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WIEN — LEIPZIG

Vorwort.

Viele junge Clavierspieler sehen in dem Gebrauche des Pedals nur ein Mittel, um das Spiel zu verstärken oder abzuschwächen, während die Erfahrung lehrt, dass erst dessen richtige Anwendung dem Spiele Reiz und Poesie verleiht. Ich halte es daher für zweckmässig, zur Belehrung der Schüler in diesem Vorworte mit wenigen Worten die Erwägungen anzudeuten, auf welche die Pedalbezeichnungen des vorliegenden Werkes gegründet sind.

Das linke Pedal (Verschiebung) kann das Spiel abschwächen oder dessen Klangfarbe verändern, je nachdem, ob die Hämmer sich den Saiten nähern, ob sich eine Filzplatte einschiebt oder die Hämmer sich parallel zur Claviatur verschieben. Durch diesen Unterschied wird der Gebrauch des linken Pedals oft dem Belieben des Einzelnen anheimgestellt, während dies beim rechten (grossen) Pedal nicht der Fall ist. Mit letzterem will ich mich eingehender beschäftigen.

Das rechte Pedal kann, je nach den einzelnen Fällen, harmonischen oder melodischen Zwecken dienen. Es ist ein harmonisches Mittel, wenn man eine dem Aushalten der Töne in der Orchestermusik ähnliche Wirkung erzielen will, wie siedort den Blasinstrumenten und manchmal dem Quartett übertragen wird. Auf dem Clavier, das ein Orchester im Kleinen ist, erreicht man diesen Effect durch das Hinzunehmen des rechten Pedals, allein dasselbe muss bei den Accordwechseln, besonders häufig übrigens bei den Fortissimi, erneuert oder aufgehoben werden. Die tiefen Noten, welche die Finger nicht zu halten im Stande sind,

Préface.

Beaucoup de jeunes pianistes ne voient dans l'usage de la pédale qu'un moyen de force ou de douceur, tandis que l'expérience démontre que c'est le bon emploi de cet organe qui communique au jeu le charme et la poésie. J'ai donc cru bien faire, pour l'éducation des élèves, d'indiquer succinctement dans cette préface les considérations sur lesquelles sont basées les indications de pédale du présent volume.

La petite pédale peut adoucir le jeu ou en modifier le timbre selon que les marteaux se rapprochent des cordes, qu'un feutre s'interpose ou que les marteaux se déplacent parallèlement au clavier. Cette distinction rend l'emploi de la petite pédale souvent facultatif tandis qu'il n'en va pas de même pour la grande pédale; c'est de celle-ci que je m'occupe plus particulièrement.

La grande pédale peut être envisagée (selon les cas) comme un moyen harmonique ou mélodique. Il est harmonique lorsqu'on veut obtenir un effet semblable aux tenues orchestrales confiées aux instruments à vent et parfois au quatuor. Sur le piano (orchestre en miniature), on obtient cet effet par l'adjonction de la grande pédale, mais il est nécessaire d'en renouveler ou d'en suspendre la mise aux changements d'harmonie, fréquemment sur les temps forts par parenthèse. Les notes profondes que

Preface.

Many young piano players consider the pedals only a means for making their playing louder or softer. But experience shows that it is the use of the pedals which lends poetry and grace to one's playing. Consequently I consider it advisable to explain to the pupil in a few words the principles on which the signs for the use of the pedals have been applied in this work.

The left, or soft pedal can either soften the tone, or give it another colour according to whether in the instrument in use it brings the hammers nearer to the strings, whether a piece of felt is introduced between the hammers and the strings, or whether the hammers are shifted parallel to the keyboard. In consequence of this difference the use of this pedal is often left to the discretion of the player. With the right, or loud pedal that is not the case. Concerning it I will enter more into detail.

In some cases the right pedal can be used for harmonic purposes, in others for melodic ones. It is a harmonic means when it is desired to produce an effect like that of holding notes in orchestral music, as is sometimes done by the wind instruments and sometimes by the quartet. On the piano, which is a miniature orchestra, this effect is obtained by putting down the right pedal; when the chords change, but particularly in fortissimo passages, it must be let go and then put down again, or not, according to circumstances. Bass notes, which the player cannot hold because his hand must move up the keyboard, can

können durch das Pedal verlängert werden; bisweilen bei kurzen Noten angewendet, muss es schnell genommen und ausgelassen werden.

