

THE PRELUDES

I

THE 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 musician-ship 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-stifed 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 funeral 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 trumpeting 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

Thematic Index.

Preludes

1. **Agitato.** Op. 28, No. 1. Page 3
 C maj. *mf*

2. **Lento.** Op. 28, No. 2. 4
 A min. *p*

3. **Vivace.** Op. 28, No. 3. 5
 G maj. *pp* *leggieramente.*

4. **Largo.** Op. 28, No. 4. 7
 E min. *p* *spess.*
tenuto sempre

5. **Allegro molto.** Op. 28, No. 5. 8
 D maj. *p*

6. **Lento assai.** Op. 28, No. 6. 9
 B min. *p* *sotto voce.*

7. **Andantino.** Op. 28, No. 7. 10
 A maj. *p* *dolce.*

8. **Molto agitato.** Op. 28, No. 8. 10
 F# min. *p*

9. **Largo.** Op. 28, No. 9. Page 12
 E maj. *f*

10. **Allegro molto.** Op. 28, No. 10. 15
 C# min. *p* *leggiero.*

11. **Vivace.** Op. 28, No. 11. 16
 B maj. *p* *legato.*

12. **Presto.** Op. 28, No. 12. 17
 G# min. *f* *cresc.*

13. **Lento.** Op. 28, No. 13. 20
 F# maj. *p* *legato.*

14. **Allegro.** Op. 28, No. 14. 22
 E# min. *mf* *forzando.*

15. **Sostenuto.** Op. 28, No. 15. 23
 D# maj. *p*

16. **Presto con fuoco.** Op. 28, No. 16. 26
 B# min. *f*

25. **Sostenuto.** Op. 45. 50
 C# min. *p*

17. **Allegretto.** Op. 28, No. 17. 31
 A# min. *p* *delicato.*

18. **Allegro molto.** Op. 28, No. 18. 32
 F min. *mf*

19. **Vivace.** Op. 28, No. 19. 30
 E# min. *p* *legato.*

20. **Largo.** Op. 28, No. 20. 39
 C min. *mf*

21. **Cantabile.** Op. 28, No. 21. 35
 B# maj. *p*

22. **Molto agitato.** Op. 28, No. 22. 42
 G min. *f*

23. **Moderato.** Op. 28, No. 23. 43
 F# maj. *p* *difficiliss.*

24. **Allegro appassionato.** Op. 28, No. 24. 46
 D min. *f*

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 1

Agitato

1.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Agitato'. The dynamics range from *mf* to *pp*. The score includes various musical notations such as slurs, accents, and fingerings. There are also decorative symbols below the bass staff, consisting of a stylized 'R' with a flourish and an asterisk.

Printed in the U.S.A.

25454 x Copyright, 1915, by G. Schirmer, Inc.

Copyright renewed, 1943, by G. Schirmer, Inc.

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 2

Lento

mf

2.

dimin.

p slentando

riten.

sostenuto p

Red. *

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 3

Vivace

p leggieramente

3.

The first system contains three measures. Measure 1: Bass clef has a sixteenth-note scale starting on G4 with fingering 1 2 2 3 5 1 3 1 3 1. Treble clef has a half note G5 with a grace note. Measure 2: Bass clef continues the scale with fingering 3 1. Treble clef has a half note G5 with a grace note. Measure 3: Bass clef continues the scale with fingering 3 1. Treble clef has a half note G5 with a grace note. The system ends with a fermata over a whole note G5 in both staves.

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

The passage shows a sequence of notes on a single line: G4, A4, B4, C5, D5, E5, F5, G5. The fingering for each note is indicated as: 2, 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 3, 2, 1. The passage is repeated and ends with 'etc.'.

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 first system begins with a piano (*p*) dynamic and an *espressivo* marking. The bass line features a continuous eighth-note accompaniment, while the treble line has a melodic line with various ornaments and slurs. The second system includes a *stretto* marking and a fortissimo (*f*) dynamic, followed by a *dim.* (diminuendo) and a piano (*p*) dynamic. The final system concludes with a *smorz.* (smorzando) marking and a pianissimo (*pp*) dynamic. The score is annotated with numerous fingerings, slurs, and dynamic markings throughout.

