



Compositions for the Piano  
**FRÉDÉRIC CHOPIN**

Edited, Revised, and Fingered by  
RAFAEL JOSEFFY

Historical and Analytical Comments by  
JAMES HUNEKER

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# THE PRELUDES

## I

**T**HE Preludes bear the opus number 28 and are dedicated to J. C. Kessler, a well-known composer of piano studies during Chopin's time. But it is only the German edition that bears his name, the French and English editions being inscribed by Chopin "à son ami Pleyel." As Pleyel advanced the pianist 2,000 francs for these compositions he had the right to say: "These are my Preludes." Niecks is authority for the remark of Chopin: "I sold the Preludes to Pleyel because he liked them." This was in 1838, when Chopin's health demanded a change of climate; he wished to go to Majorca with George Sand and her children, and had applied for money to the piano-maker and publisher, Camille Pleyel of Paris. He received but five hundred francs in advance, the balance being paid on delivery of the manuscript. The Preludes were published in 1839, yet there is internal evidence that proves most of them had been composed before the trip to the Balearic Islands. This fact may upset the pretty legend of music-making at the monastery of Valdemoso. Have we not all read with sweet credulity the eloquent pages by George Sand in which is described the storm that overtook the novelist and her son Maurice! After terrible trials, dangers, delays, they reached home and found Chopin at the piano. Uttering a cry he arose and stared at the storm-beaten pair. "Ah! I knew well that you were dead!" It was the sixth Prelude, the one in B minor, that he played, and dreaming, as Sand writes, "that he saw himself drowned in a lake; heavy, cold drops of water fell at regular intervals on his breast; and when I called attention to those drops of water which were actually falling on the roof, he denied having heard them. He was even vexed at what I translated by the term 'imitative harmony.' He protested with all his might, and he was right, against the puerility of these imitations for the ear. His genius was full of mysterious harmonies of nature."

Yet this Prelude was composed previous to the Majorcan episode. "The Preludes," says Niecks, "consist, to a great extent at least, of pickings from the composer's portfolios, of pieces, sketches and memoranda written at various times and kept to be utilized when occasion might offer." Gutmann, a pupil who nursed Chopin to the end, declared the Preludes to have been composed before he went away with Madame Sand, and to Niecks personally Gutmann maintained that he copied all

of them. Niecks, however, does not altogether credit him, as there are letters in which several of the Preludes are mentioned as being sent to Paris; so he reaches the conclusion that "Chopin's labors at Majorca on the Preludes were confined to selecting, filing and polishing." This seems a sensible solution. Robert Schumann wrote of these Preludes: "I must signalize them as most remarkable. I confess I expected something quite different, carried out in the grand style of his Studies. It is almost the contrary here; these are sketches, the beginning of studies, or, if you will, ruins, eagle's feathers, all strangely intermingled. But in every piece we find in his own hand—'Frédéric Chopin wrote it.' One recognizes him in his pauses, in his impetuous respiration. He is the boldest, the proudest, poet-soul of his time. To be sure, the book also contains some morbid, feverish, repellent traits, but let every one look in it for something that will enchant him. Philistines, however, must keep away."

It was in these Preludes that Ignaz Moscheles first comprehended Chopin and his methods of execution. The German pianist had found his music harsh and dilettantish in modulation, but Chopin's original performance—"he glides lightly over the keys in a fairy-like way with his delicate fingers"—quite reconciled the elder man to this strange music. To Liszt the Preludes are too modestly named, but he dwells too much on Chopin's "marked irritability and exhaustion." Liszt, as usual, erred on the side of sentimentality. Chopin, essentially a man of moods, like many great poets, cannot always be pinned down to any particular period. Several of the Preludes are morbid, as is some of his early music, while just before his death he seems quite gay. "The Preludes follow out no technical idea, are free creations on a small basis and exhibit the musician in all his versatility . . . much is embryonic . . . Often it is as though they were small falling-stars dissolved into tones as they fall." Thus Louis Ehlert. Jean Kleczynski thinks that "people have gone too far in seeking in the Preludes for traces of the misanthropy and weariness of life to which he was a prey during his sojourn in Majorca," and asks if the D minor, the last Prelude of the series, is not strong and energetic, "concluding as it does with three cannon-shots." The truth is, Niecks is right. Mr. Henry James, always an admirer of Madame

Sand, and a friend, admits her utter unreliability; therefore we may consider that her evidence, while romantic, is by no means unimpeachable. So the case stands: Chopin may have written a few of the Preludes at Majorca, filed at them, finished them, but the majority were in his portfolio by 1837 and

1838. Opus 45, a separate Prelude, in C sharp minor, was published December, 1841. It was composed at Nohant, in August of that year, and was dedicated to Mme. la Princesse Elisabeth Czernicheff, whose name, as Chopin confessed in a letter, he did not know how to spell.

## II

The first Prelude has all the characteristics of an impromptu. We know the Bach Preludes, which grew out of a free improvisation to be the collection of dance-forms called a Suite, and the Preludes which precede his fugues. In the latter Bach sometimes exhibits the objectivity of the study or toccata, and often wears his heart in full view. Chopin's Preludes—the only preludes to be compared with Bach's—are personal and intimate. This first one is not Bach-ian, yet it could have been written by no one but a devout Bach student. The pulsating, agitated quality of the piece is modern, so is the changeful modulation. It is a composition that rises to no dramatic heights, but is vital and full of questioning. Desperate, and exasperating to the nerves, is the second Prelude in A minor. It is an asymmetrical tune. Chopin seldom wrote ugly music, but is this not, if not exactly ugly, at least despairing, grotesque, even discordant? It suggests in its sluggish, snake-like progression the deepest depression. The tonality is vague, beginning in E minor. Chopin's method of parallelism is clear. A small figure is repeated in descending keys until hopeless gloom and melancholy are attained in the closing chords. Here are all of Chopin's morbid, antipathetic characteristics. Aversion to life, self-induced hypnosis, and emotional atrophy are present. That the Preludes are a sheaf of moods loosely held together by the rather vague title is demonstrated by the third in G. The rippling, rain-like figure assigned to the left hand is in the nature of a study; the melody is delicate, Gallic in spirit. A true salon piece, yet this Prelude escapes artificiality. It is in mood the precise antithesis to the previous one. Gay and graceful, the G major Prelude is a fair reflex of Chopin's sensitive and naturally buoyant nature. It requires a light hand and nimble fingers. The melodic idea calls for no special comment.

