

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

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Preludes

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tenuto sempre

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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 dynamic marking of *mf* and includes fingerings (5, 3, 5) and a triplet in the right hand. The second system features a *cres* (crescendo) marking and a triplet in the bass line. The third system is marked *stretto* and includes a *cendo* (crescendo) marking. The fourth system starts with a forte *ff* dynamic and includes a piano *p* dynamic marking. The fifth system concludes with a piano *pp* dynamic and a *rit.* (ritardando) marking. Pedaling is indicated by 'Ped.' and 'Ped.' with asterisks throughout the piece.

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Prélude

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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.

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

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (3, 5, 3, 4, 3 4 3 5, 4). The left hand plays a rhythmic accompaniment of eighth notes with slurs.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (4, 5, 4, 5). The left hand continues with eighth-note accompaniment.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (5, 12, 4). The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (3, 4). A section labeled "bssia:" begins in the second measure. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (1, 2, 4, 1, 3, 5, 4, 1, 3, 5, 2). The left hand continues with eighth-note accompaniment. The dynamic marking *p* is present.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (1, 3, 5, 2, 1, 3, 1, 2, 4, 1, 4, 5, 3). The left hand continues with eighth-note accompaniment. The dynamic marking *dim.* is present. The system concludes with a double bar line, a repeat sign, and a fermata.

Prélude

Edited and fingered by
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F. Chopin. Op. 28, No. 4

Largo

espressivo

p

tenuto sempre

stretto

f

dim.

p

smorz.

pp

Calliope

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Prélude

Allegro molto

F. Chopin. Op. 28, No. 5

5. *p*

cresc.

poco rit.

dim.

f

dim.

p

cresc.

f

dim.

p

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Prélude

F. Chopin. Op. 28, No. 6

Lento assai

6. *p sotto voce*

p

sostenuto

sostenuto

ppp

25454

pp
℞

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*

Klindworth

*) Various modes of practising:

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

etc. etc. etc.

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

etc. 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 features a complex, rapid melodic line with many sixteenth 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, there are notes labeled *La* with an asterisk, and some notes are grouped with a '3' indicating a triplet.

Second system of musical notation. The right hand continues with a similar rapid melodic pattern. The left hand accompaniment includes a triplet of eighth notes. The system is marked with a fortissimo *ff* dynamic. Notes in the left hand are labeled *La* with an asterisk.

Third system of musical notation. The right hand's melodic line remains intricate. The left hand accompaniment features a triplet of eighth notes. The system is marked with a piano *p* dynamic. Notes in the left hand are labeled *La* with an asterisk. The instruction *poco riten.* is written above the right hand.

Fourth system of musical notation. The right hand continues with a rapid melodic line. The left hand accompaniment includes a triplet of eighth notes. The system is marked with a piano *p* dynamic. Notes in the left hand are labeled *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 rapid melodic line. The left hand accompaniment includes a triplet of eighth notes. The system is marked with a fortissimo *ff* dynamic. Notes in the left hand are labeled *La* with an asterisk.

*)

più dim.

Ra * Ra * Ra * Ra *

This system features a treble and bass clef. The treble clef has a complex melodic line with many sixteenth notes. The bass clef has a simpler line with quarter notes. There are dynamic markings and a tempo change indicated.

mf

dim.

Ra * Ra * Ra * Ra *

This system continues the piece with similar melodic patterns in both hands. The dynamics shift from mezzo-forte to dimando.

p

poco cresc.

Ra * Ra *

The music becomes softer and more gradual in this system. The bass clef has a prominent line with quarter notes.

pp

Ra * Ra *

The piece reaches its softest point in this system. The melodic lines are more delicate.

lento

p

Ra * Ra *

The final system is marked *lento* and features a final melodic flourish in the treble clef. The piece concludes with a final chord.