C. G. K.

Edited and fingered by
Rafael Joseffy

Prélude

Allegro molto

F. Chopin. Op. 28, No. 5

5. *p*

cresc.

poco rit.

dim.

p

cresc.

f

dim.

p

25454

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 6

Lento assai

6. *p sotto voce*

p

sostenuto

sostenuto

ppp

25454

pp
ℳ

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 7

Andantino

7. *p dolce*

Klindworth

Prélude

F. Chopin. Op. 28, No. 8

Molto agitato

8. *p*

f *dimn.*

*) Various modes of practising:

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

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

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with a piano (*p*) dynamic. The lower staff features a rhythmic pattern of eighth notes with a 'Re.' label and an asterisk below each note.

Second system of the musical score. The upper staff continues with treble clef and the lower staff with bass clef. The music is marked with a forte (*f*) dynamic. The lower staff continues with the 'Re.' and asterisk rhythmic pattern.

Third system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The lower staff continues with the 'Re.' and asterisk rhythmic pattern.

Fourth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano (*p*) dynamic. The lower staff continues with the 'Re.' and asterisk rhythmic pattern, including some triplet markings.

First system of musical notation. The right hand plays a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). The system is marked with a forte *f* dynamic. Below the left hand, the notes are labeled as *La* with an asterisk, and there are triplets of eighth notes.

Second system of musical notation. The right hand continues with intricate sixteenth-note passages. The left hand features a triplet of eighth notes followed by a pair of eighth notes. The system is marked with a fortissimo *ff* dynamic. The notes are labeled as *La* with an asterisk.

Third system of musical notation. The right hand has a similar sixteenth-note texture. The left hand has a triplet of eighth notes. The system is marked with a piano *p* dynamic. The notes are labeled as *La* with an asterisk. The instruction *poco riten.* is written above the right hand.

Fourth system of musical notation. The right hand features a dense sixteenth-note texture. The left hand has a triplet of eighth notes. The system is marked with a piano *p* dynamic. The notes are labeled as *La* with an asterisk. The instruction *molto agitato e stretto* is written below the left hand, and *cresc.* is written above the right hand.

Fifth system of musical notation. The right hand continues with a dense sixteenth-note texture. The left hand has a triplet of eighth notes. The system is marked with a fortissimo *ff* dynamic. The notes are labeled as *La* with an asterisk.

**)*
più dim.
*Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra **

mf
dim.
*Ra * Ra * Ra * Ra * Ra * Ra **

p
poco cresc.
*Ra * Ra **

pp
*Ra * Ra **

p
lento
*Ra * Ra **



Prélude

F Chopin. Op. 28, No. 9

9. *Largo*

f *3*

f *p* *cresc.*

mf *decresc.* *p*

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*

Musical score for Chopin's Prélude No. 10, Op. 28, No. 10. The score is in G major and 3/4 time, marked "Allegro molto". It consists of six systems of two staves each. The right hand features a complex, rapid melodic line with many slurs and ornaments, while the left hand provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. Dynamic markings include "p" and "p leggiero". The score includes various musical notations such as slurs, accents, and trills. At the bottom of the page, there are copyright notices and a publisher's mark.

Prélude

11. *Vivace*
p legato

mf

f

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 12

Presto

12.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Presto'. The first system begins with a dynamic marking of *f* and a *cresc.* instruction. The score is heavily ornamented with fingering numbers (1-5) and includes performance markings such as 'Ped.' and '*' below the bass staff. The piece concludes with a final chord in the fifth system.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a forte (*ff*) dynamic. The right hand features a complex melodic line with many accidentals and fingerings (e.g., 5, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1). The left hand provides a steady accompaniment of chords, with the bass line starting on a low C# (labeled 'Re') and marked with an asterisk (*).

Second system of musical notation. The right hand continues with intricate melodic patterns, including triplets and sixteenth notes. The dynamic shifts to piano (*p*). The left hand accompaniment remains consistent, with the bass line still marked with 'Re' and an asterisk.

Third system of musical notation. The right hand features a series of triplets and sixteenth-note runs. The dynamic starts at piano (*p*), increases through a crescendo (*cresc.*) to a fortissimo (*più f*). The left hand accompaniment continues with the 'Re' bass line and asterisks.

Fourth system of musical notation. The right hand has a more active melodic line with many accidentals. The dynamic is fortissimo (*ff*). The left hand accompaniment continues with the 'Re' bass line and asterisks.

