


1931

Piano Course: Grade 8, Compositions

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Graduate B
Composition 801

Ballade

Op. 47

Chopin



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO

Composition 801

Ballade

Op. 47

CHOPIN

Of the four ballades which Chopin wrote, this one in A♭ is the most popular. It is interesting to note that when Schumann assured the composer that he liked it the best of all of his compositions, Chopin, after a long, meditative pause, said with great emphasis: "I am glad of that. It is the one I, too, like best". The incident is related in a letter written by Schumann to Kapellmeister Heinrich Dorn.

The work has so many charms, it is no wonder it has become endeared to the hearts of all lovers of Chopin. Its lyric opening theme, its fascinating, original rhythmic effects, its piquant, bewitching second subject (measure 52), so full of playful grace, as well as its magnificently developed climax (measure 213)—one of the finest in piano literature—all these make irresistible appeal.

The composition owes its inspiration to a Polish poem by Adam Mickiewicz, which, in turn, is founded upon an ancient legend about Lake Swetiz, Lithuania. Briefly, the legend runs as follows: "A young knight becomes passionately enamoured of a beautiful maiden whom he meets, clandestinely, at evening, on the shores of the lake. He is unable to ascertain her name, home, or origin, which she persistently refuses to disclose. Her appearance, as well as her disappearance, takes place suddenly, without warning.

"Although at first coquetting with his passion, she is finally touched by his fiery protestations of love, and promises to surrender if he remain true to her, in spite of all temptations, for the space of one month; after which she promises to return, reveal her identity and become his bride, if he still so desire. To this the knight agrees. She meets his oath with a little half-sad, half-incredulous smile and vanishes into the mist.

"After several evenings of lonely, disconsolate wandering, the knight is met, on the self-same spot by another, still more beautiful maiden, whose seductions he withstands for a time, but who finally lures him out on the waters of the lake. When far out, she suddenly throws off her disguise, with the words: 'False lover, where is now thy true love, thy sworn love? Forgotten, forsaken, ere the moon that witnessed thy plighted vows hath run one quarter of its little circle. Behold thy doom! So perish the faithless!' The knight is swallowed up by the treacherous water, while the maiden, with mocking derision, vanishes in a shower of silver mist."

In the musical setting, we are not surprised to find that the details of the poem are not as literally, nor as realistically, worked out as might, perhaps, have been the case with some writers. Chopin's art was one of suggestion rather than of realistic portrayal. Unlike Liszt the realist, Chopin never attempts description in music. He deals with moods evoked by a given situation or event, rather than with the physical aspect of the situation itself. For example, he depicts the awe and terror produced by the tempest, rather than its audible and visible phenomena. His art, then, is an expression of purely psychic processes, a reflex of soul-impressions.

Nevertheless, the characteristics of the two personages in the legend are unmistakably delineated. While the development of the poem is distinctly traced, and therefore easily comprehended by those familiar with the story, this Ballade remains in itself a fine piece of musical workmanship, standing as a great art-work, independently of the legend, which, nevertheless, appeals strongly to the artist.

Quoting Edward Baxter Perry: "The first, warmly emotional, theme of the composition, with its tender, persuasive sadness, its ever-growing passionateness, symbolizes the ardent and impulsive hero of the legend; while the bright, piquant second theme admirably portrays the arch, coquettish heroine, with her airy witcheries and playful grace. It cannot be mistaken, for it compels attention as it enters, after a moment of suspense, with a dainty rhythmic effect in radical contrast to what precedes. Its introduction later, in a different key (measure 144) with different accompaniment and embellishments, may represent the disguise with which the maid attempts to cloak her identity, but the same melody is distinctly traceable through all changes. The superb climax near the close of the work forcibly depicts, at once, the swift approach and resistless sweep of the tempest upon the lake, and the intensity of the emotional situation at the moment of the final catastrophe. Here, too, is heard again the first melody, the hero theme, in a brief return (measure 213), as he makes his last, vain appeal; and we even catch the vanishing ripple of the maiden's mocking laughter (measure 231)."

It is a wonderful musical narrative, depicting a stirring adventure, full of conflicting emotions; and obviously such a picture permits of considerable latitude of portrayal. While all musical natures may react to the same stimuli in the same manner, they do not react to the same degree. Hence, the presentation of one interpreter will doubtless bear the imprint of greater passion, while that of another may lay greater stress upon the purely lyric aspects.

In measure 14, the first six octaves in sixteenth notes may be effectively executed with two hands, instead of with one alone.

In presenting the second theme, beginning in measure 52, try to incorporate all the attributes of the maiden, as set forth in the story. This fine bit of psychological delineation can be effected only through various niceties of touch, rhythm and dynamics.

There is a general tendency on the part of most students to unduly hurry the section, measures 116-135. While it is fluent, and the beginning of "the thickening of the plot", it should nevertheless be presented in a serene manner. It is true the movement up to measure 156 is animated, but only at this point is the agitation first felt, that ushers in the gradual approach to the great climax referred to above.

The text is clearly furnished with all expression and pedal markings, which must be carefully followed.

The interpretation of some of the passages is given below:



The student is by this time, so familiar with the general principles of study and keyboard work, that it is sufficient to remind him that sectional practice is absolutely necessary.

Biographical data concerning François Frédéric Chopin will be found in Lesson 84, HISTORY.

Allegretto

1 mezzo voce

2

3

4

5

6

7

8

9 *f*

10

11 *p*

12

13 *f*

14

15

16

17

18

19 *ten.*

20

21 *f*

22 23 24 25 *cre*

26 *scen* 27 *do* 28

29 *f* 30 *dim.* 31 32

33 *p* 34 *espr.* 35

36 *dim.* 37 *dolce* 38 39 40

espr.

c801 - 15

41 42 43 *cresc.* 44

45 46 47 *p* 48 *una corda* 49

50 51 52 *p* 53 54 55

56 57 58 59

60 61 62 63

The musical score is written for piano on a grand staff. Measures 41-44 show a melodic line in the right hand with fingerings (1, 3, 2, 1, 3) and a supporting bass line. Measure 43 includes a crescendo marking. Measures 45-49 feature a change in texture with chords and a melodic line in the right hand, while the left hand has a more active role. Measure 47 has a piano (*p*) dynamic, and measure 48 has a *una corda* marking. Measures 50-55 continue the melodic development in the right hand with various fingerings and a piano (*p*) dynamic. Measures 56-59 show a more complex rhythmic pattern in the right hand. Measures 60-63 conclude the section with a final melodic phrase in the right hand and a supporting bass line.

64 65 *mf* *tre corde* 66 67

68 69 70 71

72 73 *ten.* 74 75

76 77 *cre* 78 *scen* 79 *do*

80 81 *ff* 82 83

84 85 86 *f* 87

88 89 90 91

92 93 *dim.* 94 *rit.* 95 *p* *a tempo* *cresc.* 15

96 97 98 99 100

101 *dim.* 102 *pp* 103 *p* 104

This musical score page contains measures 105 through 123. It is written for piano in a key with three flats (B-flat major or D-flat minor). The notation is in grand staff (treble and bass clefs). Measures 105-109 and 110-113 are in 4/4 time. Measures 114-117 are in 3/4 time. Measures 118-120 are in 4/4 time. Measures 121-123 are in 4/4 time. The score includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include *dim.* (diminuendo) at measure 114 and *dolce* (dolce) at measure 116. The page number 8 is in the top left corner.

