

# Grade 8 Piano Anthology

Examination Pieces for 2007 and 2008

From the Piano Syllabus of the Associated Board  
of The Royal Schools of Music

**In a single volume:**

**List A** (selection)

**List B** (complete)

**List C** (selection)



EP 7878

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List A (selection)

List B (complete)

List C (selection)

With Performance Notes by  
Professor Norman Beedie  
Guildhall School of Music and Drama

Aural Notes by  
Caroline Evans

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# PETERS EDITION PIANO MUSIC

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		<i>Volume</i>
<b>J. S. Bach</b>	Prelude and Fugue in A $\flat$ , BWV 862, No. 17	Bach: <i>The Well-Tempered Clavier</i> , Part I (Urtext) EP 4691a
<b>Beethoven</b>	Sonata in F $\sharp$ , Op. 78, Movement I	Beethoven: Sonatas Vol. II (Urtext) EP 1802b
<b>Beethoven</b>	Sonata in G, Op. 31 No. 1, Movement I	Beethoven: Sonatas Vol. II (Urtext) EP 1802b
<b>Brahms</b>	Intermezzo in E, No. 4 from <i>Seven Fantasies</i> , Op. 116	Brahms: Piano Works Vol. IV (Urtext) EP 8200d
<b>Chopin</b>	Nocturne in F minor, Op. 55 No. 1	Chopin: Nocturnes EP 1904
<b>Clementi</b>	Sonata in G minor, Op. 7 No. 3, Movement I	Clementi: Sonatas Vol. IV EP 146d
<b>Debussy</b>	La sérénade interrompue, No. 9 from <i>Préludes</i> , Book I	Debussy: <i>Préludes</i> , Book I EP 7255a
<b>Grieg</b>	Notturmo, Op. 54 No. 4	Grieg: Notturmo EP 2652
<b>Handel</b>	Prelude and Gigue in F $\sharp$ minor, HWV 431	Handel: Keyboard Works (Urtext) Vol. I EP 4981
<b>Haydn</b>	Sonata in E $\flat$ , Hob. XVI/52, Movement I	Haydn: Sonatas Vol. I (Urtext) EP 713a
<b>Haydn</b>	Sonata in C, Hob. XVI/50, Movement I	Haydn: Sonatas Vol. IV (Urtext) EP 713d
<b>Mendelssohn</b>	Prelude and Fugue in D, Op. 35 No. 2	Mendelssohn: Piano Works Vol. III EP 1704c
<b>Mozart</b>	Sonata in F, K. 332, Movement I	Mozart: Sonatas Vol. II (Urtext) EP 1800b
<b>Mozart</b>	Sonata in C, K. 309, Movement I	Mozart: Sonatas Vol. I (Urtext) EP 1800a
<b>Ravel</b>	Mouvement de menuet, <i>Sonatine</i> , Movement II	Ravel: <i>Sonatine</i> (Urtext) EP 7375
<b>Scarlatti</b>	Sonata in A minor, K. 175	Scarlatti: Sonatas Vol. III EP4692c
<b>Scarlatti</b>	Sonata in E, K. 46	Scarlatti: Sonatas Vol. II EP4692b
<b>Schubert</b>	Sonata in E $\flat$ , D. 568, Op. 122, Movement I	Schubert: Piano Sonatas Vol. I (Urtext) EP 488c
<b>Shostakovich</b>	Prelude and Fugue in A, Op. 87 No. 7	Shostakovich: Preludes and Fugues EP 4712a (Op. 87 No. 7 also available separately as EP 7392)

*The sequence of pieces in this volume has been chosen with regard for optimum page-turns rather than the order in the syllabus*

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Peters Edition Limited  
Hinrichsen House  
10–12 Baches Street  
London  
N1 6DN  
Tel: 020 7553 4000  
Fax: 020 7490 4921  
Email: sales@editionpeters.com  
Internet: www.editionpeters.com

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# Prelude and Fugue in A $\flat$

BWV 862, No. 17

Johann Sebastian Bach  
(1685–1750)

## Prelude

5

10

18

16

20

24

Musical notation for measures 24-26. Measure 24 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The right hand has a quarter rest, followed by eighth notes with fingerings 2, 1, 3, 4, and then sixteenth notes with fingerings 1, 4, 1, 4. The left hand has a triplet of eighth notes with fingering 1, 3, and then eighth notes with fingerings 2, 4, 2.

27

Musical notation for measures 27-29. Measure 27 has eighth notes in the right hand and a half note in the left hand with fingering 4. Measure 28 has eighth notes in the right hand and eighth notes in the left hand with fingerings 1, 3, 2, 1, 3, 1, 2. Measure 29 has eighth notes in the right hand and eighth notes in the left hand with fingerings 3, 2, 1, 3, 1, 2.

30

Musical notation for measures 30-32. Measure 30 has eighth notes in the right hand and eighth notes in the left hand. Measure 31 has eighth notes in the right hand and eighth notes in the left hand. Measure 32 has eighth notes in the right hand and eighth notes in the left hand with fingerings 2, 4.

33

Musical notation for measures 33-36. Measure 33 has eighth notes in the right hand with fingerings 4, 1 and a half note in the left hand with fingering 5. Measure 34 has eighth notes in the right hand with fingering 1 and a half note in the left hand with fingering 1. Measure 35 has eighth notes in the right hand with fingering 3 and a half note in the left hand. Measure 36 has eighth notes in the right hand with fingerings 2, 2 and a half note in the left hand.

37

Musical notation for measures 37-40. Measure 37 has eighth notes in the right hand with fingering 3 and a half note in the left hand. Measure 38 has eighth notes in the right hand with fingerings 2, 2 and a half note in the left hand. Measure 39 has eighth notes in the right hand and eighth notes in the left hand with fingering 2. Measure 40 has eighth notes in the right hand and eighth notes in the left hand with fingering 2.

41

Musical notation for measures 41-44. Measure 41 has eighth notes in the right hand with fingering 2 and a half note in the left hand with fingering 3. Measure 42 has eighth notes in the right hand with fingering 2 and a half note in the left hand with fingering 3. Measure 43 has eighth notes in the right hand with fingering 5 and a half note in the left hand with fingering 3. Measure 44 has a whole note in the right hand and a whole note in the left hand with fingering 1.

Fugue

The image displays a musical score for a fugue, consisting of six systems of two staves each (treble and bass clef). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. Measure numbers 1, 4, 7, 10, 13, and 15 are marked at the beginning of their respective systems. The score is densely packed with musical notation, including many sixteenth and thirty-second notes, and features numerous fingerings indicated by numbers 1-5. The overall structure is complex and technical, characteristic of a fugue.

18

Musical notation for measures 18-20. Treble clef, bass clef, key signature of three flats. Measure 18 starts with a 3-measure rest in the treble and a 2-measure rest in the bass. Fingerings are indicated with numbers 1-5. Measure 19 has a 4-measure rest in the treble. Measure 20 has a 5-measure rest in the treble.

21

Musical notation for measures 21-23. Treble clef, bass clef, key signature of three flats. Measure 21 has a 4-measure rest in the treble. Measure 22 has a 3-measure rest in the treble. Measure 23 has a 2-measure rest in the treble. Fingerings are indicated with numbers 1-5.

24

Musical notation for measures 24-26. Treble clef, bass clef, key signature of three flats. Measure 24 has a 4-measure rest in the treble. Measure 25 has a 2-measure rest in the treble. Measure 26 has a 2-measure rest in the treble. Fingerings are indicated with numbers 1-5.

27

Musical notation for measures 27-29. Treble clef, bass clef, key signature of three flats. Measure 27 has a 2-measure rest in the treble. Measure 28 has a 5-measure rest in the treble. Measure 29 has a 4-measure rest in the treble. Fingerings are indicated with numbers 1-5.

30

Musical notation for measures 30-32. Treble clef, bass clef, key signature of three flats. Measure 30 has a 2-measure rest in the treble. Measure 31 has a 3-measure rest in the treble. Measure 32 has a 4-measure rest in the treble. Fingerings are indicated with numbers 1-5.

33

Musical notation for measures 33-35. Treble clef, bass clef, key signature of three flats. Measure 33 has a 3-measure rest in the treble. Measure 34 has a 1-measure rest in the treble. Measure 35 has a 5-measure rest in the treble. Fingerings are indicated with numbers 1-5.



# Sonata in A minor

K. 175

Domenico Scarlatti  
(1685-1757)

**Allegro** (♩ = 84)

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a melodic line with slurs and fingerings (2, 4, 1). The left hand provides harmonic support with chords and single notes.

Musical notation for measures 5-8. The right hand continues with a melodic line, including a triplet (3) and a slur. The left hand has a bass line with a triplet (3) at the end.

Musical notation for measures 9-14. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with chords and a fermata.

Musical notation for measures 15-20. The right hand has a melodic line with slurs, a fermata, and fingerings (1, 2, 1, 2). The left hand has a bass line with chords and a piano (*p*) dynamic marking.

Musical notation for measures 21-24. The right hand has a melodic line with slurs, a fermata, and fingerings (3, 4, 5). The left hand has a bass line with chords and a tremolo (*Tremulo*) marking.

27 *Trem.* *Trem.* *Trem.* *p*

33 *dolce*

38 *cresc.* *f*

43

48 1. 2.

52

5 3 4 3 2 1 2

*f* *tr tr* *tr tr* *mf*

4

Detailed description: This system contains measures 52 through 56. The right hand features a melodic line with trills and slurs, while the left hand provides a steady accompaniment of chords. Measure 52 starts with a forte (*f*) dynamic. Trills are marked with 'tr' in measures 53, 54, and 55. The system concludes with a mezzo-forte (*mf*) dynamic. Fingering numbers 1, 2, 3, 4, and 5 are indicated above the notes. A '4' is written below the bass staff in measure 54.

57

2 4 5 5 1 5

Detailed description: This system contains measures 57 through 62. The right hand continues the melodic development with various slurs and fingering. The left hand accompaniment consists of chords and moving lines. Fingering numbers 1, 2, 4, and 5 are visible above the notes.

63

5 2 4 1

*Trem.*

Detailed description: This system contains measures 63 through 68. The right hand features a series of slurs and trills. The left hand accompaniment is dense with chords. A 'Trem.' marking is placed above the right hand in measure 66. Fingering numbers 1, 2, 4, and 5 are indicated.

69

4 5 4 5 4

*Trem.* *più f*

Detailed description: This system contains measures 69 through 73. The right hand has a melodic line with slurs and trills. The left hand accompaniment features chords and moving lines. A 'Trem.' marking is above the right hand in measure 71, and 'più f' is written below the right hand in measure 73. Fingering numbers 4 and 5 are indicated.

74

*Trem.* *dim.*

Detailed description: This system contains measures 74 through 78. The right hand features a melodic line with slurs and trills. The left hand accompaniment consists of chords and moving lines. A 'Trem.' marking is above the right hand in measure 75, and 'dim.' is written below the right hand in measure 77. Fingering numbers 1, 2, 3, and 4 are indicated.

79

Musical score for measures 79-82. The piece is in G major (one sharp) and 4/4 time. Measure 79 features a treble clef with eighth-note runs and a bass clef with a triplet of eighth notes. Measure 80 has a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measure 81 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 82 has a treble clef with eighth-note runs and a bass clef with a quarter note. Fingerings 1, 2, and 3 are indicated in the treble clef.

83

Musical score for measures 83-87. The piece is in G major (one sharp) and 4/4 time. Measure 83 features a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measure 84 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 85 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 86 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 87 has a treble clef with eighth-note runs and a bass clef with a quarter note. The instruction *p dolce* is written in the bass clef of measure 83. Fingerings 1, 2, 3, 4, and 5 are indicated.

88

Musical score for measures 88-92. The piece is in G major (one sharp) and 4/4 time. Measure 88 features a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 89 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 90 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 91 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 92 has a treble clef with eighth-note runs and a bass clef with a quarter note. Fingerings 1, 2, 3, 4, and 5 are indicated.

93

Musical score for measures 93-97. The piece is in G major (one sharp) and 4/4 time. Measure 93 features a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 94 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 95 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 96 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 97 has a treble clef with eighth-note runs and a bass clef with a quarter note. The instruction *cresc.* is written in the bass clef of measure 93. Fingerings 1, 2, 3, 4, and 5 are indicated.

98

Musical score for measures 98-102. The piece is in G major (one sharp) and 4/4 time. Measure 98 features a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 99 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 100 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 101 has a treble clef with eighth-note runs and a bass clef with a quarter note. Measure 102 has a treble clef with eighth-note runs and a bass clef with a quarter note. Fingerings 1, 2, 3, and 4 are indicated.

## Prelude and Fugue in A

Op. 87 No. 7

Dmitry Shostakovich  
(1906–1975)

Allegro poco moderato (♩. = 76)

*p legato sempre*

13

Musical notation for measures 13-14. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a sustained low note with a slur.

15

Musical notation for measures 15-16. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a sustained low note with a slur.

17

Musical notation for measures 17-18. Treble clef has chords and a melodic line. Bass clef has a melodic line with slurs. Dynamics include "dim." and "pp".

19

Musical notation for measures 19-21. Treble clef has a melodic line with slurs and accidentals. Bass clef has a sustained low note with a slur. Dynamics include "p".

22

Musical notation for measures 22-24. Treble clef has chords and a melodic line. Bass clef has a melodic line with slurs. Dynamics include "p" and "dim.".

25

Musical notation for measures 25-27. Treble clef has chords and a melodic line. Bass clef has a melodic line with slurs. Dynamics include "pp" and "rit.".

*attacca*

In 3 Voices  
Allegretto (♩ = 92)

pp legato sempre

Musical notation for measures 1-5, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked *pp legato sempre*.

Musical notation for measures 6-10, continuing the piece with treble and bass clefs.

Musical notation for measures 11-15, continuing the piece with treble and bass clefs.

Musical notation for measures 16-20, including a *cresc.* marking in the bass line.

Musical notation for measures 21-25, including *p*, *cresc.*, and *mp* markings.

Musical notation for measures 26-30, including *cresc.* and *mf* markings.

31

dim. *p*

Musical score for measures 31-35. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Dynamics include *dim.* and *p*.

36

cresc. *mp*

Musical score for measures 36-40. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *cresc.* and *mp*.

41

dim. *p*

Musical score for measures 41-45. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Dynamics include *dim.* and *p*.

46

*mf*

Musical score for measures 46-50. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Dynamics include *mf*.

50

cresc. *f*

Musical score for measures 51-53. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Dynamics include *cresc.* and *f*.

54

cresc.

Musical score for measures 54-57. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Dynamics include *cresc.*



58

ff

This system contains measures 58 through 61. The music is written for piano in a key with three sharps (F#, C#, G#). The right hand features a complex melodic line with many accidentals, including flats and naturals. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the right hand at measure 61.

62

This system contains measures 62 through 65. The right hand continues with a melodic line of eighth notes. The left hand features a prominent bass line with long, sweeping slurs under the notes, indicating a slow, sustained movement.

66

*dim.*

This system contains measures 66 through 69. The right hand has a melodic line with some rests. The left hand continues with the slurred bass line. A dynamic marking of *dim.* (diminuendo) is placed in the left hand at measure 66.

70

*p*

This system contains measures 70 through 74. The right hand has a more active melodic line with sixteenth notes. The left hand continues with the slurred bass line. A dynamic marking of *p* (piano) is placed in the left hand at measure 70.

75

This system contains measures 75 through 78. The right hand has a melodic line with some slurs. The left hand continues with the slurred bass line.

79

Musical notation for measures 79-82. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes.

83

Musical notation for measures 83-86. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 86.

87

Musical notation for measures 87-90. The right hand has a more complex melodic line with slurs. A *cresc.* (crescendo) marking is placed in measure 88. The left hand accompaniment remains consistent.

91

Musical notation for measures 91-94. The right hand features a melodic line with slurs and a *mf* (mezzo-forte) dynamic marking in measure 91, followed by a *dim.* (diminuendo) marking in measure 92. The left hand accompaniment is active. A *pp* (pianissimo) marking is present in measure 93.

