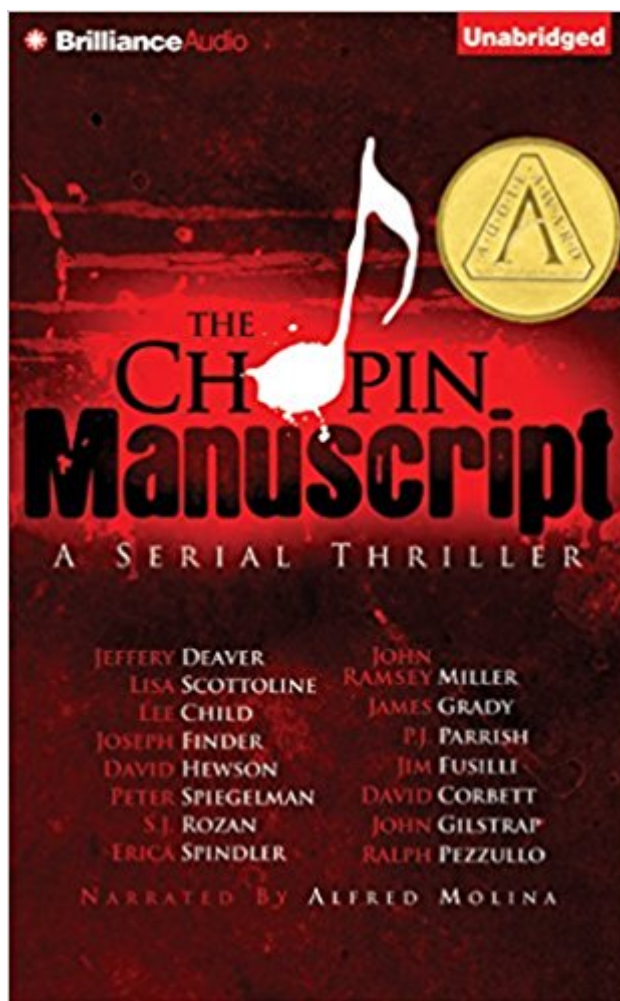


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# The Chopin Manuscript



## Synopsis

2008 Audie Award Winner • Audiobook of the Year Former war crimes investigator Harold Middleton possesses a previously unknown score by Frederic Chopin. But he is unaware that, locked within its handwritten notes, lies a secret that now threatens the lives of thousands of Americans. As he races from Poland to America to uncover the mystery of the manuscript, Middleton will be accused of murder, pursued by federal agents, and targeted by assassins. But the greatest threat will come from a shadowy figure out of his past: the man known only as Faust. The Chopin Manuscript is a unique collaboration by 15 of the world's greatest thriller writers. Jeffery Deaver conceived the characters and set the plot in motion; the other authors each wrote a chapter in turn. Deaver then completed what he started, bringing The Chopin Manuscript to its explosive conclusion. "Innovative and unique, The Chopin Manuscript, written by masters in the field of thrillers, is far more than the sum of its parts. Here each author shines, blending individual skill and energy, into a riveting, crackling-paced tapestry of murder, mystery, and mayhem. Not to be missed!" • James Rollins, author of The Judas Strain "A GREAT story, written by one GREAT author after another, in one GREAT chapter after another. A stellar achievement of collectivity that blows from the starting gate at 100 mph and never slows down. A thrill-a-page from 15 GREAT thriller masters. Don't miss this one." • Steve Berry, author of The Venetian Betrayal

## Book Information

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## Customer Reviews

A former journalist, folksinger and attorney, Jeffery Deaver has appeared on bestseller lists around

the world. His books are sold in 150 countries and translated into 25 languages. Reader ALFRED MOLINA stars as Levin in the acclaimed film version of Tolstoy's classic. A graduate of the Guildhall School of Music and Drama in London, he has appeared in many films, including The Da Vinci Code and Chocolat.

