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N° 9321

W. A. MOZART

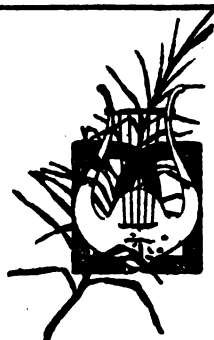
Œuvres complètes pour Piano seul

VOLUME I

SONATES

Révision par C. SAINT-SAËNS

HUBERTO DE BLANCK
PIANOS. MUSICA E INSTRUMENTOS
AVE. BOLIVAR NO. 213
TELF. M-9375 - HABANA



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PRÉFACE
 pour les œuvres de Piano de Mozart

Les avis sont souvent partagés quant à la façon d'interpréter les notes d'agrément, appoggiatures et autres, dans la musique ancienne; une certaine obscurité plane sur cette question. Pour ce qui est de la musique de Mozart, on trouve un grand secours dans la méthode de Violon de Mozart père, source de renseignements dont la valeur ne saurait être contestée.

De nos jours, on respecte scrupuleusement la note écrite; il n'en était pas de même au temps passé. Les exécutants prenaient de grandes libertés avec le texte; les valeurs étaient souvent altérées, les broderies généralement admises; ce qui explique l'habitude constante des reprises, si fastidieuses aujourd'hui dans les Adagios, alors qu'autrefois elles étaient un élément de variété, les interprètes donnant carrière à leur fantaisie, aux caprices de leur imagination.

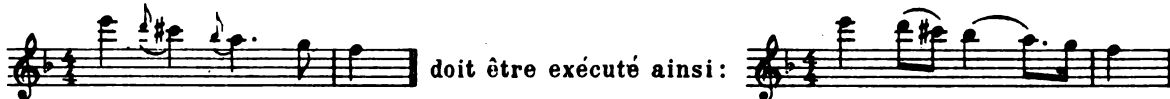
D'après les indications de Mozart père, l'appoggiature doit prendre la moitié de la valeur de la note qu'elle précède.



Mais elle excède cette valeur quand elle précède une note pointée:



D'après ces principes, le passage du Concerto pour piano en Ré mineur de Mozart:



Dans l'Adagio de la Sonate en Fa (N° 12) on trouve à la troisième mesure:



L'appoggiature peut même se prolonger davantage:



Elle peut même se prolonger jusqu'à rejeter la note principale au silence suivant:



Dans la Sonate en Ré (N° 9) au début du premier morceau, on lit:




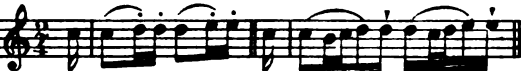
que l'on traduira ainsi:




On voit aussi l'appoggiature étendre son influence sur des notes ultérieures et en altérer le rythme et même la physionomie:



Cette figure  peut s'exécuter non seulement ainsi:  mais encore ainsi: 

et cette figure  en outre des interprétations qui dérivent des exemples précédents: 

peut encore revêtir cette forme  "pour l'exprimer avec plus de goût et plus de feu", dit le texte.

Dans les pièces lentes, "pour rendre l'exécution plus gaie et plus brillante", l'appoggiature admet des interprétations plus fantaisistes encore:

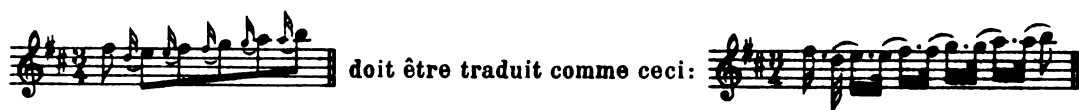


Enfin, comme on peut le voir dans ce dernier exemple, l'appoggiature peut avoir un effet rétroactif; cet effet se fait sentir surtout quand une note la précède par degré disjoint, soit en montant soit en descendant. On faisait alors un "port de voix" entre la note précédente et l'appoggiature:



Nous donnons ces derniers exemples à titre de curiosité, sans engager aucunement les exécutants contemporains à entrer dans cette voie semée d'écueils.

La règle fondamentale de l'appoggiature (1^{er} exemple) souffre quelques exceptions, notamment dans les séries de notes ascendantes ou descendantes, c'est ainsi que le passage du 16^{ème} Air varié (5^e Variation)



il semble bien d'après cela que l'appoggiature ne doit pas être exécutée d'après la règle, ce qui rendrait identiques les deux formes et et que la petite note doit être brève.

