

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.

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| I. Ballad in G minor Op. 23. | III. Ballad in A flat Op. 47. |
| II. " in F " 38. | IV. " in F minor " 52. |

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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.

1) BALLADE.

1) BALLAD.

Fr. Chopin Op, 47.

Allegretto. $\text{♩} = 76-88.$

1) Rob. Schumann sagt: „Der feine, geistreiche Pole, der sich in den vornehmsten Kreisen der französischen Hauptstadt zu bewegen gewohnt ist, dürfte in dieser Ballade vorzugsweise zu erkennen sein.“ Die ersten Strophen sind von aristokratischer Liebenswürdigkeit, anmuthig, zum Theil pikant, ohne dass es jedoch an ernsteren Stimmungsmomenten fehlte — man denke nur an die legendenhaften Anfangstacte. Gegen den Schluss hin erscheint der Charakter des Werks verändert. Schon in Strophe D erhält das Thema Bb durch eine ebenso elegant als ausdrucks-voll geführte Bassstimme erhöhte Bedeutung. Strophe E bringt eine Steigerung im grössten Styl, nach welcher das erste Thema wie ein begeisterter Triumphgesang durchbricht. Wir hören dieselben Motive wie anfangs, und müssen uns fast besinnen, ob es die gleichen sind; so sehr scheinen durch das hochdramatische Pathos der Schlussstrophen ihre Dimensionen gewachsen zu sein.

2) Andere Ausgaben haben statt des Pralltrillers den Vorschlag *c*.

3) Der Bogen im obern System gilt nicht als Haltebogen. Vgl. Rudorff's Revisions-Bericht (Breitkopf & Härtel) „Allgemeine Bemerkungen b.“

4) Die ersten sechs Octaven kann man auf beide Hände vertheilen.

5) Wegen des Bogens im ♩ vgl. Anm. 3.

1) *Robt. Schumann says: "The refined, gifted Pole, who is accustomed to move in the most distinguished circles of the French capital, is preëminently to be recognized in this Ballad." The first strophes are of aristocratic amiability, graceful, in part piquant, without, however, any lack of more earnest moods — as witness the legend-like opening-measure. Towards the end the character of the work appears changed. In strophe D, already, the theme Bb receives enhanced importance through the addition of a base-part as elegant as it is expressive. Strophe E brings a climax in the grandest style, after which the first theme bursts out like an inspired triumphal song. We hear the same motives as at first, and yet are almost compelled to reflect whether they are the same, so greatly do their dimensions seem enlarged by the highly dramatic pathos of the closing strophes.*

2) *Other editions have instead of the beat or transient-shake (~) the appoggiatura *c*.*

3) *The bows in the upper staff are not ties. See Rudorff's Report on Revision (Breitkopf and Härtel) "General Remarks, b."*

4) *The first six octaves may be divided between the two hands.*

5) *Concerning the bows in the ♩ ; see Remark 3.*

System 1: Treble and bass clefs. Treble clef contains a melodic line with a *ten.* marking. Bass clef contains a rhythmic accompaniment with *sed.* markings and asterisks. Fingerings are indicated with numbers 1-5.

System 2: Treble and bass clefs. Treble clef contains a melodic line with a *cresc.* marking. Bass clef contains a rhythmic accompaniment with *sed.* markings and asterisks. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass clefs. Treble clef contains a melodic line with a *dim.* marking. Bass clef contains a rhythmic accompaniment with *sed.* markings and asterisks. Fingerings are indicated with numbers 1-5. A *(p)* marking is present in the bass clef.

System 4: Treble and bass clefs. Treble clef contains a melodic line with a *sed.* marking and asterisks. Bass clef contains a rhythmic accompaniment with a *(d)* marking. Fingerings are indicated with numbers 1-5.

System 5: Treble and bass clefs. Treble clef contains a melodic line with a *cresc. legato* marking. Bass clef contains a rhythmic accompaniment with *sed.* markings and asterisks. Fingerings are indicated with numbers 1-5.

System 6: Treble and bass clefs. Treble clef contains a melodic line with a *pp* marking. Bass clef contains a melodic line with *m.d.* and *m.g.* markings, and a *mezza voce* marking. Fingerings are indicated with numbers 1-5.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *ped.*, *cresc.*, *mf*, *p*, *ten.*, *ff*, and *dim.*. Performance instructions include *sempre dim.* and *m.s.*. A section labeled (b) is marked in the second system. The notation is dense and complex, typical of a technical piano exercise or a short piece.

Musical score system 1: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings 'Led.' and '*'.

Musical score system 2: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings 'Led.', '*', and 'a tempo'.

Musical score system 3: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings 'dim.', '(riten.)', and '7(a)'.

Musical score system 4: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings 'Led.', '*', and '8)'.



Musical score system 5: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings '(b) legg.' and 'Led.'.

Musical score system 6: Treble and bass clefs with complex arpeggiated figures and fingerings. Includes markings 'cresc.', 'dim.', and 'Led.'.

- 6) Nach Andern nicht e sondern es. und zwar an das es des vorigen Tacts gebunden.
 - 7) Die Arpeggien beginnengleichzeitig mit dem Einsatz des Basses.
 - 8) Zur Erleichterung für kleine Hände:
- 6) According to others, not e but e-flat, and tied moreover, to the e-flat of the foregoing measure.

7) The arpeggios begin simultaneously with the entrance of the base.

8) Facilitation for small hands:

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Includes a measure marked '10)' in the bass staff. Pedal markings and asterisks continue throughout the system.

Third system of musical notation. Similar to the previous systems, with complex chordal textures and melodic fragments. Pedal markings and asterisks are used for performance guidance.

Fourth system of musical notation. The right hand part shows more melodic development. Pedal markings and asterisks are present.

Fifth system of musical notation. Includes dynamic markings 'smorz.' and 'sotto voce'. Measure numbers 1, 2, 4, 8, 24, 5, 4, 5 are indicated above the staff. Pedal markings and asterisks are present.

Sixth system of musical notation. Measure number 54 is indicated at the beginning. The system concludes with a final cadence. Pedal markings and asterisks are present.

10) Variante:

A short musical fragment labeled '10) Variante:' showing a few measures of music in the same key signature and style as the main piece.

11)

p

cresc.

ff (a)

11) Variante:

8

12)

Handwritten musical notation for the first system, including treble and bass staves with various notes, rests, and fingerings. Includes markings like 'Led.' and asterisks.

Handwritten musical notation for the second system, continuing the piece with similar notation and markings.

Handwritten musical notation for the third system, featuring a 'stretto' marking and a 'cresc.' (crescendo) instruction.

Handwritten musical notation for the fourth system, including a '(b)' section and a 'più mosso (♩ = 100.)' tempo change, along with a 'sempre ff' (sempre fortissimo) marking.

Handwritten musical notation for the fifth system, showing complex rhythmic patterns and dynamics.

Handwritten musical notation for the sixth system, ending with a 'm.d.' (mezza dolce) marking and a final cadence.

12) Variante:

A small musical score for the 'Variante' section, showing a few measures of notation.