SCHUBERT

AN INTRODUCTION TO HIS PIANO WORKS

EDITED BY MARGERY HALFORD

AN ALFRED MASTERWORK EDITION

Alfred

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SCHUBERT

AN INTRODUCTION TO HIS PIANO WORKS

Margery Halford, *Editor*

CONTENTS

FOREWORD. 2
ALBUM LEAF 10
ALLEGRETTO, D.915 34
ANDANTE, D.29 30
ECOSSAISE, 11 Ecossaises, No. 1. 13
ECOSSAISE, 11 Ecossaises, No. 2. 15
ECOSSAISE, Op. 18, No. 2. 11
ECOSSAISE, Op. 18, No. 4. 16
ECOSSAISE, Op. 18, No. 6. 18
ECOSSAISE, Op. 18, No. 9. 17
ECOSSAISE, Op. 33, No. 1. 12
ECOSSAISE, Op. 33, No. 2. 14
GERMAN DANCE, Op. 33, No. 2. 21
GERMAN DANCE, Op. 33, No. 15. 23
IMPROMPTU, Op. 142, No. 2. 60
LÄNDLER, 17 Ländler, No. 13 24
MOMENT MUSICAL, Op. 94, No. 3. 37
MOMENT MUSICAL, Op. 94, No. 5. 46
SCHERZO I, D. 593 26
SCHERZO II, D. 593 40
SCHERZO CON TRIO, Five Pieces, No. 4 56
VARIATIONS ON A THEME BY
ANSELM HUTTENBRENNER, D. 935 50
WALTZ, Op. 9, No. 4 19
WALTZ, Op. 9, No. 12 20
WALTZ, Op. 9, No. 26 25
WALTZ, Op. 127, No. 15 22

Thematic Index. 64

"D" numbers are given to identify works which were not assigned Opus numbers. They are from the Deutsch Thematic Catalog.

Franz Schubert at 18.

Second Edition

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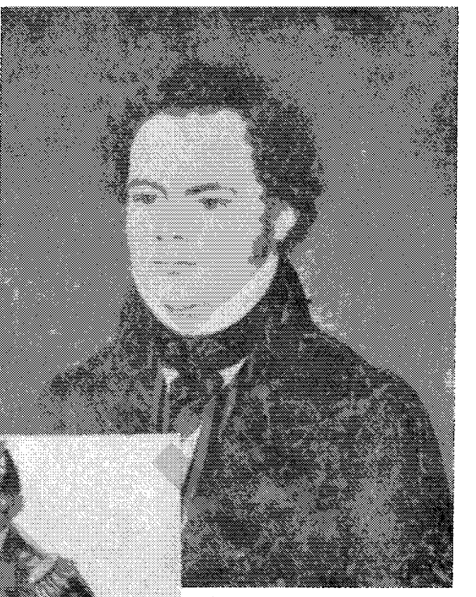
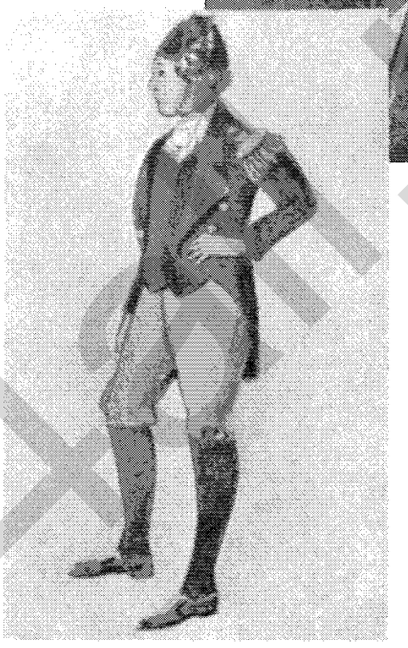


FRANZ SCHUBERT

Although Franz Schubert was only 31 years old when he died, he made such an impact on the world that his life and compositions have been the subject of more than 3,000 books and articles written in many languages. The inscription on his tombstone expresses warmth of feeling for both the man and the musician: "The art of music here entombed a rich possession but even far fairer hopes." The Vienna Philharmonic Society wrote at the time of his death, "The Society has suffered a most painful loss by the death of Schubert." Schumann and Brahms loved his music, and 35 years after Schubert's death, Brahms wrote, "Where else is there a genius like his?"



Schubert at 14, in his school clothes.

Schubert was born in Vienna in 1797. His father was a schoolmaster and an amateur cellist. When he was 7, Schubert's father taught him to play the violin and his older brother Ignaz taught him the piano. He studied singing, counterpoint and organ playing with Michael Holzer, the parish organist, who said in later years that Schubert always seemed to know everything by instinct before he could teach it to him. At 11, Schubert was awarded a scholarship as a boarding student at the famous Vienna Imperial and Royal Seminary, which also trained choristers for the Royal chapel. He was a good student, and was always praised particularly for his musical abilities. He played violin, and conducted the school orchestra when the regular master was absent. He began composing under his teacher's direction, Antonio Salieri.

Schubert had the opportunity to hear performances of the great works of music. He was much impressed by Mozart's *Magic Flute,* Gluck's *Iphigenia in Tauris* and Beethoven's *Fidelio.* The music of Handel, both Joseph and Michael Haydn, Rossini and Cherubini also influenced him greatly.

After his voice changed, Schubert taught in his father's school, even though his true inclination was only to be a musician. He was not conscripted for military service because he was too short, about 5'1". During the teaching years, he continued to compose, writing songs, piano music and masses for the church. His comments in his diary reflect that he had also become somewhat of a philosopher. He wrote: "The heart is the ruler but the mind ought to be," and "Take people as they are, not as they should be."

When his friend, the poet Schober, offered him a place to live, Schubert was glad to give up teaching and to devote himself to composing. Aside from the summers of 1818 and 1824, spent at Count Esterhazy's estate in Hungary teaching music to the family, Schubert spent the remainder of his life in and near Vienna. He was too impoverished to marry the great love of his life, Theresa Grob, but never forgot her. Though he became fond of many others, he remained a bachelor.

PROOF

Schubert

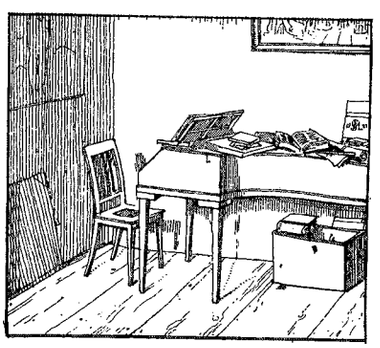
One of the most influential of his many friends, the well-known operatic baritone Johann Michael Vogl, was instrumental in making Schubert's songs famous. It was he who sang the best known of all his songs, the *Erl King,* making it instantly popular. The two became devoted to each other and Schubert said that their style of playing and singing together as co-interpreters rather than as soloist and accompanist was quite novel to the people who heard them. Vogl himself regarded Schubert's inspirations as "veritably divine." Vogl's performances contributed greatly to the interest the Viennese publishers began to take in Schubert's compositions. It is, sadly, a fact that his publishers often treated him badly, paying the smallest amounts possible for his works, publishing them in unauthorized arrangements, making alterations without consulting him and sometimes totally neglecting the important works. Schubert, probably because of his poverty and natural shyness, usually made little protest.

The warmth of affection his personality always generated towards his friends led to the *Schubertiaden.* These were evening musicales held by his wealthy friends in their lovely homes, and their purpose was to hear Schubert's music. Frequently, the finest singers of the day came to delight the audience with his newest songs, often with Schubert himself playing the accompaniments. The piano duets were popular and late in the evening Schubert would improvise piano music for dancing. Dozens of these dances were committed to paper, and the supply of his inventive, graceful, lyrical genius seemed truly inexhaustible. The circle of devoted friends included poets, painters, writers and other intellectuals. Their enduring common bond was their attachment to Schubert, whom they nicknamed Tubby because of his very round figure. They were more than willing to forgive him when he forgot appointments, even remarking that one of his genius must be sought after at all times, and never annoyed.

Schubert's daily schedule consisted of composing from early morning until 2 in the afternoon. He wrote with astonishing speed. He noted in his diary that on October 15, 1815, he composed 8 songs. His friends often said that if you delivered a poem to him in the morning you could hear the completed song the same evening. It is believed that he slept with his spectacles on so that he would waste no time in the morning hunting for them before he began to compose. Afternoons and evenings were devoted to his friends. The coffee houses in Vienna were regular meeting places, filled with lively conversation and gaiety. The occasions when Schubert was ill brought a pall of gloom over the entire circle, and his recovery always occasioned great rejoicing. He was made an honorary member of the Linz Musical Society and the Styrian Musical Society in 1823.

Schubert's complete works are published in 40 volumes. They include, besides the more than 600 songs, 15 piano sonatas, numerous shorter piano pieces, piano duets, chamber music, masses, symphonies and operas. He developed the German *lied* (song) to its finest flowering, composing music that constantly reflected the words and uniting the two in a cohesive whole, in a manner that had not been tried previously. Of all his works, only the operas were unsuccessful, but there is, today, an attempt to revive them.

Although Schubert and Beethoven lived in Vienna at the same time, they moved in different circles. Schubert visited the dying Beethoven in 1827. He had worshipfully dedicated works to him, and is known to have admired him throughout his life. Beethoven, who had seen some of Schubert's songs, is said to have exclaimed: "Truly, in Schubert there is a divine spark!" Schubert was a torchbearer at Beethoven's funeral, and himself died of typhus fever a few months later. The two giants of music lie buried side by side at the Währing cemetery in Vienna.

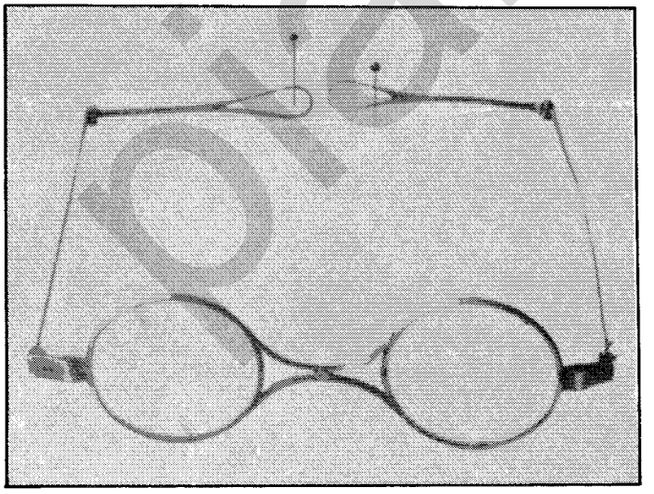


Schubert's Piano

piano adult

STYLE AND INTERPRETATION

Schubert at the Piano
Detail from a Watercolor by Kupelwieser

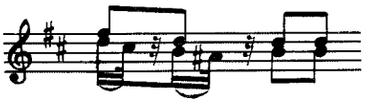


Schubert's Glasses

Schubert has sometimes been called a romantic classicist. This means that, although the romantic style of composing was not yet recognized as a new style different from the classic style which Mozart and Haydn had brought to perfection, changes were taking place in shaping and developing the more personal, free and expressive forms which later were called romantic. Schubert was influenced by Field, Worzichek and Thomasek, whose music was more romantic, as well as by Haydn and Mozart, and we find both styles of writing among his compositions.

LEGATO. One of the important changes in the romantic style was the greater use of long, legato melodic lines. Until late in the 18th century, keyboard music had made use of a half-detached style in most *allegros* and dance forms. Schubert complained, as Mozart had before him, that he disliked the "accursed chopping" style of some pianists, and his own playing was said to be "full of soul and feeling" and "very singing." Even though he sometimes followed the older custom of notating only a few slurs or staccatos in passages where a pattern was established and continued, Schubert notated slurs with great care in most of his music. They do not always indicate a break between phrases, but often simply require small accents to highlight the shape of a melodic line. For example, in Ecossaise, Op. 18, No. 2 (page 11), measure 1, written:

should not be played abruptly:

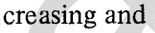


but with small
accents to emphasize the rhythmic figure:

STACCATO. Schubert used both and for staccato indications. The difference between these markings is frequently ignored in editions of his music, but they have been printed in the present volume still preserving the distinction he made between them. The wedge indicates a note released after one-fourth of its time value. The dot indicates a note released after half of its time value. (Beethoven also was particularly insistent about making a distinction between the two.)

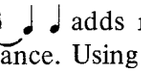
pianoArbir

A Schubertiade – Schubert is seated at the piano with the singer Vogl beside him.
From a painting by Moritz von Schwind.

DYNAMICS. Sudden, sharp dynamic contrasts are a particularly noticeable feature in much of Schubert's music. The signs *fp*, *sf* and *fz* are apparently interchangeable, and they are written differently in various early editions. They indicate a chord which is to be played louder than chords marked > . All types of accents are played in relation to the dynamic level of the passage. That is, *fp* in a soft passage is softer than in a loud passage. Although Tovey (in 1928) asserted that *diminuendo* in Schubert's music always indicated a *ritardando* as well, there is no basis for this type of interpretation in any of the writings of his contemporaries or earlier writers. The indications and  for increasing and decreasing volume do not affect tempo.

PEDAL. Although pedal indications in Schubert's music are rare, a few have been added in light print in the present volume. Schubert's piano, with its lighter action and less massive tone than the modern grand, had a damper pedal which permitted legato and binding effects. The performer will, of course, modify the suggested pedalling to suit the resonance of his own instrument so that the music never sounds heavy or blurred.

FINGERING. Schubert did not indicate any fingering. For the convenience of the modern performer, some has been added in light print. The performer should not feel bound by these suggestions, but should change them as needed to suit his own hand.

FORM. Schubert's dances were not intended just as stylized pieces of music, but were improvised for dancing and later written down. The *ländler* is a very old peasant dance which apparently originated in Lower Austria. A little slower than the waltz, it is always well accented and played in a quite moderate tempo with a swaying motion. The *waltz,* also called *Deutscher* or *German dance,* succeeded the *ländler* and became the most popular dance in Europe. Schubert's waltzes should not be played too fast and the quarter beats should have a little emphasis. The Viennese custom of anticipating the second beat of the measure slightly, as if written,  adds much to the elegance of the performance. Using the damper pedal on the first beat and lifting it as the second beat is played further enhances the dance effect. The *ecossaise* is an energetic dance in 2/4 time. Although the French word *ecossaise* means Scotch, compositions with this title seem to have no connection with Scottish dancing. The Bohemian composer, Worzichek, seemed to have been the first to use *Impromptu* as a title for a short characteristic composition. Schubert, who knew and was influenced by his music, used the title for his two books of Impromptus. Schumann remarked that he felt certain that the Impromptus of Op. 142 were in reality a sonata, but the title Impromptu appears on the title page in Schubert's own writing. They are short, expressive pieces in a simple form. *Moment Musical* was another descriptive title for a short, simple piece. The word *scherzo* means "joke" and the mood, therefore, is always light and gay. Scherzos are in 3/4 time, with a trio of a more moderate tempo and usually more emotional in character.

Piano Mania

ORNAMENTATION IN SCHUBERT'S MUSIC

During Schubert's lifetime, the earlier 18th century practice of adding improvised ornamentation in performance was gradually dying out. In a concert review of 1820, however, the writer complains that a singer "should not have troubled himself to ornament" one of Schubert's songs at the close "since he did it so badly." In general, only singers continued to add ornaments as late as Schubert's time. The performer need not feel obligated to add any to the pieces in the present volume, but those which Schubert wrote should not be omitted.

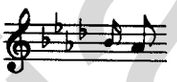
The style of performing certain ornaments was gradually changing throughout the 18th and 19th centuries, reflecting the changing style in composition. For a long time, however, both the old and new styles occurred side by side, and there are places where it is impossible to know definitely which style is intended.

Schubert himself wrote nothing about ornamentation, so far as is known. The writings of his contemporaries, Turk (1789), Adam Pére (1798), Kalkbrenner (ca. 1800), Clementi (1801), Cramer (1810) and Hummel (1828) have been consulted and compared with the earlier writers, Quantz (1752), Marpurg (1756), C.P.E. Bach (1759) and Leopold Mozart (1787). The discussion which follows reflects both the older style where it still continued to be used, and the newer style which Schubert sometimes used. Schubert's contemporaries agree in all but very minor details. In particular, they agree that all ornaments are played on the beat, taking their time value from the main note which follows them. It was not until much later in the 19th century that ornaments customarily began to anticipate the beat, and editions printed during that time reflect the later custom. The realizations in light print in the present edition follow the custom which still prevailed during Schubert's lifetime, of performing all ornaments on the beat, unless they were specially written otherwise.

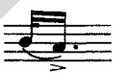
SHORT APPOGGIATURA

All the forms of writing short appoggiaturas which are shown above (commonly called 'grace notes' today) are used interchangeably in Schubert's compositions. The small size of the note shows that it is an ornament which takes its time value from the full size (main) note which follows. The flags simply indicate that it is played quickly. The purpose of the appoggiatura is to add dissonance or an exciting leap in the melody. The main note is accented. *There are no writers before or during Schubert's time who show this type of short appoggiatura played before the beat.*

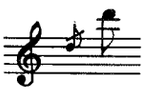
Op. 94, No. 3
measure 3
written:



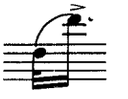
played:



Op. 18, No. 9
measure 6
written:

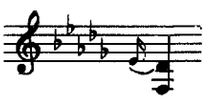


played:

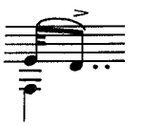


A short appoggiatura before a two-note chord displaces only one of the notes. The remaining note is played as usual on the beat.

Scherzo II
measure 1
written:



played:

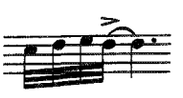


SCHLEIFER

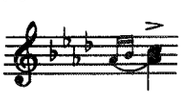
Groups of small notes are also played on the beat, in exactly the same way as short appoggiaturas. They are quick and graceful.

Op. 33, No. 15
measure 4
written:

played:



Op. 94, No. 3
measure 4
written:

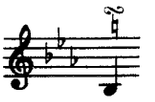
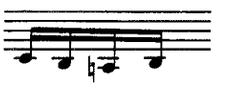


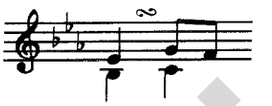
played:

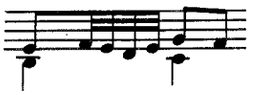
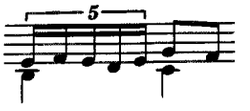
piano4all.it

TURN ∞

The turn is written above its main note or between notes. It is a graceful ornament consisting of 4 notes: (1) the upper auxiliary, (2) main note, (3) lower auxiliary, (4) main note. The auxiliaries are scale notes unless there is an accidental above or below the sign to modify them. When placed above the main note, the turn usually divides the time value equally among its 4 notes.

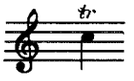
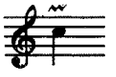
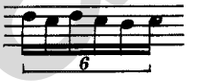
Scherzo I in B-flat
measure 50 written:  played: 

In measure 57 of the same *Scherzo,* the turn is placed between notes: 

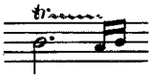
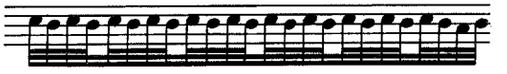
It may be played:  or: 

TRILL OR SHAKE *tr* ∿

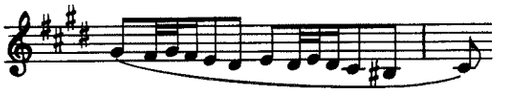
The change in the style of playing ornaments is particularly noticeable in the trill. Until late in the classic period, *tr* and ∿ had been used interchangeably to indicate a trill beginning on its upper auxilliary (the next higher scale note). A minimum of 4 notes was required and closing notes, called a termination, could be added whether indicated or not.

written:  or  played: or: 

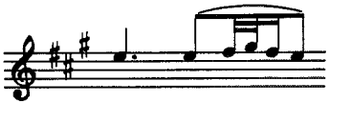
The trill continued until the end of a note having a long time value and had as many repercussions as the performer cared to play.

written:  played: or: 

Schubert also used the trill in the newer fashion which was explained by Turk and Clementi. It was called a passing or transient shake (trill) and it occurred in a melodic line which moved in seconds. Transient trills began with the main note so as not to interrupt the legato of the melody. For example, in *Five Pieces for Piano,* No. 1 (not included in this book), measure 19,

written: played: 

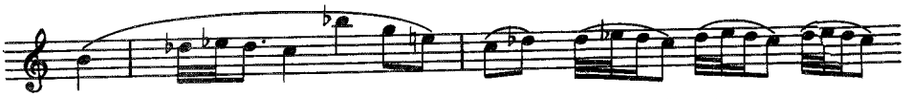
The transient trill is sometimes written in little notes, as in No. 2 of *Seventeen Ländler* (not included in this book).

measure 3,
written: played: 

Notice that regardless of the notation, the ornaments begin on the beat of their main note.

When the little notes were used in other places, such as the beginning of a phrase, the ornament was called a *schneller*, or inverted mordent. When Schubert wanted the *schneller* interpretation in a passage, he sometimes indicated it by little notes only at the beginning of the passage, then used ∿ , as in measures 114-115 of the first movement of *Sonata,* Op. 42 (not included in this book).

written:

played: 

In the present volume, an explanation is given in the footnotes for the interpretation of each trill and, where appropriate, an alternative style of performance is provided.

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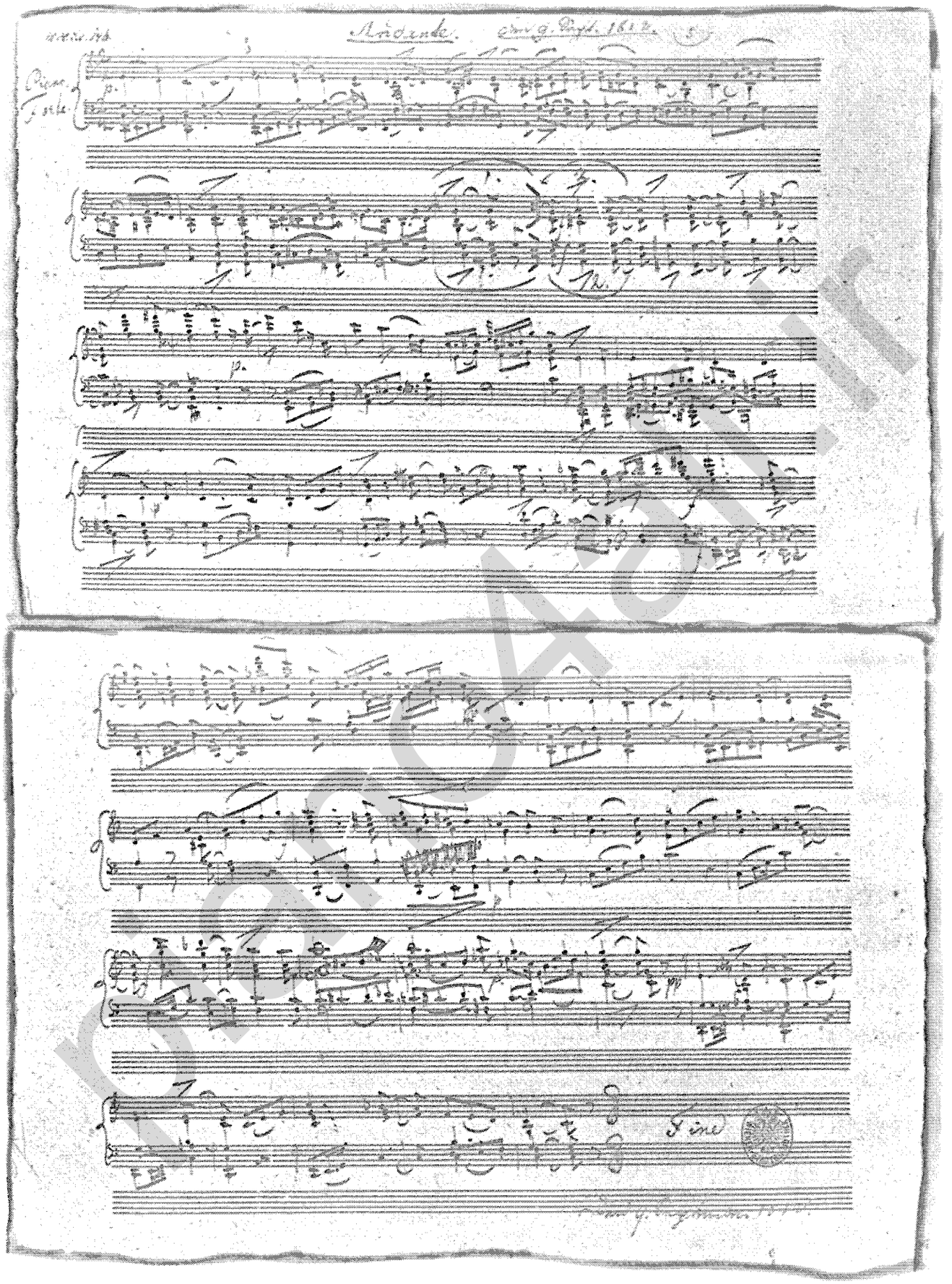
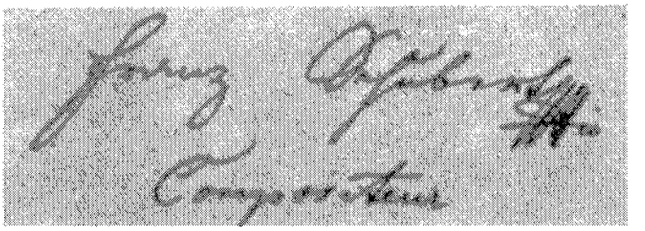


Facsimile of the autograph of *Andante*, D.29.
Reproduced by kind permission of the Wiener Stadtbibliothek.
This composition is on pages 30-33.



Schubert's Signature

ORIGIN AND SOURCES

The compositions in the present volume were written over a period of years dating from 1812, when Schubert was only 15, to 1827, the year before he died. The style of his youth through the fullest maturity of his composing is thus represented. There was some confusion of opus numbers among the works, as Schubert himself assigned some of the numbers and others were assigned by his publishers. Some works bear no opus numbers at all. The definitive study of documents relating to Schubert, printed in English as *The Schubert Reader,* by the renowned scholar Otto Erich Deutsch, and his *Thematic Catalogue* of Schubert's works, provide the number designations in the present volume. Opus numbers are given where known and D. (for Deutsch) numbers for other works.

Comparatively few autographs of the works in the present volume are still known to exist. When available, they have been used as the primary source for this edition. First editions and other editions printed during Schubert's lifetime, and the complete critical edition published by Breitkopf and Härtel (1888-1897) have been consulted as sources for all compositions. These have been compared with other editions printed since Schubert's death.

There are a number of small differences between the autographs and first editions, and further differences between those and the complete Breitkopf and Härtel edition. Dynamic markings, slurs, accents, staccatos, ties, octava signs have been added, deleted, or shifted to new places. It is not known whether Schubert made these changes himself, or whether his publisher made them, and whether or not he sanctioned them. It is, of course, an established fact that his publishers changed the original sequence of works, assigned titles to some of them, and published false guitar and other arrangements of them without his consent, and that they often took every possible advantage of both his poverty and his relative obscurity.

Modern editions have made gross alterations in phrasing, staccatos, dynamics and accents, besides adding fingering and pedalling, often without notice that these are editorial.

Rather than burden the present edition with an itemization of these alterations, only particularly important information is mentioned in the footnotes. The pieces in this volume are a faithful reproduction of the autographs or first editions. All editorial suggestions are in light print, clearly distinguishable from the originals which are in dark print.

ACKNOWLEDGMENTS

The editor wishes to express deep gratitude to the Wiener Stadtbibliothek for making copies of autographs available for study and research and for kind permission to reproduce portions of them in facsimile. I wish also to thank the Gesellschaft der Musikfreunde, the Österreichische Nationalbibliothek, and the British Library for their kind assistance in providing microfilms and photostatic copies of autographs and first editions. I would also like to mention Mr. William Lichtenwanger, formerly at the Library of Congress, especially to thank him for the extraordinary lengths to which he went in helping me to obtain copies of materials needed for research. The encouragement and invaluable suggestions of Willard A. Palmer have contributed much to this work and the assistance of Judith Linder in the preparation of the manuscript is greatly appreciated. In particular, I wish to thank Iris and Morton Manus for the meticulous care with which they have helped me to prepare this edition.

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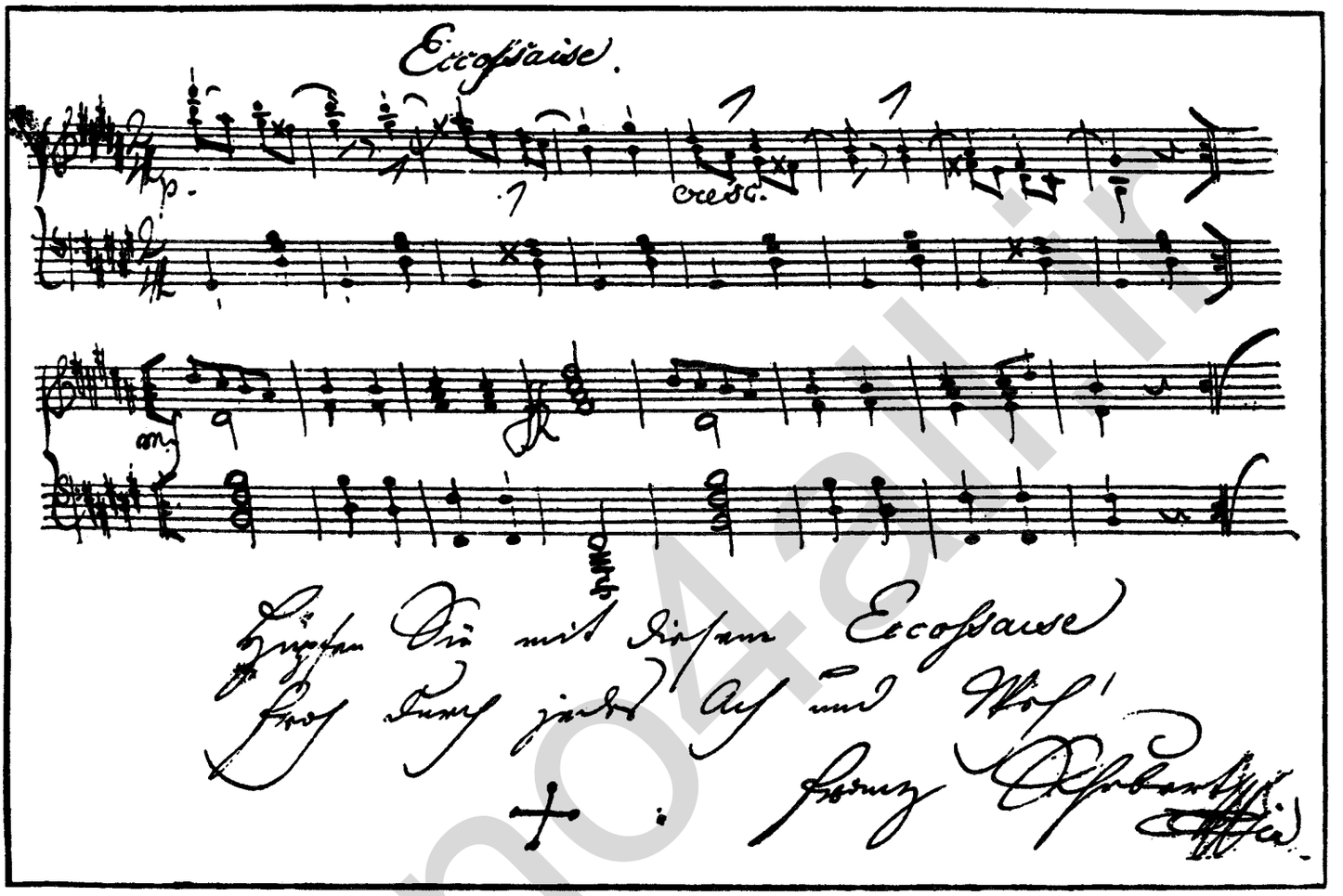

Dance merrily with this Ecossaise,
Through all your woes and all your days.