On est étonné, dans la Sonate en La mineur N° 8 de voir le thème, si énergique, présenté de cette manière:

D'après la règle, l'interprétation doit être: si cette interprétation ne fait

aucun doute pour l'appoggiature du Sol dièze, il n'en est pas de même pour celle du Mi, auquel elle semble ôter sa force. On remarquera qu'il n'y a pas d'appoggiature au Mi de la troisième mesure; il n'y en a pas non plus lorsque le thème reparait mais on la retrouve quand le thème reparait à la main droite, soit en La mineur, soit en Ut majeur. on aimerait à l'exécuter ainsi:

ce qui donnerait plus de force à la note principale, tandis que l'interprétation: l'affaiblit, mais d'un autre côté, lorsque le thème est

ramené ainsi: et de cette façon: la note brève paraît

disgracieuse et la note longue préférable.

A propos de la question des appoggiatures et de la façon de les exécuter, on est porté à se demander la raison de cette mode, générale dans l'ancien temps, d'écrire la musique autrement qu'elle doit être exécutée. Les raisons qu'en donne Mozart père dénotent des habitudes d'exécution si différentes des nôtres qu'elles seraient difficilement comprises. Ce qui paraît certain, c'est que l'expression *appoggiature*, dérivant du verbe italien *appoggiare* (appuyer), est l'indication d'un accent. La note écrite en petit caractère se trouve donc avoir pour l'oreille une plus grande importance que les autres, ce qui constitue, si l'on peut dire, un paradoxe graphique.

Lorsque la petite note procède par degré disjoint elle doit être brève.

Pour le *Gruppetto*, il n'y a point d'obscurité. D'instinct, tout le monde traduit la figure par et quand le mouvement est rapide par:

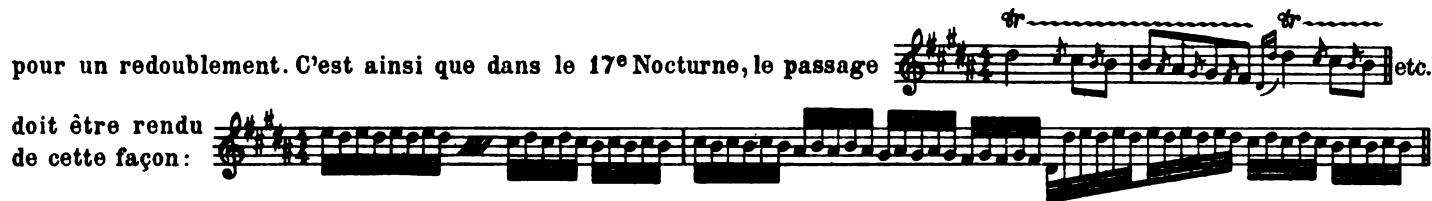
Quand le *gruppetto* est placé sur la note il doit commencer par la note supérieure. (16^e Air Varié, Variation V)



La même règle s'applique au *Trille*, qui doit toujours, sauf quelques exceptions faciles à reconnaître, commencer



Cette règle n'est plus observée dans la musique actuelle. Elle l'était encore par Chopin, et quand il voulait que le trille commençât par la note principale il l'indiquait par une petite note, qu'il faut bien se garder de prendre



Le nom de Chopin éveille l'idée du *Tempo rubato*. Il ne l'a pourtant pas inventé: Mozart en usait beaucoup dans son exécution, comme on peut le voir par ses lettres; il donne même à ce sujet la meilleure leçon. L'accompagnement, dit-il, doit garder une mesure imperturbable, alors qu'une grande liberté est laissée au chant. Ce n'est donc pas, comme on l'entend trop souvent, une dislocation de la mesure, véritable caricature du *Tempo rubato* qui n'est pas à la portée de tout le monde, exigeant une parfaite indépendance des deux mains.



On a l'habitude, dans les éditions modernes, de prodiguer les *liaisons*, d'indiquer à chaque instant *legato*, *molto legato*, *sempre legato*. Rien de pareil n'existe dans les manuscrits et dans les éditions anciennes de la musique de Mozart; tout porte à croire, au contraire, que cette musique doit être exécutée légèrement, que les traits doivent produire un effet analogue à celui qu'on obtient sur le Violon en donnant un coup d'archet à chaque note, sans quitter la corde; lorsque Mozart désirait le *legato*, il l'indiquait. Au milieu du siècle dernier, on voyait encore des personnes âgées dont le jeu, sur le piano, était singulièrement sautillant. L'ancien *non legato*, en s'exagérant, était devenu un *staccato*, et cette exagération amena une réaction en sens contraire que l'on a poussée trop loin. C'est l'inverse de ce qui s'est passé pour le Violon, où pour échapper à la lourdeur de l'archet toujours à la corde usité anciennement on a basé l'exécution sur le *détaché*; la musique ancienne exécutée d'après cette méthode en est complètement dénaturée.

