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FRÉDÉRIC CHOPIN
COMPLETE WORKS FOR THE PIANOFORTE

BOOK TWELVE
VARIOUS COMPOSITIONS
(Berceuse, Barcarolle, etc.)

Newly Edited, Revised and Fingered by
RAFAEL JOSEFFY

With a Prefatory Note by
JAMES HUNEKER

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VARIOUS COMPOSITIONS

THE Berceuse, opus 57, published June, 1845, is the very sophistication of the art of musical ornamentation. It is built on a tonic and dominant base—the triad of the tonic and the chord of the dominant seventh. A rocking theme is set over this basso ostinato and the most enchanting effects are produced. The rhythm never alters in the bass, and against this background, like the monotone of a dark gray sky, the composer manipulates an astonishing variety of fireworks, florid and subdued, but all delicate in tracery and design—modulations from pigeon-egg blue to Nile green, most misty and subtle modulations that dissolve, and for a moment the sky is peppered with tiny double stars, each independently tinted. Within a small segment of the chromatic bow Chopin has caught and imprisoned new, fantastically dissonant colors.

It is all a miracle. And after the drawn-out chord of the dominant seventh and the rain of silvery fire ceases we then realize that the piece is a delicious illusion, an illusion in the key of D flat, the apotheosis of pyrotechnical coloratura. Niecks quotes Alexandre Dumas fils, who calls the Berceuse “muted music,” but introduces a Turkish bath comparison which quite crushes the sentiment. As for the cradle and the child I never could conjure up either, despite the rhythm. Chopin was a hopeless bachelor and, like Charles Lamb, had not much affection for other people’s children. For me the Berceuse is an exercise in transcendental tone-spinning.

The Barcarolle, opus 60, was published in September, 1846, and is another highly elaborated work. One day Tausig, the great piano virtuoso, promised De Lenz to play him the Barcarolle, adding: “That is a performance that must not be undertaken before more than two persons. I shall play you my own self. I love the piece, but take it up rarely.” De Lenz got the music, but it did not please him; it seemed a long movement in the nocturne style, a Babel of figuration on a lightly laid foundation. But he found that he had made a mistake; and hearing it played by Tausig, confessed that the virtuoso had infused into the nine pages of enravishing music, of one and the same long-breathed rhythm, so much interest, so much action, so much motion, that he regretted the long piece was no longer. Tausig’s conception of the Barcarolle was this: “There are two persons concerned in the affair; it is a love affair in a diserté gondola; let us say this mise en scene is the symbol of a lovers’ meeting generally. This is expressed in thirds and sixths; the duetism of two notes—persons—is maintained throughout; all is two-voiced, two-souled. In this modulation in C sharp major—superscribed dolce sfogato—there are kiss and embrace. This is evident. When, after three bars of introduction, the theme, lightly rocking in the bass solo, enters in the fourth, this theme is nevertheless made use of throughout the whole fabric only as an accompaniment, and on this the cantilena in two parts is laid; we have thus a continuous tender dialogue.”

The Barcarolle is a Nocturne painted on a large canvas. Italianate in color at times—Schumann has said that melodically Chopin occasionally leans over Germany into Italy—it pulsates with sentiment. It sounds like a lament for the vanished splendors of Venice, the Queen of the Adriatic. In bars 8, 9 and 10, counting backward, Louis Ehler finds obscurities in the middle voices; but for twentieth century ears they are so many color notes for the composer’s musical palette.

The Bolero, opus 19, has a Palacca-like flavor; there is but little Spanish in its ingredients. It is merely a memorandum of Chopin’s early essays in dance-forms. It was published in 1834, some years before the visit to Spain. That it can be made effective in concert performance has been often proved. It is for fleet-fingered pianists, and the principal theme has a Polish rhythmical ring, though Iberian in character. It is in the key of A minor, its koda in A major. The Tarentelle is in A flat major, and is numbered opus 43. It was published in 1841 and bears no dedication. Composed at Nohant, it is as little Italian as the Bolero is Spanish. Chopin’s visit to Italy was of too short a duration to affect him, at least in the dance style. He found the familiar rhythm ready-made, but imparted little of its whirling madness to its measures. His Tarentelle is without the Neapolitan tang and hardly ranks with the examples of Heller or Liszt or Thalberg. One finds in Chopin’s effort little of the frenzy ascribed to it in the review by Schumann. But it is graceful, and for the amateur pianist a “grateful” pièce.

