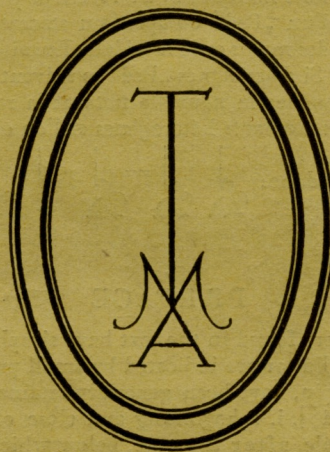


★ ★

CHOPIN  
SCHERZO NR. 1  
H-MOLL  
OP. 20

*(LEONID KREUTZER)*



TONMEISTER-AUSGABE

*Nr. 204*

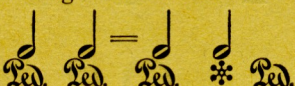
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VERLAG ULLSTEIN

★ ★

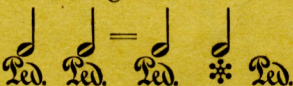
# VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen  $\lceil$  und  $\rceil$  ersetzt. (Anfang, resp. Schluß eines Gedankens.) / Das Pedal muß in der Regel nach der Note getreten werden, unter der das Zeichen steht. / Nur nach einem vorausgegangenen Staccato oder einer Pause darf es gleichzeitig mit dem Erklingen genommen werden. / „Ped“ bedeutet das Einschalten einer allgemeinen Hand- und Pedalpause, worauf das Pedal gleichzeitig mit dem Erklingen genommen werden muß. / Folgen zwei Pedalzeichen aufeinander, so wird das Pedal genau mit der neuen Note aufgehoben und wird dann wieder neu getreten. Dadurch wird ein Ineinanderfließen fremder Elemente vermieden, während gleichzeitig eine lückenlose Verbindung erzielt wird.

Somit heißt: 

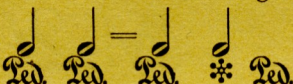
## AVANT-PROPOS

Toutes les erreurs manifestes ont été simplement corrigées. Les transformations que l'éditeur a cru bon d'apporter au texte ont été gravées en petits caractères. Nous avons conservé sous ses traits fondamentaux l'indication du mouvement et du jeu, pour autant qu'elle est de Chopin. / Les arcs désignant la phrase ont été remplacés par les signes  $\lceil$  et  $\rceil$  (commencement ou fin d'une pensée). / En général la pédale ne doit être prise qu'après la note marquée „Ped“. / On ne peut la prendre au moment de jouer la note marquée d'un „Ped“ qu'après un staccato ou une pause. / „Ped“ signifie une pause générale des mains et de la pédale. Ensuite la pédale doit être prise en même temps que la note. / Si deux signes „Ped“ se suivent l'un l'autre, il faut lâcher la pédale au moment de toucher la nouvelle note et la reprendre ensuite. De cette façon on évite de mêler des éléments hétérogènes et l'on obtient une liaison parfaite.

Lisez donc: 

## PREFACE

Obvious mistakes which were found in the text have simply been corrected. Changes held to be necessary by the Editor are indicated by small print. The execution marks, as far as indicated by Chopin, have been generally retained. / Phrasing arcs are replaced by the marks  $\lceil$  and  $\rceil$ , i. e. beginning and close of a musical phrase. / The pedal is to be used, as a rule, after the note, below which the mark is set. / Only after a preceding staccato or a pause the pedal may be used simultaneously with the sound. / „Ped“ means interpolating of a general hand- and pedal pause, whereupon the pedal must be used simultaneously with the sound. / If two pedal marks come in succession the pedal has to be raised exactly together with the new note, and then pressed down again. A melting of heterogenous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore: 

LEONID KREUTZER

F R É D É R I C C H O P I N

---

S C H E R Z O N R. 1

H-MOLL

OP. 20

H E R A U S G E G E B E N

V O N

L E O N I D K R E U T Z E R

*T O N M E I S T E R*

*A U S G A B E*

*Nr. 204*

---

V E R L A G U L L S T E I N / B E R L I N

# SCHERZO

## No. 1

T. ALBRECHT GEWIDMET

PRESTO CON FUOCO

FR. CHOPIN, Op. 20

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'PRESTO CON FUOCO'. The score includes various dynamic markings: *ff* (fortissimo), *sfz* (sforzando), and *sfzp* (sforzando piano). There are also instructions for *p cresc.* (piano crescendo). Fingerings are indicated by numbers 1-5 above or below notes. Pedaling is marked with 'Ped.' and asterisks (\*). The score features complex textures with multiple voices in both hands, including octaves and chords. A repeat sign with first and second endings is present in the first system. The piece concludes with a final cadence in the fifth system.