Die Clavicymbeln besasssen keine Pedale; daher weisen die Musikstücke der Meister aus der den Fortepianos vorangehenden Epoche keinerlei diesbezügliche Angaben auf. Das Aushalten des Tones geschah durch die Finger, und die Notenschrift deutet darauf hin.

Der melodische Gebrauch des Pedals soll die Härte des Spieles in den Endnoten beseitigen, ohne dass hiebei die Phrasirung ausseracht gelassen werden dürfte.

Ich kann diesen Punkt nicht stark genug betonen; die Sänger werden dieser Vorschrift gerecht, indem sie sich aus gehaltener Töne bedienen.

Hier ein Beispiel dafür:

Molto moderato.

Je nachdem, ob ein melodischer oder rhythmischer Effect erzielt werden soll, hat man mehr oder weniger Pedal zu nehmen oder aber ganz davon abzusehen.

Wenn die Hand in einem sehr gebundenen Tonsatz ihre Lage verändert, so kann das Pedal auch die sich daraus ergebende Uncorrectheit ausgleichen.

Beispiele: (Nr. 1 ohne Verschiebung, Nr. 2 mit Verschiebung.)

(Hier wechselt die linke Hand.)

les doigts ne peuvent soutenir, pourront être prolongées par la pédale; celle-ci employée parfois sur les notes brèves, devra être mise et enlevée avec rapidité. Les anciens clavecins ne possédaient point de pédales, aussi la musique des maîtres de l'époque qui a précédé les Fortés, est-elle dépourvue de toute indication; la tenue du son s'obtenait par les doigts et l'écriture musicale en porte la trace. L'emploi mélodique de la pédale a pour résultat de faire disparaître la sécheresse du jeu dans les notes terminales, tout en respectant la ponctuation.

Je ne saurais trop insister sur ce point; les chanteurs mettent en pratique ce précepte au moyen des sons filés. En voici un exemple:

Molto moderato.

Selon l'effet à obtenir (mélodique ou rythmique) on mettra plus ou moins de pédale, ou bien même on s'en abstiendra.

Lorsque la main se déplace dans une phrase très liée, la pédale peut également corriger le défaut qui en résulte. Exemples (No. 1 sans déplacement, No. 2 avec déplacement.)

(Ici la main gauche change de registre.)

be prolonged by means of the pedal; at times in the case of short notes it must be let go and then quickly put down again.

The old pianos had no pedals, and so the works of the composers of those times preceding to the Fortepianos have no indications for the use of the pedal. The fingers held down the keys the full value of the notes exactly as indicated in the printed music.

The melodic use of the pedal is intended to soften down the hardness of the outer tones without, however, disregarding the phrasing.

I cannot sufficiently insist on this point. Singers follow this rule by using long held notes.

Here is an example:

Molto moderato.

Here the pedal must be used more or less according to whether it is desired to produce a melodic or a harmonic effect.

When the hand changes its position in very legato movements the pedal can prevent incorrectnesses, which otherwise would arise.

Example: (Nr. 1 without the soft pedal, Nr. 2 with it.)

(Here the left hand shifts.)

Bei dicht aneinander gereihten Accorden ist es oft nöthig, das Pedal zu nehmen, und zwar nicht bei den Accorden selbst, sondern unmittelbar nach ihrem Anschlag. Auf diese Weise ist das falsche Nachklingen nicht zu befürchten. Zugleich sei erwähnt, dass der gewöhnlichste Fehler nicht sowohl in der zu häufigen Anwendung des Pedals als vielmehr darin besteht, dass es nicht oft genug aufgehoben wird.

Drei Klippen sind zu vermeiden: Die Verworrenheit, die Härte und die Eintönigkeit des Spiels.

Zum Schlusse rathe ich den Schülern, sich an Selbstbeurtheilung zu gewöhnen, indem sie das Pedal auf verschiedene Arten anwenden und diese untereinander vergleichen; oft werden sie dabei mehrere gute oder wenigstens annehmbare finden*), wogegen es ihnen schwerer fallen dürfte, sich vor den schlechten zu bewahren. Sie werden bald bemerken, dass der Gebrauch des Pedals zuweilen, je nach dem Instrumente, das man spielt, abgeändert werden kann; sie werden auch lernen, dass es hiefür keine absolut feststehenden Gesetze gibt, und dass man sich am besten von dem Bestreben leiten lässt, den Geschmack mit den Regeln in völlige Ueber-einstimmung zu bringen.