The Allegro de Concert, in A major, opus 46, was published in November, 1841. It has all the superficial characteristics of a concerto, and may be a truncated one—much more so, for instance, than Schumann’s F minor Sonata, called “Concert sans Orchestre.” There are seemingly tutti in this Chopin’s composition, the solo not beginning until the eighty-seventh bar. But it must not be supposed that these long introductory passages are ineffective. On the contrary, the Allegro is one of Chopin’s most difficult works; it abounds in risky skips,
ambuscades of dangerous double-notes. The principal themes are both bold and expressive. The general structure and brilliant coloring strikingly adapt the piece to concert performance, and perhaps Schumann was correct in believing that Chopin had originally sketched it for piano and orchestra. Maybe this is the fragment of a concerto for two pianos, which Chopin, in a letter written at Vienna, December 21, 1830, said he would play in public with his friend Nidecki if he succeeded in fashioning it to his satisfaction. And is there any significance in the fact that Chopin, when sending the manuscript to Fontane—probably in the Summer of 1841—calls it a concerto? While the Allegro de Concert has not greatly added to Chopin's reputation, nevertheless it contains the germs of a powerful composition. It is virile, to say the least. Jean Louis Nicodé gave it an orchestral garb, after arranging it for two pianos. The original version is preferable, if for nothing else because the Dresden composer inserted a working-out section of more than seventy bars, certainly an unjustifiable proceeding, not to be compared with Tausig's tactful editing of the E minor Concerto.

Chopin varied a rondo from Halévy's "Ludovic" entitled "Je vends des scapulaires," and it appeared as his opus 12. In 1883 it was published, and is in B flat major. It is Chopin and water; Gallic eau sucrée at that. The piece is tastefully written, is not difficult, but is artificial. In May, 1851, appeared the posthumous Variations in E major on a German air and without opus number. Evidently composed before Chopin's opus 1 (1824?), they are musically tenuous, though written by one who knew the resources of the keyboard. In 1830 this composition was already in the hands of Haslinger, the publisher. The last Variation, a Waltz, is the brightest of the set. The Funeral March in C minor, opus 72, No. 2, composed in 1829, recalls Mendelssohn; the trio has the professional quality of a Parisian funeral cortège. The piece is of modest proportions and is in no wise remarkable. The three Écosaises, posthumously published in 1830 as opus 72, are in D, G, and D flat major, respectively, and are little dances, Schottisches, and nothing more. No. 2, before the present mania for eccentric steps, was a much liked and graceful dance. Slight in texture as are several of the above named compositions, they must be critically considered and included in any comprehensive edition of Chopin's music.

James Huneker
Thematic Index.

Berceuse.
Db major.

Barcarolle.
F# major.

Bolero.
C major.

Tarentelle.
Ab major.

Allegro de Concert.
A major.

Variations brillantes.
Bb major.

Variations sur un air allemand.
E major.

Marche funèbre.
C minor.

Trois Ecossaises. (No. 1.)
D major.

Trois Ecossaises. (No. 2.)
G major.

Trois Ecossaises. (No. 3.)
Db major.

Page 25649
pp sempre più animato e poco a poco cresc.
Allegro de Concert

Revised and fingered by Rafael Joseffy

Allegro maestoso

F. Chopin, Op. 46

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Variations brillantes

(Sur le Rondeau favori: Je vends des scapulaires,« de Ludovic)

Revised and fingered by
Rafael Joseffy


Copyright, 1916, by G. Schirmer, Inc.
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sempre legato

a tempo

pp e poco rall.

delicato

ten.  pp

dim. e rall.
Var. II
Scherzando
Trois Écossaises

Revised and fingered by
Rafael Joseffy

F. Chopin, Op. 72, No. 3

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Vol. 38 and 1352

FRÉDÉRIC CHOPIN
COMPLETE WORKS FOR THE PIANOFORTE

BOOK THIRTEEN
CONCERT PIECES
Op. 2, 13, 14, 22

(An arrangement for second piano of the orchestral accompaniment may be found in Vol. 1352, Schirmer's Library. Price, 50 cents, net)