105 106 107 108 109

110 111 112 113

114 *dim.* 115 *dolce* 116 117

118 119 120

121 122 123

124 *leggero* 125 126

127 *poco cresc.* 128 129

130 131 *dim.* 132

133 *cresc.* 134 *tr.* 135 *allargando*

136 *sostenuto* 137 138

139

140 *cresc.*

141

142

143

144 *p*

145

146

147

148

149

150

151

152

153

154

155

156

157 *mezza voce* 158 159

160 161 162

163 164 165 *cresc.*

166 167 168

169 170

171 *molto cresc.* 172

173 *ff* 174 175

176 177 178

179 180 181

182 183 *ffz fz fz* 184 *fz fz*

185 *p* 186 187 *smorz.*

188 189 190

191 192 193

194 195 *dim.* 196

197 *p* 198 199

200

201

202

203

204 *cresc.*

205

206

207

208

209

210

211

212

The musical score is written for piano in a key with three flats (B-flat major or D-flat minor). It consists of five systems of two staves each (treble and bass clef). The measures are numbered 200 through 212. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamics include a crescendo starting at measure 204. The score ends with a double bar line at measure 212.

213 *ff*

214

215

216

217

218

219

220

221

222

223

224

225

226

The musical score is written for piano in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four systems of two staves each (treble and bass clef). The measures are numbered 213 through 226. Measure 213 is marked *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 8, 45). There are also dynamic markings like *ff* and accents. The score is printed on aged, slightly yellowed paper.

stretto

227 *ffz p* 228 229 230 *allargando*

Più mosso

231 232 233

234 235 236

237 238 239 240 241

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SHERWOOD MUSIC SCHOOL

Founded 1895, by WILLIAM H. SHERWOOD

Fine Arts Building

CHICAGO

SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Graduate B
Composition 810

Sonata in D minor

Op. 31, No. 2

Beethoven



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO

Composition 810

Sonata in D minor

Op. 31, No. 2
BEETHOVEN

Beethoven, it is said, had a special predilection for this sonata, which he frequently played in public. The work was composed in 1802, and may well be termed a "human document." As in the case of the "Sonata pathétique", we can hardly resist the impression that the master is distinctly speaking to us, and describing his own experiences: witness all the varied impulses and appeals following one another in quick succession. From these you at once realize that here is the portrayal of a spirit torn by many conflicting thoughts and emotions. An irresistible spell of inspiration pervades the work.

FIRST MOVEMENT

The first movement is a dramatic presentation of conflict and inward struggle. The slow, thoughtful arpeggio of the introductory measure, on the inversion of the dominant chord, is immediately followed by the swift and tremulous figure of the first theme, indicating doubt and anxious suspense. Then the same slow and deliberate arpeggio is repeated in another key, and is followed by a resumption of the *Allegro* movement. In measure 21, there breaks forth a deeply passionate expression of love and longing, forming the second division of the main theme. The motive of the introductory *Largo* is heard a number of times in the bass, and is answered in the treble, by the left hand crossing over the right (measures 22, 26, etc.) In measures 30, 32, etc. the answers become merely single notes.

The second theme appears in measure 41. Its mood is agitated, not unlike that of the first theme, and it is followed by a passage which seems to express courageous resolution against all obstacles (measure 55), merging into something of calm and hope. In this last mood the Exposition section ends.

At the beginning of the Development section we again hear the tones of the introductory *Largo*, and the motive is several times repeated, with changes of chord. A determined struggle now unfolds itself, based chiefly on the second division of the main theme, and this is followed by a series of very slow chords (measures 138-142), and a unison passage leading to the Recapitulation. The *Largo*, quite as at first, breaks off into a recitative, which distinctly foreshadows the famous baritone solo of the Ninth Symphony. It has a very plaintive character, in accordance with the highly personal and intimate note which pervades the entire movement. The first theme is again interrupted by a repetition of the *Largo*, as at its first appearance. Another recitative ensues, and then, with the omission of the whole of the second part of Theme 1, no doubt on account of its having been used so much in the Development, the second theme enters in D minor (measure 175).

The movement closes restfully, but not without a distant echo of the tumult which preceded. The typical Beethoven, indeed, may be characterized as "tumultuous", and the untamable spirit of the master finds one of its most characteristic expressions in this movement. Such heights and depths of sadness, grief, and deep meditation were never before contrasted with such gloomy mutterings and exultant, joyful protests. It hardly seems possible that the sonata form as used by Mozart and Haydn could have become the vehicle of so dramatic an utterance.

The expression marks are numerous, as is to be expected in music of such a highly emotional nature. They should be closely observed, as they give a constant clue to the hidden meaning.

Play the opening measure very softly and mysteriously, without any *crescendo*. After the pause, begin the theme at once at its proper tempo. Measure 20, leading into the second part of the main theme, continues in strict tempo, in keeping with the restless, impulsive mood. Some players prefer to make a slight *rallentando* in this measure.

In measure 41, the appearance of the second theme is marked by a sudden change from *forte* to *piano* (*fp*)—a change quite characteristic of Beethoven in his sonatas, and not to be overlooked. A similar change occurs also in measure 69. Throughout measures 69-71 (and in the similar passage repeated later in the movement), the left hand part should be played softly and evenly, without any *crescendo*.

The arpeggios in measures 97-102 are to be played quietly, without dynamic effects. The final hold (measure 102) may be sustained for a longer time than those in measures 98 and 100.

The left hand part in measures 223-228 must be played clearly and distinctly in spite of the *pp*.

Play the embellishment in measure 6 as follows:

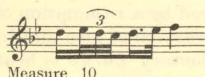


SECOND MOVEMENT

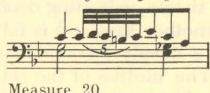
Inward peace and serenity mark the opening of the second movement. A religious feeling pervades the entire movement, with occasional outbursts of indescribable emotion rising and swelling in the heart. An ardent yearning for greater happiness takes possession of the soul, and though the agitation is gently soothed, it begins again and again, to be completely hushed only at the close.

Careful attention must be given to the fingering so as to produce the utmost legato. For example, in measure 30, the last G in the bass should appear to lead into F in the following measure; and the fingering indicated will assist in this effect. The phrasing is highly important; and, with the final employment of the pedal, after all details of execution are mastered, a richly colored piece of soul-painting in tone should result.

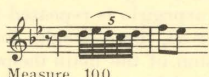
The various embellishments may be played as follows:



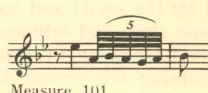
Measure 10



Measure 20



Measure 100



Measure 101

THIRD MOVEMENT

The stamp of originality is upon this movement, particularly in the theme on two constantly reiterated notes, and in the "cross rhythm" caused by the two-beat motive in a three-beat measure. (See measure 43, etc.) It is a rather tuneless motive, to say the least, with a bizarre tinge expressing obstinacy. What does it all signify?

