SCHERZA

CHOPIN

JAN EKIER

WYDANIE NARODOWE · NATIONAL EDITION

FRYDERYK CHOPIN

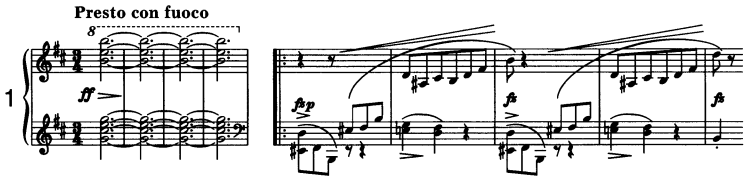
SCHERZA
Op. 20, 31, 39, 54

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

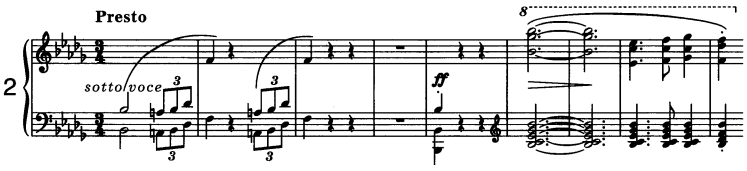
WARSZAWA 2000

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM IX

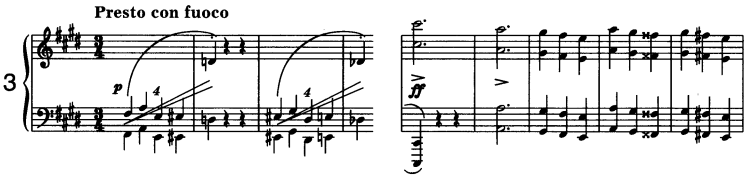
Scherzo h-moll op. 20 / in B minor Op. 20 page / s. 11



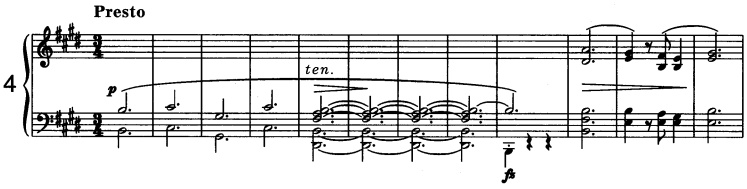
Scherzo b-moll op. 31 / in B♭ minor Op. 31 page / s. 30



Scherzo cis-moll op. 39 / in C♯ minor Op. 39 page / s. 54



Scherzo E-dur op. 54 / in E major Op. 54 page / s. 69



about the Scherzos...

Op. 20

"The Trio [...] performed by Chopin made an indescribable impression."

Wilhelm von Lenz, *Uebersichtliche Beurtheilung der Pianoforte–Kompositionen von Chopin [...],* "Neue Berliner Musikzeitung" 11 September 1872.

Op. 31

on the opening motif

" 'This should be a question' — Chopin taught, and it was never question enough for him, never played 'piano' enough, never sufficiently falling away ('tombé'), as he said, never 'important' enough. 'This must be a charnel house' — he once said [...]. He was also heard to say that 'this is the key to the whole composition'.

He was equally demanding as to the simple, quaver accompaniment to the cantilène and the cantilène itself. 'One should imagine [...] the Italian canto and not the French vaudeville' — he once declared mockingly."

Wilhelm von Lenz, *Uebersichtliche...*

Op. 39

"I send you Préludes [...]. In a few weeks you shall receive a Ballade, Polonaises and a Scherzo."

From a letter by F. Chopin to Julian Fontana in Paris, Valldemosa 22 January 1839.

"Since you, dearest Sir, wish to assume this burden and become my publisher, I must forewarn you that the following manuscripts still remain at your disposal: 1–o a Ballade [...] 2–o two Polonaises [...] 3–o the Third Scherzo [...]. If you wish, all this will start flooding you every month, until the return of the author [...]."

From a letter by F. Chopin to Camille Pleyel in Paris, Valldemosa 22 January 1839.

"Do not mention the Scherzo to anyone. I do not know when I shall finish it, since I am still weak and unable to write."

From a letter by F. Chopin to Julian Fontana in Paris, Marseilles 17 March 1839.

"The Scherzo in C♯ minor is dedicated to Gutmann, and the chord in the bass is probably conceived for his hand, that of a fencing master. This chord cannot be spanned by any left hand (d♯, f♯, b, d♯, f♯ [...] bar 6) [...]."

Wilhelm von Lenz, *Die grossen Pianoforte–Virtuosen unserer Zeit*, Berlin 1872.

Op. 54

"I, the undersigned, residing in Paris in 34 St. Lazare Street, confirm that I sold to Messrs. Breitkopf and Härtel in Leipzig the rights to the below listed my compositions, namely:

[...] Op. 54, the Fourth Scherzo.

I declare that I ceded the rights to the above mentioned gentlemen without any reservation or restriction, for ever and for all countries with the exception of France and England, and confirm that I received the arranged fee for which a separate receipt has been given.

F. Chopin."

From a letter by F. Chopin to the Breitkopf and Härtel firm in Leipzig, Paris 16 December 1843.

o Scherzach...

op. 20

„Trio [...] w wykonaniu Chopina robiło nieopisane wrażenie."

Wilhelm von Lenz, *Uebersichtliche Beurtheilung der Pianoforte–Kompositionen von Chopin [...]*, „Neue Berliner Musikzeitung" 11 IX 1872

op. 31

o motywie początkowym

„«T o p o w i n n o b y ć p y t a n i e» — uczył Chopin i nigdy nie było dla niego w tym dość pytania, nigdy mu nie grano dość piano, nigdy dość zanikająco ('tombé') — jak mówił, nigdy dość znacząco ('important'). «T o w i n i e n b y ć d o m u m a r ł y c h» — rzekł pewnego razu [...]. Słyszano też, jak mówił : «t o j e s t k l u c z d o c a ł e g o u t w o r u».

Równie wymagający był co do prostego, ósemkowego akompaniamentu kantyleny i co do samej kantyleny. «Należy wyobrażać sobie [...] śpiew włoski, a nie wodewil francuski» — rzekł raz kpiąco."

Wilhelm von Lenz, *Uebersichtliche ...*

op. 39

„Posyłam ci Preludie. [...] Za parę tygodni dostaniesz Balladę, Polonezy i Scherzo."

Z listu F. Chopina do Juliana Fontany w Paryżu, Valldemosa 22 I 1839.

„Skoro już Pan, Najdroższy, chciał wziąć na siebie tę pańszczyznę i zostać moim wydawcą, muszę Pana u p r z e d z i ć, że są jeszcze d o p a ń s k i e j d y s p o z y c j i manuskrypty: 1–o Ballada [...] 2–o dwa Polonezy [...] 3–o Trzecie Scherzo [...]. Jeśli Pan chce, zacznie się to wszystko co miesiąc sypać Panu na głowę, aż do powrotu autora [...]."

Z listu F. Chopina do Kamila Pleyela w Paryżu, Valldemosa 22 I 1839.

„O Scherzu ani mówić z nikim. Nie wiem, kiedy go skończę, bom jeszcze słaby i nie do pisania."

Z listu F. Chopina do Juliana Fontany w Paryżu, Marsylia 17 III 1839.

„Scherzo cis–moll jest dedykowane Gutmannowi, a akord w basie pomyślany prawdopodobnie dla jego ręki, ręki fechmistrza. Tego akordu nie może objąć żadna lewa ręka (dis, fis, h, dis, fis [...] szósty takt) [...]."

Wilhelm von Lenz, *Die grossen Pianoforte–Virtuosen unserer Zeit*, Berlin 1872.

op. 54

„Ja, niżej podpisany, zamieszkały w Paryżu przy ul. St. Lazare nr 34, potwierdzam, że sprzedałem Panom Breitkopfowi i Härtlowi w Lipsku prawo własności niżej wymienionych utworów mojej kompozycji, a mianowicie:
[...] Op. 54. Czwarte Scherzo.
Oświadczam, że odstąpiłem prawo własności wymienionym Panom bez żadnego zastrzeżenia ani ograniczenia, po wszystkie czasy i na wszystkie kraje z wyjątkiem Francji i Anglii, i potwierdzam odbiór umówionych honorariów, na które zostało wystawione osobne pokwitowanie.
F. Chopin."

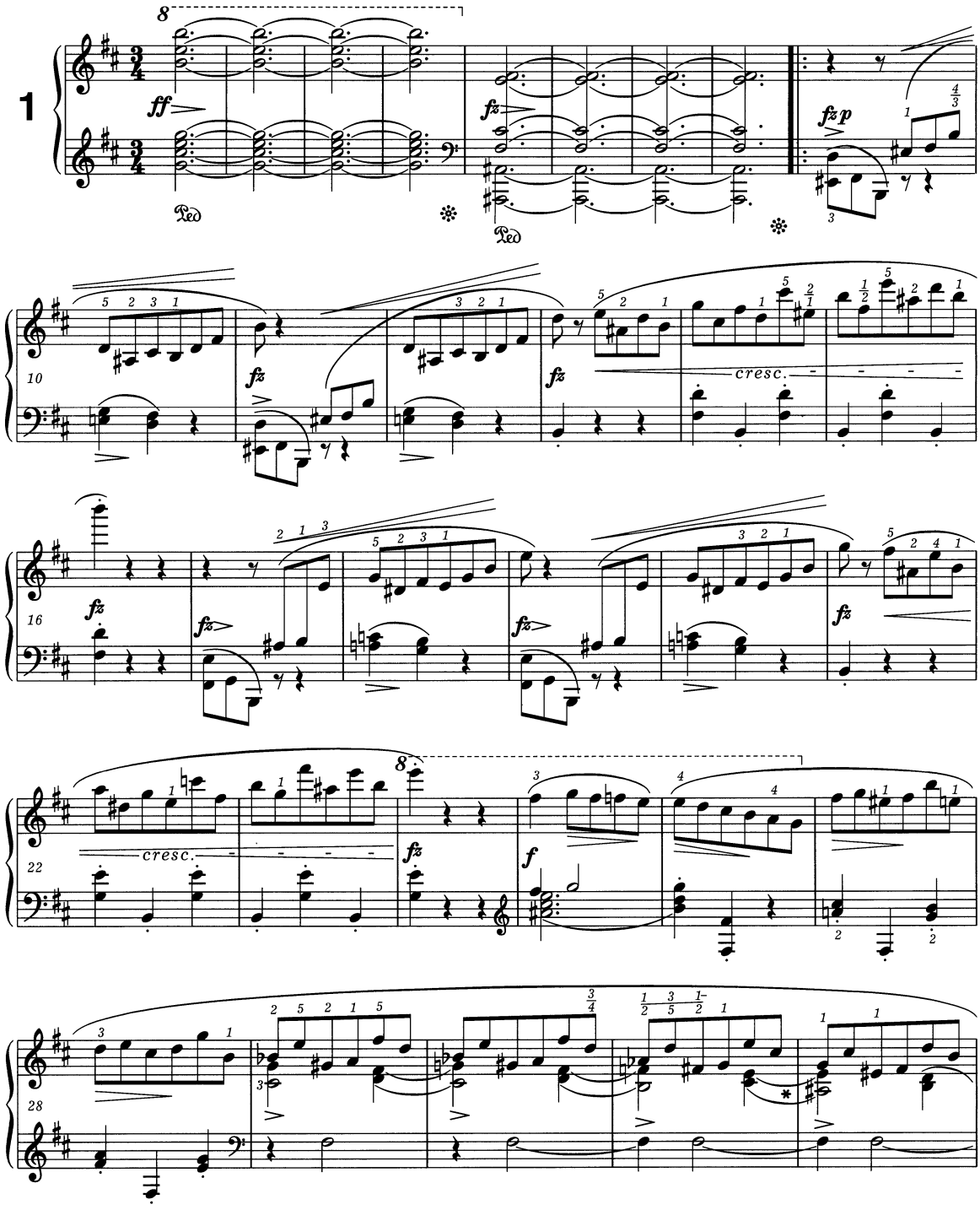
Z listu F. Chopina do firmy Breitkopf i Härtel w Lipsku, Paryż 16 XII 1843.

Scherzo

A Monsieur T. Albrecht

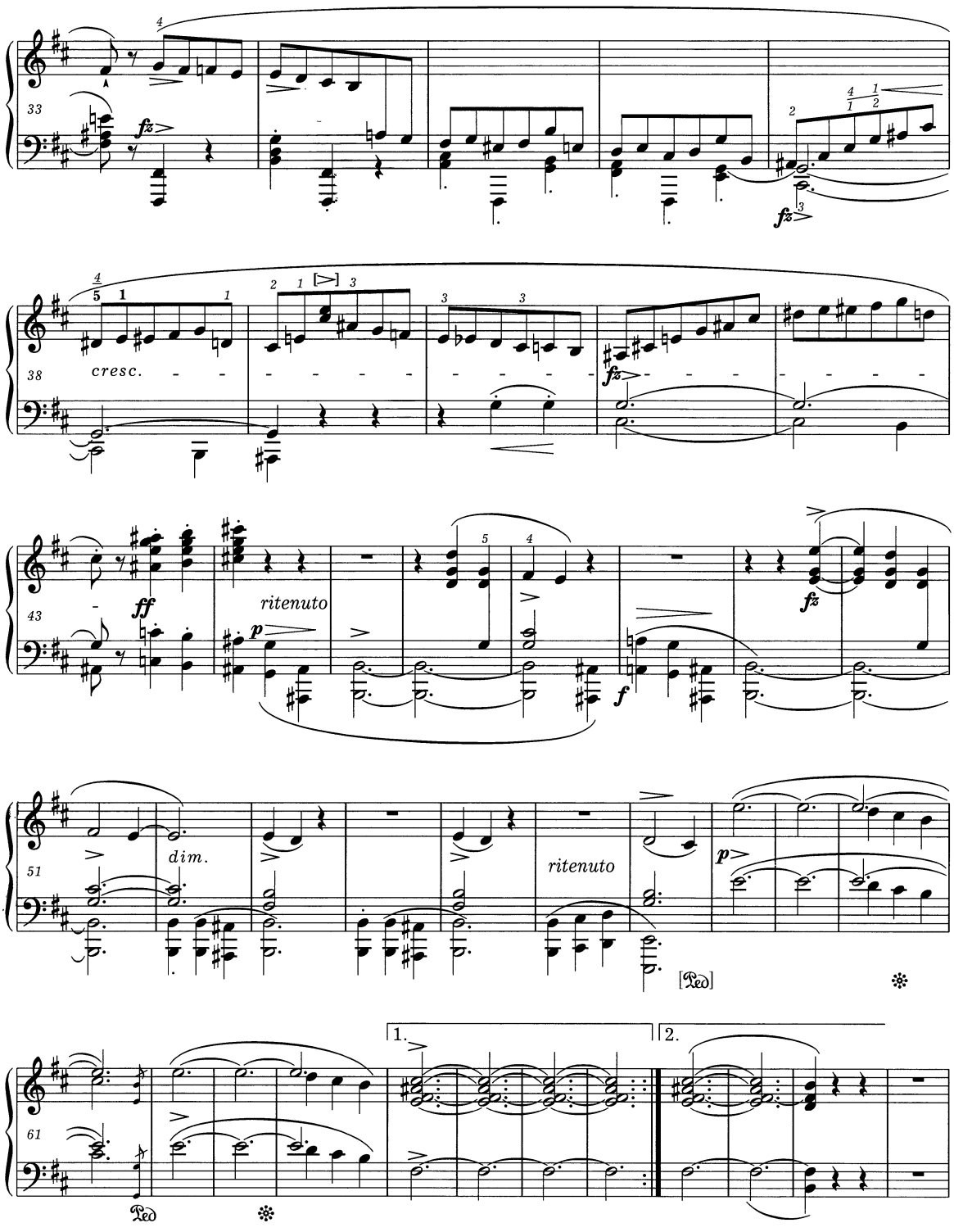
op. 20

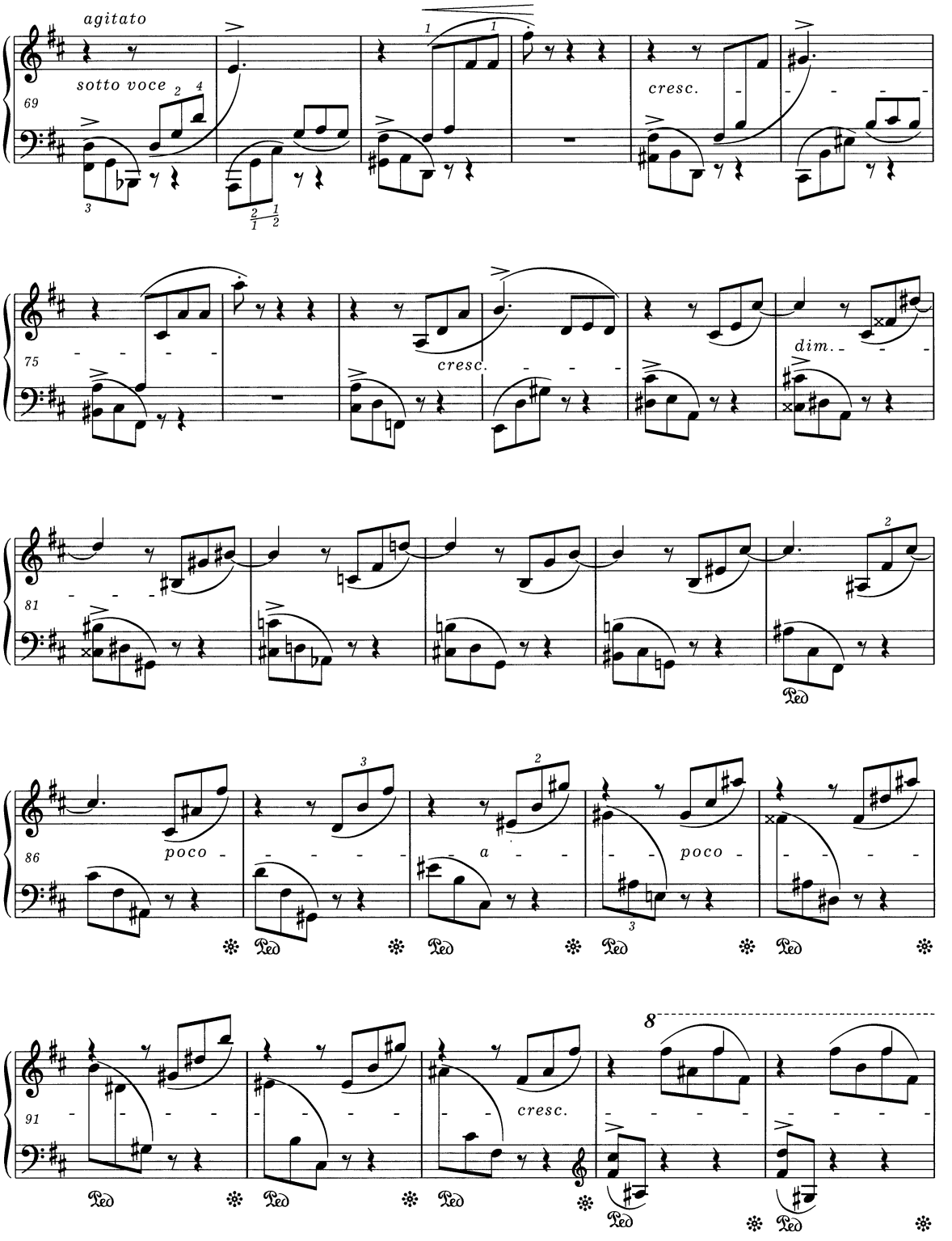
Presto con fuoco ♩. = 120

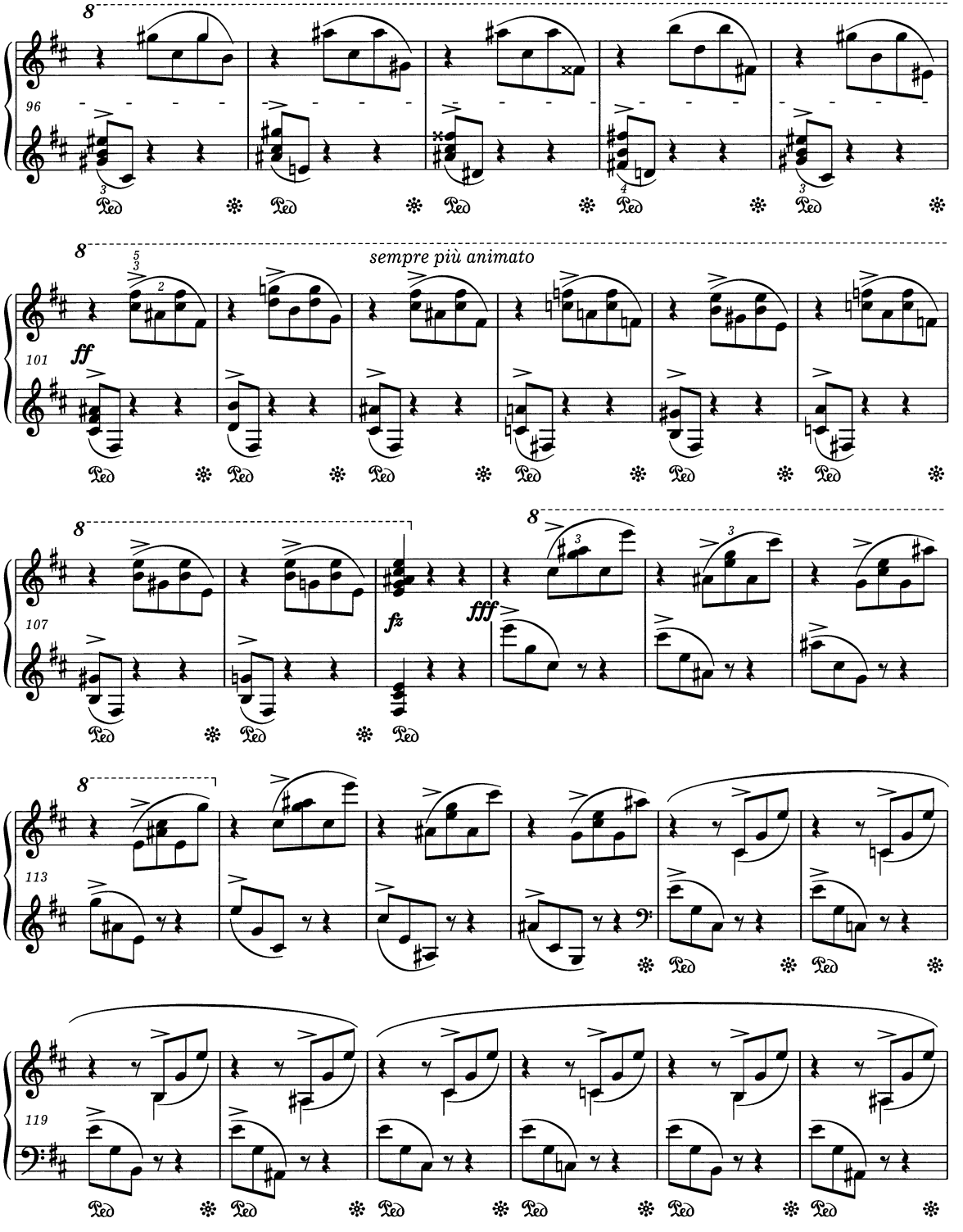


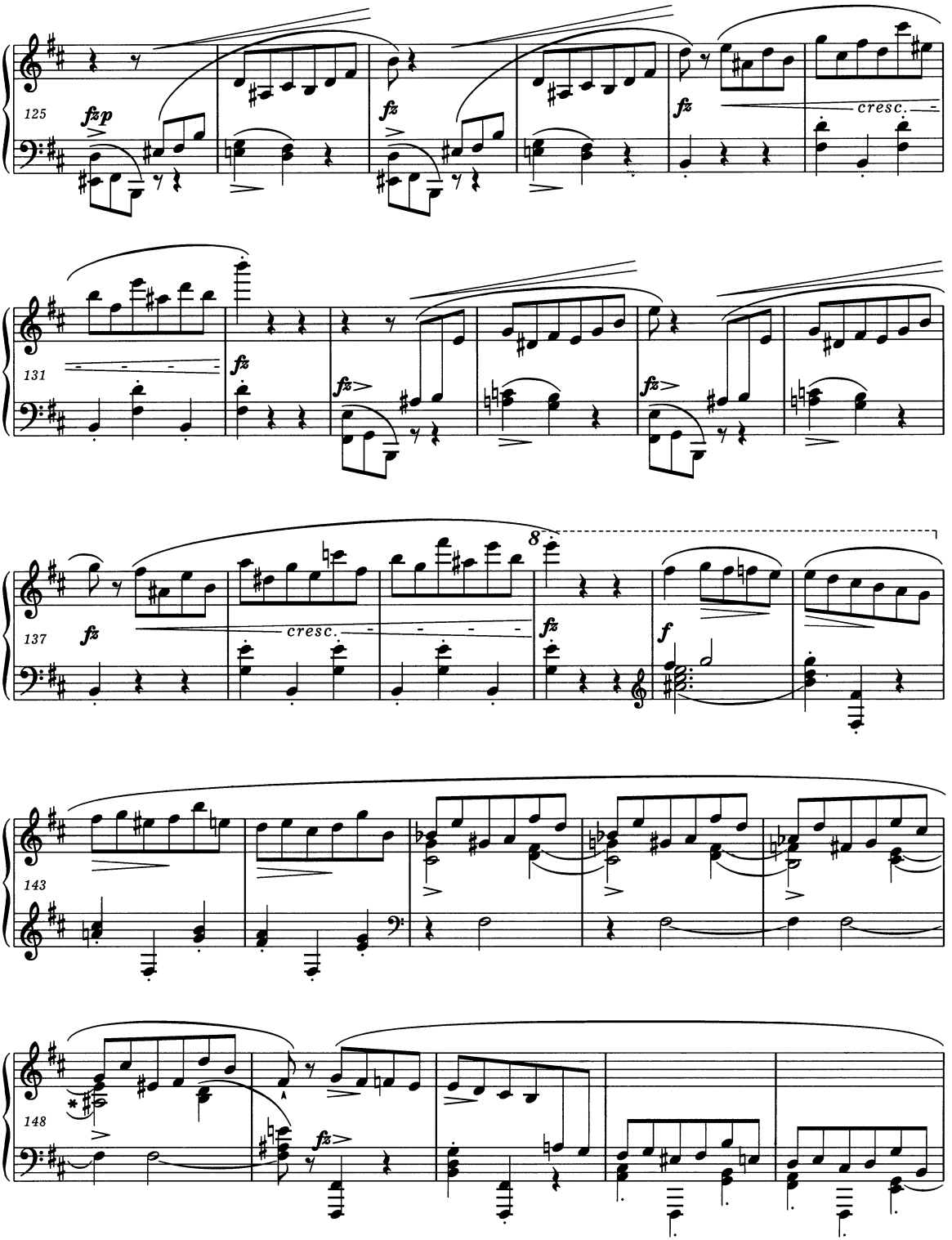
* Dźwięk *e*^{3} można powtórzyć (patrz *Komentarz wykonawczy*).
The note *e*^{3} can be repeated (*vide Performance Commentary*).

© 2000 by Jan Ekier and Paweł Kamiński, Warszawa, Poland

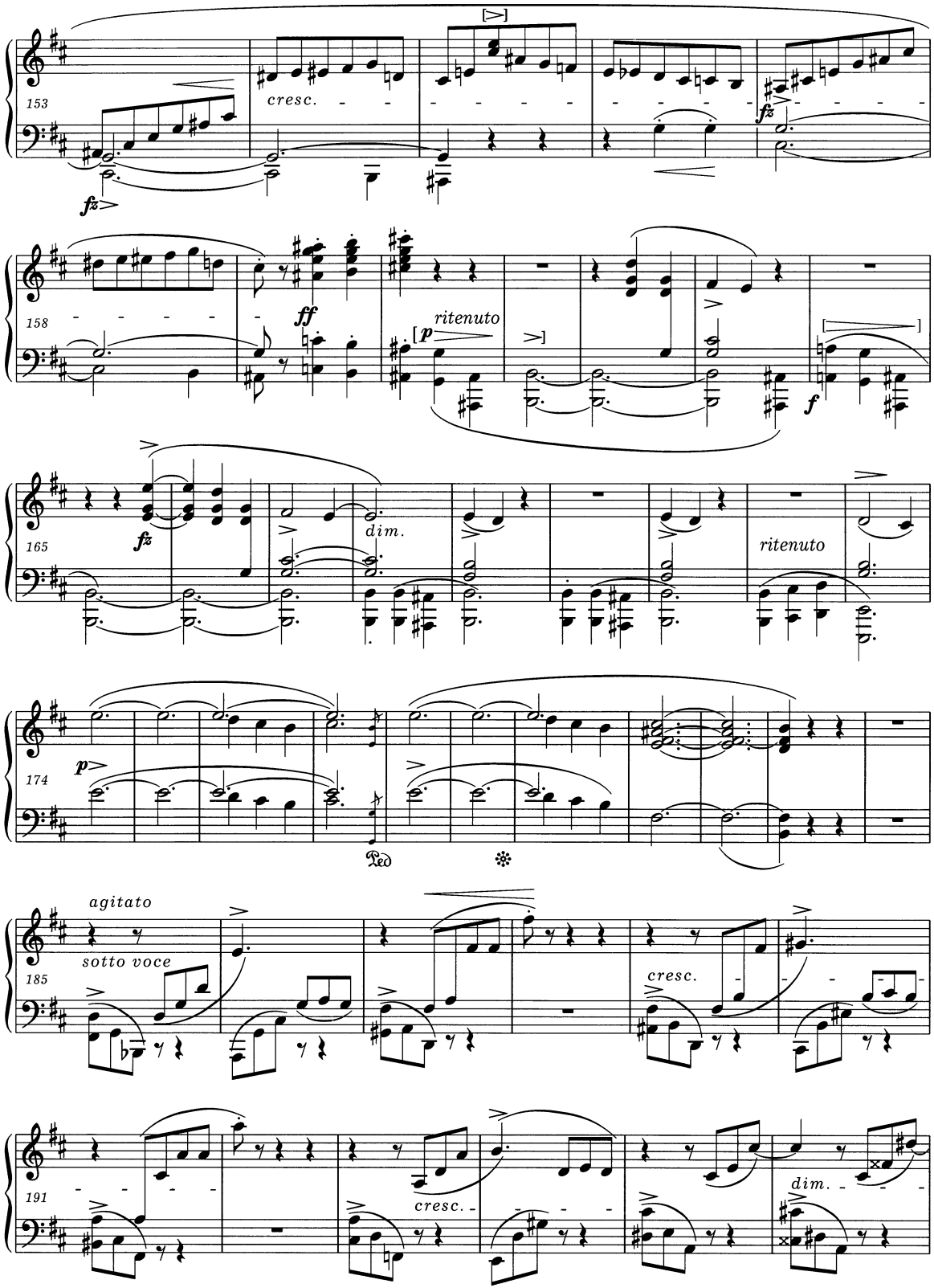

33
fz
38
cresc.
fz
43
ff
ritenuto
p
f
fz
51
dim.
ritenuto
p
[Ped]
61
1.
2.
Ped

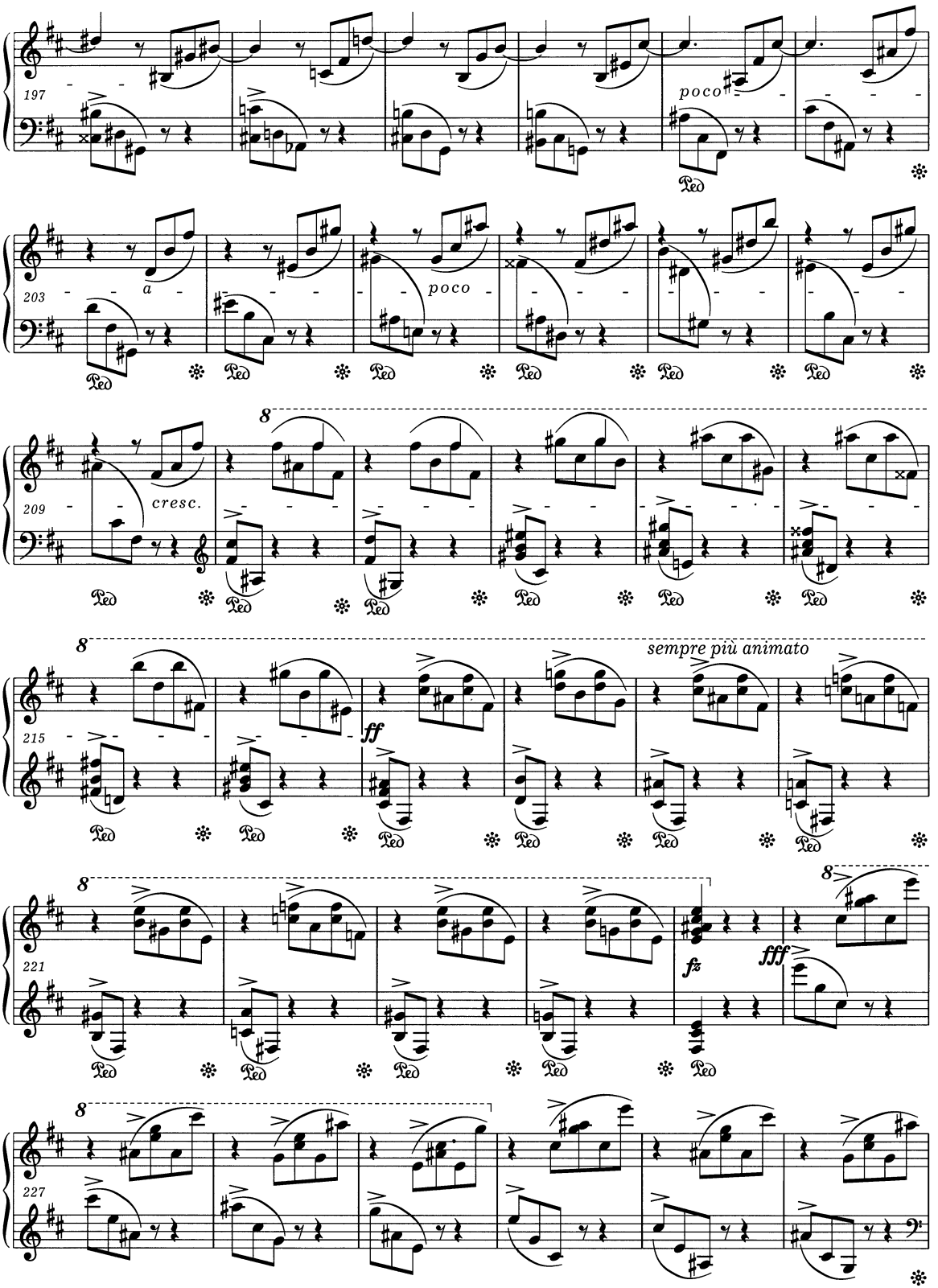

agitato
sotto voce
69
cresc.
75
cresc.
dim.
81
Ped
86
poco
a
poco
Ped
91
cresc.
8
Ped

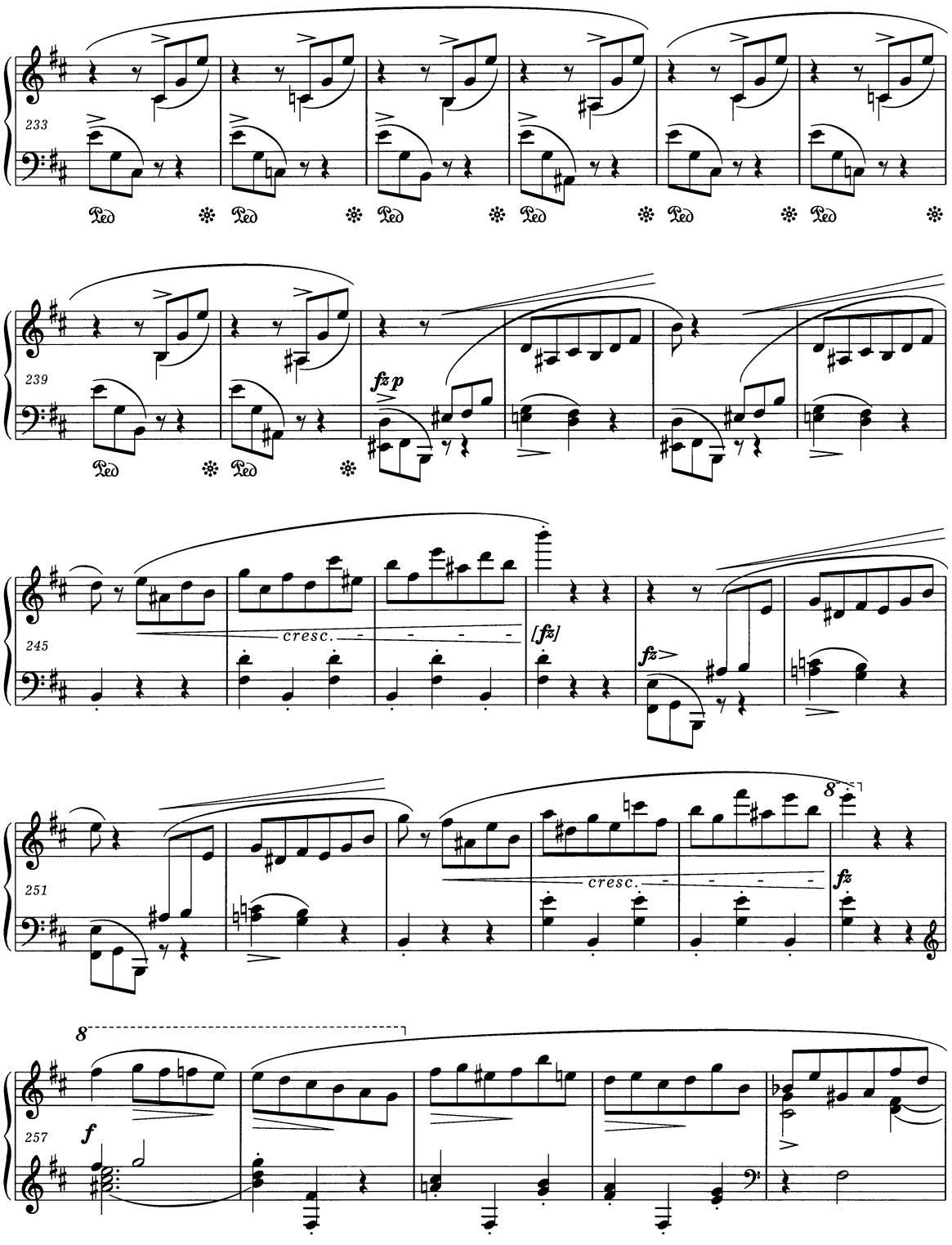

8
96
8
sempre più animato
101
ff
8
8
107
fz
fff
8
113
119

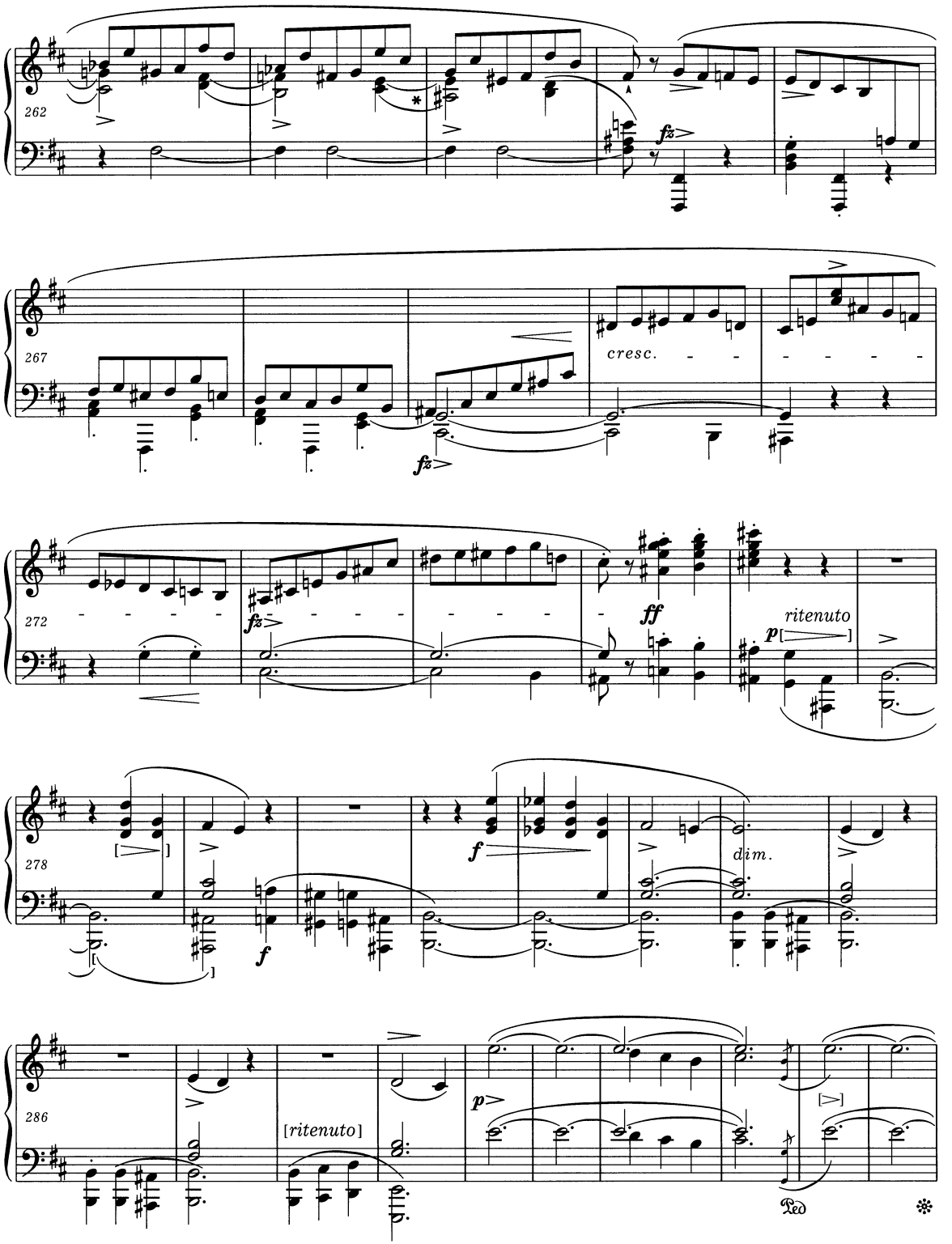


* Patrz uwaga na stronie 11.
Vide note on page 11.

