

SCHUBERT

AN INTRODUCTION TO HIS PIANO WORKS

EDITED BY MARGERY HALFORD



AN ALFRED MASTERWORK EDITION



SCHUBERT

AN INTRODUCTION TO HIS PIANO WORKS

Margery Halford, *Editor*

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Franz Schubert at 18.



Second Edition
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*Cover art: Golden Autumn, 1895
by Isaac Levitan (1860–1900)
Tretyakov Gallery, Moscow, Russia
Scala/Art Resource, New York*

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

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 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.



Schubert at 14, in his school clothes.

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.



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.

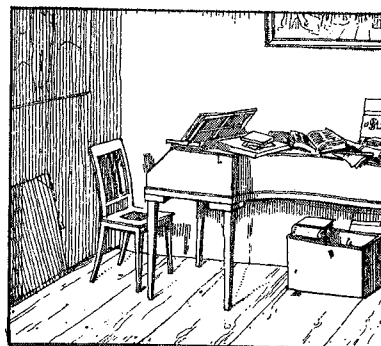
The warmth of affection his personality always generated towards his friends led to the *Schubertiaden*. These were evening musicales held by his wealthy friends in their lovely homes, and their purpose was to hear Schubert's music. Frequently, the finest singers of the day came to delight the audience 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.

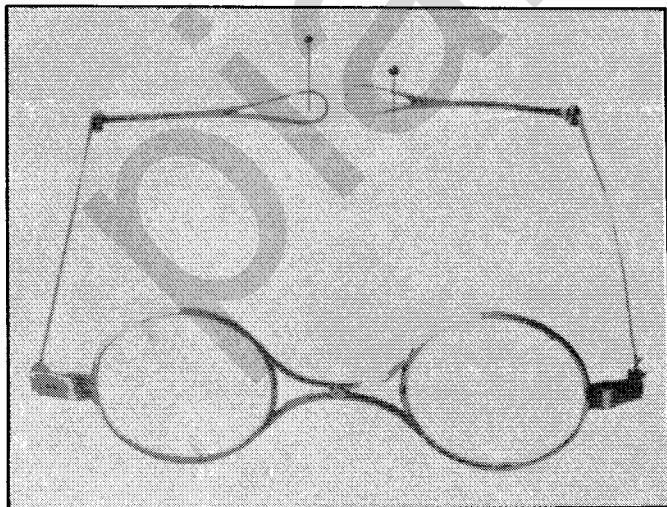


Schubert's Piano

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 *Ecosseise*, 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 $\overset{|}{\text{■}}$ and $\overset{\cdot}{\text{■}}$ 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.)



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 *ff*, *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, *ff* 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.

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 ornament-

ation, so far as is known. The writings of his contemporaries, Turk (1789), Adam P ere (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: 

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 auxiliary (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.

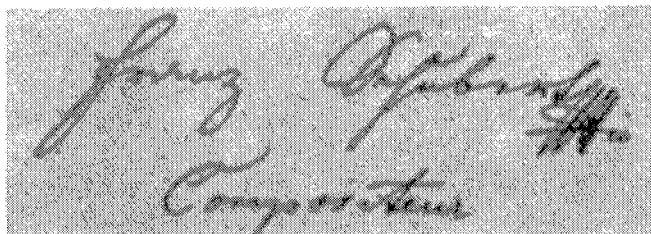
When the little notes were used in other places, such as the beginning of a phrase, the ornament was called a *schneller*, or inverted mordent. When Schubert wanted the *schneller* interpretation in a passage, he sometimes indicated it by little notes only at the beginning of the passage, then used *~*, 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.

Andante. orig. Draft. 1812.

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.

Eccossaise.

Liedchen Dir mit diesem Eccossaise
 Frey durch jedes Auf und Ab!
 Franz Schubert

*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.

ECOSSAISE

Op. 18, No. 2

The musical score is written for piano in G major and 2/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes a first ending bracket with a '2' above it. The second system starts with a mezzo-forte (*mf*) dynamic, followed by a section marked *sf* (sforzando). The third system begins with a piano (*p*) dynamic, followed by a section marked *f* (forte), and then returns to piano (*p*). The piece concludes with a double bar line and repeat dots. Performance instructions include *senza Ped.* (without pedal) at the beginning of the third system and *simile* (in the same manner) under the first system.

