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# HUMMEL

## SONATA IN E FLAT, OP. 13.

This sonata, which is charming from beginning to end, is very unequal in regard to difficulty. A pupil, who might be able to play without effort the first *allegro*, will perhaps be obliged to let a good while intervene between the study of this part and that of the other two, which require infinitely more mechanism and talent.

### ALLEGRO CON BRIO.

**PAGE 2.** The first bar of this first part is to be attacked *fortissimo* and with much resolution. The movement should be full of *entrain* and the rhythm of the most decided. —It is of great importance to give the opening the free pace which is its principal character; this will be obtained by rigorously keeping the time and by great clearness of *attack*. The *ensemble* of the hands therefore must be carefully observed, mostly in the chords, which would, otherwise, lose all decision and energy. —The *staccatos* of the left hand, at the third bar, are to be performed *piano* but

with firmness, whilst the octaves of the right hand should be well sustained and connected. —The scale will get by a rapid *crescendo*, to the *forte*, at the chords, which the performer is to strike very neatly, avoiding to arpeggiate them; and the two following bars should be played likewise with much resolution. Then come a *piano* and a *dolce*, at a passage which must be told with grace and lightness; the B-E, B-F of the first bar, third line, are to be played *legato* and with great softness, and, after the arpeggiated chord marked with a *sf*, the fingers should be slightly lifted off the groups of semiquavers. Care should be taken to give the chords of the bass their strict length only, and therefore, to separate them all.

The remainder of the page and the beginning of the next should be practised according to these instructions. —The scales and passages there to be met with, are not easy, and it will be profitable to study them as exercises, till they are performed with clearness and evenness; they are all to be played *forte* and

2<sup>d</sup> line.  
1<sup>st</sup> bar.


3<sup>rd</sup> line.  
1<sup>st</sup> bar.

5<sup>th</sup> line.  
6<sup>th</sup> line.

1<sup>st</sup> line.  
3<sup>rd</sup> bar.



**PAGE 3.** with great decision. —It will be necessary to soften only at the *p* of the fourth bar (page 3), then slacken much, in playing more and more *diminuendo*, at the bar that precedes the *cantabile*.

2<sup>d</sup> line. That strain is replete with gracefulness and sentiment. As much the opening of the sonata has required spirit and heartiness, so much is it necessary to impart calm and softness into this charming melody. It is to be told simply, with a most sustained sound; all the notes must be perfectly tied, and therefore, the keys deeply pressed, the fingers being lifted off only during the crotchet or quaver rests, which are here as the breathing of the singer. The slurs, besides, will guide the performer; they are to be strictly observed, as well as the few indicated modulations. —The semibreves, minims and crotchets of the bass should be held down their whole length and a little more marked than the quavers, which are to accompany *pianissimo*. —The shakes of the fourth line should be executed as simple small notes. A little farther, the student must endeavour to preserve the equality of the quavers of the bass, whilst the triplets are to be played quietly, with elegance, and in increasing the sound as the passage ascends. —The last notes should be slackened, but without exaggeration; the *rallentando* is only to serve for giving breadth to the time and unfolding the better this graceful phrase. —At the *tempo* the movement will be resumed; the chord will be played *sforzando*, and the strain continue with softness. —The notes of the small scale in triplets should be played *mezzo staccato* and with much delicacy; the performer must observe the tie placed on the D, C, B, as well as the least signs indicating the different ways of attacking the notes. —The last three bars of this melody should be rendered with much expression and amplexness; the last notes are to be slackened imperceptibly and the small notes marked with this sign  played rapidly, on the same time and not as those of this other *gruppetto* ~. —These two kinds of ornaments, though very different as to accent, are often performed wrongly as one and the same.

4<sup>th</sup> bar. We are come to a passage more brilliant and no less pretty, which requires the student should practise with care, that he may obtain neatness, *ensemble* of the hands, lightness in the semiquavers and clearness in the melody which last is to be brought out, though played with softness; the accompaniment should be softer still and very even in sound and pace. —The left hand is to separate each quaver of the bass, in accenting it a little, and the G's flat of the second, third, fifth and sixth bars of page 4 should be deeply pressed down. —At the *forte* of the second bar, third line, returns all the energy of the beginning of the sonata; the chords must be attacked well and tied two and two, that is to say, the first should be much accented, the second less so and the fingers lifted off. —The passages should be brilliant and above all very clearly executed, the time being strictly kept. —After the cadenza, the gracefulness and softness are resumed. —We advise to attend to the

4<sup>th</sup> line.  
1<sup>st</sup> bar.  
3<sup>rd</sup> bar.  
5<sup>th</sup> bar.  
7<sup>th</sup> line.  
3<sup>rd</sup> line.  
2<sup>d</sup> bar.  
6<sup>th</sup> line.  
3<sup>rd</sup> bar.

