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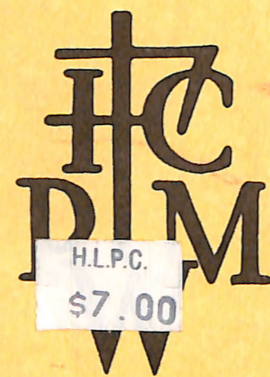
CHOPIN

COMPLETE WORKS

EDITOR
PADEREWSKI

IV

IMPROMPTUS



INSTYTUT FRYDERYKA CHOPINA
POLSKIE WYDAWNICTWO MUZYCZNE

FRYDERYK CHOPIN
COMPLETE WORKS

ACCORDING
TO THE AUTOGRAPHS AND ORIGINAL EDITIONS
WITH A CRITICAL COMMENTARY

EDITOR
IGNACY J. PADEREWSKI
ASSISTED BY
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AND
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WITH REPRODUCTIONS OF
PORTRAITS
AND MANUSCRIPTS

MCMXLIX

THE FRYDERYK CHOPIN INSTITUTE
POLISH MUSIC PUBLICATIONS

FRYDERYK CHOPIN
COMPLETE WORKS

IV

IMPROMPTUS

FOR PIANO

EDITORIAL COMMITTEE
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TWELFTH EDITION

INSTYTUT FRYDERYKA CHOPINA
POLSKIE WYDAWNICTWO MUZYCZNE

IMPROMPTU

Allegro assai, quasi Presto

Op. 29

1

legato

Ped. * Ped. * Ped. *

3

Ped. * Ped. * Ped. *

5

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

8

Ped. * Ped. *

11

Ped. *

13

(p)

ped. *

16

(rit.)

ped. *

19

(af.)

cresc.

ped. * ped. * ped. * ped. * ped. * ped. * ped. *

22

f

poco riten.

ped. * ped. * ped. * ped. *

25

dim. e acceler.

p

ped. * ped. * ped. * ped. *

28

smorzando

ped. * ped. * ped. * ped. *

30

p

ped. *

33

f

sostenuto

ped. * ped. * ped. *

38

ped. * ped. * ped. * ped. * ped. * ped. *

45

p

riten.

ped. * ped. * ped. * ped. * ped. *

50 *f* *p*

55 *f*

60 *p* *leggero* *f* *cresc.* *ff*

65 *p* *mezza voce*

70 *dolciss.* *con forza*

74 *mezza voce* *cresc.*

79 *tr* *tr* *tr* *tr*

83

86

89

92

f *mf*

Leg. *

95

p

Leg. *

98

(rit.)

101 (*af.*)

cresc.

Leg. * Leg. * Leg. * Leg. * Leg. * Leg. * Leg. * Leg. *

104

f *poco riten.*

Leg. * Leg. * Leg. * Leg. *

107

dim. e acceler. *p*

Leg. * Leg. * Leg. * Leg. * Leg. *

110

smorzando

Leg. * Leg. * Leg. * Leg. *

112

p

Leg. *

115

sotto voce *pp*

Leg. * Leg. *

119

sotto voce *calando* *(pp)*

Leg. * Leg. *

IMPROMPTU

Op. 36

Andantino

Handwritten musical score for the left page of 'Impromptu' (Op. 36). The score is in G major and 3/4 time, marked 'Andantino'. It consists of five systems of piano accompaniment. The first system starts at measure 1 with a piano (*p*) dynamic and includes a 'dimin.' (diminuendo) marking. The second system starts at measure 8. The third system starts at measure 15. The fourth system starts at measure 19 and includes a 'tr' (trill) marking. The fifth system starts at measure 25. The score includes various fingering numbers (1-5) and articulation marks like 'Ped.' and asterisks. A large handwritten '19' is visible in the first system.

Handwritten musical score for the right page of 'Impromptu' (Op. 36). The score continues from the previous page. The first system starts at measure 30 and includes a 'Ped.' marking. The second system starts at measure 35 and includes a '(riten.)' (ritardando) marking. The third system starts at measure 39 and includes a '(a tempo)' marking and a 'pp' (pianissimo) dynamic. The fourth system starts at measure 43 and includes a 'cresc.' (crescendo) marking. The fifth system starts at measure 47 and includes a 'f' (forte) dynamic. The score includes various fingering numbers and articulation marks like 'Ped.' and asterisks. Handwritten annotations include '43 28', '5 3 4 5 4', and 'SOL'.

51 *ff*

Ped.

54 *dim.*

Ped.

