

PAUL WITTGENSTEIN

School for the Left Hand

Schule für die linke Hand

I. Exercises
Fingerübungen

II. Etudes
Etüden

III. Transcriptions
Bearbeitungen

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ERRATA

PREFACE

In the preface to all volumes last paragraph, end of 1st. line, read: **in Vol. II** (not: in Vol. III)

The excerpts from classical compositions in Vol. I start with an excerpt from Beethoven Kreuzer Sonata on page 77 and up to the end of this volume are by mistake printed there instead of at the start of the second volume. They belong to the same group as excerpts from Beethoven Sonatas op. 10 No. 3 and op. 57, printed in Vol. II

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VOLUME III

- 9 Bar 29 bassclef, 1st note, insert : **♯ before F.**
 10 Bar 14, trebleclef : **extend slur to include 1st crotchet (E).**
 10 Bar 20, 2nd crotchet, chord, insert : **♯ 3 times to G's.**
 11 Bar 41, trebleclef, 1st note, insert : **♯ before D.**
 12 Bar 60, 1st quaver, 2nd beat, fingering, read : **1** (not : 3).
 14 Bar 7, 4th quaver, fingering of chord : $\frac{2}{5}$ (not : $\frac{2}{4}$).
 (5)
 14 Bar 8, 3rd chord, notes $\begin{matrix} B \\ G \end{matrix}$: **add dots to notes.**
 17 Bar 81, 3rd beat, quaver A, fingering : read **2** (not : 5).
 17 (*b) VAR., 2nd alternative, bassclef, lower 1st note, read : **G** (not : F).
 18 Bar 8, 1st beat, insert fingering above 1st note : $\frac{1}{2}$.
 19 Bar 36, variant, bassclef, insert : **♭ before 2nd G.**
 19 Bar 44, trebleclef, fingering to G read : **2, 1** (not : 1, 2).
 20 Bar 60, trebleclef, 1st beat, fingering, insert : $\frac{1}{2}$.
 20 Bar 60 bassclef, 1st beat, fingering read : $\frac{1}{5}$ (not : $\frac{1}{5}$).
 20 Bar 62, treble clef, 1st minim, read : **B** (not : D).
 20 Footnote, VAR. (a), trebleclef, 1st beat, fingering, read : $\frac{2}{5}$ (not : $\frac{1}{5}$).
 21 Bar 75, 2nd quavers of the 1st and 2nd crotchet, fingerings, read : $\frac{2}{5}$ (not : $\frac{2}{5}$).
 23 Bar 48, 1st chord, insert : **♭ before D.**
 24 Bar 15, last grace note, insert : **♭ before D.**
 25 Bar 23, trebleclef, top-note of chord, 1st beat, read : **G** (not : A).
 26 Bar 7, 3rd crotchet, fingering 1st demi-semi-quaver, read : **1** (not : 2). 2nd demi-semi-quaver : **2** (not : 1).
 26 Bar 10, trebleclef, last quaver D : **delete fingering 4.**
 27 Bar 25, bassclef, 1st semi-quaver, fingering, read : $\frac{4}{5}$ (not : $\frac{2}{4}$).
 27 Bar 28, bassclef, 2nd crotchet, 4th semi-quaver, read : **E** (not : F).
 28 Bar 7, trebleclef last quaver, read : **1** (not : 5).
 28 Bar 22, 2nd pedal : **move under 3rd quaver.**
 32 Bar 72, 2nd triplet, 1st quaver, read : $\frac{1}{2}$ (not : $\frac{1}{3}$).


EINLEITUNG

In der Einleitung zu allen Bänden, letzter Absatz, Anfang der 1. Zeile : **im 2. Heft** (nicht : im 4. Heft)

Die Stellen aus klassischen Kompositionen im 1. Band, angefangen von der Stelle aus Beethoven's Kreuzer Sonate S. 77 bis zum Schluss des Bandes sind irrtuemlicherweise dort, statt am Anfang des 2. Bandes, abgedruckt. Sie gehoeren in dieselbe Gruppe, wie die Stellen aus Beethoven's Sonaten op. 10 No. 3 and op. 57 im 2. Band.

BAND III

- Takt 29 Bassschlüssel, 1. Note : **♯ vor f.**
 Takt 14, Violinschlüssel : **Bogen bis einschliesslich 1. Viertel (e) verlaengern.**
 Takt 20, 2. Viertel, Akkord : **♯ zu allen drei g.**
 Takt 41, Violinschlüssel, 1. Note : **♯ vor d.**
 Takt 60, 1. Achtel des 2. Viertels, Fingersatz : **1** (nicht : 3).
 Takt 7, 4. Achtel, Fingersatz des Akkords : $\frac{2}{5}$ (nicht : $\frac{2}{4}$).
 (5)
 Takt 8, 3. Akkord $\begin{matrix} h \\ g \end{matrix}$: **Punkte zu den Viertelnoten.**
 Takt 81, 3. Viertel, Achtel a, Fingersatz : **2** (nicht : 5).
 (*b) VAR., Alternative, Bassschlüssel, 1. untere Note : **g** (nicht : f).
 Takt 8, 1. Achtel, Fingersatz ueber 1. Note : $\frac{1}{2}$.
 Takt 36, Variante, Bassschlüssel : **♭ fehlt vor zweitem g.**
 Takt 44, Violinschlüssel, Fingersatz ueber g : **2, 1** (nicht : 1, 2).
 Takt 60, Violinschlüssel, 1. Akkord, Fingersatz ueber b-es : $\frac{1}{2}$.
 Takt 60, Bassschlüssel, 1. Akkord, Fingersatz : $\frac{1}{5}$ (nicht : $\frac{1}{5}$).
 Takt 62, Violinschlüssel, 1. Halbe : **b** (nicht : d).
 Fussnote, VAR. (a), Violinschlüssel, 1. Akkord, Fingersatz : $\frac{2}{5}$ (nicht : $\frac{1}{5}$).
 Takt 75, 2. Achtelnoten im 1. und 2. Viertel, Fingersaetze : $\frac{2}{5}$ (nicht : $\frac{2}{5}$).
 Takt 48, 1. Akkord : **♭ fehlt vor d.**
 Takt 15, letzter Vorschlag : **♭ fehlt vor d.**
 Takt 23, Violinschlüssel, oberste Note des 1. Akkords : **g** (nicht : a).
 Takt 7, 3. Viertel, Fingersatz zum 1. 32tel : **1** (nicht : 2). Zum 2. 32tel : **2** (nicht : 1).
 Takt 10, Violinschlüssel letztes Achtel d : **Fingersatz 4 zu streichen.**
 Takt 25, Bassschlüssel, 1. 16tel, Fingersatz, lies : $\frac{4}{5}$ (nicht : $\frac{2}{4}$).
 Takt 28, Bassschlüssel, 2. Viertel, 4. 16tel : **e** (nicht : f).
 Takt 7, Violinschlüssel, letztes Achtel, Fingersatz : **1** (nicht : 5).
 Takt 22, 2. Pedal gehoert **unter 3. Achtel.**
 Takt 72, 2. Triole, 1 Achtel, Fingersatz : $\frac{1}{2}$ (nicht : $\frac{1}{3}$).