**PAGE 4.**

minims and crotchets of the bass which must be well connected, such as a melody; the small scales of the treble should be light at first, then played *crescendo* to the *forte* of the last passage of the repetition. This *forte* lasts only a bar, then the performer is to play *decrescendo* and finish *piano*.

7<sup>th</sup> line.

**PAGE 5.** The second resumption begins with a lively and decided accent. We shall not follow it from bar to bar, for we should have to repeat all that we have said above. —We will however call attention to the charming phrase of the sixth line, which should be told with all possible elegance and gracefulness. It is brought in by three chords played *mezzo staccato* and very slightly slackened; then it ascends *crescendo*, broadly, till the F, and returns to the *piano*, in notes gently played *mezzo staccato* to ascend again with sentiment, but with less sound than the first time. —In the following passage the student must attentively observe the alternation of *fortes* and *pianos*, of sustained and separated notes, and also the *pianissimo* at the chords, which brings back by a happy modulation the subject of the sonata. —All this must be extremely well sustained, without the least interruption in the sound between the chords, which are to be executed as if one were playing on the organ. —This *legato* is to last during the three bars commencing at the end of the fourth line and to be told *crescendo*, with much amplexness.

6<sup>th</sup> line.  
2<sup>d</sup> bar.  
7<sup>th</sup> line.  
2<sup>d</sup> bar.  
4<sup>th</sup> bar.

**PAGE 6.** It remains now for us nothing more to say; for the pupil can entirely study the second part of the *allegro*, in following the observations made about the first repetition. The passages of the eighth page will especially require to be carefully studied, for they are difficult, mostly for small hands; it will be necessary to attend to justness and neatness, repeat slowly the passages which might leave something to be desired in that respect, and give all this ending part the firmness and *brio* it requires.

3<sup>rd</sup> line.  
6<sup>th</sup> bar.  
4<sup>th</sup> bar.

## ADAGIO.

**PAGE 9.** The style of this movement is eminently noble and broad. —A well sustained and calm playing, great precision in the time, a sentiment now profound, now graceful, these are the requisites to render it well.

The student must count by quavers, that is, by four and slowly, for the movement of this adagio is very grave. The chords should be arpeggiated with much firmness, from the lowest note upwards, beginning with the left hand and playing so that all the notes follow one another with extreme rapidity. Many pupils arpeggiate the chords of each hand together, this is wrong playing: the first note of the right hand should only come after the last of the left hand, but this more swiftly than can be expressed by words. It is likewise necessary that the force should rest on the highest note, which is that of the melody; all the notes must be connected and the pedal may be used at each chord to lengthen the sound.

4<sup>th</sup> line.

The small notes of the third bar are to be played at the second time, without hurry, and the two de-

3<sup>rd</sup> bar.

misemiquavers must have their strict length. — The last two times of that bar should be very soft, so should the end of the phrase. — The quaver-rest is to be scrupulously counted; then the arpeggios will be resumed *piano* and go *crescendo* to the A flat of the seventh bar, fourth line, which must be well accented; then, the *piano* returns again. — All the chords that are not arpeggiated must be attacked with the most perfect *ensemble* of the hands; they are to be tied to one another so that there cannot be the least interruption of the sound. The beautiful phrase ending, at the seventh bar, fifth line, should be rendered with much expression and amplex, and the small notes that follow played slowly and *pianissimo*.

The triplet passage to which we are getting, should be calm and softly modulated, yet expressive. The fingers should be carefully lift off the semiquavers separated by semiquaver rests, at the bass; and the notes of the treble tied in twos, deeply pressed down. These last have something plaintive and tender that gives great charm to this part of the adagio. They should be quite differently modulated after the *crescendo* of the second bar, page 10; the alternation from the *forte* to the *piano* will carry to a bar marked with a *f*, which is to be performed with much amplex and sentiment. — The three following bars are written in several parts; they require to be studied very attentively, that every part may be perfectly distinct, mostly the treble which is the first and should be therefore predominant. — The B's flat must be well pressed down as well as all the *sf* at the beginning of the third line, and the C's of the bass are to be constantly held down.