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Rafael Joseffy

Prélude

F. Chopin, Op. 28, No. 9

9. *Largo*

f 3
Ped. *

f *p* *cresc.*

decresc. *p*

ff *riten.* *ff*

* Scholz:

Prélude

Edited and fingered by
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F. Chopin. Op. 28, No. 10

Allegro molto

10.

p *leggiero*

The musical score is presented in a grand staff format, consisting of two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked 'Allegro molto' and 'p leggiero'. The score includes numerous fingerings, including octaves (marked '8'), triplets (marked '3'), and trills (marked 'tr'). There are also dynamic markings such as 'p' and 'p' with accents. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The bottom of the page features a copyright notice and a page number.

Prélude

11. *Vivace*
p legato

p
mf
f

Reu. * Reu. * Reu. * Reu. * Reu. * Reu. * Reu. * Reu. * Reu. * Reu. * Reu. *

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 forte 'f' dynamic and a 'cresc.' (crescendo) instruction. The score is heavily annotated with fingerings (numbers 1-5), slurs, and accents. The bass line includes 'Ped.' (pedal) markings and asterisks (*) indicating specific notes or chords. 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, 5, 4, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and single notes. The bass line includes the notes *Re*, *Re*, *Re*, *Re*, *Re* with asterisks below them.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment includes chords and single notes. The bass line includes the notes *Re*, *Re*, *Re* with asterisks below them. A piano (*p*) dynamic marking appears in the right hand.

Third system of musical notation. The right hand features a series of triplets and sixteenth-note runs. The left hand accompaniment includes chords and single notes. The bass line includes the notes *Re* with an asterisk below it. Dynamics include piano (*p*), *cresc.*, and *più f*.

Fourth system of musical notation. The right hand continues with complex melodic lines. The left hand accompaniment includes chords and single notes. The bass line includes the notes *Re*, *Re*, *Re* with asterisks below them. A forte (*ff*) dynamic marking is present.

Fifth system of musical notation. The right hand features a melodic line with many accidentals and fingerings. The left hand accompaniment includes chords and single notes. The bass line includes the notes *Re*, *Re*, *Re*, *Re*, *Re* with asterisks below them. Dynamics include *poco rit.*, *a tempo*, and *cresc.*

Sixth system of musical notation. The right hand continues with complex melodic patterns. The left hand accompaniment includes chords and single notes. The bass line includes the notes *Re*, *Re*, *Re*, *Re*, *Re* with asterisks below them. A *cresc.* dynamic marking is present.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (3, 5, 4, 4, 4, 4, 8, 4, 3, 5, 4, 4, 5, 5, 8, 4, 3, 4, 3, 5, 3, 4, 3, 4, 3). The bass staff provides harmonic accompaniment with chords and single notes. A double bar line is present near the end of the system.

Second system of musical notation. The treble staff continues the melodic line with fingerings (5, 3, 4, 3, 4, 3, 5, 3, 4, 5, 4, 3, 5, 3, 2, 4, 3, 2, 3, 4, 3, 2, 3). The bass staff continues with accompaniment. A double bar line is present near the end of the system.

Third system of musical notation. The treble staff features a melodic line with a long slur and fingerings (3, 2, 3, 4, 5). The bass staff has a complex accompaniment with fingerings (1, 3, 2, 3, 2, 1, 3, 2, 2, 2, 2, 1, 2, 3, 1). A double bar line is present near the end of the system.

Fourth system of musical notation. The treble staff continues with melodic lines and fingerings (3, 4, 5, 3, 5, 3, 4, 3, 4, 3, 4, 5). The bass staff continues with accompaniment. A double bar line is present near the end of the system.

Fifth system of musical notation. The treble staff continues with melodic lines and fingerings (5, 4, 5, 4, 4, 5). The bass staff continues with accompaniment. The instruction *poco riten.* is written in the bass staff. The system ends with a *p* dynamic marking and a double bar line.

Sixth system of musical notation. The treble staff continues with melodic lines and fingerings (5, 4, 1, 4, 5, 2, 3). The bass staff continues with accompaniment. The instruction *dim.* is written in the bass staff, followed by a *ff* dynamic marking. A double bar line is present near the end of the system.

Prélude

F. Chopin. Op. 28. No. 13

Lento

13.

