

# SCHUBERT

## IMPROVVISI PER PIANOFORTE

Op. 90 e 142

REVISIONE CRITICO TECNICA  
DI  
G. PICCIOLI

EDIZIONI CURCI - MILANO

F. SCHUBERT

**IMPROVVISI**  
PER PIANOFORTE

*4 IMPROVVISI OP. 90*

*4 IMPROVVISI OP. 142*

REVISIONE CRITICO-TECNICA DI  
**GIUSEPPE PICCIOLI**

*TESTO ITALIANO*  
*TEXTE FRANCAIS*  
*ENGLISH TEXT*

EDIZIONI CURCI - MILANO

## PREFAZIONE

Nella produzione di Franz Schubert gli *Improvvisi* e i *Momenti musicali* vanno posti allo stesso livello dei *Lieder*, cioè del meglio della sua Arte.

Poeta delicatissimo delle piccole cose, cantore meraviglioso che innalza il proprio canto libero da ogni preoccupazione formale, Schubert ha preceduto Chopin e Schumann in un genere pianistico ove tutto è poesia e in cui i mezzi architettonici e strumentali sono ridotti al puro essenziale. Schubert fu anche un sinfonista, e fra i più grandi, ma è nei quadri di piccole dimensioni che la sua arte rifugge in pieno. Come nelle *Sonate*, che pur contengono cose bellissime, egli presenta certi lati deboli dovuti soprattutto alla sua incapacità di concepire la « forma » organicamente come facevano i Classici o, più tardi, come farà un Brahms, così i suoi *Improvvisi* e particolarmente i *Momenti musicali* non sono certamente inferiori ai « Preludi » del grande Polacco o alle « Kinderszenen » del più romantico dei compositori: pagine semplici, prive di « scienza », ma traboccati di lirismo purissimo e di calda umanità.

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In questa nuova edizione, che non vuol essere soltanto il risultato di un'esperienza, ma soprattutto un modesto tributo di amore all'Arte del grande musicista, il testo è stato da me riveduto sulla scorta delle migliori edizioni antiche e moderne; inoltre ho rifatto tutto il sistema delle le-gature, che in alcune edizioni correnti risulta molto approssimativo ed in altre (quella del Riemann, ad esempio) troppo minuzioso. Così il diteggiò, il pedale, i segni dinamici ed interpretativi sono stati da me riveduti, modificati o indicati « ex novo » secondo i casi. Le note poste in calce hanno il solo scopo di orientare il giovane pianista verso il carattere del pezzo e non la pretesa di « fissare » un'interpretazione.

G. P.

## AVANT - PROPOS

*Parmi les Oeuvres de Franz Schubert, les Impromptus et les Moments musicaux doivent être placés au même niveau des Lieder, c'est-à-dire du meilleur de son Art.*

*Fin poète des choses menues, merveilleux chanteur se livrant à son chant, insoucieux de tout formalisme, Schubert a précédé Chopin et Schumann dans un genre pianistique où tout est poésie; et dont les structures archéto-niques et instrumentales sont réduites au pur essentiel.*

*Schubert fut aussi symphoniste; et même un grand symphoniste; mais c'est dans les tableaux de petites dimensions que son art jette son plus vif éclat. De même que les Sonates riches pourtant de belles choses — révèlent certains côtés faibles, dus principalement, à l'incapacité de l'Auteur de concevoir la « forme » sous un aspect organique — ainsi que le faisait les Classiques et le fera, plus tard, un Brahms — les Impromptus et en particulier les Moments musicaux, ne sont que des compositions simples nullement « scientifiques »; mais grâce à leur débordant très pur lyrisme et à leur chaude humanité, ils peuvent être comparés, sans y perdre, aux « Préludes » du grand Polonais et aux « Kinderszenen » du plus romantique des compositeurs.*

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*Dans cette nouvelle édition dans laquelle on ne doit pas voir seulement le résultat d'une expérience, mais, avant tout, l'expression d'un humble témoignage d'amour envers l'Art du grand Musicien, le texte a été révisionné sur la consultation des meilleures éditions anciennes et modernes.*

*J'ai renouvelé tout le système des liaisons, très approximatif dans certaines éditions courantes, et trop minutieux dans d'autres (p. e. celle de Riemann); et modifié ou bien indiqué « ex novo », selon les cas, le doigté, la pédale et les signes dynamiques et interprétatifs.*

*Les Notes au bas de la page n'ont pas la prétention de « fixer » une interprétation: elles doivent seulement aider le jeune pianiste à mieux saisir le caractère du morceau.*

G. P.

## PREFACE

Franz Schubert's *Impromptus* and *Musical Moments* rank beside his *Lieder*, that is to say, beside the best of his Art.

Schubert, a delicate poet of little things, a wonderful singer who raises his song free from any preoccupation of form, has preceded Chopin and Schumann in a kind of piano music in which everything is poetry, and the architectonic and instrumental means are reduced to the strictly essential. Schubert was also a symphonist, one among the greatest, but it is in his small compositions that his art shines at its fullest. While his *Sonatas*, though containing very beautiful things, show some weak points, due above all to his inability to conceive the « form » as a whole, as did the classic composers, and later an Brahms, his *Impromptus* and especially his *Musical Moments* are certainly not inferior to the « Preludes » of the great Polish master and the « Kinderszenen » of the most romantic among the composers: simple pages, lacking « science », but overflowing with the purest lyricism and a warm sense of humanity.

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In this new edition, that is not only the result of experience but above all a modest tribute of love for the Art of this great musician, the text has been revised by me, following the best old and modern editions: besides, I have changed the whole system of the slurs, that in some editions in very approximate and in others (Riemann's edition, for instance) is too detailed. Thus, the fingering, pedal, dynamic and interpretative marks, have been revised, altered and marked by me « ex novo » as the case may be. The purpose of the foot notes is to guide the young pianist to an understanding of the character of the piece, and they do not claim to « fix » its interpretation.

G. P.

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# IMPROVVISI

Revisione critico-tecnica di GIUSEPPE PICCIOLI

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F. SCHUBERT

## Op. 90 N. 1

Questo Improvviso — dal carattere nobile e austero — si basa quasi interamente sopra un unico tema, che durante lo svolgimento del pezzo assume espressioni diverse. Due sole volte appare un tema secondario:



— cantabile e disteso —, che però rimane senza sviluppo.

L'esecutore ponga molta cura all'espressione del tema, la cui caratteristica fondamentale è data soprattutto dall'elemento ritmico iniziale:  $\text{J. J. J.}$  e dalla espressività che proviene dalla nota con insistenza ripetuta; tale nota non dovrà mai risultare « staccata », ma sempre morbida mente « tenuta »:



senza però che l'insieme acquisti un carattere pesante.

Allorquando il tema appare armonizzato, anche l'elemento ritmico iniziale:  $\text{J. J. J.}$  (di solito sempre legato) dovrà risultare un poco sciolto.

L'osservanza scrupolosa della punteggia tura è quindi indispensabile.

Cet *Impromptu*, de caractère noble et austère, tourne presque entièrement autour d'un seul thème qui, le long du morceau, prend des expressions différents. Deux fois seulement, un thème secondaire apparaît:



— ample et mélodique —, mais il n'est pas développé.

L'exécutant devra bien soigner l'expression du thème, dont la caractéristique fondamentale est représentée, principalement, par l'élément rythmique initial:  $\text{J. J. J.}$  et par l'expression particulière déterminée par la note obstinément répétée. Cette note ne devra jamais resulter « staccato »; elle sera plutôt tenue avec souplesse:



en évitant de donner à l'ensemble du morceau un caractère de lourdeur.

Lorsque le thème se présente harmonisé, l'élément initial aussi  $\text{J. J. J.}$  (autrement toujours lié) devra apparaître légèrement détaché. Il est indispensable de s'en tenir scrupuleusement à la ponctuation indiquée.

This Impromptu — noble and austere in character — is based almost entirely on one theme only, that during the development of the piece takes various expressions. A secondary theme — melodious and broad — appears only twice:



but it has no development.

The executant should pay much attention to the expression of the theme, whose fundamental characteristic is above all the rhythmic pattern of the beginning  $\text{J. J. J.}$  and the expression that comes from the note insistently repeated: this note should never be played « staccato » but always softly « hold »:



but without importing heaviness to the whole.

When the theme appears in chords, the initial rhythm  $\text{J. J. J.}$  (that is always slurred) should be given a slightly staccato character. It is therefore essential that the dotting be scrupulously respected.

### Allegro molto moderato ( $\text{J}=100$ )

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and include key signatures of one flat. The music features complex chords and rhythmic patterns, with numerous fingerings indicated above the notes. Dynamics such as *f*, *p*, *ff*, *sf*, *pp*, and *1 C.* are used throughout. The notation includes various slurs and grace notes, typical of early 20th-century piano music.

(a) La version qui adottata mi sembra più espressiva.

(a) La version adoptée ici, paraît la plus expressive.

(a) The version adopted here seems to us more expressive.

(a)

*3.C p*

*sempre legato*

(b)

*pp*

*mf*

*dim.*

*pp*

*p*

*p*

*meno p*

(a) Sempre scorrevole, senza « trascinare ».  
 (b) Non si tentenni la conclusione della frase.

(a) Toujours fluide, sans « traîner ».  
 (b) Sans hésitations la conclusion de la phrase.

(a) Always fluent without dragging.  
 (b) The phrase should be closed without hesitation.

*sempre legato*

*pp*

*mf*

(a)

*f*

(a) Si consideri la parte superiore come un accompagnamento espressivo. Si consiglia di mettere un po' in rilievo la nota acuta:



(a) Considérer la partie supérieure comme un accompagnement expressif. On pourra mettre légèrement en relief la note aiguë:



(a) Consider the higher part as an expressive accompaniment. It is advised to slightly put in relief the acute note.



The musical score consists of five staves of piano music. Staff 1 (treble clef) has dynamics *mf* and *p*. Staff 2 (bass clef) shows fingerings 5-2-1 and 4-2-1. Staff 3 (treble clef) has dynamic *pp* and instruction (a). Staff 4 (bass clef) has dynamics *pp* and *3 C.*. Staff 5 (treble clef) has dynamics *cresc.*, *meno p*, and *3 C.*. Fingerings are indicated throughout the score.

(a) Dolce, cantabile, ma con ampiezza; la acciaccatura in « levare »; gli accordi del basso molto *P* e poco staccato.

(b) Si dia, a tutto questo episodio, un carattere misterioso.

(a) Doux et « cantabile » mais avec ampleur; l'« acciaccatura » en « lever »; les accords de la basse très *P* et peu « staccato ».

(b) Donner à tout cet épisode un caractère mystérieux.

(a) Sweet, melodious, but broad; the acciaccatura before the beat, the chords of the bass very *P* and slightly staccato.

(b) Give this episode a mysterious character.

*sempre poco stacc.*

(a)

*f*

*ff*

*f*

*p*

*pp*

(b)

*cresc. 3 C.*

*f*

*sf<sup>1</sup>*

*sf<sup>2</sup>*

*sf<sup>3</sup>*

*sf<sup>4</sup>*

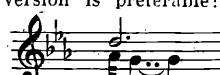
(a) Il re sia indipendente dalle terzine.  
(b) È preferibile questa versione:



(a) Le re doit rester indépendant des triplettes.  
(b) Cette version est préférable:



(a) The D should be independent from the triplets.  
(b) This version is preferable:



The image shows five staves of musical notation for piano, likely from a technical or instructional piece. The notation includes various dynamics such as *cresc.*, *sf*, *pp*, *f*, *ten.*, and *ff*. Fingerings are indicated by numbers above the notes, and performance techniques like grace notes and slurs are shown. The music is set in common time and includes measures with complex rhythms and harmonic progressions.

