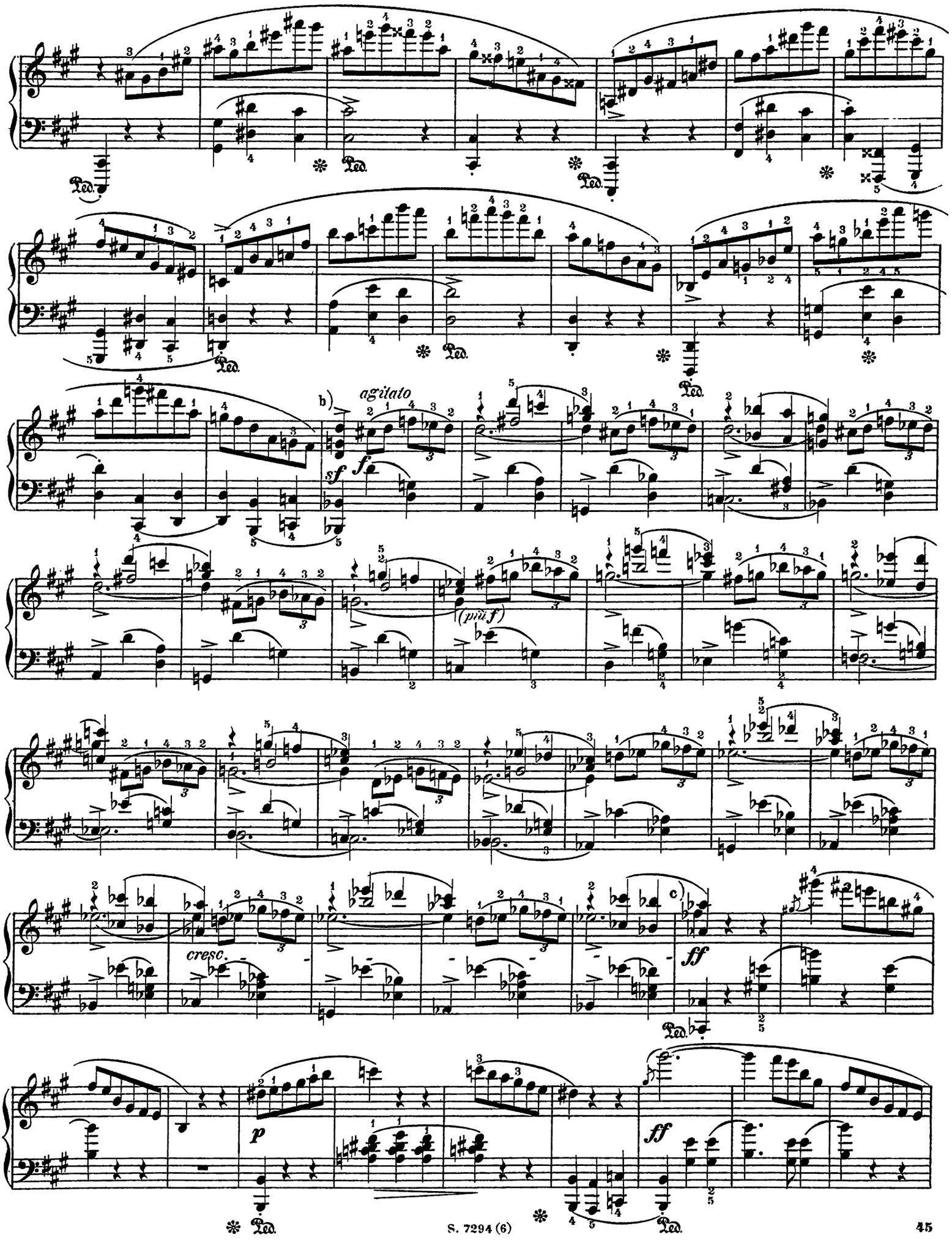
6) Variante Klindworth.
6) *Variants of Klindworth.*