57 *dimin. rallent.* *(a tempo)* *p*

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

61 *pp*

Ped. (*)

64

Ped. * *Ped.* *

67

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

70 *cresc.*

Ped. * *Ped.* *

73 *tr*

Ped. (* *Ped.* *)

76

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* (* *Ped.* *)

79

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

leggiero

132

82 *f*

83

84

85 *cresc.*

86

ped. * *ped.* * *ped.* * *ped.* *

87

ped. *

88 *p*

89

90

ped. *

91 *cresc.*

Handwritten annotations: 13 4, 3, 4

92
Ped. * Ped. * Ped. * Ped. *

Handwritten annotations: *less*, *(f)*, 1 2 3 2, 1 2 5 4, 1 3 4 3, 1 2 4 3, 8

(93)
Ped. *

Handwritten annotations: 1 2, 4, 3, 1, 1 2 5 4, 1 2 4 3

95
Ped. *

Handwritten annotation: 8

96
Ped. *

Handwritten annotations: 3, 5, 2, 4, 5

97
Ped. *

Handwritten annotations: 1 2 3 2, 5 2 3 1, 4 2 3 1, 5 2 3 1, 8 4 2 3 1 3, 1 3 2 4, 1 3 2 4, 1 3 2

98
Ped. * dimin. *

Handwritten annotations: 8 4 3 4 3, 2 1 3 2, 2 1 3, 4 1 3 2

99
Ped. *

Handwritten annotations: 8 4 2 3 1 4 2 3 1, 4 2 3 1 4 2 1 2 4 1 3 2 1

100
Ped. * (p) *

Handwritten annotations: 3 4, 5

102
Ped. *

Handwritten annotations: 3 4, 5

106
Ped. * ff

A Madame la Comtesse Esterházy, née Comtesse Batthyány

IMPROMPTU

Op. 51

Vivace

Handwritten: 116 3.

3

1

p₂

3

5

7

1a

9

2

Handwritten: 29

11

13

15

2c

17

(mf)

20

pp

Handwritten musical score for page 24, featuring piano and violin parts. The score includes measures 22, 24, 26, 29, and 31. Annotations include:

- Measure 22: *3 2* above the first staff, *21* above the second staff, *5* above the third staff, and *2 5* below the third staff.
- Measure 24: *5* above the first staff, *21* above the second staff, *5 4 3 2* below the second staff, and *5 3 4 5 4 5* above the third staff.
- Measure 26: *3* below the first staff, *3 2 1 1 1 1* below the second staff, and *5 4 3 2* below the third staff.
- Measure 29: *5* above the first staff, *3 2* above the second staff, *5 4 3 4 3* above the third staff, and *1* below the third staff.
- Measure 31: *5* above the first staff, *3 2* above the second staff, *5 4 3 4 3* above the third staff, and *1* below the third staff.

Other annotations include *20 21 3 A 3* in red, *PP* in blue, and *AA* in blue. The score is marked with *And.* and *** throughout.

Handwritten musical score for page 25, featuring piano and violin parts. The score includes measures 33, 36, 39, 42, and 45. Annotations include:

- Measure 33: *3 4 5 4* above the first staff, *4 2 3 1* below the second staff, and *2 1 1 1 1 1* below the third staff.
- Measure 36: *5 3* above the first staff, *3 2* above the second staff, and *4 2 3 1* below the third staff.
- Measure 39: *2 1 1* above the first staff, *4* below the second staff, and *2 1* below the third staff.
- Measure 42: *AA* in blue above the first staff, and *And. * And. * And. * And. * And. ** below the second staff.
- Measure 45: *1 1 2 4 3 5 4* above the first staff, *4 3 4 5 2* above the second staff, and *3 1 3 1 3 1 3* below the third staff.

The score is marked with *And.* and *** throughout.

Sostenuto

49 (p)

Handwritten annotations: blue circles around notes in the treble clef, blue lines under notes in the bass clef. Fingerings: 1 2 1 2 3 1, 1 3, 2 4.

52

Handwritten annotations: blue circles around notes, pink lines under notes. Fingerings: 5 2 3 4 1, 3 1 2 1, 3 5 4 3 5, 3 5 2 4 3 1.

55

Handwritten annotations: blue circles around notes. Fingerings: 5 4 3 1 3 4 5, 2 1 5, 3 1 2 3 4 2 1 2 1, 1 2 1 1.

58

Handwritten annotations: blue circles around notes. Fingerings: 4 1 1 1 5 1 2.

60 (3)

Handwritten annotations: blue circles around notes. Fingerings: 4 2 3 1, 1 1 1 3. Ped. *.

62

Handwritten annotations: blue circles around notes. Fingerings: 5 4 3, 5 4 3 1, 3 4 5, 2 3 1, 2 5 1, 4 3 1 2.

65

Handwritten annotations: blue circles around notes. Fingerings: 2 3 1, 5 2 1, 1 3 2 4.