Niecks truthfully names the fourth Prelude in E minor "a little poem, the exquisitely sweet, languid pensiveness of which defies description. The composer seems to be absorbed in the narrow sphere of his ego, from which the wide, noisy world is for the time shut out." For Karazowski it is a "real gem, and alone would immortalize the name of Chopin as a poet." It may have been this that impelled Rubinstein to assert that the Preludes were the pearls of the Chopin works. This tiny Prelude contains wonderful music. The grave reiteration of the theme could have suggested to

Peter Cornelius his song "Ein Ton." Chopin expands a melodic unit and one singularly pathetic. The whole is like some canvas of Rembrandt—Rembrandt who first dramatized the shadow in which a single motive is powerfully handled; some sombre effect of echoing in the profound of a Dutch interior, all gold and gloom. For background Chopin has substituted his soul; no one in art but Bach or Rembrandt could paint as Chopin did in this composition. Its despair has the antique flavor, and there are breadth, nobility and proud submission quite free from the tortured complaints of the second Prelude. The picture is small, but the subject looms large in meanings. The fifth Prelude in D is Chopin at his happiest. Its arabesque pattern conveys a charming content; and there is a dewy freshness, a joy in life, that puts to flight the morbid tittle-tattle about Chopin's sickly soul. The few bars of this Prelude reveal musicianship of the highest order. The harmonic scheme is intricate; Chopin spinning his finest, his most iridescent web. The next Prelude in B minor is doleful and pessimistic. As George Sand said: "It precipitates the soul into a frightful depression." With the Prelude in D flat it is the most frequently played and often meaninglessly. Classic is its pure contour, its repression of feeling. The echo effect is skillfully managed, monotony artfully avoided. (The duality of the voices should be clearly indicated.) The plaintive, mazurka-like seventh Prelude in A is a mere silhouette of the natural dance; yet in its few measures is compressed all Mazovia. In some editions there is a variant in the fourth bar from the last, a G sharp instead of an F sharp. It is a more piquant climax, perhaps not an admissible one to the Chopin purist. In the F sharp minor Prelude, No. 8, Chopin gives a taste of his best manner. For Niecks the piece is jerky and agitated, and doubtless suggests a mental condition bordering on anxiety; but if frenzy there is, it is kept well in check by the exemplary taste of the composer. The sadness is rather elegiac and less poignant than in the E minor Prelude. On the second page harmonic heights are reached, while the ingenuity of the figure and avoidance of rhythmic monotone are evidences of Chopin's sense of the decorative. It is a masterly Prelude.

There is a measure of grave content in the E major Prelude, the ninth. It is rather gnomic and contains hints of both Beethoven—and Brahms. It has an ethical quality, but that may be suggested

by its churchly color and rhythm. The C sharp minor Prelude, No. 10, must be the "ruins and eagle's feathers" of Schumann's criticism. There is a flash of steel-gray, deepening into black, and then the vision vanishes as though some huge bird had plunged down through the blazing sunlight, leaving a color-echo in the void. Or, to be less figurative, this Prelude is a study in arpeggio, with interspersed double-notes, and is too brief to make more than a vivid impression. Number 11, in B, is all too short. It is vivacious, sweet and cleverly constructed. Another gleam of Chopin sunshine. Stormclouds gather in the G sharp minor, the twelfth Prelude, and in its driving *presto* we feel the passionate clench of the composer's hand. He is convulsed with woe, but the intellectual grip, the self-command, are never lost in these two pages of almost perfect writing. The figuration is admirable, and there is a well-defined technical problem. Disputed territory is here; the various editors do not agree about the eleventh and twelfth bars from

the last. According to Breitkopf & Härtel, the bass octaves are both times in E. Mikuli gives G sharp the first time, instead of E; Klindworth G sharp the second time, Riemann E, and Kullak the same. In the thirteenth, the F sharp major Prelude, there is atmosphere, pure and peaceful. The composer has found mental rest. Exquisitely poised are his pinions for flight, and in the *più lento* he wheels majestically above in the blue; the return to earth is the signal for some strange modulatory tactics. It is an impressive close.

The fourteenth Prelude, E flat minor, with its heavy, sullen-arched triplets, recalls the last movement of the B flat minor Sonata; but there is less interrogation in this Prelude, less sophistication, and the heat of conflict is over it all. The pulse-beat of the composer increases, and with ill-stifled rage he rushes into battle. There is not a break in the turmoil until the beginning of the fifteenth, the familiar Prelude in the pleasant key of D flat major.