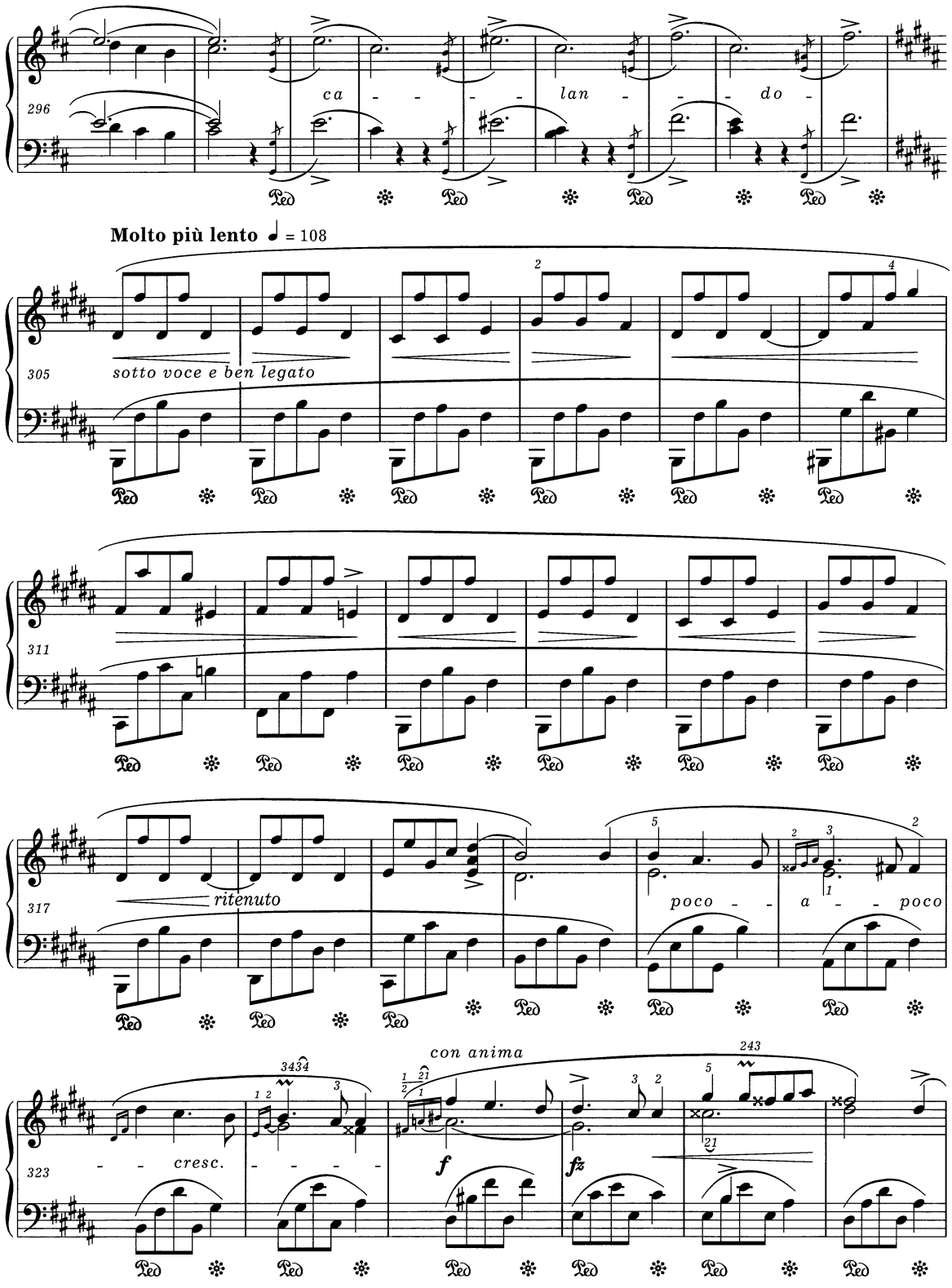

153
cresc.
fz
fz
158
ff
ritenuto
p
f
165
fz
dim.
ritenuto
174
p
Ped
agitato
sotto voce
185
cresc.
191
cresc.
dim.

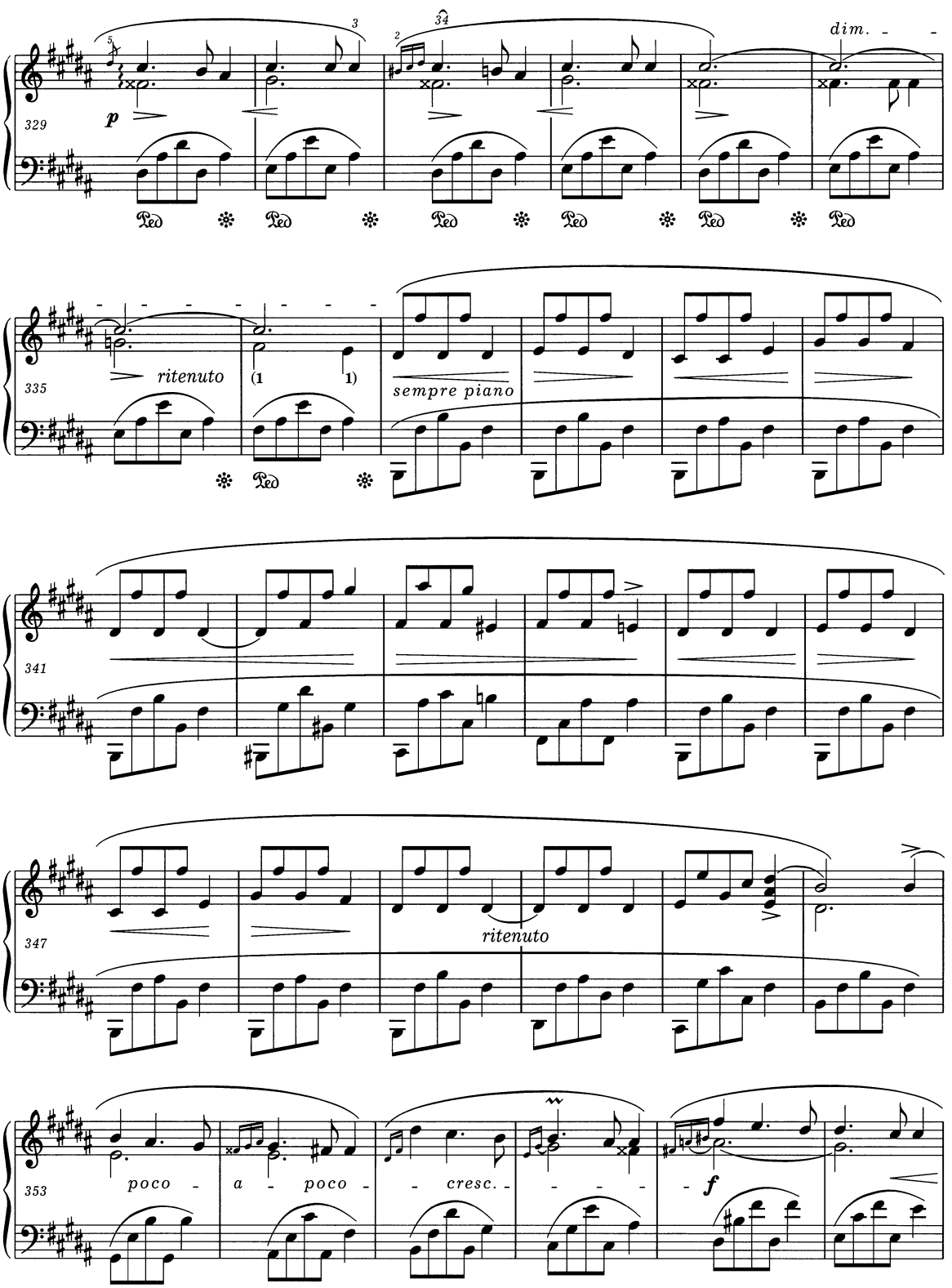

197
poco
203
a
poco
209
cresc.
8
215
ff
sempre più animato
221
fz
fff
227

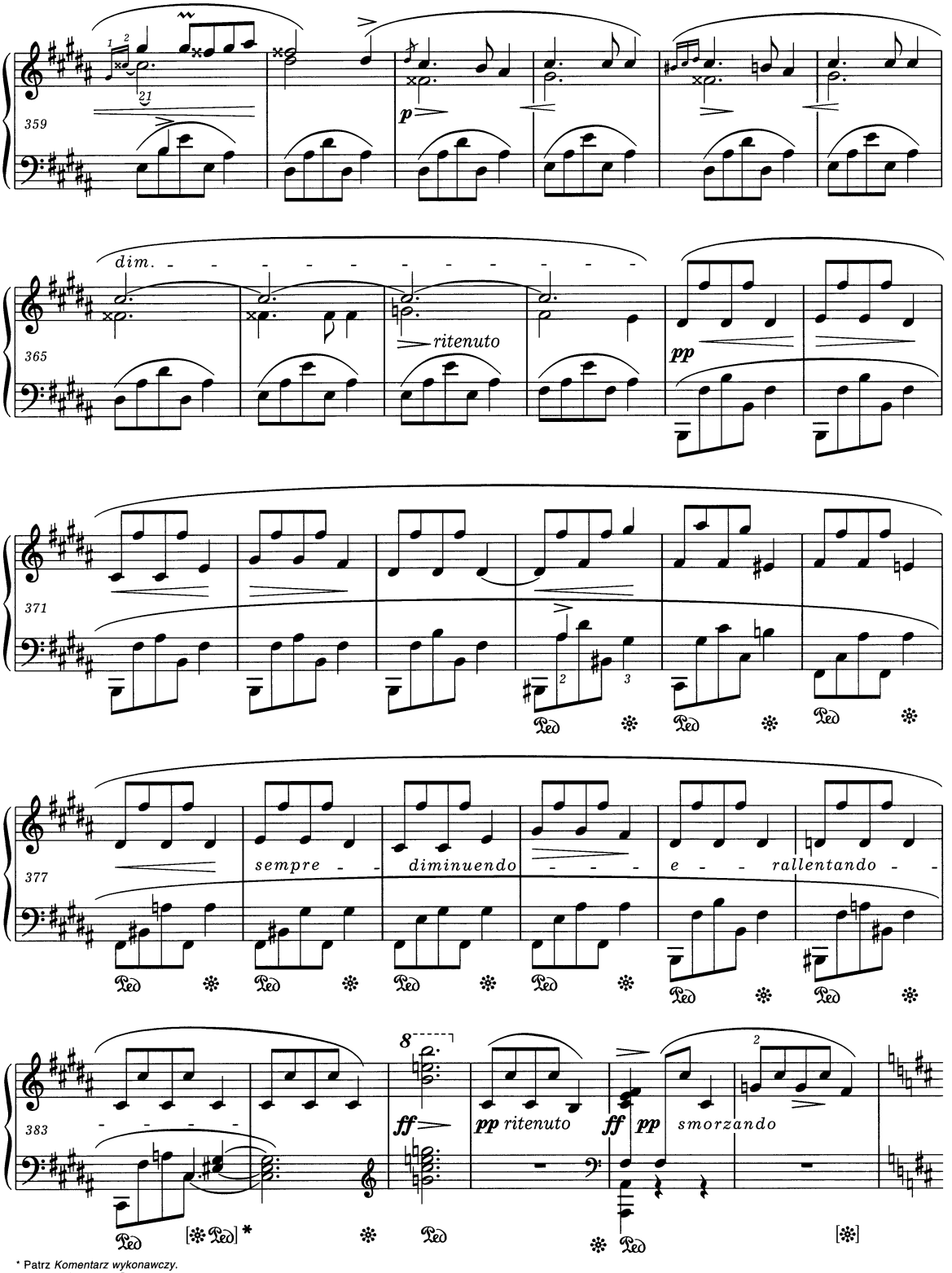

233
Ped
239
fz p
245
cresc.
[fz]
fz
251
cresc.
fz
257
f



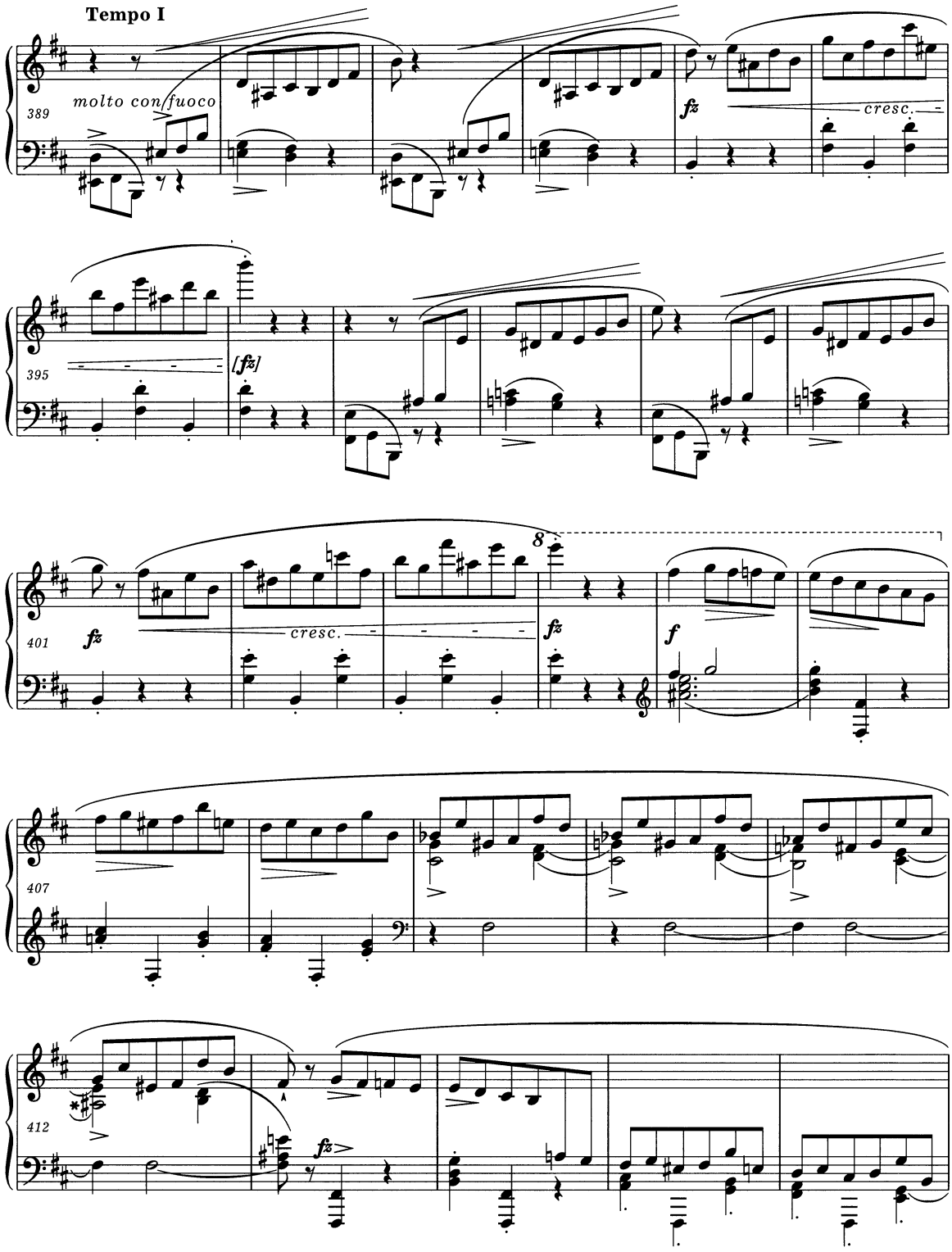
* Patrz uwaga na stronie 11.
Vide note on page 11.


296
ca - - - - lan - - - do -
Molto più lento ♩ = 108
305
sotto voce e ben legato
311
317
ritenuto
poco - - a - - poco
323
- - cresc. - - - -
con anima
f
fz

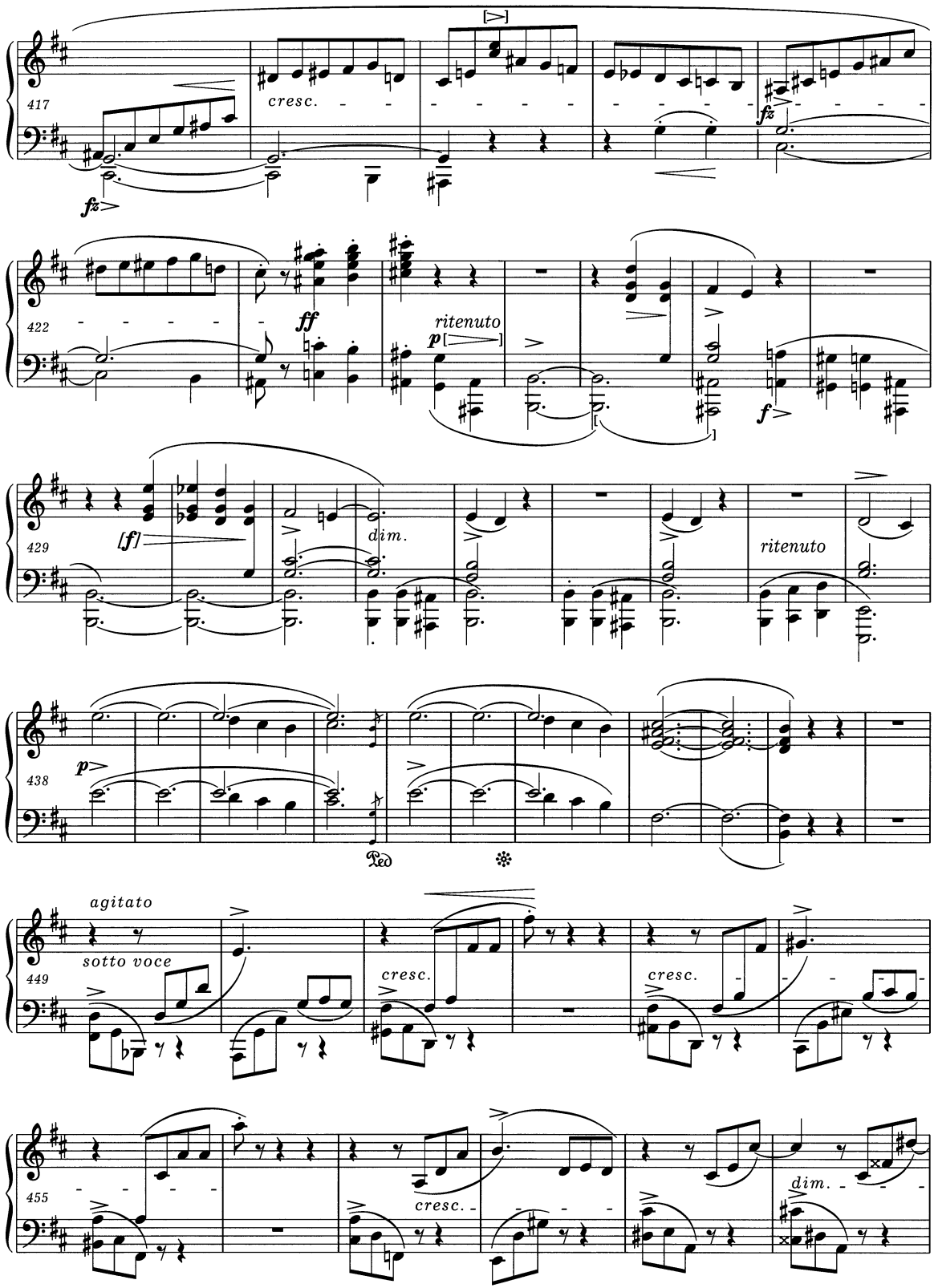

329
p
dim.
335
ritenuto
sempre piano
341
347
ritenuto
353
poco - a - poco -
cresc.
f

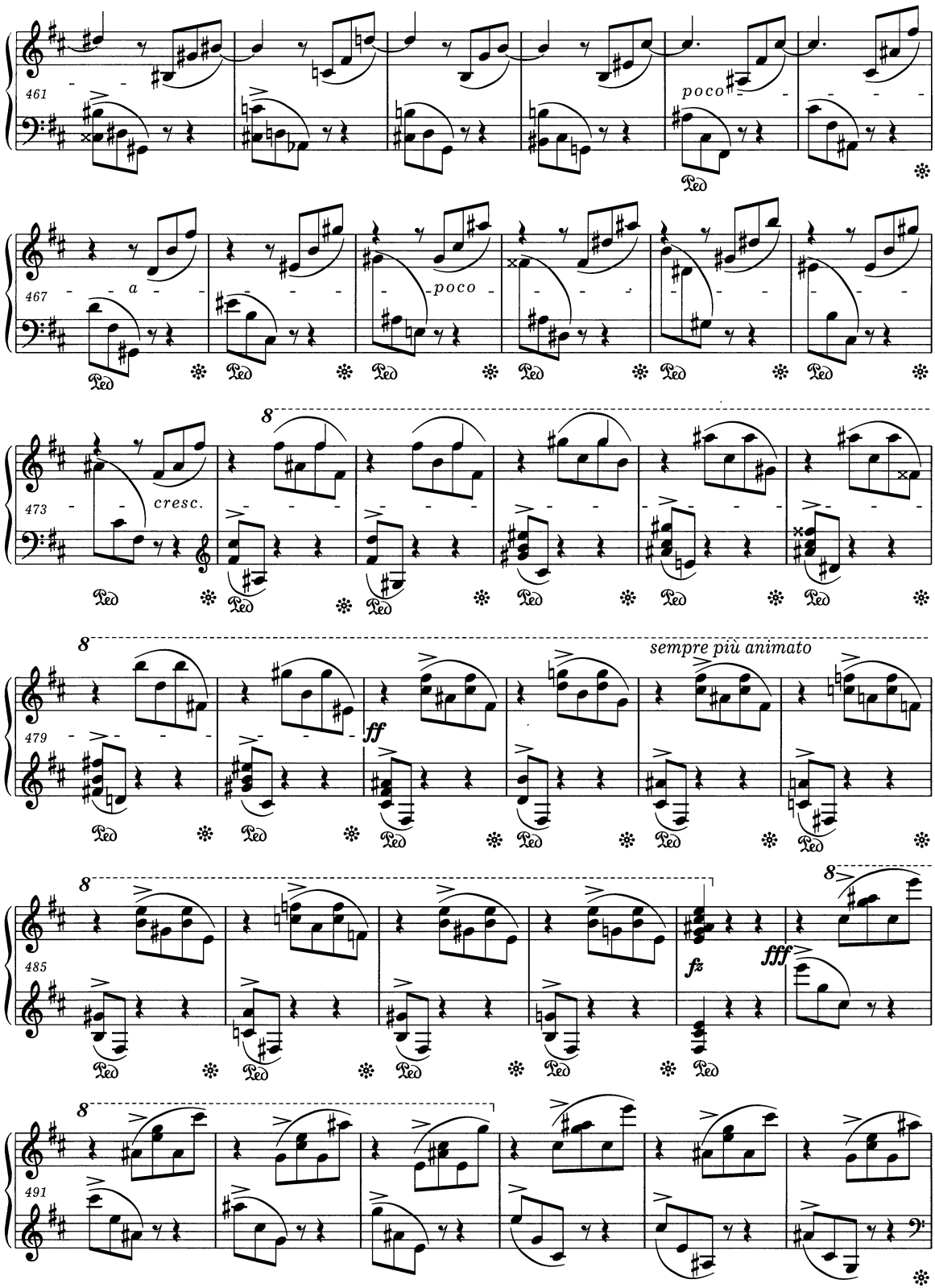


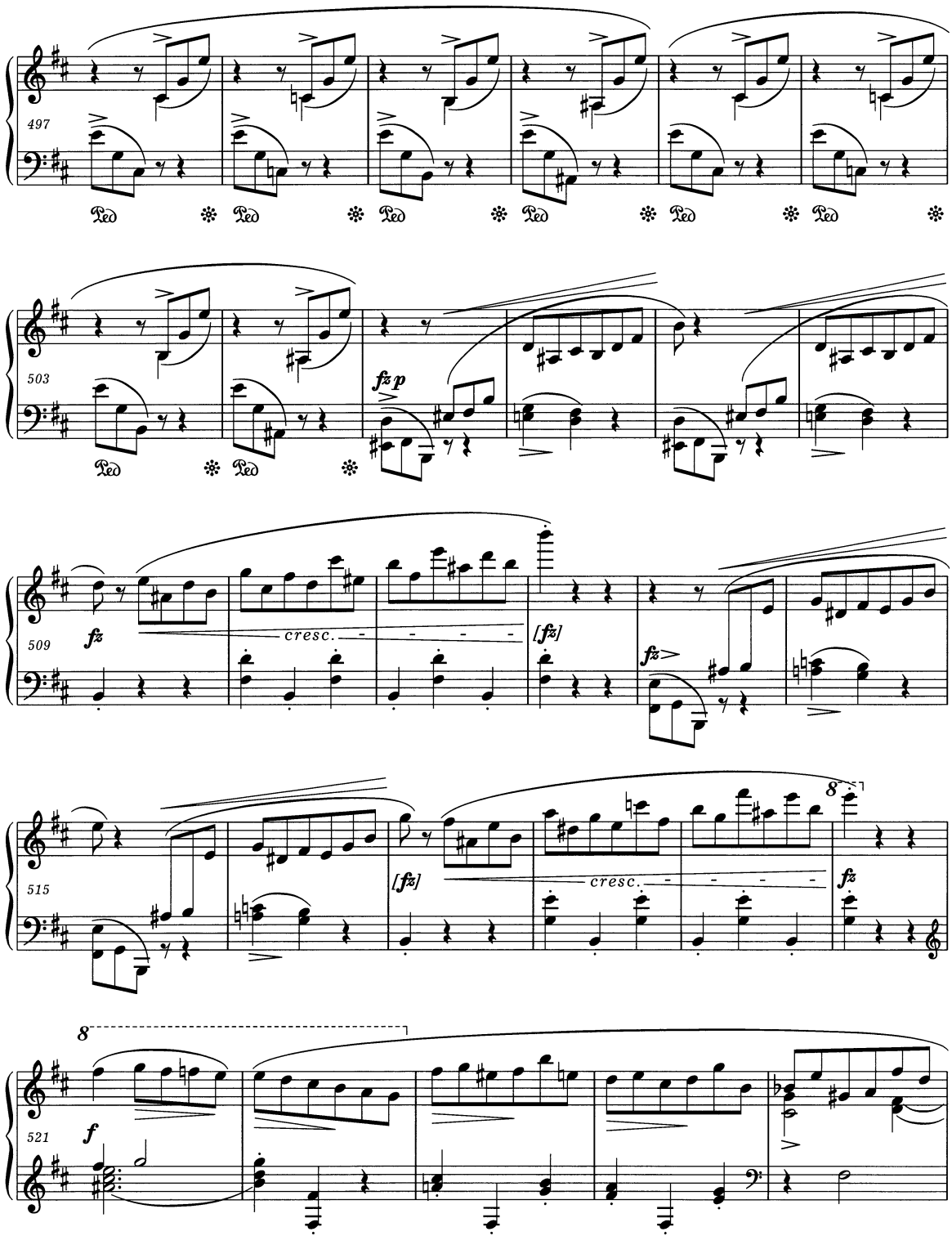
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

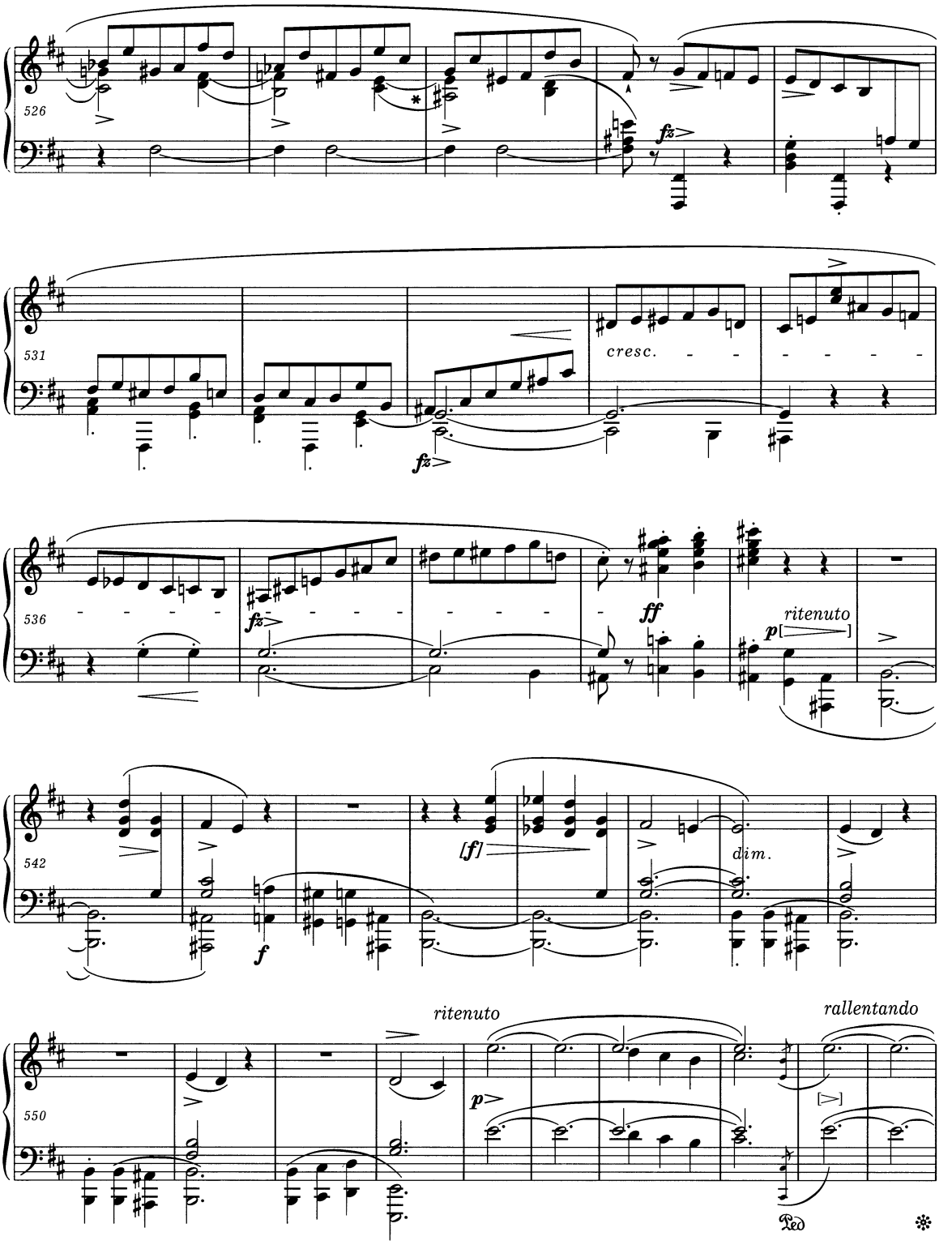


* Patrz uwaga na stronie 11.
Vide note on page 11.

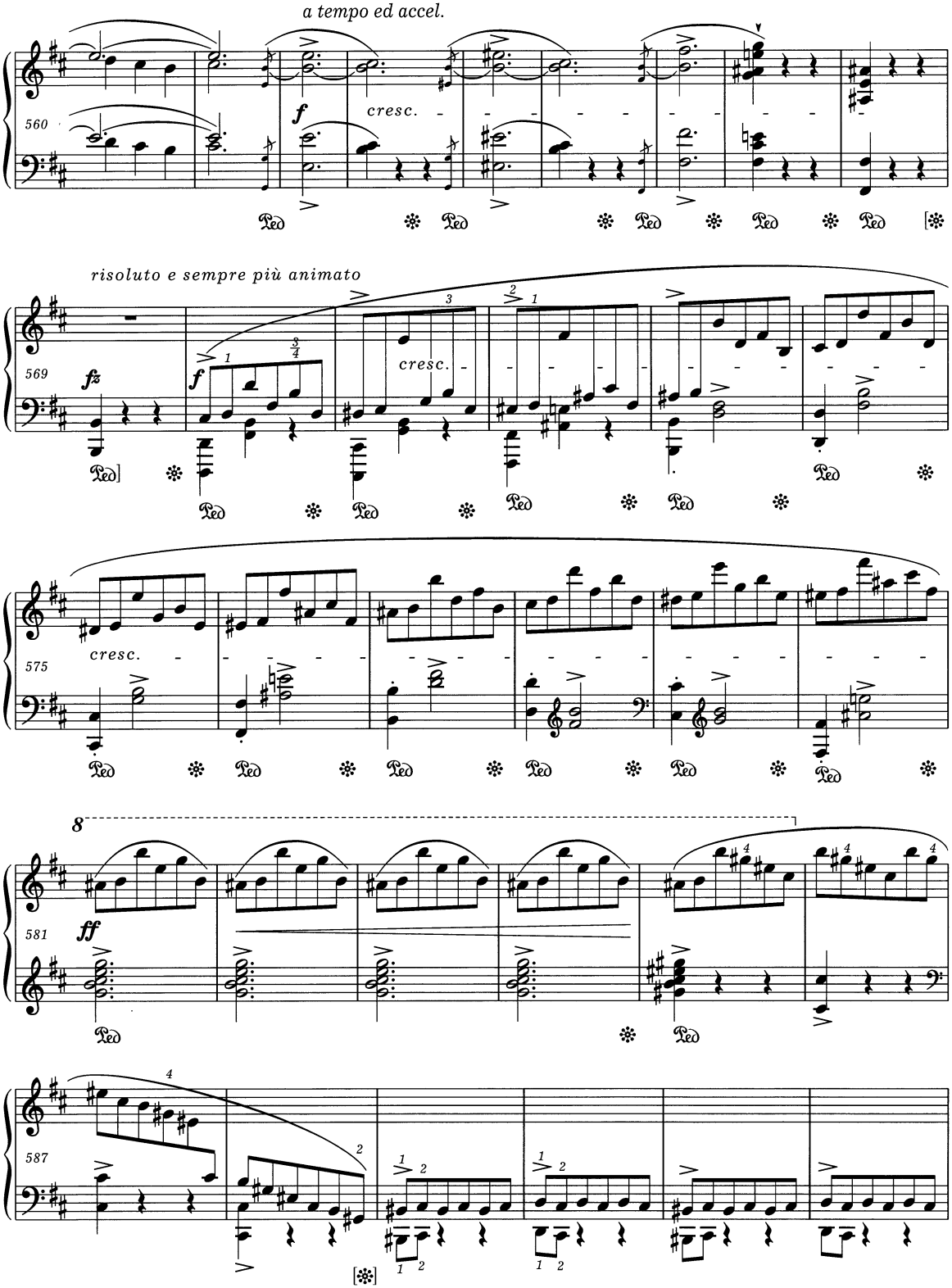

417
cresc.
fz
422
ff
ritenuto
p
f
429
[f]
dim.
ritenuto
438
p
Ped
449
agitato
sotto voce
cresc.
cresc.
455
cresc.
dim.

