

# 64 PRÉLUDES

ÉTUDE CONTRAPUNTIQUE  
DE TECHNIQUE TRANSCENDANTE

POUR PIANO

PAR

# E.R.BLANCHET

OPUS 41

— SÉRIE I 17 PRÉLUDES  
SÉRIE II 21 PRÉLUDES  
SÉRIE III 26 PRÉLUDES  
SUIVIS DE  
SÉRIE IV EXERCICES POUR LA MAIN  
GAUCHE SEULE

---

PRÉFACE DE PADEREWSKI

---

ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

# P R É F A C E

Appelé à écrire ces lignes, afin d'introduire dans le monde une famille aussi nombreuse que distinguée, je me trouve en face d'un vrai embarras de richesses.

Soixante quatre Préludes pour piano! Cela fait songer à la prodigieuse fécondité des classiques. Soixante quatre Préludes! Chacun avec une physionomie à lui, chacun ayant droit à une recommandation à part.

Dans son «Commentaire technique» joint à ce Recueil l'auteur modestement déclare que les Préludes sont destinés — avant tout — à l'étude. Il eut donc l'intention de faire un ouvrage de pédagogie .. Heureusement le Compositeur-poète, épris du beau, ne se laisse point dominer par le virtuose-pédagogue, soucieux de l'utile. Aussi sommes-nous en présence d'une œuvre d'art et de haute valeur. Le formidable effort de l'artiste, secondé par un patient labeur de joaillier se présente comme un riche collier de pierres précieuses taillées et montées avec soin et goût consommés.

C'est de la musique moderne sans nul doute. Originale, personnelle, audacieuse, elle se distingue pourtant par une qualité inestimable: la sincérité. L'auteur n'est pas un porteur de torche. Il tient très haut, et avec une grande dignité, son noble flambeau allumé au soleil des ancêtres. Ses harmonies, les plus hardies, sont subordonnées à la logique, son contrepoint, quelque libre qu'il soit, est toujours marqué au coin de l'art, non pas de l'artifice.

La valeur instructive de l'œuvre est à mon avis de tout premier ordre. Sous une forme on ne peut plus séduisante on y trouve accumulés des problèmes techniques ingénieux, variés et nouveaux. Ils sont pour la plupart très difficiles. Qu'on ne s'en décourage pas. Quiconque aura consciencieusement étudié les «Préludes» en sera amplement récompensé: ses ressources de virtuosité augmenteront rapidement, son jeu polyphonique gagnera en aisance et autorité, sa maîtrise du clavier deviendra plus complète.

Le 5 octobre 1925. I. J. PADEREWSKI

# VORWORT

(Aus dem Französischen übersetzt)

Berufen, mit folgenden Zeilen die Musikwelt auf ein Werk aufmerksam zu machen das in seinem gediegenen Inhalt einen Überfluß von Reichtum aufweist, möchte ich hier mit diese äußerst zahlreiche und vornehm Familie von Präludien vorstellen. Vierundsechzig Vorspiele für Klavier! Das erinnert lebhaft an die wunderbare Produktionsfähigkeit der Klassiker. Vierundsechzig Vorspiel jedes mit seiner eigenen Physiognomie, jede einzelne gleich wertvoll empfohlen zu werden.

In seinem „Technischen Kommentar“, der dieser Sammlung vorausschickt, erklärt der Autor in bescheidener Art, die Vorspiele seien — vor allem — für das Studium bestimmt. Er hatte also die Absicht, ein pädagogisches Werk zu schaffen. Glücklicherweise ließ sich der Tondichter, vom Schönheitsideal geführt, nicht durch den Virtuosen, der sich um den technischen Nutzen kümmert, beeinflussen. Somit stehen wir einem Kunstwerk von hohem Wert gegenüber. Das gewaltige Aufstreben des Künstlers, gestützt durch sein geduldiges Feilen dieser Juwelenearbeit, bietet sich dar als ein reicher Schmuckwertvoller, mit großer Sorgfalt und vollem Gedem Geschmack geschliffener Edelsteine.

