SELECTED PIANO COMPOSITIONS

FRANZ SCHUBERT

EDITED BY

AUGUST SPANUTH

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CONTENTS

	PAGE
IMPROMPTUS, Op. 90	
No. 1, in C major	1
No. 2, in E♭ major	10
No. 3, in G major	19
No. 4, in A♭ major	27
IMPROMPTUS, Op. 142	
No. 1, in F minor	37
No. 2, in A♭ major	50
No. 3, in B♭ major	54
No. 4, in F minor	62
MOMENTS MUSICALS, Op. 94	
No. 1, in C major	73
No. 2, in A♭ major	77
No. 3, in F minor	81
No. 4, in C♯ minor	83
No. 5, in F minor	89
No. 6, in A♭ major	92
WALTZES, Op. 9*a*	95
VALSES SENTIMENTALES, Op. 50*a*	102
GALOP AND ECOSSAISEN, Op. 49	110
ALLEGRETTO, in C minor	113
FANTAISIE, in C major, Op. 15	117
SONATA, in A minor, Op. 42	150
RONDO, in D major, Op. 53, No. 2	182
MENUETTO, in B minor, Op. 78, No. 3	193
ANDANTE SOSTENUTO, in C♯ minor (from the Sonata in B♭ major)	195

From a photograph of the original water-color portrait by Wilh. Aug. Rieder (1796–1880)
Painted in May, 1825

FRANZ SCHUBERT

THOUGH Franz Schubert is known the world over as the king of song-writers, it was well said by Robert Schumann that "he who does not know his symphony [the one in C major, of course] knows little of Schubert." This assertion, if taken literally, is doubtless going too far, but in the sense that Schumann meant, it is not without justification. Had Schubert written nothing except that symphony of the "heavenly length," he would unquestionably be less generally admired and beloved, but his rank among the great composers of the world would remain unaltered. There are different claims to immortality; and Schubert might have attained undying fame with the masses of music-lovers as a song-composer, while the critical and judicial verdict of historians might have modified their estimate of his achievement as that of a specialist. Since, however, the creator of the German *Kunstlied* also gave to the world numerous instrumental compositions of enduring beauty, value, and importance, his genius is acknowledged to be of universal scope, not subject to specific limitations.

It is only fair to concede that Schubert's greatest achievement was the creation of the *Lied*, for it was genuinely the birth of a new species, and, one might say, it was created out of nothing. Himself a pathfinder, he here followed in the footsteps of none of his predecessors. But on the contrary, in his other compositions, both vocal and instrumental, he made free use of the models and forms which had served his great musical ancestors; for instead of being prompted to ignore or abandon them, he proved that much could be expressed through these selfsame forms which had not been said before; and he filled them with a peculiarly lovely and genuinely German romantic spirit, his own personal spirit. Thoroughly lyrical as was his genius, he never seemed to feel the slightest inclination or necessity to rebel against established forms; and while he did not hesitate to alter and adapt them to the demands of his musical fancy, he remained essentially in sympathy with them—generally adhering to them all the closer when most obviously inclined to give free rein to his poetic imagination. The innate soundness of his genius exercised a controlling influence upon the flights of his musical fancy, and restrained him from the development of forms not consistent with the true spirit of absolute music.

When they first appeared, Schubert's *Impromptus* and *Moments Musicals* surprised the world by their freedom of treatment, though our modern ears find it hard to detect anything particularly novel or striking in this direction; on the contrary, their superior beauty lies largely in the perfect harmony and congruity which exists between their poetic content and its formal investiture. Schubert proves, in a word, in all his instrumental compositions, short or long, in the Sonatas and Fantaisies, or the *Impromptus* and *Moments Musicals*, that he stood firm upon the basis of classical forms, and that he observed their canons as naturally as his inspiration flowed. Filled to overflowing with a novel romantic spirit, he never seemed conscious that to abide by preordained patterns would hamper the expression of that spirit. Apparently, too, Schubert never pondered the question whether Beethoven's "Ninth" had placed a period to the composition of symphonies, and though it never occurred to him to attempt to rival that giant's *opus summum*, he had the divine confidence in his own creative power which led him to write a whole series of symphonies. Who can tell whether he realized the heights he actually attained in the B minor Symphony fragment, and in the unsurpassed C major Symphony? Nor did he pause to inquire whether the symphonic form was exhausted, but with beautiful simplicity he naïvely followed his impulse to compose immortal symphonies, sonatas, quartets, or trios.

Music-lovers who are inclined to underestimate Schubert's importance in the field of instrumental composition, because their knowledge of his work is limited to a group of his more familiar songs, should acquaint themselves with Schumann's enthusiastic utterances concerning the C major Symphony, as quoted above, and in reference to many other of his compositions. Still better would it be, however, if they would become acquainted with the works themselves, for even at this late day there are many lovely compositions of Schubert which are practically unknown outside professional circles. In especial there are a goodly number of the piano pieces waiting to be discovered, and for this our concert pianists are largely to blame through their inexplicable neglect; yet teachers are likewise open to criticism, in that they are too often content to limit their pupils' acquaintance with Schubert to a few much exploited compositions.

* * *

FRANZ SCHUBERT was born January 3, 1797, and died November 19, 1828. In his short life of but thirty-one years he wrote an incredibly large amount of music, and the mere manual labor necessary to set it down in writing was colossal. Aside from more than six hundred songs, he composed eight symphonies and several overtures for orchestra, fourteen quartets and much other chamber music, fifteen sonatas for piano, and many other pieces, small and large, for that instrument, a number of operas and *Singspiele*, six masses and other church music, and many secular choral works. In the few brief years of his life how did he find time to produce so much? Although his facility in composing must have been miraculous, it would be erroneous to think that he slaved at his desk every day from morning till night; for the fact is, that while Schubert worked a good many hours daily, he likewise found time to enjoy life in his unpretentious way, frolicking and making merry with a few boon companions. He had a healthy love of harmless fun and likewise of good wine; and being the centre of a group of young artists similarly inclined, their nightly gatherings were named after him — "Schubertiaden." Whenever Schubert had sold a composition and had some money in his pocket, the whole group, and more especially the two closest of his friends, Schwind and Bauernfeld, enjoyed themselves at his expense. But such days of affluence were all too infrequent, and as a rule the want of the bare necessities of life was a sufficient stimulus to unremitting industry. While we cannot help pitying Schubert for the difficulty he had in persuading hard-hearted publishers to buy his compositions, — truly, "for a song," — we must not forget that it was due partly to their indifferent and ungenerous treatment that he was urged to such productive activity, and that without the goad of stern circumstance he might have bequeathed us a smaller treasure. But who can say, on the other hand, that, under less precarious conditions of living, Schubert might not have had many fruitful years added to his short span of life?

All such speculations are idle, however; and although Schubert suffered because he was of too modest and timid a nature to battle for success in a world both heedless and cruel, it is quite possible that if his genius had been exploited by a practical manager, pointing out the road where his efforts might be crowned by most immediate success, — a "press-agent" occupied in blazoning his merit to the world, — it is quite possible that under such guidance Schubert's spontaneity and individuality might have suffered, waned. The Schubert we know and love could never have been wise in the ways of the world — could never have been absorbed in seizing every chance of material gain.

* * *

IF in the past Schubert's piano music has not occupied as important a place as it deserves in the concert world and the minds of music-lovers, there seems now to be every chance for a revival of interest. At different periods during the last century this rich and idiomatic treasure was crowded into the background: first, by the always pleasing Mendelssohn; then by the bold

spirit and aristocratic style of Chopin; and later by the power and deep sentiment of Schumann. Liszt in his turn did more than any other man to make the world realize how great was the treasure which had been left by this poor and obscure Viennese musician, not only by placing Schubert's compositions on his programmes, but by his masterly arrangements and paraphrases, in which forms not a little of Schubert's music first became known to the world—as witness, for example, the *Soirées de Vienne*. Now it seems, however, as though the tide would soon reach the turning-point, if indeed it has not already been passed. From the programmes of our concert pianists the works of Mendelssohn have long since been dropped, except at rare intervals and in small doses; Chopin, who can never entirely disappear so long as the art of piano playing endures, has been cruelly overdone and stands in need of a respite; Schumann has suffered severely from the reckless treatment of immature musicians and the tendency to sentimentalize even his most virile compositions. He is in danger of losing his strong hold upon the public, moreover, because pianists cling tenaciously to a few "favorite" pieces, while allowing others no less beautiful to remain hidden; and to become hackneyed is fatal even to works of true greatness. The younger school of players seems inclined likewise to feel that, having conquered Brahms, it can dispense with Schumann. Then there is the extreme wing of the progressives, whose members give us heroic doses of Debussy, Ravel, Scriabine, and others; and while these men have no doubt a fair claim to be heard and considered, they suffer when offered in large quantities. Their interesting and novel effects exhaust the sympathy of even a friendly audience, if heard at too great a length, and without wholesome and necessary contrast. And since no better contrast can be provided than the naïveté and spontaneity of Franz Schubert, there is hope that Schubert, the piano composer, will after all ultimately come into his own.

Let us turn to a consideration of some of the works included in this collection. Schubert's piano sonatas are of strangely uneven merit, and while they may be said to be based upon the Beethovenian model, their outlines are generally less concise, their formal structure less well knit. But if they are often lacking in a masterly economy of material, they atone for it in great measure by their well-nigh inexhaustible flow of rich melody. To Schubert the act of composing was seldom the result of reflection, but the process of following with unusual exactness his immediate and spontaneous inspiration. One need only compare the working-out sections in his sonatas with those of Beethoven to realize how little purely mental effort Schubert brought to bear upon his work, how largely he relied upon his divine invention. Thanks to this great gift he is often able to reach heavenly heights; yet in not a few instances he fails to secure an effect which more deliberation would have brought him.

The most celebrated among his sonatas, and perhaps on the whole the most Schubertian, is the one in A minor, Op. 42, No. 1. There is something mystic and haunting about the unison phrase which forms the principal theme of the first movement—a quality contrasting splendidly with the playful nature of the secondary theme in the major. In the slow movement we find one of those inimitably simple Schubertian melodies which seem to express so much and around which Schubert has written a group of irresistibly winsome variations. The Scherzo is of a truly Beethovenian spirit in its clarity and manly vigor. The Finale, perhaps the most individual movement in all Schubert's sonatas, possesses something of a *perpetuum mobile* character, and maintains its fascination to the end by its strange and evasive modulations. We find a splendid example of Schubertian humor and playfulness in the Rondo of the D major Sonata, Op. 42, No. 2. The second and slow movement of the B-flat Sonata (without opus number), written shortly before his death, is a wonderful song, of whose sweet melancholy Schubert alone seemed to hold the secret.

The *Fantaisie*, Op. 15 (on the wonderfully characteristic theme of the *Wanderer* song), is not without faults, but it possesses superior virtues. Unmistakable is its sweeping power and

its spirit of grandeur, and it displays as well an astounding versatility in the treatment of the theme; yet there is a carelessness in its architecture and an unfortunate indifference towards balance of proportion. But in spite of these shortcomings this *Fantaisie* is undeniably "big music," and no pianist can afford to ignore it. That the treatment of the *Klaviersatz* is somewhat clumsy cannot be gainsaid, but may be explained by the fact that Schubert wrote this composition for the pianist von Liebenberg, and in his desire to produce something particularly brilliant and unusual for the piano, overtaxed or misjudged the instrument's capacity.

The *Impromptus*, Op. 90, a set of shorter pieces, were thus named by the publisher, Haslinger, in Vienna, and not by Schubert himself, and the one now appearing in G major was originally written in G-flat major. The other four *Impromptus*, Op. 142, were originally intended to be a sonata, but the publisher foresaw that he would find a more ready sale if he offered them as four separate pieces. The *Moments Musicals* can be characterized as smaller *Impromptus*, and, like the latter, every one of them is a gem. So is the *Menuetto* in B minor taken from the wonderful and still too little known *Fantaisie* in G major, Op. 78. (This composition might quite as justly be called a sonata.) In the different Valses, Ecossaises, Galops, etc., we recognize the convivial and light-hearted Schubert, who found life on the whole well worth living. Yet in spite of their generally gay spirit and somewhat superficial workmanship, these trifles are more than mere dance music, and should be played with some care and thought.

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IMPROMPTU, in C

(Published in 1828)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 90, № 1

Allegro molto moderato

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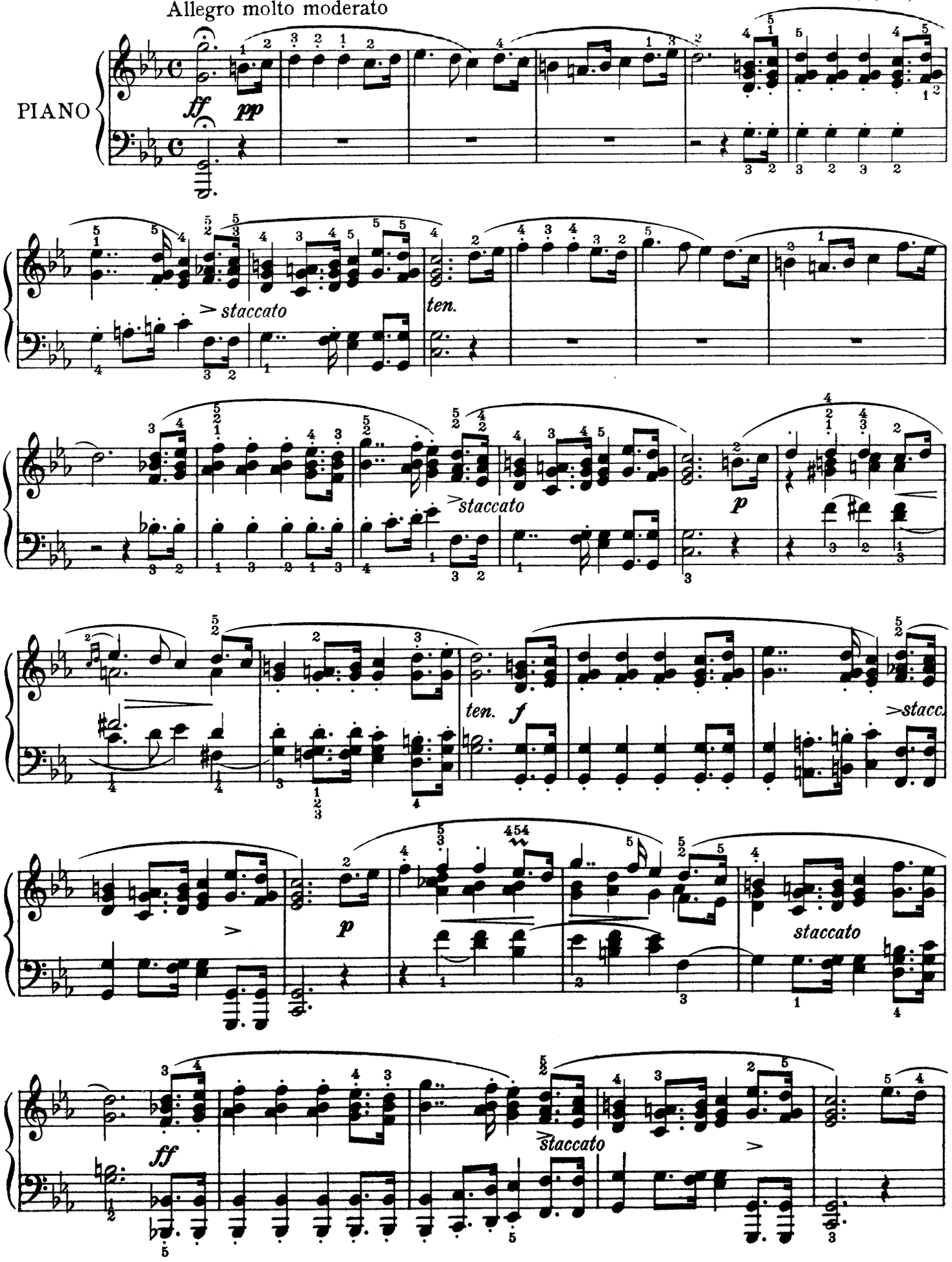

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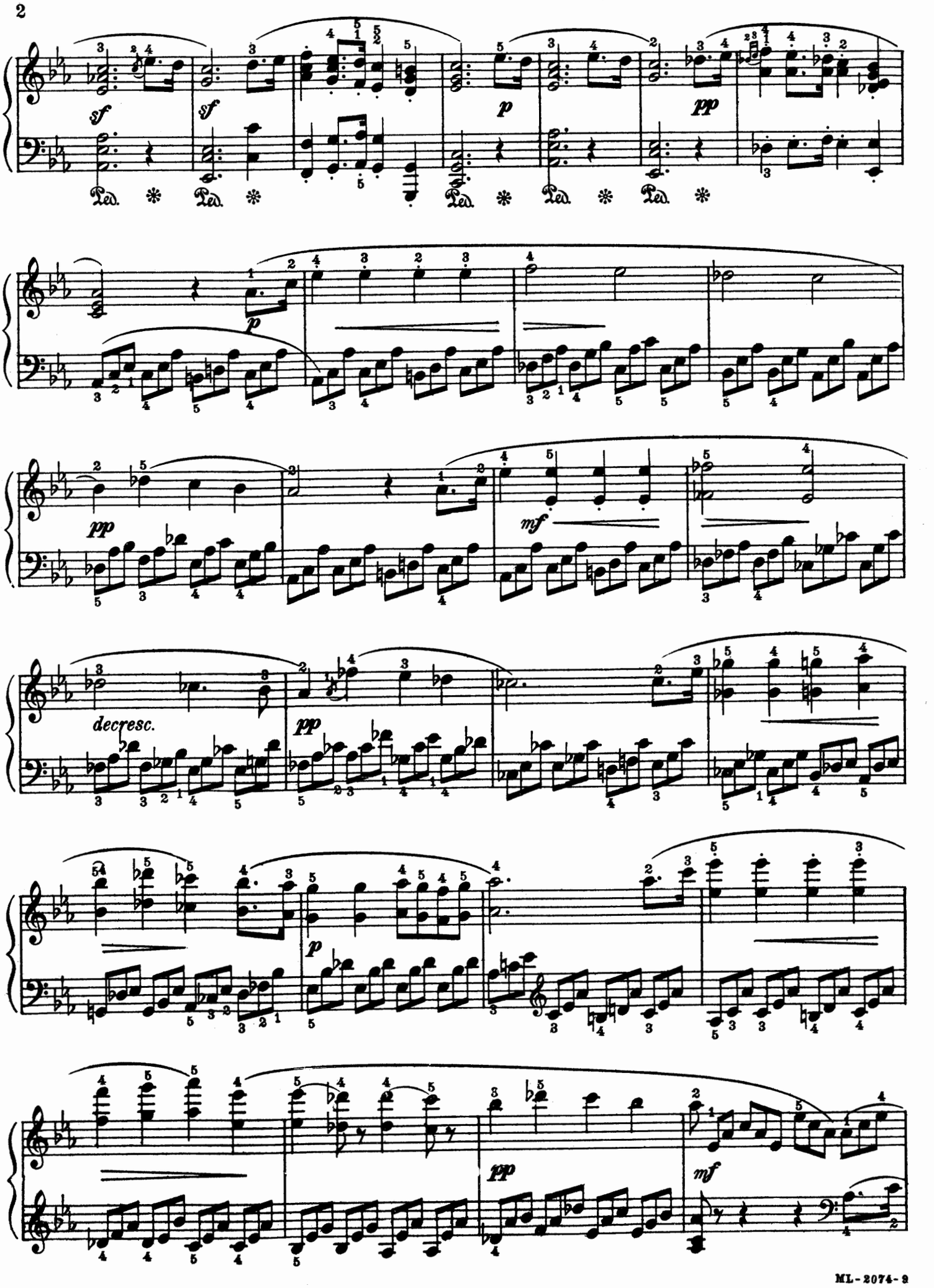
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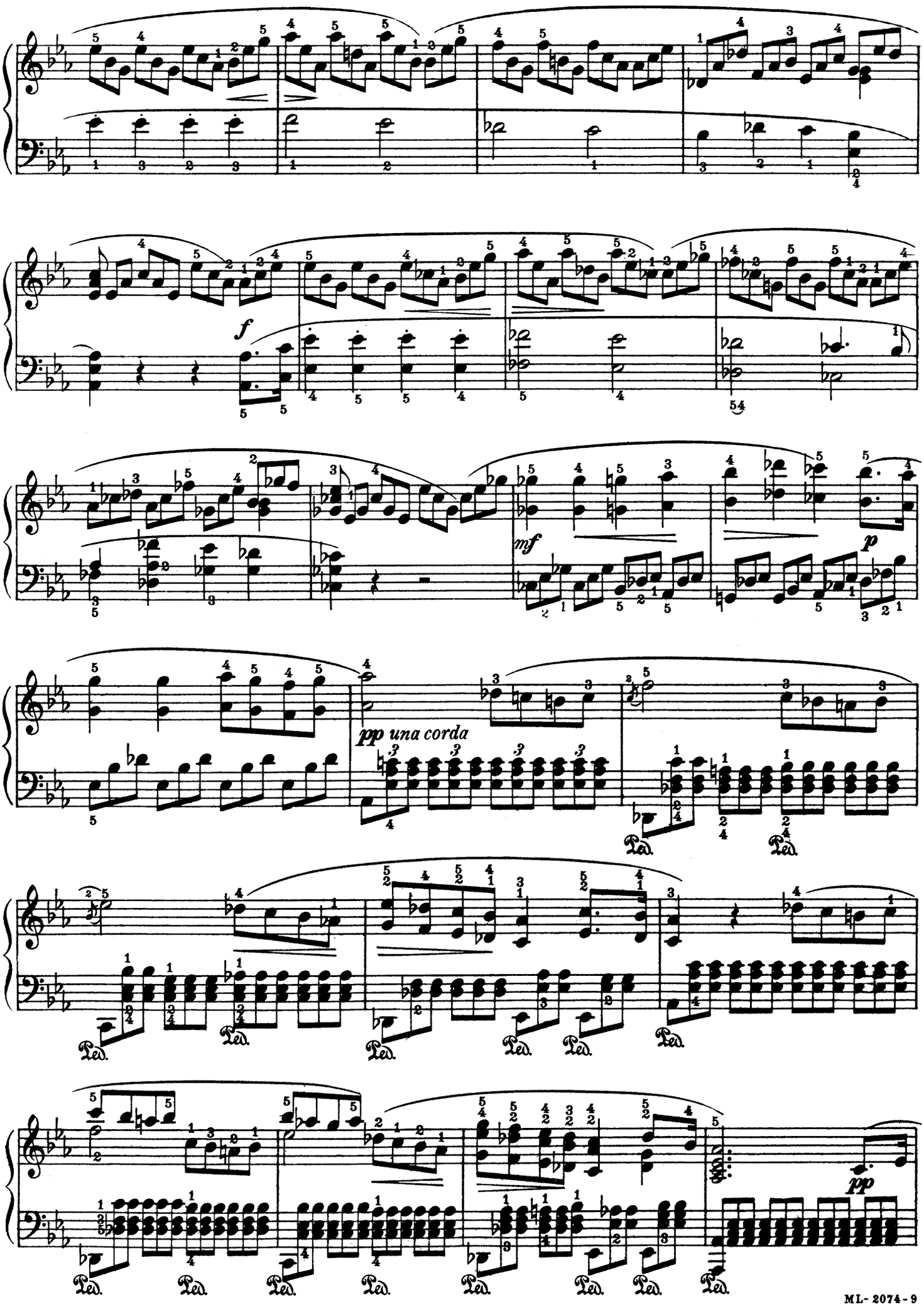
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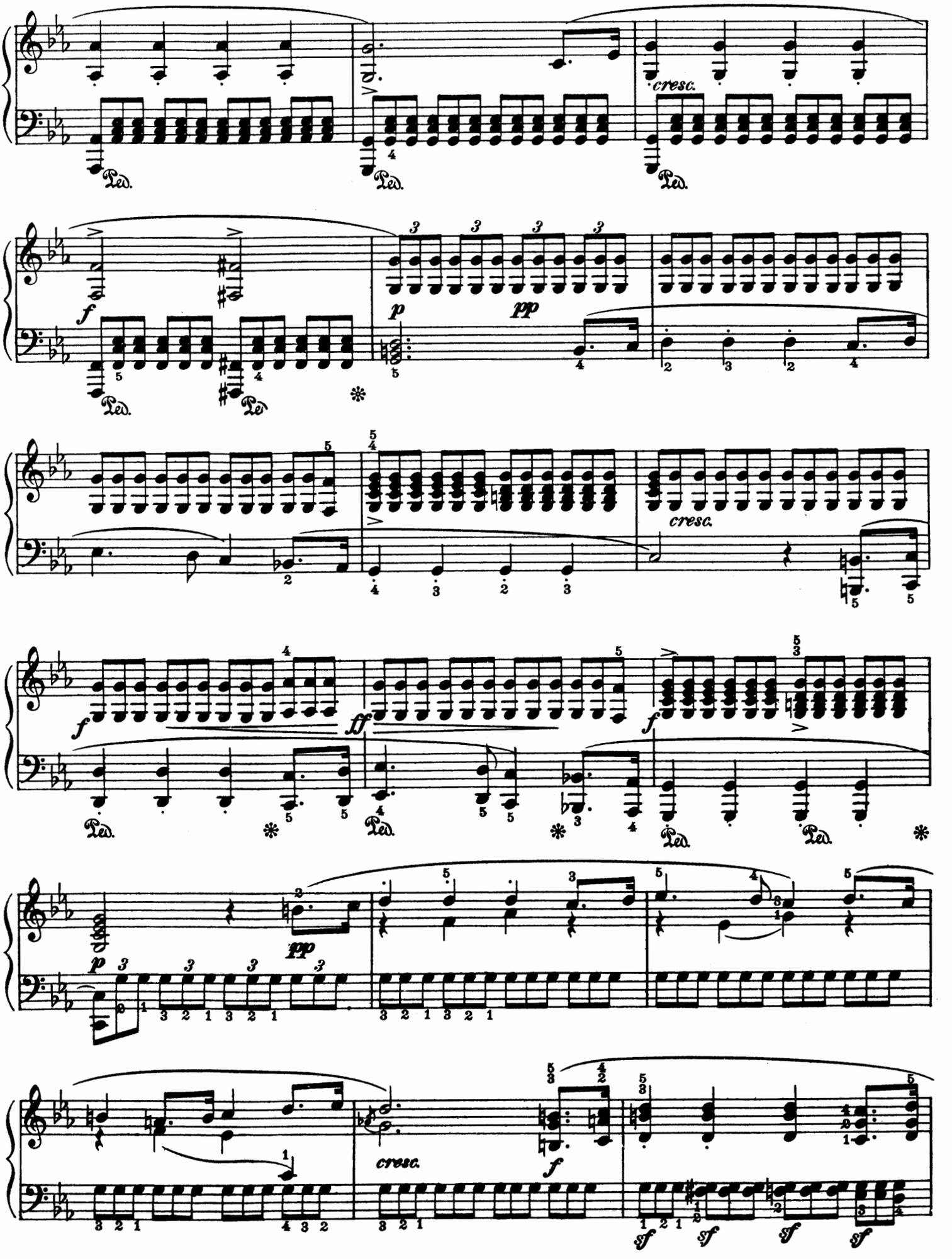
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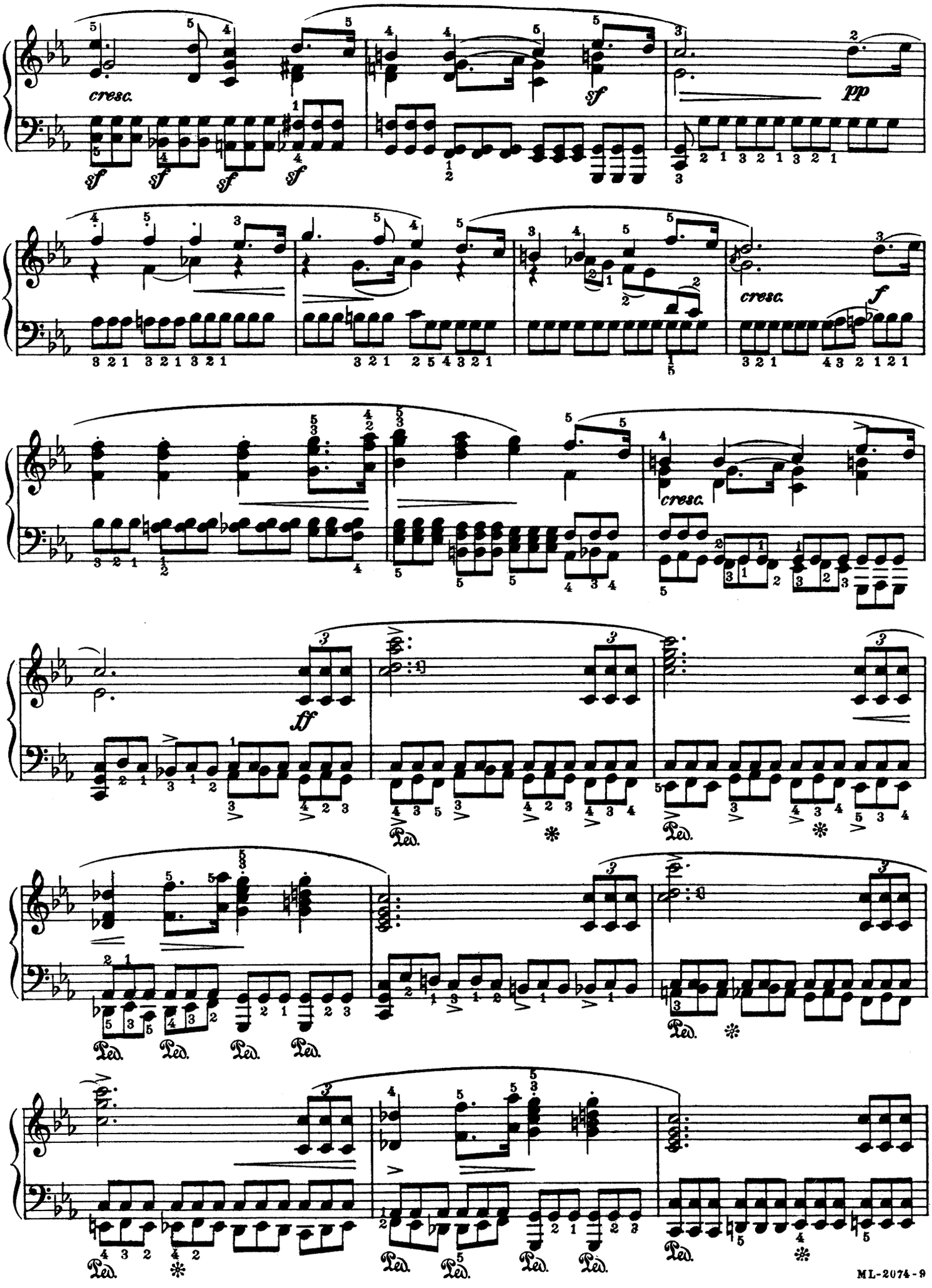
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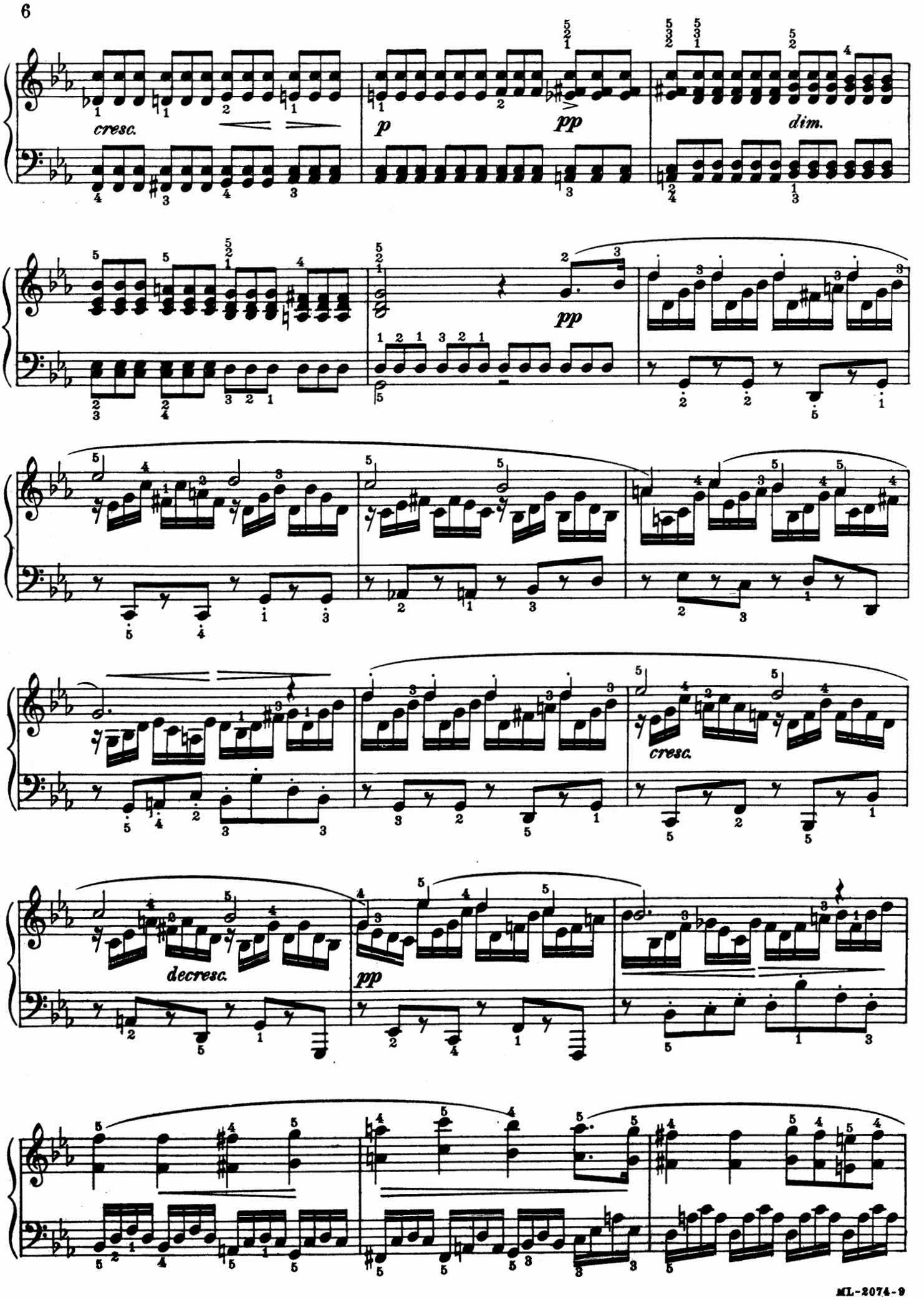
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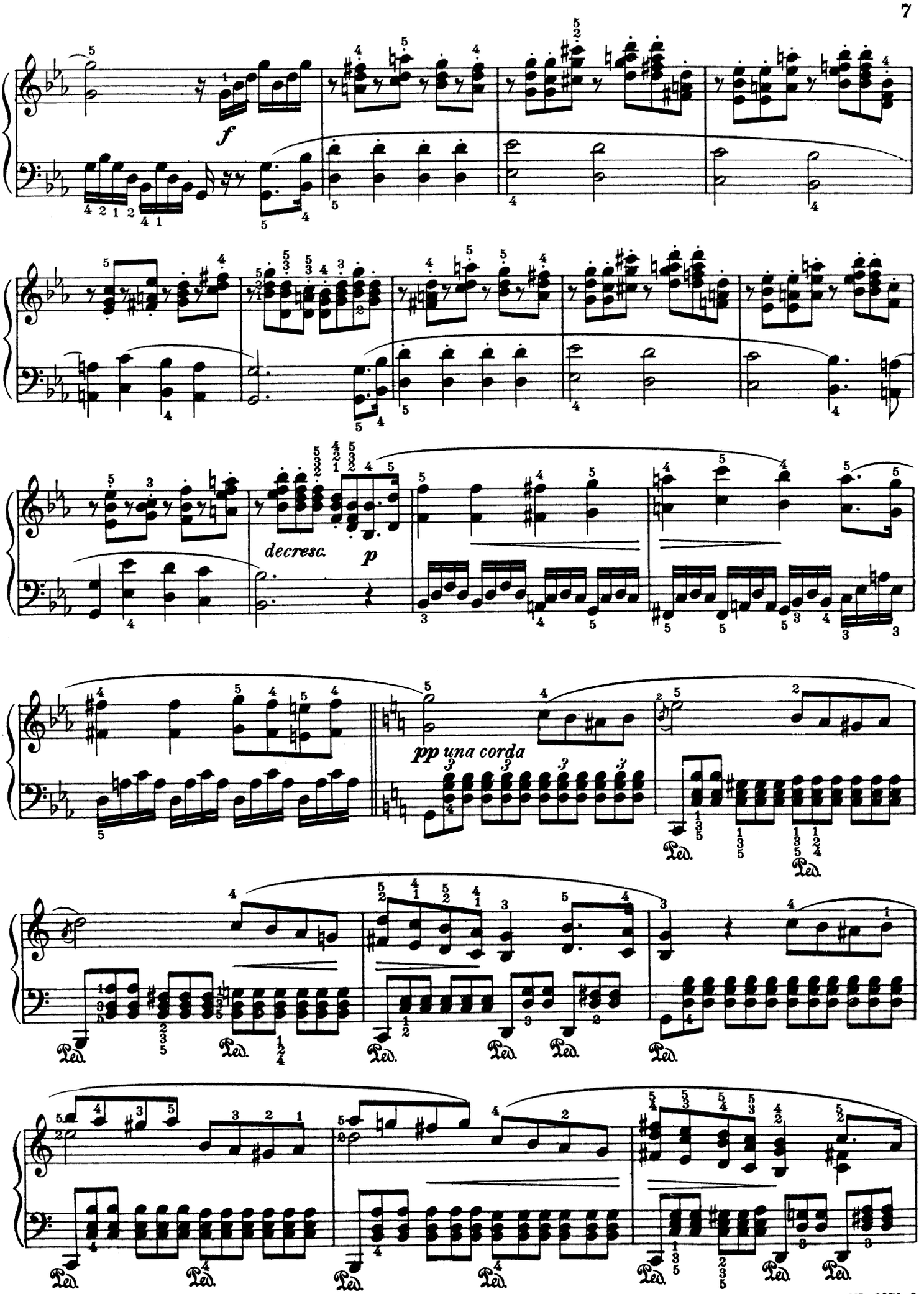
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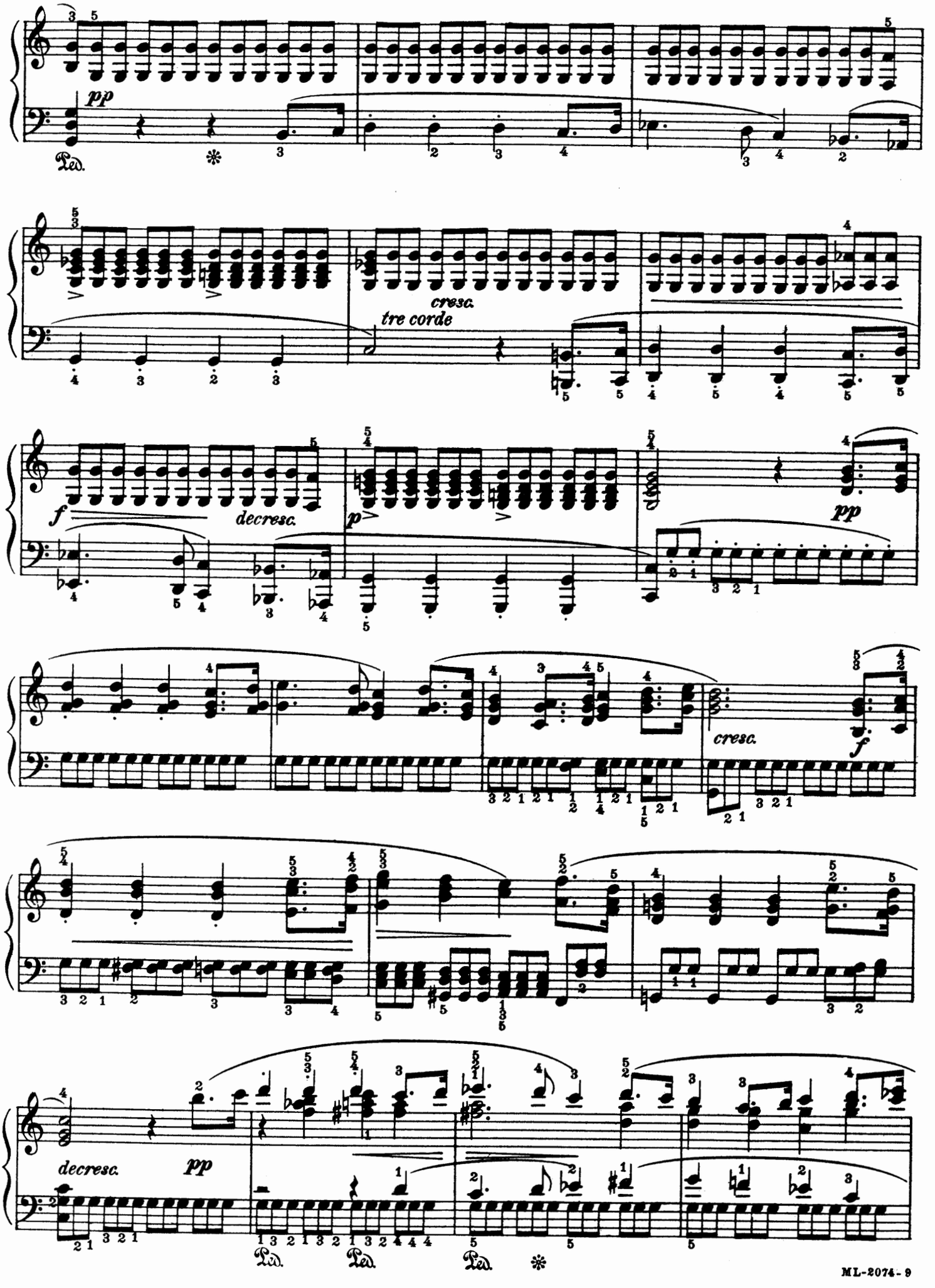
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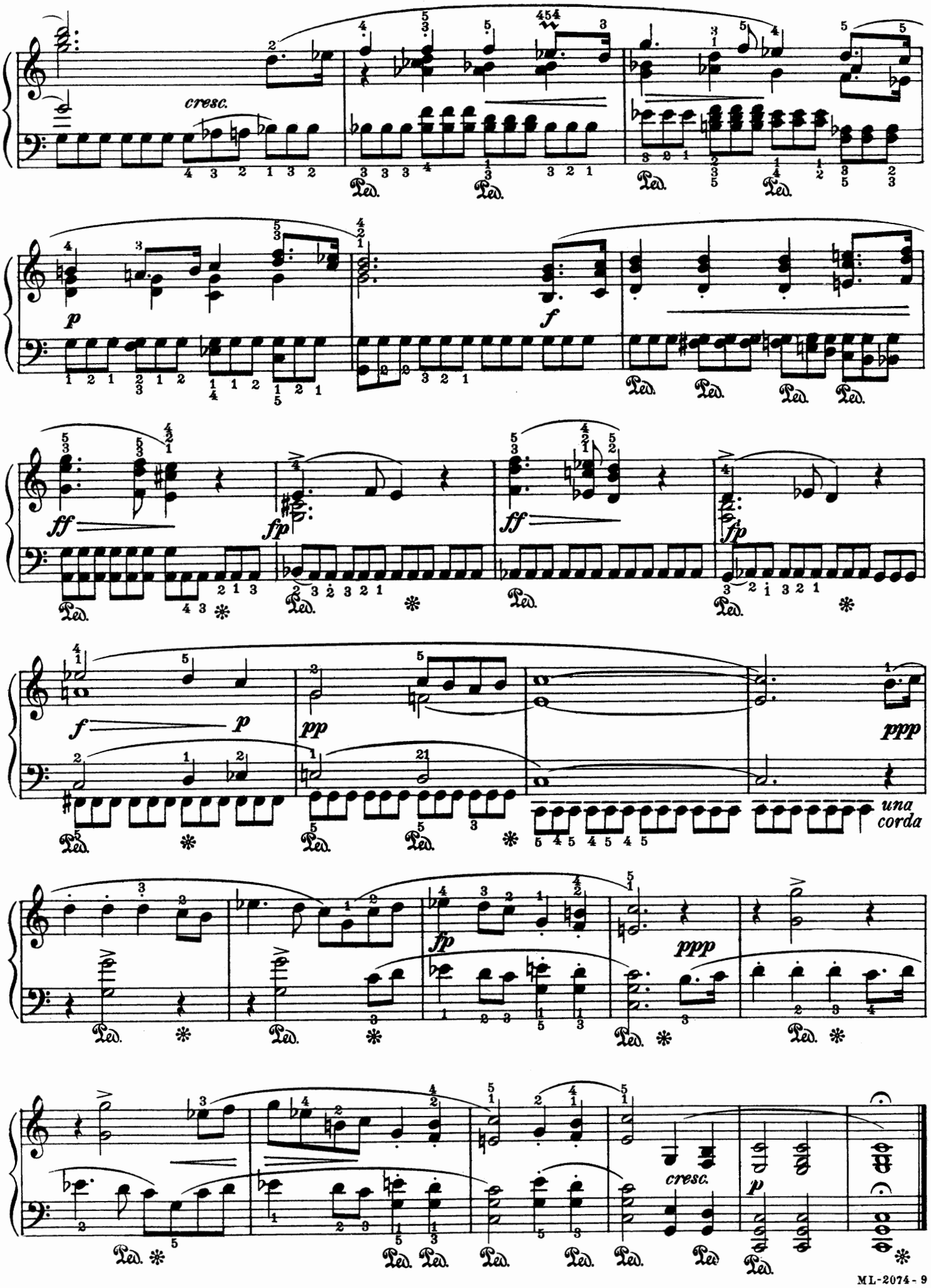
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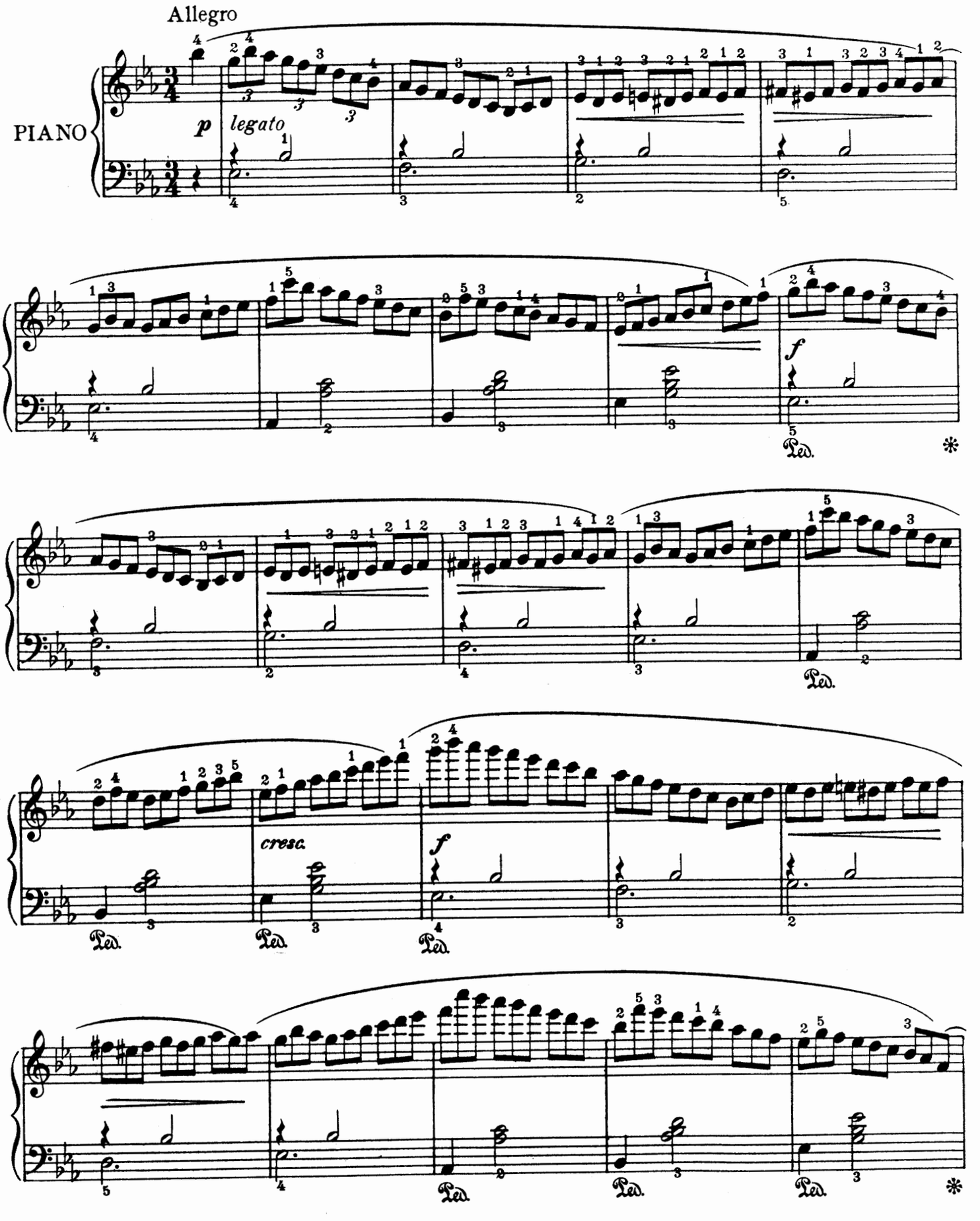
IMPROMPTU, in E-Flat Major

(Published in 1828)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 90, No. 2



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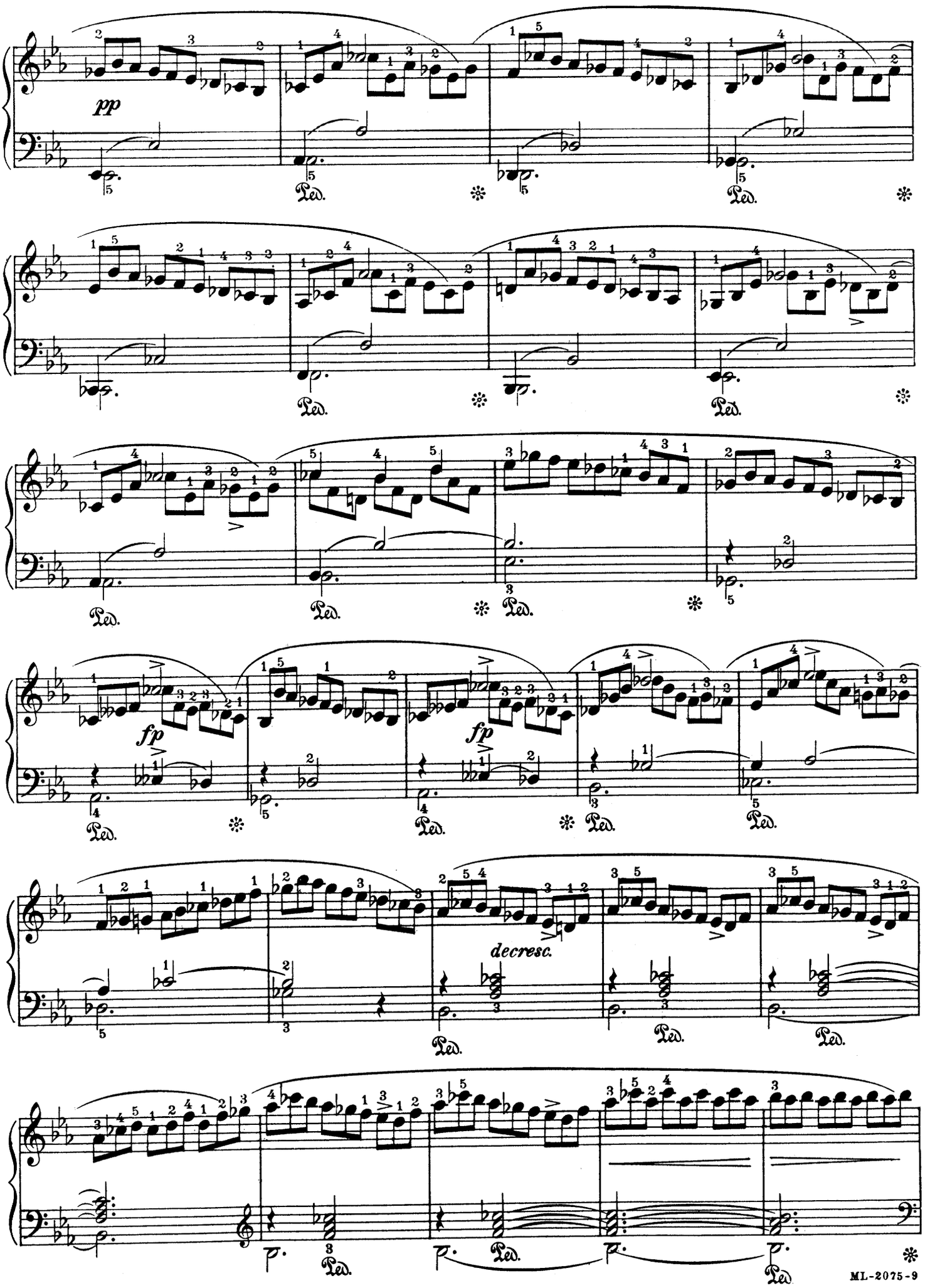
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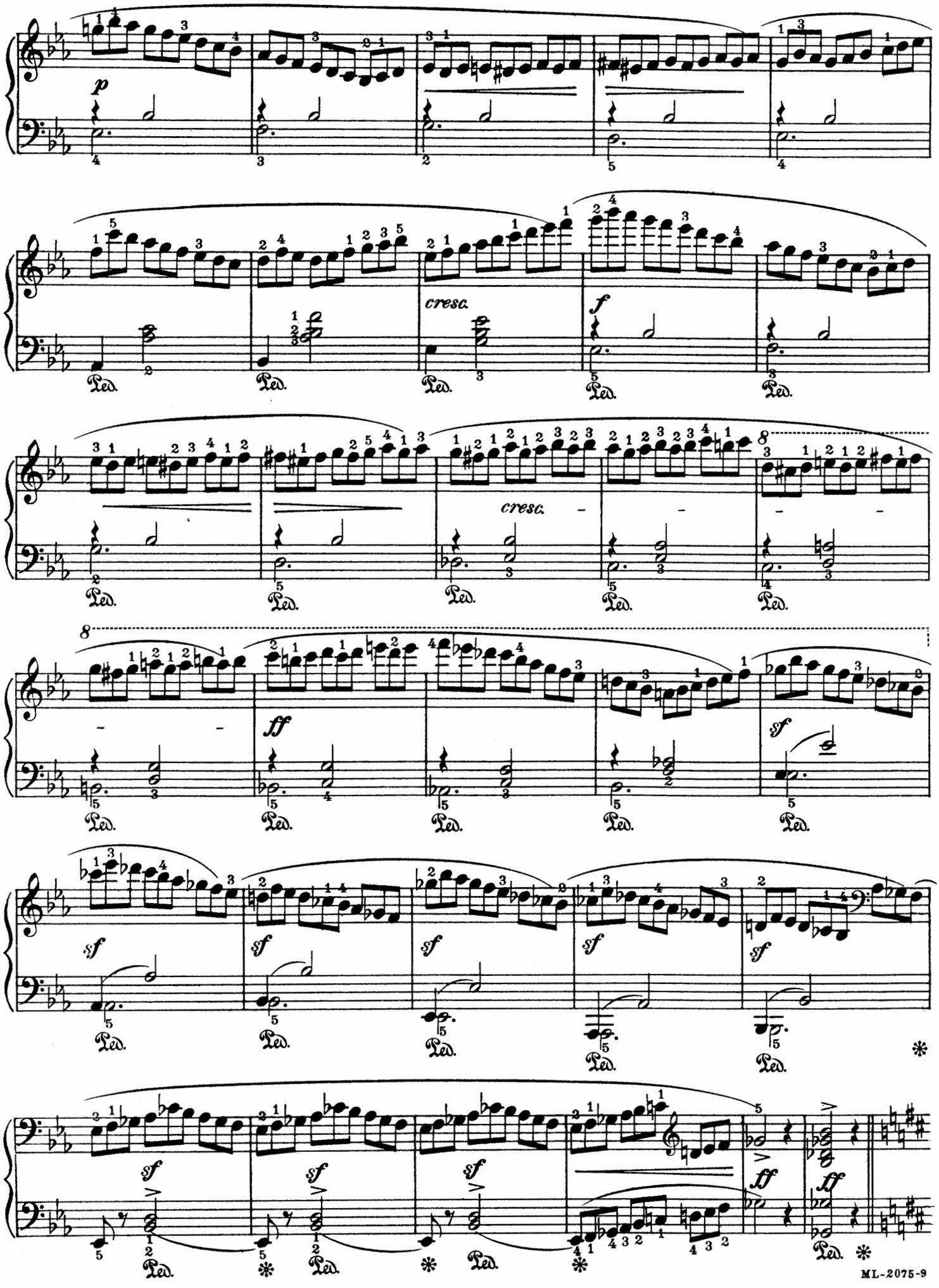
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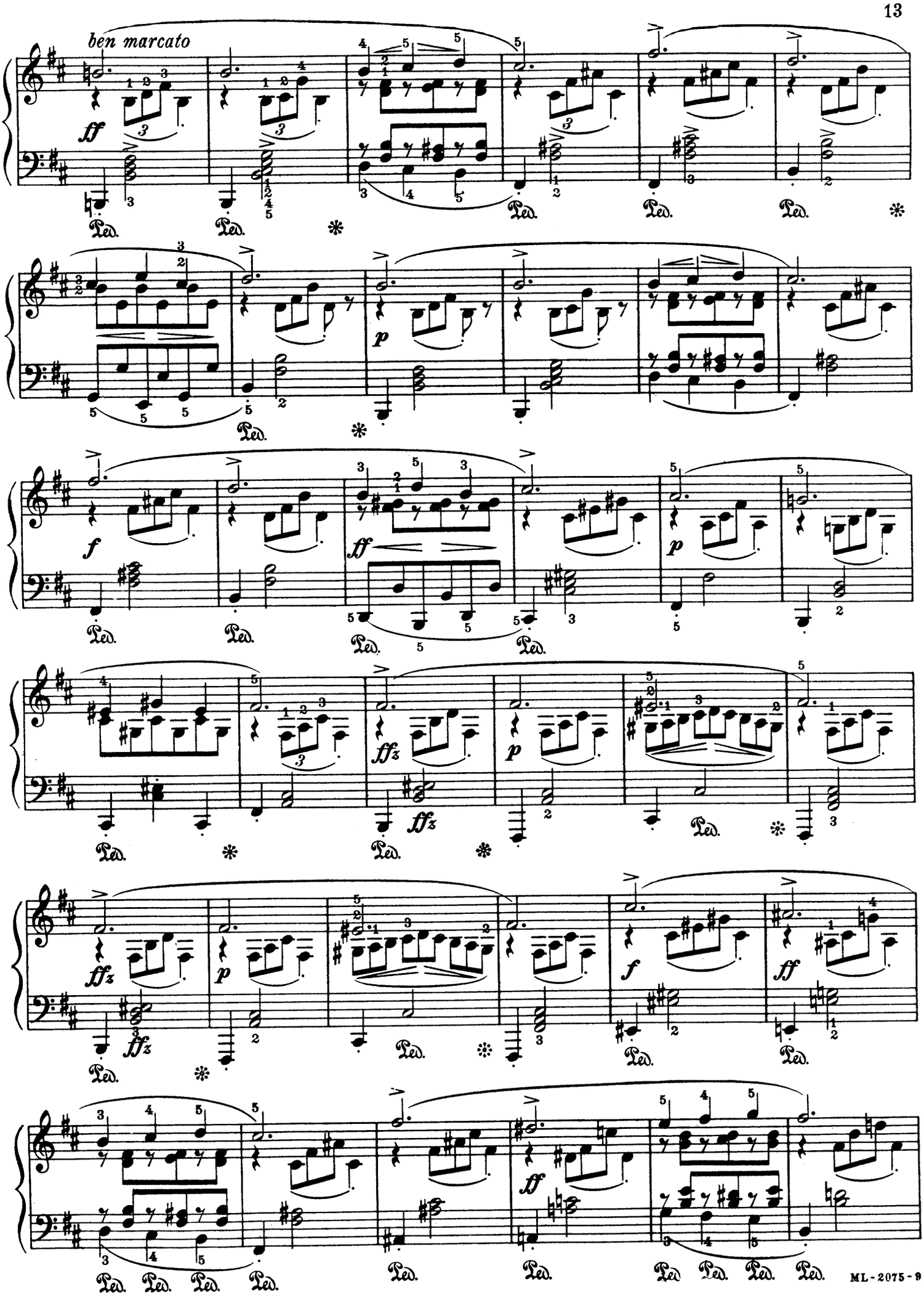
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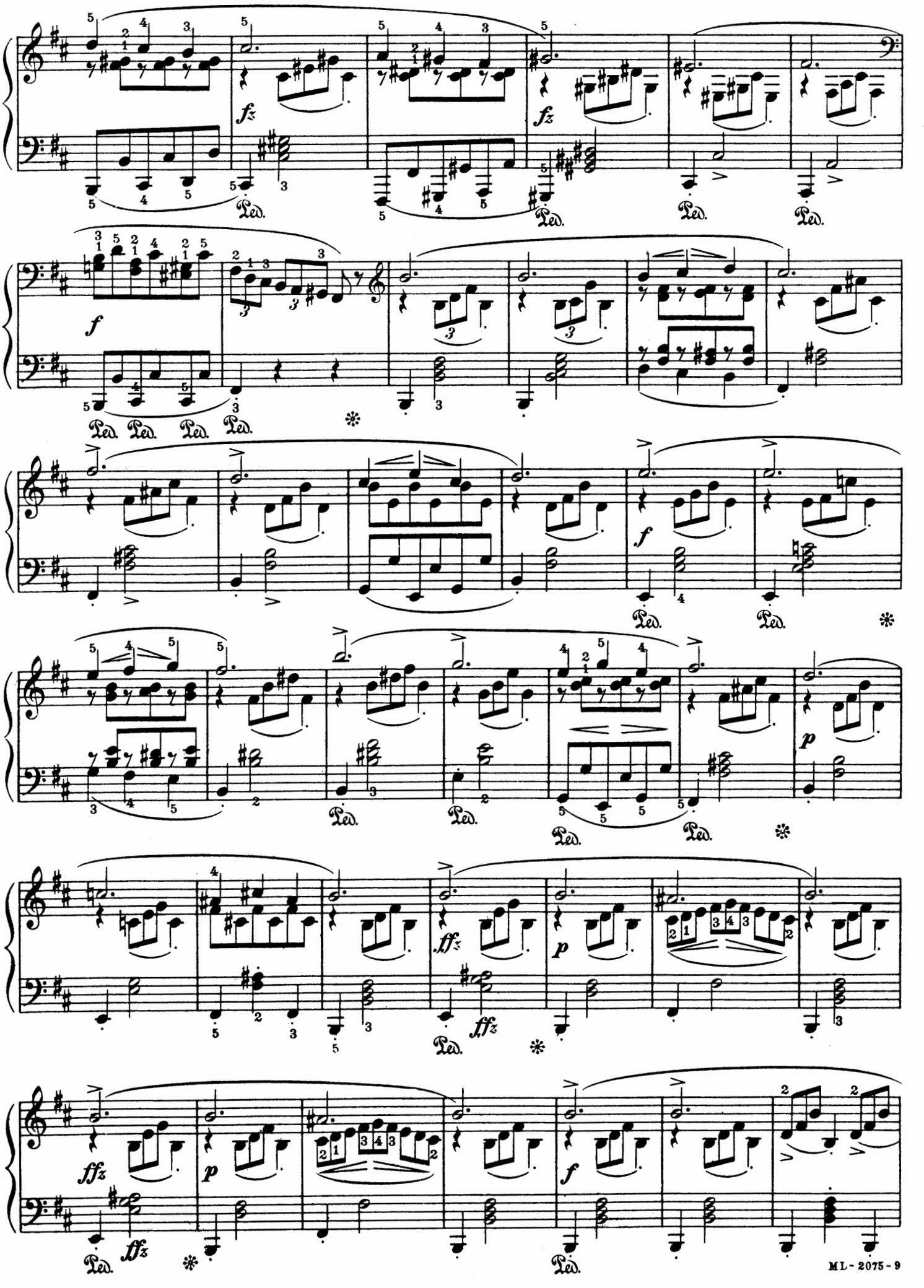
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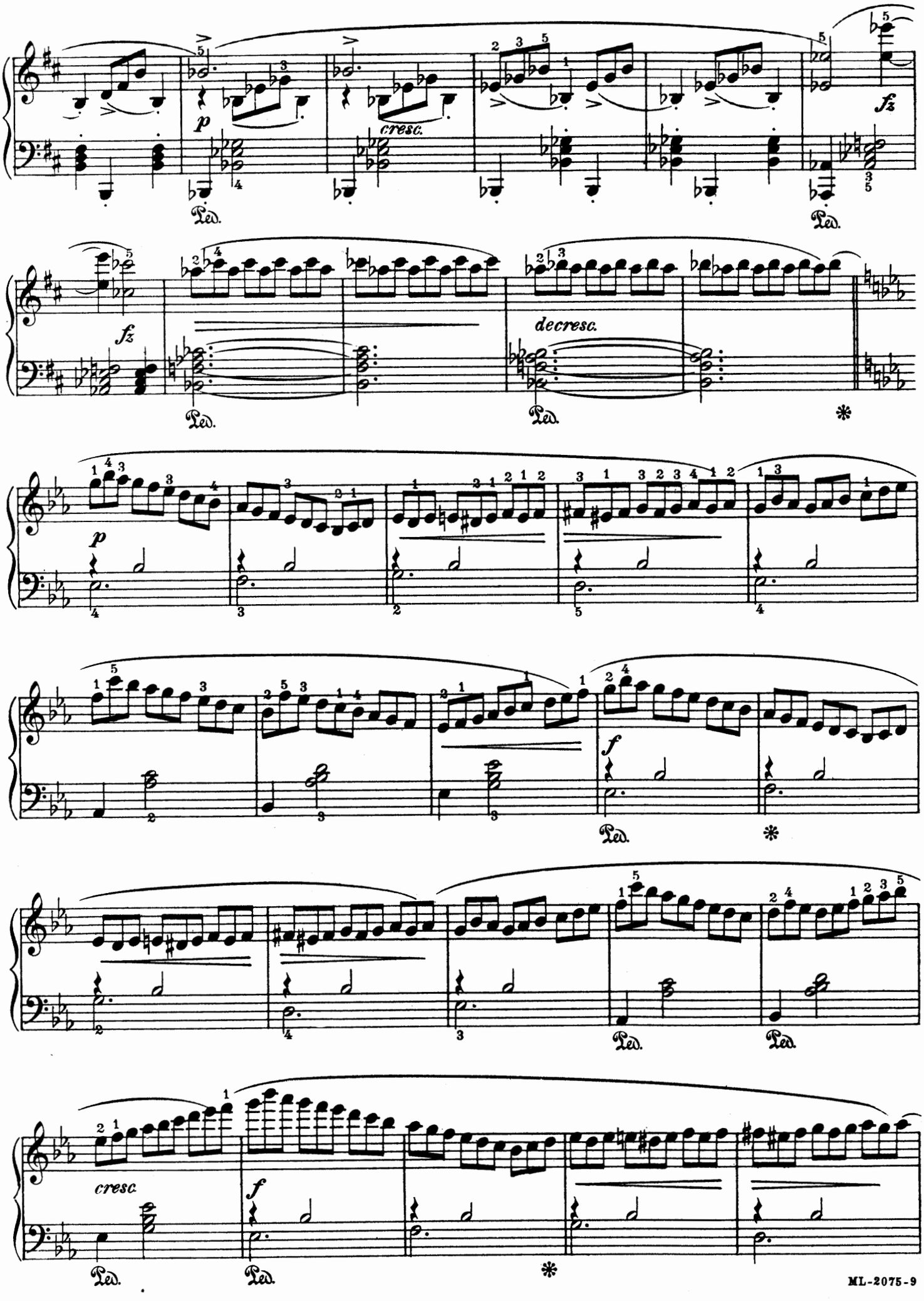
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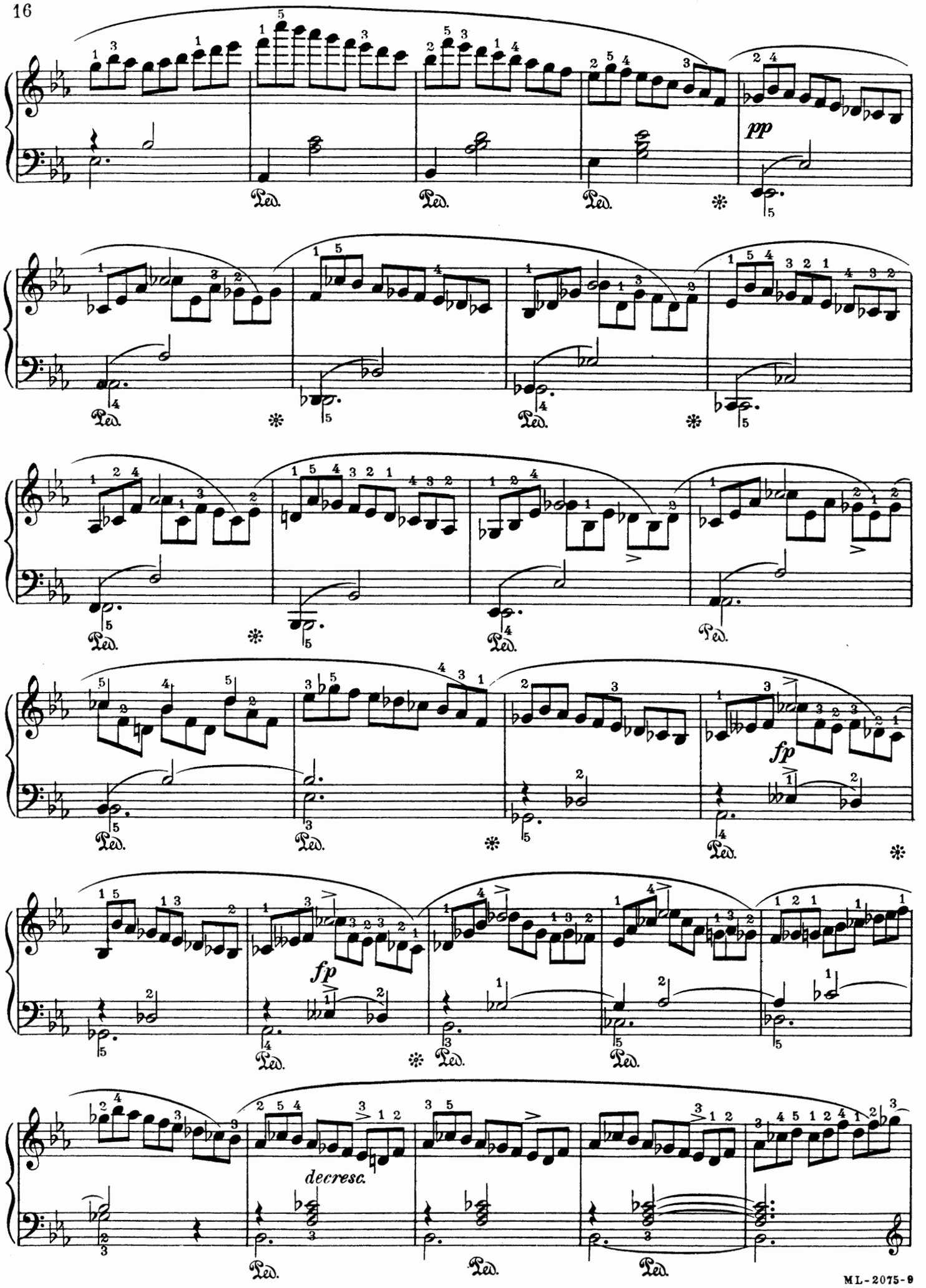
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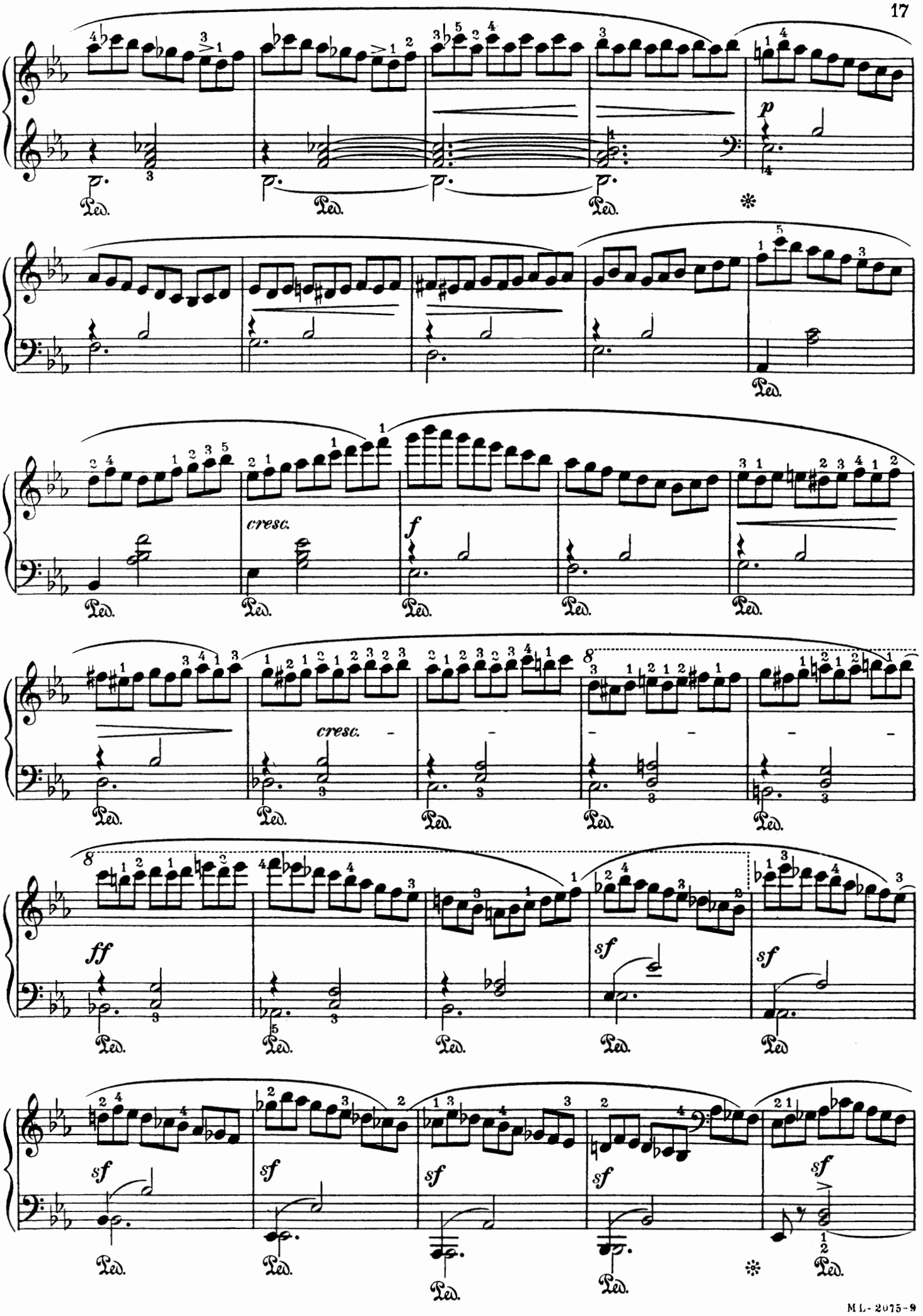
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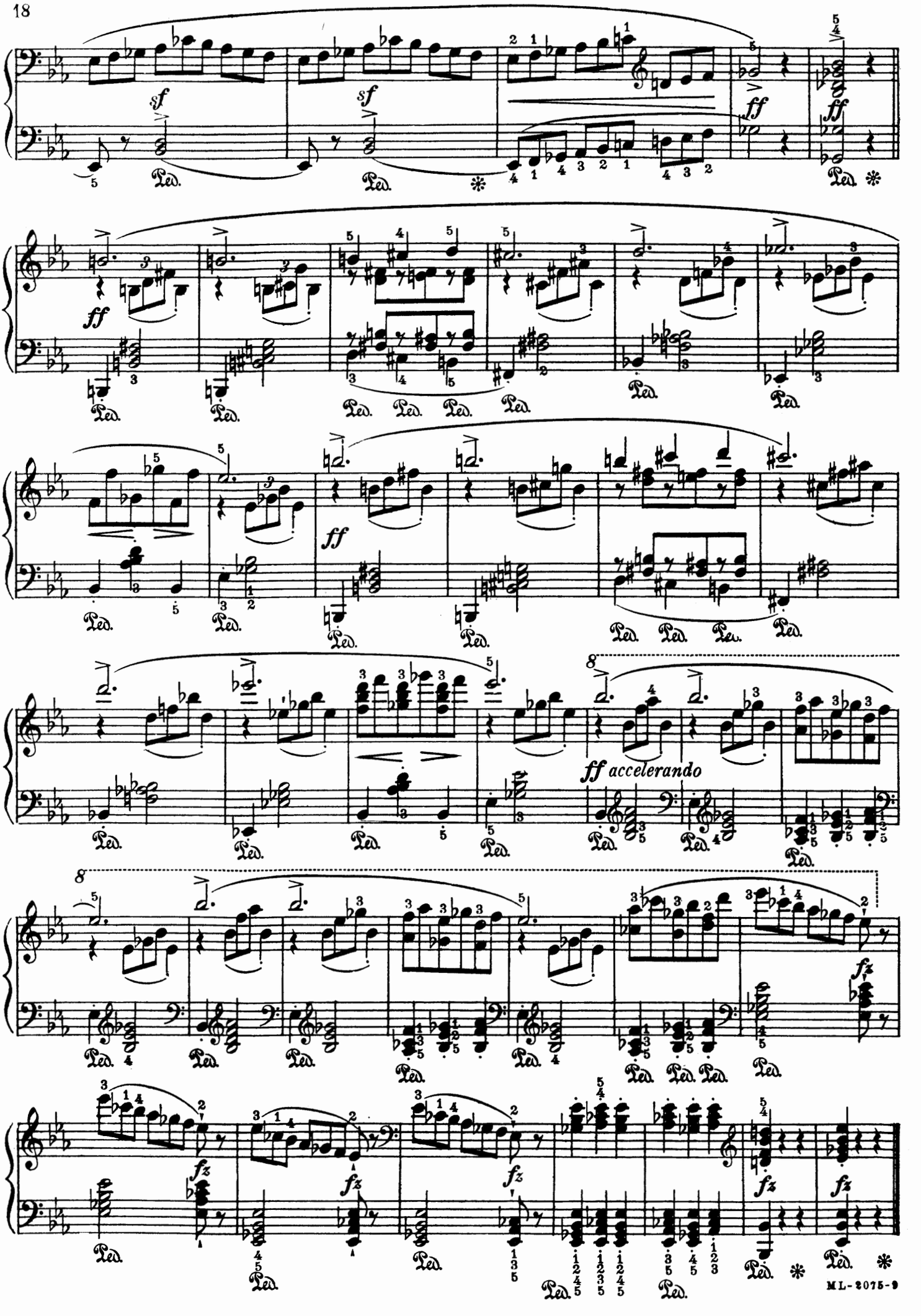
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IMPROMPTU, in G Major

(Published in 1855)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 90, №3

Andante

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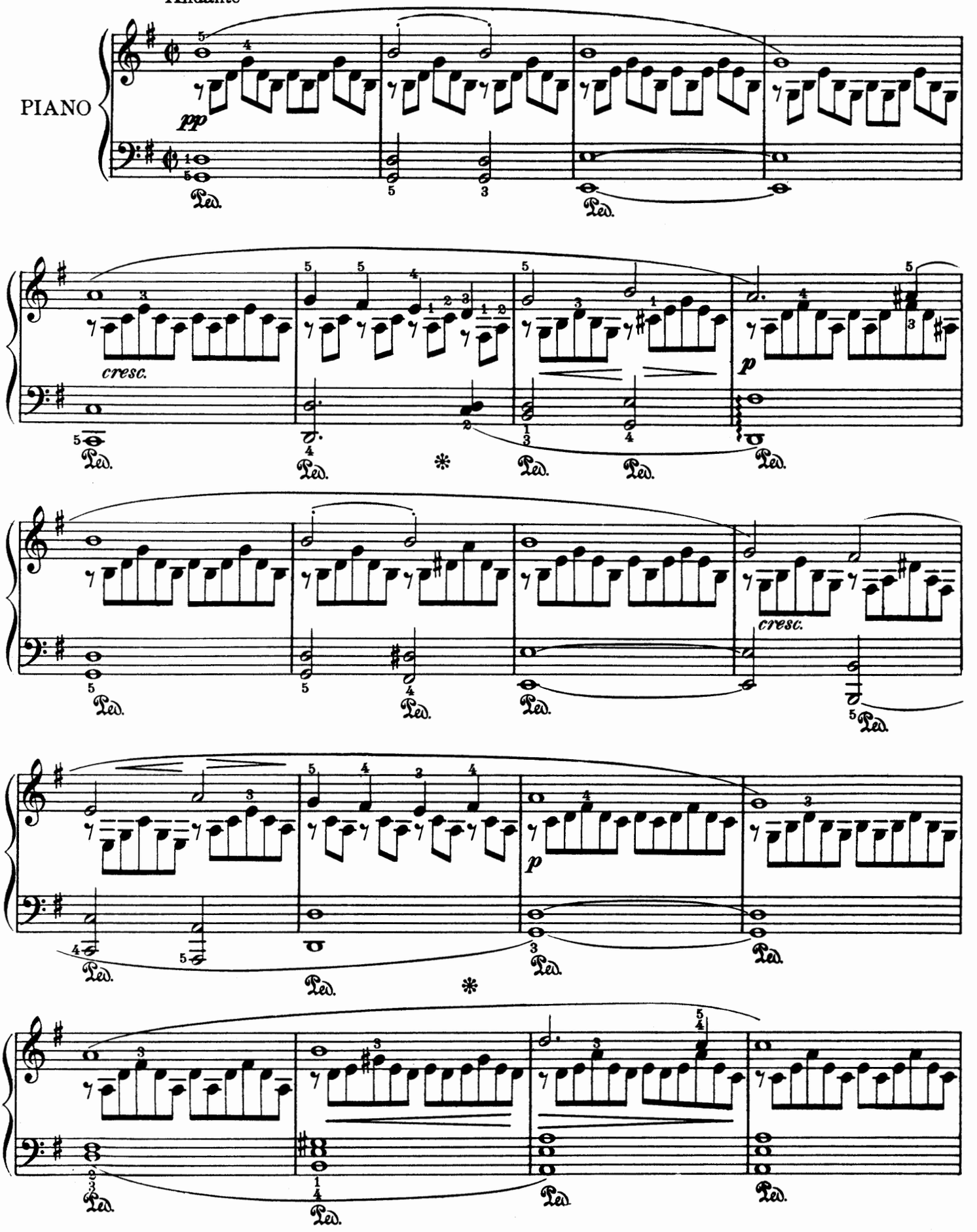

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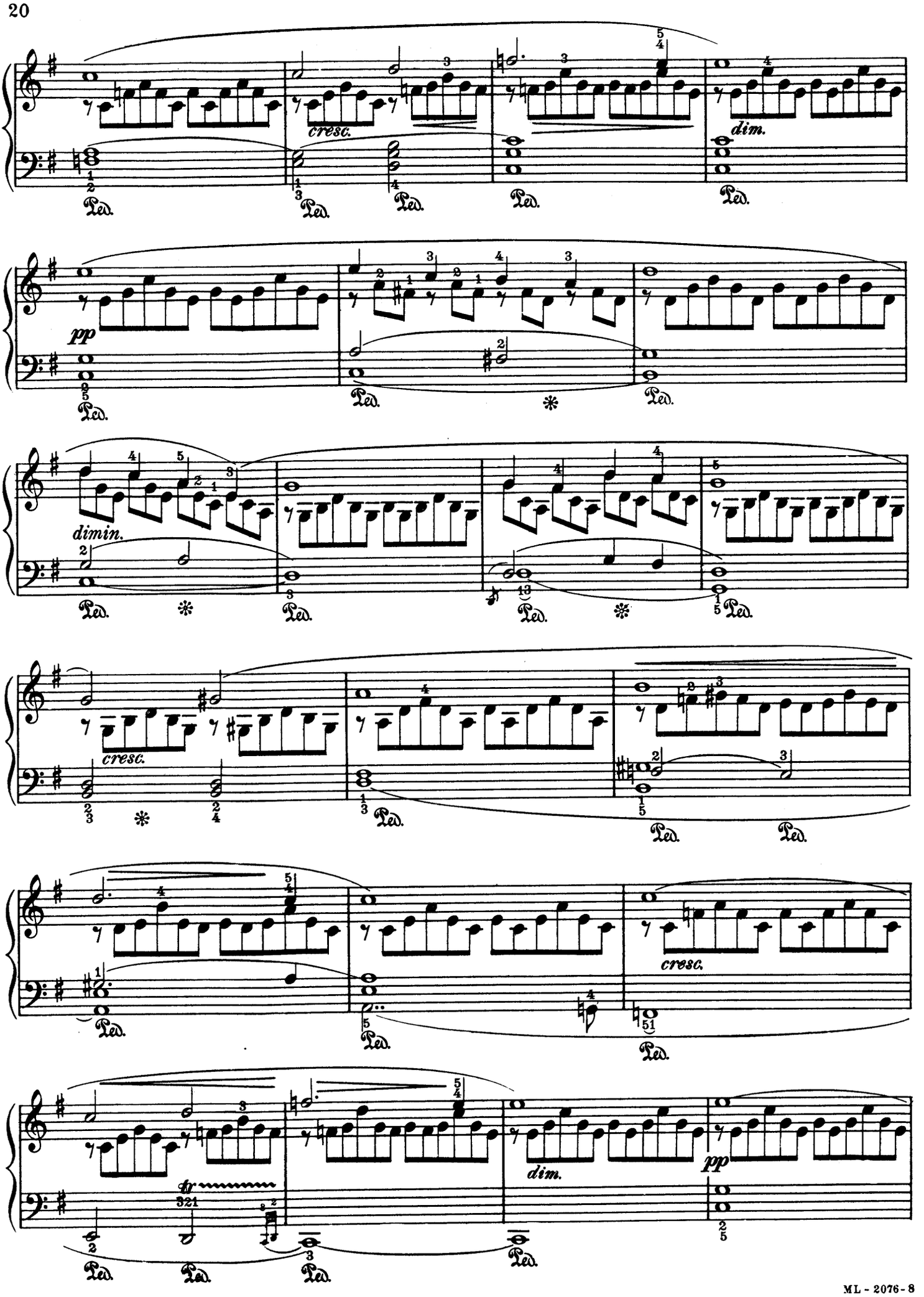
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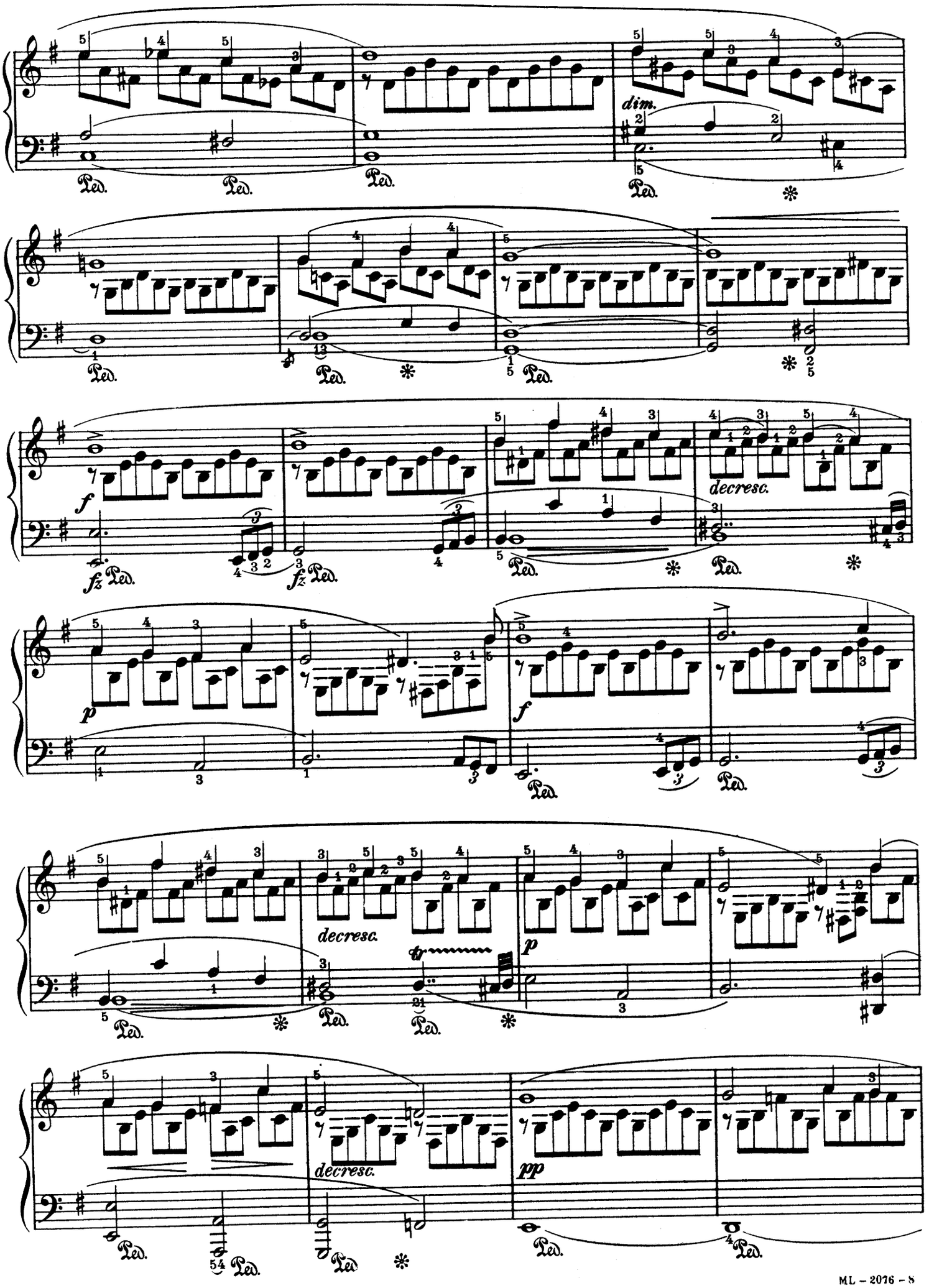
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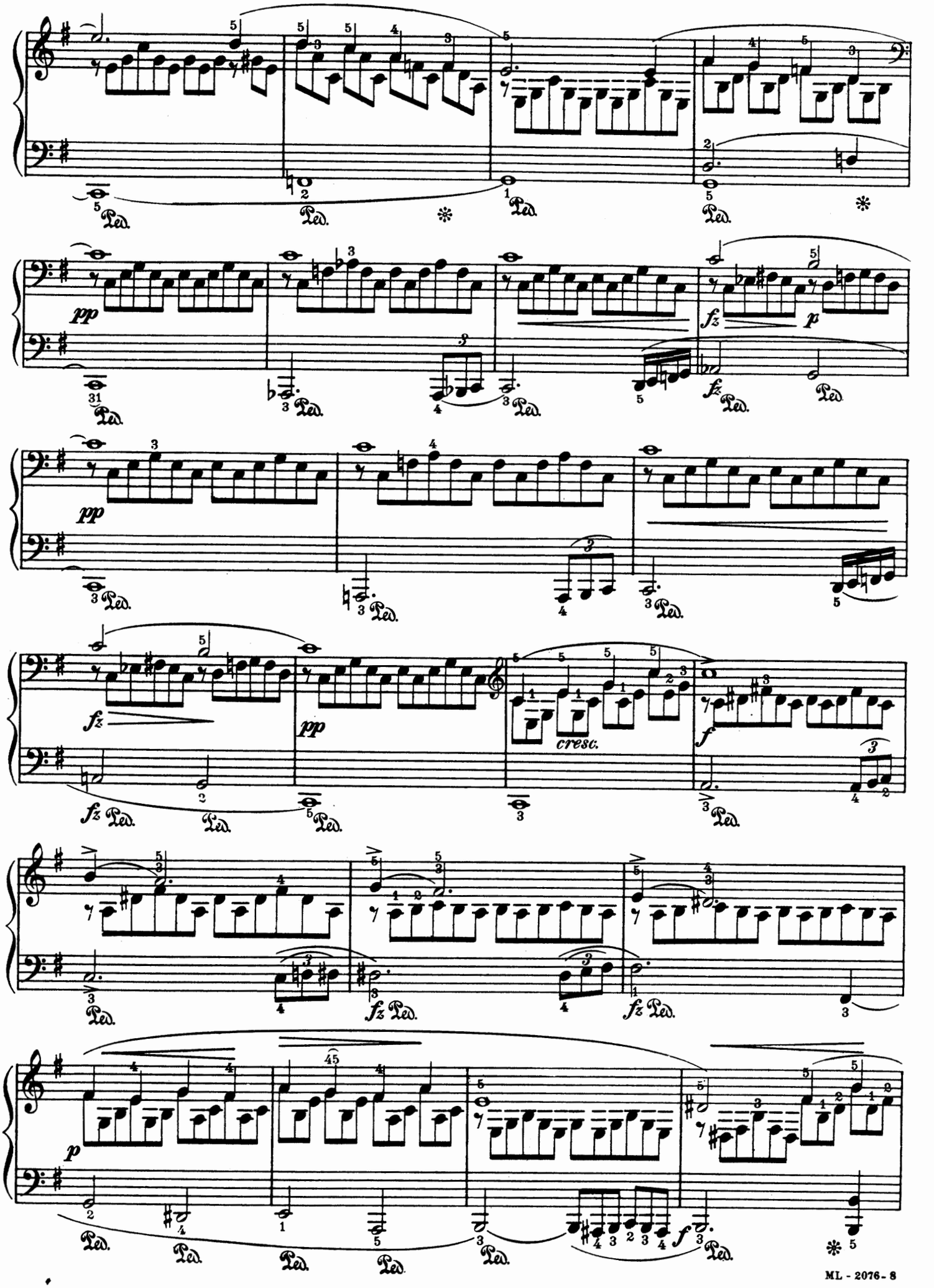
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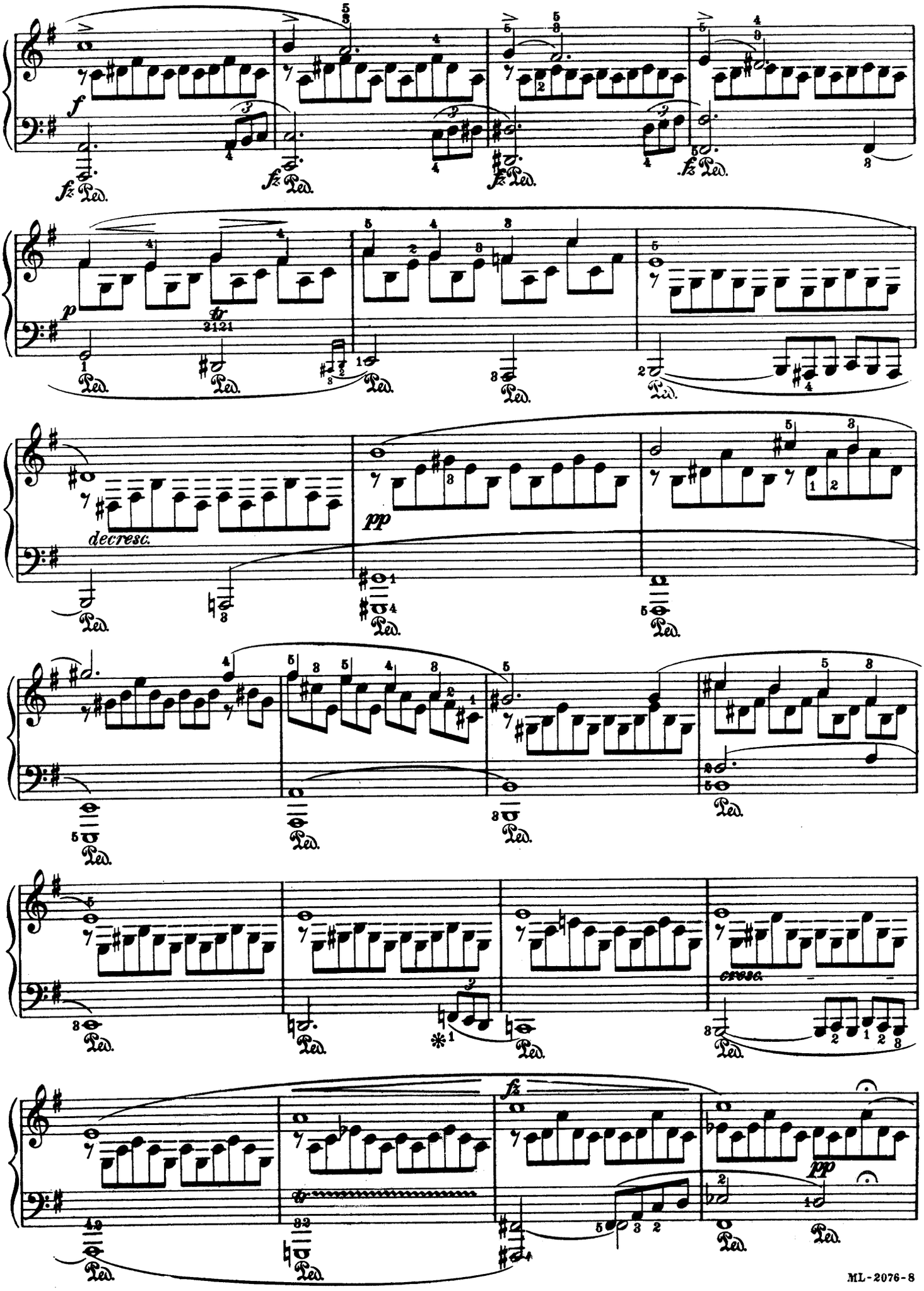
Ped.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Ped.
p
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decresc.
pp
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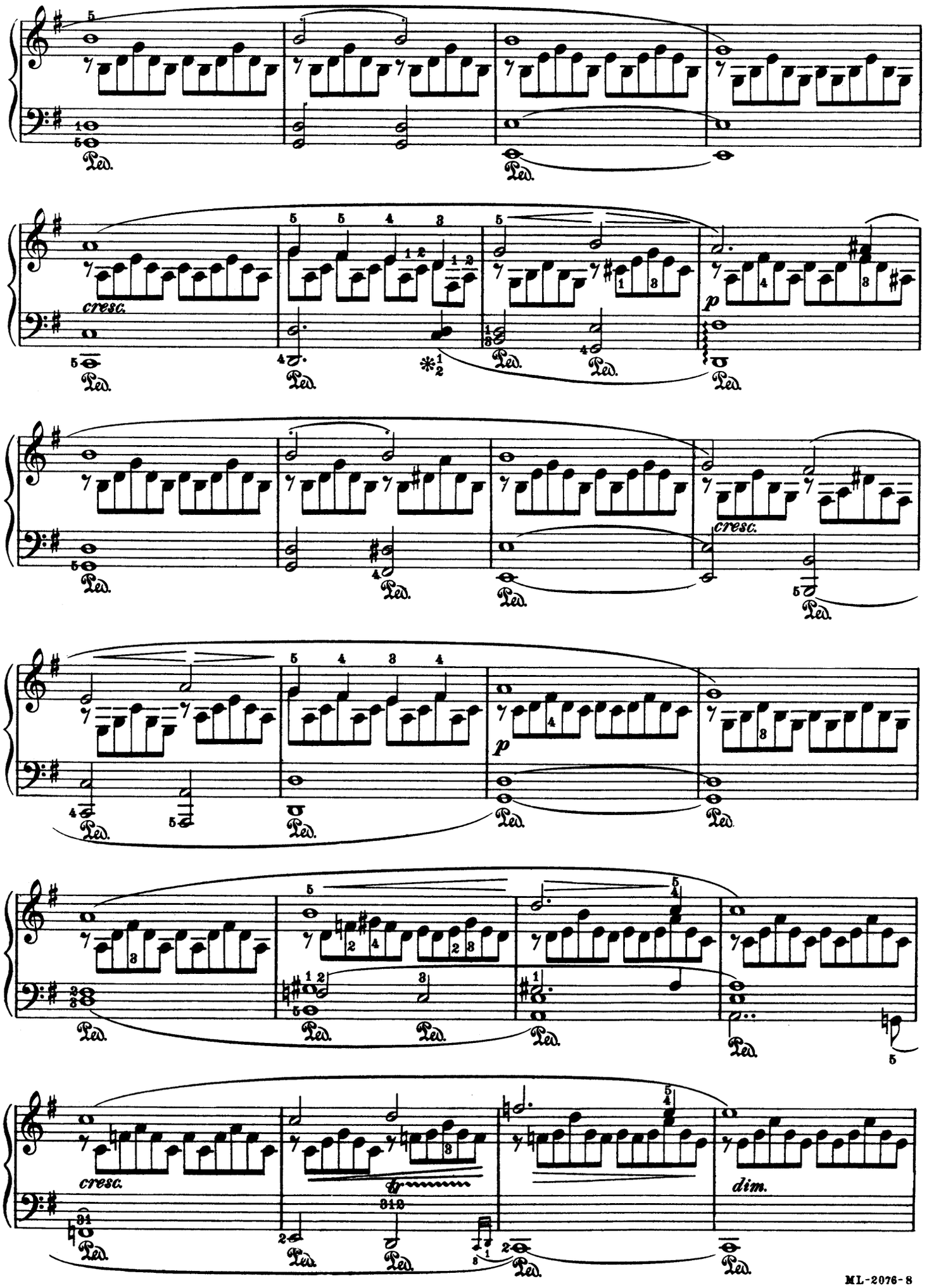
fz
pp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fp
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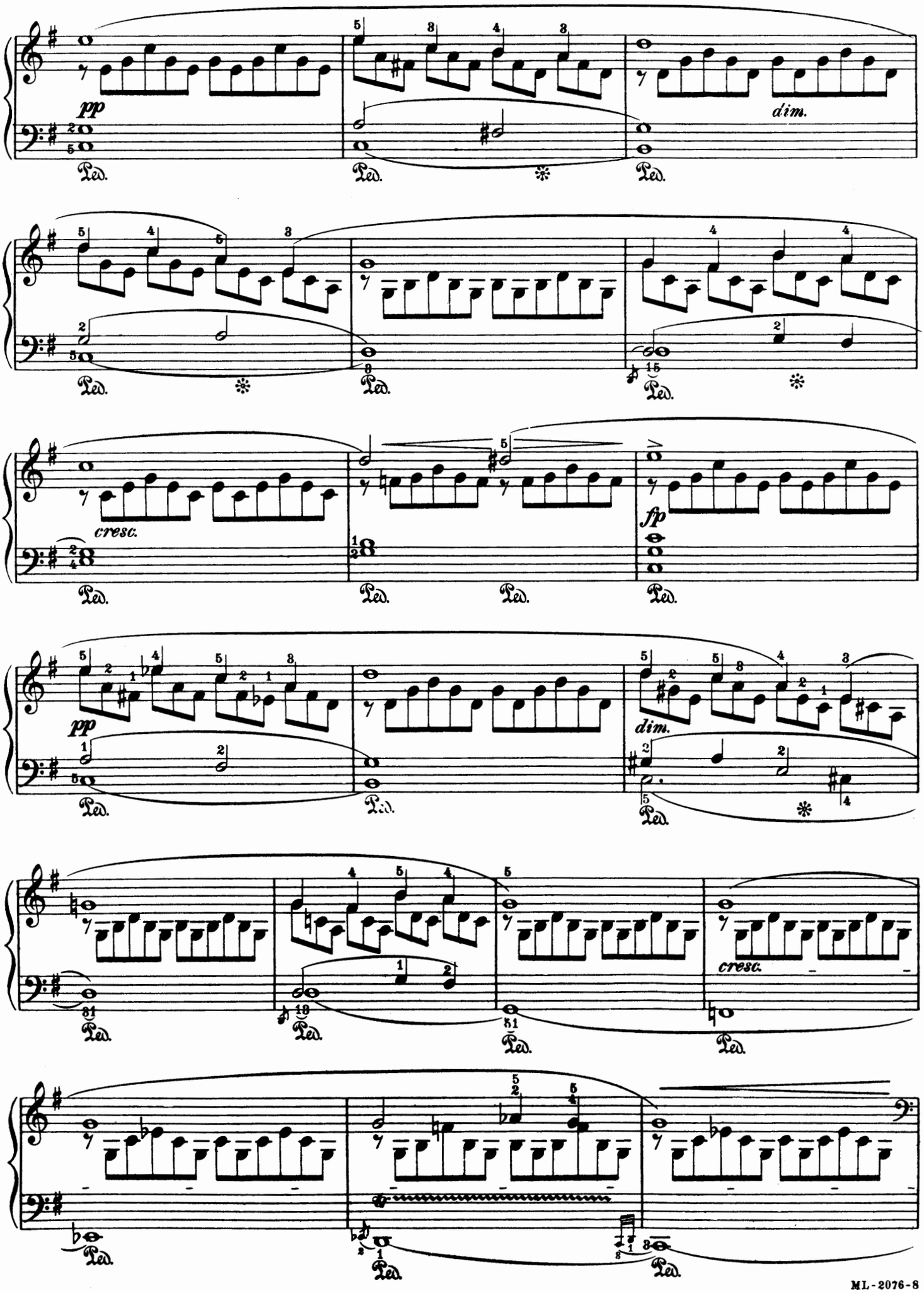
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dim.
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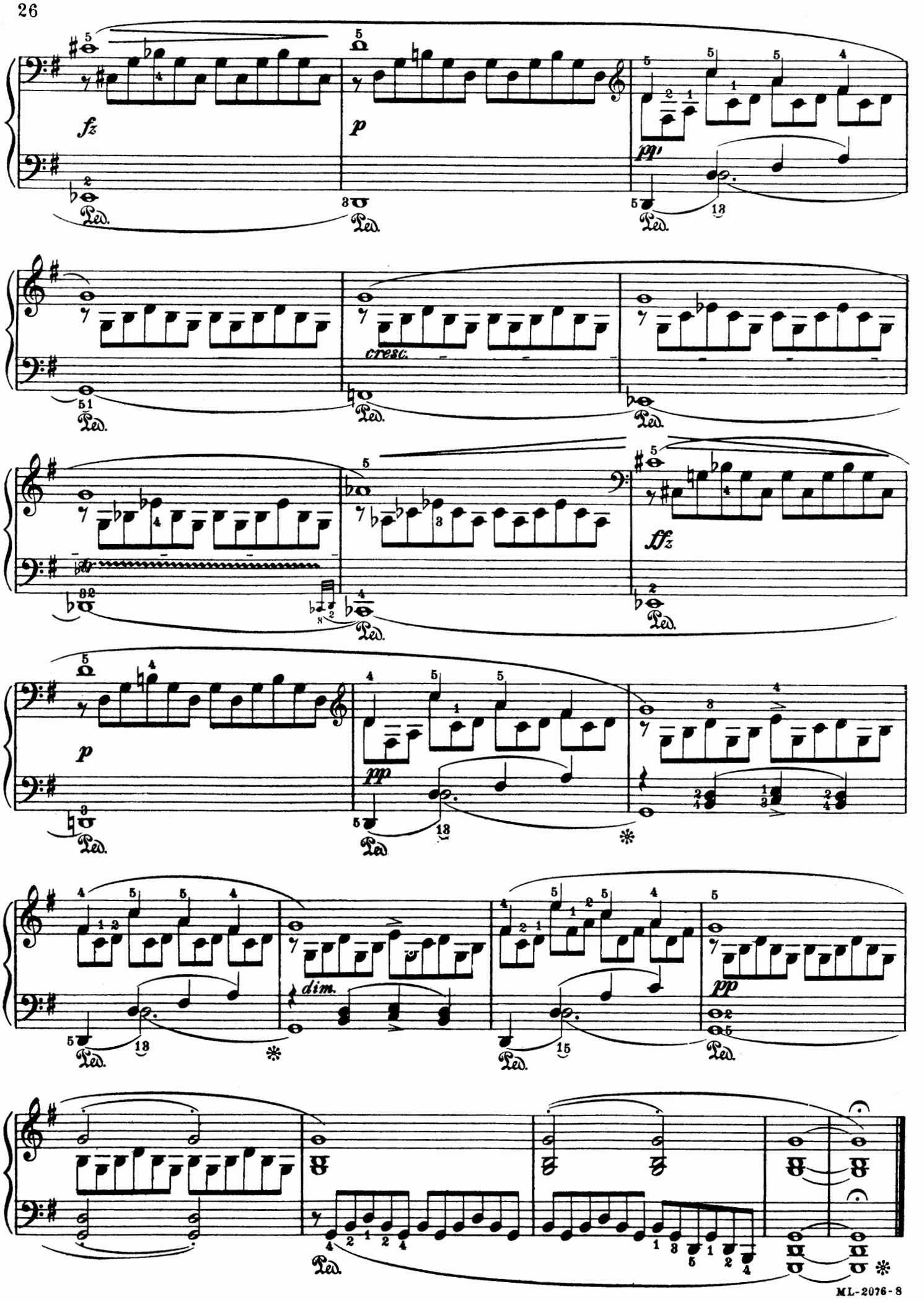
Ped.


