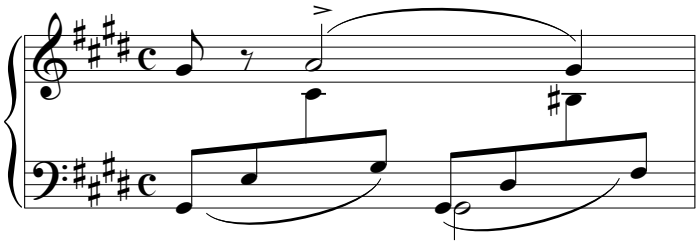
Frédéric Chopin - Lento con gran espressione

(Nocturne)

Written by a young Chopin in 1830, this work is sometimes thought of as one of the composer's Nocturnes. Varied sources have varied notes, rhythms, ties, and tempi. This edition represents a combination of my choices having studied varied editions over the years. It also closely matches my performance on the Facets recording. All fingerings are editorial.

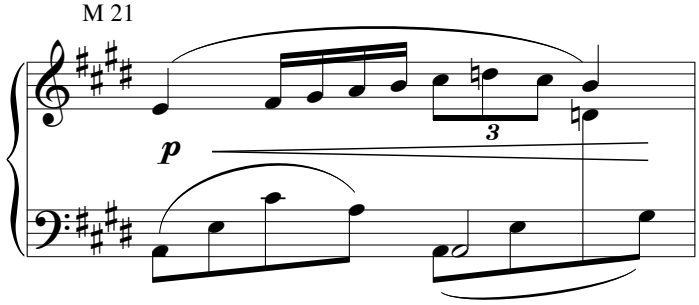
Where possible when the melodic line requires a pedal change, left hand notes may occasionally be taken in the right hand to facilitate sustaining the bass fundamental. In such instances, the left hand is finger-pedalled when the damper pedal change occurs.

M 19



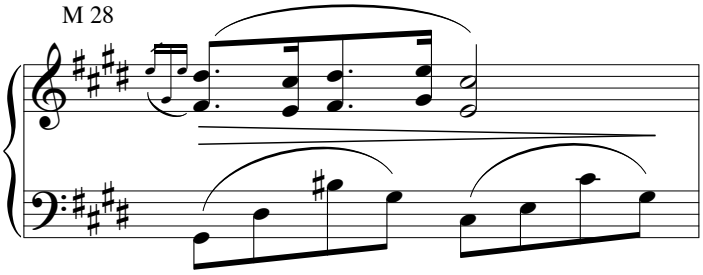
A similar instance. Others occur in measures 22, 25, 26, 62, and 63.

M 21



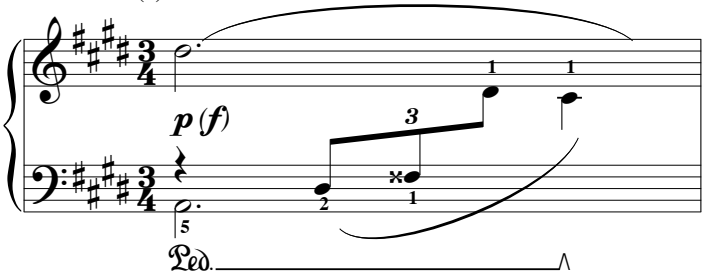
According to the late Josef Raieff at the Juilliard, this solution to the double grace note figure as it appears in M 28 was often applied in Chopin's music.

M 28



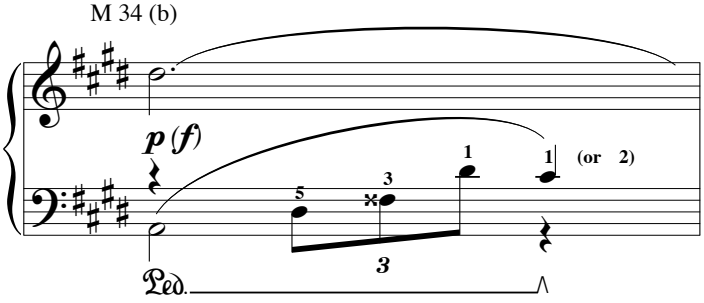
This "mazurka" figure in the left hand is not particularly pianistic. Possible redistribution of notes to make the passage more idiomatic may include (a) playing a portion in the right hand or (b) shifting to a second fingering position in the left hand on beat 2.

M 34 (a)



Later, to lengthen the bass fundamentals in MM 41 - 44, some of the upper notes may be played in the right hand. I usually begin *forte* in M 41. (no example given)

M 34 (b)

