

FOR THE YOUNG VIRTUOSO

**MASTER LESSONS
AND PERFORMANCES WITH
JEROME ROSE**

**AN ANTHOLOGY OF CHOPIN FEATURING
INTERMEDIATE LEVEL MASTERPIECES**

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Three Ecossaises Composed 1826

Title The three dances, composed when chopin was sixteen, are written in the popular "Scottish" style of his day. They are all in a 2/4 meter and have melodic content which skips around like a dance step.

Form	No.1	A measures 1-8
		B measures 9-17
		A measures 18-end
	No.2	A measures 1-8
		B measures 9-12
		A measures 13-end
	No.3	A measures 1-8
		B measures 9-16
		A measures 17-end

Tempo Vivace-Very lively

Style &

Interpretation The Ecossaises are short pieces whose virtuoso content Chopin makes reference to by describing them as "brillante". They are truly masterful piano pieces written by a young man of sixteen. The melodic leaps not only demand mastering a pianistic problem, they are also an essential part of the musical style. The third Ecossaise is a wonderful study in finger co-ordination. There is much to be accomplished, in principle, mastering these simple pieces.

Advice on

Practice Co-ordination between the hands is essential. The dance quality of the music demands that the 2/4 rhythm be light but exact. In the first piece there is an obvious down-up motion of the hand. The stronger movement is on the the first 8th note, the lighter on the second 8th. Absolute legato is essential for the second Ecossaise. All slurs must be carefully observed as they create the musical style and character. Master the motive in number three; the character of the piece is contained in the arabesques (ornaments).

Ecossaise Op.72 No.3

Vivace ♩ = 108

1 2 5 4 1 2 5 4 1 2 1 2 4 3 2 1 4 5 2 1 2 3 4

mf *brillante*

Ped. * Ped. * Ped. * Ped. * Ped. simile

8-----

4 5 2 1 3 1 2 3 2 1 5 4 1 2 4 3 2

f

8-----

7 1 4 3 2 1 4 3 2 1 1. 4 3 2 1 2. 4 243 tr 2 3 1

11 3 143 2 3 1 3 243 2 3 1 2 5 4 1 2 4 3 2 3 6 6

p

15 3 2 1 1. 1 2. 1

cresc. *f*

19

23

8-----

f

Op.72 No.4

f

1 2 1 3 2 5 1 3 2 5 1 3 2 5 1 2 3 5 4 1 8- 5 2 3 1 3 5 1

5 1 2 4 1 2 3 1 2 5

Rea * Rea * Rea * Rea * Rea *

5

8----- 1. 3 1 3 4 2 8-----

Rea 5 * Rea * Rea *

10

f

4 5 4 3 5 4 3 4 3 1 2 3 1 3 4

17 *sim.*

Rea come sopra

20

23 *f*

27

30 *cresc.* *f*

Preludes Op.28 No.4,6,7,9,11,13,15,20,and No.26
Composed 1836-1839

Title The Preludes of Chopin are not only among Chopin's finest works, they represent one of the greatest compositions in the history of music. Within the context of the Twenty-four Preludes, Chopin demonstrates an infinite variety of imagination, color, pianism and emotion. The set travels the circle of fifths going from C major to A minor-G major to E minor and then upwards by fifths. Each piece represents an individual character and pianistic problem. The amazing changes of character from one piece to the other is what sets this opus apart from all others. Chopin never seems to run out of ideas. The genius of the composer becomes more evident with every Prelude. Because of the magnitude of their difficulty, I have selected a group of Preludes slightly less demanding for a pianist on his way to becoming a "Virtuoso."

Prelude No.4 E Minor

Style &

Interpretation This monumental short piece is really unique in every way. The downward chromatic movement of both melody and harmony are most advanced; it is a precursor of the harmony of Richard Wagner still many years in the future. The melody barely moves taking on a type of pathos that one physically feels as it finally falls each half-step. The eighth note accompaniment in the left hand creates a sense of the human pulse. This is one of Chopin's most evocative pieces.

Advice on

Pracice Each time the B in the melody is played, its color changes as its harmonic bass changes. There is a kaleidoscopic movement of the same material as the music slowly turns. Practice the left hand alone sustaining the harmonies and, with the use of the pedal, slide from one harmony into the other. Chopin writes extended slurs to emphasize his desire to create a long sustained line. It is advisable to sing the right hand with your voice, not playing it with your hand, in order to feel how the neighbor note C is expressed in the opening measures.

Prelude No.6 B minor

Style &

Interpretation One of Chopin's great friends was the cellist, Auguste Franchomme (1808-1884), for whom he wrote his Cello Sonata and Trio. This Prelude could have been written for him, as the beautiful melody in the left hand seems made for the cello. Once again, there are these wonderful extended lines. The "sotto voce" gives an airy and intimate quality to the sound as opposed to the full espressivo voice. The piece is somewhat prayerful in character, meditative and reflective.

Advice on

Practice The right hand motive, with a slight accent on each beat, has a vocal character. Try to say "father-father-father" or "mother-mother-mother", in order to find the right inflection. Also, play the fifth finger into the key on the strong eighth and out from the key on the weaker eighth. In order to execute the legato of the left hand, the hand must be relaxed and the fingering must be perfect. The subtle rubato is written into the music and should not be exaggerated.

Prelude No.7 A Major

Style and

Interpretation These three lines of music are known to every pianist in the world. The two eight bar phrases reflect true genius especially when he changes the second phrase slightly and moves to his F#7 chord in m.12; so subtle and yet profound. These little harmonic changes are what make Chopin different from ordinary composers. The rhythmic motive is the same every two bars, but is continually in harmony and melody. This piece is simply a complete composition in miniature.

Advice on

Practice Be sure not to stop the flow of the music after every two bars, but allow the phrases to connect to each other. There is a danger to fragment the music. It is also not necessary to exaggerate the phrasing as the music should remain simple. Its most expressive moment is in measure 12, where one can linger as long as one wishes.

Prelude No.9 E Major

Style &

Interpretation Here we have two melodies working in concert and yet pitted against a triplet accompaniment. There is a struggle going on musically which is very forceful. Chopin moves from forte to fortissimo, then drops back to piano and finally crashes into a fortissimo climax at the end. The harmonic transition of E major to A flat major should be played with great drama. Chopin employs the sonorities of the lower mid-range of the piano. The rhythmic repetition of the motive 4/4 bonds the melodic content.

Advice on

Practice Be sure the beats are played absolutely together between the hands. Make certain the triplet accompaniment is constant and somewhat relentless. The two melodies on top and bottom must adhere to the droaning rhythm. Be aware that the bass melody uses a 32nd note and not a 16th. This subtle difference gives the bass a different character; the fortissimos must still be melodic and not percussive. Needless to say--practice the three separate parts alone--top melody-bottom melody-triplet accompaniment, and their various combinations. Also practice the two melodies together without the accompaniment.