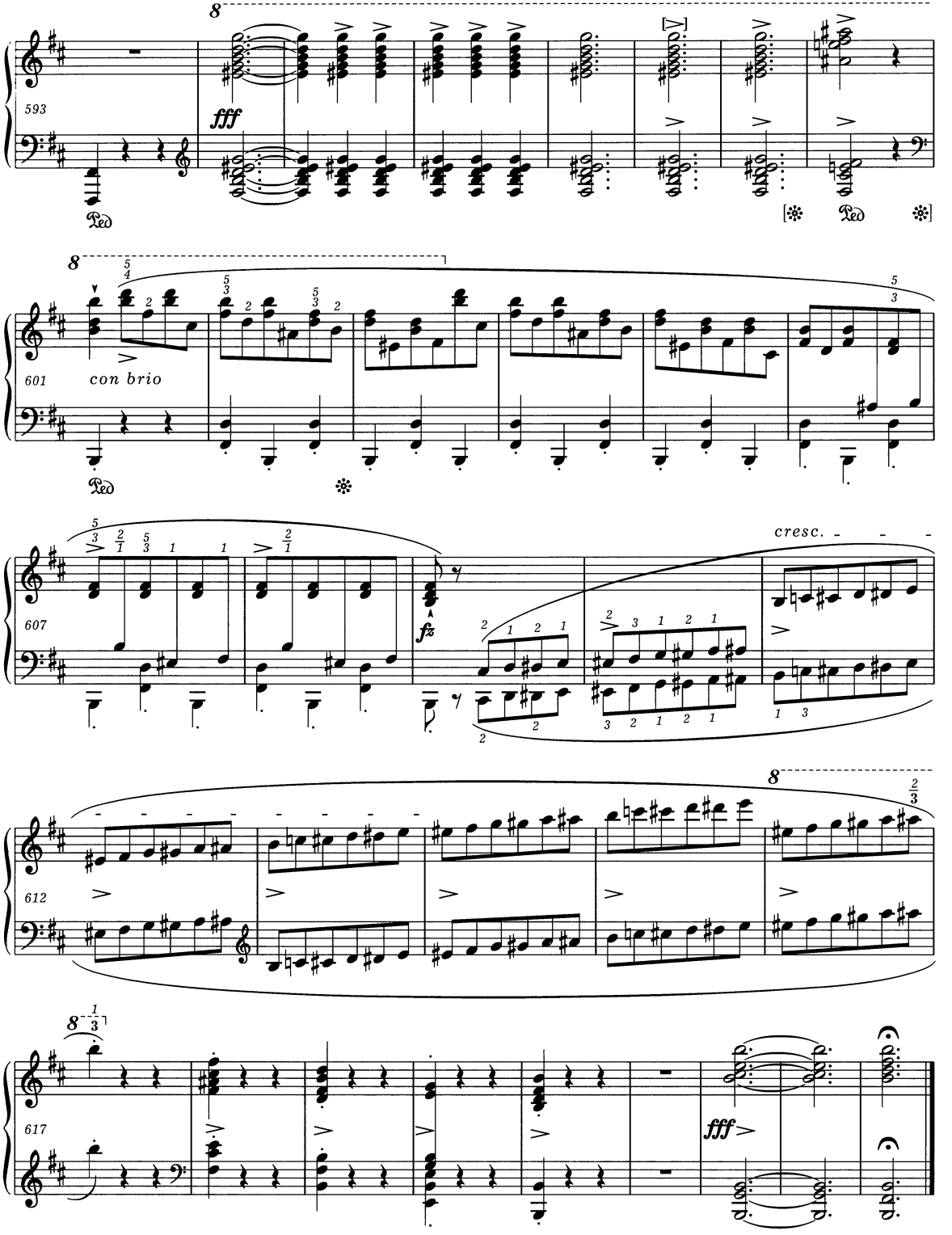

461
poco
467
a
poco
473
cresc.
8
479
ff
sempre più animato
485
fz
fff
491


497
Ped
503
fzp
509
fz
cresc.
[fz]
515
8
521
f



* Patrz uwaga na stronie 11.
Vide note on page 11.

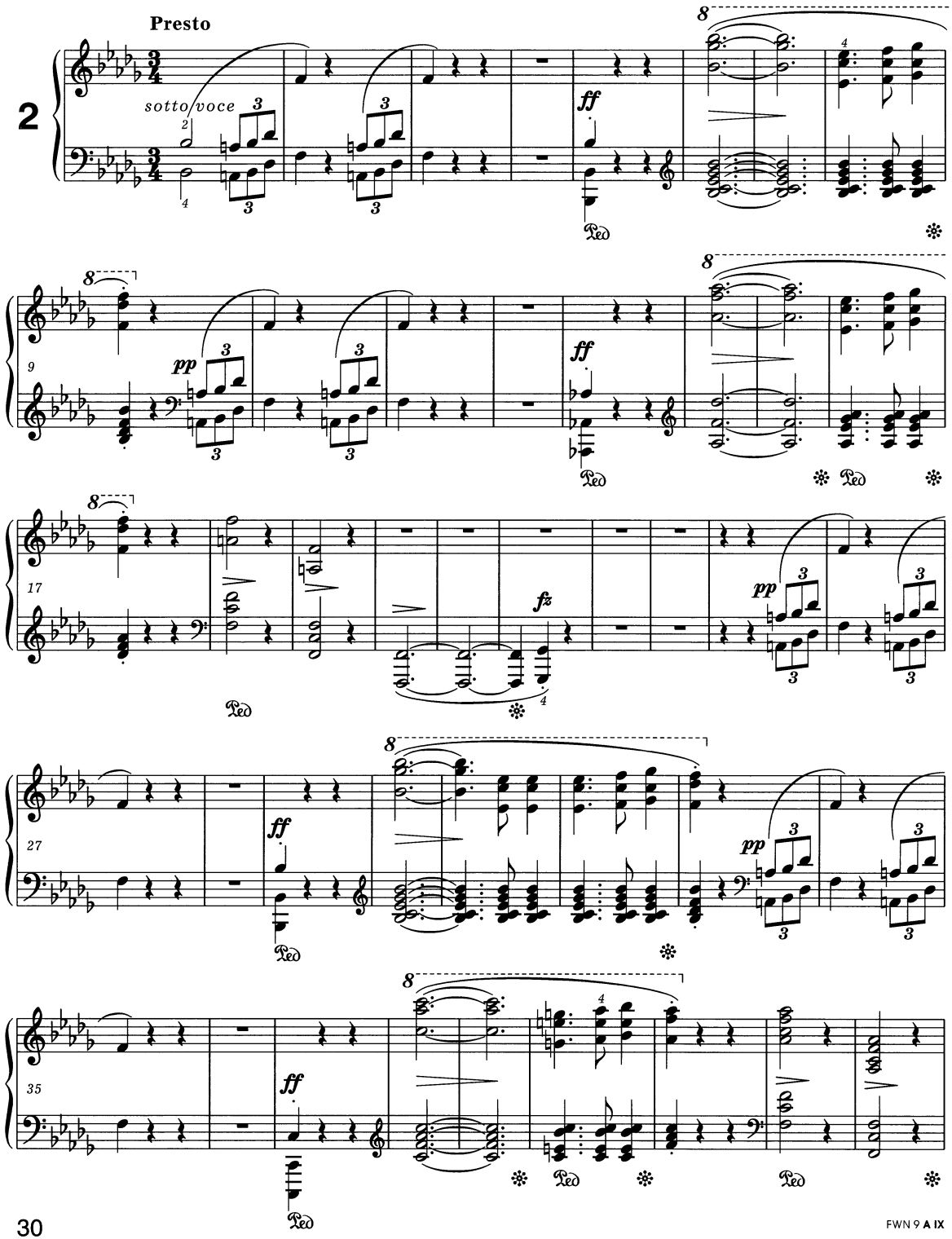

a tempo ed accel.
560
f
cresc.
risoluto e sempre più animato
569
fz
f
cresc.
575
cresc.
8
581
ff
587

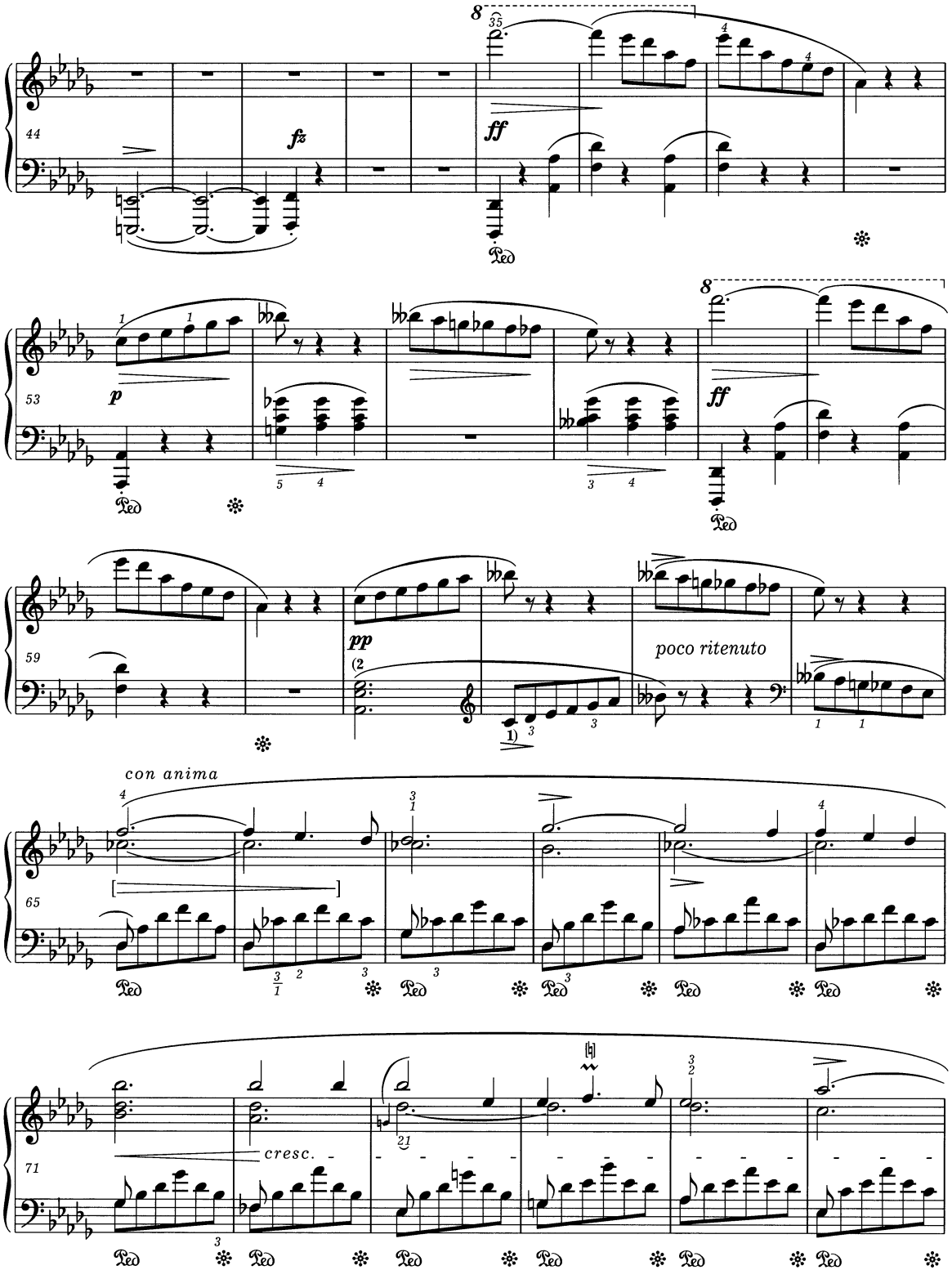

593
fff
Ped
601
con brio
607
fz
cresc.
612
617
fff

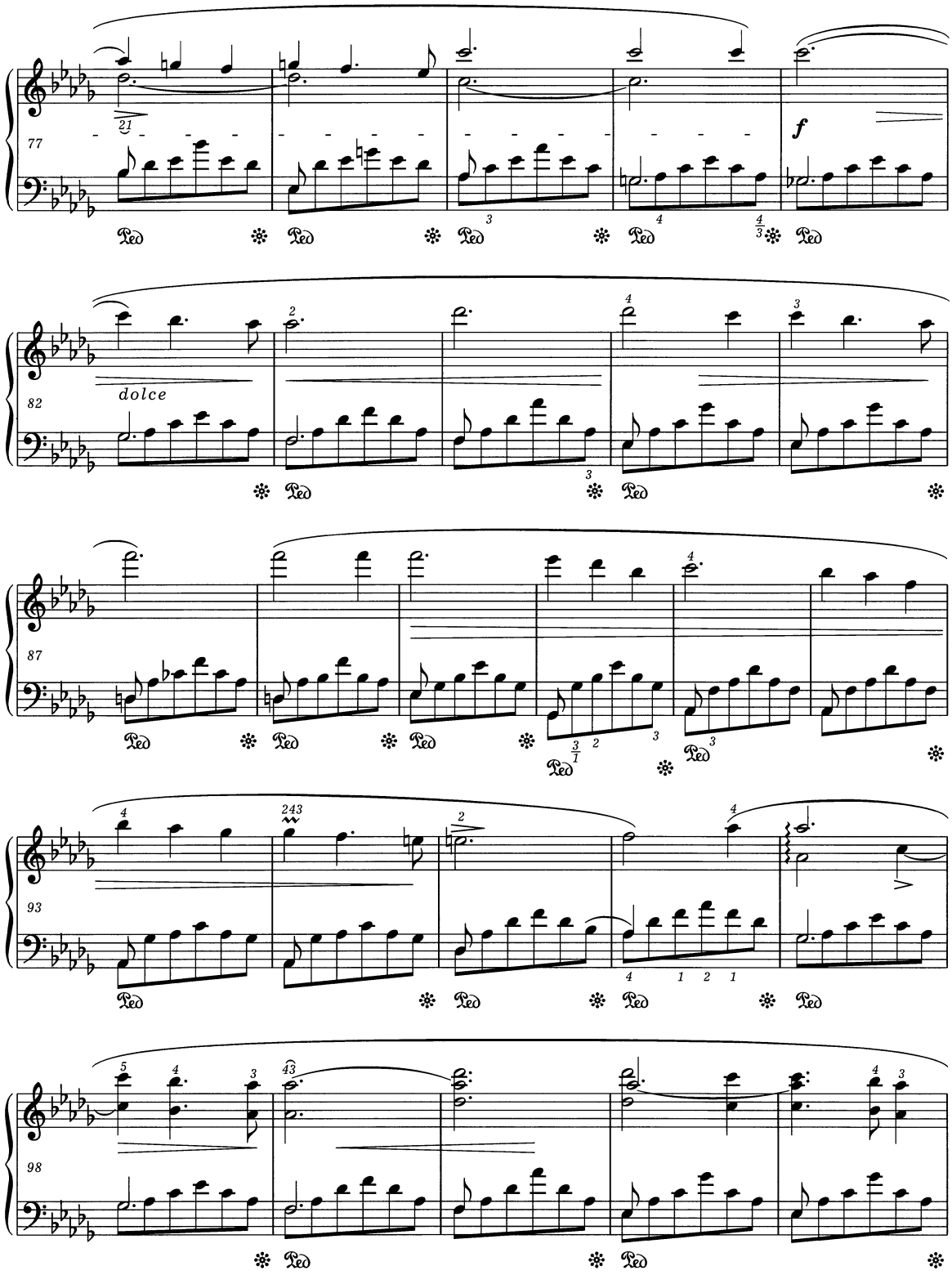
Scherzo

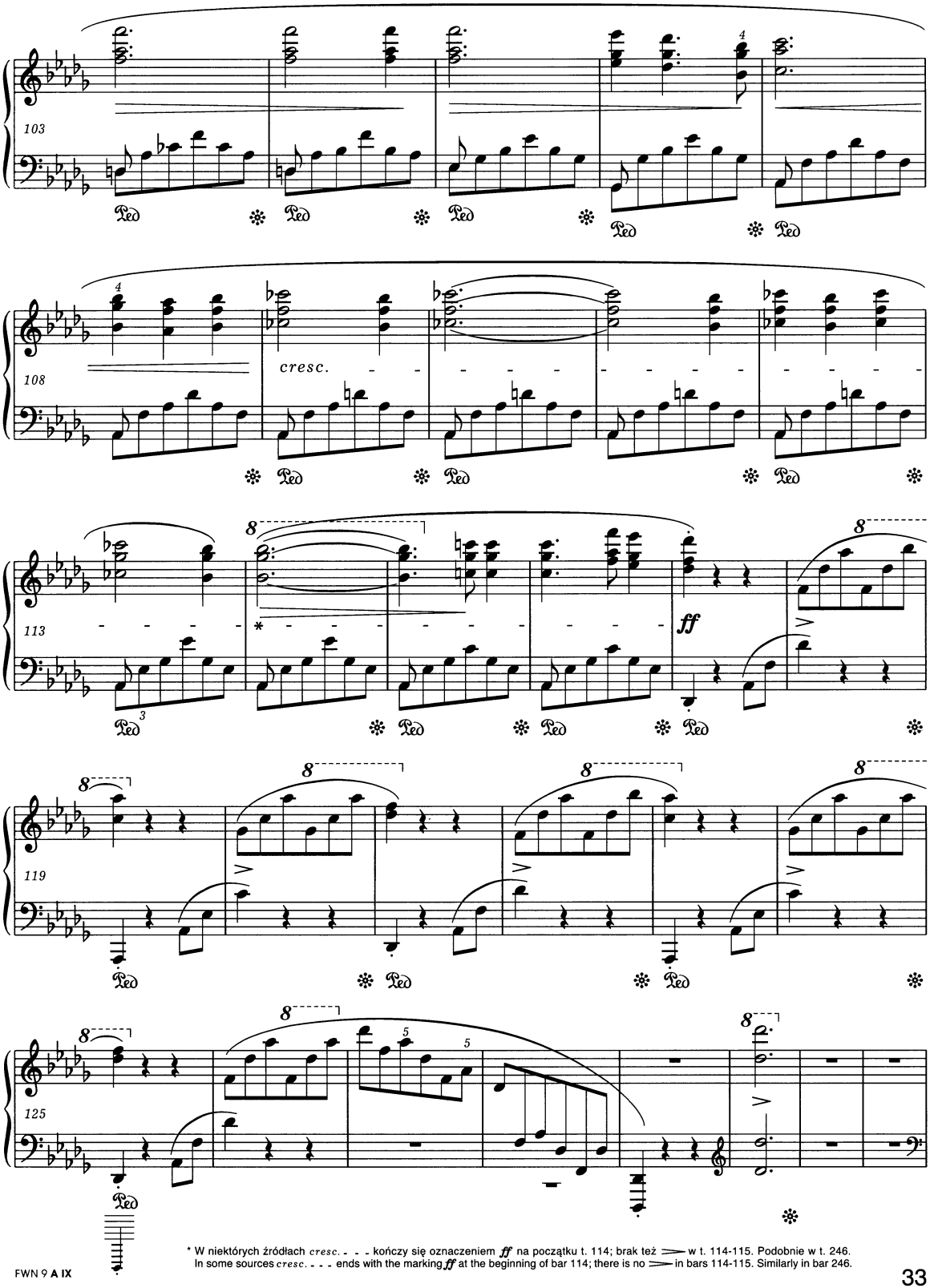
A Mademoiselle la Comtesse Adèle de Fürstenstein

op. 31

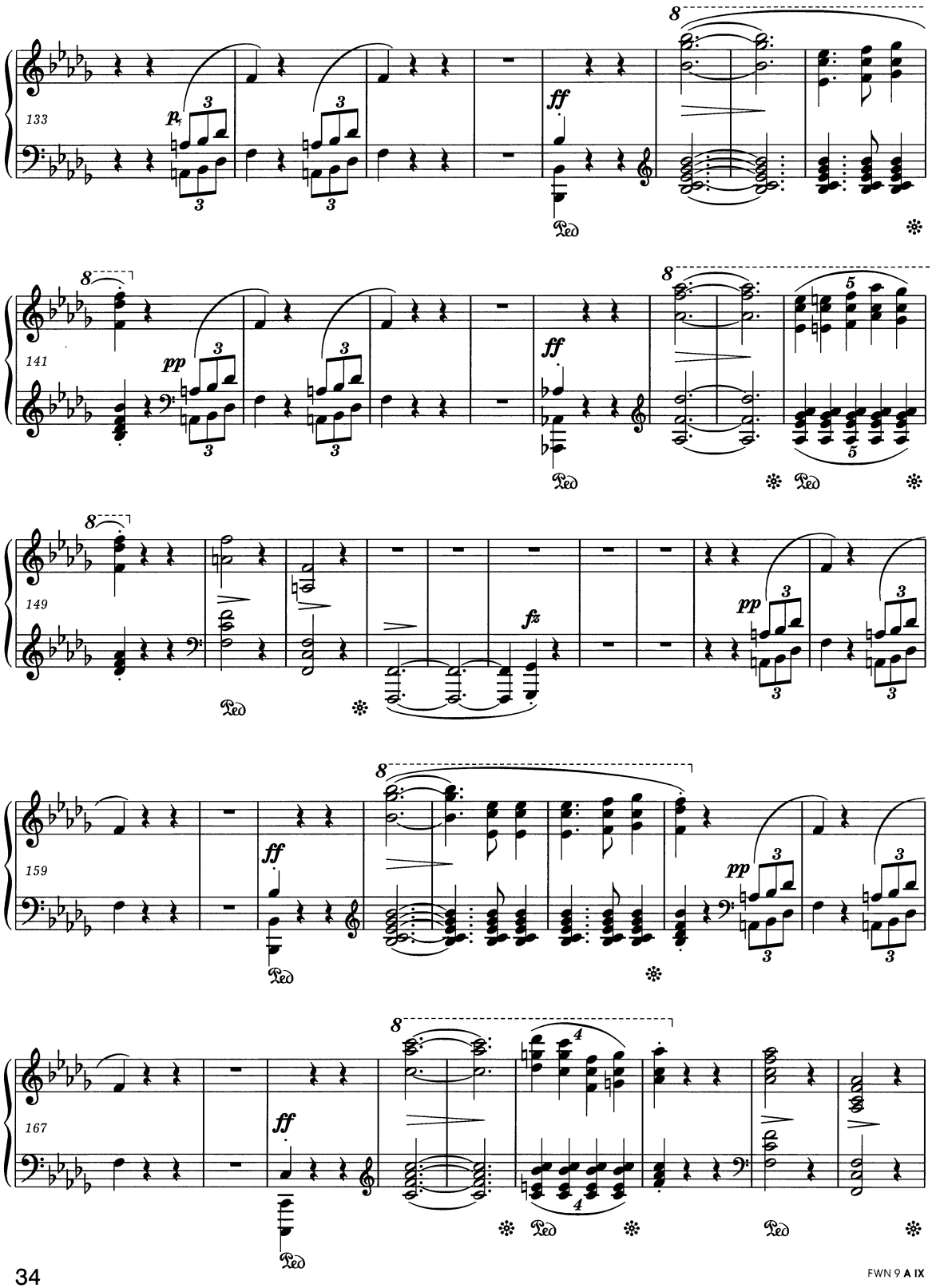


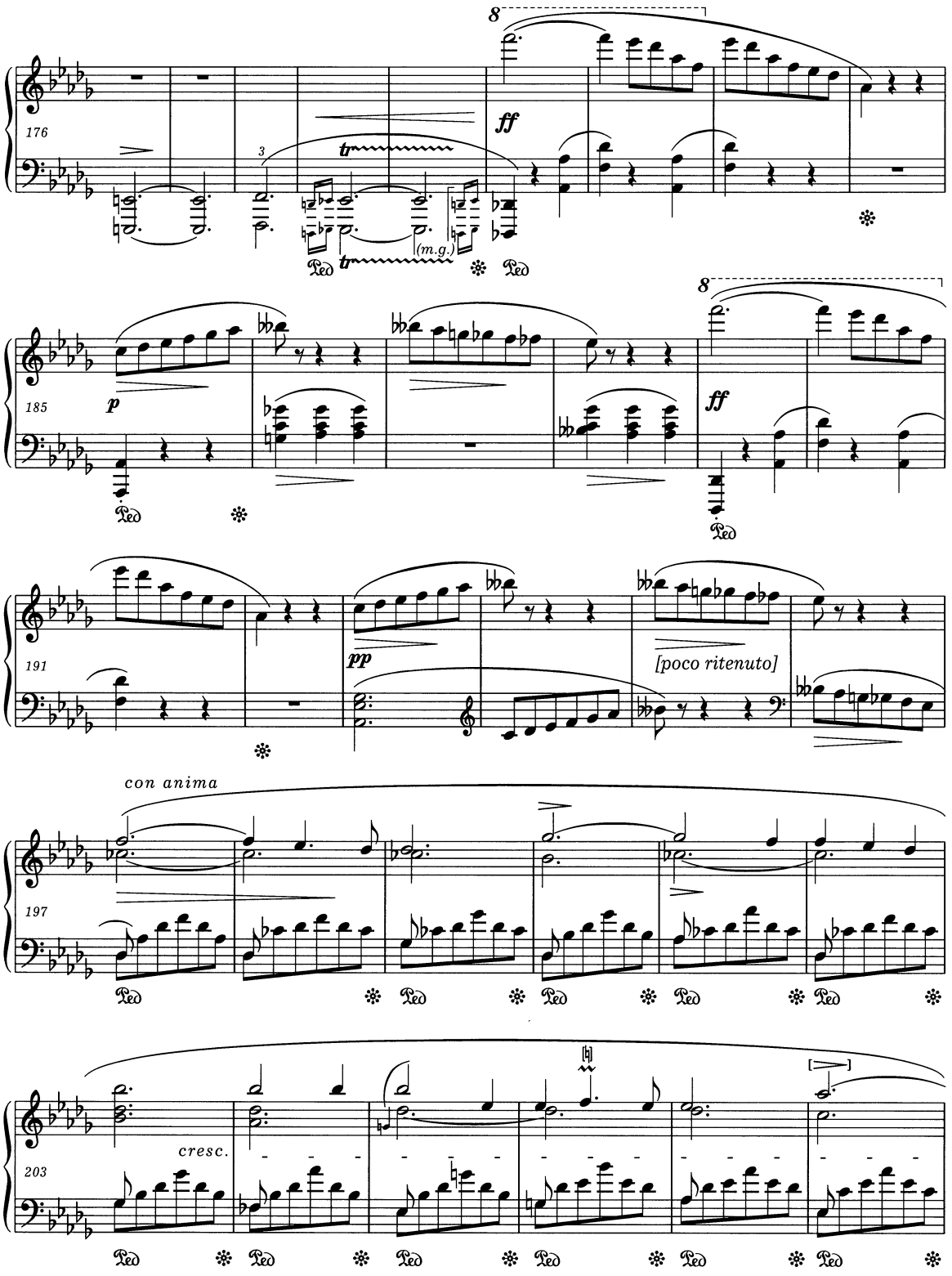

44
fz
ff
53
p
ff
59
pp
poco ritenuto
65
con anima
71
cresc.

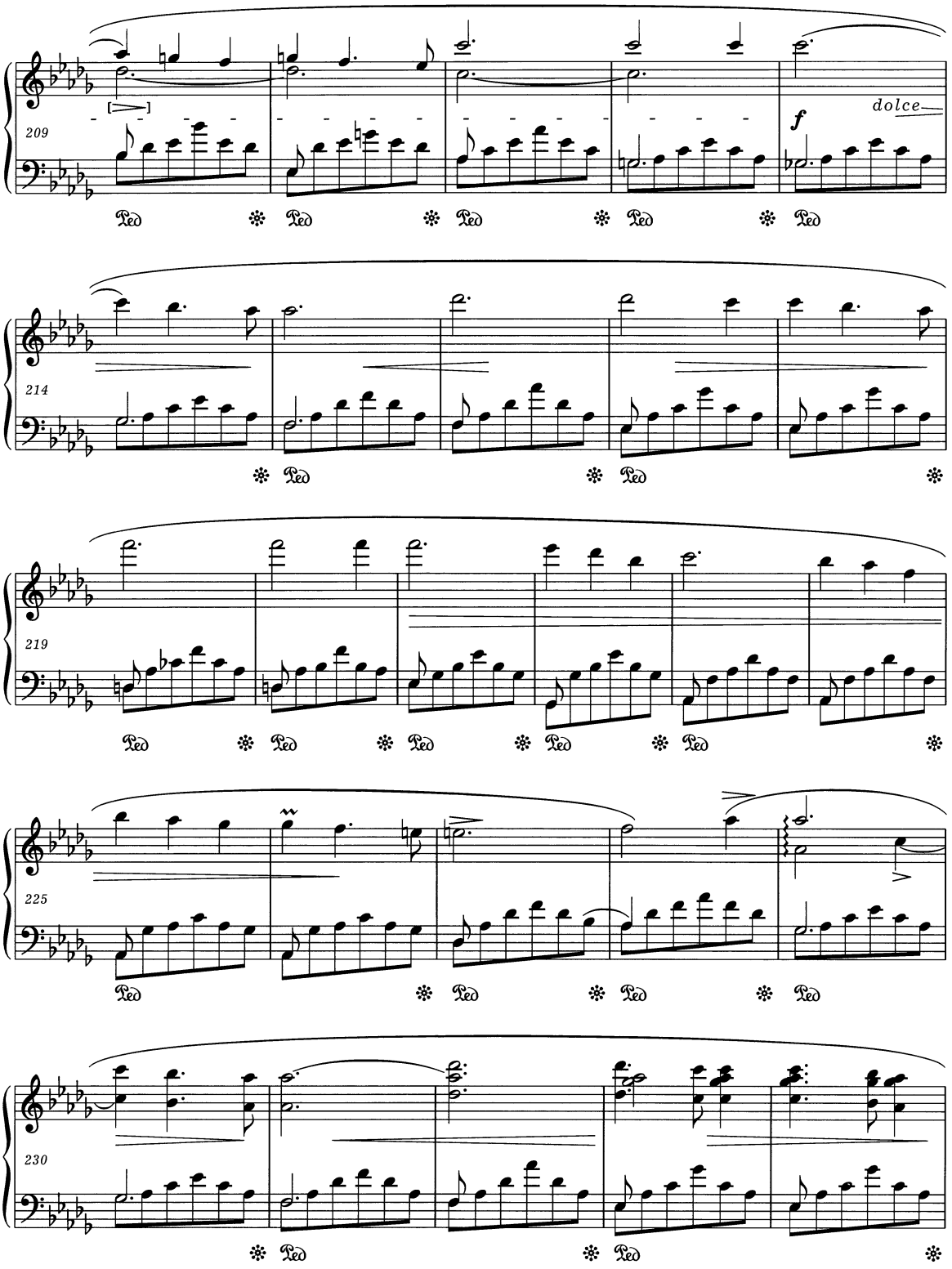

77
f
82
dolce
87
93
98

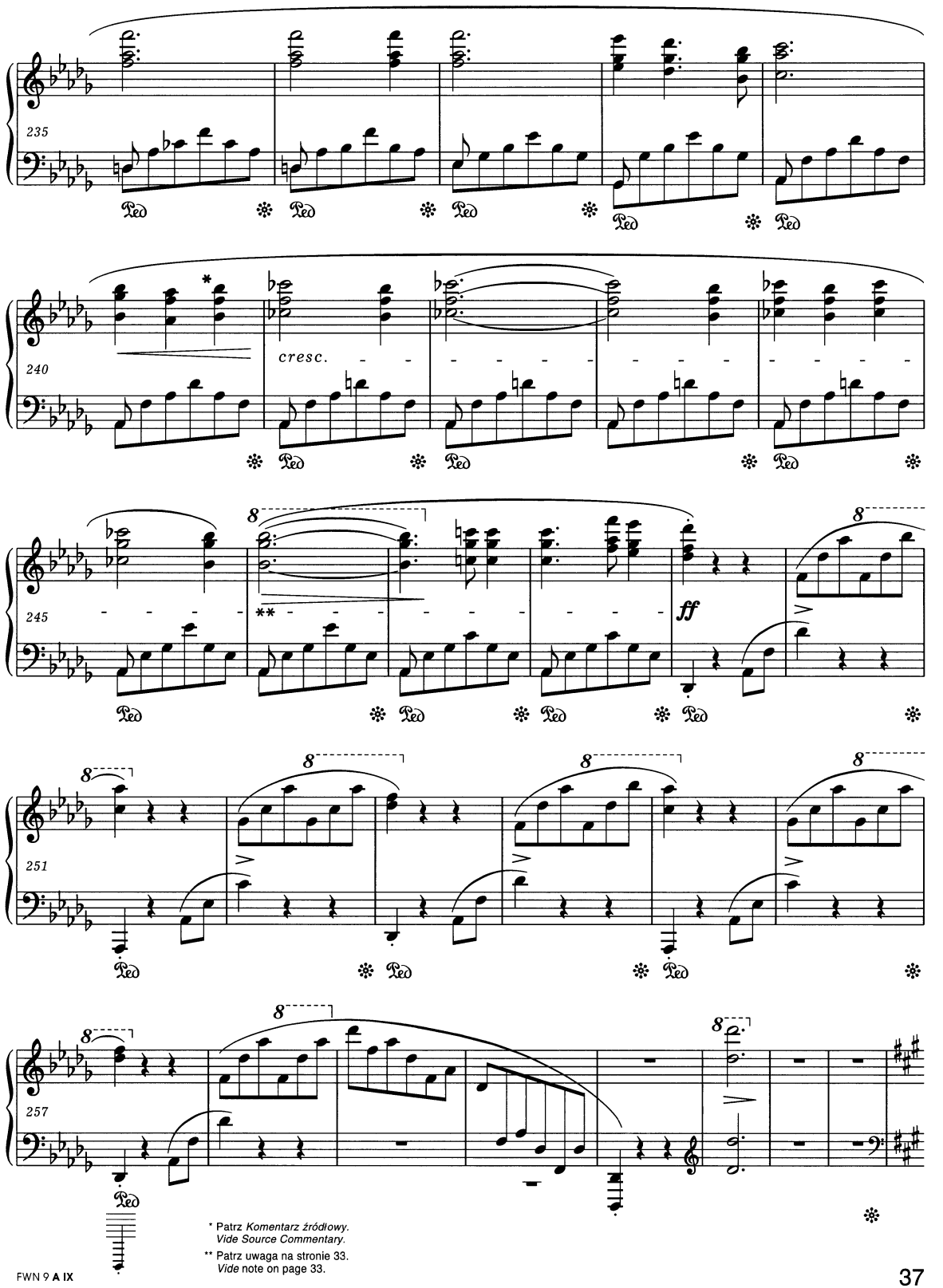


* W niektórych źródłach *cresc.* - - - kończy się oznaczeniem ***ff*** na początku t. 114; brak też ≻ w t. 114-115. Podobnie w t. 246.
In some sources *cresc.* - - - ends with the marking ***ff*** at the beginning of bar 114; there is no ≻ in bars 114-115. Similarly in bar 246.