- 32 Bar 78, fingering : insert **4** under **1st** chord.
- 34 Bar 115, small note systems, read : **Execution** (not : VAR. I), and : **VAR.** (not VAR. II)
- 38 Bar 8, 2nd pedal : **move** under **4th** quaver.
- 39 Title "Bunte Blaetter" read : **Op. 99 No. 1** (not : No. 7).
- 39 Bar 8, bassclef, minim insert : accent > .
- 41 Bar 5, trebleclef, last quaver, lowest note of chord, read : **F** (not : E).
- 41 Bar 18, trebleclef, 3rd quaver, fingering, read : $\frac{2}{3}$ (not : $\frac{5}{3}$).
- 42 Bar 24, trebleclef, last beat, 1st quaver : delete **h** before **G**.
- 48 Bar 34, last quaver, insert : **h** before **A**.
- 50 Bar 21 : **pedal missing** at end of bar.
- 51 Bar 32, insert : rit. before 2nd crotchet.
- 51 Bar 34 : **pedal missing** at end of bar.
- 51 Bar 36, trebleclef, 2nd note, read : **semi-quaver** (not : quaver).
- 53 Bar 16, trebleclef, 3rd beat, insert : **semi-quaver rest**.
- 59 Bar 57, bass clef, fingering : delete **1** under dotted minim.
- 60 End of 1st bar, delete : * ped.
- 61 Bar 31, 4th quaver, fingering read : $\frac{1}{5}$ (not : $\frac{3}{5}$).
- 64 Bar 11, bassclef, 3rd beat, read : **demi-semi-quavers**, instead of **hemi-demi-semi-quavers**.
- 66 Bar 30, 1st crotchet, 7th hemi-demi-semi-quaver, fingering : insert **1**.
- 66 Bar 30, 3rd crotchet, 7th hemi-demi-semi-quaver, read : **A** (not : G).
- 66 Bar 31, 3rd crotchet, 8th hemi-demi-semi-quaver, read : **G** (not : A).
- 67 Bar 39 : last 4 notes should be **semi-quavers** (not : demi-semi-quavers).
- 69 Bar 54 : **move pedal to right** under **3rd** note of triplet.
- 72 Bar 72, semibreve chord read : **B-E-B** (not : D \sharp -G-B).
- 72 Bar 81, trebleclef, semibreve chord, fingering must be put exactly next to its note, therefore from top to bottom : 1 to F \sharp , 2 to B, 4 to F \sharp , 5 to D \sharp , 1 to B, none to F \sharp , 3 to D \sharp .
- 72 Bar 83 : **delete F** above lowest note **B**.
- 73 Bar 27 : **move 2nd *** to right under semi-quaver **D**.
- 75 Bar 57, 1st quaver : insert fingering $\frac{1}{2}$.
- 76 Bar 81, 4th semi-quaver of 2nd crotchet, lower note : **G \sharp** (not : A \flat).
- 78 Bar 110, 2nd crotchet, 1st demi-semi-quaver, read : **E** (not : D).
- 80 Bar 125 : **move 2nd pedal to right** under **B**.
- 82 Bar 169, 1st semi-quaver, fingering, insert **1**.
- 82 Bar 191 : **delete 3rd** pedal.
- 85 Bar 255 : **move point of sign**  to right, under **3rd** semi-quaver **E**.

CONTENTS

2nd line, read : **Prelude 3** (not : Prelude 1).

Takt 78, Fingersatz : **4** unter **1**. **Akkord** **hinzufuegen**.

Takt 115, kleine Noten, lies : **Ausfuehrung** (nicht : VAR. I), und : **VAR.** (nicht : VAR. II).

Takt 8, 2. Pedal gehoert **unter 4. Achtel**.

Ueberschrift "Bunte Blaetter" : **Op. 99 No. 1** (nicht : No. 7).

Takt 8, Bassschluessel : Akzent > zur halben Note.

Takt 5, Violinschluessel letztes Achtel, unterste Note des Akkords : **f** (nicht : e).

Takt 18, Violinschluessel, 3. Achtel, Fingersatz : $\frac{2}{3}$ (nicht : $\frac{5}{3}$).

Takt 24, Violinschluessel, 4. Viertel, 1. Achtel : **kein h vor g**.

Takt 34, letztes Achtel : **h fehlt vor a**.

Takt 21 : **Pedal fehlt** am Ende des Taktes.

Takt 32 : rit. vor 2. Viertel.

Takt 34 : **Pedal fehlt** am Ende des Taktes.

Takt 36, 2. Note : **Sechzehntel** (nicht : Achtel).

Takt 16, Violinschluessel, 3. Viertel : **16tel Pause** **hinzufuegen**.

Takt 57, Bassschluessel : **Fingersatz 1** unter der **punktierten Halben** **streichen**.

Ende des 1. Taktes : * **ped. zu streichen**.

Takt 31, 4. Achtel, Fingersatz : $\frac{1}{5}$ (nicht : $\frac{3}{5}$).

Takt 11, Bassschluessel, 3. Viertel : **32tel** **statt 64tel**.