The musical score is presented in six systems, each containing a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Lento'. The piece begins with a piano (*p*) dynamic and a 'legato' instruction. The bass staff features a steady eighth-note accompaniment, while the treble staff carries the melody. Various fingerings (1-5) are indicated for both hands. Dynamics fluctuate, including 'p', 'piu p', and 'pp'. Measure numbers 4, 8, 12, 16, 20, 24, 28, 32, and 34 are clearly marked. The score concludes with a final chord in the bass staff.

Più lento

p sosten.

Rea * Rea * Rea *

poco cresc.

Rea *

Tempo I^o

p

Rea * Rea * Rea * Rea *

Rea *

Rea * Rea * Rea *

lento

Rea *

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 14

Allegro

14.

pesante

p legato

ff

dim.

dim.

pp

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No.15

Sostenuto

15.

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). The system includes a piano (*p*) dynamic marking. Fingerings are indicated by numbers 1-5 above notes. Ornaments (trills) are marked with a star symbol (*). The system concludes with a fermata over a whole note chord.

Second system of musical notation. Continuation of the first system. It features similar fingerings and ornaments, with a fermata at the end.

Third system of musical notation. Continuation of the piece with various fingerings and ornaments throughout.

Fourth system of musical notation. Continuation of the piece with various fingerings and ornaments throughout.

Fifth system of musical notation. Continuation of the piece with various fingerings and ornaments throughout.

Sixth system of musical notation. Continuation of the piece with various fingerings and ornaments throughout.

sotto voce

cresc.

p cresc.

ad.

*

ff

ad.

*

dimin.

ad.

*

cresc.

p cresc.

ad.

*

ff

ad.

*

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

fz dimin. p

5 4 4 5

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

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

p

5 4 5

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

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

cresc. f p

4 5 4 3 4 3 4 3

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

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

dim. e rit. p

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

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

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

smorzando e slentando f

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

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

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

pp riten.

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

Red. * 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 major or D-flat minor). The tempo is 'Presto con fuoco'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piano part features complex chordal textures and arpeggiated figures, while the bass part provides a steady accompaniment with occasional melodic lines. The piece concludes with a final cadence in the piano part.

First system of musical notation. The right hand (treble clef) features a complex melodic line with numerous slurs and fingerings (1-5). The left hand (bass clef) plays a rhythmic accompaniment of quarter notes, with some beamed eighth notes. The key signature has three flats (B-flat, E-flat, A-flat). The system concludes with a double bar line.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand features a prominent *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The right hand has a very dense melodic texture with many slurs and fingerings. The left hand continues with a steady quarter-note accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. The right hand features a descending melodic line. The left hand has a *ff* dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. The right hand has a complex melodic line with many slurs and fingerings. The left hand continues with a steady quarter-note accompaniment. The system concludes with a double bar line.

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 *

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

La *

stretto

4 1 4 1 5 3 1 4 3 1 3

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 *

1 2 1 3 1 3 1 4 1 4 4

4 1 4 1

Rea * Rea * Rea * Rea *

2 1 4 2 4 4 3 2 1 2 1

Rea * Rea * Rea * Rea *

1 1 1 1 1 1 4 1 4

Rea * Rea * Rea *

cresc.

4 4 5 5 4 5 1 4 5 1 4 5 1 4 5 1

5 5 4 5 8 5 3

ff

25454

* Klindworth:

* or:

Prélude

Allegretto

17

sopra

ped.

** ped.*

** ped.*

** ped.*

dolce

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

f

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

p

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

cresc.

f

dimin.

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

ped.

** ped.*

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

Re. * *Re.* 4 * *Re.* 4 * *Re.* * *Re.* * *Re.* 5 *

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

Re. * *Re.* 4 5 4 5 * *Re.* * *Re.* *

cresc. *ff*

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

35 4 45 3 4 5

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

p

45 45 5 3

Re. 4 * *Re.* 3 4 * *Re.* * *Re.* * *Re.* *

5 4 3 4 4 5 2 45 31

System 1: Treble clef with a 3-measure triplet and a 5-measure quintuplet. Bass clef with notes marked *Re*, *Re*, *Re*, and *Re*. Dynamics include *f* and *dimin.*

System 2: Treble clef with notes marked *Re*, *Re*, *Re*, and *Re*. Bass clef with notes marked *Re*, *Re*, *Re*, and *Re*. Dynamics include *f*.

