

# 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 III.

## BALLADS

for the pianoforte.

- |                              |                               |
|------------------------------|-------------------------------|
| 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 Liebesswürdigkeit, 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 ausdrucksvoll 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  $\text{♩}$  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 ( $\text{~}$ ) 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  $\text{♩}$ ; see Remark 3.

System 1: Treble and bass staves. Treble clef has a *ten.* marking. Bass clef has *ten.* markings. Includes various fingerings and dynamic markings like *ped.* and *ten.*

System 2: Treble and bass staves. Treble clef has a *cresc.* marking. Bass clef has *ped.* markings. Includes various fingerings and dynamic markings like *ped.* and *ten.*

System 3: Treble and bass staves. Treble clef has a *f* marking and a *dim.* marking. Bass clef has *espressivo* marking. Includes various fingerings and dynamic markings like *ped.* and *ten.*

System 4: Treble and bass staves. Treble clef has a *dim.* marking. Bass clef has *espressivo* marking. Includes various fingerings and dynamic markings like *ped.* and *ten.*

System 5: Treble and bass staves. Treble clef has a *cresc.* marking and a *legato* marking. Bass clef has *legato* marking. Includes various fingerings and dynamic markings like *ped.* and *ten.*

System 6: Treble and bass staves. Treble clef has a *p* marking. Bass clef has *pp*, *m.d.*, *m.g.*, and *mezza voce* markings. Includes various fingerings and dynamic markings like *ped.* and *ten.*

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*, *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 piece with intricate textures.

First system of musical notation, featuring complex arpeggiated patterns in both hands. Fingerings are indicated by numbers 1-5. A dynamic marking of *ped.* is present. A circled 'c' and a *p* marking are also visible.

Second system of musical notation, continuing the arpeggiated patterns. Includes a *ped.* marking and the instruction *a tempo*.

Third system of musical notation, featuring a *dim.* marking and the instruction *(riten.)*. A circled '7(a)' is present. Includes *ped.* markings.

Fourth system of musical notation, showing arpeggiated patterns with various fingerings. Includes *ped.* markings.

Fifth system of musical notation, featuring a circled '(b)' and the instruction *legg.*. Includes *ped.* markings.

Sixth system of musical notation, featuring a *cresc.* marking followed by a *dim.* marking. Includes *ped.* markings.

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 treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Performance markings include 'Ped.' (pedal) and asterisks.

Second system of musical notation. Similar to the first, it shows intricate piano technique with many slurs and beamed notes. A '10)' marking is present in the bass staff. Performance markings include 'Ped.' and asterisks.

Third system of musical notation. Continues the complex melodic and harmonic development. Performance markings include 'Ped.' and asterisks.

Fourth system of musical notation. The melodic line becomes more rhythmic and driving. Performance markings include 'Ped.' and asterisks.

Fifth system of musical notation. Includes dynamic markings 'smorz.' (diminuendo) and 'sotto voce' (piano). Fingerings are indicated with numbers 1, 2, 4, 8, 24, 5, 4, 5, 3, 4, 5, 4. Performance markings include 'Ped.' and asterisks.

Sixth system of musical notation. The piece concludes with a final melodic flourish. Performance markings include 'Ped.' and asterisks.

10) Variante:

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



