

Polonaise (op. 40 # 1)

Dès que possible allonger les doigts pour jouer avec le plus de pulpe possible.

F. Chopin

4/3/1810 - 17/10/1849

(T.P. Challulau)

Allegro con brio (♩=92)

A

Reo *

Reo *

Durée : env. 5'

B

Reo *

Reo *

Plan : AABB-ABA // CCDD-CDC // ABA.

On peut : AB-ABA // CD-CDC // ABA.

C *1 Ce ré n'est pas joué la 1ère fois. (Seulement aux reprises)

Reo *

Reo *

fff

Reo *

Reo *

D

Reo *

Reo *

132 132 132 132 132 12
Riten e molto cresc.

Polonaise

(Son écriture plus orchestrale que polyphonique)

Plan : A.A/B.A+B.A/C.D.C+coda

Forme courte : A/A.B.A/C.D.C+coda

Chopin
Op 40 #2

Intro
♩ = 80

p 1 2 3 5 3 2 (2° fois : forte)

(super hémiole) *p* Cresc.

(super hémiole) Dim. **B ou C**

B
♩ = 96

ff *p* *ff* *p* Cresc.

sempre Cresc. *f*

Dim.

Sempre Dim. Sempre Dim.

pp *pp* *f* **A** Etc. Puis B+A puis C

(Dans cette partie B il y a une ↑ reprise complète de la partie A -dont ici est noté seulement l'enchaînement-)

C
♩ = 72
Sostenuto

p *p* espress. *pp* (z poco più mosso?)

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

Sub. *p*

ALLER à D ou à la CODA

D

¿sostenuto?

ff rit. p

♩ = 72

rit. ff p

Cresc.

♩ = 72

Dim.

rit. Sientando (avec des difficultés)

Sostenuto p espress.

ETC... rejouer la PARTIE C jusqu'à la double barre puis aller à la CODA

CODA

mp

Cresc & accel.

♩ = 80

ff

(super hémiole)

mf

Cresc.

rit. fff

2141

(* Le trem. n'est pas de Chopin)

Durée de la version courte : 5'55" max.

Polonaise, jouer : A. A. B. A. C. A. Coda.
(Chopin : A/A.B.A.C.B.A.Coda.)

Chopin
Op 26 #2

A *Maestoso* (♩ = 80/84)

pp (*Ab irato! ma sotto voce*) *pp* *Rit.* *Accel.* *pp* *Rit. e cresc.*

p *Accel.* *pp* *Rit. e cresc.* *f* *Tempo!*

(Pour cette gamme à 5 doigts, sentir rythmiquement, le pouce de la M.D. juste un peu avant le pouce de la M.G.)

ff *Con forza* *fff*

Agitato (♩ = 88/92)

p

A/AB/AC/ABA/Coda

p

CODA. *accel. e stretto* (♩ = 88 > 100) *Rit. assai* *lento* (♩ = 88/92) *ppp*

Pour finir : au lieu de la dernière mesure de A jouer cette CODA --->

p *ppp*

Jouer Orage Liszt

B (♩ = 80/84)

pp *M.D.*

f *ff* *f*

f *ff* *f*

f *ff*

f *ff*

sf *f* *sf*

sf *f* *sf*

ff *sf*

ff *sf*

diminuendo e calando *A/AB/AC/ABA/Coda*

p *Reprise obligée* *Rejouer A sans reprise puis aller à C --->*

Pas obligé de jouer ces 2 mesures toutes les fois...

C *MENO MOSSO, sotto voce* ♩ = 60/66

[Ad lib. coupure de 8 mesures]

pp Come reprimere i propri singhiozzi

[Fin coupure]

pp

pp

pp

pp *mancando*

Adagio

Puis jouer : A/B/A + Coda

Polonaise-Fantaisie

op 61 (1846)

F. Chopin

4/3/1810 - 17/10/1849
(T.P. Challulau)

p

f

f

p

pp

pp

M.D.
1 2 3 5

M.G.
3

M.D.
1 2 3 5

M.G.
3

12

Cette note pour garder le rythme de la polonaise

(hémiole)

(hémiole)

A Tpo.

