

Classical Guitar Transcriptions

Frédéric
Chopin
21 Selected Pieces

Transcribed for Classical Guitar
Solo
by
Richard Yates

Frédéric Chopin

21 pieces transcribed for classical guitar solo

Frédéric Chopin (1810-1849) is universally recognized as one of the foremost composers in the history of Western music. This is in spite of a host of facts that would seem to diminish his chances for such high status. He lived a short life of steady decline due to debilitating illness. He wrote comparatively little music and almost all of that for just one instrument. He performed rarely and then only for small gatherings. His music uses short forms, simple textures, and restrained technical resources.

The esteem in which he is held is because of the extraordinary qualities of the music that he left. While the qualities can be cataloged, such lists cannot possibly convey the impact of his work. His music is described as subtle, refined, elegant, and profound. Within small forms he devised vehicles that support an infinite variety of expression. From uncomplicated series of notes he created melodies that have become thoroughly embedded in our culture.

That such timeless music has been so rarely transcribed for guitar is a mystery that has only deepened as I have discovered more and more of it that works so well. The guitar is eminently, even uniquely, suited to the task as you will find in the transcriptions in this collection.

While there are undoubtedly more to be discovered, the pieces that I have included here, in addition to the ten published by Mel Bay Publications in my first collection, are

ones that best suit our instrument without extreme technical demands. Most of the pieces are within reach of intermediate level classical guitarists and none require advanced or specialized techniques. In another sense, however, there are none that are easy. The qualities of Chopin's music that make it great are the same ones that require the highest standard of musicianship. This is not music that plays itself with only attention to keeping time. Rather it demands that the player make it his or her own individual expression. This is the essence of Romanticism.

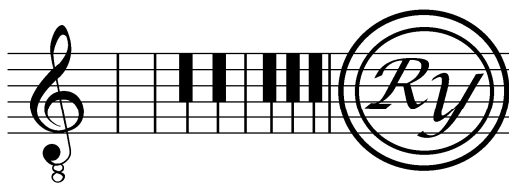
Notation: The notation used in the transcriptions will already be familiar to classical guitarists. Roman numerals are used to indicate barrés. In the standard notation, there may also be small numbers to the lower right of the Roman numerals that show the number of strings to include in the barré. Rarely, a barré will be temporarily lifted from one string. This is shown by a small letter h (for 'hinge barré'). Left hand fingerings are to the left of individual notes. This edition contains relatively more of these. Often this is because of the requirements to smoothly connect the melody in the *legato* manner for which Chopin was so famous. A small dash to the left a fingering number indicates a guide finger, that is, a finger that arrives at the necessary position by sliding along the string from a previous note. Specific strings are indicated by a circled number. Harmonics are shown by diamond shaped noteheads or diamond shaped marks on the stems.

Tablature: The second half of the book contains all of the music in tablature format. As is standard for tablature notation, each line of the staff represents a string. Numbers on the line show the fret at which the string is to be fingered. The duration of notes is indicated by beams, rests, flags and dots as in standard notation. Half notes are shown by a stem with a circle at the end. Nearly all of the music in this collection, and indeed in all of Chopin's works, uses a texture that consists of a melody line and accompaniment. Because of this, the common shortcoming of tablature, that it cannot show the duration of notes, is almost entirely eliminated by the use of two sets of stems. In the rare cases where there may be ambiguity in the tablature, a check of the standard notation will remove any questions. Also, although tablature gives explicit information about which string a note falls on, while this sometimes must be deduced in standard notation, there is no convenient way

to show which left hand fingers are used. Again, reference to the standard notation will help. One other technique borrowed from standard notation is the use of ties. When a tie connects two notes the first note continues for the duration of the two notes together.

I have made every effort to eliminate errors in this book, but a reality of music publishing is that they inevitably occur. I encourage you to send any corrections so that they may be included in future editions, and I will also post them as they are received on my web site. Any other reactions or questions that you have about the music will also be gratefully received.

Richard Yates
Salem, Oregon, 2000
yateslau@teleport.com
<http://www.teleport.com/~yateslau>



Richard Yates writes a regular column for the Guitar Foundation of America's journal, Soundboard, titled "The Transcriber's Art". His transcriptions for solo guitar of the music of Frédéric Chopin, and a large set of variations by Felix Mendelssohn, the "Variations Sérieuses" Op. 54, transcribed for guitar duet, are available from Mel Bay Publications, Inc. at: <http://www.melbay.com>. He has also self-published a collection of 20 Canzonets by Thomas Morley that is available through his web site.

© 2000 by Richard Yates.



Contents

	Standard Notation	Tablature Notation
Mazurka, Op. 24, No. 3	7	107
Largo, posth. in E flat major	10	108
Mazurka, Op. 33, No. 1	12	109
Valse, posth. in A minor	15	110
Valse, posth. in E flat major. 111	18	
Mazurka, Op. 68, No. 3	21	112
Mazurka, Op. 50, No. 2	25	113
Valse, Op. 69, No. 1	31	116
Prelude, Op. 28, No. 6	34	118
Mazurka, Op. 24, No. 1	36	120
Valse, Op. 69, No. 2	41	122
Mazurka, Op. 17, No. 4	47	125
Mazurka, Op. 6, No. 3	52	128
Nocturne, Op. 9, No. 1	57	130
Nocturne, posth. in C minor	63	134

Mazurka, Op. 24, No. 3

"Music was his language, the divine tongue through which he expressed a whole realm of sentiments that only the select few can appreciate. . . . The muse of his homeland dictates his songs, and the anguished cries of Poland lend to his art a mysterious, indefinable poetry which, for all those who have truly experienced it, cannot be compared to anything else. . . . The piano alone was not sufficient to reveal all that lies within him." Franz Liszt

Moderato con anima, originally in A flat major, composed 1834-35, published 1836, [BI 89], and dedicated to M. le Comte de Perthuis.

Mazurkas are a group of folk dances that originated in Poland. They had a triple meter and a strong accent on the second or third beat. The three types, mazur, oberek, and kujawiak, cover a considerable range of tempos and moods. The Mazurkas have been called the soul of Chopin's music. He transformed the original dances from their folk origins and used them as a medium for some of his most strikingly original and pioneering harmonic experiments.