The student is to tie in twos first, then to play *mezzo staccato* the notes of the *rentree* which leads to the beautiful strain of the fourth line; this *rentree* should be quiet, a little subdued even; and the charming dialogue, which commences at this point of the piece, is to be told with a soft full sound, as much sustained as possible. — The bass should be performed with much care, aiming to justness and lightness in the notes and chords which accompany the semiquavers tied in twos; the same attention must be payed to the *legato* in the other bars, where the bass is to sustain the melody, to which it adds an important part that should be distinctly heard. — The *crescendo* of the second bar, fifth line, is to be well marked and the phrase should end with gracefulness and feeling.

What comes next is more severe and rather difficult; the harmony is closely knit, very bold; it is important it should be rendered resolutely and with great exactness. — We cannot too much recommend calm, regularity of time, clearness in the different parts. There are four of them which should be perfectly distinct; the modulations, the slurs that unite the notes in groups of two or three, must be strictly observed as well as the least signs. The performer is to play *pianissimo* the passage beginning at the first bar of the second line, it should be very much sustained, well rhythmized in the demisemiquavers and very strictly counted. — The indicated *crescendo* at

the end of the line will enliven it; it should be carefully graduated so as to grow into an energetic *forte*, at the first time of the second bar, third line; but it softens immediately; the phrase becomes again very soft and expressive and it should be modulated according to the signs. — The shakes are to be very close, the small notes that unite them, very light, so should the quadruples, finally the last group of small notes is not to be very rapid, but to be performed with gracefulness. The first part of the adagio terminates *piano*. The bass must preserve all its evenness of pace and always maintain the time; the student might however slightly slacken it, during the performance of the small notes, to give more breadth to the end of the phrase.

All that follows should be perfectly connected and the chords of the fourth bar, fifth line, are to go *crescendo* to the *fortissimo* at the other four chords, which must be arpeggiated and dashed off with much energy. — The strain we have studied before, returns here, followed by the same passages; there is some slight difference, but the manner of rendering them remains the same. — We recommend the modulations of the first three bars of the fifth line, page 12; they are to bring back with sentiment the theme of the adagio; to this a fine sonority should be imparted and it should be *sung* broadly, in following the indicated *crescendo*. — The small notes will be short, but without dryness and the different lengths should be strictly measured, which by no means excludes the gracefulness that is to be given to this pretty phrase.

Page 13 consists only of passages analogous to those we have already analysed; we shall not analyse them anew, but we advise our readers once more to scrupulously follow our previous observations. This piece more than any other requires a good execution; performed without a rigorous measure, without modulations or style, it would be nothing but a real chaos, in which one could hardly discover a few melodic passages; whilst thoroughly understood and rendered with care and accuracy, the broad and expressive sentiment, which is imprinted on it, cannot fail to please and touch.

# **FINALE. ALLEGRO CON SPIRITO.**

The finale, though less popular than the first movement, is extremely pretty. Of a very free and resolute character, it has also its *finesses* and coquetteries and we shall find it very interesting to study. It requires by turns, energy, lightness and much brio and *entrain*.

The first E's are to be played *piano* and *mezzo-staccato*; but the performer must give to this *début* the spirited accent which is to pervade nearly the whole of this last part and which will be obtained by the firm attack of the notes and the lightness of the *staccatos*. One should not believe that firmness and lightness cannot be united; these two qualities are as necessary the one as the other in all that is to be briskly detached. — The passages commencing at the end of the fourth line should be played *crescendo* to the *forte* (twice fol-

3<sup>rd</sup> line.  
2<sup>d</sup> bar.

4<sup>th</sup> line.  
1<sup>st</sup> bar.  
2<sup>d</sup> bar.

5<sup>th</sup> line.  
4<sup>th</sup> bar.  
6<sup>th</sup> line.

PAGE 12.

6<sup>th</sup> line.  
2<sup>d</sup> bar

PAGE 13.

PAGE 14.

3<sup>rd</sup> line.