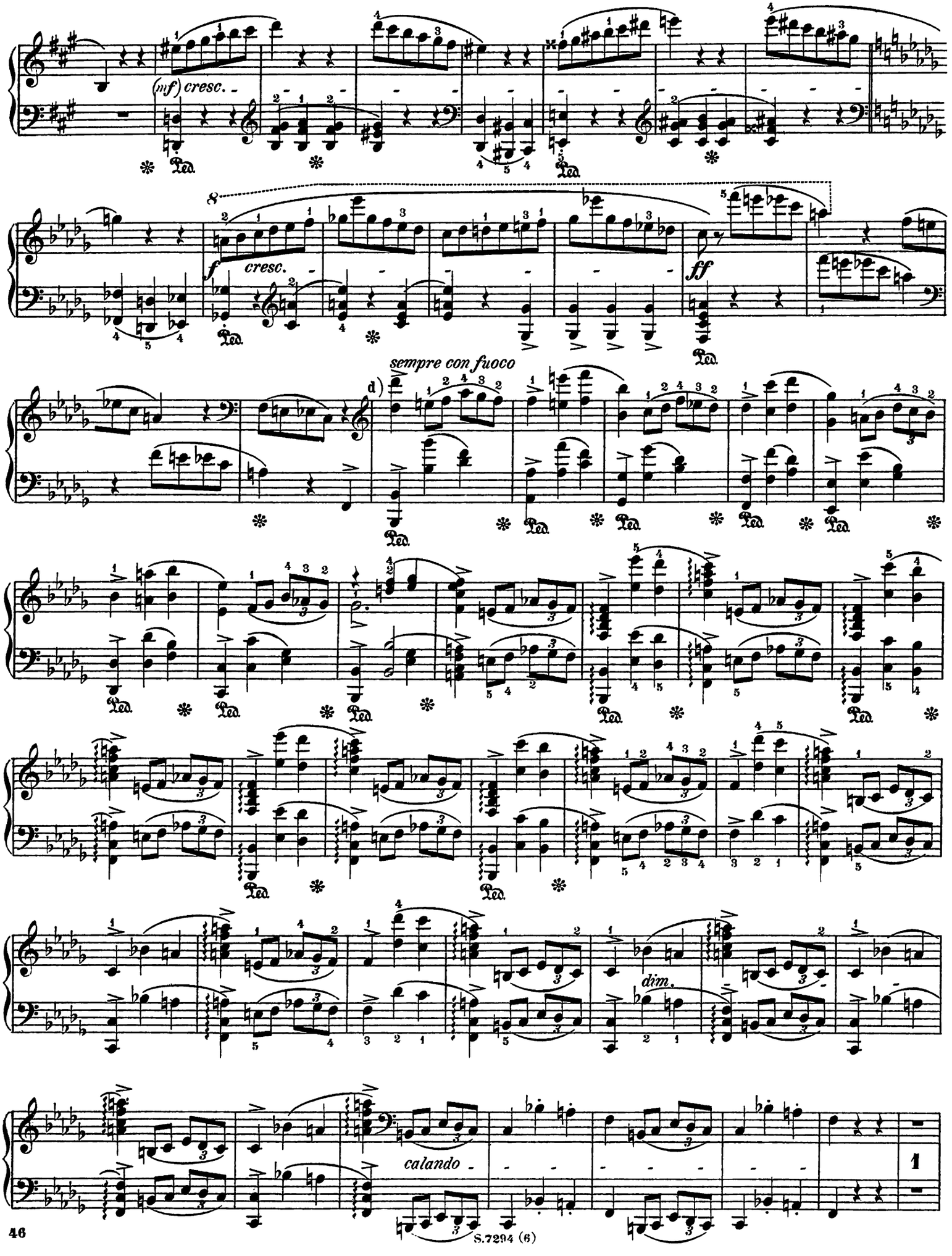


7) Zur Kürzung übergehe man die Wiederholung des Seitensatzes und fahre fort beim Mittelsatz (M.S.) auf Seite 9.

