

# FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume II.

## PRELUDES

for the Pianoforte.

Prelude C major

Op. 28 № 1.

- A minor " " 2.
- G major " " 3.
- E minor " " 4.
- D major " " 5.
- B minor " " 6.
- A major " " 7.
- F sharp minor " " 8.
- E major " " 9.
- C sharp minor " " 10.
- B major " " 11.
- G sharp minor " " 12.

Prelude F sharp major Op. 28 № 13.

- E flat minor " " 14.
- D flat major " " 15.
- B flat minor " " 16.
- A flat major " " 17.
- F minor " " 18.
- E flat major " " 19.
- C minor " " 20.
- B flat major " " 21.
- G minor " " 22.
- F major " " 23.
- D minor " " 24.

Prelude C sharp minor Op. 45.

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BERLIN,  
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Chopin's Genius entfaltet sich am liebenswürdigsten innerhalb engbegrenzter musikalischer Formen. Auch die Praeludien sind in ihrer aphoristischen Kürze Meisterwerke ersten Ranges. Einige derselben zeigen sich als knapp skizzierte, zum Theil dem Notturnostyl verwandte Stimmungsbilder und bieten auch dem minder vorgeschrittenen Spieler kein technisches Hinderniss; ich meine № 4, 6, 7, 9, 15 und 20. Schwerer sind № 17, 25 und 11, ohne jedoch hervorragende Virtuositat zu beanspruchen. Die übrigen Praeludien neigen sich zu der Gattung der Charakter-Etude hin. Trotz ihrer kürzerer Anlage sind sie den grossen Sammlungen, Op. 10 und Op. 25, ebenbürtig. Soweit es sich ohne Berücksichtigung individueller Begabung thun lässt, schlage ich nachstehende Reihenfolge des Studiums vor. Man beginne mit № 1, 14, 10, 22, 23, 3 und 18. Sehr grosse Bravour erfordern № 12, 8, 16 und 24. Die Schwierigkeit der übrigen Praeludien № 2, 5, 13, 19 und 21, beruht in der feinfühligen Piano- und Legato-Technik, welche wegen der weiten Lagen, Sprünge und Doppelgriffe eine bedeutende Höhe der Entwicklung voraussetzt.

*Chopin's genius nowhere reveals itself more charmingly than within narrowly-bounded musical forms. The Preludes, also, are, in their aphoristic brevity, masterpieces of the first rank. Some of them appear like briefly sketched mood-pictures related to the nocturne-style, and offer no technical hindrance even to the less advanced player. I mean Nos 4, 6, 7, 9, 15 and 20. More difficult are Nos 17, 25 and 11, without however demanding eminent virtuosity. The other Preludes belong to a species of Character- etude. Despite their brevity of outline they are on a par with the great collections Op. 10 and Op. 25. In so far as it is practicable, — special cases of individual endowments not being taken into consideration,— I would propose the following order of succession. Begin with Nos 1, 14, 10, 22, 23, 3 and 18. Very great bravura is demanded by Nos 12, 8, 16 and 24. The difficulty of the other Preludes Nos 2, 5, 13, 19 and 21, lies in the delicate piano- and legato-technic, which, on account of the extended positions, leaps and double-notes presupposes a high degree of development.*

# 24 Praeludien.

(Preludes.)

Fr. Chopin, Op. 28.

**Agitato.  $\text{d} = 94$**

1.

a) Statt dieser Quintolen enthält die Ausgabe von Breitkopf und Härtel im Haupttext eine Fortführung des bisherigen Rhythmus.

a) Instead of these Quintolets, the edition of Breitkopf and Härtel contains in the main text a continuation of the previous rhythm.

Lento. ( $\text{d} = 76$ )

*p*

*mp*

a)

*Ped.*

*dim.*

*sostenuto*

*Vivace. ( $\text{d} = 72$ )*

*leggieramente*

*Ped.*

- a) Nachstehende Vertheilung der Begleitungsfigur auf beide Hände Stücks, doch that sie der musikalischen Schönheit desselben etc. zerstört zwar die technische Eigenart dieses keinen Abbruch.
- a) *The following distribution of the accompaniment-figure between the two hands destroys, it is true, the technical peculiarity of this piece, but does no violence to its musical beauty.*