Les pièces de Mozart datant de sa première jeunesse sont dépourvues de nuances; quelquefois un *piano* ou un *forte*, et c'est tout. La raison de cette abstention est que ces pièces furent écrites pour le Clavecin, dont la sonorité ne pouvait être modifiée par la pression du doigt. Les Clavecins à deux claviers pouvaient faire alterner le *Forte* et le *Piano*, mais les nuances proprement dites leur étaient inconnues.



Au dix-huitième siècle, on vivait plus tranquillement qu'aujourd'hui, et l'on n'avait pas, en musique, nos habitudes modernes de rapidité que l'on inflige souvent aux œuvres anciennes, à leur grand détriment; il faut éviter, chez Mozart, cette tendance à presser les mouvements, malheureusement trop répandue. Son *Presto* répond à notre *Allegro*, son *Allegro* à notre *Allegro moderato*. Ses *Adagios* sont d'une extrême lenteur, comme l'indique la multiplicité des notes renfermées parfois dans un seul temps de la mesure. L'*Andante* n'est pas très lent.

Il était de règle, en ce temps-là, de ne mettre le pouce sur les touches noires que dans le cas d'absolue nécessité. Cette méthode de doigté donne à la main une grande tranquillité, précieuse pour l'exécution de la musique ancienne qui demande dans les traits une égalité parfaite.

Les premiers pianos étaient loin d'avoir la sonorité puissante des grands instruments modernes. En conséquence il ne faut pas toujours prendre les *forte* de Mozart au pied de la lettre; ils sont souvent l'équivalent de notre *mezzo-forte*.

On ne trouvera pas, dans la présente édition, certaines pièces attribuées pendant longtemps à Mozart et reconnues apocryphes.

PREFACE

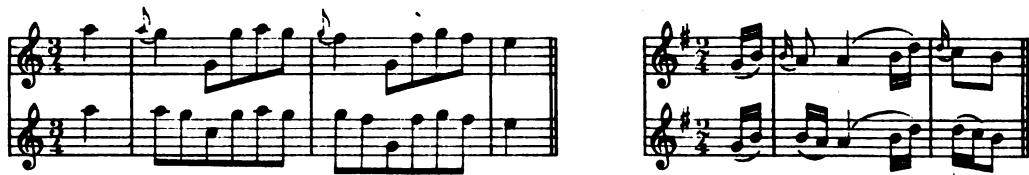
to Mozart's works for the Piano



Opinions are often at variance as to the method of rendering the grace-notes, the appoggiatura and other embellishments in old music: and very little light has been thrown on the subject. However for Mozart's music great help is found in the treatise for the Violin by the elder Mozart, and this source of information is of incontestable value.

Nowadays the note is scrupulously played as written, but it was not so in the past. Performers allowed themselves much license with the original text; the value of the principal notes was often altered, and embellishments allowed, which explains the constant habit of repeating passages now so tedious in the Adagios. In olden days it was a source of diversion and allowed the exponent to give rein to his fancy and imagination.

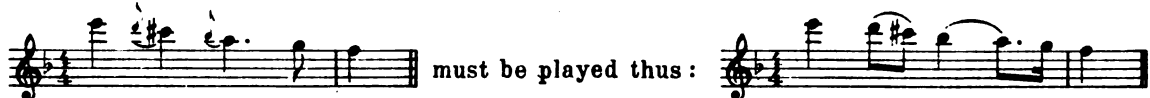
According to the elder Mozart, the appoggiatura takes half the time-value of the note it precedes.



But it is longer when it precedes a dotted note.



Accordingly the passage in Mozart's Concerto for the piano in D minor.



In the third bar of the Adagio of the Sonata in F (N^o 12) one finds:



The appoggiatura can be of even longer duration:



It can even be so lengthened that the principal note takes some of the time-value of the rest which follows:



In the Sonata in D (N^o 9) at the beginning of the first passage it is written.





and should be played thus:




The appoggiatura sometimes influences the notes which precede it, thereby altering the rhythm and even the character:



This  can be played not only thus:  but also thus: 

and this  besides the rendering of the preceding examples: 

can be played thus  "to give more taste and animation" according to the text.

In slow passages the appoggiatura is allowed even more freedom, "so that the rendering may be gayer and more brilliant:"

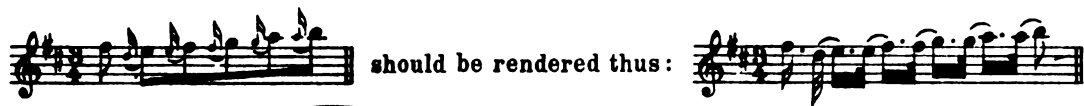


In short, as shown in the preceding example, the appoggiatura can have a retroactive effect: this effect is especially felt when the appoggiatura is not a direct passing from the auxiliary note to the principal one, either in ascending or descending. This produces a "gliding" effect between the appoggiatura and the preceding note.