Op. 24, No. 3 is not among the eccentric Mazurkas, however, and has a more waltz-like character. The middle section has routine harmonic progressions but adds interest through shifting rhythmic accents.

Measure uses the 1 finger as a guide finger to reach the high chord easily, but this finger was not used earlier in the measure. The trick is to place the 1 finger on the second string on the first beat of the measure even though its note, at the sixth fret, is not played. That way it is available later to help the shift.

The last eight measures serve as a coda that fades to silence. The fingering allows the barest whisper of a glissando up to the final note.

Mazurka

Op. 24, No. 3

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Moderato con anima

⑥ =D

4

8

12

16

②

④

VII

③

①

1.

2.

|| 3

|| 3

|| 3

fz

p

fz dolce

p legato

20

③

4

1# 2# 3

4

4

-3

25

29

3

VII 4

fz *p*

33

3

fz *dolce*

37

1.

2.

④

①

dolcissimo

41

②

②

②

perdendosi

Largo, posth. in E flat major

"His music was spontaneous, miraculous. He found it without seeking it, without previous intimation of it. It came upon his piano sudden, complete, sublime, or it sang in his head during a walk, and he was impatient to hear it himself with the help of the instrument. But then began the most desperate labour that I have ever witnessed. It was a succession of efforts, hesitations and moments of impatience to recapture certain details of the theme he could hear; what he had conceived as one piece, he analysed too much in trying to write it down, and his dismay at his inability to rediscover it in what he thought was its original purity threw him into a kind of despair. He would lock himself up in his room for whole days, weeping, pacing back and forth, breaking his pens, repeating or changing one bar a hundred times, writing and erasing it as many times, and beginning again the next day with an infinite and desperate perseverance. He sometimes spent six weeks on one page, only in the end to write it exactly as he had sketched at the first draft."
George Sand

Largo, originally in E flat major, composed 1837 (?), published 1938, [BI 109].

The Largo was not published until 1938 and there is speculation that it was a draft for a proposed new national anthem. Fittingly, it has a march-like, processional demeanor.

The second string is used for the melody in measures 3 and 4 to allow vibrato.

Note the use of the 3 finger as a guide to reach the chord ending measures 11 and 19. Also, in these rhythmic figures it is a reasonable practice to play them as eighth note - sixteenth rest - sixteenth note.

The original has an octave tremolo in the bass in measures 13 and 21. You may want to use the thumb and index finger to rapidly alternate the fourth and sixth strings although this adds considerably to the difficulty of a fairly easy piece.

Largo

Transcribed for guitar
by Richard Yates

Posth. in E flat major

Frédéric Chopin
(1810 - 1849)

⑥ =D

mf

p

5

9

mf *cresc.*

13

f *dim.* *p* *pp*

17

molto crescendo

21

ff *dim.* *p*

Mazurka, Op. 33, No. 1

"Here is a young man who, abandoning himself to his natural impressions and without taking a model, has found, if not a complete renewal of pianoforte music, at least a part of what has been sought in vain for a long time - namely an abundance of original ideas of which the type is to be found nowhere. " Revue Musicale, March 3, 1832

Mesto, originally in G sharp minor, composed 1837-38, published 1838, [BI 115], and dedicated to Mlle. la Comtesse Rosa Mostowska.

This is a remarkably compact miniature. Short contrasting phrases are sewn together into a short symphony. Each phrase has its own version of the mazurka's typical accent shifts. To the listener, this makes less predicability and, instead, mimics the rhythms of speech.

The opening two measure gesture is repeated exactly at the close and so gives symmetry and coherence to the piece.

The unusual fingering in measure 14 allows the C in the bass to be sustained for its full written duration.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 33, No. 1

Frédéric Chopin
(1810 - 1849)

Mesto

⑥=D

p

5

10

15

20

25

f

passionato

p *dim.*

Fine

D.C. al fine

Valse, posth. in A minor

"...his utmost degree of softness . . . , the hammers merely brushing the strings . . . his interpretation is shot through with a thousand nuances of movement of which he alone holds the secret." Hector Berlioz, 1833

Allegretto, originally in A minor, composed 1843 (?), and first published in 1955, [BI 150].

This waltz is easy and melodic.

In measure 15 the melody is all on the first string. The necessary slight slowing of the tempo in order to reach up to the high note is entirely consistent with the style of this period and with Chopin's music, specifically. He was renowned for the *cantabile* manner of his playing. Although neither the piano nor the guitar can sustain notes as a singer can, the guitar may be more able than the piano to imitate the articulations and flow of song. For instance, in measure 23 a light upward glissando begins using the 2 finger on the second string although the destination note is on the first string. A similar shift, but moving downward occurs in measure 39.

The flourish in measure 21 is good preparation for the extended embellishments in more difficult pieces that you will encounter farther into this book. While the bass line should keep to the established tempo, the top notes are a gradually accelerating rush of sound that is rhythmically aimed at the third beat. The triplet and the 5-tuplet do not need to be read literally. This is simply the most convenient way of notating such runs. The open 1 and 2 strings allow plenty of time to shift up the neck..

Valse

Transcribed for guitar
by Richard Yates

Posth. in A minor

Frédéric Chopin
(1810 - 1849)

Allegretto

⑤

III

5

III

10

III

②

15

①

③

20

③

3

5

②

⑤

24

III

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

52

53 54 55 56

Valse, posth. in E flat major

"There is something fundamentally personal and at the same time so very masterly in his playing that he may be called a really perfect virtuoso." Felix Mendelssohn

Sostenuto, originally in E flat major, composed July 20, 1840, published in 1955, [BI 133].

This waltz was probably written for Emile Gaillard and remained in his family until 1938 when it was given to the Conservatoire in Paris.