133
141
149
159
167

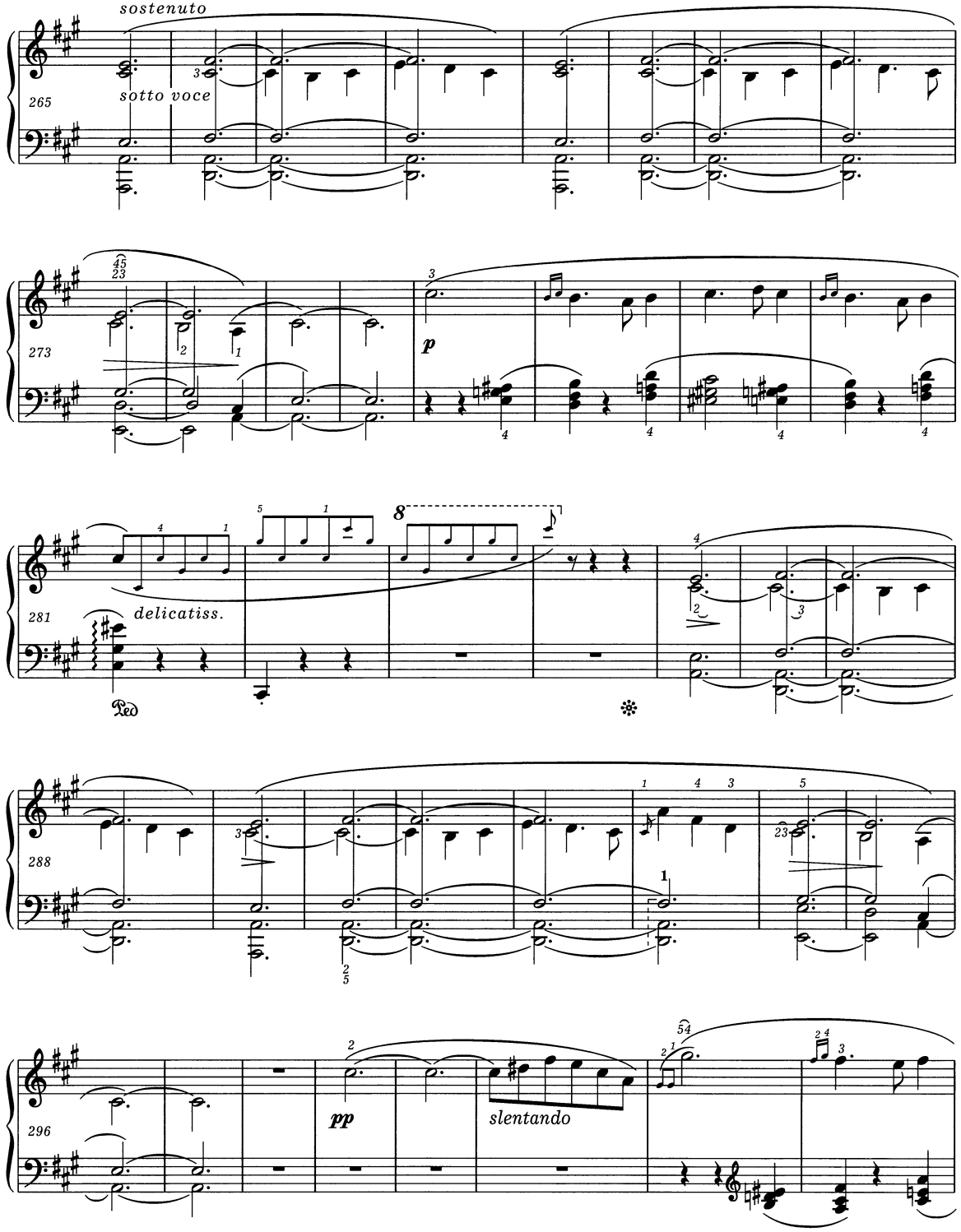

176
ff
(m.g.)
185
p
ff
191
pp
[poco ritenuto]
con anima
197
cresc.
203

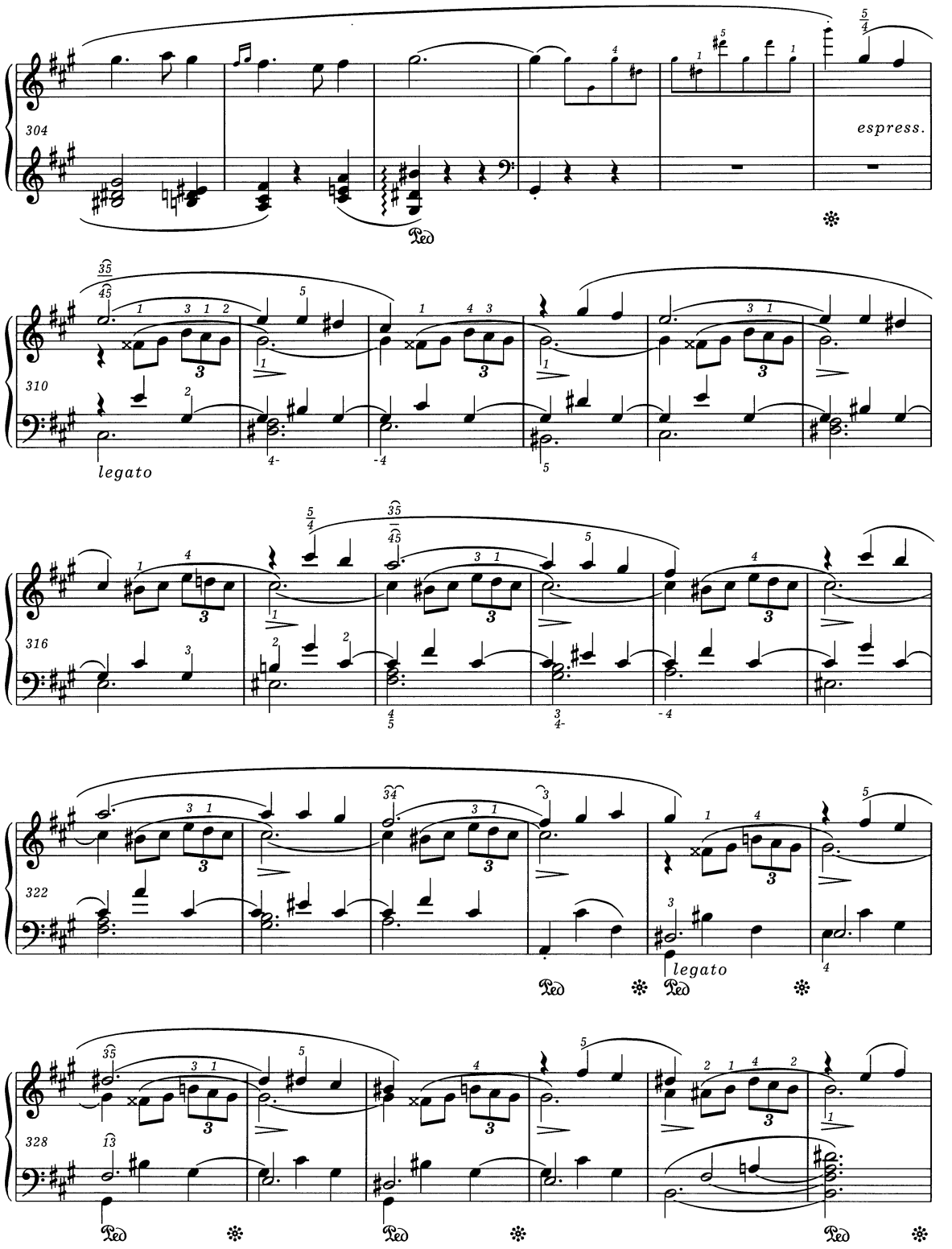

209
dolce
f
214
219
225
230

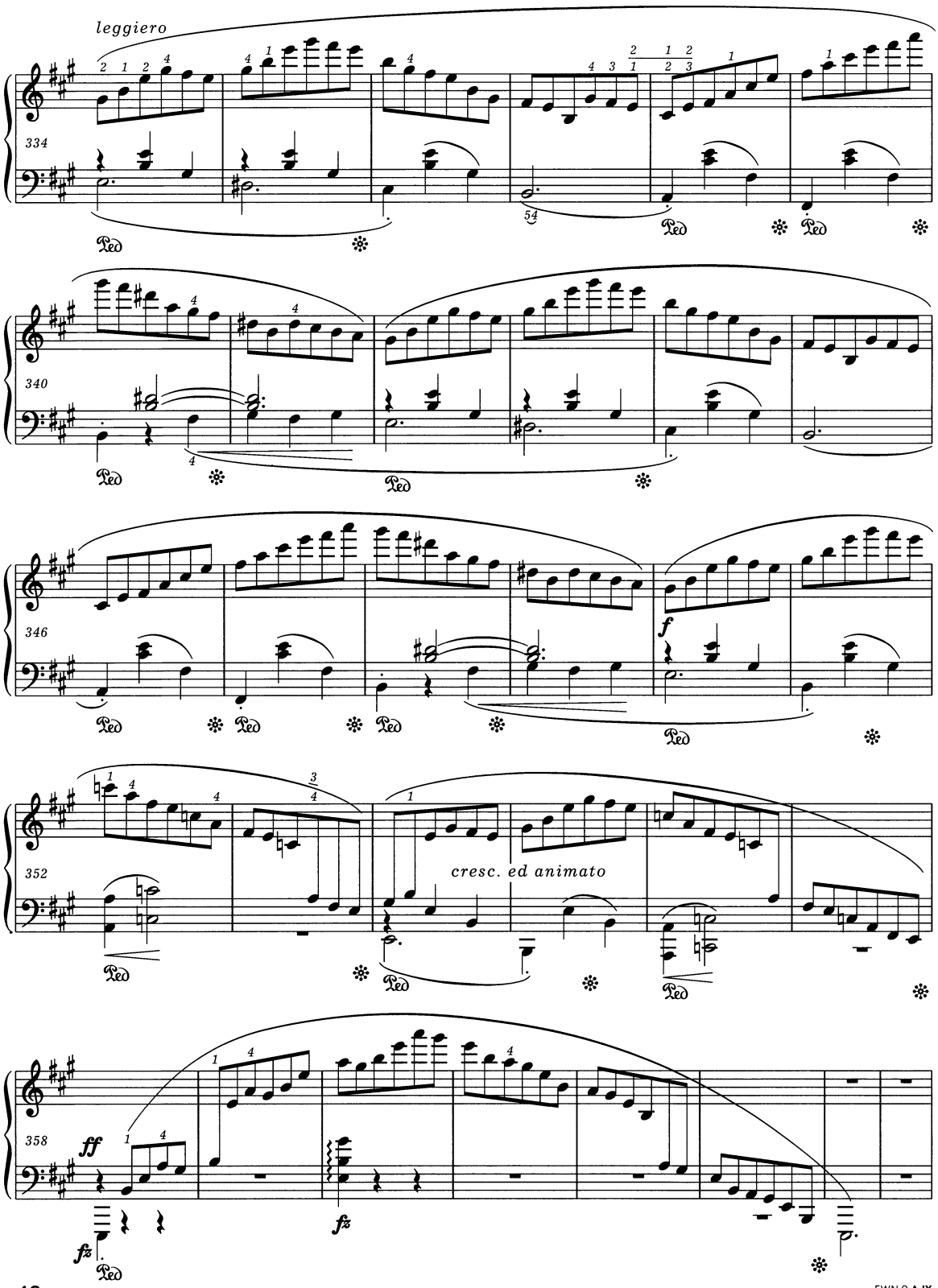


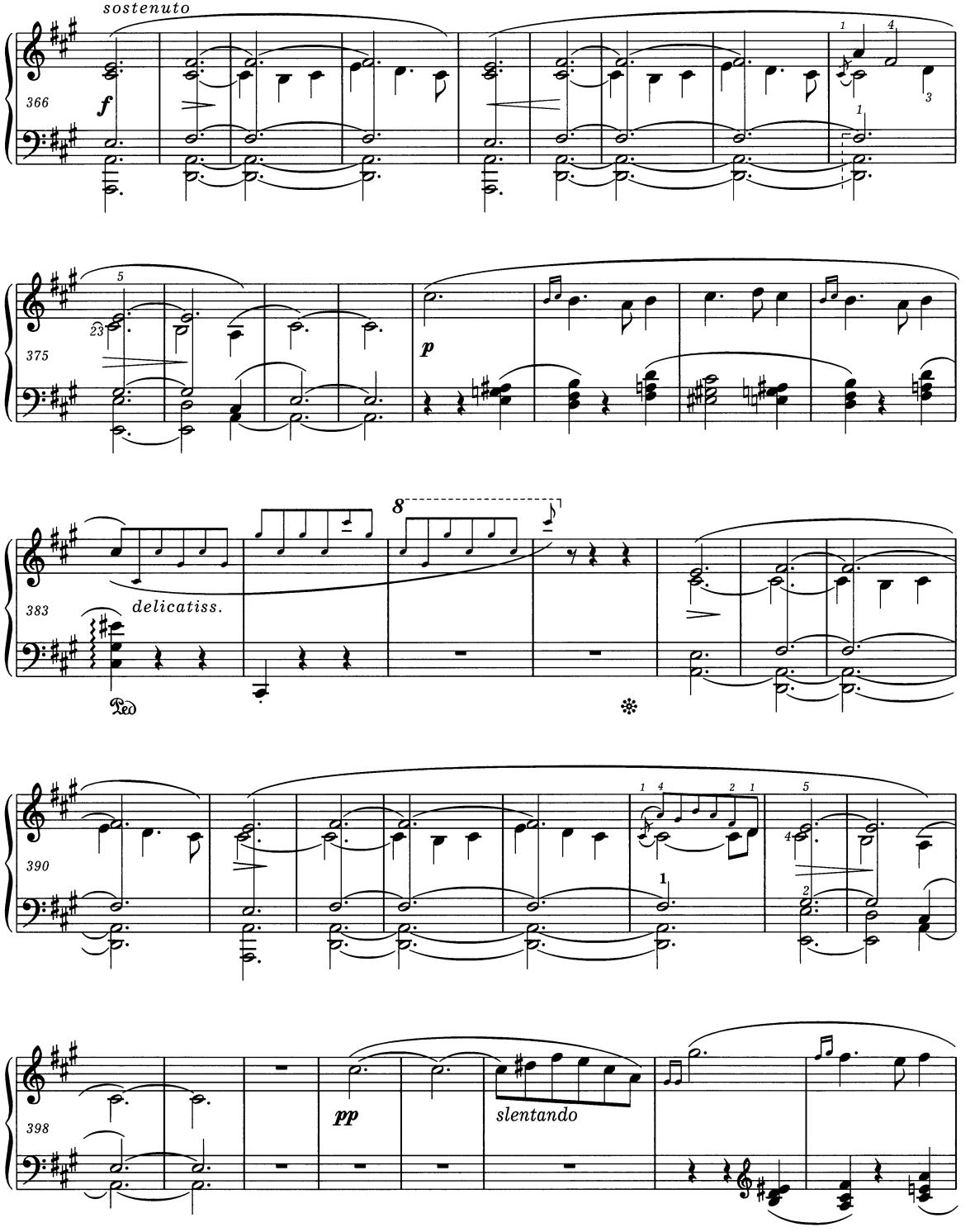
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

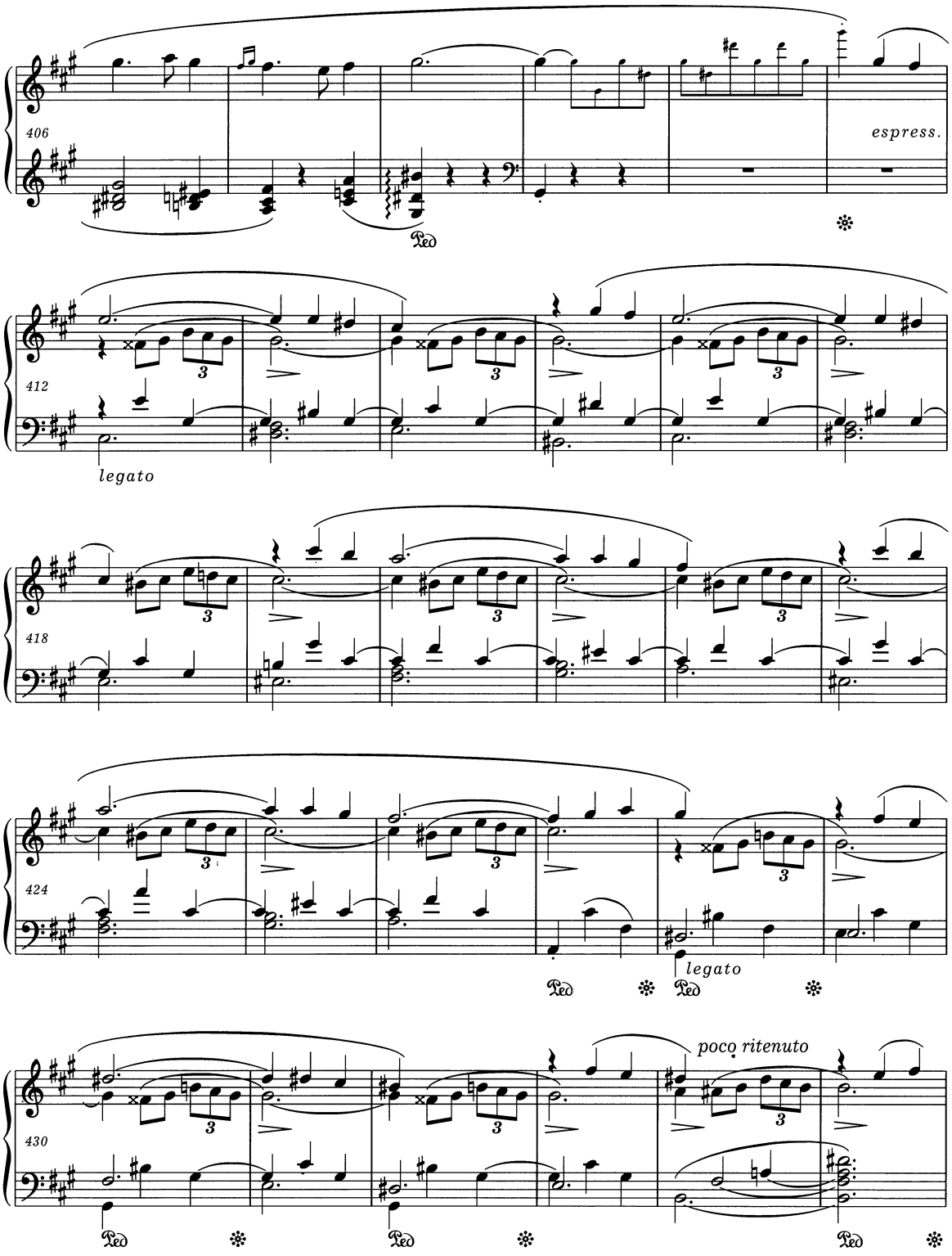
** Patrz uwaga na stronie 33.
Vide note on page 33.

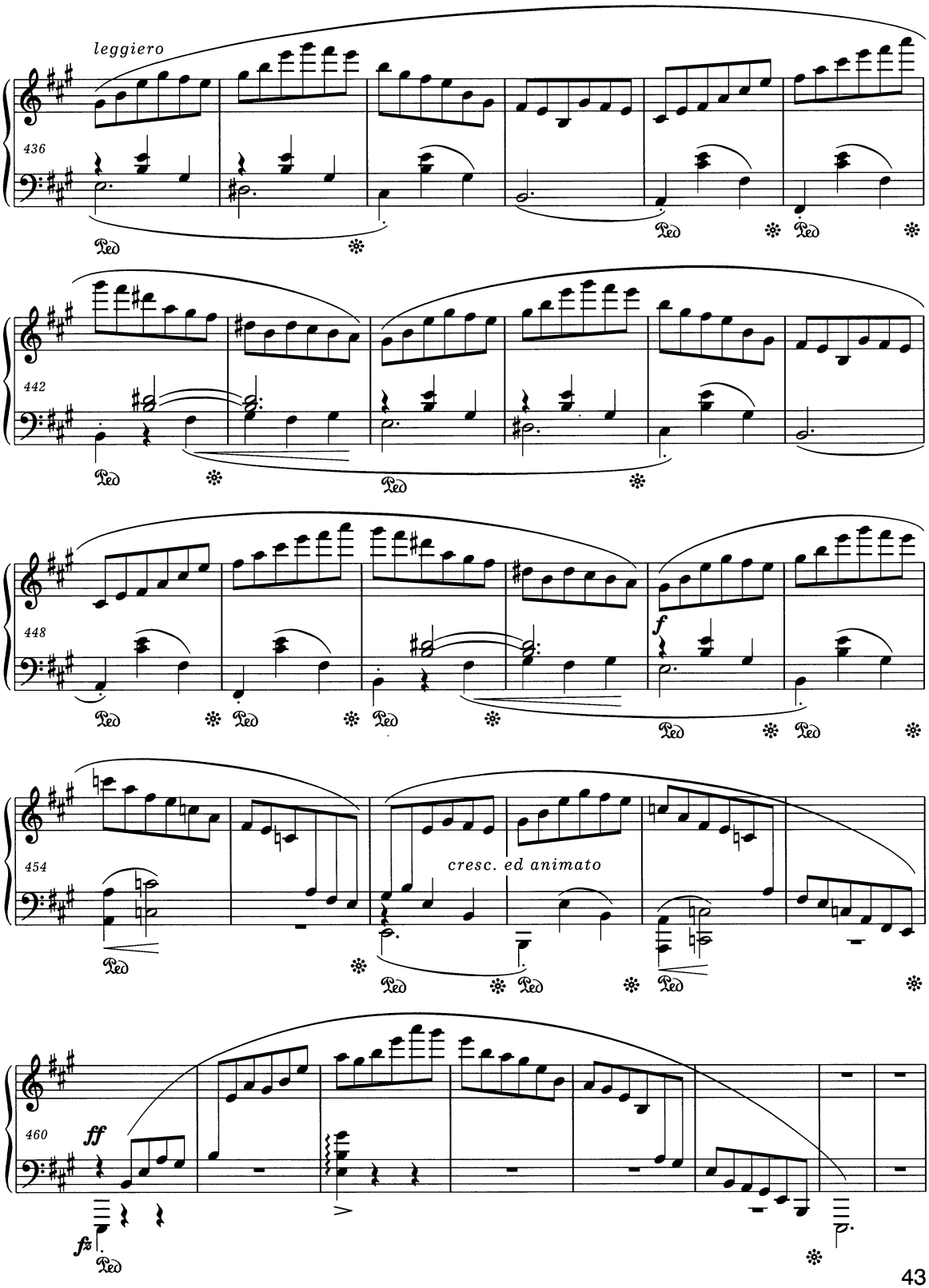

sostenuto
sotto voce
265
273
p
281
delicatiss.
Ped
288
pp
slentando
296

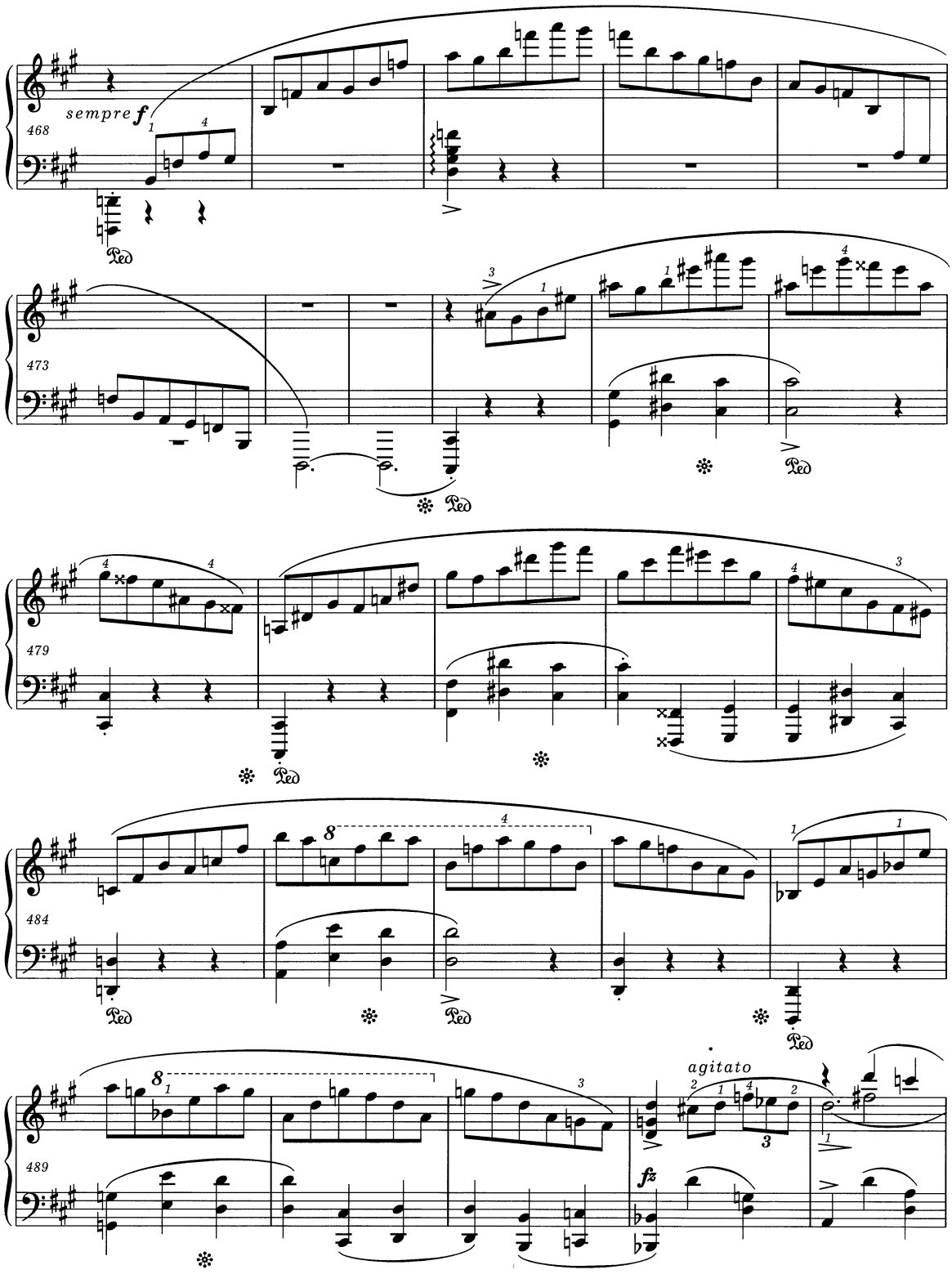

304
espress.
Ped
310
legato
316
322
legato
Ped
328
Ped

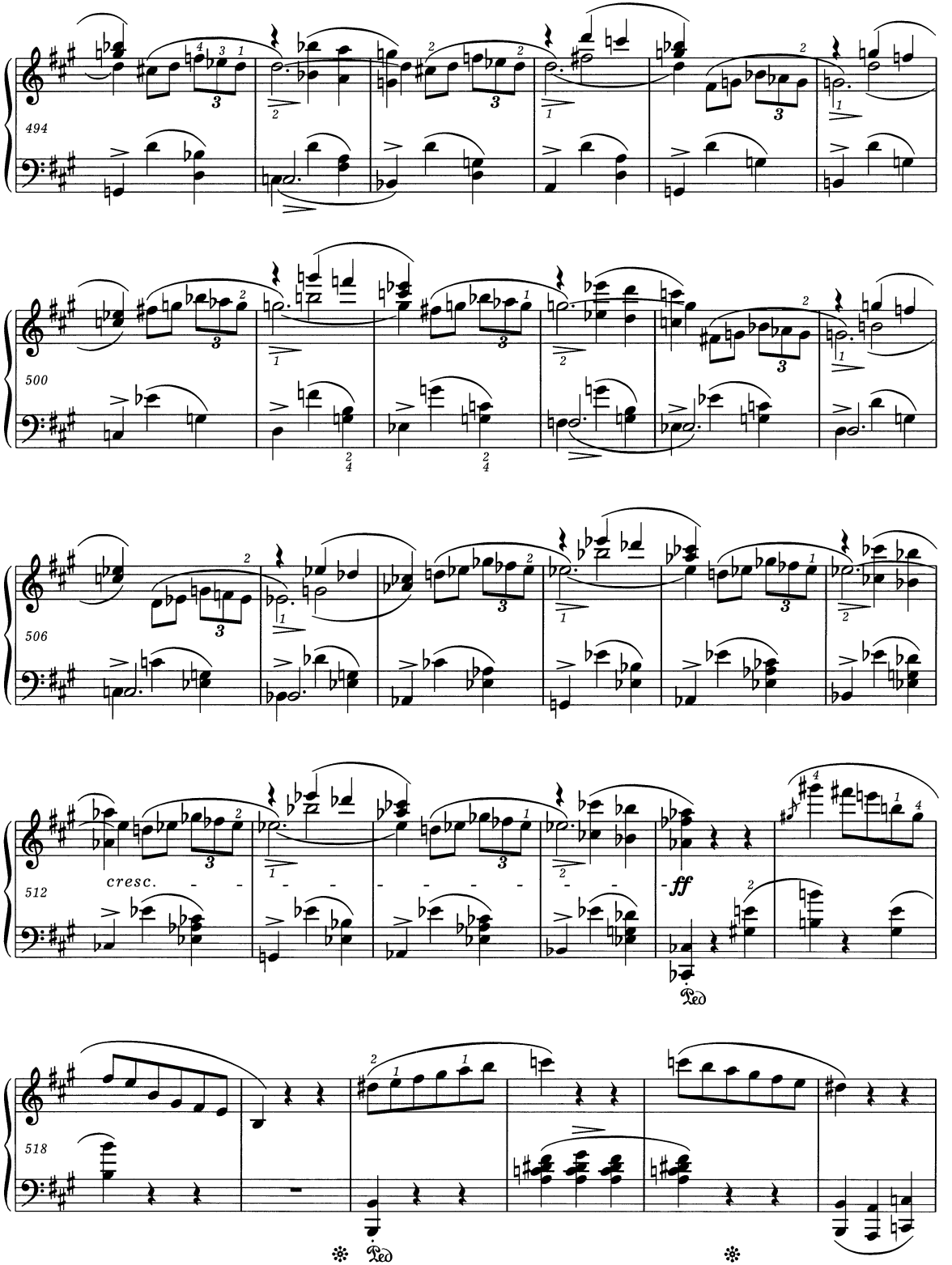

leggiero
334
340
346
352
cresc. ed animato
358
ff
fz
fz


sostenuto
366
f
375
p
383
delicatiss.
8
390
398
pp
slentando


406
espress.
412
legato
418
424
legato
430
poco ritenuto


leggiero
436
Ped
442
448
f
454
cresc. ed animato
460
ff
fz


sempre f
468
473
479
484
8
agitato
fz
489


494
500
506
512
cresc.
ff
518

524

ff

cresc.

530

536

8

541

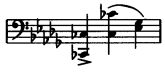
8

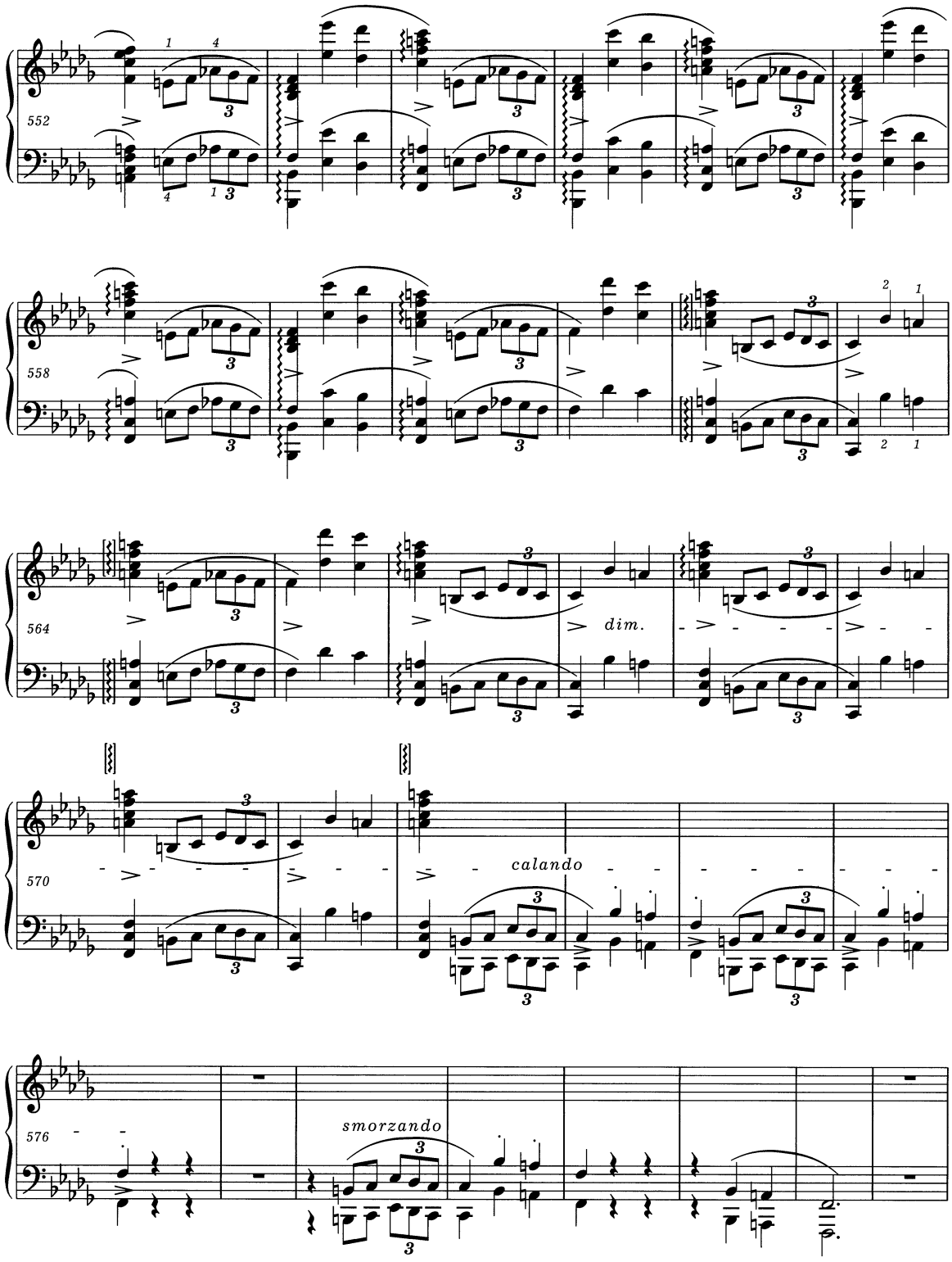
sempre con fuoco

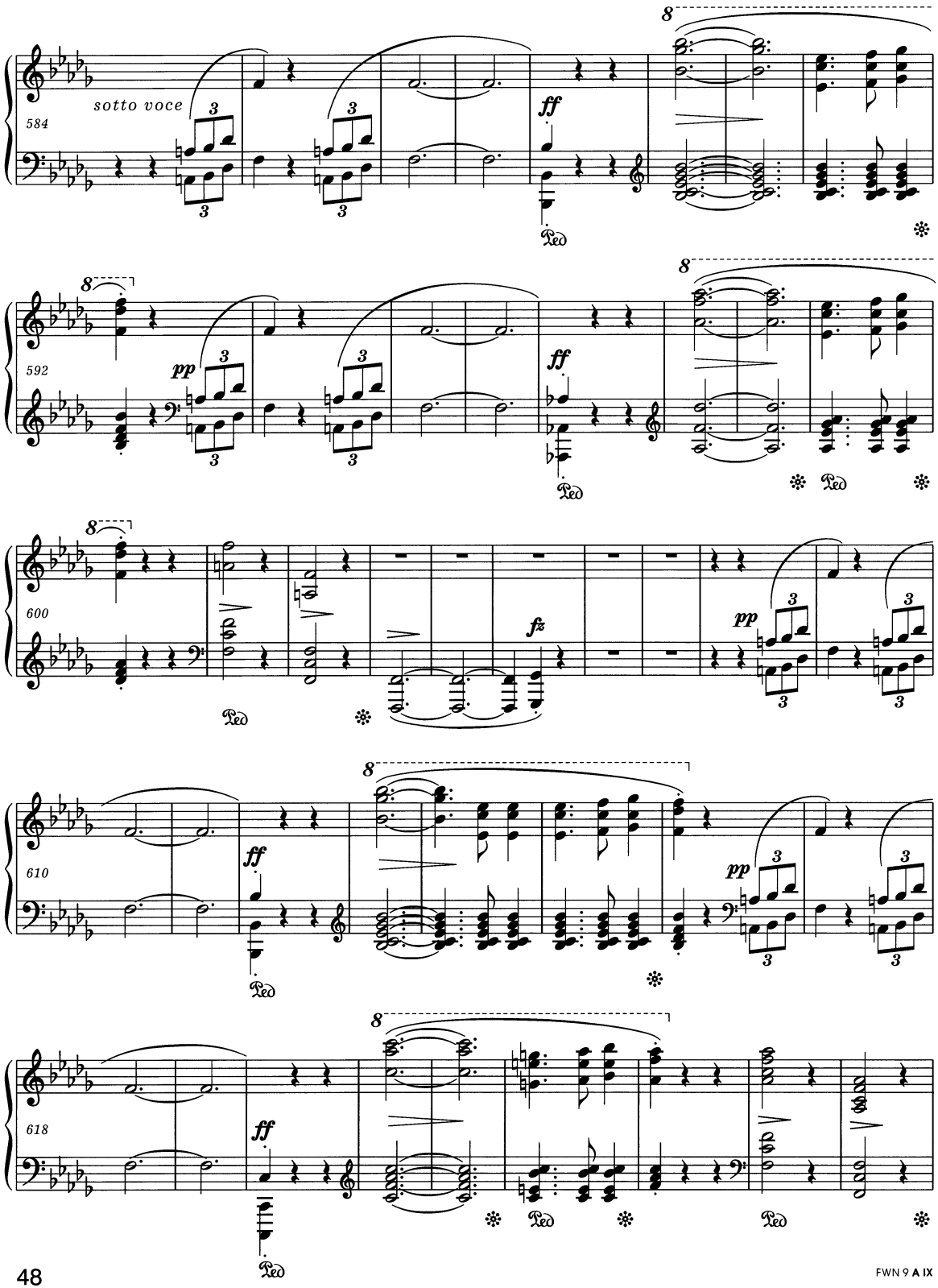
(*sempre ff*)

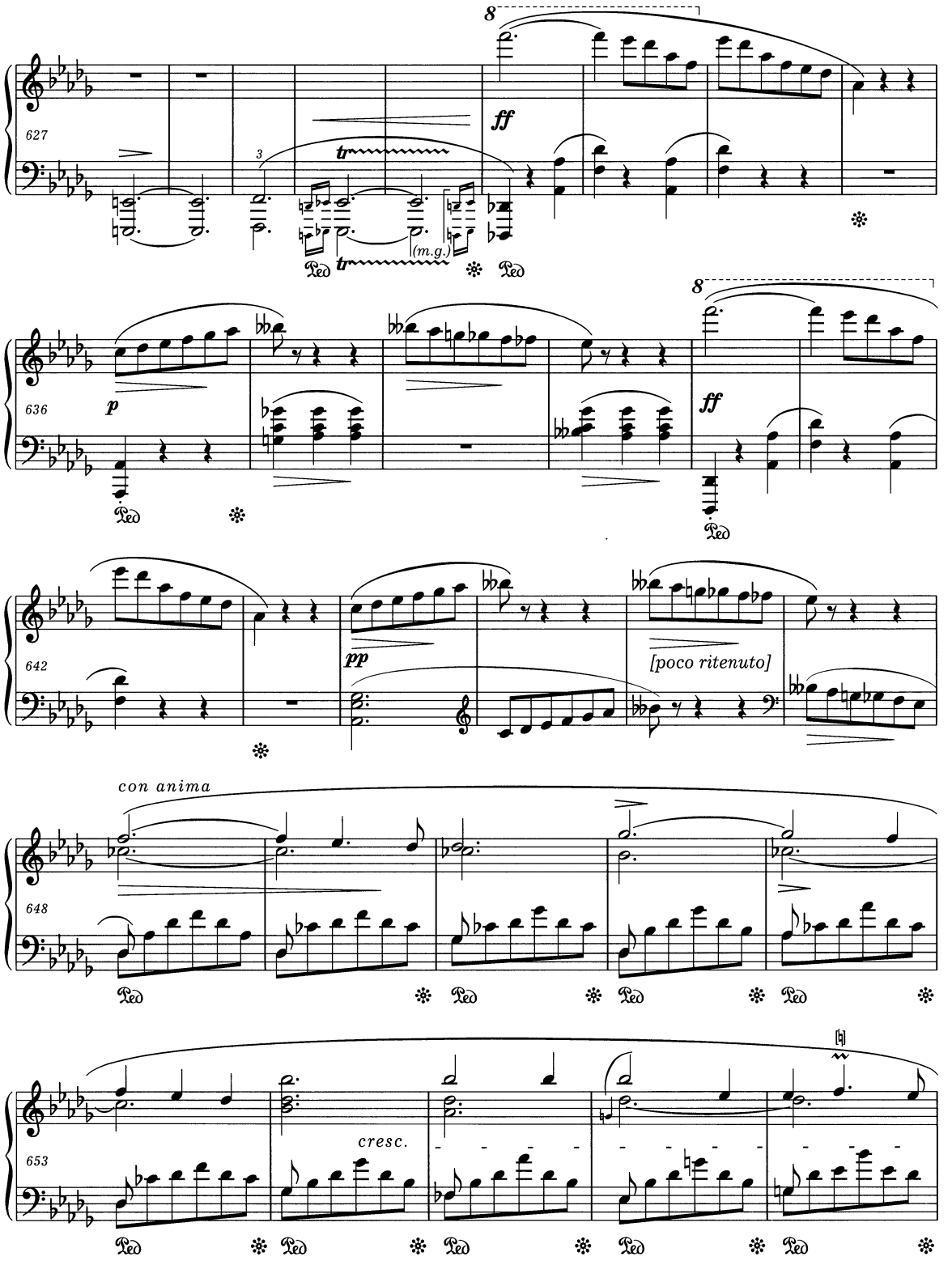
546

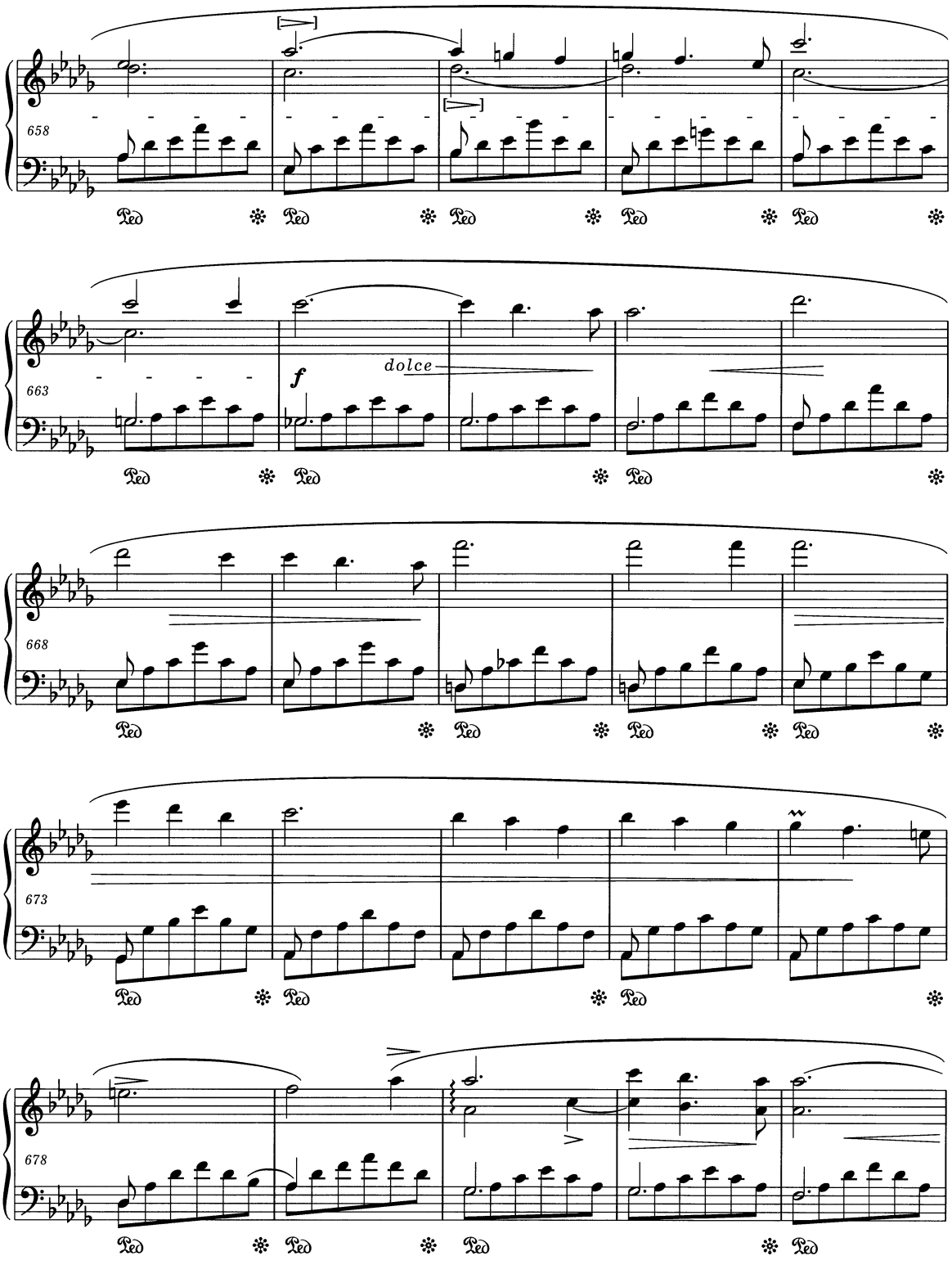
* Wariant mogący pochodzić od Chopina:
A variant, possibly by Chopin:

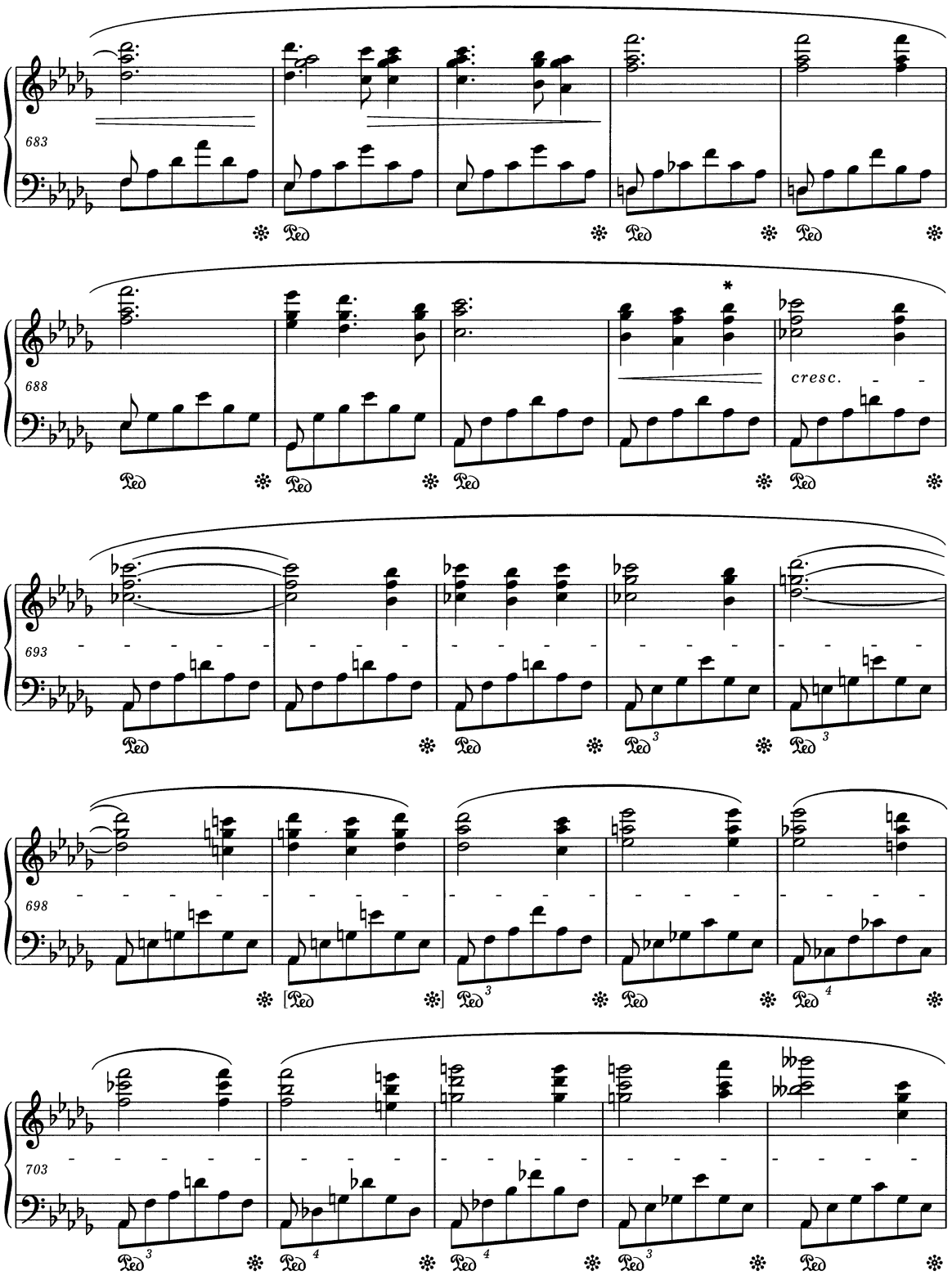



552
558
564
dim.
570
calando
576
smorzando

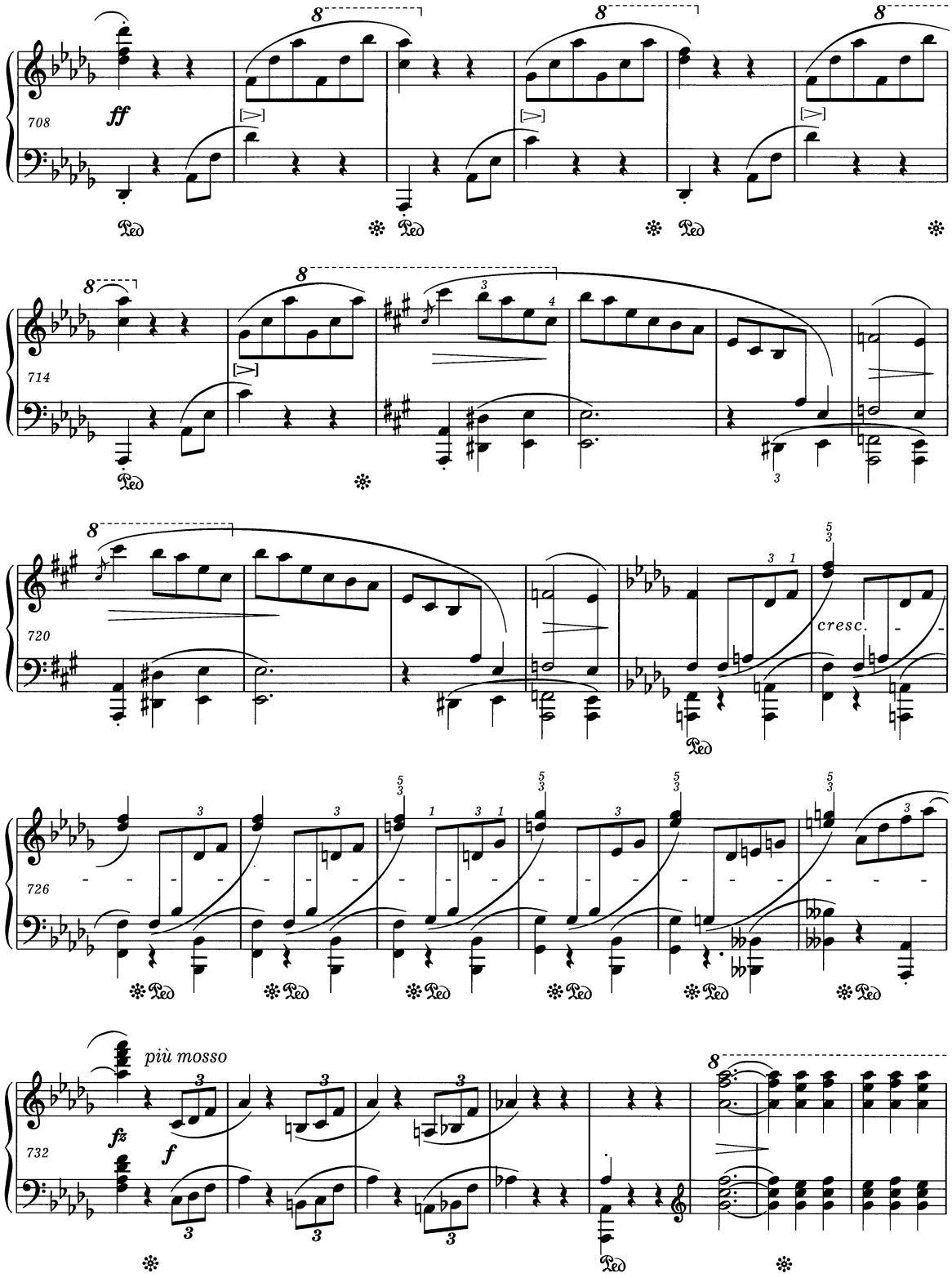

sotto voce
584
ff
592
pp
ff
600
fz
pp
610
ff
pp
618
ff

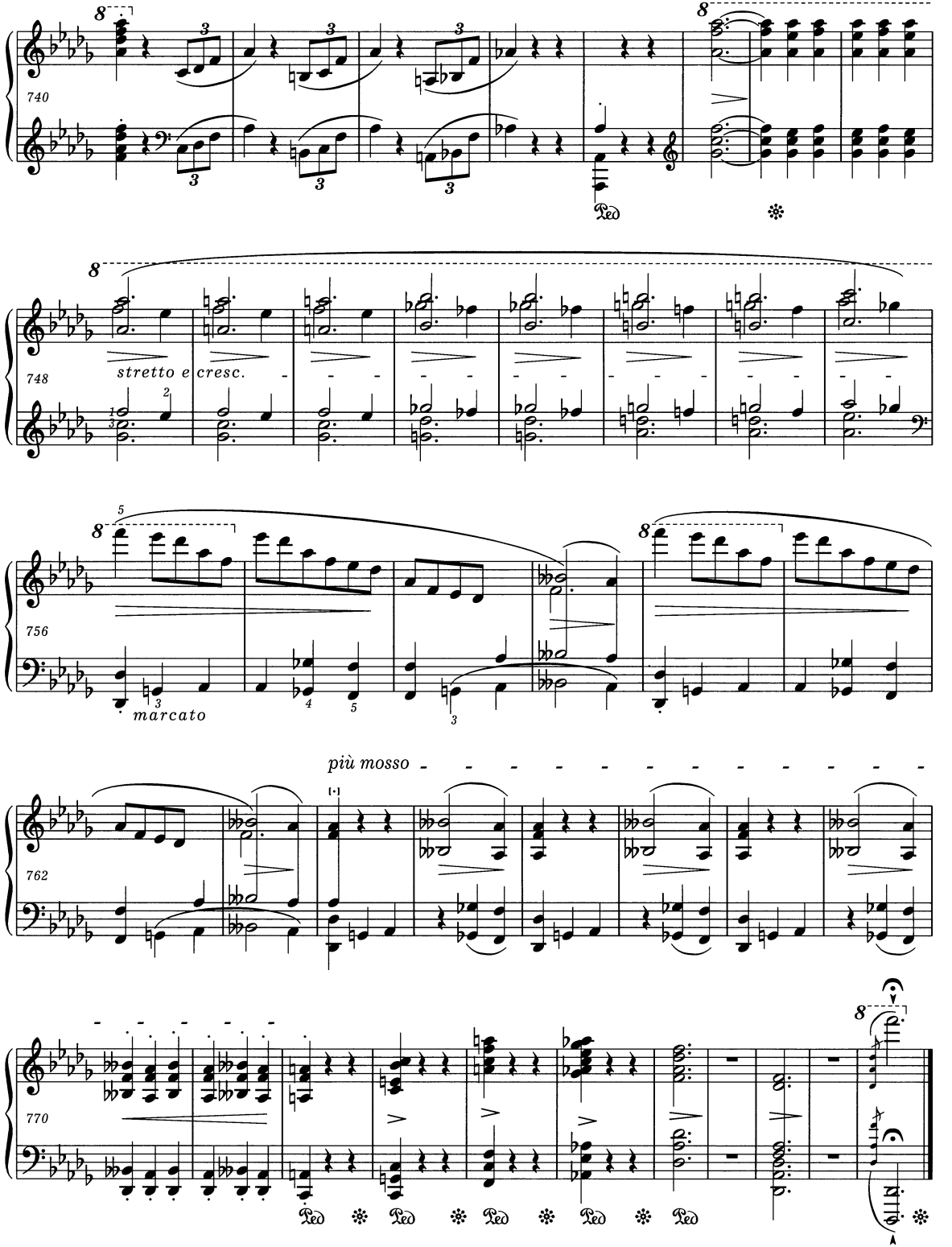

627
ff
tr
(m.g.)
636
p
ff
642
pp
[poco ritenuto]
con anima
648
cresc.
653


658
663
dolce
f
668
673
678



* Patrz *Komentarz źródłowy* do t. 240.
Vide Source Commentary to bar 240.

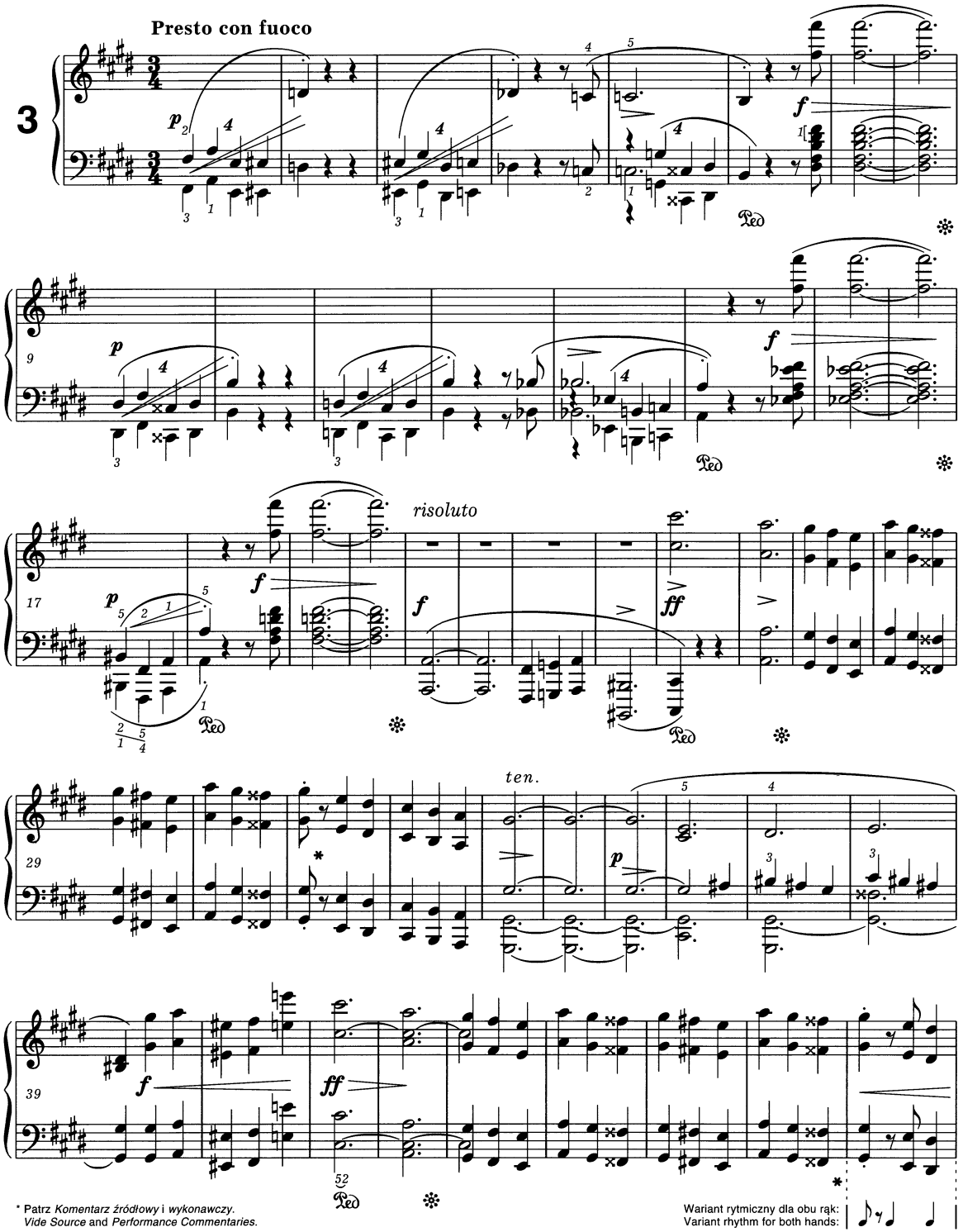

708
ff
714
720
cresc.
726
più mosso
fz
f
732


740
748
stretto e cresc.
756
marcato
più mosso
762
770

Scherzo

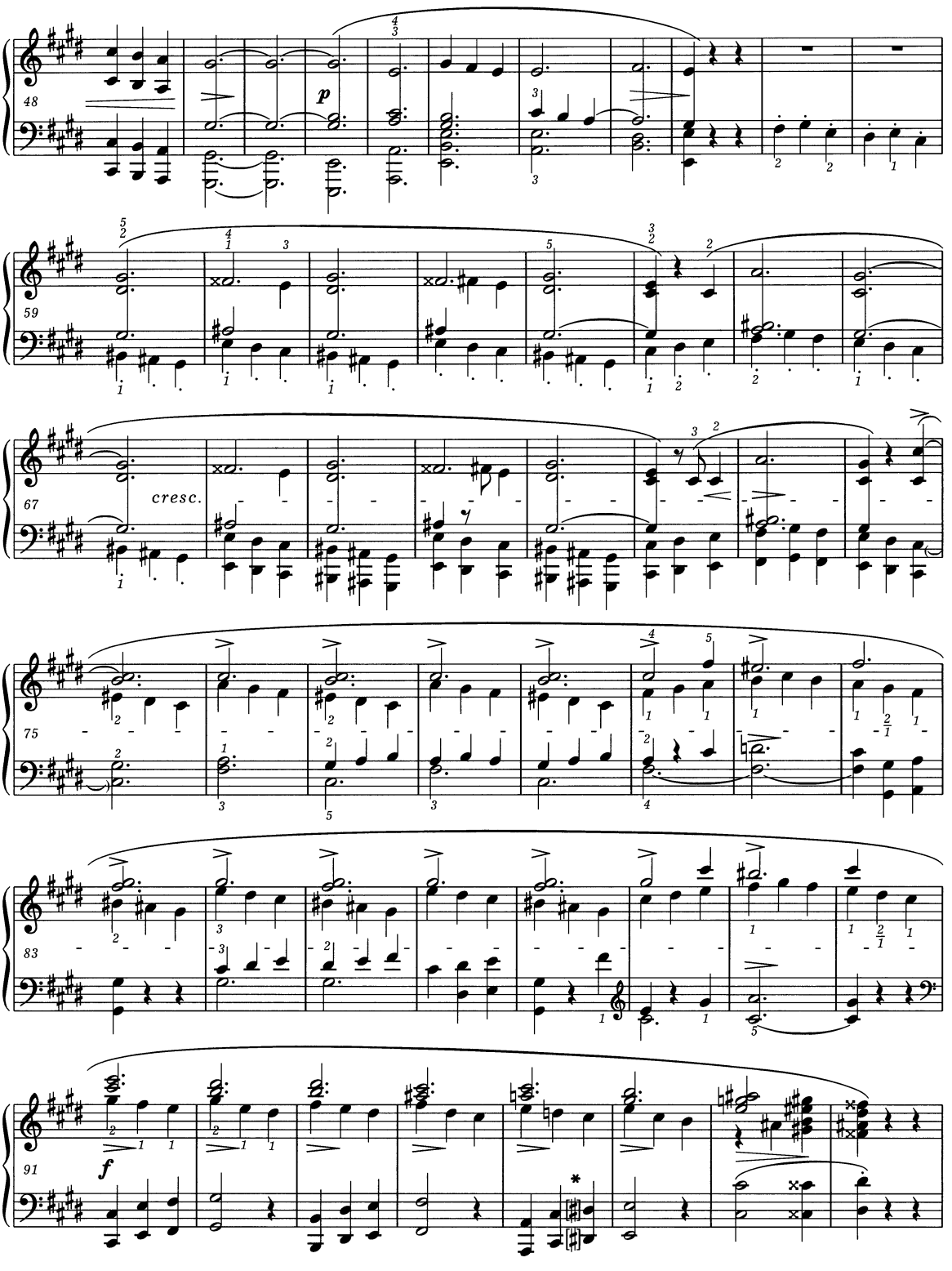
A Monsieur Adolphe Gutmann

op. 39



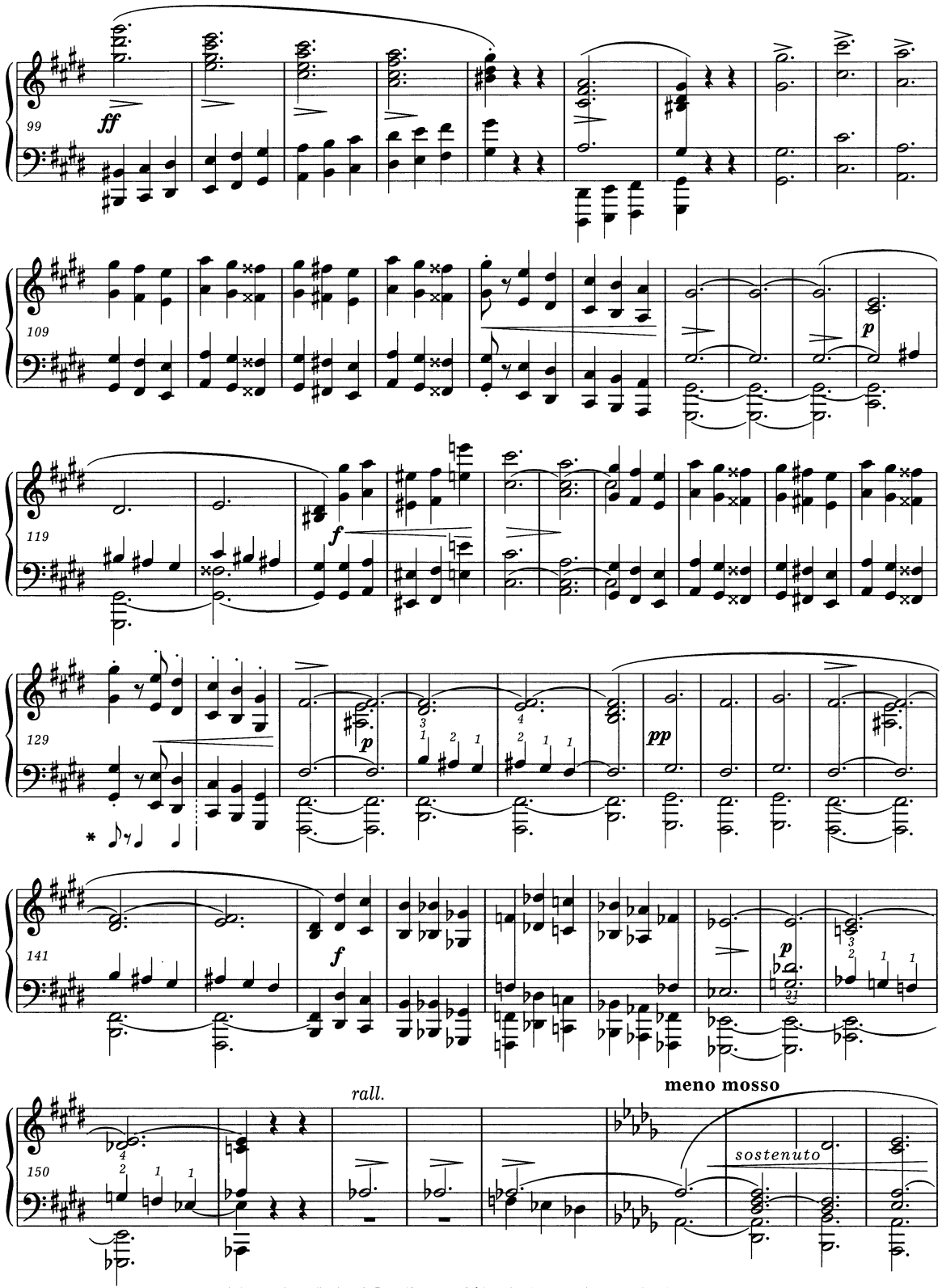
* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

Wariant rytmiczny dla obu rąk:
Variant rhythm for both hands:

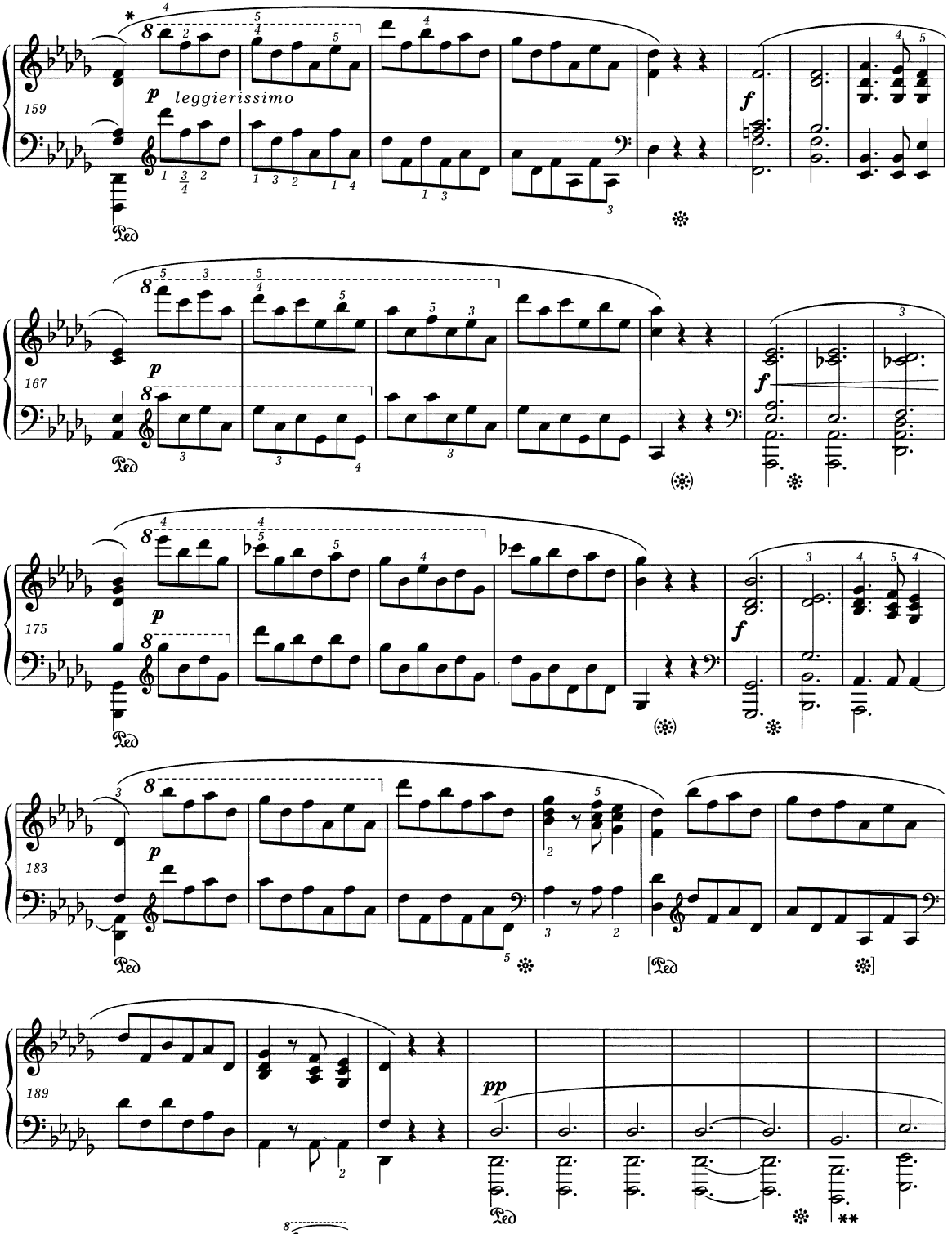


* Dopuszczalny wariant:
Permissible variant:

(możliwość błędnego opuszczenia kasowników).
(possibility of an erroneous omission of the naturals).



* Wariant rytmiczny dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythm for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.



* Łukowanie w niektórych źródłach: . Podobnie we wszystkich analogicznych miejscach. Patrz *Komentarz wykonawczy* i *źródłowy*.
Slurring in certain sources: . Similarly in all analogous passages. *Vide Performance* and *Source Commentaries.*

** W źródłach brak B_2 (skala fortepianu Chopina sięgała tylko do C_1). Por. t. 491.
The sources do not have $B\flat_2$ (Chopin's piano only went down to C_1). *Cf.* bar 491.

199

cresc.

207

f

215

f

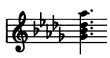
223

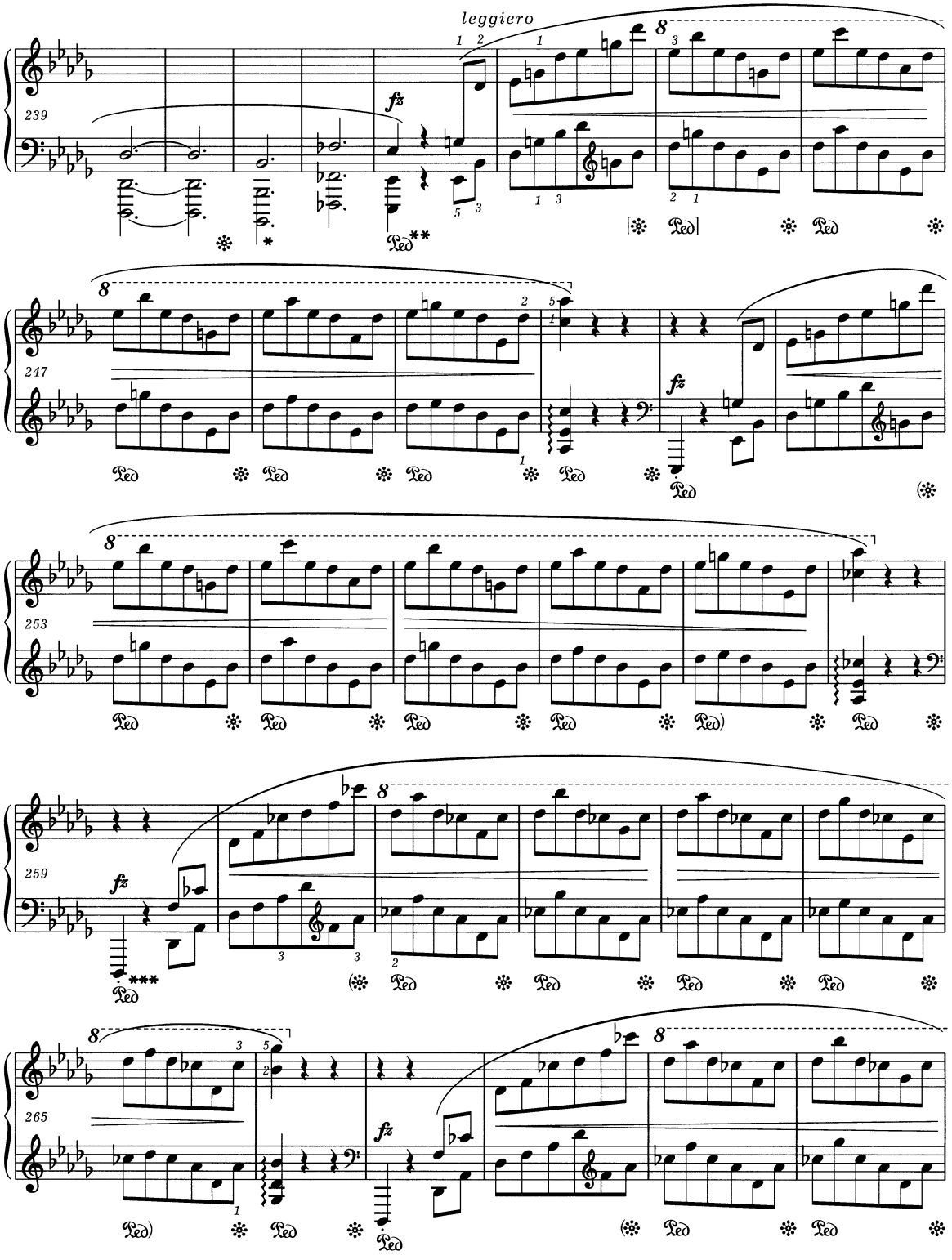
f

231

pp

* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:

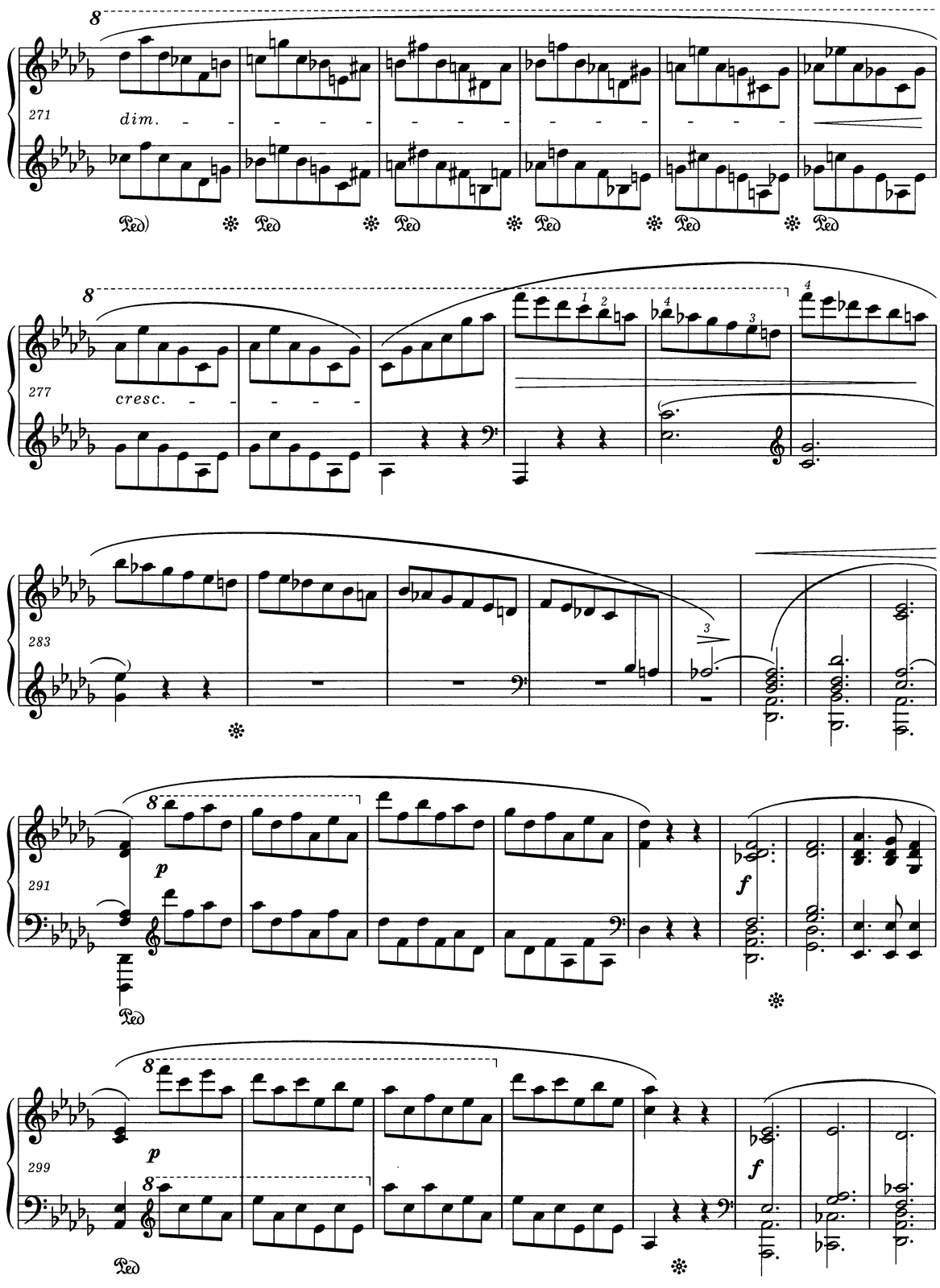


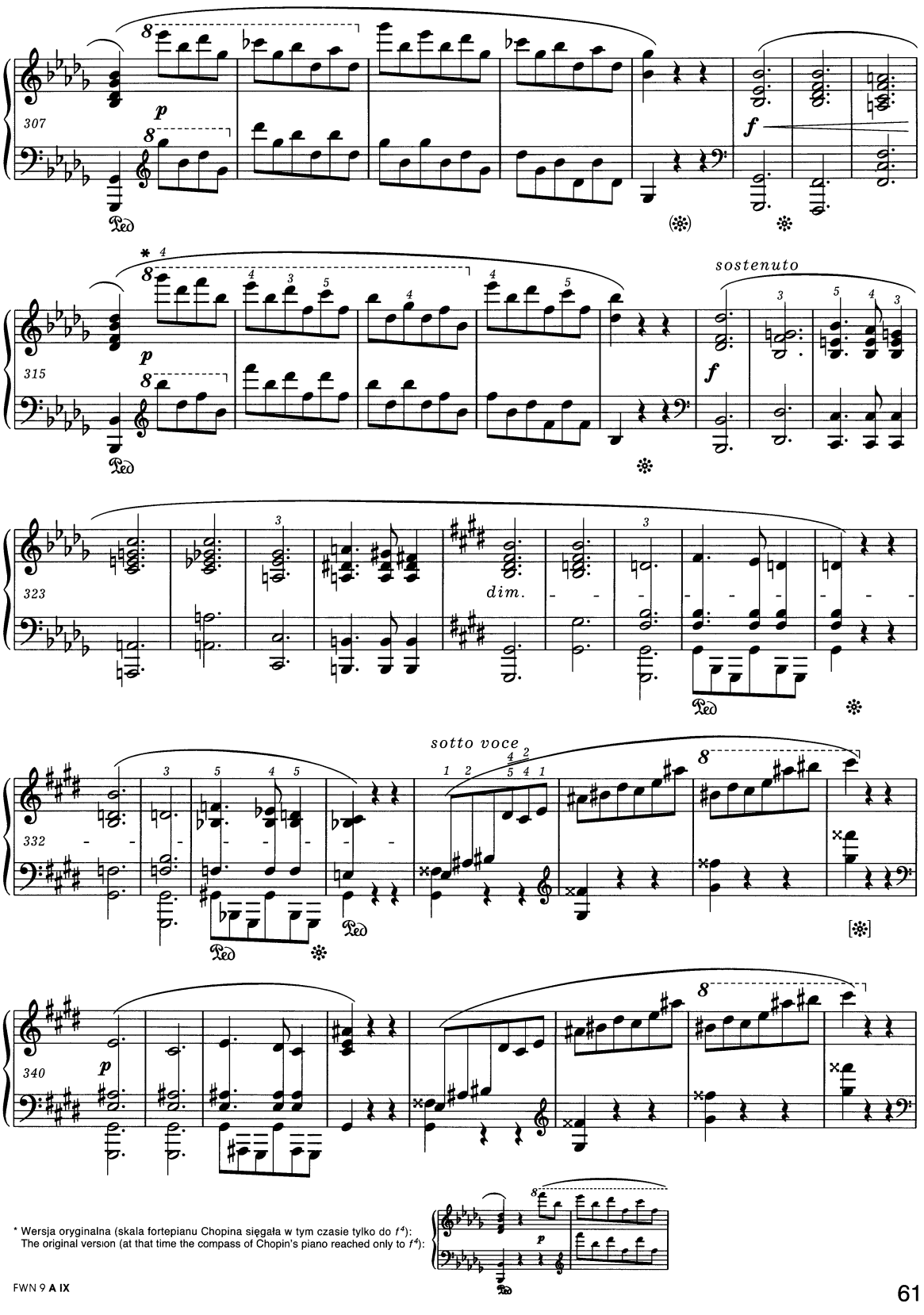


* Patrz t. 197.
Vide bar 197.

