

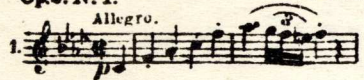
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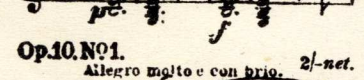
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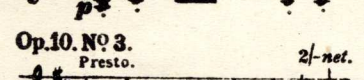
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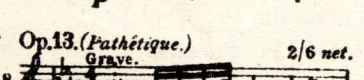
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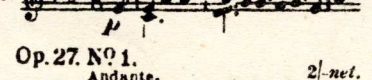
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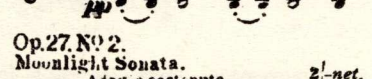
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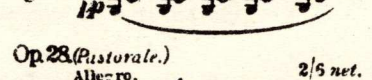
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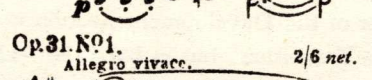
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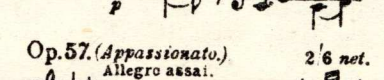
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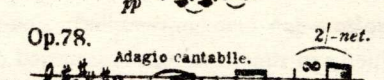
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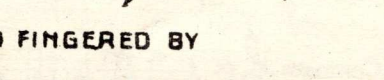
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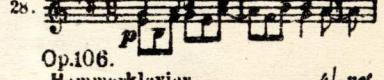
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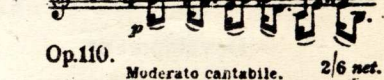
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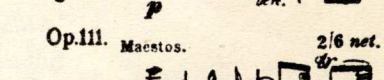
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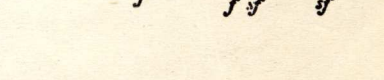
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Analysis of Sonata in C minor (Op. 13).

INTRODUCTION—GRAVE—C minor.

This Introduction is largely founded upon the idea found in bar 1:



an idea which recurs in the course of the succeeding '*Allegro di molto*' on several occasions. The Introduction leads directly into the—

ALLEGRO di molto e con brio—C minor—(First-movement form).

Exposition.

I. Principal Subject in Tonic key (bar 1 to bar 25):



etc.

Transition to Second Subject (bar 25 to bar 41), founded upon the idea of the Principal Subject, commencing thus:



etc.

II. Second Subject (Section I) in minor mode of the (usual) Relative major key—E♭ minor—(bar 41 to bar 78):



etc.

Second Subject (Section II) in Relative major—E♭ major—(bar 79 to bar 103):



etc.

Closing Section of Exposition, or Codetta, (bar 103 to bar 111):



etc.

Link, or Transition back to First Subject for the repeat of the Exposition, or forward to the Development section (bar 111 to bar 122);



etc.

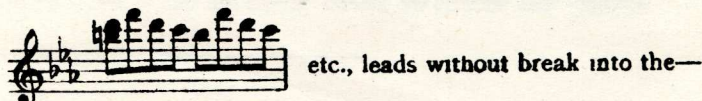
This Link, or Transition, is founded upon the Principal Theme of the movement. Bars 121a—122a lead back to the opening of the Allegro, whereas bars 121b—122b lead forward to the Development section.

Development.

This portion of the movement begins (bar 123) with a reference, in G minor, to the Introduction. This passes, by means of an extraordinarily beautiful enharmonic modulation (bar 125) into the key of E minor, after which the '*Allegro molto e con brio*' is resumed. The remainder of the Development Section is founded upon the Principal Subject, chiefly in the form it first assumed during the Transition; but in bars 130—133, and 136—139, the chief figure of the Introduction is again alluded to:—



A Dominant Pedal lasting for 21 bars, succeeded by an extended Link formed by a quaver figure in the R.H. part,



etc., leads without break into the—

Recapitulation.

- I. Principal Subject in Tonic key (bar 185):  etc., merging into—

Transition to Second Subject (bar 197—211), founded upon a sequential treatment of part of the Principal Subject, and passing through the keys of D $\flat$ major, E $\flat$ minor, and F minor.