C. de Beriot,
Professor am Pariser
Conservatorium.

*) Das Gefühl für Orchestermusik trägt ausserordentlich zum verständigen Gebrauche des rechten Pedals bei. Das Aus halten der Accorde bleibt bisweilen dem Gutedünken des Einzelnen überlassen; ebenso verhält es sich mit dem Hinzunehmen des Pedals, welches die Gruppe der Blasinstrumente in ihrer Rolle als harmonische Stütze vertritt.

Dans les harmonies serrées il est souvent nécessaire de mettre la pédale, non pas sur les accords mêmes, mais immédiatement après leur attaque; on n'a pas à craindre ainsi les fausses vibrations. Il est bon de remarquer que le défaut le plus commun est moins de mettre trop de pédale que de ne pas l'enlever assez souvent.

Enfin, il faut éviter trois écueils: la confusion, la sécheresse et la monotonie.

Pour conclure, je conseille aux élèves de s'exercer à devenir leurs propres juges en employant la pédale de diverses manières et les comparant entr'elles; souvent ils pourront en trouver plusieurs bonnes ou tout au moins admissibles), mais il leur sera moins facile peut-être de se garder des mauvaises; ils verront que l'emploi de la pédale peut-être parfois modifié en raison de l'instrument que l'on joue; ils apprendront aussi qu'il n'y a rien d'absolu et que la meilleure façon de se guider est d'établir un bon accord entre le goût et les préceptes.*

C. de Beriot,
professeur au Conservatoire
de Paris.

*) *Le sentiment de l'orchestre fait admirablement bien comprendre l'emploi judicieux de la grande pédale. Les tenues de l'harmonie sont parfois facultatives, il en est de même de l'adjonction de la grande pédale représentant le groupe des instruments à vent dans leur rôle de soutien harmonique.*

When several chords follow immediately one after the other, it is often necessary to use the pedal, but not till just after the chord has been struck. If it be put down after the chord has been struck, there is no fear of running the sound of the chords one into the other. The commonest mistake is not the too frequent use of the pedal, but the omission to let it go at the right place.

There are three dangers specially to be avoided: indistinctness, hardness, monotony.

In conclusion I would advise the learner to accustom himself to rely on his own judgement. Let him use the pedal in different ways, and compare with each other the effects produced. Often he will find several more or less good ones*), but all possible; he will, however, find it more difficult to avoid the really bad. He will soon discover that the pedal must be used differently according to the instrument he is playing on; he will also learn that there are no fixed laws in this matter, and that the best thing is to try and bring his taste into harmony with the rules.

C. de Beriot,
Professor at the Paris
Conservatoire.

*) The taste for orchestral music greatly assist the intelligent use of the pedal. Sometimes the holding out of the notes is left to the player's discretion; just so is it with the employment of the pedal, which in its capacity as a harmonic support plays the same part as do the wind instruments in the orchestra.

SONATE.

Op. 81.

Der Erbgrossherzogin Maria von Weimar gewidmet.

Allegro. (M. M. $\text{d} = 152$.)

J. N. Hummel.
(1778-1837.)

The musical score consists of eight staves of music for two pianos (or four hands). The key signature is A major (two sharps). The tempo is Allegro (M. M. $\text{d} = 152$). The score includes dynamic markings such as *ff*, *ten.*, *pp*, *p*, *sf*, *p*, *sf*, *mf*, *appassionato*, *slarg.*, *a tempo*, *stretto*, *sostenuto*, *cresc.*, *p calando*, and *p*. Performance instructions include *lento*, *rinf.*, *ped.*, *ped.**, *ped.***, *ped.****, and *ped.*****. Measure numbers 1 through 8 are indicated above the staves. The score concludes with a final dynamic marking of *cresc.* followed by an asterisk.

