SCHUBERT

Impromptus
Moments musicaux

URTEXT

G. HENLE VERLAG

Leopold Kupelwieser

FRANZ SCHUBERT

IMPROMPTUS
MOMENTS MUSICAUX

NACH EIGENSCHRIFTEN UND
DEN ERSTAUSGABEN HERAUSGEGEBEN
SOWIE MIT FINGERSATZ UND ANHANG
VERSEHEN VON
WALTER GIESEKING

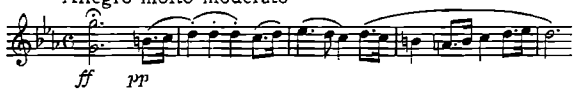
G. HENLE VERLAG MÜNCHEN

INHALT

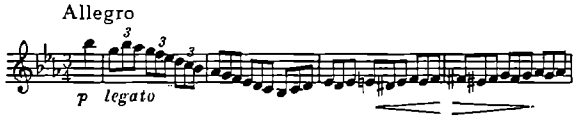
VIER IMPROMPTUS

Opus 90 · D 899

Seite

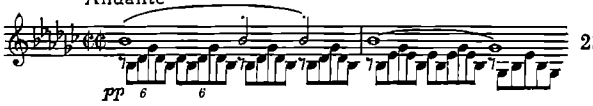
1. Allegro molto moderato  6

c-moll · c minor · ut mineur

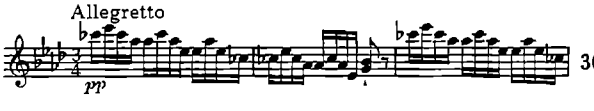
2. Allegro  15

Es-dur · E♭ major · Mi♭ majeur

Seite

3. Andante  23

Ges-dur · G♭ major · Sol♭ majeur

4. Allegretto  30

As-dur · A♭ major · La♭ majeur

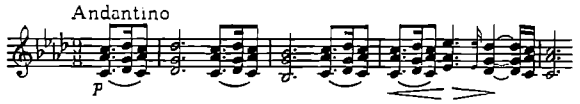
SECHS MOMENTS MUSICAUX

Opus 94 · D 780

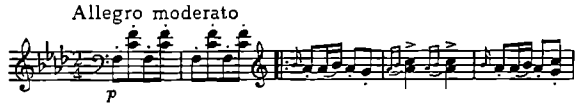
HEFT 1

1. Moderato 40

C-dur · C major · Ut majeur

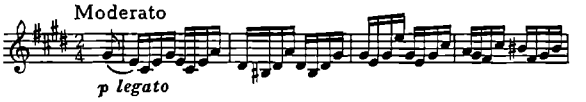
2. Andantino  43

As-dur · A♭ major · La♭ majeur

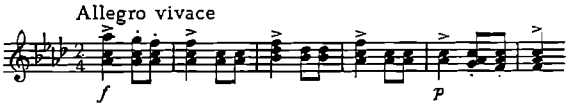
3. Allegro moderato  46

f-moll · f minor · fa mineur

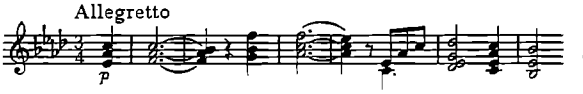
HEFT 2

4. Moderato  48

cis-moll · c ♯ minor · ut ♯ mineur

5. Allegro vivace  54

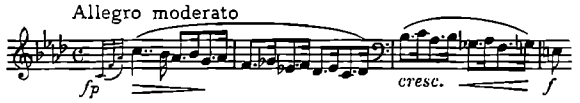
f-moll · f minor · fa mineur

6. Allegretto  56

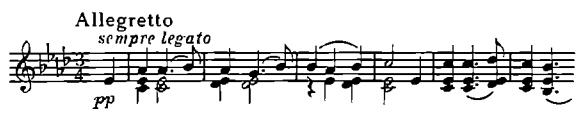
As-dur · A♭ major · La♭ majeur

VIER IMPROMPTUS

Opus posth. 142 · D 935

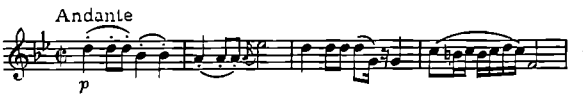
1. Allegro moderato  58

f-moll · f minor · fa mineur

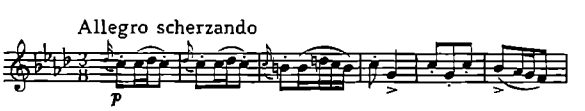
2. Allegretto sempre legato  71

As-dur · A♭ major · La♭ majeur

THEMA

3. Andante  75

B-dur · B♭ major · Si♭ majeur

4. Allegro scherzando  84

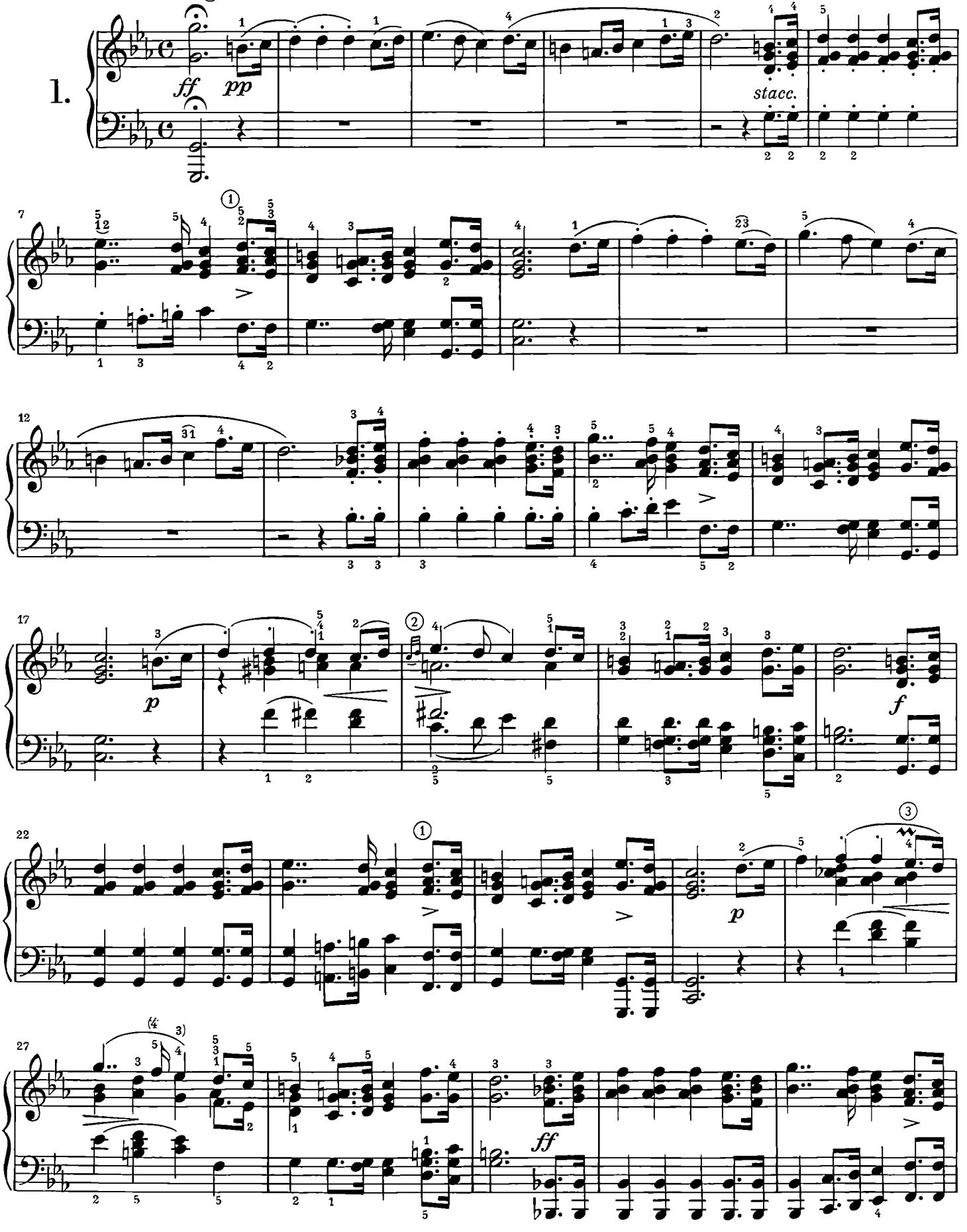
f-moll · f minor · fa mineur

VIER IMPROMPTUS

Komponiert 1827

Opus 90 · D 899

1. Allegro molto moderato



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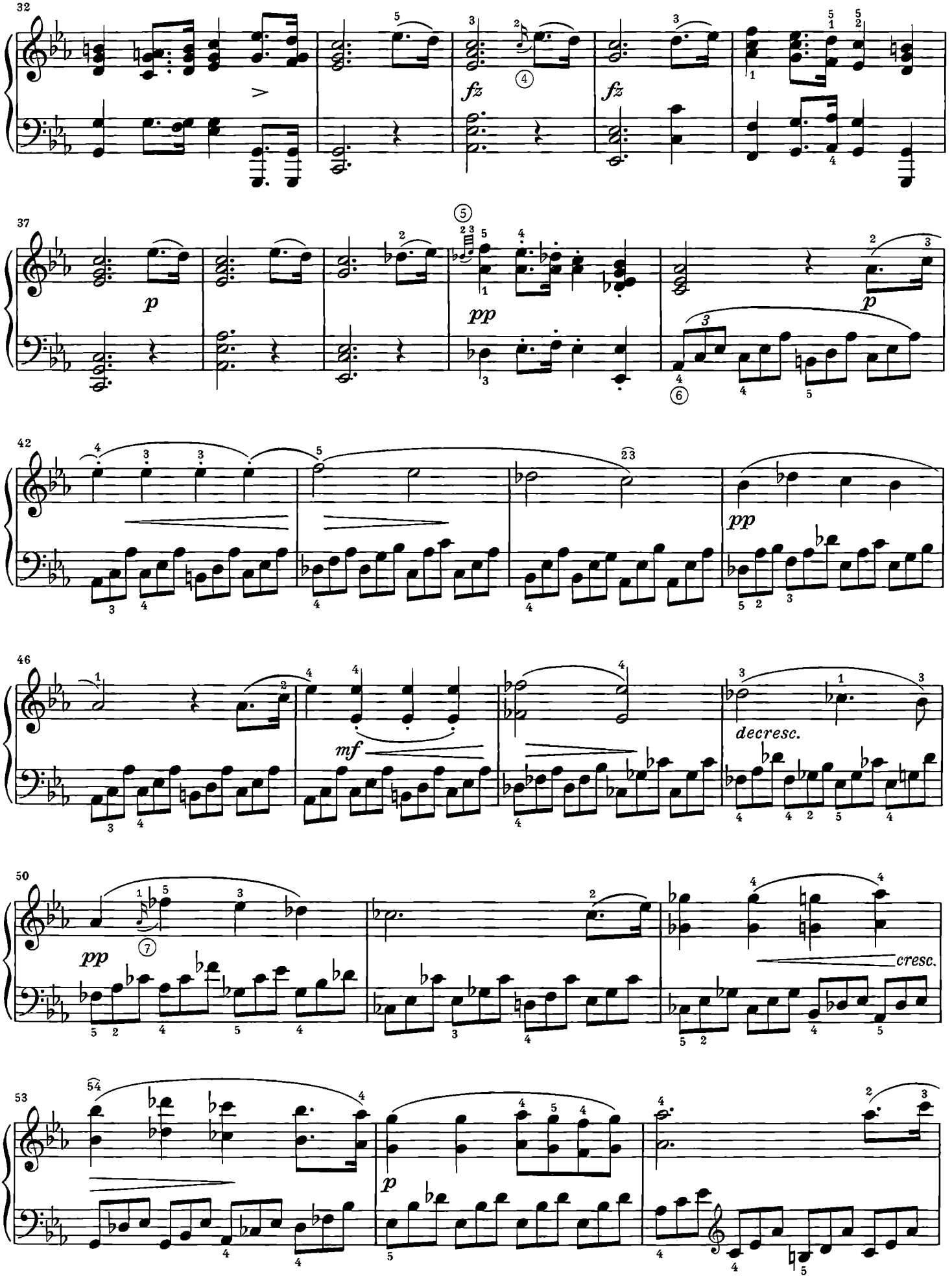
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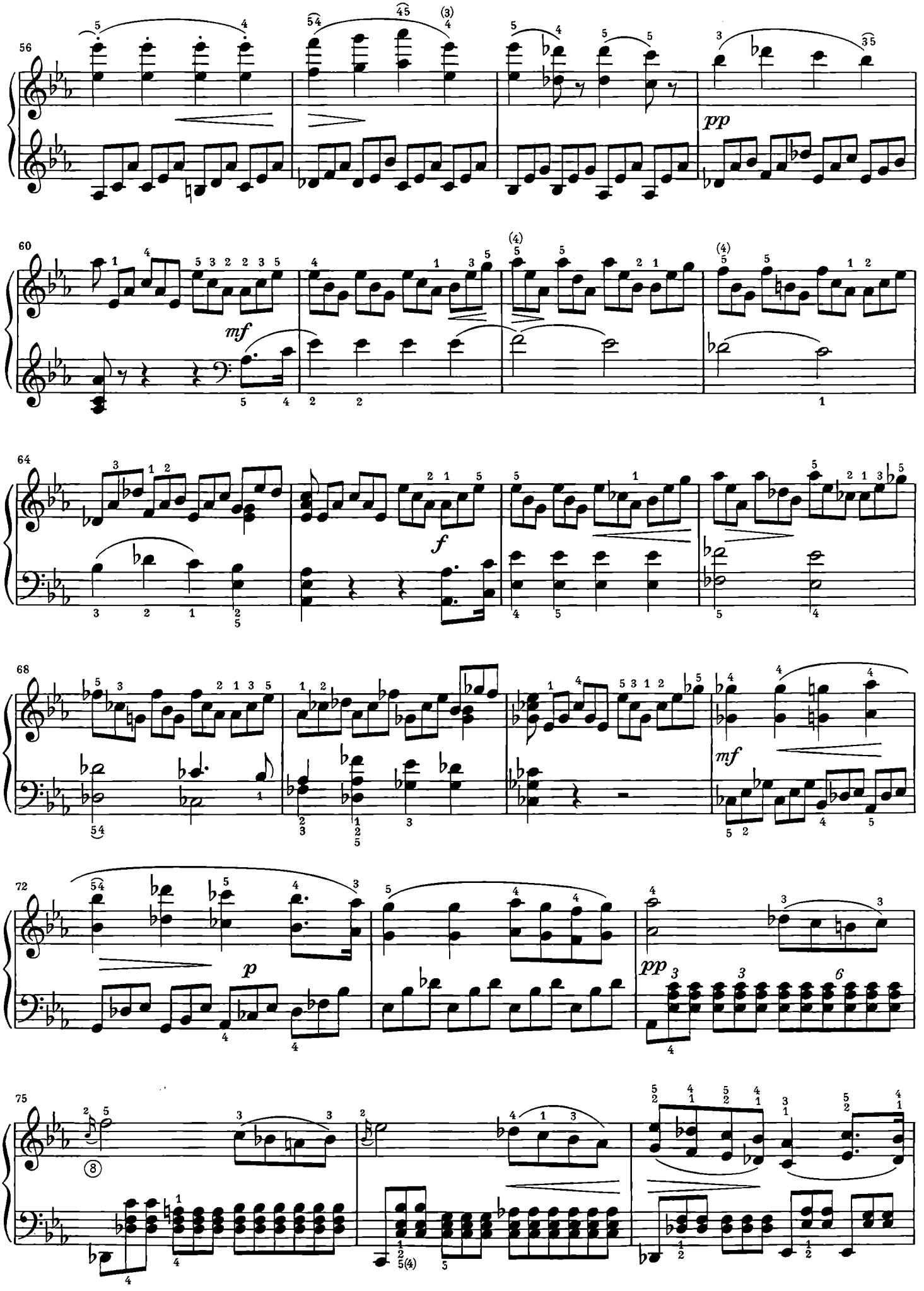
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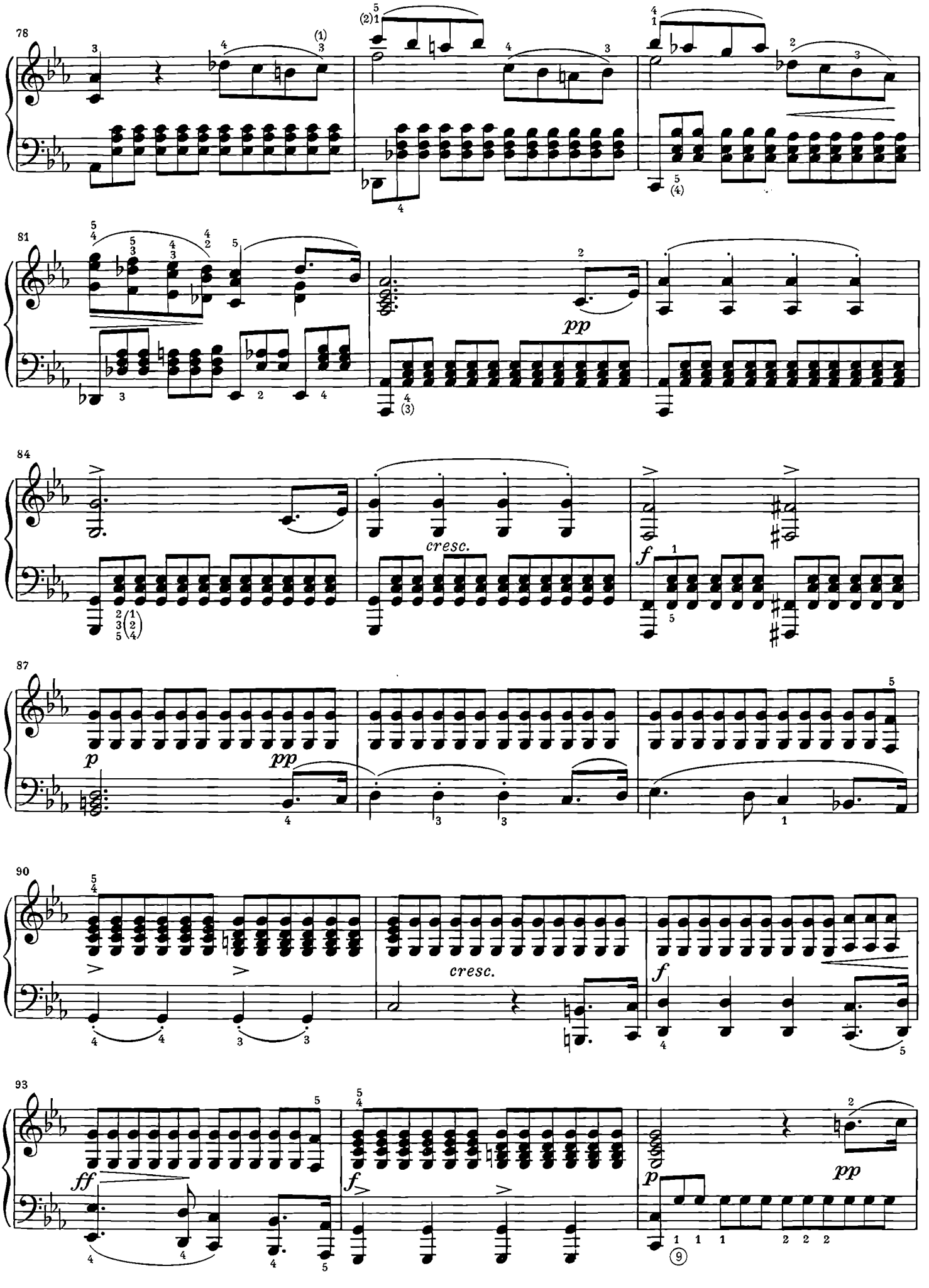
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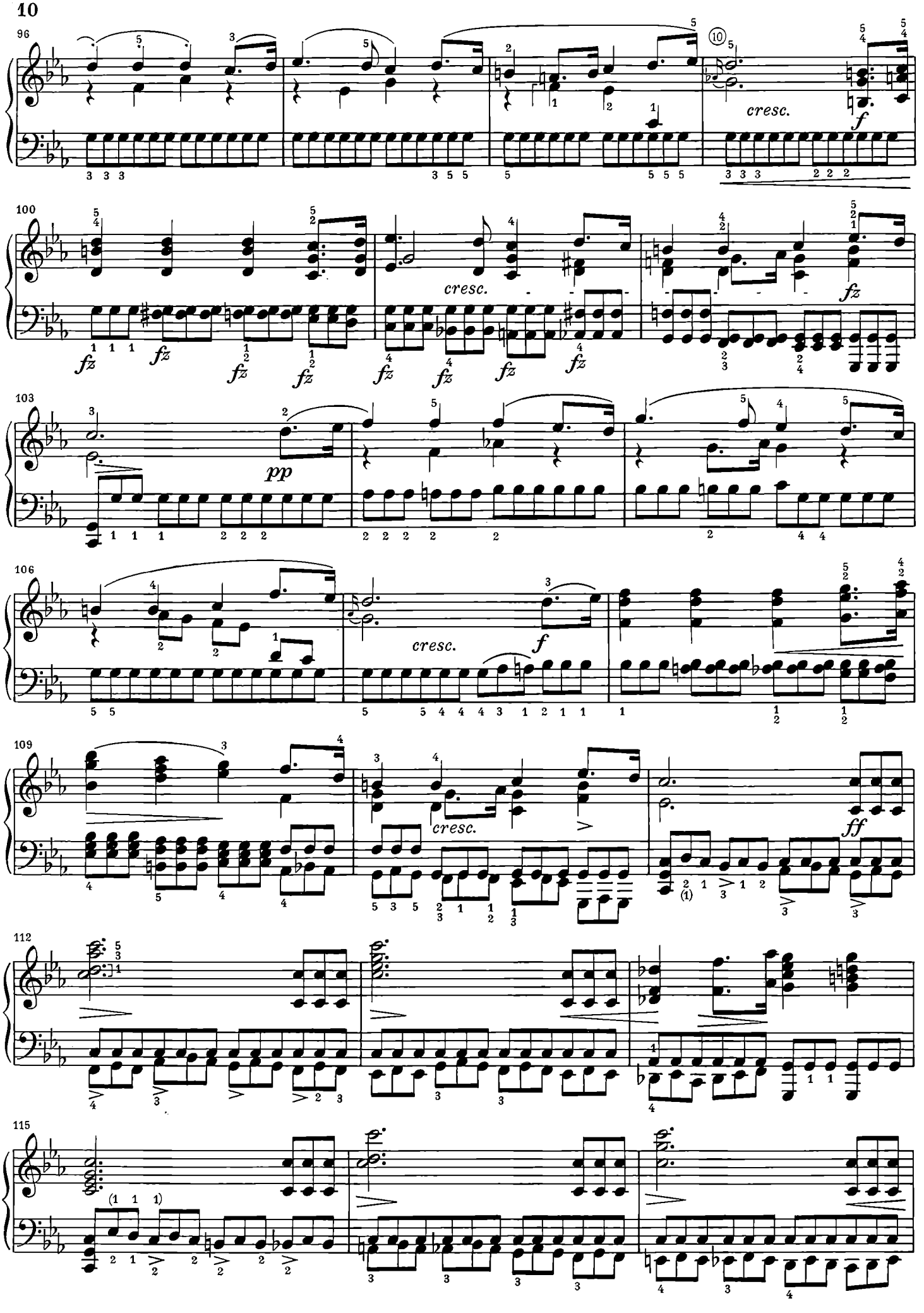
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ff
112
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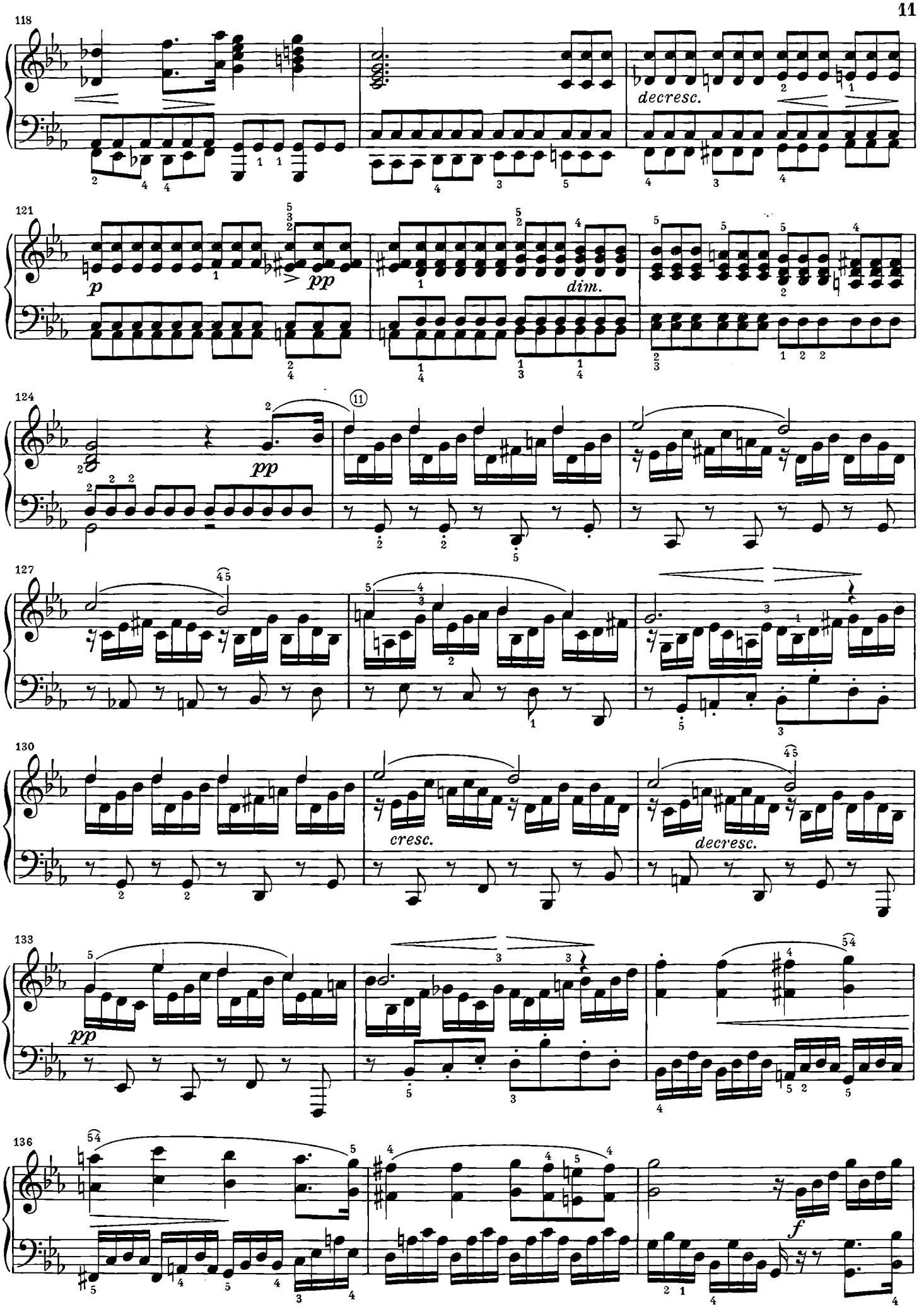
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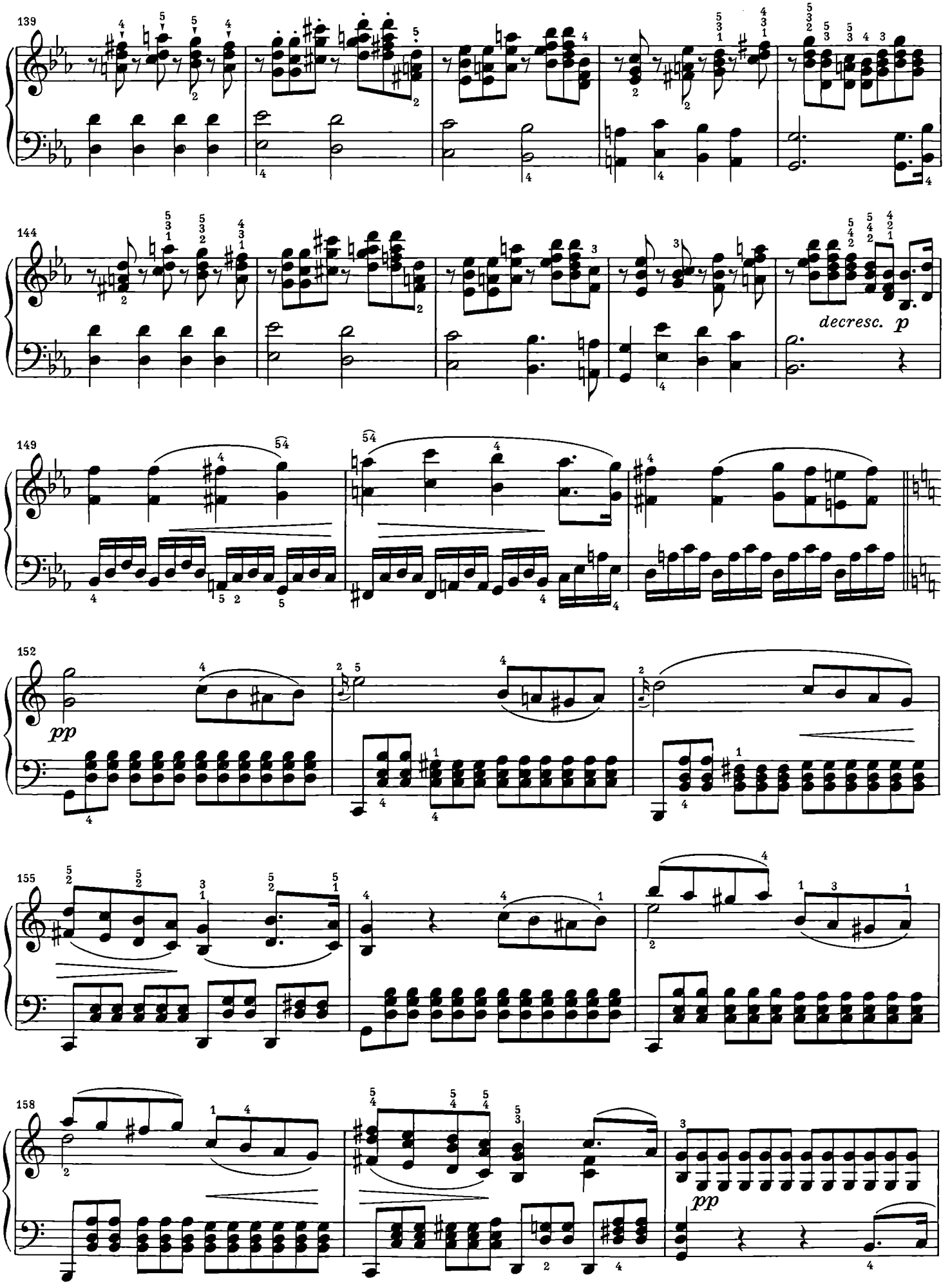
136
f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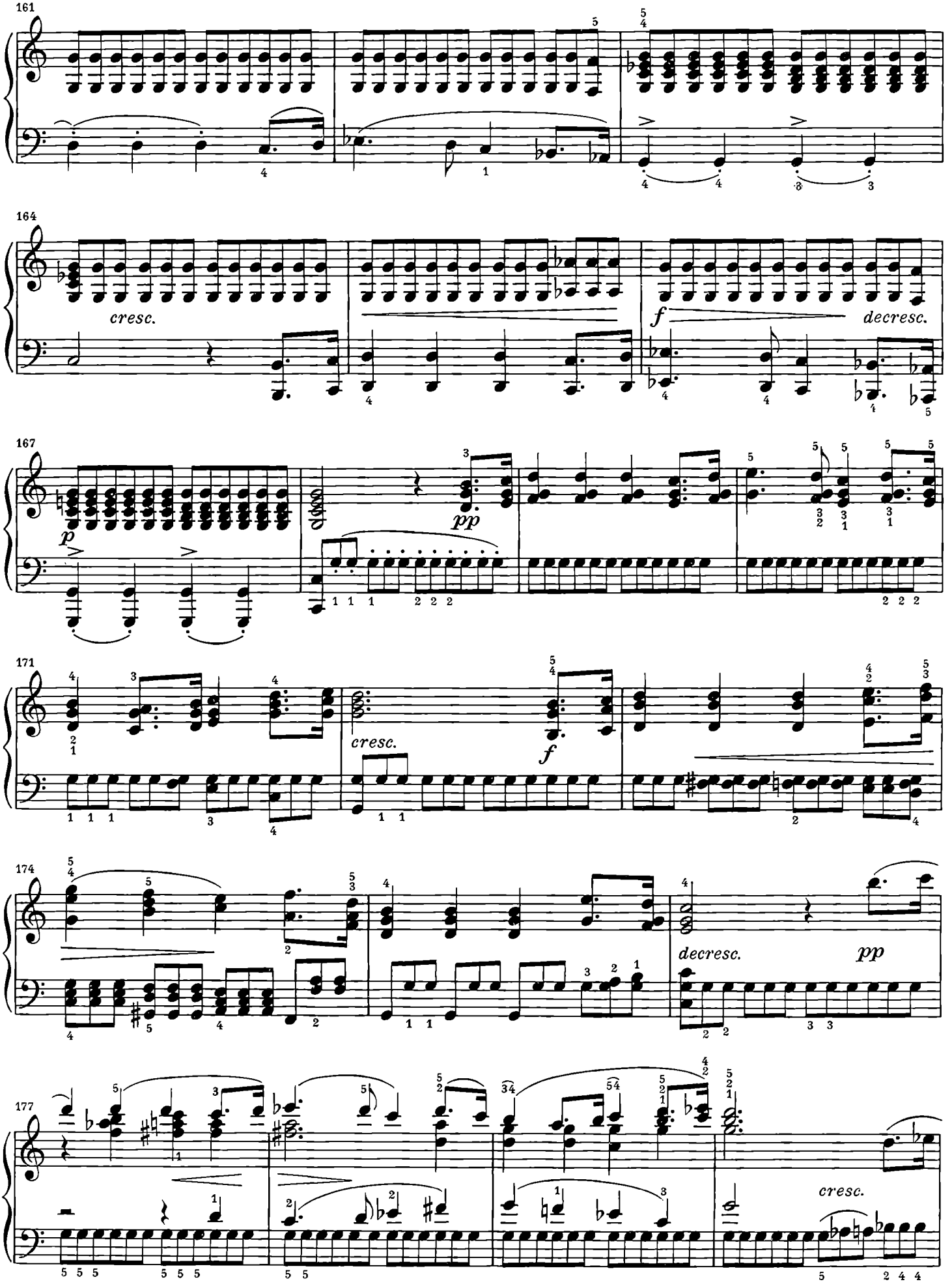
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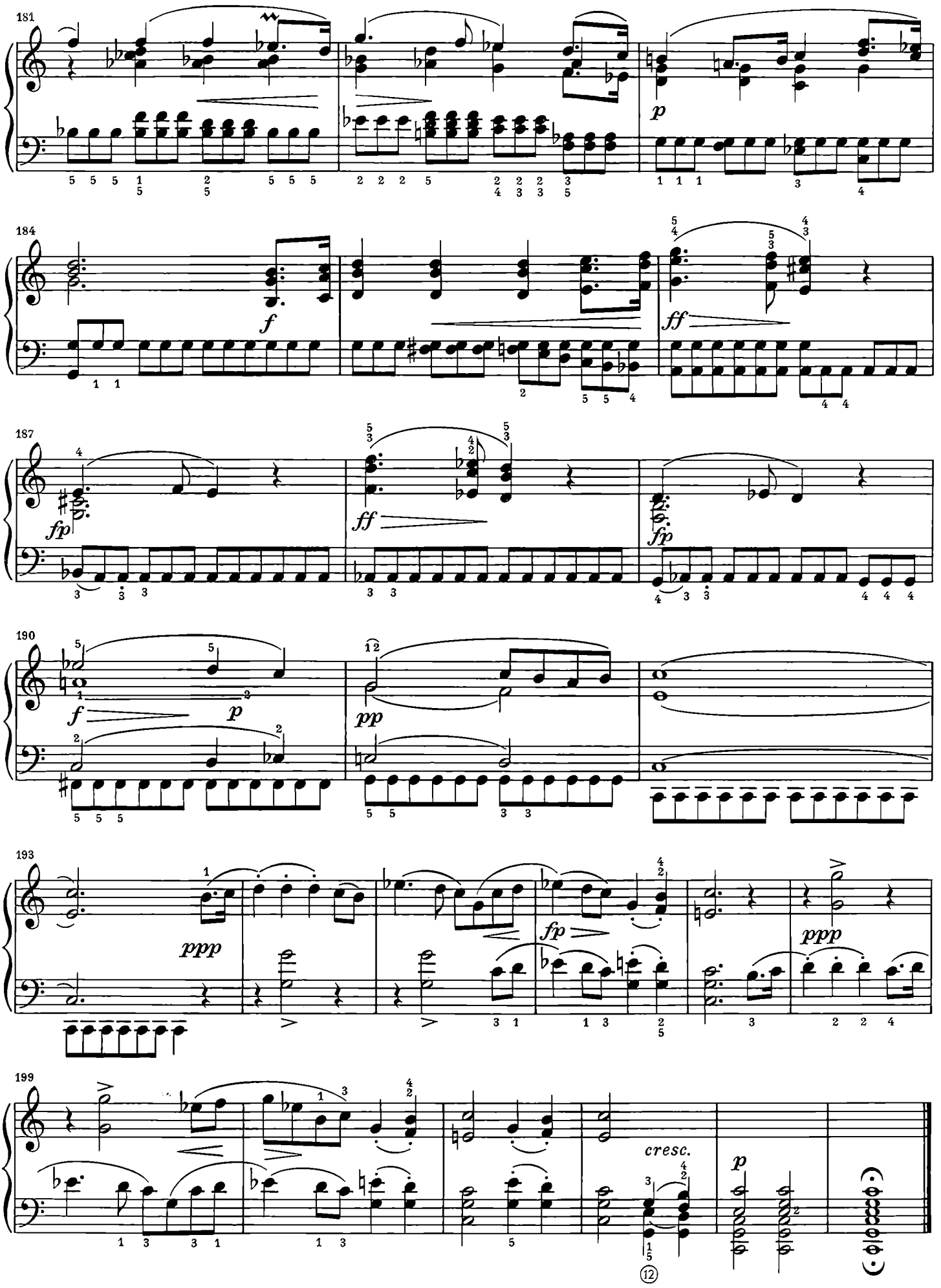
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p
12

Allegro

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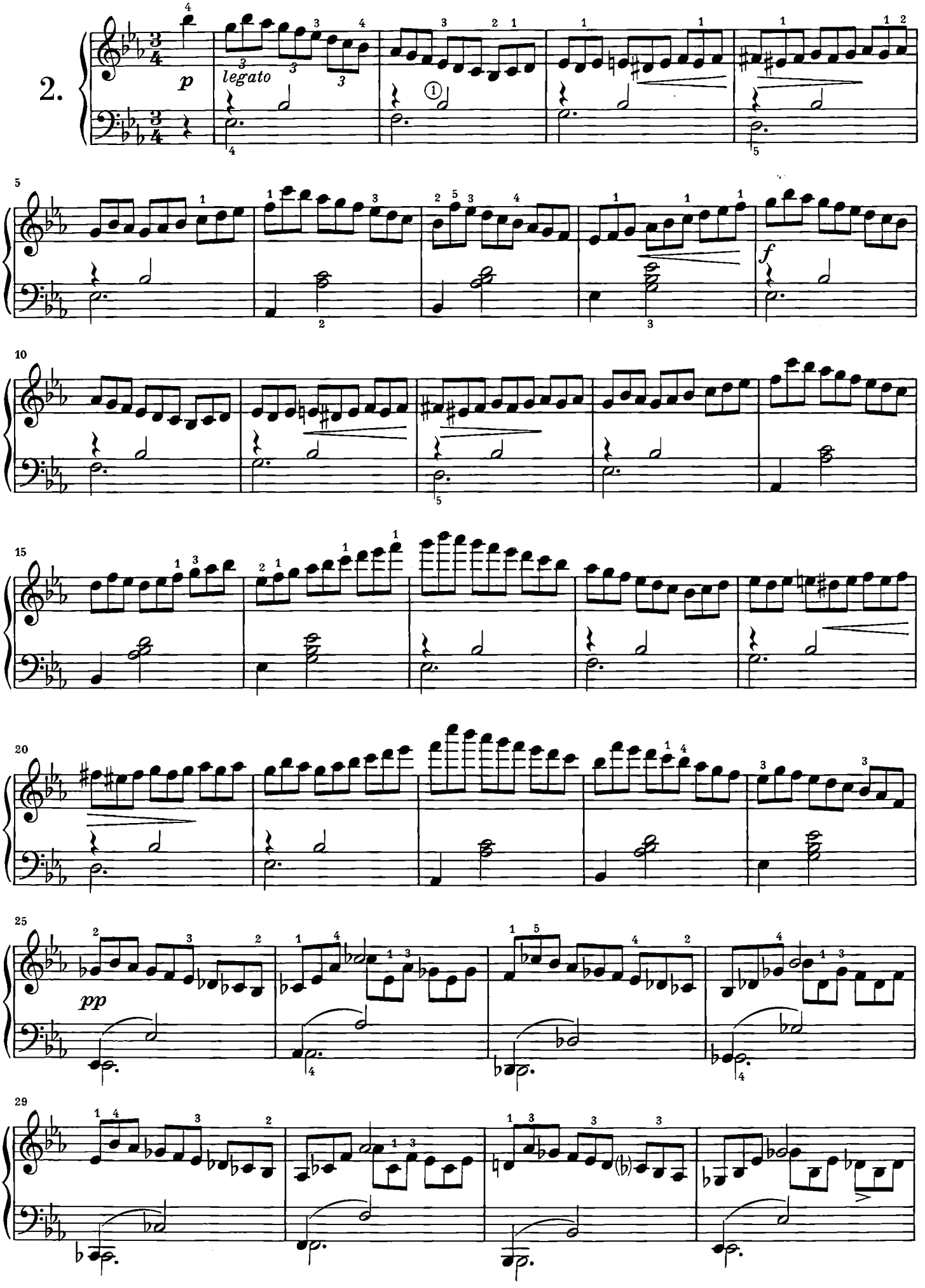

