

Jan Křtitel Vanhal
Sváci Sonatin
Codici Sonatine
Piano

Editio Supraphon
Praha 1990



JAN KŘITITEL VAŇHAL (12. 5. 1739 Nechanice nad Bystřicí na Královéhradecku – 20. 8. 1813 Vídeň) pocházel z nevolnické rodiny. Už v mládí upozornil na svůj hudební talent úspěšným vystupováním na venkovských kůrech; v osmnácti létech byl varhaníkem v Opočně, brzy poté regenschorim v Němčevsi u Jičína. Proto se jej ujala majitelka nechanického panství, hraběnka Schaffgottschová, a umožnila mu, aby se roku 1760 usadil ve Vídni. Tam si mladý umělec záhy vyučováním a komponováním vydělal částku, která mu umožnila vykoupit se z nevolnictví. V letech 1761 – 63 navštívil Itálii, kde dosáhl úspěchů i v operní kompozici. Po návratu do Vídně prožil období velkých triumfů zejména jako autor obdivovaných symfonii. Jeho slibný umělecký vývoj byl však přerušen náporem duševní choroby. Ta podlomila jeho tvořivé síly a zapříčinila také, že řadu svých děl zničil.

Vaňhal prožil ve Vídni velkou éru Mozartovu, Haydnovu a zčásti i Beethovenovu (s prvními dvěma mistry prý hrával v kvartetu jako violoncellista). Ve svém dopise z 24. 10. 1777 se W. A. Mozart zmíňuje o svém velmi úspěšném provedení Vaňhalova houslového koncertu v Augsburgu. – Vaňhalova prestiž jako skladatele v posledních desetiletích jeho života již dost pohasla, byl však stále vyhledávaným učitelem. Množství jeho drobných kompozic, určených pravděpodobně k instruktivním účelům, je neobvyčejně velké. Z valné části jsou věnovány klavíru, nástroji, bez kterého se koncem 18. a začátkem 19. století neobešla prakticky žádná vídeňská domácnost.

Předkládané sonatiny jsou určeny mírně pokročilým žákům; „*Cadenza*“ na počátku každé z nich byla možná určena k pedagogickému probrání harmonických funkcí a jejich spojů. Historické učebnice sоловých nástrojů nás totiž informují, že spolu s výukou praktické hry byla zároveň probírána také hudební nauka, harmonie a částečně i estetika.

Invencí i strukturou jsou Vaňhalovy sonatiny prosté, ale tím také náročné na čistotu a měkkou zpěvnost tónu. Jejich náladowá a stylová paleta je velmi pestrá a představuje jakýsi zjednodušený vzorník různých hudebních druhů skladatelovy doby – hudebního klasicismu. Například *Allegretto* prvé sonatiny je miniaturním schématem finální věty sólového koncertu včetně závěrečného orchestrálního „*tutti*“. Některé pomalé věty (*Adagio* ve čtvrté nebo *Andante cantabile* v desáté sonatině) připomenou vroucí, galantní tóny rokokových serenád, *Allegretto* čtvrté sonatiny je vystavěno na jadrné lidové melodii českého typu, jakých skladatel často užíval a jimiž obohatil i výrazovou zásobu klasické vídeňské symfonie.

Bohatství a proměnlivost Vaňhalových nápadů spolu se zjevnou hlubokou znalostí mentality mladého hráče zajišťují jeho drobným skladbám nesmrtebnost jako ideální učebnici základů klasického přednesu.

Olga Zuckerová

EDIČNÍ POZNÁMKA

Předlohou k tomuto vydání jsou dva původní vídeňské tisky „*XII SONATINES / en deux Cahiers / pour le / Clavecin ou Piano Forte / par / JEAN WANHAL / Vienne au Magazin de Musique chez Ignace Sauer. //*“ (S: S: 33. 115). Tyto dva sešity, svázané v konvolutu s dalšími Vaňhalovými skladbami, jsou uloženy v soukromém hudebním archivu. (Jiný dobový tisk téhoto sonatin / Simrock, Bonn / je v majetku Muzea české hudby / sign. XII F 379/.)

Intonace a rytmus jsou pro naše vydání převzaty z předlohy beze změny, opraveno bylo pouze několik drobných tiskových chyb. Frázování je v původním tisku vypracováno dosti detailně; tam, kde frázovací znaménka chyběla, bylo většinou možno doplnit je podle analogických míst. Ornamentika – v předloze vypsána velmi střídavě – je ponechána v podstatě beze změny. Dynamika je v předloze zachycena velmi povrchně – často chybí dokonce i vyznačení dynamiky na počátku jednotlivých vět. Nově doplněná dynamická znaménka zachycují průběh dynamiky jen v základních rysech. Detailní vypracování je ponecháno na vůli interpretů. Pedalizace a prstoklady nejsou v předloze značeny; v našem vydání jsou doplněny podle současných zvyklostí se zřetelem k pedagogickým potřebám.