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 35 through 48. The first four staves are in treble clef, while the fifth staff is in bass clef. The key signature changes between G major and F# major. The notation includes various note heads, stems, and bar lines. Pedal instructions ('Ped.') are placed below the first, third, and fourth staves. Fingerings are indicated above the notes in several measures. Measure 35 starts with a dynamic of  $\frac{3}{8}$ . Measures 36-37 show a transition with a measure of  $\frac{5}{8}$  followed by  $\frac{3}{8}$ . Measure 38 begins with a dynamic of  $\frac{3}{8}$ . Measures 39-40 show another transition with a measure of  $\frac{5}{8}$  followed by  $\frac{3}{8}$ . Measure 41 begins with a dynamic of  $\frac{3}{8}$ . Measures 42-43 show a transition with a measure of  $\frac{5}{8}$  followed by  $\frac{3}{8}$ . Measure 44 begins with a dynamic of  $\frac{3}{8}$ . Measures 45-46 show a transition with a measure of  $\frac{5}{8}$  followed by  $\frac{3}{8}$ . Measure 47 begins with a dynamic of  $\frac{3}{8}$ . Measures 48-49 show a transition with a measure of  $\frac{5}{8}$  followed by  $\frac{3}{8}$ .

6

## Largo. ( $\text{♩} = 69$ )

4.

*espress.*

*non staccato*

*p*

*stretto -*

*f*

*dim.*

*p*

*smorz.*

*pp*

*Allegro molto. (d.=84)*

*p e molto leggiero*

*cresc.*

*dim.*

*p*

*cresc.*

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The image shows a page of sheet music for piano, page 7. It consists of eight staves of musical notation. The top two staves are in common time (indicated by 'C') and have a key signature of one sharp (F#). The third staff begins with 'dim.' followed by a dynamic line, and the fourth staff starts with 'f' (forte). The fifth staff is labeled 'Lento assai. (♩ = 66)' and 'simile'. The sixth staff is labeled 'sotto voce'. The seventh staff has a dynamic 'un poco cresc.' followed by 'p' (pianissimo). The eighth staff has a dynamic 'sostenuto' at both ends. The ninth staff has a dynamic 'dim.' followed by a dynamic line and 'pp' (pianississimo). Articulation marks like 'Ped.', asterisks, and numbers (1, 2, 3, 4, 5) are placed under specific notes throughout the page. Measure numbers 1 through 5 are visible above the first five staves.

8

**Andantino. (♩ = 100)**

7.

*p dolce*

Ped. \* Ped. \* Ped. \* Ped.

**Molto agitato. (♩ = 80)**

8.

*p*

b) Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Pedal mit jedem Viertel

*f*

*p cresc.*

a) Klindworth's Variante: 

b) Kleine Hände werden vielfach den Fingersatz 1315 gebrauchen müssen.  
*Small hands will often be compelled to use the fingering 1315.*  
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The image shows a page of sheet music for a piano, consisting of eight staves. The music is in common time and uses a key signature of two sharps. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. The first five staves are in treble clef, while the last three are in bass clef. Measure numbers 9 through 16 are indicated above the staves. Performance instructions include "poco ritenuto" (measure 12), "mf molto agitato e stretto" (measure 14), "CRESO." (measure 15), "ff" (measure 17), and dynamic markings like "Ped." and asterisks indicating pedal points. The music is highly rhythmic and technical, typical of a virtuosic piano piece.

a) Herausgeber zieht hier den langen Vorschlag dem kurzen vor.

| a) The editor prefers here the long appoggiatura to the short one.  
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**Allegro molto.** (♩ = 120)

10.

**Vivace.** (♩ = 126)

11.

Presto. (d.=69)

12.

*f*

*cresc.*

*Ped.* \*

*ff*

*mf*

*cresc.*

*ff*

The musical score consists of six staves of piano music. The top two staves begin with a treble clef, a key signature of four sharps, and common time. The first staff features a dynamic of *f*, while the second staff begins with *f* and ends with *cresc.*. The third staff starts with *Ped.* and *\**, followed by *cresc.*. The fourth staff starts with *Ped.* and *\**, followed by *cresc.*. The fifth staff starts with *Ped.* and *\**. The bottom two staves begin with a bass clef, a key signature of one sharp, and common time. The first bass staff has a dynamic of *poco riten.* and *dimin.*, with fingerings 5-3-2-3-2-3 and 1-3-2-3-2-3. The second bass staff has a dynamic of *ff*, with fingerings 4-5-4-5-4-5 and 5-4-5-4-5-4.

a) Nach Breitkopf und Härtel beidemal e. Nach Mikuli das er-

stmal gis statt e, nach Klindworth das zweitemal.

b) Diese beiden Takte fehlen in manchen Ausgaben.

a) According to Breitkopf and Härtel e both times. Accord-

ing to Mikuli, the first time g-sharp instead of e; accord-

b) Both these measures are wanting in many editions.

**Lento.** ( $d.=54$ )

**Lento. (d.=54)**

**13.**

*p legato*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Più lento.*

*sostenuto*

*Ped.*

*Ped.*

*Ped.*

*un poco marcato*

*Ped.*

*Ped.*

*un poco marcato*

*Ped.*

*cresc.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

## Tempo I.

Allegro. (d=84)

14.