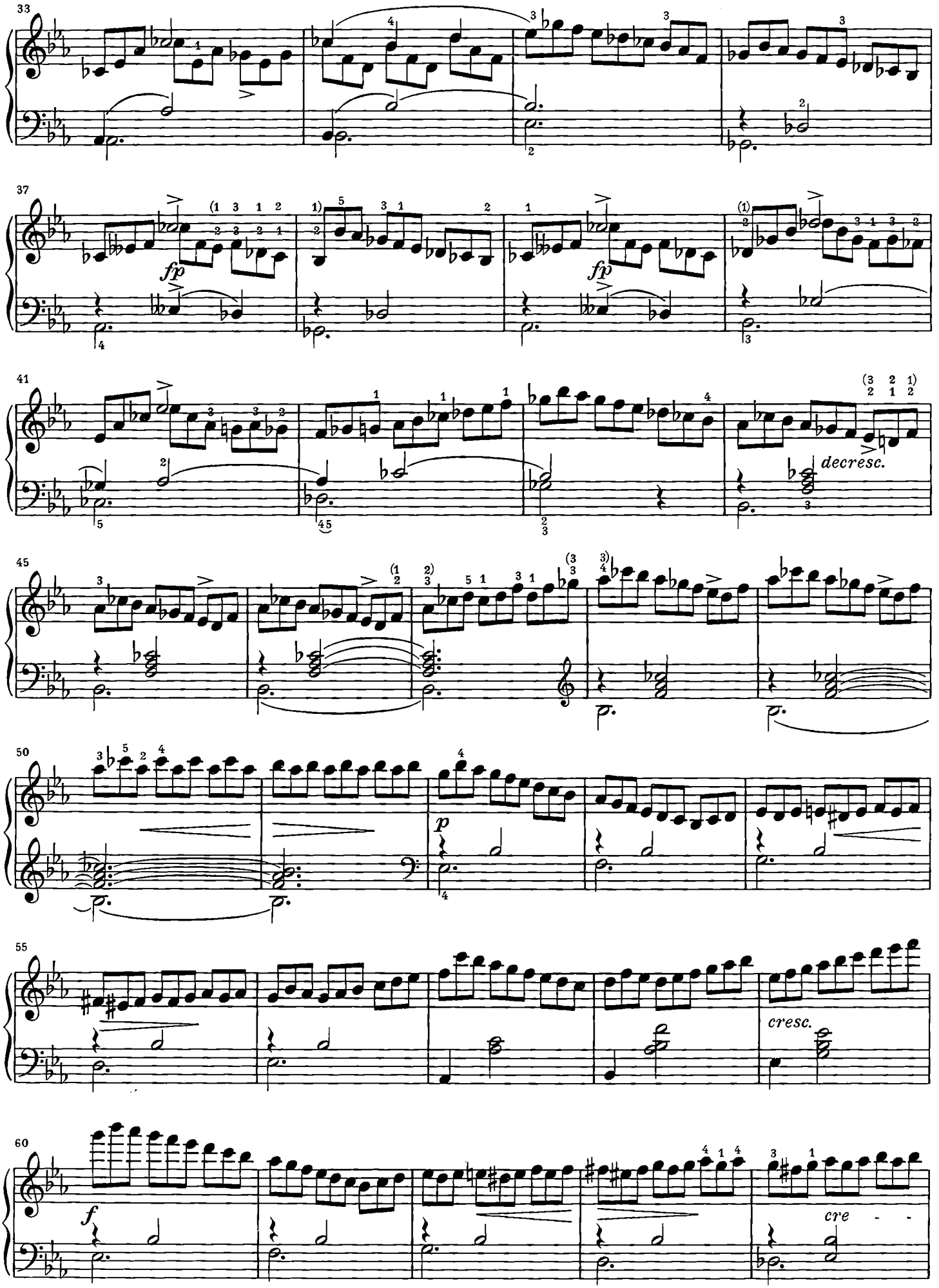
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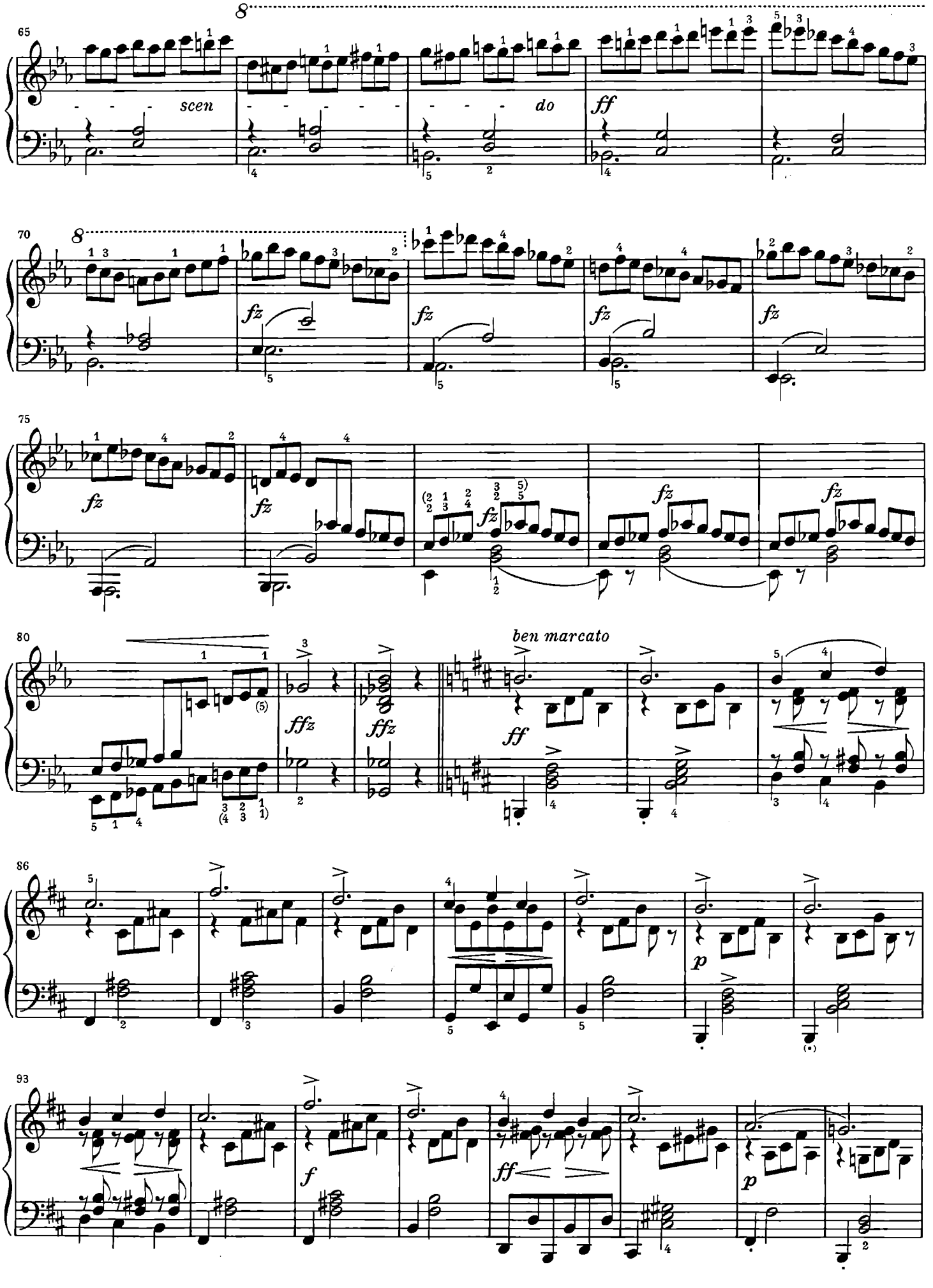
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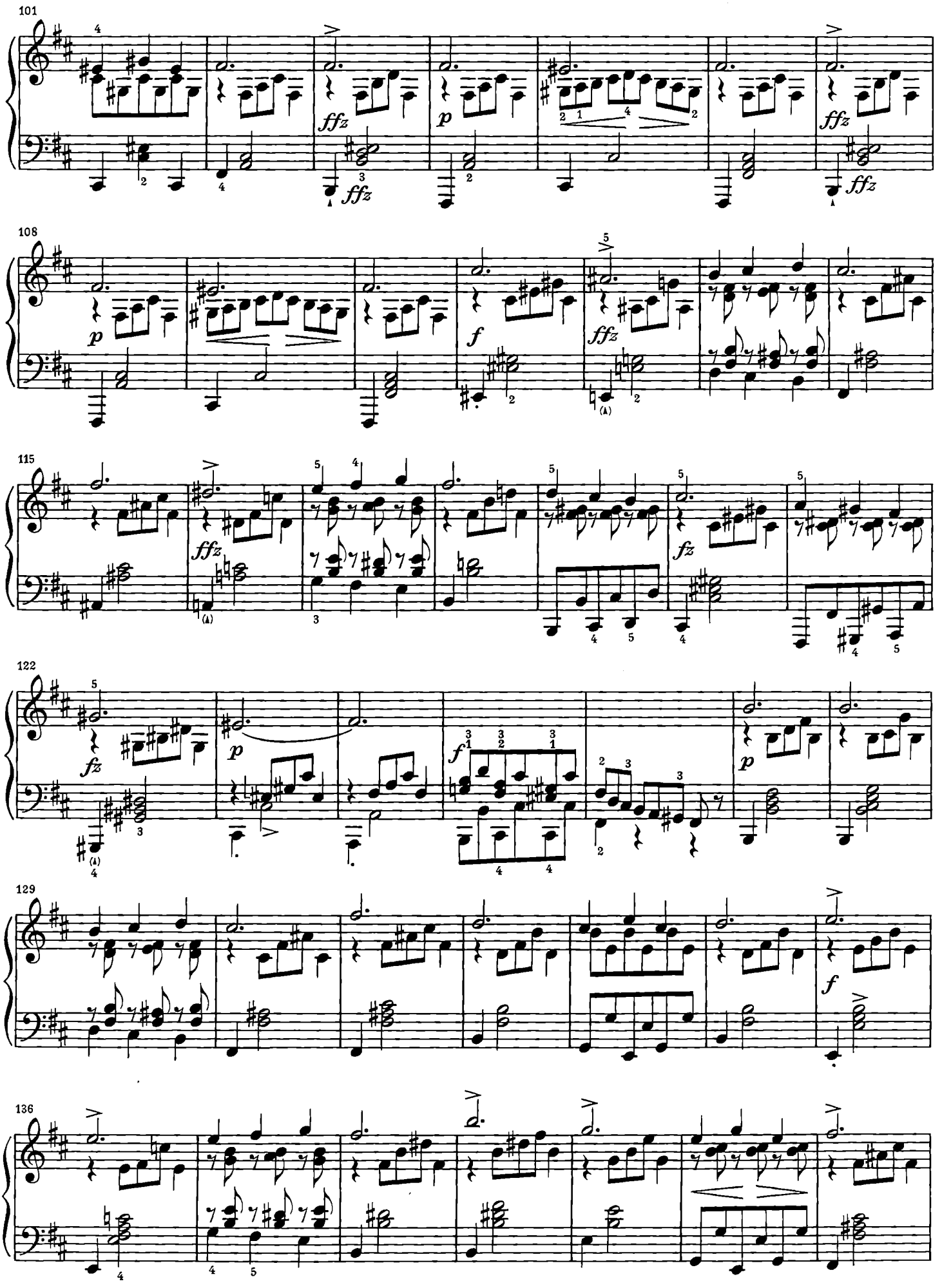
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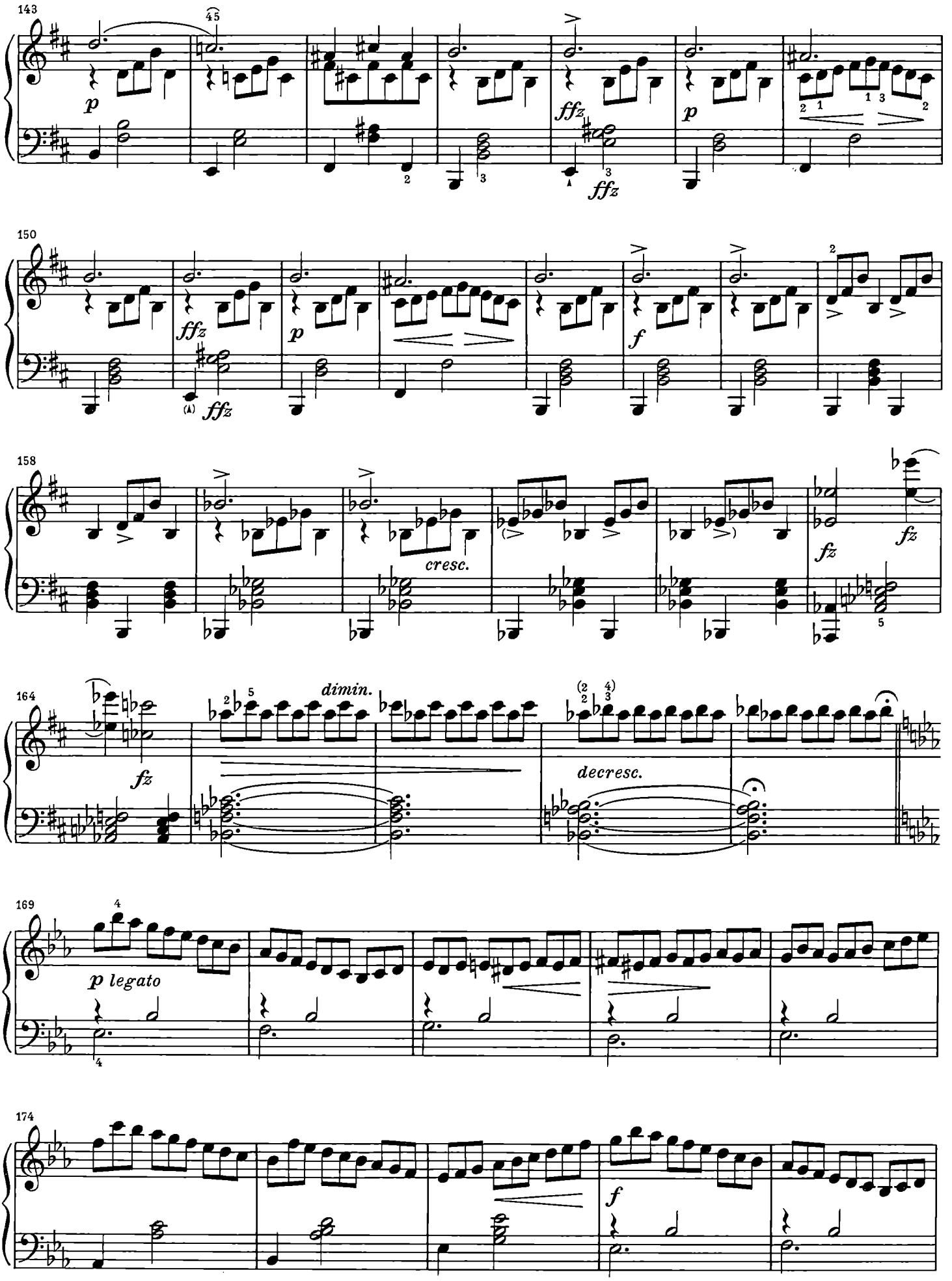
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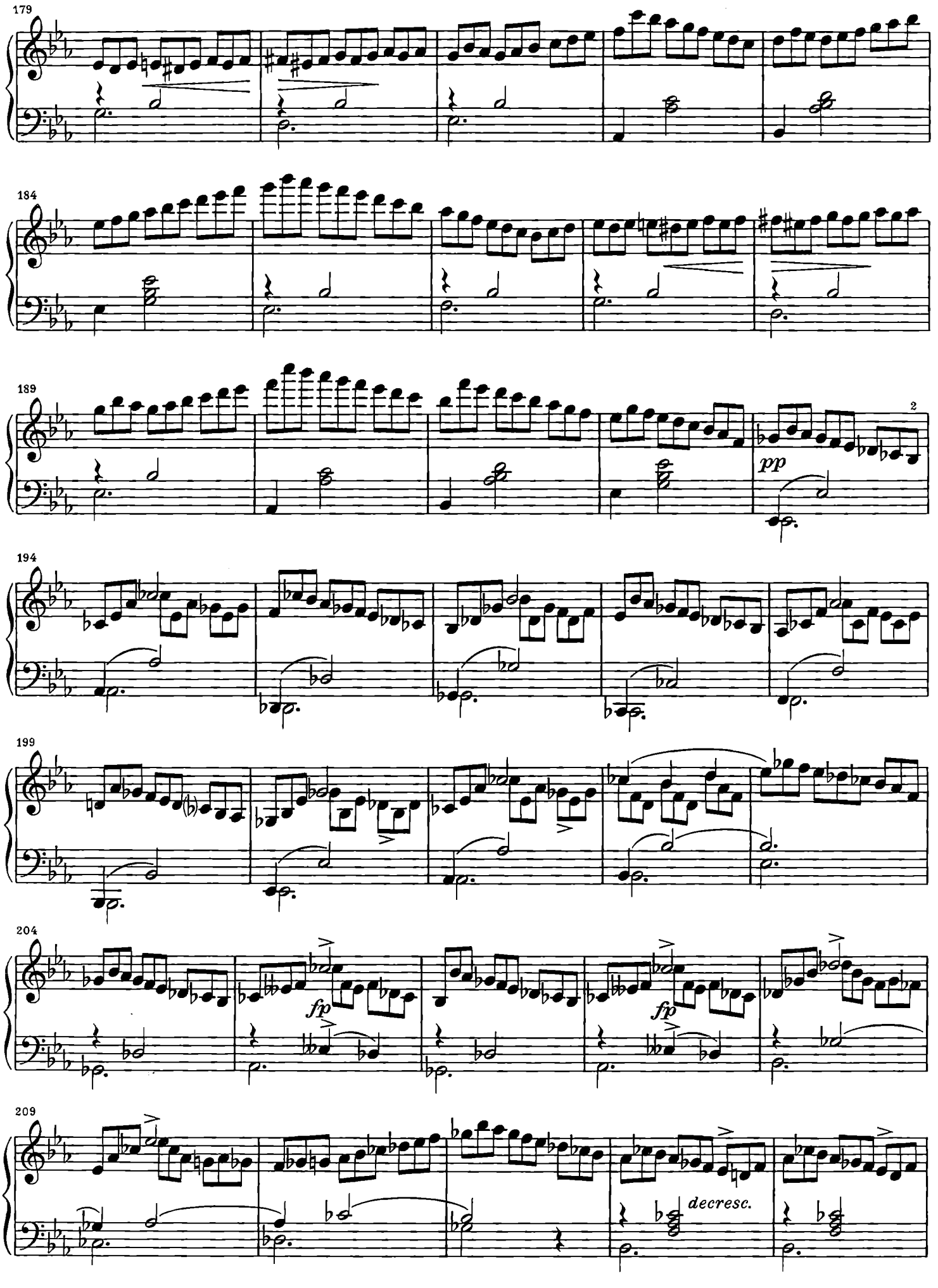
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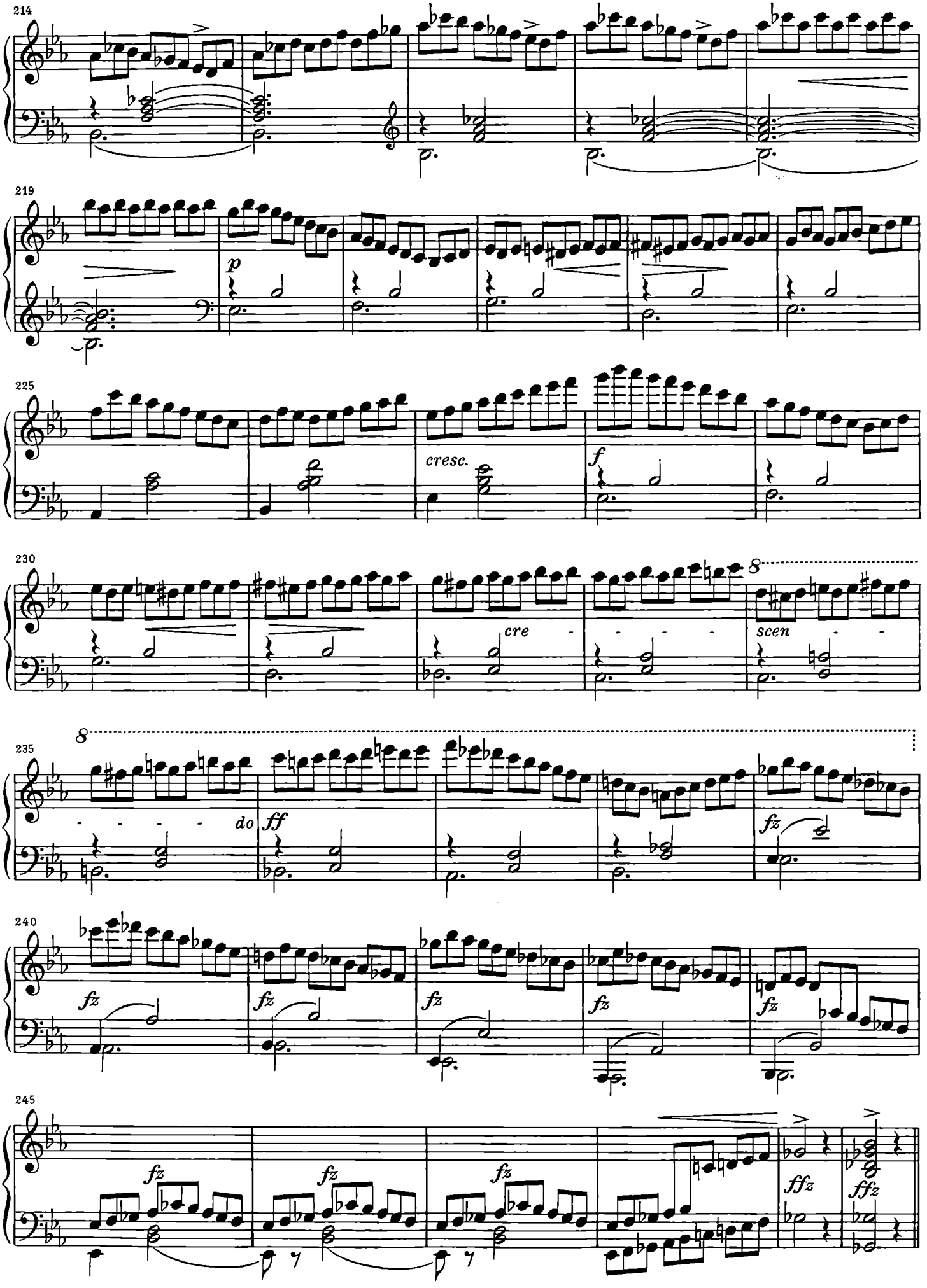
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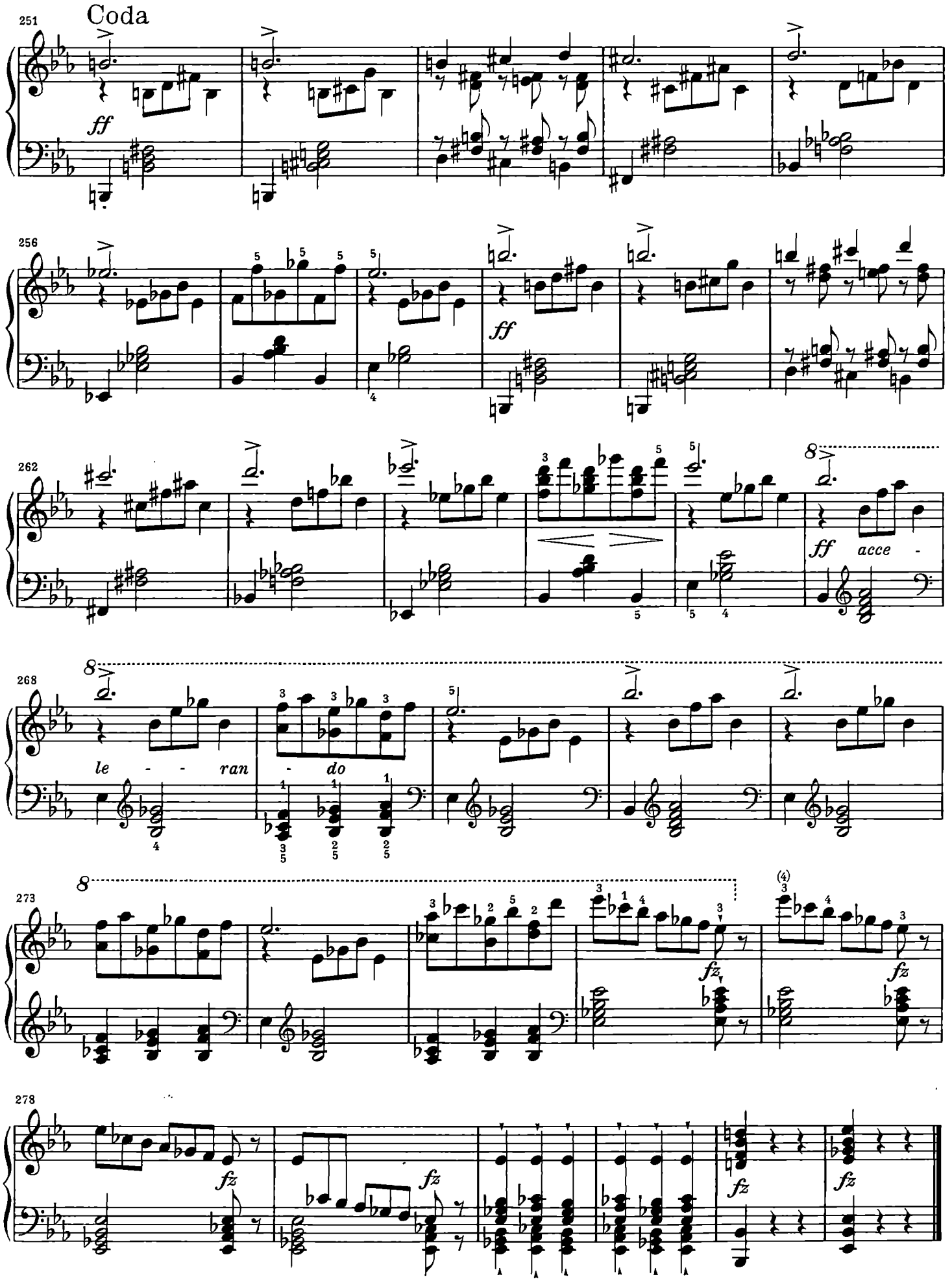
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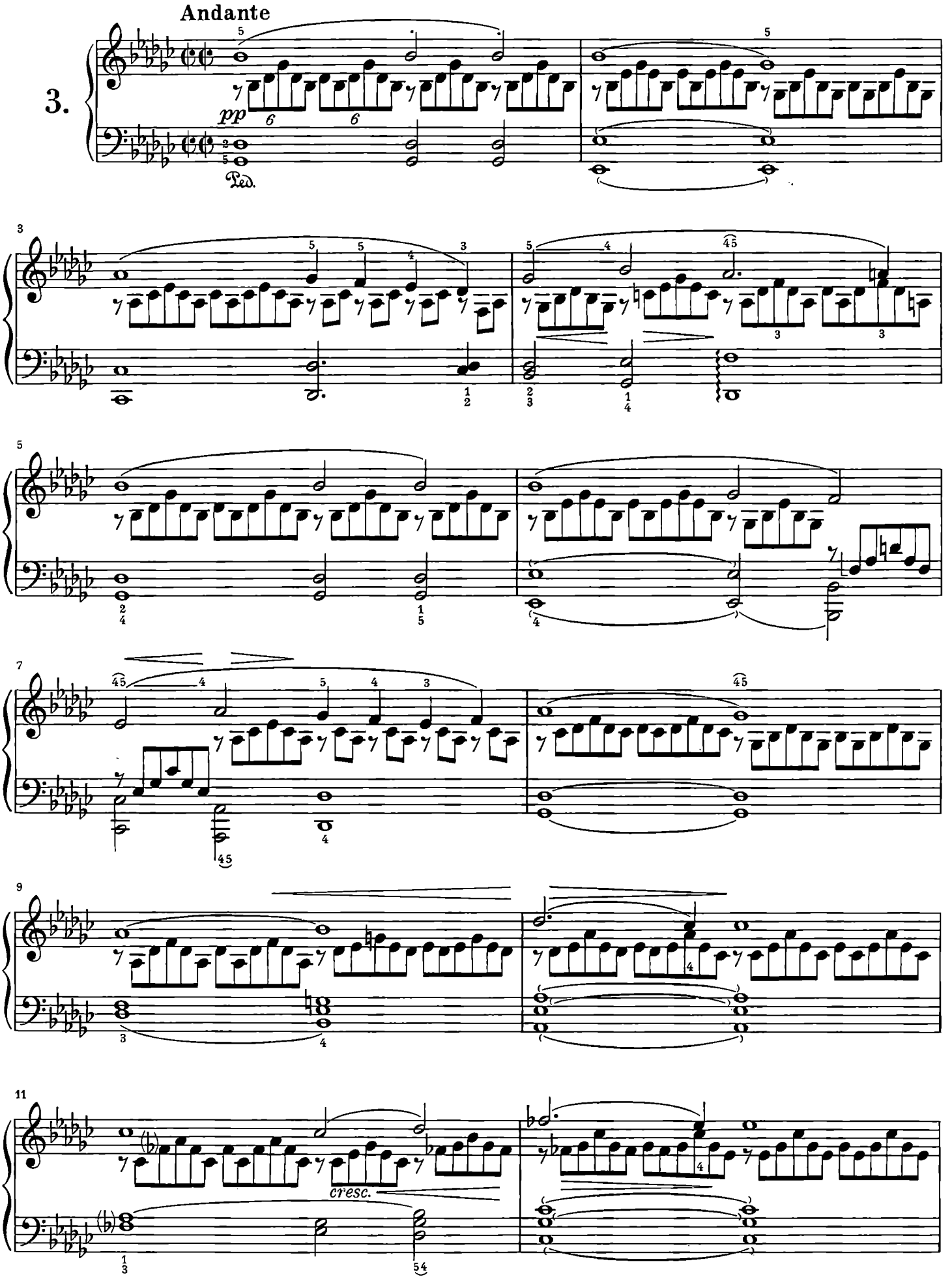
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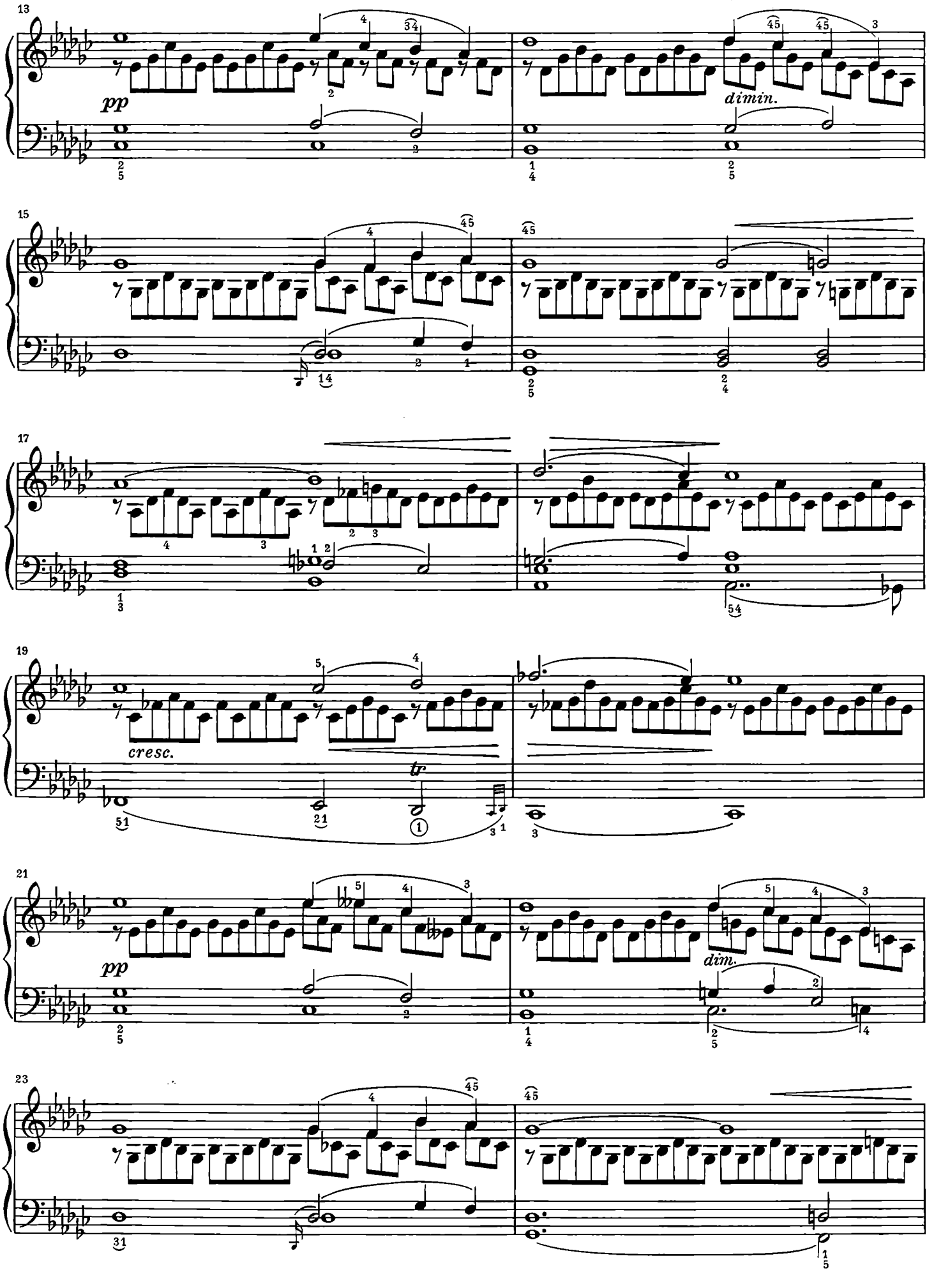
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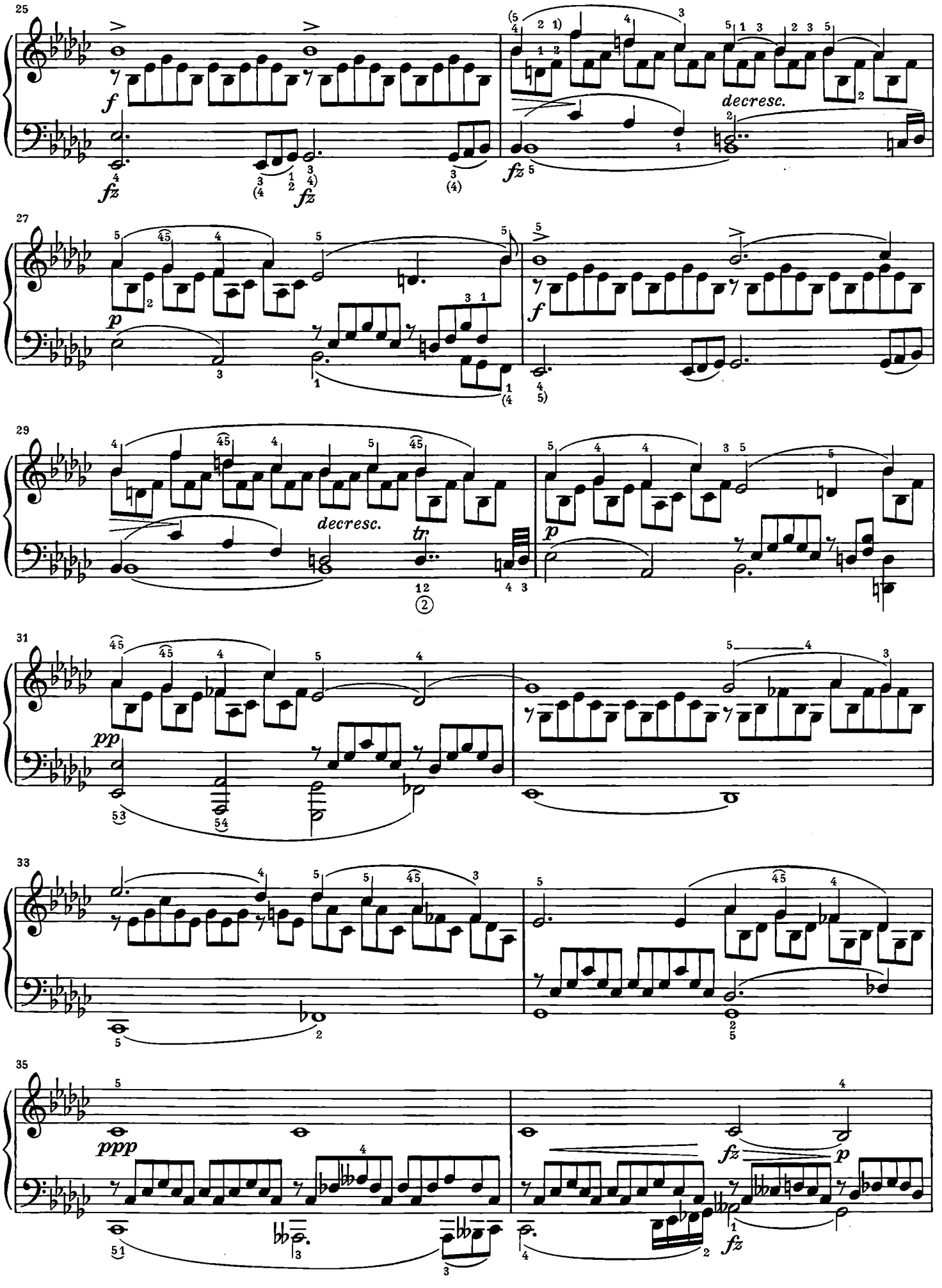
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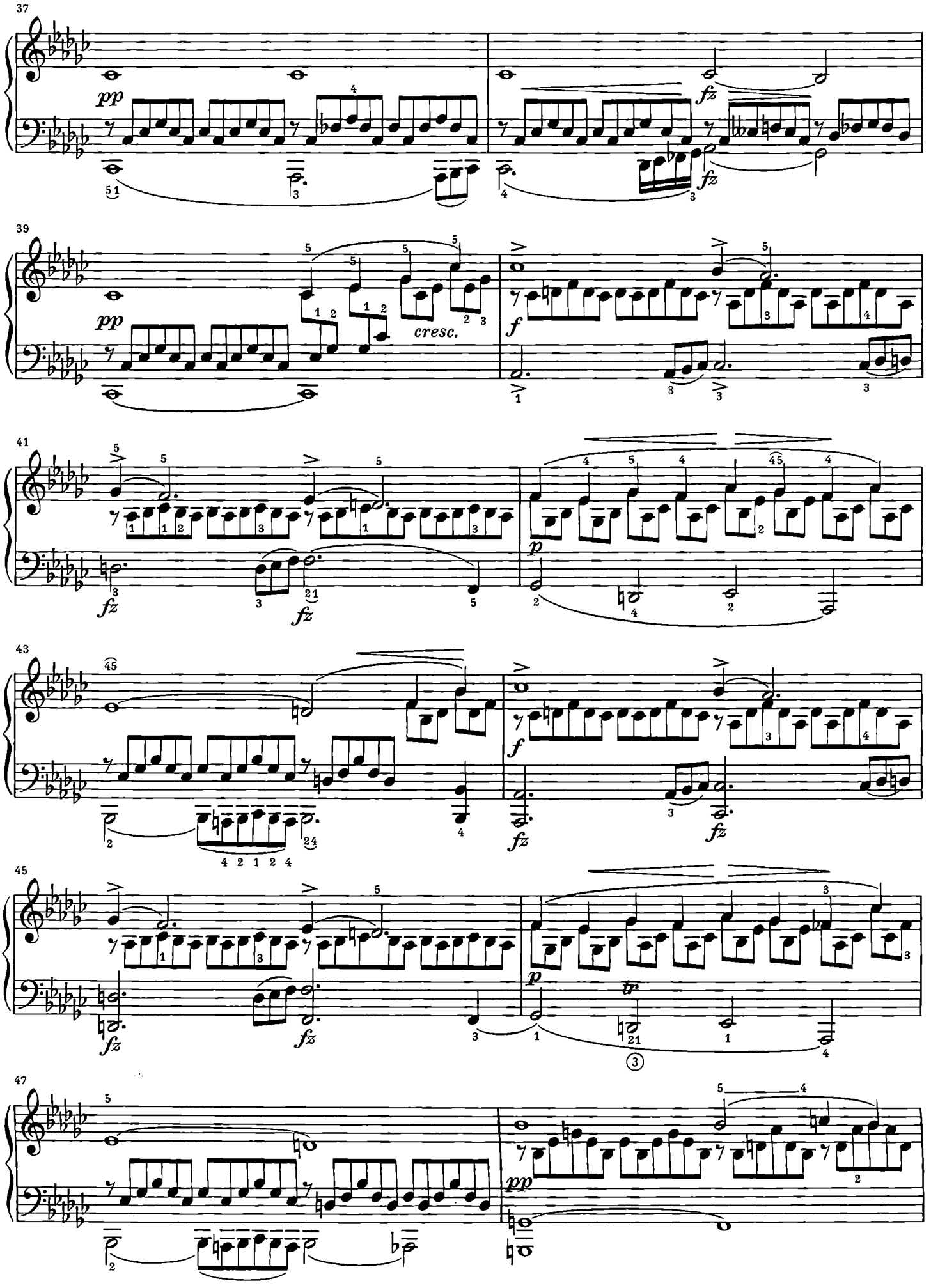
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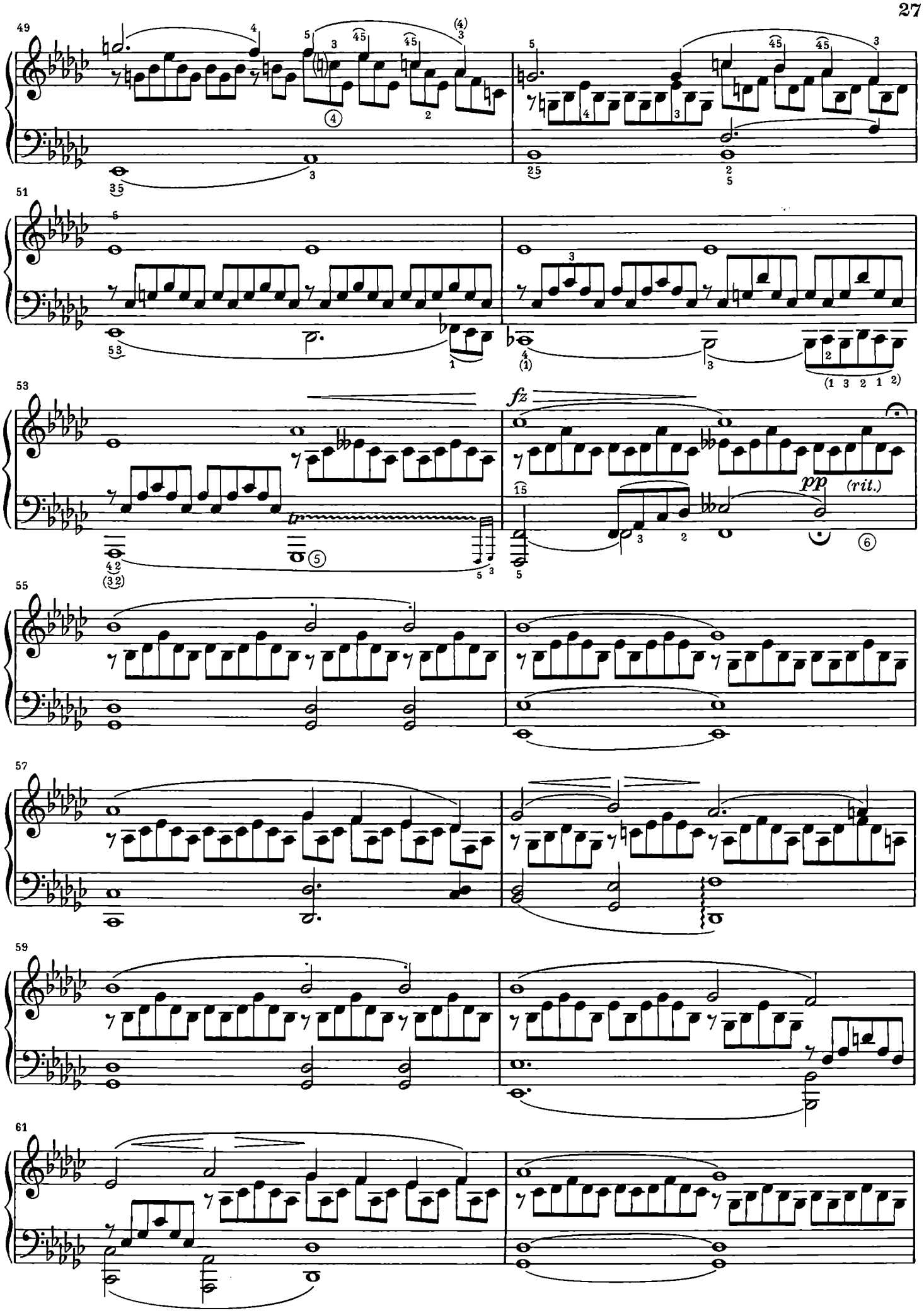
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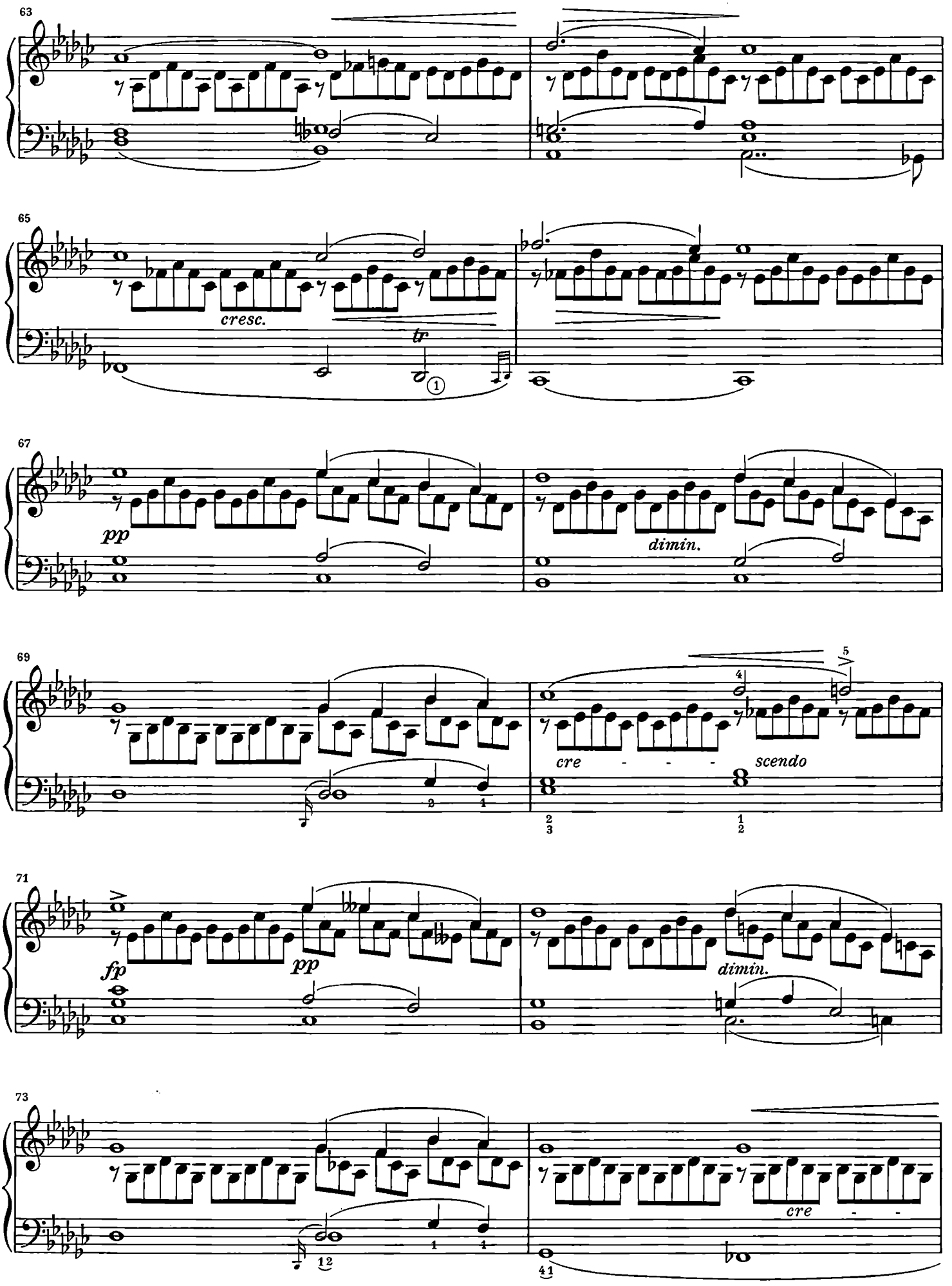
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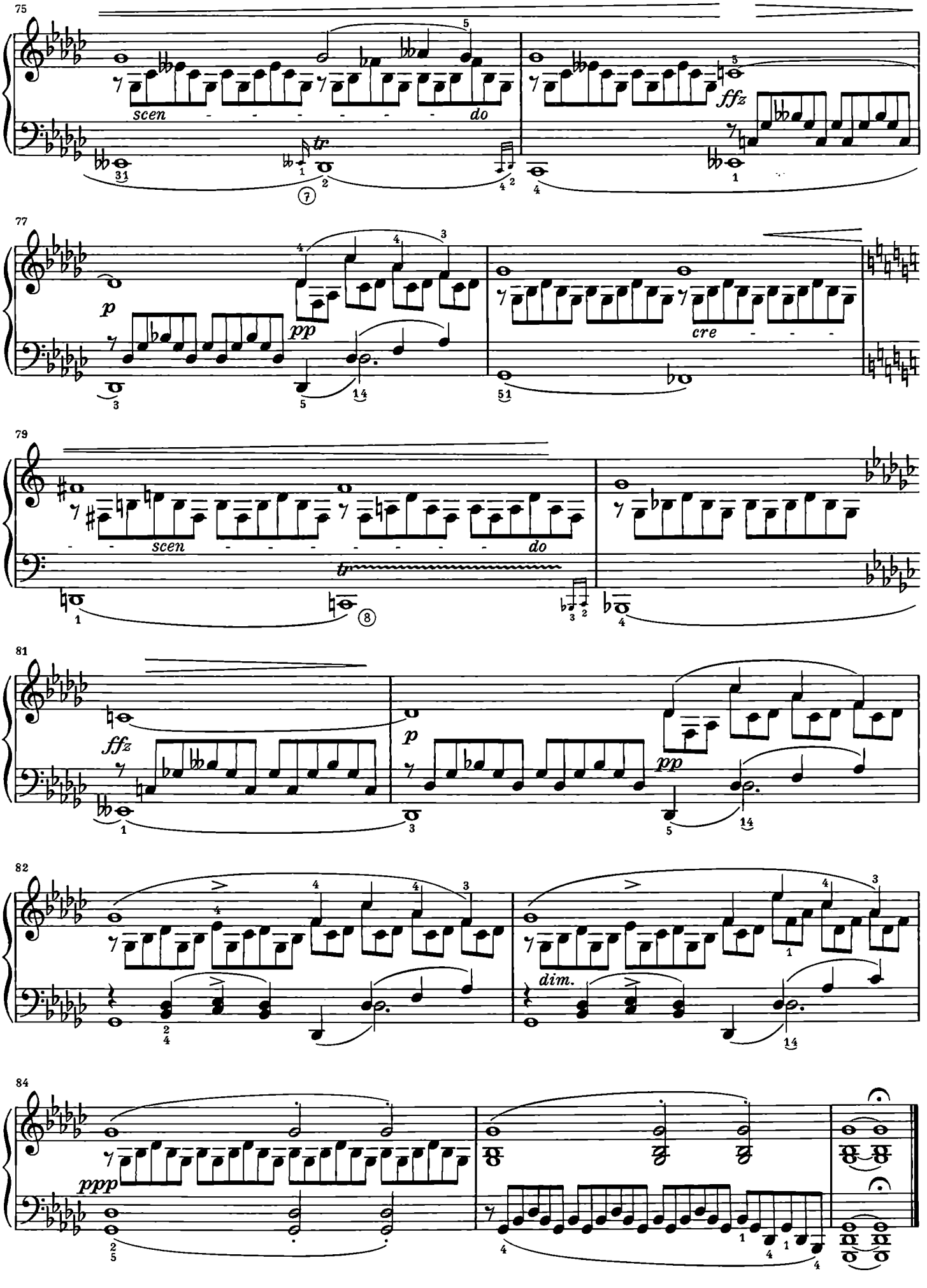
dimin.
73
cre - -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84
ppp

