

# FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

DR. THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume IX.

## IMPROVPTUS

and

## SCHERZOS

for the pianoforte.

Impromptu A flat major

Op. 29.

Scherzo B minor

Op. 20.

• F sharp major

• 36.

• B flat minor

• 31.

• G flat major

• 51.

• C sharp minor

• 39.

Fantaisie Impromptu C sharp minor

• 66.

• F major

• 54.

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Die vier Scherzi gehören nicht nur wegen ihres eminenten romantischen Inhalts zu den eigenartigsten Compositionen Chopin's, sondern auch wegen der Neuheit ihrer Form, die sich aus der Originalität der musikalischen Gedanken folgerecht entwickelt. Eine Analyse ihres Baues schien uns durch den instructiven Zweck dieser Ausgabe um so mehr geboten, als derselbe (das H-moll-Scherzo ausgenommen) von dem der classischen Muster wesentlich abweicht, ohne jedoch Mangel an Symmetrie zu verrathen. Bei den Impromptus konnte uns die gleiche Rücksicht nicht binden, weil die geringe Ausdehnung dieser ebenso anmuthigen als stimmungsvollen Stücke ihren Überblick erleichtert.

Th. Kullak.

*The four scherzos belong to the most peculiarly original compositions of Chopin, not only by reason of their eminently romantic contents, but also on account of the novelty of form, which is always logically developed from the originality of the musical ideas. An analysis of their structure seemed all the more requisite for the instructive purpose of this edition, because (the B-minor Scherzo excepted) that structure essentially deviates from the classic model, without, however, betraying want of symmetry. In the Impromptus we did not feel bound by the same consideration, because the small dimensions of these charming and emotional pieces facilitates their survey.*

Th. Kullak.

# IMPROPTU.

Allegro assai quasi presto.

Fr. Chopin, Op. 29.

1. *p legato*

2. *p*

3. *p*

4. *p*

5. *p*

6. *poco rit.*

A musical score page featuring six staves of piano music. The top staff uses a treble clef and includes dynamic markings like *diss. accel.*, *p*, *ba*, and *f*. The second staff uses a bass clef and includes *smorz.* The third staff uses a treble clef and includes *esistenuto*. The fourth staff uses a bass clef and includes *p riten.* The fifth staff uses a treble clef and includes *f* and *p*. The bottom staff uses a bass clef and includes *Tessigero*, *f cresc.*, *ff*, and *mezzof.* The page number 5 is located at the bottom right.

The musical score consists of five staves of piano music. The first two staves begin with dynamic markings: 'foco' and 'p'. The third staff starts with 'dolcissimo ff'. The fourth staff begins with 'con forza'. The fifth staff starts with 'mezzacoda'. The score includes several performance instructions: '(ritenuto)' in parentheses, '(Tempo I.)' above a bracket, and 'Facilitation' with a note below it. Articulation marks like 'p', 'b.p.', 'b.a.', and 'b.b.' are placed under specific notes. Fingerings are indicated above the notes in some staves. Measure numbers are present at the start of each staff. The music concludes with a short instruction 'Erleichterung:' followed by a piano-roll style diagram showing a sequence of notes and rests.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and includes fingerings (e.g., 3, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4) and a dynamic marking '(g)'. The second staff uses a bass clef and includes dynamics 'p' and 'ff'. The third staff includes dynamics 'f' and 'dim.'. The fourth staff includes dynamics 'p' and 'pp'. The fifth staff includes dynamics 'p' and 'mol.'.

S. 7494 (1)

# IMPROPTU.

Fr. Chopin, Op. 36.

**Allegretto.**

Dieses Stück stellt an die nachdrückende Phantasie des Spielers grössere Anforderungen als die übrigen Impromptu's. Der trüumerische, liedartige Anfang, der unvermittelte Kontrast, mit welchem der Marsch in D-dur anhebt, die phantastische Rückleitung zu dem später variierten ersten Thema, endlich die ruhig dahingleitenden Passagen mit ihrer ausdrucksvoollen Begleitung — dies alles trägt das Gepräge einer Improvisation, deren Anregung in Bildern aus dem Leben zu liegen scheint. Die Symmetrie der musikalischen Form ist vollständig aufgegeben worden.

