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SELECTED SONATAS

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BY

L. VAN BEETHOVEN

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LUDWIG VAN BEETHOVEN.

BEETHOVEN.

BY THEODORE PRESSER.

LUDWIG VAN BEETHOVEN was born at Bonn, December 16, 1770, and died March 26, 1827, at Vienna. He began his musical education at four years of age under his father's severe treatment, who appreciated the child's talent; but his extraordinary gifts were not developed until later on. His youth was a happy one. His father as well as his grandfather were professional musicians. In his home the wine cup brought, as it inevitably does, poverty and unhappiness. At nine years of age the father gave the instruction over to one Pfeiffer, a good musician but weak in character, whose harsh treatment of young Beethoven is about all that is recorded of him. At eleven years, Neefe took charge of the boy's tuition and left a record of the boy's progress at this time, according to Neefe, Beethoven played "fluently Bach's Well-tempered Clavichord." To encourage him he had engraved nine variations on a march which Beethoven composed at this time. He says: "The young genius deserves a subsidy, that he may avel. If he goes on he certainly will be a second Mozart."

At the age of twelve we find him occupying the post of organist. A year later he was promoted to the position of *Maestro al Cembalo*, which was to assist at operatic rehearsals and play the piano at the performances. It is said that he was sombre and melancholy, and did not enter into the sports of those of his age. One could not be misled by outward appearance and actions, which are greatly due to surrounding influences, but consider the inner worth of the man. The general impression is that Beethoven was rude, boisterous, and uncultivated. 'Tis true, his ne training did little to polish him, but his nature was robust, energetic, which ped over all barriers of court and social life, while deep down in his heart lurked tenderest feelings and warmest impulses. He was unfit for contact with the

world by reason of his extraordinary endowments. His genius is something marvelous. He gave an impetus to music at which the world now stands amazed. His thoughts reach almost to the infinite. His creative mind has carried music almost beyond human conception.

His soul he breathes into his music, and it is there we must go to know what manner of man he is. His conduct to his fellow men must in a measure be overlooked. * * *

He remained in his native town, Bonn, until his twenty-second year. He was court musician with a yearly pension. His spare time was devoted to giving lessons to several families of the highest culture and refinement. In the society of these Beethoven was received as a child of the family. There he became acquainted with modern literature and the poets of his day. He refers to this period as the happiest of his life.

Before we allow him to depart from his parental roof I will speak of his EDUCATION, which certainly was secondary to his musical studies. Beethoven looked around to the other arts and sciences, was well informed on general topics, took a lively interest in politics, and also in the general concerns of humanity.

In the public schools he received a slight knowledge of Latin, drawing, and the elementary branches, and this was the extent of his school education. But what Beethoven did in study came from within; outside influence had little effect on such a nature. He spoke and wrote French fluently. He wrote English letters and would have learned to speak the language, he said, were it not for his deafness. The Italian language he could only read. He certainly must have acquired a good knowledge of Latin to write the Latin music for the Catholic Church. He

was an industrious reader. The classical writers of antiquity he knew as well as his own music. His library was not extensive, but select and well used. His conversation was full of sarcasm and wit; he never lacked in expressing what he wished in the clearest and most striking manner.

He possessed a deep religious nature, being brought up under the Catholic faith. His life was spotless. His refined sense of right and wrong and the natural purity of his heart kept his character unspotted, although exposed to strong seductive influences. In his walks in life as in his works he had an abomination for everything vulgar and impure. When he had given offense or was too hasty while out of humor, he in his calmer moments was willing to retract all wrong on his part. In fact, he was willing to beg pardon for more than he did wrong. His manner on occasions of peace-making was so very frank and open-hearted, that every vexation or insult was gladly passed by. He did much to aid charity with his concerts; a friend in trouble never appealed to him in vain. When offered pay for his services in assisting at a concert for benevolent purposes, he said, "Tell them, Beethoven never accepts anything where humanity is concerned."

The spirit of gratitude overflowed in his heart; even on his death-bed he requested that his thanks should be sent to several persons who had shown him favors. His letters show forth vividly his spiritual and moral nature. To his nephew he writes, "I wish I were only sure that the Sunday would be properly spent without me." In an unaffected way he writes to a friend, "To-day is Sunday, so I will quote something from the Bible: 'See that ye love one another.'" In another place he writes, "Nothing can be more sublime than to draw nearer to the Godhead than other men and diffuse here on earth these God-like rays among mortals."

He knew well that the excellency of the power was not with him, for in great humility he speaks of his own works thus: "What is all this compared to the grandest of all masters of harmony above?" When he was in his fifty-fourth year, he says, "I feel as though I had scarcely written more than a few notes."

In his twenty-second year he was sent to Vienna, at the expense of the Elector, for two years, with the specific purpose of perfecting himself in his theoretical studies under the great master, Haydn. He captivated every one with his wonderful powers and was delighted with his new surroundings. "Here will I stay and not return to Bonn, even though the Elector should cut off my pension." He soon gathered around him a host of admirers and friends. In Vienna he was thrown into the society of noblemen. The princes and princesses, and, in fact, the imperial family, indulged his eccentricities to the greatest degree. He said in sport, "The princes up there are on the point of placing a glass shade over me, so that no unworthy person might touch me or breathe upon me." The Archduke, with some other noblemen, gave him a pension and a home in the castle, and while there the Duke told his servants, "If any of you hear my bell at the same time as Beethoven's, go answer his first and then come to me."

His character is forcibly shown in his manner toward those superior in rank and station in life. He utterly ignored all superiority which arises from wealth, position, and birth. The worth of the man was all he considered. He feared no man; lifted his hat to no prince or potentate. All court etiquette imposed on those under the royal patronage was waived in Beethoven's case. His name was a password for which everything must give way.

His fame spread all over the civilized world, and during his life he enjoyed the renown of his works. He felt his worth, he was conscious of his power, and seemed to live in a more exalted sphere than ordinary mortals.

It is natural that a man gifted as Beethoven should have his admirers and votaries among the fairer sex. He was never long without an attachment. He was possessed of an affectionate nature. His treatment and care of his nephew show his tender side. His love was pure, noble, and unselfish, devoid of all silly sentiment.

Beethoven never married, but we often find him yearning for domestic happiness. His most serious love affair was with Countess Guletta, or Julia, called his "immortal beloved." She succeeded pretty well in making him miserably happy. Here is what he says: "I am now leading a somewhat more agreeable life, as of late I have been associating more with other people. You could scarcely believe what a sad and dreary life mine has been for the last two years; my defective hearing everywhere pursuing me like a spectre, making me fly from every one, and appear a misanthrope; and yet no one is in reality less so. This change has been wrought by a lovely, fascinating girl, who loves me and whom I love. Unluckily, she is not of my rank of life, and, indeed, at this time I can marry no one. I must bestir myself actively in the world. Had it not been for my deafness I would have traveled half way round the world, and this I must still do. For me there is no greater pleasure than to promote and pursue my art."

There are many anecdotes about Beethoven which have no authority whatever. Romances have been written with only a frail thread of historical fact. The following are given to show some peculiarity of his manner and are well authenticated, which I have translated from the original German source.

A Count made him a present of a fine horse, which he rode for a while regularly, and wondered why he did not always possess a horse; but he soon became so

engrossed in composing that the horse was entirely forgotten. In fact, he forgot he ever had one, until a large bill for hay was presented to him, and the horse was immediately sold.

He had often as many as four different dwellings which he was paying rent for at the same time; he would even leave a lodging because the landlord was too excessively polite and bowed too low when he met him.

He was very awkward in everything but music. Nothing was safe in his hands. He played havoc with furniture, and wherever he went every fragile piece of furniture was carefully removed, for it was sure to be spoiled or broken if left in his room. How he ever managed to shave himself was a mystery. He always left deep cuts on his face, and it was impossible for him to ever learn to dance.

He received many presents in the shape of rings, snuff boxes, medals, etc., which, however, soon mysteriously disappeared.

His pupil Ries said: "If in playing to him I made a mistake in passages, or if I happened to strike a wrong note, he seldom said anything; but if I showed any lack of expression, or if I omitted a crescendo or a diminuendo, etc., or if I did not succeed in rendering the character of the piece, he became incensed. He said the former was chance, but the latter was the want of knowledge, of feeling, or of attention."

In his twenty-sixth year symptoms of a terrible malady showed themselves. The great composer was threatened with DEAFNESS. He carried the grief in his own heart long before he dared tell any one. Nothing more serious could happen to him. The ears, so capable of enjoying the tones of music, are thus closed untimely, inflicting the greatest agony on his after life, covering, as it were, with a mantle of black all the pleasing sounds of music. Beethoven became totally deaf, so that the thunder of the full orchestra was not audible to him, and he had to be turned around in the concert hall to see if not to hear the great enthusiasm his music created. It incapacitated him for conductor or performer. It drove him more from society and the outer world, into the inner world of art, in closer communion with the Muses. It made him doubly more eccentric. He treated his deafness as if he was responsible for it, or in the light of something disgraceful. His greatest works were composed after he was totally deaf. It is to his deafness we owe the greatness of his later works; he could then concentrate his powers without the alluring influence of the fascinating world. In mute melancholy he resigned himself to this incurable trouble. All conversation had to be carried on by writing and he became very difficult to approach.

His nephew, who played an important part in the latter days of Beethoven deserves mention. Briefly stated, the circumstances are as follows: After the death of Beethoven's brother Conrad, Beethoven desired to become guardian, protector and father to his son Carl. This was strongly objected to by the mother; the consequence was a tedious and aggravating lawsuit. The case was finally won by Beethoven, on the ground that he was the proper person to train the boy, the mother not having the best reputation and being in poor circumstances. He lavished all his love on the boy, indulged him in everything, cared for his most trivial wants,—the size of his boot, the cut of his coat, his food—going to housekeeper for his accommodation. All his uncle's love and kindness is wasted; the boy leads a bad life, is expelled from the University, and finally attempts suicide. This drives the good master almost to distraction. Instead of sweetening his old days, he fills his cup with bitterness. The master writes to him, "I shall still find some one close my eyes." We know not how much this young rascal affected the works of the master. On the mind of genius every external influence leaves its impress a finds vent in the production. Every shade of feeling shows itself in the world. The cooks and servants kept Beethoven in a constant state of irritation. Here are a few items from his diary:—

January 31st.—Gave warning to the housekeeper to leave.

