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.

JAN 29 1943

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.

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.

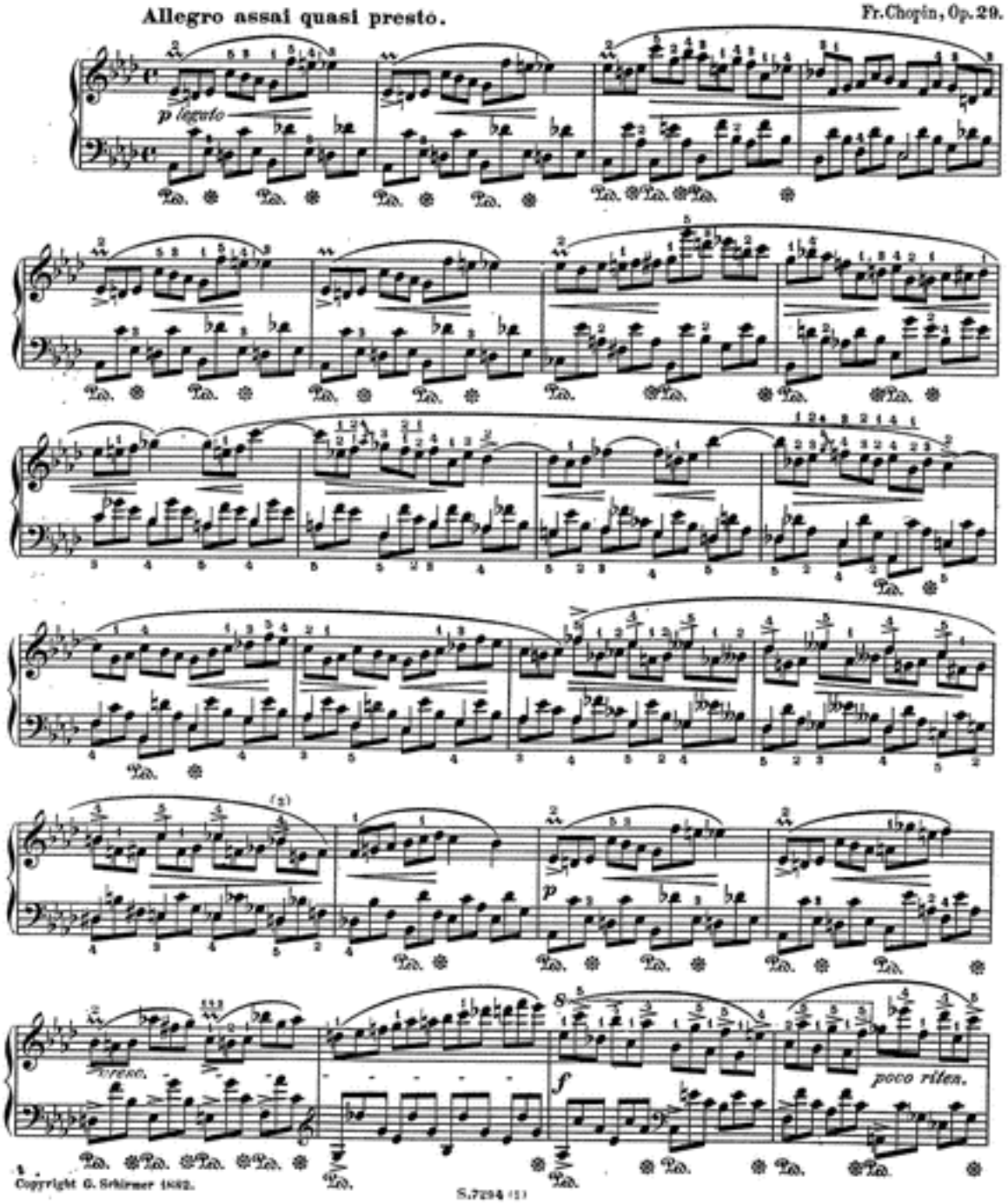
Th. Kullak.

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.

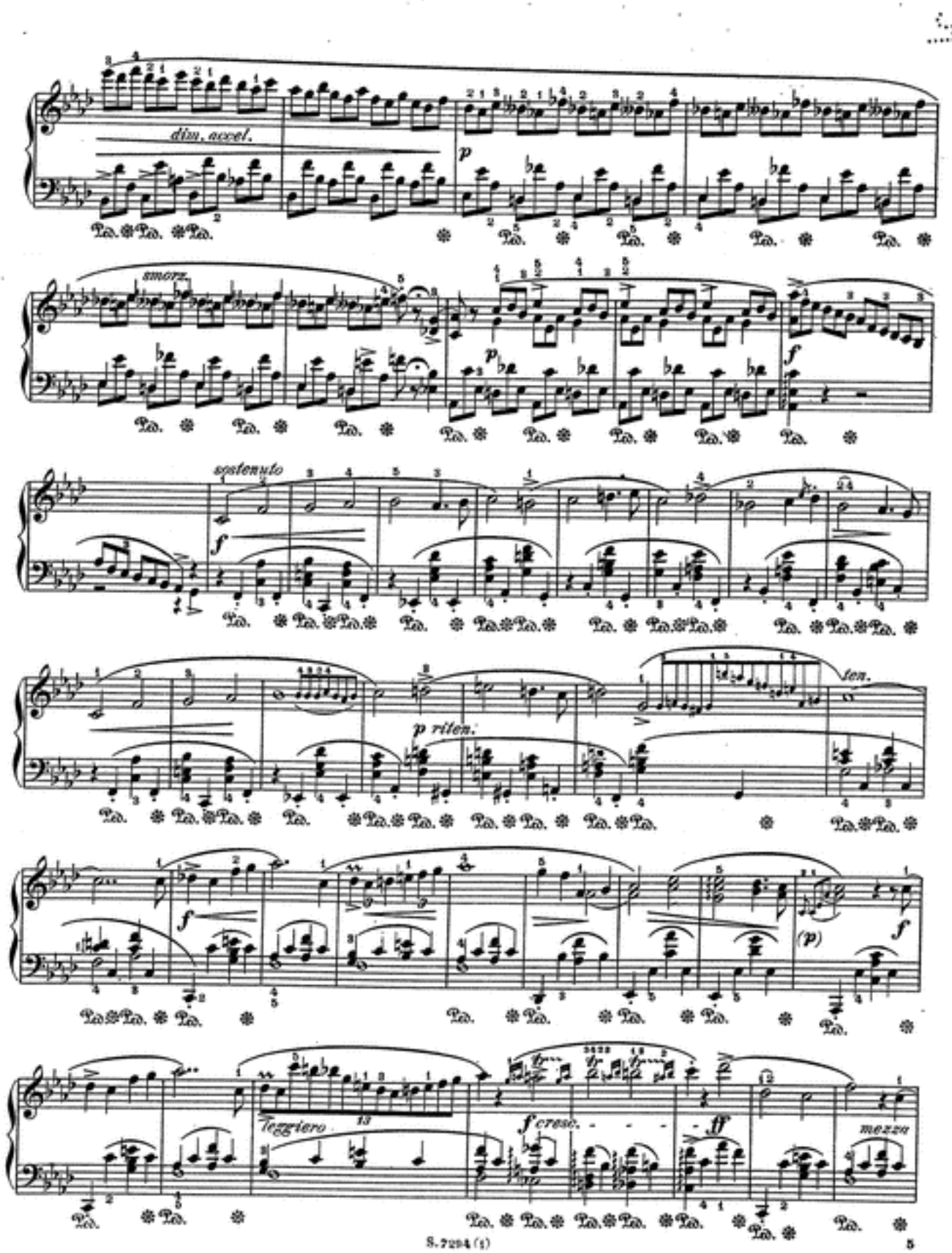
Th. Kullak.

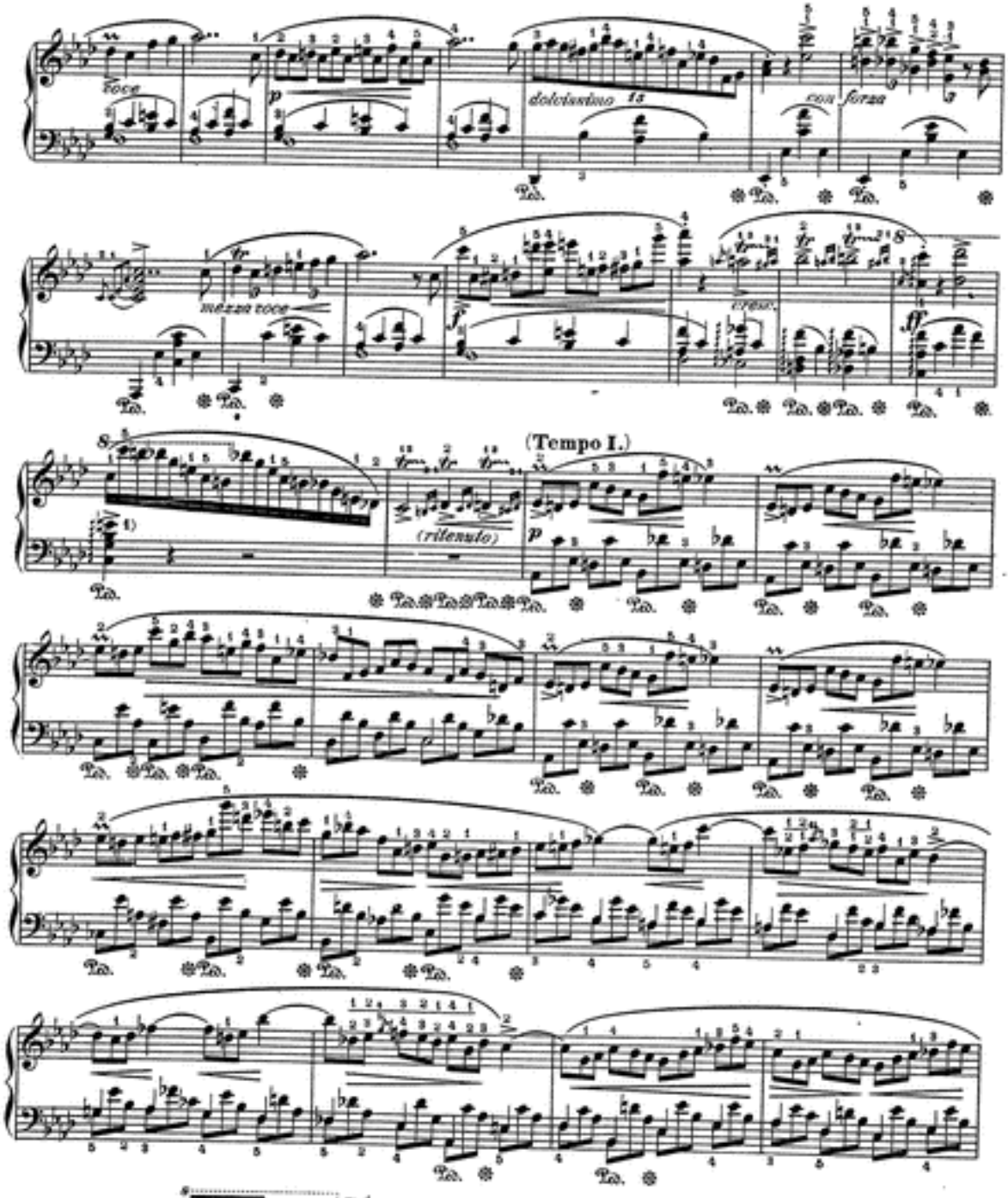
IMPROMPTU.

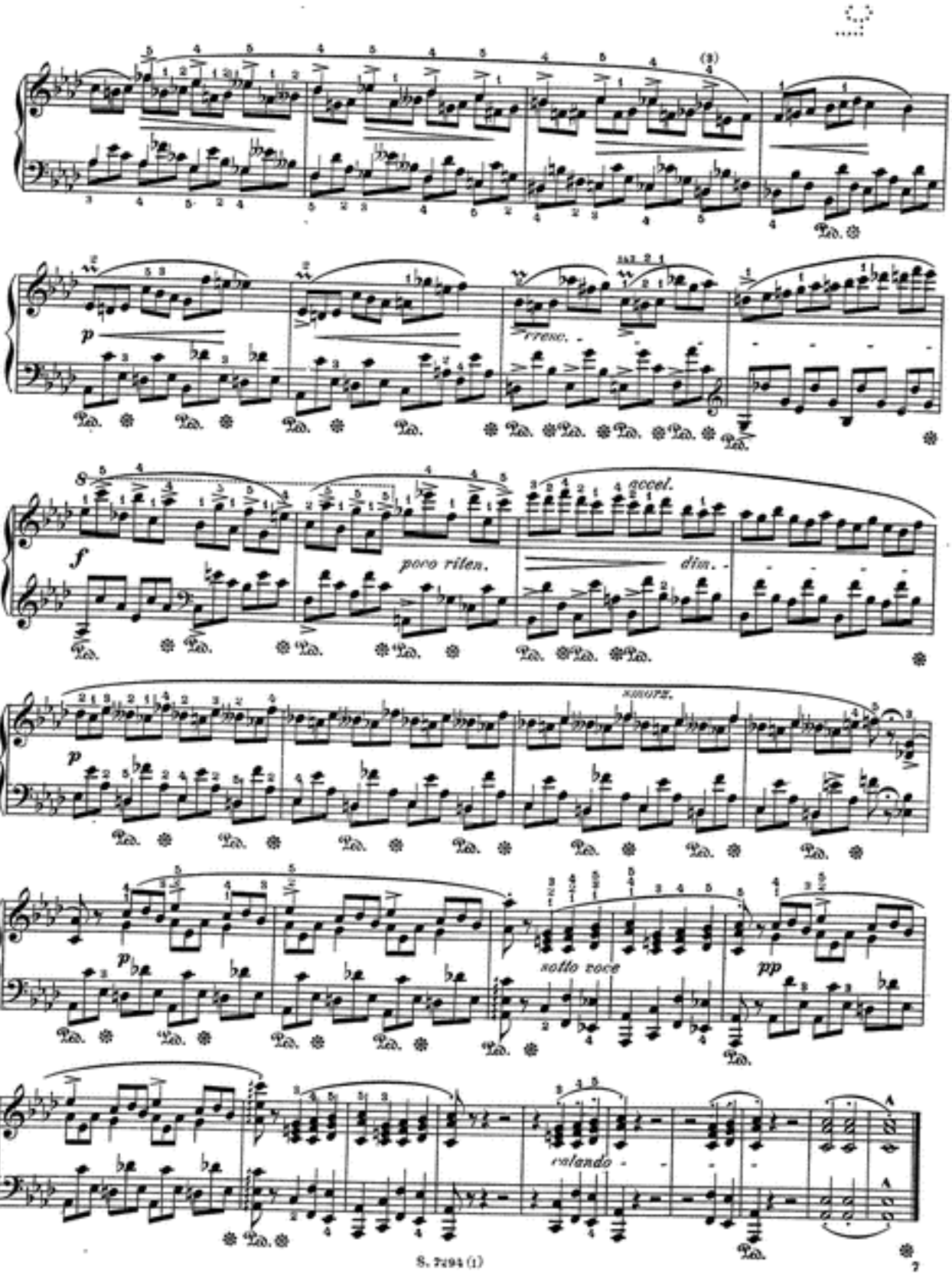
Allegro assai quasi presto. Fr. Chopin, Op. 29.



Copyright G. Schirmer 1882.

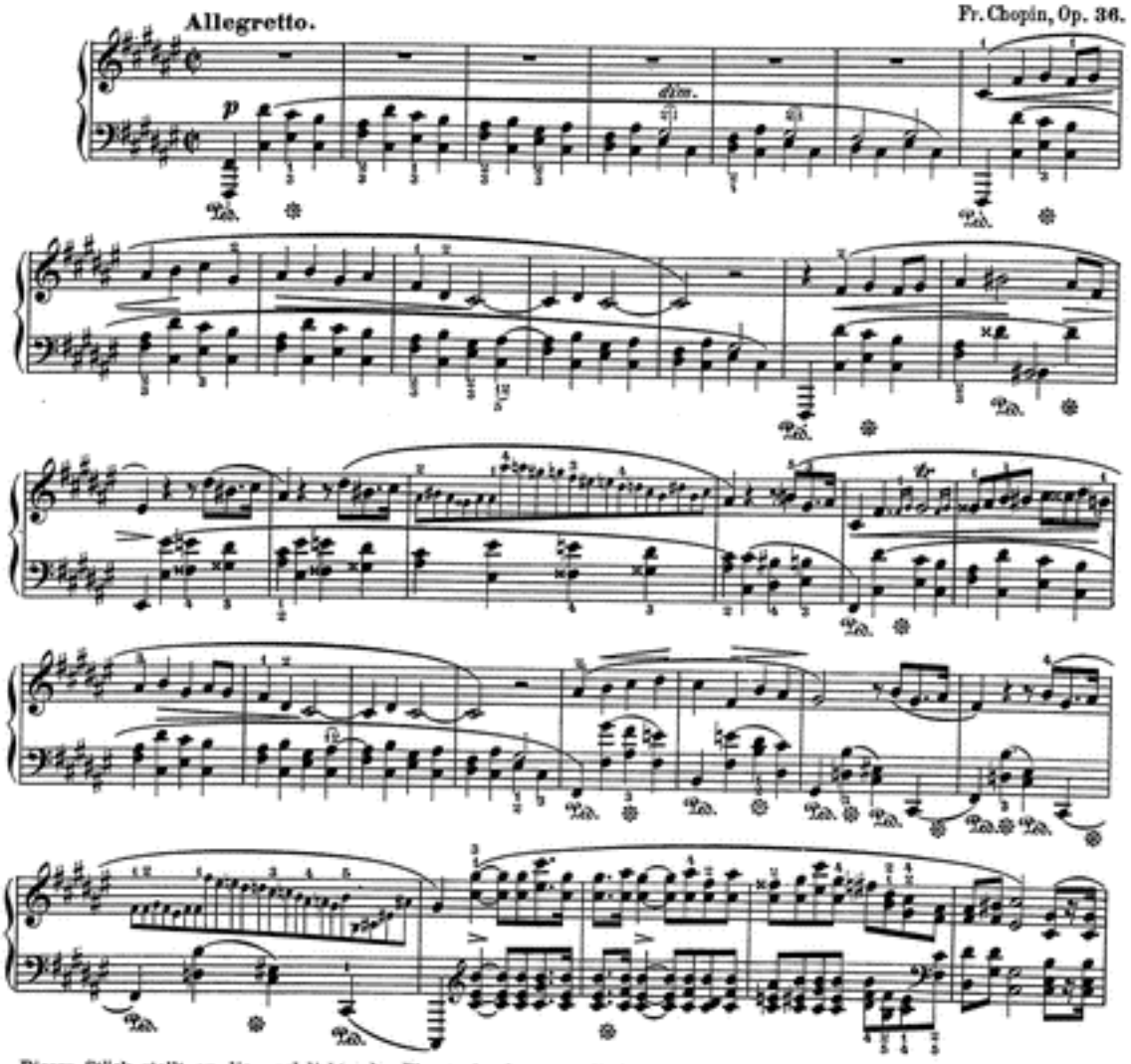

dim. accel.
p
smorz.
p
f
sostenuto
f
p riten.
ten.
f
(p)
f
leggiero
13
f cresc.
ff
mezza


voce
mezza voce
dolcissimo
con forza
cresc.
(Tempo I.)
(rilentando)
1) Erleichterung:
Facilitation:


p
cresc.
f
poco riten.
accel.
dim.
p
smorz.
p
sotto voce
pp
calando

IMPROMPTU.

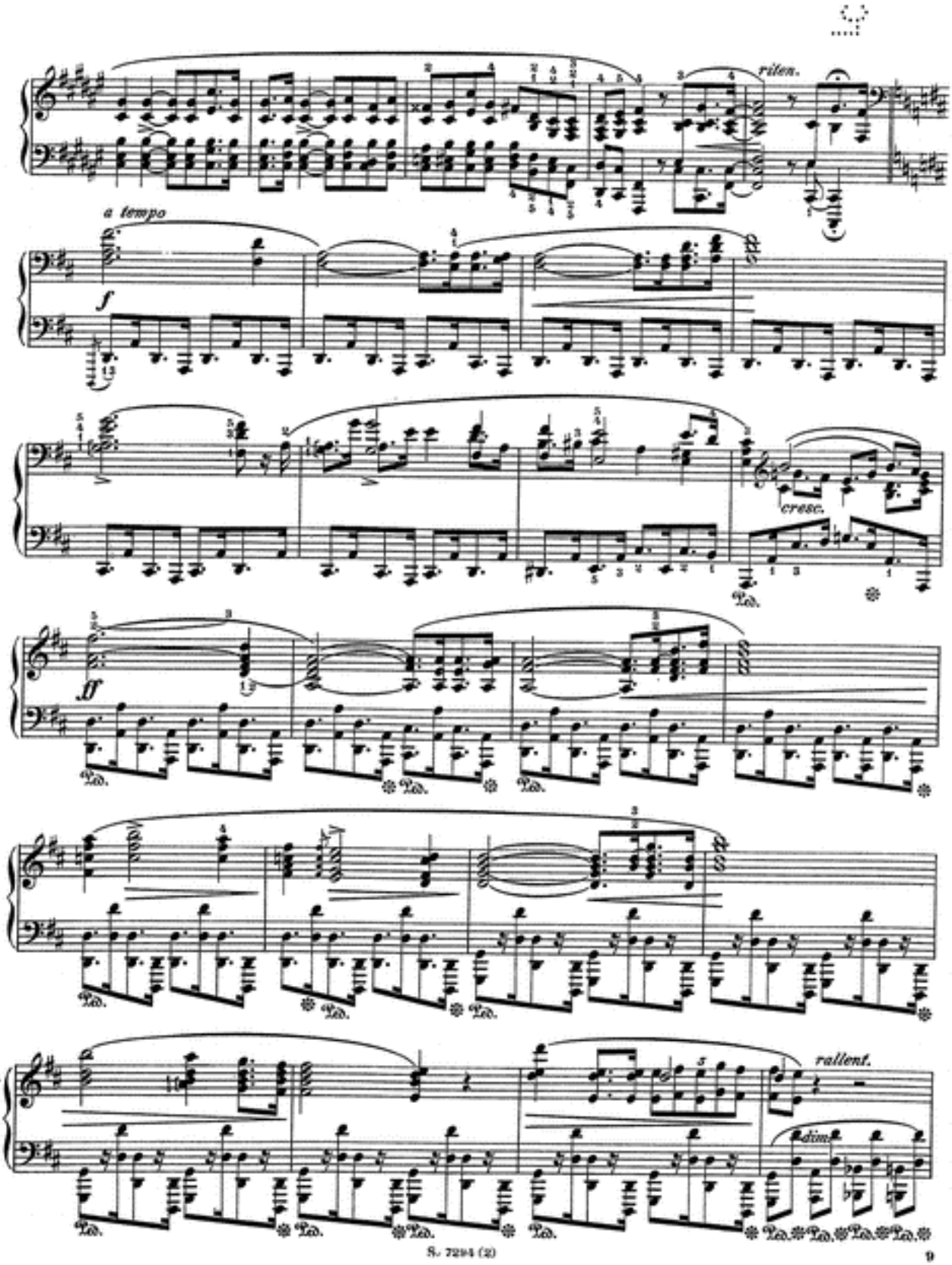
Allegretto. Fr. Chopin, Op. 36.

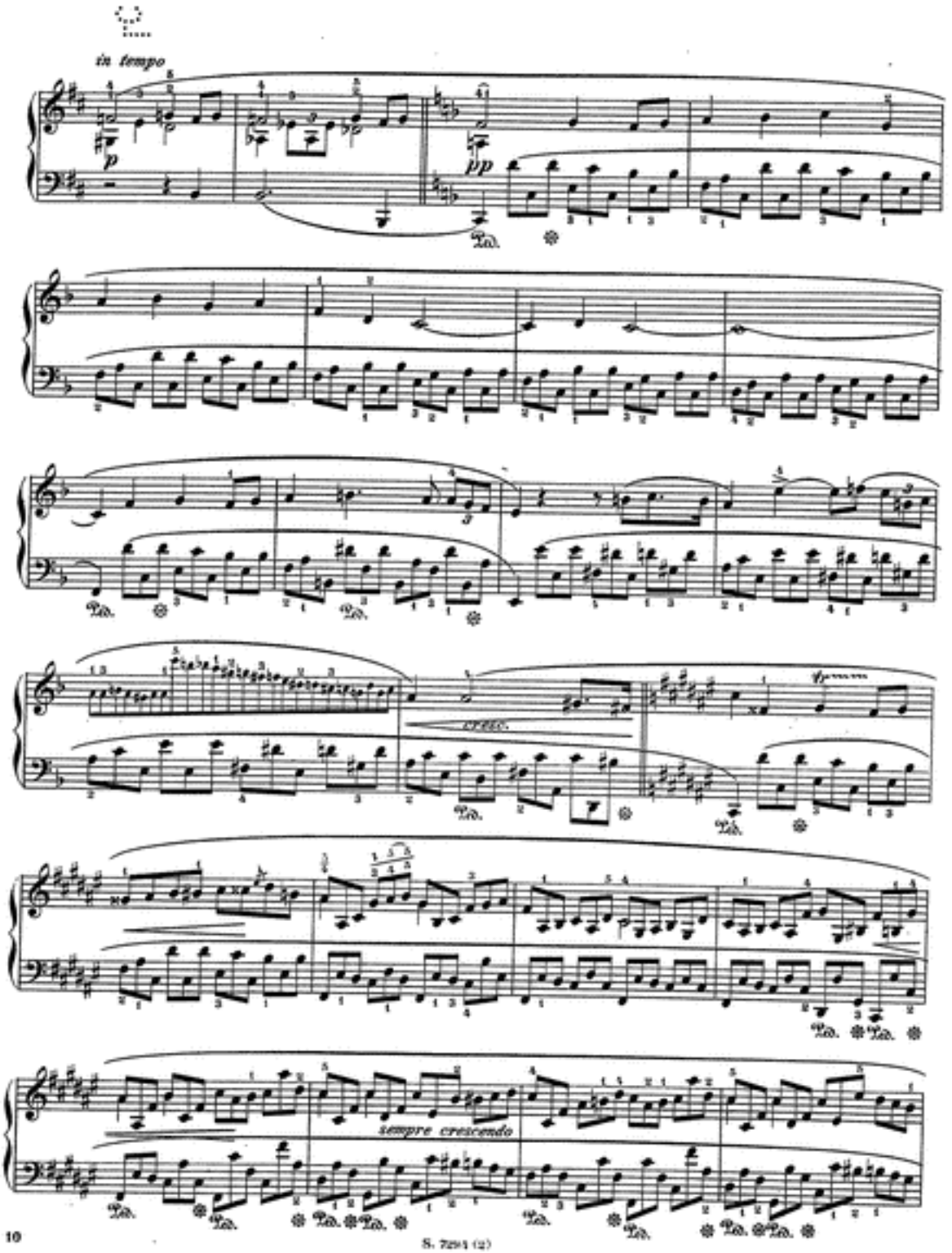


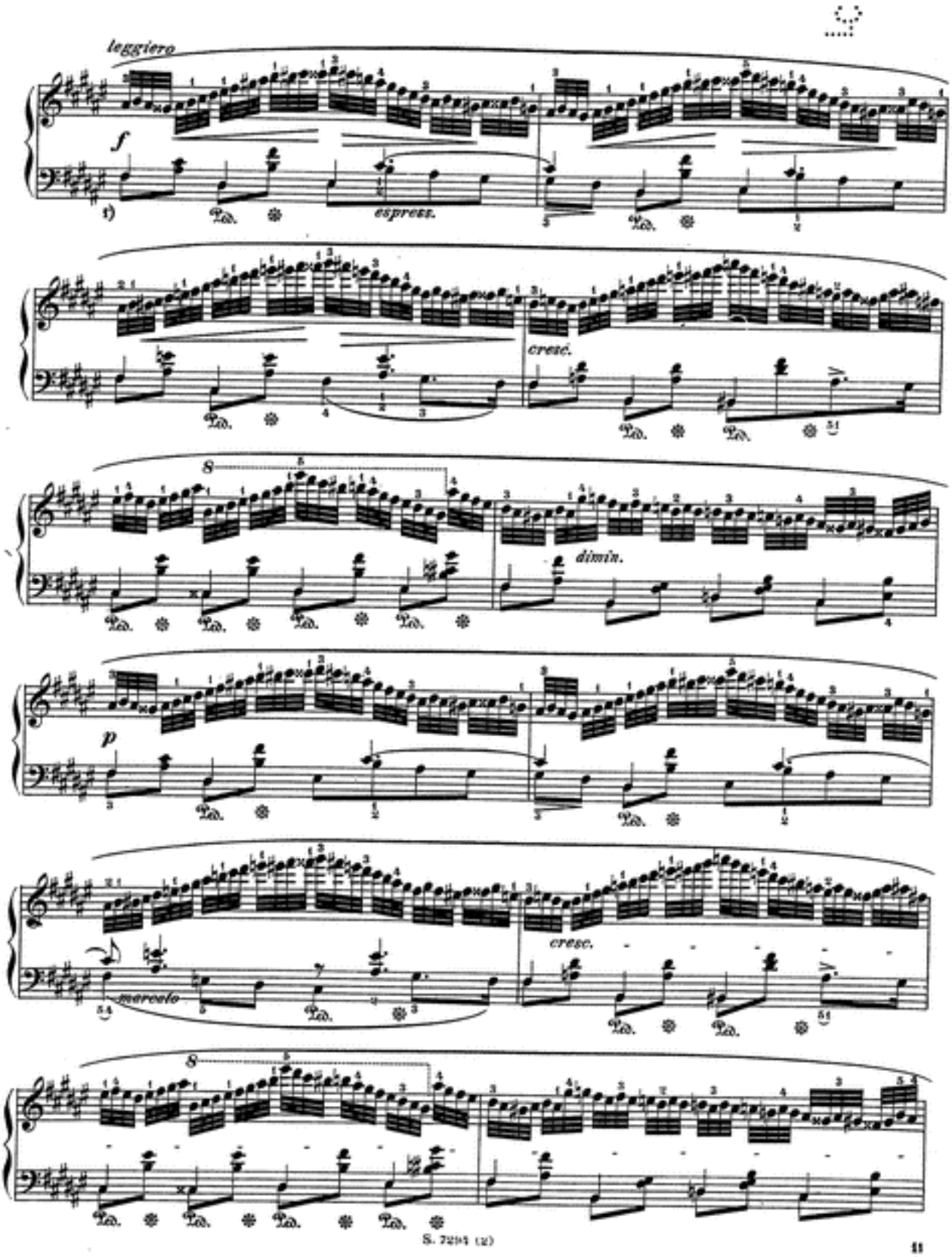
Dieses Stück stellt an die nachdichtende Phantasie des Spielers grössere Anforderungen als die übrigen Impromptu's. Der träumerische, liedartige Anfang, der unvermittelte Contrast, mit welchem der Marsch in D-dur anhebt, die phantastische Rückleitung zu dem später variirten ersten Thema, endlich die ruhig dahingleitenden Passagen mit ihrer ausdrucksvollen Begleitung — dies alles trägt das Gepräge einer Improvisation, deren Anregung in Bildern aus dem Leben zu liegen scheint. Die Symmetrie der musikalischen Form ist vollständig aufgegeben worden.

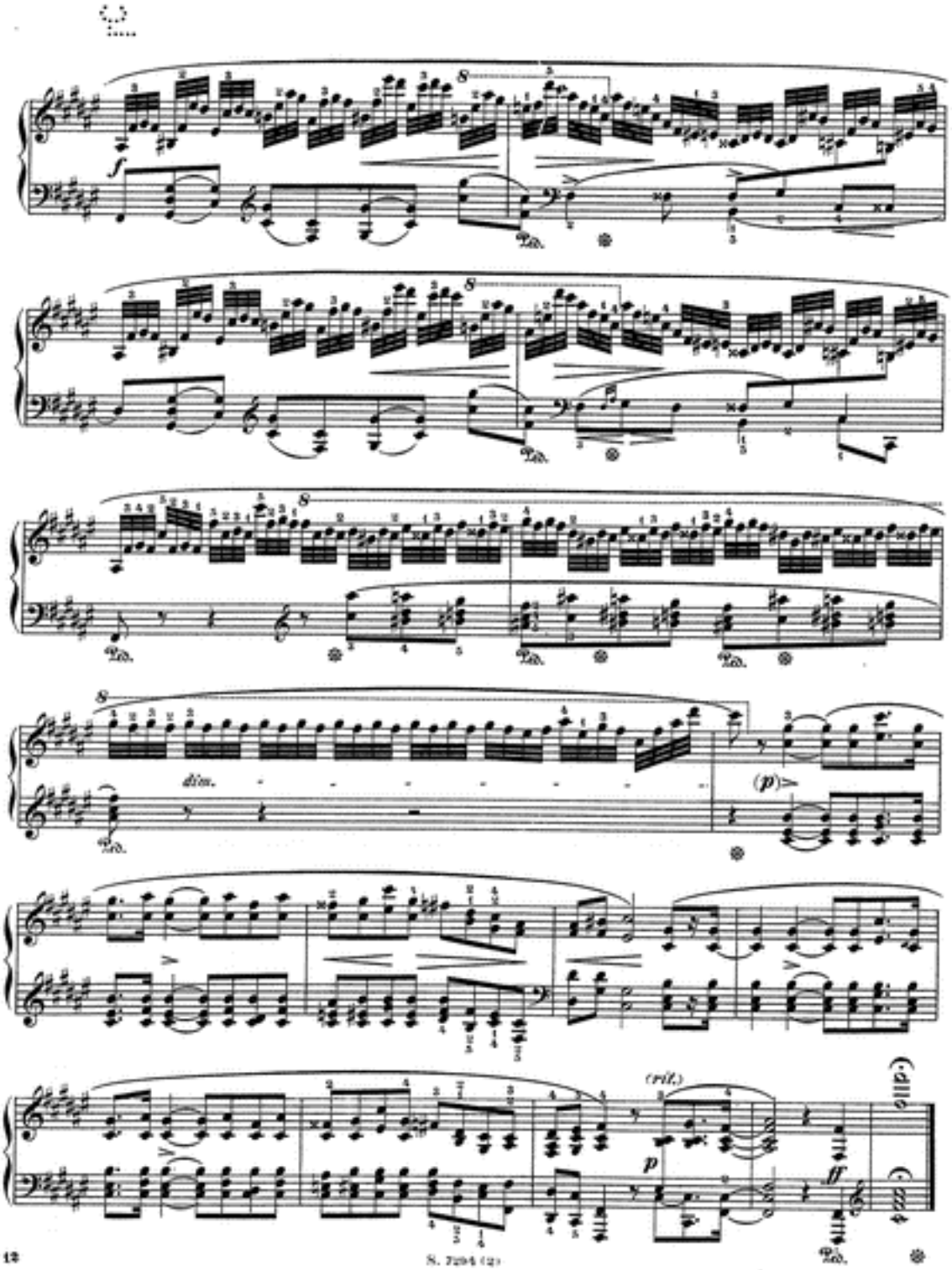
This piece makes greater demands upon the imitative poetic fancy of the player, than the other Impromptus. The dreamy song-like beginning, the immediate contrast with which the march in D-major enters, the fantastic retrogression to the afterwards varied first theme, finally the passages quietly gliding away, with their expressive accompaniment — all these things bear the impress of an improvisation seemingly suggested by scenes from real life. Symmetry of musical form is wholly abandoned.