fz
p
pp
cresc.
ffz
p
pp
dim.
pp

IMPROMPTU, in A Flat Major

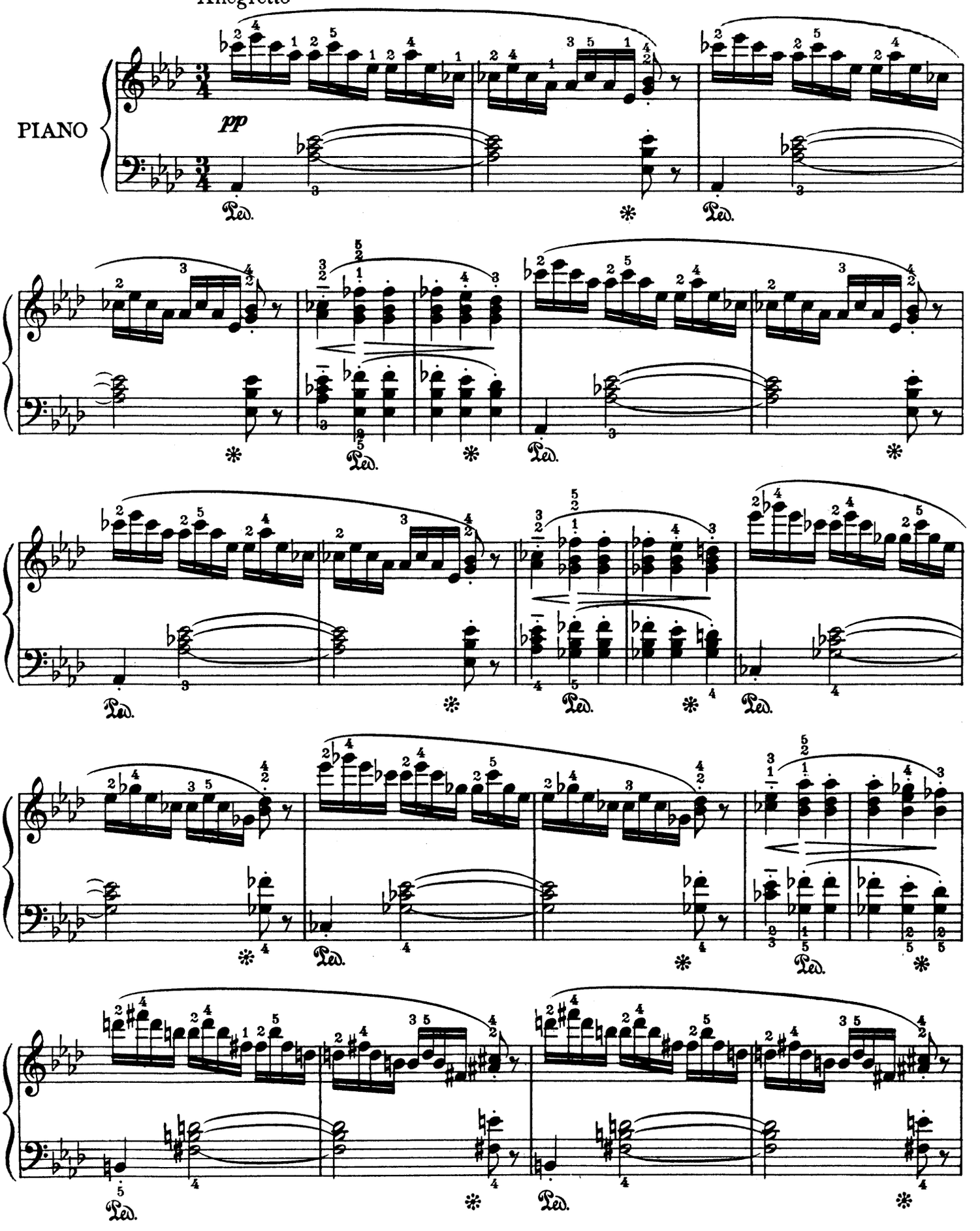
Edited by August Spanuth

(Published in 1885)

FRANZ SCHUBERT, Op. 90, №4

Allegretto

PIANO



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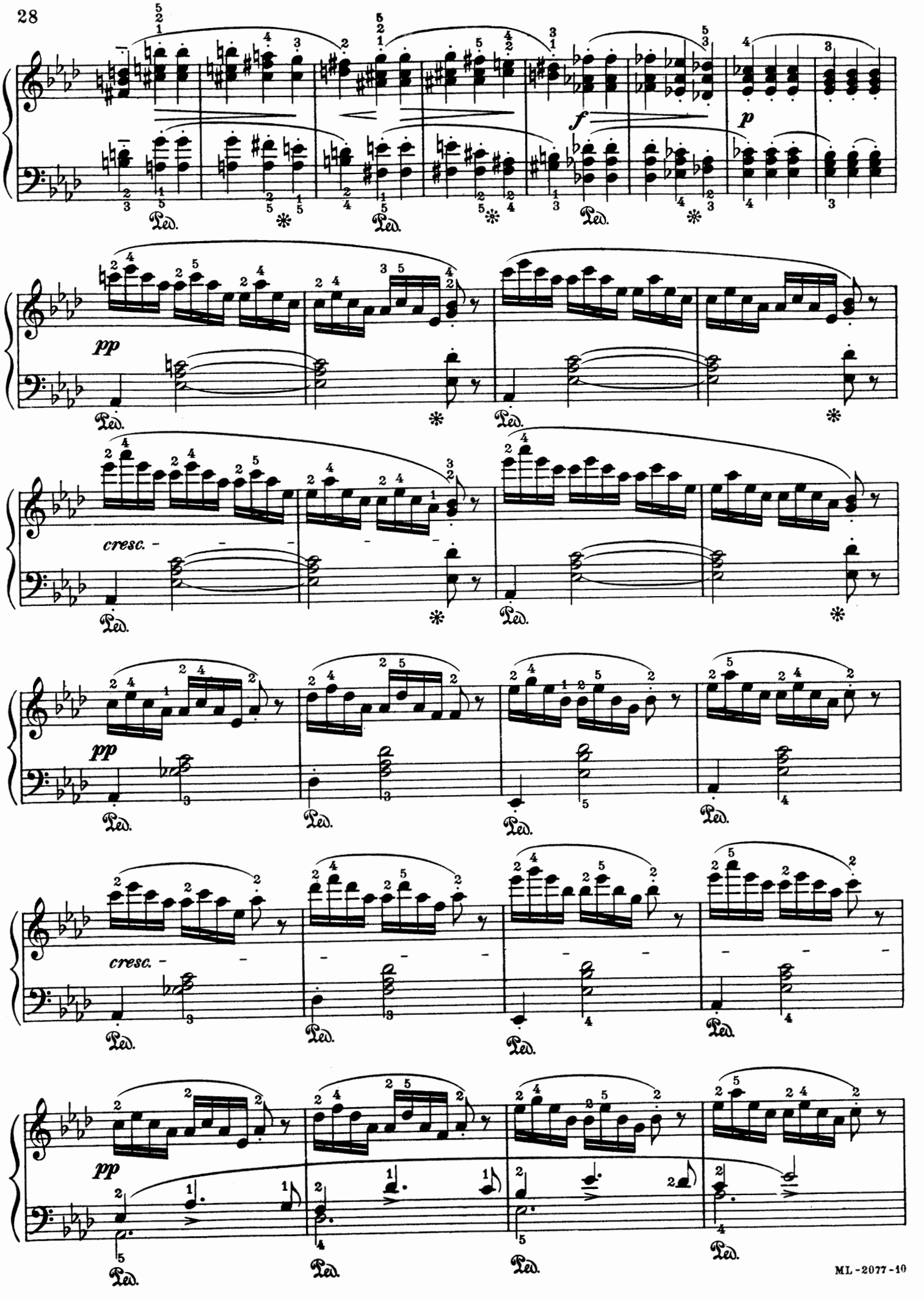
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cresc.
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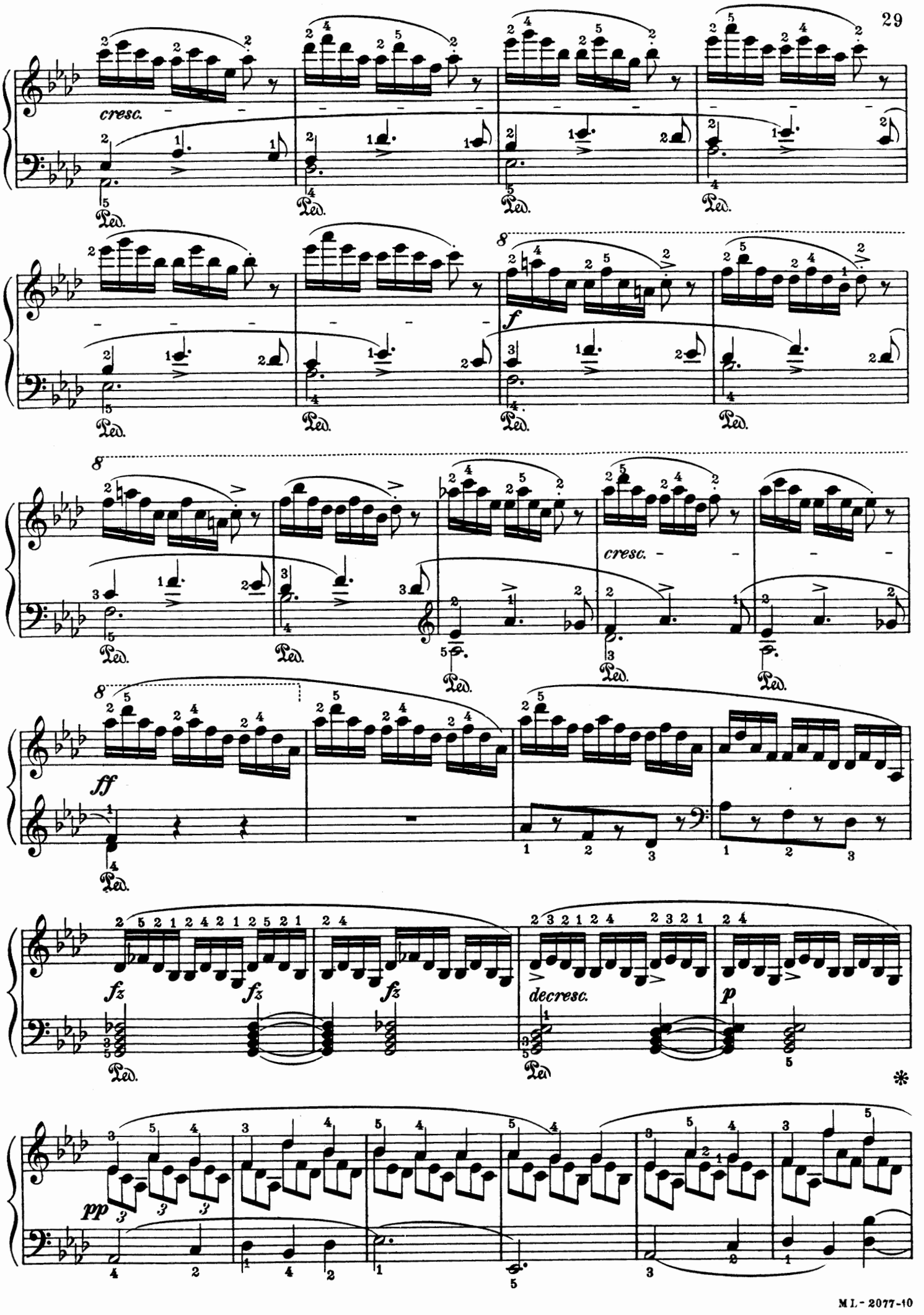
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cresc.
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fz
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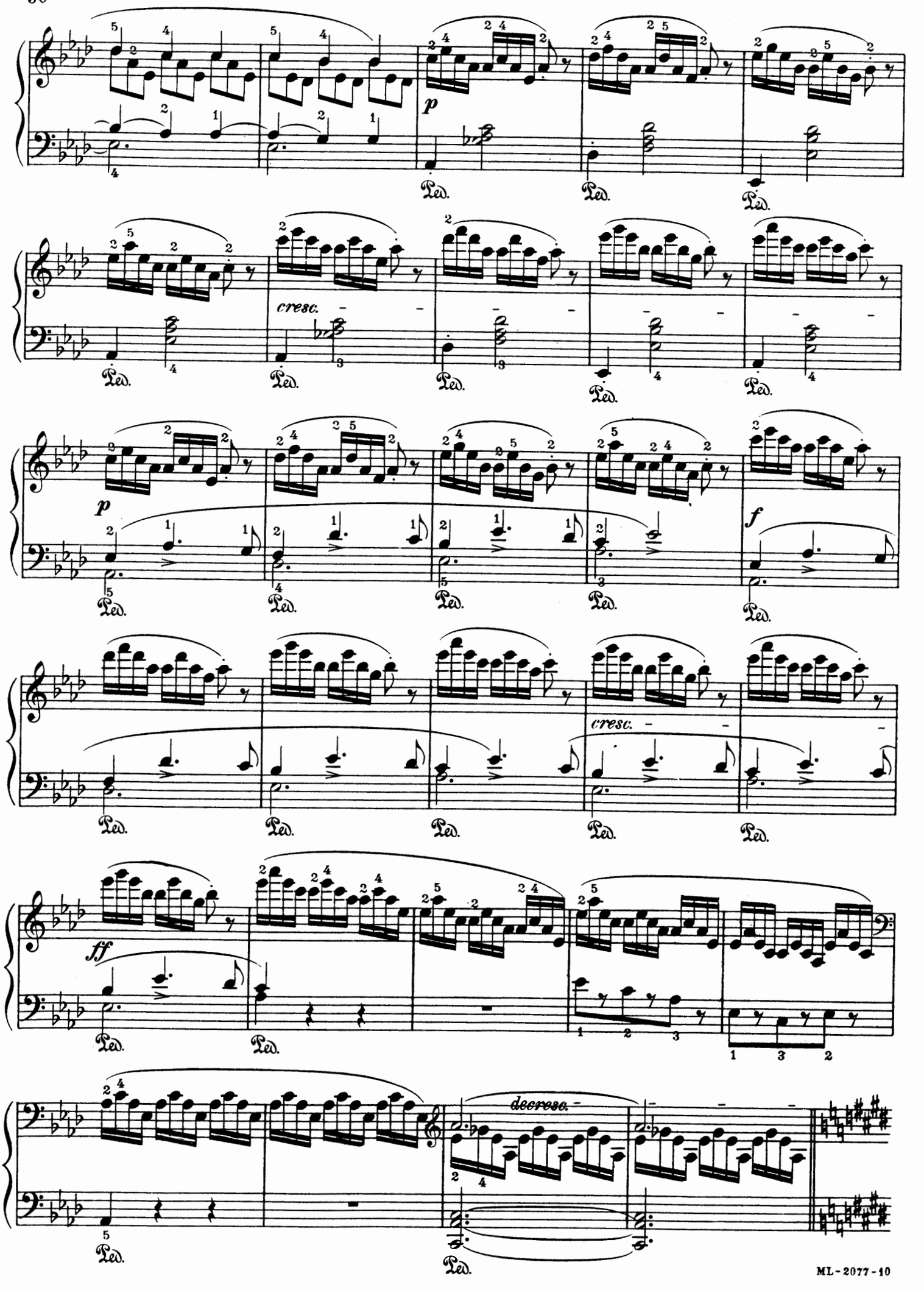
p
pp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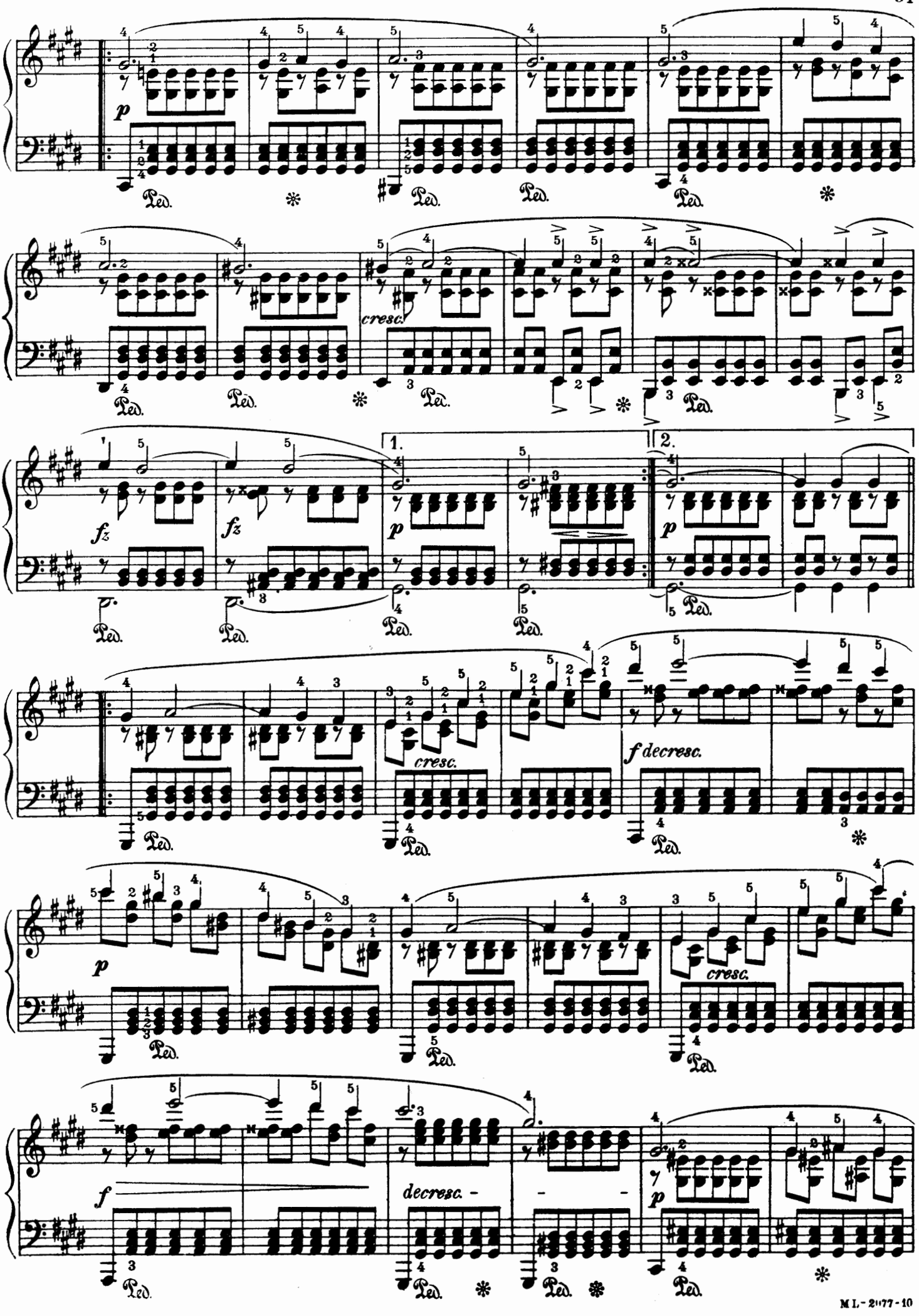
decresc.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2.
f decresc.
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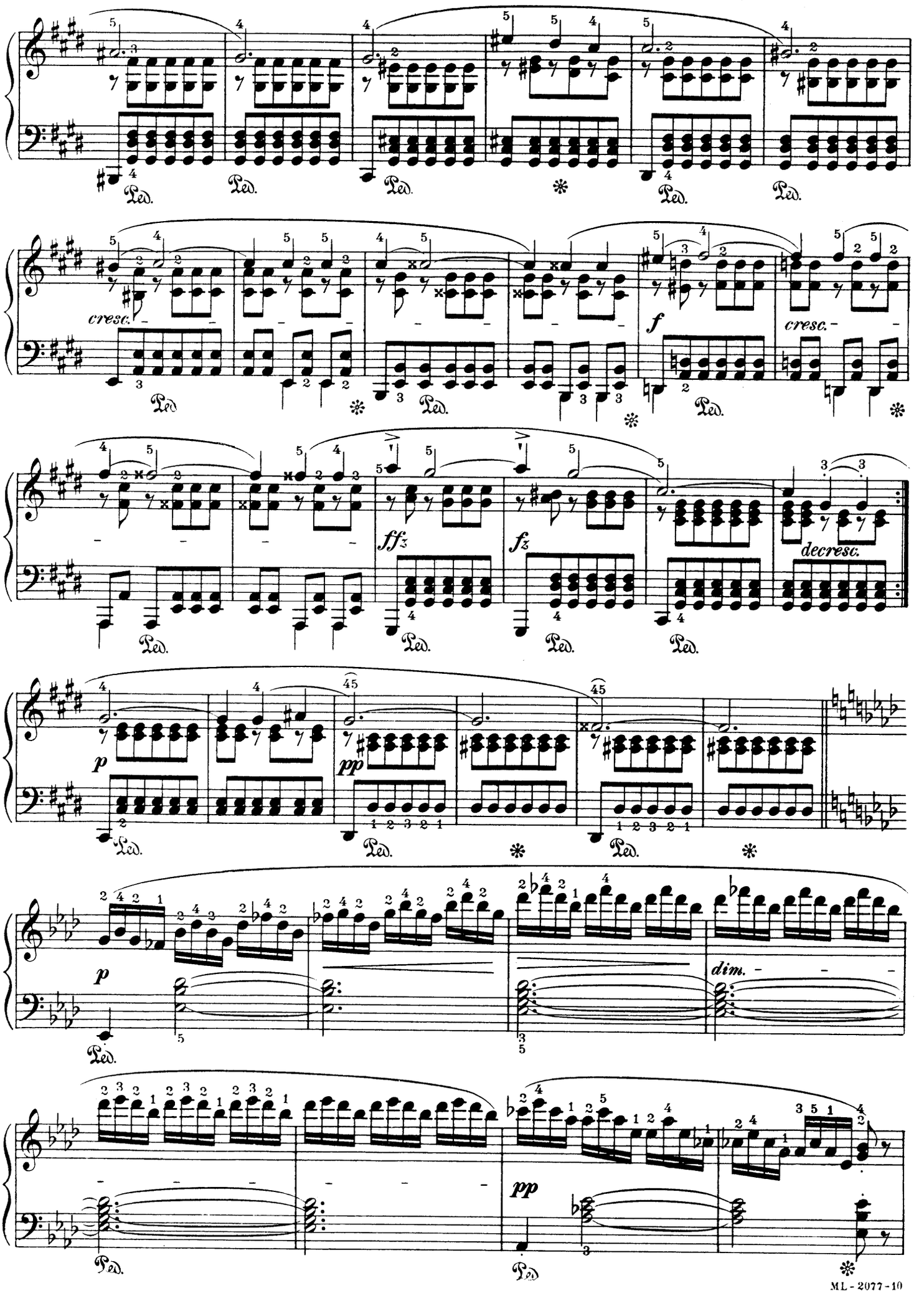
decresc.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f
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ffz
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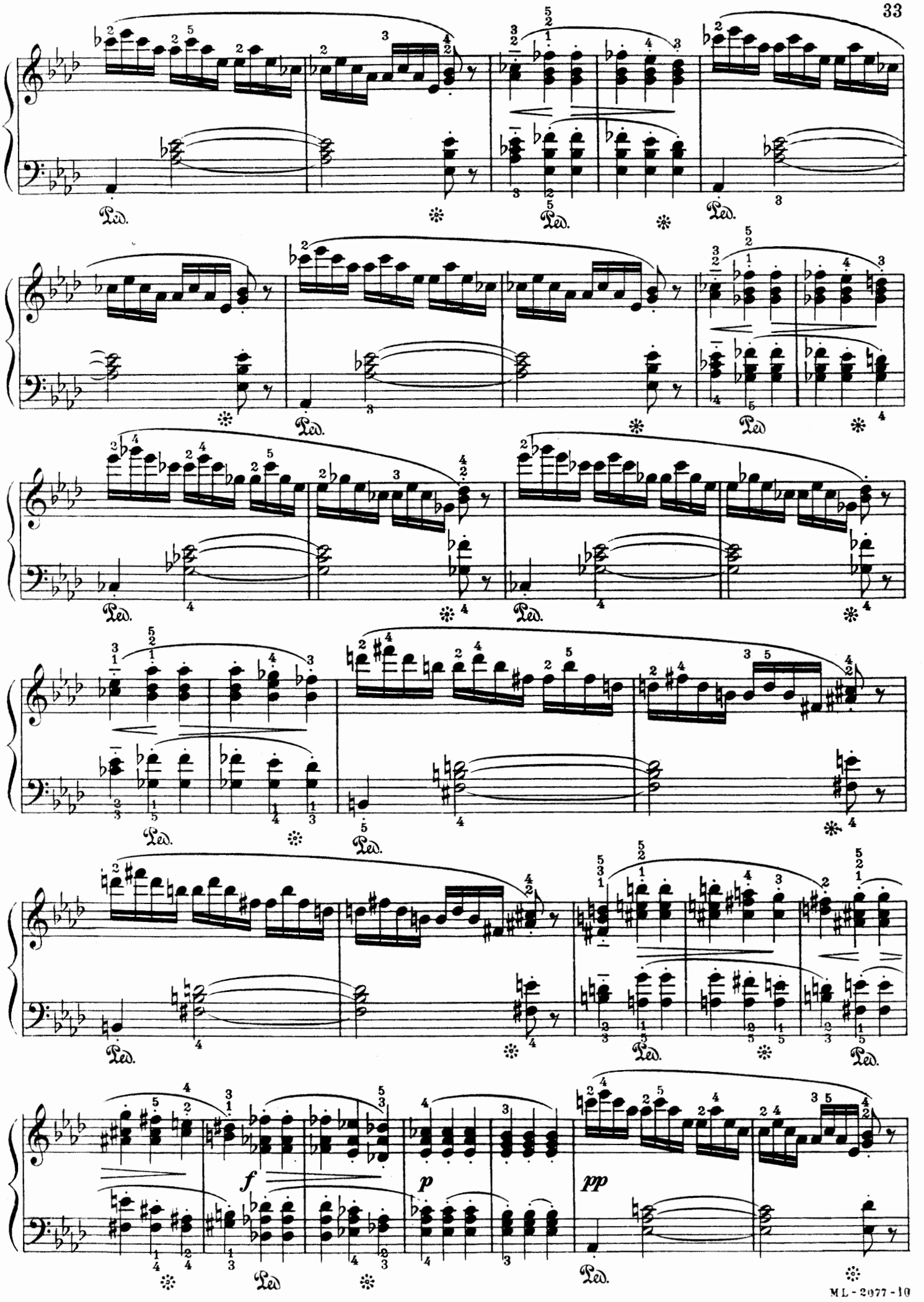
p
pp
dim.
pp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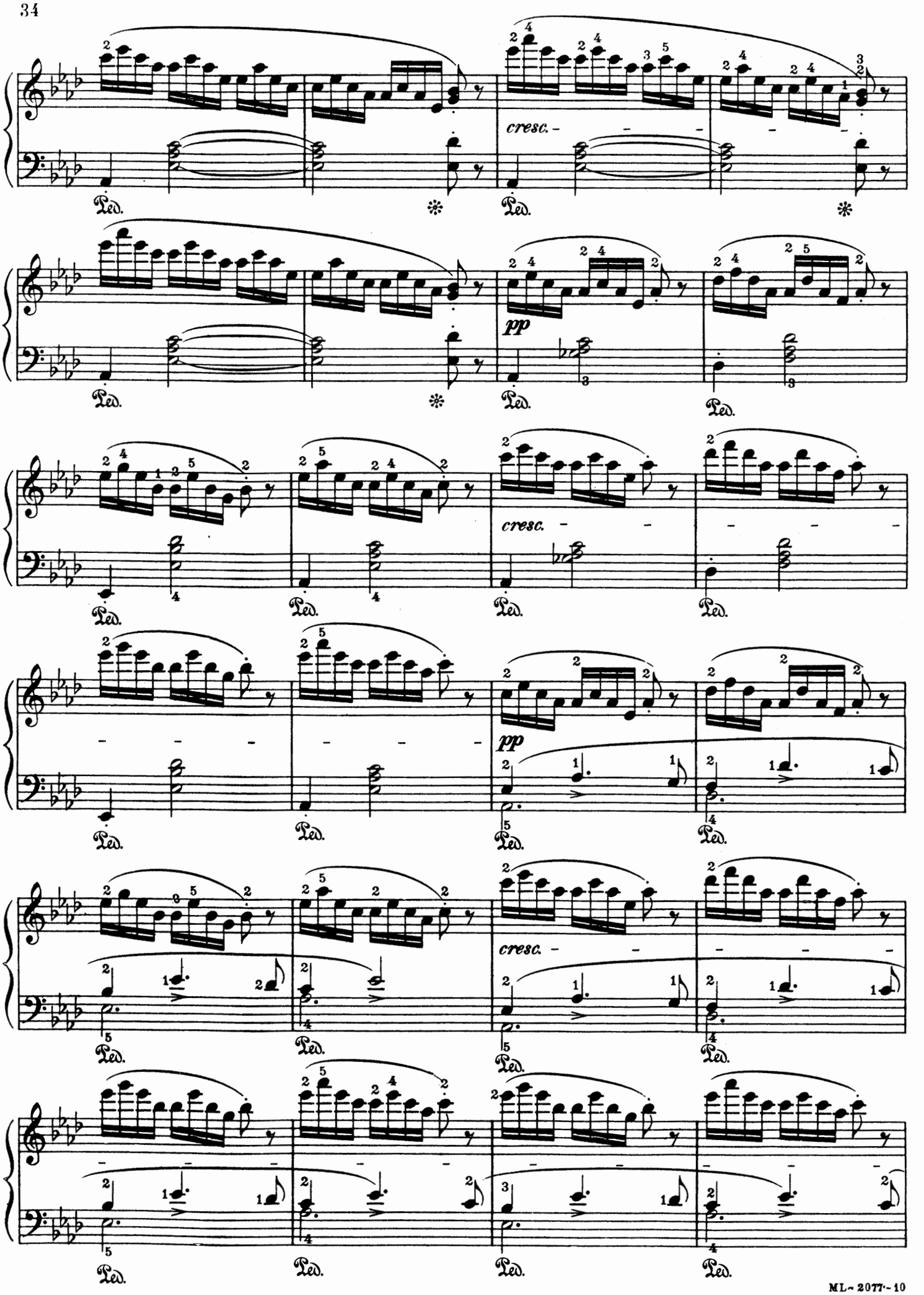
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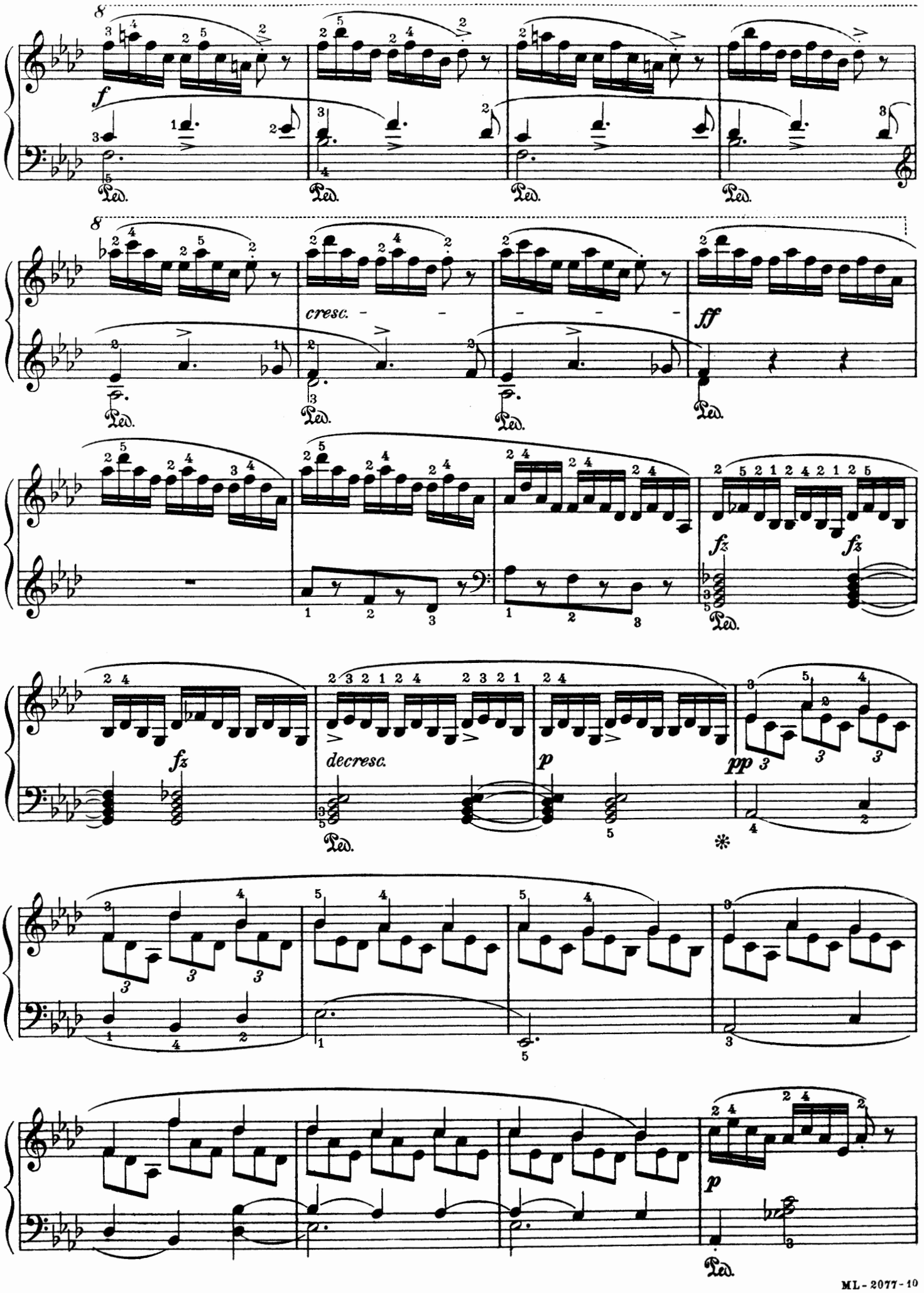
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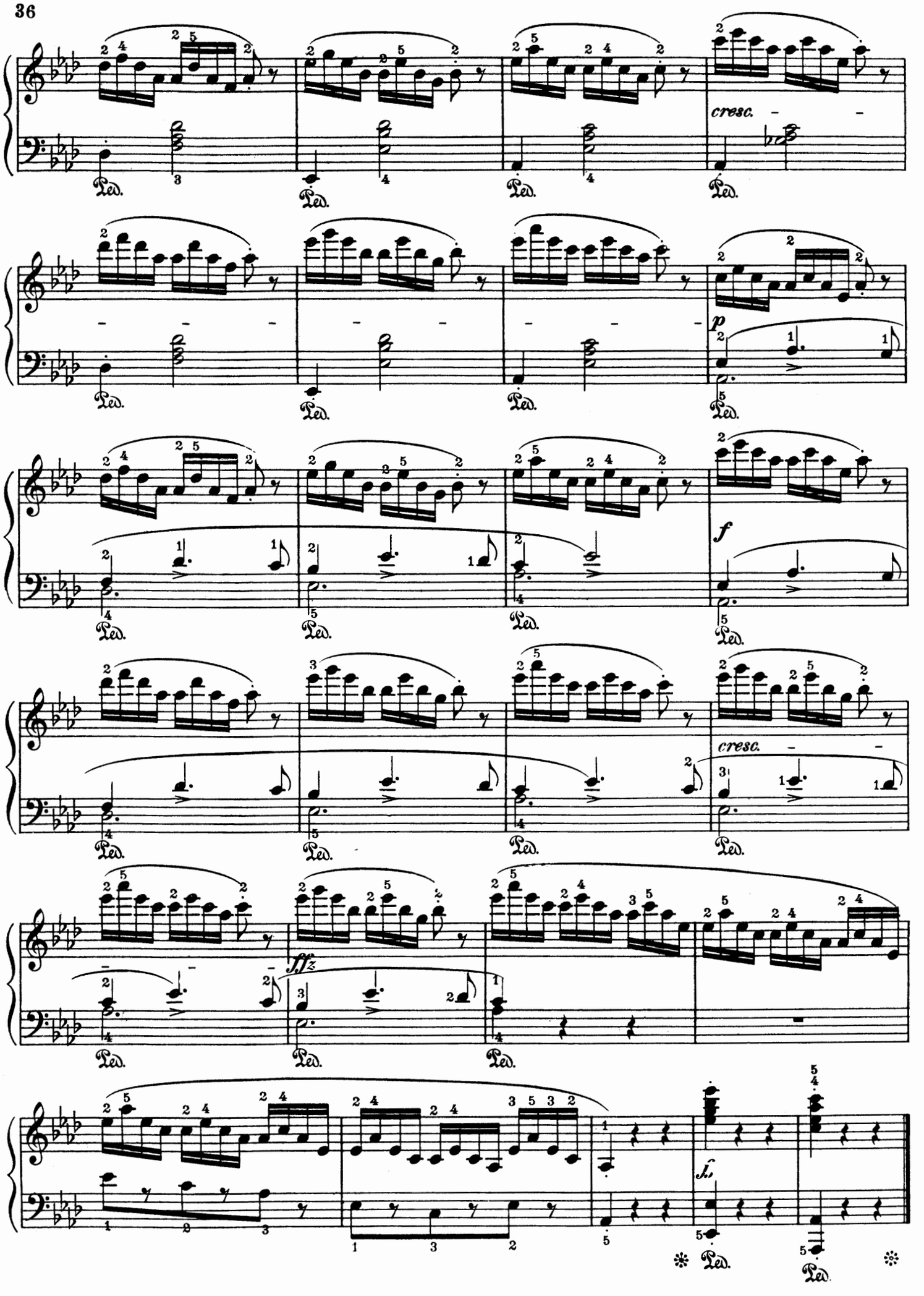
f
Ped.
8
cresc.
ff
fz
decresc.
p
pp
*
p


cresc.
p
f
cresc.
sfz
f

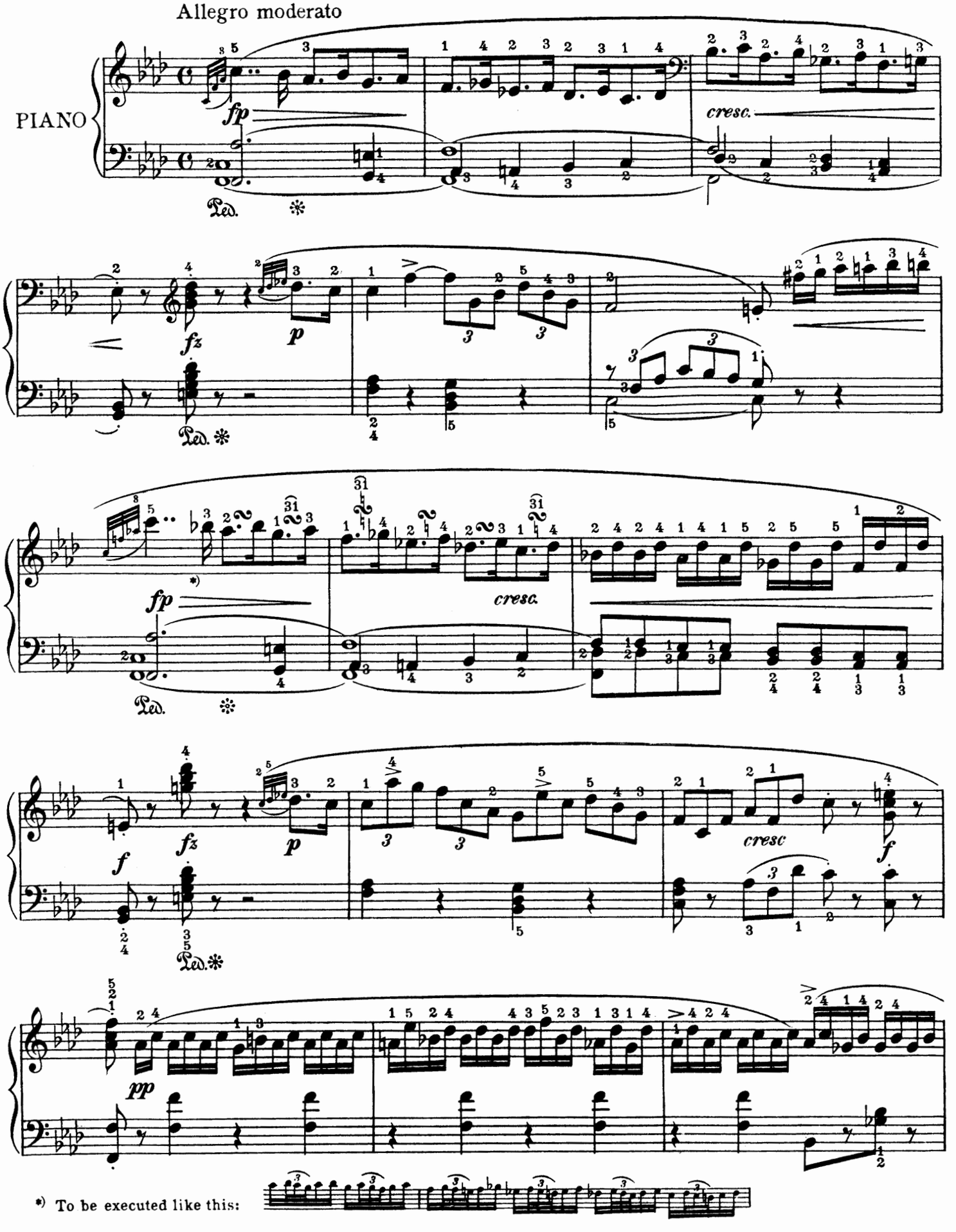
IMPROMPTU, in F Minor

(Published in 1838)

Edited by August Spanuth

FRANZ SCHUBERT, Op.142, № 1

Allegro moderato



*) To be executed like this:

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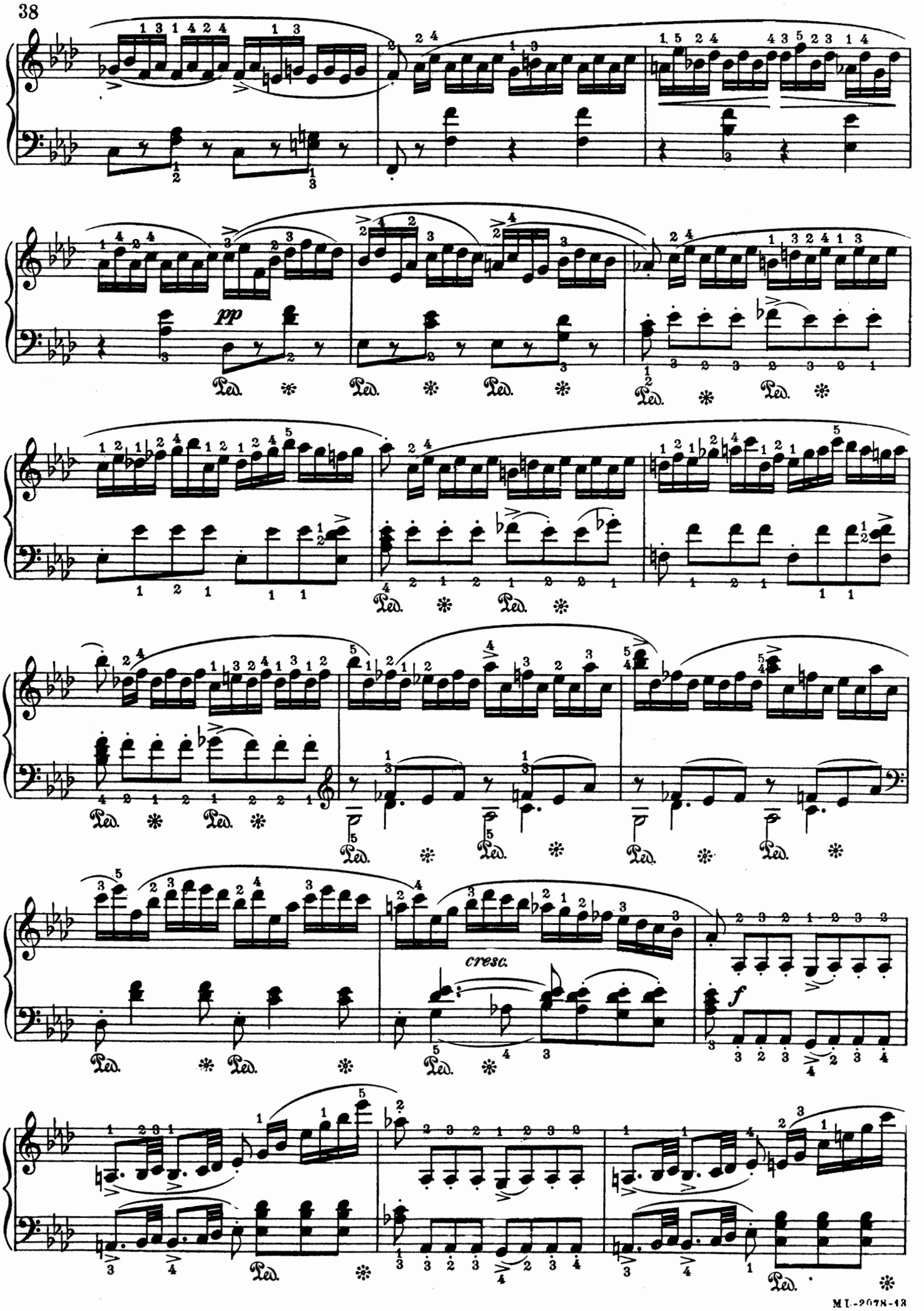
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cresc.
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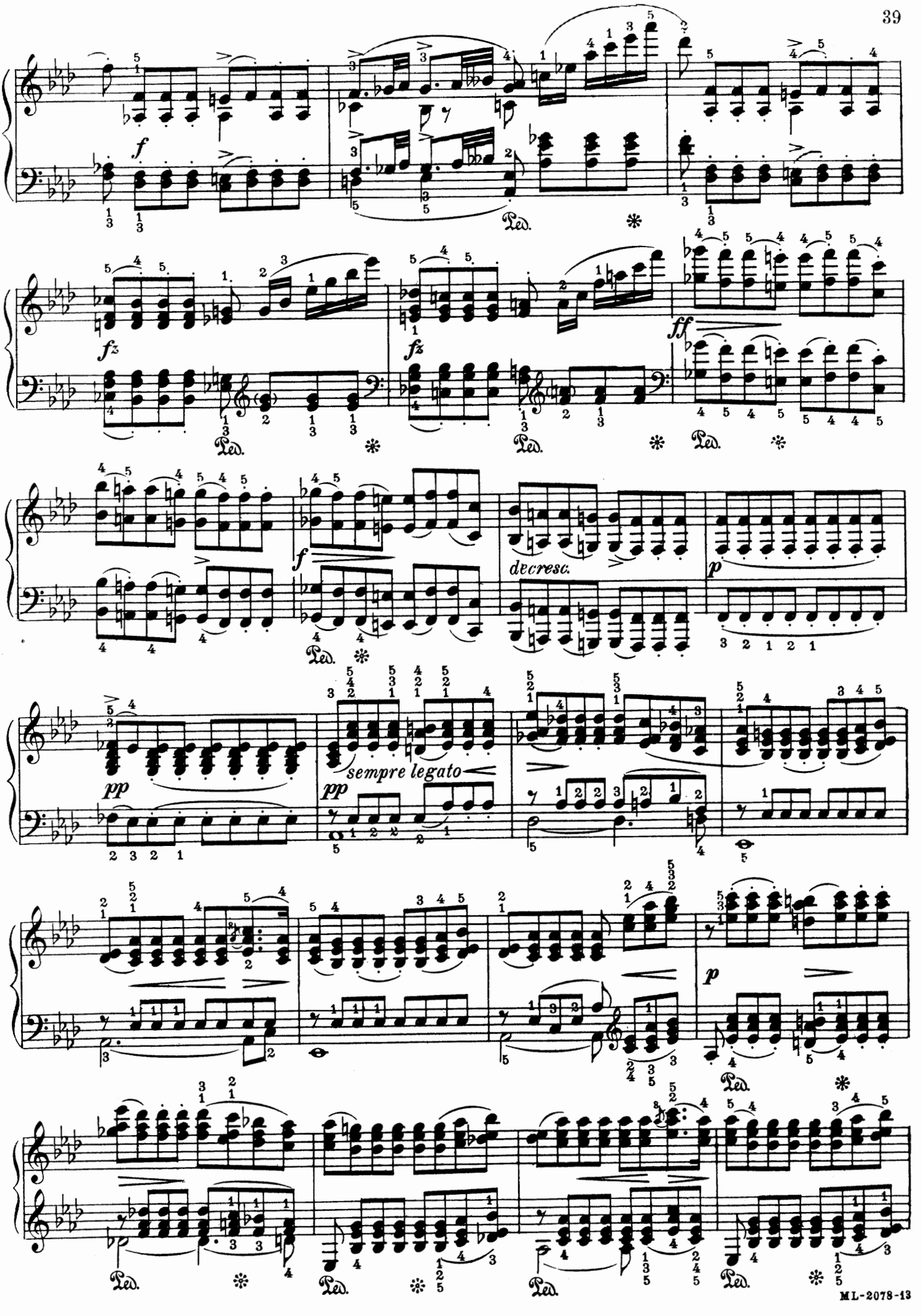
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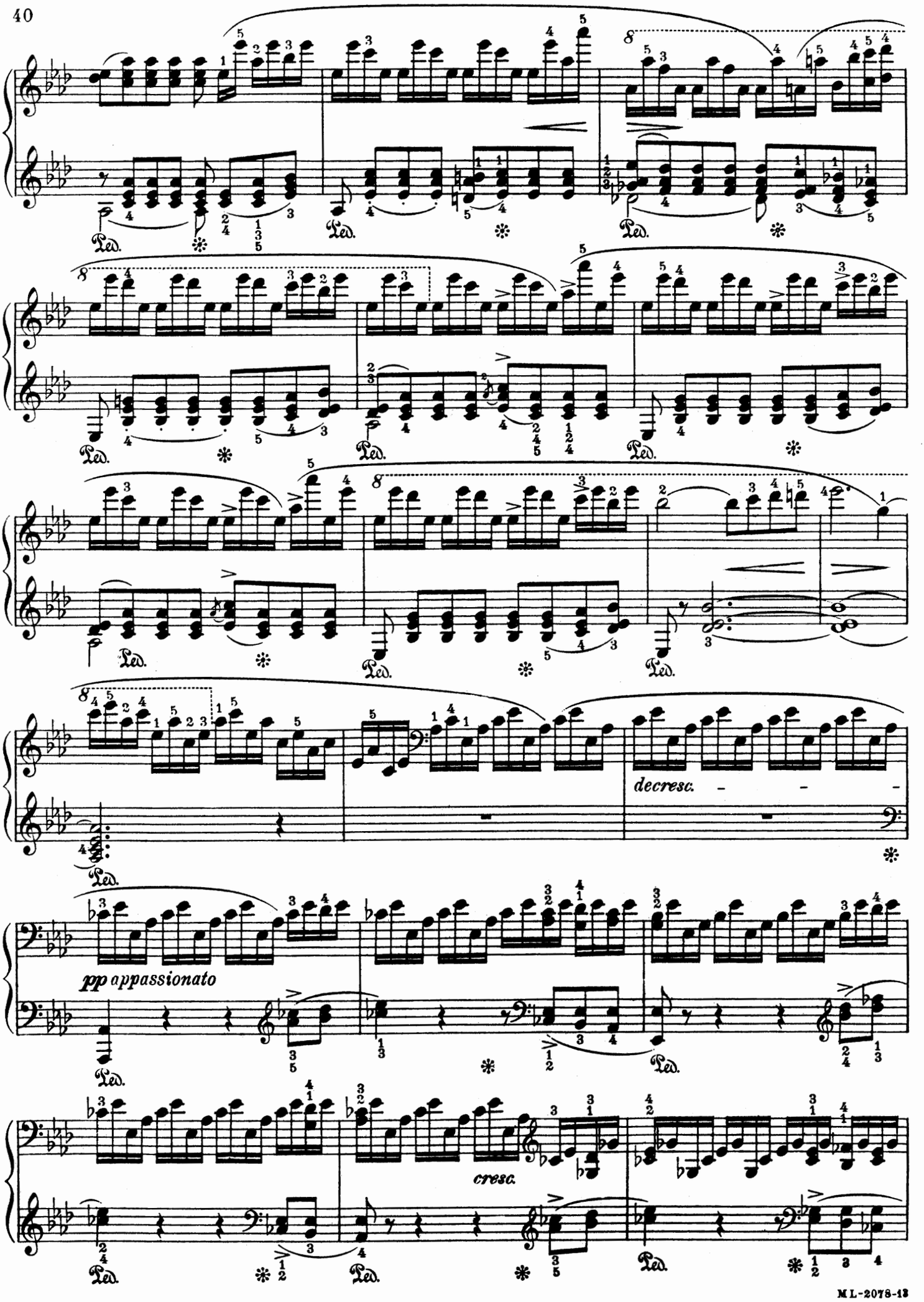
ff
decresc.
p
pp
sempre legato
Ped.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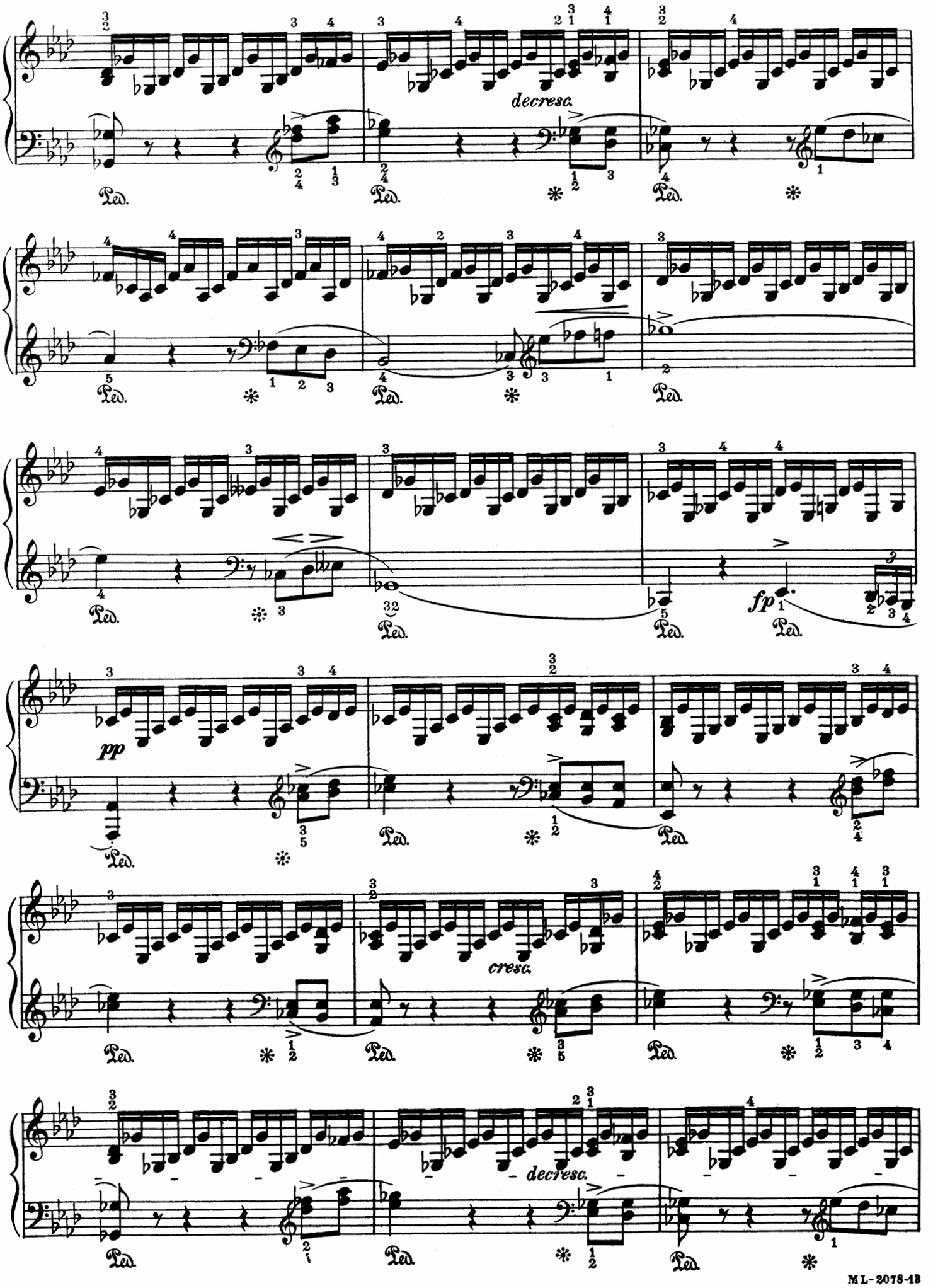
pp appassionato
cresc.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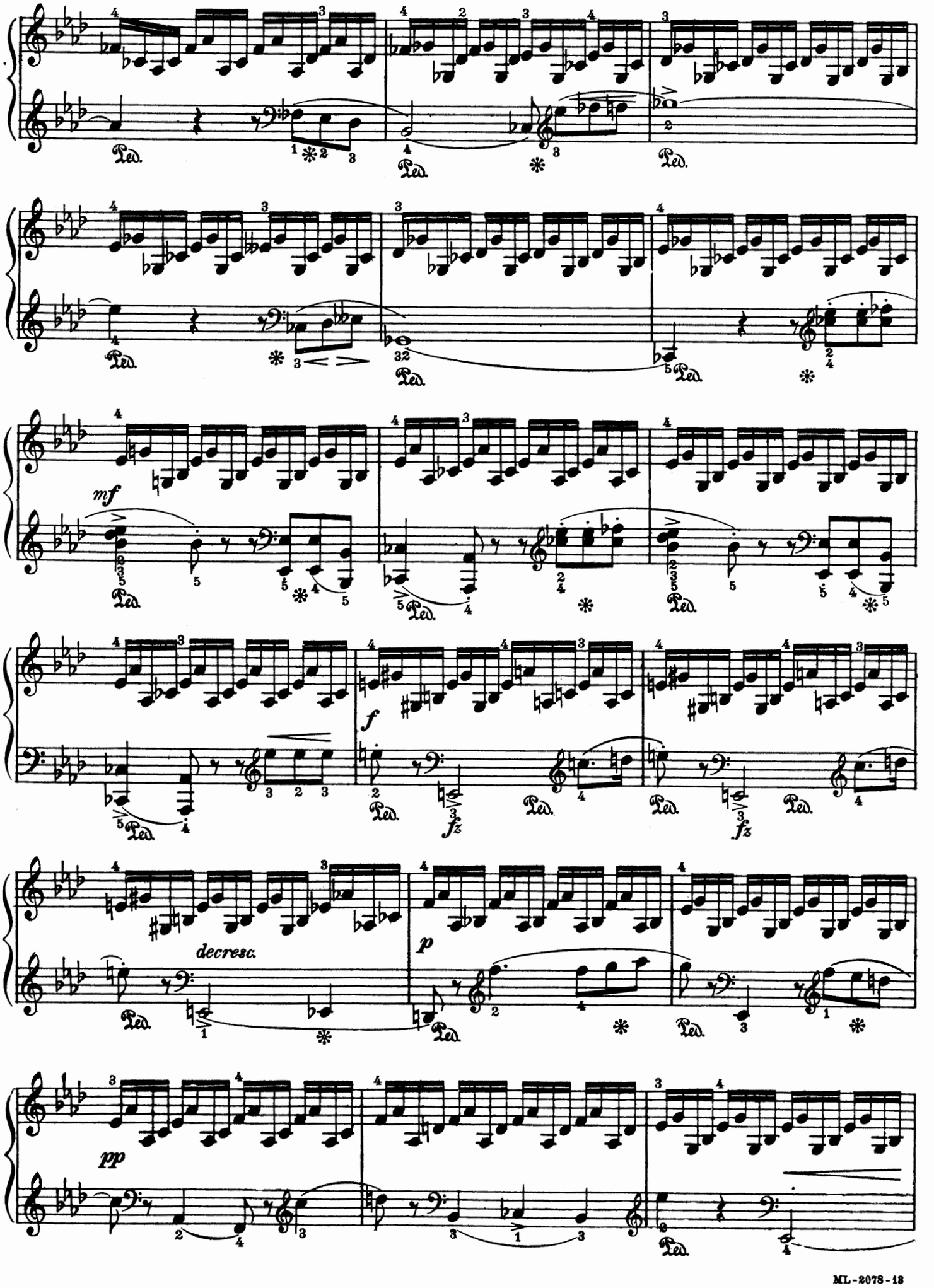
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p
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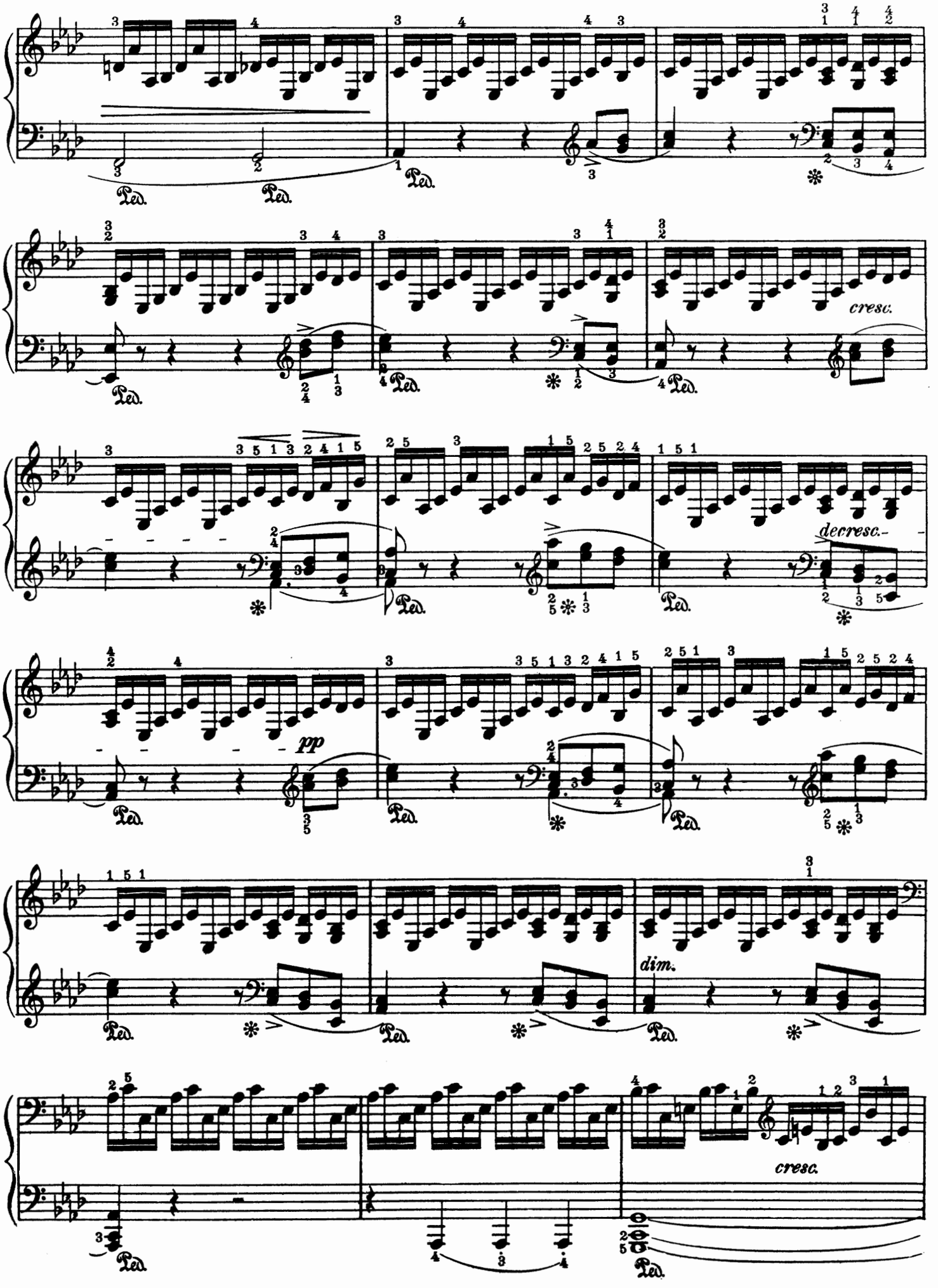
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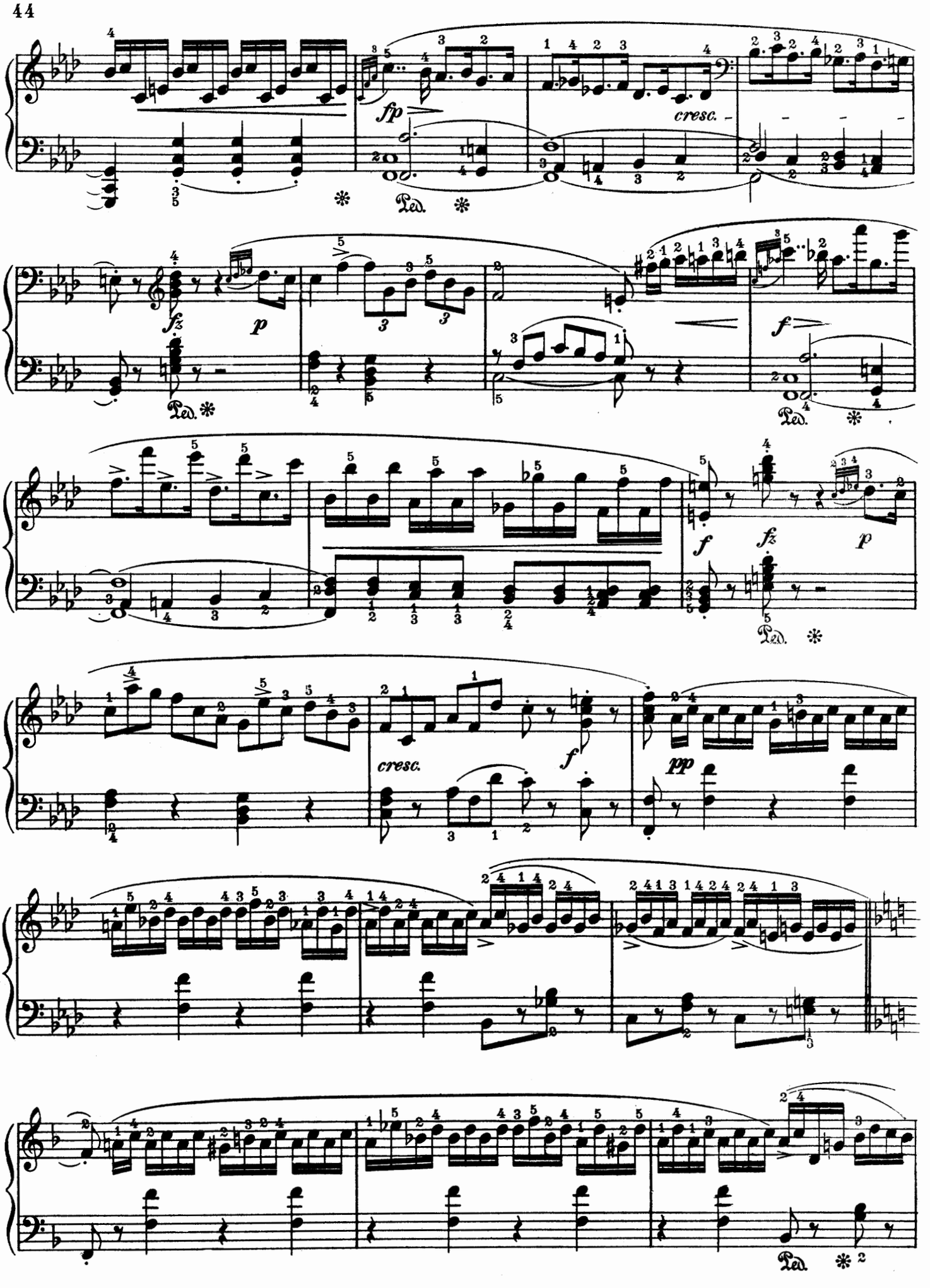
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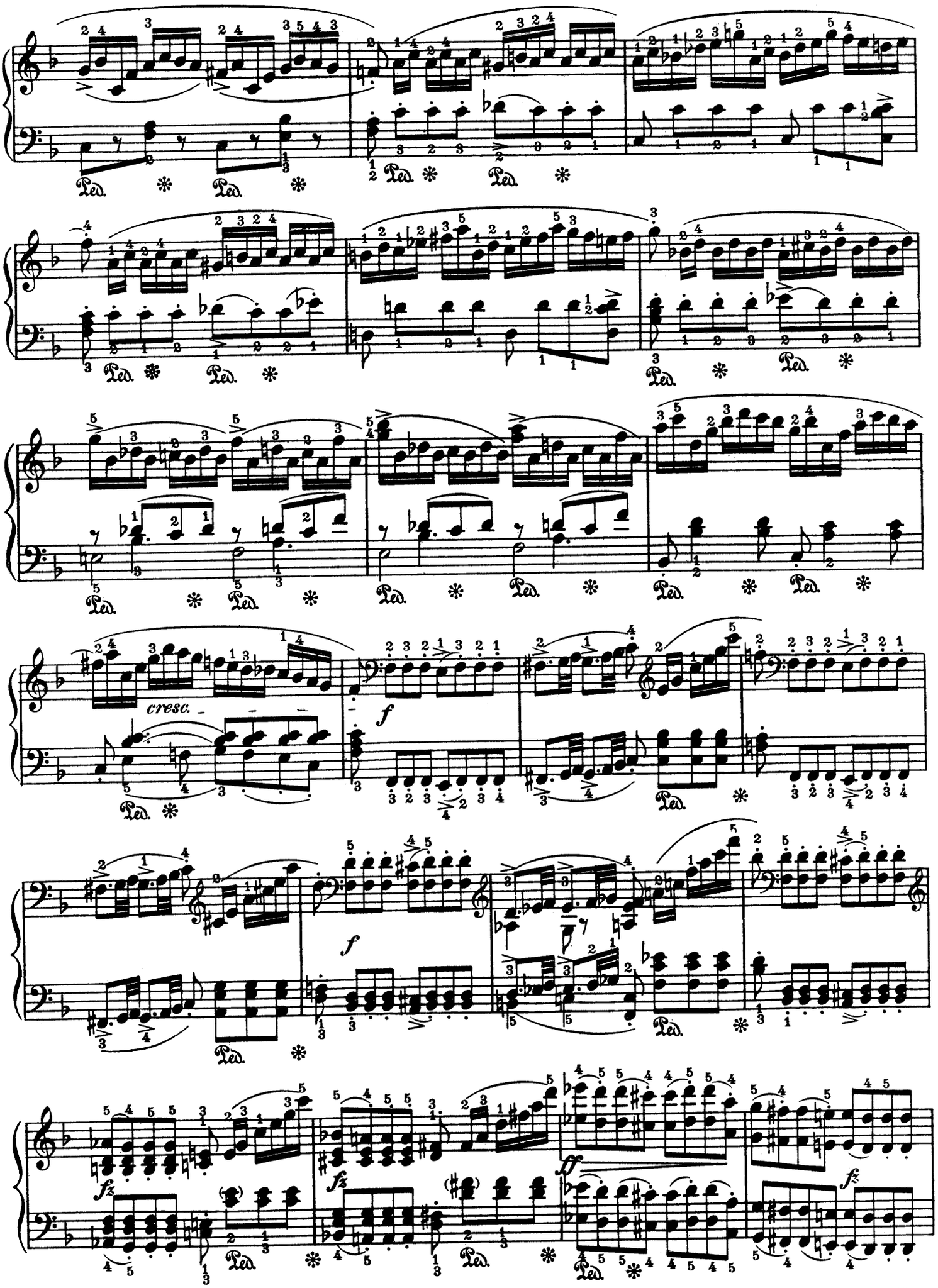
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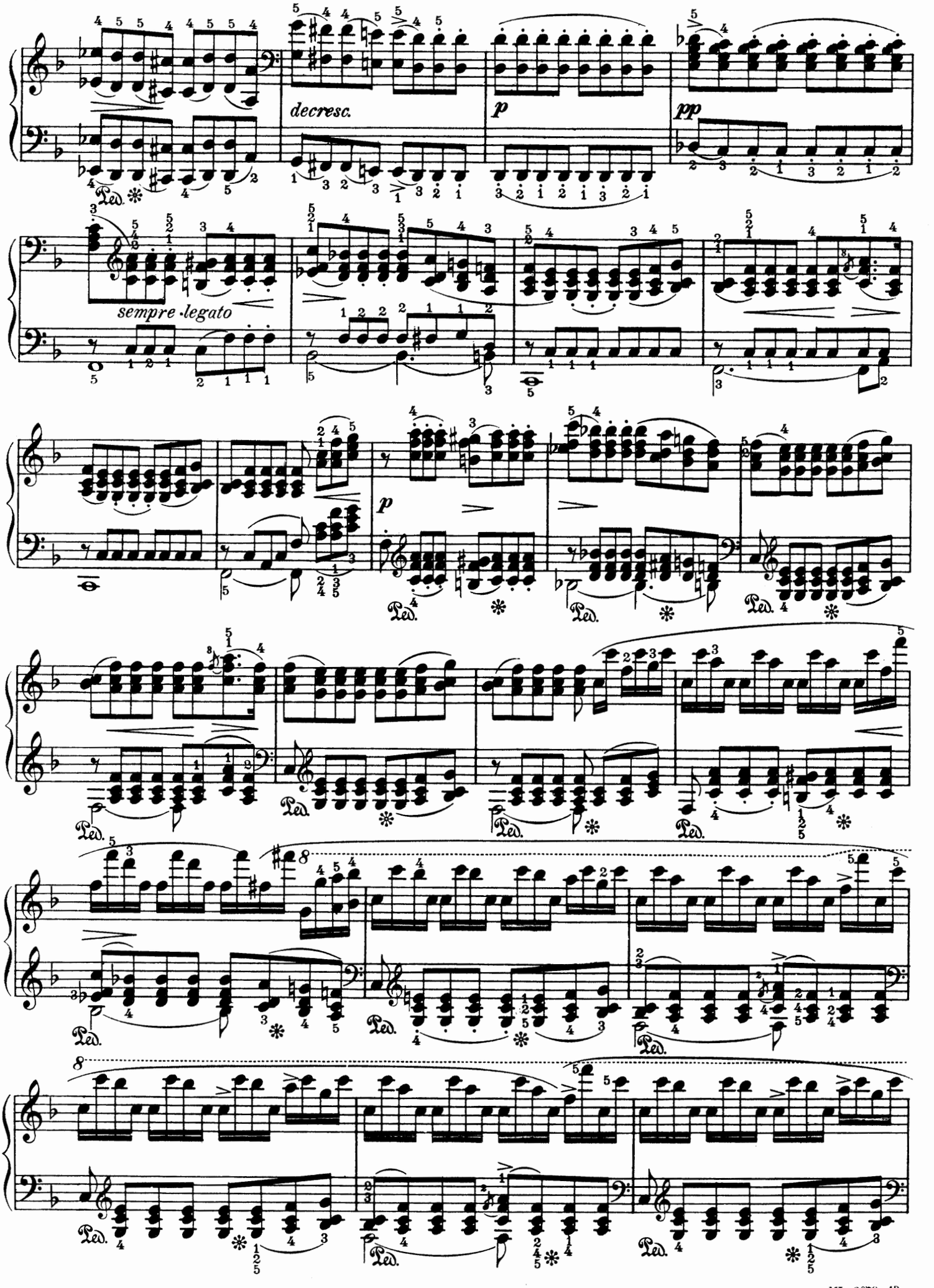
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sempre legato
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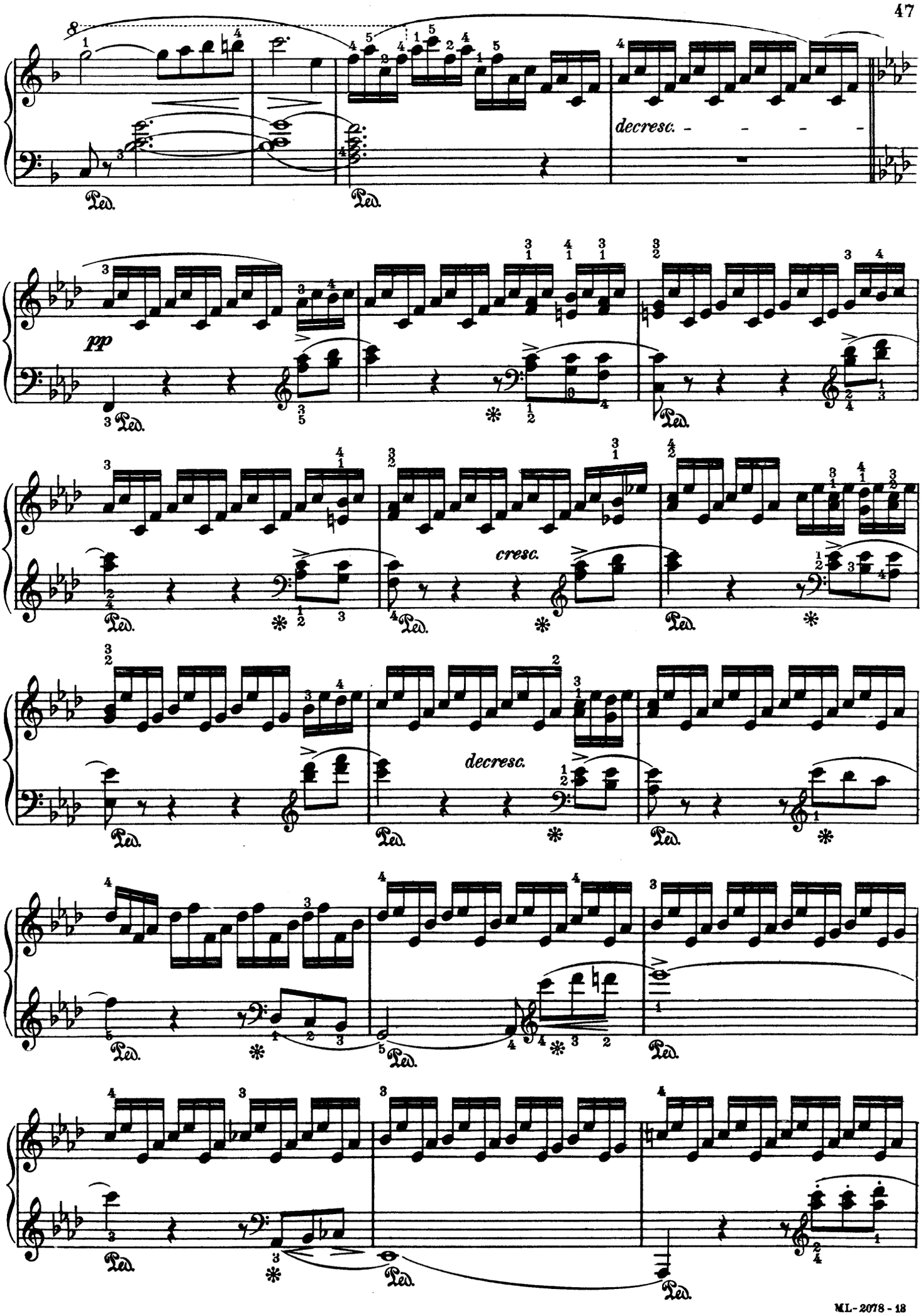
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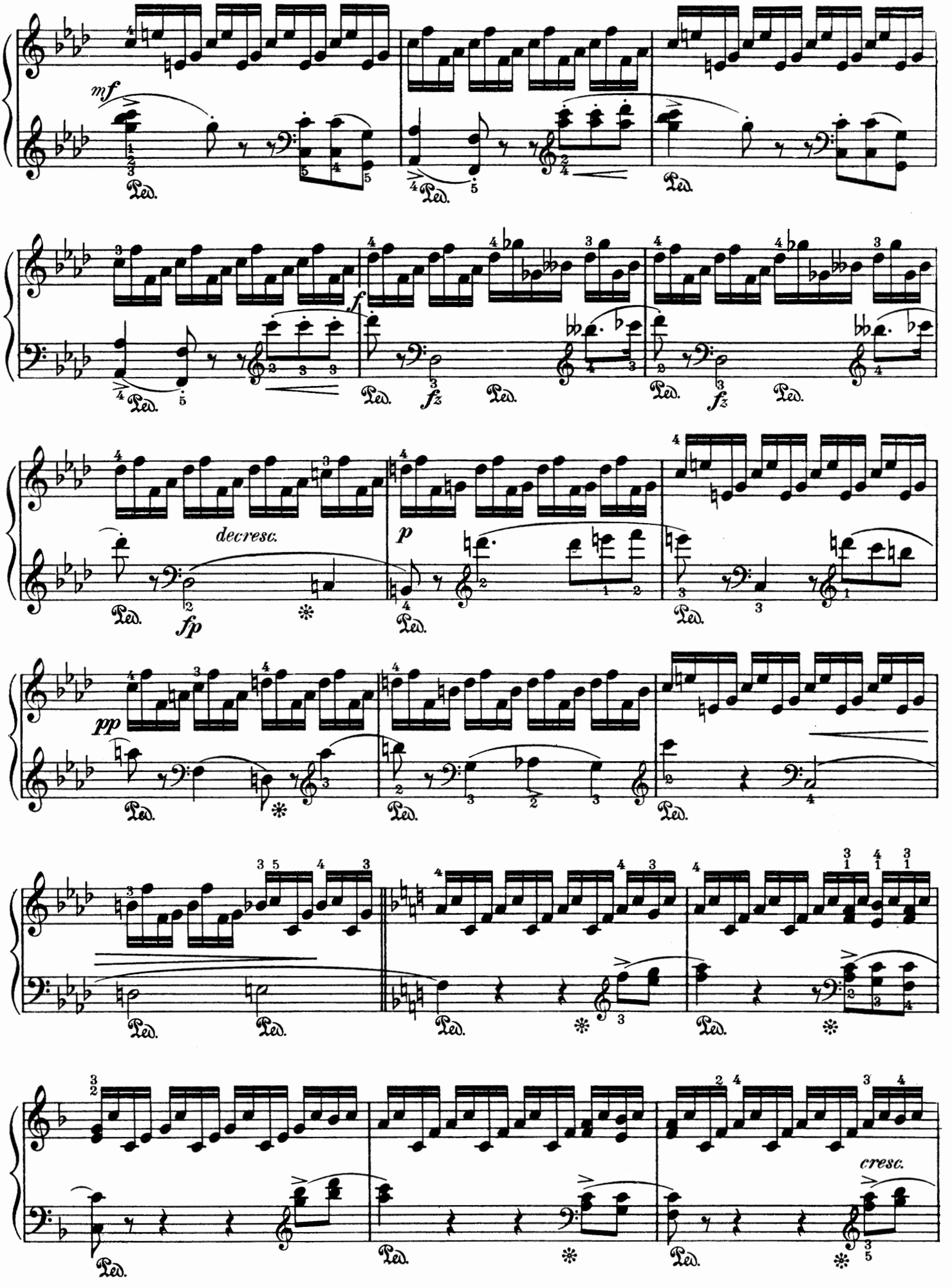
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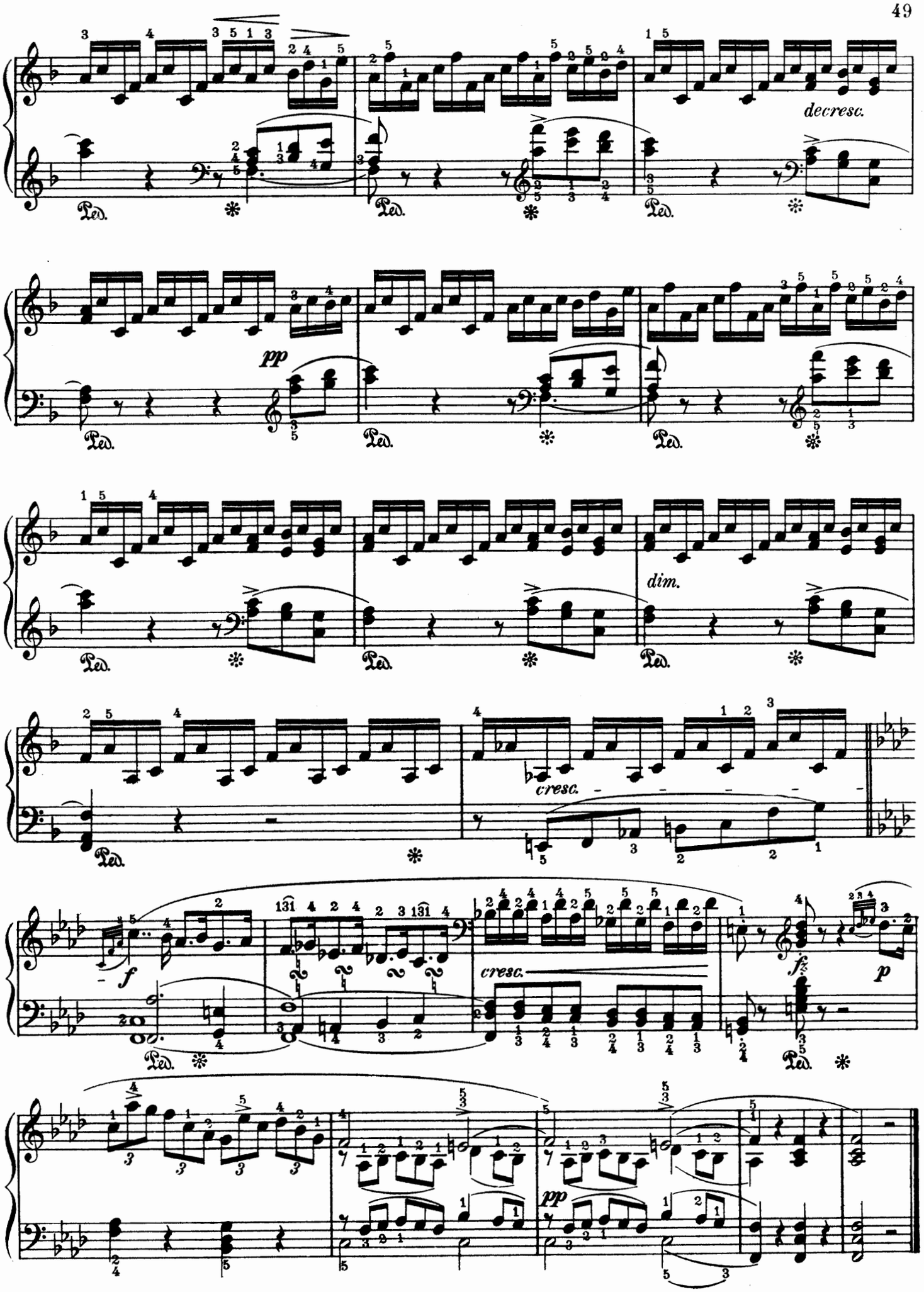

decresc.
pp
dim.
cresc.
f
cresc.
fz
p
pp

IMPROMPTU, in A-Flat Major

(Published in 1838)