The high notes in measures six and fourteen are the only technical hurdles. In both cases the 4 finger is used as a guide finger to secure the shift. Although it cannot be performed on the piano, it is entirely fitting in this style to use a light glissando to reach the upper notes. As with all such effects applied to Chopin's music, a light and subtle touch succeeds where a more forceful one might sound crude. Finding this line between *effective* and the *affected* is a core issue in performing Chopin. In this instance, the glissando might be audible for only the first two or three frets up the string. This is enough to connect the line and to convey the sense of reaching up.

Valse

Transcribed for guitar
by Richard Yates

Posth. in E flat major

Frédéric Chopin
(1810 - 1849)

Sostenuto ②

⑥=D

4

8

12

15

19

23

Mazurka, Op. 68, No. 3

"I am gay on the outside, especially among my own folk (I count Poles my own); but inside something gnaws at me; some presentiment, anxiety, dreams, or sleeplessness, melancholy, indifference, desire for life, and the next instant, desire for death; some kind of sweet peace, some kind of numbness,

Allegro ma non troppo, originally in F major, composed 1829, published in 1855, [BI 34].

While Chopin imbued the folk mazurka with new harmonic language, he maintained its characteristic rhythmic features. In addition to shifting the accent to the second or third beats of measures, the length of beats within measures can vary as they do in other dances such as the waltz. In different mazurkas this stretching of the beat may occur on different beats. There are several contemporary accounts of Chopin playing mazurkas with the first beat drawn out long enough to make the music seem to be in 4/4 time rather than 3/4. On one occasion, when this was pointed out to him, he is said to have laughed and replied that it was the national character of the dance that created the oddity.

Our third mazurka is constructed of sharply contrasting sections. The outer ones are in square, homophonic, and rhythmically even phrases. The inner *poco più vivo* has an exotic drone and a top line that may be a literal quotation of an Eastern European folk melody, at least it has that quality.

The challenge in performance is to manage the contrasting sections so that they form a cohesive whole.

The C sharp in parentheses in measures four and twelve can be omitted if the player finds it too difficult. There may be an easier way to finger the phrase and still include the C sharp, but I have not found it.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 68, No. 3

Frédéric Chopin
(1810 - 1849)

Allegro ma non troppo

1 2 3 4

f

5 6 7 8

9 10 11 12

p

13 14 15 16

Fine

17 18 19 20

ff *sf*

21 *p* *sf*

25 *p*

29 *p*

33 *poco più vivo* *p*

38

42 *ritenuto* *tempo 1 D.S. al fine* *f*

Mazurka, Op. 50, No. 2

"Chopin has written two wonderful mazurkas [opus 50] which are worth more than forty novels and are more eloquent than the entire century's literature." George

Allegretto, originally in A flat major, composed autumn, 1841 to summer, 1842, published 1842, [BI 145], and dedicated to Leon Szmitowski.

This piece shows in fine form another of the many faces to be found in Chopin's mazurkas. The first half is entirely waltz-like; the opening bars evoking images of the orchestra calling elegant and graceful dancers to the floor. In the latter half of the century Johann Strauss used very similar gestures.

The contrasting middle section is, of necessity, pitched low in the guitar's effective range and is the crux of an effective performance of this piece. Close attention to the articulation, to drawing out the top note of the chords and playing more ponticello will mitigate the low pitch.

In measure 24 a variety of the hinge barré is used. The G in the melody is fingered with the bass of the extended 1 finger which then is in position to easily slide to the second fret for the full barré.

Be alert for the unusual notation in measure 75. Here the notes C sharp and a C natural are in one chord. This is shown with a split stem.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 50, No. 2

Frédéric Chopin
(1810 - 1849)

Allegretto

⑥ =D

mezza voce

④

5

9

13

17

21

26

25

3

II

VII 3

V 3

②

8

⑥

29

II

>

8

33

II

IV

>

8

37

>

8

41

2

3

2

1

4

2

3

0

2

-2

8

45

II

4

8

49

1 3 4

53

3 3 4 -4 3

57

VII 3 V 3

⑥

p

61

> > > >

65

cresc.

p

> > > >

69

> > > >

73

rit.

a tempo

fz

> > > >

77

81

85

89

93

97

101

cresc.

p

⑥

VII 3

V 3

Detailed description: This is a musical score for guitar, spanning measures 77 to 101. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 8/8. The music features a complex rhythmic pattern with many triplets and sixteenth notes. There are several dynamic markings, including accents (>) and a crescendo (<i>cresc.</i>) starting at measure 81. A piano (<i>p</i>) marking appears at measure 101. There are also some circled numbers, such as ⑥ at measure 101. The score includes various performance instructions like slurs, ties, and fingering numbers (1-4). The piece concludes with a double bar line at the end of measure 101.

Valse, Op. 69, No. 1

"...that enchanting pianist who speaks a seductive language with his fingers and discloses his soul through his playing, which in turn leaves nothing to be desired. It is as though the piano had been transformed in some way and had become a totally different instrument, responding to the fiery touch of a genius, at once gentle and passionate." Revue et Gazette Musicale, Feb. 27, 1842

Lento, originally in A flat major, composed in Dresden, September 24, 1835, published 1855, [BI 95], and dedicated to Maria Wodzinski.

If the preceding piece was a waltz-like mazurka, then this one is certainly a mazurka-like waltz. First, there is the frequent emphasis on the second beat of measures such as at 7 and 9.

Also, there are melodic embellishments that call for more rubato than would be common in a danceable waltz.

Last, although the underlying harmony is not unusual, there are sharp dissonances at, for instance, measure 24. These intervals of the augmented unison fall serendipitously on the second and the third string where they can be easily fingered without undue stretching. Guitarists will have rarely encountered this notation so take care to play them correctly: In measure 11 the B sharp and B flat, and in measure 24 the C natural and C sharp, are played together.