Fifth system of musical notation. The right hand features a melodic line with a 'poco rit.' (slightly ritardando) marking followed by 'a tempo'. The dynamic is fortissimo (*f*) and includes a 'cresc.' marking. The left hand accompaniment continues with the 'Re' bass line and asterisks.

Sixth system of musical notation. The right hand has a melodic line with many accidentals and fingerings. The dynamic is fortissimo (*f*) and includes a 'cresc.' marking. The left hand accompaniment continues with the 'Re' bass line and asterisks.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with numerous triplets and slurs. The left hand provides a steady accompaniment with chords and single notes. There are asterisks (*) in the bass line under the first, third, and fifth measures.

Second system of musical notation. Continues the melodic and accompanimental lines from the first system. The right hand has many slurs and fingerings (1-5). The left hand continues with a consistent rhythmic pattern.

Third system of musical notation. The right hand has a long, flowing melodic line with slurs. The left hand has a more active line with slurs and fingerings. There are some markings like '2' and '3' in the bass line.

Fourth system of musical notation. The right hand continues with a melodic line featuring many slurs and fingerings. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is present. The instruction *poco riten.* is written in the bass line. The system ends with a *p* dynamic marking and a final chord in the right hand.

Sixth system of musical notation. This system is primarily in the bass clef. It features a melodic line with slurs and fingerings (5, 4, 1, 4, 5, 3, 2, 3). The instruction *dim.* is written in the bass line, followed by a *ff* dynamic marking at the end.

Prélude

F. Chopin. Op. 28. No. 13

Lento

13.

p
legato
Ped. *

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

p sempre legato
Ped. * *Ped.* *

Ped. *

piu p *pp*

Ped. *

Più lento

p sosten.

Rea * Rea * Rea *

poco cresc.

Rea *

Tempo I^o

p

Rea * Rea * Rea * Rea *

Rea *

Rea * Rea * Rea *

lento

Rea * Rea *

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 14

Allegro

14.

pesante

p legato

ff

dim.

dim.

pp

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The piece is in B-flat major (two flats) and 3/4 time. The first system includes the number '14.' on the left. The score is annotated with various performance instructions: 'pesante' (heavy) above the first measure, 'p legato' (piano, legato) above the first measure of the second system, 'ff' (fortissimo) above the first measure of the third system, and 'dim.' (diminuendo) above the first measure of the fourth system. The piece concludes with 'dim.' and 'pp' (pianissimo) markings. Numerous fingerings are indicated by numbers 1-5 above or below notes. The score ends with a double bar line and a final chord in the bass clef.

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No.15

Sostenuto

15.

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 4, 4, 5, 4, 3, 2, 4, 3, 1, 3, 5.

Second system of musical notation. Treble clef, bass clef. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 4, 4, 5, 4, 3, 2, 1, 4, 3, 2.

Third system of musical notation. Treble clef, bass clef. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Fourth system of musical notation. Treble clef, bass clef. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 4, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1.

Sixth system of musical notation. Treble clef, bass clef. Fingerings are indicated by numbers 1-5. The bass line includes a sequence of notes with fingerings: 4, 5, 4, 3, 2, 1, 4, 3, 2, 1.

sotto voce

cresc.

peresc.

ad. *

ff

ad. * *ad.* * *ad.* * *ad.* * *ad.* * *ad.* *

dimin.

ad. * *cresc.*

peresc.

ad. *

ff

ad. * *ad.* * *ad.* * *ad.* * *ad.* *

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

fz dimin. *p*

Red. * Red. * Red. * Red. * Red. * Red. *

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

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

5 3 3 3 4 5 3 5 4 5 3 5 4 5 3 4 5 4

cresc. *f* *p*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

1 2 1 2 4 3 4

dim. e rit. *p*

Red. * Red. * Red. * Red. * Red. *

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

smorzando *e* *slentando* *f*

Red. * Red. * Red. * Red. * Red. * Red. *

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

pp *riten.*

Red. * Red. * Red. * Red. * Red. *

Prélude

Presto con fuoco

16.

The musical score consists of five systems, each with a piano (treble) staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Presto con fuoco'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piano part features complex chordal textures and rapid sixteenth-note passages, while the bass part provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the piano part.

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand plays a rhythmic accompaniment of quarter notes, with some notes marked with a star and the letter 'R'. The key signature has three flats.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure of the right hand.