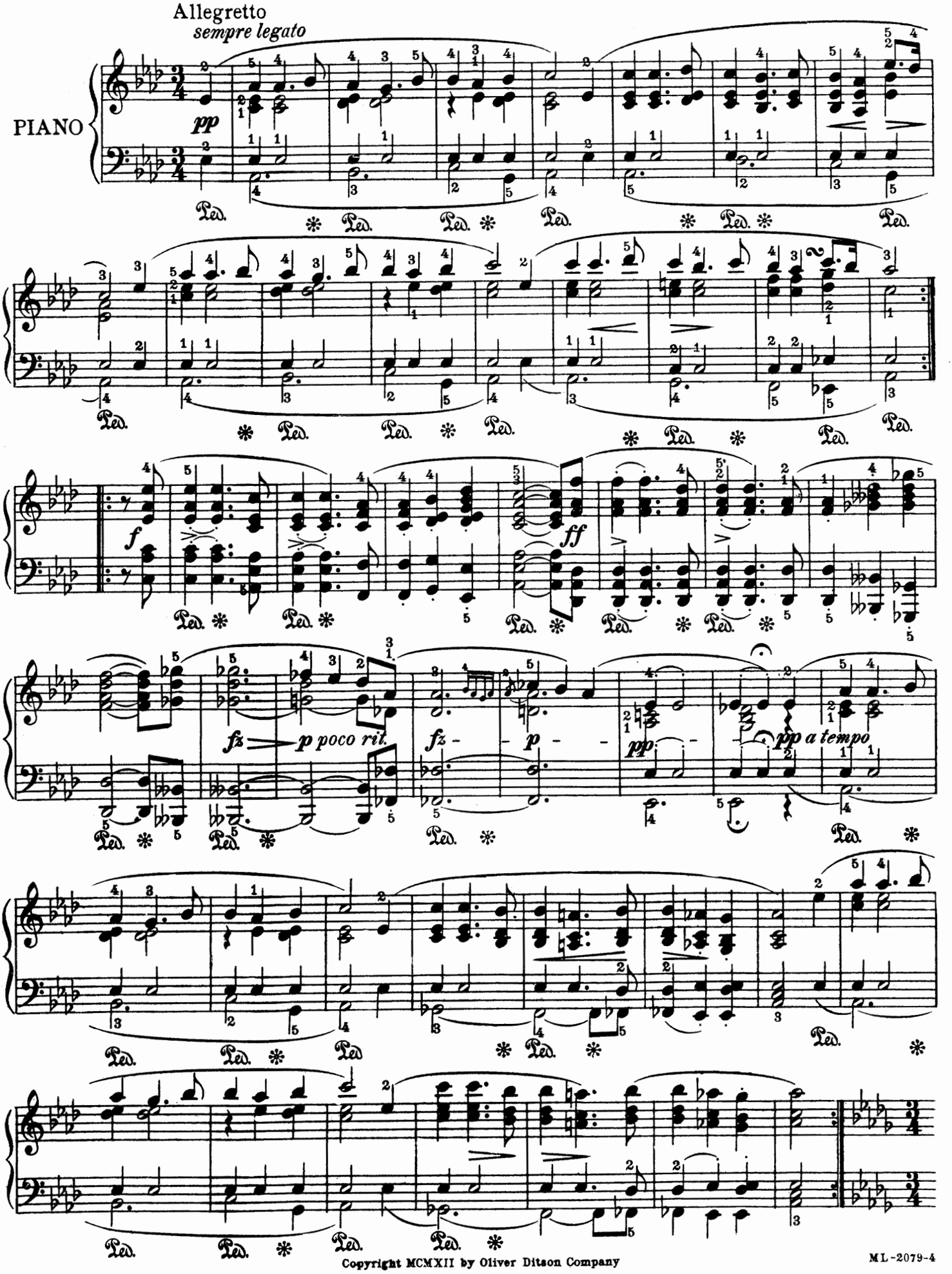
Edited by August Spanuth

FRANZ SCHUBERT, Op.142, No 2

Allegretto

sempre legato

PIANO



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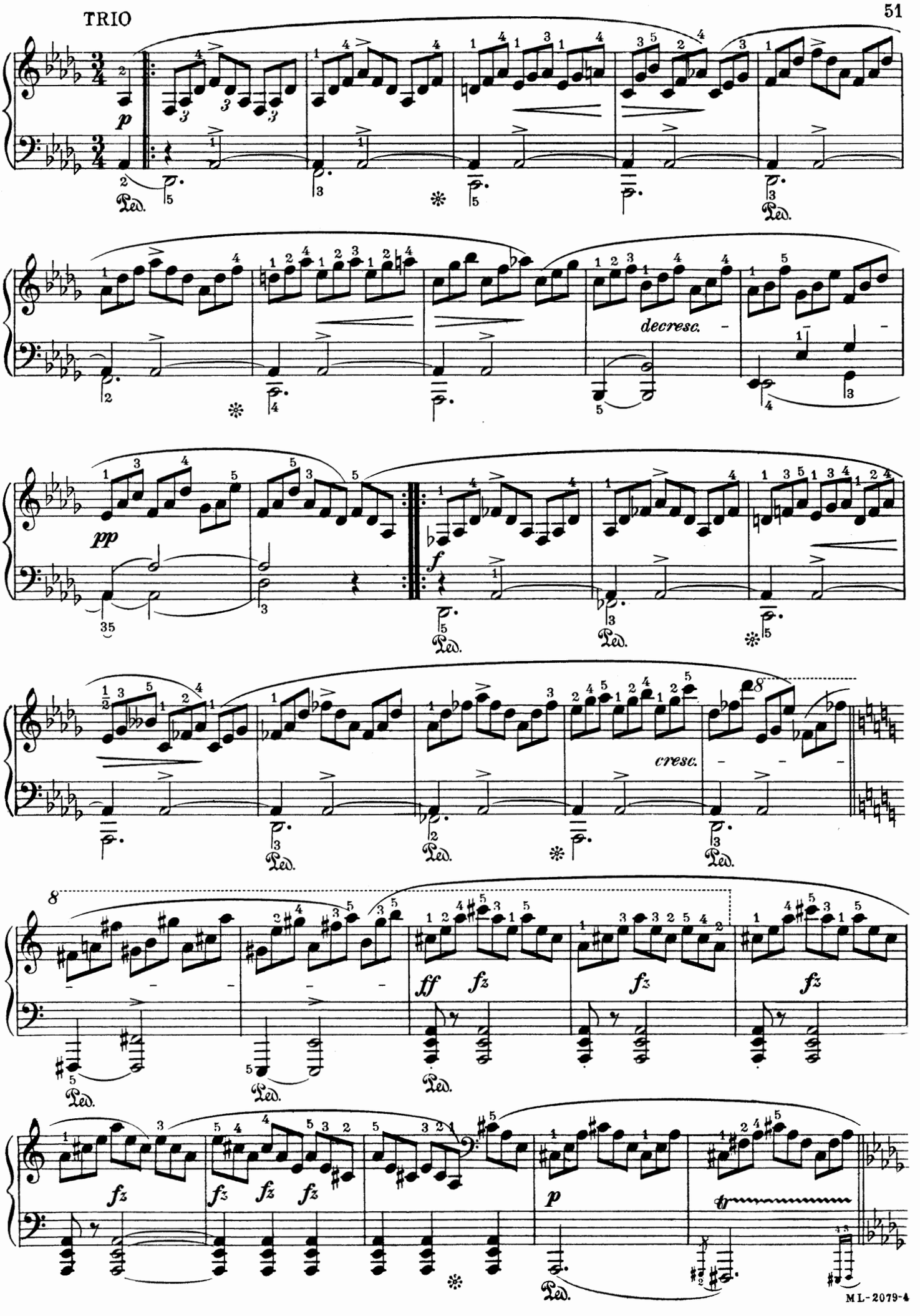
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cresc.
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fz
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fz
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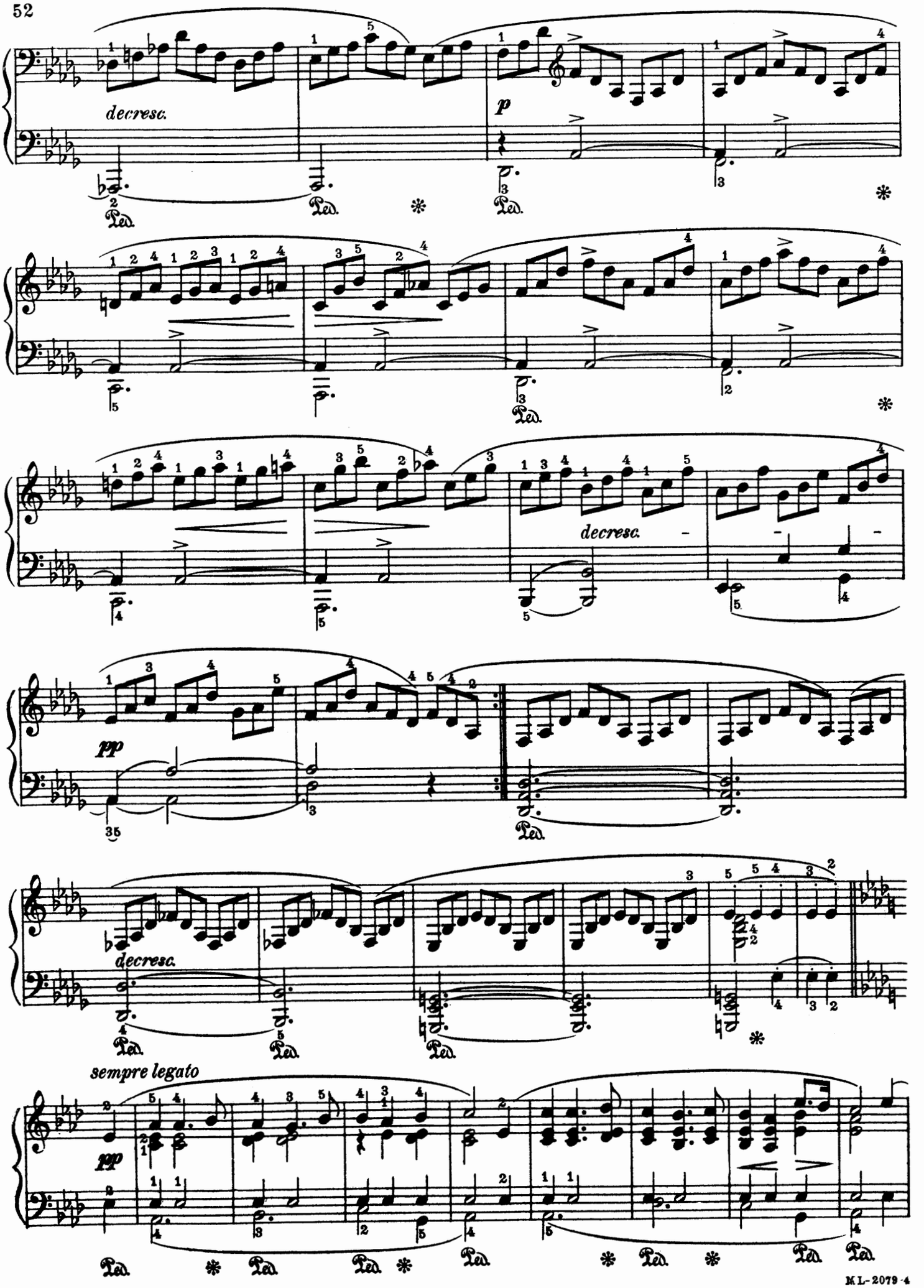
tr
Ped.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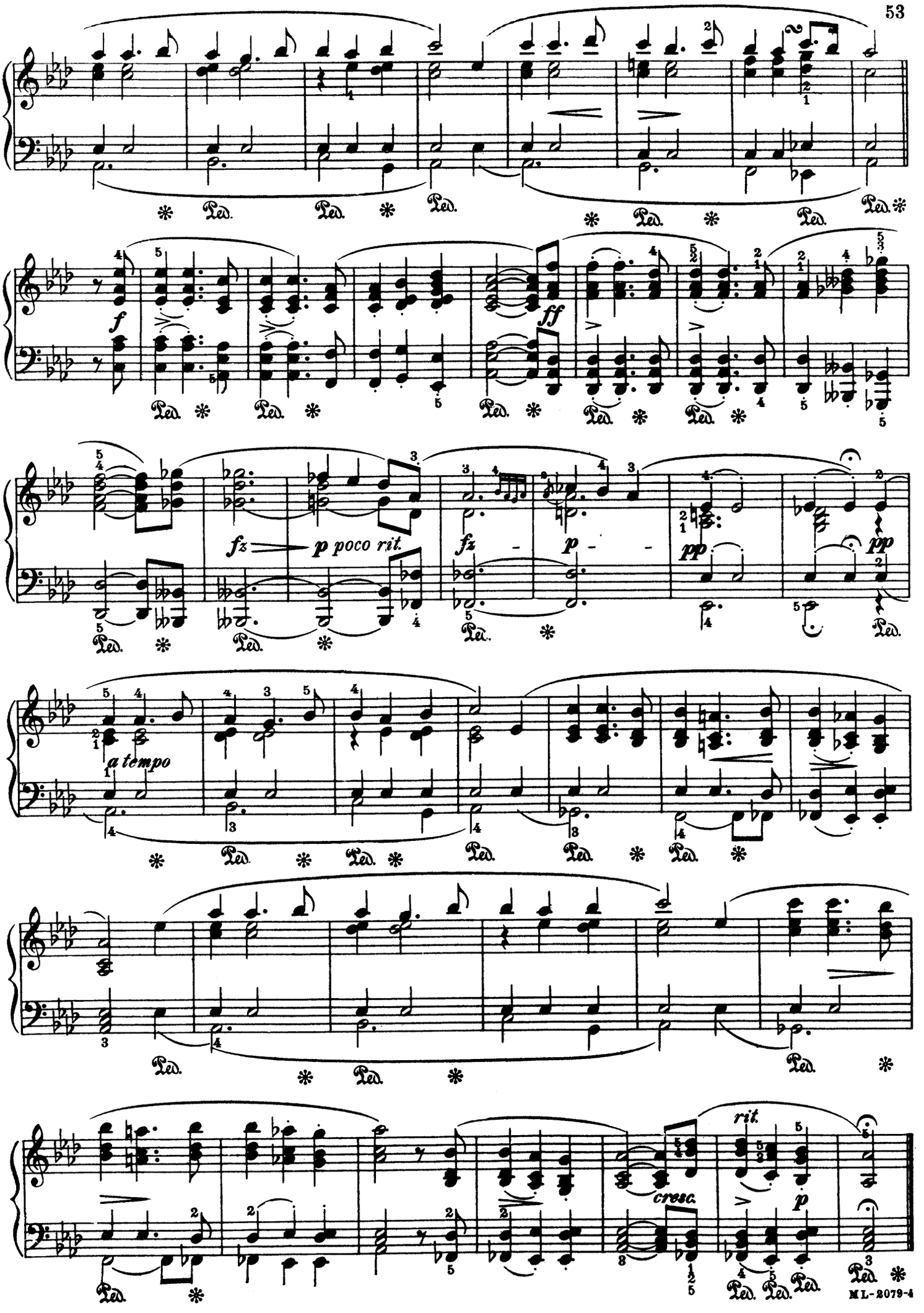
decresc.
sempre legato
pp

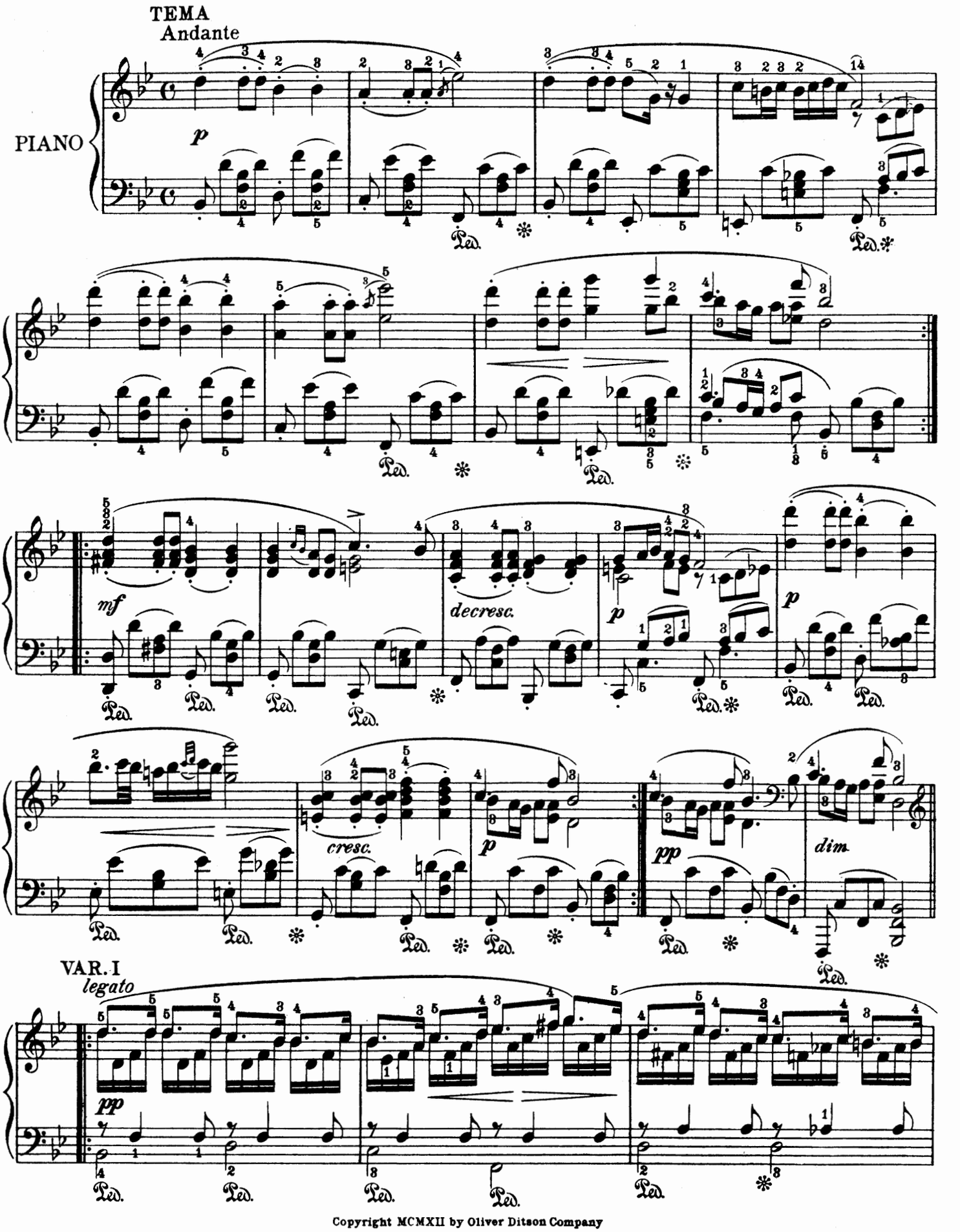

f
ff
fz
p poco rit.
fz
p
pp
pp
a tempo
cresc.
rit.
p

IMPROMPTU, in B-Flat Major

(Published in 1838)

Edited by August Spanuth

FRANZ SCHUBERT, Op.142, No 3



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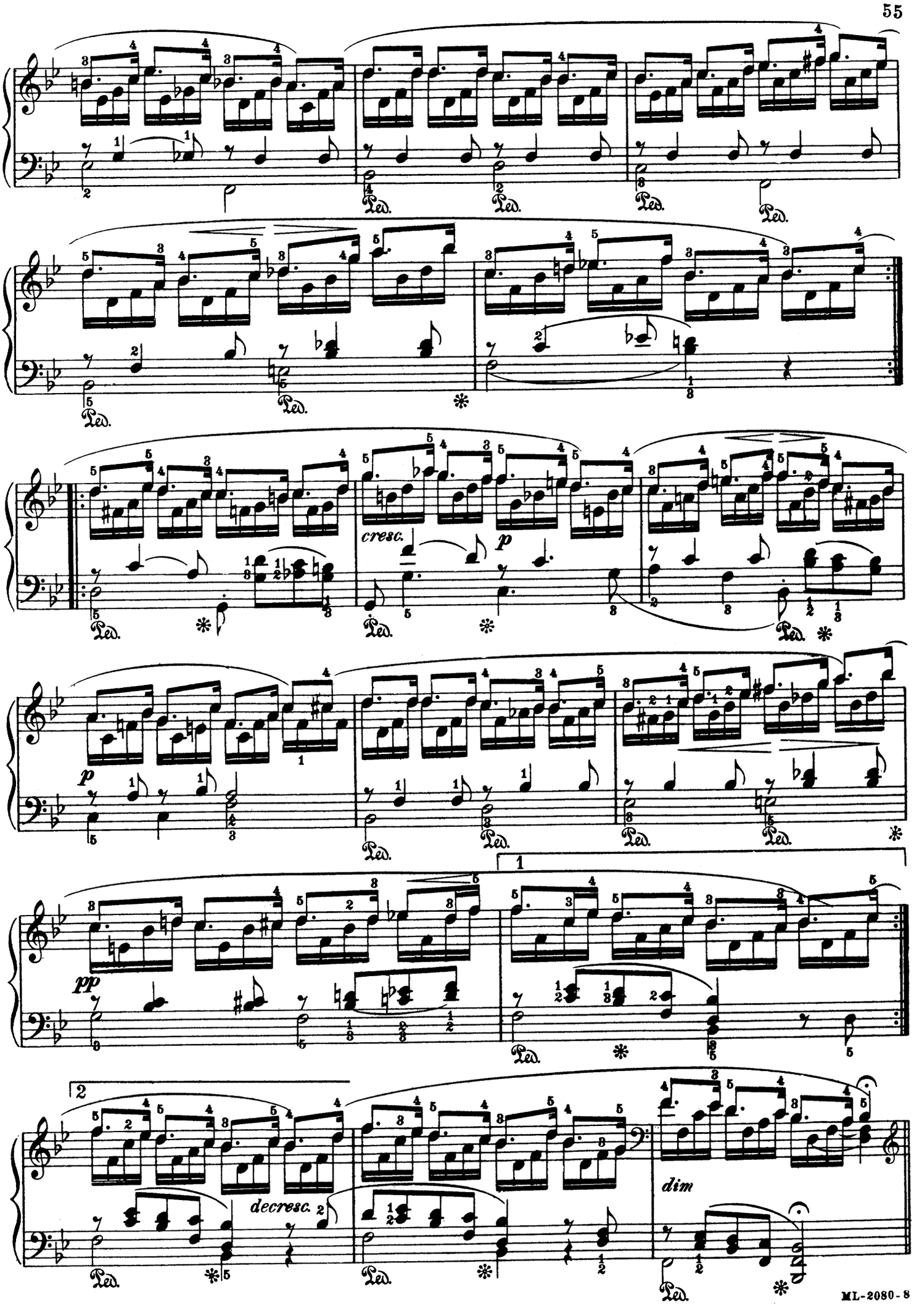
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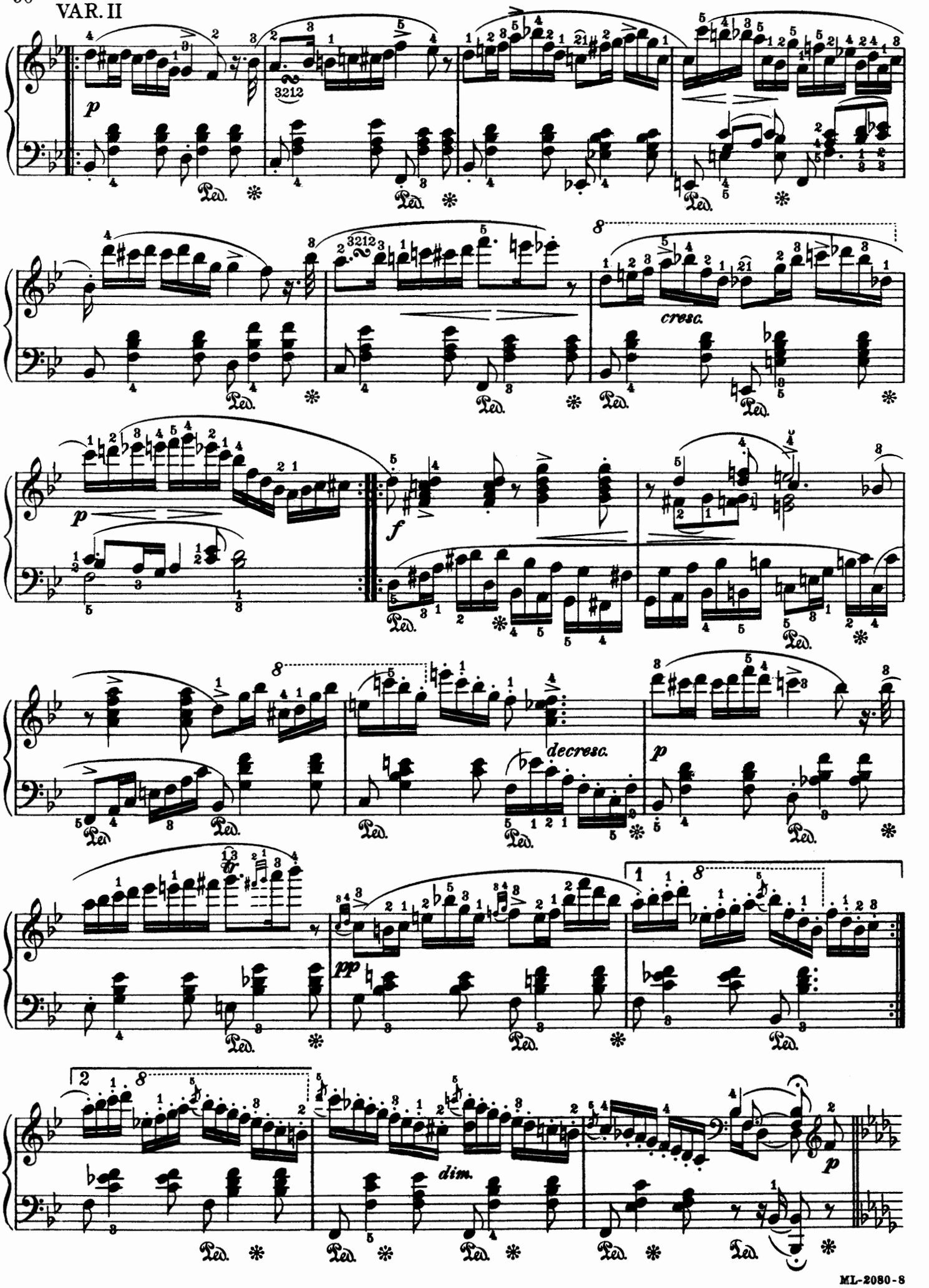
decresc.
dim

VAR. II



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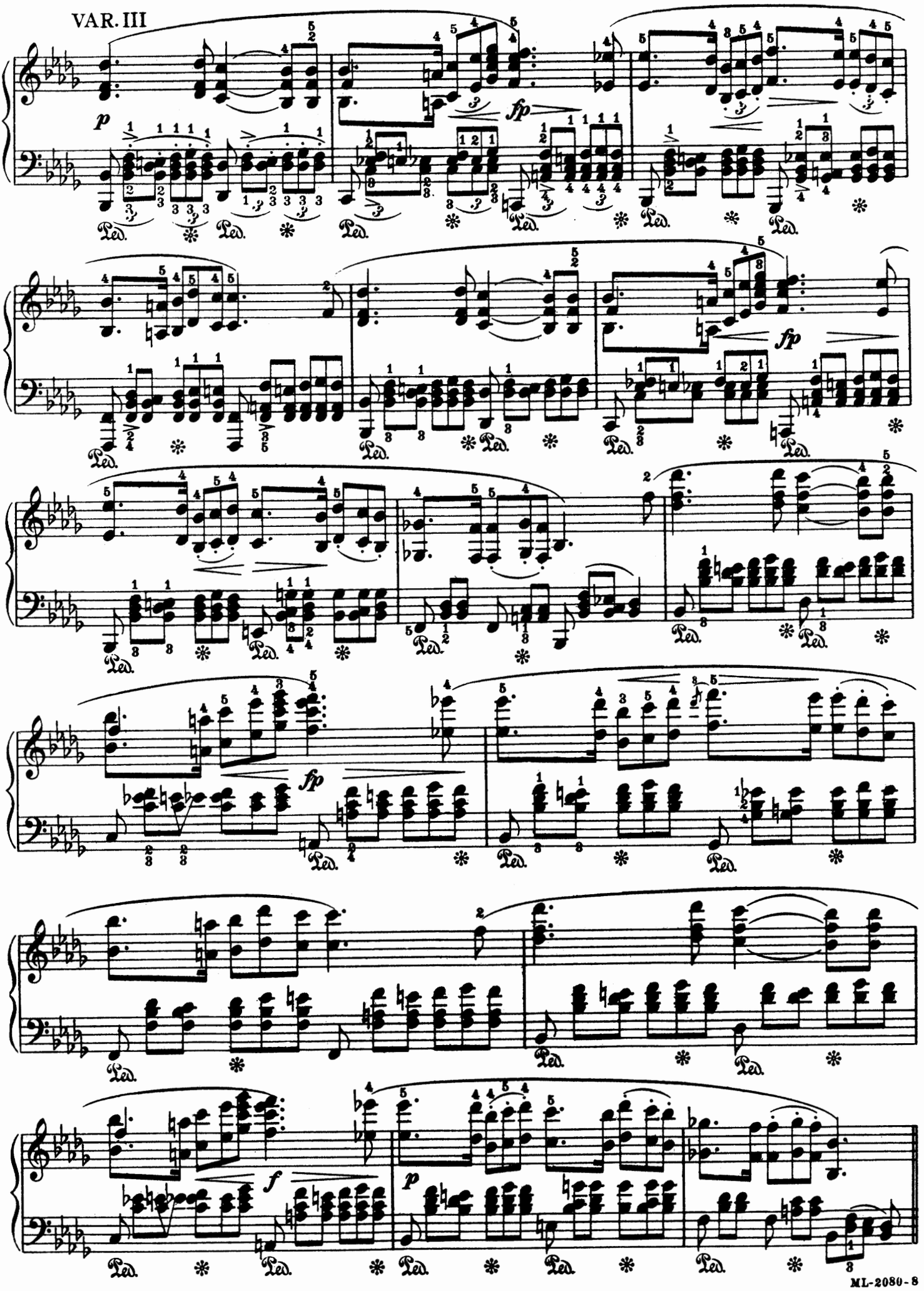

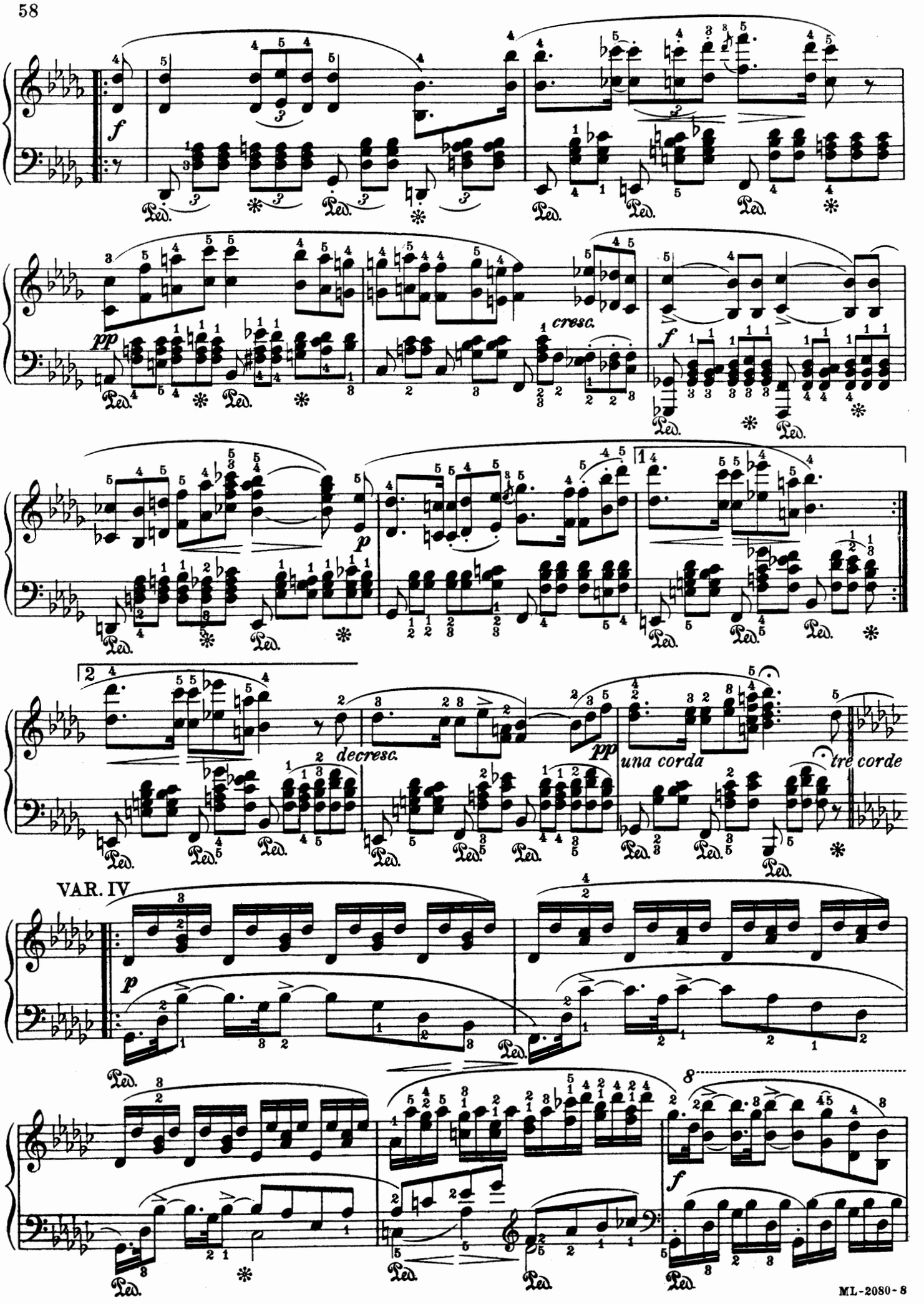
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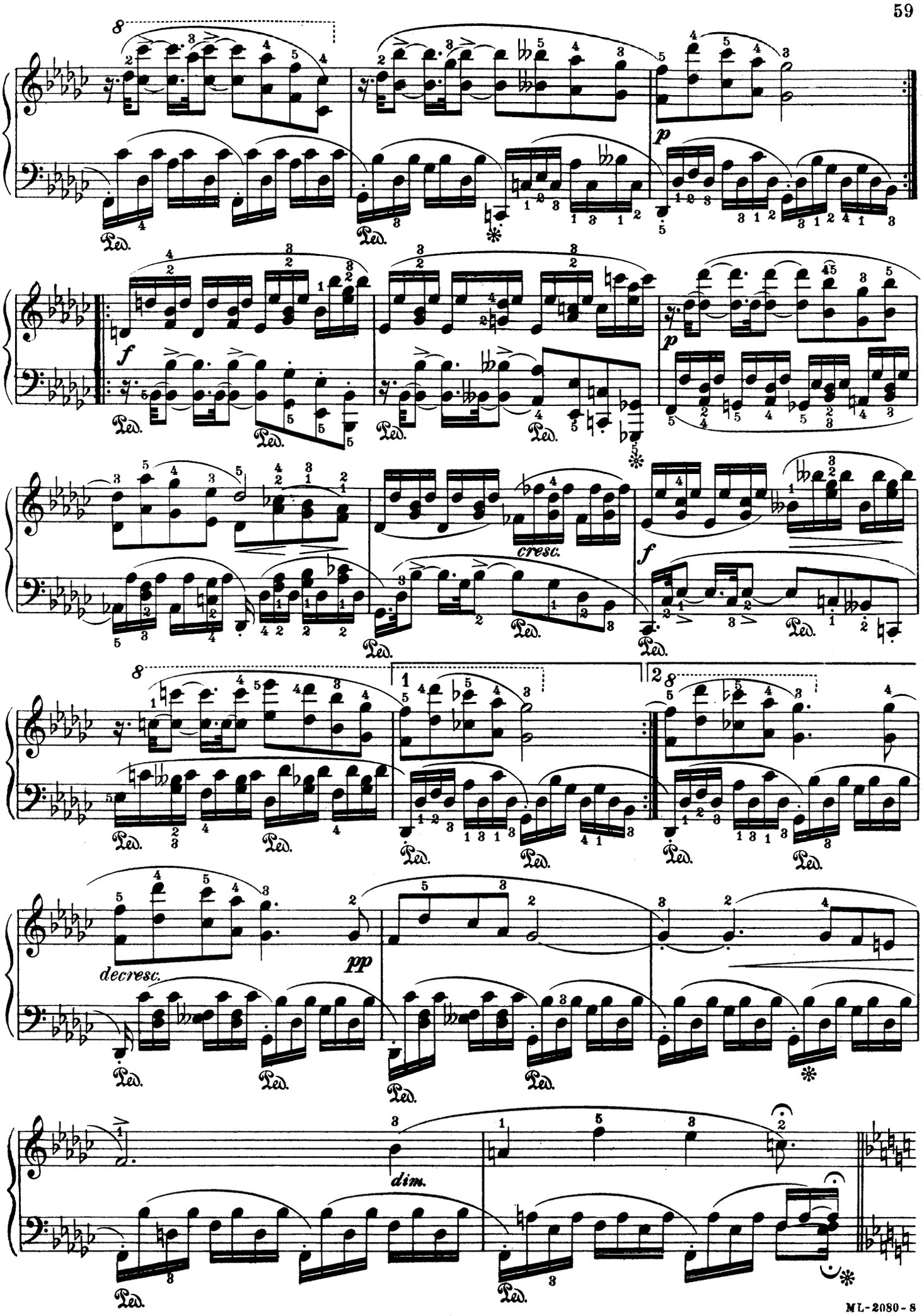
p
decresc.
una corda
tre corde
VAR. IV
8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cresc.
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2
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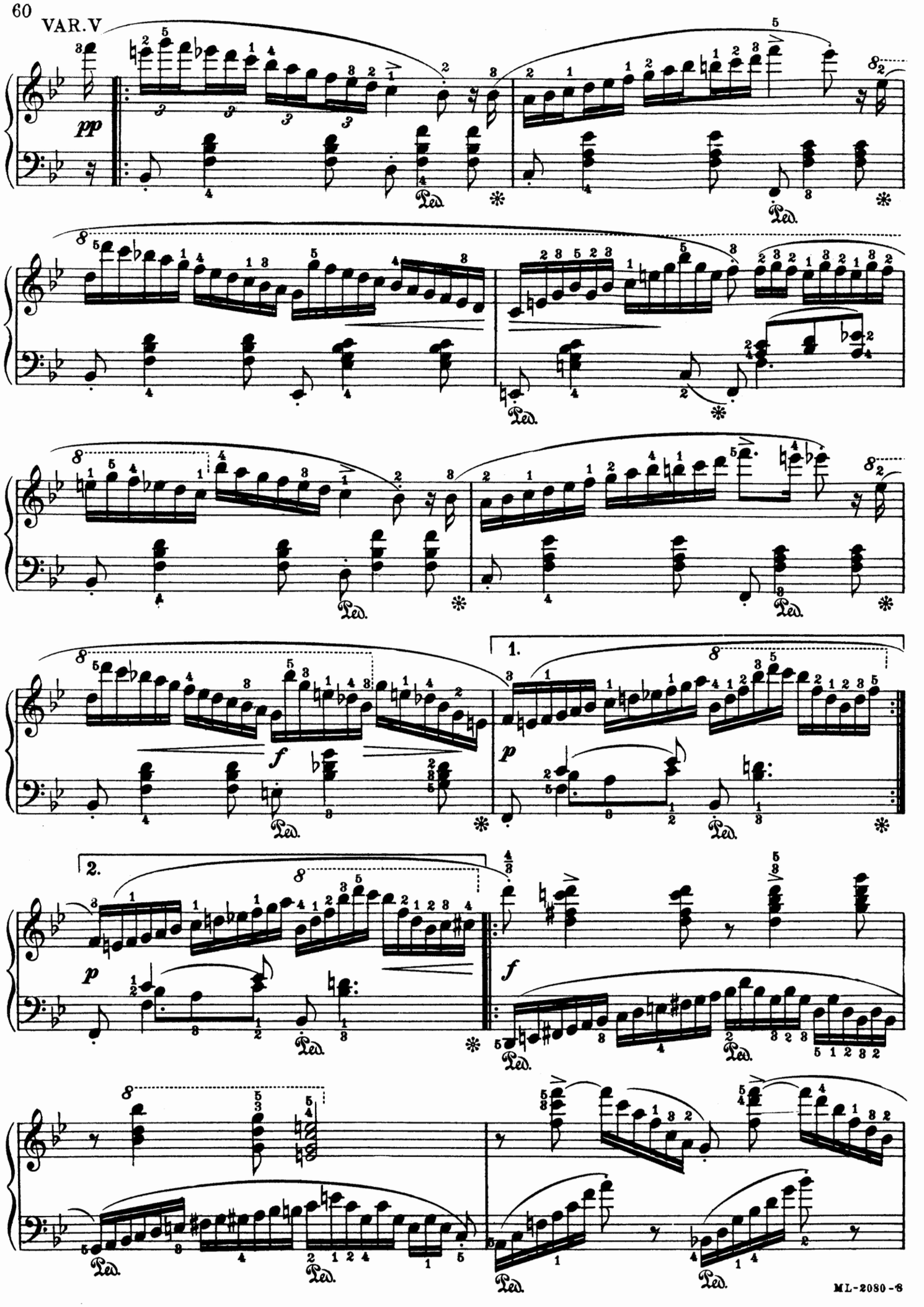
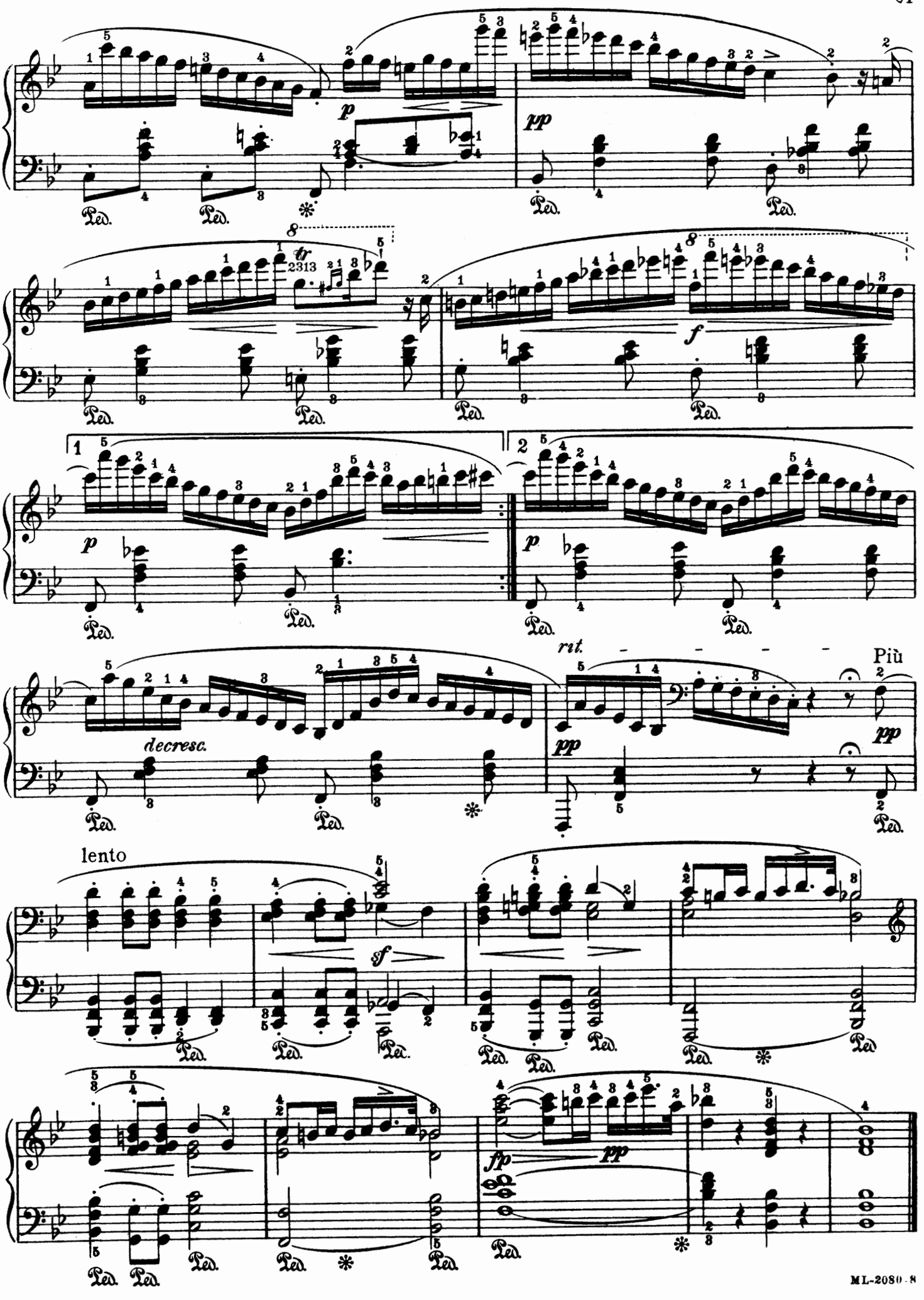
pp
dim.

VAR. V




p
pp
tr
2313
f
1
2
p
decresc.
rit.
Più
pp
lento
sf
fp
pp
Ped.

IMPROMPTU, in F Minor

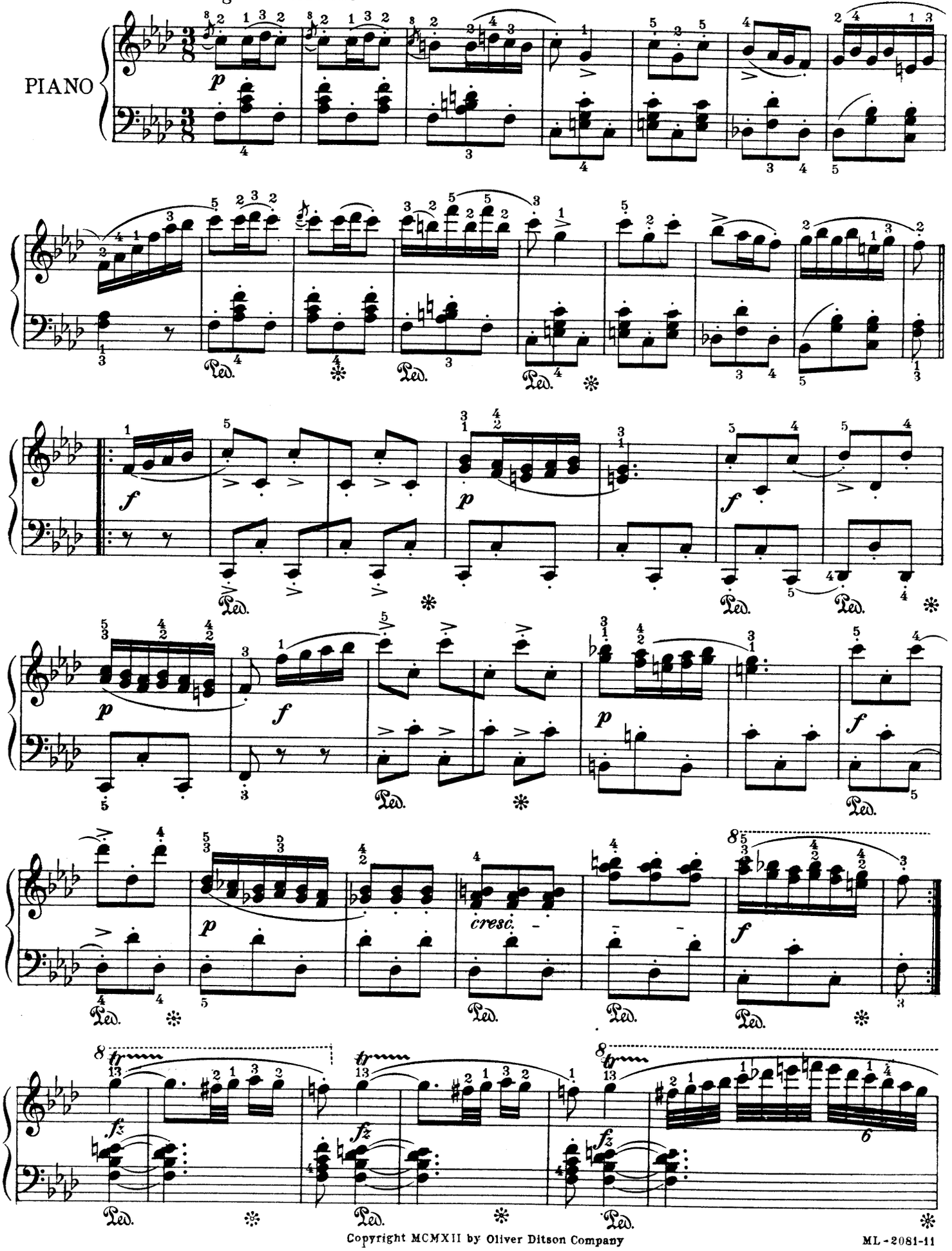
(Published in 1838)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 142, No. 4

Allegro scherzando

PIANO



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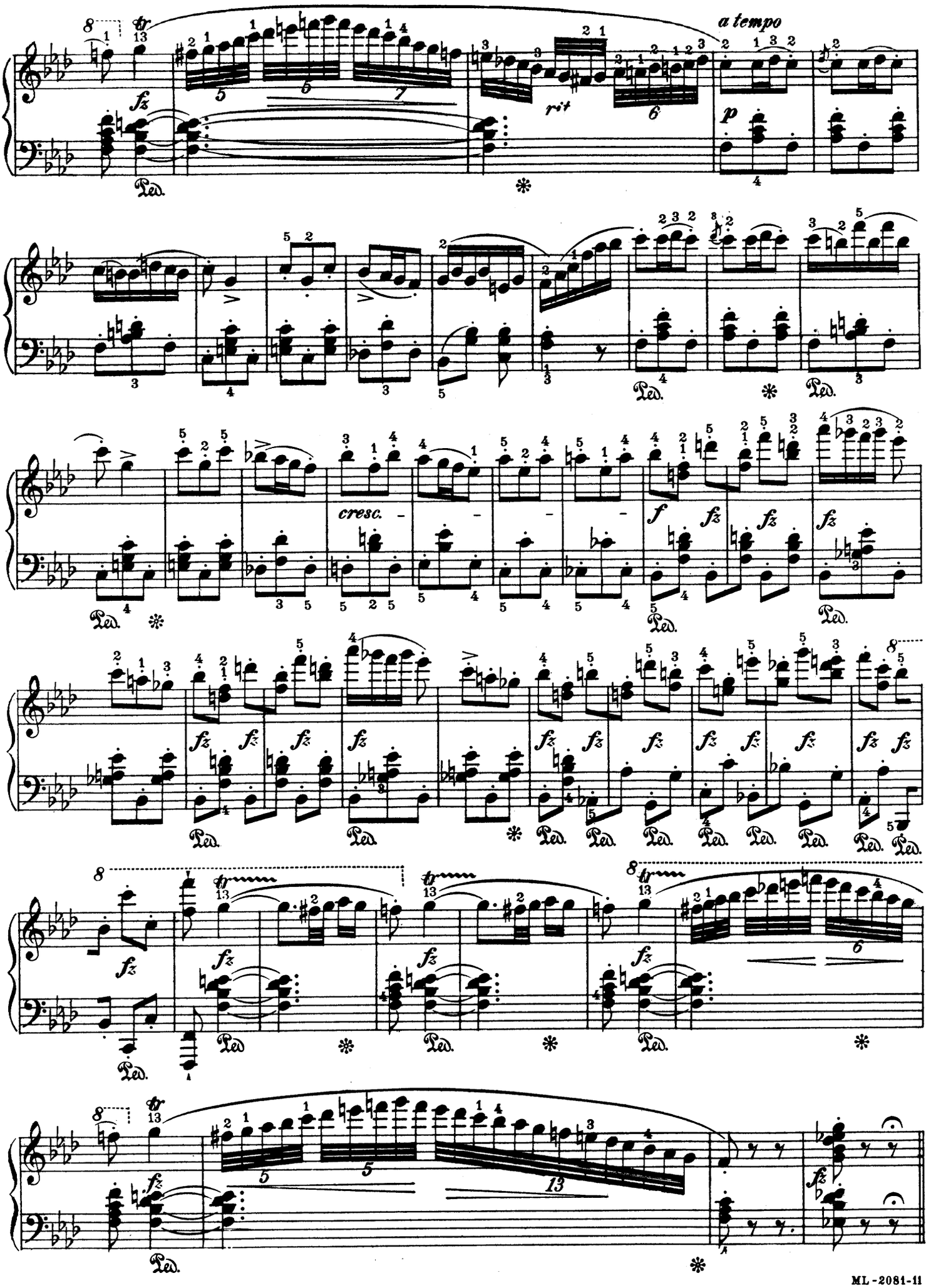
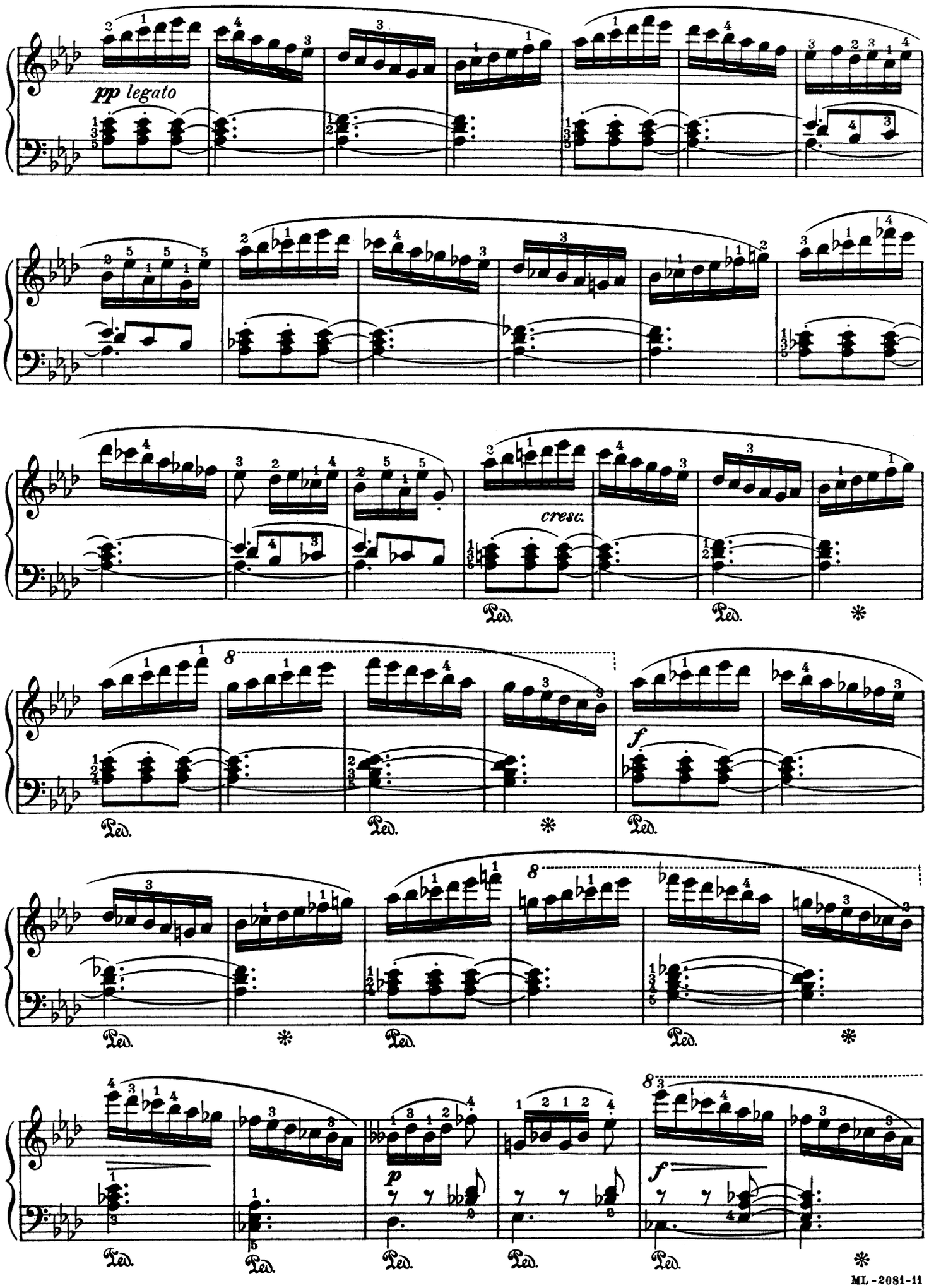

a tempo
rit
cresc.
Ped.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p
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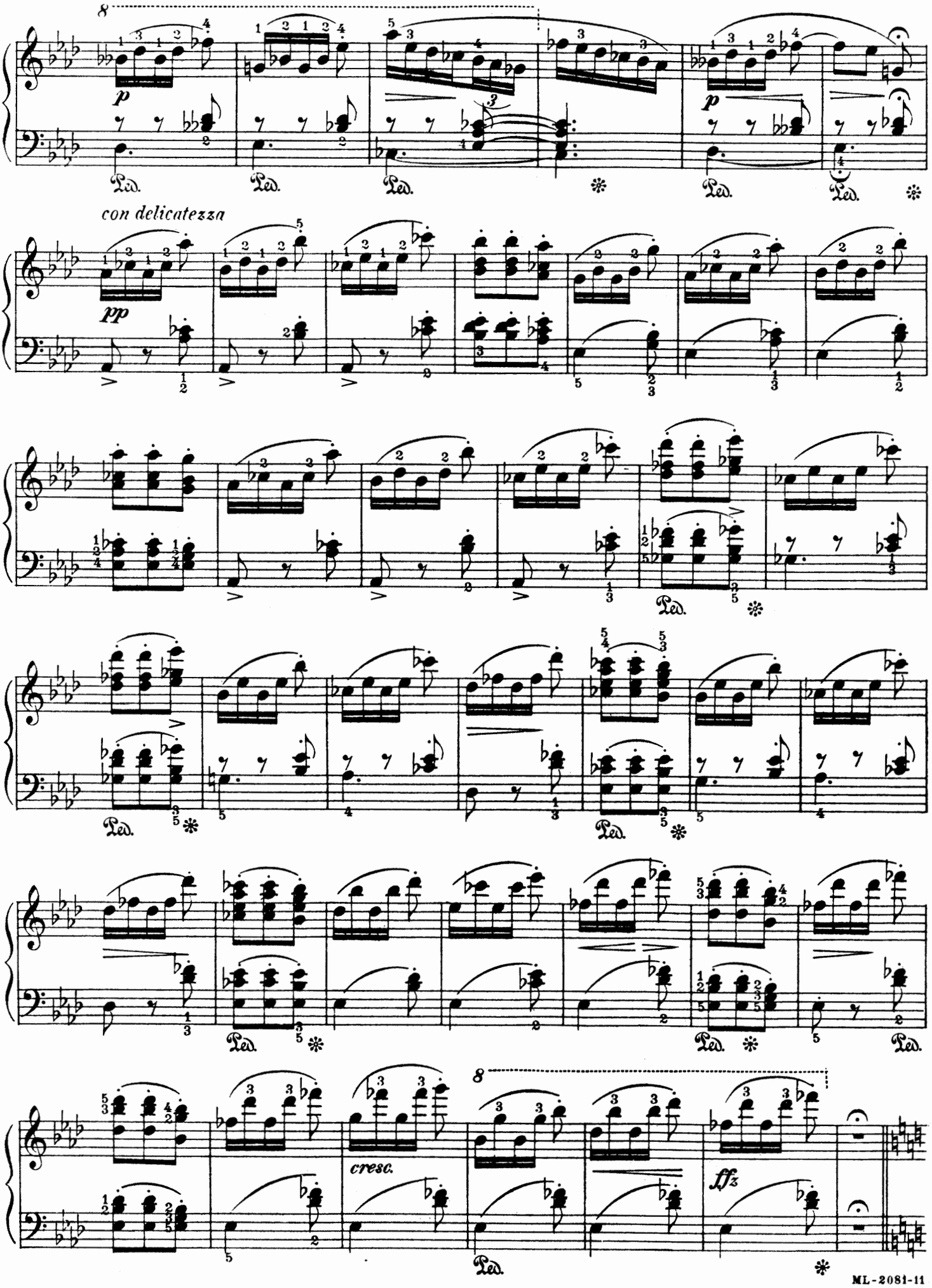
Ped.
*
8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con delicatezza
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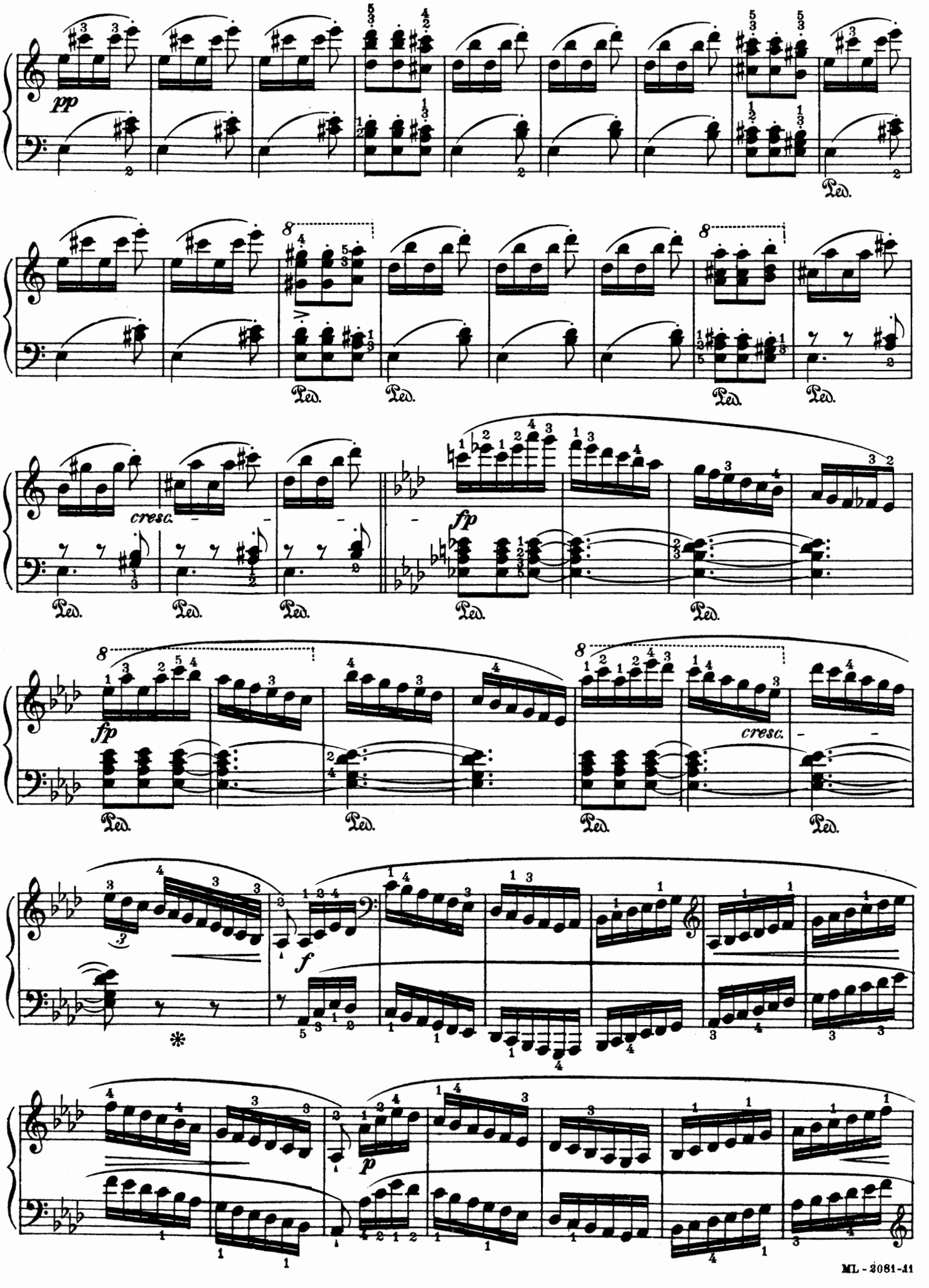
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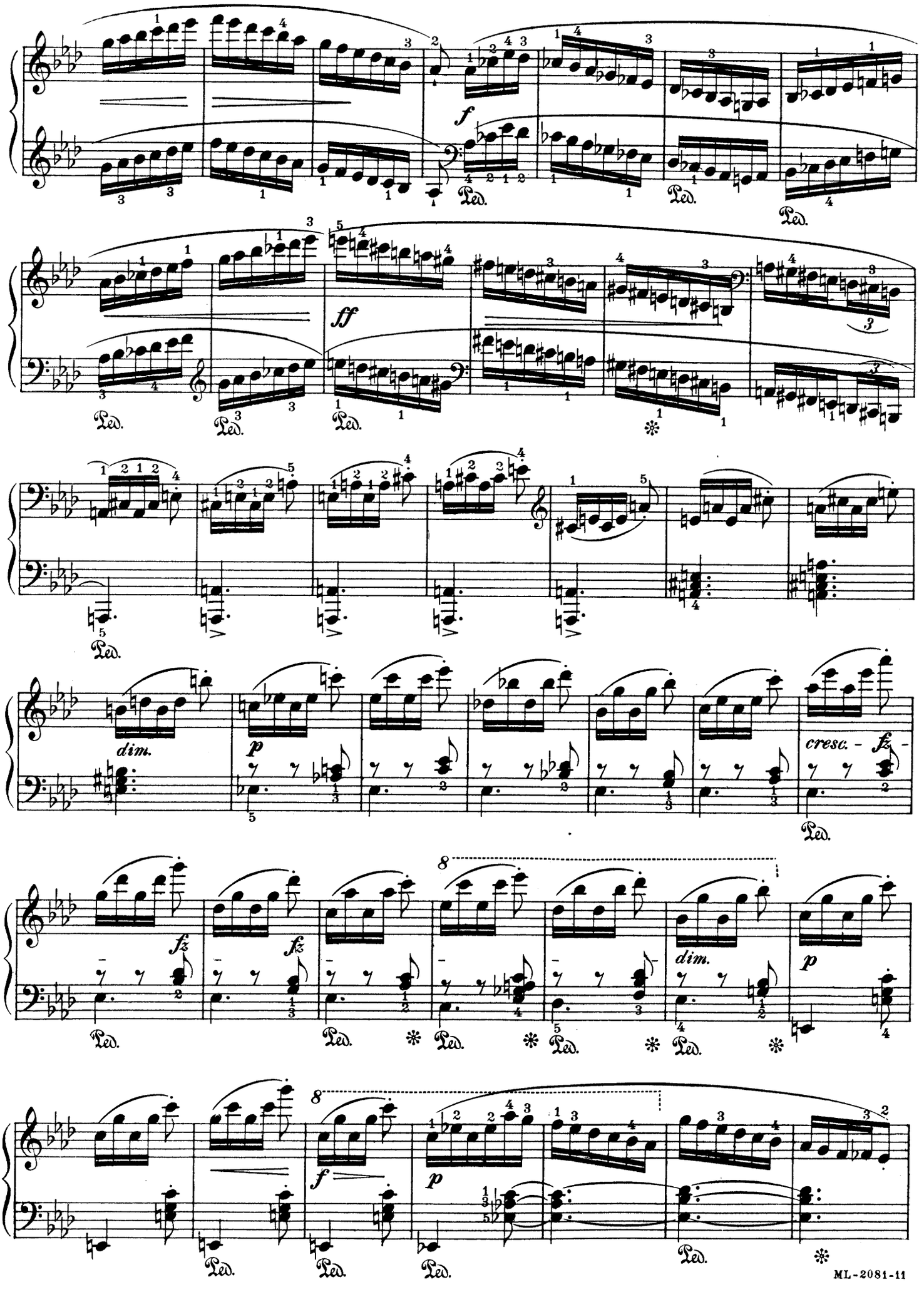
f
Ped.
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dim.
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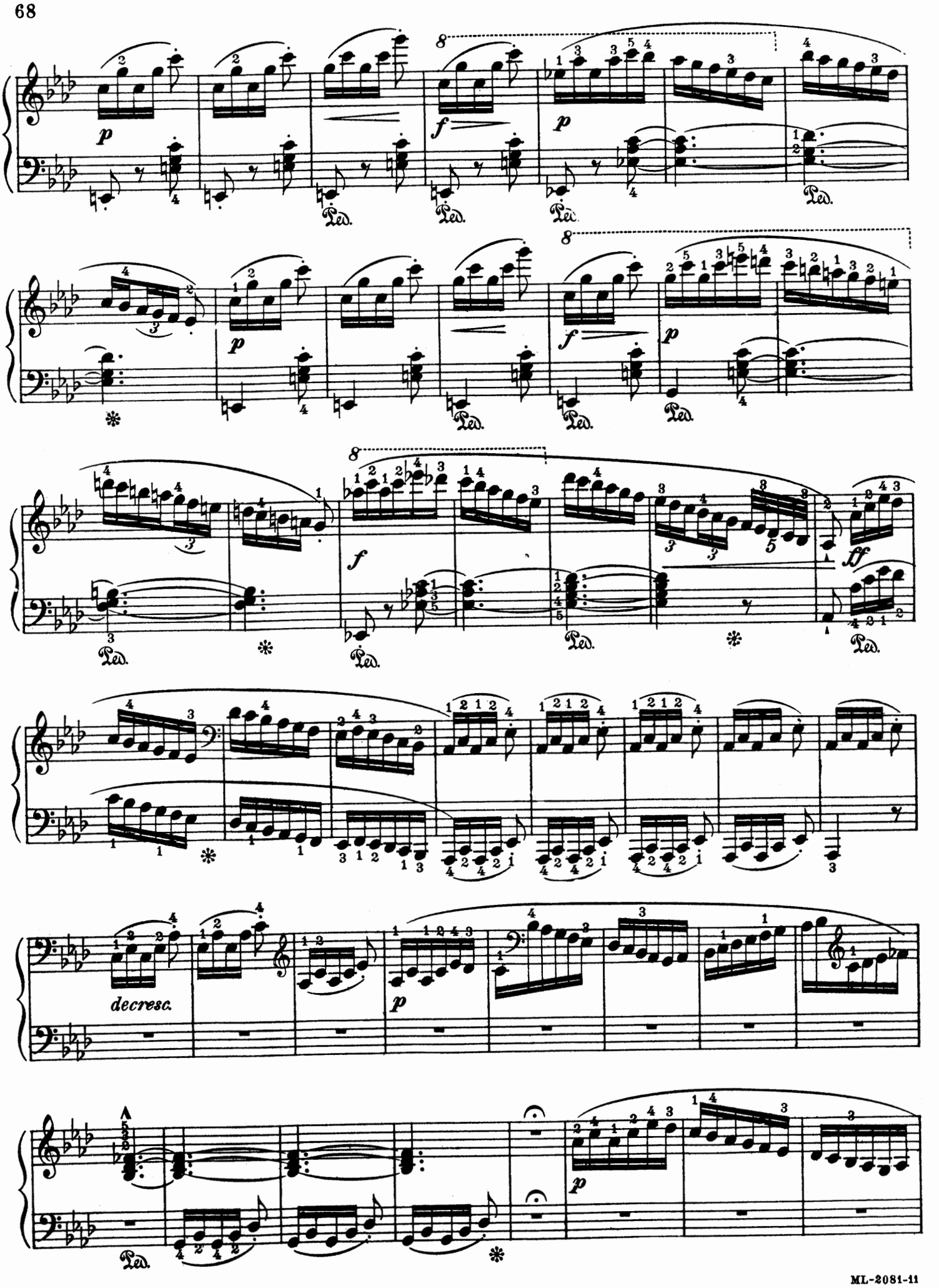
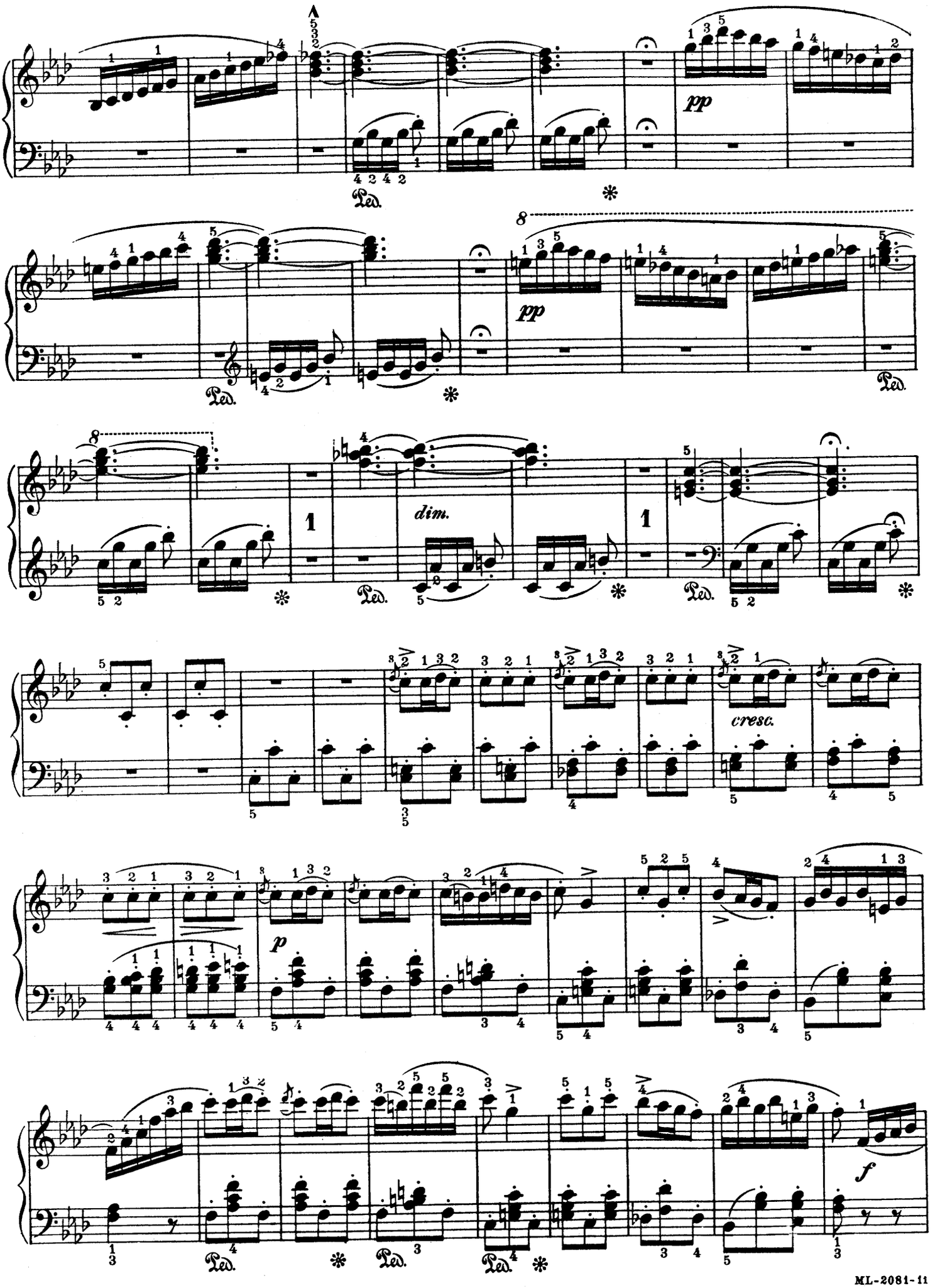
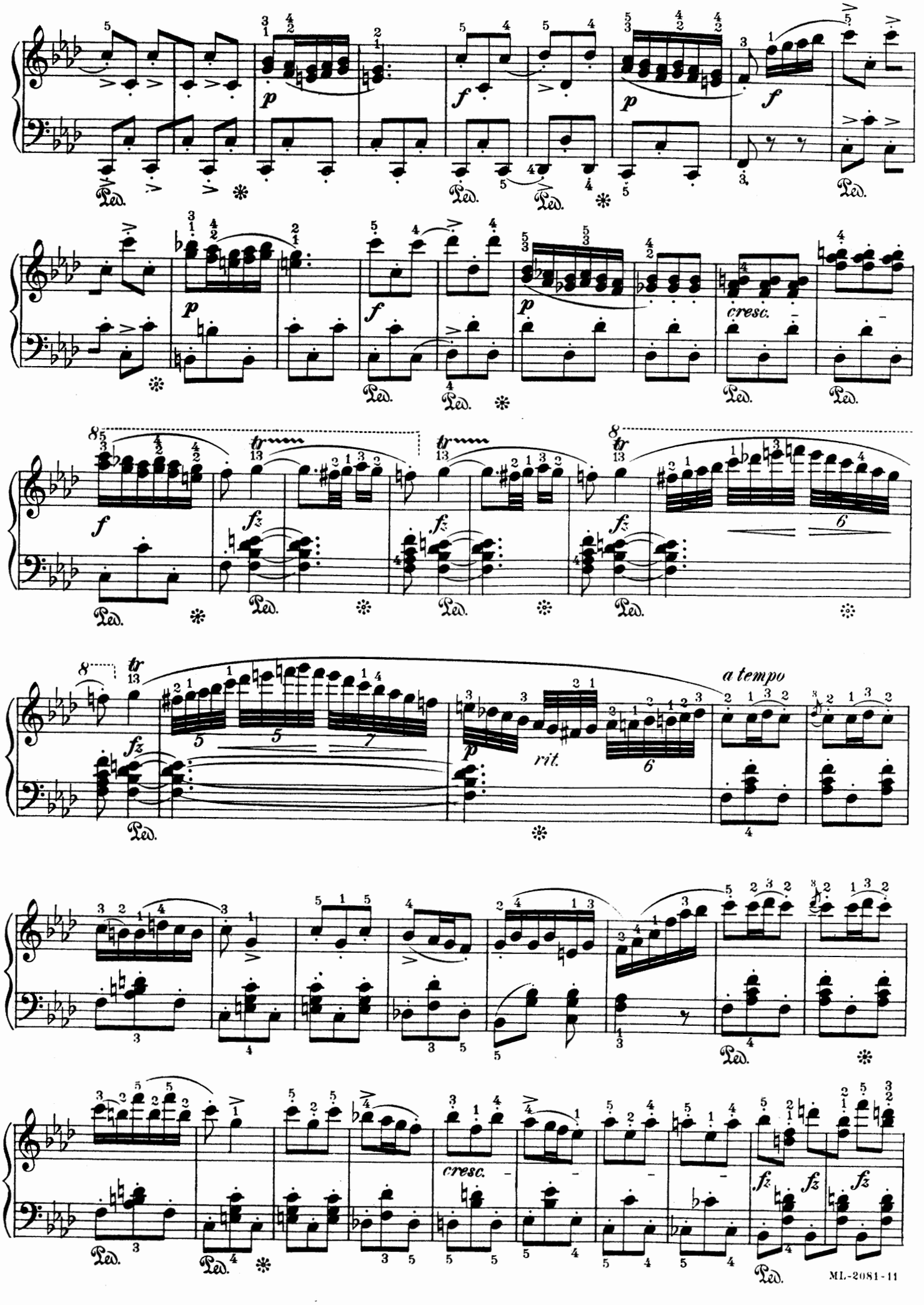
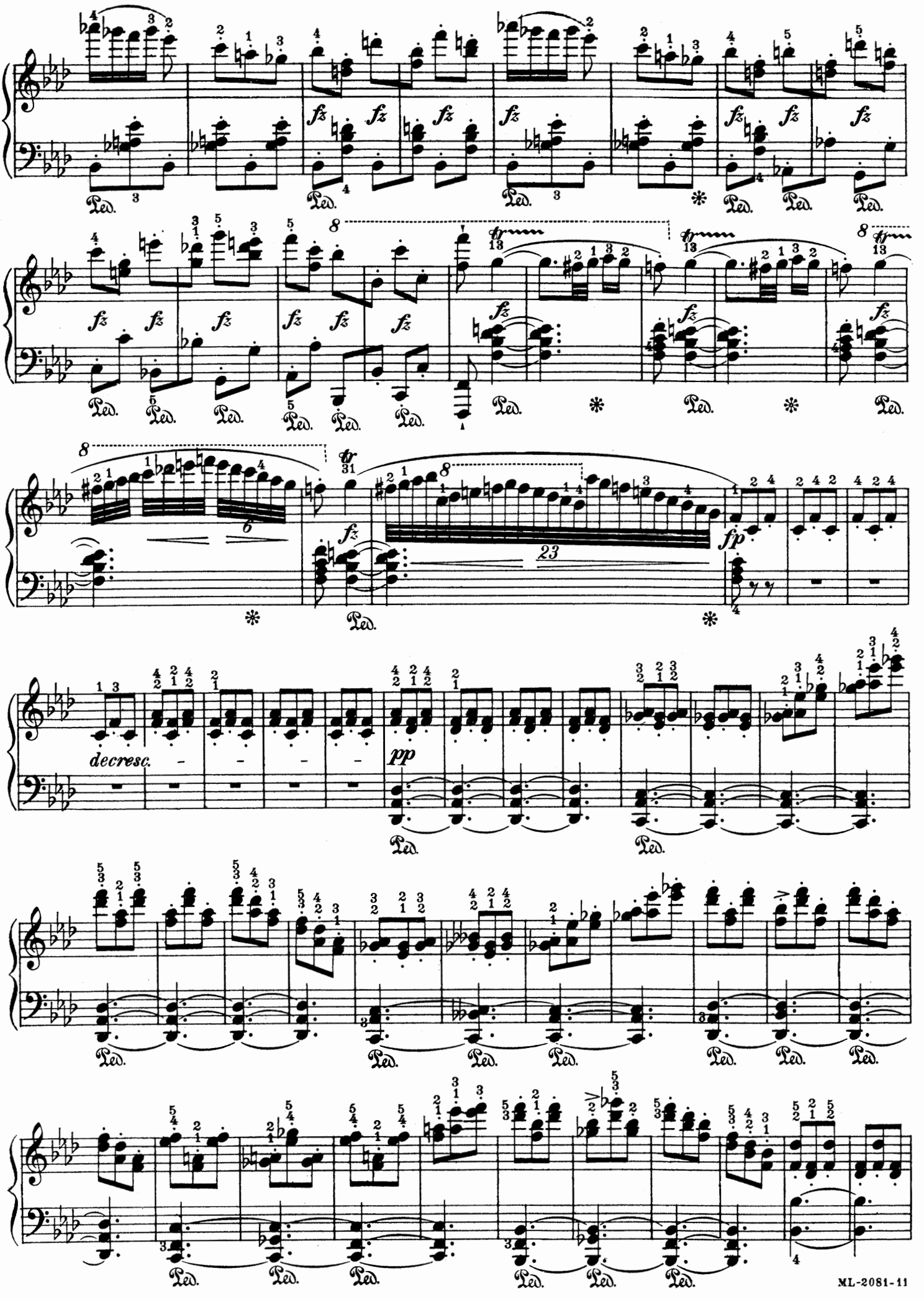
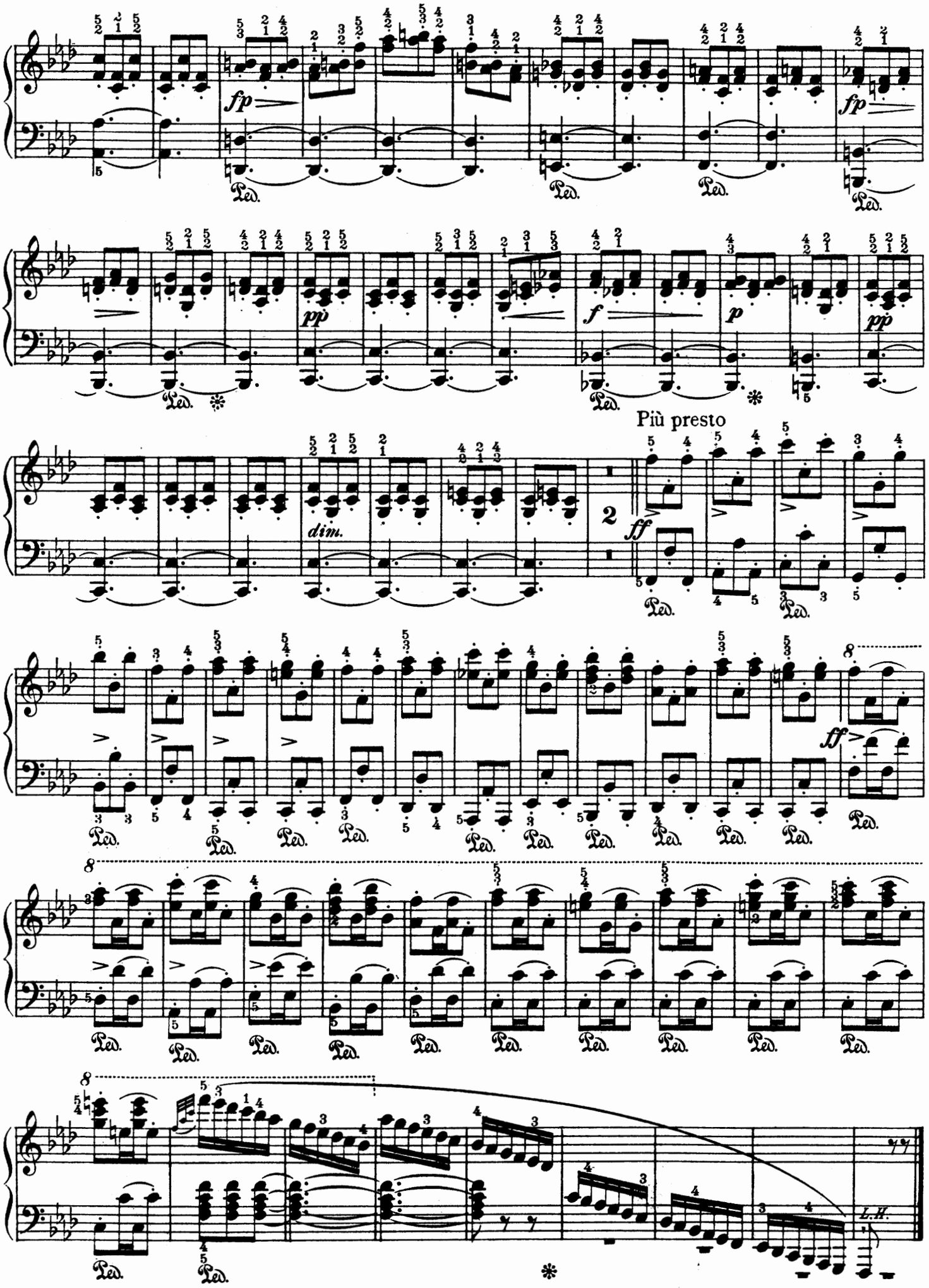
cresc.
fz
8
f
p


decresc.


pp
Ped.
8
pp
Ped.
8
1
dim.
Ped.
1
Ped.
cresc.
p
Ped.
Ped.
Ped.
f


cresc.
a tempo
rit.
cresc.


fz
Ped.
8
tr
13
31
6
23
fp
pp
decresc.


fp
fp
pp
f
p
pp
dim.
Più presto
ff
ff
L.H.
Ped.

