

2 Préludes

Contrabass & Piano / Organ

Arr.: Colette Mourey

Frédéric Chopin

EMR 25308A

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2 Préludes


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1

Frédéric Chopin

(1810-1849)

Arr.: Colette Mourey

Andantino ♩ = 76

Contrabass

Organ /
Piano

dolce

mp

5

9

mp dolce

mp

mf

p

13

mp

mp

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4
18

Measures 18-21 of the musical score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 18 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

22

Measures 22-24 of the musical score. The right hand continues with a melodic line, and the left hand provides harmonic support. A crescendo hairpin is visible in the right hand across measures 23 and 24.

25

Measures 25-28 of the musical score. The right hand features a melodic line with a crescendo from mezzo-piano (*mp*) to forte (*f*). The left hand has a piano (*p*) dynamic in measure 25 and provides harmonic accompaniment. A decrescendo hairpin is visible in the right hand across measures 27 and 28.

29

Measures 29-32 of the musical score. The right hand features a melodic line with a decrescendo from mezzo-piano (*mp*) to piano (*p*), followed by a crescendo back to mezzo-piano (*mp*). A ritardando (*rit.*) marking is present over measures 31 and 32. The left hand provides harmonic accompaniment.

2

Largo ♩ = 50

Measures 33-36 of the musical score, marked "Largo" with a tempo of ♩ = 50. The piece is in 4/4 time with a key signature of two flats. The right hand features a melodic line with a decrescendo hairpin across measures 35 and 36. The left hand provides harmonic accompaniment with a forte (*f*) dynamic in measure 33.

5

Measures 5-8 of the musical score. The bassoon part (top staff) begins with a *ff* dynamic and features a long, sweeping melodic line with ties. The piano accompaniment (bottom staves) starts with a *f* dynamic, with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support with chords and moving lines.

9

Measures 9-12. The piano part continues with a *mp* dynamic. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains its rhythmic foundation.

13

Measures 13-16. The bassoon part (top staff) has a *mp* dynamic and continues its melodic development. The piano part (bottom staves) shifts to a *p* dynamic, with the right hand playing more active, moving lines and the left hand providing harmonic support.

17

Measures 17-20. The piano part continues with a *p* dynamic. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains its rhythmic foundation.

21

Measures 21-24. The bassoon part (top staff) has a *p* dynamic and includes a *rit.* (ritardando) marking. The piano part (bottom staves) has a *pp* dynamic. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains its rhythmic foundation.

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