### III

This one must be George Sand's: "Some of them create such vivid impressions that the shades of dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp." The work needs no programme. Its serene beginning, lugubrious interlude, with the dominant-pedal never ceasing, a *basso ostinato*, lends color to Kleczynski's contention that the sixth Prelude in B minor is a mere sketch of the idea fully elaborated in No. 15. To Niecks, "the C sharp minor portion affects one as if in an oppressive dream: The reëtrance of the opening D flat, which dispels the dreadful nightmare, comes upon one with the smiling freshness of dear, familiar nature." This Prelude wears a nocturnal character. Like the C sharp minor Study in opus 25, it has become slightly banal from repetition; but its beauty, balance and formal chastity there is no disputing. Its architecture is at once Greek and Gothic. The sixteenth Prelude in the relative key of B flat minor is the boldest of the set. Its scale figures—seldom employed by Chopin—boil and glitter, the thematic thread never altogether submerged. Fascinating, full of perilous acclivities and sudden, treacherous descents, this most brilliant of Preludes is Chopin in riotous spirits. He plays with the keyboard. It is an avalanche. Anon a cascade. Then a swift stream, which finally, after mounting to the skies, falls away into an abyss. Full of caprice, imaginative life and stormy dynamics, this Prelude is the darling of the virtuoso. Its pregnant introduction is like a madly jutting rock from which the eagle spirit of the composer precipitates itself. The seventeenth Prelude Niecks finds Mendelssohnian. It is suave, sweet, well-developed, nevertheless Chopin to the core. Its harmonic life is rich and novel. The mood is one

of tranquillity. The soul loses itself in autumnal reverie while there is yet splendor on earth and in the skies. Full of tonal contrasts, this highly finished composition is grateful to the touch. The eleven booming A flats on the last page have become celebrated. The fiery recitatives of Prelude No. 18, in F minor, are a glimpse of Chopin, muscular, not hectic. In the various editions you will find three different groupings of the cadenzas. This Prelude is dramatic almost to an operatic degree; sonorous, rather grandiloquent, it is a study in declamation, akin to the declamation of the slow movement in the F minor Concerto. What music is in the nineteenth Prelude in E flat! Its widely dispersed harmonies, its murmuring grace and June-like beauty, are they not the Chopin we best love? He is ever the necromancer, ever evoking phantoms. With its whirring melody and furtive caprice this particular shape is an alluring one. And difficult to interpret with its plangent lyric freedom.

Number 20, in C minor, holds within its bars the sorrow of a nation. Without doubt it is a sketch for a funeral march, and of it George Sand must have been thinking when she wrote that one Prelude of Chopin contains more music than all the trumpetings of Meyerbeer. Of exceeding loveliness is the B flat major Prelude, No. 21. In content and workmanship it is superior to many of the Nocturnes; in feeling and structure it may be said to belong to that form. The melody is enchanting. It arrests one in ecstasy. A period of contemplation sets in and the awakening is almost painful. Chopin, adopting the relative minor key as a pendant to the picture in B flat, thrills the nerves by a bold dissonance in the succeeding Prelude, No. 22. Again, concise paragraphs filled with the smoke

of revolt and conflict. The impetuosity of this largely moulded piece in G minor, its daring harmonies—read the seventeenth and eighteenth bars—and sharply-cut dramatic profile make it a worthy companion to the F minor Prelude. Technically considered, it serves as an octave study for the left hand. In the next Prelude, No. 23, in F, Chopin attempted a most audacious feat in harmony (or is it a happy misprint?). An E flat in the bass of the third group of sixteenths leaves the entire composition enigmatically floating in thin air. It deliciously colors the close, evoking a sense of anticipation and suspense; it must have pressed hard on Philistine ears. This Prelude is fashioned from the most volatile stuff. Aerial, imponderable, and like a sun-shot spider-web oscillating in the breeze of summer, its hues change at every puff of air. It is in extended harmonies and must be spiritually interpreted. We have now reached the last Prelude of opus 28. In D minor, it is sonorously tragic, troubled by fevered visions, and capricious, irregular, yet massive in design. It must be placed among Chopin's greater works. The bass requires an unusual span and the thumb of the right hand may eke out the weakness of the left in the case of a small stretch. Like the vast reverberation of monster waves on the implacable coast of a remote world is this Prelude. Despite its fatalistic ring it is not dispiriting. Its issues are more impersonal, more elemental than the other Preludes. It is a veritable *Appassionata*, but its theme is cosmical and no longer behind the closed doors of Chopin's soul. The three tones at the close seem like the final clangor of overthrown reason. After the subjects reappear in C minor there is a shift to D flat; and for a moment a point of repose is achieved; but this rest is elusive. The theme comes back to the tonic and in octaves, and the tension is greater. Then the accumulated passion dissolves in a fierce gust of double chromatic

thirds and octaves and breathless arpeggios. In its pride and scorn this powerful Prelude is at times repellent, but in it I discern no vestige of hysteria. It is as strong, as human, as Beethoven.

The separate Prelude, opus 45, begins with an idea which sounds like Mendelssohn's "Regret" in one of his Songs without Words; but at the thirteenth bar of the Prelude we are landed in the atmosphere of Brahms, the Brahms of the second period, the bitter-sweet lingering, the spiritual reverie in which the music is gently propelled as in a dream. There are the widely extended basses, the shifting harmonic hues, even the bars seem built on Brahmsian lines. Chopin anticipating Brahms is in the nature of a delicate, ironical jest. Of course Brahms owes Chopin little or nothing after his own early E flat minor Scherzo; to Schumann he is more genuinely indebted. The moods of this Prelude are elusive; recondite it is, and not music for the multitude.

Niecks does not think that Chopin created a new type in the Preludes. "They are too unlike each other in form and character," he wrote. Yet, notwithstanding the fleeting, evanescent moods there is a certain unity of feeling and contrasted tonalities, the grouping done in approved Bach-ian order. As if wishing to exhibit his genius in perspective he carved these cameos with exceeding fineness. In a few of them the idea overflows the form; but the majority are exquisite examples of manner and matter, a true blending of voice and vision. Even in the microscopic ones the tracery, like the spirals in exotic sea-shells, is measured. Much in miniature are these sculptured Preludes of the Polish poet.

