

FREDERICK CHOPIN'S WORKS

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume III.

BALLADS

for the pianoforte.

I. Ballad in G minor Op. 23.

II. " in F " 38.

III. Ballad in A flat Op. 47.

IV. " in F minor " 32.

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Wie Rob. Schumann mittheilt, ist Chopin zur Composition der Balladen durch Gedichte von Mickiewicz angeregt worden. Da eine Erzählung in Tönen sich nach andern Gesetzen als denen der Formlehre entwickelt, so haben wir sie nach Strophen eingetheilt, und bei der Angabe ihrer Gliederung musikalisch-technische Ausdrücke gemieden. Die doppelte Bezeichnung durch Buchstaben und römische Zahlen ist gelegentlich deshalb nöthig, weil sich eine Anzahl kleinerer Abschnitte zu einem grössern Ganzen abrundet.

TH. KULLAK.

As Robert Schumann states, the composition of the Ballads was suggested to Chopin by poems of Mickiewicz. Since a narrative in tones is developed in accordance with other laws than those of the Doctrine of Form, we have divided in strophes, and in showing their articulation, have avoided the use of music-technical terms. The double reference by letters and Roman numerals is occasionally necessary where a number of smaller sections are combined to form a larger whole.

TH. KULLAK.

BALLADE.

BALLAD.

Fr. Chopin, Op. 23.

1) Die G moll Ballade ist die geniale Improvisation einer ungebunden schweifenden Phantasie, welche eine Reihe farbenglänzender Bilder erzeugt „in ungeordneter Folge“ müssen wir vom Standpunkt der musikalischen Formlehre sagen doch nicht unlogisch, denn ihre Verknüpfung ist gegeben durch die Vorstellungen, Begebenheiten, welche zu der Conception jeder Strophe die Anregung boten. Das eben ist das Wesen einer Erzählung in Tönen, und deshalb will sie nicht nur in Einzelheiten nachempfunden, sondern als Ganzes nachgedichtet sein. Mit hoher poetischer Kraft ist der Märchenton getroffen in der gesangvollen Strophe A. Dieses Thema und die träumerische Melodie der Strophe C mit ihrem sanft wogenden Nachspiel D bilden die Hauptmomente, auf welche die Phantasie des Autors immer wieder zurückgreift. Dazwischen tauchen theils walzerartige Motive, theils glänzende Passagen auf, unstaet in der Bewegung, bald überstürzt in schwungvoller Steigerung, bald im *smorzando* verlöschend. Den Schluss bildet eine breit ausgeführte Strophe L von dämonischer Leidenschaft und frei recitirendem Ausdruck.

1) *The G-minor Ballad is the genial improvisation of an unrestrained, roaming fancy, which creates a series of pictures in glowing colors — “in unsystematic succession” we must say from the standpoint of musical form, yet not illogically, for their connection is supplied by the ideas and occurrences which suggested the composition of each strophe. This is precisely the nature of a narrative in tones, and for this reason the latter ought not merely to be felt out in detail, but instead, reproduced in its entirety. The legendary tone is struck with high poetic power in the songful Strophe A. This theme and the dreamy melody of Strophe C with its softly undulating postlude D, form the chief points to which the author’s fancy ever and again reverts. Between them appear partly waltz-like motives and partly brilliant passages, unsteady in movement, now precipitous in soaring climaxes, anon fading away in smorzando. A broadly constructed Strophe L, of demoniac passionateness and free recitative expression, forms the close.*

2) Nach andern Ausgaben:

2) According to other editions:

The image displays a musical score for piano, consisting of five staves of music. The top two staves are in common time (indicated by '4') and the bottom three are in 2/4 time (indicated by '2'). The key signature changes frequently, with sharps and flats appearing in different measures. The score includes various dynamics such as 'riten.', 'agitato', and 'Ped.' (pedal). Articulation marks like dots and dashes are present on the notes. Measure numbers 45 and 51 are visible above the staves. The music is written in a standard musical notation style with black and white keys.

sempre più mosso

5

sempre più mosso

3) Aeltere Drucke geben f's statt f an.

f

dim.

(meno forte)

(p)

(più p)

riten.

calando

smorz.

3) Earlier editions have f-sharp instead of f.

S. 7288 (1)

meno mosso $d=54$.*sotto voce*

C *pp*

D *sempr pp*

E *pp*

33. 5. 4. 5. 35. 4. 5. *p*

54. 3. 5. 5. 5. *cresc.* 5. 7. 5.

F ff

(3) 2. 3. 2. 3. * 2. 3. * 2. 3. * 2. 3. * 2. 3. *

(3) 2. 3. 2. 3. * 2. 3. * 2. 3. * 2. 3. * 2. 3. *

ff

(3) 2. 3. 2. 3. * 2. 3. * 2. 3. * 2. 3. * 2. 3. *

(3) 2. 3. 2. 3. * 2. 3. * 2. 3. * 2. 3. * 2. 3. *

8. 2. 3. 2. 3. * 2. 3. * 2. 3. * 2. 3. * 2. 3. *

8

8

sempre più animato

p

f

più vivo

(*p*) scherzando

S. 7288 (1)

Six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note heads, rests, and dynamic markings such as *Ped.*, *animato*, *cresc.*, *ff*, *sf*, *leggieramente*, *sfp*, *sfz*, and *ped.*. Fingerings are indicated above the top staff in each measure. Measure numbers 1 through 8 are present above the first, third, fifth, and sixth staves respectively. The music consists of a continuous line of notes and rests, with some measures featuring sustained notes or chords.

H (meno mosso)

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

con forza ten.

ten.

sempre forte

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

31

The musical score consists of six staves of piano music. The first staff starts with a dynamic of *m. d.* and includes fingerings (5, 5, 4) and pedaling instructions. The second staff begins with *riten.* and *dim. rallent.* The third staff features *meno mosso* and *pp sempre sotto voce*. The fourth staff includes *cresc.*, *f*, and *p*. The fifth staff shows *appassionato* and *il più forte possibile*. The sixth staff concludes with *Presto con fuoco. =120.* and *L 8*.

4) Kleine Hände mögen für die hohen Töne der Sexten den fünften Finger auf weissen, den vierten auf schwarzen Tasten nehmen, für die tiefen Töne stets den Daumen.

4) Small hands may use the fifth finger on white keys and the fourth finger on black keys for the upper notes in the sixths, for the lower notes always the thumb.

Musical score for piano, page 12, featuring six staves of music. The score includes dynamic markings such as *ff*, *ff*, *cresc.*, and *f*. Articulation marks like *Ped.*, ***, and *ped.* are present. Performance instructions include *s.* (soft) and *NH* (Naturals). The music consists of six staves of piano notation, with the top two staves being treble clef and the bottom four being bass clef. Measures 1 through 6 are shown in the first section, followed by a repeat sign and measures 7 through 12 in the second section. The score concludes with a final section starting at measure 13.