Edited and Revised
By
RAFAEL JOSEFFY

With an Introductory Note by
JAMES HUNEKER

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FOUR CONCERT PIECES

IN 1830, probably the month of March, Haasinger published a composition by a young Pole, Frédéric Chopin. Its title in full was: "Là ci darem la mano varié pour le piano, avec accompagnement d’orchestre. Dédie à Mr. Woyciechowski." These variations are in the amiable key of B flat major, and whether or not written under the eye of Chopin’s teacher, Joseph Elsner, overflow with cheerfulness. With this piece Chopin had conquered the Vienna musical public the year previous. And of it Schumann wrote his now historical "Hats off, gentlemen: a genius!" He continued: "In reaching this work (variations on a theme from "Don Giovanni," opus 2) I seemed to be under the gaze of fantastic eyes, eyes of basilisks, of peacocks, of young girls... Leporello seemed to beckon me, and Don Juan to pass in a white cloak. The whole is dramatic and sufficiently in the manner of Chopin... Each bar is the work of a genius. Don Juan, Zerlina, Leporello, Masetto, are characterized in admirable style. The first variation is just a trifle too pompous; it is a Spanish grandee amorously cooing with a country maiden. In the second, more familiar and animated, two lovers seem to pursue one another and to laugh at their sport. What a difference in the third! The moon illumines the scene with its poetic glimmer; Masetto stands aside and swears in an unmistakable manner. And the fourth! Is it not captivating and full of boldness? The Adagio in B flat minor is like a warning to Don Juan to renounce his designs. Leporello, concealed behind a thicket, sets his master at defiance; the clarinet and oboe attract and provoke him; the key of D flat major, suddenly introduced, indicates the first kiss... All this vanishes if we compare it with the Finale ("Hast thou still any wine?" plaintively asks Schumann); the corks pop out, the bottles are smashed on the floor. Then come the voice of Leporello, the spirits who appear upon the scene, Don Juan who takes his flight. A few final bars which calm and satisfy the mind, and the work is concluded."

This fantastic interpretation, is, to confess the truth, more original than the variations. Schumann’s enthusiasm seems nowadays a little overdone. Chopin had not much gift for variation in the sense that we now understand the term. Beethoven, Schumann, Brahms—one must also include the Serious Variations of Mendelssohn—are masters of a form that is by no means structurally simple. Chopin plays with his themes prettily, but it is all surface display, all heat lightning. He never smites, as does Brahms with his Thor hammer, the subject full in the middle, cleaving it to the core. These variations are rather slight, despite the cleverness of the arabesques, their brilliancy and euphony. Opus 2 has its dazzling moments, but its musical worth is not great. It was written to woo the ears of the groundlings, or else to astonish and confuse them, for the dynamics of the early Chopin music are never rude. It was because of the superiority to Herz and the rest of the shallow-pated virtuosi that the admiration of Schumann was so passionately aroused. And what an interesting page he has added to musical criticism! But that grumpy old fellow, Rollstab, was nearer right when he wrote of these variations that "the composer runs down the theme with roulades, and throttles and hangs it with chains of snakes." The skip makes its appearance in the fourth variation, and there is no gaining say the brilliancy and piquant spirits of the Alla Polacca.

The Fantaisie, opus 13, in A major, on Polish airs, preceded by an Introduction in F sharp minor, was published in April, 1834. It is Chopin the brilliant. Its orchestral background does not count too heavily, but the energy and Polish character of the piece endeared it to the composer, who often played it. Kleczynski asks: "Are these brilliant passages, these bold leaps the sadness and despair of which we hear? Rather is it not youth exuberant with intensity and love? The melancholy tones are there to bring out, to enforce the principal ideas. For instance, in this Fantaisie the theme of Kurpenzki moves and saddens us; but the composer does not give time for this impression to become durable: he suspends it by means of a long trill, and then suddenly by a few chords and with a brilliant prelude leads us to a popular dance, in which we mingle with the peasant couples of Mazovia. Does the Finale indicate by its minor key the gayety of a man devoid of hope?" He then tells us that the Polish proverb "A fig for misery" is the keynote of a nation that dances to music in the minor key. Elevated beauty, not sepulchral gayety, is the character of Polish, and also of Chopin’s music. There are variations in this opus 13, which end with a vivacious Kujawiak.

The concert Rondo, opus 14, in F major, entitled Krakowiak (published June, 1834), is built on a national dance in two-four time, which originated in Cracowia. It is a simplified Polonaise, danced by the peasants with lusty abandon. Its accentual life is usually manifested on an unaccented part of the bar, especially at the end of a section or phrase.
Chopin's very Slavic version of this dance is spirited enough, though the virtuoso predominates. There is luxury in ornamentation and a bold merriment informs every page. The orchestral accompaniment is conventional.