Věroslav Němec

JAN KŘTITEL VAŇHAL (12. 5. 1739 Nechanice a. d. Bistrítza im Königgrätzer Kreis – 20. 8. 1813 Wien) stammte aus einer leibeigenen Familie. Schon in seiner Jugend vermochten seine Leistungen auf den ländlichen Kirchenchören seiner Heimat Interesse für sein Talent zu erwecken. In seinem achtzehnten Lebensjahr war er als Organist in Opočno tätig, bald darauf vertrat er bereits die Stelle des Regenschori in Němčevě bei Jičín. Die Besitzerin des Nechanitzer Herrschaftsgutes, Gräfin Schaffgottsch, nahm sich seiner an und ermöglichte ihm, sich im Jahre 1760 in Wien niederzulassen. Dort verdiente der junge Künstler mit Unterrichten und Komponieren bald so viel, daß er sich von der Leibeigenschaft loskaufen konnte. In den Jahren 1761–63 besuchte er Italien und erntete dort auch im Bereich der Opernkomposition beachtliche Erfolge. Nach Wien zurückgekehrt, erlebte er eine Ära großer Triumphe, in erster Reihe als Autor vielbewunderter Sinfonien. Seine vielversprechende künstlerische Entfaltung wurde jedoch durch den Ausbruch einer geistigen Krankheit beendet. Diese Krankheit untergrub seine schöpferischen Kräfte und war auch die Ursache dafür, daß er eine Reihe seiner Werke vernichtete.

In Wien erlebte Vaňhal die große Ära Haydns, Mozarts und zum Teil auch Beethovens (mit den beiden ersten soll er in Quartetten als Violoncellist gespielt haben). In seinem Brief vom 24. Oktober 1777 erwähnt Wolfgang Amadeus Mozart seine sehr erfolgreiche Durchführung von Vaňhals Violinkonzert in Augsburg. – Das Prestige des böhmischen Komponisten war in den letzten Jahrzehnten seines Lebens schon ziemlich erloschen, dementgegen blieb er bis in sein hohes Alter ein vielgefragter Pädagoge. Die Anzahl seiner kleinen, wahrscheinlich zu instruktiven Zwecken dienenden Musikstücke ist außerordentlich groß. Die meisten sind für Klavier geschrieben, denn das war ein Instrument, auf das im ausgehenden achtzehnten und im angehenden neunzehnten Jahrhundert praktisch kein Wiener Haushalt verzichten konnte.

Die in unserem Band publizierten Sonatinen sind für mäßig fortgeschrittene Schüler bestimmt. Die am Anfang jeder Sonatine stehende „*Cadenza*“ dürfte die Aufgabe gehabt haben, die harmonischen Funktionen und deren Verbindungen pädagogisch durchzunehmen. Historische Lehrbücher des instrumentalen Solospels informieren uns nämlich, daß mit dem Unterricht im praktischen Spiel gleichzeitig auch Musiklehre, Harmonie und Ästhetik durchgenommen wurden.

In ihrer Invention und Struktur sind Vaňhals Sonatinen einfach, gerade deshalb stellen sie jedoch einen Anspruch auf die Reinheit und weiche Sanglichkeit des Tones. Ihre Stil- und Stimmungspalette ist sehr abwechslungsreich und repräsentiert eine vereinfachte Mustersammlung verschiedener Musikgenres aus Vaňhals Zeit – des musikalischen Klassizismus. Das *Allegretto* der ersten Sonatine ist zum Beispiel ein Miniaturschema des Finalsatzes eines Solokonzerts, einschließlich desorchestralen *Tutti*. Manche langsame Sätze (*Adagio* in der vierten, *Andante cantabile* in der zehnten Sonatine) erinnern an die innigen, galanten Töne der Rokokoserenaden, das *Allegretto* der vierten Sonatine ist auf einer kernigen Volksmelodie von tschechischen Typ aufgebaut. Solche Melodien verwendete Vaňhal häufig und bereicherte durch sie den Ausdrucksfundus der klassischen Wiener Sinfonie.

