

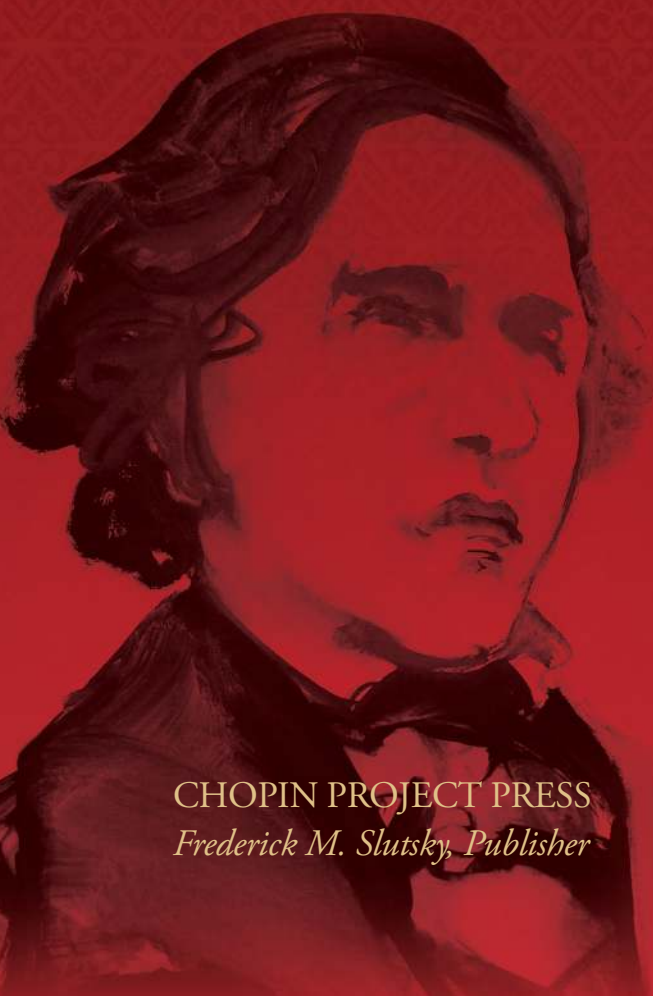
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10 ARRANGEMENTS  
*for* LATE BEGINNER *to* LATE INTERMEDIATE  
*by* Dina Pruzhansky

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# I CAN PLAY CHOPIN

I CAN PLAY SERIES • VOLUME 1



CHOPIN PROJECT PRESS  
*Frederick M. Slutsky, Publisher*

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CHOPIN  
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**W**hen someone mentions the words *Nocturne*, *Étude*, *Mazurka* or *Prélude*, most people would associate them with the name of Fryderyk Chopin.

And this is so because Chopin composed the finest and most famous examples of these and other musical genres.

Chopin redefined existing genres and refined them as piano masterpieces of the highest artistic merit.

This collection is the first of the “I Can Play” series produced by The Chopin Project®. It is intended to provide a piano student with an introduction to the variety of genres favored by Chopin which would be too difficult to perform in their original version.

These scores were arranged with special care and with sensitivity to Chopin’s music. We believe they will provide early inspiration for children and adults alike, by making these masterpieces accessible and fun to play.



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Chopin Project® and Chopin Project Press gratefully acknowledge the encouragement provided throughout the development of this compilation, by all who touched its spirit. Special thanks are expressed to Dina Pruzhansky, who arranged all the pieces; to Joseph Patrych, who produced its audio content; to William Russell Walker, who created the portrait of Chopin which appears on the cover; to graphic designer Sarah Alsan; to James Wu, who provided the music engraving for each of the ten pieces; to Myrna Harrison-Changar for a gift which inspired a young man's love for concert music fifty years ago; and to my daughter Bari, the other music in my life – Frederick M. Slutsky, Executive Producer & Publisher.

## Musical genres found in this collection:

**Prélude** - Usually a piece of brief duration. Before Chopin, a prelude was generally played as an introduction to a larger work. Chopin's preludes, though short, are self-contained pieces that can be played separately or as a cycle. They vary widely in character. Each one explores a particular mood.

**Nocturne** - A romantic and poetic piece of music, usually tranquil and lyrical in character, suggesting nighttime. It was Chopin who made the Nocturne famous in music.

**Étude** - Strictly speaking, an etude is an exercise for solo instrumentalist posing a specific technical challenge. While Chopin's etudes certainly fit this description, they are not merely exercises. They are musical masterpieces that have become a staple in pianists' concert repertoire. The Etude in this collection is arranged as a Duet.