4<sup>th</sup> line.



lowing); the pause rest should be pretty long; then the performer will resume vividly and daintily the small designs in semiquavers and play them by threes, as the slur and dot on each quaver indicate. —The chords in the bass must be as quickly pressed down and dropped as what precedes, and the *crescendo* at the last bar of the page should not be overlooked, though it is very short and is soon put an end to by the two *piano* chords. —With the *fortissimo* that comes next, we get into a series of chords and passages that are to be executed with extreme energy; the left hand must above all attack in a more particular manner the minims marked with a *sf*. The student should observe with care the chords and octaves which are to be either dotted or held down; this is very important as to effect. —The *singing* bass, played by the left hand (fourth and fifth line, page 15), should be firm and sustained, whilst the right hand is to perform the passages with the pointed out modulations, beginning with a *piano* and getting to the *fortissimo* through a brilliant *crescendo*.

PAGE 15.  
2<sup>d</sup> and  
3<sup>d</sup> line.

4<sup>th</sup> and  
5<sup>th</sup> line.

6<sup>th</sup> line.

7<sup>th</sup> line.  
3<sup>d</sup> bar.

PAGE 16.  
3<sup>d</sup> line.

Here comes a passage replete with sweetness and expression, but a graceful expression, in which there is no sadness; it should be rendered as much *sostenuto* as the octaves of the melody will permit. The fourth finger of the right hand (french fingering) is to be always placed on the flats, in order to tie better. This fingering, the only right one, is often neglected by most pupils; it is the reason which makes us mention it here. —The accompaniment low notes should be brought out a little and the chords be soft enough not to crush the melody. The A's flat at the last but one bar of the page, should be held on with expression and the least modulations carefully observed.

What comes after this pretty melody greatly wants study to be executed with the necessary neatness, vigour, *ensemble*. —We will advise students to practise very slowly these two pages, as well as all the complicated passages of this finale; it is the best means to secure permanent progress; we will even say that it is the only way to learn anything thoroughly and conquer by degrees all the obstacles that hinder a good execution. —All these passages must be studied very attentively; the modulations should be very strictly followed; the points indicating the dotted notes and chords, now in the treble, now in the bass, are to be carefully observed, as well as the slurs and held down notes in the bass.

There are a great many details which require the greatest attention and which we cannot follow from bar to bar on account of the length of the sonata; but we will however point out the *sf* on the G<sup>b</sup> of fifth line, the *piano* of the following line which is to go softening to the extremest *pianissimo*, then the chords marked with *f*, which bring back vigour in to the passage.

5<sup>th</sup> line.  
6<sup>th</sup> line.  
3<sup>d</sup> bar.

PAGE 17.  
1<sup>st</sup> line.

The first two lines of page 17 are to be played *piano* at first, then *crescendo*, and, save the arpeggios and the scale at the end of the fourth line and the beginning of the fifth, which should be soft and light, all

must be carried on with energy to the end of the repetition. The chords and octaves are to be struck with the greatest resolution.

4<sup>th</sup> line.

We are come to the most tightly knit, most complicated passage in the whole sonata; it is fugued and very beautiful, in point of composition, but difficult to perform and ill repaying for the trouble. But the young pianist must provide himself with patience to study it with the required care, and repeat it as an exercise.

The first two lines of page 18 should be played *piano*, neatly bringing out however the theme of the fugue. Except the dotted quavers of this theme, all must be *legato* and much sustained. The fingers are to keep down every long note, after attacking them with firmness; the intervening part, consisting of equal quavers, should be very soft and a little subdued, so as to leave all their importance to the other notes. —Clearness and an unalterable measure are two indispensable qualities in this little fugue. The more a passage is complicated, the more important it is to perform it with calm and steadiness.

PAGE 18.  
1<sup>st</sup> line.

These observations apply to the whole ending of this page for which we have to recommend once more extreme accuracy as regards modulations; we wish the student as much precision as ensemble in this hard part of the piece. —The feature that terminates it, second bar, second line, page 19, passes without any transition from the *fortissimo* to the *pianissimo*, then comes a charming reminiscence of the first subject of the finale, which should be told with all possible lightness and *finesse*.

PAGE 19.  
2<sup>d</sup> line.  
2<sup>d</sup> bar.

