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.	**Prelude**	F sharp major	Op. 28	№ 13.
"	A minor	"	" 2.	"	E flat minor	"	" 14.
"	G major	"	" 3.	"	D flat major	"	" 15.
"	E minor	"	" 4.	"	B flat minor	"	" 16.
"	D major	"	" 5.	"	A flat major	"	" 17.
"	B minor	"	" 6.	"	F minor	"	" 18.
"	A major	"	" 7.	"	E flat major	"	" 19.
"	F sharp minor	"	" 8.	"	C minor	"	" 20.
"	E major	"	" 9.	"	B flat major	"	" 21.
"	C sharp minor	"	" 10.	"	G minor	"	" 22.
"	B major	"	" 11.	"	F major	"	" 23.
"	G sharp minor	"	" 12.	"	D minor	"	" 24.

Prelude C sharp minor Op. 45.

Entered according to international treaty.

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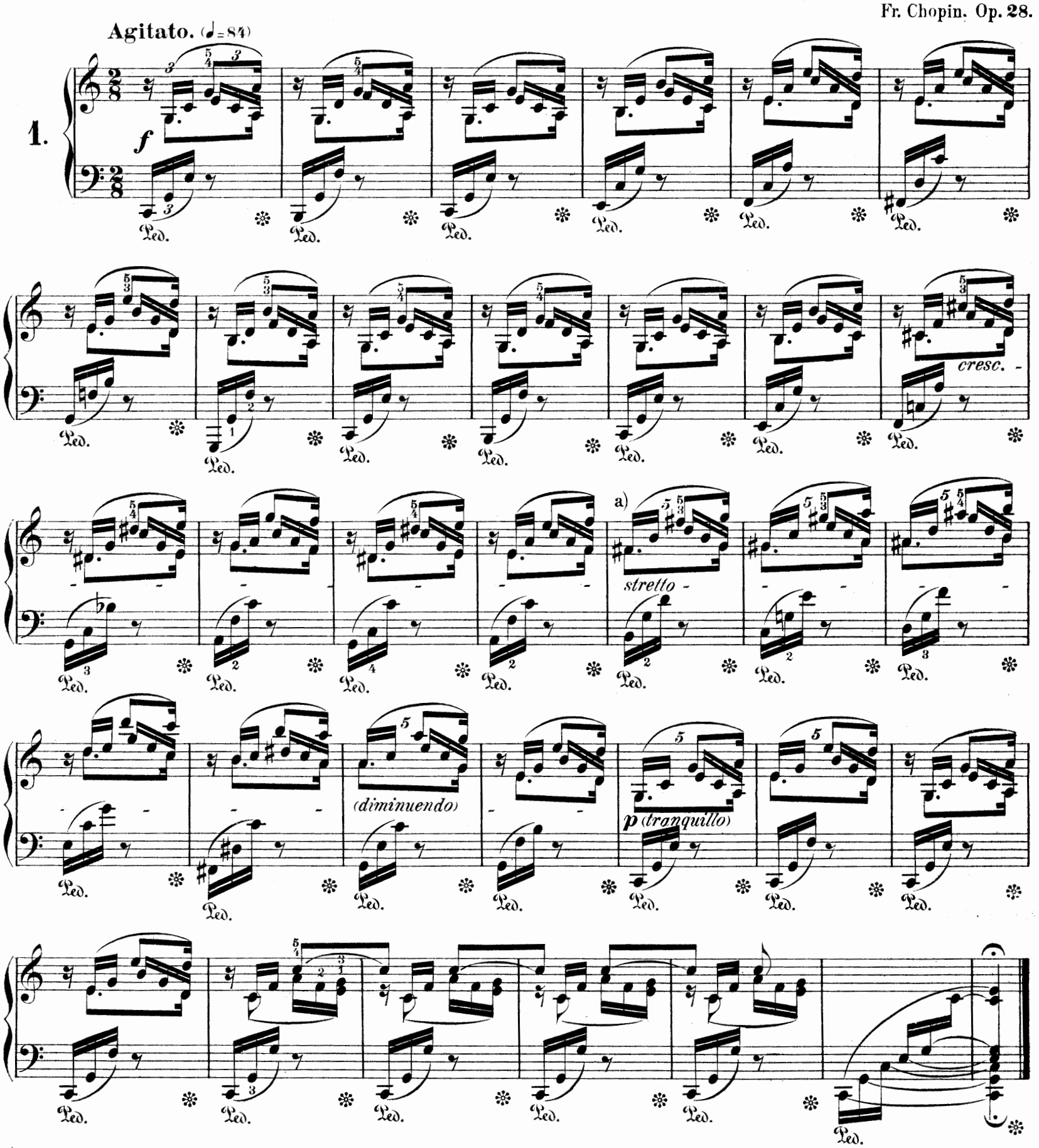
Chopin's Genius entfaltet sich am liebenswürdigsten innerhalb engbegrenzter musikalischer Formen. Auch die Praeludien sind in ihrer aphoristischen Kürze Meisterwerke ersten Ranges. Einige derselben zeigen sich als knapp skizzirte, zum Theil dem Notturnostyl verwandte Stimmungsbilder und bieten auch dem minder vorgeschrittenen Spieler kein technisches Hinderniss; ich meine Nº **4, 6, 7, 9, 15** und **20.** Schwerer sind Nº **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 Nº **1, 14, 10, 22, 23, 3** und **18.** Sehr grosse Bravour erfordern Nº **12. 8, 16** und **24.** Die Schwierigkeit der übrigen Praeludien Nº **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.



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.*

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2.

Lento. (♩=76)

mp

p

a)

3.

Vivace. (♩=72)

leggieramente

p

dim.

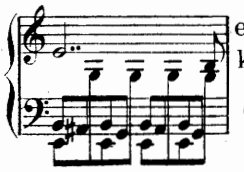
p

slentando

sostenuto

Ped.

a) Nachstehende Vertheilung der Begleitungsfigur auf beide Hände etc. zerstört zwar die technische Eigenart dieses Stücks, doch thut sie der musikalischen Schönheit desselben 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.*

poco cresc.

p

p leggiero

cresc.