Third system of musical notation. The right hand features a series of slurs and complex fingerings. The left hand continues with a steady quarter-note accompaniment, marked with stars and the letter 'R'.

Fourth system of musical notation. The right hand has a descending melodic line. The left hand accompaniment includes a dynamic marking of *ff* in the second measure.

Fifth system of musical notation. The right hand continues with complex melodic passages. The left hand accompaniment remains consistent with quarter notes, marked with stars and the letter 'R'.

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

La * La * La * La * La * La *

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

La * La * La * La *

stretto

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

La * La * La * La * La * La *

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

1 1 1 1 1 8 1 2

sempre più animato

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

La * La * La * La *

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with slurs and fingerings (1, 2, 1, 3, 1, 3, 1, 4, 1, 4, 4). The bass staff contains a bass line with slurs and fingerings (4, 5, 4, 1, 3, 1). Below the bass staff are four notes labeled 'Rea' with an asterisk (*).

Second system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff contains a melodic line with slurs and fingerings (2, 1, 4, 2, 4, 4, 3, 2, 1, 2, 1). The bass staff contains a bass line with slurs and fingerings (4, 4, 4, 4). Below the bass staff are four notes labeled 'Rea' with an asterisk (*).

Third system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff contains a melodic line with slurs and fingerings (1, 1, 1, 1, 1, 1, 3, 1, 4, 1, 4). The bass staff contains a bass line with slurs and fingerings (5, 4, 4, 4). Below the bass staff are four notes labeled 'Rea' with an asterisk (*).

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff contains a melodic line with slurs and fingerings (4, 4, 5, 5, 4, 5, 4). The bass staff contains a bass line with slurs and fingerings (5, 2, 1, 4, 5, 1, 3, 5, 1, 4, 1, 4, 1, 3, 5, 1, 4, 5, 1, 4, 5, 1, 4, 5, 1). The word 'cresc.' is written above the treble staff.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff contains a melodic line with slurs and fingerings (5, 5, 4, 5, 5, 5, 3). The bass staff contains a bass line with slurs and fingerings (3, 5, 1, 1, 2, 1). The system ends with a double bar line and a fermata.

25454

*) Klindworth:

or:

Prélude

Allegretto

17

sopra

p

dolce

First system of musical notation. The right hand features a complex melodic line with many accidentals and fingerings (5, 4, 5, 5, 3, 4, 5, 4, 3, 4, 5). The left hand provides a rhythmic accompaniment with chords and single notes. Fingerings 4 and 5 are indicated in the bass line.

Second system of musical notation. The right hand continues with a similar melodic style. The left hand accompaniment includes chords and single notes with fingerings 4 and 5.

Third system of musical notation. The right hand has a melodic line with fingerings 5, 3, 4, 5, 4, 3, 2, 3, 4, 5. The left hand accompaniment includes the instruction *cresc.* and *ff*. Fingerings 5, 4, 5, 4, 5, 5 are shown in the bass line.

Fourth system of musical notation. The right hand has a melodic line with fingerings 3, 4, 5, 4, 3, 4, 5. The left hand accompaniment includes chords and single notes with fingerings 3, 4, 5, 3, 4, 5.

Fifth system of musical notation. The right hand has a melodic line with fingerings 4, 5, 4, 5, 4, 5, 3, 4, 5. The left hand accompaniment includes chords and single notes with fingerings 4, 5, 4, 5, 3, 4, 5.

Sixth system of musical notation. The right hand has a melodic line with fingerings 5, 4, 5, 4, 3, 4, 5, 4, 5, 4, 5, 3, 4, 5. The left hand accompaniment includes chords and single notes with fingerings 4, 5, 4, 5, 3, 4, 5.

System 1: Treble and bass staves. Treble staff features a melodic line with triplets and quintuplets. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *dimin.*. Fingerings and articulation marks are present.

System 2: Treble and bass staves. Treble staff continues the melodic line with various fingerings. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *dimin.*. Fingerings and articulation marks are present.

System 3: Treble and bass staves. Treble staff features a melodic line with triplets and quintuplets. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings and articulation marks are present.

System 4: Treble and bass staves. Treble staff features a melodic line with triplets and quintuplets. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings and articulation marks are present.