We have given these last examples out of curiosity, without in any way suggesting that contemporary players shall embark on this road full of difficulties.

The fundamental rule of the *appoggiatura* (1st example) is subject to a few exceptions, particularly in a succession of ascending and descending notes, and the passage in the 16th Varied Airs (5th Variation).



consequently it follows that the *appoggiatura* cannot be rendered according to the rule which would make the two forms alike and and the small note must be short.



According to the rule it should be played thus: however if this rendering is unquestionable for the *appoggiatura* of G #, the same cannot be said for the E, which it seems to deprive of emphasis. One notices that there is no *appoggiatura* on the E in the third bar, nor later when the theme reappears in the bass: but it is found when the theme is repeated in the right

hand, both in A minor and C major. One would prefer it rendered thus: as it would give more emphasis to the principal note, whereas if played: it is weakened, still on the other hand, when the theme is revived again thus: and thus: the short note seems awkward and the long note preferable.

With regard to the *appoggiatura* and the rendering of it, one wonders at this fashion, so general in olden days, of writing music differently to the way it was meant to be rendered. The rules laid down by the elder Mozart show such a difference of rendering from ours, that they are difficult for us to understand. One thing seems certain, that the word "*appoggiatura*", derived from the Italian verb "*appoggiare*" (to lean upon) indicates emphasis. The note written in small type seems to have more importance for the ear than the others, which continues, if one may so express it, a graphic paradox.

When the small note precedes the principal in this way it must be short.


For the Gruppetto there is not so much difficulty. Instinctively one renders the following. by and when the movement is quick by

When the Gruppetto is placed above the note the turn begins on the higher note (16th Varied Air, Variation V)



The same rule applies to the Shake, which should always, except in the case of a few exceptions, easy to recognise,

begin on the higher note: 

This rule is no longer observed in modern music. It still was by Chopin and when he intended the shake to begin on the principal note, he indicated it by a small note, which one must avoid playing twice. Thus in the 17th Nocturne the passage.  etc.

should be played thus: 

The name of Chopin is associated with the "Tempo rubato". However it was not he who invented it: Mozart used it a great deal, as his letters prove, in fact he gives us the best lesson on this subject. "The accompaniment", he tells us, should be played evenly and calmly whereas the melody is allowed greater freedom. This is not, as is often supposed, a dislocation of time, which is a caricature of the "Tempo rubato". It needs a perfect independence of the two hands and is not within the ability of everyone.



In modern editions one is apt to be too lavish with slurs, and to mark "legato", "molto legato", "sempre legato" much too frequently. These are not found in the manuscripts and old editions of Mozart's music: on the contrary, everything proves that his music should be played lightly, that groups of notes should produce the same effect as is obtained on the Violin when playing in a detached way without taking the bow off the string: when Mozart intended a passage played legato he indicated it accordingly. In the middle of the last century one still met people who played the piano in a very jerky way. The old "non legato" when exaggerated became "staccato", and this exaggeration lead to the opposite effect being produced. Just the contrary happened on the Violin, as, to counteract the heavy effect produced by letting the bow always rest on the strings, as it used to be, the passage was played in a detached way: old music rendered in this fashion is entirely misrepresented.

The early works of Mozart are devoid of marks of expression; an occasional "piano" or "forte", but nothing more. The reason is that these works were written for the Clavecin, on which the expression could not be modified by the pressure of the fingers. It was possible on the Clavecins with two keyboards to play either "Forte" or "Piano", but in the general sense, degrees of tone were unknown.



Life was more tranquil in the 18th century than it is to-day, and this had its influence on the music of the period: the rapidity of modern life was unknown, and this tendency often reveals itself in the too rapid rendering of the old masters, much to their detriment: with Mozart, the inclination to hurry, which is much too common, must be avoided. His "Presto" corresponds with our "Allegro", his "Allegro" with our "Allegro moderato". His Adagios are extremely slow as is proved by the number of notes sometimes written for one beat of the bar.

It was the rule in those days not to use the thumb for the black notes, except when quite unavoidable. This method of fingering ensures steadiness of the hand, so essential in the rendering of old music, which was intended to be played smoothly and evenly.


The first pianos had not the amount of tone that can be produced on the large modern instruments. Consequently the "forte" as marked by Mozart, must not be interpreted literally: it is often the equivalent to our "mezzo-forte".


Certain works of doubtful origin but, for a long time attributed to Mozart, will not be found in this edition.


