



“UNIVERSAL EDITION”
AKTIENGESELLSCHAFT
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 hands. The first staff uses a treble clef and common time, starting with a dynamic of **ff**. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. The sixth staff uses a bass clef and common time. The seventh staff uses a treble clef and common time. The eighth staff uses a bass clef and common time. Various dynamics and performance instructions are included throughout the score, such as *ten.*, *lento*, *a tempo*, *rinf.*, *slarg.*, *stretto*, *sostenuto*, *cresc.*, *sf*, *p*, *ff*, *sf p*, *calando*, *ped.*, *appassionato*, and *mf*.

Sheet music for piano, page 6, featuring six staves of musical notation. The music is in common time and consists of measures 4 through 11. The notation includes treble and bass clefs, sharp key signatures, and various dynamics such as *p*, *sf*, *pp*, *cresc.*, *f*, and *legato assai*. Fingerings are indicated above the notes, and performance instructions like *ped.* and asterisks (*) are present. Measure 4 starts with a dynamic *p* and includes fingerings 2, 2, 3, 1 over the treble staff and 1 over the bass staff. Measure 5 begins with *sf* and fingerings 1, 3, 2, 1 over the bass staff. Measure 6 starts with *p* and fingerings 4, 3, 2, 1 over the bass staff. Measure 7 begins with *sf* and fingerings 1, 3, 2, 1 over the bass staff. Measure 8 starts with *p* and fingerings 4, 3, 2, 1 over the bass staff. Measure 9 starts with *pp* and fingerings 3, 3 over the bass staff. Measure 10 starts with *cresc.* and fingerings 3, 3 over the bass staff. Measure 11 starts with *f* and fingerings 5, 3, 3 over the bass staff. Measure 12 starts with *p* and fingerings 2 over the bass staff. Measure 13 starts with *cresc.* and fingerings 2 over the bass staff. Measure 14 starts with *f* and fingerings 5, 3, 3 over the bass staff. Measure 15 starts with *p* and fingerings 2 over the bass staff. Measure 16 starts with *cresc.* and fingerings 2 over the bass staff. Measure 17 starts with *pp* and fingerings 2 over the bass staff. Measure 18 starts with *cresc.* and fingerings 2 over the bass staff. Measure 19 starts with *p* and fingerings 2 over the bass staff. Measure 20 starts with *legato assai* and fingerings 2, 4, 4, 3, 4, 4, 4, 4, 5 over the bass staff.

4 4
3 5
cresc.

4 5 4 5
1 3 2 1
ff Ped. Ped. Ped. *

cresc.
f

sf sf sf ff
Ped. *

p dolce tranquillo
pp una corda
ff con fuoco 3 corde
p

8 3
p calando -
p 4/34 pp

U. E. 92.

a tempo

p *cre-* *-scen-* *do* *p* *f*

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

f *ff* *sf* *Ped.* * *sf*

f *sf* *Ped.* * *C* *Ped.* * *C*

f *sf* *sf* *p* *crescendo*

p *ritard. pp* - *- sf p* *dolce*

U. E. 92.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of one sharp. The notation includes various dynamics such as *cresc.*, *ritard.*, *p espressivo*, *leggiero*, *f con brio*, *ff*, *p*, *cresc.*, *f*, *sf*, *fff*, and *ten.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *m.s.* (mezzo-silenzio) and *U. E. 92.* are also present. The music is divided into measures by vertical bar lines, and each staff begins with a clef (G-clef for treble, F-clef for bass).

This image shows a page from a musical score, page 92, containing ten staves of music. The music is written in various clefs (G, C, F) and includes dynamic markings such as crescendo, ff, sf, pp, and p. The tempo changes include *legato assai*, *ff con energia*, *più lento*, *a tempo*, and *appassionato*. The score includes vocal parts and accompaniment, with specific fingerings indicated for certain notes. The page number U. E. 92 is at the bottom.

lento
pp *sf* *cresc.*
sf *p* *sf*
lento
stretto in tempo
stretto
p *sf* *p cresc.*
in tempo
cresc.
fz *f* *sf* *ff*
p *pp*
Lea. *Lea.* *Lea.*

Lea. *Lea.* *Lea.*

cresc.
p
cresc.
p
cresc.
p
s
sf *p*
Lea. ***
sf *p*
Lea.

sf *p*
Lea.