Copyright G. Schirmer 1892.


rilen.
a tempo
f
cresc.
ff
rallent.
dim.

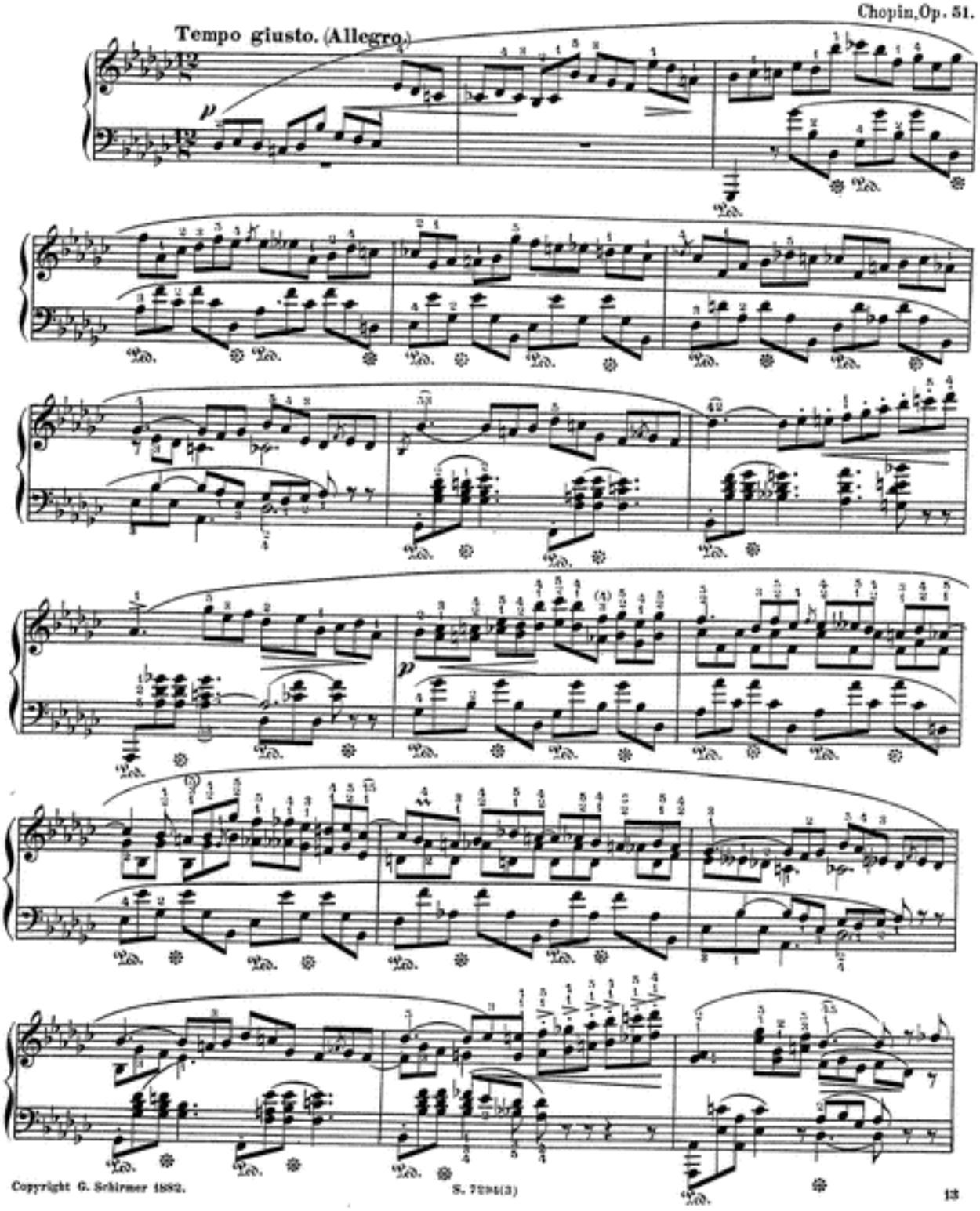

in tempo
p
pp
Ped.
cresc.
sempre crescendo


leggiero
f
espress.
cresc.
dimin.
p
marcato
cresc.

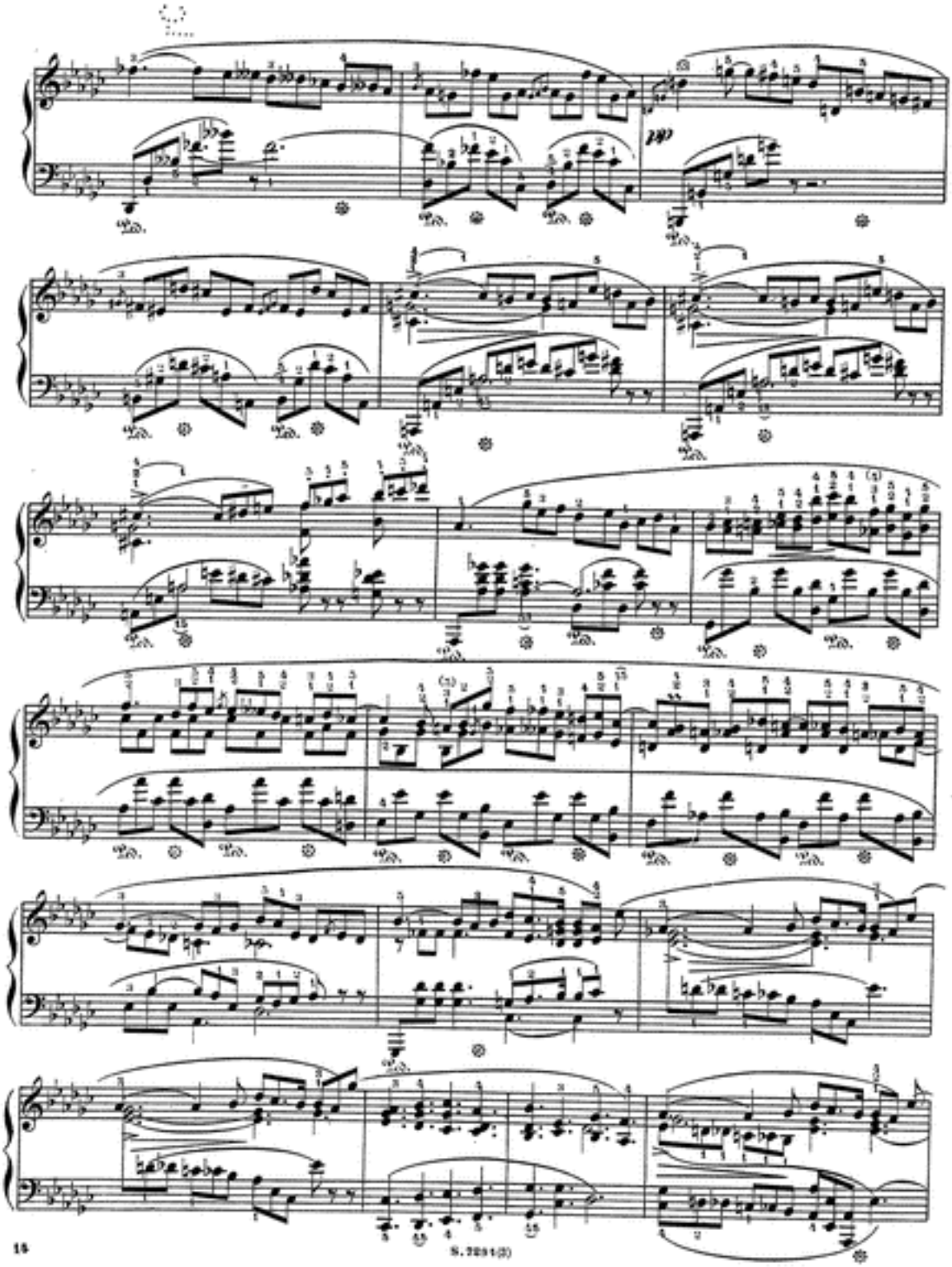

8
dim.
(p)
(rit.)
p
ff
Ped.

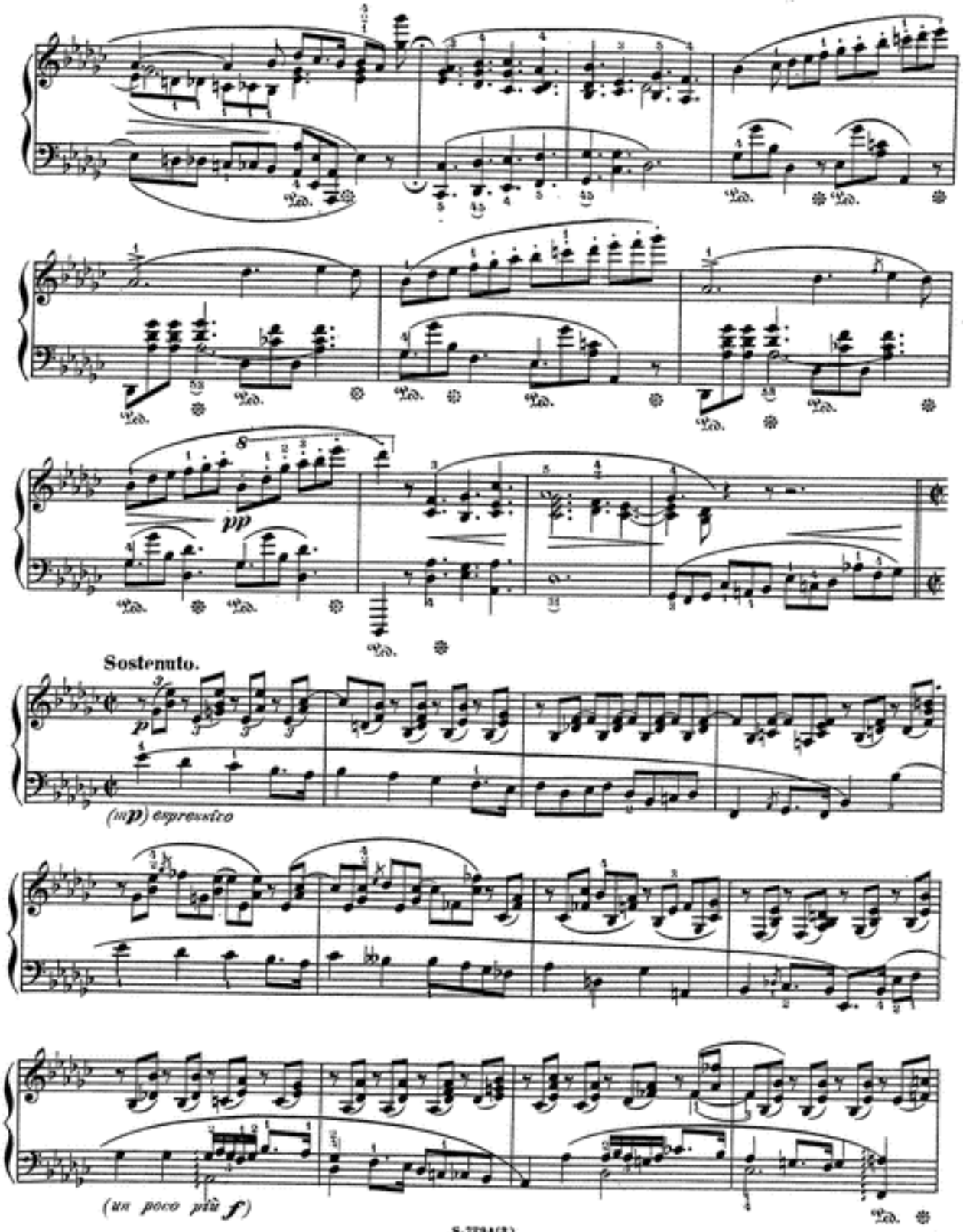
IMPROMPTU.

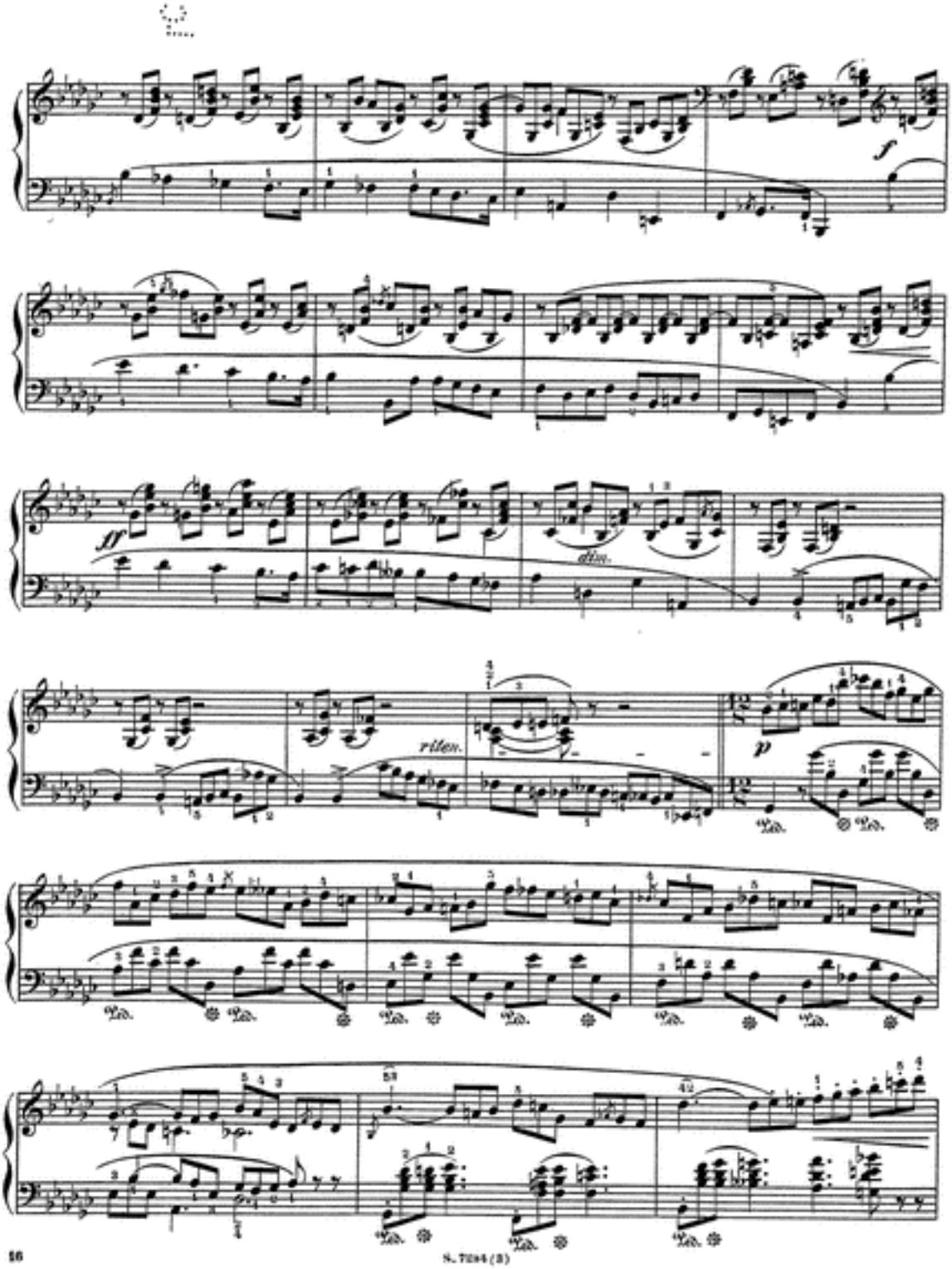
Chopin, Op. 51.

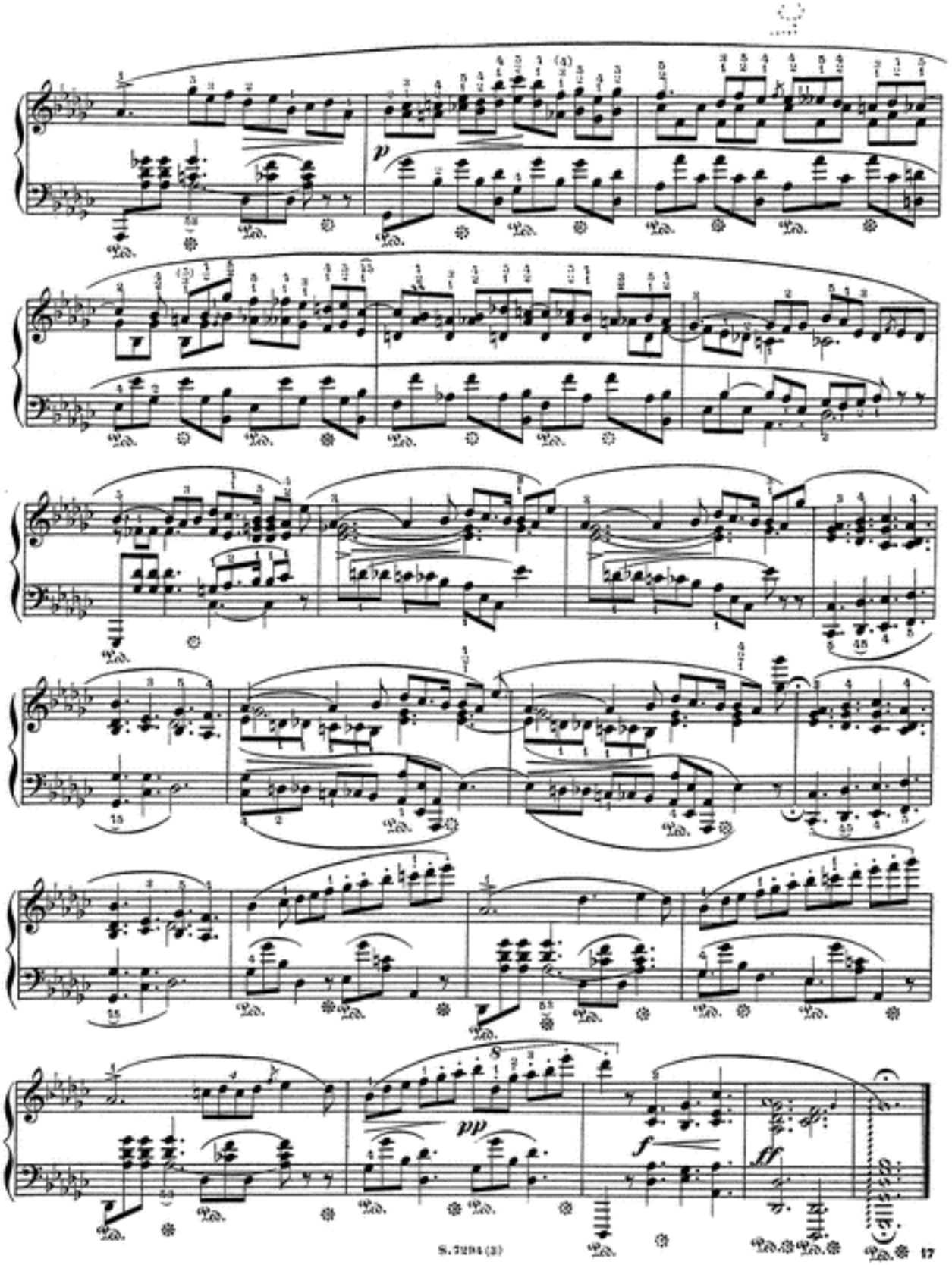


Copyright G. Schirmer 1882.


pp


Ped.
pp
Sostenuto.
p
(mp) espressivo
(un poco più f)


f
ff
dim.
riten.
p


p
pp
f
ff

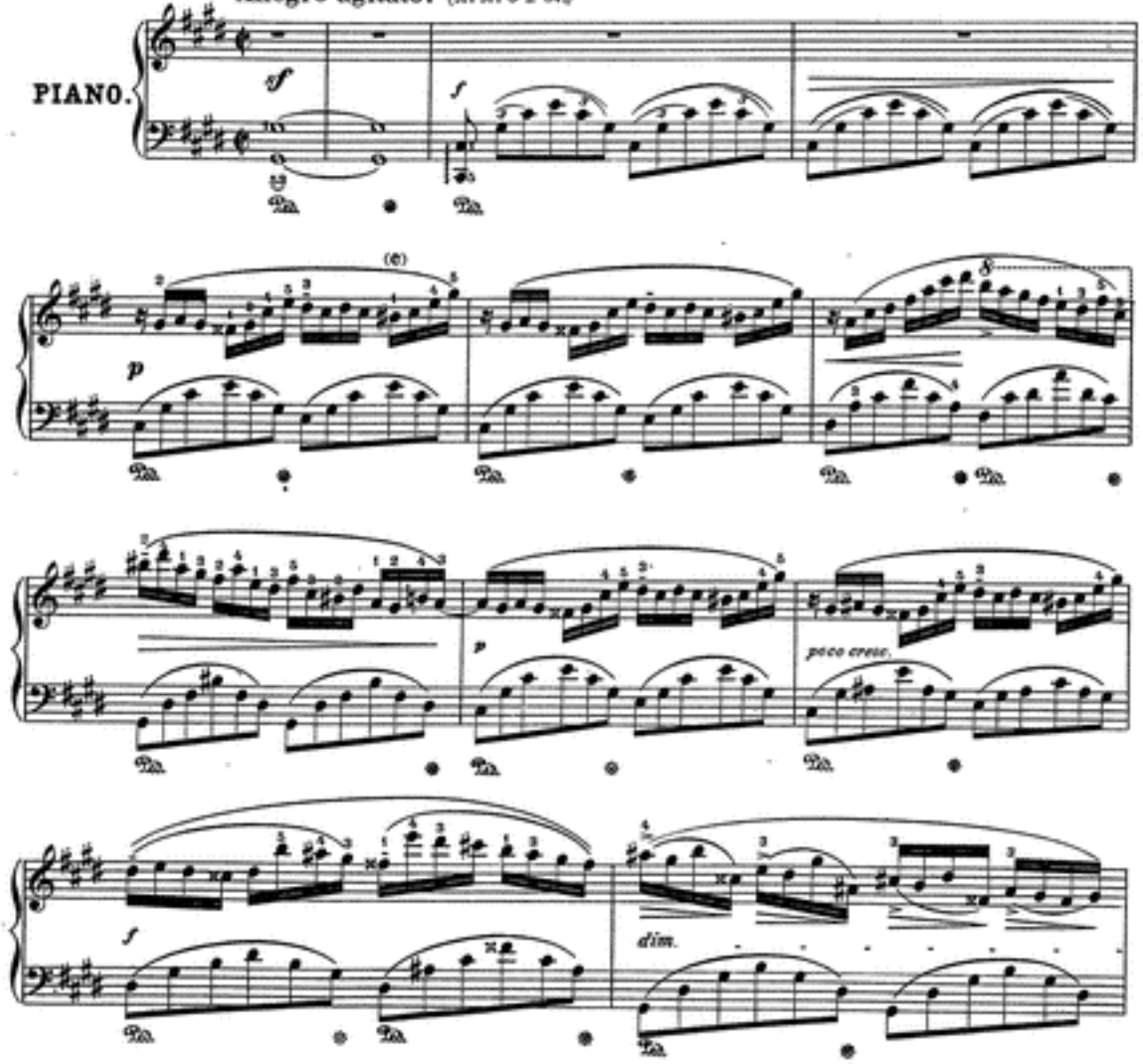
[a] Fantaisie-Impromptu.

Fr. Chopin, Op. 66.

Th. Kullak.

(b)

Allegro agitato. (M. M. $\dot{d}$ = 84.)



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*.

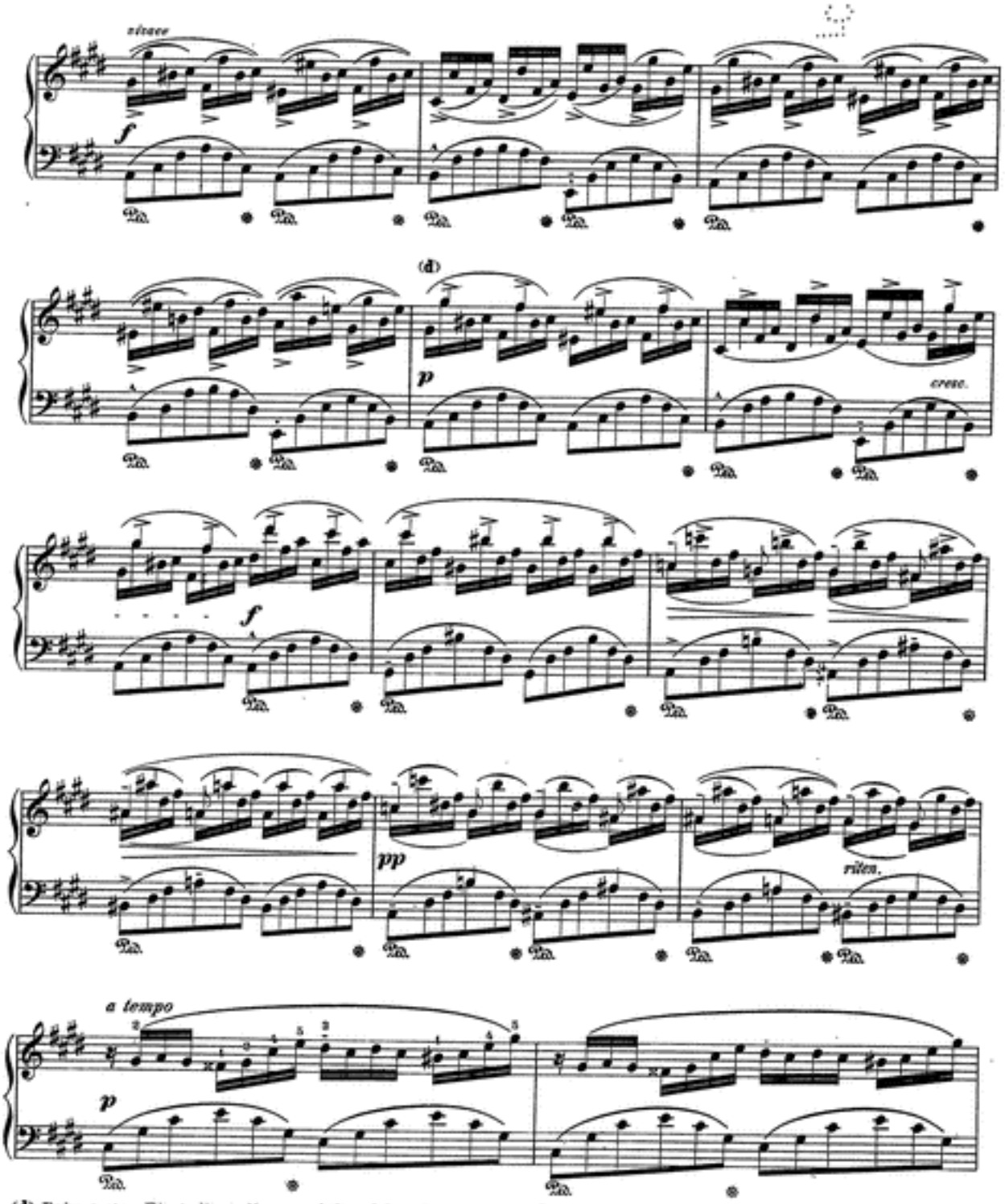
c) Da viele Spieler diese Figur zu überstürzen (heraus zu spritzen) pflegen, so fühle ich mich veranlasst besonders darauf aufmerksam zu machen, dass dies nicht der Fall sein darf, vielmehr diese Figur ebenso gleichmässig auszuführen ist, wie die vorangehenden.

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.*

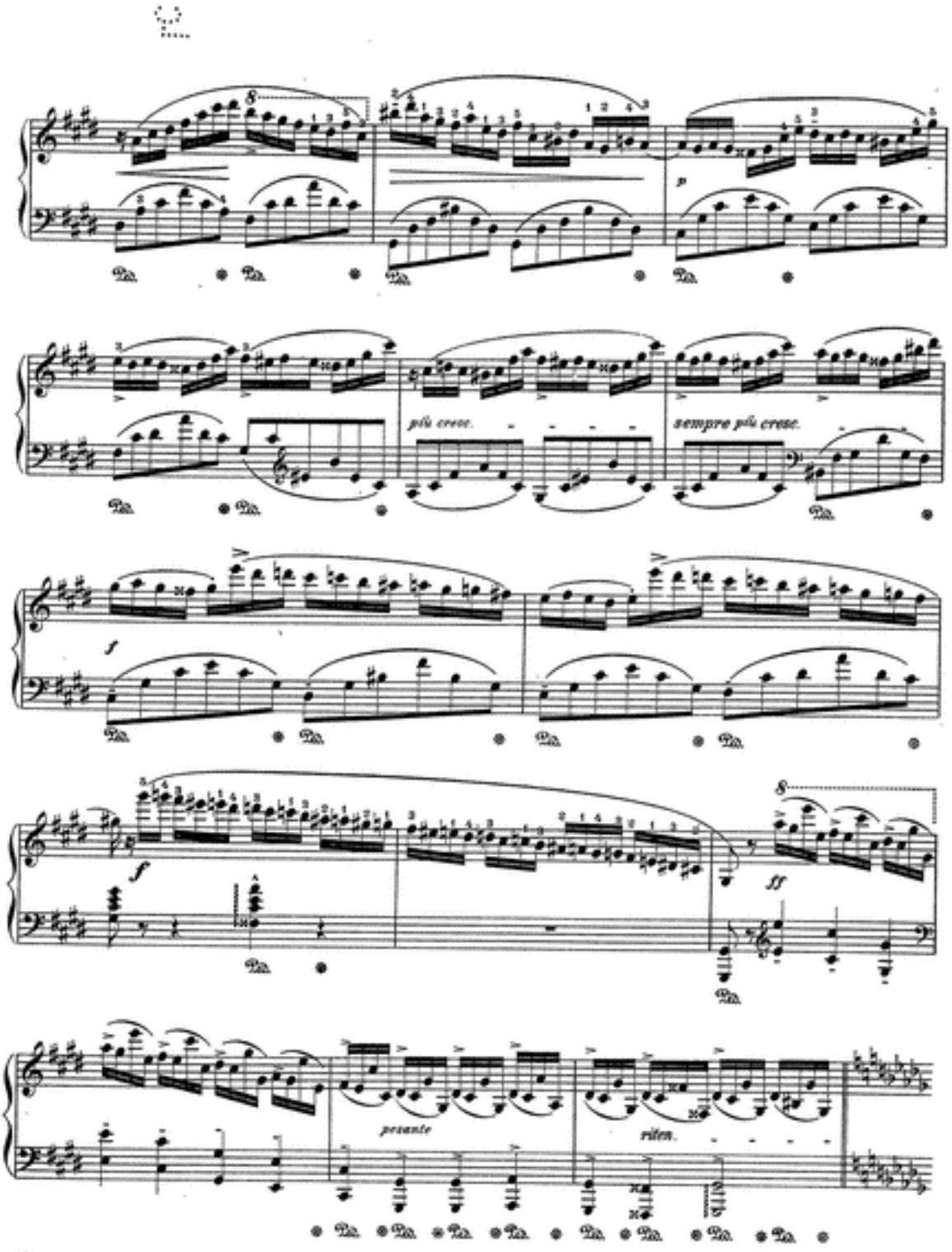
c) *As most players are accustomed to precipitate this figure (spurt it out), I feel induced to call special attention to the fact that this must not be done, but instead, that this figure is to be executed just as evenly as the preceding one.*

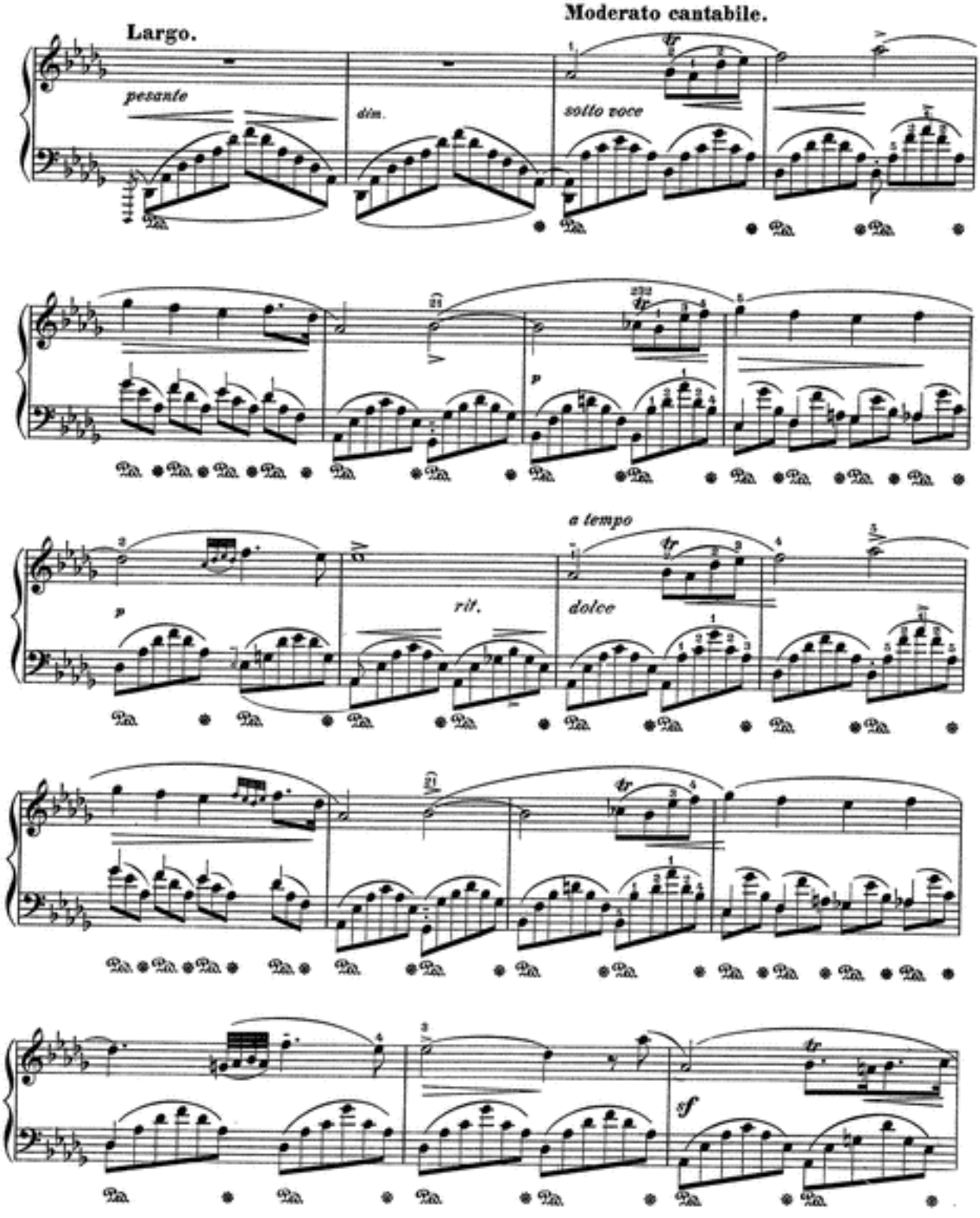
Copyright G. Schirmer 1881.