The image shows a page of sheet music for piano, page 6. The music is arranged in six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is A major (three sharps). The music consists of six measures. Measure 1 starts with a dynamic of *p*, followed by a grace note pattern. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes with various slurs and grace notes. Measure 4 begins with a dynamic of *sf*. Measures 5-6 show a continuation of the rhythmic pattern with dynamics of *p* and *cresc.* Measure 7 starts with a dynamic of *f*, followed by a measure of *p* and *cresc.* Measure 8 starts with a dynamic of *f*, followed by a measure of *p* and *cresc.* Measure 9 starts with a dynamic of *pp*, followed by a measure of *p* and *cresc.* Measure 10 starts with a dynamic of *p*, followed by a measure of *p* and *cresc.* The music includes various performance instructions such as *legg. assai*, *sf*, *p*, *cresc.*, and *f*.

This page of sheet music for piano contains six staves of musical notation, numbered 7 at the top right. The music is written in common time and uses a key signature of two sharps. The notation includes various dynamics such as *p*, *cresc.*, *ff*, *f*, *sf*, *pp*, *slarg.*, *p dolce tranquillo*, *una corda*, *ff con fuoco 3 corde*, *p calando*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.*, *ped.*, ***, and *(all)* are also present. The music consists of six staves of musical notation, numbered 7 at the top right. The notation includes various dynamics such as *p*, *cresc.*, *ff*, *f*, *sf*, *pp*, *slarg.*, *p dolce tranquillo*, *una corda*, *ff con fuoco 3 corde*, *p calando*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.*, *ped.*, ***, and *(all)* are also present.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one sharp. The notation includes various dynamics such as crescendo (cresc.), decrescendo (ritard.), piano (p), forte (f), and ff. Fingerings are indicated by numbers above or below the notes. Performance instructions like "espressivo" and "con brio" are also present. The music is divided into measures by vertical bar lines. The bottom staff contains the page number "U. E. 92.".

This image shows a page from a musical score, likely for piano or orchestra, featuring ten staves of music. The key signature changes frequently, including sections in B-flat major, E major, and A major. The time signature varies between common time and 2/4. The score includes dynamic markings such as *cresc.*, *ff*, *simili*, *legato assai*, *p*, *pp*, *sf*, *scen*, *ff con energia*, *sf*, *sf*, *più lento*, *pp*, *p*, *a tempo appassionato*, and *ff*. The page number *U. E. 92.* is at the bottom center.

lento
pp *sf* *p* *cresc.* *sf* *p* *fz*
stretto in tempo
stretto
lento
p *sf* *p cresc.*
in tempo
cresc.
fz *f* *sf* *sf* *ff* *p* *pp*
Lev. *Lev.* *Lev.* ***
Lev. *Lev.* *Lev.* ***
cresc.
p
cresc.
p
cresc.
p
s
sf *p*
Lev. ***
sf *p*
Lev. ***
sf *p*
Lev. ***
U. E. 92.

A page from a musical score for piano, featuring ten staves of music. The music is in common time and consists of measures 13 through 22. The key signature changes between G major (two sharps) and F# major (one sharp). The dynamics include pp, p, f, ff, cresc., decresc., and sf. Fingerings are indicated by numbers above or below the notes. Measure 13 starts with a dynamic of pp. Measure 14 begins with a dynamic of p, followed by cresc. Measure 15 starts with f. Measure 16 begins with p, followed by cresc. Measure 17 starts with pp legato assai. Measure 18 begins with p, followed by cresc. Measures 19-22 show various dynamic changes including f, ff, decresc., and sf. The score includes a bass staff and a treble staff.

p dolce tranquillo
p
ff con fuoco
sf
f
Led.
calando
a tempo
cre - scen - do -
f
p
*Led. **
cresc.
f
p
*Led. **
ff
Led.
Led.

U. E. 92.
Led.
Led.
Led.
Led.

This block contains six staves of musical notation for piano, spanning measures 8 through 15. The music is in common time and consists of two systems. The first system begins with a dynamic of *sf* (fortissimo) and includes markings like *Lev.*, ***, and *14*. The second system begins with a dynamic of *f* (forte). The notation features various note values, rests, and dynamic markings such as *p* (pianissimo), *ff* (fortississimo), *cresc.*, *dolce*, and *ritard.*. Fingerings are indicated by numbers above or below the notes. The piano keys are shown with black and white dots, and the music is set against a background of horizontal lines representing the piano's keyboard.

