

SHOSTAKOVICH

THREE FANTASTIC DANCES

OPUS 5
FOR THE PIANO

Maurice Hinson, Editor



Three Fantastic Dances

1922

Dmitri Shostakovich (1906-1975)

Op. 5

I

Allegretto (♩ = c. 120)

p *leggero*

4

8

12

15

p *f* *mf* *mp* *espr.* *poco rit.* *a tempo* *p*

f *mf* *mp* *espr.* *poco rit.* *cresc.*

cresc. *f*

18

8

f

21

p leggero

8

24

1 1 5 3 4 1 2

27

8

pp

30

8

pp

Andantino (♩ = c. 108)

II

Più mosso

27

8- rit. f 4 1

Allegretto

33

8- mf f 4 2

ossia:

Tempo I

39

8- 4 2 p 4 2

il basso marcato

45

8- p

8-

51

8- rit. pp

III

Allegretto (♩ = c. 80)

p scherzando

Measures 1-4. Treble clef, 2/4 time. Bass clef accompaniment. Fingerings: 3, 5, 1, 2, 3, 5, 5, 4, 1, 3, 2, 1, 5, 4, 5, 4, 5. Dynamics: *p*. Markings: *scherzando*, accents, slurs.

5

Measures 5-8. Treble clef, 2/4 time. Bass clef accompaniment. Fingerings: 5, 4, 5, 4, 5. Dynamics: *p*. Markings: accents, slurs.

9

mf *p*

Measures 9-12. Treble clef, 2/4 time. Bass clef accompaniment. Fingerings: 1, 3, 2, 1, 1, 5, 4, 3, 2. Dynamics: *mf*, *p*. Markings: accents, slurs.

13

Measures 13-16. Treble clef, 2/4 time. Bass clef accompaniment. Fingerings: 5, 4, 4, 2, 1, 3, 4, 5, 4, 3, 2, 1. Dynamics: *p*. Markings: accents, slurs.

17

animato *cresc.*

Measures 17-20. Treble clef, 2/4 time. Bass clef accompaniment. Fingerings: 5, 4, 4, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1. Dynamics: *animato*, *cresc.* Markings: accents, slurs.

About the Music

These light and charming dances were composed in 1922 while Shostakovich was 16 years old and studying at the Leningrad Conservatory. Shostakovich and his sister, Marusia, often played these delightful dances at concerts given in their home. In spite of their early date of composition, they show a striking precocity and an inborn sense of technique. Shostakovich's rhythm is precise and his melody is rooted in Russian folk music. His piano music is never overloaded or bombastic and even the early works show a mature keyboard mastery.

I

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This amusing marchlike dance is full of short and clever rhythmic figures and centers around the tonality of C. It is in **ABA** form: **A** = measures 1–12; **B** = 13–20; **A** = 21–32. Shostakovich uses a C pedal point throughout most of the piece, thereby allowing for much use of chromatic harmony. All of the figuration is very pianistic and fits the fingers beautifully. Make sure the 16th rests in measures 1–2, 5–6, 21–22 and 25–26 are given their full time value. All of the rests (and there are many) are extremely important. Lean the upper body to the right when playing high in the treble register at measures 3, 7, 10, 12, 14, 16–20, etc. Keep staccatos dry and short as they add a great deal to the character of this droll march.

II

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This lyrical yet capricious waltz has much charm and centers around G. The form is **ABA**: **A** = measures 1–16; **B** = 17–40; **A** = 41–56. Good examples of “wrong note” technique can be seen in the melody at measures 18 (A-flat, rather than expected A), and 34 (C, rather than expected D-flat). This witty technique was used by Russian and French composers around 1920 to protest chromatic and dramatic 19th-century romanticism. Shostakovich displays his impudence here by disrupting the innocent melody with occasional, unexpected “wrong notes.”

Keep a good, swaying waltz movement throughout the piece and be sure to bring out the bass octaves at measures 49 to the end as requested: *il basso marcato*.

III

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This humorous polka contains no sharps or flats in its key signature and eventually does end in C, but it spends time flirting with other keys by quickly shifting tonalities. Shifted tonality occurs in a strong tonal context and the harmony which accompanies it is uncomplicated. The new keys do not last long and quickly return to the original key or a new one. This dance opens in A-flat major but quickly shifts to G at measure 9, then to E minor at measure 10, back to G (11), E minor (12), C (13–16), C (21), B (22), E-flat minor (23), D⁷ (25), A-flat (31), etc. This type of technique was a repudiation of the long modulatory passages in 19th-century music. Shostakovich and Prokofiev used it in a capricious and effective manner.

Keep the joking (*scherzando*) quality throughout this piece. Be sure to aim for bell-like (*quasi campanelli*) percussive effects at measures 21–26. Take a good, long pause at the fermata between measures 30 and 31. Bring out the left hand in measures 41–42. The form is **ABA**: **A** = measures 1–12; **B** = 13–30; **A** = 31–42.

Each of these three dances contains unique, fanciful qualities that underscore the word *fantastic* used in the title of this ingenious set.

Pedal marks, fingering and metronome indications are editorial.

*This edition is dedicated to Virginia (Ginger) Campbell,
with admiration and appreciation.*

Maurice Hinson