

PRELUDE IN A MINOR

JOSEF HOFMANN
Op. 30, No. 2.
Edited and fingered by
Duncan Stearns

Allegro

f *legato* *a tempo* *mf* *rubato*

with more tone

f

p *sf*(1) *sf*(1)

Editor's Note: Here is an effective work that seems to play itself. Composed by Hofmann in 1908 as one of *Eight Preludes*, it offers the same strong example of virtuoso bravura as Rachmaninov's *Prelude in A Minor*, Op. 32/8, written two years later. When performing this work, employ a smooth legato in the left hand throughout.

2 1 5 1 5 1 1 5 2 1 5 1

pp easily

sing out

3 2 1 2 1 2 1 2 1

5

cresc.

r. h.

1 2 1 2 3 1 3 2 4

1 5 2

mf

dim.

more tone

f

simile

Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Musical notation for the second system, including dynamics like *p* and *cresc.*, and the instruction *bring out melody*.

Musical notation for the third system, including dynamics like *mf* and *cresc.*, and the instruction *both hands equal*.

Musical notation for the fourth system, including dynamics like *f* and the instruction *rich sound*.

Musical notation for the fifth system, including dynamics like *ff* and *sf*.

*
rubato
(in tempo)
mf
 3 2 4 3 1 4 3 1 4 3 1 3 2 4 1 3 2 4 1 3

no pedal to end

legato
 4 2 1 5
 1 4 3 1 1

p

cresc.

8
sf *ff*
 Ped. Ped. Ped.

Editor's Note: The final page should be played rapidly, with a close to the key finger-legato and minimal pedal. The difficulty lies in making the sudden surge of volume happen as Hofmann demands it, on the last line building to the highest treble octave. I have left space for the player to mark in his own preferred fingering. Here is a good example of how memorizing a passage will help to solve problems.