(a) In rilievo e abbastanza staccato il disegno della mano sinistra. Squillanti le ottave e gli accordi della destra. Si dia all'episodio un carattere esultante.

(a) En relief et assez détaché le dessin de la main gauche. Eclatants les accords et les octaves de la main droite. Tout l'épisode doit avoir un caractère exultant.

(a) The pattern in the left hand should be brought into relief and rather staccato. Give the episode a joyous character.

(a) Questa ripresa del tema, nella morbida e triste tonalità di sol min., costituisce già di per sé un contrasto con la parte precedente. Si eviti, però, di allargare il movimento. I bassi staccati, come «pizz.» di violoncello.

(a) Ce retour du thème dans la tonalité mélancolique et moelleuse de sol min., constitue d'elle-même un contraste avec la partie précédente. Eviter, toutefois, de ralentir le mouvement. Les basses détachées imiteront le «pizzicato» du violoncelle.

(a) This repetition of the theme in the soft, sad tonality of G minor is in itself a contrast with the first part. Therefore avoid slackening the movement. The bass staccato like the pizzicato of a cello.

The musical score consists of six systems of piano notation. The top system starts with a treble clef, a key signature of one flat, and a bass clef. It features a dynamic marking '3 C. 2' above a bracketed section of eighth-note chords. The second system begins with a treble clef, a key signature of one sharp, and a bass clef. It includes a dynamic 'f' and a label '(a)' above a specific chord. The third system starts with a treble clef, a key signature of one flat, and a bass clef. The fourth system starts with a treble clef, a key signature of one sharp, and a bass clef. The fifth system starts with a treble clef, a key signature of one flat, and a bass clef. The sixth system starts with a treble clef, a key signature of one sharp, and a bass clef. The notation includes various chords, some with fingerings like 3 C. 2, 1 3 1 2 5, and 5 3 2. The dynamics f, (a), and dim. p are indicated.

(a) Poco staccati gli accordi, che non sono in funzione di semplice accompagnamento.

(a) *Uno peu détachés les accords, qui ne représentent pas un simple accompagnement.*

(a) The chords (which are not a mere accompaniment) should be played not too staccato.

The sheet music consists of four systems of piano music:

- System 1:** Treble and bass staves. Dynamics: *pp*. Fingerings: 5, 4, 2, 5; 3, 3; 4, 5; 1, 4, 2, 4, 5; 1, 3, 5. Measure 1: Treble 5, Bass 4. Measure 2: Treble 4, Bass 5. Measure 3: Treble 3, Bass 4. Measure 4: Treble 2, Bass 5.
- System 2:** Treble and bass staves. Fingerings: 5, 2, 1, 5, 2, 1; 3, 1; 5, 2, 1; 4, 1. Measure 1: Treble 5, Bass 4. Measure 2: Treble 4, Bass 5. Measure 3: Treble 1, Bass 4. Measure 4: Treble 5, Bass 4.
- System 3:** Treble and bass staves. Fingerings: 5, 2, 1; 2, 3, 2; 5, 4, 3, 2, 5, 3, 4, 2; 3, 5. Measure 1: Treble 5, Bass 4. Measure 2: Treble 4, Bass 5. Measure 3: Treble 1, Bass 3. Measure 4: Treble 5, Bass 4.
- System 4:** Treble and bass staves. Fingerings: 5, 2, 1; 2, 3, 2; 5, 4, 3, 2, 5, 3, 4, 2; 3, 5. Measure 1: Treble 5, Bass 4. Measure 2: Treble 4, Bass 5. Measure 3: Treble 1, Bass 3. Measure 4: Treble 5, Bass 4.

5 (a)

1 C. *pp*

*cresc.* 3 C. *f*

*dim.* 1 C. *pp*

(a) *Cette belle conclusion en majeur transforme le caractère prédominant du morceau qui termine, ainsi, dans une atmosphère de sérénité. Les accents dramatiques ne sont pas encore étouffés et réapparaissent partiellement, mais la « distension » qui s'annonce ici, continuera de prévaloir jusqu'à la fin.*

(a) Questa bella conclusione in maggiore trasforma il carattere predominante del pezzo che si chiude, così, in un'atmosfera di serenità. Gli accenti drammatici non sono spenti del tutto e qua e là affiorano, ma la « distensione », che qui ha inizio, prevarrà sino alla fine.

(a) *Cette belle conclusion en majeur transforme le caractère prédominant du morceau qui termine, ainsi, dans une atmosphère de sérénité. Les accents dramatiques ne sont pas encore étouffés et réapparaissent partiellement, mais la « distension » qui s'annonce ici, continuera de prévaloir jusqu'à la fin.*

(a) This beautiful conclusion in a major tonality transforms the prevalent character of the piece, that thus closes in a serene atmosphere. The dramatic accents are not quite silenced and make themselves heard here and there, but the relief from tension that begins here will prevail till the end.

This page contains six staves of musical notation for piano, starting from measure 16. The music is divided into measures by vertical bar lines. The notation includes various dynamics such as *p*, *ff*, *f*, *pp*, *fff*, and *ppp*. Fingerings are indicated above the notes, often using numbers 1 through 5. The bass staff uses Roman numerals (I, II, III) below the notes. Measure 16 starts with a treble clef, a key signature of two flats, and a tempo marking of  $\frac{5}{4}$ . Measures 17-18 start with a bass clef, a key signature of one flat, and a tempo marking of  $\frac{4}{4}$ . Measures 19-20 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 21-22 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 23-24 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 25-26 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 27-28 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 29-30 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 31-32 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 33-34 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 35-36 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 37-38 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 39-40 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 41-42 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 43-44 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 45-46 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 47-48 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 49-50 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 51-52 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 53-54 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 55-56 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 57-58 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 59-60 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 61-62 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 63-64 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 65-66 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 67-68 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 69-70 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 71-72 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 73-74 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 75-76 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 77-78 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 79-80 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 81-82 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 83-84 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 85-86 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 87-88 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 89-90 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 91-92 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 93-94 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 95-96 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 97-98 start with a bass clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ . Measures 99-100 start with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{4}{4}$ .

## Op. 90 N. 2

Si badi a non trasformare questo Improvviso in una specie di « moto perpetuo ». Si tratta di un pezzo prevalentemente brillante, ma i cui contorni fini, delicati, talvolta espressivi, poco si addicono a una esecuzione basata solo sull'agilità delle dita.

La seconda parte, in si min., dev'essere molto marcata ed incisiva; si mantenga, però, la stessa andatura della prima, dato che il contrasto proviene dalla diversità del disegno ritmico, non dal movimento.

*Cet Impromptu ne doit pas être transformé en une sorte de « moto perpetuo ». Le caractère brillant prédomine dans ce morceau; mais ses contours sont fins, délicats, parfois expressifs. Une exécution basée uniquement sur l'agilité des doigts ne leur siérait donc pas.*

*La seconde partie, en si mineur, doit être bien incisive et très marquée; mais le mouvement doit rester le même, étant donné que le contraste est déterminé uniquement par la différence du dessin rythmique.*

Care should be taken not to transform this, Impromptu into a sort of « moto perpetuo ». It is a prevailingly brilliant piece, but its fine, delicate and sometimes expressive outlines are not suited for an execution based on the digital agility.

The secondo part in B minor should be very stressed and incisive; but it should keep the same tempo as the first part, the contrast being rendered by the different rhythmic pattern and not by the movement.

Allegro ( $\text{d}=80$ )

Sheet music for Op. 90 N. 2, Allegro section, in B minor. The music is divided into five systems. System 1 starts with a dynamic 'p' and includes fingerings like 1, 2, 3, 4, 5. System 2 begins with 'legato' and '(ten.)'. System 3 starts with 'f'. System 4 starts with 'cresc.'. The bass line is provided in the lower staff.



*dim.*

*più p*

*p*

*f*

*cresc.*

(a) *ben marcato*

(3) (5)

(3) (5)

(3) (5)

(3) (5)

(3) (5)

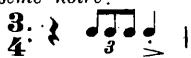
(3) (5)

(3) (5)

(a) Per meglio delineare il disegno ritmico si consiglia di accentuare un poco il terzo quarto:



(a) *Dans le but de faire bien ressortir le dessin rythmique on conseille d'accentuer légèrement la 3ème noire:*



(a) The 3rd beat should be stressed so as better to render the rhythmic pattern:



The sheet music consists of six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is A major (three sharps). The time signature varies throughout the piece. The notation includes various dynamics such as *f*, *ff*, *p*, *sff*, and *sf*. Fingerings are indicated by numbers above or below the notes. The music features complex chords and arpeggiated patterns.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is A major (two sharps). The time signature varies between common time and 2/4.

- Staff 1 (Top Left):** Treble clef. Dynamics: *p*. Fingerings: (3) over a group of notes in measures 1-2; (3) over a group of notes in measure 3; (3) over a group of notes in measure 4; (3) over a group of notes in measure 5. Measure 6 starts with a dynamic *f*.
- Staff 2 (Top Right):** Bass clef. Fingerings: 3 over a group of notes in measure 1; 4 over a group of notes in measure 2; 5 over a group of notes in measure 3; 3 over a group of notes in measure 4; 5 over a group of notes in measure 5.
- Staff 3 (Middle Left):** Treble clef. Fingerings: 4 over a group of notes in measure 1; 5 over a group of notes in measure 2; 3 over a group of notes in measure 3; 4 over a group of notes in measure 4; 5 over a group of notes in measure 5.
- Staff 4 (Middle Right):** Bass clef. Fingerings: 5 over a group of notes in measure 1; 4 over a group of notes in measure 2; 5 over a group of notes in measure 3; 4 over a group of notes in measure 4; 5 over a group of notes in measure 5.
- Staff 5 (Bottom Left):** Treble clef. Fingerings: 2 over a group of notes in measure 1; 3 over a group of notes in measure 2; 2 over a group of notes in measure 3; 5 over a group of notes in measure 4; 5 over a group of notes in measure 5.
- Staff 6 (Bottom Right):** Bass clef. Fingerings: 2 over a group of notes in measure 1; 3 over a group of notes in measure 2; 2 over a group of notes in measure 3; 5 over a group of notes in measure 4; 5 over a group of notes in measure 5.

Performance instructions include dynamics such as *p*, *f*, *sff*, and *cresc.*, and fingerings like (3), (4), and (5) placed above or below groups of notes. Measure numbers are indicated at the beginning of several measures.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first staff is in G major (two sharps) and the second in A major (one sharp). The third staff is in E major (no sharps or flats). The fourth staff is in C major (no sharps or flats). The fifth staff is in F major (one flat). The sixth staff is in D major (one sharp). The music includes dynamic markings such as *sf*, *dim.*, *(poco rit.)*, *p a tempo*, *f*, and *cresc.*. Fingerings are indicated above the notes, often with numbers 1, 2, 3, 4, or 5. Measure numbers 1 through 5 are present at the beginning of several staves. The notation is typical of early 20th-century piano music, with its focus on rhythmic precision and dynamic variety.

(a) Sempre molto misurato; non è un « tremolo »!

(a) Toujours bien rythmé: ce n'est pas un « tremolo »!

(a) Always strictly in time: it is not a « tremolo ».

Sheet music for piano, page 24, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass staves, with various dynamics such as *f*, *pp*, *cresc.*, and *dim.*. Fingerings are indicated above the notes, and measure numbers (4, 3, 2, 5) are placed below the bass staves. The music is divided into measures by vertical bar lines.