February 15th.—The kitchen-maid came.

March 8th.—The kitchen-maid gave a fortnight warning.

May 14th.—The housekeeper came.

And in this way it goes on throughout the year. No doubt the cook is responsible for many peculiar effects of some passages of his music. Instead of ascertaining some hidden poetical meaning to a passage it were better to have written over This is the effect of a cold dinner or miserable soup.

His WORKS are quite numerous. He was a composer not only by nature, by profession. He lived by his pen.

Beethoven had a noble and lofty idea of art, and he held to that idea with undying faithfulness. His earnestness, his purity of sentiment, his exalted idea of what art should be, gives him the name of being the greatest genius music ever produced. His earlier works are tinged very much with the influence of Mozart. But later he marks out a way of his own. He never forgot that a Master preceded him and that another could follow him.

Oh! how great was Beethoven aside from his music. A life of toil, suffering possessed of a pure and warm heart, a strong desire to do good to his fellow men, a noble and exalted idea of art and life. Zealous in upholding those ideas, vials of pleasure he has sent into the heart of man!

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SONATA
in G major

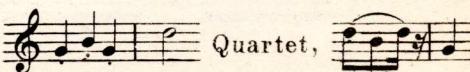
"COTTA EDITION"

L. von BEETHOVEN Op. 79

Presto alla tedesca M. M. $\text{d} = 88$



a) It is interesting to observe, with how much more geniality, *i.e.*, masculine vigor (though without losing sight of gracefulness) Beethoven, when the humor took him, could turn to account the characteristic musical feature of life in Vienna (the "Ländler"), than Franz Schubert. The resemblance of this "alla tedesca" to the Intermezzo of the same name in the Grand String Quartet, Op. 130, is also remarkable.

Compare — here, 

b) The left hand should avoid all useless time-beating, but should accentuate the *anticipation of the dominant harmony* on the third beat, which, as a peculiarity of Beethoven's later style, affords sufficient proof that this Sonata is no "juvenile effort."

Musical score for piano, four staves. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a dynamic of p , followed by a crescendo (cresc.) and a dynamic of sf . The second staff starts with a dynamic of p , followed by a crescendo (cresc.). The third staff begins with a dynamic of p , followed by a crescendo (cresc.). The fourth staff begins with a dynamic of p , followed by a crescendo (cresc.). The music includes various dynamics such as p , sf , f , and $dim.$. The score also features fingerings (e.g., 1, 2, 3, 4, 5) and performance instructions like "ped.", "ten.", and "tr.".

a) The lively waltz rhythm, implying a slight accent on the third quarter-note also, should be equally marked in both hands.

b) Play this trill thus:

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp. Measure 11 starts with a forte dynamic (ff) indicated by a bracket under the first two notes. The melody continues with eighth-note patterns and grace notes. Measure 12 begins with a dynamic marking '3' above the first note, followed by a sixteenth-note pattern. The melody concludes with a final dynamic marking '4 3' above the last note.

a) *non troppo legato*

5 3 2 5 3 2 5 3 2 5 3 2 5

f p

sf *sf* *sf*

sf

Musical score for piano, page 10, measures 11-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a dynamic *sf*. Measure 12 starts with a dynamic *sf*. Measure 13 begins with a dynamic *p*. Measure 14 begins with a dynamic *dolce.* and a fingering 'b)'. Measure 15 begins with a dynamic *sf*. Measure 16 begins with a dynamic *sf*. Measure 17 begins with a dynamic *a tempo*. Fingerings are indicated above the notes in measures 11-13: 3 4 1 5 2, 3 4 5 2 4 1, 3 1 5 2 4 1, 3 1 5 2 4 1. Measures 14-16 have no fingerings. Measure 17 has a dynamic *sf*.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a forte dynamic (f) and includes fingerings: 3 1 5 2 4 1. Measure 12 continues with fingerings: 3 1 5 2 4 1. Measures 13 and 14 are rests. Measure 15 begins with a dynamic of 4 4 and includes fingerings: 5 2 5 1 5 2 4. The dynamic changes to *cresc.* (crescendo). Measure 16 ends with a dynamic of *f*. Below the music, performance instructions include "Ped. sf" under measure 11, "Ped." under measure 15, and "ten." under measure 16.

- a) The seemingly awkward fingering here prescribed serves to stimulate the right hand to greater nimbleness, affording a fuller tone, and at
 - b) to guard against a collision with the fingers of the crossed left hand.

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

cresc.

f

s
s
s
s

poco rit.

a tempo

dim.

p dolce

ped.

s
s

ped.

cresc.

ten.

ten.

ten.

quasi staccato

p

cresc.

p subito

dolce

ped.

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

a) *sforzato*

b) *cresc.*

c) *ten.*

f leggiermente

p Ped.

a) Here, as on the preceding page, the editor has presumed to give another shading—for the sake of rhythmically enlivening the four-measure period, whose frequent recurrence induces monotony. If the first three measures (Tonic) are played *piano*, the fourth measure (Dominant) may take an accent, to distinguish it from the first three measures of the closing phrase (Dominant): the same applies to the other case in which, employing the *sforzato* in the first three

measures, and omitting it in the fourth, this fourth measure is thereby made negatively prominent.

b) The rhythmical compression of the theme-motive requires, that not four $\frac{3}{4}$ measures, but, as it were, six $\frac{2}{4}$ measures should be played, which will impart great animation to this passage.

c) This turn is played simply thus:

on account of the quickness of the movement.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of one sharp. The first staff features a treble clef and a bass clef, with a dynamic instruction 'cresc.' above it. The second staff has a treble clef and includes a dynamic 'sf' (fortissimo). The third staff has a bass clef and includes dynamics 'p' and 'cresc.'. The fourth staff has a treble clef and includes dynamics 'sf' and 'p'. The fifth staff has a bass clef and includes dynamics 'dim.' and 'p cresc.'. The sixth staff has a treble clef and includes dynamics 'sf', 'dim.', 'p', 'ten.', 'ten.', and 'p f'. Fingerings are indicated by numbers above the notes throughout the piece.

Brillante

marcatissimo

p dolce e leggier

mente

a)

piu p

pp Ad.

U. C.

a) This waltz must, like the celebrated waltz in Weber's "Freischütz," flow on *pianissimo* and without any slackening; a slight acceleration is admissible.

Andante M. M. = 56

poco rit. *a tempo*

a p espressivo

*Ped. **

b) 5 3 2 1 4 3

p

poco slentando

*Ped. **

a tempo

p e sempre legato

simile

mf

tr

cresc.

espr.

dim.

ten.

cresc.

p

espr.

1 2 1

*Ped. **

35

a) This movement may be regarded as the prototype of the modern "Songs without words," hardly any one of which surpasses it in originality and freshness. We may imagine the principal phrase preformed by wind instruments, as, Clarinets and Bassoon; one measure before the intermediate phrase, stringed instruments with mutes are added, whilst the cantilena is sustained alternately by the Oboe and Flute.
 b) The profusion of the marks for fingering is justified by

the experience that such seemingly easy pieces are not performed with the requisite finish, until the player has found them difficult. The express change of finger in places like is necessary for the particular reason that the "*vis interiae*" of the fingers often leads to practical distortions of passages like the above, as .

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic of *cresc.* followed by *a 5*. The second staff starts with *ad lib.*, *b)*, and *Tempo primo*. The third staff includes *poco rit.* and *a tempo*. The fourth staff features *cresc.* and *f*. The fifth staff concludes with *morendo*, *dim.*, and *p*.

a) This quintuplet, as the run ascends *crescendo*, is to be played thus:

b) The *sf* falls without doubt on the *second* 16th (E_b), not on the *first* (A), which would sound harsh and inelegant: though the abruptness of the *sf* must be lessened by a previous *crescendo* accompanied with a moderate slackening.

Vivace M. M. ♩ = 132

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '2'). The dynamic is *p dolce*. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The dynamic changes to *f* in the first measure of the second system. The music features various hand positions indicated by numbers above the notes, such as '1 3 2 5' or '2 3 1 3 4 1'. Performance instructions include 'ff' (fortissimo), 'sf' (sforzando), and 'poco slentando'. The music concludes with a final dynamic of *f dim.*

a) Play this beat thus:

b) The editor divides this passage between the two hands, the right hand beginning:

Animato

♩ = 144

p a)

f

p

ffz

cresc.

ffz

cresc.

ffz

f

poco a poco ritornando al primo tempo

ffz

p

a) Every attempt to adapt the triplets of the accompaniment to the two-part rhythm (common time) of the melody with mathematical exactitude, will be in vain. Repeated separate practice of each hand will alone lead to the requisite independence.

poco rit.

a tempo

non legato

semplice

f

p

c)

d)

e)

a) This measure should take the character of an *interrogation*.
The answer (the re-entrance of the theme) must follow
with the utmost naivete.

b) The short appoggiatura also must be merged into the

chief note, thus: i. e. strike the D simultaneously with A in the accompaniment.

c) Compare **a**, page 13.

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The top staff uses a treble clef, the second and third staves use bass clefs, and the fourth and fifth staves return to treble clefs. The key signature is one sharp. The music includes dynamic markings such as *f*, *p*, *mf*, and *cresc.*. Fingerings are indicated above the notes, such as '3' over a dotted half note. Measure numbers like 3, 4, and 5 are placed below certain notes. The tempo marking 'Tempo I.' appears at the end of the page. The overall style is characteristic of early 20th-century piano music.

SONATA

in G major

Ludwig van Beethoven, Op. 14, No. 2.

Allegro. M.M. $\text{d}=84$

a) Principal Theme

b) *cresc.*

c) *cresc.*

d) *cresc.* *f* *p* *ff* *pp*

Second Theme

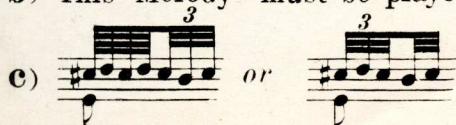
a) This movement should be played in a light, gay spirit, with loose wrist and flexible arm.



