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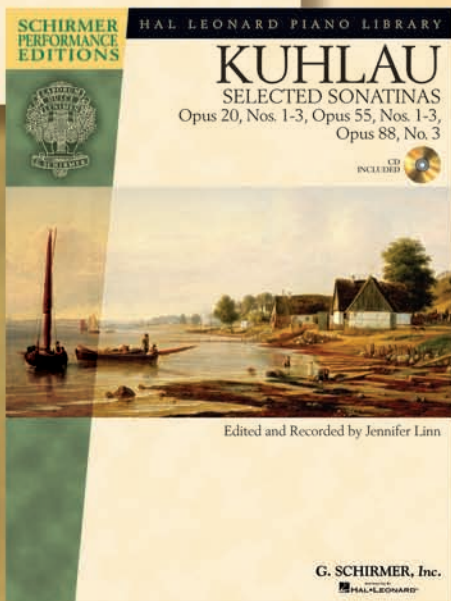
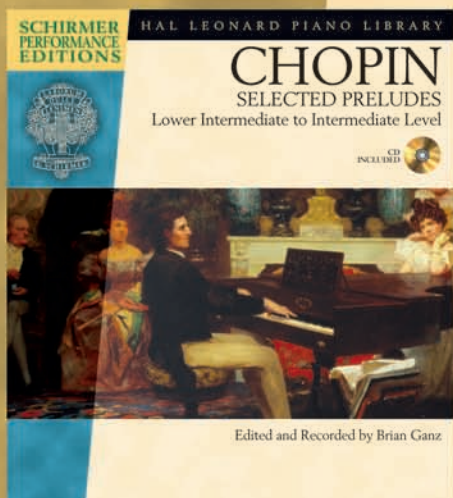
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edited by Jennifer Linn