Valse

Op. 69, No. 1

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Lento

② ——— 3 ——— IV ——— 3 ———

6 *leggierissimo* III ——— ③

11 ② *stretto*

15 ③ *Fine* *sempre delicatissimo* ② ③

20 ② 3

24 ② 3 1. ② 2. ② 3 IV

29

34

leggierissimo

40

stretto

47

f

53

p

poco a poco crescendo e appassionato

58

ff *p*

63

Da Capo al Fine

Prelude, Op. 28, No. 6

"The Preludes are strange pieces. I confess I imagined them differently, and designed in the grandest style, like his Etudes. But almost the opposite is true: they are sketches, beginnings of Etudes, or, so to speak, ruins, eagle wings, a wild motley of pieces. But each piece, written in a fine, pearly hand, shows: 'Frédéric Chopin wrote it.' " Robert Schumann, 1839

Lento assai, originally in B minor, composed between 1836-1839, published 1839, [BI 107], dedicated to Camille Pleyel.

The B minor prelude is presented here in the key of F sharp minor - an unusual choice for the guitar. This is necessary in order to retain in its original register the glorious low D in measure 5. It is the first piece in this collection that begins to reveal the profound depth of emotion that Chopin was capable of infusing into his music. This prelude is an archetypal depiction of sadness and grief. Appropriately, it was one of only three pieces that were played at Chopin's funeral in Paris in 1839.

There are many counter-intuitive fingerings in this transcription that call for careful consideration. Usually they are there to facilitate a legato melody or to smooth over position shifts. As always, they are not mandatory, but they have been carefully selected.

Prelude

Transcribed for guitar
by Richard Yates

Op. 28, No. 6

Frédéric Chopin
(1810 - 1849)

Lento assai

⑥=D

sotto voce

f

p

pp

ppp

35

Mazurka, Op. 24, No. 1

"[The Mazurkas] *lose half their characteristic wildness if played without a certain freak and license - impossible to imitate, but irresistible if the player at all feels the music.*" The Athenaeum, 1848

Lento, originally in G minor, composed 1834-35, published 1836, [BI 89], and dedicated to M. le Comte de Perthuis.

Although marked Lento, this mazurka needs enough forward impetus to keep the repetitive middle section from dragging.

The long stretch in measure 3-4 and elsewhere seems to me to be the best solution to a thorny fingering problem. Careful preparation of the barré will help. However, smaller hands may simply not be able to do this cleanly. In this case, the G note starting measure 4 would need to be played on the third string and not held for its written duration.

The grace notes in measure 44 might be played by fingering the G and the E on the first and second strings, and sliding up to the seventh fret. This would be executed *before* the beat.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 24, No. 1

Frédéric Chopin
(1810 - 1849)

VII _____

Lento

8 *p*

4 2 3 4 1 2 3 4

8 2 3 4 1 2 3 4

8 2 3 4 1 2 3 4

12 3 4 1 2 3 4

16 3 3 4 3 4 3 4 *fz*

20 *fz* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ VII $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ V $\overset{3}{\text{trill}}$

24 *fz* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ VII $\overset{4}{\text{trill}}$

28 *fz* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ VII $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ V $\overset{3}{\text{trill}}$

32 $\overset{1}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{2}{\text{trill}}$ $\overset{3}{\text{trill}}$ h III III *con anima*

36 III ② VII

39 III

42 III VII

8 *cresc.*

46 III

8 *p* *riten.* *dim.*

50 VII

8 *a tempo*

54 III

8

58 VII

8 *sempre più p*

62 VII

8 *riten.* *pp*

Valse, Op. 69, No. 2

"Look at these trees! The wind plays in the leaves, stirs up life among them, the tree remains the same. That is Chopinesque rubato." Franz Liszt

Moderato, originally in B minor, composed in 1829, published 1852, [BI 35].

This waltz sounds intended for the grand ballroom - in some ways it is similar to Op. 18, the last piece in this collection. The predominant diatonic melody is deliciously elaborated into extended chromatic scales. These call for a delicate rubato in which the tempo slows slightly at the peak and is allowed to accelerate to the next downbeat. Be careful though, this effect can easily become a parody if it is overdone.

The degree and manner in which Chopin used rubato is a controversial topic. His students say that he insisted on keeping strictly to the underlying tempo and stretching or compressing only the melody. Other, first-hand reports contradict this, and careful analysis of modern performances suggests that nearly all rubato involves, in part, real tempo changes. A good guideline is to listen to the recordings of well-respected pianists and then apply your own musical sensibilities in playing the music on the guitar.

The ornament in measure 83 is a double mordent, that is, both notes are slurred up and then down.

In the accompanied melody texture so common in Chopin's music, it is usually acceptable, even recommended, to allow bass notes to continue sounding until the harmony changes - the piano pedal is marked this way. In this waltz, however, a clearer presentation will result from stopping bass notes at their written duration - a quarter note.

34

8

39

8

rit. *a tempo*

45

8

f

50

8

sf *sf*

56

8

61

8

rit. *mf dolce*

66

8

72

Musical notation for measures 72-77. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a bass line in the bass clef. Measure 72 starts with a 4/4 time signature. Fingerings are indicated by numbers 1-4. A dynamic marking of *fz* is present at the beginning. A fermata is placed over the final note of measure 77.

78

Musical notation for measures 78-83. The key signature has three sharps. Measure 78 starts with a 4/4 time signature. The music includes triplets and a fermata over measure 83. Fingerings are indicated by numbers 1-4.

84

Musical notation for measures 84-89. The key signature has three sharps. Measure 84 starts with a 4/4 time signature. The music includes triplets and a fermata over measure 89. A dynamic marking of *cresc.* is present at the end of the system.

90

Musical notation for measures 90-94. The key signature has three sharps. Measure 90 starts with a 4/4 time signature. The music includes triplets and a fermata over measure 94. A dynamic marking of *dim.* is present at the end of the system.

95

Musical notation for measures 95-100. The key signature has three sharps. Measure 95 starts with a 4/4 time signature. The music includes triplets and a fermata over measure 100. A dynamic marking of *fz* is present at the beginning.

101

Musical notation for measures 101-106. The key signature has three sharps. Measure 101 starts with a 4/4 time signature. The music includes a 4-measure phrase marked with a Roman numeral IV and a fermata over measure 106. Fingerings are indicated by numbers 1-4.

107

Musical notation for measures 107-112. The key signature has three sharps. Measure 107 starts with a 4/4 time signature. The music includes a 7-measure phrase marked with a Roman numeral VII and a fermata over measure 112. A dynamic marking of *rit.* is present at the end of the system. Circled numbers 2 and 4 are also present.