The musical score consists of six staves of piano music. The top staff uses treble clef, the second staff bass clef, and the remaining four staves switch between treble and bass clefs. Fingerings are indicated above the notes, such as '4 3 2 1' or '2 1 3 4'. Dynamic markings include *p*, *f*, *sf*, *cresc.*, *decresc.*, and *dolce*. The music features a variety of chords and arpeggiated patterns, with some sections labeled 'a)' and 'b)'.

a) The inner voice to be kept subordinate.

b) This Melody must be played legato, keeping the fingers upon the keys.



Development

The musical score is divided into five systems by brace lines. The first system starts with a dynamic of *f*, followed by *p*, *f*, *p*, and *pp*. The second system begins with a dynamic of *f*, followed by *cresc.* (crescendo) with a dynamic of *p*. The third system starts with *f*. The fourth system begins with a dynamic of *decrec.* (decrescendo). The fifth system ends with the instruction *marcato il basso*.

Dynamics and Articulations:

- System 1: *f*, *p*, *f*, *p*, *pp*
- System 2: *f*, *cresc.* (*p*)
- System 3: *f*
- System 4: *decrec.*
- System 5: *marcato il basso*

Performance Instructions:

- System 1: Measures 1-5
- System 2: Measures 6-10
- System 3: Measures 11-15
- System 4: Measures 16-20
- System 5: Measures 21-25

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. Various dynamics and performance instructions are included, such as *ff*, *sf*, *f*, *poco ritenuto*, *sempre f*, and *a tempo*. Fingerings are indicated by numbers above or below the notes.

a) The staccato notes are to be attacked vigorously.

Sheet music for two staves, likely piano or organ, in common time. The key signature is one sharp (F#). The music is divided into six systems by vertical bar lines.

- System 1:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *p*, *pp*, *ff*, *pp*. Performance: *f cresc.*
- System 2:** Treble staff: sixteenth-note patterns. Bass staff: sixteenth-note patterns. Dynamics: *cresc.*, *f*. Measure 15: bass note with dynamic *sf*.
- System 3:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note pairs. Dynamics: *sf*.
- System 4:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note pairs. Dynamics: *sf*.
- System 5:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note pairs. Dynamics: *decresc.*, *pp*, *ff*, *pp*. Measure 5: bass note with dynamic *5*.
- System 6:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note pairs. Dynamics: *ff*, *pp*, *f*, *p*, *f*, *p*.

A musical score page featuring six staves of piano music. The top staff uses treble and bass clefs, while the subsequent staves use only the bass clef. The key signature is one sharp. The music includes dynamic markings such as *f*, *ff*, *p*, *cresc.*, *poco rit.*, *a tempo*, *sf*, and *pp*. Measure numbers 3, 5, and 1 are indicated above the first staff. Measure numbers 23, 24, 25, and 26 are indicated above the second staff. Measure numbers 1, 2, 3, 4, and 5 are indicated above the third staff. Measure numbers 1, 2, 3, 4, and 5 are indicated above the fourth staff. Measure numbers 1, 2, 3, 4, and 5 are indicated above the fifth staff. Measure numbers 1, 2, 3, 4, and 5 are indicated above the sixth staff. The score is labeled "Principal Theme" below the first staff.

Second Theme

p *cresc.*

mf

p *cresc.*

cresc.

f

Close

The image shows five staves of piano sheet music. The top three staves are in common time (indicated by '5/4' at the beginning) and the bottom two are in 2/4 time. The music includes dynamic markings like 'p' (piano), 'cresc.', 'decresc.', and 'sf' (sforzando). Articulation marks such as dots and dashes are placed above and below the notes. Performance instructions like 'Coda' and 'rallent. un pochettino' are included. Fingerings are indicated by numbers above the notes, such as '5 3' and '2 3'. Measure numbers '1', '2', '3', and '4' are also present.

Andante. ♩ = 76.

La prima parte senza replica.

The musical score consists of four systems of staves, each with two staves: treble and bass. The first system starts with a dynamic *p* and a fingering of 1-2-3-4-5. The second system begins with a dynamic *p* and a fingering of 1-2-3-4-5. The third system starts with a dynamic *p* and a fingering of 1-2-3-4-5. The fourth system begins with a dynamic *p* and a fingering of 1-2-3-4-5. The music is in common time, and the tempo is indicated as ♩ = 76. The notation includes various dynamics like *p*, *sf*, *cresc.*, and *ten.*, and fingerings such as 1, 2, 3, 4, 5.

a) Beethoven played the first eight measures of the Andante with the *una corda* pedal alone. The effect was like a voice singing a prayer. He kept the fingers on the keys thus making the melody *legato*, but he made the accompaniment very staccato.

(b)

Var. I. *p*

mp sempre legato

cresc. *f* *(p)* *mp*

cresc. *sf* *p* *cresc.*

p *ten.* *p* *cresc.* *p* *mp*

p *Var. II.* *p* *cresc.* *sf* *ten.*

p *sf* *p* *cresc.* *ff* *p* *sf*

b) In Variation I. the right hand must play with the caressing touch, that is, the player must place his finger on the middle of the key and slip it backwards with a light pushing stroke, thus producing a light and sweet tone that shall simply mark the rhythm. The Thema, or melody is in the left hand. This is to be brought out by a sideways movement of the hand from a loose wrist, that is, an arpeggioed movement.

Handwritten musical score for piano, featuring six staves of music. The score includes dynamic markings such as *p*, *cresc.*, *sf*, *decresc.*, *pp*, *rallentando*, *a tempo*, *Var. III.*, *sempr. legato*, *cresc. un poco*, and *rinf.*. Articulation marks like *ten.* and *sf* are also present. Measure numbers 5, 1, 4, 3, and 2 are indicated above certain measures. The music consists of six staves, likely for two hands, with various note heads, stems, and bar lines.

This page contains six staves of handwritten musical notation for piano, likely in common time. The notation is dense with sixteenth-note patterns and includes several dynamic markings and performance instructions.

- Staff 1:** Treble clef. Dynamics: *cresc.*, *rinf.*, *p*, *p*, *cresc.*. Fingerings: 3, 4, 5; 4, 3; 3, 4; 1.
- Staff 2:** Bass clef. Dynamics: *p*, *cresc.*
- Staff 3:** Treble clef. Dynamics: *p*, *cresc.*
- Staff 4:** Bass clef. Dynamics: *p*, *4*.
- Staff 5:** Treble clef. Dynamics: *s*, *s*, *s*, *f*.
- Staff 6:** Bass clef. Dynamics: *decresc.*, *p*, *p*, *pp*, *rallentando*, *f*, *pp*, *ff*.

The score concludes with a section labeled "Coda." in the middle of Staff 5.

SCHERZO.

Allegro assai. $\text{♩} = 76$.

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by the number 3 or 8 above the staff.

- Staff 1:** Features dynamic markings ***ff***, ***pp***, and ***ff cresc.***. It includes fingerings such as 1, 2, 3, 4, and 5, and grace note markings like >3.
- Staff 2:** Shows dynamic markings ***sf***, ***ff***, and ***pp***.
- Staff 3:** Includes dynamic markings ***sf*** and ***p***.
- Staff 4:** Features dynamic markings ***f***, ***p***, ***ten.***, ***f ten.***, and ***ff***.
- Staff 5:** Shows dynamic markings ***ten.***, ***pp***, ***f ten.***, ***f***, and ***ff***.

The score is written on five-line staves with various rests and note heads. Fingerings and performance instructions are placed above the notes and between staves.

Handwritten musical score for two voices and piano, page 33. The score is divided into six systems by vertical bar lines. The music is in common time.

- System 1:** Two staves. Top staff: Four measures of eighth-note patterns with dynamic *f*. Bottom staff: Measures with bass notes and dynamic *p*.
- System 2:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *pp*.
- System 3:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *pp*.
- System 4:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *cresc.*
- System 5:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *f*.
- System 6:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *p*.
- Final System:** Two staves. Top staff: Measures with eighth-note patterns. Bottom staff: Measures with bass notes and dynamic *ff*. The score concludes with performance instructions: *poco rit.* and *decresc.*

a tempo ma meno mosso un pochettino $\text{♩} = 69.$
cantabile

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 69$, with a note to play "a tempo ma meno mosso un pochettino". The dynamic instruction *cantabile* is given above the first staff. The music features various note values including eighth and sixteenth notes, with grace notes and slurs. Fingerings are marked above many notes, such as 1, 2, 3, 4, 5, and 2-3, 3-4, 4-5. Articulation marks like *p*, *v*, and *sff* are also present. The dynamics change frequently, including *f*, *p*, *sf*, *sf2*, *sf*, *sf*, *decresc.*, and *pp*. The bass staff uses Roman numerals (I, II, III, IV) below the notes to indicate specific bass notes.

Tempo primo

1 de - cre - scen - do 1

The image shows a page of sheet music for piano, consisting of eight staves. The music is in common time and uses a key signature of one sharp. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *mf*, *ff*, and *sforzando* (*sf*). Fingerings are indicated by numbers above or below the notes. Performance instructions like *legato* and *p(cresc.)* are also present. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The bass staff is used throughout, and the overall style is characteristic of a technical or virtuosic piece.

A page of musical notation for two staves, likely from a piano or organ score. The top staff uses bass clef and has dynamic markings sf, p, and cresc. The bottom staff uses treble clef and includes dynamics f, ff, and pp. The music consists of six systems of measures, each starting with a forte dynamic (sf, f, or ff) and transitioning through various dynamics like p, poco cresc., cresc., and pp. Measures 54 and 55 are explicitly labeled with their measure numbers.

SONATA in E major

Abbreviations: PS., signifies principal subject; SS., second subject; C, coda; R, return; Tr., transition; MS., middle subject.

Cotta Edition."

L.van BEETHOVEN, Op.14, No.