Die mannigfaltigen und wandelbaren Ideen Vaňhals, im Verein mit seiner sichtlich tiefen Kenntnis der Mentalität des jungen Klavierspielers, garantieren seinen kleinen Stücken Unsterblichkeit, da uns in ihnen ein ideales Lehrbuch des elementaren klassischen Vortrags erhalten blieb.

Olga Zuckerová

EDITIONSNOTIZ

Als Unterlage für unsere Edition dienten zwei Wiener Originaldrucke „XII SONATINES / en deux Cahiers / pour le / Clavecin ou Piano Forte / par / JEAN WANHAL / Vienne au Magazin de Musique chez Ignace Sauer. /“ (S: S: 33, 115). Diese zwei Hefte, in einem Konvolut mit weiteren Kompositionen Vaňhals eingebunden, befinden sich in einem privaten Musikarchiv. (Der andere Druck dieser Sonatinen / Simrock, Bonn ist im Besitz des Museums der Tschechischen Musik in Prag / sign. XII F 379/.)

Intonation und Rhythmus wurden für unsere Edition unverändert von der Vorlage übernommen, korrigiert wurden nur einige geringfügige Druckfehler. Die Phrasierung war in dem Originaldruck ziemlich detailliert ausgearbeitet; dort wo die Phrasierungszeichen fehlten, war es meist möglich, sie nach analogen Stellen zu ergänzen. Die in der Vorlage sehr spärlich ausgeschriebene Ornamentik blieb im wesentlichen unverändert. Die Dynamik ist in der Vorlage recht oberflächlich eingezeichnet, die Vorzeichnung der Dynamik fehlt oft sogar am Anfang der einzelnen Sätze. Die neuergänzten dynamischen Zeichen halten den dynamischen Ablauf nur in Grundzügen fest. Die eingehende Ausarbeitung bleibt dem Gutdünken des Interpreten überlassen. Pedalisation und Fingersätze sind in der Vorlage nicht verzeichnet; in unserer Edition wurden sie den heutigen Gepflogenheiten entsprechend ergänzt mit Rücksicht auf die pädagogischen Bedürfnisse durchgeführt.

Věroslav Němec

JAN KŘTITEL VAŇHAL (May 12, 1739, in Nechanice nad Bystřicí, in the Hradec Králové region – August 20, 1813, in Vienna) came from the family of a serf. He called attention to himself in his youth because of his musical talent, displayed in successful appearances in village churches; at 18 he was the organist in Opočno, and shortly afterwards became the regenschor in Němčevěs near Jičín. This was why the owner of the Nechanice estate, Countess Schaffgotsch, took him under her wing and made it possible for him, in 1760, to move to Vienna. The young artist soon completed his studies there and began composing music, earning enough to buy himself out of serfdom. Between 1761 and 1763 he visited Italy where he also had success writing operas. On returning to Vienna, he experienced a period of great triumph, notably as the composer of remarkable symphonies. His promising artistic development, however, was interrupted by the onslaught of a mental illness. This undermined his creative strength and was the reason why he destroyed a number of his writings.

While in Vienna, Vaňhal lived through the great era of Mozart, Haydn and, partially, also, Beethoven (it is said that he played the cello in quartets with the first two). In his letter of October 24, 1777, W. A. Mozart mentions his very successful performance of Vaňhal's violin concerto in Augsburg. Although Vaňhal's prestige as a composer in the last decade of his life declined considerably, he was a much sought-after teacher. The number of small compositions he wrote, probably intended for teaching purposes, is unusually large. Most of them are for piano, an instrument which virtually no Vienna household could do without at the end of the 18th and beginning of the 19th centuries.

The sonatinas in this volume are intended for mildly advanced pupils. The "Cadenza" at the beginning of each of them was perhaps meant to be analysed by the teacher for its harmonic functions and connections. The historical textbook for solo instruments tells us that together with teaching pupils how to play the piano such things as musical theory, harmony and to some extent aesthetics were also taught.

In invention and structure, Vaňhal's sonatinas are simple, but in terms of purity and gentle singing tone they are demanding. Their capriciousness and stylistic palette is most varied and represents a kind of simplification of the model for different musical genres during the composer's times – i. e. Classicist. For instance, the *Allegretto* of the first sonatina is a miniature scheme of the final movement of a solo concerto, including the final orchestral "tutti". Some slow movements (*Adagio* in the fourth, the *Andante cantabile* in the tenth sonatinas) recall the gallant tones of the Rococo serenade; the *Allegretto* of the fourth sonatina is based on a purely Czech-type folk melody, which the composer often used and through which he enriched the expressive resources of the basic stock of the classical Vienna symphony.