—There remains still a little of the fugue in this pretty passage, and it is necessary to mark distinctly the beginning of each part; so the bass is to be very delicately played to let the treble entirely prevail. —The A of the second bar, fifth line, must be marked and held down, and the phrase should end a little *crescendo*. —The passage, at the left hand, is to begin *piano*, in a rather subdued way, and go *crescendo* to the *forte*, at the right hand; here it is to diminish to get to the theme we have studied in beginning, which theme should be resumed with the same *finesse*. The passages that follow have nothing more than those of the first repetition, except their new modulations and greater development; and the strain of the twenty first page only differs from the first, in the key which it returns in; therefore the performer can study them according to our previous instructions; the same may be done for the whole ending part of the sonata. It is extremely brilliant, full of energy and *entrain*. It must be performed with spirit and growing animation, at least if the fingers permit, for, *first of all*, the student must not run the risk to lose the equilibrium of the time, the *ensemble* of the hands, in short, all that constitutes a neat, regular, intelligent playing, which retains possession of itself and makes the hearers listen with pleasure.

4<sup>th</sup> line.

5<sup>th</sup> line.  
2<sup>d</sup> bar.  
3<sup>d</sup> bar.

PAGE 20.

PAGES 21,  
22 AND  
23.

ADELINE CHARPENTIER.





LE  
**MAITRE DE MUSIQUE**

COURS PRATIQUE  
**DE PIANO**

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# SONATE DE J. N. HUMMEL.

Op. 13.

**Allegro con brio.**

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff of the first system starts with a fortissimo (*ff*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The second staff of the first system begins with a piano (*p*) dynamic and a two-measure rest, followed by a series of sixteenth-note runs. The second system begins with a treble clef, a key signature of two flats, and a common time signature. The first staff of the second system starts with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, followed by a series of sixteenth-note runs. The second staff of the second system begins with a piano (*p*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The third system begins with a treble clef, a key signature of two flats, and a common time signature. The first staff of the third system starts with a *dol.* (dolce) dynamic and a fortissimo (*sf*) dynamic, followed by a series of sixteenth-note runs. The second staff of the third system begins with a piano (*p*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The fourth system begins with a treble clef, a key signature of two flats, and a common time signature. The first staff of the fourth system starts with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, followed by a series of sixteenth-note runs. The second staff of the fourth system begins with a piano (*p*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The fifth system begins with a treble clef, a key signature of two flats, and a common time signature. The first staff of the fifth system starts with a fortissimo (*f*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The second staff of the fifth system begins with a piano (*p*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The sixth system begins with a treble clef, a key signature of two flats, and a common time signature. The first staff of the sixth system starts with a fortissimo (*f*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs. The second staff of the sixth system begins with a piano (*p*) dynamic and a four-measure rest, followed by a series of sixteenth-note runs.

This page of musical notation consists of seven systems of staves, each containing a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *cresc.* (crescendo) and *cresc. espress.* (crescendo, expressive). The tempo markings include *a Tempo.*, *rallent.* (rallentando), and *cantab.* (cantabile). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The overall style is that of a classical piano score.

*p*

*a Tempo.*

*rallent.*

*cantab.*

*p*

*cresc.*

*a Tempo.*

*rall.*

*f*

*p*

*cresc. espress.*





This page of musical notation consists of seven systems of staves, each containing a treble and a bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamics are marked throughout, including *f* (forte), *p* (piano), *decresc.* (decrescendo), *cresc.* (crescendo), and *stacc.* (staccato). Articulations like slurs and accents are used to shape the musical phrases. The piece features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as chords and arpeggiated figures. The overall texture is dense and expressive, typical of a late 19th or early 20th-century piano composition.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble and bass staves. Treble staff starts with a forte (*f*) dynamic and contains a continuous eighth-note melody. Bass staff has a few notes with fingerings 1 and 2.
- System 2:** Treble staff continues the eighth-note melody. Bass staff has a few notes with fingerings 1 and 2.
- System 3:** Treble staff has a few notes with fingerings 1 and 2. Bass staff has a few notes with fingerings 1 and 2.
- System 4:** Treble staff has a few notes with fingerings 1 and 2. Bass staff has a few notes with fingerings 1 and 2.
- System 5:** Treble staff has a few notes with fingerings 1 and 2. Bass staff has a few notes with fingerings 1 and 2.
- System 6:** Treble staff has a few notes with fingerings 1 and 2. Bass staff has a few notes with fingerings 1 and 2.
- System 7:** Treble staff has a few notes with fingerings 1 and 2. Bass staff has a few notes with fingerings 1 and 2.

Key musical features include:

- Dynamics:** *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo).
- Articulation:** Slurs, accents, and staccato markings.
- Fingerings:** Numbers 1, 2, 3, 4, 5 indicating finger placement.



This page of musical notation consists of seven systems of staves, each containing a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are written in italics below the staves.