112

con anima

117

rit. *a tempo*

122

127

f *sf*

131

sf

136

sf

140

calando

Mazurka, Op. 17, No. 4

"It was . . . an unforgettable picture to see [Chopin] sitting at the piano like a clairvoyant, lost in his dreams; to see how his vision communicated itself through his playing, and how, at the end of each piece, he had the sad habit of running one finger over the length of the plaintive keyboard, as though to tear himself forcibly away from his dream." Robert Schumann

Lento ma non troppo, originally in A minor, composed 1832-33, published 1834, [BI 77], and dedicated to Mme. Lina Freppa.

The Mazurka Op. 17, No. 4 is justly esteemed in the original piano version and I think you will find that it affords the player even more expressive dimensions on the guitar. The mood is introspective, ethereal, resigned and hypnotic. Sketches of this Mazurka exist from as early as 1825 when Chopin was only fifteen years old, but it was not completed for nearly ten years and was published in 1834.

The Mazurkas have been called the soul of Chopin's music. He transformed the original dances from their folk origins and used them as a medium for some of his most strikingly original and pioneering harmonic experiments, as you will see in Op. 17, No. 4. While it is in the key of A minor, the opening measures carefully balance an ambiguity of tonality that continues well into the piece. Remote harmonies and unconventional progressions such as those beginning in measure nine keep the listener in limbo until measure 20. Here are found some of the earliest examples of the full liberation of the seventh chord from its traditional and obligatory function as a dominant harmony. It is clear in passages such as this why Claude Debussy dedicated his Twelve Studies "to the memory of Frédéric Chopin."

Mazurka

Transcribed for guitar
by Richard Yates

Op. 17, No. 4

Frédéric Chopin
(1810 - 1849)

Lento ma non troppo

pp sotto voce *espressivo*

6 *p*

12 *delicatissimo*

16 *p*

21 *p*

27

31 Musical notation for measures 31-34. Measure 31 features a 15-measure triplet. Measure 34 features a 6-measure triplet. Dynamics include *p*.

35 Musical notation for measures 35-39. Measure 35 features a 4-measure triplet. Measures 37-38 feature 3-measure triplets. Dynamics include *p*.

40 Musical notation for measures 40-43. Measures 40-41 feature 3-measure triplets. Measure 42 features a 4-measure triplet. Measure 43 features a 3-measure triplet. Dynamics include *p* and *poco rit.*

44 Musical notation for measures 44-48. Measures 44-45 feature 3-measure triplets. Measure 46 features a 3-measure triplet. Dynamics include *a tempo*.

49 Musical notation for measures 49-53. Measure 49 features a 3-measure triplet. Measure 53 features a 3-measure triplet. Dynamics include *p*.

54 Musical notation for measures 54-57. Measure 54 features a 3-measure triplet. Measure 55 features a 15-measure triplet. Measure 57 features a 3-measure triplet. Dynamics include *p*.

58 Musical notation for measures 58-62. Measure 58 features a 6-measure triplet. Measure 61 features a *V₂* section. Dynamics include *tenuto*, *p*, and *dolce*.

98

103

107

112

117

sotto voce

122

sempre più

calando

128

perdendosi

Mazurka, Op. 6, No. 3

"[The mazurkas] are brilliantly executed genre paintings in whose every bar the whole of Polish life pulses with accents at one moment noble, at the next rapturous or boisterously merry." Karol Mikuli, a pupil of Chopin's, 1879

Vivace, originally in E major, composed late 1830, published 1832, [BI 60], and dedicated to Mlle. la Comtesse Pauline Plater.

This shows yet another of the many faces of the mazurka - an exuberant, joyous outburst. Its scope fits wonderfully on the guitar and can create a dazzling display with a very reasonable effort.

The parallel thirds starting in measure 11 and elsewhere are fingered with guide fingers at each shift to provide maximum security in reaching up to the fifteenth fret. It looks harder than it is.

While the transcription makes full use of the many fortuitously open strings for bass (and treble) drones, these can easily overpower the melody. Use a sharp staccato articulation in the bass to keep them under control.

You may want to fill out the fortissimo chords starting in measure 21, finger them with a full barré, and arpeggiate with a full thumb stroke.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 6, No. 3

Frédéric Chopin
(1810 - 1849)

Vivace

p

6

10

cresc.

13

17

21

ff

p

25 *ff*

29 *p*

33 *cresc. f* *stretto dimin.*

37 *risvegliato*

40

44 *p*

48

Nocturne, Op. 9, No. 1

"We have seen the shy, serenely tender emotions which Field charged them to interpret supplanted by strange and foreign effects. Only one genius possessed himself of this style, lending to it all the movement and ardour of which it was susceptible. Chopin, in his poetic Nocturnes, sang not only the harmonies which are the source of our most ineffable delights, but likewise the restless, agitating bewilderment to which they often give rise." Franz

Larghetto, B flat minor, composed in 1830-1832, published 1832, [BI 54], and dedicated to Marie Pleyel.

A nocturne is a musical piece that suggests the calm beauty of the night. While music with this title had been around for a century, it was the nocturnes of the Irish composer John Field that Chopin used as his starting point. The twenty-two mazurkas show Chopin at his most sublime. The first, Op. 9, No. 1, was composed when he was just twenty years old, yet shows an astonishing maturity and subtlety.

In the original, the left hand plays an unvarying rhythm of steady eighth notes throughout. This type of texture is common in Chopin's nocturnes and is usually difficult to transcribe to the guitar as our hands are not conveniently and separately assigned to the bass and treble parts as they are in piano music. The general solution that I have used is to reduce the bass texture to quarter notes when the melody moves in eighths. This succeeds because, with careful choice of bass notes, both the harmonic structure and the even flow of the melody are undisturbed.

Great care must be taken to subordinate the bass to the melody. Again, this is relatively easy on the piano and more difficult on the guitar, but nevertheless it is essential to an effective performance.