*f*

*pp*

*cresc.*

*dim.*

*cresc.*

*f molto* (ten.)

*dim.*

*più p*

E. 4725 C.

The image shows six staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged in two columns of three. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes frequently, including flats and sharps. Dynamic markings include *f*, *cresc.*, *ff*, *sf*, and *ff*. Performance instructions like "Ped. come prima" appear in the middle section. Fingerings are indicated above many of the notes. The music consists of six measures per staff, with measure numbers 8, 9, and 10 visible above the staves.

Sheet music for piano, page 10, showing measures 11-16. The music is in 2/4 time, with a key signature of one flat. The left hand plays bass notes and chords, while the right hand plays melodic lines and chords. Measure 11 starts with a forte dynamic (ff) and includes grace notes. Measure 12 begins with a dynamic ff. Measure 13 features a melodic line with grace notes. Measure 14 includes a dynamic ff and a tempo marking "accelerando". Measure 15 shows a melodic line with grace notes. Measure 16 concludes with a dynamic ff.

(a) Sempre rigorosamente in tempo, sino alla fine.

(a) Toujours rigoureusement en mesure jusqu'à la fin.

(a) Always strictly in time till the end.

## Op. 90 N. 3

Non sempre questo magnifico canto — una delle cose più belle che Schubert abbia scritto — viene reso secondo il suo vero significato; molti esecutori, infatti, interpretano l'indicazione *Andante* senza tener calcolo che il pezzo è *alla breve*, donde una eccessiva lentezza che altera lo spirito della composizione e ne disperde la fluente discorsività. Si tenga quindi presente che il pezzo va battuto in 2 e che l'indicazione *Andante* si riferisce appunto a tale suddivisione.

È noto, pure, che la versione originale di questo Impromvissio è in sol bem. magg.: tonalità più morbida, più soffusa di poesia, quindi più adatta a esprimere il carattere della melodia. Tutte le edizioni lo riportano però in sol magg. e anche reputati interpreti così lo eseguono. Nella presente edizione si riproducono, invece, le due versioni e non occorre aggiungere che la seconda — malgrado la maggiore difficoltà — susciterà l'interessamento di quei pianisti che desiderano avvicinarsi all'opera di arte così come fu inizialmente concepita.

Ce chant merveilleux — une des plus belles pages de Schubert — n'est pas toujours interprété avec une parfaite compréhension de ce qu'il veut exprimer. En effet beaucoup d'exécutants suivent l'indication *Andante* sans tenir compte du fait que le mouvement est « *alla breve* »; d'où une lenteur excessive qui dénature l'esprit de la composition et détruit la fluidité du discours musical. Il ne faut donc pas oublier que la mesure doit être considérée à deux temps (une blanche par temps) et que le mouvement *Andante* est en rapport à la subdivision de la mesure.

Il est notable, aussi, que la version originelle de cet Impromptu est en sol bémol majeur: tonalité plus douce et poétique, et partant, plus apte à exprimer le caractère de la mélodie. Cependant toutes les éditions le portent en sol majeur, et c'est dans cette tonalité qu'il est exécuté par les musiciens les plus réputés.

La présente édition porte les deux versions. Il va sans dire que la seconde version, malgré les difficultés qu'elle présente, éveillera l'intérêt des pianistes qui désirent s'approcher de l'œuvre d'art telle qu'elle a été conçue originellement.

The execution does not always render the real meaning of this wonderful melody — one of the most beautiful things Schubert has composed. — Many executants indeed, interpret the mark « *Andante* » without taking into account that the piece is written « *alla breve* » and they play it so slowly that the spirit of the composition is altered and its flowing melody gets lost. Therefore bear in mind that the time beat of this piece should be in two and that the mark « *Andante* » refers precisely to this subdivision.

The original version of this Impromptu, as is known, is in G flat major — a mellower more poetic tonality and therefore better suited to express the character of the melody. But all the editions have it in G major and also well known executants play it in this tonality. In this edition however both versions are given, and it is needless to add that the second — in spite of its difficulty — will rouse the interest of those pianists who wish to execute a work of art as the musician first conceived it.

Andante ( $\text{J}=72$ )

(a) I bassi sempre morbidi e tenuti; gli arpeggi, oltre che legatissimi, siano sempre subordinati al canto, ma non « assenti »; essi contribuiscono, col loro fluttuare, a creare quell'atmosfera calma e serena che avvolge la meravigliosa melodia.

(a) Les basses toujours souples et bien tenues; les arpèges non seulement très liés, mais toujours subordonnés au chant: jamais « absents ». Leur fluctuation aide à créer la atmosphère de calme sérénité qui entoure cette merveilleuse mélodie.

(a) The bass always soft and held; the arpeggios, besides being slurred, should always be softer than the melody, but not « absent »; their vibration will contribute to create that calm serene atmosphere that envelops this wonderful melody.

A musical score for piano, consisting of five staves. The top staff uses treble clef and has a dynamic marking of *cresc.*. The second staff uses bass clef and has a dynamic marking of *(meno p)*. The third staff uses treble clef and has a dynamic marking of *mf* and *3 C.*. The fourth staff uses bass clef and has a dynamic marking of *dim.*. The fifth staff uses treble clef and has a dynamic marking of *p*. The score includes various musical markings such as fingerings (e.g., 1, 2, 3, 4, 5), rests, and slurs. Measure numbers 8, 13, and 14 are indicated at the bottom of the score.

The musical score consists of six staves of piano music. The first three staves begin with a treble clef, a key signature of one sharp, and common time. The first staff has a dynamic of *cresc.*, the second has a dynamic of *8*, and the third has a dynamic of *tr.*. Fingerings are indicated above the notes: 2, 3, 4, 5, 2, 3, 5, 1, 2, 3, 2, 3, 1, 2, 3, 4, 5. The fourth staff begins with a bass clef, a dynamic of *espress.*, and a tempo of  $\frac{5}{4}$ . The fifth staff begins with a dynamic of *dim.* and a tempo of  $\frac{pp}{1C.}$ . The sixth staff begins with a dynamic of *cresc. molto* and a tempo of  $\frac{3}{C.}$

**Staff 1:** Treble clef,  $\#$ , C. Dynamics: *cresc.*, *8*, *tr.*. Fingerings: 2, 3, 4, 5, 2, 3, 5, 1, 2, 3, 2, 3, 1, 2, 3, 4, 5.

**Staff 2:** Bass clef,  $\#$ , C. Dynamics: *espress.*, *3C.* Fingerings: 5, 4, 1, 2, 3, 1, 2, 3.

**Staff 3:** Bass clef,  $\#$ , C. Dynamics: *dim.*, *pp 1C.* Fingerings: 2, 5.

**Staff 4:** Bass clef,  $\#$ , C. Dynamics: *cresc. molto*, *3C.* Fingerings: 5, 4, 3, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5. Performance instruction (a) *f*, *s*, *f*.

**Staff 5:** Bass clef,  $\#$ , C. Dynamics: *dim.* Fingerings: 3, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5. Performance instruction (a) *f*, *f*.

**Staff 6:** Bass clef,  $\#$ , C. Dynamics: *in evidenza*. Fingerings: 3, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5.

(a) Anche i bassi molto espressivi; si dia all'insieme un'espressione un po' agitata.

(a) Les basses aussi très expressives; donner à l'ensemble une sensation d'inquiétude.

(a) The bass also very expressive: the whole piece should be given a slightly agitated expression.

The musical score consists of six staves of music for piano and clarinet. The top three staves are for piano (treble and bass clef) and the bottom three are for clarinet (clarinet in B-flat). The key signature is one sharp. The music includes dynamic markings such as *dim.*, *p*, *pp (calmo)*, *3 C.*, *cresc. molto*, *sf*, and *s*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *En relief les basses; bien tenu le Ut de la partie supérieure; songer au timbre de la clarinette.* and *Le pianiste intelligent saura trouver, même dans la gradation du PP, encore une nuance pour différencier le passage du mode mineur au mode majeur de cet épisode.* are provided.

(a) In evidenza i bassi; il *do* della parte superiore ben tenuto; si pensi al timbro del clarinetto.

(b) L'esecutore intelligente saprà trovare, pure nella gradazione *PP*, un colore diverso per differenziare il passaggio dal modo minore al modo maggiore di questo episodio.

(a) En relief les basses; bien tenu le *Ut* de la partie supérieure; songer au timbre de la clarinette.

(b) Le pianiste intelligent saura trouver, même dans la gradation du *PP*, encore une nuance pour différencier le passage du mode mineur au mode majeur de cet épisode.

(a) Bring into relief the bass: the *C* in the higher part should be well held: think of the tone of a clarinet.

(b) An intelligent executant will be able to find, even in the pianissimo, a different colour to differentiate the passage from a minor to a major tonality in this episode.

Sheet music for piano, page 32, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *sf*. Fingerings: 3, 3, 4, 5, 5, 4. Measure 6 includes a grace note pattern: 1 2 3.

**Staff 2:** Bass clef, key signature of one sharp (F#). Dynamics: *p*, *sf*. Fingerings: 4, 4, 2 3, 5, 5, 1 2, 1 2.

**Staff 3:** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *sf*, *sf*, *sf*. Fingerings: 3, 3, 4, 5, 5, 4.

**Staff 4:** Bass clef, key signature of one sharp (F#). Dynamics: *p*, *tr*, *dim.*. Fingerings: 4, 4, 2 3, 5, 5, 1 2, 1 2. Measure 6 includes a grace note pattern: 3 1 2 1.

**Staff 5:** Treble clef, key signature of one sharp (F#). Dynamics: *pp (calmo)*, *1C*. Fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3.

**Staff 6:** Bass clef, key signature of one sharp (F#). Dynamics: *espress.* Fingerings: 3, 5, 5, 4, 3, 2, 1, 2, 3.

1

*cresc.*

3 C.

*molto rit.* - - - - *a tempo*

*pp*

*pp* 1 C.

*cresc.*

*p*

*cresc.*

*(meno p)* *cresc.*

E. 4725 C

5  
4

*espress.*

*più cresc.*  
3 C.

*tr*

*dim.*

*pp*<sub>1C.</sub>

*#*

*cresc (mf)*  
3 C.

*f*

*pp*<sub>1C.</sub>

*8*

*5*

*31*

*13*

*(sempre intensamente espress.)*

(a) Si noti e si metta in evidenza questa bellissima ripresa ascensionale della melodia.

(b) La drammaticità di questa battuta è troppo evidente per essere sottolineata; anche il basso ha una sua linea espressiva; si badi che il trillo va iniziato con la nota superiore. Il trillo successivo, invece, si inizia con la nota reale (*re bem.*).

(a) Noter et mettre en relief cette belle reprise ascensionnelle de la mélodie.

(b) Le sens dramatique de cette mesure est tellement évident, qu'il est superflu de le souligner. La basse aussi suit une propre ligne expressive. On commencera le trille par la note supérieure; le trille successif, au contraire, débutera sur la note réelle (re b).

(a) Remark and bring into relief this beautiful ascending repetition of the melody.

(b) The dramatic quality of this bar is too obvious to be stressed: the bass also has an expressive line of its own: care should be taken to begin the trill on the higher note. The next trill, however, should begin on the real note (Db).

This page contains six staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures numbered 5 through 14. The notation includes treble and bass staves, with various dynamics such as *sf*, *p*, *cresc.*, *pp*, *sff*, *p*, *ppp*, and *sempre più p*. Fingerings are indicated by numbers above or below the keys. Performance instructions like *nuovamente calmo* and *1C.* are also present. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with activity.