A deep restlessness runs throughout this captivating movement, a striving after something such as was experienced in the first movement, but a less active striving. There is more of resigned effort, accompanied, it is true, by a bitter, almost gnawing grief. And yet, the spirit of phantasy hovers over everything.

A humorous feature sometimes appears, and relieves the initial restless and even gloomy character of the movement, yet it is no mere caprice. Behind even its lightest moments is a certain seriousness and intensity.

Be sure to preserve the rhythm of three beats to the measure. The first note of the right hand comes after the beat, and so receives no accent. The same is true of this figure or motive whenever it occurs. The accompaniment figure in the left hand must be subordinated to the melodic figure in the right hand.

In measures 35-38, the broken octaves are *non legato* and the notes played by the fifth finger and the thumb should be equally strong. This applies also to other similar passages.

The mordent in measures 43 etc. may be played thus:



In measures 163-164, the passage may be fingered thus:



and in measures 165-168, thus:



A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

Largo (♩ = 44-60)
Exposition

Allegro (♩ = 108-120)
T.1

pp *una corda* *p* *cresc.*

Adagio **Largo** **Allegro**

pp *una corda* *p* *cresc.*

sempre cresc. *sin'* *al* *f*

poco stringendo *agitato*

sf *sf*

ben marcato

m.s. *m.d.* *p* *ff*

25

c810-24-3

m.s. *m.d.* *p* *f*
 3 2 3
 5 2 1 3 1 3
 29

m.s. *poco a poco più f e più agitato* *m.s.* *sf*
 4 1 3 1 3 2 4 1 3 1 3
 33

m.s. *sf* *m.s.* *sf*
 4 1 3 1 3 2 4 1 3 1 3
 37

m.s. *sf* *m.s.* *sf* *a tempo* *fp*
 2 4 1 3 1 3 1 3 2 4 1 3 1 3
 41

1 2 3 3 1 4 1 2 3 2 2 3 2 3 2 5 3 2 4 2 1
 poco cresc. *p*
 46

4 2 4 2 1 3 3 3 2 3 1 4 2 4 2
 poco cresc. *cresc.*
 51

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic and a 'Ped.' (pedal) instruction. The second system features a crescendo (cresc.) and a decrescendo (decresc.) marking. The third system includes a piano (p) dynamic and a 'cresc.' marking. The fourth system has a piano (p) dynamic and a 'poco' marking. The fifth system starts with a piano (p) dynamic and a 'cresc.' marking. The sixth system begins with a piano (p) dynamic and a 'cresc.' marking. The page is numbered 77 in the bottom right corner.

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a more rhythmic accompaniment. The key signature has one sharp (F#). The system ends with a measure marked *pesante e* and *cresc. p*. Measure numbers 87 and 88 are indicated.

Second system of the musical score. It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tempo is marked *Largo* and the section is labeled *Development*. Dynamics include *poco sostenuto*, *sf*, *dim. e ritard.*, and *pp una corda*. The system ends with measure number 98.

Third system of the musical score. It continues the development section. Dynamics include *pp*, *m.d.*, and *m.s.*. The system ends with measure number 102.

Fourth system of the musical score. The tempo changes to *Allegro*. The bass staff has a dense texture with triplets, marked *ff* and *tre corde*. The treble staff has a melodic line. The system ends with measure number 106.

Fifth system of the musical score. It continues the *Allegro* section. Dynamics include *ff* and *p*. The system ends with measure number 110.

Sixth system of the musical score. The tempo is marked *ff poco a poco più agitato*. The bass staff has a dense texture with triplets. The system ends with measure number 114.

First system of the musical score. It features a piano accompaniment with a dense, rhythmic texture in the right hand and a more melodic line in the left hand. The key signature has one flat (B-flat). The system includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *sf* (sforzando) and *Reo.* (ritardando). Measure numbers 118 and 119 are indicated at the end of the system.

Second system of the musical score. It continues the piano accompaniment with similar rhythmic patterns. Fingerings and dynamic markings like *sf* and *Reo.* are present. Measure numbers 122 and 123 are indicated at the end of the system.

Third system of the musical score. This system introduces a vocal line in the treble clef, which begins with a rest and then enters with a melodic phrase. The piano accompaniment continues with a driving rhythm. The tempo marking *ff agitato* (fortissimo agitato) is introduced. Measure numbers 127 and 129 are indicated at the end of the system.

Fourth system of the musical score. It features a complex interplay between the vocal line and the piano accompaniment. The piano part has a very active, almost tremolo-like texture. Measure numbers 132 and 133 are indicated at the end of the system.

Fifth system of the musical score. The tempo changes to *dim. poco sostenuto* (diminuendo, poco sostenuto). The piano accompaniment becomes more sustained and less rhythmic. Measure numbers 140 and 141 are indicated at the end of the system.

Sixth system of the musical score. The tempo is marked *Largo* (♩ = 60) *senza rigore del tempo, quasi Recitativo*. The piano part begins with a *pp* (pianissimo) dynamic and is marked *una corda* (one string). The system includes various performance instructions: *p* (piano), *sf dim.* (sforzando then diminuendo), *rallent.* (rallentando), and *con espressione e semplice*. Measure numbers 150 and 151 are indicated at the end of the system.

8 *tativo* **Allegretto** *Adagio* **Lento** *Largo*

poco rit. *p* *tre corde* *cresc.* *sf* *p* *pp*

Allegro

mf
con espressione e semplice

p
poco rit.

pp

cresc.

165

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of 17 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a piano introduction, a main melody with a "sempre cresc." marking, and a final section marked "sf".

Musical score for "The Rose Tree" in 2/4 time. The piece is in D major (one sharp) and 2/4 time. It begins with a piano introduction marked *ff* (fortissimo) in the left hand, consisting of four measures of chords. The main melody is in the right hand, starting with a *f* (forte) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a trill in the final measure of the first phrase. The piece concludes with a *fp* (fortissimo piano) dynamic. The score includes fingerings (1-5) and breath marks (A, T. 2). The piece is marked with a repeat sign and a key signature change to D minor (two flats) for the final phrase. The score is numbered 175.

181 182 183 184 185 186

poco cresc. *poco*

*Re. ** *Re. ** *Re. ** *Re. ** *Re. ** *Re. **

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time and includes a key signature of one sharp (F#). The piano part is written for the right hand (treble clef) and left hand (bass clef). The orchestra part is written for the piano (treble clef) and strings (bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *f*. The piano part features a complex melody with many beamed notes and rests, while the orchestra part provides a rhythmic accompaniment. The score is numbered 187 at the bottom right.