(AGITATO) Tempo I

*un poco cresc.*

*sotto voce*

5 2 1 2 5 1 5 1 3 2

3 *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

1 2 5 1 5 5

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

3 4 4

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*poco* *a* *poco* *cresc.*

*Ped.* *Ped.* *Ped.* *Ped.* 3 *Ped.*

2 2 8

*Ped.* 2 *Ped.* 2 *Ped.* *Ped.* 8 *Ped.*

1 2 4 4 4 4

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

System 1: Treble and bass staves. Treble clef has a dynamic marking of *ff*. Fingerings 5, 3, 2, 3, 1 are indicated above the first measure. The bass clef has a *Red.* marking below the first measure.

System 2: Treble and bass staves. Treble clef has a *sfz* marking above the fourth measure and *sempre ff* above the fifth measure. The bass clef has *Red.* markings below the first, second, third, fourth, fifth, and sixth measures.

System 3: Treble and bass staves. The bass clef has *Red.* markings below the first, second, third, fourth, and fifth measures.

System 4: Treble and bass staves. The bass clef has *Red.* markings below the first, second, third, fourth, and fifth measures. The word *un poco* is written above the fifth measure.

System 5: Treble and bass staves. Treble clef has a *ritardando* marking above the first measure and *a tempo sfz p* above the fourth measure. The bass clef has *Red.* markings below the first, second, third, fourth, and fifth measures.

System 6: Treble and bass staves. Treble clef has a *sfz* marking above the first measure and *sfz p cresc.* above the third measure. The bass clef has *Red.* markings below the first, second, third, fourth, and fifth measures.

sfz p sfz sfz p cresc.

Red. \* Red. \* Red. \*

sfz f

Red. \* Red. Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

ff tranqu. p

Red. Red. Red.

a) dim. più tranqu. p

Red. Red. \* Red. Red. Red. \* Red. Red. Red. Red. \* Red. Red. Red. \* Red. Red. Red.

espr.

Red. Red. \* Red. Red. \* Red. Red. Red. \*

a) Vom Herausgeber vorgeschlagener Sprung bis zum selben Zeichen auf Seite 9. | a) L'éditeur recommande de sauter ce passage jusqu' au même signe page 9. | a) The Editor recommends this leap as far as the same mark on page 9.

T. A. 204



(AGITATO) Tempo I

un poco cresc.

sotto voce

Ped. \* Ped. \* Ped. \* Ped. \*

dim. Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. p Ped. Ped.

poco a poco cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. ff Ped. Ped.

System 1: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff.

System 2: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff. Dynamic markings include *sfz* and *sempre ff*.

System 3: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff.

System 4: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff. Dynamic markings include *un poco rit.* and *a tempo sfz p*.

System 5: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff, with an asterisk (\*) under the last measure. Dynamic markings include *sfz* and *sfz p cresc.*

System 6: Treble and bass staves. Treble staff contains six measures of music with accents. Bass staff contains six measures of music with accents. The word "Red." is written below each measure of the bass staff, with an asterisk (\*) under the last measure. Dynamic markings include *sfz* and *sfz p cresc.*

8

\* Ped. \* Ped. 'Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.\*Ped. 'Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*tranqu.*

*ff* *p*

Ped. Ped.Ped. Ped. Ped. Ped. \*Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \* Ped.

*più tranquillo*

*dim.* *espr.*

Ped. Ped. \* Ped. Ped. Ped. \* Ped. Ped.Ped.Ped. Ped. Ped. Ped. \* Ped. Ped.