Prelude 11 B Major

Style &

Interpretation This is vivace and very lively. Look at those long lines. This is a short piece based on expert pianism. The composition is really one long line. Chopin tries to create the illusion of complete legato.

Advice on

Practice Slow practice is essential and concentration on the shape of the lines is all important. You might play the top voice by itself minimizing the pianistic problem, as this is what the ear wishes to hear undisturbed. Put the two hands together slowly.

Prelude 13 F sharp Major

Style &

Interpretation This piece is an etude in sustained sonority. The left hand supports the richness of sound by constantly moving, a technique used by the later Russian composers. The mixture of tones, and not the individual notes, is important here. This, of course, changes in the middle section where there is a very pronounced inner voice in the left hand. Even though the tempo is "Lento" the music still flows. The chords in the right hand are sustained by the left. This use of the accompaniment is supportive of the singing line ensuring that the piano does not run out of bow or breath, similar to a violinist or singer. The artful left hand allows you to hold the notes as well as the music in hand.

Advice on

Practice The accompaniment must be shaped moving from beat to beat. There is a rolling motion like a gentle wave which must be created. The melodic character of the left hand in the middle section must be played in a true sostenuto. Quite directly, this left hand voice is no longer passive. Chopin takes great pride in changing the character of his piece midway. However brief, the pianist is never allowed to languish in repose.

Prelude No. 15 D flat Major

Style &

Interpretation This Prelude was named the "Raindrop" by the Chopin scholar Jan Kleczynski. The raindrops are also symbols of tears. The Romantic period loved analogies, and why not; Beethoven's Moonlight Sonata will never be known as anything else even though he never named it himself. The interesting feature of this Prelude is the "raindrops" constantly repeating A flat motive. It continues throughout the piece changing to G sharp in the dramatic middle section. In this C sharp minor section, the accompanying figure becomes a dramatic element building up in crescendo to a climax when the G sharp moves to B in fortissimo in M. 40 and 56. At the end of the Prelude he returns to D flat major and the repetative A flat dies away to PP. Once again, Chopin fills his music with contrasting moods and character. The middle section moves from "sotto voce" to fortissimo. It is Chopin the Titan at work.

Advice on

Practice Chopin writes Sostenuto at the beginning of the piece. The rhythmic raindrops must fall with constancy and should not be played with too much rubato. Once again, the four bar phrase must hold together. Sustain the "Raindrop motive" by not allowing the key to come all the way up. In this way, it will not overshadow the melody. Good fingering is all important in sustaining the line. The pedalling must be smoothly executed as not to disturb the melody. Do keep in mind the concept of blending tones together while changing the pedal. This allows one harmony to lead into the other.

Prelude No.20 C Minor

Style &

Interpretation Here is a lesson in dramatic composition; three phrases of four bars each, each at a different dynamic level. The first is fortissimo, the second is piano and the third repeats the second phrase in pianissimo. the piece is a choral of descending harmonies, very somber in tone. It is a study in the transition of mood and feeling within itself.

Advice on

Practice Finding the correct orchestration of the chords is the problem; how much bass, mid-range and top. The ear must decide how each chord should be voiced. Keep in mind, there is a melodic line to deal with as well as a constant rhythm 4/4 This nagging pattern creates a powerful droaning affect which changes in every measure. Be aware of the chromatic scale in the left hand in the second and third phrases. It demonstrates Chopin's total command in the use of harmony.

Prelude No.26 A flat Major composed 1834

Style &

Interpretation This Prelude is not part of the set of the original Twenty-four Preludes. and has no opus number. It is included in this book as it represents Chopin's "leggierezza" style of pianism, very fast and light; using fast long flowing lines played legatissimo. There is an elegance within this music which was played on a light actioned piano. The fingers are not curved but are played on the more sensitive pads. Speed and lightness, of course. make the piece most effective.

Advice on

Practice The two hands must roll in and out from each other to the music. Stiffness is to be avoided and the sound can never become heavy. This piece must be approached as an etude, working up slowly to eventual mastery. You must practice slowly making sure that all the 16th notes are played together between the hands. Keep in mind there is a melodic line running through the fast sixteenth notes. It must be expressed with grace and clarity.

Prelude Op.28 No.6

Lento assai

1 *sotto voce*

5 *p*

9 *sostenuto*

14 *pp*

18 *pp*

22 *pp*

Rea * Rea

Rea *

Prelude Op.28 No.7

Andantino

p dolce

1 4 5 3 4

5 2 3 1 3 2 5 1 5 2

4 1 4 5 2 3 1 4 1 4 1 5 2

11 3 2 1 2 1 2 3 5 5 1 5 2 3 1 5 1 3

Ten * Ten * Ten * Ten * Ten * Ten * Ten * Ten * Ten * Ten *

Prelude Op.28 No.9

Largo

[illegible]

Prelude Op.28 No.13

Lento

1 *p* *legato*

4

7

11

14

18 *dim.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Più lento

sostenuto

21

24

27

30

33

36

Tempo I

riten.

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

Prelude Op.28 No.15

Sostenuto

The musical score is written for piano and voice. It is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Sostenuto'. The piano part consists of a continuous bass line with chords, often using octaves. The vocal part features a melody with various ornaments and rests. The lyrics 'Tea' are repeated throughout the piece, often with asterisks indicating musical ornaments or specific phrasing. The score is divided into systems, with measures numbered 1, 5, 10, 15, 20, and 24. The piece concludes with a final chord in the piano part and a final 'Tea' in the vocal part.

1 *p* Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

5 Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

10 Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

15 Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

20 Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

24 Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

28

sotto voce

cresc.

1 5 2 4 1 3 1 4 2 5 2 4 1 3 1 4 2 5 1 3 1 2 1 3 1 2 1 3 2 5

33

cresc.

1 3 2 5 1 4 1 3 1 4 1 3 1 4 1 5 2 4 3

Tea *

38

3 4

ff

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* *

43

p

Tea *

48

cresc.

Tea *

53

ff

Tea * *Tea* * *Tea* * *Tea* * *Tea* *

58

sf *p*

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

63

Rea * Rea * Rea * Rea * Rea * Rea *

68

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

73

dim. *p*

Rea * Rea * Rea * Rea * Rea * Rea *

78

smorzando *slentando f*

Rea * Rea * Rea * Rea * Rea *

83

p *pp* *ritenuto*

Rea * Rea * Rea * Rea * Rea * Rea *

Prelude Op.28 No.20

Largo

ff

Ped. simile

5

p

3 **2** **2**

4 **3** **5**

53

a tempo

pp

9

riten.

cresc.

riten.