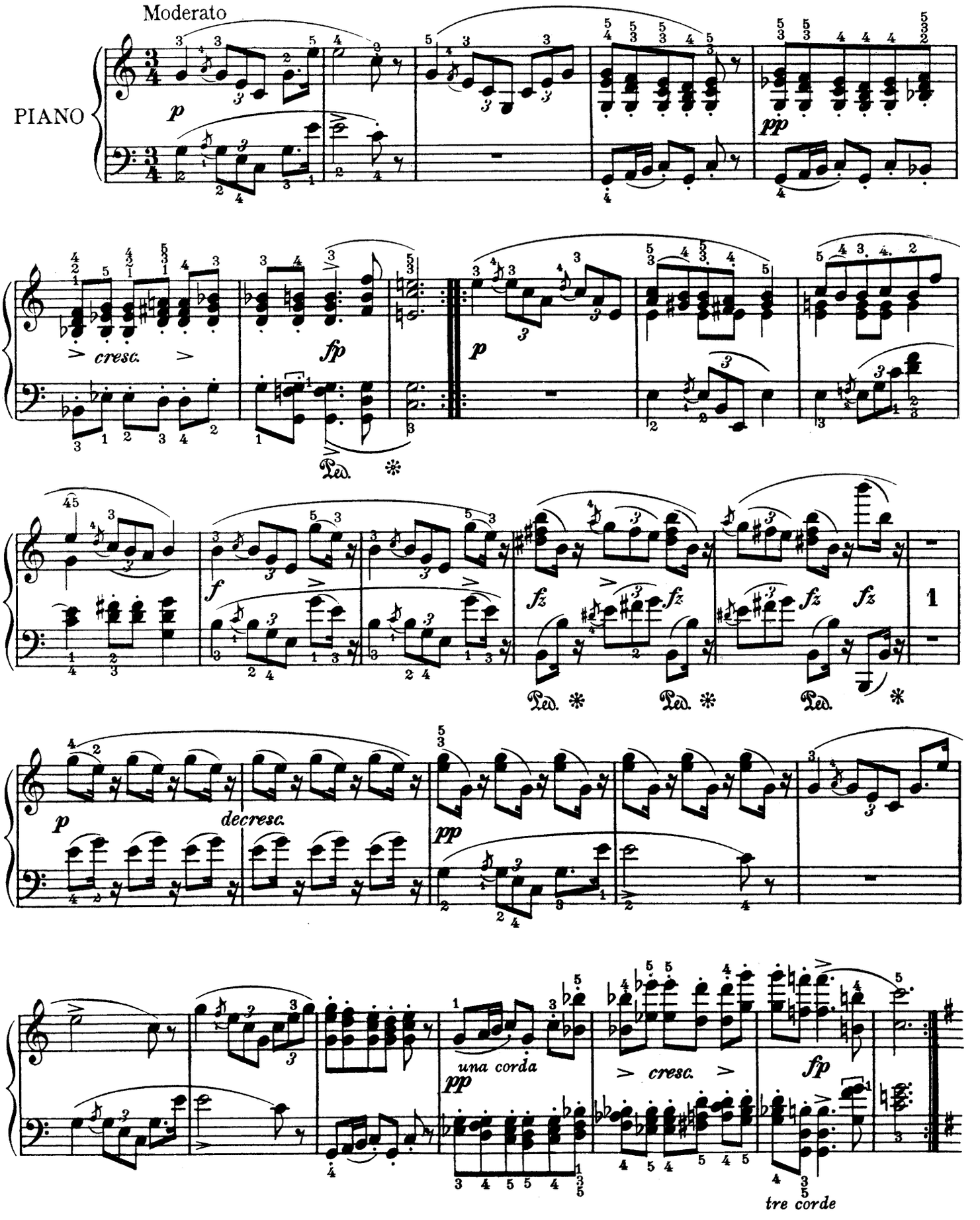
MOMENTS MUSICALS

Nº 1, IN C MAJOR

(Published in 1828)

Edited by August Spanuth

FRANZ SCHUBERT. Op.94



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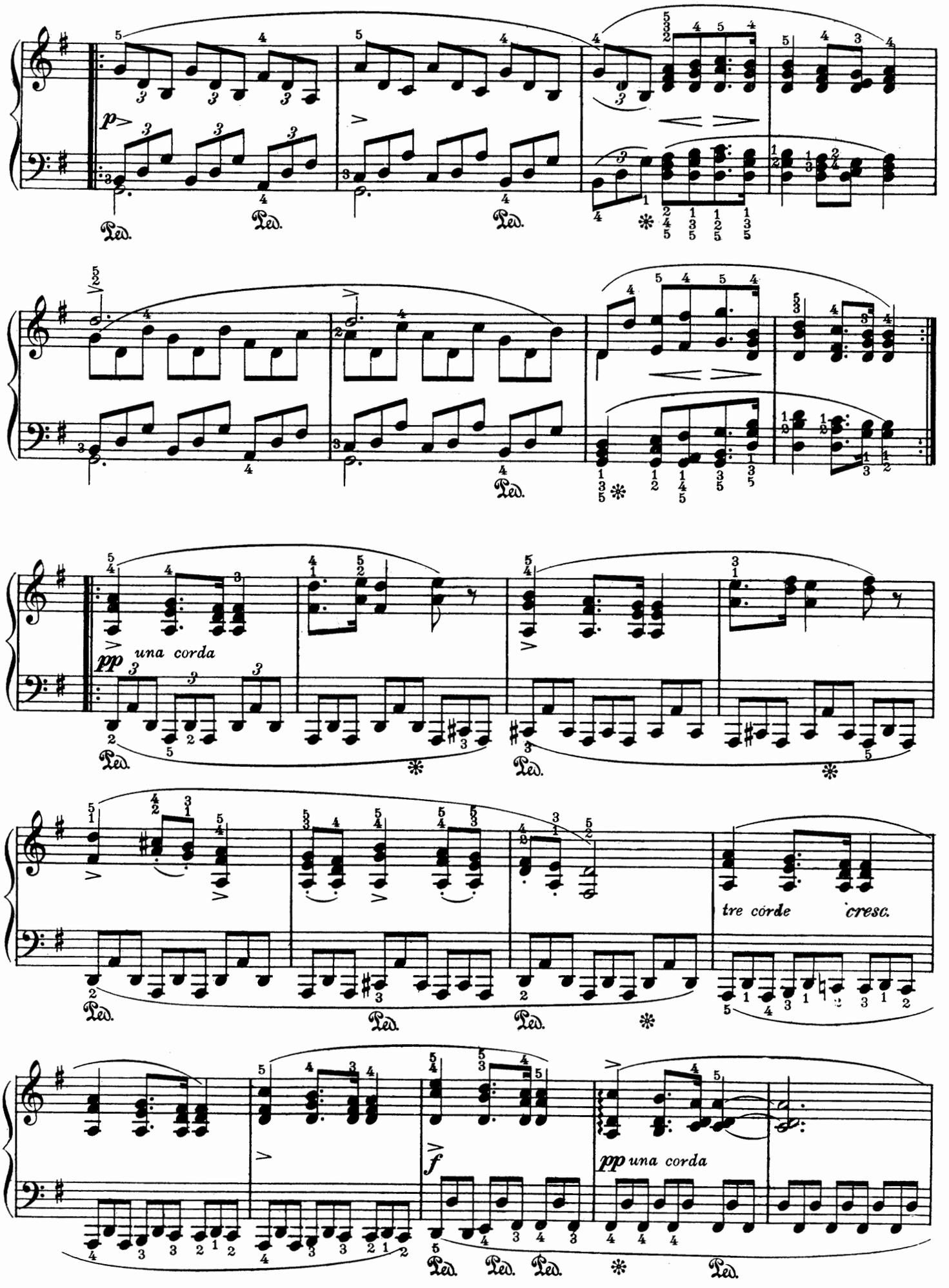
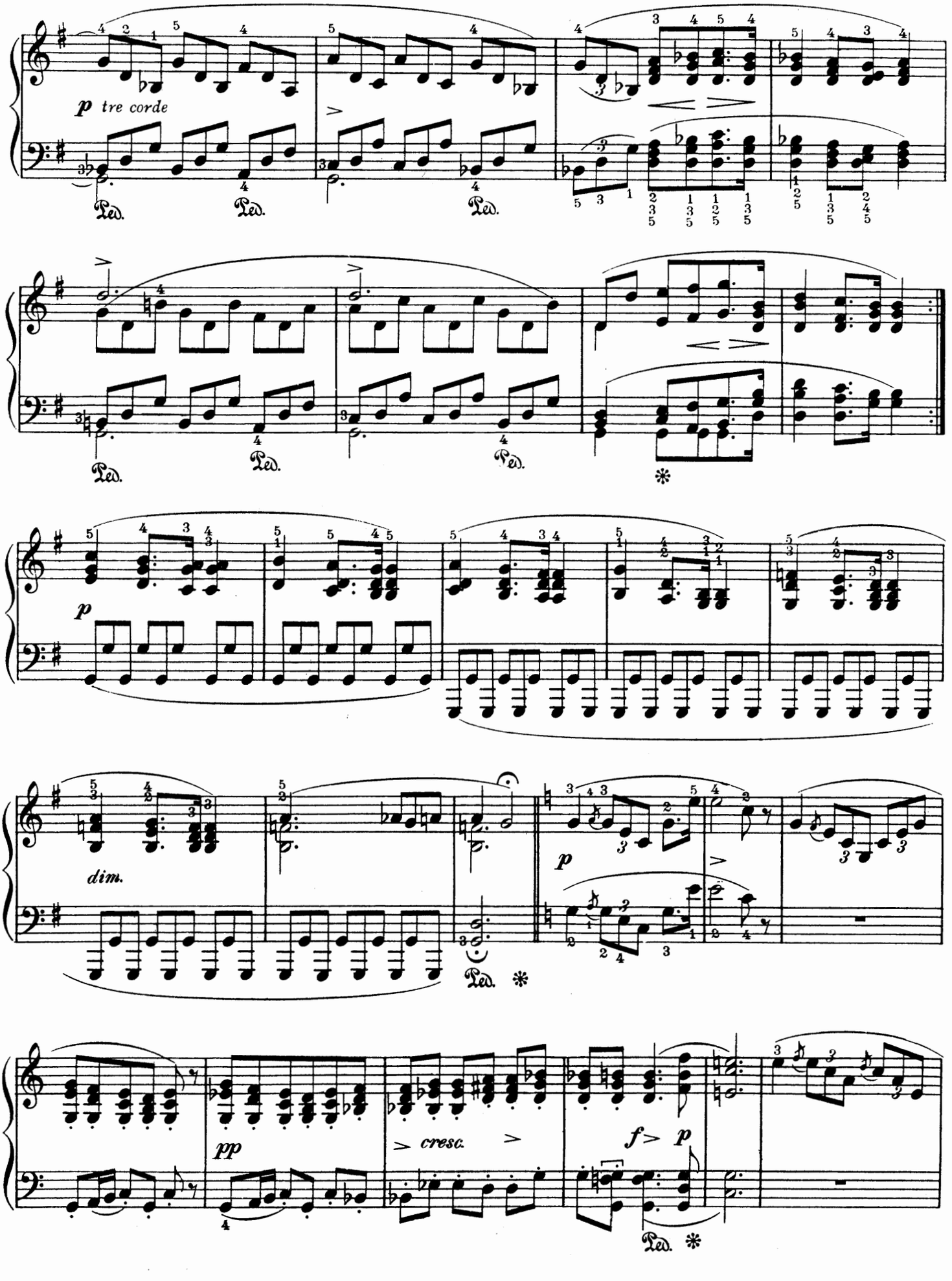
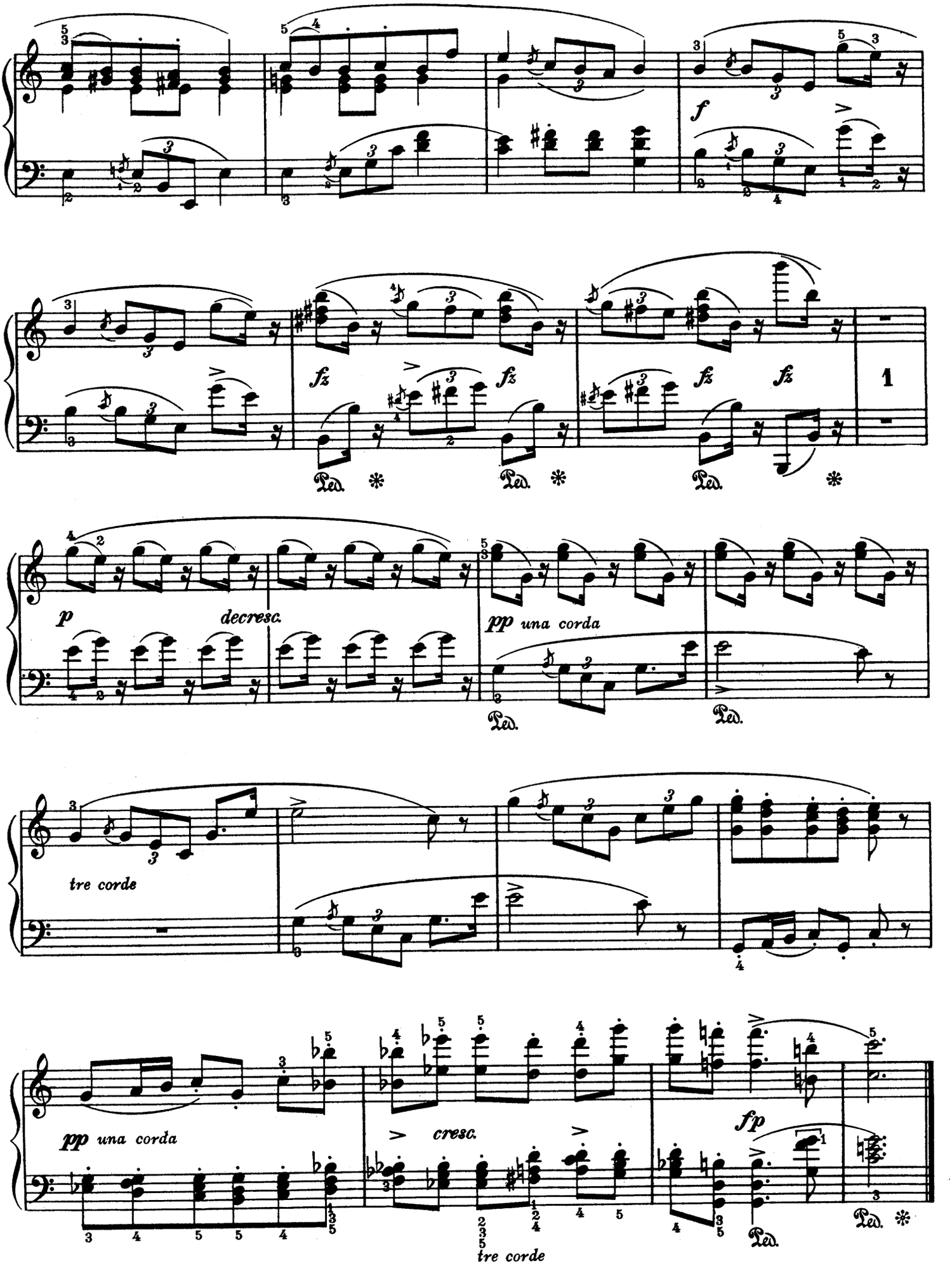
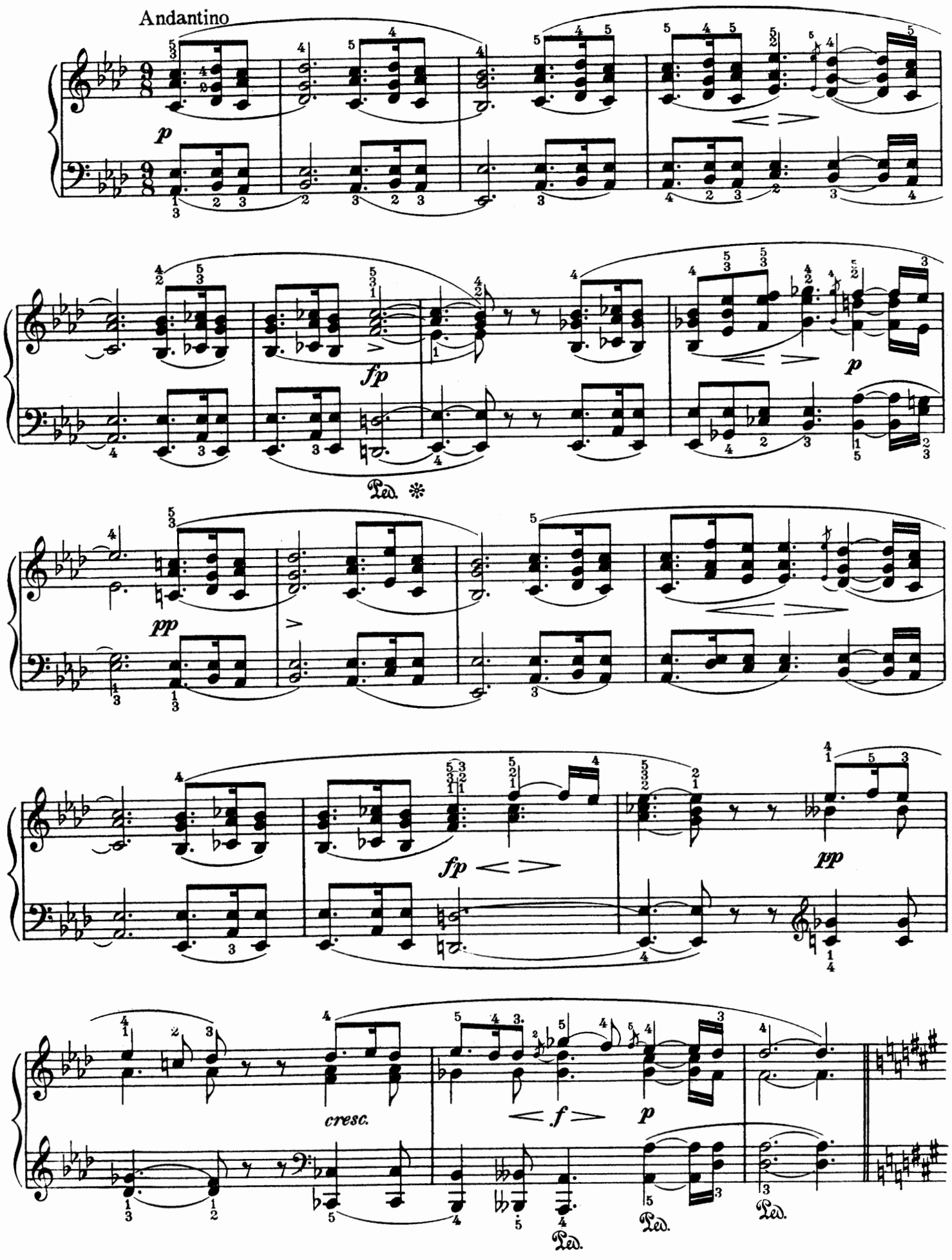

p
Ped.
pp una corda
tre corde
cresc.
f
pp una corda


p tre corde
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
*
p
dim.
Ped.
*
p
pp
cresc.
f
p
Ped.
*


f
fz
fz
fz
fz
fz
1
Ped.
p
decresc.
pp una corda
Ped.
Ped.
tre corde
pp una corda
cresc.
fp
Ped.
Ped.
tre corde

№ 2, IN A-FLAT MAJOR



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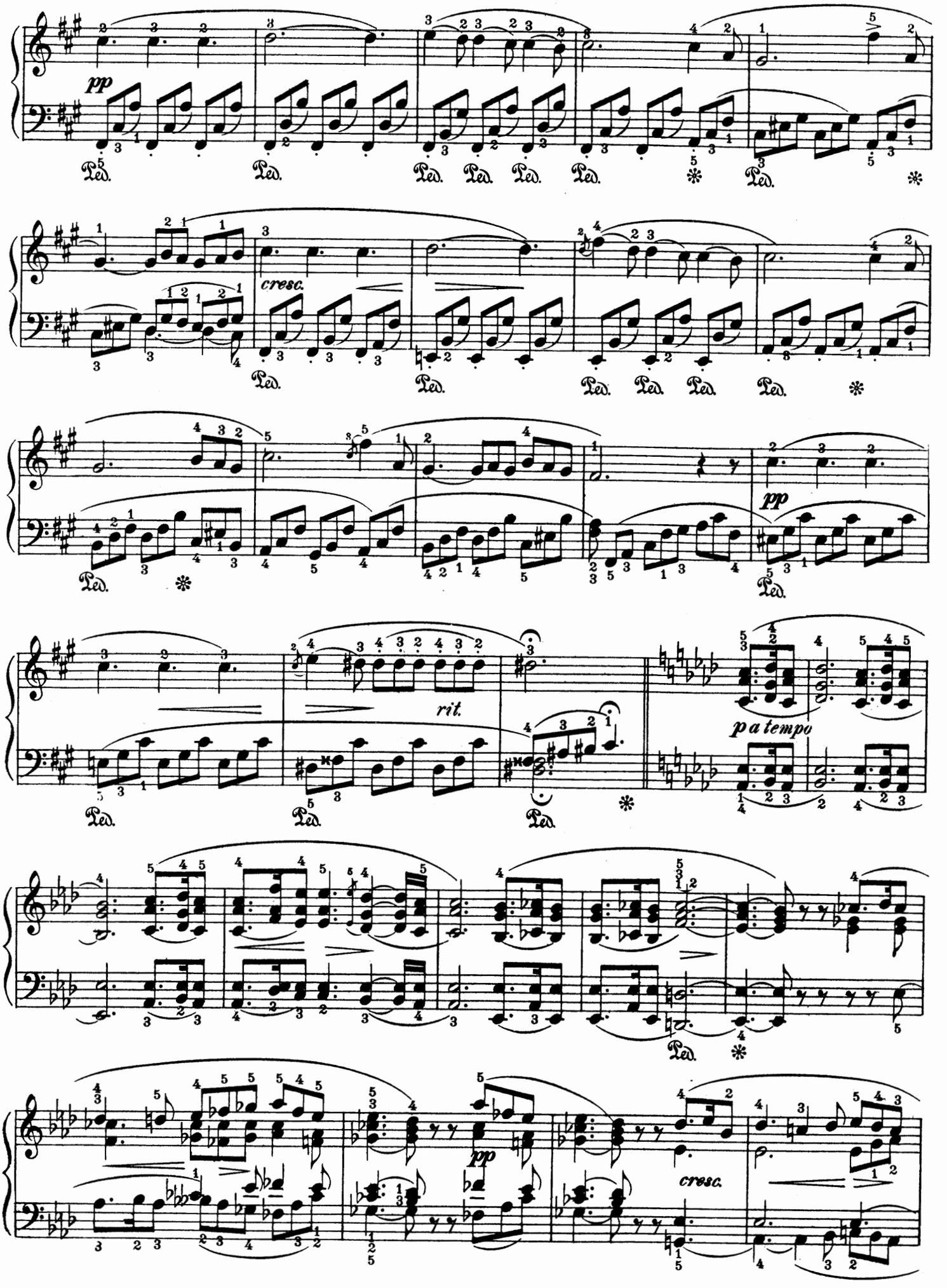
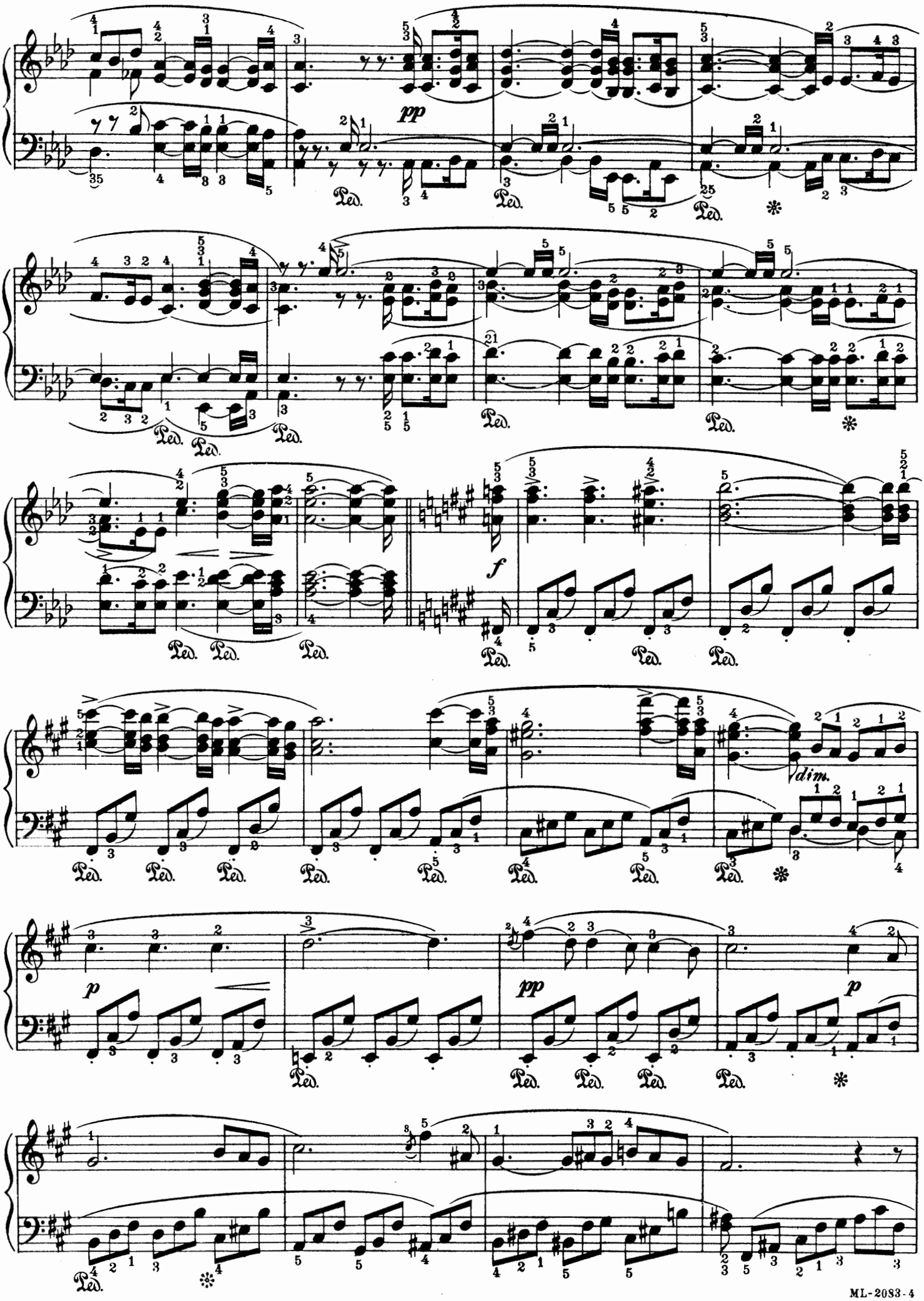
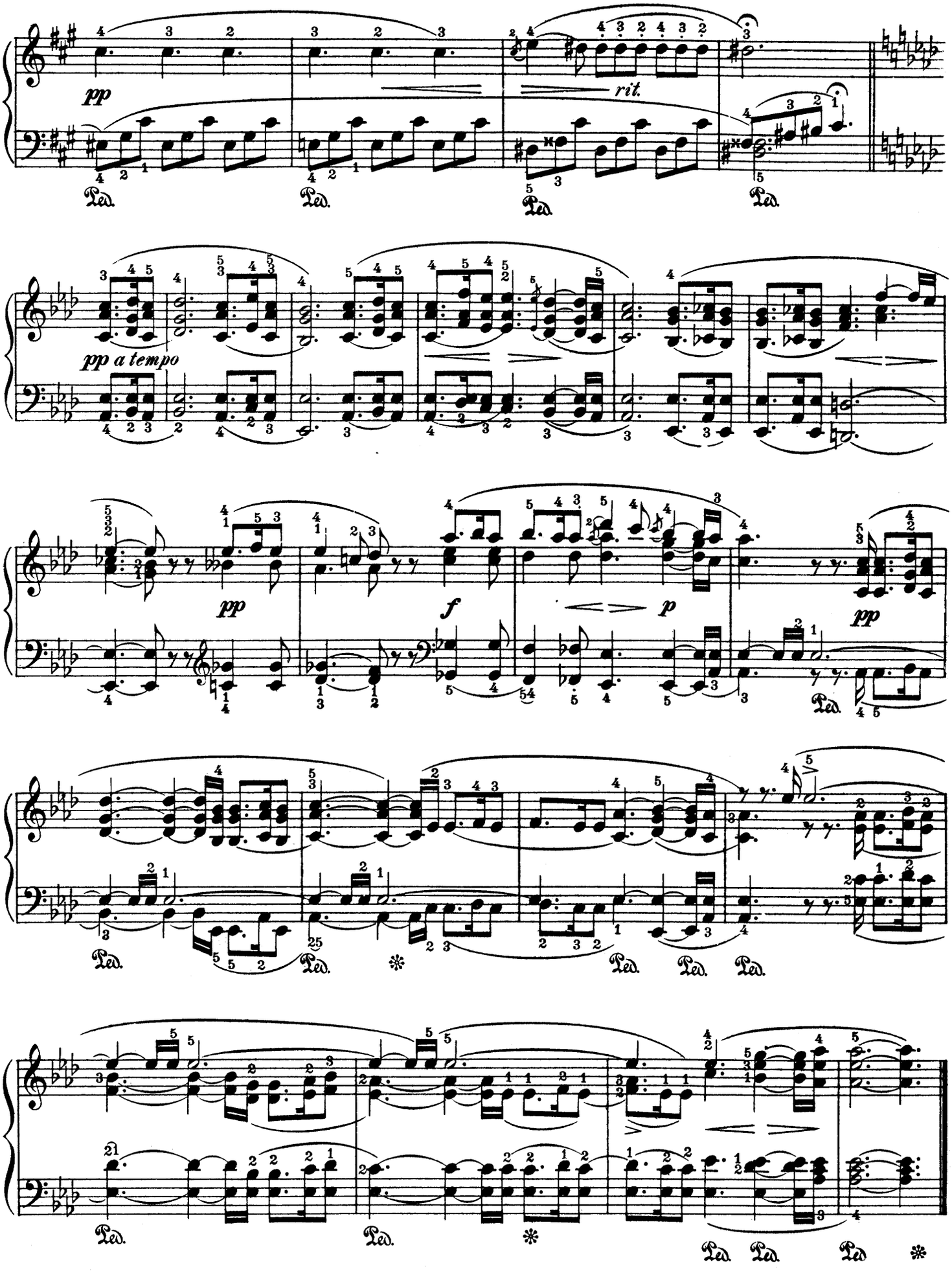
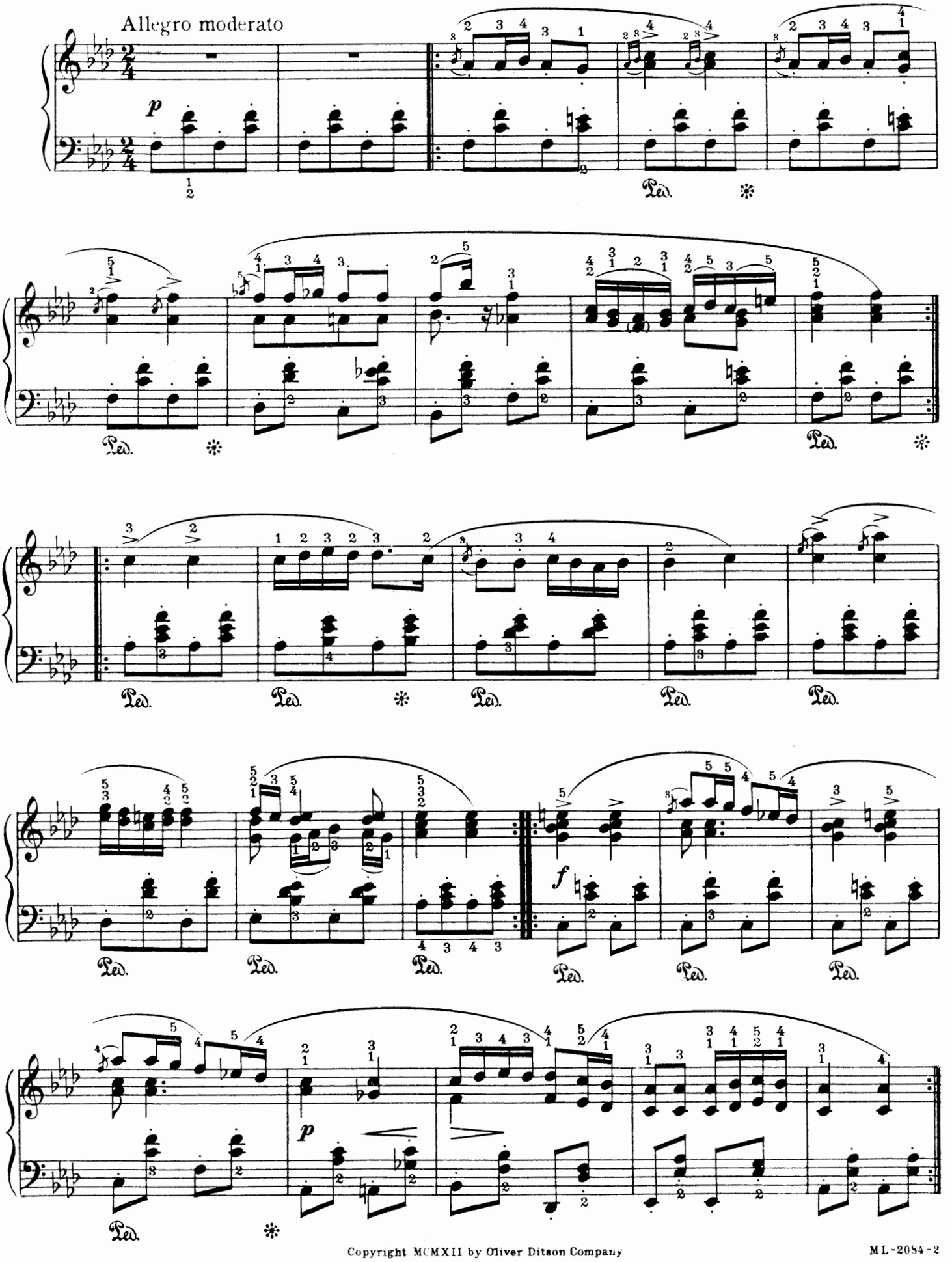

pp
Ped.
cresc.
rit.
a tempo
pp
cresc.


pp
Ped.
f
dim.
p
pp
p


pp
rit.
Ped.
pp a tempo
f
p

Nº 3, IN F MINOR



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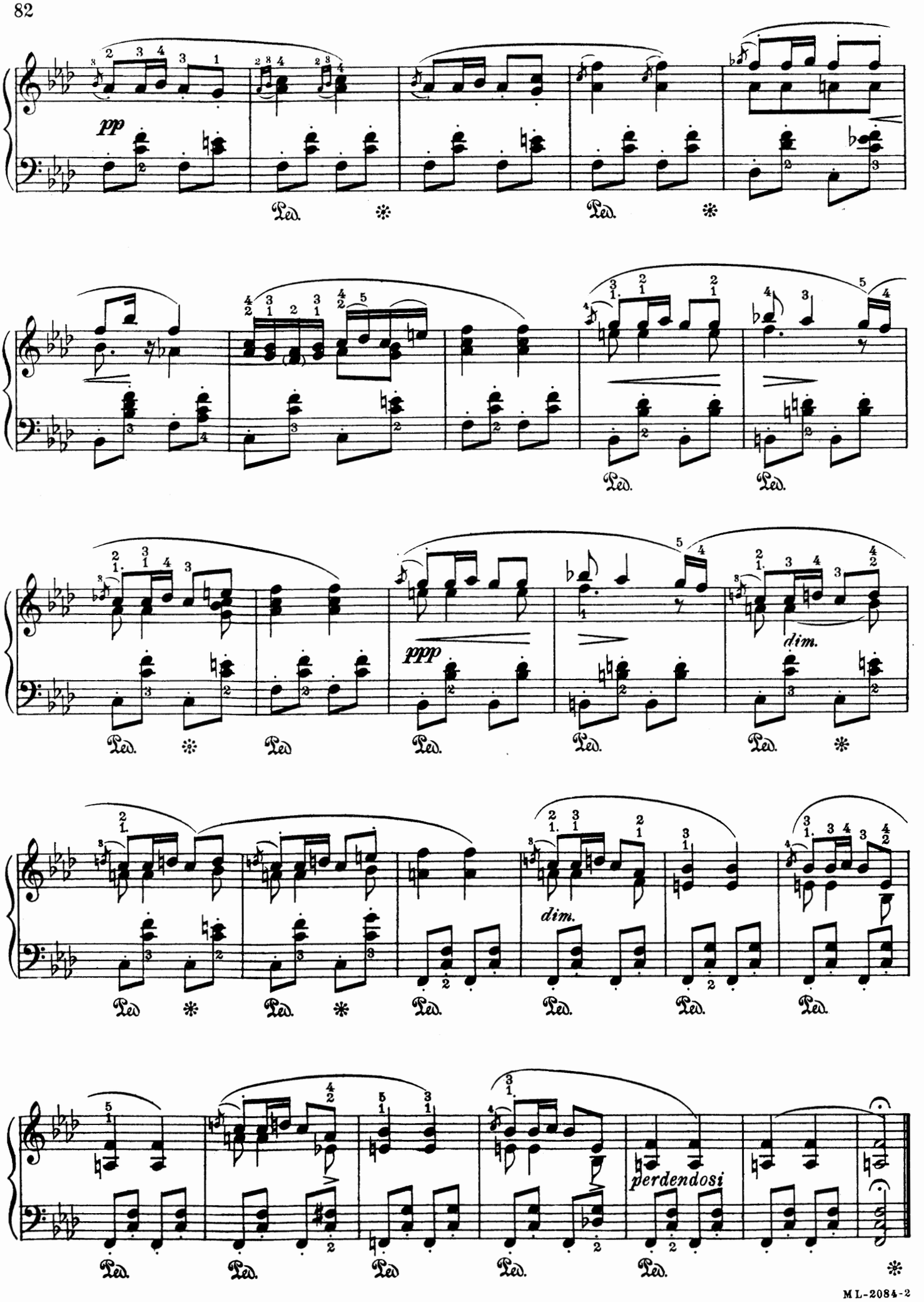
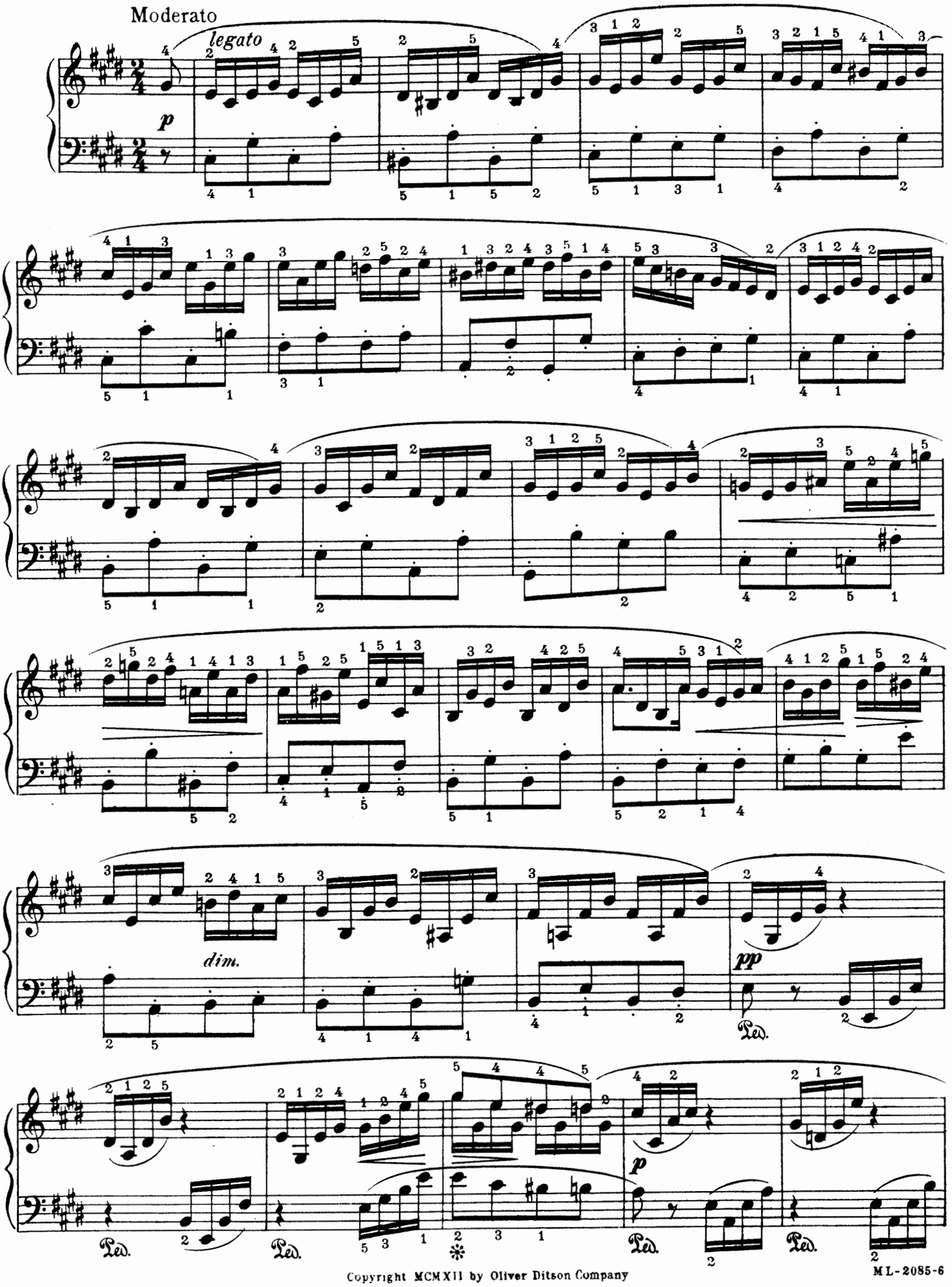

pp
Ped.
ppp
dim.
perdendosi

№ 4, IN C-SHARP MINOR



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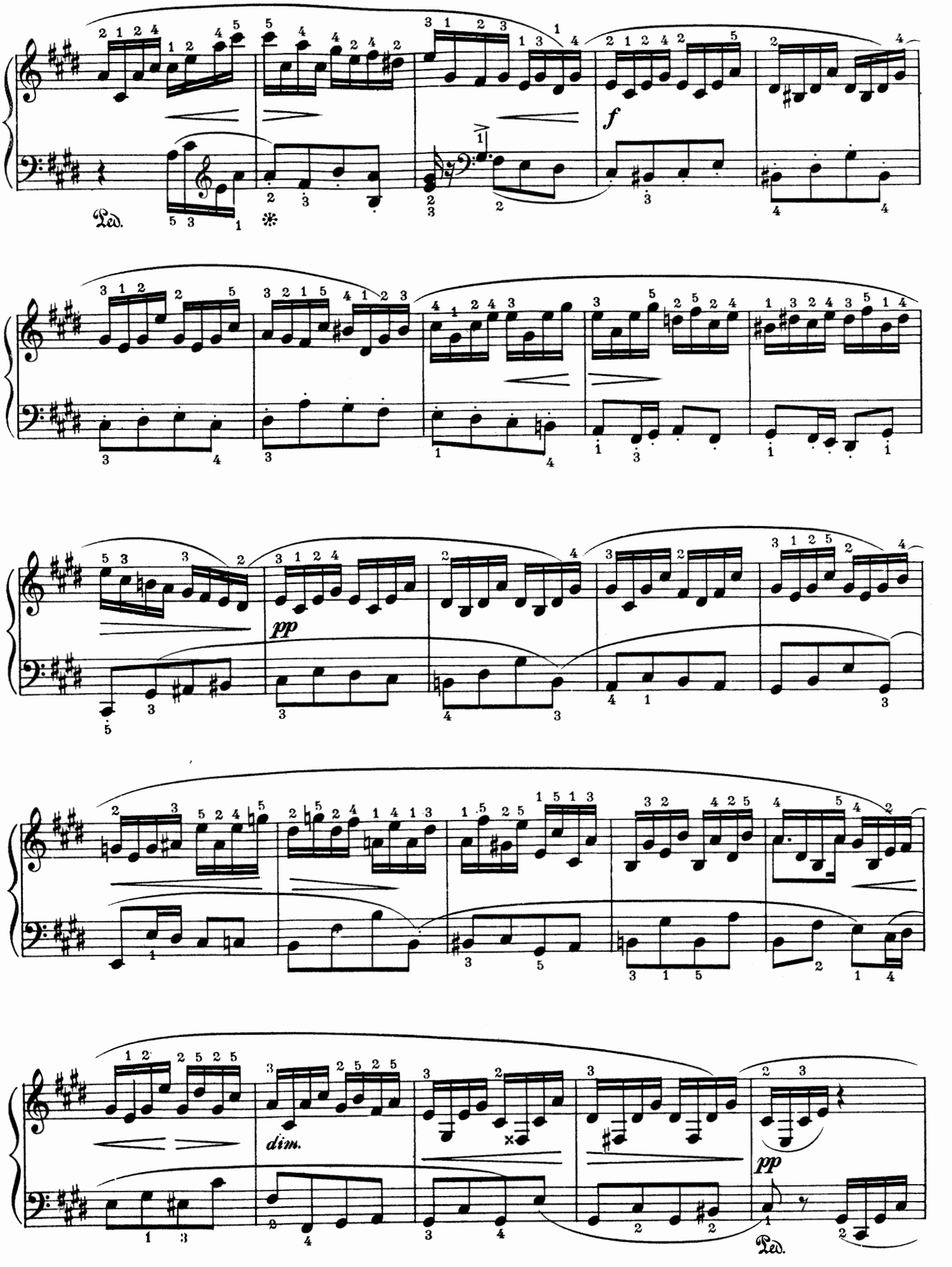
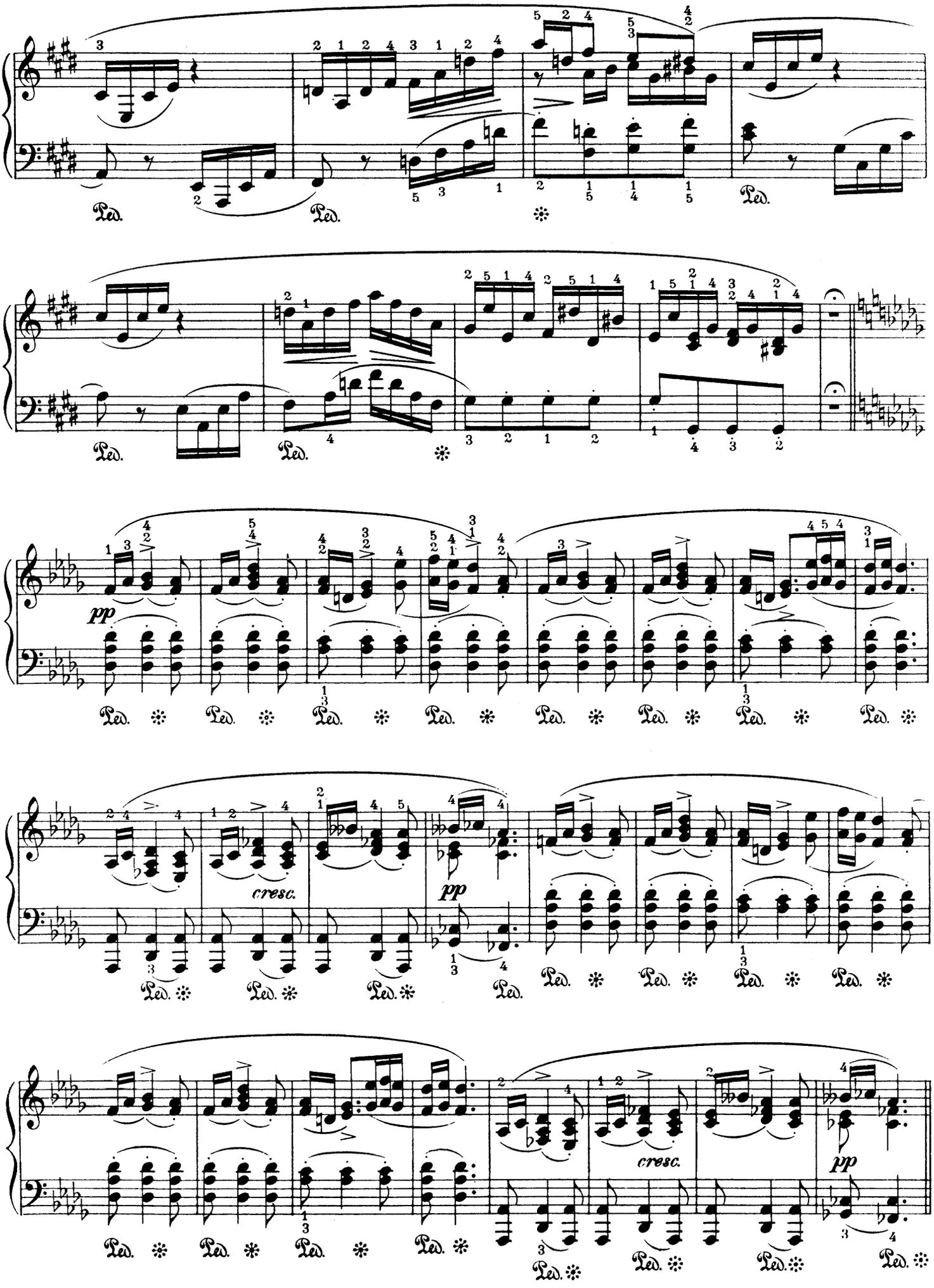
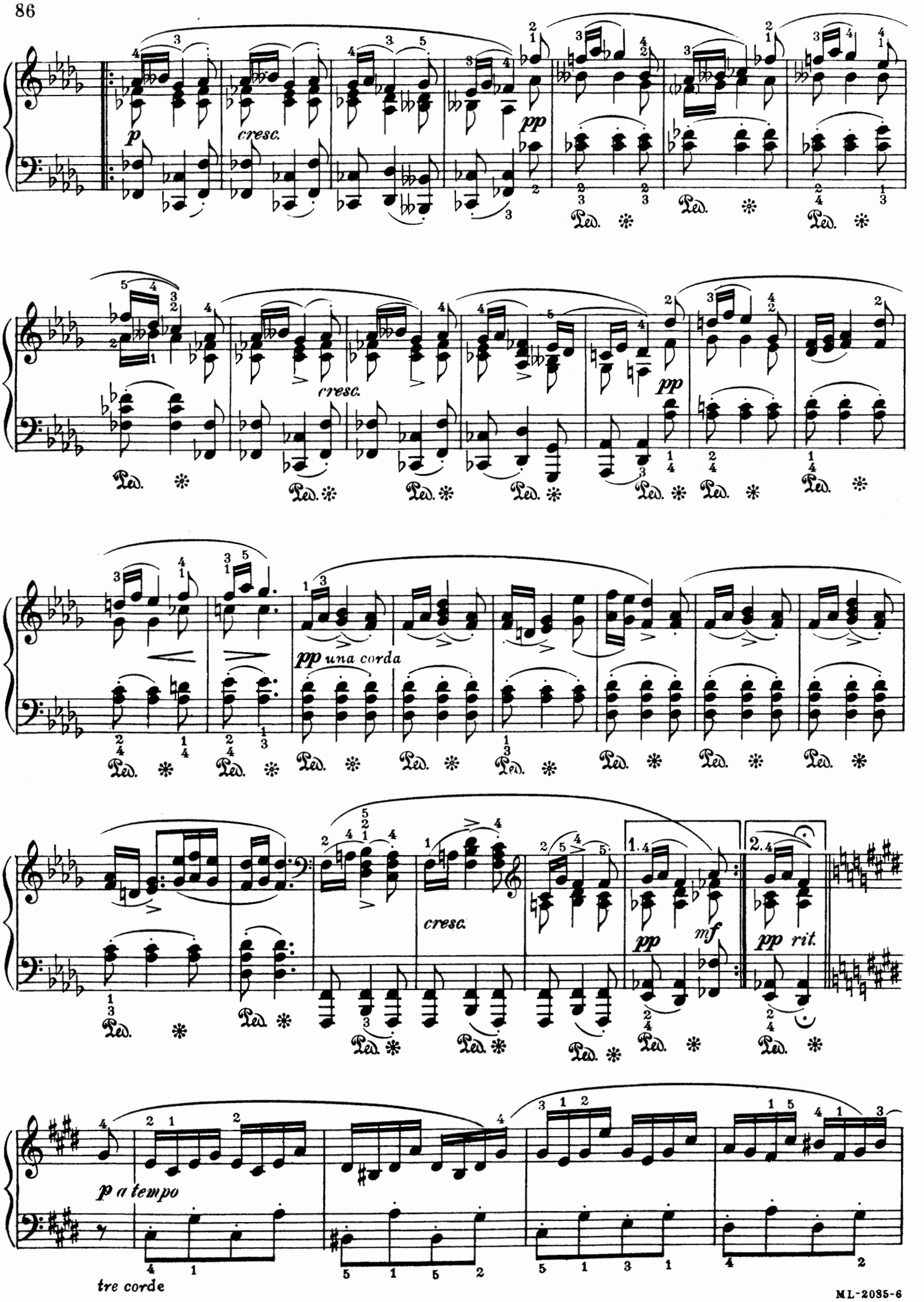
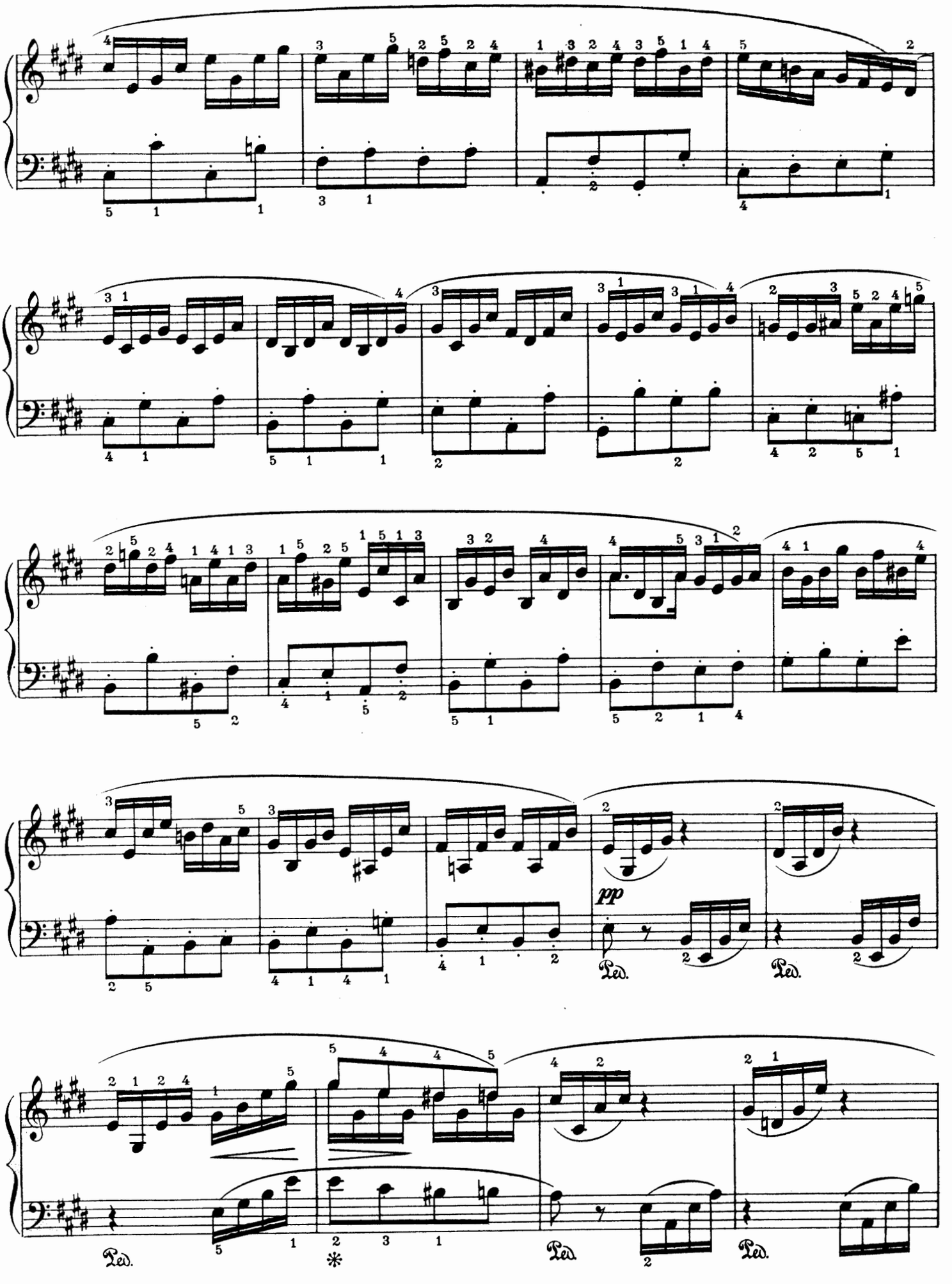
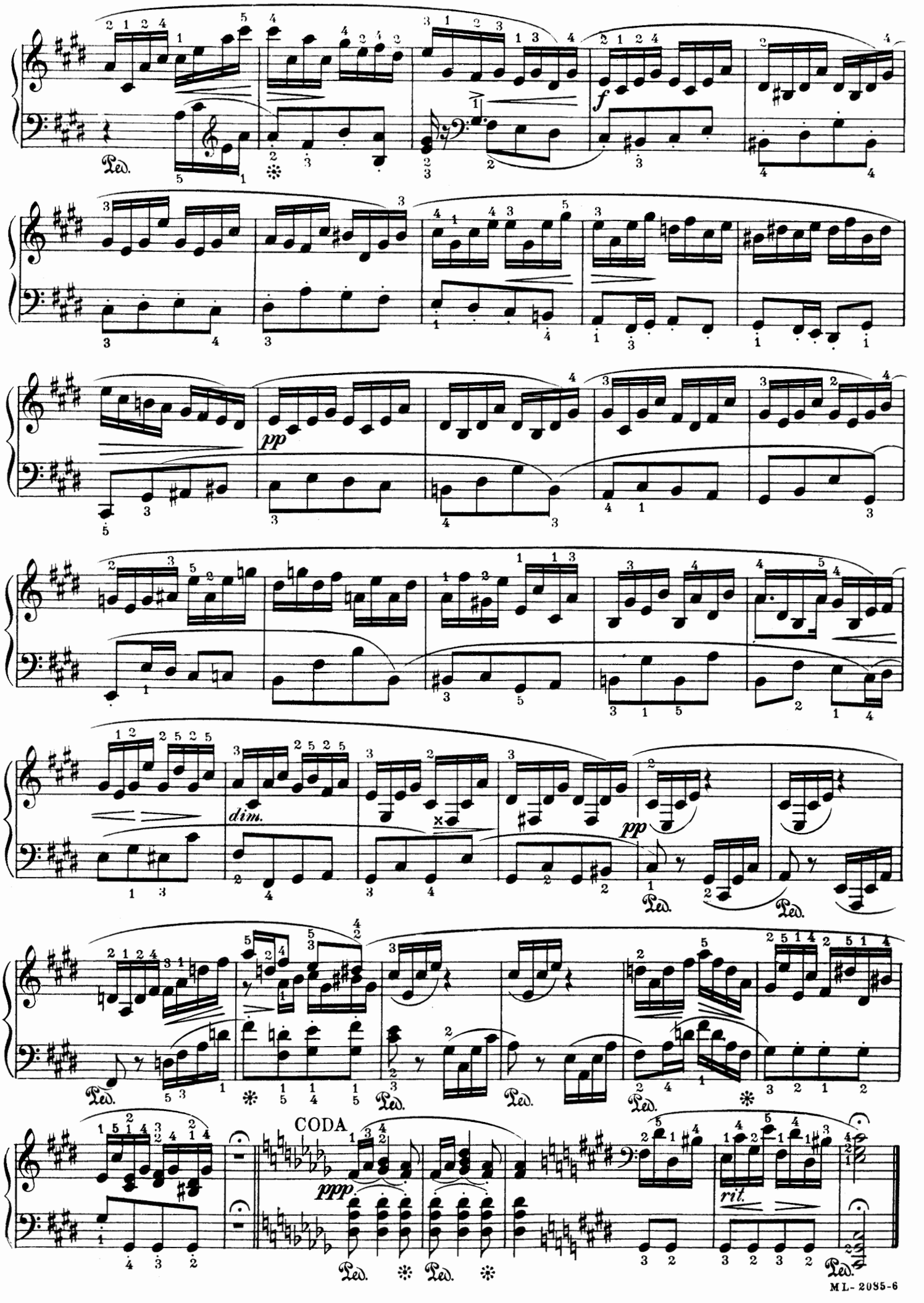

Ped.
*
f
pp
dim.
pp
Ped.


Ped.
pp
cresc.
pp
cresc.
pp

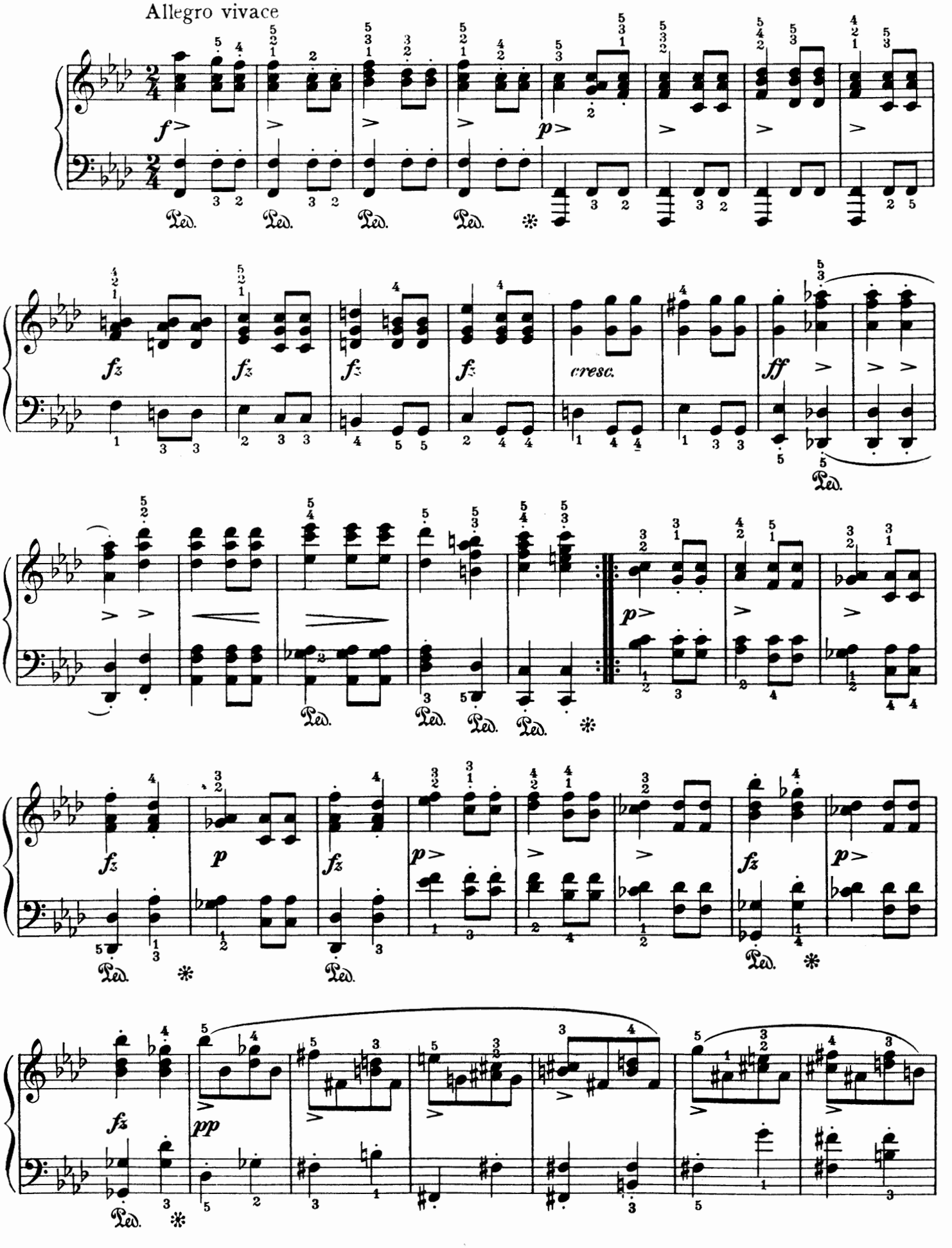

p
cresc.
pp
Ped.
cresc.
pp
pp una corda
cresc.
pp
mf
pp rit.
p a tempo
tre corde


pp
Ped.
Ped.
Ped.
Ped.
*


Ped.
f
pp
dim.
pp
Ped.
Ped.
CODA
ppp
rit.
Ped.
Ped.
Ped.

No5, IN F MINOR

Allegro vivace



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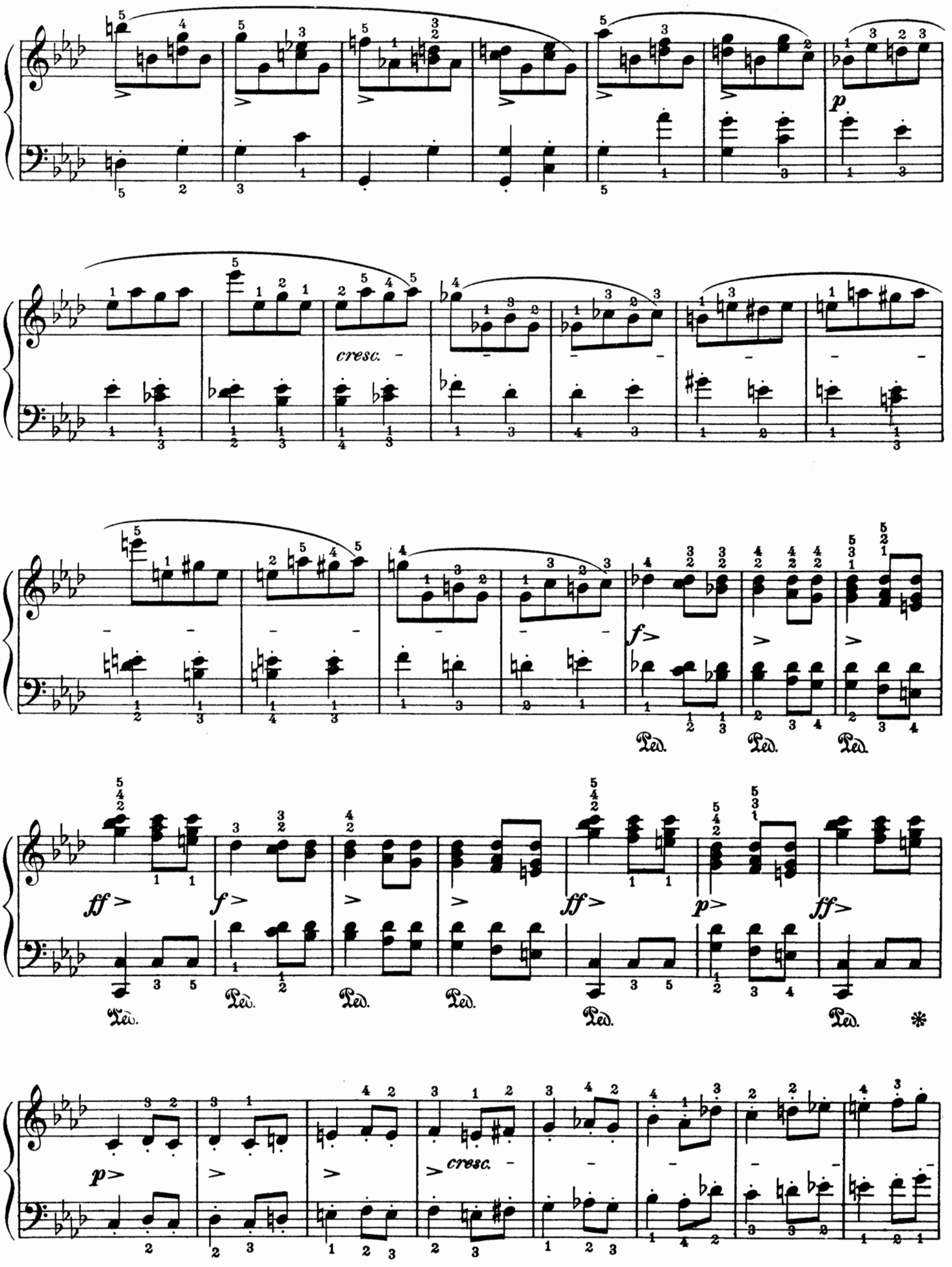
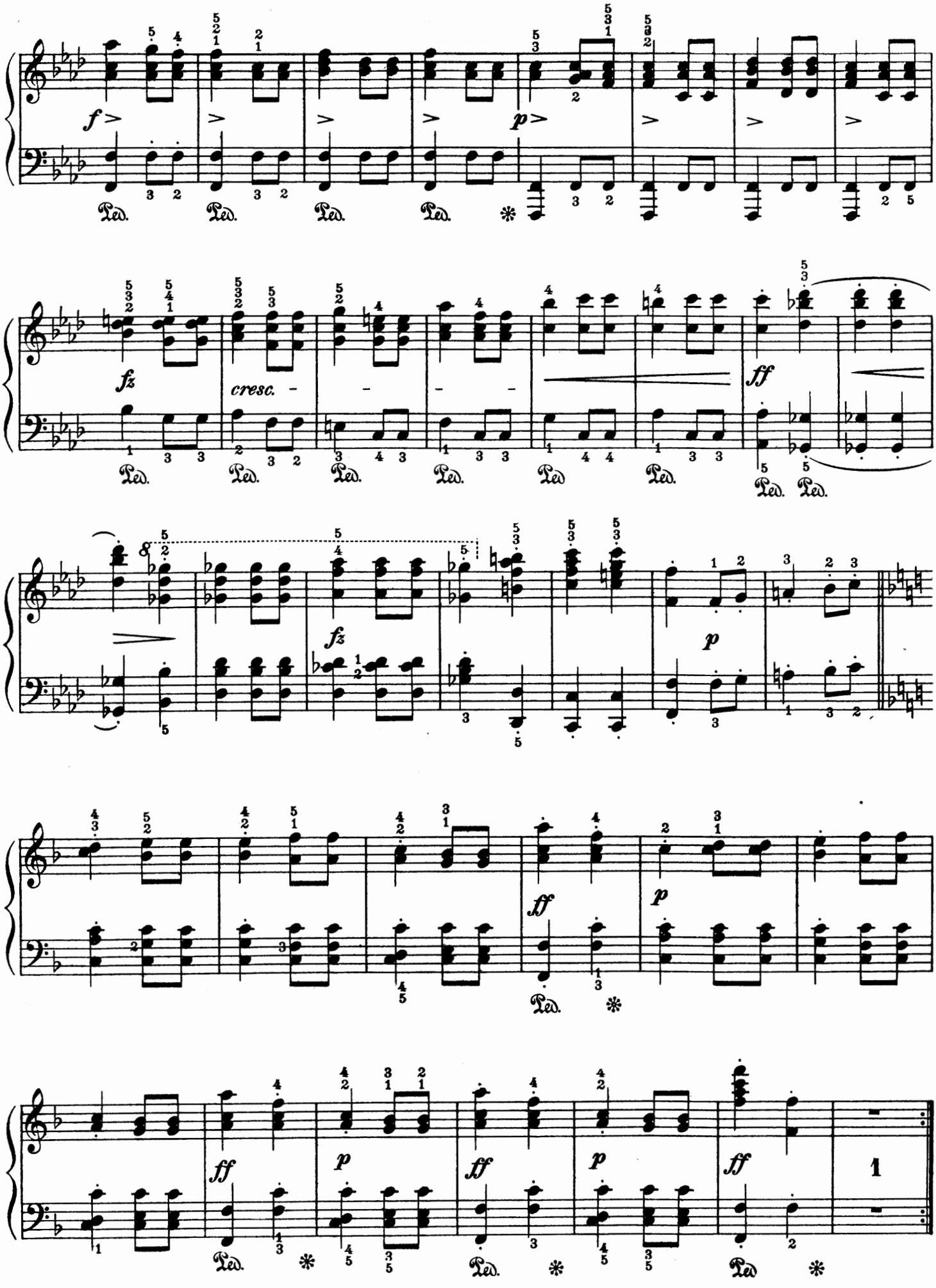
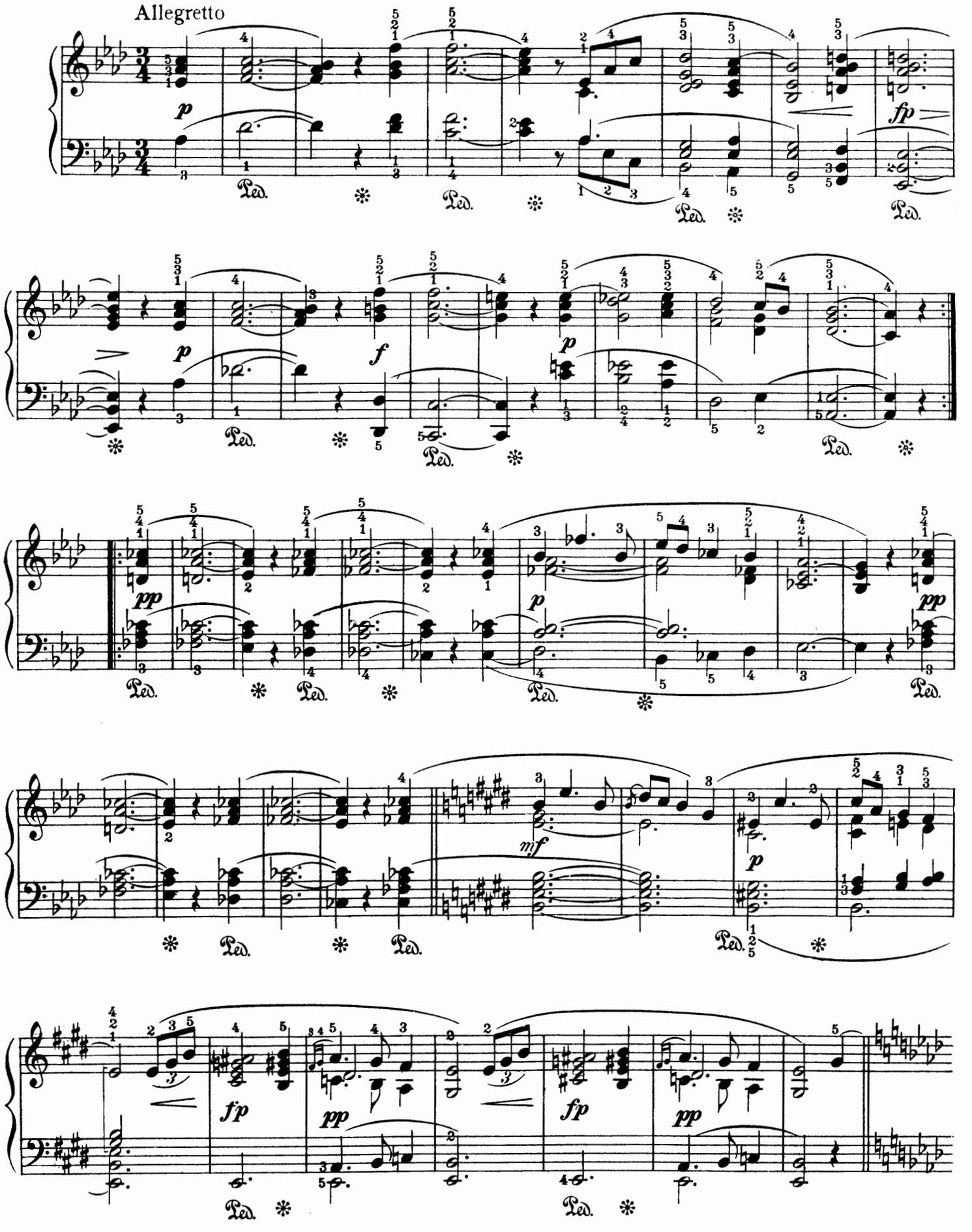

p
cresc.
f
Ped.
ff
f
ff
p
ff
Ped.
*
p
cresc.


f
p
fz
cresc.
ff
fz
p
ff
p
ff
p
ff
p
ff
1

№ 6, IN A-FLAT MAJOR



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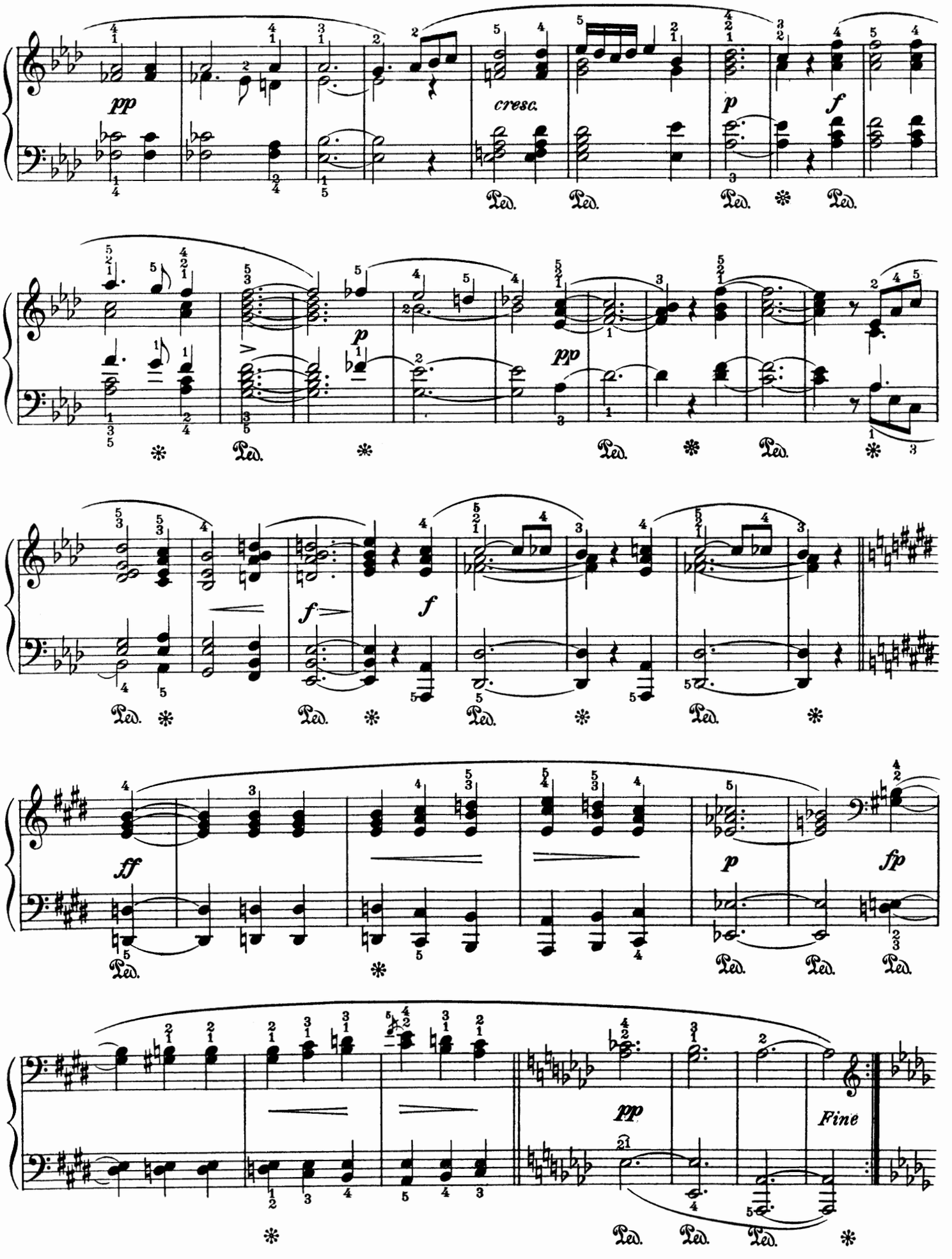
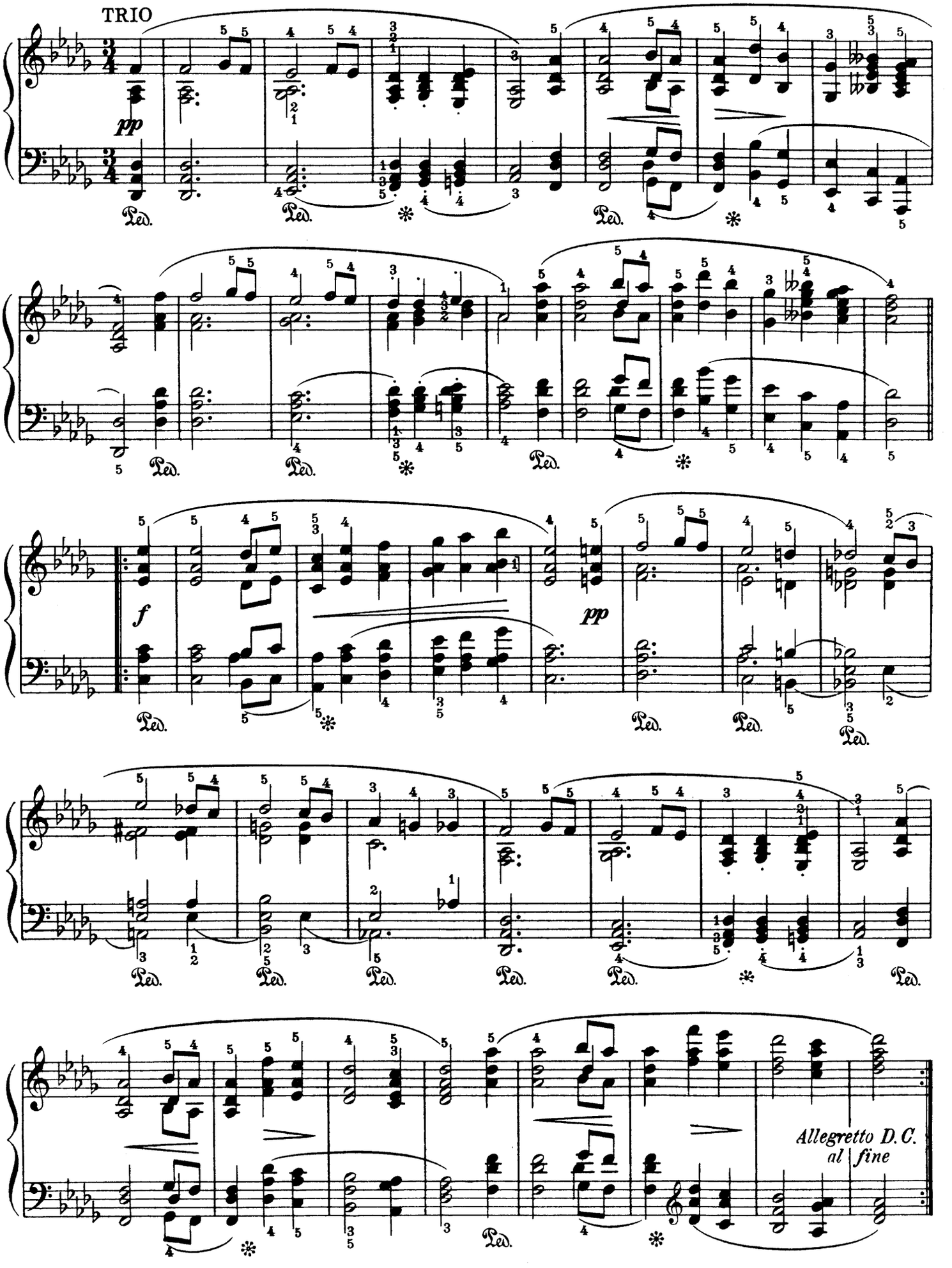

pp
cresc.
p
f
Ped.
p
pp
f
ff
fp
Fine


TRIO
pp
Ped.
f
pp
Allegretto D.C.
al fine

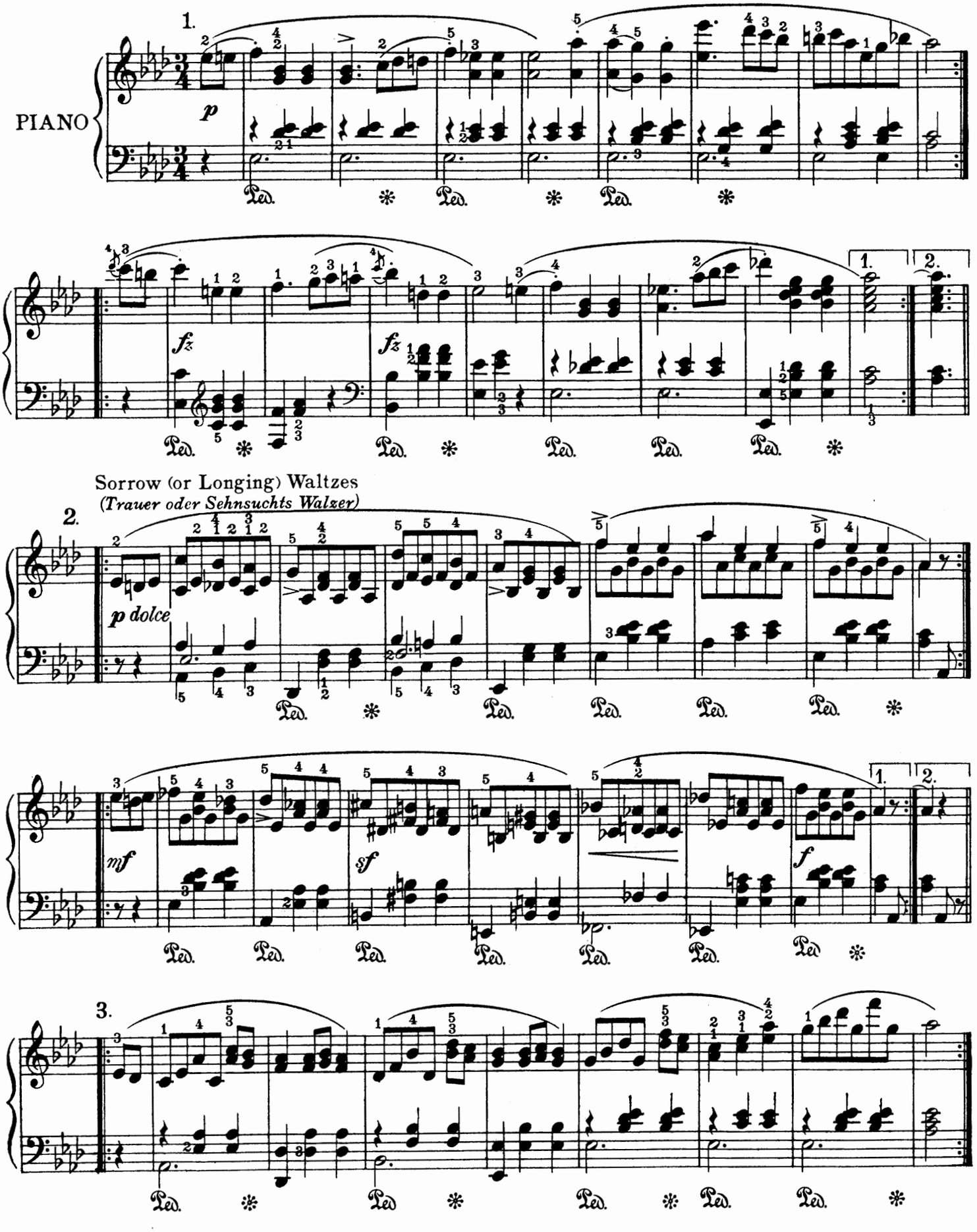
WALTZES

(Composed in 1816-1819)

(Published in 1821)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 9a



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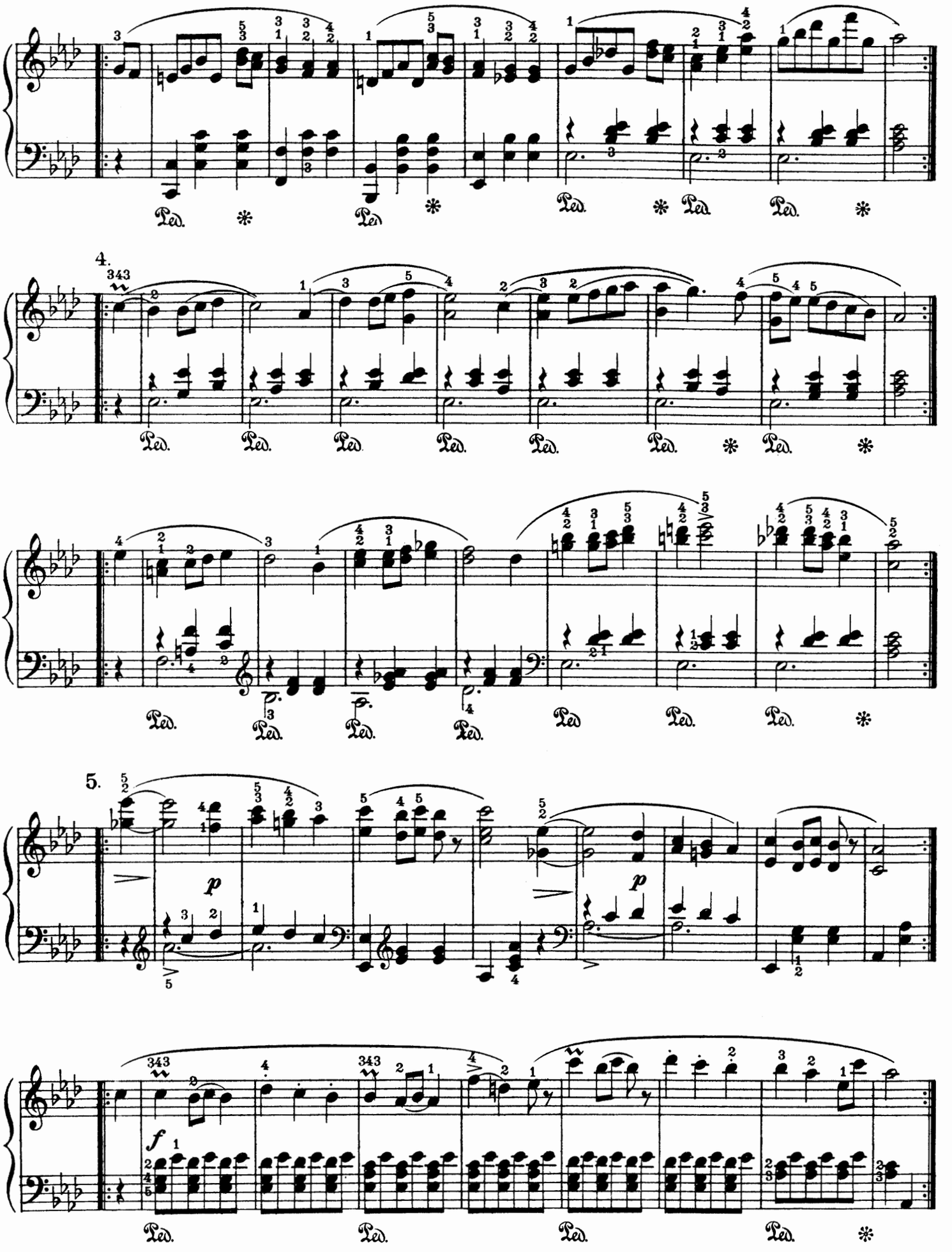
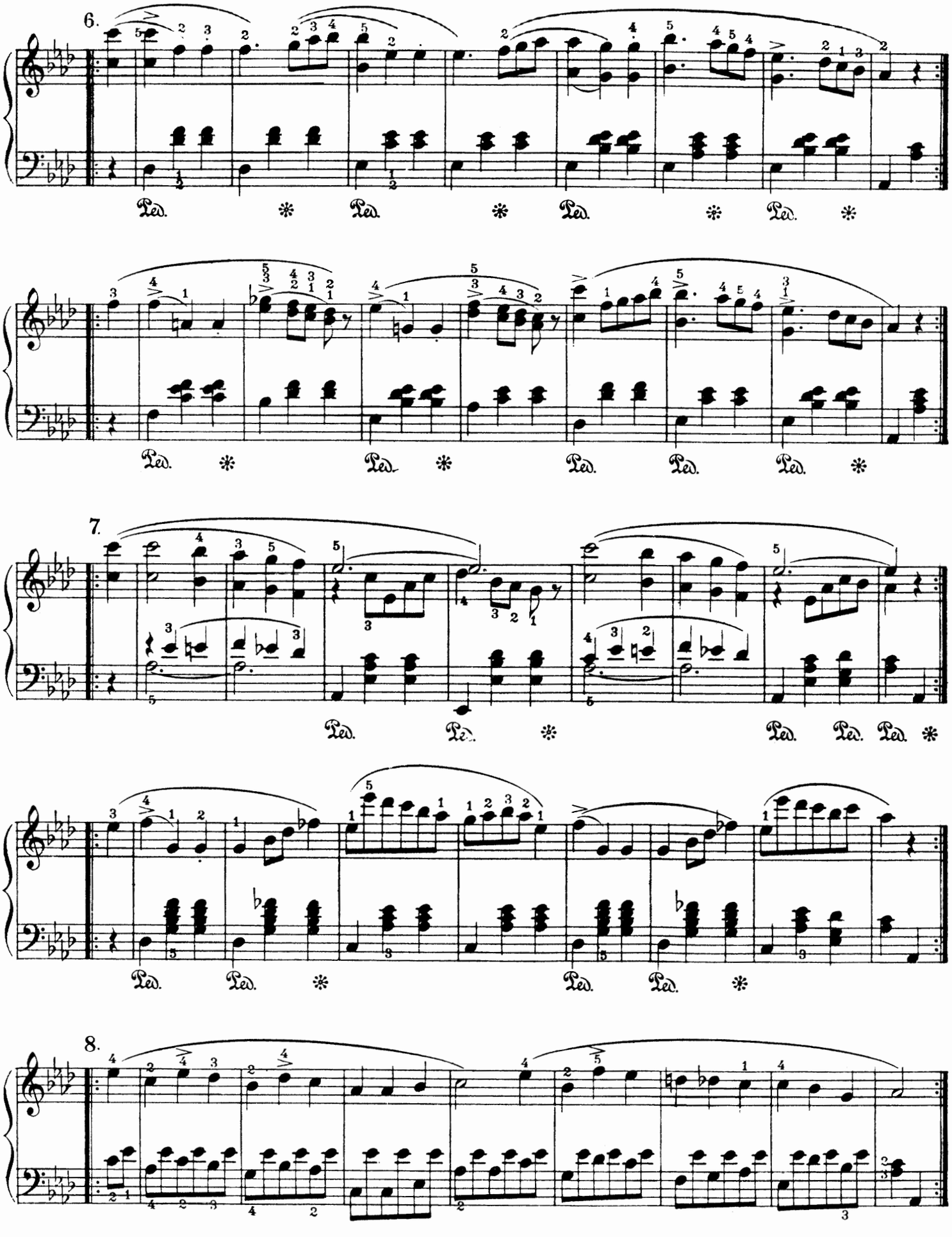
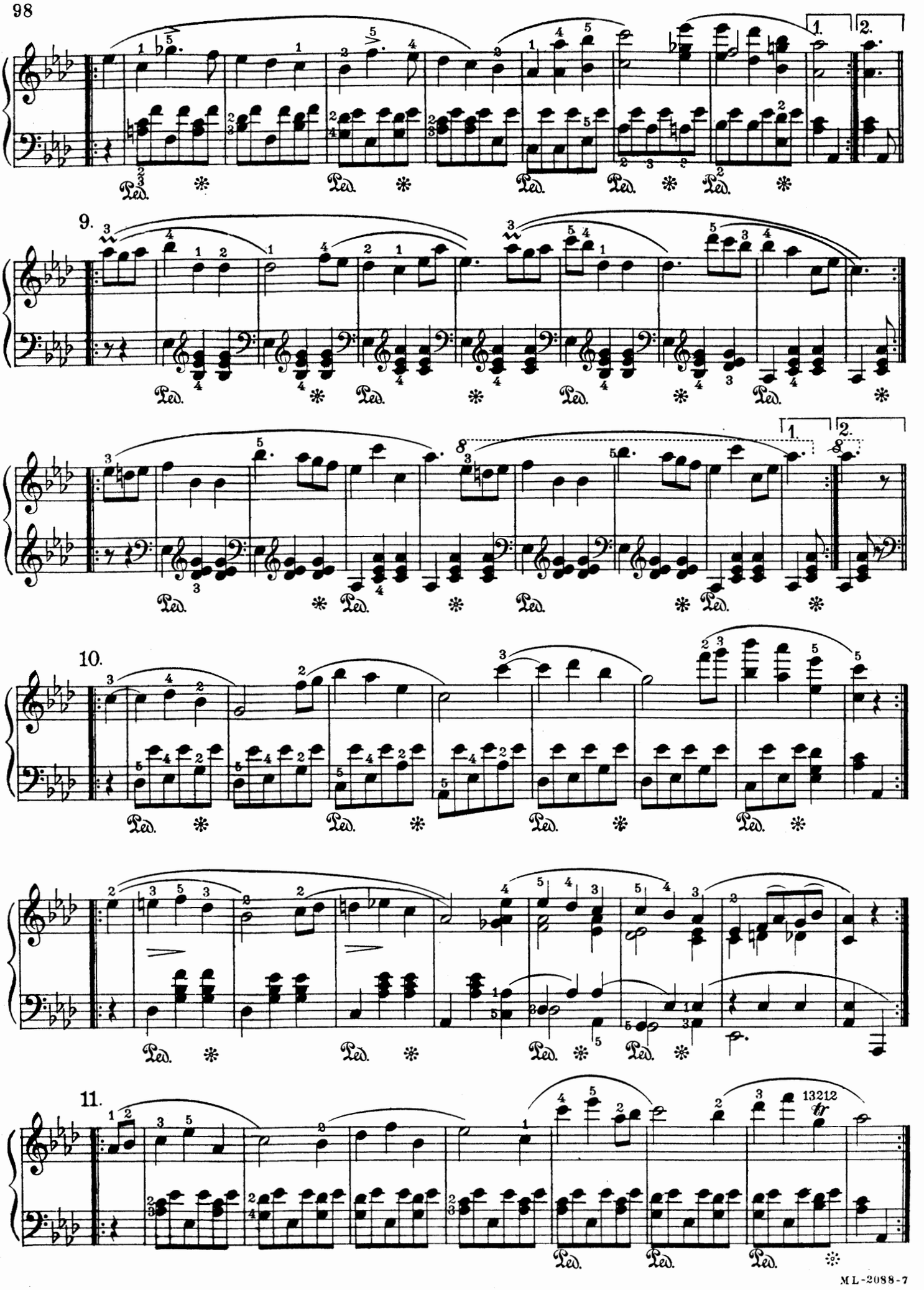
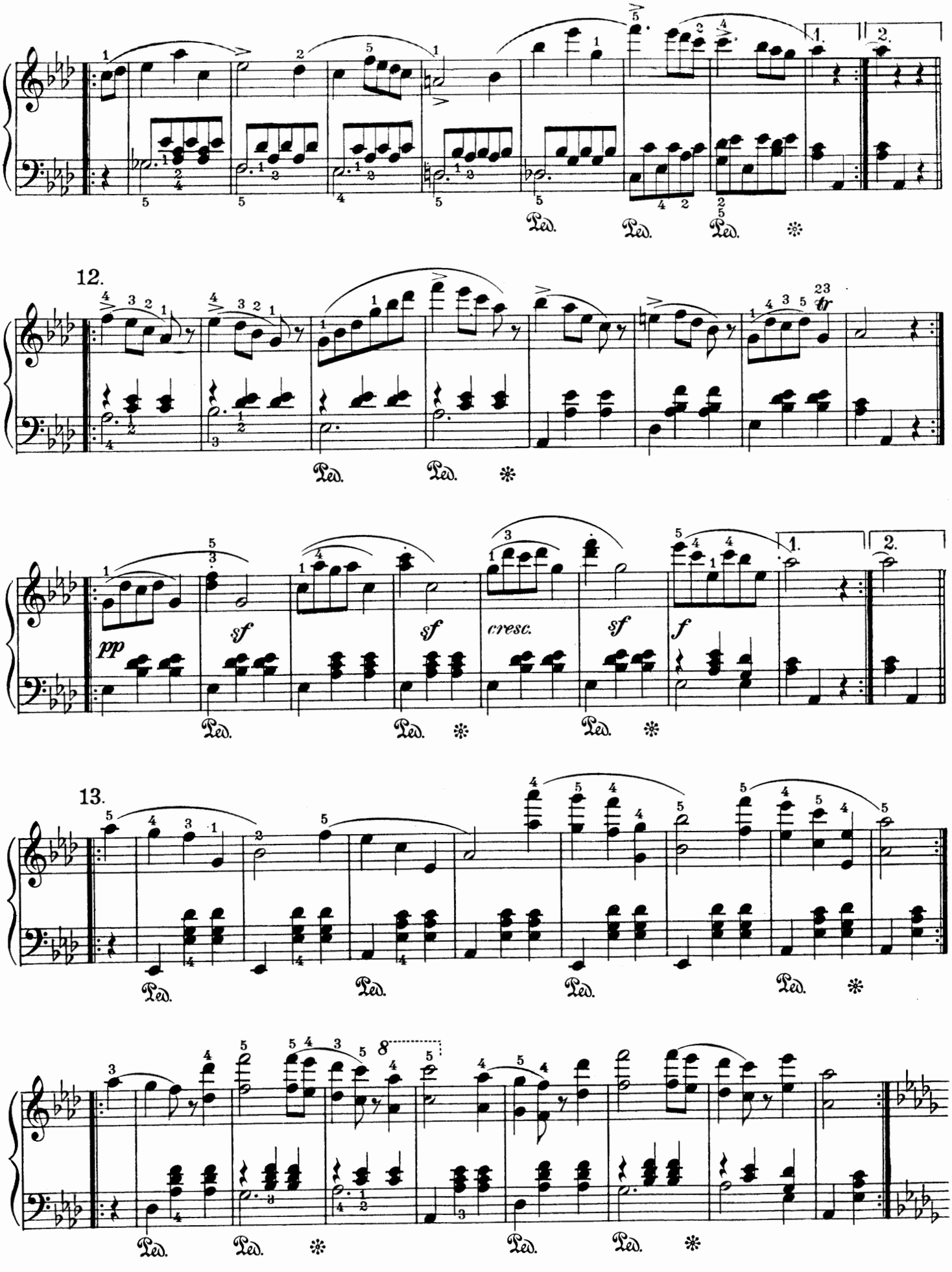
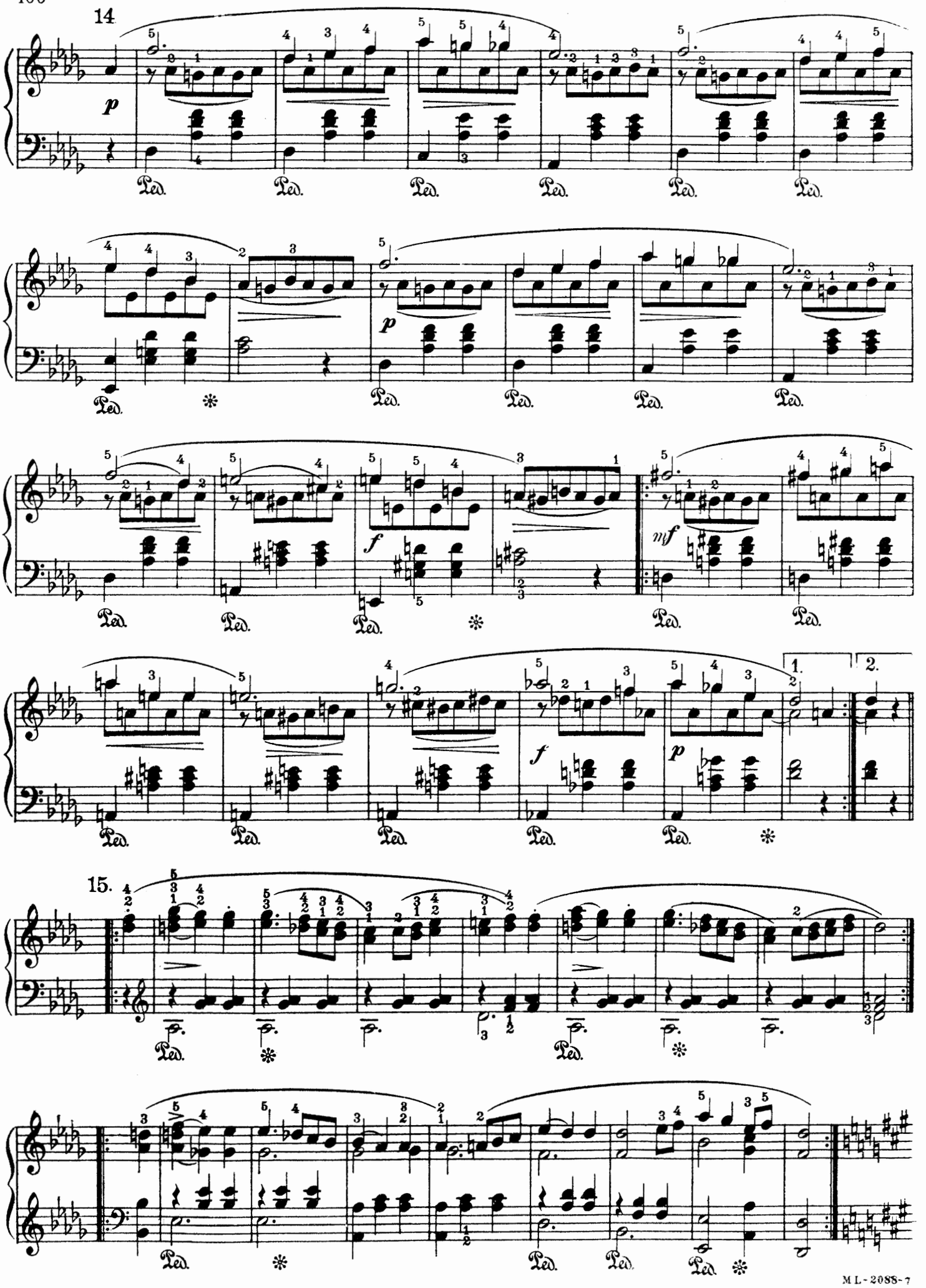

4.
5.
Ped.
*
p
f

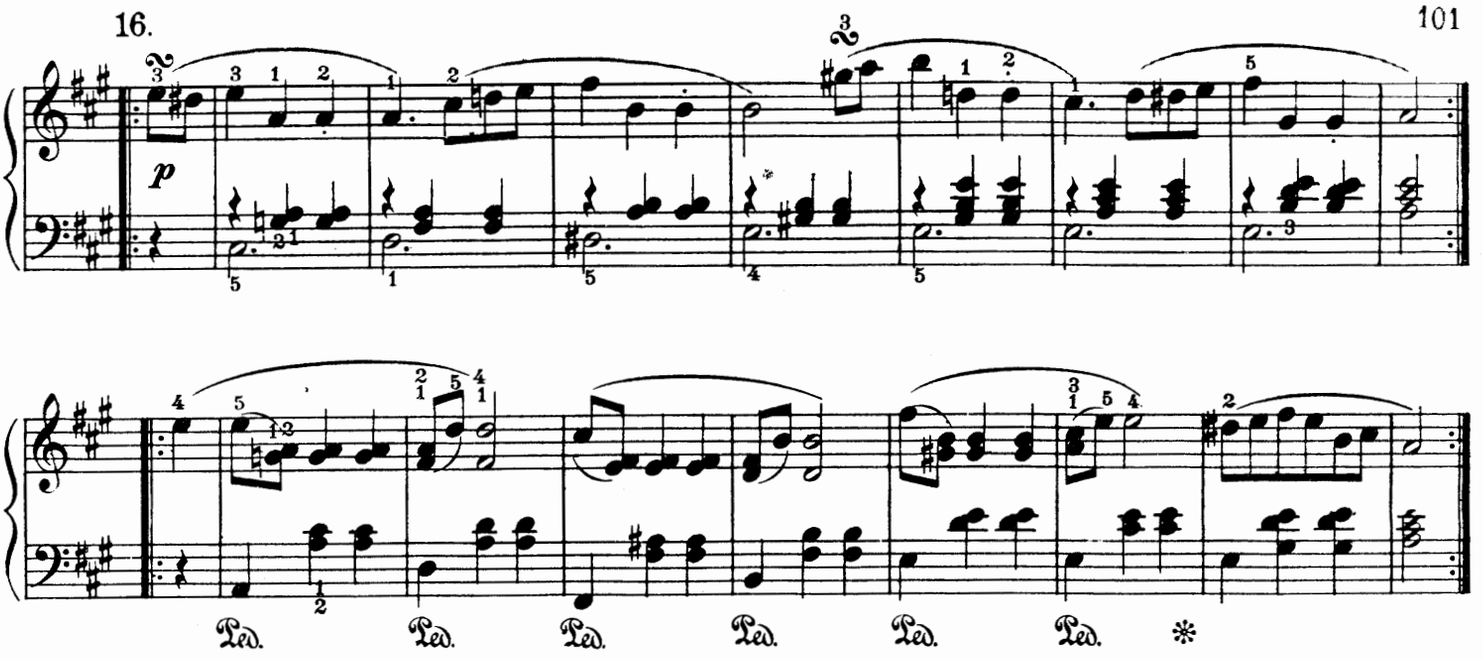

6.
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. Ped. Ped. *
7.
Ped. Ped. * Ped. Ped. Ped. *
Ped. Ped. * Ped. Ped. *
8.