*Sostenuto.* ( $\text{d}=92$ )

15. *p*

*un poco ritenuto*

*sotto voce*

1.

2.

*cresc.*

*ff*

*p*

*sforz.*

*f*

*dim.*

*p*

*smorzando*

*slentando*

*ritenuto*

Ped.

\*Ped.

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**Presto con fuoco. (d=84)**

16.

18

Presto con fuoco. (d=84)

16.

Music score for piano, showing 12 staves of musical notation. The score consists of two systems. The first system starts with a dynamic *f*. The second system begins with a dynamic *ff*. Various performance instructions are included, such as *Ped.*, *\**, *Led.*, *mf cresc.*, and *bb Ped.*. The music is written in common time, with a key signature of one flat. The notation includes treble and bass staves, with some staves featuring multiple voices or octaves. The score is numbered 16 at the top left.



**Allegretto.** (♩ = 80)

a)

The image shows a page of sheet music for piano, numbered 17. The title "Allegretto. 80" is at the top. The music is divided into six staves by a vertical bar. The first staff has a treble clef, a key signature of two flats, and a common time. It features a dynamic "p" and various pedaling instructions ("Ped.") with asterisks. The second staff continues the pattern with similar pedaling. The third staff begins with a forte dynamic "f". The fourth staff includes a crescendo instruction "cresc." and a mezzo-forte dynamic "(mf)". The fifth staff shows a change in key signature to one sharp. The sixth staff concludes with a dynamic "ff dim.". The music consists of eighth and sixteenth note patterns, with some notes grouped by brackets and stems pointing in different directions.

a) Nach einigen andern Ausgaben steht im Anfang des Themas  
b statt g.

is | a) *In some editions b-flat stands instead of g at the beginning of the theme.*

6 5 3  
Ped.  
Ped.  
cresc.  
*ff*  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
*p*  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
*f dimin.*

Musical score for piano, page 22, featuring six staves of music. The score includes dynamic markings such as *f*, *pp*, and *sotto voce*, and pedaling instructions like *Ped.*, *\* Ped.*, *sf Ped.*, and *sfz Ped.*. Fingerings are indicated above certain notes and chords. The music consists of complex chords and rhythmic patterns typical of Liszt's style.

*f*

*sotto voce*

*pp*

*sf Ped.* \* *Ped.* \* *sf Ped.* \* *Ped.* \* *Ped.* \* *sf Ped.* \* *Ped.* \*

*Ped.* \* *sfz Ped.* \* *Ped.* \* *Ped.* \* *sfz Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *sfz Ped.* \* *Ped.* \* *Ped.* \* *sfz Ped.* \*

*Ped.* \* *Ped.* \* *sfz Ped.* \* *Ped.* \* *Ped.* \* *sfz Ped.* \*

*perdendosi*

## Allegro molto. ( $\text{♩} = 120$ )

18.

The image shows a page of sheet music for a piano, page 18. The music is arranged in six staves, each with a different key signature and time signature. The first two staves are in common time, C major, with dynamic markings 'p' and 'Ped.' followed by asterisks. The third staff begins with a dynamic 'cresc.' and a tempo marking '22'. The fourth staff features dynamics 'sf' and 'Ped.' followed by asterisks. The fifth staff has dynamics 'sf' and 'Ped.' followed by asterisks. The sixth staff concludes with a dynamic 'fff' and a tempo marking '132'. The music includes various fingerings and performance techniques indicated by numbers and arrows.

Vivace. (d.=60)

19.

