

SCHUBERT



舒伯特 钢琴奏鸣曲集

第三卷

Piano Sonatas

Volume III

URTEXT

(原始版)



G. HENLE VERLAG

德国G.亨乐出版社提供版权



上海音乐出版社
WWW.SMPH.CN

4J1141

Franz Schubert

弗朗茨·舒伯特

钢琴奏鸣曲全集第三卷

Piano Sonatas Volume III

URTEXT
(原始版)

编者：保罗·密斯 (Paul Mies)

指法编注：汉斯-马丁·特奥波德 (Hans-Martin Theopold)

翻译：张放



G. HENLE VERLAG

德国 G. 亨乐出版社提供版权


上海音乐出版社
WWW.SMPH.CN

图书在版编目 (CIP) 数据

舒伯特钢琴奏鸣曲集 第三卷 / 保罗·密斯编; 汉斯-马丁·特奥波德
指法编注; 张放翻译 - 上海: 上海音乐出版社, 2016.12

ISBN 978-7-5523-1239-3

I. 舒… II. ①保… ②汉… ③张… III. 钢琴曲 - 奏鸣曲 - 奥地利 -
近代 - 选集 IV. J657.415

中国版本图书馆 CIP 数据核字 (2016) 第 244715 号

© Authorized by G. Henle Verlag, München

Chinese Translation Copyright © 2016 by Shanghai Music Publishing House

ALL RIGHTS RESERVED

书 名: 舒伯特钢琴奏鸣曲集 第三卷

编 者: 保罗·密斯

指法编注: 汉斯-马丁·特奥波德

翻 译: 张 放

出 品 人: 费维耀

责任编辑: 王 琳 陆文逸 (助理编辑)

封面设计: 陆震伟 翟晓峰

印务总监: 李霄云

出版: 上海世纪出版集团 上海市福建中路 193 号 200001

上海音乐出版社 上海市绍兴路 7 号 200020

网址: www.ewen.co

www.smph.cn

发行: 上海音乐出版社

印订: 上海盛通时代印刷有限公司

开本: 640×978 1/8 印张: 32 乐谱: 256 面

2016 年 12 月第 1 版 2016 年 12 月第 1 次印刷

印数: 1 - 2,000 册

ISBN 978-7-5523-1239-3/J · 1141

定价: 96.00 元

读者服务热线: (021) 64375066 印装质量热线: (021) 64310542

反盗版热线: (021) 64734302 (021) 64375066-241

郑重声明: 版权所有 翻印必究

前言

《舒伯特钢琴奏鸣曲集》完整版的第三卷现已全面修订完毕。此卷包含了舒伯特多首早期奏鸣曲，其中大部分是未完成或在零散状态中被保存下来的作品，同样具有重要意义的是不完整的《C大调奏鸣曲》D 840，被称为《“遗作”（Reliquie）奏鸣曲》。除了这首作品在 1825 年创作以外，其他奏鸣曲均创作于 1815 年和 1818 年之间，即舒伯特的青年时期。

在本卷结尾处的评注中，特别是在“表格概览”中提供了幸存资料的详细信息、主要底本和原始资料的真实性、编辑工作的所有决策与判断（它们中有些影响相当深远）、零碎作品的修订和完善以及乐章的顺序安排。下面是一些重要研究成果的概要。

第一首（D 157）

这是舒伯特的第一首钢琴奏鸣曲。其中三个乐章得以幸存，第四个乐章已失传。从亲笔手稿签名的日期来判断，舒伯特于 1815 年 2 月 18 日开始创作第一个乐章，并于三天后完成。此乐章的更早版本同样有舒伯特的笔迹，日期为 1815 年 2 月 11 日。这个乐章再版于附录（第 226 页）。