*rubato* *rit.*

\* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

MOLTO PIÙ LENTO (M. M.  $\text{♩} = 100-108$ )

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The tempo is marked 'MOLTO PIÙ LENTO' with a metronome marking of quarter note = 100-108. The score includes various performance markings and techniques:

- System 1:** Starts with *p. sotto voce*. The bass line features a sequence of descending eighth notes with 'Ped.' markings and fingering numbers (5, 2, 5, 2, 1, 2, 2, 2, 2).
- System 2:** Continues the descending eighth-note pattern in the bass line with 'Ped.' markings.
- System 3:** Includes a *(rit.)* marking. The bass line continues with 'Ped.' markings and a final asterisk (\*) at the end of the system.
- System 4:** The right hand begins with *p cantabile* and *cresc.* markings. The bass line continues with 'Ped.' markings.
- System 5:** The right hand features a triplet of eighth notes (343) and other rhythmic patterns. The bass line continues with 'Ped.' markings.
- System 6:** The right hand has a *dim.* marking and a fermata. The bass line continues with 'Ped.' markings.

pp

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

rit.

ff

pp

Red. Red. Red.

TEMPO I

ff

pp

*sfz p*

*sfz*

Red. \* Red. \* Red. \*

*sfz p cresc.*

*sfz*

*sfz p*

Red. \* Red. \* Red. \*

*sfz p cresc.*

*sfz*

Red. \* Red. \* Red. \*



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a rhythmic accompaniment. Dynamics include *Red.* and *dim.* (diminuendo). There are asterisks between some *Red.* markings.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *Red.* and *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff includes the instruction *poco a poco cresc.* (poco a poco crescendo). Dynamics include *Red.*

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Dynamics include *Red.*

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Dynamics include *Red.* and *ff* (fortissimo).

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Dynamics include *Red.* and *sfz* (sforzando).

8

*sempre ff*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*un poco rit.*

*a tempo*

*sfz p*

*sfz*

*sfz p cresc.*

*Red.*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*\**

*sfz*

*sfz p*

*sfz*

*sfz p cresc.*

*Red.*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red.*

*\**

*sfz*

*Red.*

*Red.*

*'Red. \**

*Red.*

*\* Red.*

*Red. \**

*Red. \**

*Red. \**

*\**

*Red.*

*Red. \* Red.*

*'Red. \**

*Red.*

*\* Red.*

*Red.*

*\**



*più tranquillo*

*ff* *p*

\* Red. Red. Red. Red. Red.

*più tranqu.*

\* Red. Red. Red. Red. Red. Red. Red. Red. \* Red. Red. Red. \* Red. Red. Red. \* Red. Red. Red.

*espr.* *a tempo*

*cresc.* *ed. accel.*

\* Red. Red. Red. Red. Red. Red. Red. Red.

*sfz* *mf* *cresc.*

1 2 3 4

\* Red. Red. Red. Red. Red. Red. Red. Red.

\* Red. Red. Red. Red. Red. Red. Red. Red.

*f* *cresc.* *ff*

\* Red. Red. Red. Red. Red. Red. Red. Red.

Red. \* Red. \* Red. \* Red. \* Red.

*rubato* *con brio*

Red. \* Red.

Red. Red. Red. \* Red. \* Red.

*molto* *crescendo*

Red. \* Red. \* Red.

*fff*

Red. Red. Red. Red. Red. Red. Red. Red.

a) Herausgeber spielt:  
L'éditeur joue ce passage comme suit:  
The Editor plays as follows:

b) Richtiger:  
Plus exactement:  
More correctly:

Red. Red. Red. Red. Red. Red. Red. \*

# FRÉDÉRIC CHOPIN

## SONATEN

**b-moll – si bémol mineur – b flat minor** Op. 35  
**Grave** **Doppio movimento (allegro assai)**  
 T. A. Nr. 183

**h-moll – si mineur – h minor** Op. 58  
 T. A. Nr. 184

## SCHERZI

**Nr. 1. h-moll – si mineur – h minor** Op. 20  
**Presto con fuoco**  
 T. A. Nr. 204

**Nr. 2. b-moll – si bémol mineur – b flat minor** Op. 31  
**Presto**  
 T. A. Nr. 205

**Nr. 3. cis-moll – ut dièse mineur – c sharp minor** Op. 39  
**Presto con fuoco**  
 T. A. Nr. 206

**Nr. 4. E-dur – mi majeur – e major** Op. 54  
**Presto**  
 T. A. Nr. 50

## IMPROMPTUS

**Nr. 1. As-dur – la bémol majeur – a flat major** Op. 29  
**Allegro assai, quasi presto**  
 T. A. Nr. 200

**Nr. 2. Fis-dur – fa dièse majeur – f sharp major** Op. 36  
**Allegretto**  
 T. A. Nr. 200

**Nr. 3. Ges-dur – sol bémol majeur – g flat major** Op. 51  
**Tempo giusto (Allegro vivace)**  
 T. A. Nr. 200

**Fantaisie-Impromptu cis-moll – ut dièse mineur – c sharp minor** Op. 66  
 T. A. Nr. 118

## BALLADEN

**g-moll – sol mineur – g minor** Op. 23  
**Largo**  
**a piacere (f)**  
 T. A. Nr. 115

**F-dur – fa majeur – f major** Op. 38  
**Andantino**  
**sotto voce semplice**  
 T. A. Nr. 116

**As-dur – la bémol majeur – a flat major** Op. 47  
**Allegretto**  
**mezza voce**  
 T. A. Nr. 163

**f-moll – fa mineur – f minor** Op. 52  
**Andante con moto**  
**rubato**  
 T. A. Nr. 164

# KLAVIERWERKE IN DER TONMEISTER-AUSGABE

## J. S. BACH

(EDWIN FISCHER)

- Nr.  
10. Englische Suiten I, Nr. 1/3  
11. Englische Suiten II, Nr. 4/5  
12. Englische Suiten III, Nr. 6  
5. Fantasien und Fugen  
6. Präludien und Fugen  
7. Fantasie c-moll  
Chromatische Fantasie  
8. Französische Suiten I, Nr. 1/3  
9. Französische Suiten II, Nr. 4/6  
\*3. Zweistimmige Inventionen  
\*4. Dreistimmige Inventionen  
166. Italienisches Konzert  
13. Partiten I, Nr. 1/2  
14. Partiten II, Nr. 3/4  
15. Partiten III, Nr. 5/6  
\*1. Zwölf kleine Präludien und sechs kleine Präludien  
16. Toccaten und Fugen I, Nr. 1/2  
17. Toccaten und Fugen II, Nr. 3/5  
18. Toccaten und Fugen III, Nr. 6/7  
167. Das wohltemperierte Klavier Band I, Heft 1  
168. Das wohltemperierte Klavier Band I, Heft 2  
169. Das wohltemperierte Klavier Band I, Heft 3  
41. Das wohltemperierte Klavier Band II, Heft 1  
111. Das wohltemperierte Klavier Band II, Heft 2  
170. Das wohltemperierte Klavier Band II, Heft 3  
2. Leichtere Vortragsstücke  
165. Variationen in italienischer Manier, Fuge über den Namen Bach, Präludio, Allegro und Fuge Es-dur, Capriccio über die Abreise des geliebten Bruders

## BEETHOVEN

(ARTUR SCHNABEL)

155. Albumblatt „Für Elise“  
161. Andante F-dur (Andante favori)  
156/158. Bagatellen I/III  
\*123/153. Sämtliche Sonaten und Sonatinen in Einzelausgaben  
162. Ecossais  
159. Fantasie g-moll op. 77  
154. Rondo C-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2  
207/211. Variationen F-dur op. 34; Es-dur op. 35 (Eroica); C-dur op. 120 (Diabelli); c-moll; G-dur (Nel cor più) u. a.  
\* \* \*

## CHOPIN

(LEONID KREUTZER)

- \*115, 116, 163, 164. Balladen Nr. 1—4  
\*171/177, 247, 248. Etüden I/IX  
\*200. 3 Impromptus  
\*117. Fantasie f-moll op. 49  
\*118. Fantaisie-Impromptu  
\*222/228. Mazurkas I/VII  
\*112/114, 234/236. Nocturnes I/VI  
\*193/199. Polonaisen I/VII  
\*178, 179, 245, 246. Präludien I/IV  
\*180/182. Rondos I/III  
\*204/206, 50. Scherzi I/IV  
\*183, 184. Sonaten b-moll, h-moll  
\*249/256. Walzer  
191. Allegro de concert A-dur op. 46  
189. Berceuse Des-dur op. 57  
Barcarole Fis-dur op. 60  
190. Boléro a-moll op. 19, Tarantelle op. 43  
202. Klavierkonzert Nr. 1. e-moll, op. 11  
203. Klavierkonzert Nr. 2. f-moll, op. 21  
192. Variations brillantes  
\* \* \*

