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Beethoven, Ludwig van, 1770-
1827.

Piano compositions

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PIANO COMPOSITIONS
LUDWIG VAN BEETHOVEN
VOLUME I

PIANO COMPOSITIONS
BY
LUDWIG VAN BEETHOVEN

EDITED BY
EUGEN D'ALBERT

VOLUME I



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BEETHOVEN

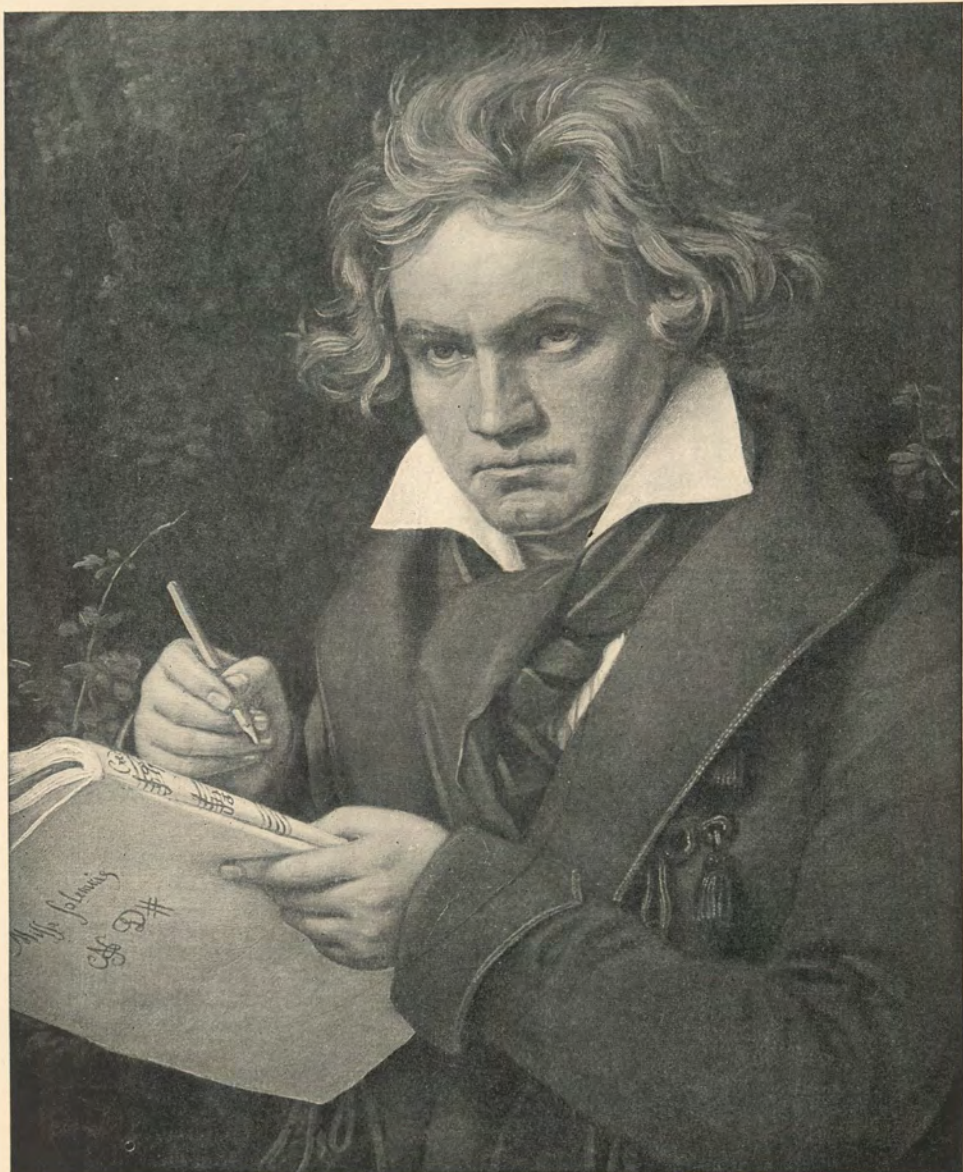
THOU COULDST NOT HEAR IN EARTHLY WAY, AND SO
DIDST LEARN OF OTHER WORLDS, WHERE SPIRITS DWELL,
TO SHARE WITH US, WHEN SORE OUR NEED.
THY WOUNDED HEART HATH PAID OUR PRICE SO WELL,
WE RISE FROM ALL OF WOE TO JOYOUS SWELL
ON SURGING THROB OF THINE ADAGIO.

WILLIAM J. HENDERSON

FROM LIBER SCRIPTORUM OF AUTHORS CLUB, DECEMBER, 1893

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Louij Van Beethoven.

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LUDWIG VAN BEETHOVEN

(1770-1827)



WHEN I was requested to undertake the editing of a selection from Beethoven's piano works I felt, at the outset, a certain misgiving; for I considered it my duty as a musician to make a stand against the increasing practice of editing and annotating, wherein lies the danger that thus we may be constantly further removed from the composer's real intentions. The genius of Beethoven is so great that any attempt to explain his works seems almost a profanation. When, however, the publishers' plans in respect to this edition were made clear to me, I felt that I might, without disregarding my reverence for Beethoven, undertake the commission, in the hope at least of accomplishing something which would be of service to the public, while at the same time respecting the work of the great master.

The present volumes embody, so to speak, a short musical biography. The following pages contain works from Op. 2 to Op. 119, which represent every period of the composer's creative activity; and from these differing periods the player, while becoming familiar with Beethoven's most important piano compositions, can also form a picture of his life-development. Too copious indications of fingering have been purposely avoided, since it is to be supposed that a pianist who has conquered the *Appassionata* will be equipped to use without aid the proper fingering in simpler passages. The notes which have been supplied are in many cases quite elaborate, but it must not be inferred that they attempt to exclude other interpretations; they merely convey an idea of my own manner of performance. If they succeed in rendering the conception and execution of these compositions easier to the student they will have attained their object.

Let us now turn our attention to Beethoven and his creations. In what nobility and strength

ALS die Aufforderung an mich herantrat eine Beethovenausgabe zu edieren, erfasste mich ein heimliches Grauen, denn als Musiker müsste ich gegen die immer mehr um sich greifende Unsitte, derartige Arbeiten zu verbreiten, Front machen, da die Gefahr nahe liegt, dass man durch diese Herausgaben sich stets mehr von den Intentionen des Meisters entfernen könnte. Der Beethoven'sche Genius ist so gross, dass es einem beinahe als eine Entweihung dünkt sich an Erläuterungen seiner Werke heran zu wagen. Als mir indessen die Absichten des Verlegers betreffs der Ausgabe klar gelegt wurden, glaubte ich der Sache, ohne Verletzung der heiligen Scheu, die ich von unserem Beethoven hege, in so fern näher treten zu können, als ich hoffte etwas zu liefern im Stande zu sein, was wenigstens den Werken des Giganten keinen Schaden zufügen und dem Publikum von einigem Nutzen sein könnte.

Der vorliegende Band soll so zu sagen eine kleine musikalische Biographie darstellen. In den nachfolgenden Blättern sind Werke aus allen Schaffensperioden des Meisters enthalten, von Op. 2 bis Op. 119. Der Spieler kann an der Hand der Lebensbeschreibung Beethovens sich von der Verschiedenheit der Perioden ein Bild machen, sowie einen Ueberblick über seine hauptsächlichsten Klavierwerke erlangen. Die Ausgabe ist absichtlich nicht mit Fingersatz überschwemmt, da doch anzunehmen ist, dass Pianisten, welche die *Appassionata* bewältigen können auch im Stande sind, einfachere Stellen ohne Anweisung mit einem richtigen Fingersatz zu spielen. Es sind der Ausgabe Bemerkungen hinzugefügt worden, in manchen Fällen sogar solche ziemlich ausführlicher Natur. Diese Bemerkungen sind aber nicht so zu verstehen als ob die Werke so und nicht anders gespielt werden dürften, sondern als ein Mittheilen meiner eigenen Vortragsweise. Wenn diesem und jenem

they tower before our eyes; and the man himself—what elemental force in his nature, what greatness of soul! The depths of his emotional world resemble the unfathomable ocean, and many there are who will find it hard—yea, to whom it may never be vouchsafed—to comprehend in its full scope the greatness of Beethoven's genius. His pianoforte compositions alone can give no adequate idea of his grandeur; none but his symphonies can do so. Think of the powerful tone-pictures in his *C minor Symphony*, his *Eroica*, his *Ninth*. So colossal and unparalleled is his achievement in this form that the symphonies of a later period are but unworthy successors, and only in a few instances, as with Brahms, do they show real originality of invention. Nor have any of the so-called symphonists ever surpassed the form as perfected by Beethoven. It goes without saying that I am not speaking here of programme music and symphonic poems, which belong to a different domain. Naturally, however, Beethoven's pianoforte compositions occupy a smaller field, since the piano, at its best, is cold and unresponsive compared with the warmth and expressive capabilities of an orchestra. Nevertheless, in his writings for the piano, especially the sonatas, is revealed a true picture of Beethoven's spirit; and while his symphonies manifest his Titanic power, here he shows us a gentler and tenderer side. Nowhere, except in *Fidelio*, does his emotional life, his ardent love, find so clear and beautiful expression. For example, the *Moonlight Sonata*, which owes its existence to Beethoven's passionate devotion to the Countess Julia Guicciardi; the *Appassionata*, and the *Sonata in E major*, Op. 90, which last was inspired by a love affair of the composer's friend, Count Lichnowsky, to whom the work is dedicated; the *Sonata in C minor*, Op. 111,—these all disclose the warmth of emotion and the high purity of his nature. Rare indeed is the man who possesses such nobility of soul. Perhaps his counterpart is most nearly found in Michelangelo, whose art as well, in its monumental achievements, may most fitly be compared with Beet-

der Studierenden dadurch eine Richtschnur für die Auffassung und den Vortrag an die Hand gegeben ist, so hat diese Arbeit ihren Zweck erreicht.

Wenden wir uns nun auf einige Augenblicke Beethoven und seinem Schaffen zu. Wie gross und gewaltig türmt es sich vor unseren Augen auf und er selbst, was für eine elementare Natur, was für eine grosse Seele! Die Tiefe seiner Empfindungswelt gleicht dem unergründlichen Ocean und manchem Sterblichen wird es schwer fallen, ja vielleicht sogar nie vergönnt sein, den Beethoven'schen Geist in seiner ganzen Gewalt zu erfassen. Die Klavierwerke allein können von seiner Grösse kein vollendetes Bild geben, dies vermögen einzig und allein seine Symphonien. Man denke an die gewaltigen Tongemälde einer *C moll Symphonie*, einer *Eroica*, einer *Neunten*! So monumental und unerreicht hat er diese Form geschaffen, dass die Nach-Beethoven'schen Symphonien alle nur Epigonen-Arbeiten sind und nur in sehr seltenen Fällen, wie bei Brahms, sich als selbständige Schöpfungen in der Erfindung erwiesen haben. Aber über die Beethoven'sche Form ist keiner der sogenannten Symphoniker hinaus gekommen. Natürlich spreche ich hier nicht von der Richtung der Programmmusik und symphonischen Dichtungen, welche wieder auf ein anderes Gebiet gehört. Die Beethoven'sche Klaviermusik aber beherrscht naturgemäss ein kleines Feld. Das Klavier besitzt bei Weitem nicht die Ausdrucksfähigkeit des Orchesters und ist dazu ein sprödes Instrument. Trotzdem aber geben die Klavierwerke und insbesondere die Sonaten ein klares Bild von Beethoven's Seele. So wie wir ihn in seinen Symphonien als den gewaltigen Titanen kennen lernen, zeigt er sich uns hier von der weicheren, von der liebenden Seite. Sein Gefühlsleben, seine Liebesstärke kommen ausser im *Fidelio* nirgends so prachtvoll klar zur Sprache wie hier. So z. B. die „*Mondschein*“ Sonate, welche ihren Ursprung Beethoven's schwärmerischer Neigung zur Gräfin Julie Guicciardi verdankt, die *Appassionata* und die *E dur*, Op. 90, welche letztere durch eine Liebesaffäre im Leben des ihm

hoven's. Michelangelo's *Moses* and Beethoven's *Ninth Symphony* are the grandest works which have ever been created in the sister arts of music and sculpture.

No one should therefore take up the study of Beethoven's works without realizing the magnitude of the task. Those who possess merely a fluent technic and whose performance has the mechanical glibness of a pianola would do well to refrain therefrom, rather than profane these masterworks by reeling them off carelessly; but those who have genuine and deep feeling, and who from their own emotional world have something to communicate, may lose themselves in these creations of the master. From this treasure-house they can thus give to themselves and others a wealth of pure and elevated pleasure, and bring peace and consolation to those who are "weary and heavy-laden."

Since the annotations concerning the interpretation of the pieces are quite elaborate, there remains but little to be added here. I would only call attention again to the fact that, with Beethoven, passage-work requires a different mode of treatment from that in the music of other composers. The figures should be always considered thematically; that is, they are not to be regarded as mere padding nor as cadenzas, and they offer no opportunity for virtuoso display, but they belong rather to the organic structure of the whole. Neither should the staccati be executed in a light and playful manner,—as they might be in the works of Mendelssohn,—and they should generally be given twice the value of the ordinary staccato. Play the melodies with a clear, simple, vigorous tone, without sentimentality or affectation, and without the Chopin aroma. It is strange, however, that many pianists, who display warmth and passion in their rendering of other composers, should approach Beethoven with a certain pedantry and coldness of feeling. They seem to fancy that by a strict observance of the time and a dry, impassive performance they have achieved the real classical style. How can they fail to realize that Beethoven's works are pulsating with warm life

befreundeten Grafen Lichnowsky, dem sie auch gewidmet ist, entstand, und die *C moll Sonate*, Op. 111,—sie alle offenbaren uns das Liebesempfinden und die reine schöne Natur des Meisters. Es haben nur wenige solch elementare Naturen existiert wie die seine gewesen. Die ihm am meisten verwandte ist wohl diejenige Michel Angelos, dessen Kunst in ihrer monumentalen Grösse auch derjenigen Beethoven's am meisten zu vergleichen ist. Michelangelo's *Moses* — Beethoven's *Neunte* bilden wohl das Gewaltigste unter den beiden Künsten, was je geschaffen worden ist!