U. E. 92.

The image shows a page of sheet music for piano, page 13. The music is arranged in six staves. The top staff uses treble clef and has dynamic markings *pp*, *cresc.*, and *f*. The second staff uses bass clef and has dynamic markings *p*, *f*, *p*, and *cresc.*. The third staff uses bass clef and has dynamic markings *pp legato assai* and *cresc.*. The fourth staff uses treble clef and has dynamic markings *f* and *ff*. The fifth staff uses bass clef and has dynamic markings *ff* and *f*. The bottom staff uses bass clef and has dynamic markings *sf*, *sf*, *sf*, *ff*, and *sf*. Various performance instructions like *Led.*, *simili*, and *Rea.* are scattered throughout the music. Fingerings are indicated by numbers above or below the notes. The page number 13 is in the top right corner.

p dolce
tranquillo

ff con fuoco

sf
f
Led.

calando

a tempo

cre - scen - do -

f
p
*Led. **

cresc.

f
p
*Led. **
*Led. **

ff

Led.
Led.

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

Musical score page 15, measures 8-15. The score consists of eight staves of music for piano, featuring complex fingerings and dynamic markings such as *sf*, *f*, *p*, *ff*, *ritard.*, *dolce*, *cresc.*, *espressivo*, *leggiero*, and *U. E. 92.*

3 1 4 2 4 3 3 2 1 2

f con brio

ff

pp legato assai

semper

p

più cre - scen - do

ff con fuoco

sf sf sf sf

simili

sf sf ff ff

U. E. 92.

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

ten.

Staff 1: Dynamics: ***ff***, ***p dolente***. Articulations: **1**, **4**, **2**, **3**, **4**, **5**, **8**. Performance: **ten.**

Staff 2: Dynamics: ***cresc.***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 3: Dynamics: ***p***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 4: Dynamics: ***sf***, ***p***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 5: Dynamics: ***pp***, ***mf***, ***p***, ***sf***, ***p***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 6: Dynamics: ***p***, ***pp***, ***mf***, ***ppp***, ***p***, ***sf***, ***p***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 7: Dynamics: ***m.d.***, ***cresc.***, ***largamente***, ***poco allarg.*** Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

Staff 8: Dynamics: ***p***, ***a tempo***, ***pp***. Articulations: **2**, **3**, **4**, **1**, **3**, **2**, **3**, **4**, **3**, **2**, **3**.

A detailed musical score for piano, page 18. The score consists of ten staves of music. The top staff features a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The music includes various dynamics such as *poco marcato*, *cresc.*, *sf p*, *ff*, *p*, *ritenuto*, *dolce*, and *trill.* Fingerings are indicated by numbers above the notes. Measure numbers 3, 4, 5, 54, and 64 are visible. The score is divided into measures by vertical bar lines.

A page from a musical score for piano, featuring six staves of music. The top staff uses treble and bass clefs, while the bottom staff uses a bass clef. The music includes various dynamics like *sf*, *p*, *ff*, and *pp*, as well as performance instructions such as *tr*, *trill*, *veloce*, *cresc.*, *ritard.*, and *simile*. Fingerings are indicated by numbers above the notes. Measure numbers 13, 14, 29, and 10 are visible. The page number 19 is in the top right corner.

tr cresc.

a tempo *sf p*

ff *p*

poco allarg.

a tempo *sf*

p *p cresc.*

ff *Lea.* * *energico* *

cresc. *tr* *sf* *cresc.*

Lea. * *Lea.* * *Lea.* *

sf *tr* *calando*

cresc. *ff* *p*

Lea. * *pp* *p* *pp* *ff*

Lea. * *cresc.* *cresc.* *Lea.* * *Lea.* * *Lea.* *

ten. *p* *p* *p* *cresc.*

Lea. *Lea.* *Lea.* *Lea.* *Lea.* *

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

Lea. *Lea.* *Lea.* *Lea.* *Lea.*

U. E. 92.

13

poco rubato e capricciosamente

sf *tr* *cresc. sf*

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

mf *p-sf-* *Rea* **cresc.* *p* *p pp*

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

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

slarg. *pp*

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

U. E. 92.

Vivace. ($\text{♩} = 152$)

Finale.