Schubert often composed little pieces and presented them to his friends, frequently adding a short, witty verse. The facsimile of an Album Leaf, reproduced above, is such a gift, written for his Friend, Seraphine Schellmann. It was probably composed in August of 1823, and seems never to have been published. Most authorities consider it to be simply a variant of Ecossaise, Op. 18, No. 2, which is printed on page 11. The performer may wish to play both versions in succession. This would be in keeping with Schubert's custom of playing many short dances one after the other.

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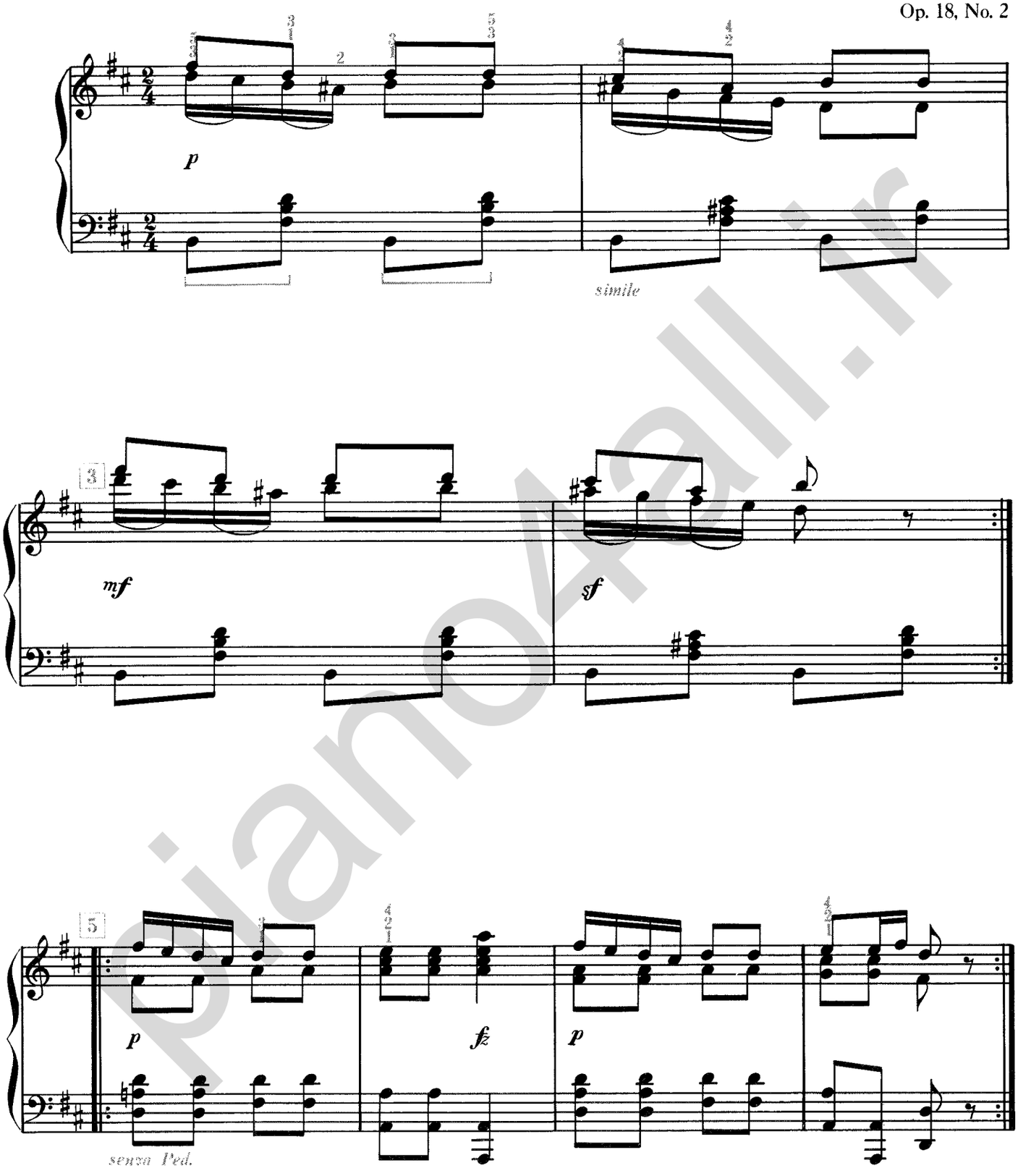
ECOSSAISE

Op. 18, No. 2



For a different version of this Ecossaise, see page 10.

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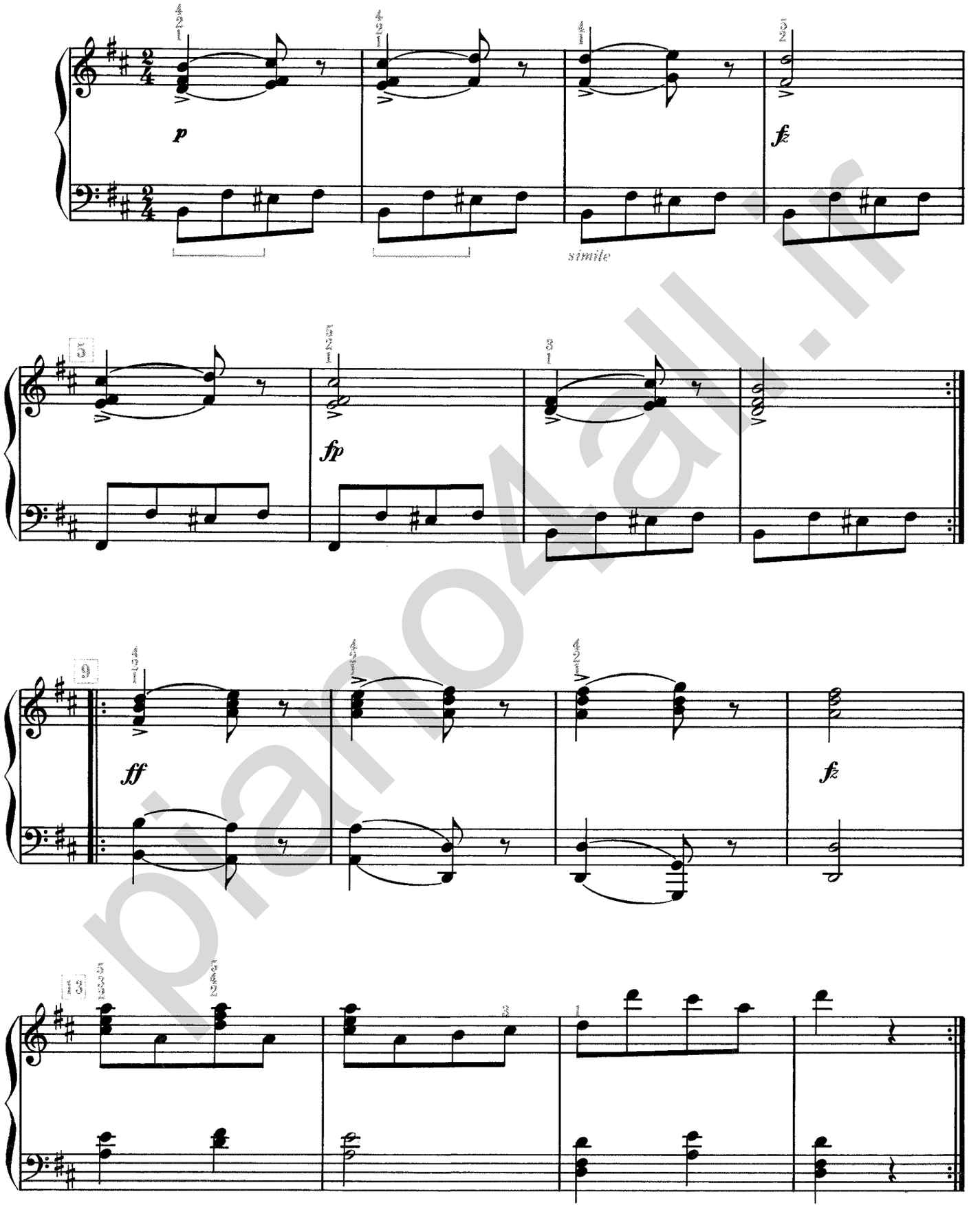
ECOSSAISE

Op. 33, No. 1



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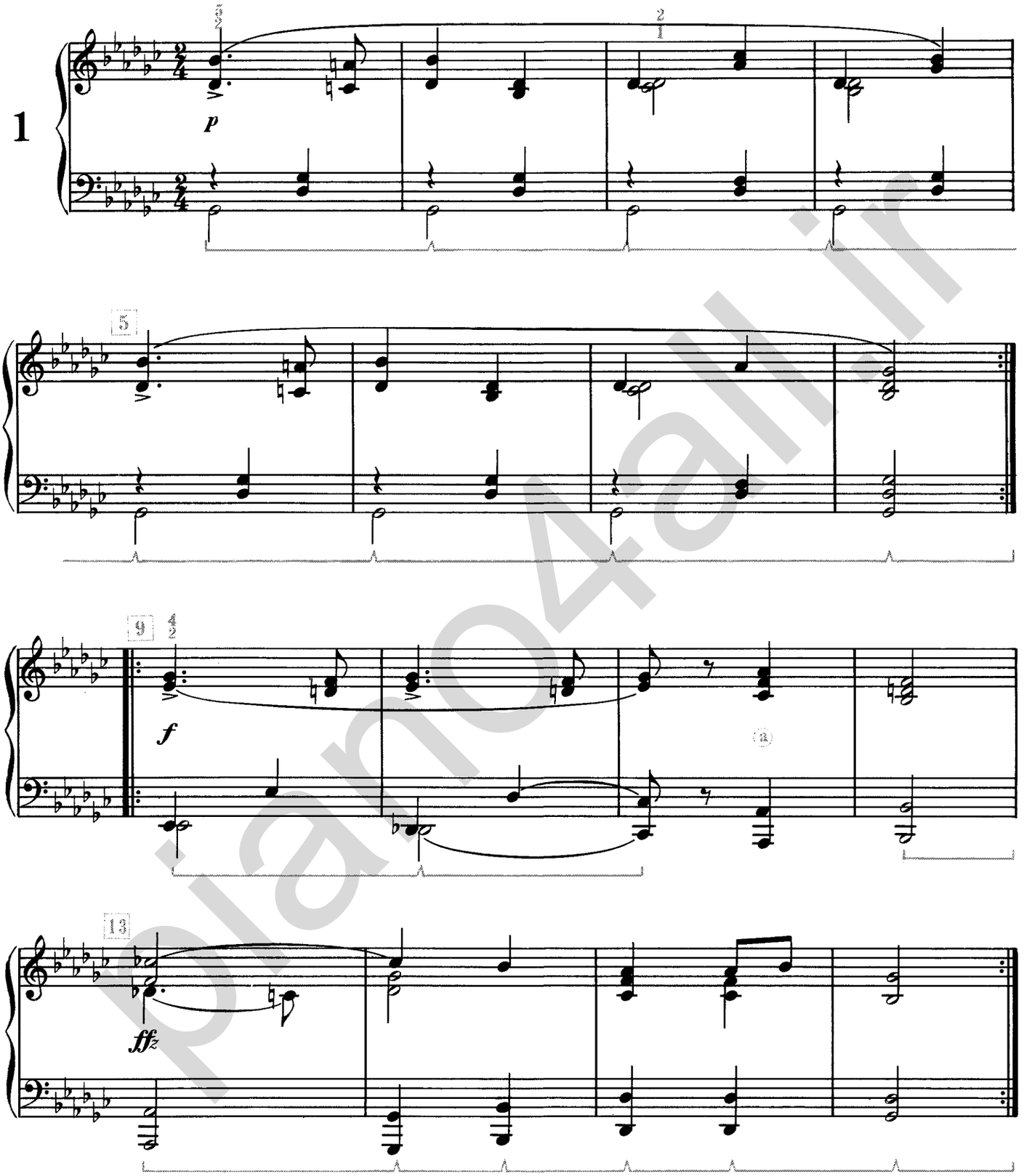
ECOSSAISE

Eleven Ecossaises, No. 1



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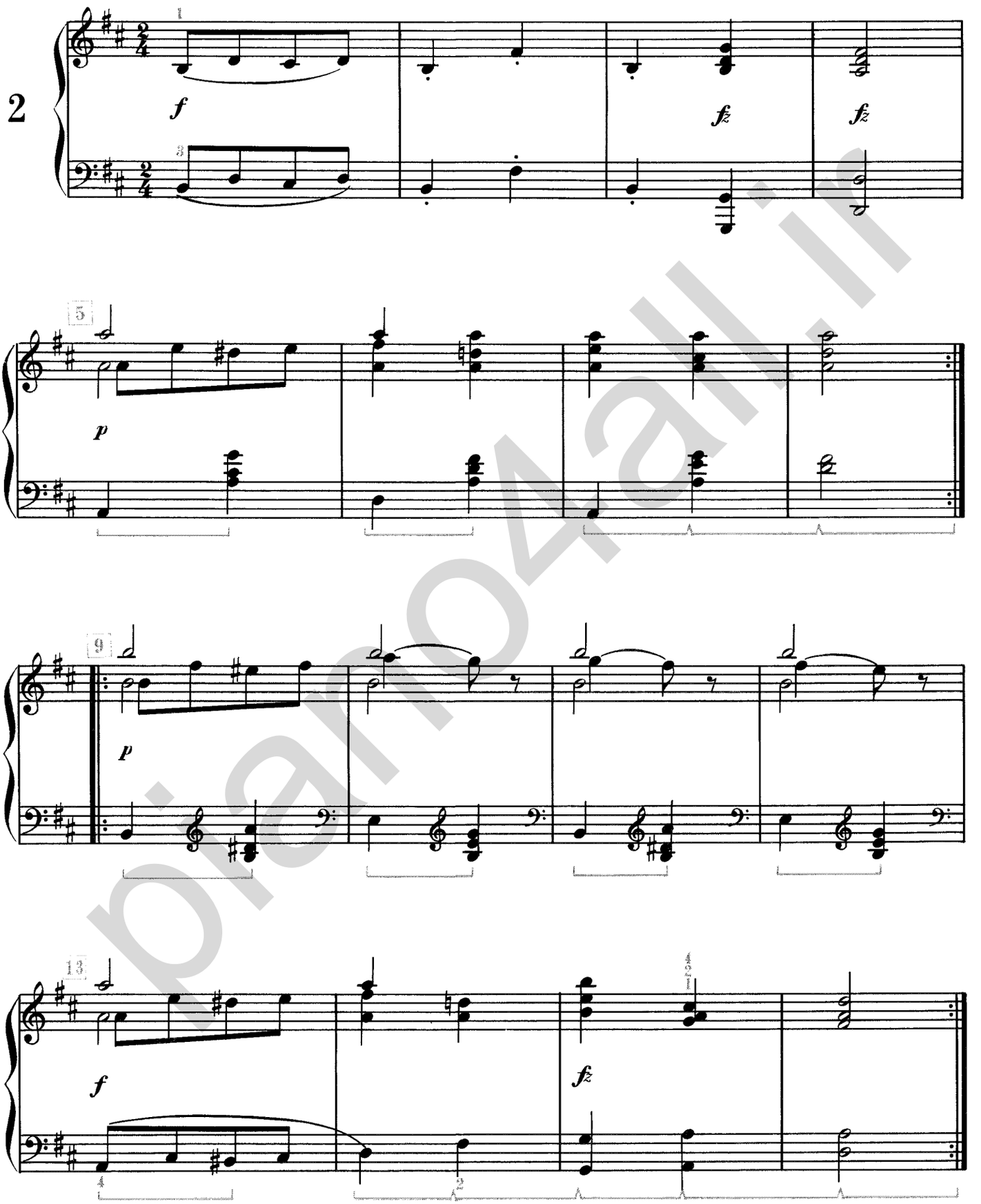
In 1823, Schubert wrote a set of *12 Eccossaisen* (sic). Only the first page, containing 3 dances, still remains of the autograph. They are printed above and on pages 14 and 15. There are a number of differences between the published editions and the autograph of the types described on page 9. The versions in this volume reproduce the autograph exactly.

(a) A staccato wedge has been added to this chord in the Breitkopf and Härtel edition.

ECOSSAISE

Op. 33, No. 2



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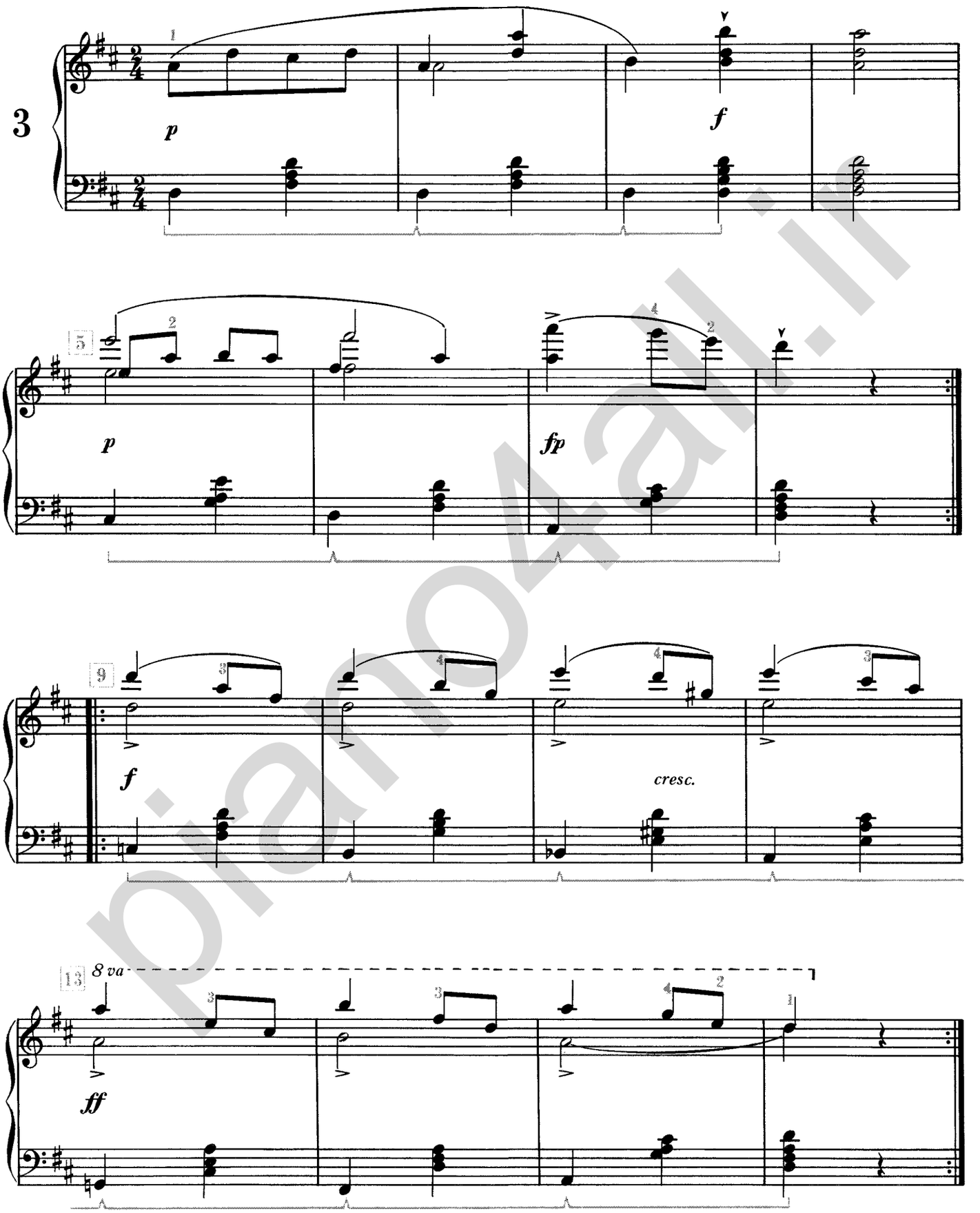
ECOSSAISE

Eleven Ecossaises, No. 2



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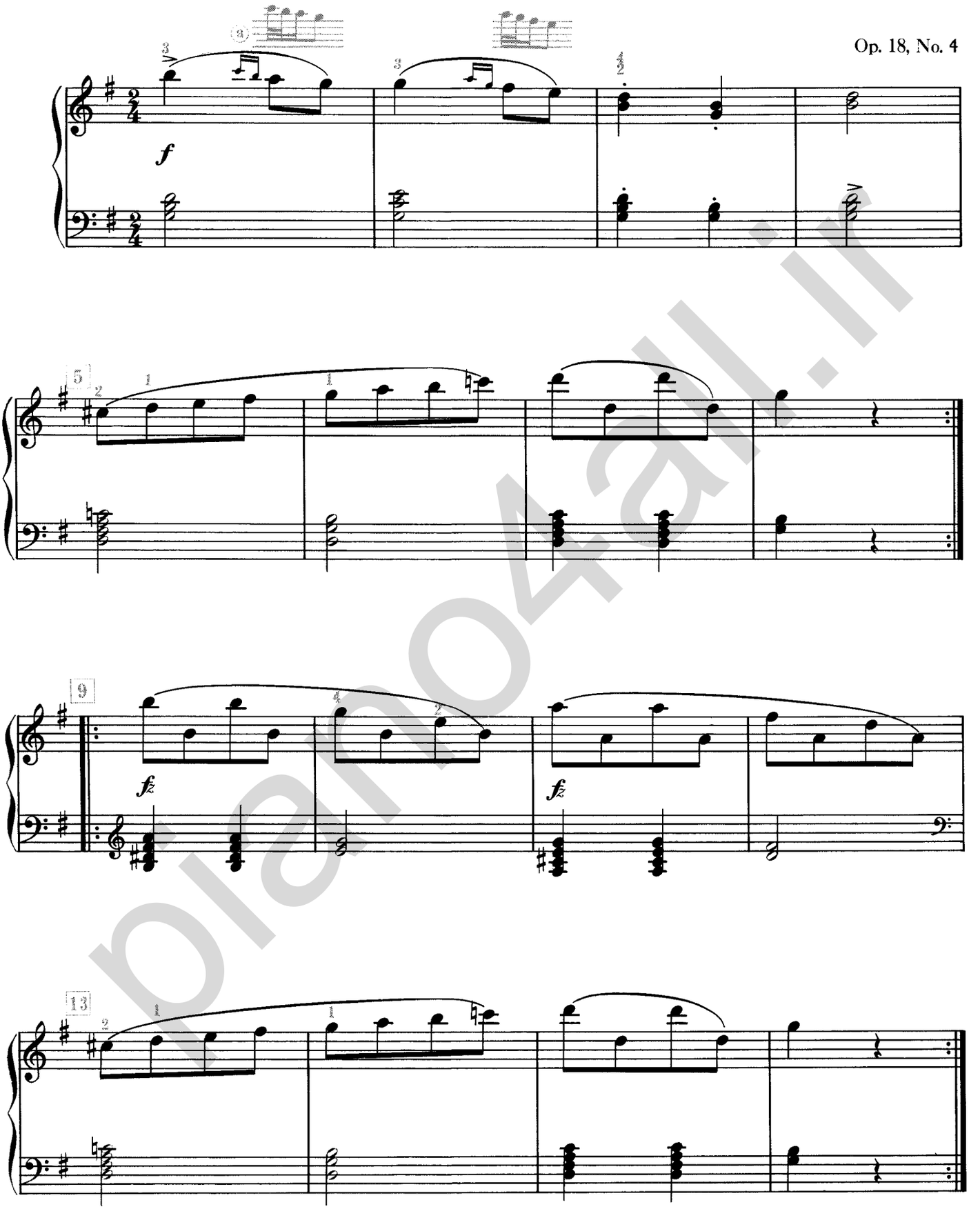
ECOSSAISE

Op. 18, No. 4



(a) The ornament begins ON the second beat of the measure. See also the discussion on page 6.

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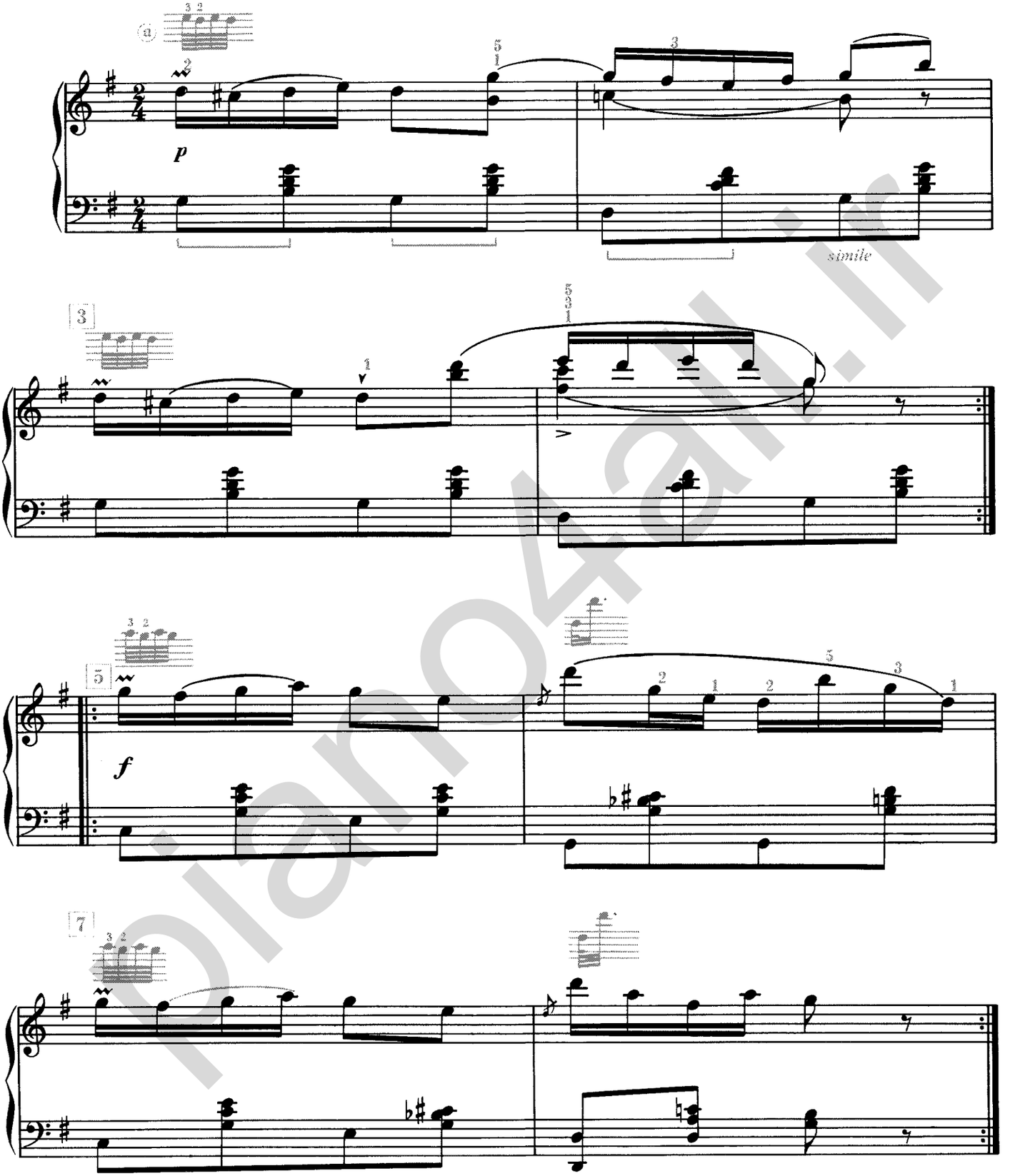
ECOSSAISE

Op. 18, No. 9



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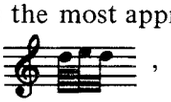
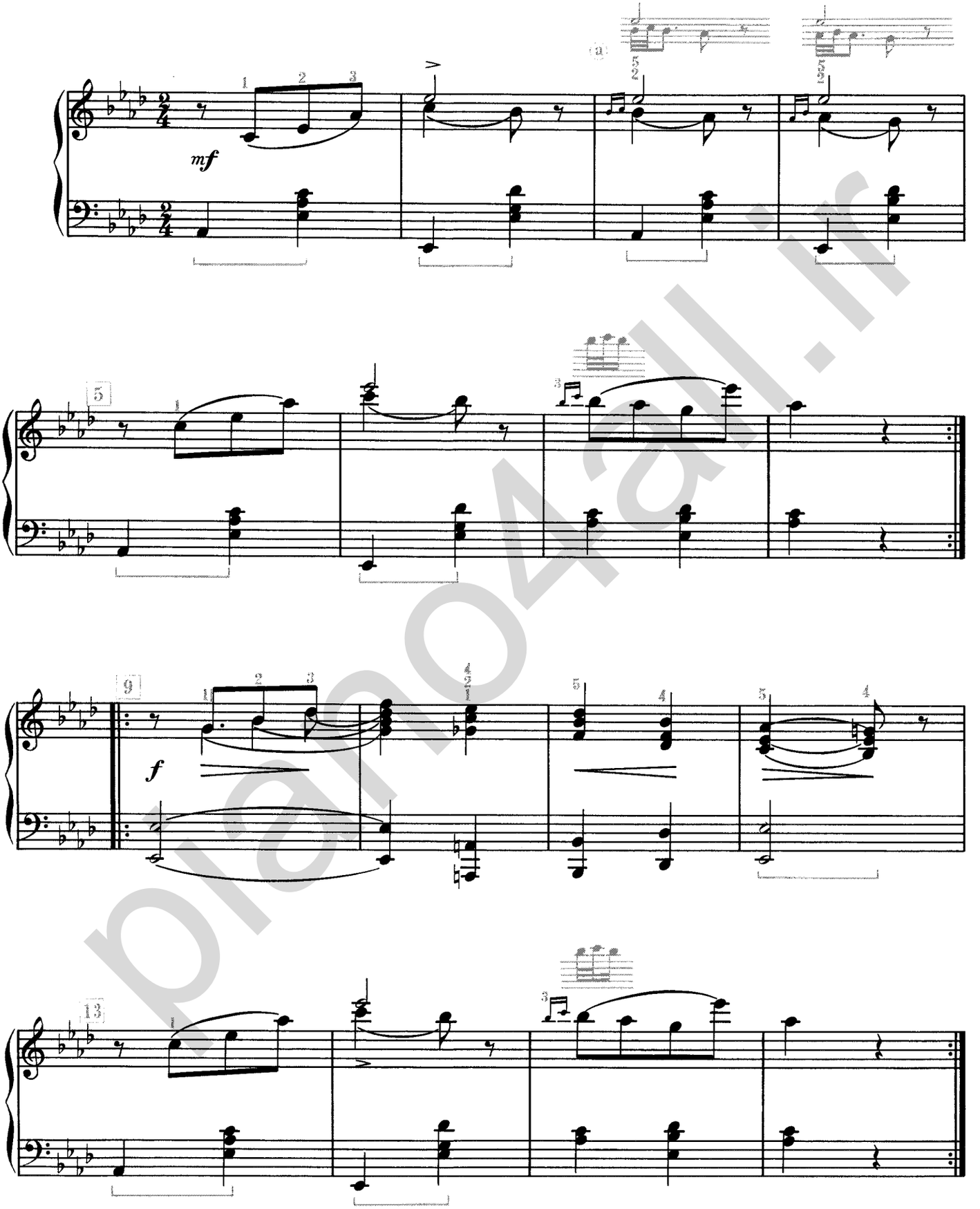
(a) Each trill occurs at the beginning of a measure, not legato with either the preceding or the following note. Therefore, the traditional trill beginning with the upper auxiliary has been selected as the most appropriate. Alternatively, the performer may choose to play them as follows: measures 1 and 3  , measures 5 and 7 . See also the discussion on page 7.