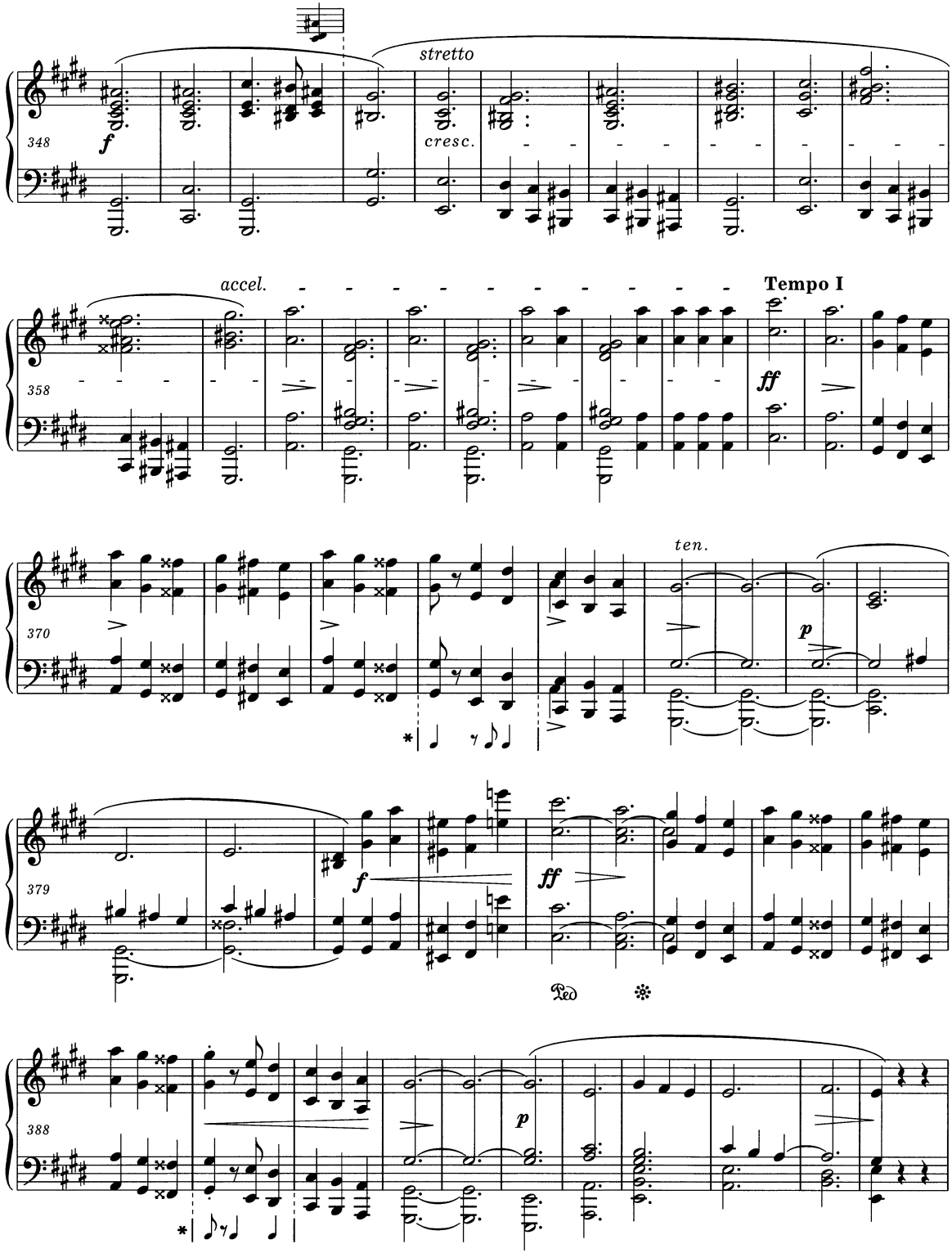
** Pedalizacja - patrz *Komentarz wykonawczy.*
For pedalling *vide Performance Commentary.*

*** Wariant niepewnej autentyczności:
Variant of uncertain authenticity:

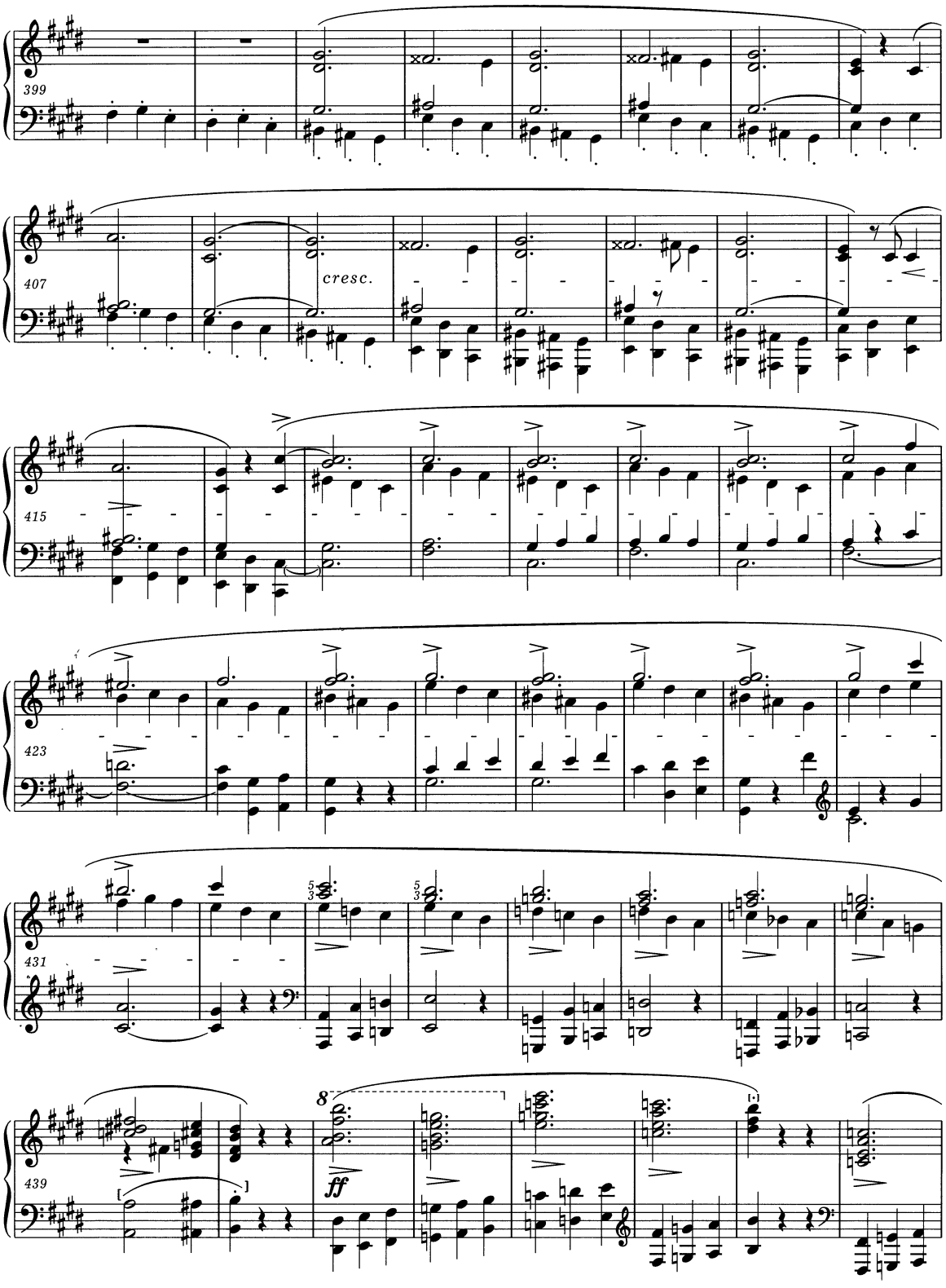

8
271
dim.
Ped
8
277
cresc.
1
2
4
3
4
283
3
8
p
291
f
8
p
299
f



* Wersja oryginalna (skala fortepianu Chopina sięgała w tym czasie tylko do f^4):
The original version (at that time the compass of Chopin's piano reached only to f^4):



* Warianty rytmiczne dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythms for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.


399
407
cresc.
415
423
431
439
ff

meno mosso

sostenuto

447

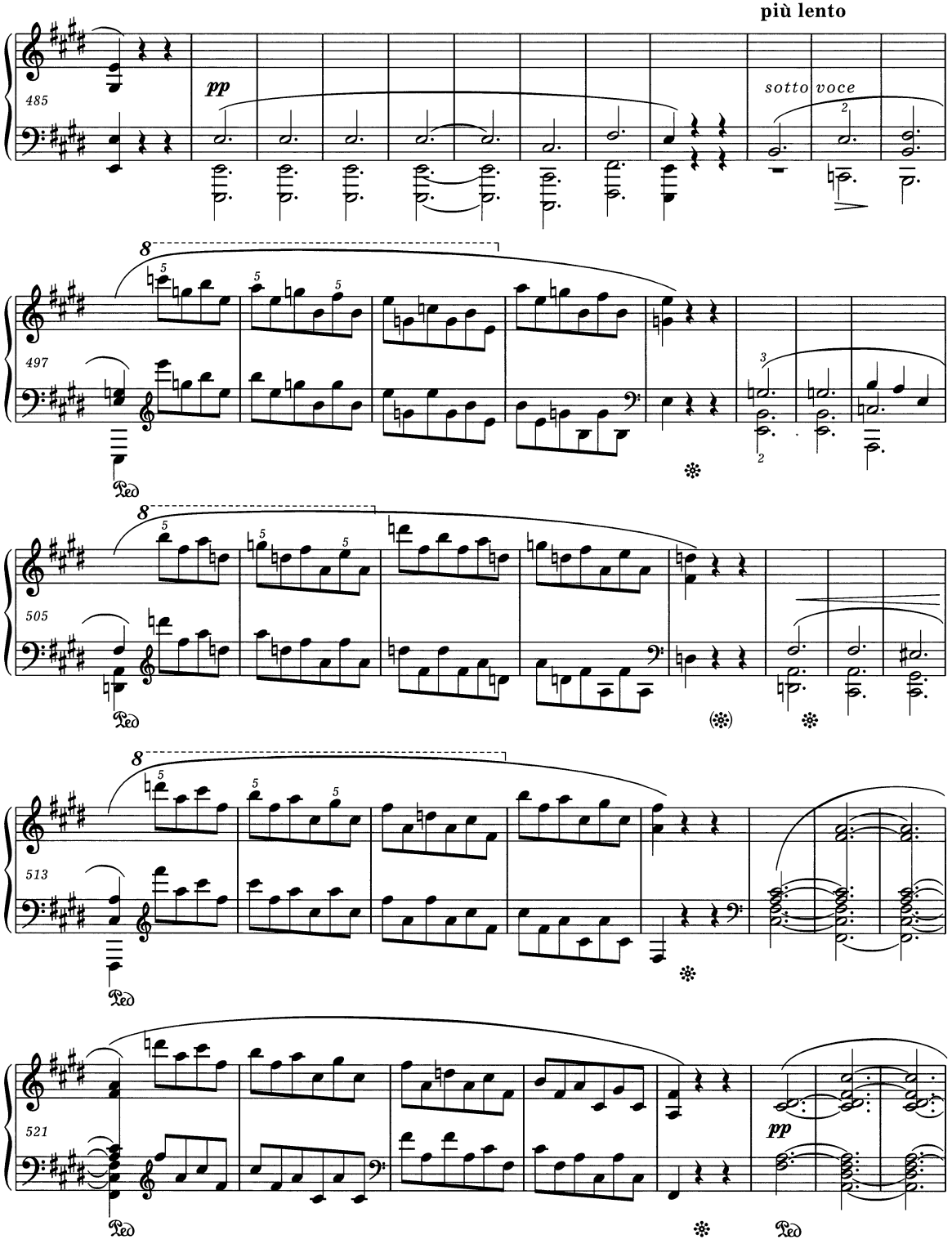
455

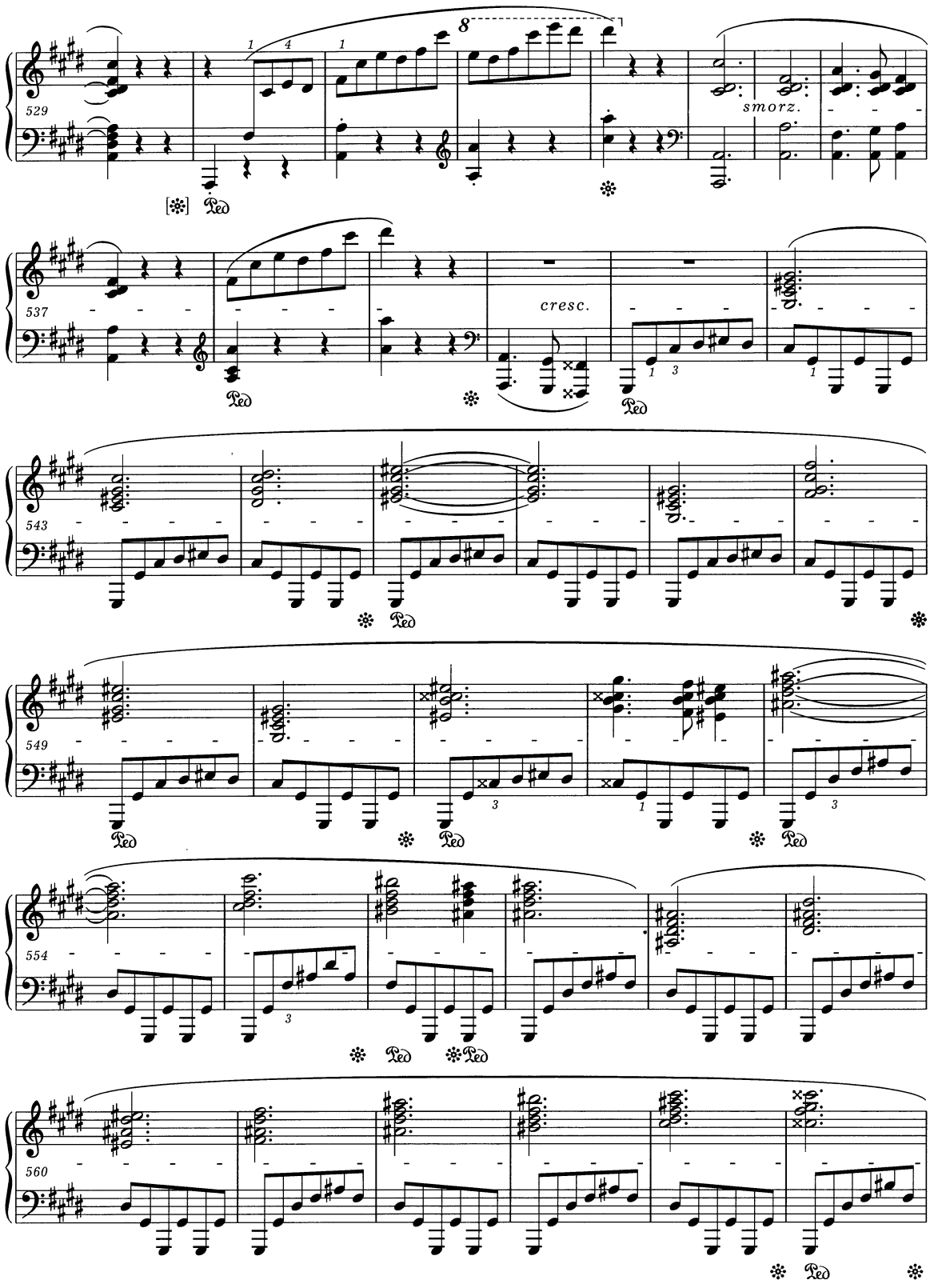
463

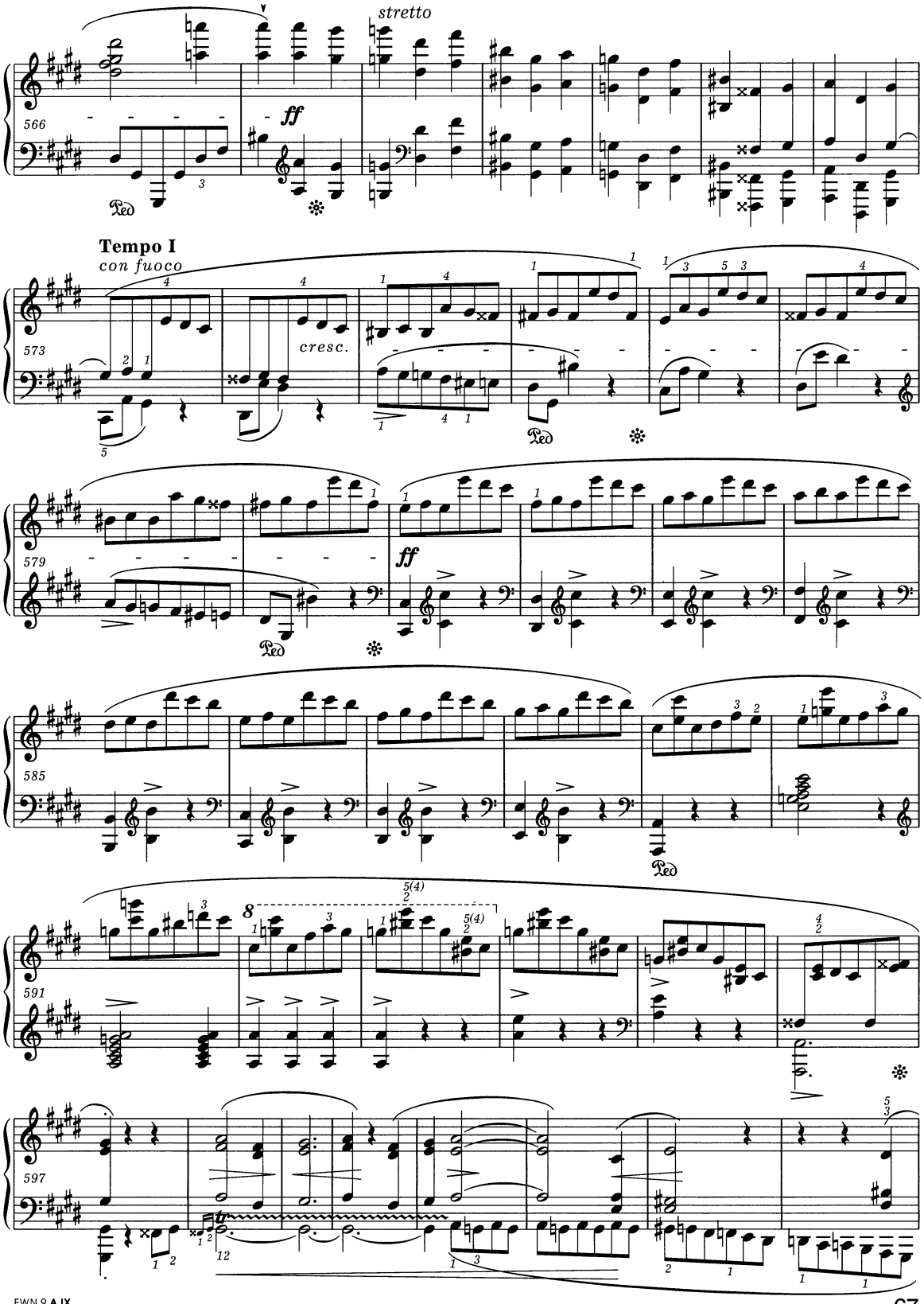
471

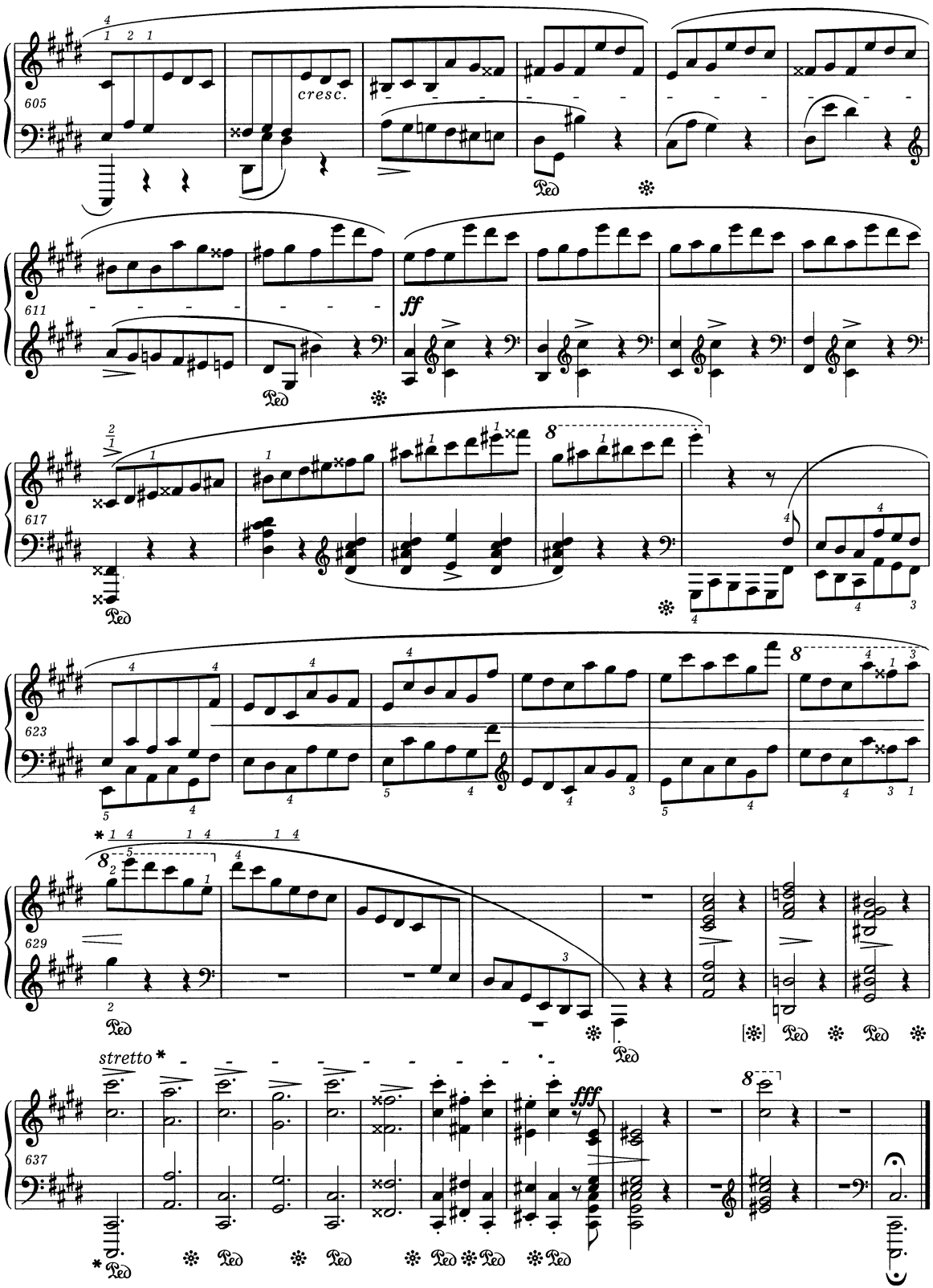
479

* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:


più lento
485
pp
sotto voce
497
505
513
521
pp


529
8
smorz.
537
cresc.
543
549
554
560


stretto
566
ff
Ped
Tempo I
con fuoco
573
cresc.
Ped
579
ff
Ped
585
Ped
591
8
5(4)
597

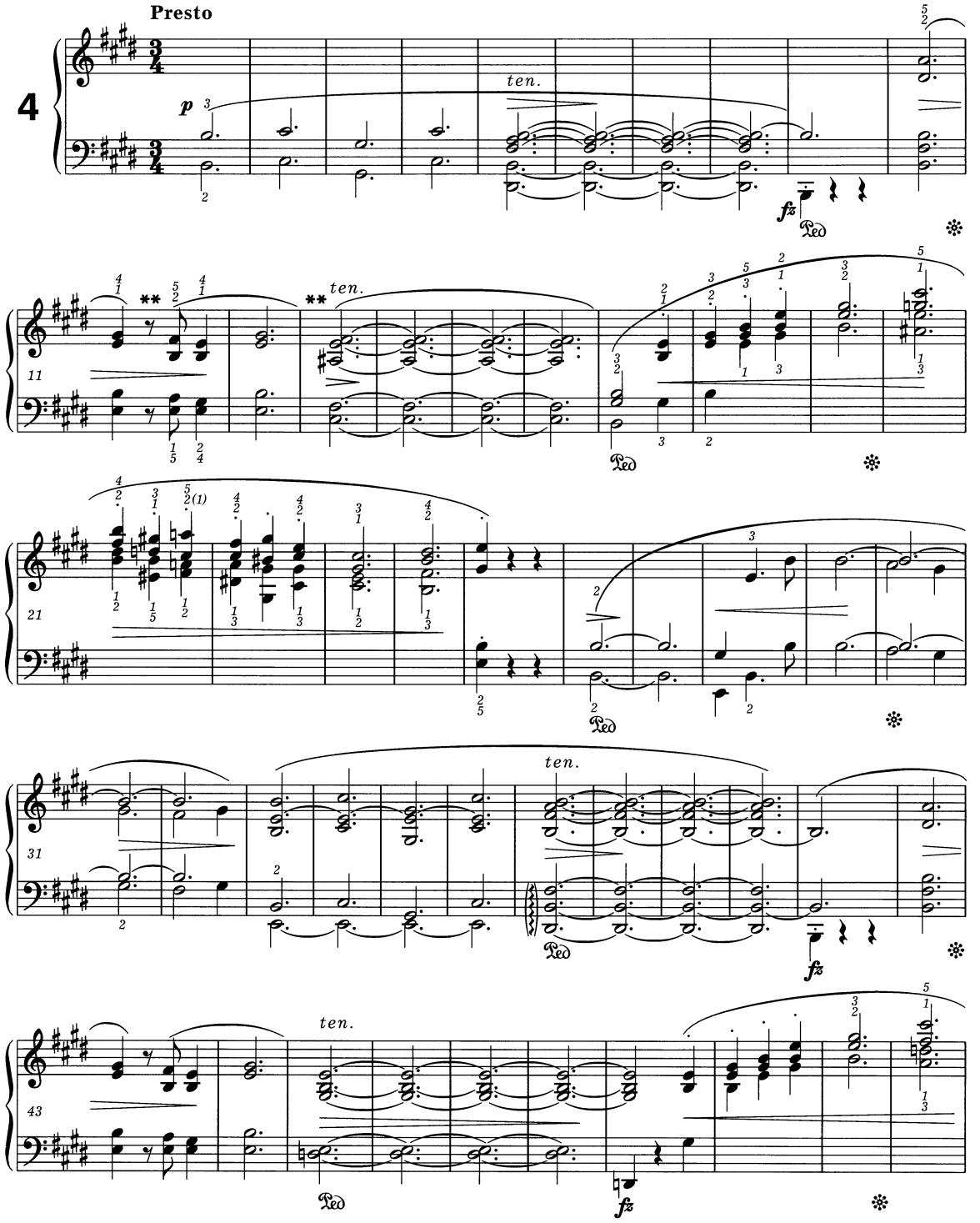


* Inne palcowania pasażu w t. 629-633 oraz propozycja realizacji *stretto* i inna pedalizacja Chopinowska w t. 637-644 - patrz *Komentarz wykonawczy*.
For other fingering of the passage in bars 629-633, a proposal for the realisation of the *stretto*, and a different, authentic pedalling in bars 637-644 - *vide Performance Commentary*.

Scherzo

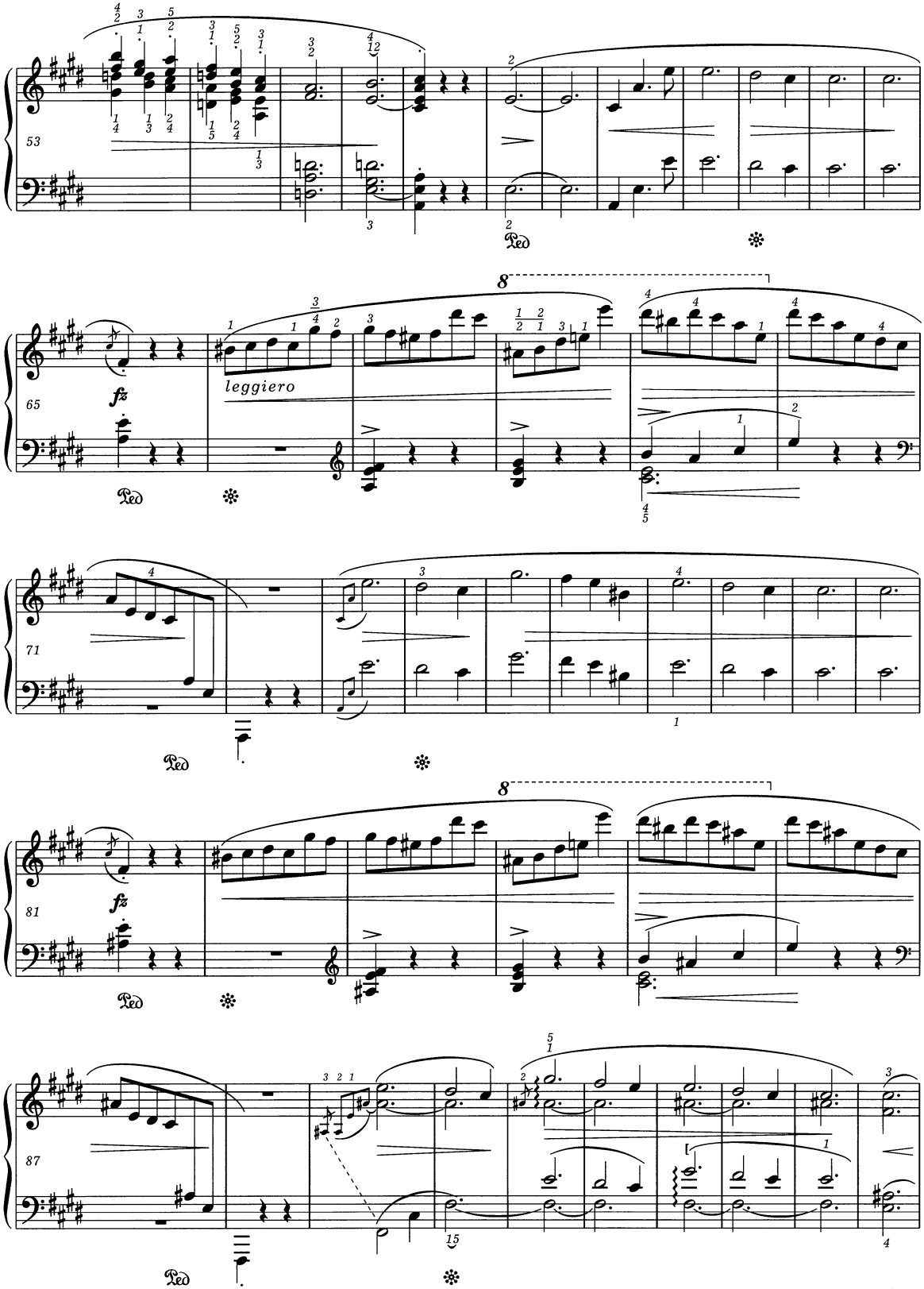
A Mademoiselle Jeanne de Caraman*

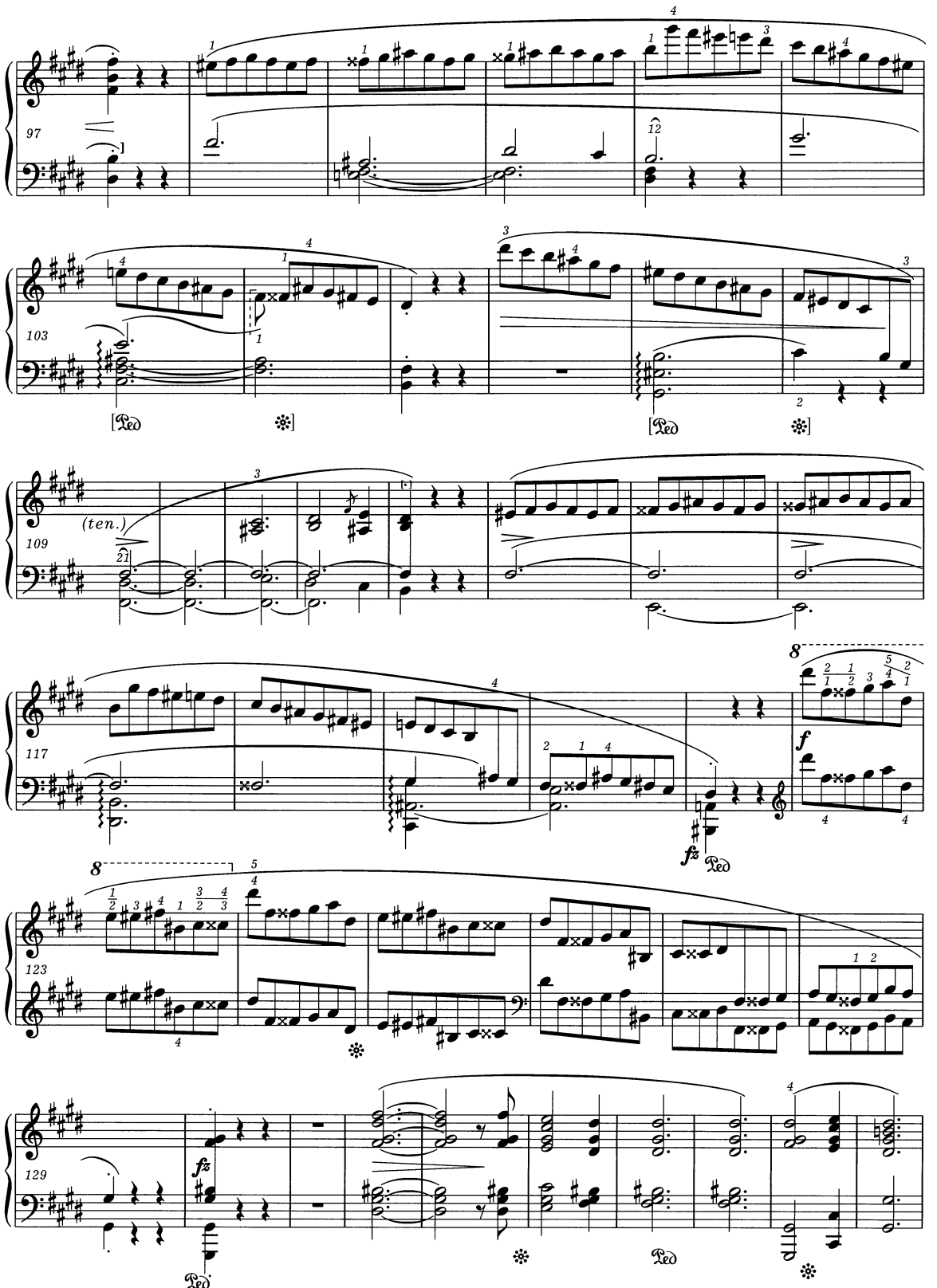
op. 54

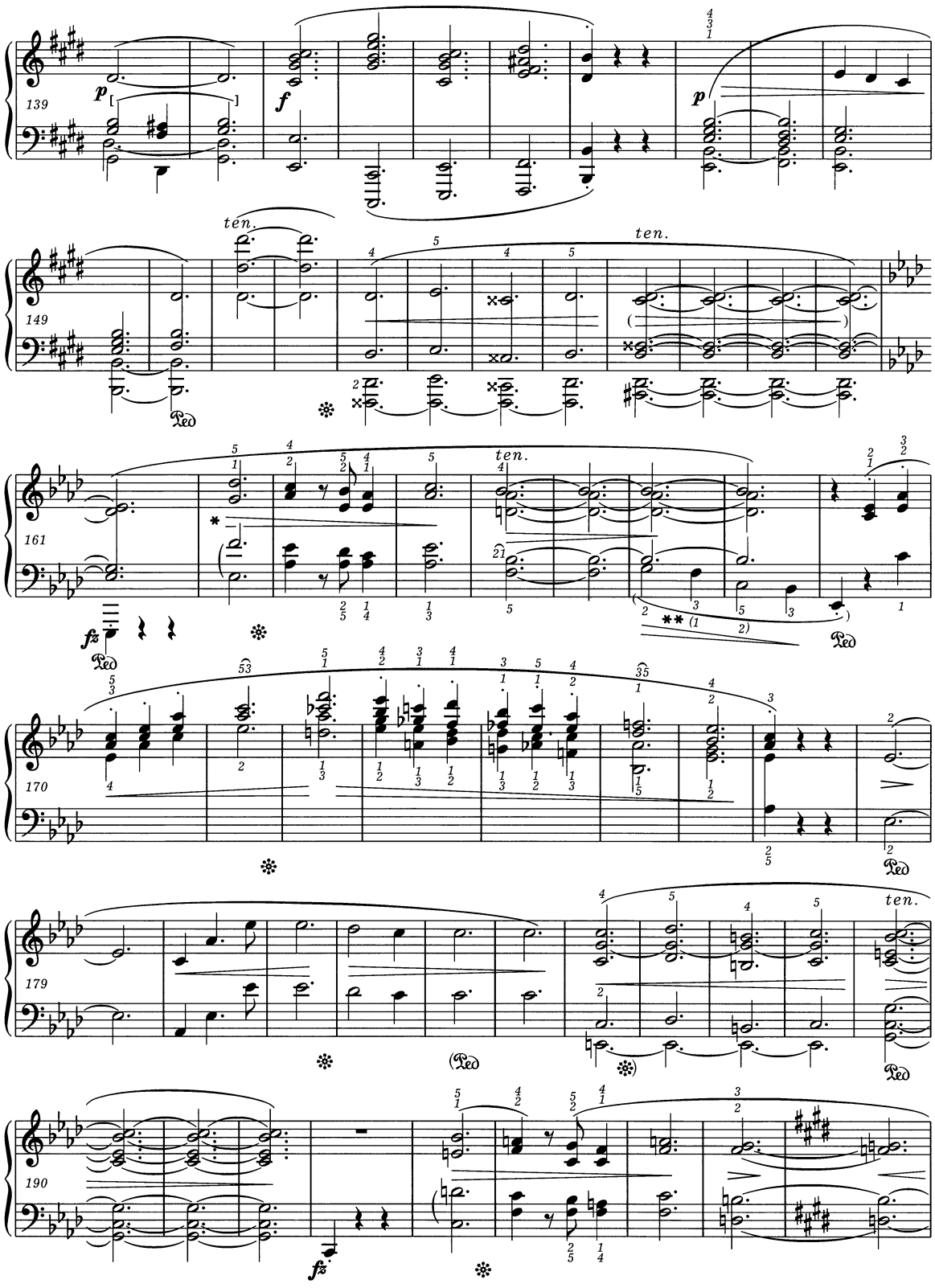


* W jednym ze źródeł dedykacja brzmi: *à M^lle Clotilde de Caraman.*
In one of the sources the dedication reads: *à M^lle Clotilde de Caraman.*