Detailed description of page 12: This page contains six systems of musical notation for piano and guitar. The top system includes a piano part with a treble clef and a guitar part with a bass clef. The piano part features a melodic line with slurs and fingerings (1-5), while the guitar part provides harmonic accompaniment with chords and fingerings (1-5). The second system includes a note with an asterisk and the instruction 'Cette note pour garder le rythme de la polonaise'. The third system is marked '(hémiole)' and shows a melodic line with slurs and fingerings. The fourth system is also marked '(hémiole)' and includes the tempo marking '*A Tpo.*'. The fifth system continues the melodic and harmonic development. The sixth system concludes the page with a melodic line and fingerings.

13

Detailed description of page 13: This page contains six systems of musical notation for piano and guitar. The top system includes a piano part with a treble clef and a guitar part with a bass clef. The piano part features a melodic line with slurs and fingerings (1-5), while the guitar part provides harmonic accompaniment with chords and fingerings (1-5). The second system includes a melodic line with a 'gliss.' marking. The third system continues the melodic and harmonic development. The fourth system includes a melodic line with slurs and fingerings. The fifth system continues the melodic and harmonic development. The sixth system concludes the page with a melodic line and fingerings.

Musical score for page 14, featuring piano and vocal staves. The score includes complex fingerings and articulations such as slurs, accents, and breath marks. Fingerings are indicated by numbers 1-5. The piano part features intricate chordal textures and melodic lines, while the vocal part includes a melodic line with various ornaments and phrasing.

Musical score for page 15, featuring piano and vocal staves. The score includes complex fingerings and articulations such as slurs, accents, and breath marks. Fingerings are indicated by numbers 1-5. The piano part features intricate chordal textures and melodic lines, while the vocal part includes a melodic line with various ornaments and phrasing.

Rubinstein joue en 10'20" et en 13'
 Kissin joue en 13'
 Pires en 14'
 Argerich en 11'30
 moi en 11' env.

Page blanche pour éviter une tourne de page lorsqu'on imprime en livret.

White page to avoid a page turn when printing in booklet.

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

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

2 3 2 3 2 3 2 3 2 1 3 2 1 2 1 5 ↑M.D 5 3 4 2 1 2-1 2

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

Lento poi accel. 6 trillo Sub. lento poi accel. 6

Rall. Lento poi accel. 6 trillo fz fz

4 gliss. 4 gliss.

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

Page blanche pour éviter une tourne de page lorsqu'on imprime en livret.

White page to avoid a page turn when printing in booklet.

This page of musical notation contains a complex arrangement for piano and bass clefs. It features several systems of music with intricate fingerings and ornaments. The top system includes a treble clef line with a '3' and a '5' above it, and a bass clef line with a '2' below it. The second system has a treble clef line with a '1' above it and a bass clef line with a '3' below it. The third system is in bass clef with a '5' below it. The fourth system is in bass clef with a '5' below it and a circled '2' below it. The fifth system is in bass clef with a '5' below it and a circled '3' below it. The sixth system is in treble clef with a '4' above it and a circled '4' below it. The seventh system is in treble clef with a '5' above it and a circled '3' below it. The eighth system is in treble clef with a '1' above it and a circled '4' below it. The ninth system is in bass clef with a '4' below it. The tenth system is in bass clef with a '4' below it. The eleventh system is in bass clef with a '4' below it. The twelfth system is in bass clef with a '4' below it. The thirteenth system is in bass clef with a '4' below it. The fourteenth system is in bass clef with a '4' below it. The fifteenth system is in bass clef with a '4' below it. The sixteenth system is in bass clef with a '4' below it. The seventeenth system is in bass clef with a '4' below it. The eighteenth system is in bass clef with a '4' below it. The nineteenth system is in bass clef with a '4' below it. The twentieth system is in bass clef with a '4' below it. The twenty-first system is in bass clef with a '4' below it. The twenty-second system is in bass clef with a '4' below it. The twenty-third system is in bass clef with a '4' below it. The twenty-fourth system is in bass clef with a '4' below it. The twenty-fifth system is in bass clef with a '4' below it.