## Op. 90 N. 3

TONALITÀ ORIGINALE

TONALITÉ ORIGINELLE

ORIGINAL TONALETY

Andante ( $\text{d} = 72$ )

(a) I bassi sempre morbidi e tenuti; gli arpeggi, oltre che legatissimi, slano sempre sussurrati al canto, ma non «assenti»; essi contribuiscono, col loro fluttuare, a creare quell'atmosfera calma e serena che avvolge la meravigliosa melodia.

(a) Les basses toujours souples et bien tenues; les arpèges non seulement très liés, mais toujours subordonnés au chant: jamais «absents». Leur fluctuation aide à créer la atmosphère de calme sérénité qui entoure cette merveilleuse mélodie.

(a) The bass always soft and held; the arpeggios, besides being slurred, should always be softer than the melody, but not «absent»; their vibration will contribute to create that calm serene atmosphere that envelops this wonderful melody.

pp  
1 C.

*p*  
*cresc.*

*espress.*

*più cresc.*  
3 C.

*pp*  
1 C.

*cresc. molto* 3 C.

(a) Anche i bassi molto espressivi; si dia all'insieme un'espressione un po' agitata.

(b) In evidenza i bassi; il do della parte superiore ben tenuto; si pensi al timbro del clarinetto.

(a) Les basses aussi très expressives; donner à l'ensemble une sensation d'inquiétude.

(b) En relief les basses; bien tenu le Ut de la partie supérieure; songer au timbre de la clarinette.

(a) The bass also very expressive: the whole piece should be given a lightly agitated expression.

(b) Bring into relief the bass: the C in the higher part should be well held: think o' the tone of a clarinet.

(a)

(a) L'esecutore intelligente saprà trovare, pure nella gradazione *PP*, un colore diverso per differenziare il passaggio dal modo minore al modo maggiore di questo episodio.

(a) Le pianiste intelligent saura trouver, même dans la gradation du *PP*, encore une nuance pour différencier le passage du mode mineur au mode majeur de cet épisode.

(a) An intelligent executant will be able to find, even in the pianissimo, a different colour to differentiate the passage from a minor to a major tonality in this episode.

40

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

*cresc.*

*espress.*

*sf*

*(molto rit.)*

*(a tempo)*

*pp*

*p*

*cresc.*

*cresc.*

*p*

The musical score consists of six staves of music for piano, arranged vertically. The notation is in common time, with a key signature of four flats. The music features a melodic line primarily in the upper staff, with harmonic support from the lower staff. Various dynamics and performance instructions are included:

- Staff 1 (Top):** Includes markings like "meno p.", "cresc.", "12", "3", "5", "1", "3", "espress.", and "5".
- Staff 2:** Includes markings like "più cresc.", "3 C.", "51", "2", "312", "3 2", "3", and "5".
- Staff 3:** Includes markings like "pp", "1 C.", "5", "2", and "5".
- Staff 4:** Includes markings like "4", "5", "4", "(a) cresc. (mf)", "3 C.", "8", "2", and "4".
- Staff 5:** Includes markings like "f", "pp", "1", "2", "4", "5", "3", and "2".
- Staff 6 (Bottom):** Includes markings like "5", "3", "4", "5", "4", "5", "cresc. (sempre intensamente)", "3 C.", and "2".

(a) Si noti e si metta in evidenza questa bellissima ripresa ascensionale della melodia.

(a) Noter et mettre en relief cette belle reprise ascensionnelle de la mélodie.

(a) Remark and bring into relief this beautiful ascending repetition of the melody.

espress.)

(a) *p(nuovamente calmo)*

*cresc.*

A →

B ←

*p*

*pp 1.c.*

*dim.*

*sempr. più p*

(a) La drammaticità di questa battuta è troppo evidente per essere sottolineata; anche il basso ha una sua linea espressiva; si badi che il trillo va iniziato con la nota superiore. Il trillo successivo, invece, si inizia con la nota reale (*re bb*).

(a) Le sens dramatique de cette mesure est tellement évident, qu'il est superflu de le souligner. La basse aussi suit une propre ligne expressive. On commencera le trille par la note supérieure; le trille suivant, au contraire, débutera sur la note réelle (*re bb*).

(a) The dramatic quality of this bar is too obvious to be stressed: the bass also has an expressive line of its own: care should be taken to begin the trill on the higher note. The next trill, however, should begin on the real note (*D bb*).

A → Per maggiore facilità di lettura.

Pour une plus grande facilité de lecture.

For an easier lecture.

← B

## Op. 90 N. 4

Questo Improvviso, come il 2º dell'op. 142, ha la classica forma del *lied* semplice (A.B.A.).

La prima parte si compone di due elementi tematici, di cui quello iniziale — quasi un arabesco — servirà poi ad accompagnare, con i suoi frammenti, il secondo, prettamente melodico. La parte centrale, in do ♯ min., è invece costituita da un canto tipicamente schubertiano, che si sviluppa con larghezza. Magnifica la ripresa in do ♯ magg., in cui il tema acquista una dolcezza estrema. Si badi, tuttavia, a non rendere questa pagina di intensa passionalità con enfasi teatrale.

Cet *Impromptu*, ainsi que le deuxième de l'Op. 142, a la forme classique du lied simple (A.B.A.).

La première partie se compose de deux éléments thématiques, dont le premier — presque une arabesque — accompagnera plus tard, avec ses fragments, le second, purement mélodique.

La partie centrale, en ut ♯ mineur, est constituée par un chant — typique de Schubert — qui se développe avec ampleur. Admirable la reprise en ut ♯ majeur, où le thème acquiert une extrême douceur. Prendre garde, toutefois, à ne pas rendre théâtralement emphatique cette page si intensément passionnée.

—This Impromptu as well as N. 2 of op. 142, has the classical form of a simple lied (A.B.A.).

The first part is composed of two thematic features, the initial one — almost an arabesque — being used later on, with its fragments, as an accompaniment to the first that is distinctly melodious. The central part in C♯ minor, consists however in a typically Schubertian melody, broadly developed. The repetition in C♯ major in which the theme acquires extreme delicacy, is very beautiful. Care however should be taken not to play this page so intensely passionate, with theatrical emphasis.

## Allegretto (♩=160)

(a) Sempre leggero, vaporoso e con ugualanza. Il pedale, così come è stato indicato, è forse il più adatto sia nei confronti della linea del basso come della parte superiore, che non va considerata alla guisa di un lungo arpeggio « tenuto ».

(a) Toujours léger, vaporous, égal. La pédale, telle qu'elle a été indiquée, est peut-être celle qui convient davantage à la ligne de la basse, ainsi qu'à la partie supérieure, qui ne doit pas être interprétée à la manière d'un long arpège tenu.

(a) Always light, soft and even. The pedal, as marked, is perhaps the most suitable both for the line of the bass and for the higher part that should not be treated as a long held arpeggio.

Musical score for piano, page 44, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *pp*, and *3 C.*. Fingerings are indicated above the notes, and measure numbers are present below the bass staff. The music consists of a continuous sequence of measures across the five staves.

Sheet music for piano, page 45, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measure 3), dynamic 4 (measure 4). Fingerings: 2, 4 (measures 1-2), 2 (measure 3), 3 (measure 4). Performance instruction: *cresc.* 3.C. (measure 3).

**Staff 2:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic pp (measure 3), dynamic f (measure 4). Fingerings: 2 (measures 1-2), 3 (measures 3-4). Performance instruction: *pp* (measure 3), *f* (measure 4), *in evidenza* (measure 3).

**Staff 3:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic cresc. (measure 3), dynamic 3 (measure 4). Fingerings: 2 (measures 1-2), 3 (measures 3-4). Performance instruction: *cresc.* (measure 3).

**Staff 4:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measures 3-4). Fingerings: 2 (measures 1-2), 3 (measures 3-4). Performance instruction: *Ped. simile* (measure 3).

**Staff 5:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measures 3-4). Fingerings: 2 (measures 1-2), 3 (measures 3-4). Performance instruction: (5) (measure 1).

**Staff 6:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measures 3-4). Fingerings: 2 (measures 1-2), 3 (measures 3-4). Performance instruction: *f* (measure 4).

**Staff 7:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measures 3-4). Fingerings: 2, 5 (measures 1-2), 3, 5 (measures 3-4). Performance instruction: 8 (measure 1).

**Staff 8:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic 3 (measures 3-4). Fingerings: 2, 5 (measures 1-2), 3, 5 (measures 3-4). Performance instruction: 8 (measure 1).

**Staff 9:** Measures 1-4. Dynamics: dynamic 2 (measures 1-2), dynamic cresc. (measure 3), dynamic ff (measure 4). Fingerings: 2, 4 (measures 1-2), 3 (measures 3-4). Performance instruction: *cresc.* (measure 3), *ff* (measure 4).

Sheet music for piano, page 46, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Treble clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 2, 4, 2, 4, 2, 5). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *sf*. Measure 6 ends with a dynamic *sf*.

**Staff 2:** Treble clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 2, 3, 2, 4, 2, 3). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *dim.* Measure 6 ends with a dynamic *p*.

**Staff 3:** Treble clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 3, 5, 4, 3, 4). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *pp*. Measure 6 ends with a dynamic *p*.

**Staff 4:** Bass clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 3, 5, 4, 3, 4). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *pp*. Measure 6 ends with a dynamic *p*.

**Staff 5:** Treble clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 3, 5, 4, 3, 5). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *pp*. Measure 6 ends with a dynamic *p*.

**Staff 6:** Bass clef, two flats. Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 2, 4, 2, 4, 2, 5). Measure 4 starts with a bass note followed by eighth notes. Measure 5 ends with a dynamic *p*. Measure 6 ends with a dynamic *cresc.*

Sheet music for piano, page 47, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 12.

**Staff 1 (Treble Clef):**

- Measures 1-4: Fingerings 3, 2, 2, 3; dynamic *p*.
- Measure 5: Dynamic *f*.
- Measure 6: Fingerings 2, 1, 1, 2.
- Measure 7: Fingerings 3, 2, 2, 3.
- Measure 8: Fingerings 2, 1, 1, 2.
- Measure 9: Fingerings 3, 2, 2, 3.
- Measure 10: Fingerings 2, 1, 1, 2.
- Measure 11: Fingerings 3, 2, 2, 3.
- Measure 12: Fingerings 2, 1, 1, 2.

**Staff 2 (Bass Clef):**

- Measures 1-4: Bass notes with fingerings 5, 4, 5, 4.
- Measure 5: Bass note with fingering 5.
- Measure 6: Bass note with fingering 4.
- Measure 7: Bass note with fingering 5.
- Measure 8: Bass note with fingering 4.
- Measure 9: Bass note with fingering 5.
- Measure 10: Bass note with fingering 4.
- Measure 11: Bass note with fingering 5.
- Measure 12: Bass note with fingering 4.

**Text:** *Ped. simile*

**Staff 3 (Treble Clef):**

- Measures 1-4: Fingerings 3, 2, 2, 3; dynamic *p*.
- Measure 5: Fingerings 2, 1, 1, 2.
- Measure 6: Fingerings 3, 2, 2, 3.
- Measure 7: Fingerings 2, 1, 1, 2.
- Measure 8: Fingerings 3, 2, 2, 3.
- Measure 9: Fingerings 2, 1, 1, 2.
- Measure 10: Fingerings 3, 2, 2, 3.
- Measure 11: Fingerings 2, 1, 1, 2.
- Measure 12: Fingerings 3, 2, 2, 3.

