

PRELUDES

1 **Agitato** Page 12
mf

2 **Lento** Page 14
p

3 **Vivace**
leggermente
p

4 **Largo**
espressivo
p

5 **Allegro molto** Page 20
p

6 **Lento assai**
sotto voce

7 **Andantino** Page 23
p dolce

8 **Molto agitato** Page 24
p

9 **Largo** Page 28
f

10 **Allegro molto** Page 30
p leggiero

11 **Vivace** Page 32
p legato

12 **Presto** Page 34
f
cresc.

13 **Lento** Page 38
p

14 **Allegro**
pesante

15 **Sostenuto** Page 44
p

16 **Presto con fuoco** Page 48
f

17 **Allegretto** Page 52
p

18 **Allegro molto** Page 56
mf

19 **Vivace**
legato
p

20 **Largo** Page 62
ff

21 **Cantabile** Page 63
p

22 **Molto agitato** Page 66
f

23 **Moderato** Page 68
p delicatissimo

24 **Allegro appassionato** Page 70
f

25 **Sostenuto** Page 74
p

26 **Presto con leggerezza**
legatissimo
p

Prelude in C Major

Agitato

Op. 28, No. 1

1

The musical score consists of four systems of two staves each. The first system starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The first measure is marked *mf*. The right hand plays a melodic line of eighth notes, and the left hand plays a bass line of eighth notes. The score includes fingering numbers (1-5) and articulation marks (accents, slurs). Measure numbers 1, 4, 8, and 12 are indicated in boxes. A *cresc.* marking appears in measure 11. Pedal markings are shown as horizontal lines with vertical stems indicating release points.

- (a) Although the notation of the lowest treble voice is rhythmically inexact, the meaning is clear. It is given here as it appears in Chopin's manuscript except that all notes played by the right hand appear on the upper staff.
- (b) Most editions show the pedal sustained for the full measure, for each of the first 32 measures. In the Autograph, the pedal indications differ from measure to measure, as we show them. In the 23rd measure, Chopin wrote one of the pedal releases just after the last note of the measure, then scratched it out and rewrote it under the next-to-last note. This seems to be evidence that all the pedal marks were carefully placed. We leave the decision to the individual.

Prelude in A Minor

Op. 28, No. 2

Lento

2

p

5

9

13

17

dim.

slentando

sostenuto

(a)

(b)

(c)

- (a) The two-part writing used in the first two measures emphasizes the importance of the upper voice of the accompaniment. It is possible that Chopin intended the notes with stems up to be played with the right hand, as he often did when he used two-part writing in similar instances in other compositions.
- (b) In the Autograph, each of the appoggiaturas in this selection is written without a cross-stroke.
- (c) This is the only pedal indication in this Prelude, in the Autograph.