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

ECOSSAISE

Op. 33, No. 1

The musical score for 'Ecoisaise' is presented in four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and includes a 'simile' instruction. The second system (measures 5-8) features a fortissimo piano (*fp*) dynamic. The third system (measures 9-12) begins with a fortissimo (*ff*) dynamic. The fourth system (measures 13-16) concludes the piece with a repeat sign. The score includes various musical notations such as slurs, ties, and dynamic markings.

ECOSSAISE

Eleven Ecosais, No. 1

1

p

5

f

9

13

ff

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

2

f *fz* *fz*

5

p

9

p

13

f *fz*

ECOSSAISE

Eleven Ecosaises, No. 2

3

p *f*

This system contains the first four measures of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first measure is marked *p* (piano) and features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic line. The third measure is marked *f* (forte) and features a chordal texture. The fourth measure concludes the system with a final chord. A large slur covers the first three measures.

p *fp*

This system contains measures 5 through 8. Measure 5 is marked *p* and features a melodic line with a slur and a fingering of 2. Measure 6 continues the melodic line. Measure 7 is marked *fp* (fortissimo piano) and features a chordal texture with a slur and a fingering of 4. Measure 8 concludes the system with a final chord and a repeat sign. A large slur covers measures 5 through 7.

f *cresc.*

This system contains measures 9 through 12. Measure 9 is marked *f* (forte) and features a melodic line with a slur and a fingering of 4. Measure 10 continues the melodic line. Measure 11 is marked *cresc.* (crescendo) and features a chordal texture with a slur and a fingering of 4. Measure 12 concludes the system with a final chord and a repeat sign. A large slur covers measures 9 through 11.

ff *8 va*

This system contains measures 13 through 16. Measure 13 is marked *ff* (fortissimo) and features a melodic line with a slur and a fingering of 3. Measure 14 continues the melodic line. Measure 15 is marked *8 va* (octave) and features a melodic line with a slur and a fingering of 2. Measure 16 concludes the system with a final chord and a repeat sign. A large slur covers measures 13 through 15.

ECOSSAISE

Op. 18, No. 4


The musical score for 'Ecoisaise' is presented in four systems. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The melody in the treble clef features ornaments on the second and fourth notes of the first measure and the first note of the fifth measure. The bass clef provides harmonic support with chords and single notes. The piece concludes with a repeat sign at the end of the twelfth measure.


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

ECOSSAISE

Op. 18, No. 9

- (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

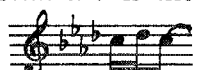
The musical score for "Ecoisaise" is presented in four systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts with a measure marked '5'. The third system begins with a forte (*f*) dynamic and includes a section with a repeat sign and first/second endings. The fourth system begins with a measure marked '32'. The score includes various musical notations such as slurs, ties, and fingerings.

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

WALTZ

Op. 9, No. 4

The musical score for Op. 9, No. 4 is presented in four systems. The first system includes a trill exercise labeled 'a' with fingerings 1 2 3 2 3 2. The second system has a measure marked '5'. The third system has measures marked '4' and '9'. The fourth system has a measure marked '12'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'p.'.

- 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 *schneider* is the first note of a descending second, however, the performer may choose to play it as follows: . See the discussion on page 7.

WALTZ

Op. 9, No. 12

The musical score consists of four systems of piano notation. Each system has a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system starts with a piano (*p*) dynamic and includes a trill marking. The second system features a trill (*tr*) and a first ending bracket. The third system begins with a piano (*pp*) dynamic, followed by a forte (*f*) dynamic, and includes a first ending bracket. The fourth system starts with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. A trill is marked at the end of the piece. A small inset diagram labeled 'a' shows a trill with six notes and a termination mark.

- Ⓐ 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

Musical score for "German Dance" (Op. 33, No. 2) in 3/4 time, key of D major. The score is divided into four systems of two staves each (treble and bass clef). The first system starts with a piano (*p*) dynamic. The second system has a measure number "4" in a box. The third system has measure numbers "9" and "2" in boxes, and dynamics of mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The fourth system has measure numbers "14" and "15" in boxes. The piece concludes with a double bar line and repeat dots.

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.

WALTZ

Op. 127, No. 15

The image displays a musical score for a waltz, Op. 127, No. 15. The score is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The notation includes various musical elements such as triplets, slurs, and articulation marks. The second system includes a first ending bracket. The third system includes a second ending bracket. The fourth system concludes with a final cadence. A large, faint watermark is visible across the center of the page.