95

Musical notation for measures 95-98. The right hand continues with eighth-note patterns and slurs. The left hand accompaniment is active. A dashed line in measure 97 indicates a continuation of the melodic line.

# Sonata in E

K. 46

Domenico Scarlatti  
(1685-1757)

Presto (♩ = 120)

*f con brio*

7

18

19

26

32

*mf*

*p*

*più f*

(r. H.)

39

*p* *mf*

48

*p* *cresc.*

58

*p* *tr*

59

*più f* *tr*

65

*tr* *cresc.* *f*

71

*1* *1* *2*

(r. H.)

77

Measures 77-83. Treble clef, key signature of three sharps (F#, C#, G#). Measure 77 starts with a forte (*f*) dynamic. Fingerings: 3, 2, 2, 5, 5, 5, 4. The bass line consists of whole notes: G2, F2, E2, D2, C2, B1, A1.

84

Measures 84-88. Treble clef, key signature of three sharps. Fingerings: 2, 5, 5, 5. The bass line continues with whole notes: G2, F2, E2, D2, C2, B1, A1.

89

Measures 89-94. Treble clef, key signature of three sharps. Measure 89 starts with a mezzo-forte (*mf*) dynamic. Fingerings: 4, 2, 3, 5, 1. The bass line features a piano (*p*) accompaniment of chords: G2-F2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

95

Measures 95-100. Treble clef, key signature of three sharps. Measure 95 starts with a piano (*p*) dynamic. Fingerings: 5, 4, 3, 3. The bass line features a piano accompaniment of chords: G2-F2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2. A *cresc.* marking is present in measure 99.

101

Measures 101-107. Treble clef, key signature of three sharps. Measure 101 starts with a piano (*p*) dynamic. Fingerings: 3, 3. The bass line features a piano accompaniment of chords: G2-F2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2. Trills (*tr*) are marked in measures 103, 105, and 107.

108

Measures 108-113. Treble clef, key signature of three sharps. Measure 108 starts with a piano (*p*) dynamic. Fingerings: 4, 1. The bass line features a piano accompaniment of chords: G2-F2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2. Trills (*tr*) are marked in measures 109, 111, and 113.

111

*cresc.* *f* *tr* *tr* *f*

Measures 111-116. Treble clef, key signature of two sharps (F# and C#). Measure 111 starts with a *cresc.* marking. Measures 112 and 113 contain trills (*tr*) in the right hand. Measure 114 has a *f* dynamic. Measure 115 has a *tr* marking. Measure 116 ends with a *f* dynamic. Fingerings 3 and 2 are indicated above the first two measures.

117

*p* *tr*

Measures 117-122. Treble clef, key signature of two sharps. Measure 117 has a *p* dynamic. Measure 122 has a *tr* marking.

123

*tr* *tr* *tr* *tr*

Measures 123-127. Treble clef, key signature of two sharps. Measures 123-126 each contain a trill (*tr*) in the right hand. Measure 127 has a *tr* marking.

128

*piu f* *tr* *tr* *tr* *tr*

Measures 128-132. Treble clef, key signature of two sharps. Measure 128 has a *piu f* dynamic. Measures 129-132 each contain a trill (*tr*) in the right hand.

133

*tr* *cresc.* *f*

Measures 133-138. Treble clef, key signature of two sharps. Measure 133 has a *tr* marking. Measure 134 has a *cresc.* marking. Measure 135 has a *f* dynamic. Fingerings 3, 4, 4, 3, 1, 5 are indicated above the right hand notes.

139

*(r. H.)* *(l. H.)*

Measures 139-144. Treble clef, key signature of two sharps. Measure 139 has a *(r. H.)* marking. Measure 144 has a *(l. H.)* marking. Fingerings 1 and 5 are indicated below the right hand notes.

# Prelude and Gigue in F# minor

HWV 431

George Frideric Handel  
(1685-1759)

## Prelude

The first system of the Prelude, measures 1-3. The treble clef staff begins with a forte (*f*) dynamic and a trill on the first note. The bass clef staff features a steady eighth-note accompaniment. Trills are marked in both staves.

The second system of the Prelude, measures 4-6. The treble clef staff continues with a melodic line and trills. The bass clef staff maintains the eighth-note accompaniment with some melodic variation.

The third system of the Prelude, measures 7-9. The treble clef staff features a melodic line with trills. The bass clef staff continues the eighth-note accompaniment.

The fourth system of the Prelude, measures 10-12. The treble clef staff has a melodic line with trills. The bass clef staff continues the eighth-note accompaniment.

The fifth system of the Prelude, measures 13-15. The treble clef staff features a melodic line with trills and an arpeggiated section. The bass clef staff continues the eighth-note accompaniment.

Gigue  
Presto

This musical score is for a piece titled "Gigue" in the tempo "Presto". It is written for piano in the key of D major (two sharps) and 12/8 time. The score consists of six systems of two staves each (treble and bass clef). The first system includes a forte dynamic marking (*f*) and trill ornaments (*tr*) in both hands. The second system features a piano dynamic marking (*p*) in the bass line. The third system begins with a fermata over the first measure of the treble line. The fourth system is marked with measure number 13. The fifth system is marked with measure number 16. The piece concludes with a double bar line and repeat dots at the end of the sixth system.



9

9

*f*

Musical notation for measures 9-21, featuring a treble and bass staff in G major. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

22

22

Musical notation for measures 22-25, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

26

26

*tr*

Musical notation for measures 26-29, featuring trills (*tr*) in both the treble and bass staves. The melodic line in the treble staff is more active, with frequent trills.

30

30

*tr*

Musical notation for measures 30-33, continuing the use of trills (*tr*) in both staves. The bass staff has a more rhythmic accompaniment.

34

34

Musical notation for measures 34-37, showing a continuation of the melodic and harmonic patterns in the treble and bass staves.

38

38

Musical notation for measures 38-41, concluding the system with a final melodic phrase in the treble staff and a corresponding bass line.

# Prelude and Fugue in D

Op. 35 No. 2

Felix Mendelssohn Bartholdy  
(1809–1847)

Prelude  
**Allegretto**

*p*

4

7

10

13 *cresc.*

16 *dim.* *p* *cresc.*

19 *cresc.* *f* *f*

22 *p*

25 *f* *p* *f*

28 *sf* *dimin.* *p*

31

34 *p* *cresc.*

37 *f* *dim.* *p*

40 *dimin.* *p*

43 *cresc.* *f*

*ff* *dimin.*

45

47 *dimin.* *nuen* *- do*

Fugue  
Tranquillo e sempre legato

*p*

7

13

18 *cresc.* *f*

24 *cresc.* *f*

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

37 *dimin.* *p* *d.*

43 *cresc.*

49 *cresc.* *dolce*

55 *cresc.* *f*

61 *di - mi - nu - en - do* *p*

67 *dimin.* *pp*

*p.* *p.* *p.* *p.*

Detailed description: This page of a musical score contains eight systems of music, each with a treble and bass staff. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure numbers 24, 31, 37, 43, 49, 55, 61, and 67 are indicated at the start of their respective systems. The score includes various dynamic markings such as *cresc.*, *f*, *p*, *dimin.*, *d.*, *dolce*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a series of piano (*p.*) chords in the final system.

# Sonata in E $\flat$

Hob. XVI/52, Movement I

Joseph Haydn  
(1732-1809)

Allegro

This musical score is for the first movement of Joseph Haydn's Sonata in E-flat, Hob. XVI/52. It is written for a single horn in E-flat major and 3/4 time. The tempo is marked 'Allegro'. The score consists of six systems of two staves each (treble and bass clef). The first system (measures 1-4) begins with a forte (f) dynamic in the bass and piano (p) in the treble. The second system (measures 5-8) features a forte (f) dynamic in the bass and piano (p) in the treble. The third system (measures 9-12) has a piano (p) dynamic in the bass and forte (f) in the treble. The fourth system (measures 13-16) is marked piano (p) in both staves. The fifth system (measures 17-20) has a piano (p) dynamic in the bass and forte (f) in the treble. The sixth system (measures 21-24) is marked forte (f) in both staves. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for the right hand and (1-5) for the left hand. The key signature has one flat (B-flat), and the time signature is 3/4.

18

Musical notation for measures 18-19. The right hand features a complex melodic line with slurs, accents, and trills. Fingerings 1, 2, 3, 4, and 5 are indicated. A '10' is written below the staff. The left hand provides harmonic support with chords and single notes.

20

Musical notation for measures 20-22. The right hand continues with intricate melodic patterns and slurs. The left hand has a more active role with moving lines. Dynamics include *p* and *fz*. Fingerings 4, 5, and 8 are shown.

23

Musical notation for measures 23-24. The right hand has a dense texture with many slurs and accents. The left hand plays chords with some grace notes. Dynamics include *fz* and *f*. Fingerings 4, 5, 8, and 1 are indicated.

25

Musical notation for measures 25-26. The right hand features a series of slurred notes with accents. The left hand has a more rhythmic accompaniment. Dynamics include *p* and *f*. Fingerings 3, 4, 2, and 1 are shown.

27

Musical notation for measures 27-28. The right hand has a very busy texture with many slurs and accents. The left hand plays chords and single notes. Dynamics include *p*. Fingerings 3, 2, 4, 2, 4, 5, and 5 are indicated.

29

Musical notation for measures 29-30. The right hand features a series of slurred notes with accents. The left hand has a more rhythmic accompaniment. Dynamics include *f*. Fingerings 3, 3, 3, 3, 4, and 4 are shown.

a) : ∞

31

*p*

*cresc.*

*sf*

*p*

35

*sf*

*p*

38

*sf*

*p*

*sf*

*p*

42

*sf*

*p*



Musical notation system 1, starting at measure 44. The treble clef part begins with a piano (*p*) dynamic and contains an 8-measure rest. The bass clef part contains eighth-note patterns. A fermata is present at the end of the first measure.

Musical notation system 2, starting at measure 47. The treble clef part features a rapid sixteenth-note passage. The bass clef part has a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking.

Musical notation system 3, measures 49-50. Both staves contain complex sixteenth-note passages, with the bass clef part having a more rhythmic, repetitive character.

Musical notation system 4, starting at measure 50. The treble clef part features a melodic line with various ornaments and slurs. The bass clef part continues with a dense eighth-note texture.

Musical notation system 5, starting at measure 52. This system is characterized by intricate sixteenth-note runs in both the treble and bass clefs, with many notes beamed together.

Musical notation system 6, starting at measure 54. The treble clef part has a highly technical sixteenth-note passage. The bass clef part provides a complex rhythmic accompaniment with frequent beaming.

57 *fs*

59

61 *f*

*p*

64 *f*

*ff*

68 *p*

71

73

76 *p*

79 *p*

82

Musical score for measures 82-84. The piece is in a minor key with a 3/4 time signature. Measure 82 features a piano introduction with a forte (*f*) dynamic. Measure 83 contains a complex sixteenth-note passage with numerous fingerings (1-5) and slurs. Measure 84 begins with a piano (*p*) dynamic and continues with sixteenth-note patterns. The bass line provides harmonic support with chords and moving lines.

85

Musical score for measures 85-87. Measure 85 shows a melodic line in the right hand with slurs and fingerings. Measure 86 continues the melodic development. Measure 87 features a more intricate sixteenth-note passage with fingerings and slurs. The bass line consists of steady eighth-note accompaniment.

88

Musical score for measures 88-90. Measure 88 has a melodic line with slurs and fingerings. Measure 89 continues the melodic flow. Measure 90 features a melodic line with slurs and fingerings, accompanied by a bass line with eighth-note patterns.

90

Musical score for measures 90-92. Measure 90 features a melodic line with slurs and fingerings. Measure 91 continues the melodic development. Measure 92 features a melodic line with slurs and fingerings, accompanied by a bass line with eighth-note patterns.

93

Musical score for measures 93-94. Measure 93 features a melodic line with slurs and fingerings. Measure 94 features a melodic line with slurs and fingerings, accompanied by a bass line with eighth-note patterns.

95

Musical score for measures 95-97. Measure 95 features a melodic line with slurs and fingerings. Measure 96 continues the melodic development. Measure 97 features a melodic line with slurs and fingerings, accompanied by a bass line with eighth-note patterns.

97

Musical notation for measures 97-98. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex melodic line with many slurs and ornaments, including triplets and sixteenth-note runs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *p* (piano).

99

Musical notation for measures 99-100. The system consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the harmonic accompaniment. Dynamic markings include *f* (forte).

101

Musical notation for measures 101-102. The system consists of two staves. The upper staff features a series of slurred sixteenth-note runs. The lower staff continues the harmonic accompaniment. Dynamic markings include *p* (piano).

Musical notation for measures 103-104. The system consists of two staves. The upper staff features a series of slurred sixteenth-note runs. The lower staff continues the harmonic accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

104

Musical notation for measures 104-105. The system consists of two staves. The upper staff features a series of slurred sixteenth-note runs. The lower staff continues the harmonic accompaniment. Dynamic markings include *f* (forte).

107

Musical score for measures 107-110. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). Measure 107 features a forte (*f*) dynamic with a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 108 continues the melodic development. Measure 109 shows a dynamic shift to piano (*p*) with a more sustained melodic line. Measure 110 concludes the system with a final chord. Fingering numbers (1-5) are present above and below notes throughout the system.

111

Musical score for measures 111-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 111 begins with a forte (*f*) dynamic. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a steady rhythmic accompaniment. Measures 112-114 continue the melodic and rhythmic patterns, with intricate fingering indicated by numbers 1-5.

113

Musical score for measures 113-116. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 113 starts with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 114-116 show further development of the melodic and rhythmic themes, with complex fingering and slurs throughout.

Musical score for measures 117-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 117 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 118-120 continue the melodic and rhythmic patterns, with complex fingering and slurs throughout.

# Sonata in E $\flat$

D. 568, Op. 122

Franz Schubert  
(1797-1828)

*Allegro moderato*

Musical notation for measures 1-7. The piece is in E-flat major, 3/4 time. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated: 2 for the first note in the treble clef, and 4, 1, 2, 3, 1, 5, 1, 3 for the treble clef notes in subsequent measures. The bass clef has a 2 for the first note.

Musical notation for measures 8-15. Measure 8 is marked with a box containing the number 8. Fingerings include 4, 2, 5, 4 in the bass clef and 2, 2 in the treble clef. A *sfz* (sforzando) dynamic is present in measure 14.

Musical notation for measures 16-22. Measure 16 is marked with a box containing the number 16. This section features complex fingering patterns, including triplets and sixteenth-note runs. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 23-28. Measure 23 is marked with a box containing the number 23. The music continues with sixteenth-note patterns. A *cresc.* (crescendo) marking is present in measure 27. A 4 is written below the bass clef in measure 28.

Musical notation for measures 29-32. Measure 29 is marked with a box containing the number 29. The music features a series of chords in the treble clef and sixteenth-note runs in the bass clef. A *f* (forte) dynamic is present in measure 31. A 3 is written below the bass clef in measure 32.

Musical notation for measures 33-36. Measure 33 is marked with a box containing the number 33. The music continues with sixteenth-note patterns. Fingerings 3, 4, 3, 3, 1 are indicated for the bass clef in measure 36.

37 *a tempo*  
*fz* *fz* *p* *ritard.* *dolce pp*

42

47

52

56 *f* *fz* *p*

60 *mf*



64

Musical notation for measures 64-67. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 64 features a complex chordal texture with fingerings 1, 2, 3, 4 in the right hand and 1 in the left. Measure 65 has fingerings 1, 2, 3 in the right hand and 1 in the left. Measures 66 and 67 continue the texture with various articulations and dynamics.

68

Musical notation for measures 68-71. The system consists of a grand staff. Measure 68 includes a *cresc.* marking and fingerings 3, 2, 5 in the right hand and 5 in the left. Measure 69 has fingerings 2, 5, 2, 5 in the right hand and 5 in the left. Measure 70 has fingerings 3, 2 in the right hand and 5 in the left. Measure 71 has fingerings 1, 4 in the right hand and 3, 3 in the left. Dynamics include *p* and *mf*.