Largo. (♩ = 69)

4.

espress.

non staccato

p

stretto

f

Ped.

dim.

p

smorz.

pp

Allegro molto. (♩. = 84)

5.

p e molto leggiero

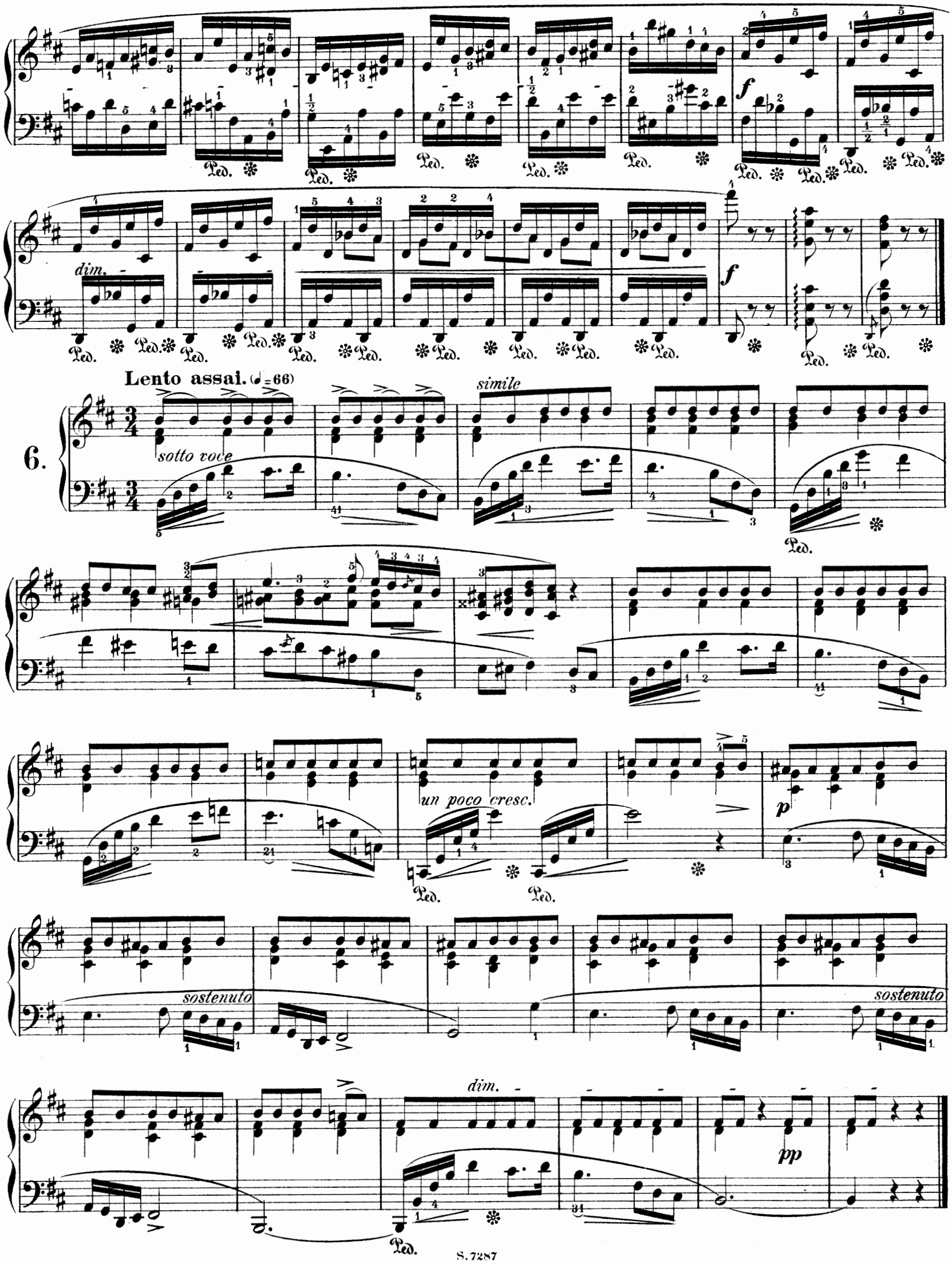
cresc.

f

dim.

p

cresc.


dim.
Lento assai. (♩=66)
6.
sotto voce
simile
un poco cresc.
sostenuto
sostenuto
dim.

7. **Andantino.** (♩=100)

p dolce

mf

8. **Molto agitato.** (♩=80)

p

mf

Pedal mit jedem Viertel

f

p *cresc.*

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.

f

ff

poco ritenuto

p

mf molto agitato e stretto

cresc.

ff

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

9.

Largo. (♩=60)

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

a) *The editor prefers here the long appoggiatura to the short on*

Allegro molto. (♩ = 120)

10.

p leggiero

Ped.

Vivace. (♩. = 126)

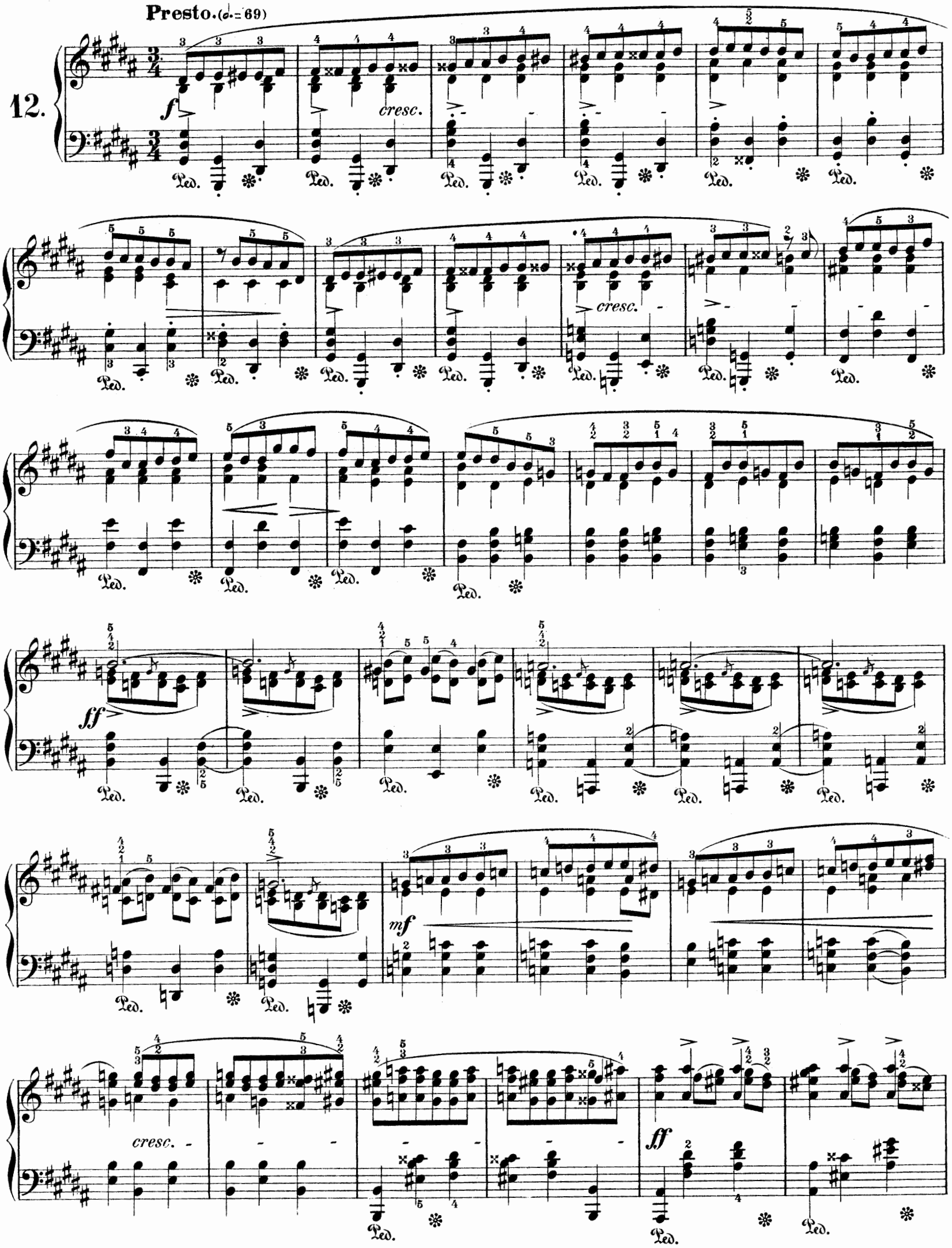
11.