The richness and variety of Vaňhal's ideas, together with a deep knowledge of the young player's mentality, lend his small pieces immortality as an ideal textbook on the basics of a classical performance.

Olga Zuckerová

EDITOR'S NOTE

The model for this edition are two original Vienna prints: "XII SONATINES / en deux Cahiers / pour le / Clavecin ou Piano Forte / par / JEAN WANHAL / Vienne au Magazin de Musicque chez Ignace Sauer /" (S: S: 33. 115). These two volumes, bound in a single convolute with other Vaňhal compositions, are housed in a private musical archive. (Another print of these sonatinas / Simrock, Bonn / is to be found in the Museum of Czech Music in Prague / sign. XII. F 379/.)

The intonation and rhythm were taken over from the model for this edition without changes, only a few minor printing errors were corrected. The phrasing in the original print was worked out in sufficient detail; where phrasing signs are missing it was possible to fill in most of them on the basis of analogical places. The ornamentation—not very fully written out in the model—was left basically unchanged. The dynamic marks in the model were written in very superficially—quite frequently even a dynamic mark at the beginning of a movement is lacking. The newly added dynamic marks suggest the dynamics only in basic outline. Detailed markings were left up to the interpreter. Pedalling and fingering were not given in the model; in our edition they were supplemented according to modern practices with due regard to pedagogical requirements.

Věroslav Němec

DVANÁCT SONATIN

DODICI SONATINE

I

JAN KŘTITEL VAŇHAL
(1739–1813)

Cadenza

Sheet music for piano, C major, common time. The first system shows a cadenza with grace notes and dynamic markings *P* and *x*.

Andante sostenuto

Sheet music for piano, 2/4 time. The second system begins with dynamic *p dolce* and shows a series of eighth-note patterns.

Sheet music for piano, C major, common time. The third system features dynamic *f* and *p*, and includes a measure with a single vertical bar line.

Sheet music for piano, C major, common time. The fourth system shows a dynamic *f* and includes a measure with a single vertical bar line.

Sheet music for piano, C major, common time. The fifth system ends with dynamic *pp* and includes a measure with a single vertical bar line.

Allegretto

mf

f

mf

4 5

p

4 5

cresc.

P *x* *P* *x* *P* *x* *P*

P *x* *P*

p

P *x* *P*

mf

f

f

p

f

P *x* *P* *x* *P* *x*

P *P* *P* *P* *P* *P*

P *P* *P* *P* *P* *P* *x*

II

Cadenza

1 2 3
P P P P P

1 2 4
P P P P

1 2 4
P P P P

1 2 3
P P

1 2 3
P P

1 4 1 3 1
P x P x

Andante cantabile

2 4
P x P x

1 3 1
P x P x

5 3 3 1 4 2
P x P x

5 2 1
P P x

Sheet music for piano, six staves. The music is in common time.

Staff 1: Treble and Bass staves. Fingerings: 5, 4, 1, 2, 3. Pedal markings: P, x, P, x, P, 3, P, x.

Staff 2: Treble and Bass staves. Dynamics: *mf*, *sf*. Fingerings: 3, 2, 1, 5, 2, 1, 3, 2, 1. Pedal markings: P, 5, P, P, P, x, P, P, P, P, P, x, P.

Staff 3: Treble and Bass staves. Fingerings: 2, 4, 5, 1, 3, 2, ∞. Pedal markings: P, x, P, x, P, P, x.

Staff 4: Treble and Bass staves. Fingerings: 3. Pedal markings: P, P, x, P, P, P, P, P, P, P, P, x, P.

Staff 5: Treble and Bass staves. Fingerings: 1, 6, 3213, 1, ∞, 4. Pedal markings: p, p, p, p, p, p, P, x, P.

Staff 6: Treble and Bass staves. Fingerings: 3, 5, 3, 1, 2, ∞, 4. Pedal markings: P, P, x, P, P, P, P, P, P, P, x, P.

Staff 7: Treble and Bass staves. Fingerings: 4321, 2, 3, 2, 1, 4. Pedal markings: P, x, P, P, P, P, P, pp, x.

