

ULLSTEIN
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EDITION
MUSICAL WORKS

CHOPIN SCHERZO No. 2

Bb-MINOR, OP. 31

(LEONID KREUTZER)

ULLSTEIN EDITION

No. 205

PRICE NET



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F R E D E R I C C H O P I N

SCHERZO No.2

B \flat -MINOR, OP. 31

EDITED BY

LEONID KREUTZER

ULLSTEIN

EDITION

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D I X L I M I T E D / L O N D O N

VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen Γ und Γ ersetzt. (Anfang, resp. Schluß eines Gedankens.) / Das Pedal muß in der Regel nach der Note getreten werden, unter der das Zeichen steht. / Nur nach einem vorausgegangenen Staccato oder einer Pause darf es gleichzeitig mit dem Erklingen genommen werden. / „Ped“ bedeutet das Einschalten einer allgemeinen Hand- und Pedalpause, worauf das Pedal gleichzeitig mit dem Erklingen genommen werden muß. / Folgen zwei Pedalzeichen aufeinander, so wird das Pedal genau mit der neuen Note aufgehoben und wird dann wieder neu getreten. Dadurch wird ein ineinanderfließen fremder Elemente vermieden, während gleichzeitig eine lückenlose Verbindung erzielt wird.

Somit heißt: 

AVANT-PROPOS

Toutes les erreurs manifestes ont été simplement corrigées. Les transformations que l'éditeur a cru bon d'apporter au texte ont été gravées en petits caractères. Nous avons conservé sous ses traits fondamentaux l'indication du mouvement et du jeu, pour autant qu'elle est de Chopin. / Les arcs désignant la phrase ont été remplacés par les signes Γ et Γ (commencement ou fin d'une pensée). / En général la pédale ne doit être prise qu'après la note marquée „Ped“. / On ne peut la prendre au moment de jouer la note marquée d'un „Ped“ qu'après un staccato ou une pause. / „Ped“ signifie une pause générale des mains et de la pédale. Ensuite la pédale doit être prise en même temps que la note. / Si deux signes „Ped“ se suivent l'un l'autre, il faut lâcher la pédale au moment de toucher la nouvelle note et la reprendre ensuite. De cette façon on évite de mêler des éléments hétérogènes et l'on obtient une liaison parfaite.

Lisez donc: 

PREFACE

Obvious mistakes which were found in the text have simply been corrected. Changes held to be necessary by the Editor are indicated by small print. The execution marks, as far as indicated by Chopin, have been generally retained. / Phrasing arcs are replaced by the marks Γ and Γ , i. e. beginning and close of a musical phrase. / The pedal is to be used, as a rule, after the note, below which the mark is set. / Only after a preceding staccato or a pause the pedal may be used simultaneously with the sound. / „Ped“ means interpolating of a general hand- and pedal pause, whereupon the pedal must be used simultaneously with the sound. / If two pedal marks come in succession the pedal has to be raised exactly together with the new note, and then pressed down again. A melting of heterogeneous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

S C H E R Z O

No. 2

DER GRÄFIN ADELE VON FÜRSTENSTEIN GEWIDMET

FR. CHOPIN, Op. 31

PRESTO

8

8

ff

p

ff

ff

ff

ff

con anima

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

mp

dolce

T. A. 205

T.A. 205

a)

*a) Bequemer:
Plus commode-
ment:
More easily:*

m.s.

T. A. 205

8

m.d.

tr.

ff

Ped.

tr.

ff

p

ff

Ped.

Ped.

con anima

Ped.

mp

dolce

T.A. 205

Music score for piano, page 8, featuring six staves of musical notation. The score is in common time and uses a key signature of four flats. The music includes various note patterns, rests, and dynamic markings such as *f*, *p*, and *cresc.*. Articulation marks like dots and dashes are placed above and below the notes. Pedal indications "Ped." are placed under specific notes in each staff. The score is divided into measures by vertical bar lines.

v

ff

a)

Sostenuto

p $\frac{3}{8}$

un poco scherzando

dolcissimo

rubato

un poco scherzando

dolciss.

T.A. 205

p capricioso

p capricioso

più vivo

rit.

leggiero

marc.

T. A. 205

A musical score page featuring six staves of piano music. The top staff uses treble and bass clefs, while the others use only treble clef. The key signature is two sharps. Measure 1 starts with a dynamic of *cresc.* followed by a fermata. Measures 2 and 3 show eighth-note patterns with dynamics *f* and *p*. Measure 4 begins with a dynamic of *p cresc.* Measures 5 and 6 show eighth-note patterns with dynamics *f*, *ff*, and *I 2 5 4*. Measure 7 starts with a dynamic of *Sostenuto* followed by *mf*. Measures 8 and 9 show eighth-note patterns with dynamics *m.s.* and *Ded.*. Measure 10 begins with a dynamic of *p scherz.* Measures 11 and 12 show eighth-note patterns with dynamics *dolciss.* and *mf*. Measure 13 begins with a dynamic of *rubato*. The bottom staff ends with a measure number of 1. The page is numbered 11 at the top right.

Sostenuto

m.s.