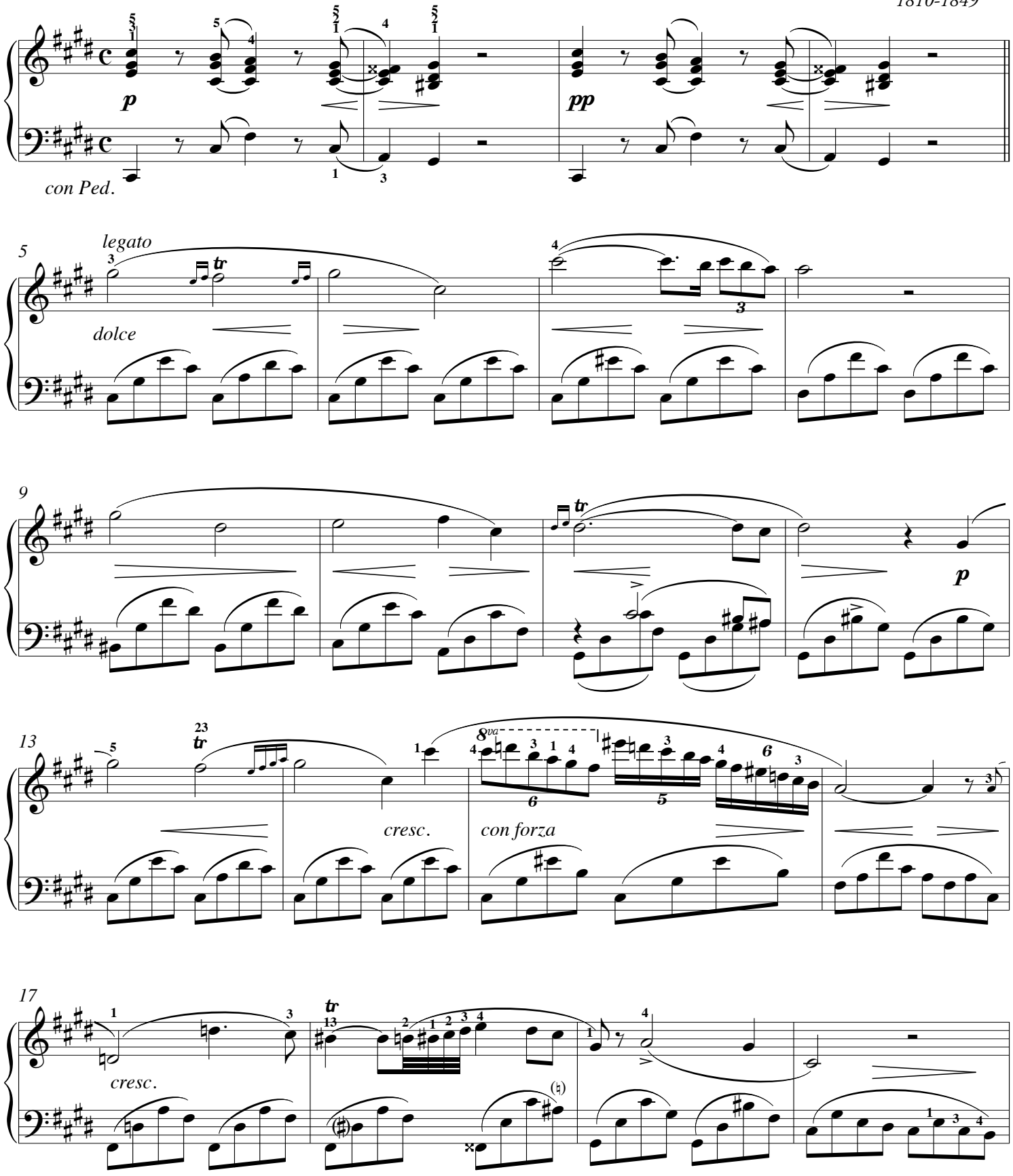


Lento con gran espressione

(Nocturne)

Lento con gran espressione {♩ = ca. M.M. 60}

Frédéric Chopin
1810-1849



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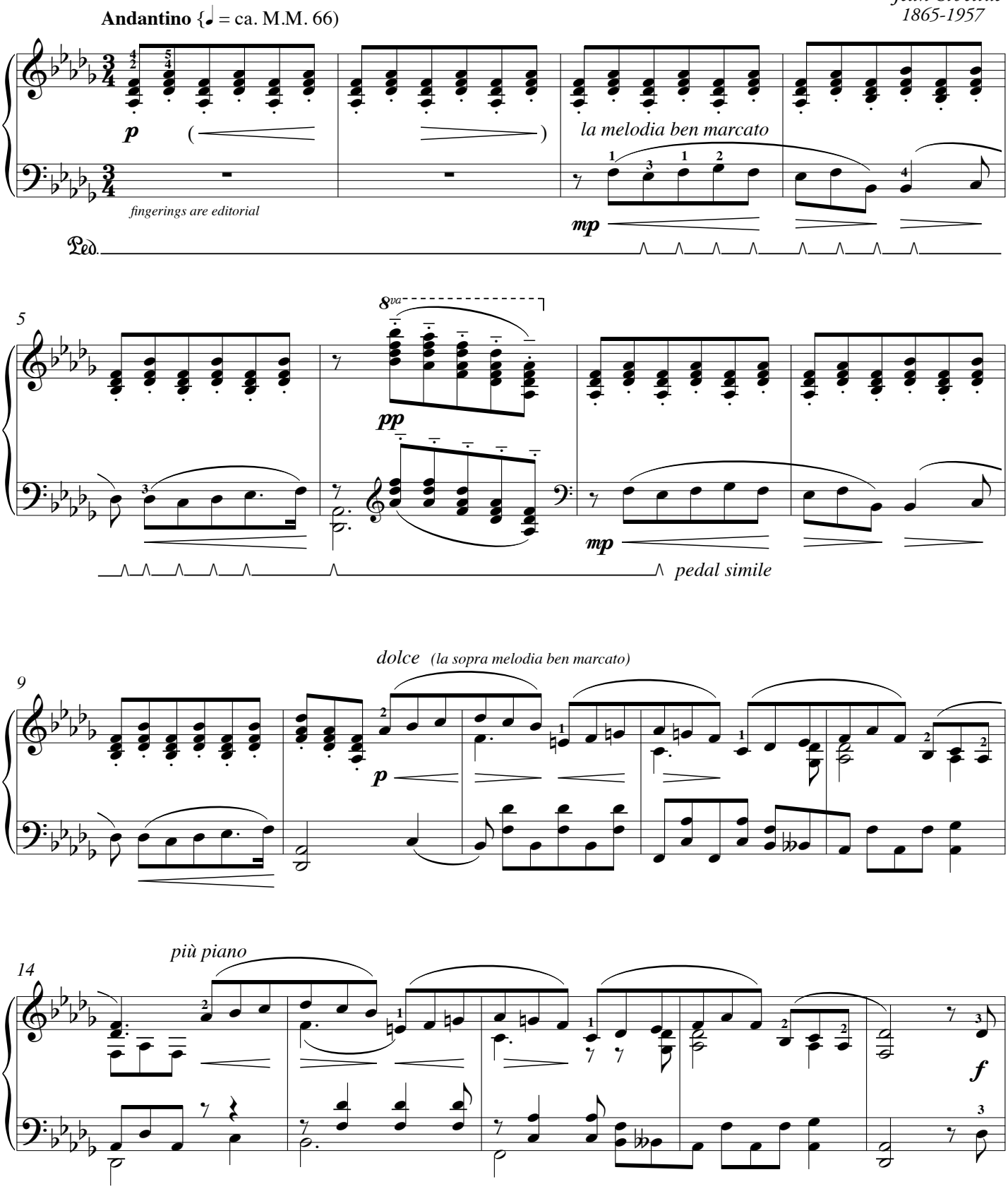
Romanze in D-flat Major