72

Musical notation for measures 72-75. The system consists of a grand staff. Measure 72 has fingerings 3 in the right hand and 3 in the left. Measure 73 has fingerings 3 in the right hand and 3 in the left. Measure 74 has fingerings 3 in the right hand and 3 in the left. Measure 75 has fingerings 3 in the right hand and 3 in the left. A *decresc.* marking is present in measure 75.

76

Musical notation for measures 76-79. The system consists of a grand staff. Measure 76 has fingerings 4 in the right hand and 3, 4 in the left. Measure 77 has fingerings 2 in the right hand and 3, 4 in the left. Measure 78 has fingerings 2 in the right hand and 3, 4 in the left. Measure 79 has fingerings 4 in the right hand and 3, 4 in the left. Dynamics include *pp*, *cresc.*, and *f*.

80

Musical notation for measures 80-83. The system consists of a grand staff. Measure 80 has fingerings 4, 2 in the right hand and 3, 4 in the left. Measure 81 has fingerings 4, 2 in the right hand and 3, 4 in the left. Measure 82 has fingerings 4, 2 in the right hand and 3, 4 in the left. Measure 83 has fingerings 1, 3, 5 in the right hand and 3, 4 in the left. Dynamics include *p*, *f*, *p*, and *cresc.*

84

Musical notation for measures 84-87. The system consists of a grand staff. Measure 84 has fingerings 1, 4, 1 in the right hand and 4, 3, 2, 4 in the left. Measure 85 has fingerings 4, 1 in the right hand and 4, 3, 2, 4 in the left. Measure 86 has fingerings 4, 1 in the right hand and 4, 3, 2, 4 in the left. Measure 87 has fingerings 1, 3, 2 in the right hand and 1, 1 in the left. Dynamics include *f*, *fz*, *p*, and *pp*.

89

fp

98

pp

97

pp

fp

pp ritard.

101

cresc.

f

05

dimin.

09

1.

2.

p

113

pp

1 1 b

2

3 1

4

Detailed description: This system contains measures 113 through 116. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamic markings include *pp* at the start. Fingering numbers 1, 2, 3, and 4 are indicated above notes in the right hand.

117

3 4 5 3

f

fz

p

Detailed description: This system contains measures 117 through 120. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand has a more active role with chords and moving lines. Dynamic markings include *f*, *fz*, and *p*. Fingering numbers 3, 4, and 5 are shown above notes.

121

f

5 3

4 4 2

4 4 2

2 4

Detailed description: This system contains measures 121 through 124. The right hand has a more rhythmic, chordal texture. The left hand features a prominent melodic line with slurs and accents. Dynamic markings include *f*. Fingering numbers 4, 2, and 5 are indicated.

125

4 3 5 4

p

1 2 1

Detailed description: This system contains measures 125 through 128. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment. Dynamic markings include *p*. Fingering numbers 1, 2, 3, 4, and 5 are shown above notes.

129

2 1 2

fp

pp

f

4

Detailed description: This system contains measures 129 through 132. The right hand has a melodic line with slurs and accents. The left hand has a more active role with chords and moving lines. Dynamic markings include *fp*, *pp*, and *f*. Fingering numbers 1, 2, and 4 are indicated.

133

fz

f

1

4

Detailed description: This system contains measures 133 through 136. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment. Dynamic markings include *fz* and *f*. Fingering numbers 1 and 4 are indicated.

137

2 4 1 2 1

140

3 4 2 1 4 3

144

1 3 4 2 5 2 1 2 4

149

1 3 5

153

4 2

157

3 1 2 2 1 3 5 1 2 1 2 4 1

163

Musical score for measures 163-167. The piece is in B-flat major (two flats). Measure 163 features a trill (tr) on a G4 note. Measures 164-167 contain various melodic lines with fingerings (1, 5, 3, 1, 4) and accents (>). The bass line includes a triplet of eighth notes in measure 167.

168

Musical score for measures 168-173. Measure 168 has a fingering of 4. Measures 169-170 feature a piano (*p*) dynamic and trills (tr). Measure 171 has a fingering of 3. Measure 172 has a fingering of 4. Measure 173 has a fingering of 3. The bass line includes a triplet of eighth notes in measure 173.

174

Musical score for measures 174-179. Measures 174-175 have fingerings of 2 and 3. Measures 176-177 have fingerings of 2, 4, 3, 3. Measures 178-179 have fingerings of 1 and 4. The bass line includes a triplet of eighth notes in measure 174 and a 4/5 interval in measure 179.

180

Musical score for measures 180-185. Measures 180-185 feature melodic lines with wavy hairpins (wavy lines) and accents (>). The bass line includes a triplet of eighth notes in measure 180 and a 5/5 interval in measure 185.

186

*dolce*

Musical score for measures 186-189. Measure 186 has a *dolce* marking and a fingering of 2. Measure 187 has a *pp* marking and a fingering of 1. Measure 188 has a fingering of 4. Measure 189 has a fingering of 3. The bass line includes a triplet of eighth notes in measure 186 and a 3/5 interval in measure 189.

190

Musical score for measures 190-195. Measures 190-191 have fingerings of 2 and 5. Measures 192-193 have fingerings of 1, 1, 4. Measure 194 has a fingering of 2. Measure 195 has fingerings of 2 and 3. The bass line includes a triplet of eighth notes in measure 190 and a 2/4 interval in measure 195.

194

Musical score for measures 194-197. Treble clef has eighth notes with accents and slurs. Bass clef has chords and eighth notes.

198

Musical score for measures 198-201. Treble clef has triplets and slurs. Bass clef has chords and eighth notes. Dynamic marking *f* is present.

202

Musical score for measures 202-205. Treble clef has triplets and slurs. Bass clef has chords and eighth notes. Dynamic markings *fz*, *p*, and *cresc.* are present.

206

Musical score for measures 206-209. Treble clef has slurs and eighth notes. Bass clef has chords and eighth notes. Dynamic markings *p* and *mf* are present.

210

Musical score for measures 210-212. Treble clef has chords and eighth notes. Bass clef has chords and eighth notes.

213

Musical score for measures 213-215. Treble clef has chords and eighth notes. Bass clef has chords and eighth notes. Dynamic marking *p* is present.

216 *mf*

219 *decresc.* *pp*

223 *cresc.* *f* *p*

226 *f* *p* *cresc.*

230 *f* *fz* *p* *pp* *legato*

234 *54*

237 *fp* *pp*

241 *fp*

244 *pp ritard.*

247 *cresc.* *f* *dim.*

251

254 *m. s.* *pp*



# Sonata in C

K. 309, Movement I

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro con spirito

The musical score is presented in a grand staff format, consisting of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The first system (measures 1-5) features a melodic line in the right hand with slurs and ties, and a rhythmic accompaniment in the left hand. The second system (measures 6-11) continues the melodic development with various articulations and dynamics, including *f* and *p*. The third system (measures 12-16) shows a more complex texture with *sf* (sforzando) accents and dynamic contrasts between *f* and *p*. The fourth system (measures 17-20) includes trills (*tr*) and dynamic shifts. The fifth system (measures 21-24) is characterized by a *fp* (fortissimo piano) dynamic in the left hand and a *cresc.* (crescendo) marking in the right hand. The final system (measures 25-28) concludes with a *fp* dynamic and a *cresc.* marking in the right hand, followed by a *f* and *sf* dynamic in the left hand.

29 *f*

4 1

33 *p* *cresc.*

2

38

43 *f* *p* *f*

1

47 *sf* *sf* *sf* *sf* *f*

51 *tr* *tr* *tr* *tr*

3 *p*

55 *f*

3

59

59-64

*f*, *p*, *pp*, *p*

1, 3, 5

Detailed description: This system contains measures 59 through 64. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f*, *p*, *pp*, and *p*. Fingering numbers 1, 3, and 5 are indicated for the right hand.

65

65-69

*tr.*, *f*, *p*

Detailed description: This system contains measures 65 through 69. The right hand includes a trill (*tr.*) and a dynamic shift to *f*. The left hand continues with eighth-note accompaniment. Dynamic markings include *p*.

70

70-73

*f*

5

Detailed description: This system contains measures 70 through 73. The right hand has a melodic line with slurs. The left hand features a dense eighth-note accompaniment. A dynamic marking of *f* is present, along with a fingering number 5 in the left hand.

74

74-76

5

Detailed description: This system contains measures 74 through 76. The right hand has a melodic line with slurs. The left hand features a dense eighth-note accompaniment. A fingering number 5 is indicated in the left hand.

77

77-79

4, 5

Detailed description: This system contains measures 77 through 79. The right hand has a melodic line with slurs. The left hand features a dense eighth-note accompaniment. Fingering numbers 4 and 5 are indicated in the right hand.

80

80-83

*p*, *p*

2, 4, 1, 1, 2, 1

Detailed description: This system contains measures 80 through 83. The right hand has a melodic line with slurs. The left hand features a dense eighth-note accompaniment. Dynamic markings include *p*. Fingering numbers 2, 4, 1, 1, 2, and 1 are indicated in the left hand.

84



*f*

88



*p* *pp* *f* *p*

93



*pp* *f* *p*

98



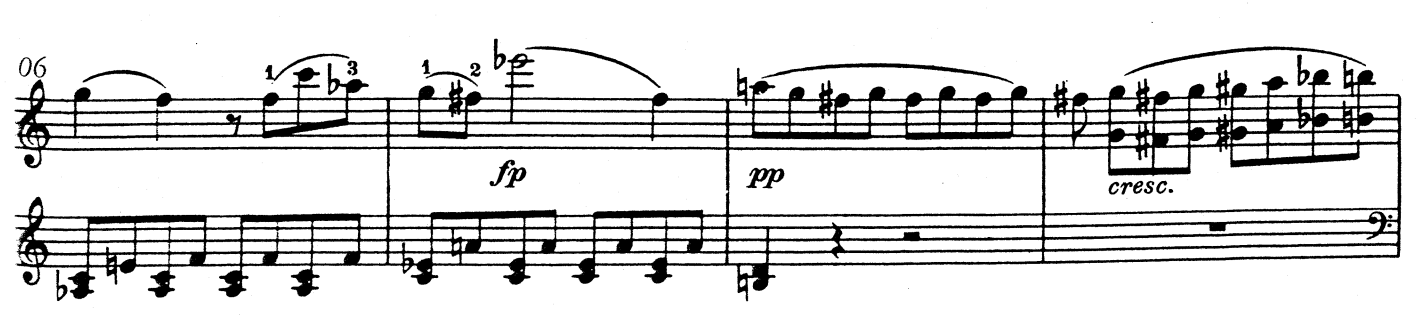
*f*

102



*p* *fp*

106



*fp* *pp* *cresc.*

110

Measures 110-113. Treble clef. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Trills (*tr*) are present in measures 111 and 113.

114

Measures 114-117. Treble clef. Dynamics: *f*, *p*, *fp*, *cresc.*. Trills (*tr*) are present in measures 114 and 115.

118

Measures 118-121. Treble clef. Dynamics: *fp*, *cresc.*, *fp*, *cresc.*. Bass clef contains dense chordal accompaniment.

122

Measures 122-124. Treble clef. Dynamics: *f*. Fingerings: 2, 1, 2, 4, 3, 2, 1, 2, 4, 3. Bass clef contains chords.

125

Measures 125-128. Treble clef. Dynamics: *cresc.*. Fingerings: 4, 4, 2, 2, 1, 4, 2, 4. Bass clef contains chords.

129

Measures 129-132. Treble clef. Dynamics: *p*. Fingerings: 5, 4. Bass clef contains chords.

133

Musical score for measures 133-136. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Measure numbers 5, 2, and 1 are indicated below the bass staff.

137

Musical score for measures 137-139. Measure 137 starts with a forte (*f*) dynamic. Measure 139 begins with a piano (*p*) dynamic. The right hand has slurred eighth notes, and the left hand has a rhythmic accompaniment. Fingerings 5, 4, and 2 are shown above the right hand.

140

Musical score for measures 140-142. Measure 140 starts with a forte (*f*) dynamic. Measure 142 features a fortissimo (*sf*) dynamic. The right hand has slurred eighth notes with triplets, and the left hand has a rhythmic accompaniment. Fingerings 3, 3/4, 3, and 3 are shown above the right hand.

143

Musical score for measures 143-146. Measure 143 starts with a fortissimo (*sf*) dynamic. Measure 144 has a *b2* marking. Measure 145 includes trills marked with *tr* and *(w)*. Measure 146 has a forte (*f*) dynamic. The right hand has slurred eighth notes with trills, and the left hand has a rhythmic accompaniment. Fingerings 1, 1, 1, 1, 3, 2, and 3 are shown above the right hand.

147

Musical score for measures 147-150. Measure 147 starts with a trill (*tr*) and a piano (*p*) dynamic. Measure 150 has a forte (*f*) dynamic. The right hand has slurred eighth notes with trills, and the left hand has a rhythmic accompaniment. Fingerings 1, 3, 2, 1, 3, and 2 are shown above the right hand.

151

Musical score for measures 151-154. Measure 151 has a forte (*f*) dynamic. Measure 154 has a forte (*f*) dynamic. The right hand has slurred eighth notes with slurs, and the left hand has a rhythmic accompaniment. Fingerings 5 and 4 are shown above the right hand.

# Sonata in G minor

Op. 7 No. 3, Movement I

Muzio Clementi  
(1752-1832)

Allegro con spirito

The musical score is presented in six systems, each with a treble and bass clef staff. The key signature is G minor (two flats) and the time signature is 2/4. The tempo is marked 'Allegro con spirito'. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *fz* (forzando), *cresc.* (crescendo), and *dimin.* (diminuendo). Fingerings are indicated by numbers 1-5 above or below notes. Accents are placed over certain notes. The piece concludes with a final cadence in the bass staff.

56

*ff* *p*

66

*cresc.* *ff* *dimin.*

75

*p* *smorz.*

85

*ff* *p* *ff*

94

*p* *espress.*

104

*p*

113

*ff* *p*



124

mp pp cresc.

4 5 5 4 2 5 1 1 1

14

Detailed description: This system covers measures 124 to 134. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from mezzo-piano (mp) to pianissimo (pp), ending with a crescendo (cresc.). Fingering numbers 4, 5, and 1 are visible above the notes.

135

mf cresc. f dimin.

4 1 14 2

Detailed description: This system covers measures 135 to 141. The right hand has a more active melodic line with slurs and ornaments. The left hand continues with a steady accompaniment. Dynamics include mezzo-forte (mf), crescendo (cresc.), forte (f), and diminuendo (dimin.). Fingering numbers 4, 1, 14, and 2 are present.

142

f dimin.

5 4 3 5 4 1

Detailed description: This system covers measures 142 to 149. The right hand features a melodic line with slurs and ornaments. The left hand has a more active accompaniment. Dynamics include forte (f) and diminuendo (dimin.). Fingering numbers 5, 4, 3, 5, 4, and 1 are visible.

150

f dimin. f fz

5 4 3 5 2 4 1 3 2 5 2

Detailed description: This system covers measures 150 to 158. The right hand has a melodic line with slurs and ornaments. The left hand has a more active accompaniment. Dynamics include forte (f), diminuendo (dimin.), fortissimo (fz), and fortissimo (fz). Fingering numbers 5, 4, 3, 5, 2, 4, 1, 3, 2, 5, and 2 are present.

159

p sf f fz p fz pp

3 1 3 4 5 2 4 2 3 2 4 5 1 4

Detailed description: This system covers measures 159 to 170. The right hand has a melodic line with slurs and ornaments. The left hand has a more active accompaniment. Dynamics include piano (p), sforzando (sf), forte (f), fortissimo (fz), piano (p), fortissimo (fz), and pianissimo (pp). Fingering numbers 3, 1, 3, 4, 5, 2, 4, 2, 3, 2, 4, 5, 1, and 4 are present.

171

f p

3 4 4 5 4 1 1 2

Detailed description: This system covers measures 171 to 178. The right hand has a melodic line with slurs and ornaments. The left hand has a more active accompaniment. Dynamics include forte (f) and piano (p). Fingering numbers 3, 4, 4, 5, 4, 1, 1, and 2 are present.