Allegro M.M. ♩ = 138

Allegro M.M. = 138

PS. **p**

cresc.

a) *mp* (mezzo piano) somewhat soft a degree of force between **p** and **mf**.

b) *ou 1 4 1 3 1 3*

15

c) *cresc.*

d) **p**

e) *ou 2 3 1 3*

ss.

f)

a) *mp* (*mezzo piano*) somewhat soft a degree of force between ***p*** and ***mf***

c) To be held for the duration of a quarter note.

d) Contrast the *forte* and *piano* sharply, and slightly accent the first notes of the *piano*.

e) This ornament to be executed in the value of the second quarter, so that the eighth-note *e* falls precisely on the 3d beat.

25

b) The slurs above the upper voice here, and at corresponding places, are doubtless misplaced, as only the second quarter-note should be connected with the following half-note.

b) The slurs above the upper voice here, and at corresponding places, are doubtless misplaced, as only the second quarter-note should be connected with the following half-note.

MS.

fp

cresc.

p *cresc.*

rif dim. *p*

pp

1 2 3 4 5 6 7 8 9 10 11 12

Measures 1-4:

- cresc. molto**
- sf**
- dim.**
- R.**
- poco marcato**

Measures 5-8:

- Measure 5: Measure number 45
- Measure 6: Measure number 4
- Measure 7: Measure number 5
- Measure 8: Measure number 4

Measures 9-12:

- a)**
- ritard. un pochettino**
- decresc.**
- 3**

Measures 13-16:

- PS.**
- at tempo**
- f**
- 53**
- 2**
- 4**
- 5**
- 3**
- ou 3**
- 2**

Measures 17-20:

- sf**
- p**

a) In this *descrescendo* the upper voice should be slightly predominant.

The musical score consists of six staves of piano music. The top staff uses a treble clef and has a key signature of four sharps. The second staff uses a bass clef and has a key signature of three sharps. The third staff uses a treble clef and has a key signature of four sharps. The fourth staff uses a bass clef and has a key signature of three sharps. The fifth staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of three sharps. The music features complex harmonic structures with many sharps and flats. Performance instructions include dynamic markings (p, mp, pp, f, sf, ss.), tempo changes (cresc., decresc.), and specific fingerings (1, 2, 3, 4, 5). Grace notes and slurs are also present.

a) This tenor voice should be distinctly brought out, in order that its likeness to the principal subject may be noticeable.

Allegretto M.M. = 60

The musical score consists of six staves of music for a piano or similar instrument. The key signature is mostly F major (one sharp) with occasional changes. The time signature varies frequently, including measures in 3/4, 2/4, 5/4, and 4/4. Dynamics such as *p*, *cresc.*, *sf*, *mf*, and *sforz.* are used throughout. Articulations like *poco*, *a tempo*, and slurs are also present. Measure numbers 1 through 15 are indicated at the beginning of each staff. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with notes.

a) The comma signifies a rhythmic section, not indicated in the composition by means of a rest.

s.f.

p

pp *cresc.*

Maggiore

p dolce

poco rit.

m.d.

p

cresc.

decresc.

p

p decresc.

pp

Allegretto da capo sin' al Maggiore e poi la Coda

CODA

p dolce

p decresc.

pp

Rondo
Allegro commodo M.M. $\text{♩} = 76$

The sheet music consists of eight staves of musical notation for piano, arranged in two systems. The key signature is A major (three sharps). The tempo is Allegro commodo, M.M. $\text{♩} = 76$. The first system starts with a dynamic PS. p , followed by cresc. and p . The second system begins with p , followed by sf , p , sf , p , sf , and $cresc.$. The notation includes various dynamics like f , pp , p , sf , $ss. I$, and $ps.$, as well as articulations such as tr., rit., a tempo, decresc., and $\bar{\sigma}$. Performance instructions include "a)" and "a)" at the end of the page.

The dashes placed over the single eighth notes indicate, as often with Beethoven and in older times, not a staccato, but a sharper accentuation of the notes.

b) Note well this sudden *piano*.

a) The dashes placed over the single eighth notes indicate, as often with Beethoven and in older times, not a staccato, but a sharper accentuation of the notes. **b)** Note well this sudden *piano*.

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

cresc. **f**

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

decresc.

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

p

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

cresc. *decresc. e poco rit.*

(C, PS. *a tempo*)

p *p* *cresc.*

p *sf* *sf* *p* *sf* *p* *cresc.*

1 3 13 * SS.I. 4 5

f *p* *pp*

3 1 1 2 5 4 5 45 *poco rit.* , PS.Coda
at tempo *cresc.*

ff *a*)

4 2 3 4 1 2 *sf* *sf* *ten.*

sf *ten.*

decresc. e ritard un pochettino *p*, *pp* 1

cresc. un poco *dim.* *p* 3 1

4 2 4 1 *cresc.* 4 1 *tr.* *f*

(a) The principal subject is here transferred to the bass; it should be brought out strongly.

SONATA

in F major

Dedicated to Gräfin von Browne.

Abbreviations: P.S. signifies Principal Subject, C.G. Connecting Group, S.S. Second Subject, C. Coda, Dev. Development Ret. Return.

L. van Beethoven. Op. 10 N° 2.

Revised by Dr. von Buelow and Dr. S. Lebert.

Allegro. ♩ = 108.

P.S.

a) *tr*

b)

C.G.

ff

a) or easier: b)

ent.
ert.

cresc.

dim.

S.S.

sf

pp *cresc.*

p Coda.

sf

ff

a)

dim.

cresc.

ff

ff

a)

6

Dev.

poco marcato il basso

53

cresc.

p

poco marcato

cresc.

f

poco marcato il basso

p

cresc.

f

ff

s

decresc.

p rit. un pochettino

pp

a tempo

P.S. *p*

tr *p*

pp *rit ma pochissimo*

p

C.G. *4* *54* *53*

54 *53* *sf*

54 *54*

54 *sf* *5* *4* *5* *4* *p* *2* *3* *5* *4* *3* *2* *1* *3* *2*

3 5 1

2

5 3 2

2 4

2

f 3 3 p 3 3

4

4 2 5 2

s.f.

cresc.

S.S.

dim.

2 3 4 4 4 5

f ff 1 2

sf

f pp 1 2

cresc.

3 4 4 5

2 3 4 4 3 2 3 4

f

2 3 4 4 3 2 3 4

2 3 4 4 3 2 3 4

Coda

dim.

p

sf

cresc.

ff

dim.

p

sf

cresc.

ff

ff

1. *2.*

Allegretto. $\text{d.} = 69.$

P.S.

p

a)

cresc.

sf

sf

cresc.

sf

sf

sf rit. sf p

b)

c)

a) Only a slight *crescendo*.

c) Begin the trill with the principal note.

Sheet music for piano, page 57, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 34 through 39. The notation includes various dynamics such as *p*, *rif*, *rf*, *ffp*, *pp*, *sf*, *cresc.*, *dim.*, and *legato*. Fingerings are indicated above the notes, and performance instructions like "begin the trill with the principal note" and "a) 34" are present. The music concludes with a dynamic of *pp*.

Trio. legato

a) Begin the trill with the principal note.

b)

6
3

Musical score for piano, page 58, featuring six staves of music. The score consists of two systems of three staves each. The key signature is four flats (B-flat, D-flat, F-flat, A-flat). The time signature varies between common time and 2/4.

Staff 1 (Top): Treble clef. Dynamics: *sf*, *sf*, *p*, *sf*, *sf*, *sf*. Fingerings: 1, 2, 3, 4, 5; 3, 4, 5; 3, 4.

Staff 2: Bass clef. Dynamics: *cresc.*, *sf*, *sf*, *pp*, *sf*.

Staff 3 (Second System): Treble clef. Dynamics: *pp*, *pp*, *sf*.

Staff 4: Bass clef. Dynamics: *sf*, *p*, *sf*, *sf*, *cresc.*, *sf*.

Staff 5: Treble clef. Dynamics: *sf*, *pp*, *pp*, *sf*, *sf*, *sf*.

Staff 6 (Bottom): Bass clef. Dynamics: *sf*, *pp*, *pp*, *sf*, *sf*, *pp*, *pp*, *sf*, *sf*. Fingerings: 3, 2; 5, 4, 5; 1, 2; 3, 2.

P.S. (Post Scriptum): *pochissimo rit.*, *a tempo*, *p*.

Ret. *3, 2*

The sheet music consists of six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *cresc.*, *f*, *p*, *sf*, *f*, *pp*, *poco rit.*, and *a tempo*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *cresc.*, *sf*, *rif.*, and *cresc.* are placed between staves. The music spans across different key signatures, including B-flat major and A-flat major.

a) Hold the B \flat with the utmost firmness and connect it with the A \flat , without striking it at the beginning of the bar.

Presto. $\text{d} = 84.$

The music is composed for two staves (Treble and Bass) in common time (indicated by '2'). The key signature is one flat. The tempo is Presto ($d = 84$). The dynamics include *p*, *sf*, *f*, *fp*, *mp*, and *mf*. Fingerings such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 are indicated above the notes. Slurs group the notes in various ways across the measures.

a) The *sf* not to be made too loud and to be followed immediately by *p*.

b) In these eight bars the Tenor, which has the motive, must come out, though not too strong.

The image shows a page of sheet music for piano, consisting of five staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves switch back to a treble clef. The music is written in common time. Various dynamics are indicated throughout, such as *f*, *cresc.*, *sf*, *sff*, *p*, and *a)*. Fingerings are also present, particularly in the first and second staves. The notation includes a mix of eighth and sixteenth notes, with some measures featuring grace notes or slurs. The overall style is characteristic of classical piano music.

a) Like page 12, b)

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. Each staff contains a series of notes and rests, with specific fingerings indicated above the notes. The dynamics change frequently, including forte (f), very forte (ff), and piano (p). The notation includes various note heads and stems, with some notes having horizontal dashes or dots. The first staff starts with a dynamic ff and fingerings 3, 2, 1. The second staff starts with a dynamic f and fingerings 1, 2, 1. The third staff starts with a dynamic ff and fingerings 4, 3, 2. The fourth staff starts with a dynamic f and fingerings 1, 2, 1. The fifth staff starts with a dynamic p and fingerings 1, 2, 1. The music consists of six measures per staff, with the final measure of each staff ending on a fermata.