Moderne Musik ohne Zweifel, ursprünglich, persönlich und kühn, zeigt sie gleichwohl jene unschätzbarbare Eigenschaft: die Aufrichtigkeit. Es ist nicht eine Brandfackel die der Komponist trägt, er hält eine edle Lampe, die er unter der Sonne der Vorfahren entzündet Leuchte mit Würde hoch. Seine gewagtesten Harmonien sind der Logik untergeordnet, sein Kontrapunkt, so frei er auch sei, ist stets mit dem Stempel der echten Kunst geprägt.

Der belehrende Wert des Werkes ist meine Ansicht nach ersten Ranges. Unter der sehr führerisch schönen Form findet man scharfsinnige, verschiedenartige und neue technische Probleme angehäuft. Sie sind größtenteils sehr schwierig. Man entmutige sich nicht. Jeder, der gewissenhaft die „Präludien“ studiert hat, wird reichlich belohnt sein, er wird seine virtuosen Mittel rasch vermehren, sein polyphones Spiel wird in Freiheit und Sicherheit gewinnen, seine Beherrschung der Tastatur wird vollkommen sein.

5. Oktober 1925. I. J. PADEREWSKI

# P R E F A C E

(Translated from French)

Having been invited to write these lines in order to introduce to the musical world a family as numerous as it is distinguished, I find myself confronted by a veritable *embarras de richesses*.

Sixty Four Preludes for the piano! That serves to remind us of the enormous productivity of the classic composers. Sixty Four Preludes! Each with its own individuality, each entitled to special praise and recommendation.

In his "Technical Commentary" which is added to this collection of Preludes the author modestly declares that they are primarily designed for the student, so that it was evidently his intention to produce a work for teaching purposes. As a composer and a poet having an artist's enthusiasm for what is beautiful, he fortunately does not allow himself to be dominated by the *virtuoso*, who cares mainly for what is useful and instructive. Thus we get a supremely valuable work of art. The artist's arduous effort, enhanced by labour as patient as that of some jeweller, may be likened to a sumptuous necklace of gems presented to us in a exquisite setting.

It is modern music, without doubt, music that is original, personal, daring. Yet it has one priceless quality: that is "sincerity". It is not a torch that the composer carries, but a lamp that he holds aloft with supreme dignity — a lamp that owes its splendour to the sun of our ancestors. His most daring harmonies are controlled by logical means, his counterpoint, however free it may be, bears the hallmark, not of artifice, but of art.

The instructive value of the work is, I think, absolutely first-rate. In a most charming and engaging form one here finds a set of technical problems that are all intricate, various and new. Most of them are very difficult. Yet this should not discourage the student who, if he carefully and conscientiously studies the Preludes, will be amply rewarded. His resources as a virtuoso will rapidly be increased, his polyphonic playing will gain in ease and authority, while his mastery of the keyboard will become more complete.

October 5<sup>th</sup> 1925. I. J. PADEREWSKI

# COMMENTAIRE

Les Préludes qui composent les trois premières livraisons sont destinés — avant tout — à l'étude. Un certain nombre comporte également l'exécution publique. La main gauche est souvent réduite à sa plus simple expression. Une 4ème livraison — des exercices — lui est spécialement réservée.

Voici la matière des trois premières livraisons:

1<sup>o</sup> Exercice, en progression ascendante ou descendante, d'une formule mélodique, (le signe □ la désigne) métriquement déformée et accompagnée, dans la même main, d'une voix indépendante. Celle-ci obéit à la disposition métrique et se trouve en opposition variable avec la formule mélodique. Il en résulte un mouvement des voix convergent ou divergent.

2<sup>o</sup> Cette polyphonie est parfois brisée (comparer livraison II les numéros 14 et 15).

3<sup>o</sup> Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 (voir livraison I n° 10, 13, 15).

4<sup>o</sup> On rencontrera souvent des formules bien connues (ex. livraison II n° 9) confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2<sup>e</sup> voix modifie complètement cette disposition.