Prelude Op. 28 No. 26

Presto con leggerezza
legatiss.

1 3 1 2 1 3 2 5 4 2 1 2 1 5 4 1 2

Ped. simile

5 3

9 1 2 5 5 5

13 *f* *z*

17

21

cresc.

cresc.

25

29

ff

dim.

riten.

33

p

a tempo

sempre

37










accelestandoe

smorzando

pp

con pedale

Four Mazurkas

There are over 50 Mazurkas composed by Chopin in the span of his life. They are considered his most important compositions of national origin, featuring many of the folk melodies of Poland. They represent an intimate variety of melodic and harmonic invention, often modal and patently Slavic over a constant Mazurka rhythm. 3/4    /    / or   

The accent in the bar will vary according to the musical content. The Mazurka was used as a national dance, and in the hands of Chopin became elevated to a compositional art-form. They are flushed with subtle changes of mood and style, compressed into miniature. On hearing them composed and performed, the great singer Pauline Viardot transcribed twelve of them for voice with Chopin's assistance; they were too beautiful to leave only in the hands of a pianist. There is much historical dissention over how much rhythmic freedom (rubato) is written into the music itself. It suffices to say that rhythmic imagination is necessary to execute the musical subtleties. It will vary from performer to performer and should always be done in great style and taste.

Mazurka B Major Op.7 No.1 Composed 1830-1831

Style &

Interpretation The boldness of the opening bars are quite captivating; moving from forte to fortissimo in just the first statement; very untypical for Chopin. One can imagine the peasant couples tapping their heels to the music, dancing to the elongated sforzando in m.3 and continuing onward full of laughter in the scherzando m.4. Lyricism pervades in the F major section starting in m.25 and the primitive modality of the G flat minor section m.45 (sotto voce) evokes an historical past. The music tells a complete story in these two pages; that is what makes the Mazurka so difficult. Chopin, himself, writes many changes of tempo, all of which must come together in a musical purpose. Once again, the key to any performance is the binding of the rhythmic motives into a dance. The lyrical sections, in their original form as folk melodies, were sung. One must realize that, within the joyous pursuit of the dance, there is, side by side, a darker spirit expressed in the lyrics.

Advice on

Practice Master each four bar phrase studying the contrast in dynamics and character within these units. Notice that the left hand becomes legato in m.25; this changes the character of the music. The left hand once again changes back to "portato" in m.45. By studying each four bar phrase, you will become more aware and sensitive to the constant musical changes taking place in quick succession. This makes strict observance to the dynamics all the more important. Be aware that the expression and character of the music will change with the emphasis, of the beat, being on the first, second, or third beat of the measure.

Mazurka A Minor Op.17 No.4 Composed 1832-1833

Style &

Interpretation This is a Mazurka filled with sadness and remorse. It must be perceived more, as a vocal work with a Polish text, than a dance. Here Chopin exemplifies his genius in melodic embellishment. Great care must be taken to play *delicatissimo*. Again, the melody and harmony become modal, dating back to an historical period in Slavic music. A minor becomes A major starting in m.61. The open fifth accompaniment replicates an older folk instrument with an enchanting woven melody on top. There is nostalgia in this complete change of mood a color.

Advice on


Practice Master the middle voice which moves within the left hand chords. The "sotto voce" makes it necessary to orchestrate the tones of the chords in order to allow the middle voice to speak. Here again, there are two contrasting four bar phrases. The problem, to the interpreter, is always the degree of rubato to be used. It becomes necessary to rhythmically respond to each melodic inflection. The elasticity of the music must be achieved by bonding these melodic nuances together. It might be wise to exaggerate such nuances in order to maximize this sense of freedom. These subtleties are the heart and soul of the Mazurka. Constantly creating a sense of rhythmic freedom does not come easily.


Mazurka G sharp minor Op.33 No.1 Composed 1837-1838

Style &

Interpretation Short interrupted declarations typify this Mazurka. Chopin writes "Mesto" which means quite sad, while the music appears quite operatic, as if using a recitativo style (more spoken than sung). There are a few bars of abandon in B major, where he writes *appassionato* in m. 23. He seems unable to sustain such elation and quickly returns to his more depressing mood. Truly, this is very emotional music compressed into a short time span; a musical life in miniature.

Advice on

Practice One can see clearly how the G sharp minor scale runs through this Mazurka. Practice this scale alone in order to familiarize your ears to these tones. There are very few compositions written in the key. By feeling this minor mode, the relative B major section appears as a flash of light in m.23. One has to master these shorter declarations in order to fit the pieces together. Be aware of how the Mazurka rhythm 3/4 

lingers on this first beat. Chopin emphasizes this with the indication (). These symbols are not only dynamics but indications of subtle rubato.

Mazurka A flat Major Op.50 No.2 Composed 1841-1842

Style &

Interpretation This is truly a joyous work filled with all the elements of a typical Mazurka in three part form. The introduction prepares the dance which becomes a flowing melody always lingering on the second beat. This off-beat emphasis is characteristic of the Mazurka; dramatically switching to the emphasis on the third beat with the change of motive in the middle section. Here, one really does hear the feet stomping in rhythm to the music. This Mazurka poses quite a contrast to the others as it contains long flowing lines with a mood that remains exultant throughout. There is a pianistic richness in color, using the keys of A flat major and D flat major.

Advice on

Practice This particular Mazurka is one that Pauline Viardot decided to adopt for the voice. To her, the piano was not good enough. With this Mazurka, she felt one had to sing a text. In singing such music, one lingers on the second beat. The problem is how not to stop on every measure. It is important to always have the larger unit or phrase in mind. Chopin helps you with this by drawing very long slurs. This, of course, changes dramatically in his middle section m.60. The dance rhythm accentuates the third beat. Try to create as much dynamic contrast as possible here, as the repetitive rhythm must sustain interest.

Mazurka Op.7 No. 1

Vivace $\text{♩} = 50$

1 *f* *cresc.* *ff* *p scherz.*

Ped. *

6 *Ped.* *

12 *cresc.* *f* *p* *Ped. simile*

19

25 *p* *legato* *stretto* *tr*

31 *poco rall. a tempo*

37

43 *pp sotto voce*

48 *rubato* *poco rall.*

53 *a tempo*

60

Mazurka Op.17 No.4

Lento ma non troppo ♩ = 152

espressivo

The image displays a musical score for the song "L'Espresso" by Francesco De Gregori. The score is written for piano and voice, with the piano part in the left hand and the vocal part in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, each containing a vocal line and a piano accompaniment line.

System 1 (Measures 1-4): The piano part begins with a *pp* (pianissimo) dynamic. The vocal part starts with a whole note rest, followed by a half note rest, and then a quarter note rest. The piano accompaniment consists of a series of chords in the left hand, with a melodic line in the right hand. The vocal part enters in measure 4 with a half note.