Musical score for piano, page 63, featuring five staves of music:

- Staff 1:** Treble clef, key signature of one flat. Dynamics: *f*, *cresc.*, *ff*. Fingerings: 4, 3, 4, 3, 1, 2, 5, 4, 3.
- Staff 2:** Treble clef, key signature of one flat. Dynamics: *sf*, *sf*, *sf*, *f*. Fingerings: 5, 4, 4.
- Staff 3:** Treble clef, key signature of one flat. Dynamics: *fp*. Fingerings: 1, 2, 4, 5.
- Staff 4:** Treble clef, key signature of one flat. Fingerings: 5, 4, 2, 5, 4, 2.
- Staff 5:** Treble clef, bass clef, key signature of one flat. Dynamics: *cresc.*, *ff b)*. Fingerings: 1, 1, 4, 1, 1, 2, 3, 3, 2, 3, 2.

a) As before.

b) Without retarding.

*ANALYSIS OF OPUS 2, No. 1

This Sonata appeared in 1796, having been played the year previous by Beethoven at a recital at which Haydn was present. The work is quite Mozartish in matter and treatment.

The first theme is quite similar to that of the G Minor Symphony by Mozart.

MOZART



BEETHOVEN



Both of these themes are also found together in one of Beethoven's sketch books. This theme is also used in the 3rd movement of Beethoven's C Minor Symphony Op. 67.

The principal theme in the slow movement was used also in the slow movement of his Quartet (1785) in C.

FIRST MOVEMENT

The 1st subject ends at measure 9 on a half-close. It is written in 2-measure rhythm.

The connecting episode is principally based upon the 2nd and 3rd measures of the first subject.

The 2nd subject begins with the chord of the dominant minor 9th.

The Coda principally confirms the cadence in A \flat major.

The development refers to both subjects. The 1st subject, which was originally in 2-measure rhythm, occurs here, measures 50-56, in 3-measure rhythm. A pedal point of some length, measures 83-96, leads to the recapitulation.

The connecting episode is slightly altered, the beginning of it is transposed into the tonic key.

The Coda very much resembles that in the enunciation, transposed into the tonic key and slightly elongated.

SECOND MOVEMENT.

The 1st subject ends with a full close on the tonic.

The latter part of the 2nd subject is developed from measures 2 and 3 of the 1st subject.

There is no development—measure 32 modulates back to tonic key.

The 1st subject reappears considerably varied, although the harmony remains almost unaltered.

The 2nd subject is transposed to tonic key, slightly varied.

Alternative Scheme: Ternary Form, Part I., measures 1-17; Part II., 17-32; Part III., 33-48; Coda, 48 to the end.

* In numbering the measures, each portion of a measure, either at the commencement or in the course of a movement, has been reckoned as a single measure; the smaller figures denote the beat of the measure to which reference is made.

THIRD MOVEMENT

The "Menuetto" is in Simple Binary form.

The 1st subject commences in F minor with a 4-measure phrase, which is repeated, measures 5³-9², in the relative major; it ends with another 4-measure phrase, measures 9³-13¹. The right hand parts of measures 7³-9² are inverted, measures 9³-11². Measures 11³-13¹ are repeated.

The development refers to the 1st subject.

The 1st subject reappears, varied and shortened, and altered so as to end in tonic key.

The Trio is in Simple Binary form.

The Trio contains many instances of inverting the parts. Compare measures 6-8 (in the bass) with 2-4 (in the treble).

The 1st subject is referred to in the development; the parts are again inverted. Compare measures 17-19 with measures 13-15.

The 1st subject reappears slightly shortened, and altered so as to end in the tonic key instead of in dominant key as before.

FOURTH MOVEMENT.

The long episode in the "development" has caused this movement to be sometimes described as being in Rondo form, but if it were in Rondo form, the Enunciation would have ended in tonic key with a return of the 1st subject.

The first part of measure 1 is introductory. The rhythm of the first subject commences upon the 3rd beat of the measure. The 1st subject ends upon the dominant chord.

The connecting episode commences in tonic key with the 2nd part of the 1st subject, followed by the 1st part of the same subject in the key of G (dominant of the 2nd subject), 5 measures on the dominant 7th of the key of C minor lead into the 2nd subject.

The 2nd subject, instead of being in the relative major key, is in the dominant minor; it contains two distinct themes, measures 23-35 and 35-51, both ending with a full close.

The Coda is based upon the first subject.

The development begins, after 2 introductory measures, with an episode in A \flat major, measures 62-112, the real "working-out" being between measures 112-141.

The 1st subject reappears unaltered.

The connecting episode is for the most part exactly like that in the "Enunciation," transposed so as to lead into the key of the tonic.

The 2nd subject reappears slightly varied, and transposed to tonic key.

The Coda consists entirely of a varied repetition of the commencement of the 1st subject.

SONATA
in F minor
Dedicated to Joseph Haydn

Abbreviations: P. S. signifies Principal Subject, S. S. Second Subject, C. Coda, Dev. Development, Ret. Return, Mod. Modulation, I. G. Intermediate Group.

L. van Beethoven, Op. 2. N° 1.

"COTTA EDITION"

Allegro. $\text{d} = 112.$

The musical score consists of eight staves of music for two pianos (or two hands). The key signature is one flat (F major), and the time signature is common time (indicated by 'd'). The tempo is marked as $\text{d} = 112.$

P. S. (Principal Subject): The first staff begins with a forte dynamic (**p**) followed by a series of eighth-note chords. The second staff begins with a piano dynamic (**p**) followed by eighth-note chords. The third staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fourth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fifth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The sixth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The seventh staff begins with a piano dynamic (**p**) followed by eighth-note chords. The eighth staff begins with a piano dynamic (**p**) followed by eighth-note chords.

S. S. (Second Subject): The first staff begins with a forte dynamic (**ff**) followed by eighth-note chords. The second staff begins with a piano dynamic (**poco rit.**) followed by eighth-note chords. The third staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fourth staff begins with a piano dynamic (**a tempo**) followed by eighth-note chords. The fifth staff begins with a piano dynamic (**poco marcato**) followed by eighth-note chords. The sixth staff begins with a piano dynamic (**poco marcato**) followed by eighth-note chords. The seventh staff begins with a piano dynamic (**poco marcato**) followed by eighth-note chords. The eighth staff begins with a piano dynamic (**poco marcato**) followed by eighth-note chords.

Development: The first staff begins with a forte dynamic (**ff**) followed by eighth-note chords. The second staff begins with a piano dynamic (**poco rit.**) followed by eighth-note chords. The third staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fourth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fifth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The sixth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The seventh staff begins with a piano dynamic (**p**) followed by eighth-note chords. The eighth staff begins with a piano dynamic (**p**) followed by eighth-note chords.

Coda: The first staff begins with a forte dynamic (**ff**) followed by eighth-note chords. The second staff begins with a piano dynamic (**poco rit.**) followed by eighth-note chords. The third staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fourth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The fifth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The sixth staff begins with a piano dynamic (**p**) followed by eighth-note chords. The seventh staff begins with a piano dynamic (**p**) followed by eighth-note chords. The eighth staff begins with a piano dynamic (**p**) followed by eighth-note chords.

poco più tranquillo $\text{d} = 104$
Coda.

con espressione

Tempo primo
Dev. $\text{d} = 104$

5
3

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 2/4 time and includes various dynamics such as *fp*, *sf*, *poco marcato*, *cresc.*, *decrec.*, and *pp*. Fingerings are indicated by numbers above or below the keys. Performance instructions like *legato* and *tr* (trill) are also present. The music is divided into measures by vertical bar lines.

Coda.
poco più tranquillo

con espress.

Tempo I.

Adagio. ♩ = 88.

P.S.
cantabile

dolce

cresc.

sf

pp

p

S.S.

mf

m.d.

ten.

a)

b)

c)

d)

e)

f)

g)



b) The left hand subdued, yet the sustained Bass notes more prominent than the sixteenths.



Sheet music for piano, page 71.

The music consists of six staves of musical notation, primarily for the right hand, with some bass notes indicated by the left hand.

Staff 1: Treble clef. Dynamics: *sforzando* (*sf*), *cresc.* (gradual increase). Fingerings: 4, 5, 4, 5, 4.

Staff 2: Treble clef. Dynamics: *sf*, *cresc.*

Staff 3: Treble clef. Dynamics: *p*, *dim.* (*pp*).

Staff 4: Bass clef. Dynamics: *cresc.*, *sf p*.

Staff 5: Bass clef. Dynamics: *Ret.* (*retrograde*), *sf p*, *pp*.

Staff 6: Treble clef. Dynamics: *p*, *P.S.* (Postscript).

Footnote 'a': Shows a rhythmic pattern for the bass line, consisting of eighth-note triplets: $\frac{3}{4} \text{ } \frac{3}{4}$.

This image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *pp*, *sf*, and *mf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "legato" and "dim." are also present. The music is divided into measures by vertical bar lines.

The image shows five staves of musical notation for piano, likely from a score. The notation includes various dynamics such as *cresc.*, *sf*, *f*, *pp*, *fp*, and *sfp*. Fingerings are indicated by numbers above or below the notes. The first staff begins with a dynamic of *cresc.* and ends with a dynamic of *sf*. The second staff starts with a dynamic of *p* and ends with a dynamic of *pp*. The third staff features a dynamic of *fp* followed by a dynamic of *sf*. The fourth staff begins with a dynamic of *p* and ends with a dynamic of *sfp*. The fifth staff contains two endings, labeled 'a)' and 'b)', each with its own dynamic markings: 'pp' for ending 'a)' and '*sf*' for ending 'b)'. The music consists of six measures per staff, with the first measure of each staff being a repeat sign.

MENUETTO.

Allegretto. $\text{d} = 63.$

a) *b)* *c)* or easier:

TRIO.

a tempo

a tempo

p

cresc.

ff

poco rit.

a tempo

cresc.

dim.

Men. D.C.

Prestissimo. $\text{♩} = 104.$

P.S.

$d = 104$

a) *Piano* and *Forte* in this Theme are to be strictly contrasted without any gradual transition.



