

# PRELUDES

**1** **Agitato** Page 12

**2** **Lento** Page 14

**3** **Vivace**  
*leggermente* Page 15

**4** **Largo**  
*espressivo* Page 18

**5** **Allegro molto** Page 20

**6** **Lento assai**  
*sotto voce* Page 22

**7** **Andantino**  
*p dolce* Page 23

**8** **Molto agitato** Page 24

**9** **Largo** Page 28

**10** **Allegro molto** Page 30

**11** **Vivace**  
*p legato* Page 32

**12** **Presto** Page 34

**13** **Lento** Page 38

**14** **Allegro**  
*pesante* Page 42

**15** **Sostenuto** Page 44

**16** **Presto con fuoco** Page 48

**17** **Allegretto** Page 52

**18** **Allegro molto** Page 56

**19** **Vivace**  
*legato* Page 58

**20** **Largo** Page 62

**21** **Cantabile** Page 63

**22** **Molto agitato** Page 66

**23** **Moderato**  
*p delicatissimo* Page 68

**24** **Allegro appassionato** Page 70

**25** **Sostenuto** Page 74

**26** **Presto con leggerezza**  
*legatissimo* Page 78

# Prelude in C Major

**Agitato**

Op. 28, No. 1

1

mf

4

8

12

cresc.

- (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.