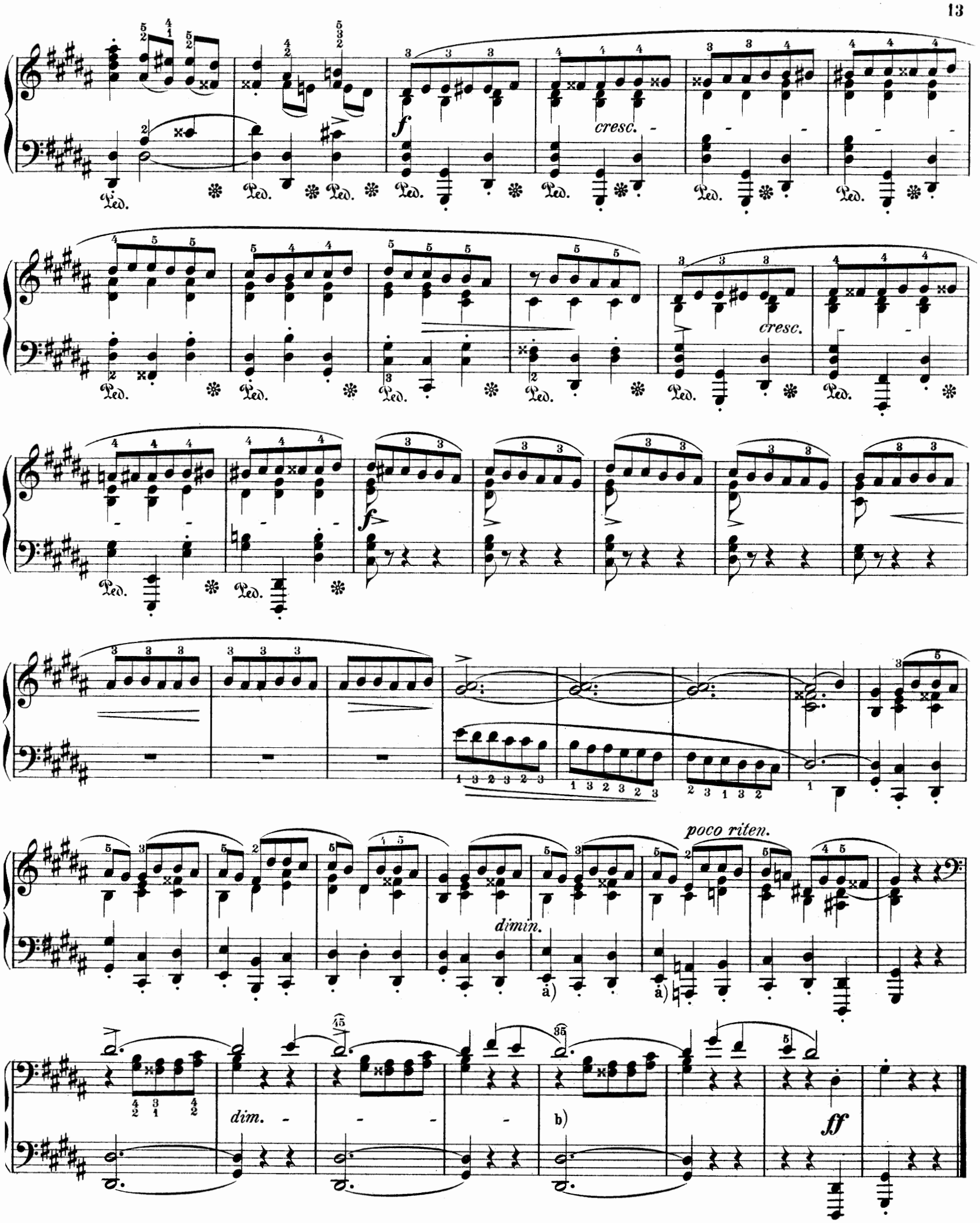
p legato

(slentando) *a tempo*

f

p


Presto. (𝅗𝅥. = 69)
12.
f
cresc.
Ped.
ff
mf

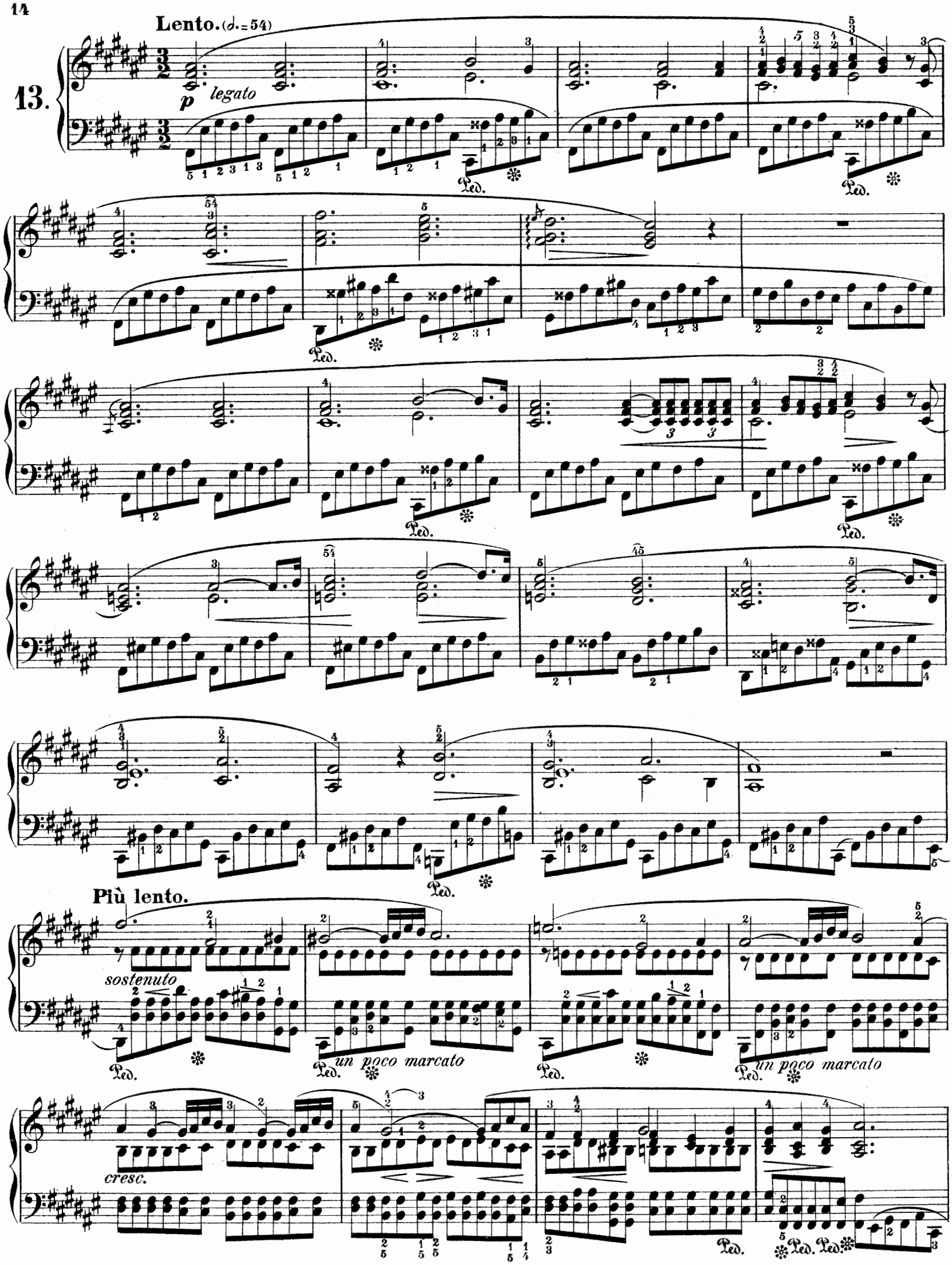


a) Nach Breitkopf und Härtel beidemal e. Nach Mikuli das erstemal gis statt e, nach Klindworth das zweitemal.

b) Diese beiden Tacte fehlen in manchen Ausgaben.

a) *According to Breitkopf and Härtel e both times. According to Miculi, the first