

BEETHOVEN

Sämtliche Bagatellen

URTEXT



G. HENLE VERLAG

BEETHOVEN

SÄMTLICHE BAGATELLEN

NACH EIGENSCHRIFTEN UND ORIGINALAUSGABEN

HERAUSGEgeben VON

OTTO VON IRMER

FINGERSATZ VON

WALThIER LAMPE

G. HENLE VERLAG MÜNCHEN

INHALT

WoO = Werk ohne Opuszahl nach Kinsky-Halm: Thematisch-Bibliographisches Verzeichniß aller vollendeten Werke Ludwig van Beethovens (München 1955).

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VORWORT

Der vorliegende Band enthält sämtliche Bagatellen von Beethoven, die hier nach der im gleichen Verlag erschienenen Ausgabe der Klavierstücke wiedergegeben werden. Dort finden sich im Vorwort genauere Angaben zur Quellenlage und weitere Bemerkungen allgemeinen Charakters.

BEMERKUNGEN ZU EINZELNEN WERKEN

op. 33

Das Werk wurde 1802 ausgearbeitet, teilweise aber unter Verwertung von Vorarbeiten oder fertigen Stücken aus früheren Jahren.

op. 119

Wie wenig der Wert dieser musikalischen Kostbarkeiten damals allgemein erkannt wurde, geht aus einem Brief des Verlags Peters, dem Beethoven das Werk zuerst anbot, an den Komponisten hervor: „Ihre Stücke sind des Preises unwert, und Sie sollten es unter Ihrer Würde halten, die Zeit mit solchen Kleinigkeiten, wie sie jeder machen könnte, zu verbringen.“

Die ersten Ausgaben dieses Werkes erschienen in nur geringem zeitlichen Abstand Ende 1823 und Anfang 1824 in Paris, London und Wien. Da sie im wesentlichen übereinstimmen, beruhen ihre Abweichungen von der Eigenschrift vermutlich auf Verbesserungen Beethovens. Daher sind, ohne daß im einzelnen darauf verwiesen wurde, eine Anzahl von Bögen, dynamischen und Vortragsbezeichnungen, die in der Eigenschrift fehlen, aus den ersten Ausgaben übernommen worden.

In Nr. 1, Takt 20, entsprechen die beiden ersten Viertel der rechten Hand den ersten Ausgaben; die Eigenschrift hat die Oktavparallelen *as-g*.

In Nr. 7 setzen die ersten Ausgaben in Takt 18 den Diskant dreistimmig, wie auch in unserer Ausgabe wiedergegeben, während die Eigenschrift an der Zweistimmigkeit festhält:



op. 126

Hierfür liegen drei Skizzen aus verschiedenen Zeiten und eine Reinschrift vor, woraus ersichtlich ist, wie sehr Beethoven sich mit diesem Werk beschäftigt hat. Es ist von ihm als Zyklus gedacht, der im Zusammenhang gespielt werden muß. Dies geht aus einer Andeutung im Entwurf zur ersten Bagatelle hervor, wo am Rande steht: „Ciclus von Kleinigkeiten“. Beethoven nannte diese Bagatellen Schott gegenüber in einem Brief: „Wohl die besten, welche ich geschrieben habe“.

PREFACE

The present volume contains the complete Bagatelles of Beethoven, which are here reproduced according to the edition of the pianoforte works already issued by the same publisher. More precise information on sources and further general comments appear in the Preface to that edition.

REMARKS ON INDIVIDUAL WORKS

op. 33

These Bagatelles were worked out in 1802, in part from previous sketches or earlier compositions.

op. 119

How little the value of these musical jewels was then generally recognized can be seen from a letter addressed to Beethoven by the Peters Verlag to which he had first offered these compositions: “Your pieces are not worth the money and you should consider it beneath your dignity to waste time with such trivia that anyone can write.”

The first editions of these Bagatelles appeared after very short intervals in Paris, London, and Vienna the end of 1823 and the beginning of 1824. Since they are essentially alike it is presumed that where they differ from the autograph, this is traceable to Beethoven’s corrections. Consequently a number of slurs, dynamic and expression marks that are missing in the autograph have been taken over from the first editions without special comment.