Allegretto

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pp

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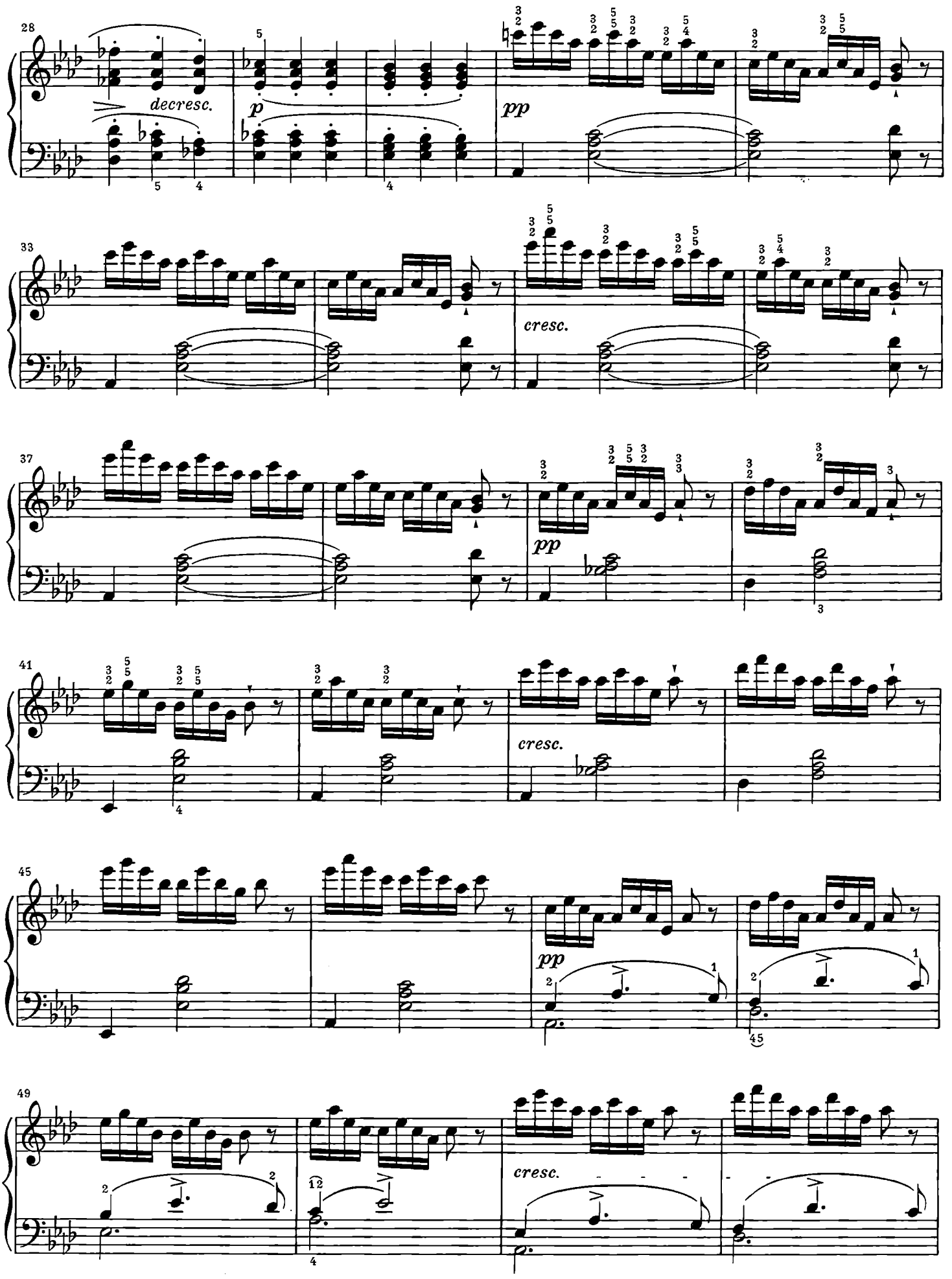
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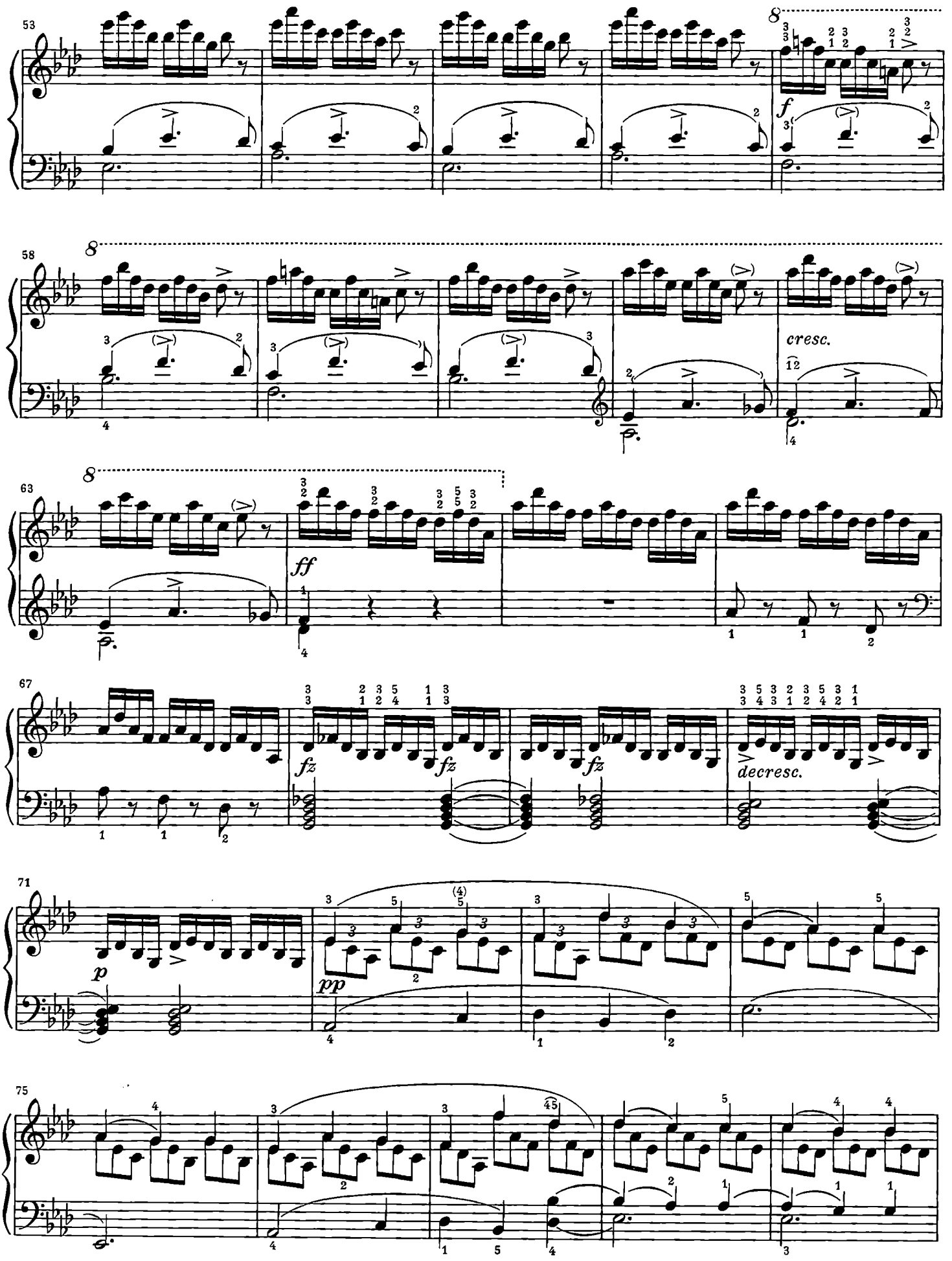
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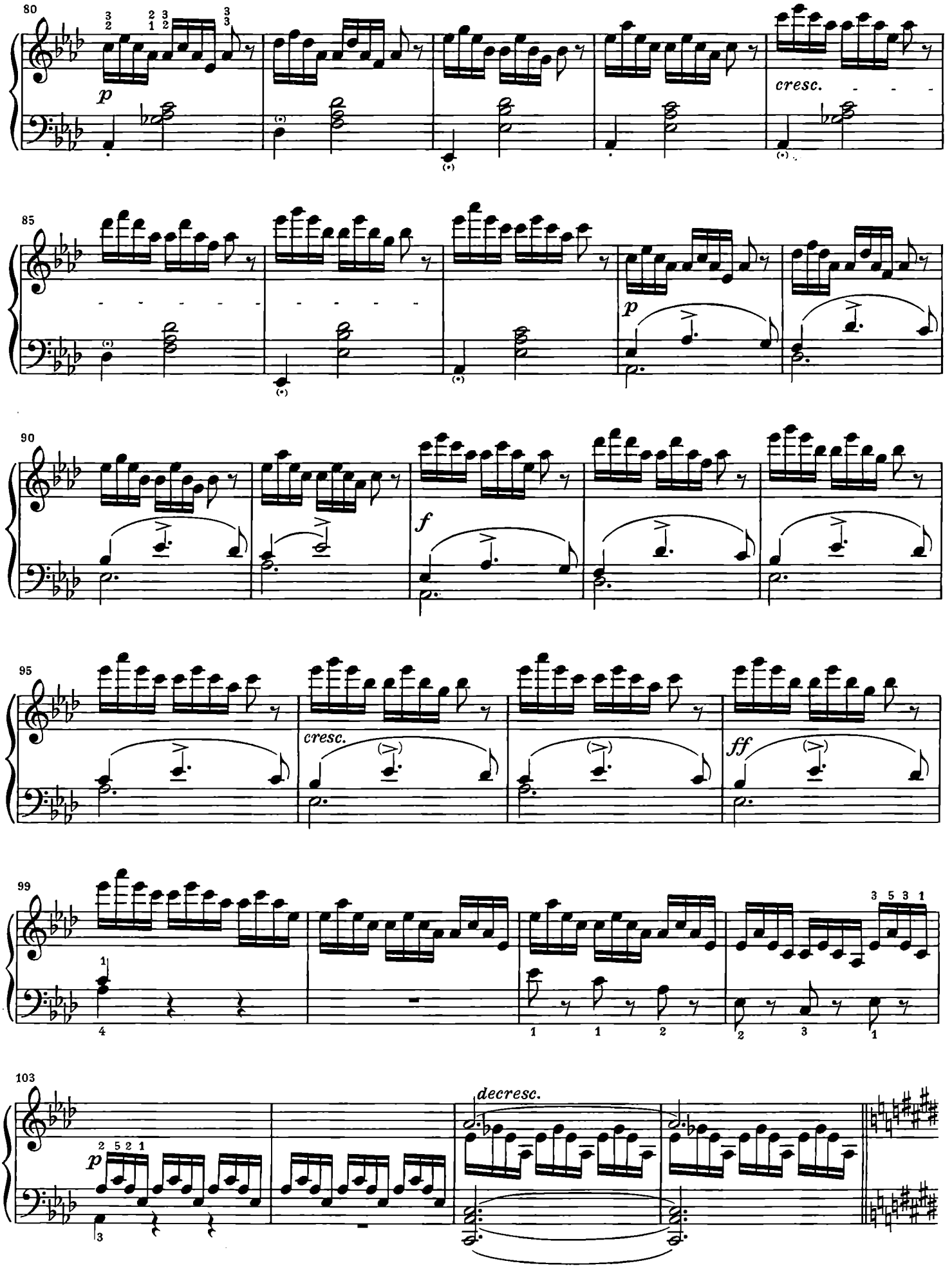
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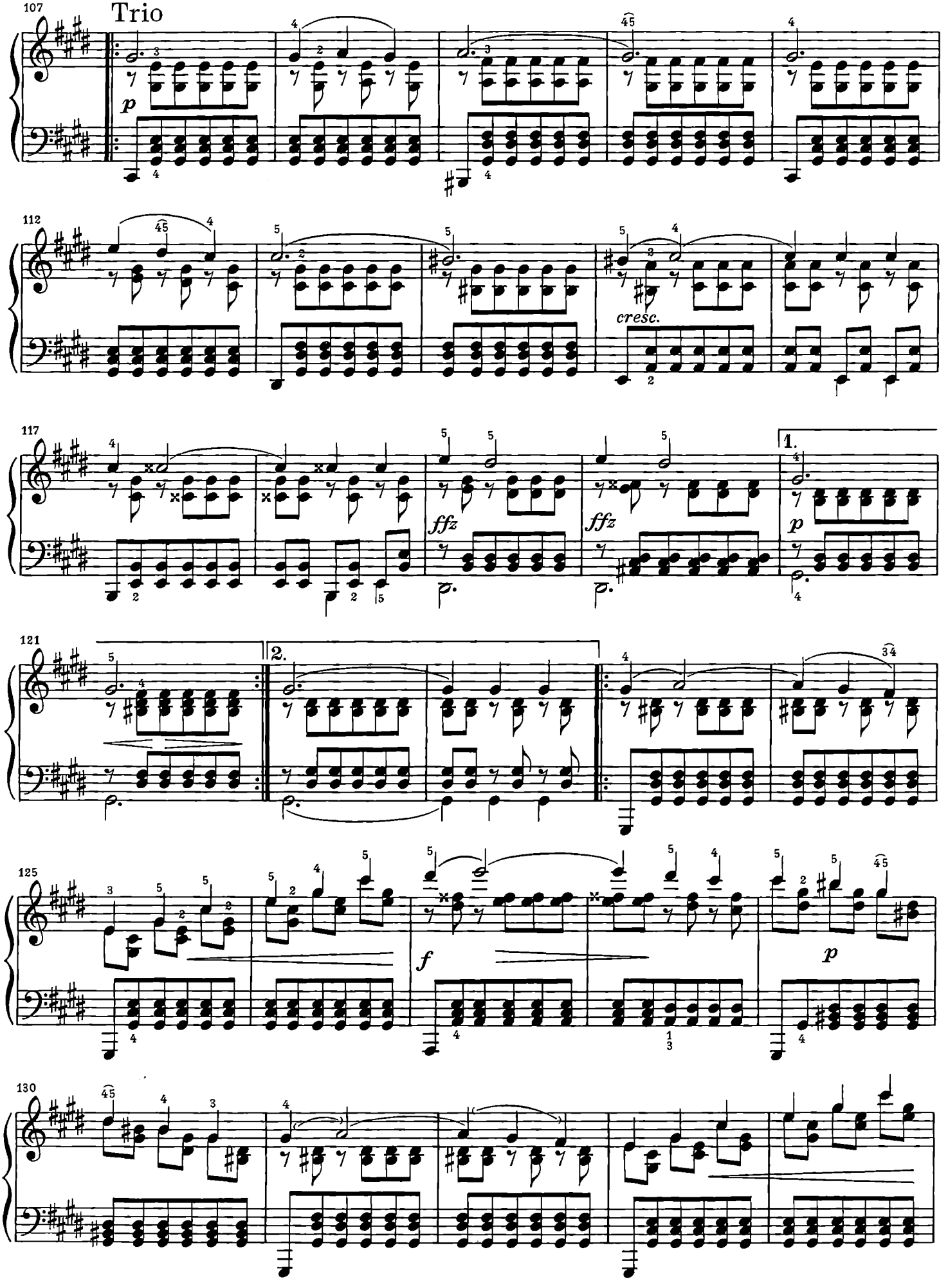
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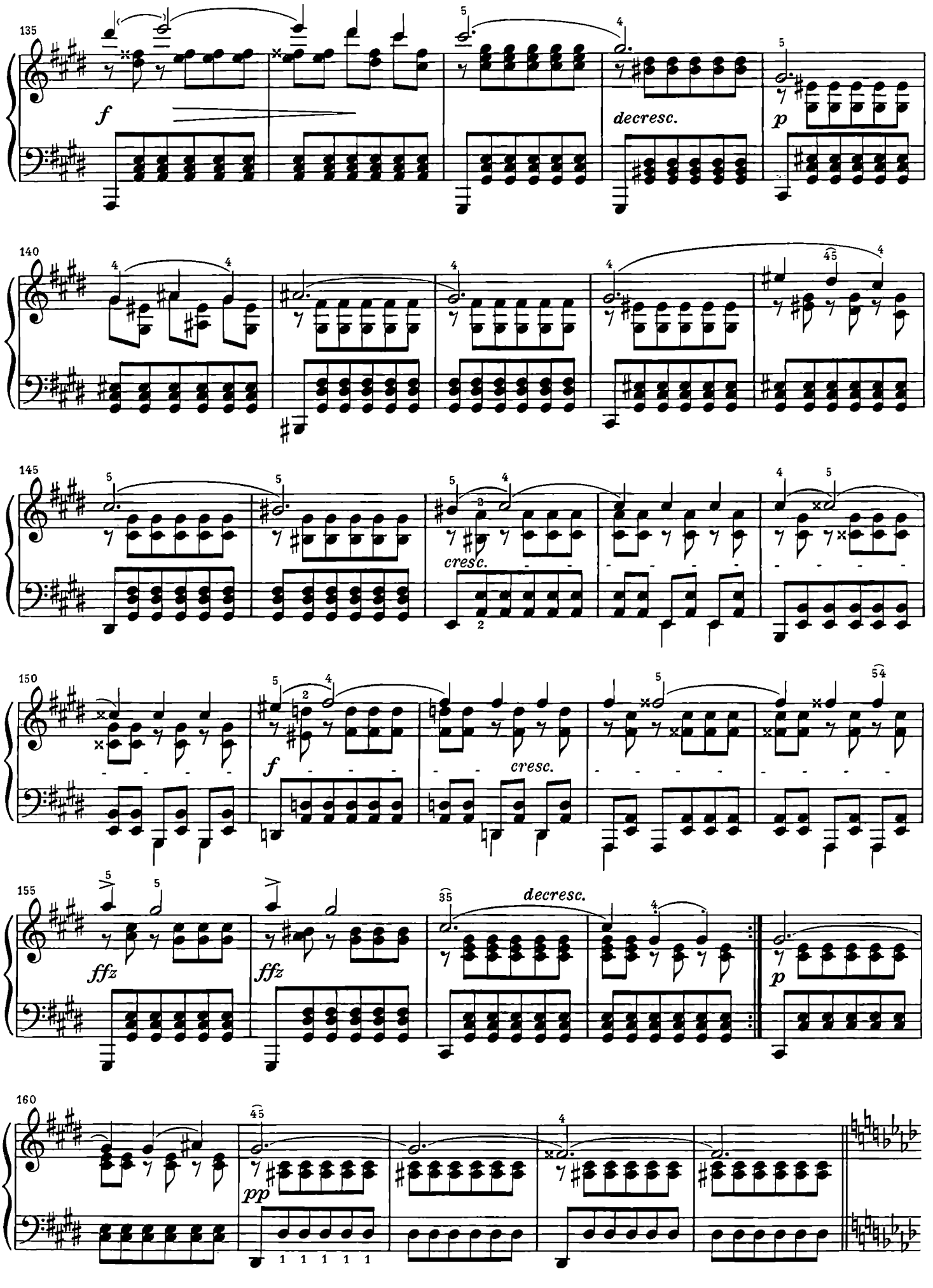
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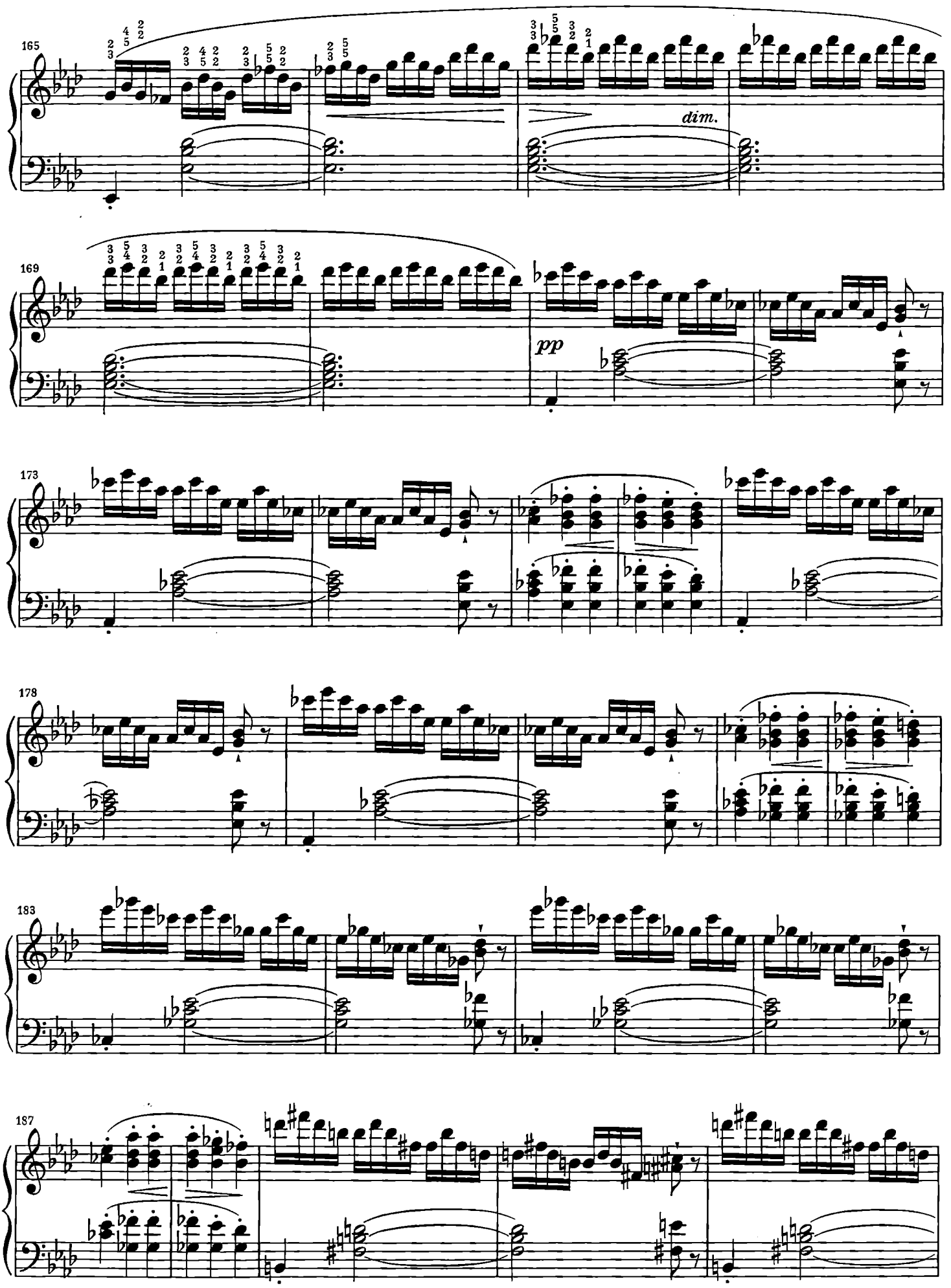
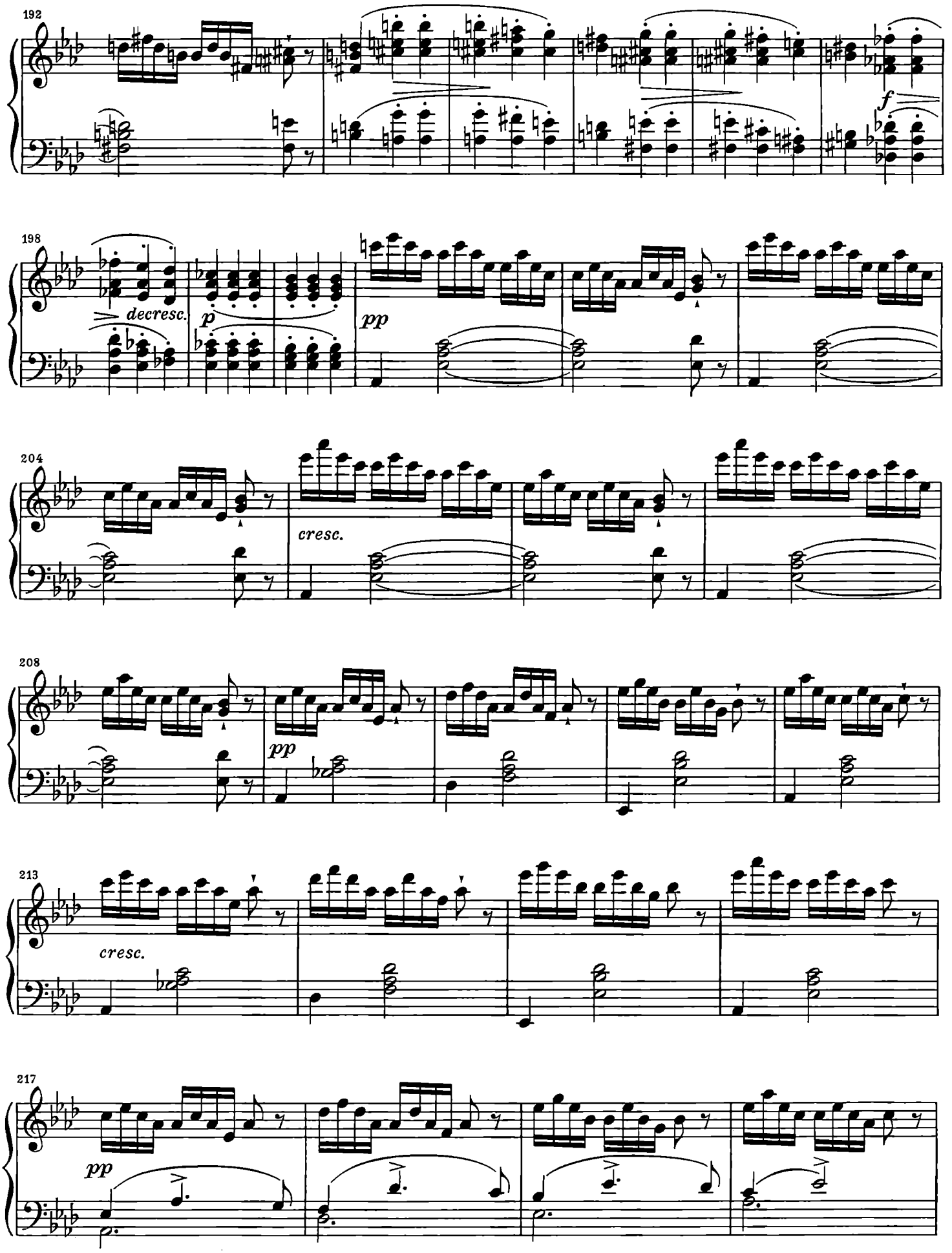
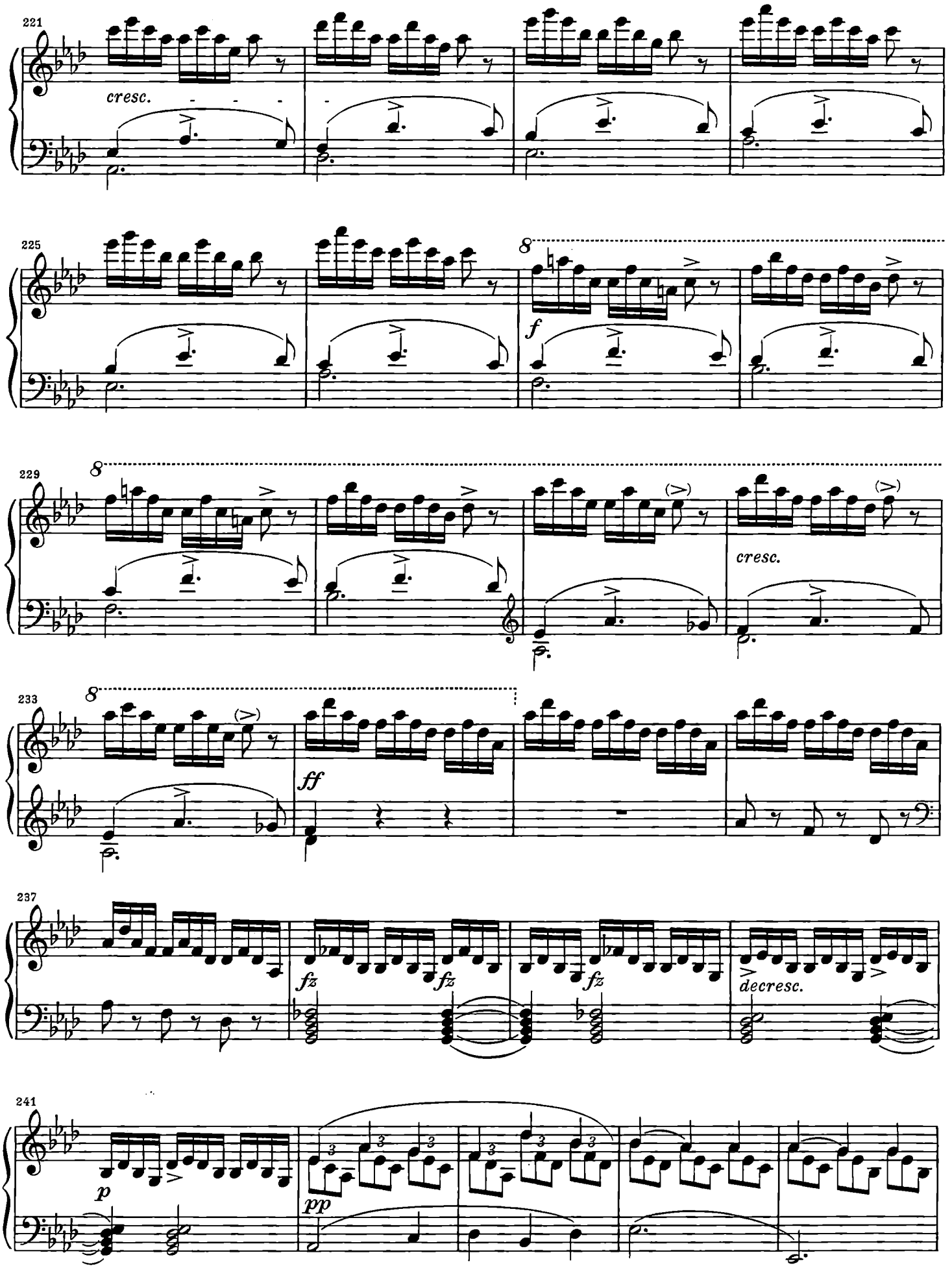
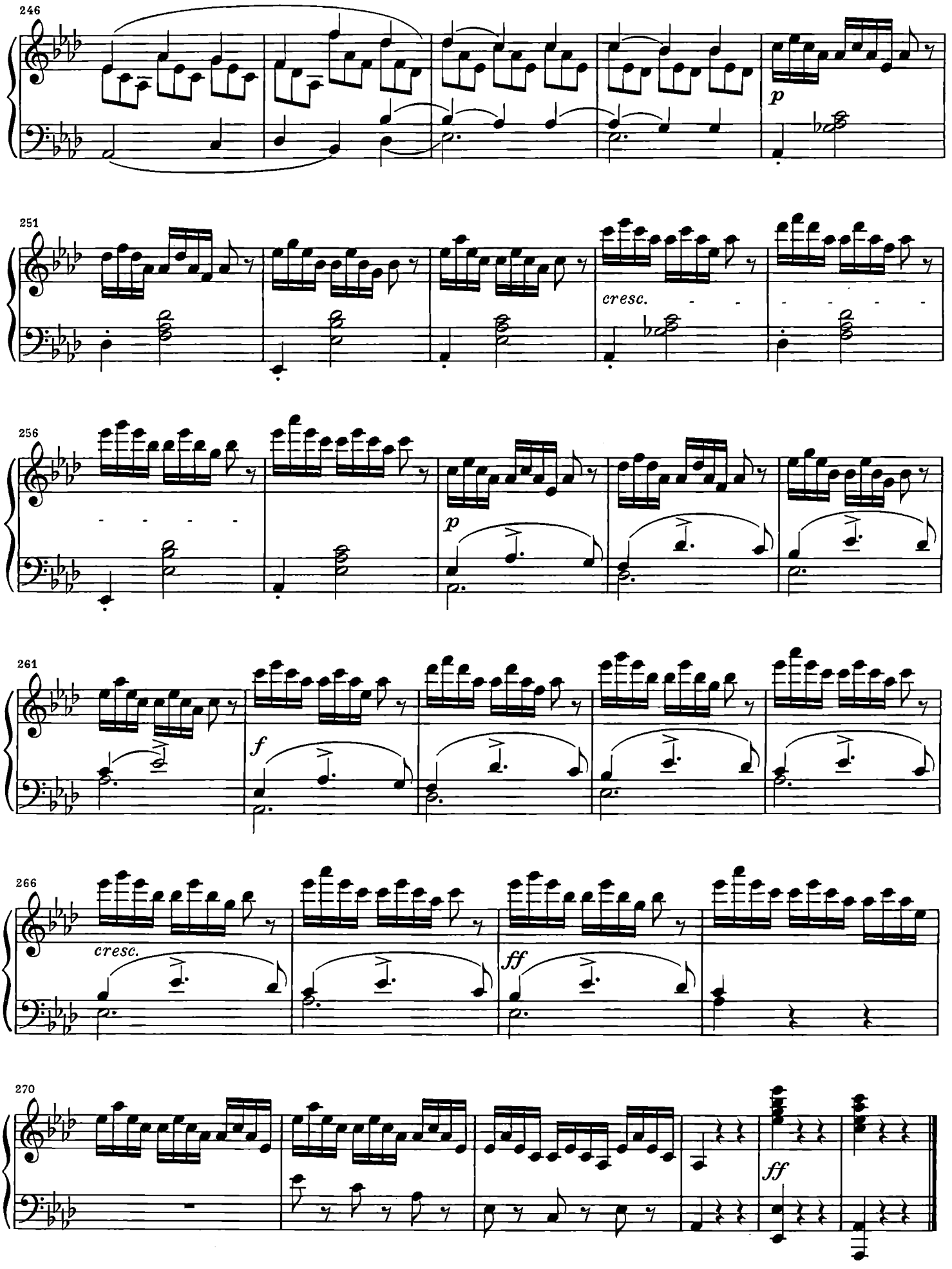
160
pp