System 2 (Measures 5-8): The piano part continues with chords. The vocal part has a half note with a *ten.* (tenuto) marking. The piano part has a *p* (piano) dynamic marking in measure 6. The vocal part has a half note with a *ten.* marking in measure 8.

System 3 (Measures 9-12): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* (delicately) marking in measure 10. The vocal part has a half note with a *ten.* marking in measure 12.

System 4 (Measures 13-16): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 14. The vocal part has a half note with a *ten.* marking in measure 16.

System 5 (Measures 17-20): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 18. The vocal part has a half note with a *ten.* marking in measure 20.

System 6 (Measures 21-24): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 22. The vocal part has a half note with a *ten.* marking in measure 24.

System 7 (Measures 25-28): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 26. The vocal part has a half note with a *ten.* marking in measure 28.

System 8 (Measures 29-32): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 30. The vocal part has a half note with a *ten.* marking in measure 32.

System 9 (Measures 33-36): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 34. The vocal part has a half note with a *ten.* marking in measure 36.

System 10 (Measures 37-40): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 38. The vocal part has a half note with a *ten.* marking in measure 40.

System 11 (Measures 41-44): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 42. The vocal part has a half note with a *ten.* marking in measure 44.

System 12 (Measures 45-48): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 46. The vocal part has a half note with a *ten.* marking in measure 48.

System 13 (Measures 49-52): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 50. The vocal part has a half note with a *ten.* marking in measure 52.

System 14 (Measures 53-56): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 54. The vocal part has a half note with a *ten.* marking in measure 56.

System 15 (Measures 57-60): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 58. The vocal part has a half note with a *ten.* marking in measure 60.

System 16 (Measures 61-64): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 62. The vocal part has a half note with a *ten.* marking in measure 64.

System 17 (Measures 65-68): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 66. The vocal part has a half note with a *ten.* marking in measure 68.

System 18 (Measures 69-72): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 70. The vocal part has a half note with a *ten.* marking in measure 72.

System 19 (Measures 73-76): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 74. The vocal part has a half note with a *ten.* marking in measure 76.

System 20 (Measures 77-80): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 78. The vocal part has a half note with a *ten.* marking in measure 80.

System 21 (Measures 81-84): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 82. The vocal part has a half note with a *ten.* marking in measure 84.

System 22 (Measures 85-88): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 86. The vocal part has a half note with a *ten.* marking in measure 88.

System 23 (Measures 89-92): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 90. The vocal part has a half note with a *ten.* marking in measure 92.

System 24 (Measures 93-96): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 94. The vocal part has a half note with a *ten.* marking in measure 96.

System 25 (Measures 97-100): The piano part continues with chords. The vocal part has a half note with a *ten.* marking. The piano part has a *delicatissimo* marking in measure 98. The vocal part has a half note with a *ten.* marking in measure 100.

29 $\frac{3}{2}$ 1 2

6 3 3

1 15 5 2 5 3

Rea *

34 6

Rea * Rea * Rea * Rea *

39 3 2 3 2 3

poco riten.

Rea * Rea * Rea *

44 3 a tempo

3

51 3 2 1 3 3 3 4 15

56 ten. 6 ten.

Rea * Rea *

dolce

61

p

5

3

2

54

66

4

4

3

2

7

72

3

53

4

7

77

3

83

7

88

3

54

3

1

5

2

ff

ten.

93 *p* *ten.*

99 *ten.*

105 *Rea* *

111

117 *sotto voce* *sempre più*

124 *p* *calando* *perdendosi*

Mazurka Op.33 No.1

Mesto

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

appassionato

20 *f* *p* 45

26 *dim.* *f*

32 *p* *dim.* 5

38 4

44

Mazurka Op.50 No.2

Allegretto

1 3 4

mezza voce

7 1 2 3 4

13 3 52 4 3 2 1 2

19 4 2 1 2 1

24 1 3 1 24

*Tea * Tea * Tea * Tea **

29

Tea * Tea *

34

Tea * Tea * Tea * Tea *

39

Tea * Tea * Tea *

44

Tea * Tea * Tea * Tea * Tea *

50

Tea * Tea * Tea *

55

Tea * Tea * Tea *

60

4 2 4 1 5 4

64

2 4 2 4 5

68

5 5 3

72

4 2 4

76

fz 2 4

80

2 4 2 4 5

84

2 2 3 4 3 5

Tea * Tea * Tea *

89

4 3 2 1 1 2

Tea * Tea * Tea * Tea *

94

4 2 1 2 1

Tea * Tea * Tea *

99

1 4 3 1 3

Tea * Tea * Tea *

Nocturne E Minor Posthumous work Composed 1827

Title This Nocturne is taken from Chopin's early period and is very much in the style of John Field, who was the first to use the musical term Nocturne for his own compositions. Field was an Irish pianist who settled in St. Petersburg at the beginning of the nineteenth century. His music was very popular and had an enormous influence on Chopin.

Form	A 1	measures 1-9
	Variation	measures 10-22
	B	measures 23-30
	A Variation	measures 31-38
	Variation	measures 39-46
	Coda theme B in Tonic	measures 47-end

Tempo Andante-Walking pace

Style &

Interpretation Very passionate music indeed. The rolling bass is more turbulent than restful; it is also filled with great harmonic invention. This is a great study in legato playing of a single line melody which is repeated in octaves. The extended melody is what makes this piece so special. The beautiful interlude in thirds m.23 gives it an Italian flavor. The imaginative variation of the melody in m.31 is sheer genius. One wonders, how Chopin could leave this piece in his drawer for his entire life?

Advice on Practice

Here the melodic slurs go on over four measure intervals. The shape of the melodic line must practice and thoroughly realized. Knowing the shape of a line allows the pianist to refine and polish it. I would recommend vocally singing this melody while not at the piano. The direction of the line and the rubato of the accompaniment must be individually discovered. The tension and release of the harmonies, in the left hand, drives the music. The rolling harmonic triplet figuration represents tranquility as well as turbulence. Keep the rhythm constant no matter what melodic embellishment takes place. A strong sense of pulse must be ever present. Once again, the extended melodic line means everything to this music.

Nocturne E flat Major Op.9 No.2 Composed 1830-1831

Title This Nocturne is a joyous piece and has somewhat of a dance flourish within its rhythm. It was written when Chopin was in his early twenties and was certainly performed by the composer. The piece is marvellously ornate in its pianism.