68

Handwritten annotations: blue circles around notes. Fingerings: 5 2 4 3 1 3 1 1, 1 2 1 3 1.

71 dim.

Handwritten annotations: red circles around notes. Fingerings: 2 5 1 5 3 4 5 4 1 2 5 4.

74 riten.

Handwritten annotations: blue circles around notes. Fingerings: 3 4 4 5, 5 1 1 2 1 2 1 2 1 1 4.

Tempo I

Handwritten annotations: *3*, *h3*, *h3*, *21*

76

And. * And. * And. * And. * And. *

Handwritten annotation: *19*

79

And. * And. *

Handwritten annotations: *2*, *34*, *Com 2*, *2 2 2*

82

And. * And. * And. * And. *

85

Handwritten annotation: *27*

87

89

And. *

92

95

98

And. * And. * And. * And. * And. * And. *

Handwritten annotation: *8*

Handwritten annotation: *CODA*

Handwritten annotation: *pp*

Handwritten annotation: *f*

Handwritten annotation: *ff*

101

And. * And. * And. * And. * And. *

And. * And. * And. *

FANTASIE-IMPROMPTU

Op. 66

Allegro agitato (♩ = 84)

Musical score for the first page of 'Fantasie-impromptu'. The piece is in 4/4 time and marked 'Allegro agitato' with a tempo of quarter note = 84. The key signature has two sharps (F# and C#). The score consists of six systems of two staves each (treble and bass clef). The first system starts with a forte (sf) dynamic and includes fingering numbers 1, 3, 6, and 6. The second system includes fingering numbers 1, 5, 1, 2, 4, 1, 2, 4, 1, 2, 4, 3. The third system includes fingering numbers 2, 3, 2, 1, 2, 4, 5, 3, 2, 3, 2, 1, 2, 4, 5 and a 'cresc.' marking. The fourth system includes fingering numbers 4, 3, 5, 1, 3, 2, 4, 1, 3, 1, 5, 2, 3, 2, 3 and a 'dimin.' marking. The fifth system includes fingering numbers 2, 4, 2, 4 and a 'p' dynamic. The sixth system includes a 'cresc.' marking and a 'f' dynamic. The piece concludes with a 'Led.' marking and an asterisk.

Musical score for the second page of 'Fantasie-impromptu'. The score continues from the first page and consists of six systems of two staves each. The first system starts at measure 21 and includes a 'pp' dynamic and 'Led.' markings with asterisks. The second system starts at measure 24 and includes a 'riten.' marking and 'Led.' markings with asterisks. The third system starts at measure 27 and includes a 'cresc.' marking and 'Led.' markings with asterisks. The fourth system starts at measure 30 and includes a 'sempre cresc.' marking and 'Led.' markings with asterisks. The fifth system starts at measure 33 and includes 'Led.' markings with asterisks. The sixth system starts at measure 35 and includes a 'f' dynamic and 'Led.' markings with asterisks. The piece concludes with a 'Led.' marking and an asterisk.

37 *ff*

1 8

3 2 5 1 3 2 5 1 3 2 5 1

tr

tr * *tr* * *tr* *

40 *riten.* *Largo*

pesante

5 3 2 1 4 2 1 2 4 1 2 3

3 3 3

tr

tr * *tr* * *tr* *

43 *Moderato cantabile*

sotto voce

1 *tr* 2 1 2 3 4 5

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

5 3 2 1 5 3 2 1 2 3 1 2 5 1 2 4 1 2 4 1 2 3

tr

tr * *tr* * *tr* * *tr* * *tr* * *tr* *

46

1 2 *tr* 1 3 4 5 4 3 4 2

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

tr

tr * *tr* * *tr* * *tr* * *tr* * *tr* * *tr* *

50 *riten.* *a tempo*

tr

tr

tr * *tr* * *tr* * *tr* * *tr* *

53

tr

tr * *tr* * *tr* * *tr* * *tr* *

56

1 5 3 4 3 5 1 2 3 2 1 3 4

tr

tr * *tr* * *tr* * *tr* * *tr* *

60 *sf* *f* *pp*

2 5 4 3 1 3 2 5 1 4 3 1 3 5 2 2 4 3

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

tr

tr * *tr* * *tr* * *tr* * *tr* *

64 *a tempo*

tr

tr * *tr* * *tr* * *tr* * *tr* *

68 *a tempo*

tr

tr * *tr* * *tr* * *tr* * *tr* *

71 *sf* *tr* *f*

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

74 *tr*

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

77 *tr*

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

80 *riten.*

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

Presto
83 *p*

Ped. (* Ped.) *

85 *8*

Ped. * Ped. *

87

Ped. * Ped. * Ped. *

89 *cresc.* *dimin.*

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

91 *f*

Ped. * Ped. * Ped. *

93

Ped. * Ped. * Ped. *

95 *p* *cresc.*

Leg. * *Leg.* * *Leg.* *

97 *f*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

100 *pp*

Leg. * *Leg.* * *Leg.* *

102 *a tempo* *riten.* *p*

Leg. * *Leg.* * *Leg.* *

105

Leg. * *Leg.* *

107 *cresc.*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

110 *sempre cresc.*

Leg. * *Leg.* * *Leg.* * *Leg.* *

112 *f*

Leg. * *Leg.* * *Leg.* *

114 *ff*

Leg.