第二首（D 279 / 346）

与第一首奏鸣曲相似，舒伯特的第二首钢琴奏鸣曲流传至今也同样没有最后一个乐章。然而，笔迹和纸面的证据表明，作品 D 346 曾

经包括一个小快板乐章，这可能是与 D 279 在同一时期创作的。第一乐章到第三乐章的亲笔手稿日期为 1815 年 9 月；此首小快板来源于一个单独的未注明日期的底本，并且在第 231 小节突然终止。小步舞曲乐章的早期版本具有一个毫无相关的三声中部（D 277A），可能创作于 1815 年 9 月。附录第 230 页是它的再版。

第三首（D 459 / 459A）

舒伯特此首奏鸣曲的亲笔手稿仅仅以片断的形式保存至今。在舒伯特逝世后，作品初版的出版商在发行此作品时使用了误导性的标题：“五首钢琴曲”（*Clavierstücke*），但舒伯特从未使用过此标题，却有一个片断，也许是最初前两个乐章的完整草稿，标有舒伯特亲笔写下的“奏鸣曲，1816 年 8 月”这样一个标题。尽管如此，出版商肯定曾拥有一个完整的手稿或抄谱员的手稿，因为在这个版本中五个乐章没有一个是完整的，且出版商在乐谱标题页声称“毫无疑问地真正合法地购买了此作品”。所以舒伯特确实是想创作一首五个乐章的奏鸣曲吗？也许如此。因为第一、第二和第五乐章均采用了完整的奏鸣曲式，第三乐章则部分使用。但没有任何一首舒伯特“真正的”钢琴作品使用过这种曲式结构，如即兴曲等。五个乐章的假设也因各乐章在风格上的统一和调式上的逻辑顺序而证实了其合理性，这样的编排在《“鳟鱼”五重奏》中进行了运用。

第四首（D 557）

舒伯特的《降 A 大调奏鸣曲》

似乎同样没有最后一个乐章。然而，第三乐章如此惊人地与终曲的个性特征相似，所以很难想象此作品作有第四个乐章。十分有趣的是，创作于同一时期的德国艺术歌曲作品 D 553《在多瑙河上》，开始于降 E 大调并结束于升 F 小调，这种尝试在后期的艺术歌曲中再也没有被采用。在 1817 年 5 月的亲笔手稿中，第三乐章突然终止于第 27 小节。然而，丢失的其他部分乐章则通过抄谱员的手稿补充完整。

第五首（D 566）

这首奏鸣曲在作者的亲笔手稿中可能是一个完整的三乐章作品。幸运的是第一和第三乐章都在一个精致的非亲笔手稿的副本中保留了下来。舒伯特本人写了第一乐章的誊清稿，添加了 1817 年 6 月的日期。此首奏鸣曲在作者逝后于不同的日期和地点以单乐章形式出版。似乎可以合理地将大约同时期完成的《E 大调回旋曲》（D 506）加入四个乐章的整体设计，这首回旋曲虽然在手稿中也不完整，但在抄谱员的手稿中得以完善，也适合于整首奏鸣曲的调式安排。此外，抄谱员手稿的封面上写着“弗朗茨·舒伯特之奏鸣曲”。

第六首（D 567）

可以肯定的是，这首三乐章的《降 D 大调奏鸣曲》与后来的 D 568《降 E 大调奏鸣曲》的前三个乐章是相同的，即舒伯特将其转调至降 E 大调，并加上第四个乐章成为他的钢琴奏鸣曲 D 568（参考第一卷中第 2 首钢琴奏鸣曲，HN 146）。最后一个乐章紧接在行板的结尾处，并

在手稿的同一页中，这本身足以证明这个推断。因此断定，在《降E大调奏鸣曲》中插入的谐谑曲乐章肯定出自后期的创作，特别是《降D大调奏鸣曲》（D 593 / 2）的三声中部与降E大调作品的音符几乎完全匹配。第三乐章遗失的结尾可从降E大调版本中推断出。

第七首（D 571/604/570）

我们可以理所当然地认为可以将这四个乐章连接在一起组成一首单独的奏鸣曲。除了它们共同使用升F小调——一个舒伯特并不常使用的调（D 604 开始于一个升F小调的阻碍终止），所有四个乐章都写在一个草稿册的正面页上，日期在1815年至1816年之间。D 571上的日期“1817年7月”出自舒伯特的笔下。另外两个乐章仅有部分保存下来，在再现部之前被截断。