ECOSSAISE

Op. 18, No. 6



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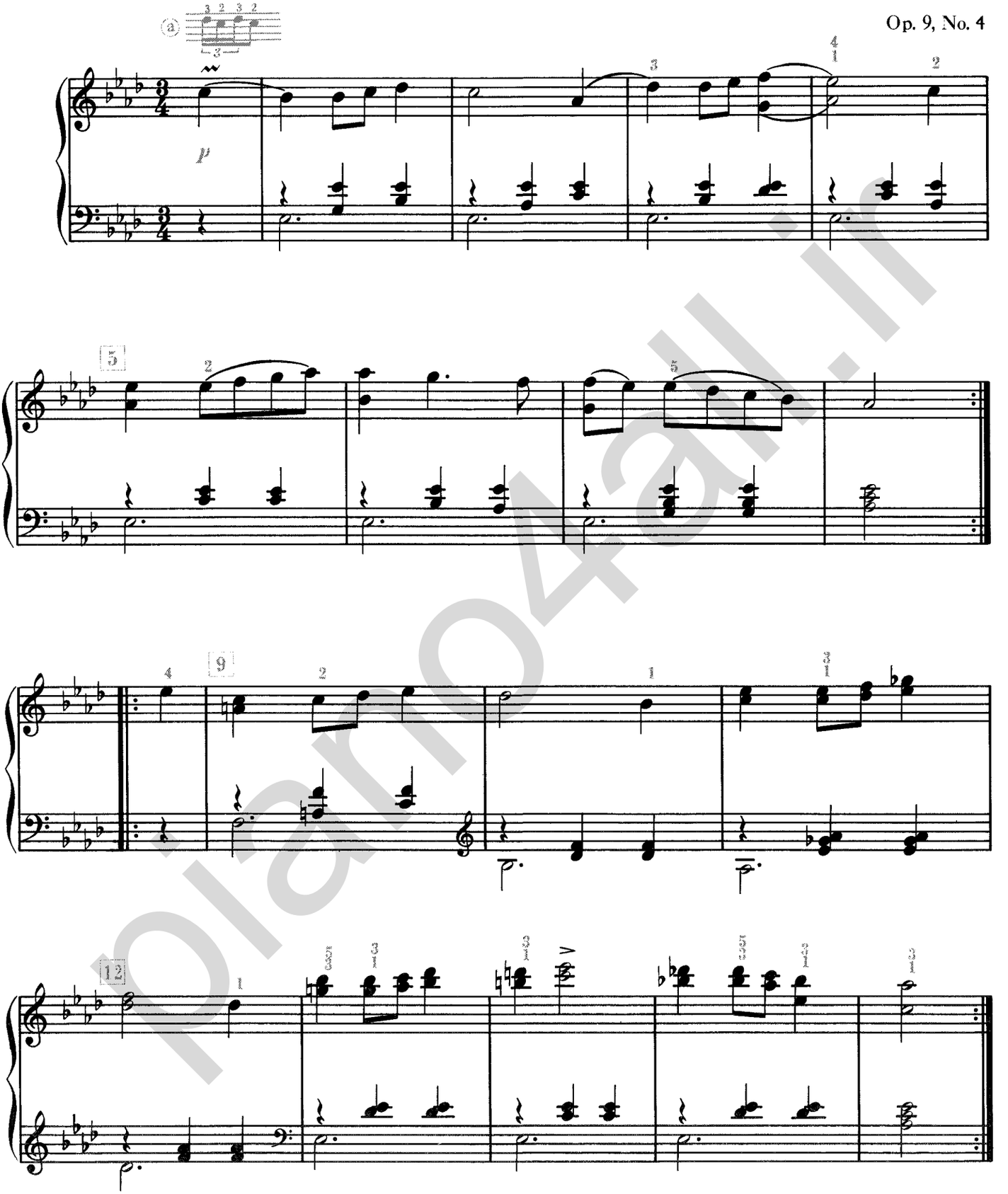
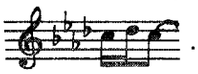
(a) The schneller, or inverted mordent, begins ON the beat. See also the discussion on page 7.

WALTZ

Op. 9, No. 4



(a) The trill occurs on an opening note, therefore, the upper auxiliary has been selected as the first note. Since the traditional placement of the *schneller* is the first note of a descending second, however, the performer may choose to play it as follows:  . See the discussion on page 7.

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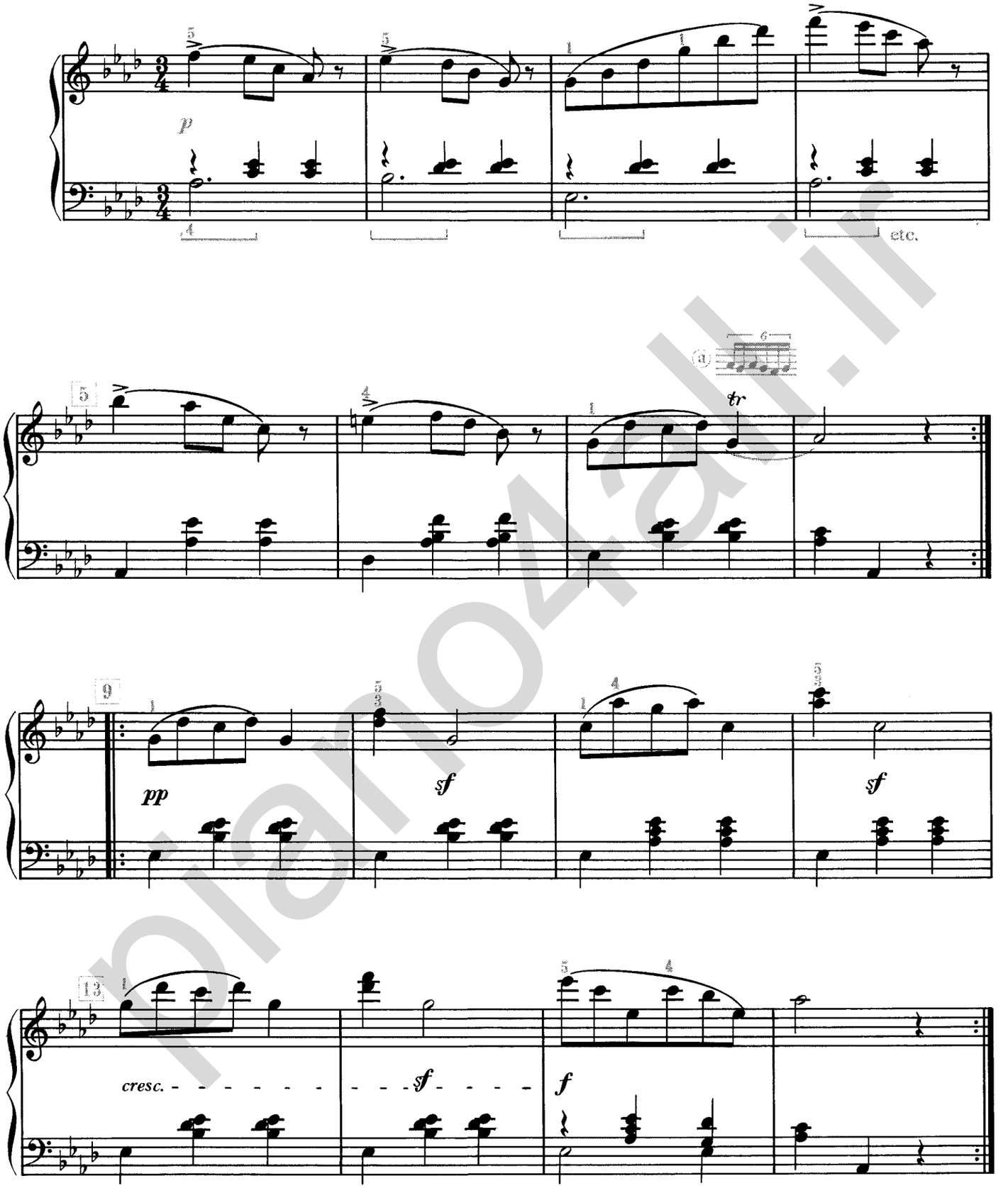
WALTZ

Op. 9, No. 12



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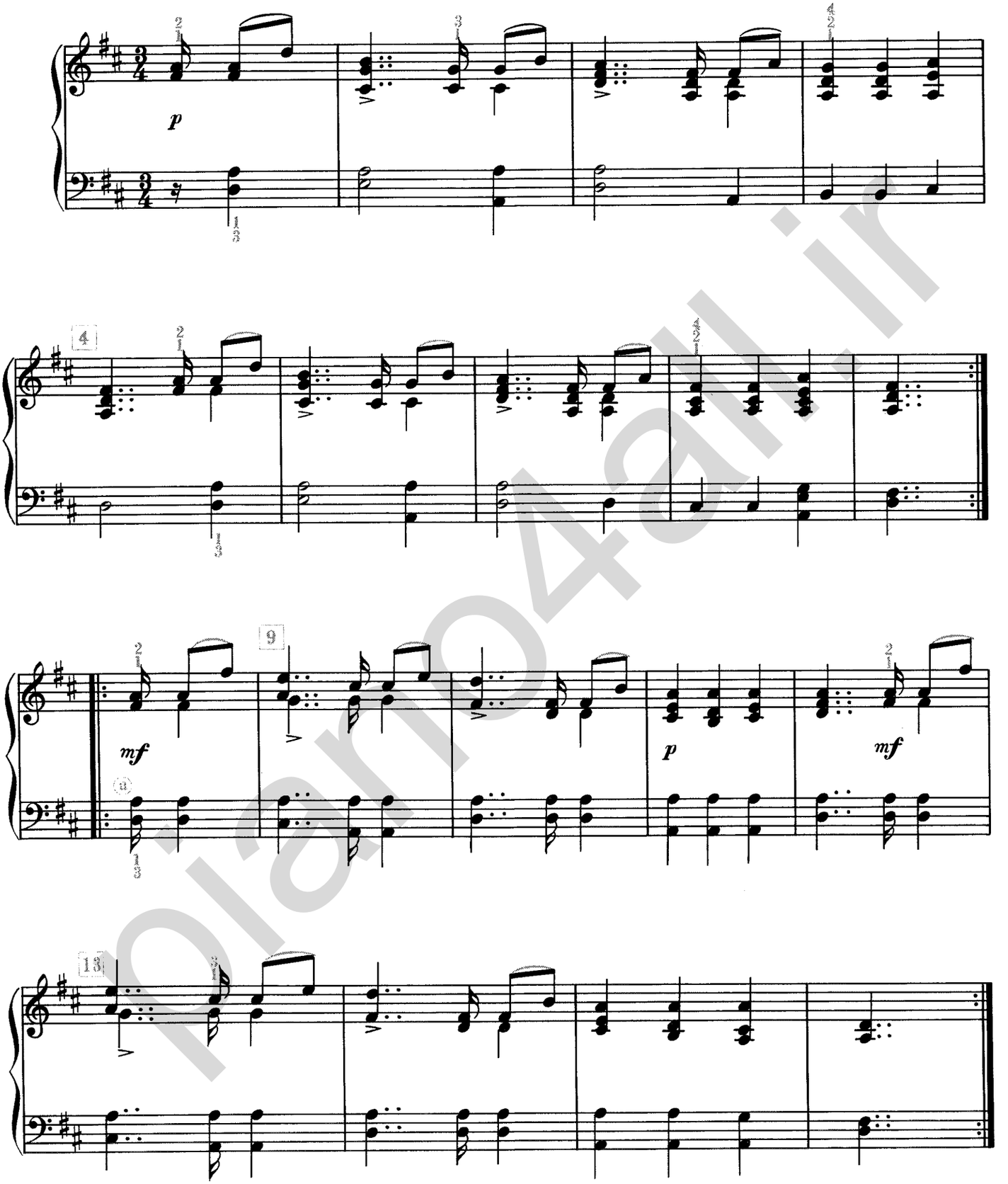
(a) The trill at a cadence is primarily harmonic rather than melodic. Since this is a very traditional ornament, it should be played in traditional style, beginning with the upper auxiliary and having a termination added, as shown in light print. See also the discussion on page 7.

GERMAN DANCE

Op. 33, No. 2



The autograph of this waltz and the one on page 22 is not dated. The differences between the autograph and printed editions are described on page 9. The version printed in the present volume follows the autograph exactly.

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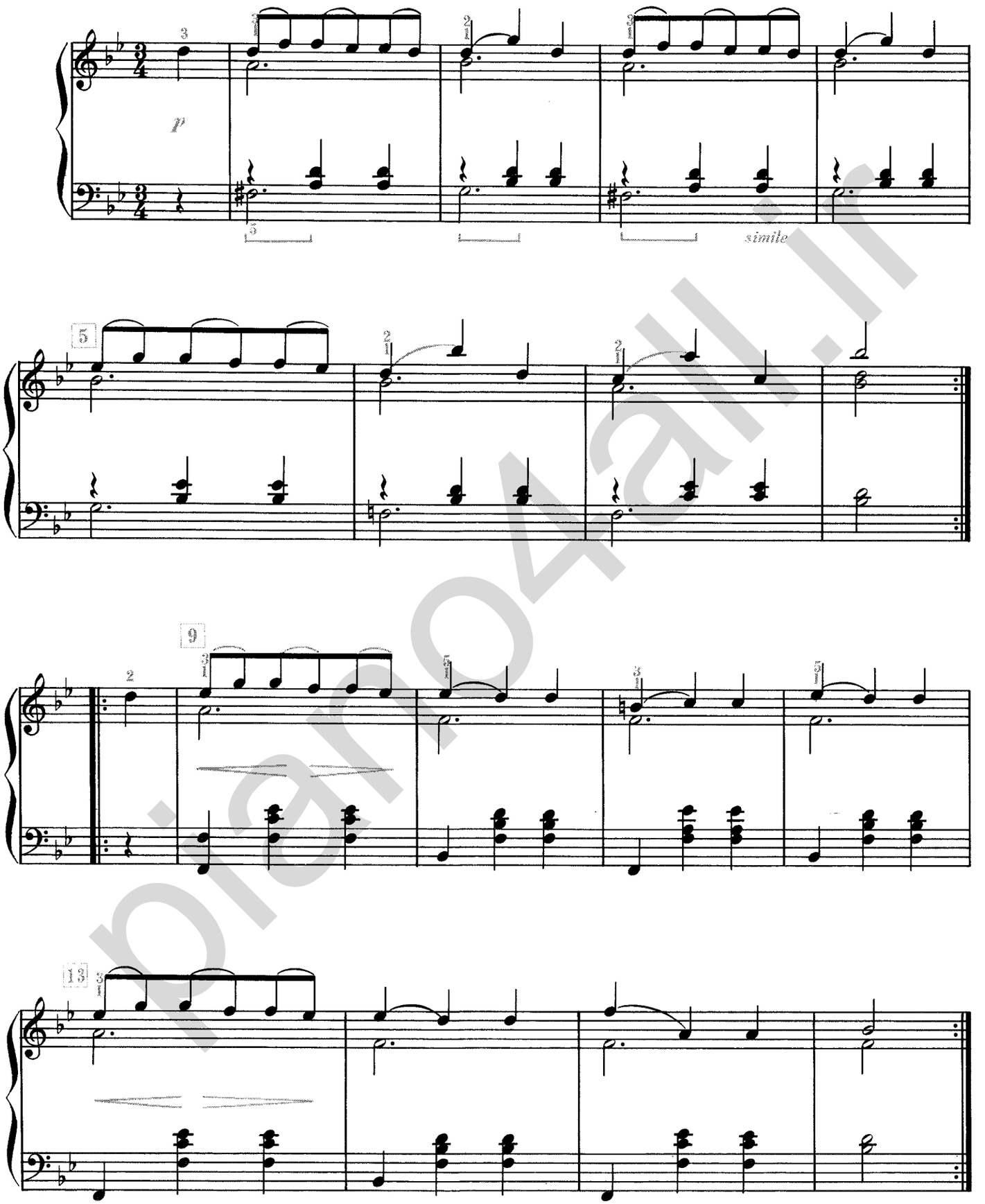
WALTZ

Op. 127, No. 15



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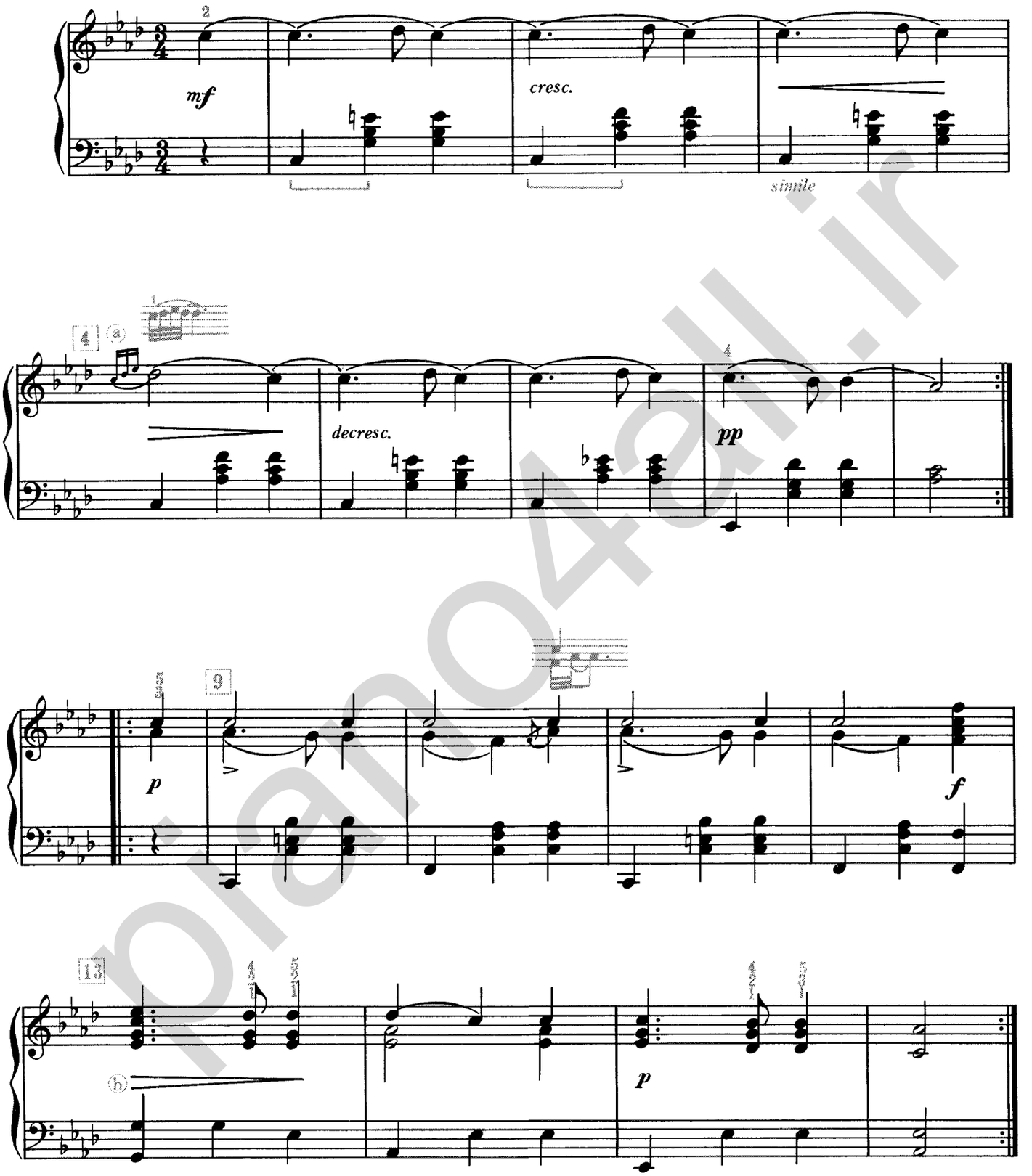
GERMAN DANCE

Op. 33, No. 15



(a) The ornaments begin ON the beat. See also the discussion on page 6.

(b) In the first edition, there is a decrescendo in measure 13. In other editions, it has been misprinted as an accent.

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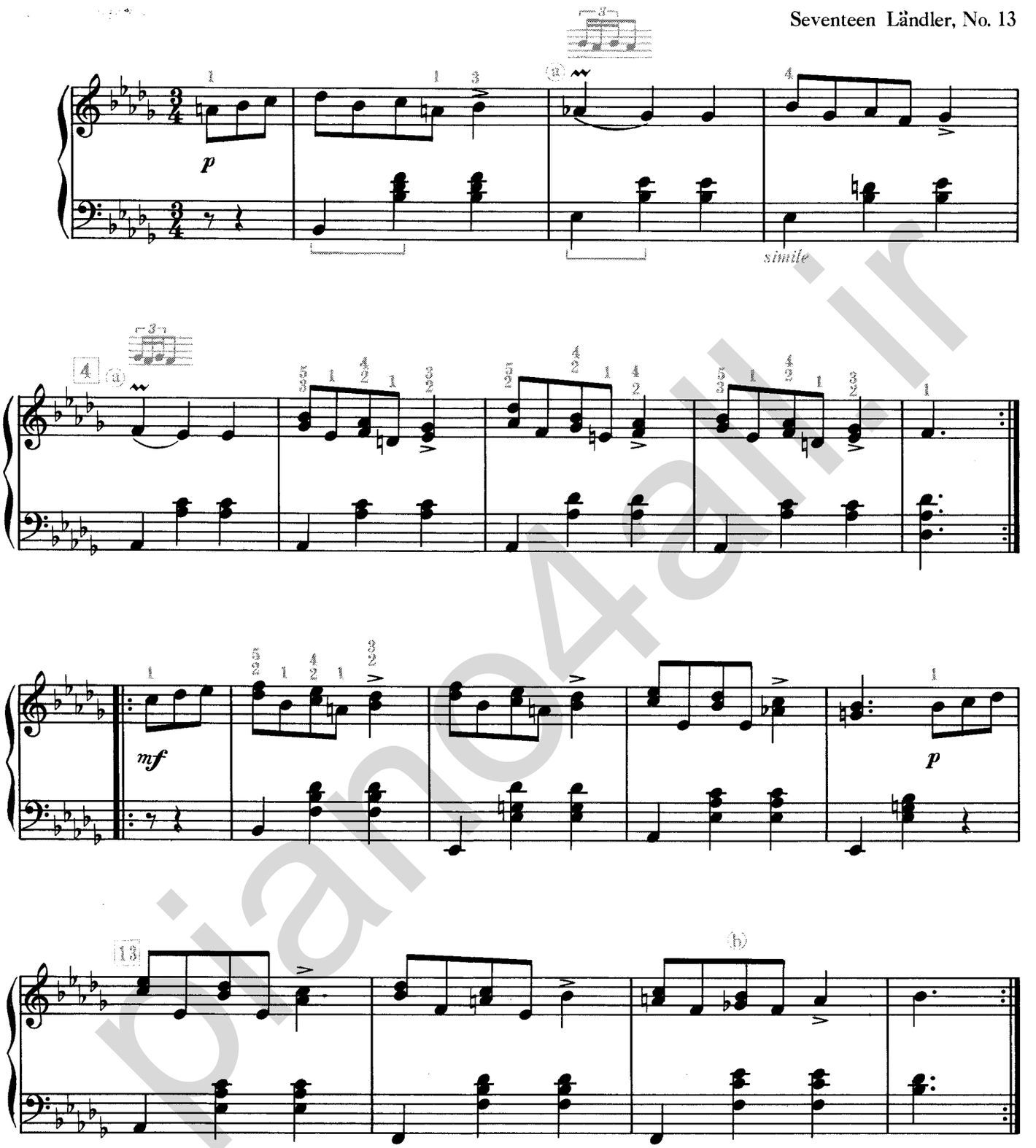
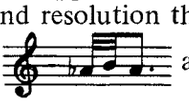
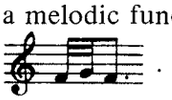
LÄNDLER

Seventeen Ländler, No. 13



(a) The trills, written ~ in the autograph, are written *tr* in the Breitkopf and Härtel edition. Although the *schneller* or inverted mordent usually occurs on the first note of a descending second, these trills have been realized in the traditional style having the upper auxiliary as the first note, because their function in this piece seems to be more that of dissonance and resolution than a melodic function. The performer may choose to interpret them as *schnellers,* as follows  and  . See discussion on page 7.

(b) In the Breitkopf and Härtel edition, this G is natural.