*This piece makes greater demands upon the imitative poetic fancy of the player, than the other Impromptus. The dreamy song-like beginning, the immediate contrast with which the march in D-major enters, the fantastic retrogression to the afterwards varied first theme, finally the passages quietly gliding away, with their expressive accompaniment — all these things bear the impress of an improvisation seemingly suggested by scenes from real life. Symmetry of musical form is wholly abandoned.*

*riten.*

*a tempo*

*f*

*cresc.*

*ff*

*dim.*

*rallent.*

S. 7294 (2)

*in tempo*

10

S. 7293 (2)

*leggiero*

*f*

*espress.*

*cresc.*

*s*

*dimin.*

*p*

*marcelo*

S. 72(12)

88

12

8

dim.

(p)

ff

p rit.

cello

ff

12

# IMPROVTO.

Chopin, Op. 51.

Tempo giusto. (Allegro)

The sheet music consists of six staves of musical notation for piano. The top staff shows a treble clef, a key signature of four sharps, and a tempo marking of 'Tempo giusto. (Allegro)'. The subsequent staves show bass clefs and various dynamic markings like 'p' (piano), 'ff' (fortissimo), and 'ffff' (ffff). The music is divided into measures by vertical bar lines, and each measure contains multiple notes. The notation includes both treble and bass staves, typical for a piano score.





Musical score for piano, three staves. Measures 7-9. Key signature: B-flat major (two flats). Time signature: common time. Dynamics:  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mfp}$ ,  $\text{mp}$ , and  $\text{pp}$ . Articulation: slurs, grace notes, and accents. Fingerings: finger numbers 1-5 are used. Measure 8 starts with *Sostenuto.*

Musical score for piano, three staves. Measures 10-12. Key signature: B-flat major (two flats). Time signature: common time. Dynamics:  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mfp}$ ,  $\text{mp}$ , and  $\text{pp}$ . Articulation: slurs, grace notes, and accents. Fingerings: finger numbers 1-5 are used. Measure 11 includes *(mp) espressivo*.

Musical score for piano, three staves. Measures 13-15. Key signature: B-flat major (two flats). Time signature: common time. Dynamics:  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mfp}$ ,  $\text{mp}$ , and  $\text{pp}$ . Articulation: slurs, grace notes, and accents. Fingerings: finger numbers 1-5 are used.

Musical score for piano, three staves. Measures 16-18. Key signature: B-flat major (two flats). Time signature: common time. Dynamics:  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mfp}$ ,  $\text{mp}$ , and  $\text{pp}$ . Articulation: slurs, grace notes, and accents. Fingerings: finger numbers 1-5 are used. Measure 17 includes *(un poco più f)*.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *riten.*, and *dim.*. Articulation marks like *pizz.* and *sfz.* are also present. Performance instructions include *riten.* and *sfz.* above specific measures. The music consists of eighth and sixteenth note patterns, with occasional rests and grace notes. Measures 54 through 58 are highlighted with a bracket, and measure 58 is specifically labeled "S. Tono (B)".

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17

S. 7284 (3) 17

"Fantaisie-Impromptu."

Fr. Chopin, Op. 66.  
Th. Kullak.

**PIANO.**

(b) Allegro agitato. (M. M. d = 84)

a) In diesem Impromptu ist eine ähnliche rythmische Schwierigkeit zu überwinden wie in der 25<sup>te</sup> Etüde (instructive Chopin-Ausgabe von Th. Kullak; 3 nouvelles Etudes N° 1.) Man benutze diese Etüde als Vorbereitung mit Beachtung der Anmerkung.

b) Metronom nicht von Chopin.

c) Da viele Spieler diese Figur zu überstürzen (heraus zu spritzen) pflegen, so fühle ich mich veranlasst besonders darauf aufmerksam zu machen, dass dies nicht der Fall sein darf, vielmehr diese Figur ebenso gleichmäßig auszuführen ist, wie die vorangehenden.