## HÄNDEL

(JAMES KWAST)

- \*119, 120. Suiten A-dur, F-dur/d-moll  
\*121, 122. Suiten G-dur/E-dur, fis-moll  
\*229, 230. Suiten g-moll/f-moll  
\*231, 232. Suiten h-moll/d-moll, d-moll  
\*233. Suiten e-moll, B-dur

## HAYDN

(JAMES KWAST)

- \*68/79. 12 Sonaten in Einzelausgaben  
\* \* \*

## MENDELSSOHN

(MAYER-MAHR)

58. Andante cantabile e Presto agitato H-dur, Capriccio fis-moll op. 5  
53. Drei Capricen op. 33  
60. Capriccio brillant h-moll op. 22  
51. Sieben Charakterstücke op. 7  
\*67. Sechs Kinderstücke op. 72  
63. Konzert d-moll op. 40  
61. Konzert g-moll op. 25  
\*42/49. Lieder ohne Worte I/VIII  
54. 6 Präludien und Fugen op. 35  
56. 3 Präludien u. Etüden op. 104  
\*66. Fantasie fis-moll op. 28  
62. Rondo brillant Es-dur op. 29  
\*65. Rondo Capriccioso E-dur op. 14  
\*55. Variations sérieuses op. 54  
52. Drei Capricen op. 16  
Capriccio, op. 118, Etüde f-moll, Scherzo h-moll  
\* \* \*

## MOZART

(CARL FRIEDBERG)

- \*84/100. Sämtliche Sonaten in Einzelausgaben  
216. Fantasien d-moll, C-dur  
\*217. 2 Fantasien e-moll  
218. 3 Rondos a-moll, D-dur und F-dur  
219/220. Variationen I/II

## SCHUBERT

(CONRAD ANSORGE)

- \*101. Wanderer-Fant. C-dur op. 15  
102. Fantas.-Sonate G-dur op. 78  
\*106. Sonate a-moll op. 42  
\*107. Sonate D-dur op. 53  
\*108. Sonate B-dur (nachgelassenes Werk)  
109. Sonate A-dur op. 120  
110. Sonate a-moll op. 143  
\*201. 6 Moments musicaux op. 94  
\*103, 104. 4 Impromptus op. 90  
\*105, 221. 4 Impromptus op. 142  
\* \* \*

## SCHUMANN

(MAYER-MAHR)

- \*19. Abegg-Variationen op. 1  
\*20. Albumblätter op. 124  
\*28. Album für die Jugend op. 68  
\*21. Arabeske op. 18  
Blumenstück op. 19  
22. Carnaval op. 9  
23. Concert sans Orchestre op. 14  
24. Davidsbündler op. 6  
25. Etudes symphoniques op. 13  
26. Faschingsschwank aus Wien op. 26  
27. Humoreske op. 20  
\*29. Kinderszenen op. 15  
\*30. Kreisleriana op. 16  
31. Nachtstücke op. 23  
\*33. Papillons op. 2  
34. Phantasie C-dur op. 17  
\*35. Phantasiestücke op. 12  
\*37. Romanzen op. 28  
39. Sonate fis-moll op. 11  
\*40. Sonate g-moll op. 22  
38. Toccata op. 7  
\*36. Waldszenen op. 82  
\*237/244. 8 Novelletten op. 21  
\* \* \*

## WEBER

(BRUNO EISNER)

212. Aufforderung zum Tanz op. 65  
213. Sonate C-dur op. 24  
214. Sonate As-dur op. 39  
215. Sonate d-moll  
258. Konzertstück f-moll op. 79  
259. Rondo brillant op. 62  
260. Momento Capriccioso  
261. Polonaise E-dur op. 21

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Jedes Heft ist einzeln käuflich / Bei Bestellungen genügt Angabe der Nummer

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