In No. 1, bar 20, the two first beats in the right hand correspond to the first impressions. The autograph has the parallel octaves *ab-g*.

In the first impressions, the treble in bar 18 of No. 7 is in three parts, as in the present edition, whilst the autograph is in two:



op. 126

Of these Bagatelles we have three sketches dating from different times and a fair copy, which shows how very much these works occupied Beethoven’s attention. He intended them as a cycle (i. e. to be played consecutively), as can be seen by the following marginal annotation on the sketch of the first Bagatelle: “Ciclus von Kleinigkeiten” (Cycle of little Pieces). Beethoven wrote Schott that these Bagatelles “are probably the best I’ve written”.

PRÉFACE

Le présent volume contient toutes les Bagatelles de Beethoven rendues ici d’après la nouvelle édition des Morceaux pour piano parue chez le même éditeur. C’est là que se trouvent, dans la préface, les indications détaillées sur les sources ainsi que d’autres remarques d’un caractère général.

REMARQUES CONCERNANT CERTAINES ŒUVRES

op. 33

Cette œuvre a été terminée en 1802, mais en partie à l’aide de travaux préliminaires ou de morceaux achevés auparavant.

op. 119

On voit, d’après une lettre adressée à Beethoven par l’éditeur Peters à qui le compositeur avait d’abord proposé son œuvre, le peu de cas qu’on faisait à cette époque de ce joyau musical: «Vos morceaux ne valent pas le prix que vous voulez en avoir et c’est au-dessous de votre dignité de passer votre temps à écrire des sotularités telles que tout le monde pourrait en faire.»

Les premières éditions de cette œuvre paraissent à peu d’intervalle à la fin de 1823 et au début de 1824 à Paris, à Londres et à Vienne. Comme dans les grandes lignes elles s’accordent entre elles, on suppose que leur dissemblance d’avec l’autographe est due à des corrections de Beethoven. En conséquence, on a pris des premières éditions – sans les désigner séparément – un certain nombre d’aires, de signes de nuances et d’interprétation qui manquaient dans l’autographe.

Dans le No 1, mes. 20, les 2 premières noires à la main droite correspondent à la première édition; l'autographe a les octaves parallèles *lab-sol*.

Dans le No 7, les premières éditions ont à la mes. 18 le soprano à 3 voix comme le reproduit notre édition, tandis que l'autographe s'en tient aux 2 voix:



op. 126

Pour ces Bagatelles, il existe trois esquisses datant de différentes époques et une copie au net, ce qui montre combien Beethoven a travaillé à cette œuvre. Il l’a conçu comme un cycle qui doit être joué dans un esprit de continuité. Ceci ressort d’une remarque faite en marge de l’esquisse de la première bagatelle: »Cycle de Bagatelles» (Ciclus von Kleinigkeiten). Beethoven les qualifiait ainsi dans une lettre à Schott: «A mon avis, ce sont les meilleures que j’ai écrites.»

BAGATELLE

Komponiert 1797

WoO 52

Presto

1 8 17 26 33 41

(48)

(51)

(62)

(68)

(74)

(82)

(Fine)

⑧9 TRIO

This image shows the top half of page 10 of a guitar score. The page begins with measure 97, which starts with a treble clef, a key signature of one sharp, and a common time signature. The first six measures feature a melodic line in the treble clef with various slurs and fingerings (e.g., 5, 3, 2, 1) above the notes. Measures 7 through 10 are in the bass clef, continuing the melodic line with slurs and fingerings like 3, 2, 1. The score includes a dynamic marking of f (fortissimo) in measure 100.

Musical score page 105, measures 3-5. The score consists of two staves: treble and bass. Measure 3 starts with a forte dynamic. Measure 4 begins with a forte dynamic. Measure 5 begins with a forte dynamic.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a forte dynamic, followed by a measure of eighth-note chords. Measure 13 begins with a forte dynamic. Measure 14 starts with a forte dynamic.