The chromatic scales in measure 3 and measure 4 depend more on elegantly shaping the phrase than on speed.

17 *conf orza* *p* *pp* ②

20

23 *poco rallentando* *ppp* h

25 *a tempo* *f* *cresc.* *p* h

28

31 *poco rallentando* *ppp* *f* a tempo h

34 *f poco stretto* ⑤

59
8
fz semprepp
smorzando

63
8
rall. e dolciss
a tempo
VII IX 11

66
8
11 VII 11 h

68
8
7 I-IV 7 3
f

71
8
cresc.
ff
dim.
p
V

74
8
smorzando
f
3 4 2

76
8
accelerando
dim.
ritenuto
ppp
art. harm.

Nocturne, Posth. in C minor

"[The listener] *will weep, believing that he really suffers with one who can weep so well*" Hippolyte Barbedette

Andante sostenuto, originally in C minor, composed 1837, and published 1938, [BI 108].

The posthumously published Nocturne in C minor resembles Op. 9, No. 2 written six years earlier. A simple yet compelling melody is presented with ornamental embellishments and flourishes.

Beginning with Chopin piano composers increasingly wrote out extended ornaments in many forms. They may be written out in large notes as part of the written duration of the measure as shown in the time signature, or they may be an irregular number of smaller notes that do not fit conveniently into the time signature. These can be intimidating at first. It appears that an improbably large number of notes must be squeezed into an impossibly short amount of time. Those passages that a pianist can easily throw off with a ripple of one hand need more careful preparation by guitarists, but they are not always as difficult as they look at first. Fingerings have been selected to minimize the problems. Giving shape to the phrase is far more important than keeping to a frantic tempo. Most of the similar passages in this collection make sense only if the underlying tempo is eased and then rhythmically aimed at the downbeat.

Playing these smoothly but with a graceful rubato presents this nocturne in the best light. Left hand fingering has been chosen to allow slurs to help with this.

Nocturne

Transcribed for guitar
by Richard Yates

Posth. in C Minor

Frédéric Chopin
(1810 - 1849)

Andante sostenuto

⑥ =D

espressivo p

3 4 1 2 3 4 3 2 1

1 2 3 4

3 4 5 4 3

pp

1 2 3 4

11

8

13

8

15

8

dim. *mf*

17

8

p

19

8

mf *p*

21

8

23

4 1 1^b 2 3 4 1 2 2 2 4 2 III III

25

3 2 1 III 2 2 2 2 III

27

4 3 4 4 VIII 6 3 4 4 V

28

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

30

3 4 3 III 2 3 3 4 2 VI

32

4 3 2 4 2 1 9 4 1 3 3

mf

34

p *mf*

36

p *pp*

38

p

40

più f

42

p

43

rall. e dim.

Nocturne, Op. 32, No. 1

"Now, for the first time, I understood his music, and could also explain to myself the great enthusiasm of the ladies. The sudden modulations that I could not grasp when I myself played his works no longer bother me. His piano is so ethereal that no forte is needed to create the necessary contrast. Listening to him, one yields with one's whole soul, as to a singer who, oblivious of accompaniment, lets himself be carried away by his emotion. In short, he is unique among pianists." pianist Ignaz Moscheles

Andante sostenuto, originally in B major, composed in 1836-37, published 1837, [BI 106], and dedicated to Mme la Baronne de Billing.

Many of the nocturnes have a three-part structure. First, the opening has an accompanied melody presented in varied ways. This is typically followed by a contrasting middle section with a different texture or key that eventually and smoothly resolves back into the opening melody. Op. 32, No. 1 is unusual in its structure. The first two parts proceed normally but, just when the first melody is fully anticipated both melodically and emotionally, the expected downbeat on D major becomes, instead, a harmonically remote B flat seventh chord over a stuttering bass drone of A flat. A wholly unmelodic and unmeasured coda, in the sharpest possible contrast to the opening, staggers to a final D major tonic chord. Note that some performances of this piece end with a D minor chord. I find this too bleak.

In the passage beginning at measure 31 the 1 finger can remain fixed on the low F sharp.

Nocturne

Transcribed for guitar
by Richard Yates

Op. 32, No. 1

Frédéric Chopin
(1810 - 1849)

Andante sostenuto

8 *p*

4 *f* *stretto*

7 *p* *poco rit.* *a tempo*

10 *ritenuito*

13 *a tempo*

16 *pp* *delicatissimo* *f* *stretto*

19 *p* *poco rit.* *a tempo* *tranquillo*

22

25

28

31

34

8

stretto *p* poco rit.

37

8

f

40

8

tr a tempo

44

8

47

8

50

8

53

56

f stretto *p* *ritenuto* *f*

59

62

pp *f* *fz*

66

70

adagio *f*

Valse, Op. 64, No. 2

"Simplicity is the highest goal, achievable when you have overcome all difficulties." Frédéric Chopin

Tempo giusto, originally in C sharp minor, composed in 1846-47, published in 1847-48, [BI 164], and dedicated to Baroness de Rothschild.

This waltz is another in the grand ballroom tradition and is great fun to play.

It was also especially gratifying to transcribe. The obvious challenge, and at first glance an insurmountable obstacle, is the scale run that begins at measure 45. Choosing a key that places this section lower in pitch would make most of the rest of the piece very muddy sounding. The solution that I found was to use a harmonic for the last note - a (very) high E. This note works for reasons aside from the practical one. The run is a long diminuendo, so the loudness of the harmonic fits well. Also, the other notes in the measure are open strings, making execution of the harmonic easier. Once this solution was discovered, everything else fell into place. While the fingering that I include in transcriptions is always intended to be advisory and not mandatory, I do suggest that you first learn the run as I have indicated. I spent a great deal of time selecting these fingerings and believe that they give a good technical and musical result.

The high harmonic is an artificial harmonic at what would be the 24th fret. A practical solution to hitting this spot accurately is to place a small mark directly on the string with a permanent marker.

Another technical caution: you may disregard many piano recordings of this piece. *Piu mosso* means 'faster'. However, pianists often start this section much faster and then accelerate from there. The score simply does not indicate this and Chopin was scrupulous about giving such directions explicitly. The effect should be one of grace, not mania.