**Text:** *cresc.*

**Staff 4 (Bass Clef):**

- Measures 1-4: Bass notes with fingerings 5, 4, 5, 4.
- Measure 5: Bass note with fingering 4.
- Measure 6: Bass note with fingering 5.
- Measure 7: Bass note with fingering 4.
- Measure 8: Bass note with fingering 5.
- Measure 9: Bass note with fingering 4.
- Measure 10: Bass note with fingering 5.
- Measure 11: Bass note with fingering 4.
- Measure 12: Bass note with fingering 5.

**Text:** *ff*

**Staff 5 (Treble Clef):**

- Measures 1-4: Fingerings 2, 1, 2, 3.
- Measure 5: Fingerings 2, 1, 2, 3.
- Measure 6: Fingerings 3, 5, 3, 4.
- Measure 7: Fingerings 2, 1, 2, 3.

**Staff 6 (Bass Clef):**

- Measures 1-4: Bass notes with fingerings 1, 2, 3.
- Measure 5: Bass note with fingering 1.
- Measure 6: Bass note with fingering 2.
- Measure 7: Bass note with fingering 1.
- Measure 8: Bass note with fingering 2.
- Measure 9: Bass note with fingering 1.
- Measure 10: Bass note with fingering 2.

**Text:** *dim.*

**Staff 7 (Treble Clef):**

- Measures 1-4: Fingerings 2, 4, 2, 4.
- Measure 5: Fingerings 2, 4, 2, 4.
- Measure 6: Fingerings 2, 4, 2, 4.
- Measure 7: Fingerings 2, 4, 2, 4.
- Measure 8: Fingerings 2, 4, 2, 4.

**Text:** *(app. rit. - - - -)*

**Staff 8 (Bass Clef):**

- Measures 1-4: Bass notes with fingerings 5, 5, 5, 5.

(*Lo stesso tempo*)

(a) Gli accompagnamenti non troppo «staccati».

(a) Pas trop «staccato» les accompagnements.

(a) The accompaniment not too «staccato».

5 4  
dim.  
p  
4 5 4

5 4  
5 4  
5 4  
5 4  
5 4

5 4  
5 4  
5 4  
5 4  
5 4

5 4  
5 4  
5 4  
5 4  
5 4

cresc.  
3  
2 2  
3  
3 3

f cresc.  
2  
2 2  
2 2  
2 2  
sf

sf  
35  
dim.  
p  
2

45  
45  
pp1 c. dim. e calmando

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four flats. The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 6 are indicated above the staves. The first staff features a dynamic marking 'p' and a 'dim.' instruction. The second staff has a 'pp' marking and a '1 C.' instruction. The third staff includes a '3' and a '5' below the staff. The fourth staff includes a '3' and a '5' below the staff. The fifth staff includes a '3' and a '5' below the staff. The sixth staff includes a '3' and a '5' below the staff.

Musical score for two staves (Treble and Bass) in 2/4 time. The score consists of ten measures. Measure 2 starts with a treble clef, a key signature of one sharp, and a bass clef. Measures 3-5 show complex patterns with grace notes and slurs. Measure 6 begins with a bass clef and a key signature of one flat. Measures 7-9 continue with various dynamics and patterns. Measure 10 concludes with a bass clef and a key signature of one flat.

Musical score page 52, measures 1-4. The score consists of two staves: treble and bass. The key signature is three flats. Measure 1: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 2: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 3: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 4: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note.

*f*

*pp*

*p* *espress.*

Musical score page 52, measures 5-8. The score consists of two staves: treble and bass. The key signature is three flats. Measure 5: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 6: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 7: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 8: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note.

*cresc.*

*Ped. simile*

Musical score page 52, measures 9-12. The score consists of two staves: treble and bass. The key signature is three flats. Measure 9: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 10: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 11: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 12: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note.

Musical score page 52, measures 13-16. The score consists of two staves: treble and bass. The key signature is three flats. Measure 13: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 14: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 15: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 16: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note.

*f*

Musical score page 52, measures 17-20. The score consists of two staves: treble and bass. The key signature is three flats. Measure 17: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 18: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 19: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note. Measure 20: Treble staff has sixteenth-note patterns with grace notes. Bass staff has a dotted half note.

*cresc.*

*ff*

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three flats, and the time signature varies between common time and 2/4.

- Staff 1 (Treble):** Features sixteenth-note patterns. Measure 1: 2 4, 2 4, 3 5. Measure 2: 2 4, 2 4, 3 5. Measure 3: 3 4, 2 4, 3 5. Measure 4: 2 4 2 1, 2 3 2 1, 2 4 2 1. Dynamics: *s*, *sf*.
- Staff 2 (Treble):** Measures 1-4: 2 3, 2 4, 2 3; 2 4 3 1, 2 3; 2 4 3 1, 2 3; 2 4 3 1, 2 3. Dynamics: *s*, *dim.*, *p*.
- Staff 3 (Bass):** Measures 1-4: 3 5, 3 5, 3 5, 3 5. Dynamics: *pp*.
- Staff 4 (Bass):** Measures 1-4: 3 5, 3 5, 3 5, 3 5. Dynamics: *pp*.
- Staff 5 (Bass):** Measures 1-4: 2 4, 2 4, 3 5, 2 4, 2 4, 3 5. Dynamics: *p*.



## Op. 142 N. 1

Dal punto di vista della costruzione, questo Impromptu è uno dei più interessanti. Sarà bene, pertanto, analizzarlo brevemente affinché il giovane interprete possa trovare, poi, la giusta interpretazione e dare ai vari episodi che lo compongono un carattere organico.

Le prime 12 battute contengono un elemento melodico che non sarà sviluppato e che riapparirà solo nella ripresa e alla fine, come conclusione del pezzo.

È un piccolo tema che si esaurisce in sé. L'episodio che segue (sempre in fa min.)



genera armonicamente un 3º episodio (in la bem.), che è il più importante della prima parte:



Il disegno ritmico di quest'ultimo proviene, però, da un frammento anticipatore, che apparirà durante lo svolgimento del 1º episodio e che si preannuncia così:



La seconda parte (in la bem. min.) è molto bella e tipicamente schubertiana; si compone di piccoli frammenti melodici, che si rispondono e si susseguono passando da un registro all'altro come in un tenero colloquio.

*Du point de vue de sa construction, cet Impromptu est un des plus intéressants. Il sera donc utile de l'analyser brièvement, pour que le jeune élève puisse trouver, ensuite, une juste interprétation et donner aux différents épisodes qui le composent, un caractère organique.*

*Les 12 premières mesures contiennent un élément mélodique qui ne sera pas développé et que l'on rencontrera de nouveau seulement dans la reprise et vers la fin, comme conclusion du morceau: c'est un petit thème qui s'épuise en lui-même. Le épisode qui suit (toujours en fa mineur):*



*engendre harmoniquement un 3ème épisode (en la b.) qui est le plus important de la première partie:*



*Mais le dessin rythmique de ce dernier est annoncé, au préalable, par un fragment qui apparaît au cours du développement du 1er épisode, et s'annonce ainsi:*



*La seconde partie (en la b. mineur) est belle et typique de la musique de Schubert. Elle se compose de courts fragments mélodiques qui, passant d'un registre à l'autre, se répondent et se suivent comme dans un tendre dialogue.*

This Impromptu is one of the most interesting from the point of view of construction. Therefore we deem it advisable to examine it briefly so as to help the young interpreter to find the right interpretation and give its several episodes an organic character.

The first twelve bars contain a melodious feature that will not be developed and that will reappear only in the repetition and at the end as the conclusion of the piece. It is a short theme that exhausts itself.

The following episode (always in F minor)



gives rise harmonically to the 3rd episode (in A b), the most important of the first part.



But the rhythmic pattern of this 3rd episode is derived from a preparatory fragment that appears during the development of the 1st episode and announces it self as follows:



The second part (in A b minor) is very beautiful and typical of Schubert. It consists of small melodious fragments that answer and follow each other passing from one pitch to the other in a tender dialogue.

## Allegro moderato (♩=132)

(a) Esecuzione per mani piccole:

(b) Esecuzione:

(b) Exécution:

(a) Execution for small hands:

(b) Execution:

The sheet music consists of six staves of musical notation for piano. The top two staves are in common time (indicated by a 'C'). The third staff is in 2/4 time, and the bottom three staves are in 3/4 time. The key signature changes throughout the piece. Fingerings are written above the notes, such as '2 3 2 3 4 4 5 2 5' and '1 2'. Dynamics include forte (ff), sforzando (sf), piano (p), crescendo (cresc.), and decrescendo (decresc.). Measure numbers 1 through 5 are placed below the bass staff.

(a) Sempre molto liscio, legato; si immagini questo "passo" come eseguito dagli archi e si trovi di conseguenza la sonorità adeguata.

(a) Toujours très uni et lié. On doit penser ce passage, exécuté par des instruments à corde, et trouver au piano une sonorité correspondante.

(a) Always very even and slurred. Think of this passage as executed by string instruments and find the sonority suited to it.

(a) L'interpretazione di questo episodio non è facile; si mettano bene in evidenza le legature e le punteggiature dalle quali proviene la « linea » espressiva dell'episodio stesso. Anche il pedale è stato indicato in vista di tale esigenza.

(a) L'interprétation de cet épisode n'est pas facile; c'est important de bien mettre en relief les liaisons et les ponctuations qui déterminent le dessin expressif de l'épisode même. La pédale a été indiquée en conséquence.

(a) The execution of this episode is not easy: bring well into relief the slurs and the dots from which the expressive line of the episode arise. The pedal also has been marked in view of this need.

Piano sheet music in G minor (two staves). The top staff uses treble clef and the bottom staff uses bass clef. Measure 5: Treble staff has eighth-note pairs (3,2) (1,2), (5,4) (1,2). Bass staff has eighth-note pairs (4,3) (5,4). Measure 6: Treble staff has eighth-note pairs (5,4) (1,2), (3,2) (1,2). Bass staff has eighth-note pairs (3,2) (4,3). Measure 7: Treble staff has eighth-note pairs (5,4) (1,2), (3,2) (1,2). Bass staff has eighth-note pairs (4,3) (5,4). Measure 8: Treble staff has eighth-note pairs (5,4) (1,2), (3,2) (1,2). Bass staff has eighth-note pairs (4,3) (5,4). Measure 9: Treble staff has eighth-note pairs (5,4) (1,2), (3,2) (1,2). Bass staff has eighth-note pairs (4,3) (5,4). Measure 10: Treble staff has eighth-note pairs (5,4) (1,2), (3,2) (1,2). Bass staff has eighth-note pairs (4,3) (5,4).

(a) Toujours bien lié l'accompagnement. Le accent (original) au début de chaque fragment mélodique, ne doit pas être interprété à la lettre; on ne doit pas le considérer en fonction dynamique, mais expressive.

(a) Sempre molto legato l'accompagnamento. L'accento (originale), posto all'inizio di ogni frammento melodico, non sia interpretato alla lettera; lo si consideri più in funzione espressiva che dinamica.

(a) Toujours bien lié l'accompagnement. Le accent (original) au début de chaque fragment mélodique, ne doit pas être interprété à la lettre; on ne doit pas le considérer en fonction dynamique, mais expressive.

(a) The accompaniment always slurred. The stress (original) placed at the beginning of each melodious fragment, should not be interpreted literally: it should be considered as more expressive than dynamic.

1 C.

*pp*

*f* *p*

*cresc.*

*dim.*

*p*

Musical score for piano, page 10, measures 24-30. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is B-flat major (two flats). Measure 24 starts with a dynamic *mf*. Measures 25-26 show complex sixteenth-note patterns with various slurs and grace notes. Measure 27 begins with a dynamic *cresc.*, followed by *f*. Measure 28 starts with *sforzando* (sf) and tenuto marks. Measure 29 starts with *dim.*, followed by *p*. Measure 30 starts with *più p*. The score concludes with a dynamic *sempre molto p*.