Allegretto

mf dolce

4323 5

p dolce

p cresc.

mf dolce

Sheet music for piano, page 11, featuring five staves of musical notation. The music is in common time and includes the following elements:

- Staff 1 (Treble Clef):** Fingerings 51, 42, 53; dynamic P; fingerings 51, 1; dynamic P.
- Staff 2 (Bass Clef):** Fingerings 21, 12; dynamic P; fingerings 13, 12; dynamic P; fingerings 54; dynamic P; fingerings 51; dynamic P; fingerings 52; dynamic P.
- Staff 3 (Treble Clef):** Fingerings 51, 1; dynamic P; fingerings 51, 1; dynamic P; dynamic f; fingerings 12, 1; dynamic P; fingerings 12, 1; dynamic P.
- Staff 4 (Bass Clef):** Fingerings 1; dynamic P; fingerings 1; dynamic P; dynamic p; dynamic P; dynamic P; dynamic cresc.
- Staff 5 (Treble Clef):** Fingerings 12; dynamic P; fingerings 13; dynamic P; fingerings 124; dynamic P; fingerings 124; dynamic P; dynamic P; dynamic P.

III

Cadenza

f

legato

P

x

P

x

P

x

P

P

x

Andante

f

P

x

P

(23212)

mf dolce

x

P

P

x

3

5

P

x

P

P

x

mf dolce

dolce

f

p

P *x* *P* *P*

P *x* *P* *P*

P *x* *P* *P*

Allegretto

mf

p

P *x* *P* *x* *P* *x* *P* *x*

mf

cresc.

P *x* *P* *x* *P* *x* *P*

f

P *P* *P* *x*

Piano sheet music in G minor (two sharps). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes.

Piano sheet music in G minor (two sharps). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 9: Treble staff has eighth-note pairs (4, 1, 3) (P x). Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs (1, 3, 1) (P x). Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs (4, 1, 3) (P x). Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs (1, 3, 1) (P x). Bass staff has quarter notes.

Piano sheet music in G minor (two sharps). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 17: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs (2, 3, 1, 4) (P x). Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs (1, 3, 1) (P x). Bass staff has quarter notes. Measure 21: Treble staff has eighth-note pairs (4, 1) (P x). Bass staff has quarter notes. Measure 22: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 23: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 24: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes.

IV

Cadenza

Piano sheet music in G major (no sharps or flats). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1: Treble staff has eighth-note pairs (1, 3, 1) (f). Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs (5, 1, 3, 1). Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs (5, 1, 1). Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs (5, 1, 1). Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs (1). Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs (1). Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs (1). Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs (1). Bass staff has quarter notes.

Piano sheet music in G major (no sharps or flats). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 9: Treble staff has eighth-note pairs (3, 1, 3) (p). Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs (3, 1, 3) (mf). Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs (3, 1, 4) (f). Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 13: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs (P x). Bass staff has quarter notes.

Adagio

mf

5

3

4 2

P P P P P P P P x P x

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

p

P P P P P P P P x

4 2 4 2 3 1 5 3 4 2 p

P P P P P P P P P P P P

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

P P P P P P P P P P P P

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

pp

P P x P P P P x

Allegretto

The sheet music consists of six staves of piano music. The first staff starts with a dynamic of *mf*. Fingerings (1, 2, 3, 4, 5) are indicated above the keys. The second staff begins with a dynamic of *f*. The third staff features a complex sequence of chords with fingerings 1 through 5. The fourth staff includes dynamics *cresc.* and *p*. The fifth staff returns to a dynamic of *mf*. The sixth staff concludes with dynamics *f*, *p*, *P*, *x*, *P*, and *x*.

mf

5 5 5 P x P x

f

P P 5

1 2 3 6 6 1 2

1 2 3 1 2 3

P P P x

V

Cadenza

f

p cresc.

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

P x P

P x P x P P x P x P x P P

Cantabile

4321

1
p
5 P x
P x
2
5
1 4

3
1
5 P x
P x
1 3

4
2
1
5
1 4 P x
P x
5 P x
1 3

4
1 2
5 P x
P x
5 3 2 1 3 4 2 1 3
dim.
p

1 3 4
3
5 P x
P x
5 3 2 1 3 4

4 2 1
4
1 4 P x
P x
f
5 P x
P x
5 3 2 1 3 4
attacca x

Allegretto

Sheet music for Allegretto, 2/4 time, featuring two staves for piano. The top staff uses treble and bass clefs, while the bottom staff uses bass clef. The music includes dynamic markings like *f*, *p*, and *mf*, and fingerings such as 1, 2, 3, 4, 5. The score consists of six systems of music.