Opus 24, #9

Jean Sibelius
1865-1957



Sergei Rachmaninoff - Prelude in B Minor

from Preludes, Opus 32

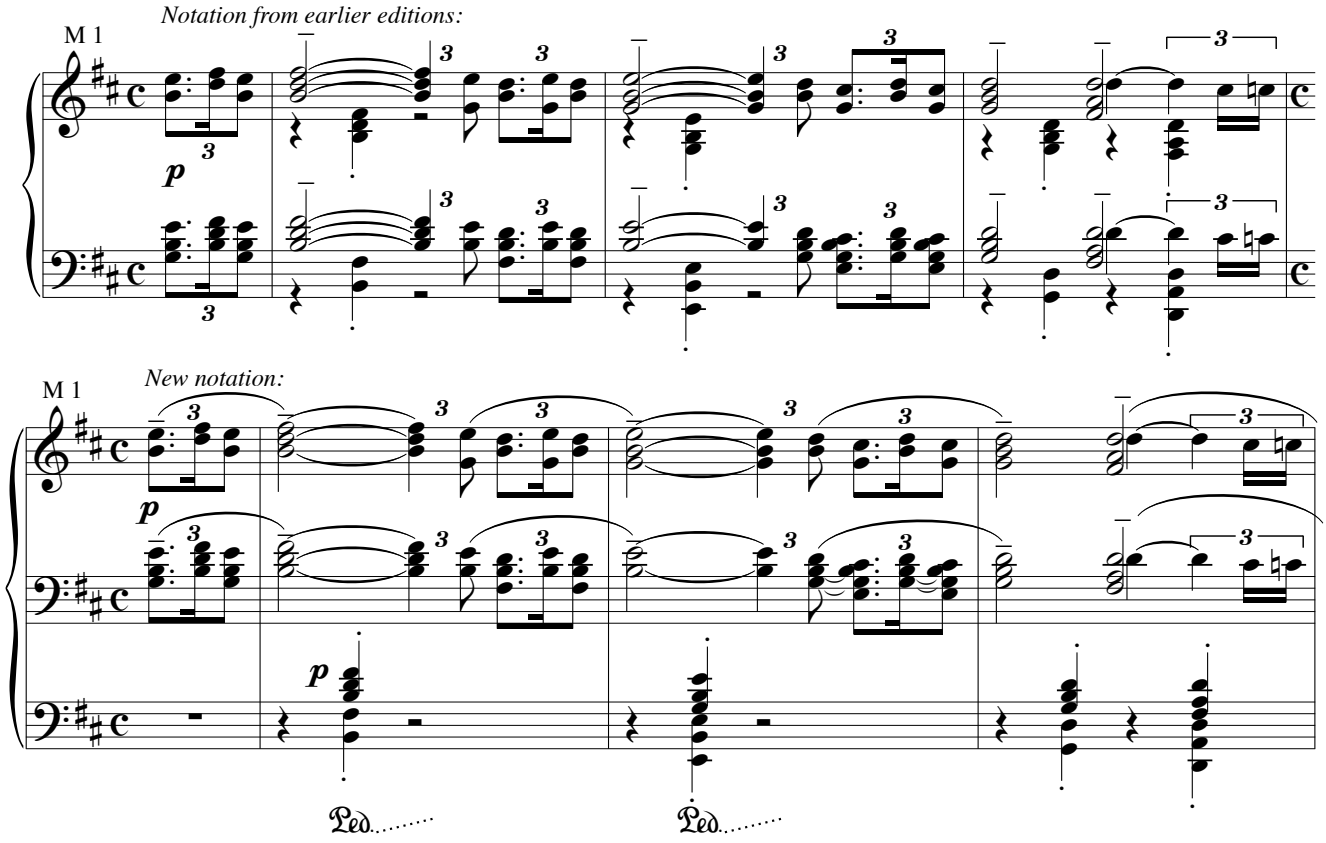
Within any given "set" of pieces, when compared with their counterparts, some individual pieces surface as the finest. This is certainly the case with the *Prelude in B-minor* from Rachmaninoff's opus 32. The intangible scope of this work allows it to stand completely alone, rising above its counterparts.

In much of the repertoire that I studied with Josef Raieff at the Juilliard, our redistribution of the written notes always achieved a more consistent musical result. The application of this technique to the Rachmaninoff *Prelude* immediately strengthens the melodic lines and bass progression. The guidance of the ear, coupled with one's clear concept of structure yields the strong melodic and harmonic contour necessary throughout the entire work.

Previous publications of this *Prelude* are traditionally engraved on two staves. In this edition I have chosen to add a third (middle) staff to facilitate readability and structural clarity. Note that from a structural standpoint, the middle staff varies its connection to either the upper or lower staff. When both hands play on the middle staff, each hand appears as a separate voice, indicated by the note stems.

In my *Facets* CD performance you will often hear chords rolled that are not marked as such by Rachmaninoff. Because of the large size of his hands — he could reach an interval of a 12th — the chordal voicings in his music are very unusual. This is one aspect of Rachmaninoff's music that often requires a redistribution of notes different from that specified by the composer. The "sound" of the original notation must always be foremost in one's mind. With a smaller hand it is sometimes preferable to leave out an occasional note rather than playing a rolled chord and interrupting the direction of the music. Throughout this edition, I have made my preferences known as such problems occur. The complex pedalling and phrasing in this *Prelude* require great dedication, even of those players possessing both a virtuoso technique and highly artistic temperament.