7) *For abbreviation's sake, pass over the repetition of the secondary subject and proceed with the middle subject* (M.S.) *on page 9.*


legato
c)
poco riten.
leggiero
cresc. ed animato
M. S. a)
sempre ff

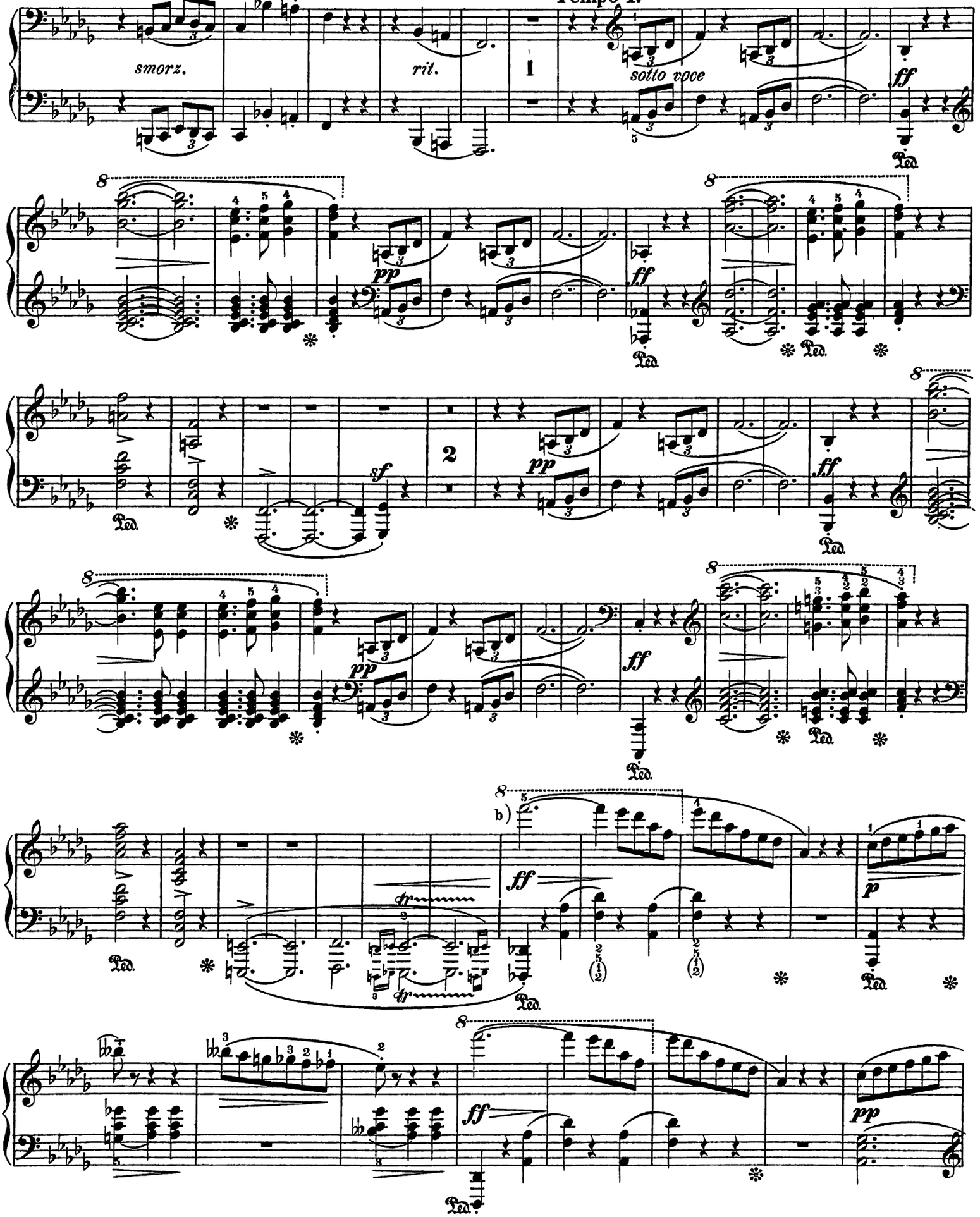

Ped.
b)
agitato