Es sei also ein Jeder, der an das Studium eines Beethoven'schen Werkes herangeht, sich der Grösse seiner Aufgabe bewusst. Reine Klavier-techniker und Pianolaartige Fingerkünstler mögen ihre Hände davon lassen und solche hehre Werke durch ihr maschinelles Herunterhaspeln nicht entweihen. Diejenigen aber, welche Herz und Gemut besitzen und etwas aus ihrer Empfindungswelt mitzuteilen haben, mögen sich in das Schaffen des Meisters versenken. Sie werden dann mit einem Reichtum von reinen und erhabenen Genüssen sich und Andere erquicken, und alle diejenigen, die "mühselig und beladen" sind, können Trost und Frieden dabei finden.

Da über den Vortrag der Klavierwerke schon bei den Anmerkungen Ausführliches gesagt wurde, so bleibt mir hier nur wenig hinzu zu fügen übrig. Ich möchte nur immer wieder darauf aufmerksam machen, dass die Passagen bei Beethoven nicht so zu behandeln sind wie bei anderen Komponisten. Die Figuren sind stets thematisch zu behandeln, d. h. sie sind nicht als Ausfüllung oder als Cadenz zu betrachten, auch ertragen sie keine virtuosenhafte Behandlung, sondern gehören zum organischen Bau des Ganzen. Ebenfalls sind die Staccati nicht etwa im Mendelssohn'schen Sinne—leicht und neckisch—sich zu denken, sondern sind vielmehr noch einmal so lange anzuschlagen als bei andern Komponisten. Der Ton beim Vortrag von Melodien sei ein einfacher, klarer, gesunder, ohne Sentimentalitäten und Künsteleien oder etwa Chopin'sches Parfüm. Sonder-

and fairly clamor for a free, vigorous, and temperamental performance? No rules can be laid down to that end; but genuine talent and an appreciative penetration of Beethoven's spirit will enable the player to hit upon the right way.

* * *

The *Sonata in C major*, Op. 2, No. 3, has been chosen as characteristic of Beethoven's style in his first creative period. It shows him to be wholly under the influence of Haydn and Mozart, and probably also of Czerny. Nevertheless it bears witness to Beethoven's brilliant virtuosity as a pianist, whose powerful touch and brilliancy of execution his teacher Czerny could not sufficiently praise. This sonata, however, far exceeds any of Czerny's productions, and in many features already shows the true Beethoven physiognomy. A remarkable brilliance pervades the entire work, and the festal key of C major, which is adhered to persistently through the first movement, is bathed in sunlight. Thereafter, however, we meet on every side with evidences of Mozart's and Haydn's influence, but none the less this sonata is a sound and healthy composition which we may well rejoice to possess.

In the second number which I have selected—the *Sonate Pathétique*—the truly great Beethoven of the first period is already shown. It is unfortunately the most popular of all his sonatas, and every young girl wades through it; and as a consequence it has lost some of its charm for the artist, and is rarely chosen for public performance. This is a sad fate for so beautiful a work, and we can only hope that the *Pathétique* may sometime cease to be the fashion. I have included it in the present volume because it would be sorely missed from such a collection.

barer Weise geben manche, beim Vortrag anderer Klaviermeister recht heissblütige Pianisten, mit einer gewissen Pedanterie und Kühle an Beethoven heran. Sie glauben, wenn sie recht streng im Takt und trocken und nüchtern spielen, den klassischen Styl getroffen zu haben. Dass diese Künstler das warme, pulsierende Leben, das Beethoven'sche Werke durchströmt, und förmlich schreit nach freiem und temperamentvollem Ausdruck, nicht empfinden!—Freilich lassen sich in dieser Hinsicht keine Regeln aufstellen. Aber das Talent und der in den Beethoven'schen Geist wirklich Eindringende, wird hier das Richtige treffen.

Als charakteristisch für die Allererste Schaffensperiode des Meisters wählte ich die *Sonate in C dur*, Op. 2, No. 3. Hier steht er vollständig unter dem Einfluss von Haydn und Mozart und in letzter Linie vielleicht auch unter Czerny. Sie ist aber auch ein Beweis für die glänzende Virtuosität des Klavierspielers Beethovens, dessen kräftigen Anschlag und grosse Bravour sein Lehrer Czerny nicht genug loben könnte. Diese Sonate geht aber weit über Czernisches können hinaus und enthält in manchen Teilen schon echt Beethoven'sche Züge. Ein bemerkenswerter Glanz breitet sich über das Ganze aus. Schon die festliche C dur Tonart im ersten Satz, welche starkköpfig festgehalten wird, ist in Sonnenlicht gebadet. Dann aber begegnen wir wieder auf Schritt und Tritt Mozart'schem und Haydn'schem Einfluss. Doch ist diese Sonate ein gesundes, frisches Stück, welches zu besitzen wir uns nur freuen können. Alsdann wählte ich die *Sonate Pathétique*.

Diese Komposition zeigt schon den ächten grossen Beethoven der ersten Periode. Sie ist die populärste unter den Sonaten und wird von jedem Backfisch herunter geleierte. Leider! Denn dadurch hat sie an Reiz für den Künstler verloren, der sie nur selten für seine öffentlichen Vorträge wählt. Es ist schade um das schöne Werk und kann man nur hoffen, dass eine Pause in dem Modespielen der *Pathétique* eintreten möchte. Ich habe sie in die vorliegende

The *Sonata in A-flat major*, Op. 26, which follows was composed in the year 1802, and belongs to the composer's middle period, the most glorious of his creative life. Marx says that this sonata is lacking in unity. I do not coincide with his view, for, according to my opinion, there are few of the sonatas which give so completely the impression of an organic whole. The charm and grace of the work is interrupted but once, and that is by the second movement,—the Funeral March; otherwise everything breathes of beauty and euphony throughout this delightful composition.

* * *

Next in order comes the "*Moonlight*" *Sonata*, Op. 27, No. 2, which also belongs unfortunately in the repertory of every boarding-school miss, and has consequently suffered a good deal of harsh treatment. Tradition tells us that this sonata expresses the sentiments which Beethoven entertained for the Countess Julia Guicciardi, to whom the work is dedicated. Be this as it may, the first movement voices to us a real love song, full of grief and resignation; and the last may represent the emotional storm of one who, though weary of life, resolves to face it bravely. Concerning the second movement I prefer to quote the words of Beethoven's biographer, Bernhardt Marx. After describing the first movement as Beethoven's song of sorrow at parting from his beloved, Marx continues: "The definite personal thought of the necessity of separation is not found in the song, but it is expressed in the second movement, where the eternally recurring words of parting lovers: 'Oh, think of me; I think of thee; Farewell, farewell forever,' seem to sound in the music. He who cannot hear them should lay the sonata aside, for it was not written for him. It is obvious that the given rhythm of the movement should be strictly observed; the lover is about to depart, but not without signs of inward struggle. One should not adhere to the same tempo throughout, however, for that would suggest a placid frame of mind, whereas for him who is about to go all is in a wretched whirl."

Ausgabe eingefügt, weil man bei einer derartigen Sammlung sie schwerlich missen könnte.

Nun folgt die *Sonate in As dur*, Op. 26, welche aus dem Jahre 1802 stammt, also aus der mittleren, herrlichsten Periode des Meisters. Marx findet, dass diese Sonate keine Einheit aufzuweisen habe. Mir ist diese Ansicht unbegreiflich, denn meiner Meinung nach bildet selten eine der Sonaten ein so organisches Ganzes wie gerade diese. Die Lieblichkeit und die Anmut dieses Werkes wird nur einmal durch einen Mittelsatz—den Trauermarsch—eigentlich unterbrochen. Alles atmet Wohlklang und Grazie. Ein entzückendes Werk!

Die „*Mondschein*“ *Sonate*, Op. 27, No. 2, kommt dann an die Reihe. Auch diese gehört leider zum Repertoire der Mädchenpensionate und muss sich eine schlimme Verunglimpfung gefallen lassen. Die Ueberlieferung sagt uns, dass diese Sonate die Empfindungen Beethovens zur Gräfin Julie Guicciardi, der sie auch gewidmet ist, wiedergebe. Wie dies auch sei, der erste Satz erscheint uns als ein wirkliches wehmütig entsagungsvolles Liebeslied und der letzte könnte einen vom Lebensmüden stürmisch erfassten Entschluss vorstellen, doch weiter zu leben. Was den zweiten Satz anbelangt, so glaube ich am Besten zu thun die Worte des Beethoven Biographen Bernhardt Marx anzuführen. Nachdem er gesagt, dass der erste Satz das Klagelied Beethovens bildet, der von seiner Liebe scheiden muss, fährt er weiter: „Dass geschieden sein muss, dieser bestimmte persönliche Gedanke wird nicht im Lied ausgesprochen; das ist der Inhalt des zweiten Satzes. Diese Abschiedsworte: „O denke mein!—ich denke dein!—leb wohl, leb wohl...auf ewig!“ diese ewigen und immer wiederkehrenden Scheideworte Liebender—man meint aus den Tönen sie zu vernehmen. Und wer sie nicht vernimmt, der denke sie sich hinzu. Und wer das nicht vermag, nun, der lege die Sonate bei Seite; sie ist nicht für ihn geschrieben. Daher ist vor allem die vorgezeichnete Bewegung des Satzes nothwendig, der Scheidende wendet sich ab, nicht ohne innerliche lebhafte Aufwallung. Daher ist aber eine durchweg

* * *

The *Sonata in E-flat major*, Op. 31, No. 3, comes next, and it is radiant with sunshine and cheerfulness—one of the most beautiful compositions of the master's middle period. It is often performed in public, though but rarely played in the home circle; and as a matter of fact it does not seem to make a very general appeal despite its genial qualities. It is filled with freshness and purity, and possesses a rare Shakespearian humor which is most in evidence in the first and last movements and in the Scherzo. Indeed, nowhere does Beethoven display a finer genius!

As examples of the master's shorter compositions of the same period I have selected the following works: the *Bagatelles*, Op. 33, charming and genial miniatures which show the master touch in every measure; the *Thirty-two Variations in C minor* with their impressive strength; and the delightful *G major Rondo*. Since the *Variations* are but little known I will quote a few words from the learned Beethoven critic, Bernhard Marx, which are of interest in this connection:

"An unmistakable proof of the fact that Beethoven would undertake a task merely for the sake of proving and increasing his powers may be found in an unusual composition (*Thirty-two Variations in C Minor*) which was written in 1806 or 1807, at a time when his first three symphonies, his opera *Leonore*, several important piano-forte compositions (among others the splendidly brilliant sonata, Op. 53), the first quartets, etc., had already appeared. But when does an artist cease to study and when does he rest satisfied? For this remarkable work Beethoven invented an original theme, a period of eight measures, full of vigor, and short enough to justify thirty-two variations without exhausting either the composer or the performer. The structure of the theme is favorable to the development of the variation forms which the composer had in view. As a matter of fact he confines himself so closely to technical motives, which are developed and utilized to so great an extent, that at times one

gleichmässige Bewegung ein Unding; sie würde Gleichmut im Gemüte voraussetzen, während im Scheidenden alles wankt."

Es folgt nun die *Sonate in Es dur*, Op. 31, No. 3. Ein von Sonnenschein und Fröhlichkeit erfülltes Werk, eines der schönsten dieser Periode. Es wird von den Künstlern sehr viel öffentlich vorgetragen, von der Menge aber wenig gespielt, und scheint es ihr auch offenbar wenig zuzusagen. Dabei ist diese Sonate voll der genialsten Züge und von einem göttlichen, frischen und reinen Shakespear'schen Humor erfüllt, der am meisten im ersten und im letzten Satze, sowie im Scherzo zur Sprache kommt. Es ist wahrlich kein Wurf dem Meister besser gelungen als dieser! Die *Bagatellen*, Op. 33, diese reizende, teils geniale Miniaturen in jedem Takte die Meisterhand zeigend, die *Zwei und dreissig Variationen in C moll*, dieses kraftstrotzende Stück, und das reizvolle *G dur Rondo* folgen jetzt als Proben der kürzeren Arbeiten des Meisters aus dieser Periode. Da die *Variationen* wenig bekannt sind, will ich hier einige Worte des gründlichen Beethovenkenners Bernhard Marx citieren, welche in jeder Hinsicht von Interesse sind:

„Damit es aber nicht an einem handgreiflichen Fingerzeig fehle, dass Beethoven sogar mit Vorbedacht auf Arbeiten eingegangen ist, bei denen seine Kräfte zu prüfen und zu erhöhen erster Zweck war, hat er ein eigentümliches Werk hinterlassen müssen (*Zwei und dreissig Variationen in C moll*) aus dem Jahre 1806 oder 1807, wo er schon die drei ersten Symphonien, seine Oper *Leonore*, bedeutende Klavierwerke (unter andern die spiel- und glanzvolle Sonate, Op. 53) die ersten Quartette u. s. w. gegeben hatte. Aber wo hört den Künstler auf zu lernen, und wo hat er sich genug gethan? Zu diesem merkwürdigen Werke hat Beethoven sich ein eigen Thema gemacht, einen Satz von acht Takten, energisch gebildet und kurz genug gehalten, um ohne Ermüden des Tonsetzers und Spielers zwei und dreissig Variationen zuzulassen; die Bildung des Satzes begünstigt die Entfaltung von Spielformen, auf die es hier

might almost imagine that any diligent pianist or 'keyboard composer,' rather than Beethoven, were the author of the work. But was not he himself such an one? And did he not early have to match himself against such artists?"

* * *

The *Sonata in C major*, Op. 53, and the *Appassionata*, Op. 57, which follow next are undoubtedly the pearls of every collection. The former is a wonderful example of a brilliantly conceived and superbly executed piano composition; the latter is a marvel of exalted passion and depth of feeling. The *Waldstein Sonata*, Op. 53, like the already described *Sonata in C major*, Op. 2, No. 3, is a *bravura* piece,—indeed it is often termed a touchstone for the technical ability of pianists,—but at the same time it is filled with the highest spiritual quality, and penetrated by profound depth of feeling. A divine joy, accompanied by a certain festal splendor, pervades the entire work. Belonging to Beethoven's ripest middle period, it is at the same time the first sonata which deserves the appellation "grand." Its dimensions, as originally planned, were so ample that Beethoven omitted the prospective slow movement, which was also to be of considerable length, and substituted therefor the existing short *Introduzione*. And now comes the *Appassionata*! Who does not look up with awe to this divine song of noble passion, which leads us to the sublime heights of our art? I hardly need mention that the title did not originate with Beethoven, but was added later. Beethoven has written many sonatas in which he gives utterance to passionate expression, and he evidently had no intention of particularizing this one; but we seem to feel the need of hanging a tag on everything! It would be superfluous for me to say much here concerning this noble creation, since every lover of music knows its rich fantasy, its soul-stirring nature. At times we seem to behold spectral forms passing in a shadowy night; then we are transported to the ocean's shore where angry waves beat in storm and thun-

abgesehen ist. Es werden nämlich fast ausschliesslich nur Spielmotive durchgeführt und förmlich ausgenützt, so dass man bisweilen eher einen tüchtigen Spieler und „Klaviermeister," als Beethoven für den Verfasser halten sollte. Aber war Beethoven nicht jenes auch, und hat er sich nicht früh schon mit jenen herumschlagen müssen?"