time g-sharp instead of e; according to Klindworth, the second time.*

b) *Both these measures are wanting in many editions.*


13.
Lento. (𝅗𝅥. = 54)
p legato
Ped.
Più lento.
sostenuto
un poco marcato
un poco marcato
cresc.

Tempo I.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

(più lento) *(rit.)*

Allegro. (♩=84)

14.

mf *pesante*

cresc.

ff

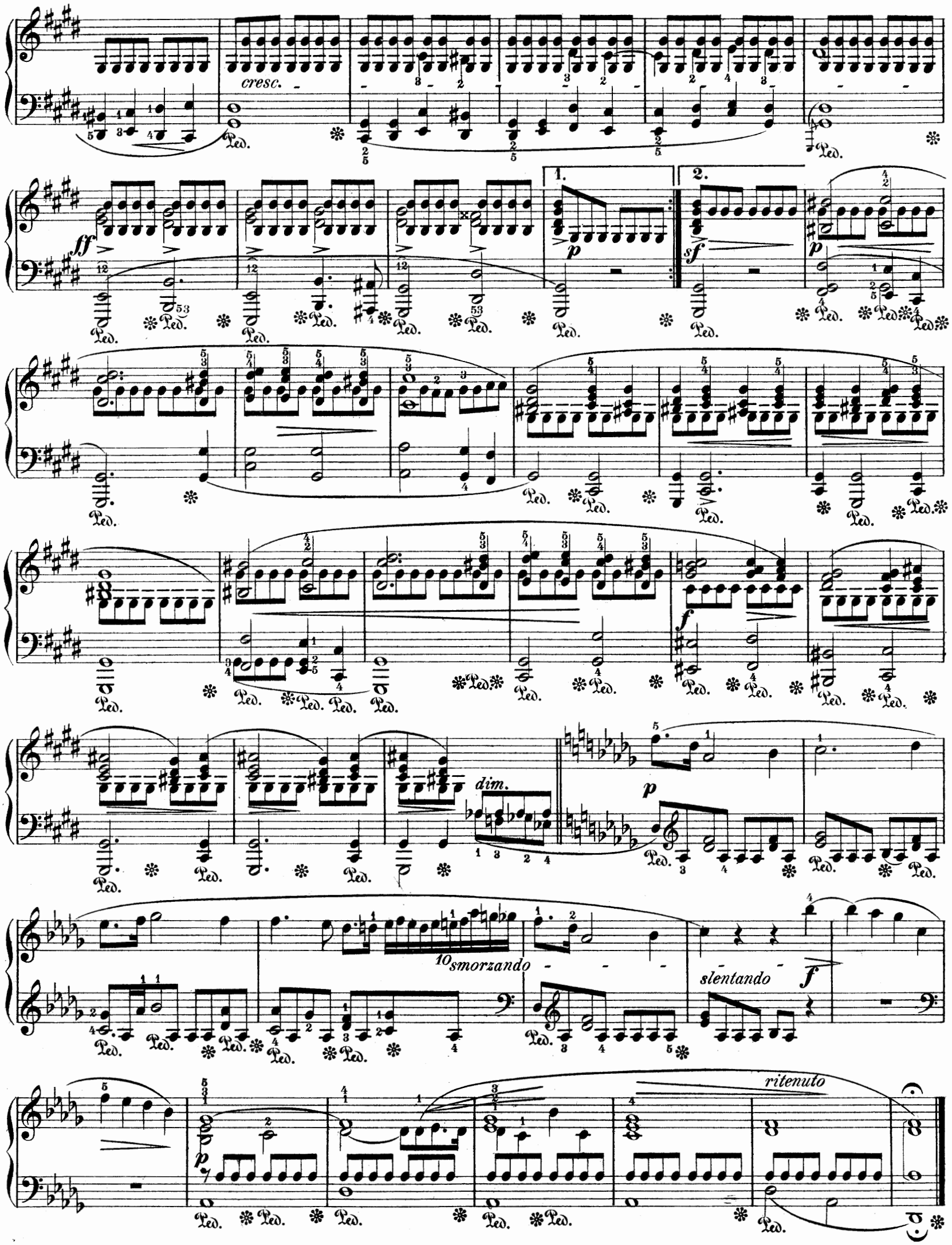
Sostenuto. (♩=92)