The musical score for orchestra and piano, page 22, Finale section, contains the following details:

- Piano Staff (Top):** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 1:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 2:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 3:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 4:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 5:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 6:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.
- Orchestra Staff 7:** Features sixteenth-note patterns with dynamic markings such as *sf*, *f*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *ff*, *sf*, *p*, *cresc.*, *f*, *ff*, *p*, *cresc.*, *f*, *ff*.

The image shows a page of sheet music for piano, page 23. The music is arranged in ten staves. The top staff begins with a dynamic of p . Fingerings such as 5, 3, 4, and 2 are indicated above the notes. The second staff starts with sf . The third staff features a dynamic of f and includes markings like "simili" and "cresc.". The fourth staff has dynamics of sf and f . The fifth staff contains a dynamic of p , followed by pp . The sixth staff includes dynamics of sf and $poco a poco sf$. The seventh staff has dynamics of sf , $cresc.$, and sf . The eighth staff features dynamics of sf and f . The ninth staff ends with a dynamic of p . The tenth staff concludes with a dynamic of p .

Sheet music for piano, page 24, featuring six staves of musical notation. The music is in common time and consists of measures 24 through 30.

Measure 24: Treble staff: 16th-note patterns with fingerings 1-3, 1-2, 1-3. Bass staff: Rest. Dynamics: *pp*, *calando*. Articulation: *legato p.* Measure 25: Treble staff: 16th-note patterns with fingerings 4-1-2, 3. Bass staff: 16th-note patterns with fingerings 4, 1, 2. Dynamics: *p*, *legato*, *cresc.* Measure 26: Treble staff: 16th-note patterns with fingerings 5, 3, 4. Bass staff: 16th-note patterns with fingerings 1-4, 1-4. Dynamics: *ff con forza*. Measure 27: Treble staff: 16th-note patterns with fingerings 5, 4, 5. Bass staff: 16th-note patterns with fingerings 1-4, 1-4. Dynamics: *dim.*, *pp*, *ff*, *energico*. Measure 28: Treble staff: 16th-note patterns with fingerings 2, 5, 2. Bass staff: 16th-note patterns with fingerings 3, 1. Dynamics: *sf*, *sf*, *sf*, *f con bravura*. Measure 29: Treble staff: 16th-note patterns with fingerings 4, 2, 5. Bass staff: 16th-note patterns with fingerings 1-3, 1-3. Dynamics: *sf*, *sf*, *sf*, *f*. Measure 30: Treble staff: 16th-note patterns with fingerings 2, 4, 2, 5. Bass staff: 16th-note patterns with fingerings 2, 2. Dynamics: *martellato*, *cresc.* Measure 31: Treble staff: 16th-note patterns with fingerings 3, 1, 3, 5. Bass staff: 16th-note patterns with fingerings 1-5, 1-5. Dynamics: *ff*. Measure 32: Treble staff: 16th-note patterns with fingerings 8. Bass staff: 16th-note patterns with fingerings 2, 5. Dynamics: *sf*, *sf*.

U. E. 92.

8 8 4 5 2 3 4 5
sf sf 8
ff * sf * 200
p cresc. 3 5 1 1 3 3
cresc. 1 3 f
p 4 2 1 2 4 decresc.
rit. a tempo f f 15 prall. 4 1 2 4
mf 15 * 200 pp 4 1 2 4
rit. a tempo 5 15 * 200 con fuoco ff
200 # 15 * 200

U. E. 92.

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 first staff features dynamic markings 'ff' and 'ff' with 'Ped.' below. The second staff contains a series of sixteenth-note patterns with 'Ped.' and 'Ped.' below. The third staff has a dynamic 'f' with 'Ped.' and 'Ped.' below. The fourth staff includes dynamics 'sf Ped.', 'mf', and 'mf Ped.'. The fifth staff features a dynamic 'decrease.' followed by 'Ped.'. The sixth staff shows dynamics 'pp', 'ppp', 'p cresc.', and 'p'. The seventh staff begins with 'ff impetuoso' and 'Ped.'. The eighth staff ends with 'ff' and 'Ped.'. The ninth staff starts with 'p' and 'cresc.'. The tenth staff concludes with 'f' and 'Ped.'. The eleventh staff ends with 'Ped.' and an asterisk. The twelfth staff ends with 'Ped.' and an asterisk.