- II. Second Subject (Section I), commencing in Subdominant key—
F minor—(bar 211):  etc.

and reaching the Tonic key—C minor—at bar 223.

- Second Subject (Section II)—in Tonic—(bar 243 to bar 267):  etc.

- Closing section of Recapitulation, or Codetta, (bar 267 to bar 275):  etc.

- Link, or Transition to Coda, founded as in Exposition upon the Principal Subject, (bar 275 to bar 284):  etc.

This leads directly into the
Coda, which begins at the 'Grave' (bar 285), with an allusion to the chief idea of the Introduction, afterwards referring to the Principal Subject, on the resumption of the 'Allegro molto e con brio.'

ADAGIO CANTABILE—A $\flat$ major—Episodical Form.

- A. Principal Subject in Tonic key (A $\flat$ major)—(bar 1 to bar 36):



N.B.—It will be observed that this Principal Subject in itself constitutes a small piece in simple Ternary form, Part I extending from bar 1 to bar 16 (the second 8 bars being merely a varied form of the first 8 bars), Part II beginning in bars 16—17 and overlapping (in bar 29) the commencement of Part III, which is the re-statement of Part I.

- B. Episode, or Theme of contrast, in Tonic minor key—A $\flat$ minor—
(commencing thus in bar 36):  etc.

This leads without break into—

- A'. Principal Subject in Tonic key (bar 51 to bar 66):  etc.

This is much shortened, only the first sentence (repeated) being brought back. This is immediately succeeded by

- the Coda (bar 66 to end), commencing thus:  etc.

- A.** Principal Subject, in Tonic Key. (bar 1 to bar 16).
- B.** First Episode, beginning in F minor and passing through the keys of E $\flat$, C minor, E $\flat$, back to A $\flat$. (bar 16 to bar 29).
- A²** Return of Principal Subject in Tonic Key (bar 29 to bar 36).
- C.** Second Episode, in Tonic minor key (bar 36 to bar 51).
- A³** Return of Principal Subject in Tonic key (bar 51 to bar 66).

Coda (bar 66 to end)

It is impossible to dogmatize in the matter; either method of analysis has reason on its side, and may be accepted as a sufficiently correct description of the form of the movement.

RONDO: ALLEGRO—*C minor*—Modern (or Sonata-) Rondo form.

-

etc.

- This consists of two separate sections :—

* See the Editor's "Form in Music," page 100.

Section I. commencing thus in bar 25 :  etc.

Section II. commencing thus in bar 43 :  etc.

Prominent use is also made of a figure of triplets,



treated imitatively
between the two hands.

The second subject leads without break back into the Tonic Key, and after a pause upon the chord of the Dominant 7th (bars 60-61), is followed by—

A' Return of Principal subject in Tonic key (bar 61 to bar 78) :  etc.

C. Episode in A $\flat$ major (bar 78 to bar 107) :  etc.

This comes to a conclusion upon the Dominant chord of C minor, and is succeeded by a Link upon a Dominant pedal, extending from bar 107 to bar 120.

A' Return of Principal Subject in Tonic key, (bar 120) :  etc.

This does not close finally in the Tonic Key, but merges into a Transition, passing through F minor, and ultimately reaching an Imperfect Cadence in C major (bar 134), being immediately followed by —

B' Return of Second Subject in Tonic *major* key, (bar 134 to bar 171). This, as before, consists of two separate sections :—

Section I. commencing thus in bar 134 :  etc.

Section II. commencing thus in bar 153 :  etc.

the triplet figure before alluded to being again much employed, e.g. :  etc.

As before, the second subject leads back to the Tonic Minor Key, this time after some beautiful sequential treatment of its second section, (bar 157 onwards).

A' Return of Principal Subject (shortened and slightly varied)—(bar 171 to bar 182) ... 

Coda, based firstly upon the triplet figure in the second subject, and afterwards upon the Principal Theme, (bar 182 to end).

Op. 13.

(Pathétique.)

Dedicated to Prince Carl von Lichnowsky.