Coda I.

Coda II.

Mod.

1. 2.

dimin.

p

sempre piano e dolce

I.G.

a) The accompaniment in the left hand must be subdued to the melody.

b)

c)

d)

a) The accompaniment in the left hand must be subdued to the melody.



The musical score consists of six staves of piano music. The top staff begins with a dynamic 'p' and features a series of eighth-note chords. Subsequent staves include dynamic markings such as 'sf', 'mf', 'pp', 'sfp', 'ff', and 'cresc.'. Performance instructions like 'Ret.' (retardation) and fingerings (1, 2, 3, 4, 5) are scattered throughout. The music is characterized by its complexity, including arpeggiated patterns and rhythmic figures. The bottom staff concludes with a dynamic 'sf' and a key signature change to 8.

P.S.

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

S.S.

a) Here, as in the repetition, the melody in the left hand somewhat prominent as carrying the melody.

Coda I.

1 2 3 1 2 3 5 2 5 3 2 1 3 1 3 5 1 2 > > > >

f 1 3 2 * 3 * * * *

Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. *

SONATA

in C minor

Dedicated to Gräfin von Browne.

Abbreviations: P. S. signifies Principal Subject, C. G. Connecting Group, S.S. Second Subject, C. Coda, I.G. Intermediate Group. Ret Return, Dev. Development.

L. v. Beethoven Op. 10. N° 1.

Revised by Dr. von Bülow and Dr. S. Lebert

Allegro molto e con brio. $\text{d} = 69$

a) The term *rinforzando* (reinforcing) like *sforzando*, has immediate reference to the single note, but frequently is extended further: so here, while the dotted quarter is to be struck *sforzando* (and essentially louder than in the corresponding measures which precede) the entire passage, lasting through four measures, is to be played rather *forte*.

b) Give these rests, as also those that follow, their full value.

This image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 3/4 time and uses a key signature of one flat. The notation includes various dynamics such as *p*, *mp*, *cresc.*, *ff*, *sf*, and *dolce*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Coda." and "pochissimo riten." are also present. The music is divided into measures by vertical bar lines.

a tempo

I.G.
ten.

cantab.

53

43

poco accelerando

sf cresc.

sf cresc.

a

Sheet music for orchestra and piano, page 10, measures 11-15. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Piano. Measure 11 starts with a dynamic ***ff***. Measure 12 begins with ***p***, followed by ***f*** and ***p***. Measure 13 starts with ***p***, followed by ***p*** and ***rinf***. Measure 14 starts with ***pp***, followed by ***ff*** and ***ff***. Measure 15 starts with ***fp***, followed by ***fp*** and ***fp***.

S.S.
*mp*₁

p

*sfp*₂.

f

sf

*a*₃

f

f

cresc.

ff

sf

*sf*₂

sf

*sf*₂

sf

*sf*₄

*sf*₅

*sf*₄

cresc.

a)

Three staves of musical notation for piano, showing dynamic markings like *ff*, *sf*, *fp*, and *pochissimo riten.*, and performance instructions like *a tempo*.

Adagio molto. ♩ = 69.

P.S.

The score consists of two systems of music. The first system shows measures 1 through 5, with measure 5 ending with a repeat sign. The second system continues from measure 6. Examples (a), (b), (c), and (d) are shown below the staff, each with a circled number indicating where to start. Example (a) shows a sixteenth-note pattern. Example (b) shows a bass line with eighth-note patterns. Example (c) shows a treble line with eighth-note patterns. Example (d) shows a bass line with eighth-note patterns.

b) The melody must be well brought out; but in the third bar especially the lower part of the right hand and the upper part of the left must be kept under.

c) The tones to be played successively from the lowest Bass to the highest Treble tone, but with rapidity, and increasing in force, so that the last tone shall be the loudest.



The musical score consists of five staves of piano music. The top staff uses treble and bass clefs, with a key signature of two flats. The second staff uses treble and bass clefs. The third staff uses treble and bass clefs. The fourth staff uses treble and bass clefs. The fifth staff uses treble and bass clefs. Various dynamics are indicated throughout, including *cresc.*, *sf*, *p*, *ff*, *fp*, *pp*, *poco stringendo ten.*, and *cresc.*. Fingerings such as 1, 2, 3, 4, 5, and 6 are shown above and below the notes. Performance instructions include *C.G. b*, *Reed.*, ***, *S.S.*, *d*, *e) or 1*, *12*, *a tempo*, and *f*.

a) In these three bars the Tenor, in the third also the Alto, to be brought out as melody, though subordinate to the Soprano.

b) Begin these small notes, as also afterwards, with the third sixteenth of the measure.

c) The melody distinct but soft.



e) These 64th notes are to be regarded as four, and then two triplets.



poco stringendo

a tempo

rinfa) f f f f

rinf sf

Ret.

P.S.

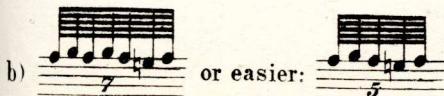
c) ff p >> 4 5 2 1 2 1 4

cresc.

f 5 2 4 3f 4 5 4 p

or 5 3 2 1 5 3 2 1 1

a) *Rinforzando* means here and afterwards simply a greater degree of force throughout.



c) Like page 7, c)

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is three flats. The notation includes various dynamic markings such as crescendo (cresc.), decrescendo (dim.), forte (f), pianissimo (pp), and sforzando (sf). There are also performance instructions like "C.G." (Coda General) and "Ped." (Pedal). The music features complex fingerings, including numbered fingerings (1-12) and specific hand assignments (e.g., "L" for left hand, "R" for right hand). The style is characteristic of a technical or virtuosic piano piece, likely from the late 19th or early 20th century.

a) Like page 8, a). b) Like page 8, c).

The image shows five staves of musical notation for piano, page 5. The music is in 2/4 time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef. Various dynamics and articulations are indicated throughout the piece, including *rinf*, *sf*, *f(p)*, *p*, *cresc.*, *decresc.*, *pp*, *tr*, *a tempo*, *Coda cantabile*, and *poco ritard.*. The notation includes sixteenth-note patterns, grace notes, and dynamic markings like $\frac{2}{1}$, $\frac{3}{2}$, $\frac{4}{3}$, $\frac{5}{4}$, and $\frac{6}{5}$.

- a) The upper part most prominent, the Bass less so, the middle parts the least.

- c) Beside the melody, though subordinate to it, must the upper part of the left hand be brought out; the lower part of the right hand is to be kept the most subdued, excepting in the next bar the progression *e b e f*, which must be played emphatically.
 - d) In this bar the middle part of the right hand must come out as the principal melody.

FINALE.

Prestissimo. $\text{d} = 100.$

a)

P.S. *p*

cresc.

*ff*

p

b)

cresc.

f

c)

sf

ritardando

a tempo ma un poco sostenuto d = 80.

S.S.

sf

p

ff

mf

d) *stringendo*

p

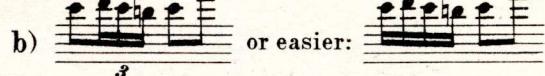
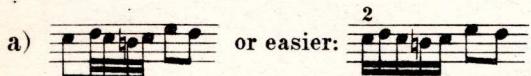
ffp

fp

f

p

p



c) The dots which Beethoven has placed here in the Treble indicate *sforzando* rather than *staccato*, as is often the case, especially with the older composers.

d)

The right hand must begin, and also reach the highest note, at the same time with the left.

Tempo primo
Coda I.

Coda II.

2 1 4 3

2 4 3 2

3 2 3

b) P.S.

a) Without retarding. b) A long pause to be made.

a) Without retarding. b) A long pause to be made.

poco ritardando

a tempo ma un poco sostenuto
S.S.

stringendo

sin' al

Tempo primo
Coda I.

cresc.

sf ff

Adagio Tempo I.

- a)
- b) Both the *calando* (which here has its peculiar meaning like *decrescendo*) and especially the *ritardando* must be begun with great care, so as to be continued very gradually as far as the bar marked ***pp*** and *adagio*.
- c) The little notes to be moderately fast, without taking from the value of the following dotted quarter, which must be longer than the previous *g*.
- d) These also to be taken as an up-beat, so that the eighth *g* has its full value.

SONATA PATHÉTIQUE

Dedicated to Prince von Lichnowsky.

Abbreviations: Intr. signifies Introduction, P.S. Principal Subject, S.S. Second Subject, C. Coda Ret. Return, Mod. Modulation Dev. Development.

L. van Beethoven. Op. 13.

"COTTA EDITION"

Grave. ♩ = 69.

attacca subito il Allegro.

a) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five. This whole passage, as also that at the end of the Introduction, is to be played strictly in time and, the last especially, with great energy.

Allegro di molto e con brio. $\text{d} = 138.$

P.S.

1 3 2

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. The top staff is for the piano (S.S.). The subsequent staves are for various sections of the orchestra: strings (two staves), woodwinds (two staves), brass (one staff), and percussion (one staff). The music features dynamic markings such as *sf*, *p*, and *rit. ma pochissimo pp*. Measure 10 concludes with a tempo change to *a tempo Coda I.*

Tempo I.

Allegro molto e con brio.

The image shows a page of sheet music for piano, consisting of six staves. The top staff is in common time, treble clef, and has a dynamic of *p* *cresc.* The second staff is in common time, bass clef, and has a dynamic of *f*. The third staff is in common time, treble clef, and has a dynamic of *p*. The fourth staff is in common time, bass clef, and has a dynamic of *cresc.* The fifth staff is in common time, treble clef, and has a dynamic of *dimin.* The sixth staff is in common time, bass clef, and has a dynamic of *pp*. There are also several grace notes and fingerings indicated throughout the piece.

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight staves of music, each with various notes, rests, and dynamic markings like pp, cresc., sf, f, fp, and P.S. The key signature changes frequently, indicated by sharps and flats. Measure numbers 1 through 8 are present above the staves.

