

Scherzo

A Monsieur Adolphe Gutmann

op. 39

Presto con fuoco

3

Musical notation for measures 3-8. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Presto con fuoco'. The music features a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half. The left hand has a four-fingered (*4*) arpeggiated pattern. There are 'Ped' (pedal) markings and asterisks (*) at the end of the system.

Musical notation for measures 9-16. The dynamics continue from the previous system, with *p* and *f* markings. The four-fingered (*4*) arpeggiated pattern is prominent. 'Ped' and asterisk (*) markings are present.

Musical notation for measures 17-28. The tempo is marked as *risoluto*. Dynamics include *p*, *f*, and *ff*. The music features a variety of rhythmic patterns and chordal textures. 'Ped' and asterisk (*) markings are present.

Musical notation for measures 29-38. The tempo is marked as *ten.* (ritardando). Dynamics include *p*. The music features a variety of rhythmic patterns and chordal textures. 'Ped' and asterisk (*) markings are present.

Musical notation for measures 39-48. Dynamics include *f* and *ff*. The music features a variety of rhythmic patterns and chordal textures. 'Ped' and asterisk (*) markings are present.

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

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

A short musical notation showing a rhythmic variant for both hands, consisting of a quarter note followed by an eighth note.

48

4
3

p

59

67



cresc.

75

83

91

f

* Dopuszczalny wariant:  (możliwość błędnego opuszczenia kasowników).
 Permissible variant:  (possibility of an erroneous omission of the naturals).

99

109

119

129

141

150

rall. *meno mosso* *sostenuto*

* 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.



159 *p* *leggierissimo* *f*

167 *p* *f*

175 *p* *f*

183 *p* *f*

189 *pp*

* 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 fortepiano Chopina sięgała tylko do C_1). Por. t. 491. The sources do not have B_2 (Chopin's piano only went down to C_1). Cf. bar 491.

199

cresc.

p

8

207

f

p

8

215

f

p

8

223

f

p

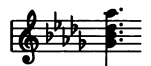
8

5 4

231

pp

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



leggiero

239

fz

* * Ped** [* Ped] * Ped *

247

fz

Ped * Ped * Ped * Ped * Ped *

253

Ped * Ped * Ped * Ped * Ped *

259

fz

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

265

fz

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

* 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.*

Red * *Red* * *Red* * *Red* * *Red* * *Red*

8

277 *cresc.*

283

8

291 *p*

f

Red

8

299 *p*

f

Red

307

p *f* *sostenuto*

Ped (*) *

315

p *f* *sostenuto*

Ped *

323

p *f* *dim.*

Ped *

332

p *f* *sotto voce*

Ped *

340

p *f* *sotto voce*

Ped *

* 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):

348

stretto

cresc.

358

accel.

Tempo I

ff

370

ten.

p

379

f

ff

ped

388

p

* 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

Musical score for measures 399-406. The system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The music features a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measure 406 contains a fermata over a whole note chord.

407

cresc.

Musical score for measures 407-414. The system consists of two staves with a key signature of three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measure 407 includes the instruction *cresc.* (crescendo). Measure 414 contains a fermata over a whole note chord.

415

Musical score for measures 415-422. The system consists of two staves with a key signature of three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measures 415-422 feature repeated rhythmic patterns with accents (>) over the notes.

423

Musical score for measures 423-430. The system consists of two staves with a key signature of three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measures 423-430 feature repeated rhythmic patterns with accents (>) over the notes.

431

Musical score for measures 431-438. The system consists of two staves with a key signature of three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measures 431-438 feature repeated rhythmic patterns with accents (>) over the notes.

439

ff

Musical score for measures 439-446. The system consists of two staves with a key signature of three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire system. Measure 439 includes the instruction *ff* (fortissimo). Measure 446 contains a fermata over a whole note chord.

meno mosso

447

sostenuto

8

p

455

8

f

p

4/5

463

8

f

p

4/5

471

8

f

p

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

8

505

8

513

8

521

pp

Ped

529

8

smorz.

Ped

537

cresc.

Ped

543

Ped

549

Ped

554

Ped

560

Ped

566 *stretto* *ff*

573 *Tempo I con fuoco* *cresc.*

579 *ff*

585

591 *5(4) 2*

597

605 *cresc.*

611 *ff*

617

623

629

637 *stretto** *fff*

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