165
dim.
169
pp
173
178
183
187


192
f
198
decresc.
p
pp
204
cresc.
208
pp
213
cresc.
217
pp


221
cresc.
225
8
f
229
8
cresc.
233
8
ff
237
fz
fz
fz
decresc.
241
p
pp

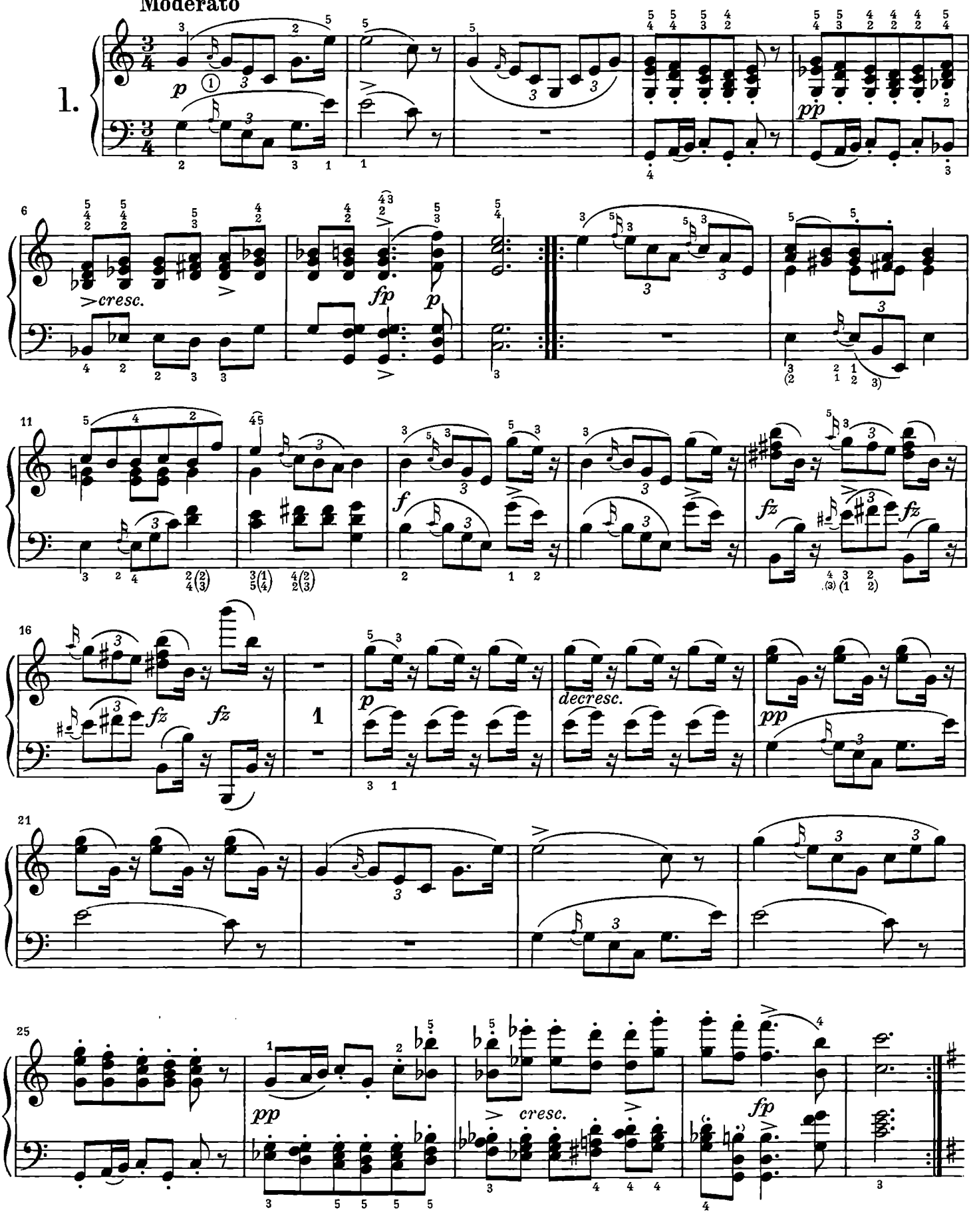

246
p
251
cresc.
256
p
261
f
266
cresc.
ff
270
ff

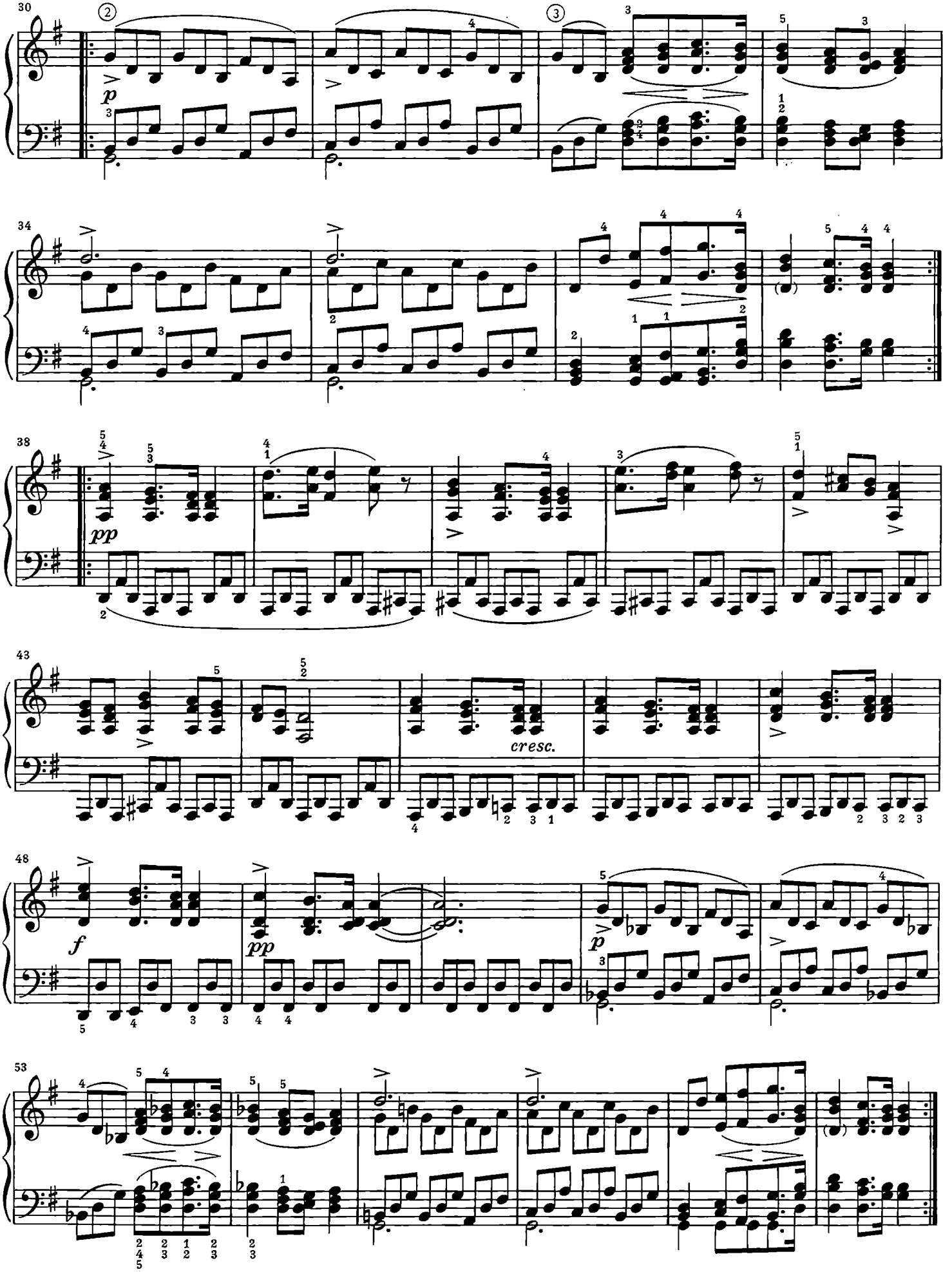
SECHS MOMENTS MUSICAUX

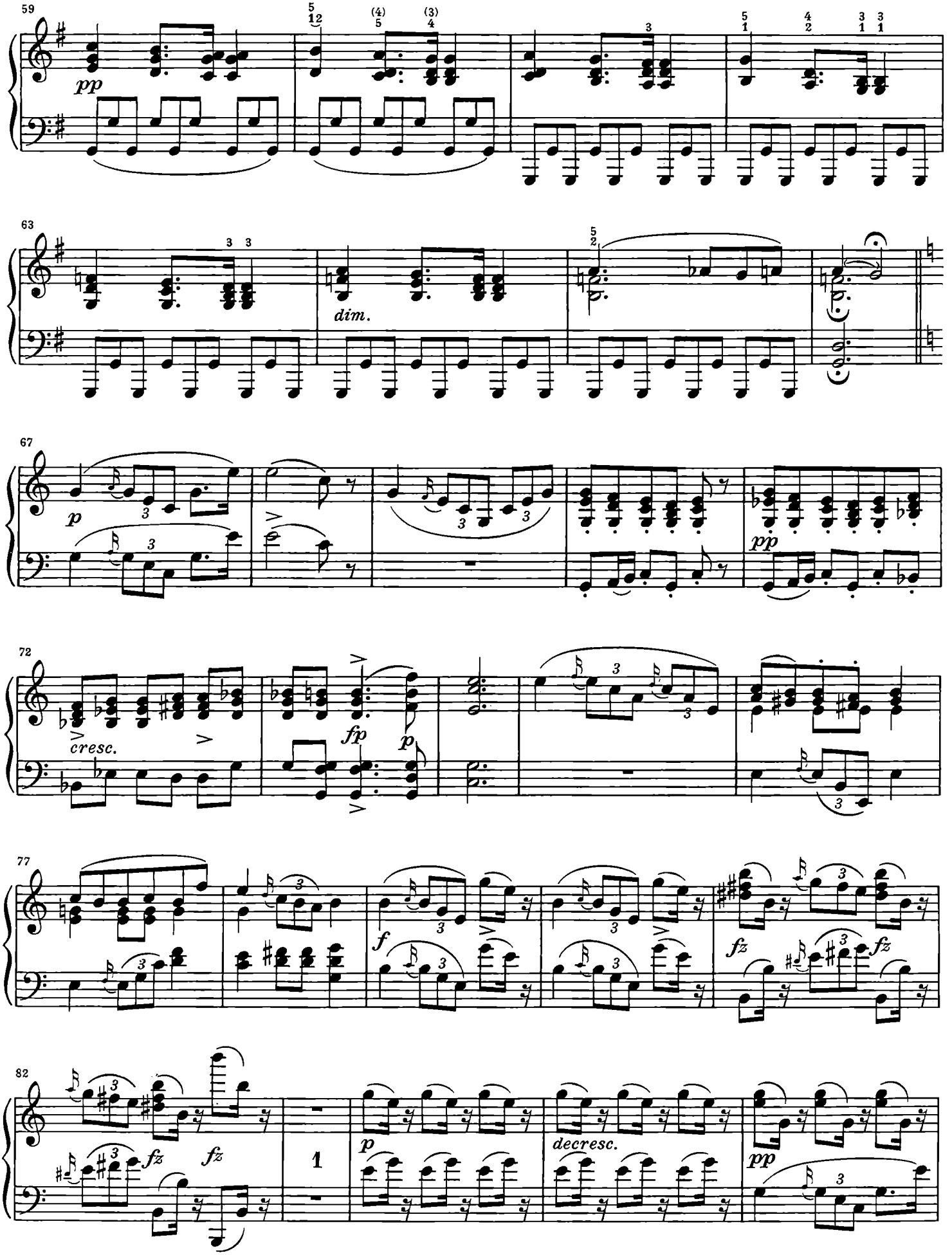
Komponiert wahrscheinlich 1823–1828

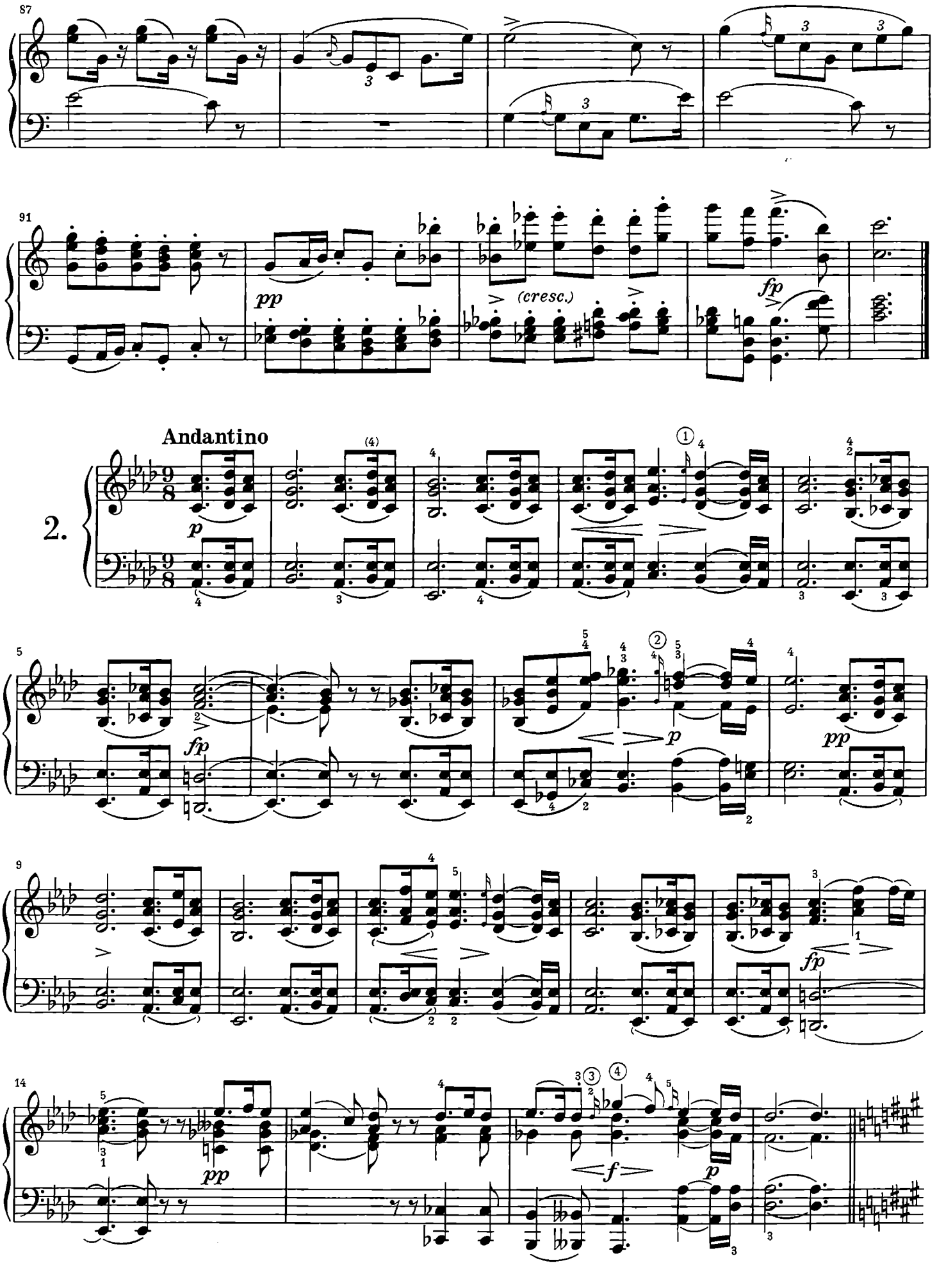
HEFT 1

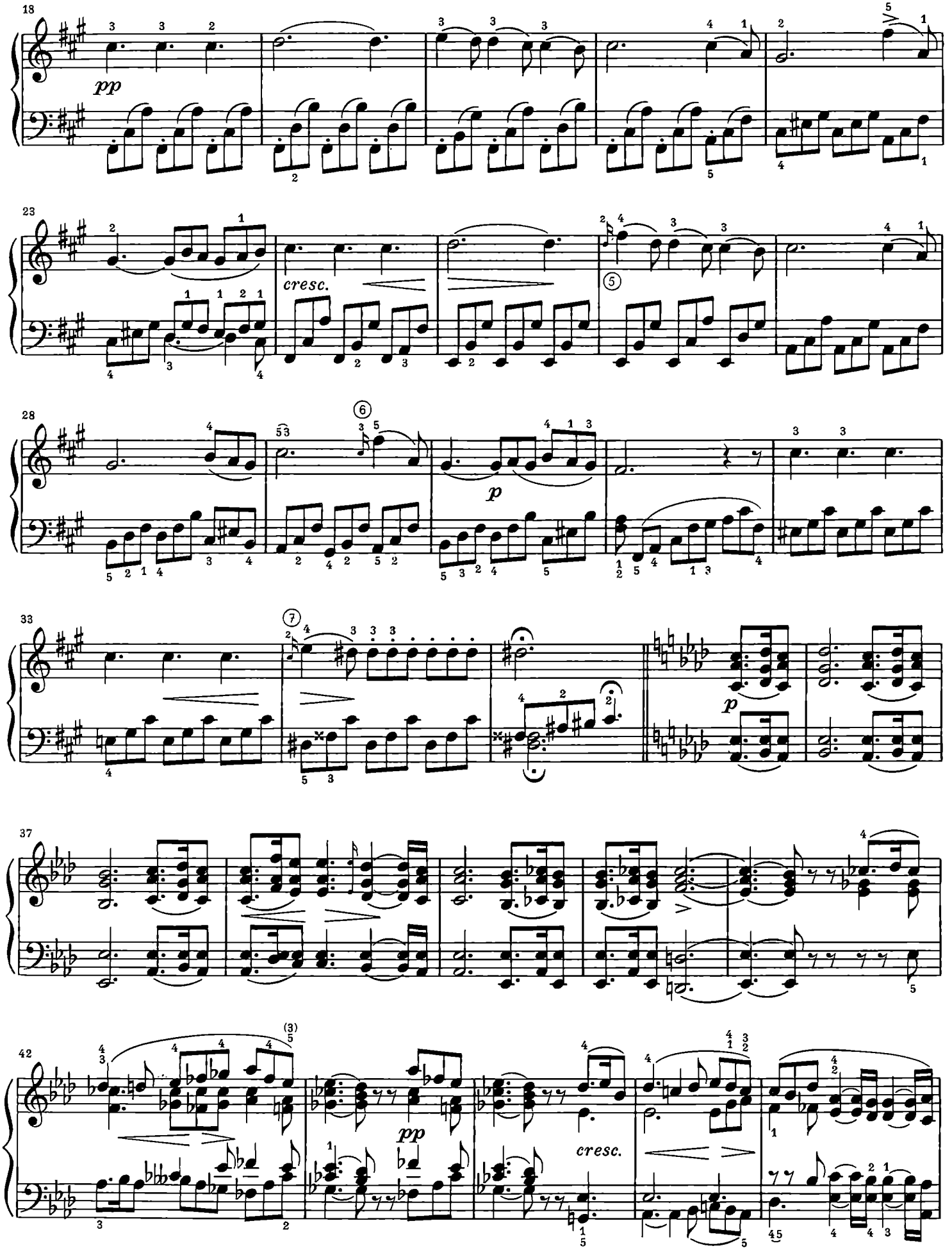
Opus 94 · D 780

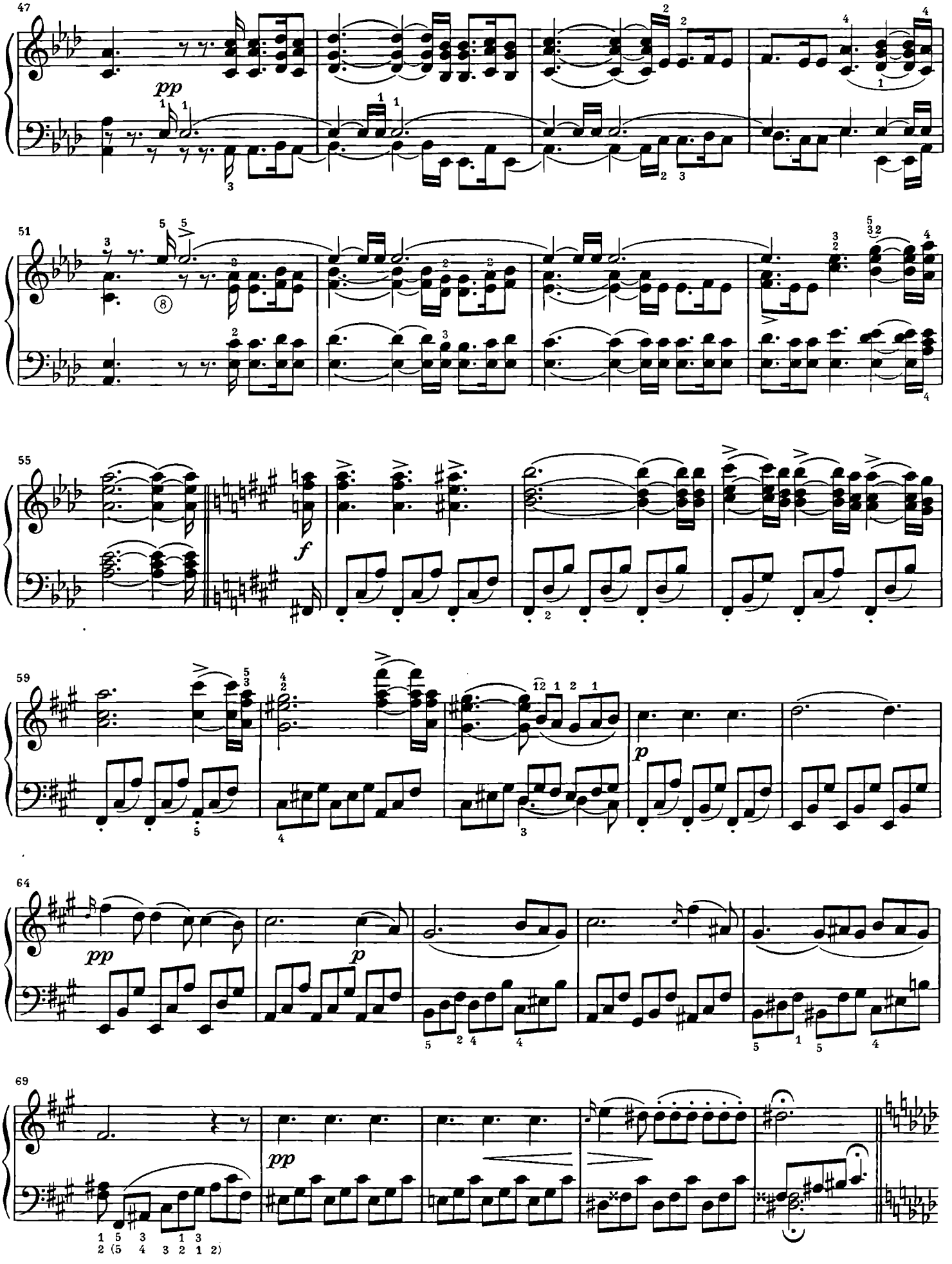


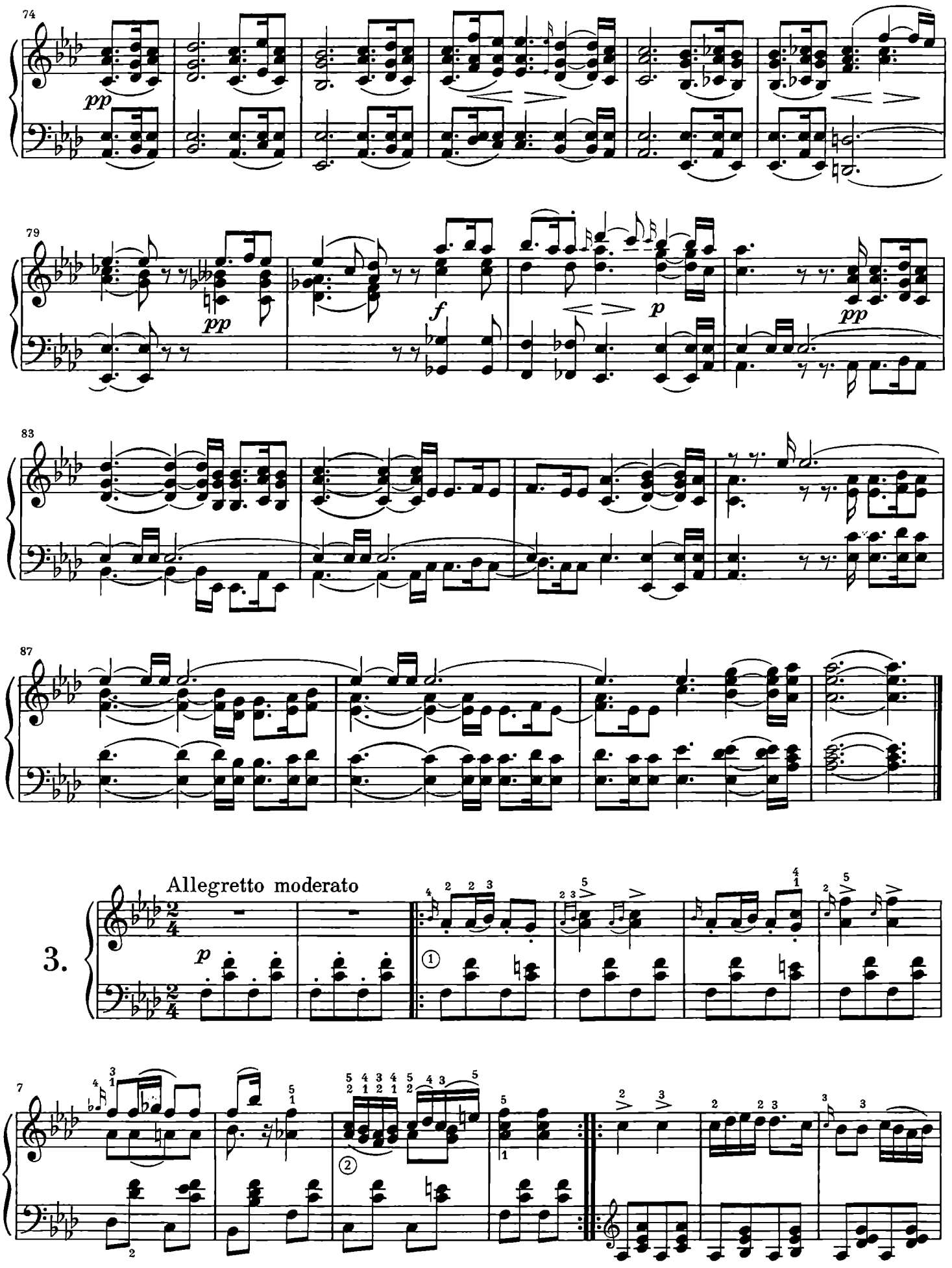

30
p
34
38
pp
43
cresc.
48
f
pp
p
53

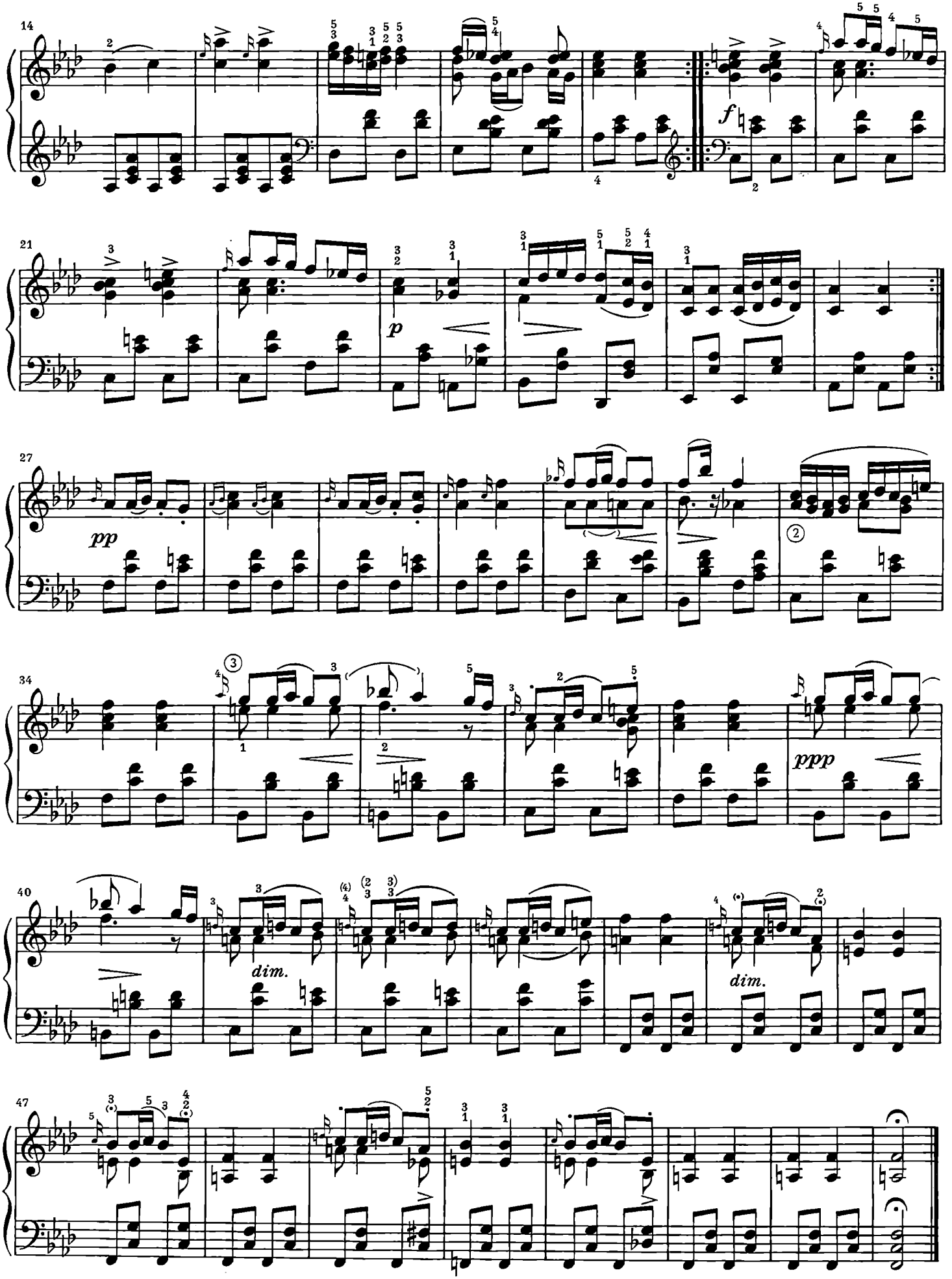

59
pp
63
dim.
67
p
pp
72
cresc.
fp
p
77
f
fz
fz
fz
82
fz
fz
1
p
decresc.
pp

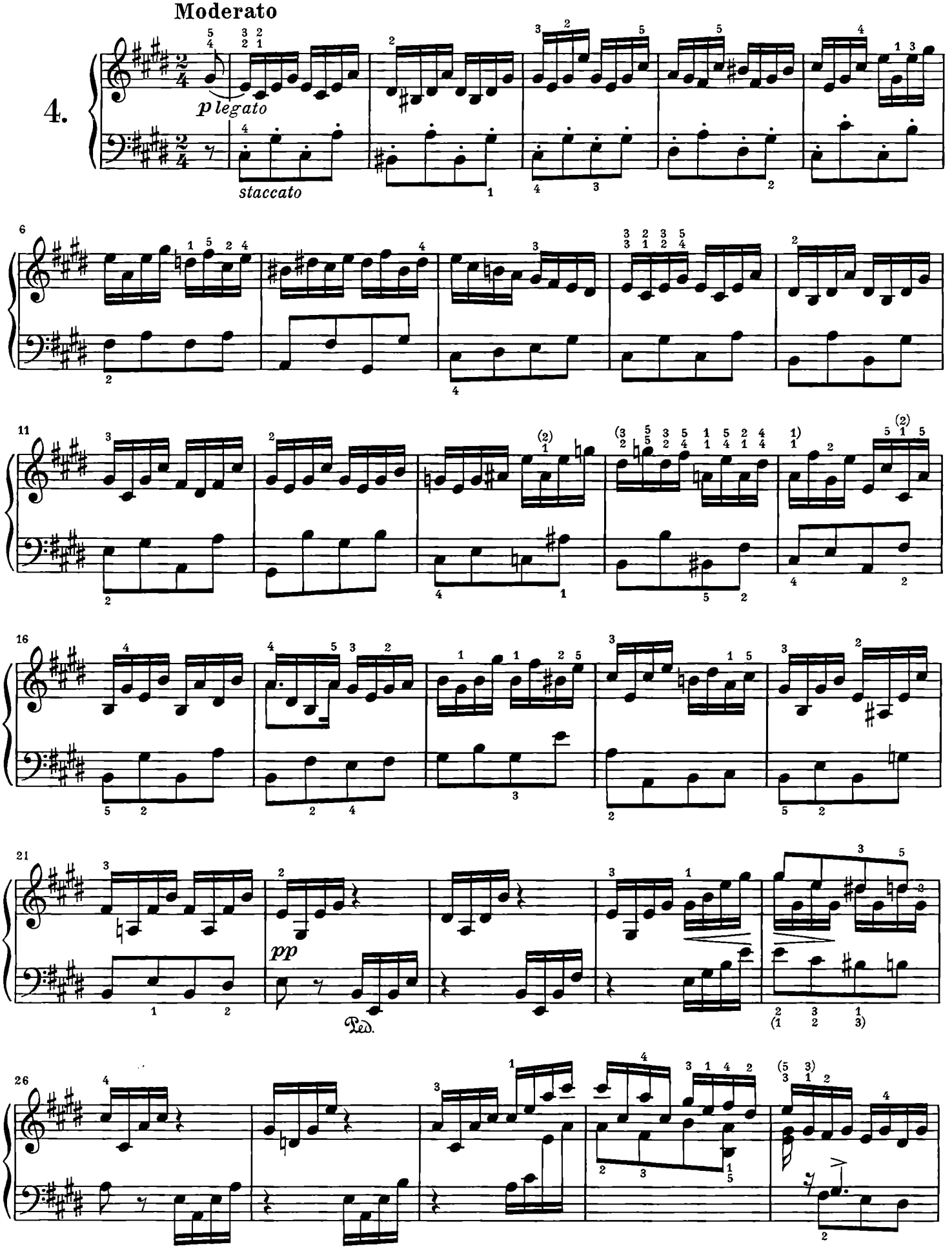

87
91
pp
(cresc.)
fp
Andantino
2.
p
fp
pp
f

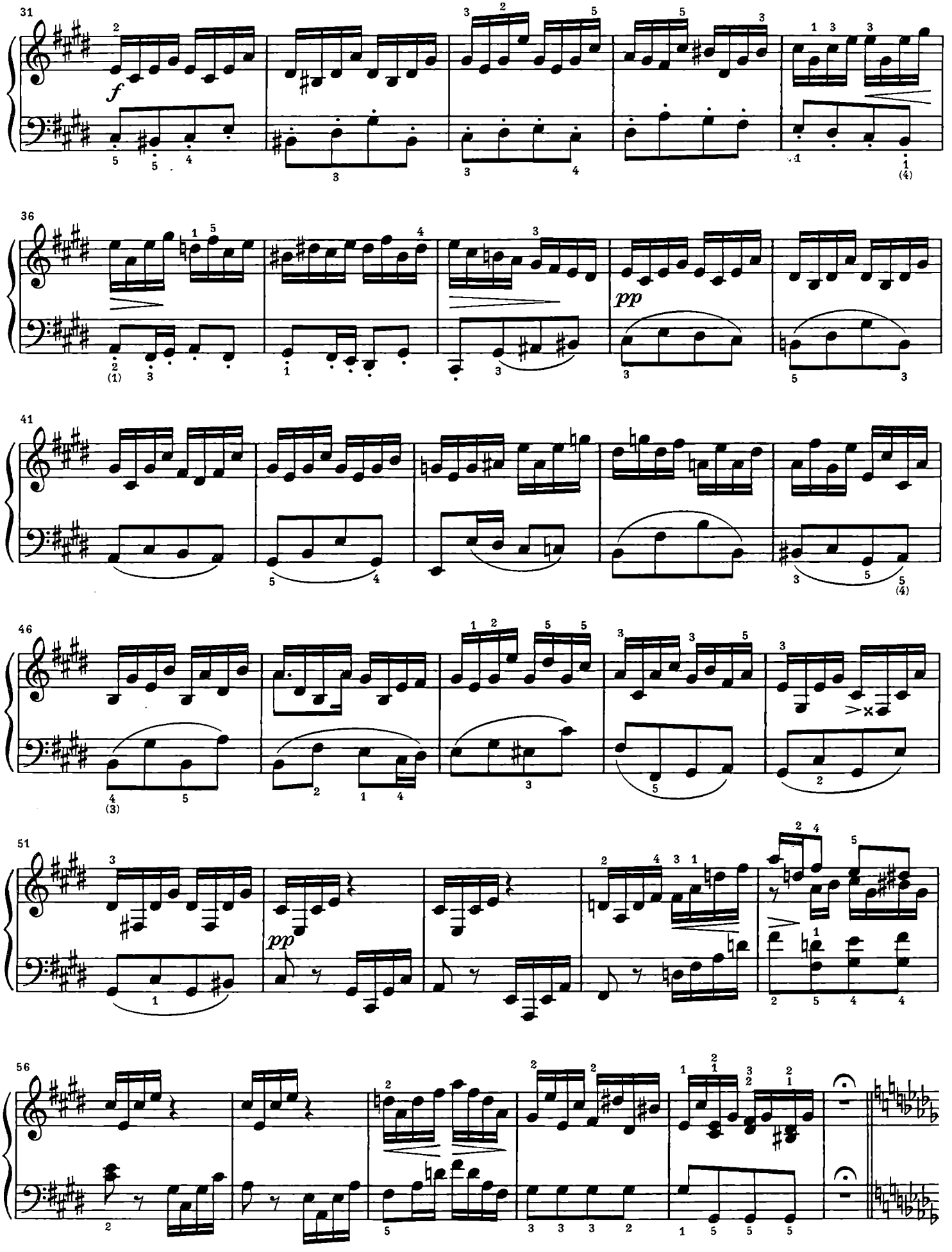

18
pp
23
cresc.
28
p
33
p
37
42
pp
cresc.

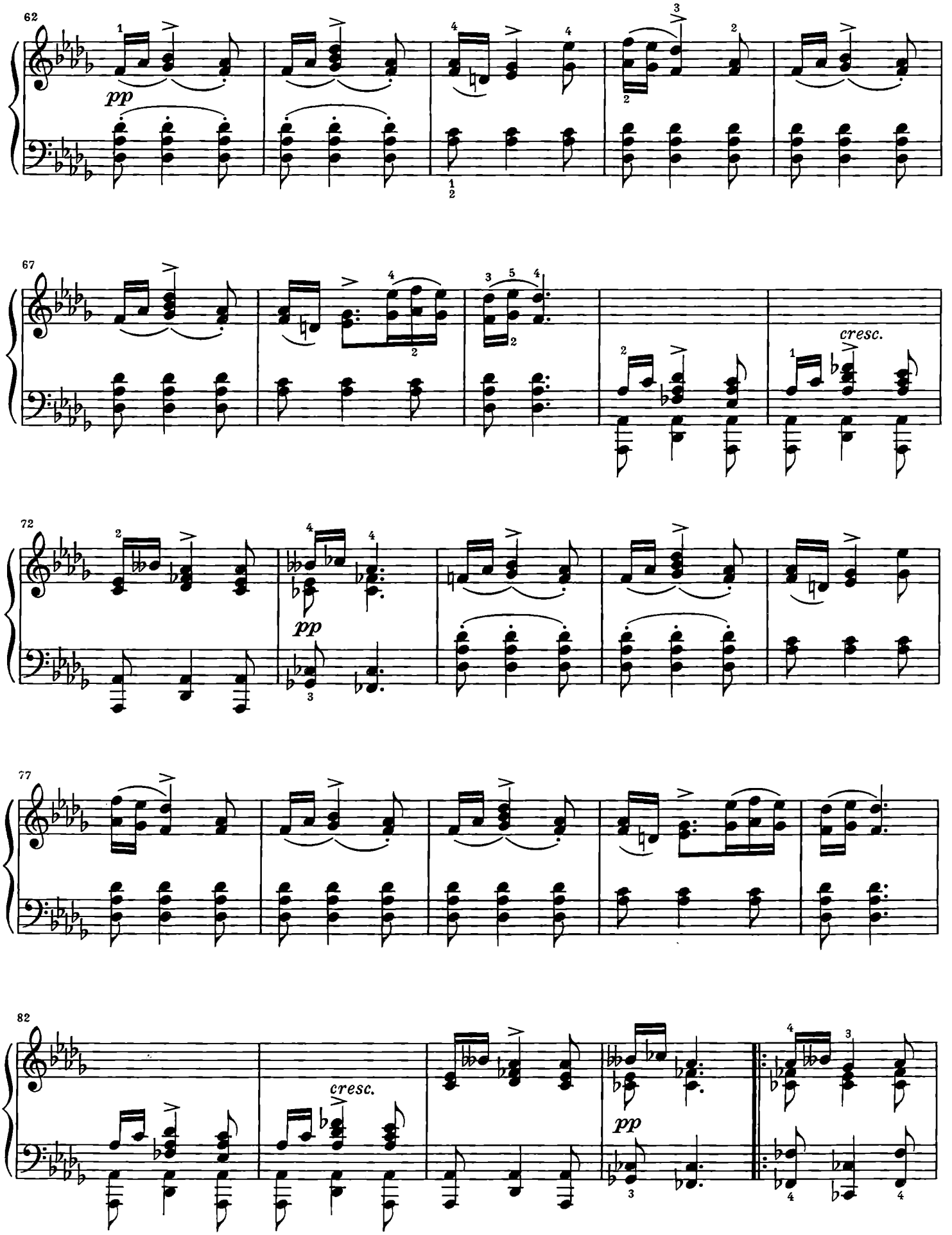

47
pp
51
55
f
59
p
64
pp
p
69
pp

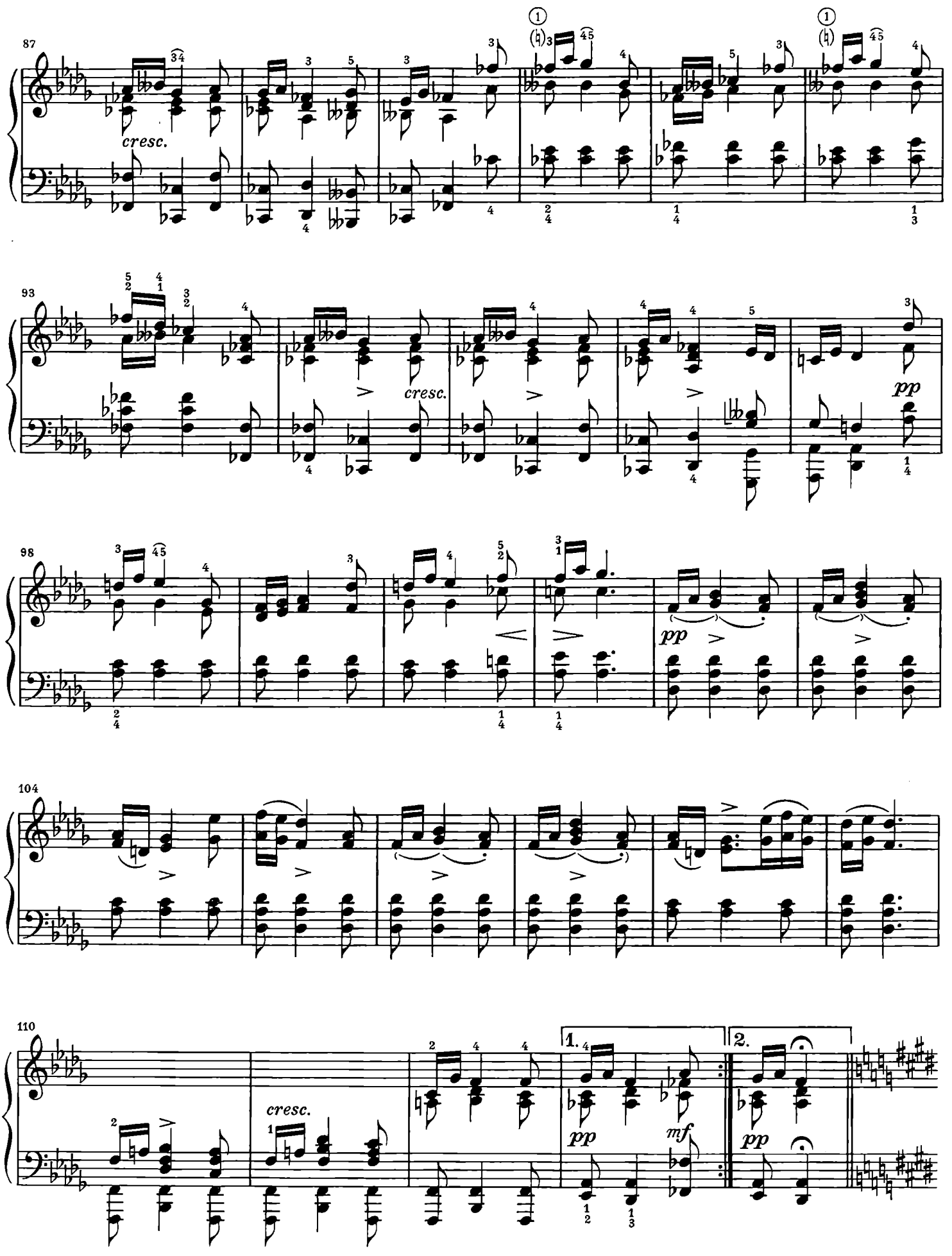

74
pp
79
pp
f
p
pp
83
87
3.
Allegretto moderato
p
7

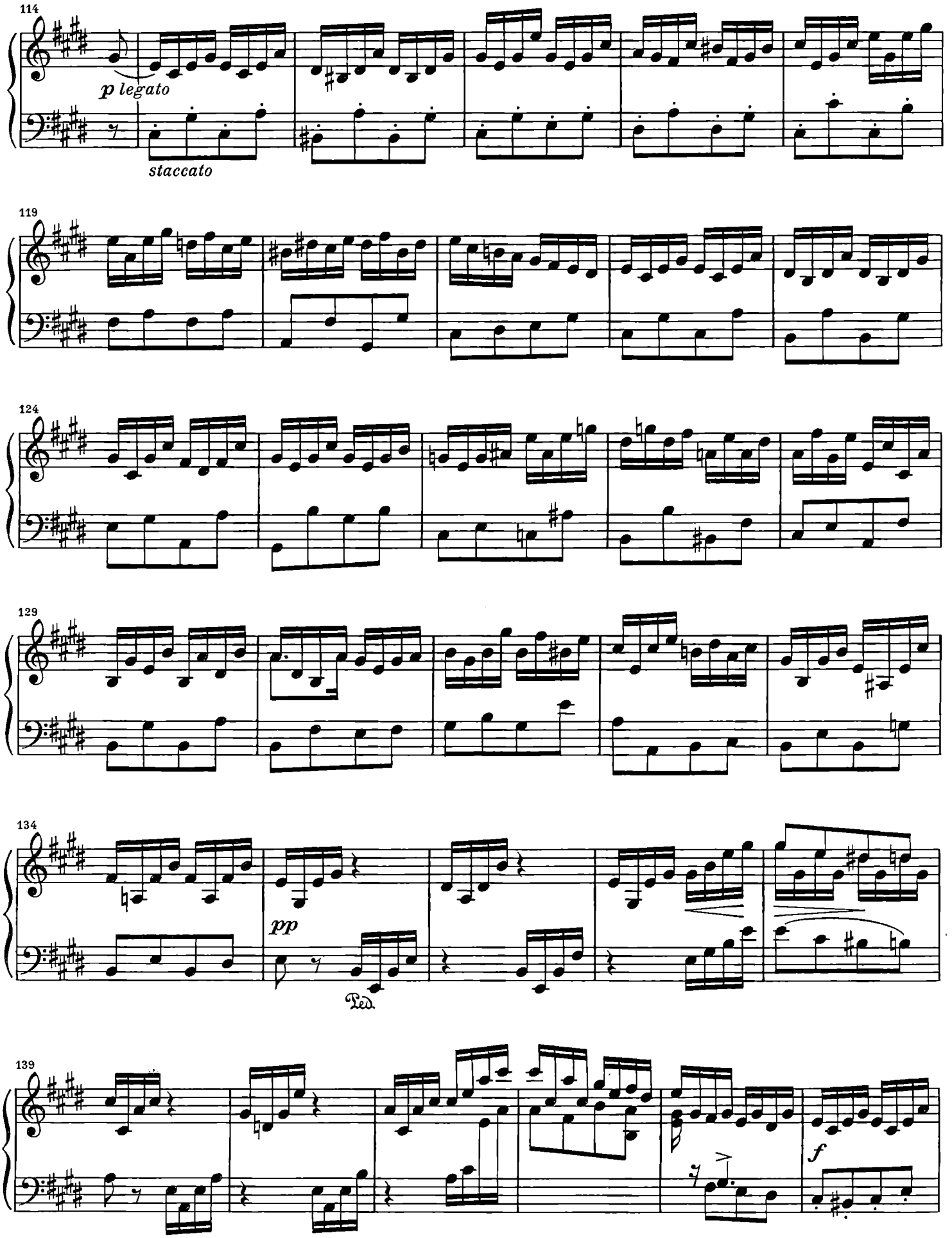

14
f
21
p
27
pp
34
ppp
40
dim.
dim.
47

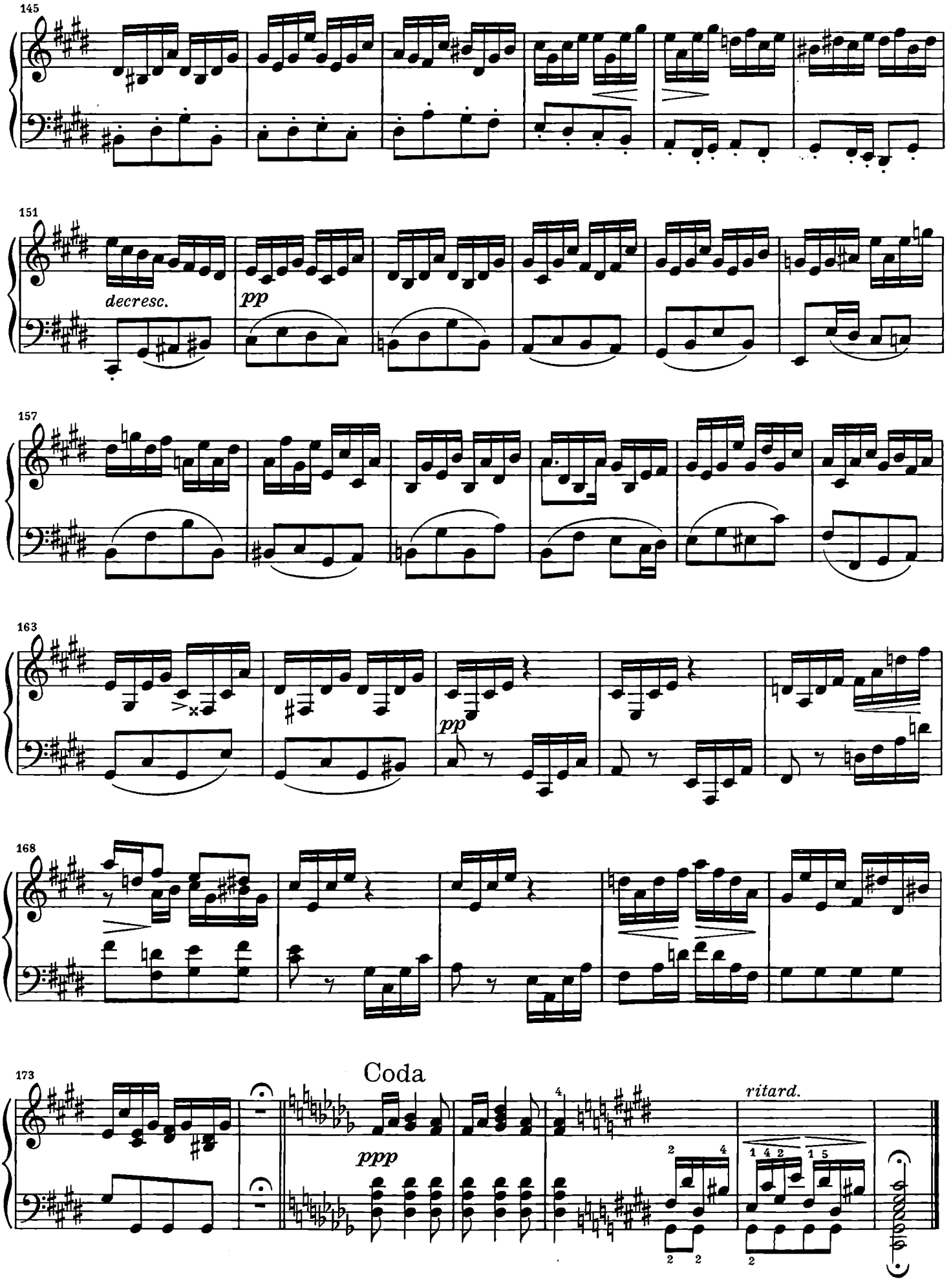

Moderato
4.
p legato
staccato
pp
Ped.


31
f
36
pp
41
46
51
pp
56


62
pp
67
cresc.
72
pp
77
82
cresc.
pp

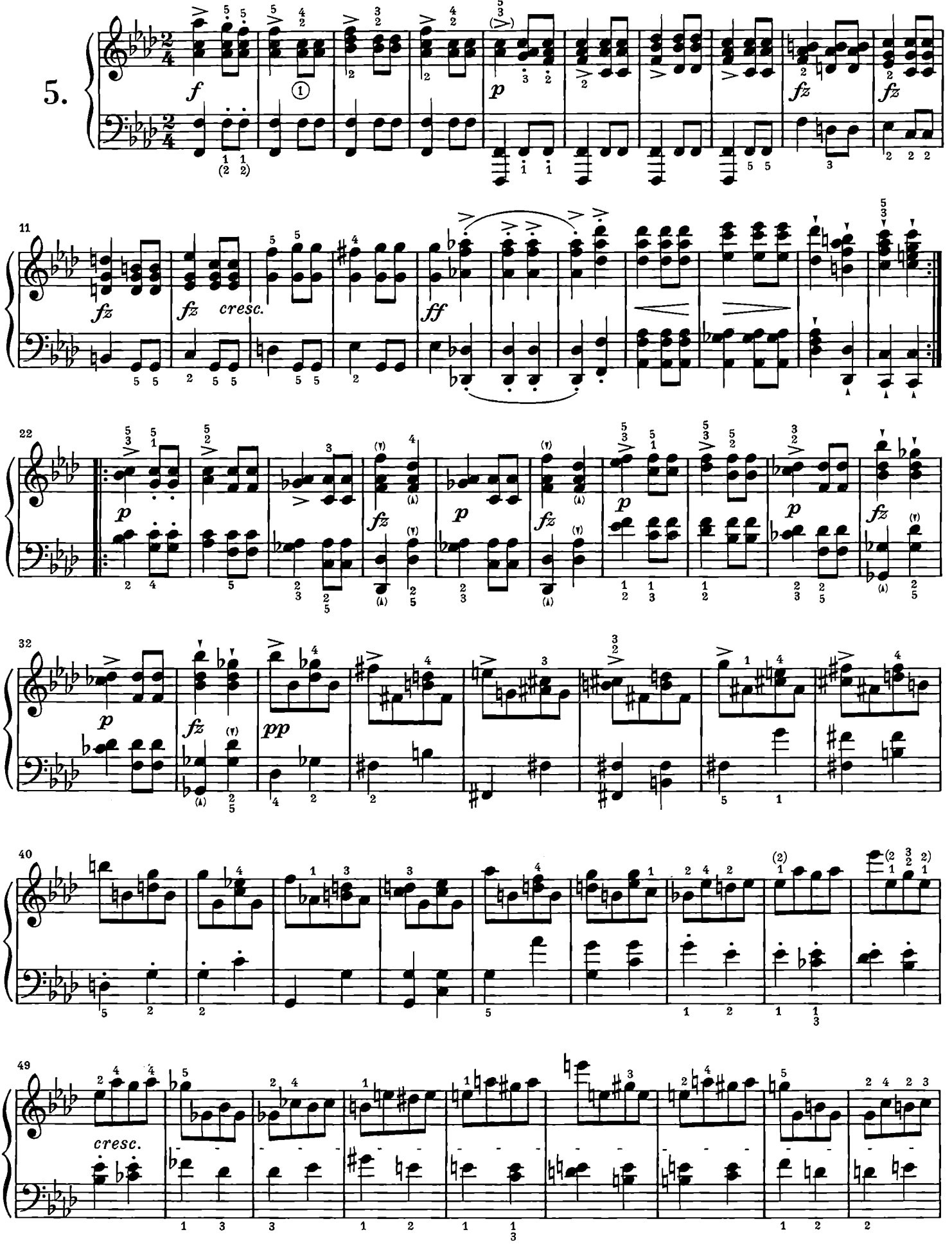

87
cresc.
93
cresc.
pp
98
pp
104
110
cresc.
1.
2.
pp
mf
pp

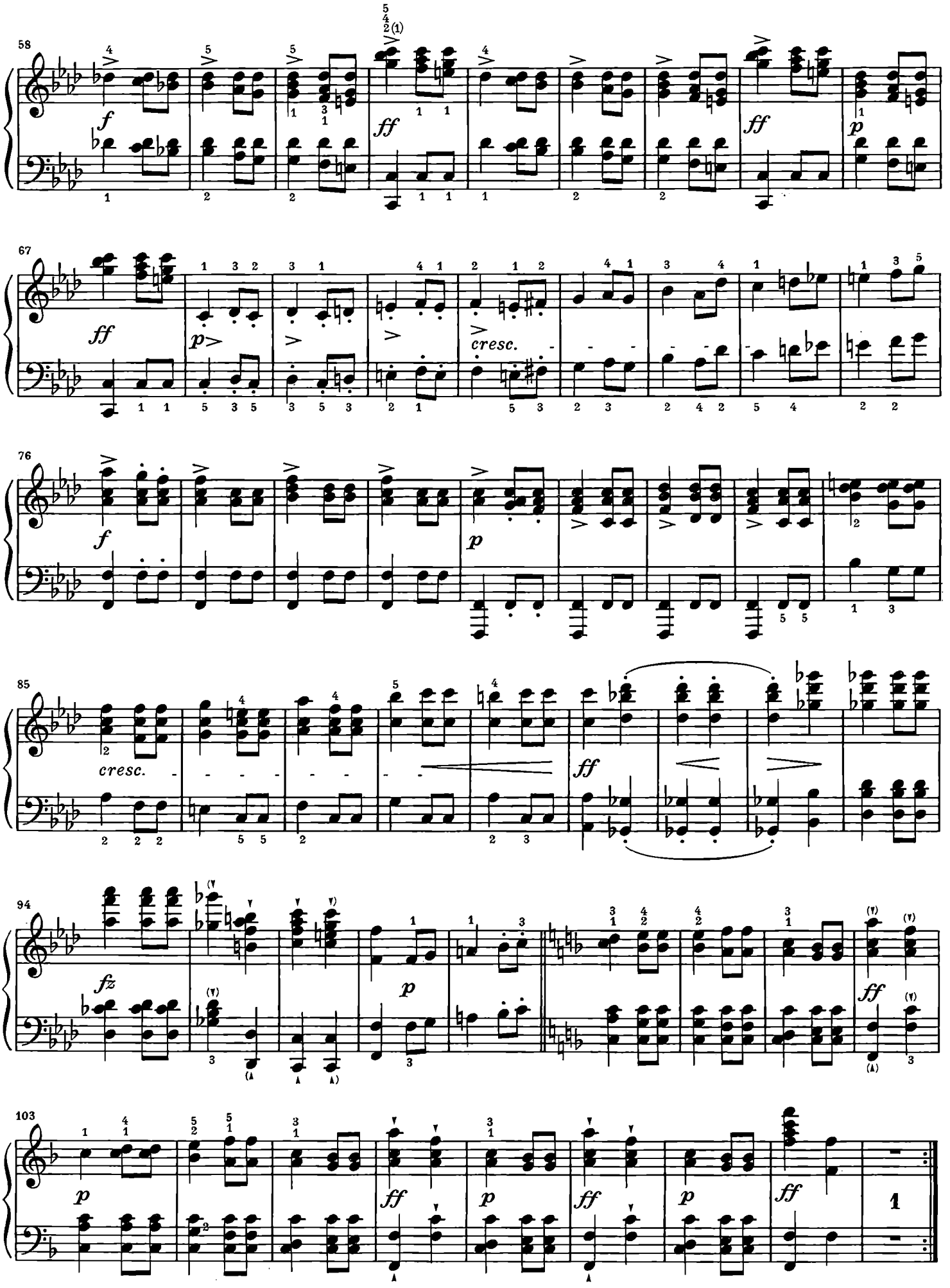

114
p legato
staccato
119
124
129
134
pp
Ped.
139
f

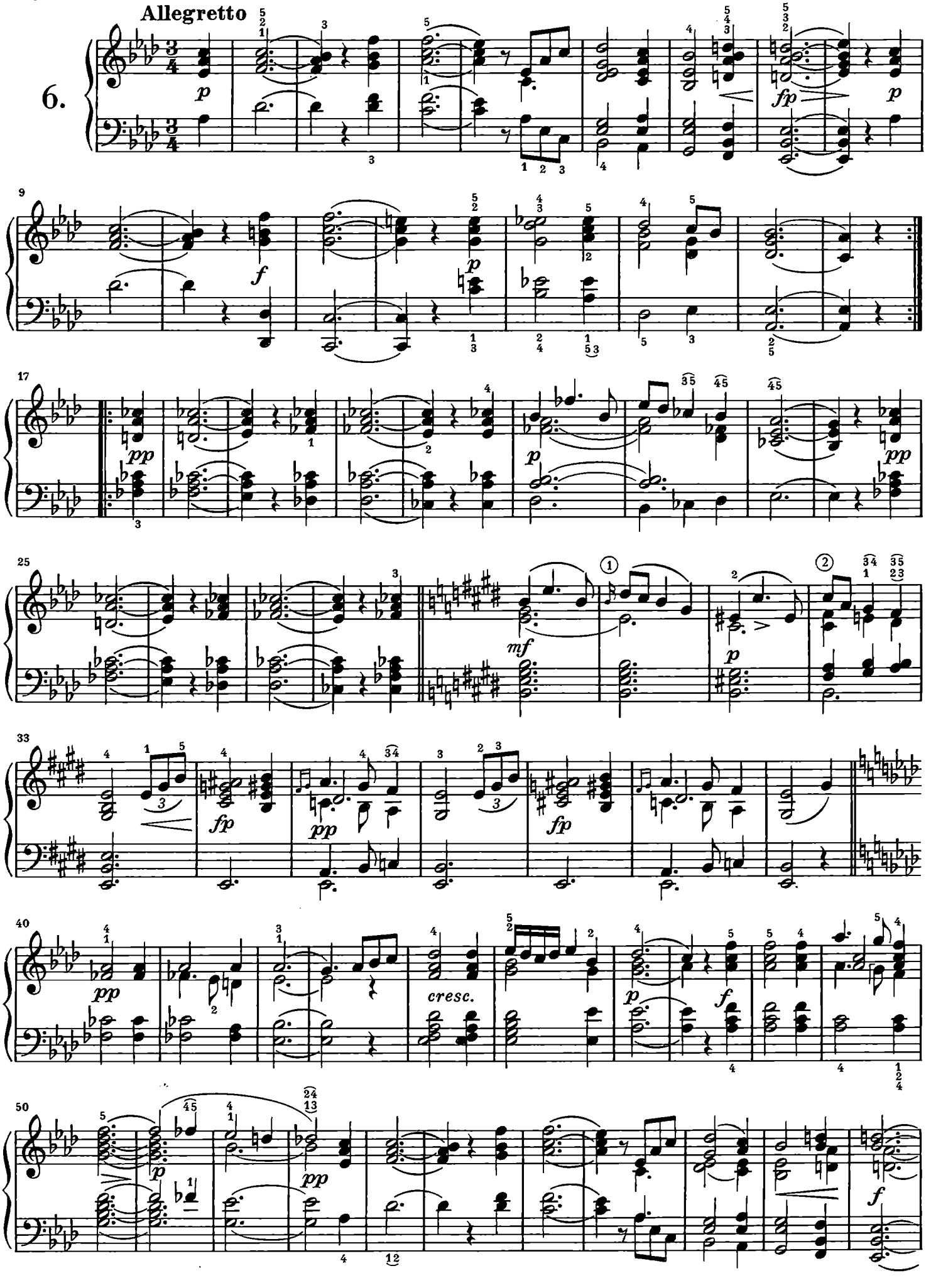

145
151
decresc.
pp
157
163
pp
168
173
Coda
ppp
ritard.