This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and uses a key signature of two flats.

- Staff 1:** Treble and bass staves. Dynamics include *cresc.*, *p*, *f*, and *cresc.*. Fingerings: 1 2, 3 4 2, 4; 1 2, 3 C.; 3 5, 4 3 2; 1 4 2 3 1 4 2 3; 1 2, 3 4 2.
- Staff 2:** Treble and bass staves. Dynamics: *sforzando* (*sf*), *p*. Fingerings: 1 4 2 3, 1 4 2 3; 1, 2, 3 4; 2, 3 5; 3 5.
- Staff 3:** Treble and bass staves. Dynamics: *f*, *p*, *f*, *sf*. Fingerings: 3, 2 1, 5; 5, 4 3 2; 3 4, 2 1, 5; 1 2 3, 1 2 3; 2, 3 4, 2 1, 5.
- Staff 4:** Treble and bass staves. Dynamics: *cresc.*, *f*, *pp*, *1 C.*. Fingerings: 1 4, 2 3, 4; 2 3 1 3; 2 3 1 3, 2 4 1 3; 2 4 1 3, 2 4 1 3.
- Staff 5:** Treble and bass staves. Fingerings: 1 5, 2 4, 3 5, 2 3 4 2; 2 5 2 4 2; 2 4 1 3, 2 4 1 3; 2 4 1 3, 2 4 1 3.

*pianissimo*

The image shows a page of sheet music for piano. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs with fingerings 2-4 and 3. Bass staff has eighth notes with a '2' below it. Measure 2: Treble staff has eighth-note pairs with fingerings 2-4 and 3-5-4-3. Bass staff has eighth notes with a '1' below it. Measure 3: Treble staff has eighth-note pairs with fingerings 2-4-3-4 and 2-3-4-3. Bass staff has eighth notes with a '1' below it. Measure 4: Treble staff has eighth-note pairs with fingerings 1-2-1-2 and 2-3-1-2. Bass staff has eighth notes with a '1' below it. Measure 5: Treble staff has eighth-note pairs with fingerings 5-1-2-1 and 2-3-1-2. Bass staff has eighth notes with a '1' below it. Measure 6: Treble staff has eighth-note pairs with fingerings 5-3-2-1 and 5-3-2-1. Bass staff has eighth notes with a '1' below it. A dynamic marking 'meno p' and '3.C.' is placed above the bass staff in measure 3. A brace connects the bass notes in measures 3 and 4.

The image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of nine measures. Measures 5-6 begin with a forte dynamic (f) and include fingerings (1, 2, 3, 2, 3) above the notes. Measures 7-8 begin with a piano dynamic (p) and include fingerings (1, 2, 3, 2, 3). Measure 9 begins with a sforzando dynamic (sf) and includes fingerings (1, 2, 3, 2, 3). Measure numbers 5 through 9 are printed at the bottom of their respective measures.

Sheet music for piano, page 65, featuring four staves of musical notation. The music is divided into measures by vertical bar lines. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef and a key signature of one sharp (F#). The third staff uses a treble clef and a key signature of one sharp (F#). The fourth staff uses a bass clef and a key signature of one sharp (F#). The music includes dynamic markings such as *f*, *sf*, *ff*, *sf*, *dim.*, *p*, *pp*, and *cedendo*. Performance instructions include *a tempo*, *sempre pp*, and fingerings (e.g., 1, 2, 3, 4, 5) placed above or below the notes. Measure numbers are indicated at the beginning of each measure.

Musical score for two staves (Treble and Bass) across six systems. The score consists of six systems of music, each starting with a measure number 1. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. Fingerings are indicated above the notes, such as '5' over a note in the first measure. Dynamic markings include 'p' (piano) in the second measure and '3 C.' (three counts) in the fourth measure. Measure numbers 1 through 8 are present at the start of each system, followed by a dotted line. The score concludes with a final measure ending in a key signature of three flats.

*3 m.s.*

*1 C.* *pp sempre legato*

*cresc. 3. C.*

*dim.*

*mf* *4*

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes frequently, indicated by various sharps and flats. The first staff begins with a dynamic of *cresc.* followed by *f*. The second staff starts with *sf*. The third staff begins with *sf*. The fourth staff starts with *dim.* followed by *p*. The fifth staff begins with *più p*. The sixth staff begins with *sempre molto p*. Fingerings are indicated above the notes in many places, such as '3' over a group of three notes or '4' over a group of four notes. Measure numbers are also present above some groups of notes. The music includes various slurs, grace notes, and dynamic markings like *f*, *sf*, *p*, and *cresc.*

This page contains six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *cresc.*, *dim.*, *sf.*, *p*, and *pp*. Fingerings are indicated above the notes, often consisting of two or three digits separated by a hyphen. The music is primarily in common time, with some measures featuring a different time signature. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings. The staves are separated by horizontal brackets, and the overall layout is typical of a classical piano score.

## Op. 142 N. 2

In questo Improvviso non c'è solo tutto Schubert; c'è il profumo, il fascino della Vienna del primo 800.

La prima parte è basata sopra un tenero canto di carattere popolare; la seconda, invece, si sviluppa attraverso un fluttuare di arpeggi molto espressivi. Si noti, fra l'altro, la bellezza e l'efficacia della improvvisa modulazione, allorquando ritorna in re bem.

Le legature del tema iniziale (si è preferito lasciare quelle originali perché meglio esprimono il carattere del tema stesso) potrebbero indurre il giovane interprete a « staccare » la prima nota di ciascuna battuta. L'esatta interpretazione della legatura è invece la seguente:



Dans cet *Impromptu* il n'y a pas seulement tout Schubert; il y a aussi le parfum et la charme de la Vienne du début du XIXème siècle.

La première partie s'apparie sur une tendre mélodie de caractère populaire; tandis que la seconde se développe parmi des fluctuations d'arpèges très expressifs.

La beauté et la puissance de la modulation soudaine en re b doit particulièrement attirer toute l'attention.

Les liaisons du thème initial (on a cru préférable de laisser celles originelles jugeant qu'elles rendent mieux le caractère du thème), pourraient induire le jeune interprète à jouer « staccato » la première note de chaque mesure; tandis que l'interprétation exacte de la liaison est la suivante:



This Impromptu not only gives all Schubert but also the perfume and the charm of early XIX century Vienna.

The first part is based on a folklore melody, while the second develops through the vibration of very expressive arpeggios. Remark, among other things, the beauty and efficacy of the sudden modulation, as it returns to Db.

The slurs of the initial theme (we prefer to leave the original slurs as best suited to express the character of the theme) might induce the young pianist to play the first note of each bar « staccato ». But the right interpretation of the slur is the following:



**Allegretto (♩ = 112)**

*pp*

1 C.

(a)

3 C. *f*

*ff*

*p poco rit.*

*sf*

*p*

*pp*

*1C.*

(a) Anche qui si badi a non staccare troppo il primo accordo di ciascuna battuta.

(a) Avoir soin d'éviter, ici aussi, de jouer trop « staccato » le premier accord de chaque mesure.

(a) Be careful here also not to overemphasise the « staccato » of each bar.

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four flats. The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as '5' over a note in the first measure. Dynamic markings like 'p.' (piano) and 'f.' (forte) are also present. The page number '71' is in the top right corner.

TRIO

466 - 16

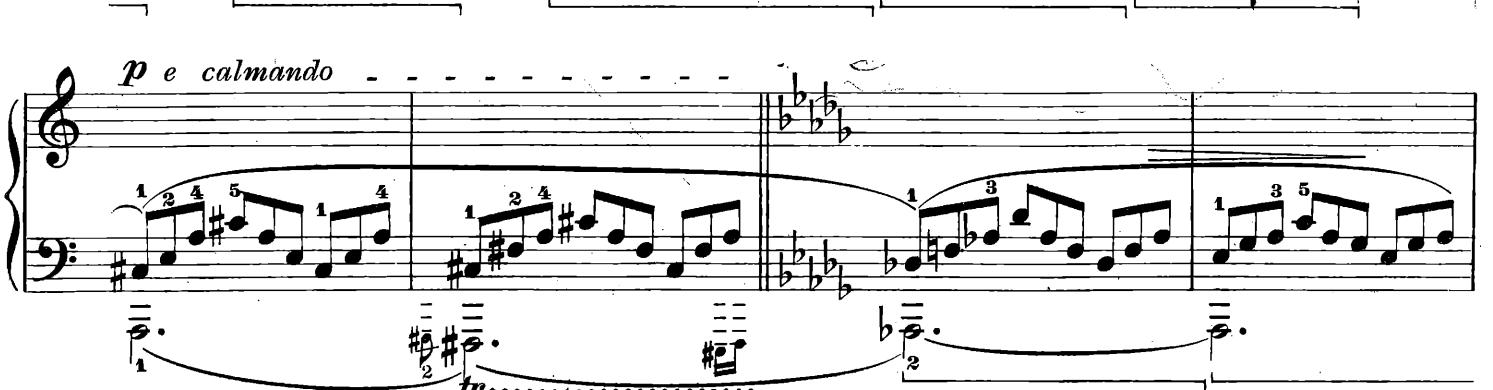
The image shows a page of sheet music for piano. The key signature is F major (one sharp). The time signature is 2/4. The music consists of five measures. Measure 2 starts with a dynamic 'p' (piano) and a '3' below the staff, followed by a measure with a '4' above the staff and three eighth-note groups with '3' and '3' below. Measures 3 and 4 follow with eighth-note patterns and dynamics 'f' and 'p'. Measure 5 concludes with a dynamic 'f' and a '4' below the staff. Performance instructions include '(sempre 1 C)' in parentheses above the first measure and a slur over the last measure.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of three measures. Measure 1 starts with a forte dynamic and includes fingerings (1, 2), (2, 3), (3, 4), and (5). Measures 2 and 3 continue the melodic line with fingerings (3, 5), (2, 4), and (3, 5). Measure 3 concludes with a dynamic marking "dim." and a sustained note. The page number "5" is visible at the bottom right.

A musical score for piano in 2/4 time, B-flat major. The top staff is treble clef, and the bottom staff is bass clef. The score consists of two measures. Measure 1 starts with a melodic line in the treble clef staff, featuring eighth-note patterns with fingerings: 4-5, 1-2-5, 4, 1-3, 4, 1-5. Measure 2 continues the melodic line with fingerings: 2-4, 2-1-3, 5-4-2. A dynamic marking "pp" (pianissimo) is placed between the two measures. The bass clef staff shows harmonic notes: a bass note at the beginning, followed by a note at the bottom of the staff with a 5 below it, a note with a 4 above it, and a note with a 3-5 below it. Measure 2 concludes with a bass note and a fermata. Measure numbers 1 and 2 are indicated above the staff.

1  


8.  


*p e calmando*  


*Ped. come prima*  


Sheet music for piano, page 73, featuring six staves of musical notation. The music is in 4/4 time and consists of six staves, each with a treble clef and a bass clef. The key signature is three flats. Fingerings are indicated above the notes, and dynamics such as *p*, *pp*, *dim.*, *sempre pp*, *dim. sempre*, *rit.*, and *a tempo* are used. The music includes various note heads, rests, and slurs. The first staff shows a series of eighth-note patterns. The second staff features a dynamic transition from *dim.* to *pp*. The third staff is marked *sempre pp*. The fourth staff is marked *dim. sempre*. The fifth staff includes a ritardando instruction (*rit.*) and a tempo marking (*a tempo pp*). The sixth staff concludes the piece.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time and includes various dynamics such as *ff*, *p poco rit.*, *pp*, *cresc.*, and *ritard.*. Performance instructions like *a tempo* and *3 C. f.* are also present. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. Measure numbers 5 through 12 are indicated above the staves.