System 5: Treble and bass staves. Treble staff features a melodic line with triplets and quintuplets. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *pp sotto voce* and *f*. Fingerings and articulation marks are present.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The right hand features a complex melodic line with slurs and fingerings (4, 5, 3, 2, 5, 3). The left hand plays a steady accompaniment of chords. Dynamics include *fz* and *ped.* with asterisks.

Second system of musical notation. Continues the piece with similar melodic and harmonic textures. Fingerings like 5, 2, 3, 2, 4, 3, 5, 4 are visible. Dynamics include *fz* and *ped.* with asterisks.

Third system of musical notation. Melodic line continues with slurs and fingerings (4, 2, 5, 3, 2, 3). Accompaniment remains consistent. Dynamics include *fz* and *ped.* with asterisks.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment. Dynamics include *fz* and *ped.* with asterisks. The instruction *perdendosi* is written above the right hand.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment. Dynamics include *fz* and *ppp*. The instruction *riten.* is written above the right hand.

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 18

18. *Allegro molto*
agitato
mf

Ped. *

Ped. *

Ped. *

cresc.

Ped. *

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

cresc. *fz*

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

*Red. ** *Red. **

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

fz *fz*

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

*Red. ** *Red. **

cresc.

*Red. ** *Red. ** *Red. ** *Red. **

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

ff *fff*

*Red. ** *Red. **

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op.28, No.19

Vivace
legato e sempre leggiero

19. *p*

The musical score is written in a grand staff with treble and bass clefs. It begins with a piano (*p*) dynamic. The tempo is marked *Vivace* and the performance style is *legato e sempre leggiero*. The piece is in B-flat major and 3/4 time. The score consists of 16 measures, divided into four systems of four measures each. The first system starts with a piano (*p*) dynamic. The second system has a *p* dynamic. The third system has a *p* dynamic. The fourth system has a *p* dynamic. The score includes various fingerings (1-5) and articulation marks such as slurs and repeat signs. The piece concludes with a double bar line and repeat signs.

First system of musical notation. Treble and bass staves with various fingerings (3, 2, 4, 5, 4, 3) and articulation marks. Includes the instruction *leg.* with asterisks.

Second system of musical notation. Treble and bass staves with fingerings (2, 3, 2, 3, 3, 3, 2, 3, 2, 3, 2) and articulation marks. Includes the instruction *cresc.*

Third system of musical notation. Treble and bass staves with fingerings (4, 2, 5, 2, 5, 2, 5, 2, 5, 2, 3, 4) and articulation marks. Includes the instruction *p*.

Fourth system of musical notation. Treble and bass staves with fingerings (5, 3, 5, 5, 4, 3, 2, 3, 2) and articulation marks.

Fifth system of musical notation. Treble and bass staves with fingerings (3, 5, 4, 2, 3, 2, 3, 2, 2, 2) and articulation marks. Includes the instruction *cresc.*

Sixth system of musical notation. Treble and bass staves with fingerings (2, 2, 3, 2, 2, 5, 3, 5, 2, 3) and articulation marks.

4 3 4 5 b 4 5 3 2

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. *

4 2 2 2 3 3 3 2 3

Re. * Re. * Re. * Re. * Re. *

5 3 2 4 4 4 4

p *cresc.*

Re. * Re. * Re. * Re. *

4 8

dimin. *ff*

Re. * Re. * Re. *

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 20

Largo

20. *ff*

p

pp *cresc.*

riten.

83570

Red. *

Prélude

F. Chopin. Op. 28, No. 21

Cantabile

21. *p*

25454

Red. *

Red. *

Red. *

Red. *

Copyright, 1915, by G. Schirmer, Inc.

This page of piano sheet music consists of six systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a more complex accompaniment. The second system continues this texture, featuring a 'dim.' marking in the treble staff. The third system is characterized by a forte (*f*) dynamic and a more rhythmic bass line. The fourth system features a 'leg.' marking and a more melodic treble line. The fifth system begins with a pianissimo (*pp*) dynamic and a steady bass accompaniment. The sixth system concludes the piece with a final melodic flourish in the treble staff. Various performance markings such as 'leg.', 'pp', and 'dim.' are used throughout to guide the performer's dynamics and articulation. Fingering numbers (1-5) are provided for many notes to assist in technical execution.

cresc.

ff

dimin.

cresc.

ff

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 22

Molto agitato

22.

f

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system features a 45-measure fingering. The third system includes an 'Alz' marking. The fourth system includes a 'cresc.' marking. The fifth system includes a 'cresc.' marking. The score is heavily annotated with fingerings and slurs.

ff

Re. *

Re. *

ff

Re. *

più agitato

Re. *

cresc.