James Huneker

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## PRELUDES



Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 1

*Agitato*

1. *mf.*

*mf.* *cres* *stretto* *crescendo* *ff* *p* *rit.* *pp*

# Prélude

Edited and fingered by  
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F. Chopin. Op. 28, No. 2

Lento

*mf*

2.  
*p*  
2 5 1 3 2 5 1 4  
*mf*

*mf*

3 4 3 4 3 4 3 4 3 4

*dimin.* *p slentando*

*riten.* *sostenuto p*  
3 1 2 3 2 3 4 3 4 5 4 3 2 1  
Ped. \*

# Prélude

Edited and fingered by  
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F. Chopin. Op. 28, No. 3

**3.** *Vivace*  
*p leggieramente*

The first system of the musical score shows the beginning of the piece. The treble staff contains a melodic line with slurs and accents. The bass staff features a dense, rhythmic accompaniment of sixteenth notes. Handwritten annotations include a large '3.' at the start, a circled '3' above the first measure of the bass staff, and a circled '4' above the first measure of the treble staff. The tempo 'Vivace' and dynamic 'p leggieramente' are clearly marked.

\* Carl Tausig, who had a marked preference for a stretchedout position of the fingers, used the following fingering:

The fingering diagram shows a series of sixteenth-note patterns. Each pattern is a sequence of five notes (1-2-3-4-5) with specific fingerings indicated above them. The patterns are connected by slurs and include various accents and slurs.

Handwritten number '12' above the treble clef. The system consists of two staves. The treble staff contains a melodic line with notes marked with fingerings 3, 5, 3, 4, 3, 4, 5, 4. The bass staff contains a complex rhythmic accompaniment with many sixteenth notes and slurs.

The second system continues the piece. The treble staff has notes with fingerings 4, 5, 4, 5. The bass staff continues with intricate sixteenth-note patterns and slurs.

Handwritten number '12' above the treble clef. The system continues with similar melodic and rhythmic elements. The treble staff has notes with fingerings 4, 3, 4, 5. The bass staff features complex sixteenth-note textures.

Handwritten number '9' above the treble clef. The system includes a section labeled 'ossia:' with a new melodic line in the treble staff. The bass staff continues with its characteristic sixteenth-note accompaniment.

The system is marked 'leggiero' and 'p' (piano). The treble staff has a more active melodic line with fingerings 1, 2, 4, 1, 3, 5, 4, 1, 3, 5, 2. The bass staff continues with sixteenth-note patterns.

The final system on the page is marked 'dim.' (diminuendo). The treble staff has fingerings 1, 2, 2, 4, 3, 1, 2, 4, 3. The bass staff has fingerings 1, 2, 3, 2, 1, 2, 1, 3, 2, 4, 1, 4. The system concludes with a double bar line and a star symbol.

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 4

Largo

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic and an *espressivo* marking. The tempo is marked *Largo*. The score includes various musical notations such as slurs, accents, and dynamic markings like *stretto*, *f*, *dim.*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The bass line features a complex, rhythmic accompaniment with many chords and arpeggios. The piece concludes with a *smorz.* (ritardando) marking and a *pp* dynamic.

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# Prélude

F. Chopin. Op. 28, No. 5

Allegro molto

5. *p*

*cresc.*

*poco rit.*

*dim.*

*p*

*cresc.*

*p*

*f*

*dim.*

*p*

25454

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# Prélude

F. Chopin. Op. 28, No. 6

Lento assai

6. *p sotto voce*

*p*

*sostenuto*

*sostenuto*

*ppp*

25454 *pp*

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# Prélude

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F. Chopin. Op. 28, No. 7

Andantino

7. *p dolce*

Klindworth

# Prélude

F. Chopin. Op. 28, No. 8

Molto agitato

8. *p*

*f* *dimin.*

\*) Various modes of practising:

r. h. a.) *b) legato* c.) *etc.*

l. h. a.) *b) legato* c.) *etc.*

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic. The key signature has two sharps (F# and C#). The bottom staff contains the vocal line with the syllable "Re" repeated eight times, each followed by an asterisk.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand maintains the eighth-note accompaniment. The dynamic changes to forte (*f*). The key signature remains two sharps. The bottom staff contains the vocal line with the syllable "Re" repeated eight times, each followed by an asterisk.

Third system of the piano score. The right hand continues with sixteenth-note patterns. The left hand maintains the eighth-note accompaniment. The dynamic starts piano (*p*) and includes a crescendo (*cresc.*) marking. The key signature remains two sharps. The bottom staff contains the vocal line with the syllable "Re" repeated eight times, each followed by an asterisk.

Fourth system of the piano score. The right hand continues with sixteenth-note patterns. The left hand maintains the eighth-note accompaniment. The key signature remains two sharps. The bottom staff contains the vocal line with the syllable "Re" repeated eight times, each followed by an asterisk.

First system of a musical score. The right hand (treble clef) plays a complex, rhythmic pattern with many sixteenth notes. The left hand (bass clef) plays a simpler pattern of quarter notes. The key signature has two sharps (F# and C#). The dynamic marking is *f*. Below the bass line, the notes are labeled "Re." with an asterisk, and there are triplets of eighth notes.

Second system of the musical score. The right hand continues with the complex rhythmic pattern. The left hand has a triplet of eighth notes followed by a pair of eighth notes. The dynamic marking is *ff*. Below the bass line, the notes are labeled "Re." with an asterisk.

Third system of the musical score. The right hand continues with the complex rhythmic pattern. The left hand has a triplet of eighth notes followed by a pair of eighth notes. The dynamic marking is *p*. Below the bass line, the notes are labeled "Re." with an asterisk. The instruction *poco riten.* is written above the system.

Fourth system of the musical score. The right hand continues with the complex rhythmic pattern. The left hand has a triplet of eighth notes followed by a pair of eighth notes. The dynamic marking is *p*. Below the bass line, the notes are labeled "Re." with an asterisk. The instruction *molto agitato e stretto* is written above the system.