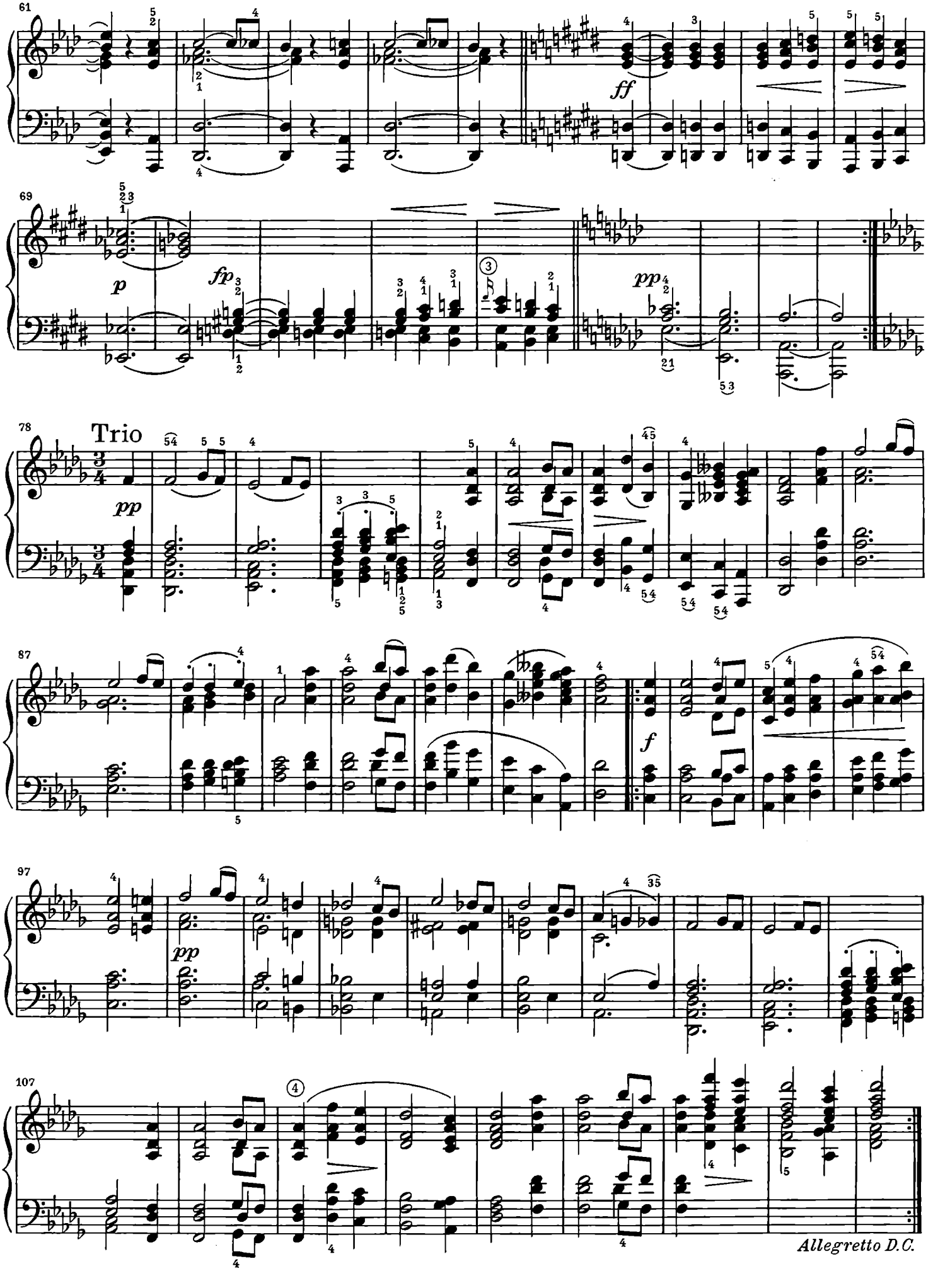
Allegro vivace

5.




58
f
ff
ff
p
67
ff
p
cresc.
76
f
p
85
cresc.
ff
94
fz
p
ff
103
p
ff
p
ff
p
ff
1


Allegretto
6.
p
fp
f
pp
mf
cresc.

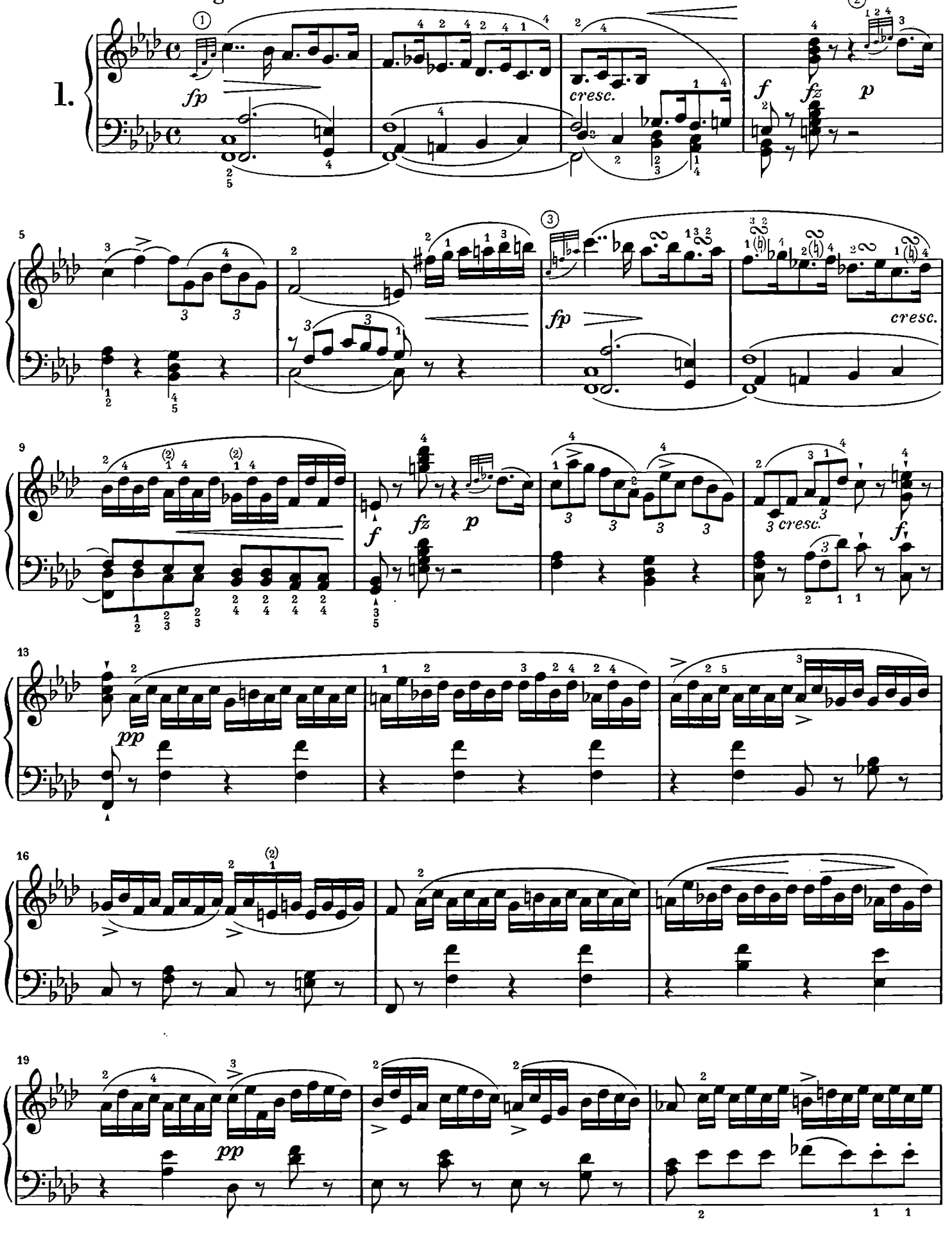

61
ff
69
p
fp
pp
78
Trio
pp
87
f
97
pp
107
Allegretto D.C.

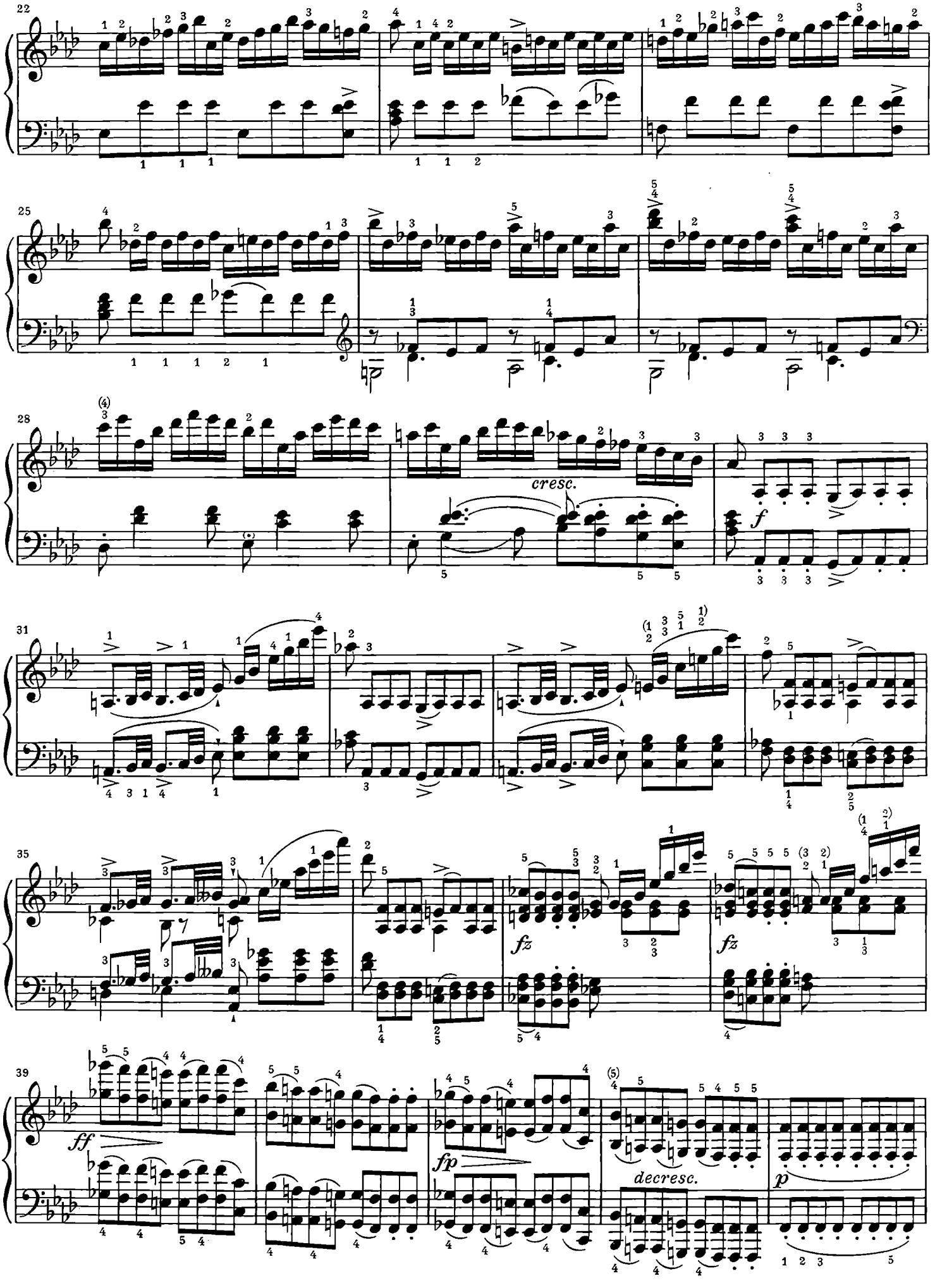
VIER IMPROMPTUS

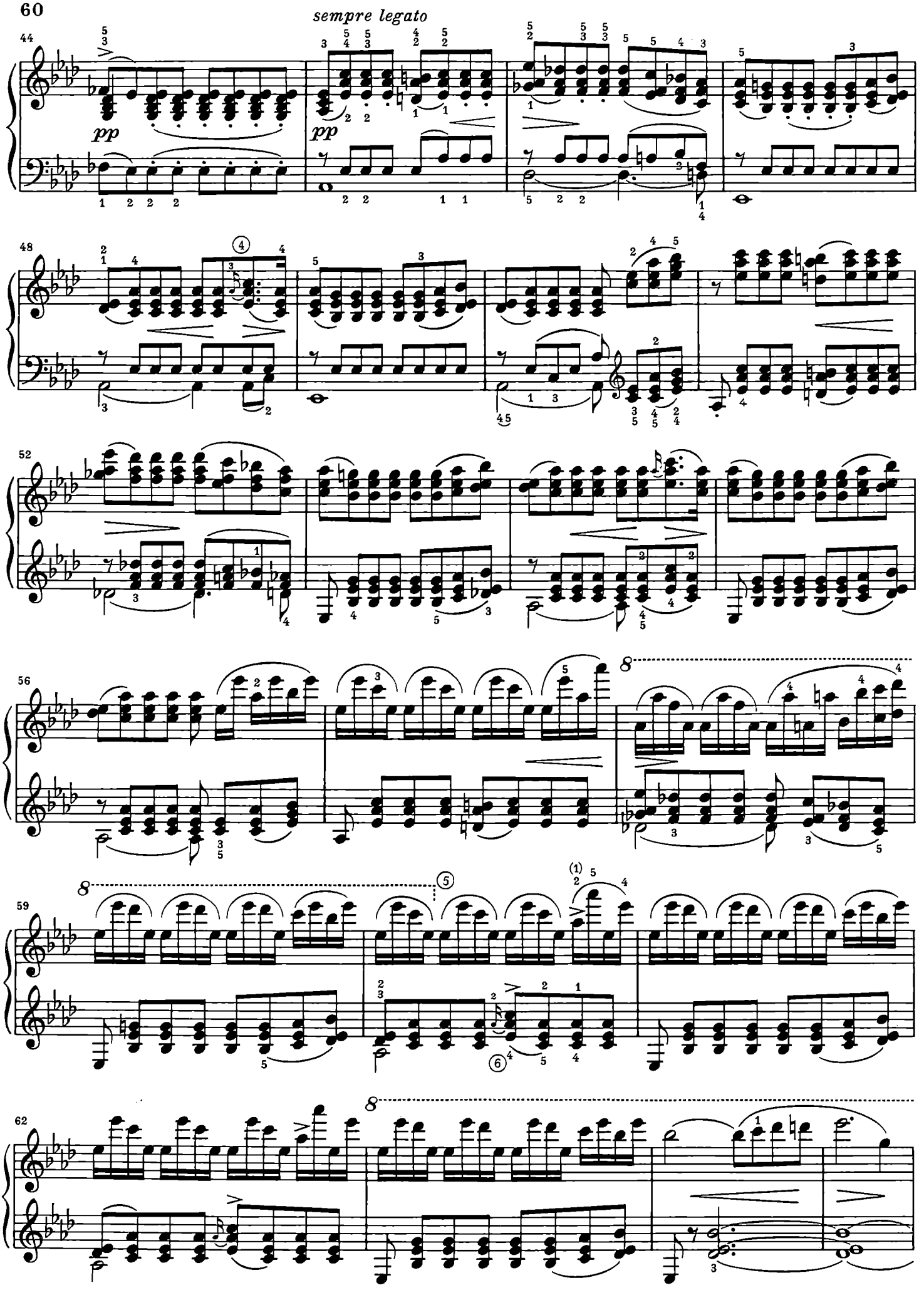
Komponiert 1827

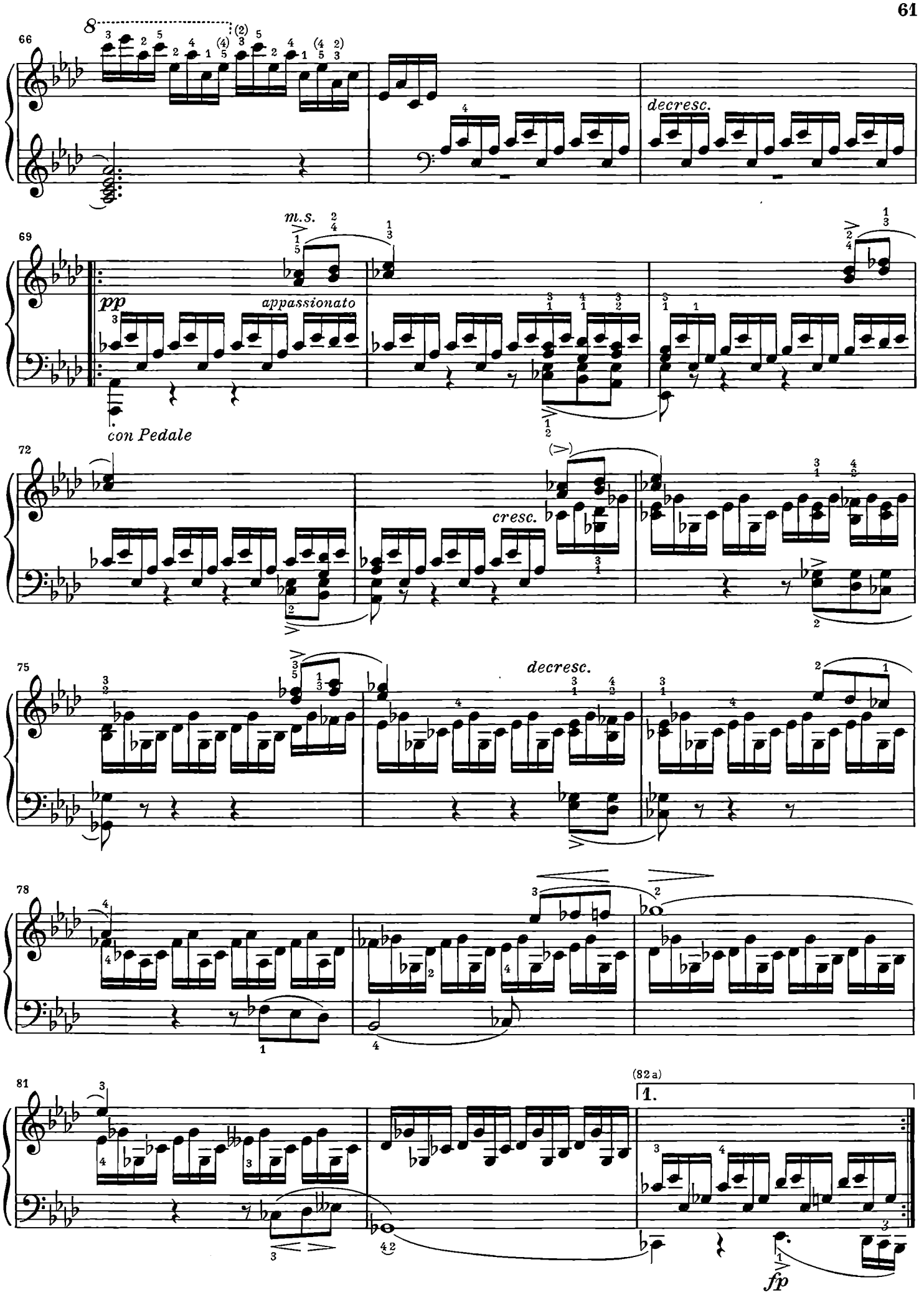
Opus posth. 142 · D 935

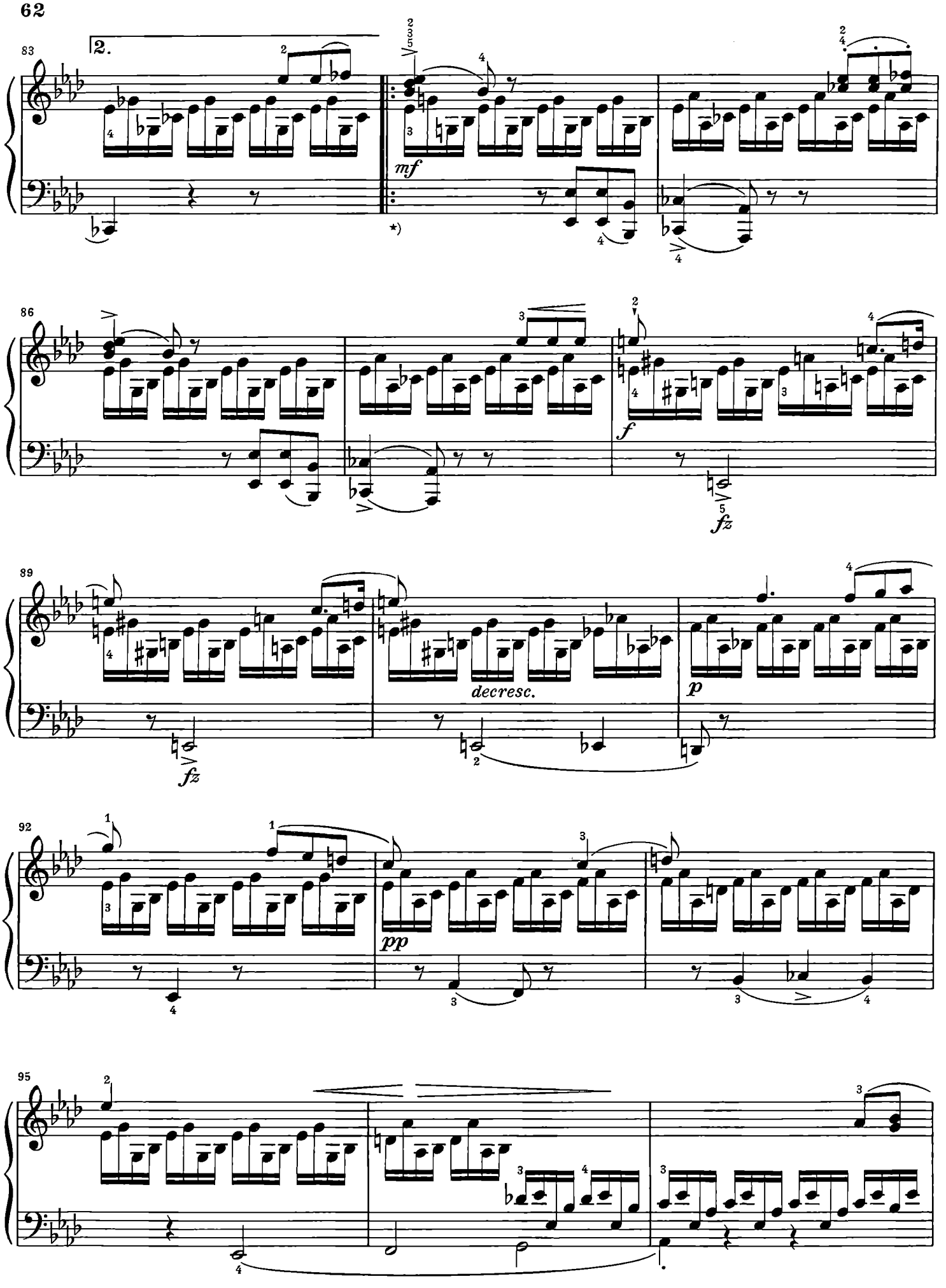
1. Allegro moderato



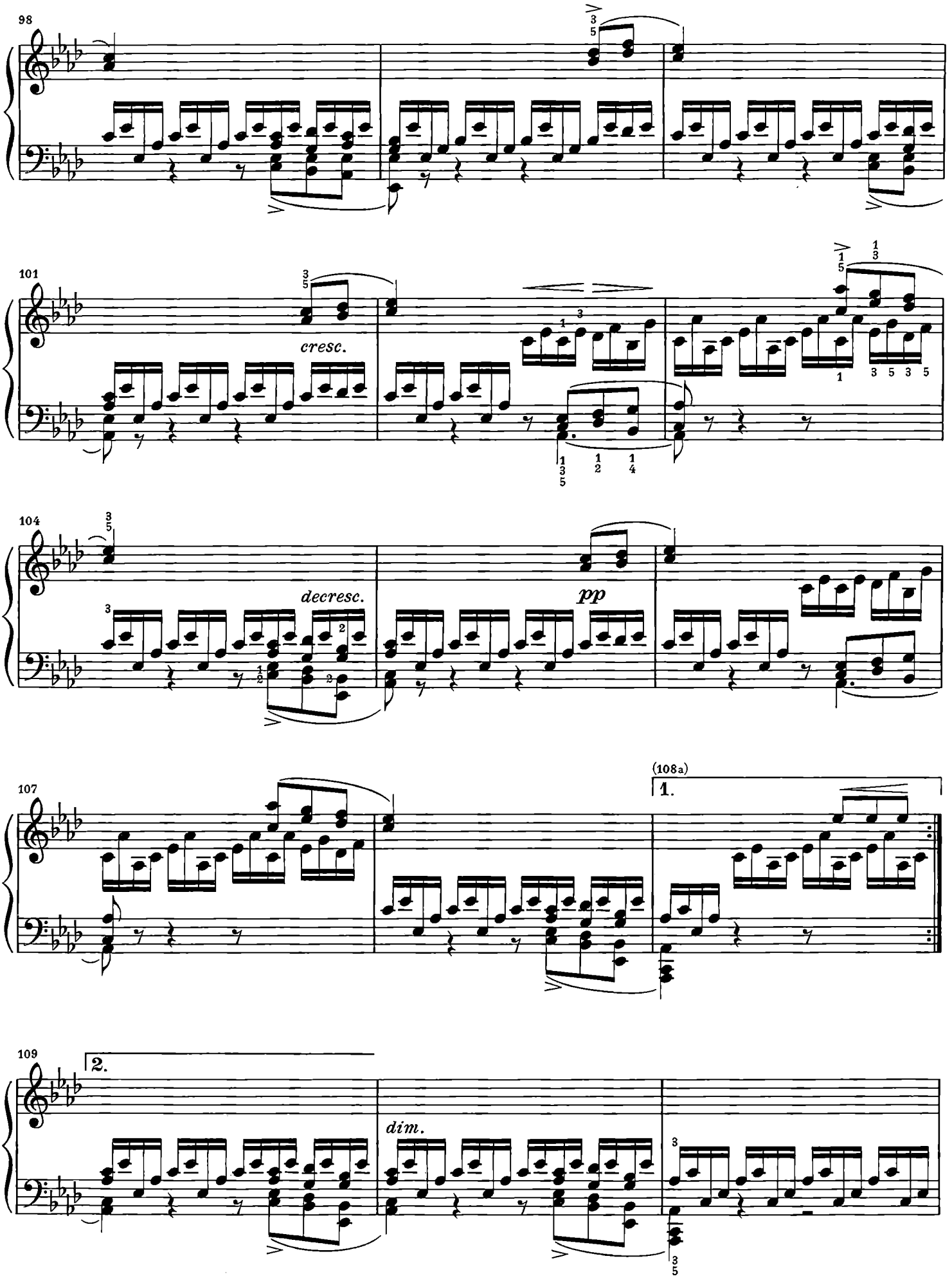

22
25
28
cresc.
f
31
35
fz
fz
39
ff
fp
decresc.
p

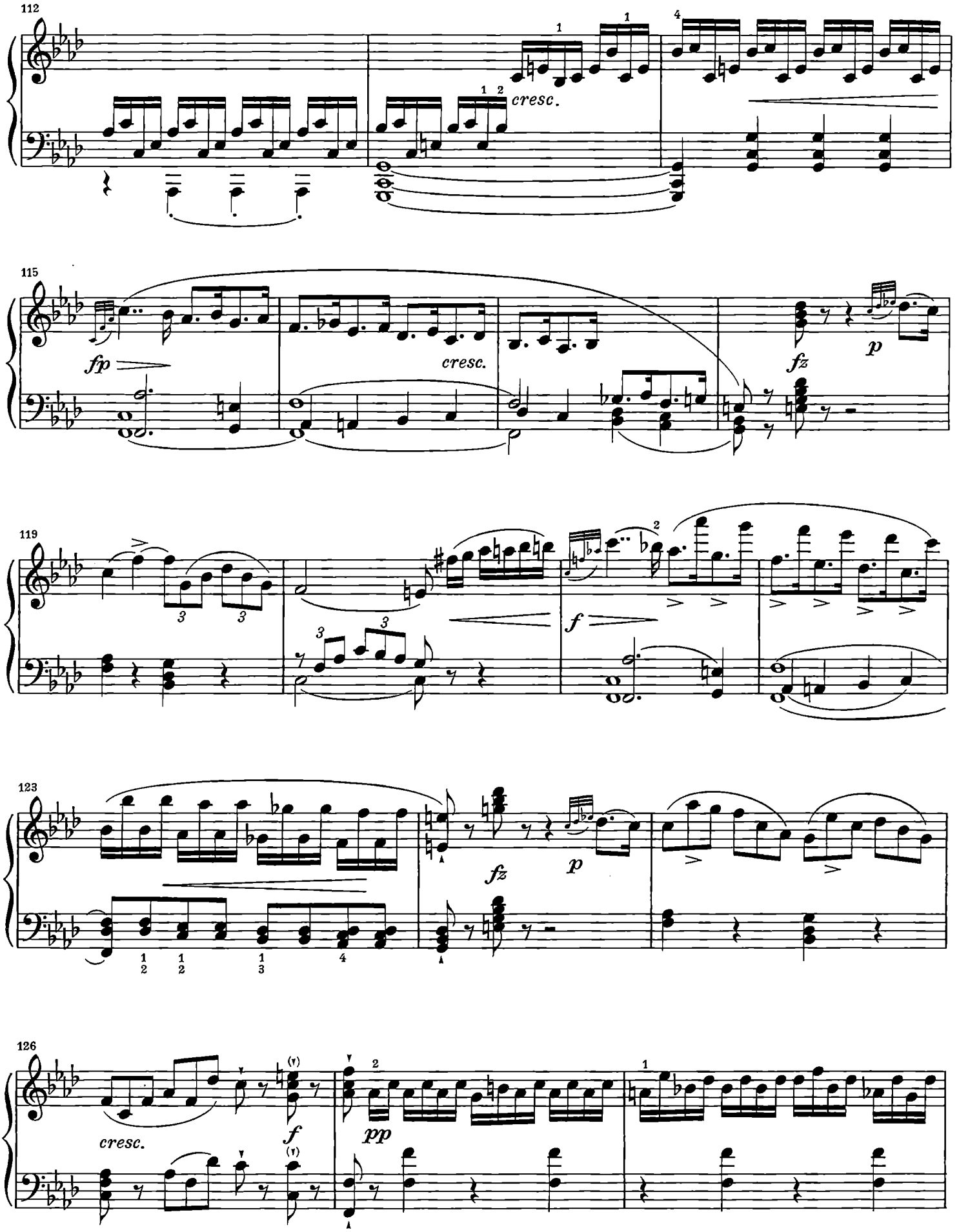

sempre legato
pp
pp

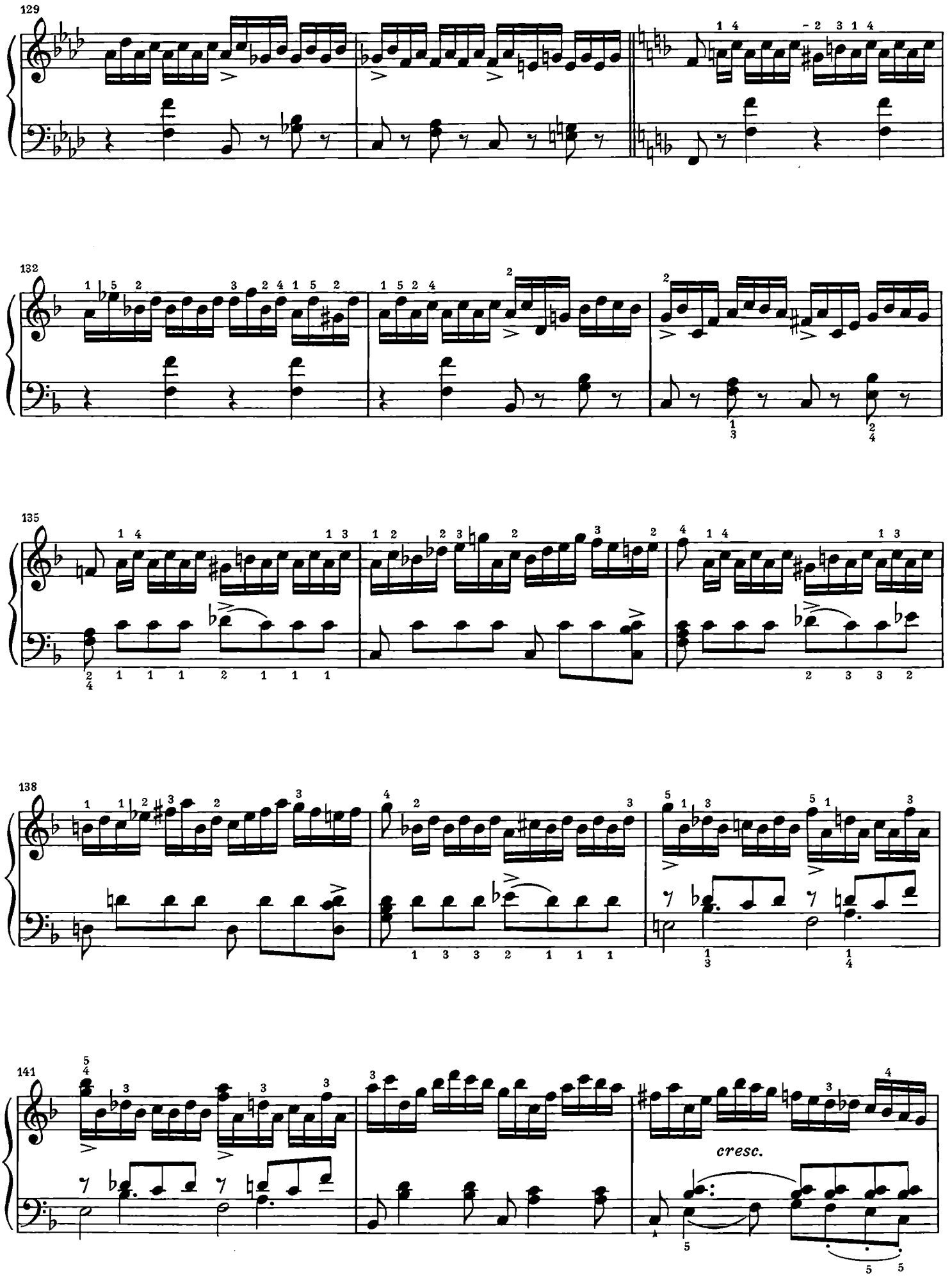

66
8
decresc.
69
m.s.
pp
appassionato
con Pedale
72
cresc.
75
decresc.
78
81
(82a)
1.
fp

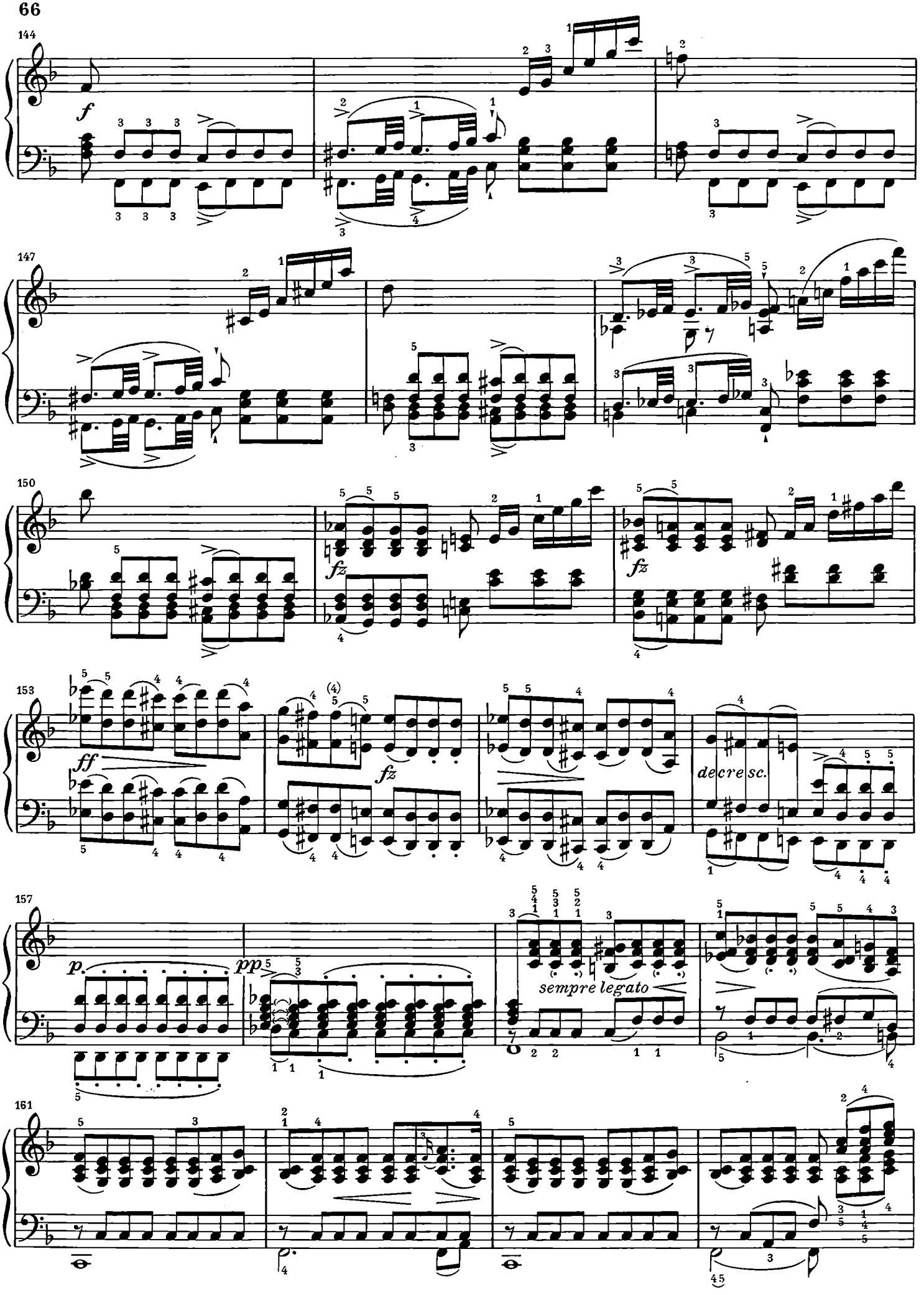


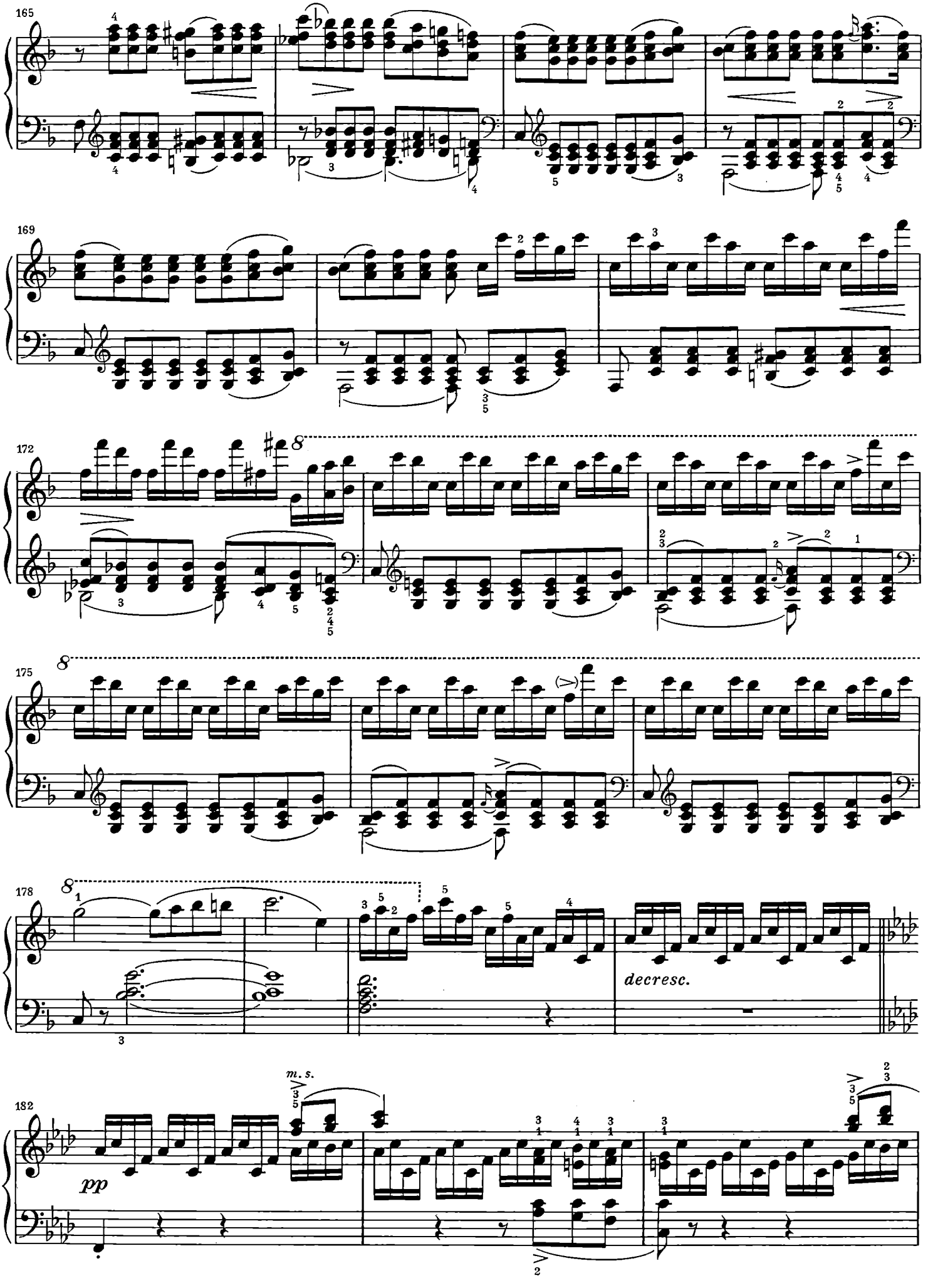
*) Siehe Vorwort. *) See Preface. *) Voir Préface.

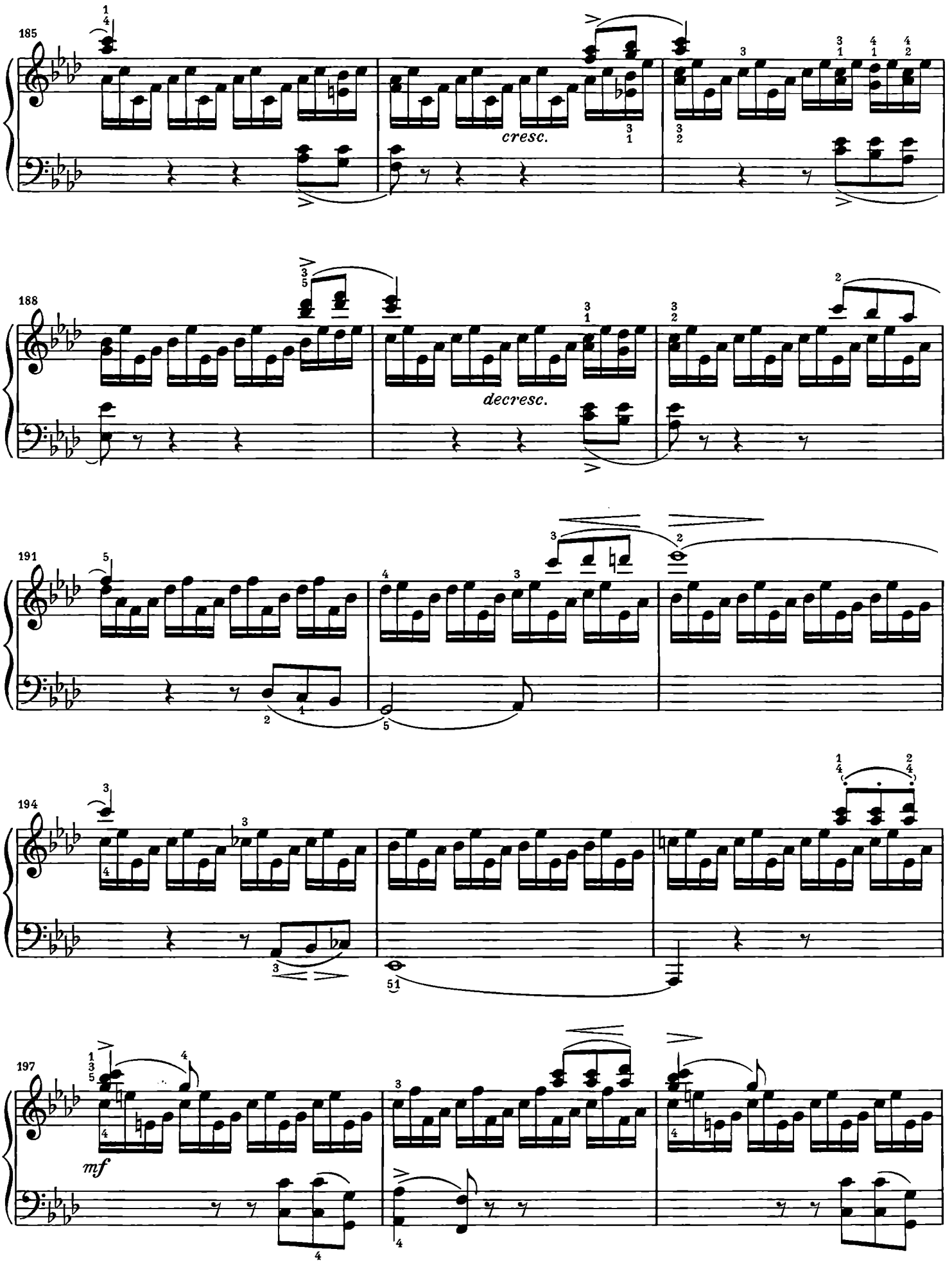

98
101
cresc.
104
decresc.
pp
107
(108a)
1.
109
2.
dim.