Re. *

ffz

ff

Re. *

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 23

Moderato

23.

p delicatiss.

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in the key of B-flat major and 3/4 time. The tempo is marked 'Moderato' and the dynamics are 'p delicatiss.'. The score is divided into five systems, each containing two measures. The first system includes a large number '23.' on the left. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff contains several 'Ped.' (pedal) markings and asterisks. The notation includes slurs, ties, and various rhythmic values such as eighth and sixteenth notes.

First system of the musical score, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides harmonic support with chords and single notes. A *poco riten.* (poco ritardando) instruction is placed above the treble staff. A *Ped.* (pedal) marking is present in the bass staff. Asterisks (*) are placed below the bass staff at several points.

Second system of the musical score, marked *8a tempo*. It continues the melodic and harmonic development from the first system. The treble staff shows intricate fingerings and slurs. The bass staff includes a *Ped.* marking. Asterisks (*) are placed below the bass staff.

Third system of the musical score. The treble staff continues with rapid melodic passages. The bass staff features a *Ped.* marking and a *dim.* (diminuendo) instruction. Asterisks (*) are placed below the bass staff.

Fourth system of the musical score. The treble staff shows a continuation of the melodic line with slurs and fingerings. The bass staff includes a *ped.* (pedal) marking and a *dim.* instruction. Asterisks (*) are placed below the bass staff.

Fifth system of the musical score, concluding with the instruction *e - smorz.* (ritardando e smorzando). The treble staff features a final melodic flourish. The bass staff includes a *ped.* marking and a *dim.* instruction. Asterisks (*) are placed below the bass staff.

Prélude

F. Chopin. Op. 28, No. 24

Allegro appassionato

24.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano introduction marked 'f' (forte). The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. The score includes several measures marked with a double bar line and an asterisk, indicating specific performance points or ornaments. The piece concludes with a final cadence in the right hand.

System 1: Treble clef with a long melodic line starting with a first finger (1) and ending with a fifth finger (5). Bass clef accompaniment with a *sempre f* marking. Includes a fermata and a *rit.* marking.

System 2: Treble clef with a melodic line featuring a second finger (2) and a third finger (3). Bass clef accompaniment with *rit.* markings.

System 3: Treble clef with a melodic line featuring a fourth finger (4) and a fifth finger (5). Bass clef accompaniment with *rit.* markings.

System 4: Treble clef with a melodic line featuring a fourth finger (4) and a first finger (1). Bass clef accompaniment with *rit.* markings.

System 5: Treble clef with a melodic line featuring an eighth note (8) and a fifth finger (5). Bass clef accompaniment with *rit.* markings.

182

4

1 2 3 4 5 6 7 8

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

con forza

cresc.

And. * *And.* * *And.* *

p

* *And.* * *And.* * *And.* *

45

f

cresc.

* *And.* *

45

ff

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

System 1: Treble and bass staves. Treble staff contains complex chords and arpeggios with fingerings (e.g., 3 1 5, 4 1 3, 5 1 2, 3 4 5, 2). Bass staff contains a steady eighth-note accompaniment. Dynamic marking: *ped.*

System 2: Treble and bass staves. Treble staff has a melodic line with fingerings (1 3 2 1 3, 2). Bass staff continues the accompaniment. Dynamic marking: *cresc.*

System 3: Treble and bass staves. Treble staff features a rapid sixteenth-note passage with fingerings (5 5 5 5 5, 4 5, 4 5). Bass staff continues the accompaniment. Dynamic marking: *ffstretto*. Rehearsal marks: * *ped.*

System 4: Treble and bass staves. Treble staff has a melodic line with fingerings (4 5, 4 5, 4 5). Bass staff continues the accompaniment. Dynamic marking: *ff*. Rehearsal marks: * *ped.*

System 5: Treble and bass staves. Treble staff has a melodic line with fingerings (4, 5). Bass staff continues the accompaniment. Rehearsal marks: * *ped.*

System 6: Treble and bass staves. Treble staff has a melodic line with fingerings (5, 4 5, 5, 4). Bass staff continues the accompaniment. Dynamic marking: *fff*. Rehearsal marks: * *ped.*