第八首（D 613/612）

所有这三个乐章均创作于1818年4月，因此很可能组成一首完整的作品。舒伯特未完成第一和第三乐章（D 613），但写了完整的中间乐章。

第九首（D 625/505）

舒伯特的亲笔手稿已经遗失，但在费迪南多·舒伯特手中保存了一份抄谱员的手稿，大概是作者本人对完整的第二乐章以及未完成的第一、第四乐章的修改。手稿的标题为“由弗朗茨·舒伯特1818年9月创作的奏鸣曲”。我们可以从一个由舒伯特的兄长费迪南多撰写的并由奥托·埃里希·多依奇在20世纪30年代检验的主题性目录中得知，

D 505 中的柔板组成了《F小调奏鸣曲》的慢板乐章（欲知更多信息详情见“评注”）。未注明日期的抄谱员手稿弥补了舒伯特D 505《降D大调奏鸣曲》柔板乐章的遗失。在1848年，此首柔板乐章转调至E大调并且被删减，与D 506一同出版为“柔板与回旋曲”。当然，这次出版并非舒伯特的授权。

第十首（D 840）

这首奏鸣曲以它的初版标题“遗作”（“神圣的遗作”）著称。所幸它有一个完整的四乐章形式，尽管小步舞曲和终曲都不完整（见下文中关于它们完善性的阐述）。可以从舒伯特的亲笔手稿中得知此作品创作于1825年4月。

在编辑完善如下这些零碎形式的乐章时，可以接受以下这些修订：第二首奏鸣曲的第四乐章、第六首奏鸣曲的第三乐章、第七首奏鸣曲的第一和第四乐章、第八首奏鸣曲的第一和第三乐章、第九首奏鸣曲的第一和第四乐章、第十首奏鸣曲的第三（小步舞曲）和第四乐章。通常来说，在该版本中，这些乐章用小字号印刷。在某种程度上，作品的完善工作幸运地得以简化，因为事实上几乎所有的这些乐章都是严格的古典快板奏鸣曲式。舒伯特完成了乐曲再现部之前的所有部分，不知是什么原因在此处他中断了写作。众所周知，舒伯特奏鸣曲的再现部通常在结构上与呈示部几乎相同。因此，我们在乐谱的完善工作中必须尽可能地参照呈示部。唯一严重的问题发生在《C大调奏鸣曲》D 840 最终乐章的完善工作

中，这首作品在发展部的中间便被中断了。然而，这个乐章中的每一个主题均已呈现在一个小型回旋曲中。这是一个不同寻常的结构安排，也充分证明了我们目前的复原工作（1997）是在1976年的早期版本之上的进一步完善。（关于第三和第四乐章不完整状态的合理解释，请见我本人演奏的此首奏鸣曲唱片目录册中的评注。）奏鸣曲D 655与769A的基本片段被不完整地保留并被列入附录。

舒伯特很少标出从倚音或装饰音到主音的连线；然而它们应该被连线连上。此外，他的重音记号经常被标记过长，它们可能会被误解为渐弱标记；但通常只是想表示一个非常温和的重音。像莫扎特和肖邦等人一样，当舒伯特写的附点节奏型与三连音并列进行时，他通常将短的十六分音符或三十二分音符直接放置在三连音的最后一个音之上或之下。通常这种记谱方式意味着此处附点节奏应演奏成三连音： $\text{♪} = \text{♪}^3$ 。这一理论的证实由一个实例提供，即我们可以在那些舒伯特修改的初版中发现相同的记谱方式。同样，D 567 第二乐章中附点节奏也应演奏成三连音，从舒伯特逝后出版的奏鸣曲D 568（op.opst.122）的初版中可以看出它们的记谱位置：