Die *Sonate in C dur*, Op. 53, und die *Appassionata*, Op. 57, welche alsdann folgen, sind selbstverständlich die Perlen einer jeden Sammlung. Die erste ist das leuchtendste Beispiel eines in gesättigten Glanz gehauchten und mit heiterer Grösse ausgestatteten Klavierstückes, die zweite ein Muster der leidenschaftlichen Erhabenheit und Empfindungstiefe. Die *Waldsteinsonate*, Op. 53, wie auch die bereits genannte *Sonate in C dur*, Op. 2, No. 3, ist ein Bravourstück,—ja sie ist oft ein Prüfstein für die technische Fähigkeit der Klavierspieler genannt worden,—aber zu gleicher Zeit ist sie von höchster geistiger Potenz erfüllt und von herrlichster Gemütsiefe durchdrungen. Eine göttliche Fröhlichkeit zugleich verbunden mit einem gewissen feierlichen Glanz liegt über dem ganzen Werke. Aus Beethovens reifster mittleren Periode stammend ist sie zu gleicher Zeit die erste Sonate, welche den Zusatz „grosse" mit Berechtigung trägt. Sie war sogar anfangs so gross angelegt, dass Beethoven den ursprünglich beabsichtigten langsamen Satz, der ebenfalls von ziemlicher Länge sein sollte, wegliess, und dafür die jetzige kurze Einleitung substituirte. Und die *Appassionata*! Wer blickt nicht mit scheuer Ehrfurcht zu diesem hohen Liede der edlen Leidenschaft empor! Es führt uns zu den höchsten Regionen unserer Kunst! Ich brauche wohl kaum zu erwähnen, dass der Titel nicht von Beethoven stammt, sondern hinzugefügt worden ist. Beethoven hat viele leidenschaftliche Sonaten geschrieben und lag es wohl nicht in seiner Absicht diese besonders zu bezeichnen; aber alles muss immer einen Namen haben. Ueber dieses hehre Werk viel zu sagen halte ich für überflüssig. Jeder Musikliebende kennt sein fantasiereiches, aufregendes Wesen. Bald sieht man in der

der; now we hear the tempest as it roars through the forest lashing the tortured branches to madness; we are seized, upborne, carried away on the mighty gale of passion.

* * *

Like the calm which succeeds a storm here follows the "*Love Sonata*" in *E minor*, Op. 90. Its history has been told quite fully in the notes. As the noblest example of the master's last creative period I have selected the *Sonata in C minor*, Op. 111, which might be designated as the "Pathetic Sonata" of his third manner. Here we have, however, no broad pathos, as in Op. 13, but a superb plenitude of ideas, not always pathetic, which have been fused and welded by a giant intellect into an art work inconceivably lofty and sublime.

As the final number in this collection I have included the *Bagatelles*, Op. 119, for an example of the shorter works which Beethoven composed in his latest period. In conclusion, I venture to hope that American music lovers may sympathize with my choice among Beethoven's compositions, and that this edition may contribute to a closer comprehension of the work of the great master.

Translated by

CHARLES FONTEYN MANNEY

Nacht geheimnisvolle Gestalten an sich vorüber huschen, bald fühlt man sich an die Gestade des Oceans versetzt, der braust und gischt in stürmischer Wut, bald hört man den Sturm durch die Wipfel eines deutschen Haines rauschen—es wogt, es braust,—wir werden gepackt, mit fortgeschleift und werden selbst vom Orkan der Leidenschaft emporgetragen.

Wie die Stille nach dem Sturm folgt dann die „*Liebessonate*“ in *E moll*, Op. 90, deren Entstehungsgeschichte ich schon bei den Bemerkungen erwähnt habe. Als edelste Probe für die letzte Schaffenszeit des Giganten wählte ich die *Sonate in C moll*, Op. 111. Sie ist die pathetische Sonate der letzten Periode. Hier herrscht kein breites Pathos wie in Op. 13, sondern eine grandiose Machtfülle stellenweise pathetischer Gedanken, ist von einem Riesengeiste zu einem über jeden Begriff hehren und erhabenen Kunstwerke zusammengefügt worden.

Die *Bagatellen*, Op. 119, fügte ich zum Schluss hinzu, um dem Publikum eine Probe der kürzeren Stücke aus der allerletzten Schaffenszeit Beethovens zu geben. Möge das musikliebende amerikanische Publikum mit meiner Auswahl einverstanden sein, und meine Ausgabe ein wenig zum näheren Verständnis dieser Werke unseres grossen Meisters beigetragen haben.

E. J. Sälzer

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PIANO COMPOSITIONS
LUDWIG VAN BEETHOVEN
VOLUME I

The musical score consists of six systems of staves. The first system shows a treble and bass staff with a melody in the treble and accompaniment in the bass. The second system includes the instruction *sempre f* and *non legato* in the bass staff, with a trill in the treble. The third system continues the piece with various fingerings and a trill. The fourth system features a *ff* dynamic in the bass and a *p* dynamic in the treble. The fifth system shows a melody in the treble with a *p* dynamic in the bass. The sixth system continues the piece with a *p* dynamic in the bass. The notation includes various musical symbols such as notes, rests, trills, and fingerings.

3) The second theme with tender feeling, and naturally in quieter tempo than the main theme.

4) More animated, with a degree of energy.

5) The turn on c# and g# does not sound well. The editor recommends the following execution as conforming better to the style of the sonata:

6) There must be no dragging of the tempo here, nor any lapse into sentimentality.

7) The expression becomes here somewhat intensified. Let the canonic imitation stand out prominently, as indicated.

[illegible]

8) Play with much brilliance, like the cadenza in a piano concerto by Hummel.

9) The left hand is to be kept *legato*, while the right is, on the contrary, *staccato*. The tempestuous performance which should mark this passage will result in an acceleration of the tempo.

10) These Mozartean measures in strict time.

11)

12)

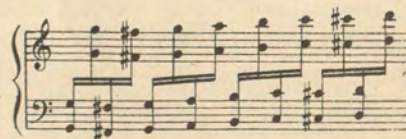
simili

sf *Ad.*

sf *Ad.*

sf *Ad.*

11) The speed here must be increased rather than held back; consequently the following simplification may be welcome to many players less technically proficient.



12) This passage also requires a brilliant, fiery mode of execution. Already the true Beethovenish sweep may be discerned.

13) *calando*

dim.

sf *La*

14) *a tempo*

p *piu p* *pp* *sf*

15)

ff *sf* *sf* *sf* *ff* *sf*

La *sf* *sf* *La*

sf *sf* *ff* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf*

16)

f *p* *R.H.* *p* *R.H.* *R.H.*

13) By carefully preparing for the return to the theme, its re-entrance at

14) can be made of greater effect. Employ the soft pedal throughout these four measures. The *ff* in the fifth measure should break in very suddenly.

15) These two measures with energy and somewhat quickened speed. This applies also to the two recurrences of the phrase.

16) Any dragging is inadmissible. Also at

17) *ff sf sf sf sf sf*

18) *f sf p* *

19) *ten. p*

20) *f sf sf sf cresc.*

tr *ff* *non legato* *ff*

17) the speed must be unabated.

18 The editor recommends a short pause of about the duration of a quarter-rest before the first theme returns. The first tempo is to be resumed here.

19 The thematic continuation in the bass is to be made especially prominent. The syncopation in the right hand rather agitated.

20 The above applies equally to this thematic inversion.

ML 1272-31

25) *rinf. cresc.*

brillante
26) *f* *Lea.* *

f *Lea.* *

sff *Lea.* *

27) *ff* *Lea.*

25) A slight acceleration of tempo is to be accompanied by a decided increase of tone intensity.

26) See Note 8.

27) With eager acceleration.

28) In strict time.

29) What follows up to the entrance of the principal theme is to be performed with great freedom like a cadenza.

30) These four measures with significant acceleration. Execute the figures called "Cadenza" with the most delicate, filigree-like touch. This sonata may be compared with Op. 53. By pursuing the study of both sonatas simultaneously the difference between the first and second periods of the master will be readily observed.

Cadenza

The musical score is written for piano and includes various musical notations such as trills, arpeggios, and dynamic markings. The tempo is marked 'scherzando' and 'poco cresc.'.

31) With humor—the arabesques neatly and elegantly.

32) Do not hold the trill too long. The return to the principal theme forms a decided *ritenuto*, consequently the chromatic scale must not be hurried. The theme is always to be played in the same manner.

33) Energetically, and somewhat accelerating the time.

34) Give the rests their full value, and introduce a slight *ritenuto* into these four measures.

35) Animated, but in strict time.

36) See Note 11)

37) Adagio (♩ = 48)

p dolce

38) (♩ = 56)

smorz. *pp*

39)

p espressivo

37) Play this movement with tender and gentle expression.

38) The mood becomes slightly sterner here, but one should carefully guard against exaggeration. The bass must be well sustained.

39) The left hand, which must be "crossed over," with great expression.

First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes, marked with fingerings 3 1 2 4 1 3 and 4 1 2 4 1 3. The left hand provides a bass line with a 'poco cresc.' instruction. The system concludes with a 'dim.' instruction.

Second system of the musical score, starting at measure 40. The right hand continues with a melodic line marked 'pp'. The left hand features a bass line with a 'p' instruction and a '2' marking. The system concludes with a 'sf' instruction.

Third system of the musical score, starting at measure 41. The right hand continues with a melodic line. The left hand features a bass line with a 'poco cresc.' instruction and a '1' marking. The system concludes with a 'sf' instruction.

Fourth system of the musical score, starting at measure 42. The right hand continues with a melodic line marked 'a tempo' and a tempo marking of 63. The left hand features a bass line with a 'molto cresc.' instruction and a 'ff' instruction. The system concludes with a 'ten.' instruction.

40 The left-hand part plaintively.

41) Accelerate the tempo here somewhat.

42) Retard again here. Sustain the bass well throughout.

43) *p* *ff*
* ten.

p *ff*
* ten.

p *cresc.* *mf* *dim.*
* Led.

p
* Led.

43) Let the contrast stand out strongly between the two always *ff* measures and the one *p* measure.

44) Lamenting, but with a touch of dramatic color.

45)

pp

dolce

46) (♩ = 48)

smorz.

ff

47)

45) In these two measures the tempo becomes calmer, and there is a gradual return to the mood of the beginning of the movement.

46) Simple and unaffected as at first.

47) These two measures with great energy.

48, (♩ = 63)

p *sf*

49, 50) *a tempo*

p *pp* *pp* *dolcissimo*

La * La * La * La *

La * *sf* * La * La * La * La *

51)

dim. *pp* *sf*

La * La * La * La *

48) These three measures with agitation, and somewhat increased speed.

49) Again growing calmer.

50) These measures must be played with great tenderness and sensitive expression.

51) The *sforzati* must of course show a proportional diminution of force.

52)

53)

54)

55)

56)

57)

ff *

p

dim.

pp

poco cresc.

poco cresc.

sf

sf

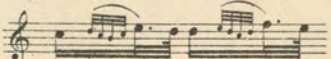
sf

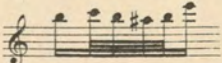
sf = *pp*

pp

52) Very tenderly.

53) Let the *ff* break in with sudden strength.

54) Execute thus: 

55) Execute thus: 

56) These eighth-notes with expressive breadth; do not slight them.

57) The closing measures with neatness and charm, but without any *ritenuto*.

SCHERZO

Allegro (♩ = 92)

58) *p*

59) *p* *cresc.* *f*

p *cresc.* *f*

p *f sf* *p* *f sf* *p* *f sf*

58) Play this little movement with gayety and vivacity, and with clean-cut rhythm.

59) The left hand part must be prominent.

60) *sf* *sf* *dim.* *pp* *p*

61) *p*

62) *f* *sf* *sf* *f* *sf* *sf* *ff*

1. 2.

Ad. *

60) Here begin to retard.

61) A slight pause is necessary in order to emphasize the entrance of the theme.

62) With energy and force.

TRIO

Un poco più moderato

63) 1 1 5 1 3 3

64) 1. 2. 64) 5 1 3 sf sf poco f

65) 4 1 1 5 5 1 3 66) p sf sf sf cresc.

67) 5 4 5 4 5 4 2 1 sf

63) In more moderate tempo, like the principal theme, and with rather more emotional significance.

64) These dynamic shadings—the first two measures *f*, the next two *p*—are those of the editor, who believes them to be according to the composer's intentions.

65) This melodic leading must be made prominent:



66) Here also:



67) The rendition is the same as at 64).

68) With great warmth, acceleration of speed, and a powerful *crescendo*.

senza Ped.

68) With great warmth, acceleration of speed, and a powerful *crescendo*.

69) From here to the close there is to be a marked acceleration.

70) *Una corda* to the close.

71) Without pedal, barely breathed.

72) Allegro assai (♩ = 128)

72) Allegro assai (♩ = 128)

p *leggiero*

p

cresc.

f *p* *mf* *f*

*Ad. ** *Ad. **

72) The theme always very lightly, with wrist-staccato.

73) Very brilliantly, with nimblest technic.

74) In many editions the *f* holds through the phrase; the editor, however, considers the mode given above more effective.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from piano (p) to fortissimo (sf) and forte (f). The notation includes various musical symbols such as slurs, accents, and fingerings. The page is numbered 76, 77, and 78.

System 1 (Measures 1-4): Right hand starts with a half note F#4, followed by quarter notes G#4, A4, and B4. Left hand plays a steady eighth-note accompaniment. Dynamics: p, sf, sf, sf.

System 2 (Measures 5-8): Right hand continues with quarter notes C5, B4, A4, and G#4. Left hand continues the eighth-note accompaniment. Dynamics: sf, sf.