GERMAN DANCE

Op. 33, No. 15

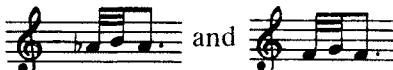
The musical score is written for piano and consists of four systems of music. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a dynamic marking of *mf* and includes a *cresc.* (crescendo) marking. The second system features a *decresc.* (decrescendo) marking and ends with a *pp* (pianissimo) dynamic. The third system starts with a *p* (piano) dynamic and includes a *f* (forte) dynamic marking. The fourth system begins with a *p* dynamic and contains several ornaments marked with circled letters 'a' and 'b'. A large, faint watermark reading 'Piano' is visible across the center of the page.

- (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.

LÄNDLER

Seventeen Ländler, No. 13

The musical score is written for piano in G minor (three flats) and 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes fingering numbers (1-4) and a *simile* marking. The third system starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The fourth system concludes the piece. A large watermark 'Breitkopf & Härtel' is visible across the score.


a) The trills, written tr 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 . See discussion on page 7.

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

WALTZ

Op. 9, No. 26

The musical score consists of four systems of piano music. Each system has a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes a circled 'a' above the first measure and a 'simile' marking at the end. The second system has a circled '4' above the first measure. The third system has a circled '9' above the first measure and a circled '8' above the eighth measure. The fourth system has a circled 'loco' above the first measure. Fingerings are indicated by numbers 1-5. Performance markings include accents and slurs. A large watermark 'Original' is visible across the score.

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

Allegretto

p

simile

pp

ff

p

(a)

(b)

- (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.

Musical score for measures 17-19. Measure 17 starts with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. Measure 18 is marked *fp* (fortissimo piano). Measure 19 contains a fermata over a whole note chord. The instruction "senza Ped." (without pedal) is written below the first staff.

Musical score for measures 20-23. Measure 20 begins with a pianissimo (*pp*) dynamic. Measures 21-23 contain complex rhythmic patterns with triplets and slurs in both hands.

Musical score for measures 24-27. Measures 24-27 feature a steady eighth-note accompaniment in the left hand and a melodic line with triplets in the right hand.

Musical score for measures 28-31. Measure 28 starts with a piano (*p*) dynamic. Measures 29-30 have a long slur over the right-hand melody. Measure 31 is marked *ff* (fortissimo) and features a sustained chord in the left hand.

Musical score for measures 32-35. Measure 32 begins with a decrescendo (*decresc.*). Measures 33-35 show a melodic line in the right hand and a chordal accompaniment in the left hand, with dynamics *p* and *pp* indicated.

36

p

simile

40

44

48

Fine

senza Ped.

Trio

51

p

legato

Ped. ad lib.

Musical score system 1, measures 56-60. The system includes a treble and bass staff. Measure 56 is marked with a box containing the number 56. Above the treble staff, there are fingering diagrams for measures 57 and 58, showing fingerings 1, 2, 3 and 2, 3, 4 respectively. Measure 59 contains the sequence of numbers 4, 3, 2, 3. Measure 60 contains the sequence 2, 1, 2. The music features a melodic line in the treble and a supporting bass line.

Musical score system 2, measures 61-65. Measure 61 is marked with a box containing the number 61. Above the treble staff, there are fingering diagrams for measures 62 and 63, showing fingerings 1, 2, 3 and 2, 3, 4 respectively. Measure 64 contains the sequence of numbers 4, 3, 2, 3. Measure 65 contains the sequence 2, 1, 2. The music continues with a melodic line in the treble and a supporting bass line.

Musical score system 3, measures 67-70. Measure 67 is marked with a box containing the number 67 and the dynamic marking *pp*. Above the treble staff, there are fingering diagrams for measures 68, 69, and 70, showing fingerings 2, 1, 2; 2, 1, 2; and 2, 1, 2 respectively. The music features a melodic line in the treble and a supporting bass line.

Musical score system 4, measures 71-75. Measure 71 is marked with a box containing the number 71. Above the treble staff, there are fingering diagrams for measures 72, 73, 74, and 75, showing fingerings 1, 2, 3, 4; 1, 2, 3; 1, 2, 3; and 1, 2, 3 respectively. Measure 72 contains the sequence of numbers 4, 3, 2, 1. Measure 73 contains the sequence 2, 1, 2. Measure 74 contains the sequence 2, 1, 2. Measure 75 contains the sequence 2, 1, 2. The music features a melodic line in the treble and a supporting bass line.