** Patrz *Komentarz wykonawczy* do t. 9-16.
Vide Performance Commentary to bars 9-16.

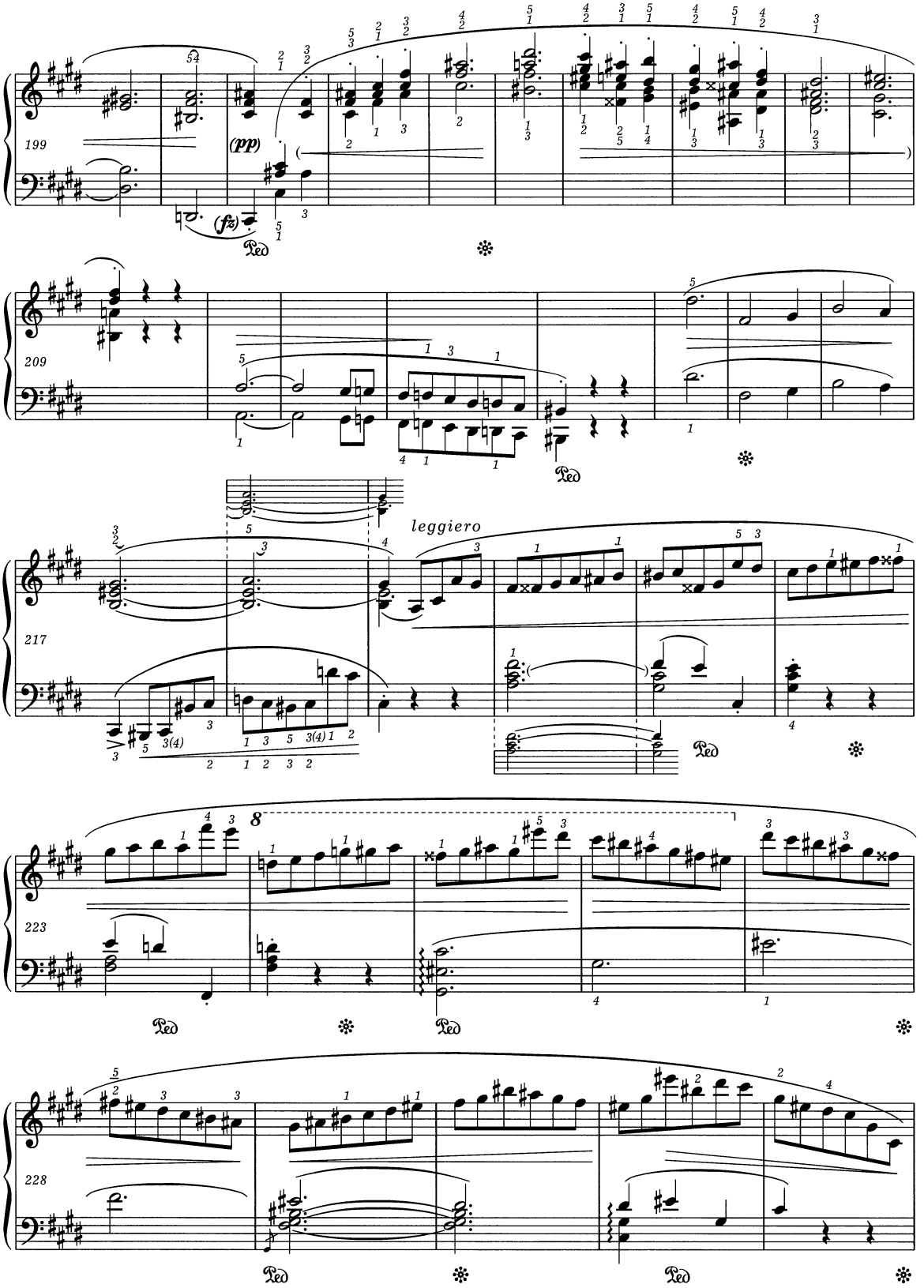

53
Ped
65
fz
leggiero
Ped
71
Ped
81
fz
Ped
87
Ped

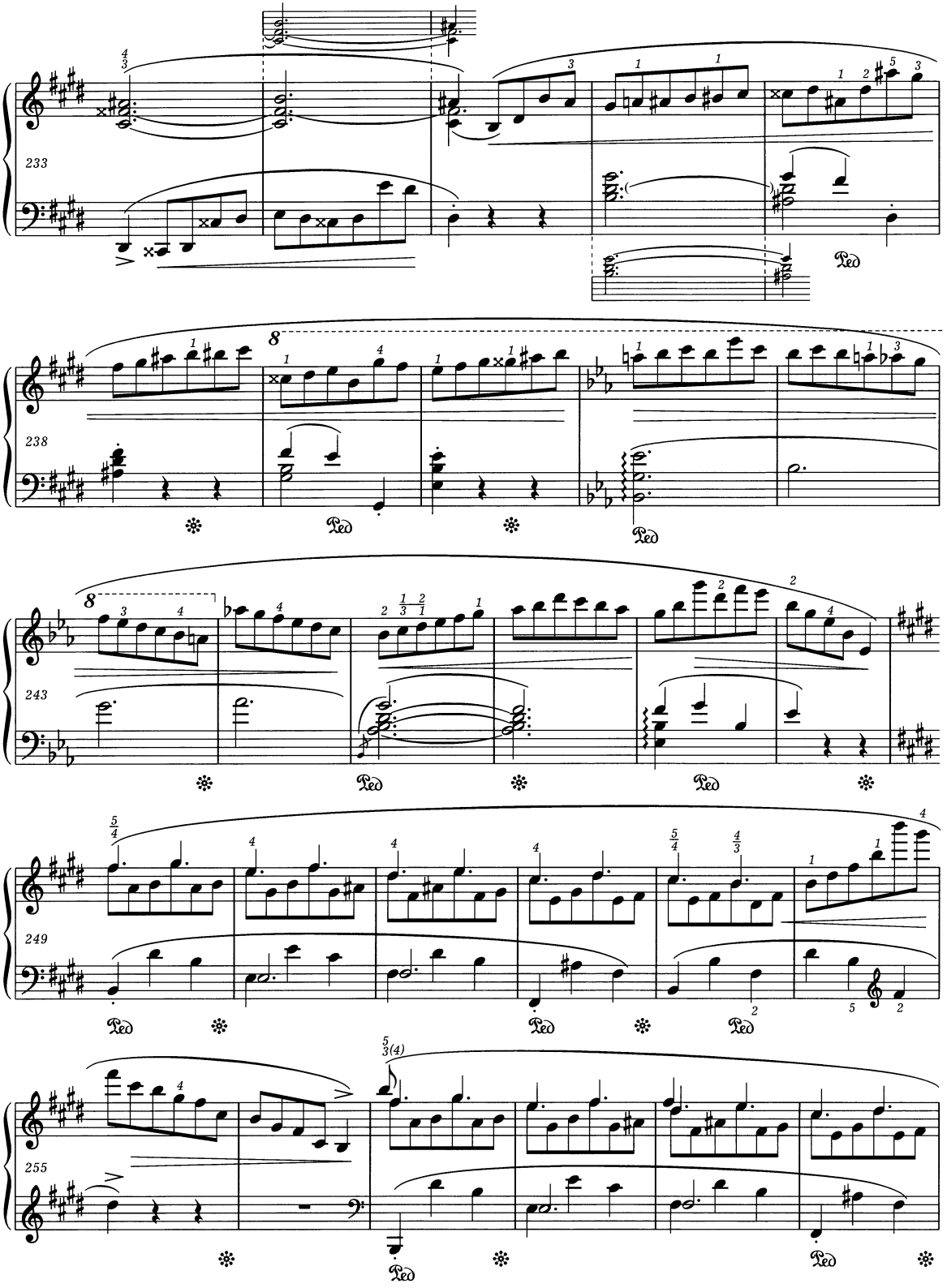

97
103
109
(ten.)
117
123
129
f
fz

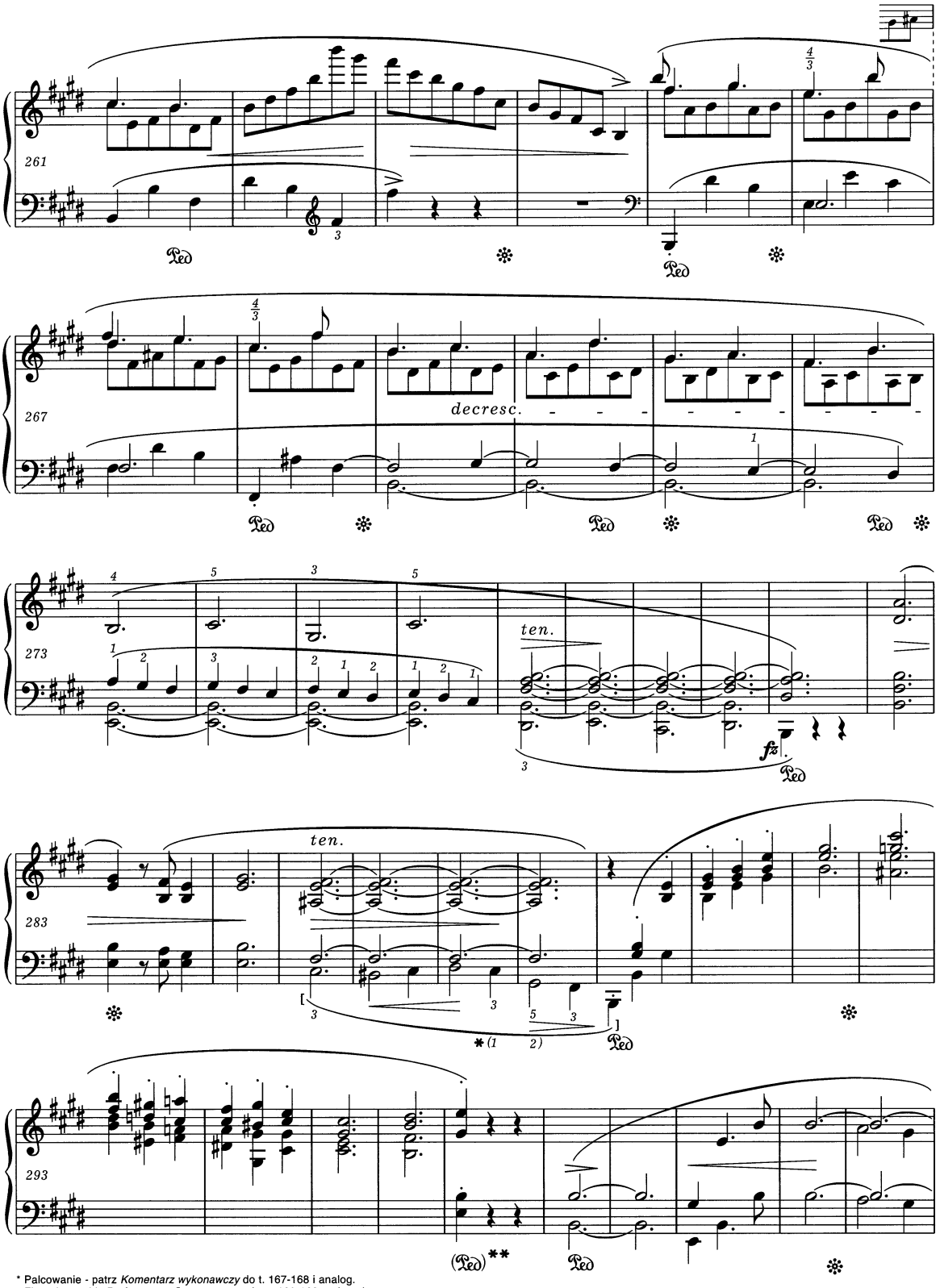


* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

** Palcowanie - patrz *Komentarz wykonawczy*.
Fingering - *vide Performance Commentary*.

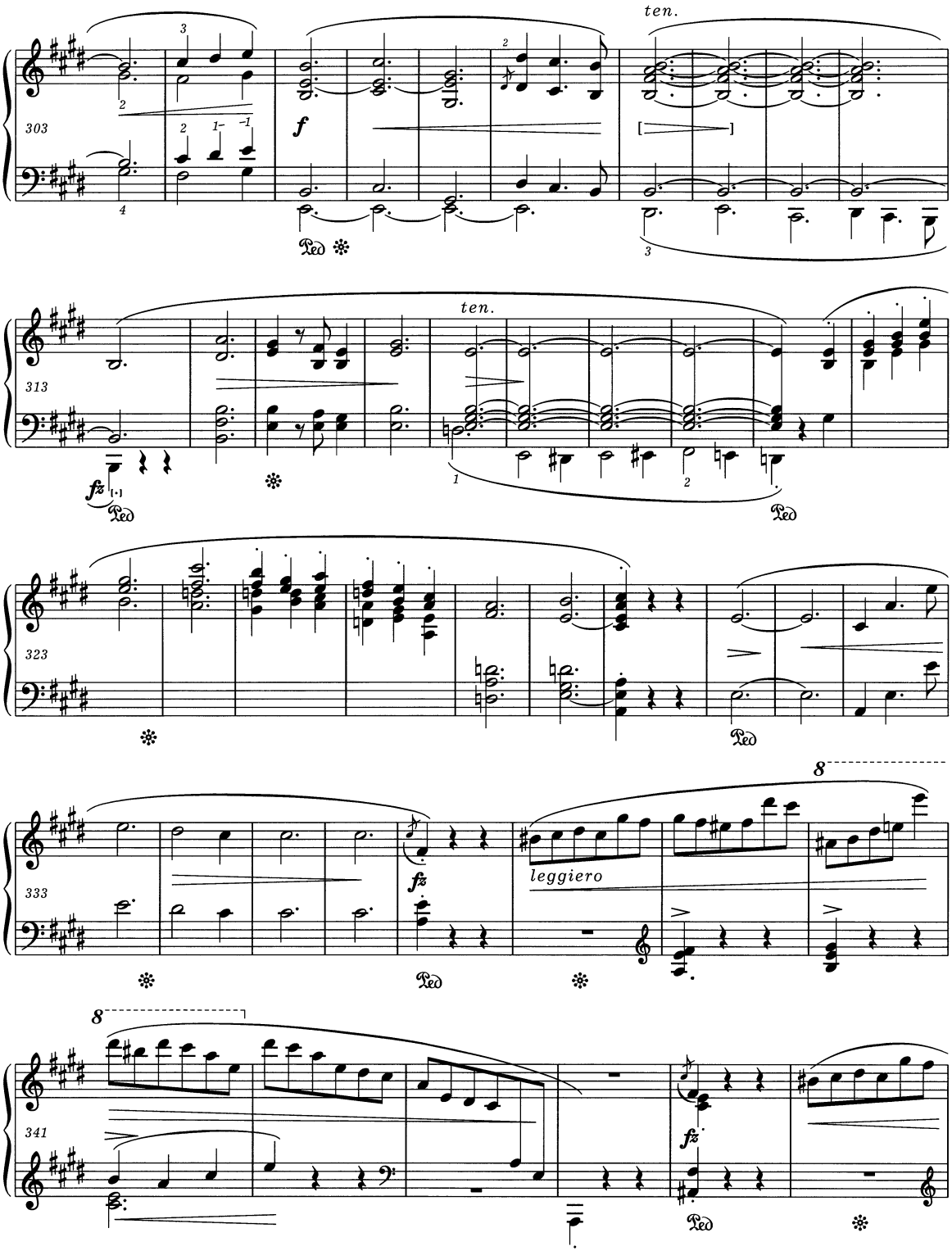

199
(pp)
(fz)
Ped
209
217
leggiero
223
8
228

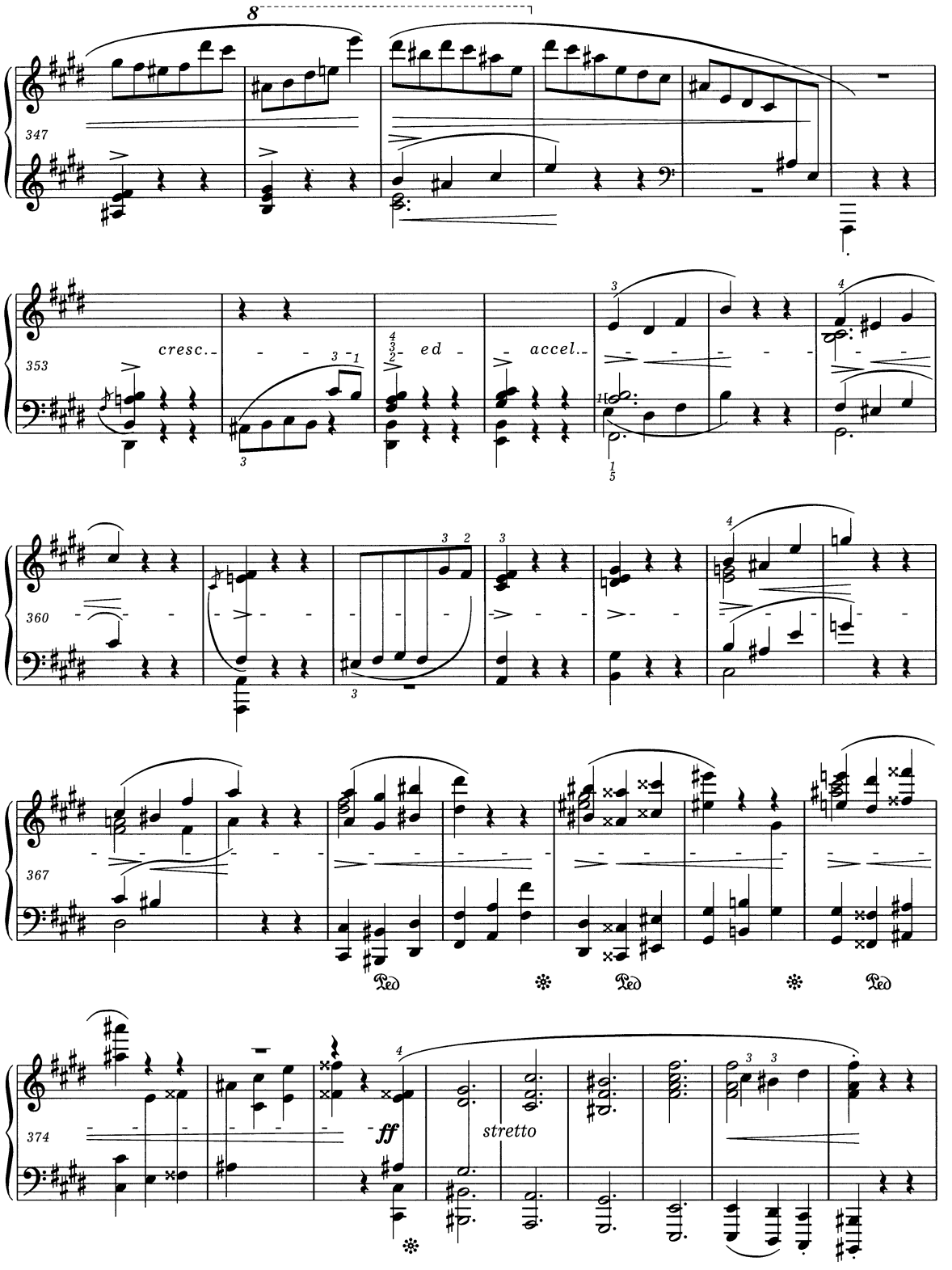

233
238
243
249
255
Ped

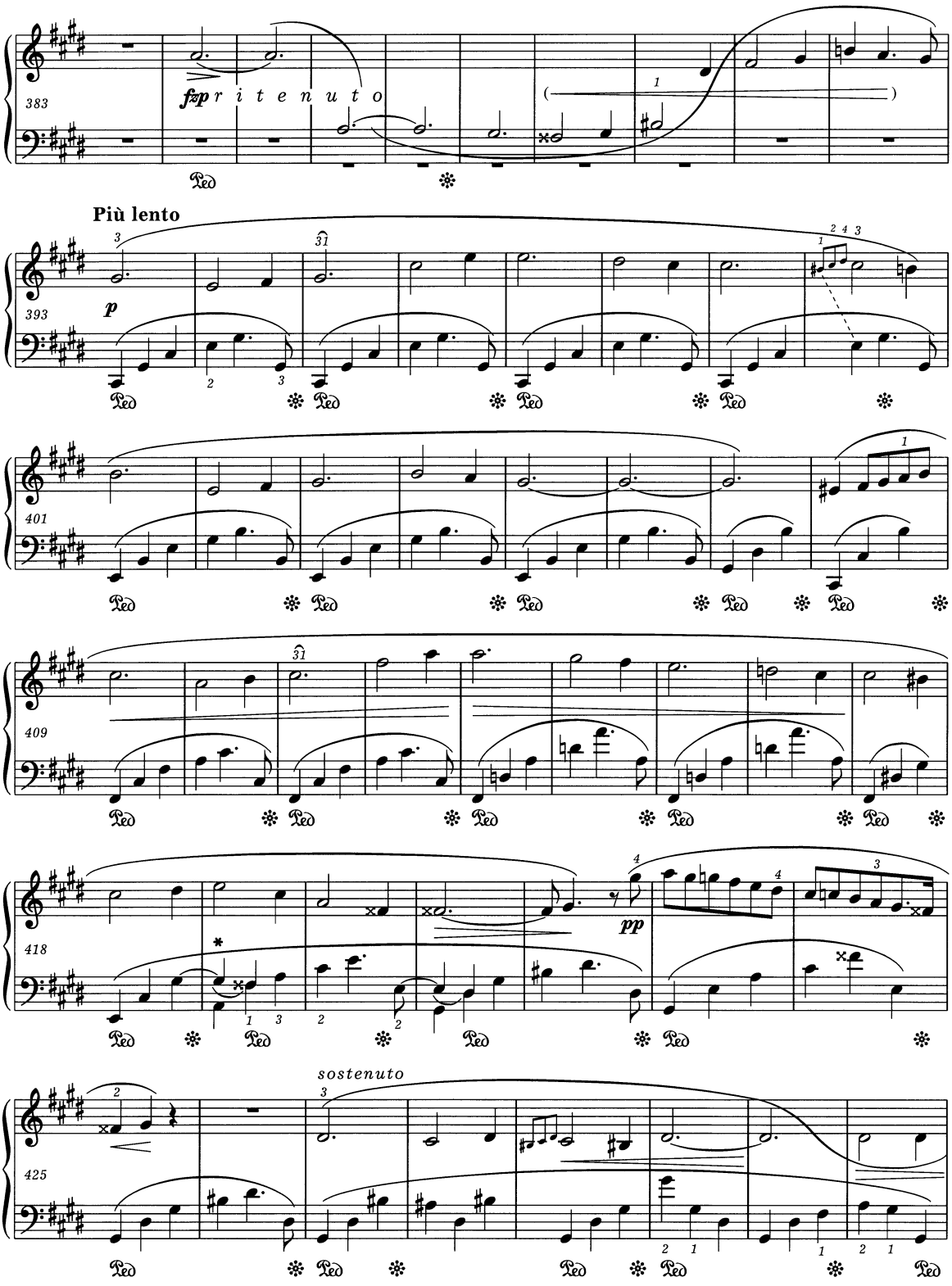


* Palcowanie - patrz *Komentarz wykonawczy* do t. 167-168 i analog.
Fingering - *vide Performance Commentary* to bars 167-168 and analog.

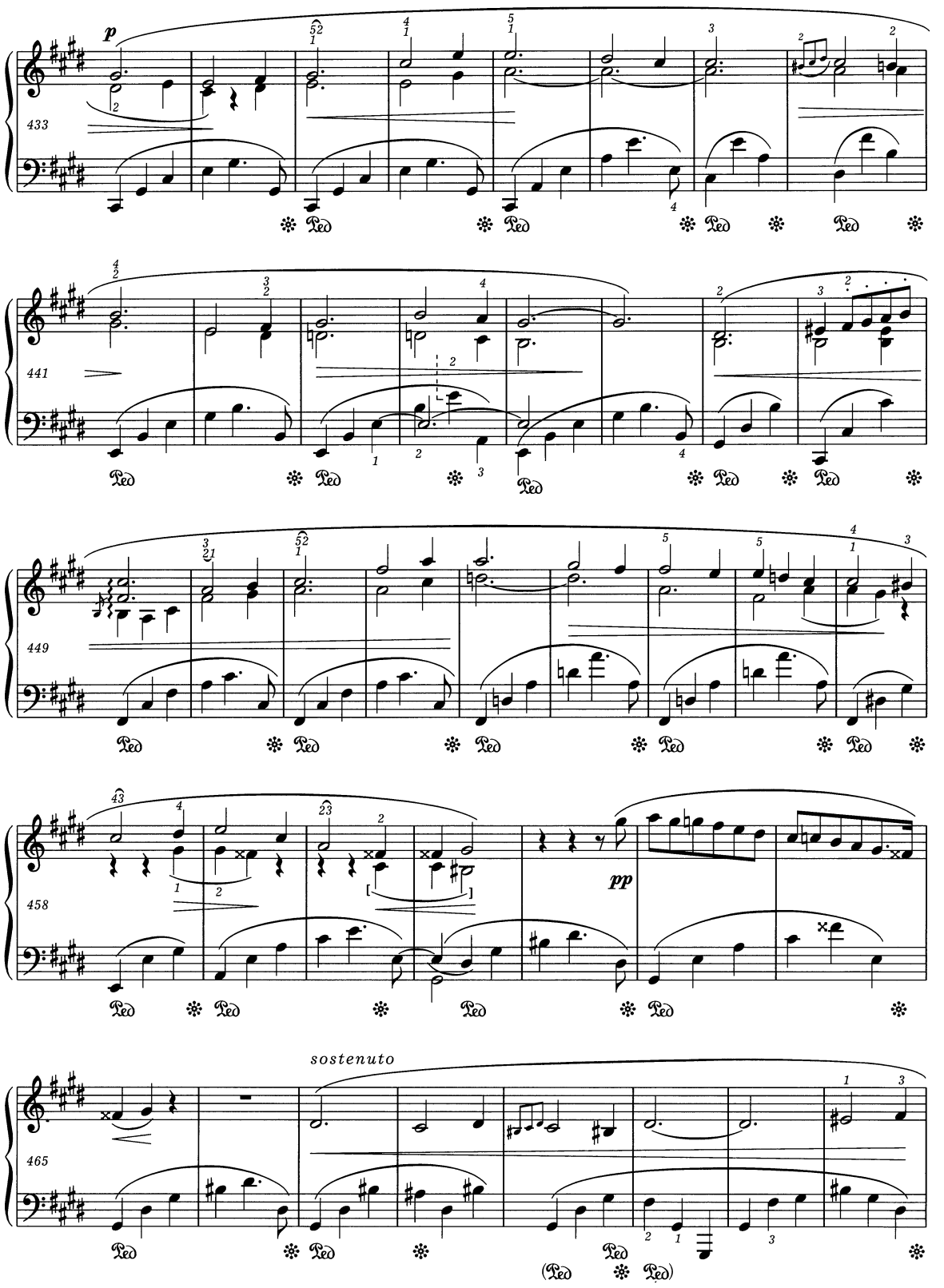
** Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries.*

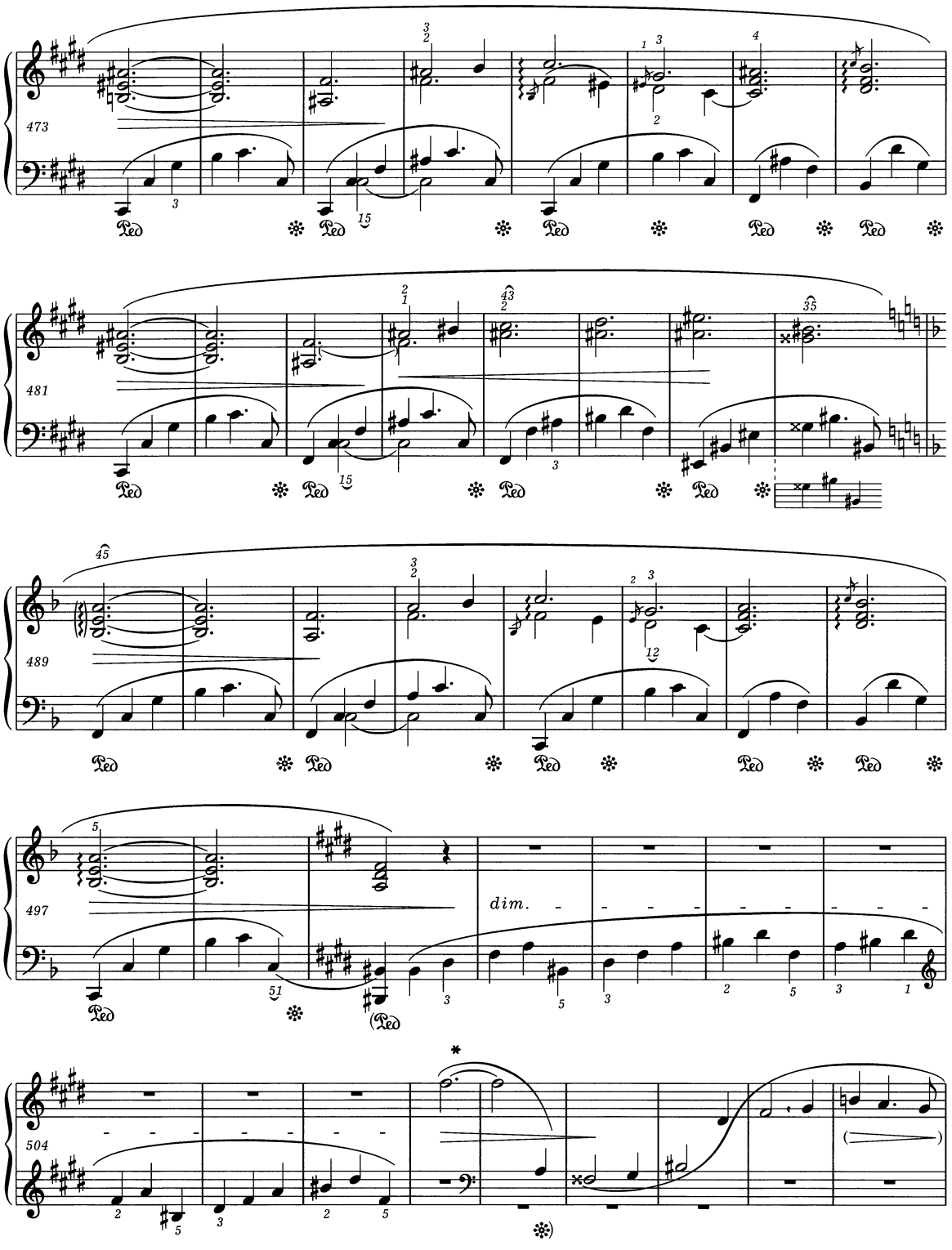

303
ten.
f
313
ten.
fz
323
333
fz
leggiero
8
341
8
fz


8
347
353
cresc.
ed
accel.
360
367
Ped
Ped
Ped
374
ff
stretto

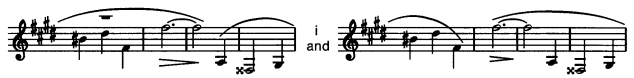


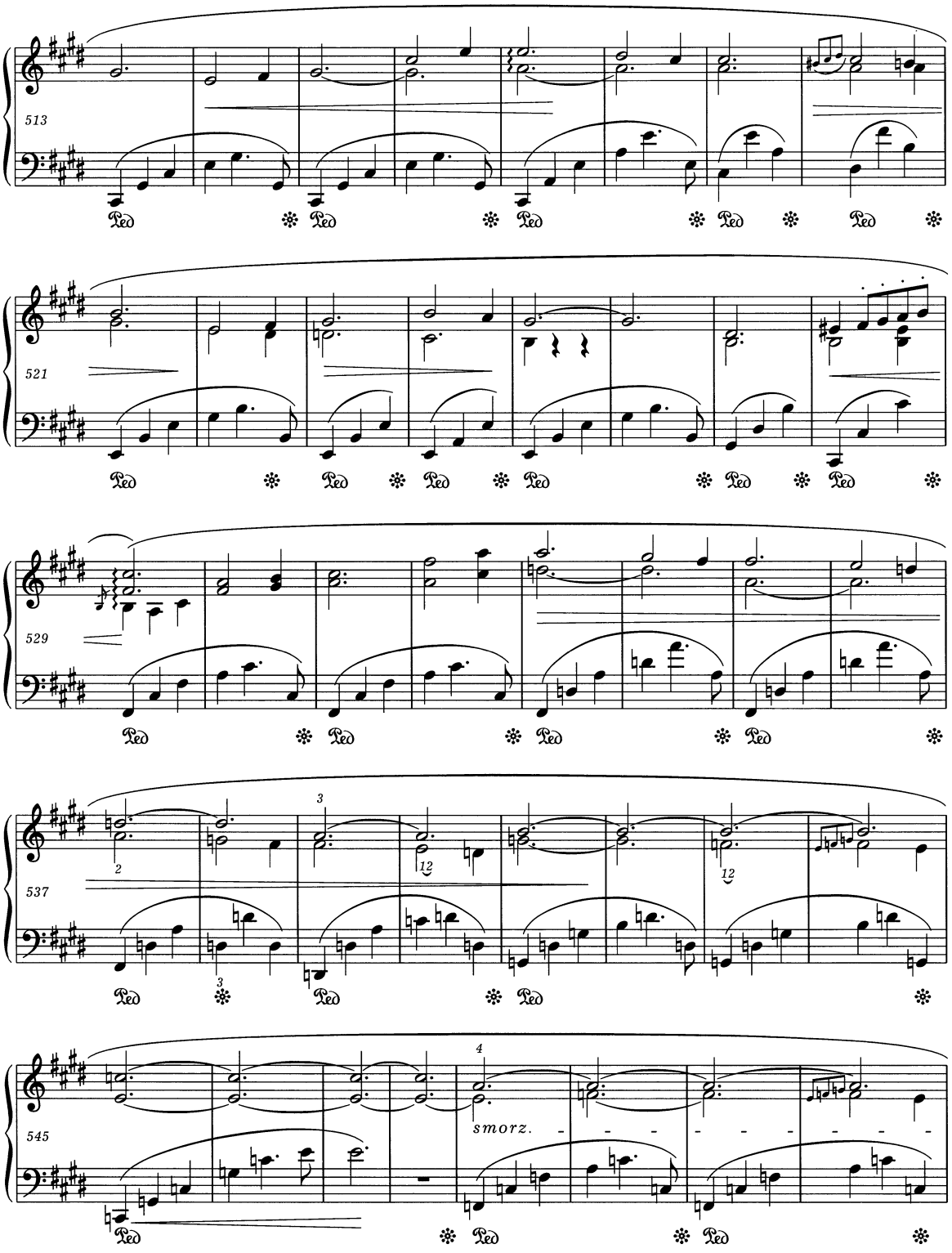
* Patrz *Komentarz wykonawczy* do tego i podobnych taktów.
Vide Performance Commentary to this and similar bars.