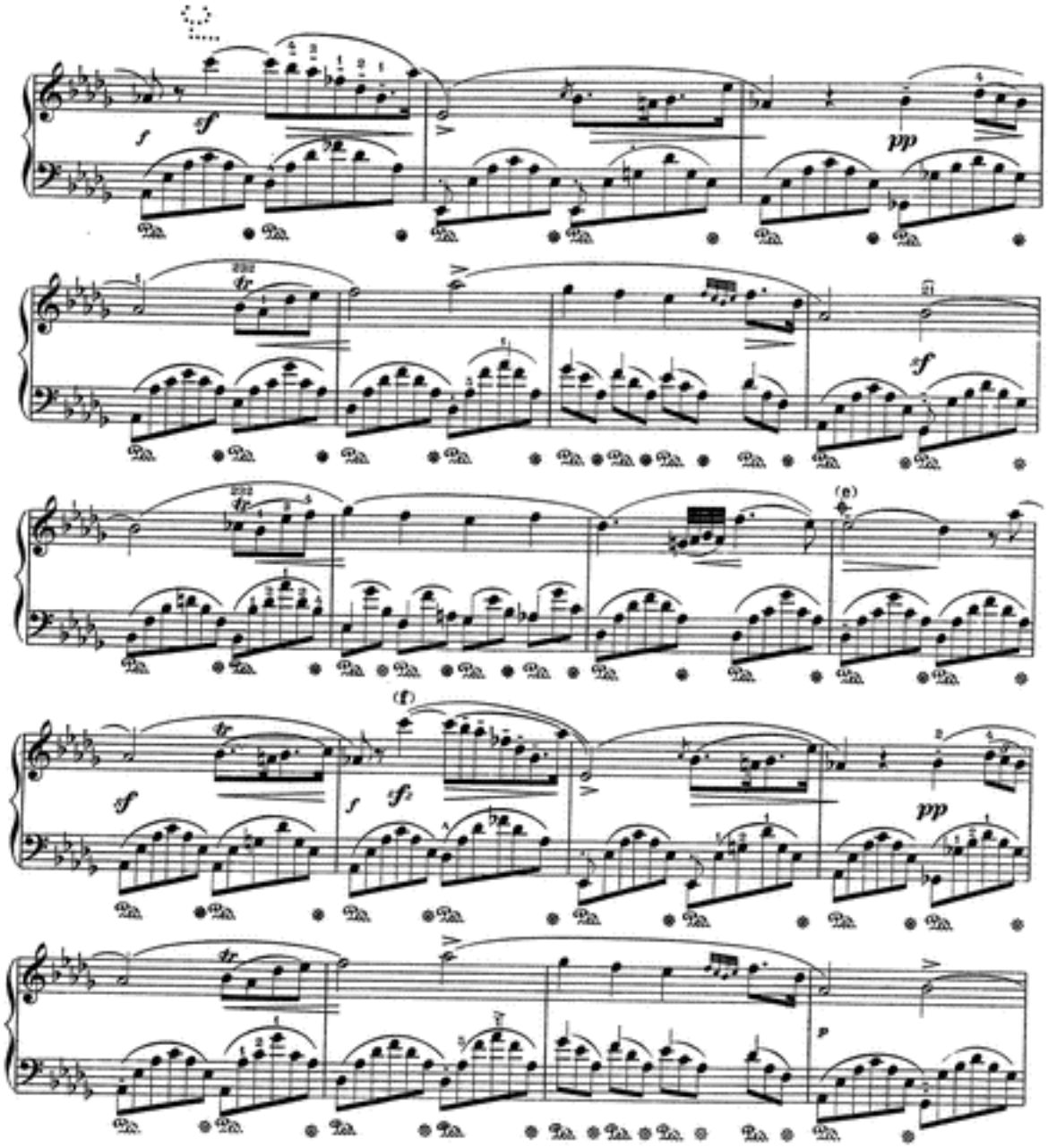


(d) Beim ersten Einstudiren dieser und der folgenden Sechzehntelfiguren, welche sämmtlich einen Accent auf dem 2ten Sechzehntel haben, lasse man den Daumen so lange liegen bis der 5te Finger angeschlagen hat. Man benutze dabei Seitenschlag.

(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."*


8
p
più cresc.
sempre più cresc.
f
f
8
ff
pesante
riten.


Largo.
pesante
dim.
Moderato cantabile.
sotto voce
p
a tempo
rit.
dolce
sf



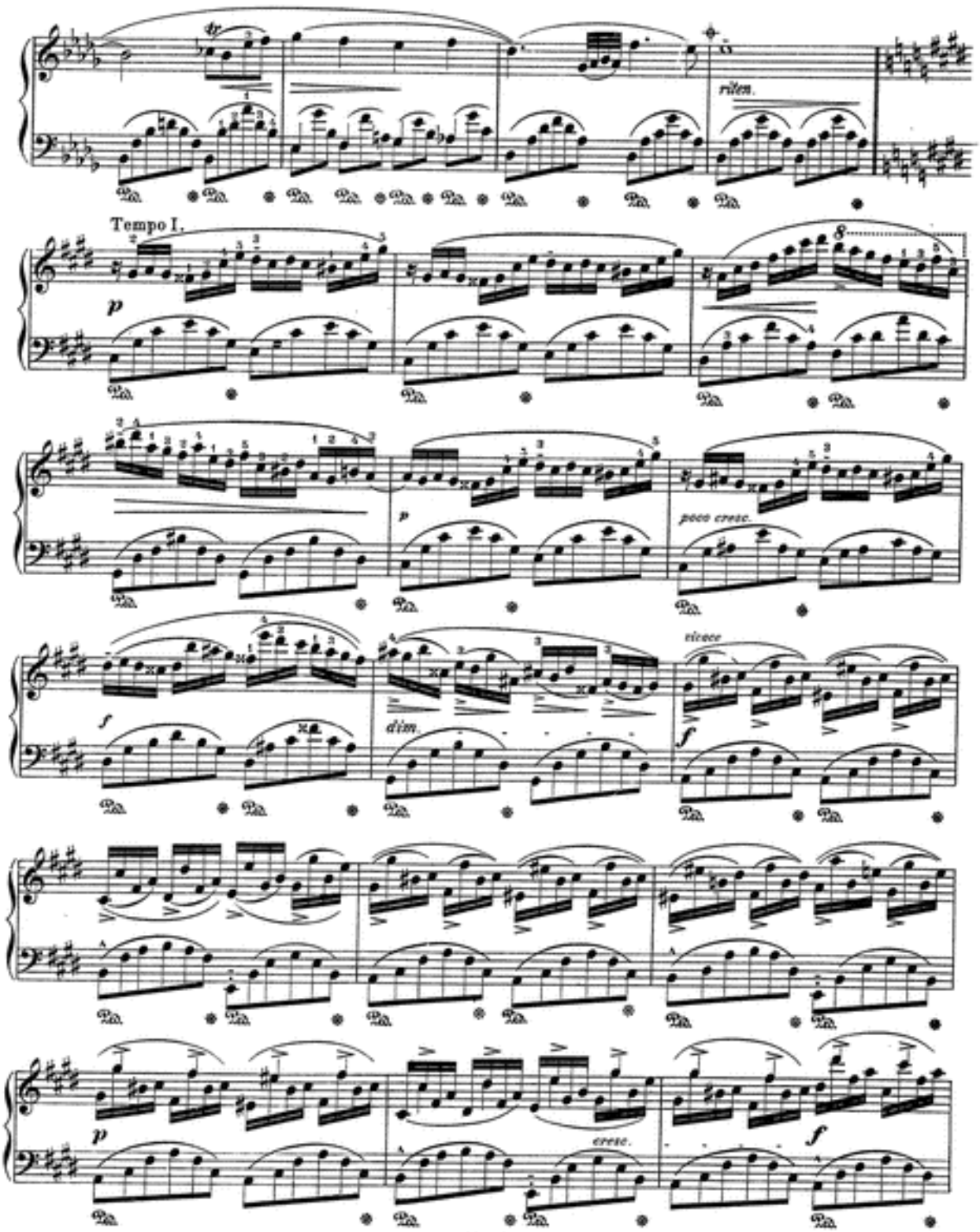
e) Will man der verhältnissmässig zu grossen Länge des Seitensatzes wegen eine Verkürzung eintreten lassen, so überschlage man Alles von 𝄋 bis 𝄋 pag. 8 und benutze nur den letzten abschliessenden Takt.

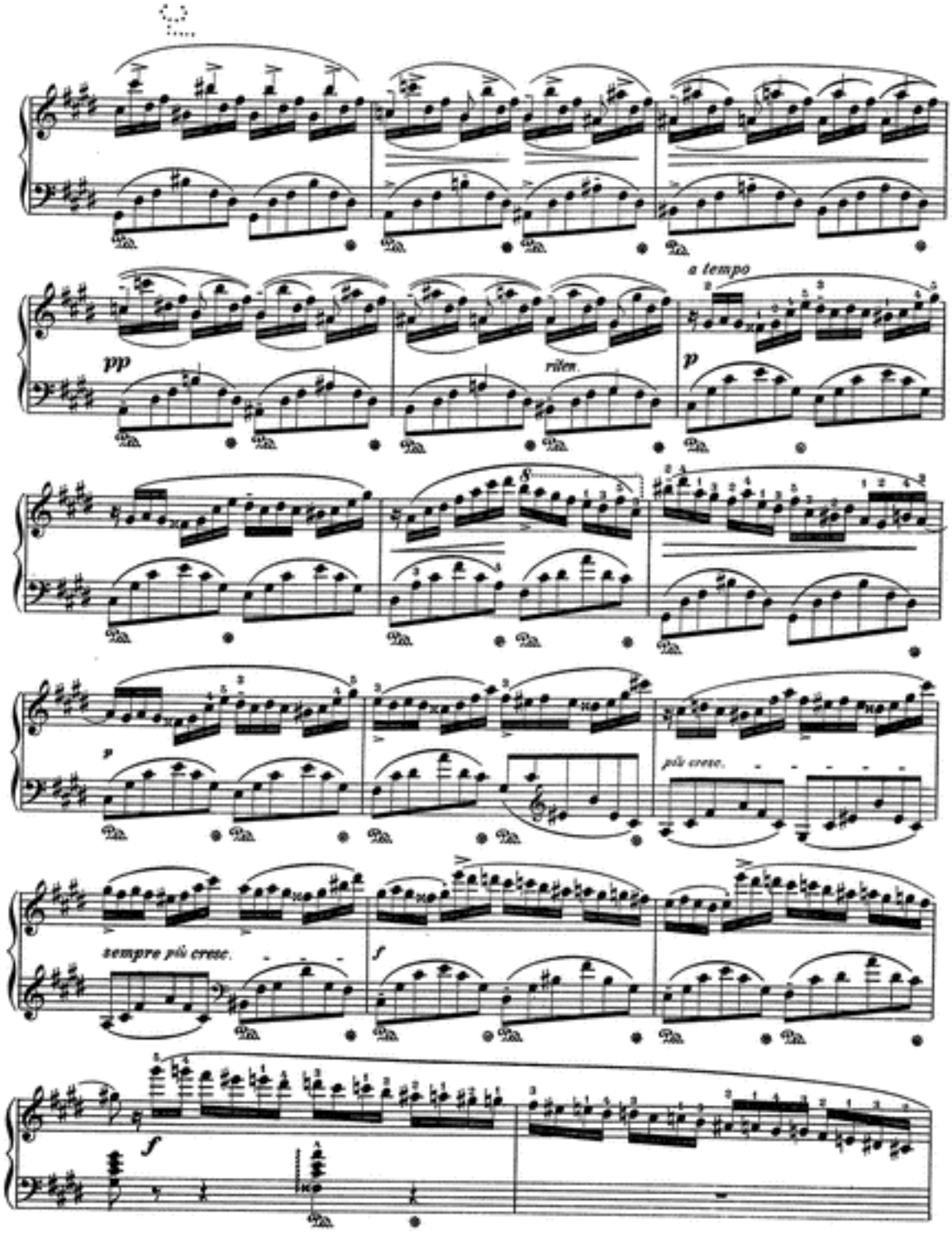
e) If, on account of the proportionately too great length of the secondary part, an abridgement is desired, strike out everything from the sign 𝄋 to 𝄋 on page 8 and use only the last closing measures.

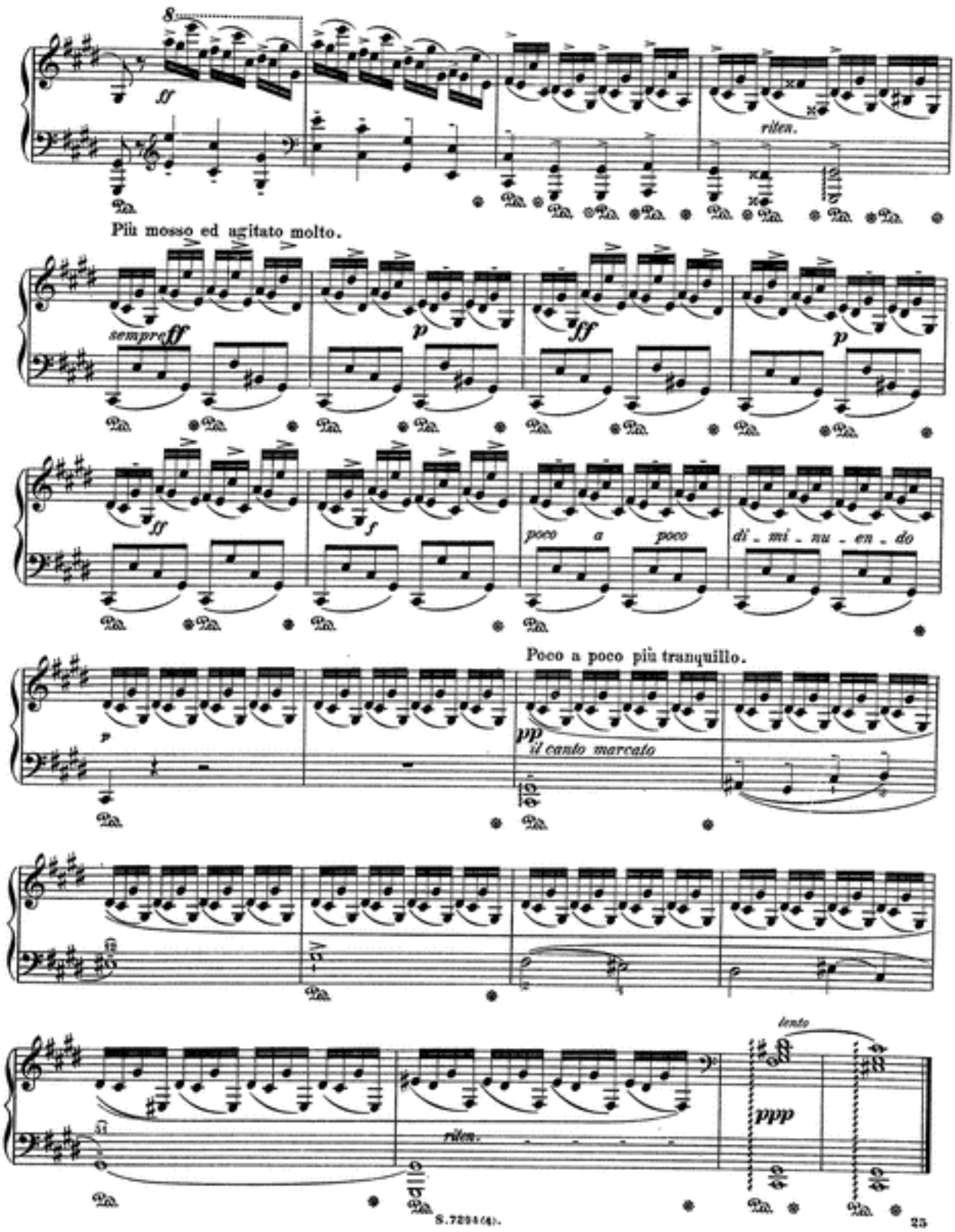
f) Variante ad libitum.

A variant ad libitum.

S.7294(4).


rit.
Tempo I.
p
p
poco cresc.
vivace
f
dim.
f
p
cresc.
f

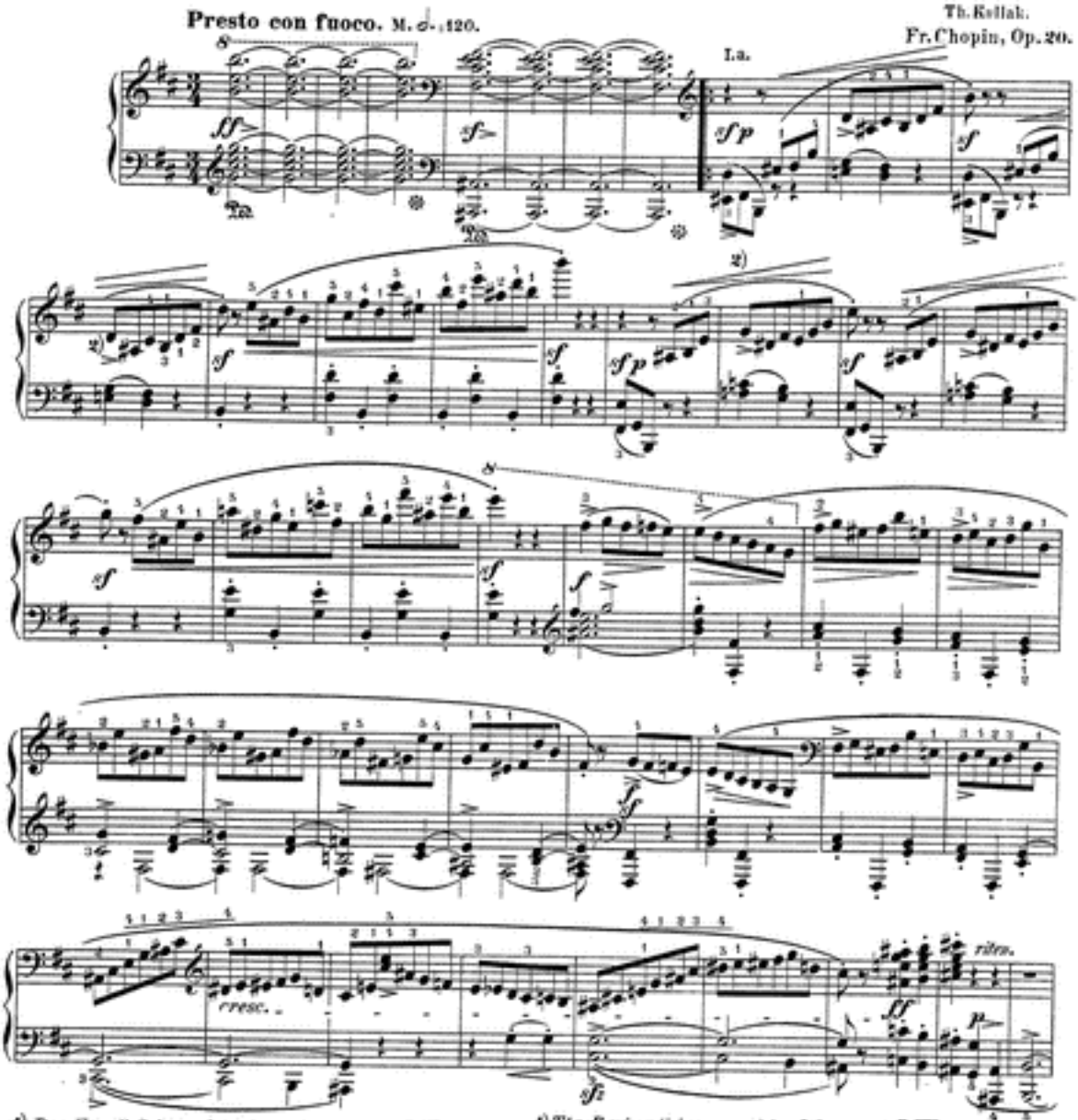

a tempo
pp
riten.
p
p
più cresc.
sempre più cresc.
f
f


ff
rilen.
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.
p
pp
il canto marcato
lento
ppp
rilen.

Scherzo.[1]

Presto con fuoco. M. ♩. 120.

Th. Kullak.
Fr. Chopin, Op. 20.

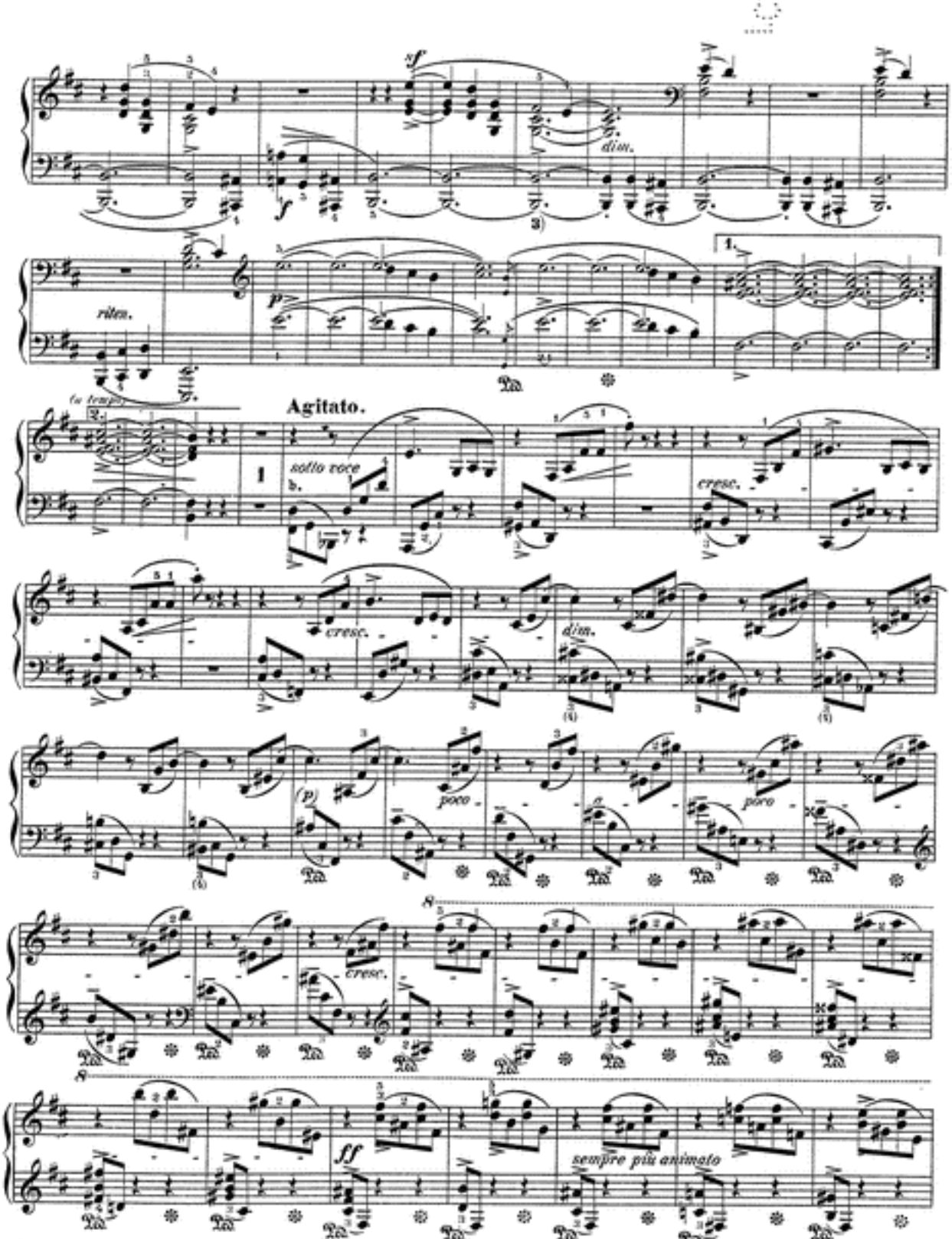


1) Das H moll Scherzo besteht aus vier Theilen **I-IV.** Der erste Theil zerfällt in zwei Abschnitte **a, b,** die abwechselnd wiederholt werden. Denselben Bau zeigt in kleinerem Massstab der zweite Theil. Der dritte ist die Wiederholung des ersten, der vierte die Coda. Rob. Schumann fragt bei Erwähnung 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. As mentioned, this work Robert Schumann asks: „How shall Seriousness be attired when Jest (der Scherz) goes darkly veiled?*

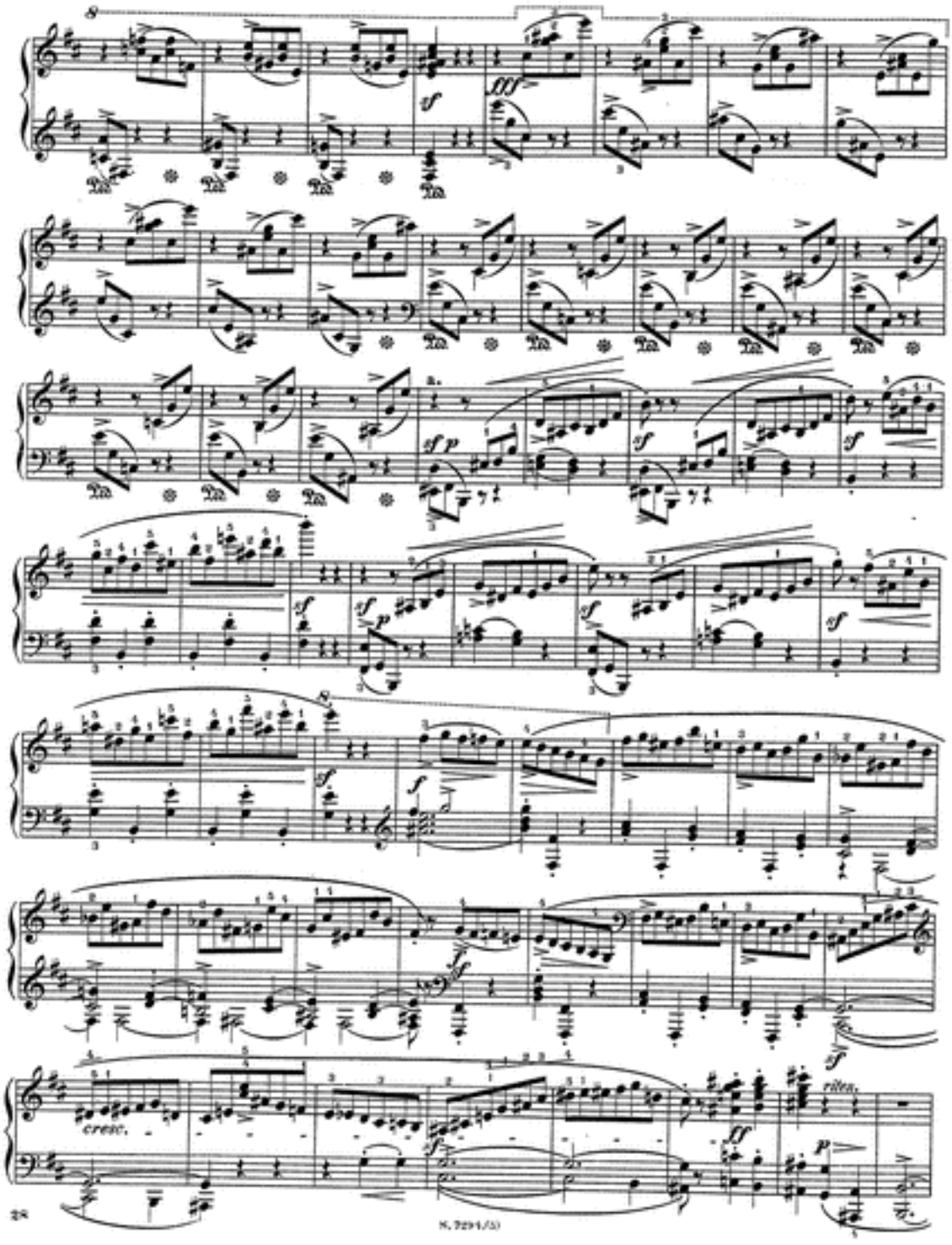
2) Fingersatz für kleine Hände.
2) *Fingering for small hands.*

Copyright G. Schirmer 1882.

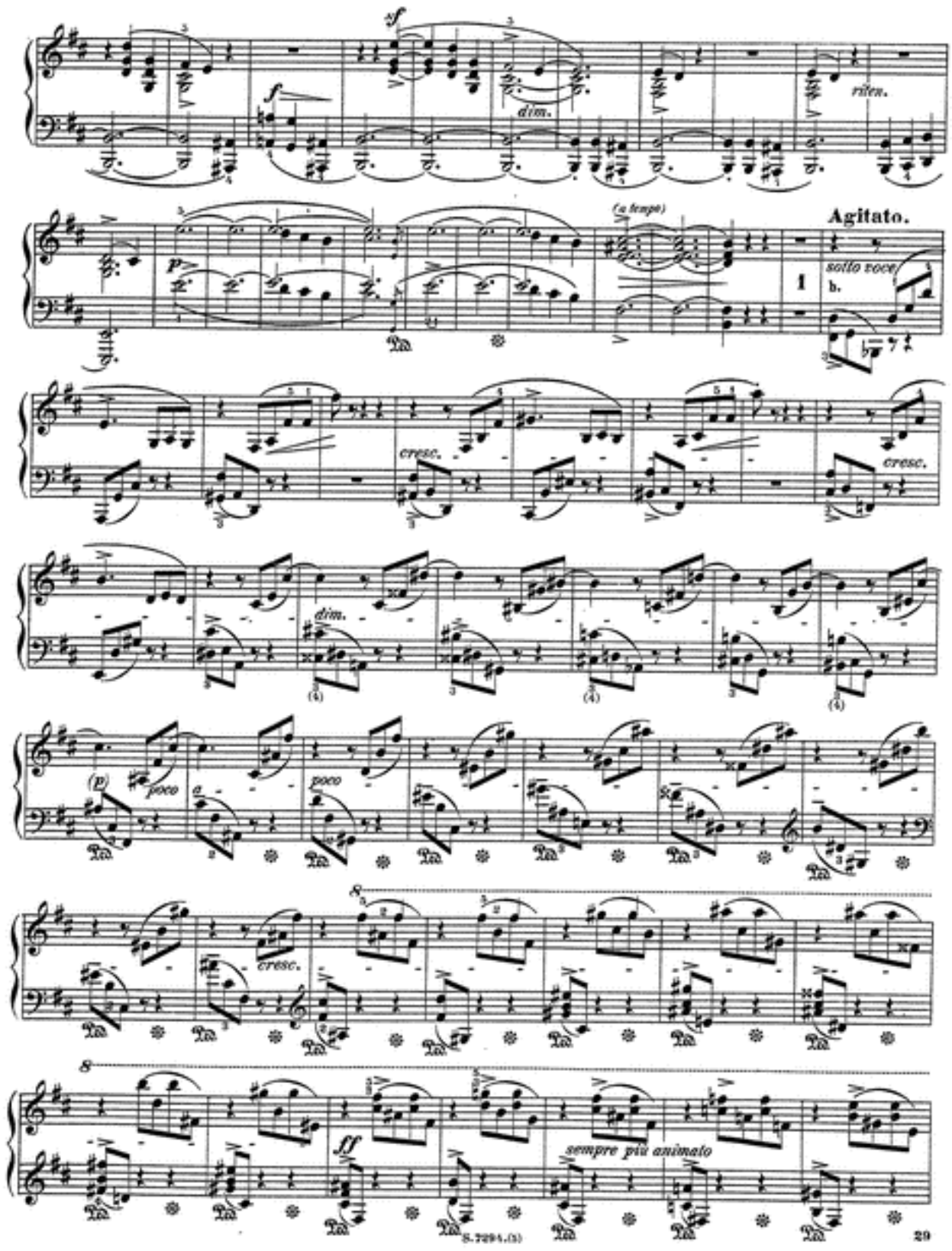


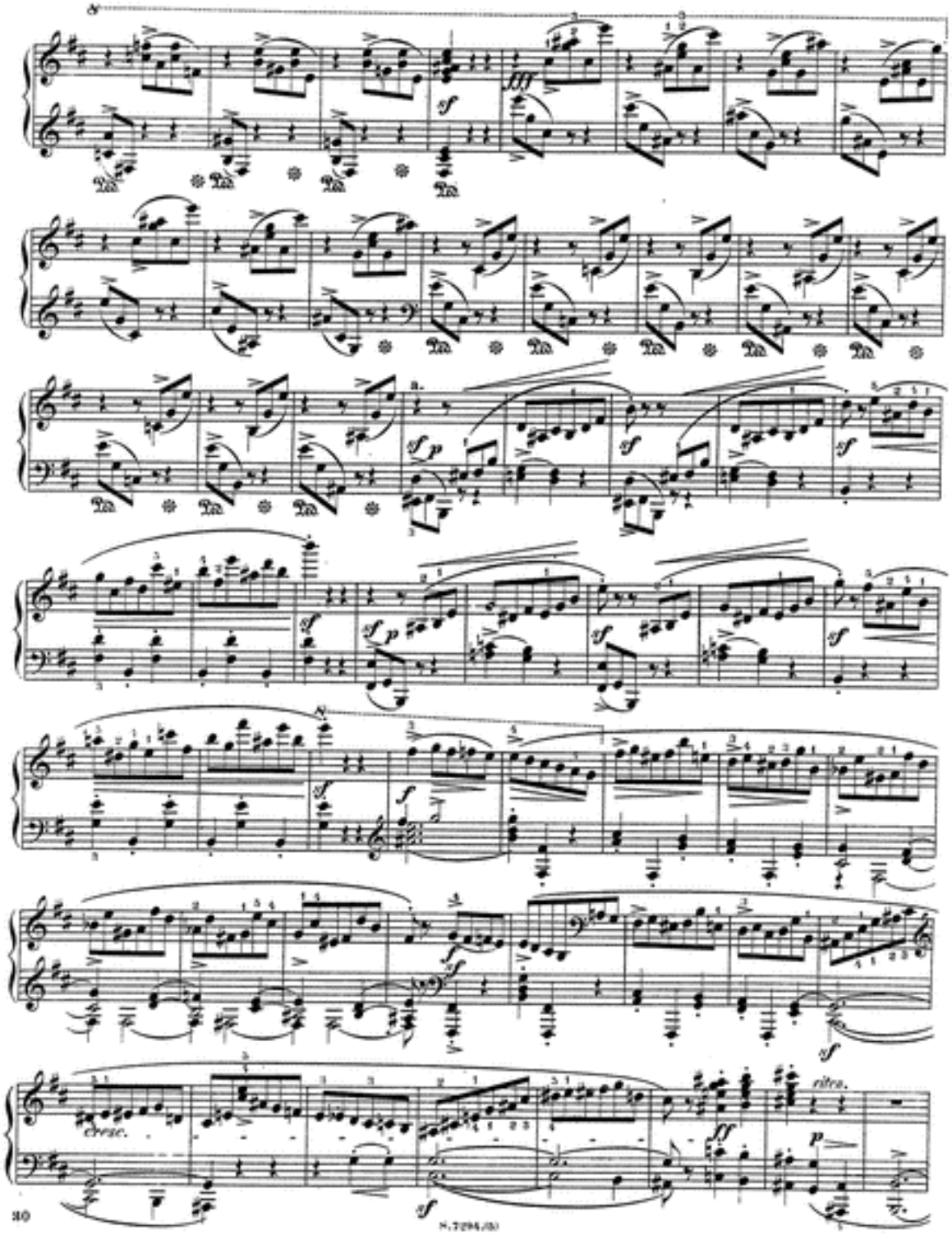
3) Einige Ausgaben haben weder hier, noch 2 Takte später Haltebogen bei den Bassoctaven.