This musical score page contains measures 195 through 233. It is written for piano and voice. The piano part is in G major, with a key signature of one sharp (F#). The voice part is in G major, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The lyrics "cre - scen - do" are present under the voice part. The score is divided into systems, with measure numbers 195, 203, 209, 215, 223, and 233 marked at the end of each system. The final measure (233) is marked with a double bar line and a repeat sign.

195

203

209

215

223

233

sf *sf* *sf* *sf* *dim.*

p *f* *sf* *cre - scen - do* *sf* *ff* *p*

cresc. *f* *p*

p *cresc.* *pp una corda*

Ad. *Ad.*

Musical score for Adagio (♩ = 50), Part II. The score is written for piano and features complex harmonic textures with many triplets and sixteenth-note patterns. It includes dynamic markings such as *p*, *mp*, *mf*, *sf*, and *cresc.*, as well as performance instructions like *cantabile* and *cresc.*. The score is divided into systems, with measures 6, 10, 16, 19, 23, and 26 marked at the end of each system. Fingerings and articulations are indicated throughout.

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. The first system begins with a piano (*p*) dynamic and includes fingerings (e.g., 5 3 2 1, 3 2 1, 5 2 1, 3 2 1). The second system features a *cresc.* marking and a tempo change to *poco più mosso*. The third system includes a *tranquillo* marking and a *pp dolce* dynamic. The fourth system has a *p* dynamic and a *cresc.* marking. The fifth system includes a *p* dynamic and a *pp* marking. The sixth system includes a *sf* marking, a *decresc.* marking, a *rit.* marking, a *p a tempo* marking, and a *p* marking. The score concludes with a *mp* marking and a *p* marking.

The page number 11 is located in the top right corner. The page number 29 is located in the top right corner of the second system. The page number 37 is located in the bottom right corner of the fourth system. The page number 45 is located in the bottom right corner of the fifth system. The page number 50 is located in the bottom right corner of the sixth system.

This page contains six systems of musical notation for piano. The notation includes various dynamics, articulations, and fingerings.

- System 1:** Starts with a piano (*p*) dynamic and a *una corda* instruction. The right hand has a melody with a *mp* dynamic. The left hand has a complex texture with *pp legato*, *cresc.*, and *dim.* markings. Measure numbers 52 and 53 are indicated.
- System 2:** Continues the texture. The right hand has a *mp²* dynamic. The left hand has *pp* and *sf* markings. A *tre corde* instruction is present. Measure numbers 54 and 55 are indicated.
- System 3:** The right hand has a *mf* dynamic. The left hand has *pp*, *cresc.*, and *sf* markings. Measure numbers 56 and 57 are indicated.
- System 4:** The right hand has a *f* dynamic. The left hand has *mf* and *p* markings. Measure numbers 58 and 59 are indicated.
- System 5:** The right hand has a *p* dynamic. The left hand has *p* markings. Measure numbers 60 and 61 are indicated.
- System 6:** The right hand has a *cresc.* marking. The left hand has *cresc.* markings. Measure numbers 62 and 63 are indicated.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 4/4. The piece includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *cres* (crescendo), *cen* (crescendo), *do* (do), *f* (forte), *pp* (pianissimo), *dolce* (dolce), *cresc.* (crescendo), *pp* (pianissimo), *cresc.* (crescendo), *pp* (pianissimo), *cresc.* (crescendo), *sf* (sforzando), *mf* (mezzo-forte), and *sf* (sforzando). Fingerings are indicated by numbers 1-5. The piece is marked *tranquillo* in several places. The page number 13 is in the top right corner. The page number 90 is in the bottom right corner. The page number 810-24-13 is in the bottom right corner.

The first system (measures 68-72) starts with a *p* dynamic and includes a *cres* marking. The second system (measures 73-77) includes a *decresc.* marking. The third system (measures 78-82) includes a *pp dolce* marking and a *cresc.* marking. The fourth system (measures 83-86) includes a *cresc.* marking and a *pp* marking. The fifth system (measures 87-90) includes a *do* marking, a *f* marking, a *cresc.* marking, and a *sf* marking. The sixth system (measures 91-94) includes a *p* marking, a *cresc.* marking, a *sf* marking, a *mf* marking, and a *tranquillo* marking.

87

97

103

Allegretto (♩ = 72-80)

III

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4694

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4706

4712

4718

4724

4730

4736

4742

4748

4754

4760

4766

4772

4778

4784

4790

4796

4802

4808

4814

4820

4826

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4856

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4886

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4898

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4994

5000

[illegible]

Musical score for "The Rose Tree" in 2/4 time, featuring a piano and a vocal line. The piano part begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking, leading to a *f* (forte) section. The vocal line starts with a *f* dynamic and includes a trill marked with a '1 2 4 1' sequence. The score concludes with a final chord and a double bar line.

non legato

1 2 1 2 4

40

appassionato

f

f

46

a tempo

sf *dim.* *p* *f*

23 3

52

58

System 1: Treble and bass staves. Treble staff has a *cresc.* marking and a *f* marking. Fingerings 4 and 5 are indicated. Measure numbers 64 and 65 are shown at the end of the system.

System 2: Treble and bass staves. Treble staff has a *p* marking. Measure numbers 66 and 67 are shown at the end of the system.

System 3: Treble and bass staves. Treble staff has a *cresc.* marking and a *p* marking. Measure numbers 68 and 69 are shown at the end of the system.

System 4: Treble and bass staves. Treble staff has a *cresc.* marking. Measure numbers 70 and 71 are shown at the end of the system.

System 5: Treble and bass staves. Treble staff has a *sf* marking. Measure numbers 72 and 73 are shown at the end of the system.

System 6: Treble and bass staves. Treble staff has a *sf* marking and a *cresc.* marking. Measure numbers 74 and 75 are shown at the end of the system.

Handwritten musical score system 1. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p* (piano) and *f* (forte). Fingerings: 1, 2, 4, 5, 3, 4. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 100.

Handwritten musical score system 2. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p* (piano). Fingerings: 1, 2, 4, 5, 3, 4. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 106.

Handwritten musical score system 3. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *f* (forte). *più animato* (more animated). Fingerings: 1, 2, 4, 5, 3, 4. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 112.

Handwritten musical score system 4. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *f* (forte). Fingerings: 1, 2, 3, 4, 5, 3, 2, 1, 4, 2, 4, 5, 3, 2. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 119.

Handwritten musical score system 5. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Fingerings: 5, 1, 5, 1, 5, 2, 5, 1, 3. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 126.

Handwritten musical score system 6. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. Fingerings: 1, 2, 4, 1, 2, 4, 5, 1, 4, 3. Rehearsal marks: *Red.*, ** Red.*. Measure numbers: 132.

[illegible]

f *p*

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

174

sf *sf*

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

180

sf

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

186

sf *sf* *più agitato*

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

192

sf *sf* *cres* *cen*

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

199

do *sf* *sf* *sf*

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

206

a tempo

2 1 4 1 2 1

sf

p calando dim.

212

2 1 4 1 2 1

pp e ritard.

a tempo p

Re.

218

cresc.

Re.

224

decresc.

p cresc. f

Re.

230

p cresc. dim. p cresc.