(Edited, phrased and fingered by
STEWART MACPHERSON.)

L. VAN BEETHOVEN.

[illegible]

Allegro di molto e con brio. (♩ = 144)

First system of the musical score. The treble staff begins with a piano (*p*) dynamic and a *cresc.* marking. The bass staff is marked *legato sempre*. The system concludes with a measure number (6) in parentheses.

Second system of the musical score. It features a piano (*p*) dynamic in the treble staff and a *cresc.* marking. The system concludes with a measure number (12) in parentheses.

Third system of the musical score. It includes a *cresc.* marking in the treble staff and a piano (*p*) dynamic. The system concludes with a measure number (19) in parentheses.

Fourth system of the musical score. It features a *cresc.* marking in the treble staff and a piano (*p*) dynamic. The system concludes with a measure number (26) in parentheses.

Fifth system of the musical score. It includes a *cresc.* marking in the treble staff and a piano (*p*) dynamic. The system concludes with a measure number (33) in parentheses.

Sixth system of the musical score. It features a *cresc.* marking in the treble staff and a piano (*p*) dynamic. The system concludes with a measure number (40) in parentheses.

(a tempo)

System (48) features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The right hand includes various fingerings (1, 2, 3, 4, 5) and slurs. The tempo is marked (a tempo). Measure numbers 48 and 56 are indicated at the end of the system.

System (56) continues the piano accompaniment. The right hand features a series of slurs and fingerings. The tempo remains (a tempo). Measure numbers 56 and 64 are indicated at the end of the system.

System (64) continues the piano accompaniment. The right hand features a series of slurs and fingerings. The tempo remains (a tempo). Measure numbers 64 and 72 are indicated at the end of the system.

System (72) continues the piano accompaniment. The right hand features a series of slurs and fingerings. The tempo remains (a tempo). Measure numbers 72 and 79 are indicated at the end of the system.

(pochissimo rit.) (a tempo)

System (79) features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The right hand includes various fingerings (1, 2, 3, 4, 5) and slurs. The tempo is marked (pochissimo rit.) and (a tempo). The dynamics are marked *decresc.* and *pp*. Measure numbers 79 and 85 are indicated at the end of the system.

System (85) features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The right hand includes various fingerings (1, 2, 3, 4, 5) and slurs. The dynamics are marked *cresc.*. Measure numbers 85 and 92 are indicated at the end of the system.

(a)

System (85) features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The right hand includes various fingerings (1, 2, 3, 4, 5) and slurs. The dynamics are marked *cresc.*. Measure numbers 85 and 92 are indicated at the end of the system.

System (91) features a piano accompaniment in the right hand with eighth-note patterns and triplets, and a left hand with a steady eighth-note bass line. Dynamics include *f* and *p*. Measure numbers 3, 2, 5, 2, 1, 2, 5 are indicated above the right-hand staff.

System (97) continues the piano accompaniment. The right hand has eighth-note patterns, and the left hand has a steady eighth-note bass line. A *cresc.* marking is present. Measure numbers 5, 2, 4, 3, 5, 3, 2 are indicated below the left-hand staff.

System (104) features a piano accompaniment. The right hand has eighth-note patterns, and the left hand has a steady eighth-note bass line. Dynamics include *f* and *p*. Measure numbers 3, 2, 5, 2, 1, 2, 5 are indicated above the right-hand staff.

System (110) features a piano accompaniment. The right hand has eighth-note patterns, and the left hand has a steady eighth-note bass line. A *cresc.* marking is present. Measure numbers (3), (5), (3), (5) are indicated below the left-hand staff.

System (116) features a piano accompaniment. The right hand has eighth-note patterns, and the left hand has a steady eighth-note bass line. Dynamics include *f* and *cresc.* Measure numbers 5, 1, 2, 4, 3, 1, 4, 2, 5, 2, 4, 1, 3, 5, 2, 4, 1, 3 are indicated above the right-hand staff.

