

Marche Funèbre - Chopin

(Funeral March - Piano Sonata No.2 Op.35)

FRÉDÉRIC CHOPIN, ARR. HUGH LEVEY FOR CLARINET QUINTET



CLARINET QUINTET

SCORE & PARTS

Marche Funèbre: Piano Sonata No.2 Opus.35

FRÉDÉRIC CHOPIN

Clarinet Quintet:

E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3 or E♭ Alto Clarinet, B♭ Bass Clarinet

If there is any piece of music that modern western culture associates with a sombre funeral procession, it is this march from Chopin's second piano sonata in B ♭ minor. It was used for Chopin's own funeral in Paris in 1849. In the 20th century it was used at the state funerals of Sir Winston Churchill, John F. Kennedy, and Leonid Brezhnev. It also appears in both serious and comic films to symbolise death or impending disaster.

Everyone knows the opening march with the slow plodding notes in the piano's left hand, but there is so much more to this wonderful piece of music! There is light and shade. There is seriousness, but it is tempered with poignancy and a sublimely beautiful and lyrical trio section in D ♭ major. It is a composition which is both world-famous and unknown at the same time. Educate your audiences by performing the whole movement. They will see it in a new light.

The piano sonata was published in 1840, but the march had been written two years earlier. It is one of Chopin's most enduring works. Although published as 'Marche Funèbre' (funeral march) in 1838, Chopin later removed the word Funèbre and referred to it as "Marche", both in later editions of the sonata and in his personal correspondence. It seems he did not want the march to be associated purely with funerals, which seems remarkably prescient given the associations that the music has today.

So it is definitely time to look at this work afresh and that is what the arranger has done in this version for Clarinet Quintet. The instrumental colours lend themselves to the sombre opening march (B♭ Clarinet, Alto Clarinet, Bass Clarinet) and to the lyrical central trio where the clarinets share the melodic line, accompanied by flowing quavers in the lower instruments and Chopin's original bass line in the bass clarinet.

Duration; 8.30 to 9 minutes (6.30 to 7 minutes without repeats)

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Marche Funèbre

Piano Sonata Opus 35

Frédéric Chopin (arr. Hugh Levey)

Lento

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

Alto Clarinet

B♭ Bass Clarinet

5

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B♭ B. Cl.

p

mp

p

mp

p

8va until bar 14 if no low D

This musical score is for woodwind instruments, specifically E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, Alto Clarinet, and B♭ Bass Clarinet. The score is divided into two systems, starting at measure 9 and measure 13. A large, semi-transparent watermark is centered over the middle of the page.

System 1 (Measures 9-12):

- E♭ Cl.:** Measures 9 and 10 are whole rests. Measures 11 and 12 feature a melodic line starting on G4, moving to A4, B4, and C5, with a *sfz* (sforzando) dynamic marking.
- B♭ Cl.1:** Measures 9 and 10 are whole rests. Measures 11 and 12 feature a melodic line starting on F4, moving to G4, A4, and B4, with a *sfz* dynamic marking.
- B♭ Cl.2:** Measures 9 and 10 play a half note G3. Measures 11 and 12 play a half note F3. A *mp* (mezzo-piano) dynamic marking is present at the start of measure 9.
- A. Cl.:** Measures 9 and 10 play a half note G3. Measures 11 and 12 play a half note F3.
- B♭ B. Cl.:** Measures 9 and 10 play a half note G2. Measures 11 and 12 play a half note F2.

System 2 (Measures 13-16):

- E♭ Cl.:** Measures 13 and 14 play a half note G4. Measures 15 and 16 play a half note A4. A *mp* dynamic marking is at the start of measure 13, and a *f* (forte) dynamic marking is at the start of measure 15.
- B♭ Cl.1:** Measures 13 and 14 play a half note F4. Measures 15 and 16 play a half note G4. A *p* (piano) dynamic marking is at the start of measure 13, and a *f* dynamic marking is at the start of measure 15.
- B♭ Cl.2:** Measures 13 and 14 play a half note G3. Measures 15 and 16 play a half note F3. A *mp* dynamic marking is at the start of measure 13, and a *f* dynamic marking is at the start of measure 15.
- A. Cl.:** Measures 13 and 14 play a half note G3. Measures 15 and 16 play a half note F3. A *f* dynamic marking is at the start of measure 15.
- B♭ B. Cl.:** Measures 13 and 14 play a half note G2. Measures 15 and 16 play a half note F2. A *(loco)* marking is present in measure 14, and a *f* dynamic marking is at the start of measure 15.

25

E♭ Cl.

B♭ Cl.1

B♭ Cl.2

A. Cl.

B♭ B. Cl.

tr

tr

29

E♭ Cl.

B♭ Cl.1

B♭ Cl.2

A. Cl.

B♭ B. Cl.

mp

p

p

p

p

Solo

p

33

E♭ Cl.

B♭ Cl.1

B♭ Cl.2

A. Cl.

B♭ B. Cl.

Solo

p

37

E♭ Cl.

B♭ Cl.1

B♭ Cl.2

A. Cl.

B♭ B. Cl.

p

Solo

mp

p

p