S.S.

sf

p

decresc.

rit. ma pochissimo

a tempo
Coda I.

cresc.

f

Musical score for piano, page 10, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *f*, *p*, *or 2 3*, *2 1 3 2*, *2 cresc.*, *Coda*, *poco rit.*, *ff*, *p*, *Grave.*, *cresc.*, *sf*, *decresc.*, *poco rit.*, *p*, *Allegro molto e con brio.*, and *cresc.* Articulation marks like dots and dashes are also present. The music consists of six staves of piano notation with various time signatures and key changes.

Adagio cantabile. $\text{♩} = 60.$

P.S. 4

a) *mp*

*S.S.I.
poco*

animato $\text{♩} = 66.$

51

cresc.

f

- a) In this movement simultaneousness in all the parts is specially to be insisted upon, as opposed to the disturbing effect of arpeggios. The melody must be distinctly heard above the accompaniment, yet kept well subdued; in the accompaniment itself again there is a distinction to be made between the Bass, where the longer notes especially are to be given with more force, and the figured middle parts, which must be played very discreetly, particularly when doubled. Where the usual marks of expression occur, all the parts must vary in corresponding proportion.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 2/4 time, with a key signature of two flats. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *dim.*, *poco rit.*, *poco animato*, and *a tempo*. Fingerings are indicated by numbers above the notes, and performance instructions like "S.S.II." and "P.S." are present. The music features complex patterns of eighth and sixteenth notes, with some staves showing bass clef and others treble clef.

A musical score page featuring six staves of music for bassoon and piano. The top two staves are for the bassoon, with dynamics such as *sf*, *ff*, *fp*, and *decresc.*. The bottom four staves are for the piano, with dynamics *pp*, *p*, *rif p*, and *mp*. The score includes various fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions (* Ped.). The bassoon part consists of continuous eighth-note patterns. The piano part includes chords, single notes, and sixteenth-note patterns. The piece concludes with a dynamic *cresc.* and a tempo marking *Tempo primo*.

Tempo primo

P.S.
mp
p
p

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged vertically, with the top two staves in bass clef and the bottom three in treble clef. The music includes various dynamics such as *p*, *mf*, *pp*, and *ten.*. Articulation marks like *v* and *>* are present. Performance instructions include *riten. pochiss.*, *a tempo*, *riten. un pochettino sin' al fine*, and *Coda*. Fingerings like 1, 2, 3, 4, 5, and 53/12 are shown above the keys. The notation also includes grace notes and slurs. A section labeled 'a)' appears at the bottom of the page.

b) The small note to be struck with those of the accompaniment, but to be as short as possible, and with the accent on the principal note.

Allegro. $\text{d} = 92.$

R O N D O.

P.S. 1 2 3 3

p

a)

p 4

2 1 3 4 3 2 2

b) 23 Mod. 4 3 2 5 3 2 4 3 2 3

dim. *ff* *fp* *p*

s.s.i. dolce 4 3 2 5 3 2 4 3 2 3

fp 4 3 2 5 3 2 4 3 2 3

cresc. 4 2 1 5 3 2 3

a) 4 3 2 5 3 2 4 3 2 3 b) 5 4 1 2 3 4 3 2 5 4 3 2 3

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and includes various dynamics such as *p*, *sf*, *cresc.*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ret." and "P.S." are also present. The notation includes both treble and bass clefs, with some staves using one and others using the other. The music is divided into measures by vertical bar lines.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is three flats. The music includes various dynamics such as *p*, *f*, *ff*, *cresc.*, *dim.*, *mf*, and *tr*. Fingerings are indicated above certain notes. The notation is typical of classical piano music, with complex harmonic progressions and rhythmic patterns.

5

f

sf

p cresc.

ff

sf

sf

P.S.

p

mp

cresc.

sf

S.S.I.

p dolce

cresc.

mf

1 2 4 1 4

Coda

p

a tempo

P.S.

lan

do

Detailed description: The sheet music consists of six staves of musical notation for piano. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2'). The key signature is one flat. The notation includes various dynamics such as *p* (piano), *dolce*, *cresc.*, *mf*, and *a tempo P.S.*. Fingerings are indicated by numbers above or below the notes. The first staff has a section labeled 'S.S.I.'. The second staff includes a dynamic instruction '*p dolce*'. The third staff includes a dynamic instruction '*cresc.*' and a dynamic marking '*mf*'. The fourth staff includes a dynamic marking '*1 2 4 1 4*'. The fifth staff starts with a dynamic marking '*Coda*' followed by '*p*'. The sixth staff includes dynamic markings '*a tempo*' and '*P.S.*'. The bottom staff includes lyrics '*lan*' and '*do*' with corresponding musical notes. The notation uses standard musical symbols like quarter and eighth notes, with some unique rhythmic patterns and slurs.

a) *Calando* means here, as usual, a diminution of force as well as of rapidity in the movement.

b) By these commas are indicated rhythmical sections, which the player must make perceptible.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The first staff features eighth-note patterns with dynamic markings like $\text{b} \ddot{\text{d}}$, pp , and ff . The second staff includes a 'Coda' section with a crescendo and a dynamic of p . The third staff contains a dynamic of ff . The fourth staff begins with a dynamic of p followed by a crescendo. The fifth staff is marked 'con fuoco' and includes a tempo of $d = 104$. The sixth staff features a dynamic of sf and a 'ritard.' instruction. The overall style is dynamic and expressive, typical of a piano concerto.

SONATA

in A major

To Joseph Haydn

Allegro vivace. M.M. ♩ = 132.

L. van BEETHOVEN, Op. 2, No. 2

P.S.

p

poco marcato.

fp

pp ritenuto, ma pochissimo.

a tempo

sf

mf

f

Ep.

cresc.

al.

Abbreviations: P.S. signifies principal subject, Ep., episode, S.S., secondary subject, Cl. S., closing subject, Tr., transition, D.G., development group.

(a) This *rallentando* at this point must be very gradual, and even at the close must not be very much slower than the original movement.

(b) This b must not be held beyond the time indicated.

(c) This comma indicates the close of a rhythmical division. It corresponds to the breathing mark in vocal music. A slight break is required at such places, though the composer has not so indicated it by rests.

(d)

5
m.g. m.g.
1 5 1 2 5 1 2 5 2 1 5 1
ff
Red.

5
m.g.
1 5 1 2 5 2 1 5 1 5 1
sf
Red.

3
Cl.S.
sf *sf*
sf
sf *m.g.* *m.d.*

3
cresc. *al* *ff*
sf

5
poco dim. *p* *m.d.*
sf

5 45
5 2 5 45

4
poco rit. 1 2 *Tr.*
pp

D.G.
a tempo.
ff

A page of sheet music for piano, featuring five staves of music. The music is written in common time and includes various dynamics such as ff (fortissimo), f (forte), p (pianissimo), and pp (pianississimo). The first staff begins with a forte dynamic (ff) and includes fingerings like 5, 3, 1, 4. The second staff features a marcato dynamic (ff marcato) and a bass note with a 2 overline. The third staff contains a bass note with a 3 overline and a bass note with a 2 overline. The fourth staff includes a bass note with a 3 overline and a bass note with a 2 overline. The fifth staff concludes with a bass note with a 2 overline. The music is annotated with various performance instructions, including 'rit' (ritardando) and 'a tempo'. Fingerings are indicated above the notes throughout the piece.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *p*, *f*, *fp*, *sf*, and *ffp*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ten.* (tenuto) and *(a)* are also present. The music is written in common time, with some measures featuring triplets and other measures in common time. The keys change frequently, including G major, F# major, and C major.

(a) These appoggiaturas must be played as near the large notes as is possible, and are to have the same prominence and degree of power as the larger notes, as they are really a continuance of the two eighth-note motive of the left hand.

P.S. a tempo.

ritenuto, ma pochissimo.

a tempo.

(a) The motive beginning here and which is imitated by the upper voice in next measure must be made more prominent than the accompanying parts d and e.

(b) Notes separated by rests and yet united by a slur should receive their full value, and even a little more, and should be struck and left in a gentle manner.

(c) *Calando* at this point means a retarding of the movement.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various dynamics such as *ff*, *poco dim.*, *p*, *s*, *cresc.*, *ritardando*, *a tempo*, *S.S.*, *espressivo*, *cresc.*, and *poco*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *sf* (staccato) and *mf* (mezzo-forte) are also present. The music features complex chords and rhythmic patterns typical of late 19th-century piano literature.

(a) Do not hold the 8th note longer than indicated.

con passione.

(a) R. 151

Cl. S.

m.d.

cresc. *al*

poco dim. *p*

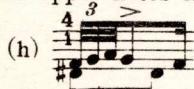
poco rit. *pp*

(a) To be played with both hands as in first part.

Largo appassionato. ♩ = 76.

P.S. tenuto sempre.

(g) From this point onward for 3 measures bring out prominently the upper notes of the left hand part, in the same way play the upper notes of right hand in next 5 measures, both quite legato.



a tempo.
P.S. tenuto sempre.

staccato sempre.

sf *s* *p* *mf* *tr* *p* *5*

tenuto. *sf* *sf* *sf* *sf* *f*

staccato.

ff=p *Cl.S. m.g.* *m.d.* *2 5 4 3 5*

Coda. *tenuto.*

sf *sf* *sf* *sf* *ff* *staccato.*

The image shows three staves of musical notation for piano, likely from a score by Chopin. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. The music is in 2/4 time. The first staff begins with a dynamic of *sf*. The second staff begins with *sf*. The third staff begins with *p*. Fingerings are indicated above the notes in the first two staves. The first staff has a tempo marking of 45. The second staff has a tempo marking of 45. The third staff has a tempo marking of 45. Various dynamics are used throughout, including *pp*, *ten.*, *staccato.*, *sf cresc.*, *m.d.*, *dim.*, *poco rit.*, and *3*.