a) In this Impromptu a rhythmic difficulty is to be surmounted similar to that in the 25<sup>th</sup> Etude (Instructive edition of Chopin by Th. Kullak; 3 new Etudes N° 1.). Use this Etude as a preparatory study, observing the remarks.

b) Metronome sign not by Chopin.

c) As most players are accustomed to precipitate this figure (spurt it out), I feel induced to call special attention to the fact that this must not be done, but instead, that this figure is to be executed just as evenly as the preceding one.

(d) Beim ersten Einstudieren dieser und der folgenden Sechzehntelfiguren, welche sämtlich einen Accent auf dem 2<sup>ten</sup> Sechzehntel haben, lasse man den Daumen so lange liegen bis der 5<sup>te</sup> Finger angeschlagen hat. Man benutze dabei Seitenschlag.

(d) Upon first practising this and the following figures in sixteenths, all of which have an accent on the 2<sup>d</sup> sixteenth, let the thumb lie upon the key until the 5<sup>th</sup> finger has played. Use the "Sideward stroke."

8

p  
ff  
più cresc.  
sempre più cresc.  
f  
ff  
pesante  
riten.

Moderato cantabile.

**Largo.**

*p*

*rit.*

*dolce*

*sf*

e) Will man der verhältnismässig zu grossen Länge des Schensatzes wegen eine Verkürzung einstreben lassen, so überschlage man Alles von  $\text{♪}$  bis  $\text{♪}$ , pag. 8 und benutze nur den letzten abschliessenden Takt.

e) If, on account of the proportionately too great length of the secondary part, an abridgement is desired, strike out every thing from the sign ♪ to ♪ on page 8 and use only the last closing measures.

f) Variante ad libitum.  
*A variant ad libitum.*



28

S. 2294 (4).



8

Più mosso ed agitato molto.

sempre ff      ff      p

ff      ff      poco a poco di - mi - nu - en - do

pp      il canto marcato

ff      ff      pp

riten.      lento  
pp

S.7291(4).      25

# Scherzo.<sup>1)</sup>

Presto con fuoco. M. d. 120.

Th. Kellak.  
Fr. Chopin, Op. 20.

1) Das H moll Scherzo besteht aus vier Theilen I-IV. Der erste Theil zerfällt in zwei Abschnitte a,b, die abwechselnd wiederholt werden. Den-selben Bau zeigt in kleinorem Massstab der zweite Theil. Der dritte ist die Wiederholung des ersten, der vierte die Coda. Rob. Schumann fragt bei Erwähnung des Werks: „Wie soll der Ernst sich kleiden, wenn schon der Scherz in dunklen Schleieren geht?“

1) The B-flat major Scherzo consists of four parts, I-IV. The first part divides into two sections, a, b, which are repeated in alternation. The second part shows the same structure on a smaller scale. The third part is a repetition of the first, and the fourth is the coda. In mentioning this work Robert Schumann asks „How shall Scherzo be dressed when even Sport (oder Scherz) goes darkly veiled?“

2) Fingersatz für kleine Hände.

2) Fingerling for small hands:



A page from a musical score featuring six staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The subsequent four staves are for the orchestra, starting with violins in treble clef, followed by cellos and double basses in bass clef, and ending with woodwind instruments in treble clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. Measure 13 is marked 'riten.' (riten.) and 'riten.'. Measure 14 begins with a forte dynamic. Measure 15 is marked 'Agitato.' (Agitato.). Measure 16 begins with a piano dynamic. Measures 17-18 show a continuation of the rhythmic patterns. Measures 19-20 show a continuation of the rhythmic patterns. Measures 21-22 show a continuation of the rhythmic patterns. Measures 23-24 show a continuation of the rhythmic patterns. Measures 25-26 show a continuation of the rhythmic patterns. Measures 27-28 show a continuation of the rhythmic patterns. Measures 29-30 show a continuation of the rhythmic patterns. Measures 31-32 show a continuation of the rhythmic patterns. Measures 33-34 show a continuation of the rhythmic patterns. Measures 35-36 show a continuation of the rhythmic patterns. Measures 37-38 show a continuation of the rhythmic patterns. Measures 39-40 show a continuation of the rhythmic patterns. Measures 41-42 show a continuation of the rhythmic patterns. Measures 43-44 show a continuation of the rhythmic patterns. Measures 45-46 show a continuation of the rhythmic patterns. Measures 47-48 show a continuation of the rhythmic patterns. Measures 49-50 show a continuation of the rhythmic patterns. Measures 51-52 show a continuation of the rhythmic patterns. Measures 53-54 show a continuation of the rhythmic patterns. Measures 55-56 show a continuation of the rhythmic patterns. Measures 57-58 show a continuation of the rhythmic patterns. Measures 59-60 show a continuation of the rhythmic patterns. Measures 61-62 show a continuation of the rhythmic patterns. Measures 63-64 show a continuation of the rhythmic patterns. Measures 65-66 show a continuation of the rhythmic patterns. Measures 67-68 show a continuation of the rhythmic patterns. Measures 69-70 show a continuation of the rhythmic patterns. Measures 71-72 show a continuation of the rhythmic patterns. Measures 73-74 show a continuation of the rhythmic patterns. Measures 75-76 show a continuation of the rhythmic patterns. Measures 77-78 show a continuation of the rhythmic patterns. Measures 79-80 show a continuation of the rhythmic patterns. Measures 81-82 show a continuation of the rhythmic patterns. Measures 83-84 show a continuation of the rhythmic patterns. Measures 85-86 show a continuation of the rhythmic patterns. Measures 87-88 show a continuation of the rhythmic patterns. Measures 89-90 show a continuation of the rhythmic patterns. Measures 91-92 show a continuation of the rhythmic patterns. Measures 93-94 show a continuation of the rhythmic patterns. Measures 95-96 show a continuation of the rhythmic patterns. Measures 97-98 show a continuation of the rhythmic patterns. Measures 99-100 show a continuation of the rhythmic patterns.

3) Einige Ausgaben haben weder hier noch 2 Takte später Haltebogen bei den Bassoctaven.

3) In some editions the orbans of the base are not tied here, nor 2 measures later.



28

f dim.  
 piano (a tempo) Agitato.  
 (1) sotto voce (2) b.  
 cresc.  
 cresc.  
 (3)  
 (4)  
 (5)  
 (6)  
 (7)  
 (8)

piano  
 cresc.  
 sempre più animato

12

Piano sheet music showing six staves of musical notation. The music consists of six measures, starting with a treble clef, common time, and a key signature of one sharp. The first measure features eighth-note chords in the right hand and eighth-note patterns in the left hand. The second measure continues with eighth-note chords and patterns. The third measure introduces a melodic line in the right hand over harmonic chords. The fourth measure maintains this pattern. The fifth measure begins with a dynamic *f*, followed by eighth-note chords. The sixth measure concludes with a dynamic *p*. Measure numbers 8 through 15 are indicated above the staves.

Molto più lento. M. 108. II

a. sotto voce e ben legato

riten.

poco a poco cresc.

con anima

dim.

riten.

4) Zur Erleichterung des Verständnisses haben wir, dem Vorgang von Klindworth folgend, die Cantilene durch doppelte Notenküpfchen oder -häuse gekennzeichnet.

4) To facilitate the understanding of the cantilena, we have followed the precedent of Klindworth and marked it with double note-heads or note-stems.

5) *a tempo*

5) Zur Kürzung kann man die Wiederholung von a und b überspringen. Fortsetzung bei dem nächsten a.

b) For abbreviation's sake, the player may overlook the repetition of a and b, and continue from the next a.

32

S. 1294 (5)

6) Variante:

*Fiorileggio*

7) Nach Andorn a statt als.  
According to others, instead of a-sharp.

