

Chopin: Two Etudes in G Flat

Arranged as a Study for Two Pianos
by Guy Maier

Since the familiar Chopin Etudes in G Flat,—the so-called "Black Key" and "Butterfly" studies—resemble each other closely in character and harmonic content the idea struck me that to arrange them to be played simultaneously on two pianos would make an amusing game. Therefore, I resolved to include as much as possible of the original studies in the arranging, and to add or alter only where absolutely necessary. As a result, the "Butterfly" study has come out practically intact (except for shifting positions) while the "Black Key" had to be shortened, juggled somewhat and changed in spots.

From my own experience in playing music for two pianos I earnestly advise pianists to play the piece lightly, (but incisively) to slightly emphasize first a phrase of the "Black Key" then of the "Butterfly," (whichever happens to be on top) always to use very little pedal, and to play the basses quite solidly throughout.

Please note in the first piano, first measure (and once again further on) the marking $\left\{ \begin{matrix} 8 \\ 8 \end{matrix} \right.$ by which is meant two octaves higher than written.

The final octave passage sounds sonorous enough as it is written, but more adventurous souls may prefer one of the following variants. The second alternative is like the first,—with a few of the difficult octaves omitted:

or

Guy Maier

For Ethel Hauser and Elizabeth Davies

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GUY MAIER

Vivace

First Piano

Second Piano

Vivace

p

8

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3

p

mf

pp

mf

p

4

8

pp

p

8

8

Musical score for piano, page 5, measures 8-15. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 8 starts with a forte dynamic. The right hand has sixteenth-note patterns with grace notes, while the left hand provides harmonic support. Measure 9 begins with a piano dynamic, followed by a crescendo. Measure 10 continues the sixteenth-note patterns with grace notes. Measure 11 shows a change in texture with eighth-note chords. Measure 12 features eighth-note chords in the bass. Measures 13 and 14 continue with eighth-note chords. Measure 15 concludes with a forte dynamic.

Sheet music for piano, page 6, featuring six staves of musical notation. The music is in common time and consists of measures 8 through 14. The key signature is four flats. Measure 8 starts with a treble clef, followed by a bass clef in measure 9. Measure 10 begins with a treble clef again. Measure 11 shows a change in dynamics from *mp* to *subito*. Measures 12 and 13 show a return to the *mp* dynamic. Measure 14 begins with a treble clef and includes a crescendo instruction. Measures 11 through 14 feature hand fingerings (e.g., 1, 2, 3, 4, 5) above the treble staff. Measures 12 and 13 include bass clef changes. Measures 12 and 14 end with a bass clef. Measures 12 and 14 also include dynamic markings *cresc.* and *dim.* respectively. Measures 12 and 14 conclude with a repeat sign.

molto rit.

molto rit. rit.

pp

8

8

8

8

8

pp

8

mp

sost.
Ped.

pp poco cresc.

poco cresc.

ppp

ppp

poco rit. fff sfz

poco rit. fff sfz