Tempo Andante-Walking pace

Style &

Interpretation The use of the left hand is distinctively different from all other Nocturnes. It must be played clearly and not ponderously. Chopin writes *expressivo e dolce*. The tone in the right hand melody must be round and full bodied. The variations and embellishment of the melody are the unusual features of this Nocturne. Chopin creates a Lisztian flourish with a *con forza* passage in m.30. Interestingly, he probably barely knew Liszt in Paris when this Nocturne was written. He thoroughly enjoys his cadenza before his final PPP conclusion.

**Advice on
Practice**

The left hand poses the problem with this Nocturne. The subtle rhythmic motive d d d , which remains constant, must have its own lilting character. Concentrate on clean pedalling as to not disturb the singing right hand melody. Be aware of the changes of harmony that contribute so much to the melodic nuances. The two hands must work in perfect concert with each other. The melodic variation of his melody represents the genius of the composer. Each time the theme returns, it has its own variant both in tones and dynamics. Sensitize yourself to these changes; this is the composer's craft.

Nocturne C sharp Minor Composed 1830

Title A Nocturne is a night piece that reflects the feelings of darkness, shadows and romance. It is quite simply a mood piece which is more melancholic than joyous. This C sharp minor Nocturne is a typical example.

Form Introduction measures 1-4
 A 1 measures 4-20
 2 measures 21-32
 B measures 33-46
 A measures 47-end

Tempo Lento con gran espressione - Slow with great expression

Style &

Interpretation The broken chordal outline of the left hand typifies the Nocturne style. This particular Nocturne changes meter in the middle of the piece from 4/4 to a short dance interlude in 3/4. The Nocturne is highlighted by its florid melodic embellishment. Here Chopin's love of the voice in an operatic setting comes alive in the music. Such "Bel Canto" composers as Bellini, Donizetti and Rossini were greatly admired by Chopin. Particular attention should be paid to the coda. It is a wonderful study of melodic variation and embellishment.

Advice on

Practice The singing tone of the piano must be cultivated in this music. The legato line emulates the voice and is basic to the musical style. The pianist must "sing" these melodies at all times. Although written for the piano, Chopin continuously has the human voice in mind. The left hand serves as accompanist to the right hand. It creates the harmonic color and rhythmic pulse, supporting the tones of Chopin's the melodic design. One must constantly be aware of the extended line which is the essence of the music.

Nocturne No.16

Lento con gran espressione

1 *p* *pp*

legato

dolce

sim.

cresc. *con forza*

16

19 (5 4) 3 2 1 *f* *dim.* *pp* 1 3 5 3 *pp* 3 *simile*

27

p

f

pp

3 2

2 1

5 2

5 4 3 4 5

2 1

4 1

3

tr

1 4

3

2

4

35

sempre *più* *dim.*

L'Espresso *L'Espresso* *L'Espresso* *L'Espresso* *L'Espresso* *L'Espresso*

[illegible]

45 **Adagio** **Tempo I**

m.d. *morendo* *ppp* *dolce* *cresc.*

Tea *come sopra*

Tea *

49 *f* *p*

Tea * *Tea* * *Tea* *simile*

52 *con forza* *appassionato*

55 *p*

59 *delicato*

sempre più piano

61 *delicatissimo* *rall.* *pp* *ppp*

Tea 1 2 3 5 *

Nocturne Op.9 No.2

Andante ♩ = 132

p espress. dolce

1 4 3 5 4 2 5 2 4 3 2

24321

5 2 4 3

2 5 1 2 4

5 5 1 5 3 2 4 3

143

2 4 3

3 2 3 2 3 2 4

132

4 1

cresc.

3 4

p *pp*

poco rit.

3 2

a tempo

5 3 5 4

4 3 4 3

f

5 4 5 3 2 1

poco rallent.

5 4 3 2 1

a tempo

1 1

sfp

1 2 4 5

sim.

14

cresc.

p

16

5 5 4 5

1 2 5 4 3 2

4

2

1

19

f

poco rall.

21

a tempo

sfp

tr

3

23

p

5 4 3 5

1

3

25 *p* *poco rubato* *pp* *sempre pp* *dolciss.*

Rea. * Rea. * Rea. * Rea. * Rea. * Rea. * Rea. *

28 *p*

Rea. * Rea. * Rea. * Rea. *

30 *con forza* *stretto*

Rea. * Rea. * Rea. * Rea. * Rea. * Rea. * Rea. *

32 *ff senza tempo* *cresc.*

Rea. *

33 *dim.* *rall.* *a tempo* *pp* *ppp* *smorz.*

Rea. *

Nocturne Op.72 No.1

Andante ♩ = 69

Andante ♩ = 69

1 *p* molto legato

3

6 *cresc.* *dim.*

9 *rit.* *a tempo* *mf*

12

14

5 2 1 4 3 2 3 4 3

p *poco* *a* *poco*

Tea * Tea * Tea * Tea * Tea * Tea *

17

4 3 5 2 3 1 2 4 5 3

cresc. *f*

Tea * Tea * Tea * Tea * Tea * Tea *

20

4 2 1 2 1 2 3 1 5 1 2 3 1

Tea * Tea * Tea * Tea * Tea * Tea *

23

4 2 3 1 4 2 3 1 2 3 1 2 3 4 1 2 2 3 4 1

cresc.

Tea * Tea * Tea * Tea * Tea * Tea *

26

5 4 3 5

f

Tea * Tea * Tea * Tea * Tea * Tea *

29 *rit.*

poco dim.

5 4 3

1

3 2 1 2 1 4 1

Rea * Rea * Rea *

31 *a tempo*

f

2 4 1 2 1 4 3

2 1

2 3 1 2 1

6

Rea * Rea * Rea * Rea *

33

2 3 1 1 4 5

6

5 4 3 2 1

5 2

dim.

3 2 1 1 5 4 3

Rea * Rea * Rea * Rea *

35

1 2 1 3 2 1 3

2 3 2 1 2 1

10

p

3 1 1

Rea * Rea * Rea *

37

4 2 3 2

1 4 1 1 2 3 4

11

Rea * Rea *

39

42

45

48

51

54

pp *calando*

Rea * Rea * Rea * Rea * Rea * Rea *

Rea * Rea * Rea *

Rea * Rea * Rea * Rea * Rea * Rea *

Rea * Rea * Rea *

Rea * Rea * Rea *

Rea * Rea * Rea *

Rea * Rea *

Four Waltzes

In the Waltzes, Chopin took a popular dance of the time, removed it from the ballroom, and by transporting it into the salon, created some of his most elegant compositions. There is always an element of grace and aristocracy in his waltzes. These were very popular pieces in their time and remain so today. Most of Chopin's students were aristocratic ladies who loved studying with the master. They continuously played his music for him, hoping to discover his secrets. Although the Waltzes do not pretend to be musically profound, they require the same elements of mastery and imagination as any other composition of Chopin. The pianistic genius of the composer is apparent throughout. The subtle mutations of the Waltz rhythm make it difficult to determine how much freedom one should take. These matters are always musically determined by taste and sense of style. Chopin never leaves such decisions to chance. Although a performance and interpretation will change on a daily basis, discipline and taste are ever present.