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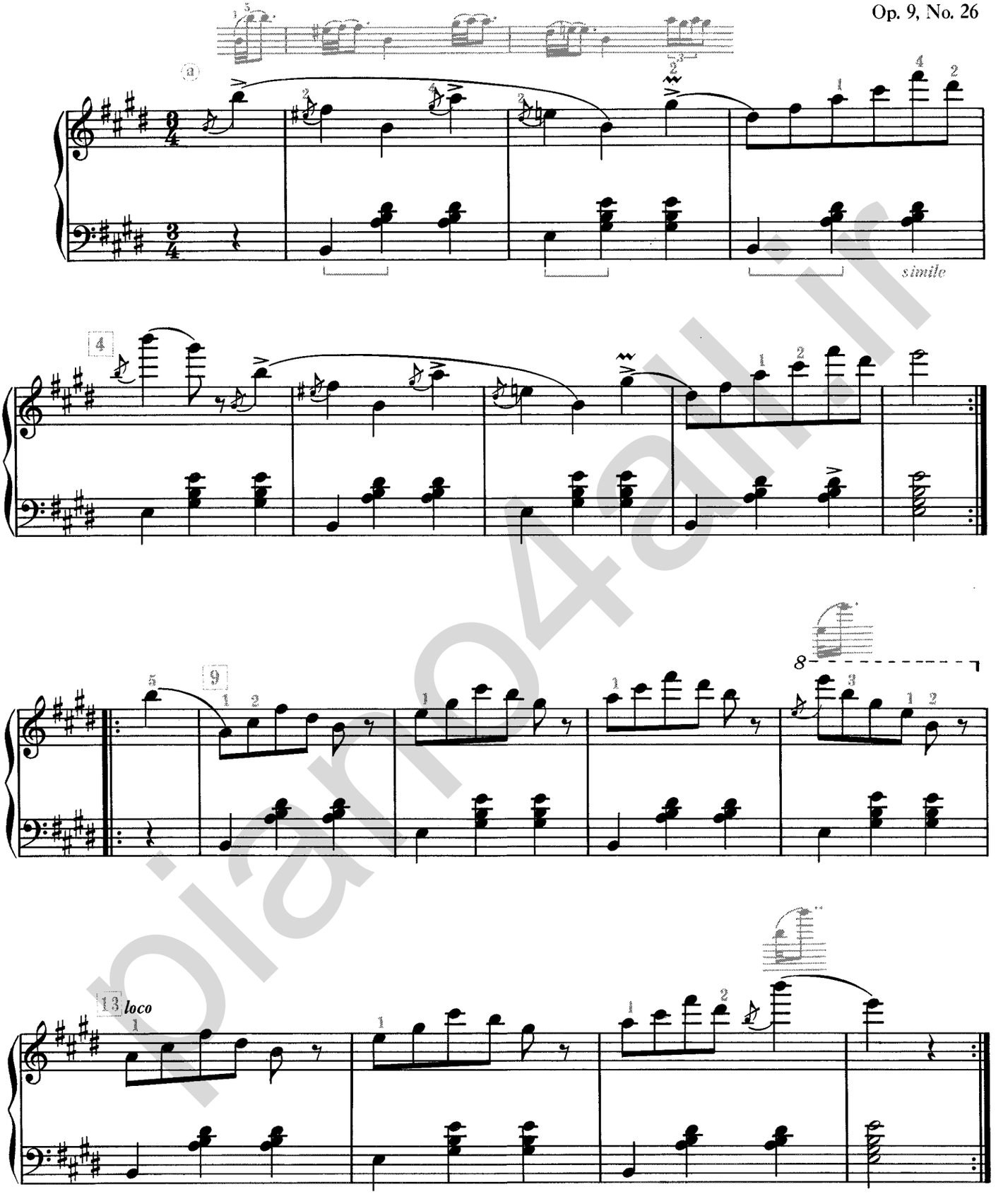
WALTZ

Op. 9, No. 26



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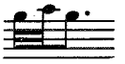
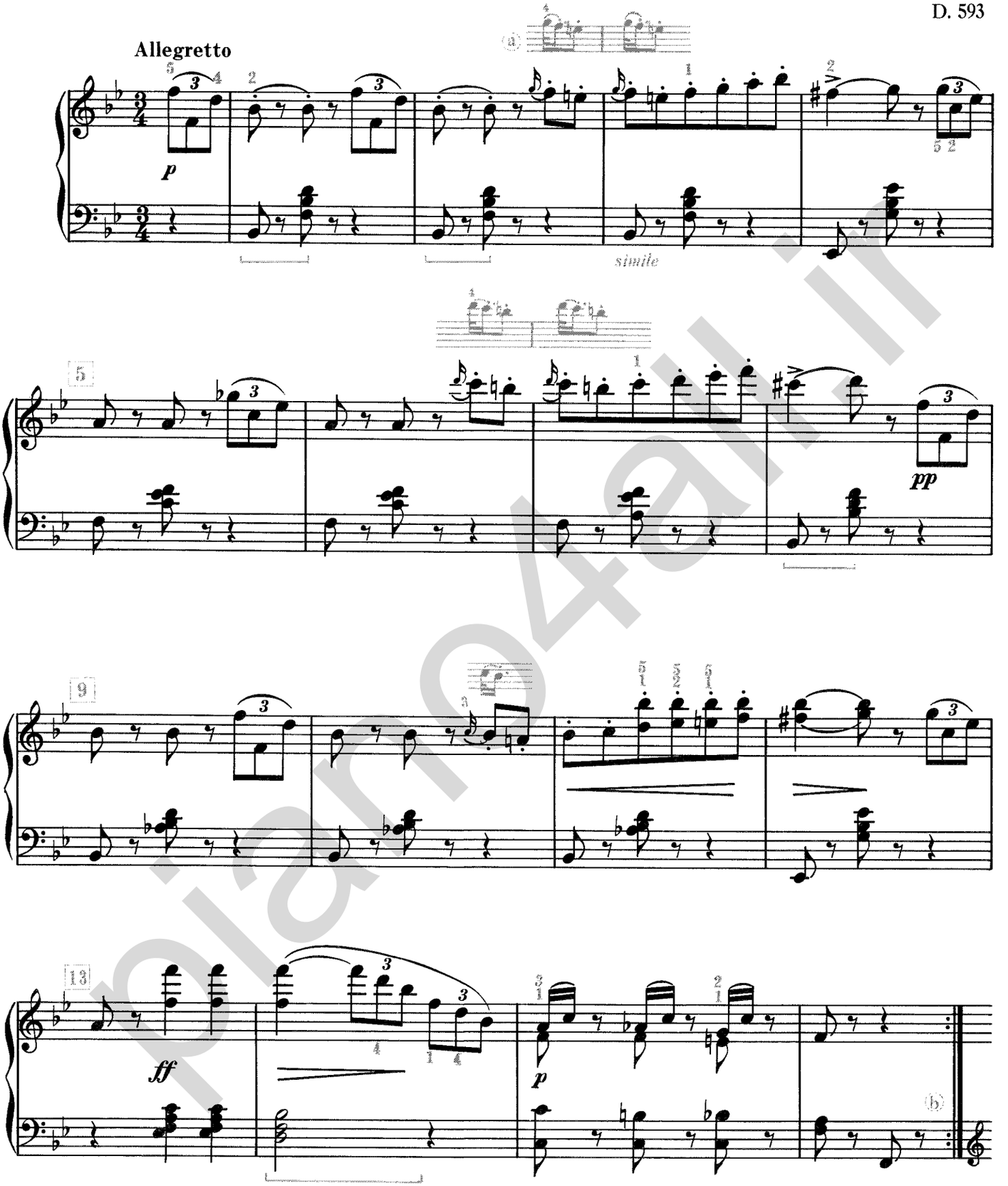
(a) Playing the ornaments on the beat of their main note helps to enhance their delightful dissonance. The trill begins a slur which then descends a 4th, a context not suitable for the *schneller*. The upper auxiliary beginning has been selected for better performance style. See also the discussion on page 7. The *schneller* would be performed: 

SCHERZO I

D. 593



(a) The ornaments should be played very quickly, on the beat, to emphasize their dissonance. See the discussion on page 6.

(b) The repeats, written out in full in the first edition, are not optional with the performer, but should be played. When playing the *da capo*, however, they are omitted, according to traditional style.

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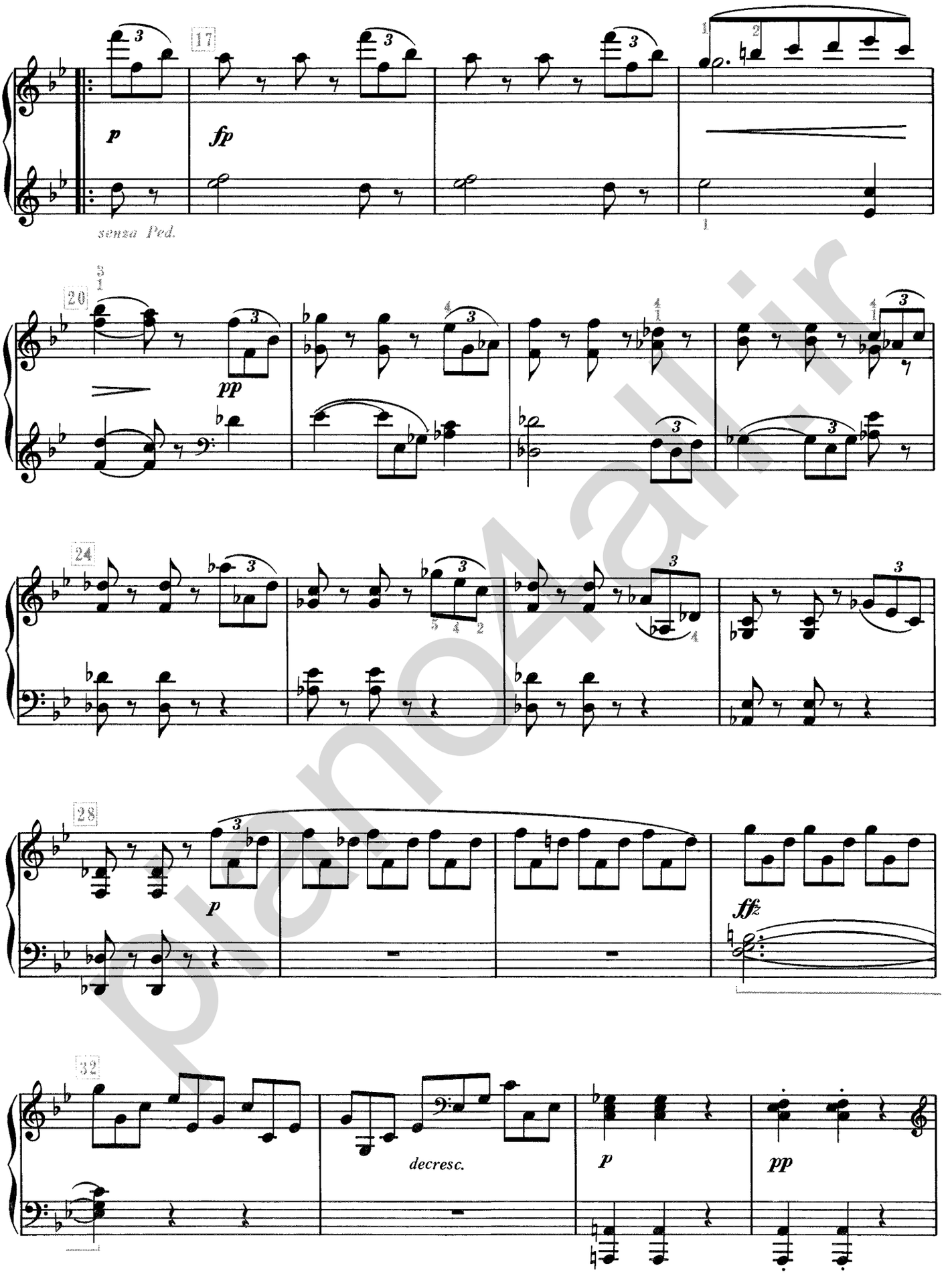
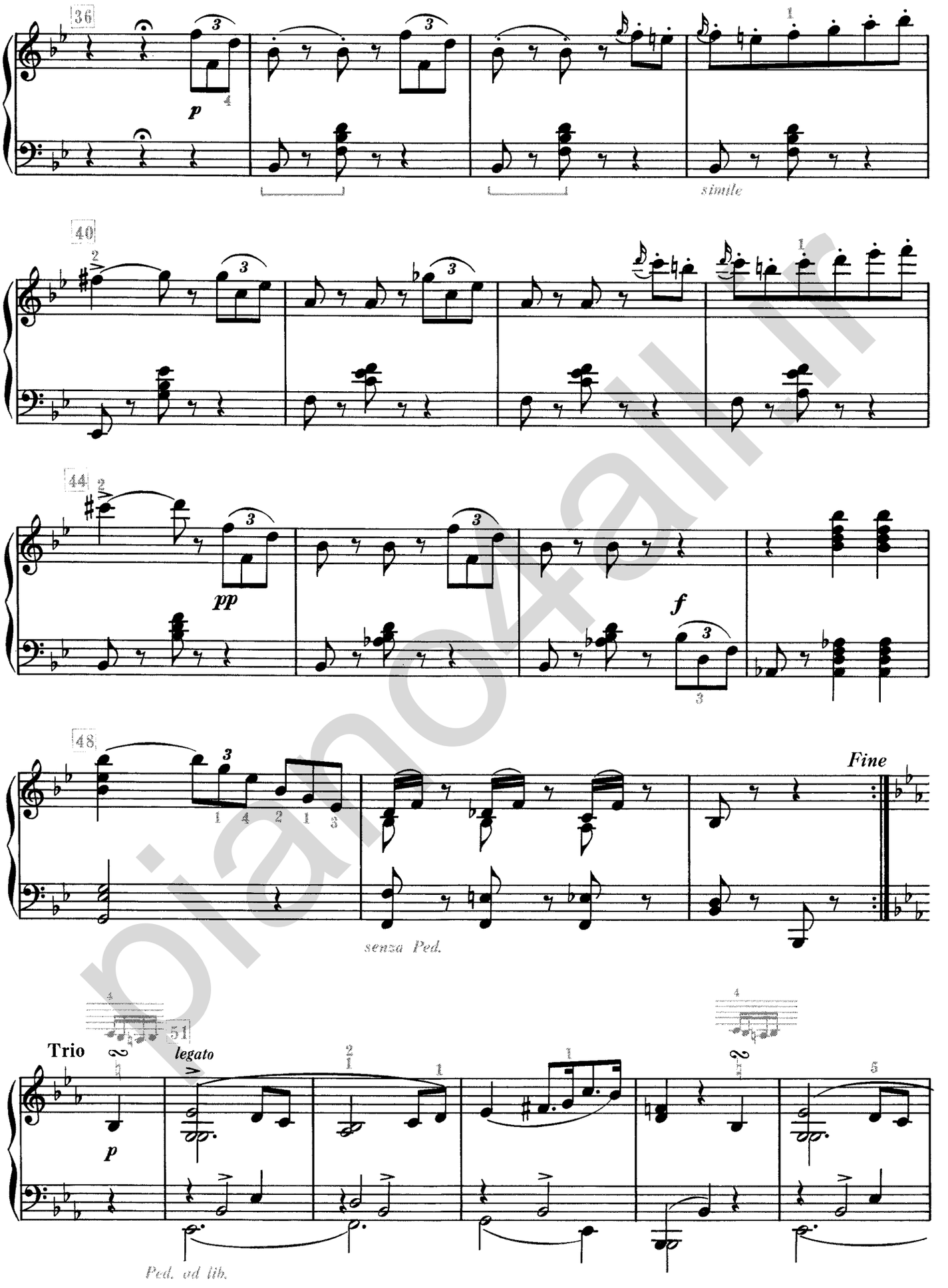
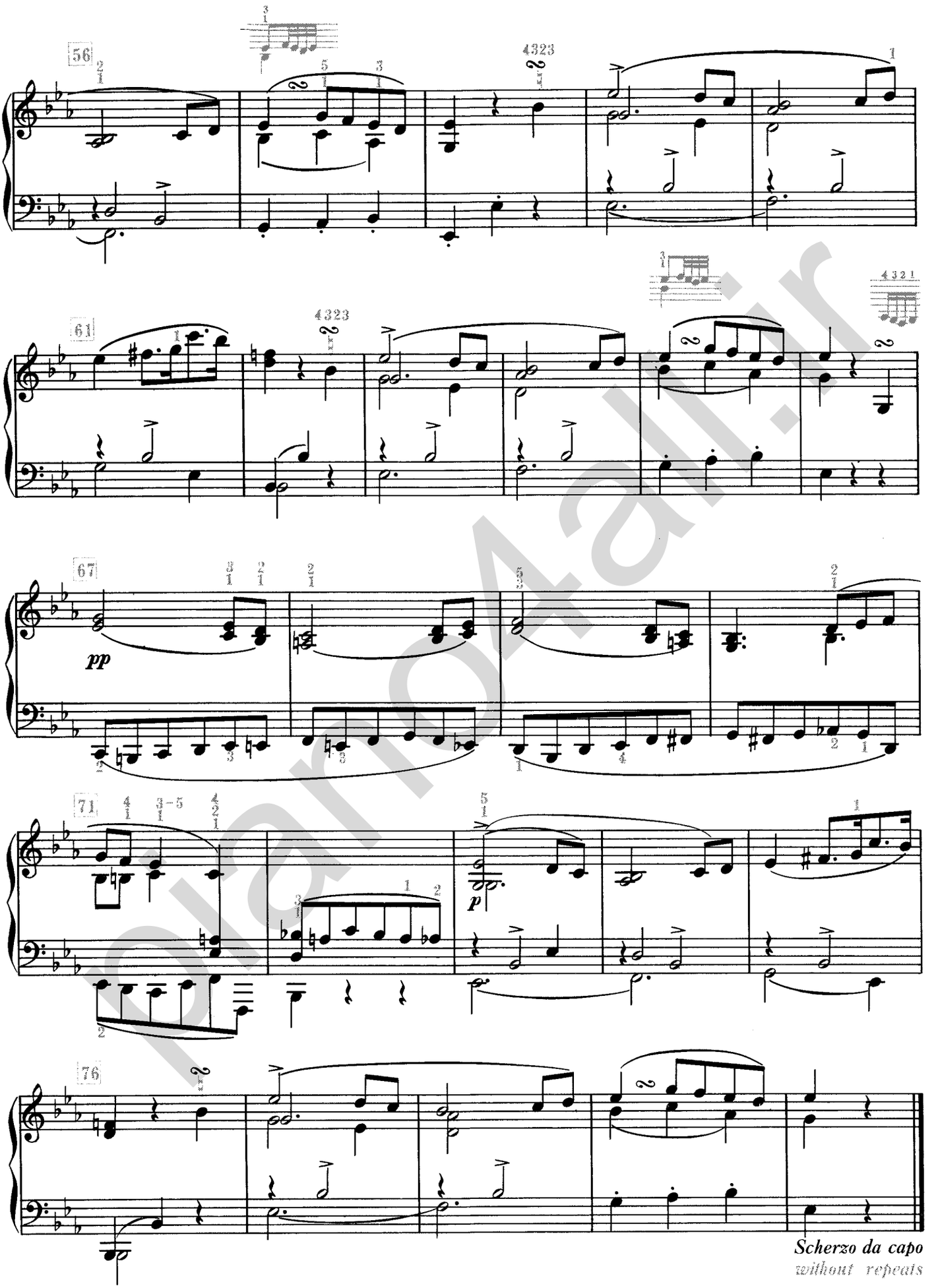


piano4all.ir



piano4all.it



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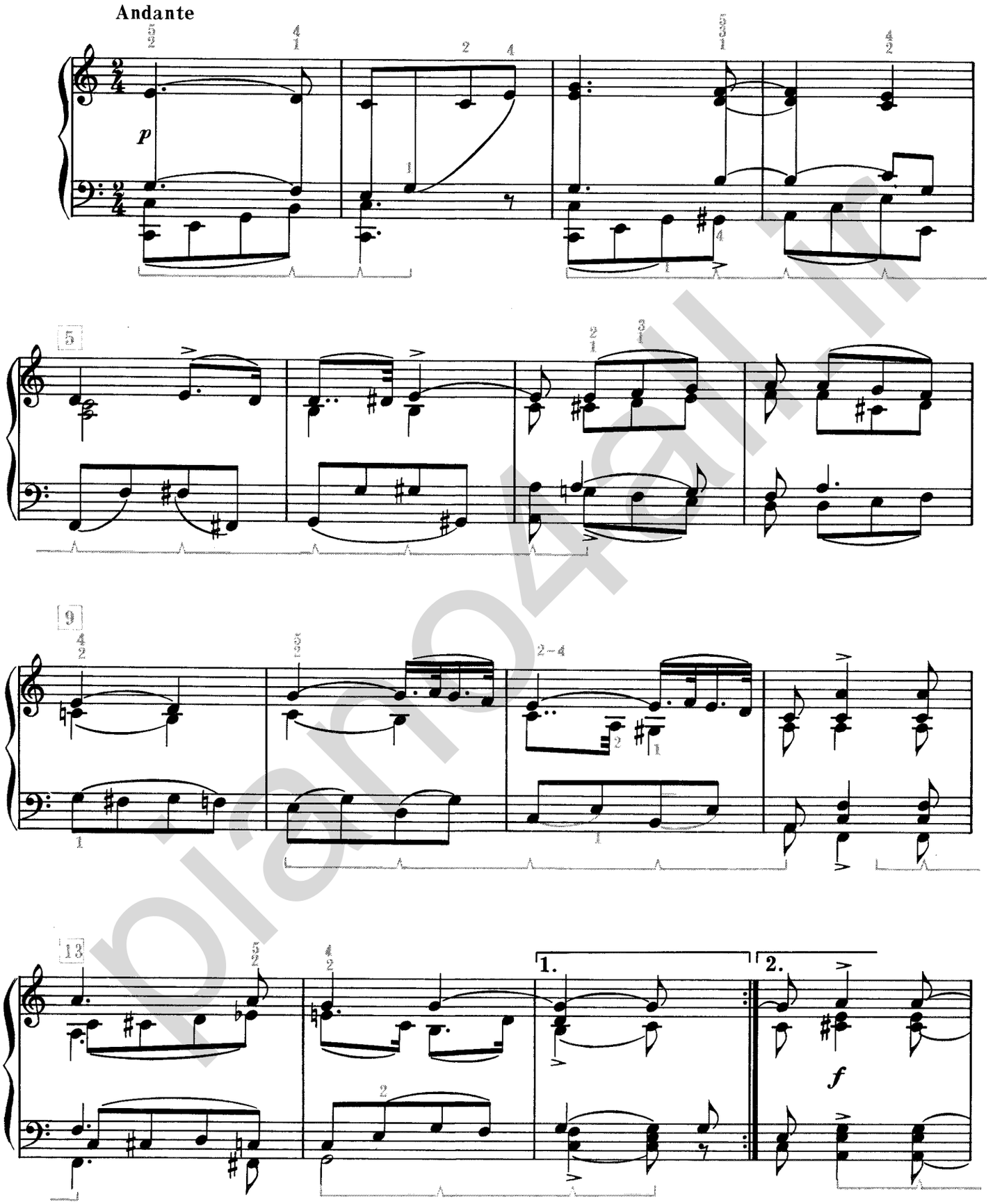
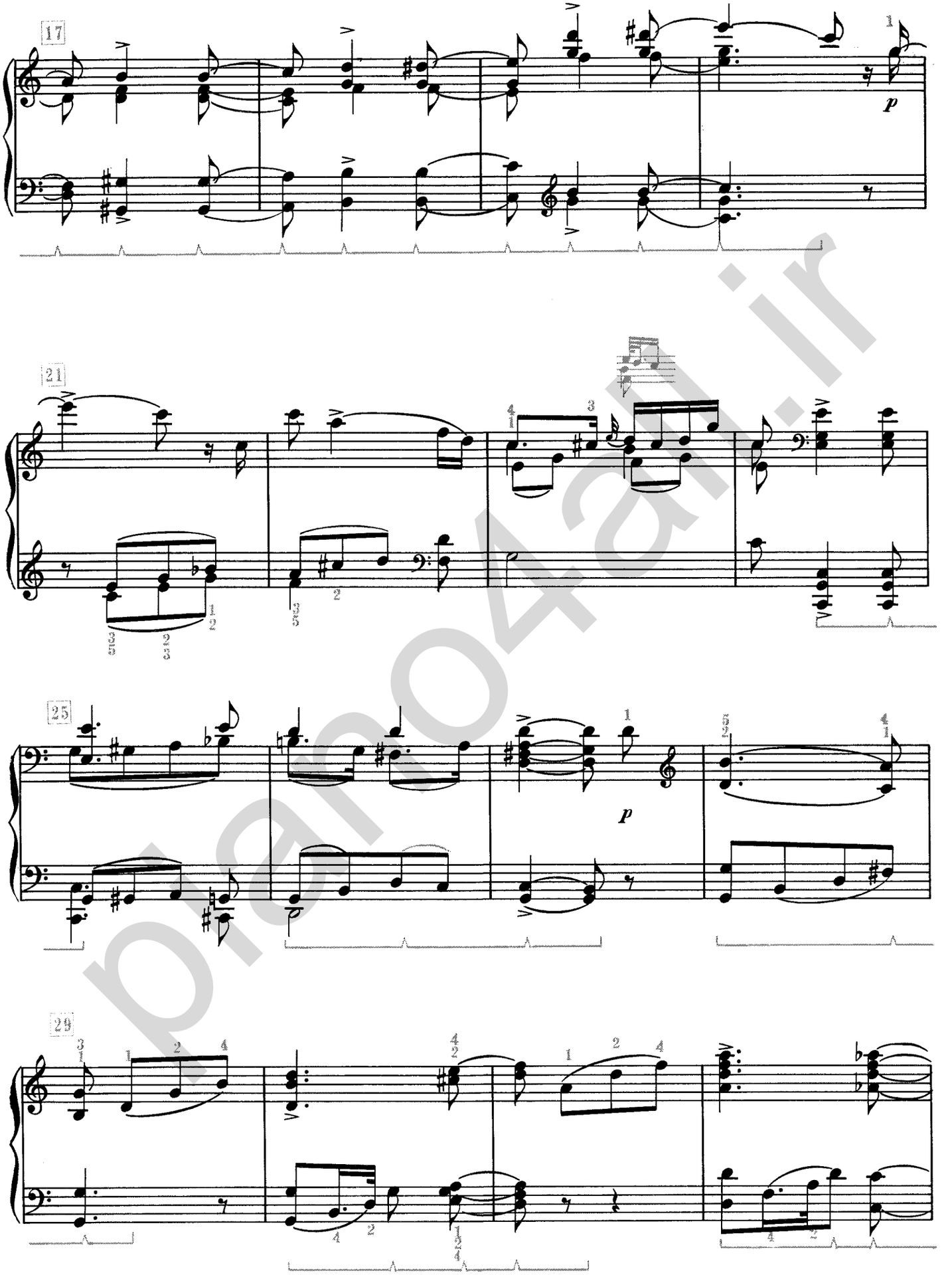
ANDANTE

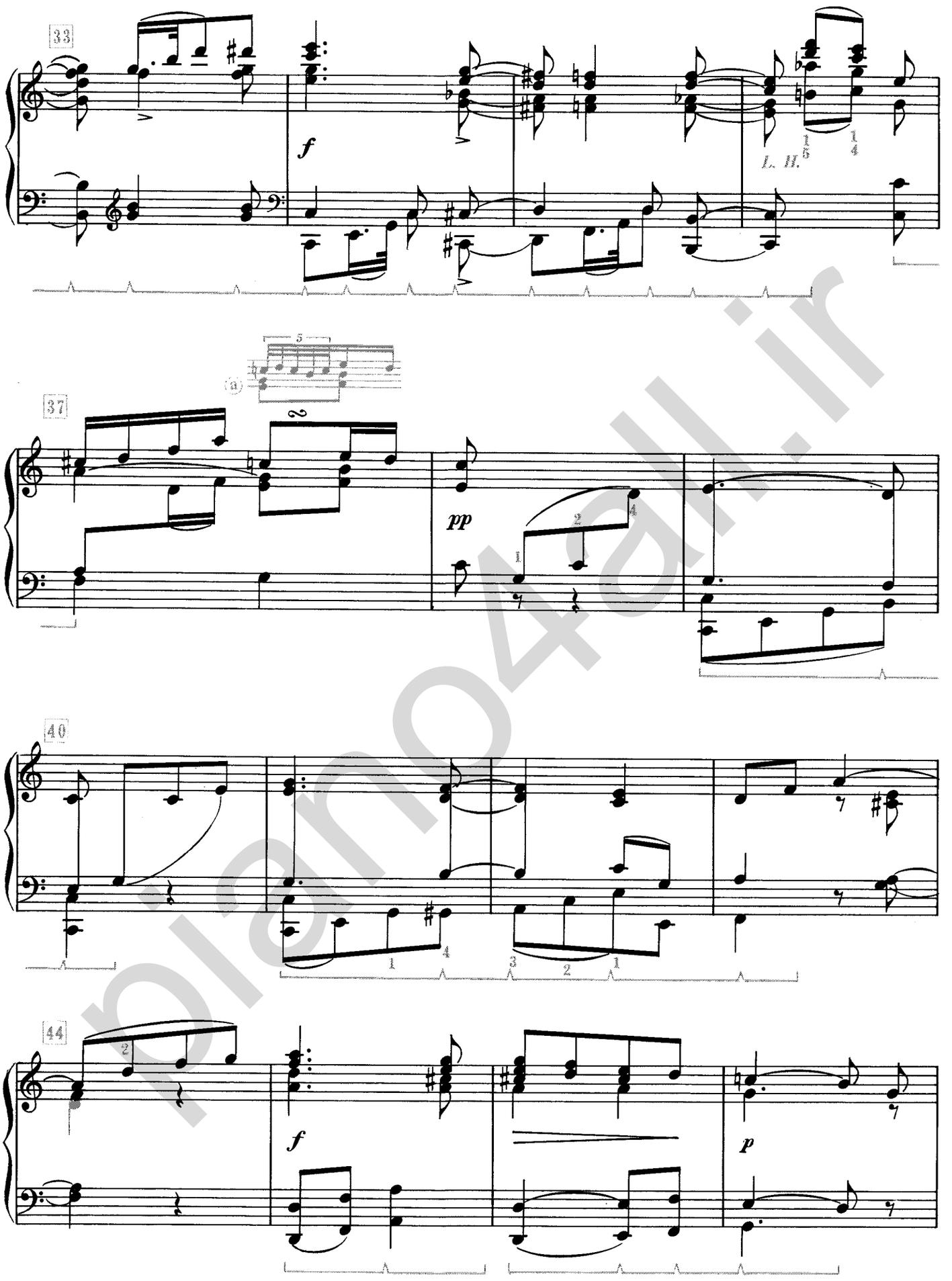
D. 29

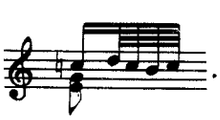


A facsimile of the autograph of this composition is reproduced on page 8. It is often difficult to determine where slurs begin and end in the autograph and to distinguish > from ⟩ .



piano4all.ir



(a) The turn may also be played:  . See the discussion on page 7.

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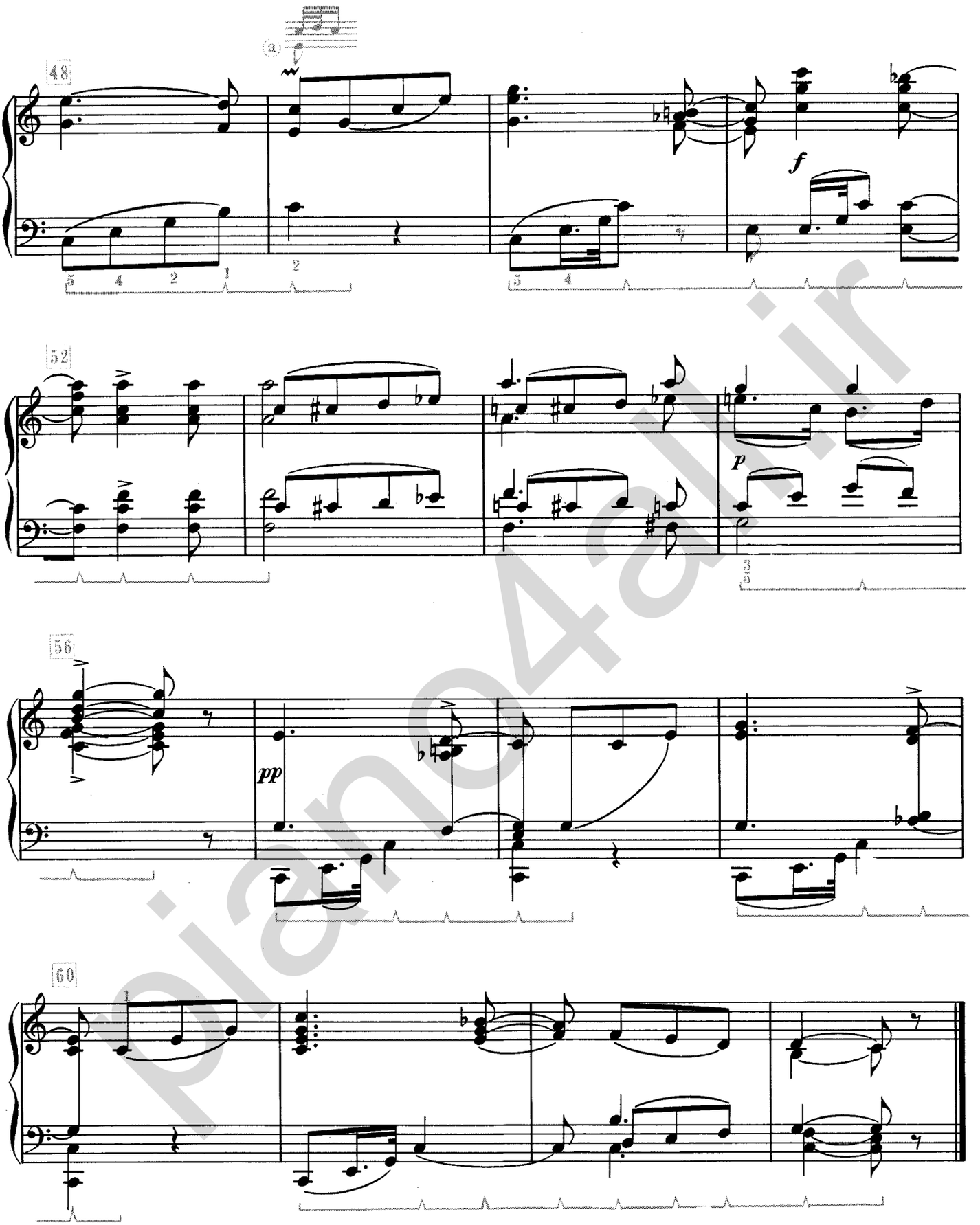
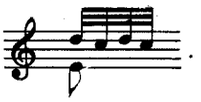


(a) The trill has been omitted from the first and subsequent editions. The slurs in this passage do not denote sharp breaks in the phrasing, therefore, the *schneller* or inverted mordent interpretation has been selected to preserve the melodic continuity and the general style of measures 1-2, 28-29, and 39-40. Alternatively, the performer may choose to play the upper auxiliary trill as follows:  . See also the discussions on pages 4, 6, and 7.