A page of sheet music for piano, page 16. The music is divided into several staves by a brace. The top staff uses treble and bass clefs, while the subsequent staves use only the bass clef. The key signature is A major (three sharps). The music consists of six systems of measures. Measure 1 starts with a dynamic of *f con brio*, followed by *ff* and *p*. Measure 2 includes fingerings (1, 3, 5) and a tempo marking *Ad.* Measure 3 features a dynamic of *sf*. Measure 4 ends with *pp legato assai*. Measure 5 begins with *semper* and ends with *p*. Measure 6 starts with *più cre-*, followed by *scen-*, *do-*, and *sf*. Measure 7 begins with *ff con fuoco*, followed by *sf* and *sf*. Measure 8 starts with *ten.*, followed by *simili*, and ends with *sf*. Measure 9 concludes with *ff* and a forte dynamic. The page number 16 is at the top left, and the instruction "U. E. 92." is at the bottom center.

Largo con molt' espressione. ($\text{d} = 72$)

ten.

ff

p dolente

cresc.

trum p

sf

p

pp

mf

ppp

p - sf -

p

m.d.

cresc.

largamente

poco allarg.

a tempo

pp

sf

U. E. 92.

The musical score consists of six staves of piano music. The first staff starts with a forte dynamic (ff) and a tenuto instruction. The second staff begins with a piano dynamic (p) followed by a dolente instruction. The third staff features a crescendo (cresc.) dynamic. The fourth staff includes a dynamic marking of trum p (trum p) and sf (sf). The fifth staff shows a dynamic of p. The sixth staff has dynamics of pp, mf, and ppp. The seventh staff includes dynamics of p - sf - and p. The eighth staff features a dynamic of m.d. (mezzo-dolente) and crescendo (cresc.). The ninth staff has dynamics of largamente and poco allarg. The tenth staff includes dynamics of pp and a tempo. The eleventh staff shows dynamics of pp and sf. The twelfth staff ends with a dynamic of p.

ten. *poco marcato*

sf p *pp* *cresc.*

ff *p* *cresc.*

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

p *b* *p* *p* *p* *p*

ritenuto *sfp* *ritenuto* *dolce*

pp *p* *p* *p* *p*

ped. *ped.* *** *ped.* *U.E. 92.* *ped.* *ped.* *ped.*

13 14 29 10 8

sf *f* *ff* *p* *veloce*

simile 10

cresc.

ritard.

poco slargando

The image shows a page of sheet music for piano, page 20. The music is arranged in six staves, each with a treble clef and a key signature of two sharps. The first staff begins with a dynamic of *tr*, followed by *a tempo sf p*, *cresc.*, and *ff*. The second staff starts with *sf* and *p*. The third staff begins with *ff* and *energico **. The fourth staff starts with *sf* and *cresc.*. The fifth staff begins with *sf* and *ff*. The sixth staff begins with *pp* and *cresc.*. Various dynamics and performance instructions are scattered throughout the page, including *tr*, *a tempo*, *sf*, *p*, *ff*, *cresc.*, *poco allarg.*, *calando*, *con fuoco*, *ten.*, and *pp*.

poco rubato e capricciosamente

21

poco rubato e capricciosamente

21

sf *tr* *cresc. sf* *dim.* *pp* *mf* *p* *sf* *p cresc.*

mf *p* *sf* *p* *cresc.* *p* *pp* *p* *pp* *i 2*

cresc. e legato *sf assai* *f* *ff* *f* *ff*

molto tranquillo *tr* *sf* *sf* *p* *tr* *sf* *sf* *p* *tr*

slarg. *pp*

cresc. *p* *p* *sf = p* *pp*

morendo

U. E. 92.

Vivace. ($\text{♩} = 152$)

Finale.

U. E. 92.

The image shows a page of sheet music for piano, page 23. The music is arranged in six staves. The top staff uses a treble clef, and the subsequent staves use a bass clef. The music includes various dynamics such as *p*, *sf*, *cresc.*, *pp*, *sf poco a poco sf*, *sf cresc. sf*, *ff*, and *p*. Articulations include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5). Performance instructions like *simili*, *ped.*, and *ped.* are also present. The music consists of complex patterns of eighth and sixteenth notes, with some measures featuring rests and tied notes.