15.

p

un poco ritenuto

sotto voce


cresc.
ff
1.
2.
p
sf
f
dim.
smorzando
slentando
ritenuto
Ped.

16. **Presto con fuoco.** (♩=84)

f

mf *cresc.*

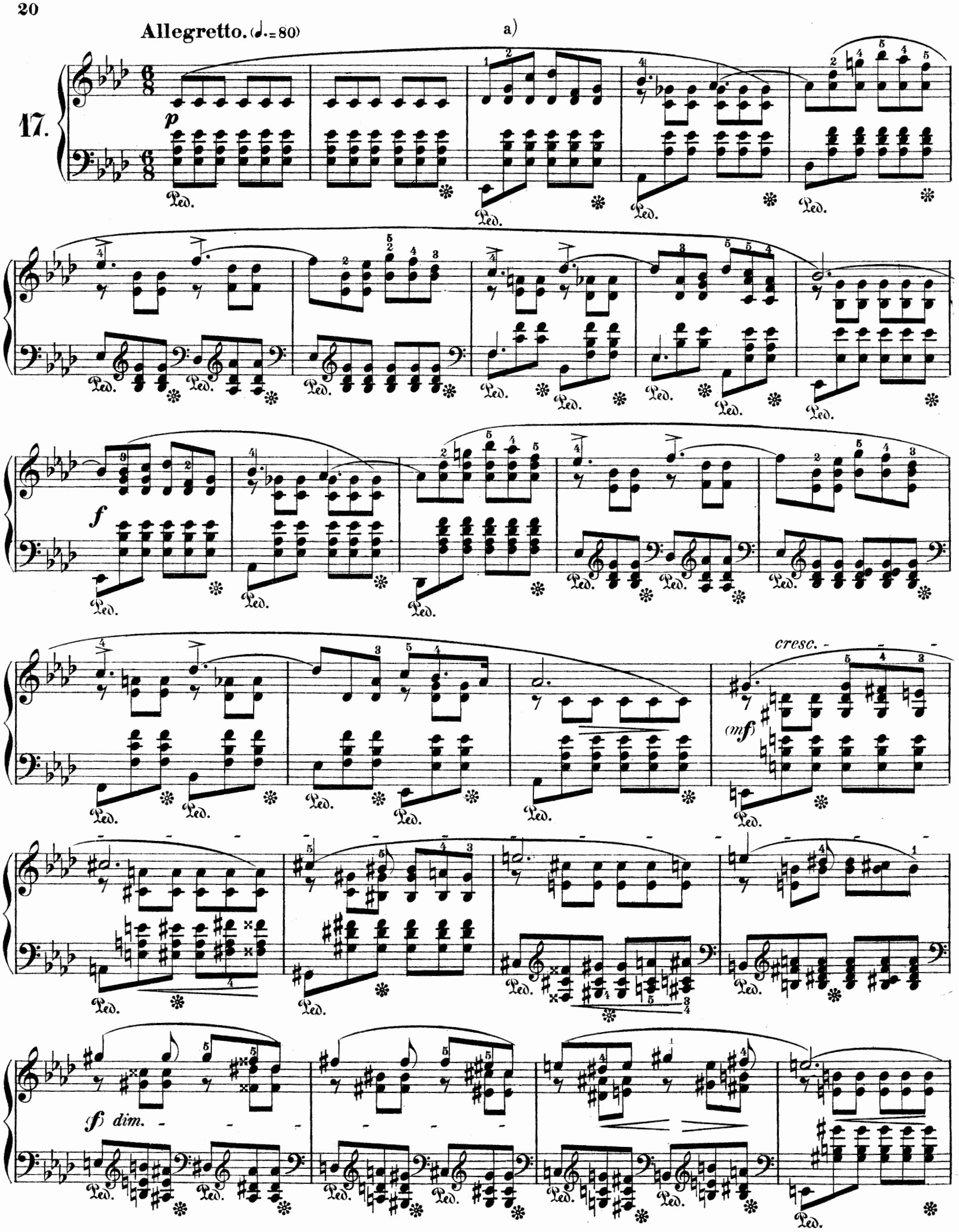
f

ff

stretto

sempre più animato

ff



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.*

cresc.

ff

p

f dimin.