This image shows the second page of a piano score. The top staff is in treble clef and the bottom staff is in bass clef. Measure 130 begins with a forte dynamic. The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 131 continues this pattern, maintaining the eighth-note chordal texture. Measure 132 begins with a forte dynamic, continuing the eighth-note chordal pattern. Measure 133 concludes the section with a forte dynamic, maintaining the eighth-note chordal pattern.

* Pausen für die linke Hand nach der ersten Ausgabe; in Eigenschritt findet sich hier eine Gegenstimme;
Rests in the left hand according to first edition; here the autograph has a voice in contrary motion;
Silences à la main gauche d'après la 1^{re} édition. L'autogr. montre ici une voix en mouvement contraire;



D.C.

SIEBEN BAGATELLEN

Komponiert 1802

Andante grazioso, quasi allegretto

Opus 33

1.

10

16

21

(25)

dolce

(29)

(32)

(37)

(42)

cresc.

sfor.

p

(46)

10
19

cresc.

sf p

51

3

4

5 4 4 1 4

1 4 1 1

56

3 1

1 2 1

sf.

1

59

sf

3

sf

sf

1

3

65

sf

2 i 1

1

i

70

cresc.

f

p

f

cresc.

1 5

5 3

6

(74)

dolce

(78)

(80)

(83)

(87)

(91)

cresc. *f.*

13

Scherzo allegro

2.

(10)

(17) Minore

(22)

(24)

(25)

(40)

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

3-*1* *3*-*1* *3*-*1* *1*-*5*

(49) TRIO

p

sf *sf* *sf*

2-*5* *4* *3*-*1* *3*-*1* *3*-*1* *5*-*4*-*3*-*1* *5*-*2* *5*

(55)

cresc.

sf *sf* *sf*

4-*3*-*1* *3*-*1* *3*-*1* *5*

(61)

p

sf *sf* *sf*

1-*5* *4* *5*-*3*-*1* *3*-*1* *5*-*2* *2* *1*-*2* *2* *3*-*3*

(67)

sf

cresc.

3, *1-5*, *1*, *2*, *3-1*, *2*, *3-1*, *5*-*4*-*2*, *4*-*2*

(73)

sf *sf* *sf* *sf*

3-*1*, *3*-*1*, *3*-*1*, *2*, *4*-*1*, *5*, *5*, *1*, *2*

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

(118)

(124)

(131)

Allegretto

3.

(7)

(12)

(17)

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

(21)

4 2
1 3 2 4 1 2
cresc.

(26)

2, 1, 2
5, 2
ff
3, 2, 1, 3, 2
decresc.

(31)

1, 3, 2
1, 3, 2
sf
1, 2, 3
sf
1
1, 2
4

(36)

2, 4
pp
2, 3, 1, 3, 2, 5
cresc.
2, 3, 1, 3, 2, 5
sf

(41)

2, 4
sf
1, 2, 1, 2, 4, 1
pp
2, 5
2, 4, 1

(46)

cresc.

p

sf

sf

2 4 3
4 3
1 2
2 4
1 3

(50)

sf

cresc.

f

sf

sf

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

(55)

p

sf

sf

cresc.

p

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

(60)

sf

sf

p

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

(65)

cresc.

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

(70)

f

ff

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

Andante

4.

p dolce *cresc.* *sf* *p* 2-1

6.

cresc. *sf* (p) 3-4 5

12.

cresc. *p* *cresc.* *sf* *p* 1. 2. 5.

17.

2 35 1 2 3 1 5 *cresc.*

21.

1 5 2 1 3 4 *p* *cresc.* *f*

26.

2 1 3 4 1-4 *p* *cresc.* *p*

The image shows six staves of musical notation for piano, likely from a classical piece. The staves are arranged vertically, each with a treble clef and a key signature of two sharps. The first staff begins with measure 31, marked 'dolce'. The second staff begins with measure 32, marked 'cresc. sf' and 'p'. The third staff begins with measure 33, marked 'tr'. The fourth staff begins with measure 34, marked 'cresc. sf' and 'p'. The fifth staff begins with measure 35, marked 'tr'. The sixth staff begins with measure 36, marked 'cresc. sf' and 'p'. The notation includes various dynamic markings such as 'tr' (trill), 'cresc.', 'sf' (fortissimo), 'p' (pianissimo), and 'decrec. pp' (decreasing pianissimo). Fingerings are indicated by numbers above or below the notes, such as '1 2 3 4' or '5 1 2 3 4'. The music consists primarily of eighth-note patterns.