1.
2.
9.
1.
2.
10.
11.
13212
tr
Ped.

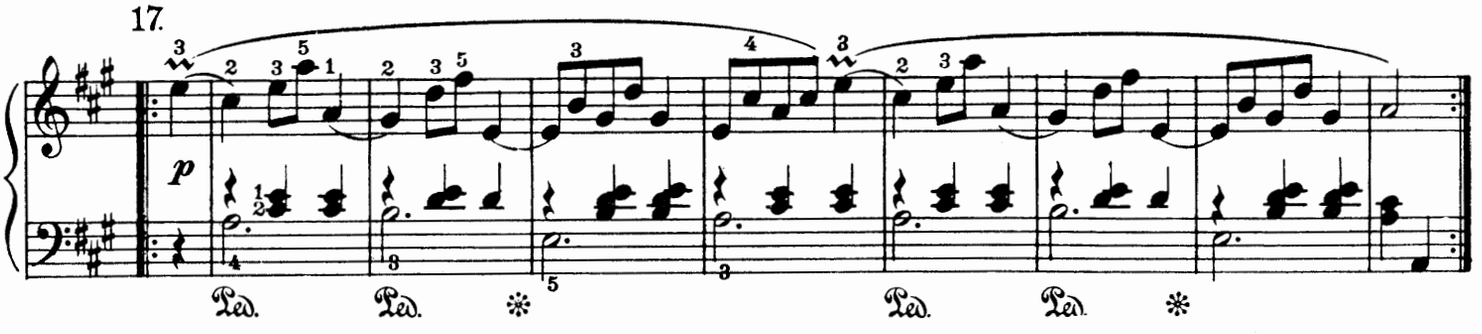

12.
13.
pp
sf
sf
cresc.
sf
f
Ped.
1.
2.

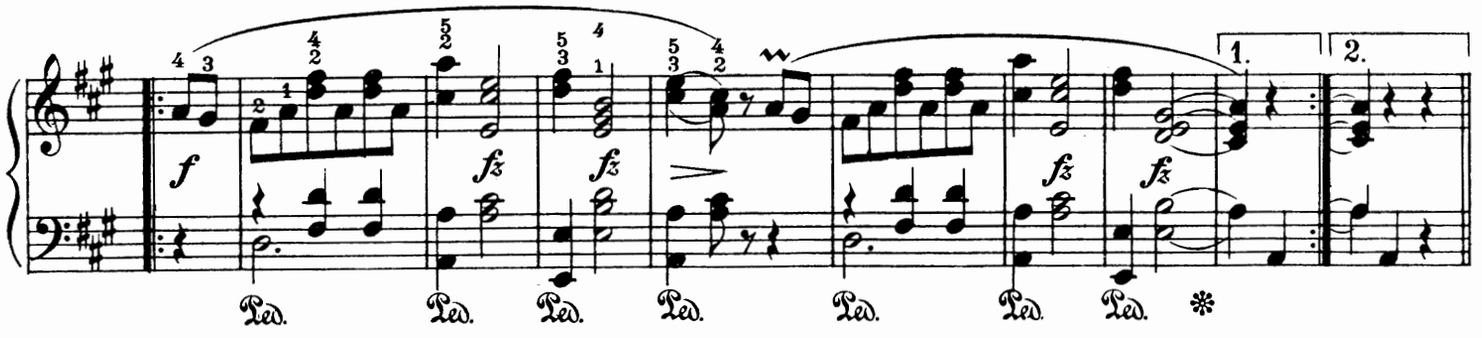

14
15.
1.
2.

16.

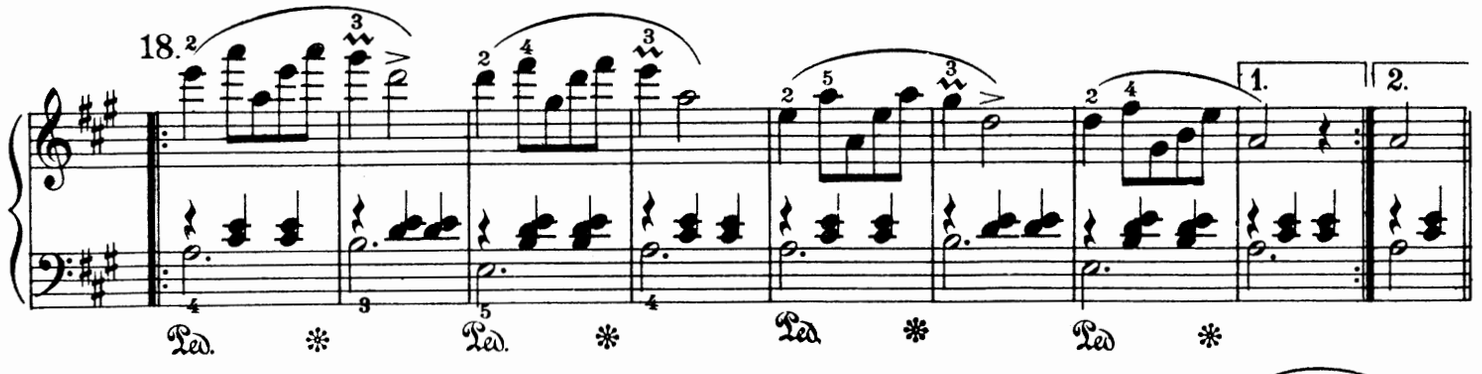

p
Ped. Ped. Ped. Ped. Ped. Ped. ✻

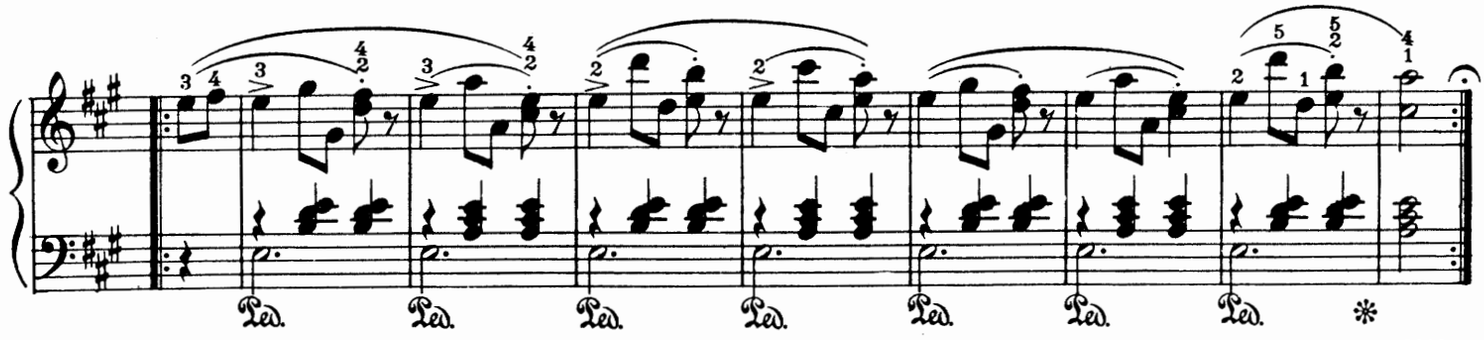
17.


p
Ped. Ped. ✻ Ped. Ped. ✻


f
fz fz fz fz
1. 2.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✻

18.


1. 2.
Ped. ✻ Ped. ✻ Ped. ✻ Ped ✻

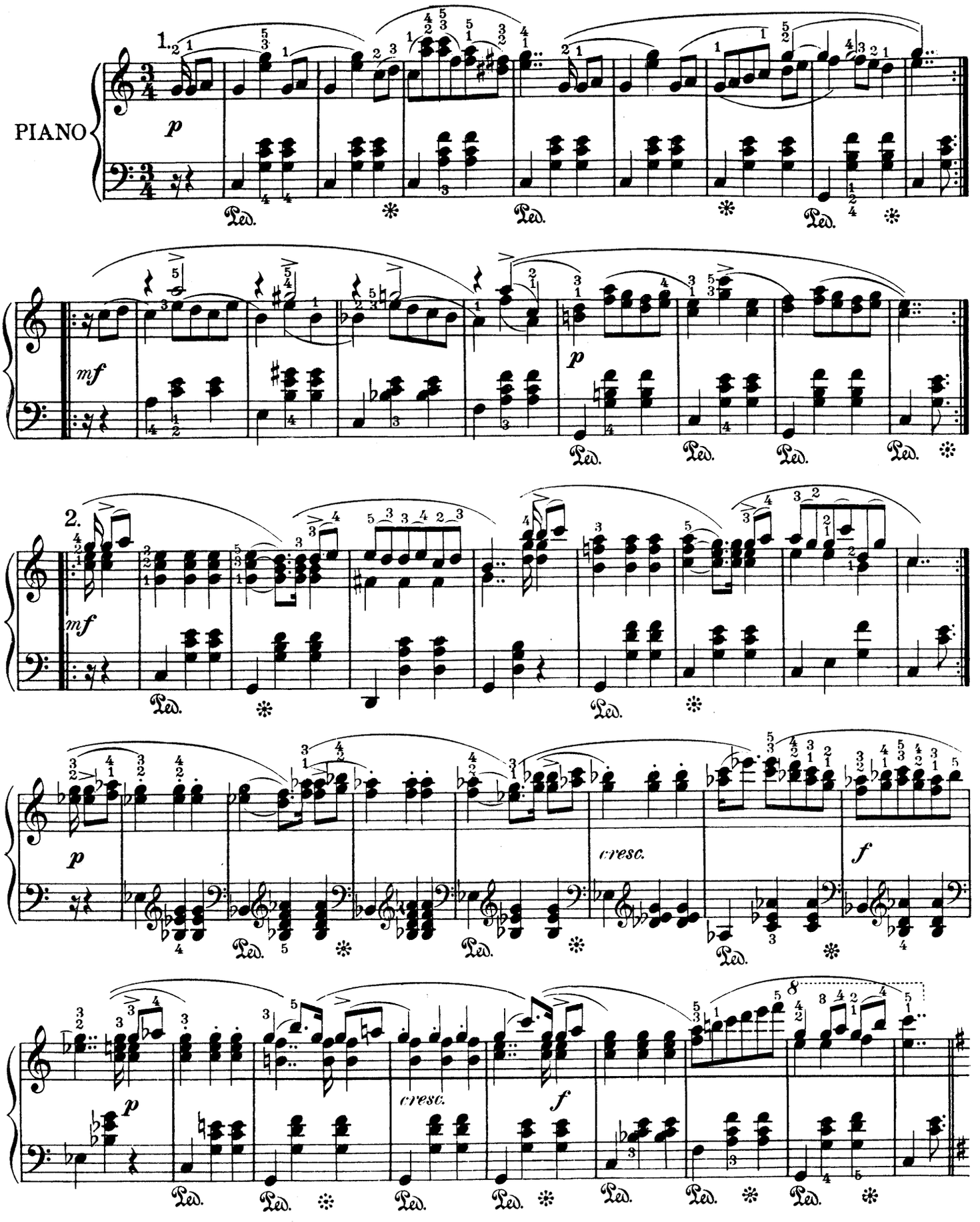

Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✻

VALSES SENTIMENTALES

(Published in 1826)

Edited by August Spanuth

FRANZ SCHUBERT, Op.50a



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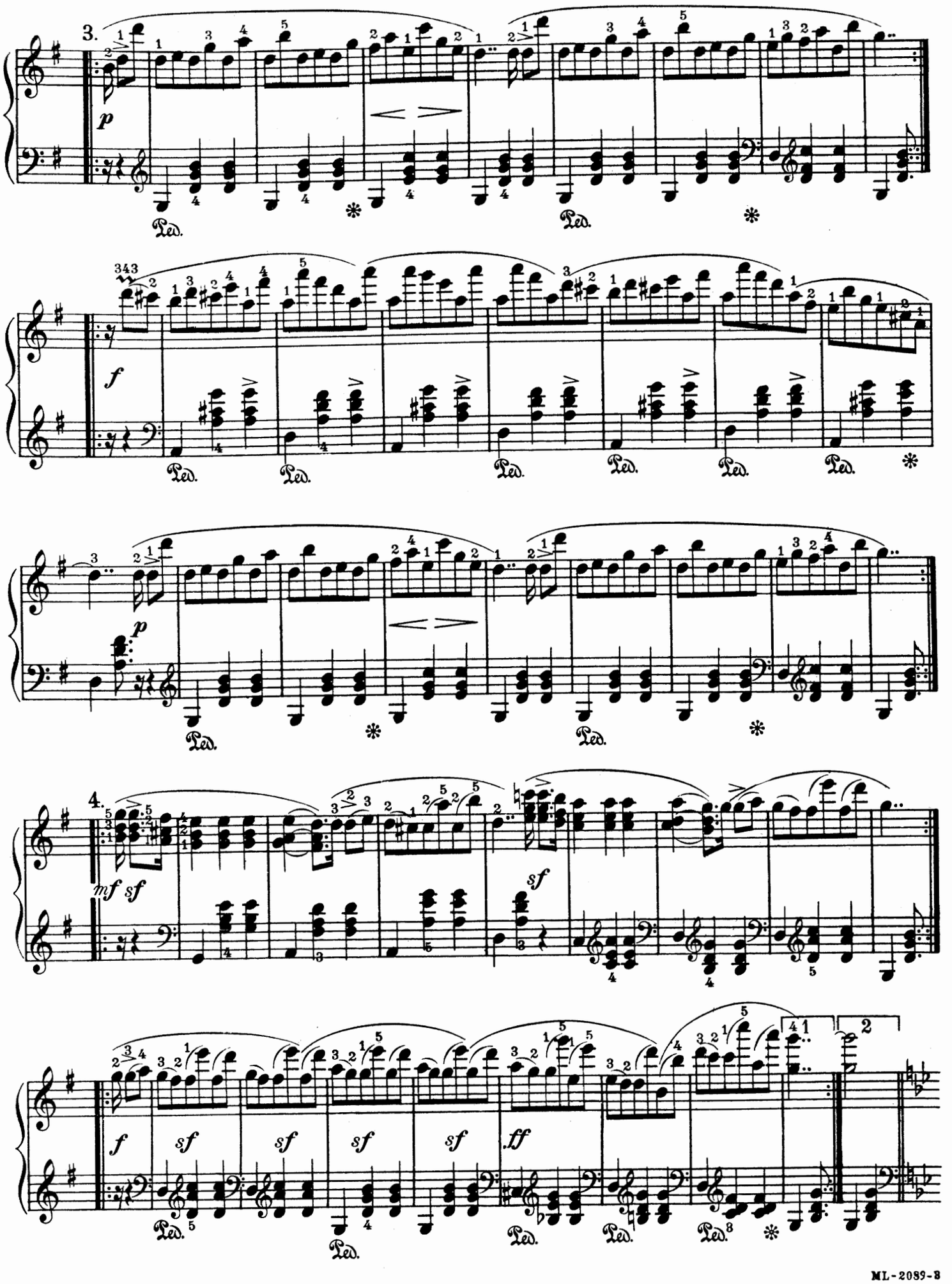
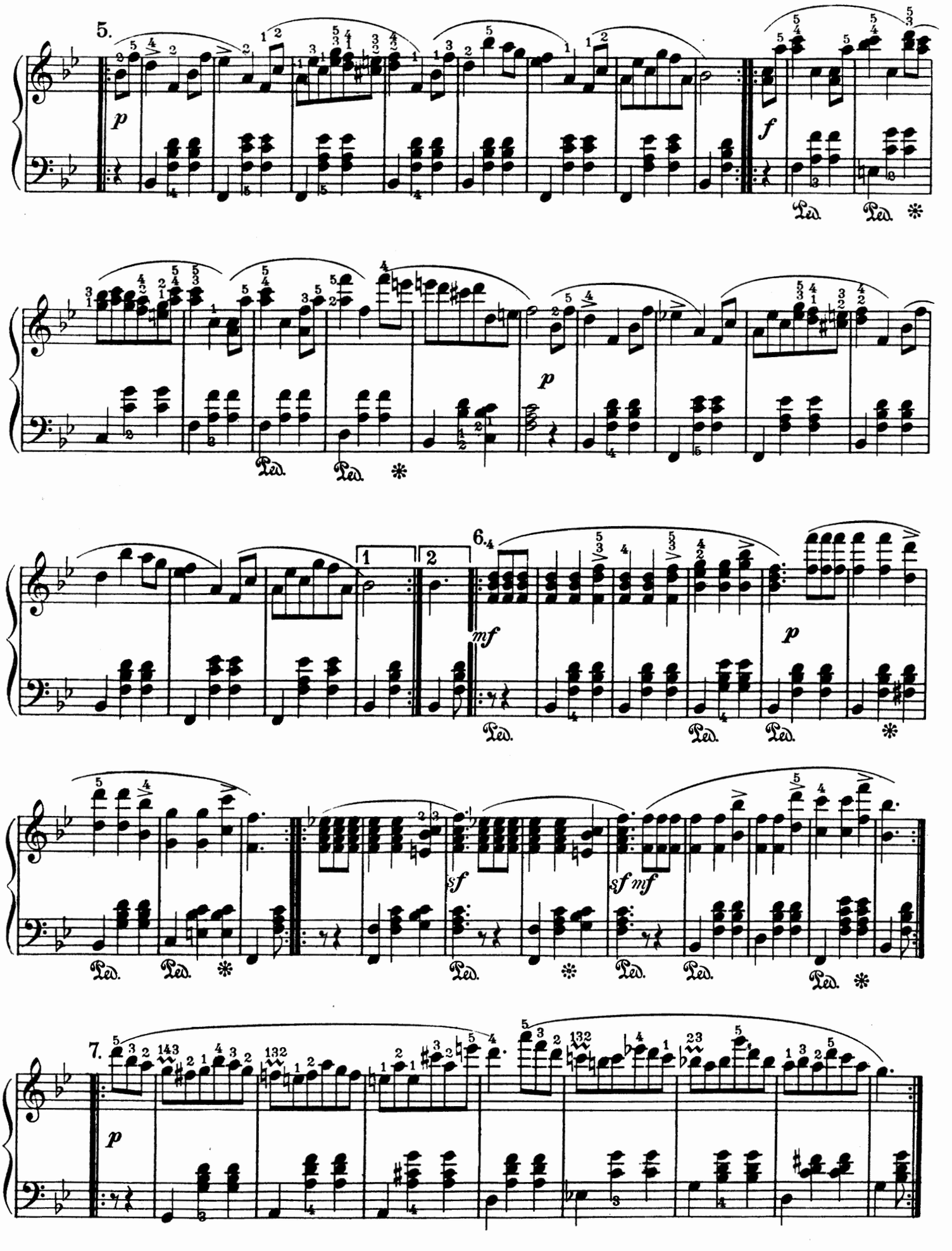
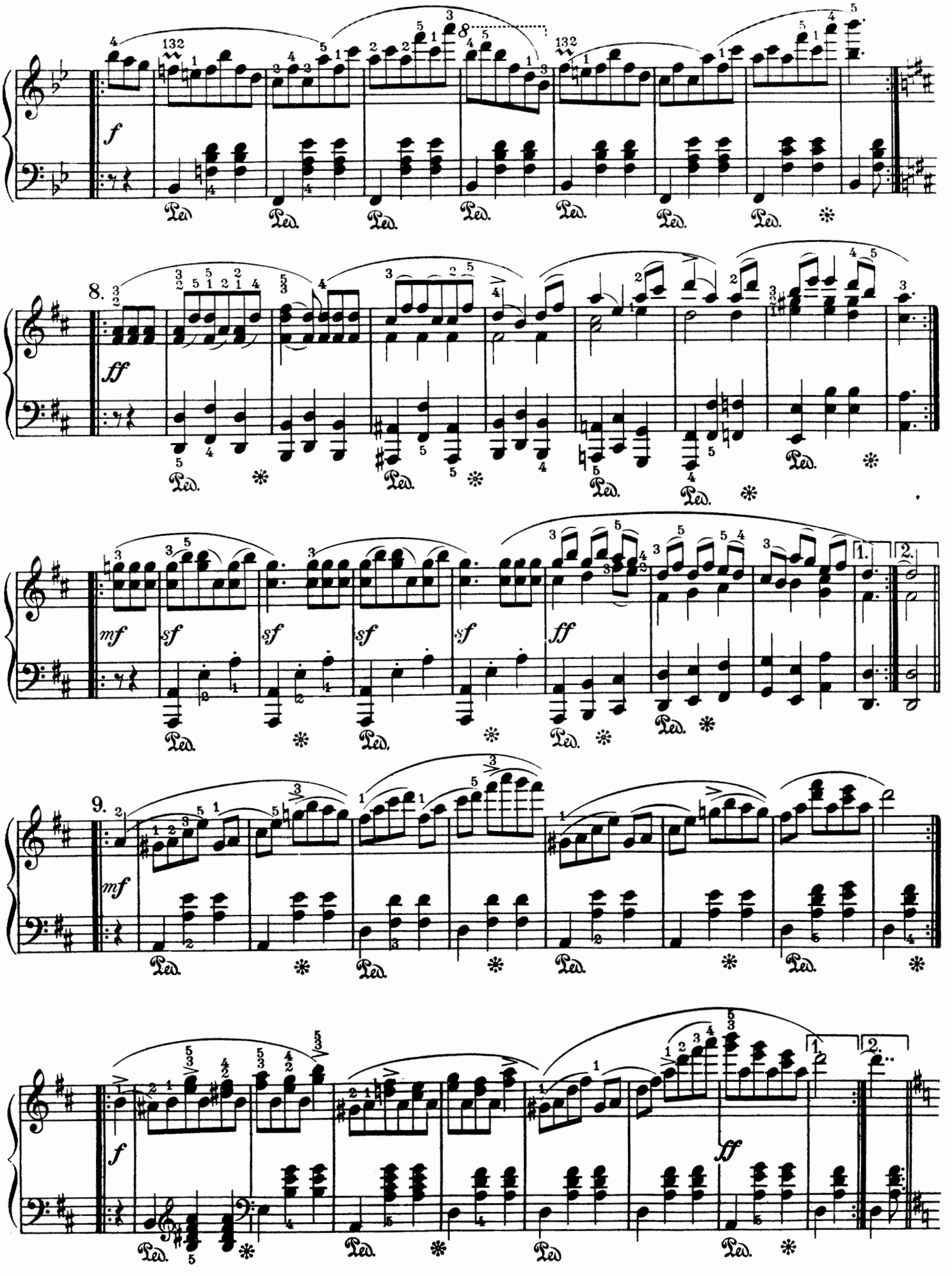
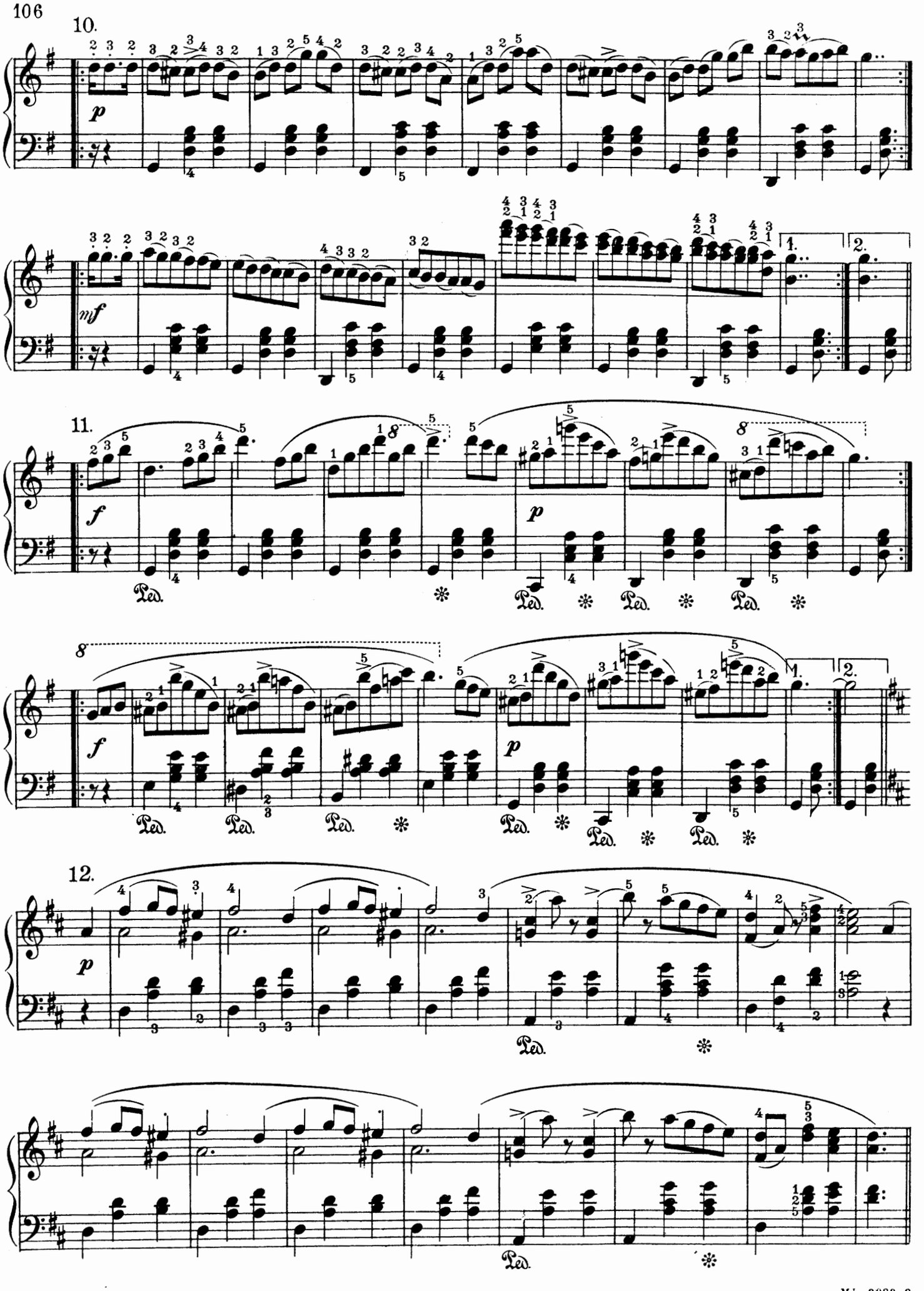
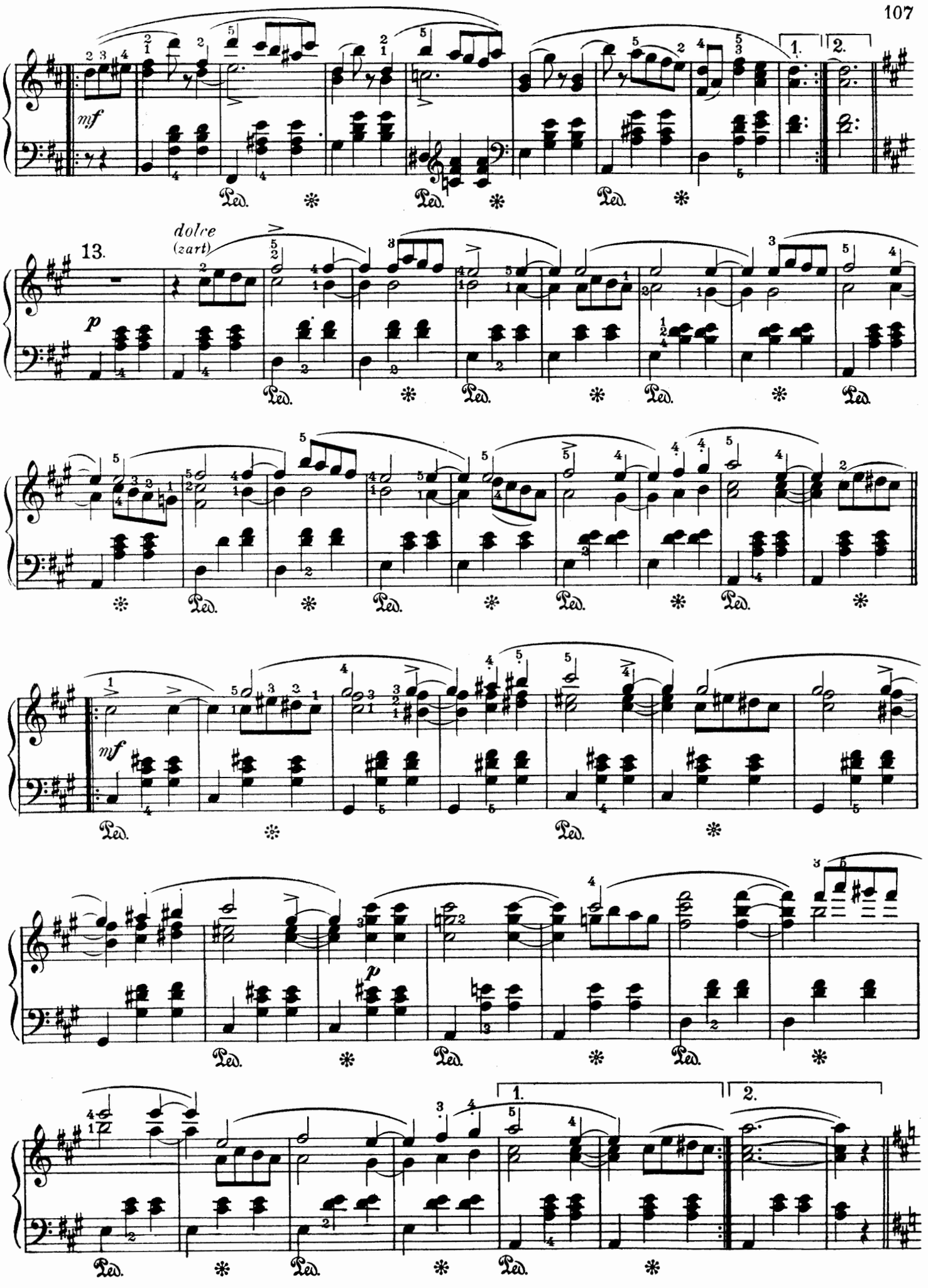
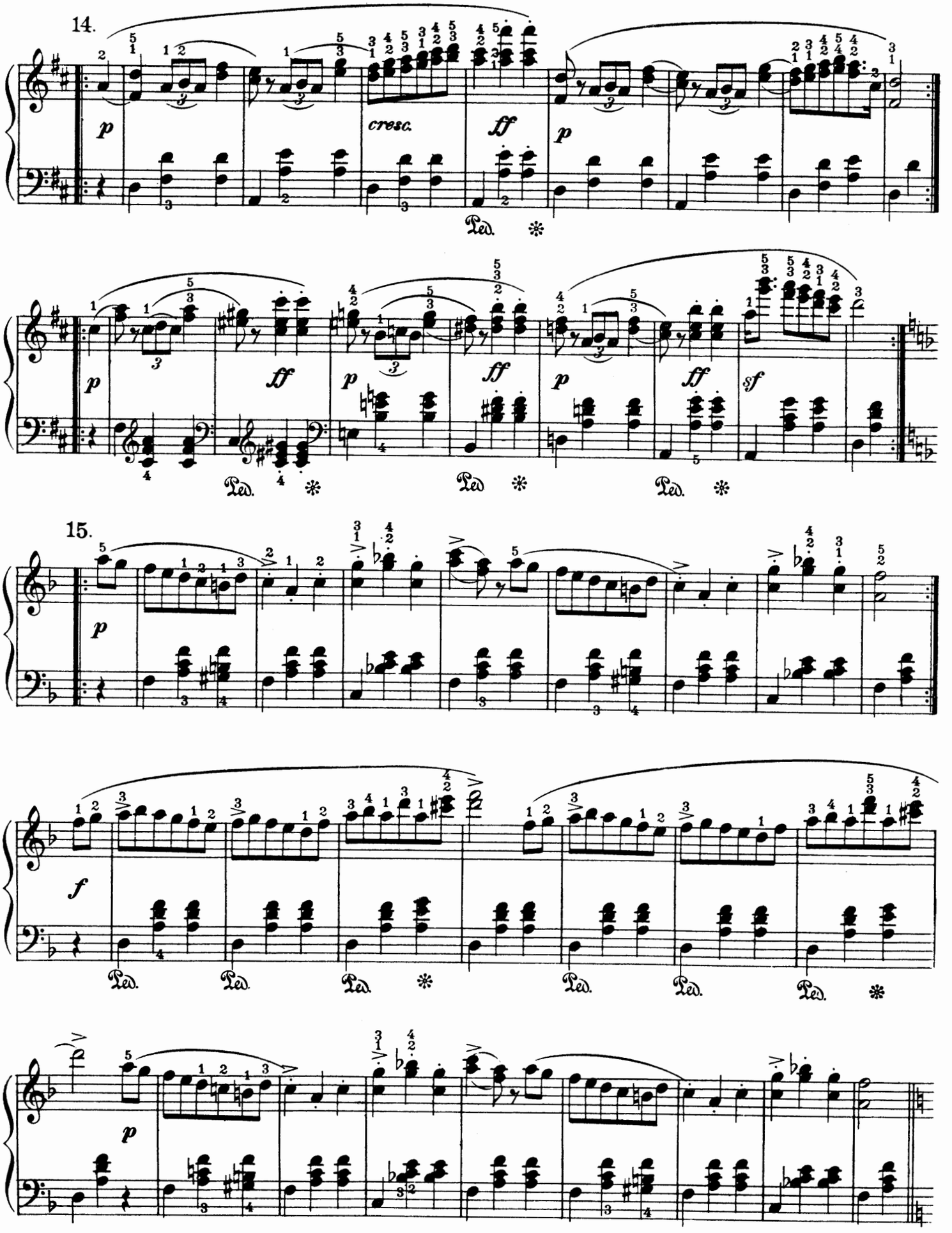

3.
p
Ped.
f
4.
mf sf
sf
f sf sf sf sf ff

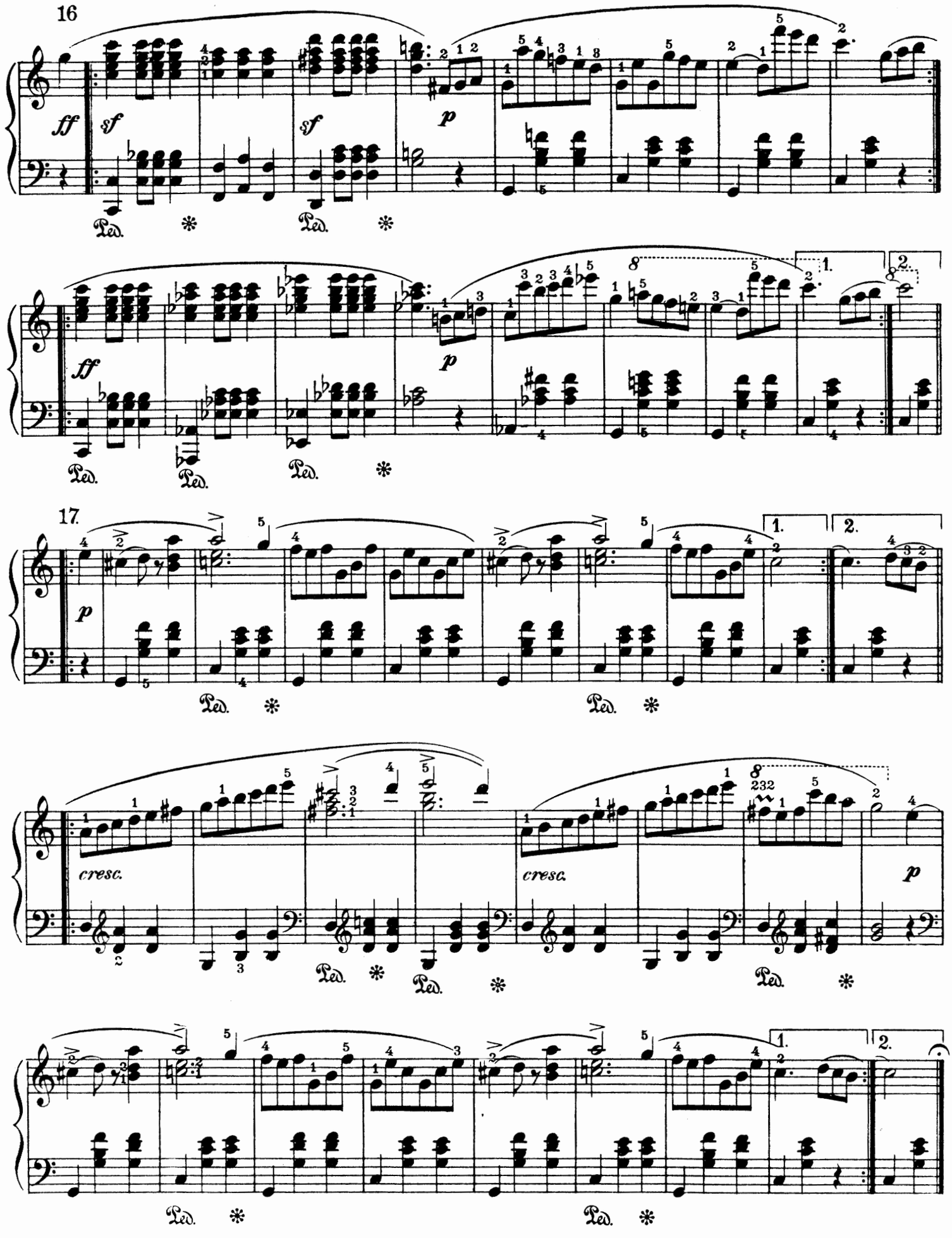

5.
p
f
Ped.
Ped.
p
Ped.
Ped.
1
2
6.
mf
p
Ped.
Ped.
Ped.
sf
sf mf
Ped.
Ped.
Ped.
Ped.
Ped.
7.
p


f
8.
ff
mf
sf
1.
2.
9.
mf
f
ff


10.
p
mf
1.
2.
11.
f
p
8
Ped.
12.


mf
1.
2.
13.
dolce
(zart)
p
mf
p
1.
2.
Ped.


14.
p
cresc.
ff
p
Ped.
p
ff
p
ff
p
ff
sf
15.
p
f
p

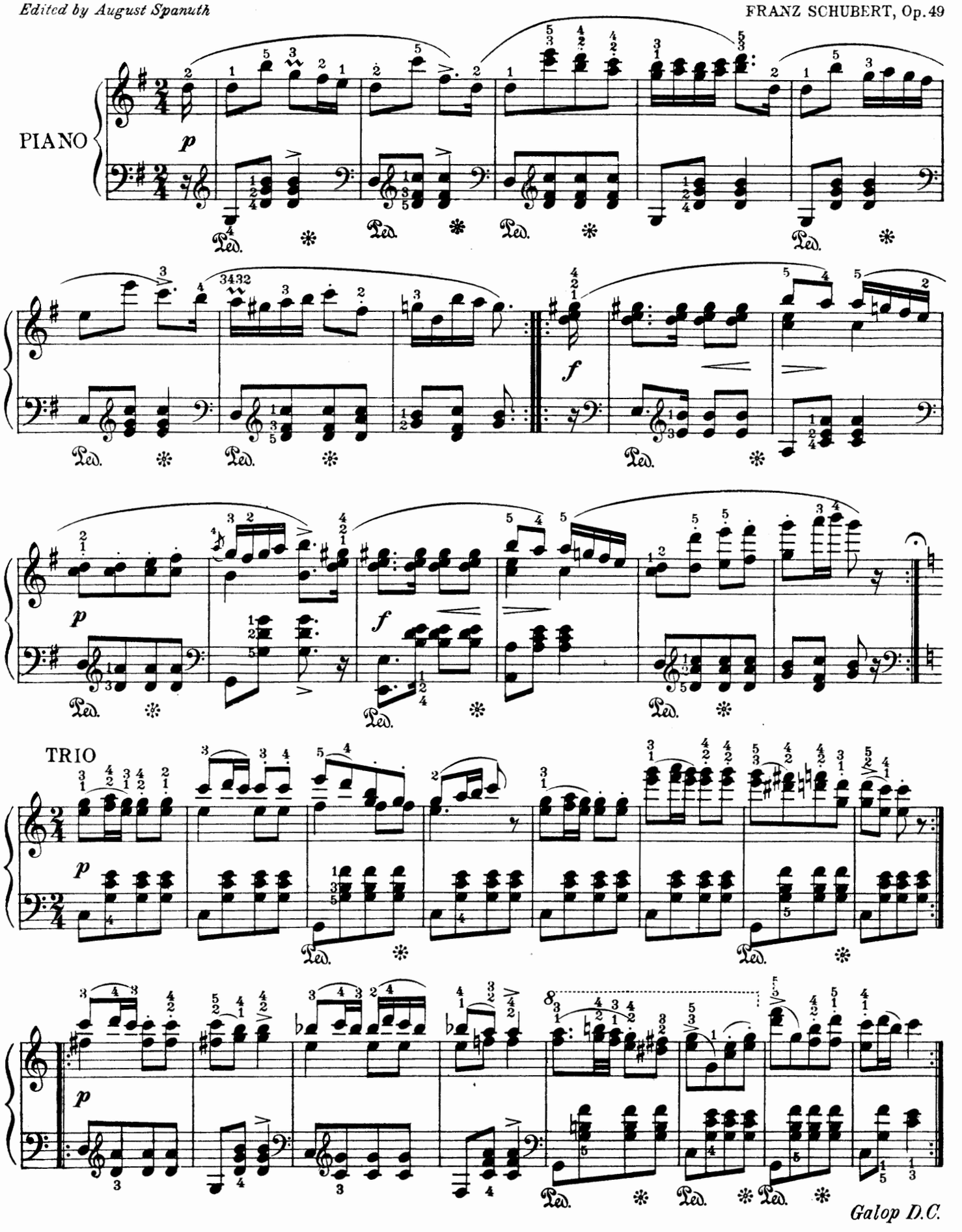

16
ff
sf
sf
p
Ped.
Ped.
ff
p
1.
2.
Ped.
Ped.
Ped.
17.
p
1.
2.
Ped.
Ped.
cresc.
cresc.
p
Ped.
Ped.
Ped.
1.
2.
Ped.
Ped.

GALOP and ECOSSAISEN

(Published in 1826)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 49



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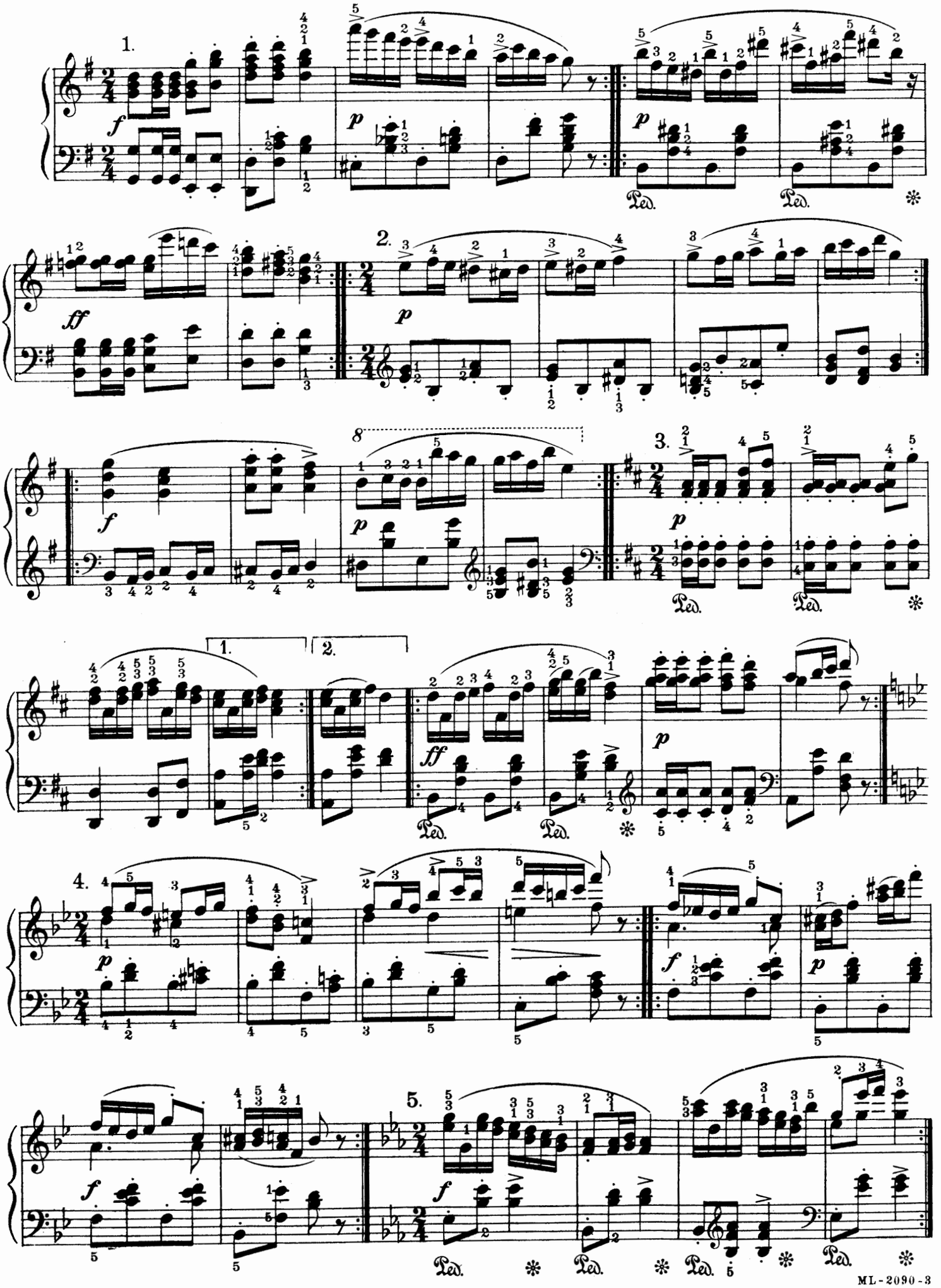
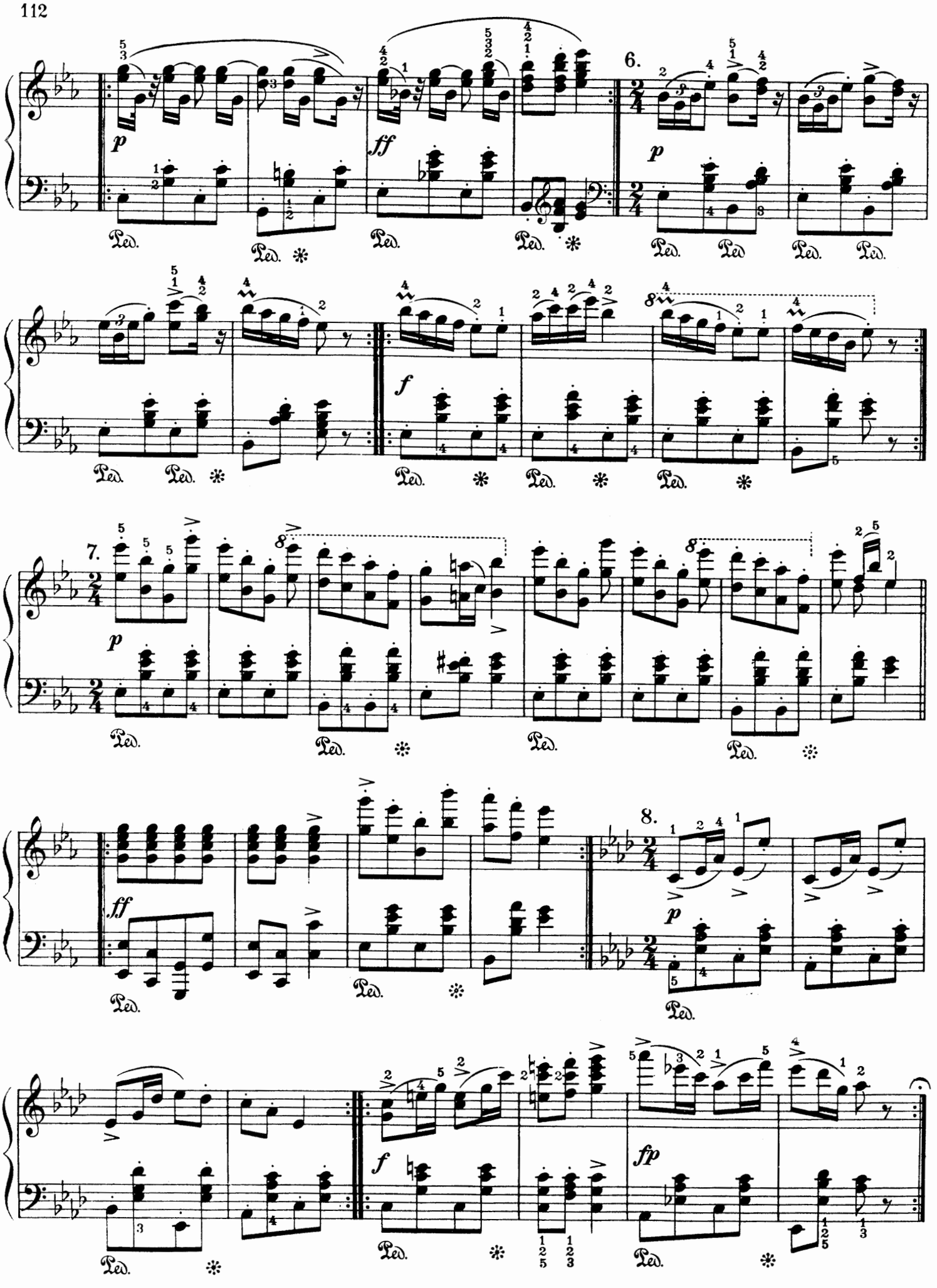


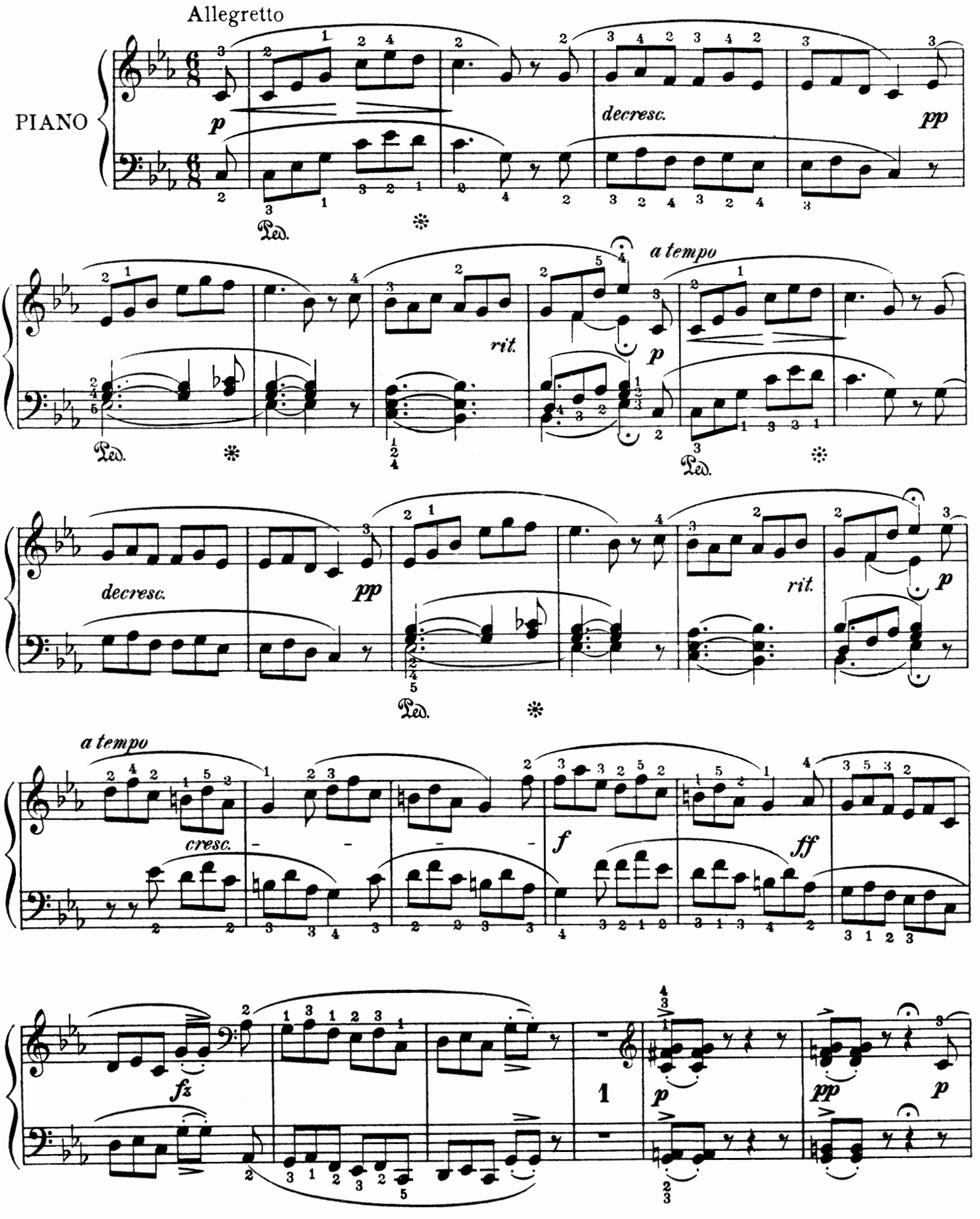

6.
7.
8.
p
ff
f
fp
Ped.

ALLEGRETTO, in C Minor

(In remembrance of April 26, 1827)
(Composed in 1827)
(Published in 1870)

Edited by August Spanuth

FRANZ SCHUBERT



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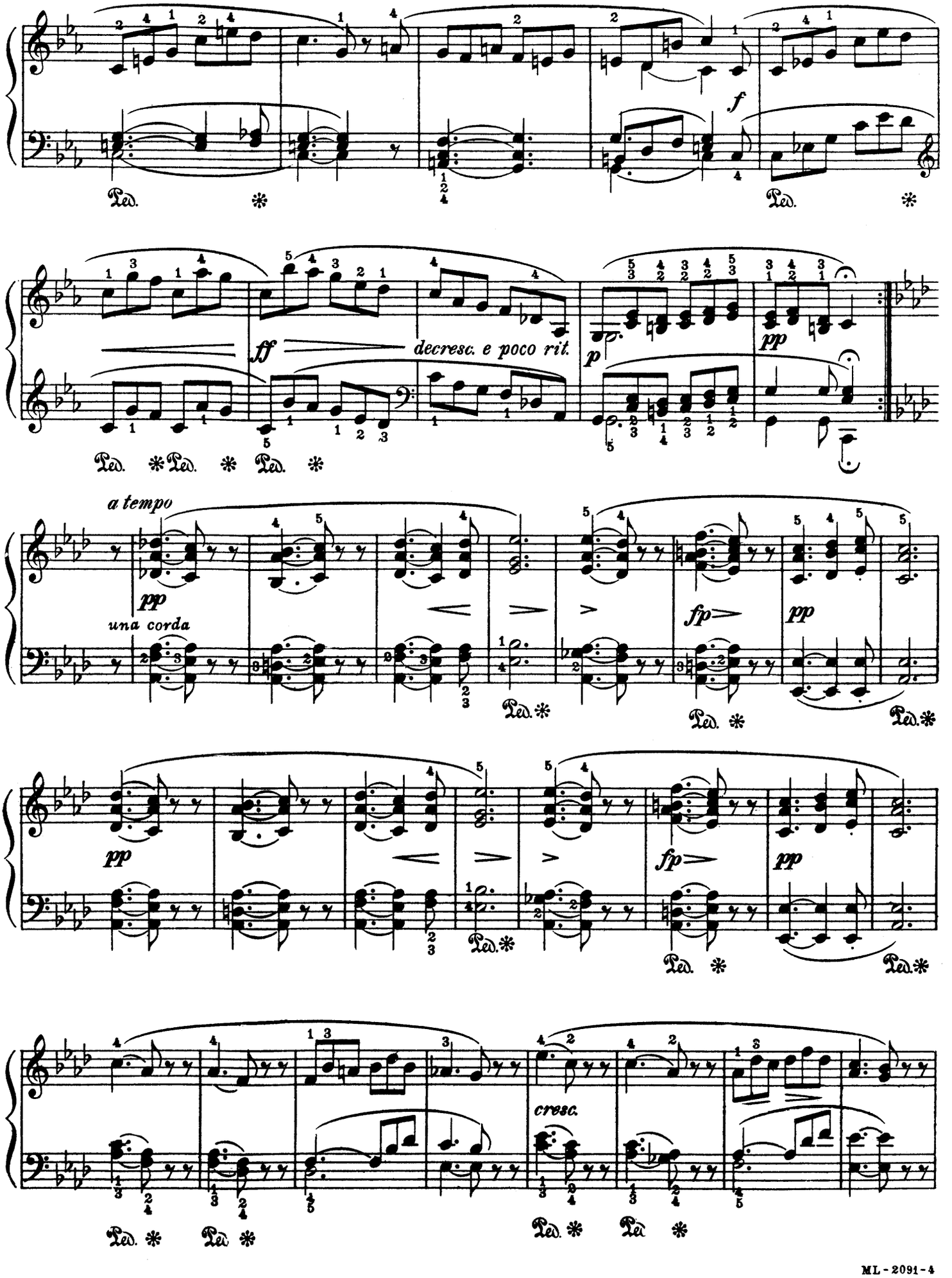
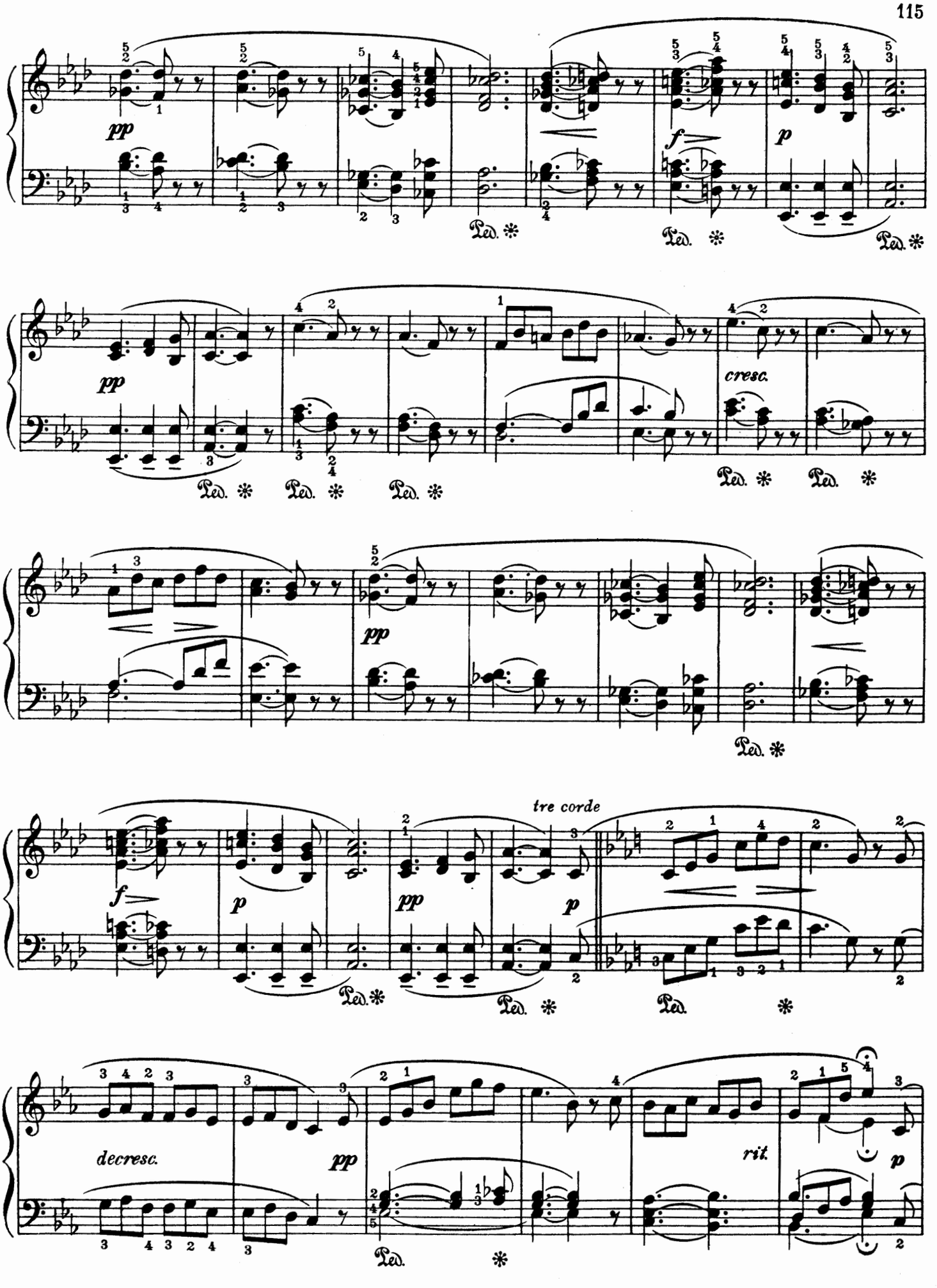
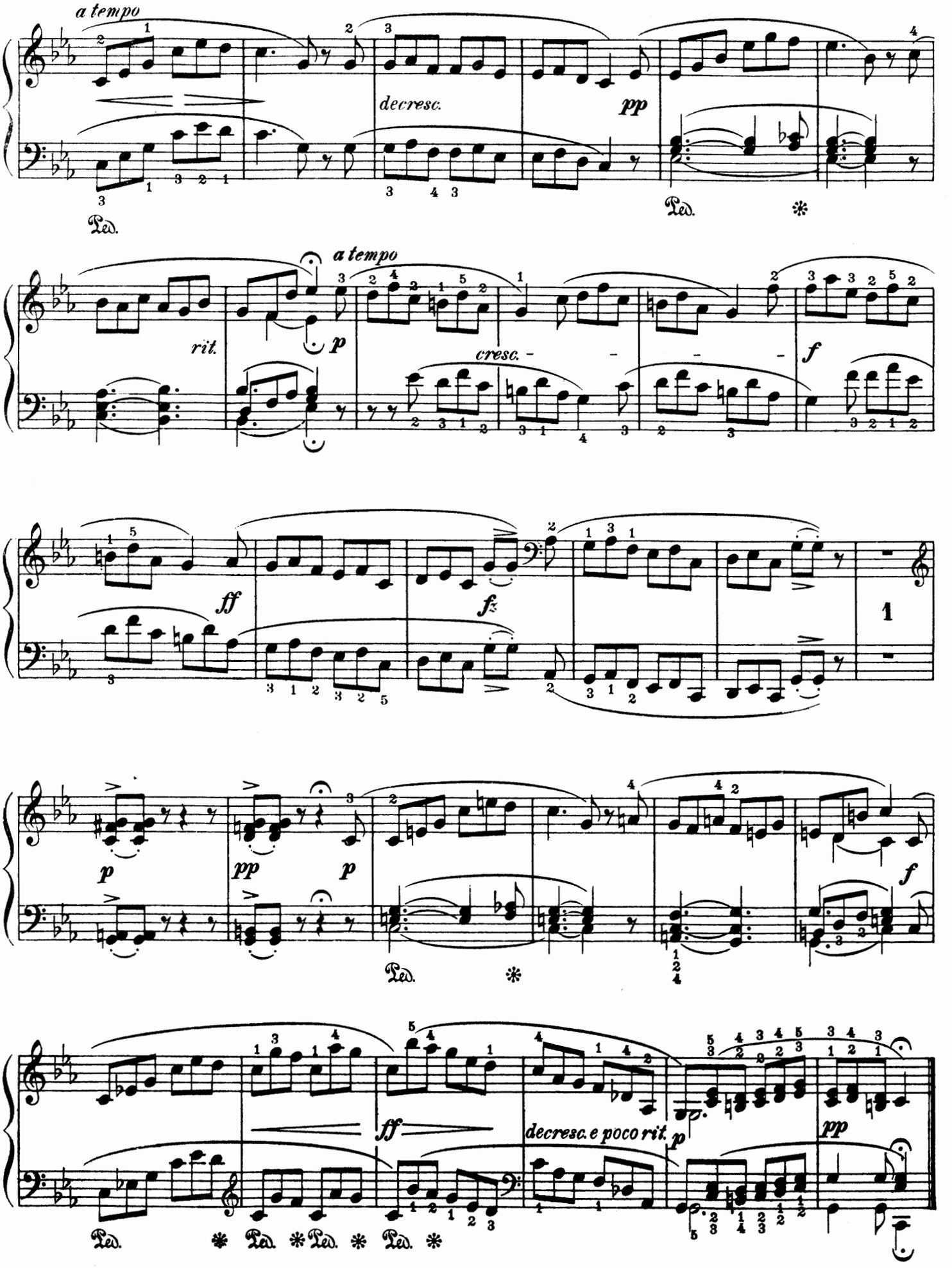

f
ff
decresc. e poco rit.
p
pp
a tempo
pp
una corda
fp
pp
pp
fp
pp
cresc.


pp
Ped. *
f
p
cresc.
tre corde
decresc.
rit.


a tempo
decresc.
pp
Ped.
a tempo
rit.
p
cresc.
f
ff
fz
1
p
pp
p
Ped.
f
ff
decresc. e poco rit.
p
pp
Ped.

FANTAISIE, in C Major

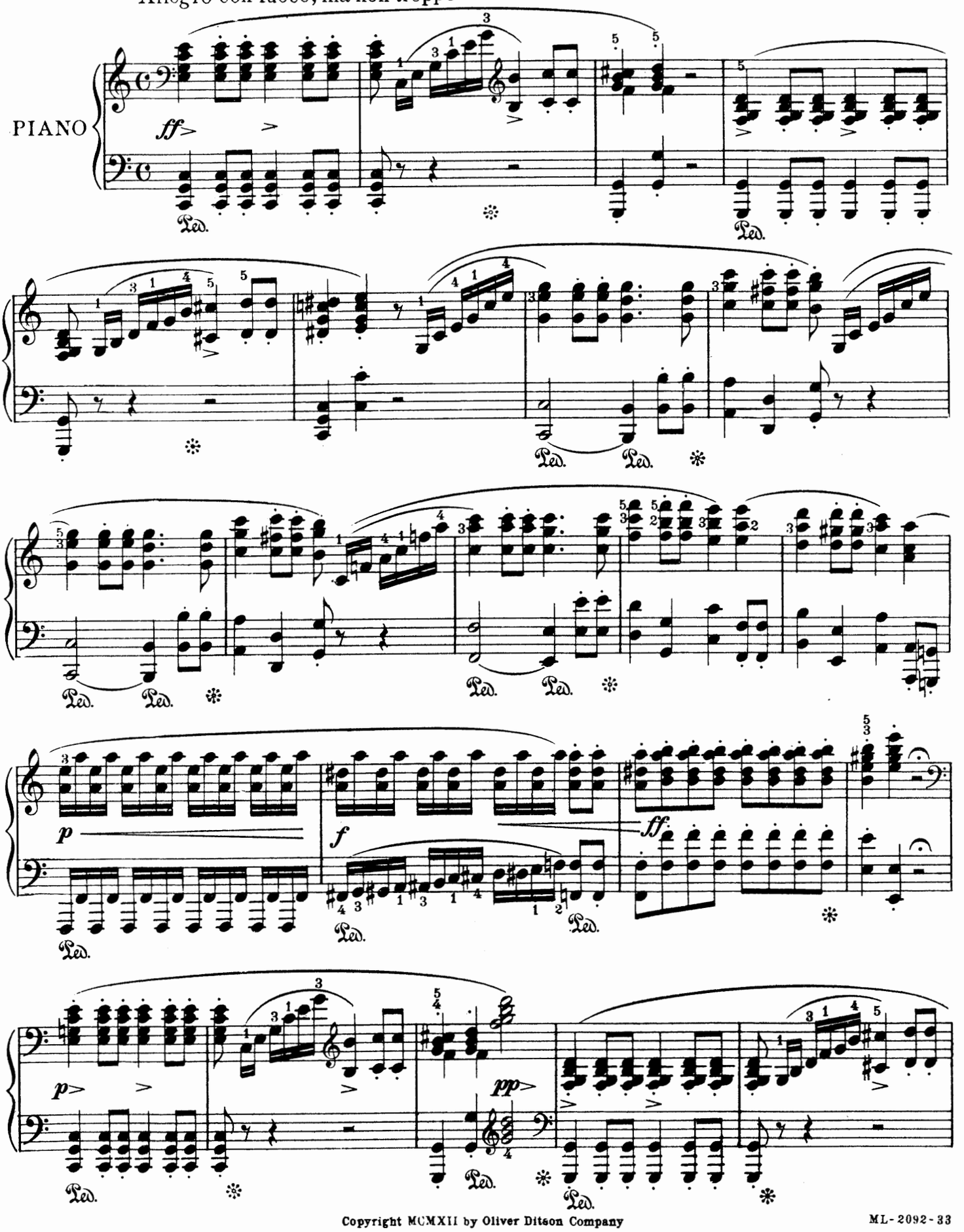
(Composed about 1820)

(Published in 1823(?)

Edited by August Spanuth

FRANZ SCHUBERT. Op. 15

Allegro con fuoco, ma non troppo



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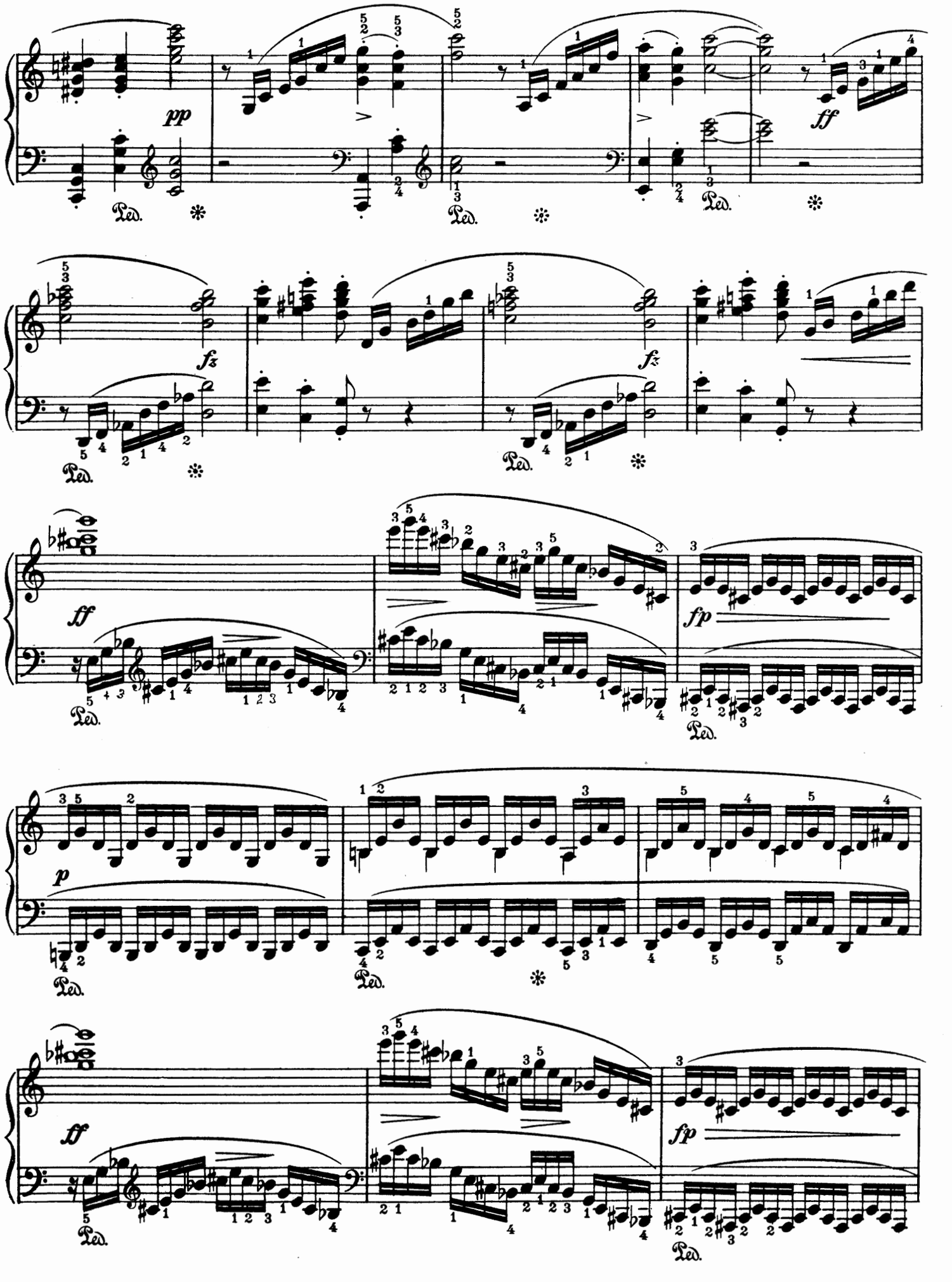
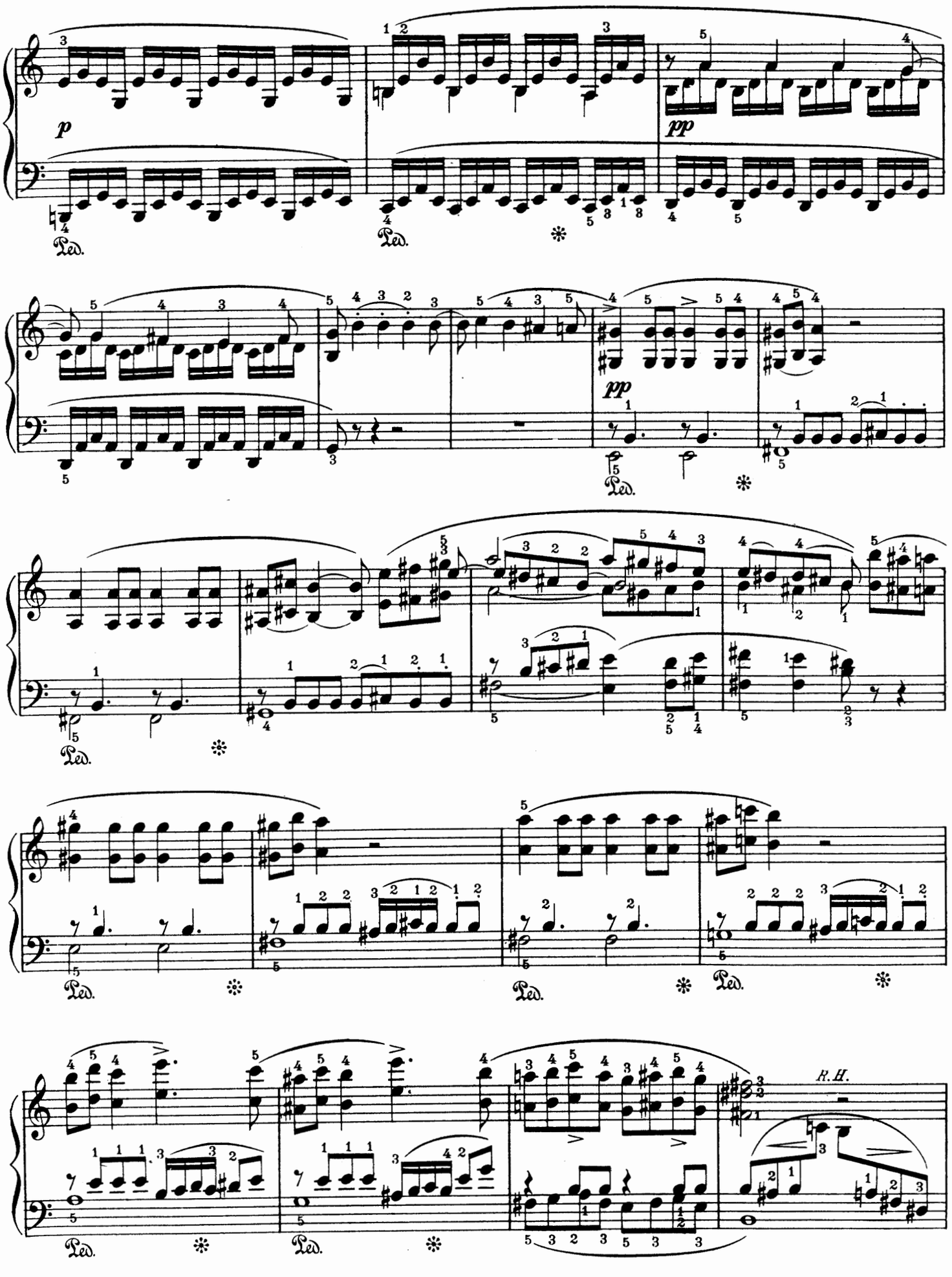
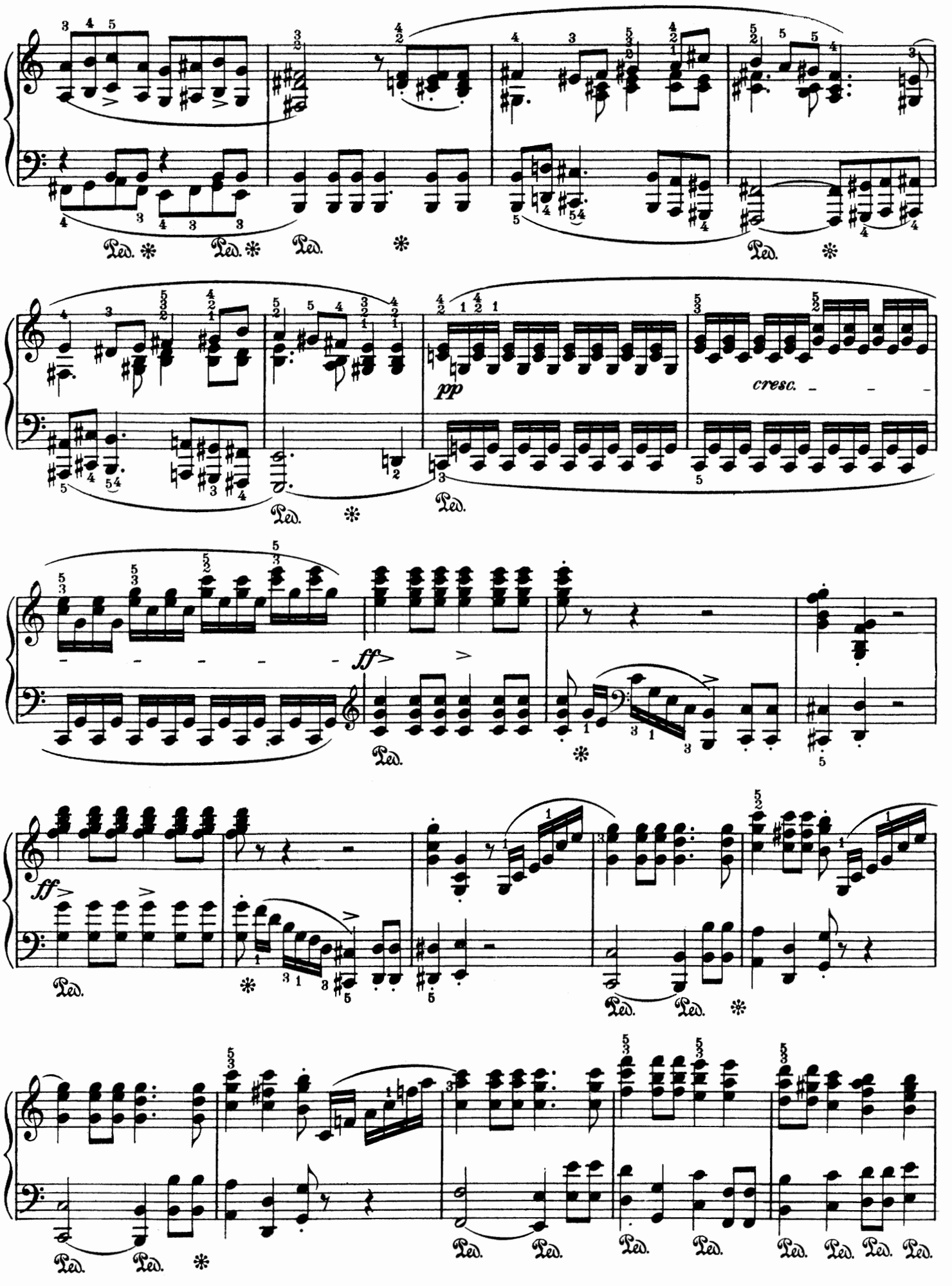
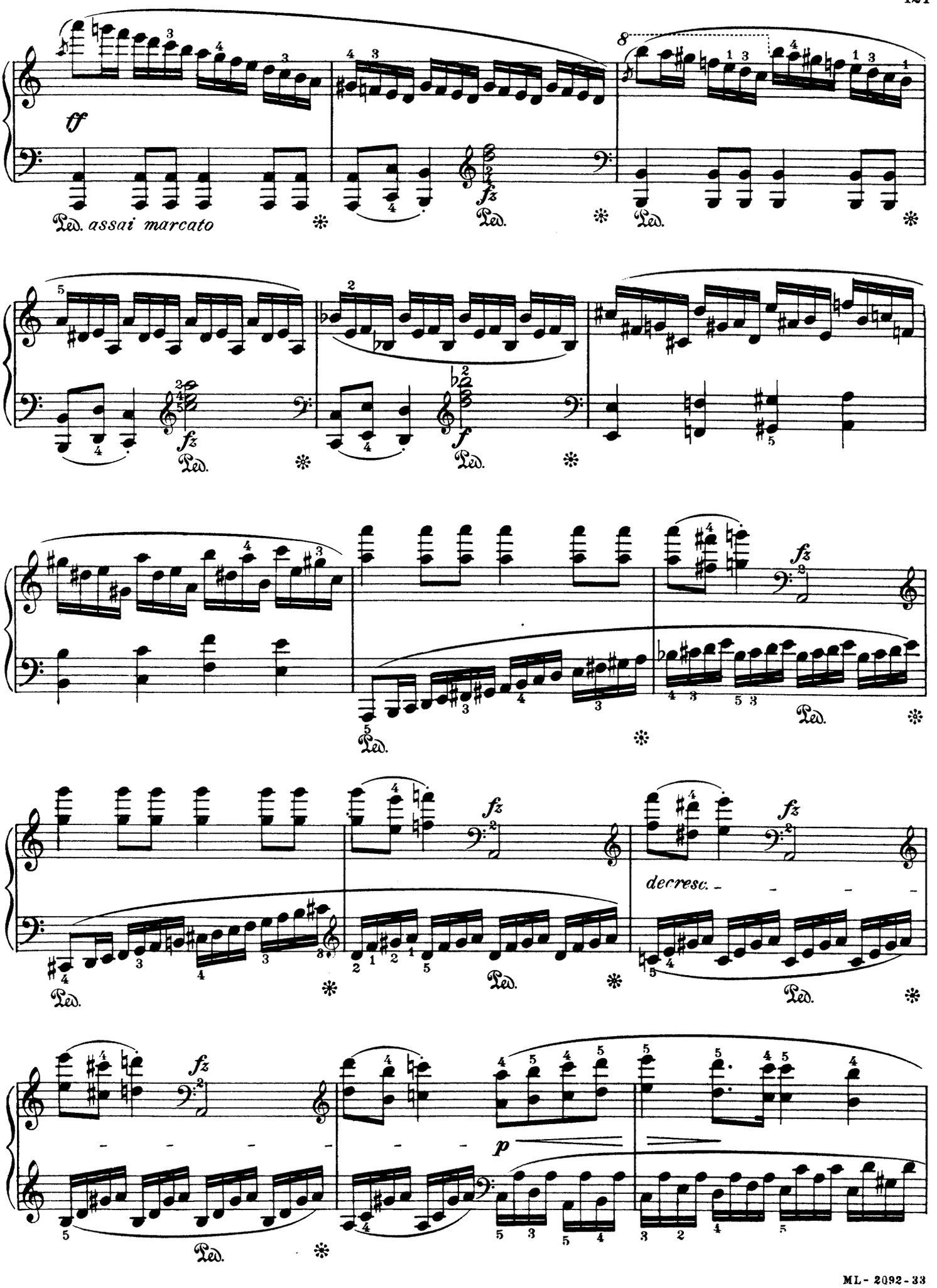
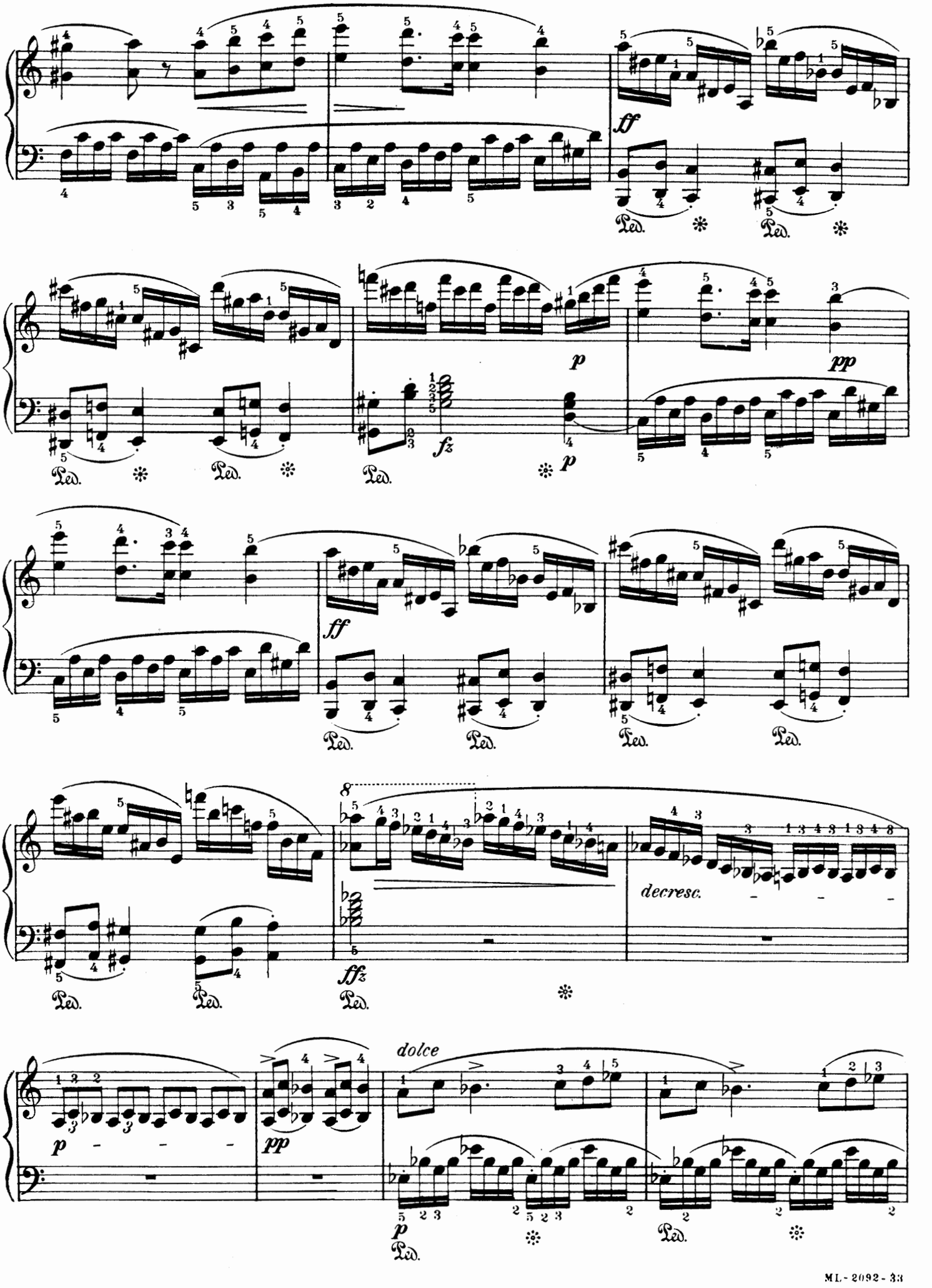
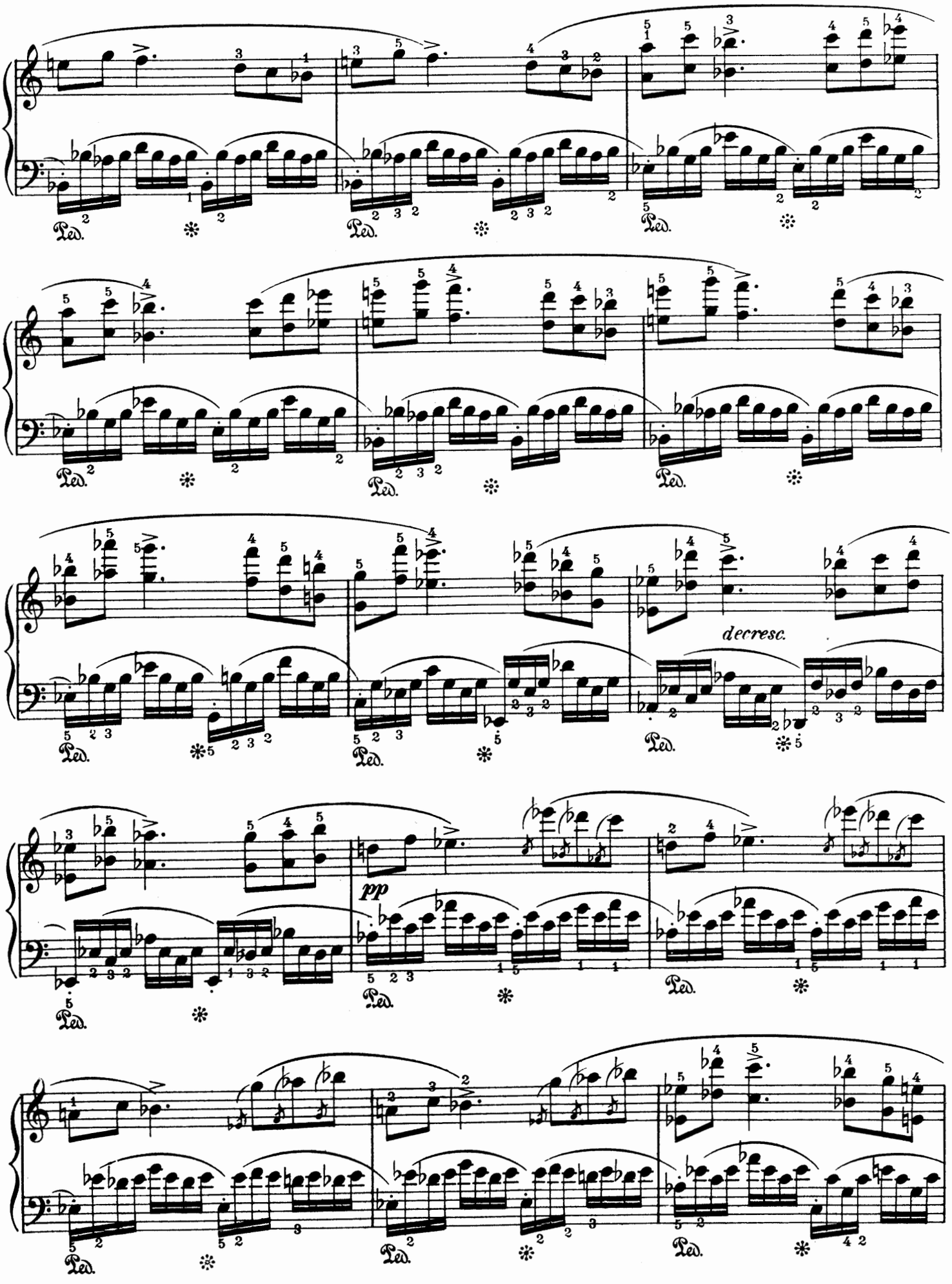

pp
ff
fz
fz
ff
fp
p
ff
fp
Ped.

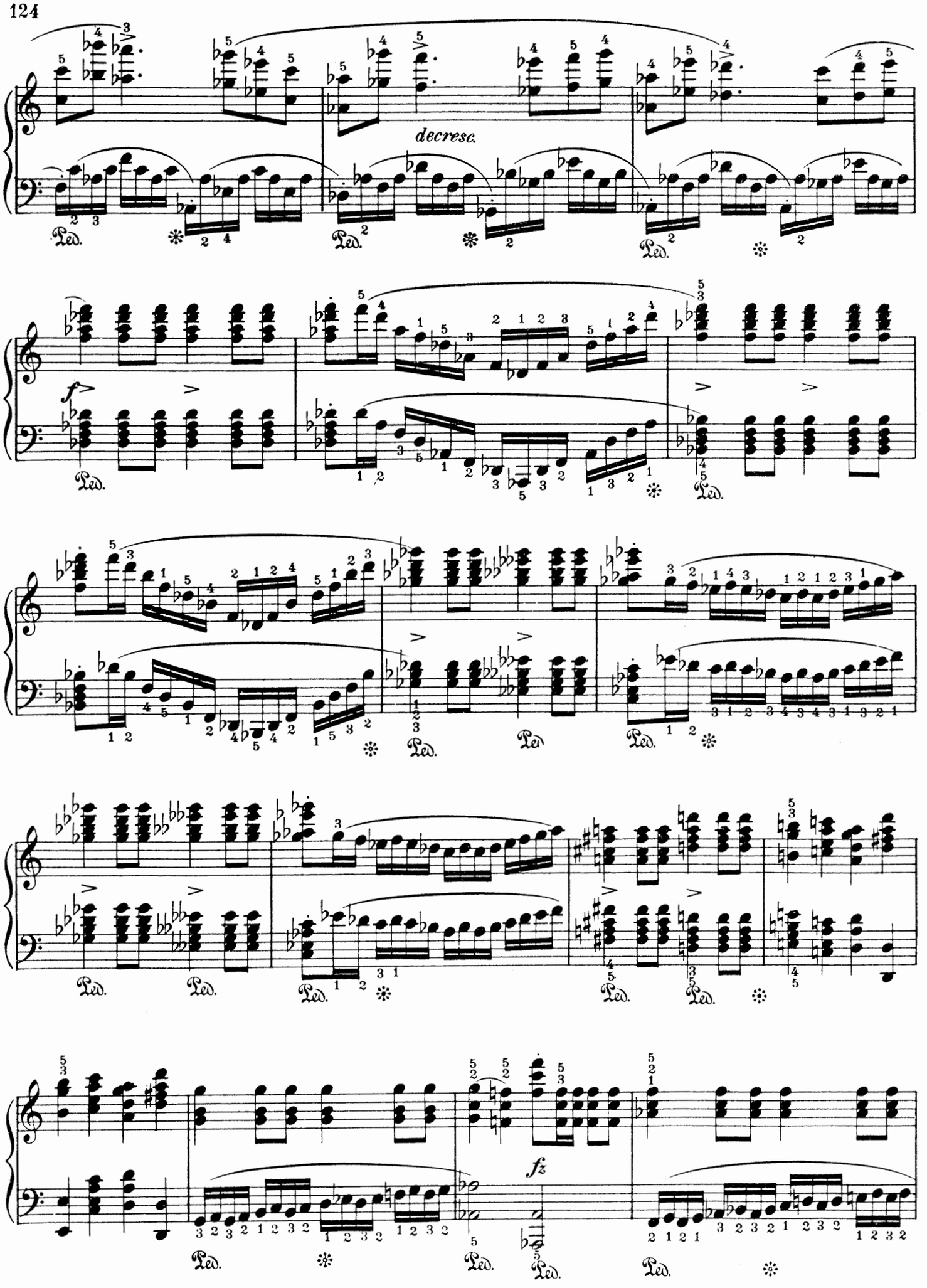

p
pp
Ped.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
R.H.