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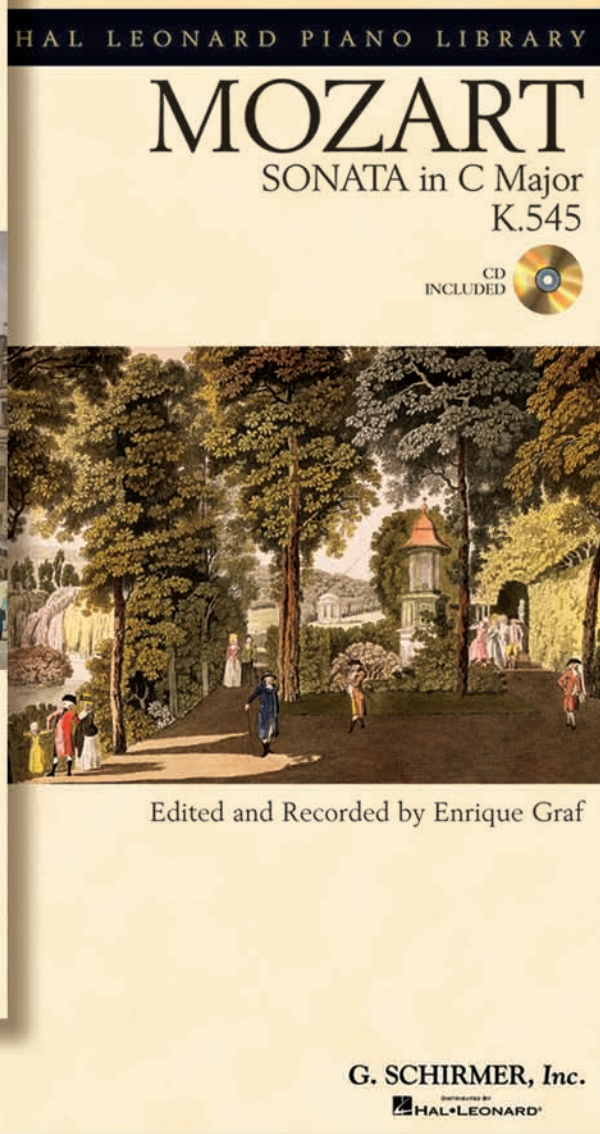
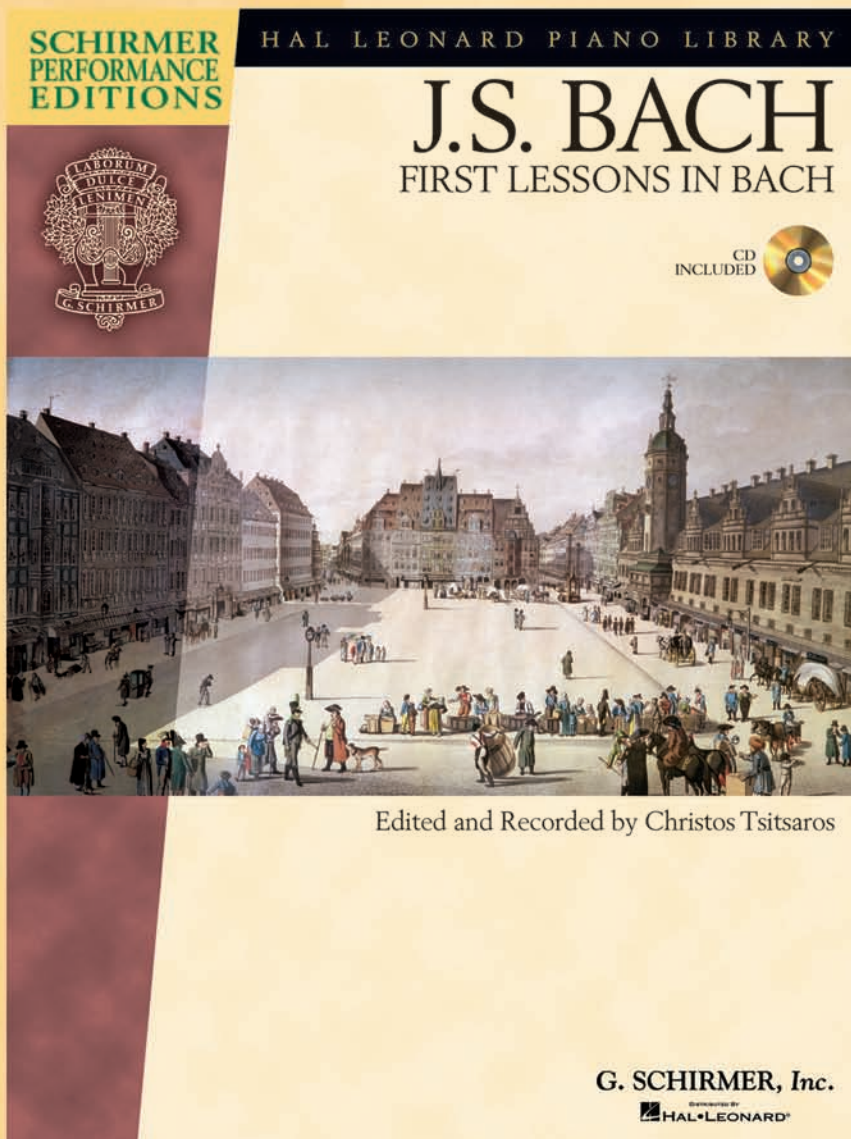
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BACH: FIRST LESSONS IN BACH

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from *Chopin: Preludes*, edited by Brian Ganz

- Rich cream toned paper is easy on the eyes

indications seem incomplete, I offer alternative suggestions under the heading "Pedaling Possibilities" in the individual performance notes.

Ornamentation

I suggest a non-dogmatic approach regarding the interpretation of ornaments in Chopin's *Preludes*. The very nature of ornamentation places it in the realm of the spontaneous, the improvised, where Chopin of course reigned supreme. It is unlikely that he ever played ornaments exactly the same way twice. That said, I have reproduced Chopin's ornamentation exactly as he wrote it in the manuscript, even when he writes similar ornaments in different ways within the same prelude. For example, in the two excerpts below, note the different rhythmic values for each ornament, and the missing slur in the second excerpt.

Prelude No. 24: m. 7, r.h.



Prelude No. 24: m. 25, r.h.



I also follow precisely Chopin's inclusion or exclusion of cross-strokes on all grace notes. However, one may fairly ask what significance these cross-strokes have in Chopin's music, since he was far from consistent in their use. The answer is likely, "only a little." Broadly speaking, there are four possibilities for the execution of grace notes, whether they have cross-strokes or not. They may be played quickly before the beat, quickly on the beat, slowly (or at least more expressively) before the beat, and slowly (or more expressively) on the beat. The presence or absence of a cross-stroke may provide a clue to the intended execution of a grace note. It does seem to me that Chopin is somewhat more likely to use cross-strokes in faster tempos, where the ornaments are likely to be played quickly and before the beat. Where he does not use cross-strokes, the grace notes seem somewhat more likely intended as *appoggiaturas*, to be played expressively, and on the beat. However, there are exceptions; hence the non-dogmatic approach.