Re.

236

1 2 3 5

f p cresc.

1 2 4 5

f

242

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the key signature. The notation is arranged in systems, each consisting of a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *sf* (sforzando), and *p* (piano) are used throughout. Performance instructions include *marcato*, *piu f e poco stringendo*, *a tempo*, *decresc.*, and *sempre*. The page is marked with measure numbers 248, 254, 260, 266, 272, and 277. There are also asterisks and the word "Rea." interspersed within the notation.

First system of the musical score. Treble and bass staves. Treble staff starts with a forte (*sf*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) section. The bass staff has a piano (*p*) dynamic. The system ends with a measure marked 288.

Second system of the musical score. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The system ends with a measure marked 294.

Third system of the musical score. Treble and bass staves. Treble staff has a piano (*p*) dynamic. The system ends with a measure marked 300.

Fourth system of the musical score. Treble and bass staves. Treble staff has a piano (*p*) dynamic. The system ends with a measure marked 306.

Fifth system of the musical score. Treble and bass staves. Treble staff has a piano (*p*) dynamic. The system ends with a measure marked 312.

Sixth system of the musical score. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The system ends with a measure marked 317.

Seventh system of the musical score. Treble and bass staves. Treble staff has a forte (*sf*) dynamic. The system ends with a measure marked 322.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system (measures 328-334) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *cres* and *f*. Fingerings are indicated with numbers 1-5.

The second system (measures 334-340) continues the melodic and rhythmic patterns. Dynamics include *cres*, *cen*, *do*, *dim*, and *in*.

The third system (measures 340-346) shows a continuation of the piece. Dynamics include *u*, *en*, *do*, *cres*, *cen*, and *do*.

The fourth system (measures 346-352) includes a tempo change to *a tempo*. Dynamics include *dim*, *rit*, *pp*, *sf*, and *ff*.

The fifth system (measures 352-358) features a melodic line with dynamics *sf* and *p*.

The sixth system (measures 358-359) concludes the page with a final melodic phrase and a *p* dynamic.

Performance instructions and dynamics are marked throughout the score, including *cres*, *cen*, *do*, *dim*, *in*, *a tempo*, *sf*, *ff*, *pp*, *rit*, and *p*.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The right hand plays a series of eighth-note chords, while the left hand plays a bass line with some chords. Dynamics include *cresc.*, *dim.*, *p*, *cresc.*, and *f*. There are asterisks (*) between measures. The system ends with the measure number 365.

Second system of the musical score. It continues the piece with similar notation and dynamics: *p*, *cresc.*, *dim.*, *p*, *cresc.*. The system ends with the measure number 372.

Third system of the musical score. It features more complex rhythmic patterns and dynamics: *f*, *p*, *cresc.*, *f*, *f*, *p*, *cresc.*. The system ends with the measure number 379.

Fourth system of the musical score. It includes triplets and a *ff* (fortissimo) dynamic. The system ends with the measure number 385.

Fifth system of the musical score. It continues with eighth-note chords and a *p* dynamic. The system ends with the measure number 392.

Sixth system of the musical score. It features fingerings (e.g., 5, 2, 4, 3, 1, 2, 3, 4, 5) and dynamics: *cresc.*, *cen.*, *do*, *p*. The system ends with the measure number 399.

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PIANO COURSE

Grade—Graduate B
Composition 851

La Campanella

Paganini-Liszt



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Sherwood Music School Courses

PIANO

Composition 851

La Campanella

PAGANINI - LISZT

"La Campanella" is a composition often used by concert pianists at the close of their programs, in order to give a final, dazzling display of technical brilliance. The melody is taken from the Paganini Caprice entitled, "La clochette," or "The Little Bell."

Liszt, still a young man, had already captivated many metropolitan audiences, when he first heard Paganini play; but he was so thrilled by the great Italian violinist, that he visioned greater accomplishments for himself. He, therefore, went into seclusion in Paris to develop his dream of becoming the Paganini of the keyboard. That he succeeded most eminently in this endeavor is a matter of history. His phenomenal technical mastery, coupled with unusual creative genius, led to the production of compositions, arrangements and transcriptions which few besides himself could play. In time, however, a host of highly gifted young men, who sat at the master's feet in his retreat in Weimar, Germany, imbibed inspiration to such a degree that the world became familiar with pianistic giants of the caliber of Tausig, Sauer, Rosenthal and Busoni (to mention but a few), whose performances vied with those of the great Hungarian himself. Piano pedagogy, too, advanced with immense strides, so that, today, literally thousands of advanced students, the world over, are adequately equipped to cope with difficulties such as those in "La Campanella," which once were looked upon as insurmountable.

"La Campanella" presents many problems in skip technic. (See Lesson 105, TECHNIC.) It requires a very crisp staccato, speed and brilliance, and must, at all times, have a clear-cut tone and the maximum of sureness. The D#, upon which the skips are chiefly built, very evidently represents the "little bell" which tinkles merrily throughout the composition. You will find that wherever the interval exceeds an octave, the upper tone is best taken with extended, flat, fingers; since the greater the interval, the more imperative it becomes to extend the fingers.

The composition abounds in passage work, mostly of a chromatic nature, for which previous study should have made ample preparation. The problem of meeting the technical requirements without fatigue must be met, as in any other difficult composition, by judiciously-planned practice, which may be divided into the following stages:

1. Slow practice, with full weight, every note to sound full and resonant.
2. The gradual working up to faster tempo. Less weight is used, but much attention to note accuracy must continue.
3. Playing in the fastest possible tempo, with the playing apparatus in a relaxed condition. This stage will be a natural result of the two foregoing stages.

It is in the second stage that ingenuity may be utilized to accomplish the best results; which, by the way, can only be attained very gradually. The muscles must become accustomed to the demands of extra speed without being overstrained. The following plan is recommended:

Play, one day, with considerable speed (not sacrificing accuracy), and continuously for from four to ten minutes, or, until you begin to feel fatigue. The next day play at the same speed, but for a shorter period, say two or three minutes. The third day, practice again at the same speed, but for only a very short period; and on the fourth day rest from this particular kind of practice. On the fifth day resume the work, and you will possibly find that you can continue the fast playing for a considerably longer period, without fatigue. This process may be repeated over and over again.

A biographical sketch of Franz Liszt will be found in Lesson 95, HISTORY. See also further comment under "Eminent Pianists," Lesson 112, HISTORY.

Allegretto

p

p ma sempre ben

marcato il tema

R.H.

L.H.

sempre staccato e p

This image shows a page of musical notation for a piano piece. The music is written on five systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and fingerings. The first system starts with a treble clef and a key signature of three sharps. The second system has a treble clef and a key signature of three sharps. The third system has a treble clef and a key signature of three sharps. The fourth system has a treble clef and a key signature of three sharps. The fifth system has a treble clef and a key signature of three sharps. The notation is complex, with many notes and rests, and includes fingerings and other performance instructions. The page is numbered 3 in the top right corner.