Musical score system 5, measures 76-80. Measure 76 is marked with a box containing the number 76. Above the treble staff, there are fingering diagrams for measures 77 and 78, showing fingerings 2, 1, 2 and 2, 1, 2 respectively. Measure 79 contains the sequence of numbers 2, 1, 2. Measure 80 contains the sequence 2, 1, 2. The music features a melodic line in the treble and a supporting bass line.

*Scherzo da capo
without repeats*

ANDANTE

D. 29

Andante

The musical score is written in 2/4 time and G major. It begins with a piano (*p*) dynamic. The first system (measures 1-4) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) includes a first ending (1.) and a second ending (2.). The second ending is marked with a forte (*f*) dynamic. The score concludes with a final chord in the second ending.

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 \sphericalangle .

17

Musical score for measures 17-20. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present at the end of the system.

21

Musical score for measures 21-24. The right hand continues the melodic development with slurs and accents. The left hand includes some chords with fingerings (1, 2) and a triplet in measure 23. A piano (*p*) dynamic marking is present.

25

Musical score for measures 25-28. The right hand has a melodic line with slurs and accents. The left hand features a bass line with slurs and accents. A piano (*p*) dynamic marking is present.

29

Musical score for measures 29-32. The right hand includes a triplet in measure 29 and slurs with accents. The left hand has a bass line with slurs and accents. A piano (*p*) dynamic marking is present.

33

f

L. II.

37

pp

40

1 4 3 2 1

44

f

p

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

48

a

f


52

p

56

pp

60

- 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 reserve 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.

ALLEGRETTO

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

D. 915

Allegretto

The musical score is written for piano in 6/8 time. It consists of three systems of music. The first system begins with a piano (*p*) dynamic and includes a decrescendo (*decresc.*) and a pianissimo (*pp*) section. The second system continues the piece. The third system includes a crescendo (*cresc.*) and a forte (*f*) section. The score features various fingerings, slurs, and dynamic markings.

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.

13

ff ffz ffz

4 3 1 3 2 1 3 2 1 7

4 1 3 4 3 1 2 3 2 1 3 2 1 7

This system contains measures 13 through 17. It features a treble and bass clef with a key signature of two flats. The music is characterized by rapid sixteenth-note passages. Dynamic markings include fortissimo (ff) and fortissimo-zwischen (ffz). Fingerings are indicated by numbers 1-4. A large watermark is visible across the page.

18

p pp

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

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

This system contains measures 18 through 22. The music continues with sixteenth-note patterns. Dynamic markings include piano (p) and pianissimo (pp). Fingerings are indicated by numbers 1-4. A large watermark is visible across the page.

23

f

4 2 1 1 2 1 1 4

4 2 1 1 2 1 1 4

This system contains measures 23 through 26. The music features sixteenth-note runs. A dynamic marking of forte (f) is present. Fingerings are indicated by numbers 1-4. A large watermark is visible across the page.

27

ff decresc. p pp Fine

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

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

This system contains measures 27 through 30. It concludes with a dynamic range from fortissimo (ff) to pianissimo (pp), marked with a decrescendo (decresc.) hairpin. The piece ends with a double bar line and the word "Fine". Fingerings are indicated by numbers 1-4. A large watermark is visible across the page.

[31]

pp

Musical score for measures 31-35. The piece is in a minor key. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *pp* and hairpins.

[36]

fp *pp*

Musical score for measures 36-40. Measure 36 starts with a forte piano (*fp*) dynamic. Measure 37 begins with a piano (*pp*) dynamic. A repeat sign is present at the end of measure 39.

[41]

cresc.

Musical score for measures 41-46. The right hand has a more active melodic line. A *cresc.* (crescendo) marking is placed over measures 43-44.

[47]

pp

Musical score for measures 47-51. The piece returns to a piano (*pp*) dynamic. The texture is similar to the earlier sections.

[52]

f *pp* *pp*

Musical score for measures 52-56. Measure 52 begins with a forte (*f*) dynamic, which then softens to piano (*pp*) in measure 53. The piece concludes with a repeat sign and the instruction *Da Capo al Fine*.

Da Capo al Fine

MOMENT MUSICAL

Op. 94, No. 3

Allegro moderato

p

L. H. sempre staccato

sim.

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*.

- Ⓐ 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 staves, the editor suggests that they all be played on the beat of their main (written) notes. For further discussion, see page 6.