System (121a), (122a), (121b), (122b) features a piano accompaniment. The right hand has eighth-note patterns, and the left hand has a steady eighth-note bass line. Dynamics include *f* and *ff*. Measure numbers 4, 3, 4, 2, 3, 1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3 are indicated above the right-hand staff.

Tempo l.

fp (*decresc.*) *pp*

attacca subito Allegro molto e con brio.

(126)

Allegro di molto e con brio.

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

(132)

[illegible]

legato

p cresc.

p cresc.

(143)

The first system of the musical score for 'The Swan Song' consists of five measures. The treble clef part features a continuous eighth-note melody. The bass clef part has a more complex accompaniment with triplets and dyads. A crescendo hairpin is placed over the final two measures of the system, which are marked with a piano (*p*) dynamic. The system concludes with a double bar line and the page number (148) in parentheses.

legato sempre

(153)

(dimin. - - - - -) *pp* (158)

System 158: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: (dimin. - - - - -) *pp*. Measure numbers: 158.

cresc. - - - - - *f* (163)

System 163: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* - - - - - *f*. Measure numbers: 163.

(a) *pp* (138)

System 138: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *pp*. Measure numbers: 138.

cresc. - - - - - *f* (174)

System 174: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* - - - - - *f*. Measure numbers: 174.

f *fp* (179)

System 179: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *f* *fp*. Measure numbers: 179.

(184)

System 184: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Measure numbers: 184.

(a)

System (a): Treble staff. Measure numbers: (a).

System (189) features a piano (p) introduction in the right hand, followed by a forte (sf) section. The right hand contains chords with fingerings (1, 4/2, 5 1, 3 1, 5, 4 2, 5 1, 3 1, 5). The left hand plays a steady eighth-note accompaniment. A crescendo (cresc.) marking is present at the end of the system.

System (194) begins with a piano (p) section. The right hand has chords with fingerings (4, 5 3 1, 4, 1, 4 2, 5 1, 3 1, 5). A slur connects the first two measures of the right hand. The left hand continues with eighth-note accompaniment.

System (199) starts with a forte (sf) section. The right hand has chords with fingerings (4 2, 5 1, 3 1, 5, 4, 5, 4, 5). A crescendo (cresc.) marking is present. The left hand continues with eighth-note accompaniment.

System (204) begins with a piano (p) section. The right hand has chords with fingerings (5 3 1, 4 2 1, 5, 4, 5, 5 3 1). A crescendo (cresc.) marking is present. The left hand continues with eighth-note accompaniment.

System (210) starts with a piano (p) section. The right hand has chords with fingerings (4 2 1, 5, 4, 5, 4 2, 5 1). A crescendo (cresc.) marking is present. The left hand continues with eighth-note accompaniment. The system ends with a *pochissimo rit.* (pochissimo ritardando) marking and a final chord.

System (217) is marked *(a tempo)*. The right hand features a melody with fingerings (1 2, 1 2, 4, 5, 3, 2, 1 2, 4, 2, 3). The left hand plays a steady eighth-note accompaniment. The system ends with a final chord.

System (224) features a piano accompaniment in the left hand with a steady eighth-note pattern. The right hand contains a melodic line with various ornaments, including triplets and grace notes. Dynamics include *sf* (sforzando) and *f* (forte). The system concludes with a fermata over the final measure.

System (231) continues the piano accompaniment and melodic line. It includes dynamic markings of *sf* and *f*. The system ends with a fermata.

System (238) shows the piano accompaniment and melodic line. A *decresc.* (decrescendo) marking is present over the piano part. The system concludes with a fermata.

System (244) features a piano accompaniment and melodic line. The piano part includes a *pp* (pochissimo rit.) marking. The system concludes with a fermata.

System (249) continues the piano accompaniment and melodic line. A *cresc.* (crescendo) marking is present over the piano part. The system concludes with a fermata.

System (254) features a piano accompaniment and melodic line. The piano part includes a *f* (forte) marking. The system concludes with a fermata.