Waltz A Minor Op.34 No.2 Composed 1831

Title This is a slow waltz in a rather somber mood. It represents quite a contrast to Chopin's other Waltzes. The character is changed when A minor becomes A major in the middle section, measure 53. It is most poignant when Chopin transforms his more joyous theme back into the minor mode, measure 69.

Form A 1 measure 1-16
 2 measure 17-36
 3 measure 37-52
 B 1 measure 53-68
 2 measure 69-84
 A 2 measure 85-104
 3 measure 105-120
 B 1 measure 121-136
 2 measure 137-152
 A 1 measure 153-168
Coda measure 169-end

Tempo Lento-Slow

Style &

Interpretation Here we have Chopin employing his left hand to bring out the expressive middle range of the keyboard. This is most magnificently exemplified in the Coda beginning in measure 169. There is an improvised variation over his thematic material, twenty measure in length, which seems to go on and on. It appears that Chopin truly wishes to balance the material given to each hand and the themes they represent. Each hand has its own character and responsibility. Every theme has its own personality which must be identified. This is why intimate knowledge, of the form of the piece, is not only important for memory's sake, it is necessary to understand the character of the music from within itself.

Advice on

Practice Throughout this piece, the tone must be clear. The mid-range of the piano must sing and the hands must be balanced. Correct fingering is essential in order to sustain the low bass tones in the opening phrase. Observe the rests in measures 18 and 20, as the agogic rhythm, [which means here that the accent is on the rest], is so critical to the style. Here, again, the dynamics announce the changes of the mood and character. Memorize them immediately, for they are the keys to unlocking the correct performance.

Waltz D flat Major Op.64 No.1 (Minute Waltz) Composed 1847

Title The famous "Minute Waltz" is indeed, a very fast piece, though it takes more than a minute to play. It became very popular and should be included in any anthology. It demonstrates Chopin's phenomenal "leggiero" (light touch) pianism; within the running passage work there are the sweeping lines. The contrasting "sostenuto" middle section is very clear. The piece demands a very light and articulate left hand, not overly pedaled, along with a complete clarity in the right hand. Speed should be acquired little by little mastering small units. The right hand should roll with the motive and not be in any way stiff. Tight hands will lock the muscles and prevent the fingers from moving quickly; stiffness will also inhibit the musical expressivity.

Waltz A flat major Op.69 No.1 Composed 1835

Title This Waltz was found following Chopin's death in 1849 and subsequently was printed in 1855. It may have been nicknamed by Julian Fontana (Chopin's friend and publisher) L'Adieu, (Good-bye). Certainly, there is a type of melancholy in the music. Here Chopin's particular form of chromaticism is demonstrated from the opening measures. There is a reticence in the music, a tearful agogic, as if choked with emotion. This is demonstrated by having rests on the downbeats; a technique used in operatic vocal style.

Form A measure 1-32
 B measure 33-48
 A measure 49-64 repeated
Trio 1 measure 65-81
 2 measure 82-89
 1 measure 90-97
 2 measure 98-105
 1 measure 106-113
 A measure 114-end

Tempo Lento-Slow

Style &

Interpretation The slowness of pace and the direction "con espressione" determine the style and tempo of this Waltz. Chopin brings his theme back many times, even exclaiming it "con forza". One wonders why Chopin himself never published this work. What flaws did he find in the music? There are obvious contrasts of mood in the middle section of A, "con anima" with its rather nagging rhythm in the left hand. In the "dolce" of the Trio, he pronounces his second beat with an accent in both thumbs. Here again, is Chopin's subtle musical variant of his rhythm. He even holds the beat marking it "tenuto".

Advice on

Practice Always have in mind the complete phrase, eight measures in the opening. These measures are immediately embellished in the next eight bars. It is important to recognize these compositional techniques as they determine how much freedom of expression one has. From measure 33, stabilize the left hand so that it fits perfectly with the right. The animation is always moving to the second bar. Raise the tonal level in both hands in the "con forza" m.49, but do not become harsh in sound. This is merely a change of character. Try for infinite variation of the material each time it is stated.

Waltz E minor Composed 1830

Title This Waltz was a little jewel sitting in Chopin's drawer, having been written close to 20 years before the composer's death. Again, one asks why? It is very vivace and grazioso. The contrasting sections are clear with a very dynamic fortissimo left hand in measure 75; here the lion roars. Chopin loves these short dramatic changes; this typifies his musical style.

Form

Introduction	measures 1-8
A 1	measures 9-24
2	measures 25-40
1	measures 41-56 repeated
B 1	measures 58-73 repeated
2	measures 75-82
1	measures 83-98 repeated
A 1	measures 100-111
Coda	measures 112-end

Style &

Interpretation The E minor chord is beautifully outlined in the opening introduction. There is great character in the repeated B of his staccato theme. It is not played in pedal and should be articulated. His theme becomes chromatic in m.25, sharp contrast to his diatonic main theme of the grazioso. Here, Chopin takes time to emphasize his chromaticism. The fortissimo left hand in m.75 has its own personality, returning once again to normalcy. The organization of phrase is evidenced in the E major middle section when Chopin draws a crescendo to his fourth bar. This allows the music to sweep upward in the first four bars and descend in the next four bars.

Advice on

Practice Knowledge of the form is crucial. The sweeping contrasts must be practiced individually in order to fit into the whole. Practice the opening arpeggio alone, following the natural roll of the hand. One should be able to start piano and move to forte without difficulty or blips. The staccato downbeats in the left hand in m.9 and onwards are played in pedal as slight accents. This softens considerably in the E major dolcissimo section of m.58. In the Coda m.112 practice each measure alone, mastering every harmonic change. Try to memorize this immediately so that one does not have to read each chord again and again.

Waltz Op.34 No.2

Lento

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff. The tempo is marked 'Lento' at the top left, and the dynamic is marked 'p' (piano) in the first system. The notation includes various musical symbols such as notes, rests, and fingerings, along with the tempo marking 'Lento' and the dynamic marking 'p'.

The first system (measures 1-7) shows a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff features a 4/4 time signature. The second system (measures 8-15) continues the piece with similar notation. The third system (measures 16-23) introduces more complex rhythmic patterns. The fourth system (measures 24-29) features a series of sixteenth notes in the treble staff. The fifth system (measures 30-35) concludes the page with a final cadence.