Takt 30 : **Fingersatz 1** zum 7. 64tel des 1. Viertels **hinzufuegen**.

Takt 30, 3. Viertel, 7. 64tel : **a** (nicht : g).

Takt 31, 3. Viertel, 8. 64tel : **g** (nicht : a).

Takt 39, letzte 4 Noten sollen **16tel** (nicht : 32tel) sein.

Takt 54 : **Pedal nach rechts** unter **3. Achtelnote** der **Triole** **zu verschieben**.

Takt 72, Ganztonakkord : **h-e-h** (nicht : dis-g-h).

Takt 81, Violinschluessel, Ganztonakkord, Fingersatz genau zu den zugehoerigen Noten, also (von oben nach unten) : 1 zu fis, 2 zu h, 4 zu fis, 5 zu dis, 1 zu h, keiner zu fis, 3 zu dis.

Takt 83 : **f ueber tiefster Note h** **zu streichen**.

Takt 27 : **2. *** nach rechts unter **16tel d** **zu verschieben**.

Takt 57 : Ueber 1. Achtel **fehlt Fingersatz** $\frac{1}{2}$.


Takt 81, 4. 16tel des 2. Viertels, untere Note : **gis** (nicht : as).

Takt 110, 2. Viertel, 1. 32tel : **e** (nicht : d).

Takt 125 : **2. Pedal nach rechts** unter **h** **verschieben**.

Takt 169, 1. 16tel : **Fingersatz 1** **hinzufuegen**.

Takt 191 : **3. Pedal** **weglassen**.

Takt 255 : **Spitze des Zeichens**  **nach rechts** unter **3. 16tel e** **zu verschieben**.

INHALT

2. Zeile lies : **Prelude 3** (nicht : Prelude 1).

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INHALT

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SCHOOL FOR THE LEFT HAND SCHULE FÜR DIE LINKE HAND

III. TRANSCRIPTIONS

BEARBEITUNGEN

PRELUDE I

“Wohltemperiertes Klavier”

Moderato

J. S. BACH

PIANO

Pedal bei jedem Harmoniewechsel
Pedal at each change of harmony

1 2 1 5 20 3 1 3 $\frac{4}{3}$ 1

1 2 1 3 1 2 1 3 1 2 1 3

dim. *pp* *poco rit.*

25 4 1 4 1 2 1 5 1 2 1 4

a tempo *cres.* *cen-* *do* *poco*

1 2 1 4 1 2 1 4 30 1 2 1 5

a *poco* *ff*

4 4 4 1

p

35

rit.

ped. * *ped.* * *ped.* *ped.*

PRELUDE, No. 3
from the "Small Preludes for Beginners"

PRÄLUDIUM, No. 3
aus den "Kleinen Präludien für Anfänger"

J. S. BACH

Con moto *simile*

PIANO *p*

5 2 4 5 8

5

2 1 2 1 2 1 2 1 1

cresc.

5 4 4

2 1 2 1 2

2

10 1 3 2 3 5 3 1 1 3 2 3 5 3 1

mf

5 3 2 3 2 3

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

15 1 2 1 2 4 1 2 1

dim.

2 3 2 4 2 4 5 3 4

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

p poco a poco cresc.

5 2 3 2 4 5 5 4

20 $\frac{4}{4}$

25

dimin.

30

35

p

cresc.

40

dimin.

40

rit.

p

rit.

Red.
Red. 8

GIGUE

from the Partita in B flat

GIGUE

aus der B dur Partita

J. S. BACH

Allegretto con moto ed espressivo

PIANO

Musical score for Gigue in B-flat major, BWV 999, by J.S. Bach. The score is in 3/4 time and consists of 24 measures. It features a piano accompaniment with a treble and bass clef. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The score includes various performance instructions such as *p*, *cresc. poco a poco*, *dim. poco a poco*, *espressivo*, and *espr.*. Fingerings and articulation marks are clearly indicated throughout the piece.

SICILIENNE (G minor)

SICILIENNE (G moll)

from the 2nd Sonata for Flute and Piano (E flat major) | aus der 2. Sonate für Flöte und Klavier (Es dur)

J. S. BACH

Andantino quasi allegretto

PIANO

The musical score is written for piano in G minor, 3/4 time. It consists of five systems of music. The first system starts with a piano (*p*) dynamic and includes fingerings for the right hand (e.g., 1 2 4 5 4, 5 4 5 4 3) and the left hand (e.g., 4 4 2 4 5 2, 4 2 1). Pedal markings are present below the bass staff. The second system includes a *pp* dynamic and a *poco rit.* instruction. The third system features a *pp* dynamic and a *poco rit.* instruction. The fourth system includes a *pp* dynamic and a *poco rit.* instruction. The fifth system includes a *pp* dynamic and a *poco rit.* instruction. The score is annotated with numerous fingerings and pedal markings.

* Pedal between G and C; if this proves unsuccessful, pedal on the third quaver and half-pedal (Λ) on the fourth, so that the G of the middle voice disappears and the Eb of the melody remains.

* Pedal zwischen G und C. Sollte das nicht gelingen, muss das Pedal auf das 3. Achtel genommen und auf 4 eine halbe Unterbrechung (Λ) gemacht werden, damit das G der Mittelstimme verschwinde, das Es der Melodie aber dennoch gehört werde.

45 *rubato* *Presto* *sognando* *Lento*

pp una corda *pp una corda*

50 *più f risvegliato* *a tempo*

55

accel. e cresc. *rit.*

60 *a tempo* *f* *p*

(a)
Ausführung
Execution

(b)
VAR.

pp p p

una corda

30

(a)

p mf

35 40

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

(b¹) (b²)

len. p

45

con suono ed espressivo

mf p

50

Red.

legato

(a) VAR.

(b¹) VAR.

etc.

(b²) VAR.

etc.

** Der triller hört mit dem Bass G-auf
 ** The trill ends at G in the bass

* If you phrase according to upper slur, use the upper fingering.

* Wenn nach dem oberen Bogen phrasiert wird, nehme man den oberen Fingersatz; den unteren zwei Bögen entspricht der untere Fingersatz.

55

First system of musical notation, measures 55-59. It features a treble and bass staff with complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* is present. A fermata is placed over the final measure of the system.