System 3 (Measures 9-12): Right hand plays quarter notes F#4, E4, D4, and C4. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 4 (Measures 13-16): Right hand plays quarter notes B3, A3, G3, and F#3. Left hand continues the eighth-note accompaniment. Dynamics: sf, sf.

System 5 (Measures 17-20): Right hand plays quarter notes E3, D3, C3, and B2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 6 (Measures 21-24): Right hand plays quarter notes A2, G2, F#2, and E2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 7 (Measures 25-28): Right hand plays quarter notes D3, C3, B2, and A2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 8 (Measures 29-32): Right hand plays quarter notes G2, F#2, E2, and D2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 9 (Measures 33-36): Right hand plays quarter notes C3, B2, A2, and G2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 10 (Measures 37-40): Right hand plays quarter notes F#2, E2, D2, and C2. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 11 (Measures 41-44): Right hand plays quarter notes B1, A1, G1, and F#1. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 12 (Measures 45-48): Right hand plays quarter notes E1, D1, C1, and B0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 13 (Measures 49-52): Right hand plays quarter notes G0, F#0, E0, and D0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 14 (Measures 53-56): Right hand plays quarter notes B0, A0, G0, and F#0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 15 (Measures 57-60): Right hand plays quarter notes E0, D0, C0, and B0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 16 (Measures 61-64): Right hand plays quarter notes G0, F#0, E0, and D0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 17 (Measures 65-68): Right hand plays quarter notes B0, A0, G0, and F#0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 18 (Measures 69-72): Right hand plays quarter notes E0, D0, C0, and B0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 19 (Measures 73-76): Right hand plays quarter notes G0, F#0, E0, and D0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 20 (Measures 77-80): Right hand plays quarter notes B0, A0, G0, and F#0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 21 (Measures 81-84): Right hand plays quarter notes E0, D0, C0, and B0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 22 (Measures 85-88): Right hand plays quarter notes G0, F#0, E0, and D0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 23 (Measures 89-92): Right hand plays quarter notes B0, A0, G0, and F#0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 24 (Measures 93-96): Right hand plays quarter notes E0, D0, C0, and B0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

System 25 (Measures 97-100): Right hand plays quarter notes G0, F#0, E0, and D0. Left hand continues the eighth-note accompaniment. Dynamics: p, sf, sf.

75 This secondary theme is to be played with bucolic humor, *alla rustica*.

76 These eighth-notes *legato*, and with strict equality.

77 Here also the eighth-notes are to be played *legato*, and without any special stress.

78 Bring out expressively the imitation between the right and left hands. Afterward the return to the theme must be accomplished without any *ritardando*, with a light fluttering touch.

The musical score consists of five systems of staves. The first system features a treble and bass staff with a grand staff bracket. The second system also has a grand staff. The third system has a grand staff. The fourth system has a grand staff with measures 79 and 80 marked. The fifth system has a grand staff. The notation includes various dynamics (sf, p, fp, pp, ff, f, p), articulation (accents), and fingerings. The first system has a treble and bass staff with a grand staff bracket. The second system also has a grand staff. The third system has a grand staff. The fourth system has a grand staff with measures 79 and 80 marked. The fifth system has a grand staff. The notation is in a key with one sharp (F#) and a 2/4 time signature.

79) The bass must ascend with particular force.

80) It is a question whether these two measures should not be played *p* like the corresponding measures further on.

This image shows a page of a musical score for the piano piece 'L'Allegretto' by Franz Schubert. The score is written for piano and includes measures 81 through 84. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. Measure 81 is marked with a forte 'f' dynamic. Measure 82 is marked with a piano 'p' dynamic and includes the instruction 'sempre dim.' (always diminishing). Measure 83 is marked with a piano 'pp' dynamic. Measure 84 is marked with a mezzo-piano 'mp' dynamic and includes the instruction 'legatissimo' (very legato). The score also includes fingering numbers and articulation marks.

- 81) Somewhat agitated, hurriedly.
- 82) The fingering $\frac{4}{2}$ for each of these thirds in succession is the surest.
- 83) Growing somewhat calmer.
- 84) The right-hand part very softly. The left hand must bring out the theme expressively.

85) *sf*

86) *sf*, *p*, *pp*

87) *p*, *pp*

88) *mf marc.*, *più f*

85) To be somewhat humorously interpreted.

86) Here the right hand plays very *cantando*, the left hand following softly.

87) As before.

88) The theme in the bass must stand out strongly.

87) *f*

88) *dim.*

89) *pp*

90) *sf*

sf p

sf p

sf p

dim.

pp

89) Gradually the volume of tone diminishes; but to bring about the return to the tempo of the main theme, there must be here a gradual acceleration.

90) Here the tempo of the beginning is reached. The return to the first theme is to be accomplished in the manner already suggested in Note 78.

The musical score consists of six systems of staves. The first system begins with a forte (*f*) dynamic. The second system includes the instruction *brillante* and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a crescendo (*cresc.*) marking. The fifth system includes dynamics *fp*, *mf*, and *ff*, along with a trill (*tr*) and a fermata. The sixth system includes a 2/4 time signature.

The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). There are also dynamic markings (*f*, *p*, *fp*, *mf*, *ff*) and articulation marks (e.g., *brillante*, *cresc.*). The piece concludes with a 2/4 time signature.

91) *p* *sf* *sf* *sf* *sf* *sf*

sf *p* *sf* *sf* *p*

sf *p* *sf* *sf* *p*

cresc.

f *sf*

91) For the execution of the following refer to Notes 75) and 76).

92) The eighth-notes must glide in with the utmost equality.

93) *Vivacissimo.*

sf *sfp* *cresc.* *ff* *p* *tr*

94)

molto cresc. *f cresc.*

93) The tempo becomes significantly faster. The left hand must repeat the theme with genuine virtuosity.

94) Perform this cadenza with *bravura* and virtuosity.

45 21 95)

ff *ff* *ff* *dim.* *p*

f 5 *sf* 3 *dim.* *p* *cresc.*

45 21 95) 96) 97) 4

f *p* *più p* *smorz.* *calando* *p*

2 3 3 3 3

Tempo I.

pp *rallentando* *ff*

2 3 3 3 3

(Vivacissimo.)

99)

ff

tr

95) The continuation of the trill must be made in the following manner:

96) Significantly slower.

97) The first quarter-note *tenuto*.

98) In most rapid tempo. Bring the movement to a close with fiery *bravura*.

99) Dividing between the hands would injure the effect, and is therefore not recommended.

SONATA VIII, in C minor (SONATE PATHÉTIQUE)

(Composed in 1799)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 13

Grave (♩ = 66)

PIANO

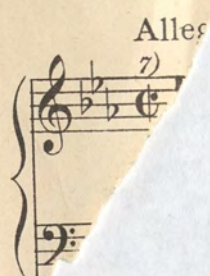
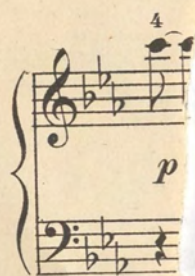
1) Pathetic Sonata. This name, originated by Beethoven himself, applies principally to the Introduction. The first movement is passionate. The Adagio is a love poem, and the Rondo expresses austere resignation. Only the *Grave* shows a decidedly pathetic character; and for that reason, should be played with deep feeling.

2) This figure should not be played too strictly in the time indicated by the different note-values. The last five 64^{ths} require a decided retardation.

3) This phrase should be played with great expression and pathos. The tempo is here a little faster, to express the increasingly passionate emotion.

4) This ascending passage with increasing passion.

5) The first tempo should be resumed here. The stormy waves are subsiding.





10) *rf*

11) *decresc.* *dolce* *pp*

Tempo I. *p* *cresc.*

14) *f* *p*

10) Here, towards the close, the theme assumes a gentler and more subdued character, and consequently it should be played with more tender expression.

11) A slight retard is eminently proper here.

12) Here the first rapid tempo is to be resumed. This passage must be played with passionate expression.

13) An increase of speed commences here.

14) Here the first tempo returns and at

15) *cresc.* -

16) *p*

17) *f*

f *f* *f* *sf* *ff* *sf* *ff*

15) it increases gradually to a more rapid movement.

16) The increase of speed is maintained here. Play these measures in a brisk and smooth manner without any special emphasis.

17) Again passionately, as at the beginning.

attacca subito Allegro molto e con brio

18) Seriously, with pathos, as at the beginning.

19) Here commence to retard gradually. The last two quarter-notes *una corda*.

20) This phrase from the Introduction must stand out prominently from the context.

21) From this point the stormy rush of the movement is uninterrupted. The shadings indicated by the editor are in keeping with Beethoven's evident intentions.

22) The first and third beats of each measure in the right hand are to be specially emphasized.

23)

piu p

pp

24)

cresc.

f

pp

cresc.

sf

sf

f

dim.

25)

23) This murmuring figure must not be made unduly prominent.

24) These measures are to be played with stormy agitation.

25) To retard here is not allowable.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The key signature has two flats (B-flat and E-flat).

- System 1:** Treble and bass staves. Treble staff has fingerings 4 2, 5 1, 3 1, 4 2, 4, 5 2, 5 1, 4 2, 5 1, 3 1, 4 2, 4. Dynamics: *p*, *f*, *cresc.*
- System 2:** Treble and bass staves. Treble staff has fingerings 3 2, 4, 4 2, 5 1, 3 1, 4 2, 4, 5 2, 5 1, 4 2, 5 1, 3 1, 4 2, 4. Dynamics: *mf*, *p*, *f*
- System 3:** Treble and bass staves. Treble staff has fingerings 5, 4, 26), 4, 5. Dynamics: *cresc.*, *p*, *cresc.*
- System 4:** Treble and bass staves. Treble staff has fingerings 4. Dynamics: *p*, *cresc.*
- System 5:** Treble and bass staves. Treble staff has fingerings 2 3, 27), 28), 1 2, 1 2. Dynamics: *f*, *dim.*, *p*, *f*, *f*
- System 6:** Treble and bass staves. Treble staff has fingerings 1 3, 4, 2, 3, 3, 1 2, 1 2 3. Dynamics: *f*

26) Notice that this crescendo ends in *p*

27) Just as when the second theme first appeared, so here also a short retard is desirable, in order that at

28) a somewhat more moderate tempo may be introduced, but with the greatest rhythmic precision.

Musical score for piano, measures 29-32. The score is in B-flat major and 3/4 time. It features a right-hand melody with triplets and a left-hand accompaniment of eighth notes. Dynamics include *sf*, *decresc.*, *pp*, *cresc.*, and *f*. Measure numbers 29, 30, 31, and 32 are indicated.

29) With expression.

30) Slower and with gentle sadness.

31) The stormy waves begin anew.

32) These measures to be accelerated as at their first appearance.

33) *p* *Pa.* *

34) *cresc.*

35) *f* *p*

36) *cresc.* *f*

33) The execution is the same as at 12). Return of the original tempo.

34) Again accelerate.

35) Lively, without special expression.

36) With great agitation.

5 3 4 4 5 5 4 5 3 4 4

sf *f*

37) *f* *f* *ff* *ff*

Grave 39) *p* *p* *cresc. sf* *decresc. pp*

Allegro molto e con brio 40) *p* *accelerando*

41) *cresc. -* *ff* *ff* *ff*

37) Do not retard; the stormy flow of the movement is unabated.

38) These two chords with great weight and breadth.

39) Pathetic and sorrowful, as at the beginning.

40) Greatly agitated and in extremely rapid tempo.

41) Use the pedal with each chord, but raise it immediately after striking the notes.

Adagio cantabile (♩ = 60)

43

42) *p*

dim.

43) *dolciss.* *p*

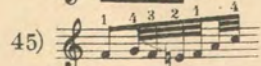
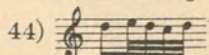
poco cresc.

44)

45) *p* *dolciss.* *p* *cresc.*

42) All sentimentality is to be avoided in this movement. It should be played with manly and sincere emotion. The upper voice should be especially prominent.

43) With the repetition of the theme it gains in intensity.



This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes complex fingerings, such as triplets and sixteenth-note runs, and various dynamics and articulations. Key markings include 'p' (piano), 'cresc.' (crescendo), 'poco marc.' (poco marcato), 'poco f' (poco forte), 'piu f' (piu forte), 'f' (forte), 'p' (piano), and 'decresc.' (decrescendo). The page is numbered '46)' at the top right and '47)' at the bottom left. The notation is dense and detailed, with many slurs and ties indicating phrasing and continuity. The overall style is characteristic of Romantic-era piano music, emphasizing technical virtuosity and expressive dynamics.

46) The re-entry of the theme is preceded by a scarcely perceptible retard.

47) The second subject must be played somewhat faster, and in a more emotional manner.

48) *dolce*
pp

49) *dim.*
pp poco cresc.

50) *poco riten.*

51) *tempo primo*
p

48) The theme should be "sung" here with the greatest tenderness, like a gentle echo of the preceding.

49) Make the ascending bass figure quite prominent. A sudden and decided increase of tone-power is essential here.

50) In these measures, the tone-waves again subside. The tempo becomes gradually slower, so that at

51) the original tempo may be resumed. The melody must here be played with greater depth of feeling than at the beginning. The intensity has not yet subsided, and is recalled continually by the accompanying triplets. Almost an Italian warmth of feeling must pervade the rendition of this *cantilena*.

52) The closing measures very quietly.

53) Execute as follows:

54) Close with a hardly perceptible retard, like a soft and gradual dying away.

RONDO
Allegro (♩ = 96)

47

55) 4

p

mf

dim. *p* *cresc.*

f *p* *dolce.*

f *p*

56) 4

57) *dolce.*

58) 5/4

55) Notwithstanding its being in the minor mode this movement is rather bright in character. Play it, therefore, without affectation.

56) The bass-notes on the first and third beats are to be held rather longer than the others.

57) With tender feeling.

58) The lower voice in the right hand must be somewhat prominent.

59)

p *cresc.*

poco f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

60)

cresc. sf *mf* *p*

poco f *cresc.*

61)

ff 62)

63)

59) The tempo here must be decidedly increased. These measures are to be played with a certain brilliance.

60) Quietly, about like the first tempo. Too expressive a manner would be unsuitable.

61) Brilliantly, as before.

62) Accelerate rather than retard here.

63) At this point resume the original tempo.