VI

Cadenza

Andante
Allegro

Sheet music for piano, page 21, featuring six staves of musical notation:

- Staff 1:** Treble and bass staves. Dynamics: P , P , x , P , P , P , P , f , P . Measures end with a double bar line.
- Staff 2:** Treble and bass staves. Measure 1: P , P , P , P . Measure 2: P , P , P , P . Measure 3: P , x , P , P . Measure 4: $cresc.$ (Crescendo), P , x , P , P . Measure 5: P , x , P , P . Measure 6: P , x .
- Staff 3:** Treble and bass staves. Measure 1: P , x . Measure 2: *ad libitum*. Measure 3: P , x .
- Staff 4:** Treble and bass staves. Measure 1: a $tempo$, f , P , x . Measure 2: P , x , P , x . Measure 3: P , x , P , x . Measure 4: P , P , P , P . Measure 5: P , P , P , P .
- Staff 5:** Treble and bass staves. Measure 1: P , x , P , x . Measure 2: P , x , P , x . Measure 3: P , x , P , x . Measure 4: P , x , P , x .
- Staff 6:** Treble and bass staves. Measure 1: P , x , P , x . Measure 2: P , x , P , x . Measure 3: P , x , P , x .

VII

Cadenza

Adagio

f

mf

f

p *x* *p* *x* *p* *x* *p* *x*

f

p *x* *p* *x* *p* *x* *p* *x*

Three staves of musical notation for piano, showing hands playing different parts simultaneously. The notation includes fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., *mf*, *p*, *cresc.*, *f*), and pedaling instructions (P, x).

Allegro

Three staves of musical notation for piano, continuing from the previous section. The notation includes fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., *p dolce*, *mf*), and pedaling instructions (P, x).

This page contains five staves of piano sheet music, numbered 24 at the top left. The music is written in common time.

- Staff 1:** Treble clef. Dynamics: *f*, *mf*. Fingerings: 5, 3; 5, 3; 1 3, 1 3. Pedal marks: P, x, P, x, P, x, P, x.
- Staff 2:** Treble clef. Dynamics: *p*. Fingerings: 1 2 4. Pedal marks: P, x, P, x, P, x.
- Staff 3:** Treble clef. Fingerings: 5 3, 4 2, 2 1, 3 3 1, 1. Pedal marks: P, x, P, x.
- Staff 4:** Treble clef. Fingerings: 5 2, 5. Pedal marks: P, x.
- Staff 5:** Treble clef. Fingerings: 5. Pedal marks: P, P, P, x, P, P, P, x.

VIII

Cadenza

p cresc. poco a poco

4

Treble staff: Measures 1-4. Bass staff: Measures 1-4.

5

Treble staff: Measures 5-8. Bass staff: Measures 5-8.

Cantabile

2 1 3 1 4 1 5 4 2

Treble staff: Measures 1-4. Bass staff: Measures 1-4.

dolce

1 3 1 4 1 5 4 2

Treble staff: Measures 5-8. Bass staff: Measures 5-8.

cresc.

3 1 4 1 5 4 2

Treble staff: Measures 9-12. Bass staff: Measures 9-12.

f

2 1 3 1 4 1 5 4 2

Treble staff: Measures 13-16. Bass staff: Measures 13-16.

5 4
1 3 1 3
2
P P x P x P x
P x P x P x
1 3 P x

5 4
1
2
P P x P x P x x
P x P x P x P x
1 3 x P x 1 3 x P x
P x P x P x P x x

Allergetto

2 1
5 2
3 1
p f

2 1
5 4 2
1
mf f

3 5
1 5
3
cresc.
f

f p f f
5 5 5 5
1 1 1 1
P x

A musical score for piano featuring two staves. The top staff uses a treble clef and has a dynamic marking of *mf*. The bottom staff uses a bass clef. Fingerings are indicated above the notes: in the first measure, fingers 2, 1, and 5 are used; in the second measure, fingers 2 and 3; in the third measure, finger 1; in the fourth measure, fingers 1 and 2; and in the fifth measure, fingers 3 and 1. The score includes a key signature of one flat, a time signature of common time, and various rests and note heads. The page number 513 is at the bottom left, and the measure numbers 1 through 5 are at the bottom center.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 12 begins with a piano dynamic (P), followed by a crescendo (cresc.) instruction. The piano part continues with eighth-note patterns and rests.

IX

Cadenza

Cadenza

f

p

x

Musical score for piano, page 10, measures 2-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking of *P*. The bottom staff is in bass clef, B-flat key signature, and common time. The piano part includes a dynamic marking of *P* and a performance instruction 'x'.