116

* *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

119 *sempre f* (dimin.) *p* *f* (dimin.)

122 *p* *f*

125 *poco a poco dimi - nu - - - - en - - - do* *p*

128 *pp il canto marcato*

131

134 *4 3 5 1 riten.* *ppp*

THE CHARACTER OF THE PRESENT EDITION

The principal aim of the Editorial Committee has been to establish a text which fully reveals Chopin's thought and corresponds to his intentions as closely as possible. For this reason the present edition has been based primarily on Chopin's autograph manuscripts, copies approved by him, and first editions. The Committee has had to take into account the fact that even though a manuscript may have served as a basis for a first edition, it is not always the final version of any particular piece. Chopin frequently changed details of his compositions up to the very last moment. So much is clear not only from contemporary sources, but also from variants between original editions and manuscripts. Such variants, moreover, cannot possibly be considered to be engraver's errors or editorial alterations. The manuscripts will always be the prime source for the textual verification of Chopin's works. But although no effort has been spared, it has not always been possible to discover or study a given manuscript. The Editorial Committee has also consulted recent editions for purposes of comparison.

When it has proved impossible to establish the authentic version or the one corresponding to Chopin's last intentions, any discrepancy has been carefully indicated in the Commentary.

Dynamic and agogic signs correspond to the manuscripts and first editions. Sometimes they have been supplemented by the repetition of signs appearing in identical or similar places. Other additions have been placed in brackets. Chopin's original fingering, rare though it is in the manuscripts and first editions, has been expressly indicated in the Commentary.

The pedal marks given by the Editorial Committee are strictly in accordance with the manuscripts and original editions. Certain insignificant modifications have been introduced, but only where this is required by the greater resonance of modern pianos, as well as in analogous passages or repetitions, where comparison has revealed inconsistency, or where correction or completion is required owing to mistakes or negligence. Chopin's pedal-marking is usually careful, precise, and in certain places very delicate, sometimes producing entirely new pianistic effects (e.g. at the beginning of the Polonaise-Fantasia). Those passages in which Chopin has not marked the pedalling are generally explained by the fact that the pedalling required is very simple, and is therefore self-evident; or, on the contrary, that it is so subtle as to be too complicated, if not impossible, to indicate. In any case, the use of the pedal is a very delicate and entirely individual matter, depending on many factors, such as instrument, touch, tempo or acoustics of the room. For this reason, the Editorial Committee has

decided to leave the pedalling as found in the original documents. This conforms with the principles adopted in the present edition.


In principle, Chopin's phrasing has been retained. But certain slurs have been modified in the interests of simplicity, exactitude or clarity. In Chopin's manuscripts slurs are sometimes placed carelessly, and do not always correspond in original editions.

The editors have introduced some slight modifications of the original in the arrangement and outward appearance of the musical text. Harmonic notation and accidental signs have been altered or added where necessary, and certain changes in the distribution of notes have been effected so as to ensure the clearest visual presentation of the music, of the composer's intentions, and to safeguard the performer from hesitations, uncertainties or misunderstandings. In these cases, the editors have endeavoured to keep to the notation of the manuscripts and first editions as closely as possible, and have tried to avoid the exaggerations which sometimes characterize previous editions of Chopin's works.


For this reason also, we have very often left certain inconsistencies occurring in the notation of similar passages undisturbed. Such variants often appear in Chopin's works, not only in the notation but also in the contents of the music. Any important modification of Chopin's notation, however, has been clearly indicated in the Commentary.

In ornamentation, Chopin's original notation has been retained; attention has been drawn to any ornament appearing in different forms in the manuscripts and original editions. Wherever the execution of an ornament may give rise to doubt, the most appropriate manner has been carefully shown.

The chief difficulty lies in the method of beginning a trill. The following principles should be observed:

1) Where the principal note of a trill is preceded by an upper appoggiatura: , or by a sequence of

grace notes: , the trill

begins on the upper note: 

In the latter case (), the repetition of the

principal note at the beginning should be avoided.

The following:  does not exist in

Chopin. To obviate this mistake certain editors have added an upper appoggiatura to the notation of these trills: 