## Op. 142 N. 3

## THÈME ET VARIATIONS

## TEMA CON VARIAZIONI

Le cinque variazioni di cui si compone questo magnifico pezzo costituiscono altrettante situazioni espressive diverse l'una dall'altra. Si riporta quanto già si ebbe occasione di scrivere in proposito: Il tema, di una dolcezza incomparabile, si adagia mollemente sopra le inflessioni di un accompagnamento ondulato, quasi di *Berceuse*. Si insiste sulle caratteristiche che presenta il disegno del basso perché troppo spesso lo si eseguisce inesatto, come se la legatura comprendesse tutte le note che lo compongono. Si badi, invece, di staccare con dolcezza la prima nota di ogni tempo forte — che risulterà in tal modo lievemente accentata — e di legare accuratamente le tre crome successive; si eseguisca, insomma, questo accompagnamento così come Schubert lo ha indicato. Un tenue mormorio di quartine, da cui si eleva il tema appena modificato, rappresenta la prima variazione. L'interpretazione non è facile: tutto deve apparire in una luce morbida e misteriosa, come avvolto nella penombra. La seconda è piena di innocente candore; sembra il sorriso di una fanciulla. La terza, quella che Combarieu giudica di un... *italianisme excessif*, è invece un magnifico canto appassionato, che nella seconda parte assume accenti di ardente espressione. Lo studente, però, cerchi di non lasciarsi troppo trasportare dalla trascinante onda melodica: ne risulterebbe un'interpretazione così enfatica da compromettere lo stile e la linea del pezzo. La variazione che segue è forse la più interessante dal punto di vista tecnico. Si noti l'originale ritmica, che ricorda certi passaggi beethoveniani. Somigliante alla seconda è la quinta ed ultima variazione, che nella coda riproduce il tema nella forma iniziale, rivestendolo però di accordi dolcissimi e misteriosi. (G.P. Gemme pianistiche).

*Les cinq variations qui composent ce magnifique morceau, représentent autant de situations expressives différentes. Il est utile de revenir sur ce qui a été déjà écrit à ce sujet: Le thème d'une incomparable douceur, s'étend avec souplesse sur les inflexions d'un accompagnement onduleux, presque de Berceuse. Il est aussi utile d'insister sur les caractéristiques présentées par le dessin de la basse, car il arrive trop souvent qu'on l'exécute comme si la liaison comprenait toutes les notes qui la composent: ce qui est inexact. On doit, au contraire, jouer « staccato » sans sécheresse, la première note de chaque temps fort — qui resultera, ainsi, légèrement accentuée — et bien liées les trois croches successives; bref, s'en tenir, dans l'exécution de cet accompagnement, aux indications de l'Auteur.*

*Un faible murmure de quattrolets, duquel surgit le thème à peine modifié, constitue la première Variation. L'interprétation n'est pas facile: il faut rendre l'atmosphère douce et mystérieuse qui enveloppe cet épisode dans une demi-clarté.*

*La seconde Variation est pleine de candeur innocente: tel le sourire d'une jeune fille.*

*La troisième Variation, celle que Combarieu juge d'un *italianisme excessif* est, au contraire, un superbe chant passionné qui atteint, dans la seconde partie, les accents d'une expression ardente. L'élève, toutefois, doit éviter de se laisser trop prendre par l'entraînant flot mélodique, car il en résulterait une interprétation tellement emphatique, que le style et la ligne du morceau en seraient altérés.*

*La quatrième Variation est, peut-être, la plus intéressante du point de vue technique. On doit relever l'originalité de sa rythmique qui rappelle certains passages beethoveniens.*

*La dernière Variation ressemble assez à la seconde; dans la Coda elle reproduit le thème dans sa forme initiale, mais doublé d'accords infiniment doux et mystérieux. (G. P. Gemme pianistiche).*

## THEME WITH VARIATIONS

The five variations that compose this wonderful piece provide a like number of expressive situations, each different from the other. We repeat what we have already had occasion to write about it: « The theme, of an incomparable sweetness, rests softly on the undulating inflections of the accompaniment, almost like a *Berceuse*. We insist on the features presented by the pattern of the bass because it is too often inaccurately executed, as if the slurs covered all the notes of which it is composed. On the contrary, care should be taken to detach softly the first note of each strong beat — that will thus be slightly stressed — while carefully slurring the three following quavers: in short, this accompaniment should be executed as Schubert wrote it. A soft murmur of quadruplets, from which the theme rises hardly modified, represents the first variation. Its interpretation is not easy: every thing should be enveloped in a soft mysterious twilight. The second part is full of innocent candour: it seems the smile of a young girl. The third, the one that Combarieu judges as « excessively Italian » is on the contrary a wonderful passionate melody that acquires in the second part accents of eager expression.

But the pianist should not let himself be carried away unduly by the fascinating melodious wave, as the execution would then be so emphatic as to injure the style and the line of the piece. The following variation is perhaps the most interesting from a technical point of view. Remark the originality of its rhythm that reminds one of certain passages of Beethoven. The fifth and last variation resembles the second: in the « coda » it reproduces the theme in its initial form, but adorned with lovely and mysterious chords. (G. P. Gemme pianistiche).

(a) Le legature del Tema sono originali.

(a) Les liaisons du thème sont originelles.

(a) The slurs in the theme are original.

Handwritten musical score for piano, three staves. The top staff shows measures 5-10 with dynamics 'mf' and 'dim.'. The middle staff shows measures 11-16 with dynamics 'p'. The bottom staff shows measures 17-22.

### **VAR. I. ( $\omega = 96$ )**

*sempre tenuto il basso*

*simile*

Musical score for piano, page 77, showing five staves of music. The notation includes hand position markings (1-5) above the keys, dynamic markings (mf, p, pp), and performance instructions (dim., dim. e cedendo). The music is divided into sections labeled '1.' and '2.'

**1.**

**2.**

dim.

dim. e cedendo

VAR. III. ( $\text{d} = 88$ )

Musical score for Var. III, measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 1 starts with a dynamic *p*. Measure 2 shows a melodic line with fingerings (e.g., 4 3 2 1) and slurs. Measures 3 and 4 continue the melodic line with various fingerings and slurs.

Musical score for Var. III, measures 5-8. The score continues with two staves. The melody is primarily on the treble staff, featuring eighth-note patterns with fingerings like 5 4 3 2 1 and slurs. The bass staff provides harmonic support with sustained notes and chords.

8.....

Musical score for Var. III, measures 8-11. The score includes dynamics: *cresc.*, *p*, and *mf*. The treble staff features a melodic line with eighth-note patterns and fingerings. The bass staff provides harmonic support with sustained notes and chords.

Musical score for Var. III, measures 12-15. The score continues with two staves. The treble staff features a melodic line with eighth-note patterns and fingerings. The bass staff provides harmonic support with sustained notes and chords.

8.....

*dim.* - - - *p*

*tr.*

*pp*

1.C.

(a)

1. 8.....

2. 8.....

*pp*

*p*

3.C.

(a) Non troppo staccato.

(a) *Pas trop staccato.*

(a) Not too staccato.

VAR. III. ( $\text{d}=60$ )

(a) *p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

(a) Si faccia attenzione all'esatta suddivisione ritmica curando che la croma isolata del Tema abbia il suo intero valore e non si trasformi in una terzina accoppiandosi con l'ultimo accordo del basso. Si è preferito lasciare le legature originali perché meglio esprimono l'accentuazione e il carattere del pezzo.

(a) Prendre garde à l'exacte subdivision rythmique, en ayant soin de donner à la croche isolée du thème, son entière valeur, de façon à éviter qu'elle tombe sur le dernier accord de la basse et ne se transforme en fraction de triolet. On a jugé préférable de s'en lancer aux liaisons originales, qui soulignent mieux l'accentuation et le caractère du morceau.

(a) Pay attention to the accuracy of the rhythmic subdivision, so that the single quaver in the theme be given its full value and not be transformed into a triplet by coupling it with the last chord in the bass. We have preferred to leave the original slurs as they are best suited to the accentuation and the character of this piece.

Sheet music for piano, page 81, featuring five staves of musical notation. The music is in common time, with a key signature of four flats. The notation includes various dynamics such as *f*, *p*, *cresc.*, *pp*, *dim.*, and *un poco rit.*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music consists of complex chords and arpeggiated patterns, typical of a Chopin Nocturne. The first staff begins with a dynamic *f* followed by *p*. The second staff starts with a dynamic *p*. The third staff features a dynamic *pp* and a crescendo. The fourth staff begins with a dynamic *p*. The fifth staff concludes with a dynamic *pp*.

VAR. IV. ( $\text{d}=72$ )

8.....

(a) *f*

(a) In alcune edizioni la prima nota del basso è un *si*, ma si tratta di un evidente errore di stampa.

(a) Dans quelques éditions la première note de la basse est un *si*, mais il s'agit d'une évidente faute d'impression.

(a) In some editions the first note of the bass is a B but this is evidently a printer's error.

Musical score for piano, page 83, featuring five staves of music. The score includes dynamic markings such as *p*, *cresc.*, *f*, *p*, *dim.*, *pp*, and *1 C.*. Fingerings are indicated above the notes. The music consists of measures 1 through 10, with measure 10 concluding with a final cadence.

**Measure 1:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *p*.

**Measure 2:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *cresc.*

**Measure 3:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *p*.

**Measure 4:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *f*.

**Measure 5:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *p*.

**Measure 6:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *p*.

**Measure 7:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

**Measure 8:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

**Measure 9:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *pp*.

**Measure 10:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *1 C.*

**Measure 11:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

**Measure 12:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

**Measure 13:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

**Measure 14:** Treble staff:  $\frac{5}{4}, \frac{3}{5}, \frac{4}{3}$ ; Bass staff:  $\frac{5}{3}, \frac{4}{5}, \frac{3}{4}$ . Dynamic: *dim.*

VAR. V. ( $\text{d}=100$ )

(a) Si dia sempre l'esatto valore alla nota in "levere", che mai dovrà risultare così:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

(a) Donner toujours l'exakte valeur à la note en "lever", qui ne devra jamais resulter ainsi:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

(a) Give always the right value to the note before the beat which should never be as follows:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

(a) Si dia sempre l'esatto valore alla nota in "levere", che mai dovrà risultare così:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

(a) Donner toujours l'exakte valeur à la note en "lever", qui ne devra jamais resulter ainsi:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

(a) Give always the right value to the note before the beat which should never be as follows:

$\begin{smallmatrix} 3 \\ \overline{7} \end{smallmatrix}$

85

5  
2 3 3 2 1 2 1 2 4  
8.....  
1. 5  
2 1 3 5 4  
sempre calando  
pp rit.  
10.  
2 1 4  
3 C. p  
sostenuto  
sf  
4 2  
5 4  
f p  
1 C.  
5  
(a) con sordina

(a) L'indicazione *con sordina*, che equivale al moderno «I corda» è originale.

(a) *L'indication con sordina (avec la sourdine) remplacée aujourd'hui par « I corda » est originelle.*

(a) The mark *con sordina* (mute) is the equivalent of the modern «I corda» (left pedal) and is original.

## Op. 142 N. 4

Il genio di Franz Schubert amava, talvolta, abbandonarsi alla spensieratezza, ma si tratta pur sempre — come nel caso presente, come nel *Momento musicale* in fa min. e così in altri brani — di una spensieratezza soffusa di melancolia. Questa era la sua inclinazione naturale e ad essa non poteva sottrarsi, nemmeno quando amava scherzare.