Second system of musical notation, measures 60-64. It continues the piece with similar rhythmic complexity. Measure 60 is marked with a box containing the number 60. Fingerings and dynamics are clearly indicated.

Third system of musical notation, measures 65-69. This system includes a variety of rhythmic figures and fingerings. A dynamic marking of *p* is used. A fermata is placed over the final measure.

Fourth system of musical notation, measures 70-74. Measure 65 is marked with a box containing the number 65. This system includes a section labeled (a) with a fermata. Dynamics include *p* and *piu f*.

Fifth system of musical notation, measures 75-79. It features a section labeled (a) with a fermata. Dynamics include *p* and *piu f*. A fermata is placed over the final measure.

(a)
VAR.

Sixth system of musical notation, measures 80-84. It is a variation section labeled (a) VAR. It contains a fermata and a dynamic marking of *p*.

(* a) } Siehe Varianten auf Seite 17
 (* b) } See Variants on page 17

ADAGIO

from the Wind Serenade in E \flat K.375

ADAGIO

aus der Bläserserenade in Es-dur K.375

W. A. MOZART

PIANO

p

Adagio

** simile*

*Red. * Red.*

*Red. * **

5

10

15

20

The image shows a piano score for a piece by W.A. Mozart. It consists of two systems of music, each with a treble and bass staff. The first system starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Adagio' and the dynamics are 'piano' (p). The score includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. There are also performance markings like 'simile' and 'Red.' (ritardando). Measure numbers 5, 10, 15, and 20 are boxed. The second system continues the piece with similar notation and markings. The score ends with a double bar line and a fermata over the final notes.

* If the low Eb is played this note is omitted

* Wenn das tiefe Es gespielt wird, bleibt dieser Ton aus

DU BIST DIE RUH

(Rückert)

SCHUBERT - LISZT

Cantabile

PIANO *p*

Du bist die Ruh, der Frie - de mild, die Sehn - sucht du, und

was sie stillt. Ich wei - he dir ——— voll Lust und Schmerz zur Woh - nung

hier ——— Mein Aug' und Herz, ——— mein Aug' und Herz. ———

Kehr' ein bei mir, und schlies - se du still hin - ter

dir die Pfor - ten zu. Treib' an - dern Schmerz aus die - ser Brust,

35 voll sei dies Herz — von dei - ner Lust, — von die - ner Lust. 40

35 voll sei dies Herz — von dei - ner Lust, — von die - ner Lust. 40

45 Dies Au - gen - zelt, von
una corda cresc cen -

50 dei - nem Glanz al - lein er - hellt,
do

55 O füll' es ganz, — O füll' es ganz! Dies Au - gen -
una corda cresc Lunga

60 - zelt, von dei - nem Glanz al - lein er - hellt, 65
cen - do

O füll' es ganz, O füll' es ganz! 70
una corda

* Rasches arpeggio
* Quick arpeggio

CALM SEA
(Goethe)

MEERESSTILLE
(Goethe)

SCHUBERT-LISZT

Largo

PIANO

Tie - fe Stil - le herrscht im Was - ser,

1 1 3 3 1 3

5 oh - ne Re - gung ruht das Meer,

3 5 1 1

lento e portamento

10 und be - küm - mert sieht der Schif - fer

1 1 3 3 3 2 (2) 3

p cresc.

15 glat - te Flä - che rings um - her.

1 2 1 1

p poco meno p

20 Kei - ne Luft von kei - ner Sei - te,

1 1 1 1

pp cresc. molto

* The first arpeggio slow
* Das erste Arpeggio langsam

To - des stil - le fürch - ter - lich.

f *lento* *rit.* *pp*

[25]

In der un - ge - heu - ren Wei - te

p a tempo

re - get [30] kei - ne Wel - le sich.

p *dim.* *rit.*

SONG without WORDS
(Op. 67, No.1)

LIED ohne WORTE
(Op. 67, Nr.1)

MENDELSSOHN

Andante

PIANO

p

poco cresc. *p*

cresc.

10 *poco rit.* *p* *a tempo* *poco rit.* *a tempo*

cresc. *espr. e sostenuto*

15 *f* *piu f*

20 *p* *cresc.* *e* *accel.*

Adagio *a tempo* *ff rit.* *p*

25

Musical notation for measures 25-29. The treble staff contains a melodic line with slurs and accents. The bass staff contains a complex accompaniment with many sixteenth notes and slurs. Dynamics include *cresc.* and *più cresc.*. Fingerings are indicated by numbers 1-5.

Musical notation for measures 30-34. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. Performance markings include *f*, *pochiss. rit.*, *a tempo*, *dim.*, *pp*, and *poco accel.*. Fingerings are indicated by numbers 1-5.

30

Musical notation for measures 35-39. The treble staff features a more active melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *VAR.* section begins in measure 37. Performance markings include *rit.*, *Ped.*, and asterisks. Fingerings are indicated by numbers 1-5.

Musical notation for measures 40-44. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. The instruction *una corda sin' al fine* is written at the end of the section. Fingerings are indicated by numbers 1-5.

35

Musical notation for measures 45-49. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. The piece concludes with a final chord in the bass staff. Fingerings are indicated by numbers 1-5.

SONG without WORDS
(Op. 67, No. 3)

LIED ohne WORTE
(Op. 67, Nr. 3)

MENDELSSOHN

Andante tranquillo *Kurz.*

PIANO *p*

5

cresc. *p*

10

cresc. *p* *(e pochiss. rit.)* *cresc.*

15

p *cresc.* *sosten. ed espr.* *f*

20

p a tempo *piu f* *dim.*

25 *quasi improvvisando*

pp una corda . tranquillo

a tempo

rit. perdendosi

30

p cresc.

mp più

rit.

35

cresc.

ff

meno f

fz

rit.

40

p

(a)

rit.

a tempo p

pp

ten.

45

p

rit.

pp rit.

(a) VAR.