然而，为了保持与此版本第一卷和第二卷的一致性，我们继续按照音符正常时值的比例标记它们的位置。完全准确记谱的 ♪^3 在舒伯特的音乐中很少找到。附点节奏与三连音并列时偶尔会保留其原有的音符时值，

即在乐曲开始处没有三连音作为伴奏之时。例如奏鸣曲 D 625 的第一乐章。

在维也纳古典主义时期，如在舒伯特的音乐中，颤音的弹奏通常会伴随一个尾音（记谱的不一致性体现在奏鸣曲 D 613 开始处，时有时无的颤音尾音）。为了标明断奏，舒伯特明确区别了圆点标记和楔形标记。在底本中不经意间被遗漏的标记已经用括号括起来。舒伯特经常只使用一个单独的连线表示整个和弦的连接，因此在这些情况下延音线与连音线被结合在一起。我们已经改变了这些记谱但没有加注，以符合现代演奏法。同样，原来舒伯特仅在一个音符上标记了临时升降记号，而本版乐谱在括号中的临时升降记号则已被添加到八度中。

本版乐谱的编者感谢所有提供资料的图书馆。在此也要感谢维也纳的 H. 密廷格博士和 F. 拉塞克维教授，蒂宾根的瓦尔特·迪尔教授 / 博士，以及德国 G. 亨乐出版社对于乐谱文本的宝贵校勘和源资料获取的协助。

保罗·巴杜拉-斯科达
1997 年秋于赖森贝格

Preface

Volume 3 of our complete edition of Franz Schubert's piano sonatas has now been fully revised. It contains his early sonatas, most of which were either left unfinished or have survived in a fragmentary state, and the highly significant if likewise fragmentary Sonata in C major, D 840, known as the "Reliquie" Sonata. Apart from this latter work, which was written in 1825, all of these sonatas originated between 1815 and 1818 during Schubert's adolescence.

The *Comments* at the end of this volume – in particular the Tabular Overview – provide detailed information on the surviving source material, the nature of the principal source or sources, all editorial decisions (some of them quite far-reaching), the completion of fragmentary pieces, and the order of the movements. Below is a summary of the more important findings.

No. 1 (D 157)

This is Schubert's first sonata for the piano. It has survived in three movements; the fourth movement is missing. Judging from the date in the autograph manuscript, Schubert started work on the first movement on 18 February 1815 and finished it three days later. An earlier version of this movement, dated 11 February 1815, has likewise survived in Schubert's handwriting. It is reproduced on p. 226 of the Appendix.

No. 2 (D 279/346)

Like the first sonata, Schubert's second piano sonata has been handed down without a final movement. Evidence from the handwriting and paper suggests, however, that it once included the Allegretto, D 346, which probably originated around the same time as D 279. The autograph manuscript of movements 1 to 3 is dated September 1815 in the composer's hand; the Alle-

gretto survives in a separate undated source and ends abruptly at M 231. An earlier version of the minuet with completely unrelated trio (D 277A) was probably composed in September 1815. It is reproduced on p. 230 of the Appendix.

No. 3 (D 459/459 A)

Schubert's autograph of this sonata has only come down to us in fragmentary form. The publisher of the posthumous first edition issued the work under the misleading title of "Five Piano Pieces" (*Clavierstücke*), a term Schubert otherwise never used. However, there exists a fragmentary, perhaps initial full draft of the first two movements bearing the heading "Sonata, August 1816" in Schubert's hand. Nonetheless, the publisher must have been in possession of a complete autograph or copyist's manuscript, for none of the five movements in his edition is incomplete and he claims on the title page to be presenting "genuinely and incontrovertibly authentic and legally purchased compositions." Did Schubert in fact intend this to be a five-movement sonata? Perhaps so, for although the first, second and fifth movements are written in full sonata-allegro form, and the third movement partially so, none of his known 'genuine' piano pieces, such as the impromptus, are known to make use of this form. The five-movement hypothesis is also borne out by the stylistic unity of all five numbers and by the logical sequence of their keys, a rearrangement of those used in the five-movement "Trout" Quintet.