Questo Improvviso si compone di tre distinti episodi e della Coda. La prima parte è essenzialmente ritmica e incisiva; la seconda (un tenue arabesco il cui disegno riapparirà durante lo sviluppo del 3º episodio quasi a interromperne il discorso) è distesa, lineare; la terza, infine, ha un carattere più melodico, che si sviluppa sopra un ritmo di danza. La Coda, che proviene dalla formula ritmica con cui è accompagnato il tema iniziale, traccia un lieve disegno melodico che pian piano svanisce per poi irrompere con maggiore incisività e forza conclusiva.

L'esecutore imprima a ciascun episodio il carattere che possiede, evitando però quel senso di frammentarietà, che purtroppo accompagna molte esecuzioni di Schubert e che è dovuto, in parte, alla natura stessa della produzione schubertiana.

*Le génie de Franz Schubert aimait s'abandonner, parfois, à l'insouciance; mais il s'agissait toujours d'une insouciance voilée de mélancolie, ainsi que le prouve cet Impromptu, le Moment musical en fa mineur et d'autres compositions.*

*Telle était sa nature, et il ne pouvait s'y soustraire; pas même lorsqu'il aimait à plaisanter.*

*Cet Impromptu se compose de trois épisodes distincts, et de la Coda. La première partie est essentiellement rythmique et incisive; la seconde (une légère arabesque dont le dessin réapparaîtra au cours du développement du 3ème épisode, comme pour en interrompre le discours) est simple et linéaire; la troisième, enfin, est d'un caractère plus mélodique, qui se développe sur un rythme de danse. La Coda, qui provient d'une formule rythmique accompagnant le thème initial, trace un léger dessin mélodique qui, peu à peu, s'évanouit, pour revenir soudain avec un caractère incisif et une plus grande force conclusive.*

*L'exécutant devra donner à chaque épisode l'empreinte qui lui est particulière, sans jamais perdre de vue le dessin de l'ensemble. Le caractère même de la musique de Schubert est souvent la cause des interprétations fragmentaires qui, malheureusement, dénaturent assez souvent son exécution.*

Franz Schubert's genius liked sometimes to indulge in lightheartedness, but it is always — here as in the *Momento Musicale* in F minor and elsewhere — a lightheartedness suffused with melancholy. This was his natural disposition and he could not throw it off not even when he wished to jest.

This Impromptu consists of three different episodes and a Coda. The first part is essentially rhythmic and incisive: the second (a light arabesque whose pattern will reappear in the development of the third episode as though to interrupt its flow) is broad and linear: the third has a more melodious character that develops on a dance tune. The Coda, that rises from the rhythmical form which accompanies the theme, draws a light melodious pattern gradually vanishes to reappear later on with greater incisiveness and conclusive strength.

The executant should give each episode its character, avoiding the sense of fragmentarity that unluckily we find in many executions of Schubert's music and that is due, in part, to the very nature of his works.

## Allegro scherzando (♩ = 92)

The musical score for Op. 142 N. 4 consists of three systems of music for piano. The first system starts with a dynamic 'p' and features hand-to-hand chords. The second system continues with a similar pattern. The third system begins with a dynamic 'p' and includes a tempo marking 'fritmato'.

The musical score consists of six staves of piano music. The top four staves are standard staff notation with treble and bass clefs, while the bottom two staves show the internal structure of chords. The score includes dynamic markings like *p subito*, *f*, *cresc.*, *sf*, *ritard.*, and *a tempo*. Articulation marks include *v.*, *V.*, *tr* (trill), and *s.f.*. Rhythmic markings are indicated by numbers above the notes, such as 5, 3, 2, 4, 1, etc., often with arrows indicating specific note values. Measures 1 through 13 are shown, with measure 13 being the last measure of the page.

(a) Attenzione al ritmo!  
 (b) Il *ritard.* appena accennato.

(a) Attention au rythme!  
 (b) Le retardando à peine esquisse.

(a) Care should be given to the rhythm.  
 (b) The distension (*ritard.*) should be hardly heard.

Sheet music for piano, page 88, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various dynamics such as *p*, *cresc.*, *sf*, *tr*, and *sf* with a wavy line. Fingerings are indicated above the notes, and measure numbers (e.g., 1, 2, 3, 4, 5, 6, 8) are placed below specific notes or groups of notes. Measure 8 starts with a dynamic *sf* and a trill instruction. Measures 13 and 14 are also marked with *sf* and trills. Measure 13 ends with a dynamic *sf*.

(a) Si mantenga la stessa andatura. Sempre molto fluida e scorrevole la parte superiore. Si metta un po' in rilievo la parte inferiore, quasi fosse affidata ai corni.

(a) Maintenir le même mouvement. Toujours très fluide et coulante la partie supérieure. Mettre légèrement en relief la partie inférieure, comme si elle était confiée à des cors.

(a) Keep the same time. The higher part always very fluent. Bring a little more into relief the lower part, as if it was played by the horns.

(a) Una lieve distensione durante l'esecuzione di questo episodio è forse necessaria. Più che un cambiamento di tempo — senz'altro sconsigliabile — è l'espressione di dolce abbandono che deve dare, a chi ascolta, l'impressione di un rallentamento dell'andatura generale.

(a) Une légère distension est peut-être nécessaire pendant l'énonciation de cet épisode. Le mouvement restera absolument le même; mais ce sera l'expression d'un tendre abandon qui devra donner, à ceux qui écoutent, l'impression d'un ralentissement dans son allure générale.

(a) Perhaps a slight distension during the enunciation of this episode is required. More than a change of time — that should be avoided — it is the expression of a sweet abandonment that should give the listener the impression of a general distension.

(a) A partire da questo punto ci si riporti gradatamente al carattere iniziale del pezzo. Meno « abbandono », quindi, e più ritmo.

(a) A partir d'ici, revenir graduellement au caractère initial du morceau. Moins de « abandon », donc, et plus de « rythme ».

(a) From this place on, go back to the character of the beginning of the piece. Less « abandon » and therefore more rhythm.

*senza Ped.*
  
 1 C.
  
 $f^{3C}$ 
  
 $ff$ 
  
*(p)*
  
*(cresc.)*
  
*dim.*
  
*simile*

93

*p*      *cresc.* - *sf* -

8.

*sf*  $\frac{2}{3}$  *dim.*

*p*      *f*      *p*

8.

*p*      *f*

8.

*p*

8.

*f*

8.

*p*

8.

*f*

8.

*p*

E. 4725 C.

8

(a) Da questo punto sino alla ripresa, il contenuto musicale ha già in sè i necessari elementi di distensione, quali le frequenti battute vuote, le corone, gli accordi fermi; un rallentamento, quindi, sarebbe fuori luogo.

(a) *A partir d'ict et jusqu'à la reprise, le contenu musical a déjà en lui-même les éléments nécessaires à une distension progressive; tels les nombreuses mesures vides, les points d'orgues, les accords tenus. Il serait déplacé de ralentir.*

(a) From this point up to the recommencement, the musical contents has already the necessary elements of expansion, as the frequent empty bars, the crowns and the steady chords. A slackening would be then out of place.

8.....

*pp*

8.....

*1*

*dim.*

*1*

*ancora più p*

*pp* (*a tempo*)

*p*

*cresc.*

*p*

Sheet music for piano, page 96, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 13.

**Staff 1:** Measures 1-5. Treble clef. Key signature: B-flat major (two flats). Fingerings: 5, 2, 3; 2, 3; 2, 3; 3, 1, 2, 2, 5, 3; 4, 1, 5; 4, 2, 1, 3. Dynamics:  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{5}$ ,  $\frac{5}{4}$ .

**Staff 2:** Measures 6-10. Bass clef. Key signature: B-flat major. Fingerings: 2, 1, 5; 5, 3, 2; 1, 5; 5, 4, 3. Dynamics: *f*, *p*, *f*,  $\frac{5}{4}$ .

**Staff 3:** Measures 11-12. Treble clef. Key signature: B-flat major. Fingerings: 5, 3, 2, 4; 1, 5; 5, 4, 3. Dynamics: *p*, *f*, *p*, *f*.

**Staff 4:** Measure 13. Treble clef. Key signature: B-flat major. Fingerings: 5, 4, 3; 5, 3, 2; 4, 2, 1; 5, 3, 2, 1, 3. Dynamics: *p*, *cresc.*, *f*, *sf*, *tr*.

**Staff 5:** Measures 1-4. Bass clef. Key signature: B-flat major. Fingerings: 4, 5; 5, 3, 2; 4, 2, 1; 5, 3, 2, 1, 3. Dynamics: *p*, *sf*, *cresc.*, *f*, *sf*, *tr*.

**Staff 6:** Measures 5-6. Bass clef. Key signature: B-flat major. Fingerings: 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3. Dynamics: *tr*, *sf*, *tr*, *sf*.

**Staff 7:** Measures 7-8. Bass clef. Key signature: B-flat major. Fingerings: 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3. Dynamics: *tr*, *sf*, *tr*, *sf*.

**Staff 8:** Measures 9-10. Bass clef. Key signature: B-flat major. Fingerings: 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3. Dynamics: *tr*, *sf*, *tr*, *sf*.

**Staff 9:** Measures 11-12. Bass clef. Key signature: B-flat major. Fingerings: 5, 3, 2, 1, 3; 5, 3, 2, 1, 3; 5, 3, 2, 1, 3; 5, 3, 2, 1, 3. Dynamics: *p*, *ritard poco*, *p*.

**Staff 10:** Measures 13-14. Bass clef. Key signature: B-flat major. Fingerings: 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3; 2, 1, 3, 4, 3. Dynamics: *a tempo*, *p*.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and uses a key signature of four flats. Fingerings are indicated above the notes, and dynamics such as *p*, *cresc.*, *sf*, and *tr.* are used throughout. Measure numbers 3 through 23 are visible at the beginning of each staff. The notation includes both treble and bass clefs, with various note heads and stems. The piano keys are represented by black and white squares, and the music is divided into measures by vertical bar lines.

(a) Sempre rigorosamente in tempo. L'esecuzione tecnica di questa conclusione non è facile: si badi, fra l'altro, alla costante e perfetta ripetizione della nota fissa:



Sarà bene, infine, che l'interprete abbia ben chiara la linea melodico-armonica; linea che si può così schematizzare:

(a) Toujours rigoureusement en mesure. La exécution technique de cette conclusion n'est pas aisée; soignez, entre autre, la répétition constante et parfaite de la note tenue:



Il est nécessaire, enfin, que l'interprète possède bien clairement la vision du dessin mélodique et harmonique; dessin que l'on peut schématiser ainsi:

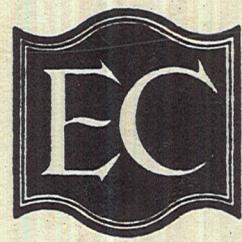
(a) Always strictly in time. The technical performance of this conclusion is not easy. Besides, take care to constantly and perfectly repeat the firm note:



It is necessary that the interpreter has a clear vision of the melodic and harmonic line which may be schemed as follows:

The image displays five staves of musical notation for piano, arranged vertically. The top three staves are in treble clef, and the bottom two are in bass clef. Each staff consists of five horizontal lines representing the piano keys. The notation includes various note heads, stems, and bar lines. Fingerings are indicated by small numbers above or below the notes, such as '5 3' or '2 1'. Dynamics are marked with terms like 'fp' (fortissimo) and 'pp' (pianissimo). Measure numbers are present at the beginning of some staves. A bracket under the first three staves covers measures 1-4, and another bracket under the last two staves covers measures 5-8.





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