Musical score system (258) in G major, 4/4 time. The system consists of two staves. The right staff features a melody with eighth-note patterns and a fermata over the final measure. The left staff provides a bass line with eighth-note accompaniment. The piece begins with a piano (*p*) dynamic. Measure numbers 258 and 259 are indicated at the end of the system.

Musical score system (262) in G major, 4/4 time. The system consists of two staves. The right staff continues the melody with eighth-note patterns. The left staff features a bass line with eighth-note accompaniment. A crescendo (*cresc.*) marking is present in the first measure of the system. Measure numbers 262 and 263 are indicated at the end of the system.

Musical score system (266) in G major, 4/4 time. The system consists of two staves. The right staff features a melody with eighth-note patterns and a fermata over the final measure. The left staff provides a bass line with eighth-note accompaniment. A forte (*f*) dynamic marking is present in the third measure of the system. Measure numbers 266 and 267 are indicated at the end of the system.

Musical score system (270) in G major, 4/4 time. The system consists of two staves. The right staff features a melody with eighth-note patterns and a fermata over the final measure. The left staff provides a bass line with eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure of the system. Measure numbers 270 and 271 are indicated at the end of the system.

Musical score system (274) in G major, 4/4 time. The system consists of two staves. The right staff features a melody with eighth-note patterns and a fermata over the final measure. The left staff provides a bass line with eighth-note accompaniment. A crescendo (*cresc.*) marking is present in the first measure of the system. Measure numbers 274 and 275 are indicated at the end of the system.

System (278) features a piano accompaniment in B-flat major. The right hand has a melodic line with fingerings (5), 4, 2, 5, 3, 5, 4, 5, 3, 1, 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *sf*.

System (284) continues the piano accompaniment. The right hand has chords with accents. Dynamics include *f*, *(cresc.)*, and *ff*.

System (288) is marked *Grave.* and features complex chords with fingerings (3, 5, 4) and (3, 5, 4). Dynamics include *p*, *(cresc.)*, *sf*, *decresc.*, and *pp*.

System (293) is marked *Allegro di molto e con brio.* The right hand has chords with fingerings 1, 4, 3, 5, 4, 3, 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *cresc.*

System (300) features a piano accompaniment with chords in the right hand and eighth notes in the left hand. Dynamics include *ff*.

Adagio cantabile.(♩=63)

J.W. 15034

p *cresc.* *p* *pp* *(poco rit.....a tempo)*

(29)

(34)

pp *(un poco più animato, 69)*

(38)

cresc.

(41)

sf *sf* *sf* *fp* *decresc.*

(44)

pp

(47)

(poco rit. - al. - - Tempo I. ♩ = 63)

cresc. p

(51)

(56)

(60)

(64)

(68)

(73)

(a)

RONDO.

Allegro. (♩ = 100)

Musical score for Rondo, Allegro. The score is in 2/4 time with a tempo of 100 beats per minute. It consists of five systems of piano and bass staves. The first system starts with a piano (*p*) dynamic and includes fingerings (1 3 4) and (3). The second system includes a crescendo (*cresc.*) marking. The third system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system includes a forte (*f*) dynamic and a trill (*tr*) marking. The fifth system includes a fortissimo (*fp*) dynamic and a trill (*tr*) marking. The score ends with a final measure marked (23).

(a)



First system of musical notation, measures 28-32. The treble staff features a melodic line with triplets and slurs, marked *dolce*. The bass staff provides harmonic support with chords and moving lines. Measure numbers 28, 31, and 32 are indicated at the end of the system.



Second system of musical notation, measures 33-37. The treble staff continues the melodic development with slurs and fingerings. The bass staff shows a crescendo marked *cresc.* and a dynamic shift to *p* (piano). Measure numbers 33, 36, and 37 are indicated.



Third system of musical notation, measures 38-41. The treble staff features complex rhythmic patterns with slurs and fingerings. The bass staff has rests in measures 38 and 39, followed by active accompaniment. Measure numbers 38, 40, and 41 are indicated.



Fourth system of musical notation, measures 42-45. The treble staff continues with melodic lines and slurs. The bass staff has rests in measures 42 and 43. Measure numbers 42, 44, and 45 are indicated.