The systems are as follows:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. A dynamic marking *p* (piano) is present.
- System 2:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Performance instructions *ritard.* (ritardando) and *cantab.* (cantabile) are present.
- System 3:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Performance instruction *legato.* (legato) is present.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Performance instruction *decresc.* (decrescendo) is present.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 6:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Performance instructions *cresc.* (crescendo) and *espress.* (espressivo) are present.
- System 7:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Dynamic markings *p* (piano) and *f* (forte) are present.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are used throughout, including *p* (piano), *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Some measures include fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulation marks like accents and slurs. The piece concludes with a final *f* (forte) marking and a double bar line.

## Alleluja.



## Adagio con gran espressione.





This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The first system begins with a piano (*p*) dynamic. It features a series of sixteenth-note runs in the right hand, with a crescendo (*cresc.*) marking. The system concludes with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

The second system starts with a fortissimo (*f*) dynamic. It includes a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The system concludes with a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic.

The third system begins with a fortissimo piano (*sf*) dynamic. It includes a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The system concludes with a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The word *calando* (diminishing) is written below the staff.

The fourth system starts with a piano (*p*) dynamic. It includes a fortissimo piano (*sf*) dynamic and a piano (*p*) dynamic. The system concludes with a fortissimo piano (*sf*) dynamic and a piano (*p*) dynamic. The word *dol.* (dolando) is written below the staff.

The fifth system begins with a fortissimo piano (*sf*) dynamic. It includes a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The system concludes with a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The word *cresc.* (crescendo) is written below the staff.

The sixth system starts with a fortissimo piano (*sf*) dynamic. It includes a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic. The system concludes with a piano (*p*) dynamic and a fortissimo piano (*sf*) dynamic.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass clef staff features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of musical notation. The treble clef staff has a more active melodic line with some slurs. The bass clef staff continues with dense chordal accompaniment. A *cresc.* (crescendo) marking is present in the treble staff.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a consistent eighth-note pattern. Dynamics include *p* and *cresc.*

Fourth system of musical notation. The treble clef staff includes trills marked with *tr*. The bass clef staff has a steady accompaniment. A *decresc.* (decrescendo) marking is present in the treble staff.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. Dynamics include *p*, *sf*, *cresc.*, and *al* (allargando).

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff features a steady accompaniment. Dynamics include *ff* (fortissimo) and *pp dol.* (pianissimo, dolce).

This page contains six systems of musical notation for piano, arranged in two columns of three systems each. The notation includes treble and bass staves with various musical symbols, dynamics, and articulations.

**System 1:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *p*.

**System 2:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *f*.

**System 3:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *f*.

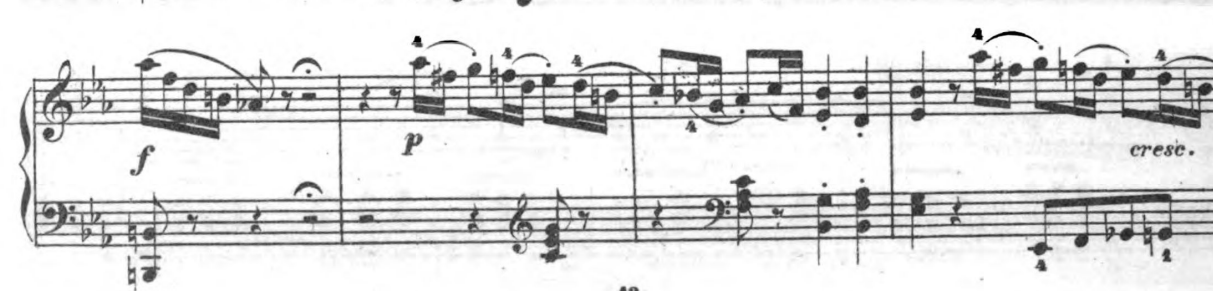
**System 4:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *f*.