f

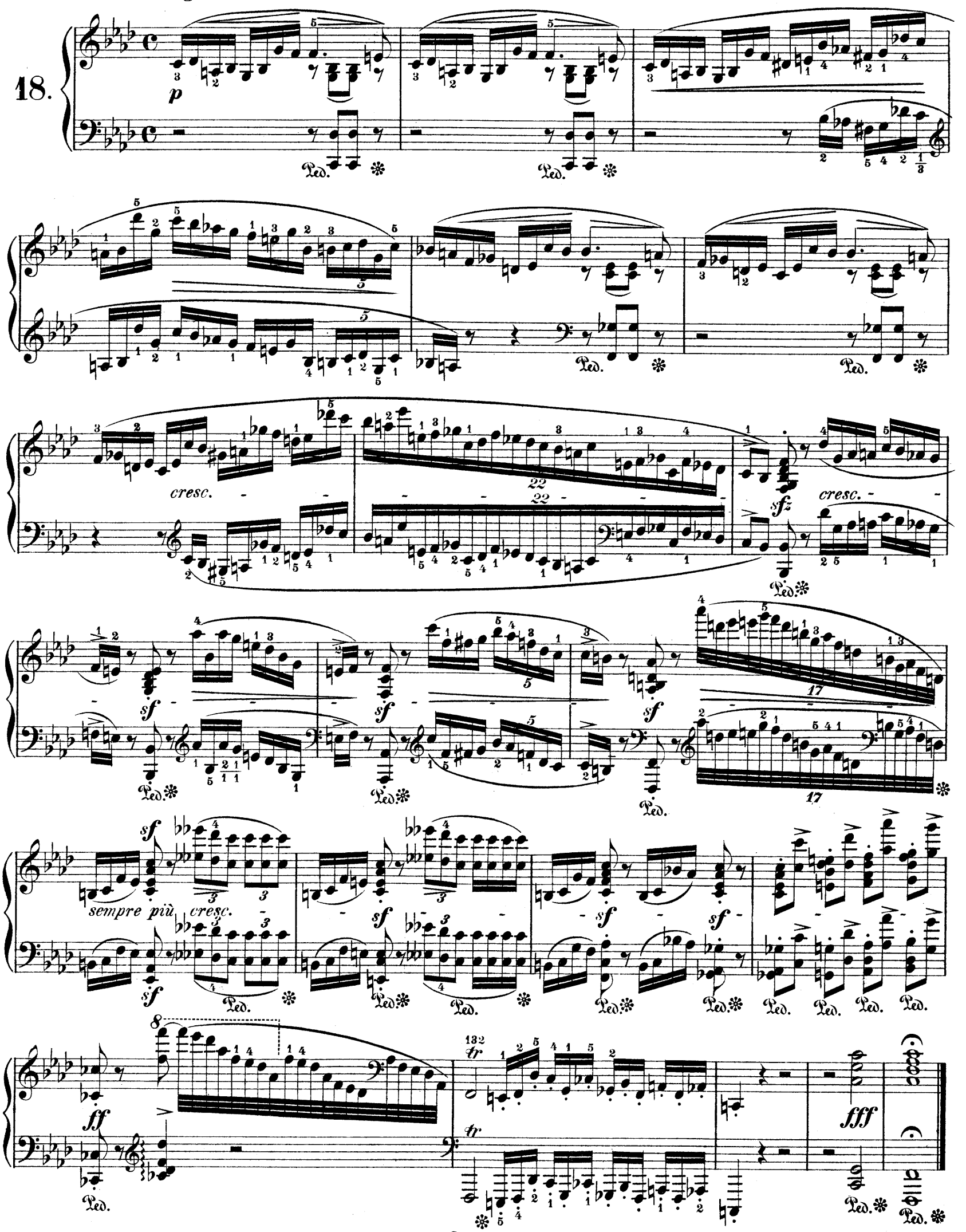
sotto voce

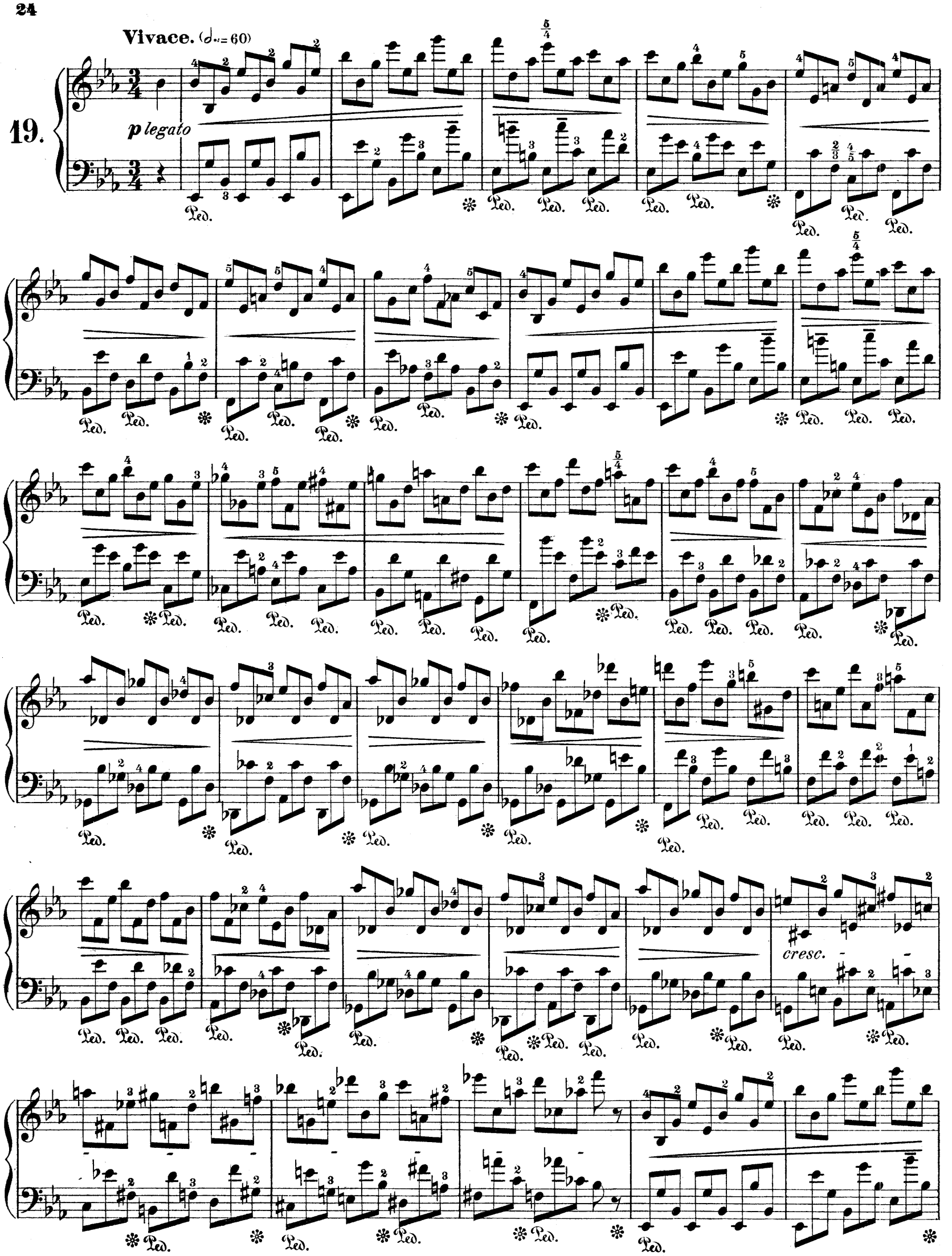
pp

sf Ped.

perdendosi

Allegro molto. (♩ = 120)




Vivace. (𝅗𝅥. = 60)
19.
p legato
cresc.

