

# 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.

## 1) BALLADE.

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Fr. Chopin, Op. 38.

Andantino.  $\text{♩} = 66$ .

The musical score consists of three staves of piano music. The top staff begins with a dynamic of *sotto voce*, indicated by the instruction "A sotto voce". Fingerings are marked above the notes: 3, 3, 5, 4, 9, 5, 5. The middle staff continues with fingerings 4, 5, 4, 5, 2. The bottom staff concludes with fingerings 2, 4, 1, 2, 4. The music is in F major, 6/8 time, with a tempo of  $\text{♩} = 66$ .

1) Die Auffassung der F dur Ballade bedarf kaum einer Erläuterung. Ein Thema von idyllischer Anmut beginnt (Strophe A). In unvermitteltem Contrast brechen gewaltige Klangmassen herein (B), wie ein plötzlicher Sturmwind die ländliche Festesfreude zerstört. In C werden Motive aus A benutzt. Aber eine andere Stimmung spiegelt sich in ihrer Bearbeitung; dort heitere Liebenswürdigkeit, hier baldträumerisches Sinnen, bald aufgewühlte Leidenschaft; die harmlose Klarheit des Anfangs kehrt nicht wieder. Strophe D nimmt das Thema von B auf, und Strophe E bringt zwar neue Motive, aber keinen Gegensatz, keinen Ruhepunkt. Einen melancholischen Abschluss bildet die kurze Reminiszenz an die erste Strophe in Moll.

1) *The conception of the F-major Ballad hardly requires an elucidation. A theme of idyllic grace begins (Strophe A). In immediate contrast, mighty masses of sound break in (B) as a sudden stormwind destroys the joys of a rural festival. In C motives from A are used. But another mood is reflected in their transformation: there serene loveliness, here now dreamy meditation, and anon towering passion; the innocent simplicity of the beginning does not return. Strophe D takes up the theme of B, and Strophe E brings indeed new motives, but no contrast, no point of repose. A melancholy close is formed by the brief reminiscence in minor of the first strophe.*

This page contains six staves of musical notation for piano, spanning measures 45 through 55. The music is written in common time and includes dynamic markings such as *pp* (pianissimo) and *smorzando*. Fingerings are indicated above the notes, and measure numbers are placed above the top staff. Measure 45 begins with a forte dynamic. Measures 46 and 47 show a transition with changing harmonies. Measure 48 features a melodic line with eighth-note patterns. Measures 49 and 50 continue this pattern. Measure 51 is a rest followed by a forte dynamic. Measures 52 and 53 show a continuation of the melodic line. Measure 54 is a rest followed by a forte dynamic. Measure 55 concludes with a melodic line and a final dynamic marking.

## **4 Presto con fuoco. d.=84.**

1

18 2) Die vom Herausgeber hinzugefügten <> sind  
bis zum *ff* in jedem Tact statthaft.



stretto

più mosso

cresc.

cresc.

riten.

Tempo I.

riten.

(c)

riten.

riten.

(d)

riten.

riten.

stretto

più mosso

cresc.

3)

ff

accel.

3) Es ist ungewiss, ob der Autor e oder es gemeint hat; mit Rücksicht auf die vorangegangene Parallelstelle ist e vorzuziehen.

3) It is uncertain whether the author intended e or e-flat. In view of the parallel place above, e is preferable.

## Presto con fuoco. ♩:84.

7

4) Andere Ausgaben haben *e* statt *f*. *Med.*

S. 7288 (2)

\* 4) Other editions have e instead of f.<sub>19</sub>

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics such as *f*, *p*, *ff*, and *ff*; articulations like *pizz.*, *tr*, and *sf*; and performance instructions like *agitato e sempre forte*. The music consists of six staves, each with a different clef (G, C, F) and key signature. The notation is highly detailed, showing complex rhythmic patterns and harmonic changes across the page.

5.) Um das Handgelenk vor Ermüdung zu bewahren, empfiehlt es sich, dasselbe während der nächsten 8 Takte bei den Griffen, die den 5<sup>ten</sup> Finger erfordern, etwas tiefer zu stellen, bei den übrigen dagegen ein wenig zu erheben.

<sup>6)</sup> Nach Mikuli *d* statt *dis*.

5) In order to keep the wrist from becoming fatigued, it is advisable during the next 8 measures, to hold it somewhat lower in position for double-notes in which the 5<sup>th</sup> finger is employed, and on the contrary to raise it a little for the others.

6) According to Mikuli d instead of d sharp.

Musical score for two staves, page 9. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Treble staff has measure number 5, bass staff has measure number 2. Measure 2: Treble staff has measure number 4, bass staff has measure number 1. Measure 3: Treble staff has measure number 5, bass staff has measure number 2. Measure 4: Treble staff has measure number 5, bass staff has measure number 2. Measure 5: Treble staff has measure number 5, bass staff has measure number 2. Measure 6: Treble staff has measure number 5, bass staff has measure number 2. Measure 7: Treble staff has measure number 5, bass staff has measure number 2. Measure 8: Treble staff has measure number 5, bass staff has measure number 2.

Dynamics and Articulations:

- Measure 1:** Bass dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 2:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 3:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 4:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 5:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 6:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 7:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$
- Measure 8:** Treble dynamic:  $\text{ff}$ , Articulation:  $\text{Ped.}$

*Tempo I.*

**Measure 9:** Treble dynamic:  $\text{pp}$ , Articulation:  $\text{Ped.}$