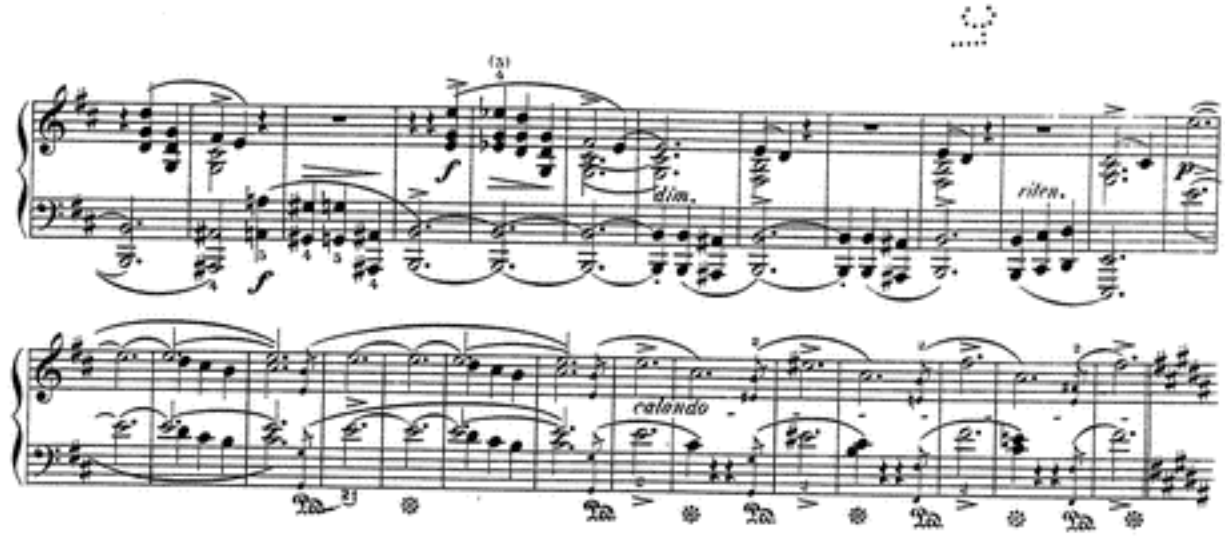
3) *In some editions the octaves of the bass are not tied here, nor 2 measures later.*



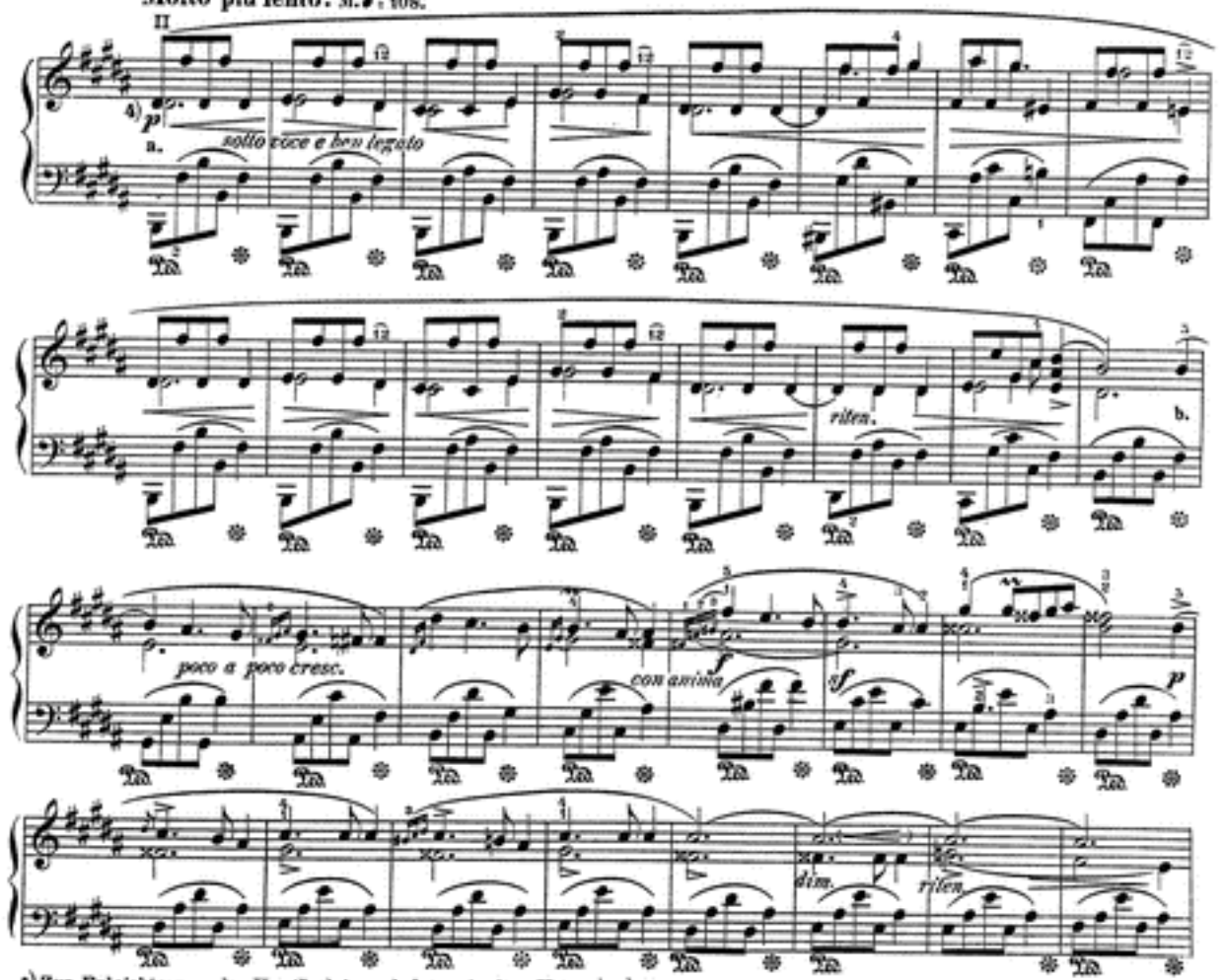
N. 7294/(5)


sf
f
dim.
riten.
p
(a tempo)
Agitato.
sotto voce
1
b.
cresc.
cresc.
dim.
(p)
poco
poco
cresc.
8
8
ff
sempre più animato


cresc.
ritrs.

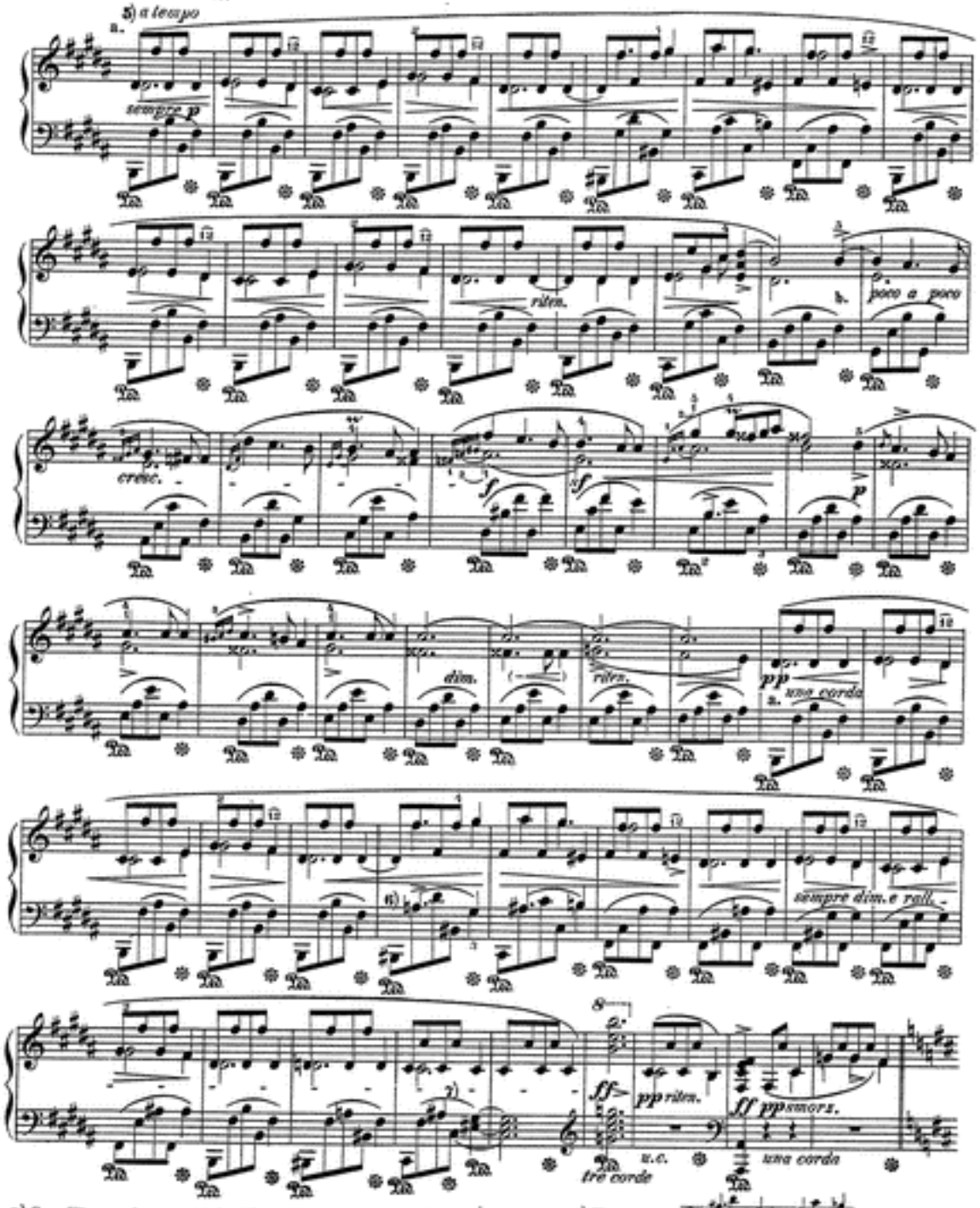


Molto più lento. M.♩: 108.



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.*

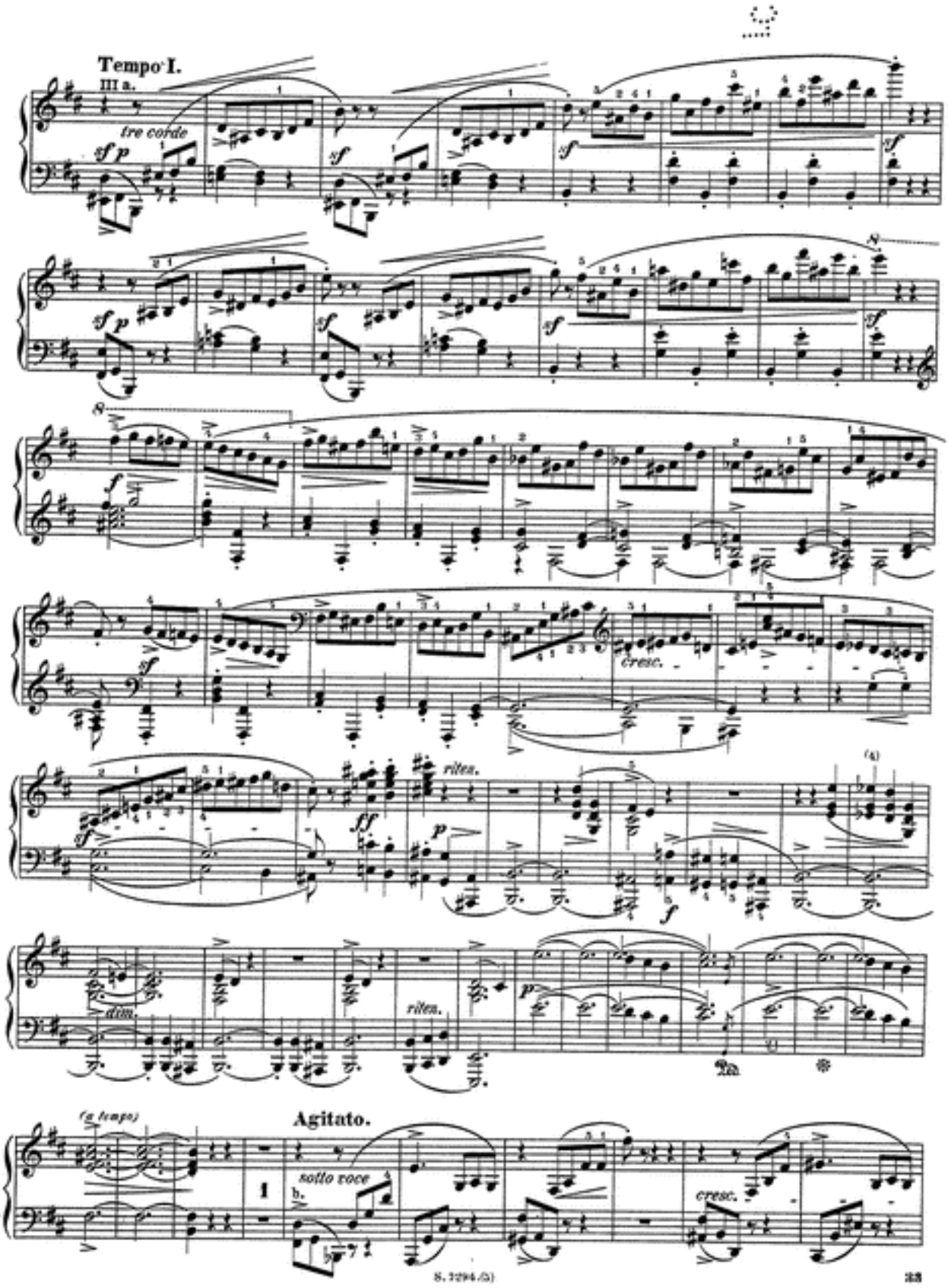


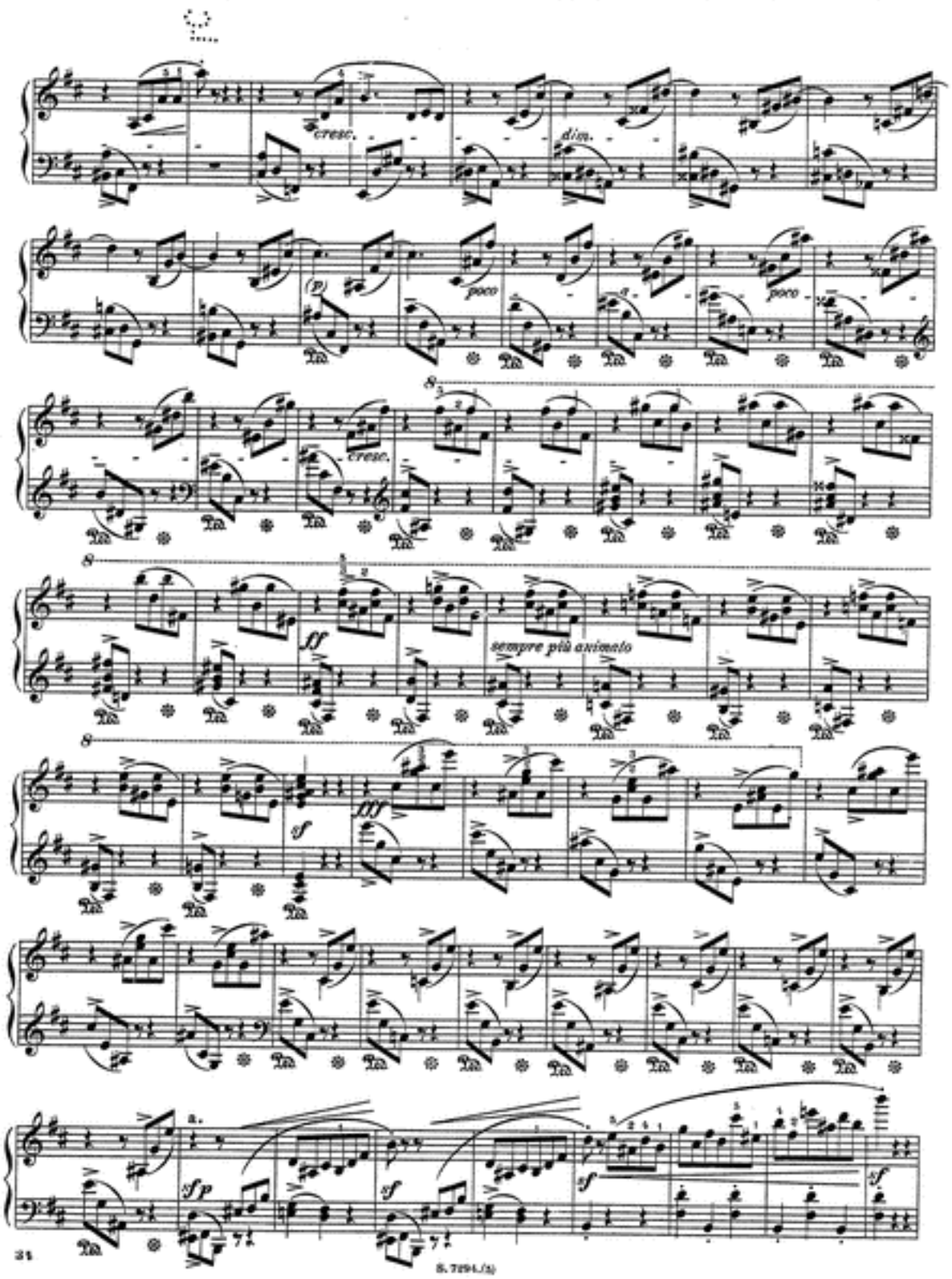
5) Zur Kürzung kann man die Wiederholung von **a** und **b** überspringen. Fortsetzung bei dem nächsten **a**.
5) For abbreviation's sake, the player may overleap the repetition of **a** *and* **b**, *and continue from the next* **a**.

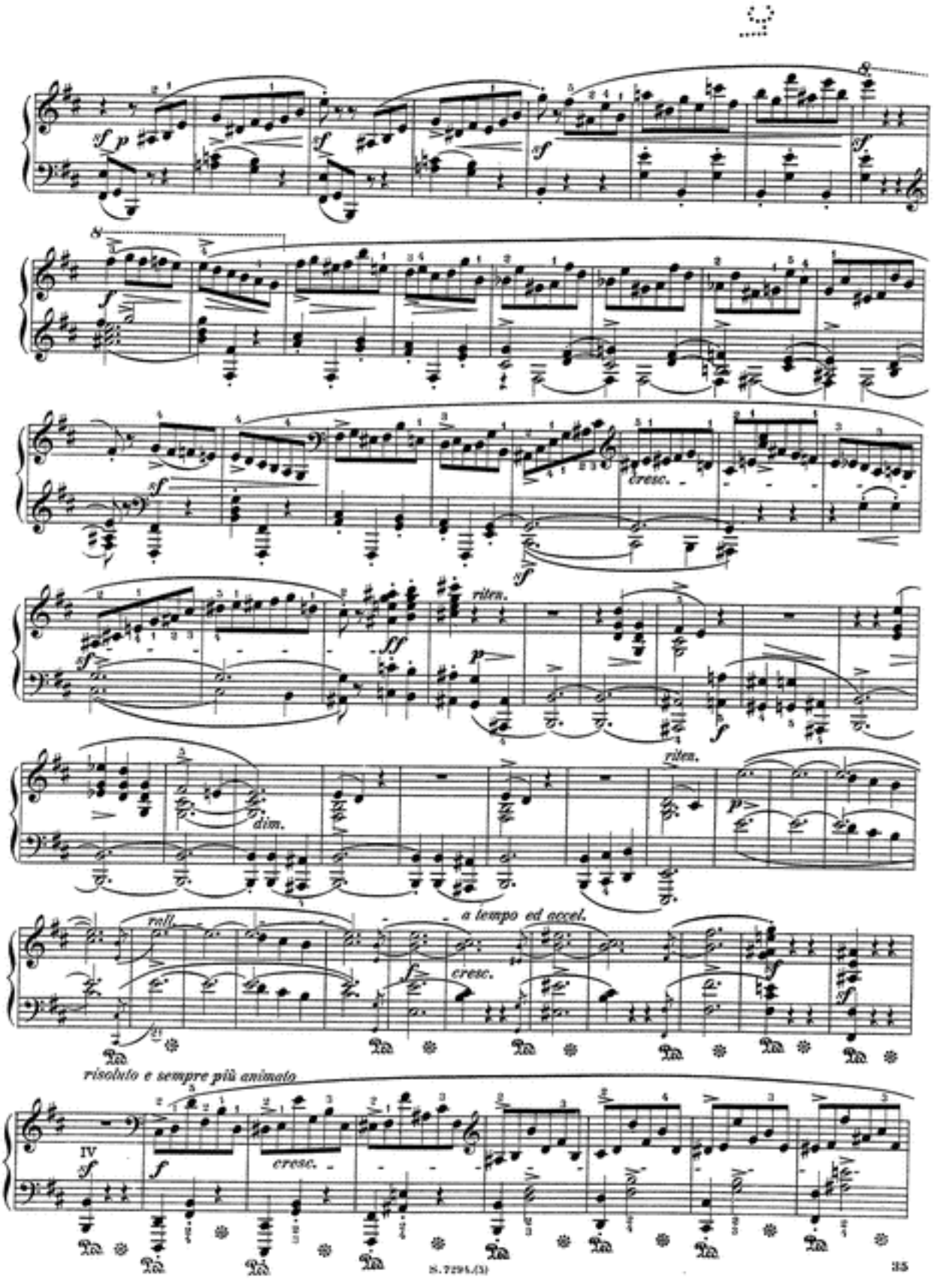
6) Variante:
Variante:

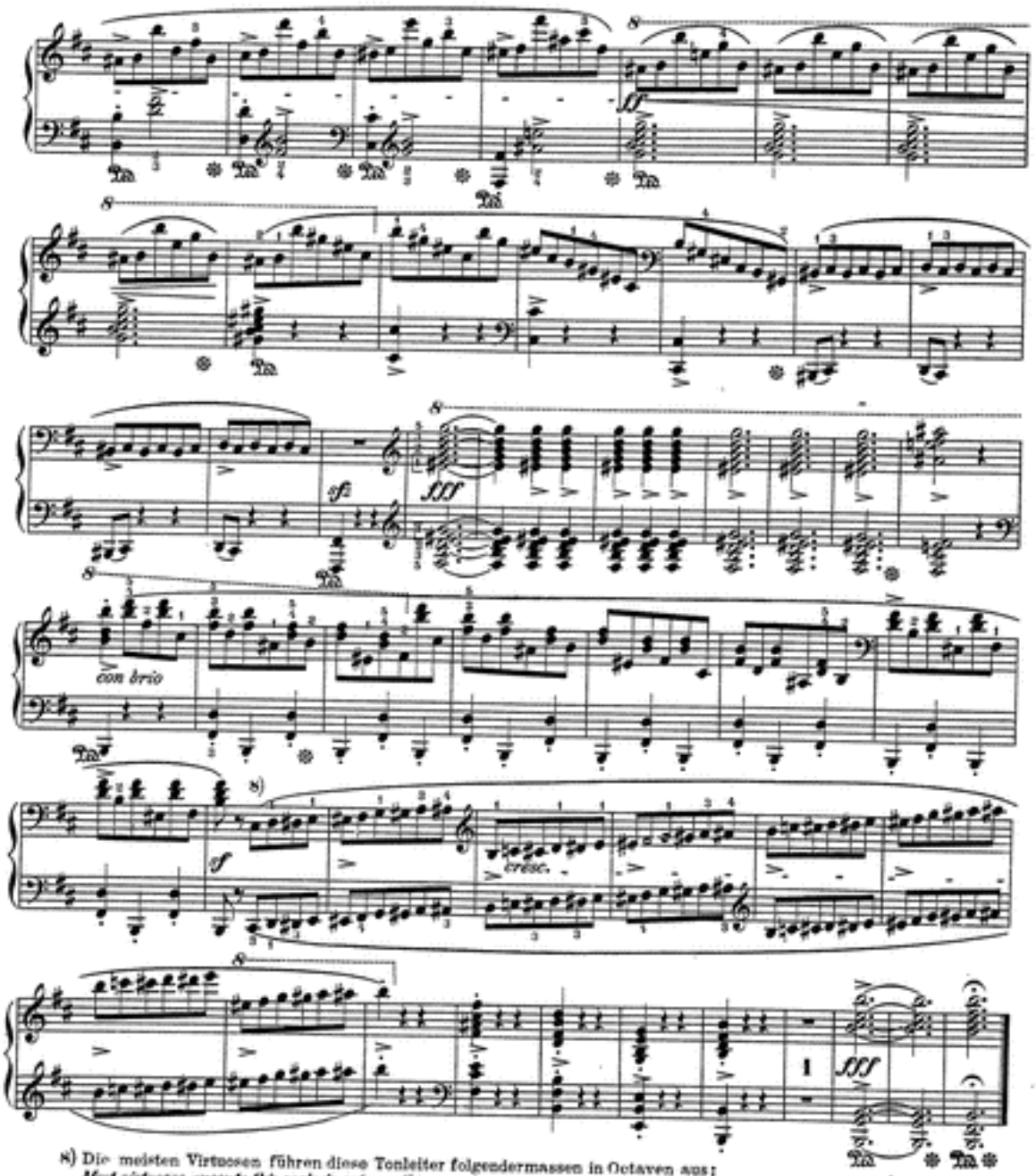
7) Nach Andern *a* statt *ais*.
According to others, instead of a-sharp.

S. 7294/5)

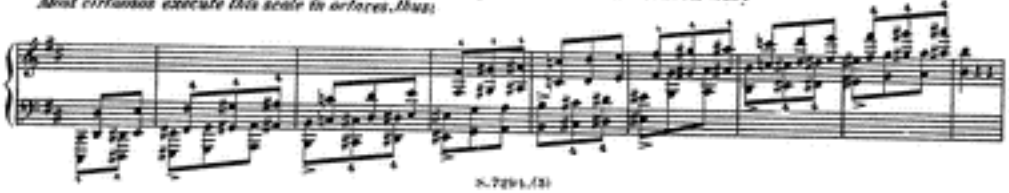

Tempo I.
III a.
tre corde
cresc.
riten.
dim.
riten.
(a tempo)
Agitato.
sotto voce
cresc.


cresc.
dim.
(p)
poco
poco
cresc.
sempre più animato
sf
fff
sf
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:

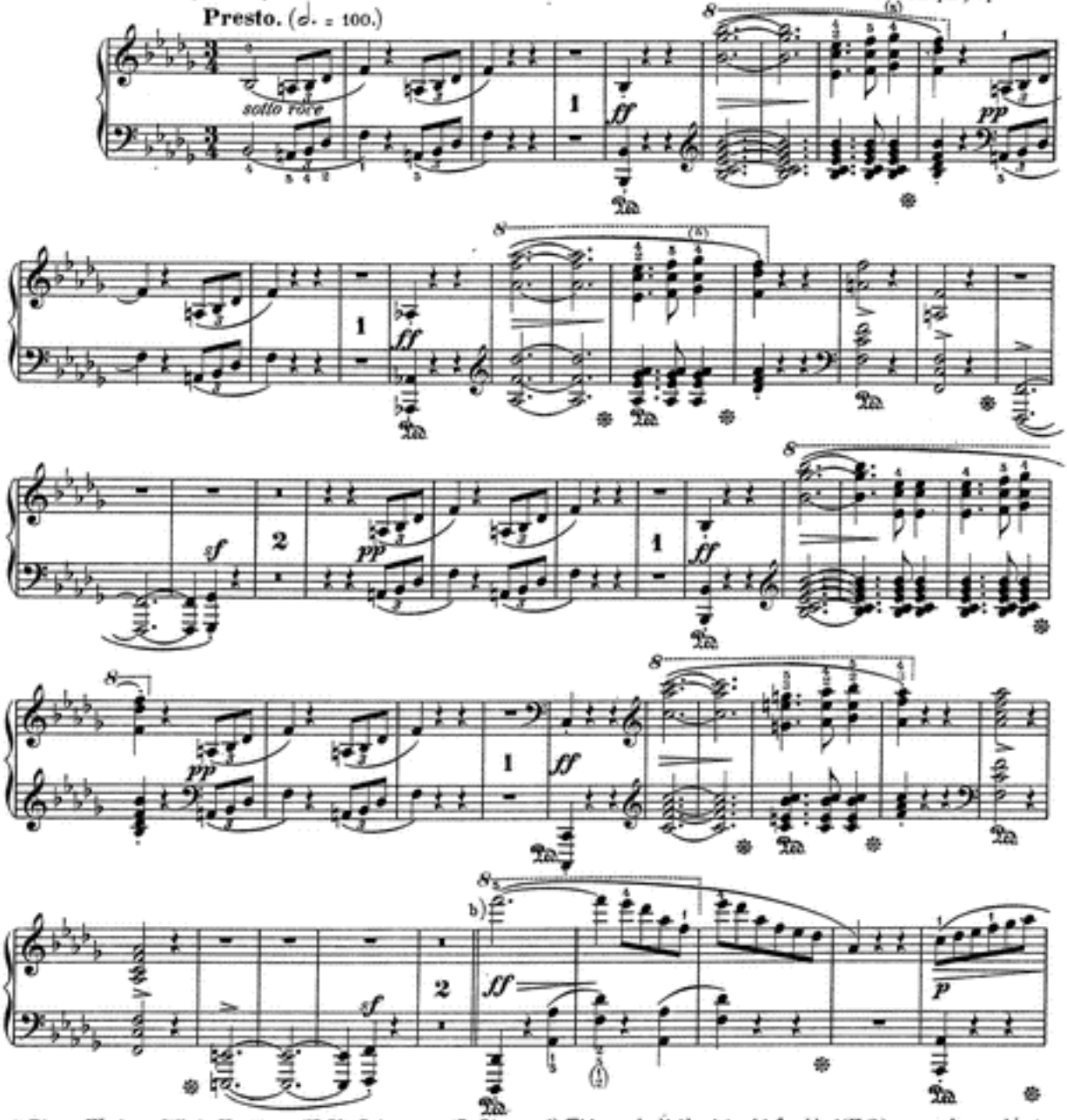


S.7294.(3)

Scherzo.[1]

Th. Rullak.

Fr. Chopin, Op. 31.



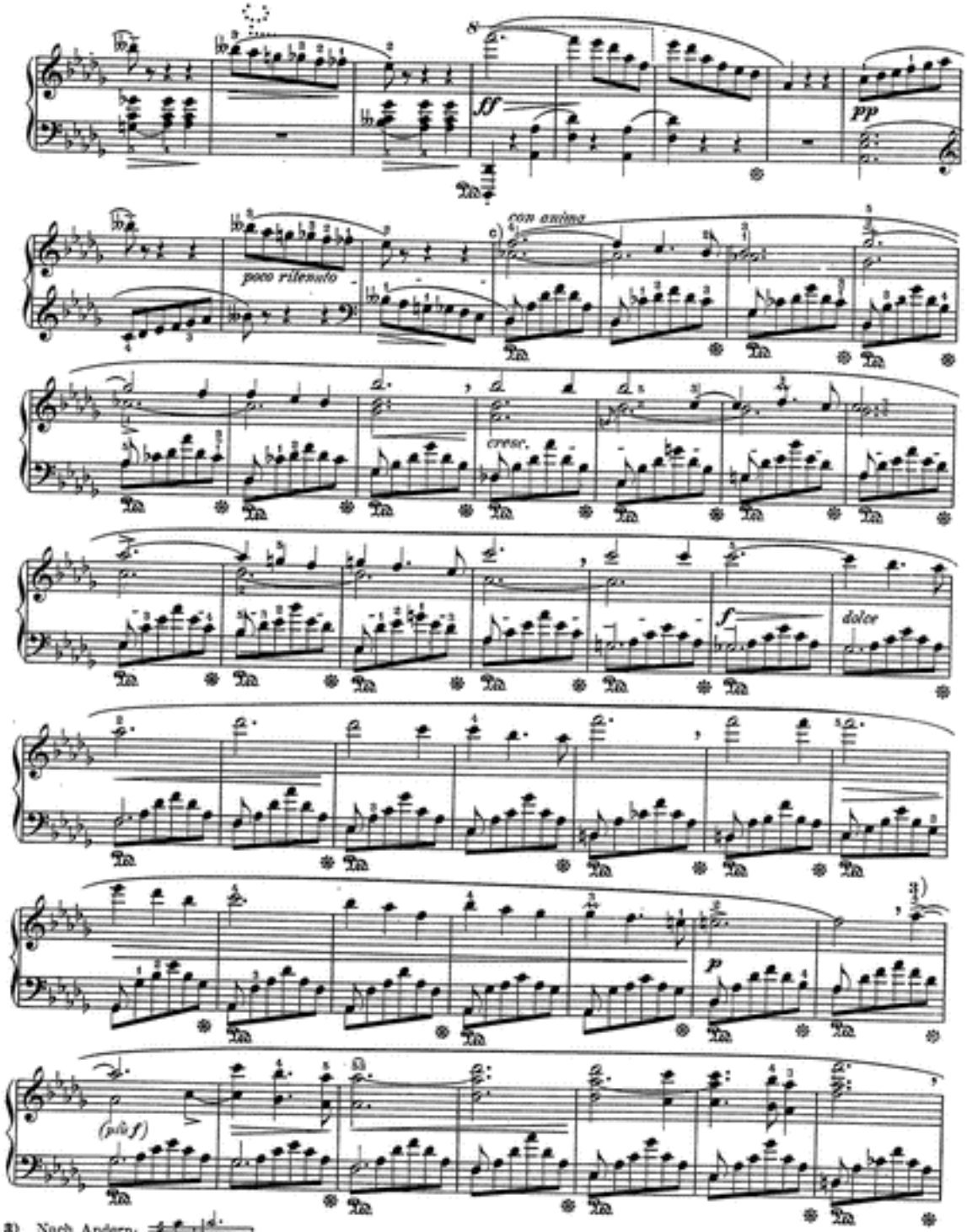
1) Dieses Work zerfällt in Hauptsatz (H.S), Seitensatz (S. S.), Mittelsatz (M.S.), Wiederholung des Hauptsatzes und Coda. Neuen thematischen Inhalt bringen nur Hauptsatz und Seitensatz. Der Mittelsatz und die Coda benutzen die in jenen enthaltenen Motive.