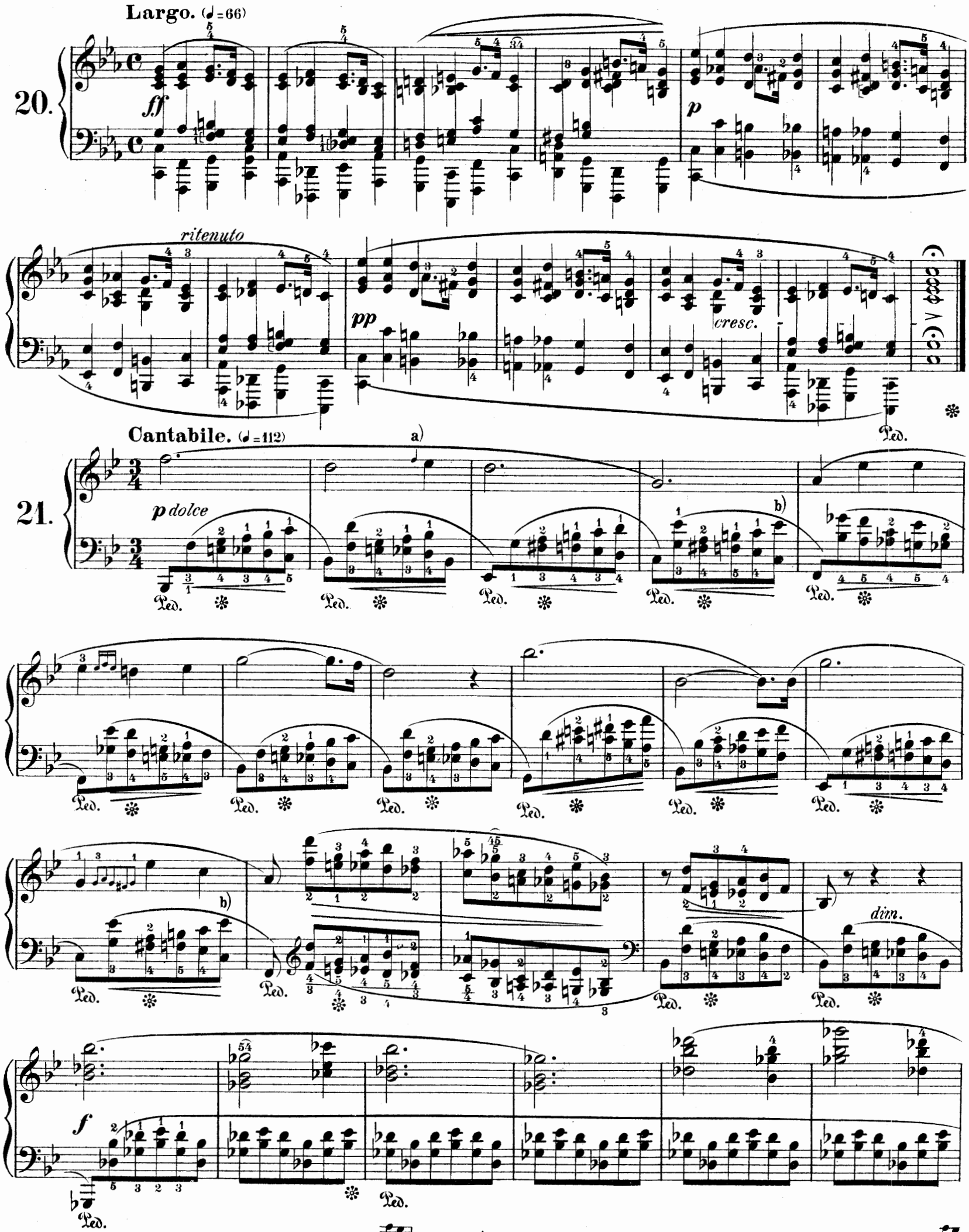
f

p

cresc.

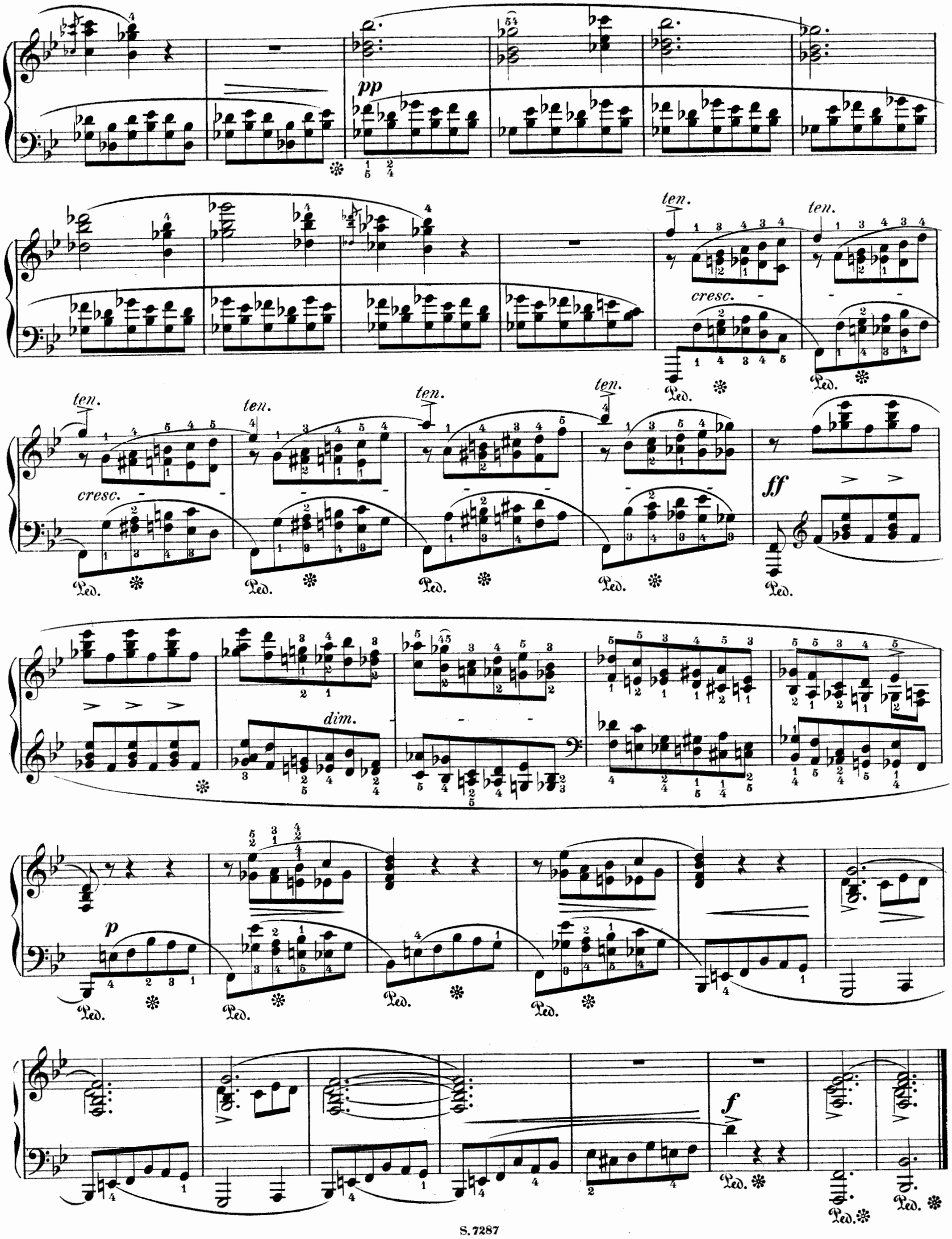
dim.