Oh my. Very weak story and character development. Never have I cared less about so many characters in a single book. I stuck with it and it wasn't very good, until the end. When I saw that Jeffery Deaver was finishing this thing out, I should have known that there would be twists that were so unbelievable, it would be an insult to anyone forcing their way through this thing. When the hero literally asks one of the villains for his gun so he can "borrow" some bullets (while the villain thinks he has the hero convinced he's a good guy), so the villain can later pull the same gun on the hero and find (SHOCK!!!) the hero knew he was bad all along and unloaded the gun, I threw up a little in my mouth. Really? REALLY? On what planet is this even hypothetically possible. It would have been more believable if the hero had just turned into a bat and flown out the window. When, a few short paragraphs later, another completely underdeveloped character who you will care nothing about tells the hero "I don't know what to say, Harry. Your country owes you a huge debt. You saved thousands of lives", I literally thought the book was about super spy Michael Scarn. Which then made me wish I had spent the hours I invested in this failed writing project, binge watching television instead. I won't even get into the fact that one character shoots someone in the face out of nowhere and it is never explained why nobody asked, "What just happened there? Did 'one of the most well respected lawyers in New Orleans' just drive up and shoot someone in the face? What's up with that?" Is this an SNL skit? A note to Mr. Deaver: What happened Jeffery. Your older books are so much better. Have you tapped out and just try to see what you can get away with in stories? You've jumped the shark so many times, after reading 20 or so of your books, I've decided not to just skip Lincoln Rhyme novels (which try and twist a twist so it is twisted beyond any twist that could be a rational twist), but any further novels with your name on them. "Can this ending really be that bad?", you ask? Why yes. Yes it can. Even if you can find any enjoyment in the other chapters, this kick to the crotch you get in the end will surely wipe it away. Trust me, don't invest the time reading this, listening to it, or even having a friend give you a vague description of it. Read this review and just walk away. If you think a book written by multiple authors is a unique and intriguing idea, try No Rest for the Dead. Not great, but much better.

This book has been out for awhile and was recommended by a friend. She thought the concept of

writers passing along a script for the next person to develop the next line of the story was unique and she liked the book. Me not so much. There was too little character development, too many twists and turns that seemed unbelievable and an ending that fell with a thud. The main character, Harry Middleton, is fairly well developed as is Detective Padlo and maybe Felicia Kaninsky, but the characters of Charlotte and her husband - the fabulous guy who marries Charlotte (daughter of Middleton) works at getting her pregnant for years and then it turns out is only doing it for some nefarious reason, and I won't ruin any experience you will have by talking about how he ruins Charlotte's happy day. M.T. Connolly, an FBI agent starts with some initial development as a well intentioned and hard working agent with problems (a regular character in crime dramas), and then is summarily offed without a thought. There isn't a rhythm to this book; it is jarring and jolting along until the end and then just ends, or rather maybe it ends so that these authors can pick it up where is so badly left off. I suggest they keep to writing their own stuff at their material is all better from the same source.

This book is downright silly in concept and execution, especially to anyone who knows anything about music, or pianos. Yet, perhaps because of that, it's kinda fun. However, Chapter 15, where mysteries and codes are solved, really fails in terms of any credibility or research. Or, rather, it seems as if a lazy high school student who's musical knowledge comes primarily from American Idol spent 5 minutes on Wikipedia to come up with (quite faulty) explanations of the secret code. Here's a few issues: **WARNING - Possible Spoilers Below**, but I don't think I give away anything major... As the author says but fails to understand, the cadenza is designed for the performer to improvise, not for the performer to try to do exactly what Mozart would do. Mozart would never play the same cadenza twice. 16 bars of Chopin would typically be about 400 notes, not 40. Obviously, 88 keys on a piano, 88 possibilities for each note, not just "letters a to g", or even with sharps and flats. Frequencies (what he calls "concert pitch") shouldn't help... there will still be exactly 88 pitches; the numerals in the pitches are not separable since they'll always be grouped into just 88 patterns. Why would a couple hundred notes yield 80,000 digits? 400 digits per note? That makes no sense! As he notes (haha!) piano frequencies are in the 2-5 digit range. Basic problem with temperament (which he calls "tempering") discussion: anything repeatable could be derived mathematically; there are certainly tables of pitches for different temperings. Anything that would be the fine-tuning done by a tuner would be tied to a particular instrument (on a particular day (with particular temperature and humidity (and often dependent on a particular performer's style))) - not reproducible in any other situation. Bach's "well-temperament" doesn't make a keyboard sound

perfect... it makes it sound acceptable in a wide range of situations. It was decidedly not perfect, his whole point in the Well-Tempered Klavier was that none of the perfect systems work for a range of things; he was demonstrating his compromise solution. "Tune a MIDI keyboard"? Doesn't work that way. A MIDI keyboard sends a signal that says what key was pressed, nothing about pitch. Specialized software can play with the pitch related to each key... but "tuning" in such a way requires that you provide the frequencies for each key, or the math to derive them... you don't "tune to see what sounds right" and then just read off the numbers. A "MIDI Interface" doesn't do anything by itself... it lets you connect a MIDI keyboard to a computer. It certainly doesn't display pitches on an LCD screen... it only shuttles MIDI key numbers and such around.

Interesting concept that fractured in the execution... serially written by many authors, but it doesn't hang together as well as it could have (and should have). But I am also sure it was very challenging to even consider being a part of this project!!!

Excellent Thriller. Lots of plot twist. Takes you to the last chapter to put it all together.

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