4 8

cresc.

f

8

p *pp*

8

poco rit.

a tempo

R.H. *L.H.* *sempre p*

8

4 3 2 1 4 1 2 1

First system of musical notation. Treble and bass staves. Treble staff has an 8-measure phrase. Bass staff has a 5-measure phrase. Fingering numbers are present below the bass staff: 1 5, 2 4, 1 3, 2 4, 2 4, 3 5.

Second system of musical notation. Treble and bass staves. Treble staff has an 8-measure phrase. Bass staff has a 5-measure phrase. Pedal markings (Ped. *) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase. Bass staff has a 4-measure phrase. Dynamics: *poco sforzato*, *p*. Pedal markings (Ped. *) are present below the bass staff. R.H. and L.H. markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase. Bass staff has a 4-measure phrase. Dynamics: *poco sforzato*, *p*. Pedal markings (Ped. *) are present below the bass staff. R.H. and L.H. markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase. Bass staff has a 4-measure phrase. Dynamics: *poco sforzato*, *p*. Pedal markings (Ped. *) are present below the bass staff. R.H. and L.H. markings are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase. Bass staff has a 4-measure phrase. Dynamics: *poco sforzato*, *p*. Pedal markings (Ped. *) are present below the bass staff. R.H. and L.H. markings are present.

8

p

mf

L.H.

[illegible]

8

L. H.

L. H.

L. H.

This page contains four systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The notation includes complex melodic lines with numerous accidentals, fingerings, and articulation marks. The first system has a measure rest in the bass staff. The second system also has a measure rest in the bass staff. The third system includes a measure rest in the bass staff and a *dim.* (diminuendo) marking. The fourth system includes a *cresc.* (crescendo) marking. The notation is dense and technical, typical of a late 19th or early 20th-century piano composition.

8

3 $\frac{3}{2}$

f

8

8

8

p

8

8

sempre p

8

smorzando

5 5 4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3' and a dashed line. The bass staff begins with a bass clef and the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The second system also consists of a treble and bass staff. The treble staff continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The bass staff continues the bass line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The score concludes with a double bar line.

8. *R.H.*
L.H.
espressivo

Musical score for "The Merry Widow" by Franz Lehár, measures 1-10. The score is in 3/4 time, key of D major, and features a piano introduction. The right hand (R.H.) plays a series of eighth notes, while the left hand plays a series of quarter notes. The score includes a "R.H." marking above the right-hand staff.

Più mosso

p

staccato

p

mf

p

p

p

piu f

p

piu f

p

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p*. Fingerings: 8, 1, 4, 4, 4, 4/9, 2. Pedal markings: *ped.*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *cresc.*. Fingerings: 2/5, 4/5, 2/5, 1/4, 1/3, 2/4, 2/4, 1/3, 2/5, 1/3, 1/4, 2/3, 2/4, 1/5, 1/3, 2/4, 2/5, 1/3, 1/4, 2/3, 2/4, 1/5, 1/3. Pedal markings: *ped.*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *più rinforzando*. Fingerings: 3, 2/3, 3/1, 2/3. Pedal markings: *ped.*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.*. Fingerings: 8. Pedal markings: *ped.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *p*. Fingerings: 8, 5, 3. Pedal markings: *ped.*

8

cresc. - *- molto*

Animato

ff

8

8

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Composition 860

Sonata in A-flat

Op. 26

Beethoven



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PIANO

Composition 860

Sonata in A-flat

Op. 26
BEETHOVEN

The movements of this sonata are practically four unrelated compositions, giving, as it were, four different aspects of Beethoven's reactions to life. There is the serene sublimity of the Theme and Variations, the wayward capriciousness of the Scherzo, the solemn gravity and dramatic pathos of the Funeral March, and the exuberant playfulness of the Rondo.

FIRST MOVEMENT

The theme of the first movement breathes an ardent longing, which colors and illumines all the succeeding Variations, although a different shade of sentiment characterizes each. Thus, with Beethoven, spiritual transformations are effected instead of only formal ones, as is the case with some of his predecessors. This quality is more fully developed in his later works.

Careful and precise pedaling is imperative for a clear delivery of the theme; avoid the common error of distorting it by too much rubato. While the theme must be free, colorful and expressive, it must also be smooth. It must, above all, be impressive, for it is related to the Variations as a text is to a sermon.

Pianists with small hands, who find it necessary to break the first chord in measure 4, should give a distinct accent to the top note, as this is harmonically an appoggiatura (see Lesson 111, HARMONY) which is always an accented note:



The indications as to the delivery of the Variations are very explicit. It must always be remembered that the suggestion of the theme is the chief object in each one. In Variation I, the harmony suggests it much more than the melody, for the first three measures; but in measure 4 the characteristic appoggiatura of the theme (illustrated in the notation above) appears in an inner voice, and is readily recognizable. On the other hand, measures 17-18, etc. have the original right hand part exactly as at first, with merely a varied accompaniment. All of these and similar details will be seen by a careful study of the text.

In Variation II, the melody is given to the left hand, and should be made distinctly audible, although marked *piano*. Variation III is in the rather uncommon tonic minor key, with its signature of seven flats. The syncopated theme is to be brought out "with great expression," but a rather brisk tempo must be maintained.

After the foregoing suggestions, the remaining two Variations should require no special comment.

SECOND MOVEMENT (Scherzo)

The Scherzo, as the term denotes, is light and gay, full of jesting humor, and should be played with the greatest possible exuberance. This, however, demands really first-rate executive ability. The fingers must be very nimble in order to play the thirds clearly, without any loss in tempo. The left hand will also find it no easy task to play the running passage in eighths, especially where they increase in tone and turbulence up to the sudden *fortissimo* at the end.

The Trio gives just the necessary contrast to the rapid rhythm of the Scherzo, and should be played with a fine legato; but its long-drawn-out melody should never lose the gentle undulating movement found in both the right and the left hand parts.

THIRD MOVEMENT

The famous "Funeral March on the Death of a Hero" breaks in and checks the gaiety of the preceding movement. Again we meet with the tonic minor key, although the major is introduced with striking contrast in the second part, beginning in measure 31. There are suggestions of orchestral effects in this movement—the tremolos, like rolls of drums, the general suggestion of the brass in the theme itself, etc.

As a harmonic study, the student will also find in this movement interesting material. Observe the enharmonic changes from flats to sharps, and the remote tonalities involved—for example, in measure 27, the tonic chord of B \flat major, a key which would require nine flats. This chord induces a subtle modulation back to the tonic, A \flat minor, by being treated as a Neapolitan Sixth. (See Lesson 94, HARMONY.)

In this majestic movement, even rhythm must at all times be observed, to typify the march—the human step. "The human step is the symbol of man's destiny"—his progress ever onward.

The movement requires, above all else, great dynamic variation. Played in a monotonous way it becomes heavy and tedious. It is absolutely imperative to strike the chords solidly together, to be in keeping with the impressive dignity of the music.

FOURTH MOVEMENT

The transition from the Funeral March to a rondo—from utmost gravity to levity—is indeed a violent contrast, requiring "lightning change of the emotions." Only once (in the minor section) does the movement express anything but rollicking playfulness and humor.