Musical score system 1, measures 19-22. The system is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a dynamic marking of *f* (forte). The right hand features a melodic line with slurs and fingerings (3, 5, 4, 3, 3, 2, 1, 2, 3, 4, 5). The left hand provides a steady accompaniment of quarter notes. A small musical diagram is positioned above the first measure of this system.

Musical score system 2, measures 23-26. The system continues in the same key signature and time signature. It begins with a dynamic marking of *p* (piano). The right hand has a more active melodic line with slurs and fingerings (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand continues with quarter notes. Hairpins indicate a crescendo and then a decrescendo.

Musical score system 3, measures 27-30. The system continues in the same key signature and time signature. It begins with a dynamic marking of *pp* (pianissimo). The right hand has a melodic line with slurs and fingerings (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand continues with quarter notes.

Musical score system 4, measures 31-34. The system continues in the same key signature and time signature. It begins with a dynamic marking of *pp*. The right hand has a melodic line with slurs and fingerings (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand continues with quarter notes. Hairpins indicate a crescendo and then a decrescendo.

ⓑ 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

Allegro moderato

The musical score is written for piano in 3/4 time, B-flat major. It consists of four systems of music. The first system begins with a forte piano (*fp*) dynamic and includes a first ending bracket. The second system features a forte (*f*) dynamic and includes a first ending bracket and a second ending bracket. The third system starts with a pianissimo (*pp*) dynamic and includes a first ending bracket. The fourth system returns to a forte piano (*fp*) dynamic and includes a first ending bracket. Fingerings and ornaments are indicated throughout the score.

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

19

19 20 21 22

f *p*

This system contains measures 19 through 22. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (2, 1). Dynamic markings include *f* (forte) and *p* (piano).

23

23 24 25 26

pp *dim.*

This system contains measures 23 through 26. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (1, 2). Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo).

27

27 28 29 30

p *ff*

This system contains measures 27 through 30. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (3, 1, 3, 4, 1, 3). Dynamic markings include *p* (piano) and *ff* (fortissimo).

31

31 32 33 34

p

This system contains measures 31 through 34. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (3, 4). Dynamic marking includes *p* (piano).

Musical score system 1, measures 37-41. The system includes a treble and bass staff. Measure 37 is marked with a box containing the number 37. Above the treble staff, there are fingerings: 3 2 1 and 4 3 2 1. The word *dolce* is written above the treble staff in measure 38, and *pp* is written below the bass staff in measure 38. A fermata is placed over the first note of measure 41.

Musical score system 2, measures 42-46. The system includes a treble and bass staff. Measure 42 is marked with a box containing the number 42. Above the treble staff, there are fingerings: 5 4 3 1 3 2 and 1 2. The word *dim.* is written below the bass staff in measure 46. A fermata is placed over the first note of measure 46.

Musical score system 3, measures 47-51. The system includes a treble and bass staff. Measure 47 is marked with a box containing the number 47. A fermata is placed over the first note of measure 51.

Musical score system 4, measures 52-56. The system includes a treble and bass staff. Measure 52 is marked with a box containing the number 52. Above the treble staff, there are fingerings: 2 4 5 and 1 4 2 1 4. The word *ff* is written below the bass staff in measure 52. A fermata is placed over the first note of measure 56.

53 *fp*

57 *p*

61 *ff* *fp*

65 *fp* *p*

69 *dim.* 1. 8 *Fine*

(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.

Trio

72

pp

75

mf

79

pp

83

mf

87

pp

- ⓐ 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.

92

95

99

103

107

*Scherzo da capo
without repeats*

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

MOMENT MUSICAL

Op. 94, No. 5

Allegro vivace

f *p*

simile

ff *ff*

cresc. *ff*

p *ff* *p*

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

27

Dynamic markings: *fz*, *p*, *p*, *fz*

Measure numbers: 27, 28, 29, 30, 31

Performance instructions: *v*, *acc.*, *acc.*, *acc.*, *v*, *b*, *v*

Handwritten annotations: 2, 2, 2, 4

Detailed description: This system contains five measures of music. The right hand features a melodic line with various intervals and accidentals, while the left hand provides a harmonic accompaniment. Dynamic markings range from fortissimo (*fz*) to piano (*p*). Fingerings are indicated by numbers 1-4. A watermark 'Piano' is visible across the page.