Sheet music for piano, page 24, featuring six staves of musical notation. The music includes dynamic markings such as *pp*, *calando*, *legato*, *cresc.*, *ff con forza*, *dim.*, *energico*, *sf*, *largamente*, *f con bravura*, *martellato*, *cresc.*, *ff*, and *sf*. Fingerings are indicated above the notes. The music consists of six staves of musical notation, each with a treble clef and a key signature of two sharps. The first staff begins with a series of eighth-note patterns. The second staff features a dynamic *p* followed by *legato* and *cresc.* markings. The third staff includes *dim.* and *energico* dynamics. The fourth staff contains *largamente* and *f con bravura* dynamics. The fifth staff shows *martellato* dynamics. The sixth staff concludes with *ff* and *sf* dynamics.

Sheet music for piano, page 25, featuring six staves of music. The music is in common time and consists of measures 8 through 15. The notation includes:

- Staff 1 (Treble):** Measures 8-15. Dynamics: *p*, *sf*, *ff*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.
- Staff 2 (Bass):** Measures 8-15. Dynamics: *p*, *mf*, *f*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.
- Staff 3 (Treble):** Measures 8-15. Dynamics: *p*, *cresc.*, *f*, *sf*, *p*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.
- Staff 4 (Bass):** Measures 8-15. Dynamics: *p*, *cresc.*, *f*, *sf*, *p*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.
- Staff 5 (Treble):** Measures 8-15. Dynamics: *p*, *sf*, *ff*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.
- Staff 6 (Bass):** Measures 8-15. Dynamics: *p*, *sf*, *ff*. Fingerings: 1, 2, 3, 4, 5. Performance: *rit.*, *a tempo*.

Page number: U. E. 92.

ff

Ped. *Ped.* *Ped.* *Ped.*

15

f *Ped.* *sf*

sf *Ped.* *mf* *mf* *Ped.* *Ped.* *sf*

decrese. - *Ped.* - *Ped.* - *Ped.*

pp *ppp* *p cresc.* *p* *Ped.*

ff impetuoso *p* *Ped.* *ff* *Ped.*

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

This page contains ten staves of musical notation for piano, starting at measure 28. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins with a forte dynamic (f). The second system starts with a piano dynamic (p) and includes a crescendo instruction (cresc.) followed by a forte dynamic (f). Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Performance instructions like "decresc." and "decresc. -" are also present. The music features various note values including eighth and sixteenth notes, and rests. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings.

The image shows a page of sheet music for piano, numbered 29 in the top right corner. The music is arranged in six staves across five systems. The first system starts with a treble clef, a key signature of three sharps, and a tempo marking of 5 2 4. It includes dynamic markings like sf and sf, and fingerings such as 1 5 2 4 and 5 1 3 2. The second system begins with a bass clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of two sharps. The fourth system begins with a bass clef and a key signature of one sharp. The fifth system starts with a treble clef and a key signature of two sharps. The sixth system begins with a bass clef and a key signature of one sharp. Various dynamics are indicated throughout, including f, p, sf, cresc., decresc., and ritard. Fingerings like 1 3, 2 3, 2 4, 3 4, and 5 3 are also present. Performance instructions like 'poco' and 'trancillo' are included.

Sheet music for piano, page 31, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes various dynamics such as *p*, *f*, *pp*, *sf*, *ff*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *Ped.* and *calando* are also present. The music is divided into measures by vertical bar lines.

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*. Pedal marks: *Ped.*, ***, *Ped.*, ***.

Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *pp*, *p*, *p*, *cresc.*. Pedal marks: *Ped.*, ***.

Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *sf*, *sf*, *ff*, *p*. Pedal marks: ***, *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *p*, *p*, *p*. Pedal marks: *Ped.*, ***.

Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *p*, *p*, *p*, *p*. Pedal marks: *Ped.*, ***.

Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *p*, *calando*, *pp*. Pedal marks: *Ped.*, ***.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four sharps. The notation includes various dynamics such as *p*, *cresc.*, *ff con forza*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *leggato*, *ped.*, and *ped.* with asterisks are scattered throughout. The music features complex chords and rhythmic patterns, typical of advanced piano literature. The page number "U. F. 9" is visible at the bottom center.