Allegro, ma non troppo

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

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

7. *decresc.* *p* *sf* *1* *5*

10. *sf* *sf* *5* *5*

11. *5 4 3* *5 4 3* *cresc.*

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

(19)

(22)

decresc.

1. *ff* *ff*

2. *ff* *ff*

(24)

(28)

cresc.

(31)

p

(35)

cresc.

cresc.

sf

sf

sf

ff

(38)

38

p

cresc.

f

sf

(41)

decresc.

p

cresc.

(44)

f

sf

decresc.

p

(47)

sf

sf₅

(49)

sf

sf₅

(51)

sf

sf₅

(53)

sf

sf₅

cresc.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is divided into measures by vertical bar lines. Each measure contains multiple notes, some of which are grouped by horizontal lines. The dynamics and fingerings are indicated as follows:

- Measure 54: The first staff starts with a dynamic of *p* followed by *cresc.*. The second staff begins with *f*, followed by *sf* (staccato forte). The third staff ends with *decrease.*
- Measure 57: The first staff starts with *p*, followed by *cresc.*. The second staff begins with *f*, followed by *sf*. The third staff begins with *sf*.
- Measure 61: The first staff starts with *p*, followed by *cresc.*
- Measure 65: The first staff starts with *ff*, followed by *sf*. The second staff begins with *decrease.*. The third staff begins with *p*.
- Measure 68: The first staff starts with *p*. The second staff begins with *5* over *3*, followed by *5* over *1*. The third staff begins with *3*.
- Measure 70: The first staff starts with *p*. The second staff begins with *cresc.*. The third staff begins with *3*.

Allegretto quasi Andante*)
Con una certa espressione parlante

6.

9

17

24

31

38

*) „quasi Andante“ nur in der Originalausgabe,
 fehlt in der Eigenschrift.

*) “quasi Andante” in the original edition only;
 missing in the autograph.

*) «quasi Andante» seulement dans l'édition
 originale, manque dans l'autographe.

(41)

(49)

(57)

(63)

(68)

(76)

Presto



(49)

(57)

(65)

(72)

(80)

(87)

28

(96)

(105)

(114)

(123)

(130)

(140)

(149)

The musical score continues with the following measures:

- Measure 105: Treble staff shows a sequence of notes with fingerings 1, 5, 3; 1, 4; 2, 3; 1, 5. Bass staff shows a sequence of chords.
- Measure 114: Treble staff shows a sequence of notes with fingerings 4, 1, 5, 3; 1, 4; 1, 5. Bass staff shows a sequence of chords. Dynamics include *sf*, *f*, *sf*, *sf*, *p*.
- Measure 123: Treble staff shows a sequence of notes with fingerings 3, 1, 2, 1, 5; 2, 1, 5. Bass staff shows a sequence of chords. Dynamics include *cresc.*, *sf*, *sf*, *sf*, *f*, *sf*.
- Measure 130: Treble staff shows a sequence of notes with fingerings 1, 5, 3; 1, 5. Bass staff shows a sequence of chords. Dynamics include *sf*, *sf*, *f*, *sf*, *sf*.
- Measure 140: Treble staff shows a sequence of notes with fingerings 5, 3; 3, 5; 3, 5; 3, 5. Bass staff shows a sequence of chords. Dynamics include *ff*, *sf*, *sf*, *sf*, *p*.
- Measure 149: Treble staff shows a sequence of notes with fingerings 1, 2, 1, 5; 1, 2, 1, 5; 1, 2, 1, 5; 1, 2, 1, 5. Bass staff shows a sequence of chords. Dynamics include *cresc.*, *f*, *sf*, *sf*, *ff*, *sf*, *p*.