37 132 1 2 3 1 5 4 2 5 4 1 1 5 4 3 5 1 132 1 2 3 1 5 4 2 5 4 132 1 1 5 4

1 4 2 3 5 2 1 2 1 1 4 2 3 5 2 1 2 1

44 3 5 342 1 5

52 3 2 5 4 3 4 3 2 3 1

sostenuto

f

5 4 3

59 2 1 2 3 1

5 35 3 4 5

66 5 2 1 2 5 2 53 31

p

* *Rea* *

73 2 3 1 24 3 1 3 2

54

81 *pp*

Rea * Rea *

88

4

94

100

107

114

5

sostenuto

121

f

129

136

p

144

pp

151

158

165

5 1 5 4 2 5 5 1 2 4 3 1 4 2

1 2 1 4 1 4 2

172

3 1 5 2 3 4

1 1 1 1 3 2 1 3 1 3 1 3

5 2 1 3 1

pp

178

4 2 3 2 4 5 4

2 1 1 2 1 2 5 1 2 1

* *Rea* * *Rea* * *Rea* *

183

poco riten.

5 2 3 2

2 2

* *Rea* * *Rea* * *Rea*

189

a tempo

* *tr*

197

* *tr*

Waltz Op.64 No.1

Molto vivace

1 *leggero*

2 1 2 5 3 1

4

6

1 1^b 4 2 1 232 1 4

4

12

4 242 1 3 5 3

2

18

2 1 232 4 2 4 242 1 2 1 2 1 3 2 4 2 1 2 5 3

3 5 5 3

24

2 4 5 3 4 3 5 4 1

3 4 3 2 3

Ped. simile

29

1 3 2
3

3

5 4 4 3

Tea *

34

1 5 4 2 3 1
1 2

3 2

sostenuto

Tea * Tea * Tea * Tea *

41

5 2 5 1 4 1 5 4 3 2

4

Tea * Tea * Tea * Tea * Tea * Tea * Tea *

49

132

5 2 5 1 5 2 5 1 3 2

p

12 1 12 1

Tea * Tea * Tea * Tea * Tea * Tea * Tea *

57

5 3 1 4 2 1 5 3 1 5 3 1

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

66

5 2 4 1 3 1 5

Tempo I

132

Tea *

74

cresc.

f

Ped. *

79

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

84

p

Ped. * Ped. * Ped. simile

89

tr

94

3

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

99

Rea * Rea * Rea * *p.*

104

Rea * Rea * Rea *

110

pp Rea * Rea * Rea * Rea *

115

Rea * Rea * Rea * *p.*

120

Rea * Rea * Rea * *f*

Waltz Op.69 No.1

Valse

Lento $\text{♩} = 138$

1 *p con espressione* *cresc.*

6 *f* *p*

12 *riten.* *a tempo*

17 *cresc.*

22 *f* *p*

28

riten. *a tempo*

Rea * Rea * Rea * Rea *

33

con anima

Rea * Rea * Rea * Rea *

38

Rea * Rea * Rea * Rea *

43

Rea * Rea * Rea * Rea *

48

riten. *a tempo*

cresc. *con forza*

Rea * Rea * Rea * Rea *

53

cresc. *f* *p*

Rea * Rea * Rea * Rea *

59 *13* *riten.* *1.a tempo*

Pia * *Pia* * *Pia* * *Pia* * *Pia* * *Pia* *

65 *2.a tempo* *5/3* *4/2* *ten.* *3* *3* *2* *4/2* *5/3* *4/2* *ten.* *3* *3* *4/2* *5/3* *4/2* *ten.* *3*

dolce

Pia * *Pia* * *Pia* * *Pia* * *Pia* * *Pia* *

71 *ten.* *3* *ten.* *3*

Pia * *Pia* * *Pia* * *Pia* * *Pia* *

76 *ten.* *3* *ten.* *3* *ten.* *3* *4* *p*

Pia * *Pia* * *Pia* * *Pia* * *Pia* *

82 *5/1* *3* *4* *5* *2* *3* *5* *4* *2* *3* *5* *poco* *a* *poco* *cresc.*

Pia * *Pia* * *Pia* * *Pia* * *Pia* *

87 *f* *sf* *p* *dolce* *ten.* *3*

Pia * *Pia* *

92 *ten.* 3 *ten.* 3 *ten.* 3 *p*

Rea * Rea * Rea * Rea * Rea *

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

Rea * Rea * Rea * Rea * Rea *

104 *f* *sf* *p* *dolce* *ten.* 3 *ten.* 3 *ten.* 3

Rea * Rea * Rea * Rea * Rea *

111 *ten.* 3 *mf* 3

Rea * Rea * Rea * Rea * Rea *

118 *cresc.* *f* *p*

Rea * Rea * Rea * Rea * Rea *

124 *riten.* 3 (b)

Rea * Rea * Rea * Rea * Rea *

Waltz in E Minor

Vivace

Handwritten musical score for a piece titled "Waltz in E Minor". The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into five systems, each containing a treble and bass staff. The key signature is E minor (one sharp, F#).

Key markings and features include:

- Tempo:** Vivace
- Dynamic markings:** *p* (piano), *crescendo*, *f* (forte), *dimin.* (diminuendo), *grazioso*.
- Measure numbers:** 5, 10, 15, 20.
- Ornamentation:** Teardrop-like symbols (ornaments) are placed below many notes.
- Rehearsal marks:** Asterisks (*) are placed below the bass staff at measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Phrasing:** Long horizontal lines (phrasing slurs) are used to group notes across multiple measures.
- Accents:** Some notes have a small 'x' or 'v' above them, indicating an accent.
- Repeat signs:** Double bar lines with dots are used to indicate repeat sections.
- Trills:** Some notes are marked with a trill symbol (a vertical line with a horizontal bar).
- Slurs:** Slurs are used to indicate a smooth transition between notes.
- Grace notes:** Some notes are marked with a small 'x' or 'v' above them, indicating a grace note.
- Ornamentation:** Teardrop-like symbols (ornaments) are placed below many notes.

25 *dolce e legato*

31 *f*

36

41 *dolce* *p*

47

53

8---1. 2. 8---1

p

Rea * Rea * Rea *

58

dolce

p

Rea * Rea * Rea * Rea * Rea *

64

Rea * Rea * Rea * Rea *

70

1. 2.