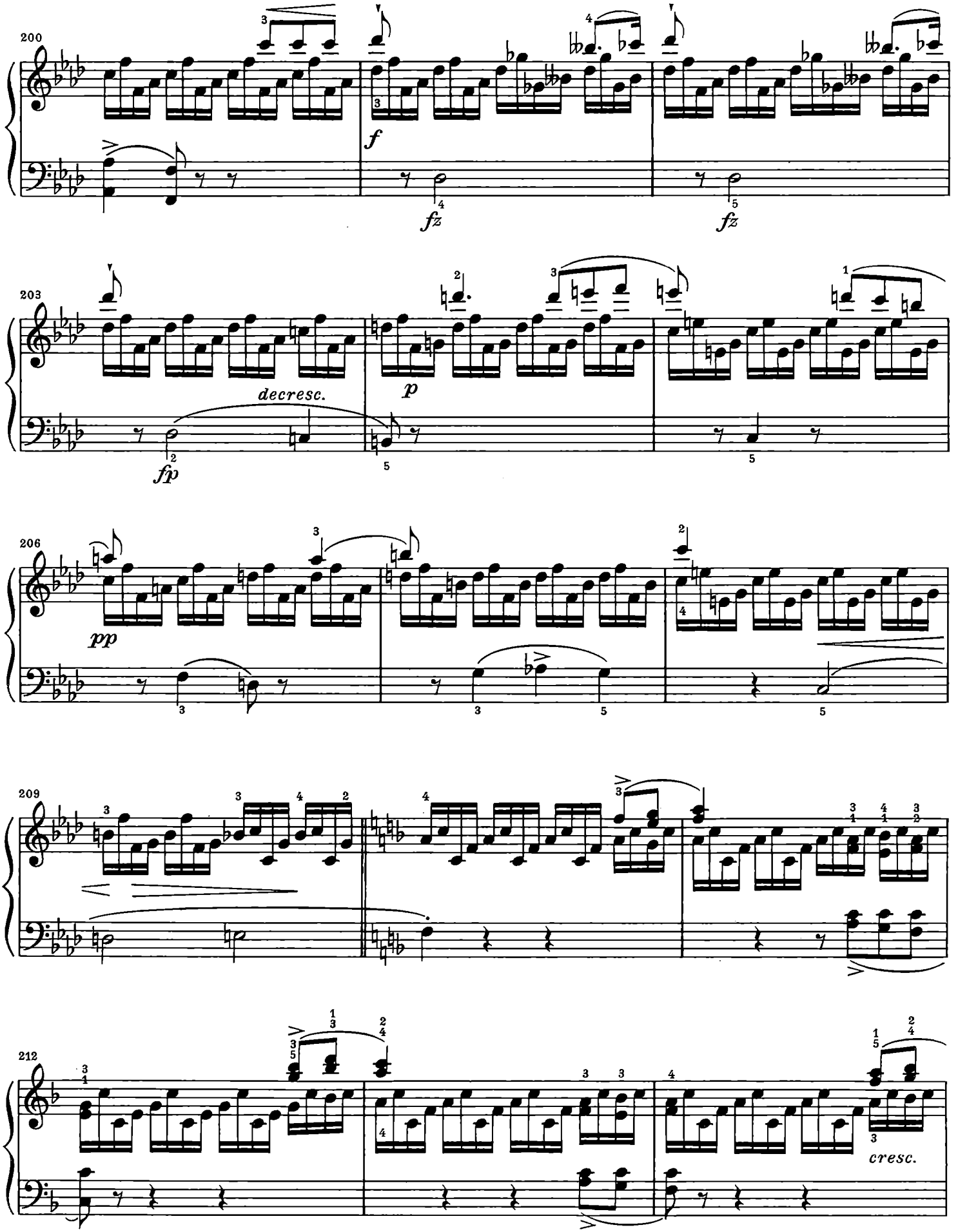

112
cresc.
115
fp
cresc.
fz
p
119
3
3
3
3
f
123
fz
p
126
cresc.
f
pp

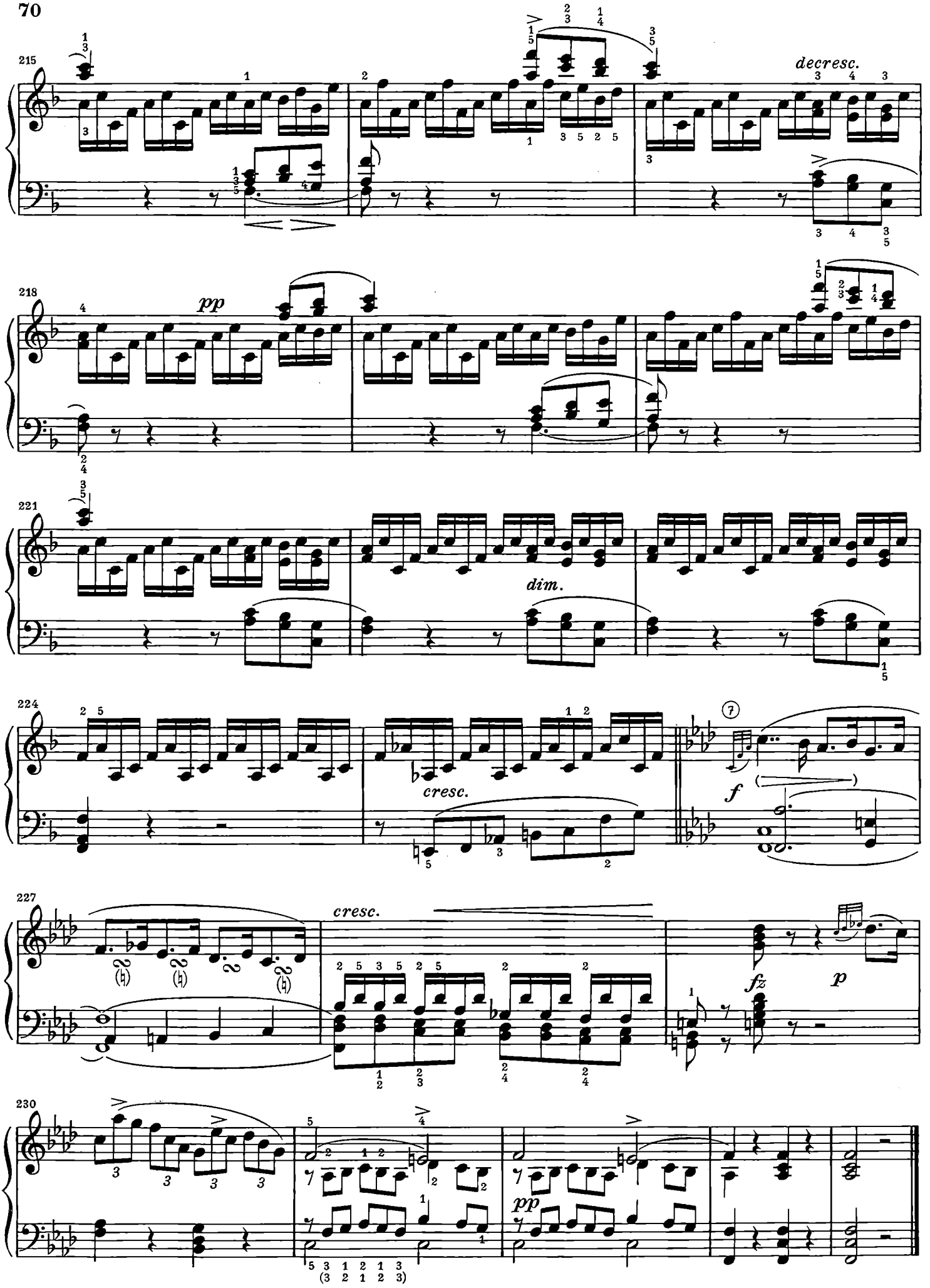

129
132
135
138
141
cresc.


144
f
147
150
fz
fz
153
ff
fz
decresc.
157
p.
pp
sempre legato
161


165
169
172
175
178
decresc.
182
pp
m. s.


185
cresc.
188
decresc.
191
194
197
mf

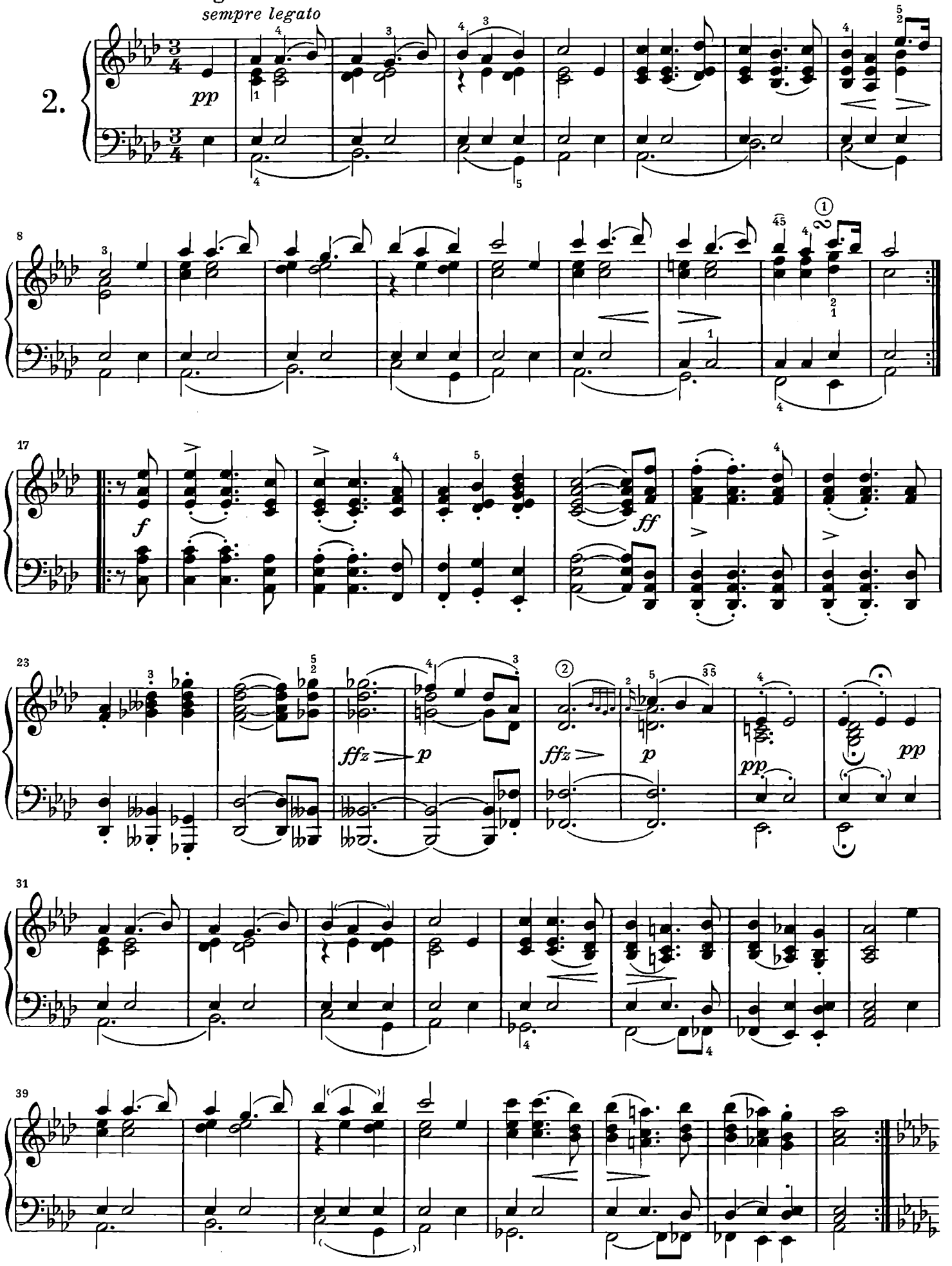

200
f
fz
fz
203
decresc.
fp
p
206
pp
209
212
cresc.

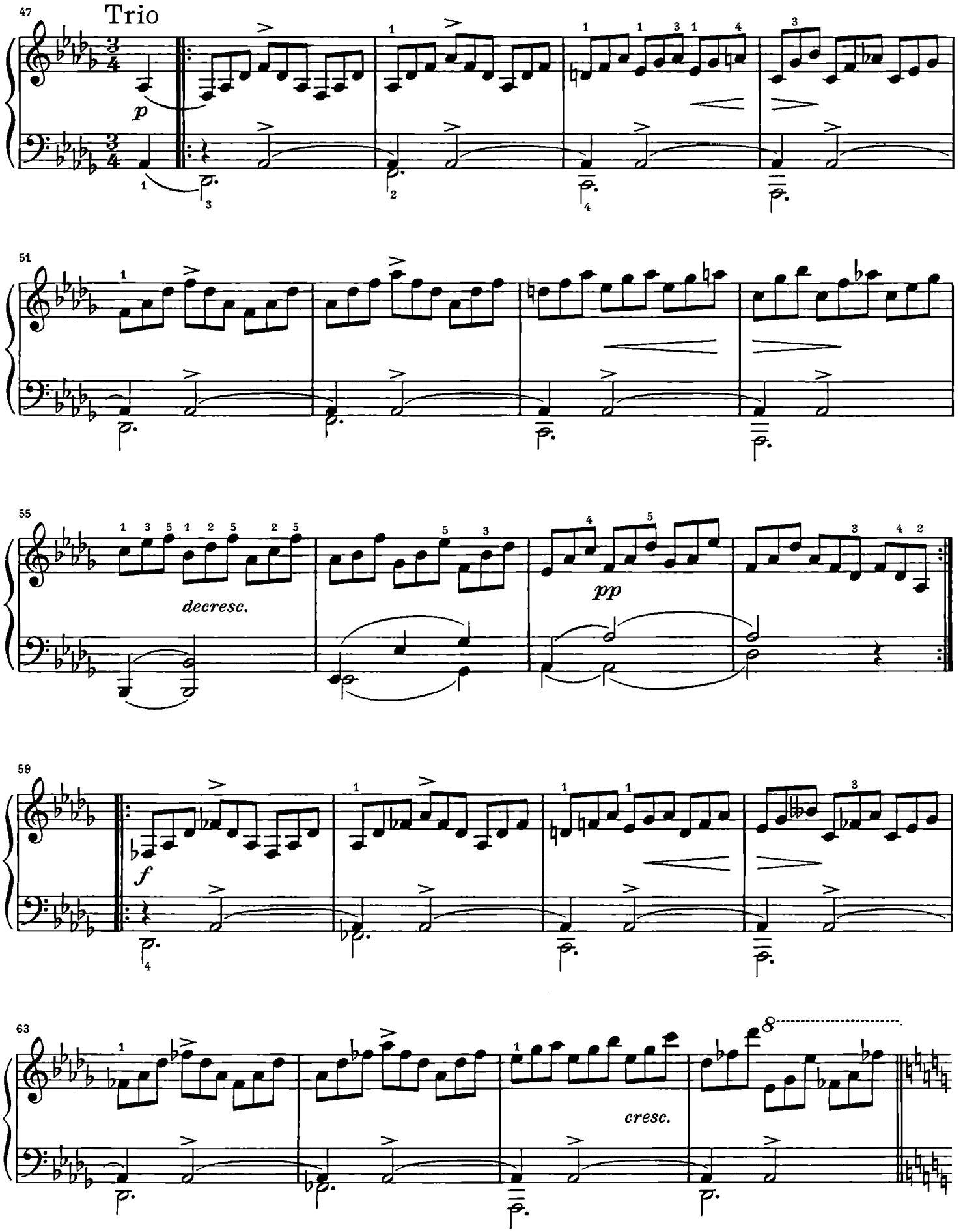

215
decresc.
218
pp
221
dim.
224
cresc.
f
227
cresc.
fz
p
230
pp

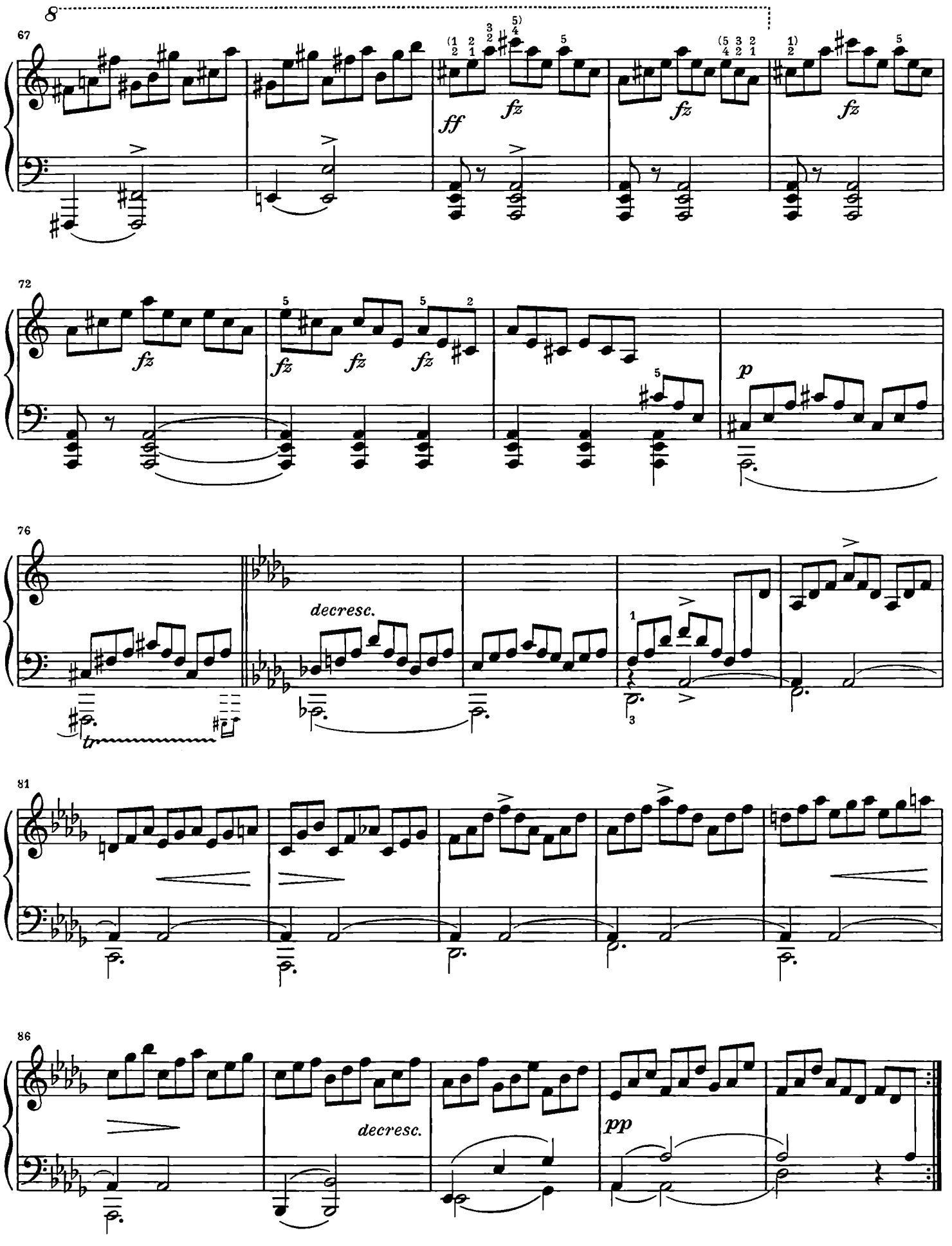
Allegretto

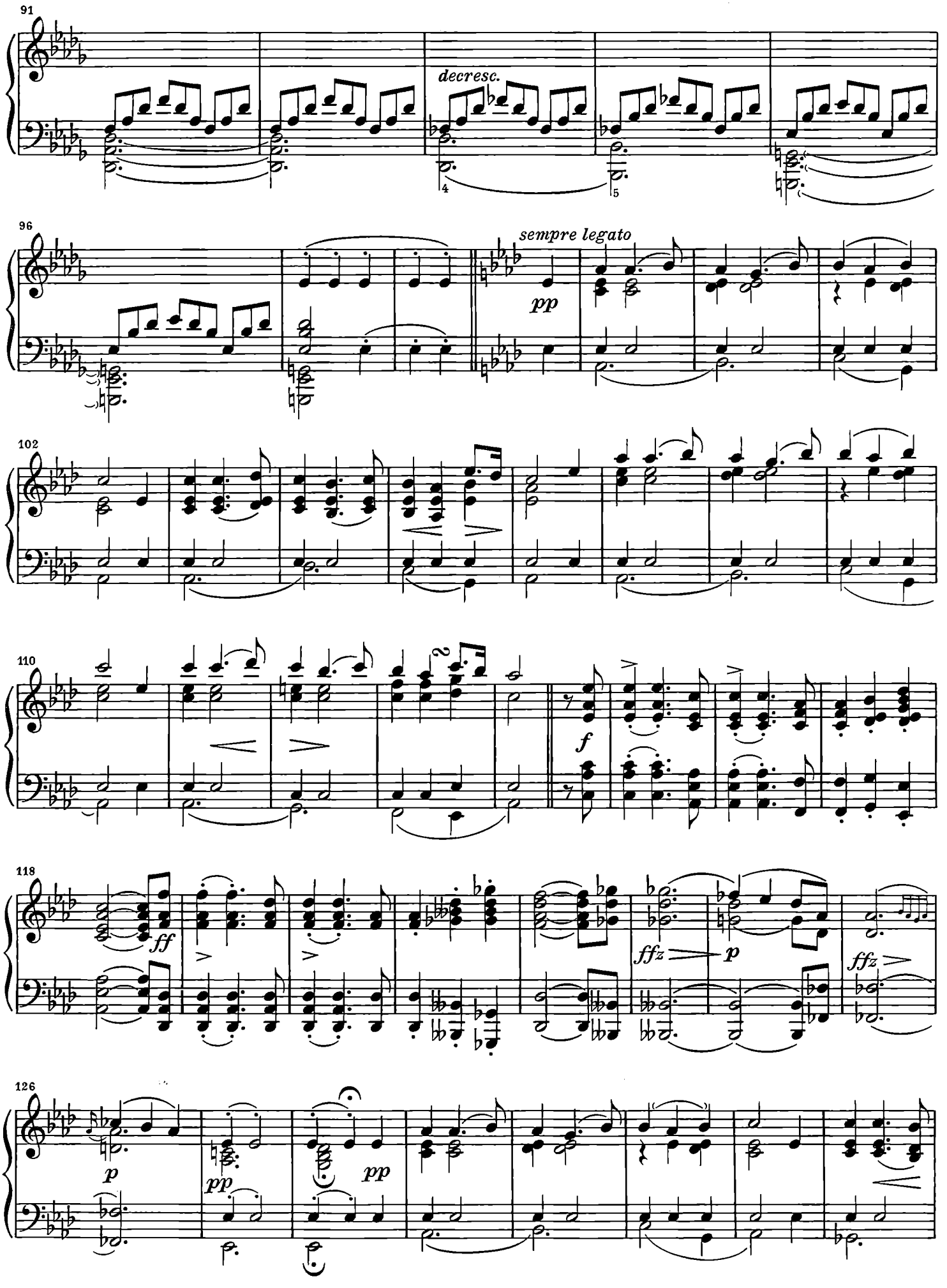
sempre legato

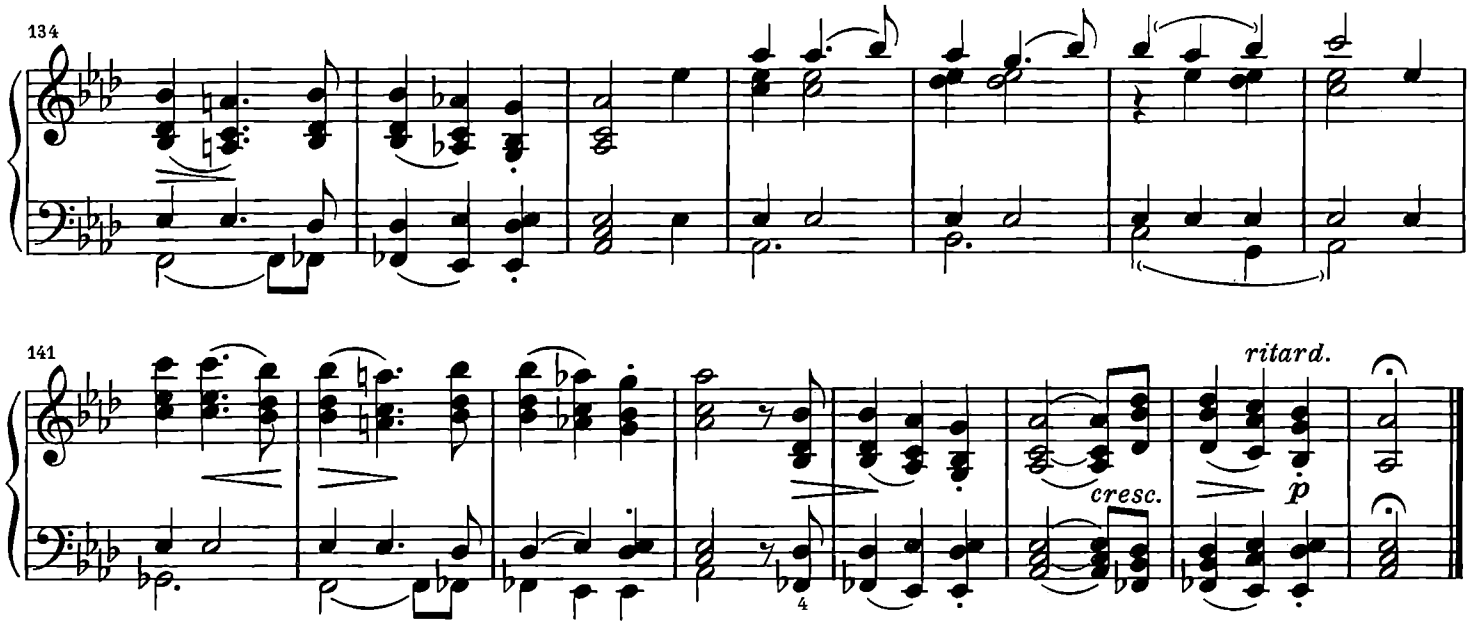
2.




