

# 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 XII.

## Variations and Fantasias

for the Pianoforte.

Variations on: La ci darem la mano B-flat major Op.2.

Variations brillantes ..... B-flat major Op.12.

Variations on a German national air E-major Op.posth.

Grande Fantaisie ..... A-major Op.13.

Fantaisie brillante ..... F-minor Op.49.



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# PHANTASIE.

Fr. Chopin, Op. 49.

**Marcia.**  
**Grave.**

1) Bis hierher ist das Tempo in jeder einzelnen Figur zu steigern. Jetzt erst dürfte die Bezeichnung *doppio movimento* voll in Kraft treten. Nach der *Fermate* beginne man abermals ruhiger und bringe ein ähnliches *accelerando* bis zu unserer Tempovorschrift *Allegro con brio*.

1) Up to this point the tempo is to be accelerated in every single figure. Only now should the *doppio-movimento* apply in full force. After the pause, begin again more tranquilly and make a similar *accelerando* up to our tempo-prescription *Allegro con brio*.

*agitato*

*cresc.*

*sempre f*

2) Manche Ausgaben schreiben für dieses Thema, desgleichen für seine Wiederholungen im Verlauf des Stücks „dolce“ vor. Dies ist meines Wissens weder beglaubigt, noch dürfte es dem heroischen, hochdramatischen Charakter des Satzes entsprechen.

3) Andere Ausgaben haben statt des punktierten Rhythmus der Mittelstimme einfache Achtel. Herausgeber hält dafür, dass die betreffende Schlussnote mit der letzten Triolennote der Oberstimme zugleich anzuschlagen ist.

2) Many editions prescribe for this theme, as well as for its repetitions in the course of the piece, "dolce". To my knowledge neither is this authentic, nor does it correspond to the heroic, highly dramatic character of the Subject.

3) Other editions have, instead of the dotted rhythm of the middle-voice, simple eighth-notes. The editor holds that the final note in question is to be struck simultaneously with the last triplet-note of the upper voice.

4) Nach Klindworth in Uebereinstimmung mit der Parallel-  
stelle auf Seite 12

4) According to Klindworth, in conformity with the  
parallel place on page 12.

5) Zur Steigerung der Bravour ist ein *stringendo* in den letzten 26 Taktten wohl zulässig. Das erste Tempo muss dann hier wieder aufgenommen werden.

6) Der untere Fingersatz empfiehlt sich für diejenigen, welche schlecht zwischen den Obertasten spielen.

5) To increase the bravura, a *stringendo* in the last 26 measures is probably admissible. The first tempo must then be taken up again.

6) The lower fingering commends itself to those who cannot play well between the black keys.

*poco a poco più p*  
*Rit.*  
*slentando.*  
*p*  
*accel.*  
*dim.*  
*pp calando*  
*rall.*  
*pp*  
*p dolce*  
*Lento, sostenuto.*  
*p sempre legato*  
*riten.*  
*Rit.*

The musical score consists of six staves of music for piano. The top two staves are in G major, while the bottom four staves switch to D major. The score includes dynamic markings such as *poco a poco più p*, *slentando*, *p*, *accel.*, *dim.*, *pp calando*, *rall.*, *pp*, *p dolce*, *Lento, sostenuto.*, *p sempre legato*, and *riten.*. Fingerings are indicated by numbers above the notes, and various performance techniques like *Rit.* and *Rit.* are marked throughout the piece.



**Tempo I.**

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff is in common time, B-flat major, with a dynamic of *sf*. The second staff is in common time, A-flat major, with a dynamic of *p*. The third staff is in common time, E-flat major, with a dynamic of *p*. The fourth staff is in common time, D-flat major, with a dynamic of *ff*. The fifth staff is in common time, G major, with a dynamic of *cresc.* The bottom staff is in common time, C major, with a dynamic of *p*. Various performance instructions are included, such as 'Ped.' (pedal), 'Ped. \*' (pedal with a asterisk), 'Ped. & Ped.' (pedal and pedal), and 'Ped. 2' (pedal 2). Fingerings are indicated by numbers above or below the notes. Measure numbers are present in some staves, such as 5, 8, 12, 45, and 85. The music includes a variety of note values, including eighth and sixteenth notes, and rests.

The musical score consists of two staves: Treble and Bass. The Treble staff uses a G clef, and the Bass staff uses a F clef. The key signature is F major (one sharp). Time signature is 2/4. Measure 60 starts with a series of eighth-note chords in the bass, followed by sixteenth-note patterns in the treble. Measure 61 continues with similar patterns, with dynamic markings "Ped." and "\*" appearing under the bass notes. Measure 62 begins with a dynamic "f" and a crescendo instruction. Measure 63 shows a transition with a dynamic "cresc.". Measure 64 features a dynamic "(meno f)". Measure 65 contains another dynamic "(meno f)". Measure 66 begins with a dynamic "f". Measure 67 starts with a dynamic "mf" and a crescendo instruction. Measure 68 concludes the page.

*ff*  
*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*sf*  
*sf*  
*cresc.*  
*ff*  
*sf*

*più mosso*  
*sempre f*  
*stretto*

*Ad.* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* *Ad.* *Ad.*

*sempre più mosso*  
*ff*  
*sf*

**Adagio.**  
*ff sosten.*      *pp*      *m.s. cresc.*      *smorz.*      **Allegro assai.**

*cresc.*      *dim.*      *pp*      *ff*

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