

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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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.*

Musical score for piano, page 5, featuring two staves (treble and bass). The score consists of eight measures. Measure 1: Treble staff has a sixteenth-note pattern with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 2: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 3: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 4: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 5: Treble staff starts with a sixteenth-note pattern (measures 35-38), followed by eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 6: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 7: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling. Measure 8: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 1: Treble staff has a sixteenth-note pattern with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 2: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 3: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 4: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 5: Treble staff starts with a sixteenth-note pattern (measures 35-38), followed by eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 6: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 7: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Measure 8: Treble staff has eighth-note patterns with pedaling. Bass staff has eighth-note patterns with pedaling.

Largo. (d=69)

4. *espress.* *non staccato*

stretto - *dim.* *p* *smorz.* *pp*

Allegro molto. (d=84)

5. *p e molto leggiero* *cresc.* *dim.*

p *cresc.*

S. 7287

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 1-5 are scattered throughout the staves. Measure numbers 1 through 9 are present above the first three staves.

8

Andantino. (♩ = 100)

7.

Molto agitato. (♩ = 80)

8.

a) Klindworth's Variante:
Variant of Klindworth's:

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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Sheet music for piano, page 9, featuring ten staves of musical notation. The music is in common time and consists of two systems of five measures each. The key signature changes from G major (two sharps) to F# major (one sharp). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p*, *mf*, *cresc.*, *ff*, and *poco ritenuto*. Pedal instructions like "Ped.", "*", and "*" are placed below the bass staff. Measure 10 concludes with a repeat sign and a double bar line, followed by the page number S. 7287.

10

Ped.
p
pp
Largo. (d=80)
cresc.
ff
ritenuto
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *

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.

p leggiero

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Vivace. (♩ = 126)

11.

p legato

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

(slentando) *a tempo*

p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

f

p

Presto. (d.=69)

12.

f

cresc.

Ped. *

ff

mf

cresc.

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)

13.

p legato

54

5

4

45

cresc.

Più lento.

sostenuto

un poco marcato

Ped.

Ped. *

Ped. *

Ped. *

Ped. *

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Tempo I.

p

46

Ped.

(più lento)

Ped. (rit.)

*Ped.

Ped.

Allegro. ($\text{d}=84$)

14.

mfpesante

cresc.

ff

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.

f

Ped.

mf cresc.

f

ff

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sempre più animato

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Allegretto. (J.=80)

a)

17.

Ped. * *Ped.* * *Ped.* * *Ped.* *

a) Nach einigen andern Ausgaben steht im Anfang des Thema's
b statt g.

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.

The image shows a single page of a musical score for piano, divided into six horizontal staves. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two. The key signature changes frequently, indicated by sharp and flat symbols. The notation is dense with musical notes, rests, and rests with grace notes. Various dynamic markings are present, such as *f* (fortissimo), *pp* (pianissimo), and *sforzando* (*sf*). Pedal markings are also prominent, including *Ped.*, **Ped.*, and *Ped. sotto voce*. The music is divided into measures by vertical bar lines, and some measures feature horizontal bar lines above or below the staff to group specific notes. The overall style is characteristic of a virtuosic piano composition from the late 19th or early 20th century.

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

18.

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Vivace. (d.=60)

19. { *p legato*

5/4

Ped. * Ped. Ped.

Ped. Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

Ped. * Ped. Ped.

cresc.

* Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

5/4

Ped. 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. * Ped. * Ped. * Ped. *