47
Trio
p
51
55
decresc.
pp
59
f
63
cresc.
8

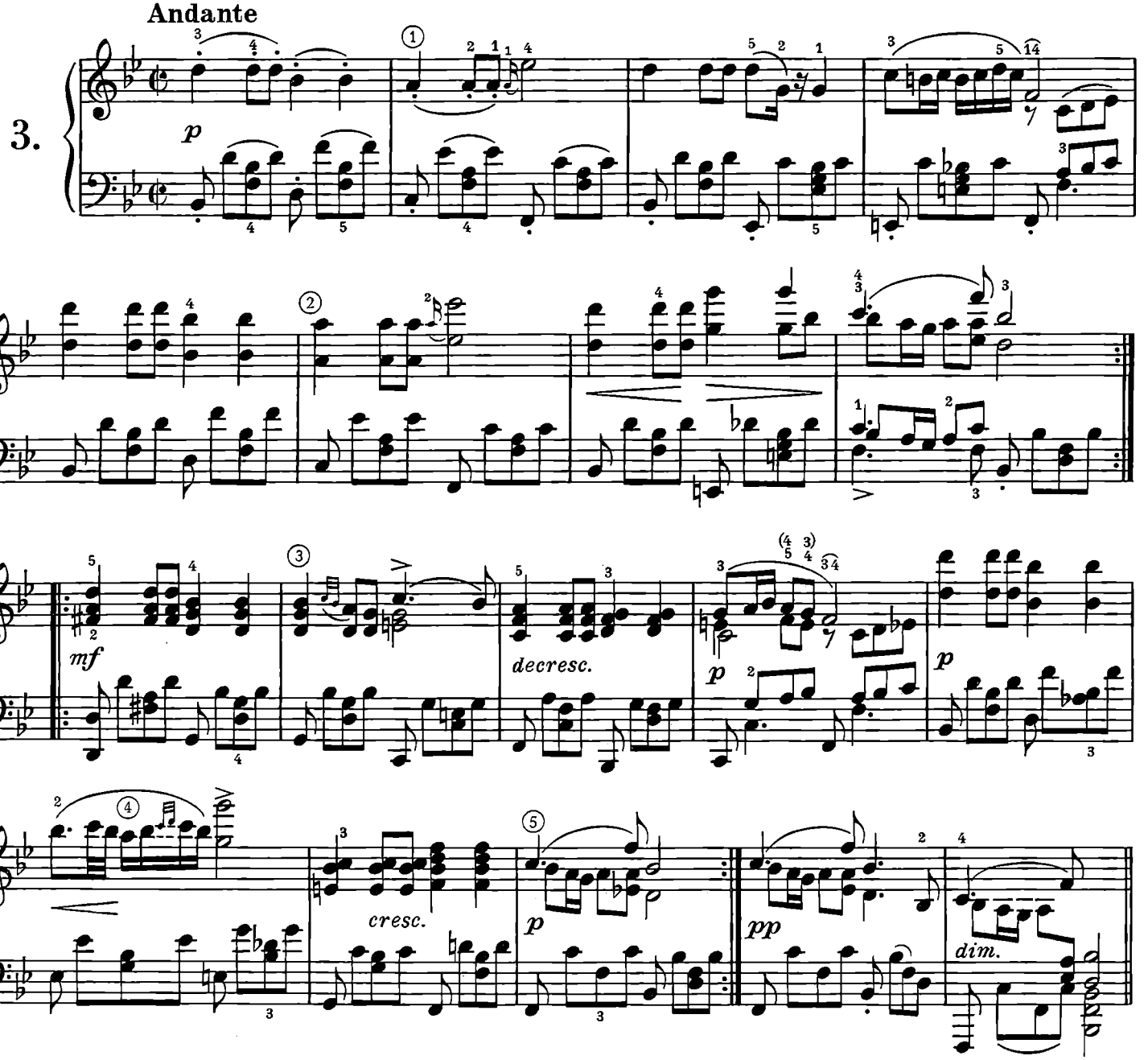

8
67
ff
fz
fz
fz
72
fz
fz
fz
fz
p
76
decresc.
tr
81
86
decresc.
pp

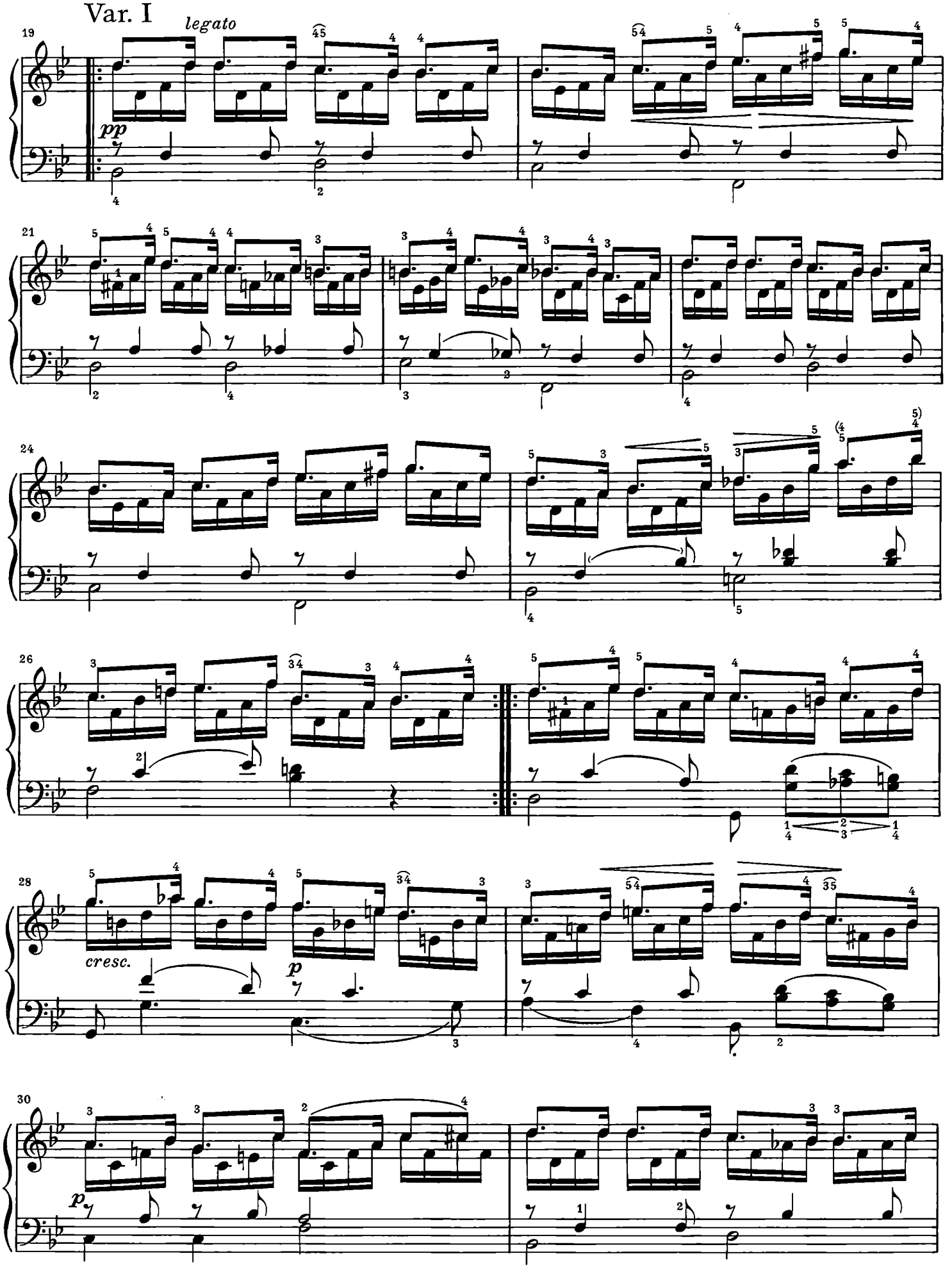

91
decresc.
96
sempre legato
pp
102
110
f
118
ff
ffz
p
ffz
126
p
pp
pp

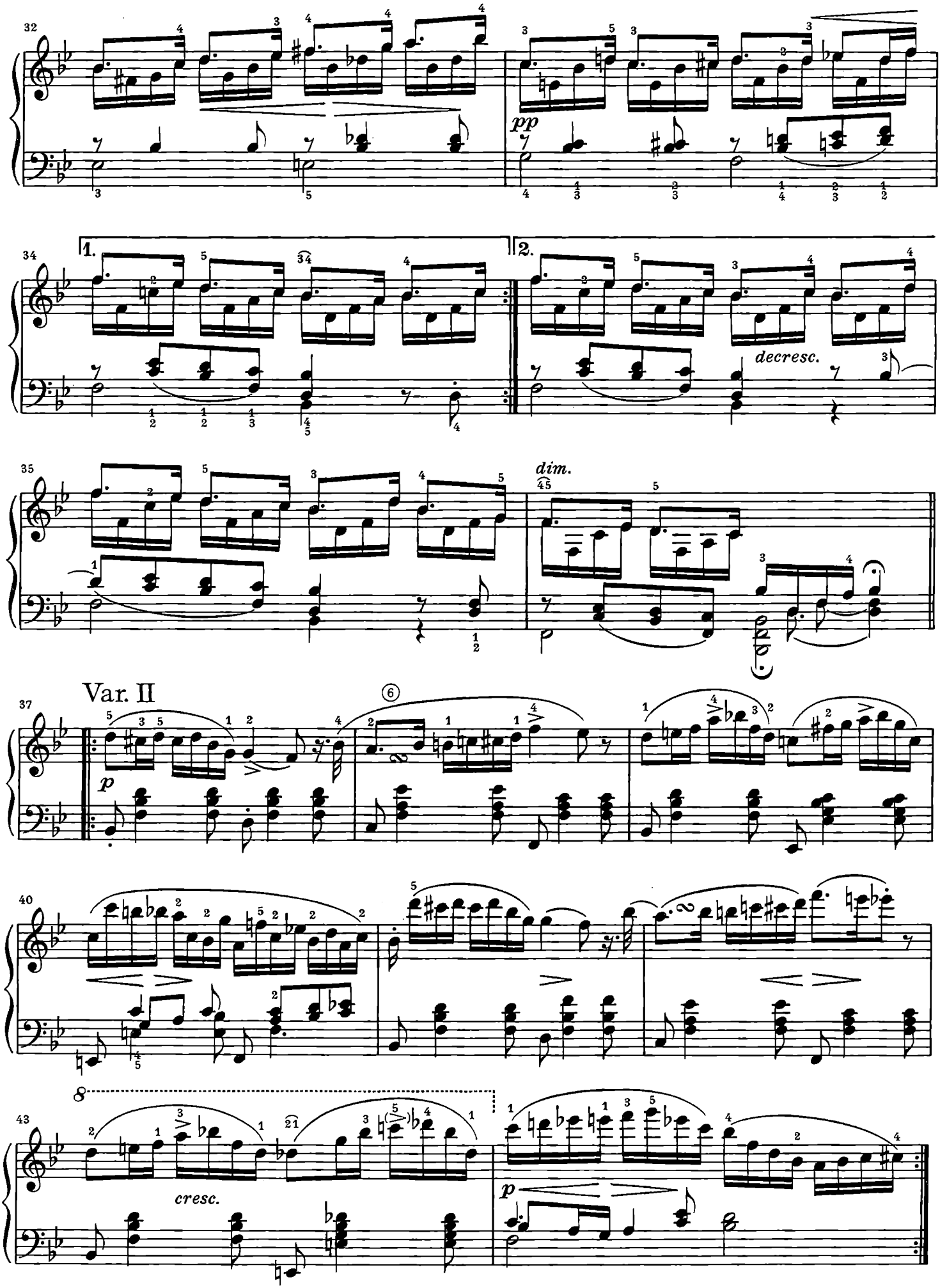


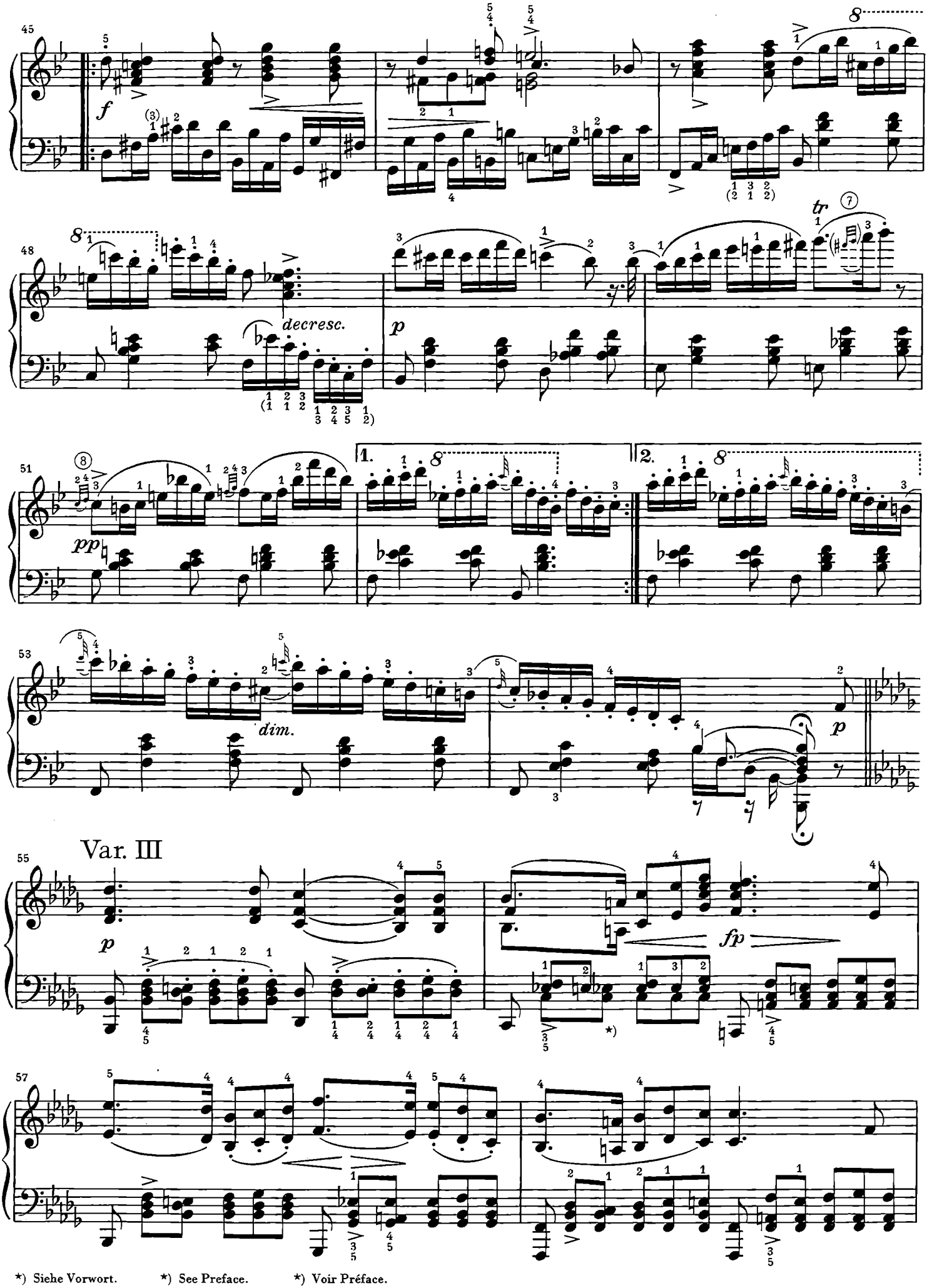
Thema

Andante

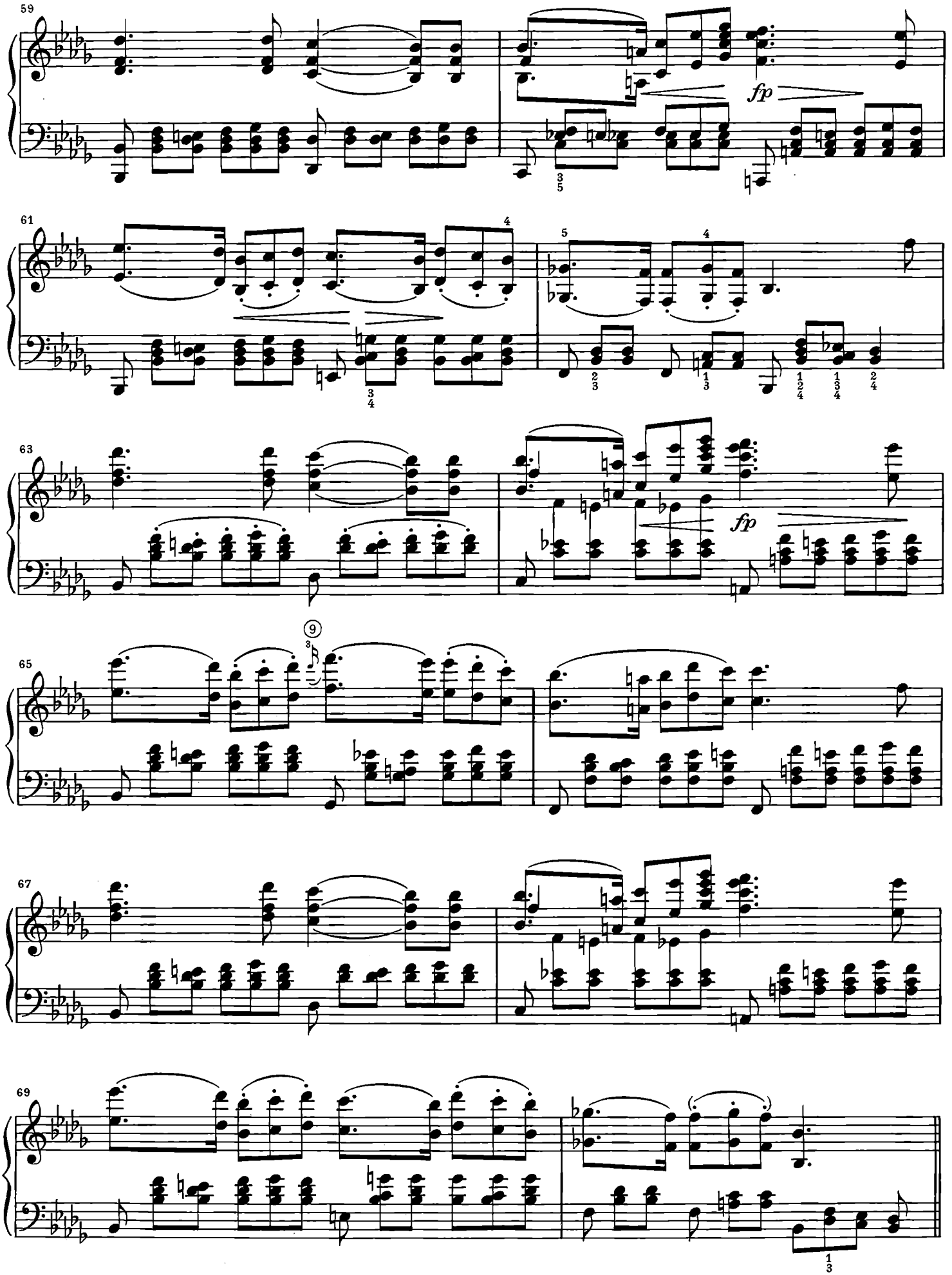


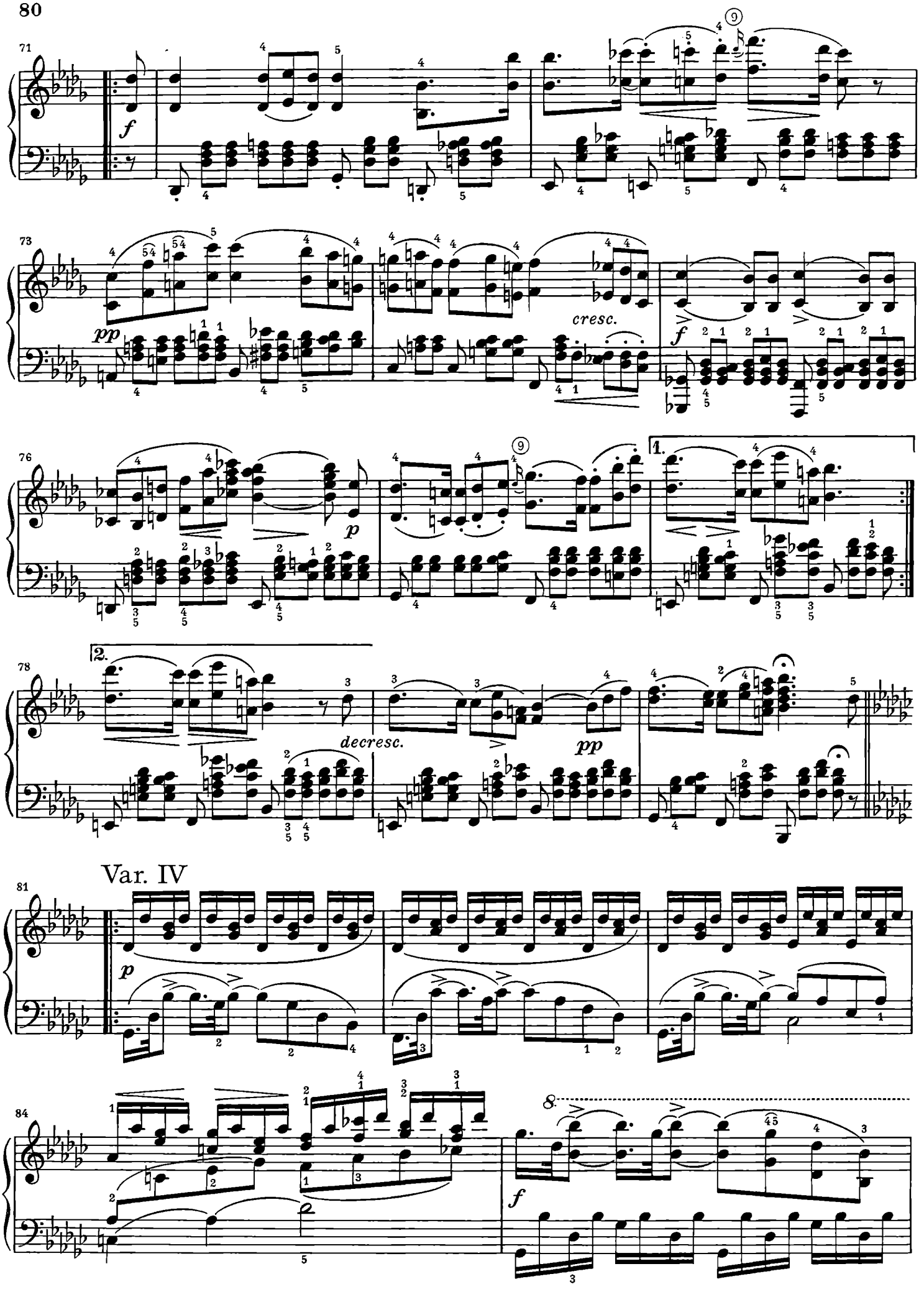

Var. I
legato
19
pp
21
24
26
28
cresc.
p
30
p

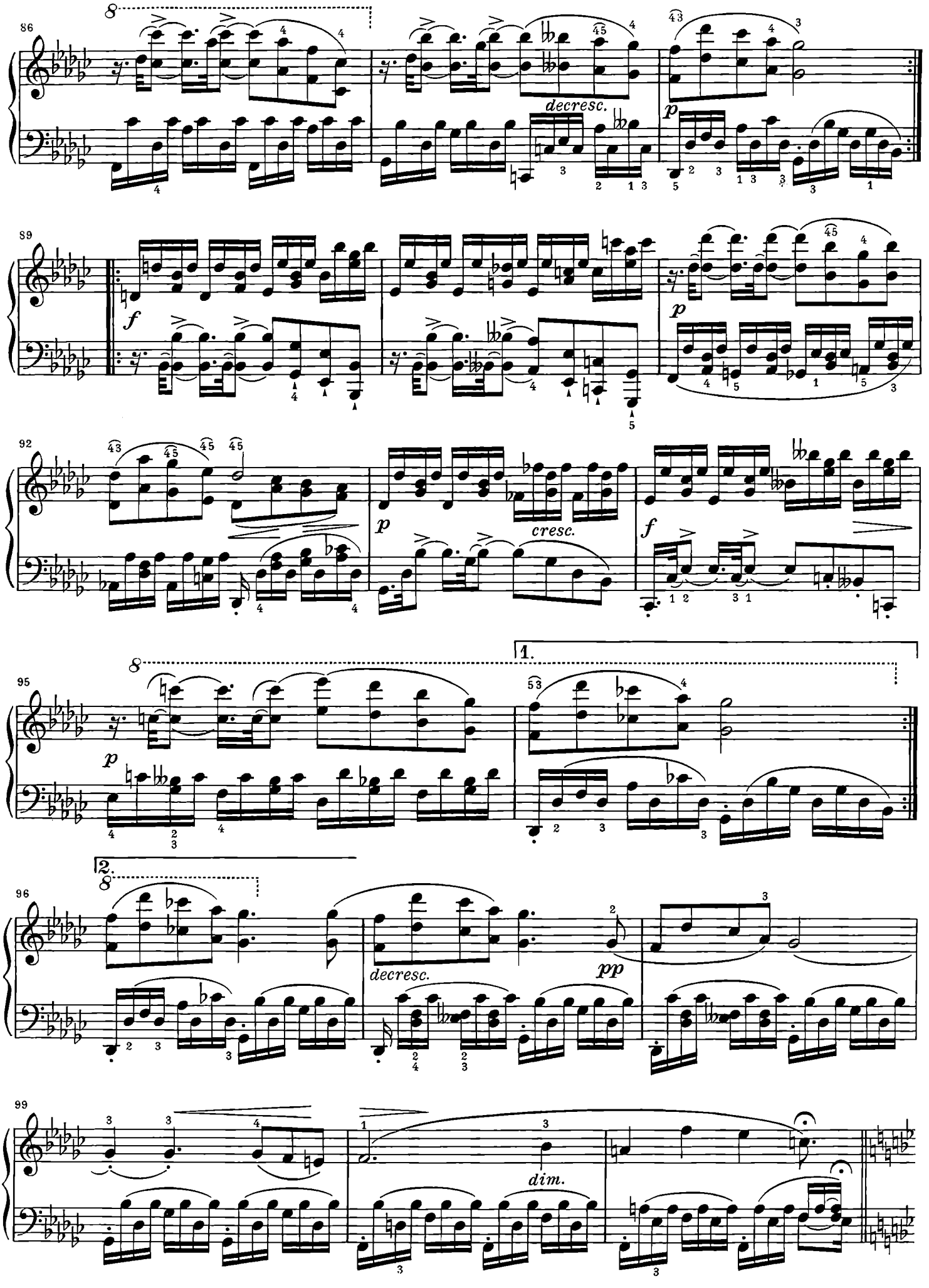

32
pp
34
1.
2.
decresc.
35
dim.
Var. II
37
p
40
43
cresc.
p



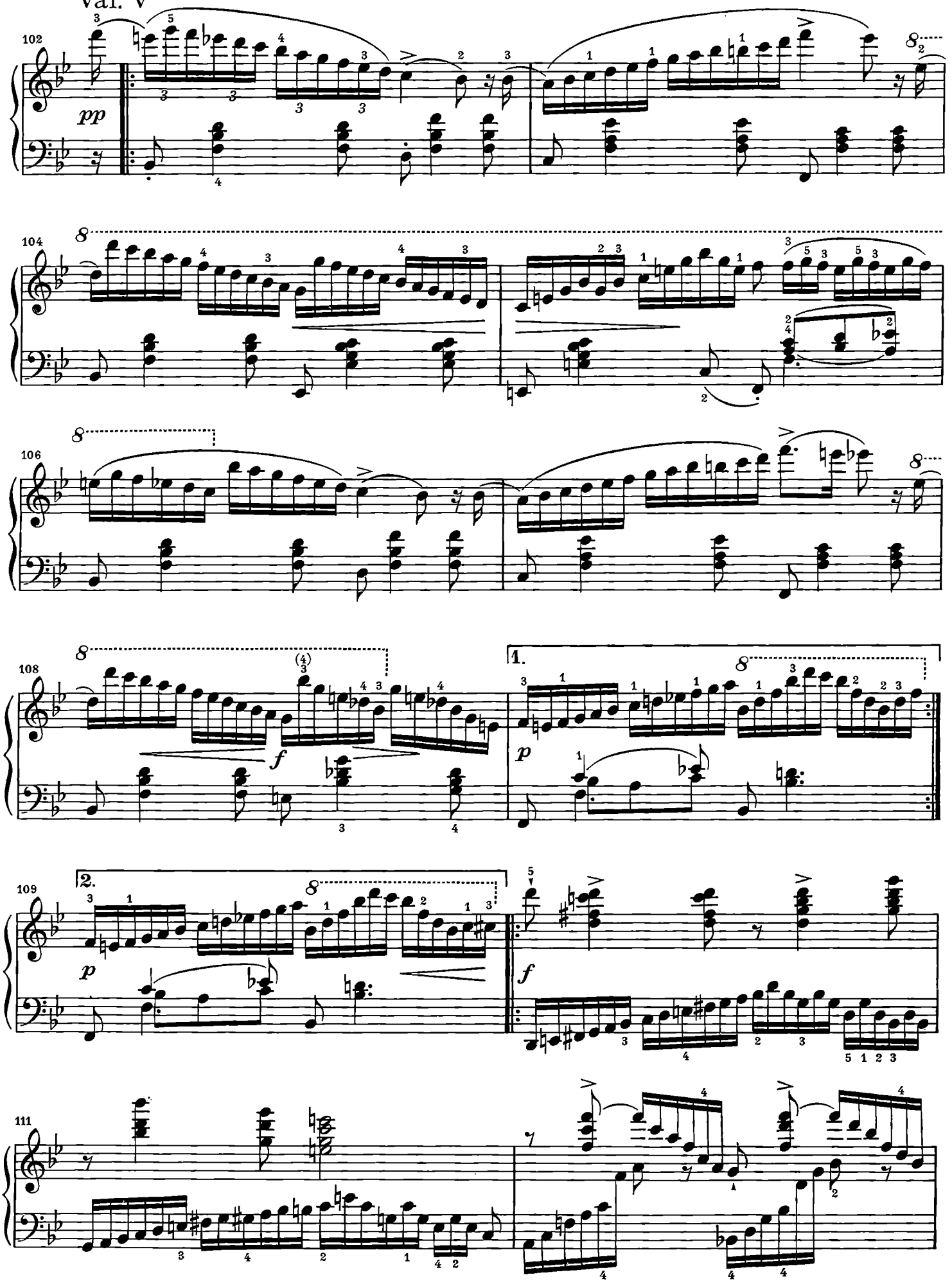
*) Siehe Vorwort. *) See Preface. *) Voir Préface.

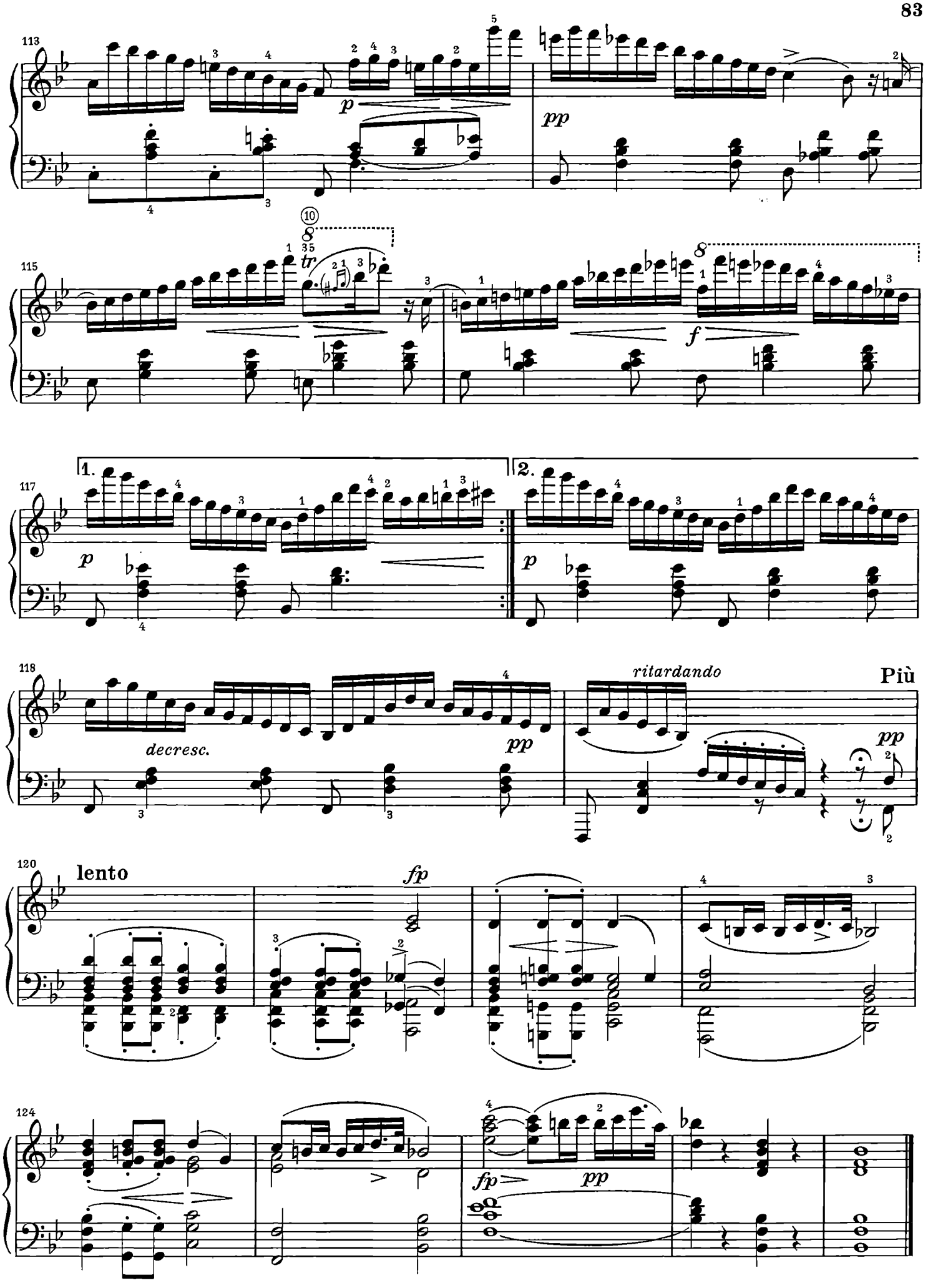

59
fp
61
63
fp
65
67
69


71
f
73
pp
cresc.
f
76
p
1.
2.
78
decresc.
pp
Var. IV
81
p
84
f


86
decresc.
p
89
f
p
92
p
cresc.
f
95
p
1.
96
2.
decresc.
pp
99
dim.

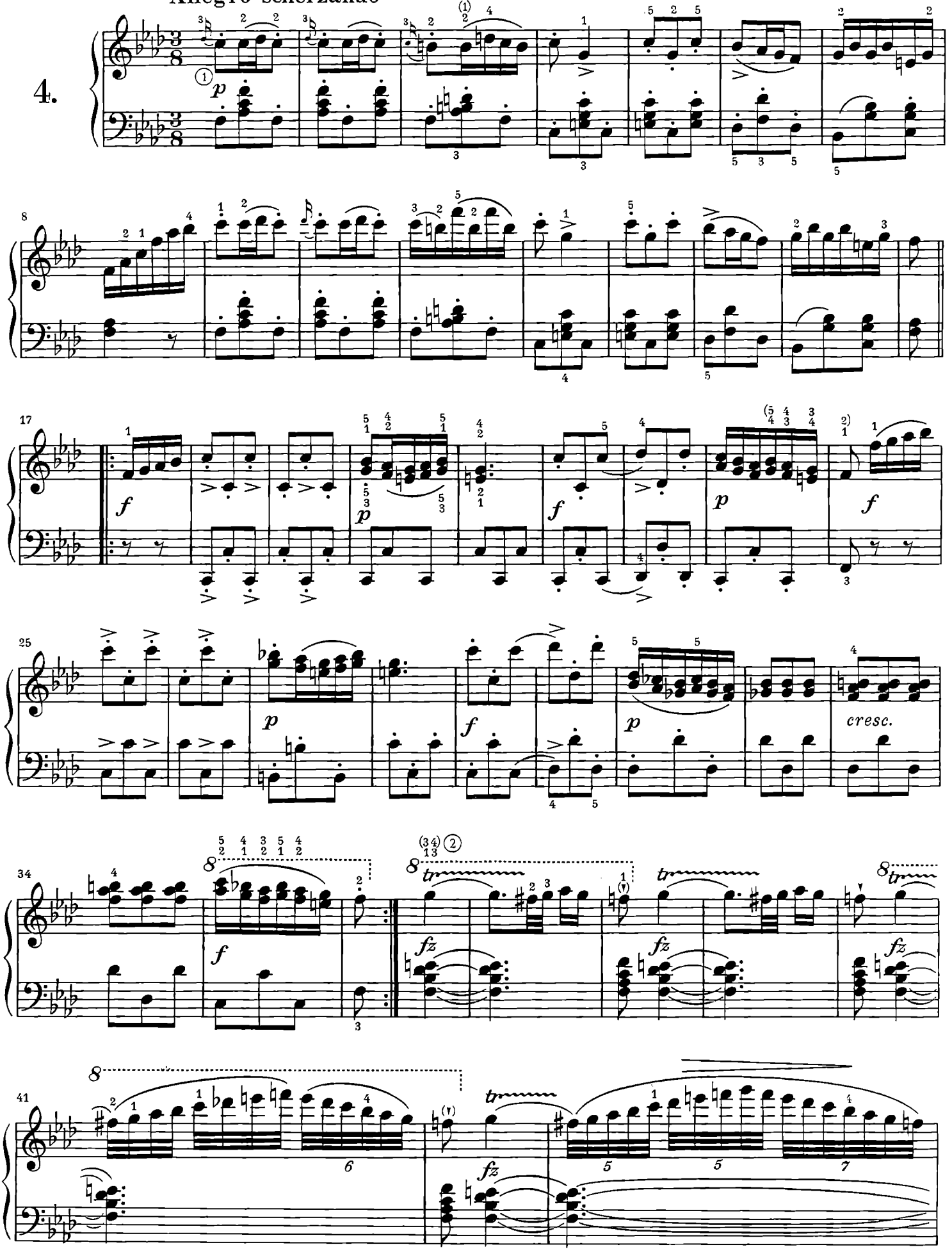
Var. V

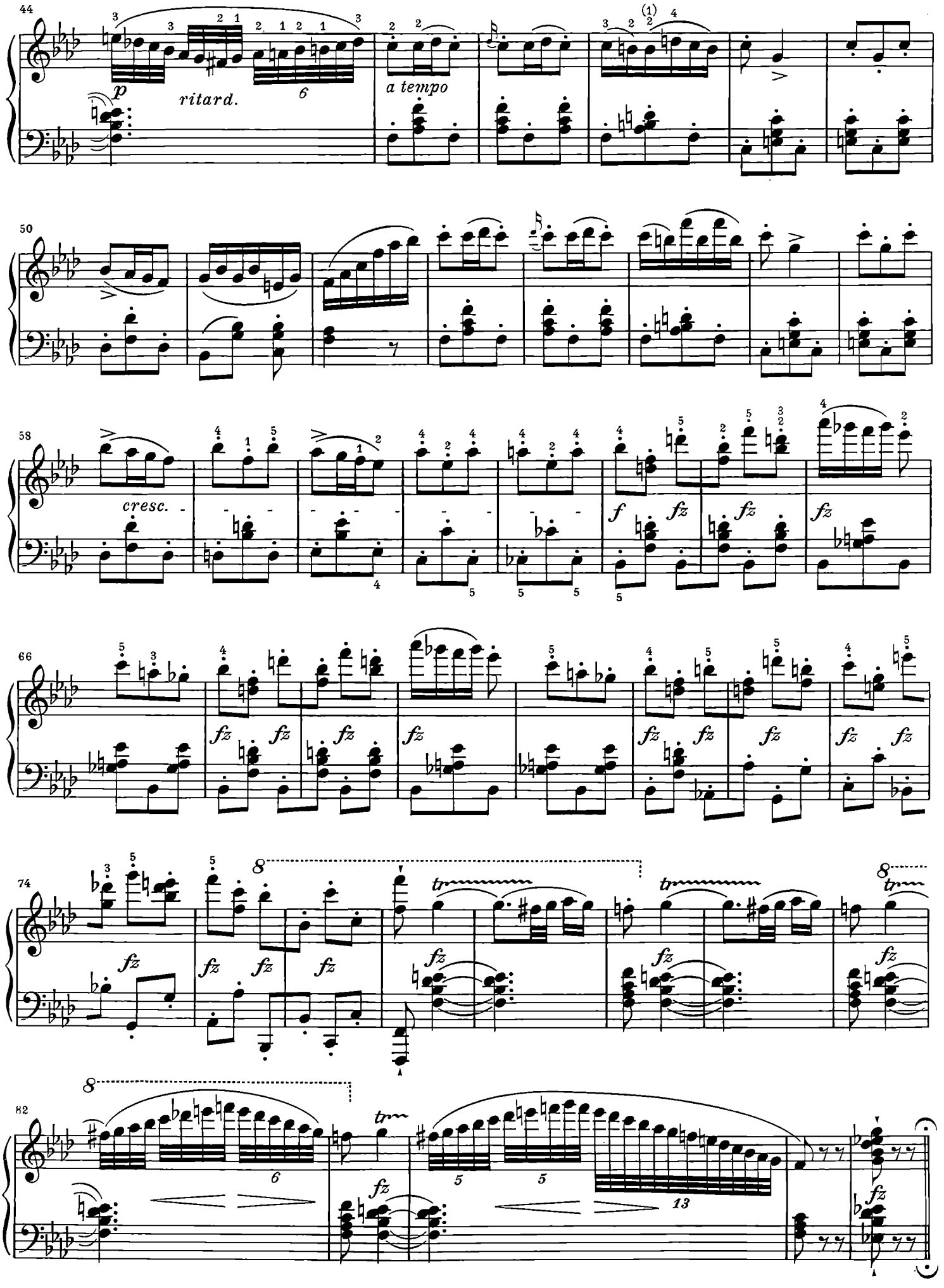


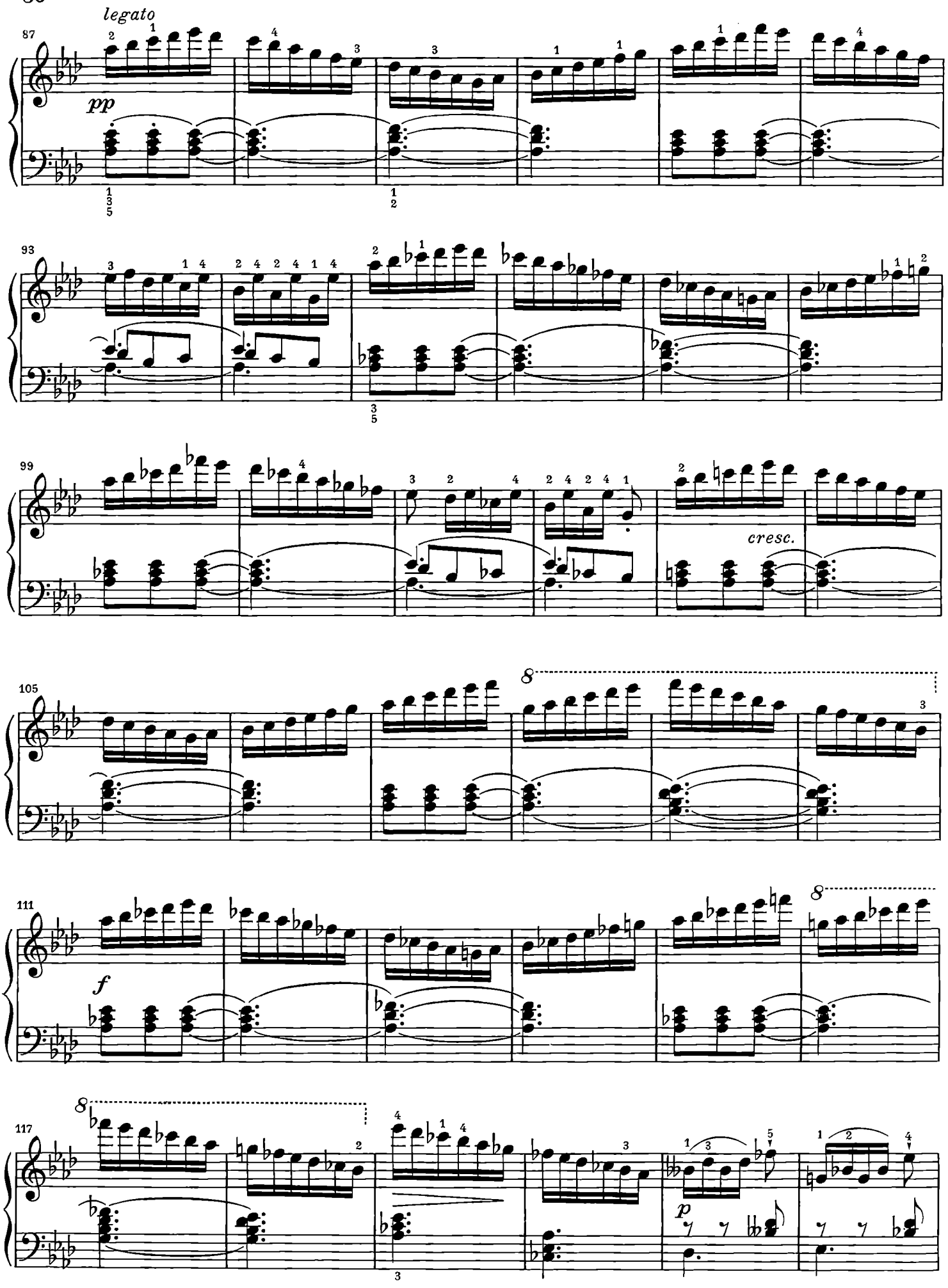

113
p
pp
115
tr
f
117
1.
2.
p
118
decresc.
pp
ritardando
Più
pp
120
lento
fp
124
fp
pp

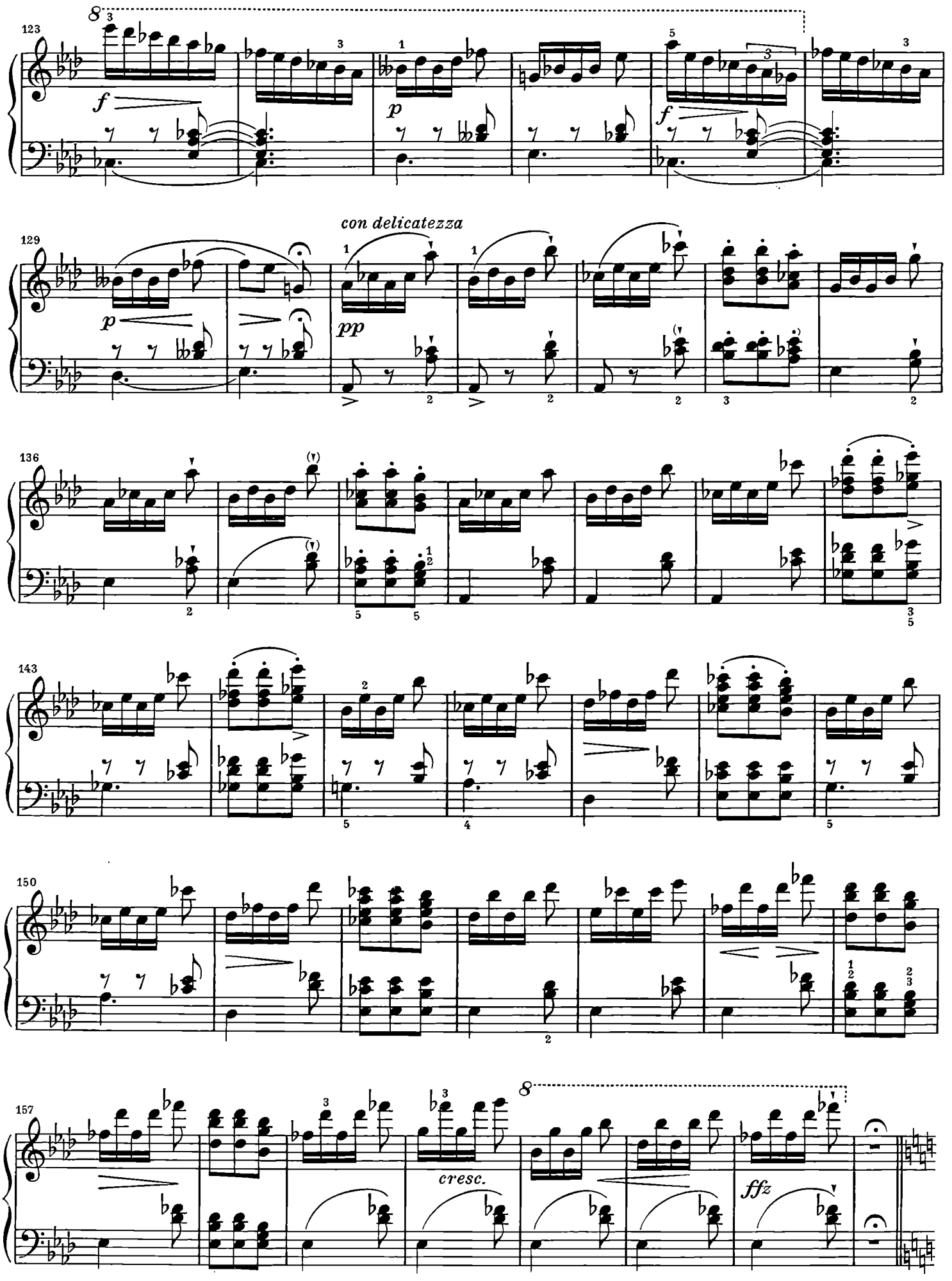
Allegro scherzando

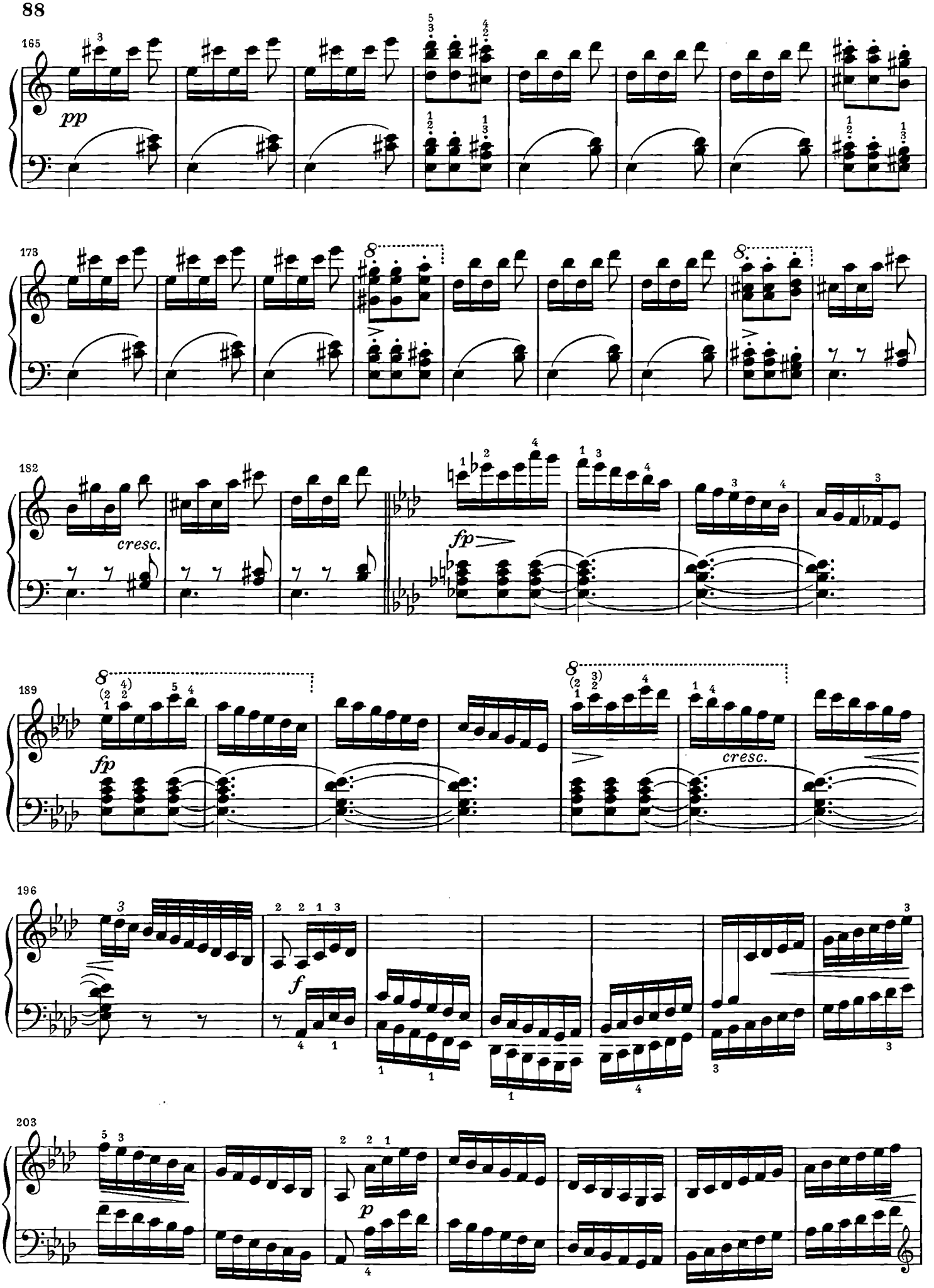
4.