SONATES


DE

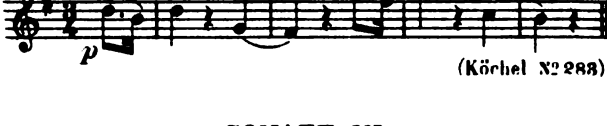
W. A. MOZART


SONATE I
Allegro Pages
 1
(Köchel N^o 279)

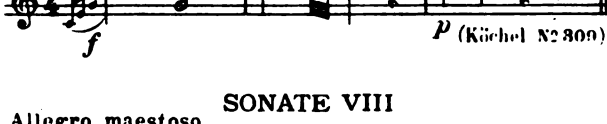
SONATE II
Allegro assai
 13
(Köchel N^o 280)

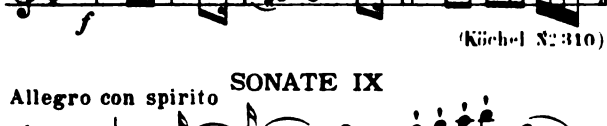
SONATE III
Allegro
 24
(Köchel N^o 281)

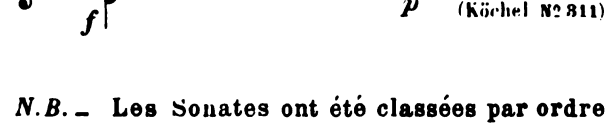
SONATE IV
Adagio
 38
(Köchel N^o 282)

SONATE V
Allegro
 44
(Köchel N^o 283)


SONATE VI
Allegro
 56
(Köchel N^o 284)


SONATE VII
Allegro con spirito
 78
f *p* (Köchel N^o 289)

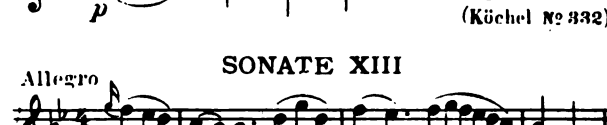
SONATE VIII
Allegro maestoso
 96
(Köchel N^o 310)


SONATE IX
Allegro con spirito
 113
f *p* (Köchel N^o 311)

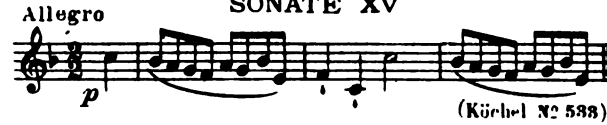
N.B. — Les Sonates ont été classées par ordre chronologique, sauf la Fantaisie et Sonate XVIII reportées, suivant l'usage, à la fin du volume.


SONATE X
Allegro moderato Pages
 130
mf *fp* (Köchel N^o 330)

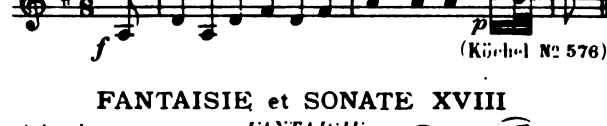
SONATE XI
Andante grazioso
 142
p (Köchel N^o 331)


SONATE XII
Allegro
 155
p (Köchel N^o 332)

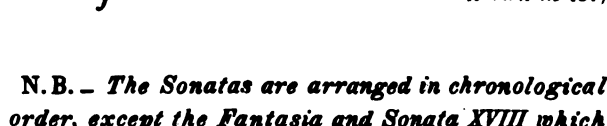
SONATE XIII
Allegro
 171
mf (Köchel N^o 333)


SONATE XIV
Allegro
 190
dolce *tr* (Köchel N^o 545)

SONATE XV
Allegro
 198
p (Köchel N^o 538)

SONATE XVI
Allegro
 218
f (Köchel N^o 547)

SONATE XVII
Allegro
 227
f *tr* *p* (Köchel N^o 576)

FANTAISIE et SONATE XVIII
Adagio *FANTAISIE*
 242
f *p* *pp* (Köchel N^o 475)

SONATE
Allegro molto *tr*
 252
f *p* (Köchel N^o 457)

N.B. — The Sonatas are arranged in chronological order, except the Fantasia and Sonata XVIII which are, as usual, placed at the end.

SONATE

Nº 1

(Composée vraisemblablement en 1774)

Allegro

PIANO

The musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first system starts with a forte (*f*) dynamic. The piece is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated throughout, such as 2-3-1-3 and 4-1-2-3-2. The score includes dynamic markings of *f* and *p*. The piece concludes with a fermata on the final chord.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) plays a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). A dynamic marking of *p* (piano) is present.

Second system of musical notation. The right hand continues with complex melodic patterns and slurs. The left hand maintains the accompaniment. A dynamic marking of *f* (forte) is present.