**Tempo I.**  
 III a.  
*tre corde*  
*sf p*

*riten.*  
*ff*  
*p*  
*cresc.*  
*dim.*  
*riten.*  
*ff*  
*p*  
*cresc.*

*tempo*  
**Agitato.**  
*sotto voce*  
*b.*  
*cresc.*

115

cresc.

dim.

poco

poco

cresc.

sempre più animato

f

S. TIEGLI (2)



8) Die meisten Virtuosen führen diese Tonleiter folgendermassen in Octaven aus:  
*Most virtuosos execute this scale in octaves, thus:*

# Scherzo.<sup>1)</sup>

Th. Rullak.

Fr. Chopin, Op. 34.

1) Dieses Werk zerfällt in Hauptsatz (H.S.), Seitensatz (S. S.), Mittelsatz (M.S.), Wiederholung des Hauptsatzes und Coda. Neuen thematischen Inhalt bringen nur Hauptsatz und Seitensatz. Der Mittelsatz und die Coda benutzen die in jenen enthaltenen Motive.

2) Der Hauptsatz besteht aus drei Abtheilungen a, b, c, mit angehängter Coda d. Die Gliederung von c ist durch Komma ange deutet worden.

Copyright G. Schirmer 1882.

1) This work divides into chief subject (H.S.), secondary subject (S.S.), middle subject (M.S.), repetition of the chief subject and coda. Only the chief and secondary subjects offer new thematic contents. The middle subject and coda are founded upon motives contained in the other subjects.

2) The chief subject consists of three divisions a, b, c, with appended coda d. The articulation of c is indicated by commas.

Musical score for piano, page 28, measures 2194-2195.

Measure 2194 (top half):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Tempo:  $\text{♩} = 120$ .
- Dynamic:  $\text{ff}$ .
- Instrumentation: Two pianos (staves).
- Notes: The top staff has eighth-note chords. The bottom staff has eighth-note chords with bass notes.

Measure 2195 (bottom half):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Tempo:  $\text{♩} = 120$ .
- Dynamic:  $\text{ff}$ .
- Instrumentation: Two pianos (staves).
- Notes: The top staff has eighth-note chords. The bottom staff has eighth-note chords with bass notes.

3) Nach Andern:  
According to others:

4) Zur Erleichterung diene folgende Vertheilung auf beide Hände.  
 4) The following distribution between both hands will serve as a facilitation.

40

S.7794(8)

5) Die Abtheilungen a und b des Seitensatzes erfordern etwas langsameren Bewegung als der Hauptsatz. Von c an tempo primo.

5) Divisions a and b of the secondary subject require a somewhat slower movement than the chief subject. From c on tempo primo.

S. 7294 (8)

41

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics such as *p*, *pp*, *sf*, *ff*, and *legg.* Performance instructions include *sforzando*, *espressivo*, and *legato*. The music consists of six staves, likely for two pianos or a piano and orchestra, with each staff containing multiple measures of music. The key signature changes frequently, and the time signature varies between measures.

6) Variante Klindworth.

6) Variants of Klindworth.

7) Zur Kürzung übergehe man die Wiederholung des Seitensatzes und fahre fort beim Mittelsatz (M.S.) auf Seite 9.

7) For abbreviation's sake, pass over the repetition of the second S. 7294 (6) dairy subject and proceed with the middle subject (M.S.) on page 9. 43

45      *poco rit.*      *leggiero*

*cresc. ed animato*

*ff*

M. S. a)

(ff) *sempre*

46      47      48      49      50      51

S. 7294 (S)

ff

ff

ff

(poco)

ff

ff

p

ff

ff

S. 7294 (6) 200

A page from a musical score for piano, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures, starting with one sharp in the first measure and then alternating between one sharp and one flat in subsequent measures. Measure 11 begins with a dynamic of (sf) cresc. followed by a series of eighth-note chords. Measure 12 starts with a dynamic of cresc. followed by a melodic line in the treble staff. The score includes various performance instructions such as "sempre con fuoco" and "dim.", and dynamic markings like ff and ff. Fingerings are indicated above the notes in some measures.