Fifth system of the musical score. The right hand continues with the complex rhythmic pattern. The left hand has a triplet of eighth notes followed by a pair of eighth notes. The dynamic marking is *ff*. Below the bass line, the notes are labeled "Re." with an asterisk. The instruction *cresc.* is written above the system.

\*)

*p*

*p* *più dim.*

Ra \* Ra \* Ra \* Ra \*

*mf*

*mf* *dim.*

Ra \* Ra \* Ra \* Ra \*

*p*

*p* *poco cresc.*

Ra \* Ra \*

*pp*

*pp*

Ra \* Ra \*

*p*

*p*

*lento*

34 3

4 3

Ra \* Ra \*

\*)

Ra. 64.

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 9

**9.** *Largo*

*f* *3*

*f* *p* *cresc.*

*ff* *decresc.* *p*

*cresc.* *riten.* *ff*

*\*) Scholz:*

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 10

Allegro molto

10. *p leggiero*

Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \*

Red. \* Red. \*

Red. \*

Red. \*

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 11

11. *Vivace*  
*p legato*

*mf*

*f*



# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28. No. 12

**Presto**

12.

Musical notation for measures 12-15. Treble clef with a melodic line and bass clef with a bass line. Includes dynamics like 'f' and 'cresc.', and performance markings like 'Ped.' and asterisks.

Musical notation for measures 16-19. Treble clef with a melodic line and bass clef with a bass line. Includes performance markings like 'Ped.' and asterisks.

Musical notation for measures 20-23. Treble clef with a melodic line and bass clef with a bass line. Includes dynamics like 'cresc.' and performance markings like 'Ped.' and asterisks.

Musical notation for measures 24-27. Treble clef with a melodic line and bass clef with a bass line. Includes dynamics like 'f' and performance markings like 'Ped.' and asterisks.

Musical notation for measures 28-31. Treble clef with a melodic line and bass clef with a bass line. Includes performance markings like 'Ped.' and asterisks.



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with numerous triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include *Red.* (Reduction) and *ff* (fortissimo).

Second system of musical notation. Continuation of the piece. The right hand continues with intricate melodic patterns, including slurs and fingerings. The left hand accompaniment remains consistent. Performance markings include *Red.* and *ff*.

Third system of musical notation. This system features a prominent triplet in the right hand. The left hand has a more active role with eighth-note patterns. Performance markings include *Red.* and *ff*.

Fourth system of musical notation. Continuation of the melodic and harmonic development. The right hand has a series of slurred eighth notes. Performance markings include *Red.* and *ff*.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes chords and single notes. Performance markings include *poco riten.* (poco ritardando) and *p* (piano).

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and single notes. Performance markings include *dim.* (diminuendo) and *ff* (fortissimo).

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 13

Lento

13.

*p*  
*legato*

*Rit.* \*

*p* *sempre legato*

*Rit.* \*

*pizz p* *pp*

\* *Rit.*

Più lento

First system of the musical score. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked "Più lento". The bass line starts with a piano (*p*) and sostenuto (*sosten.*) dynamic. Fingerings are indicated with numbers 1-5. The bass line includes notes labeled "Ra" and asterisks (\*). Measure numbers 7, 8, and 9 are visible.

Second system of the musical score. The tempo remains "Più lento". The bass line includes the instruction "poco cresc.". Fingerings and note labels continue. Measure numbers 10, 11, and 12 are visible.

Tempo I<sup>o</sup>

Third system of the musical score. The tempo changes to "Tempo I<sup>o</sup>". The bass line starts with a piano (*p*) dynamic. The tempo is noticeably faster. Measure numbers 13, 14, and 15 are visible.

Fourth system of the musical score. The tempo remains "Tempo I<sup>o</sup>". Measure numbers 16, 17, and 18 are visible.

Fifth system of the musical score. The tempo remains "Tempo I<sup>o</sup>". Measure numbers 19, 20, and 21 are visible.

Sixth system of the musical score. The tempo is marked "lento". The bass line includes a fermata over the final note. Measure numbers 22, 23, and 24 are visible.

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 14

Allegro

14. *pesante*  
*p legato*

*ff*

*dim.*

*pp*

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Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 15

Sostenuto

15.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Sostenuto'. The first system begins with a piano (p) dynamic. The score includes various fingerings (e.g., 4, 1, 3, 1, 5, 4, 3, 1, 3, 2, 4, 3, 1, 3, 5) and articulation marks such as 'Ped.' and asterisks. The piece ends with a double bar line and repeat signs.

*sotto voce*

*cresc.*

*peresc.*

*peresc.*

*ff*

*ff*

*cresc.*

*dimin.*

*p*

*dimin.*

*p*

*cresc.*

*peresc.*

*peresc.*

*ff*

*ff*





# Prélude

F. Chopin. Op. 28, No.16

Presto con fuoco

16.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is marked 'Presto con fuoco'. The first system begins with a forte dynamic 'f' and includes a measure with a '16.' marking. The notation includes various ornaments, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 8). The bass line features a rhythmic pattern of quarter notes with slurs and accents, often marked with 'Ped.' and an asterisk. The right hand features intricate sixteenth-note passages, some with slurs and accents, and includes a measure with a '16.' marking. The score concludes with a final cadence in the bass line.

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1, 3, 1, 3, 1, 4, 1, 3, 1, 4, 1, 2, 5, 4, 1, 3). The left hand provides a rhythmic accompaniment with chords and single notes, marked with 'Ra' and an asterisk. The key signature has two flats.