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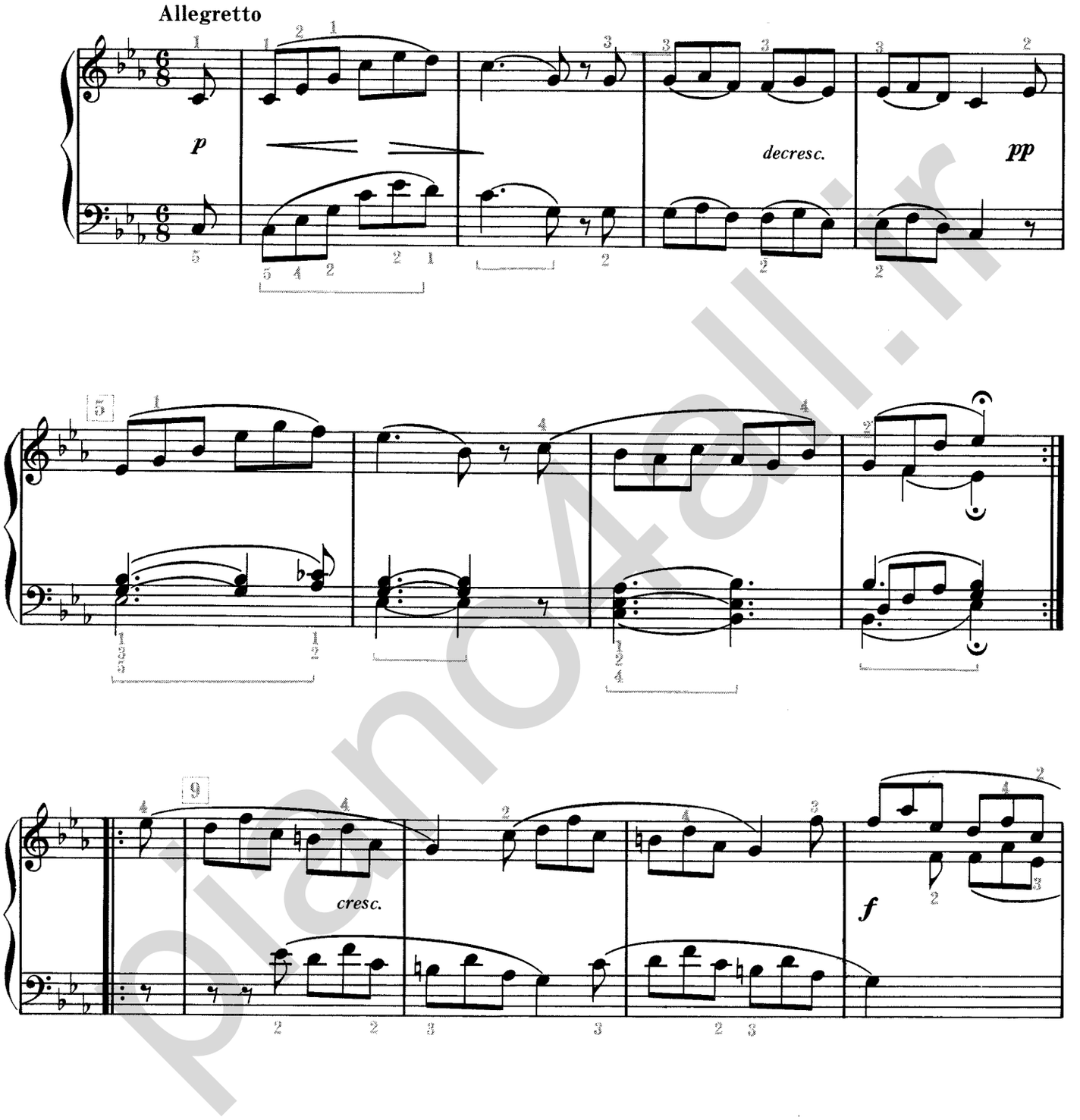
ALLEGRETTO

To my dear friend Walcher for remembrance. Vienna 26 April 1827

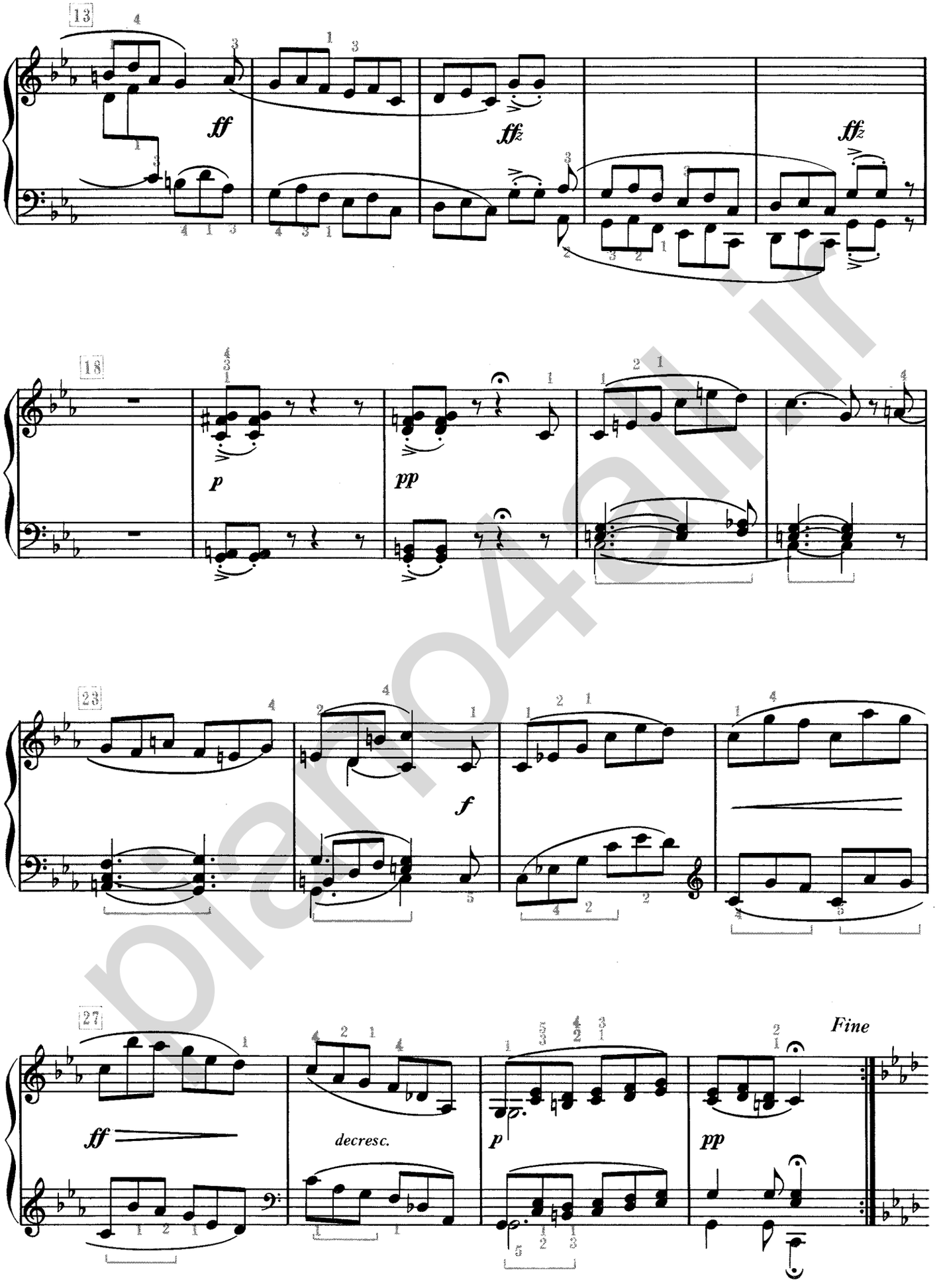
D. 915



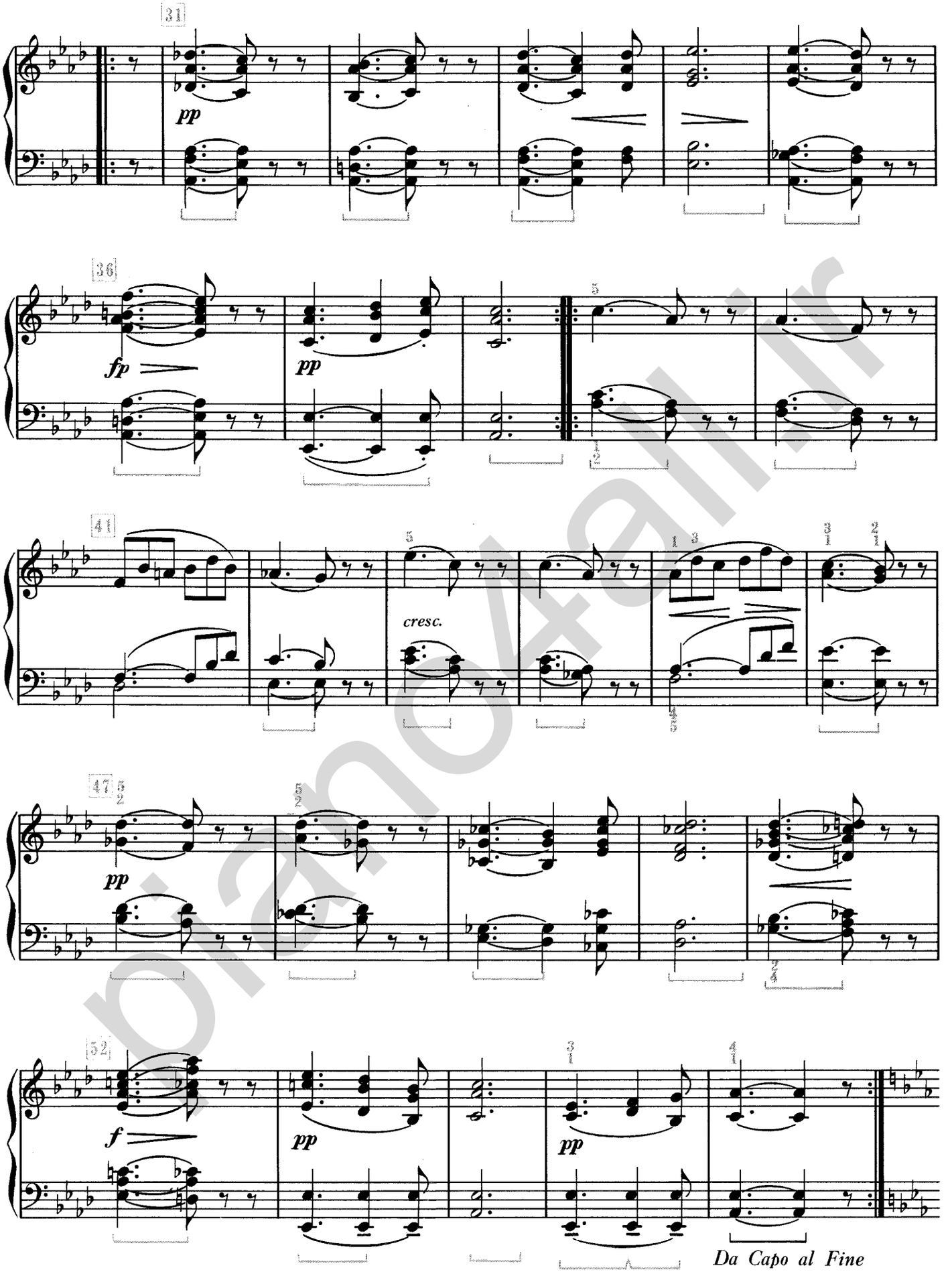
NOTE:
The repeated sections, written out in full in the first edition, are not optional with the performer, but should be played. When playing the *da capo,* however, repeats are not observed.

Ferdinand Walcher, to whom Schubert dedicated this composition, was a member of the Schubert circle and was a singer. The *Allegretto* is dated April 26, 1827. The following month, there was a farewell party for Walcher and he left for Venice where he was employed in the Austrian navy.

pianoAll.ir



piano4all.ir



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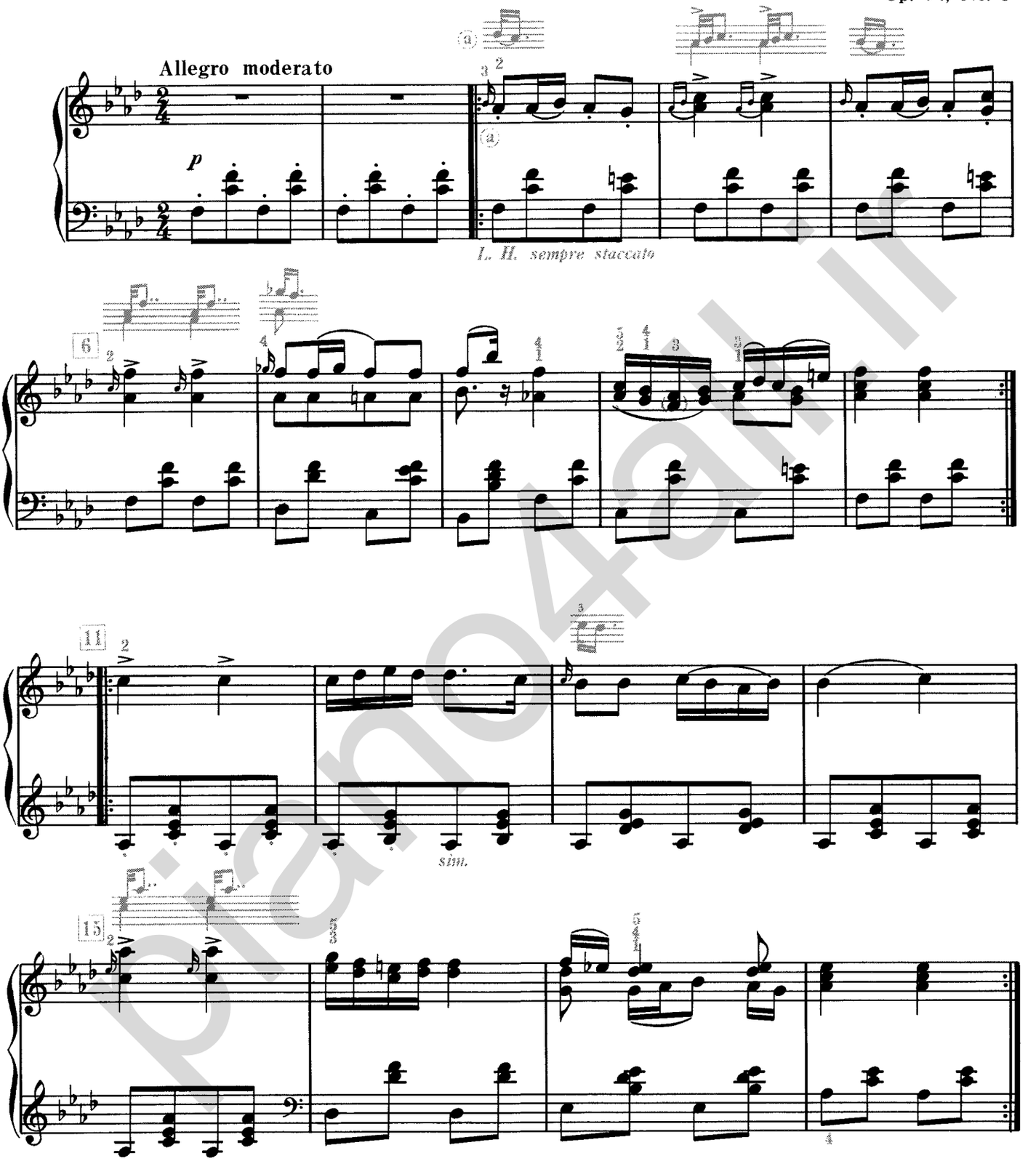
MOMENT MUSICAL

Op. 94, No. 3



The 6 *Momens Musicales* (sic) were first published by Leidesdorf in 1828. No. 3 (above) was published again in 1831 in the London Almanac, *Le Cadeau,* with the title *Russian Air.*

(a) The modern practice of playing small ornamental notes ahead of the beat seems to have no basis in performance practice during Schubert's lifetime. As indicated in the light print realizations above the staffs, the editor suggests that they all be played on the beat of their main (written) notes. For further discussion, see page 6.

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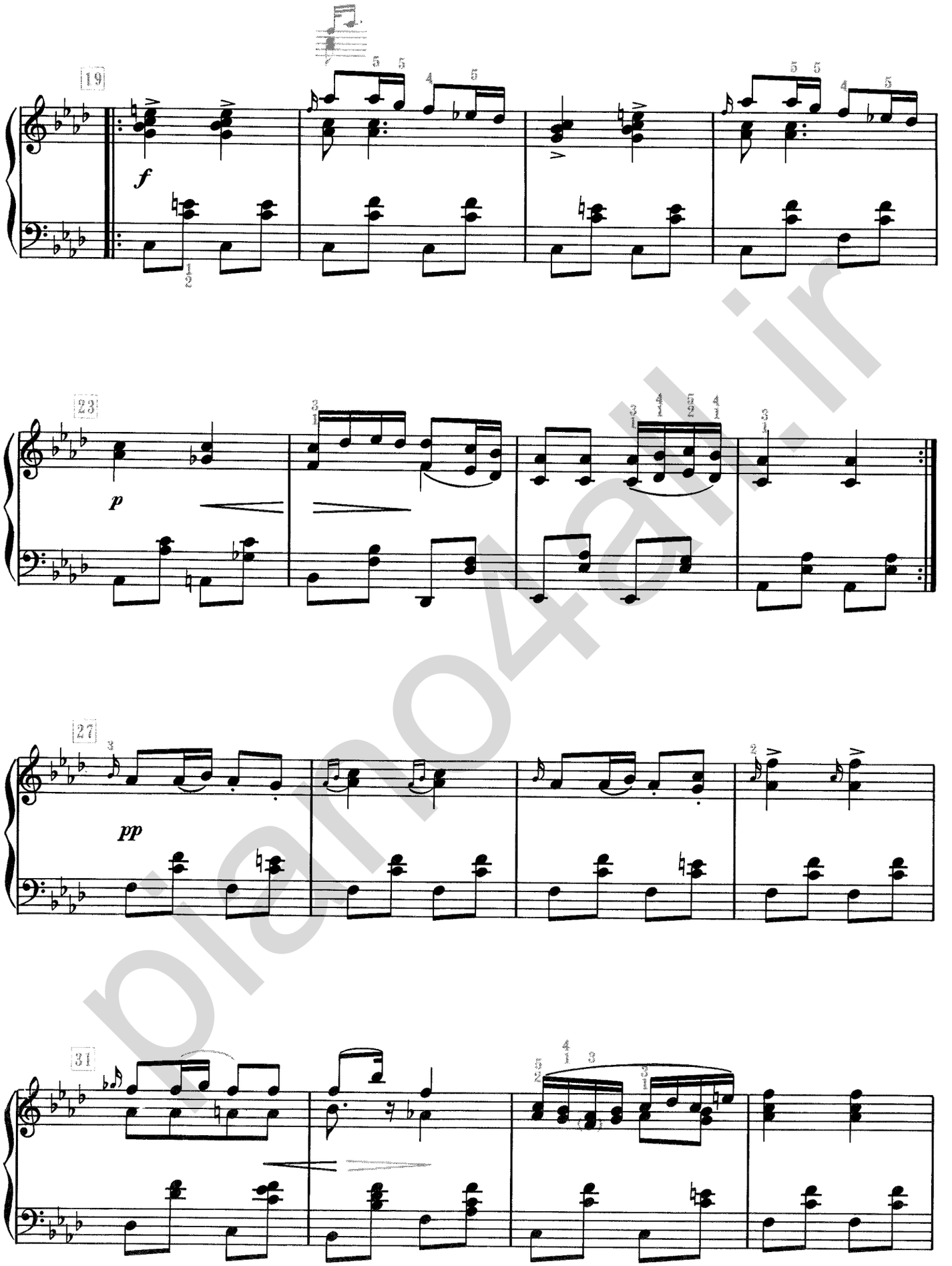

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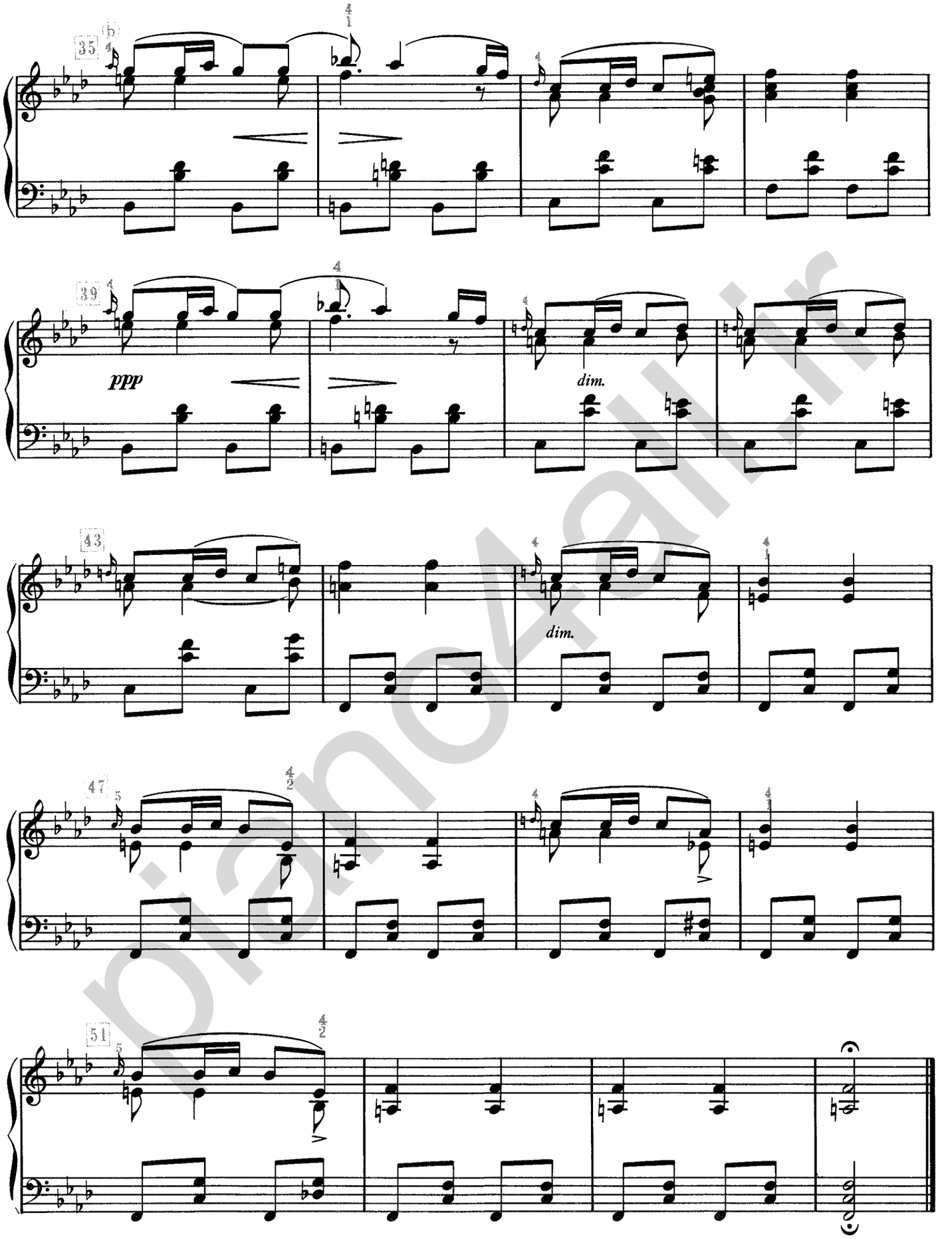

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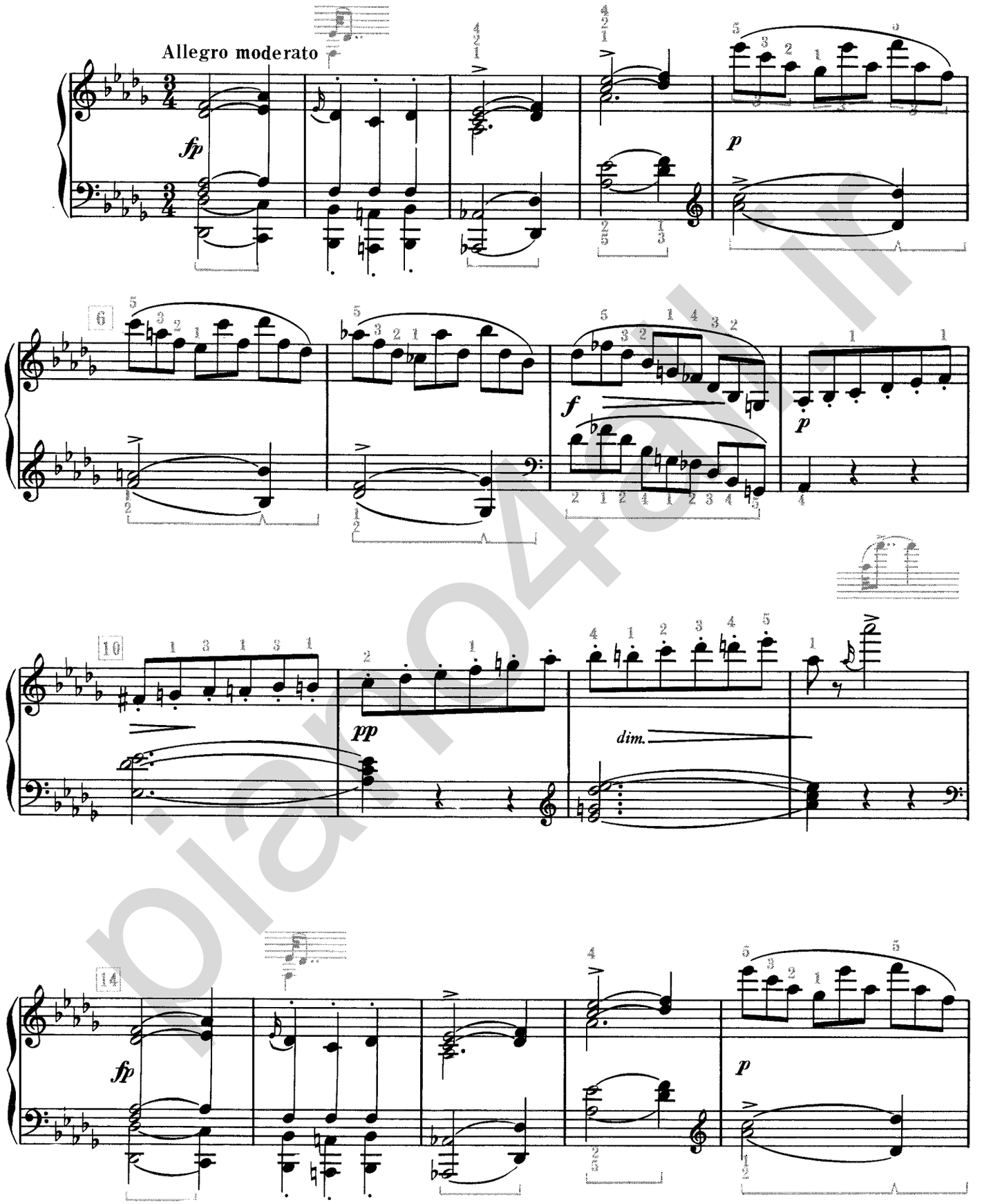
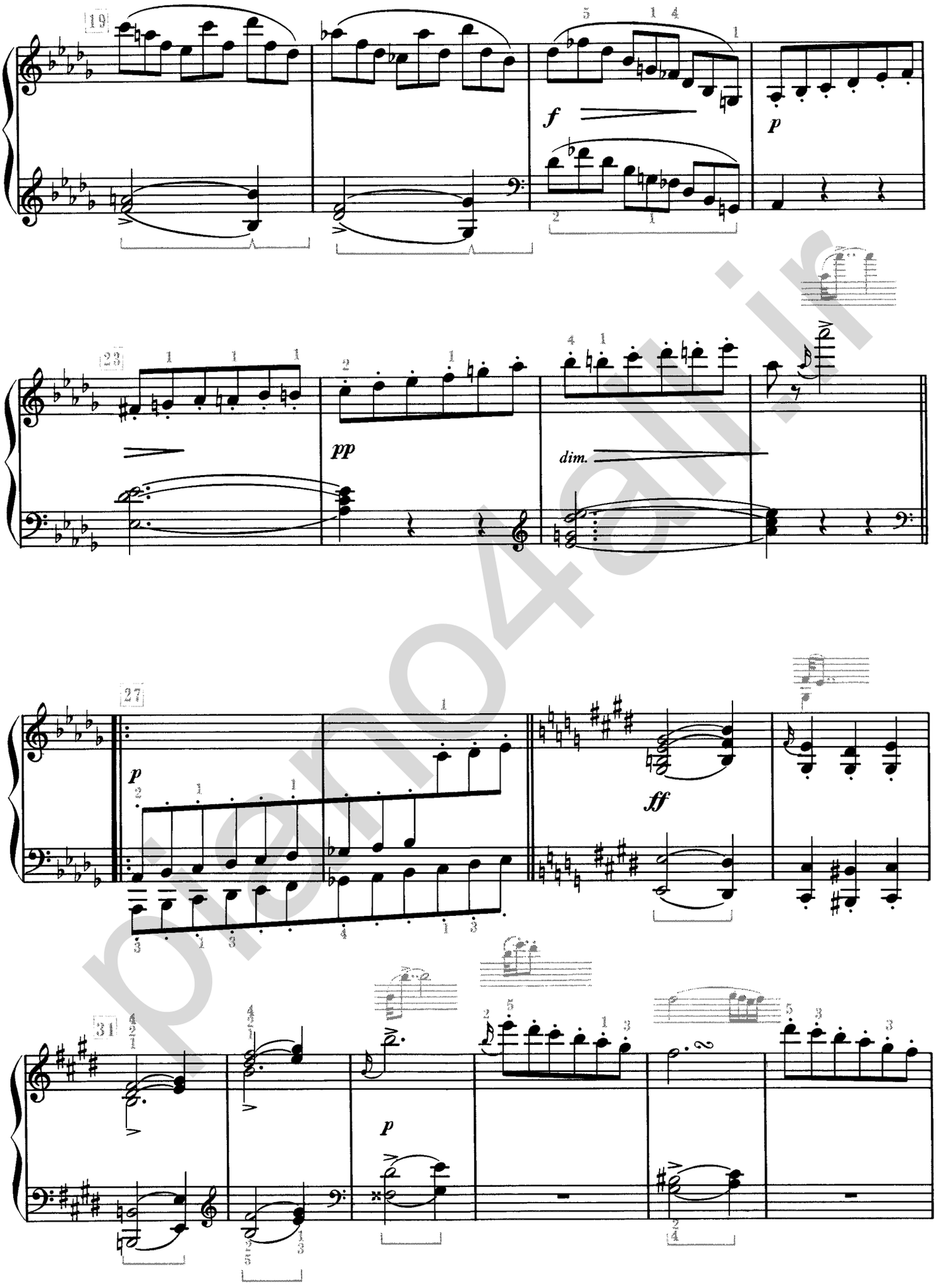
(b) There are some differences in slurring among printed editions. The present volume has the slurs as they appear in the first edition.