Fifth system of musical notation, measures 46-50. The treble staff features a melodic line with slurs and fingerings. The bass staff has rests in measures 46 and 47, followed by active accompaniment. Measure numbers 46, 49, and 50 are indicated.



Sixth system of musical notation, measures 51-55. The treble staff features a melodic line with slurs and fingerings. The bass staff has rests in measures 51 and 52, followed by active accompaniment. Measure numbers 51, 54, and 55 are indicated.

System (56) features a treble and bass staff in B-flat major. The treble staff contains a series of eighth-note triplets and sixteenth-note runs, with fingerings 3, 4, 2, 4, 1, 4, 1 indicated. The bass staff has a steady eighth-note accompaniment. Dynamics include *sf* and *cresc.*

System (61) continues the piece. The treble staff has a melodic line with fingerings 3, 3, 3, 3, 5, 3, 4, 4, 1, 2, 3. The bass staff has a rhythmic accompaniment with fingerings 3, 3, 3, 3, 5. Dynamics include *ff* and *p*.

System (65) shows a change in the bass line. The treble staff has a melodic line with fingerings 4, 1, 1, 3, 2. The bass staff has a rhythmic accompaniment with fingerings 4, 3, 2, 4, 5, 4. A section labeled (a) is indicated.

System (69) continues the piece. The treble staff has a melodic line with fingerings 2, 1, 2, 3, 3, 3. The bass staff has a rhythmic accompaniment with fingerings 5, 3, 5, 3, 5, 3. Dynamics include *ff*.

System (73) continues the piece. The treble staff has a melodic line with fingerings 2, 2, 2, 3, 3, 3, 4. The bass staff has a rhythmic accompaniment with fingerings 5, 3, 1, 2, 1, 5, 3, 1, 4, 2, 1, 2, 1, 2, 1, 1, 2, 1. Dynamics include *cresc.*

System (78) continues the piece. The treble staff has a melodic line with fingerings 3, 1, 2, 1, 2, 3, 1, 2. The bass staff has a rhythmic accompaniment with fingerings 4, 5, 4, 5, 3, 5, 3. Dynamics include *cresc.* and *p*. A section labeled (b) is indicated.

(a) See alternative fingering on Page 19. (b) See Note (a) on Page 19.

J.W. 15034

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with many fingerings indicated by numbers 1-5. The score includes a repeat sign and a first ending bracket. The page number (92) is in the bottom right corner.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single system, measures 1 through 9. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bass line consists of a simple harmonic accompaniment with eighth and sixteenth notes. The score is numbered 98 in the bottom right corner.

[illegible]

p cresc.

(109)

Musical score system (112) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 2 4, 2 3, and 2 4. The bass staff contains a series of eighth-note chords with fingerings 3, 3, and 3. The system is marked with a forte *f* dynamic.

(112)

Musical score system (115) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 3 1 3, 3 1 4, and 3 1 4. The bass staff contains a series of eighth-note chords with fingerings 3, 3, and 3. The system is marked with a forte *f* dynamic and includes a section labeled (b).

(115)

Musical score system (120) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 3 1 4, 3 1 4, and 3 1 4. The bass staff contains a series of eighth-note chords with fingerings 3, 3, and 3. The system is marked with a forte *f* dynamic and includes a section labeled (b).

(120)

Musical score system (124) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 4 3, 4 1, and 4 1. The bass staff contains a series of eighth-note chords with fingerings 3, 3, and 3. The system is marked with a piano *p* dynamic and includes a section labeled (a).

(124)

Musical score system (128) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 2 4, 1, 2 4, 1, 2, 3, and 3. The bass staff contains a series of eighth-note chords with fingerings 5, 5, and 5. The system is marked with a piano *p* dynamic and includes a section labeled (a).

(128)

Musical score system (132) featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4. The bass staff contains a series of eighth-note chords with fingerings 5, 3, 3, 3, and 3. The system is marked with a forte *f* dynamic and includes a section labeled (a).