*p legato*

5/4

Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. 2/4 \* Ped. \*

p

Ped. 4 \* Ped. \* Ped. Ped. Ped. \* Ped. Ped. \* Ped. \* Ped. \* Ped. \*

5

Ped. \* Ped. \* Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

2

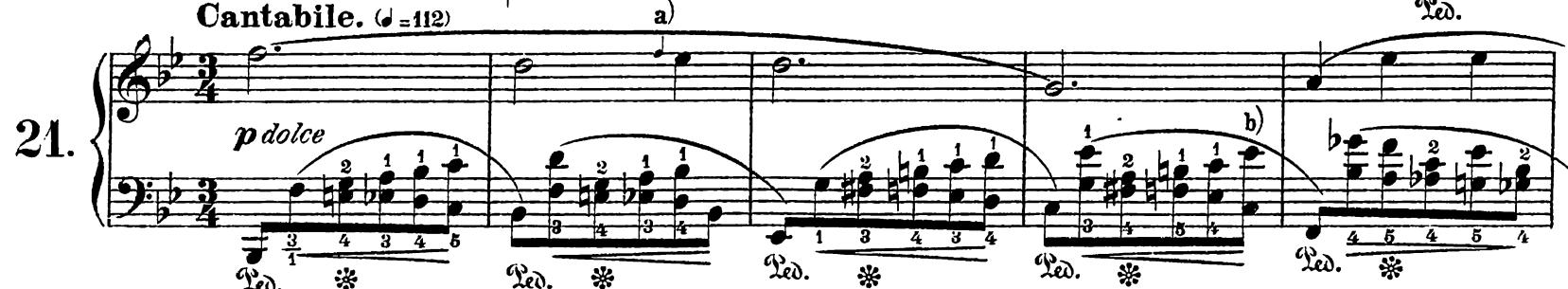
cresc. - dim. ff

Ped. \* Ped. \*

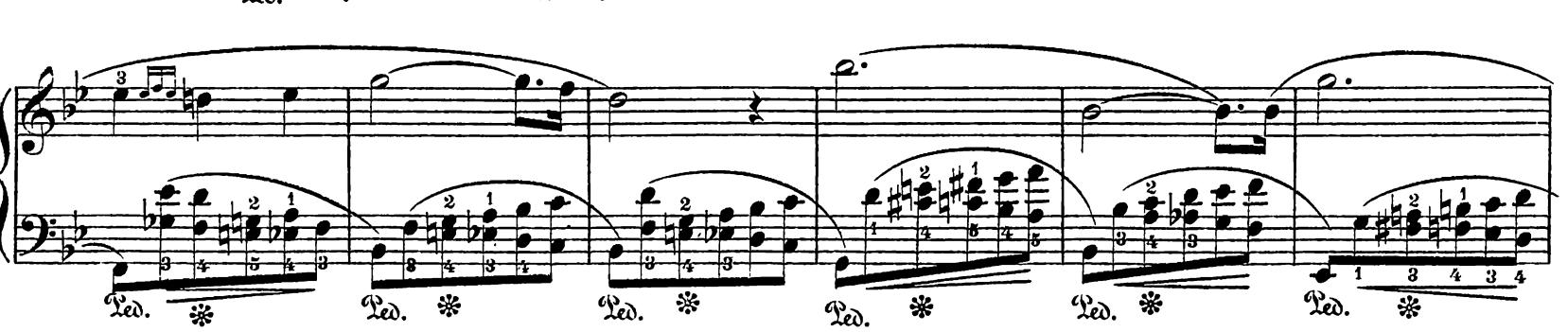
**Largo.** ( $\text{d} = 66$ )

20. 

*ritenuto*

21. 

**Cantabile.** ( $\text{d} = 112$ ) *a)* *b)* *ped.*







*f* *ped.* *\** *ped.*

a) Ausführung des Vorschlags der alten Regel nach:  Uebri-  
gens ist er den meisten Ausgaben zufolge kurz ( $\text{d}$ ).

b) Bei geringerer Spannweite gebe man es der rechten Hand.

a) *Execution of the appoggiatura according to the old rule:*   
*In most editions, however, the appoggiatura is short ( $\text{d}$ ).*

b) *In case of slight power of extension, give e-flat to the right hand.*

pp

*ten.*

*cresc.*

*ff*

*dim.*

*p*

*f*

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### **Molto agitato. (♩.=132)**

Molto agitato. (♩ = 132)

Moderato. ( $\text{♩} = 100$ )

23.

*p delicatiss. e sempre legato*

*poco riten. in tempo*

*a)* *b)* *b)*

*dim.* - *smorz.* -

a) Erleichterung:  
Facilitation:b) Nach einigen Ausgaben:  
According to some editions:

## Allegro appassionato. (d.=72)

24.

*f*

a)

b)

c)

a) Da die Linke durch die fortdauernden Spannungen außerordentlich angestrengt wird, so mag die Rechte von Zeit zu Zeit den höchsten Ton abnehmen.

b) Variante:  
Variant:

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a) As the left hand is taxed extraordinarily by the continued stretches, the right hand may from time to time take the highest tone.

c) Variante:  
Variant:

1

2

3

4

5

6

7

8

*s.f.*

*cresc.*

*con forza*

*sopra*

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The image shows a page from a musical score for piano, specifically page 32. It features eight staves of music arranged in two columns. The top two staves begin with a forte dynamic (f) and a crescendo instruction ('cresc.') in the right hand. The middle section includes dynamic markings such as ff (fortissimo), 'stretto' (repetition), and 'Ped.' (pedal). The bottom section includes 'sempre ff' (ff always) and another 'stretto' marking. The music is highly technical, with complex chord progressions and rhythmic patterns, characteristic of Franz Liszt's style.