SCHERZO II

D. 593



All ornaments begin on the beat of their main note. See also the discussion on page 6.



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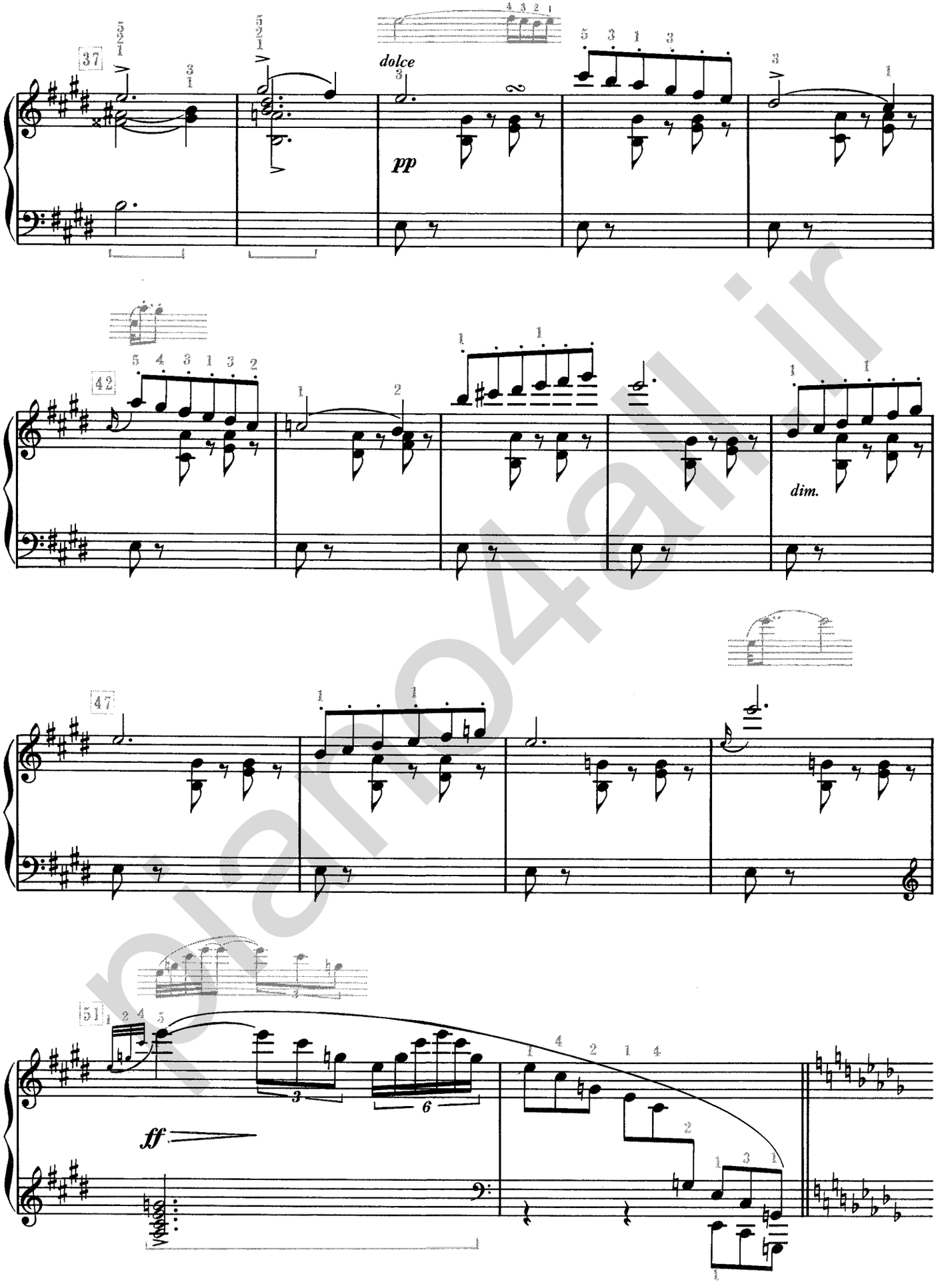

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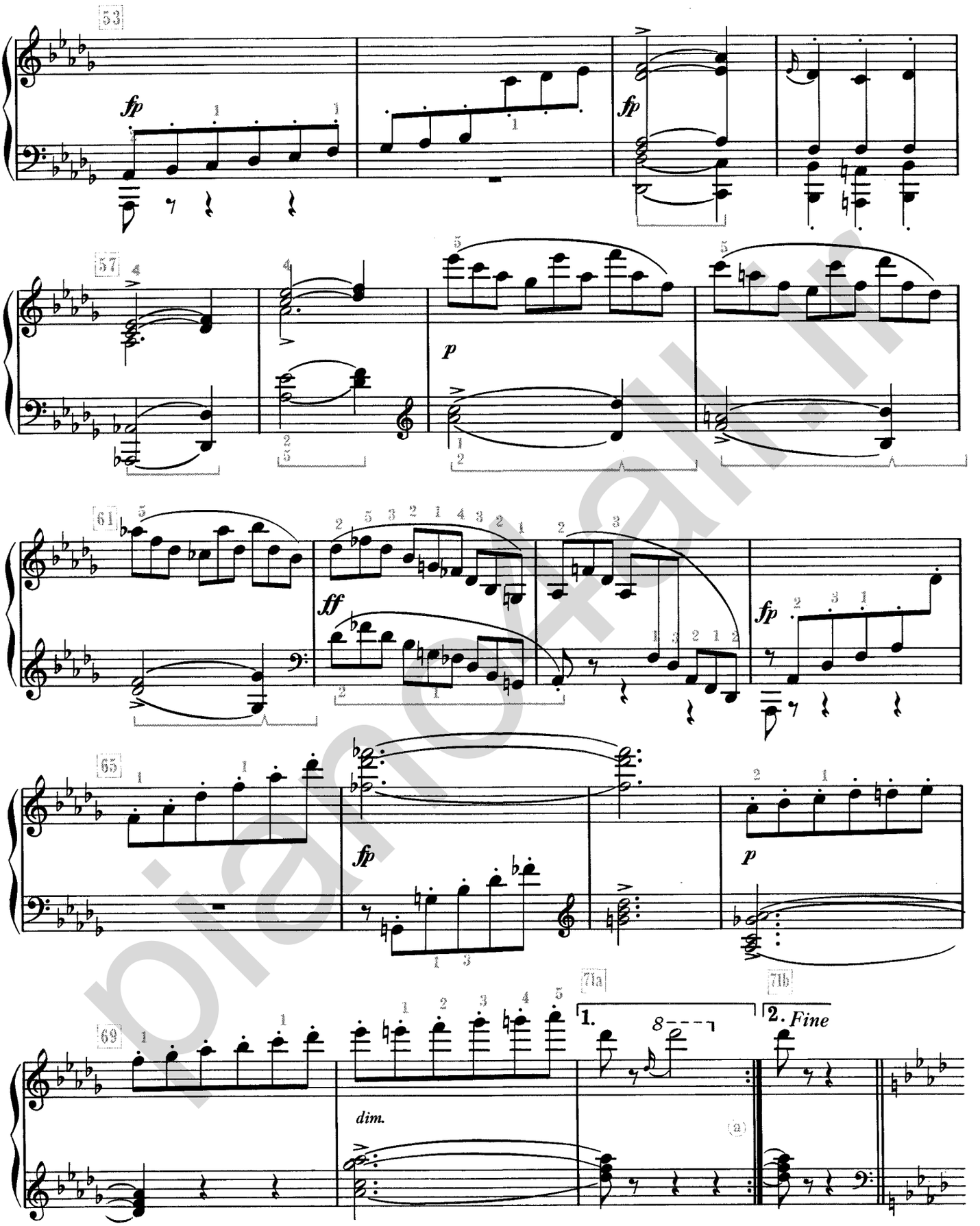

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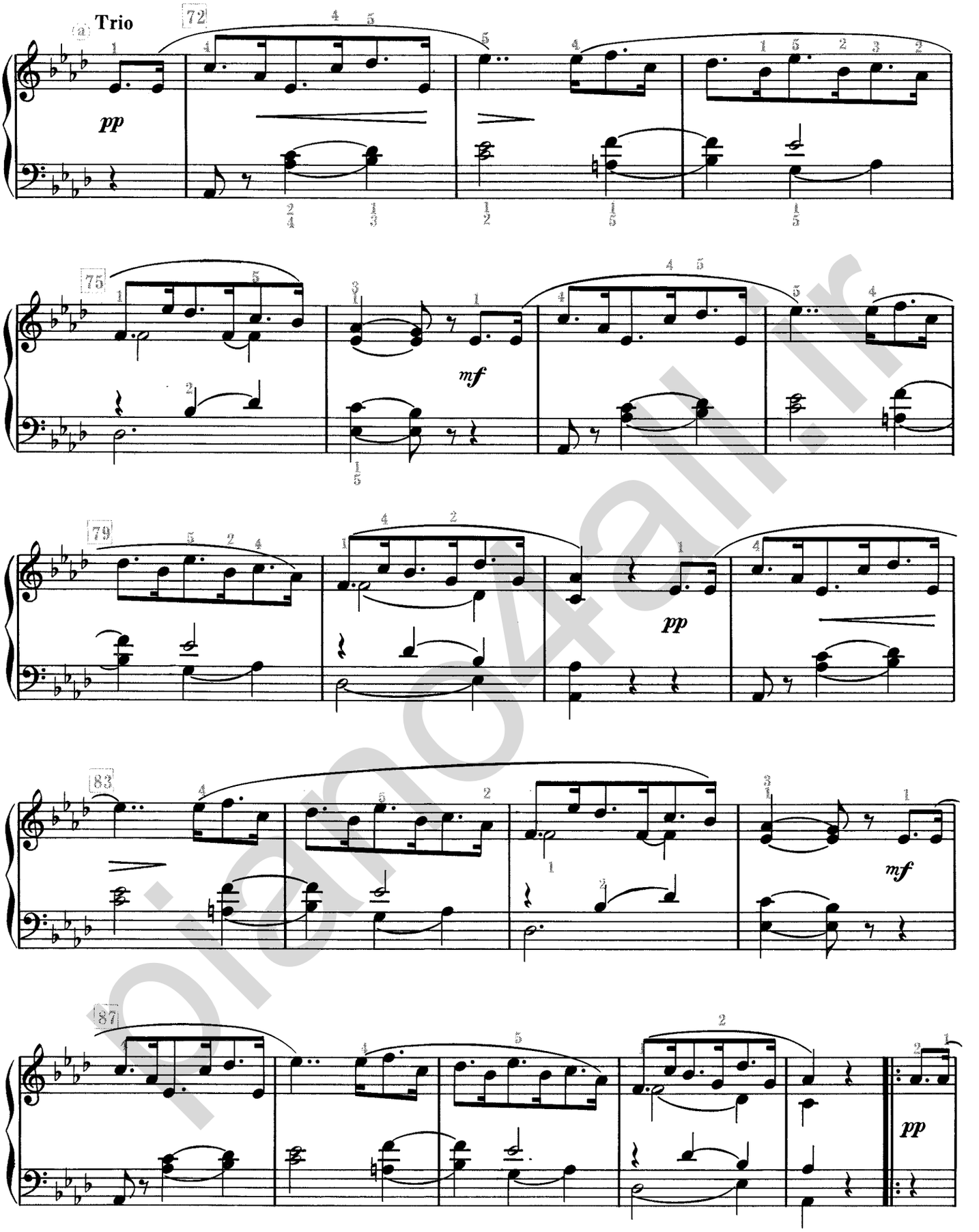
(a) The repeated sections, measures 27-71 and measures 89-109 are written out in full in the first printed edition. This indicates that they must be performed, and are not optional with the performer.



(a) Schubert also used this *Trio* following the *Menuetto* of *Sonata* in E-flat, Op. 122. The *Sonata* and the *Scherzo* were both composed in 1817. Many composers, including Bach and Handel, used short works as parts of several different larger ones, on occasion.

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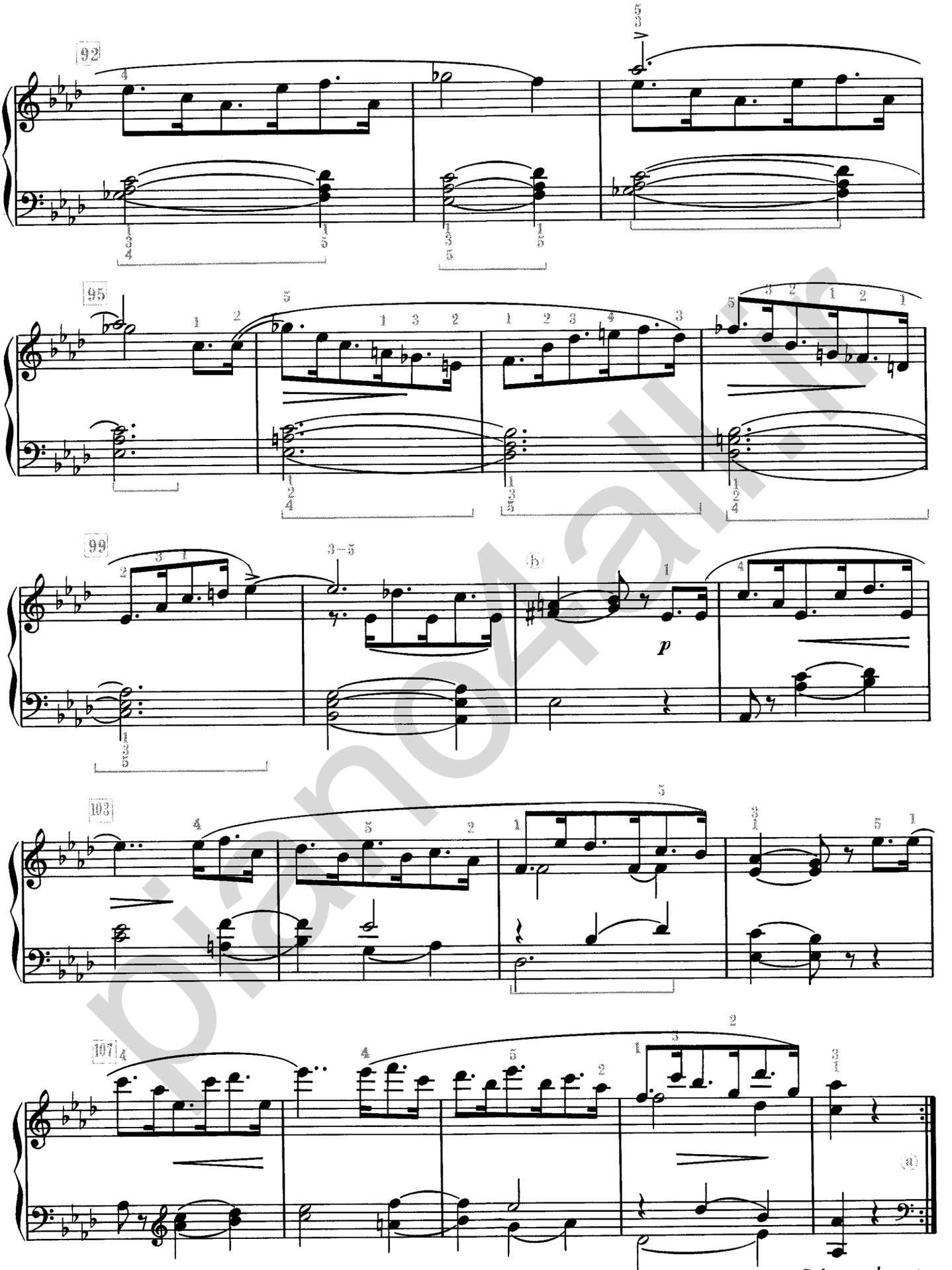

Scherzo da capo without repeats

(b) Some editions add a tied E-flat here. It is not in the first printed edition.

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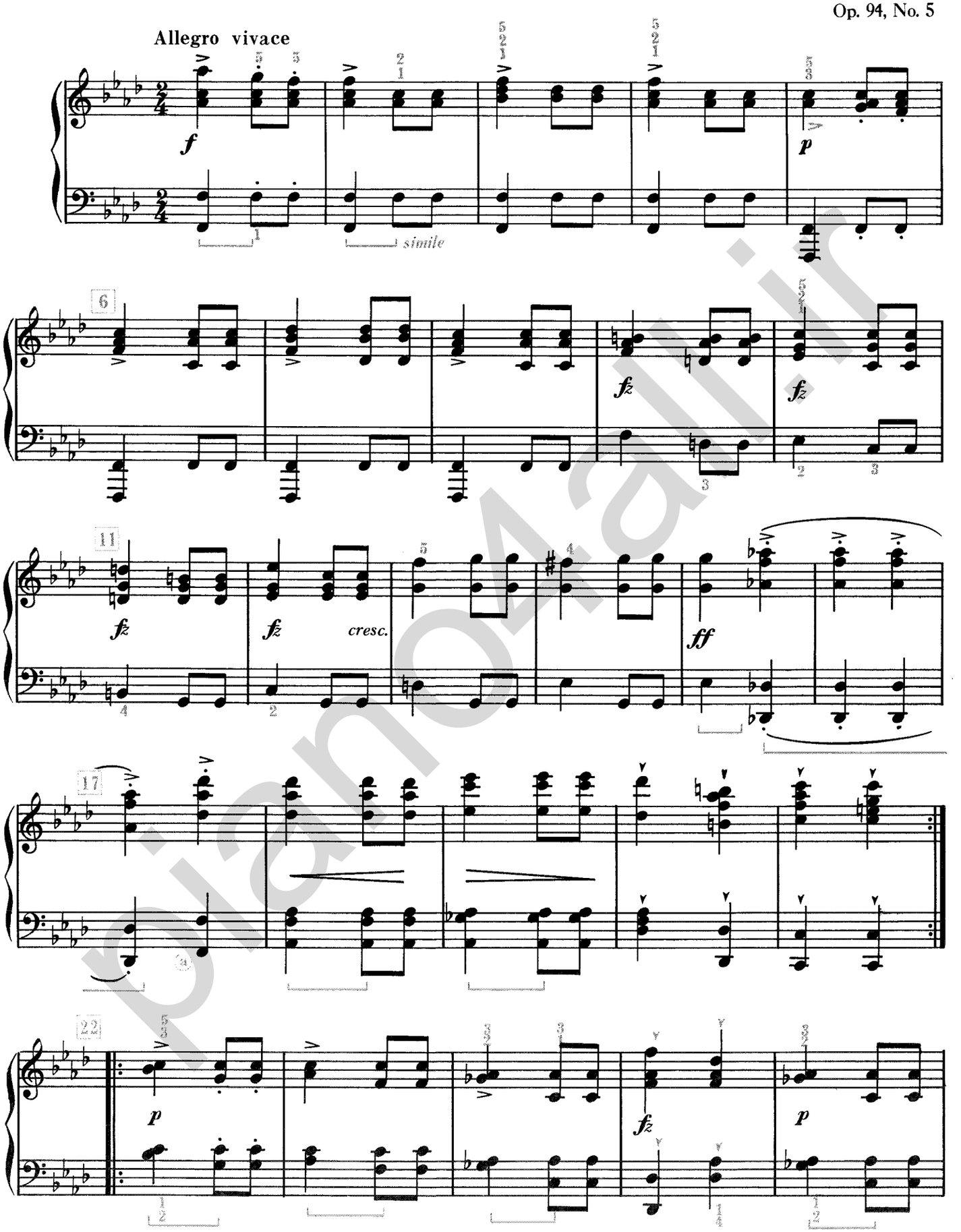
MOMENT MUSICAL

Op. 94, No. 5



(a) The F is printed as an A-flat in the first edition. It is apparently a printing error.

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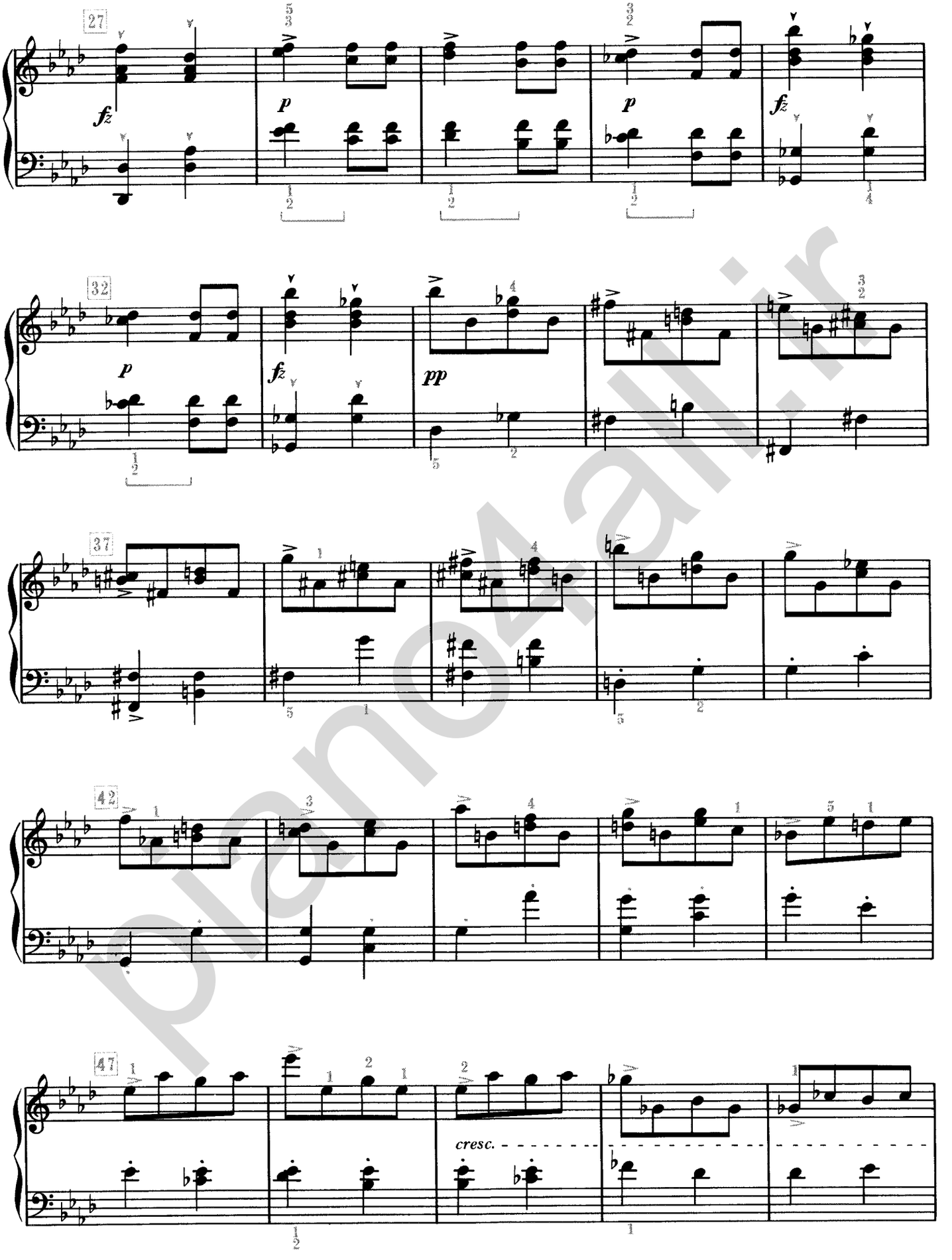

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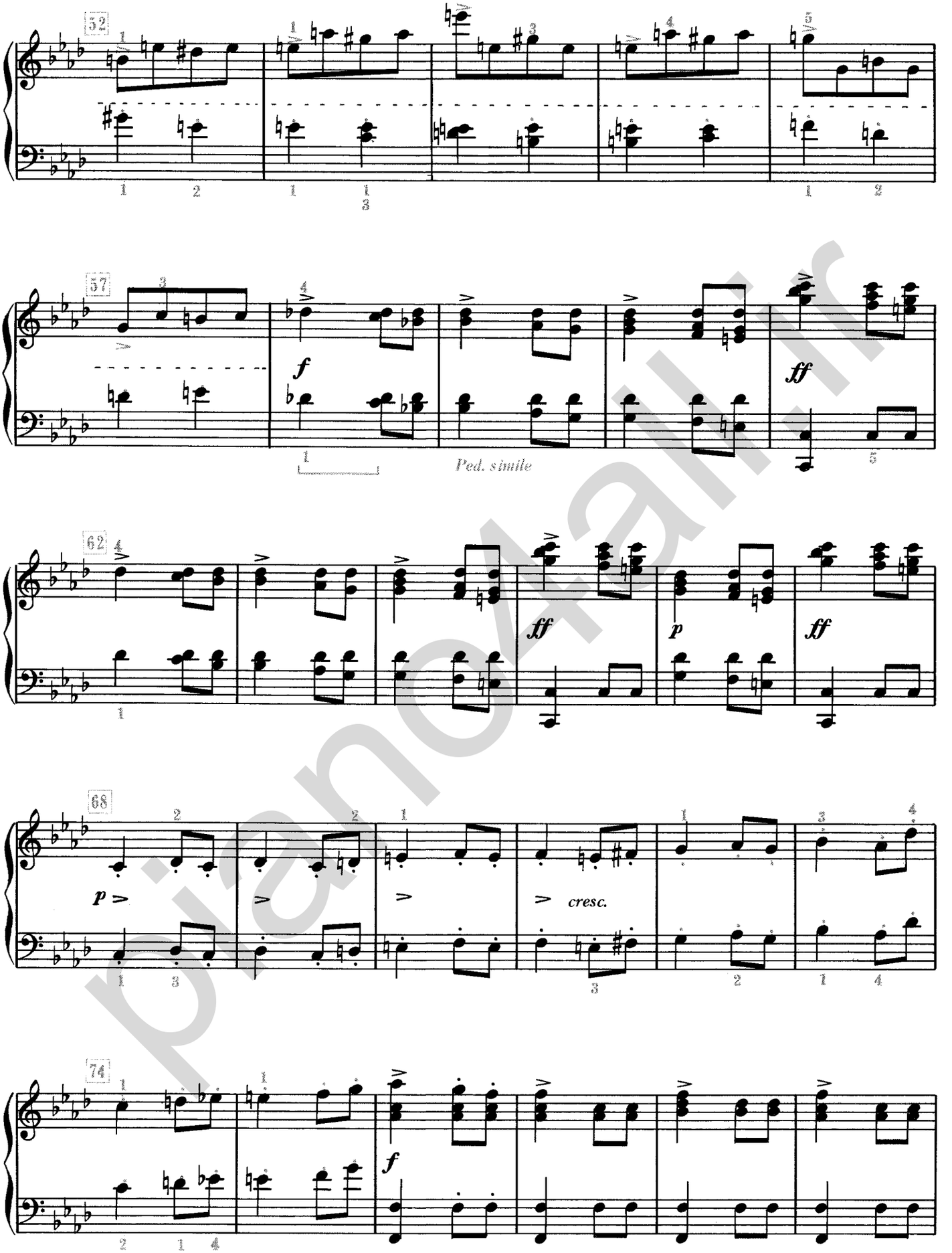
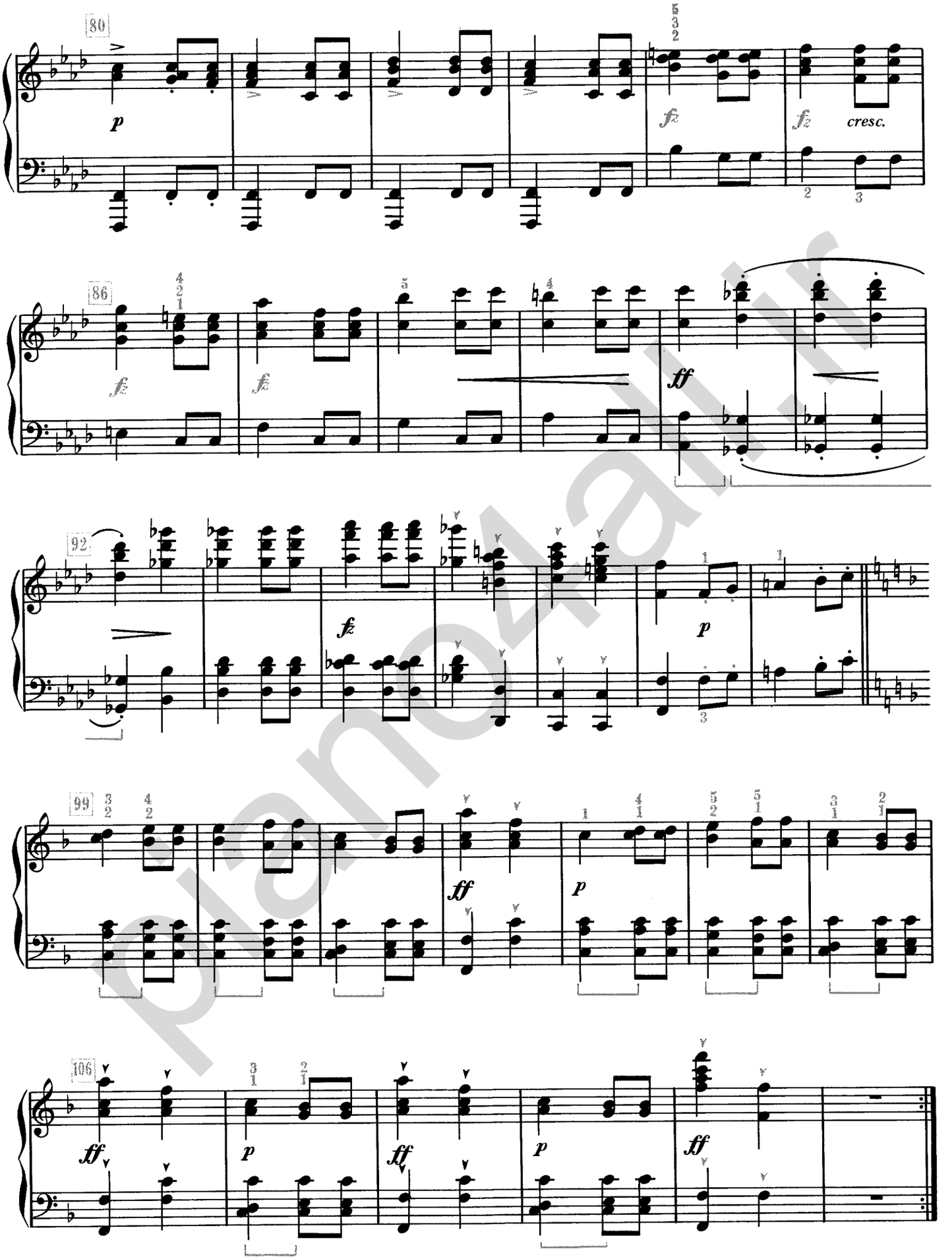