SCHERZO.
Allegretto. $\text{d} = 58.$

The image displays three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a key signature of two sharps. It features dynamic markings 'p' and 'leggiero.' followed by '2 4 2'. The middle staff uses a bass clef and has a key signature of one sharp. It includes dynamic markings 'cresc.', 'sim.', and '2', along with fingerings '4 1', '5 4 1', '3 1', and '3 1'. The bottom staff also uses a bass clef and has a key signature of one sharp. It contains dynamic markings 'f', 'ff', 'p', and 'x', along with fingerings '3', '2 3', '4', '5 2', '4 3', '4', '3', and '2 1 3 1 4 1'.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time, with various key signatures and dynamic markings such as *tr*, *rallentando*, *a tempo*, *pp*, *p*, *f*, *ff*, *sforzando* (*sforza*), and *sf*. Articulation marks like *tr* (trill) and *sf* (sforzando) are placed above or below specific notes. Fingerings are indicated by numbers above or below the notes. The first staff begins with a trill over two measures. The second staff starts with *rallentando* and *a tempo* markings. The third staff features dynamic changes from *p* to *ff*. The fourth staff is labeled *TRIO.*. The fifth staff includes dynamic markings *tr*, *sf*, and *sf*. The sixth staff concludes with *sf* and *sf*.

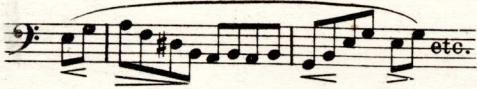
RONDO.

Grazioso - 112

GRAZIOSO. • 112.

(a) This motive should be made quite prominent as it appears in the several voices the other parts being kept subdued for that purpose.

(a) Here the melody should of course be the most prominent and then next in prominence the notes of the real bass as shown here:



(f) By these dots the composer indicates a slight accent, rather than a shortening of the tone.

P.S.

Detailed description: The sheet music consists of ten staves of musical notation for piano. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The first staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The second staff starts with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The third staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The fourth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The fifth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The sixth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The seventh staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The eighth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The ninth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*. The tenth staff begins with a dynamic of *p*, followed by a crescendo and a dynamic of *sff*.

(a) Here come to *pianissimo* suddenly, without previous *diminuendo*.

(b) All the eighths must be kept *pianissimo* except those marked *sf*, and even these must not be loud, but about *mf*.

4 1

s.f. 4 3

s.f. 5 2 4 1 4

s.f. 4 3 dim.

P.S. 1 3 1 3 1

p *Red.* *

s.f. 1 3 1 3 1

s.f. 3 1 3 1 2

s.f. 1 4 3 2 1 3 2 1

s.f. 3 2 1 4 2 1 3 2 1

s.f. 4 1 2 1 3 2 1 4

s.f. 3 2 1 4 2 1 3 2 1

s.f. 4 1 2 1 3 2 1 4

s.f. 3 2 1 4 2 1 3 2 1

p *mp dolce.*

Red. *

131

cresc.

dim.

S.S.I.

sf.

s.

(a)

(b)

45

53

58

Coda.

(a) As on p. 15 (a). (b)

(a) This G is not marked *sf* by the composer. It should receive less accent than the G in preceding measure. (b)

(a) This G is not marked *sf* by the composer. It should receive less accent than the G in preceding measure. (b)

decrese. - - -

R. ad.

*

R. ad. *

*

R. ad. *

R. ad. *

4321

2 1 3 1 3 2 4 2 3 3

poco rit.

p

SONATA in E flat major

"COTTA EDITION"

Abbreviations: PS., signifies Principal Subject; SS., Second Subject; C., Coda; Tr., Transition; D., Development; Ep., Episode.

L. van BEETHOVEN, Op. 31, No. 3

Allegro M.M. $\text{♩} = 126$ a)

a) This metronome indication gives the average pace for this movement, though it is now and then to be somewhat modified (independent of the ritardando's marked by Beethoven himself,) slackening up to $\text{♩} = 120$ or even 116 at the places marked *triquillo* and at those marked *animato* or *vivo*, accelerating up to $\text{♩} = 132$ -138.

b) During the whole movement the upper voice, when accompanied with actual or broken chords, should stand out somewhat against these latter.

c) Note here and at similar places that *ritardando* means

slackening gradually.

d) At this figure do not transfer the accent from the first note to the second, causing the first 16th note to sound like a short appoggiatura.



f) After all pauses, continue with fresh attack, but without a rest, so to speak.

tranquillo

p

cresc.

p

ss. atempo

p stringendo vivo

p

f f f f

mp 3

cresc.

dim.

12

mp 2

cresc.

dim.

cresc.

C

Sheet music for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time.

Top Staff:

- Measures 1-2: Treble clef, B-flat major. Dynamics: *p*, *pp*.
- Measure 3: Bass clef, B-flat major. Measure 4: Treble clef, G major.
- Measure 5: Bass clef, G major. Measure 6: Treble clef, G major.

Middle Staff:

- Measure 7: Bass clef, B-flat major. Dynamics: *poco cresc.*
- Measure 8: Bass clef, B-flat major. Dynamics: *f*.
- Measure 9: Bass clef, G major. Measure 10: Bass clef, G major.
- Measure 11: Bass clef, G major. Dynamics: *p*.

Bottom Staff:

- Measure 12: Bass clef, B-flat major. Dynamics: *pp*.
- Measure 13: Bass clef, B-flat major. Dynamics: *poco cresc.*
- Measure 14: Bass clef, B-flat major. Dynamics: *f*.
- Measure 15: Bass clef, B-flat major. Dynamics: *ten.*
- Measure 16: Bass clef, B-flat major. Dynamics: *or 2*, *sf*.
- Measure 17: Bass clef, B-flat major. Dynamics: *ten.*
- Measure 18: Bass clef, B-flat major. Dynamics: *sf*.
- Measure 19: Bass clef, B-flat major. Dynamics: *p*.
- Measure 20: Bass clef, B-flat major. Dynamics: *cresc. e poco rallent.*
- Measure 21: Bass clef, B-flat major. Dynamics: *tranquillo*.
- Measure 22: Bass clef, B-flat major. Dynamics: *ritard.*
- Measure 23: Bass clef, B-flat major. Dynamics: *cresc.*, *sf*.

Technical Instructions:

- Measure 4: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 8: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 10: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 14: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 15: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 16: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 17: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 18: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 19: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 20: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 21: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 22: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.
- Measure 23: Fingerings: 1, 4, 1, 4, 2, 5; 4, 2.

a tempo

p

ritard.

cresc.

sf

p

animato

g:

g:

p

mp

atempo

r.h.

l.h.

cresc.

f

f

f

p

dim.

12

cresc.

mp

p

cresc.

dim.

C.

p

tr

tr

tr

tr

tr

tr

tr

cresc.

f

p

tr

tr

tr

cresc.

f

p

f

p

f

cresc.

5 4 5
1 2 4 1
cresc. f fp cresc.
tranquillo
f p cresc. f p
sostenuto un pochettino
ritard. cresc.
a tempo
sf p cresc. 1 2 3 p *tranquillo*
ritardan cresc. do p p cresc.
cresc. p cresc. p poco stringendo e cresc. f

Scherzo

Allegretto vivace M. M. = 92

P.S. ten.

a) Here and everywhere when the upper voice carries the melody, it should stand out beautifully from the accompaniment.

b) This repetition of the concluding cadence should be prolonged a trifle, each time it occurs.

c)

d) Continue after a short pause.

a) Here and everywhere when the upper voice carries the melody, it should stand out beautifully from the accompaniment.

b) This repetition of the concluding cadence should be pro-

longed a trifle, each time it occurs.

c)

d) Continue after a short pause.

a tempo

Ep.

ritard

ff *p*

cresc.

SS.

p

decresc.

C. 2

pp

sempre stacc.

Tr.

cresc.

ten.

sf

decresc.

D. ten.

a) These 32d notes must not be brought in a 32d note too soon, and thus be changed into 16ths.

8-----

b) Beethoven did not write it thus, probably because of the limited compass of the instruments of his time.

143

Musical score for two pianos, showing ten staves of music. The notation includes various dynamics like crescendo, decrescendo, and sforzando, as well as performance instructions such as "sempre staccato" and "tr". Fingerings are indicated above the notes. The music is in 2/4 time and consists of measures 143 through 153.

cresc.

sf p

sf p

sf p

sf p

cresc.

p

sempre staccato

a)

cresc.

sempre staccato

a)

f

p

f

p

sempre p

a)

5
sf
sf mf
sf
sf f
sf
sf ritardando
PS. *a tempo*
decresc.
p
sf *p* *sf* *p*
p ritard
pp
atempo
cresc.
poco riten.
atempo
sf *p* *sf* *p*
p
sempr. staccato
p
pp

atempo

ritardando

ff *p*

cresc.

SS.

p

decresc.

C.

pp

sempre staccato

pp

mf *p* *mf* *p* *oresc.*

decresc.

a) pp

a) Slacken the tempo slightly.

Menuetto

Moderato grazioso M.M. $\text{♩} = 96$

a) Let the upper voice, throughout the first and second sections predominate softly. Subordinate the accompaniment, especially the middle voice lying at the beginning in the left hand, and from the third measure in the right hand also.

b) Here and during the next two measures accentuate the lower voice slightly.

Trio animato M.M. $\text{♩} = 108$

a) Let the upper voice, throughout the first and second sections predominate softly. Subordinate the accompaniment, especially the middle voice lying at the beginning in the left hand, and from the third measure in the right hand also.

b) Here and during the next two measures accentuate the lower voice slightly.

c)

d) easier:

e) As at b).

f) Do not lose sight of the "p" repeated expressly, and do not give a stronger emphasis to this and all similar chords.

poco stringendo

a tempo

Tempo I.

Coda

a) b) c) d) e)

decresc. b) ca - lan - do pp

) These chords should be more subdued beneath the upper voice.

) "Calando" signifies properly "becoming weaker" only, but as a rule includes a corresponding decrease in speed; the latter is here, where "decresc" precedes, evidently included.

Presto con fuoco M. M. ♩.=160

PS.

a) *mp*

a) The upper voice should stand out against the accompaniment, without becoming too loud.
b) The left hand should not cover the melody of the right.

a)

b) Sustain for a long time, and continue only after a pause. All pauses in this movement in the same manner.

a)

b) Sustain for a long time, and continue only after a pause. All pauses in this movement in the same manner.

poco riten.

D. a tempo

ff

f *p* *fp* *pp*

agitato

cresc.

ff

f

sf *sf*

cresc.

ff

sf *sf*

cresc.

ff

ff

ff

ff

ff

ff