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

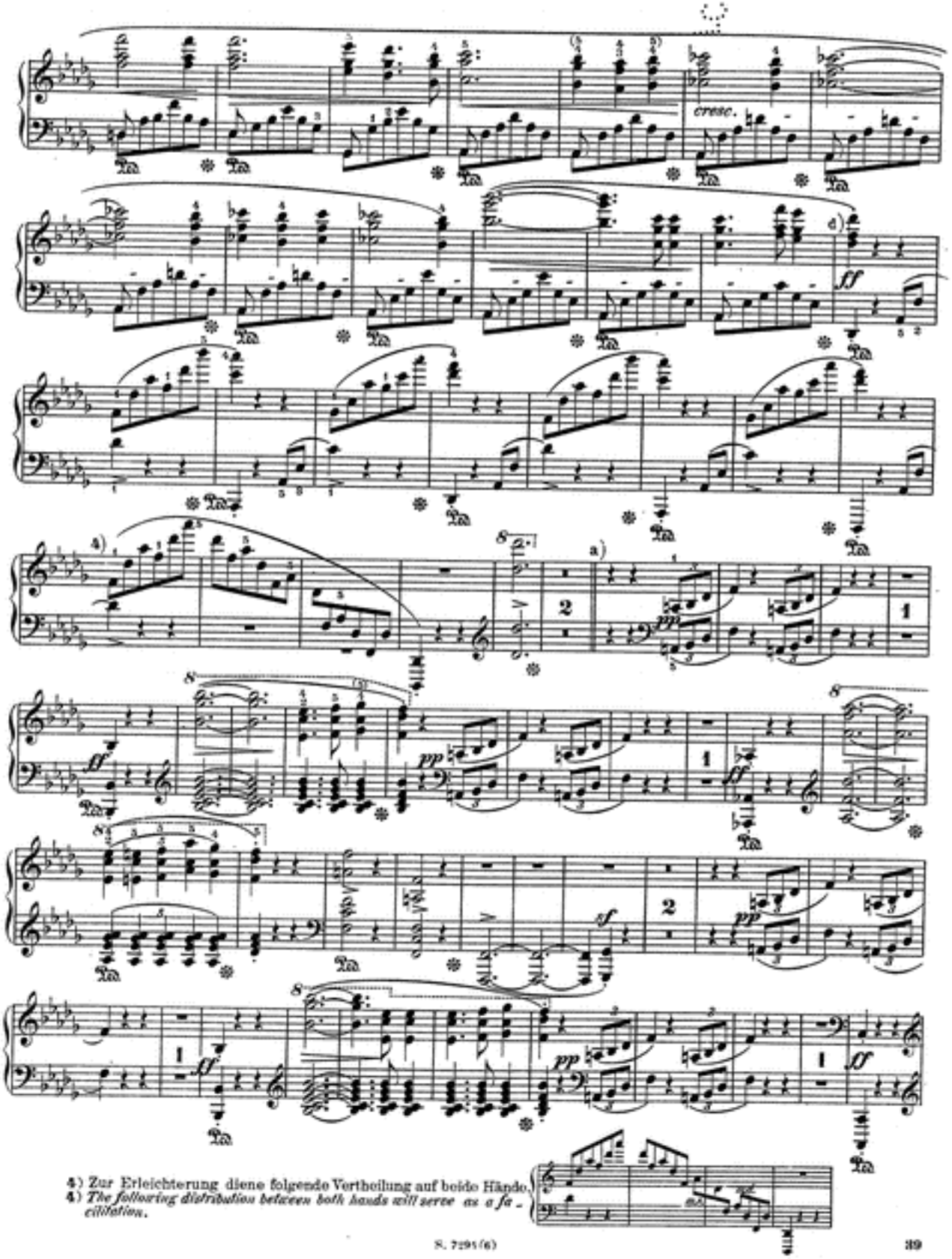
1) *This work divides into chief subject* (H.S.), *secondary subject* (S.S.), *middle subject* (M.S.), *repetition of the chief subject and coda. Only the chief and secondary subjects offer new thematic contents. The middle subject and coda are founded upon motives contained in the other subjects.*

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

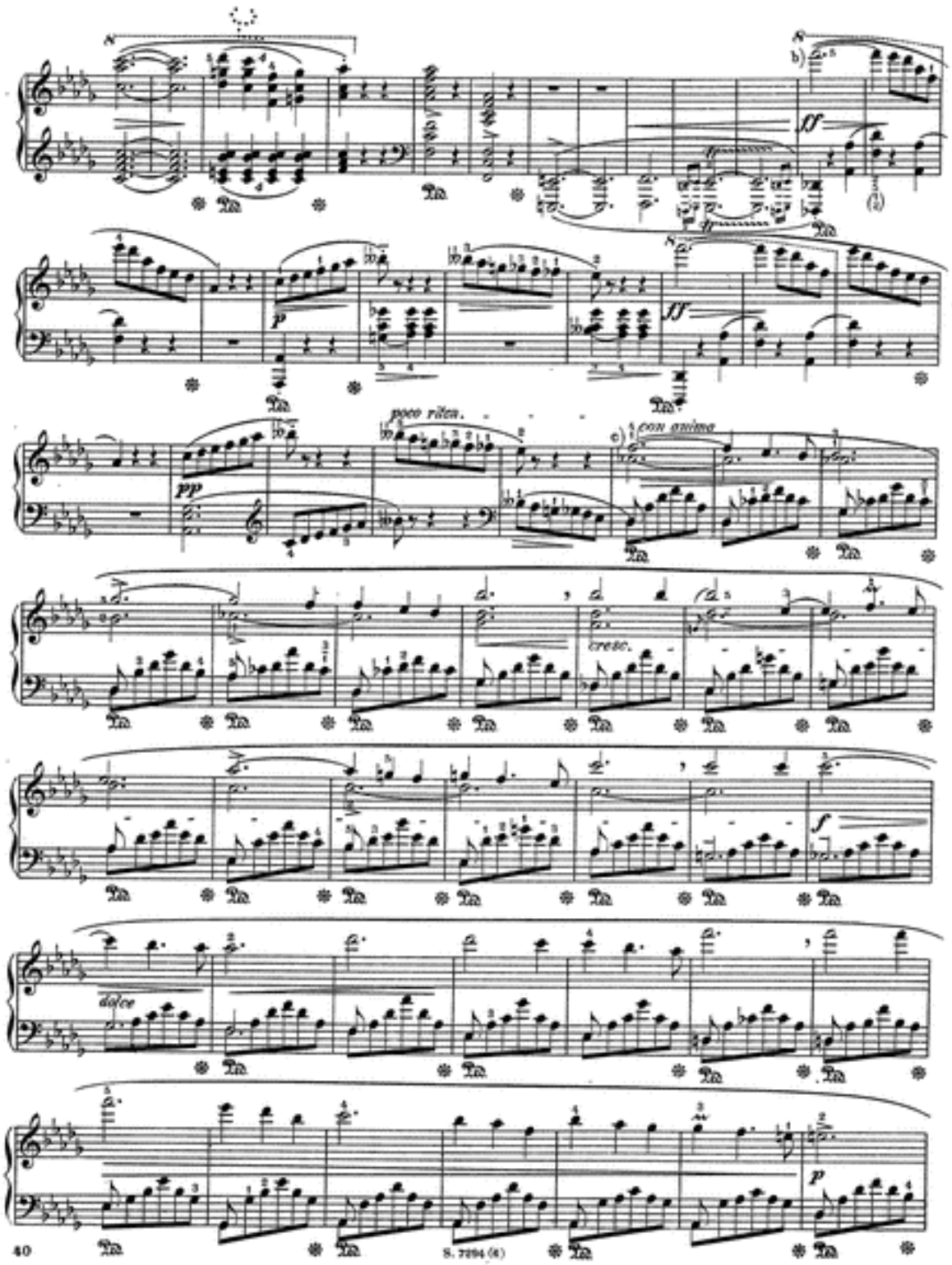
Copyright G. Schirmer 1882.

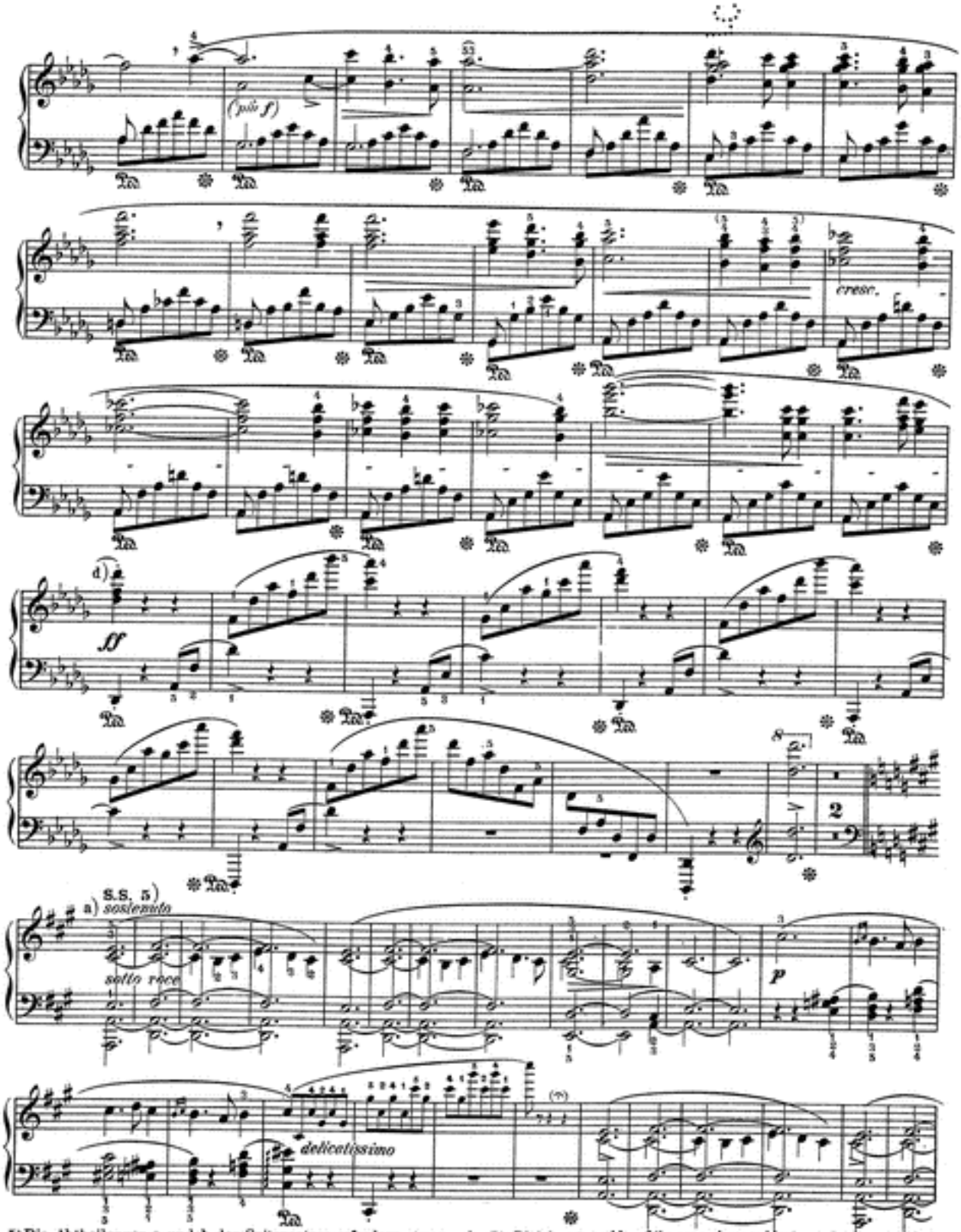


2) Nach Andern:
According to others:



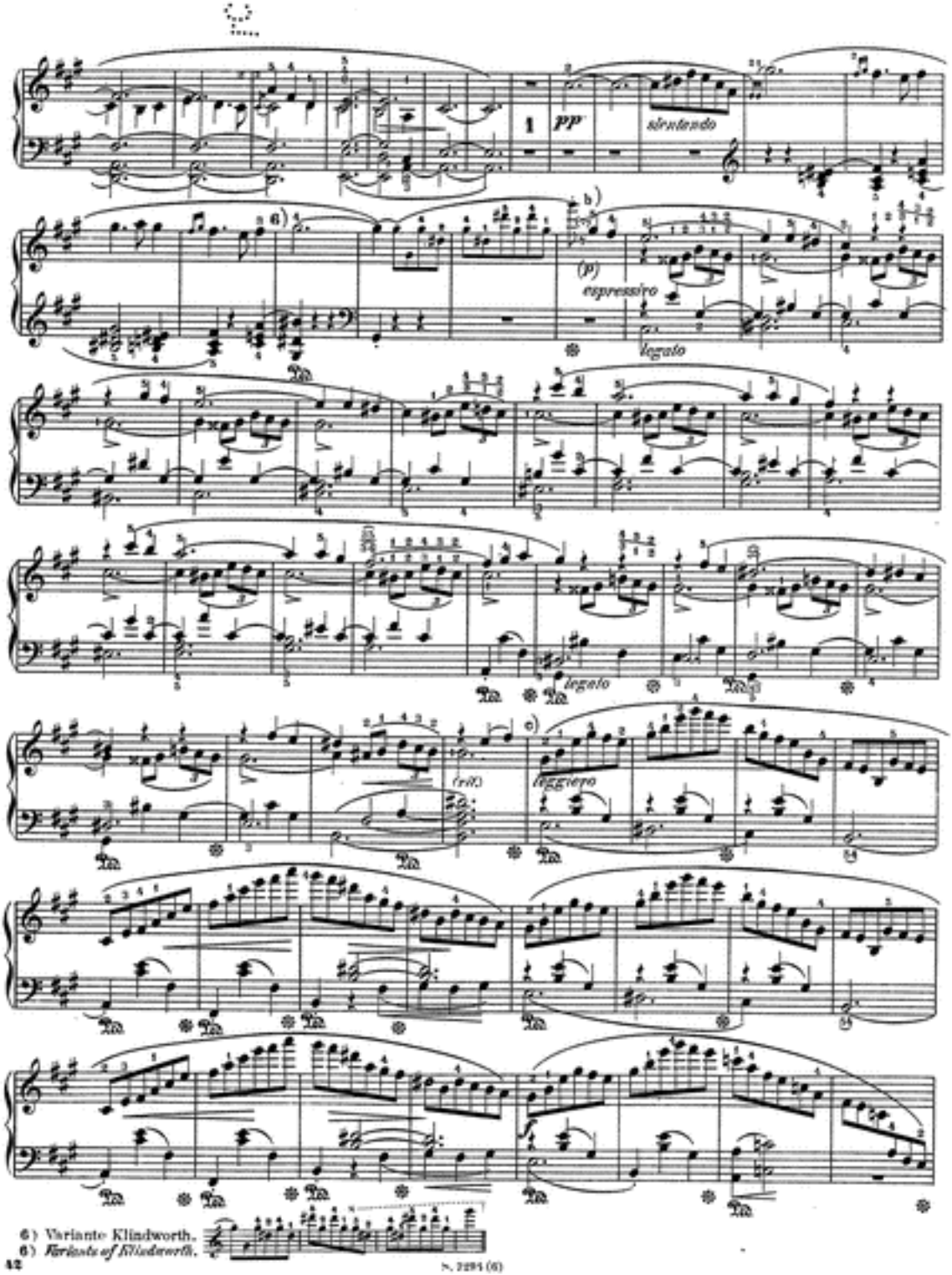
4) Zur Erleichterung diene folgende Vertheilung auf beide Hände.
4) *The following distribution between both hands will serve as a facilitation.*


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

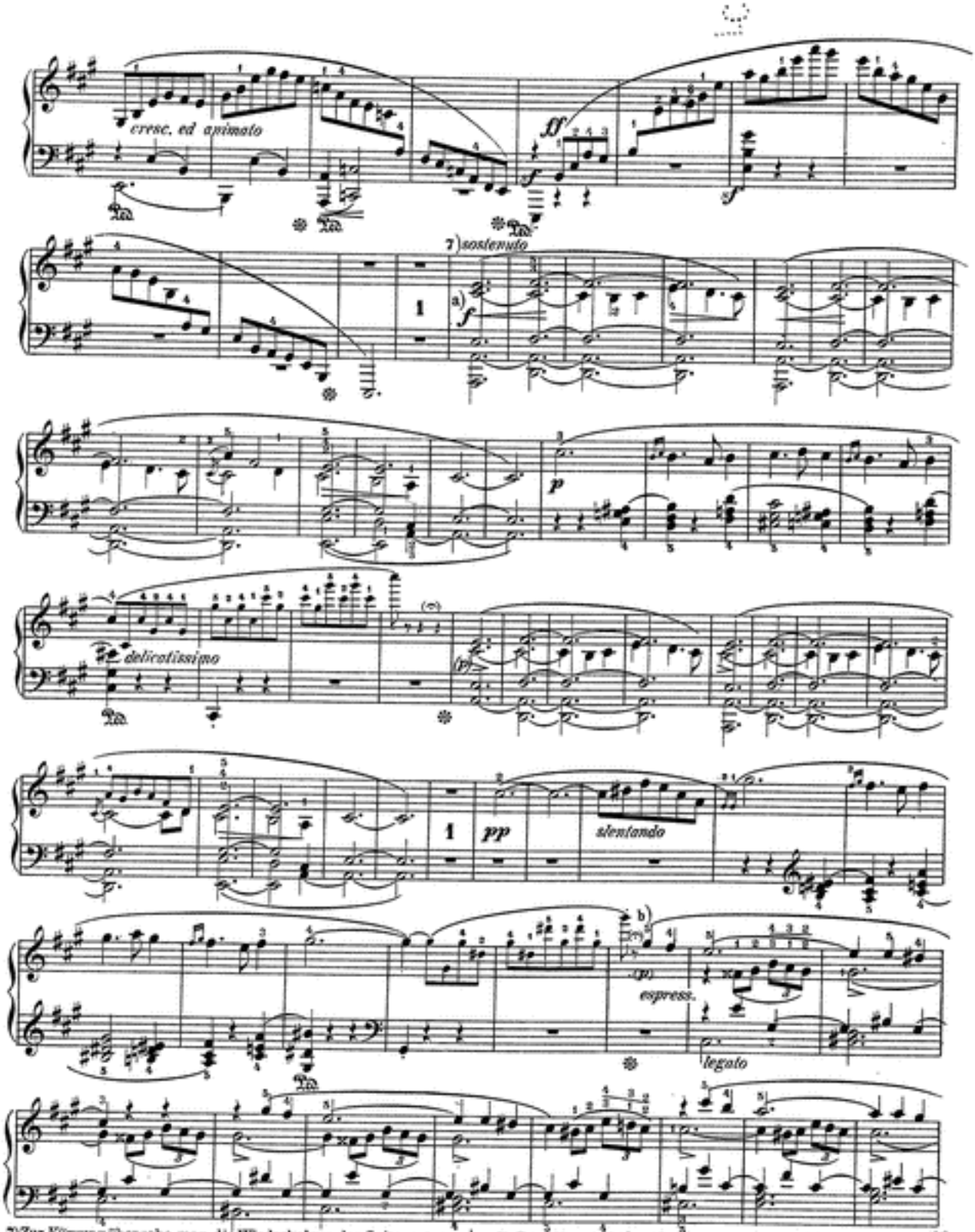


5) Die Abtheilungen a und b des Seitensatzes erfordern etwas langsamere Bewegung als der Hauptsatz. Von c an tempo primo.

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

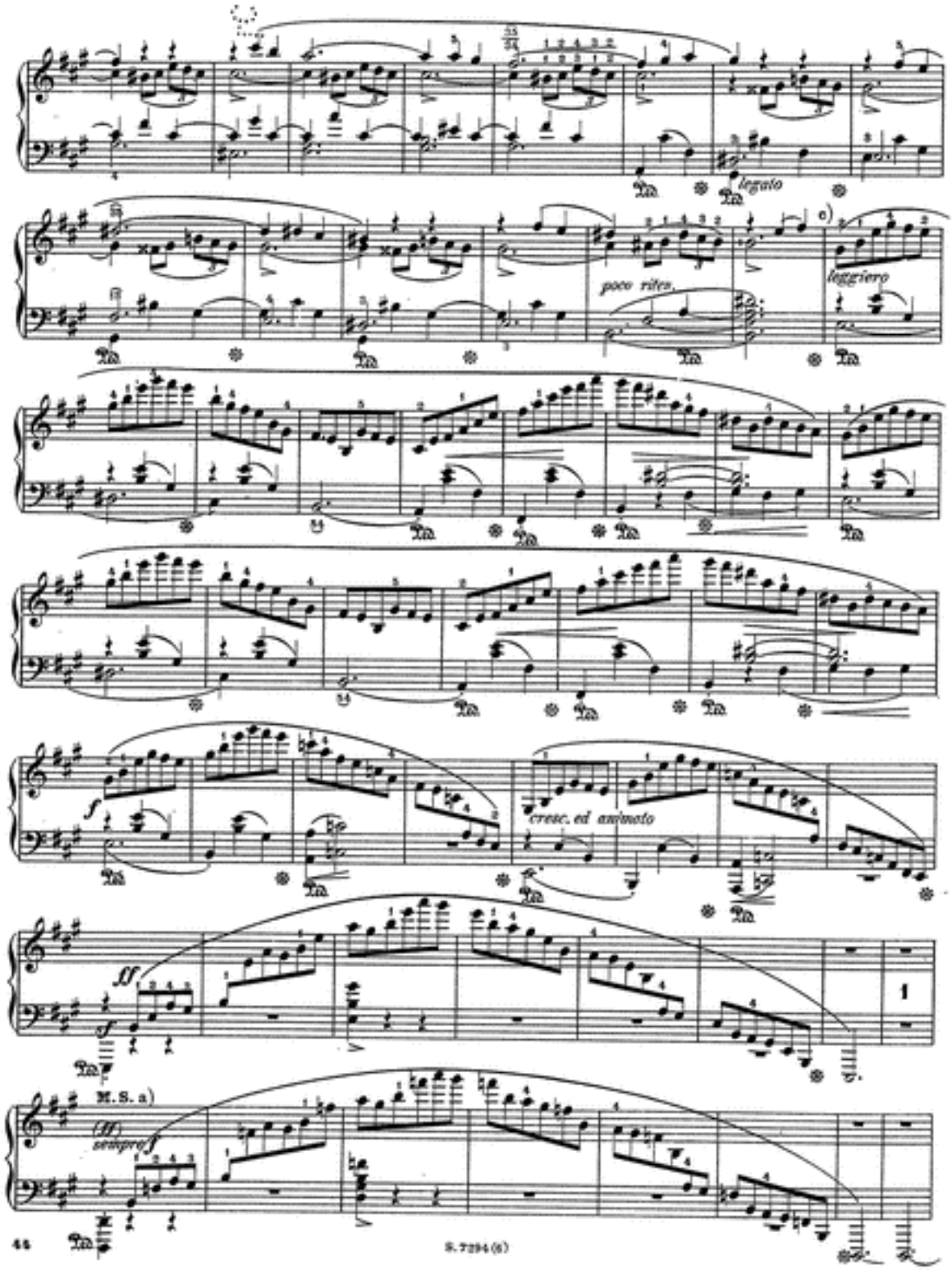


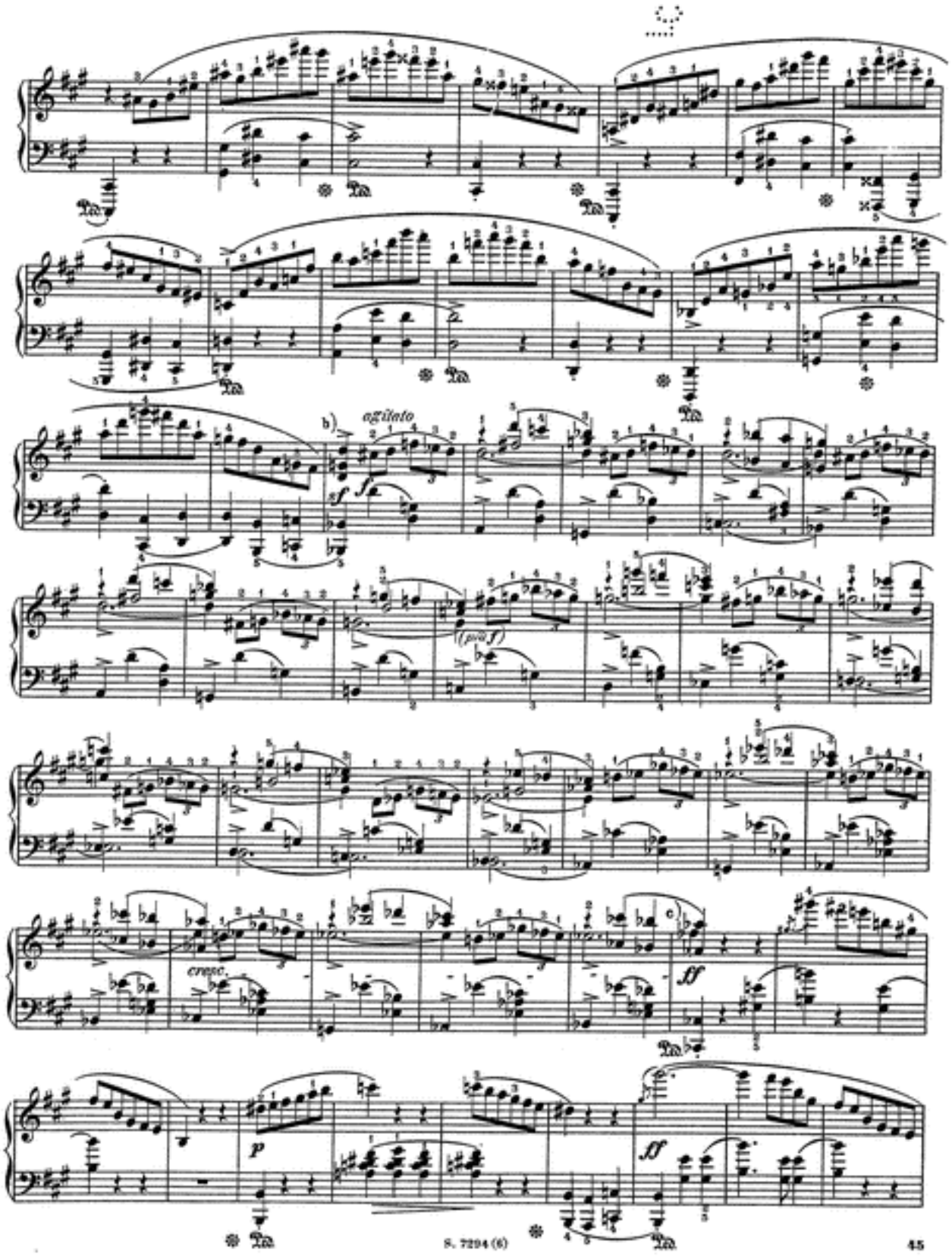
6) Variante Klindworth.
6) *Variante of Klindworth.*

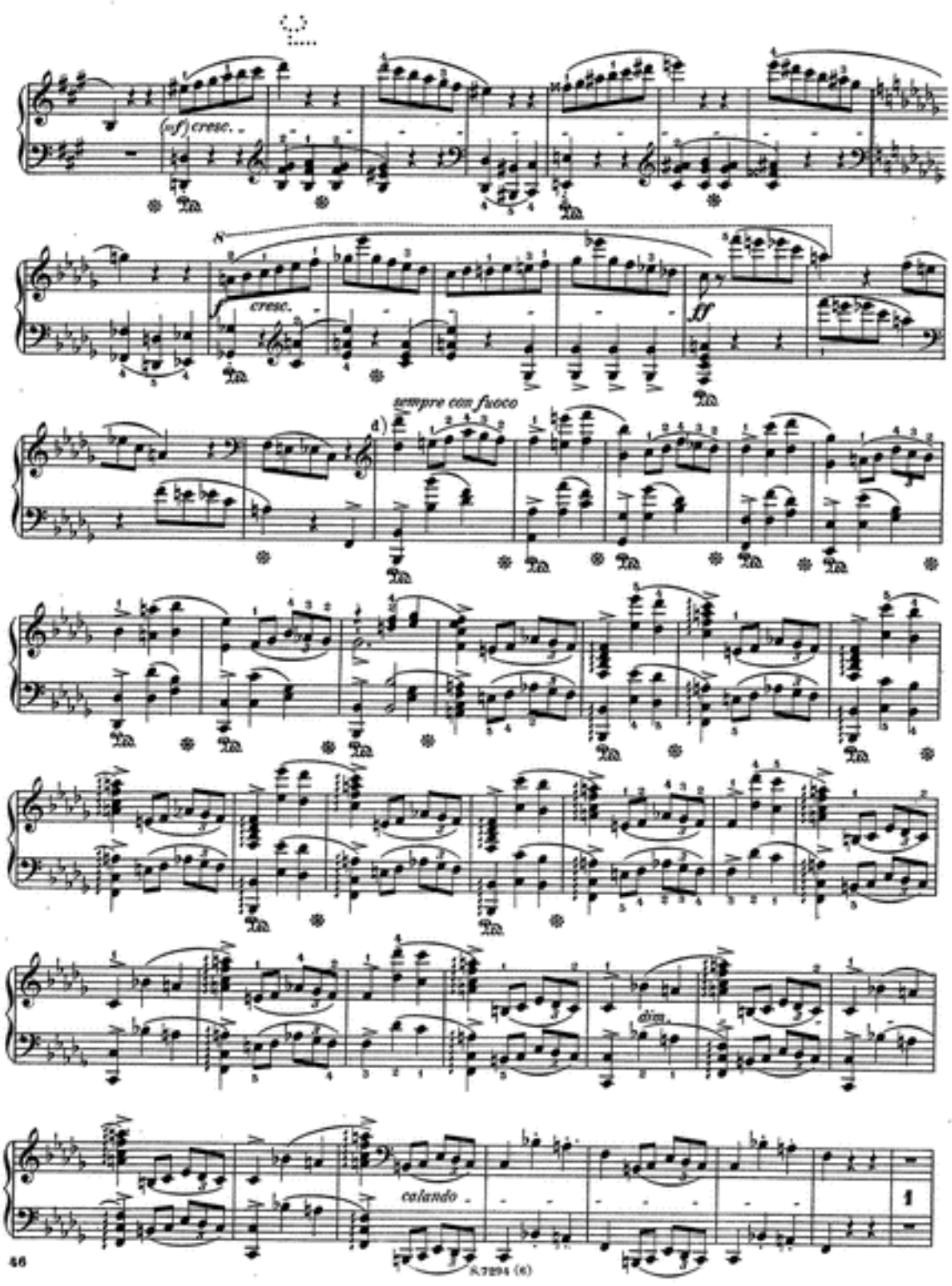


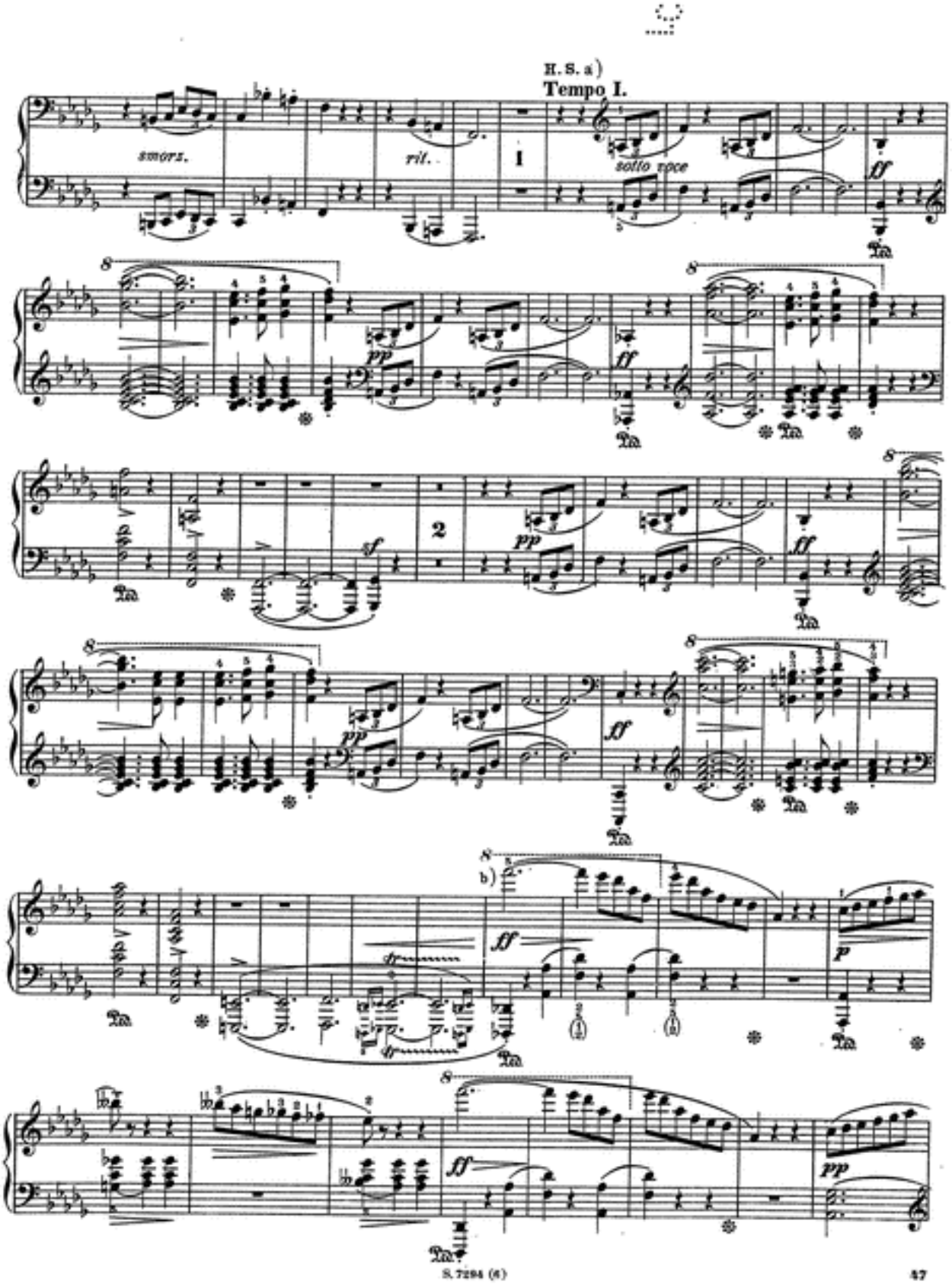
7) Zur Kürzung übergehe man die Wiederholung des Seitensatzes und fahre fort beim Mittelsatz (M.S.) auf Seite 9.