pianoalir



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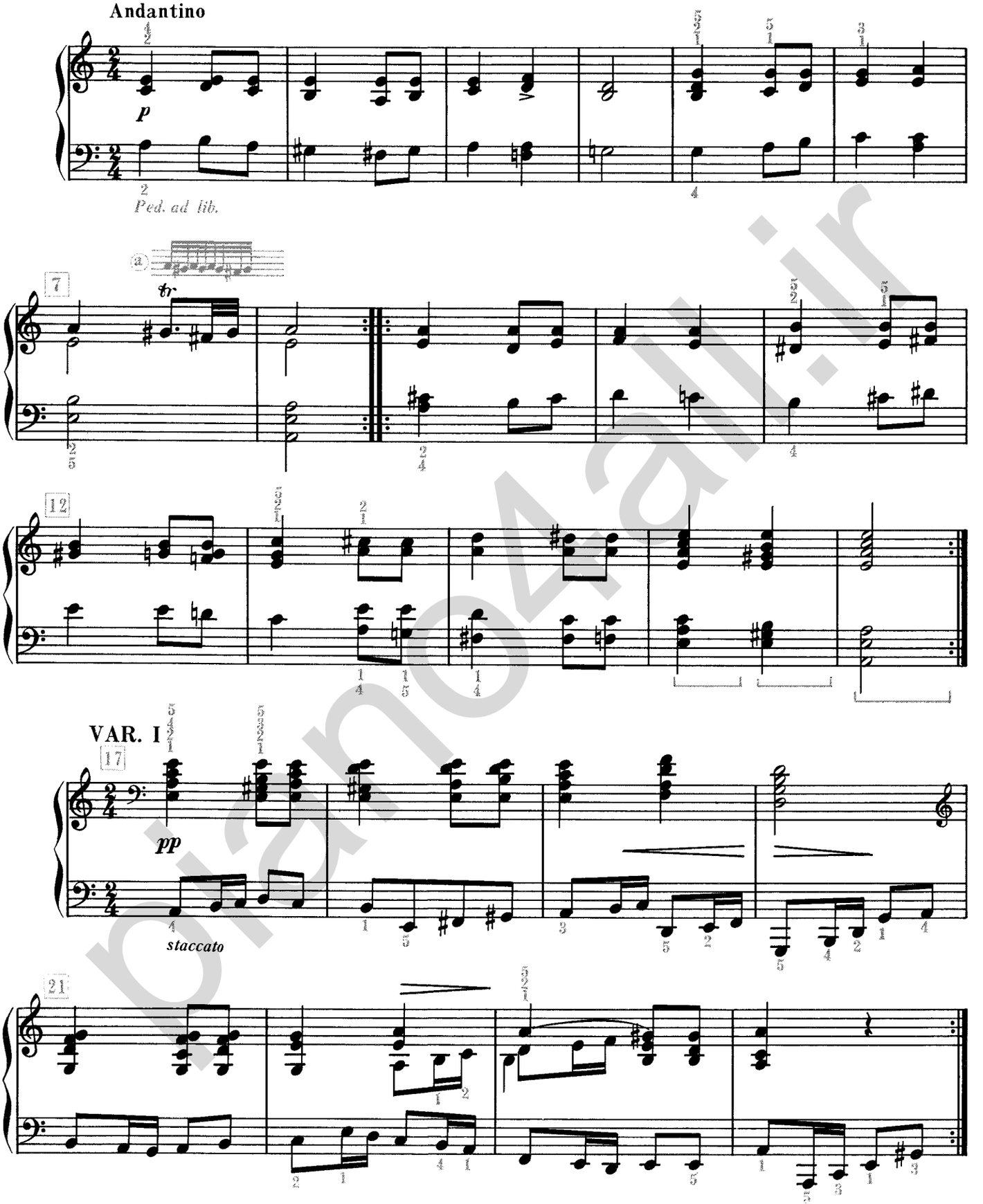
Variations on a Theme by Anselm Huttenbrenner

THEMA

D. 935

Andantino



Anselm Huttenbrenner, artistic director of the Styrian Musical Society, was a close friend of Schubert's. The theme is from his string *Quartet Op. 3.* The complete set contains 13 variations.

(a) The trill at a cadence should be played as shown in the light print realization. See also the discussion on page 7.

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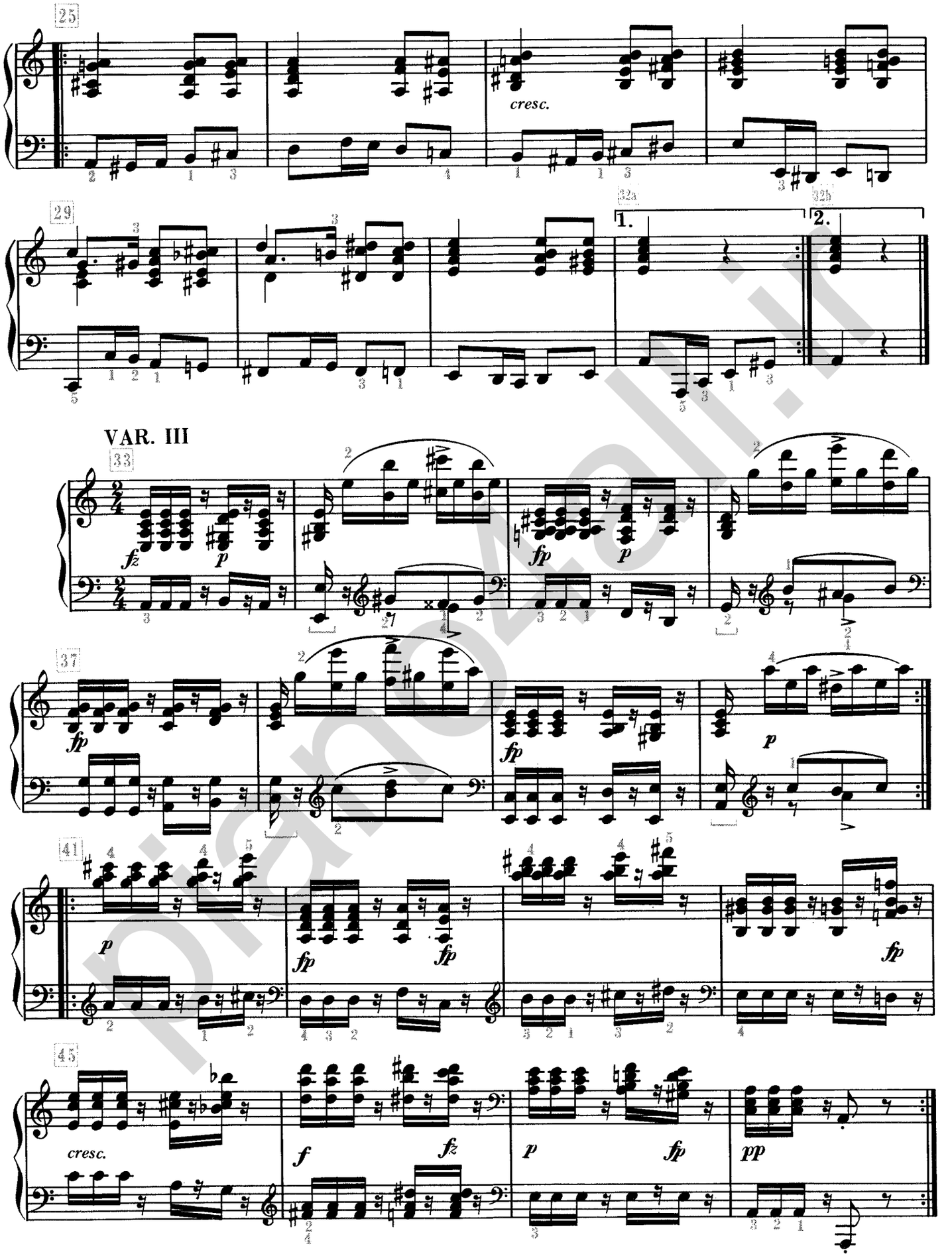
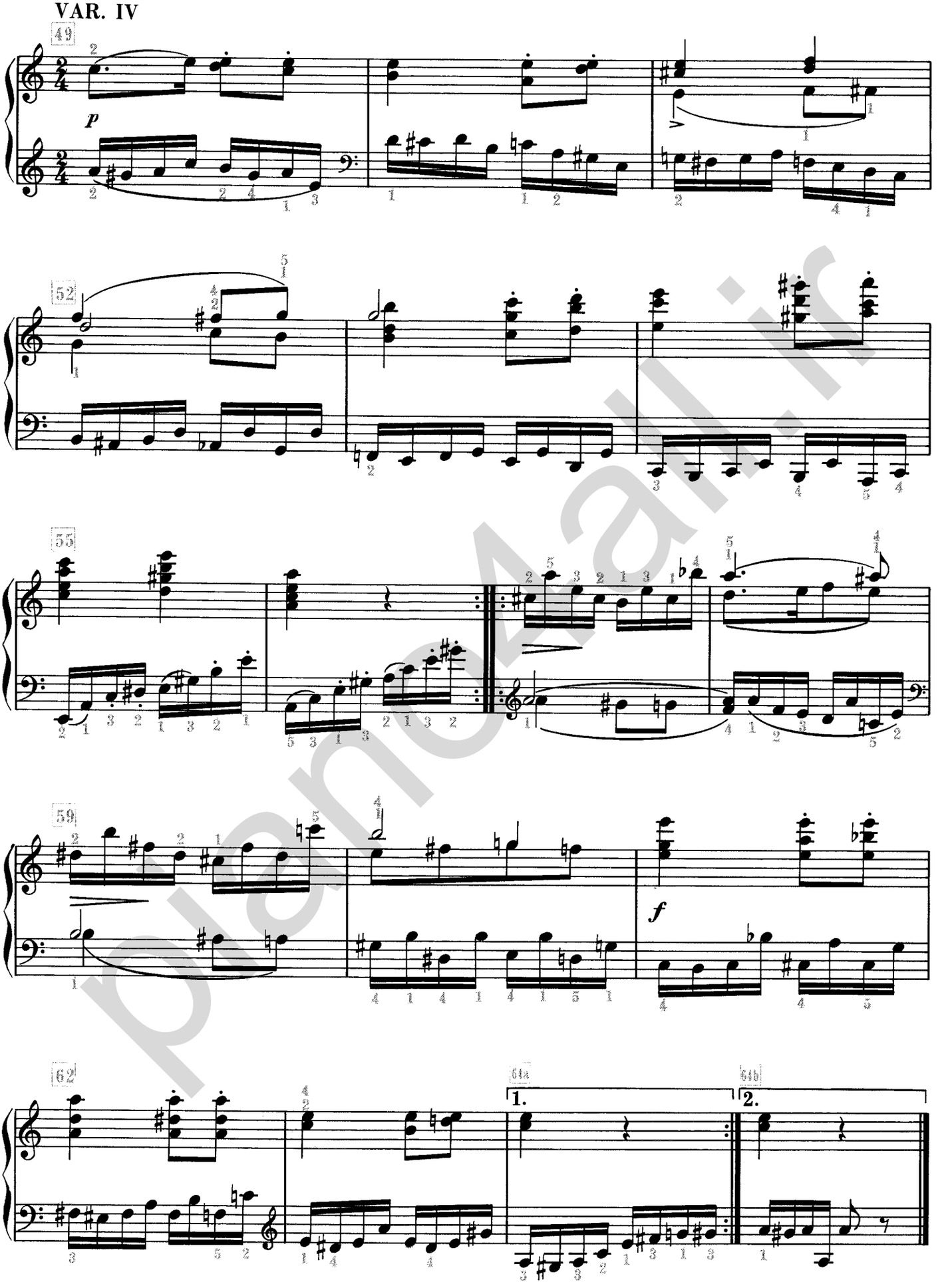


pianoitali.it



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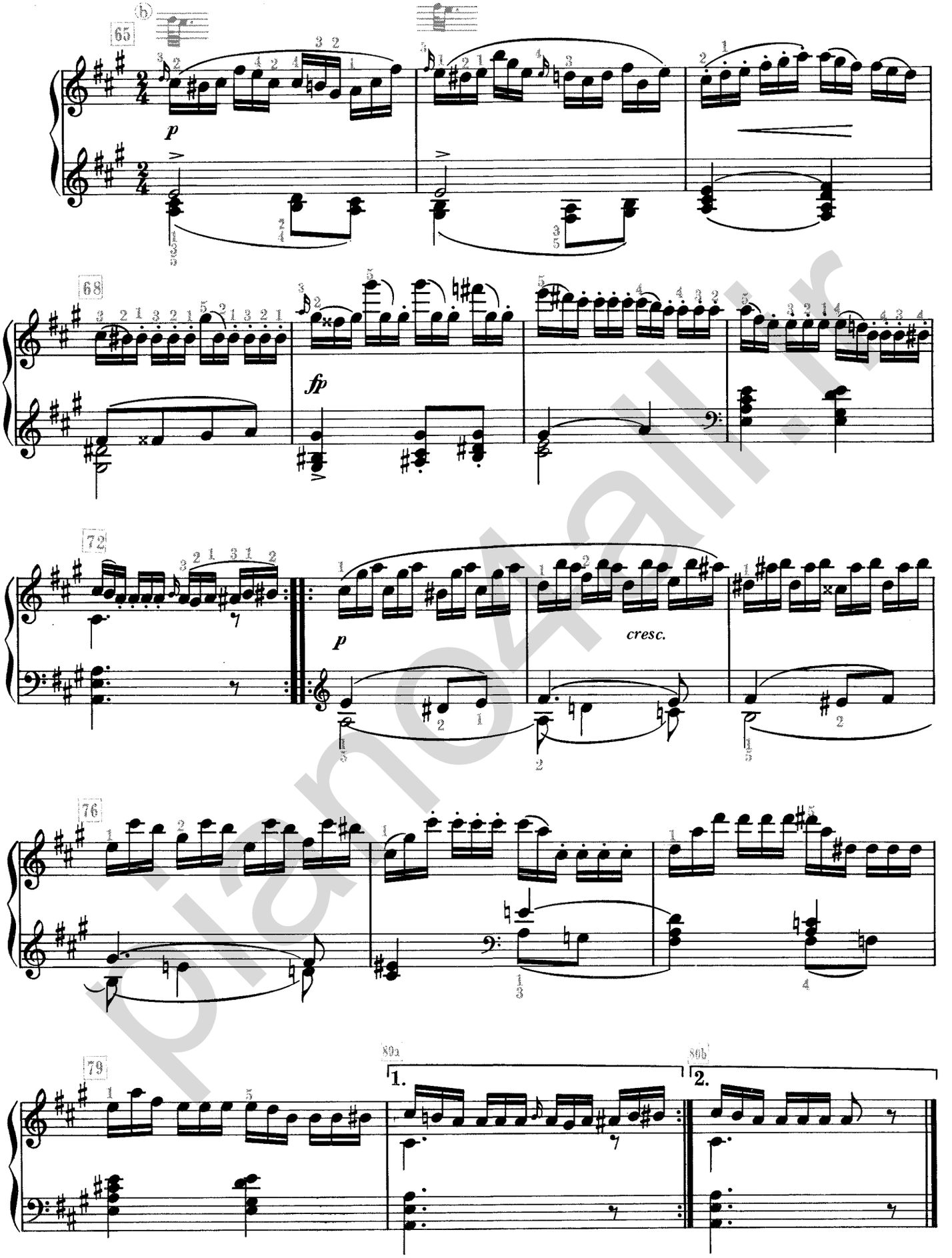
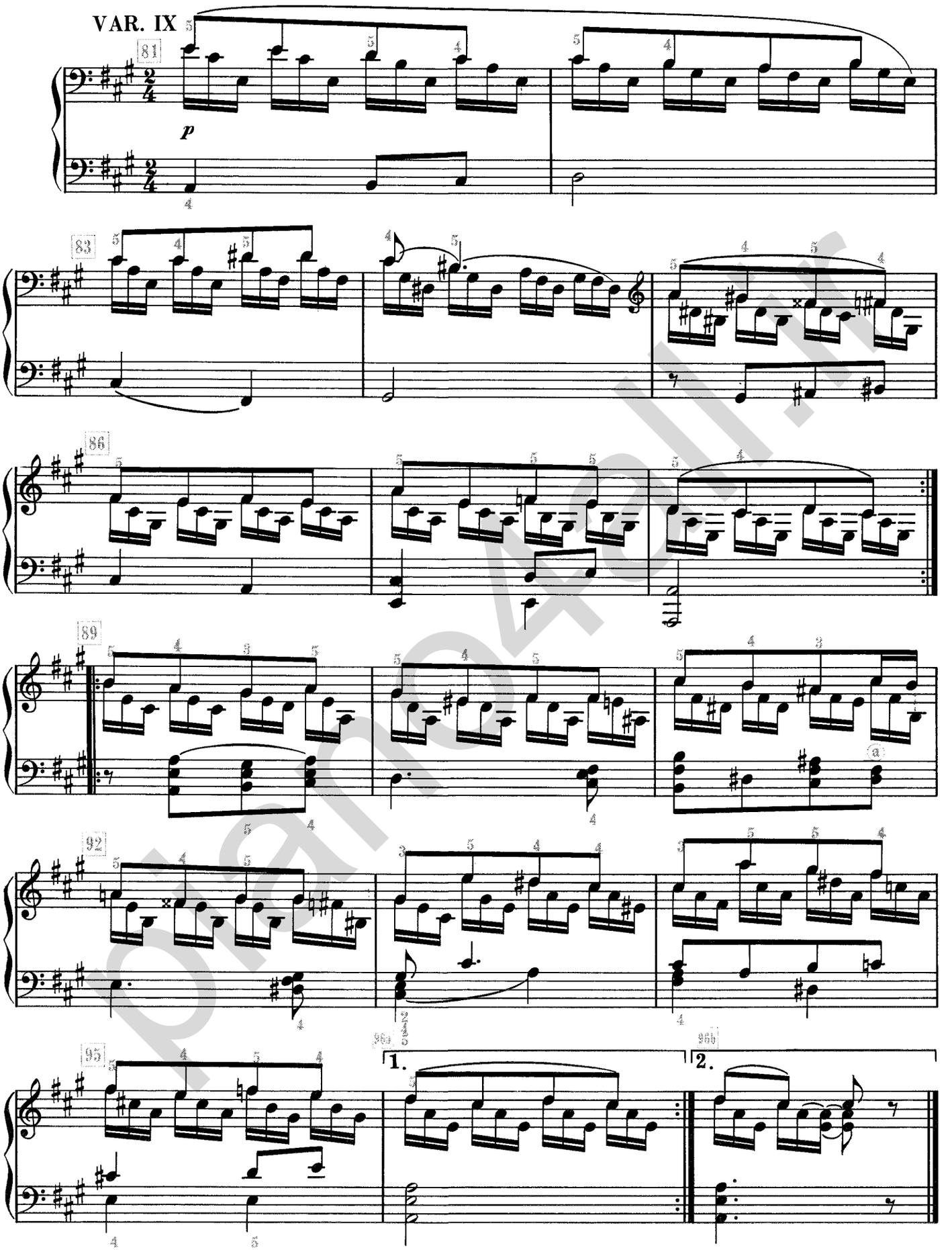
VAR. V

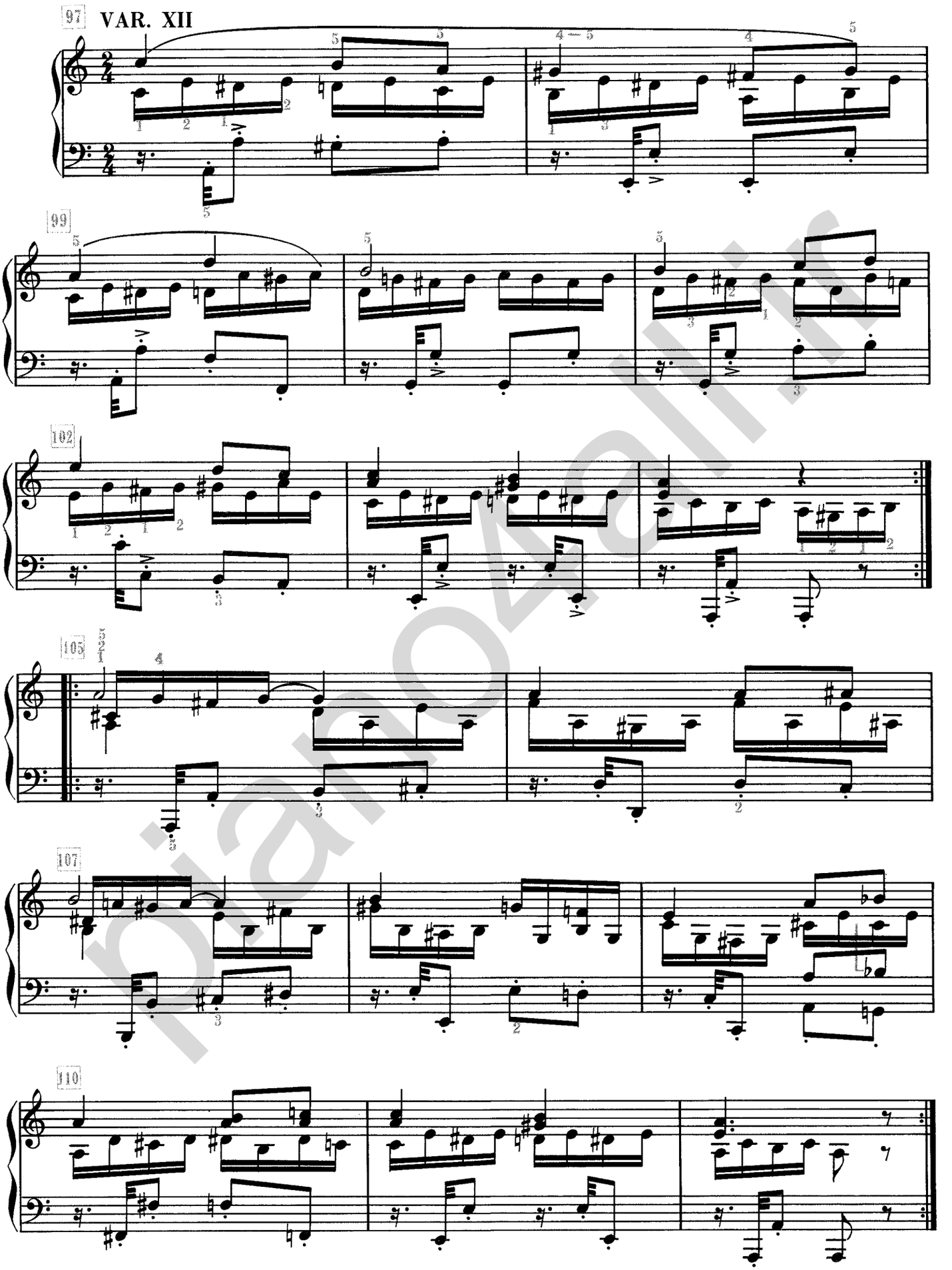


(b) The short appoggiaturas are played ON the beat, as quickly as possible . See the discussion on page 6.

pianoforall.ir



(a) The apparent 2-against-3 rhythm may be played as shown in light print. The custom of writing these rhythms, as shown in dark print, was still widely used during Schubert's lifetime.



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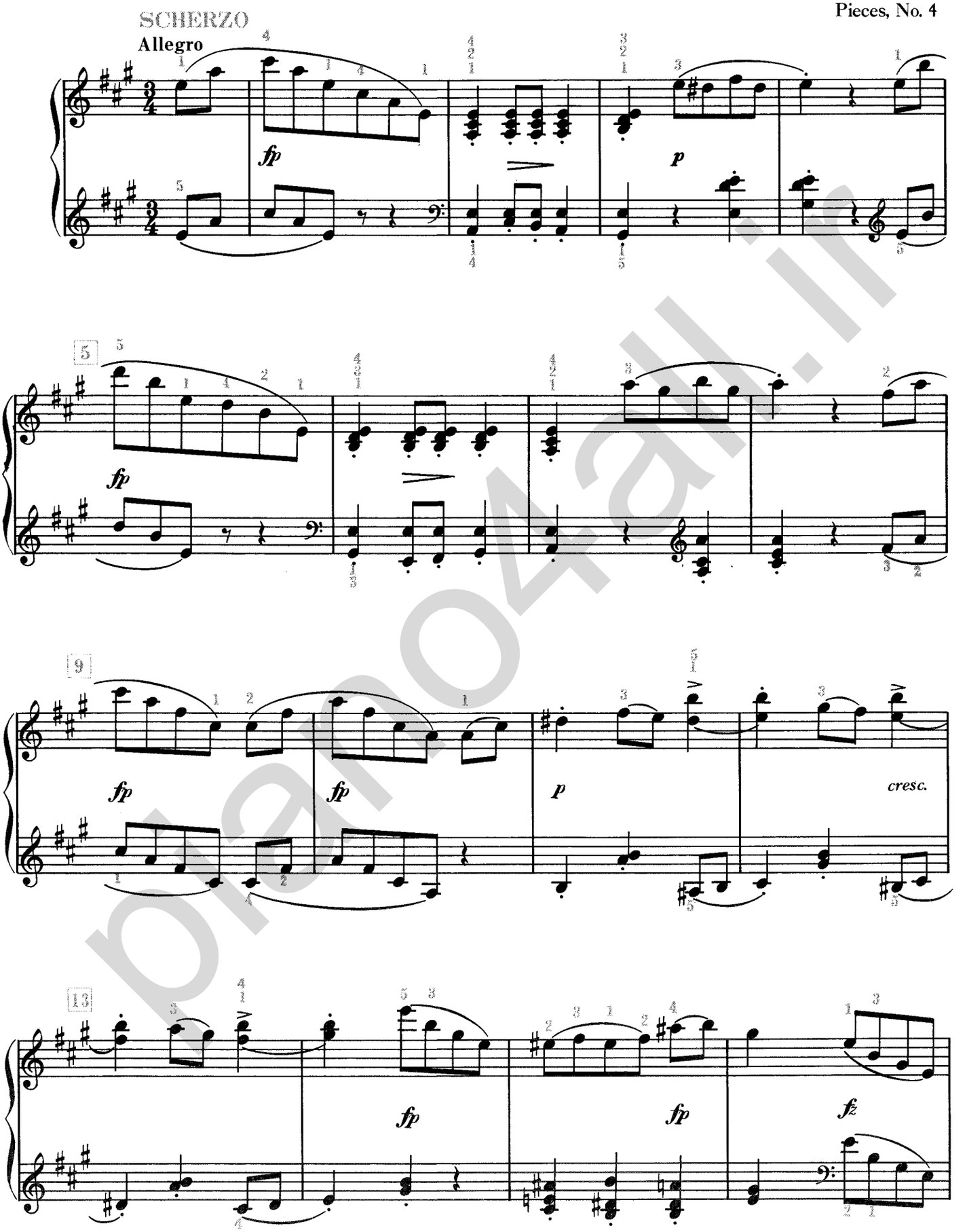
SCHERZO CON TRIO