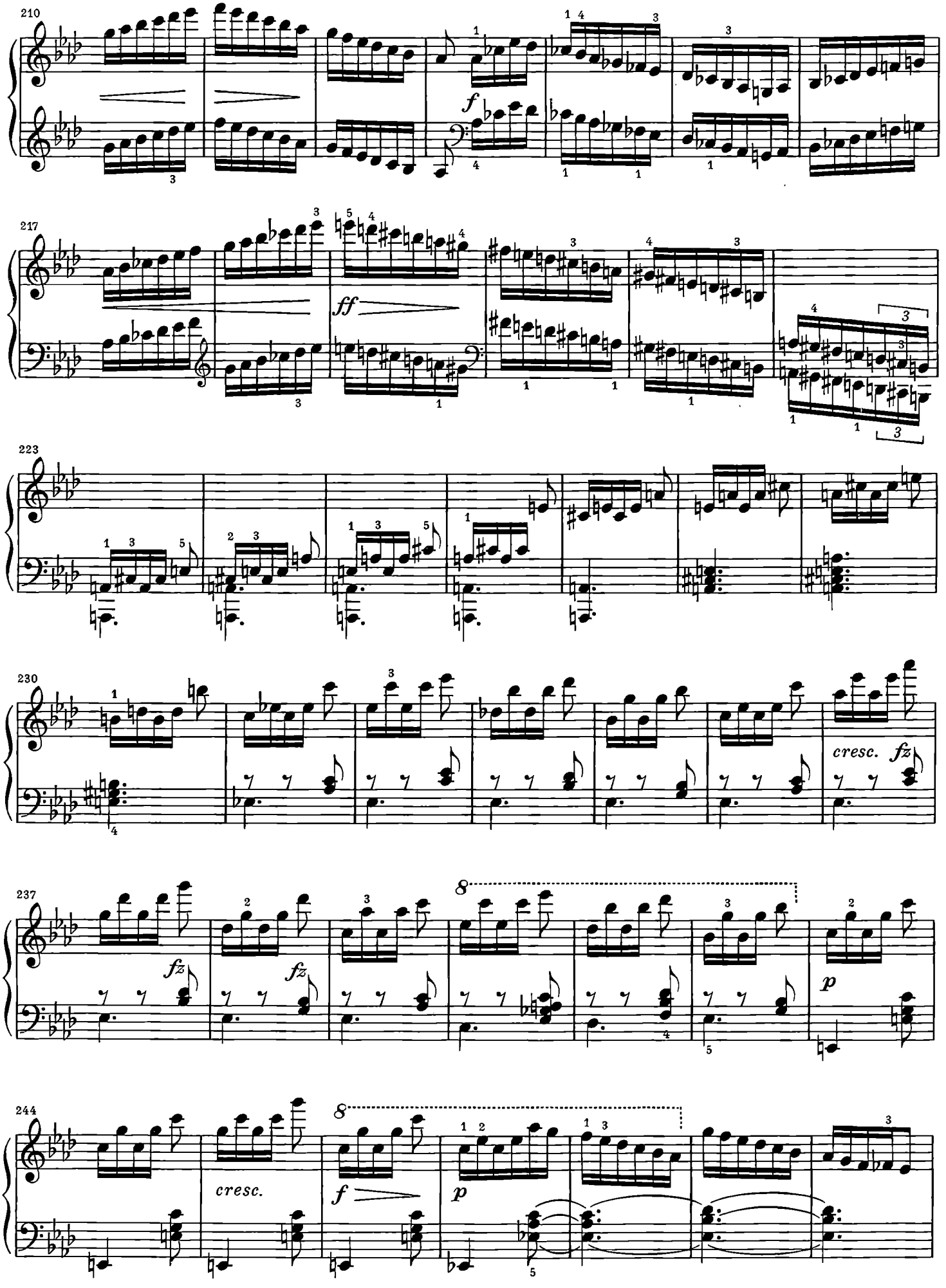


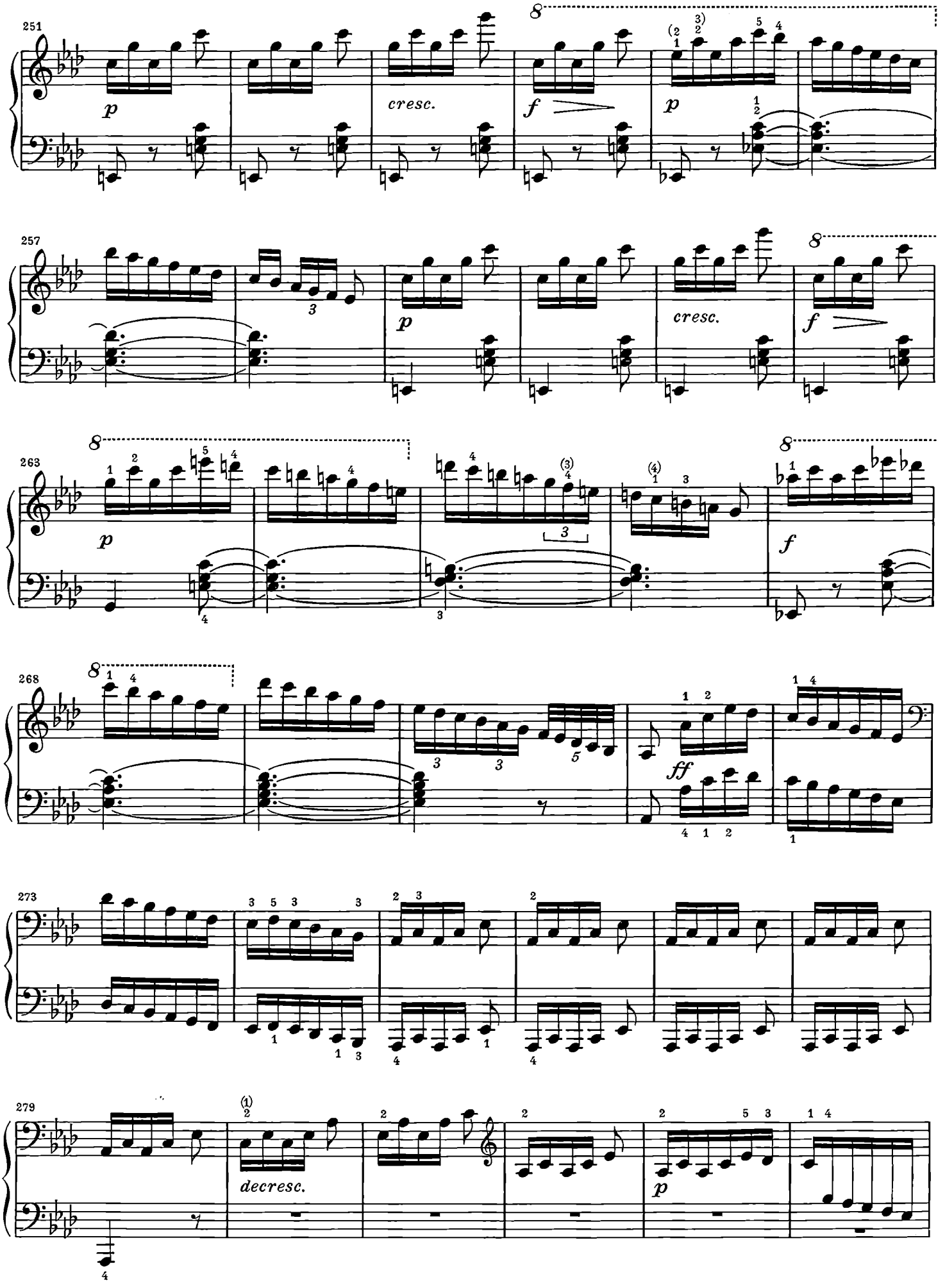

44
p
ritard.
a tempo
50
58
cresc.
f
fz
66
74
82
tr

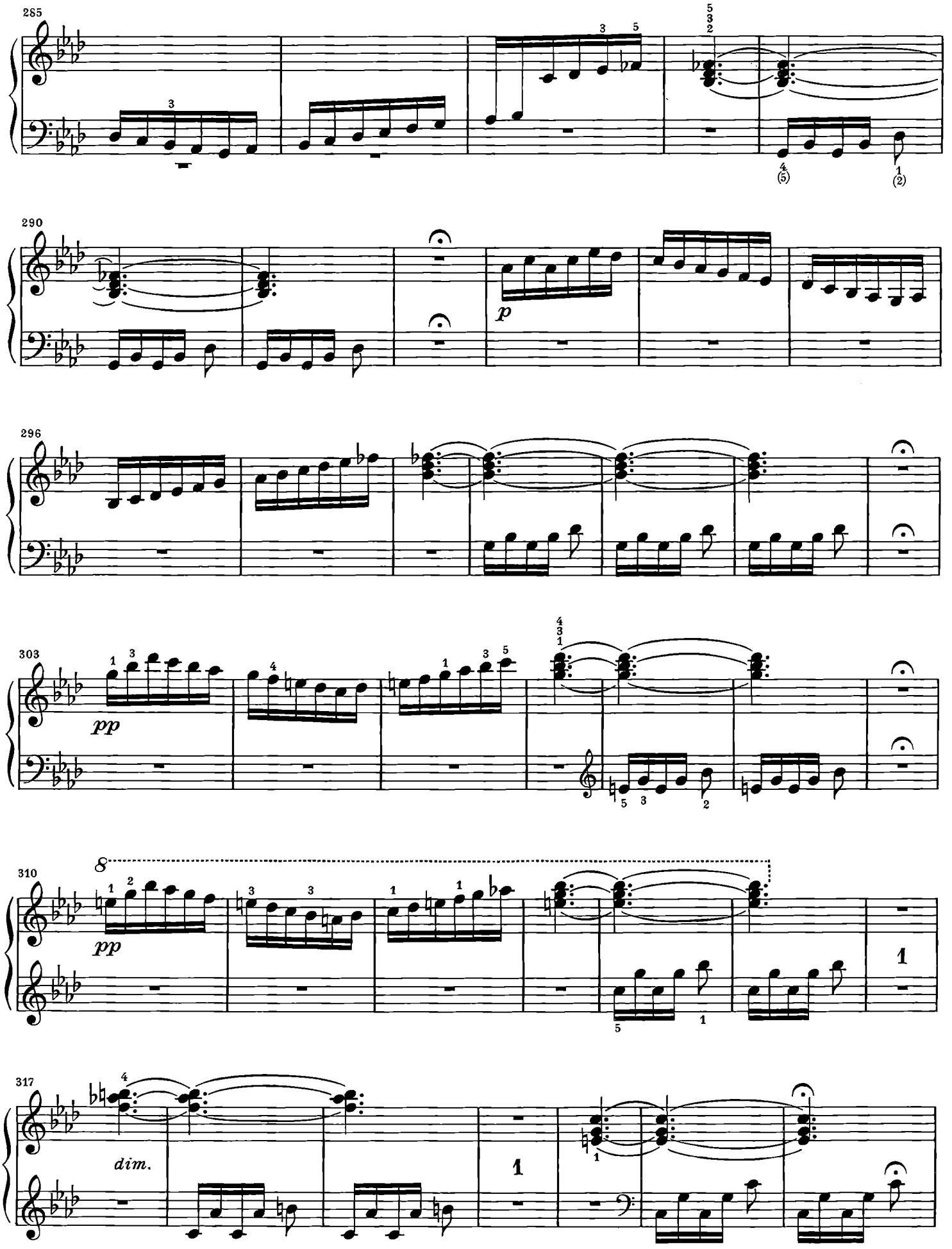

legato
pp
cresc.
f
p

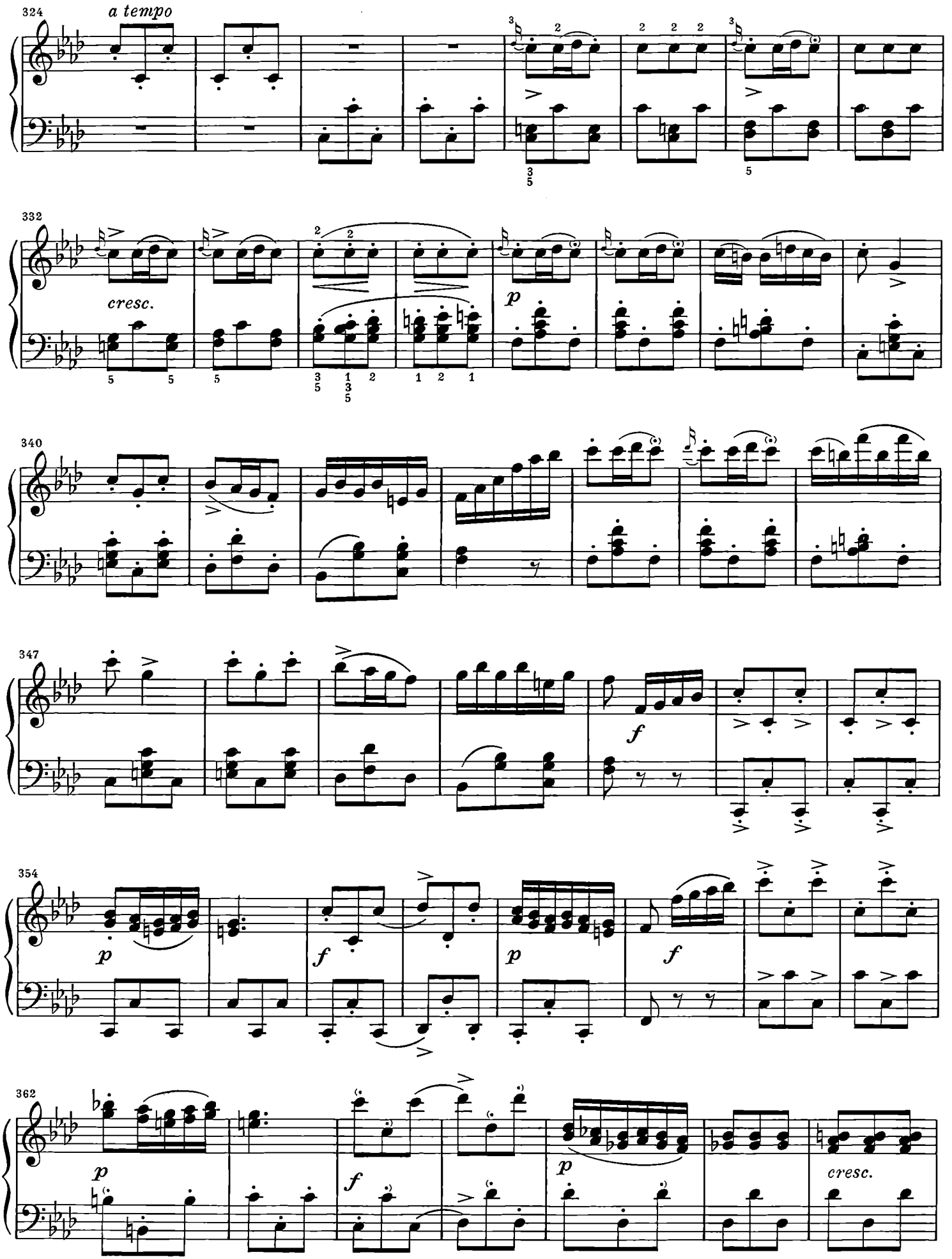

123
8
f
p
f
129
con delicatezza
p
pp
136
143
150
157
8
cresc.
ffz

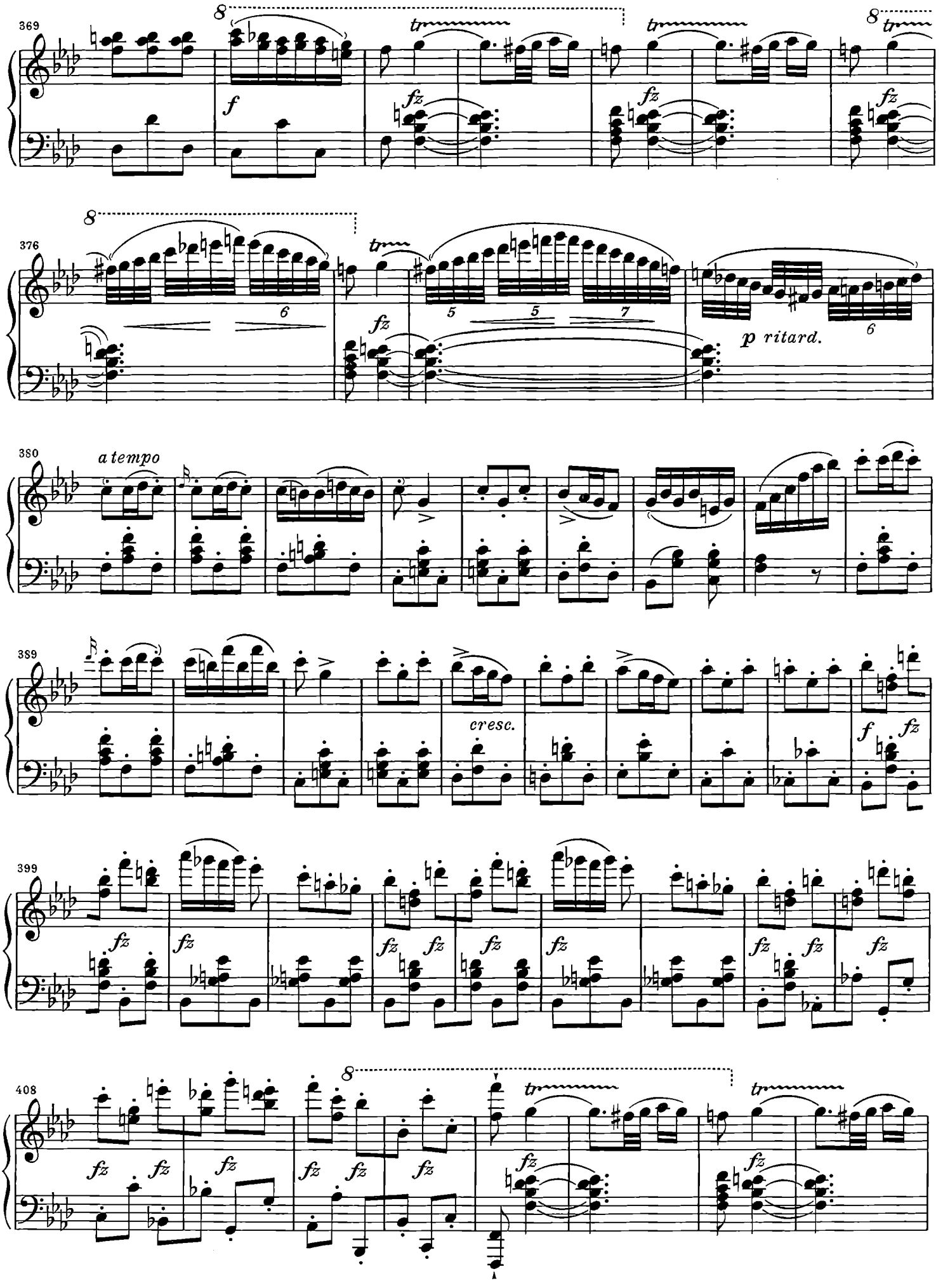

165
pp
173
182
cresc.
fp
189
fp
cresc.
196
f
203
p

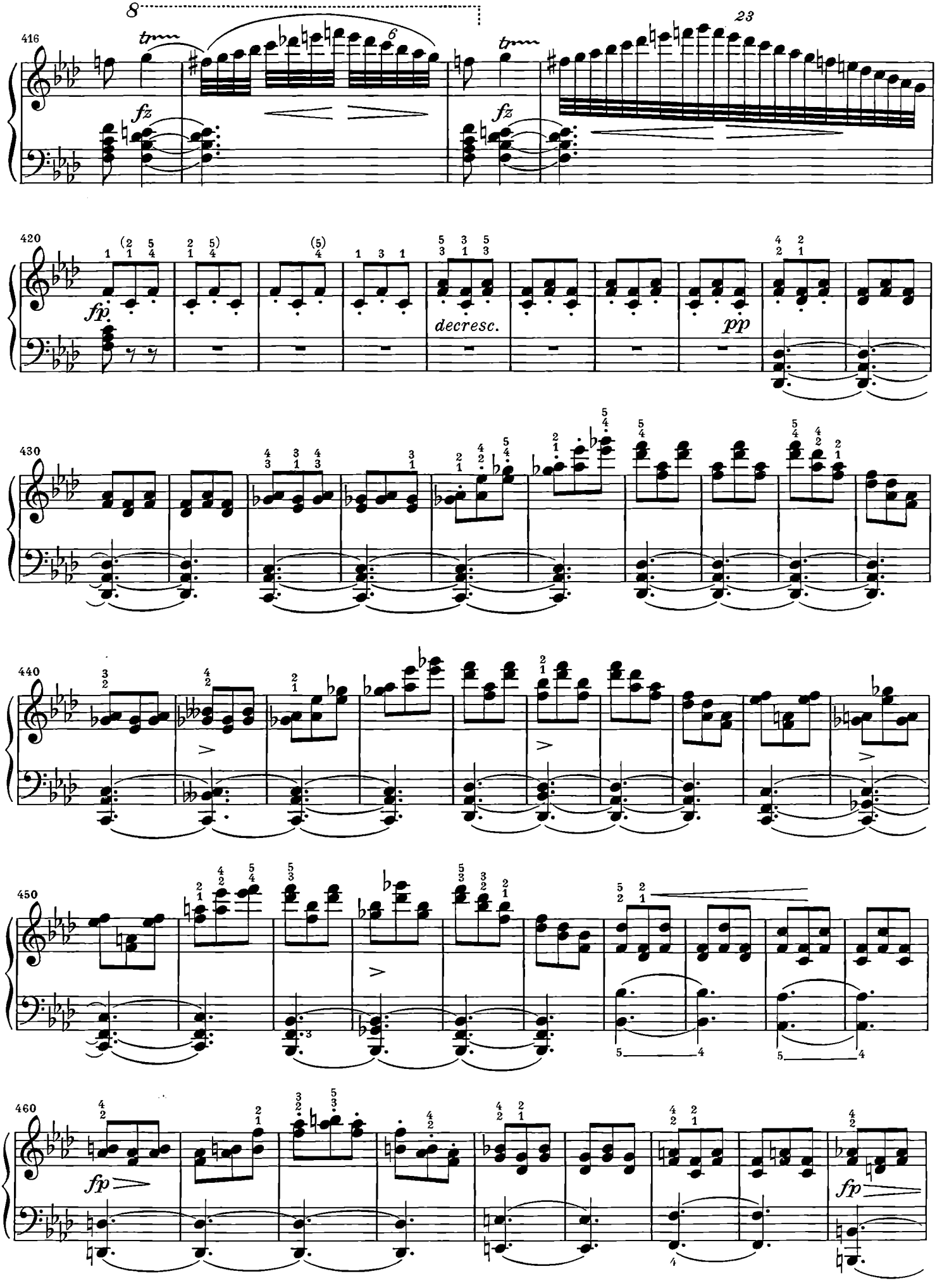

210
f
217
ff
223
230
cresc.
fz
237
fz
fz
8
p
244
cresc.
8
f
p

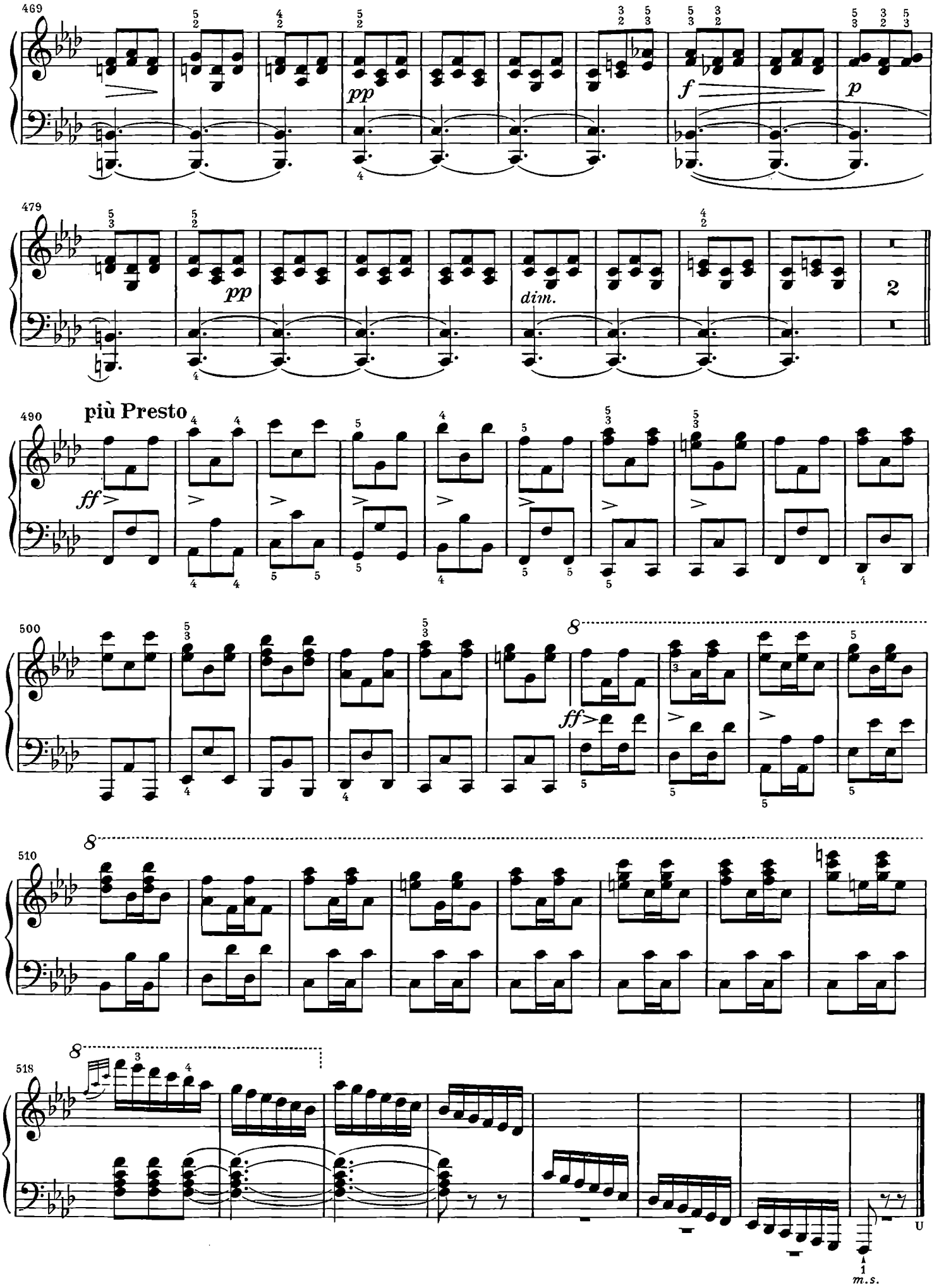

251
p
cresc.
f
p
257
p
cresc.
f
263
p
f
268
ff
273
279
decresc.
p


285
290
p
296
303
pp
310
8
pp
317
dim.


324
a tempo
332
cresc.
p
340
347
f
354
p
f
p
f
362
p
f
p
cresc.


369
8
f
fz
tr
8
376
8
6
fz
5
5
7
p ritard.
6
380
a tempo
389
cresc.
f
fz
399
fz
408
8
fz
tr


416
8
6
23
fz
fz
420
fp
decresc.
pp
430
440
450
460
fp
fp


469
pp
f
p
479
pp
dim.
2
490
più Presto
ff
500
ff
510
518
m.s.

ANHANG · APPENDIX · APPENDICE

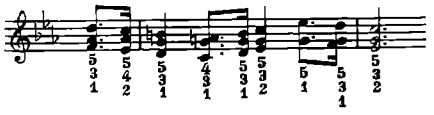
ZU SCHUBERT: IMPROMPTUS, OPUS 90 UND 142, UND MOMENTS MUSICAUX, OPUS 94,

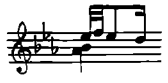
VON WALTER GIESEKING

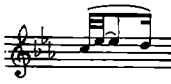
VIER IMPROMPTUS, Opus 90

Nr. 1

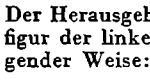
① Der Herausgeber zieht folgenden, unkonventionellen Fingersatz vor, weil der Daumen hierbei nicht auf das *es*[1] zu steigen braucht:



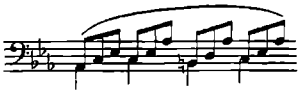
② 

③ 

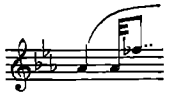
④

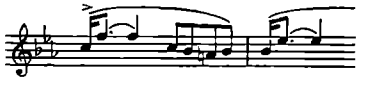
⑤ 

⑥ Der Herausgeber spielt die Begleitungsfigur der linken Hand durchweg in folgender Weise:



weil nur durch dies „legatissimo" genügende Klangfülle der Harmonie erreicht werden kann, ohne daß die klare Phrasierung der Melodie durch zuviel Pedal beeinträchtigt wird.

⑦ 

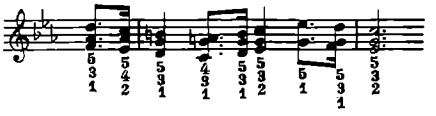
⑧ 

⑨ Wer den wiederholten Anschlag mit dem entspannten Arm nicht gewohnt ist, kann natürlich auf den repetierten Noten

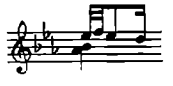
FOUR IMPROMPTUS, Opus 90

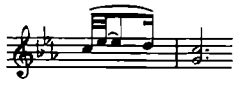
No. 1

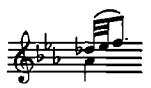
① The editor prefers the following unconventional fingering, because it avoids using the thumb on the *eb*[1]:



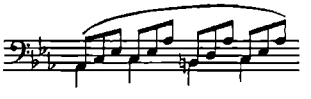
②

③ 

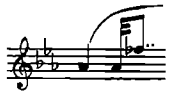
④ 

⑤ 

⑥ The editor plays the bass throughout in the following manner:



because this legatissimo is the only way to give sufficient sonority to the harmony without obscuring the clear phrasing of the melody through an undue use of the pedal.

⑦ 

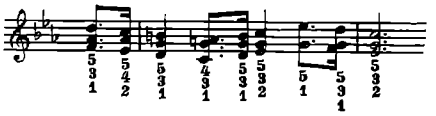
⑧

⑨ If unaccustomed to the rapid reiteration of a note with a relaxed arm, the player can naturally change fingers on the re-

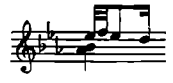
QUATRE IMPROMPTUS, Opus 90

No. 1

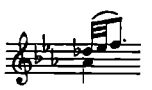
① L'éditeur préfère le doigté non-conventionnel suivant qui a l'avantage d'éviter au pouce le passage sur le *mib*[1]:



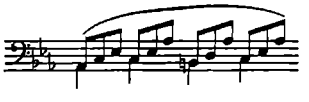
②

③ 

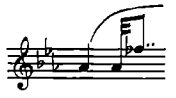
④

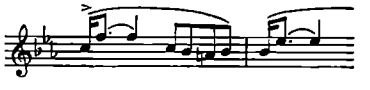
⑤ 

⑥ L'éditeur joue toujours le motif d'accompagnement de la main gauche de la façon suivante:



C'est seulement par ce »légatissimo« qu'on peut obtenir la pleine sonorité de l'harmonie sans que la clarté de la phrase musicale soit troublée par trop de pédale.

⑦ 

⑧ 

⑨ L'exécutant qui n'a pas l'habitude de jouer les notes répétées en laissant le bras souple, pourra naturellement changer de

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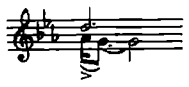
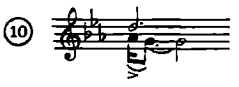
Fingerwechsel gebrauchen: 321 321 usw. Den Anschlag mit dem gleichen Finger, wobei nur eine ganz geringe Auf- und Ab-Bewegung der Hand und des Unterarms notwendig ist, zieht der Herausgeber jedoch durchaus vor.

peated note: 321 321 etc. The editor, however, much prefers the use of the same finger as this only requires a slight up and down movement of the hand and the forearm.

doigt sur la même touche: 321 321 etc. Cependant, l'éditeur préfère de beaucoup le toucher des notes répétées avec le même doigt, ce qui ne demande qu'un léger mouvement de haut en bas de la main et de l'avant-bras.

⑩ 

⑩ 

⑩

⑪ Diesen Abschnitt spielt der Herausgeber fast ohne Pedal, damit das Baß-„pizzicato" gut zur Geltung kommt. Natürlich muß die Melodie gut gesungen und möglichst legato gespielt werden.

⑪ The editor plays this passage practically without pedal so that the "pizzicato" effect of the bass comes out clearly. Naturally the melody must be played with a singing tone and as legato as possible.

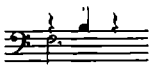
⑪ L'éditeur joue cette partie presque sans pédale, afin que le pizzicato de la basse soit mis en valeur. La mélodie doit naturellement être bien chantée et jouée aussi »legato« que possible.

⑫ Man beachte: legato und crescendo, während die beiden vorhergehenden Takte und *ppp* bezeichnet sind.

⑫ Note here: legato and crescendo, while the two preceding bars are and *ppp*

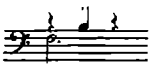
⑫ On observera: Legato et crescendo, tandis que les deux mesures précédentes ont l'indication et *ppp*

Nr. 2

① Ausführung: 

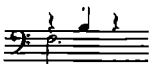
damit die rechte Hand ungehindert das *b* wieder anschlagen kann. (Ebenso bei sämtlichen Wiederholungen dieses Taktes.)

No. 2

① Execution: 

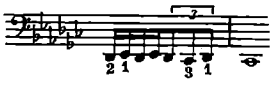
so that the right hand can repeat the *bb* easily. (The same in all repetitions of this bar.)

No. 2

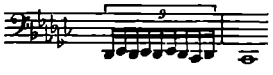
① Exécution: 

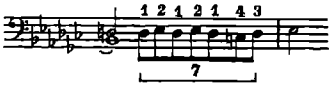
afin que la main droite puisse, sans difficulté, répéter le *sib* (de même qu'à chaque répétition de cette mesure).

Nr. 3

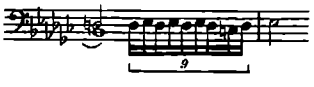
① 

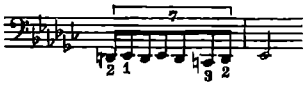
oder:



② 

oder:

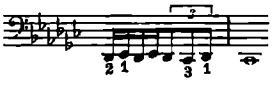


③ 

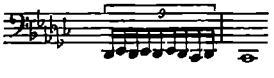
④ An dieser Stelle wurde, abweichend vom Autograph, aber in Übereinstimmung mit den meisten Ausgaben, das Auflösungszeichen schon im fünften Viertel in Klammern angebracht.

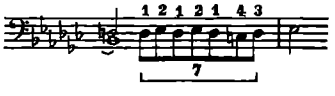
⑤

No. 3

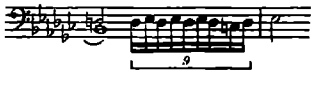
① 

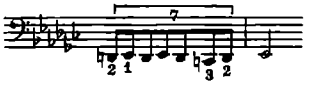
or:



② 

or:

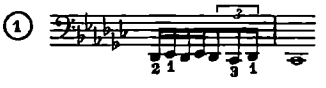


③ 

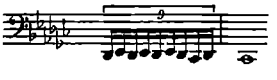
④ Here, following the practice of most editions, the natural is placed in parenthesis within the fifth quarter note (crotchet). In the autograph it is not introduced until the seventh quarter note.

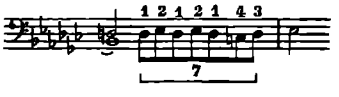
⑤

No. 3

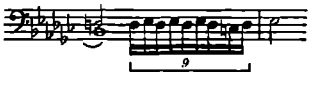
① 

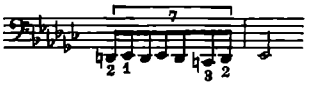
ou bien:



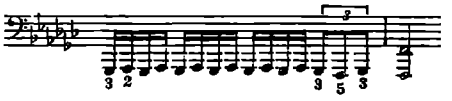
② 

ou bien:

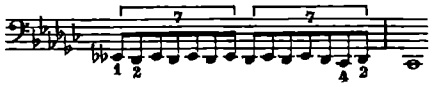


③ 

④ A cet endroit le bécarre a été placé déjà au 5e temps et entre paranthèses; ceci est conforme à la plupart des éditions, mais ne correspond pas à l'autographe.

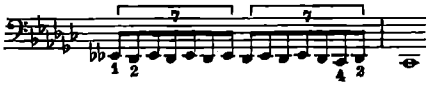
⑤ 

⑥ Schubert setzt hier an das Taktende oben und unten je eine die letzten Noten umspannende große Fermate. Diese ungewohnte Schreibweise wurde durch eine dem modernen Spieler verständlichere Lesart ersetzt.

⑦ 

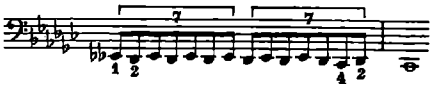
⑧ Ausführung wie Anmerkung ⑤

⑥ Here Schubert places one large comprehensive Fermata above and another below the last notes of the bar. This unusual notation has been replaced by one more familiar to the modern player.

⑦ 

⑧ Execution as in note ⑤

⑥ Ici, à la fin de la mesure, Schubert place en haut et en bas un grand point d'orgue entourant les dernières notes. Cette facon inusitée d'écrire a été remplacée par un signe plus compréhensible à l'exécutant moderne.

⑦ 

⑧ Exécution semblable à l'annotation ⑤

Nr. 4

① Die meisten Ausgaben enthalten einen Fingersatz, der grundsätzlich von dem abweicht, den der Herausgeber benutzt. Es werden daher zwei Fingersätze angegeben, unten der konventionelle, oben der des Herausgebers. Dieser ist der Ansicht, daß der gleichmäßig perlende Vortrag der Sechzehntelfiguren leichter ist, wenn der Daumen praktisch nicht gebraucht wird.

② In der Eigenschrift steht nur für die rechte Hand die Bezeichnung *staccato*. Diese hat aber hier und an den entsprechenden folgenden Stellen zweifellos auch für die linke Hand zu gelten.

No. 4

① Most editions use an entirely different fingering from that of the editor. Two fingerings are therefore indicated here. The lower is the conventional one; the upper is that preferred by the editor who believes it is easier to play the sixteenth note figures (semiquavers) clearly and delicately when the thumb is not used.

② In the autograph, only the right hand is marked *staccato*. But here and in similar passages it undoubtedly refers to both hands.

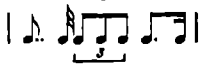
No. 4

① La plupart des éditions ont un doigté qui diffère de celui employé par l'éditeur. Pour cette raison, il est indiqué deux doigtés: en bas, le conventionnel, en haut, celui de l'éditeur. Celui-ci est d'avis que l'exécution perlée et régulière des doubles croches est plus facile, si l'on évite d'employer le pouce.

② Dans l'autographe, l'indication de *staccato* n'est donnée que pour la main droite. Cette indication est, sans aucun doute, également valable pour la main gauche au même endroit et aux endroits correspondants qui suivent.

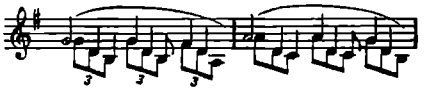
MOMENTS MUSICAUX, Opus 94

Nr. 1

① Den Vorschlag nimmt der Herausgeber immer voraus, sodaß folgender Rhythmus entsteht: 

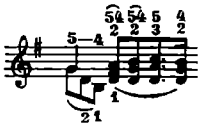
Die Triole wird sonst ungleichmäßig, wodurch der Rhythmus ungenau würde.

② Die Ausführung ist legatissimo:



Ebenso 2 Takte später und bei der Reprise weiter unten. Die linke Hand spielt natürlich entsprechend. Auch wird Pedal gebraucht.

③ Fingersatz des Herausgebers:



MOMENTS MUSICAUX, Opus 94

No. 1

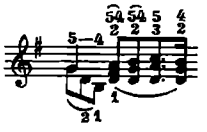
① The editor always accents the principal note so that the rhythm is as follows:

Otherwise the triplet is uneven, which spoils the rhythm.

② To be played very legato:

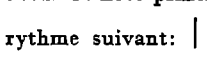
The same is true of the passage two bars further on and at the Repetition. Naturally, the left hand is played in a similar way. The pedal is also used.

③ Editor's fingering:



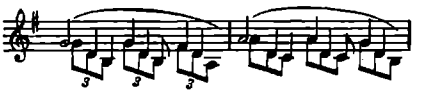
MOMENTS MUSICAUX, Opus 94

No. 1

① L'éditeur joue toujours l'appogiature avant la note principale. Cela donne le rythme suivant: 

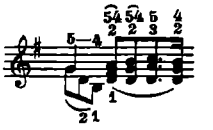
Autrement le triolet serait irrégulier; par ce fait, le rythme ne serait plus exact.

② Se joue légatissimo:



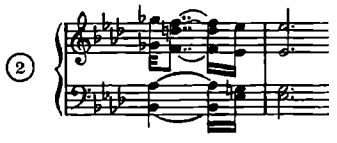
De même aux deux mesures suivantes ainsi qu'à la reprise plus bas. La main gauche, naturellement, joue d'une facon analogue. On se servira également de la pédale.

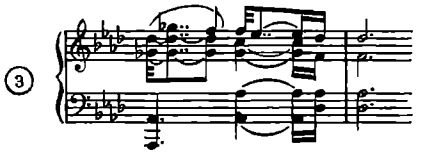
③ Doigté de l'éditeur:



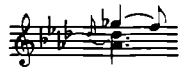
Nr. 2

① Die Vorschläge spielt der Herausgeber stets etwa als $^1/_{32}$-Note, die korrekterweise wohl immer auf den Taktteil, nicht vorher, angeschlagen wird, also:

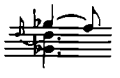


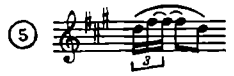


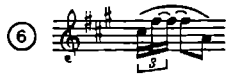
④ Viele Ausgaben haben hier:

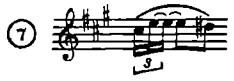


statt:

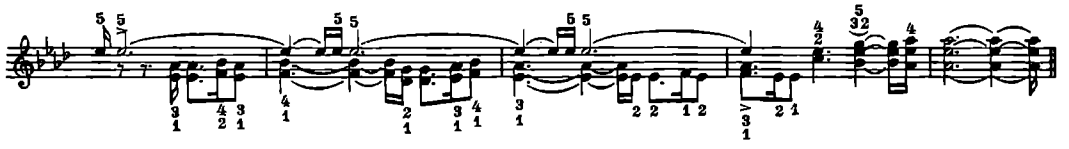






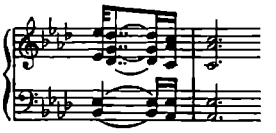


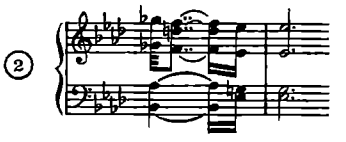
⑧ Fingersatz des Herausgebers:

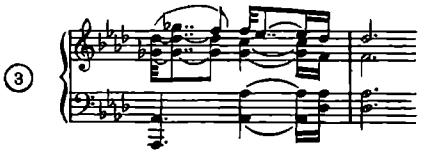


No. 2

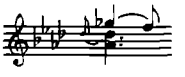
① The editor always plays the grace note approximately as a thirty-second note (demisemiquaver). Here it is more correct to let the accent fall on the grace note, rather than on the principal note, thus:



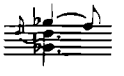


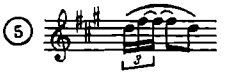


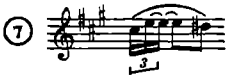
④ Here many editions have:



instead of:



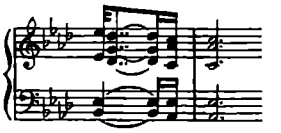


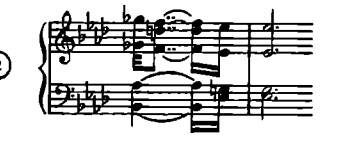


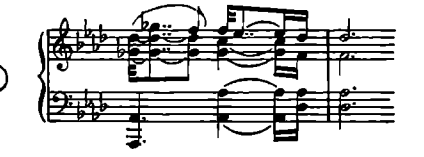
⑧ Editor's fingering:

No. 2

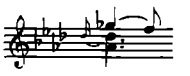
① L'éditeur donne aux petites notes d'agrément environ la valeur d'une triple croche qui, jouée correctement, doit en général tomber sur le temps et non avant, donc:



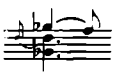


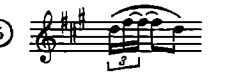


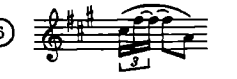
④ Ici, on rencontre dans plusieurs éditions:

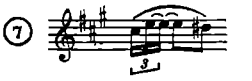


au lieu de:







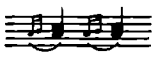


⑧ Doigté de l'éditeur:

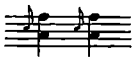
Nr. 3

① Die linke Hand spielt selbstverständlich nicht nur in den ersten beiden Takten, sondern durchweg staccato.
In diesem Stück würde es zu weit führen, von jedem der vielen Vorschläge die genaue Ausführung wiederzugeben. Der Herausgeber möchte daher nur bemerken, daß er bei den Rhythmen:

den Vorschlag vorausnimmt, während er bei den Rhythmen:

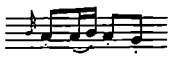


und

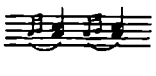


No. 3

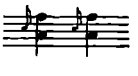
① The left hand is naturally staccato, not only in the first two bars, but all the way through.
It would lead too far in this piece to illustrate in full the execution of the many grace notes. The editor would merely indicate that in the rhythms:



he accents the principal note, and in the rhythms:

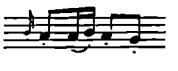


and

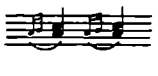


No. 3

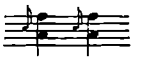
① La main gauche joue staccato, non seulement aux deux premières mesures, mais continuellement.
Cela nous conduirait trop loin d'indiquer l'exécution exacte des nombreuses appogiatures contenues dans ce morceau. L'éditeur se contente de faire remarquer qu'il joue dans les rythmes suivants:



la petite note avant le temps, tandis que dans les rythmes:



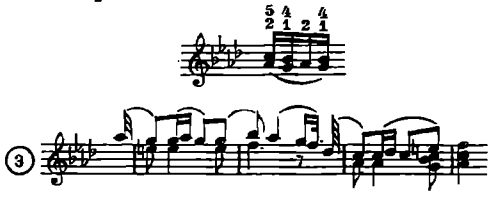
et



die Verzierung auf den Takt spielt, also:

Also in Takt 3, 5, 7 Vorausnahme des Vorschlags (auftaktmäßig), in Takt 4 und 6 auf den Takt.

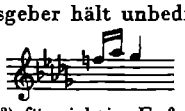
② Da die linke Hand das f^1 in der Begleitung spielt, ist es eine zulässige Erleichterung, in der rechten Hand wie folgt zu spielen:



und ebenso weiter bis zum Schluß.

Nr. 4

① Der Herausgeber hält unbedingt



(f^2 statt fes^2) für richtig. Fes^2 dürfte wohl ein Stichfehler der Erstausgabe sein. Vgl. die entsprechende Stelle 8 Takte später.

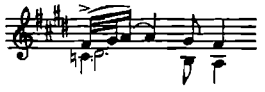
Nr. 5

① Selbstverständlich ist hier in beiden Händen durchweg staccato zu spielen, wie in Takt 1 angegeben.

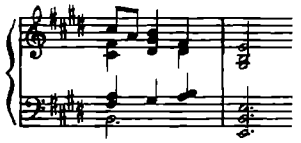
Nr. 6

① Der Herausgeber findet es melodiöser, diese Vorschläge vorauszunehmen; doch ist natürlich auch folgende Ausführung möglich:

und ebenso 5 Takte später:



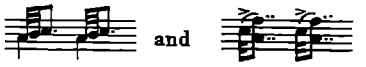
② Die Lesart:



dürfte wohl ein Stichfehler der Erstausgabe sein.

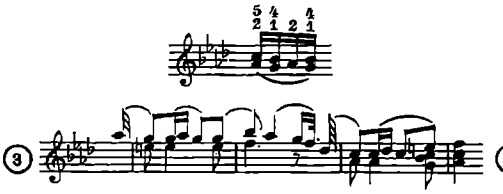
③ Diesen Vorschlag spielt der Herausgeber auf dem Taktteil:

the accent falls on the grace note, thus:



Therefore, in bars 3, 5, 7: accent the principal note. In bars 4 and 6: play the grace note on the beat.

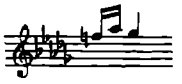
② Since the left hand plays the f^1 in the accompaniment, it is permissble to play the right hand thus:



and so on to the end.

No. 4

① The editor considers



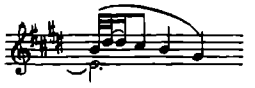
(f^2 instead of fb^2) unquestionably correct. Fb^2 may possibly be a misprint in the first edition. See corresponding note 8 bars further on.

No. 5

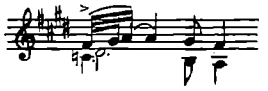
① Naturally both hands must be played staccato all the way through, as indicated in Bar 1.

No. 6

① Here the editor finds it more melodious to accent the principal note; but

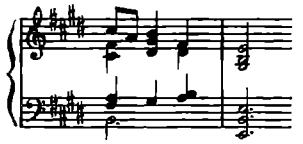


and 5 bars later:



is also naturally permissible.

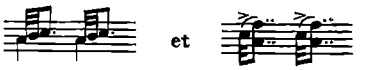
② The version:



may possibly be a misprint in the first edition.

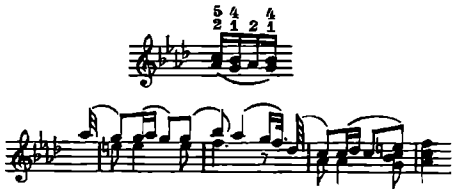
③ Here the editor lets the accent fall on the grace-note:

il joue la fioriture sur le temps, donc:



Donc, dans les mesures 3, 5, 7, on jouera la petite note avant la mesure, dans les mesures 4 et 6 sur le premier temps de la mesure.

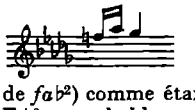
② Puisque la main gauche joue le fa^1 dans l'accompagnement, l'exécution suivante facilitera le jeu de la main droite, donc:



et ainsi de suite jusqu'à la fin.

No. 4

① L'éditeur considère



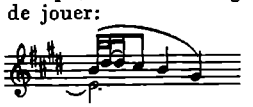
(fa^2 au lieu de fab^2) comme étant absolument exact. Fab^2 est probablement dû à une faute de gravure dans la première édition. Comparez la notation correspondante 8 mesures plus loin.

No. 5

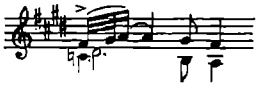
① On jouera ici des deux mains continuellement staccato, comme c'est indiqué à la première mesure.

No. 6

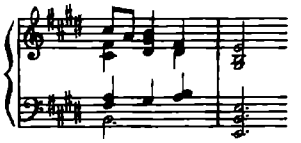
① L'éditeur trouve plus mélodieux l'exécution de la petite note d'agrément avant le temps; mais il est également possible de jouer:



et également 5 mesures plus loin:



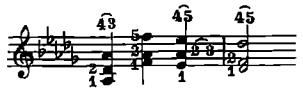
② La forme suivante:



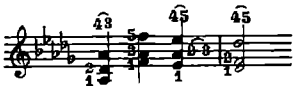
est probablement dû à une faute de gravure dans la première édition.

③ L'éditeur joue cette petite note sur le temps:

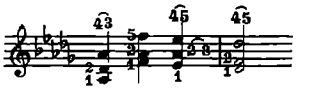
④ Um recht legato zu spielen, ist es empfehlenswert, auch in den Mittelstimmen eines Akkordes Fingertausch auf der Taste vorzunehmen,

also: 

④ In order to achieve a perfect legato, it is advisable to change fingers also on the middle notes of a chord,

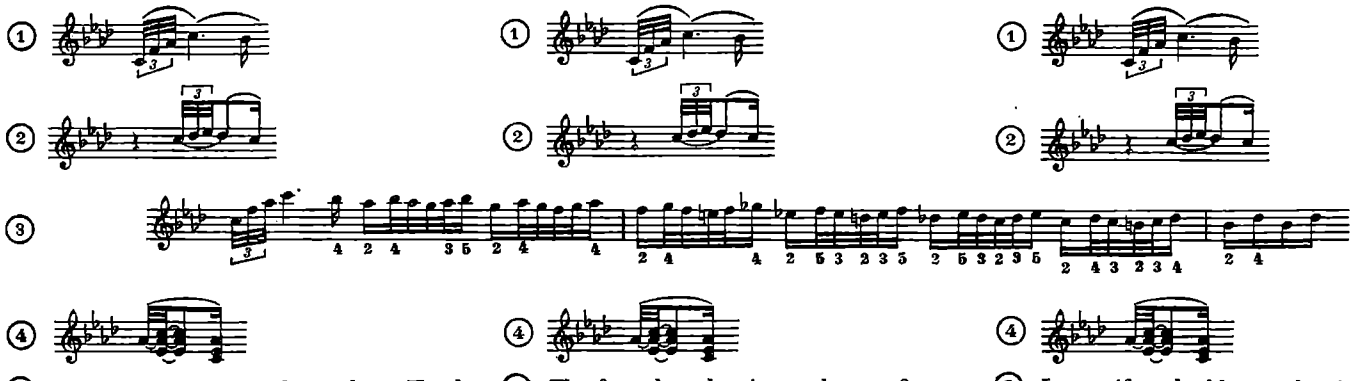
thus: 

④ Pour obtenir un jeu bien légato, il est recommandé de changer de doigt sur la touche, même sur la note du milieu d'un accord,

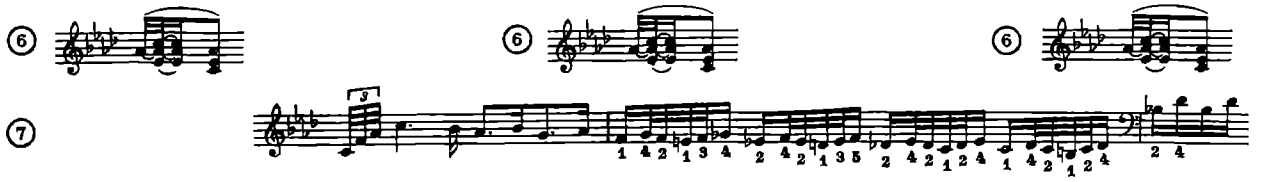
donc: 

VIER IMPROMPTUS, Opus 142

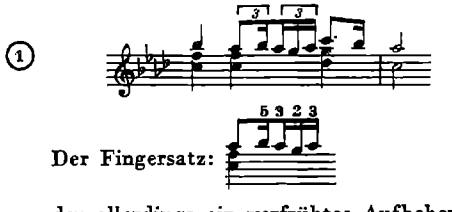
Nr. 1



⑤ Daß die 16tel Figur der rechten Hand hier in die tiefere Oktave springt, ist bestimmt darauf zurückzuführen, daß die Klaviatur zu Schuberts Zeiten bei f^4 aufhörte. Trotzdem möchte der Herausgeber es nicht unbedingt empfehlen, entsprechend der Parallelstelle in F-dur (Seite 65, Takt 189) in der höheren Oktave weiterzuspielen.

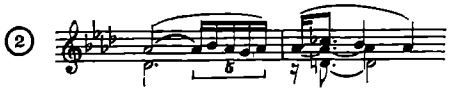


Nr. 2

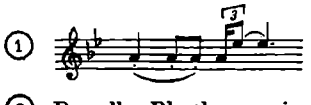


Der Fingersatz:

der allerdings ein verfrühtes Aufheben des f^2 bedingt, ist bedeutend leichter und einer unschönen Ausführung des Doppelschlags vorzuziehen.



Nr. 3



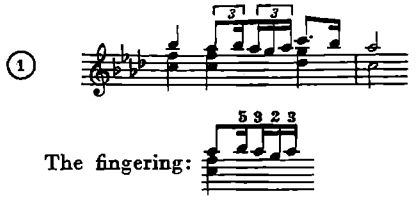
② Derselbe Rhythmus wie ①

FOUR IMPROMPTUS, Opus 142

No. 1

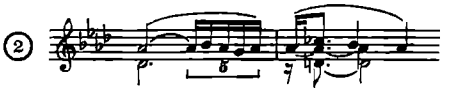
⑤ The fact that the sixteenth note figure (semiquavers) in the right hand jumps here to the lower octave is undoubtedly due to the fact that in Schubert's time the keyboard only had a compass to f^4. The editor does not wish to recommend, however, that the player continue in the higher octave, as in the parallel passage in F Major (Page 65, bar 189).

No. 2

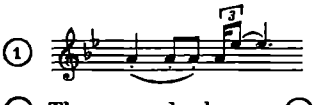


The fingering:

which, however, necessitates a premature release of f^2 is much easier and is furthermore preferable to an awkward execution of the turn.



No. 3



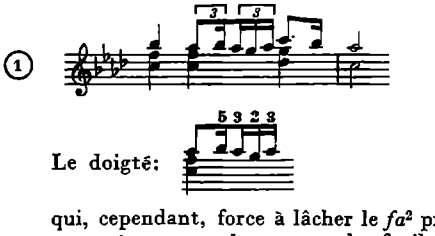
② The same rhythm as ①

QUATRE IMPROMPTUS, Opus 142

No. 1

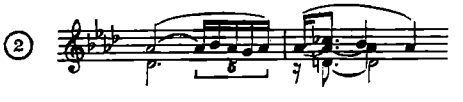
⑤ Le motif en doubles croches joué par la main droite et descendant à cet endroit dans l'octave inférieure peut s'expliquer par le fait qu'à l'époque de Schubert le clavier ne dépassait pas comme étendue le fa^4. Malgré cela, l'éditeur ne conseille pas de le jouer dans l'octave supérieure, comme le passage similaire en Fa majeur (page 65, mesure 189).

No. 2

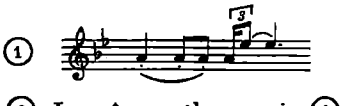


Le doigté:

qui, cependant, force à lâcher le fa^2 prématurément, est beaucoup plus facile et préférable à une exécution moins agréable du gruppetto.

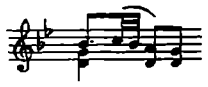


No. 3

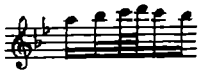


② Le même rythme, voir ①

③ Etwa:

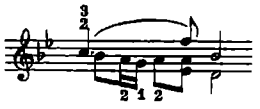


④



oder:

⑤ Der Herausgeber möchte noch einen Fingersatz erwähnen, der ungewöhnlich, aber praktisch ist:



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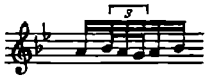

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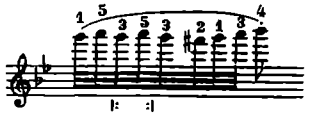
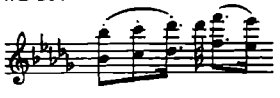


ev. 2 Noten mehr

oder:

⑧ Die beiden Pralltriller in diesem Takt klingen wohl vorausgenommen am besten.

⑨ Dieser Vorschlag wird vorausgenommen, etwa so:



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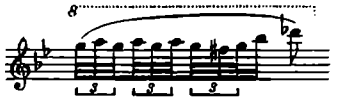


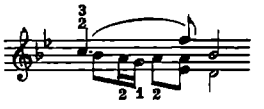
Dies wäre die notengetreue Ausführung des Trillers; doch darf dieser in einer so graziösen Arabeske mit einiger Freiheit ausgeführt werden.

③ Approximately:

④

or:

⑤ The editor would like to suggest another fingering that is unconventional but very practical:



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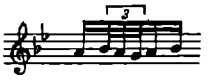

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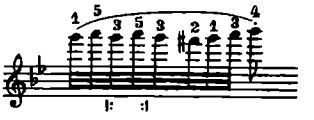
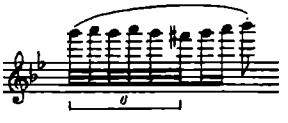


possibly two more notes

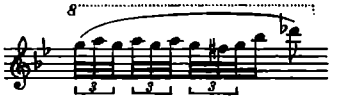
or:



⑧ The two inverted mordents in this bar sound better when the accent falls on the principal note.

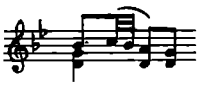
⑨ Here the accent falls on the principal note, for example:

⑩

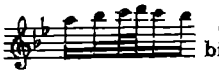


would be the actual execution of the trill, but such a graceful embellishment as this can be played with a certain freedom.

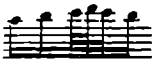
③ Comme ceci:



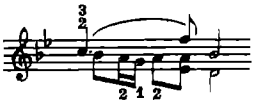
④



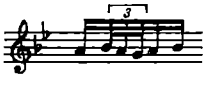
ou bien:



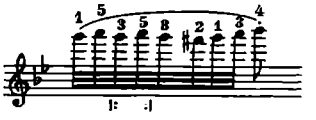
⑤ L'éditeur voudrait indiquer encore un doigté qui n'est pas très usité, mais pratique:



⑥



⑦

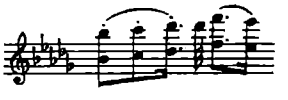


à volanté 2 notes en plus

ou bien:

⑧ Dans cette mesure, les deux mordants inverses rendent le meilleur effet lorsqu'ils sont joués avant le temps.

⑨ Cette petite note sera exécutée avant, comme ceci:



⑩

Ceci serait l'exécution stricte du trille, mais dans une arabesque aussi gracieuse, il est permis de l'exécuter avec un peu de liberté.

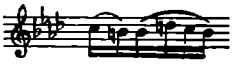
Nr. 4

① Die Vorschläge werden kurz gespielt, etwa als 32tel, am besten auf den Takt, nicht voraus. Im 3. Takt wäre zu erwägen, ob nicht ein langer Vorschlag gemeint ist, dessen Ausführung der späteren Notierung derselben Stelle entsprechen würde:

② Diese Triller beginnen mit der Hauptnote.

No. 4

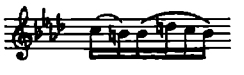
① The grace notes are all short, approximately thirty-second notes (demisemiquavers). It is best to play them on the beat instead of accenting the principal note. In the third bar it is quite possible that a long grace note is intended. In this case it would be executed in the manner illustrated for the same passage further on:



② These trills start on the principal note.

No. 4

① Les petites notes seront exécutées brièvement, mettons comme des triples croches, de préférence sur le temps, pas avant. A la troisième mesure, on pourrait supposer une appogiature longue, dont l'exécution correspondrait à la notation musicale postérieure du même passage:



② Ces trilles commencent par la note principale.

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Jacopo Tore

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