**Several more genres represented in this collection are derived from dances, but are intended for listening and not dancing:**

**Waltz** - A smooth, gliding ballroom dance in 3/4 time, with an emphasis on the first beat of the measure.

**Mazurka** - Originally, a lively Polish folk dance in 3/4 time, with accents on the 2<sup>nd</sup> or 3<sup>rd</sup> beat of the measure.

**Polonaise** - Another Polish-rooted dance, a march-like ceremonial promenade for couples in moderate 3/4 time.

**Ecossaise** - A quick Scottish-style country dance in 2/4 time.

**Galop** - A lively country dance in 2/4 time, named after the fastest running gait of a horse. The Galop became popular in French salons before the Polka became more fashionable.

# Prélude

Op. 28 No. 7

Fryderyk Chopin  
*Arr. Dina Pruzhansky*

**Andantino.**  
*dolce*

The score is divided into four systems, each with two staves (treble and bass clef).  
 - **System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The right hand has a melodic line with fingerings 3, 4, 1, 1, 2, 4, 2, 1, 4, 3, 2, 4. The left hand has a bass line with fingerings 1, 2, 2. Dynamics change to *mp* at measure 3. Pedal marks are present at the end of measures 2 and 4.  
 - **System 2 (Measures 5-8):** Starts with a piano (*p*) dynamic. The right hand has a melodic line with fingerings 2, 1, 4, 5, 1, 2, 1, 2, 4, 3, 4. The left hand has a bass line with fingerings 1, 3, 2, 3, 1, 5, 1. Pedal marks are present at the end of measures 6 and 8.  
 - **System 3 (Measures 9-12):** Starts with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with fingerings 3, 4, 1, 1, 2, 4, 2, 1, 5, 3, 4, 2, 5, 3, 2. The left hand has a bass line with fingerings 1, 2, 3, 1, 2. Dynamics change to *mf* at measure 11 and back to *mp* at measure 12. Pedal marks are present at the end of measures 10, 12, and 13.  
 - **System 4 (Measures 13-15):** Starts with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with fingerings 1, 2, 4, 5, 4, 5, 4, 3. The left hand has a bass line with fingerings 1, 4, 2, 3, 1, 3. Pedal marks are present at the end of measures 14 and 15.

\*The arpeggiato ("breaking the chord") in the left hand is optional.

# Prélude

Op. 28 No. 20

Fryderyk Chopin  
*Arr. Dina Pruzhansky*

**Largo.**

*f*

*p*

*pp*

*ff*

*rit.*

*rit.*

*a tempo*

*Lea.* \* *Lea.* \* *Lea.* \* *Lea.* *simile*

*Lea.* \*

# Galop Marquis

P. 2/13

Fryderyk Chopin  
*Arr. Dina Pruzhansky*

**Allegro vivace.**

Musical notation for measures 1-6. Treble clef, 2/4 time signature. Dynamics include *mf*. Fingerings are indicated above notes. Bass clef accompaniment is shown below.

Musical notation for measures 7-12. Treble clef, 2/4 time signature. Dynamics include *mf*. Fingerings are indicated above notes. Bass clef accompaniment is shown below. Ends with **Fine**.

Musical notation for measures 13-17. Treble clef, 2/4 time signature. Dynamics include *f*. Fingerings are indicated above notes. Bass clef accompaniment is shown below.

Easier option:

Musical notation for measures 18-22. Treble clef, 2/4 time signature. Dynamics include *f*. Fingerings are indicated above notes. Bass clef accompaniment is shown below.

Musical notation for measures 23-27. Treble clef, 2/4 time signature. Dynamics include *f*. Fingerings are indicated above notes. Bass clef accompaniment is shown below. Ends with **D.C. al Fine**.