Rea * Rea * Rea *

75

ff

Rea * Rea * Rea *

80

1 2 3 5 1 5

p

85

p

90

pp

95

p

100

p

106

8-measure rest

sf

Rea *

112

f

crescendo

ff

Rea *

117

8-measure rest

f

Rea *

123

8-measure rest

f

Rea *

128

diminuendo

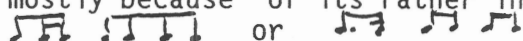
f

8-measure rest

Rea *

Two Polonaises G Minor Composed 1817
C sharp Minor Op.26 No.1 Composed 1834

The Polonaise was a national dance which Chopin made famous. The Polish courtly dance had already spread over all of Europe, mostly because of its rather infectious rhythmic motives; 3/4



Chopin was a Polish nationalist of the first order. Upon his death, he requested that his heart be removed from the body and returned to Warsaw. It is presently encased in the Holy Cross Church where he worshipped in his youth. The Polonaise evolved as a regal dance with much pomp, employing the gestures of a courtly promenade. With the vibrant and pronounced rhythms, the episodes and variations fill Chopin's works with constant changes of mood and drama. As in so much of Chopin's music, the simple form takes on an ever higher meaning. The simplicity of this national dance evolves in his hands into a meaningful art-form.

Polonaise G minor

Title This work was written when Chopin was seven years of age. It is his first published work and very indicative of future things to come. At the time, like Mozart, he was being touted as another child prodigy, by his promoters. They were hoping to gain financial rewards from such exploitation. This composition was dedicated to the daughter of Count Skarbeck, employer of Chopin's father. As a child, the boy was constantly improvising. He was studying music with Adelbert Zywny, who largely left the young Chopin alone while still guiding him in his study of the Classics. His life-long love of Bach and Mozart began at this time.

Style &

Interpretation This short Polonaise is amazing because of the youth of its composer. The dividing of the hands in the arpeggios and the cross over of the hands in the melody m.18 deserve special consideration. The dynamic and musical contrasts are as important to this youthful composition as to his more mature works.

Advice on Practice

Play precisely the hands together. The chordal slurs of the opening introduction must be strong on the downbeat and weak on the second beat. Be aware of the first four measures being a different character in forte, and the second four a different character in piano. Here is an example where the pianist employs the fundamentals of piano playing by using his learned scales and arpeggios. The young Chopin was obviously practicing his G minor and B flat major scales and arpeggios, as any good student should.

Polonaise in G minor

Allegro, ma non troppo

The musical score is written for piano in G minor, 3/4 time. It consists of five systems of staves, each with a treble and bass clef. The tempo is marked 'Allegro, ma non troppo'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a 'Fine' marking at the end of the fifth system.

Measures 1-4: Treble clef starts with a half note G4, quarter note A4, and quarter note B4. Bass clef starts with a half note G3, quarter note A3, and quarter note B3. Dynamics: *f*. Fingerings: 5, 3, 2, 4 in treble; 2, 3, 1 in bass.

Measures 5-8: Treble clef has a half note G4, quarter note A4, and quarter note B4. Bass clef has a half note G3, quarter note A3, and quarter note B3. Dynamics: *p*. Fingerings: 3, 3 in treble; *m.d.* in bass.

Measures 9-12: Treble clef has a half note G4, quarter note A4, and quarter note B4. Bass clef has a half note G3, quarter note A3, and quarter note B3. Dynamics: *p*. Fingerings: 3, 3 in treble; *m.d.* in bass.

Measures 13-16: Treble clef has a half note G4, quarter note A4, and quarter note B4. Bass clef has a half note G3, quarter note A3, and quarter note B3. Dynamics: *f*. Fingerings: 5, 2, 5, 4, 1 in treble; 1, 1, 1 in bass.

Measures 17-18: Treble clef has a half note G4, quarter note A4, and quarter note B4. Bass clef has a half note G3, quarter note A3, and quarter note B3. Dynamics: *mf*. Fingerings: 2, 3, 2 in bass.

Trio

23 *p* *cresc.*

27 *f* *dim.* 4 3 2 1

30 *p*

33 *cresc.* *f*

36 *dim.* *rit.* 4 3 2 1 5 4 3

Polonaise da capo al Fine

Polonaise C sharp Minor Op.26 No.1 Composed 1834

Title This Polonaise was performed by Chopin during his early years in Paris. It certainly belies the perception of Chopin as a weak, one dimensional, super sensitive performer. The music is vigorous, dramatic, and filled with panache. The true virtuoso pianist, who wishes to make his mark on the the world, is demonstrated immediately in the fortissimo introduction.

Form	I	Introduction	measures 1-4
		Theme A	measures 5-12
		Repeat	
		Introduction	measures 13-16
		Repeat A	measures 17-24
	II	Interlude B	measures 25-41
		Theme A	measures 42-49
		Trio A	measures 50-65 repeated
		B	measures 66-81
		A	measures 82-97

Tempo

Style &

Interpretation Strong rhythm is central to interpreting and performing this work. Strict observation to the sudden dynamic changes is also essential, as the character of the music often changes with the dynamics. This is evidenced by his writing "sotto voce" in the interlude m.25 before he brings his theme back "con forza" m.42. One of the genius elements of Chopin is the concentration of contrasting material in a short period of time. The music is never one dimensional - nor does it ever truly rest. It is always evolving and pulsating with its own life.

Advice on

Practice Study the sudden changes and memorize them immediately. It is important to understand the dynamics as soon as possible in order to interpret the music properly. The theme changes color constantly by sheer dynamic force. The middle section must be languid with the "portato" accompaniment. Listen very closely to the pedal in the chromatic section measures 58-63. Do practice the left hand melody alone starting m.66. There must be a mixture of perfect rubato between the two outer melodies and the eighth note stationary accompaniment.

Polonaise in C-sharp minor, Op.26 No.1

Allegro appassionato

1

ff

fff

4

p

sf

7

ten.

p

10

poco rit.

pp

13

ff *fff*

Pia *

17

ten.

Pia *

poco rit.

21

p *pp*

Pia *

24

sotto voce *cresc.* *p*

Pia *

28

cresc. *f* *cresc.* *sf*

Pia *

31

Rea *sf* *ff* *sf* *p*

35

Rea *sf* *ff* *sf* *p*

39

Rea *sf* *ff* *sf* *p*

43

Rea *sf* *ff* *sf* *p*

47

Rea *sf* *ff* *sf* *p*

con animali

Missa Messia
con anima

50

Tea 1 2 *
3 5

1 3

43

[illegible]

59

2 4 5

4 3 5 3 1 4 2 1

1 2 3 1 2 3 4 1 2 1 1

62

dim.

2 2 1

2 1

3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4 3 3 5

3 5 3 4 3

65

7

7

7

4

3

4

5

4

3

2

5

1

4

3

4

2

Leg.

*

68

4

4

5

4

3

4

1

1

4

3

2

4

3

3

1

4

Leg.

*

71

5

5

4

4

3

1

3

2

3

1

3

2

Leg.

*

74

4

5

3

3

3

3

3

3

dolce

Leg.

*

77

3

2

1

4

3

3

4

3

4

cresc.

ben legato

rit.

cresc.

Leg.

*