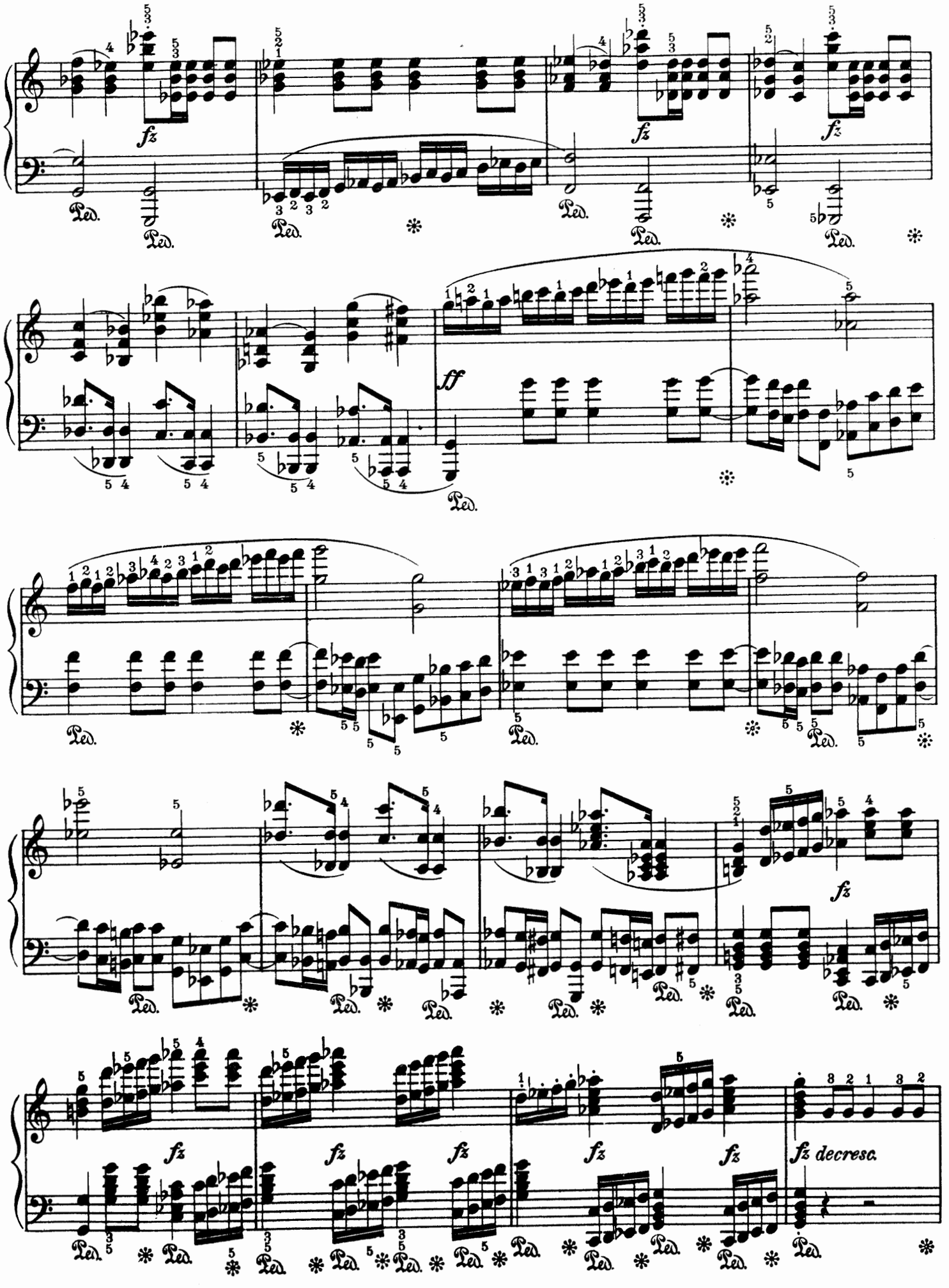

pp
cresc.
ff
ff
Ped.

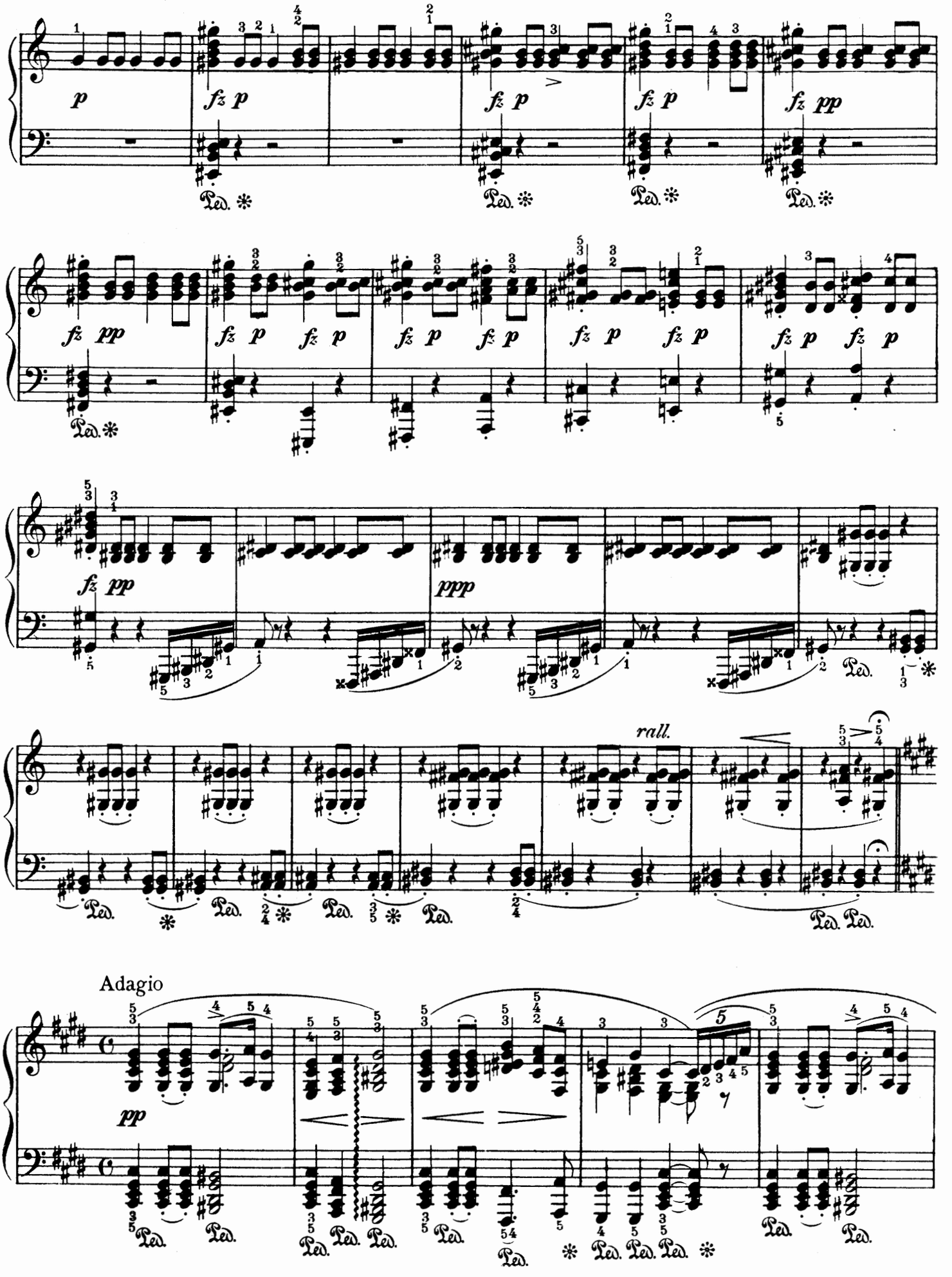

tf
Ped. assai marcato
fz
Ped.
f
decresc.
p

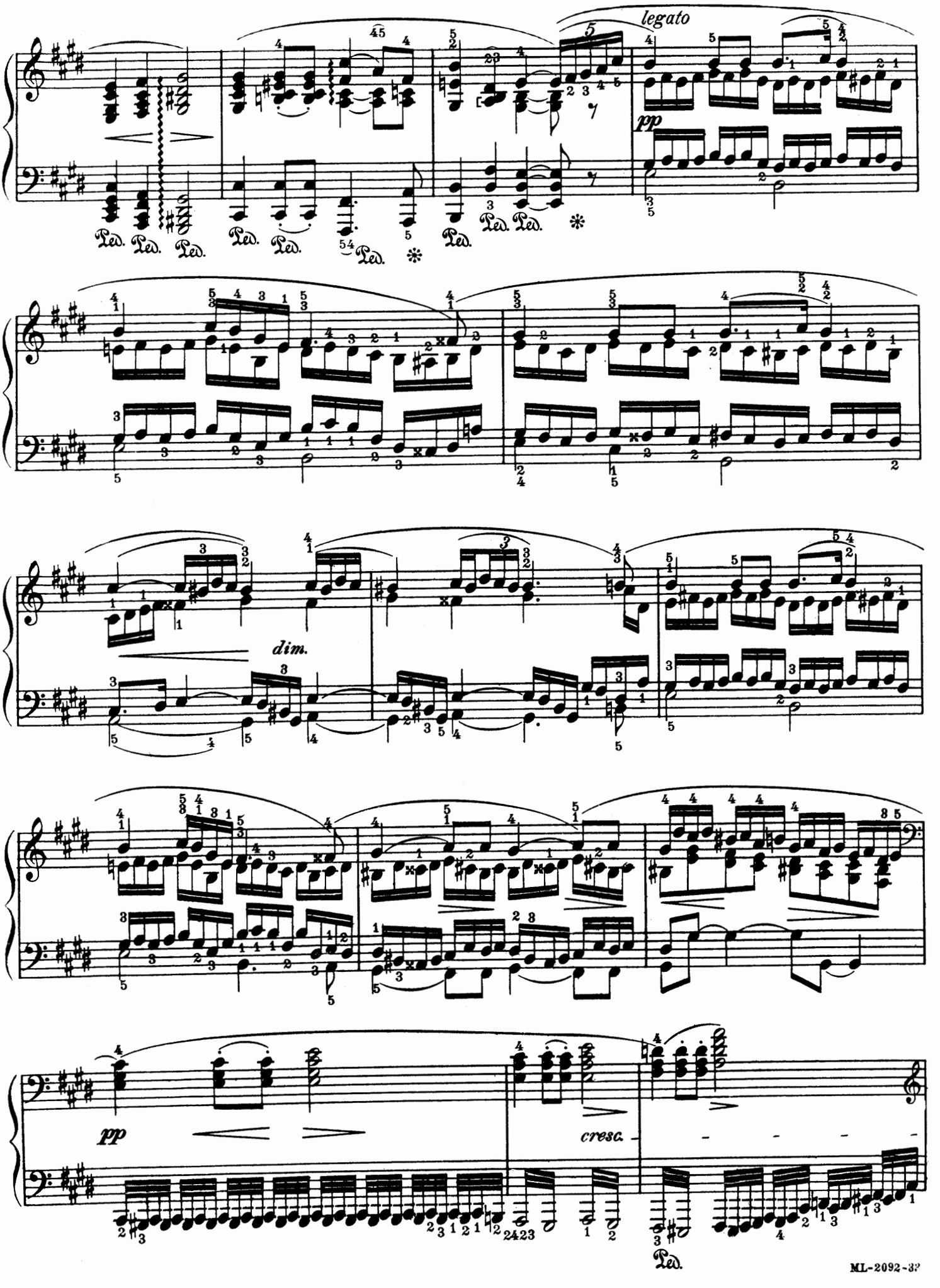

ff
Ped.
p
pp
fz
ff
decresc.
fffz
dolce

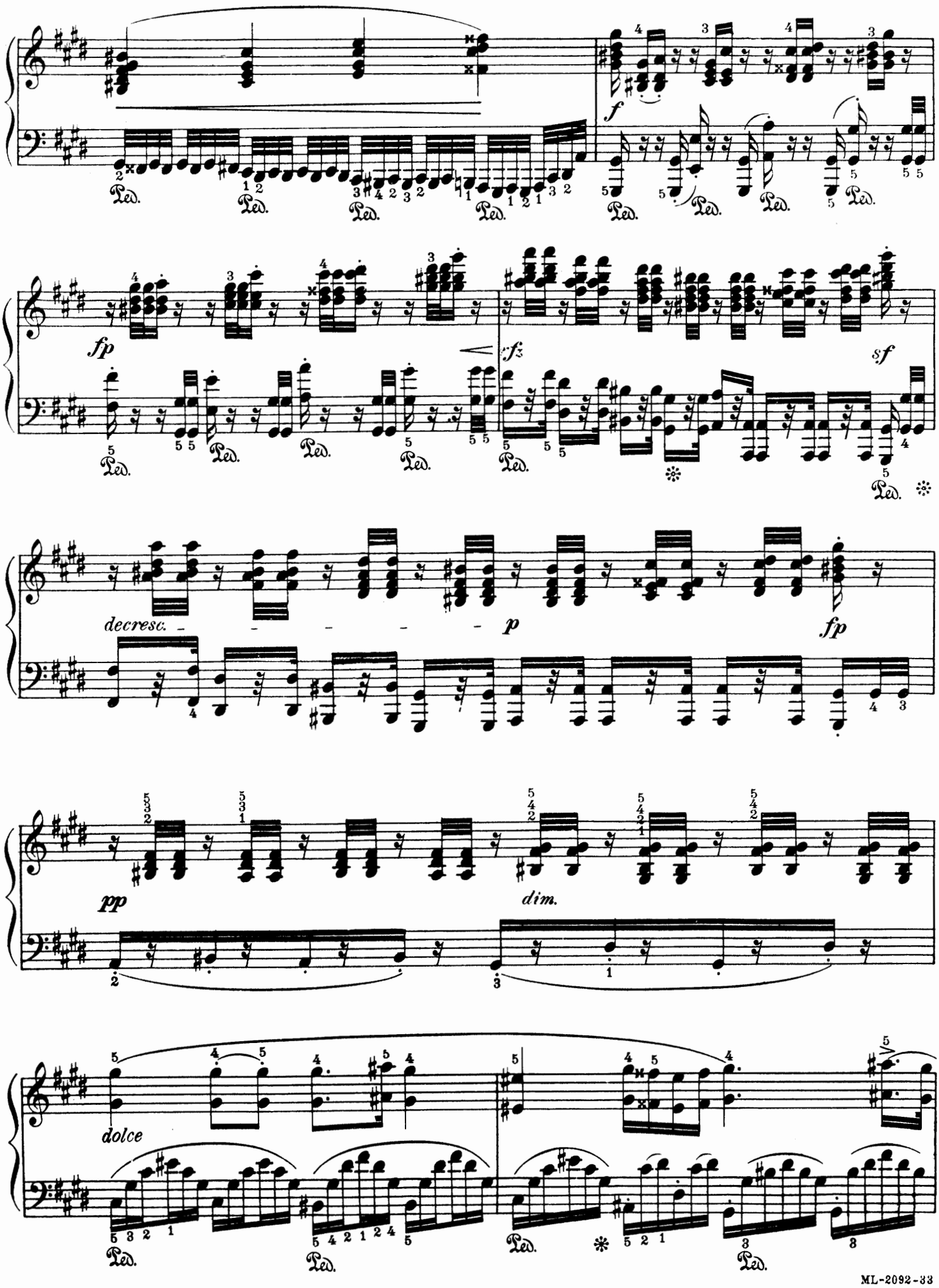

Ped.
decresc.
pp

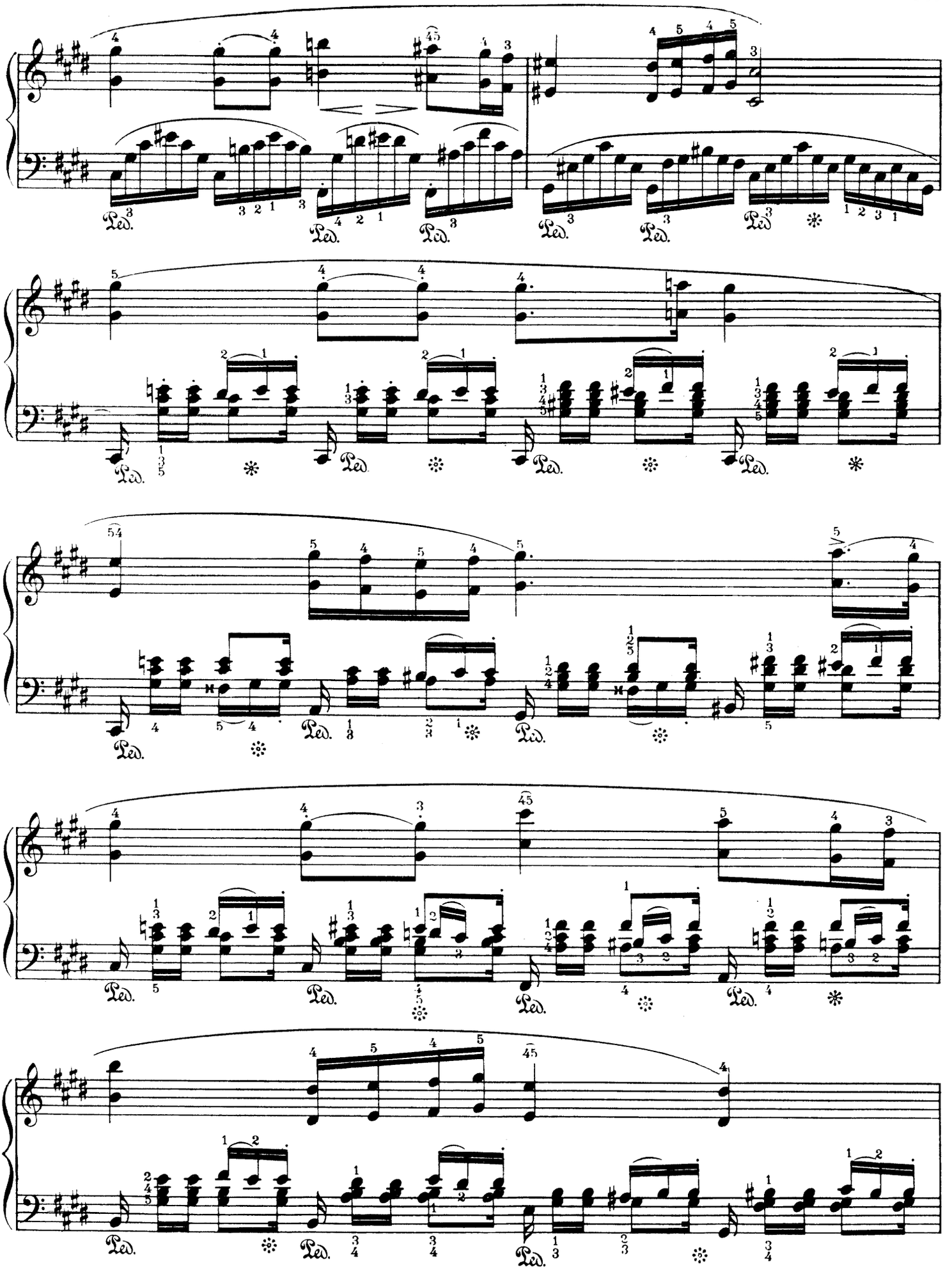

decresc.
f
fz
Ped.

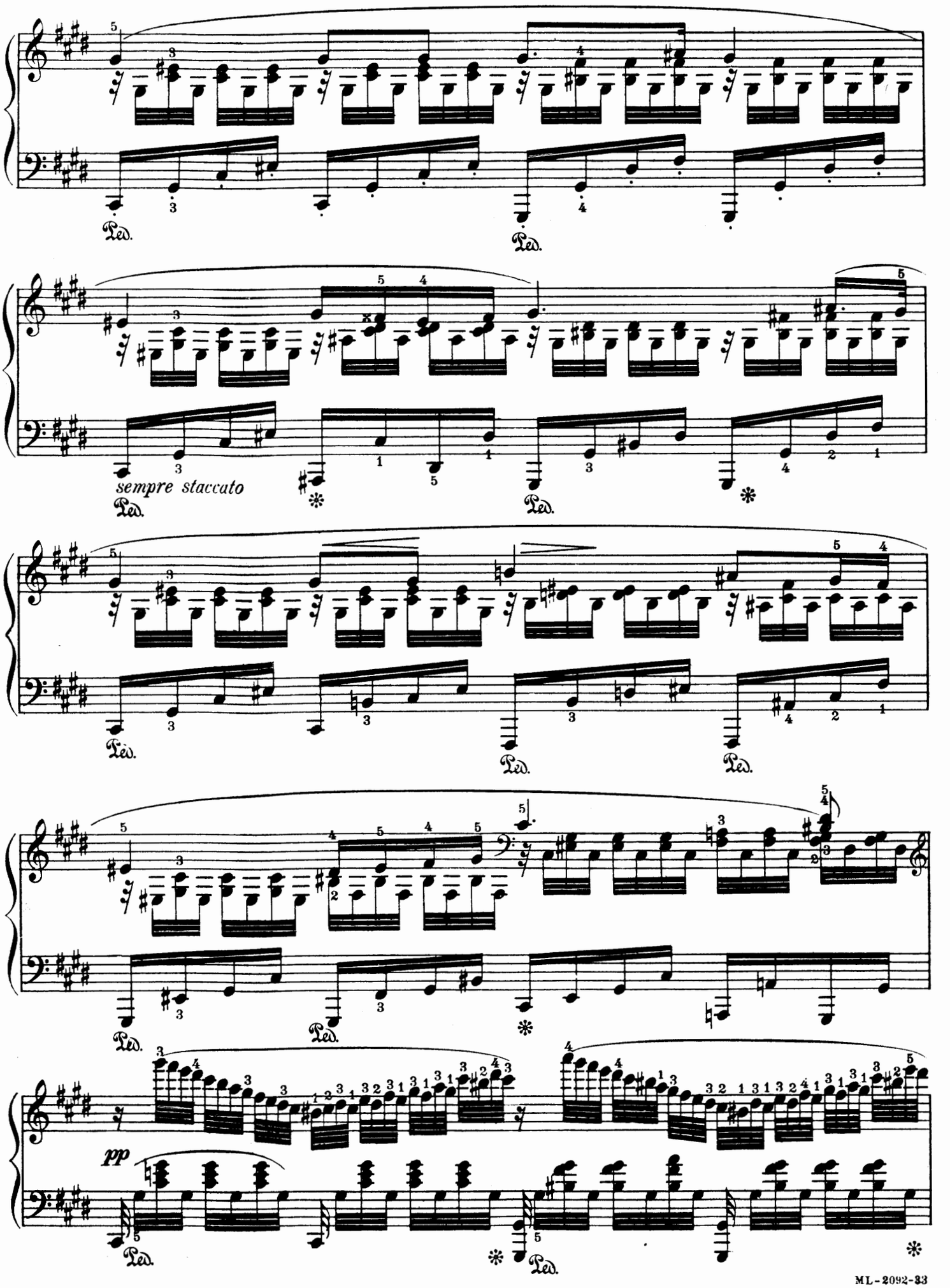

fz
Ped.
ff
fz decresc.

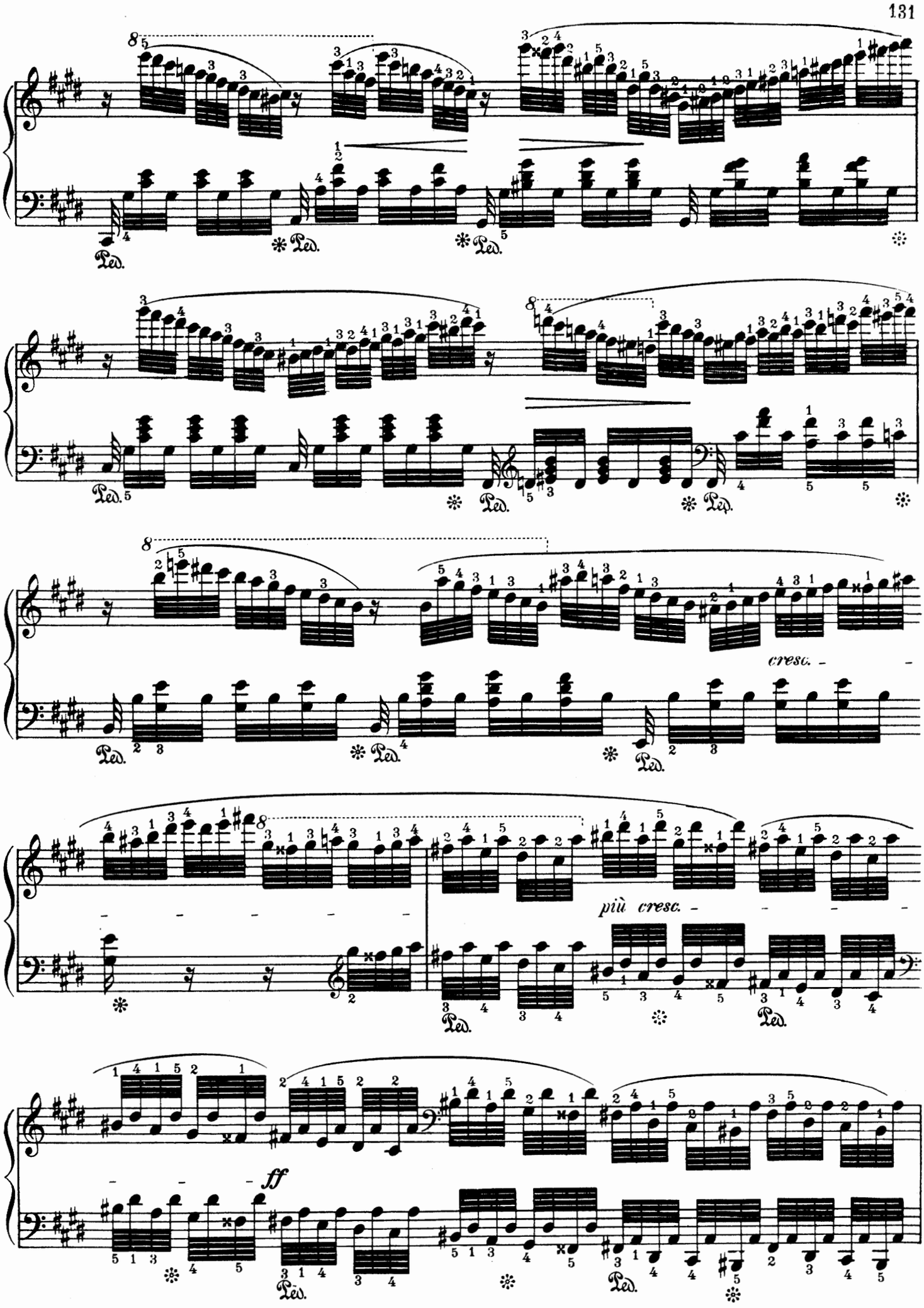

p
fz p
fz pp
ppp
rall.
Adagio
pp
Ped.

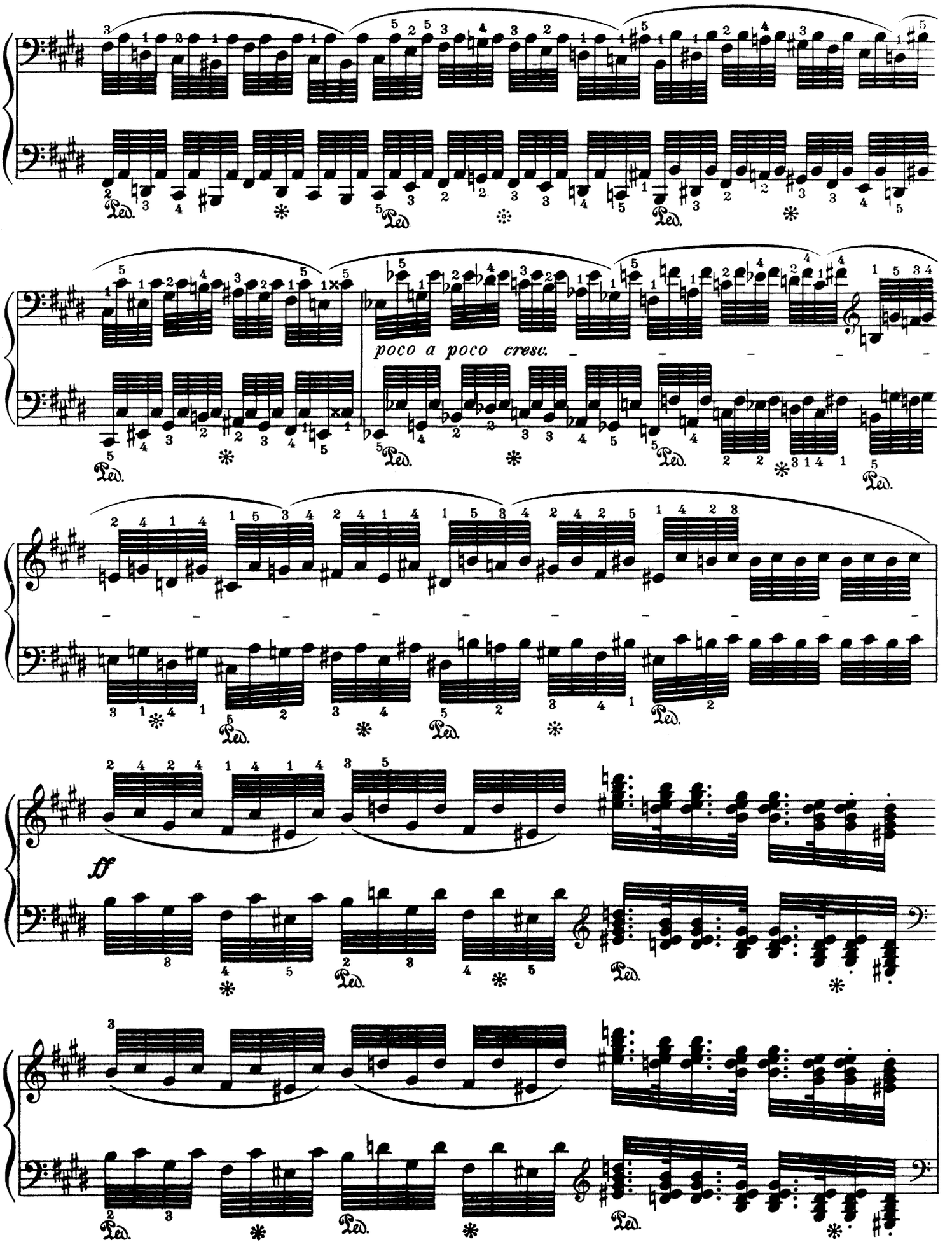

legato
pp
dim.
pp
cresc.

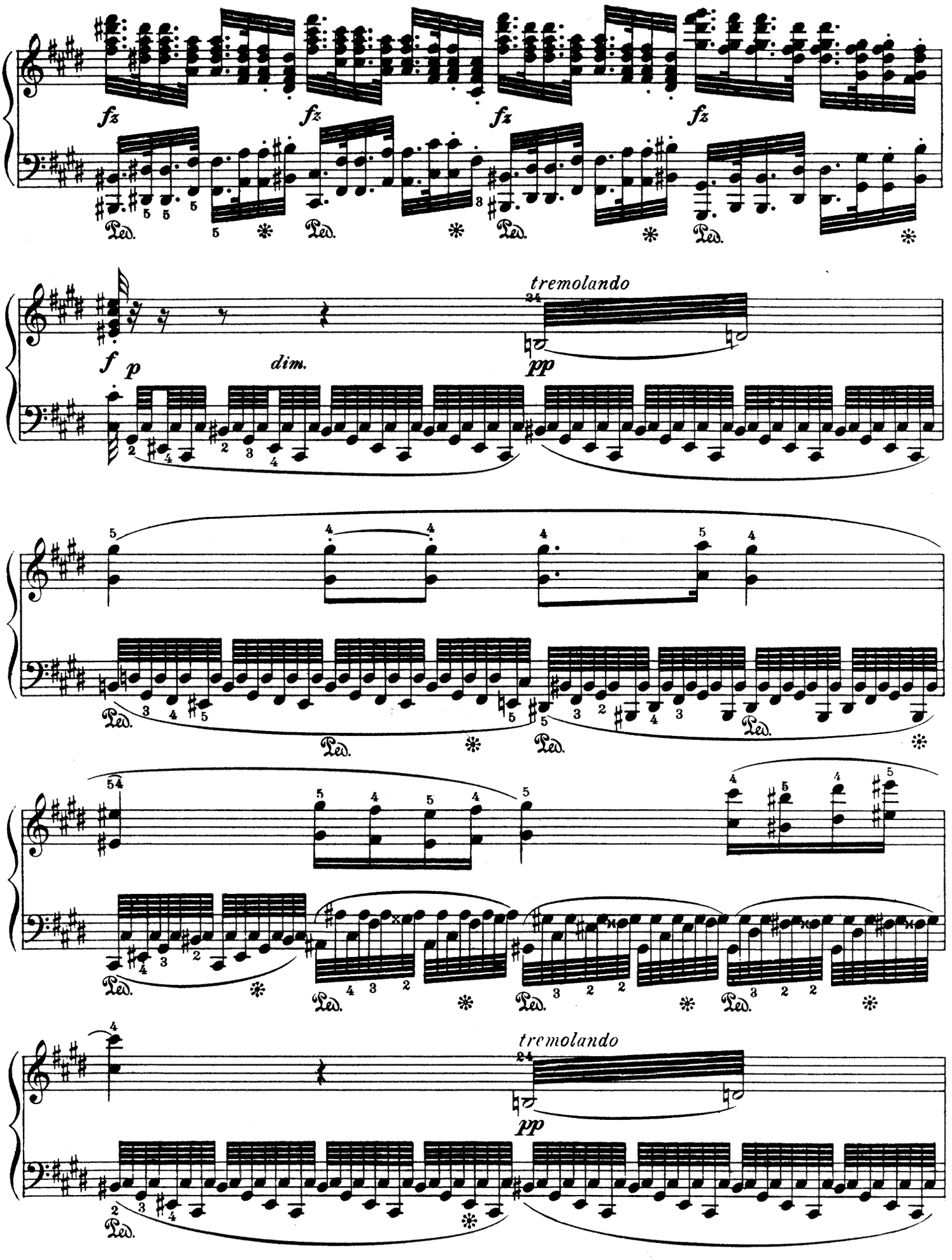

f
fp
cresc.
sf
decresc.
p
fp
pp
dim.
dolce
Ped.

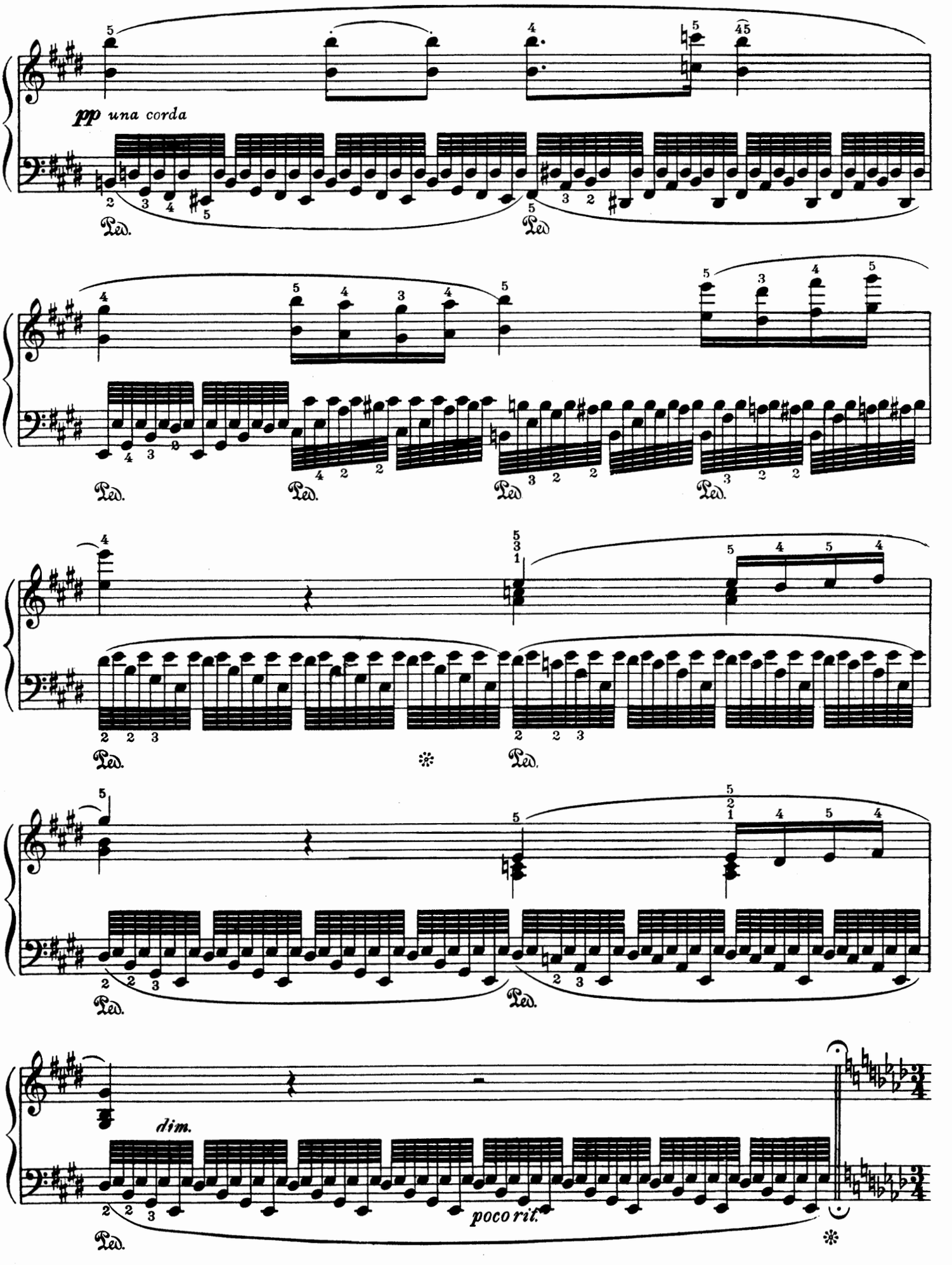


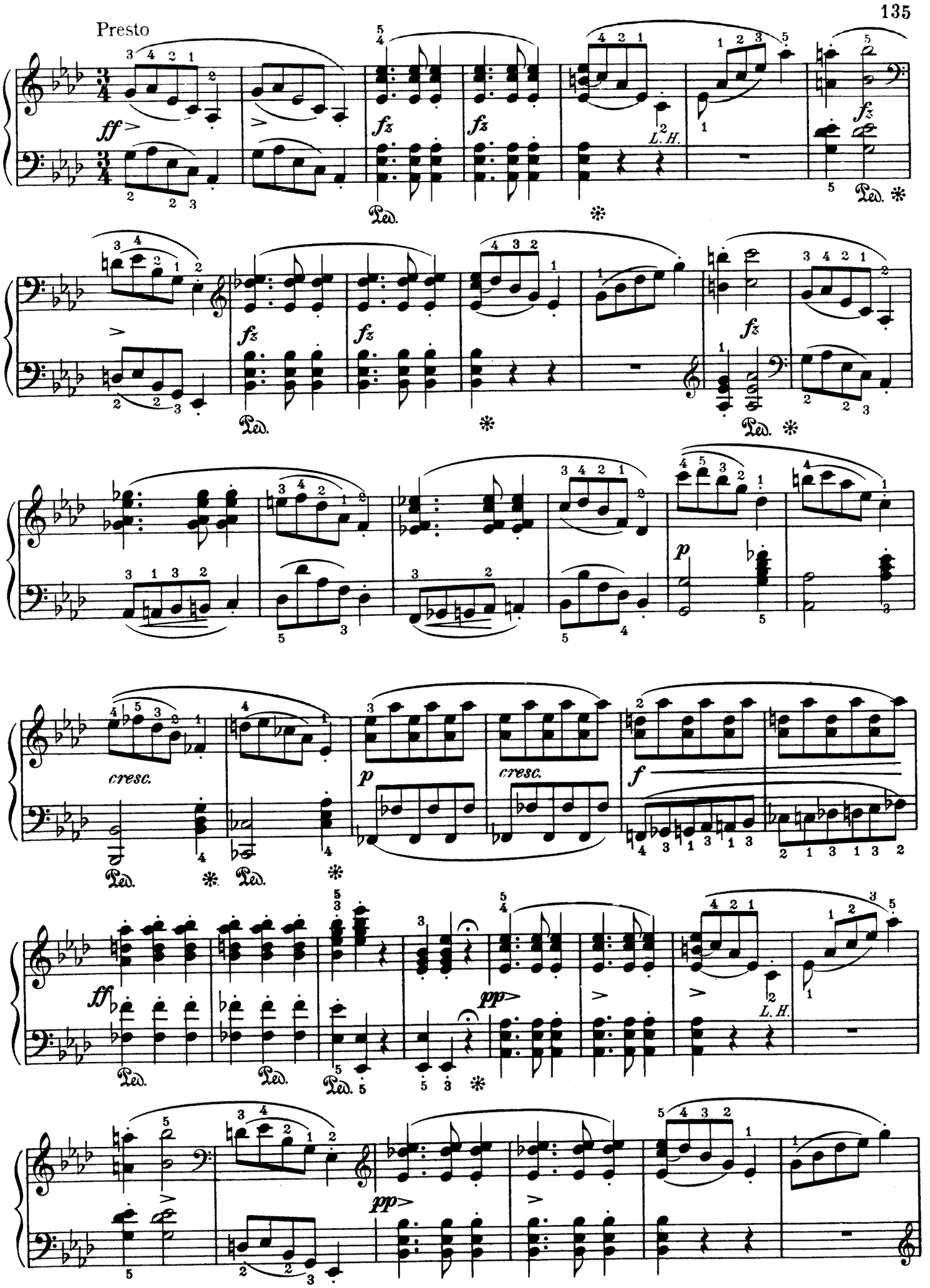

Ped.
sempre staccato
pp

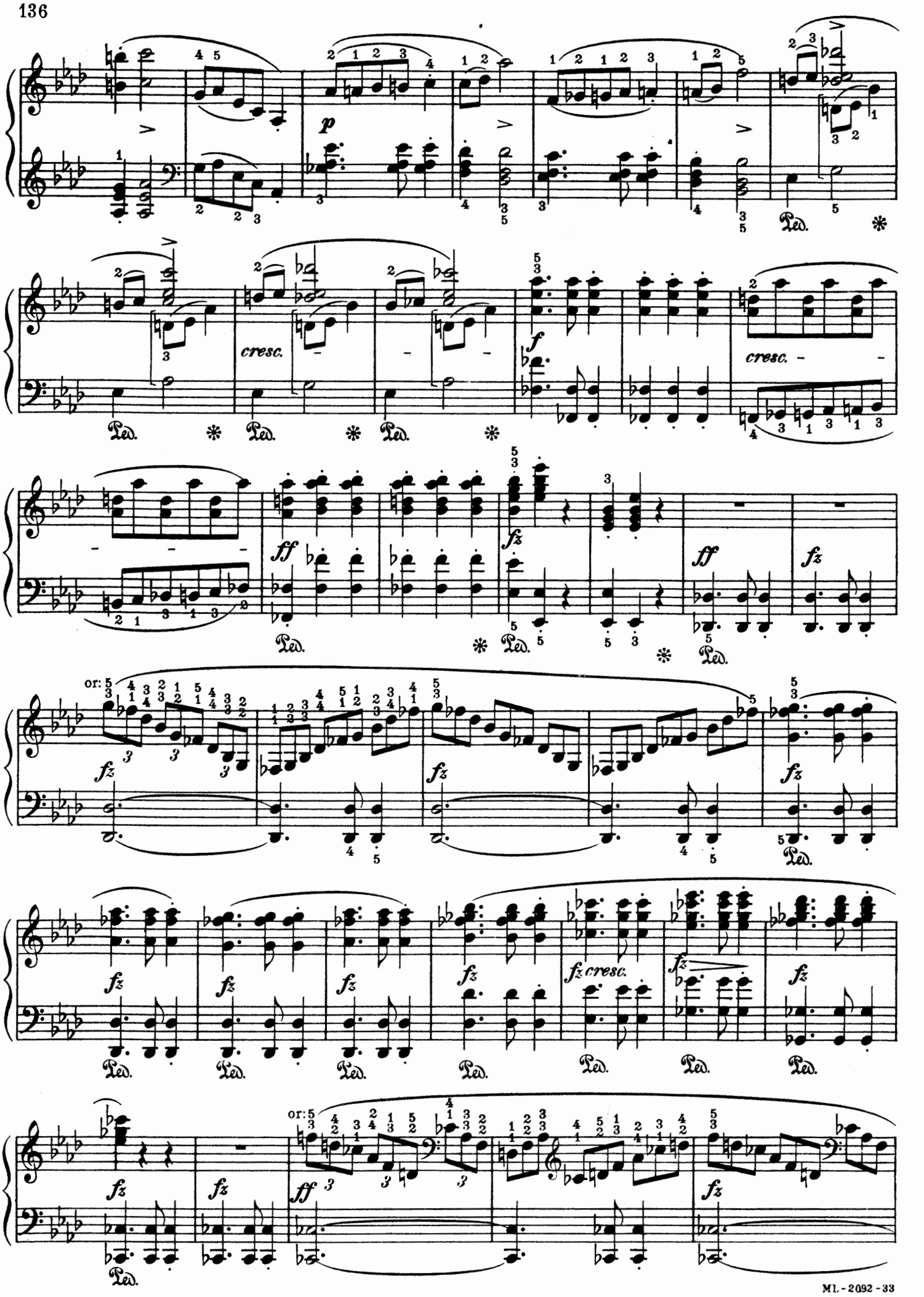

Ped.
cresc.
più cresc.
ff

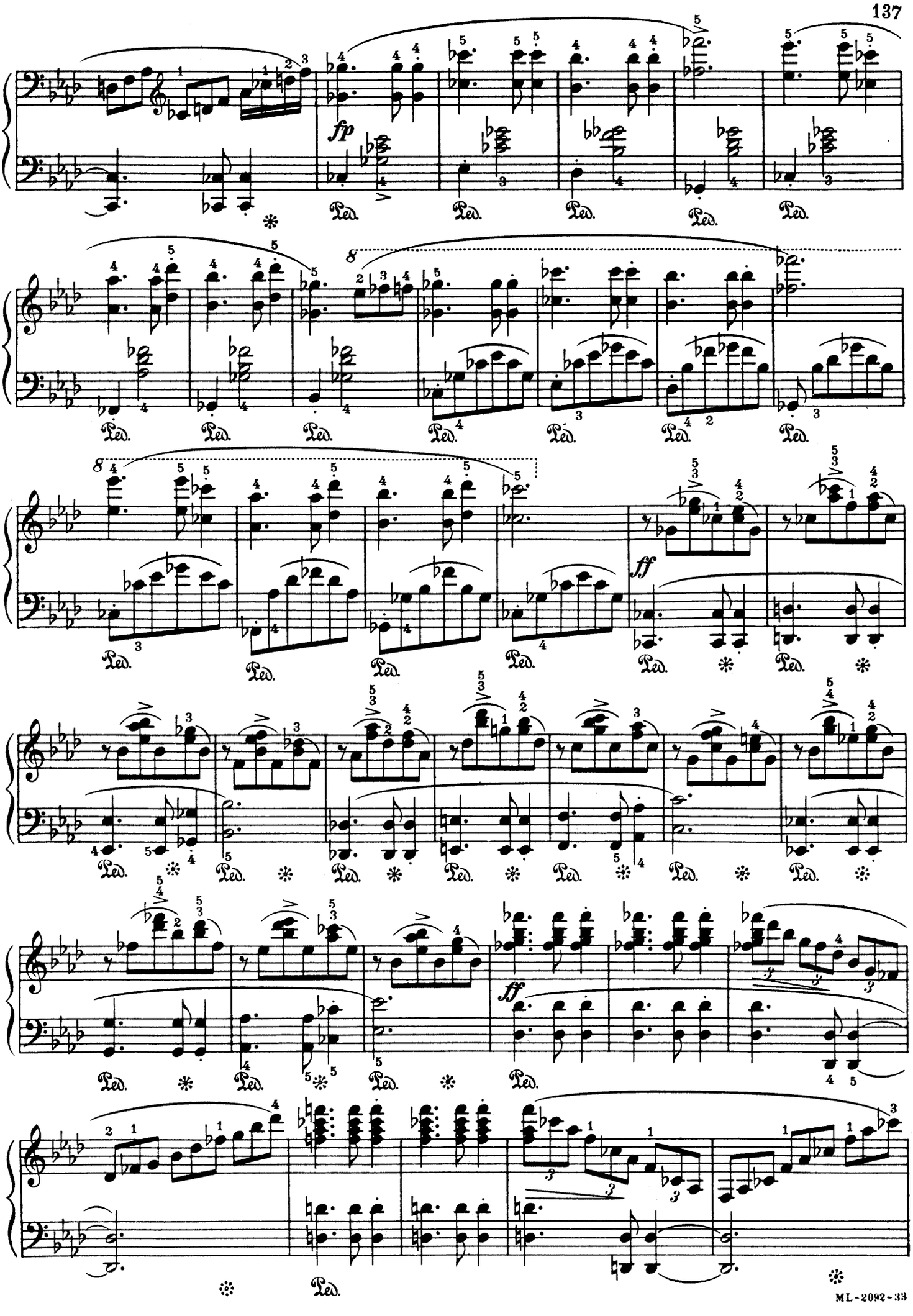

poco a poco cresc.
ff

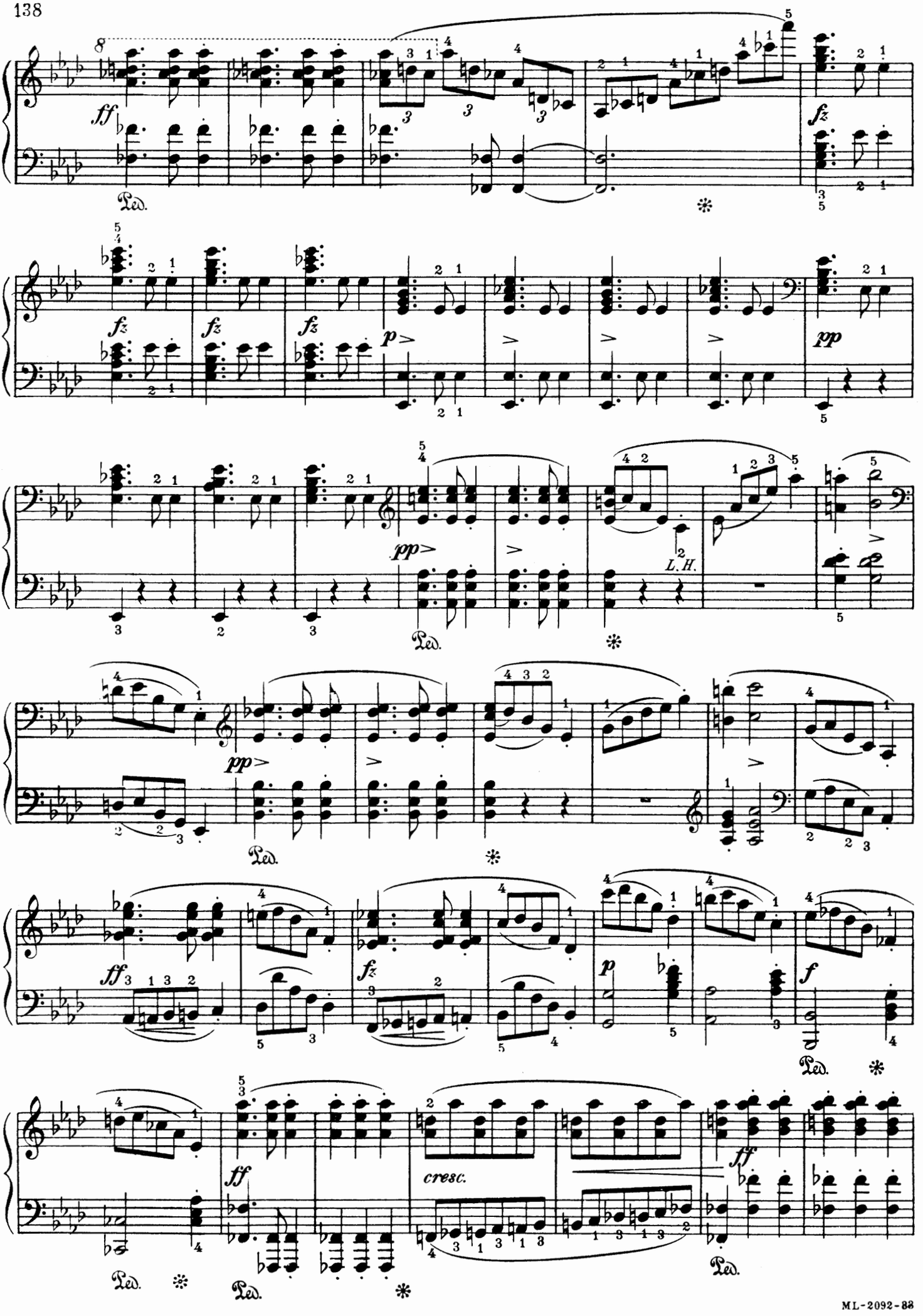

fz
fz
fz
fz
Ped.
f
p
dim.
tremolando
pp
Ped.
tremolando
pp
Ped.


pp una corda
Ped.
dim.
poco rit.


Presto
ff
fz
L.H.
Ped.
cresc.
p
f
pp


p
cresc.
f
cresc.
ff
fz
or:
fz cresc.
Ped.


fp
ff
ff
Ped.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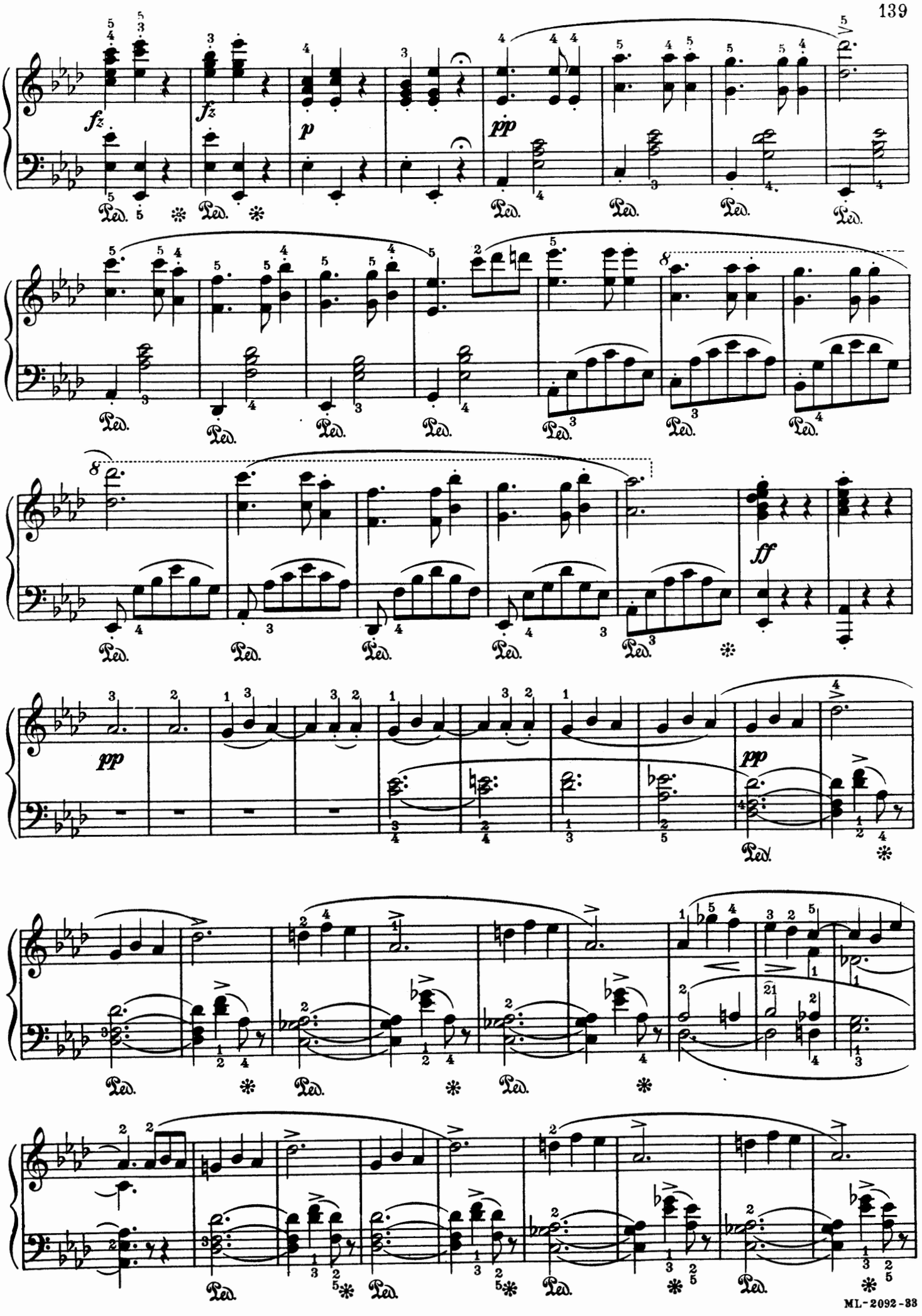
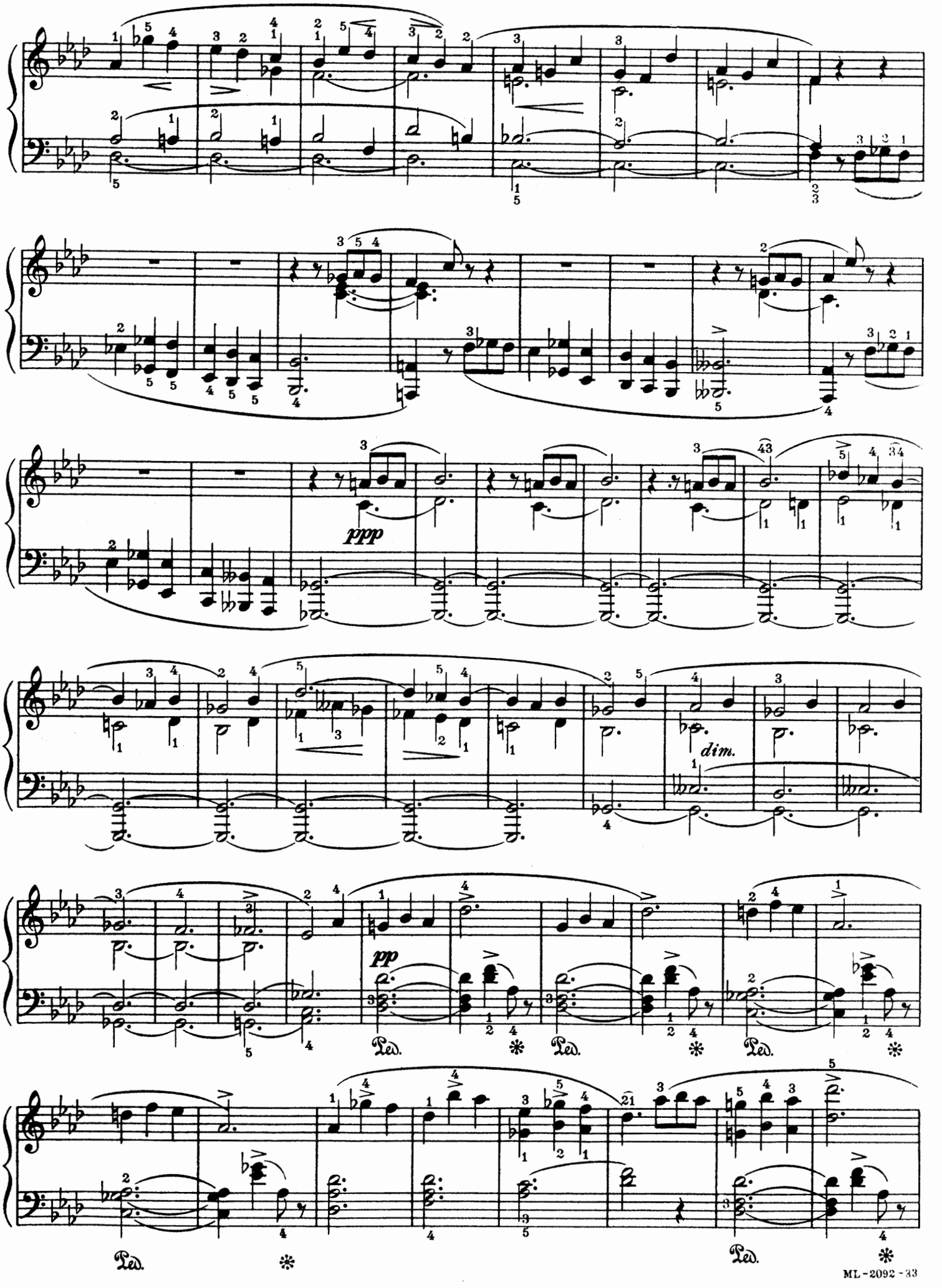
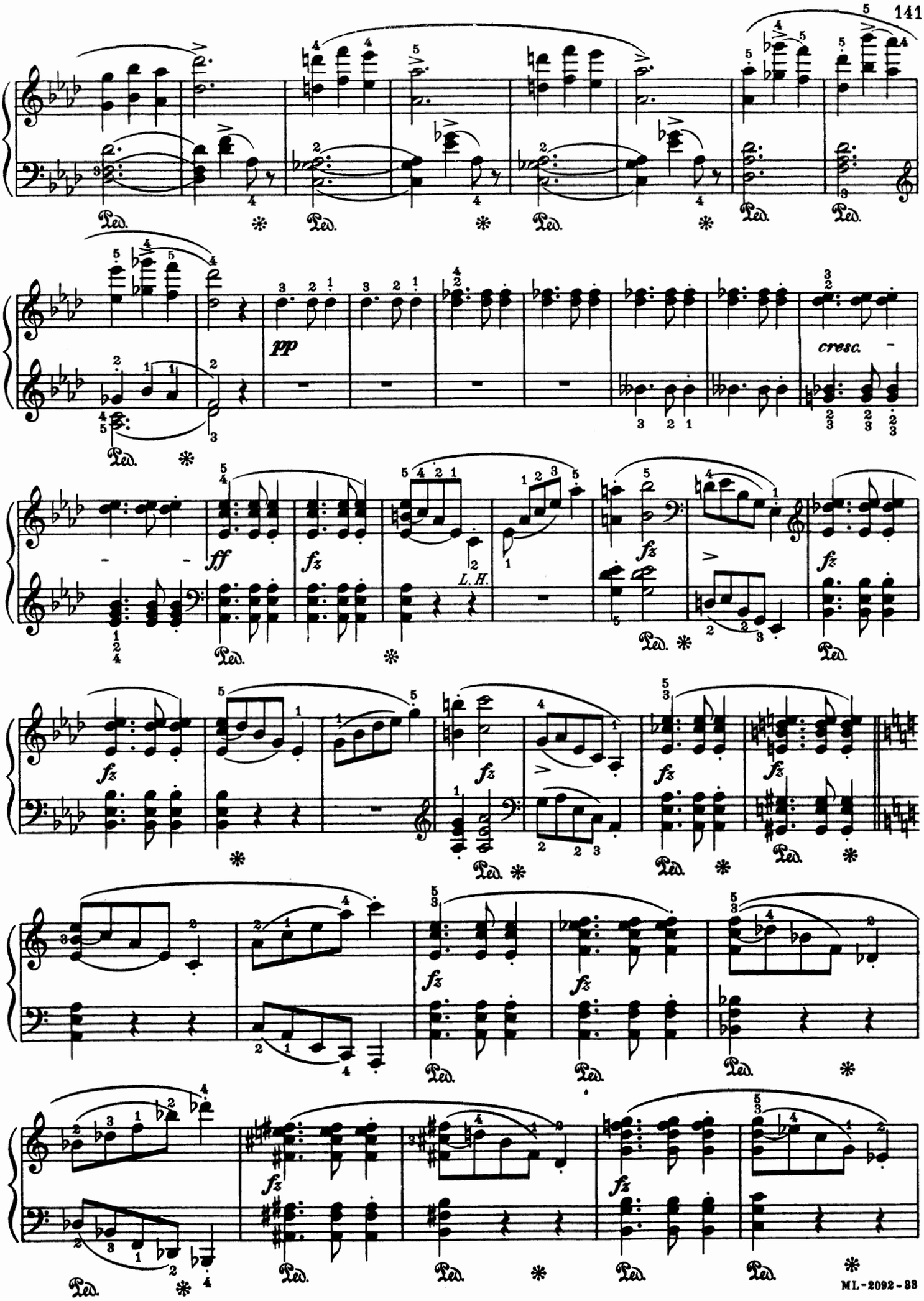
Ped.
fz
pp
L.H.
cresc.
f




ppp
dim.
pp
Ped.
Ped.
Ped.
Ped.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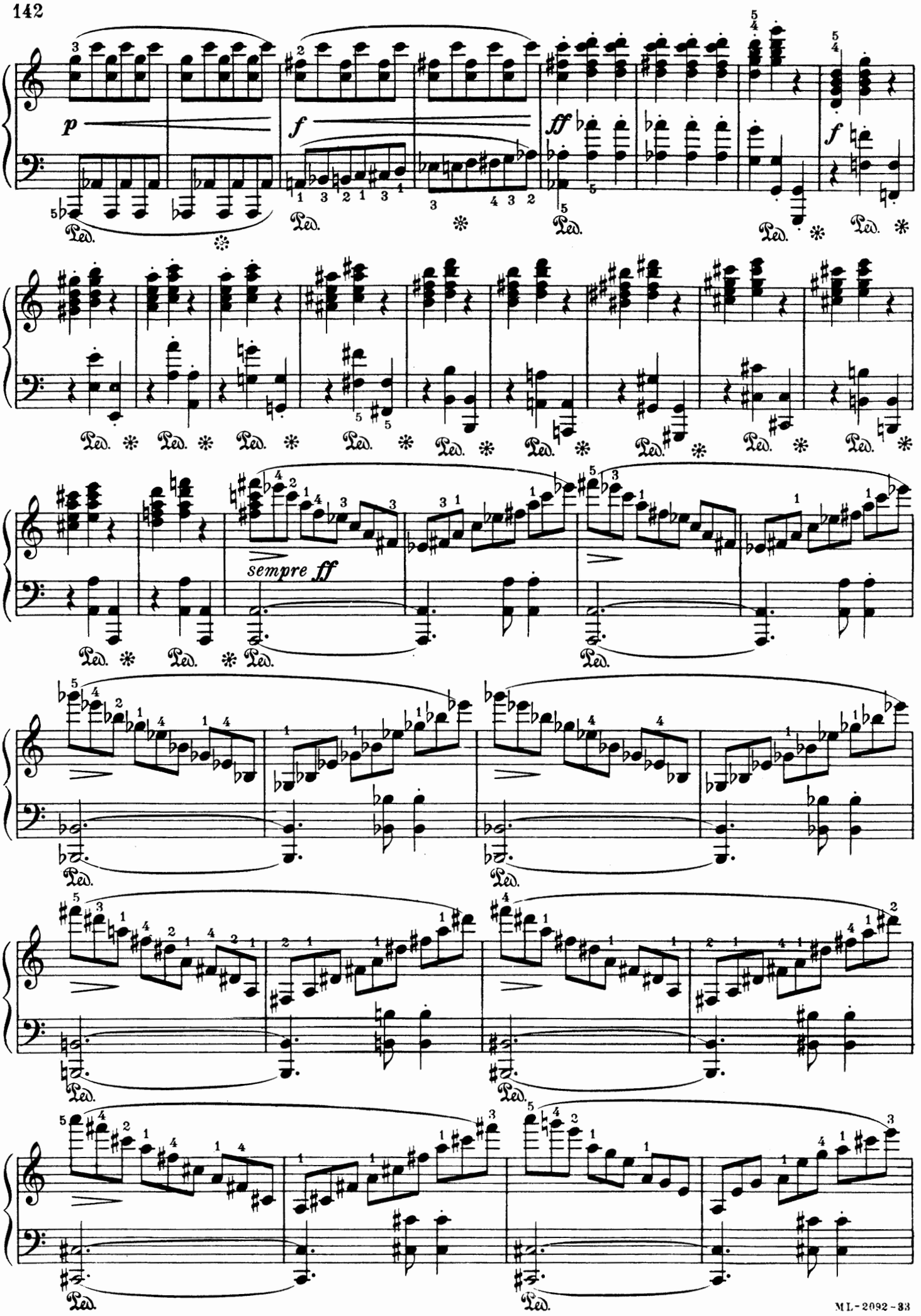
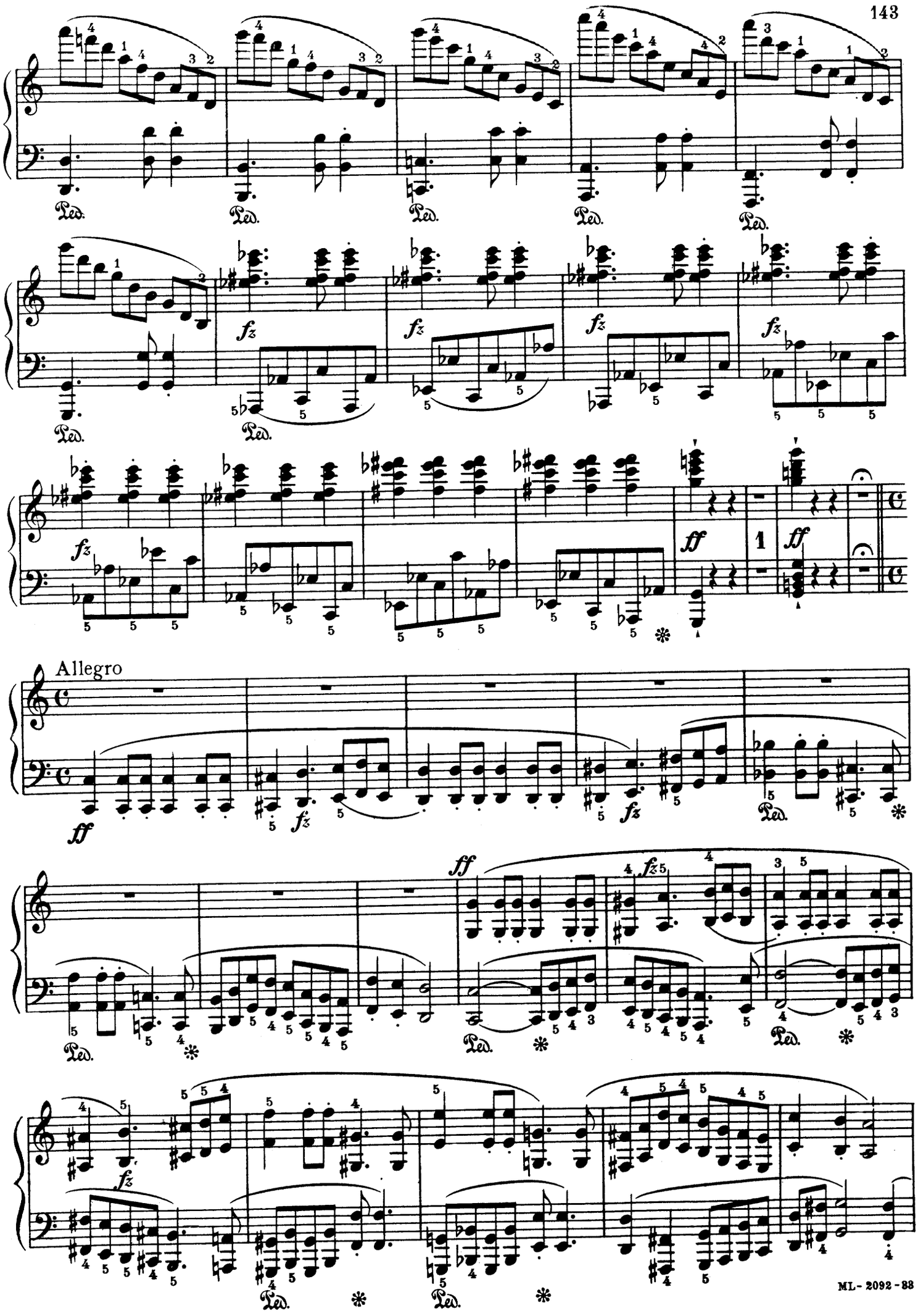
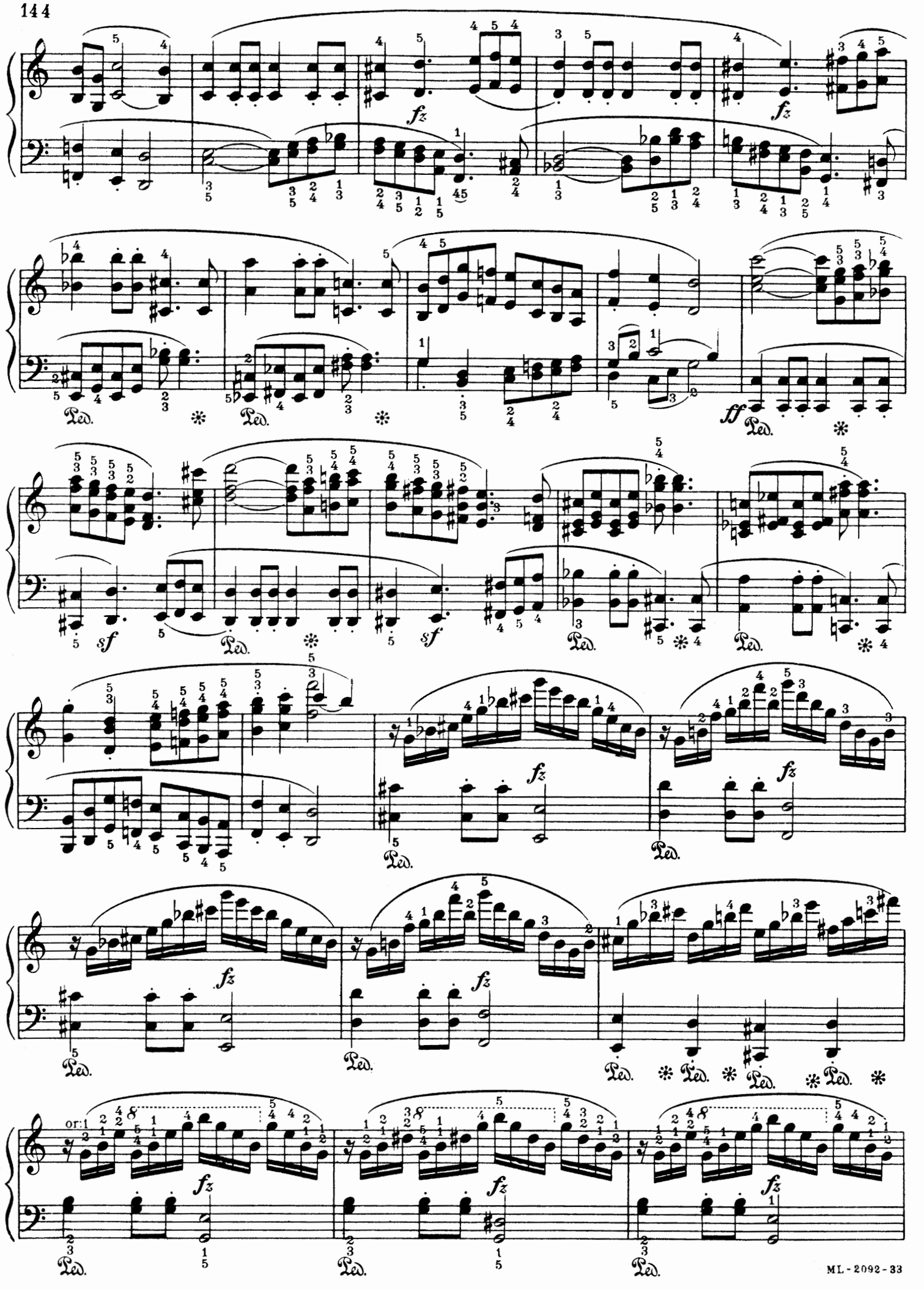
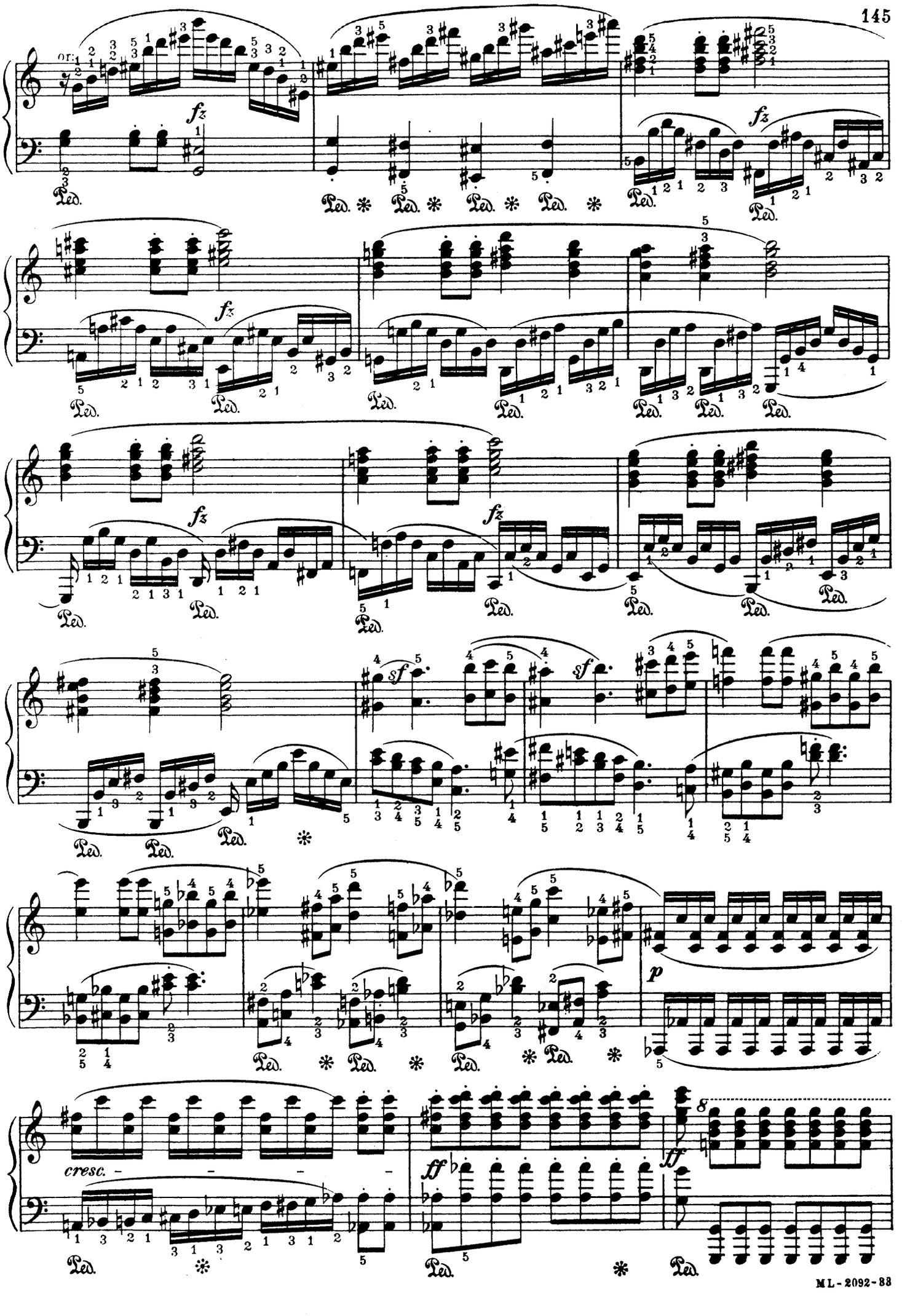
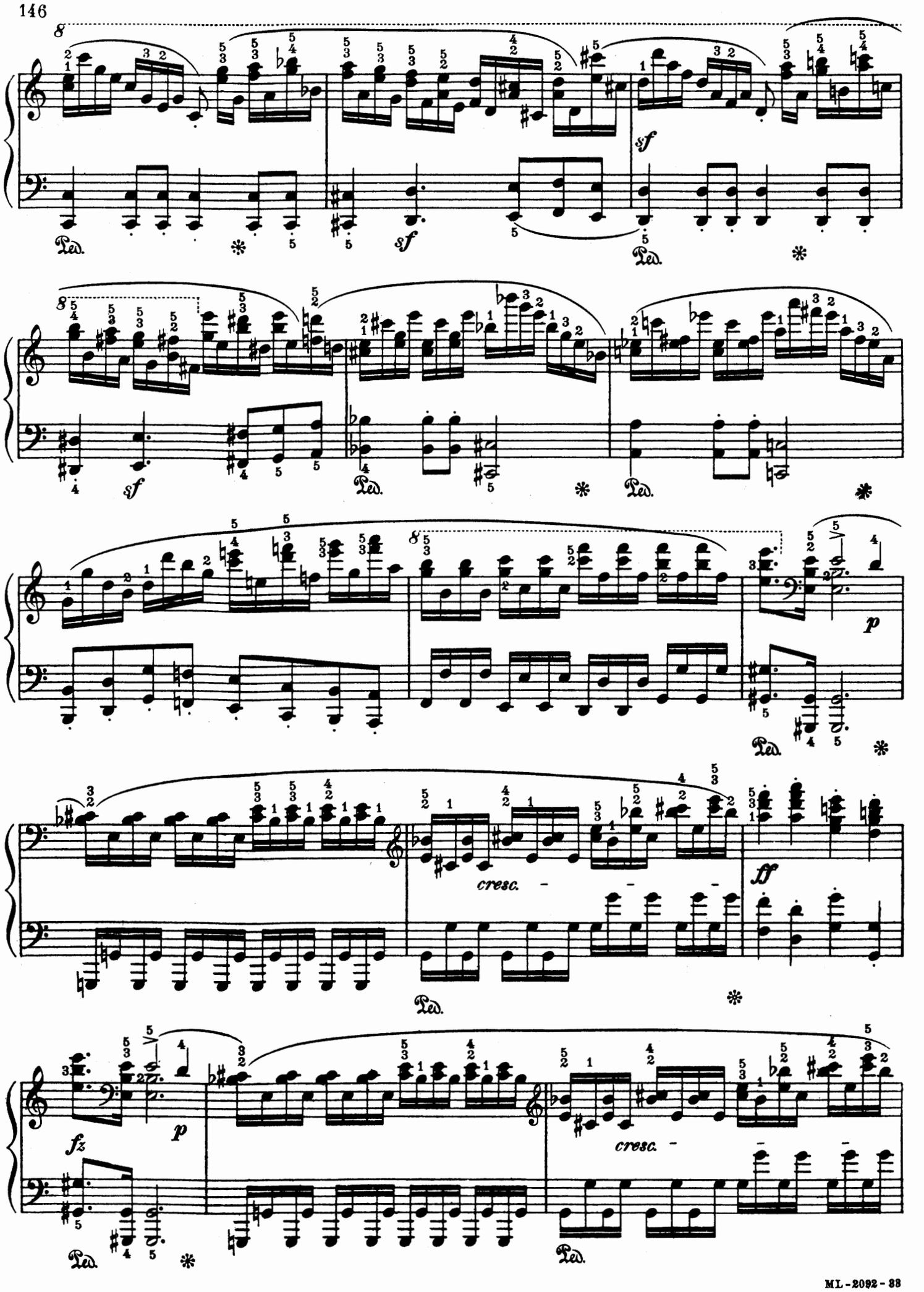
cresc.
ff
fz
L.H.

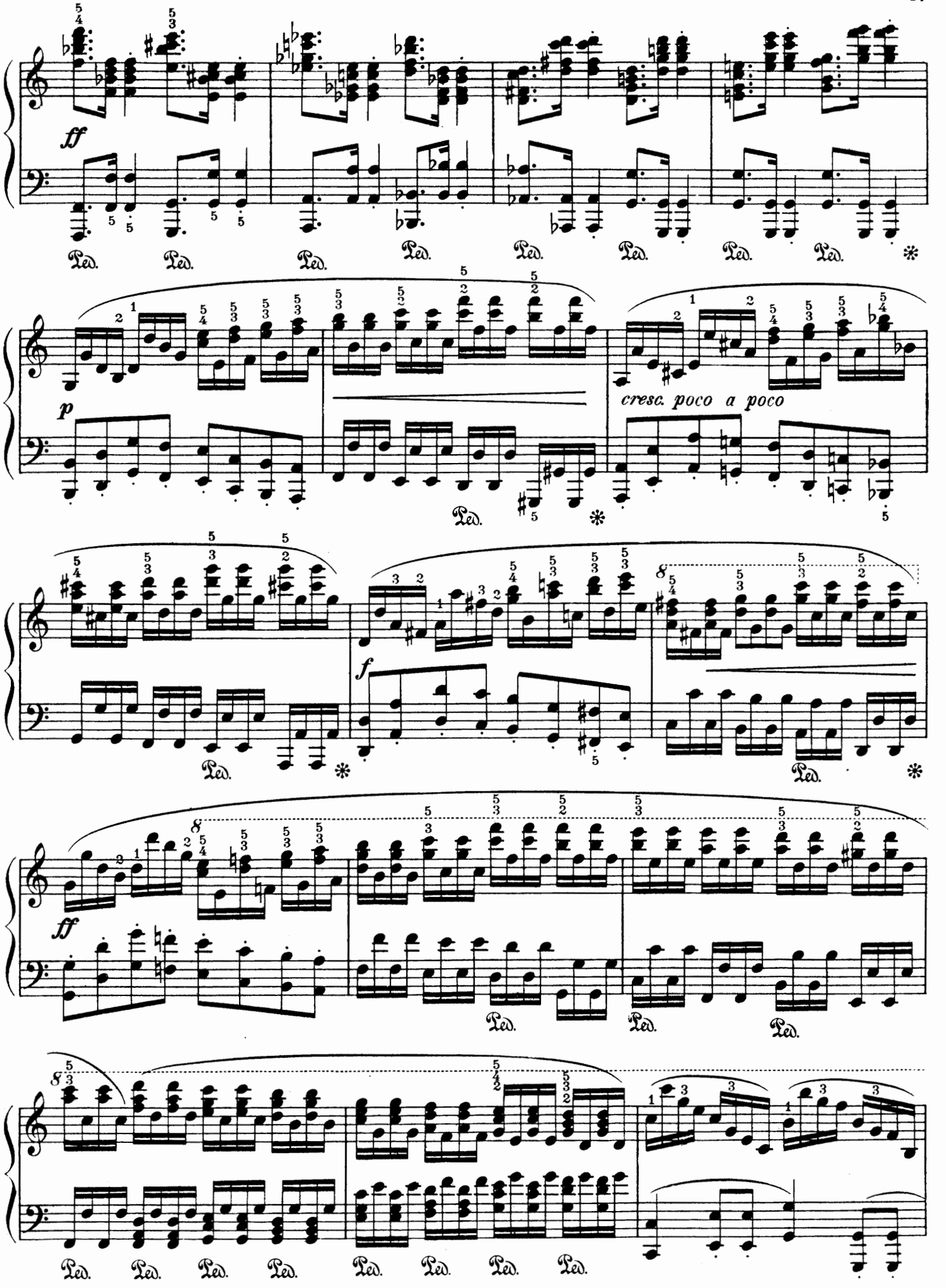

p
f
ff
f
sempre ff
Ped.