# Ecossaise

Op. 72 No. 3

Fryderyk Chopin  
 Arr. Dina Pruzhansky

**Vivace.**  $\text{♩}$   
*brillante*

*mf*

4

*f*

*poco rit.*

8

*sf*

Fine

10

*sf* *p*

14

*f*

**D.S. al Fine**



# Mazurka

Op. 6 No. 2

Fryderyk Chopin  
Arr. Dina Pruzhansky

Early Intermediate

**Moderato.**  $\text{\textcircled{S}}$

*mp*

5 *Led.* 1 \* 5 1 \* *Led.* \* *Led.* \*

5 5 3 4 2 4 1

*Led.* \* *Led.* \* 5 1 3 **Fine** 2

*mf*

9 2 1 3 5 4 1 2 1 3 1

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

*poco rit.*

13 2 1 3 5 4 1 2 1 3 1 5 4 3

*Led.* \* *Led.* \* *Led.* \* *Led.* **D.S. al Fine**

# Étude / Duet

Op. 10 No. 3

Fryderyk Chopin  
Arr. Dina Pruzhansky

**Lento, ma non troppo.**

Secondo

*p legato*

Leo \*Leo \*Leo \*Leo \*simile

*accel.* *rit.*

9 *a tempo*

*p*

14 *accel.* *rit.* *a tempo*

*con forza* *f*

19 *pp* *rit.*

*pp* *rit.*

Intermediate

# Étude / Duet

Op. 10 No. 3

Fryderyk Chopin  
*Arr. Dina Pruzhansky*

**Lento, ma non troppo.**

Primo

*p legato*

9 *a tempo*

*p*

14 *accel.* *rit.* *a tempo*

*con forza* *f*

19 *pp* *rit.*

# Nocturne

Op. 9 No. 2

Fryderyk Chopin  
Arr. Dina Pruzhansky

**Andante.**

*p dolce*  
*sempre legato*  
5 3 1 5 2 1 5 2 1 5 3 1 5 2 1 5 2 1 5 2

3 4 5 2 3 2  
1. 1 5 4 1  
*Ped.* \* *Ped.*

2. 1 5 4 1 2 4 3 1  
*mp*  
*Ped.* \* *Ped.* \* *Ped.* \* *simile*

*poco rit.* 6 4 3 2 1 3 4  
*a tempo* 5  
*f*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

Intermediate

Fryderyk Chopin: Nocturne Op. 9. No. 2, arr. Dina Pruzhansky

8 *poco rall.* *a tempo*

*sf*

*mf* *mp*

*p* *pp*

*Leo* \* *Leo* \* \* *Leo* \* *Leo* \* \* *Leo* \* \* *Leo* \* \* \* *Leo* \*

The musical score consists of four systems of two staves each. The first system (measures 8-9) features a treble clef with a melodic line and a bass clef with a supporting line. The tempo changes from *poco rall.* to *a tempo*. The first system includes dynamic markings *sf* and *sf*. The second system (measures 10-11) continues the melodic and bass lines. The third system (measures 12-13) includes dynamic markings *mf* and *mp*. The fourth system (measures 14) includes dynamic markings *p* and *pp*. Fingerings are indicated by numbers 1-5. The *Leo* and \* symbols are placed below the bass staff.

Intermediate

# Waltz in A Minor

Op. Post. (B. 150)

Fryderyk Chopin  
Arr. Dina Pruzhansky

Moderato.

*mf*

*p*

*f*

*simile*

*gva*

Intermediate

Fryderyk Chopin: Waltz in A Minor Op. Post. (B.150), arr. Dina Pruzhansky

25 *p*

Musical notation for measures 25-30. Treble clef with notes and fingerings (2, 1 2 1 5, 2 4 3, 1, 2, 3). Bass clef with chords. Dynamic *p*.

31 *mf*

Musical notation for measures 31-35. Treble clef with notes and fingerings (2, 3, 1 3 #5, 2 1 5 3 4 2, 3). Bass clef with chords and fingerings (5, 3, 4, 1/2). Dynamic *mf*.

36 *p*

Musical notation for measures 36-40. Treble clef with notes and fingerings (4, 1 2 4, 2 4 3 5, 4, 5). Bass clef with chords. Dynamic *p*.

41

Musical notation for measures 41-46. Treble clef with notes and fingerings (2, 2, 1 2 1 5, 2 4 3, 3, 1, 2). Bass clef with chords and fingerings (5, 3, 4, 5, 4, 5).

47 *p*

Musical notation for measures 47-51. Treble clef with notes and fingerings (1 2 1 5, 2, 3, 2, 2 4 3, 1, 2). Bass clef with chords and fingerings (5, 4, 2, 4, 5). Dynamic *p*.

52 *f* *poco rit.* *tr* 24343

Musical notation for measures 52-56. Treble clef with notes and fingerings (5, 4, 2 4 3 4 3, 5 1 2). Bass clef with chords and fingerings (5, 3, 5, 2, 1, 4(5)). Dynamic *f*, *poco rit.*, *tr*.