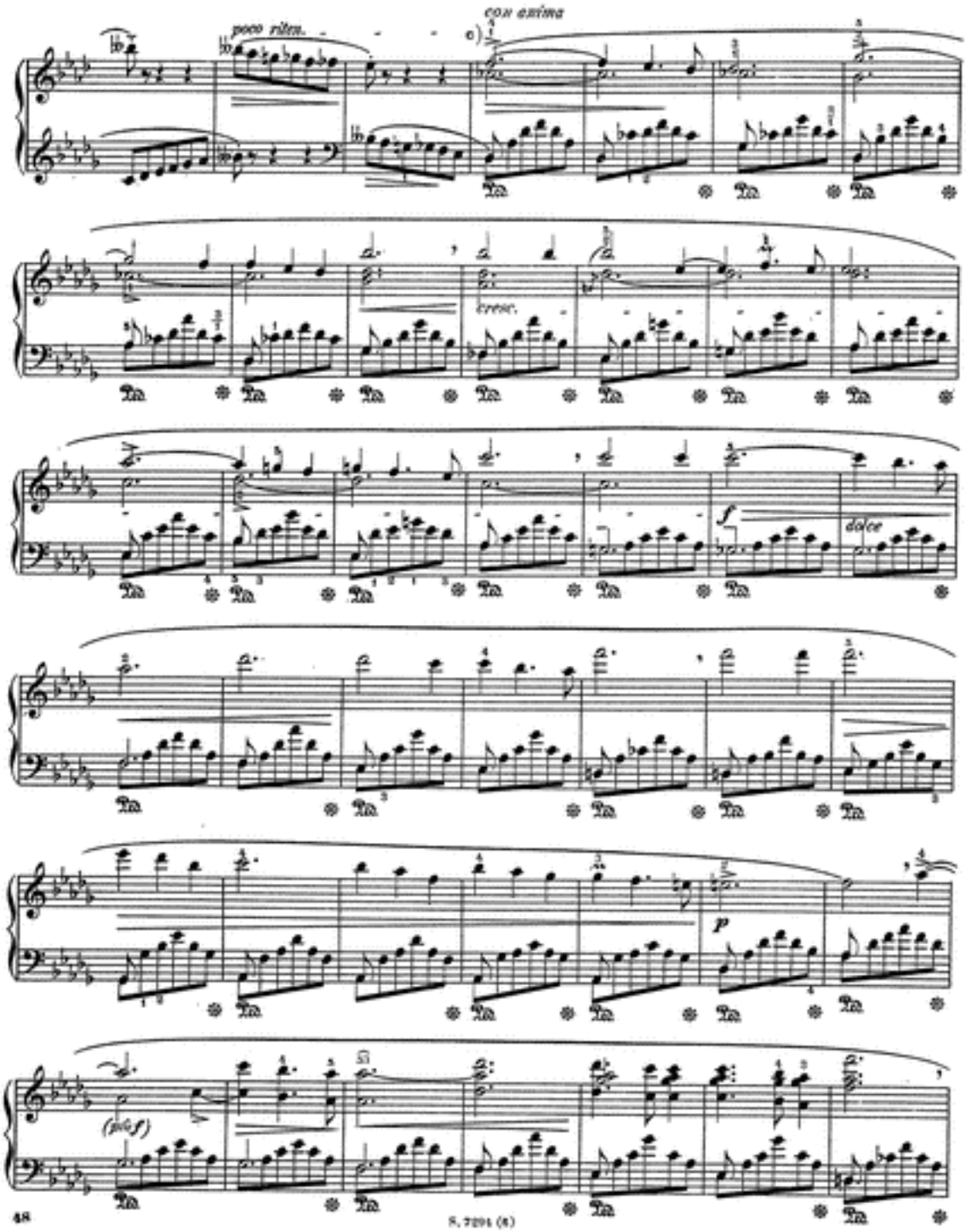
7) *For abbreviation's sake, pass over the repetition of the secondary subject and proceed with the middle subject (M.S.) on page 9.*

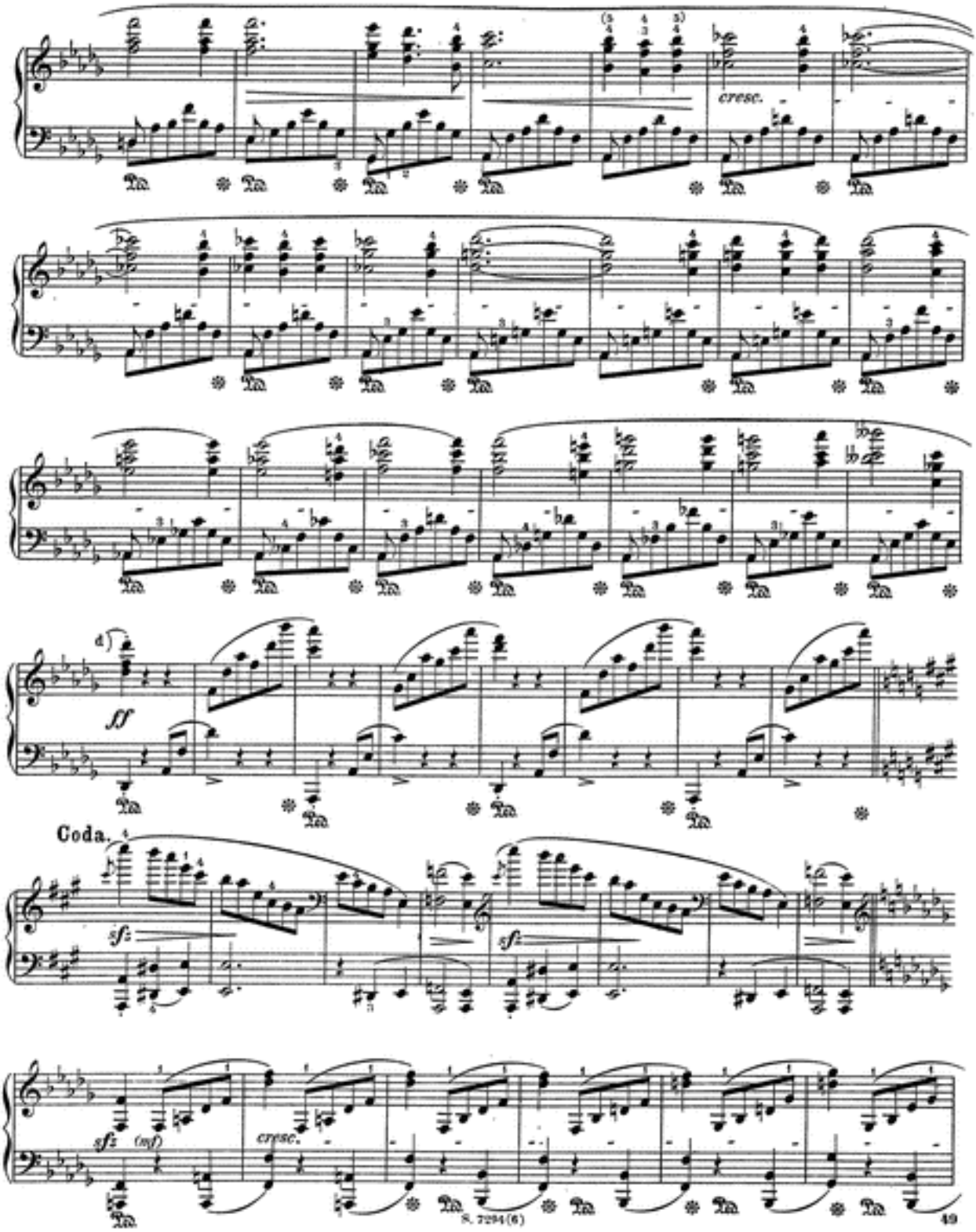

legato
poco rites.
c)
leggiero
f
cresc. ed animato
ff
M. S. a)
(ff)
sempre f

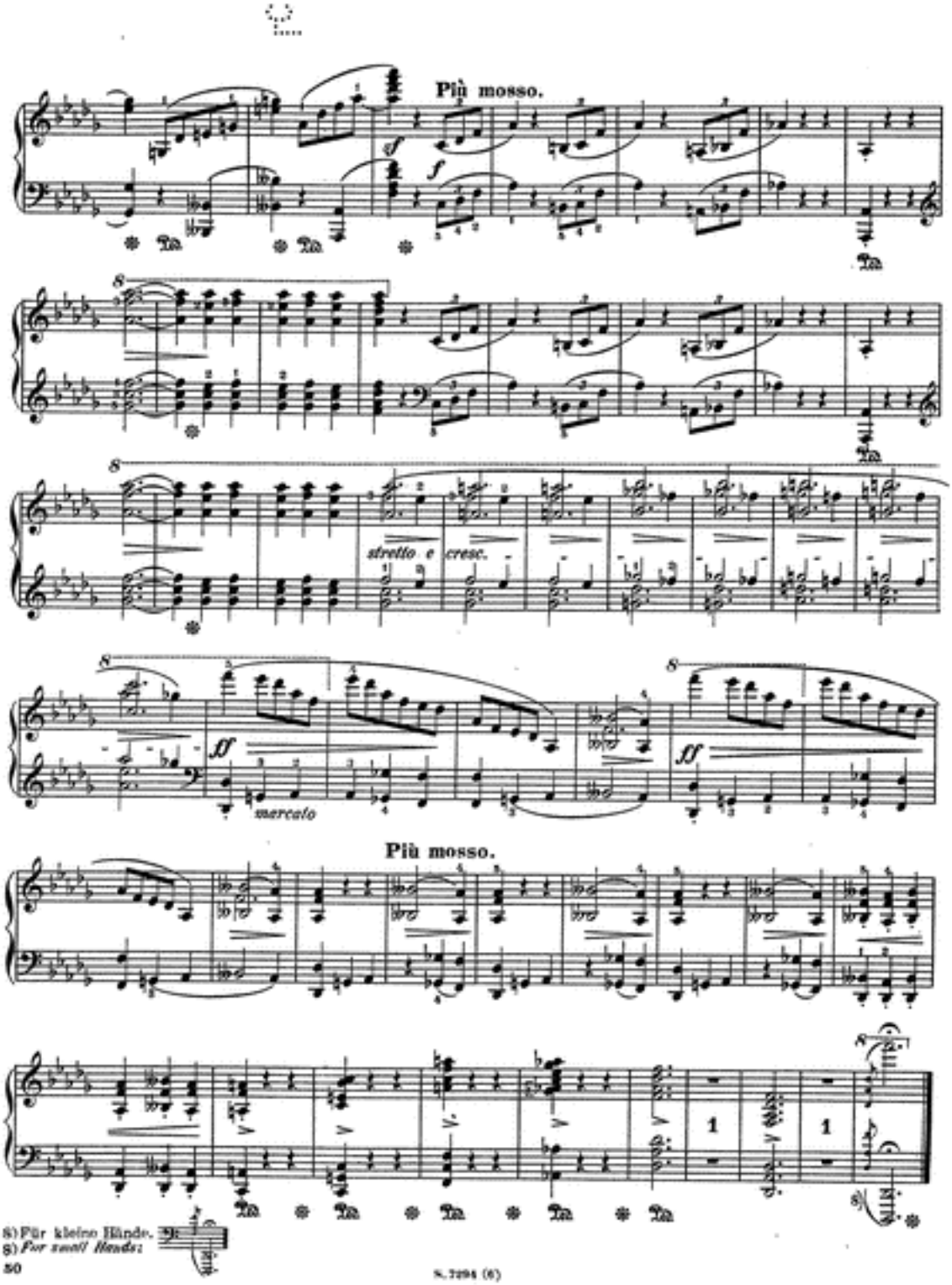

agilato
sf
fz
(più f)
cresc.
ff
p
ff


(sf) cresc.
cresc.
ff
sempre con fuoco
dim.
calando


H. S. a)
Tempo I.
smorz.
rit.
1
sotto voce
ff
pp
2
sf
b)
P


poco ritm.
con anima
cresc.
f
dolce
p
(più f)

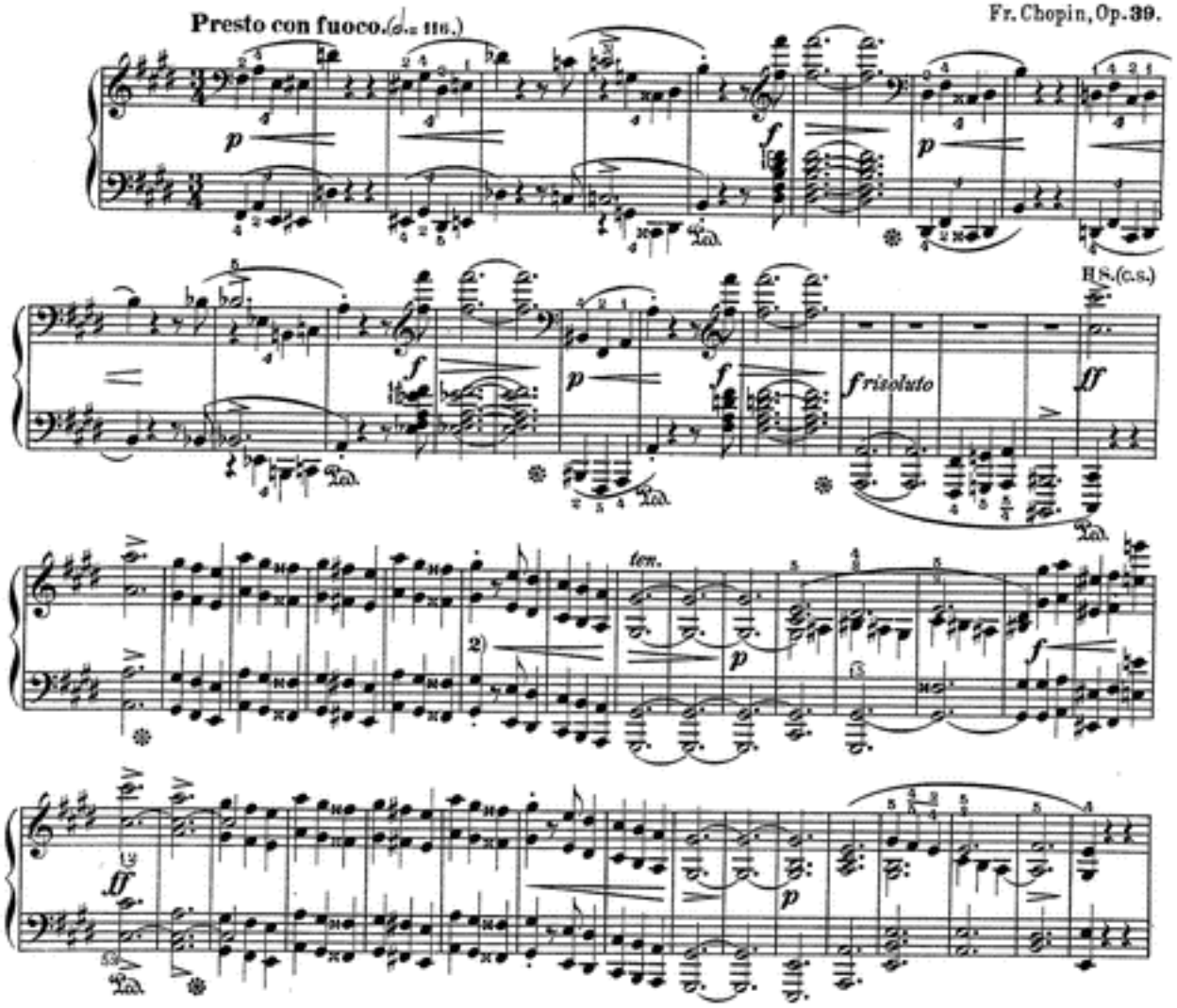

cresc.
ff
Coda.
sf
sf
sfz (mf)
cresc.



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

[1] SCHERZO.

Fr. Chopin, Op. 39.



1) Nach einer Einleitung von mehr präludirendem als selbstständigem Charakter beginnt der in der erweiterten dreitheiligen Liedform geschriebene Hauptsatz (H. S. a _ b _ c). Den Kern des Seitensatzes (S. S.) bildet der mit Passagen durchflochtene chorartige Theil **a**, der nach dem Zwischenspiel **b** bei **c** wieder auftritt; **d** ist die Rückleitung zum Hauptsatz.

H. S. und S. S. werden mit mehrfachen Veränderungen, insbesondere Kürzungen wiederholt.

Eine breit angelegte Coda von neuem thematischen Gehalt beschliesst das Work. Der Contrast zwischen der energischen Rhythmik des Hauptsatzes und dem würdevollen Gesang des Seitensatzes ist so unverkennbar, dass es einer Detaillirung des Vortrages nicht bedarf.

2) Nach einigen Ausgaben heisst der Rhythmus hier und bei den Wiederholungen (♪♪ ♩ ♩).

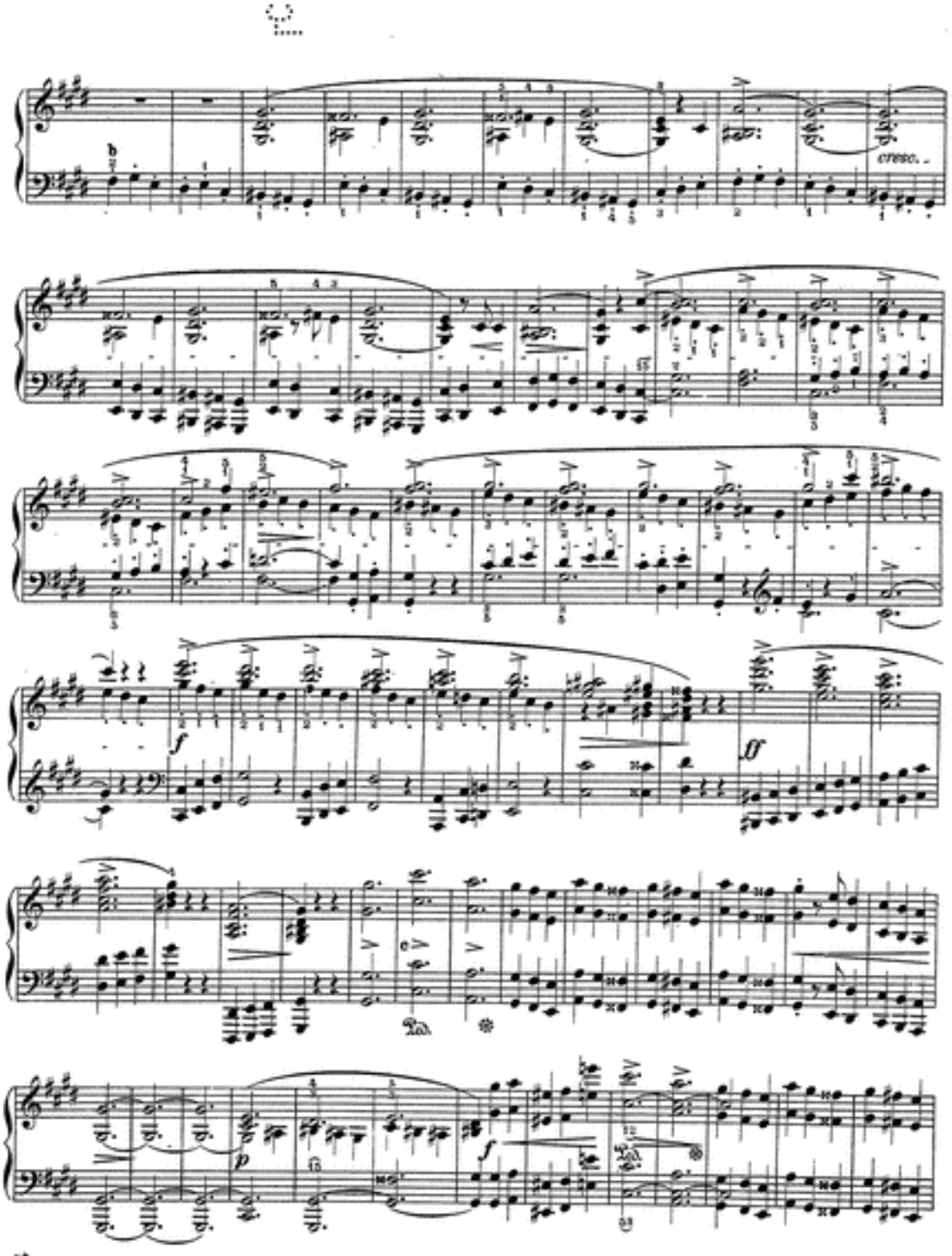
1) *After an introduction more prelude-like than independent in character, begins the Chief Subject (C. S. **a**. **b**. **c**.) written in enlarged three-part song-form. The kernel of the Secondary Subject (S. S.) is formed of the chorus-like part **a** with its interwoven passages, which after the interlude **b**, reappears at **c**; **d** is the retrogression to the Chief Subject.*

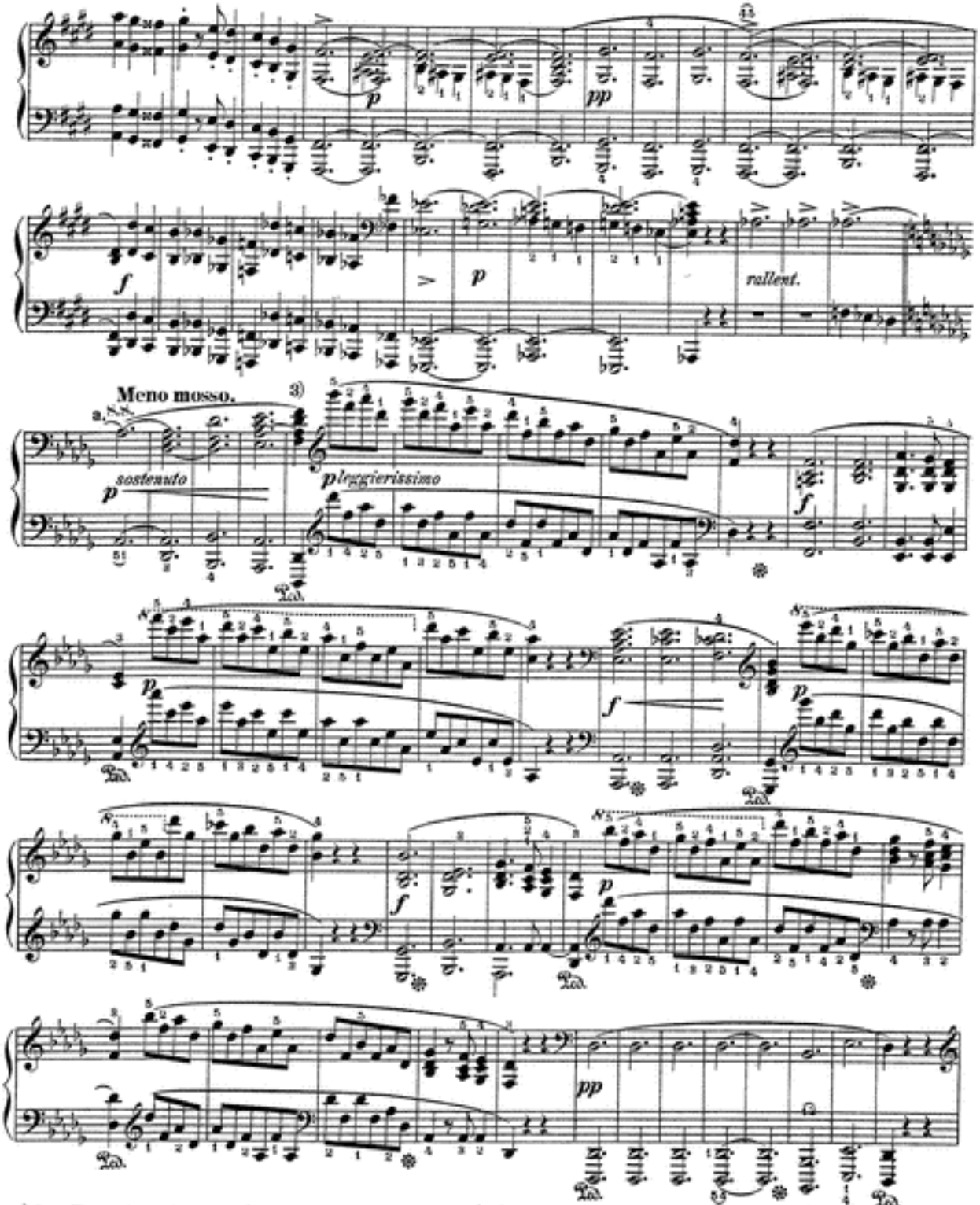
C. S. and S. S. are repeated with manifold alterations, particularly abbreviations.

A broadly designed Coda of new thematic contents closes the work. The contrast between the energetic rhythm of the Chief Subject and the dignified song of the Secondary Subject is so unmistakable, that it is unnecessary to treat of the delivery in detail.

2) *According to some editions the rhythm, here and in the repetitions, is* (♪♪ ♩ ♩)

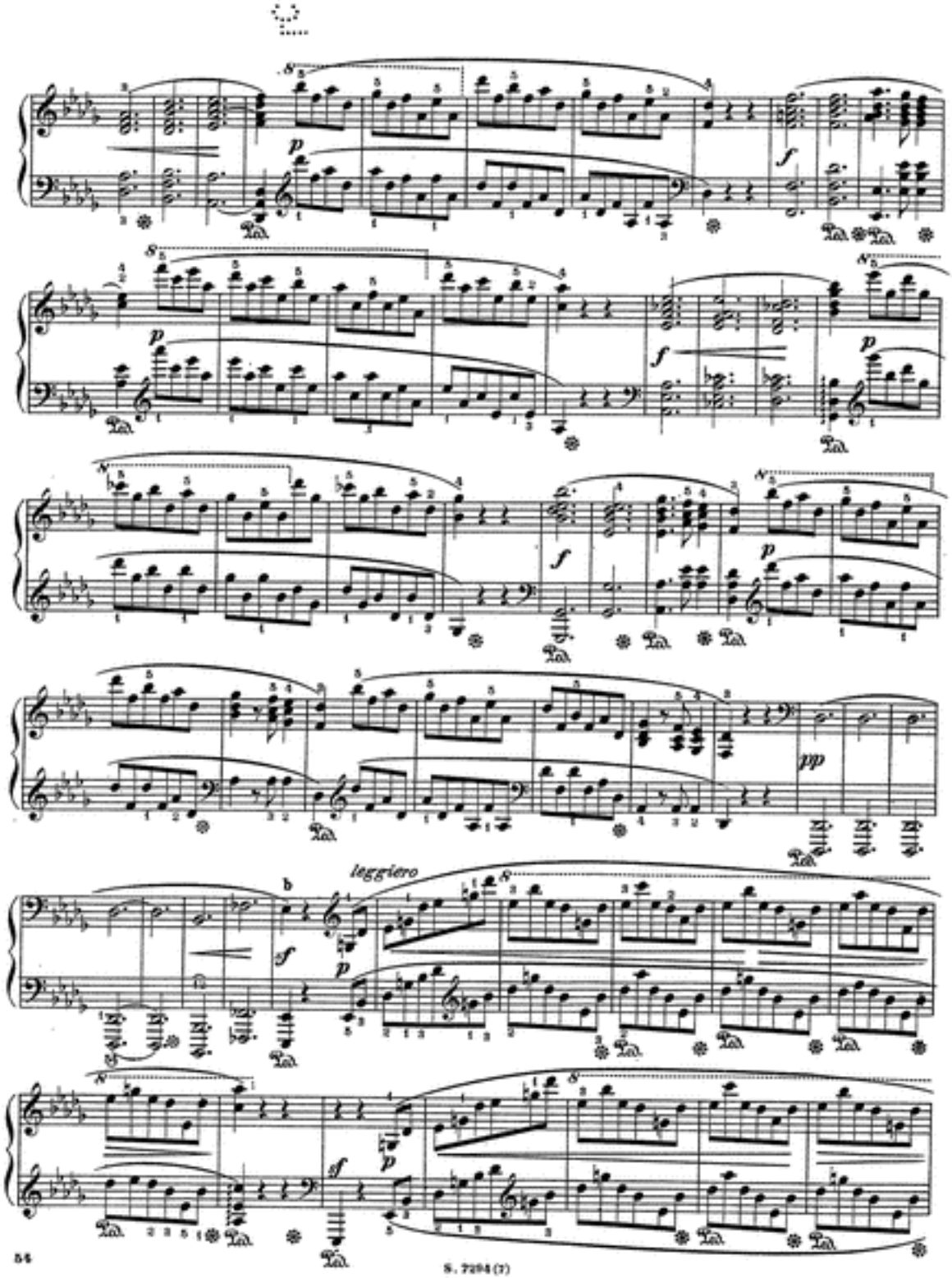
Copyright G. Schirmer 1882.

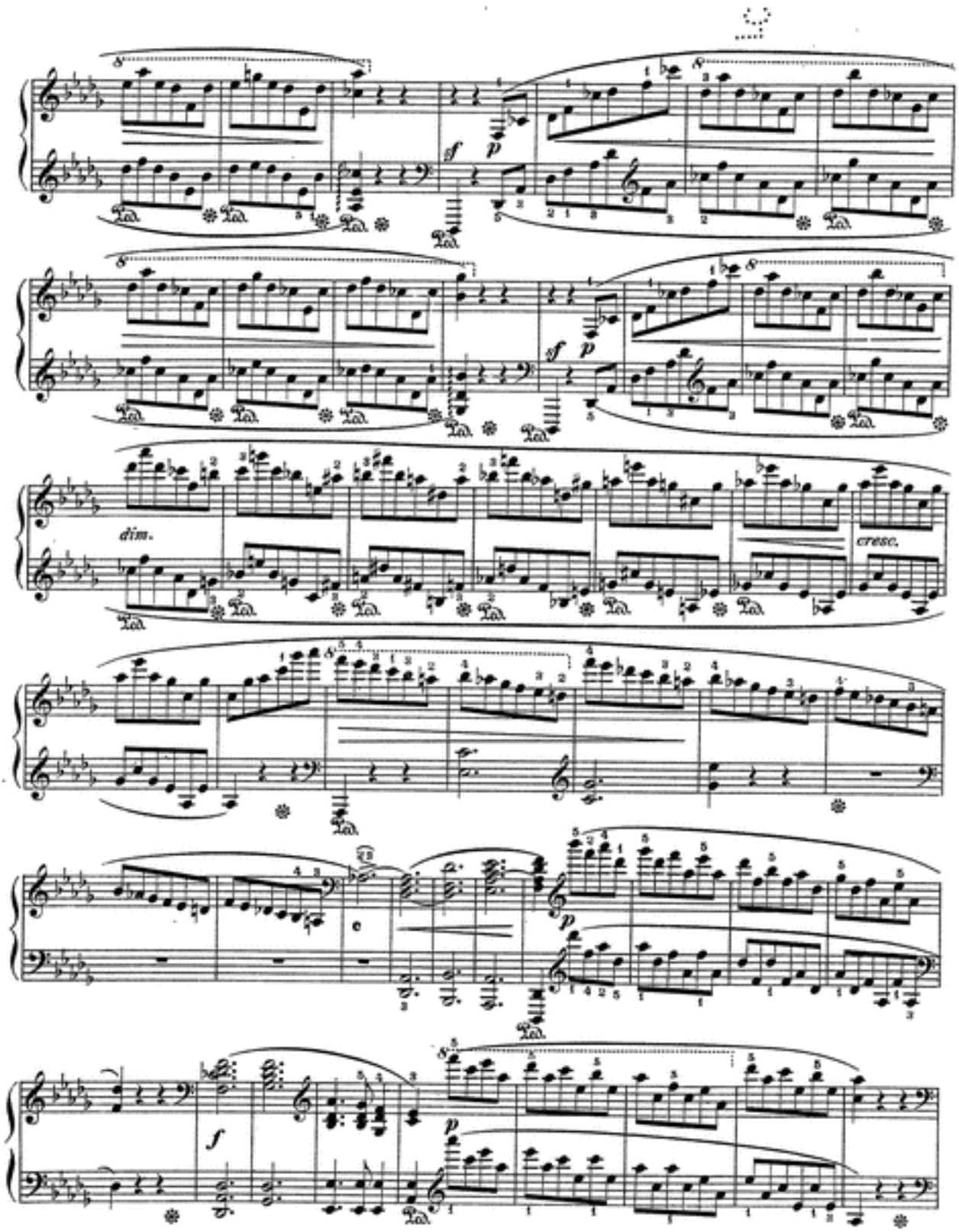

cresc.
f
ff
p
f

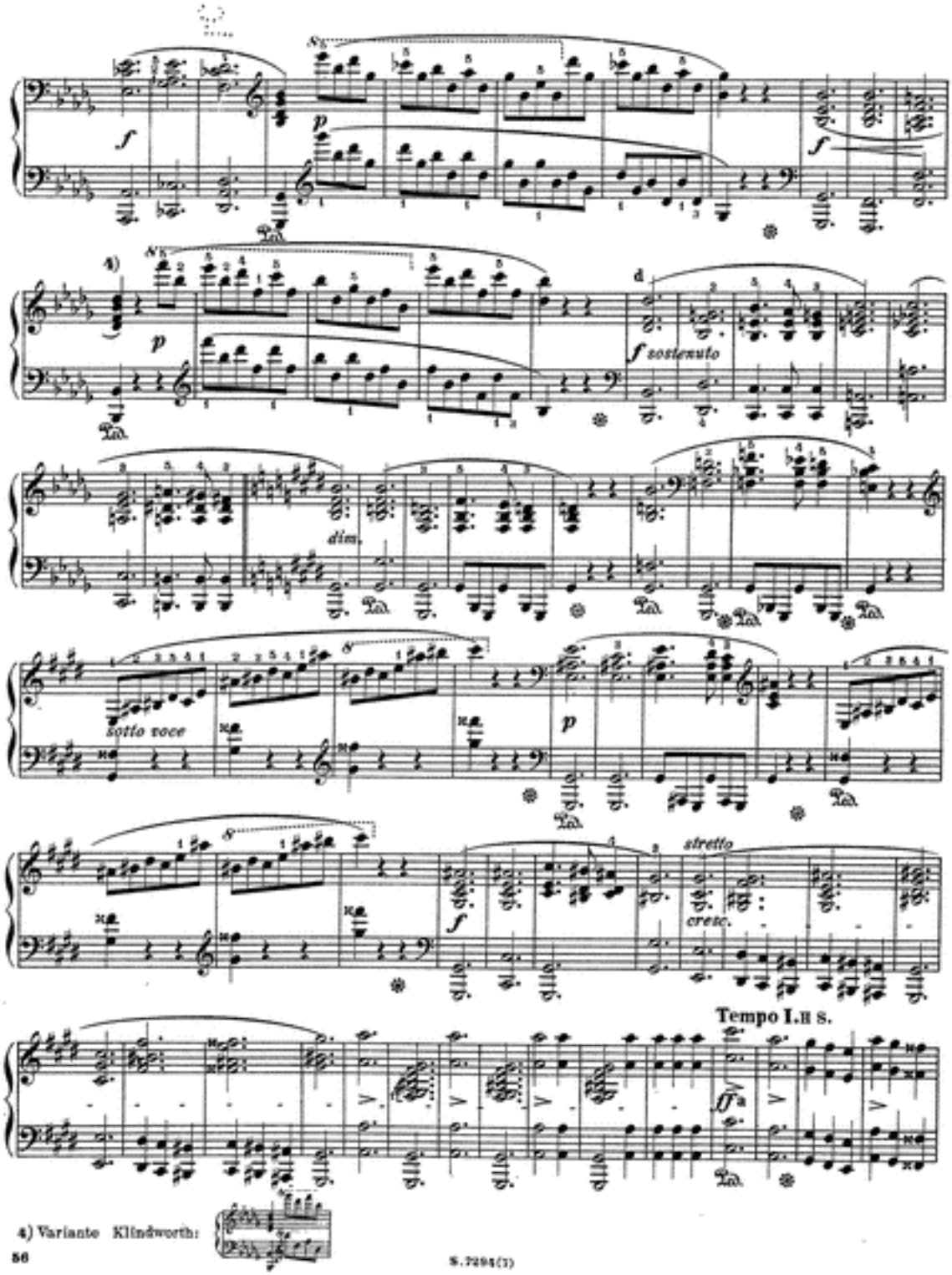


3) Zum Verständniss des Thema's ist zu bemerken, dass der Endaccord jeder Strophe während der ganzen Dauer der Passage voll fortklingen muss.