Five Keyboard
Pieces, No. 4



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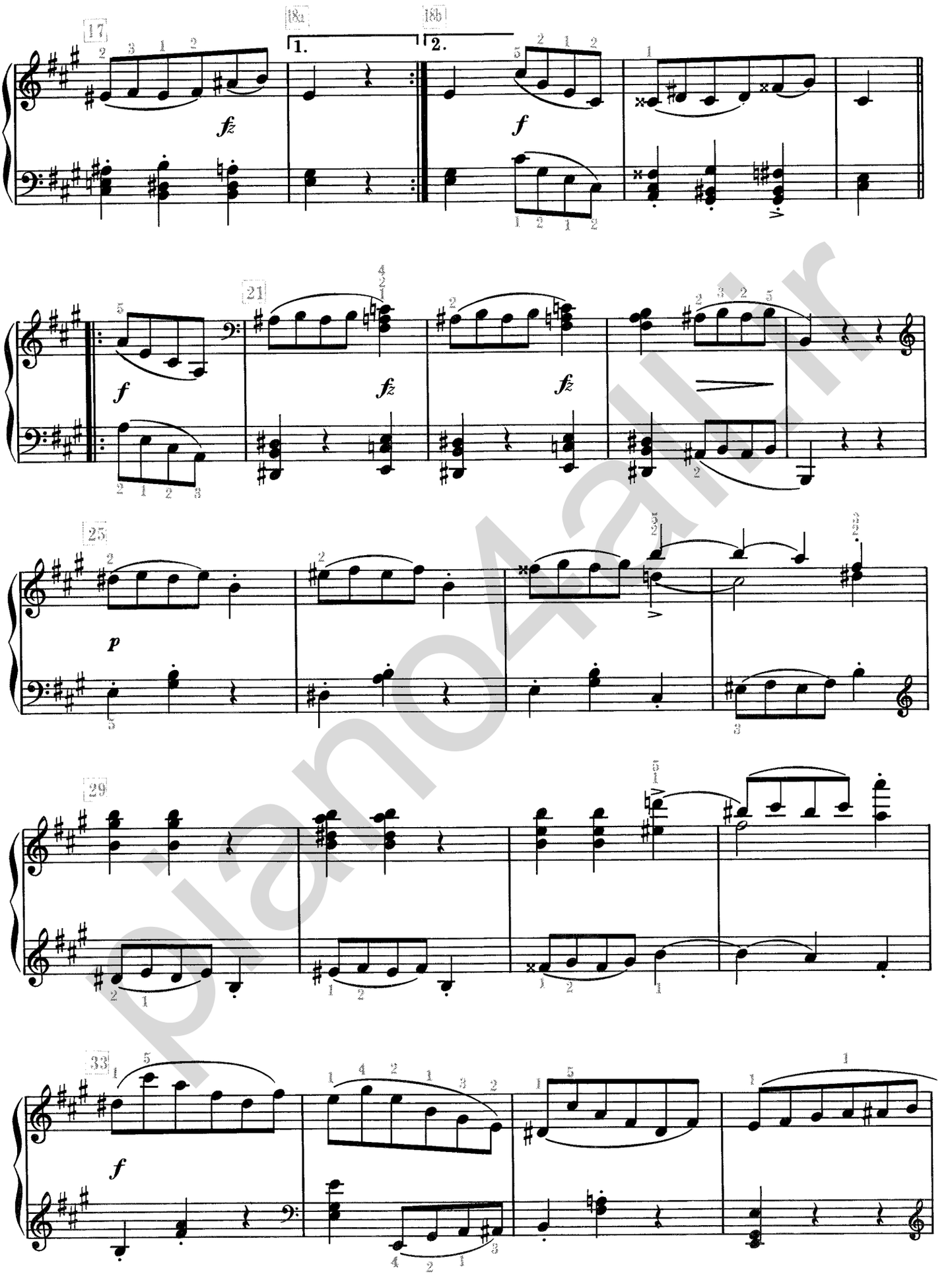
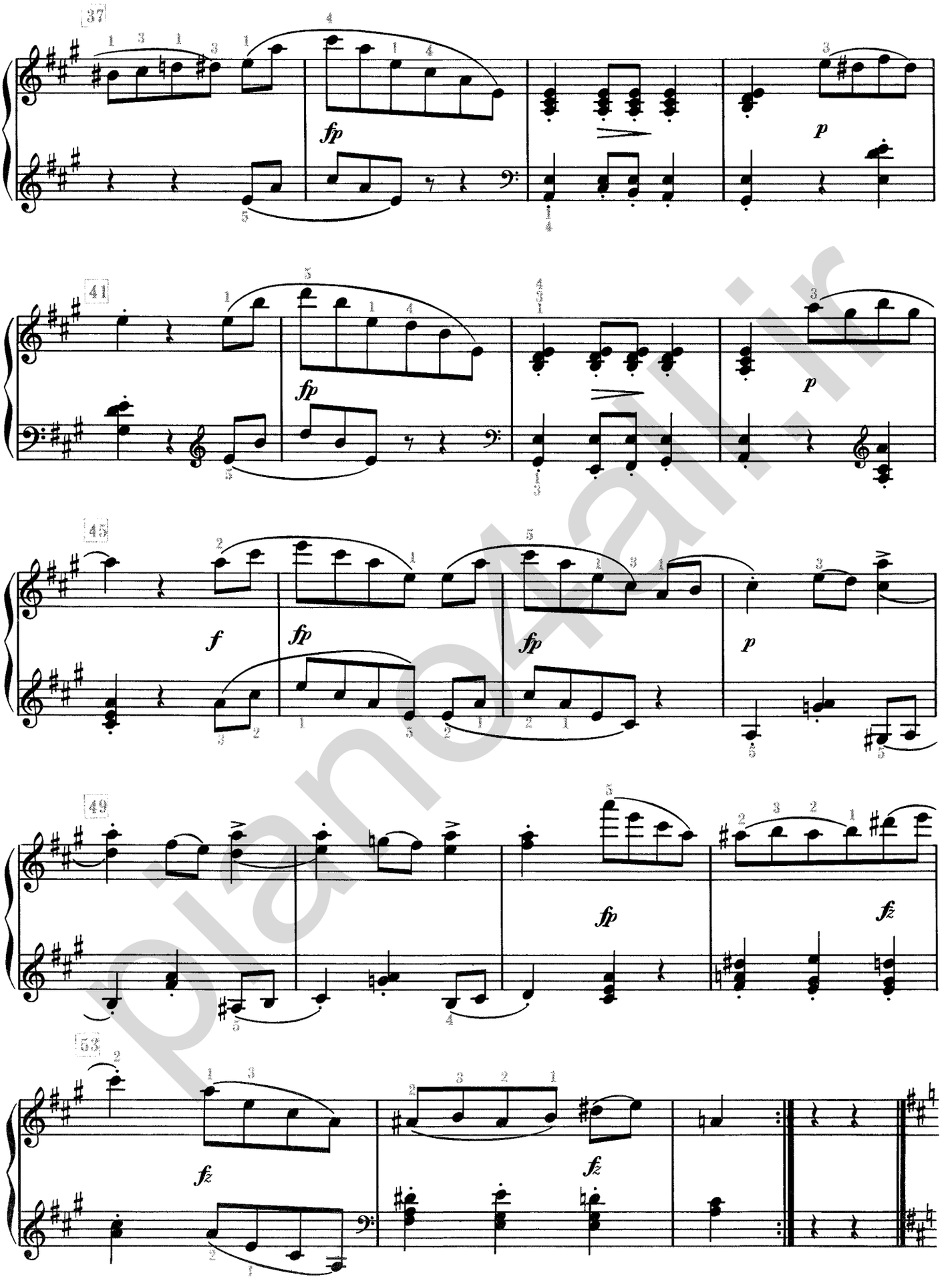


pianoAlir



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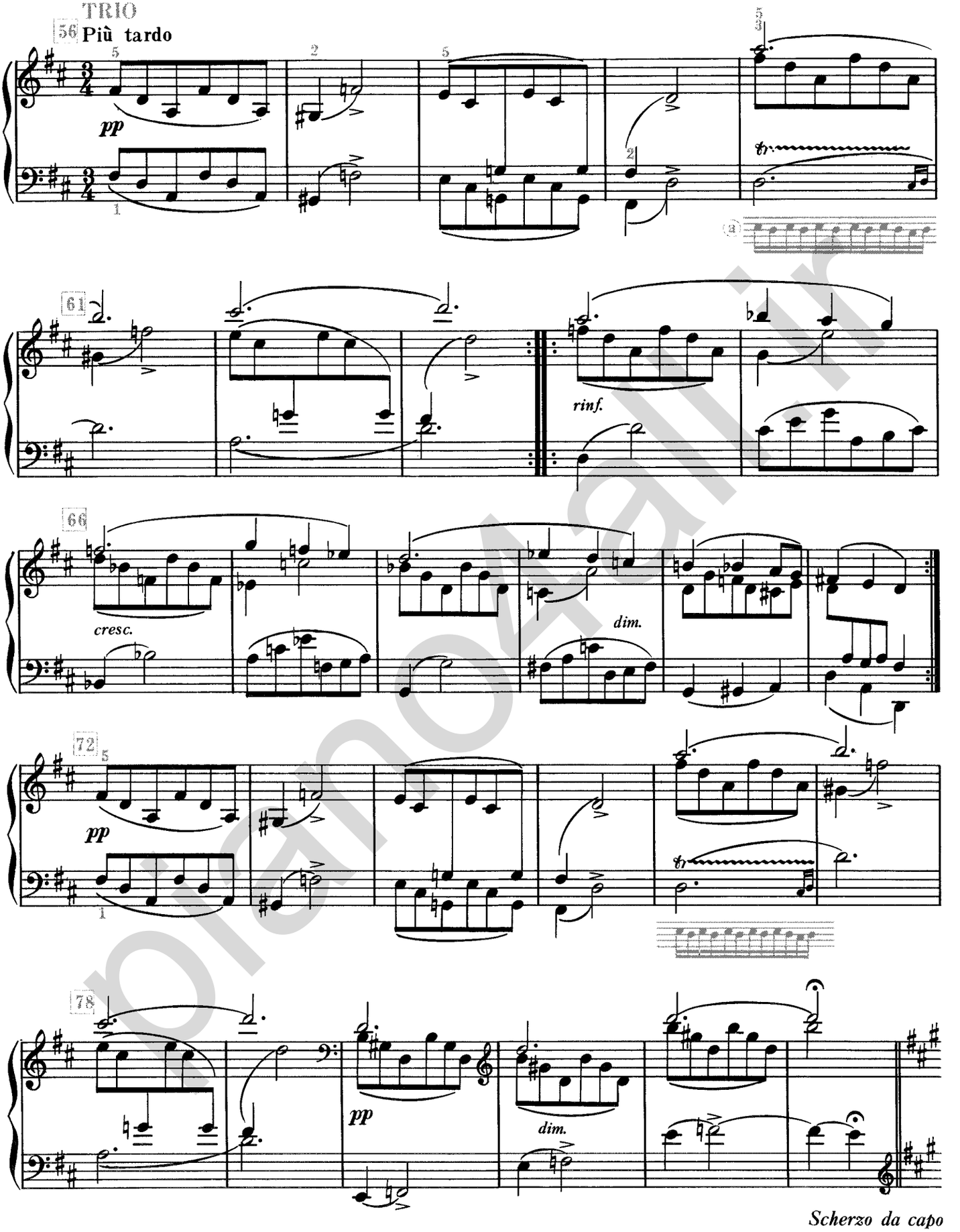
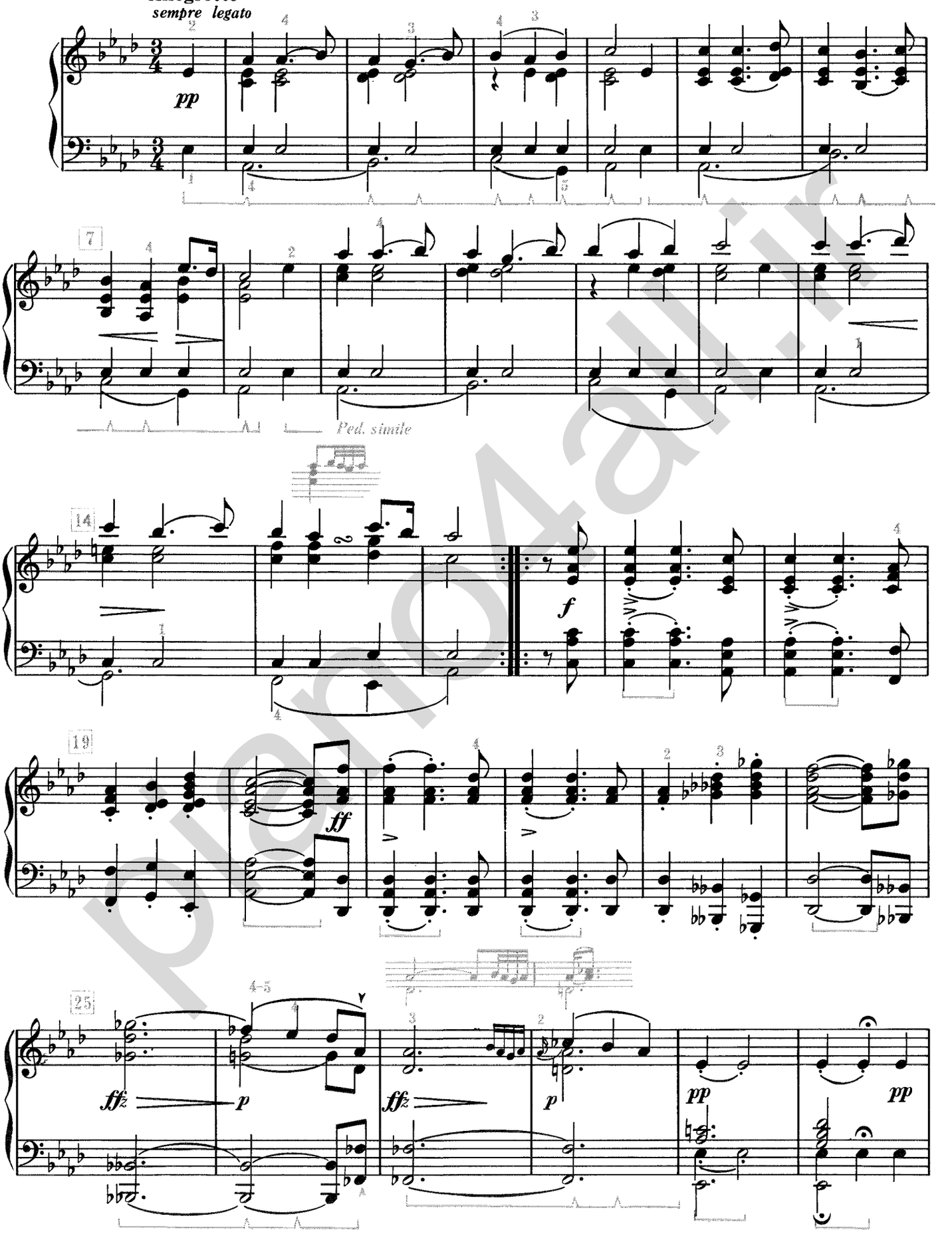


pianoAlir

(a) The trills here and in measure 76 may be played faster and with as many more notes as the performer cares to add. They should begin on the upper auxiliary and continue through the entire measure, as shown in light print. See also the discussion on page 7.

IMPROMPTU

Op. 142, No. 2
Post.



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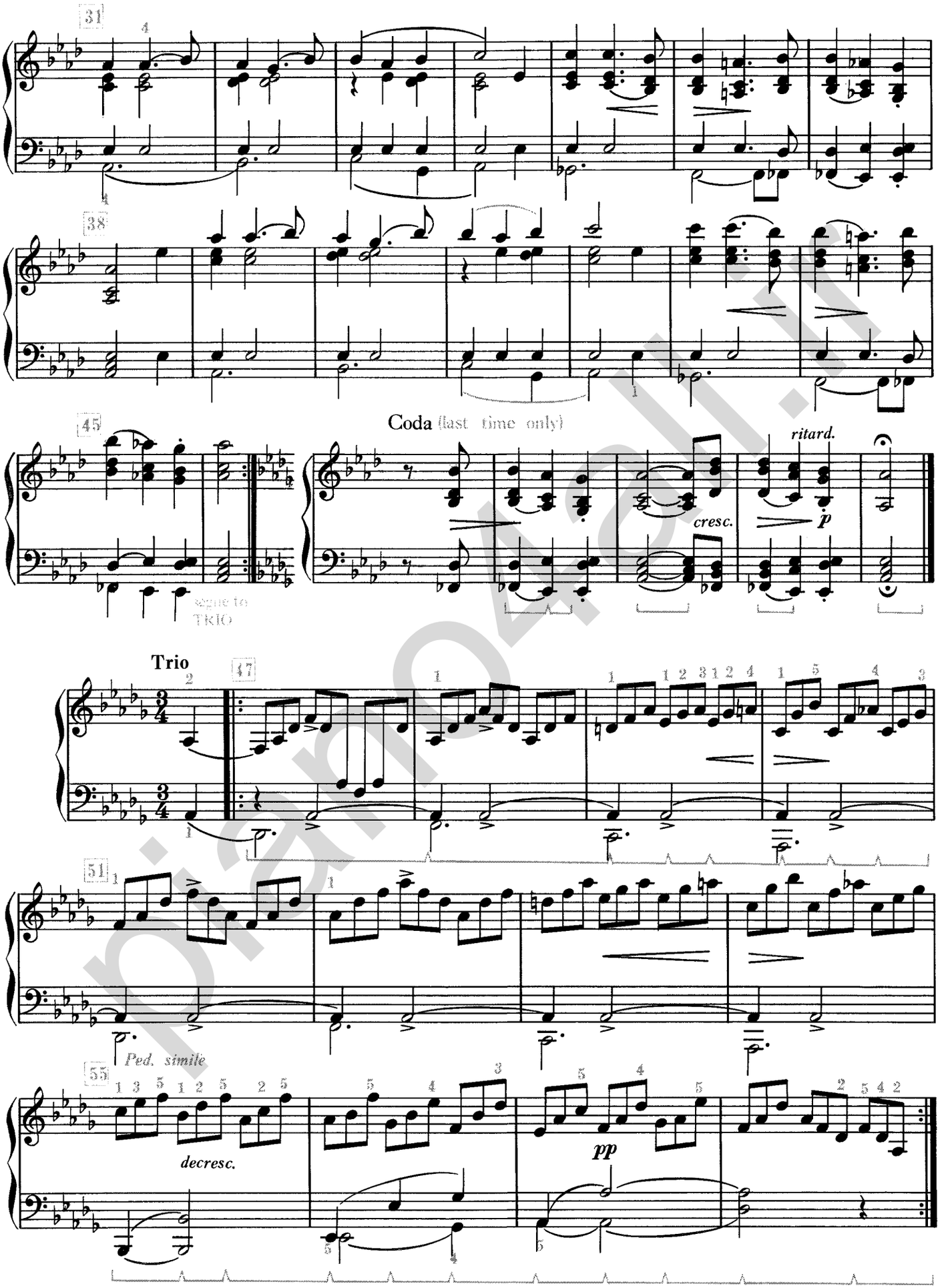

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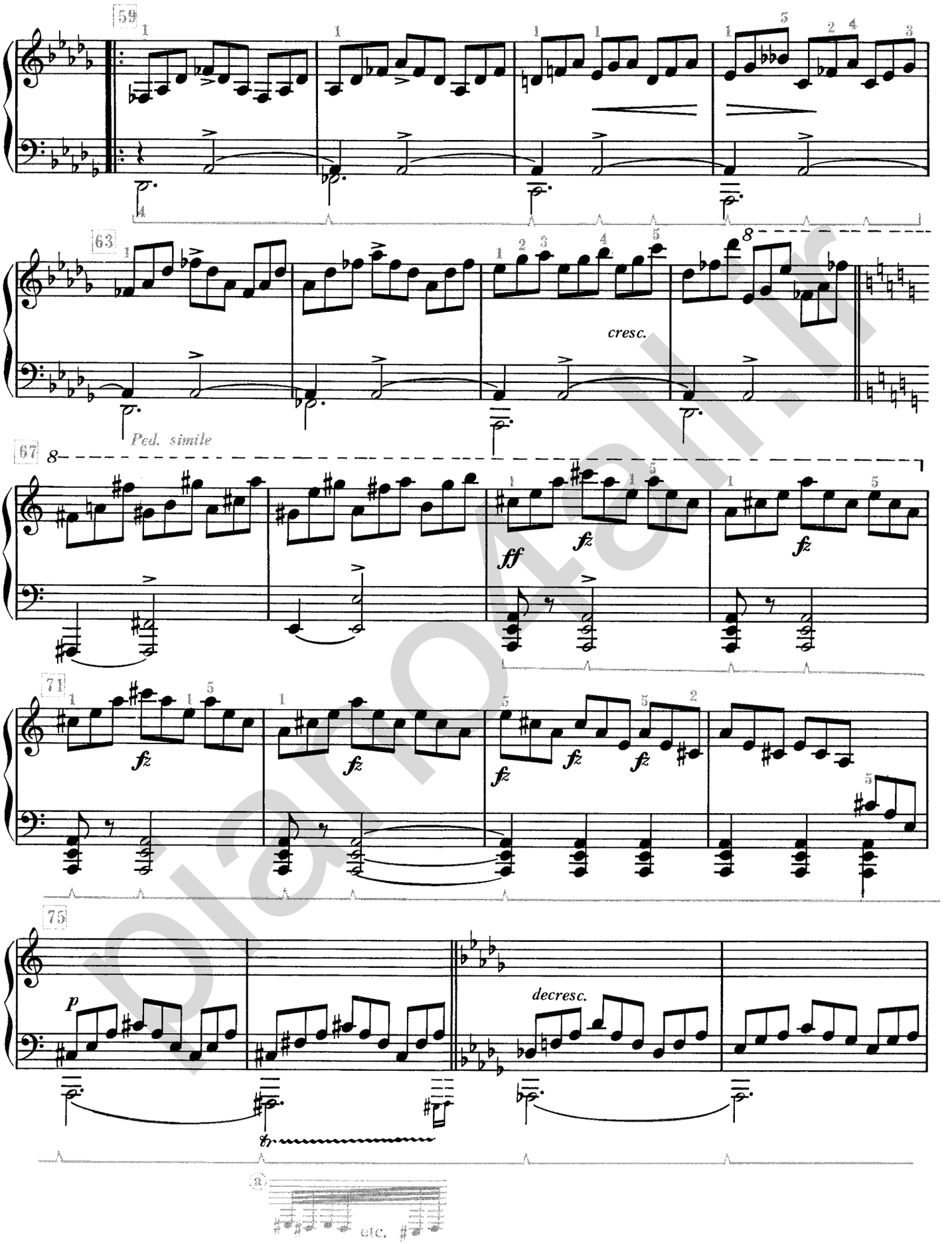
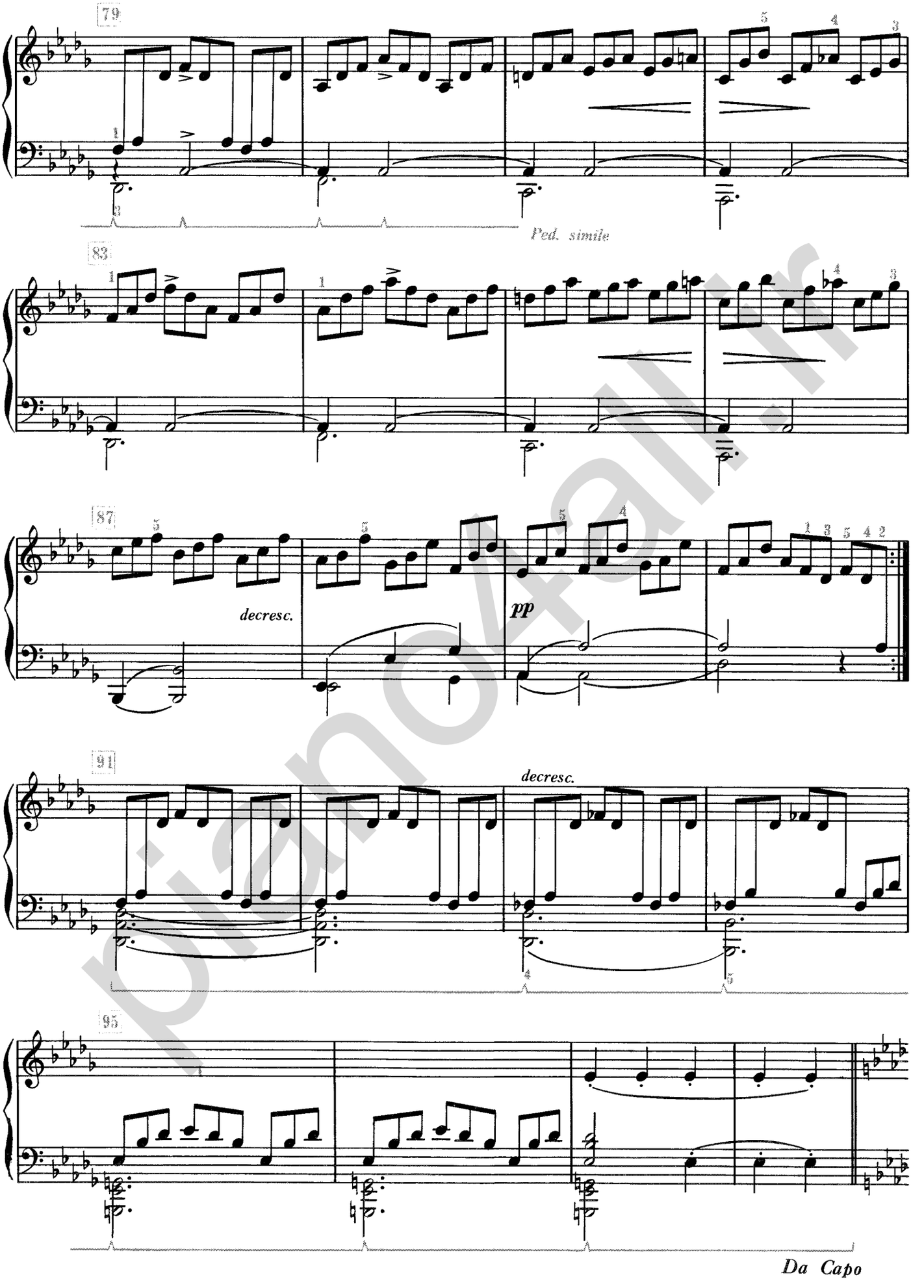


(a) The upper auxiliary of the trill is adjusted to suit the harmonic context in which it occurs. The trill may be played faster and have more repercussions. See also the discussion on page 7.

pianoTab.it



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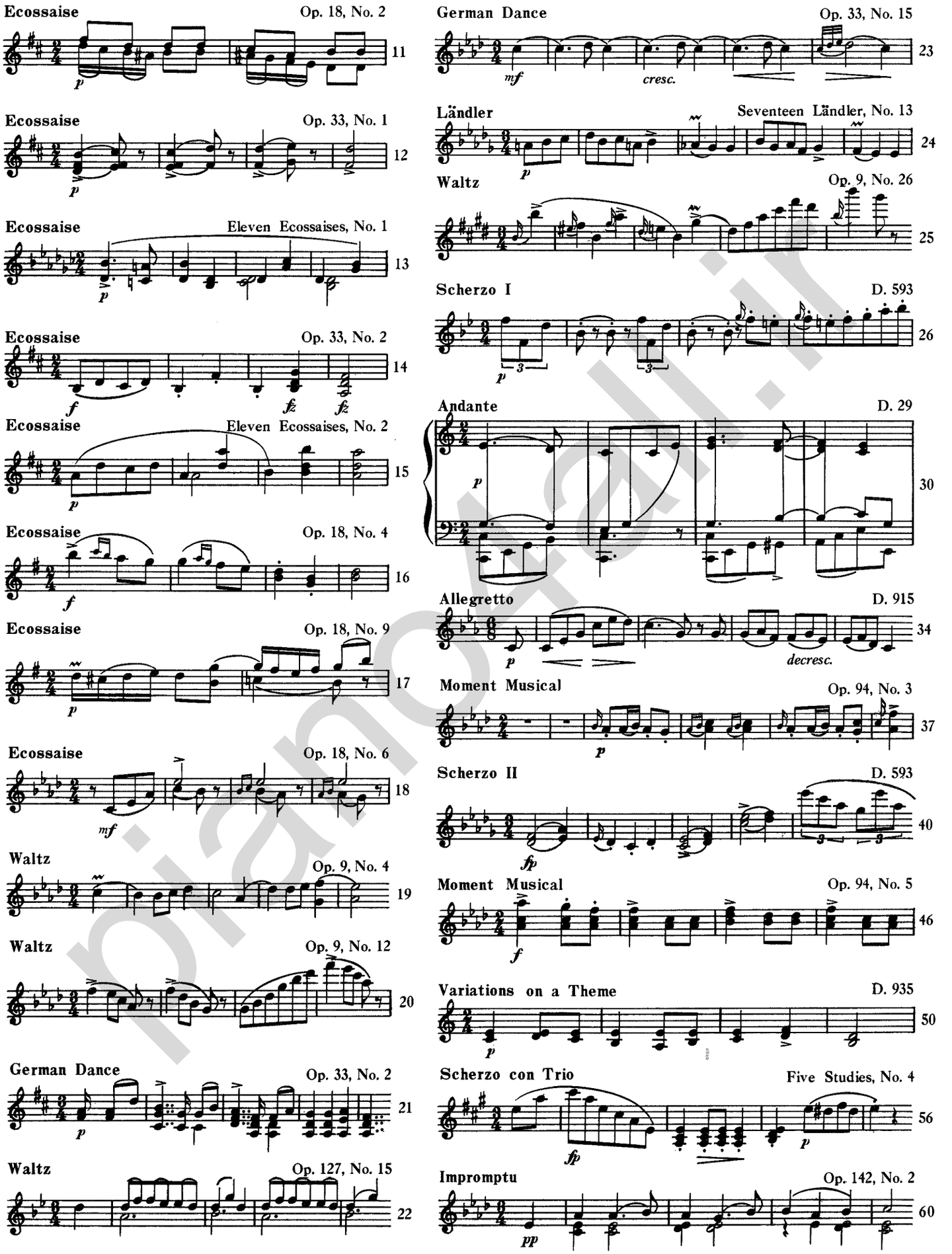
THEMATIC INDEX



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Alfred Masterwork Library

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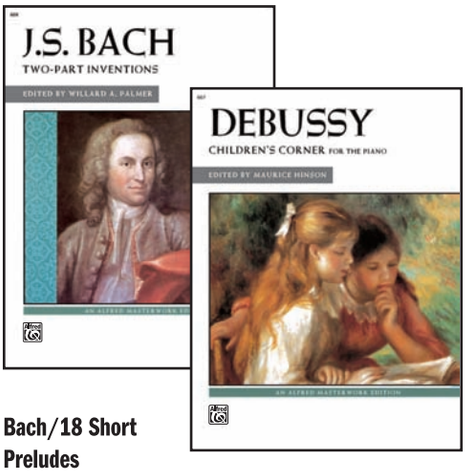

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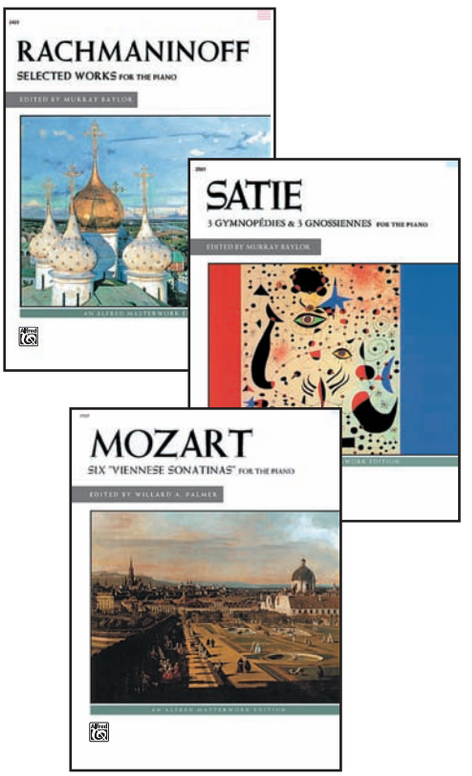

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