32

Dynamic markings: *p*, *fz*, *pp*

Measure numbers: 32, 33, 34, 35, 36

Performance instructions: *v*, *b*, *v*, *v*, *acc.*, *acc.*

Handwritten annotations: 3, 2

Detailed description: This system contains five measures of music. The right hand continues the melodic development with some chromaticism. The left hand accompaniment is more active. Dynamic markings include piano (*p*), fortissimo (*fz*), and pianissimo (*pp*). Fingerings and accents are clearly marked. A watermark 'Piano' is visible across the page.

37

Measure numbers: 37, 38, 39, 40, 41

Performance instructions: *v*, *v*, *v*, *v*, *v*

Handwritten annotations: 5, 1, 5, 2

Detailed description: This system contains five measures of music. The right hand has a more complex melodic line with many accidentals. The left hand accompaniment is sparse. Fingerings and accents are indicated. A watermark 'Piano' is visible across the page.

42

Measure numbers: 42, 43, 44, 45, 46

Performance instructions: *v*, *v*, *v*, *v*, *v*

Handwritten annotations: 4, 3, 3, 3

Detailed description: This system contains five measures of music. The right hand features a melodic line with some grace notes. The left hand accompaniment is consistent. Fingerings and accents are marked. A watermark 'Piano' is visible across the page.

47

Dynamic marking: *cresc.*

Measure numbers: 47, 48, 49, 50, 51

Performance instructions: *v*, *v*, *v*, *v*, *v*

Handwritten annotations: 1, 2, 1, 2

Detailed description: This system contains five measures of music. The right hand has a melodic line with some grace notes. The left hand accompaniment is sparse. A *cresc.* (crescendo) marking is present. Fingerings and accents are marked. A watermark 'Piano' is visible across the page.

52

1 2 3 4 5

Detailed description: This system contains measures 52 through 56. The music is in a minor key with a 4/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 1 through 5 are indicated below the staff.

57

f *ff*

Ped. simile

1 5

Detailed description: This system contains measures 57 through 61. It begins with a dynamic marking of *f* (forte) and ends with *ff* (fortissimo). A *Ped. simile* (pedal) instruction is placed below the staff, spanning from measure 57 to 61. Measure numbers 1 and 5 are indicated below the staff.

62

ff *p* *ff*

Detailed description: This system contains measures 62 through 67. The dynamics fluctuate, starting with *ff* (fortissimo), moving to *p* (piano) in measure 65, and returning to *ff* in measure 67. Measure numbers 1 through 6 are indicated below the staff.

68

p *cresc.*

2 2 3 2 1 4

Detailed description: This system contains measures 68 through 73. It starts with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) instruction. Measure numbers 2, 2, 3, 2, 1, and 4 are indicated below the staff.

74

f

2 1 4

Detailed description: This system contains measures 74 through 79. It begins with a dynamic marking of *f* (forte). Measure numbers 2, 1, and 4 are indicated below the staff.

80

p *fz* *fz* *cresc.*

2 3

Detailed description: This system contains measures 80 through 85. The music is in a minor key with a 3/4 time signature. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include piano (*p*), fortissimo (*fz*), and crescendo (*cresc.*). Measure numbers 2 and 3 are indicated below the bass staff.

86

fz *fz* *ff*

Detailed description: This system contains measures 86 through 91. The right hand continues with chordal textures, and the left hand maintains its accompaniment. Dynamic markings include fortissimo (*fz*) and fortissimo fortissimo (*ff*). A large slur is present over the right hand in the final two measures.

92

fz *p*

3

Detailed description: This system contains measures 92 through 98. The right hand features a series of chords, and the left hand has a more active accompaniment. Dynamic markings include fortissimo (*fz*) and piano (*p*). A measure rest of 3 is indicated below the bass staff.

99

ff *p*

Detailed description: This system contains measures 99 through 105. The right hand has a series of chords, and the left hand has a steady accompaniment. Dynamic markings include fortissimo fortissimo (*ff*) and piano (*p*).

106

ff *p* *ff* *p* *ff*

Detailed description: This system contains measures 106 through 111. The right hand features a series of chords, and the left hand has a steady accompaniment. Dynamic markings alternate between fortissimo fortissimo (*ff*) and piano (*p*).

Variations on a Theme by Anselm Huttenbrenner

THEMA
Andantino

D. 935

The musical score is presented in two systems. The first system, labeled 'THEMA Andantino', consists of two staves (treble and bass clef) in 2/4 time. It begins with a piano (*p*) dynamic and includes a pedaling instruction 'Ped. ad lib.' with a '2' above it. The second system, labeled 'VAR. I', also consists of two staves in 2/4 time, starting at measure 17 with a pianissimo (*pp*) dynamic and a 'staccato' marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A large, semi-transparent watermark is visible across the page.