Valse

Transcribed for guitar
by Richard Yates

Op. 64, No. 2

Frédéric Chopin
(1810 - 1849)

Tempo giusto

Musical score for guitar transcription of Valse Op. 64, No. 2 by Frédéric Chopin. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music, each with a measure number (1, 5, 10, 15, 20, 25) at the beginning. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) above notes. There are also dynamic markings like 'p' and '2p', and articulation marks like slurs and accents. The score ends with a double bar line and a repeat sign.

più mosso

30

35

40

45

50

56

61

più lento

66

Musical staff 66-70: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a melodic line with various ornaments and a bass line with chords. Measure 66 starts with a 4-measure rest. Measure 70 ends with a repeat sign and a first ending bracket labeled 'II'.

71

Musical staff 71-75: Continuation of the previous staff. Measure 71 has a 4-measure rest. Measure 75 ends with a repeat sign and a first ending bracket labeled 'IV'.

76

Musical staff 76-80: Continuation of the previous staff. Measure 76 has a 3-measure rest. Measure 80 ends with a repeat sign and a first ending bracket labeled 'IV₃'.

81

Musical staff 81-85: Continuation of the previous staff. Measure 81 has a 2-measure rest. Measure 85 ends with a repeat sign and a first ending bracket labeled 'I'.

86

Musical staff 86-90: Continuation of the previous staff. Measure 86 has a 3-measure rest. Measure 90 ends with a repeat sign and a first ending bracket labeled 'IV'.

91

Musical staff 91-95: Continuation of the previous staff. Measure 91 has a 2-measure rest. Measure 95 ends with a repeat sign and a first ending bracket labeled 'II'.

96

Musical staff 96-100: Continuation of the previous staff. Measure 96 has a 3-measure rest. Measure 100 ends with a repeat sign and a first ending bracket labeled 'II'.

101

8

p.

106

8

p.

rall. e dim. ----

111

8

pp

8va

116

8

p.

121

8

p.

125

8

p.

rall. e dim. ----

8va

Da Capo al Fine

Étude, Op. 10, No. 3

" . . . everything seems fresh, elastic, created at the impulse of the moment, abounding with that freedom of expression which is characteristic of works of genius."

Lento ma non troppo, originally in E major, composed August, 1832, published 1833, [Bl 74], and dedicated to Franz Liszt.

According to one of his pupils, Chopin said that the melody of Op. 10, No. 3 was the most beautiful that he had ever written. On the guitar, the most important task is to project this melody clearly over the accompaniment. Unlike the Nocturne, Op. 9, No. 1, the texture has been thinned very little. This also means that there is risk of plodding in the passages with eighth notes in both the melody and bass. At all times keep the melody flowing.

The middle section looks daunting, but you will see that it is a series of diminished seventh chords in various inversions. This makes the fingering easy to remember once you see the pattern, but careful practice will be needed for the rapid position shifts.

Étude

Transcribed for guitar
by Richard Yates

Op. 10, No.3

Frédéric Chopin
(1810 - 1849)

Lento ma non troppo

⑥ =D

p *legato*

cresc. *ritenuto*

stretto *cresc.* *con forza* *ritenuto* *ff*

VII II
 18 *sempre legato* *dim.* *rall.* *pp*

IX₃ ② VII ② II₃ IX₃
 21 *poco più animato*

VII VII IV₄ II
 24

VII IV₄ II
 27 *rit.*

V₃ III ② ①
 30 *f* *p* *sfp* *cresc.*

① VII
 33 *f* *p*

V III ③ ② ①
 36 *sfp* *cresc.* *f*

39 *e simile*

42 IX 3 II

ff *con forza*

45

con forza *f* *con bravura* *e simile*

48

51

cresc. *stretto*

54

f *p* *legatissimo* *sempre p*

57

dim.

60 *smorzando* *rall.* *a tempo*

63

66 *cresc.* *stretto* *cresc.*

69 *ritenuò* *f*

71 *dim.* *pp*

74 *rall.* *8va*

Nocturne, posth. in C sharp minor

"To those who are studying the art of playing the piano I suggest some practical and simple ideas which I know from experience to be really useful. As art is infinite within the limits of its means, so its teaching should be governed by the same limits in order to give it boundless potential [...] So we are not dealing with more or less ingenious theories, but with whatever goes straight to the point and smoothes the technical side of the art."

Lento con gran espressione, originally in C sharp minor, composed spring 1830, published 1875, [BI 49].

This nocturne was first given to Chopin's sister as an exercise. It has some ravishing moments but also shows signs of not having been polished to the usual degree. Nevertheless, on the guitar it fits well and is an excellent vehicle for displaying both technical skill and musical expression.

As mentioned in previous notes, Chopin often used textures in which it is of paramount importance to keep the accompaniment quiet relative to the melody. This nocturne has one place where this technique will be tested more than usual. In measure 16 the melody has descended scale-wise until it is actually lower than the bass line. A similar situation occurs a little later on in measure 20. With practice and a very light touch on the bass notes, these will be clear to the listener.

The extended scales in small notes on the third page require comment. I have transcribed them so as to make them idiomatic to the guitar just as the original was idiomatic to the piano. Accordingly, the fingering uses three note slurs and cross string effects.

Note that all of the trills work quite well as written in the original piano score, even in measure 57 where the trill can be maintained over a change in the bass line.

Nocturne

Transcribed for guitar
by Richard Yates

Posth. in C sharp minor

Frédéric Chopin
(1810 - 1849)

Lento con gran espressione

⑥ =D

pp

p

dolce

tr

cresc.

con forza

cresc.

f

pp

Musical notation for measures 24-30. Includes fingerings (VIII, VI, V), trills (3, 4), and dynamics (*sotto voce*).

Musical notation for measures 31-35. Includes fingerings (4, 1, -4, 3, -4, 4, 3, -4, 2, 1) and dynamics (*p*, *f*, *pp*).