Rachmaninoff's music is always infused with beautiful melody, often being developed simultaneously in different voices. This requirement often poses problems in notation and readability. You can see below in MM1-3 how the original notation is somewhat confusing since it appears that there are four voices instead of two. Clearly, on examination, we can see that the top part of each hand is functioning as "voice 1" while the bottom part of each hand is "voice 2". Below is an example of the addition of a third staff to clarify the structure to the reader.



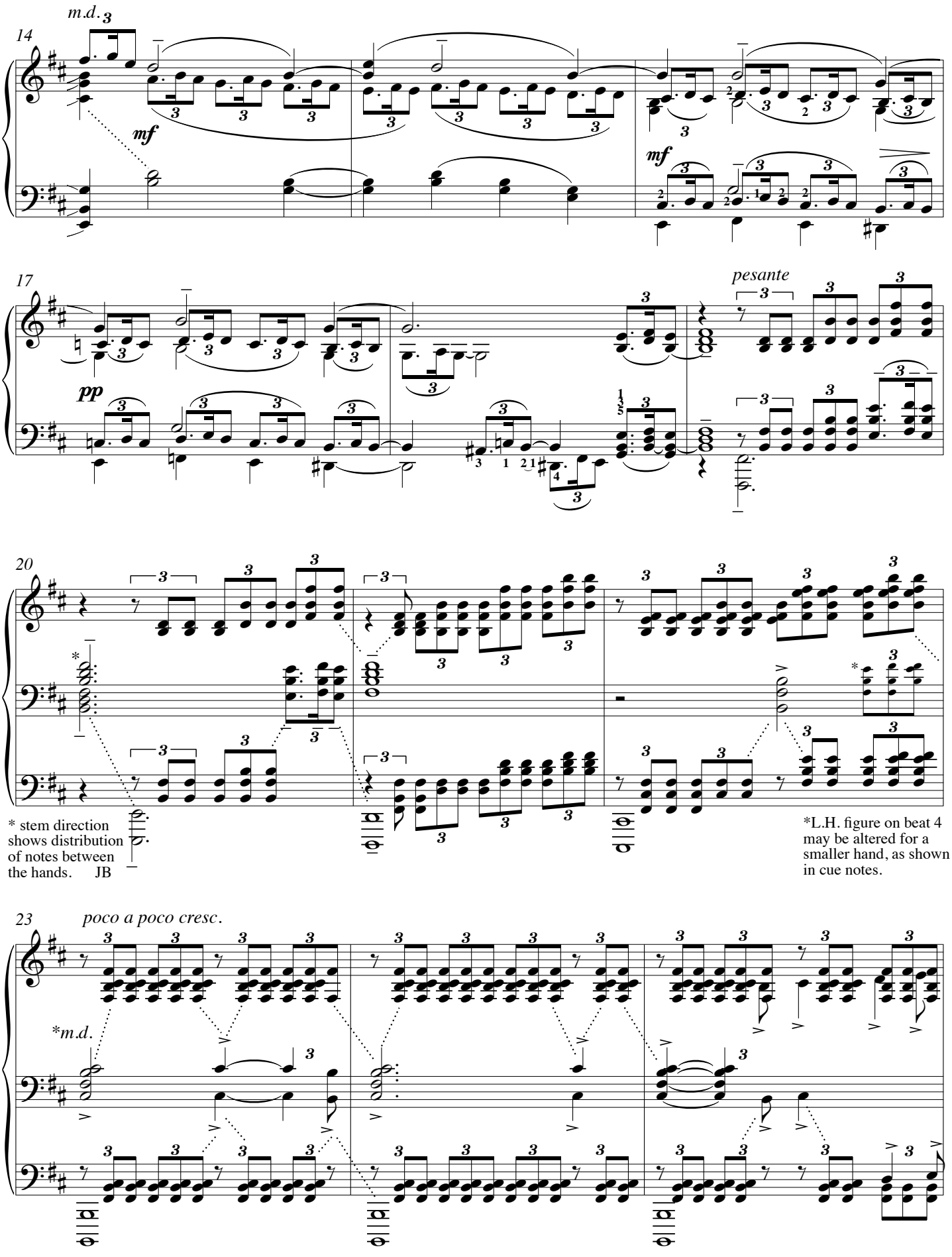
Prelude in B Minor

Opus 32, #10

Sergei Rachmaninoff
1873-1943

Lento {♩ = ca. M.M. 48 - 52}

fingerings are editorial


m.d.
14
mf
mf
17
pp
pesante
20
* stem direction shows distribution of notes between the hands. JB
*L.H. figure on beat 4 may be altered for a smaller hand, as shown in cue notes.
23
poco a poco cresc.
*m.d.

Consolation III in D-flat Major

Franz Liszt
1811-1886

Lento placido {♩ = ca. M.M. 66-72}

cantando

ppp *sempre legatissimo*

Ped.

Sost.Ped. hold to release in M. 9 .....

All pedalings and fingerings are editorial

4

Ped. Ped. Ped.

(keep Sost.).....

7

Ped. Ped.