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.

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

25

cresc.

25-28

This system contains measures 25 through 28. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in measure 27.

29

29-32

This system contains measures 29 through 32. It features a first and second ending bracket over measures 31 and 32. The first ending leads back to measure 29, and the second ending concludes the phrase.

VAR. III

33

fz *p* *fp* *p*

33-36

This system contains measures 33 through 36. It begins with a *fz* (fortissimo) dynamic and includes various dynamic markings such as *p* (piano), *fp* (fortissimo piano), and *p* throughout the system.

37

fp *fp* *p*

37-40

This system contains measures 37 through 40. The dynamics include *fp* (fortissimo piano) and *p* (piano).

41

p *fp* *fp* *fp*

41-44

This system contains measures 41 through 44. The dynamics include *p* (piano) and *fp* (fortissimo piano).

45

cresc. *f* *fz* *p* *fp* *pp*

45-48

This system contains measures 45 through 48. It features a variety of dynamics including *cresc.* (crescendo), *f* (forte), *fz* (fortissimo), *p* (piano), *fp* (fortissimo piano), and *pp* (pianissimo).

VAR. IV

49

p

52

55

59

f

62

64a

64b

VAR. V

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

VAR. IX

The musical score for Variation IX is presented in two systems. The first system (measures 81-88) features a piano accompaniment in the bass clef and a melodic line in the bass clef. The second system (measures 89-96) features a piano accompaniment in the bass clef and a melodic line in the treble clef. The score includes two endings for the final section (measures 95-96). The first ending leads to a repeat, and the second ending leads to a final cadence. The score includes a footnote 'a' at the bottom.

p

81 82 83 84 85 86 87 88

89 90 91 92 93 94 95 96

1. 2.

a

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.

97 VAR. XII

Musical notation for measures 97-98. The system consists of a grand staff with a treble and bass clef. Measure 97 features a melodic line in the treble with a slur over measures 97-98 and a fingering of 1-2-1-2. The bass line has a fingering of 5-3-4-5. Measure 98 continues the melodic line with a slur and a fingering of 4-5-4-5. The bass line has a fingering of 5-3-4-5.

Musical notation for measures 99-101. The system consists of a grand staff with a treble and bass clef. Measure 99 features a melodic line in the treble with a slur over measures 99-101 and a fingering of 5-3-4-5. The bass line has a fingering of 5-3-4-5. Measure 100 continues the melodic line with a slur and a fingering of 5-3-4-5. The bass line has a fingering of 5-3-4-5. Measure 101 continues the melodic line with a slur and a fingering of 5-3-4-5. The bass line has a fingering of 5-3-4-5.

Musical notation for measures 102-104. The system consists of a grand staff with a treble and bass clef. Measure 102 features a melodic line in the treble with a slur over measures 102-104 and a fingering of 1-2-1-2. The bass line has a fingering of 5-3-4-5. Measure 103 continues the melodic line with a slur and a fingering of 1-2-1-2. The bass line has a fingering of 5-3-4-5. Measure 104 continues the melodic line with a slur and a fingering of 1-2-1-2. The bass line has a fingering of 5-3-4-5.

Musical notation for measures 105-106. The system consists of a grand staff with a treble and bass clef. Measure 105 features a melodic line in the treble with a slur over measures 105-106 and a fingering of 4. The bass line has a fingering of 5-3-4-5. Measure 106 continues the melodic line with a slur and a fingering of 4. The bass line has a fingering of 5-3-4-5.

Musical notation for measures 107-109. The system consists of a grand staff with a treble and bass clef. Measure 107 features a melodic line in the treble with a slur over measures 107-109 and a fingering of 3. The bass line has a fingering of 5-3-4-5. Measure 108 continues the melodic line with a slur and a fingering of 3. The bass line has a fingering of 5-3-4-5. Measure 109 continues the melodic line with a slur and a fingering of 3. The bass line has a fingering of 5-3-4-5.

Musical notation for measures 110-112. The system consists of a grand staff with a treble and bass clef. Measure 110 features a melodic line in the treble with a slur over measures 110-112 and a fingering of 7. The bass line has a fingering of 5-3-4-5. Measure 111 continues the melodic line with a slur and a fingering of 7. The bass line has a fingering of 5-3-4-5. Measure 112 continues the melodic line with a slur and a fingering of 7. The bass line has a fingering of 5-3-4-5.