sf
f
(più f)
cresc.
c)
ff
p
ff

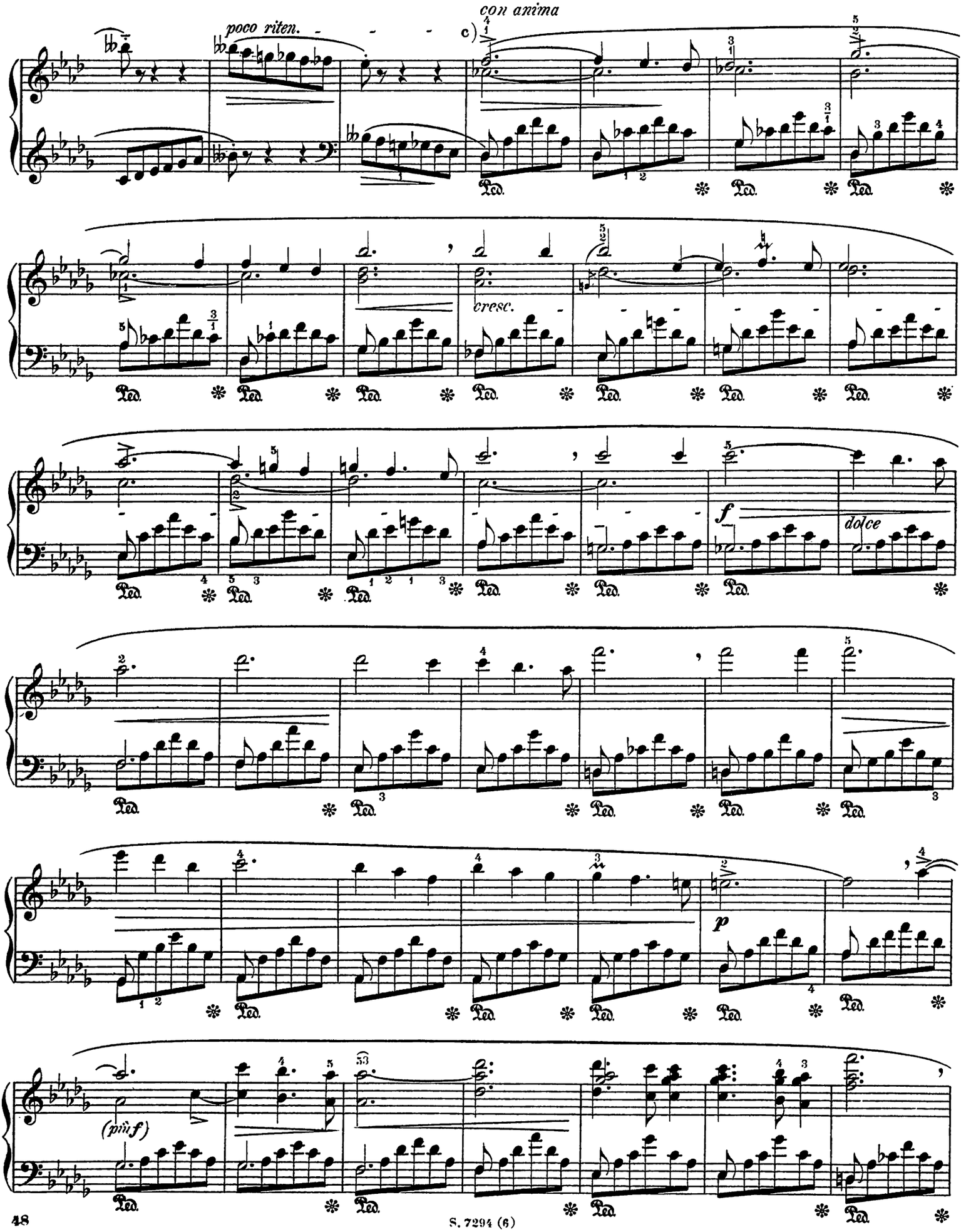


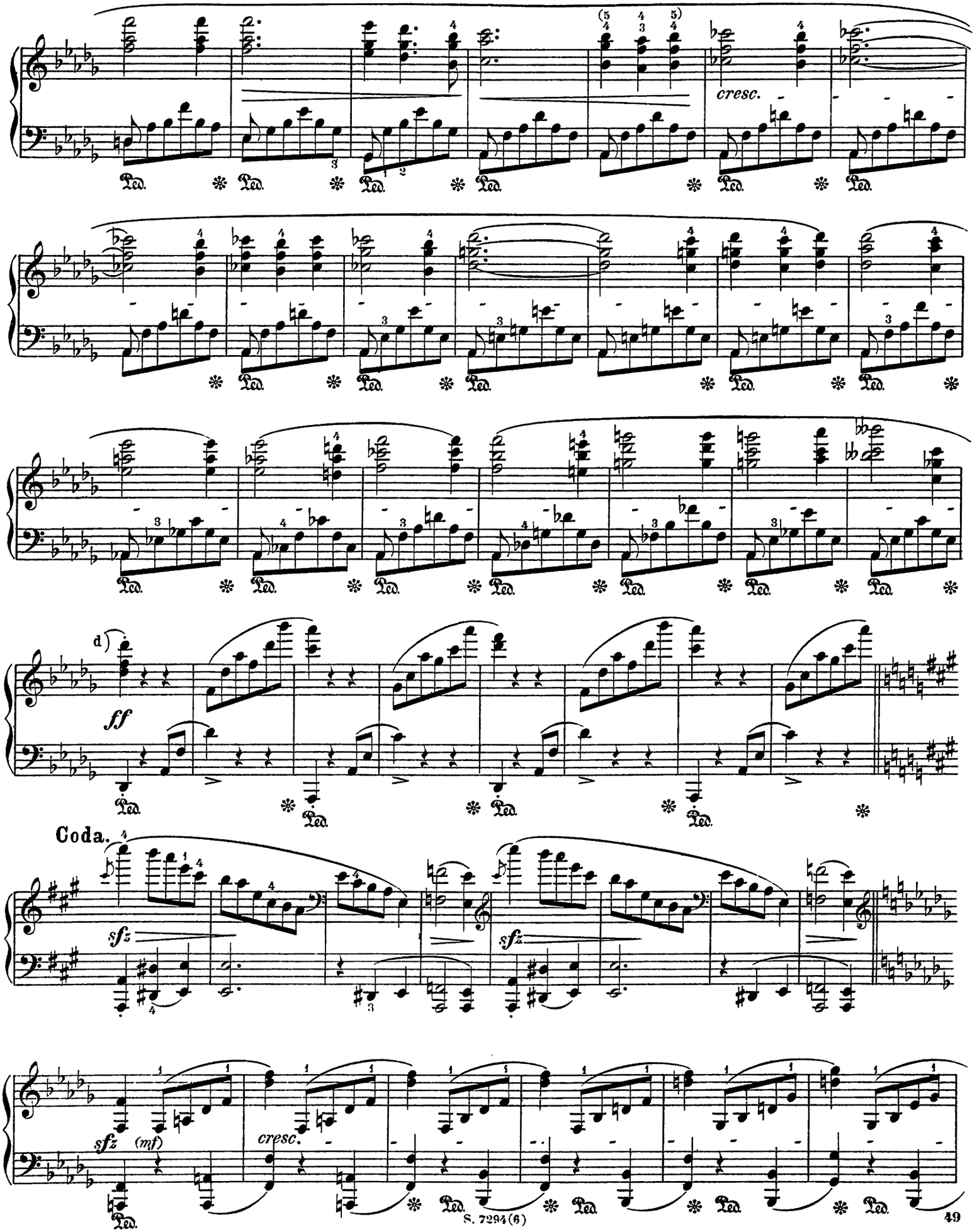
S.7294 (6)

