

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 "mazarika" 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

p *pp*
con Ped.

legato
dolce

p

cresc. *con forza*

cresc.

Romanze in D-flat Major

Opus 24, #9

Jean Sibelius
1865-1957

Andantino {♩ = ca. M.M. 66)

Musical score for the first system (measures 1-4). The piece is in D-flat major (three flats) and 3/4 time. The tempo is Andantino, with a metronome marking of approximately 66 beats per minute. The score is for piano. The right hand plays a series of chords in the first two measures, then a melodic line starting in measure 3. The left hand is mostly silent, with some chords in measure 3. Dynamics include *p* and *mp*. Performance instructions include "la melodia ben marcato" and "fingerings are editorial". A *Ped.* marking is present below the first measure.

Musical score for the second system (measures 5-8). The right hand continues with chords in measures 5 and 6, then a melodic line starting in measure 7. The left hand has a melodic line in measure 5, then rests, and then a melodic line in measure 7. Dynamics include *pp* and *mp*. Performance instructions include "pedal simile". A *8va* marking is present above the right hand in measure 7.

Musical score for the third system (measures 9-13). The right hand has a melodic line starting in measure 9. The left hand has a melodic line in measure 9, then rests, and then a melodic line in measure 11. Dynamics include *p*. Performance instructions include "dolce (la sopra melodia ben marcato)".

Musical score for the fourth system (measures 14-17). The right hand has a melodic line starting in measure 14. The left hand has a melodic line in measure 14, then rests, and then a melodic line in measure 16. Dynamics include *f*. Performance instructions include "più piano".

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.

Notation from earlier editions:

New notation:

Ped.....

Prelude in B Minor

Opus 32, #10

Sergei Rachmaninoff
1873-1943

Lento {♩ = ca. M.M. 48 - 52}

Measures 1-4 of the score. The music is in B minor, 3/4 time, and marked Lento. The score features a complex texture with multiple layers of triplets and chords. The right hand has a melodic line with triplets, while the left hand provides harmonic support with chords and triplets. Dynamics include piano (p) and piano fortissimo (pp). Pedal markings (Ped.) are present. A note at the bottom left states "fingerings are editorial".

Measures 5-7 of the score. The music continues with similar textures of triplets and chords. Dynamics range from piano (p) to mezzo-forte (mf). Pedal markings (Ped.) are used to sustain the harmonic texture.

Measures 8-10 of the score. The music features a dynamic shift from piano (p) to mezzo-forte (mf) and back to piano (p). Diminuendo (dim.) markings are used to indicate a decrease in volume. The texture remains dense with triplets and chords.

Measures 11-14 of the score. The music becomes more active with moving lines in both hands. Dynamics range from piano (p) to mezzo-forte (mf). Fingerings are indicated for many notes. The texture is more fluid and less chordal than the previous measures.

14 *m.d.* *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
cantando

Lento placido {♩ = ca. M.M. 66-72}

ppp sempre legatissimo

Ped.

Sost. Ped. hold to release in M. 9

All pedalings and fingerings are editorial

Ped.

(keep Sost.).....

Ped.

Ped.

(keep Sost.).....

Ped.

Ped.

*

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

First system of the musical score, measures 1-4. The piece is in 2/4 time with a key signature of three flats. The right hand features a melodic line with dynamic markings *f* and *p*, and accents. The left hand provides a rhythmic accompaniment. Fingerings are indicated: 5, 2, 1, 5 in the right hand and 1, 5 in the left hand. A note indicates "fingerings are editorial".

Second system of the musical score, measures 5-10. The right hand begins with a triplet of eighth notes marked *p* *très expressif*. The left hand continues with a steady eighth-note accompaniment. Dynamic markings include *pp* and *simile*. Fingerings 4, 3, 4, 3, 2, 1 are shown for the right hand.

Third system of the musical score, measures 11-13. The right hand features a triplet of eighth notes and a sextuplet of eighth notes marked with an asterisk (*). The left hand continues with the accompaniment. Fingerings 4, 5, 4, 3, 5 and 2, 3, 5 are shown for the right hand.

* the triplets are played with a gesture of the hand, rather than with the fingers.

Fourth system of the musical score, measures 14-17. The right hand features a sextuplet of eighth notes and a septuplet of eighth notes. The left hand continues with the accompaniment. Dynamic marking *p* is present. Fingerings 5, 2, 1, 3 are shown for the right hand.

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 }*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 9/8. The music begins with a piano (*pp*) dynamic and a *con sordina* instruction. The first measure contains two eighth rests. The melody in the upper staff features a series of chords and eighth notes, with a slur over the first four measures and a fingering '2' above the eighth notes in the fifth and sixth measures. The bass line consists of sustained chords.

fingerings are editorial

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

The second system of the musical score starts at measure 4. The upper staff continues the melodic line with eighth notes and chords, featuring slurs and fingering numbers '2', '3', and '23'. The bass line continues with sustained chords and some movement in the lower register.

The third system of the musical score starts at measure 8. The upper staff continues with eighth notes and chords, including a slur and a fingering '4'. The bass line features a prominent chordal texture with some eighth-note movement.

The fourth system of the musical score starts at measure 12. The upper staff continues with eighth notes and chords, featuring slurs and fingering numbers '2'. The bass line continues with sustained chords and some eighth-note movement.

Sarabande

from *Pour le piano*

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

Claude Debussy
1862-1918

fingerings are editorial

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 Llorocha. 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

6
Ab, 1st Inv.

6
4
Eb aug, 2nd Inv.

6
Ab, 1st Inv.

6
F, 1st Inv.

6
4
Eb 2nd Inv.

7
Bb7, root

Epilogo

from *Escenas Románticas*

Enrique Granados
1867-1916

Andantino spianato. con exaltacion poética

marcato il canto

pp

Ped.

This system contains measures 1 through 6. The right hand features a melodic line with a long slur over the first six measures. The left hand has a rhythmic accompaniment of eighth notes with fingerings such as 1-4, 2-5, 1-3, 3-1, 2-1, and 2-4-1. A 'Ped.' (pedal) marking is present at the beginning of the system.

7

This system contains measures 7 through 12. The right hand continues the melodic line with slurs. The left hand accompaniment includes fingerings like 1-2, 3-5, 1, 5, 4, 2, 1, and 5. A 'Ped.' marking is also present at the start of the system.

13

This system contains measures 13 through 18. It features a repeat sign in measure 16. The right hand has a melodic line with slurs. The left hand accompaniment includes fingerings like 5, 4, 5, 2, 5, 4, 2, and 5. A 'Ped.' marking is present at the beginning of the system.

19

This system contains measures 19 through 24. The right hand continues the melodic line with slurs. The left hand accompaniment includes fingerings like 5, 4, 5, 2, 5, 4, 2, and 5. A 'Ped.' marking is present at the beginning of the system.

25

poco cresc.

This system contains measures 25 through 30. The right hand has a melodic line with slurs. The left hand accompaniment includes fingerings like 5, 4, 5, 2, 5, 4, 2, and 5. A 'poco cresc.' (poco crescendo) marking is present at the beginning of the system.