Au point de vue musical, ces Préludes sont écrits dans un contrepoint très libre, basé sur une sorte de dissociation des voix. Entre la voix libre et l'autre (ou les autres) voix, rien du caractère parallèle et dépendant propre aux passages en doubles notes.

Il va de soi que, pour le concert, nombre de doigtés doivent être modifiés.

Zermatt, octobre 1925

E. R. BLANCHET

# KOMMENTAR

(Aus dem Französischen übersetzt)

Die Präludien, welche die drei ersten Lieferungen bilden, sind — vor allem — für das Studium bestimmt. Eine gewisse Anzahl eignet sich gleichfalls für die öffentliche Aufführung. Oft ist die linke Hand auf ihren einfachsten Ausdruck reduziert. Eine vierte Lieferung ist ihr jedoch speziell vorbehalten.

Nachstehend der Stoff der ersten drei Lieferungen:

1. Übung in auf- und absteigender Folge, einer melodischen Formel, (das Zeichen □ bezeichnet dieselbe) metrisch umgestaltet und in der gleichen Hand von einer unabhängigen Stimme begleitet. Letztere gehorcht der metrischen Anordnung und befindet sich dadurch in veränderlicher Gegenüberstellung zur melodischen Formel. Es entsteht dadurch eine stetige Veränderung des Abstandes der Stimmen: Konvergenz oder Divergenz.

2. Die Polyphonie ist zuweilen gebrochen (vergleiche Lieferung II, Nr. 14 und 15).

3. In einigen Präludien ist die Konvergenz oder Divergenz der Stimmenbewegung vom in § 1 ausgedrückten Prinzip, unabhängig (siehe Lieferung I, Nr. 10, 13–15).

4. Man wird oft bekannten Formeln begegnen (z. B. Lieferung II, Nr. 9), die bisher dem Zusammenspiel aller Finger anvertraut waren. Das Beifügen der zweiten Stimme verändert vollständig diese Anordnung.

Vom musikalischen Standpunkt aus, sind diese Vorspiele in sehr freiem Kontrapunkt geschrieben, gestützt auf eine Art Schnelligkeits-Dissoziation der Stimmen. Zwischen der freien und der anderen Stimme (oder Stimmen) findet sich nichts vom parallelen und abhängigen Charakter der „Doppelgriff-passagen“.

Selbstredend müssen viele Fingersätze für den Konzertgebrauch geändert werden.

Zermatt, Oktober 1925

E. R. BLANCHET

# EXPLANATORY NOTES

(Translated from French)

The Preludes which form the first three books are primarily intended for the purposes of study. A certain number of them are equally suited for public performance. The left hand is often reduced to its simplest expression, however, a fourth book is specially set apart for it.

The contents of the first three books are as follows:

1. An exercise in ascending and descending progression of a melodic form, (as marked thus □) metrically transformed and accompanied by the same hand by an independent voice. This conforms to the metrical arrangement, and is in varying opposition to the melodic form. There results a convergent or divergent movement of the voices.

2. This polyphony is occasionally broken (see Book II, Preludes 14 and 15).

3. In certain Preludes the convergent or divergent movement of the voices is not in accordance with the principle described in paragraph I (see Book I, Preludes 10, 13, 15).

4. Well known figures are often to be found (as, for instance, in Book II, Prelude 9) which originally had been designed for all the fingers. The addition of the second voice alters completely the function of the fingers.

From a musical aspect these Preludes are written in very free counterpoint, based on a kind of dissociation of the voices. The movement between the free voice and the other voice (or others voices) is not of a parallel character as in double note passages.

It is, of course, evident that for concert use many fingerings must be modified.

Zermatt, October 1925

E. R. BLANCHET

TABLE DES MATIÈRES  
SÉRIE I

A

POUR LES GAMMES



## N° 1

Andante con moto

The sheet music consists of six staves of musical notation for piano. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *p*, followed by a dynamic *pp*. The third staff begins with a dynamic *ten.* The fourth staff begins with a dynamic *più p* and a performance instruction *delicato*. The fifth staff begins with a dynamic *f*. The sixth staff begins with a dynamic *p* and a performance instruction *sempre legato*.