181

Musical score for measures 181-190. The piece is in G major and 3/4 time. The right hand features a melodic line with various ornaments and fingerings (4, 2, 4, 4, 5, 3, 5). The left hand provides a harmonic accompaniment with triplets and other rhythmic patterns. Dynamics include *f*, *p*, and *mf*.

191

Musical score for measures 191-200. The right hand continues the melodic development with a *cresc.* marking and reaches a fortissimo (*ff*) dynamic. The left hand features a steady bass line with some triplet figures. Dynamics include *f* and *ff*.

200

Musical score for measures 201-208. The right hand has a more active melodic line with many ornaments and fingerings (3, 2, 1, 5, 15). The left hand has a complex accompaniment with many ornaments and fingerings (1, 3, 2, 1, 3). Dynamics include *p*, *f*, *ff*, and *fz*.

209

Musical score for measures 209-218. The right hand features a melodic line with many ornaments and fingerings (23, 24, 4, 1, 5, 3, 4, 3, 5, 3, 4, 3). The left hand has a complex accompaniment with many ornaments and fingerings (2, 1). Dynamics include *fz*, *p*, *mf*, *dimin.*, *p*, and *pp*.

# Sonata in F#

Op. 78, Movement I

Ludwig van Beethoven  
(1770-1827)

Adagio cantabile

Allegro, ma non troppo

Measures 1-5 of the first system. The piece begins in F# major, 2/4 time. The first system shows measures 1 through 5. The right hand features a melodic line with a *p dolce* dynamic marking. The left hand provides a harmonic accompaniment. Fingerings are indicated with numbers 1-5. A fermata is placed over the final note of measure 5.

Measures 6-9 of the first system. The right hand continues the melodic line with a *leggieramente* marking. The left hand has a steady accompaniment. Measure 9 ends with a repeat sign.

Measures 10-13 of the first system. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady accompaniment. Measure 13 ends with a repeat sign.

Measures 14-18 of the first system. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady accompaniment. Measure 18 ends with a repeat sign.

Measures 19-21 of the first system. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady accompaniment. Measure 21 ends with a repeat sign.

Measures 22-24 of the first system. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady accompaniment. Measure 24 ends with a repeat sign.

te - nu - te

25 *f* *ff* *tr*

28 *p dolce* *f*

32 *f* *p* *f* *f* *p*

36 *p* *p* *1.*

39 *p* *cresc.*

42 *tr* *dim.* *p* *pp* *f*

45 *f* *p*

48

5 5 5 1 3 5

51

1 3 5 cresc.

54

3 3 5 3 4 3 2 4 ff dimin.

58

leggiermente

63

4 4 3 2 1 2 f

67

ff p f p f p

73 *f* *p* *cresc.* *sf* *p*

79

82 *cresc.*  
te - nu - te

85 *ff* *f*

38 *p dolce* *f*

92 *sf* *p* *f* *sf* *p*

96

4

3

*p*

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

99

*cresc.*

1 1 1 4 3 2 3 1 2 2 5

102

*f*

*p*

*p*

5 4 5 1 3 4 2 1 3 2 1 3 1 1 4 2 5 3 1 2 5 3 1 2

105

1.

2.

*f*

*p*

5 4 1

# Sonata in G

Op. 31 No. 1, Movement I

Ludwig van Beethoven  
(1770-1827)

Allegro vivace

The musical score is presented in six systems, each with a piano (right) and bass (left) clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The score includes various dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). It also features articulation such as slurs, accents, and ornaments. Fingerings are indicated by numbers 1-5. The piece begins with a piano introduction, followed by a more rhythmic and energetic section. The score concludes with a final piano passage.



46

Musical score for measures 46-51. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. A dynamic marking of *f* (forte) is present in measure 49.

52

Musical score for measures 52-58. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes. Dynamic markings of *f* (forte) are present in measures 52 and 56.

59

Musical score for measures 59-64. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is in measure 59, and *cresc.* (crescendo) is in measure 63. Fingerings 8, 2, and 1 are indicated in measure 64.

65

Musical score for measures 65-70. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is in measure 65. Fingerings 1, 2, and 3 are indicated in measures 66, 67, and 68 respectively.

71

Musical score for measures 71-75. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is in measure 73.

76

Musical score for measures 76-81. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A dynamic marking of *sf* (sforzando) is in measure 76. Fingerings 1, 1, 2, 3, and 3 are indicated in measures 77, 78, 79, 80, and 81 respectively.

81 *sf*

3  
1

86 *p*

1  
4

91 *cresc.*

5  
4  
1  
1

96 *f* *p* (*legato*)

3 5 4  
7  
7  
7

101 *pp* *cresc.* (*stacc.*)

5 5 3  
7  
7  
7

107 *p* *f*

7  
7  
7

114

114

*p* *f* *p*

This system contains measures 114 through 122. It features a complex texture with multiple voices in both the treble and bass staves. The treble staff has a melodic line with many slurs and ties, while the bass staff provides harmonic support with chords and moving lines. Dynamics range from piano (*p*) to forte (*f*).

123

123

*f*

This system contains measures 123 through 136. The treble staff continues with a melodic line, and the bass staff has a more active role with eighth-note patterns. A forte (*f*) dynamic is indicated.

137

137

This system contains measures 137 through 141. It features intricate fingerings and some triplet markings in both staves.

137

137

*sf*

This system contains measures 137 through 141. It shows a continuation of the melodic and harmonic material with some trills and slurs. A sforzando (*sf*) dynamic is present.

142

142

This system contains measures 142 through 146. It features complex rhythmic patterns and fingerings, particularly in the treble staff.

147

147

*sf* *tr*

This system contains measures 147 through 151. It includes a trill (*tr*) and a sforzando (*sf*) dynamic. The bass staff has a more active role with eighth-note patterns.

152

Musical score for measures 152-156. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 2/4.

157

Musical score for measures 157-161. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music features rapid sixteenth-note passages. The upper staff has fingerings 2 1 4 3, 1 3 5 2 b 5 3 1, and *sf* markings. The lower staff has fingerings #4, 5, 4, 4, 2, 1, b 3, #5, 4. The key signature has one sharp (F#) and the time signature is 2/4.

162

Musical score for measures 162-167. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features rapid sixteenth-note passages with slurs. The lower staff has a '5' marking at the end. The key signature has one sharp (F#) and the time signature is 2/4.

168

Musical score for measures 168-175. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features rapid sixteenth-note passages with slurs. The lower staff has dynamic markings *f* and *p*, and fingerings 3, 4, 2, 4, 5. The key signature has one sharp (F#) and the time signature is 2/4.

176

Musical score for measures 176-185. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. The music features rapid sixteenth-note passages with slurs. The lower staff has dynamic markings *f* and *p*, and fingerings 2/4, 3/5, 2/3, 1/2, 2/5, 2/4, 2/5, 2/4, 2/4, \*, 2/3, 3. The key signature has one sharp (F#) and the time signature is 2/4.

186

Musical score for measures 186-191. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. The music features rapid sixteenth-note passages with slurs. The lower staff has dynamic markings *pp* and *ff*, and a *p* marking at the end. The key signature has one sharp (F#) and the time signature is 2/4.

197

Musical score for measures 197-205. The piece is in G major (one sharp). The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, often in a triplet or sixteenth-note pattern. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f* (forte) and *p* (piano).

206

Musical score for measures 206-214. The right hand continues with the intricate melodic line, showing some rests. The left hand accompaniment remains consistent. Dynamics include *p* and *f*.

215

Musical score for measures 215-221. The right hand has a melodic line with some rests and fingerings (1, 3, 2, 1). The left hand features a series of chords. Dynamics include *cresc.* (crescendo) and *p*.

222

Musical score for measures 222-227. The right hand has a melodic line with some rests. The left hand features a series of chords. Dynamics include *f*.

228

Musical score for measures 228-232. The right hand has a melodic line with some rests and fingerings (2, 1). The left hand features a series of chords. Dynamics include *cresc.* and *ff* (fortissimo).

233

Musical score for measures 233-239. The right hand has a melodic line with some rests and fingerings (3, 2, 2). The left hand features a series of chords. Dynamics include *(p)* (piano).

240

Musical score for measures 240-245. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 240 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* and *sf*. Fingering numbers 1, 2, 3, 4 are present above notes in the upper staff.

246

Musical score for measures 246-250. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 246 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *sf*. Fingering numbers 1, 2, 3, 4, 5 are present above notes in the upper staff.

251

Musical score for measures 251-256. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 251 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p*. Fingering numbers 1, 2, 4, 5 are present above notes in the upper staff.

257

Musical score for measures 257-262. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 257 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *cresc.*. Fingering numbers 1, 5 are present above notes in the upper staff.

263

Musical score for measures 263-269. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 263 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* and *p*. Fingering numbers 1, 7 are present above notes in the upper staff.

270

Musical score for measures 270-275. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 270 starts with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *pp*, *cresc.*, *p*, and *dim.*

279

*ff*

Musical score for measures 279-284. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked *ff* (fortissimo). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

285

Musical score for measures 285-289. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with similar rhythmic patterns and melodic lines as the previous system.

290

*sf* *sf* *sf* *p*

Musical score for measures 290-296. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked with dynamic changes: *sf* (sforzando) in measures 290, 292, and 294, and *p* (piano) in measures 295 and 296. The upper staff has a more active melodic line with slurs.

297

*pp* *sempre pp*

2 1 3 2 3

Musical score for measures 297-305. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked *pp* (pianissimo) and *sempre pp* (sempre pianissimo). The upper staff features a melodic line with slurs and fingerings (2, 1, 3, 2, 3) indicated above it. The lower staff has a simpler accompaniment.

306

Musical score for measures 306-315. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex melodic lines and accompaniment.

316

*ff* 1 *p*

Musical score for measures 316-325. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked *ff* (fortissimo) and *p* (piano). The upper staff features a melodic line with slurs and a first ending bracket labeled '1' in measure 325. The lower staff has a rhythmic accompaniment.

# Sonata in C

Hob. XVI/50, Movement I

Joseph Haydn  
(1732-1809)

Allegro

*p* *cresc.*

6 *fz* *f*

10

12

14 *cresc.* *fz*



16

5-measure rest, then chords with fingerings 4, 1, 3, 2, 4, 1, 5, 3. Bass clef with a 4-measure rest, then eighth notes with fingerings 4, 4, 4, 4.

18

Chords with fingerings 4, 5, 1, 4, 2, 2, 1, 1. Bass clef with eighth notes and a piano (*p*) dynamic marking.

21

Series of eighth notes with fingerings 2, 4, 5, 3, 4, 2, 3, 4. Bass clef with eighth notes and fingerings 1, 1, 1, 1.

24

Eighth notes with fingerings 1, 5, 4, 3, 4, 2, 1, 4, 4, 4. Bass clef with eighth notes and fingerings 2, 2, 2.

27

Eighth notes with fingerings 4, 5, 4, 2, 5, 4. Bass clef with a *dim.* dynamic marking.

30

Eighth notes with fingerings 5, 4, 3, 5, 5, 4. Bass clef with eighth notes and fingerings 5, 3, 4, 1, 5, 5, 5, 4.

33

Eighth notes with fingerings 5, 2, 1, 5, 4, 2, 4, 4, 4, 4, 5, 2. Bass clef with a 2-measure rest, then eighth notes with a *dim.* dynamic marking, followed by a *cresc.* dynamic marking and another *dim.* dynamic marking.

35 *cresc.* *dim.* *cresc.* *dim.* *p*

38

41 *f* *p* *f* *p*

44 *f*

46 *tr* *a)*

48

51 *p* *f* *p* *f*

a) Original:

54 *p*

56

58

60 *f* *p*

63

66 *ff*

69 *p*

a)

73 *pp open Pedal*  
*una corda*  
*fz* *fz* *fz* *fz*

77 *fz* *fz* *fz* *fz* *cresc.*

79 *cresc.* *fz*

82 *f* *p* *dim.*

85 *cresc.* *ff*

88 *fz*

91 *p* *pp*

94

94 *cresc.* *fz* 6 6

This system contains measures 94 and 95. Measure 94 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *cresc.* dynamic and a *fz* (forzando) articulation. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 95 continues the melodic line with a *fz* dynamic and includes fingerings such as 5, 2, 5, 3, 2 in the treble and 6, 6 in the bass.

96

96 *p* *f* *dim.* 6 6 8 8

This system contains measures 96 and 97. Measure 96 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *p* (piano) dynamic. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 97 continues the melodic line with a *f* (forte) dynamic and includes fingerings such as 1, 2, 5, 8, 2 in the treble and 8, 8 in the bass.

98

98 *f* *ff* 3 2 3 1 3 2 1 1

This system contains measures 98, 99, and 100. Measure 98 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *f* (forte) dynamic. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 99 continues the melodic line with a *ff* (fortissimo) dynamic and includes fingerings such as 5, 5, 5, 5, 5, 5, 5, 5 in the treble and 3, 2, 3, 1, 3, 2, 1, 1 in the bass.

101

101 *p* 5 5 5 5 5 2 5 2

This system contains measures 101, 102, 103, and 104. Measure 101 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *p* (piano) dynamic. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 102 continues the melodic line with a *p* dynamic and includes fingerings such as 5, 5, 5, 5, 5, 5, 5, 5 in the treble and 5, 5, 5, 5, 5, 5, 5, 5 in the bass.

105

105 *cresc.* *fz* *f* 3 4 3 4 5 3 4 4

This system contains measures 105, 106, 107, and 108. Measure 105 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *cresc.* dynamic. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 106 continues the melodic line with a *fz* (forzando) dynamic and includes fingerings such as 3, 4, 3, 4, 5, 3, 4, 4 in the treble and 3, 4, 3, 4, 5, 3, 4, 4 in the bass.

109

109 2 3 5 4 2 3 5 4 2 1 3 5 3 2 4

This system contains measures 109, 110, 111, and 112. Measure 109 features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and sixteenth notes, marked with a *fz* (forzando) dynamic. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 110 continues the melodic line with a *fz* dynamic and includes fingerings such as 2, 3, 5, 4, 2, 3, 5, 4 in the treble and 2, 3, 5, 4, 2, 3, 5, 4 in the bass.

12

4 1 3 5 3 4

14

4 5 3 4

16

4 3 4 3 4 3

*cresc.*

19

5 4 2 2 1 4 5

*pp open Pedal*

24

1 2 4 4 3 4

*p*

27

2 2 2 2 1 1 1 1 5

*cresc.*

76 *a)* *tr*  
*cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

133 *p* *fz*

136 *fz* *f* *p*

139 *f* *p*

142 *tr*

145 *b) tr*

148 *p* *f* *p* *f*

*a)*

*b)*

# Sonata in F

K. 332, Movement I

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro

(*p non troppo*)

7

14

20

25

29



33

Musical score for measures 33-36. The piece is in G minor (one flat). The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand provides a steady accompaniment with slurs and fingerings (2, 2, 4).

37

Musical score for measures 37-42. The right hand has a melodic line with slurs and fingerings (3, 2, 1). The left hand has a bass line with slurs and fingerings (2, 1). A dynamic marking of *p* (piano) is present in measure 40.

43

Musical score for measures 43-48. The right hand has a melodic line with slurs and fingerings (3, 3, 4, 2, 1, 3, 2, 4). The left hand has a bass line with slurs and fingerings (2, 4). A dynamic marking of *p* is present in measure 45.

49

Musical score for measures 49-53. The right hand has a melodic line with slurs and fingerings (2, 4, 3, 4, 2). The left hand has a bass line with slurs and fingerings (3, 4). A dynamic marking of *p* is present in measure 51.

54

Musical score for measures 54-58. The right hand has a melodic line with slurs and fingerings (2, 5). The left hand has a bass line with slurs and fingerings (3, 1, 1, 2, 4). A dynamic marking of *p* is present in measure 55.

59

Musical score for measures 59-64. The right hand has a melodic line with slurs and fingerings (1). The left hand has a bass line with slurs and fingerings (1, 1, 1, 1). Dynamic markings of *f* (forte) and *p* (piano) alternate in both hands.