System 3: Treble clef with notes marked *Re*, *Re*, *Re*, and *Re*. Bass clef with notes marked *Re*, *Re*, *Re*, and *Re*. Dynamics include *f*.

System 4: Treble clef with notes marked *Re*, *Re*, and *Re*. Bass clef with notes marked *Re*, *Re*, and *Re*. Dynamics include *f*.

System 5: Treble clef with notes marked *Re*, *Re*, and *Re*. Bass clef with notes marked *Re*, *Re*, and *Re*. Dynamics include *pp sotto voce* and *f*.

First system of the musical score. The right hand features a complex melodic line with slurs and fingerings (4, 5, 3, 2, 5, 3). The left hand provides a rhythmic accompaniment with chords and a bass line. Dynamics include *fz* and *Pa*. There are asterisks marking specific measures.

Second system of the musical score. The right hand continues with slurs and fingerings (5, 2, 3, 2, 4, 3, 5, 4). The left hand accompaniment includes chords and a bass line. Dynamics include *fz* and *Pa*. Asterisks mark specific measures.

Third system of the musical score. The right hand features slurs and fingerings (4, 2, 5, 3, 2, 3). The left hand accompaniment includes chords and a bass line. Dynamics include *fz* and *Pa*. Asterisks mark specific measures.

Fourth system of the musical score. The right hand includes the instruction *perdendosi* and fingerings (1, 2, 1, 2, 4, 1, 2, 2, 1). The left hand accompaniment includes chords and a bass line. Dynamics include *fz* and *Pa*. Asterisks mark specific measures.

Fifth system of the musical score. The right hand includes the instruction *riten.* and fingerings (1, 2, 2, 3, 2, 2, 3, 2, 4, 3, 2). The left hand accompaniment includes chords and a bass line. Dynamics include *ppp* and *fz*. Asterisks mark specific measures.

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 1 5 2 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 1 7 2 4 8 1

*Red. ** *Red. **

2 1 4 3 4 5 4 5 4 5

cresc.

4 4 4 5 4 5 4 5

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

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

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

8 13 2 1 5 4 1 5 2 3 1 4 2 3

ff *fff*

3 5 4 4 1 3 2 4 1 3 2

*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 presented in two systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The score includes various musical notations such as slurs, accents, and fingerings. The score is annotated with 'legato e sempre leggiero' and 'Vivace'. The score is numbered '19.' in the top left corner. The score is annotated with 'legato e sempre leggiero' and 'Vivace'. The score is annotated with 'legato e sempre leggiero' and 'Vivace'.

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *leg.* and **leg.**.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. Fingerings are indicated by numbers 1-5. Dynamics include *leg.*, **leg.**, and *cresc.*.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. Fingerings are indicated by numbers 1-5. Dynamics include *leg.*, **leg.**, and *p*.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. Fingerings are indicated by numbers 1-5. Dynamics include *leg.*, **leg.**, and **leg.**.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. Fingerings are indicated by numbers 1-5. Dynamics include *leg.*, **leg.**, and *cresc.*.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. Fingerings are indicated by numbers 1-5. Dynamics include *leg.*, **leg.**, and **leg.**.

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 2 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

83570

Prélude

F. Chopin. Op. 28, No. 21

Cantabile

21.

p

25454

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 complex accompaniment. The second system continues the melodic and accompaniment lines, featuring a *dim.* marking. The third system shows a change in texture with a *f* dynamic and a more rhythmic accompaniment. The fourth system features a *scordatura* marking and a *pp* dynamic. The fifth system continues the *pp* texture. The sixth system concludes the piece with a final melodic flourish. The music is written in a key with two flats and a 3/4 time signature. Various performance markings such as *scordatura*, *pp*, and *dim.* are used throughout. Fingerings and articulation marks are clearly indicated for both hands.