Performance instructions include:  
 - Fingerings: 5-4-3-5, 5, 3, 3-4-5-4, 5, 5.  
 - Articulations: *p*, *pp*, *ten.*, *rubato*, *più p*, *delicato*, *f*, *exten.*, *sempre legato*.  
 - Dynamics: *p*, *pp*, *f*, *exten.*, *sempre legato*.

## Nº 2

Variante I

1 4 2 3 4 1 2 5 3 1 5 2 3 4 1 2 4 3 1 5 2 3 5 1 2 4 1 3 4 2 1 5 3 2 5 1 3 4 2 1 4 3 2 5 1 3 5 2 etc.

Variante II

1 4 2 4 3 4 1 4 2 5 3 5 1 5 2 5 3 5 1 5 2 4 1 4 3 4 2 4 1 5 3 5 2 5 1 5 3 4 2 4 1 4 3 4 2 5 1 5 3 5 2 5 etc.

**Tranquillo***Legato*

*p*

*ritenendo*

molto

45

*a tempo*

*rubato*

*a tempo*

*riten.*

*a tempo*

*p*

*senza rigore*

*più p*

*riten.*

*ten.*

*ppp*

M. E. 4410

## Nº 3

**Allegro**

*legato* 3

*ossia* 3

8

*sempre allegro*

8

*ff*

8<sub>3</sub>

8

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

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

*meno f*

*legato sempre*

4 5 3 4 5 8  
2 1 2

gaio  
staccato

3 1

riten.

*m d*

*ff*

## Nº 4

Poco Scorrevole e legato

*p*

*rubato*

*a tempo*

*ton.*

*p*

*più p*

*ben pronunciato*

*p* *poco espr.*

*rubato*

*a tempo*

*p diminuendo*

*m.g.*

*pp*

*p*

*p g.*

## Nº 5

*Staccato e leggiero*

*p*

*rubato*
*legato a tempo*

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

*senza rit. sempre ff.**ff quasi martellato**tenuto*

*staccato*

*senza cresc.*

*pp*

*senza pedale*

*ff*

(*non arpeggiato*)

*ff*

*m.g.*

*m.d.*

*senza riten sempre ff*

## Nº 6

Scorrevole

Musical score for piano, two staves. Treble staff: dynamic *p*, fingerings 1 2 3 4 1, 1 4 3 2 1, 4 3 2 1, 1 2 3 4 1. Bass staff: dynamic *p*.

*a tempo*

Treble staff: fingerings 1 4, *riten.*, *dimin.* Fingerings 4 1 2 3 4. Bass staff: dynamic *p*.

*mf**p*

Treble staff: dynamic *mf*. Bass staff: dynamic *p*.

*raddolcendo**molto**e**ritenendo**a tempo*

Treble staff: fingerings 1 2 3 4. Bass staff: dynamic *pp*, *m.d.*, *p.*

*ritenendo**a tempo*

Treble staff: dynamic *ppp*, *senza riten.* Bass staff: dynamic *p*.

## Nº 7

Moderato

*mp* (5) *legato*

*p*

*poco espr.*

*cresc.*

*rubato*

*dimin.*

*p con grazia*

*sfumando*

*senza rit.*

*pp*

## Nº 8

**Andante**

**a tempo**

**a tempo**

**p a tempo**

**a tempo**

## Nº 9

Grazioso

The sheet music consists of eight staves of musical notation for piano. The first staff begins with a dynamic *p* and fingerings 3 2 1 2 1 2. The second staff starts with a dynamic *p* and fingerings 1 2 1. The third staff begins with a dynamic *p* and fingerings 3 2 1 3 2 1. The fourth staff begins with a dynamic *d.* The fifth staff begins with a dynamic *p* and fingerings 1 2 3 1 2 3. The sixth staff begins with a dynamic *p* and fingerings 2 1 2 3 1. The seventh staff begins with a dynamic *p* and fingerings 1 2 3. The eighth staff begins with a dynamic *p* and fingerings 2 1 2 1.