The E flat Polonaise, opus 22, was composed in 1830 and published in July, 1836. It has an orchestral accompaniment for which Chopin, so runs the rumor, cannot be held responsible. But it is much oftener played as a solo piece and, in reality, sounds more characteristic. It is preceded by an Andante sostenuto in G, six-eight time, and unaccompanied. This is a charming, liquid-toned, nocturne-like composition; Chopin is his most suave, his most placid moods. A Barcarolle in quality, scarcely a ripple disturbs the mirrored calm of this musical lake. After sixteen bars of a rather crudely harmonized 

'suave' the Polonaise enters in the widely remote key of E flat. It is brilliant, every note a telling one, the figuration rich and novel, the entire movement spirited and flowing. Perhaps it is too long and lacks relief, although the theme at each recurrence is ornamentally varied. The second theme in C minor has a Polish ring; the coda is effective. This opus is vivacious, though not characterized by great depth. Crystalline, gracious and refined, the piece is stamped "Paris," the elegant Paris of 1830. Chopin introduced it there at a Conservatoire concert for the benefit of the conductor Habeneck. April 26th, 1835. This, according to Niecks, was the only time he played the Polonaise with orchestral accompaniment. Xaver Scharwenka devised a new instrumentation which is discreet and well-sounding. With tact he has managed the added accompaniment to the Introduction, giving some thematic work of the slightest texture to the strings, and in the coda to the woodwind. A delicate fusion is made by the horns to the second theme of the Nocturne in G; there are even five faint taps of the triangle, and the idyllic atmosphere is not disturbed. Scharwenka first played this arrangement at a Seidl memorial concert in old Chickering Hall, New York, April, 1898. But I fancy Chopin students will prefer the original orchestration, or the Polonaise as a solo, for it is eminently a salon piece.

James Huneker
Quatre Morceaux de Concert

Là ci darem la mano.
Variations
(avec accompagnement d'Orchestre)

Op. 2

Introduction.
Largo. (m. 63)

Theme.
Allegretto. (m. 58)

Hb major
Page 3

Grande Fantaisie
sur des Thèmes polonais
(avec accompagnement d'Orchestre)

Op. 13

Introduction.
Largo non troppo. (m. 84)

Solo

A major
Page 34

Krakowiak.
Grand Rondo de Concert
(avec accompagnement d'Orchestre)

Op. 14

Introduction.
Andantino quasi Allegretto. (m. 103)

Rondo.
Allegro non troppo. (m. 108)

F major
Page 60

Grande Polonaise brillante.
(avec accompagnement d'Orchestre)
Précédée d'un Andante spianato;
Allegro molto (m. 120)

Andante spianato. Tranquillo. (m. 69)

Meno mosso. (m. 90)

E flat major
Page 90
staccato leggiero e sempre più piano accel.

poco a poco calando

PPP l.h.

* con forza e prestissimo r.h.

l.h.

attacca il Thema
Var. II
Veloce ma accuratamente ($\text{l} = 92$)

\[ \text{p} \]

\[ \text{sf} \quad \text{poco a poco cresc.} \]

\[ \text{dim.} \]

---

a) Play the bass part when there is no accompaniment

Die Baßstimme beim Spiel ohne Begleitung

X5578
Grande Fantaisie

sur des Thèmes Polonais
(avec accompagnement d'orchestre)

F. Chopin, Op. 13

Edited and fingered by
Rafael Joseffy

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(Thème de Charles Kurpinski)
Allegretto \( (d = 84) \) con \textit{strepito ad lib.}

Presto con fuoco \( (d = 84) \)

\textit{con forza}
Krakowiak
Grand Rondo de Concert
(avec accompagnement d'orchestre)
F. Chopin, Op. 14

Edited and fingered by
Rafael Joseffy

INTRODUCTION
Andantino, quasi allegretto

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*) Use this bass when playing without Orchestra
Dieser Bass beim Spiel ohne Orchester
Allegro molto (p>q 60)
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Quatre Morceaux de Concert

Réduction de l'accompagnement d'orchestre pour un Second Piano

Là ci darem la mano

Variations

Grande Fantaisie

sur des Thèmes polonais

Krakowiak

Grand Rondo de Concert

Grande Polonaise brillante

Précédée d'un Andante spianato

Page 3

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Page 24

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"Là ci darem la mano,"

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 2
Grande Fantaisie

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Rafael Joseffy

F. Chopin, Op. 13

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Krakowiak

Edited and fingered by
Rafael Joseffy

INRODUCTION
Andantino quasi allegretto (\( \text{j} = 104 \))

F. Chopin. Op. 14

Piano II

Allegro molto (\( \text{j} = 89 \))

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Rondo
Allegro non troppo (\( \text{\textit{\textit{\textit{\textstyle \mathbf{d} = 104}}}} \))