(keep Sost.)..... ✻

10

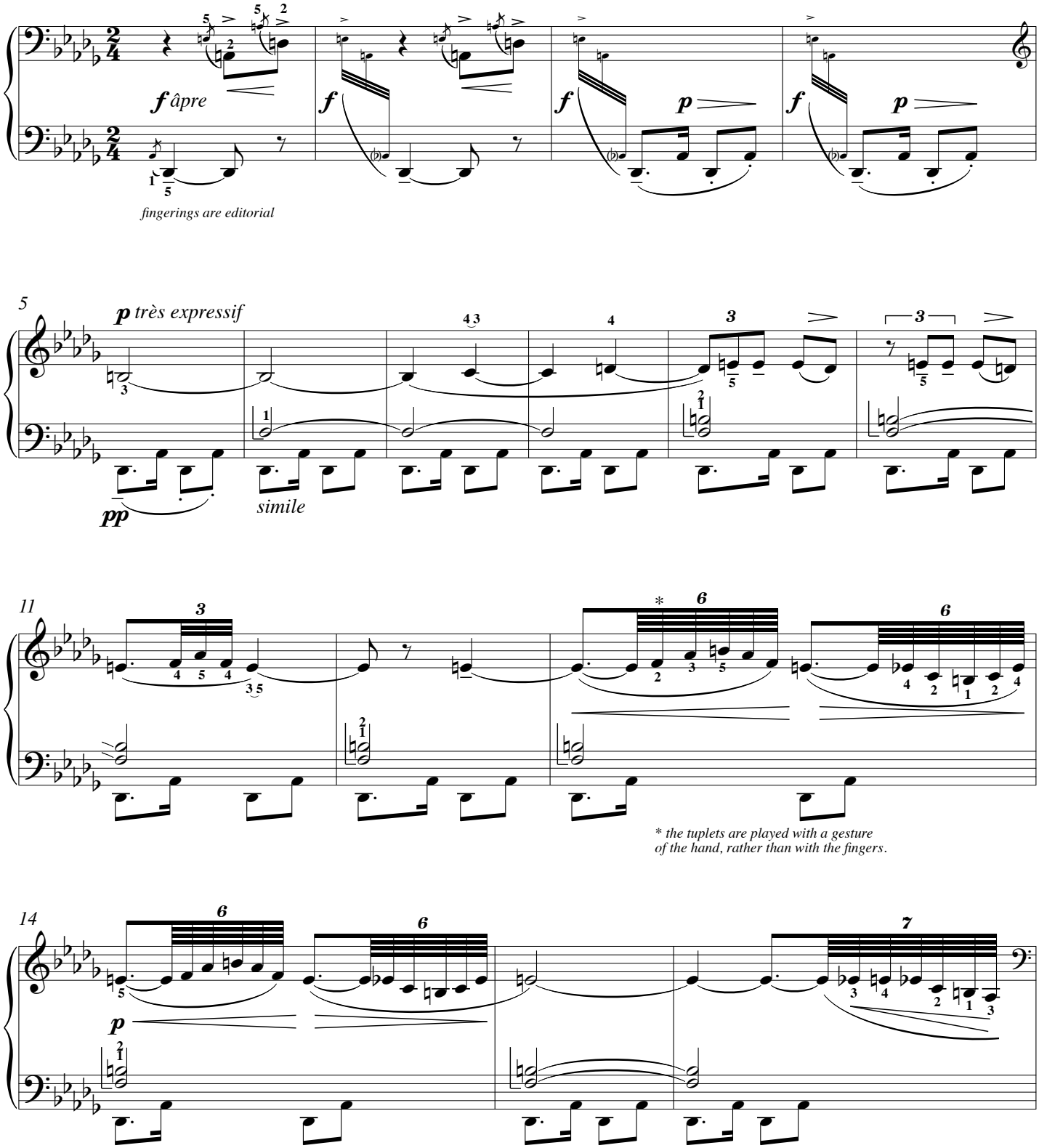
Ped. Ped.

La puerta del vino

from Preludes, Book II

Mouvement de Habanera
avec de brusques oppositions d'extrême
violence et de passionnée douceur