NOCTURNE
from "A Midsummernight's Dream"

NOTTURNO
aus dem "Sommernachtstraum"

MEDELSSOHN

PIANO

Andante

p

5

10

15

20

25

30

35

(ad lib.)

agitato

di nuovo tranquillo

40

mf

45

pp

50

mf

55

ancora più forte

60

a tempo

pp

(a)
VAR.

forte ma dolce

*mit Nachdruck
with emphasis*

110

115

VAR. I

VAR. II

120

quasi timpani ppp

sempre solenne

pp possibile

quasi pizz.

125

trem.

ppp

ppp

pp

rit.

ad lib.

Ped.

Ped.

* If there is time in the last 5 bars, especially in the 2nd and 3rd last, the octave tremolo may be played in semi-demi-quarter triplets.

* Das Octaven tremolo der letzten 5 Takte kann, wo Zeit dazu ist, namentlich im dritt- und vorletzten Takt, statt in 32teln, in 32tel-sextolen ausgeführt werden.

LITTLE STUDY

from Album for the Young

KLEINE STUDIE

aus Jugendalbum

R. SCHUMANN

Sempre *p* e molto egualmente

PIANO

p

red. * *red.* * *red.* * *red.* * *red.* *

red. * *red.* * *red.* * *red.* *

red. * *red.* * *red.* * *red.* * *red.* *

red. * *red.* * *red.* * *red.* * *red.* *

dim.

* *red.* * *red.* * *red.* * *red.* * *red.* *

cresc. - - poco - a - - poco

35

40

(a)

45

cresc.

50

55

60

(a) VAR.

MELANCHOLY

from

Bunte Blätter (Op. 99, Nr. 7.)

SCHWERMUTH

aus

Sehr langsam
(Molto sostenuto)

R. SCHUMANN

PIANO

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.*, *una corda*.

ped. *ped.* *ped.* *ped.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.*.

Nur bei der Wiederholung
Second time only

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *etc.*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.*.

* If the F is tied, use 3 instead of 5

* Wenn das F der Mittelstimme angebunden bleibt, dann statt des 5. den 3.

1 2

una corda *rit. seconda volta*

OSSIA

5 5 5 8 8

BUNTE BLÄTTER, Op. 99, No.7

Andantino espressivo
 Nicht zu schnell, mit Innigkeit
ad lib.

R. SCHUMANN

PIANO

p

(Ped. *) Ped. * Ped. Ped. Ped. *

Ped. Ped. *

1 2

Ped. * Ped.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The system contains two measures. The first measure has a dynamic marking of *fp* and a fingering of 1. The second measure has a dynamic marking of *fp* and a box containing the number 10. Fingerings are indicated by numbers 1-5. Below the staff, there are markings for *ped.* and a fermata.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains two measures. The first measure has a dynamic marking of *ped.* and a fermata. The second measure has a dynamic marking of *ped.* with an asterisk and a fermata. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains two measures. The first measure has a dynamic marking of *ped.* and a fermata. The second measure has a dynamic marking of *ped.* with an asterisk and a fermata. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains two measures. The first measure has a dynamic marking of *ped.* and a fermata. The second measure has a dynamic marking of *pp* and a fermata. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains two measures. The first measure has a dynamic marking of *ped.* and a fermata. The second measure has a dynamic marking of *ped.* with an asterisk and a fermata. The instruction *(poco rit. e portamento)* is written below the staff. Fingerings are indicated by numbers 1-5.

LOVE SONG

LIEBESLIED

(Etude Op. 5, No. 11.)

ADOLPH HENSELT

PIANO

Allegretto tranquillo

p

5

ad lib.

breve

10

ten.

15

ad lib.

breve

mf

20

piu f

2 4 5 1 2 [45] 3 5 5

2 3 4 1 2 3 2 1 13 5 1 2 (a) 1 2 4 a tempo [50] 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 cresc. 1 2 1 2

[55] poco rit. f mf a tempo 2 3 4 1 2 1 2 1 2 1 2 1 2 1 2 1 2

ritard. sin al fine [60] 2 3 1 2 4 1 2 5 13 ** ppp

(a) VAR. Ped.

* The low B is to be held into the next Ped., the other fingers to be released. * Dieses untere H in das nächste Pedal hineinhalten, die übrigen Finger auslassen.
 ** The D# to be struck with the 2nd finger an instant before. ** Das Dis mit dem 2 Finger ganz wenig früher anschlagen.
 U.E. 12329 L.

LITTLE BIRD

VÖGLEIN

E. GRIEG

Allegro leggiero

PIANO

1 2

p

5 4

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

5

cresc.

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

1 2

2 4

2 4

1 2

1 2

5

1 2

10

pp

3

1 2 1

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

5 4

5

3

15

mf

dim.

4 5

4 5

5

3 5

4 5

ped. * *ped.* * *ped.* * *ped.* *

cresc.

2 1

2 1

2 1

2 1

8

f

ped. * *ped.* * *ped.* * *ped.* *

8

20

poco rit.

p a tempo

* Led. * Led. * Led. * Led. *

1

3-1

5

5

pp pochiss. rit.

* Led. * Led. * Led. * Led. * Led. * Led. * 5 3 *

25

3-1

5

6

p a tempo

* Led. * Led. * Led. * Led. * Led. * Led. * 4/5 * Led. 3/5

30

pp

rit.

3 4 2 1 3

* Led. * Led. * Led. * Led. * Led. * Led. * (Led.)

35

a tempo

pp

1 2 3 5

1 3

1 3

* Led. * Led. * Led. *

* Sonst überall 4
 * Everywhere else 4

THE BUTTERFLY

DER SCHMETTERLING

E. GRIEG, Op. 43, No. 1

Allegro grazioso

PIANO

p

(a) VAR.

(b) VAR.

15

pp

ped.

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A box containing the number '15' is placed above the right hand staff. The dynamic marking *pp* is centered between the staves, and the instruction *ped.* is written below the left hand staff.

poco rit.

a tempo

This system contains measures 3 through 6. The tempo changes from *poco rit.* to *a tempo*. The right hand has a complex melodic passage with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a steady accompaniment with fingerings (1, 2, 3, 4, 5). The dynamic marking *pp* from the previous system continues.