No. 4 (D 557)

Schubert seems likewise to have left his Sonata in A \flat major without a final movement. Yet the third movement so strikingly resembles a finale in character that it is hard to imagine the work's having a fourth movement. It is quite interesting that the lied "On the Donau" D 553, composed around the same period, starts out in E \flat major and ends in f \sharp minor – an experiment which never

recurred in the late lieder. In the autograph manuscript (dated May 1817), the third movement ends abruptly at bar 27. The missing text, however, is supplied by a copyist's manuscript.

No. 5 (D 566)

This sonata once existed in a presumably complete three movement autograph. Fortunately, the first and third movements have survived in a meticulous non-autograph copy. Schubert himself wrote out a fair copy of the first movement, adding the date June 1817. The sonata was published posthumously in single movements at widely varying dates and places. It seems reasonable to complete the four-movement design by adding the roughly contemporaneous Rondo in E major (D 506) which, though fragmentary in the autograph, has survived intact in a copyist's manuscript and suits the sonata's key scheme. Moreover, "Sonata by Franz Schubert" is written on the cover page of the copyist's manuscript.

No. 6 (D 567)

There can be little doubt that this Sonata in D \flat major is the same three-movement work that Schubert later transposed to E \flat major with an added fourth movement to create his Sonata D 568 (see no. 2 in *Piano Sonatas I*, HN 146). The fact that the final movement immediately follows upon the end of the Andante on the same page of the autograph is by itself sufficient to prove this theory. It follows that the Scherzo interpolated in the E \flat major Sonata must have been composed at a later date, especially as the Trio in D \flat major (D 593/2) matches that of the E \flat major work almost note for note. The missing conclusion to movement 3 can be supplied by analogy from the later E \flat major version.

No. 7 (D 571/604/570)

We may take for granted that these four movements together constitute a single sonata. Quite apart from their common tonality of f \sharp minor, an unusual key for Schubert (D 604 starts with an inter-

rupted cadence in f \sharp minor), all four movements are written on the obverse sides of sketches dating from the years 1815 and 1816. D 571 bears the date July 1817 in Schubert's hand. The two outside movements were left as fragments, breaking off just before the recapitulation.

No. 8 (D 613/612)

All three of these movements were composed in April 1818 and thus very probably form a unified work. Schubert left the two outside movements (D 613) unfinished but separately wrote out the complete middle movement.

No. 9 (D 625/505)

Schubert's autograph has disappeared, but a copyist's manuscript with several, presumably authorial corrections in the hand of Ferdinand Schubert preserves the complete second movement as well as the unfinished first and fourth movements. This manuscript is headed "Sonata by Franz Schubert, September, 1818." A thematic catalogue drawn up by Schubert's brother Ferdinand and examined in the 1930s by Otto E. Deutsch informs us that the Adagio D 505 constitutes the slow movement of this f minor Sonata (for further information see *Comments*). The loss of Schubert's autograph of the Adagio in D \flat major, D 505, is offset by the existence of an undated copyist's manuscript for this work. In 1848 the Adagio, transposed to E major and abridged, was published together with D 506 as "Adagio and Rondo." This publication, of course, lacked Schubert's authorization.

No. 10 (D 840)

This sonata is known by the title of its first edition, *Reliquie* ("sacred relics"). It has survived in a fully valid four-movement form, although the minuet and finale were left incomplete (see below regarding their completion). The autograph informs us that Schubert wrote this work in April 1825.