Intermediate

# Nocturne

Op. 9 No. 1

Fryderyk Chopin  
Arr. Dina Pruzhansky

**Larghetto.**

*p espressivo*

*l.h.*

*rit.*

*più rit.*

*a tempo*

*l.h.*



Fryderyk Chopin: Nocturne Op. 9 No. 1, arr. Dina Pruzhansky

16 *f* *più f*

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

19 *mp*

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

22 *mf* *simile*

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

25 *D.C. al Coda*

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

28 *mp* *p* *pp*

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

Late Intermediate

# Polonaise Militaire

Op. 40 No. 1

Fryderyk Chopin  
Arr. Dina Pruzhansky

**Allegro con brio.**

The musical score is presented in four systems, each with a treble and bass clef. Measure numbers 1, 4, 7, and 10 are indicated at the start of their respective systems. The key signature is one sharp (F#). The tempo is marked 'Allegro con brio'. Dynamics include 'f' (forte) and 'ff energico' (fortissimo energico). Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked 'Ped.' with a star symbol. The piece ends with a 'Fine' marking at the end of measure 9.

Late Intermediate

Fryderyk Chopin: Polonaise Militaire Op. 40 No. 1, arr. Dina Pruzhansky

13

Musical notation for measures 13-15. Treble clef, bass clef, key signature of one flat. Includes fingering numbers and dynamic markings.

16

Musical notation for measures 16-18. Treble clef, bass clef, key signature of one flat. Includes fingering numbers, dynamic markings (*fff*), and "Ped." markings.

19

Musical notation for measures 19-21. Treble clef, bass clef, key signature of one flat. Includes fingering numbers, dynamic markings (Ped.), and asterisks.

22

Musical notation for measures 22-24. Treble clef, bass clef, key signature of one flat. Includes fingering numbers, dynamic markings (Ped.), and "D.C. al Fine" marking.

Late Intermediate

# GLOSSARY of musical terms appearing in this book:



*Almost all musical terminology derives from Italian, as follows:*

**accel.** - abbreviation for *accelerando* - accelerating, gradually increasing the tempo (speed)

**Allegro** - fast

**Andante** - at a walking pace, moderately slow

**Andantino** - slightly faster than *Andante*

**a tempo** - back to the original speed

**brillante** - with sparkle, brilliantly

**Coda** - closing section of a musical piece indicated as  $\oplus$

**con brio** - with vigor

**con forza** - with force

**D.C. al Coda** – “**Da Capo al Coda**” - repeat from the beginning to the Coda. Coda indicated as  $\oplus$

**D.C. al Fine** – “**Da Capo al Fine**” - repeat from the beginning to the word “*Fine*” which means ‘End’.

**dolce** - gently, sweetly

**D.S. al Fine** – “**Dal Segno al Fine**”- repeat from the point indicated by ‘*Segno*’  $\text{S}$  to the word ‘*Fine*’=‘End’

**Duet** - A musical piece written or arranged for two people (*Eng*)

**energico** - energetic, strong

**espressivo** - expressively

**Fine** - End

**l.h.** - left hand (*Eng.*)

**Largo** - broadly, slow pace

**Larghetto** - somewhat slowly, not as slow as *Largo*

**legato** - smoothly, in a connected manner

**Lento** - slowly

**ma non troppo** - literal translation: “but not too much”, i.e., in moderation

**Moderato** - moderate, medium speed

**poco** - a little

**più** - more

**primo** - first (refers to the player who plays the first part)

**rit.** - from ‘*ritenuto*’ - suddenly slower, held back

**rall.** - from ‘*rallentando*’ - broadening the tempo (speed), progressively slowing down

**secondo** - second (refers to the player who plays the second part)

**sempre** - always, all the way through

**simile** - similarly

**Vivace** - lively, up-tempo

# NOTES

— // —

A large musical staff consisting of 21 horizontal lines. A large, faint treble clef watermark is centered on the staff. The staff is divided into three sections by curly braces on the left side: the first section has 7 lines, the second section has 7 lines, and the third section has 7 lines.

# NOTES

— // —

The image shows a sheet of musical notation paper with 24 horizontal lines. The paper is divided into three systems of eight lines each by large black curly braces on the left side. A large, faint, light gray watermark of a bass clef and two dots is centered on the page.



# I CAN PLAY CHOPIN

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- 
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  - Glossary of terminology used in the collection
- 

Dina Pruzhansky is a composer, pianist, music educator and arranger based in New York City. Having studied in Russia, Israel and the United States, her pedagogical approach combines the postulates of the Russian school with Western insight and sensibilities.

While maintaining a busy career as performer and composer, Dina remains passionate about piano pedagogy and has 15 years of teaching experience. She firmly believes that everyone, from the start of music studies, is entitled to learn from the finest masterpieces of the great composers. This collection of easy, fun, yet high-quality arrangements of Chopin pieces, provides a perfect introduction to the best of Chopin's music. The arrangements are tailored for children and beginner pianists of all ages.

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