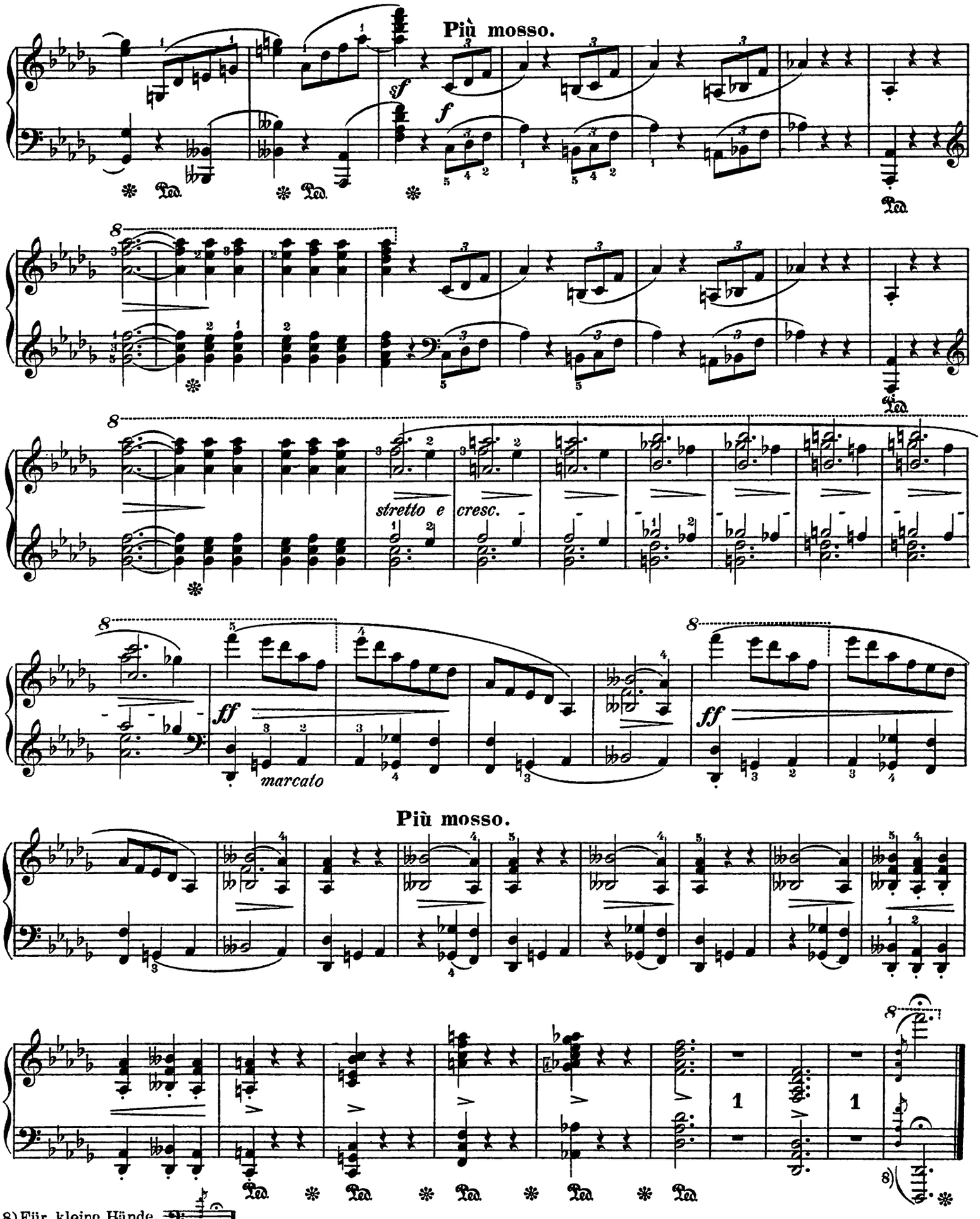
H. S. a)

Tempo I.




con anima
poco riten.
c)
cresc.
f
dolce
p
(più f)


cresc.
d
ff
Coda.
sfz
sfz
sfz
(mf)
cresc.



8) Für kleine Hände.
8) *For small Hands:*