SCHERZO CON TRIO

Five Keyboard
Pieces, No. 4SCHERZO
Allegro

5

9

13

fp *p* *cresc.*

fp *fp* *f*

Musical notation system 1, measures 17-18b. Includes dynamic markings *fz* and *f*, and first/second endings.

Musical notation system 2, measures 21-24. Includes dynamic markings *f* and *fz*.

Musical notation system 3, measures 25-28. Includes dynamic marking *p*.

Musical notation system 4, measures 29-32.

Musical notation system 5, measures 33-36. Includes dynamic marking *f*.

37

fp *p*

41

fp *p*

45

f *fp* *fp* *p*

49

fp *f*

53

fz *f*

TRIO
56 Più tardo

56 61 66 72 78

pp *cresc.* *dim.* *rinf.* *pp* *dim.*

Scherzo da capo

- 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.

*Allegretto
sempre legato*

The musical score is written for piano in 3/4 time, B-flat major. It consists of 25 measures. The tempo is *Allegretto* and the articulation is *sempre legato*. The score is divided into five systems, each with a measure number in a box: 1, 7, 14, 19, and 25. The first system (measures 1-6) starts with a piano (*pp*) dynamic. The second system (measures 7-13) includes a *Ped. simile* instruction. The third system (measures 14-18) features a forte (*f*) dynamic. The fourth system (measures 19-24) is marked fortissimo (*ff*). The fifth system (measures 25-25) shows dynamic changes from *ffz* to *p*, then back to *ffz* and *p*, and finally to *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

31

Musical notation for measures 31-37. The system consists of a treble and bass clef. Measure 31 has a '4' above the treble staff. The music features a mix of chords and moving lines in both hands.

38

Musical notation for measures 38-44. The system consists of a treble and bass clef. The music continues with similar textures to the previous system.

45

Coda (last time only)

ritard.

cresc.

p

Musical notation for measures 45-49. Measure 45 is marked 'Coda (last time only)'. Measure 46 has 'ritard.' above it. Measure 47 has 'cresc.' above it. Measure 48 has 'p' above it. The system ends with a double bar line.

segue to TRIO

Trio

47

Musical notation for measures 47-54. Measure 47 has a '2' above it. The system consists of a treble and bass clef. The music is in 3/4 time and features a prominent triplet in the right hand. Fingerings are indicated above the notes.

51

Musical notation for measures 51-54. The system consists of a treble and bass clef. The music continues with the triplet motif in the right hand.

55

Ped. simile

decresc.

pp

Musical notation for measures 55-61. Measure 55 has 'Ped. simile' above it. Measure 56 has 'decresc.' below it. Measure 57 has 'pp' below it. The system consists of a treble and bass clef. The music features a triplet in the right hand and sustained chords in the left hand. Fingerings are indicated above the notes.

59

63

67

71

75

p.

cresc.

Ped. simile

ff

fz

fz

fz

fz

fz

p

decresc.

Fr.

etc.

- 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.

79

Musical score for measures 79-82. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A *Ped. simile* instruction is placed below the bass staff.

Ped. simile

83

Musical score for measures 83-86. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *Ped. simile* instruction is present.

Ped. simile

87

Musical score for measures 87-90. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The instruction *decresc.* is written above the first measure, and *pp* is written above the second measure.

decresc. *pp*

91

Musical score for measures 91-94. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The instruction *decresc.* is written above the first measure.

decresc.

95

Musical score for measures 95-98. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs.

Da Capo

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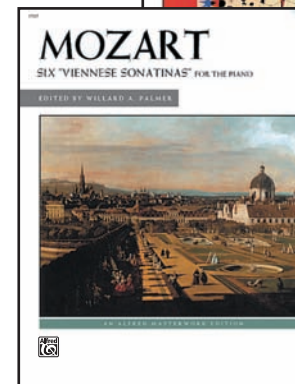
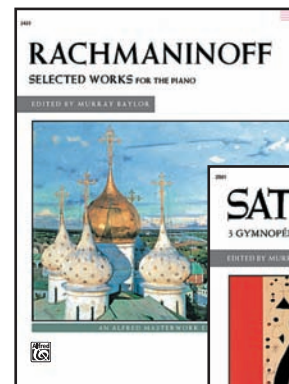
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