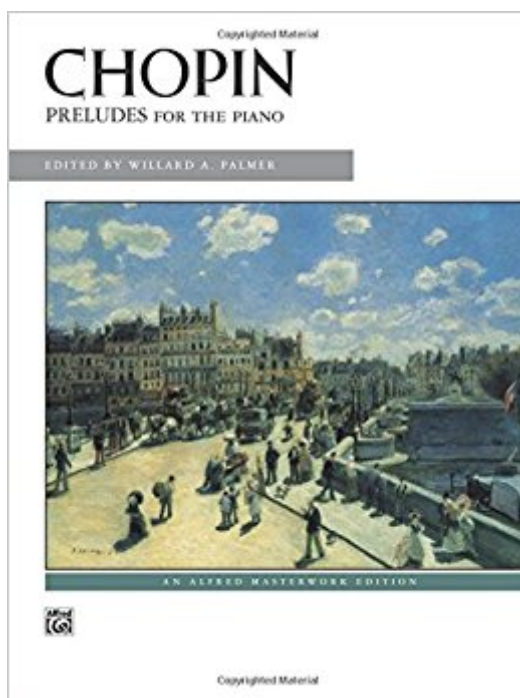


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Chopin -- Preludes (Alfred Masterwork Edition)



Synopsis

The 24 Preludes, one in each major and minor key, are among Chopin's most masterful works. Ranging from miniatures for intermediate-level students to lengthier works for advanced pianists, the Preludes were written in a monastery during the winter of 1839. The preface to this historically informed edition contains a thorough discussion of pedaling, tempo, ornamentation and rubato in Chopin's piano music in general and the preludes specifically.

Book Information

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Customer Reviews

I'm not a fan of sheet music review about the music. If you want to find out whether or not you enjoy it, you can always youtube it to find out. I always prefer to write a review of the sheet itself so you can figure out which edition to buy. Alfred editions are a bit hit-and-miss for me. The same feature can be sometimes great and sometimes annoying. -Big font. I love the big font for easy reading, but that makes for too many page turns and more open space than I would like (I'm a bad musician who rarely marks up his scores). -Light gray suggestive marking. I can never make up my mind whether to include those or not during playing. -Liberal use of footnotes. Sometimes a distraction, but always great to read. -Book always lays flat open. This is a plus =]. -Original autograph, along with notes about how newer editors defile the original work =).

Nicely done in an easy to read format with an historic background about Chopin and his preludes.

All pianists should have this edition in their collection.

Large print and quality paper used. Introduction is excellent. Very nice addition to my collection. You won't be disappointed with the masterwork edition as it is very high quality.

Best edition, perfect condition.

Perfect

Good but not Henle's best effort. Generally, the layout is clear and the text legible. Henle is almost always authoritative and very critical in their choice of which of the several editions to choose. This usually works to Henle's advantage. For example, the difficult prelude in Bb minor is beautifully presented, and holds the pedal for the entire first phrase. Some purists will raise their eyes at this, as it goes against the grain of changing the pedal every bar or every change in harmony. I also have Paderewski's very fine edition, and it has much more frequent changes of pedal. But where this edition is let down is in the opening C Major, the F# Minor and the Eb Minor preludes where the notes somehow seem far more squashed together than they need to be. This makes them quite difficult to read, and I personally prefer the Paderewski edition here. So, all in all, an excellent edition. But Paderewski's edition is also excellent, and I recommend you buy both if you are serious about playing the entire preludes. Paderewski is to me much clearer in the C Major, F# Minor and Eb Minor preludes. Both have different fingerings - most noticeable in the majestic chromatic double third run of the 24th prelude in D Minor (where I prefer Henle's fingering) I also have the Curci edition and it contains fascinating narrative details about each prelude. It is often clearer too - thus the Eb Minor prelude is spread over two pages, rather than one in this and the Paderewski edition. But I feel in places the Curci edition necessitates too many page turns, so I cannot recommend it unreservedly. So, buy this and the Paderewski, and perhaps also the very inexpensive but excellent Curci edition from Milan. I doubt you will regret owning all three.

This masterly set represents every major feature of Romanticism. The modest skill requirements of no. 20 encourage the deeply emotional musician in the intermediate player, while the demands of no. 8 celebrate virtuosity. No. 16 indulges in stormy bombast, whereas no. 7 unabashedly embraces simple sentimentalism. The harmonic advances of the nineteenth century are explored in no. 9, while broad melody comes to the fore in no. 6. The serious, spiritual overtones of the central portion

of no. 15 are balanced by the capricious whimsy of no. 23. The tonal clarity and simplicity of no. 3 are balanced by the complexity and, in some passages, virtual atonality of no. 14. And the grinding ugliness of no. 2 is matched by the elegant, sonorous beauty of no. 19. And the set as a whole successfully expresses so much variety that it offers a sensitive view of an awesome world every bit as deep and rich as (if not more so than) a Wagner music-drama, a Tchaikovsky symphony, or a Strauss tone poem. If you love Romantic music and don't know these pieces, you'll want to own them. If you don't love Romantic music, this set will probably win you over.

for advanced pianist. fast shipping

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