Third system of musical notation. The right hand has slurs and fingerings. The left hand has slurs and fingerings. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The right hand features slurs and fingerings, including a trill-like passage. The left hand has slurs and fingerings. Dynamic markings of *f* (forte) and *p* (piano) are present.

Fifth system of musical notation. The right hand has slurs and fingerings. The left hand has slurs and fingerings.

Sixth system of musical notation. The right hand has slurs and fingerings. The left hand has slurs and fingerings. Dynamic markings of *f* (forte) and *p* (piano) are present.

First system of musical notation. Treble clef, key signature of one flat (B-flat). Starts with a forte (*f*) dynamic. The right hand features a series of eighth-note chords with fingerings 2, 4, 4, 3. The left hand has a bass line with eighth notes and rests.

Second system of musical notation. Continues the piece with similar rhythmic patterns and fingerings. Dynamics are not explicitly marked in this system.

Third system of musical notation. Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Fingerings include 5, 2, 1, 2 in the right hand and 3, 2, 4, 5 in the left hand.

Fourth system of musical notation. Shows a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Fingerings include 2, 1, 1, 2 in the right hand and 1, 1, 1, 1, 1, 1, 1, 1 in the left hand.

Fifth system of musical notation. Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Fingerings include 3, 4, 5, 1, 4 in the right hand and 3, 2, 1 in the left hand.

Sixth system of musical notation. Continues the piece with complex rhythmic patterns and fingerings. Fingerings include 1, 2, 3, 4, 5, 3, 2, 1 in the right hand and 2, 3, 1, 3 in the left hand.

First system of musical notation. The right hand features a complex melodic line with slurs and fingerings (1, 3, 1, 4, 5, 1, 3, 2, 5, 1). The left hand plays a steady eighth-note accompaniment with fingerings (4, 4, 4, 4, 4, 4, 4, 4). A dynamic marking of *p* is present in the right hand.

Second system of musical notation. The right hand continues with slurs and fingerings (2, 1, 4, 1, 2, 4). The left hand has fingerings (2, 4, 4, 4, 4, 4, 4, 4, 3, 1, 3, 2, 1). Dynamic markings include *f* in the right hand and *p* in the left hand.

Third system of musical notation. The right hand has slurs and fingerings (3, 2, 3, 4, 2, 3, 1, 5, 1, 8). The left hand has fingerings (2, 5, 1, 8). Dynamic markings include *p* and *f* alternating between the hands.

Fourth system of musical notation. The right hand has slurs and fingerings (4, 1, 1, 5, 1, 3, 2, 8). The left hand has fingerings (5, 1, 3, 5). A dynamic marking of *p* is present in the right hand.

Fifth system of musical notation. The right hand has slurs and fingerings (2, 5, 1, 8, 5, 3, 1, 3, 5, 3). The left hand has fingerings (2, 2, 2). Dynamic markings include *f* in the right hand and *p* in the left hand.

Sixth system of musical notation. The right hand has slurs and fingerings (2, 3, 2, 5, 2, 5, 3, 2, 5, 1). The left hand has fingerings (2, 2, 2, 2, 2, 2, 2, 2). A dynamic marking of *f* is present in the right hand.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including slurs and fingerings (1, 2, 3, 4, 5). The lower staff (bass clef) provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

The second system continues the piece. The upper staff features more complex rhythmic patterns with slurs and fingerings. The lower staff includes a dynamic marking of *p* (piano) and continues with accompaniment. Fingerings are indicated throughout both staves.

The third system shows a change in dynamics. The upper staff has a dynamic marking of *f* (forte) followed by *p*. The lower staff also has *f* and *p* markings. The notation includes slurs and fingerings for both hands.

The fourth system begins with a dynamic marking of *f*. The upper staff has a long slur over a series of notes with fingerings. The lower staff continues with accompaniment, including slurs and fingerings.

The fifth system continues with intricate notation. The upper staff has several slurs and fingerings (1, 2, 3, 4, 5). The lower staff provides accompaniment with slurs and fingerings.

The sixth and final system on the page includes dynamic markings of *fp* (fortissimo piano), *f*, and *p*. The upper staff features complex rhythmic patterns with slurs and fingerings. The lower staff includes a dynamic marking of *f* and continues with accompaniment.

Andante

First system of musical notation, measures 1-4. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *p*. Fingerings: 4, 2, 2, 1, 5, 3, 2, 1, 4, 2, 1, 3, 3, 3, 3, 1, 4, 4, 4, 4.

Second system of musical notation, measures 5-8. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Fingerings: 2, 4, 2, 1, 1, 2, 5, 4, 3, 2, 2, 1, 5, 3, 4, 3, 2, 1, 1, 5, 2.