Good technical equipment is necessary for a brilliant performance of the toccata-like passages. To insure freedom from fatigue, it should be played with the utmost relaxation, and with small tone at first. Portions of the theme may be practiced and accented in various ways.

The indications for dynamics are complete, and should be carefully observed.

A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

I

Andante con Variazioni (♩ = 66-80)

Musical score for the first system of "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. The right hand has a melodic line with various ornaments and dynamics, while the left hand provides a harmonic foundation. The system includes markings for "cresc.", "p", "semplice", "dolce", and "sf".

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a treble and bass staff in B-flat major (two flats) and 3/4 time. The melody in the treble staff is marked with fingerings (e.g., 5, 4, 3, 2, 1) and includes a trill. The bass staff has fingerings (e.g., 2, 1, 4, 5) and a trill. Dynamics include *p cresc.*, *cresc. sf*, and *cresc.*. The tempo marking *poco rit.* is present at the end of the system. The system number '28' is at the bottom right.

Variation I
 Un poco più mosso ($\text{♩} = 66-88$)

Variation I

Un poco più mosso (♩ = 66-88)

[illegible]

52

sf dim.

mf

sf espress. cantabile

55

sf

sf

cres

cen

simile

58

do

p

sf ten.

p

sf ten.

61

p

sf

p

cres - cen - do

p ten.

64

sf

p

68

poco cresc.

sf

dolce espress.

5

Il più animato, ma non troppo (2/2 33-36)

p *più allegro* *tranquillo* *espr.* *grazioso* *simile* *p*

70 72 75 78 81 84

First system of the musical score. The right hand features a complex, rapid arpeggiated pattern with various ornaments and slurs. The left hand provides a steady accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano). Measure numbers 87 and 89 are indicated.

Second system of the musical score. The right hand continues the arpeggiated pattern. The left hand has a melodic line with notes marked with fingerings (e.g., 5, 2, 3, 4, 1, 3, 4). Dynamic markings include *p* (piano), *cres* (crescendo), and *cen* (crescendo). Measure numbers 90 and 91 are indicated.

Third system of the musical score. The right hand features a complex, rapid arpeggiated pattern. The left hand has a melodic line with notes marked with fingerings (e.g., 2, 4, 3, 1, 3, 2, 5, 2, 4, 1). Dynamic markings include *dim.* (diminuendo) and *sf* (sforzando). Measure numbers 93 and 94 are indicated.

Fourth system of the musical score. The right hand features a complex, rapid arpeggiated pattern. The left hand has a melodic line with notes marked with fingerings (e.g., 3, 2, 5, 2, 4, 1). Dynamic markings include *poco rit.* (poco ritardando) and *p a tempo* (piano a tempo). Measure numbers 96 and 97 are indicated.

Fifth system of the musical score. The right hand features a complex, rapid arpeggiated pattern. The left hand has a melodic line with notes marked with fingerings (e.g., 3, 2, 5, 2, 4, 1). Dynamic markings include *p* (piano) and *cresc.* (crescendo). Measure numbers 99 and 100 are indicated.

Sixth system of the musical score. The right hand features a complex, rapid arpeggiated pattern. The left hand has a melodic line with notes marked with fingerings (e.g., 3, 2, 5, 2, 4, 1). Dynamic markings include *p* (piano) and *pp* (pianissimo). Measure numbers 102 and 103 are indicated.

Variation III (Minore)

Più sostenuto (♩ = 80 - 92)

7

legato

p *sostenuto* *cresc.*

espress. sf *p* *sf* *sf* *sf* *sf*

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

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

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

cresc. *cen - do* *f* *p*

107 113 119 125 130 136

Variation IV

Con moto (♩=92)

2 *leggero semplice* *pp* 142
 1 4 3 5 4 5 4
 148
cantabile *pp* *p* 149
 4 1 3 2 3 2 4 5 3
 154
poco agitato *sf* *ten.* *sf* *ten.* *sf* 160
 4 5 2 4 3
 165
calmato *sf* *decresc.* *pp* 170
 3 1 4 1 2 1 3 *pp* 170
 2 1 3

Detailed description of the musical score: The score is for Variation IV, marked 'Con moto (♩=92)'. It consists of six systems of piano and bass staves. The key signature has three flats (B-flat, E-flat, A-flat). The first system (measures 142-148) features a treble staff with a melodic line and a bass staff with chords and single notes. Dynamics include *pp* and *p*. The second system (measures 149-154) continues the melodic and harmonic development. The third system (measures 155-160) is marked *poco agitato* and includes fortissimo (*sf*) and tenuto (*ten.*) markings. The fourth system (measures 161-165) is marked *calmato* and includes a decrescendo (*decresc.*) and piano (*pp*) dynamic. The fifth system (measures 166-170) concludes the variation with a final melodic flourish and a *pp* dynamic. Fingerings and articulation marks are provided throughout the score.

Variation V

9

(♩ = 66-88)

p *dolce tranquillo* *sempre legato* 173

p *cresc.* 176

p *molto espr.* 179

p 182

cresc. *p* 185

mf *dolce* *dim.* *pp* *grazioso* 188

mf dim. p cres. cen

191

do p sf p cresc.

194

p p cresc. poco rit. p a tempo

197

cresc. cresc. cresc.

200

f f decresc.

203

dolce cantando un poco meno mosso

p *tranquillo* *simile*

208

poco cresc. *diminuendo*

213

sempre *calando* *pp cresc.* *rall.* *p*

219

Scherzo

Allegro molto (♩ = 88-112)

II

p *sf* *leggierissimo*

4

sf *sf*

10

p *sf* *p*

16

35

brillante

sf sempre forte

marc.

sf

48

[illegible]

64

cresc.

ff

Fine

67

Trio

L'istesso tempo

75

[illegible]

95

Scherzo D. 958

Marcia funebre sulla morte d'un Eroe

Andante maestoso (♩ = 52-60)

p *sempre molto sostenuto*

cresc. *p dolce*

cresc. *sf* *f*

p *cresc.*

dolente *p* *pp* *sf* *cresc.* *ff*

sf *f* *p* *sf*

First system of the musical score. It features a grand staff with a treble and bass clef. The bass line is marked with *mf* and *p*, while the treble line has *ten.* markings. A *cresc.* marking is present in the bass line. The system concludes with a *ff* dynamic and a measure number of 28.

Second system of the musical score. The bass line continues with *p cresc.* and *f ff* dynamics. The treble line has *f ff* dynamics. The system concludes with a measure number of 31.

Third system of the musical score. The bass line features *p cresc.*, *f*, and *ff* dynamics. The treble line has *sfz* and *f* dynamics. The system concludes with a measure number of 34.

Fourth system of the musical score. The bass line features *p cresc.*, *f*, and *ff* dynamics. The treble line has *p cresc.*, *f*, and *ff* dynamics. The system concludes with a measure number of 36.