This page of musical notation contains a complex arrangement for piano and bass clefs. It features several systems of music with intricate fingerings and ornaments. The top system is in bass clef with a '5' above it and a '3' below it. The second system is in bass clef with a '5' above it and a '4' below it. The third system is in bass clef with a '5' above it and a '5' below it. The fourth system is in bass clef with a '5' above it and a '5' below it. The fifth system is in bass clef with a '5' above it and a '5' below it. The sixth system is in bass clef with a '5' above it and a '5' below it. The seventh system is in bass clef with a '5' above it and a '5' below it. The eighth system is in bass clef with a '5' above it and a '5' below it. The ninth system is in bass clef with a '5' above it and a '5' below it. The tenth system is in bass clef with a '5' above it and a '5' below it. The eleventh system is in bass clef with a '5' above it and a '5' below it. The twelfth system is in bass clef with a '5' above it and a '5' below it. The thirteenth system is in bass clef with a '5' above it and a '5' below it. The fourteenth system is in bass clef with a '5' above it and a '5' below it. The fifteenth system is in bass clef with a '5' above it and a '5' below it. The sixteenth system is in bass clef with a '5' above it and a '5' below it. The seventeenth system is in bass clef with a '5' above it and a '5' below it. The eighteenth system is in bass clef with a '5' above it and a '5' below it. The nineteenth system is in bass clef with a '5' above it and a '5' below it. The twentieth system is in bass clef with a '5' above it and a '5' below it. The twenty-first system is in bass clef with a '5' above it and a '5' below it. The twenty-second system is in bass clef with a '5' above it and a '5' below it. The twenty-third system is in bass clef with a '5' above it and a '5' below it. The twenty-fourth system is in bass clef with a '5' above it and a '5' below it. The twenty-fifth system is in bass clef with a '5' above it and a '5' below it.

Le manuscrit de Chopin (dans tout ce final) indique : croche pointée/double mais la graphie est très claire aussi : la double est synchronisée avec la dernière croche du triplet... On est libre d'imaginer que le triplet pourra être inégalisé et ...un peu allonger la première croche pour serrer la troisième...

* En concert, Chopin a fini FF..

Prélude

Op 28#24

F. Chopin

4/3/1810 - 17/10/1849

(T.P. Challulau)

Allegro appassionato (♩ = 66)

Quand l'écart avec le 1 est inférieur à l'octave je peux mettre le 2 sur la deuxième double-croche. Sinon, à cause de la taille de ma main, il me faut mettre le 3 -Donc la majeure partie du temps-

Musical score system 1, page 24. Treble clef, bass clef. Fingerings: 1-3, 2, 1, 2, 3, 5, 3, 2, 1, 3, 5, 3, 1, 2, 4, 3, 2. Dynamics: *f*. Pedal markings: //, //, //, //, //.

Musical score system 2, page 24. Treble clef, bass clef. Fingerings: 1, 2, 3, 5, 3, 13232, 134, 3, 2, 134, 2, 1. Pedal markings: //, //, //, //, //, //.

Musical score system 3, page 24. Treble clef, bass clef. Fingerings: 2, 3, 2, 1, 2, 3, 4, 1, 1, 1, 1, 1, 1, 5, 2323, 134, 2. Dynamics: *8^{va}*. Pedal markings: //, //, //.

Musical score system 4, page 24. Treble clef, bass clef. Fingerings: 1, 5, 1, 5, 1, 2, 2, 3, 4, 1, 1, 2, 1, 2, 1, 2, 2, 1, 2, 2, 1, 2, 1, 2, 1, 2. Dynamics: *8^{va}*. Pedal markings: //, //, //.

Musical score system 5, page 24. Treble clef, bass clef. Fingerings: 1, 2, 4, 3, 2, 3, 2, 1, 4, 4, 5, 3, 4, 2, 4, 1, 2, 3, 5, 3, 2, 1. Dynamics: *cresc.*. Pedal markings: //, //, //, //, //.