64

5 5 2 4 2 4 2 5 2

*f* *p* *f* *p* *f* *p*

*p* *p* *p*

69

4 1 2 1 5 1 4 2 5

75

1 1

82

4 2 5 1 1 4 2 5

*f* *p* *f*

*p* *f*

86

35 *tr* 35 *tr*

89

*tr* *sf* *sf* *tr*

*tr*

94

*p*

*p*

2

4 3

This system contains measures 94 through 101. The music is in a minor key. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 101. The left hand provides a steady accompaniment with eighth notes. Dynamics include piano (*p*) and piano-piano (*pp*).

102

*p*

2

1

This system contains measures 102 through 109. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent. A piano (*p*) dynamic is marked in measure 109.

110

*f* *p* *f* *p*

1 2 1

*p* *p*

This system contains measures 110 through 114. It features a rhythmic pattern of eighth notes in the right hand, alternating between forte (*f*) and piano (*p*) dynamics. The left hand accompaniment includes fingerings 1, 2, and 1.

115

*f* *p* *f* *p* *f* *p* *f* *p*

2 3 2

*p* *p* *p* *p* *p* *p*

This system contains measures 115 through 119. The right hand continues the eighth-note rhythmic pattern with alternating *f* and *p* dynamics. The left hand accompaniment includes fingerings 2, 3, and 2.

120

*f* *p* *f* *p* *f* *p*

5 1 4 2 5 1

*p* *p* *p*

This system contains measures 120 through 124. The right hand features a complex melodic line with slurs and accents, including a triplet of eighth notes in measure 124. The left hand accompaniment includes fingerings 5, 1, 4, 2, 5, 1.

125

*pp* *f*

3

This system contains measures 125 through 132. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 128. The left hand accompaniment includes a piano-piano (*pp*) dynamic in measure 128 and a forte (*f*) dynamic in measure 132.

131

*p* *come sopra*

This system contains measures 131 through 136. The music is written for piano in a key with one flat. The treble clef part features a melodic line with slurs and ties, while the bass clef part provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present at the beginning, and the instruction *come sopra* is written above the staff.

137

*(tr)*  
2

This system contains measures 137 through 143. The treble clef part includes a trill marking *(tr)* and a second ending bracket labeled *2*. The bass clef part continues the accompaniment.

144

*p*

This system contains measures 144 through 149. The treble clef part features a melodic line with slurs, and the bass clef part provides a steady accompaniment. A dynamic marking of *p* (piano) is present.

150

*f*

This system contains measures 150 through 155. The treble clef part has a melodic line with slurs, and the bass clef part provides accompaniment. A dynamic marking of *f* (forte) is present.

156

*f*

This system contains measures 156 through 160. The treble clef part features a melodic line with slurs, and the bass clef part provides accompaniment. A dynamic marking of *f* (forte) is present.

161

*f*

This system contains measures 161 through 166. The treble clef part features a melodic line with slurs, and the bass clef part provides accompaniment. A dynamic marking of *f* (forte) is present.

166

Musical score for measures 166-170. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including slurs and fingerings (1, 2, 4, 1, 2, 2, 1, 2). The left hand provides a steady accompaniment with eighth and sixteenth notes.

170

Musical score for measures 170-174. The right hand continues with intricate patterns, including slurs and fingerings (5, 1, 3, 2, 1, 3, 5, 1, 2, 4, 5). The left hand maintains a consistent rhythmic accompaniment.

175

Musical score for measures 175-180. The right hand has a more melodic and spacious feel with slurs and fingerings (2, 3, 2, 3). A dynamic marking of *p* (piano) is present. The left hand has a simpler accompaniment with slurs and fingerings (2, 1, 1).

181

Musical score for measures 181-185. The right hand features a sequence of slurs and fingerings (2, 3, 4, 1, 3, 2, 4). The left hand has a steady accompaniment with slurs and fingerings (2, 3, 4).

186

Musical score for measures 186-190. The right hand has a melodic line with slurs and fingerings (3, 4, 2). The left hand has a steady accompaniment with slurs and fingerings (4).

191

Musical score for measures 191-195. The right hand has a melodic line with slurs and fingerings (2, 1, 5, 4, 2). A dynamic marking of *p* (piano) is present. The left hand has a steady accompaniment with slurs and fingerings (1, 2, 1).

196

*f p f p f p f p f p*

201

*p f p p p p*

206

*p p p p p p p*

213

*f p f p f p f p f p*

220

*f sf trill trill*

224

*sf sf trill trill*

# Mouvement de menuet

Sonatine, Movement II

Maurice Ravel  
(1875-1937)

Mouv't de menuet

*p*

6

13 *pp*

19 *mp* 3 1 2 5 *pp*

26 *ppp en dehors* 3 2 2 2 3 2 1 *p*

33 *f* *ff* *Rall.*

[7]

[b]

Plus lent

39 *pp* *en dehors et expressif* *p* *pp* Reprenez peu à peu

47 le mouvt A tempo Sans ralentir *[pp]*

55 Rall.

62 Un peu plus lent qu'au début *pp*

69 Ra - len - tis - sez *p* *[7]* *[3 5]*

76 beaucoup Très lent *mf* *[b]* *p* *Rall.*



# Nocturne in F minor

Op. 55 No. 1

Fryderyk Chopin  
(1810-1849)

*Andante*

*p*

1 *p* *cresc.*

16 *f* *dim.* *riten.*

1 *a tempo* *p*

5 *f* *Più mosso*

9 *f*

3 *f* *p*

57

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 57 features a complex melodic line in the treble with triplets and sixteenth notes, and a bass line with eighth notes. Measures 58-60 continue the melodic development with various articulations and dynamics.

61

Musical score for measures 61-64. The system consists of two staves. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady eighth-note accompaniment. Measure 64 ends with a star symbol (\*).

65

Musical score for measures 65-68. The system consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *f* (forte) followed by *dim.* (diminuendo). The bass staff has a rhythmic accompaniment. Measure 68 ends with a star symbol (\*).

69

Musical score for measures 69-71. The system consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *f*. The bass staff has a rhythmic accompaniment. Measure 69 includes the instruction *rallent.* (ritardando). Measure 71 includes the instruction *stretto* and ends with a star symbol (\*).

72

Musical score for measures 72-75. The system consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *p* (piano). The bass staff has a rhythmic accompaniment. Measure 72 includes the instruction *ritenuto*. Measure 73 includes the instruction *Tempo I*. Measure 75 ends with a star symbol (\*).

76

Musical score for measures 76-79. The system consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff has a rhythmic accompaniment. Measure 76 includes the instruction *molto legato e stretto*. Measure 79 ends with a star symbol (\*).

80

83

86

89

92

95

# La sérénade interrompue

No. 9 from *Préludes*, Book I

Claude Debussy  
(1862–1918)

**Modérément animé**

quasi guitarra  
*pp* (comme en préludant) *pp*

7

*mf* *pp*

13

*mf* *p dim.* **Rit.** //

19

**a Tempo**  
*pp* *p*

25

*pp* *più pp*  
*les deux pédales* *sim.*

32 *expressif et un peu suppliant*

(estompé et en suivant l'expression)

37 *Cédez - - - - // a Tempo*

*pp*

43 *Très vif*

*f* *sf*

48 *Retenu - - - - // a Tempo*

*m.d.*  
*p* *dim. molto* *pp*

54

60

mf p

Musical score for measures 60-64. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *p*.

65

Musical score for measures 65-69. The right hand continues the melodic line with slurs. The left hand accompaniment remains consistent. Dynamics include *mf* and *p*.

70

mf

Musical score for measures 70-74. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *mf*.

75

Librement Retenu

p più p

Musical score for measures 75-79. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p* and *più p*. The piece ends with a double bar line and repeat sign.

80

Modéré

pp lointain

Musical score for measures 80-84. The piece is in a key with one sharp (F# major or C# minor) and a 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp lointain*.

85 **Rageur** **Modéré**

*f* *pp subito*

90 **Rageur**

*f* *m.g.* *m.d.* *f* *m.d.* *dim.*

95 **Revenir au Mouvt**

*più dim.* *p* *pp*

100

106



**Rubato**  
*doux et harmonieux*

112

pp

Musical score for measures 112-116. The piece is in a key with four flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with a fermata over the first measure, followed by a series of chords. The left hand provides a steady accompaniment of eighth notes. The dynamic marking is *pp*.

117

*più pp*

Musical score for measures 117-121. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The dynamic marking is *più pp*.

122

a Tempo

pp

Musical score for measures 122-126. The tempo changes to *a Tempo*. The right hand has a melodic line with a fermata, and the left hand has a more active accompaniment. The dynamic marking is *pp*.

127

*en s'éloignant*

Musical score for measures 127-131. The piece is marked *en s'éloignant* (fading away). The right hand has a melodic line with a fermata, and the left hand has a more active accompaniment.

132

*sfz*  $\Delta$  *p* *pp*

Musical score for measures 132-136. The piece ends with a series of chords. The dynamic markings are *sfz*,  $\Delta$ , *p*, and *pp*.

(... La sérénade interrompue)

# Notturmo

Op. 54 No. 4

Edvard Grieg  
(1843-1907)

Andante.

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The tempo is marked "Andante." and the dynamics include piano (*p*) and fortissimo (*ff*). The score is divided into four systems, each containing two measures. The first system (measures 1-2) features a piano introduction with a bass line of chords and a treble line of single notes. The second system (measures 3-4) continues the piano texture with more complex bass line patterns. The third system (measures 5-6) introduces a more active treble line with eighth notes and sixteenth notes, while the bass line remains chordal. The fourth system (measures 7-8) features a treble line with a melodic line and a bass line with chords. The score includes various performance markings such as *ff*, *p*, *ff*, and *ff*, as well as dynamic hairpins. There are also several asterisks (\*) and a circled asterisk (\*) indicating specific points of interest or performance techniques. The piece concludes with a final chord in the bass staff.

11 *cresc.* *f*

*Ped.* *Ped.*

13 *poco rit.*

*Ped.*

15 *p a tempo* *poco* 2318

*Ped.*

17 *p* *poco*

*Ped.*

19 23 5

*Ped.*

21 **Più mosso.**

*pp*

*pp*

*pp*

*Led. una corda*

*Led.*

24

*ppp*

*ppp*

*poco a poco*

*Led.*

26

*cresc.*

*cresc.*

*Led. tre corde*

28

*- molto*

*ff*

*Led.*

30

*poco rit.*

*poco rit.*

*Led.*

34 *pa tempo*

37

40

43

46

49

*dim. sempre*

Ped.

52

*poco rit.*

Ped.

55

*p*  
*a tempo*

Ped.

2313

*morendo*

Ped.

23

60

*pp*  
*Adagio.*

Ped.

# Intermezzo in E

No. 4 from *Seven Fantasies*, Op. 116

Johannes Brahms  
(1833-1897)

Adagio

Musical score for measures 1-4. The piece is in E major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth-note triplets. Dynamics include *p* (piano) and *dolce* (sweetly). The instruction *m.d.* (mezzo-dolce) is written below the first measure.

Musical score for measures 5-9. The right hand continues the melodic line, and the left hand maintains the triplet accompaniment. A *dim.* (diminuendo) marking is present in measure 8. The instruction *m.d.* is written below the first measure of this system.

Musical score for measures 10-13. The right hand features a more active melodic line with slurs and accents, marked *espr.* (espressivo). The left hand accompaniment continues. The instruction *m.d.* is written below the first measure of this system.

Musical score for measures 14-18. The right hand has a melodic line with slurs and accents, marked *dolce*. The left hand accompaniment continues with triplets. The instruction *m.d.* is written below the first measure of this system.

Musical score for measures 19-22. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues with triplets. The instruction *m.d.* is written below the first measure of this system.

23

*p* *f* *p* *p*

27

*p* *p* *p*

*espress. cresc.*

30

*p* *p* *p*

*dim. molto smorzando* *m.d.*

33

*p* *p* *p* *p* *p*

*dim.* *dolce una corda*

38

*p* *p* *p* *p*

42

*p* *p* *p* *p*

*ben legato* *col Ped.*



46

dim. pp *tutte corde* m.d. p

3 3 3

Red.

Detailed description: This system contains measures 46 through 49. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 46 features a piano introduction with a dynamic marking of *pp* and the instruction *tutte corde*. The bass line has a triplet of eighth notes. Measure 47 has a *dim.* marking. Measure 48 has a *pp* marking and a triplet of eighth notes. Measure 49 has a *p* marking and a triplet of eighth notes. A *Red.* (Reduction) marking is present below the bass line in measure 48.

50

espressivo

5 4 5

Detailed description: This system contains measures 50 through 54. Measure 50 has an *espressivo* marking. The bass line has a triplet of eighth notes with fingerings 5, 4, 5. Measure 51 has a triplet of eighth notes with fingerings 5, 4, 5. Measure 52 has a triplet of eighth notes with fingerings 5, 4, 5. Measure 53 has a triplet of eighth notes with fingerings 5, 4, 5. Measure 54 has a triplet of eighth notes with fingerings 5, 4, 5.

55

cresc. pp *una corda* m.d. m.d. m.d.

5 2 4 2 4

Detailed description: This system contains measures 55 through 59. Measure 55 has a *cresc.* marking and fingerings 5, 2, 4, 2, 4. Measure 56 has a *cresc.* marking. Measure 57 has a *cresc.* marking. Measure 58 has a *pp* marking and the instruction *una corda*. Measure 59 has a *pp* marking and the instruction *una corda*. The bass line has *m.d.* markings in measures 58 and 59.

60

1 1 1 3 1

Detailed description: This system contains measures 60 through 67. Measure 60 has a *pp* marking. Measure 61 has a *pp* marking. Measure 62 has a *pp* marking. Measure 63 has a *pp* marking. Measure 64 has a *pp* marking. Measure 65 has a *pp* marking. Measure 66 has a *pp* marking. Measure 67 has a *pp* marking. The bass line has fingerings 1, 1, 1, 3, 1 in measure 60.

68

ben legato

Detailed description: This system contains measures 68 through 76. Measure 68 has a *ben legato* marking. Measure 69 has a *ben legato* marking. Measure 70 has a *ben legato* marking. Measure 71 has a *ben legato* marking. Measure 72 has a *ben legato* marking. Measure 73 has a *ben legato* marking. Measure 74 has a *ben legato* marking. Measure 75 has a *ben legato* marking. Measure 76 has a *ben legato* marking.

67

dim. pp Red. Red.

Detailed description: This system contains measures 77 through 84. Measure 77 has a *dim.* marking. Measure 78 has a *dim.* marking. Measure 79 has a *dim.* marking. Measure 80 has a *dim.* marking. Measure 81 has a *pp* marking. Measure 82 has a *pp* marking. Measure 83 has a *pp* marking. Measure 84 has a *pp* marking. The bass line has *Red.* markings in measures 77 and 78.

## PERFORMANCE NOTES

### Prelude and Fugue in Ab, BWV 862, No. 17

*Johann Sebastian Bach*

The most direct link a musician has with the composer is through the notes on the page. It is very tempting to listen to someone else's performance, either by one's teacher or on a recording, and then to copy what one hears or what one thinks one hears. The first task in studying a new work, however, should be to observe and analyse what is on the page before putting hands to the keyboard. As we look at the printed page, we also develop the ability to hear the music with the inner ear then we will be well prepared for the task of preparing a performance.

In this Prelude one can take the motif that first appears in the right clef in bar 1 and search for its recurrence in both clefs—usually on different pitches and sometimes partially inverted. You will then notice that there are only very few bars where this motif does not occur. It would be instructive to play, as continuously as possible, every statement of the motif. All that remains is to organise the fingering of the semiquaver passages, mainly scalic and broken-birds patterns, before attempting hands-separate practice prior to playing with both hands. A lightly detached touch will serve the opening motif well, the following semiquaver passages can vary between non-legato and legato as you wish but be consistent in applying differing touches.