(132)

(a) See alternative fingering on Page 19.

(b) In some editions G's take the place of the F's in the *R. H.* arpeggio.

First system of musical notation, measures 137-141. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment. The tempo/mood is marked *p dolce*. Measure 141 is marked with the number (141).

Second system of musical notation, measures 141-144. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment includes a *cresc.* (crescendo) marking. Measure 144 is marked with the number (144).

Third system of musical notation, measures 144-147. The right hand features a melodic line with ornaments and fingerings. The left hand accompaniment includes a *p³* (piano triplet) marking. Measure 147 is marked with the number (147).

Fourth system of musical notation, measures 147-150. The right hand features a melodic line with ornaments and fingerings. The left hand accompaniment includes a *p³* (piano triplet) marking. Measure 150 is marked with the number (150).

Fifth system of musical notation, measures 150-154. The right hand features a melodic line with ornaments and fingerings. The left hand accompaniment includes a *p* (piano) marking. Measure 154 is marked with the number (154).

Sixth system of musical notation, measures 154-157. The right hand features a melodic line with ornaments and fingerings. The left hand accompaniment includes a *p* (piano) marking. Measure 157 is marked with the number (157).

System (160) features a piano introduction with a treble and bass staff. The treble staff contains a melodic line with various fingerings (5, 2, 1, 4, 3, 5, 4, 1, 3) and a dynamic marking of *p*. The bass staff provides harmonic support with chords and single notes, including fingerings (4, 1, 2, 1, 2, 4, 2).

System (166) continues the piano introduction. The treble staff has fingerings (5, 4, 2, 3, 5, 3, 5, 2, 1, 2, 3, 1, 2, 3, 1). The bass staff includes fingerings (4, 1, 3, 4, 3, 4, 2, 3, 1, 4, 2, 3, 1, 2, 3).

System (171) begins the vocal entry. The treble staff has a melodic line with fingerings (5, 2, 1, 3, 2, 1, 3, 2, 1, 3, 4) and lyrics "ca - lan - do". The bass staff has lyrics "ca - lan - do". A dynamic marking of *p a tempo* is present.

System (175) continues the vocal melody. The treble staff has fingerings (1, 1, 4, 3, 2, 1). The bass staff has fingerings (2, 4(a), 5, 2, 4).

System (178) continues the vocal melody. The treble staff has fingerings (2, 4, 1, 2, 3, 3, 2, 4, 1). The bass staff has fingerings (5, 3).

System (182) continues the vocal melody. The treble staff has fingerings (3, 2, 2, 3, 1, 3, 3, 1, 2, 4, 1). The bass staff has fingerings (1, 2, 2, 4). Dynamic markings include *cresc.* and *p*.

(a) See alternative fingering on Page 19.

System (187) features a piano accompaniment in the left hand with a steady eighth-note pattern. The right hand plays a series of chords and eighth-note figures. Dynamics include *sf*, *ff*, and *p(a)*. Fingering numbers 1, 2, 3, 4 are indicated. A measure rest is present in the right hand.

System (191) continues the piano accompaniment. The right hand features a melodic line with slurs and accents. Dynamics include *sf*, *p*, and *cresc.* Fingering numbers 2, 3, 4, 5 are indicated.

System (195) is marked *(con energia)*. The right hand has a more active melodic line with slurs and accents. Dynamics include *sf* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are indicated.

System (200) features a piano accompaniment with a steady eighth-note pattern. The right hand has a melodic line with slurs and accents. Dynamics include *sf* and *ff*. Fingering numbers 1, 2, 3, 4, 5, 6, 7 are indicated.

System (206) is marked *(tranquillo)*. The right hand has a melodic line with slurs and accents. Dynamics include *sf*, *p*, *decresc.*, and *pp (poco)*. Fingering numbers 1, 5 are indicated.

System (210) is marked *calando* and *ff(a tempo)*. The right hand has a melodic line with slurs and accents. Dynamics include *sf* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are indicated.

(a) This *p* does not appear in the original Edition of Breitkopf and Haertel.

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