Performance instructions include:

- Grazioso*
- rit.*
- più mosso*
- più lento*
- rubato*
- a tempo*
- ritenendo*
- pp*
- m.g.*
- m.d.*

## Nº 10

Legato Commodo

The music consists of five systems of piano notation:

- System 1:** Treble and bass staves. Dynamics: *p*. Fingerings: 2 3 4 5, 3 5 4 3, 2 5, 8 4 5 (4 3), 3 4, 5 4 3, 2 5, 3 5. Measure numbers: i, i, i, i, i, i.
- System 2:** Treble and bass staves. Fingerings: 5, 5 3 4 5, 8 5 4 5, 3 4 5 3, 5 4 3 4, 8 4 3 5 4, 3 5 3 5 4 3 4, (8 2 4 3 5 4 5 4 3). Measure numbers: (2), (1).
- System 3:** Treble and bass staves. Fingerings: (8 2 4 3 5 4 5 4 3) 2, 4 3 5 4 3 4, 2, 4 3 5 4 3 5. Measure number: 1.
- System 4:** Treble and bass staves. Fingerings: 5 4 3, 2 3 4 3, 4 5 3 5, 2 3 4 3 8 4, 2 3 4 3 5 4, 2 3 4 3 5 4 3, 4 5 3 5. Measure numbers: (b), 2.
- System 5:** Treble and bass staves. Fingerings: 2 3 4 5 3, 3 5 2 4 3 4 5, (2) 3 4 5 3 5, 5, 2 4 3 2 4, 2 3 4 5 3 5, 5. Dynamics: *ff*, *p*.
- System 6:** Treble and bass staves. Dynamics: *pp*, *m.d.*, *45 ten.*, *ten.*, *ppp*.

*sempre in tempo*

## Nº 11

Con moto

*p.*

2 1 3 1      4 2 1

4 1 3      4 2 1  
*cresc.*

*mf*

2      3  
*rubato*

Sheet music for piano, page 21, featuring five staves of musical notation. The music is in common time and consists of measures 21 through 25.

**Staff 1:** Treble clef. Dynamics: *a tempo, delicato*. Fingerings: 2 3 1, 4. Measure 21 ends with a fermata.

**Staff 2:** Bass clef. Measures 22-23: Fingerings: 3 2 1, 3 2 1. Measure 24: Fingerings: 1 2 1 3 2. Dynamic: *più p*.

**Staff 3:** Treble clef. Measures 22-23: Fingerings: 3 4, 3. Measure 24: Fingerings: 4 1. Measure 25: Fingerings: 1 2 4 1 2 3 4 1. Dynamic: *riten.*

**Staff 4:** Bass clef. Measures 22-23: Fingerings: 4 2 1, 5. Measure 24: Fingerings: 1 2 4 1 2 3 4 1. Dynamic: *p dolce*. Measure 25: Fingerings: 5.

**Staff 5:** Treble clef. Measures 22-23: Fingerings: 3, 2 5 2. Measure 24: Fingerings: 1. Measure 25: Fingerings: 1 2 4 1 2 3 4 1. Dynamic: *più p*.

**Measure 26:** Treble clef. Fingerings: 8. Dynamic: *diminuendo*. Measure 27: Fingerings: 8. Dynamic: *ppp*. Measure 28: Fingerings: 8. Dynamic: *quasi senza pedale*.

## Nº 12

Calmo

*dolce*

*a tempo*

*incalzando*

*cresc.*

*riten. ff*

*a tempo calmo*

*ritenendo*

*pp*

## Nº 13

*Poco agitato.*

*p*

*a tempo*

*incalzando*

*ff*

*ritenendo*

*m.a.*

*mf*

*p*

*pp*

## Nº 14

**Molto moderato**

*p*

*m.g.*

*più p  
a tempo*

*m.g.*

*pp*

*ritenendo*

*a tempo*

*rubato*

Musical score page 25, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. Measure 1 starts with a sixteenth-note pattern: 1 4 3 2 1 4. Measure 2 begins with a forte dynamic (F) followed by a sixteenth-note pattern. The instruction *poco accelerando* is placed between the two measures.