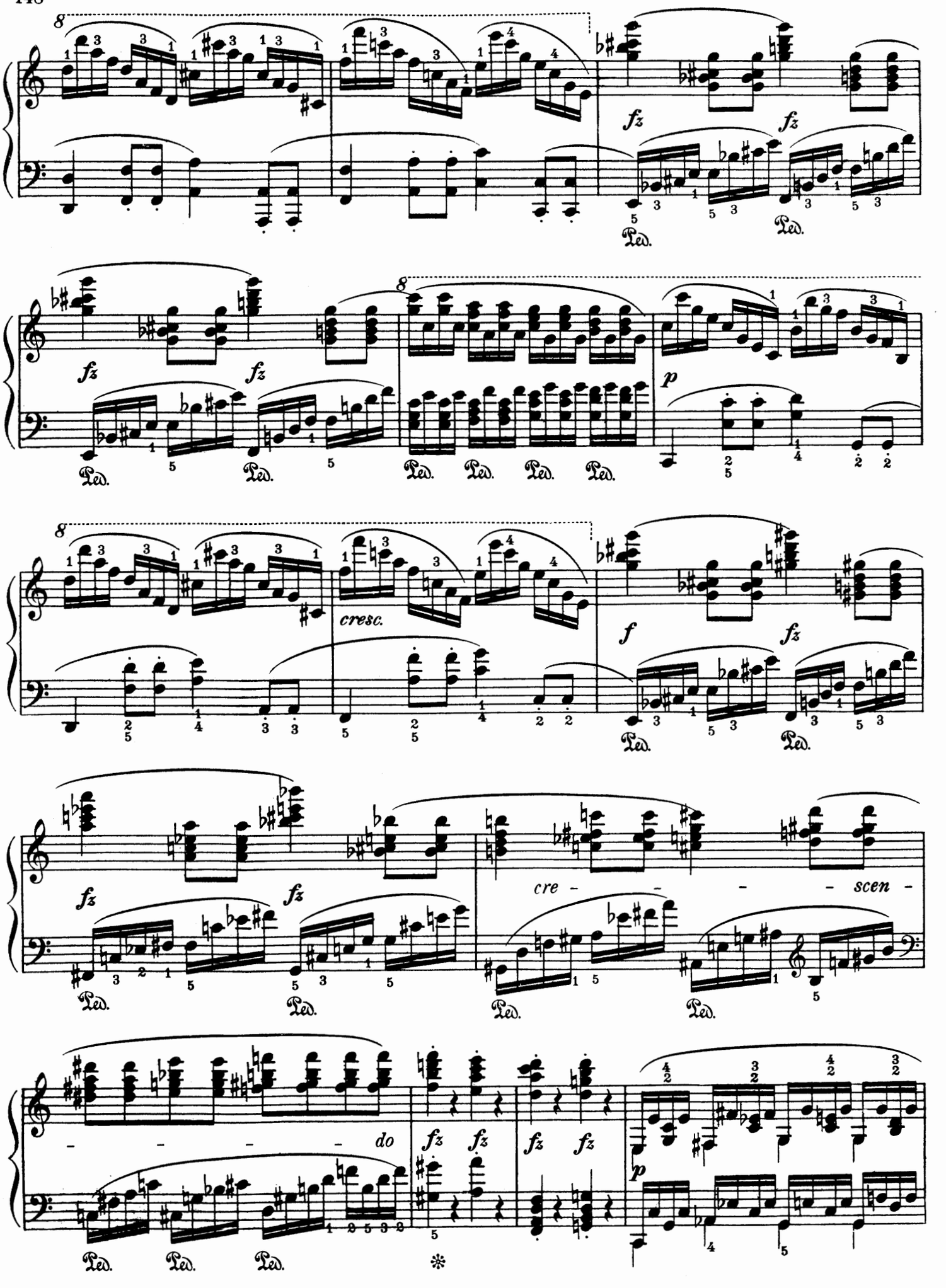

Ped.
fz
ff
1
Allegro

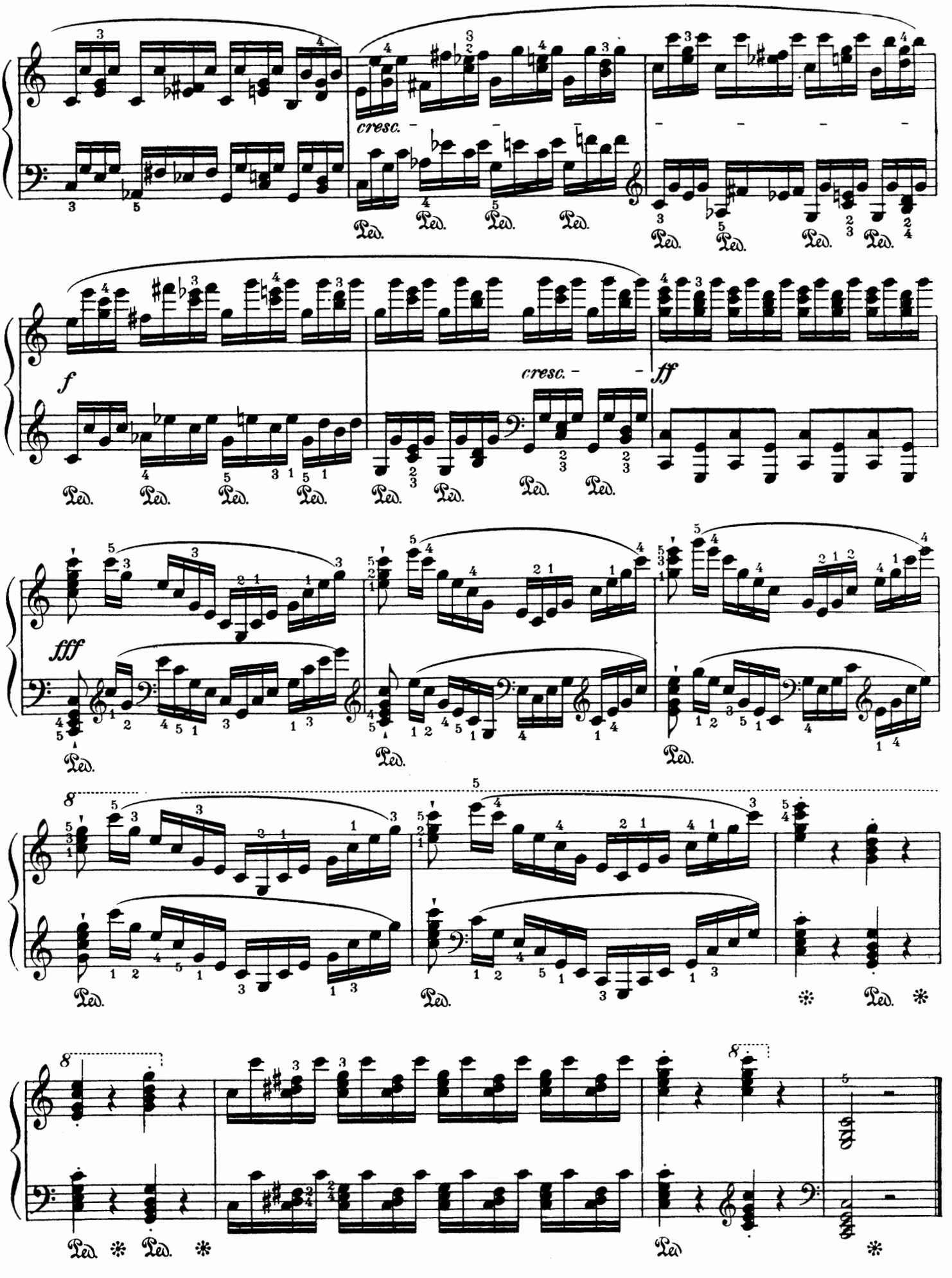

fz
ff
sf
Ped.
or:


or:
fz
Ped.
sf
p
cresc.
ff
8


8
sf
Ped.
cresc.
ff
fz
p


ff
Ped.
p
cresc. poco a poco
f
ff


8
fz
fz
Ped.
Ped.
8
fz
fz
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
8
cresc.
f
fz
Ped.
Ped.
fz
fz
cre - - - - - scen -
Ped.
Ped.
Ped.
Ped.
- - - - - do
fz
fz
fz
fz
p
Ped.
Ped.
Ped.
*


cresc.
Ped.
f
cresc.
ff
fff
8
8
8
8

Dedicated to Cardinal Rudolph, Archduke of Austria

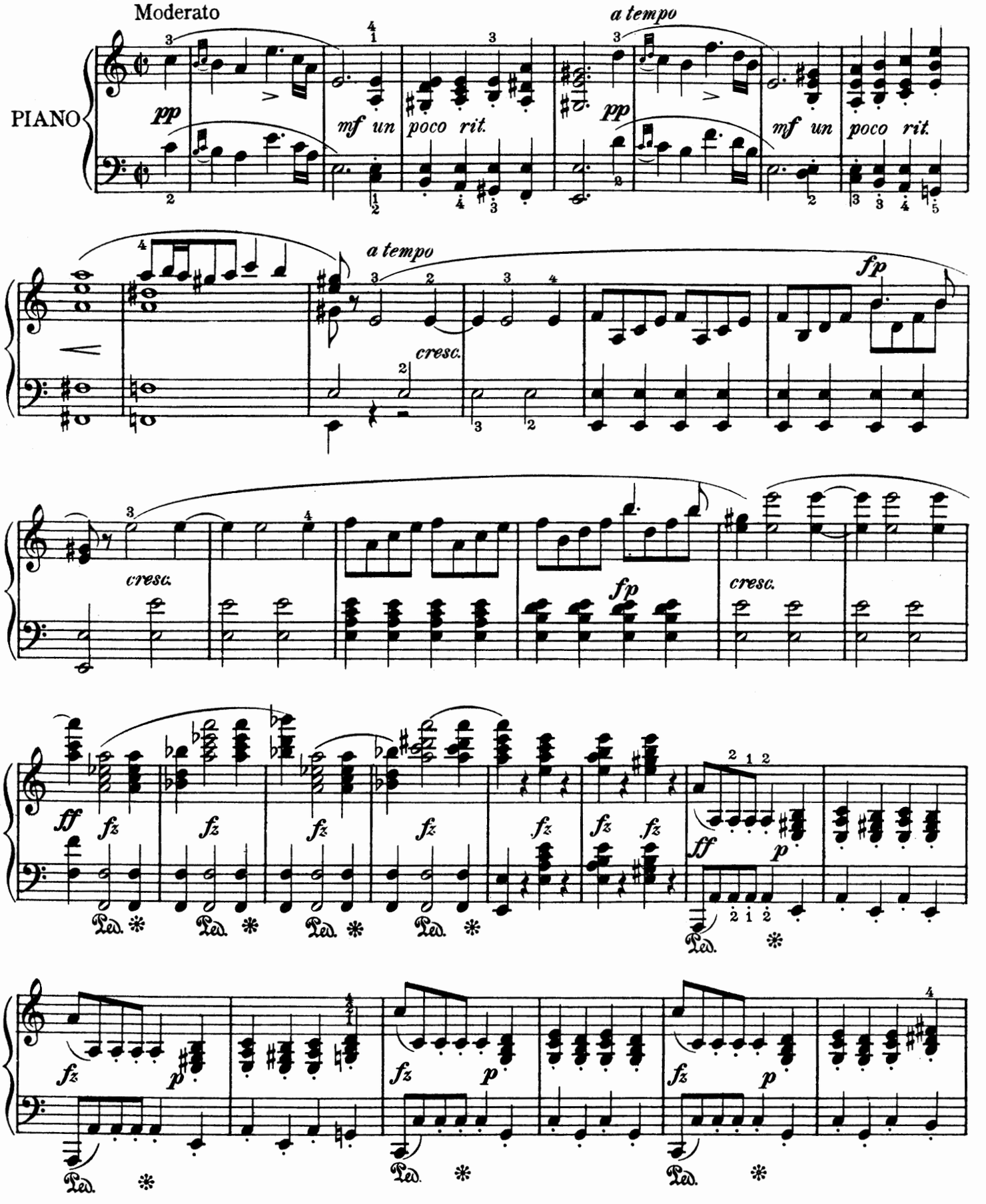
SONATA, in A Minor

(Composed in 1825)

(Published in 1826)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 42



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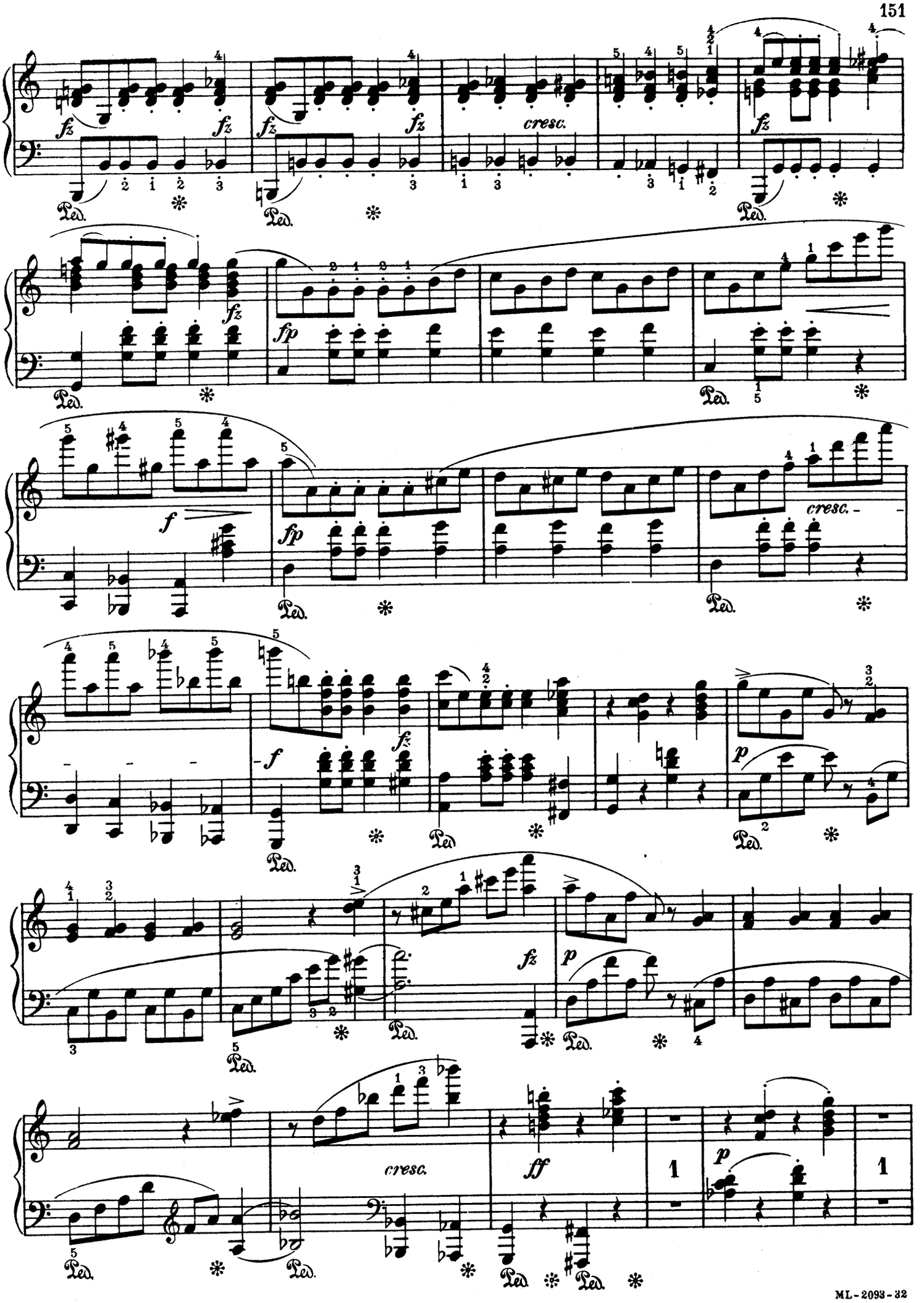
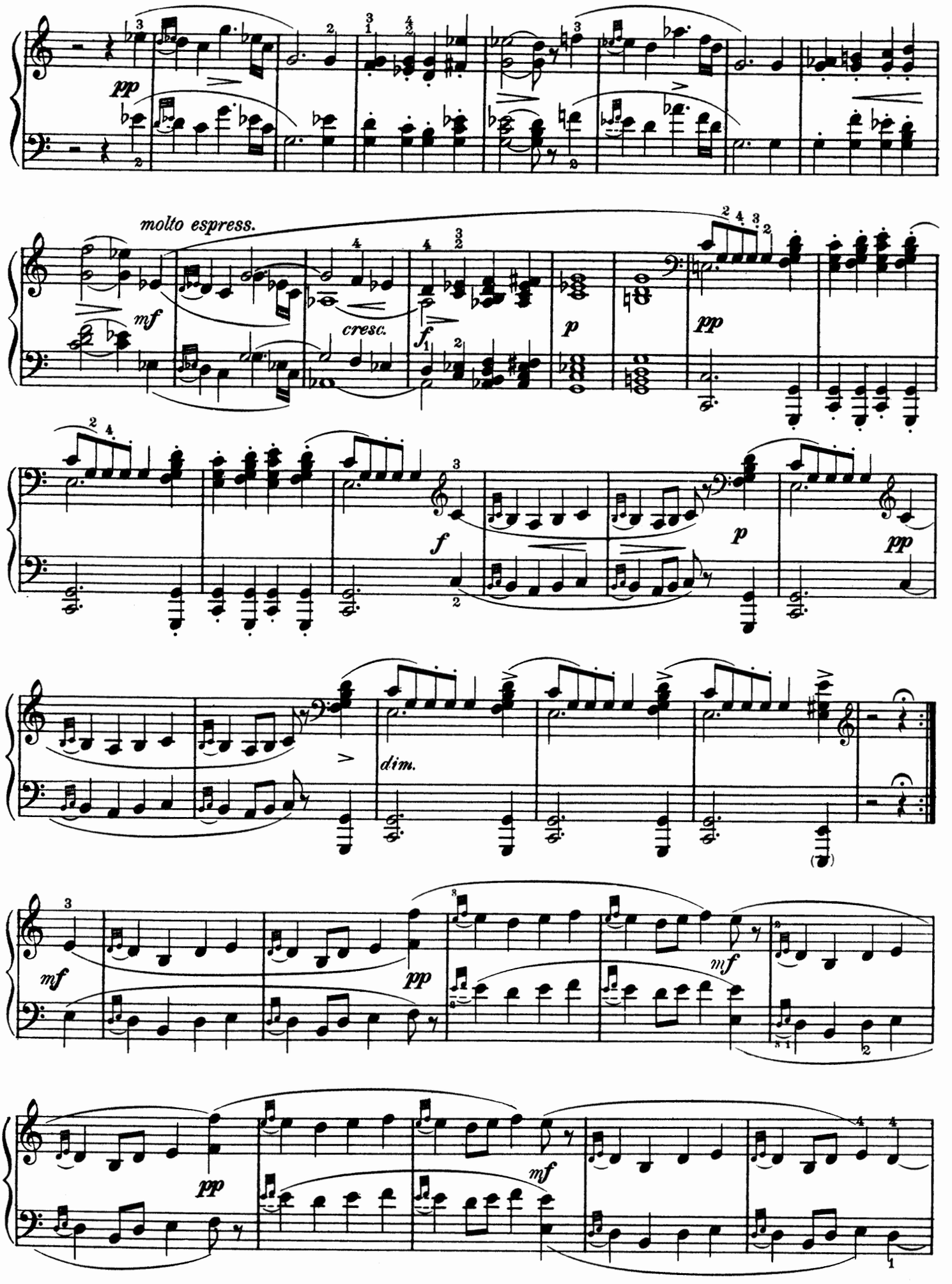
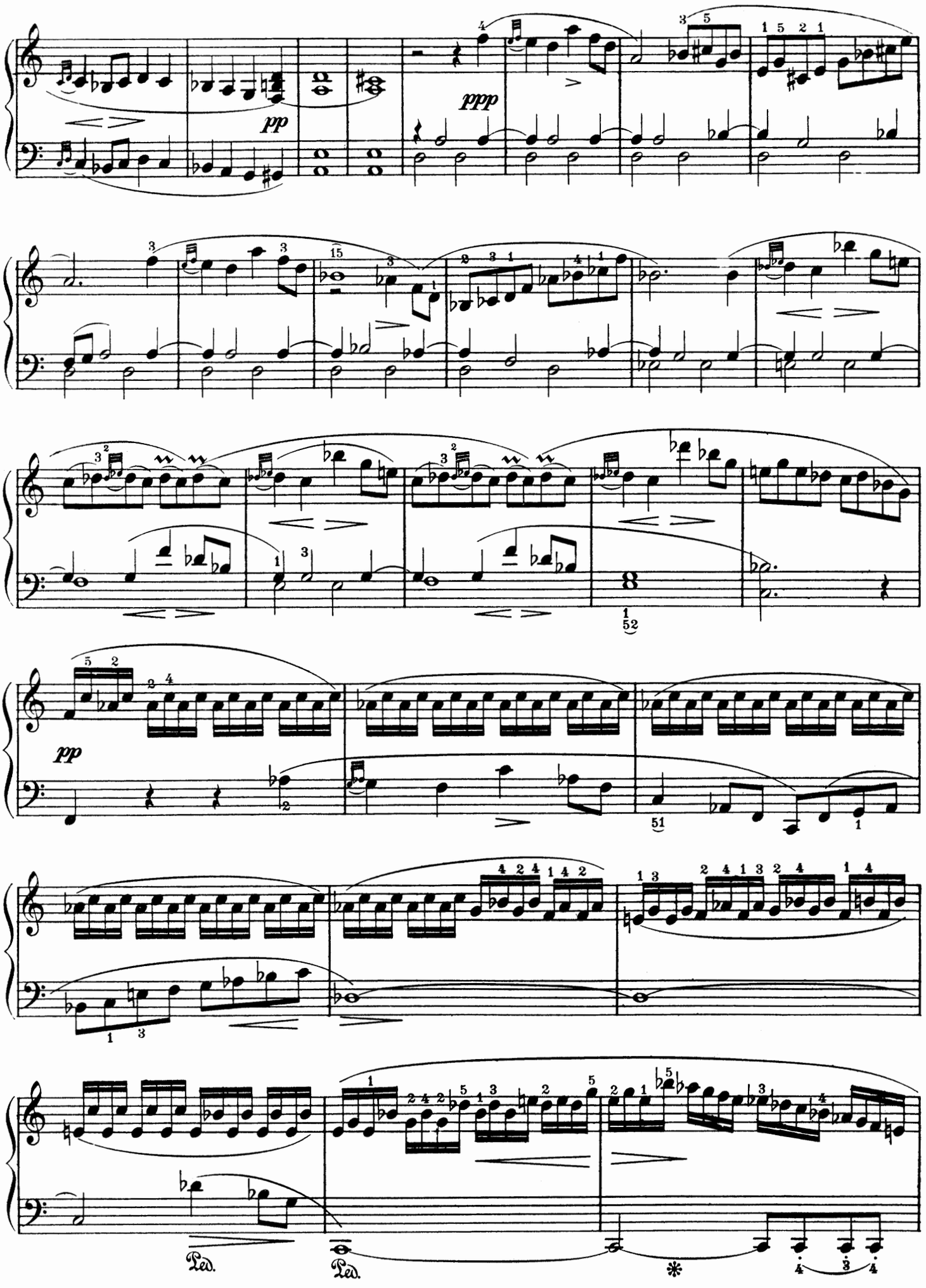
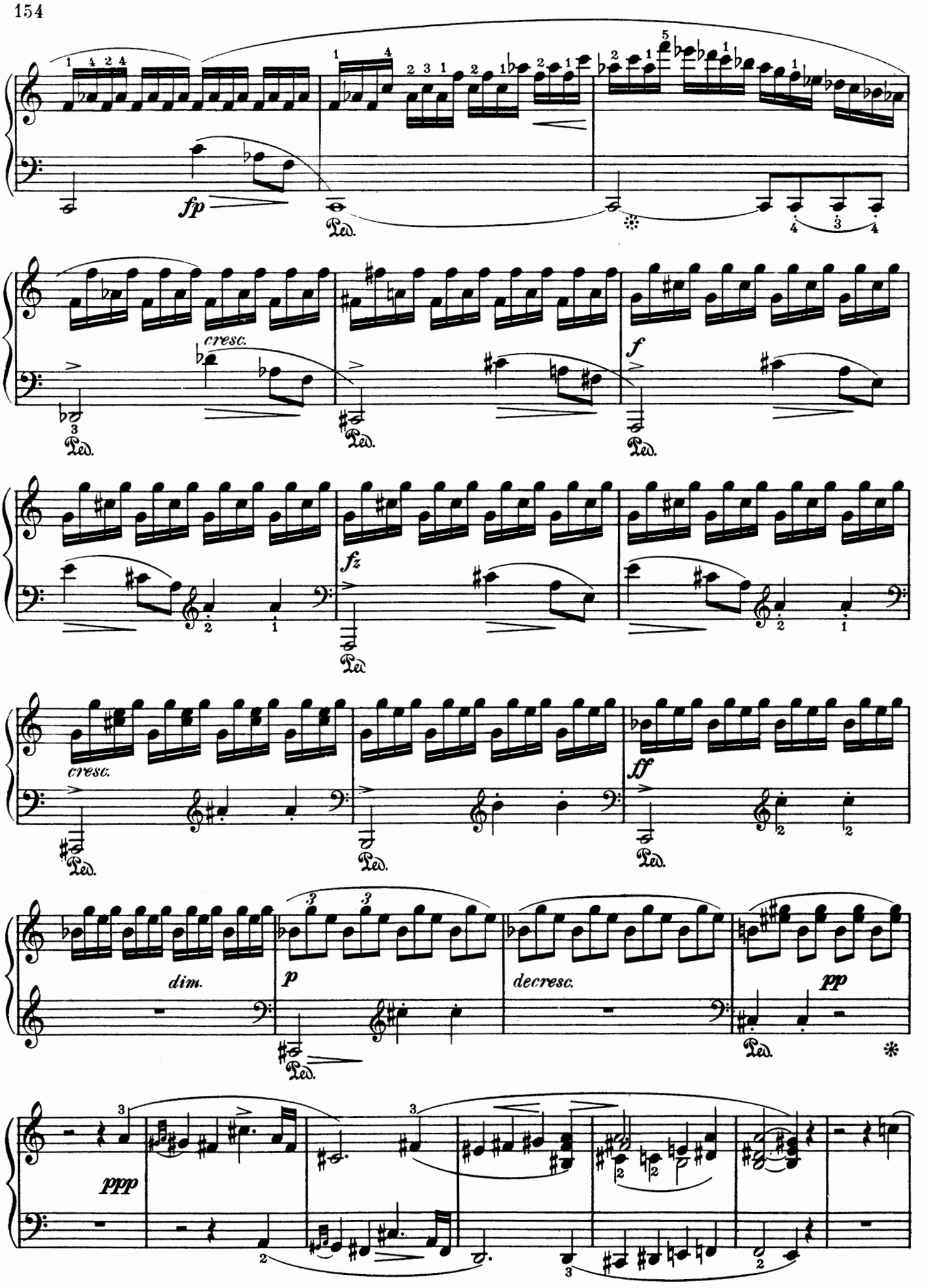
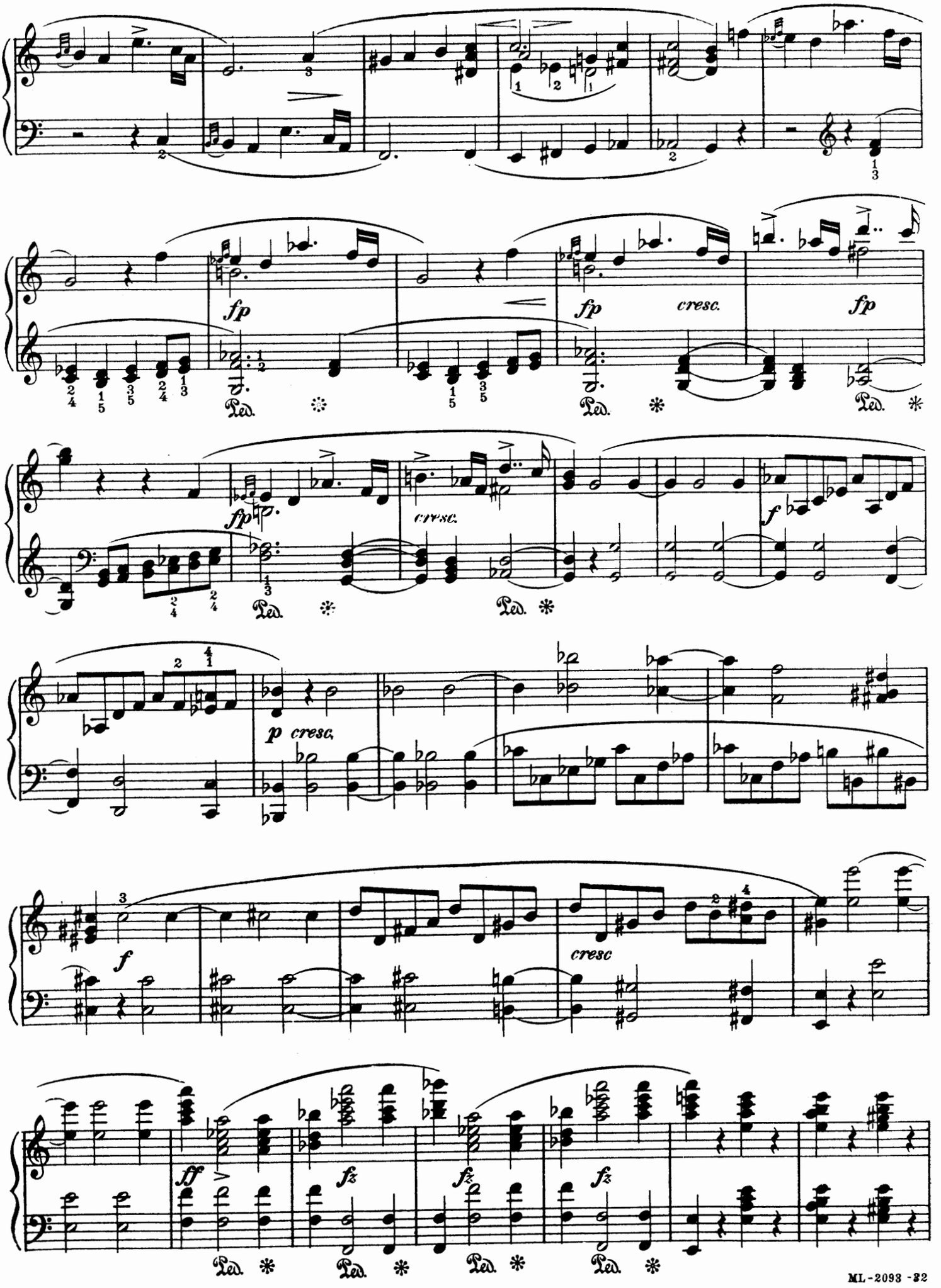
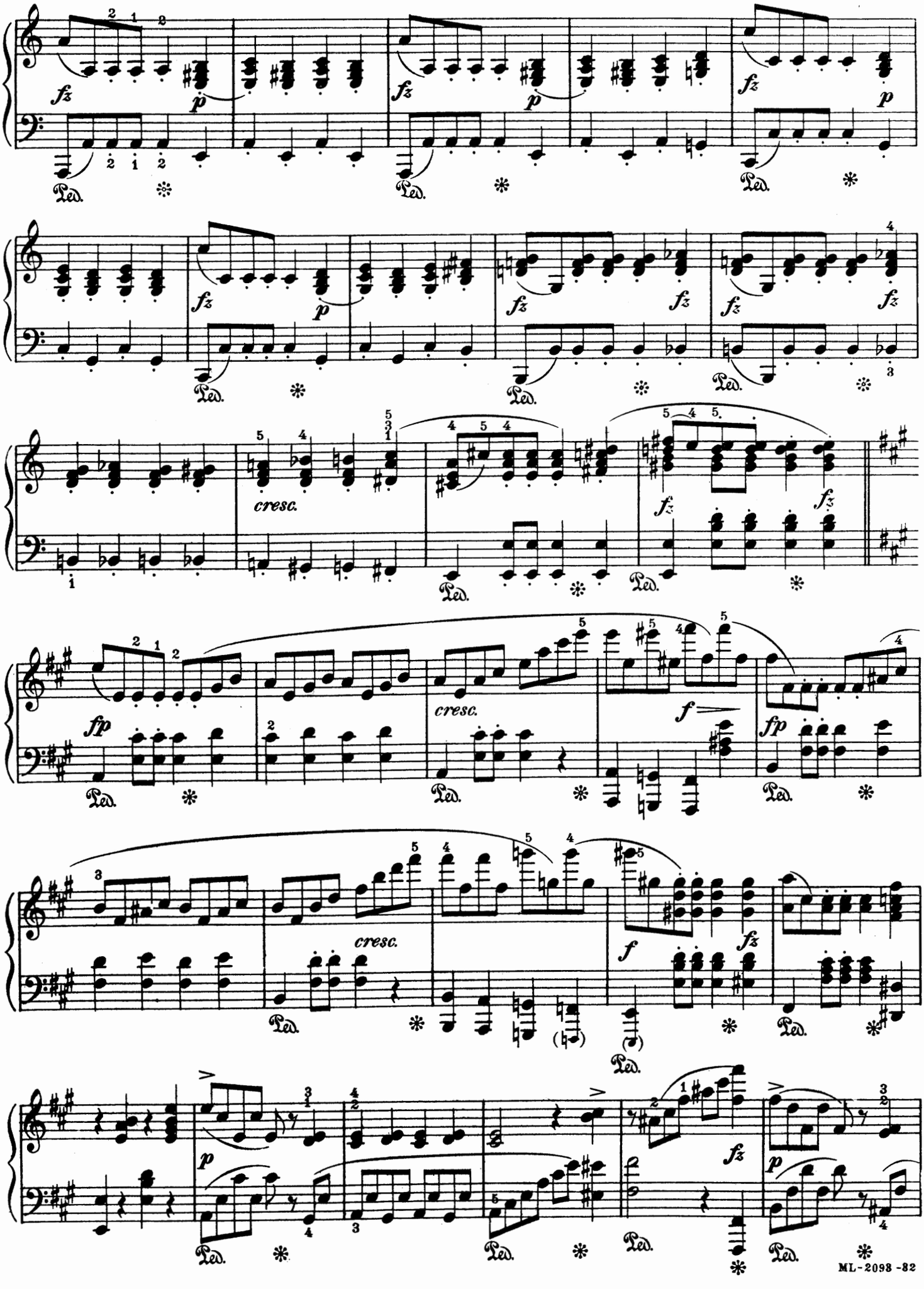

fz
cresc.
fp
f
p
ff
Ped.

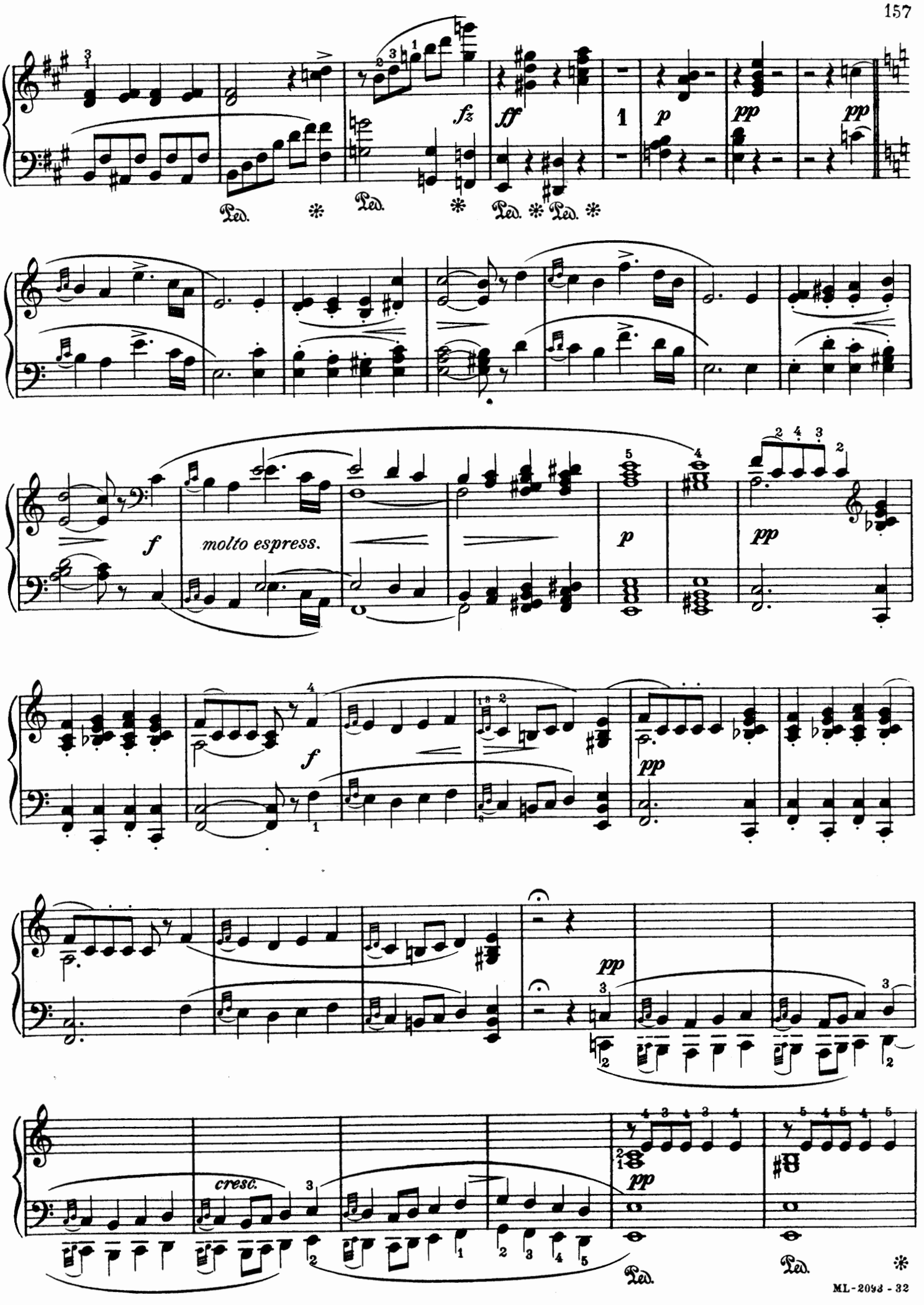

pp
molto espress.
mf
cresc.
f
p
pp
f
p
pp
dim.
mf
pp
mf
pp
mf

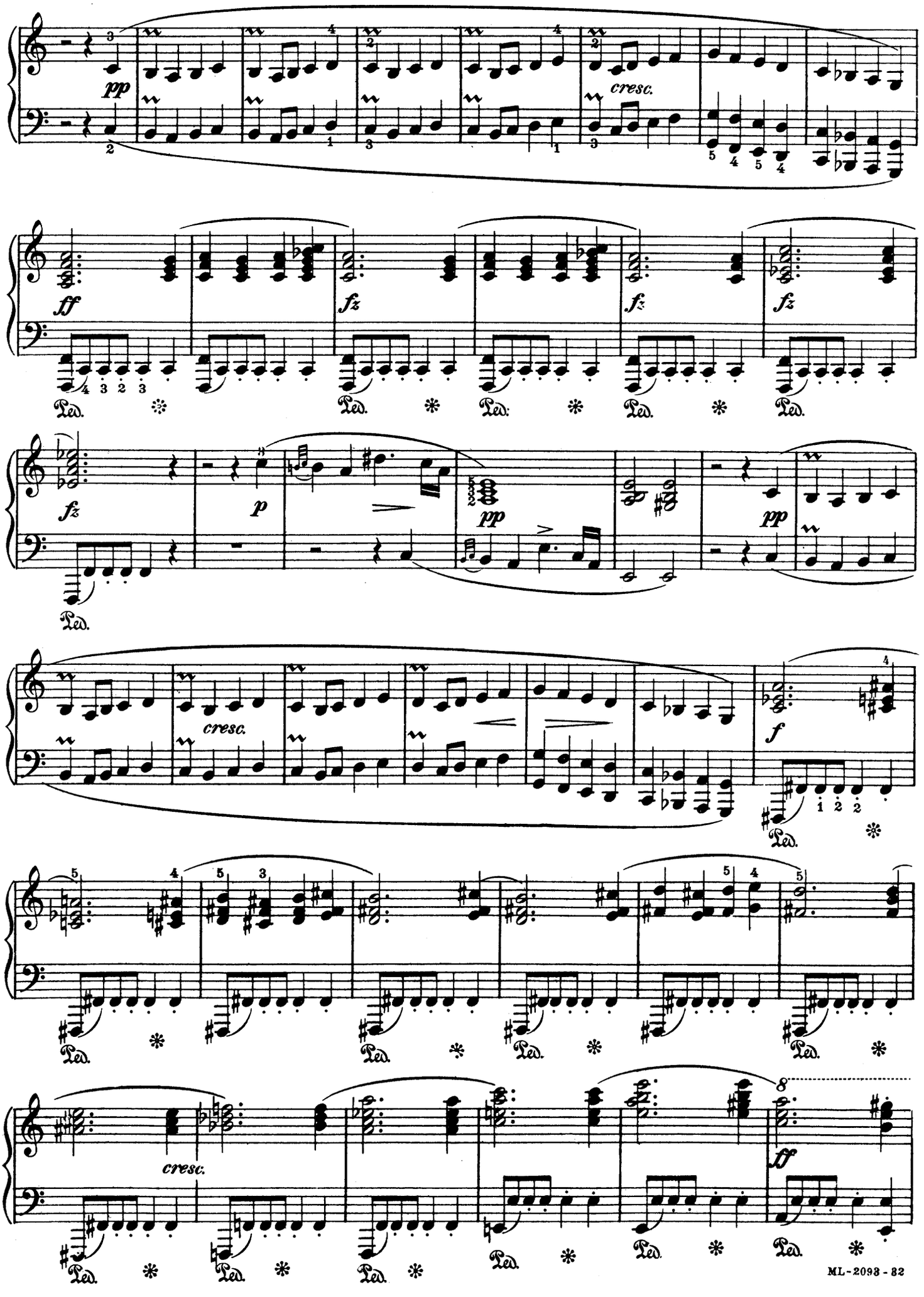

pp
ppp
pp
Ped.
Ped.

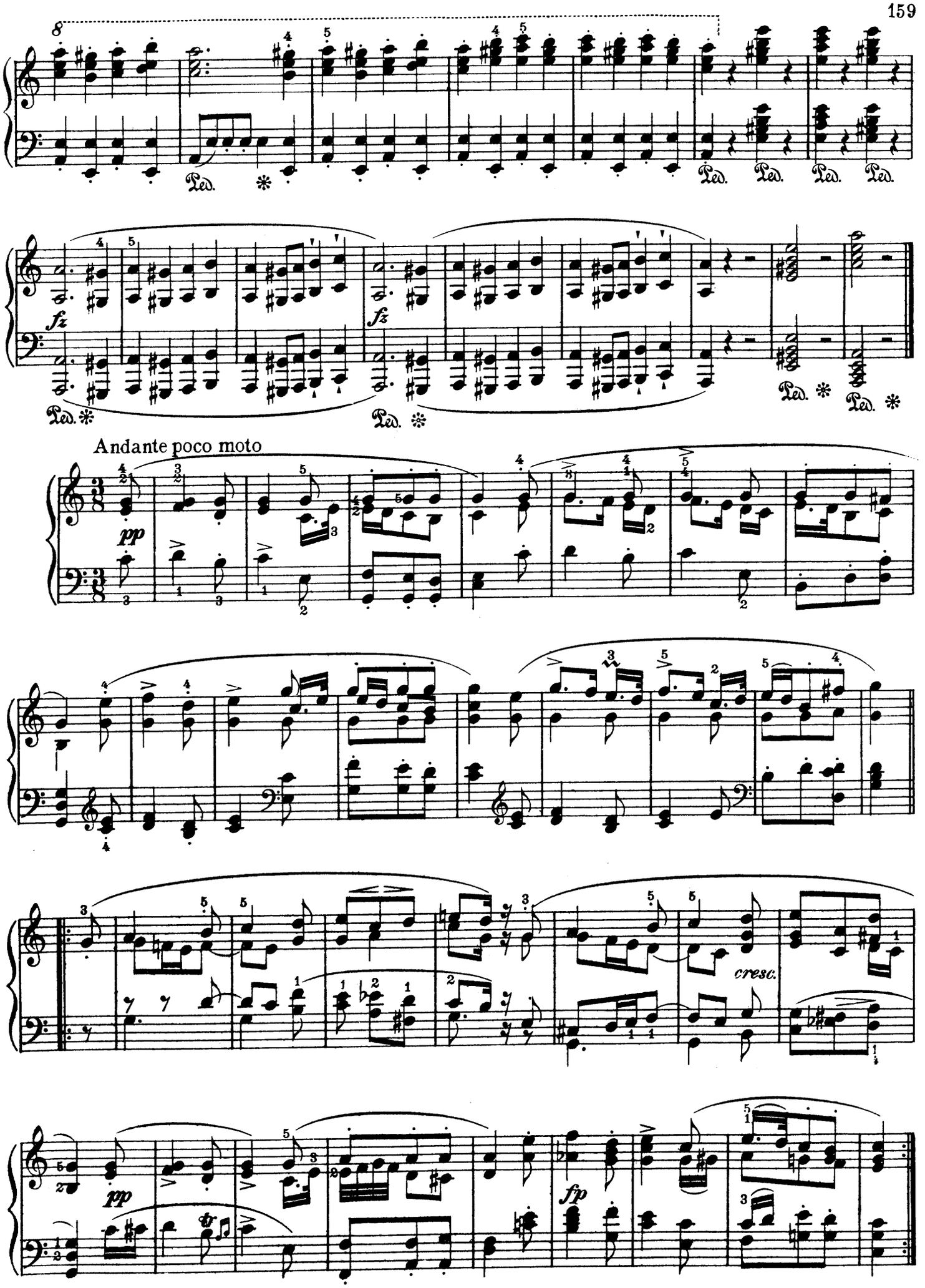

fp
Ped.
cresc.
f
fz
ff
dim.
p
decresc.
pp
ppp

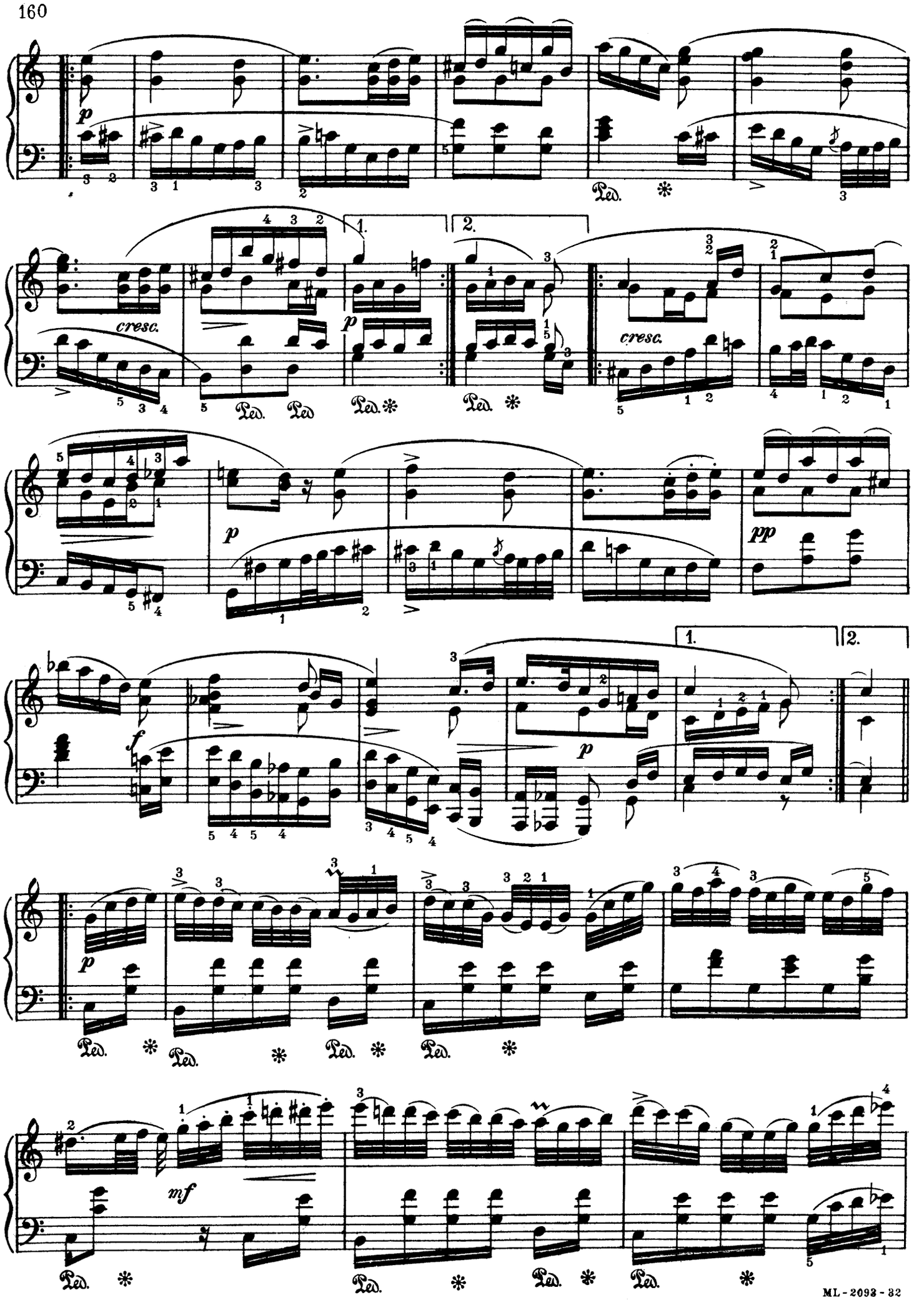

fp
fp
cresc.
fp
fp
cresc.
f
p cresc.
f
cresc
ff
fz
fz
fz
Ped.

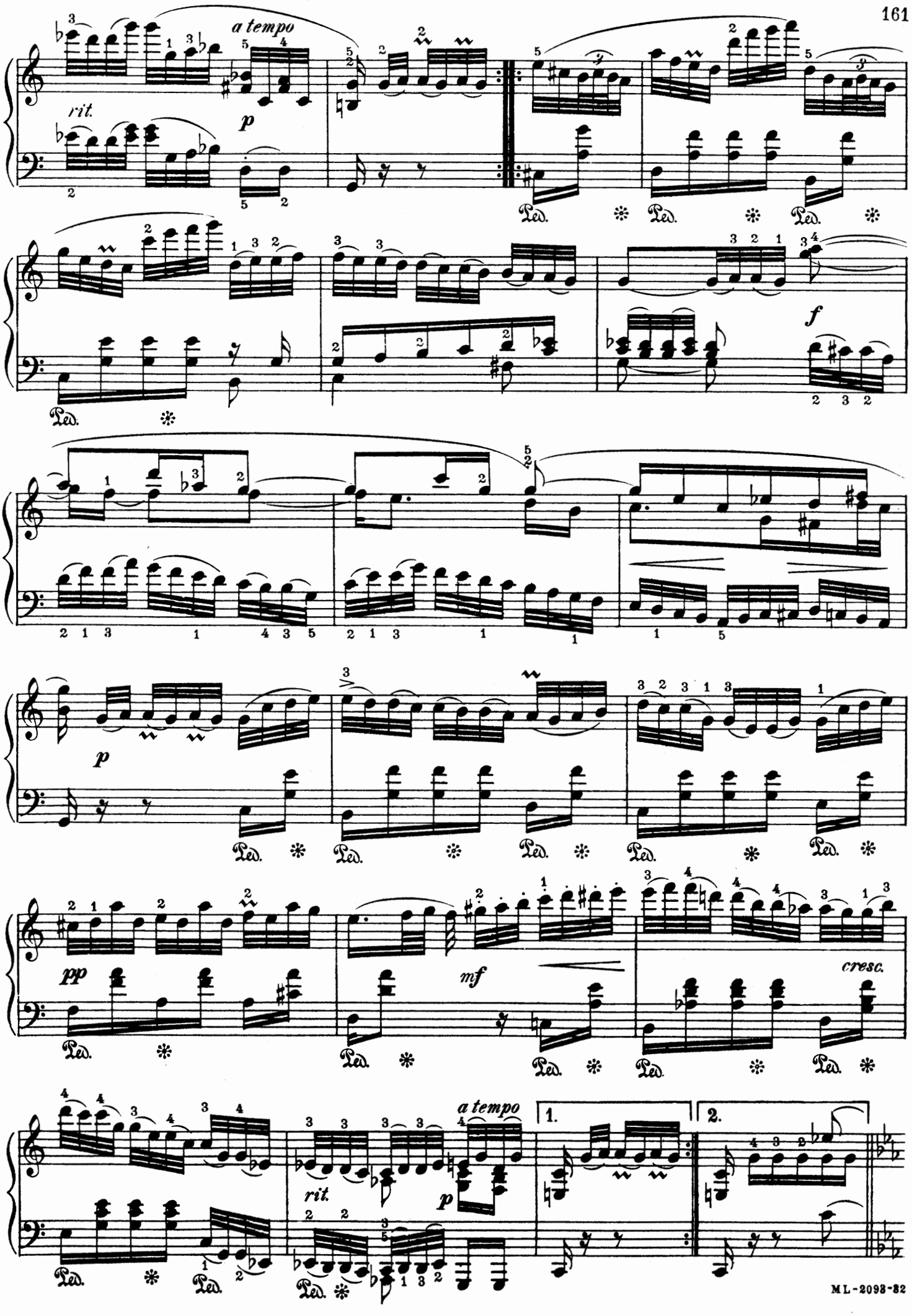

fz
p
Ped.
cresc.
fp
f
(f)

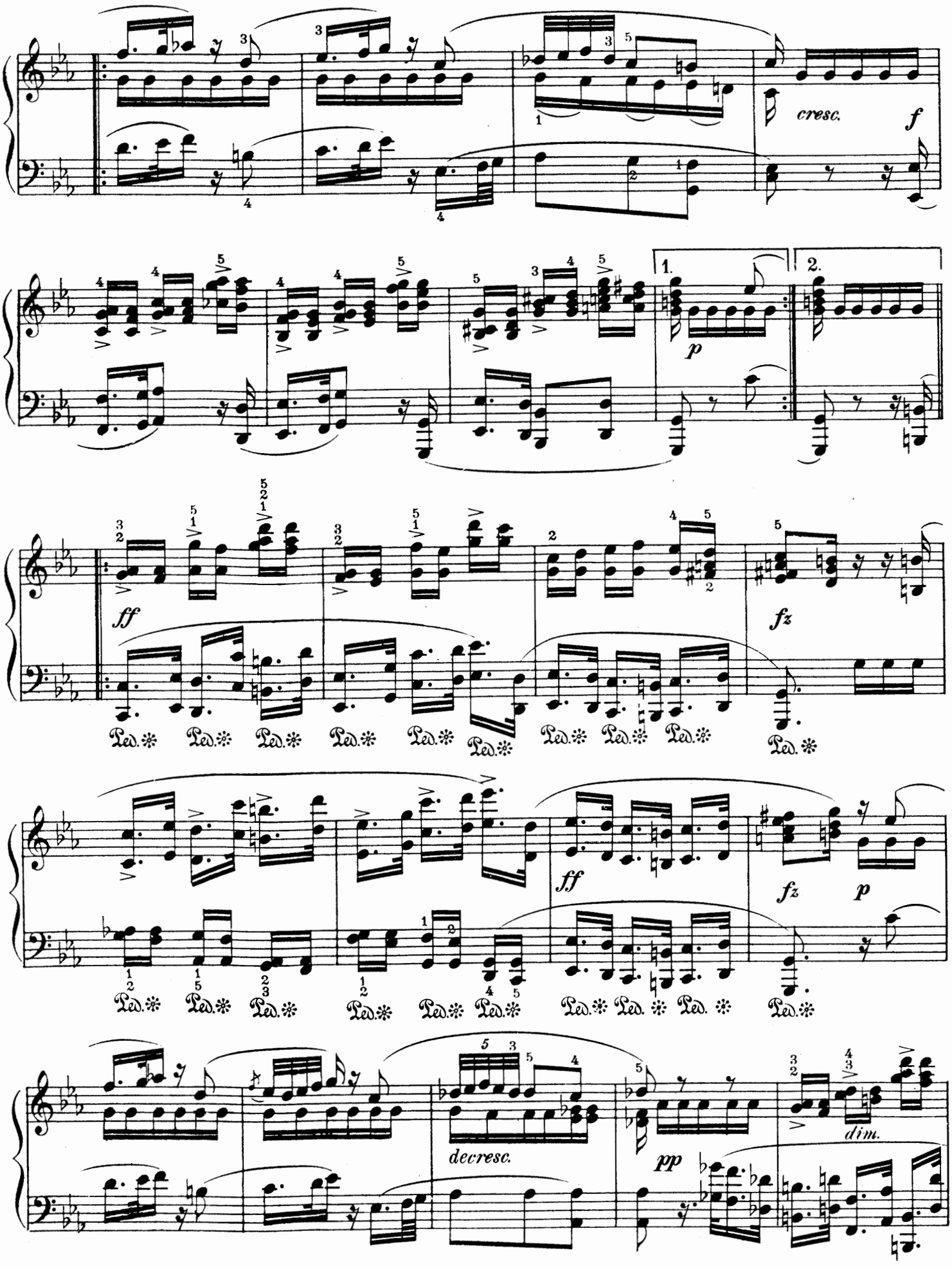

fz
ff
p
pp
pp
Ped.
Ped.
Ped.
Ped.
f
molto espress.
p
pp
f
pp
pp
cresc.
pp
Ped.
Ped.

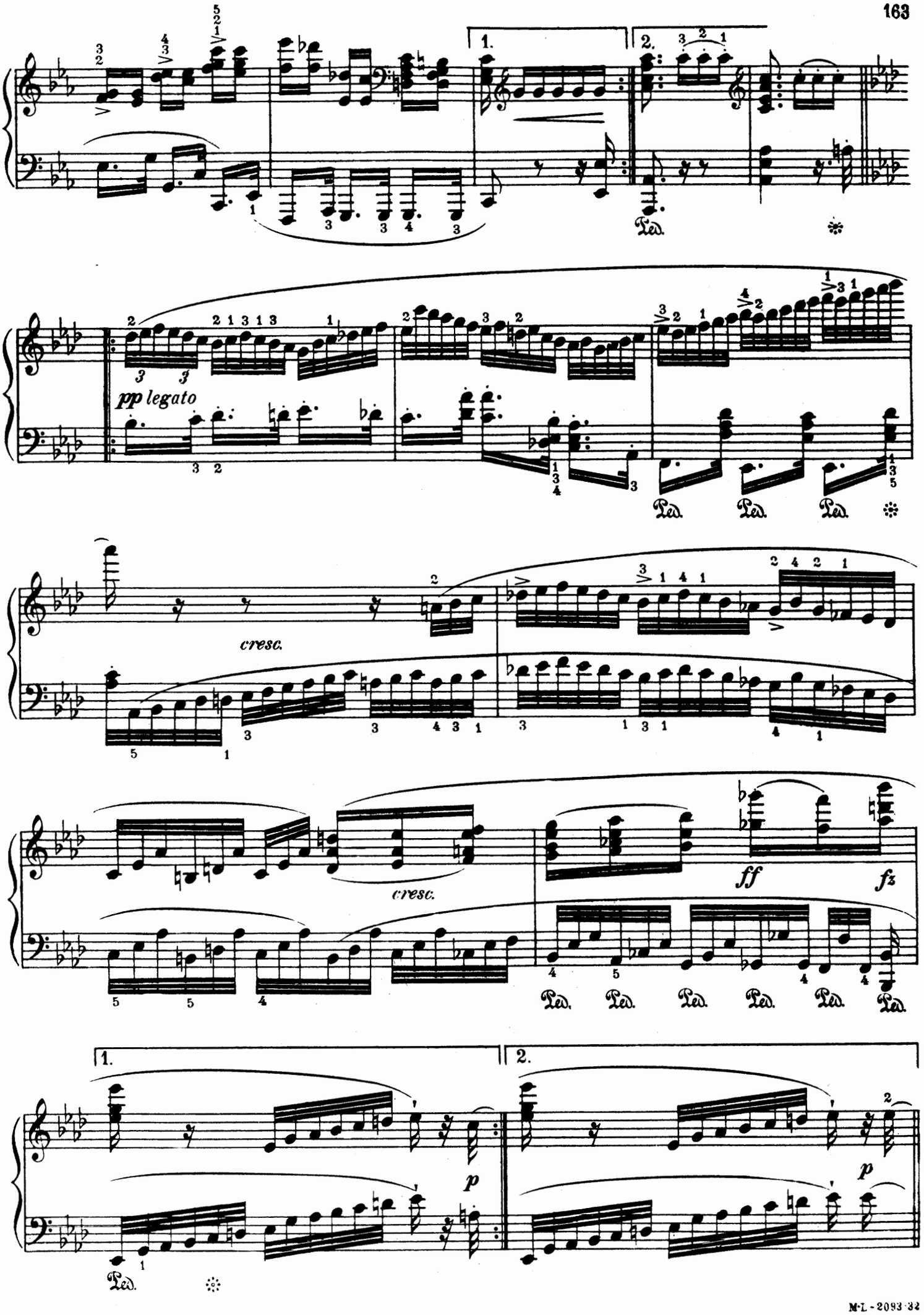

pp
cresc.
ff
fz
fz
fz
Ped.
fz
p
pp
pp
Ped.
cresc.
f
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
ff
Ped.
Ped.
Ped.
Ped.
Ped.

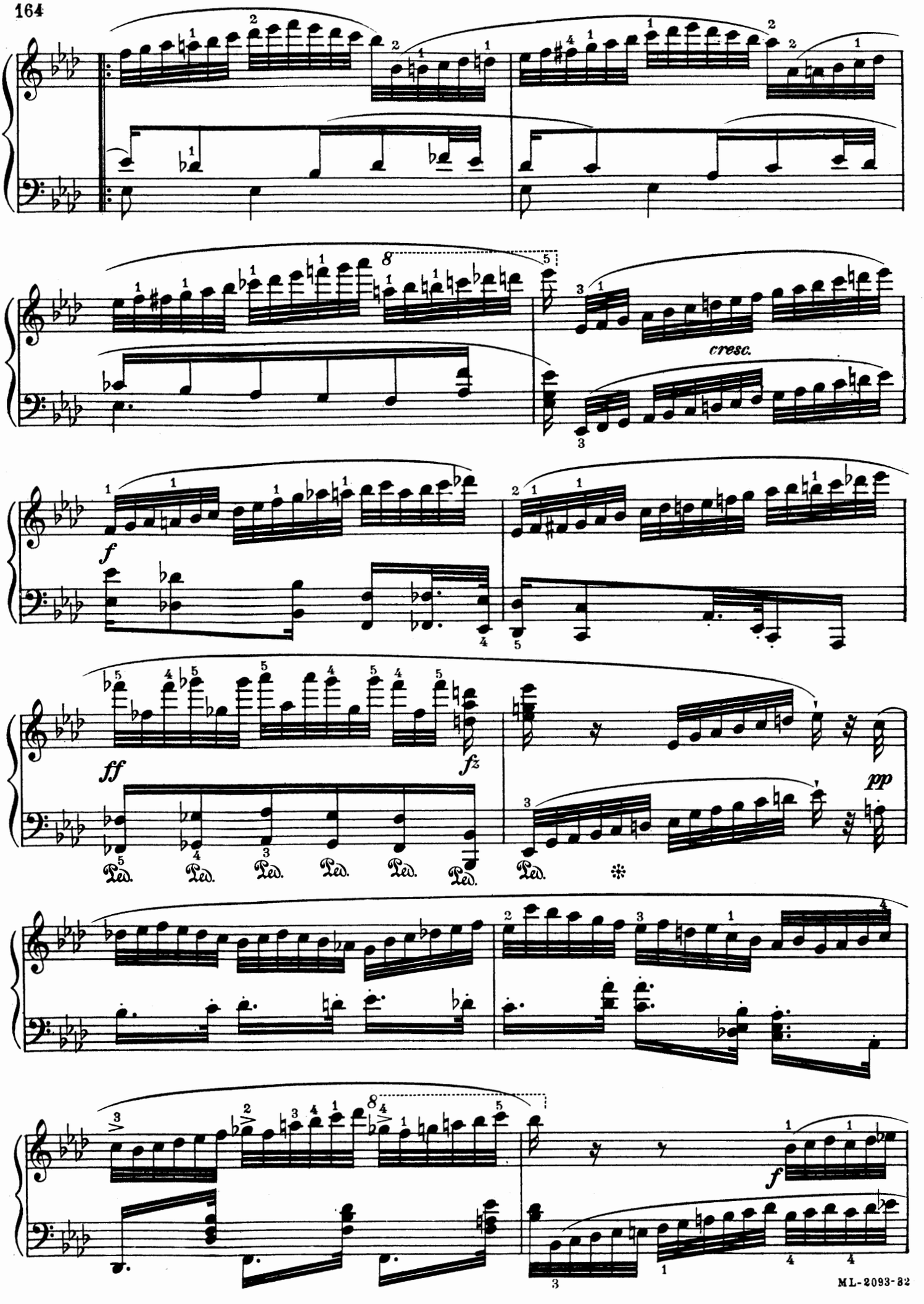

Ped.
fz
Andante poco moto
pp
cresc.
fp

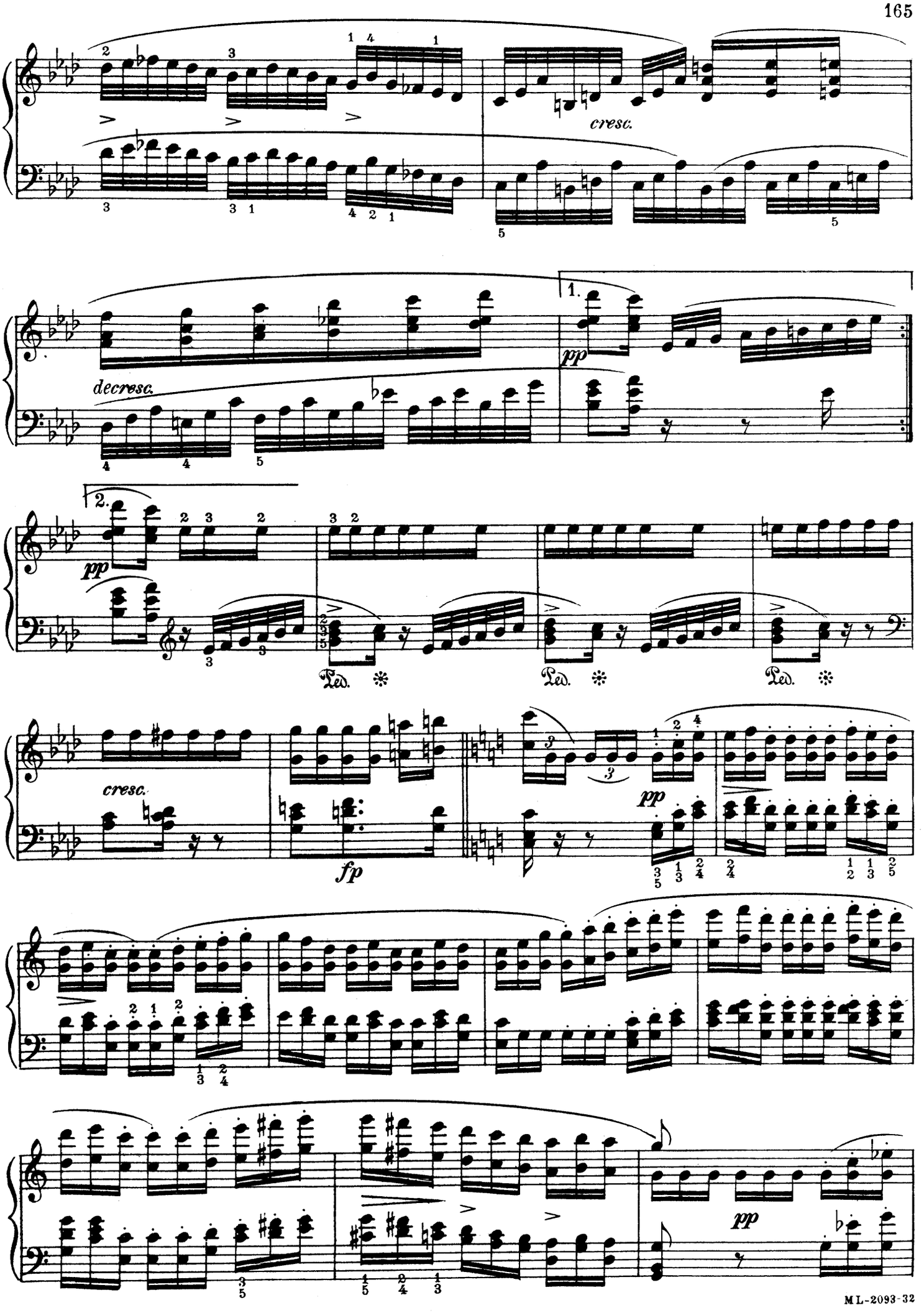

p
Ped. *
cresc.
1.
2.
pp
f
mf

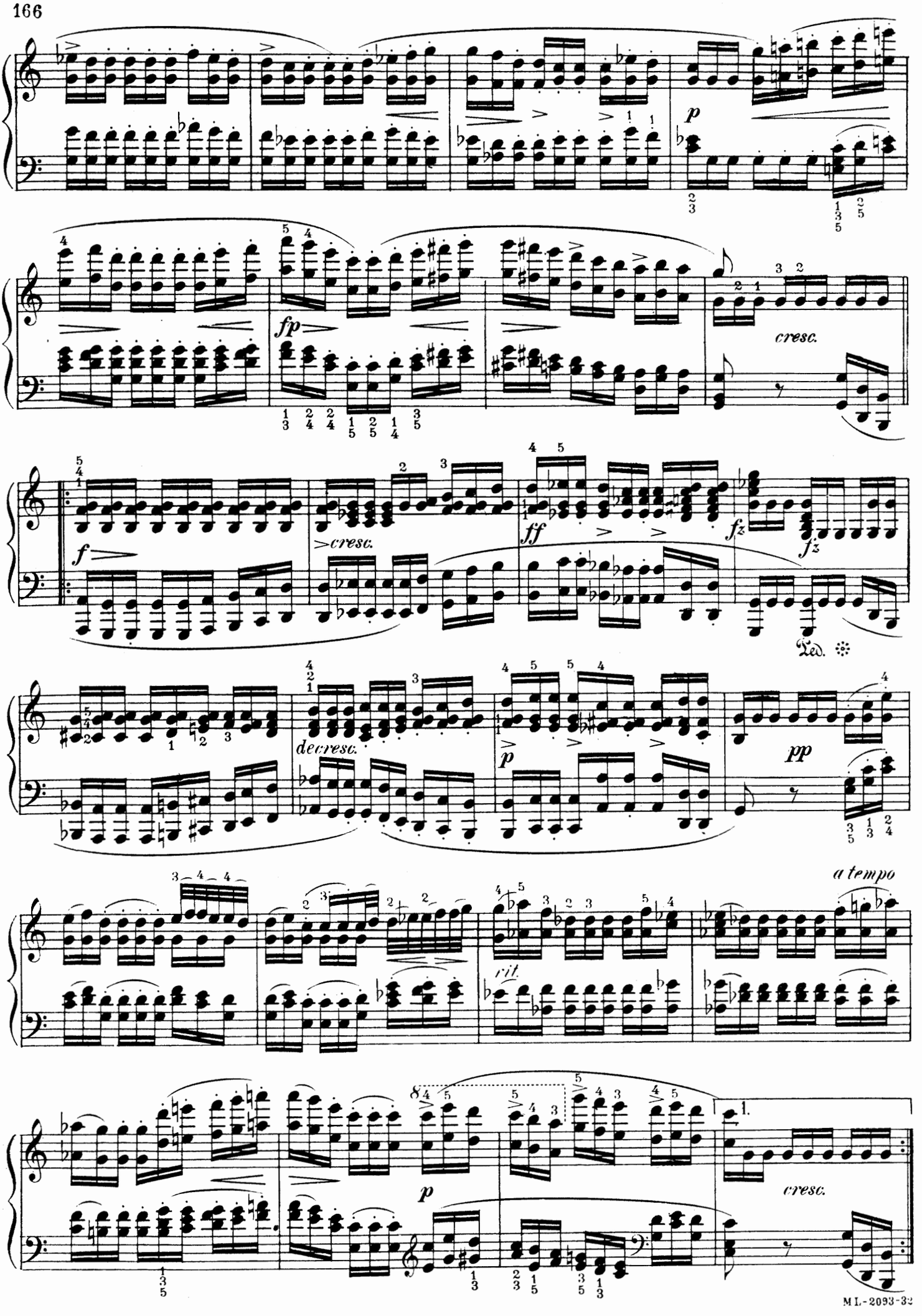

a tempo
rit.
p
Ped.
f
pp
mf
cresc.
a tempo
rit.
p
1.
2.

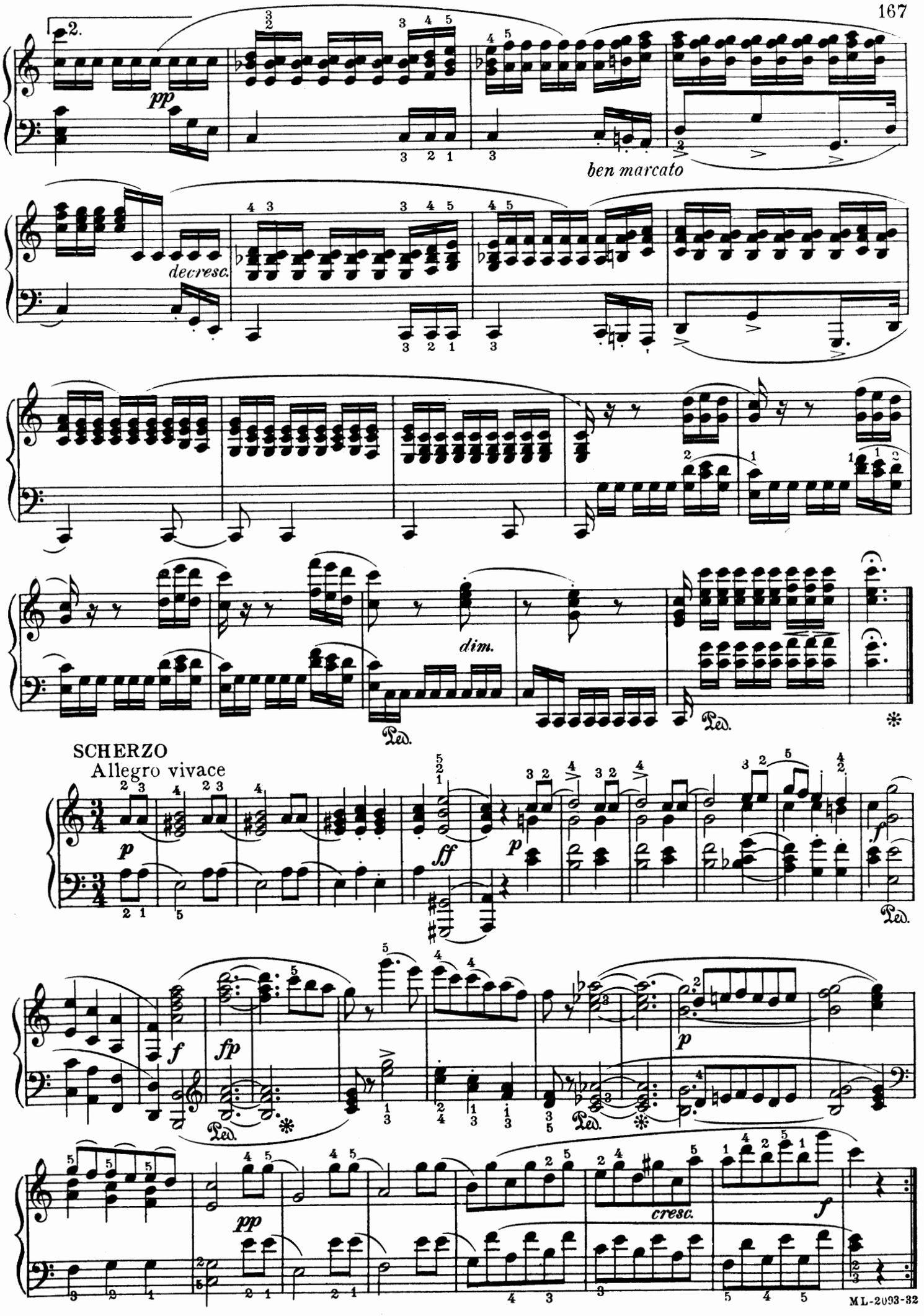

cresc.
f
1.
2.
p
ff
fz
Ped.
ff
fz
p
decresc.
pp
dim.

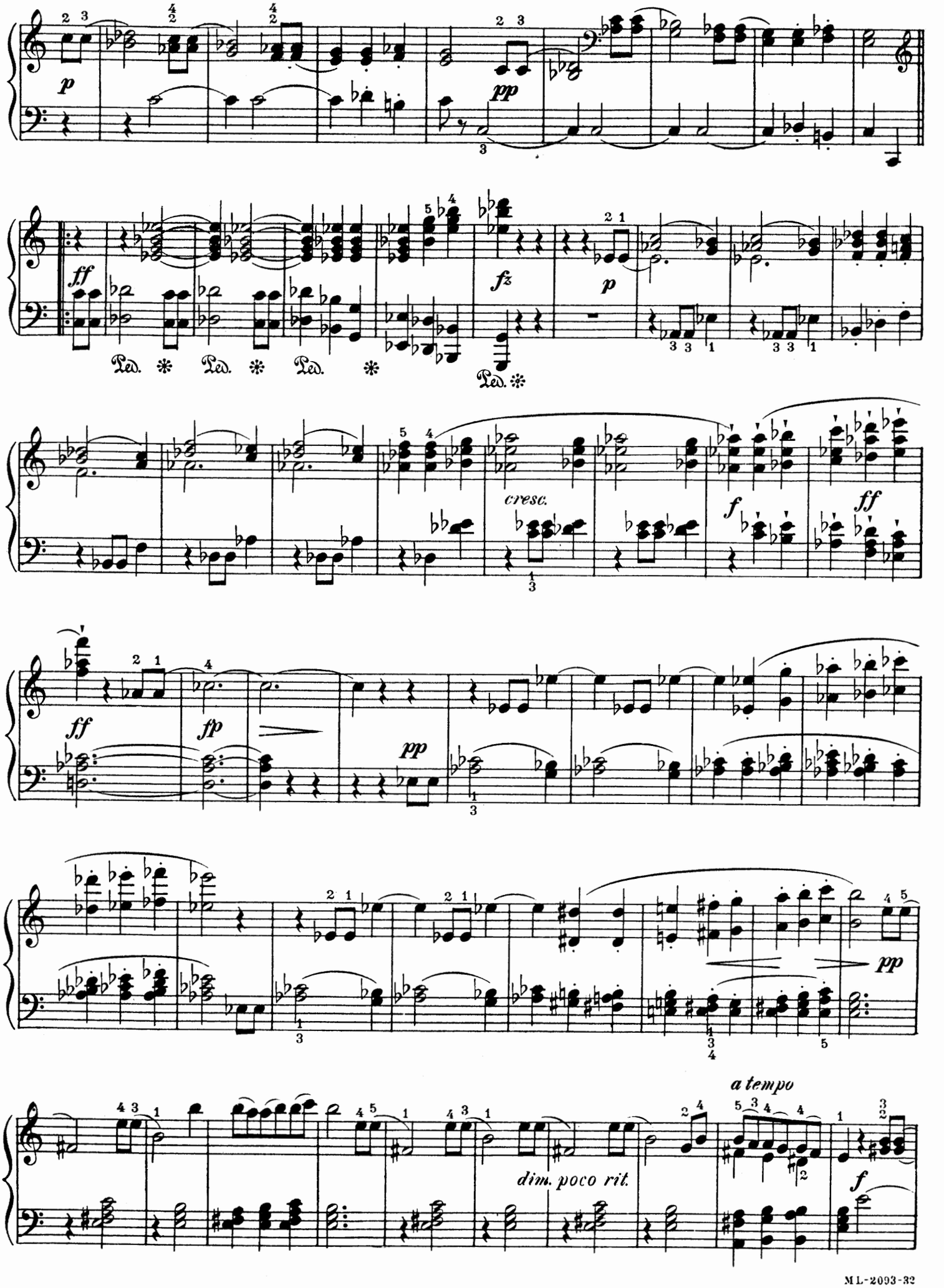

1.
2.
Ped.
pp legato
cresc.
cresc.
ff
fz
p
p

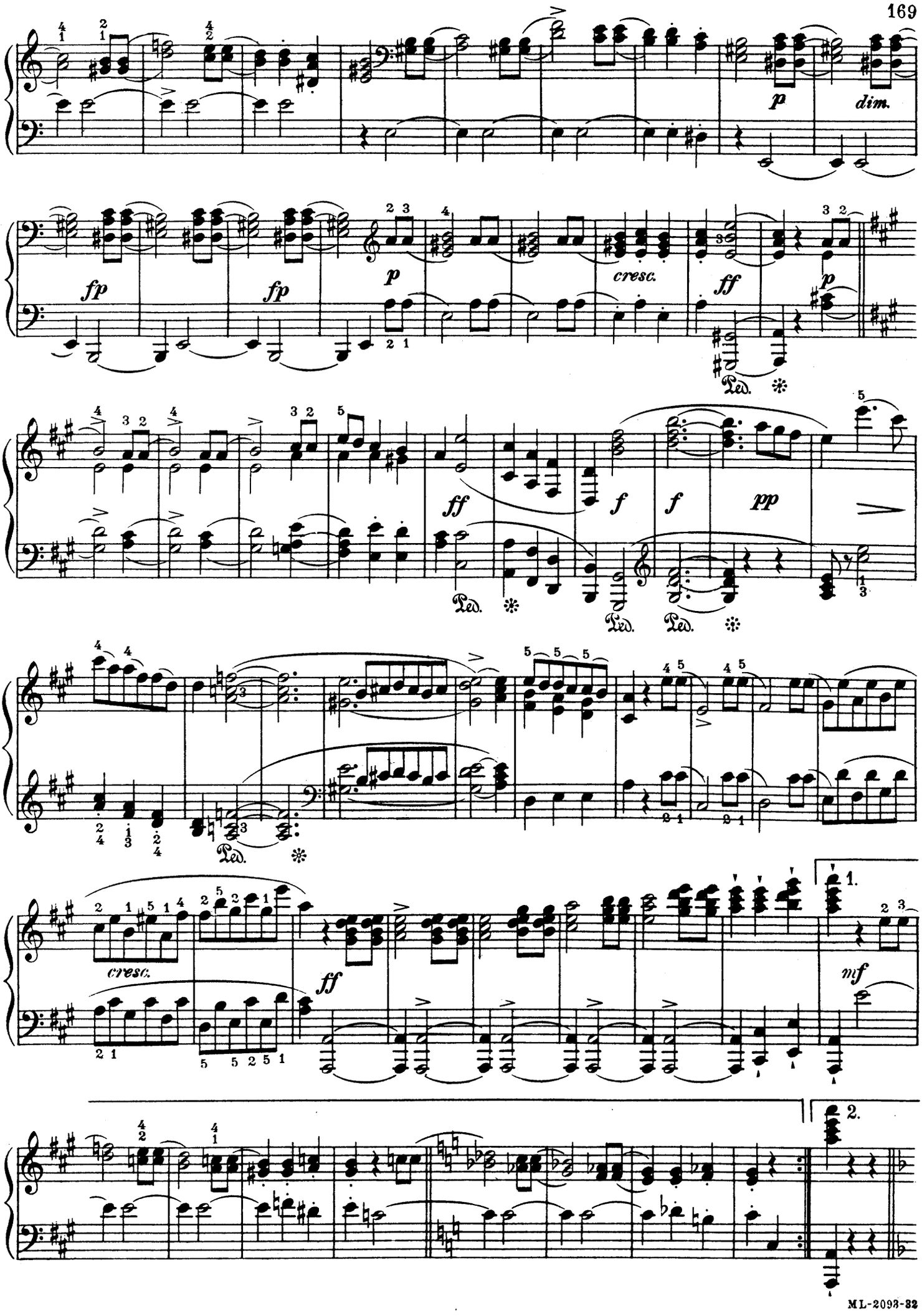

cresc.
f
ff
fz
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f


cresc.
decresc.
1.
pp
2.
pp
Ped.
Ped.
Ped.
cresc.
fp
pp
pp


p
fp
cresc.
f
cresc.
ff
fz
fz
Ped.
decresc.
p
pp
a tempo
rit.
p
1.
cresc.


2.
pp
ben marcato
decresc.
dim.
Ped.
SCHERZO
Allegro vivace
p
ff
fp
cresc.


p
pp
ff
fz
p
Ped. * Ped. * Ped. *
Ped. *
cresc.
f
ff
ff
fp
pp
pp
a tempo
dim. poco rit.
f


p
dim.
fp
fp
p
cresc.
ff
p
Ped.
ff
f
f
pp
Ped.
Ped.
Ped.
cresc.
ff
1.
mf
2.

TRIO

Un poco più lento

pp mit Verschiebung

a tempo

rit.

mf

pp

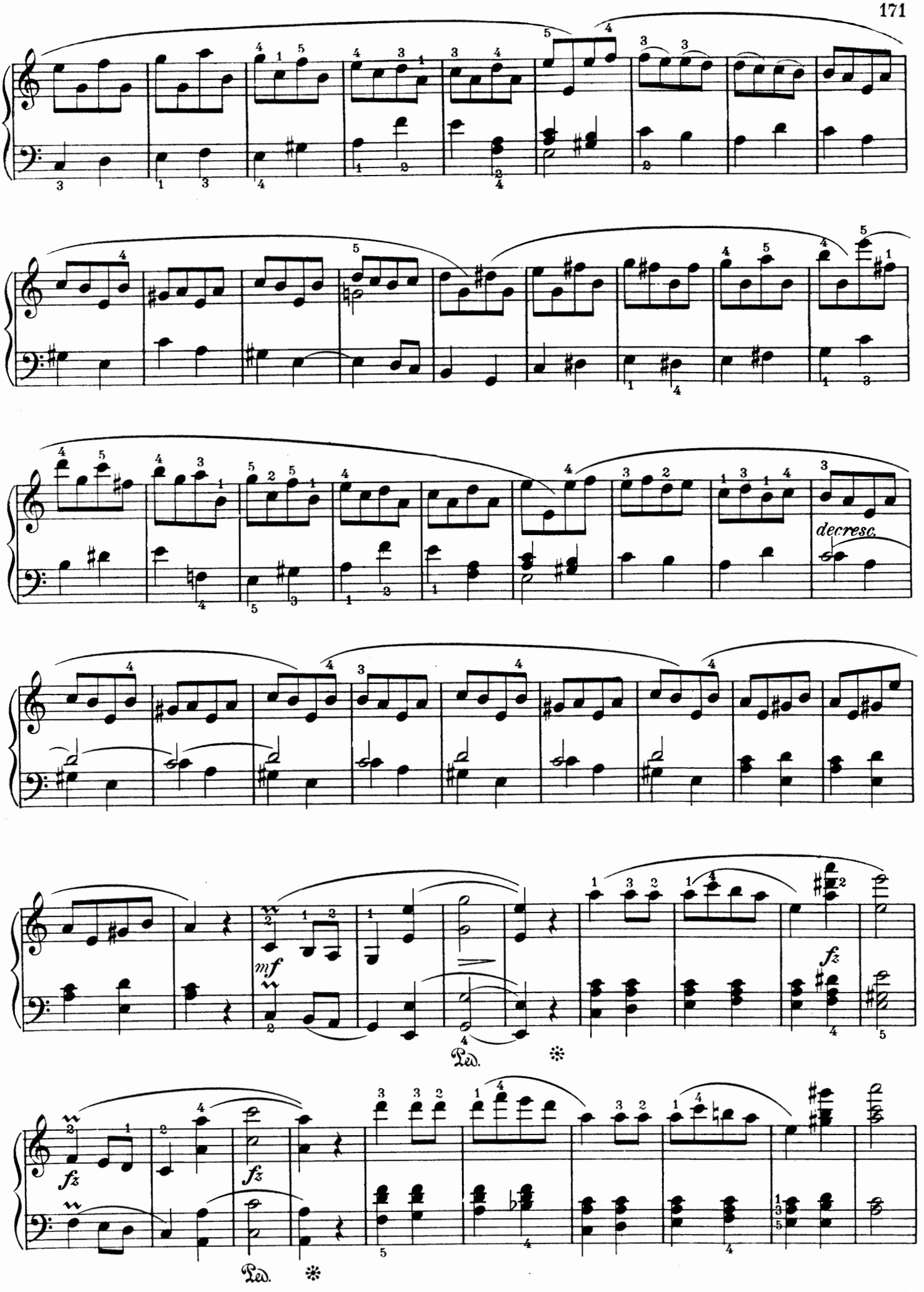
dim.

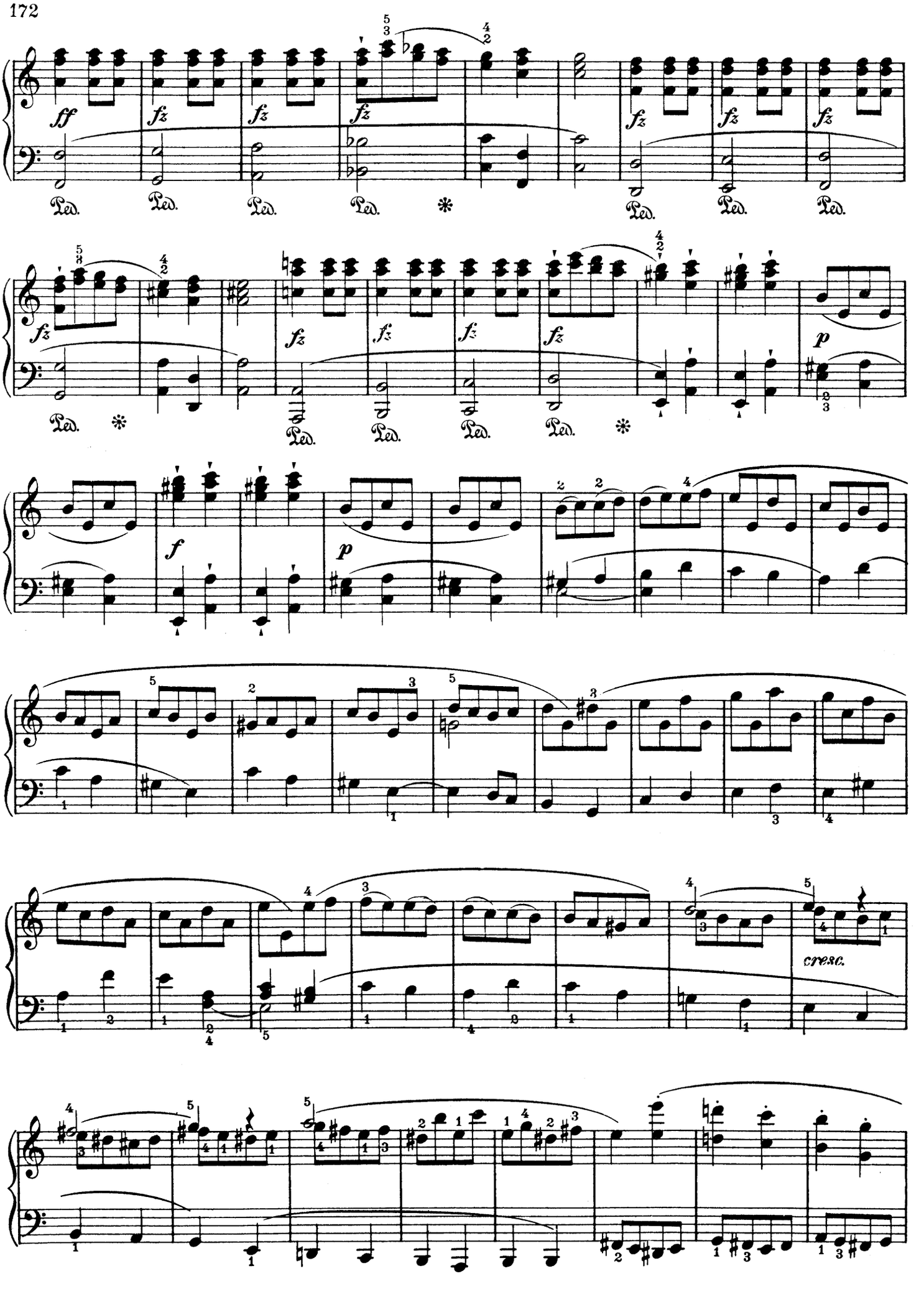
Scherzo D. C.

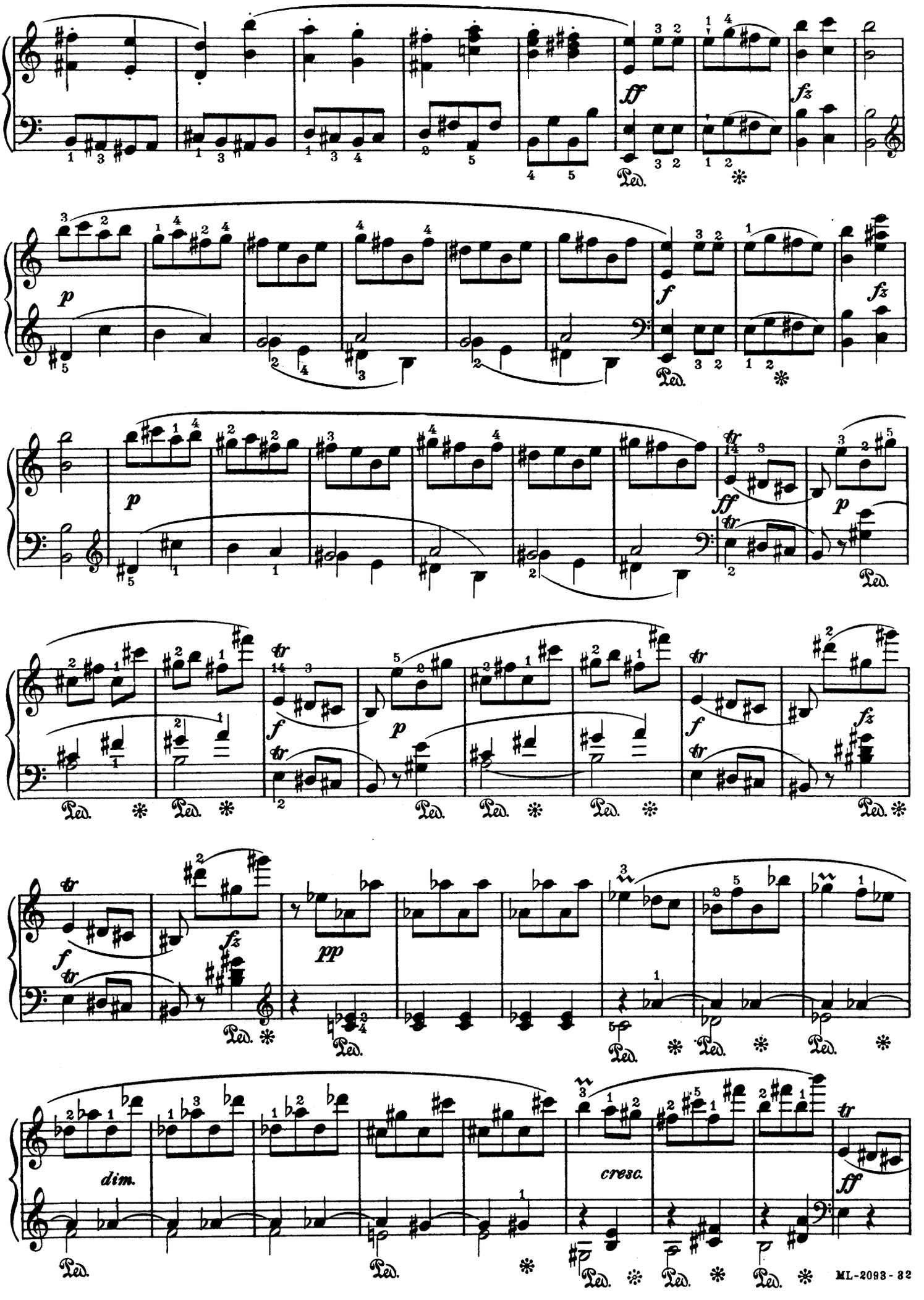
RONDO

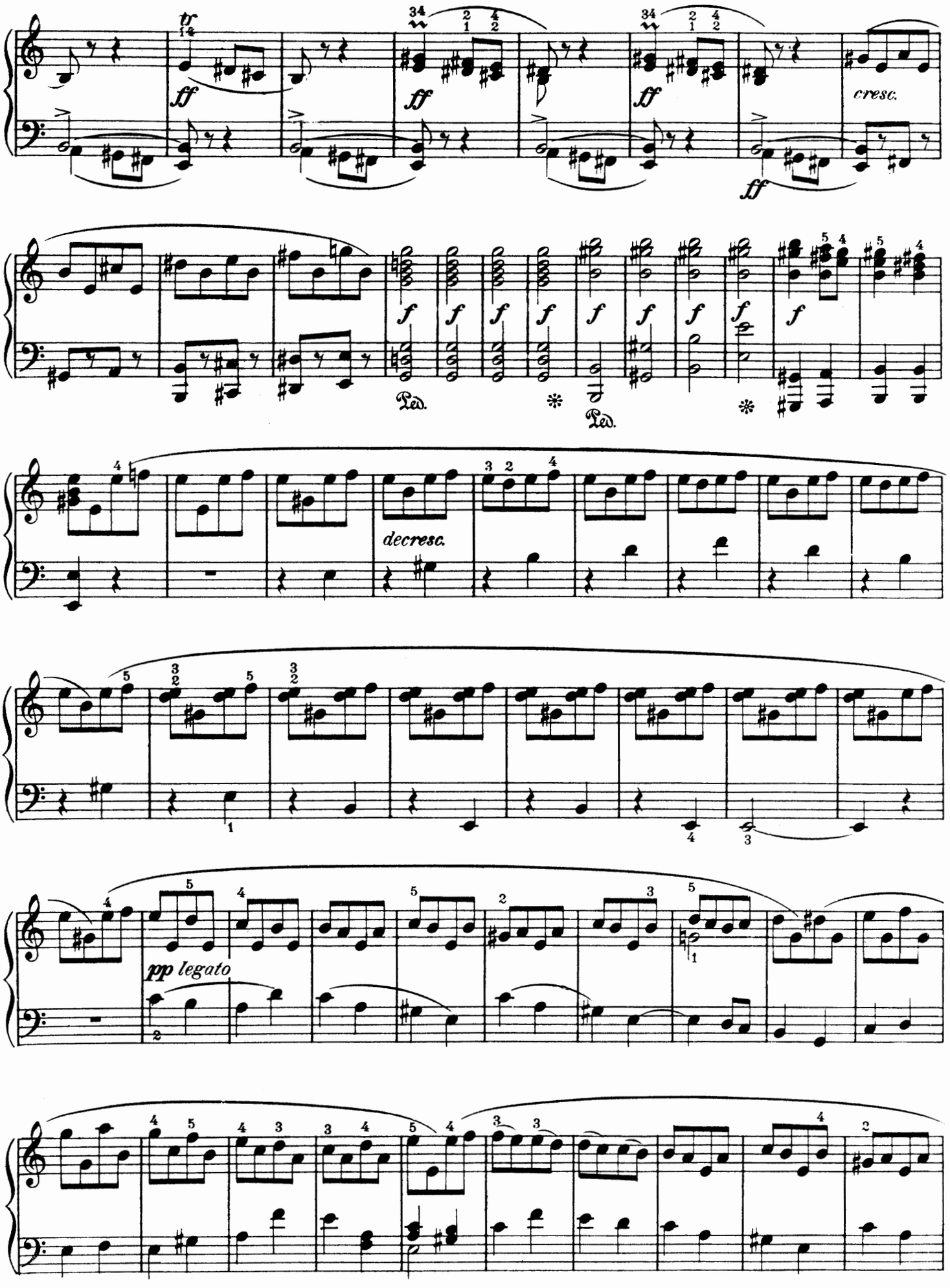
Allegro vivace

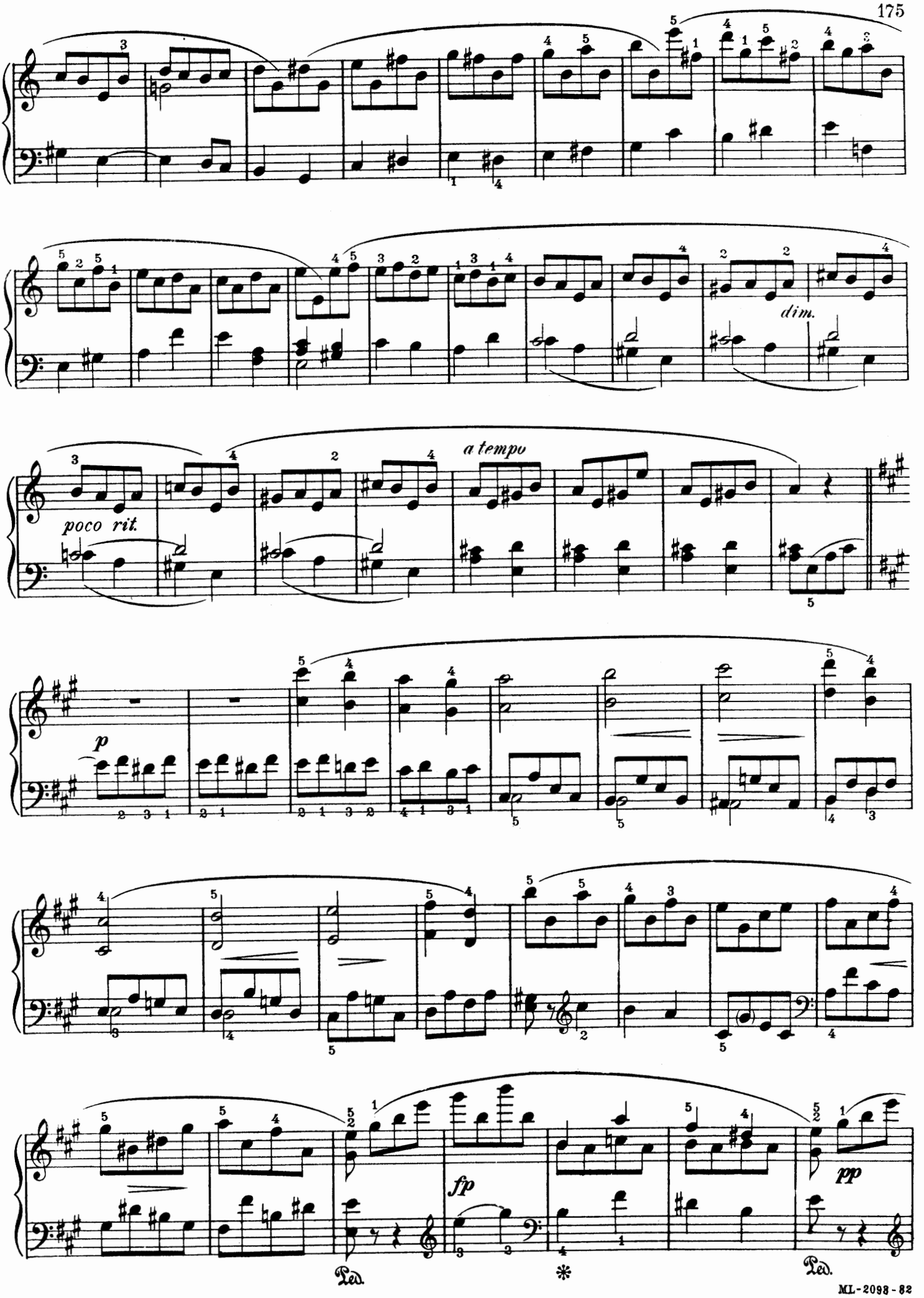
pp legato

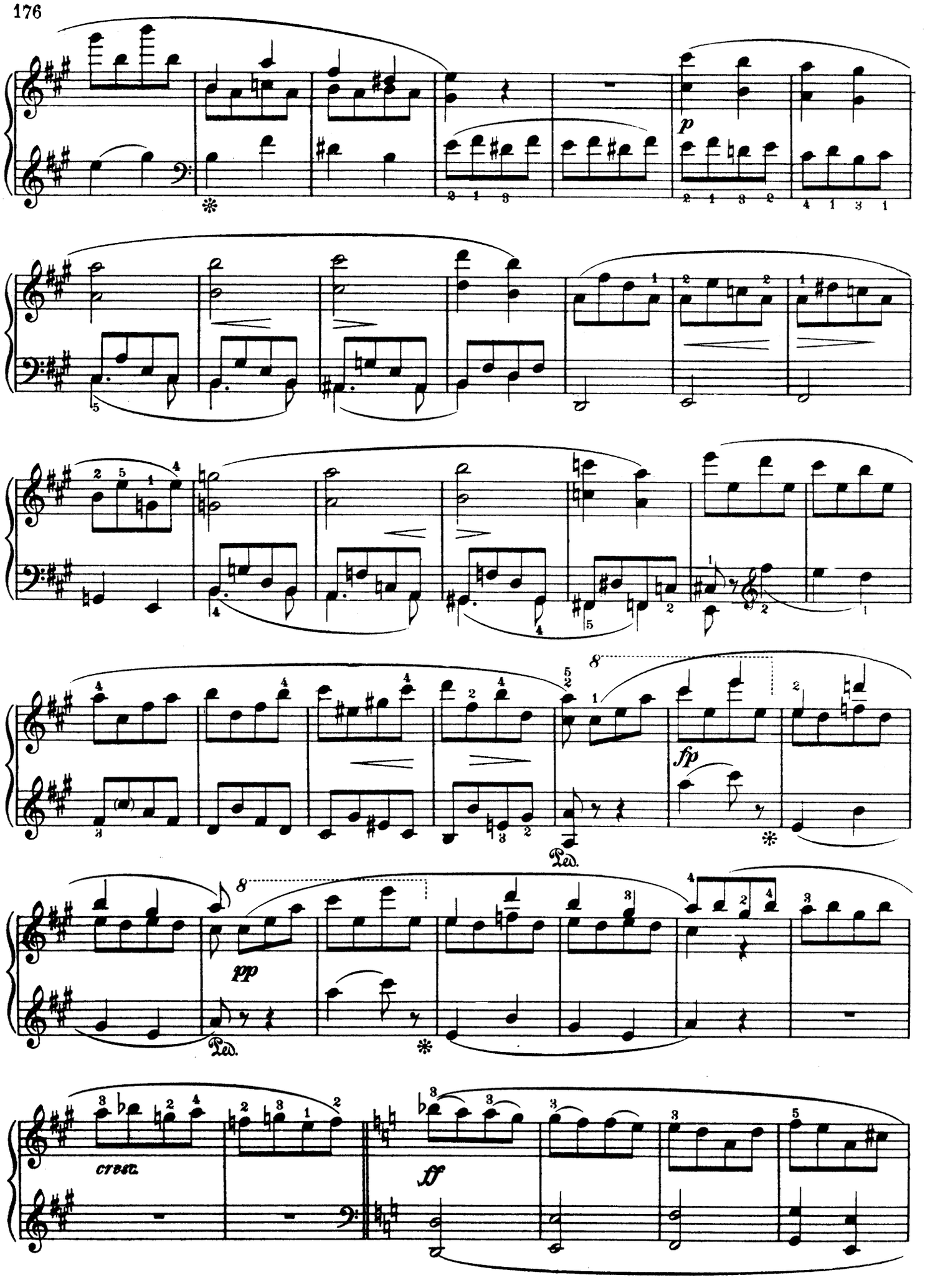

decresc.
mf
fz
fz
fz
Ped.
Ped.