20

più f

This system contains measures 7 through 10. The right hand continues its melodic line with slurs and accents. The left hand accompaniment features a crescendo leading to a dynamic marking of *più f* (more forte) centered below the staves. A box containing the number '20' is placed above the right hand staff.

quasi f

dim.

seconda volta p portamento e poco rit.

This system contains measures 11 through 14. The right hand has a melodic line with slurs and accents. The left hand accompaniment features a decrescendo leading to a dynamic marking of *dim.* (diminuendo) centered below the staves. The instruction *seconda volta p portamento e poco rit.* is written below the left hand staff.

2

una corda e rit.

8

This system contains measures 15 through 18. The right hand has a melodic line with slurs and accents. The left hand accompaniment features a decrescendo leading to a dynamic marking of *una corda e rit.* (una corda and ritardando) centered below the staves. A box containing the number '2' is placed above the right hand staff, and the number '8' is written at the bottom right of the system.

50 55

60

poco meno p *cresc.*

65 70

accel. *rit.* *poco f* *più f*

75

f *accel.* *rit.* *p a tempo*

poco a poco ritardando sin' al fine

80 85

p *p*

90 95

p

MELANCHOLY

MELANCHOLIE

E. GRIEG

Largo

PIANO *p*

(a)

10

ten.

ten.

accel.

15

ten.

cresc.

rit.

a tempo

p

20

rit.

rasch

rit.

Adagio

ff

(a)

VAR.

a tempo

p

25

accel. *rit.*

ten. *ten.* *cresc.*

30 *a tempo*

p *cresc.*

rasch *rit.* *Adagio* *a tempo* *poco - a - poco*

ff *p*

(Ped.) (Ped.)

rall.

p

40

CHORUS OF THE BATHERS
from "Huguenots"

CHOR DER BADENDEN
aus den "Hugenotten"

G. MEYERBEER

Poco andante

PIANO

The musical score is written for piano and consists of five systems of two staves each. The first system is marked 'Poco andante' and 'PIANO'. It begins with a forte (*f*) dynamic. The second system includes a 'port.' (portamento) marking and the instruction 'langsam und frei' (slower and free). The third system features a '(poco rit.)' (poco ritardando) marking. The fourth system is marked 'l'accompagnamento sempre pp' (the accompaniment is always pianissimo). The score includes various fingerings, pedaling instructions ('ped.'), and dynamic markings such as *f*, *pp*, and *port.*. The piece concludes with a final cadence in the fifth system.

* This semiquaver and the corresponding ones in the following bars lead to the next note but are not to be played *legato* with it.

* Dieses Sechzehntel, sowie die entsprechenden Noten in den folgenden Takten müssen gestossen, nur dem Geiste nach an die folgende Hauptnote angebunden werden.

The main musical score consists of six systems, each with a piano (treble) and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The first system includes the dynamic marking *poco più f*. The second system is marked with a box containing the number 10 and the dynamic marking *p*. The third system includes the letter *(a)* in parentheses. The fourth system is marked with a box containing the number 15 and the dynamic marking *più f*. The fifth system includes the letter *(a)* in parentheses. The sixth system includes the letter *(a)* in parentheses.

(a)
VAR.
5 4 1
5 1 5

MEDITATION

BACH - GOUNOD

PIANO

p *poco cresc.*

dim. *p rit.* *a tempo* *cantabile*

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

10

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

VAR.

pp

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1

15

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

20

poco rit. *a tempo* 1 1 1 1 1 1 1 1 1 1 1 1 1 1

(a)

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

25

cresc. 3 1 1 1 1 1 1 1 1 1 1 1 1 1

(a) VAR.

1 5 4 2

First system of the musical score. It features a treble and bass clef. The bass line contains numerous fingerings (e.g., 1 3, 2 5 4 2, 5 2 1 2 5 4, 2 5 4 3, 5 2 1 3 5 4 3, 5 2 1 3, 5 1 1 5 4 2, 5 4 2). Performance markings include *ritard.*, *molto dim.*, *p*, and *a tempo*. A dynamic marking *cresc.* is present, along with the instruction *una corda*.

Second system of the musical score, starting with measure 30. It includes a vocal line with lyrics: *do - - - poco - - - a - - - poco - - -*. The piano accompaniment has fingerings such as 2 5 1, 3 2 5, 1 5 3 2, 5 2 1, 2 1 5, 3 2 5 3, 5 3 2 1 4 1, and 2 1 5. Performance markings include *f* and *rit.*.

Third system of the musical score. The piano part features fingerings like 1 2 4 5, 4 2 5 1, 5 4 2, 1 5 3 1, 5 2 5, and (2 1 5). Performance markings include *piuf* and *ff*.

Fourth system of the musical score, starting with measure 35. It includes a vocal line with lyrics: *Frei. (a)*. The piano part has fingerings such as 1 5 4 2, 5 4 3, 5 4 2, 5 4 2, 4 1 2, and 8 5. Performance markings include *ff quasi accel.*, *allarg.*, and *molto dim. p*.

Fifth system of the musical score, starting with measure 40. It includes a vocal line with lyrics: *portam.*. The piano part has fingerings like 1 1 1 1 4 2 4, 4 2 4, and 5 1 2. Performance markings include *rit.* and *portam.*. There are also some markings like *ped.* and ** ped.*.

(a)
VAR.

* Langsames Arpeggio
* Slow arpeggio

SAILORS' CHORUS

from

"Madame Butterfly"

MATROSENCHOR

aus

G. PUCCINI

Appassionato e rubato

PIANO

f *molto dim.* *quasi pizz. pp*

Andante serioso

Red. una corda

stacc.

Red. *la melodia cantanda* *Red.*

poco meno pp *dim.*

pp

30

Ped.

35

mf

*

40

pp

poco meno pp

Ped.

45

ad lib.

ten.

pp

50

più pp

mappp

55

rit.

ppp

ppp

quasi pizz.

*

QUINTET
from

“Meistersingern”

QUINTETT
aus den

R. WAGNER

Larghetto
Weich und vollstimmig

PIANO

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The score includes various performance instructions such as *ad lib.*, *a tempo*, *pochiss. rit.*, and *crescendo*. Fingering is indicated by numbers 1-5 above or below notes. There are also dynamic markings like *p* and *f*. The score is marked with measure numbers 5, 10, and 15. The piano part features complex textures with many sixteenth and thirty-second notes, while the vocal part is more melodic and expressive.

perdendosi quasi niente

Strahlend
pochiss. rit.
ff
ma dolce

perdendosi quasi niente
pochiss. rit.

sempre diminuendo
pochiss. rit.