Second system of musical notation. The right hand continues with intricate fingerings (1, 3, 5, 2, 2, 3, 4, 1, 3, 4, 1, 4, 3, 5). The left hand includes a section marked 'ff' (fortissimo) with chords and single notes, also marked with 'Ra' and an asterisk.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (8, 4, 5, 3, 1, 3, 2, 4, 3, 1, 2, 4, 3, 3, 2, 4, 1, 3). The left hand continues with chords and single notes, marked with 'Ra' and an asterisk.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (5, 2, 5, 3, 2, 1, 4, 1, 5, 2, 1). The left hand includes a section marked 'ff' with chords and single notes, marked with 'Ra' and an asterisk.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 1, 8, 3, 5, 2, 1, 3, 1, 5, 3, 4, 4, 5, 3, 4). The left hand continues with chords and single notes, marked with 'Ra' and an asterisk.

8 4 4 5 8 4 3 1 8 1 2 1 3 4 2 3 5 3 1 4 5 3 4 2 3 5 3 1

Rea \* Rea \* Rea \* Rea \* Rea \* Rea \*

4 1 5 3 4 2 4 2 4 1 2 3 4 1 3 4 2 3 4 1 2 3 4

Rea \* Rea \* Rea \* Rea \*

*stretto*

4 1 4 1 5 3 1 3 1 5 3 1 4 5 3 1 8

Rea \* Rea \* Rea \* Rea \* Rea \* Rea \*

4 4 4 4 3 1 2 4 4 3 1 4 4 1 2 1 3 1 2

*sempre più animato*

1 3 1 2 1 4 2 1 4 2 3 1 1 2 1 4 2 1 4 2

Rea \* Rea \* Rea \* Rea \*

1 2 1 3 1 3 4 1 4

4 5 4 1 1 2 3 2 1

Ra # Ra # Ra # Ra #

2 1 4 2 1 4 3 2

4 4 4 4

Ra # Ra # Ra # Ra #

1 1 1 b1 b1 b1 4 1 4

5 5 5 5

Ra # Ra # Ra # Ra #

4 5 5 4

5 2 1 4 5 1 3 5 1 4 1 4 1 3 5 1 4 5 1 4 5 1

cresc.

5 5 4 5 5 3

3 5 1 3 1 3 1 3 1 3 1 3 1

ff

Ra # Ra #

25454

Klindworth:

OR

# Prélude

Allegretto

The musical score is presented in six systems, each with a vocal line and a piano accompaniment. The key signature is G minor (two flats) and the time signature is 6/8. The tempo is marked 'Allegretto'. The first system includes a vocal line labeled 'sopra' and 'dolce' with a 'p' dynamic. The piano accompaniment features a steady bass line with chords and moving lines in the right hand. Fingerings and ornaments are indicated throughout. The score concludes with a 'cresc.' and 'f' dynamic followed by a 'dimin.' section.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (e.g., 5, 4, 5, 5, 3, 4, 5, 4, 3, 5, 4) and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system includes dynamic markings like *Reo.* and *ff*, and performance instructions such as *cresc.* and *ff*.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment consists of chords and moving lines. The system includes dynamic markings like *Reo.* and *ff*.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. The system includes dynamic markings like *Reo.* and *ff*, and performance instructions such as *cresc.* and *ff*.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment consists of chords and moving lines. The system includes dynamic markings like *Reo.* and *ff*.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. The system includes dynamic markings like *Reo.* and *ff*.

Sixth system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment consists of chords and moving lines. The system includes dynamic markings like *Reo.* and *ff*.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and quintuplets. The left hand (bass clef) has a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *dimin.*. Fingerings and articulation marks are present throughout.

Second system of musical notation. The right hand continues the melodic line with various rhythmic patterns. The left hand provides a steady accompaniment. Dynamics include *f* and *dimin.*. Fingerings and articulation marks are present throughout.

Third system of musical notation. The right hand features a melodic line with triplets and quintuplets. The left hand has a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings and articulation marks are present throughout.

Fourth system of musical notation. The right hand features a melodic line with triplets and quintuplets. The left hand has a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings and articulation marks are present throughout.

Fifth system of musical notation. The right hand features a melodic line with triplets and quintuplets. The left hand has a rhythmic accompaniment with chords and single notes. Dynamics include *pp sotto voce* and *f*. Fingerings and articulation marks are present throughout.



First system of musical notation. The right hand features a melodic line with various ornaments and fingerings (4, 5, 4, 3, 2, 5, 3). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *fz* and *ra*. A star symbol is used as a section marker.

Second system of musical notation. The right hand continues with melodic patterns and ornaments (5, 3, 2, 4, 3, 5, 4, 4, 4, 4, 5, 3, 2). The left hand accompaniment includes chords and single notes. Dynamics include *ra*, *fz*, and *ra*. A star symbol is used as a section marker.

Third system of musical notation. The right hand features melodic lines with ornaments and fingerings (4, 2, 5, 3, 2, 3). The left hand accompaniment includes chords and single notes. Dynamics include *ra*, *fz*, and *ra*. A star symbol is used as a section marker.

Fourth system of musical notation. The right hand has a melodic line with ornaments and fingerings (3, 5, 1, 2, 1, 2, 4, 1, 2, 2, 1). The left hand accompaniment includes chords and single notes. Dynamics include *ra*, *fz*, and *ra*. A star symbol is used as a section marker. The instruction *perdendosi* is written above the right hand.

Fifth system of musical notation. The right hand features a melodic line with ornaments and fingerings (1, 2, 2, 3, 2, 2, 3, 2, 4, 3, 2). The left hand accompaniment includes chords and single notes. Dynamics include *ra*, *fz*, and *PPP*. The instruction *riten.* is written above the right hand. A star symbol is used as a section marker.