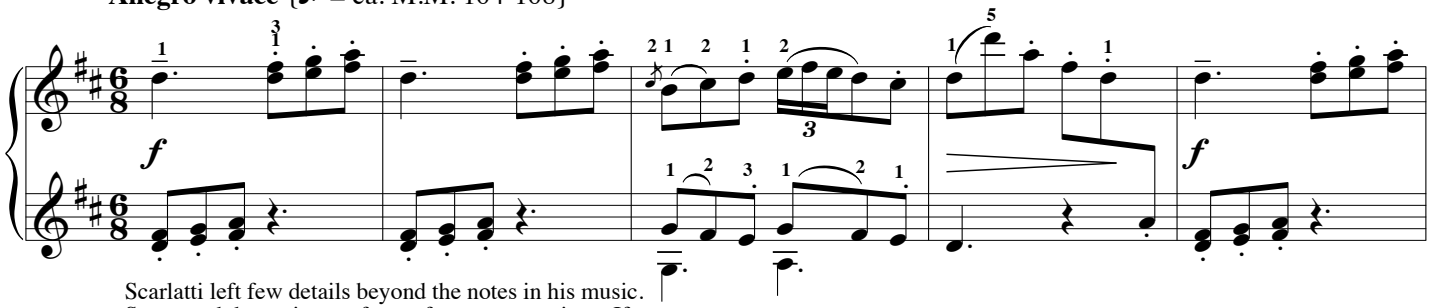
Claude Debussy
1862-1918



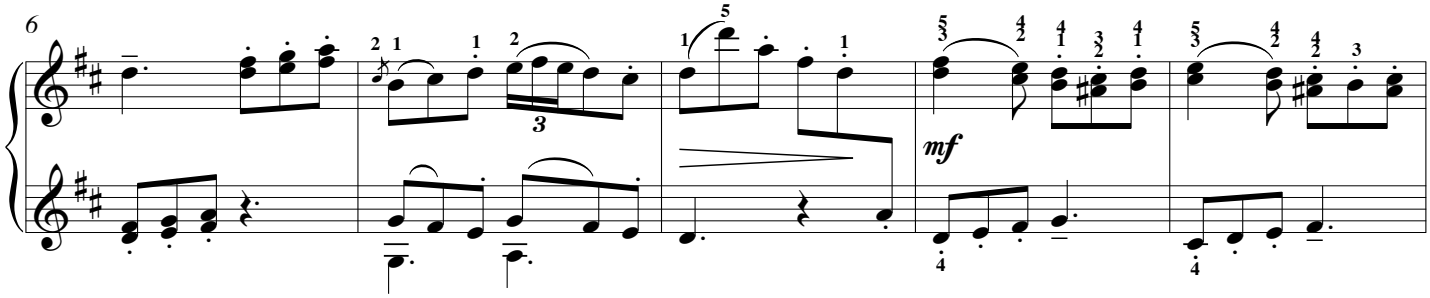
Sonata in D Major

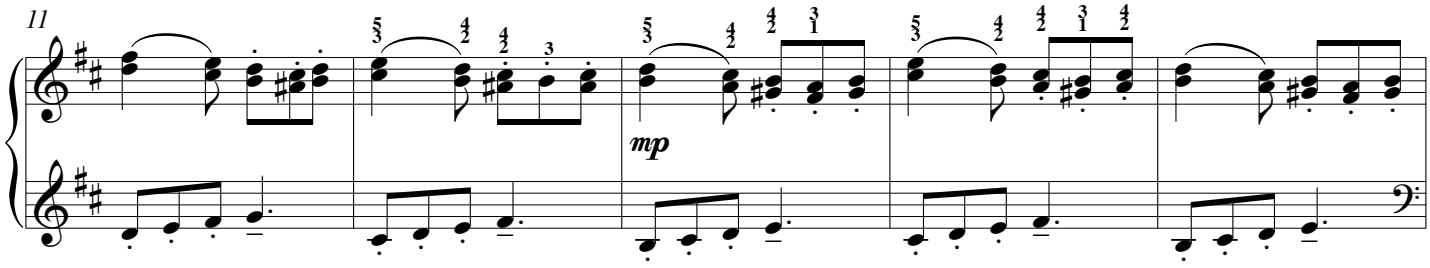
Domenico Scarlatti
1685 - 1757

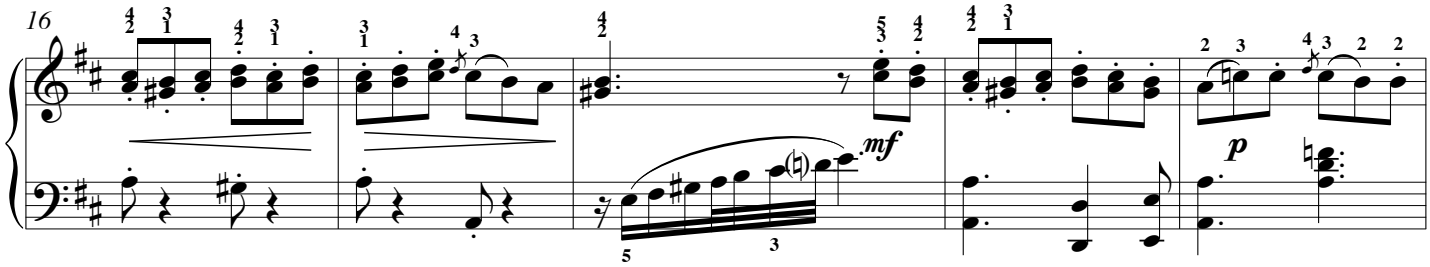
Allegro vivace {♩. = ca. M.M. 104-108}

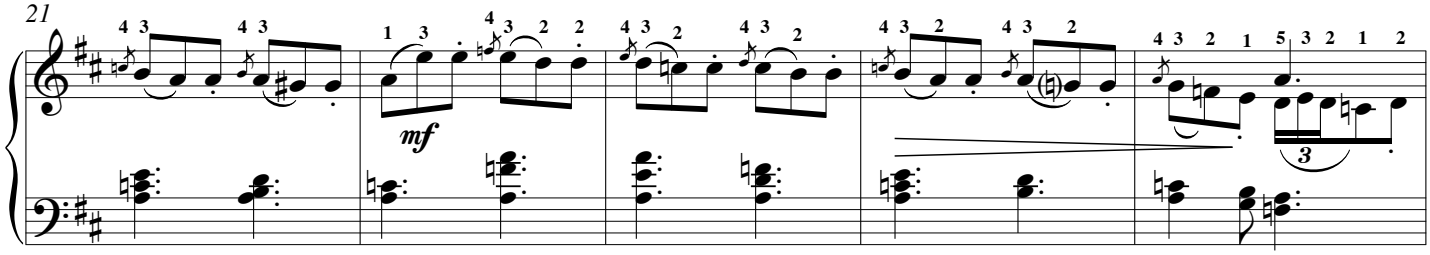


Scarlatti left few details beyond the notes in his music. Suggested dynamics are for performance on piano. If played on harpsichord, most embellishments and many fingerings would be decidedly different. JB