BAGATELLE

Komponiert wahrscheinlich 1801

WoO 56

Allegretto

3

1 5 5 4

9

4 5 5 1 5

17 TRIO

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

25

3 1 1 3 1 3 1 3 1

33

1. 2. ff D.C. e poi la Coda

3 1 3 1 3 1 3 1

CODA

41

cresc. f sf p decrease pp

1 1 3 1 3 1 3 1

ELF NEUE BAGATELLEN

Komponiert 1820-22

Allegretto

Opus 119

1.

7

11

22

27

33

41

47

53

59

65

* Nach der Eigenschrift; in den ersten Ausgaben 1. Viertel g^2 , 2. Viertel Pause. Vielleicht eine Korrektur Beethovens.

* According to the autograph; in the first editions 1st beat g^2 , 2nd beat rest. Perhaps Beethoven's own correction.

* D'après l'autographe; dans les premières éditions 1^{er} temps sol^2 , 2^e temps silence. Peut-être une correction faite par Beethoven.

Andante con moto

2.

9

9

10

16

dim.

^{*)} In den ersten Ausgaben hier *cresc.* (wohl versehentlich).

^{*)} The first editions have *cresc.* here (probably by mistake).

^{*)} Dans les premières éditions ici *cresc.* (erreur probable).

20

24

28

32

37

*) Nach der Eigenschrift; die ersten Ausgaben haben C.

*) According to autogr. The first editions have C.

*) D'après l'autogr.; les premières éditions ont Da.

à l'Allemande

3.

ped.

35. * *ped.*

36. *

9.

* 37. *ped.*

38. *

39. *

40. *ped.* *

17.

3 4 3 4 3 4 3 1

25.

2 1 2 3 4

Da capo sin' al segno
 ed allora la Coda

33. CODA

3 4 3 4 3 4

39.

(45)

(51)

Andante cantabile

4.

(5)

(9)

(12)

*.) *h* nur in der Eigenschrift, nicht in den ersten Ausgaben.

*.) *p* in the autograph only, not in the first editions.

*.) *h* seulement dans l'autographe, pas dans les premières éditions.

Risoluto



1.



2.



1.



2.



5



Andante

6. *p*

7 Allegretto
leggiermente (leichtlich vorgetragen)

12

18 *molto leggiermente*

24 *un poco ritard.*

* Nach den ersten Ausgaben; in der Eigen-schrift: $d\sharp^2$ ohne Bögen.

* According to the first editions; the autograph has $d\sharp^2$ without slurs.

* D'après les premières éditions; autographe: $d\sharp^2$ sans arcs.

(30) a tempo

l'istesso tempo (dieselbe Bewegung)

(42)

(47)

(51)

(61)

^{*)} In der Handschrift hier **tr.**, fehlt in den ersten Ausgaben.

^{*)} **tr.** here in the autograph; not found in the first editions.

^{*)} Dans l'autographe ici **tr.**, manque dans les premières éditions.

Allegro, ma non troppo

7.

scherzando

(12)

p

cresc.

poco a poco

il f più f

ff

ped.

Moderato cantabile

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 7 starts with a forte dynamic and includes fingerings such as 2, 2, 3 over 2, 5. Measure 8 begins with a dynamic of 4 over 5, 4. Measures 9 and 10 show various rhythmic patterns with dynamics like bP. and bP.. Measure 11 is a repeat section starting with a dynamic of 2. Measure 12 concludes with a dynamic of cresc. followed by a fermata and a final dynamic of 1.

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. Various fingerings are indicated throughout the measures.

Vivace moderato**)

A musical score for piano, featuring two staves. The top staff uses a treble clef and a B-flat key signature, with a tempo marking of $\frac{3}{4}$. The bottom staff uses a bass clef and a C-sharp key signature. Measure 7 begins with a forte dynamic. Measure 8 starts with a piano dynamic. Measures 9 and 10 show eighth-note patterns. Measure 10 concludes with a fermata over the right-hand notes.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 14 starts with a forte dynamic. Measure 15 begins with a piano dynamic. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

⁴⁾ Die beiden Baßviertel *d* und *dis* nach den ersten Ausgaben; die Eigenschrift hat statt dessen eine halbe Note *d*.