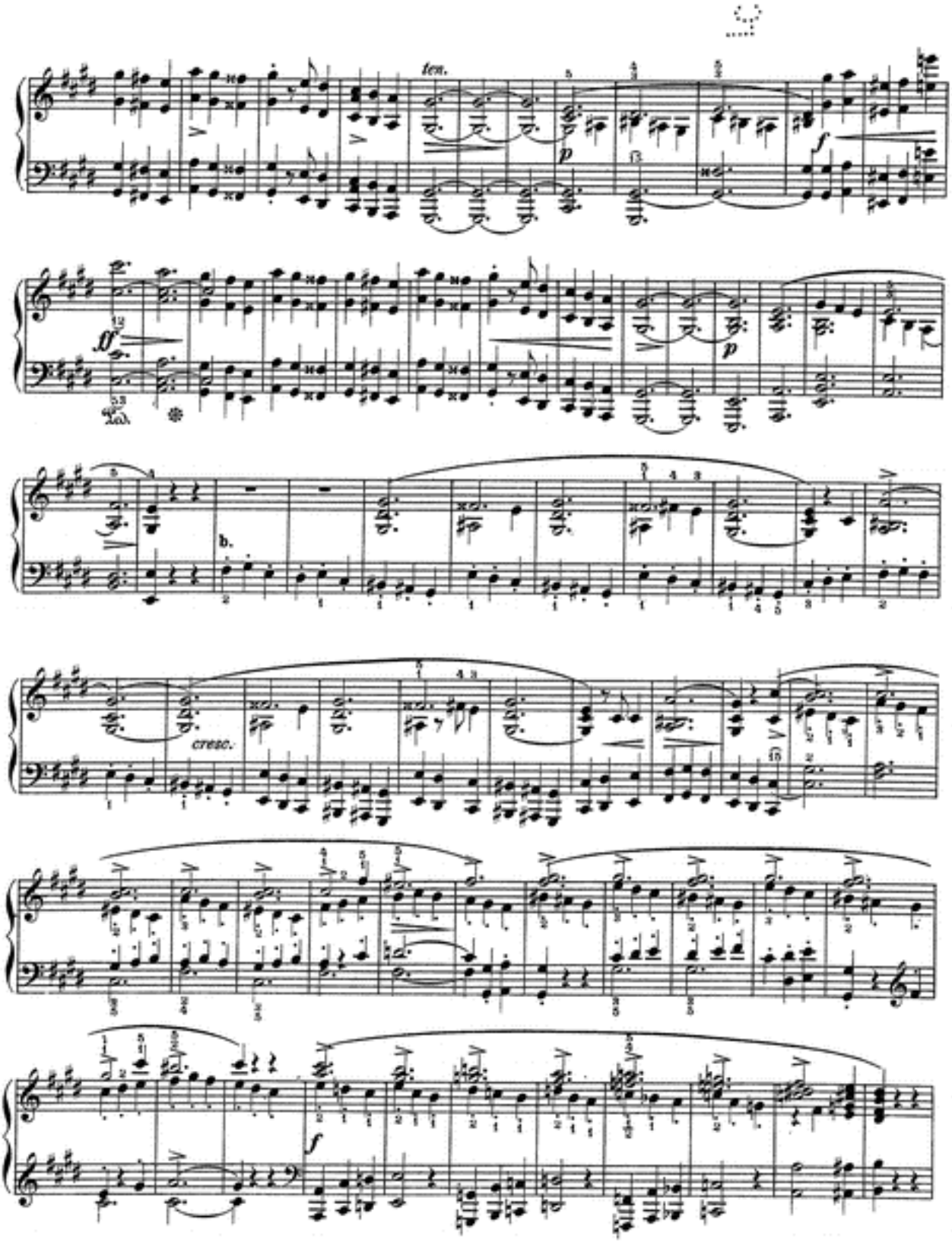
3) *For understanding the theme, it may be observed, that the last chord of every strophe must sound on in fulness through the entire duration of the passage following.*

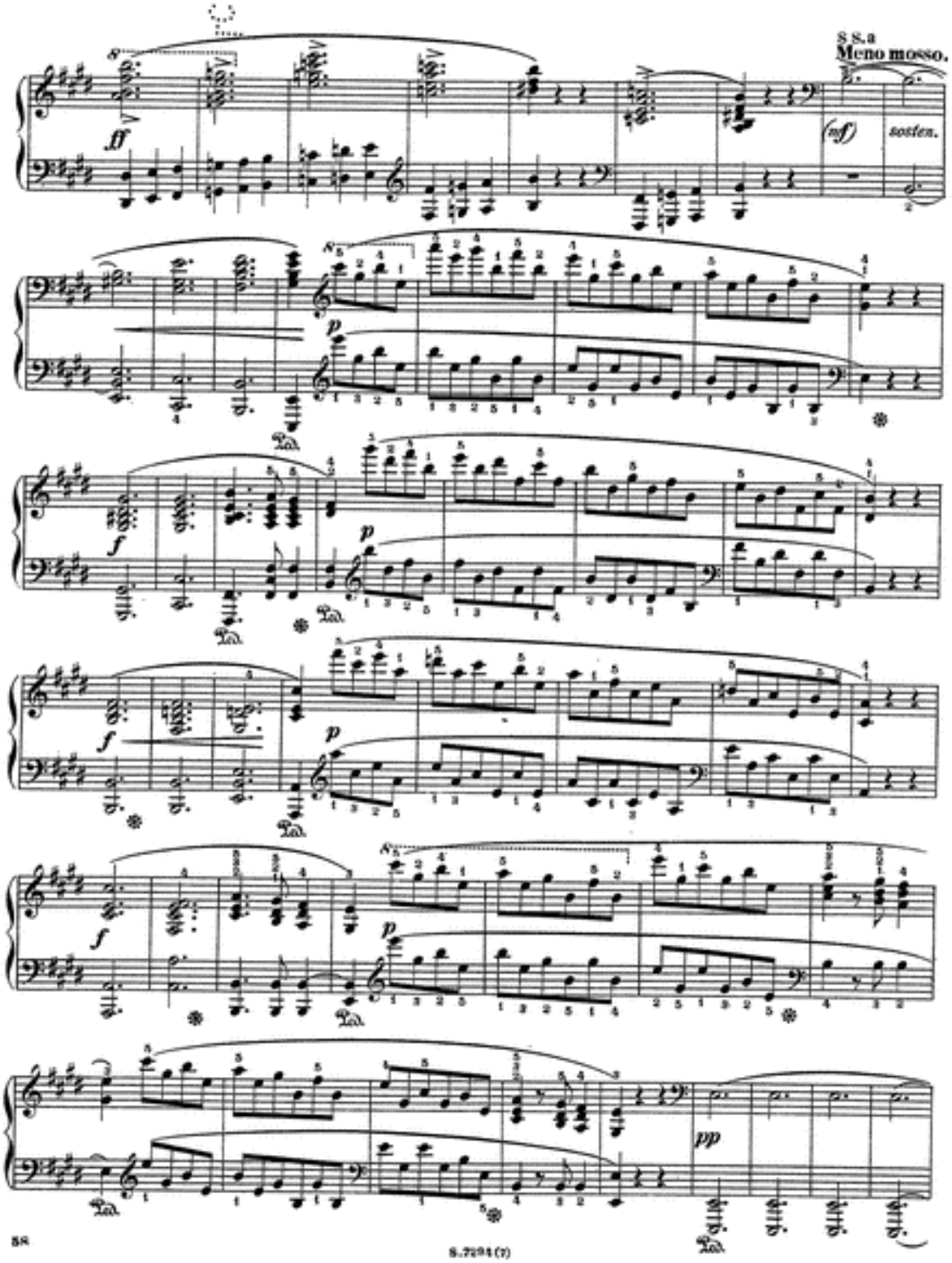

leggiero

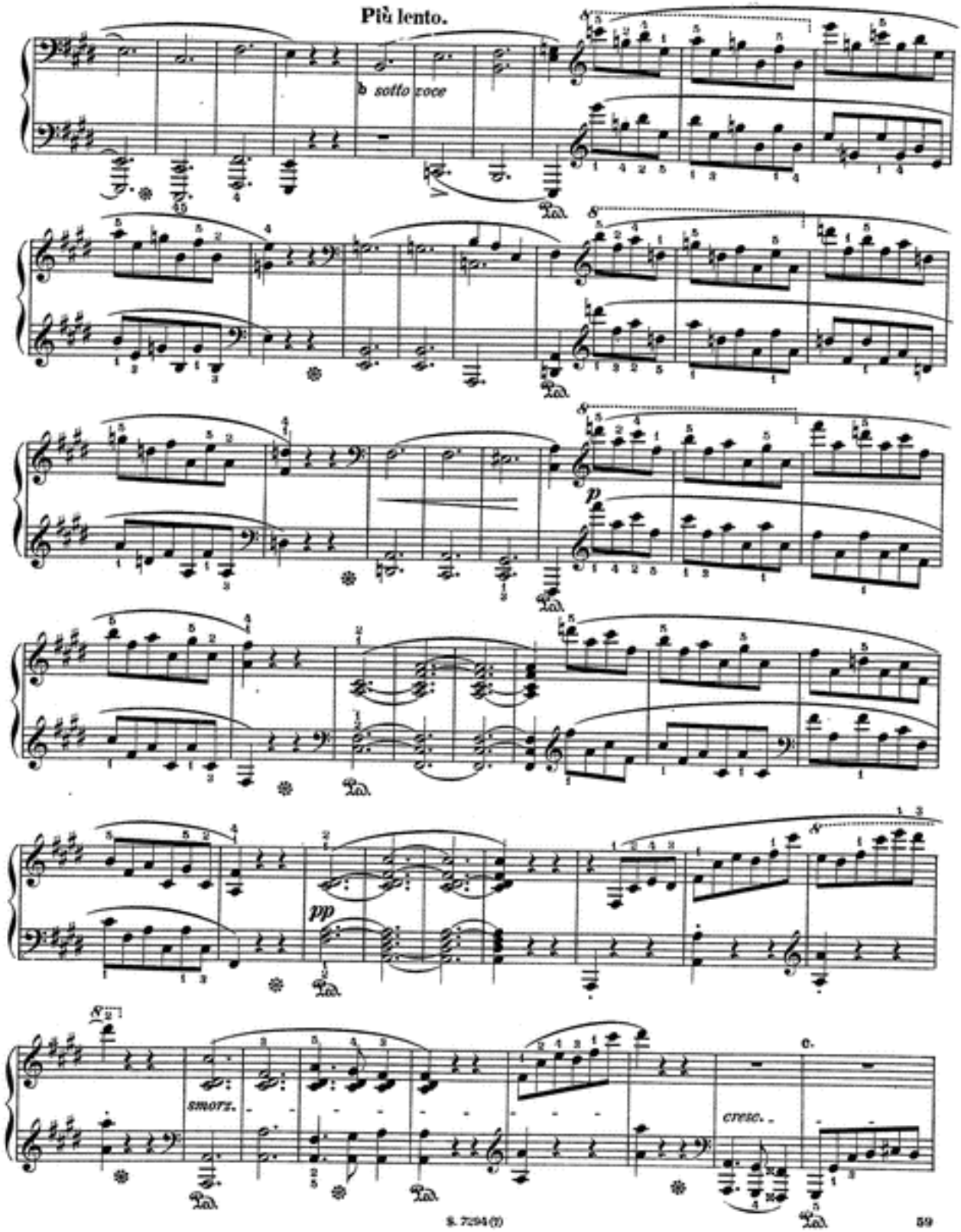

dim.
cresc.

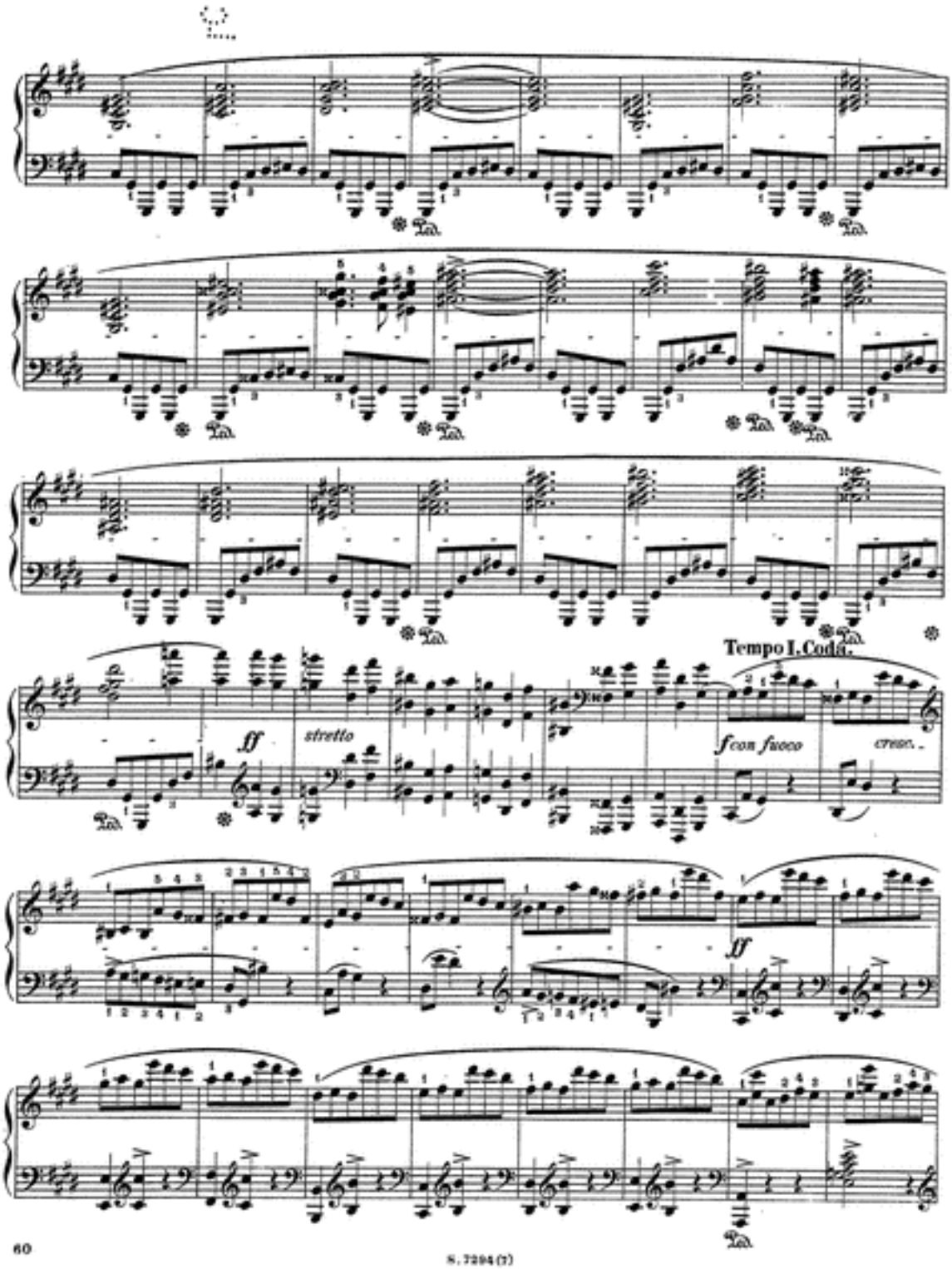


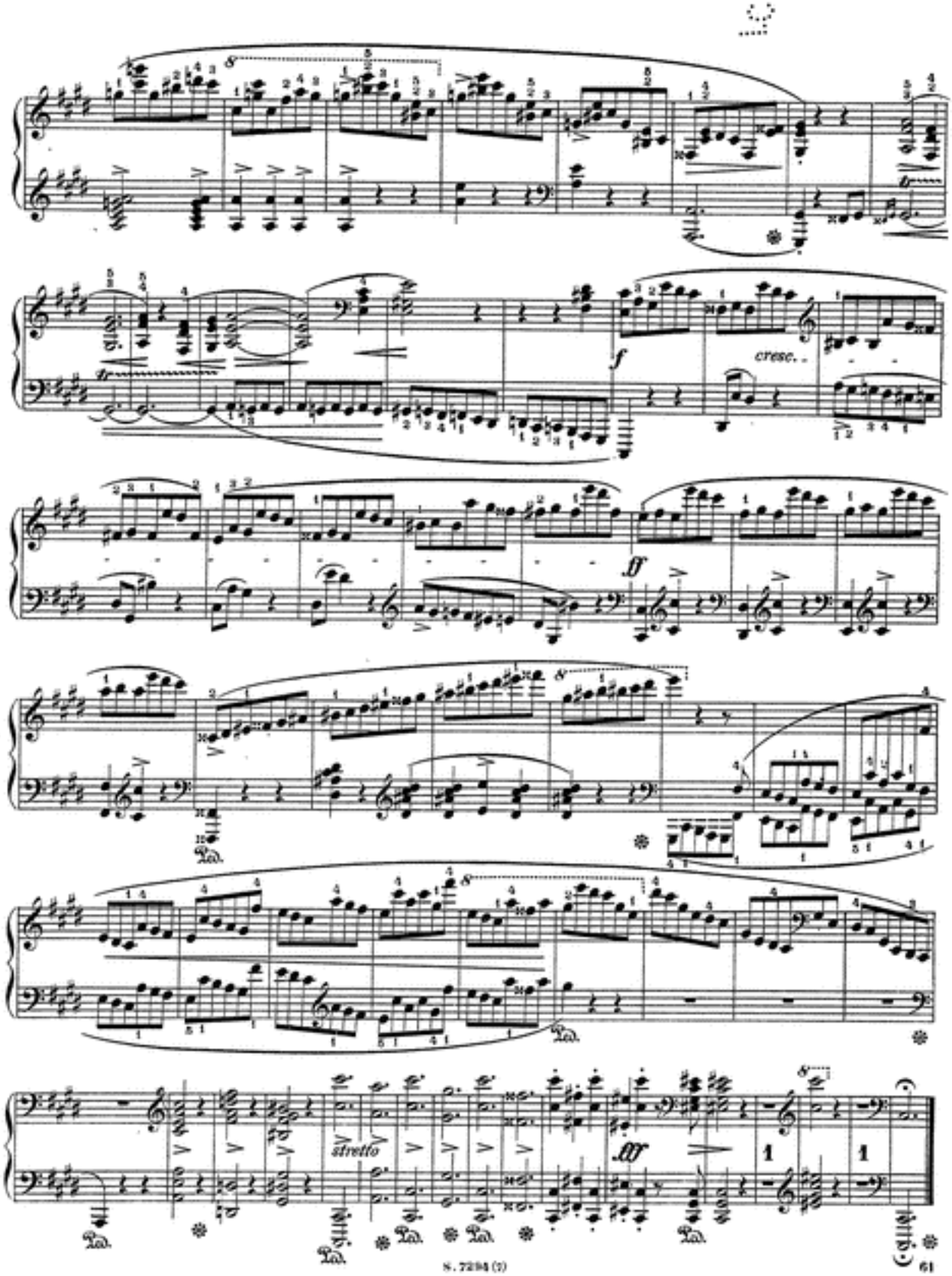
4) Variante Klindworth:


ten.
p
f
ff
p
b.
cresc.
f


8 8.a
Meno mosso.
ff
(mf)
sosten.
p
f
pp


Più lento.
sotto voce
smorz.
cresc.


Tempo I. Coda.
ff
stretto
f con fuoco
cresc.
ff

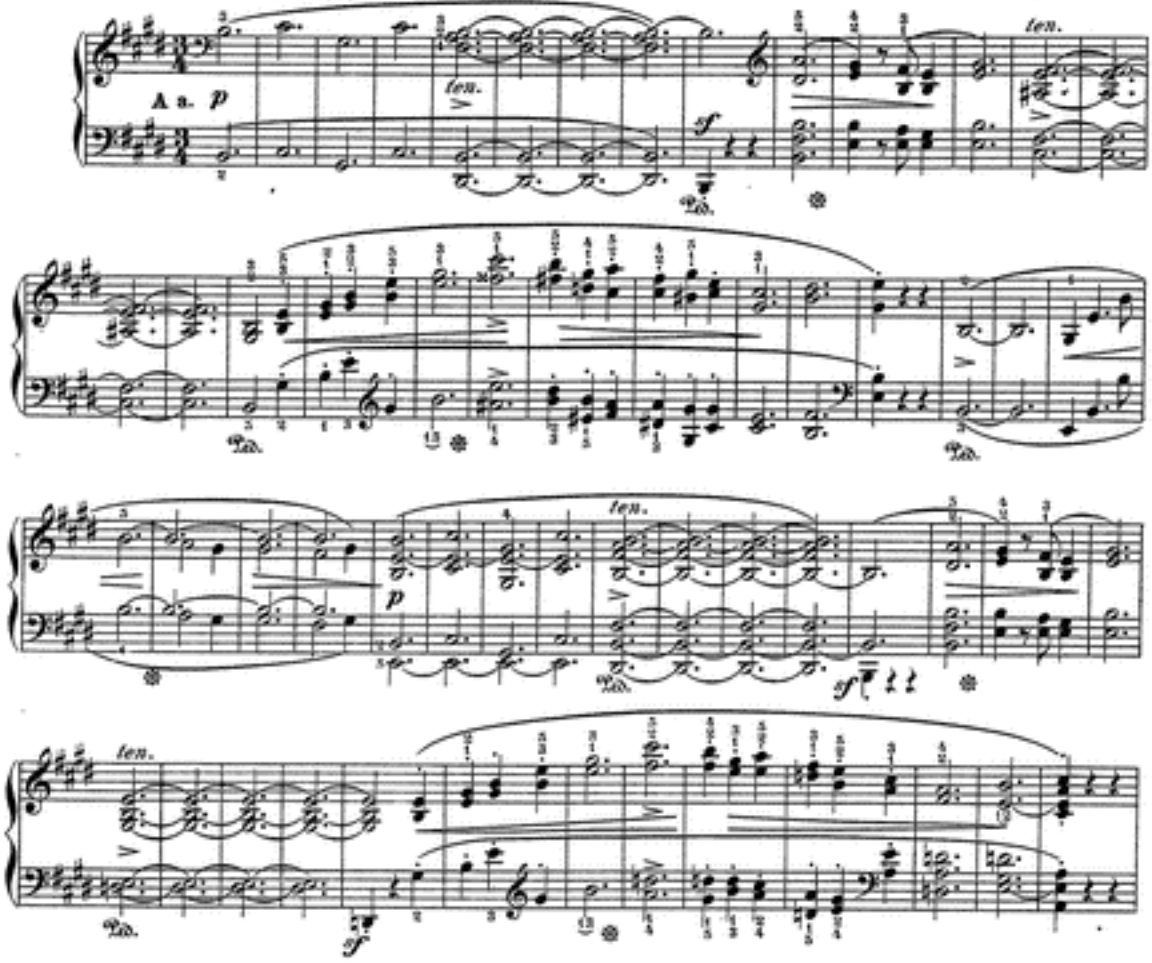

cresc..
stretto

[1]SCHERZO.

I

Presto. (♩. = 108)

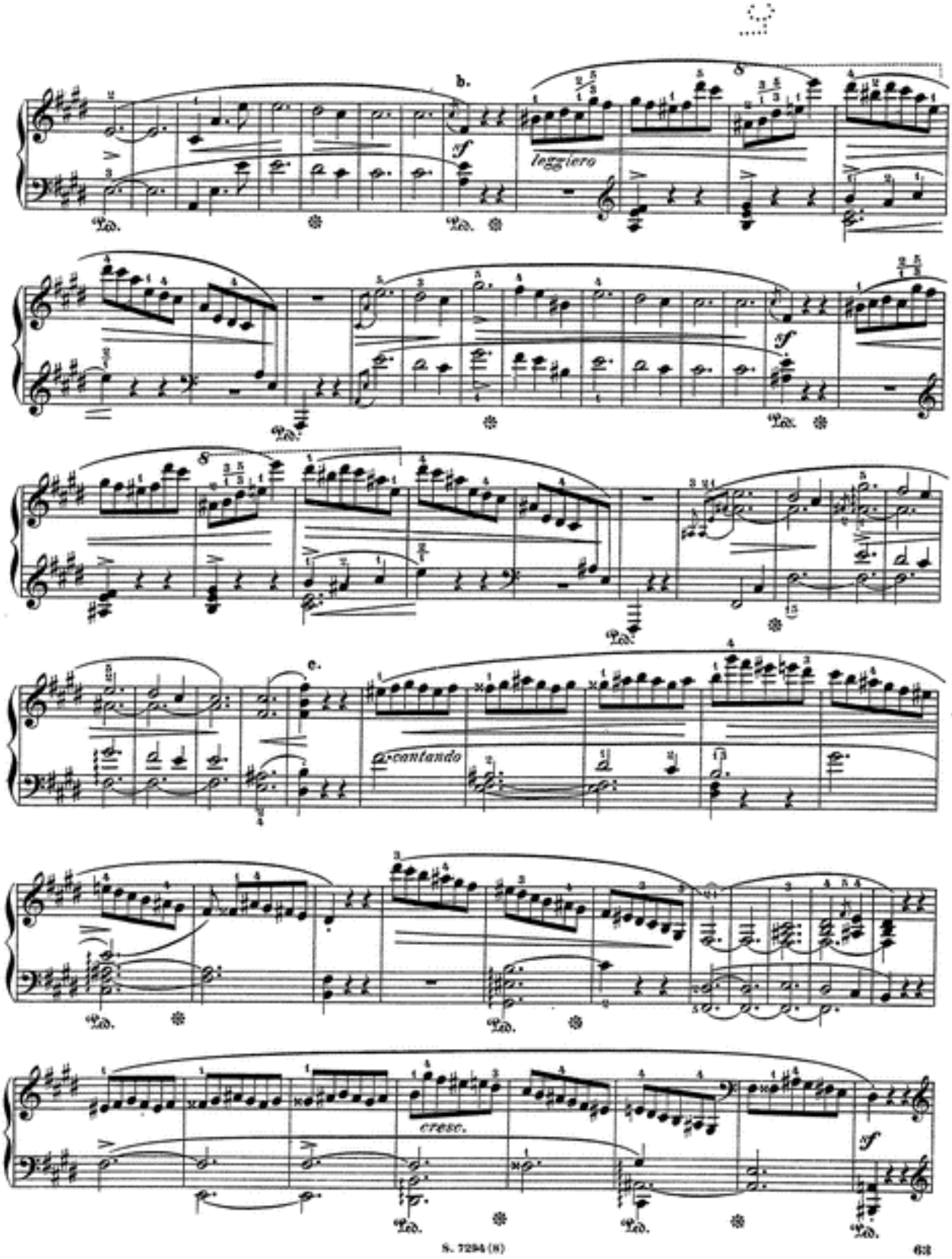
Fr. Chopin, Op. 54.

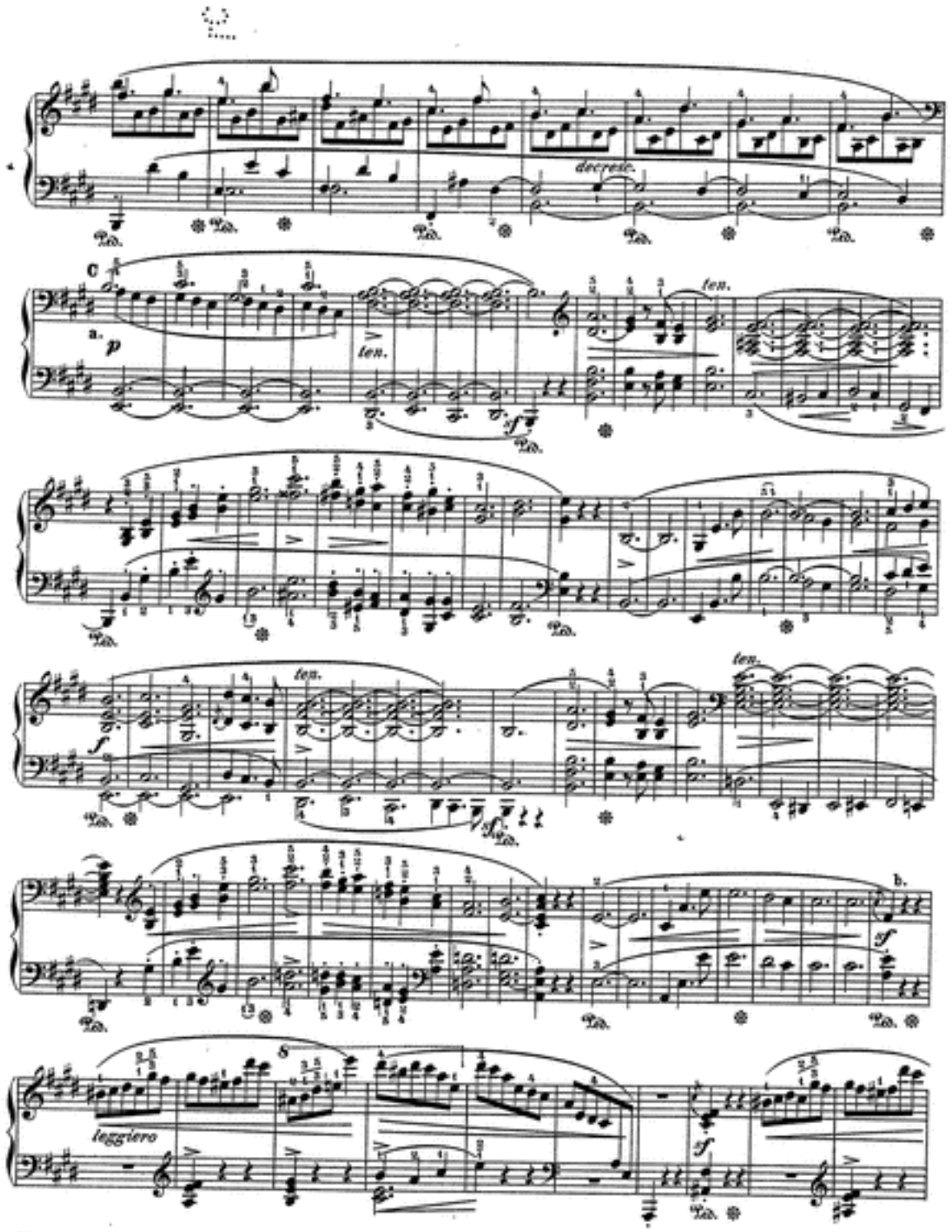


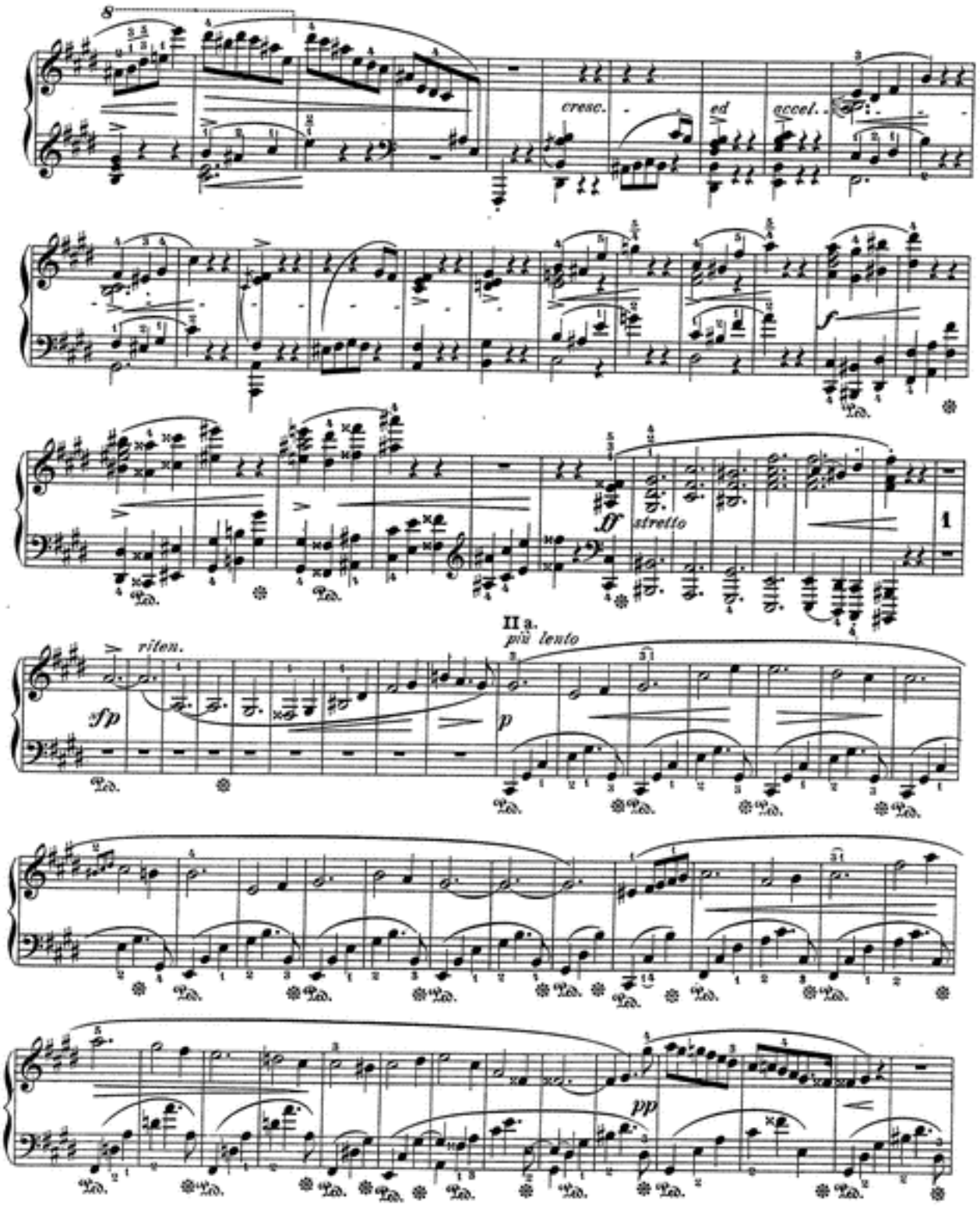
1) Das Werk zerfällt in drei Hauptabtheilungen **I. II. III** und **Coda.** Seine Form ist eine Abart des Rondo's. Denn der erste Theil, welcher bei **III** fast vollständig wiederholt wird, besteht aus drei Abschnitten **A. B. C.** deren jeder auf das Thema **I A a.** zurückgreift. Dieses ist der mit modulatorischen oder ornamentalen Abänderungen wiederkehrende Hauptsatz, zu dem sich die Unterabtheilungen **b. c.** in **I** und **III** theils als Seitensätze, theils als Ueberleitungen verhalten; der Abschnitt **II** kann ebenfalls als ein freilich sehr weit angelegter Seitensatz betrachtet werden. Auch durch seinen Charakter unterscheidet sich das vierte Scherzo merklich von den früheren. Die dem Scherzostyl sonst eigene rhythmische Bewegtheit tritt erheblich seltener in den Vordergrund, als die langathmigen, weichen Cantilenen.