H. S. a)  
Tempo I.

smors.  
rit. I sotto voce ff

8  
ff

2 8  
ff pp ff

8  
ff

b) 8  
ff p

8  
ff ff pp

*poco ritm.*

*con anima*

*con anima*

*dolce*

*p*

(pizz.)

48

S. 7291 (8)



Piu mosso.

ff

stretto e cresce.

marcato

Piu mosso.

8) Für kleine Hände. 9)  
8) For small hands:  
so

88-3498 (4)

# SCHERZO.

Fr. Chopin, Op. 39.

Presto con fuoco. (d. II 16.)

H.S. (c.s.)

ff

ten.

p

f

ff

1) Nach einer Einleitung von mehr präludirendem als selbstständigem Charakter beginnt der in der erweiterten dreiteiligen Liedform geschriebene Hauptsatz (H.S. a - b - c). Den Kern des Seitensatzes (S.S.) bildet der mit Passagen durchflochtenen chorartige Theil a, der nach dem Zwischenspiel b bei c wieder auftritt; d ist die Rückleitung zum Hauptsatz.

H.S. und S.S. werden mit mehrfachen Veränderungen, insbesondere Kürzungen wiederholt.

Eine breit angelegte Coda von neuem thematischen Gehalt beschließt das Werk. Der Contrast zwischen der energetischen Rhythmnik des Hauptsatzes und dem würdevollen Gesang des Seitensatzes ist so unverkennbar, dass es einer DetAILierung des Vortrages nicht bedarf.

2) Nach einigen Ausgaben heißt der Rhythmus hier und bei den Wiederholungen (d) 7 7 7 7.

Copyright G. Schirmer 1882.

1) After an introduction more prelude-like than independent in character, begins the Chief Subject (C.S. a-b-c.) written in enlarged three-part song-form. The kernel of the Secondary Subject (S.S.) is formed of the chorus-like part a with its interwoven passages, which after the interlude b, reappears at c; d is the retrogression to the Chief Subject.

C.S. and S.S. are repeated with manifold alterations, particularly abbreviations.

A broadly designed Coda of new thematic contents closes the work. The contrast between the energetic rhythm of the Chief Subject and the dignified song of the Secondary Subject is so unmistakable, that it is unnecessary to treat of the delivery in detail.

2) According to some editions the rhythm, here and in the repetitions, is (d) 7 7 7 7

Cresc.

f

ff

Meno mosso.

*a. s.s.*

*sostenuto*

*leggierissimo*

*f*

*p*

*rallent.*

*Meno mosso.*

*3)*

*sostenuto*

*leggierissimo*

*f*

*p*

*f*

*p*

*p*

*p*

*pp*

a) Zum Verständniss des Themas ist zu bemerken, dass der Endakkord jeder Strophe während der ganzen Dauer der Passage voll klingend sein muss.

b) For understanding the theme, it may be observed, that the last chord of every strophe must sound on in fulness through the entire duration of the passage following.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of A minor (three flats). The score consists of six measures. Measures 1-5 are identical, starting with a forte dynamic (f) and ending with a piano dynamic (p). Measure 6 begins with a dynamic of *pp*. The tempo marking *leggiero* is placed above the bass staff in measure 6. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *f*, *p*, and *pp*.

A page of musical notation for two pianos, showing six staves of music. The notation includes various dynamics like forte (f), piano (p), and crescendo (cresc.), as well as slurs and grace notes. The music is in 2/4 time and consists of measures 55 through 61.

The notation is as follows:

- Staff 1 (Top):** Treble clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.
- Staff 2 (Second from Top):** Treble clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.
- Staff 3 (Third from Top):** Bass clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.
- Staff 4 (Fourth from Top):** Treble clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.
- Staff 5 (Fifth from Top):** Bass clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.
- Staff 6 (Bottom):** Bass clef, B-flat key signature. Measures 55-56: eighth-note pairs. Measure 57: dynamic f, eighth-note pairs. Measure 58: dynamic p, eighth-note pairs. Measure 59: dynamic f, eighth-note pairs. Measure 60: eighth-note pairs. Measure 61: eighth-note pairs.