**) Nach den ersten Ausgaben; Eigenschaft:
vivace assai ed un poco sentimentale.

* The two bass quarter-notes (crotchets) d and $d\sharp$ according to the first editions; the autograph has a half note (minim) d .

⁴⁴) According to first editions; the autograph has *virtuce assai ed un poco sentimentale*.

*) Les deux noires à la basse *ré* et *ré ♯* d'après les premières éditions; l'autographe a, au lieu de celles-ci, la blanche *ré*.

<sup>**) D'après les premières éditions; dans l'autographe:
virace assai ed un poco sentimentale.</sup>

Allegramente

10.

Andante, ma non troppo

11.

12.

13.

14.

15.

*) C nach den ersten Ausgaben; Eigenschrift: ♩

*) C according to first editions; autograph: ♩

*) C d'après les 1res éditions; l'autographe:

SECHS BAGATELLEN

Komponiert 1823-24

Andante con moto

Cantabile e compiacente

Opus 126

1. *p dolce* *cresc.* -

(9) *cresc.* -

(14)

(21) *l'istesso tempo* *cresc.* -

(27) *molto ten. non troppo presto*
dim. *p grazioso*

(31) *cresc.* -

The image shows a page of sheet music for piano, likely from a classical piece. The music is arranged in several staves:

- Top Staff (Measures 16-17):** Treble and bass staves. The treble staff has a tempo marking of $\frac{3}{2}$. The bass staff has a tempo marking of $\frac{2}{2}$. Fingerings are indicated above the notes: 3, 5, 2, 5, 1, 2, 1, 3, 1, 4, 1, 2, 3, 1, 3, 4. Dynamic markings include p and p^2 .
- Middle Staff (Measures 12-13):** Treble and bass staves. The treble staff has a tempo marking of $\frac{4}{4}$. Fingerings include 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1. Dynamic markings include *cresc.*, *dim.*, and *pp*. The bass staff has a tempo marking of $\frac{3}{4}$.
- Right Side (Measure 18):** A single measure of treble clef music with a tempo marking of $\frac{4}{4}$ and dynamic p .
- Bottom Left Staff (Measures 1-2):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{2}{4}$ and dynamic f^4 .
- Bottom Middle Staff (Measures 3-4):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$.
- Bottom Right Staff (Measures 5-6):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$.
- Second Part (Measures 12-13):** Treble and bass staves. The treble staff has a tempo marking of $\frac{4}{4}$ and dynamic p . The bass staff has a tempo marking of $\frac{2}{4}$ and dynamic p .
- Bottom Left Staff (Measures 14-15):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$ and dynamic f .
- Bottom Middle Staff (Measures 16-17):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$ and dynamic f .
- Bottom Right Staff (Measures 18-19):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$ and dynamic f .
- Bottom Left Staff (Measures 20-21):** Treble and bass staves. The treble staff has a tempo marking of $\frac{2}{4}$ and dynamic f . The bass staff has a tempo marking of $\frac{4}{4}$ and dynamic f .

A text instruction *La seconda parte due volte* is placed between the middle section and the start of the second part.

* Fingersätze in Kursivsatz aus der Eigenschrift und der Originalausgabe.

***)** Fingering in italics according to mitograph
and original edition.

* Doigté en italique d'après l'autographe et l'édition originale.

Cantabile

(27)

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

(33)

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

(39)

1 2
3 5
2 5 1
f
1 2
f

(45)

1
2
3
4
2
sempre f
4

(51)

1 3
5
3 2
2

(56)

2
5
sf
2 1
1

Musical score for piano, page 10, measures 60-64. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. Measure 60 starts with a dynamic *p*, followed by a melodic line with grace notes and a fermata over the 5th note. Measures 61-62 show eighth-note patterns with dynamics *sf* and *p*. Measures 63-64 feature sixteenth-note patterns with fingerings (5, 2), (2, 4), (4, 2), and (3) above the notes, and dynamics *sf* and *p*.