68) *dim.* *poco marc.* *p*

cresc. - *f* *molto marc.*

69) *sf* *p* *cresc. -* *ff*

70) *ff*

71) *p*

68) From this point accelerate the tempo.

69) With ever increasing speed and agitation; but avoid any confusion of the sixteenth-notes.

70) Do not retard here.

71) Tempo 1.

72) *cresc.*

73) *poco f*, *sf*, *p dolce*

74) *cresc.*

75) *dim.*, *p*

72) The left hand expressively prominent.

73) With tender and amiable expression.

74) Make the second voice prominent.

75) Quicker, and with brilliance.

76) *p* *dim.*

77) *p* *dim.*

78) *p* *dim.* *ca - lan - do*

79) *a tempo* *p*

76) Quieter, but scarcely slower.

77) The following measures require an increase of intensity so that at

78) the original tempo and expression of the first theme may reappear.

79) The theme should be rendered here with a somewhat warmer color, by reason of the increasingly intense emotion.

4 1 3 3 3 3 1 3 4 1 3 80) 1 3 3 53

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

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

stringendo *fp* *cresc.*

81) 5 5 5 5 5

f *sf* *sf* *sf* *sf*

sf *ff* 82) 83) *sf* *p*

84) 85) *Vivace* *più p* *pp* *ff*

80) Accelerate the tempo here.

81) In the original tempo, with great energy and most sharply defined rhythm.

82) Here also, no retard is permissible.

83) These measures in decidedly slower tempo.

84) These measures still slower.

85) Very fast, fiery and brilliant.

SONATA XII, in A $\flat$ major

(Composed in 1802)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 26.

Andante con Variazioni (♩ = 76)

Andante con Variazioni (Op. 76)

PIANO

p

cresc.

sf

p

p

cresc.

p

sf

sf

sf

1. The primal qualities of these Variations are loveliness and grace. Play them (with the exception of №3) with a subdued tone-color; giving them all the magic beauty of exquisite touch at the performer's command. The ornaments are to be executed with delicate grace.

2) This stretch of a ninth must not be played as an arpeggio. In the case of small hands, where the simultaneous sounding of the notes is impossible, the breaking of the chord must be hardly noticeable; with a little practice this can be accomplished.

3) The theme lies in the left hand which for that reason must be made prominent.

VAR. I (♩ = 84)

4) The thirty-second notes are not arpeggios but form a melodic phrase, with refined expression, and in the mood of the original theme.

This entire Variation must be played

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like *poco cresc.* and *sf* are present. The page ends with a double bar line and a fermata.

5) The left hand carries the melody here as in the original theme.

6) This moderate crescendo must be continued to the end of the measure. Moreover, a slight retard is necessary to prepare the return of the theme.

7) *A tempo*. The expression must here become somewhat more fervent.

The musical score consists of six systems of staves. The first system includes dynamics *p*, *rinf.*, and *p*. The second system includes *cresc.*. The third system includes *p*, *poco cresc.*, *rinf.*, and *dim.*. The fourth system is marked with *10)* and *11)*. The fifth system includes a *1/2* marking. The sixth system includes *Ad.* and **.* markings. The notation includes many slurs, ties, and fingerings.

10) A slight retard is advisable in this phrase.

11) Here again *a tempo*. The expression must become more fervent, as at the corresponding passage in the original theme.

12) VAR. III (♩ = 92)

12) Play this Variation in nearly the same tempo as the preceding one. The winning sweetness of the original theme is now abandoned, and the performance must be marked by passionate agitation and intense feeling.

13) The foregoing applies here with increased force.

14) These measures with the greatest passion.

15) A calmer spirit appears in the preceding measure; and the Variation closes with the same tone-color as at the beginning.

VAR. IV (♩ = 88)

The musical score for Variation IV is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked as 88 beats per minute (♩ = 88).

First System: The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with fingerings 1, 2, 4, 3, 2, 1, 2, 5, 2, 5, 4, 3, 2, 1, 2, 5, 4, 3, 2, 1. The left hand provides a steady accompaniment with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. The tempo is marked *sempre staccato*. The system concludes with a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic.

Second System: This system continues the piece with a piano (*pp*) dynamic. The right hand has fingerings 4, 2, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5. The left hand has fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. The system concludes with a fortissimo (*sf*) dynamic.

Third System: The piece continues with a fortissimo (*sf*) dynamic. The right hand has fingerings 4, 5, 3, 4, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5. The left hand has fingerings 4, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The system concludes with a fortissimo (*sf*) dynamic.

Fourth System: This system begins with a fortissimo (*sf*) dynamic. The right hand has fingerings 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5. The left hand has fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The system concludes with a decrescendo (*decresc.*) leading to a piano (*pp*) dynamic.

Fifth System: The piece concludes with a piano (*pp*) dynamic. The right hand has fingerings 5, 2, 3, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand has fingerings 2, 4, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4. The system concludes with a fortissimo (*sf*) dynamic.

16) This Variation partakes of the character of the original theme, and is therefore to be played with tender and lovely expression. In accordance with this, the tempo is quieter.

17) On account of the more moderate tempo no retard is necessary.

VAR. V (♩ = 84)

18) *dolce**p**cresc.**p**cresc.**p**Ad.*

18) The grace and loveliness of this Variation will inspire the intelligent player with the proper interpretation without further comment. Guard against playing the triplets in a dry and expressionless manner, and seek to bring out the theme significantly.

19) Make the theme in the lower voice prominent, and of special warmth of feeling.

20) A slight increase in the tempo is recommended here.

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *sf*, *cresc.*, and *decresc.*. Fingerings are indicated by numbers 1-5. A *Ped.* marking with a star symbol is present in the first system. Measure numbers 21, 22, and 23 are indicated at the start of their respective systems.

21) The tempo here must be gradually reduced to the original one, which at

22) is again resumed. Guard against monotony in the eighth-notes of the middle voice.

23) This exquisite epilogue must be played with great fervor and warmth of expression. No retard is necessary as there is already a slackening in the movement.

de - cresc.

calando

pp cresc.

p

SCHERZO (La prima parte senza repetizione)

26) Allegro molto (♩. = ss)

p

sf

p

sf

p

24) Growing gradually softer but without any appreciable retard.

25) Retard gradually. The preceding crescendo is to be considered only as a slight increase from *pp* to *p*.

26) A true Scherzo, and to be played with humor, in a light and joyous manner.

The musical score consists of six systems of staves. The first system shows a piano introduction with dynamics *p*, *f*, *sf*, and *p*. The second system continues with *f*, *sf*, *sf*, and *p*, ending with a *decresc.* marking. The third system begins with *più p* and *pp*, followed by *p marc.*. The fourth system features *sf* and *sf* dynamics. The fifth system includes *f*, *sf*, and *sf*. The sixth system concludes with *sf*, *cresc.*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks like accents and slurs are used throughout. The key signature is three flats (B-flat, E-flat, A-flat).

27) Growing softer but without change of tempo.

28) At the entry of the theme in the left hand make a slight interruption — a so-called breathing pause — so that the beginning of the melody may be more distinct.

tranquillo

p sempre legato

cresc.

sf

p

cresc.

Scherzo da capo senza ripetizione

31) Marcia funebre sulla morte d'un Eroe (♩=60)

p molto tenuto e sonore

cresc.

poco f marc.

p

29) The rendition of this Trio, which should be played hardly any slower than the principal theme, should be natural and unaffected. Avoid a too expressive style.

30) The editor plays these four measures *accelerando* and then pauses after the double bar in the following manner:

31) Notwithstanding the *p* the right hand must be played with a full, well-sustained and sonorous tone.

The musical score consists of five systems of staves. The first system shows a piano introduction with a *cresc.* marking, followed by a *sf* (sforzando) dynamic and a *poco f* (poco forte) marking, ending with a *p* (piano) dynamic. The second system continues with a *marc.* (marcato) marking, followed by a *cresc.* marking, and ends with a *pp* (pianissimo) dynamic. The third system features a *molto cresc.* (molto crescendo) marking, followed by a *ff marc.* (fortissimo marcato) marking, and ends with a *p* dynamic. The fourth system includes a *marc. from* (marcato from) marking, followed by a *p* dynamic, and ends with a *cresc.* marking. The fifth system shows a *f* (forte) dynamic, followed by a *piu f* (piu forte) marking, and ends with a *ff* (fortissimo) dynamic. The notation includes various fingerings, slurs, and articulation marks like asterisks and 'Led'.

32) Plaintively, like oboe and bassoon, then with increasing power to return to the mournful tones of the beginning.

33)

34)

35)

33) Imagine the first half of this measure played on muffled drums and the second half on the trumpets and trombones.

34) The second phrase is similar to the first in every respect.

35) As at the beginning, sombre and mournful.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The left hand plays a series of chords, with dynamics *cresc.*, *poco f*, *p*, and *p*. The right hand plays a series of chords, with dynamics *p* and *p*. A finger number '5' is written below the right hand in measure 2.

Second system of musical notation, measures 5-8. The music continues in the same key and time signature. The left hand plays a series of chords, with dynamics *cresc.*, *sf*, and *poco f*. The right hand plays a series of chords, with dynamics *p* and *poco f*.

Third system of musical notation, measures 9-12. The music continues in the same key and time signature. The left hand plays a series of chords, with dynamics *p* and *cresc.*. The right hand plays a series of chords, with dynamics *p* and *cresc.*. A finger number '5' is written below the right hand in measure 11.

Fourth system of musical notation, measures 13-16. The music continues in the same key and time signature. The left hand plays a series of chords, with dynamics *p*, *pp*, and *molto cresc. sf*. The right hand plays a series of chords, with dynamics *p* and *molto cresc. sf*. Finger numbers '5', '4', '3', and '5' are written below the right hand in measures 13, 14, 15, and 16 respectively.

Fifth system of musical notation, measures 17-20. The music continues in the same key and time signature. The left hand plays a series of chords, with dynamics *ff*, *sf*, and *f*. The right hand plays a series of chords, with dynamics *p* and *p*.

cresc.
sf marc.
p
cresc.
f
più f
ff
espressivo
p
cresc.
p
poco marc.
p
sf
decresc.
pp
 36)
 37)
 38)
 39)
 Allegro (♩ = 116)

36) The inconsolable grief in these last measures speaks for itself.

37) Plaintive and melancholy.

38) With a proper rendition no retard is necessary.

39) This charming movement might with propriety have been named "By the Brook". It flows along with quiet grace, and until the appearance of the rather more agitated middle theme, nothing disturbs the gentle and placid motion.

40)

41)

p

Ad. *

cresc.

f

42)

Ad. *

40) The inner voice  is to be specially emphasized.

41) The left hand must be a somewhat stronger factor in the tonal color.

42) Here the tempo becomes faster.

43) *sf marc.*

44) *sf p leggiero cresc.*

45) *cresc. p*

46) *p sf*

43) The right hand very light and staccato, like raindrops.

44) The tempo is to be reduced here.

45) The crescendo up to *p* must be neatly executed. The return of the theme will be the clearer for a slight pause on the E-flat.

46) See Note 40).

Musical notation for a piano piece, featuring six systems of grand staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p* (piano), *f* (forte), and *cresc.* (crescendo). Fingering numbers (1-5) are provided for many notes. The piece concludes with a double bar line and a repeat sign, followed by two endings. The first ending leads back to an earlier section, and the second ending concludes the piece.

47) A gust of wind troubles the waters. Play this middle theme in a somewhat quicker tempo, about ($\text{♩} = 126$)

73

3 1 4 2 *f* 3 1 *p* 3 1 2 1 3 1 4 2 *f*

f *p* *f* *p* *f*

3 1 2 1 2 1 3 4 5

Tempo I

cresc. - *p*

4 4 4 4 1 3

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '2' above the first note, a '3' above the second, and a '1' above the third. The second measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The fourth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The fifth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The sixth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The seventh measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The eighth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The ninth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The tenth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The eleventh measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third. The twelfth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a '4' above the first two notes and a '5' above the third. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with a '4' above the first note, a '1' above the second, and a '3' above the third.

2 1 2 1 2 1 1

1 1 2 3 4 3 2 1

Ped. ✿

48) In the following three measures the tempo returns gradually to the original speed. Compare Note 45). The remarks about the performance of the original theme are equally applicable here.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody in the treble and a supporting bass line. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Second system of the musical score. It continues the melody and bass line. A *f* (forte) dynamic marking is present in both hands. A measure in the right hand is marked with a fermata and the number 49, with a sequence of fingerings 2, 4, 1, 5 written above it. A *La ** marking is at the bottom of the system.

Third system of the musical score. It continues the melody and bass line. A *sf* (sforzando) dynamic marking is present in both hands. A measure in the right hand is marked with a fermata and the number 4, with a sequence of fingerings 3, 4, 2, 5, 1 written above it. A *La ** marking is at the bottom of the system.

Fourth system of the musical score. It continues the melody and bass line. A *sf* (sforzando) dynamic marking is present in both hands. A measure in the right hand is marked with a fermata and the number 50, with a sequence of fingerings 2, 2, 2, 2 written above it. A *La ** marking is at the bottom of the system.

Fifth system of the musical score. It continues the melody and bass line. A *sf* (sforzando) dynamic marking is present in both hands. A measure in the right hand is marked with a fermata and the number 50, with a sequence of fingerings 2, 2, 2, 2 written above it. A *La ** marking is at the bottom of the system.

49) Here again a slight increase of speed.

50) See Note 43).

51) *f sf ten.*

52) *p cresc. espress. sf p cresc.*

53) *decresc. pp*

51) See Note 44).

52) From here to the end, the tempo must be somewhat slower than in the theme. The first six measures should be played more expressively than has hitherto been appropriate in this movement.

53) Quietly flowing onward without a trace of retarding.

To Countess Julia Guicciardi

SONATA XIV, in C# minor (SONATA QUASI UNA FANTASIA)

(Composed in 1802)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 27, No. 2

Adagio sostenuto (♩ = 72)

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino

PIANO

sempre pp e senza sordino

1) The triplet figure must not be played too sharply. The accompaniment throughout must sound veiled. Although Beethoven wrote "senza sordino," it will be necessary to employ the soft pedal, in order to bring out the dreamy moonlight effect in all its magical beauty. One must not forget that the piano of Beethoven's day sounded much weaker than the modern instrument.

2) The upper part must sing like a plaintive voice in the moonlit night. This upper part is also marked *pp* but naturally it must be played a shade louder than the accompaniment.