You will notice that the Fugue subject is very similar in content to the opening of the Prelude and the countersubject has strong similarities with the semiquaver passages in the Prelude. This is not at all unusual in the Bach's *Forty-eight Preludes and Fugues*. As always with this compositional form, first seek out all the complete statements of the subject—even mark the entrance of each subject lightly in pencil, taking care not to be misled by imitative statements. Playing two voices at the same time, one voice to each hand, and disregarding the final fingering, will help establish the flow and contour of each voice. This will help prepare for the task of playing two voices in one hand, while maintaining the integrity of voices as they cross between the hands.

### Sonata in A minor, K. 175

*Domenico Scarlatti*

The first task here is to read accurately the thick 'tone-cluster' chords. Practise them as arpeggios from the bass upwards in order to train the eyes and fingers into reading the notes, and shaping the hand accordingly. In performance you might consider that some of them be arpeggiated. Decide how you might interpret the mordent and tremolo signs. Practise the broken arpeggios with good legato fingering, feeling the stretch from the lower notes even if you adopt a strong non-legato touch in performance. The left hand in bar 33 (and similar passages) requires that you look ahead to where you are going, in both directions. Take note of the requirements of bars 83 onwards: these left hand leaps will dictate the final speed of the sonata. This does not imply that you play slowly for the sake of accuracy but that you keep in mind when you begin the piece that these leaps lie in the future. After bars 33–35, consider whether you would like an echo effect in bars 36–38. Are there other phrases which would benefit from a similar treatment? What about phrasing and touch in bars 61–65? Variety of touch and phrasing is very important in Scarlatti's keyboard music—these two elements, along with dynamic grading and sometimes harsh dynamic juxtaposition, provide the colour and vivacity which speed alone will not conjure up.

### Prelude and Fugue in A, Op. 87 No. 7

*Dmitry Shostakovich*

Prelude: train your left hand to play like an excellent continuo cellist—consistently good tone underpinning the weaving patterns above—on occasion stepping forward with *cantabile* tone and direction in order to propel the music forward. The right hand needs a *cantabile* legato; to this end a gentle opening and closing of the palm as necessary might be beneficial. The legato in large stretches can be helped by a careful and momentary use of the sustaining pedal. Chords need legato substitution fingering as well as careful tonal balancing.

Fugue: a smooth delivery of this athletic subject will require easy and secure lateral movement of the hand. As in the Prelude this can be helped by opening and closing of the palm. Learn to play the whole Fugue without using the sustaining pedal so that the ear is able to hear clearly the musical workings of the voices. When the ear is pleased with what the fingers are doing, you will realise that there are some passages which require sustained pedal either to aid legato or for notational or harmonic reasons. Develop the ability to grade dynamics progressively over long periods of time. The Fugue begins *pianissimo* and reaches the first crescendo in bar 19 from there we progress through *mp* to *mf* and finally reach *ff* in bar 61 before the diminuendo in bar 66. There are further dynamic shapes to be negotiated before the Fugue disappears in a halo of sound in its home key.

### Sonata in E, K. 46

*Domenico Scarlatti*

This sonata serves as a study of various keyboard techniques including arpeggios, broken legato sixths, rapid short trills followed by leaps in the left hand, scalic passages and octaves. It might be worth starting your study of this Sonata at bar 77 where all these techniques are required within thirty bars. A light arm will allow the fingers to play crisply and prevent unwanted accents between the hands in the arpeggios. Shape the octave passage from bar 116 onwards to give it direction and meaning, adding short legato articulation similar to bar 45 if you think it appropriate and if you can manage the stretch. Remember that an octave stretch for a small hand can be eased if the stretch is felt across the base of the palm and not across the finger tips. Variation of dynamics and variety of touch provide a wide palette for the colour that is essential to this music. There are suggestions for dynamics and, as we have seen, there is the occasional short legato articulation slur. You might want to introduce specific dynamics and touches for the different technical patterns. For instance, bars 19–25 could well have a subtle change of colour when the forthright motif breaks down into broken sixths. When practising passages such as bars 54–59 know the right hand from memory so that you can look at the left hand and listen to the harmonic sense that is made between the two hands.

### Prelude and Gigue in F# minor, HWV 431

*George Frideric Handel*

Prelude: study the subdivisions of the beat very carefully—dotted notes must not become triplets and the short notes need to have enough tone and rhythmic power to propel the music forwards. Many authorities now accept that one should shorten the longer upbeats into half their notated value (e.g. the first quaver in the right hand becomes a semiquaver and the semiquaver upbeats in

bar 2 become demisemiquavers). While large-scale crescendos and diminuendos are out of place in this style of music the natural rise and fall of the voices and the natural tension and release of the harmony need to be shown with subtlety.

Gigue: keep this music dancing by using a variety of touches coupled to phrase shaping—the editorial *forte* might give the impression of heaviness which would be inconsistent with the dance quality. For example, the descending quavers in bar 1 right hand might be played detached, similarly in bar 2. Phrase by following sequential patterns and harmonic closures and while, as in the prelude, major crescendos and diminuendos are not in keeping with the style, subtle rise and fall of dynamic in accordance with melodic shape is acceptable and necessary on the piano. Consider repeating at a quieter dynamic level—terraced dynamics besit the style of the period.

### Prelude and Fugue in D, Op. 35 No. 2

*Felix Mendelssohn Bartholdy*

Prelude: *staccato* octaves in left hand; legato semiquavers in right hand middle voice; a chorale-like melody sometimes legato sometimes *staccato* in the right hand top voice, and all this in the style of a Bach organ chorale prelude or trio sonata. The organist has two hands and two feet—we have only two hands. The temptation to start with the melody and leave the accompaniment to some future date will be considerable! However, a better plan would be to begin studies with the left hand *staccato* octaves in order to hear the harmonic basis and feel the long-term harmonic structure. At first, practise at a slow enough speed so that you can play accurately and learn to relax the hand between each octave, allowing it to come into a natural posture before extending it again for the next octave. Initially this may seem like extra work but, when you come to play at speed, a moment of relaxation between the octaves will remain and will be sufficient to prevent the physical tension that mars a well-shaped line and which is often associated with continuous octaves. Study carefully the legato running accompaniment before applying yourself to the *cantabile* of the ‘chorale’ melody, taking care to give it shape and integrating the *sforzati* into the *cantabile* tone of the melodic line.

Fugue: as with the study of all fugues play each voice individually before putting them together. A gentle expressive legato is required, capable of rising to a sonorous *forte* but never becoming aggressive. If you know the sound of a pipe organ then the steady, even tone of the diapason stop might be the appropriate sound to imagine. Alternatively, imagine the warm intimate sound of a string quartet. Very careful application of the sustaining pedal may be required, in which case experiment with the pedal in order to ascertain how far down you need to depress it before it engages the dampers and sustained sound is achieved. On some pianos this distance is great, on others it is very small. If you can gauge the pedal carefully you may be able to apply such a small sustain to the sound that it is hardly noticed or may not be noticed at all by the listener, especially if the sustain is limited to a split second. Nevertheless, such a short and light pedalling will be sufficient to enable an awkward join or hand movement without breaking the legato and without disrupting the *staccato* of the left hand.

### Sonata in E♭, Hob XVI/52, Movement I

*Joseph Haydn*

The E♭ sonata is one of the set of three last sonatas, known as the English Sonatas, that Haydn wrote when in London in 1794. This wonderful first movement requires a comprehensive technique that

can encompass music that is in turn dramatic, brilliant, sensitive and always rhythmically alive and demanding in its precision. The grandeur of the dramatic opening can, I believe, best be felt if you count the sub-divisions of the beat (e.g. one-and-two-and-three-and-four-and); this also helps to place passages involving semiquavers and demisemiquavers. Notice the inner voicings in the opening—you need to be aware of them as they lead to the melodic statement starting at bar 6. Bars 3–6 test one’s double-thirds technique, legato and with a diminuendo. Study to make the lower voice of the thirds really legato and allow it musically to lead the descent of the passage. After you are secure in the fingering and have achieved all that you can in making this and similar passages legato, you can employ pedal for split-second cover of those moments where the legato requirement cannot be achieved by fingers alone (see my notes for the Mendelssohn Fugue above). Beware of allowing the pedal to produce a ‘romantic cloud of sound’ which would be foreign to the style of this period. It is true that Haydn has occasionally asked for sustaining pedal (‘open pedal’ over several bars but these are not here specifically demanded). Develop good scalic passages, playing into the black keys whenever possible—this helps produce evenness of touch and tone—always guarding against dropping the hand/arm onto the thumb, which usually produces an accent. Bar 27 (and similar) requires a graceful lift of the right wrist on each slur-ending as well as crisp finger work in order to create the gentle, bobbing, elegance required. As in all rapid passagework, practise slowly listening for the connection between second and third, and fourth and first of each group of notes, whether they be semiquavers or demisemiquavers. Not only will this give forward momentum, but also technical stability and coordination between hands. Remember that sound not only has a beginning but also an ending which can be just as important in creating character and mood. Make sure that quaver chords that are not marked *staccato* but are followed by rests have a clear rhythmic cut-off of sound. Count exactly at the transition to the development section—we need this oasis of calm amongst the welter of notes. Miscounting this moment will destroy the very structure of the movement.

### Sonata in E♭, D. 568, Op. 122, Movement I

*Franz Schubert*

Do not be misled by the insouciance of the opening bars. While this may not be the most dramatic of Schubert’s sonatas, there are technical dramas to come, decisions to be made and hurdles to be overcome mainly in the semiquaver passages. Therefore, I suggest that you address these technicalities first, starting with the left hand in bar 28. Note that each finger, apart from the thumb, plays only once in each beat, therefore make sure each finger relaxes before being required to play again. There is nothing more detrimental to the success of one’s playing than unnecessary tension. However there is an argument to be made for holding the lowest note (fifth finger) for anything up to the value of a crotchet in a similar manner to the dotted minim in bar 88. The counter-argument is that if Schubert had wanted the note to be held he would have notated it as in bar 88. However, there is little or no room to print a similar notation at bar 28 without disrupting the layout of the semiquavers and, with its stem printed upwards, it would look distinctly odd. In each instance where the lowest note is printed to be sustained, the stem of the note can be written downwards while the other semiquaver stems are printed upwards. This question arises throughout the Classical and early Romantic era whenever we have ‘melodic’ voicings in similar passages where note values are beamed together. Later, it became acceptable to add stems and double note heads although even in Brahms’s day there are passages, as in

the B minor Rhapsody middle section, which cry out for note-folding in parallel with the melody. In that instance Brahms's attention is clearer than if the left hand had been printed with the required stems and beams to show the duet with the melody in the right hand. If you do decide to hold notes then you will find that the passage-work takes on a new musical purpose and presentation and may even be easier to play. Similarly in the right hand (e.g. bar 53 onwards). Practise without pedal until these matters are second nature and then only use it sparingly. The first note of each bar from bar 41 can be helped resonate with a short dab of the pedal. As always, let the ear be the arbiter of your use of the pedal. Interpret the accents as being melodic, always sounding from within the tone rather than appearing as *sforzati*, which they are not.

### Sonata in C, K. 309, Movement I

Wolfgang Amadeus Mozart

Here we start with a two-bar formal 'symphonic' motif, taut and self-contained, played strongly and with minimal pedalling used momentarily to cover the joins between the main notes (see Mendelssohn Fugue notes above). Then we set off through a five-bar harmonic sequence before abruptly meeting the opening motif again. These changes of mood and material characterise many of Mozart's piano sonata first movements. This sonata is no exception. One word of caution: do not play too fast. It is four crotchets to the bar, not *alla breve*. Allow the *spirito* to emanate from your control of the dynamics, variety of touch and length of note (for example, bar 3, second crotchet should be lighter and shorter than the first), and length and shape of phrase. The range of sound between *forte* and *piano* that we can achieve on today's pianos can be excessive if applied without thought to Mozart's keyboard music. Rather than thinking merely of loud and quiet try imagining an orchestration whereby the *forte* can be achieved through the addition of some extra woodwind or trumpets (playing not too loudly!) against the continuing strings. At bar 33 onwards we need to play like a musical box before entering the world and texture of the piano concerto, complete with cadential trill and orchestral tutti. The short right-hand octave link in the recapitulation is difficult for small hands, especially as it has to be legato and expressive. Keep the octave stretch deep in the base of the palm and not across the finger-tips and if it is still awkward then resort to two hands as far as the B♭. Pedal would be ruinous to the whole style of the movement.

### Sonata in G minor, Op. 7 No. 3, Movement I

Muzio Clementi

The first task is to itemize the various technical requirements before addressing the musical imperatives, the main technical requirements being legato, two-part playing in each hand and scalic passages. The opening statement requires in each hand an excellent use of finger legato; relying on the sustaining pedal alone will never achieve the correct effect. Only when you have achieved the correct fingering and have mastered the legato should you consider using the shortest and lightest of pedalling strokes (see the Mendelssohn Fugue notes above) in order to mask the two places where real joining is difficult or cannot be achieved. However, if you can wiggle the thumb from the minim D to minim C in bars 1–2 you will only have to use the pedal in one other place. Look for all similar passages and practise them the same way. Now to master the scale passages. Learn the fingering—keep the arm travelling lightly across the keyboard until you are sure that there is no bumping on the thumb—then apply as much or as little arm weight or pressure as you think is required to produce the dynamic requested and the tone you think

appropriate. Now one can begin to address the expression of the movement with its wide range of dynamic variation often applied suddenly, and its flowing *cantabile* interrupted by dramatic chordal statements.

### Sonata in F♯, Op. 78, Movement I

Ludwig van Beethoven

This extremely concise movement has a wealth of detail which all develops from the material of the *Adagio* introduction. Play this introduction with a warm-toned *cantabile*, achieved by practising *mezzo forte* and listening to the movement of all voices. If you can learn, in this and similar passages, to 'play the repeated notes within the continuing sound of the initial note' (*bebung*) without loss of power or change of tone, you will have learnt to disguise the fact that we are playing a percussive instrument and you will have at your fingertips a technique which will be of great expressive use in many applications. Observe Beethoven's open fifth on the pause—do not hold the third degree A♯, to do so is to obscure the compositional method by which Beethoven develops the following melody. Starting on the last statement of the A♯ (demisemiquaver) in the introduction and using retrograde motion you should be able to seek out the melody of the Allegro. Although no one in the audience will know this, the mere fact you are aware of it will inform the manner in which you present the music. Keep everything melodic in this movement but vary the touch from legato through the non-legato of the *leggieramente* to the rapid semiquaver right-hand figuration and left-hand semiquaver scales which need to be technically secure, fluent and musically flowing. Play bar 8 of the *Allegro* onwards with the sound of the best string quartet in your ear, playing quietly and flowingly under the slur and with hesitation over the rests. Bar 18 brings such a tremendous outburst of energy that it is almost impossible to play it without actually changing the tempo. However, your attempt at maintaining tempo and at the same time expressing the *sforzati* will, I am sure, create the tension Beethoven wanted. Follow the inner voicing of the left-hand chords, bar 19 onwards, then hold your musical thoughts on the F♯ until it resolves through the G♯ under the trill onto the C♯. From bar 28 onwards, give individual phrases enough space to allow their individual characters to flourish even for the briefest moment. Imagining how a string quartet would play this passage will allow enough air between the congested phrasing. Under the right-hand semiquavers in the development section, play your left hand very expressively and exactly—do not introduce *staccato* dots where none are printed. End the movement abruptly, without *rallentando*—it ought to go straight on into the following movement, which also ends abruptly.

### Sonata in G, Op. 31 No. 1, Movement I

Ludwig van Beethoven

The eagerness of the right hand anticipating the left must not lead to sloppiness. Nor do we need to play too fast, *vivace* can be achieved by following Beethoven's indications (*tenuto* right hand with *staccato* left hand for instance); his joke is finely crafted and is all the more amusing for not being rushed. Take the tempo from the second subject in bar 66. Follow Beethoven's dynamic markings to the letter (no crescendo in bar 29) and when the hands are meant to be sounding together then that is what we must make sure they are doing. In groups of semiquavers, make the second semiquaver lead to the third and the fourth lead to the first of the next group; this will coordinate the hands and also lead the passage forward. Avoid putting in accents which will only serve to deaden the flow and

destroy the natural *vivace* character. Use the bass notes in the second subject to help portray the rustic, folk character. Bar 93 introduces a difficulty which can be solved as indicated, with the left thumb taking the 'right hand' semiquaver on the first half-beat. Take care to play the semiquavers of bar 93 onwards legato and the quaver thirds in the style of the preceding bars. This will require some skillful finger coordination and swift arm movement down to the next bass note. Follow Beethoven's pedalling prior to the recapitulation and keep a tempo even in *pianissimo* passages.