An dieser Stelle denke man sich den Vorhang herabgelassen.
Here the curtain falls.

breve
ten.

* D \flat silent touch with 2nd finger.
** G \flat silent touch.

* Hier wird das "Des" mit dem 2 Finger stumm angeschlagen.
** Hier wird das "Ges" stumm angeschlagen.

ISOLDE'S LOVE DEATH

ISOLDENS LIEBESTOD

Introduzione
Molto lento

WAGNER - LISZT

PIANO

5 Molto moderato

* Hold the C a moment and then change Ped.

[* Das C einen Augenblick allein halten und darnach das Pedal wechseln
U.E.12329 L.

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

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

Tremolo

2 4 1 1 2 3 5

15 4 4 8 1

2 5 1 1 5 2 5 3

* This and the following tremolos may be played faster.

* Dieses und die folgenden Tremolos nach Belieben rascher mit entsprechend grösserer Anzahl Noten.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and fingerings. Includes a *Red.* marking and a star symbol.

Second system of musical notation, continuing the piece with intricate fingerings and a *Red.* marking.

Third system of musical notation, starting with a boxed measure number '20'. Includes a *Red.* marking and a circled '1'.

Fourth system of musical notation, showing complex rhythmic patterns and fingerings.

Fifth system of musical notation, starting with a boxed measure number '25' and a *p* dynamic marking.

Sixth system of musical notation, starting with a *p più forte* dynamic marking and a circled '3'.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation. It begins with a circled number '30' in the left margin. The right hand continues with a dense melodic texture, including a section with a dotted line and a fermata. The left hand has a steady accompaniment. Fingering is clearly marked.

Third system of musical notation. The right hand has a more active melodic line with many slurs and ties. The left hand accompaniment is consistent. Fingering numbers are present.

Fourth system of musical notation. It starts with the instruction *cresc. molto* (crescendo molto). The right hand has a long, flowing melodic line. The left hand accompaniment is steady. Fingering is indicated.

Fifth system of musical notation. The right hand has a melodic line with a dotted line and a fermata. The left hand accompaniment is steady. The instruction *ausholen!* (ausholen!) is written in the right margin. Fingering is indicated.

Sixth system of musical notation. It begins with a piano (*p*) dynamic. The right hand has a melodic line with many slurs and ties. The left hand accompaniment is steady. Fingering is indicated.

35

4

1 2 2 4

8

5 4

1 2 4 5

8

4 5

Red.

1 2 3 2

1 1 2 4

port.

40

4 5

poco rit.

p a tempo

4

5 1 1 5

5

Detailed description: This page of a musical score, numbered 67, contains six systems of piano music. The first system begins at measure 35. The music is written for piano with a treble and bass clef. It features complex fingering, including a '4' above a measure and '1 2 2 4' above another. A 'Red.' (Reduction) marking is present. The second system includes a 'port.' (portamento) marking. The third system has a 'poco rit.' (poco ritardando) marking. The fourth system is marked '40' and includes a 'p a tempo' marking. The fifth system has a 'poco rit.' marking. The sixth system features a 'p a tempo' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various note values, rests, and fingerings (1, 4, 5, 3) indicated below the notes.

Second system of musical notation, starting with a measure number '45' in a box. It continues the piece with similar notation and fingerings.

Third system of musical notation, including the marking 'Ped.' (pedal) below the bass line.

Fourth system of musical notation, featuring a large slur over a section of the music and various fingerings.

Fifth system of musical notation, including the marking 'rit.' (ritardando) and a large slur.

Sixth system of musical notation, starting with a dynamic marking 'f' (forte) and including triplets and other musical notations.

sempre cresc.

50

p

3

55

pp *cresc.*

1 2 4

pp subito *cresc.*

60

pp subito *cresc.*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), common time signature. Features a melodic line with slurs and a bass line with chords and fingerings. A circled '8' is above the first measure. Fingerings '1 2 4' are indicated above a chord. A circled '7' is below the first measure. The word 'Led.' is written below the bass line.

Second system of musical notation. Treble clef, key signature of three sharps, common time. Features a melodic line with slurs and a bass line with chords and fingerings. A circled '8' is above the first measure. Fingerings '1 2 3 4 5' are indicated above a chord. A circled '7' is below the first measure. The word 'Led.' is written below the bass line. The word 'aussholen!' is written in the middle of the system. The dynamic marking 'ff' is written below the system. A circled '8' is above the final measure. A circled '7' is below the final measure. A circled '65' is in a box above the final measure. A circled '8' is above the final measure. A circled '7' is below the final measure. The word 'Led.' is written below the bass line.

Third system of musical notation. Treble clef, key signature of three sharps, common time. Features a melodic line with slurs and a bass line with chords and fingerings. A circled '8' is above the first measure. A circled '7' is below the first measure. A circled '8' is above the final measure. A circled '7' is below the final measure. The word 'Led.' is written below the bass line.

(a)
VAR.

First system of a musical score in G major (one sharp). It features a grand staff with five staves. The top staff has a treble clef and contains a long, sustained chord with a fermata. The second staff has a treble clef and contains a wavy line. The third staff has a treble clef and contains a melodic line with eighth notes and a fermata. The bottom staff has a bass clef and contains a bass line with eighth notes.

Second system of the musical score, continuing the notation from the first system. It features a grand staff with five staves. The top staff has a treble clef and contains a long, sustained chord with a fermata. The second staff has a treble clef and contains a wavy line. The third staff has a treble clef and contains a melodic line with eighth notes and a fermata. The bottom staff has a bass clef and contains a bass line with eighth notes.

Third system of the musical score, concluding the piece. It features a grand staff with five staves. The top staff has a treble clef and contains a melodic line with a *dim.* (diminuendo) marking and a fermata. The second staff has a treble clef and contains a wavy line. The third staff has a treble clef and contains a melodic line with eighth notes and a fermata. The bottom staff has a bass clef and contains a bass line with eighth notes. A box containing the number 70 is present above the third staff. Fingering numbers (1, 2, 3, 4, 5) are visible throughout the system.