Musical score system 6, page 24. Treble clef, bass clef. Fingerings: 5, 3, 2, 1, 2, 3, 5, 3, 2, 1, 1, 5, 3, 1, 3, 2, 1, 2, 3, 1. Dynamics: *p*. Pedal markings: //, //, //, //, //.

Musical score system 1, page 25. Treble clef, bass clef. Fingerings: 5, 4, 4, 2, 5, 4, 5, 4, 5, 4. Dynamics: *f*. Pedal markings: //, //, //, //, //.

Musical score system 2, page 25. Treble clef, bass clef. Fingerings: 5, 4, 3, 5, 5, 4, 3, 4, 3, 5, 4, 3, 2, 1, 2, 1, 2, 3, 5, 3, 4, 5, 2, 1, 2, 1, 5, 4. Pedal markings: //, //, //, //, //, //.

Musical score system 3, page 25. Treble clef, bass clef. Fingerings: 3, 2, 1, 3, 2, 5, 5, 4, 5, 4, 3, 2, 1, 2, 1, 2, 1, 2. Dynamics: *8^{va}*. Pedal markings: //, //, //, //, //.

Musical score system 4, page 25. Treble clef, bass clef. Fingerings: 5, 3, 3, 5, 1, 5, 1, 5, 1, 5, 1, 4, 3, 2, 2. Dynamics: *M.D ↓*. Pedal markings: //, //, //, //, //.

Musical score system 5, page 25. Treble clef, bass clef. Fingerings: 5, 2, 4, 5, 1, 5, 5, 5, 1, 4, 3, 2, 2. Dynamics: *M.D ↓*. Pedal markings: //, //, //, //, //.

Musical score system 6, page 25. Treble clef, bass clef. Fingerings: 5, 3, 4, 4, 4, 4, 24:6, 4, 4, 4, 3, 2, 1. Dynamics: *Red.*, *M.G Red.*. Pedal markings: //, //, //, //, //, //.

Durée : 2'22" env.

Etude 1 (Livre 2)

Son écriture schématique, pour en bien comprendre la structure
Tristan-Patrice Challulau 2004

On remarquera (plus facilement) que, dans l'accompagnement, Chopin privilégie deux types d'interaction entre les mains :
1 : les mêmes notes.
2 : les mêmes écarts de doigts.

Chopin

Op 25 #1

(♩ = 96)

p Etc. Bien évidemment : continuez la formule d'accompagnement de Chopin...

532123 532123 532123
On remarquera la constante simultanéité des 2 pouces dans la formule en sextolets.

524 524

(Chopin croise les pouces) ↓M.G.

Chanter le 4
5 24

Chanter le 2
5 23

(ici 4 M.G. pour 6 M.D.)

5313 5213

(Faire ressortir le pouce M.G. sur le contretemps)
Et remarquez que les 1 restent synchronisés avec les 6:4.

(1 M.G. sur contretemps)

5212 5313 On retrouvera ce triolet aux 1er systèmes de la page suivante (7 fois)

rit. *a tpo.* 524123

f (Chopin croise les pouces)

Baucoup de pianistes jouent les mouvements circulaires M.D : ⤴ & M.G : ⤵

Mais d'autres comme G. Pludermacher jouent M.D : ⤴ & M.G : ⤵ Quelque soit le sens que l'on a choisi... l'important est d'aider le travail des doigts par ces mouvements. (Pour ma part, pour certaines positions, je change le sens de rotation des avant-bras)

523123 523123

5212 42\124 5212 42\123 532123 5212 52\123 53\135 52\123 53\135
(On retrouve le triolet) 5212 5212 ↓M.G 5212 5212 ↓M.G

f *cresc.*

523124 523123 523123 524124 523123

ff *fp*

5212 52\125 5313 532123

5 4 5 5 5 4

pp *Dim.*

542124 532123

leggierissimo 6 3 3

pp 6 3 3

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

5 3 2 1 3 1 3

1 2 3 5 1 2 3 5

5 2 4 1 1 4
rall.

ppp

Scd.

Durée : 2'40'' env.