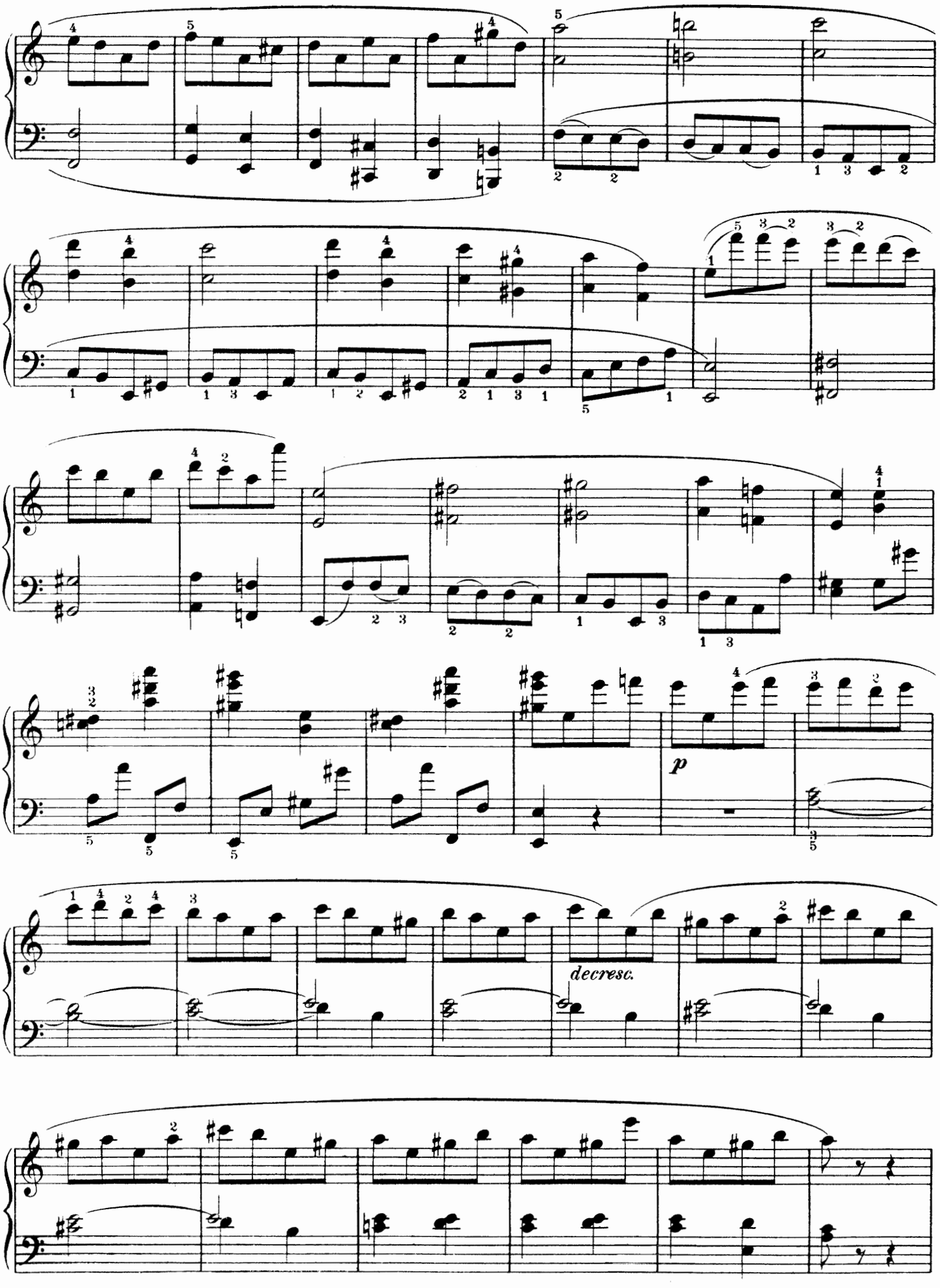

ff
fz
Ped.
*
p
f
cresc.

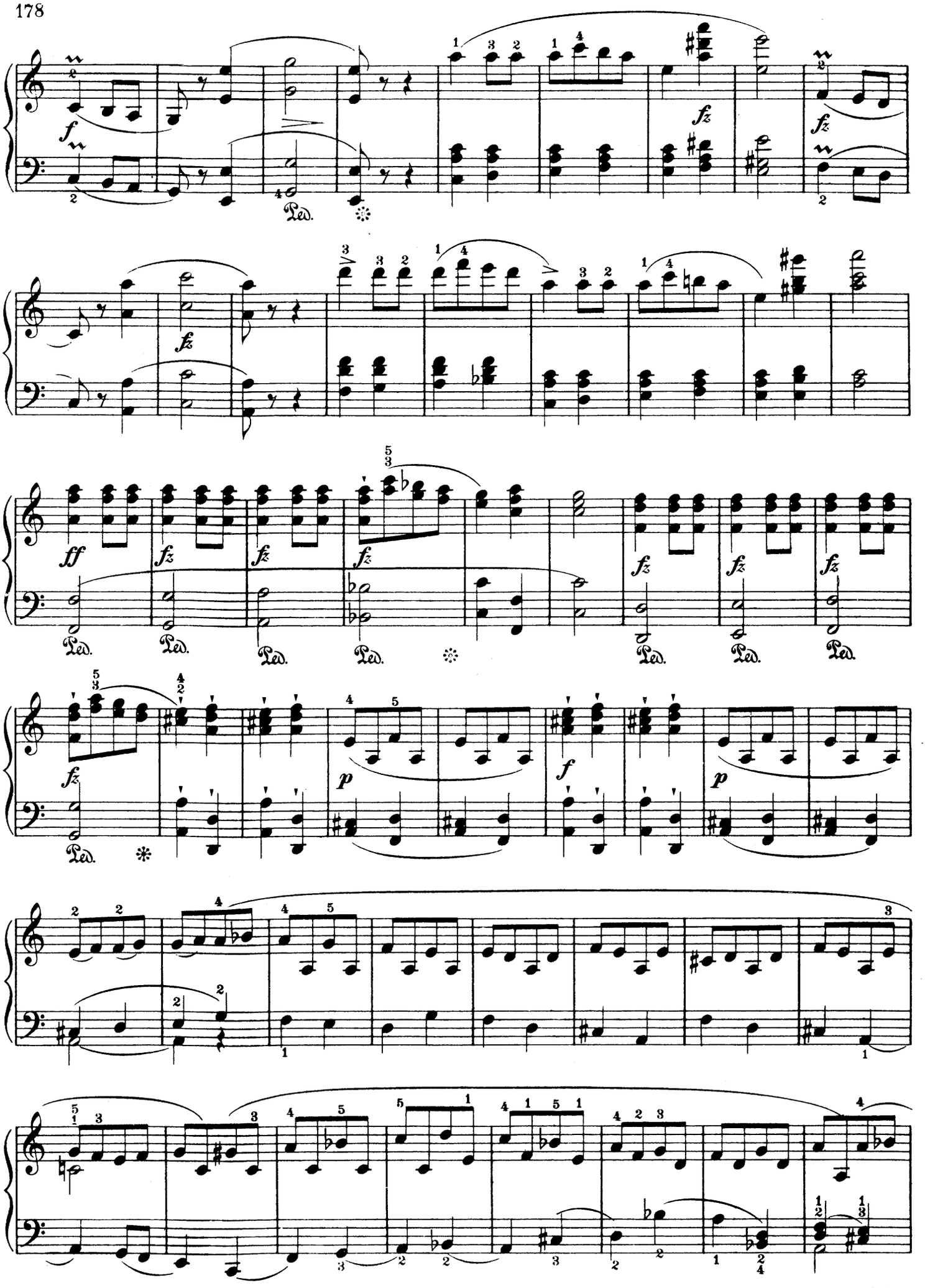

ff
fz
p
f
fz
p
ff
p
f
p
f
fz
f
fz
pp
dim.
cresc.
ff

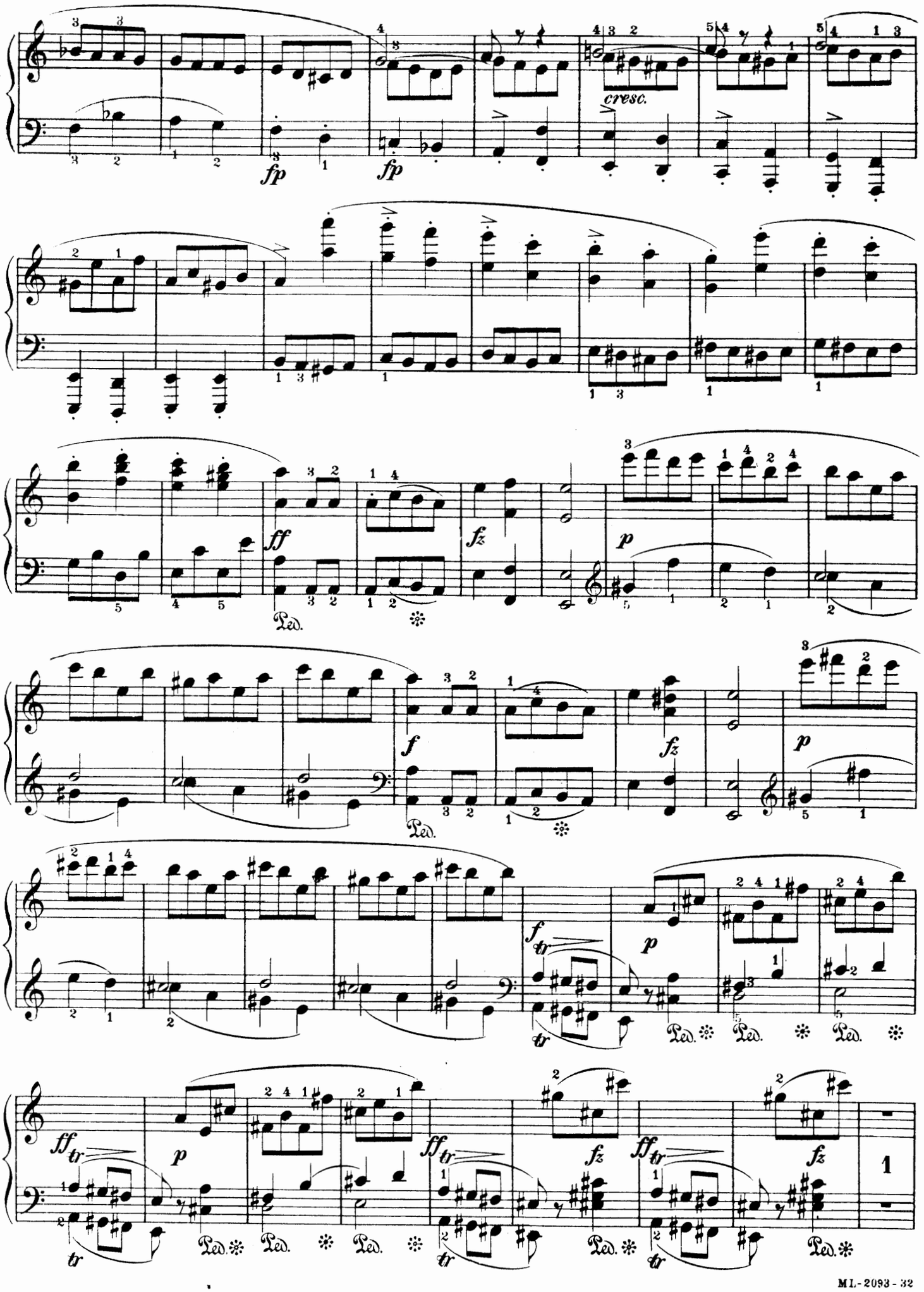

ff
cresc.
f
Ped.
decresc.
pp legato

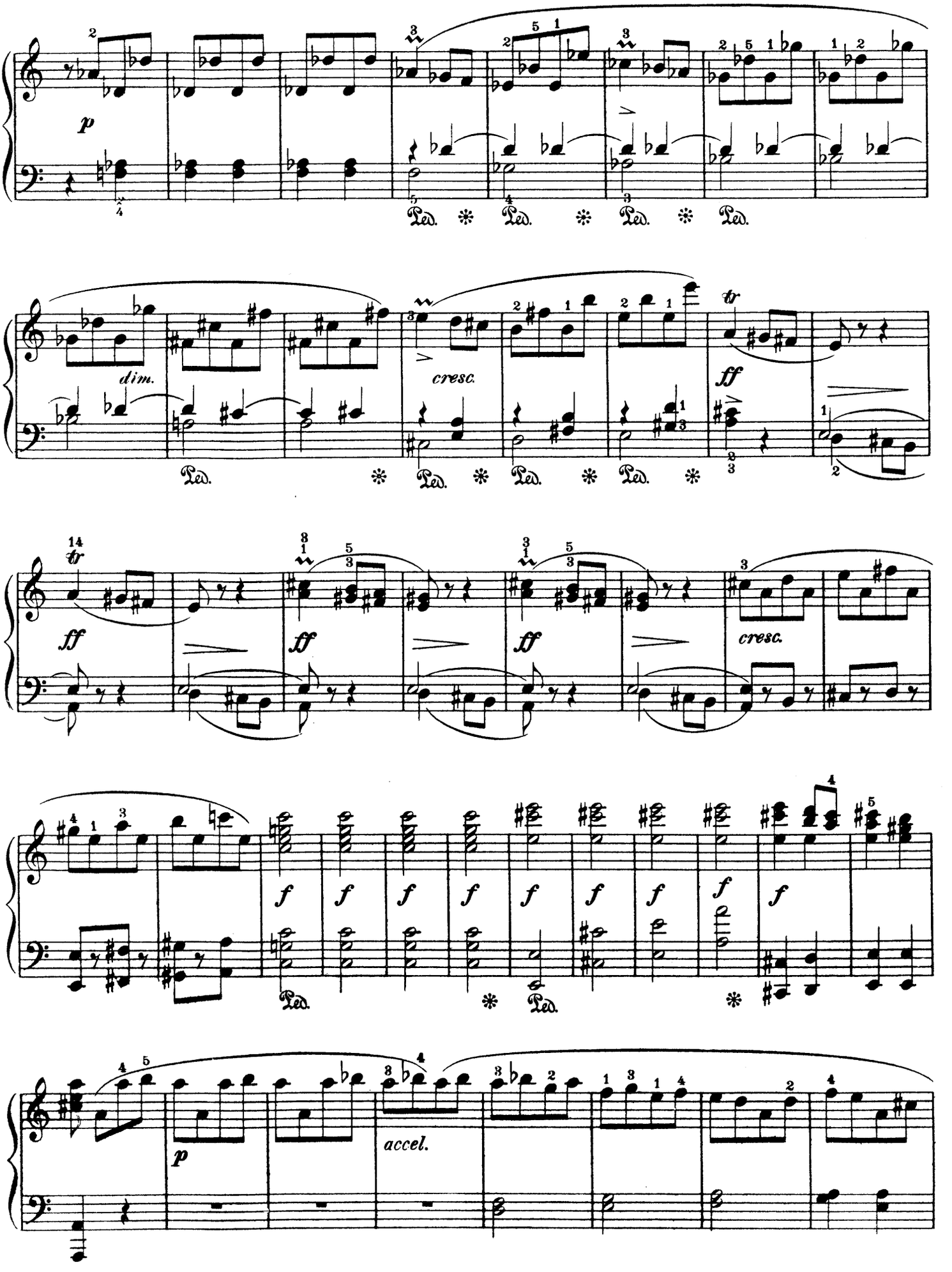

dim.
poco rit.
a tempo
p
fp
pp
Ped.
*
Ped.

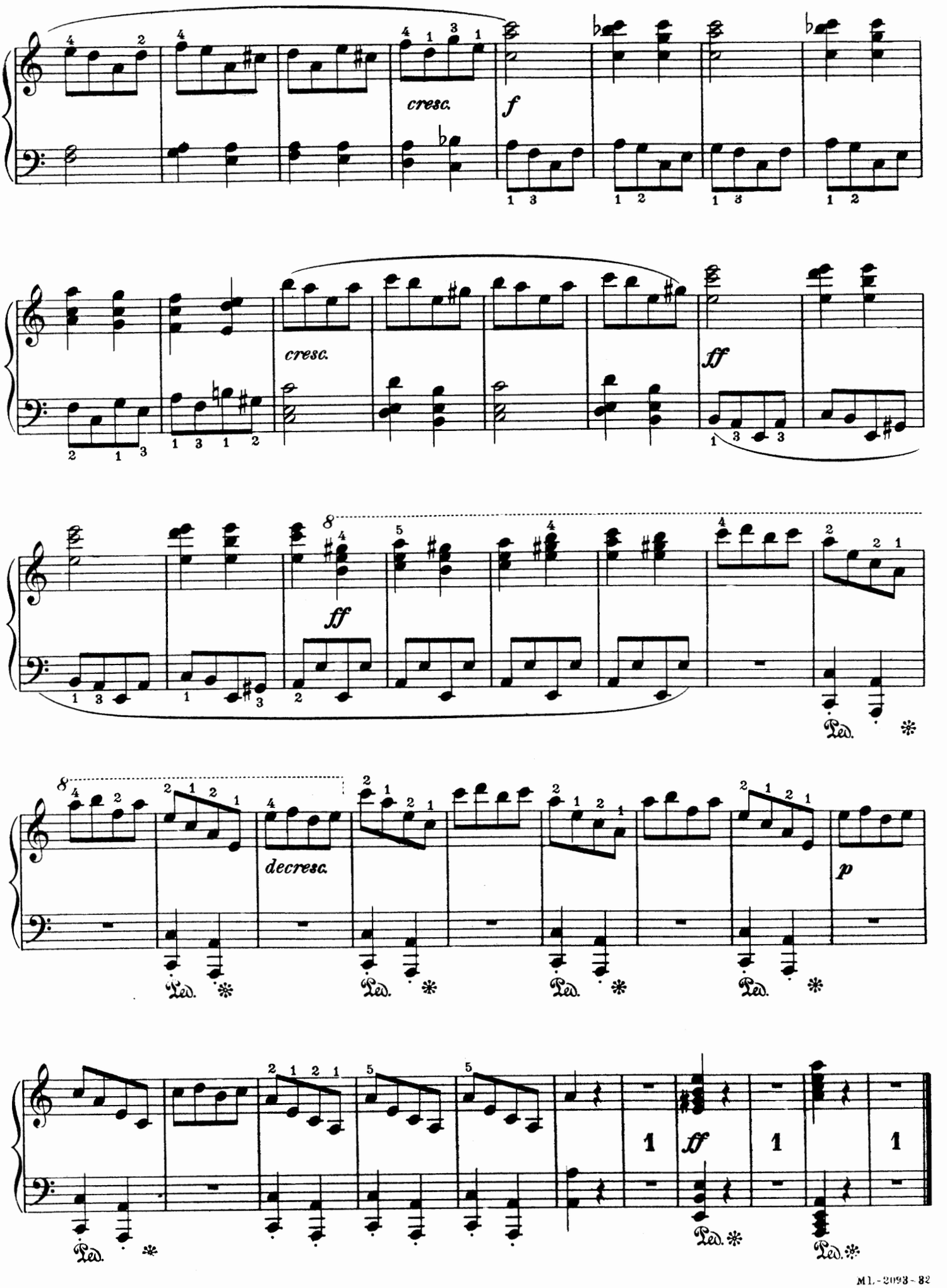

p
fp
pp
Ped.
Ped.
cresc.
ff


p
decresc.


f
fz
Ped.
ff


fp
fp
cresc.
ff
fz
p
Ped.
f
fz
p
Ped.
f
tr
p
Ped.
ff
tr
p
Ped.
ff
tr
fz
ff
tr
fz
1


p
dim.
cresc.
ff
tr
cresc.
f
p
accel.


cresc.
f
cresc.
ff
ff
Ped.
decresc.
p
1
ff
1
1

RONDO, in D Major

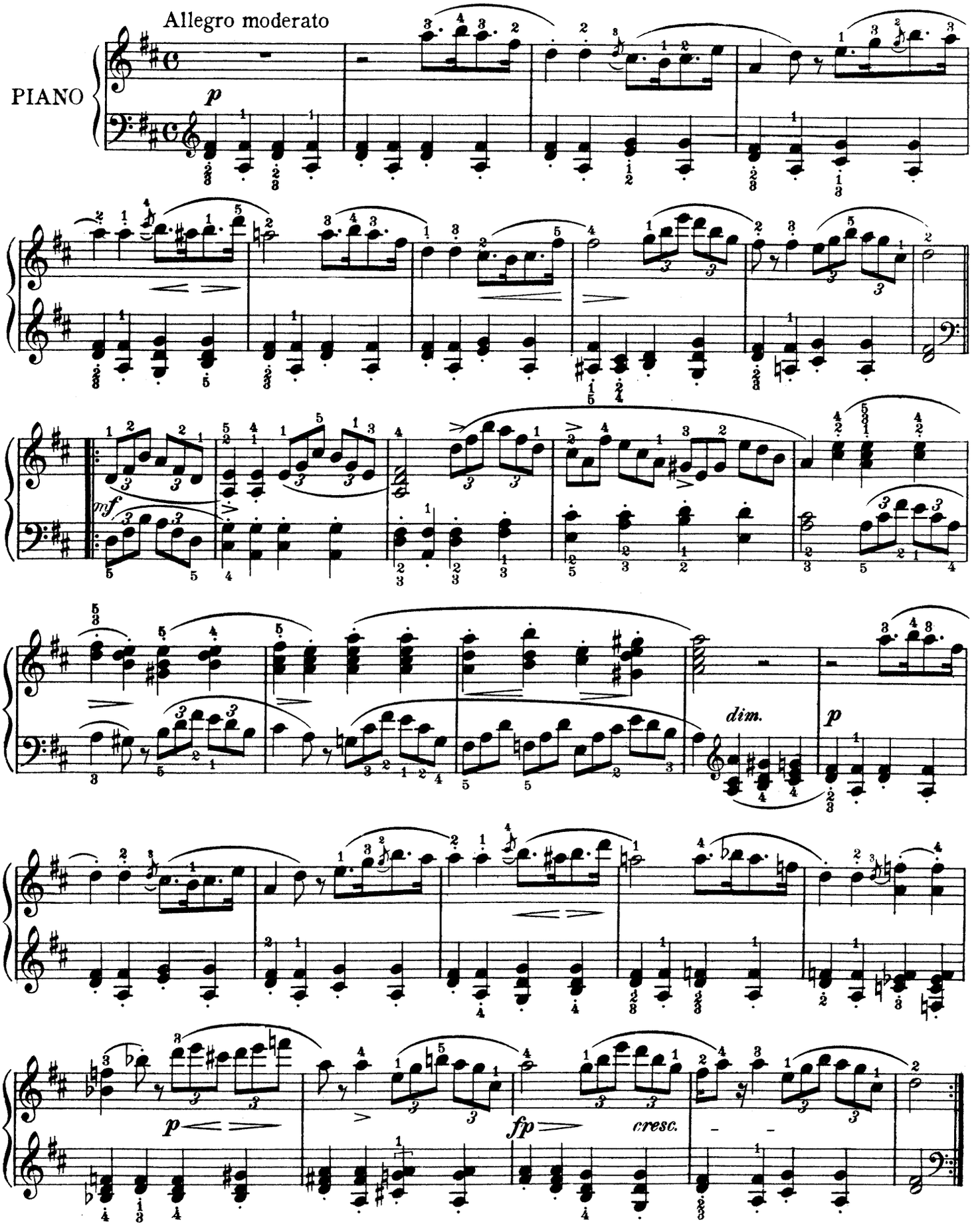
From the Sonata in D Major

(Composed in 1825)

(Published in 1826)

Edited by August Spanuth

FRANZ SCHUBERT, Op.53,№2



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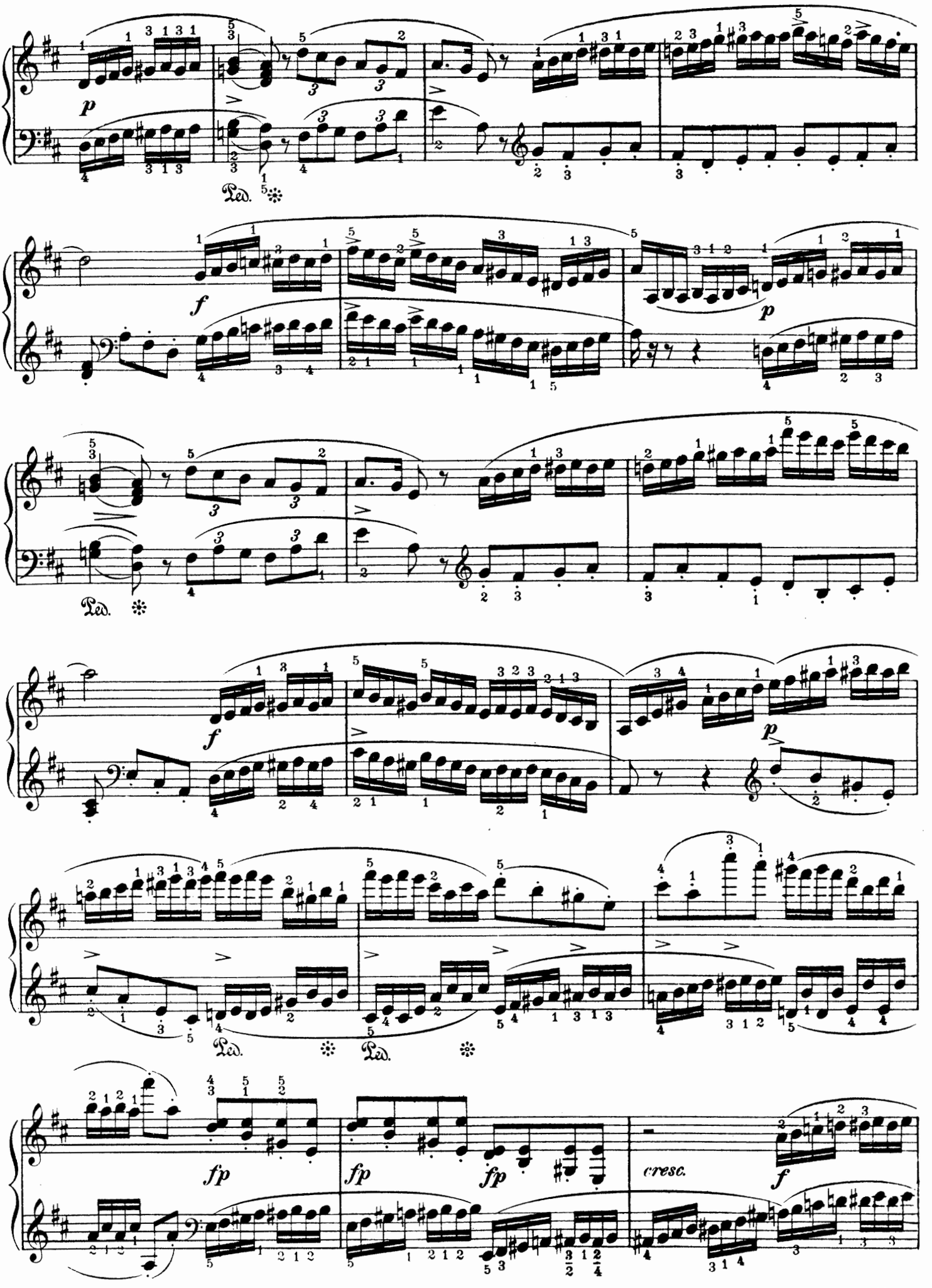
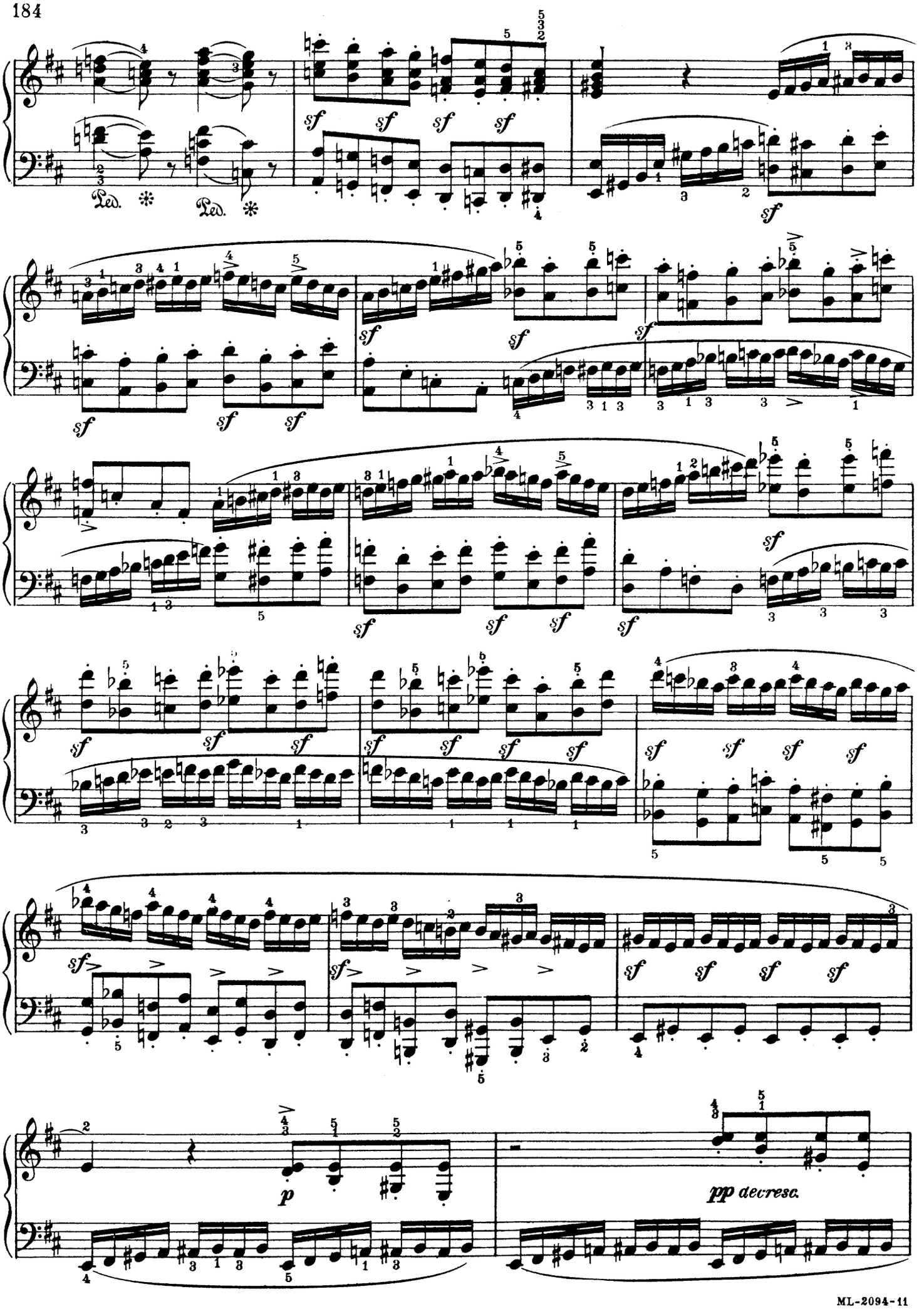
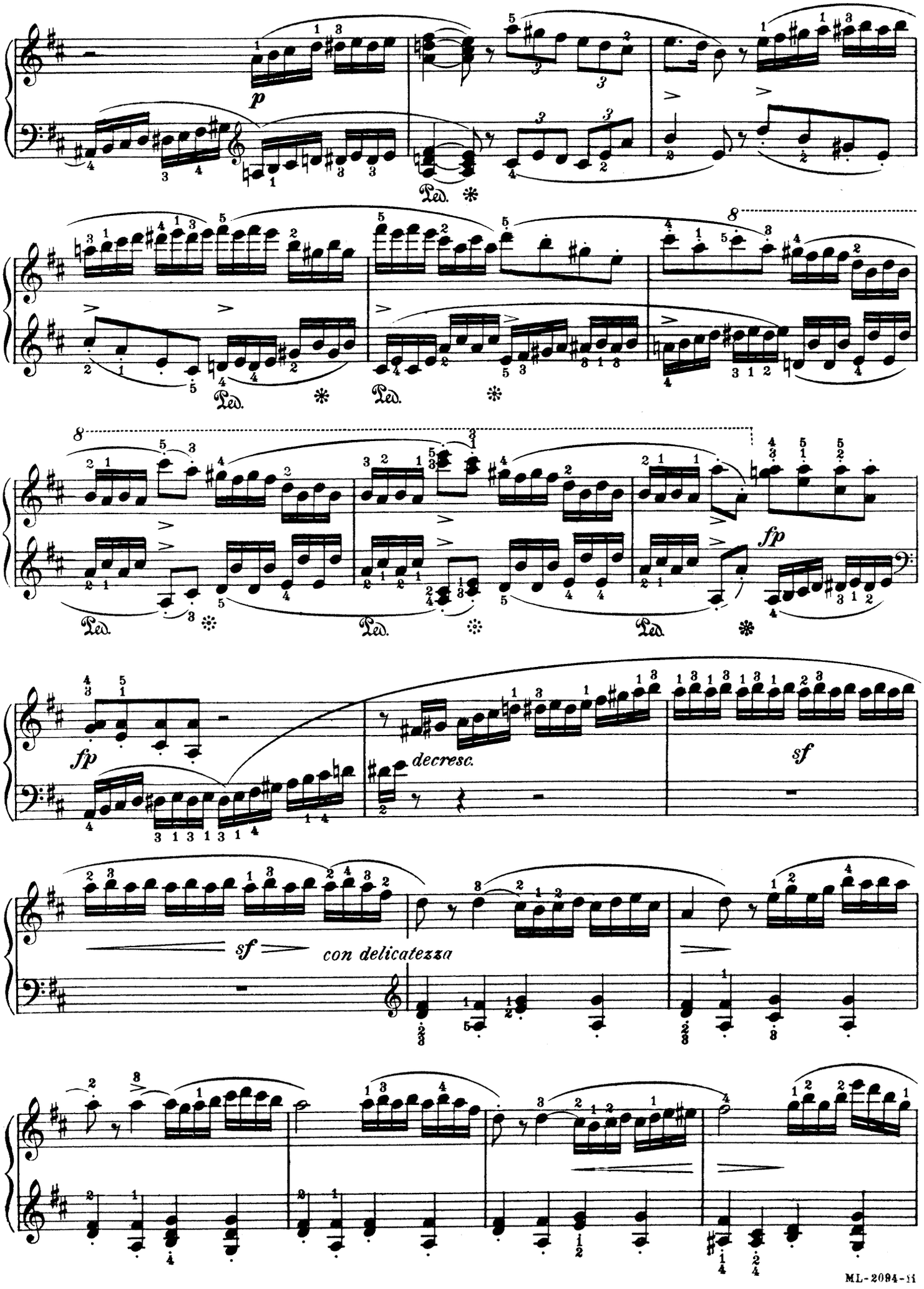
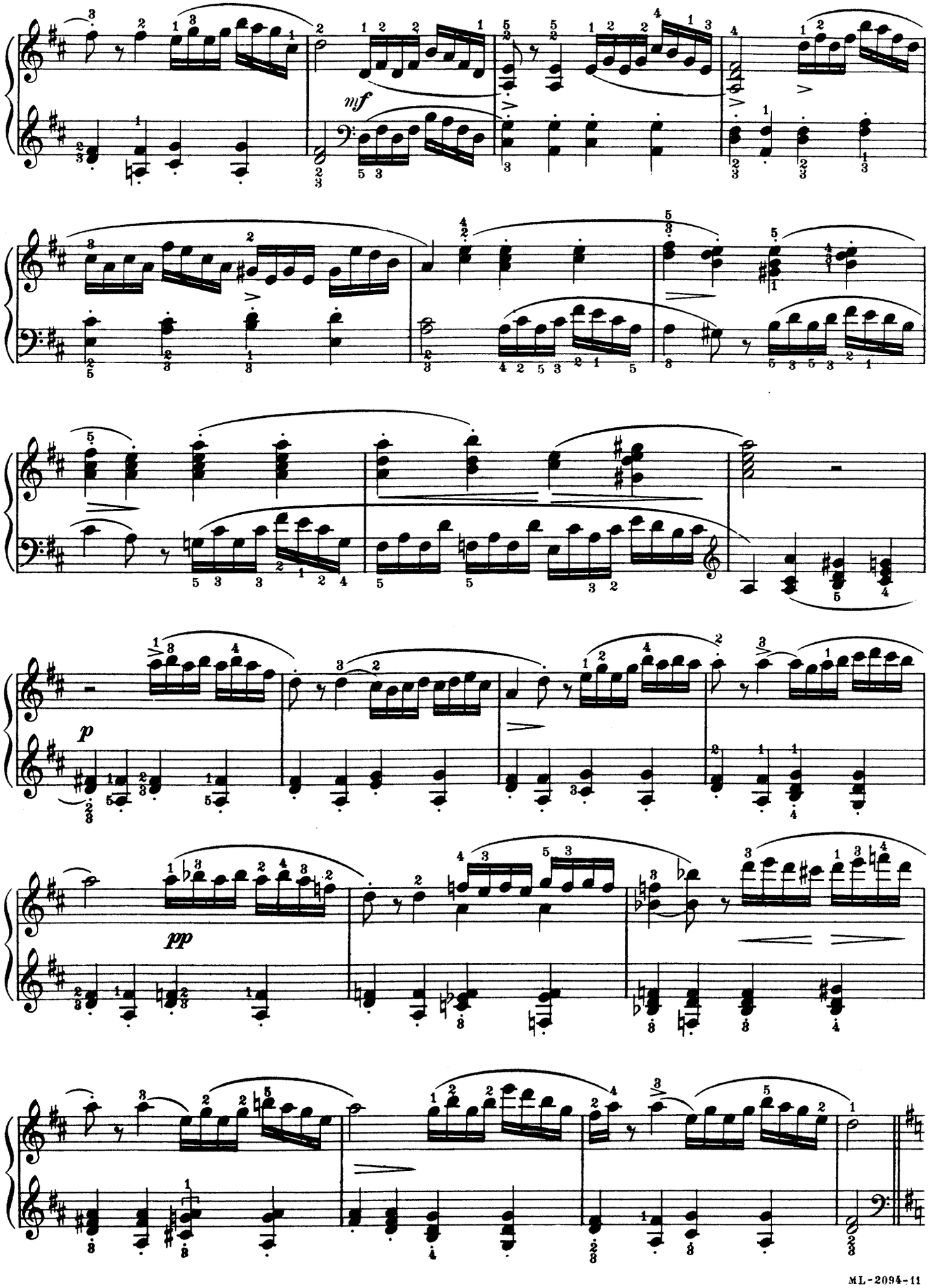
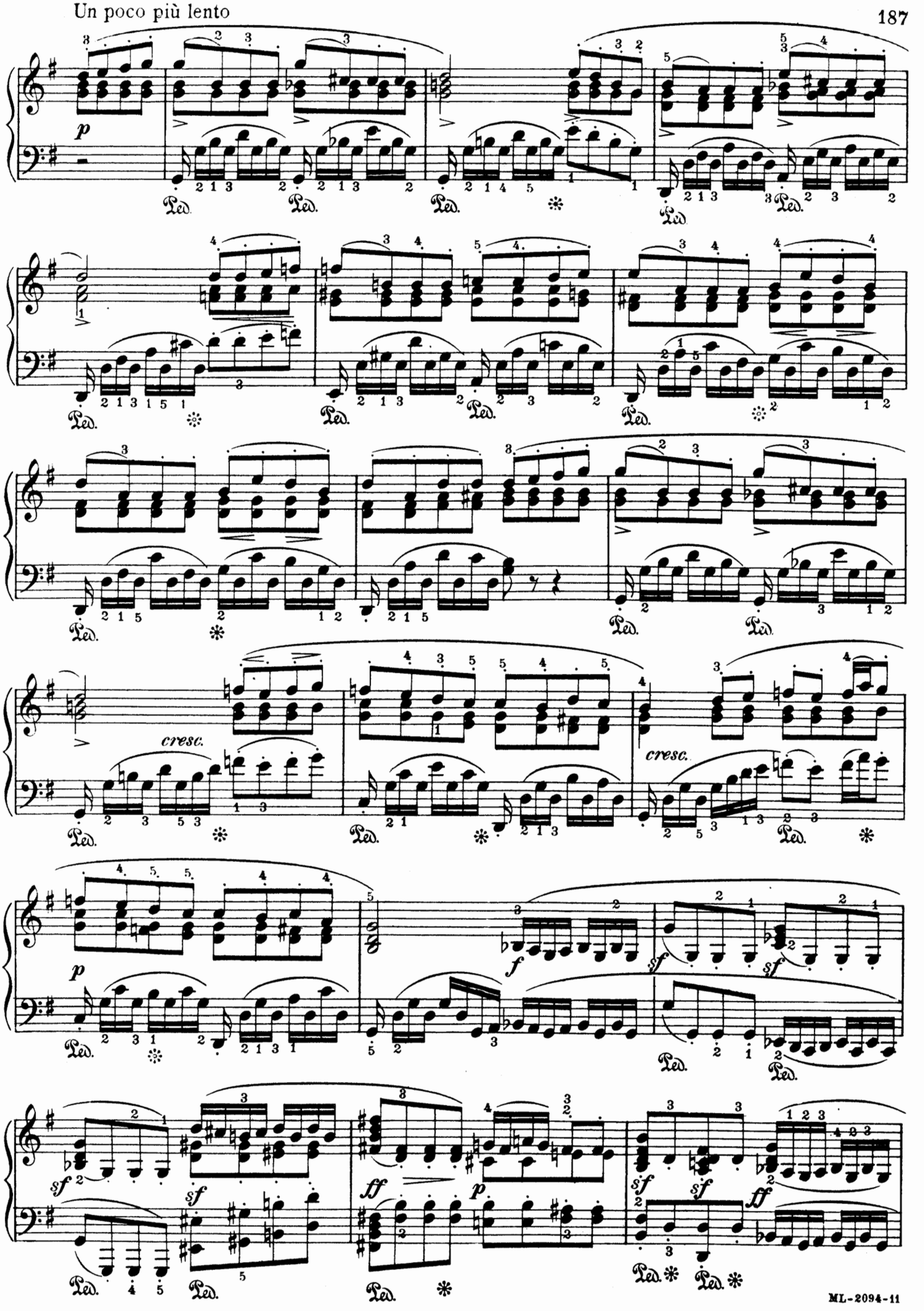

p
Ped.
f
p
Ped.
f
p
Ped.
Ped.
fp
fp
fp
cresc.
f

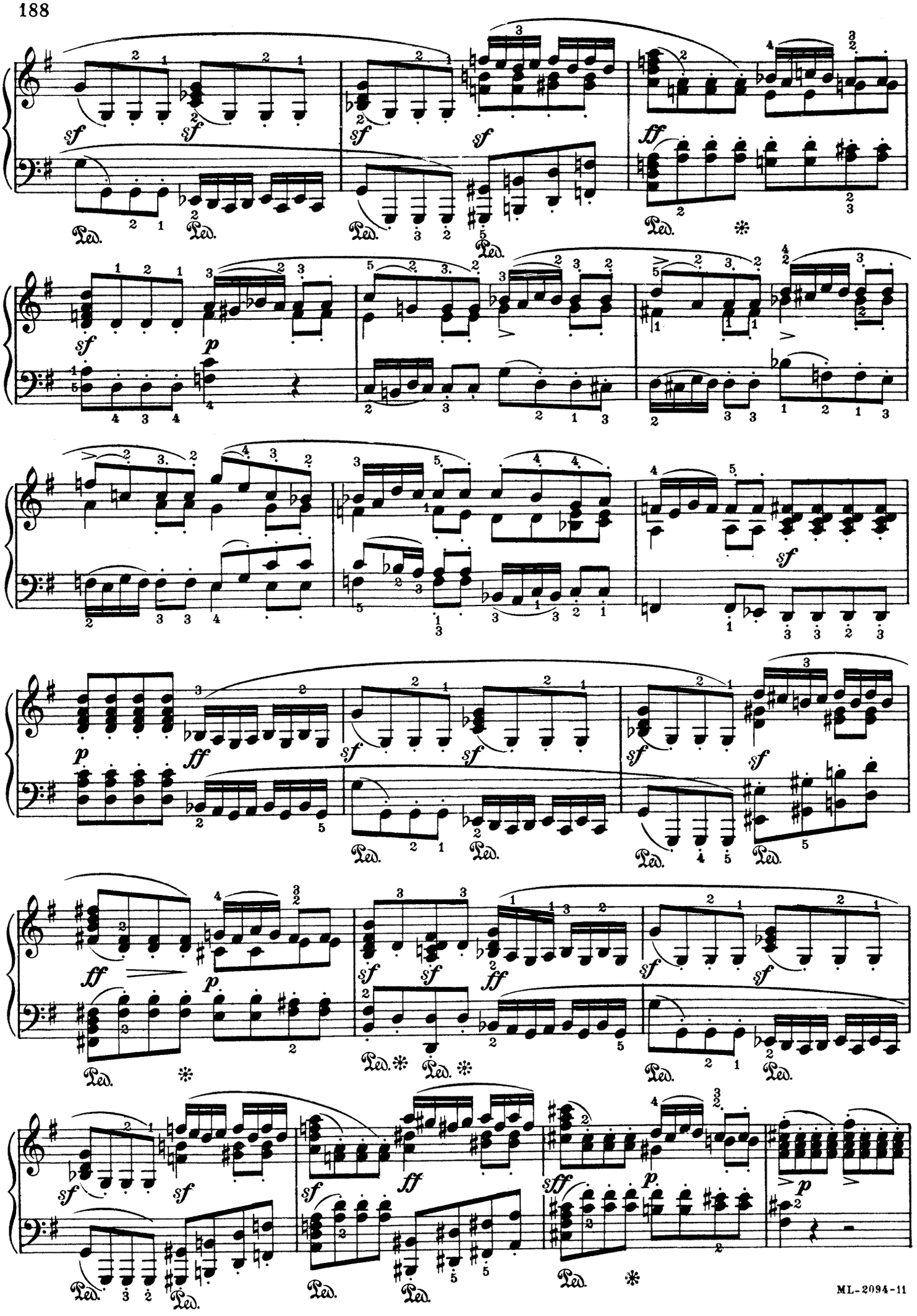

Ped.
Ped.
sf
p
pp decresc.

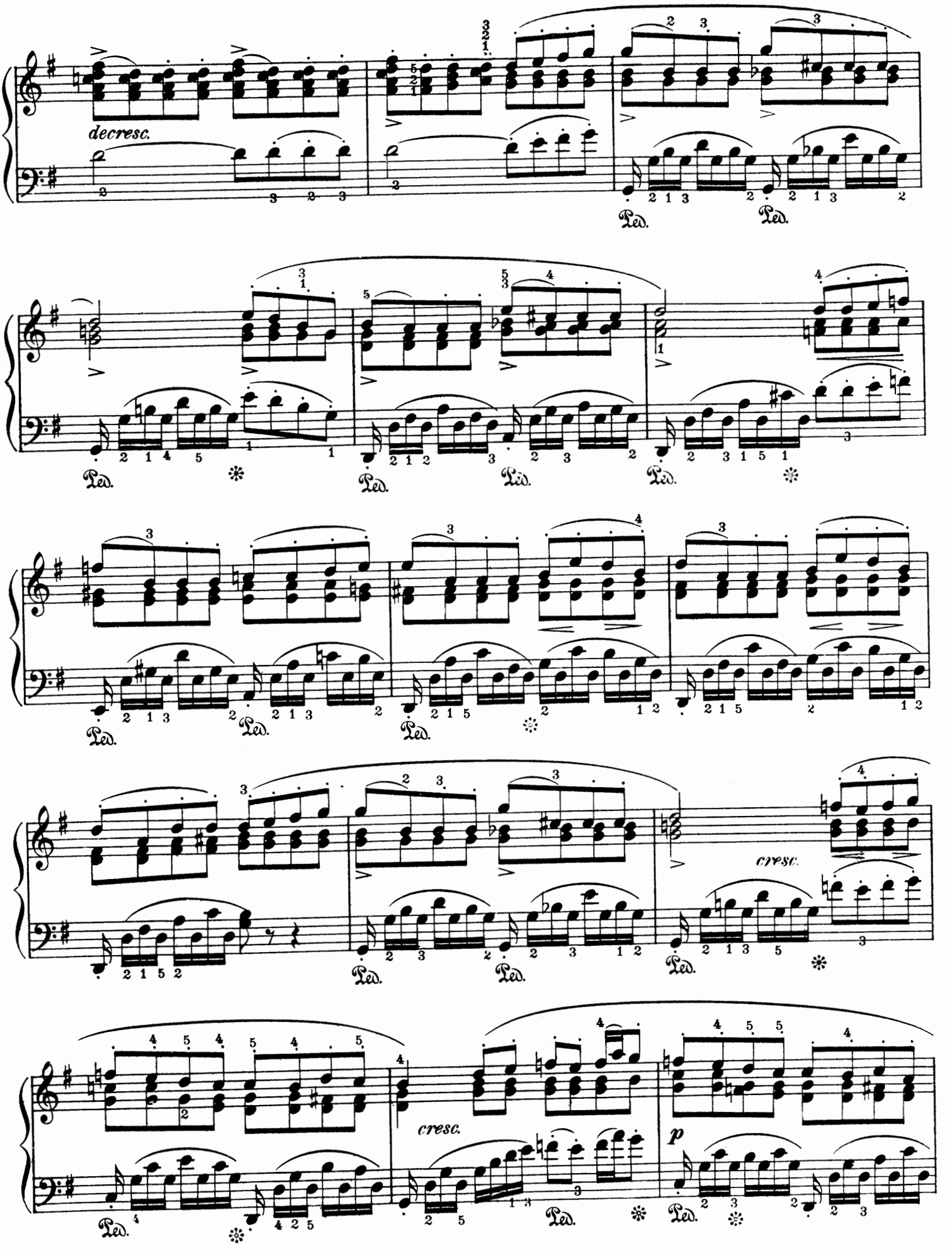

p
Ped.
8
fp
decresc.
sf
sf
con delicatezza

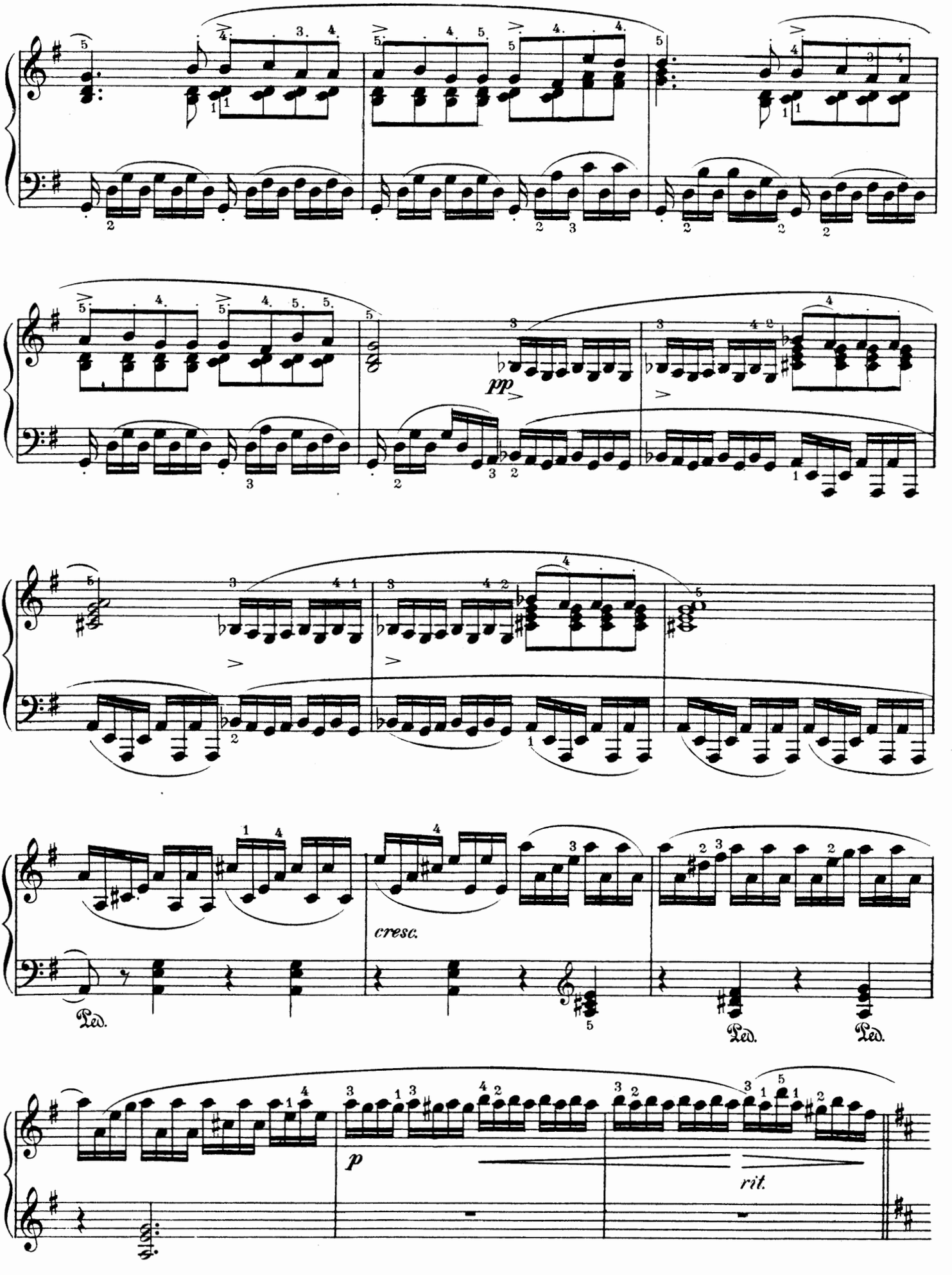

mf
p
pp

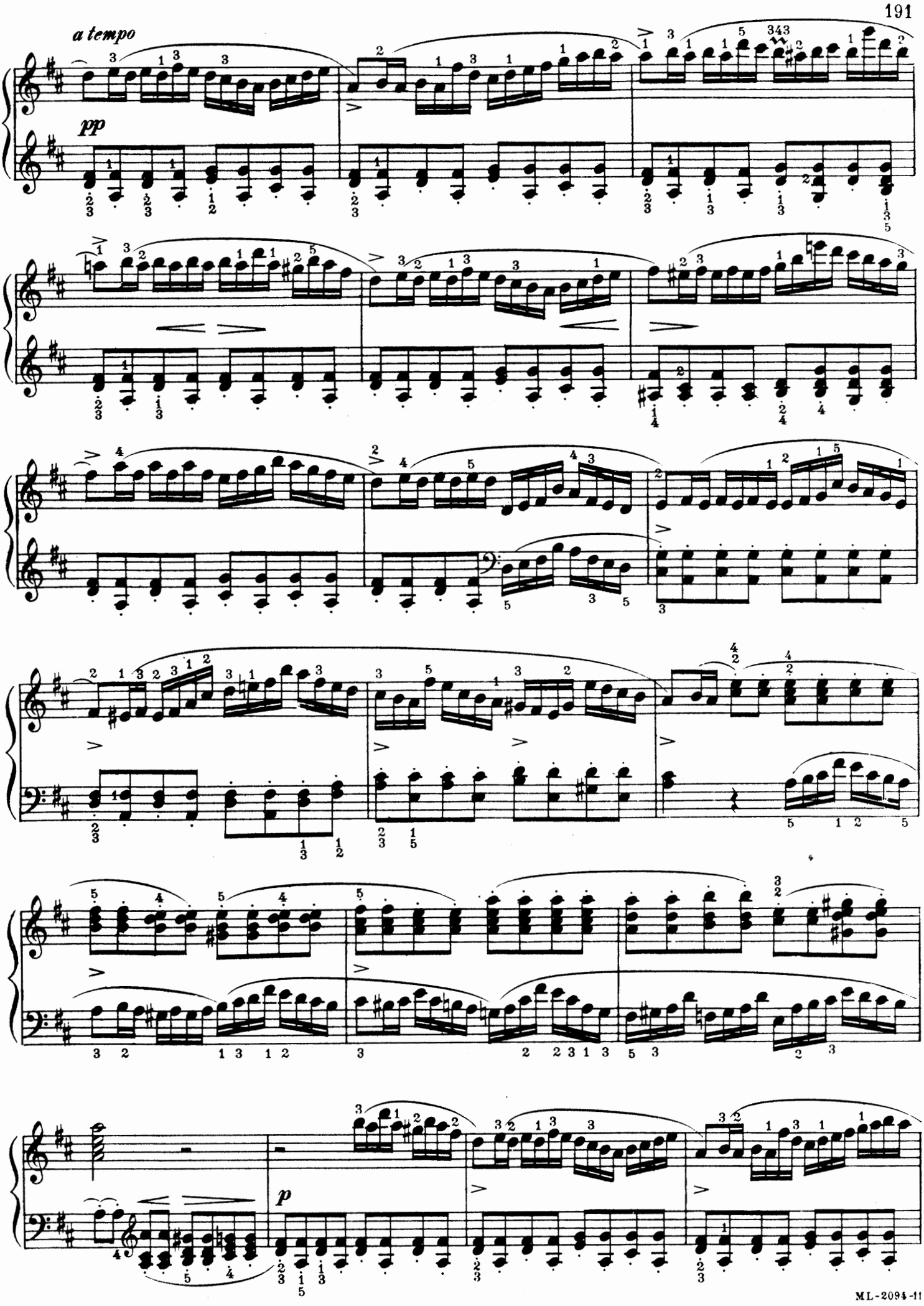
Un poco più lento

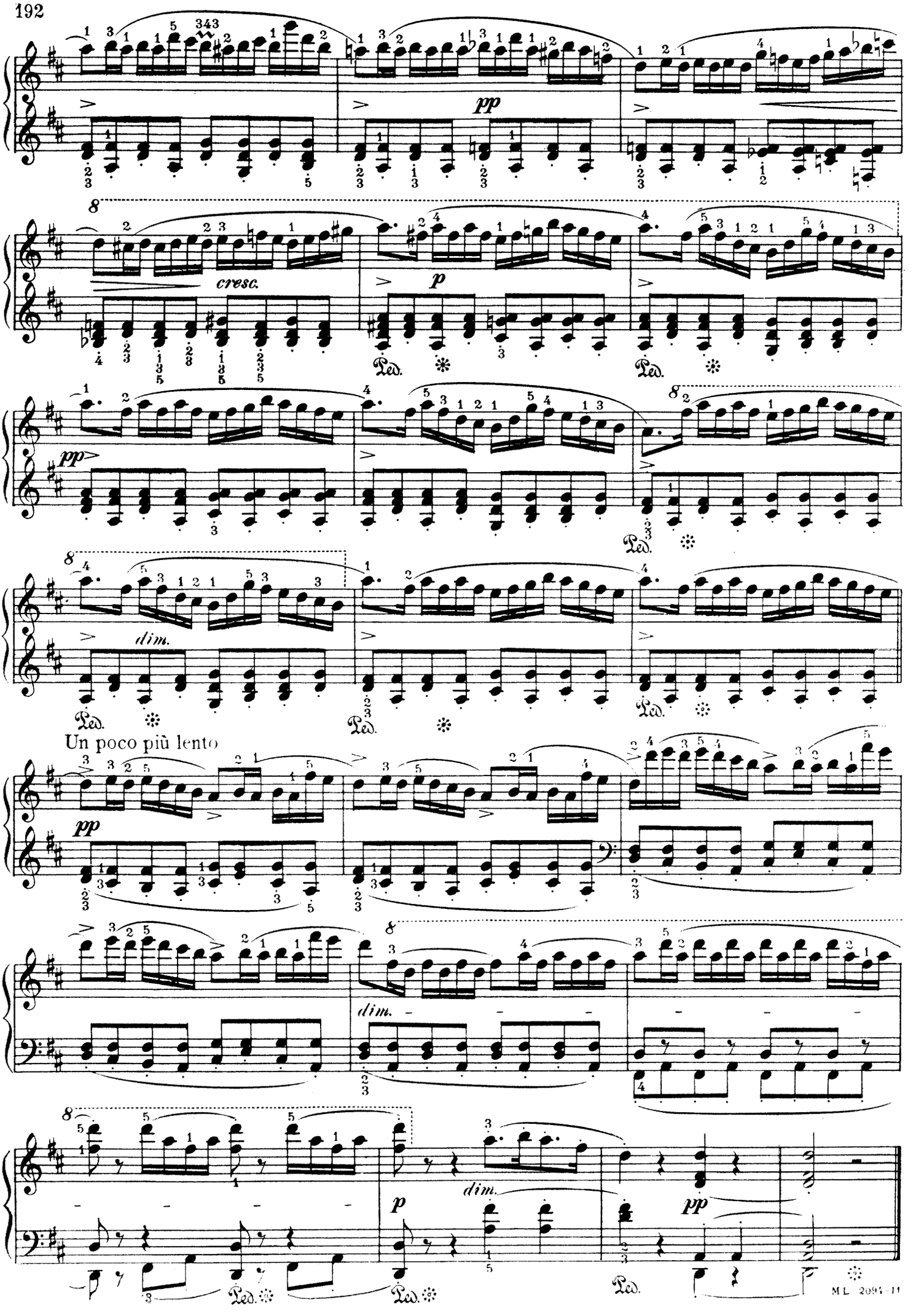





decresc.
Ped.
cresc.
p


pp
cresc.
Ped.
Ped.
Ped.
p
rit.


a tempo
pp
p


pp
cresc.
p
pp
dim.
Un poco più lento
dim.
p
dim.
pp
Ped.

MENUETTO, in B Minor

From the Fantaisie, in G Major

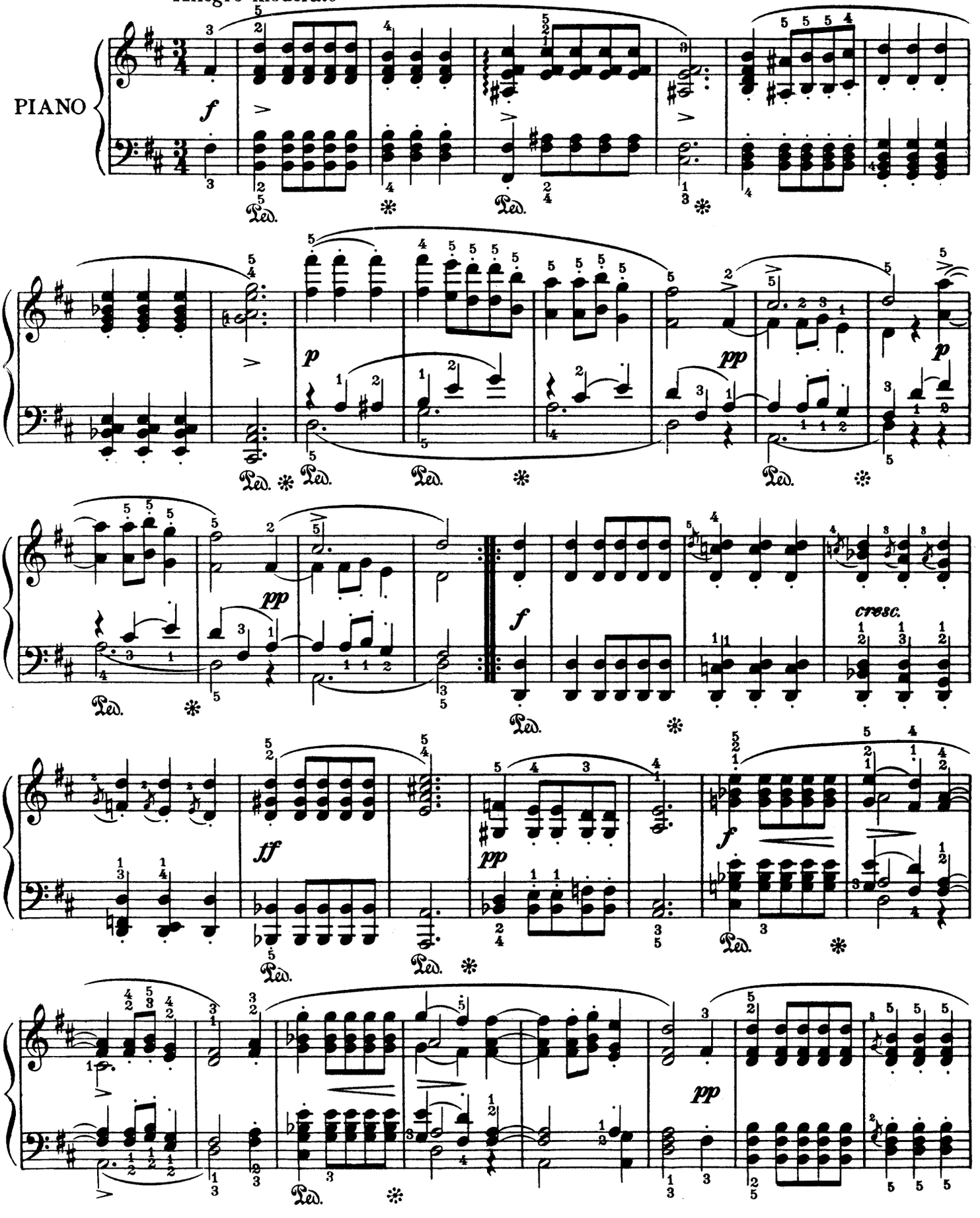
(Composed in 1826)

(Published in 1827)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 78, №3

Allegro moderato



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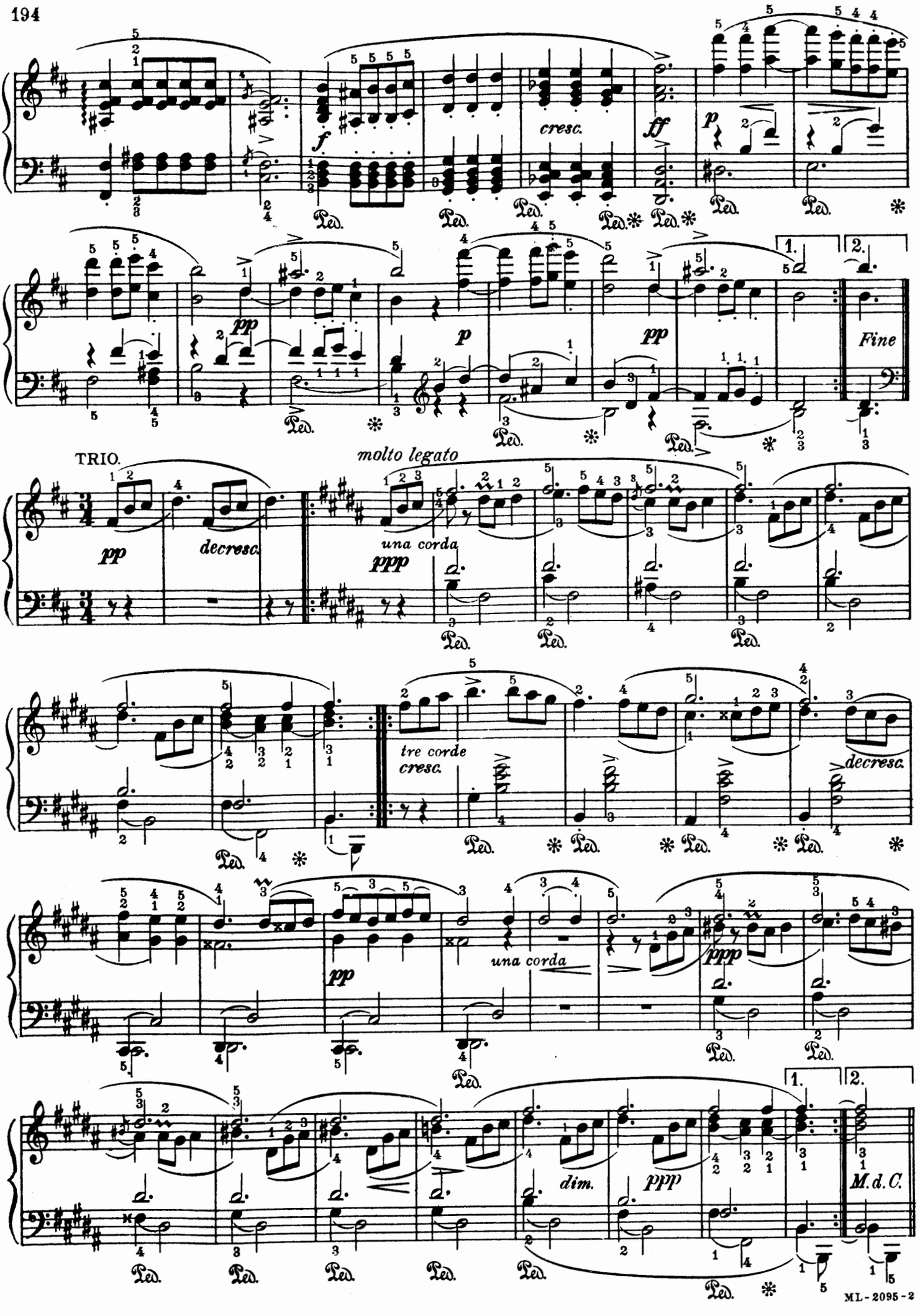

cresc.
ff
p
pp
Fine
TRIO.
molto legato
una corda
ppp
decresc.
tre corde
cresc.
una corda
dim.
M.d.C.
1.
2.
Ped.

ANDANTE SOSTENUTO, in C-Sharp Minor

From the Sonata in B-Flat Major

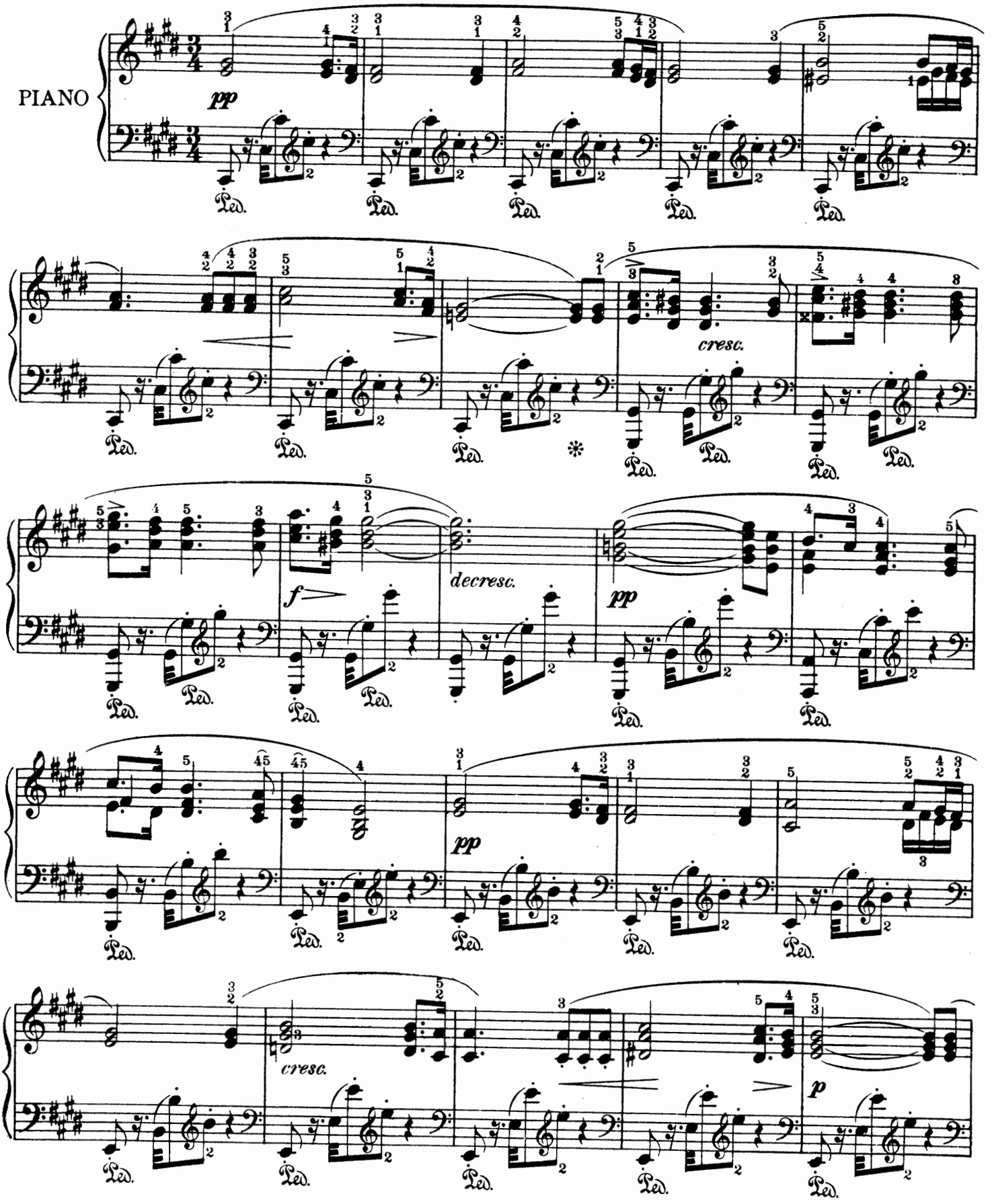
(Composed in September, 1828, two months before his death)

(Published in 1838)

Edited by August Spanuth

FRANZ SCHUBERT

Andante sostenuto



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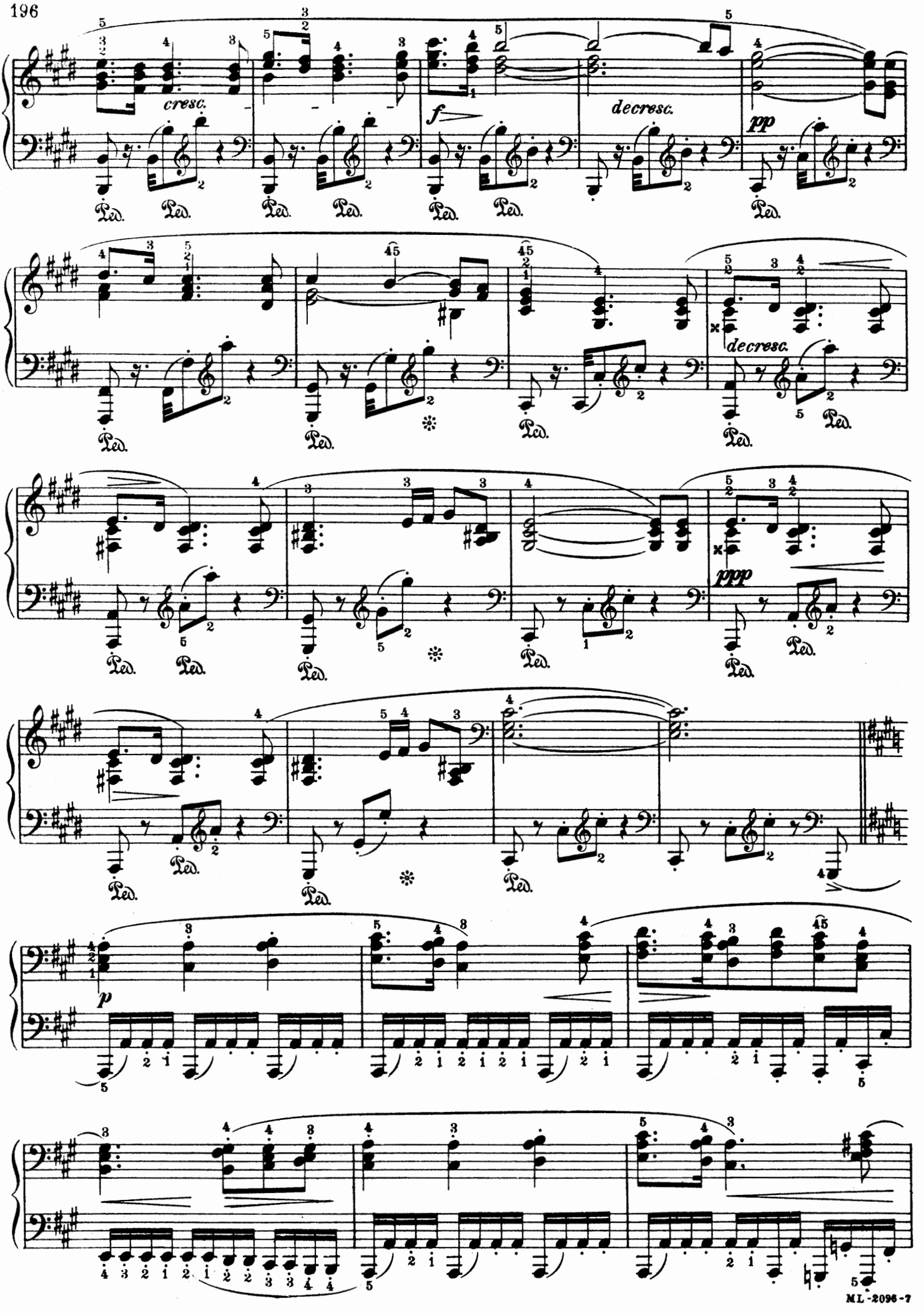
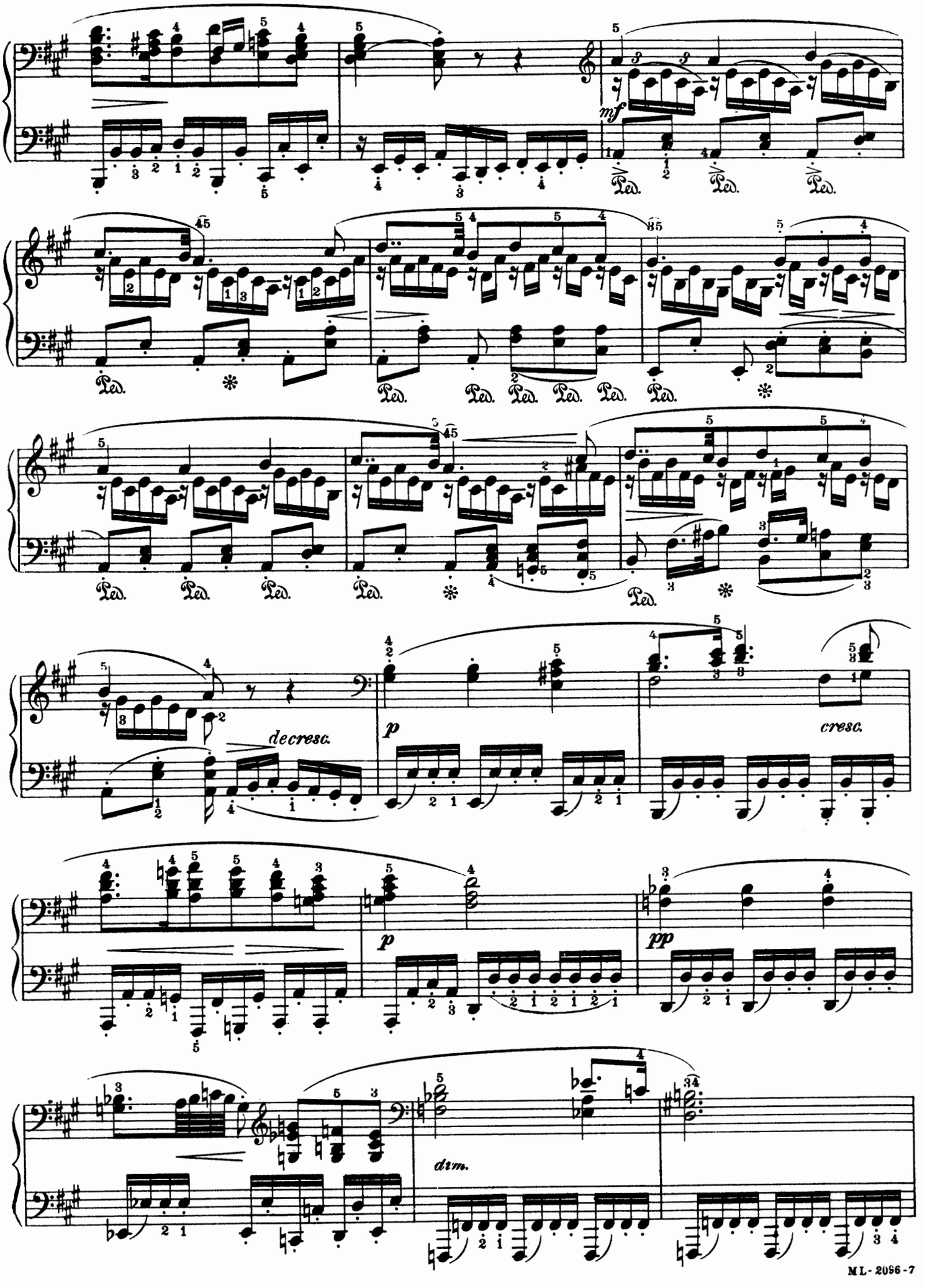
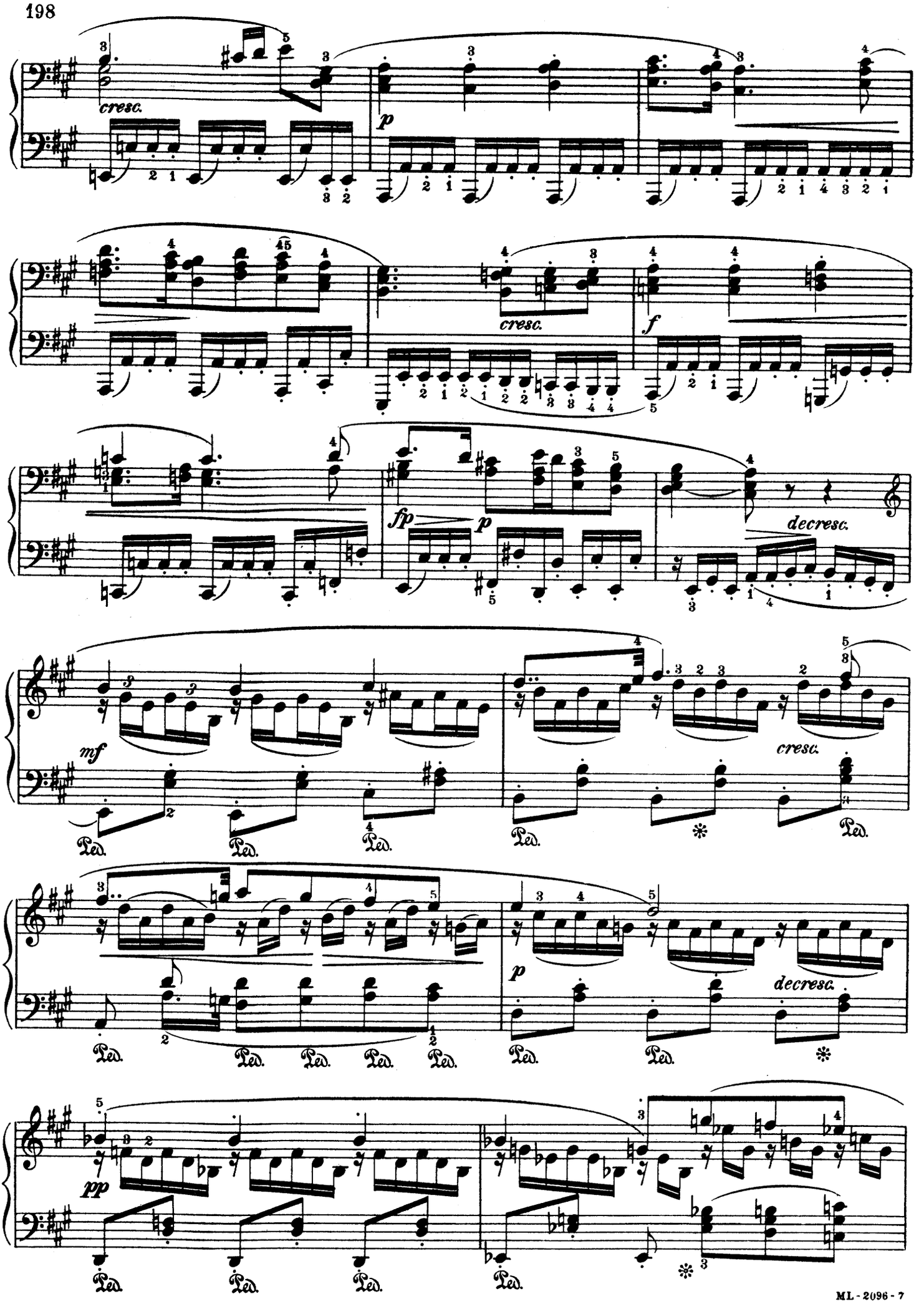
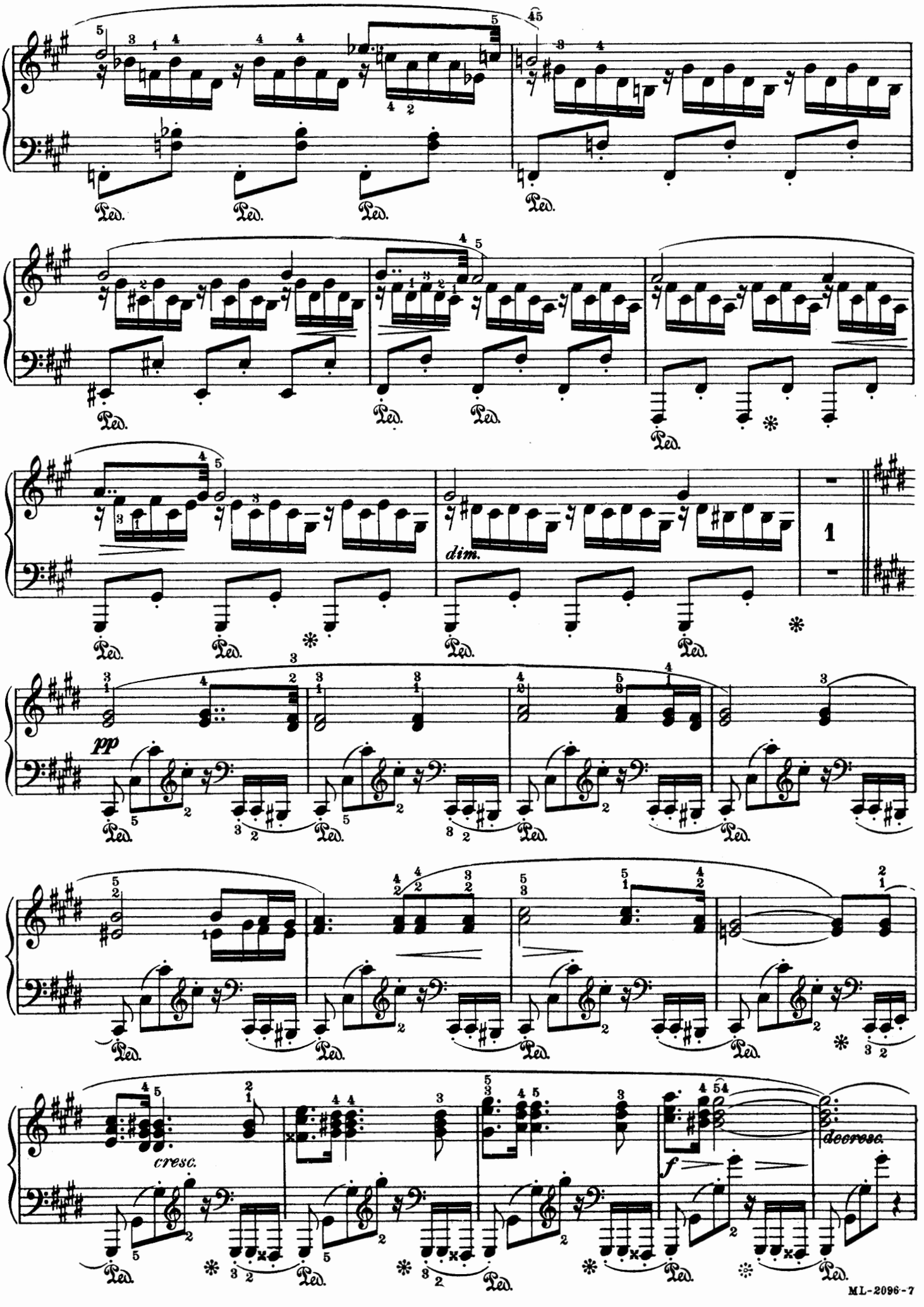

cresc.
f
decresc.
pp
decresc.
ppp
p


mf
Ped.
decresc.
p
cresc.
p
pp
dim.


cresc.
p
cresc.
f
fp
p
decresc.
mf
cresc.
Ped.
p
decresc.
pp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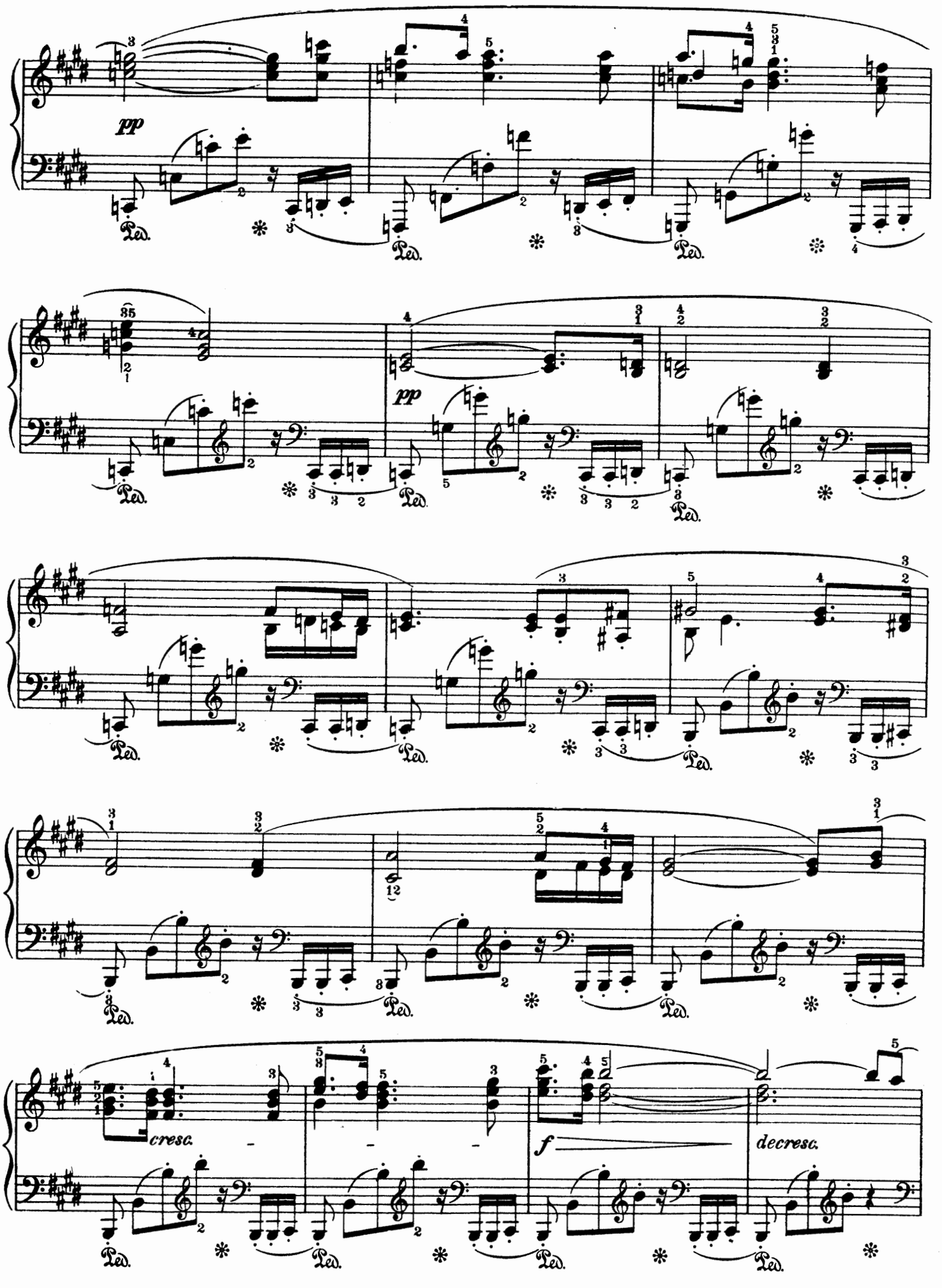
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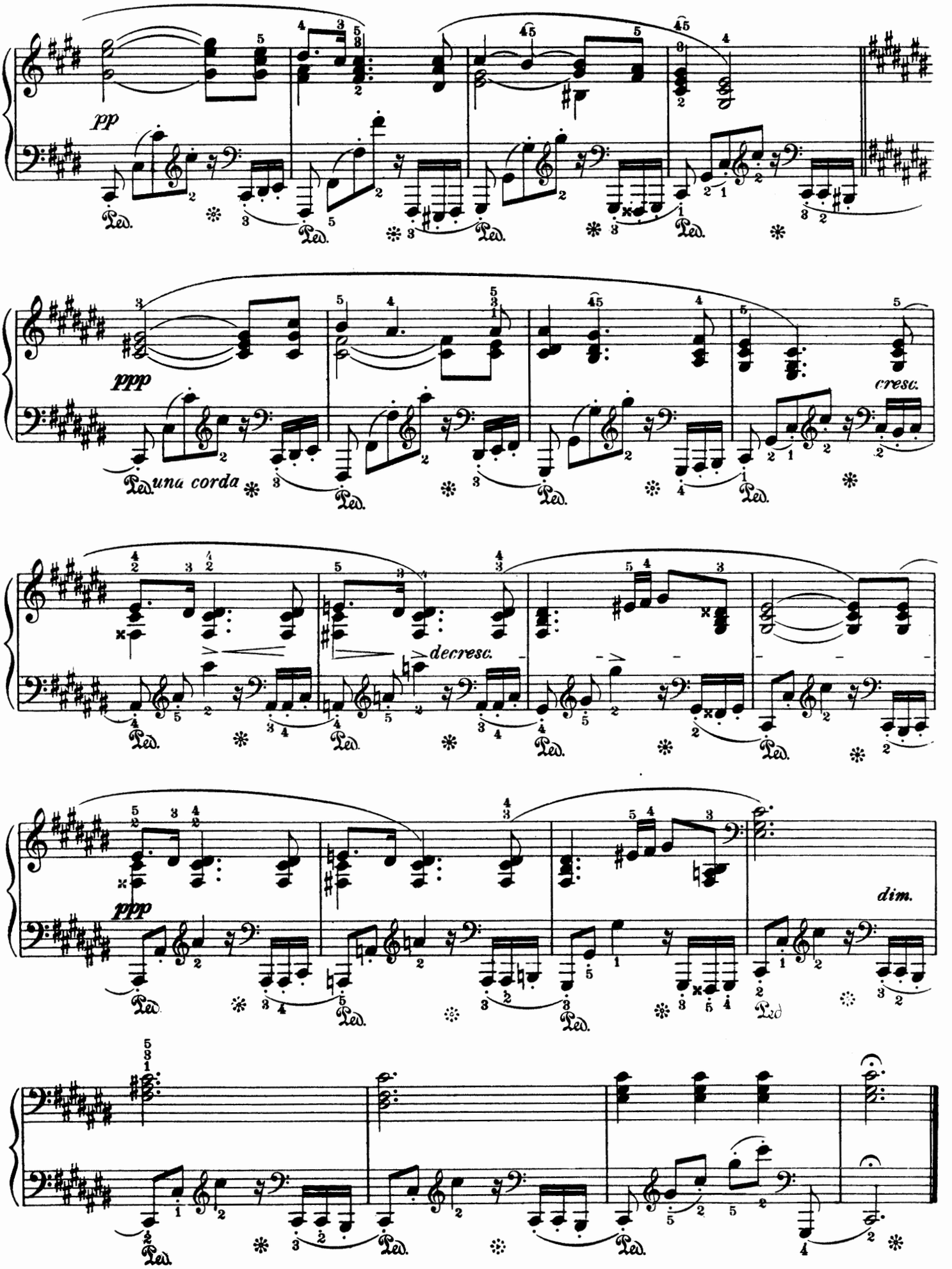
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