Musical notation for measures 36-41. Includes fingerings (3, 4, 2, 3, 2, 1, 3, 2, 3, 2, 3, 2, 3), dynamics (*cresc.*, *p*), and tempo marking (*più mosso*).

Musical notation for measures 42-46. Includes fingerings (3, 3, 3, 3, 3) and dynamics (*sempre più dim.*).

Musical notation for measures 47-51. Includes tempo marking (*Adagio*), dynamics (*morendo*, *ppp*), and performance instruction (*sempre più piano e rall.*).

Musical notation for measures 52-56. Includes tempo marking (*Tempo I*), dynamics (*dolce*, *cresc.*, *f*), and fingerings (3, 3, 3, 3).

50

p

53

con forza *appassionato*

56

p

59

sempre più piano

60

delicato

62

pp e rall. *ppp*

r.h. harm.
8^{va}

Mazurka, Op. 50, No. 3

“. . .the phrases of Chopin, . . . phrases which divert themselves in those fantastic bypaths only to return more deliberately - with a more premeditated reaction, with more precision, as on a crystal bowl which, if you strike it, will ring and throb until you cry aloud in anguish - to clutch at one's heart.” Marcel Proust, Remembrance of Things Past, 1913-1927

Moderato, originally in C sharp minor, composed autumn, 1841 to summer, 1842, published 1842, [BI 145], and dedicated to Leon Szmitowski.

At the request of his publisher, Chopin took on the task of editing an edition of music by J.S. Bach. His students tell us that he studied and prescribed Bach throughout his life. While his esteem of the Baroque master is certainly understandable, the styles and forms in which they composed were quite different. The Mazurka Op. 50, No. 3 is one of the rare examples where the contrapuntal textures of Bach are adapted by the genius of Chopin. It is a fascinating and historic work that warrants close analysis.

The contrapuntal passages place a great demand on both the transcriber and the player to sustain separate voice lines. Inevitably, there are places where this cannot be done. As a rule, I have given detailed fingerings to show how I recommend that it be played, but I have left the written note durations as they are in the original so that the intended voice leading can be clearly seen.

Mazurka

Transcribed for guitar
by Richard Yates

Op. 50, No. 3

Frédéric Chopin
(1810 - 1849)

Moderato

⑥=D

p

5

10

15

21

26

30

rit.

p

f

dolce

p

35 *p* II_3 II II V_4

40 *dimin.-----pp* III_4 VII ② ③

46 *p*

52

59 *sostenuto* III III

65 ④ ⑥

71

77 *p* III

83

89

95

100

105

110

116

120

rit.

p

f

dolce

p

125

Musical notation for measures 125-130. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. A circled number 4 is present below the staff.

130

Musical notation for measures 130-135. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. A circled number 4 is present below the staff. Dynamics include *p* and *pp*, with a *dimin.* marking between them.

135

Musical notation for measures 135-139. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. A circled number 5 is present below the staff.

139

Musical notation for measures 139-143. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff.

143

Musical notation for measures 143-149. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. Dynamics include *p*. A circled number 5 is present below the staff.

149

Musical notation for measures 149-154. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. Dynamics include *fz* and *p*. A circled number 5 is present below the staff.

154

Musical notation for measures 154-158. The system includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two fermatas above the staff. Dynamics include *fz* and *p*.

159 IV III I IV
cresc.-----

163 VII X IX
f *p*

167 IV II IV III II₄ III IV
cresc.-----

172 III V₄
f

177 dimin.-----

182 III₄ V₃ V₄ ②
p *pp*

188 V₄ ③
sf *ff*

Grande Valse Brillante, Op. 18

"Hats off gentlemen, a genius!" Robert Schumann

Vivo, originally in in E flat major, composed 1830-31, published 1834, [BI 62], and dedicated to Mlle. Laura Horsford.

Chopin's music is best known for its subtlety, nuance, elegance and refinement. The Grande Valse Brillante stands at some distance from this reputation. It is bold, even coarse. Some have disparaged it as less worthy because of these differences, but this is unjust. It shows strength, variety and wit.

As usual, Chopin has been careful to note articulations that do much to enliven the music. All of these transfer well to the guitar as noted, but they demand the utmost attention. The grace notes in the section starting at measure 131 are played on the beat and then quickly slurred to the main melody note. Practice positioning the left hand fingers on all three notes (the grace note, the bass note and the melody note) before plucking the strings.

Grande Valse Brillante

Op. 18

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Vivo

⑥ =D 8

7 8

12 8

17 8

22 8

27 8

32 8

f

fz

p

fz

p leggieramente

V

V

②

③

③

1. 2.

3

III 2

III 2

37 *tr* *f* *fz*

42 *p* *p*

47 *fz*

52 *p leggieramente*

57

62

67

72

77
8

82
8
1. 2.
fz fz ff

87
8
p ⑥ *f*

92
8
p *f*

97
8
p *f* *p* *dolcissimo*

102
8
poco riten.

107
8

112
8

Detailed description: This page of a musical score contains eight staves of music, numbered 77 through 112. The music is written in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The score includes various musical notations such as accents (>), slurs, and dynamic markings including *p*, *f*, *fz*, *ff*, and *dolcissimo*. There are also performance instructions like *poco riten.* and fingering numbers (1-4) and circled numbers (⑥). A repeat sign with first and second endings is present between measures 82 and 87. The page number 100 is centered at the bottom.

117 *con anima*

122 *f*

127 *p*

132

137

142

147

152 *fz*

157

162

VIII

p

1. 2.

167

dolce

172

176

180

184

p

ff

189

p

f

194 fz p

199 fz fz fz

204 p *leggier.*

209

215

220

224 *tr* f fz

229 fz

234 *fz* *fz* *fz* *p*

240 *pp*

247 *cresc. a m263*

251 *p*

255 *mf*

259 *f*

263 *ff* *fz* *fz* *fz*

268 *fz* *fz*

104

273 ^③ *dimin.* *p*

278

283 ^② ^② *mf* *cresc.* ^④

287 *ff* *fz* *p*

291 *accelerando* *cresc.*

295 *sempre dimin.*

299 *smorzando*

303 *fz* *ff*