**System 5:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *f*.

**System 6:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* and *f*.



This page of musical notation, numbered 13 in the top right corner, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *cresc.* marking in the bass staff, followed by a *p* (piano) dynamic. The second system features a *fp* (fortissimo piano) dynamic in the bass staff and a *cresc.* marking in the treble staff. The third system includes an *espress.* (espressivo) marking in the treble staff. The fourth system shows a *mf* (mezzo-forte) dynamic in the bass staff and a *f* (forte) dynamic in the treble staff. The fifth system contains a *p* (piano) dynamic in the bass staff and a *pp* (pianissimo) dynamic in the treble staff. The sixth system concludes with a *cresc.* marking in the bass staff. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

**FINALE.***Allegro con spirito.*

This page of musical notation, numbered 15 in the top right corner, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by complex, often chromatic, passages in both hands, with frequent use of triplets and sixteenth-note runs. Dynamics are indicated by letters such as *p* (piano), *ff* (fortissimo), *sf* (sforzando), *f* (forte), *fp* (forzando piano), and *p dol.* (piano dolce). Performance instructions include *cresc.* (crescendo), *espressivo.* (expressive), and *legato assai.* (very legato). The notation includes many fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The overall style is that of a late 19th or early 20th-century piano solo.

This page of musical notation, numbered 16, contains seven systems of piano accompaniment. The music is written for the left hand on a grand staff (treble and bass clefs) and the right hand on a single staff. The key signature is B-flat major (two flats). The notation is highly detailed, featuring numerous slurs, ties, and complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *f* (forte), *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo) are used throughout to indicate changes in volume. The piece concludes with a final chord marked *ff* and a fermata over a measure containing a 15-measure rest.



This page of musical notation, numbered 17 in the top right corner, contains six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes a treble and bass staff with a melodic line in the treble and a complex, rhythmic accompaniment in the bass. The second system continues this pattern, with a 'p' (piano) dynamic marking in the bass staff. The third system features a 'cresc.' (crescendo) marking in the bass staff. The fourth system includes a 'ff' (fortissimo) marking in the bass staff. The fifth system features a 'p' (piano) marking in the bass staff. The sixth system includes a 'ff' (fortissimo) marking in the bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece of music.

*sempre p e legato.*

*cresc.*

*ff*

*ff*

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This page of musical notation, numbered 19 in the top right corner, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamics are marked throughout, including *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *sosten.* (sostenuto), *cresc.* (crescendo), and *decresc.* (decrescendo). The piece features complex textures, including rapid sixteenth-note passages in the right hand and sustained chords or rhythmic patterns in the left hand. The notation is clear and professional, typical of a published musical score.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The dynamics and markings are as follows:

- System 1:** Treble clef starts with a *p* (piano) dynamic, followed by *fp* (fortissimo piano). Bass clef has a *fp* dynamic.
- System 2:** Bass clef has a *fp* dynamic. Treble clef has a *ff* (fortissimo) dynamic.
- System 3:** Treble clef has a *sf* (sforzando) dynamic. Bass clef has a *sf* dynamic.
- System 4:** Treble clef has a *ff* dynamic. Bass clef has a *sf* dynamic.
- System 5:** Treble clef has a *ff* dynamic. Bass clef has a *sf* dynamic.
- System 6:** Treble clef has a *p* dynamic. Bass clef has a *fp* dynamic.
- System 7:** Treble clef has a *f* (forte) dynamic. Bass clef has a *fp* dynamic.

The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 7, 8). There are also some unusual markings like *b2* and *7 2* in the bass clef of the fourth system.



*dolce e con espressione.*

*p*

*legato assai.*

*sosten.*

*pp*

*f*

*sf*

*p*

*f*

*pp*

*ff*

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. The key signature is B-flat major (two flats). The dynamics range from *p* (piano) to *ff* (fortissimo). The piece includes various articulations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 7). The first system shows a rapid ascending scale in the right hand. The second system features a *p* dynamic and a *cresc.* marking. The third system has a *p* dynamic and a crescendo hairpin. The fourth system includes a *p* dynamic, a *cresc.* marking, and a *ff* dynamic. The fifth system shows a *p* dynamic and a *cresc.* marking. The sixth system features a *p* dynamic and a *cresc.* marking.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic and features a complex, rapid passage in the right hand with many beamed sixteenth notes and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The second system starts with a piano (*p*) dynamic and the instruction *dolce con espressione.* The right hand has a more melodic line with slurs and grace notes, while the left hand plays a steady eighth-note accompaniment. The third system continues the piano accompaniment in the left hand and introduces a more active right hand with eighth-note patterns. The fourth system features a very loud (*ff*) dynamic in the right hand with rapid sixteenth-note runs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The fifth system also has a *ff* dynamic and continues the rapid right-hand passages. The sixth system concludes the piece with a final chord in the right hand and a sustained eighth-note accompaniment in the left hand.