

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.

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.

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

LONDON,
WEEKES & CO
14, Hanover Street.

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. ($\text{d.} = 100.$)

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 Komma angedeutet worden.

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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 of three divisions a, b, c, with appended coda d. The articulation of c is indicated by commas.

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.

S. 7294 (6)

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.

S. 7294 (6)

1 *pp* *slentando*

(p) *espressiro*

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1) *cresc. ed animato*
 2) *ff*
 3) *sostenuto*
 4) *p*
 5) *delicatissimo*
 6) *pp*
 7) *slentando*
 8) *espress.*
 9) *legato*

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. 43
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This block contains six staves of piano sheet music, numbered 44 at the bottom left. The music is in common time and consists of two systems. The first system starts at measure 34 and ends at measure 54. The second system begins at measure 55 and continues. The notation includes treble and bass staves, with various dynamics like *ff*, *f*, *cresc. ed animato*, and *leggiero*. Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes. Articulation marks like *pianissimo* (p), *pianoforte* (p.f.), *fortissimo* (f), and *tempo rubato* (Tempo rubato) are also present. The music is written in a style characteristic of Chopin's piano music.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes frequently, indicated by sharp and double sharp symbols. Fingerings are marked above the notes, such as '1 2 3 4' or '5 4 3 2'. Performance instructions like 'agitato' and 'sf' (fortissimo) are included. The music features complex chords and arpeggiated patterns. The page number '45' is located at the bottom right corner.

sempre con fuoco

dim.

calando

1

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H. S. a)
Tempo I.

Musical score for orchestra and piano, page 47, measures 1-8. The score consists of eight staves. The top two staves are for the piano (two hands). The remaining six staves are for the orchestra, divided into three groups: strings (violin 1, violin 2, cello, double bass), woodwinds (oboe, bassoon, flute, clarinet), and brass (trombone, tuba). Measure 1: Piano right hand plays eighth-note chords; left hand has grace notes. Violins play eighth-note patterns. Measure 2: Piano dynamic changes to *rit.* Trombones play eighth-note chords. Measure 3: Piano dynamic changes to *sotto voce*. Trombones play eighth-note chords. Measure 4: Piano dynamic changes to *ff*. Trombones play eighth-note chords. Measures 5-8: Trombones play eighth-note chords. Measures 9-12: Trombones play eighth-note chords. Measures 13-16: Trombones play eighth-note chords. Measures 17-20: Trombones play eighth-note chords. Measures 21-24: Trombones play eighth-note chords. Measures 25-28: Trombones play eighth-note chords. Measures 29-32: Trombones play eighth-note chords. Measures 33-36: Trombones play eighth-note chords. Measures 37-40: Trombones play eighth-note chords. Measures 41-44: Trombones play eighth-note chords. Measures 45-48: Trombones play eighth-note chords. Measures 49-52: Trombones play eighth-note chords. Measures 53-56: Trombones play eighth-note chords. Measures 57-60: Trombones play eighth-note chords. Measures 61-64: Trombones play eighth-note chords. Measures 65-68: Trombones play eighth-note chords. Measures 69-72: Trombones play eighth-note chords. Measures 73-76: Trombones play eighth-note chords. Measures 77-80: Trombones play eighth-note chords. Measures 81-84: Trombones play eighth-note chords. Measures 85-88: Trombones play eighth-note chords. Measures 89-92: Trombones play eighth-note chords. Measures 93-96: Trombones play eighth-note chords. Measures 97-100: Trombones play eighth-note chords.

A musical score for piano, featuring six staves of music. The score is in common time and uses a key signature of four flats. The music consists of six measures per staff. Measure 1 starts with a dynamic of $poco riten.$ Measure 2 begins with *con anima*. Measure 3 features a crescendo. Measure 4 includes a dynamic of *dolce*. Measure 5 ends with a dynamic of *più f.* The score is annotated with various performance instructions and dynamics, such as *legg.*, *cresc.*, *dolce*, and *più f.* Measures are numbered 1 through 5 at the end of each staff.

A musical score for two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 5/4 time. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (ff) and a 3-note chord. Measures 2-4 show eighth-note patterns. Measure 5 begins with a 5-note chord. Measure 6 has a crescendo (cresc.) followed by a 5-note chord. Measures 7-8 end with a 5-note chord. The bass staff features sustained notes with grace notes underneath.

A continuation of the musical score. The top staff shows eighth-note patterns in measures 9-12. Measures 13-16 continue this pattern. The bass staff follows the same sustained-note and grace-note style as the previous section.

A continuation of the musical score. The top staff shows eighth-note patterns in measures 17-20. Measures 21-24 continue this pattern. The bass staff follows the same sustained-note and grace-note style as the previous sections.

A continuation of the musical score. The top staff shows eighth-note patterns in measures 25-28. Measures 29-32 continue this pattern. The bass staff follows the same sustained-note and grace-note style as the previous sections.

A continuation of the musical score. The top staff shows eighth-note patterns in measures 33-36. Measures 37-40 continue this pattern. The bass staff follows the same sustained-note and grace-note style as the previous sections.

A continuation of the musical score. The top staff shows eighth-note patterns in measures 41-44. Measures 45-48 continue this pattern. The bass staff follows the same sustained-note and grace-note style as the previous sections. The page number 49 is located in the bottom right corner.

Più mosso.

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8

Più mosso.

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