**Sonata in C, Hob. XVI/50, Movement I**  
*Joseph Haydn*

This sonata, another of the 'English Sonatas', is among the last Haydn wrote. Tempting though it is to start at the beginning, be warned—the first line can be played so fast that the remainder of the movement will either be gabbled or you will have difficulty with the articulation. Whereas the E♭ sonata, mentioned above, starts immediately with a grand gesture, here we have what amounts to a false start. The final tempo must allow for the combining of the main subject matter with scales as at bar 20, articulated double thirds at bar 34 and rapid arpeggiated chords followed by triplet semiquavers at bar 44. However, too slow a tempo, taken merely in order to play the notes accurately, will be too slow for the bridge passage before the recapitulation. My advice is to reserve judgement on the final tempo until you can articulate the fast passages accurately and cleanly and with good dynamic shaping. The instruction 'open pedal' refers to the sustaining pedal. To hold it for two bars on our modern pianos without change is just about acceptable, especially if you play really *pianissimo*. In the recapitulation where we have to hold the pedal over four bars, judicious use of half-pedalling will probably be necessary in order to prevent a cacophony. On the early fortepiano, the sound did not sustain for as long as our modern pianos and the sound itself was lighter and clearer so one could depress the pedal for longer periods of time without releasing it. However, do not change pedal so cleanly that the previous sound is completely stopped—let the pedal rise just far enough to help clear some of the overlapping sounds—let your ear be the controller of the pedal. Where Haydn has asked for *sforzati*, gauge the amount of force necessary to be in balance with the surrounding dynamic and at all times shape the musical phrases—give the music 'rise and fall'—in accordance with its harmonic sense and direction.

**Sonata in F, K. 332, Movement I**  
*Wolfgang Amadeus Mozart*

As with so much of Mozart's keyboard music, we have to be willing to change our stylistic terms of reference in a moment. In this first movement we start with a theme that would be ideally suited to the violin, in bar twelve we change to a wind band, in bar 23 we enter the D minor world of 'Don Giovanni' and also the last movement of the D minor piano concerto, and bar 41 ushers in a delightful minuet style, ideally suited to the flute, which is given a 'wrong note' as well as a 'wrong rhythm' two-against-three treatment. Bar 56 plunges us into a symphonic sequence which leads us at bar 71 to another minuet-style passage that combines elements of the 'wind band' music with the previous minuet passage, whilst bar 84 heralds the end of the exposition with concerto-like harmony and trills with the last four bars in Mozart's best symphonic style, ideally suited to a string quartet or even full orchestra. This stylistic variety keeps us on our toes, or more accurately, on our fingertips. We have to be ready in a split second to change our

technique and sonorities from string sound to woodwind, from string quartet to orchestra and our expressive context from chamber music to concerto. Take great care in matters of textural balance and colouring and allow subtle but telling differences between legato and non-legato. In performance, bars 16 and 17 and corresponding passages often bring a rhythmical mis-match between the hands and the double thirds before the recapitulation often come unstuck either because the fingering is not properly studied, or in the mistaken and often unstated belief that a bridge passage is not really important. Bridge passages are just that: bridges. They convey us from where we have been to where we want to go—they must never be wobbly!

**Mouvement de menuet**  
**Sonatine, Movement II**  
*Maurice Ravel*

Traditionally a minuet has three beats in the bar. This one is no different except that the beats are quavers which gives the printed music, if we overlook for the moment all the signs and performance indications, a rather slender and delicate look. Read the score carefully and learn the French terms before attempting to play. Ravel's accents are to be observed exactly. For instance, in the opening statement from bar 5, the accents and phrase/legato slur in the melodic line produce progressively two-, three- and four-quaver units. From bar 8 through to bar 11 there are no accents giving an eight-quaver continuity before the next accent and a eleven-quaver phrase. At the beginning, the melody is held lightly and legato while the lower voices are played slightly detached or *portato*. In bar 16, the third set of grace notes is surely meant to belong to the arpeggiated chord in bar 17. Take great care over the grading of the long crescendo from bar 27 through to bar 35 and equally the short diminuendo from bar 36 to bar 39—note the pedal marking. There is a difficult moment at bars 51 and 52—do not fall into the bad habit of slowing as you decrease—Ravel warns against it. The final crescendo is only to *forte* and that is merely touched before the diminuendo, where deft use of half-pedalling will achieve the sustained bass with changing harmonic and melody above.

**Nocturne in F minor, Op. 55 No. 1**  
*Fryderyk Chopin*

Work the treble and the bass together to ascertain the shape and direction of the phrasing before placing the accompanimental chord within the texture. A good *cantabile* is required here, without any trace of difficulty in the arpeggiated chord. The *staccato* marking look surprising but when played with the sustaining pedal the will produce a quietly resonant support. The tempo and flow of the piece is quite measured until bar 17 when some short-phrase forward movement is required before returning to the opening tempo at bar 25. Bars 27 (and similar) require a flexible sinuous legato *cantabile*, never losing sight of the underlying melodic framework. From bar 48 onwards let the triplet motif be your strength with the chords answering like a chant. It would be beneficial to practise the 'chorale chords' independently and so hear the expressive reaction they sing. From bar 57 to bar 69 observe the decrescendos as well as the crescendos. This brings us to bar 77 and 78, possibly the most difficult bars in the whole piece to play well. Learn to play the notes accurately with the fingering that gives you the best legato, and listen 'in both directions' as you play (i.e. listen to how the context of each melodic note and chord is changed by the sound of the next chord or note), then add the

dynamic gradations and follow the *stretto* and *ritenuto* directions. In the coda keep the right hand supple, never grabbing for notes, and where you have the possibility, sing in the left hand.

La sérénade interrompue, No. 9 from *Préludes*, Book I  
Claude Debussy

This prelude needs a high degree of organisation. The first task is to translate all the French terms and then look at the music to see where similar textures occur. Secondly, practise these similar textures, even though this will mean fragmenting the piece, keeping steady tempo, working the fingers well and deciding on the best fingering. Add the dynamics and then begin to bring your fingers closer to the keys, in order to reduce the finger movements and produce a *staccato pianissimo* touch. When all the sections are secure, then you can begin to play continuously from the beginning. When the hands have to repeat the same notes, as at bar 5 and similar, it might be helpful to play the right hand well in towards the back of the keyboard and the left hand on the front edge.

Notturmo Op. 54 No. 4  
Edvard Grieg

If you learn to play the accompaniment of this lovely work *sempre in tempo* before attempting to play the melody as well, you will have an excellent basis for a secure and musical performance. In order to play *tempo rubato*, first you must play in tempo. When you have the whole piece technically secure, following the dynamic markings, and are able to play *piu mosso* in the middle section with its final *poco rit.*, then, and only then, should you allow yourself the liberty of using *tempo rubato*. Short-term rushing and pulling back is messy and unsettling. True *tempo rubato* should follow the shape of the phrases—moving gently forward through the middle of the phrase and allowing equally gently returning to the original tempo and an imperceptible breath between the phrases. In the opening accompaniment, keep a quieter dynamic on the repeated syncopated notes, with an easy gentle *cantabile* on the bass line. In the *piu mosso* section, play two-bar phrases until bar 7, then play to the return of  $\frac{3}{4}$  without any feeling of barlines. Count the  $\frac{3}{4}$  bars exactly.

Intermezzo in E, No. 4 from *Seven Fantasies*, Op. 116  
Johannes Brahms

Brahms's sonorities are rich and generous, even when he marks the dynamic at *piano* or *pianissimo*. I suggest learning to play a good *mezzo piano* or even a *mezzo forte* to begin with and, once you have mastered the notes, play somewhat faster than *adagio* until you are certain of the shape of the harmony and the melodic strands. When the tone is full and the speed is flowing you can then learn to mould the sonority and dynamic and the harmonic and phrase shape as you gradually work towards a rich *piano* and an expressive *adagio* that will express Brahms's deep feelings. Listen for the gentle energy of the opening upbeat, with no accent on the louder downbeat, followed by the long descent of the melodic fragments and the harmony and you will be well on the way to finding the inner-expression of this piece. From a technical aspect, study each hand individually so that there is an easy flow in the opening and closing of the palm in the left-hand arpeggios and the melodic notes are not played *marcato*. When hands and fingers are secure you can then allow the arms to lead the legato from note to note. Do not allow the arms to hang from the shoulders or to press onto the keys but, rather like the bow on a string instrument or breath in a wind

instrument, allow them to flow laterally, tying together the notes or chords with as little hammer attack as possible. This requires listening as well as looking and sensing. A good final tempo will be one where the arms feel as if they are floating and you have time to reach all the crossed-hands positions before depressing the keys. Good choreography of the hands and arms will achieve much in matters of style in this intermezzo. In the last bar small hands can take the low right-hand minim B with the left hand and still have time to reach the final note.

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## AURAL NOTES

In the aural component of the Grade 8 practical examination, the student is expected to *discuss* a piece of music played by the examiner. Using the opening passages of the pieces in this *Anthology*, some possible areas for discussion are suggested below prompted (i) by questions, and (ii) by information in *italics* (NB: this supplements, rather than answers, the questions). They are ordered under the acronym **STRAD** (**S**tructure and form, **S**tyle and period; **T**empo, **T**exture, **T**ime, **T**onality; **R**hythm; **A**rticulation; and **D**ynamics). These should help to encourage greater musical awareness in a student's performing as well as provide preparation material for the listening test.

### Prelude and Fugue in A♭, BWV 862, No. 17

*Johann Sebastian Bach*

**S** What function does a Prelude serve?

*The prelude and fugue is a German form which reached its zenith in Bach's '48'.*

**T** How would you describe the texture of this piece?

*This is polyphonic (=many-sounding) or contrapuntal writing. The Prelude is principally in two-part writing.*

What tempo do you think is appropriate for the Prelude?

*A moderate pace is also suitable for the fugue so that all the voices can be clearly distinguished.*

**R** Would you describe the rhythm as regular or irregular?

*In the Baroque era, it was thought that certain rhythms or musical figures related to a particular emotional state. This concept was called The Doctrine of Affections.*

**A** Is this mostly *legato* or *staccato*?

*Some performances might contrast the legato semiquavers with lightly detached quavers.*

**D** There are no dynamic markings in this piece. Why do you think this is?

*In Baroque music a fairly even dynamic was implied. This often gives the erroneous impression that this music was not expressive: quite the contrary.*

### Sonata in A minor, K. 175

*Domenico Scarlatti*

**S** In which musical period was Scarlatti writing?

*Handel was a much-admired contemporary.*

How does this piece illustrate Scarlatti's style?

*The effect of heavy ornamentation (bars 25–32); large leaps (bars 33–37); crossing hands (bars 83–93); use of thirds and rapid scalar passagework (everywhere); were designed to impress.*

What is binary form?

*This structure is typical of Scarlatti's many hundreds of keyboard sonatas.*

**T** How would you describe the texture in the opening bars?

*Notice the repetition of the left-hand chords (bars 17–24) in contrast to the right-hand broken chords and scales earlier.*

The opening bars are in A minor but in which key are bars 10–16?

*Notice the tonal effect of the left-hand chord clusters.*

**R** What rhythmic effect is achieved by the tied notes in bar 2?

*The brilliance of Scarlatti's writing did not seem to require much rhythmic variety.*

**A** For which keyboard instrument was this sonata originally intended?

*The highly decorated melodic line was probably more clearly exposed with the plucked strings of early instruments. Ornamentation was also intended to 'sustain' notes at a time when the sustaining pedal had not yet been invented. The chord clusters would have sounded quite 'growly'.*

**D** How would you describe the dynamic of the opening bars?

*Despite the boldness and vigour, the frequent repetition of tonal blocks of two bars (also typical of this composer's style) lend themselves to echo, or even louder, effects.*

### Prelude and Fugue in A, Op. 87 No. 7

*Dmitry Shostakovich*

**S** When do you think this was composed?

*Another Prelude and Fugue: one of 24 in each major and minor key of the chromatic scale. The whole set was begun in October 1950 and finished in four months.*

Why do you think Shostakovich chose this form?

*In homage to Bach, this is Shostakovich's version of the tonal exercise at a time when there was a return to Baroque ideals and revived interest in fugue.*

How would you describe the mood of this piece?

*Serious or optimistic? Ponderous or delicate?*

**T** Can you compare the arpeggiated texture in this prelude to Bach's on page 2?

*Notice how the lower voice here has long sustained notes as in the dominant pedal point (bars 8–11).*

**R** What rhythmic effect does Shostakovich achieve here?

*A regular metre prevails until bars 22–28.*

**A** What does *legato sempre* mean?

*The articulation, though smooth, is delicate and light.*

**D** What do you notice about the dynamics indicated by Shostakovich and those by Bach?

*The Prelude is mostly very quiet throughout.*

### Sonata in E, K. 46

*Domenico Scarlatti*

**S** What is the form of this piece?

*This miniature sonata is a prequel of the more developed first movement form of the Classical period.*

**T** Can you describe the texture in this piece?

*Where the Sonata in A minor on page 6 demonstrated a 'running scales' approach to the cadence, this sonata displays a more open weave of arpeggios and octaves.*

What is the mode from bars 1–18? And from bars 19–25?

*Characteristic of Scarlatti are the alternate blocks of major and minor modes: bars 26–32 are in E minor. Section A finishes in B major (dominant of E); section B starts in C $\sharp$  minor (relative minor of E).*

What function do the repeated tied notes in the inner part perform in bars 9–12?

*The B is a pedal point reinforcing the dominant.*

How are the strings on a harpsichord, as opposed to a piano, sounded?

*The attack of the plucked strings can be imitated to a degree on a piano by a lightly detached touch.*

What does *con brio* in the first bar mean?

*Notice the very long crescendo from bar 122 to the end.*

### Prelude and Gigue in F $\sharp$ minor, HWV 431

*George Frideric Handel*

How would you describe the style and character of the Prelude?

*Notice the contrast in style of the Gigue, a popular Baroque dance. The Gigue was also a standard movement of the instrumental suite: Allemande; Courante; Sarabande; Gigue (A–C–S–G).*

What tempo marking do you think is appropriate for the Prelude?

*Strict timing is necessary to keep a regular pulse in both the processional Prelude and the tripping step of the Gigue.*

Is a Gigue in simple or compound time?

*Remember that there are four beats in a bar in 12/8 time.*

Apart from a few flourishes (e.g. bar 3), how would you describe the rhythm in the Prelude?

*Notice the predominantly triplet quaver figures of compound time in the Gigue.*

Do you think the same *legato* in the Prelude is suitable for a Gigue?

*Sympathetic articulation contributes to the stylistic intentions of the composer and the dance suite movement.*

What dynamic marking would you place at the end of the Prelude? And the Gigue?

*Remember that a Handelian forte is not as loud as one played today.*

### Prelude and Fugue in D, Op. 35 No. 2

*Felix Mendelssohn Bartholdy*

In which period do you think this was written?

*Here is another composer from a different age writing in a form more associated with the Baroque era.*

How would you describe the texture of the Prelude . . . and the Fugue?

*The harmonic support in the Prelude is exclusively in octaves. The Fugue is in imitative counterpoint. Notice how it becomes more elaborate as all the voices enter.*

How would you describe the tonality?

*Notice the beautiful modulation in bar 3–4, for example.*

**R** What is the right-hand rhythm which characterises the Prelude?

*The rocking chordal figures in the Prelude are exchanged for calmer quavers in the Fugue.*

**A** How are the left-hand octaves articulated?

*In contrast, the right hand is mostly legato.*

How is the music notated to show accented notes?