Musical score page 25, measures 3-4. The score continues with two staves. The top staff shows a sixteenth-note pattern. The bottom staff starts with a forte dynamic (F). The instruction *dolce ten.* appears above the top staff, and *a tempo espressivo* appears below the bottom staff.

Musical score page 25, measures 5-6. The score features two staves. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff starts with a forte dynamic (F). The instruction *pp ritenendo* is placed between the two measures.

Musical score page 25, measures 7-8. The score consists of two staves. The top staff starts with a forte dynamic (F) followed by a sixteenth-note pattern with grace notes. The instruction *Molto Calmo* is placed above the top staff. The bottom staff starts with a forte dynamic (F).

Musical score page 25, measures 9-10. The score consists of two staves. The top staff starts with a forte dynamic (F) followed by a sixteenth-note pattern with grace notes. The instruction *p poco a poco a tempo* is placed above the top staff. The bottom staff starts with a forte dynamic (F).

## Nº 15

Piacerevole

5 3 4 3 4 5 3 4

*p*

*rubato*

*riten.*

*p a tempo*

*più p*

Musical score page 27, featuring six staves of piano music. The score includes two treble staves and four bass staves. Measure 1 consists of two staves, both in common time (indicated by 'C'). The first staff begins with a forte dynamic, followed by a decrescendo. The second staff begins with a sustained note. Measure 2 continues with two staves, with the first staff ending in a decrescendo. Measure 3 begins with a dynamic 'ritenendo' (riten.) over two staves. Measure 4 starts with a dynamic 'dolce' (soft) over two staves. Measure 5 begins with a dynamic 'rubato' (rubato) over two staves. Measure 6 consists of two staves, with the first staff ending in a decrescendo. Measure 7 begins with a dynamic 'più p' (more piano) over two staves. Measure 8 begins with a dynamic 'pp' (pianissimo) over two staves. Measure 9 begins with a dynamic 'ppp' (pianississimo) over two staves. Measure 10 begins with a dynamic 'pppp' (pianissississimo) over two staves.

## Nº 16

Agitato

6

*mf*

6

6

6

Var. I

Var. II

The musical score consists of five systems of piano music, each with two staves (treble and bass). The key signature varies throughout the piece, including B-flat major, A major, and G major. Measure numbers 1 through 10 are indicated above the staves.
   
**System 1:** Measures 1-2. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *mf a tempo*. Measure 3: bass staff has eighth-note chords.
   
**System 2:** Measures 4-5. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 5 has a dynamic of *ff*.
   
**System 3:** Measures 6-7. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 7 has a dynamic of *ff*.
   
**System 4:** Measures 8-9. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 9 has a dynamic of *ff*.
   
**System 5:** Measures 10-11. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 11 has a dynamic of *ff*.

## Nº 17

Allegro

Musical score page 1. Treble and bass staves. Key signature: C minor (two flats). Time signature: Common time. Dynamics: *p*. Fingerings: 3, 4, 5. Measure 1: Treble staff has eighth-note pairs (3, 4, 5); bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note chords.

Musical score page 2. Treble and bass staves. Key signature: C major (one sharp). Time signature: Common time. Dynamics: *poco rit.*. Fingerings: 3. Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note chords.

Musical score page 3. Treble and bass staves. Key signature: C major (one sharp). Time signature: Common time. Dynamics: *p a tempo*. Fingerings: 3. Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note chords.

Musical score page 4. Treble and bass staves. Key signature: C major (one sharp). Time signature: Common time. Dynamics: *rit.*. Fingerings: 3. Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note chords.

Musical score page 5. Treble and bass staves. Key signature: C major (one sharp). Time signature: Common time. Dynamics: *a tempo*, *p*. Fingerings: 3, 4, 5. Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note chords.