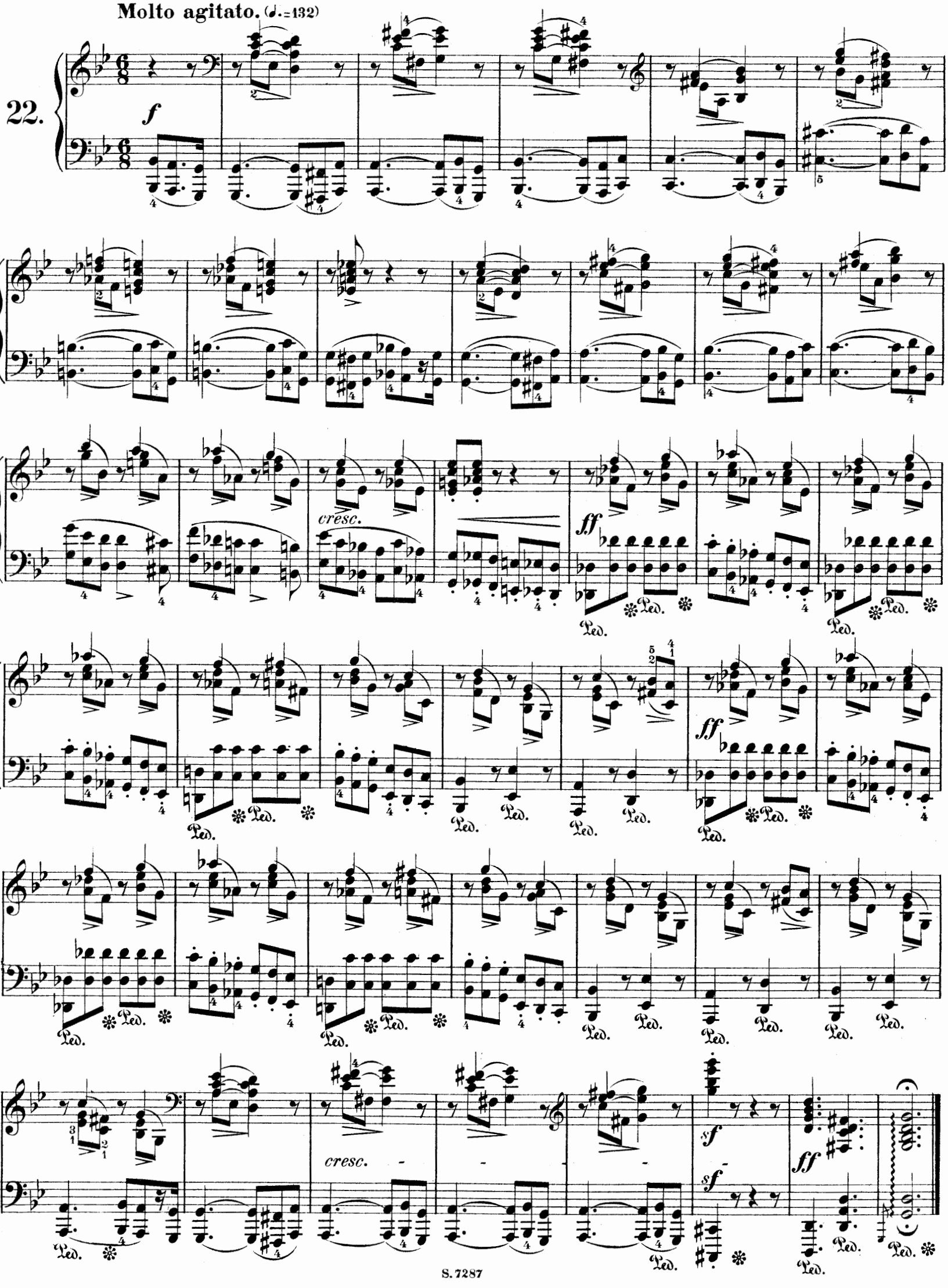
ff



a) Ausführung des Vorschlags der alten Regel nach: Uebrigens ist er den meisten Ausgaben zufolge kurz (♪).
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* (♪).
b) *In case of slight power of extension, give e-flat to the right hand.*


pp
ten.
cresc.
ff
dim.
p
f
Ped.


Molto agitato. (♩.=132)
22.
f
cresc.
ff
Ped.
cresc.
sf
ff

Moderato. (♩=100)

23.

p delicatiss. e sempre legato

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

poco riten. *in tempo*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim. *smorz.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

a) Erleichterung:
Facilitation:

b) Nach einigen Ausgaben:
According to some editions:

Allegro appassionato. (♩.=72)

24.

f a)

b)

sempre forte

sopra

c)

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

b) Variante: *Variant:*

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:*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. *sopra*

sf

Ped. Ped. Ped. Ped.

con forza

cresc.

Ped. Ped. Ped.

p

Ped.

f *cresc.*

ff

cresc.

ff *stretto*

sempre ff

ff

stretto

fff

Praeludium.

Fr. Chopin, Op. 45.

Sostenuto. (♩ = 60)

25.

p *m.d.* *sempre legato* *ten.* *cresc.* *f* *cresc.* *p*

Ped. ✻

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cresc.

dimin.

a) Der obere Fingersatz ist vom Autor notirt; kleine Hände dürften den unteren vorziehen.

a) *The upper fingering was written by the author: small hands may prefer the lower one.*

Ped.
p
ritenuto
f
Cadenza.
a piacere
p leggiero
dim.
smorz.