Fifth system of the musical score. The bass line features *sfz* and *f* dynamics. The treble line has *f* and *p* dynamics. The system concludes with a measure number of 39.

First system of the musical score. The right hand features a series of chords and arpeggios, with a crescendo leading to a piano (*p*) section. The left hand plays a steady eighth-note accompaniment. Measure numbers 43 and 44 are indicated.

Second system of the musical score. The right hand continues with chords and arpeggios, marked with a piano (*p*) dynamic. The left hand has a melodic line with fingerings (3, 1, 3, 4, 3, 2) and measure numbers 45 and 46. The word "crescen-do" is written across the system.

Third system of the musical score. The right hand features a series of chords and arpeggios, marked with a forte (*f*) dynamic. The left hand has a melodic line with measure numbers 47 and 48. The word "crescen-do" is written across the system.

Fourth system of the musical score. The right hand features a series of chords and arpeggios, marked with a piano (*p*) dynamic. The left hand has a melodic line with measure numbers 49 and 50.

Fifth system of the musical score. The right hand features a series of chords and arpeggios, marked with a piano (*p*) dynamic. The left hand has a melodic line with measure numbers 51 and 52. The word "dolente" is written above the right hand, and "cresc." is written below the left hand.

60

64

ten. *cresc.* *f* *ff* 68

[illegible]

Musical score for the second system of "L'Espresso". The system includes a piano (p) and a double bass (sf) part. The piano part features a melodic line with a "dimin. sempre al" instruction and a "pp" dynamic. The double bass part provides a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro (♩ = 116-144)

This musical score is for Rondo IV, measures 18 through 29. It is written for piano in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The tempo is marked 'Allegro' with a metronome indication of 116-144 quarter notes per minute. The score is divided into six systems, each with a treble and bass staff. Measure numbers 18, 24, and 29 are indicated at the end of the first, fourth, and sixth systems respectively. The piece begins with a piano (*p*) dynamic and a tempo marking of 'p equalmente'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p*, *mf*, *f*, *cresc.*, and *dim.*. The score concludes with a final measure (29) marked *mf*.

p equalmente

p

mf

cresc. *f* *dim.*

p *mf* *mf*

f *mf*

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 complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), and *sf p leggiero* (sforzando piano leggiero). Measure numbers 34 and 35 are indicated at the end of the system.

Second system of the musical score. It continues the complex texture from the first system. A *cresc.* (crescendo) marking is present. Measure numbers 36 and 37 are indicated at the end of the system.

Third system of the musical score. It features a *f sf* (forte sforzando) marking followed by *forte sempre*. The texture remains dense with many beamed notes. Measure numbers 40 and 41 are indicated at the end of the system.

Fourth system of the musical score. It includes a *sf* (sforzando) marking and a *p* (piano) marking. The music shows a variety of rhythmic patterns and articulations. Measure numbers 44 and 45 are indicated at the end of the system.

Fifth system of the musical score. It features a *cresc.* (crescendo) marking and a *p* (piano) marking. The texture is highly complex with many beamed notes. Measure numbers 48 and 49 are indicated at the end of the system.

Sixth system of the musical score. It includes a *mf* (mezzo-forte) marking and a *p* (piano) marking. The music concludes with a final cadence. Measure numbers 52 and 53 are indicated at the end of the system.

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamic markings include *mf* and *p*. Measure numbers 64 and 65 are indicated at the end of the system.

Second system of the musical score. The right hand continues the melodic development with various fingerings (1-5) and slurs. The left hand maintains the accompaniment. Dynamic markings include *p* and *mf*. Measure numbers 66 and 67 are indicated at the end of the system.

Third system of the musical score. The right hand shows more complex rhythmic patterns with slurs and fingerings. The left hand continues the accompaniment. Dynamic markings include *p* and *mf*. Measure numbers 68 and 69 are indicated at the end of the system.

Fourth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand continues the accompaniment. Dynamic markings include *p*, *cres*, and *f*. The word "cen - do" is written below the right hand. Measure numbers 70 and 71 are indicated at the end of the system.

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand continues the accompaniment. Dynamic markings include *f*, *pp*, *cres*, and *sf*. The word "cen - do" is written below the right hand. The instruction "con brio" is written above the right hand. Measure numbers 72 and 73 are indicated at the end of the system.

Sixth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand continues the accompaniment. Dynamic markings include *f*, *pp*, and *sf*. Measure numbers 74 and 75 are indicated at the end of the system.

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 continuous eighth-note accompaniment in the bass and a more complex melody in the treble. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). Fingering numbers (1-5) are present. Measure numbers 92 and 93 are indicated at the end of the system.

Second system of the musical score. It continues the piece with similar rhythmic patterns. Dynamics include *sf* and *p*. Measure numbers 94, 95, 96, and 97 are indicated at the end of the system.

Third system of the musical score. It includes the dynamic marking *p espr.* (piano, esprimo). The music continues with various articulations and dynamics like *sf* and *p*. Measure numbers 98, 99, 100, 101, and 102 are indicated at the end of the system.

Fourth system of the musical score. It features a *cresc.* (crescendo) marking. The music builds in intensity. Measure numbers 103, 104, 105, and 106 are indicated at the end of the system.

Fifth system of the musical score. It includes the dynamic marking *mf* (mezzo-forte). The music continues with flowing eighth-note patterns. Measure numbers 107, 108, 109, and 110 are indicated at the end of the system.

Sixth system of the musical score. It includes the dynamic marking *dim.* (diminuendo). The music concludes with a final flourish. Measure numbers 111, 112, 113, and 114 are indicated at the end of the system.

System 122: Treble and bass staves. Treble staff has a melodic line with a *p* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 122 and 123 are indicated.

System 127: Treble and bass staves. Treble staff has a melodic line with a *p* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 127 and 128 are indicated.

System 132: Treble and bass staves. Treble staff has a melodic line with a *p* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 132 and 133 are indicated.

System 137: Treble and bass staves. Treble staff has a melodic line with a *f* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 137 and 138 are indicated.

System 142: Treble and bass staves. Treble staff has a melodic line with a *f* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 142 and 143 are indicated.

System 147: Treble and bass staves. Treble staff has a melodic line with a *f* dynamic and a *marc.* marking. Bass staff has a rhythmic accompaniment with a *marc.* marking. Measure numbers 147 and 148 are indicated.

First system of the musical score. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a measure marked *cres.* and the measure number 152.

Second system of the musical score. The right hand continues the melodic line, which includes the lyrics "cen - do". The left hand maintains the accompaniment. The system ends with a measure marked *f sf* and the measure number 157.

Third system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand plays the accompaniment. The system concludes with a measure marked *p cres - tranquillo* and the measure number 162.

Fourth system of the musical score. The right hand continues the melodic line, which includes the lyrics "cen - do". The left hand plays the accompaniment. The system ends with a measure marked *cresc. sf* and the measure number 167.

Fifth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand plays the accompaniment. The system concludes with a measure marked *mf* and the measure number 171.

Sixth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand plays the accompaniment. The system concludes with a measure marked *ppp* and the measure number 177.

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