This page of piano sheet music consists of six systems of staves. The first system begins with a *cresc.* marking. The second system includes a *ff* marking. The third system is marked *dimin.*. The sixth system concludes with a *cresc.* marking. The music is characterized by intricate chordal structures and melodic fragments, with numerous fingerings and pedal indications.

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 22

Molto agitato

22. *f*

The musical score is presented in a grand staff format, with the treble and bass clefs joined by a brace on the left. The key signature has one sharp (F#), and the time signature is 6/8. The tempo marking *Molto agitato* is placed above the first measure. The dynamic marking *f* (forte) is placed below the first measure. The score is divided into six systems of two staves each. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used to indicate phrasing. The piece concludes with a *cresc.* (crescendo) marking and a fermata over the final chord.

First system of musical notation. Treble and bass staves. Treble clef has a *ff* dynamic marking. Bass clef has fingering numbers 5, 5, 6, 4, 4, 4, 5, 5, 6, 4, 4 and a *Re* * marking.

Second system of musical notation. Treble clef has a *Re* * marking. Bass clef has fingering numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

Third system of musical notation. Treble clef has a *ff* dynamic marking. Bass clef has fingering numbers 5, 4, 4, 5, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

Fourth system of musical notation. Treble clef has a *più agitato* marking. Bass clef has fingering numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

Fifth system of musical notation. Treble clef has a *cresc.* marking. Bass clef has fingering numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

Sixth system of musical notation. Treble clef has a *ffz* dynamic marking. Bass clef has fingering numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

Seventh system of musical notation. Treble clef has a *ff* dynamic marking. Bass clef has fingering numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 and a *Re* * marking.

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 (two flats) and common time (C). The tempo is marked 'Moderato' and the dynamics are 'p delicatiss.' (piano, very delicately). The score is divided into five systems, each with two measures. The first system includes a large number '23.' on the left. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1-5. There are several trills marked with a 'tr' symbol. The bass staff contains a simple harmonic accompaniment with some triplets and slurs. The piece concludes with a final cadence in the bass staff.

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

poco riten.

3 1 2 5 3 1 4 2

Tr. * *Tr.* * *Tr.* *

8a tempo

Tr. * *Tr.* *

8

Tr. * *Tr.* *

8

Tr. * *Tr.* * *Tr.* * *Tr.* *

p dim.

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

e - smorz.

Tr. * *Tr.* * *Tr.* * *Tr.* *

4 2 4 1 2 3 1 2 5

Prélude

F. Chopin. Op. 28, No. 24

Allegro appassionato

24.

f

Ped.

* Ped. * Ped.

* Ped. * Ped. *

132

Ped. * Ped. * Ped. *

132

Ped. * Ped. * Ped. *

1 2 4 3 2 1 3

sempre f

♩. * ♩.

4 2 4 2 3

* ♩. * ♩.

4 2 1 2 3 4 3 2

* ♩. * ♩.

53 132

2 1 4 2 4 1 3 4

* ♩. * ♩. * ♩. * ♩.

1 3 2 1 1 3 4 5

♩. * ♩. * ♩. * ♩.

182

3 * 2. * 2. * 2. * 2. * 2. *

3 * 2. * 2. * 2. * 2. * 2. *

4 3 5 *con forza*

2. * 2. * 2. *

4 3 2

* 2. * 2. * 2. *

45

* 2. *

45 4 5 45

25454 * 2. * 2. * 2. * 2. *

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (e.g., 3 1 5 1, 4 1 3 5 1, 1 2 3 4 5, 2) and dynamic markings including *ff* and *rit.*. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with melodic development, including a section marked *cresc.*. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a section marked *ffstretto*. The left hand accompaniment includes several *rit.* markings.

Fourth system of musical notation. The right hand includes a section marked *ff*. The left hand accompaniment includes several *rit.* markings.

Fifth system of musical notation. The right hand continues with melodic lines. The left hand accompaniment includes several *rit.* markings.

Sixth system of musical notation. The right hand includes a section marked *stretto* and *fff*. The left hand accompaniment includes several *rit.* markings.