p

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

ff

Ped. * Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

cresc. -

dim. -

ff

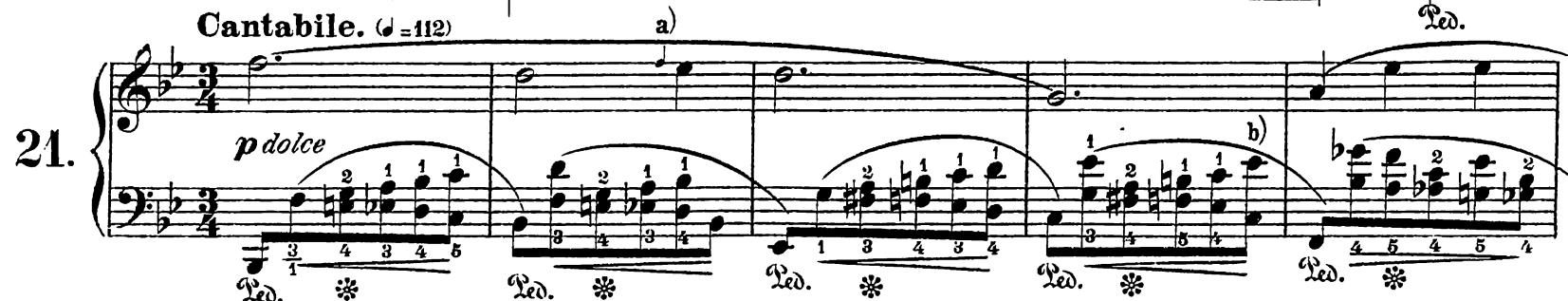
Ped. * Ped. *

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

20. { 

ritenuto

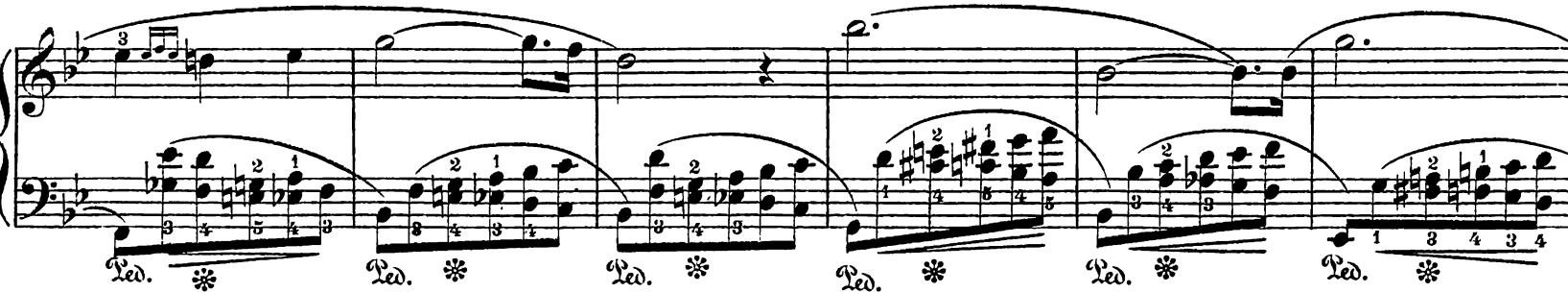
pp *cresc.*

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

p dolce

a)

b)



*Ped.*****Ped.*****Ped.****

b) 

*Ped.*****Ped.*****Ped.**dim.*



*Ped.*****Ped.****

a) Ausführung des Vorschlags der alten Regel nach:  Uebri-
gens ist er den meisten Ausgaben zufolge kurz (j).

a) Execution of the appoggiatura according to the old rule: 
In most editions, however, the appoggiatura is short (j).

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

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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. (d.=132)

22.

Musical score for two staves (treble and bass) across six systems. The score consists of two parts separated by a brace. The top part starts with a dynamic ***f***. The tempo is marked **Molto agitato. (d.=132)**. The score includes various dynamics such as ***ff***, **cresc.**, and **decresc.**. Performance instructions like **Ped.** with asterisks and **Ped.** with dots are present. The score concludes with a final dynamic ***ff***.

Moderato. ($\text{♩} = 100$)

23.

p delicatiss. e sempre legato

poco riten. in tempo

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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Sheet music for piano, page 32, featuring eight staves of musical notation. The music is in common time and includes dynamic markings such as *f*, *cresc.*, *ff*, *stretto*, and *sempre ff*. Pedal instructions like "Ped.", "*", and "Ped." with a star are placed below the bass staff. Fingerings are indicated above the notes. Measure numbers 1 through 16 are shown above the top staff. The music consists of two systems of eight measures each.