3) The slurs are no longer indicated, but nevertheless the most complete legato must prevail throughout.

4)

5)

pp

6)

p

cresc.

decresc.

4) Plaintively, with a slight increase of tone.

5) Returning to the former tone quality.

6) Increase the tempo slightly here to avoid any sense of dragging.

p

poco marcato

decresc.

pp *sempre legato*

Handwritten annotations: 524, 325, 36, 10)

- 7) Play the ascending figure very tenderly and with great expression.
- 8) This figure must be considered melodically throughout.
- 9) Here we return gradually to the first tempo.
- 10) Here one should seek to express even deeper feeling than at the beginning.

First system of musical notation. Treble and bass staves in G major (three sharps). The treble staff contains a continuous eighth-note melody. The bass staff features a simple harmonic accompaniment. Fingering numbers 1, 2, 1, 1 are indicated for the final four notes of the treble staff.

Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff has whole-note chords. A *cresc.* (crescendo) marking is present in the third measure of the bass staff.

Third system of musical notation. The treble staff continues the eighth-note melody. The bass staff has whole-note chords. A *p* (piano) marking is in the first measure, and a *p⁵* marking is in the third measure of the treble staff.

Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff has whole-note chords. A rehearsal mark "11)" is at the beginning. Fingering numbers 4, 5, 4 are shown in the first measure of the bass staff, and 5 is shown in the second measure of the treble staff.

Fifth system of musical notation. The treble staff continues the eighth-note melody. The bass staff has whole-note chords.

11) With increasing emotion, plaintively, mournfully.

cresc.

p

pp

12)

1 1 # 1 4

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

pp

pp

decresc.

13)

pp

pp

attacca subito il seguente

Allegretto (♩. = 69)
La prima parte senza ripetizione

14) La prima parte senza repetizione

p

- 12) Bring out clearly in the left hand this reminiscence of the plaintive melody.
- 13) Close in the mood of the beginning, and without retarding.
- 14) Play this little movement simply and unaffectedly, and not too fast (see remarks on tempo in the introduction).

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand plays a steady bass line. Fingerings are indicated by numbers 1-5. A crescendo (*cresc.*) leads to a fortissimo (*sf*) dynamic, followed by a return to piano (*p*). The system ends with a repeat sign.

Second system of the musical score. It continues the piece with similar dynamics and fingerings. A crescendo (*cresc.*) leads to a fortissimo (*sf*) dynamic. The system concludes with a piano (*p*) dynamic and a repeat sign.

Third system of the musical score, marked "TRIO" and "espressivo". The time signature changes to 3/4. The music is characterized by strong fortissimo (*sf*) dynamics in both hands. The right hand has a more active melody, while the left hand provides a harmonic foundation. The system ends with a repeat sign.

Fourth system of the musical score, starting with a piano (*pp*) dynamic. The right hand has a sustained melody, and the left hand plays a steady bass line. The system ends with a fortissimo (*fp*) dynamic and a repeat sign.

Fifth system of the musical score. It begins with a fortissimo (*fp*) dynamic. A crescendo (*cresc.*) leads to a piano (*p*) dynamic. The system ends with a repeat sign and the instruction "Allegretto da capo".

15) Only with the third repetition after the *Da Capo* is a slight ritenuto permissible. The close must hitherto be played in strict time.

16) The right hand well sustained. Even in *pp* there must be a certain sonority of tone.

Presto agitato (♩ = ss)

18)

17) *p* *staccatissimo* *sf* *Ped.* *

19) *p* *sf* *p* *Ped.* *

sf *p* *sf* *p* *sf* *Ped.* *

20) *f* *Ped.* *

sf *Ped.* *

17) A movement of agitated and impetuous flow. Play it with fire and passion.

18) Many amateurs are wont to make a crescendo up to the *sforzando*, which is entirely out of place. This *sforzato* chord must thunder forth unprepared.

19) The same applies to this and all other similar places.

20) The right hand throughout *non legato*; the left hand, on the contrary, very legato. Notwithstanding the difficulty of executing these measures, there must be no slackening of speed.

The musical score is written for piano and consists of five systems. Each system is a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#).
 - **System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 1, 1, 1, 1, 1, 1, 1). The left hand has a bass line with slurs and fingerings (3, 1). The system ends with a fortissimo (*f sf*) dynamic. There is a *stacc.* marking in the left hand and a *Ped.* marking with an asterisk in the right hand.
 - **System 2:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 5, 1, 5, 1, 5, 1, 5). The left hand has a bass line with slurs and fingerings (1, 3). The system ends with a fortissimo (*f sf*) dynamic. There is a *Ped.* marking with an asterisk in the right hand.
 - **System 3:** Starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand has a melodic line with slurs and fingerings (1, 5, 1, 5, 1, 5, 1, 5). The left hand has a bass line with slurs and fingerings (4).
 - **System 4:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (2, 5, 4, 3, 1, 4). The left hand has a bass line with slurs and fingerings (4, 4, 3).
 - **System 5:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (3, 1, 4). The left hand has a bass line with slurs and fingerings (4, 4, 4). The system ends with a crescendo (*cresc.*) marking.

21) Declaim the melody expressively, passionately.

22)

sf poco f *sf*

sf *sf* *sf* *sf*

ff *p* *cresc.*

p *ff* *p*

cresc.

Ped. *

Ped. *

22) With clean-cut rhythm. Give the half-notes their full value.

23) Play this entire passage with a degree of brilliancy.

24) *f* *f* *f* *f* *f* *p*

25) *f* *p*

26) *p cresc.* *f* *p cresc.*

27) *f* *p* *cresc.*

28) *decresc.* *p* *dolce*

29) *p* *dolce*

24) These two measures with greater breadth.

25) Very fast, strictly in time. The *staccati* are always to be played in the style of the Beethoven *staccato*; i.e. not too short, and not from the wrist.

26) Always evenly *staccato*.

27) The *staccato* must not be used here. Play these measures with increasing emotion.

28) Very expressively, but always in strict time.

29) In these six measures the speed may be very slightly relaxed. The mood is somewhat gentler than in the remainder of the movement.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings. The page is numbered 33, 34, 35, and 36.

System 1 (Measures 1-3): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 4, 3, and 3 are indicated below the bass staff.

System 2 (Measures 4-6): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 33), 1 4, 1 4, and 5 are indicated above the treble staff.

System 3 (Measures 7-9): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 1 5, 1 4, 1 5, and 1 4 are indicated above the treble staff. Dynamic markings *cresc.* and *fp* are present.

System 4 (Measures 10-12): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 3 4, 3 4, 1 4, and 3 4 are indicated below the bass staff. Dynamic markings *dolce* and *sf* are present.

System 5 (Measures 13-15): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 5, 2 5 3 2 4, 1 4 2, and 2 are indicated above the treble staff. Dynamic markings *sf* and *sf* are present.

System 6 (Measures 16-18): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 35), 3, 3, and 3 are indicated above the treble staff. Dynamic markings *sf*, *sf cresc.*, and *sf* are present.

System 7 (Measures 19-21): Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure numbers 36), 4, 3 5 3 5, 5 5, and 3 5 are indicated above the treble staff. Dynamic markings *f p* and *cresc.* are present.

33) The left hand here takes the lead, and continues the impassioned utterance.

34) The entrance of the theme in the major must be characterized by a softer tone-quality and a gentler mood. After three measures the impassioned sentiment is resumed, which must be accomplished without any change of tempo.

35) With increasing power.

36) Do not be tempted into retarding here. There is no break in the impetuous onward rush of the movement.

37) These chords well sustained with a slight retarding of the tempo

37) These chords well sustained, with a slight retarding of the tempo.

38) *A tempo primo*. For the repetition of the principal theme, refer to Notes 17) 18) 19) and 20).

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a melodic line with fingerings 5, 4, 2, 1, 5, 3, 1, 5. The left hand (bass clef) plays a steady eighth-note accompaniment with fingerings 4, 4, 3.

Second system of the musical score. The right hand continues the melodic line with fingerings 3, 1, 4, 2. The left hand maintains the eighth-note accompaniment with fingerings 5, 4, 4. A crescendo (*cresc.*) marking appears at the end of the system.

Third system of the musical score. The right hand features a melodic line with fingerings 3, 5, 4, 3, 5, 2. The left hand continues the eighth-note accompaniment with fingerings 3, 5, 4, 3, 5, 2. A fortissimo (*sf*) dynamic is indicated.

Fourth system of the musical score. The right hand has a melodic line with fingerings 4, 3, 5, 3, 4, 5. The left hand continues the eighth-note accompaniment with fingerings 4, 3, 5, 3, 4, 5. A fortissimo (*sf*) dynamic is indicated.

Fifth system of the musical score. The right hand features a melodic line with fingerings 1, 1, 3, 4, 3, 2, 1, 4, 5, 3, 5, 3, 1, 3. The left hand plays a steady eighth-note accompaniment with fingerings 1, 3, 4, 3, 1, 3. A fortissimo (*ff*) dynamic is indicated, followed by a piano (*p*) dynamic. A crescendo (*cresc.*) marking appears at the end of the system.

Sixth system of the musical score. The right hand has a melodic line with fingerings 2, 1, 3, 4, 1, 3. The left hand continues the eighth-note accompaniment with fingerings 2, 1, 3, 4, 1, 3. A fortissimo (*ff*) dynamic is indicated, followed by a piano (*p*) dynamic. A crescendo (*cresc.*) marking appears at the end of the system.

39) See Note 22).

40) See Note 25).

41) See Note 28).

42) See Note 29).

43) *cresc.* *fp* *stacc.* *sf*

44) *p*

43) Powerful increase of tone and acceleration of tempo. Play the following measures with great fire.

44) Notwithstanding the *p*, make the theme in the left hand prominent and of passionate expression.

The musical score consists of six systems, each with a treble and bass staff. The key signature is A major (three sharps). The time signature is 2/4.

- System 1:** Treble staff has a series of eighth notes, followed by a half note rest, then eighth notes. Bass staff has a half note, then eighth notes. Dynamics: *p*.
- System 2:** Treble staff has eighth notes, then a half note, then eighth notes. Bass staff has eighth notes. Dynamics: *cresc.*
- System 3:** Treble staff has eighth notes, then a half note, then eighth notes. Bass staff has eighth notes. Dynamics: *f*.
- System 4:** Treble staff has eighth notes, then a half note, then eighth notes. Bass staff has eighth notes. Dynamics: *f*.
- System 5:** Treble staff has eighth notes, then a half note, then eighth notes. Bass staff has eighth notes. Dynamics: *cresc.*
- System 6:** Treble staff has eighth notes, then a half note, then eighth notes. Bass staff has eighth notes. Dynamics: *cresc.*

Performance instructions in parentheses:

- 45) Press forward impetuously with fire and verve.
- 46) The ascending chromatic figure must be played with a powerful crescendo.

45) Press forward impetuously with fire and verve.

46) The ascending chromatic figure must be played with a powerful crescendo.

13 47) *a piacere*

accel. *ff* *dim. e calando* *decresc.*

* *Ad.* ** *Ad.* *

Adagio *Tempo I*

48) *p* *R.H.*

Ad. * *Ad.* *

cresc.

Ad. *

49) *f*

Ad.

ff

* *Ad.* * *Ad.* *

47) The cadenza is to be performed in a free style. The descending eighth-notes have very nearly the value of the preceding sixteenths, but in descending they decrease in rapidity and power. The last notes are to be played quite slowly.

48) Return of the first tempo. Contrary to its earlier interpretation, this passage must press on to the end with the utmost warmth and passion.

49) *Prestissimo* - fiery. Do not retard at the closing chords.

SONATA XVIII, in E $\flat$ major

(Composed in 1803)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 31, N $^{\circ}$ 3

Allegro ($\text{♩} = 116$)

PIANO

p dolce

ritar - dan - do

cresc.

a tempo ($\text{♩} = 138$)

sf

p leggiero

dan - do

cresc.

sf

p

a tempo

35

35

1 2 5

2 3 5

5 4 3 2 5

1) One should devote the greatest care to the performance of this questioning motive. It is the key to an intelligent conception of the entire movement. Under no circumstances may these chords be played as arpeggios. With gentle but firm touch the notes are to be sounded exactly together.

2) The staccato very crisp. The crescendo ends in a sudden *p*.

3) The grace note must be played exactly with the bass note.

4) Somewhat animated. The sixteenth-notes must always be treated thematically and never in a superficial manner as mere passage-work.

5) After the crescendo and just before the *p* a slight pause is effective, in order that the theme may reappear with greater distinctness.

6) With much expression — like a sigh.

7) Accelerate here, and *con brio*.

8) The tempo is now more animated. The second theme must be played gracefully and lightly.

9) The appoggiaturas not too short and with accent on the first note.

10) *Ped* *

11) *p* *

12) *tr* *

cresc. *

p *

13) *p* *cresc.* *

10) This figure must be played with distinct articulation and without undue haste, especially of the thirty-second notes. Make a crescendo in the second, and a diminuendo in the fourth measure.

11) Always with grace and charm. Avoid any suggestion of heaviness.

12) Increase the tempo here.

13) Brilliantly and with spirit.

The musical score is written for piano and consists of six systems of staves. The first system (measures 20-21) includes fingerings 3, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '2 tr'. Measure 21 is marked 'p'. The second system (measures 22-23) includes fingerings 4, 3, 2, 1, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '13 tr'. Measure 23 is marked 'p'. The third system (measures 24-25) includes fingerings 3, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '35 tr'. Measure 25 is marked 'f'. The fourth system (measures 26-27) includes fingerings 5, 2, 1, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '13 tr'. Measure 27 is marked 'f'. The fifth system (measures 28-29) includes fingerings 13, 5, 1, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '13 tr'. Measure 29 is marked 'p'. The sixth system (measures 30-31) includes fingerings 5, 2, 1, 4, 2, 5, 1, 3, 2, 5, 1, 4, 2, 5, and a trill marked '13 tr'. Measure 31 is marked 'poco f'. The score includes various dynamic markings: *f*, *p*, *cresc.*, and *poco f*. It also features several trills and slurs. The key signature is one flat (B-flat major or E-flat minor).

20) The ascending figure always with spirit and brilliance.

21) As at 18) on the previous page.

22) Always brilliantly and with vigor.

23) The tempo gradually slackens here.

a tempo

p *leggiere*

a tempo

sf *cresc.* *p*

ri - tar - dan - do

24)

p

cresc.

f *p* *grazioso*

4

25) See Note 10).