Tempo I.R.S.

4) Variante Klindworth:

56

A page of musical notation for piano, featuring six staves of music. The music is in common time and consists of measures in G major (two sharps) and F# major (one sharp). The notation includes various dynamics such as *ten.*, *p*, *f*, and *cresc.*. Measure numbers 5, 6, 7, 8, 9, and 10 are indicated above the staves. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melodic line. The third staff begins with a dynamic *f* and includes a bass line. The fourth staff starts with a dynamic *cresc.* and features a bass line. The fifth staff shows a melodic line with eighth and sixteenth notes. The sixth staff concludes the page with a dynamic *f*.

S.S.a  
Meno mosso.

*(mf)* sosten.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*pp*

88

S.7191(7)

This page contains six staves of musical notation for piano. The music is in 2/4 time and G major. The right hand (treble clef) plays mostly eighth-note chords, while the left hand (bass clef) provides harmonic support. Fingerings are indicated above the notes. The piece begins with a forte dynamic (ff), followed by a piano dynamic (p). The tempo changes to 'Meno mosso' (slower) with a dynamic of (mf) sosten. The right hand then plays a series of eighth-note chords with specific fingerings (e.g., 1 2 3 4, 2 3 4 5, 1 2 3 4, etc.). The left hand provides harmonic support with sustained notes. The dynamics change to forte (f), then piano (p), then forte (f), then piano (p), then forte (f), then piano (p), and finally a very soft dynamic (pp) at the end. The page number 88 is at the bottom left, and the catalog number S.7191(7) is at the bottom center.

Più lento.

The sheet music consists of six staves of musical notation for piano. The music is in 2/4 time and G major. The first staff shows a bass line with dynamic markings  $p$  and  $p$ , and a treble line with dynamic  $a sotto voce$ . The second staff continues the bass line with dynamic  $p$ . The third staff shows a bass line with dynamic  $p$  and a treble line with dynamic  $p$ . The fourth staff shows a bass line with dynamic  $p$  and a treble line with dynamic  $p$ . The fifth staff shows a bass line with dynamic  $p$  and a treble line with dynamic  $p$ . The sixth staff shows a bass line with dynamic  $p$  and a treble line with dynamic  $p$ . There are various performance instructions throughout the piece, such as 'a sotto voce' and 'smorz.'

A musical score for piano, consisting of six staves of music. The music is in common time and major key signature. The score includes the following performance instructions:

- Tempo I.
- Coda.
- ff* (fortissimo)
- stretto*
- secon fuoco*
- cresc.*
- ff*

The score features various musical elements such as eighth-note patterns, sixteenth-note patterns, and sustained notes. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 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, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1298, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1398, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1498, 1499, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1598, 1599, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1698, 1699, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1798, 1799, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1898, 1899, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *f*, *cresc.*, *dim.*, *ff*, *stretto*, and *rit.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *legg.* and *mol.* are also present. The music consists of six measures per staff, with the final measure ending on a double bar line. The page number 61 is located at the bottom right.

# SCHERZO.

I  
Presto. (d. = 108)

Fr. Chopin, Op. 54.



Das Werk zerfällt in drei Hauptabteilungen. I. II. III und Coda. Seine Form ist eine Abart des Rondos. Denn der erste Theil, welcher bei III fast vollständig wiederholt wird, besteht aus drei Abschnitten A.B.C. deren jeder auf das Thema I A.a. zurückgreift. Dieses ist der mit modulatorischen oder ornamentalen Abänderungen wiederkommende Hauptsatz, zu dem sich die Unterabteilungen b. c. in I und III theils als Seitensätze, theils als Überleitung verhalten; der Abschnitt II kann ebenfalls als ein freilich sehr weit angelegter Seitensatz betrachtet werden. Auch durch seinen Charakter unterscheidet sich das vierte Scherzo merklich von den früheren. Die dem Scherzostyl sonst eigene rhythmische Bewegtheit tritt erheblich seltener in den Vordergrund, als die langathmigen, weichen Cantilenen.