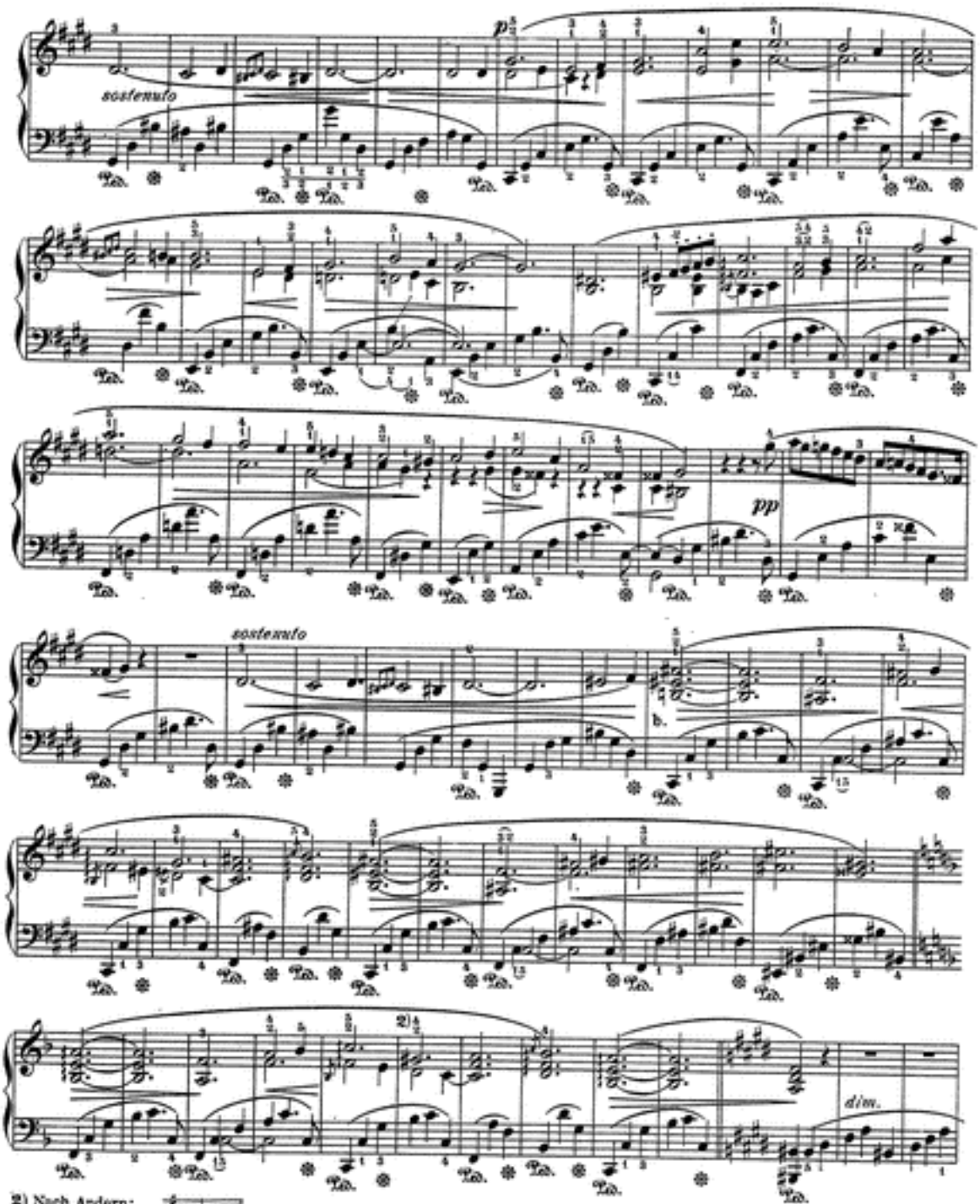
1) *The work separates into three chief divisions,* **I, II, III** *and* **Coda.** *Its form is a variety of the Rondo. For the first part, which is almost entirely repeated at* **III,** *consists of three sections,* **A, B, C,** *each of which turns back to the theme* **I A a.** *This is the Chief Subject, recurring with modulatory or ornamental alterations, to which the subdivisions* **b c** *in* **I** *and* **III** *are related partly as Secondary Subjects, partly as transitions; section* **II** *may also be regarded as a Secondary Subject, very broad in design, to be sure. The Fourth Scherzo also differs remarkably from the earlier ones in regard to its character. The rhythmic animation peculiarly appropriate to the Scherzo-style steps into the foreground considerably less frequently than the long drawn out, soft Cantilenas.*

Copyright G. Schirmer 1882.
S. 3294 (8)


b.
sf
leggiero
Ped.
sf
c.
a-contando
cresc.
sf

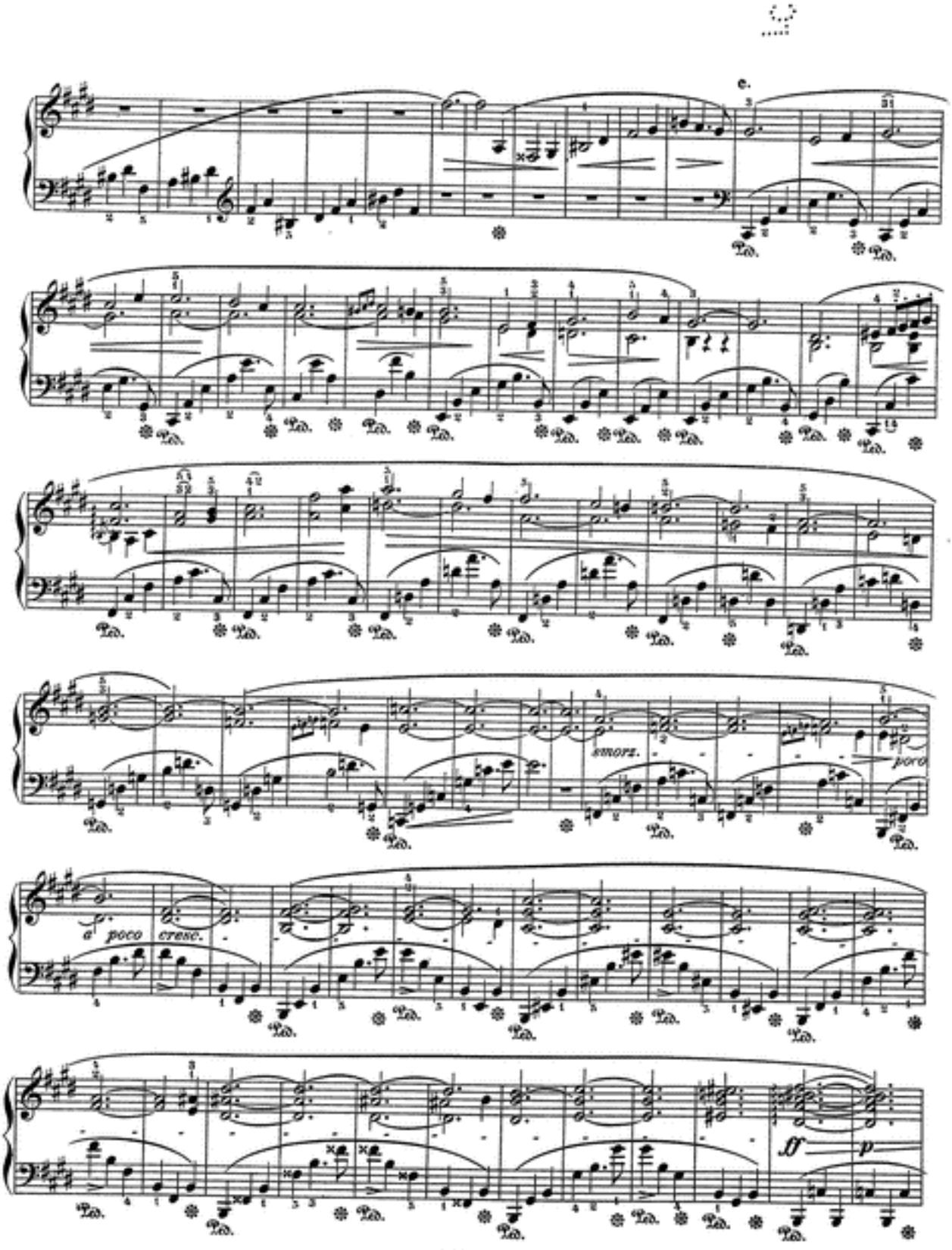

decresc.
C
a.
p
len.
sf
len.
f
len.
sf
b.
sf
8
leggiero
sf

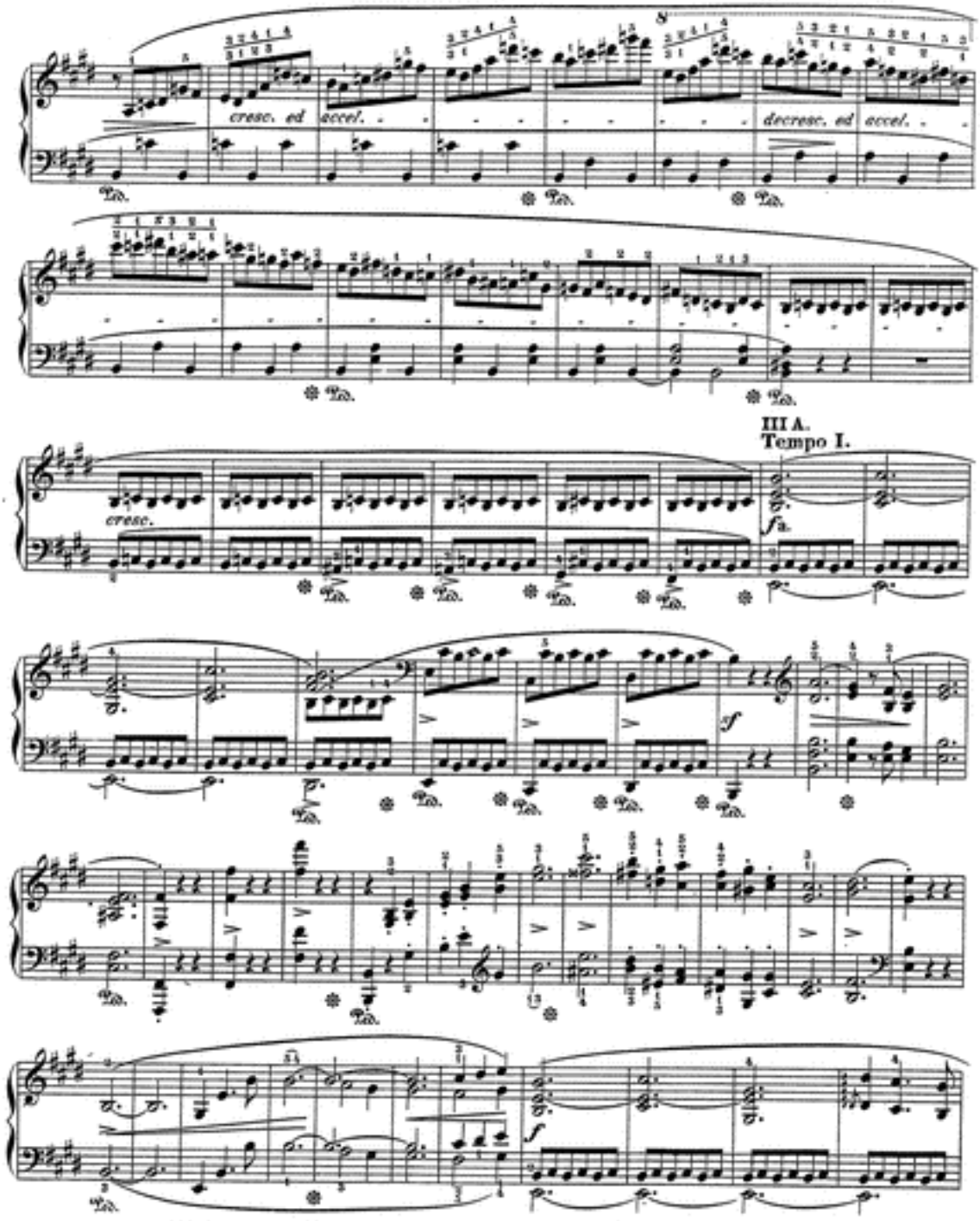

8
cresc.
ed
accel.
ff
stretto
1
II a.
più lento
riten.
sfp
p
pp

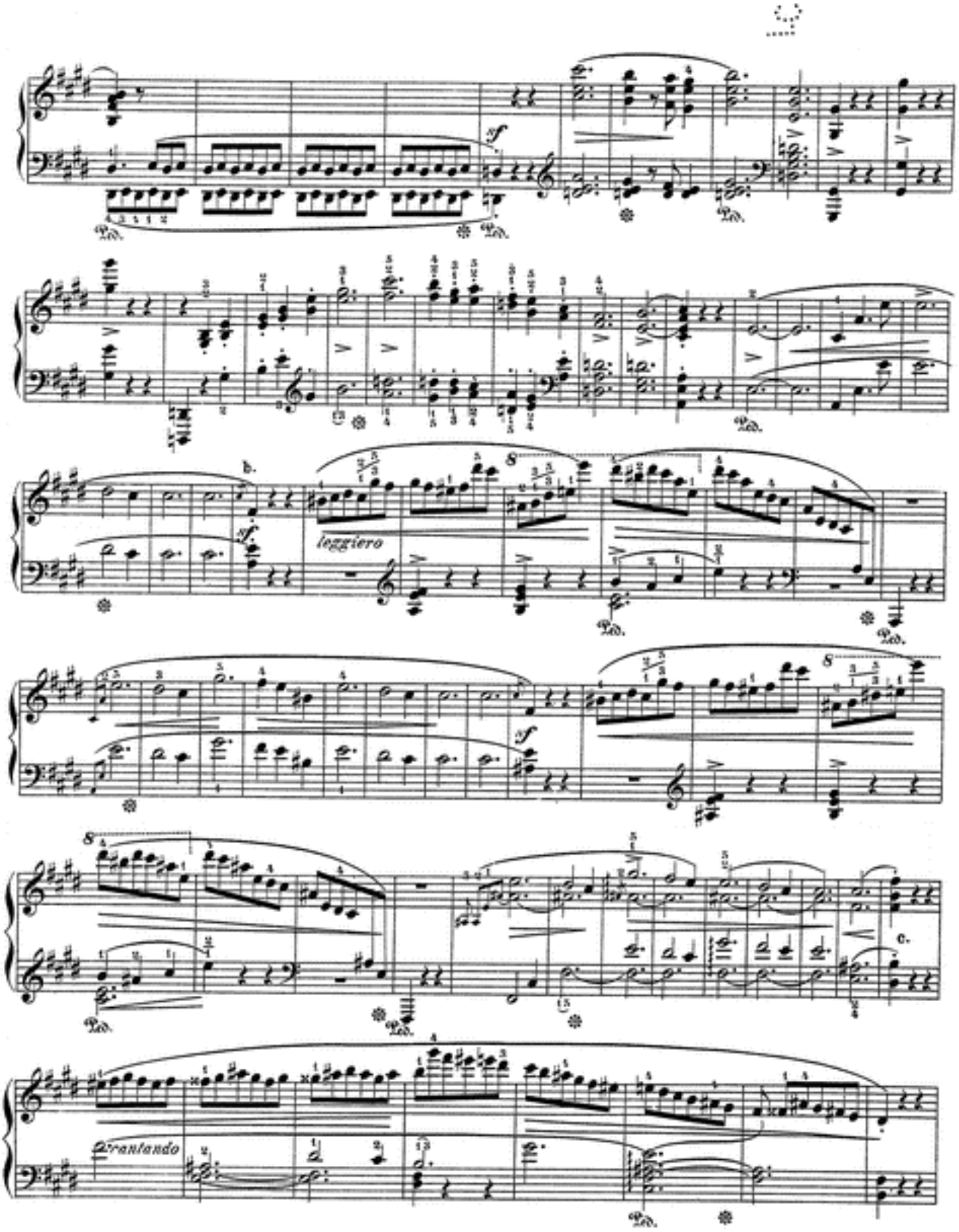


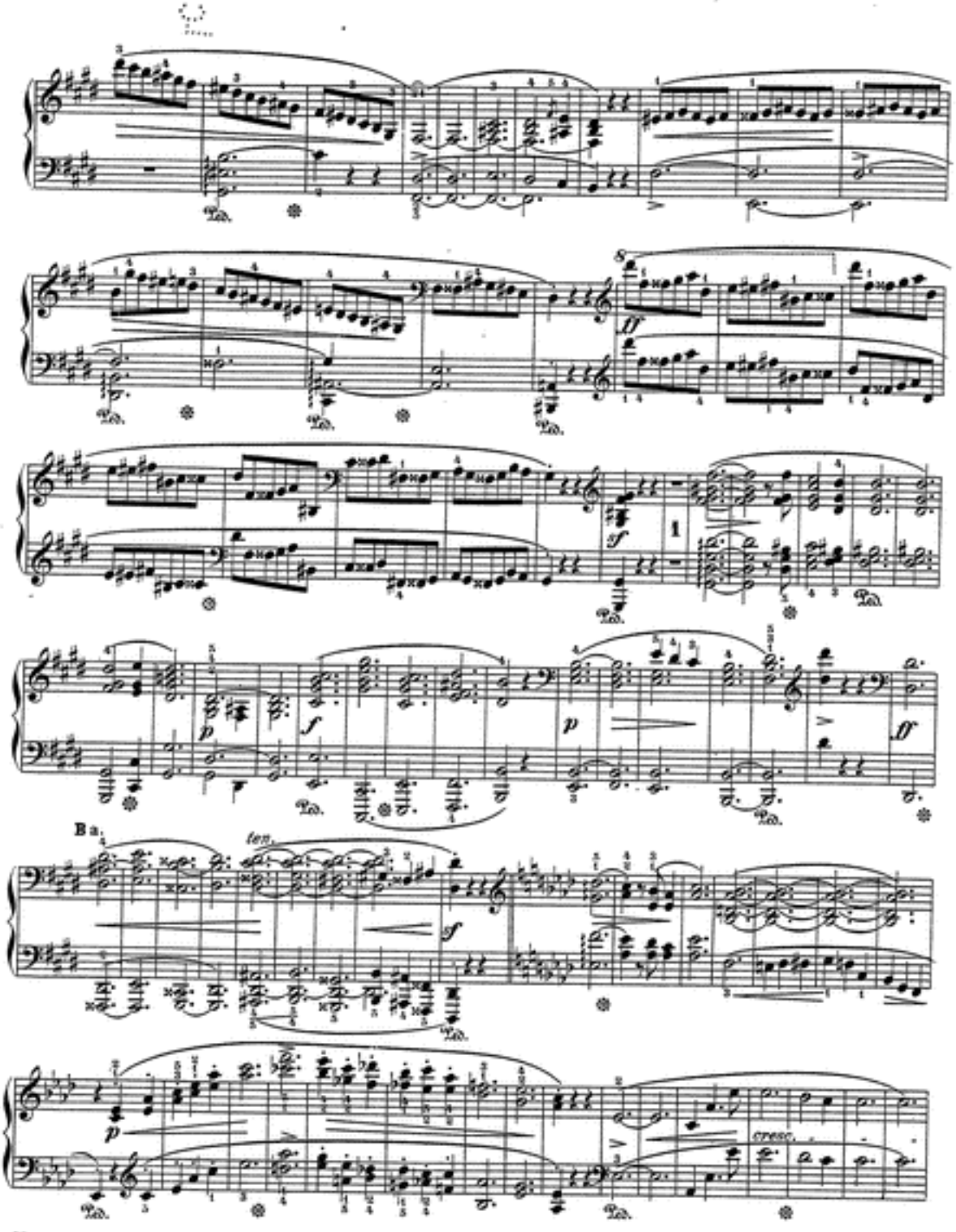
2) Noch Andern:
2) *According to others:*

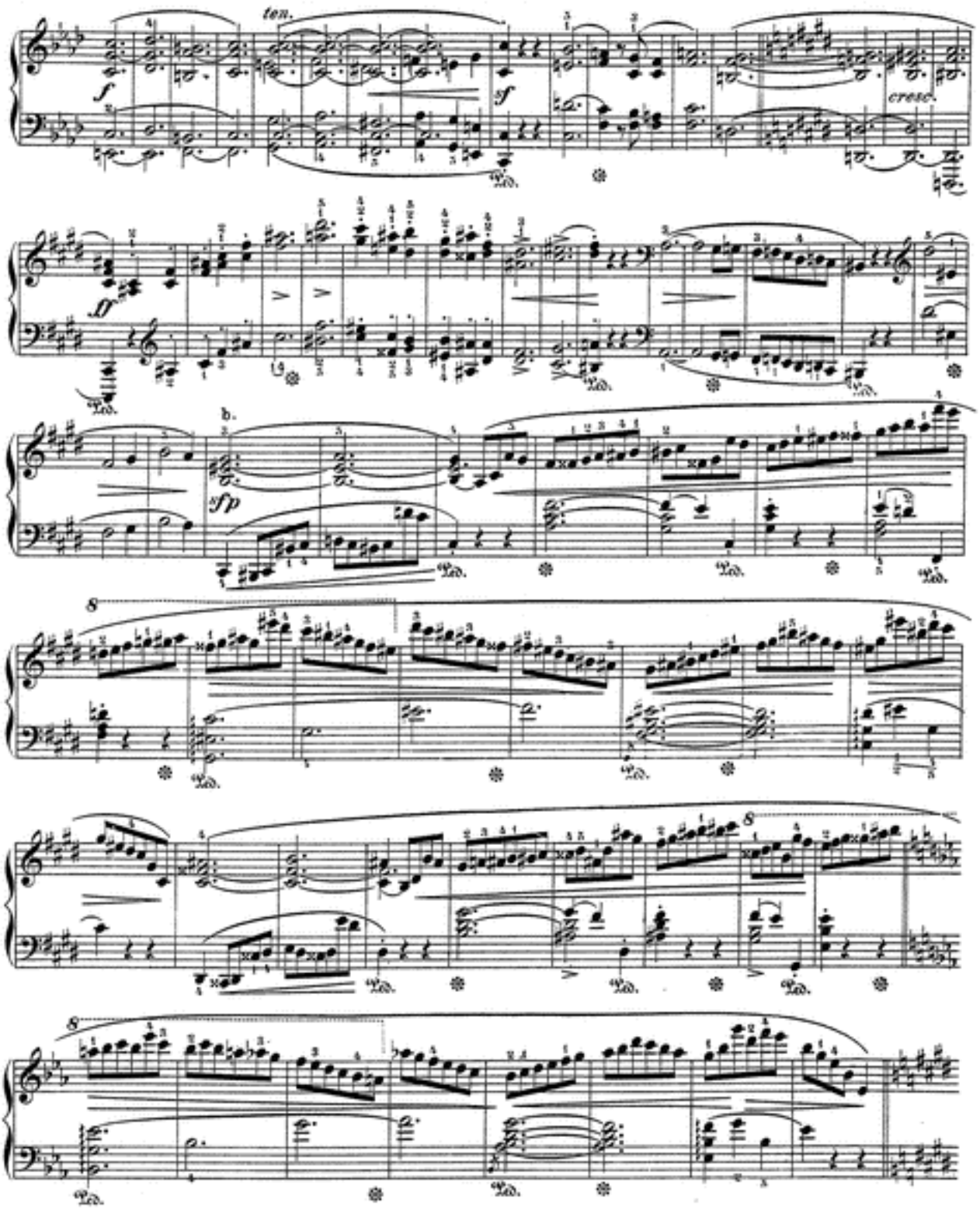
S. 2294 (8)

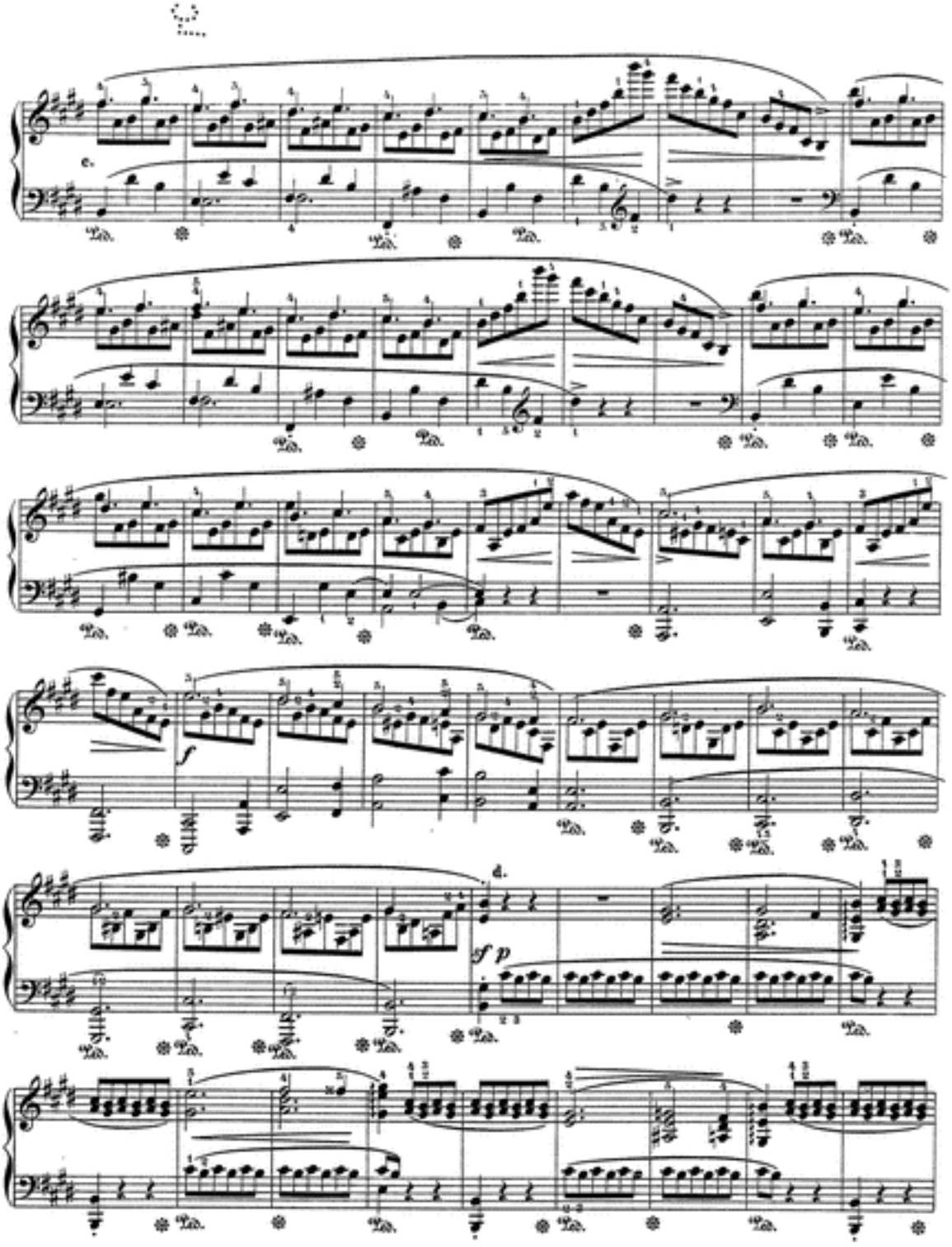

e.
Ped.
smorz.
poco
a poco cresc.
ff
p

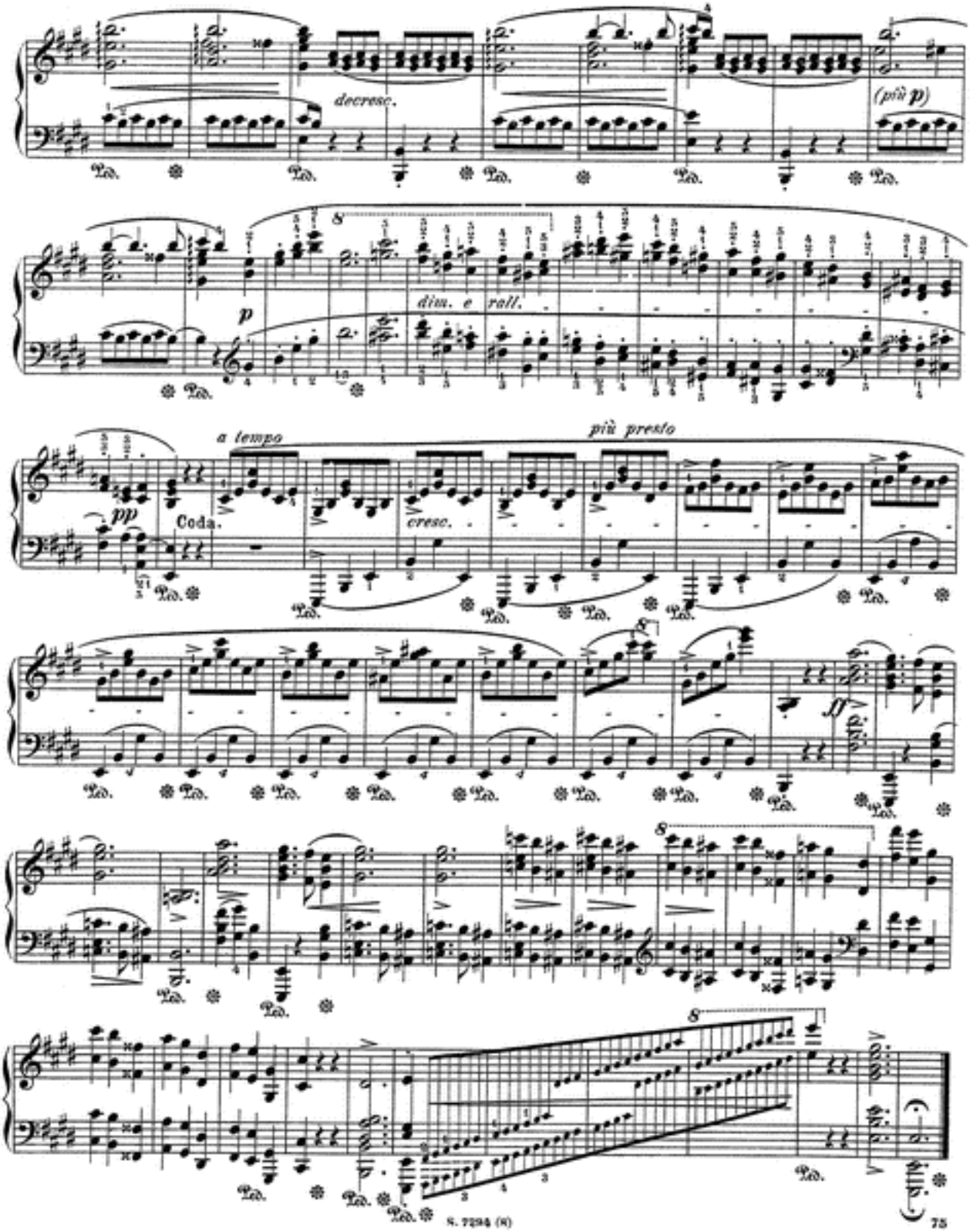

cresc. ed accel.
decresc. ed accel.
III A.
Tempo I.
cresc.
fa.
sf
sf


sf
leggiero
b.
c.
Ped.
Crantando


B a.
ten.
cresc.


ten.
f
f
cresc.
ff
sfp
8
8
8


c.
Ped.
f
d.
sf p


decresc.
(più p)
p
dim. e rall.
a tempo
più presto
pp
Coda.
cresc.
ff
8