

James Wunsch

## 4 Variations on Etudes by Frederic Chopin





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Variation on Etude Op.10 No. 1 C-major

Variation on Etude Op.10 No. 2 A-minor

Variation on Etude Op.10 No. 2 A-minor (2<sup>nd</sup> Variation)

Variation on Etude Op.10 No. 12 C-minor

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## The Variations

The 24 Etudes by Frederic Chopin most surely rank among the most sophisticated and difficult pieces in piano literature. Although they were first conceived as exercises, they soon have been characterized as so-called concert etudes. Every good pianist has at least a few, if not all of them, in his repertoire. At the time of Chopin it was most common to improvise over one's own compositions as well as over those of other composers. Unfortunately, improvisation nowadays has become an almost obsolete practice in classical music. Some professors and piano instructors even proscribe it. As a result, the works of the Old Masters, even though beautiful beyond words, are often perceived as tedious and unimaginative. They therefore remain inaccessible, especially to the youth. That is why these variations should not be considered stiff and unmodifiable since, according to the proficiency level of the students they can be played slowly as well as fast, loud or quietly, forcefully or gently. The indications should not be restrictive for the students, although the accomplished pianist should follow the prescribed tempi very strictly. That means , even the virtuoso will have to practice the variation on the C-major etude in the indicated tempo, as well as the second variation on the A-minor etude for quite a while. These variations are extremely difficult, but not unplayable. The first A-minor variation, to be played with both hands, as well as the variation on the Revolutionary Etude requiring to interchange the right and the left hand, are both easy.

I wish you lots of fun practicing and the best of success, should you ever play these variations in concert.

Let me end with the words of the great Friedrich Gulda:

there **are two kinds of music -- good music and the other kind.**



*James Wunsch*

## Variations

1 Allegro (♩ = 168)  
*legato*  
*f*  
*Ped. ad lib.*  
8<sup>va</sup>  
Page 5

2 Allegro (♩ = 144)  
*sempre legato*  
*cresc.*  
Page 13

3 Allegro (♩ = 144)  
*sempre legato*  
*f*  
*cresc.*  
*f*  
Page 20

4 Allegro con fuoco (♩ = 160)  
*legatissimo*  
*ff*  
*cresc.*  
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# Variation on Etude No. 1 C-major by Frederic Chopin

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for Eve

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Allegro (♩ = 168)

*legato*

*f*

*Ped. ad lib.*



# Variation on Etude No. 2 A-minor by Frederic Chopin

13

## The B.B. Variation

Allegro (♩ = 144)

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sempre legato

cresc.

cresc.

*fz*

*fz*





# Variation 2 on Etude No. 2 A-minor by Frederic Chopin

*The 2nd B.B. Variation*

**Allegro** (♩ = 144)

*sempre legato*

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Piano

*f* *cresc.*

3

5 *cresc.*

7 *fz* *fz*



# Variation on Etude No. 12 C-minor by Frederic Chopin

*for my Mother*

**Allegro con fuoco** (♩ = 160)

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Piano

legatissimo

*ff*

*cresc.*

*con fuoco*

*cresc.*

*ff*

*ff*