Claire de lune

from Suite Bergamasque

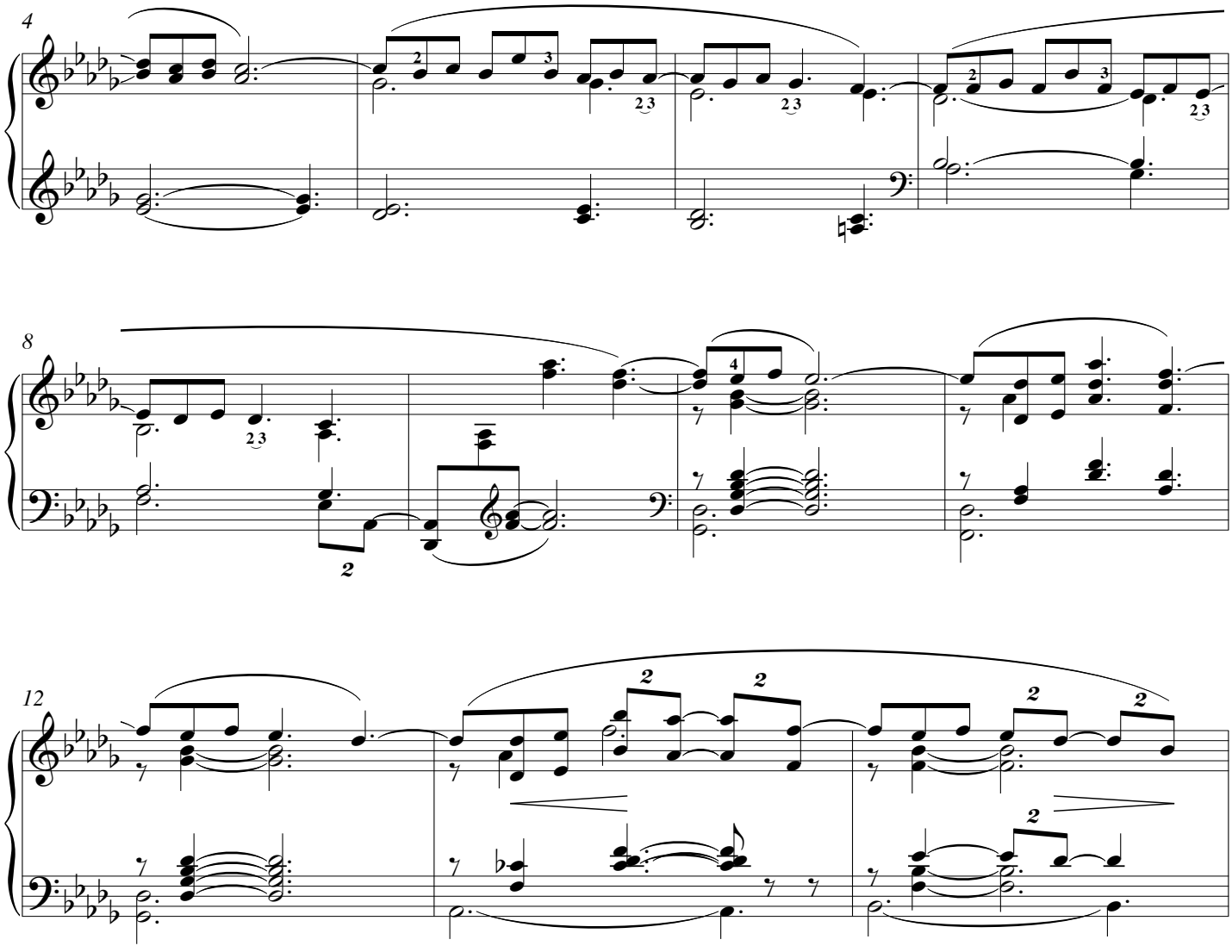
Claude Debussy
1862-1918

Andante très expressif {♪ ca. M.M. = 92-152}*

pp *con sordina*

fingerings are editorial

* tempo indication by editor shows varied speed of eighth notes as *très expressif* occurs