Cantabile

p dolce

1 5
2 1 4

4 2
P x

5 2
P x

P x

3
4
5
P x

4
P x

5
P x

1 3 5
1 4
1 2 1 5 2
P x
P P x
P P x
P P x

mf dolce

2 1 3
P P x
P P x

p
2 5
P P x
2 4 5 P x

cresc.
mf

2 5
1 4
1 2 1 4
p
P x
P x
P x

1 5
2 1 4

4
5
P x
4
P x
5
P x

3 5
1 4
1 2 1 5 2
P x *P* *P* x
2
p *cresc.*
P

4
2
1 1 2 1 2 1 4
p *cresc.*
f
P x

Allegro

4
1
2
mf
3 5
4
1
2
3 5

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

5
f
5 1
P
1
2
P
1
2
P

2
1
mf
3
P
1
2
P
1
P
1
P
x

Staff 1: Treble clef, B-flat key signature, dynamic *p*, measure 1-6. Measure numbers 1-6 are indicated below each staff.

Staff 2: Bass clef, B-flat key signature, measure 1-6. Measure numbers 1-6 are indicated below each staff.

Staff 3: Treble clef, B-flat key signature, dynamic *mf*, measure 1-6. Measure numbers 1-6 are indicated below each staff.

Staff 4: Bass clef, B-flat key signature, measure 1-6. Measure numbers 1-6 are indicated below each staff.

X

Cadenza

Staff 1: Treble clef, B-flat key signature, dynamic *f*, measure 1-4. Measure numbers 1-4 are indicated below each staff.

Staff 2: Bass clef, B-flat key signature, dynamic *P*, measure 1-4. Measure numbers 1-4 are indicated below each staff.

cresc.

Staff 1: Treble clef, B-flat key signature, dynamic *f*, measure 1-4. Measure numbers 1-4 are indicated below each staff.

Staff 2: Bass clef, B-flat key signature, dynamic *P*, measure 1-4. Measure numbers 1-4 are indicated below each staff.

Andante cantabile

mp dolce

p cresc.

mf cresc.

p dolce

p dolce

Musical score page 32, measures 1-4. Treble and bass staves. Fingerings: 2 1, 2 1, 4 2 3 1 5 3, 4 2 3 1 5 3. Dynamics: *P*, *P*, *P*, *P*, *x*, *P*, *P*.

Musical score page 32, measures 5-8. Treble and bass staves. Fingerings: 3 5, 4 1, 5 1, 5 1. Dynamics: *P*, *cresc.*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*.

Musical score page 32, measures 9-12. Treble and bass staves. Fingerings: 4 1, 4 1, 2 4 1, 4 1, 2 2, 4. Dynamics: *mf cresc.*, *2*, *x*, *1*, *4*.

Musical score page 32, measures 13-16. Treble and bass staves. Fingerings: 5, 5 3, 5 3. Dynamics: *P*, *mf*, *p*, *P*, *x*, *pp*, *P*, *P*, *P*, *x*.

Allegretto

Allegretto section, measures 1-4. Treble and bass staves. Fingerings: 4 3, 4 3, 5 3, 3 2 1 2, 4. Dynamics: *mf dolce*.

Allegretto section, measures 5-8. Treble and bass staves. Fingerings: 5 3, 1 3, 5 1 2, 3 1, 5 2 1 4, 1 3. Dynamics: *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*.

Fingerings: 2 1, 3 1 3, 2, 5; 1, 2 1, 5; 1, 2, 3; 5; 1, 2, 3; 5.

Fingerings: 1, 3; 5; 3; 2, 3; 1, 3; 1, 2, 3; 1, 2, 3; 3.

mf dolce

Fingerings: 3; 4 3; 1, 2, 3; 4 3; 1, 2, 3; 2.

Fingerings: 5 3; 1, 3; 5; 1, 2, 2; 3, 4, 5; 1, 5; 1, 3, 1, 4.

p

Fingerings: 5 2; 2, 1; 4; 1, 4; 1, 3.

p

Fingerings: 5 2; 2, 1; 4; 1, 4; 1, 3.

XI

Cadenza

Cantabile $\frac{4}{4}$

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{3}21$ $\frac{5}{3}$

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

Sheet music for piano, page 35, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various dynamics (mf, p), fingerings (e.g., 1, 2, 3, 4, 5, 1(2), 31, 42, 32, 4323, 5, 6), and performance instructions (P, x, attacca). The music is divided into measures by vertical bar lines.

Measure 1: Treble clef, 3 sharps. Dynamics: *mf*, *p*, *mf*. Fingerings: 1, 2, 3, 4, 5, 1(2), 31, 42, 32. Performance: P, x, P, x, P, x, P, x.

Measure 2: Bass clef, 3 sharps. Fingerings: 1, 5, 2, 4, 5, 3, 4, 2, 3, 1, 3, 4. Performance: P, x, P, x, P, x, P, P, x.