* The 4 over the 3 *legato*.

** The F to sound into the next bar.

* Den vierten Finger über den dritten *legato*.

** Dieses Fis muss in den nächsten Takt hinüberklingen.

*** Execution at the end of the last arpeggio:

*** Das Ende des letzten Arpeggios wird so ausgeführt.

CHACONNE

BACH-BRAHMS

PIANO

5

10

15

20

25

30

*

f *poco rit.* *mf* 35

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

p *sempre legato*

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

40 *sempre legato*

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

45

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

a tempo 50 *ff* *rit.* *fp dolce*

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

cresc. *f* 55 *f*

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

Musical notation for measures 55-59. The system includes a treble and bass clef. The music features a melodic line in the treble with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 55, 56, 57, 58, and 59 are visible.

Musical notation for measures 60-64. The system includes a treble and bass clef. The music features a melodic line in the treble and a bass line. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 60, 61, 62, 63, and 64 are visible.

Musical notation for measures 65-69. The system includes a treble and bass clef. The music features a melodic line in the treble and a bass line. The instruction *sempre f e ben marcato* is written above the staff. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 65, 66, 67, 68, and 69 are visible.

Musical notation for measures 70-74. The system includes a treble and bass clef. The music features a melodic line in the treble and a bass line. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 70, 71, 72, 73, and 74 are visible.

Musical notation for measures 75-79. The system includes a treble and bass clef. The music features a melodic line in the treble and a bass line. The dynamic *fz* (forzando) is indicated. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 75, 76, 77, 78, and 79 are visible.

Musical notation for measures 80-84. The system includes a treble and bass clef. The music features a melodic line in the treble and a bass line. Fingerings are indicated with numbers 1-5. Pedal points are marked with "Ped." and asterisks. Measure numbers 80, 81, 82, 83, and 84 are visible.

75

ped. * *ped.* * *ped.* * *ped.* *

più p ben legato sempre

ped. * *ped.* * *ped.* * *ped.* *ped.* *ped.*

80

molto dolce

ped. *ped.* *ped.* *ped.* *ped.* *una corda* *ped.* *ped.* * (*ped.*) *ped.* *

85

tre corde

ped. * (*ped.*) *ped.* *ped.* *ped.* *ped.* * *ped.* * *ped.* *

cresc. *f*

ped. * *ped.* * *ped.* * *ped.* *

mf *f* *fp*

ped. * *ped.* * *ped.* * *ped.* *

90

Ped. Ped. Ped. Ped.

Tranquillo

Ped. * Ped. poco ten. Ped. Ped. Ped.

95

Ped. Ped. Ped. Ped. Ped. Ped.

p e molto leggiero

Ped. Ped. senza Ped.

100

legato ma leggiero

Pedal bei jedem Harmoniewechsel
Pedal at each change of harmony

Musical notation for the first system, measures 101-104. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated with numbers 1, 2, 3, and 4. The left hand provides a steady accompaniment with quarter notes.

Musical notation for the second system, measures 105-108. Measure 105 is marked with a box containing the number 115. The right hand continues with intricate rhythmic patterns, including a triplet in measure 107. The left hand accompaniment remains consistent.

Musical notation for the third system, measures 109-112. The right hand features a triplet in measure 109 and continues with rhythmic complexity. The left hand accompaniment consists of quarter notes.

Musical notation for the fourth system, measures 113-116. The right hand has a triplet in measure 113. The left hand accompaniment is steady. The tempo marking *pesante* appears below the system.

pesante

Musical notation for the fifth system, measures 117-120. The right hand continues with rhythmic patterns, including a triplet in measure 117. The left hand accompaniment is steady.

Musical notation for the sixth system, measures 121-124. The right hand features a triplet in measure 121. The left hand accompaniment is steady. The dynamic marking *ff* is present in measure 122, and the tempo marking *rit.* appears at the end of the system.

ff

rit.

120

f *a tempo*

125

130

135

p

200

Musical notation for measures 195-200. The system consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with various fingerings (1, 2, 3, 4) and articulation marks. The left hand plays a bass line with chords and single notes. The dynamic marking *ff* is present. Below the staff, the word "Ped." is written under several notes.

poco a poco in tempo

cresc.

sempre cresc.

Musical notation for measures 201-205. The system consists of a grand staff. The right hand plays a series of chords, with a dynamic marking *p* at the beginning. The left hand plays a bass line with chords. The dynamic marking *f* appears at the end of the system. Below the staff, the word "Ped." is written under several notes.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

205

Musical notation for measures 206-210. The system consists of a grand staff. The right hand plays a series of chords, with a dynamic marking *f* at the end. The left hand plays a bass line with chords. Below the staff, the word "Ped." is written under several notes.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

210 *legato*

Musical notation for measures 211-215. The system consists of a grand staff. The right hand plays a melodic line with various fingerings (1, 2, 3, 4, 5) and articulation marks. The left hand plays a bass line with chords. The dynamic marking *fp* is present. Below the staff, the word "Ped." is written under several notes, with asterisks indicating specific pedal points.

Ped.

Ped.

*

Ped.

Ped.

*

Ped.

Ped.

*

Ped.

215

Musical notation for measures 216-220. The system consists of a grand staff. The right hand plays a melodic line with various fingerings (1, 2, 3, 4, 5) and articulation marks. The left hand plays a bass line with chords. The dynamic marking *sempre legato* is present. Below the staff, the word "Ped." is written under several notes, with asterisks indicating specific pedal points.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

Ped.

Ped.

*

220

Musical notation for measures 221-225. The system consists of a grand staff. The right hand plays a melodic line with various fingerings (1, 2, 3, 4, 5) and articulation marks. The left hand plays a bass line with chords. The dynamic marking *p* is present. Below the staff, the word "Ped." is written under several notes, with asterisks indicating specific pedal points.

Ped.

cresc.

*

Ped.

Ped.

cres

*

Ped.

cen

Ped.

do

*

Ped.

Ped.

Ped.