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 18

18. *Allegro molto*  
*agitato*  
*mf*

3 1 1 4 5 3

*Red. \**

1 1 1 4 1 5 4 5 5 3 1 4 3 5 2 1 3 1 5

2 5 1 3 1 1 3 4 3 5 1 4 3 2 5 1

5

3 1 3 4 1 4 5 3

3 4

*Red. \**

*Red. \**

1 5 3 1 4 3 1 5 4 2 5 1 3 4 1 2 5 3 1 3 5 1 3 4 1 5 3

2 5 4 1 3 5 4 1 1 5 3 5 3 1 1 5 3 5 1

*cresc.*

22

22

First system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and fingerings such as 5, 3, 1, 3, 2, 5, 4, 3, 1, 3, 1.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *fz* and fingerings such as 5, 1, 4, 1, 2, 3, 5, 1, 3, 4, 1, 2, 3, 4, 1, 3.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and fingerings such as 2, 1, 4, 3, 4, 5, 4, 5, 4, 5.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *ff* and fingerings such as 3, 1, 4, 1, 4, 5, 4, 3, 4, 3, 2, 1, 4, 2, 3.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *fff* and fingerings such as 2, 1, 5, 4, 1, 5, 2, 3, 1, 4, 2, 3, 1, 2, 3, 4, 1, 3, 2, 1, 2.

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 19

Vivace  
*legato e sempre leggiero*

19. *p*

The musical score is presented in six systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with various slurs and fingering numbers (1-5). The left hand provides a steady accompaniment of eighth notes, also with fingering numbers. The score includes several instances of 'Ped.' (pedal) markings, often accompanied by asterisks, indicating where the sustain pedal should be used. The piece ends with a final cadence in the right hand.

System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings 3, 2, 4, 5, 4, 3, 2, 1. Bass clef contains a bass line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la.

System 2: Treble and bass clefs. Treble clef contains a melodic line with fingerings 2, 3, 2, 3, 2, 1, 2, 3, 2, 1. Bass clef contains a bass line with fingerings 2, 3, 2, 3, 2, 1, 2, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la. The word *cresc.* is written above the bass staff.

System 3: Treble and bass clefs. Treble clef contains a melodic line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass clef contains a bass line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la. The dynamic marking *p* is written above the bass staff.

System 4: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 3, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass clef contains a bass line with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la.

System 5: Treble and bass clefs. Treble clef contains a melodic line with fingerings 3, 5, 4, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass clef contains a bass line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la. The word *cresc.* is written above the bass staff.

System 6: Treble and bass clefs. Treble clef contains a melodic line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass clef contains a bass line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is in a key with two flats and a 3/4 time signature. The bottom staff has markings: ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la, \* ♯la.

4 3 4 5 4 3 2 1

*p*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

4 5 2 2 2 3 2 3 2

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

3 3 4 5 2 4 5 2

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

4 2 2 2 3 3 3 2 3

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

3 5 2 4 4 4 4

*p* *cresc.*

Re. \* Re. \* Re. \* Re. \* Re. \*

4 4 4 4 4 4 4

*dimin.* *ff*

Re. \* Re. \* Re. \*

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No.20

20. *Largo* *ff*

*p* *riten.*

*pp* *cresc.* *p*

88570

# Prélude

F. Chopin. Op. 28, No.21

21. *Cantabile* *p*

28454

This musical score is for a piano piece, consisting of six systems of staves. Each system typically contains a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and slurs. Performance markings include 'rit.' (ritardando) in the first system, 'dim.' (diminuendo) in the second system, 'f' (forte) in the third system, and 'pp' (pianissimo) in the fifth system. Fingering numbers (1-5) are provided for many notes. There are also asterisks (\*) and 'rit.' markings with asterisks in the first and second systems. The piece concludes with a double bar line and a final asterisk (\*) in the sixth system.



This page of piano sheet music consists of six systems of staves. The first system begins with a *cresc.* marking and includes fingering numbers (1-5) and articulation marks like *leg.* and *acc.*. The second system features a *ff* dynamic. The third system starts with a *dimin.* marking and contains extensive fingering. The fourth system continues with complex fingering and articulation. The fifth system shows a *f* dynamic. The sixth system concludes with a *cresc.* marking and a *f* dynamic. The page is filled with detailed musical notation, including slurs, ties, and various performance instructions.

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 22

Molto agitato

22. *f*

45

*cresc.*

ff

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

ff

Rea. \*

Rea. \*

Rea. \*

Rea. \*

*più agitato*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

Rea. \*

*cresc.*

Rea. \*

Rea. \*

ff

ff

Rea. \*

Rea. \*

Rea. \*

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 28, No. 23

Moderato

23.

*p delicatiss.*

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and begins with a piano (*p*) and delicatissimo (*delicatiss.*) dynamic. The notation includes numerous fingerings (numbers 1-5) and slurs. The bass line features a steady accompaniment of eighth notes, often marked with a 'Ped.' (pedal) and an asterisk (\*). The treble line consists of flowing sixteenth-note passages. The score concludes with a final cadence in the bass line.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with triplets and slurs. The tempo marking *poco riten.* is present. The system ends with an asterisk.

Second system of musical notation. The tempo marking *a tempo* is present. The right hand continues with intricate melodic patterns. The left hand has a bass line with slurs and fingerings. The system ends with an asterisk.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The system ends with an asterisk.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The system ends with an asterisk.

Fifth system of musical notation. The tempo marking *smorz.* is present. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The system ends with an asterisk.

Edited and fingered by  
Rafael Joseffy

# Prélude

F. Chopin. Op. 28, No. 24

**Allegro appassionato**

24.

*Red.*

\* *Red.*

\* *Red.*

\* *Red.*

\* *Red.*

*Red.*

\* *Red.*

\* *Red.*

*Red.*

\*

*Red.*

\*

*Red.*

\*

System 1: Treble clef with a long melodic line starting with a slur and fingerings 1, 2, 2, 2, 1, 3. Bass clef accompaniment with a 'Ped.' marking. A 'sempre f' marking is present above the bass line. A '\*' marking is below the bass line.