Third system of musical notation, measures 9-12. Treble clef, bass clef. Dynamics: *p*, *f*, *p*, *f*, *p*. Fingerings: 4, 4, 4, 5, 2, 4, 3, 4, 5, 1, 8, 5, 4, 5, 1, 2.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Dynamics: *f*, *p*, *p*, *fp*, *f*, *f*. Fingerings: 3, 1, 1, 1, 2, 3, 5, 3, 1, 2, 3, 4, 5, 3, 1, 2.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. Fingerings: 4, 5, 3, 1, 4, 4, 4, 5, 4, 4, 2, 4, 4, 1, 5.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Dynamics: *p*, *f*, *p*, *f*. Fingerings: 3, 2, 2, 2, 1.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff features a melodic line with various ornaments and fingerings (1, 4, 3, 2, 2, 4, 3, 5, 4, 5, 1, 3, 1). The lower staff provides harmonic accompaniment with fingerings (3, 2, 1). Dynamics include *p* and *f*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a melodic line with fingerings (2, 8, 2, 4, 4, 8, 5, 8). The lower staff has a rhythmic accompaniment with fingerings (4, 4). Dynamics include *p* and *f*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a melodic line with fingerings (2, 1, 2, 4, 3, 2, 1, 2, 3). The lower staff has a rhythmic accompaniment with fingerings (5). Dynamics include *f* and *p*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a melodic line with fingerings (8, 3, 4, 8, 2, 1, 3). The lower staff has a rhythmic accompaniment with fingerings (4, 2, 3, 1, 2, 1, 4). Dynamics include *p*, *fp*, and *f*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a melodic line with fingerings (2, 4, 4, 3, 2, 1, 5, 8, 2, 1, 4, 2, 1). The lower staff has a rhythmic accompaniment with fingerings (5, 4, 1, 4). Dynamics include *sf*, *p*, and *f*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a melodic line with fingerings (5, 3, 2, 4). The lower staff has a rhythmic accompaniment with fingerings (4, 4). Dynamics include *f* and *p*.

Allegro

First system of musical notation, measures 1-5. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 1, 3, 2, 4, 1, 3, 1, 2, 3). The left hand provides a rhythmic accompaniment with chords and single notes, including fingerings (3, 1, 3, 5, 3).

Second system of musical notation, measures 6-10. The right hand continues with intricate melodic patterns and slurs, with fingerings (1, 3, 2, 1, 1, 5, 2, 4, 3, 13, 2, 4, 5, 4, 2, 1). The left hand accompaniment includes chords and moving lines with fingerings (3, 3, 1, 3, 2, 1).

Third system of musical notation, measures 11-15. The right hand features rapid sixteenth-note passages with slurs and fingerings (3, 4, 2, 1, 3, 2, 1, 3, 4, 1, 3, 2, 1). The left hand accompaniment consists of chords and moving lines with fingerings (4, 2, 4, 2, 4, 2, 3, 5, 2, 3).

Fourth system of musical notation, measures 16-20. The right hand continues with melodic lines and slurs, with fingerings (2, 4, 2, 3, 3, 2, 4, 1, 2). The left hand accompaniment includes chords and moving lines with fingerings (4, 4, 3, 1, 2, 2, 3, 4, 4, 1, 2, 1). A piano (*p*) dynamic marking is present.

Fifth system of musical notation, measures 21-25. The right hand features melodic lines with slurs and fingerings (4, 1, 2, 2, 3, 4, 1, 3, 2, 4, 1). The left hand accompaniment includes chords and moving lines with fingerings (1, 3, 4, 3, 2, 3, 4, 1, 2). Dynamics include *pp* and *f*.

Sixth system of musical notation, measures 26-30. The right hand continues with melodic lines and slurs, with fingerings (2, 5, 1, 5, 1, 2, 5, 1, 2, 4, 4, 3). The left hand accompaniment includes chords and moving lines with fingerings (1, 1, 3, 2, 3, 4). A piano (*p*) dynamic marking is present.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *f*. Fingerings: 3, 4, 2, 8, 4, 2, 4, 2, 1, 2, 2. Includes slurs and accents.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *fp*, *f*, *p*. Fingerings: 8, 1, 8, 3, 1, 3, 2, 2, 1, 5, 2, 5, 4, 1, 8, 1, 8. Includes slurs and accents.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *fp*, *f*. Fingerings: 2, 1, 2, 1, 5, 5, 4, 1, 2, 8, 2, 1, 2, 4, 1, 2, 1. Includes slurs and accents.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *p*. Fingerings: 2, 4, 3, 1, 1, 3, 2, 4, 2, 5, 3. Includes slurs and accents.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f*. Fingerings: 2, 1, 4, 1, 5, 2, 8, 1, 5, 2, 3. Includes slurs and accents.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *p*. Fingerings: 5, 4, 8, 2, 1, 3, 2, 8, 3, 2, 2, 1, 3. Includes slurs and accents.