A few remarks may be permitted on the completion by the editor of those movements surviving in fragmentary form: movement 4 of Sonata no. 2, movement 3 of Sonata no. 6, movements 1 and 4 of Sonata no. 7, movements 1 and 3 of Sonata no. 8, movements 1 and 4 of Sonata no. 9, and movements 3 (minuet) and 4 of Sonata no. 10. These movements are, as a rule, reproduced in small type in our volume. To a certain extent, the work of completion has been simplified by the fortunate circumstance that virtually all of these movements are in strict classical sonata-allegro form, and that Schubert completed them up to the onset of the recapitulation, at which point, for whatever reasons, he broke off. Schubert's recapitulations, as is well known, are generally patterned almost note for note on the exposition. In making our proposed completions we therefore can – indeed must – follow the exposition as closely as possible. The only serious problems involved the completion of the final movement of the C major Sonata, D 840, which breaks off in the middle of the development section. However, every theme in this movement is laid out in a miniature rondo – an unusual design that sufficiently justifies our attempted reconstruction here (1997), which represents a further refinement of the earlier version of 1976. (For a possible explanation of the incomplete state of the third and fourth movements, see my remarks in the booklet accompanying my recording of this sonata.) The rudimentary fragments for sonatas D 655 and 769A have been left incomplete and are included in the Appendix.

Schubert seldom wrote slurs from appoggiaturas or grace notes to the principal note; they should, however, always be slurred. Furthermore, his accent marks are frequently so long that they can be mistaken for diminuendo signs; often, however, only a very gentle accent is intended. Like Mozart and Chopin, among others, when Schubert wrote dotted rhythms in conjunction with triplets he generally placed the short six-

teenth- or thirty-second-notes directly above or below the final note of the triplet. Usually this notation implies that the dotted rhythms should be executed as triplets: $\text{♩.} = \text{♩}^3$. Proof of this theory is provided by the fact that the same notation is found in those first editions which Schubert was able to revise. Similarly, the dotted rhythms in the second movement of D 567 should likewise be played as triplets, as can be seen from their placement in the posthumous first edition of Sonata D 568 as op. post. 122:



For consistency with volumes 1 and 2 of our edition, however, we continue to position them in proportion to their note values. The correct notation ♩^3 is very rarely found in Schubert's music. Dotted rhythms occasionally retain their original note values when combined with triplets, namely in those cases where they occur at the beginning of a piece without triplet accompaniment. An example is provided by the first movement of Sonata D 625.

In the Viennese classical period, and hence probably in Schubert's music as well, trills were generally played with an after-beat (note the inconsistent notation of trills both with and without after-beats at the opening of Sonata D 613). To indicate staccato, Schubert distinguished between dots and wedges. Signs obviously omitted inadvertently in the sources are enclosed in parentheses. Schubert often used only a single slur to indicate tied chords, even in those cases where slurs and ties are combined. We have changed this notation without comment to conform with modern usage. Similarly, accidentals in parentheses have been added to octaves wherever Schubert placed an accidental on only one of the two notes.

The editor wishes to express his gratitude to all those libraries that placed source material at his disposal. Thanks are also hereby extended to Dr. H. Mittringer and Prof. Dr. F. Racek of Vienna, Prof. Dr. Walther Dürr of Tübingen, and