System 2: Treble clef with a melodic line. Bass clef accompaniment with a '\*' marking and a 'Ped.' marking.

System 3: Treble clef with a melodic line. Bass clef accompaniment with a '\*' marking and a 'Ped.' marking.

System 4: Treble clef with a melodic line. Bass clef accompaniment with a '\*' marking and a 'Ped.' marking.

System 5: Treble clef with a melodic line. Bass clef accompaniment with a '\*' marking and a 'Ped.' marking.

132

*con forza*

*cresc.*

*ff*

25454



System 1: Treble and bass staves. Treble staff contains complex fingering patterns (e.g., 3 5 1, 4 1 3 2, 5 1, 3 4, 3 4 5, 1 2 1, 2, 3, 4) and a fermata. Bass staff contains a sequence of chords. A fermata is marked with an asterisk and 'Ped.' below it.

System 2: Treble and bass staves. Treble staff has a fermata with '8' above it and a 'cresc.' marking. Bass staff contains a sequence of chords. A fermata is marked with an asterisk.

System 3: Treble and bass staves. Treble staff is marked 'ffstretto' and contains a sequence of chords with a fermata marked '8'. Bass staff contains a sequence of chords. A fermata is marked with an asterisk and 'Ped.' below it.

System 4: Treble and bass staves. Treble staff has a fermata with '8' above it. Bass staff is marked 'ff' and contains a sequence of chords. A fermata is marked with an asterisk and 'Ped.' below it.

System 5: Treble and bass staves. Treble staff contains a sequence of chords with a fermata marked '8'. Bass staff contains a sequence of chords. A fermata is marked with an asterisk and 'Ped.' below it.

System 6: Treble and bass staves. Treble staff is marked 'stretto' and contains a sequence of chords with a fermata marked '8'. Bass staff is marked 'fff' and contains a sequence of chords. A fermata is marked with an asterisk and 'Ped.' below it.

# Prélude

Edited and fingered by  
Rafael Joseffy

F. Chopin. Op. 45

Sostenuto

25. *p*

*sempre legato*

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#). The first measure of the bass staff contains the number '4' and an asterisk. The second measure contains the word 'cresc.' and the letter 'Re' with a tilde. The third measure contains the number '1' and an asterisk. The fourth measure contains the number '4' and an asterisk. The fifth measure contains the number '4 5' and an asterisk. The sixth measure contains the number '4 5 1 2' and an asterisk. There are also some handwritten numbers like '2', '3', '4', '5' above notes in the treble staff.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps. The first measure of the bass staff contains the number '5' and an asterisk. The second measure contains the number '1 3 4 5' and an asterisk. The third measure contains the number '4 5' and an asterisk. The fourth measure contains the number '4 5' and an asterisk. The fifth measure contains the number '1 3 4' and an asterisk. The sixth measure contains the number '1 3 4 5' and an asterisk. There are also some handwritten numbers like '4', '3', '2', '1', '4', '5' above notes in the treble staff.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps. The first measure of the bass staff contains the number '5 3 1 2 3 1 2' and an asterisk. The second measure contains the number '1 3 4 5' and an asterisk. The third measure contains the number '4' and an asterisk. The fourth measure contains the number '3 4 5' and an asterisk. There are also some handwritten numbers like '4', '3', '2', '1', '4', '5' above notes in the treble staff.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps. The first measure of the bass staff contains the number '4' and an asterisk. The second measure contains the number '4' and an asterisk. The third measure contains the number '4' and an asterisk. The fourth measure contains the number '4' and an asterisk. The fifth measure contains the number '1 3 4 5' and an asterisk. There are also some handwritten numbers like '4', '3', '2', '1', '4', '5' above notes in the treble staff.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps. The first measure of the bass staff contains the number '4' and an asterisk. The second measure contains the number '1 3 4' and an asterisk. The third measure contains the number '4' and an asterisk. The fourth measure contains the number '4' and an asterisk. There are also some handwritten numbers like '4', '3', '2', '1', '4', '5' above notes in the treble staff.

Sixth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps. The first measure of the bass staff contains the number '3 4' and an asterisk. The second measure contains the number '4' and an asterisk. The third measure contains the number '4' and an asterisk. The fourth measure contains the number '4' and an asterisk. The fifth measure contains the number '4' and an asterisk. There are also some handwritten numbers like '4', '3', '2', '1', '4', '5' above notes in the treble staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The bass line features a sequence of notes with fingerings 3, 4, 4, 4, 4, 1, 3, 4, 2, 3. A *cresc.* marking is present above the bass line. The system concludes with a *Re.* marking and an asterisk.

Second system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The bass line features a sequence of notes with fingerings 3, 4, 3, 1, 4, 1, 3, 4, 5. A *cresc.* marking is present above the bass line. The system concludes with a *Re.* marking and an asterisk.

Third system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The bass line features a sequence of notes with fingerings 4, 1, 5, 3, 1, 1, 4, 5, 1, 2, 4, 5, 2, 1, 4, 5, 1. A *dimin.* marking is present above the bass line. The system concludes with a *Re.* marking and an asterisk.

Fourth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The bass line features a sequence of notes with fingerings 2, 1, 3, 5, 2, 1, 3, 2, 1, 4, 2, 3. A *cresc.* marking is present above the bass line. The system concludes with a *Re.* marking and an asterisk.

Fifth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The bass line features a sequence of notes with fingerings 4, 4. A *p* marking is present above the bass line. The system concludes with a *Re.* marking and an asterisk.

Sixth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The bass line features a sequence of notes with fingerings 4, 4, 2. The system concludes with a *Re.* marking and an asterisk.



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