Measure 3: Treble clef, 3 sharps. Dynamics: *mf*, *p*. Fingerings: 4, 2, 3, 1, 1, 2, 3, 4, 2, 3, 1, 2, 3, 4. Performance: P, x, 4, P, x, 4, P, x.

Measure 4: Bass clef, 3 sharps. Fingerings: 3, 2, 1, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5. Performance: P, x, 5, P, 4, 3, 2, 1, P, 5.

Measure 5: Treble clef, 3 sharps. Fingerings: 5, 3, 1, 2, 1, 5, 3, 2, 1, 5, 3. Performance: P, x, P, 5, 4, P, x, P.

Measure 6: Bass clef, 3 sharps. Fingerings: 1, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3. Performance: P, x, P, 5, 4, P, x, P.

Measure 7: Treble clef, 3 sharps. Fingerings: 2, 4, 1, 3, 1, 4, 2, 1, 3, 2, 1, 3, 2, 1, 3. Performance: P, x, P, x, P, x, P, attacca x.

Allegretto

Sheet music for piano, page 36, Allegretto section.

The music is divided into six systems:

- System 1:** Treble and bass staves. Measure 1 starts with eighth-note pairs. Measure 2 has eighth-note pairs followed by eighth-note triplets. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measure 5 has eighth-note pairs followed by eighth-note triplets. Measure 6 has eighth-note pairs followed by eighth-note triplets. Dynamics: *f*, *p*, *x*, *P*, *x*.
- System 2:** Treble and bass staves. Measures 1-2 show eighth-note pairs. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measure 5 has eighth-note pairs followed by eighth-note triplets. Measure 6 has eighth-note pairs followed by eighth-note triplets. Dynamics: *p*, *pp*, *f*, *P*, *x*.
- System 3:** Treble and bass staves. Measures 1-2 show eighth-note pairs. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measure 5 has eighth-note pairs followed by eighth-note triplets. Measure 6 has eighth-note pairs followed by eighth-note triplets. Dynamics: *p*, *x*, *P*, *x*, *P*, *x*, *p*.
- System 4:** Treble and bass staves. Measures 1-2 show eighth-note pairs. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measure 5 has eighth-note pairs followed by eighth-note triplets. Measure 6 has eighth-note pairs followed by eighth-note triplets. Dynamics: *rit.*, *pp*, *a tempo*, *f*, *p*, *P*, *x*.
- System 5:** Treble and bass staves. Measures 1-2 show eighth-note pairs. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measures 5-6 show eighth-note pairs. Dynamics: *P*, *x*, *p*, *2*, *3*.
- System 6:** Treble and bass staves. Measures 1-2 show eighth-note pairs. Measure 3 has eighth-note pairs followed by eighth-note triplets. Measure 4 has eighth-note pairs followed by eighth-note triplets. Measures 5-6 show eighth-note pairs. Dynamics: *pp*, *f*, *4*, *5*, *1 4*, *1 3*, *2*, *3*.

XII

Cadenza

Treble staff: Measure 1 (G major), Measure 2 (F# major) with *p cres.*, Measure 3 (G major). Bass staff: Measure 1 (G major), Measure 2 (F# major) with *x*, Measure 3 (G major).

Treble staff: Measures 1-6. Bass staff: Measures 1-6.

Adagio

Treble staff: Measures 1-6. Bass staff: Measures 1-6.

Musical score page 38, measures 1-4. The score consists of two staves: treble and bass. The key signature is A major (two sharps). Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs. Bass staff has quarter notes. Dynamics: *p* (measures 1, 3), *P* (measures 2, 4), *x* (measure 4).

Allegro

dolce p

Musical score page 38, measures 5-8. The score consists of two staves: treble and bass. The key signature is A major (two sharps). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p* (measures 5, 7), *x* (measures 6, 8).

Musical score page 38, measures 9-12. The score consists of two staves: treble and bass. The key signature is A major (two sharps). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p* (measures 9, 11), *x* (measures 10, 12).

Musical score page 38, measures 13-16. The score consists of two staves: treble and bass. The key signature is A major (two sharps). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p* (measures 13, 15), *x* (measures 14, 16).

Musical score page 38, measures 17-20. The score consists of two staves: treble and bass. The key signature is A major (two sharps). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p* (measures 17, 19), *x* (measures 18, 20).

mf
5 2 x
P x

rit.
p dolce
P x
P x
P x

P x
P x
f
P f

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

p f
4 1 3 1 2 1 4 1
P x