Sarabande

from *Pour le piano*

Claude Debussy
1862-1918

Avec une élégance grave et lente {♪ = ca. M.M. 80}

fingerings are editorial

5

9

13

retenu **au Mouvement**

18

retenu

Enrique Granados - Epilogo

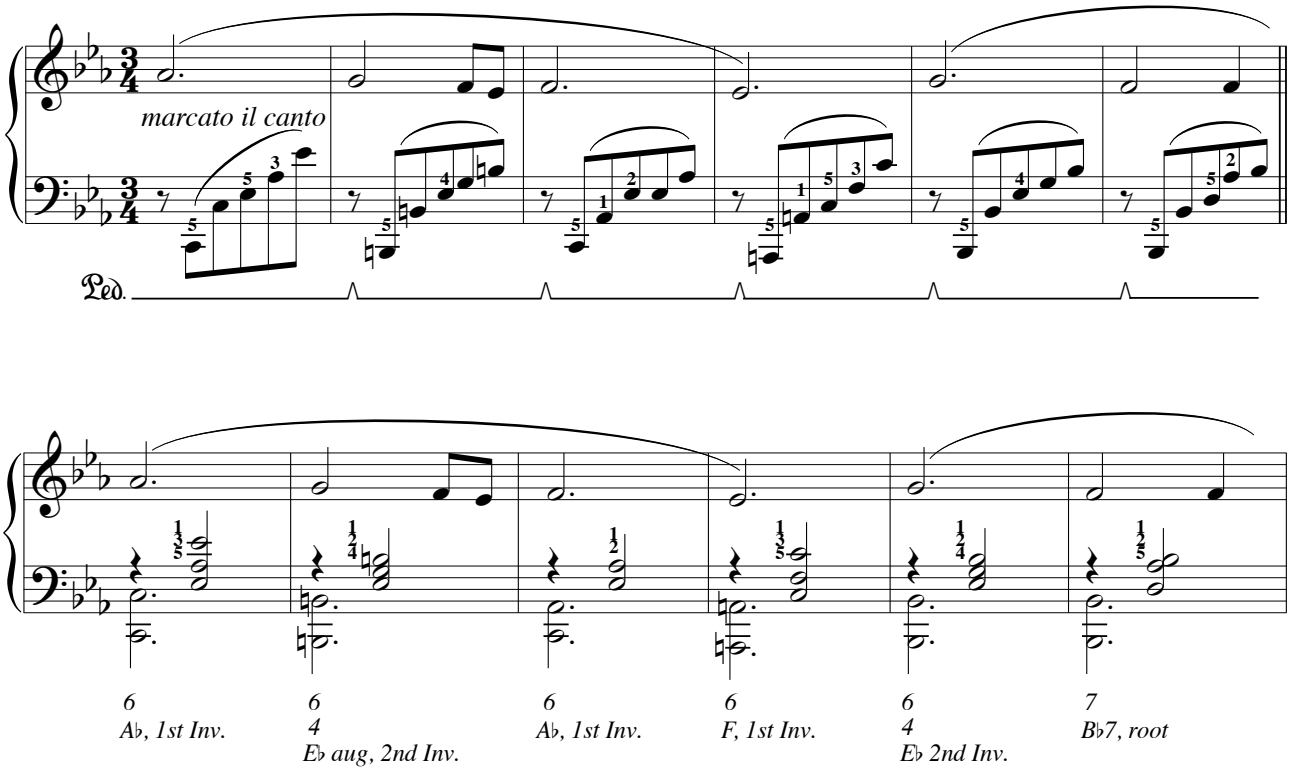
from Escenas Románticas

For me, this work holds the very essence of the end of life. As C. S. Lewis' wife, Joy, is purported to have said, "the happiness then is part of the suffering now". *Epilogo* is the last in a set of pieces called "Romantic Scenes" that Granados composed about life. There is an intangible beauty about the melodic content that defies the simplicity of the music on the page. Impossible to play as simply as they appear; it is likewise impossible to notate the phrases as one might turn them. If the love of my life precedes me in her departure, I shall play this piece for her. It is so much the essence of her sublime joy and beauty.

One of the most famous Spanish composers of the late 19th and 20th century, Enrique Granados was championed by many giants in the piano world, one of the finest being Alicia de la Lorrocha. Recordings by this great Spanish pianist are especially to be treasured.

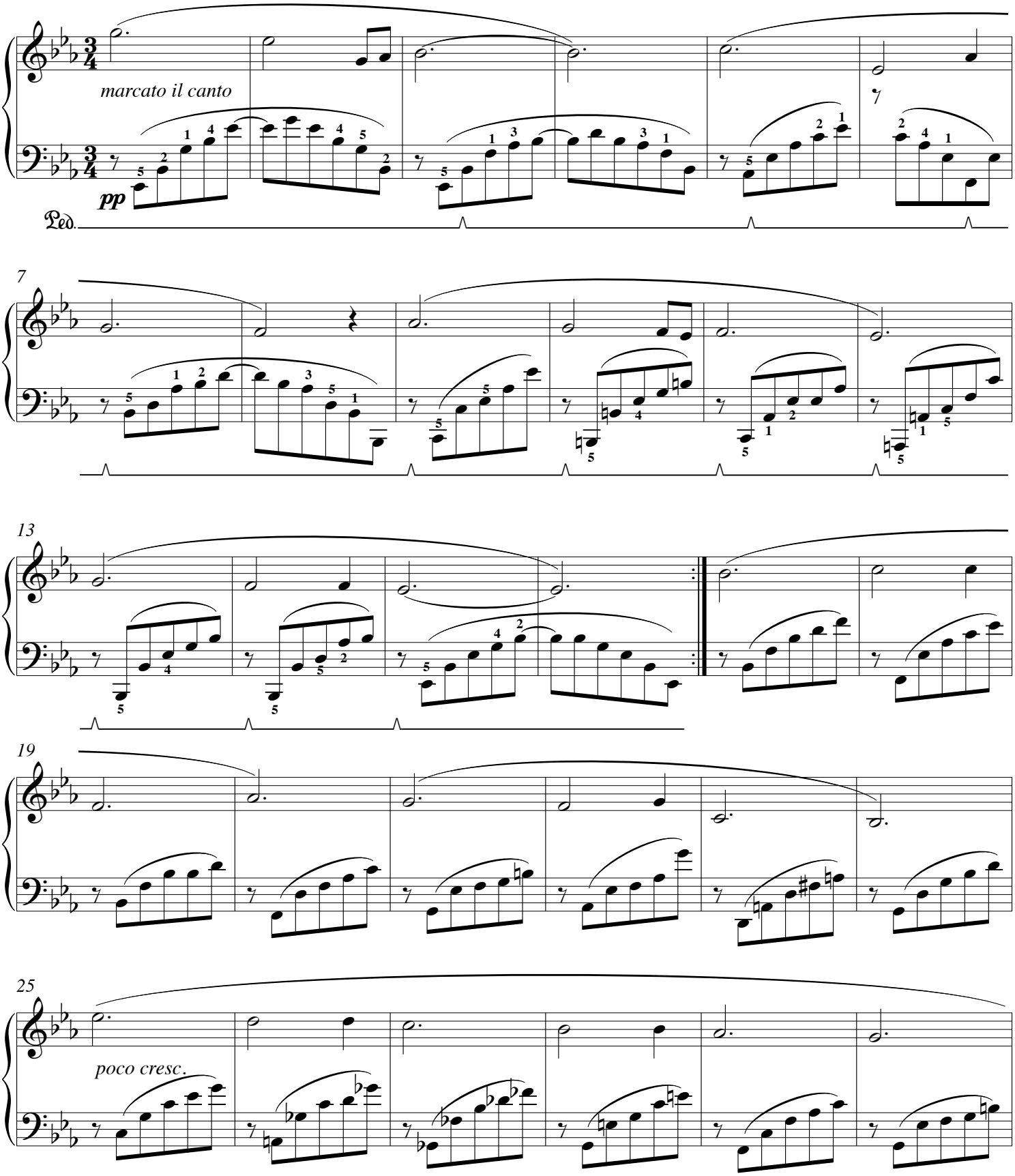
Fingering of late intermediate and advanced keyboard music becomes a very personal endeavour and often reflects both a philosophical approach as well as a structural analysis of the piece in hand. In this beautiful "epilogue" to the "Romantic Scenes" of Granados, I have always been deeply impressed by its prevailing simplicity. Often it is difficult to memorize music exhibiting such simplicity of form and technique. When the left hand is "at the octave", I have indicated fingerings according to bass notes and chords that occur above them, basing my fingering somewhat on a "figured bass" analysis. My approach is perhaps best characterized in an area such as MM 9-14. The second example below demonstrates the logic behind my structural analysis and left hand fingering.

Andantino spianato. *con exaltacion poética*



Epilogo

from *Escenas Románticas*

Enrique Granados
1867-1916

Andantino spianato. *con exaltacion poética*