Seventh system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *p*. Fingerings: 1, 3, 1, 3. Includes slurs and accents.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *f* and contains a sixteenth-note triplet (4, 4, 3) and a quarter note (5). The second measure is marked *p* and contains a quarter note (1) and a quarter note (3). The third measure is marked *f* and contains a sixteenth-note triplet (4, 4, 8) and a quarter note (5). The fourth measure is marked *f* and contains a quarter note (1) and a quarter note (3). The fifth measure is marked *f* and contains a sixteenth-note triplet (4, 4, 8) and a quarter note (5). The sixth measure is marked *f* and contains a quarter note (1) and a quarter note (3). The bass clef part consists of quarter notes with fingerings 1/3, 1/3, 1/3, 5, 1/3, 1/3.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *p* and contains a quarter note (2) and a quarter note (5). The second measure is marked *p* and contains a quarter note (1) and a quarter note (3). The third measure is marked *p* and contains a quarter note (1) and a quarter note (3). The fourth measure is marked *f* and contains a sixteenth-note triplet (2, 5, 4) and a quarter note (1). The fifth measure is marked *f* and contains a sixteenth-note triplet (1, 2, 3) and a quarter note (5). The sixth measure is marked *f* and contains a sixteenth-note triplet (5, 8) and a quarter note (5). The bass clef part consists of quarter notes with fingerings 1/3, 1/3, 1/3, 5, 3, 5.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *f* and contains a sixteenth-note triplet (4, 4, 4) and a quarter note (3). The second measure is marked *f* and contains a sixteenth-note triplet (2, 3, 1) and a quarter note (4). The third measure is marked *f* and contains a sixteenth-note triplet (2, 4, 8) and a quarter note (2). The fourth measure is marked *f* and contains a sixteenth-note triplet (8, 2, 8) and a quarter note (8). The fifth measure is marked *f* and contains a sixteenth-note triplet (2, 8, 8) and a quarter note (2). The sixth measure is marked *f* and contains a sixteenth-note triplet (4, 8, 8) and a quarter note (8). The bass clef part consists of quarter notes with fingerings 4, 8, 1, 2, 1, 8, 1, 8, 2, 1.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *f* and contains a sixteenth-note triplet (8, 4, 5) and a quarter note (4). The second measure is marked *f* and contains a sixteenth-note triplet (4, 4, 5) and a quarter note (1). The third measure is marked *f* and contains a sixteenth-note triplet (1, 3, 4) and a quarter note (8). The fourth measure is marked *f* and contains a sixteenth-note triplet (4, 8, 8) and a quarter note (1). The fifth measure is marked *f* and contains a sixteenth-note triplet (1, 2, 3) and a quarter note (8). The sixth measure is marked *f* and contains a quarter note (1) and a quarter note (1). The bass clef part consists of quarter notes with fingerings 2, 4, 2, 4, 2, 2.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *f* and contains a sixteenth-note triplet (8, 4, 5) and a quarter note (1). The second measure is marked *f* and contains a sixteenth-note triplet (1, 2, 3) and a quarter note (2). The third measure is marked *f* and contains a sixteenth-note triplet (3, 4, 5) and a quarter note (2). The fourth measure is marked *p* and contains a quarter note (2) and a quarter note (2). The fifth measure is marked *p* and contains a quarter note (2) and a quarter note (2). The sixth measure is marked *p* and contains a sixteenth-note triplet (1, 2, 3) and a quarter note (2). The bass clef part consists of quarter notes with fingerings 3, 4, 1, 2, 2, 3, 4.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure is marked *f* and contains a sixteenth-note triplet (4, 4, 4) and a quarter note (1). The second measure is marked *f* and contains a sixteenth-note triplet (2, 2, 2) and a quarter note (2). The third measure is marked *f* and contains a sixteenth-note triplet (2, 2, 2) and a quarter note (2). The fourth measure is marked *pp* and contains a sixteenth-note triplet (4, 2, 2) and a quarter note (2). The fifth measure is marked *pp* and contains a sixteenth-note triplet (4, 2, 2) and a quarter note (2). The sixth measure is marked *f* and contains a sixteenth-note triplet (1, 2, 3) and a quarter note (2). The bass clef part consists of quarter notes with fingerings 1, 2, 1, 2, 4, 3, 2, 3.