26) The sixteenth-notes must be phrased exactly as indicated by the slurs, in order that the phrasing may be clearly understood by the hearer.

27) From here on the tempo must be accelerated. A perceptible increase of speed did not take place at the entrance of the second theme in the recapitulation, because the preceding principal theme was considerably shorter than at its first appearance.

101

cresc.

f *p* *f* *p* *f* *p*

cresc. *- piu cresc.*

f *fp* *cresc.*

f *p* *cresc.*

f *p*

- 28) Resist the temptation to retard.
29) To be performed with brilliance.
30) Here the first tempo is to be resumed. With tender feeling.

31) Slightly accelerating - as will probably be instinctive.

32) Again retard decidedly. This time the crescendo ends in *ff*.

33) The crescendo must continue to the end of the measure, so that the *p* may enter suddenly.

34) It is more effective to regard the two preceding measures as a preparation for the return of the first tempo, which would then appear in this measure.

35) Blithely, rather faster, and pressing on in brilliant style to the close

SCHERZO

Allegretto vivace (♩ = 92)

103

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings such as *p*, *sf*, *pp*, *f*, and *ff*, as well as articulation like staccato and trills. Fingerings are indicated by numbers 1-5. Performance instructions include *a tempo*, *poco rit.*, and *cresc.*. Measure numbers 36, 37, 38, and 39 are clearly marked. The score ends with a double bar line and a repeat sign.

36) The staccato in the left hand must be very crisp and short, and must be executed from the wrist.

37) Simply, and without marked expression.

38) These strokes with increasing power, and in strict time.

39) See Note 37. Use no pedal in these measures.

40) 1 3 2 4 1 3 2 4 1 3 1 2 4 1 2 4 1 3 1 4 41) 1 2 4 1 3

p *ff* *p*

poco cresc. *p* *decresc.*

43) *pp* *sempre stacc.* 44) *cresc.* *p* *decresc.*

40) Wait for the fortissimo chord to die quietly away before proceeding to the execution of the staccato figures.

41) Here also wait until the *ff* chord has completely died away before commencing the next figure. The pedal should be lifted immediately after the chord is struck.

42) Make the staccato notes as crisp and short as possible. This passage should be the subject of special study.

43) The fingering given for the left hand will make the detachment of the sixteenth-notes complete.

44) The piano of Beethoven's day did not have the high A . Play unhesitatingly  as in the next measure.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a key with two flats (B-flat and E-flat) and a 2/4 time signature.

System 1: Starts with a piano (*p*) dynamic. The right hand has a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Fingerings are indicated for both hands.

System 2: Continues the piece. The right hand has a series of chords and single notes. The left hand has a rhythmic pattern of eighth notes. The dynamic is *p*. The instruction *sempre stacc.* is written below the staff.

System 3: Continues the piece. The right hand has a series of chords and single notes. The left hand has a rhythmic pattern of eighth notes. The dynamic is *p*. The instruction *poco cresc.* is written below the staff.

System 4: Continues the piece. The right hand has a series of chords and single notes. The left hand has a rhythmic pattern of eighth notes. The dynamic is *poco f sf*. The instruction *cresc.* is written below the staff.

System 5: Continues the piece. The right hand has a series of chords and single notes. The left hand has a rhythmic pattern of eighth notes. The dynamic is *p*. The instruction *staccatissimo* is written below the staff.

45) What was said in Note 42) applies here as well.

46) Before the entrance of this theme, which one may conceive as being played here by horns, a short pause is not only desirable but necessary.

47) To emphasize the rhythmic form a scarcely perceptible accent (or rather *tenuto*) of the eighth-notes is desirable.

48) *p* *cresc.* *sempre staccato* *sopra* *f* *p* *ff* *ff* *ff*

dim. *decresc.* *ritar - dan - do*

48) Animato. One may properly bring a certain amount of virtuosity to the performance of these measures.

49) The return to the first theme must be thoughtfully and carefully considered. This passage can be made very effective by a proper execution.

a tempo (primo)

p sf sf stacc. sf sf

pp tr tr

a tempo

pp poco ritar - dan - do cresc. f sf

50) sf p leggiero sempre staccato

pp

50) The tied notes must be held during their full value.

a tempo 51)

poco ritardando *ff* *p*

poco cresc. *ff* *p*

cresc. *p* *2 stacc. sempre*

decresc. *pp*

sempre staccato *pp*

52)

51) The figure in sixteenth-notes always as crisp and short as possible. The wrist should not become strained or tired.

52) Entirely without the pedal, as light and crisp as possible.

51) *cresc.*

52) *decresc.*

53) *pp*

Ped. *

MENUETTO

54) Moderato e grazioso (♩ = 84)

54) *p*

55) *cresc.*

56) *p*

Ped. *

53) Use the soft pedal in these two measures. Any retardation would mar the effect.

54) The melody must be made to sing with graceful warmth.

55)

56) The left hand part always discreetly. The stress on the C-flat must not resemble a shot from a cannon.

TRIO

57)

58)

57) Strictly in time. The tempo remains the same.

58) As in the first part the half-notes here are also to be *ben tenuto*.

59) *p* *cresc.*

p *cresc.*

tr *cresc.*

dim. *p* *CODA*

decresc. *calando* *pp*

sempre senza Pedale

59) As at the beginning.

60) This "aftersong" very expressively and entirely without pedal.

61) Distinguish the touch of the different fingers; the upper voice legatissimo, the accompanying parts staccatissimo.

62) Presto con fuoco (♩. = 100)

The musical score consists of six systems of piano notation. The first system (measures 62-63) begins with a piano (*p*) dynamic. The second system (measures 63-64) continues the rapid sixteenth-note patterns. The third system (measures 64-65) includes fortissimo (*sf*) and forte (*f*) dynamics, with a 'marc.' (marcato) instruction in the bass staff. The fourth system (measures 65-66) features a piano (*p*) dynamic. The fifth system (measures 66-67) continues the rapid passages. The sixth system (measures 67-68) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. Pedal markings are indicated in measures 64 and 65.

62) This movement is to be played very rapidly. The pedal is used but little throughout so that the figures may stand out with the utmost clearness and distinctness.

63) The use of the pedal to sustain this chord would be contrary to good style.

64) Let these measures ring out like hunting horns. The whole movement seems to bear the character of a hunting piece.

65) The apparently uniform F's must not be sounded monotonously, but with due expression.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) and asterisks (*) are used throughout. The key signature has two flats (B-flat and E-flat).

System 1: Treble and bass staves. Treble staff has many slurs and ties. Bass staff has a 'Ped.' marking and a 'senza Ped.' marking with an asterisk. Fingerings are indicated by numbers 1-5.

System 2: Treble and bass staves. Treble staff has a 'cresc.' marking and a 'ff' marking. Bass staff has a 'Ped.' marking and a 'sf' marking. Fingerings are indicated by numbers 1-5.

System 3: Treble and bass staves. Treble staff has a 'sf' marking and a 'ff' marking. Bass staff has a 'sf' marking and a 'p' marking. Fingerings are indicated by numbers 1-5.

System 4: Treble and bass staves. Treble staff has a 'fp' marking and a 'fp' marking. Bass staff has a 'Ped.' marking and a 'Ped.' marking. Fingerings are indicated by numbers 1-5.

System 5: Treble and bass staves. Treble staff has a 'f' marking and a 'sf' marking. Bass staff has a 'sf' marking and a 'Ped.' marking. Fingerings are indicated by numbers 1-5.

System 6: Treble and bass staves. Treble staff has a 'sf' marking and a 'Ped.' marking. Bass staff has a 'Ped.' marking and a 'Ped.' marking. Fingerings are indicated by numbers 1-5.

68) A scarcely perceptible retard is necessary to mark clearly the return of the principal subject.

69) The horn-motive must be played *p*, until the first sforzato, but the character of the hunting song remains.

70) The staccato notes are of course to be relative in their interpretation. The descending octaves must be significantly performed.

The musical score consists of six systems of staves. The first system shows a piano introduction with a treble and bass staff. The second system begins with a forte (*ff*) dynamic. The third system continues the piece with various musical notations. The fourth system includes a *ff* dynamic marking. The fifth system features a *fp* (fortissimo piano) dynamic and a *marc.* (marcato) instruction. The sixth system concludes with a *f* (forte) dynamic and a *La.* marking. Throughout the score, there are numerous musical notations including notes, rests, and fingerings (1-5) to guide the performer.

71) The imitation in both hands to be played with rhythmical precision, fire, and a certain dash.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like "Ped." and "cresc." are present. A specific measure is marked with a circled "72".

System 1: Measures 1-4. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

System 2: Measures 5-8. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

System 3: Measures 9-12. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

System 4: Measures 13-16. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

System 5: Measures 17-20. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

System 6: Measures 21-24. Includes fingerings like 1, 2, 3, 4, 5 and dynamic markings like *ff*. A "Ped." instruction is present.

72) The editor plays the beginning of this measure *p*, in order to make the crescendo to *ff* so much the greater.

This image shows a page of musical notation, likely for a piano piece. The page contains six systems of staves, each with a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system starts with a piano (p) dynamic and a crescendo (cresc.) marking. The second system features a fortissimo (sf) dynamic. The third system includes a pianissimo (pp) dynamic. The fourth system has a forte (f) dynamic. The fifth system includes a fortissimo (sf) dynamic. The sixth system includes a fortissimo (sf) dynamic and a marcato marking. The page is numbered 73 in the top right corner.

- 73) The pedal is to be lifted very gradually.
74) Hardly audible. The bass figure enters with a sudden *f*
75) See Note 64)

74) This D-flat also must be played 'with emphasis and vigorous expression.

77) Always bear in mind that technical difficulties must be given an especially clear and unhurried execution.

First system of musical notation, measures 1-5. Treble and bass staves. Treble staff has a *rinf.* marking. Bass staff has a *** marking. Fingerings are indicated by numbers 1-5.

Second system of musical notation, measures 6-10. Treble and bass staves. Treble staff has *sf* markings. Bass staff has a *Ped.* marking. Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 11-15. Treble and bass staves. Treble staff has *sf ff* and *sf* markings. Bass staff has a *** marking. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Treble staff has a 78) marking. Bass staff has a *pp leggierissimo* marking. A note in measure 16 is marked *5 non legato e senza Pedale*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Treble staff has a 4 marking. Bass staff has a 5 marking. A note in measure 21 is marked *senza Ped.*. Fingerings are indicated by numbers 1-5.

78) Note 67) applies here with even greater force.

Musical score for piano, measures 76-81. The score is in B-flat major and 3/4 time. It features a continuous eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *cresc.*, *f*, *p*, *fp*, *p*, *cresc.*, and *pp*. Pedal markings (*Ped.*) and a "senza Ped." instruction are present. Measure numbers 79, 80, and 81 are indicated above the staves.

79) The shifting of the principal figure from one hand to the other must be made with humor and spirit.

80) The figure here must be played *non legato*.

81) Before the entrance of the principal subject, a breathing pause is effective. The figure remains henceforth *non legato*.

81) *p*

82) *poco cresc.*

83) *sempre cresc.*

84) *f* *sf* *sf* *sf*

85) *ff*

86) *p*

82) The tempo must not be reduced and the crossing of the hands must be accomplished without interfering with the execution.

83) The difficulty of the skip in the left hand will be encountered by every one. There is but one remedy: Practice.

84) With fire and dash. During these four measures increase in power.

85) The arpeggio short and decided. Make a long pause at the hold.

86) These measures somewhat more quiet than the principal tempo.

87) *p* *f* *sf*

88) *sf* *sf* *sf* *ff* *dolce* *p*

89) *poco* *ri - tar - dan - do* *cresc. -*

90) *f* *ff*

91) *f* *ff*

87) Again *a tempo*.

88) Very quietly and tenderly, and with a decided retard.

89) These four measures gradually faster, viz: the first measure still in slow tempo — but at

90) the Presto is again reached.

91) The chord as short as possible, and the tempo increasing in speed to the end.

Edited by Eugen d'Albert

I

LUDWIG van BEETHOVEN, Op.33

PIANO

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

p

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings (*p*, *sf*) and articulation marks (*<*, *>*). Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and repeat dots.

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First system of musical notation. Treble and bass staves. Treble staff features a series of ascending and descending runs with fingerings (5, 2, 3, 4, 1, 4, 1, 3, 2, 5, 4, 2, 3, 1, 2, 3). Dynamics include *p*, *cresc.*, *sf p*, and *dolce*. Bass staff begins with a forte (*f*) chord and a descending run with fingerings 1 and 5.



Second system of musical notation. Treble staff continues with complex runs and fingerings (1, 3, 3, 4, 1, 3, 1, 4, 3, 1, 4, 1, 3, 3, 1, 2, 4, 1, 3, 2, 1, 3, 1, 4, 3, 4, 1). Bass staff features a steady eighth-note accompaniment.



Third system of musical notation. Treble staff includes a first ending bracket labeled "2." and various fingerings (2, 1, 3, 1, 4, 2, 4, 2, 2, 4, 3, 4, 2, 1, 5, 3, 1, 4, 2, 4, 2, 2, 5, 3, 1). Dynamics include *p*. Bass staff continues with eighth-note accompaniment and fingerings (4, 1, 2, 1, 2, 1, 1, 3, 1, 3, 1, 2, 1, 1, 3). A right-hand section is marked "R.H.".



Fourth system of musical notation. Treble staff features runs with fingerings (3, 1, 2, 3, 1, 2, 3, 1, 3, 4, 2, 4, 5, 2, 1, 4, 1, 1). Dynamics include *cresc.*, *f*, *sf*, and *sf sf sf sf sf sf*. Bass staff has a simple accompaniment with fingerings (1, 3, 1, 4, 1, 4, 1, 2, 3, 4).



Fifth system of musical notation. Treble staff features rapid ascending and descending runs with fingerings (3, 1, 4, 3, 3, 1, 1, 4, 3, 3, 1, 1, 4, 1, 3, 3). Dynamics include *p* and *cresc.*. Bass staff is mostly silent, indicated by whole rests.

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in 3/4 time, key of B-flat major, and consists of two staves. The first staff features a complex melodic line with many slurs and ornaments, while the second staff provides a steady accompaniment. The tempo is marked "Allegretto" and the dynamics include "sf" and "p dolce".