The image shows a page of sheet music for a piano, numbered 27 in the top right corner. The music is arranged in ten staves, each with a treble clef and a key signature of two sharps. The first staff begins with a forte dynamic (ff) and includes fingerings 3, 2, 1, and 3. The second staff starts with a piano dynamic (p) and includes fingerings 3, 2, 1, and 2. The third staff features a crescendo (cresc.) and a forte dynamic (f), with fingerings 4, 1, 3, and 2. The fourth staff includes fingerings 2, 1, 5, 1, and 5. The fifth staff begins with a forte dynamic (ff) and includes fingerings 4, 1, and 2. The sixth staff includes fingerings 2, 1, 5, 1, and 5. The seventh staff includes fingerings 5, 1, and 2. The eighth staff includes fingerings 3, 2, 1, and 2. The ninth staff includes fingerings 4, 1, and 2. The tenth staff includes fingerings 3, 2, 1, and 2. Various performance instructions are scattered throughout the page, such as "con 8", "sf", "sf", "sf", "sf", "sf", "sf", "sf", "sf", and "sf". Fingerings are indicated by numbers above or below the notes, often with arrows or dots. Articulation marks like dots and dashes are also present.

Sheet music for piano, page 28, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various dynamics such as *p*, *f*, *cresc.*, *decresc.*, and *ff*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music is primarily in G major, with some sharps appearing in later staves. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. Measure 1 starts with a forte dynamic (*f*) and a bass note. Measures 2-3 show a transition with changing dynamics and fingerings. Measures 4-5 continue with complex patterns and dynamics. Measure 6 concludes with a final dynamic of *ff*.

This page of sheet music for piano contains six staves of musical notation. The music is primarily in common time, with some measures in 3/4 indicated by a '3' above the staff. The key signature varies between G major (no sharps or flats) and F# major (one sharp). The notation includes a variety of note values such as eighth and sixteenth notes, and rests. Fingerings are marked with numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. Dynamic markings include *sf*, *p*, *cresc.*, *decresc.*, *tranquillo*, *poco*, *simili sf*, and *ritard.*. Performance instructions like *led.* and ** ** are also present. The page number 29 is located in the top right corner.

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 first staff (treble clef) starts with a dynamic of *p* and includes fingerings such as 1-3, 3-1, 2, and 3. The second staff (bass clef) features a dynamic of *cresc.* followed by *ff con forza*. The third staff (treble clef) has a dynamic of *decresc.* and ends with a dynamic of *p*. The fourth staff (bass clef) begins with *pp* and includes fingerings like 4-2, 1-2-1, and 2-1. The fifth staff (treble clef) contains dynamics of *ff energico*, *sf*, and *sf sf sf sf*. The sixth staff (bass clef) includes dynamics of *f*, *sf*, and *sf*, with a note marked *Rea.* The music is filled with various slurs, grace notes, and complex rhythmic patterns, typical of Liszt's style.

Sheet music for piano, page 31, featuring six staves of musical notation. The music is in common time and consists of six staves, each with a treble clef and a key signature of four sharps. The first staff begins with a dynamic of *p*, followed by *f*, *p*, and *f*. The second staff starts with *pp*, followed by *p* and *cresc.*. The third staff features a dynamic of *f*, followed by *sf* and *ff*. The fourth staff ends with *p*. The fifth staff begins with *p*, followed by *calando* and *pp*. The sixth staff concludes with a dynamic of *pp*.

The music includes various performance instructions such as *Ped.* (pedal), *** (markings), and fingerings (e.g., 1, 2, 3, 4, 5). The notation is highly detailed, showing complex patterns of eighth and sixteenth notes across all staves.