G. Henle Verlag for valuable criticism of the text and assistance in the procurement of source material.

Reisenberg, autumn 1997
Paul Badura-Skoda

目 录

D = 奥托·埃里希·多依奇, 舒伯特作品目录按照年代顺序的新版本, 卡塞尔 1978。

第一卷

前言 · Preface · IV

A 小调奏鸣曲

Allegro, ma non troppo Opus post. 164 · D 537

1. 2

降 E 大调奏鸣曲

Allegro moderato Opus post. 122 · D 568

2. 18

B 大调奏鸣曲

Allegro, ma non troppo Opus post. 147 · D 575

3. 44

A 大调奏鸣曲

Allegro moderato Opus post. 120 · D 664

4. 62

A 小调奏鸣曲

Allegro giusto Opus post. 143 · D 784

5. 76

A 小调奏鸣曲

Moderato Opus 42 · D 845

6. 93

D 大调奏鸣曲

Allegro vivace Opus 53 · D 850

7. 120

评注 · Comments · 157

第二卷

前言 · Preface · IV

G 大调奏鸣曲

Molto moderato e cantabile Opus 78 · D 894

8. 164

C 小调奏鸣曲

Allegro D 958

9. 194

A 大调奏鸣曲

Allegro D 959

10. 224

降 B 大调奏鸣曲

Molto moderato D 960

11. 256

评注 · Comments · 288

第三卷

早期与未完成奏鸣曲

前言 · Preface · IV

E 大调奏鸣曲

Allegro ma non troppo D 157

1. 1

C 大调奏鸣曲

Allegro moderato D 279

2. 17

E 大调奏鸣曲

Allegretto D 346

32

E 大调奏鸣曲

(五首钢琴奏鸣曲)

Allegro moderato D 459+459 A

3. 41

降 A 大调奏鸣曲

Allegro moderato D 557

4. 68

5. E 小调奏鸣曲
Moderato D 566 80

Rondo Allegretto moto Opus post. 145 Nr. 2 · D 506 99

6. 降 D 大调奏鸣曲
Allegro moderato D 567 108

7. 升 F 小调奏鸣曲
Allegro moderato D 571 130

(Andante) D 604 138

Scherzo Allegro vivace D 570 142

Allegro D 570 144

8. C 大调奏鸣曲
Moderato D 613 152

Adagio D 612 160

9. F 小调奏鸣曲
Allegro D 625 171

Adagio Opus post. 145 Nr. 1 · D 505 182

10. C 大调奏鸣曲 (“遗作”)
Moderato D 840 192

附录

早期版本《E 大调奏鸣曲》
第一乐章 D 157

1. Allegro D 154 226

早期版本《C 大调奏鸣曲》
第三乐章 D 279

2. Allegro D 277A 230

奏鸣曲 (片段)

3. D 655 232

奏鸣曲 (片段)

4. Allegro D 769 A 236

E 大调奏鸣曲

创作于 1815 年 2 月

Allegro ma non troppo

D 157

1.

6

12

18

24

29

Vervielfältigungen jeglicher Art sind gesetzlich verboten.

© 1997 by G. Henle Verlag, München

35

pp

40

pp

47

dolce

5

52

mf

5

57

5

62

fz

67

fz

3

72

77

82

87

92

96

100

(fz)

(fz)

cresc.

p

mf

(dolce)

p

pp

ff

*) 参见“评注”。

*) See Comments.

105

ff

3 3 3

111

fz

5 1 3

fz

116

fz

3 4 2 4 1 2

fz fz fz

121

5 3 2 4 3 4 1 2

fz

126

5 3 2 4 2 2

fz fz

3 1 2 1 1 2 1 2 1

131

p

3 2 1 3

136

p

1 3 4

141 *fp* *pp*

147 *f* *fz*

153 *f* *p* *f*

158 *p* *f* *p*

164

170 *f* *fz*

176 *fz* *ff*

182 *p*

187 *pp*

193 *dolce* *p*

198 *mf*

203

208 *f*

213 *fz*

This musical score is for a piano piece, spanning measures 182 to 213. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is written for a grand piano, with a treble and bass staff. The music features a variety of textures and dynamics. Measures 182-186 show a delicate, flowing melody in the treble with a soft (*p*) dynamic, while the bass provides a simple harmonic accompaniment. Measures 187-192 continue this texture, with the melody becoming more intricate and the bass adding more movement. Measure 193 introduces a *dolce* (sweet) marking and a *p* dynamic, with the melody becoming more lyrical and the bass providing a steady accompaniment. Measures 198-202 show a change in texture, with the melody becoming more rhythmic and the bass providing a more active accompaniment. Measure 203 continues this texture, with the melody becoming more melodic and the bass providing a steady accompaniment. Measures 208-212 show a change in texture, with the melody becoming more rhythmic and the bass providing a more active accompaniment. Measure 213 concludes the section with a *fz* (forzando) marking, indicating a strong, accented chord.

218

fz

223

fz

227

fz

cresc.

232

ff

fp

p

dolce

237

dolce

mf

242

pp

dim.

247

ff