*The work separates into three chief divisions, I. II. III and Coda. Its form is a variety of the Rondo. For the first part, which is almost entirely repeated at III, consists of three sections, A. B. C., each of which turns back to the theme I A.a. This is the Chief Subject, recurring with modulatory or ornamental alterations, to which the subdivisions b. c. in I and III are related partly as Secondary Subjects, partly as transitions; section II may also be regarded as a Secondary Subject, very broad in design, to be sure. The Fourth Scherzo also differs remarkably from the earlier ones in regard to its character. The rhythmic animation peculiarly appropriate to the Scherzo-style steps into the foreground considerably less frequently than the long drawn out, soft Cantilenas.*



The musical score consists of six staves of piano music. The top staff shows a melodic line with eighth-note patterns, followed by a dynamic instruction 'decreas.'. The second staff begins with a dynamic 'p' and a 'ten.' instruction. The third staff features a rhythmic pattern of eighth and sixteenth notes. The fourth staff contains a dynamic 'f' and another 'ten.' instruction. The fifth staff begins with a dynamic 'f' and a section labeled 'b.'. The sixth staff concludes with a dynamic 'f'. The music is set against a background of bassoon-like notes indicated by 'Bassoon' markings.

A page from a musical score featuring six staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The subsequent four staves are for the orchestra, starting with two violins in treble clef, followed by cello/bass in bass clef, and ending with timpani in bass clef. The score includes dynamic markings such as crescendo, decrescendo, and accelerando, as well as performance instructions like 'riten.' and 'stretto'. The key signature changes between measures, and the time signature is mostly common time.

A musical score for piano, consisting of six staves of music. The score is in common time and major key. The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. The fourth staff uses a treble clef, the fifth staff uses a bass clef, and the sixth staff uses a bass clef. The music includes various dynamics such as *p*, *p*1**, *pp*, and *dim.*. There are also markings like *sostenuto* and *a.* The score features a mix of eighth and sixteenth note patterns, with some measures containing rests and others filled with notes. The piano keys are indicated below each staff.

2) Nach Andern:  
 2) according to others:

6

c.

*poco cresc.*

*dim.*

S. 7294 (N)

C

*cresc. ed. accel.*

*decresc. ed. accel.*

III A.  
Tempo I.

*cresc.*

*f*

*f*

*f*

*f*

*f*

f  
 2.  
 3.  
 b.  
 leggiero  
 8.  
 sforzando  
 10.

Musical score for orchestra and piano, page 72, measures 7294-8.

The score consists of six systems of music, each with two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature varies between measures, including common time and 2/4 time.

- Measure 1:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 7:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- Measure 8:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{ff}$ .

**Bassoon part (Bass staff):**

- Measure 1:** *len.* (legato)
- Measure 2:** *f*
- Measure 3:** *p*
- Measure 4:** *f*
- Measure 5:** *p*
- Measure 6:** *f*
- Measure 7:** *p*
- Measure 8:** *credo.* (credibly)

ten.  
*f*  
*cresc.*  
*dim.*  
*sp.*  
*ff*

8  
 8  
 8

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is A major (three sharps). The time signature is common time (indicated by 'C'). The music includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'sf' (sforzando). Fingerings are indicated above the notes, such as '1 2 3 4' and '5 4 3 2 1'. The score is divided into measures by vertical bar lines.

Musical score page 75, featuring six staves of music for orchestra and piano. The score includes dynamic markings such as *decresc.*, *(più p)*, *p*, *dim. e raff.*, *pp*, *Coda.*, *cresc.*, *a tempo*, *più presto*, and *s.* The piano part is at the bottom, and the orchestra parts are above it. Measure numbers 72, 73, 74, 75, 76, and 77 are indicated below the staves. The page number 75 is located in the bottom right corner.