

# I M P R O M P T U

Op. 142, No. 3

By

FRANZ PETER SCHUBERT



St. Louis

London

Price 45 Cents

PRINTED IN U.S.A.  
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BIOGRAPHICAL SKETCH

REVISED EDITION WITH FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE, AND INTERPRETATION

By LEOPOLD GODOWSKY

No. 1112

# PROGRESSIVE SERIES COMPOSITIONS

Catalog Number 1112

## Impromptu Op. 142, No. 3

### Biographical Sketch—Franz Peter Schubert

*Born near Vienna, January 31, 1797*

*Died in Vienna, November 19, 1828*

**F**RANZ PETER SCHUBERT, the son of a school-master, came of Moravian peasant stock. He was raised in musical surroundings, and showed early signs of exceptional talent. He had but little technical training; his keen artistic sense was his guide, and only by the closest scrutiny can flaws sometimes be discovered in his masterful workmanship.

He was educated in the school of the Imperial choristers, and his genius began to assert itself when he was but a schoolboy. At the age of seventeen he began to write songs, and they flowed from his pen until they numbered over 600. Some of the finest are *Gretchen am Spinnrade*, *Sehnsucht*, *Der Wanderer*, *Der Erl-König*, and the song-cycles *Die schöne Müllerin*, and *Winterreise*. As a song writer he stands the first and greatest of all time.

He composed 10 symphonies, the greatest of which are the *Unfinished Symphony in B minor* and the *Symphony in C major*; 17 operas, including *Rosamunde*, the overture to which is so well known; six masses; and much chamber music.

Schubert's life, in spite of his productiveness, was a constant struggle against poverty and the lack of appreciation. It was not until after his death that the world came to know and love his music. At his own request he was buried near Beethoven in the Währinger Cemetery near Vienna.

**General Information:** This Impromptu, which consists of five Variations on a beautiful Theme, is one of Schubert's most popular compositions. Considering his phenomenal thematic fertility, it is remarkable that he should have used certain of his favorite melodies as the basis of different compositions as, for example, the Theme of this *Andante con variazioni*. This Theme originally appeared as an Entr'acte in his opera *Rosamunde*, but it pleased him so well that he used it as a Theme for variations in one of his string quartets, as well as for the subject of this Impromptu.

**Interpretation:** Simplicity and directness of expression, together with a sentiment of tenderness, give the key-note to a successful interpretation of this truly lyric work.

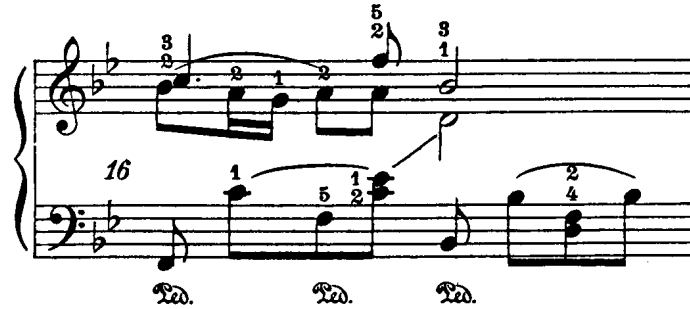
The first two beats of the right-hand part of meas. 10 should be played as follows:



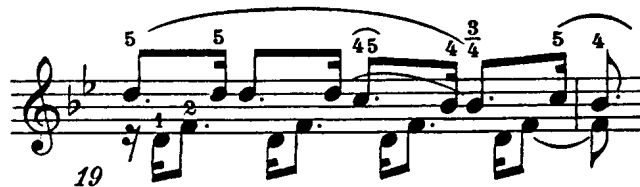
The right-hand part of meas. 14 should be played as follows:



Small hands may play meas. 16 as follows:



The following method of writing the right-hand part of Variation I gives a clearer insight into the leading of the different voices.



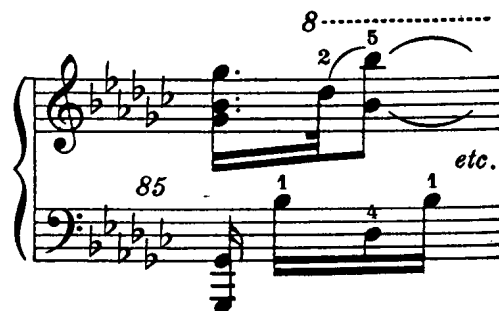
The trill in meas. 50 is played as follows:



The right-hand part of meas. 51 is played as follows:



It should be noted that in meas. 80, the lower voice of the right-hand part repeats the upper voice of the right-hand part in the two preceding measures. A chord may be played at the beginning of meas. 85 instead of a single note, thus:



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Variation V may, if desired, be played throughout without the pedal. The trill in meas. 115 should be played as follows:



**Form and Structure:** Key of B-flat Major. Two-Part Song-Form with Variations. The Theme consists of two Periods. The first Period (meas. 1-8) consists of two four-measure Sections, the first Section ending in the key of the dominant, and the second in the key of the tonic. The second Period (meas. 9-16), consisting also of two four-measure Sections, begins in the relative minor, but in meas. 10 it modulates into F Major, the key of the dominant. Note the relationship of the second Section of this Period (meas. 13-16) to the opening phrase (meas. 1-4). Both Periods are repeated, the second Period being followed by a *Codetta* consisting of a repetition of the final measure and an echo of it, so to speak, an octave lower.

The Form of each Variation is the same as that of the Theme, even including the *Codetta*. The *Coda*, from meas. 120 to the end, consists of a chorale-like treatment of the first phrase of the Main Theme, extended by repetitions of the third and fourth measures.

Variations I and II are in the key of the tonic. Variation III is in the homotonic minor (B-flat Minor). Variation IV is in the key of G-flat Major, but it does not close in that key, but toward the end it modulates into the key of the Main Theme in order that Variation V may appear in the original key of B-flat Major.

## Glossary

<i>tema</i>	pronounced	tā'-mä	(a theme or subject; a melody)
<i>grazioso</i>	"	grä-tsë-ō'-sō	(gracefully)
<i>mesto</i>	"	mēs'-tō	(sad; mournful)
<i>molto espr. (espressivo)</i>	"	mōl'-tō ěs-prĕs-sĕ'-vō	(very expressively)
<i>fp (forte piano)</i>	"	fōr'-tā pĕ-ä'-nō	(accent strongly, diminishing instantly to <i>piano</i> )
<i>più lento</i>	"	pyō lĕn'-tō	(more slow)

# Impromptu

(Andante con variazioni)

Revised and edited by Leopold Godowsky

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## TEMA

Andante ♩ = 72-80

1 *p dolce ed espress.*

6 7 8 9 *mf* 10

11 *decresc.* 12 *p* *rall.* 13 *p a tempo* 14 *ten.*

15 *cresc.* 16 *p* 17 *pp* *poco marc.* 18 *dim. e rall.*

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VAR. I ♩ = 88-100

*legato*

Musical notation for measures 18-20. The right hand features a complex, flowing melodic line with many slurs and fingerings (e.g., 5, 5, 5, 4 5, 4, 3, 5, 4, 3, 5, 4, 3, 4, 5, 3). The left hand provides a simple accompaniment of quarter notes. Measure 18 starts with a *pp* dynamic. Measure numbers 19 and 20 are indicated below the bass staff.

Musical notation for measures 21-23. The right hand continues with intricate patterns and slurs. The left hand accompaniment remains simple. Measure numbers 21, 22, and 23 are indicated below the bass staff.

Musical notation for measures 24-26. The right hand features more complex rhythmic patterns. The left hand accompaniment includes some chords. Measure numbers 24, 25, and 26 are indicated below the bass staff.

Musical notation for measures 27-28. Measure 27 continues the right-hand pattern. Measure 28 begins with a *cresc.* marking and ends with a *p* dynamic. Measure numbers 27 and 28 are indicated below the bass staff.

Musical notation for measures 29-31. Measure 29 continues the right-hand pattern. Measure 30 begins with a *p* dynamic. Measure 31 ends with a final cadence. Measure numbers 29, 30, and 31 are indicated below the bass staff.





57 58 59

60 61 62

63 64 65

66 67 68

69 70

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83 *f* 84 *f* 85 *f*

86 87 88 *p*

89 90

91 *p* 92 93 *cresc.*

94 *f* 95 *p* 96<sup>a</sup>

2 8

96b  
decresc.  
pp

98  
99

100  
dim.  
101

VAR. V ♩ = 100-112

pp  
102  
103

8

104  
105



115 *And.* (\*) *And.* *And.* 116 *f* *And.* (\*)

1 117a *p* (\*) *And.* (\*) 2 117b *p* (\*) *And.* \*

118 *decresc.* (\*) *And.* (\*) 119 *pp* *ritard.* *Più* *pp* \*

*lento* 120 *And.* (\*) 121 *sf* *And.* (\*) 122 *And.* (\*) 123 *And.* (\*)

124 *And.* (\*) 125 *And.* (\*) 126 *fp* *pp* (\*) 127 *And.* (\*) 128 *And.* \*