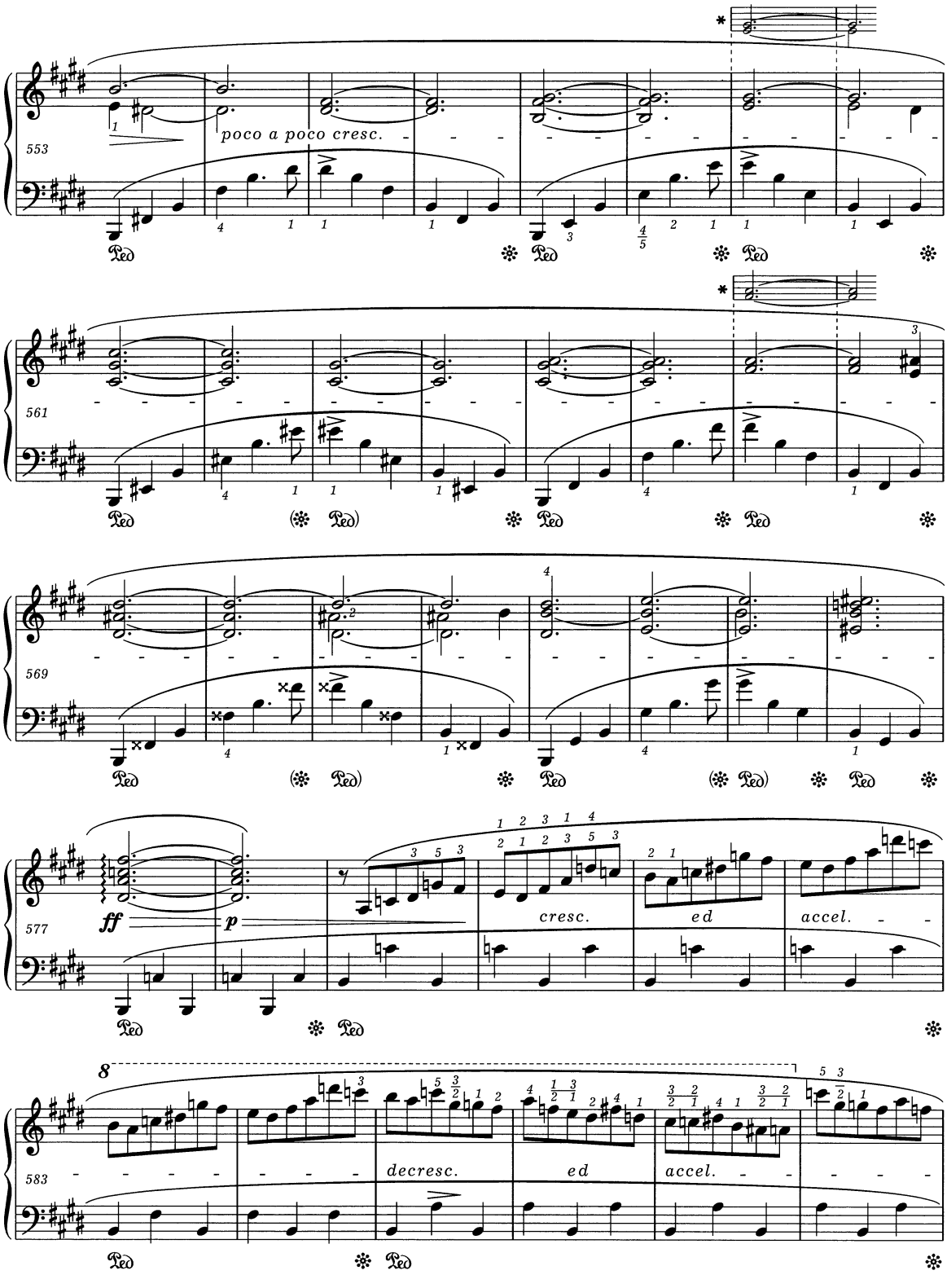

p
433
441
449
458
pp
sostenuto
465



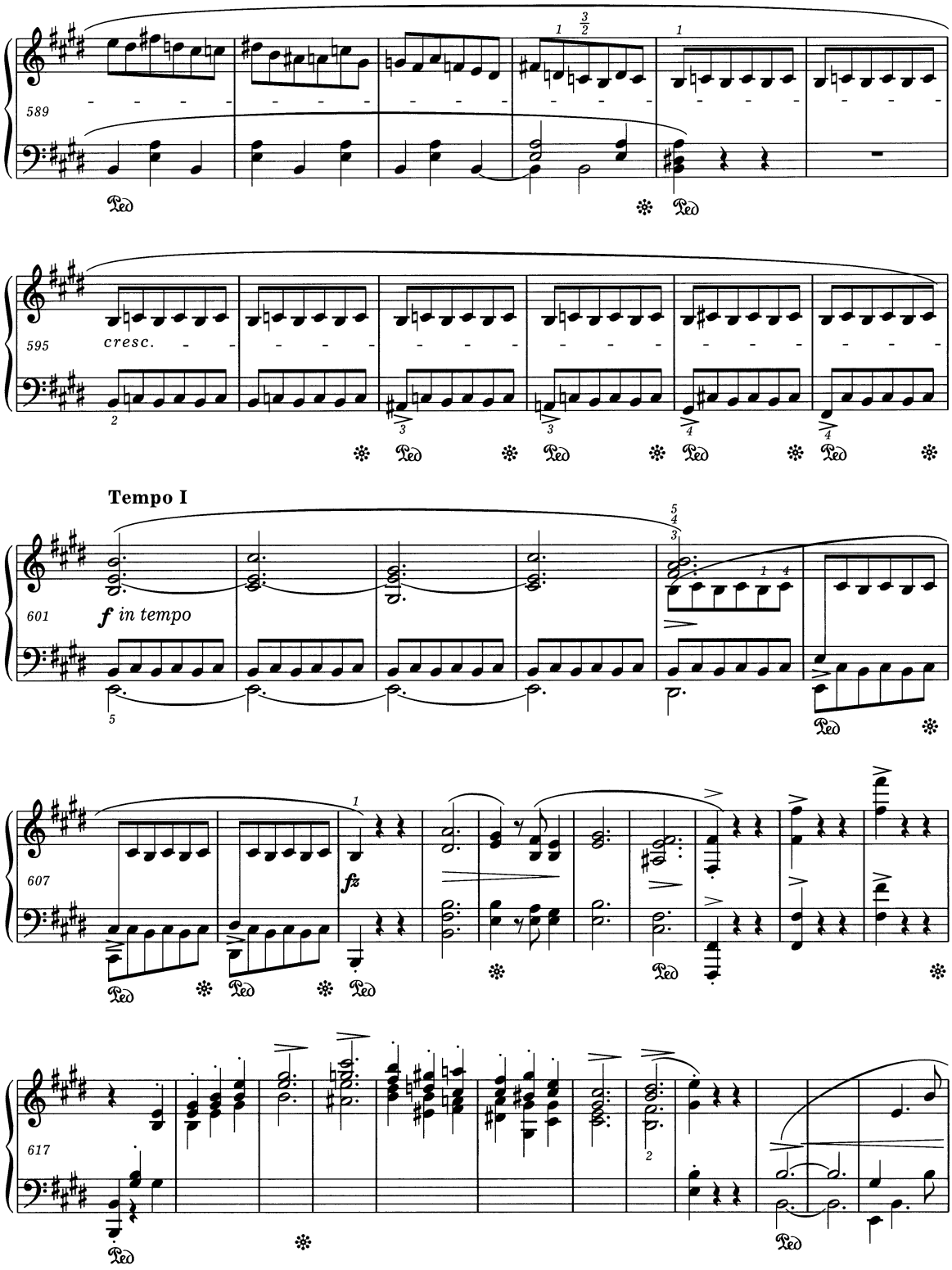
* Inne autentyczne łukowanie:
Different authentic slurring:

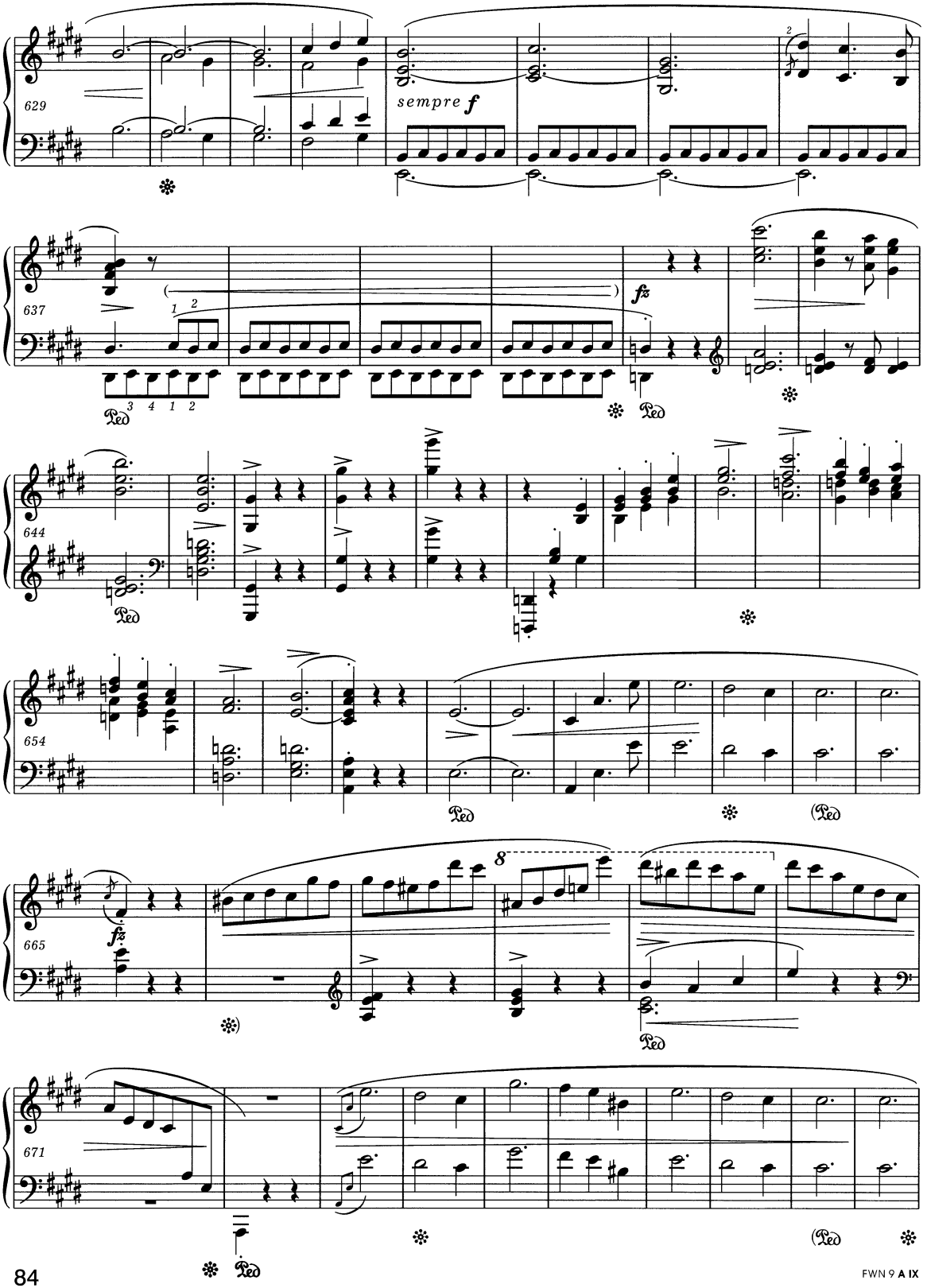


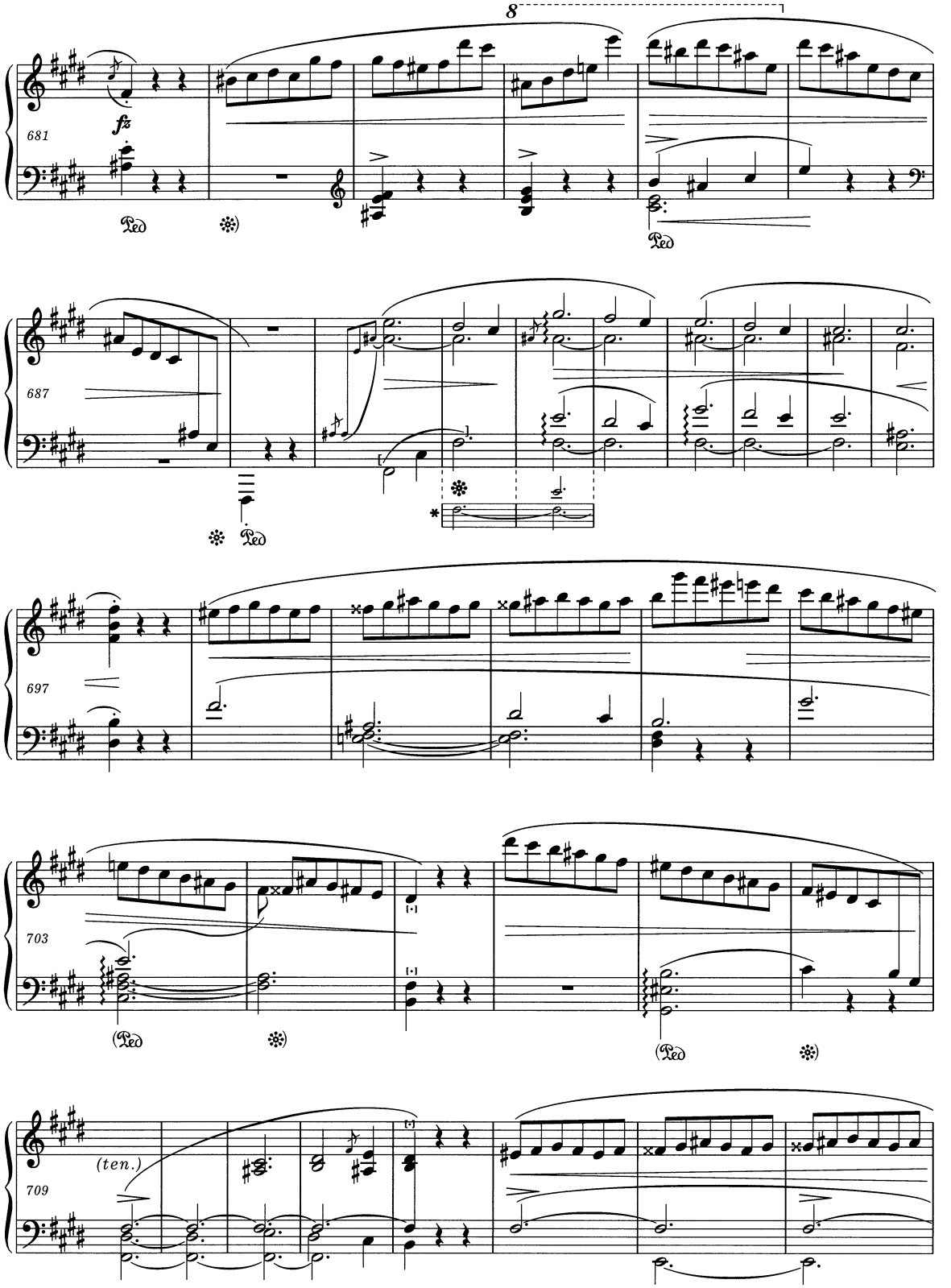

513
Ped
521
529
537
545
smorz.



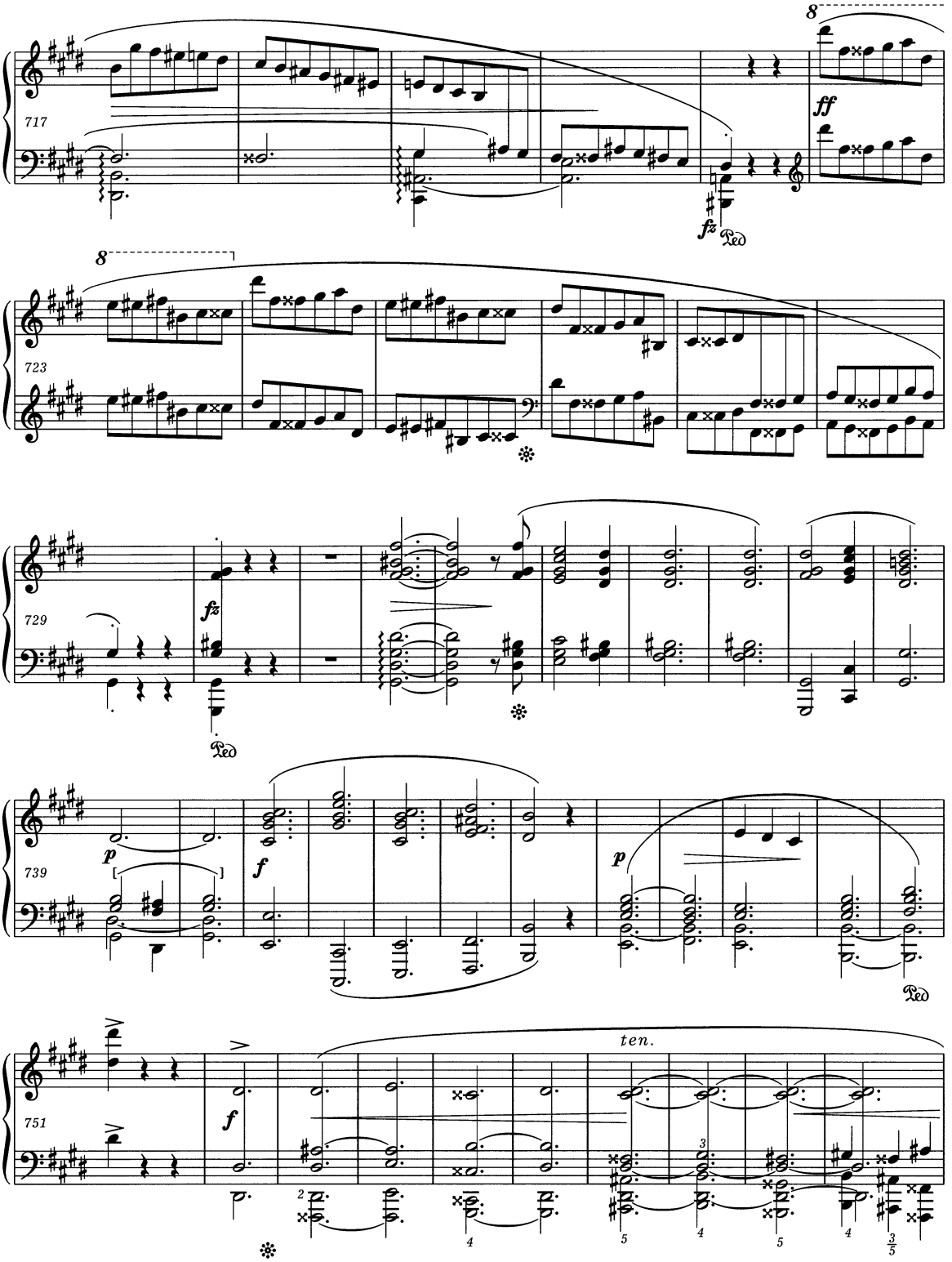
* Patrz *Komentarz źródłowy i wykonawczy.*
Vide Source and *Performance Commentaries.*

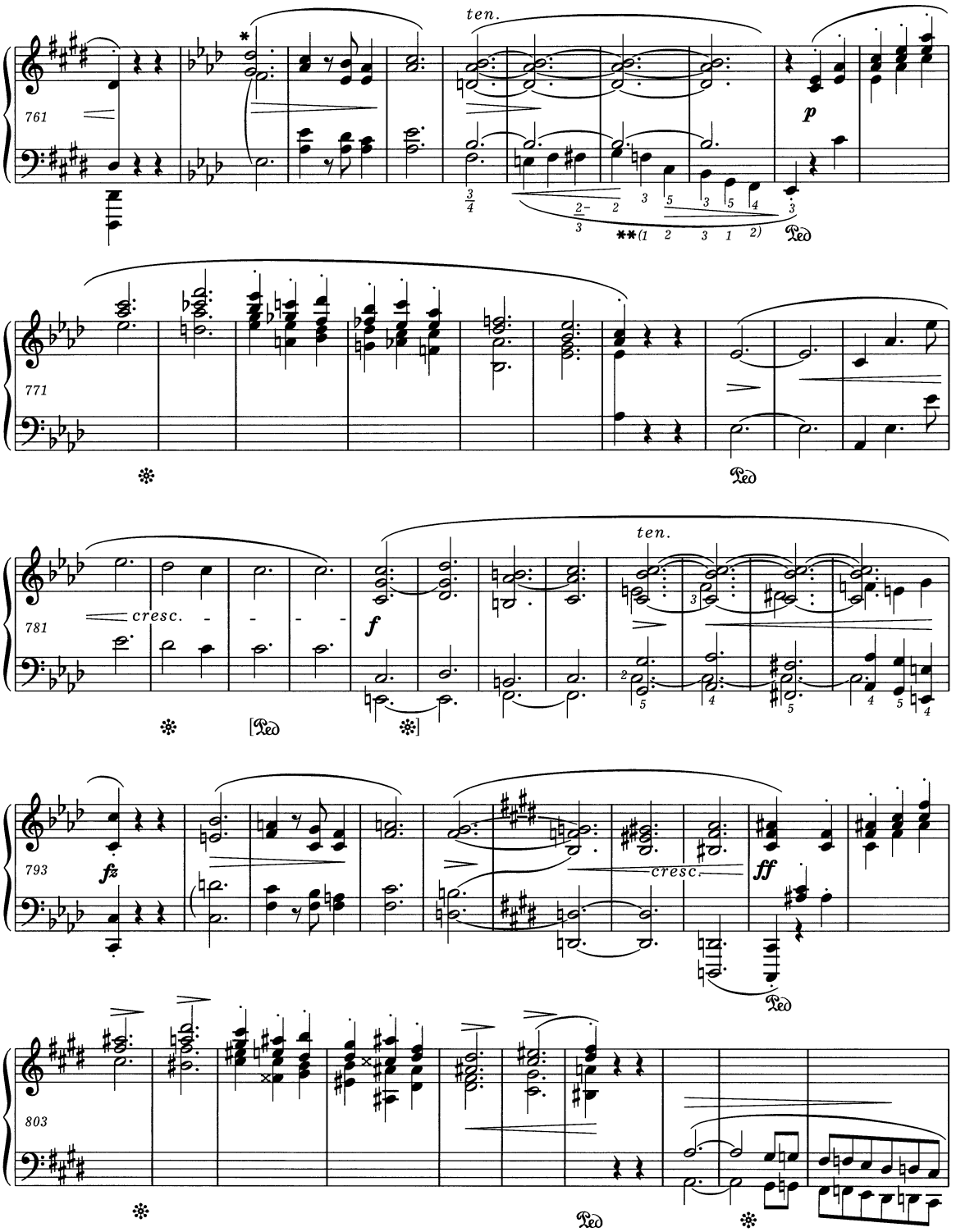

589
595
cresc.
Tempo I
601
f in tempo
607
fz
617


629
sempre f
637
fz
644
654
665
fz
8
671



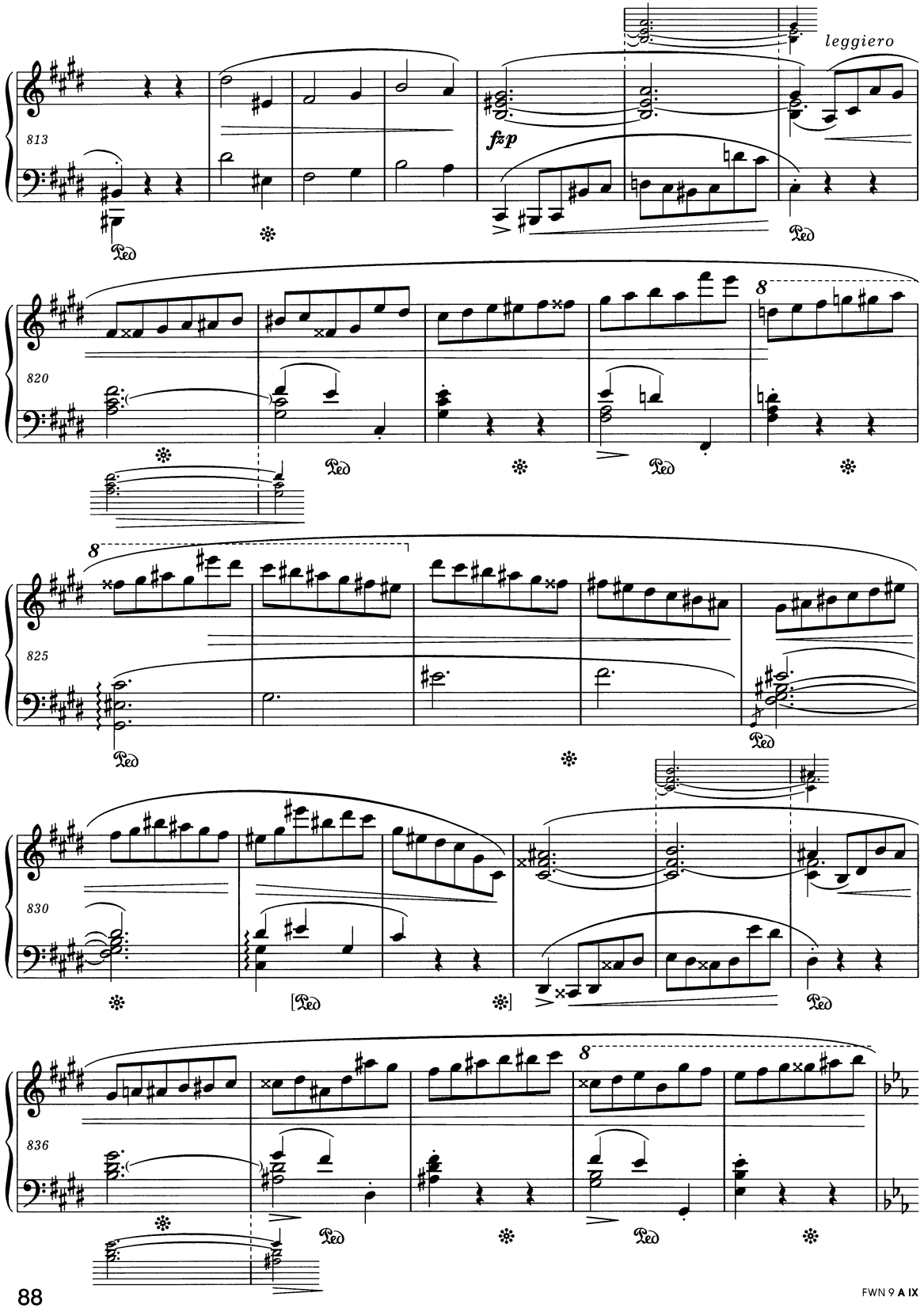
* Por. t. 90-91.
Cf. bars 90-91.

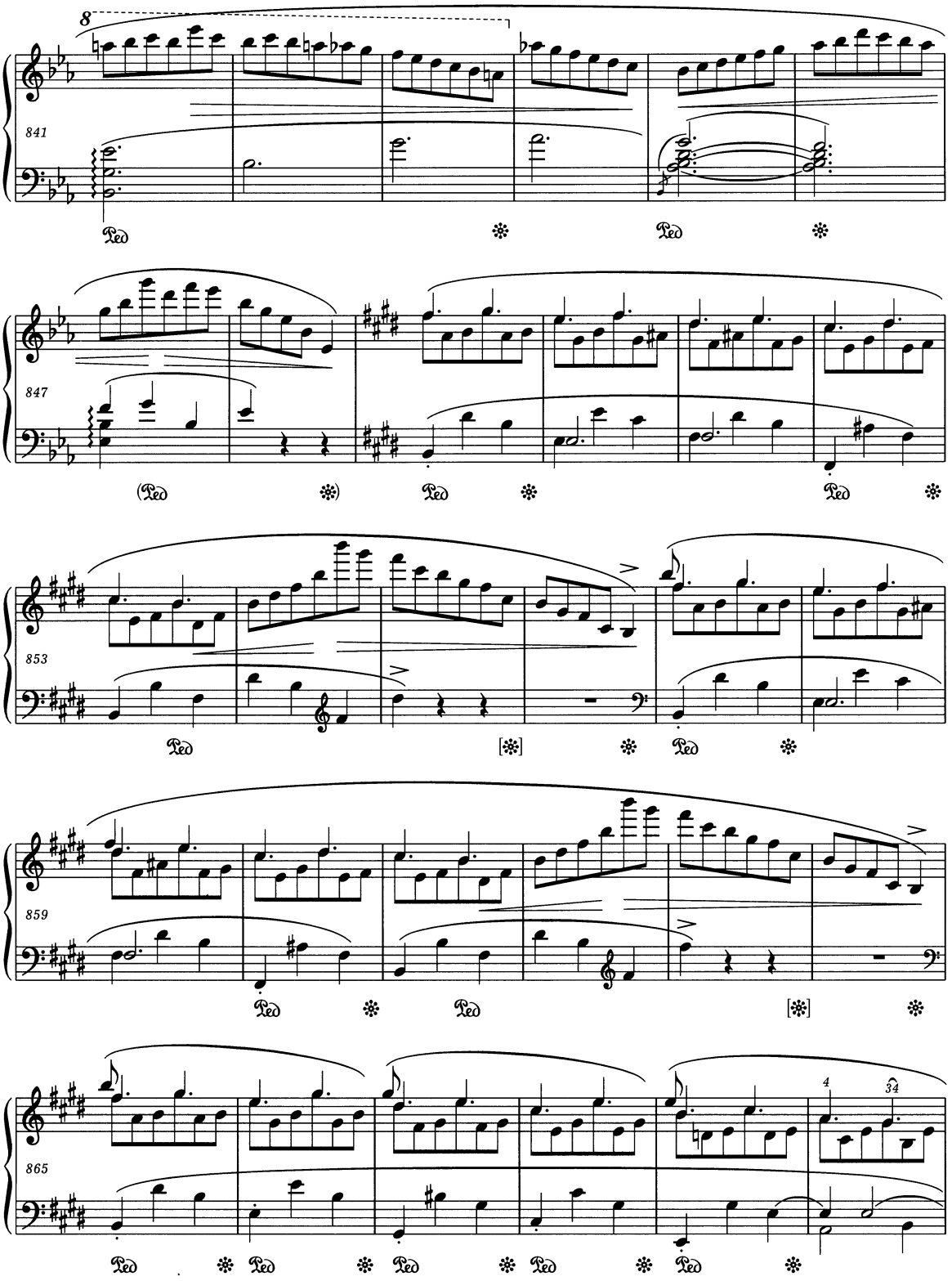

717
8
ff
fz
Ped
723
8
729
fz
Ped
739
p
f
p
Ped
751
f
ten.

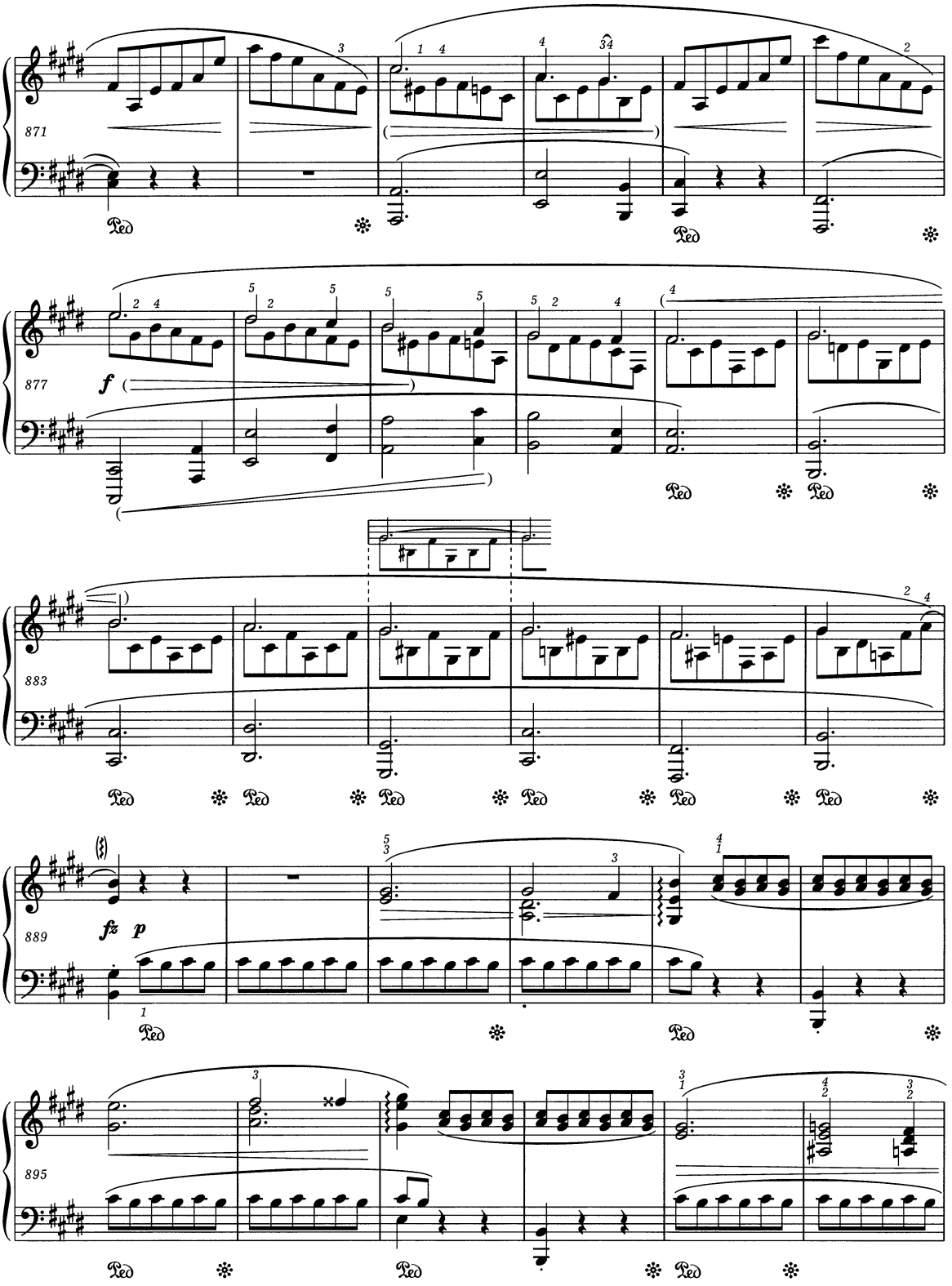


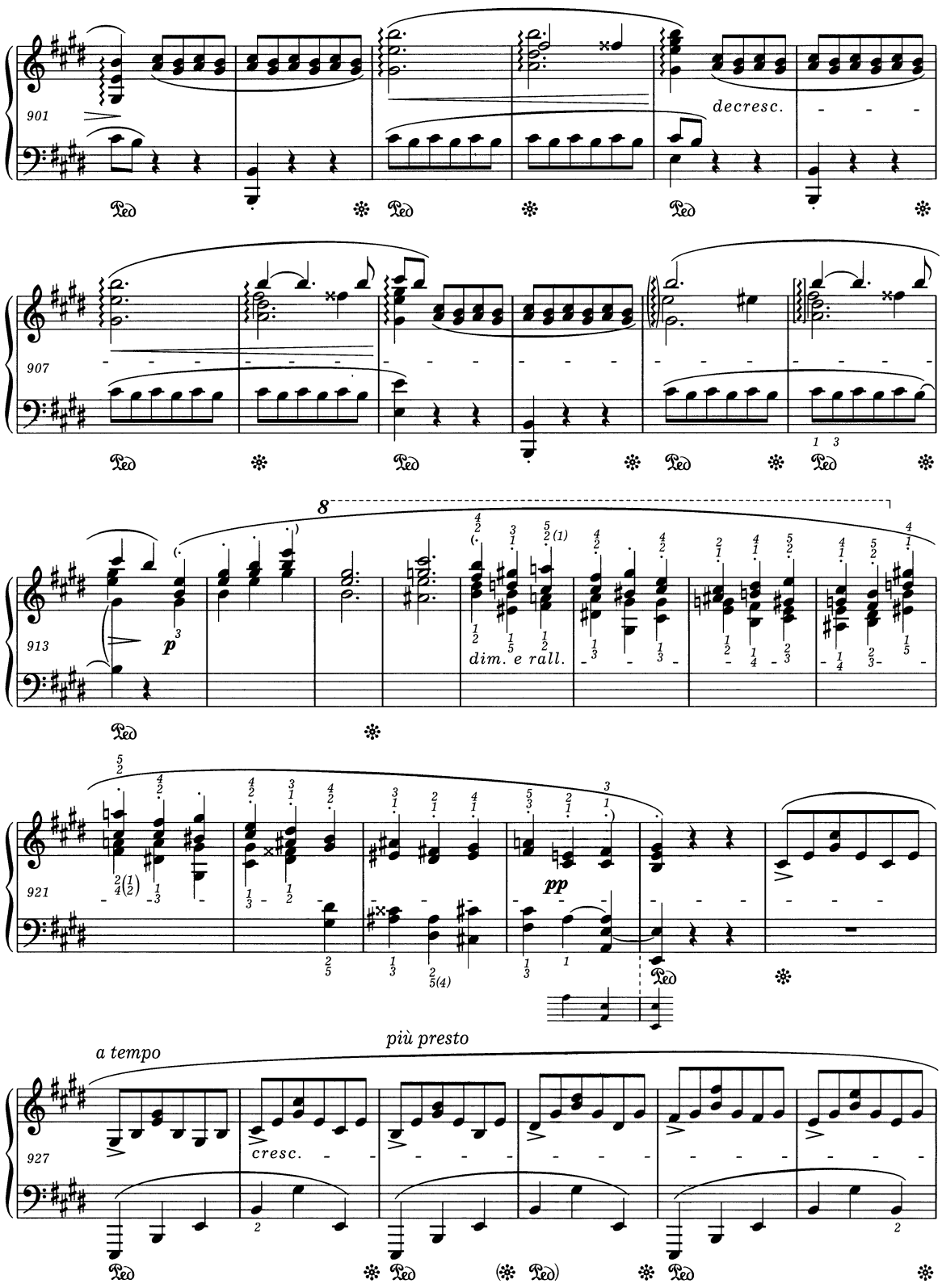
* Patrz *Komentarz wykonawczy* i *źródłowy* do t. 162, 194 i analog.
Vide Performance and *Source Commentaries* to bars 162, 194 and analog.

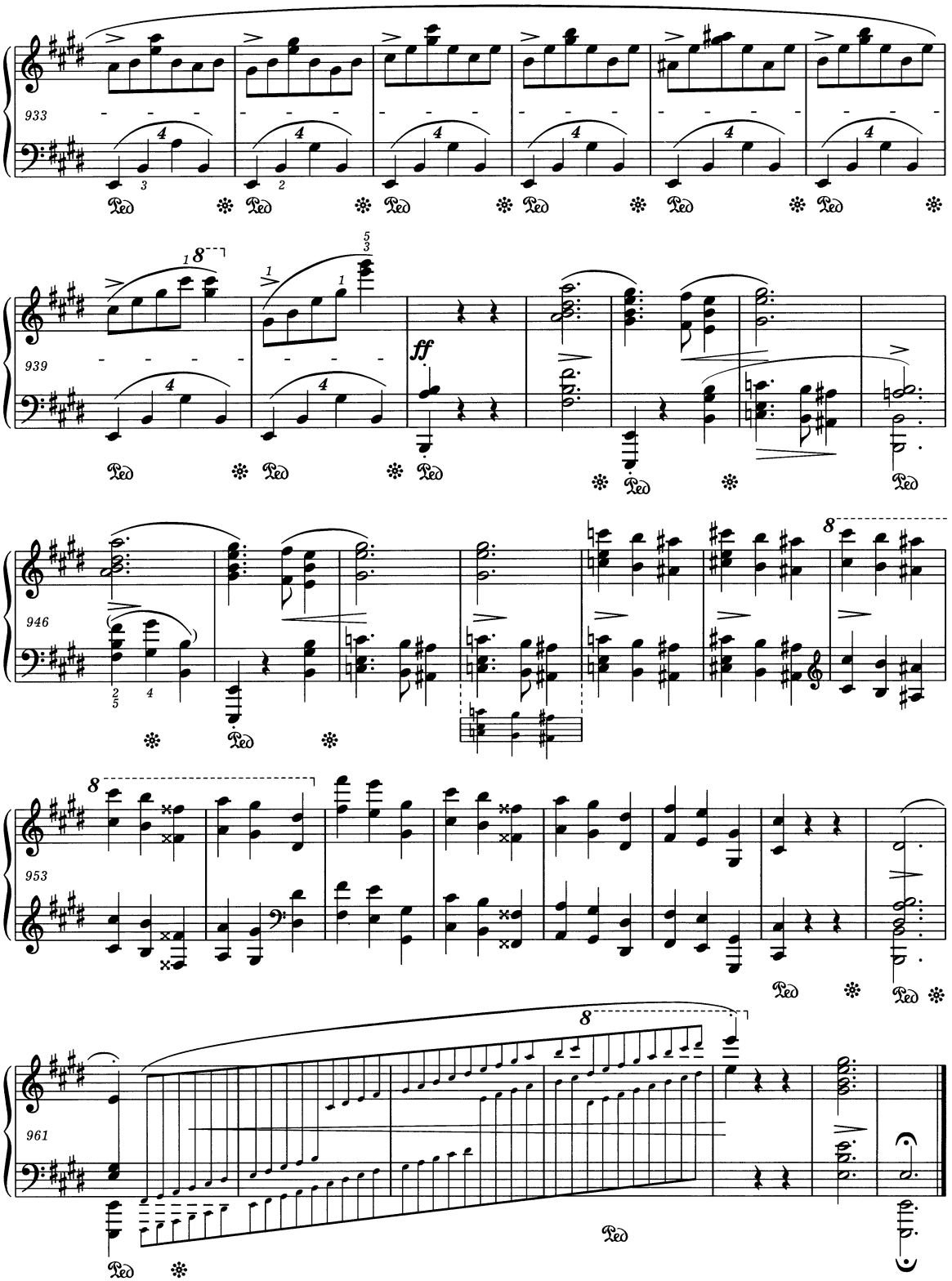
** Palcowanie - patrz *Komentarz wykonawczy* do t. 167-168 i analog.
Fingering - *vide Performance Commentary* to bars 167-168 and analog.


leggiero
fzp
813
820
825
830
836


8
841
Ped
Ped
847
Ped
Ped
Ped
853
Ped
Ped
859
Ped
Ped
865
4
34
Ped
Ped
Ped
Ped
Ped


871
877
f
883
889
fz p
895


901
decresc.
907
913
8
p
dim. e rall.
921
pp
più presto
a tempo
927
cresc.


933
939
ff
946
953
961