*The meaning of sforzato or sforzando (e.g. bar 21) is accented and not, as often interpreted, as loud as possible.*

**D** Can you describe the dynamic range in the Prelude?

*The Fugue has a generally quieter and more graduated dynamic.*

### Sonata in E $\flat$ , Hob XVI/52, Movement I

*Joseph Haydn*

**S** Can you name two other composers who were writing in the same period?

*A long-lived and highly prolific composer, Haydn was revered by his contemporaries and he enjoyed an international reputation.*

What do you notice about the phrase structure?

*Haydn had a talent for making an irregular phrase structure sound regular (see opening bars).*

**T** Why are the chords in bar 17 in B $\flat$  major?

*As the dominant chord contains the leading note of the key (see A $\natural$  in bar 16, left hand), this explains the strong pull to the new tonic.*

**R** Can you clap the right hand rhythm of the opening melody?

*See how the dotted rhythmic figure at the start is transformed in diminution in bars 27–29. Notice the wealth of rhythmic variety in Haydn's writing.*

**A** How would you play the first chord in bar 1?

*Haydn's melodies are often very decorated and in this piece the florid lines and flourishes e.g. bars 9–10 and 18–19 show operatic influences.*

**D** How does the dialogue in the music offer dynamic scope e.g. bars 6–8, right hand and 10–13 left hand?

*The music lends itself to all shades of colouring, from boldness to lightness of touch echoing dramatic exchanges.*

### Sonata in E $\flat$ , D. 568, Op. 122, Movement I

*Franz Schubert*

**S** Can you comment on the phrase structure?

*Where Scarlatti, a Baroque composer, would frequently repeat blocks of two bars, Schubert in the early Romantic era, expanded his lyric style by repeating much larger phrases (cf bars 1–27).*

What stylistic Beethovenian devices can you find?

*The legacy of Salieri, Schubert's teacher, and Beethoven, an idolised figurehead, can be seen in the combination of melodic line with broken chord figures and octaves.*



- T** How would you describe the tonality?  
*Master of modulation, Schubert shifted from major to minor, often by chromatically altering the third note as in bar 7, and here resolving the diminished 7<sup>th</sup> to B $\flat$  major in bar 8.*
- R** Would you say the rhythm was regular or irregular?  
*Notice that the phrasing of the sublime melody begins on an anacrusis.*
- A** How would you describe the articulation of bars 1–27?  
*In the opening section (and throughout), Schubert uses an assortment of decorative devices e.g. acciaccatura and mordents, as well as accented notes.*
- D** How would you describe the gradation of tone and dynamic in the first 40 bars?  
*Schubert's compositions offer many opportunities for light and shade.*

### Sonata in C, K. 309, Movement I

Wolfgang Amadeus Mozart

- S** What is sonata, or first movement, form?  
*The structure was well-understood by the Court for whom Mozart composed. It was no surprise therefore to arrive at the dominant at the end of the exposition; more interesting was how the composer got there.*
- T** In which mode is the exposition? And the first two bars of the development?  
*Notice how Mozart announces the key in his opening statement in bars 1 and 2.*
- R** What happens to the harmonic rhythm at cadential points, cf. bar 7?  
*Notice how much use Mozart makes of the Alberti bass. This device was much used as an accompaniment to support the melody line in 18<sup>th</sup> century keyboard works.*
- A** How is the trill played in bars 17 and 20, right hand? And the *appoggiatura* in bars 4 and 5, right hand?  
*It was a convention in Mozart's time to begin trills on the note above the one written. Notice how the opening grace notes are rather more than just an ornamentation.*

### Sonata in G minor, Op. 7 No. 3 Movement I

Muzio Clementi

- S** In which musical period would you say this was written? What makes you think that?  
*Although of Italian birth, Clementi was an English composer, and a frequent piano soloist in London. However in the 1790s, Haydn rather stole the limelight.*
- T** The opening key is G minor. In which key would you expect the exposition of a sonata to finish?  
*In fact, Clementi finishes in B $\flat$  major. In minor keys it was a convention in sonata form to end the exposition in the relative major; and in major keys to end in the dominant.*

- R** Can you clap the rhythm of the highest voice in the first eight bars?  
*As usual in Clementi's writing, there is no shortage of running figuration and scalar passagework.*
- A** Why do you think much of Clementi's writing (e.g. bars 29–35) would suit an early keyboard instrument?  
*As a harpsichord scholar, Clementi possibly had the instrument in mind when trying to convey the attack and *con spirito* nature of the piece.*
- D** What dynamic contrasts are illustrated in the exposition?  
*This piece demonstrates the more diverse sonorities afforded by the piano compared with the harpsichord.*

### Sonata in F $\sharp$ , Op. 78, Movement I

Ludwig van Beethoven

- S** What stylistic devices are typical of Beethoven's writing?  
*Discuss the use of sequences (bars 8–10), suspensions (bars 16–17) and Beethoven's use of dominant and diminished sevenths (bars 20–23).*
- T** Can you compare the texture of the *Adagio* introduction and the following four-bar phrase?  
*Notice the different way Beethoven announces the key in the opening bars compared with Mozart in his Sonata in C, page 46. Notice also the contrasting homophonic and polyphonic textures in Beethoven's compositions.*
- R** What rhythmic figure is used in the right hand of bars 10–11?  
*Notice how the contrary motion idea is developed in the chords in bars 12 and 14, and elsewhere.*
- A** In bars 8–10, what articulation does *leggieramente* suggest?  
*In contrast, the contrary motion chords are played very legato.*
- D** What do you notice about the dynamics in bars 11–12, and 17–18?  
*Beethoven delights in doing the opposite of a pianist's natural inclination to build a crescendo into a forte.*

### Sonata in G, Op. 31 No. 1, Movement I

Ludwig van Beethoven

- S** In which period do you think this was written?  
*The term Classical applies to music written in the second half of the 18<sup>th</sup> century particularly in the hands of Beethoven, Haydn and Mozart. Beethoven was to have a profound influence on other composers such as Schubert and later, Brahms.*
- How are the opening bars unmistakably Beethovenian in style?  
*The feverish style and chord building are typical.*
- T** What do you notice about the texture in the opening bars?  
*The dramatic scale and arpeggio passage with the hands an octave apart is a very flashy way of getting to the dominant in bar 44.*
- R** Can you clap the distinctive right-hand rhythm in bars 3–11?  
*Notice how the syncopation is developed in the melody in bars 66–73.*

- A** How would you describe the articulation in the opening bars compared with the scalic and arpeggiated passages that follow?

*The vivace tempo will capture the mood of the piece better than too much heavy legato.*

- D** How are *f* and *sf* played differently?

*Neither means 'as loud as possible'. Try to use the Italian terms in your answers.*

### Sonata in C, Hob. XVI/50, Movement I

Joseph Haydn

- S** How do you think Haydn's writing demonstrates operatic influences?

*Straight away, the style of this sonata illustrates a sense of dialogue between high and low voices (human and instrumental). The demisemiquaver motif starting in bar 7 in the upper register is resonant of coloratura.*

In which period do you think this piece was written? Why do you think this?

*Name some other composers of the time.*

- T** How in the texture does Haydn say 'Here we are in C major' as opposed to Mozart's version on page 46?

*The open texture is neatly mirrored by spread chords in bar 7.*

- R** Can you tap the rhythms, both hands on your knees, of bars 1-6?

*Notice how a strong sense of pulse is necessary especially in bars 4 and 5.*

- A** How would a wedge-shaped sign be played in Haydn's day?

*It was not until the late 18<sup>th</sup> century that the use of a dot for staccato was used. Until then a wedge indicated the same thing. Later it indicated that a note was to be played as briefly as possible, i.e. staccatissimo.*

- D** How would you know which dynamic to apply when there are not many indications in the music?

*The dynamics should reflect an understanding of operatic exchanges as well as orchestral tutti.*

### Sonata in F, K. 332, Movement I

Wolfgang Amadeus Mozart

- S** Can you name some of Mozart's contemporaries?

*Despite, or because of, a pushy father, Mozart's precocious genius earned him star ratings endorsed by many including Haydn himself.*

- T** What does *Allegro* mean?

*It also means lively. This tempo is about 120 crotchet beats to the minute (♩ = 120)*

Can you describe the left-hand chords in bars 25-26, and 29-30?

*The preceding passage is in the relative minor of F major.*

- R** Is the rhythm regular or irregular?

*The Alberti bass supports, not dominates, the straightforward rhythmic, but nonetheless attractive, melodic line.*

- A** What is the ornament called in bar 8, right hand?

*A light and airy articulation captures Mozart's intentions.*

- D** Why was a *forte* in Mozart's day not as loud as today's?

*The development of the iron frame for the piano which allowed for longer and thicker strings was not patented until 1825. More shading is implied by the phrasing here than the dynamic markings show.*

### Mouvement de menuet

#### Sonatine, Movement II

Maurice Ravel

- S** In which period do you think this was written? Can you name another contemporary French composer?

*A superb orchestrator, Ravel sometimes drew on historical musical styles as the minuet here, and in the romantic Valses nobles et sentimentales. His compositions often had an ephemeral quality.*

- T** What is  $\frac{3}{8}$  time?


*In order to achieve the feel of a minuet step, counting six quavers rather than 123, 123 can help.*

Does the tempo change at all?

*Look at the number of tempo changes between bars 39-82 — all faster or slower than Lent.*

- R** What is syncopation?

*In this piece, tied notes over the bar line and accents on the third beat of the bar displace the strong beat from the first beat of the bar.*

- A** How should the figure  be articulated?

*This is semi-staccato. Wind players will readily recognise this as tonguing; string players re-articulate within the same bow.*

- D** What is the dynamic range of the first 32 bars?

*Discuss the contrast with the dynamic in bars 33-38 as the texture thickens.*

What do the performance instructions *en dehors* mean in bar 27?

*The intentions are to bring out the melody while keeping the inner parts very quiet indeed.*

### Nocturne in F minor, Op. 55 No. 1

Fryderyk Chopin

- S** What is a nocturne?

*John Field was the first to apply the term and it was adopted by Chopin and others to describe the quiet and meditative mood of 'night time' music.*

- T** How would you describe the texture of this piece?

*This is typical of Chopin's swinging bass accompaniment which made full use of the recently developed sustaining pedal of the piano.*

What is *tempo rubato*?

*The romantic mood lends itself to taking liberties with the tempo.*

- R** Can you clap the rhythm of the main theme (bars 1-2, right hand)?

*Notice how the upbeat is tied over the bar. The rhythm becomes (briefly) marziale in bars 48-56.*

**A** Is the piece *legato* or *staccato*?

The *staccato* in the bass should not be interpreted as very short and detached. Notice how on each repeat of the theme, Chopin decorates it more elaborately. By the time it reaches bar 43, it's in triplets.

**D** What general dynamic is applied to bars 1–20?

The loudest moment is on the F in the right hand in bar 20.

La sérénade interrompue, No. 9 from *Préludes*, Book I

Claude Debussy

**S** Would you say this piece is an example of picture painting?

This illustrates one of Debussy's impressions of Spain and there are echoes here of exchanged ideas with his friend from student days, Albéniz.

In which century do you think this was composed?

The first book of *Préludes* was published in Paris in April 1910.

**T** Why do you think this piece is called 'The Interrupted Serenade'?

The sparse melody line is short-lived before its first interruption (bar 41) by strummed guitar effects. Notice the little after-thought in the final two bars of the piece.

Does the tempo remain the same?

Discuss tempo rubato and how it is appropriate to evoke the improvisatory nature of flamenco and the Spanish landscape.

**R** How would you describe the rhythm?

The rhythmic semiquavers in the left hand echo neatly plucked strings of a guitar and the chords in bars 19–22 resemble strumming.

**A** Why would a few moments with a French dictionary be beneficial?

At the start a very quiet *staccato* is called for. Here and elsewhere the composer's directions are specific.

**D** What effect does the use of the celeste pedal in bar 25 have on the tonal colour?

Consider the muffling effect of *una corda*.

## Notturmo Op. 54 No. 4

Edvard Grieg

**S** What style and mood does this piece reflect?

Here is yet another romantic evening piece (see Chopin's *Nocturne* on page 86). A Norwegian composer, Grieg was greatly influenced by Schumann's music.

**T** What time is the piece in?

Remember that in compound time the beat is a dotted crotchet.

How would you describe the tonality?

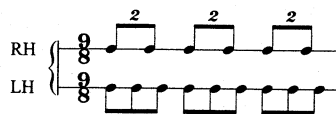
Notice the chromatic descent of the lowest part in the bass in the first four bars which colours the mode but does not seriously disturb it.

What is the texture?

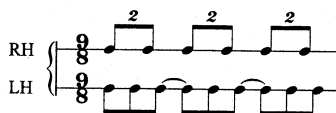
Notice the variation of the melodic fragment at its repeat in bar 4.

**R** Can you clap the rhythm in bar 5?

Using both hands, tap the rhythm on your knees. At first, tap the rhythm ignoring the ties over the notes:



Then tap as written:

**A** How would you describe the articulation of *tenuto* notes?

Judicious use of the sustaining pedal (right foot), tied notes (left hand) and tenuto notes (right hand) as well as phrasing of the slurs, will assist the desired *legato*.

**D** What is the dynamic of the opening bars?

Piano is a little louder than many people think.

Intermezzo in E, No. 4 from *Seven Fantasies*, Op. 116

Johannes Brahms

**S** What do you notice about the phrasing (right hand)?

The *Fantasia* was a short piece in which the imagination of the composer could be freed from conventional forms. An *Intermezzo* was a lyrical piece often for piano solo. That said, Brahms nearly called this piece a *Nocturne*.

What mood predominates?

Influenced by Joachim and Liszt, whom he met on a tour of Hungary, Brahms is known for his *Rhapsodic* compositions. However, it was his friendship with the Schumanns that made a life-long impact.

**T** Can you describe the texture of the piece?

Notice how the piece develops from two tiny, but luscious, ideas (bars 1–3). The second section becomes denser with the addition of semiquavers and even richer harmonic chords.

Is the key major or minor?

Despite the use of chromatic passing notes, the mode remains major.

**R** Can you describe the rhythm in bar 8?

The role of the triplet figure is fundamental to the melody. Try to clap the duplets against triplets.

**A** How does Brahms create the *legato* quality throughout the piece?

In the early 19<sup>th</sup> century, Broadwood extended the compass of the piano and developed the sustaining pedal. Brahms exploited both to the full.

**D** What is the symbol for *pianissimo*? What does *dolce* mean?

The dynamics are mostly very quiet and use of the celeste pedal enhances the tonal colour.



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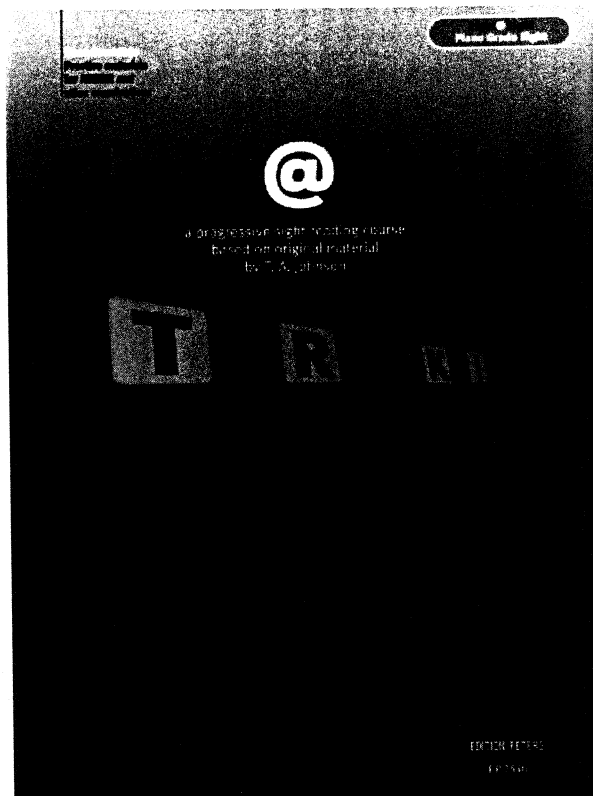
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