1

Ded.

p scherz.

dolciss.

rubato

1

T.A. 205

The musical score consists of eight staves of piano music. The top staff uses a treble clef and has a dynamic marking of p . The second staff uses a bass clef and has a dynamic marking of p . The third staff uses a treble clef and has a dynamic marking of p . The fourth staff uses a bass clef and has a dynamic marking of p . The fifth staff uses a treble clef and has a dynamic marking of p . The sixth staff uses a bass clef and has a dynamic marking of p . The seventh staff uses a treble clef and has a dynamic marking of p . The eighth staff uses a bass clef and has a dynamic marking of p . The score includes several performance instructions: "rubato" above the first staff, "dolciss." above the third staff, "capricioso" above the fourth staff, "pp" above the fifth staff, "rit." above the seventh staff, "più vivo" above the eighth staff, and "leggiero" above the eighth staff. There are also several "3" markings over groups of notes and a "rit." marking over a measure in the seventh staff.

Musical score for piano, page 13, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *marc.* followed by a measure with a single note. The second staff has a dynamic of *ff*. The third staff has a dynamic of *cresc.* The middle system starts with a dynamic of *f*. The first staff has a dynamic of *p cresc.* The second staff has a dynamic of *p*. The third staff has a dynamic of *f*. The bottom system starts with a dynamic of *ff*. The first staff has a dynamic of *m.s.* The second staff has a dynamic of *brillante*. The third staff has a dynamic of *f*. Fingerings are indicated above the keys in several measures. Measure numbers 1 and T.A. 205 are present at the bottom.

marc. *

ff

p cresc.

f

ff

m.s.

brillante

T.A. 205

Musical score for piano, page 14, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *mf*, followed by a crescendo instruction (*cresc.*) and a decrescendo instruction (*decresc.*). The bottom system begins with a dynamic of *ff*. The score includes numerous performance markings such as fingerings (e.g., 1, 2, 3, 4, 5), slurs, grace notes, and dynamic changes like *mf*, *f*, *ff*, and *agitato*. The music is set in common time and uses a key signature of four sharps.

Sheet music for piano, page 15, featuring six staves of musical notation. The music is primarily in common time, with some measures in 2/4 and 3/4 time. The key signature changes frequently, including major keys like G major and C major, and minor keys like A minor and E minor. The notation includes numerous grace notes, slurs, and dynamic markings such as *mf*, *f*, *ff*, *cresc.*, *sforz.*, and *a tempo*. Articulation marks like *marcato*, *stretto*, and *ped.* are also present. Fingerings are indicated above the notes in several staves. The page number 15 is located in the top right corner.

'Rit.
Rit.
Rit.
Rit.
Rit.

Rit.
Rit.
dimin.
Rit.
Rit.
Rit.
Rit.

Rit.
Rit.
Rit.
Rit.
calando
Rit. *
Rit. *
Rit. *

Rit. *
Rit.
1
smorzando
Rit. *
Rit.
Rit. *
3 2
Rit.
s. [2]
Rit.

Tempo I
sotto voce
*
Rit.
Rit.
ff
Rit.
Rit.
*

8
pp
Rit.
Rit.
ff
Rit.
Rit.
*

Sheet music for piano, six staves. Key signature: B-flat major (two flats). Time signature: Common time.

Staff 1: Treble clef. Dynamics: p , sfz , pp . Articulations: $\text{Ped.} *$, $\text{Ped.} *$, Ped. , $*$, Ped. .

Staff 2: Bass clef. Dynamics: ff . Articulations: $\text{Ped.} *$, $\text{Ped.} *$, $\text{Ped.} *$, $\text{Ped.} *$.

Staff 3: Treble clef. Dynamics: ff . Articulations: $\text{Ped.} *$, $\text{Ped.} *$, $\text{Ped.} *$, $\text{Ped.} *$, $\text{Ped.} *$.

Staff 4: Bass clef. Dynamics: tr , ff . Articulations: $\text{Ped.} *$, tr , $\text{Ped.} *$, $\text{Ped.} *$.

Staff 5: Treble clef. Dynamics: p , ff . Articulations: $\text{Ped.} *$, Ped. .

Staff 6: Bass clef. Dynamics: p , ff . Articulations: $\text{Ped.} *$, Ped. .

Staff 7: Treble clef. Dynamics: p , ff . Articulations: $\text{Ped.} *$, Ped. .

Staff 8: Bass clef. Dynamics: p , ff . Articulations: $\text{Ped.} *$, Ped. .

Page Bottom: T.A. 205

con anima

mp dolce

T. A. 205

Musical score page 19, featuring six staves of music for two pianos. The score is in 2/4 time and consists of six systems of music. The first system starts with a forte dynamic (ff) and includes performance instructions 'Ped.' and '*' under the bass staff. The second system begins with a piano dynamic (p) and includes a 'crescendo' instruction. The third system features a 'ten.' dynamic. The fourth system includes a 'ff' dynamic. The fifth system includes a 'Ped.' instruction. The sixth system concludes with a 'Ped.' instruction. The score is written in a musical notation system with treble and bass staves, and various dynamics, articulations, and performance instructions are included throughout.

20

mf cresc.

PIÙ MOSSO

ff *stretto*

rit. *a tempo*

PIÙ MOSSO

T. A. 205

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