4 2 3

pp *p* *poco cresc.* *cresc.* - - -

1 5 2 1 2 5 1 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The piano accompaniment features a prominent triplet figure in the right hand and a simple bass line in the left hand. The word "cresc." is written above the piano accompaniment in the first system. The score ends with a double bar line.

1 4 3 2 8 1 3 4 3 1

dim.

p dolce

2
4

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 3/4. The score consists of four measures. The first measure shows the voice entering with a quarter note G4, followed by a triplet of eighth notes (A4, Bb4, C5) and a quarter note D5. The piano accompaniment starts with a half note chord (F4, Bb4) and a half note chord (C5, F5). The second measure shows the voice with a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The piano accompaniment has a half note chord (F4, Bb4) and a half note chord (C5, F5). The third measure shows the voice with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The piano accompaniment has a half note chord (F4, Bb4) and a half note chord (C5, F5). The fourth measure shows the voice with a quarter note D5, followed by a quarter note C5, and a quarter note Bb4. The piano accompaniment has a half note chord (F4, Bb4) and a half note chord (C5, F5). The score ends with a double bar line.

The image shows a page from a music manuscript for 'The Bird Song' by Robert Schumann, Op. 10, No. 1. The score is written for piano and consists of two staves, treble and bass. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The tempo marking 'Allegretto' is present. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and fingerings indicated throughout the piece. A repeat sign is visible in the middle of the score. The manuscript is on aged, slightly yellowed paper.

II Scherzo

127

Allegro

The musical score for Scherzo, II, Allegro, is presented in six systems. The first system features a piano (p) and forte (sf) dynamic contrast with various fingerings. The second system continues this pattern with p, sf, p, f, p, f, p, p dynamics. The third system, marked '3) Minore', introduces a crescendo. The fourth system includes fortissimo (ff) and piano (p) dynamics. The fifth system features a crescendo. The sixth system concludes with p, sf, p, sf, p, sf dynamics and fingerings. The score is heavily annotated with fingerings and dynamic markings.

2) Rather fast and with spirit. The staccato notes here are to be made short and crisp.

3) In the contrasting section of the first part of the Scherzo, there must be a prevailing legato, in order to perform the melody with expression and a certain degree of passion.

First system of musical notation for piano, measures 1-6. The right hand features triplets and sixteenth-note patterns, while the left hand plays chords and moving lines. Dynamics include *p* (piano) and *sf* (sforzando). Fingerings and articulation marks like asterisks and 'Led.' are present.

Second system of musical notation for piano, measures 7-12. Continues the melodic and harmonic development with alternating *p* and *sf* dynamics. Includes 'Led.' markings and various fingerings.

Third system of musical notation, marked 'TRIO' (4), measures 13-18. The right hand has a more active role with sixteenth-note runs, while the left hand provides a steady accompaniment. Dynamics range from *p* to *sf*.

Fourth system of musical notation, measures 19-24. Features a crescendo in the right hand and sustained chords. Dynamics include *cresc.*, *sf*, and *f*.

Fifth system of musical notation, measures 25-30. The right hand continues with sixteenth-note patterns, and the left hand has a more complex accompaniment. Dynamics include *p* and *sf*.

4) More animated than the Scherzo but none the less legato.

First system of musical notation. Treble and bass staves. Treble staff begins with a *cresc.* marking. Dynamics include *sf*, *mf*, and *f*. Fingerings are indicated by numbers 1-5 above notes. A slur covers the first two measures of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Dynamics include *p*, *f*, and *sf*. Fingerings are indicated by numbers 1-5 above notes. A slur covers the first two measures of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Dynamics include *f*, *p*, and *sf*. Fingerings are indicated by numbers 1-5 above notes. A slur covers the first two measures of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Dynamics include *p*, *f*, and *sf*. Fingerings are indicated by numbers 1-5 above notes. A slur covers the first two measures of the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Dynamics include *f*, *p*, and *sf*. Fingerings are indicated by numbers 1-5 above notes. A slur covers the first two measures of the treble staff.

5) With the greatest lightness and a touch of coquetry.

III

6) Allegretto

una corda

6) Very simply. This Bagatelle has a decided pastoral character, and must be performed with appropriate tone-color, and a gently swaying rhythm.

1. 2. 3. 4. 5.

tre corde

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

sf *cresc.* *f* *sf* *sf*

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

p

cresc.

f *ff* *decresc.*



First system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*, *sf*, *pp*. Fingerings: 2 3 1 5, 2 3 4 1, 3 1 3, 2 3 1, 2 3 4 1. *una corda* marking below the bass staff.



Second system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *p*, *sf*, *sf*. Fingerings: 2 3 1 3, 2 3 1 5, 2 3 4 1, 2 3 1 2 3 1, 2 3 4 1. *tre corde* marking below the bass staff.



Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *cresc.*, *p*, *sf*, *sf*. Fingerings: 2 3 1, 2 3 4 1, 2 3 1 3, 2 4 3, 2 1, 3 4 3. *5* marking below the bass staff.



Fourth system of musical notation. Treble and bass staves. Dynamics: *sf*, *cresc.*, *f*, *sf*, *sf*, *p*. Fingerings: 2 5, 2 3 4 1, 2 1 3, 2 3 4 1. *2 4* and *3 5* markings below the bass staff.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*, *sf*, *cresc.*, *f*, *sf*, *sf*. Fingerings: 2 3 1 5, 3 4 5, 2 3 1 4 5 3, 4 5 3, 2 3 4, 2 3 1 5, 2 3 4 1. *5* and *2 4* markings below the bass staff.

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

p

cresc. *f* *ff* *accel.*

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

IV

Ld.



Andante

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

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

cresc. *sf* *p*

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

7) Quietly, with tender expression — a song without words.

8) *cresc.*

9) *p dolce*, *cresc.*, *sf*, *p*

10) *sotto voce*, *cresc.*, *sf*

8) A little more restless and agitated.

9) In the mood and tempo of the beginning.

10) The left hand prominent and with great expression.

The musical score consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with fingerings 1, 5, 3, 4, 2, 5, 4, 1, 4, 1, 5, 4, 3, 4, 5, 2, 5, 4, 2, 1, 5, 3, 4, 2, 5. Bass staff has a supporting line with fingerings 3, 2, 1, 3, 1, 1, 2, 3, 2, 1, 3, 4, 3, 2, 1. Dynamics: *p*, *cresc. sf*, *p*.
- System 2:** Treble staff continues the melodic line with fingerings 4, 1, 2, 4, 4, 3, 5, 2, 4, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1. Bass staff has fingerings 5, 1, 5, 2, 3, 1, 2, 2, 1, 2, 1, 2, 1, 4, 3, 1. Dynamics: *cresc.*
- System 3:** Treble staff includes a trill (*tr*) and fingerings 4, 2, 5, 1, 2, 3, 3, 5, 2, 1, 1, 5, 3, 4, 3, 2, 1, 4. Bass staff has fingerings 2, 4, 3, 1, 4, 2, 3, 1, 4, 5, 3, 1, 2, 1, 3, 2. Dynamics: *p*, *cresc.*, *sf*, *p*, *espress.*
- System 4:** Treble staff has fingerings 3, 1, 5, 4, 2, 5, 4, 1, 3, 1, 3, 1, 2, 3, 1, 4, 4, 5, 4, 5, 2, 5, 4, 2. Bass staff has fingerings 1, 5, 4, 1, 4, 5, 2, 1, 2, 4, 5, 3, 2, 3, 2, 1, 4. Dynamics: *cresc.*, *sf*.
- System 5:** Treble staff includes a trill (*tr*) and fingerings 5, 3, 4, 5, 4, 1, 3, 1, 4, 1, 3, 2, 5, 1, 4, 1, 3, 2, 3, 1, 5, 1, 3, 2, 2, 1, 3, 1, 2, 1, 5, 2. Bass staff has fingerings 3, 2, 1, 2, 4, 3, 1, 2, 4, 1, 2, 1, 5, 2, 1, 2, 1, 5, 2. Dynamics: *sf*, *p*, *sf*, *p*, *decresc.*, *pp*.

11) Here also the left hand must stand out strongly with warm coloring.

12) The close must be played with the greatest simplicity.

V

Allegro, ma non troppo

13)

p *cresc.* *f* *sf* *decresc.*

p *cresc.* *f* *sf*

decresc. *p* *sf*

sf *sf*

13) Play this Impromptu in festal spirit, brilliantly and glowingly like a polonaise.

First system of the musical score. The right hand features a melodic line with a five-measure phrase and a triplet. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is present in the right hand.

Second system of the musical score. It begins with a *p* dynamic and a *cresc.* marking. The right hand has a melodic line with various fingerings (1, 2, 4, 3, 4, 3, 3, 4, 1, 3). The left hand has a bass line with fingerings (4, 3, 2, 5, 1). Dynamics include *f* and *sf*. A *decresc.* marking appears at the end of the system.

Third system of the musical score. It starts with a *p* dynamic and a *cresc.* marking. The right hand features a melodic line with trills (tr) and fingerings (2, 4, 3, 2, 4, 3, 2, 4, 3). The left hand has a bass line with fingerings (4, 3, 4, 1, 3, 2). Dynamics include *f* and *sf*. A *decresc.* marking is present.

Fourth system of the musical score. It begins with a *decresc.* marking. The right hand has a melodic line with trills (tr) and fingerings (4, 3, 3, 4, 1, 3). The left hand has a bass line with fingerings (1, 1, 1, 1, 2, 1, 3). Dynamics include *p* and *sf*. A *decresc.* marking is present.

Fifth system of the musical score. It begins with a *p* dynamic. The right hand has a melodic line with trills (tr) and fingerings (2, 4, 3, 2, 4, 3). The left hand has a bass line with fingerings (4, 3, 4, 1, 3, 2). Dynamics include *f* and *sf*. A *decresc.* marking is present.

14) The Trio is to be somewhat slower than the principal movement, and to be played with warm and deep feeling.

The musical score consists of five systems of staves. The first system shows a piano introduction with a bass line featuring a 'Ped.' marking and a treble line with a 'cresc.' marking. The second system continues the piano introduction with a 'p' dynamic. The third system marks the beginning of the main piece with a 'cresc.' marking, followed by a series of 'sf' (sforzando) and 'ff' (fortissimo) markings, and then a 'p' (piano) marking. The fourth system continues the main piece with a 'cresc.' marking and a 'decresc.' (decrescendo) marking. The fifth system concludes the piece with a 'cresc.' marking and a 'f' (forte) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings, as well as performance instructions like 'Ped.' and 'tr' (trills).

15) Accelerating.

16) Resume the first tempo here.

17) With brilliant and festal spirit, like a polonaise, as at the beginning.



First system of musical notation. The upper staff features a melodic line with trills (tr) and a dynamic marking of *sf*. The lower staff includes a descending scale marked *decresc.* and a piano (*p*) section.



Second system of musical notation. The upper staff continues the melodic line with a *sf* marking. The lower staff features a piano (*p*) section with a descending scale.



Third system of musical notation. The upper staff continues the melodic line. The lower staff features a piano (*p*) section with a descending scale and a *cresc.* marking.



Fourth system of musical notation. The upper staff continues the melodic line with a *sf* marking. The lower staff features a piano (*p*) section with a descending scale and a *cresc.* marking.



Fifth system of musical notation. The upper staff continues the melodic line with a *sf* marking. The lower staff features a piano (*p*) section with a descending scale and a *cresc.* marking.

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

sf *p* *cresc.*

5 4 5 4 34 3 2 3 1 3 2 2 1 3 2 1 3 2

ff *sf* *decresc.*

5 5 4 3 2 5 1 5 1

p

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

cresc. *f*

VI

Allegretto, quasi Andante

18) *Con una certa espressione parlante*

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

p *sf* *tr*

18) This entire number must be rendered with great simplicity, like the narration of a short story.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a supporting line with triplets. Dynamics include *cresc.*, *sf*, *p*, and *sf*. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with a trill. Bass staff continues the supporting line. Dynamics include *sf* and *p*. A repeat sign is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a trill. Bass staff features a supporting line. Dynamics include *cresc.*, *ff*, *p*, and *decresc.*. The tempo marking *calando* is present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill. Bass staff contains a supporting line. Dynamics include *pp*, *sf*, and *sf*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a trill. Bass staff contains a supporting line. Dynamics include *p*.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a trill (tr) and several slurs with fingerings (1, 2, 3, 4). Bass staff has chords and slurs.
- System 2:** Treble staff has a trill (tr) and slurs. Bass staff has chords and slurs. Dynamics include *cresc.*, *sf*, *p*, and *sf*.
- System 3:** Treble staff has a trill (tr) and slurs. Bass staff has chords and slurs. Dynamics include *p*, *cresc.*, and *sf*.
- System 4:** Treble staff has a trill (tr) and slurs. Bass staff has chords and slurs. Dynamics include *p*.
- System 5:** Treble staff has a trill (tr) and slurs. Bass staff has chords and slurs. Dynamics include *pp*.
- System 6:** Treble staff has a trill (tr) and slurs. Bass staff has chords and slurs. Dynamics include *cresc.*, *decresc.*, *p*, *calando*, and *pp*.

19) Not dragging, but always quiet.

20) Presto

The musical score is written for piano and consists of six systems. The first system is marked 'Presto' and begins with a piano (pp) dynamic. The second system features a crescendo (cresc.) and fortissimo (ff) dynamics. The third system includes first and second endings. The fourth system returns to piano (pp) dynamics. The fifth system has a piano (p) dynamic. The sixth system ends with a piano (pp) dynamic. The score includes various fingerings, slurs, and articulation marks.

20) This Bagatelle is a perfect Scherzo. It must be played with delicacy, humor and spirit. The tempo should be as fast as possible.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *p*, *f*, *sf*, and *cresc.* (crescendo). The piece features several technical passages, including arpeggiated chords, rapid scale-like runs, and complex fingerings. The notation is arranged in a clear, professional layout, typical of a published musical score.

System 1: Treble staff has a whole rest, followed by a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *cresc.*, *sf*, *f*.

System 2: Treble staff has a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *sf*, *p*, *cresc. sf*.

System 3: Treble staff has a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *sf*, *f*, *sf*, *sf*.

System 4: Treble staff has a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *ff*, *pp*.

System 5: Treble staff has a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *ff*, *pp*.

System 6: Treble staff has a series of eighth notes with slurs and accents. Bass staff has a series of chords. Dynamics: *pp*, *p*, *pp*.

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R.H.
cresc.
sf
f
p
cresc.
sf
ff
p