Several ornaments in the *Preludes* warrant further discussion. Shorter ones have been realized in the score itself. The remaining are addressed here.

In *Prelude No. 8*, m. 34, I recommend that the ornament be performed in this manner:

Prelude No. 8: mm. 33-34



Another possible realization:

Prelude No. 8: mm. 33-34



Prelude No. 9 merits special consideration due to variant rhythmic notations for its signature rhythmic figure.

Example A (first edition):



The first edition and many subsequent publications notate this rhythmic figure as shown above, with the sixteenth note set apart from the lower-voice triplet throughout. This notation implies that the sixteenth note is to be played after the final eighth of the triplet, and indeed, it is most often performed that way. However, in Chopin's manuscript this figure is written as in Example B below, allowing for a different interpretation.

Example B (manuscript):



Note that in this version, the sixteenth note is to be played simultaneously with the final eighth of the triplet. If the performer adopts this version of the prelude, I recommend that the upper voice in beat 1, m. 8 be played as a duplet against the lower-voice triplet:

- Provides interpretive ideas for tempo, pedaling, ornamentation, dynamics, and fingering
- Gives specific performance suggestions for the individual pieces

from *Clementi: Sonatinas, Opus 36*, edited by Jennifer Linn

* optional

- Clean, easy to read layout
- Ornaments and trills are realized in the music
- Fingering suggestions are clearly notated

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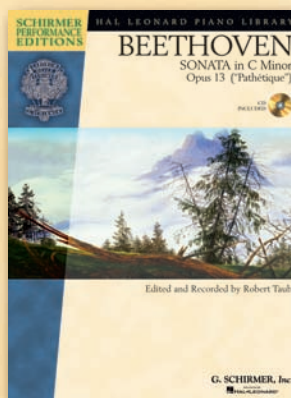


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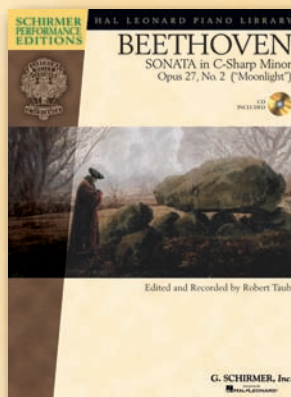


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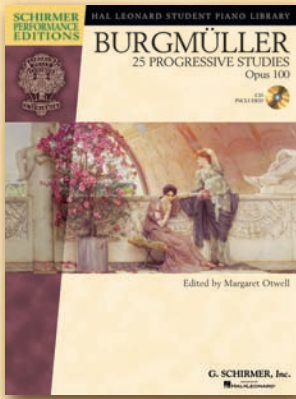
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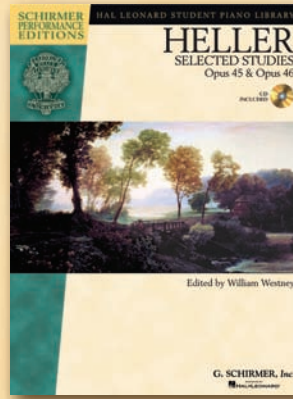
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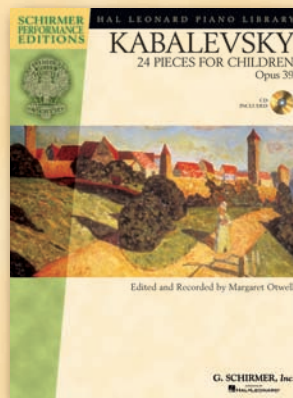
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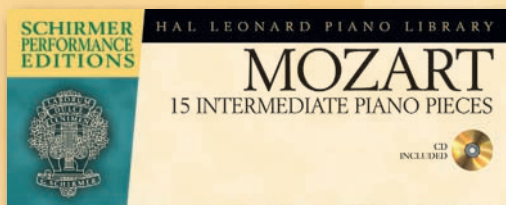
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