64

dim. - - - - - *cresc.* - - -

69

dim.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time. Measure 79 starts with a forte dynamic. Measure 80 begins with a half note followed by eighth-note pairs. Measure 81 shows a transition with a bass note and a treble note. Measure 82 features a sustained bass note. Measure 83 includes a bass note and a treble note. Measure 84 consists of eighth-note pairs. Measure 85 concludes with a bass note and a treble note.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 55 starts with a forte dynamic. Measure 56 begins with a piano dynamic and includes a crescendo instruction. Measure 57 starts with a forte dynamic. Measure 58 begins with a piano dynamic. Measure 59 starts with a forte dynamic. Measure 60 begins with a piano dynamic. Measure 61 ends with a forte dynamic.

Andante
Cantabile e grazioso

Cantabile e grazioso

3.

(1) *cresc.* - *>p*

(11) *cresc.* - *p*

(20) *cresc.* - *- dim.* *p* *ped.*

(25) *cresc.* - *ped.*

(31) *cresc.* *p* *2* *4* *5* *2* *4* *5* *4* *3*

32

36

cresc.

39

p

cresc.

42

cresc.

p

45

cresc.

p

48

pp

sempre pianissimo

dal

Presto

4.

(34)

2 4 2 4 5

f

(40)

2 4 4 1 2 1 3 4 2 4

f *f* *sf* *sf*

(46)

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

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

(51)

2 2 1 4 3 4 2

p

(57)

2 1 2 4 1 2 3 4 2

cresc.

(63)

2 1 2 3 4 5

pp

50

(70)

pp

cresc.

p

(75)

cresc.

(80)

p

dim.

p

(87)

più p

pp

(96)

s

sf

f

f

f

f

p

(101)

p

(120)

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

(125)

f *f* *p* *f*

(130)

p *sempre p*

(140)

f *p*

(147)

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

(155)

f *f* *p* *f* *ss* *f* *f* *f* *f* *f* *f* *f* *p*

(167) *p* *cresc.*

(172) *pp*

(181) *pp* *cresc.* *p*

(190) *cresc.* *8*

(199) *p* *45* *dim.* *p*

(208) *più p* *pp*

Quasi allegretto

5.

8

15

21

29

36

* Haltebogen nur in der Eigenschrift, fehlt in der Originalausgabe.

* Tie only in the autograph; missing in the original edition.

* Arc de liaison seulement dans l'autographe, manque dans l'édition originale.

Presto



Andante amabile e con moto

7.

te - nute $\frac{2}{3} \frac{5}{2} \frac{4}{2}$

te - nute $\frac{4}{2} \frac{1}{3} \frac{5}{2}$

p

R&d. * *R&d.* *

17.

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

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

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

p

$\frac{1}{2} \frac{1}{2}$

$\frac{1}{2} \frac{1}{2}$

24.

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

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

cresc. - - - *dim.*

$\frac{1}{2} \frac{1}{2}$

$\frac{1}{2} \frac{1}{2}$

30.

p

più p

pp

$\frac{3}{2} \frac{3}{2} \frac{3}{2}$

$\frac{5}{2} \frac{2}{2}$

35.

$\frac{4}{2} \frac{2}{2}$

$\frac{4}{2} \frac{2}{2}$

$\frac{5}{2} \frac{5}{2} \frac{5}{2}$

R&d.

$\frac{4}{2} \frac{2}{2}$

$\frac{3}{2} \frac{3}{2}$

cresc. - - -

*

The image shows six staves of musical notation for piano, likely from a classical piece. The staves are arranged vertically, with the top two staves in bass clef and the bottom four in treble clef. The music includes various dynamics such as *p*, *cresc.*, *sf*, *dim. p*, *cresc.*, *p*, *ritard.*, *te - nute*, *Red.*, and *Tempo I*. Fingerings are indicated by numbers above or below the notes. The music consists of six measures per staff, with measure numbers 40, 45, 50, 56, 61, and 69 visible. The style is characteristic of early 20th-century piano music.